

144-13

Conadilla a tres

El Antico de Carrido;

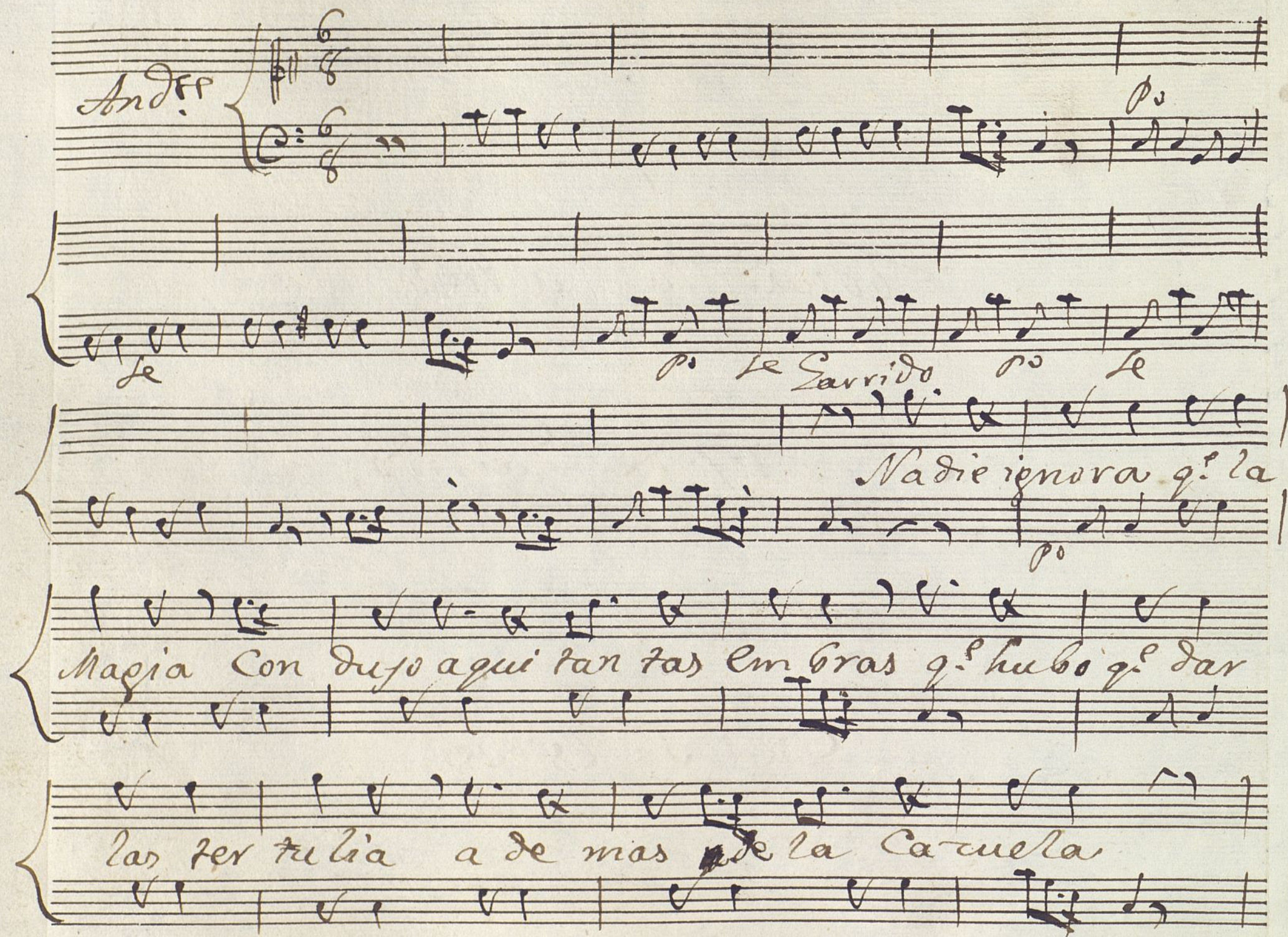
144-13

Del S.^o Esteve;

{ Maria Antonia
Pretola Morale
y Carrido

Handwritten musical score on aged paper, featuring a title "Ayuntamiento de Madrid" at the bottom. The score is written in a system of staves with lyrics in Spanish. The tempo marking "And.^{te}" is visible at the beginning. The lyrics are:

le
le Garrido
Nadie ignora q.^{ue} la
Magia Con dujo aqui tan tas Embras q.^{ue} hubo q.^{ue} dar
las fer tula a de mas de la Camela



Y q. en te tanto Sanado ha bra havi do Cosas
buenas ay Almas
Pajaras de la Luneta Ay Alma, Can di das
de la Caruela 2 All.
Un An
er An

toyo me ha ve ni do q.^a me o bli garà a bor tar
 toyo es q.^a qui si era sa ber lo que pa sò ha lla
 q.^a me o Pero
 sa ber Pero
 chi to que di ti to q.^a lo voy a de cla
 chi to que di ti to mien tras di go lo de

rar pero chi'ro que di' fi'ro q' lo

mas pero chi'ro que di' fi'ro mientras

voy a de clarar

digo lo de mas

Allegro

si carne la y per tu lia —
 Pero que los dos hablen —
 si carne la y per tu lia tu bie — ran lengua
 Pero que los dos hablen no se — rá el traño
 tubieran lengua — q¹ Cosas me dirían —
 no será el traño — quando Apolo y Cibele —

Allegro

a mi' ala oreja a mi' ala oreja —

tambien hablaron tam bien hablaron —

sobre las guisicosas de muchas embraide — muchas

En el Prado e tu biéron juntos paseando jun — dos pa

embraide

seando

Allegro

Peri. do

Como yo lo gravé lo g^o y ma

gino me valdre de la magia? no, del de la

ti no si, esto a de ser:.. *All^o* no,

no a de ser

Pues discurreamos

discurre Pensativo

And^{te}

po

Cre. do

po

Cre. do

po

Ja lo ve

Credo le

para la lir tal qual con mi mania la figura me

valga A lo go ria;

All?

chi to chi to que di ri to q.º lo

Voy a e se cu sar

chi to chi to que di

Handwritten musical notation for a vocal line. The lyrics are "dijo q' lo voy a exe cu tar". The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, clear style.

Handwritten musical notation for a piano accompaniment. The notation consists of two staves, with the left hand (bass clef) and right hand (treble clef) parts. The right hand part features a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure. The left hand part features a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure.

Andte Con moto

Handwritten musical notation for a piano accompaniment. The notation consists of two staves, with the left hand (bass clef) and right hand (treble clef) parts. The right hand part features a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure. The left hand part features a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure. The lyrics are "saca Lavido ala tertulia que - vers la Pie to la mui Pepr."

Pretola ~~Alto~~

Porq: asi ala Tertulia

gar. si en cierra Culipandos

ca ca ga rrido sa

en tu mo rada en

ca garrido

tu morada

sa-ca ga rrido

en tu mo rada

siendo morada
Con la Comedia

siendo Re
q' havo de

tiro don de mil Cu li pardos tienen el nido
Magia te llenas te mil dias de Cu li pardas

tiran el nido;
de Cu li pardas;

Parola Presa
que buenas chicas

Allegro
todas de cada yro lin,

pero esperame q' vuelvo,
vase

Preta
pues no tardes en venir;

Segui!

Allegretto

Saca Varido à la Cazuela
que será la Caranda de Madrid

Caranba

A donde me con duces a donde me con
sar. quisièra mejor q^l hijo quisièra mejor

duces sal de las sa les sal de las sa les - quan
q^l hijo Cazuela amada - Cazuela amada - ser

do soy la Culla - tu augusta Madre - yo lo
el Page de todas - tus Educandas - yo lo

digo si ay Carru Carru ñi quando soy la Ca
digo si ay Carru Carru ñi ser el Page de

tue la tu augusta Madre tu augusta Madre
todas tus Educandas tus Educandas;
Allegro

Parola

Pr^a ¿quién es ella? *Sec^{da}* La Carmela, y ella quiénes?
Sec^{da} la tertulía, mal como siendo vecinas no os
 conocen? *Cor^a* ¿que pregunta? *Sec^{da}* Será por que tus Thor
 ciegos los despreciaban tus lechuzas? *Pr^a* aquí
 la desprecian pero al salir muchos los buscan;
Cor^a pero por que aquí me llaman? *Pr^a* pero por que aquí me juntan?
Sec^{da} Yo lo diré esta me asentas noble Carmela, y tertulía;

Allegretto

Sec^{da}

Di me ca tuela quando la
 Di me tertulía quando esta
 Pues lo q^e allí hubo y sus re

Maxia no te lle narse de tin das de
broma no teo cu paron las Majas las
sultas de cid me luego con chis. te con
fenu

Le as de Cor tas y largas de
serias las viejas y frongas las
gracia ca me la y per tu lia ca

Cor.^a
Pre.^a de todas hu bo
Con a bun dancia
oye lo a sen to

Con a bun dan cia
ta be de to das
puedes to guetas

Allegro
dos veces

Dolce array

la 2.
gorda, sea Con Can
sea Con Can

te la por que la Mu geres sia sa
te la por que la Mu geres sia sa

ber lo llegan nos ve pe la ran

ber lo llegan nos ve pe la ran

nos ve pe la ran nos ve pe la

nos ve pe la ran nos ve pe la

ran

ran

Cresc. diminuendo

Coplas

All.^o non molto

$\frac{6}{4}$

$\frac{2}{4}$

Car. a

Car. a

~~Algunas Alcapallas~~
vengo lleno el galli nero
~~Viendo guelapallo~~
una dijo cas tra moyas

Seg. do

(a Correo Correo)
seria Chuecona
(y mejor fuera con Albará)
(y la gente se condanara)

Pre la

Algunos de la Tercera Via vinieron a
Pre la sola tertulia y vieron un sin fin de
otra dixo ya que save el tra moir

El Comendador
Co-ri-neras
sa suoficio

viendo a ellas de la que para que se extraña
 que por ir a Compañía das las Comiella
 porq? no haze que se bea Lo que son mu

~~En la cena~~
 to la cena
 chor su fidos

gar do
 Car.^a
 (De Villanueva)
 (rela darian al Primo)
 En la
 Car.^a
 (bastante rare)
 al ver

Caruela hubo siempre muchos asientos guardados
 la grande en tradas dixo una Maja de truenos
 muchos pero
 dixo desta
 solo se sentaban la g. vnta ban bien la mano
 ber Miguel garrido me pone en el fondo muerto

largo (Ya, la diarias)
 me pone (bastante aporinado)
 Al entrar en la ter
 re la En la tertulia de
 tu lia dijo una Vicia mui seria
 cian en volviendo aqui los ombres

Como suele esta baco
 puede que el Bapto de el sexo
 ya Baquiñas de Va yeta
 a muchos Biejos remore,
 (no, seria escrupulosa)
 (Zaumar la Conespliego)

p *f*

gato. *2a 2.*
 esso a un ce di do Is tra Co sa ma
 esso halla de a an aun di je ron ma
gato. *sfz.* *te* *ps* *2a 2.*
 En o ja de ver za la he de sen tar si
 bar tan te mi An to jo sa tis fe cho es ta a
 len cio so ño re vi len cio es cu cha mi
 Cave se ño res es ta no ve dad mo
gato. *chi* *chi* *chi* *Ca*
ps

Andte *gato*
 Pa fio mi gra das que per de is con
 ni to que rí dos
 llad ca llad o la Ale go
Andte *Allo Brillante*
 eso la Ilusion teatral
 ria luego abandonad
2da 2.
gato
 Puer la Ale go ria se vuel va aenta blar
 En la se qui di llas sea can don a ra

Handwritten musical score for the first system. The vocal line (top) consists of four measures of music. The basso continuo line (bottom) consists of four measures of music. The lyrics are written between the staves.

porq^a lo gre el gusto de la variedad
oíd los Benignos q^e van à empezar

Handwritten musical score for the second system. The vocal line (top) consists of four measures of music. The basso continuo line (bottom) consists of four measures of music. The lyrics are written between the staves.

porq^a lo gre el gusto de la variedad porq^a lo gre el
oíd los Benignos q^e van à empezar oíd los Be

gusto de la variedad porq^a logre el gusto de
 nignos q^a ban à empezar oíd las be nignos q^a

ms

la variedad porq^a

ban à empezar oíd la

de la variedad ;

que van a empezar ;

Segue

Alleg. Ho vivo

2da 3.

