

— + —  
Tonadilla à tres

El Carrumino tuerto, La Uña Coja;

y el Compadre Cortejo;

144-7  
Theatro de San Carlos

1784

Del S.<sup>o</sup> Esteve:

Petola Correa  
revisada  
por D. y A. F. S.



*Alleg.<sup>ro</sup> Moderato*

Handwritten musical notation for the first system, including a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature.

Handwritten musical notation for the first system, including a bass clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature.

Handwritten musical notation for the second system, including a treble clef and a key signature of three sharps (F#, C#, G#).

Handwritten musical notation for the third system, including a bass clef and a key signature of three sharps (F#, C#, G#).

Handwritten musical notation for the fourth system, including a treble clef and a key signature of three sharps (F#, C#, G#).

Handwritten musical notation for the fifth system, including a bass clef and a key signature of three sharps (F#, C#, G#).



Handwritten musical score on aged paper. The score consists of several staves, some of which are crossed out with diagonal lines. The lyrics are written in a cursive script and include the following text:

*le Casado*

*for tuna for tuna—*

*(ale la mujer) fortuna fortuna—*

*que quieres de mi— que por ser me tuerto me*

*que dicho sa soy— pues tengo un marido tan*



The image shows a handwritten musical score on aged, slightly stained paper. It consists of two systems of music, each with a vocal line and a lute line. The lyrics are written in a cursive hand and are in Spanish. The first system contains the lyrics: "tratas a rri- for tuna for tuna - Veniego de", "guerro minon - for tuna for tuna - la gracia te". The second system contains: "ti - y de este ojo guero que no puedo abrir -", "doy - puer el haze quanto de biera hazer yo -". The lute line is marked with "Lmo" and features various musical notations including chords and single notes.

tratas a rri- for tuna for tuna - Veniego de  
 guerro minon - for tuna for tuna - la gracia te

ti - y de este ojo guero que no puedo abrir -  
 doy - puer el haze quanto de biera hazer yo -

Lmo



hera. Sentil om bre —  
 Dime por que arido —  
*Sareel Comp.º* *Alfº* Comadrina mia —

me llegué a cavar — ya orade la Plaza —  
 ala Plaza Juan — *gar* por Carnero y Berza —  
 quien la hare avsted mal — *Aug* mi Infame marido —

vengo de comprar —  
 par bantz y pan —  
*gar* buelbo me a soplar —



mi mujer es Coja — mar Coja de un  
 Mu<sup>l</sup> Cuele ya el puchero — ~~no q.~~ la a esp  
 Mu<sup>l</sup> me llamado Coja — ~~gar~~ ella tuerto a

po

pie — q. ay o tra Co peras — yame en tienda us  
 mar — Mu<sup>l</sup> a bi ba la lumbre — ~~gar~~ ya voy a so  
 mi — ~~lar~~ Compadre J<sup>n</sup> Di mar — me tira a bu

ted  
 star  
 rir

je

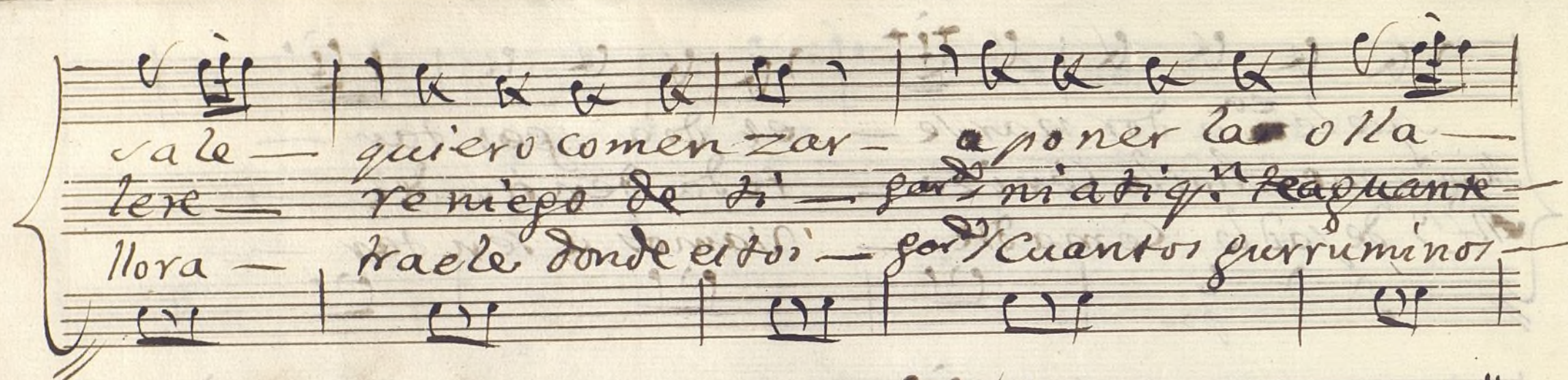


suele en a dor nar se - el día pas tar -  
 Aug. que echa la ceniza - toda dentro del -  
 M.º de jad lo Comadre - Vamos a ren tar -

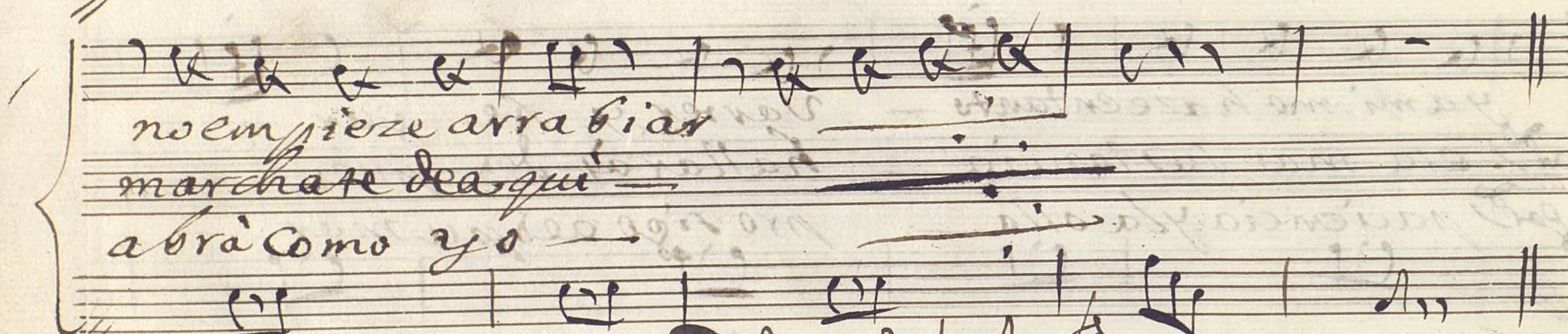
y a mi me ha ze en tanto - ver rer y se gar -  
 sea ma i sus tancia - halla ra i des pue i -  
 sea pa ciencia y la olla - pro ri go a es pu mar -

Ya creo que  
 Aug. no ay q.º se to  
 Aug. el di quillo

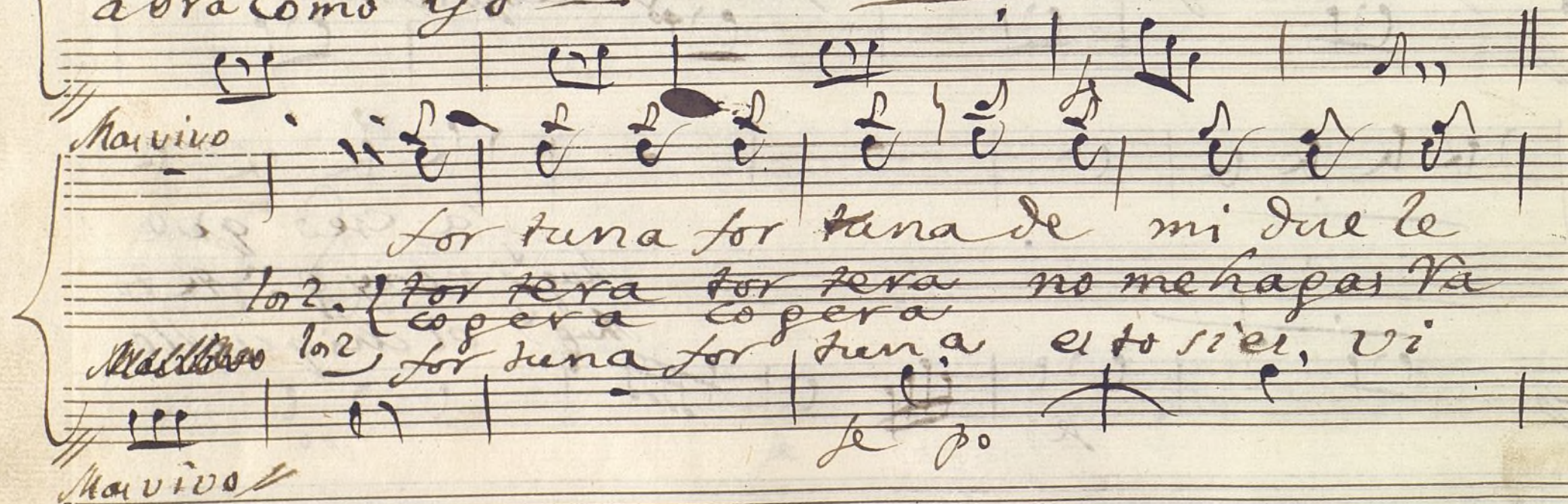




vale — quiero comen zar — a poner la olla —  
 lere — re niego de ti — *for* ni a ti q.<sup>n</sup> te aguant  
 lora — traele donde estoi — *for* Cuantos gurruminos —



no em pieze arrabiar  
 marchate de aqui —  
 abra como yo —



*Mauvivo*  
 for tuna for tuna de mi due le  
 1o 2. for teta for teta no me has Va  
 2o 2. co pera co pera  
*Mauvivo* 1o 2. for tuna for tuna ei to sei, vi  
 le po



te ha! fortuna que de Sentil  
 biar o de mi tea  
 vir feliz laque en

ombre en esto pare que de Sentil  
 Cuerdo si te llego a dar o de mi tea  
 cuenta el marido asi feliz laque en

om bre en esto pare for  
 Cuerdo si te llego a dar { for  
 Cuenta el marido asi co  
 for  
 Cre do se



tuna for tuna el ojo abre me  
 tera for tera figura ymfernal  
 pera for pera no ai mas, que pe dir  
 tuna for tuna

gl. un marido tuer to la  
 de ti dos mil vezes He  
 ni muelas la Vueda La

mi tad no be gl. un marido tuer to la  
 poa te ne par de ti dos mil vezes He  
 mai para mi ni muelas la Vueda La