Ya ha llegado el momento de

Las 2.ª

des pe dir nos Ya ha llegado el mo mento de des pe

des pe dir nos

dir nos

Pues viene la Quaresma qin terrun pir nos

Poco le

que des dicha

Ya ha llegado el mo

o Cago nia

mento de despe dirnos Ya ha llegado el momento de despe

dir nos de despe

dirnos Pues viene la Pascua a interrumpir

pirnos Pues viene la Luas ma a nerrun pir nos
 Lue lan gida
 Lue lan gui da
 Viene q. es ti tica y larga al son de son
 Viene q. es ti tica y larga al son de son

Llorando (sacan Panuelos)

dinas q! la hagan la salva lloremos la au

dinas q! la hagan la salva lloremos la au

Cor. a *dol.*

sencia que nos pre para ay ay Pobre Maria An

sencia que nos pre para

Pret. la

ay ay Pobre Preto li ta ay

ay ay Pobre Sarri di to

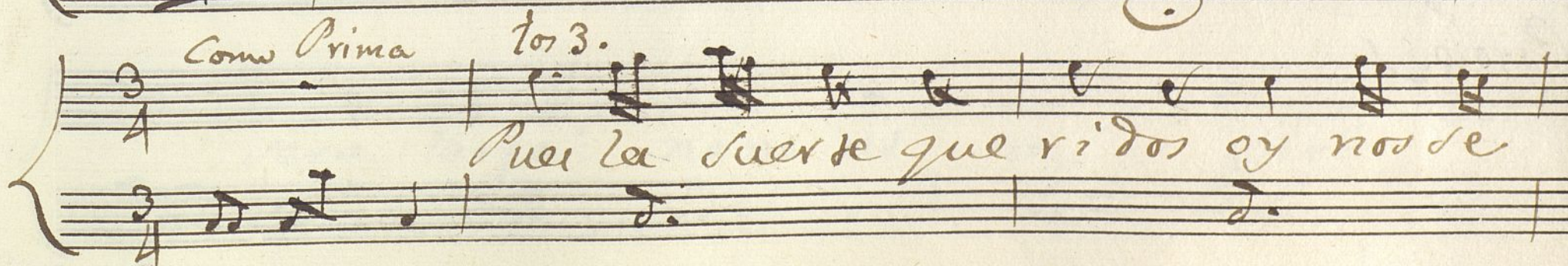
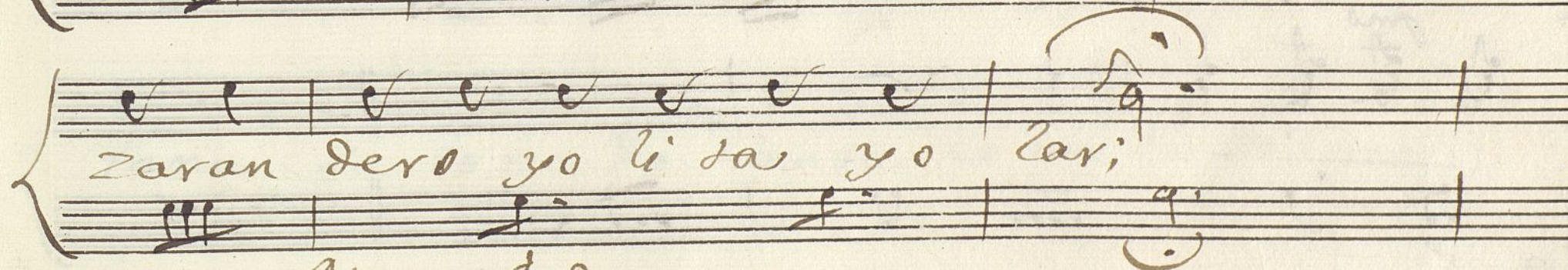
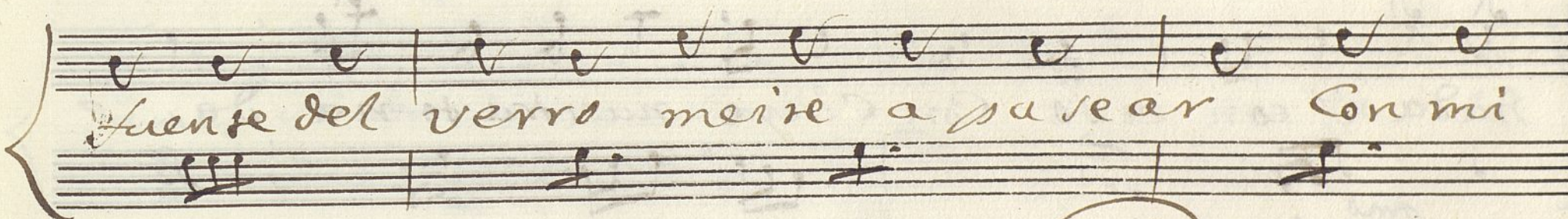
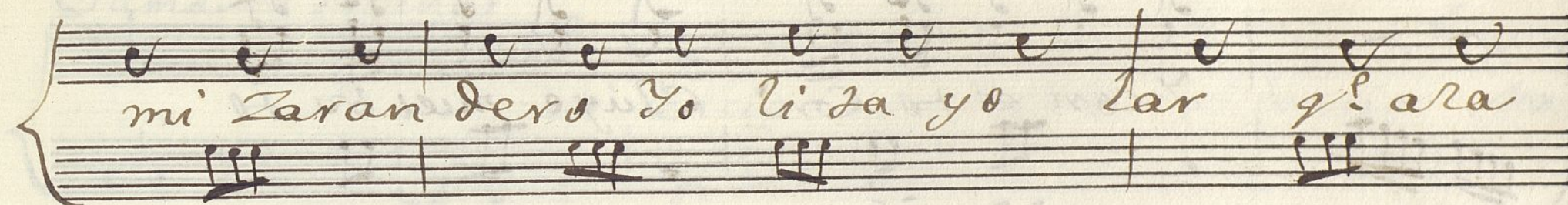
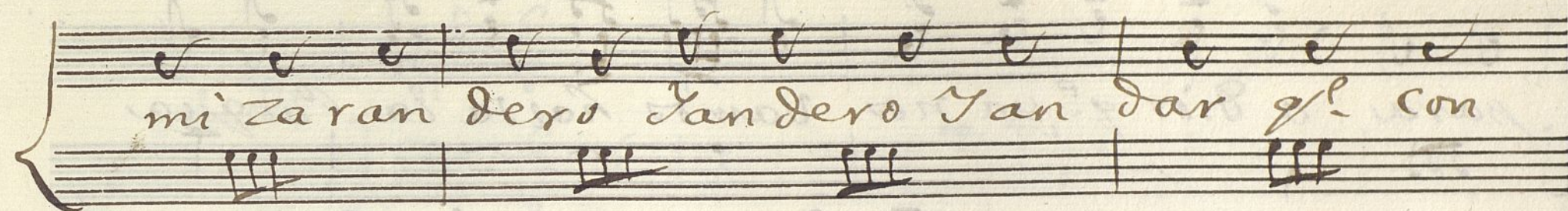
1073.

Handwritten musical score for a song, featuring vocal lines with lyrics and a piano accompaniment. The score is written on five systems of staves. The first system has three staves: two for vocal parts and one for piano accompaniment. The second system has two staves: one for vocal parts and one for piano accompaniment. The third system has two staves: one for vocal parts and one for piano accompaniment. The fourth system has two staves: one for vocal parts and one for piano accompaniment. The fifth system has two staves: one for vocal parts and one for piano accompaniment. The lyrics are written in Spanish. The tempo is marked 'Allegro' in the first system. The key signature is one flat (B-flat). The time signature is 6/8. The score is written in brown ink on aged paper.

ay ay ay ay ay
ay ay ay ay ay
Sarrido (Voz gorda)
Por si me
muero en esta ausencia en mi testamento man
do q. en la cazuela ande en terrarme me tido en

(Vaila) (Voz de la gada)

un Con tra va jo, q.^a Con mi Za ran de ro Jan
 de ro Jan dar q.^a Con mi Za ran de ro Yo
 li ta yo lar q.^a a la fuente del ver ro me i
 re a pa se ar Con mi Za ran de ro yo li ta yo
Pret.^{ta} mena del mun di ma ja de ro *los 3.*
 lar; *se.^{do}* Viva la flor de los tonadilleros) que Con
fms



para a Dios q' ya nos vamos hasta la Pasqua
Y con el to Con Cluye nuestra to
nada Y con el to Con Cluye nuestra na da
mo

Parola

Andte

Dama La Tirana

si lencio señores si lencio Ma

dama si lencio escuchad mien tra la ti

rana su to na da Can ta Co mo la de ma

sera larga? no no no no sera

Allo.

Corta si si si si Pues voy a empe

Par la sin mai di currir si lencio señores si

lencio y o id si lencio señores si

lencio y o id si lencio y o id

lencio y o id si lencio y o id

And.te $\frac{3}{4}$

Un Cadere me quiere de Cara me lo un Ca

de se me quiere de Cara me lo de Cara

me lo, Jamis solas me dice ei tos re quiebros

ei tos re quiebros ay tira nita - Amado

Quéño — atus pies pongo — mis Ven di mientos — (oye mis su-

piros ha! mira mis la mentos ha! (Yo en ton ze de di go
llena de afectos)

Ay Ca de se mis ay Ca de se mis

Para ti nos el sun q^o sun sun Para

manguen el sun q^o sun — sun eso no vera

tu q.^a sum - sum no te hara mal ~~el~~ sun q.^a sun

— sum ~~que me da la culpa que a los que me da la culpa~~ ^{par.^a} tira ni ta del sun que sun

Tirana
que ni tu que ni tu q.^a ni tu que ni

tu ^{todos} que sun

fmo
sun q.^a sun sun q.^a sun sun para fino el sun q.^a sun sun para

manque el sun q? san sun esto no óeras tu q? sun sun q? ni ta q? ni

ra q? ni tu q? ni tu

Dios señores a Dios madamas q? la tira ni ta sea

ca bô ya q? la tira ni ta sea ca bô ya

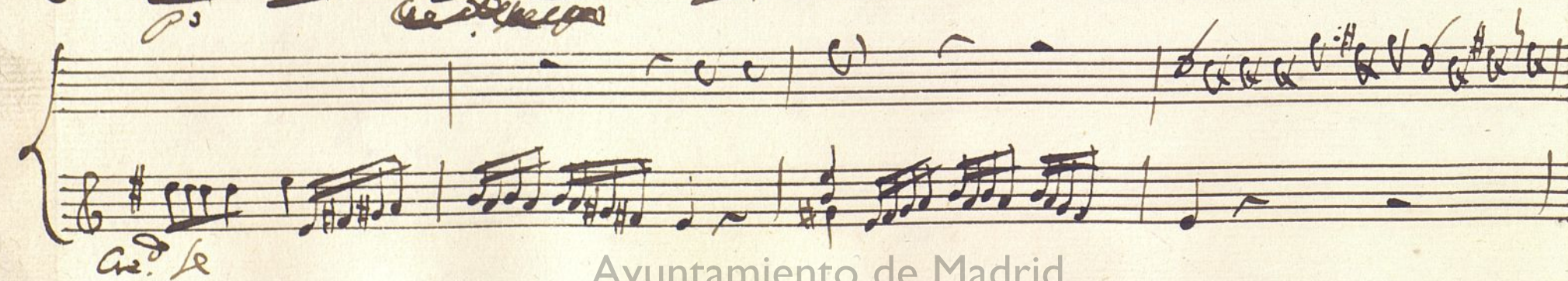
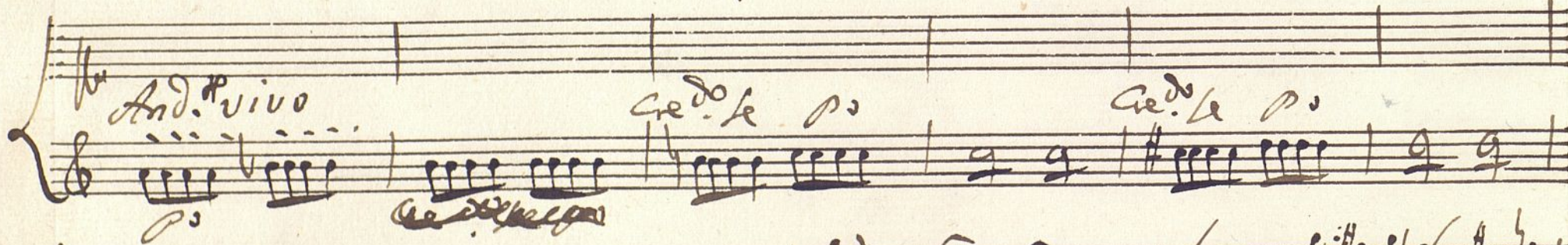
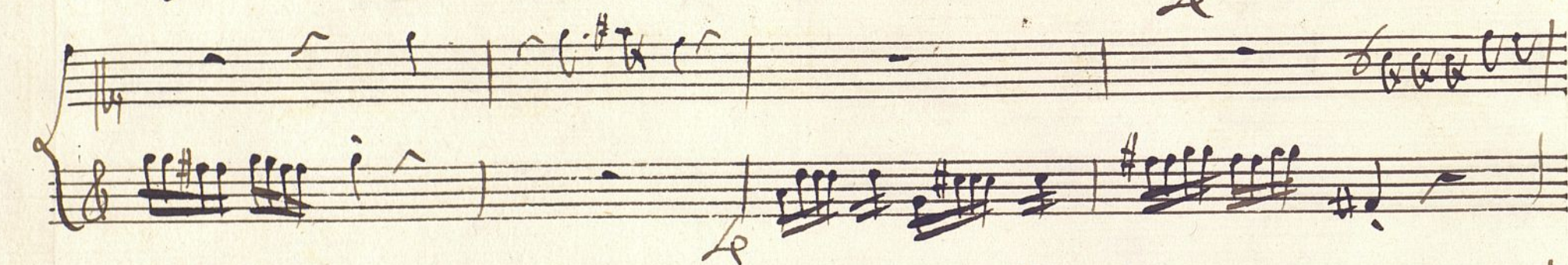
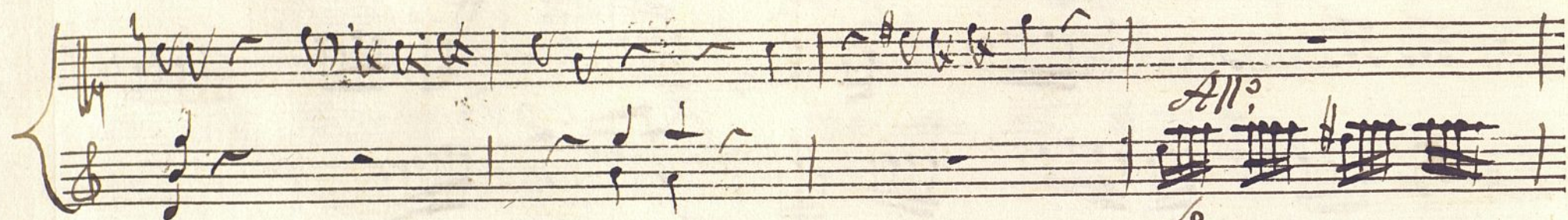
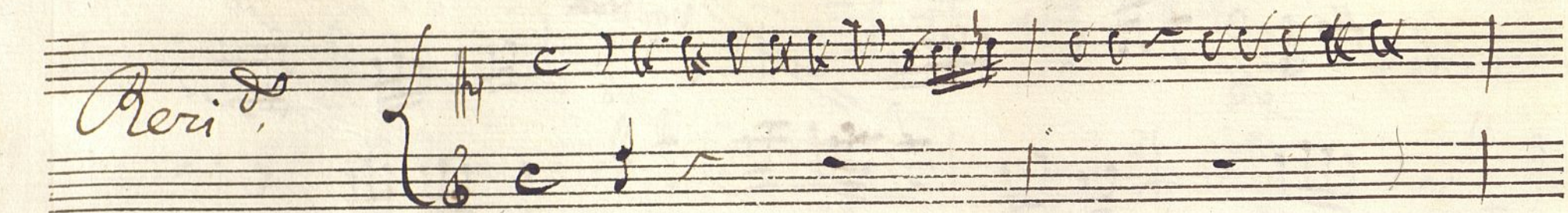
Violin Primero

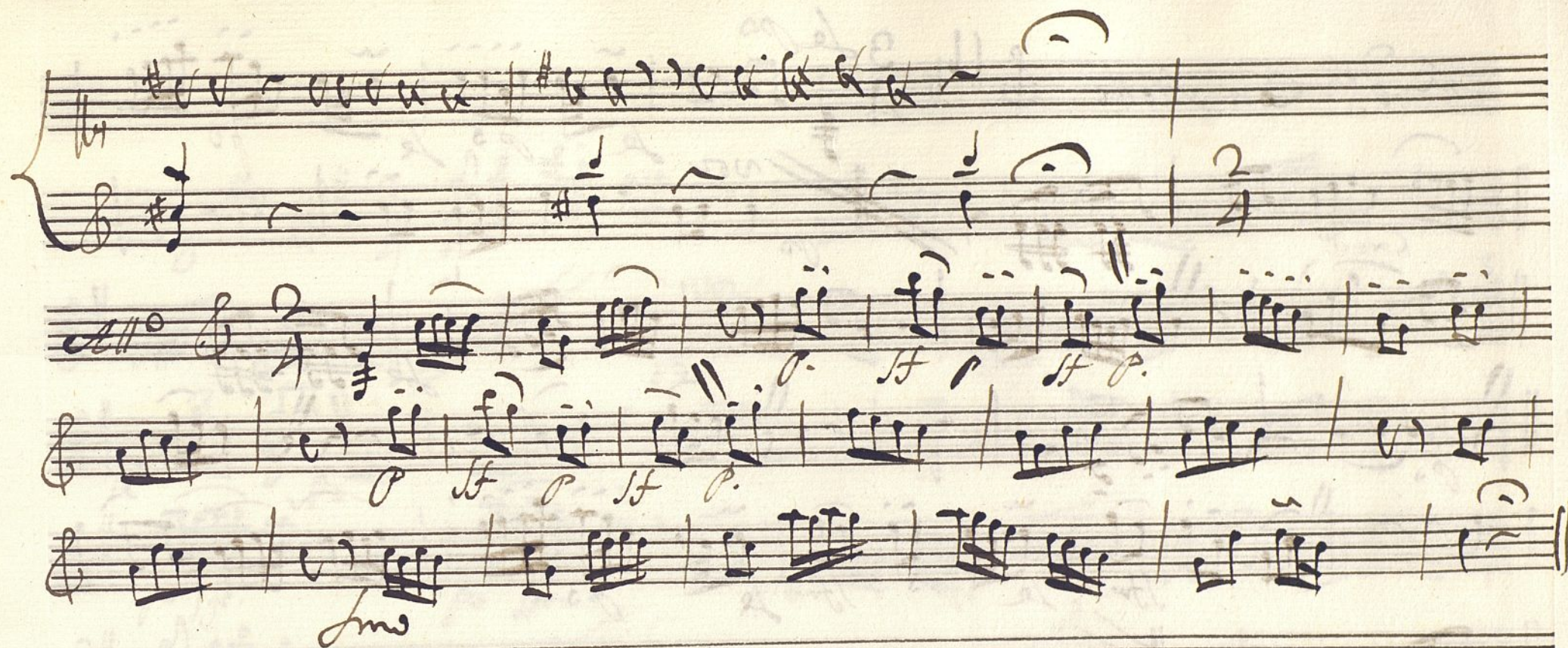
Conadilla a tres;

El Antrojo de Carrido;



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Volte P.

And.^{te} Con Moto & 6/8 3 *Le po*

(ced.) *no* *le po le po*

Allegro

Parola

Handwritten musical score on five staves. The first staff begins with the tempo marking *Alleg.* and the key signature of one sharp (F#). The notation includes various rhythmic values, including triplets, and dynamic markings such as *p* (piano) and *for.* (forte). A double bar line with a slash is present on the second staff. The word *Allegro* is written in the middle of the fifth staff. The score concludes with a double bar line.

Parola

Volti

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo marking "Alleg^{ro}" is written at the beginning. The score features various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like *le*, *vo*, *sf*, and *sfz* are present. A double bar line is followed by the tempo change "Alleg^{ro} 2o vez". The manuscript is written in dark ink on aged, slightly discolored paper.



Caplas

All. manomolto

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'All. manomolto'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are several measures with dense, rapid sixteenth-note passages. A double bar line with a repeat sign appears in the third measure of the third staff. Another double bar line with a repeat sign appears in the eighth measure of the eighth staff. The score concludes with a final double bar line and a repeat sign in the tenth measure of the tenth staff.

Allegro

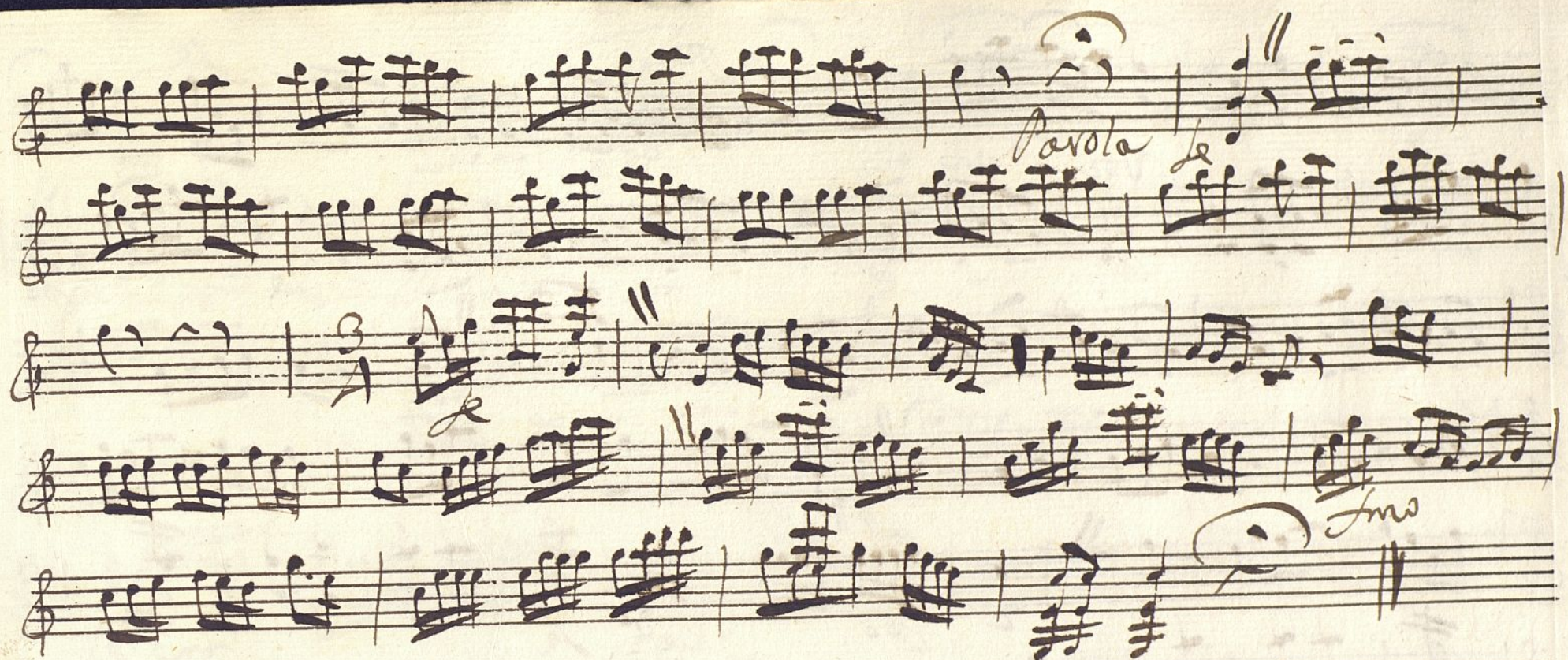
Assay

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *All.^o* and features dense chordal textures. The third staff continues with similar dense textures. The fourth staff includes a *fmo* marking. The fifth staff is marked *Andte* and features a 3/4 time signature. The piece concludes with a double bar line and the marking *Allegro D.C.*

Allegro

Segui. *Allegretto vivo* & 3

Poco *fmo* *Allegro*



Parola

Volti



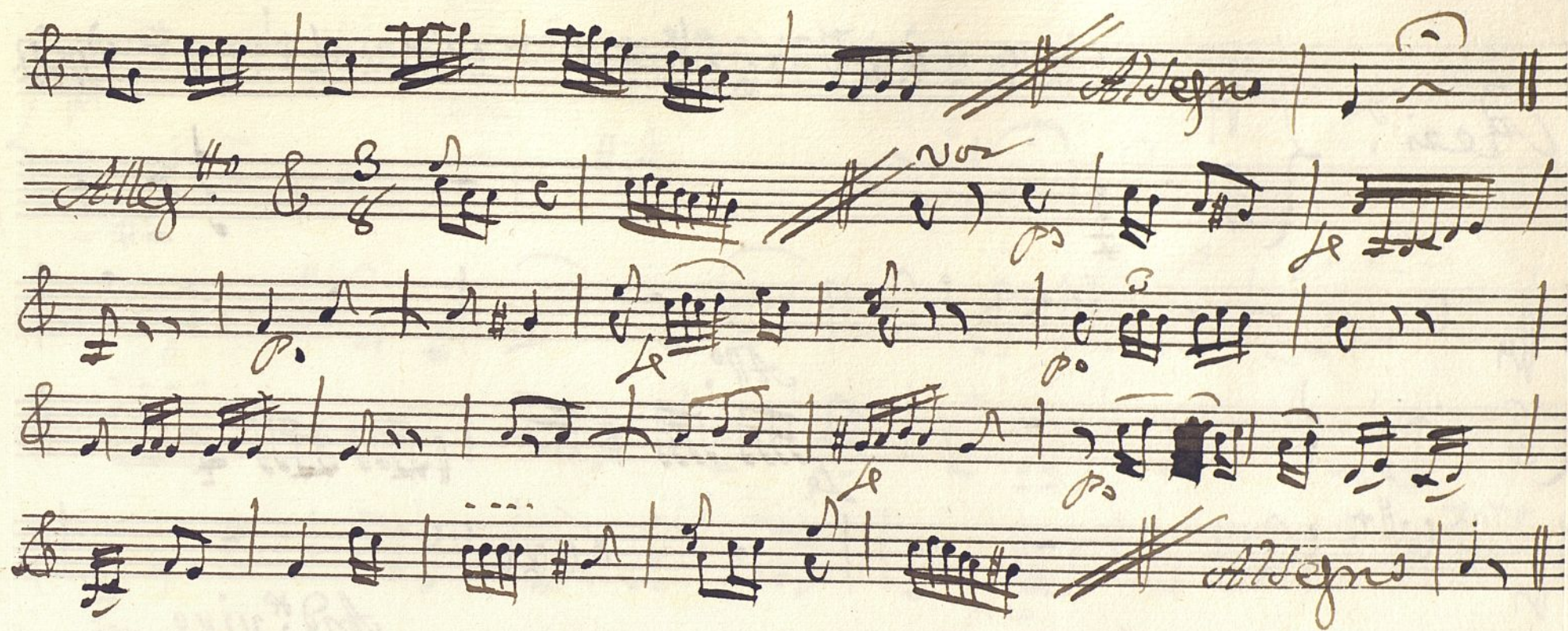
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp.

Violin Segundo

Tonadilla a tres;

El Autojo de Larrido;

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *p*, *pp*, *ff*, and *mo*. The notation is in a historical style, possibly from the 18th or 19th century. The score is written in a single system across ten staves. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings. The score concludes with a double bar line on the tenth staff.



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Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- And^{te}* (Andante) at the beginning of the first system.
- All^o* (Allegro) in the second system.
- And^{te} vivo* (Andante vivo) in the third system.
- And^{te} p^o* (Andante piano) in the fourth system.

The manuscript is written in brown ink on aged, slightly discolored paper.