*po* *cre d.*



mi tad No be  
 po a re ne par;  
 mai para mi;

*Allegro  
 y Parola*

*Parola* Aug<sup>te</sup> / yo te haré que abra el ojo; por<sup>do</sup> por  
 ber te mai me pesará pero yo te haré que sientes  
 mejor la pata Aug<sup>te</sup> tu sea cordarás puer entra  
 mi Compadre por<sup>do</sup> / así una Bala le llebora  
 desde aquí, a las Indias de Canaria;

*Parola* 2<sup>a</sup> *Se Repite la 3.<sup>a</sup> a los y Parola*  
 por<sup>do</sup> hea, Caca, Mama, papa, taita afito;  
 aquí está el Niño, Muger que quieres que le haga aora, Aug<sup>te</sup> arru  
 llar mientras que nuestro Compadre tomala Zuitarra y ba dandome  
 una lecciozita puer me la ensēa a tocar. *Al<sup>to</sup>* de buena gana; por<sup>do</sup> pa  
 ciencia Maridos e carmentad, que acito y ama, no veduze la  
 carga Matrimonial )



*Allegretto*

*3*  
*8*

*Alf.<sup>10</sup>*

en el Lago de ci - ze - mundo  
Aug<sup>t</sup> er ~~Allegretto~~ y los Pre fa blos  
par.<sup>do</sup> Los Ma ri dos de mi Clase



andan muchos a pes car — y mas per canen —  
 siguen Una proprie dad — quen fat tando la —  
 medio lmo fo dritas son — pue hazemos las —

— la tierra quen los rios nien el mar —  
 — el oro no balen ni la mi tad —  
 — ha ciendas de las em bras y el varon —

A la ro mi ni — ño her mo so ala  
 ala ro  
 ala ro.



ro mi ni — no ha tiene el po bre  
 ro mi ni — no ha tiene el Anje  
 ro mi ni — no ha siete Niño

ci to a Torre y no de ja de llo rar  
 li to en fuer tos y no puede so se par  
 se dur mi era que Con sen to el ta ra ya y o

y no de ja — de llo rar  
 y no ~~de ja de llo rar~~ <sup>puede</sup> so se par  
 que Con sen to el ta ra ya y o

1<sup>or</sup> 3. A la ro mi ni —  
 2<sup>or</sup> 3. a la ro mi ni —  
 3<sup>or</sup> 3. a la ro mi ni —



no her mo so a la ro mi ni - no ha  
 no her mo so a la ro mi ni - no ha  
 no her mo so a la ro mi ni - no ha

tiene el po bre ci' so a borre y no deja -  
 tiene el Anje - li to en fuer tos y no pue de -  
 sie te ni' no se dur mi era que con sen so a' -'

de llo rar y no -  
 so se par y no -  
 ta ra yo que con -



Allegro  
dos veces

Allegro

que tal mi Compadre Ga

bien la leccion Calla niño



lor 3.

Juego en quien te pario es de sie Re

Cres es de el buen humor no ay muchas pe

se tas pero ay di version no ay muchas pe

se tas pero ay di version (tocando dentro. pitano y tambor)

Parola



Parola, Alf.<sup>o</sup> a que to carán Comadre ele tambor y silbato?  
 Aug.<sup>o</sup> vamos al balcon a ver lo, tu Maridillo entre tanto de ser  
 Niño y fiegatodo el emonton de biddiado, y cuenta que no lo haga  
 que te he de undir aporrazos; ~~gar.~~ Como me manda y domina, moi  
 que mucho no es milagro, que a otros mas grandes que yo, le suze  
 derá otro tanto, de ser el Toro, y pongome en el varreño air fegando)

Alleg.<sup>ro</sup> Moderado

Sar.  
 Lusa vn  
 Aug.<sup>o</sup> que



Vizcainos no ble asi se bea — asi se  
 lo que haze de monis *Alf.º* ombre que esto — ombre que es

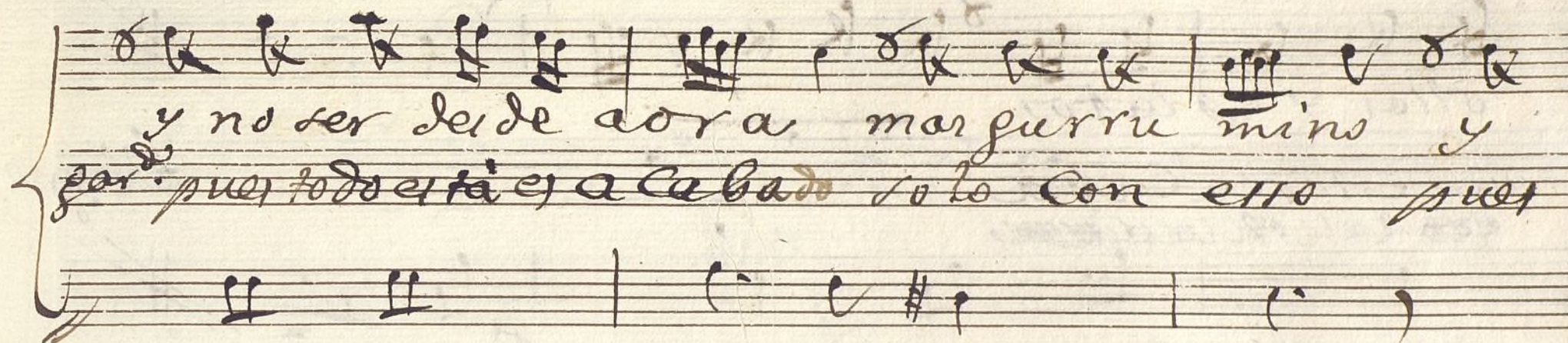
bea Sepando Platos yollar y cober peras se  
 esto far. pretender en mi Casa poner go bierno pre

gando Platos yollar y cober peras — Con dos A  
 tender en mi Casa poner go bierno — lor. Como no al

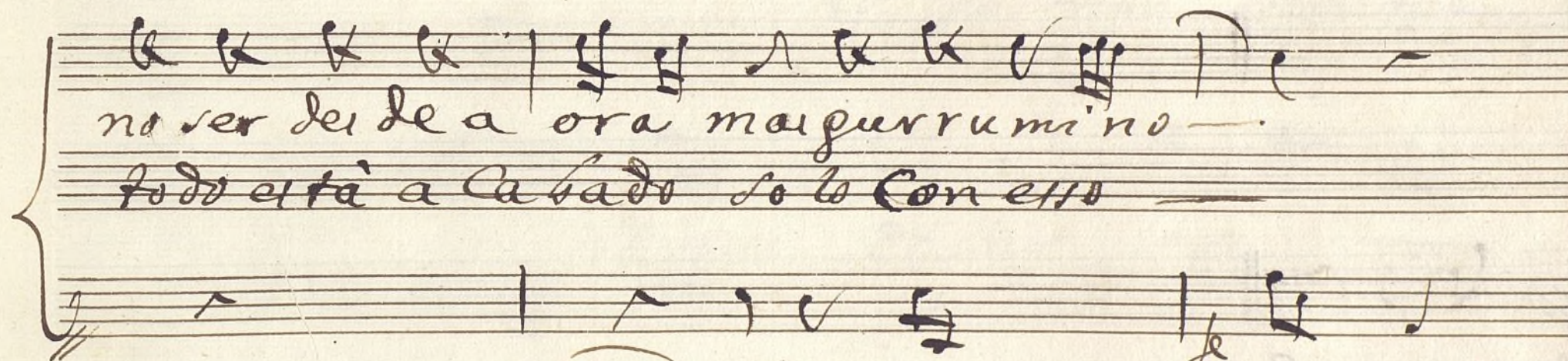


buelos - quen fraguas de Vizcarias a blandas  
 Canzo - <sup>do</sup> marchando vikal Infierno y ella lle  
 yerros  
 bando  
 Yo quiero reber  
 Aug: yo separé Ma  
 tirme ya de marido - ya de marido  
 rido  
 yo me iré luego - yo me iré luego  
 Allo

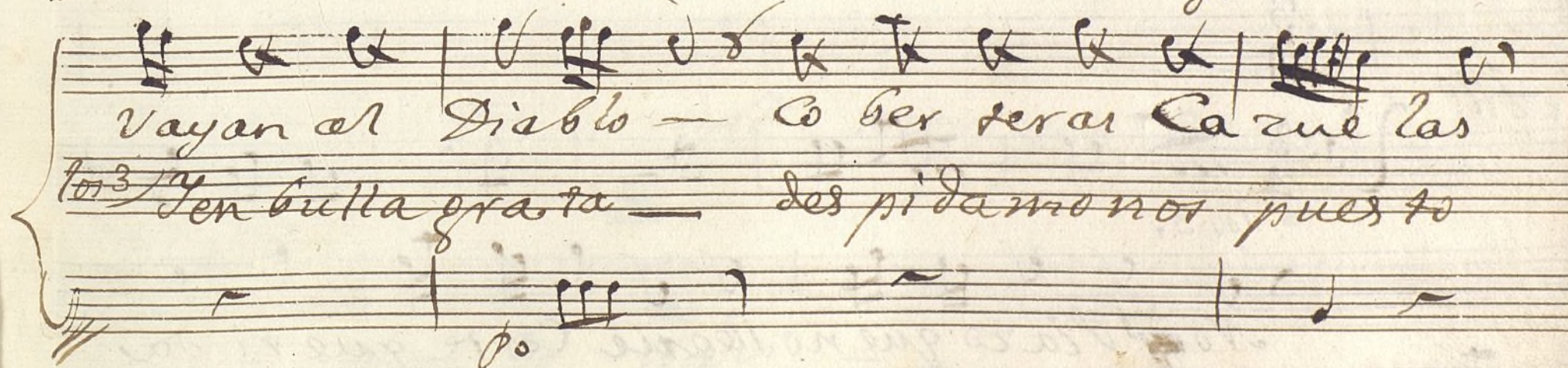




y no ser de de a ora magurru mino y  
 par. puer todo etá a Cabado solo con ello puer



no ser de de a ora magurru mino —  
 todo etá a Cabado solo con ello —



Vayan al Diablo — Co ber teras Carue las  
 3/4 Ten bulla grata — des pidam no por puesto



Handwritten musical score for a piece titled "Allegro" by J. S. Bach. The score is written on two staves, treble and bass, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Spanish and are written below the staves. The piece concludes with a double bar line and a sharp sign.

Lyrics:

ollor y platos  
 que esto sea ca ba  
 con la ~~una~~ una

Allegro

Handwritten musical score for a piece titled "No ay Plazo que no llegue Corre que ri da". The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo marking "All." is written above the staff. The melody consists of eighth and sixteenth notes. The second staff begins with a bass clef and a time signature of 3/4. The lyrics "No ay Plazo que no llegue Corre que ri da" are written below the staff. The melody consists of eighth and sixteenth notes. The score is written in ink on aged paper.



*Sequid.*

*All.*

*lor B.*

*Es cu chad morque.*

*te ros lar ve qui di llas lar*

*Es cu chad mor que te ros lar*

*ve qui di llas*



Handwritten musical score on aged paper. The score consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system begins with a double bar line and a key signature change to one sharp (F#). The second system begins with a double bar line and a key signature change to two sharps (F# and C#). The third system begins with a double bar line and a key signature change to one sharp (F#). The fourth system begins with a double bar line and a key signature change to one sharp (F#). The fifth system begins with a double bar line and a key signature change to one sharp (F#). The lyrics are:   
1. lar se qui di nar con que nuestror a   
2. Pen car de be mos como estar vi gi   
3. fa ner se va cri fi can y es cu chad to dor   
4. lan tes en bue stro ob sa quio ya vi pen se mos   
5. to dor que se princi pian y es cu chad to dor   
6. al go so bre este in tento ya vi pen se mos

lar se qui di nar con que nuestror a

Pen car de be mos como estar vi gi

fa ner se va cri fi can y es cu chad to dor

lan tes en bue stro ob sa quio ya vi pen se mos

to dor que se princi pian y es cu chad to dor

al go so bre este in tento ya vi pen se mos



to dos que se principiarian que  
algo sobre este intento so  
*Alf.º* Por lo ver en el Invierno  
Yo ver deoy en a delante  
*Notan Alf.º*  
gana mor a tu ti ple ga  
ahacer Barba me he de echar a



*Con el buen tiempo*  
Pero ahora por los Ca lo res

Por que se ban a ca bando

to por lo pur ga mo bien to dos

los po cor q ay por a ca los

*2<sup>da</sup>*  
Aunque soy tan chi qui ti ta

Por dar gueto a mi cho ri zo



bien claro que do pro bar bien  
si quieren me pondré yo si  
que por servir mucho rizar  
a hacer Barbas y Galanes  
me estiro a no poder mas me es  
que los haré conprimor que



*Gar.<sup>do</sup>*

Via mi en la prensa me ponen  
yo me pondré a cocher  
y tiran mi redondez y  
Pues con tanta graduacion  
Pues  
lle garé a alargar me tanto  
Lo graré que los muchachos



que lleque à Cara manchel que

digam a <sup>moela</sup> ~~moela~~ Simon di

ya si que ri do <sup>mio</sup> ~~moela~~

Jaquesta estraña z dea

so lo an he la mo so

ya se à aca vado ya a diormos

Allo

comple



Handwritten musical score on three staves. The lyrics are in Spanish. The first staff contains the lyrics "tar el gusto para agrada vos". The second staff contains "que te ritor a pasio na dos". The third staff contains "pa" and "a". The music is written in a cursive style with various note values and rests. There are double bar lines and a diagonal slash indicating a section change or end of a phrase. The word "Allegro." is written above the final staff.

tar el gusto para agrada vos

que te ritor a pasio na dos

pa

a

Allegro.



Cor te que ri da no ai Plazo que no Negue cor

te que ri da Cor te que  
Pensar de

ri da Ya ri el de nuestro Curo La fi na  
cemos en et ras Vaca ciones que nos ha







*t*

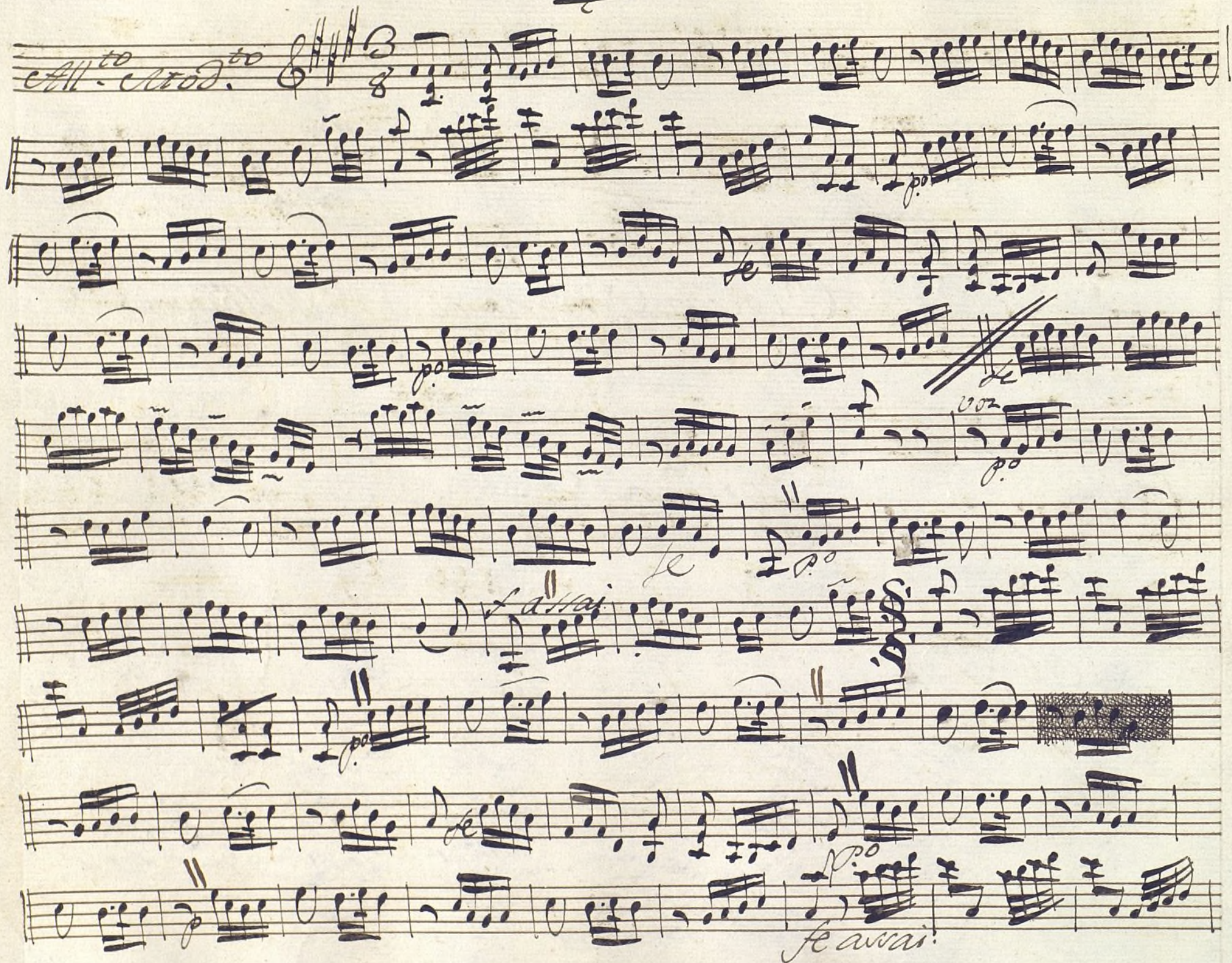
Violin Primero ~~Allegretto~~

Ton.<sup>a</sup> a B.

El Gurrumino, la Ovia, y Compadre.

*//*



*All. to* *croq. to* 



Handwritten musical score on eight staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano), *cres.* (crescendo), and *Le*. There are also some annotations like *mas All.* and *voz*.

*Al Segno.*

*Parola.) y se repite á los §. para.*

*Parola.)*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked *All.<sup>o</sup>* at the beginning. The score features various musical notations such as notes, rests, and dynamic markings like *ten* and *le*. A section is marked with a double bar line and the text *Al Segno 2 mas.* followed by *2<sup>a</sup> voz All.<sup>o</sup>*. The manuscript shows signs of age, including ink bleed-through and some staining.