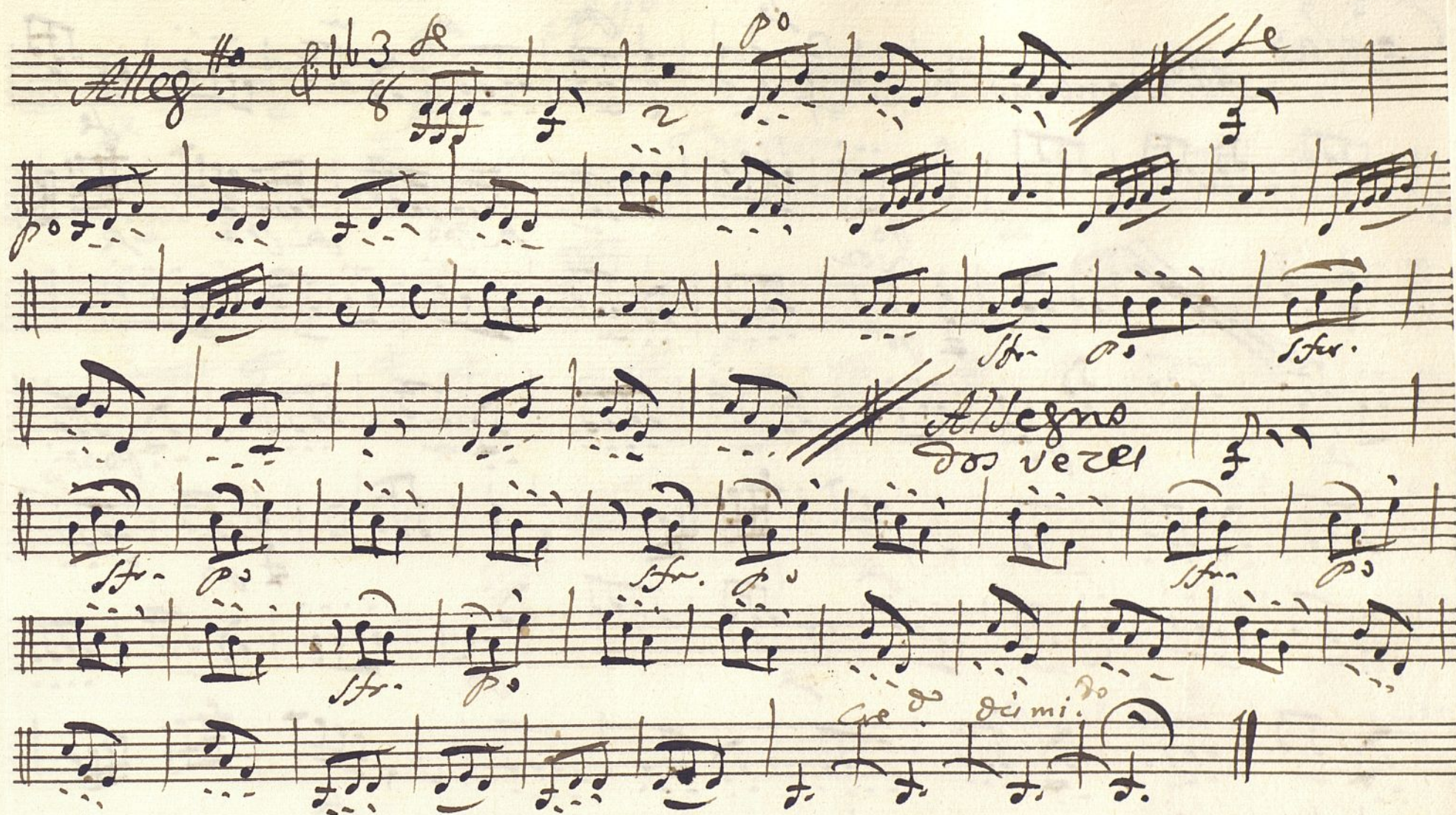


Volti P^{to}

And. Con Moto 3/4 *p* *le* *p* *le* *p* *le*

Parola Alleg. 3/4 *p* *le* *p* *le* *p* *le*

Parola



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Coplas

All.º mano mo/ro

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff is marked 'All.º mano mo/ro'. The second staff ends with a double bar line. The third staff has a double bar line and a 'p' marking. The fourth staff has a double bar line and a 'p' marking. The fifth staff has a double bar line and a 'p' marking. The sixth staff has a double bar line and a 'p' marking. The seventh staff has a double bar line and a 'p' marking. The eighth staff has a double bar line and a 'p' marking. The ninth staff has a double bar line and a 'p' marking. The tenth staff has a double bar line and a 'p' marking.

Allegro

Andr.

All.^o

le

p

le

Allegro D. C.

Alti

Sequit. *Allegro vivo* $\frac{3}{4}$

Poco

And.

Allegro

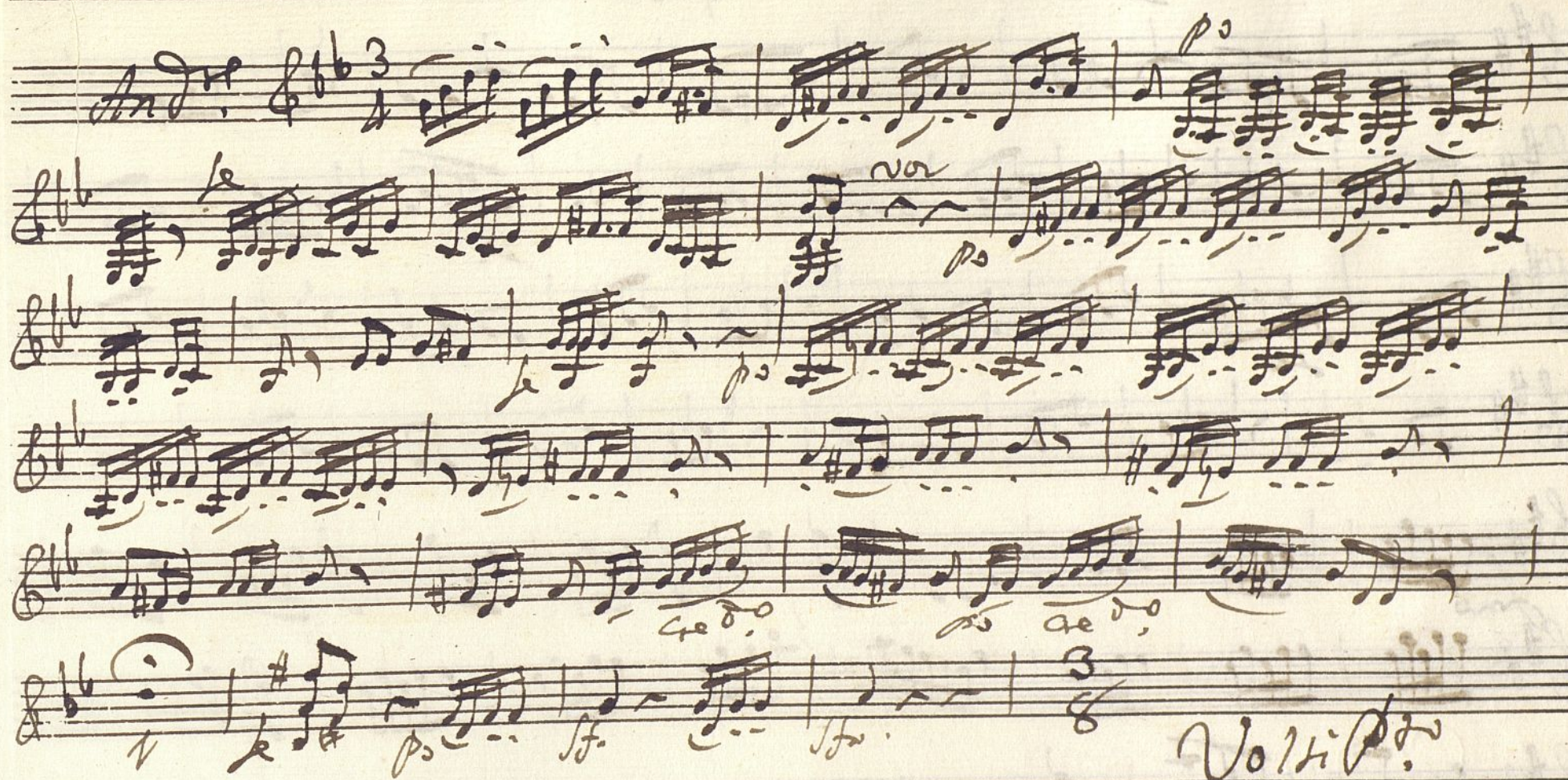
Handwritten musical score on five staves. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. The word "Parola" is written in cursive at the end of the first staff and below the fifth staff. The third staff features a triplet of eighth notes marked with a "3" and a "Le" marking. The fourth staff has a "Lmo" marking. The fifth staff ends with a double bar line and a fermata.