se

se

simile

simile

Paxola) All. to Moo to 3/4

voz

se

se

se

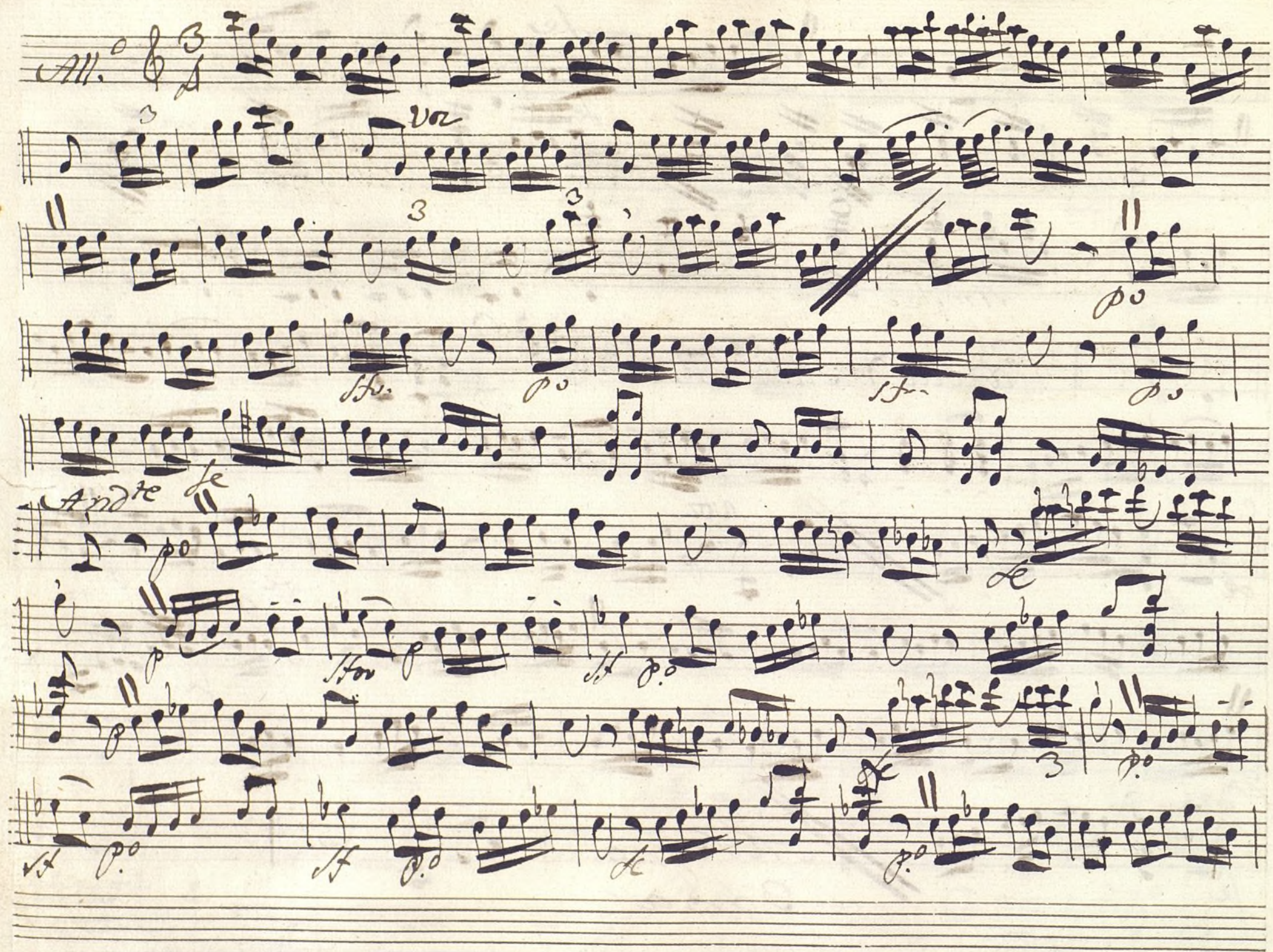
se

Allegro.

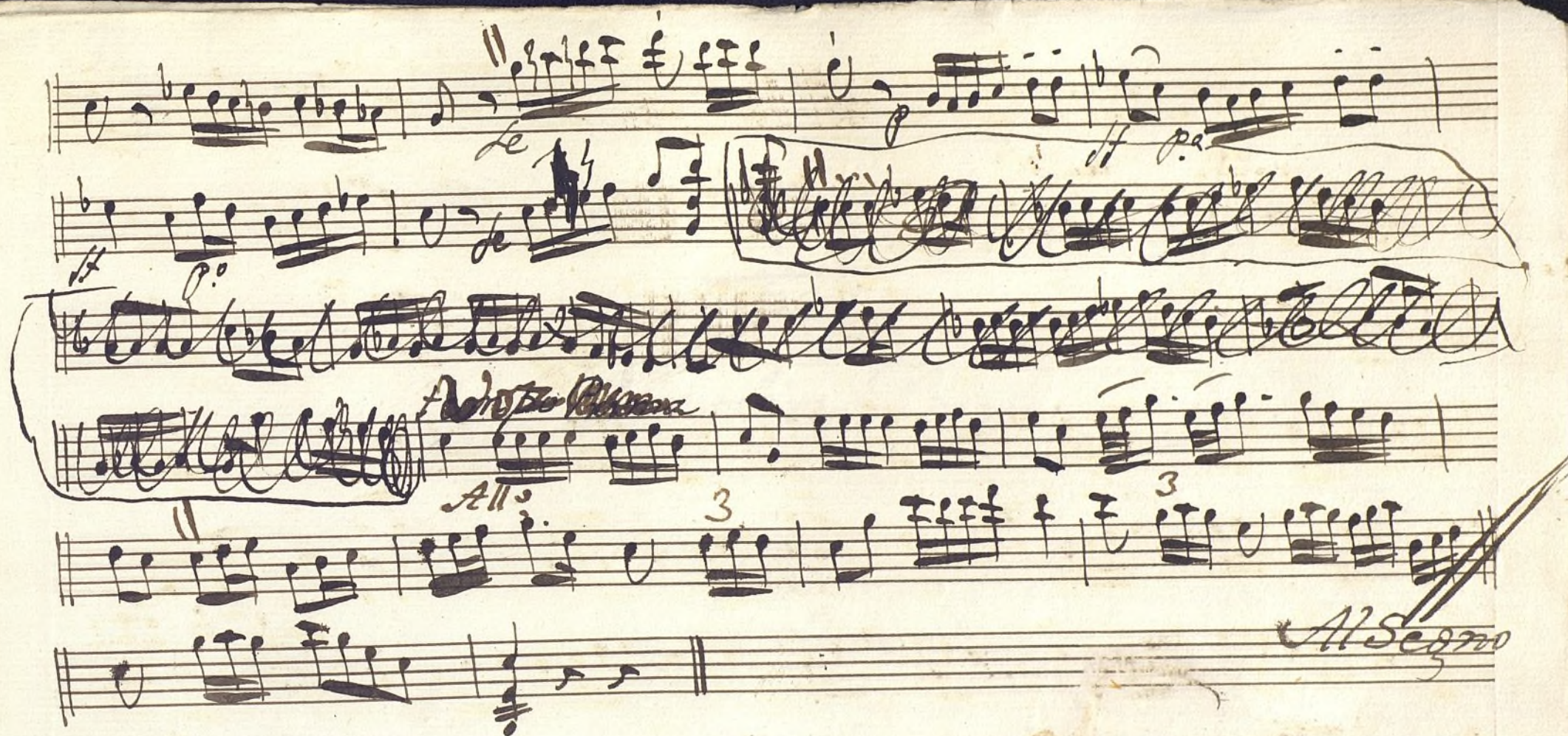
3 mar.



Handwritten musical score on ten staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *All.<sup>o</sup>* at the beginning and *And.te* later. The score features complex rhythmic patterns, including triplets and sixteenth notes. A double bar line with a diagonal slash is present on the third staff. The manuscript is written in dark ink on aged, slightly stained paper.













*Violin Primero Duplicado*

*Ton.<sup>a</sup> a 3.*

*El Gurrumino, la Vicia, y Compadre.*



*All. to Mod. to*

*Le*

*Le assai*

*Le*

*Le assai*



*f*  
*p*  
*mar. All.*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*Allegro.*  
8

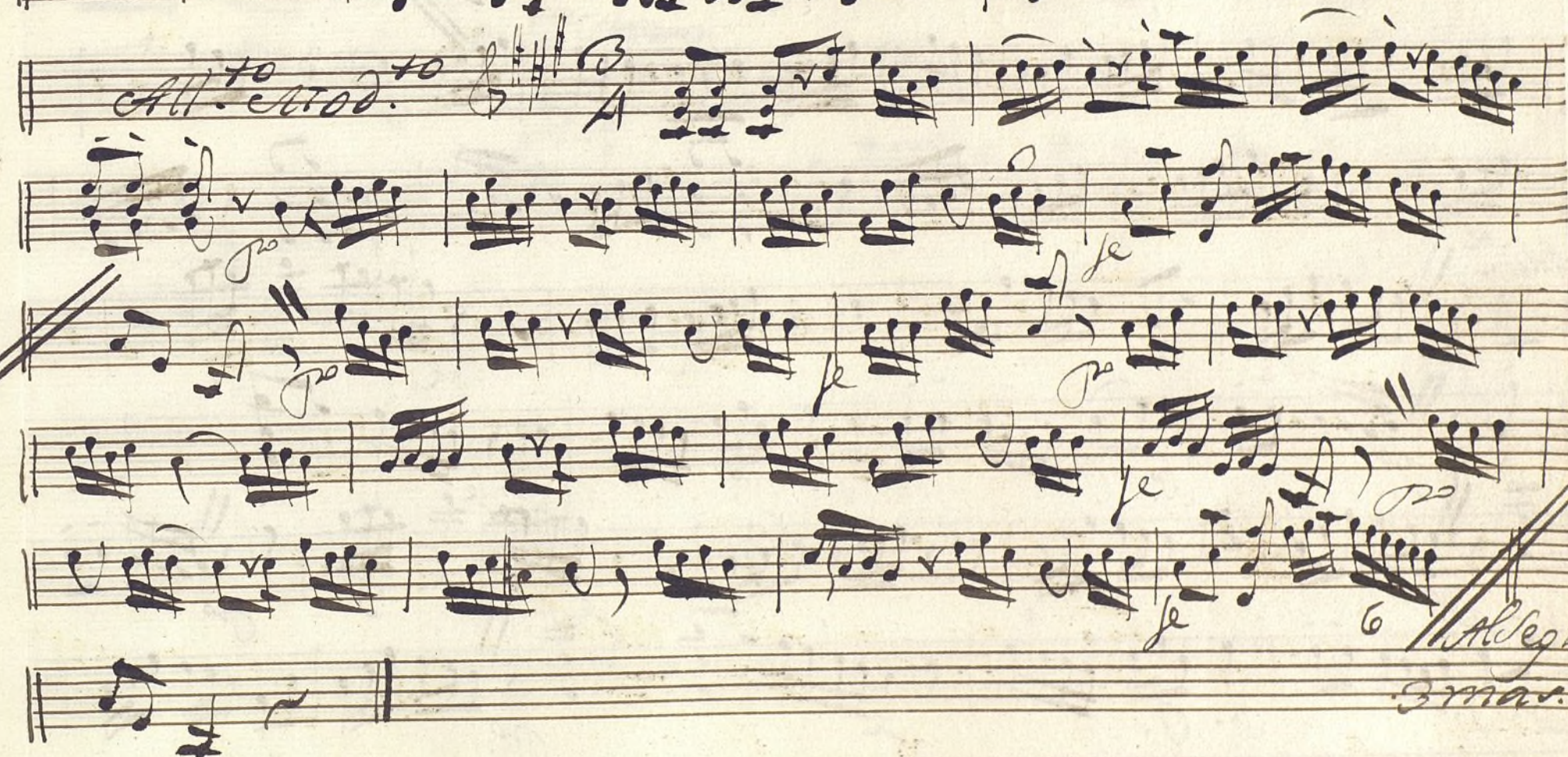
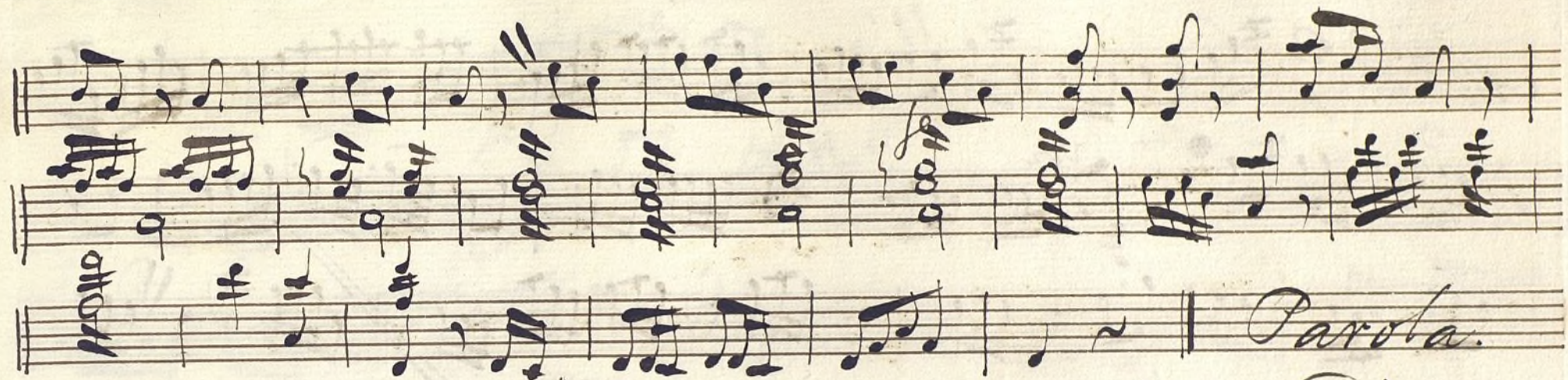
*Parola.) y se repite a los 8. parr.*

*Parola.)*



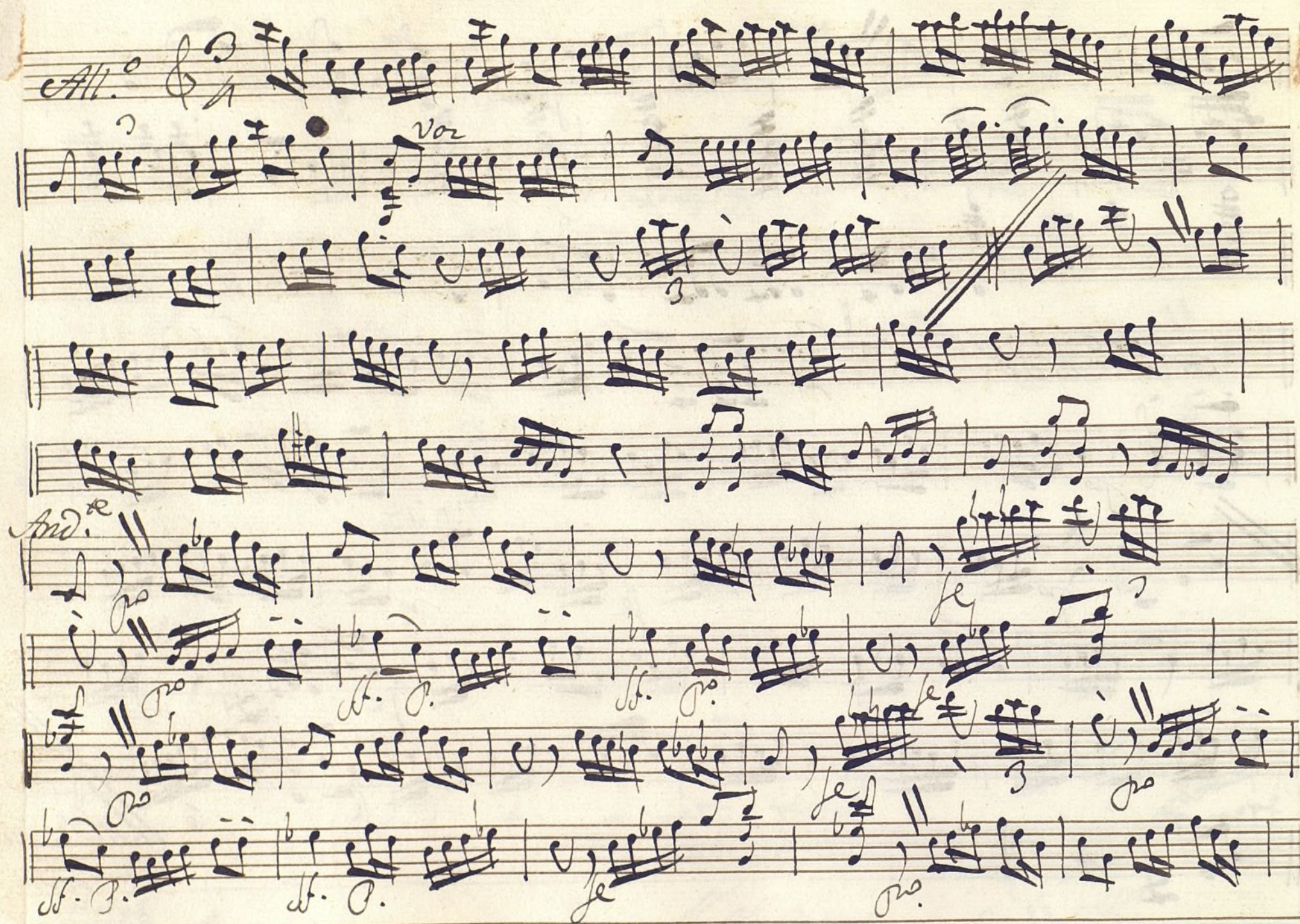
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allegro" and the time signature "3/8". Dynamic markings like "ten", "p", "ff", and "p" are scattered throughout. A double bar line with a diagonal slash appears after the third staff. The final staff contains the tempo marking "Allegro", the time signature "2/4", and the marking "2 mar.". The manuscript is written in dark ink on aged, slightly stained paper.