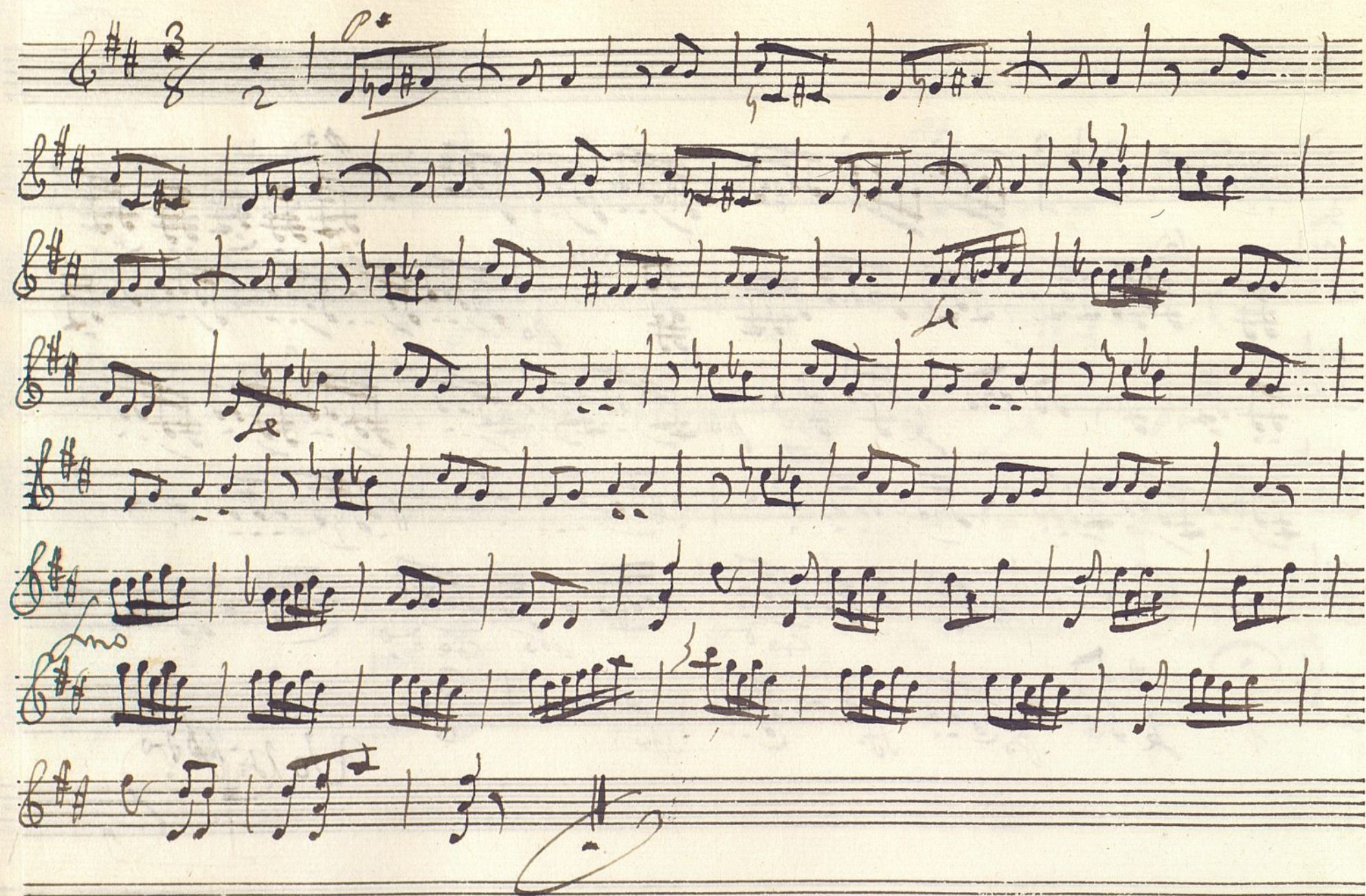
Parola

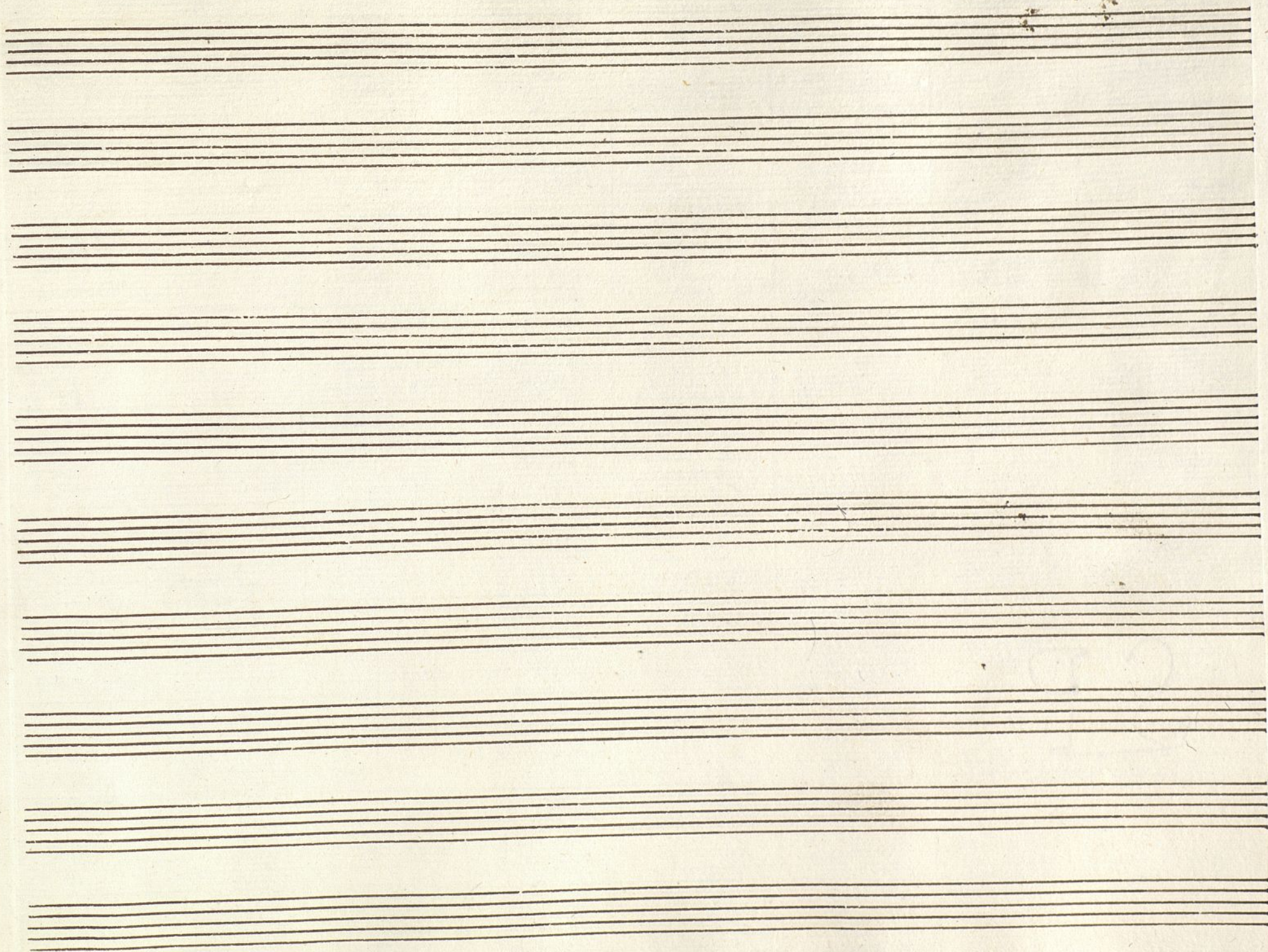
Parola

Volte









Ayuntamiento de Madrid

1200055585

Oboe Primero

Tonadilla à tres;

el Antego de Carrido;

And.^{te} 6/8

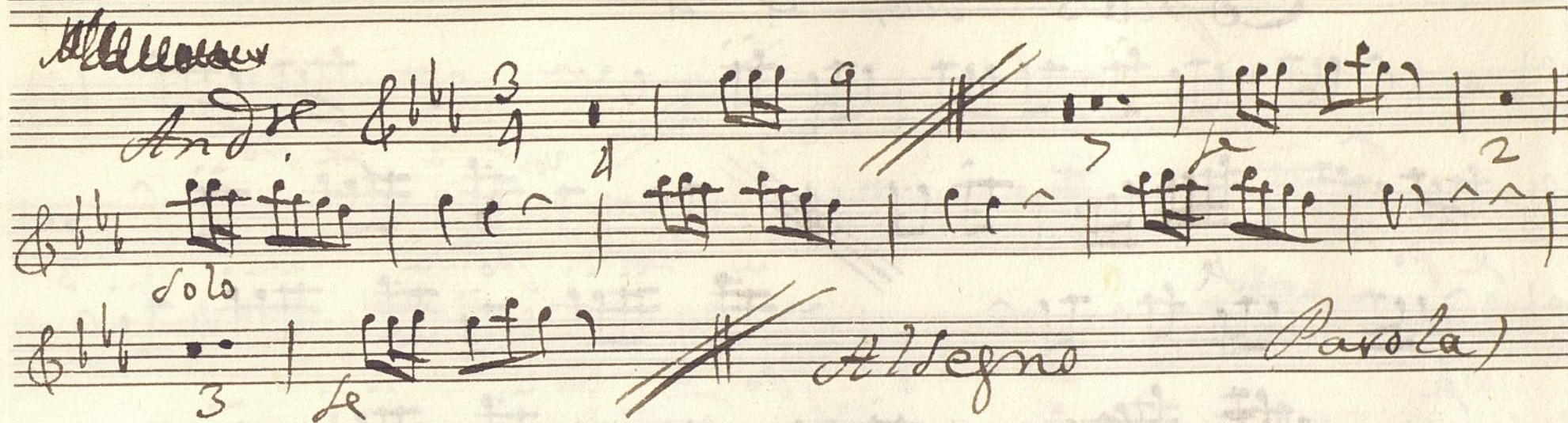
Allegro

Alleg.^{ro} fare //

Reci.^{do} fare //

Allegro fare //

~~Allusion~~
And.^{te} 3/4
Solo
3 Le



Alleg.^{ro} Taze //

(Parola)

3/4 Alleg.^{ro} Taze //

Volte

Alauro

Coplas

All.^o

$\& \flat \frac{2}{4}$

Handwritten musical score for 'Alauro Coplas'. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'All.^o' (Allegro). The time signature is $\& \flat \frac{2}{4}$. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). A double bar line with a diagonal slash is used to separate the 'Coplas' section from the 'Allegro' section. The score concludes with a final measure marked with a '3' below it.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

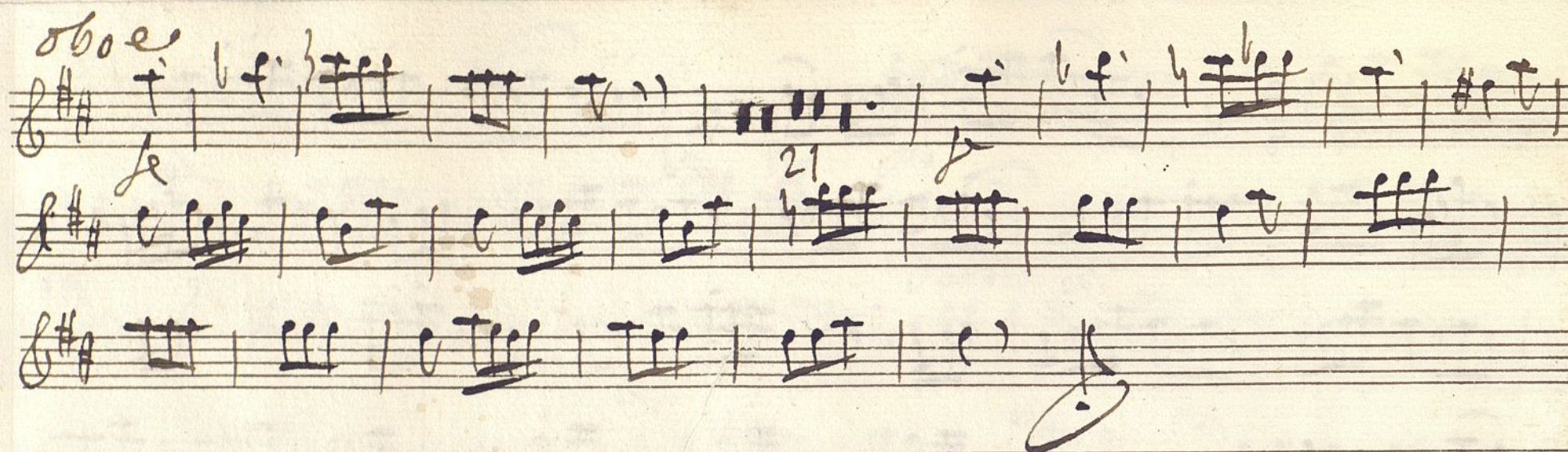
Key markings and annotations include:

- Allegro* (written above the third staff)
- Allegro* (written below the fourth staff)
- Allegro* (written below the fifth staff)
- Allegro* (written below the sixth staff)
- Allegro* (written below the seventh staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Allegro* (written below the tenth staff)
- Allegro* (written below the eleventh staff)
- Allegro* (written below the twelfth staff)
- Allegro* (written below the thirteenth staff)
- Allegro* (written below the fourteenth staff)
- Allegro* (written below the fifteenth staff)
- Allegro* (written below the sixteenth staff)
- Allegro* (written below the seventeenth staff)
- Allegro* (written below the eighteenth staff)
- Allegro* (written below the nineteenth staff)
- Allegro* (written below the twentieth staff)
- Allegro* (written below the twenty-first staff)
- Allegro* (written below the twenty-second staff)
- Allegro* (written below the twenty-third staff)
- Allegro* (written below the twenty-fourth staff)
- Allegro* (written below the twenty-fifth staff)
- Allegro* (written below the twenty-sixth staff)
- Allegro* (written below the twenty-seventh staff)
- Allegro* (written below the twenty-eighth staff)
- Allegro* (written below the twenty-ninth staff)
- Allegro* (written below the thirtieth staff)
- Allegro* (written below the thirty-first staff)
- Allegro* (written below the thirty-second staff)
- Allegro* (written below the thirty-third staff)
- Allegro* (written below the thirty-fourth staff)
- Allegro* (written below the thirty-fifth staff)
- Allegro* (written below the thirty-sixth staff)
- Allegro* (written below the thirty-seventh staff)
- Allegro* (written below the thirty-eighth staff)
- Allegro* (written below the thirty-ninth staff)
- Allegro* (written below the fortieth staff)
- Allegro* (written below the forty-first staff)
- Allegro* (written below the forty-second staff)
- Allegro* (written below the forty-third staff)
- Allegro* (written below the forty-fourth staff)
- Allegro* (written below the forty-fifth staff)
- Allegro* (written below the forty-sixth staff)
- Allegro* (written below the forty-seventh staff)
- Allegro* (written below the forty-eighth staff)
- Allegro* (written below the forty-ninth staff)
- Allegro* (written below the fiftieth staff)
- Allegro* (written below the fifty-first staff)
- Allegro* (written below the fifty-second staff)
- Allegro* (written below the fifty-third staff)
- Allegro* (written below the fifty-fourth staff)
- Allegro* (written below the fifty-fifth staff)
- Allegro* (written below the fifty-sixth staff)
- Allegro* (written below the fifty-seventh staff)
- Allegro* (written below the fifty-eighth staff)
- Allegro* (written below the fifty-ninth staff)
- Allegro* (written below the sixtieth staff)
- Allegro* (written below the sixty-first staff)
- Allegro* (written below the sixty-second staff)
- Allegro* (written below the sixty-third staff)
- Allegro* (written below the sixty-fourth staff)
- Allegro* (written below the sixty-fifth staff)
- Allegro* (written below the sixty-sixth staff)
- Allegro* (written below the sixty-seventh staff)
- Allegro* (written below the sixty-eighth staff)
- Allegro* (written below the sixty-ninth staff)
- Allegro* (written below the seventieth staff)
- Allegro* (written below the seventy-first staff)
- Allegro* (written below the seventy-second staff)
- Allegro* (written below the seventy-third staff)
- Allegro* (written below the seventy-fourth staff)
- Allegro* (written below the seventy-fifth staff)
- Allegro* (written below the seventy-sixth staff)
- Allegro* (written below the seventy-seventh staff)
- Allegro* (written below the seventy-eighth staff)
- Allegro* (written below the seventy-ninth staff)
- Allegro* (written below the eightieth staff)
- Allegro* (written below the eighty-first staff)
- Allegro* (written below the eighty-second staff)
- Allegro* (written below the eighty-third staff)
- Allegro* (written below the eighty-fourth staff)
- Allegro* (written below the eighty-fifth staff)
- Allegro* (written below the eighty-sixth staff)
- Allegro* (written below the eighty-seventh staff)
- Allegro* (written below the eighty-eighth staff)
- Allegro* (written below the eighty-ninth staff)
- Allegro* (written below the ninetieth staff)
- Allegro* (written below the ninety-first staff)
- Allegro* (written below the ninety-second staff)
- Allegro* (written below the ninety-third staff)
- Allegro* (written below the ninety-fourth staff)
- Allegro* (written below the ninety-fifth staff)
- Allegro* (written below the ninety-sixth staff)
- Allegro* (written below the ninety-seventh staff)
- Allegro* (written below the ninety-eighth staff)
- Allegro* (written below the ninety-ninth staff)
- Allegro* (written below the one hundredth staff)



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking "And." and a 6/8 time signature. The second staff includes the marking "p". The third staff includes the marking "p". The fourth staff includes the marking "All." and a 4/4 time signature. The fifth staff includes the marking "p". The sixth staff includes the marking "p". The seventh staff includes the marking "p". The eighth staff includes the marking "p". The ninth staff includes the marking "p". The tenth staff includes the marking "p". The score concludes with a double bar line.