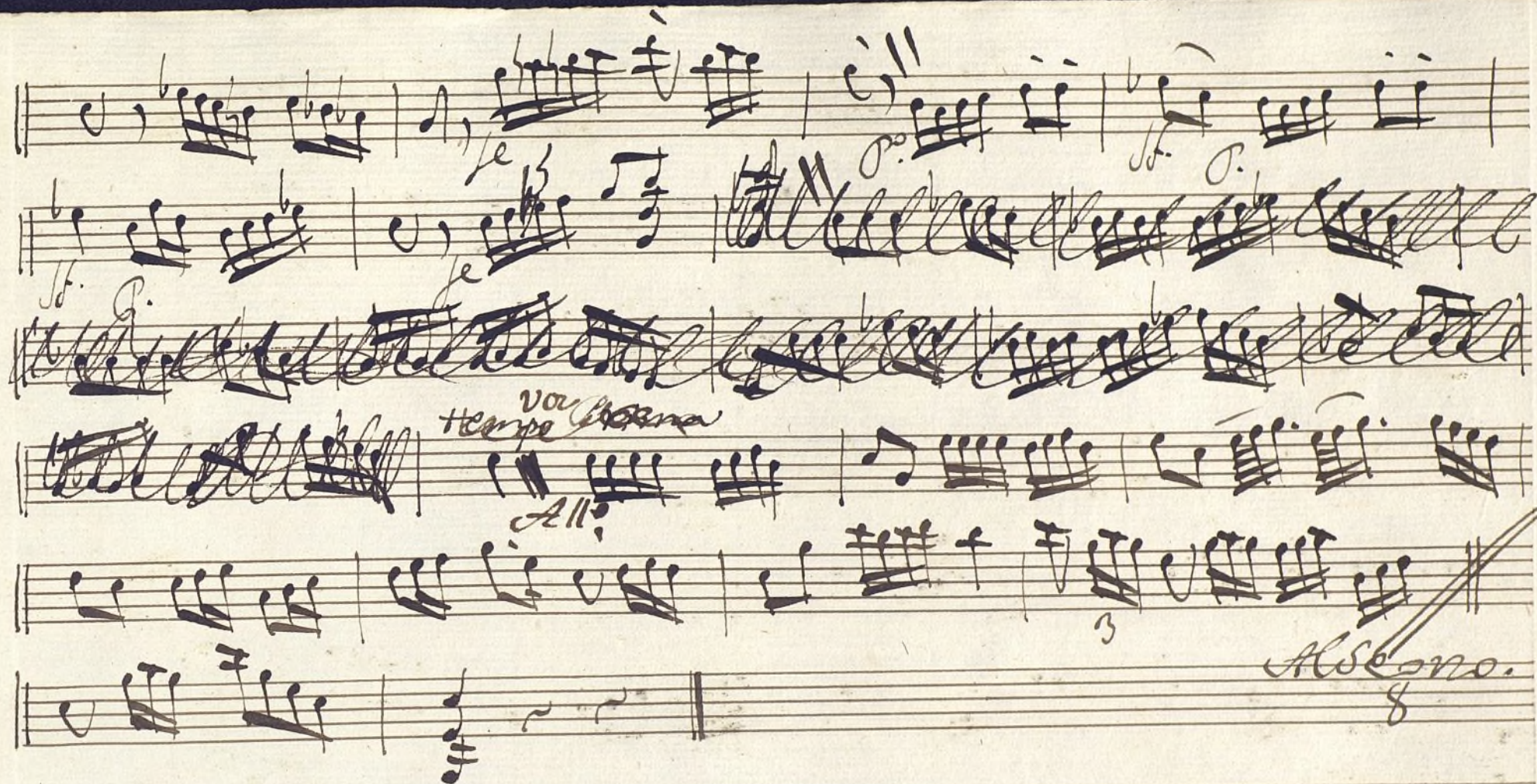


6 *Allegro.*  
*3 mas.*





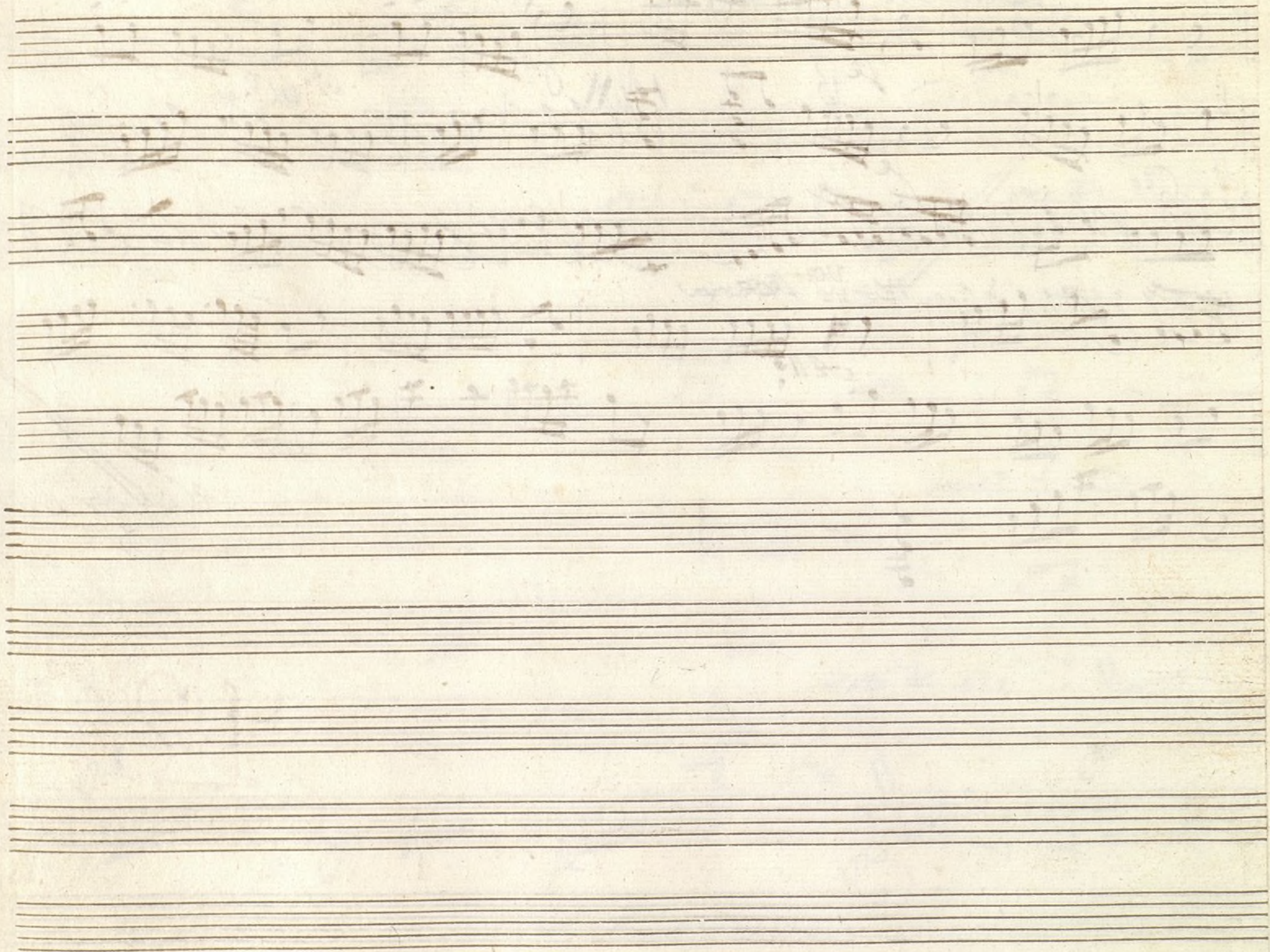




*vo*  
*tempe*  
*All.*

*Allegro.*  
8







Violin Secundo.

Ton a B.

Currumino, la vicia, y Compadre.







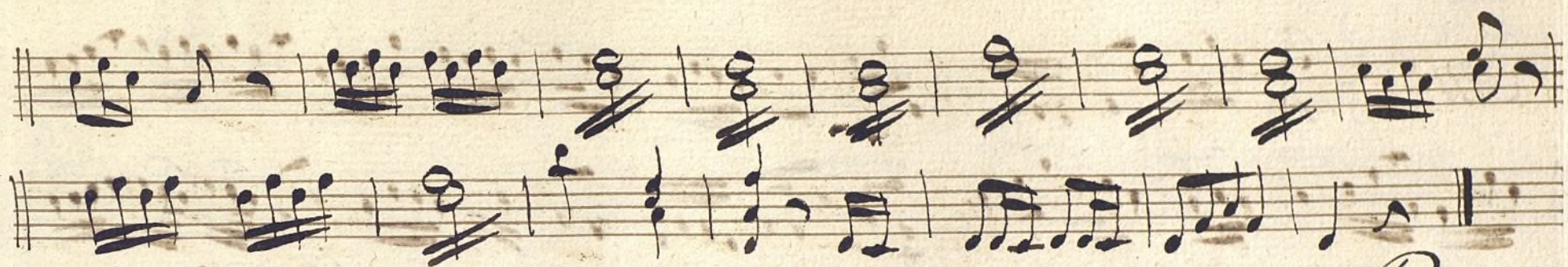
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "se arrai" is written above the first staff. The word "mar. All.<sup>o</sup>" is written above the fourth staff. The word "Allegro." is written below the eighth staff, preceded by a double slash. The word "cre." is written below the sixth staff. The word "se" is written below the seventh staff. The word "Parola" is written below the eighth staff.

Parola y se repite a lo Parr. Parola

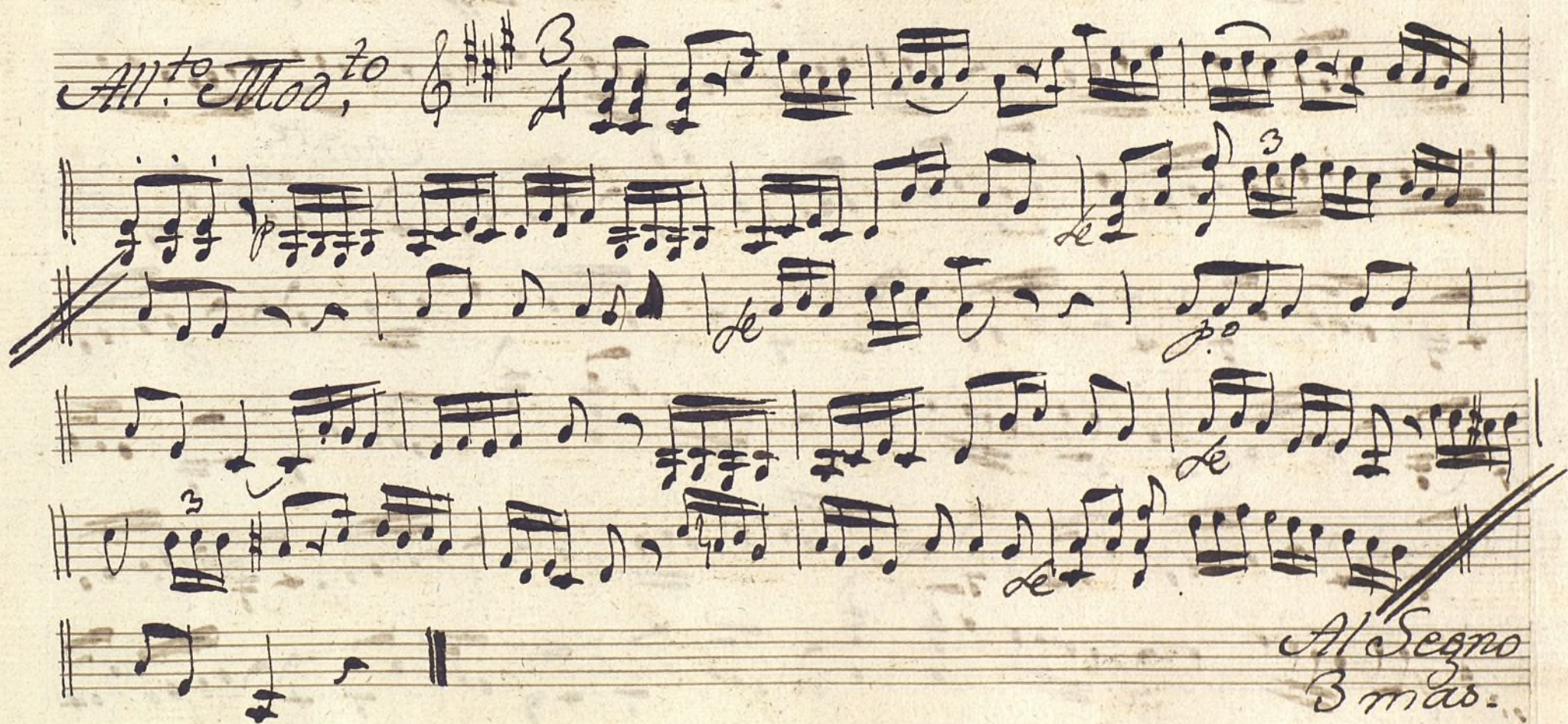


*All.<sup>to</sup>*   
*Punt.*  
*arco*  
*Al Segno*  
*dos veces*  
*2. All.*  
*p.*





*Pausa*

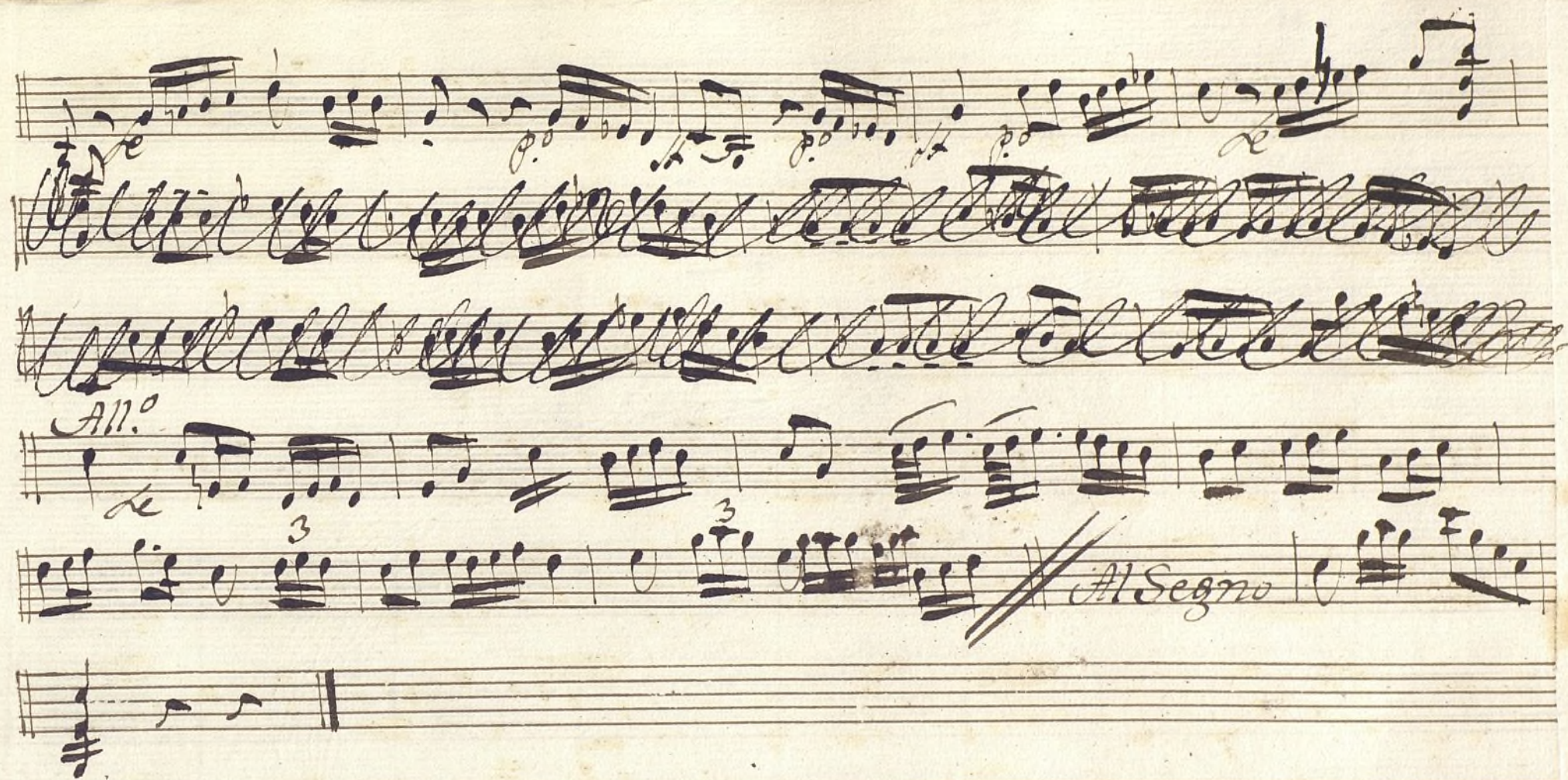


*Al Segno  
3 mas.*

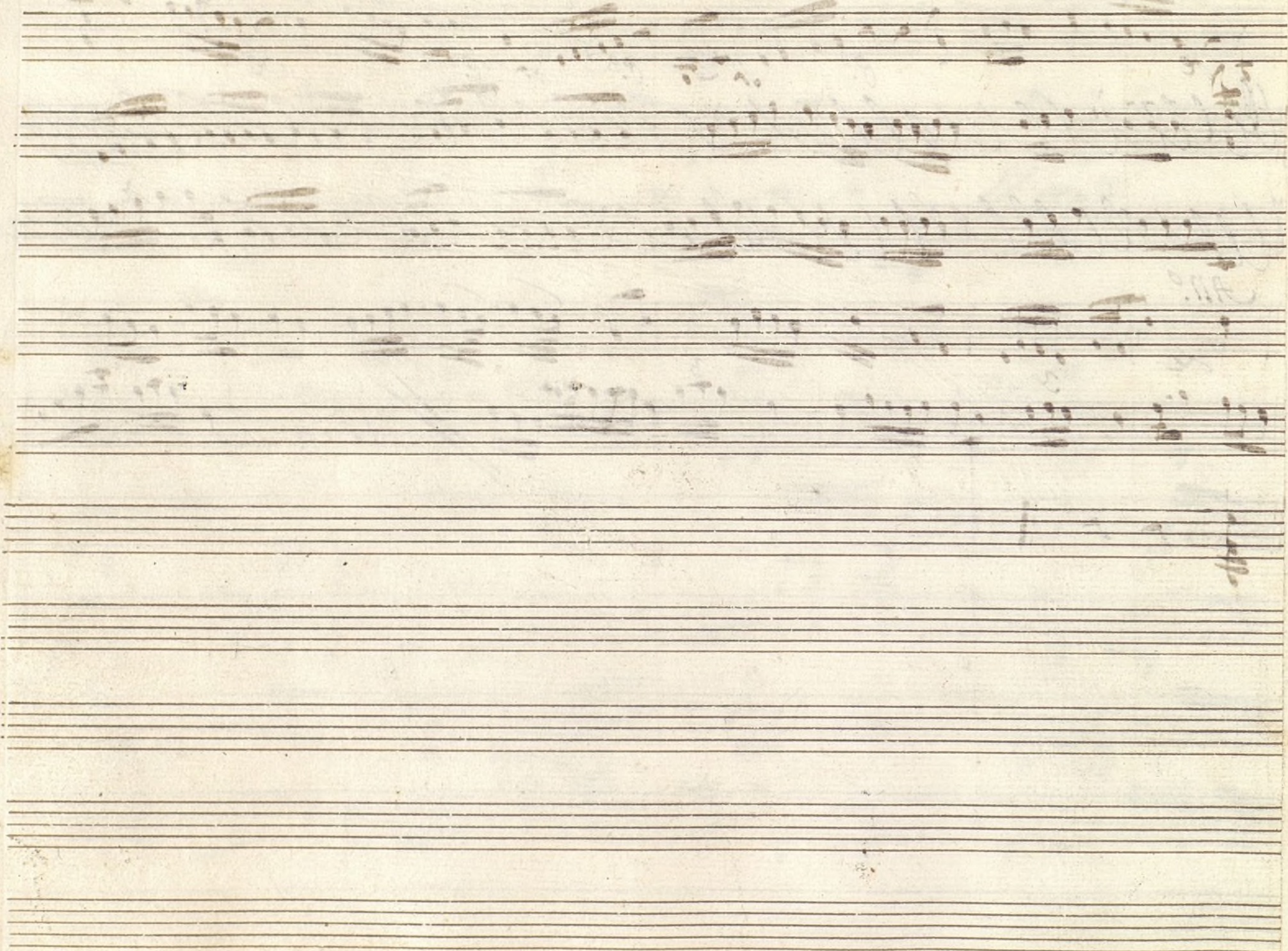














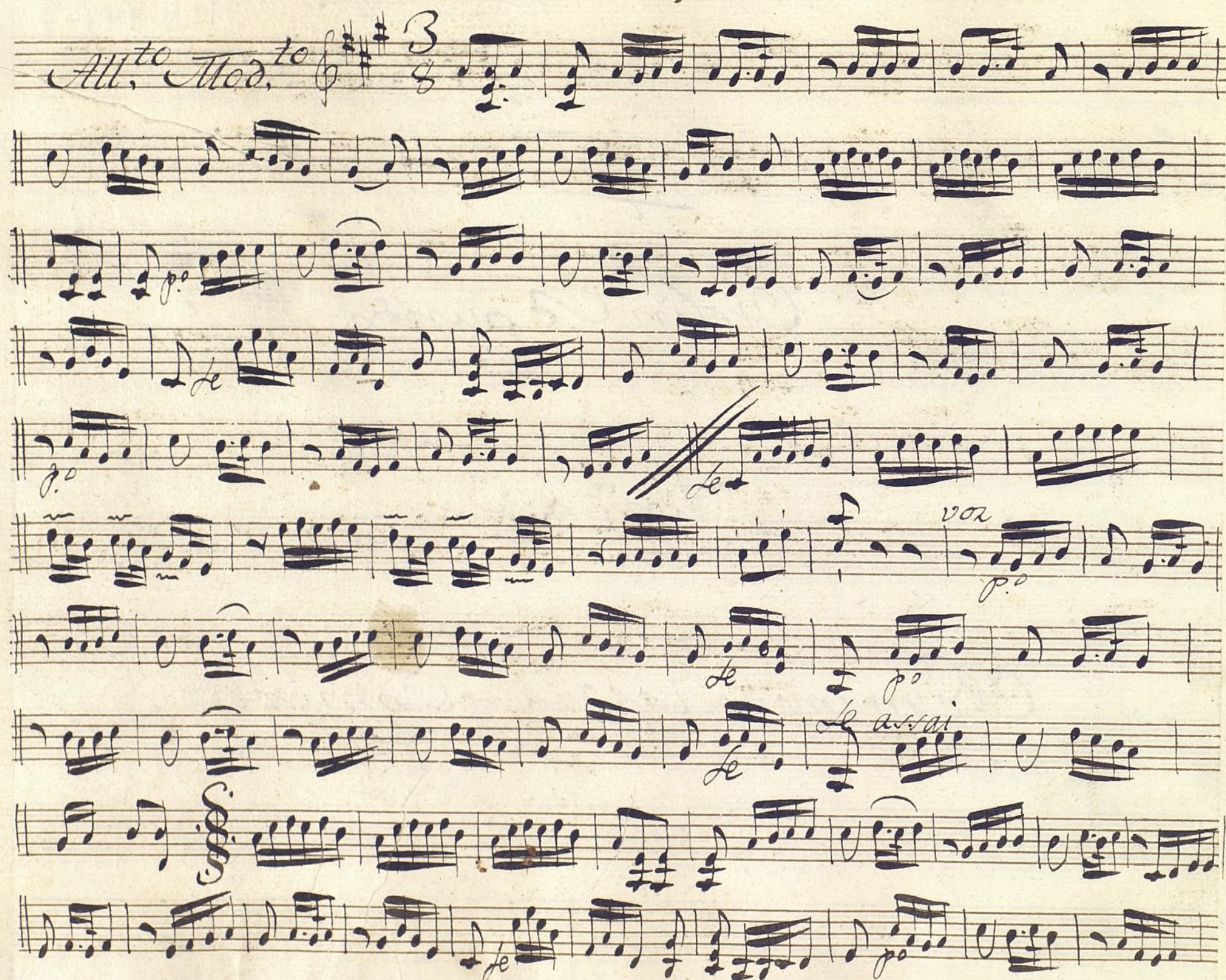
*f*

Violin Secondo.  
8

Con.<sup>a</sup> à 3.