Volte



Oboe Segundo

Tonadilla à tres;

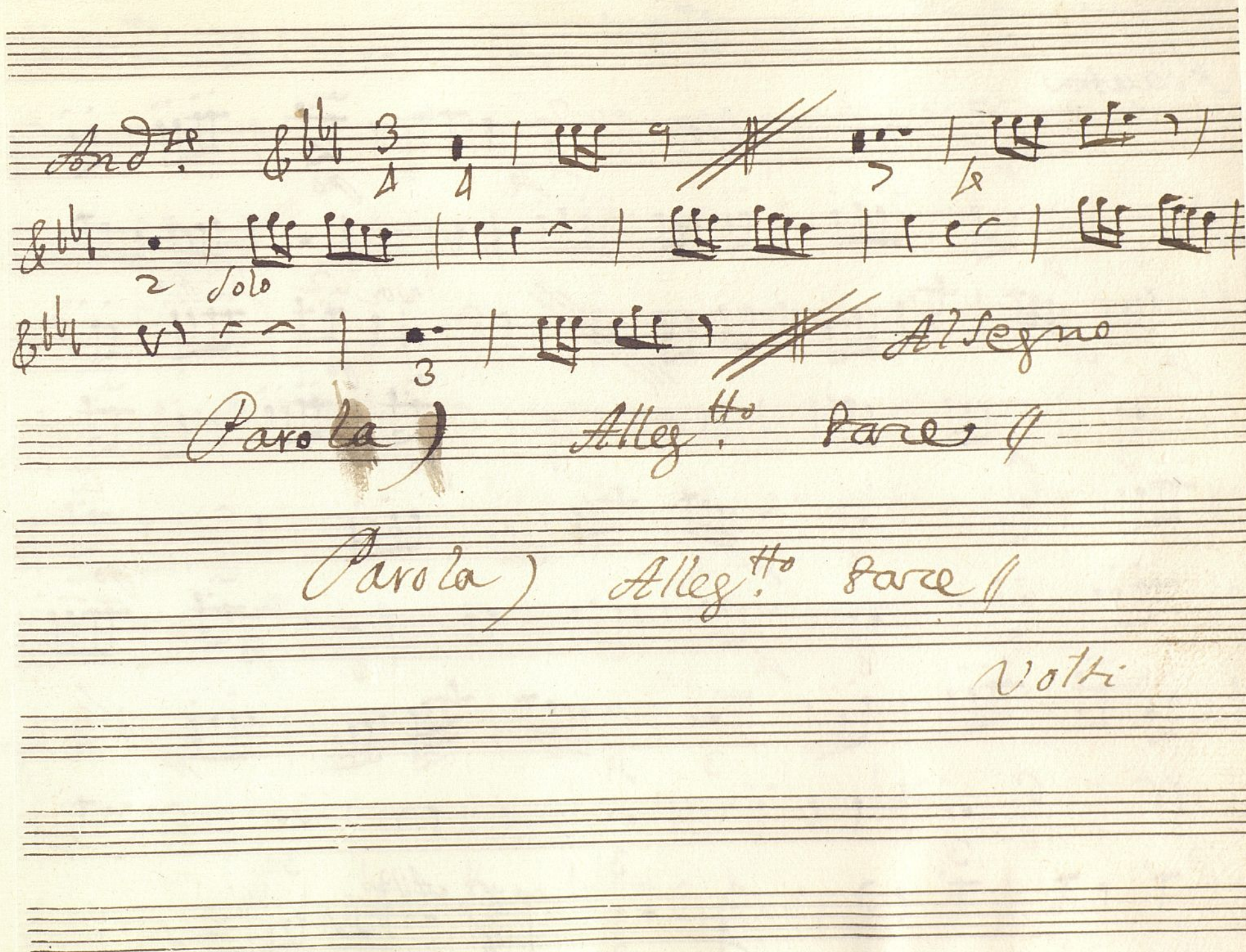
El Antojito de Sarrión;

Handwritten musical score on seven staves. The first staff begins with the tempo marking *And.* and a treble clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *pp* and *le*. A *vor* marking appears above the third staff. The sixth staff features a *2^{da} All.^o* marking above the staff and a *20* marking below it. The seventh staff ends with a double bar line and the tempo marking *Allegro*.

Alleg.^{ro} Pizz.

Peri.^{do} Pizz.

Allegro Pizz.



Parola) Alleg.^{to} Pare /

Carola) Alleg.^{ro} marc.

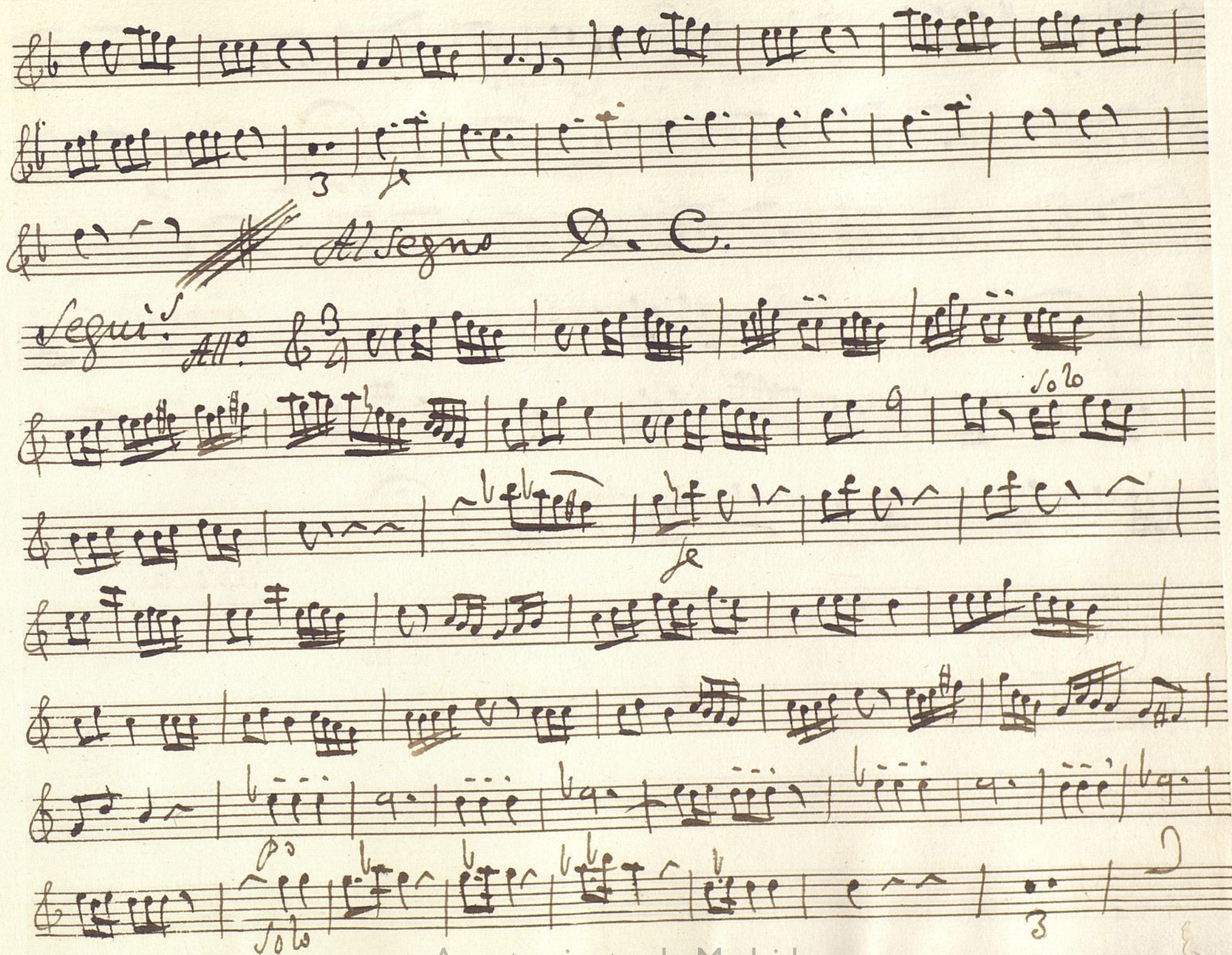
Worth

Flauta

Coplas

All.^o

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "Allegro D. C." is written across the third staff, and "Segui." is written at the beginning of the fourth staff. The score is written in a cursive, handwritten style.



Allegro D. C.

Segui.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "Allegro D. C." is written across the third staff, and "Segui." is written at the beginning of the fourth staff. The score is written in a cursive, handwritten style.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The score is divided into measures by vertical bar lines. The first staff begins with a 9/6 time signature. The second staff contains the handwritten word "Parola" under a slur. The third staff continues the melodic line. The fourth staff features a 3/4 time signature change. The fifth staff includes the handwritten word "Lmo" (likely "Lento") under a slur. The sixth staff concludes with the handwritten word "Parola" and a double bar line. Below the sixth staff are four empty staves.

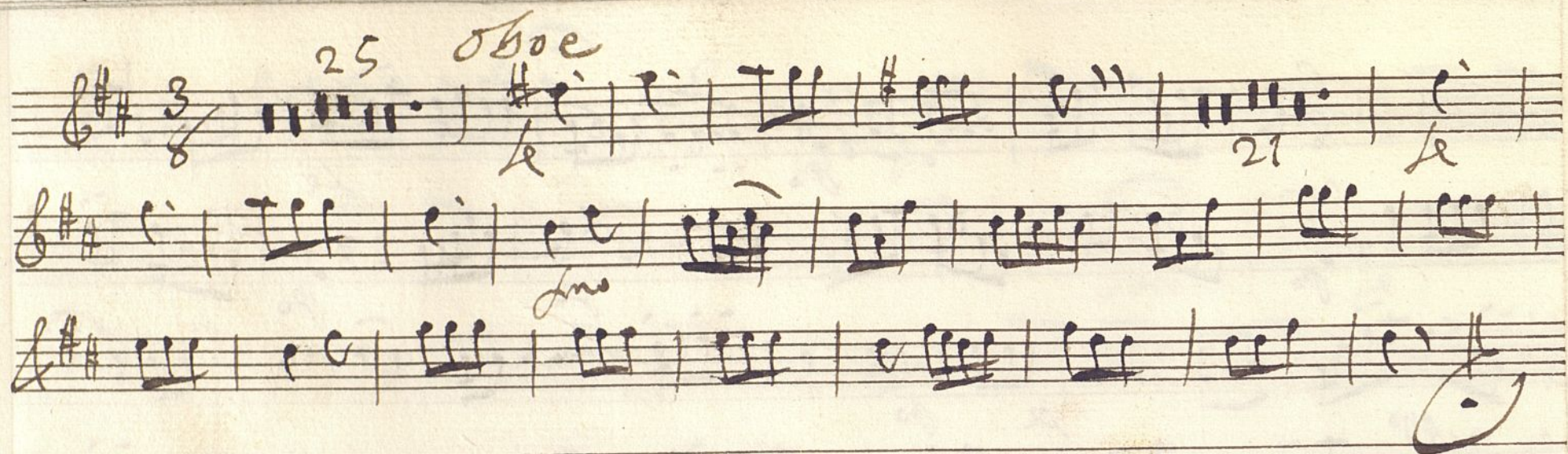
And.te & 6/8

Measures 1-10 of the first system. The notation is in treble clef with a key signature of one flat. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include 'p' and 'le'. A '2. All.' marking appears above the fourth measure.

And.te & 3/4

Measures 11-15 of the second system. The notation continues in treble clef with a key signature of one flat. It includes triplets and various rests. Dynamic markings include 'le'. The system ends with a double bar line.

Volte



Trompa Primera

Conadilla a tres;

El Antojito de Sarrijo;

Clarinete en C sol.

And.^{te} & 6/8

Alleg.^{ro} Patoz / Per.^{do} Patoz //

Alleg.^{ro} Patoz /

In elafa'

And.^{te} C:th 3/4

Allegro

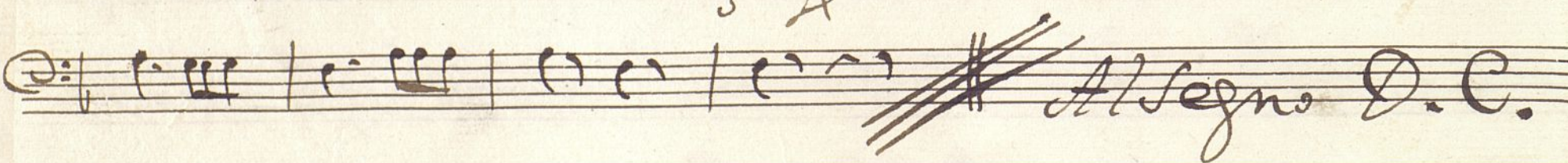
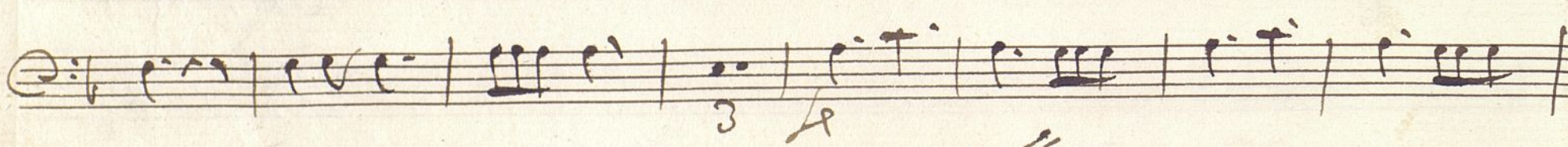
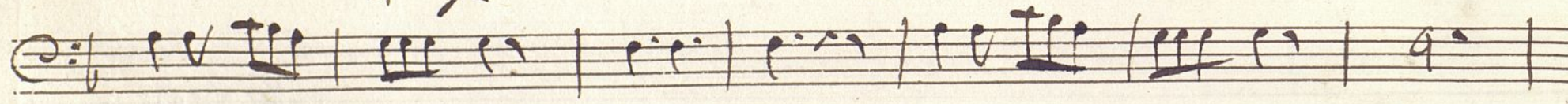
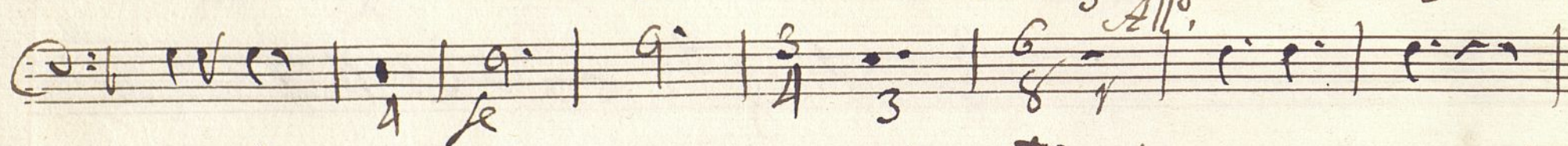
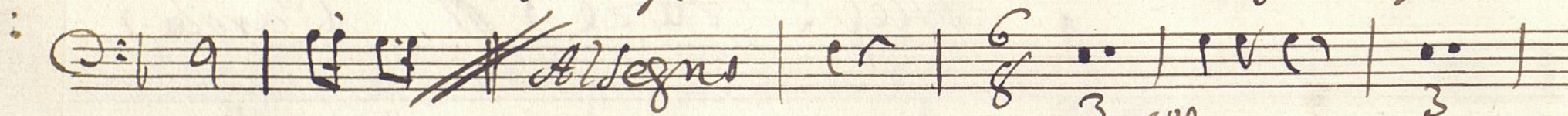
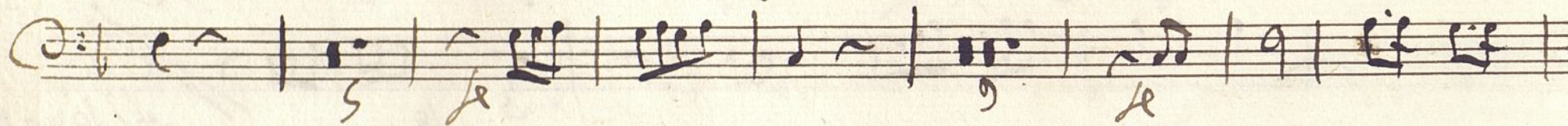
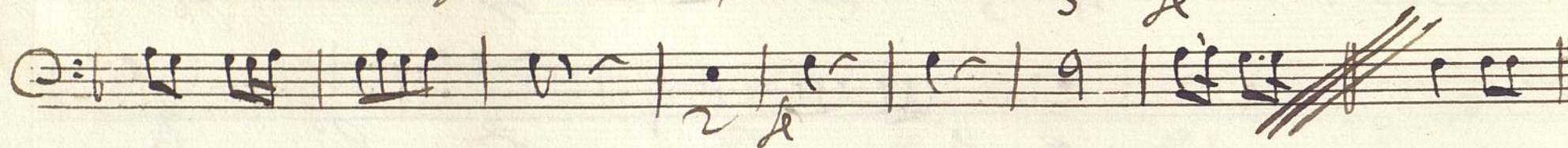
$\frac{3}{4}$ Alleg.^{ro} tarze // Parola)

$\frac{3}{8}$ Alleg.^{ro} tarze //

Volt.

Coplas

All.^o poco

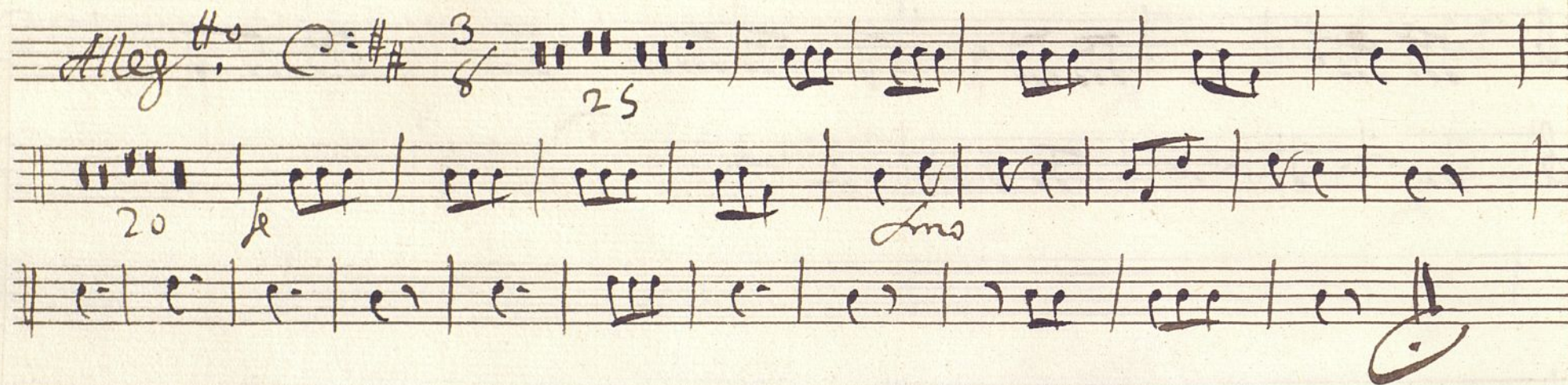


Segui. *Maxi.* *En elata*
All. $\frac{3}{4}$ *voz*

7 2.4 3

And^{te} farze

And^{te} farze //





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+

Trompa Segunda

Flautilla a tres;

El Anteojo de Carrido;

//

Clarinete en C sol.

+

And^{te} & 6/8

$\frac{3}{8}$ Alleg^{ro} marc^{ato} // Peri^{do} marc^{ato}

$\frac{2}{4}$ Allegro marc^{ato} //

In Clasa!

Am J

In Clafà

Andte

Allegro

3 Allegretto Tare // Parola,

³
8 Allegro Fazio

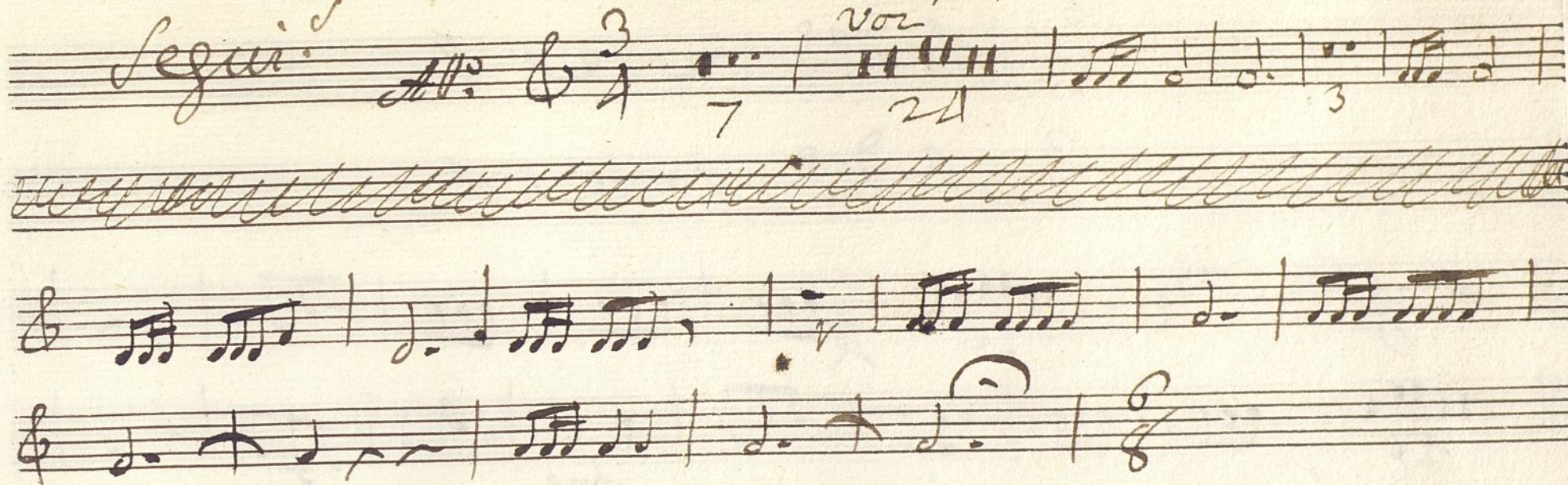
Vol 21

Coplas *All.^o*

The musical score consists of ten staves of music. The first staff is marked *All.^o* and *2/4*. The second staff has a *2* below the first measure and a *9* below the eighth measure. The third staff has a *5* below the first measure and a *9* below the eighth measure. The fourth staff has a *5* below the first measure and a *9* below the eighth measure. The fifth staff has a *6/8* time signature and a *3* below the first measure. The sixth staff has a *3/4* time signature and a *3* below the first measure. The seventh staff has a *6/8* time signature and a *3* below the first measure. The eighth staff has a *3* below the first measure. The ninth staff has a *3* below the first measure. The tenth staff is marked *Allegno* and *D.C.*

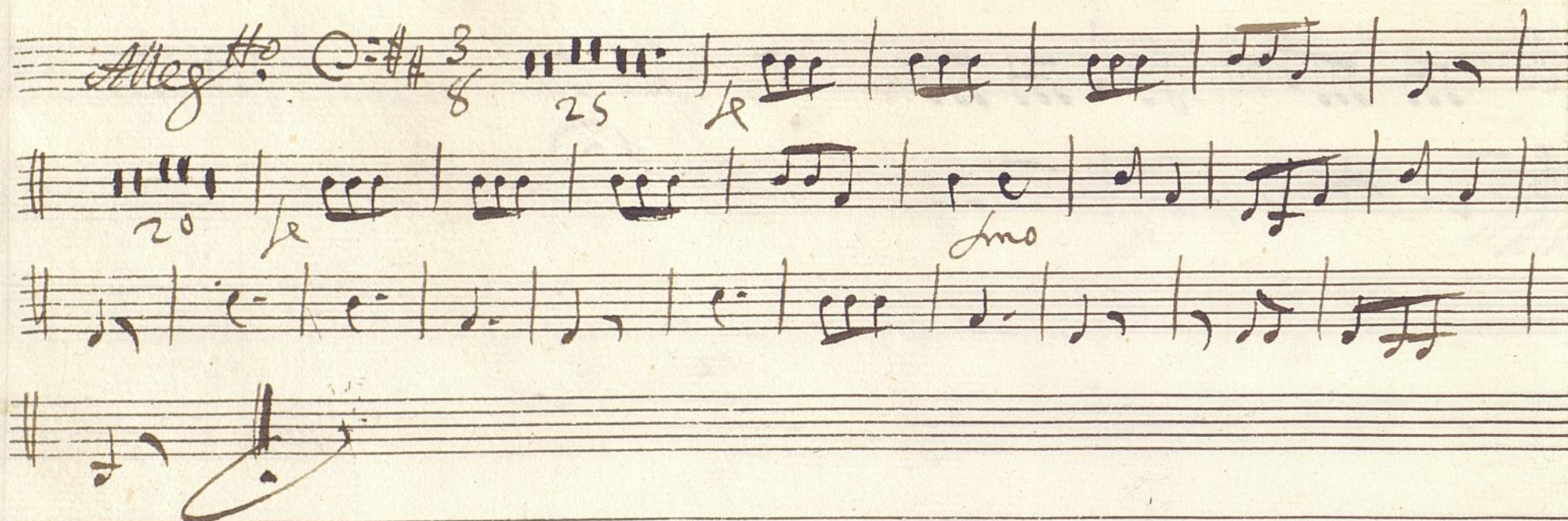
Clar.³ Inesatai

Segui.



6
8 And. *se* //

3. And: face /





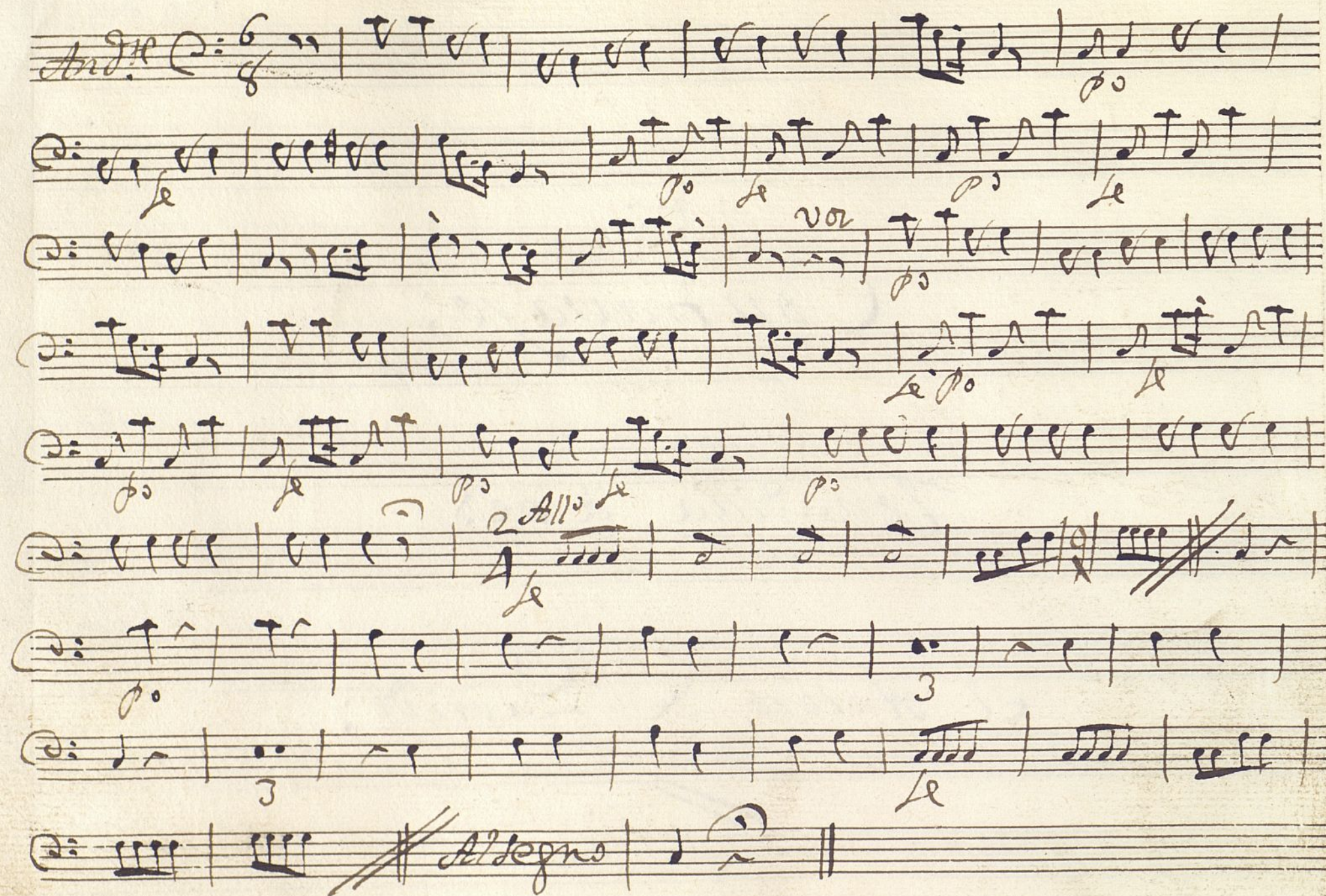
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Contrabajo;

Tonadilla à tres

el Antojito de Carrido;



Allegro H^o $\text{C} = \frac{3}{8}$

Allegro

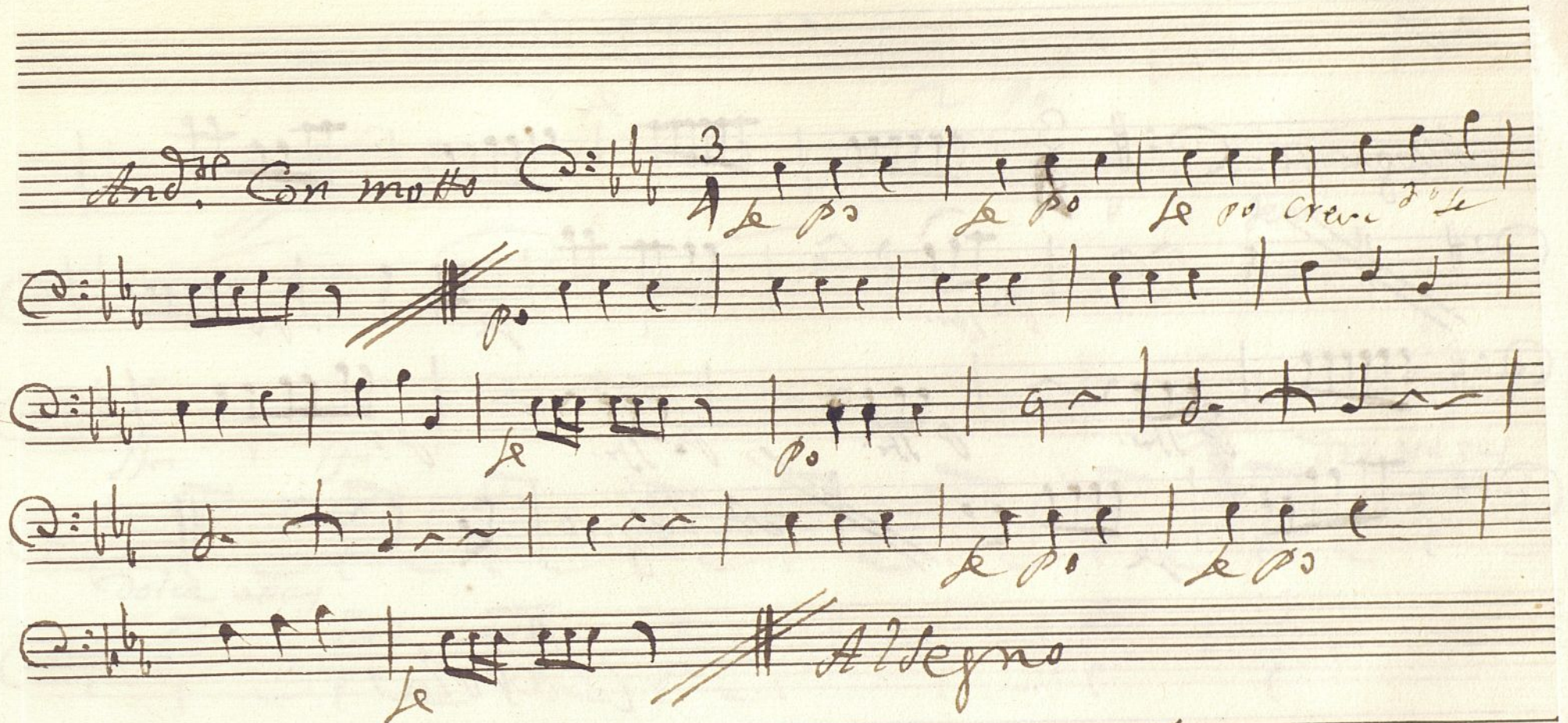
Andante H^o $\text{C} = \frac{4}{4}$

Andante

Allegro

Volte



And.^{te} Con molto 

Parola)

Allegretto $\text{C}:\#$ 3 

Parola

Allegretto 3/8 *le* *po* *temu*

Allegro *due volte*

dolce arpeggio

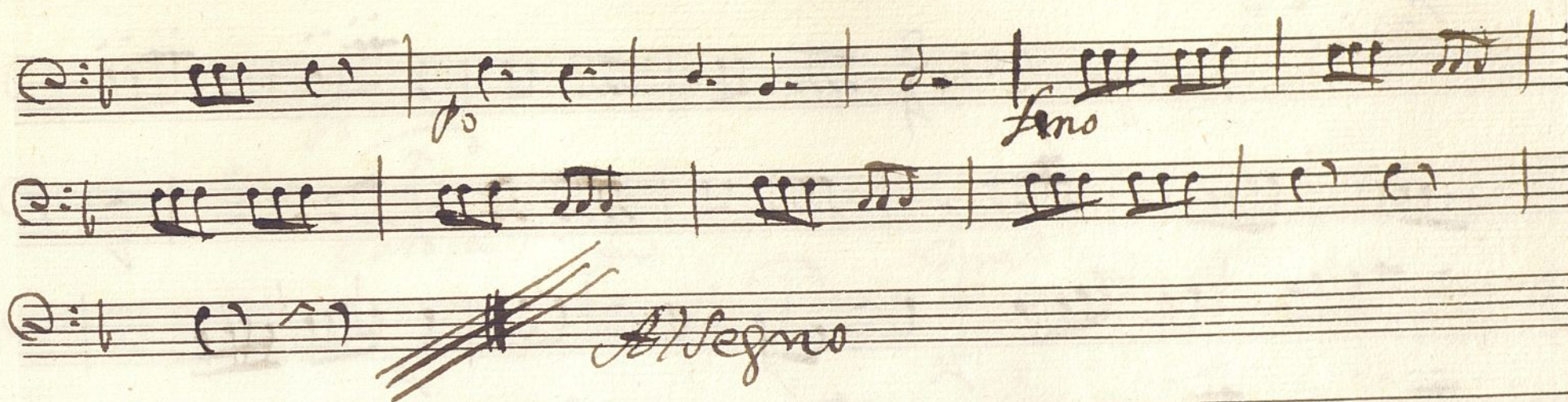
Cre. dimi. No 121

Coplas

All.^o manon molto

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score begins with a treble clef and a common time signature. The first staff is marked 'All.^o manon molto' and includes a '2' above the first measure. The second staff has a '3' above the first measure. The third staff has a '5' below the first measure. The fourth staff has a '6' below the first measure. The fifth staff has a '6' below the first measure. The sixth staff has a '6' below the first measure. The seventh staff has a '6' below the first measure. The eighth staff has a '3' above the first measure. The ninth staff has a '6' below the first measure. The tenth staff has a '6' below the first measure. The score includes several dynamic markings: 'le' (likely 'forte'), 'p' (piano), 'ff' (fortissimo), and 'f' (forte). There are also some markings that look like 'p' or 'p' with a dot. The score is divided into sections by double bar lines. The first section ends after the fifth staff. The second section begins with the sixth staff and ends after the eighth staff. The third section begins with the ninth staff and ends after the tenth staff. The score is written in a cursive hand, typical of the 18th or 19th century.

Allegro



Segui. *Allegro* $\text{C} = \frac{3}{4}$

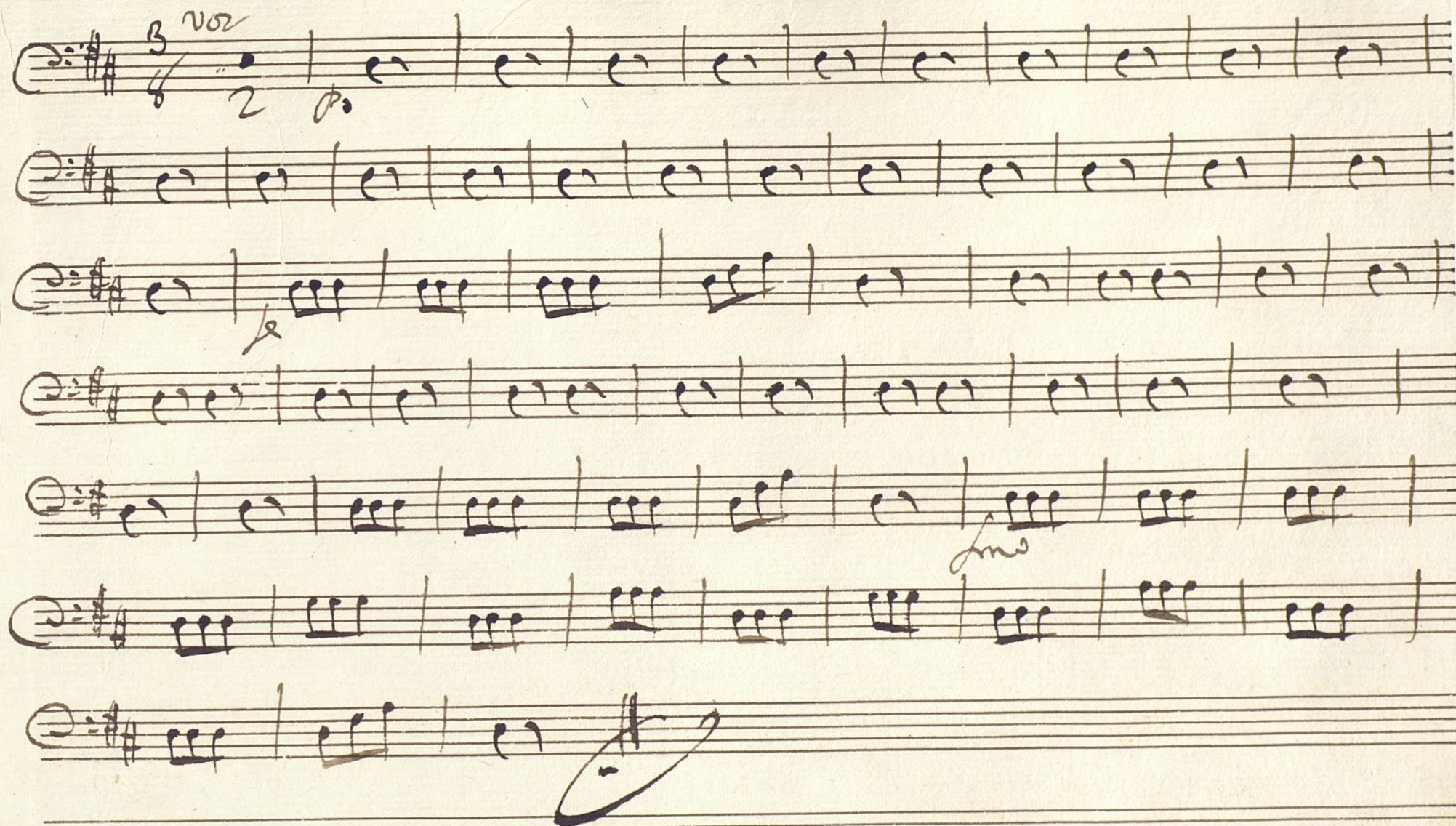
The musical score is written on ten staves. The first staff begins with the tempo and time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *solo*, and *Allegro*. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff features a *Parola* marking. The third staff includes a *Fine* marking and a *Come Prima* instruction. The fourth staff contains a *Le* marking. The fifth staff ends with a *Fine* marking.

Parola)

Volti P^{to}

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 6/8, 3/4, 4/4), notes, rests, and dynamic markings (e.g., *p*, *f*, *pp*, *ff*, *Andte*, *All^o*, *Adagio*, *Gedülfe*, *Parola*). The score is written in a cursive, handwritten style. The word "Ayuntamiento de Madrid" is printed at the bottom center.



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