Alfarrumino, la Vía, y Compañie.



*All.<sup>to</sup> Mod.<sup>to</sup>*  *3*

*p* *f* *vo* *p* *Le* *assai*



*Le arai*

*Le* *p.* *For p.* *cres.* *Le* *p.* *cres.* *Le*

*Al Segno=*

*Parola) y se repite á los*  *Parola)*



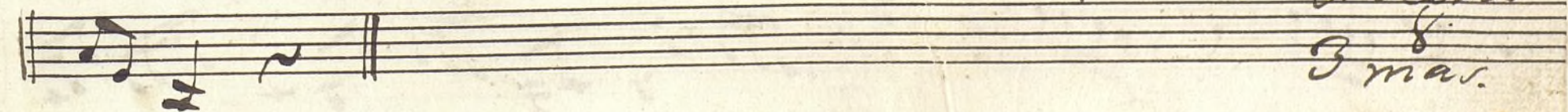
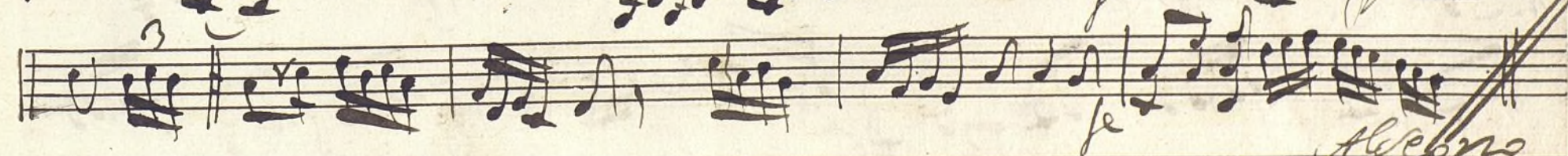
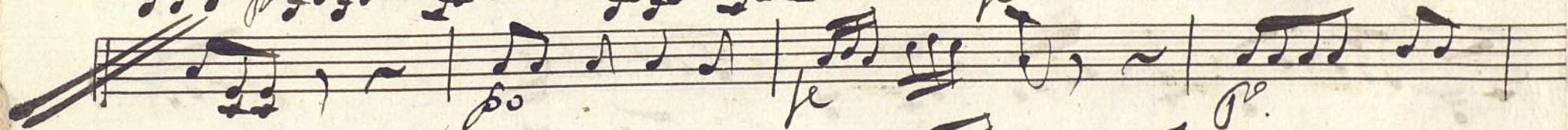
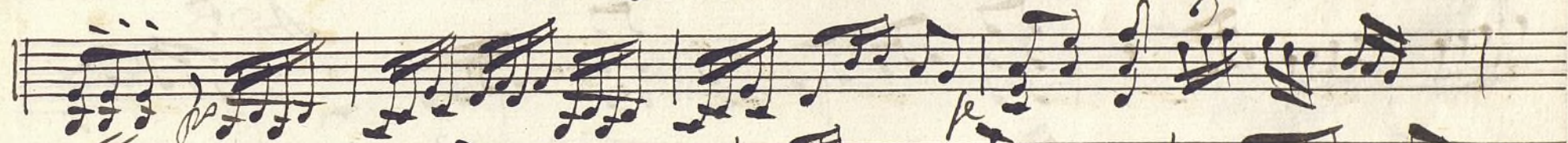
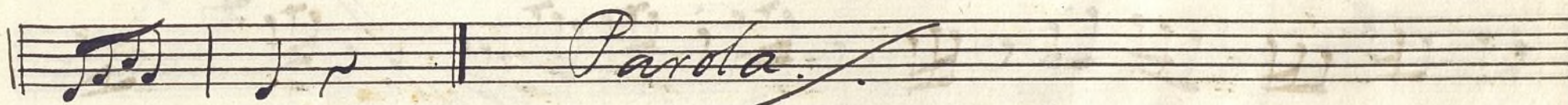
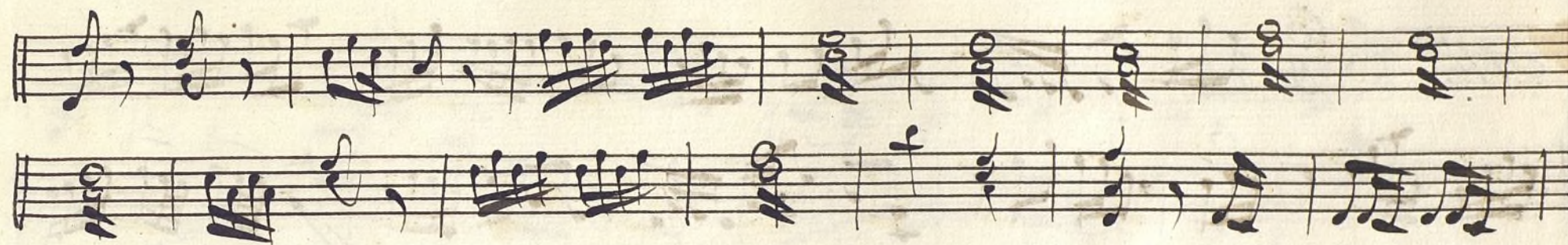
*All.<sup>to</sup>*  $\frac{3}{8}$  *Punt.<sup>do</sup>*

*arco.*

*Al Segno 2 mas.*

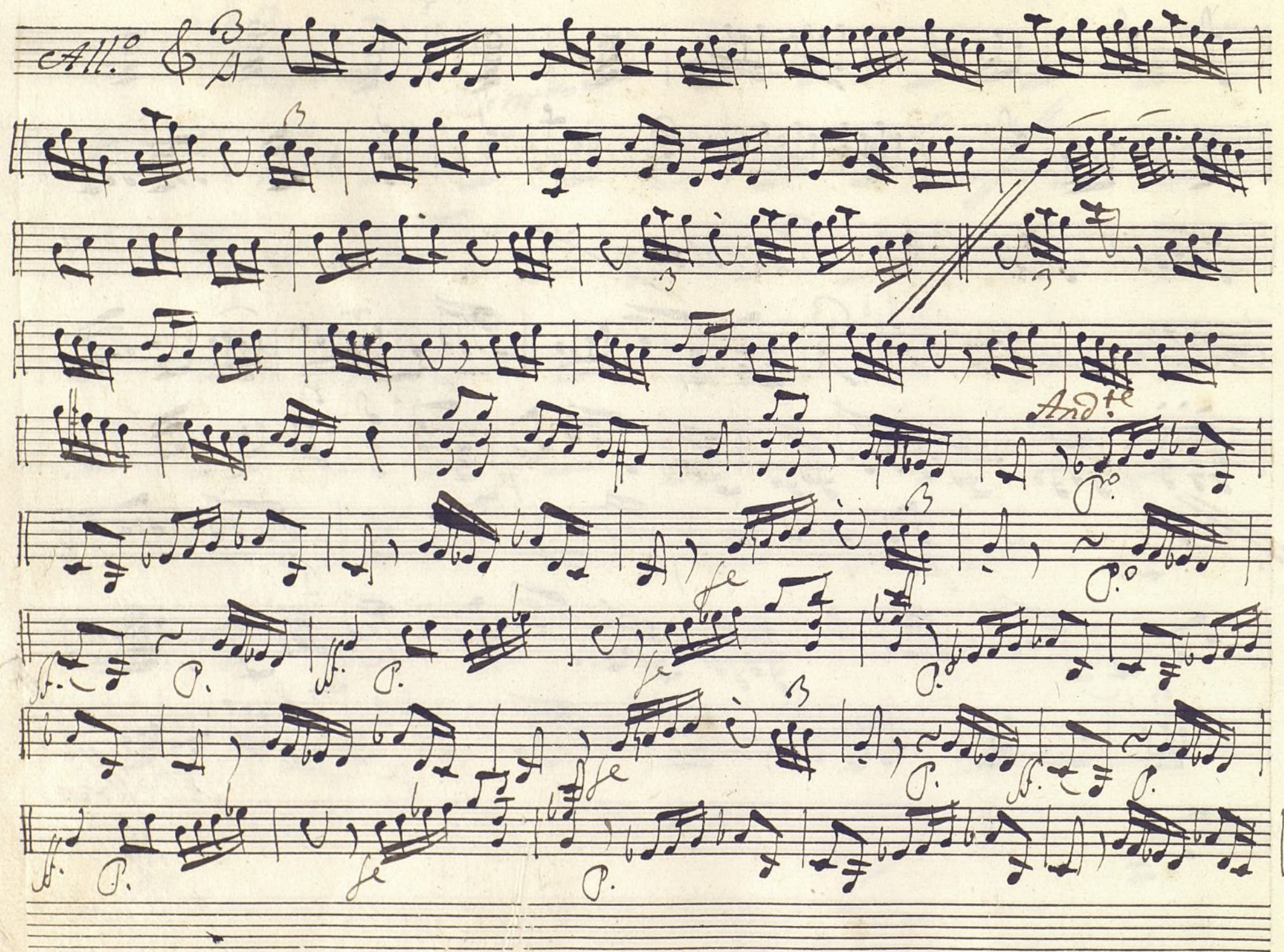
*All.<sup>o</sup>*  $\frac{2}{4}$



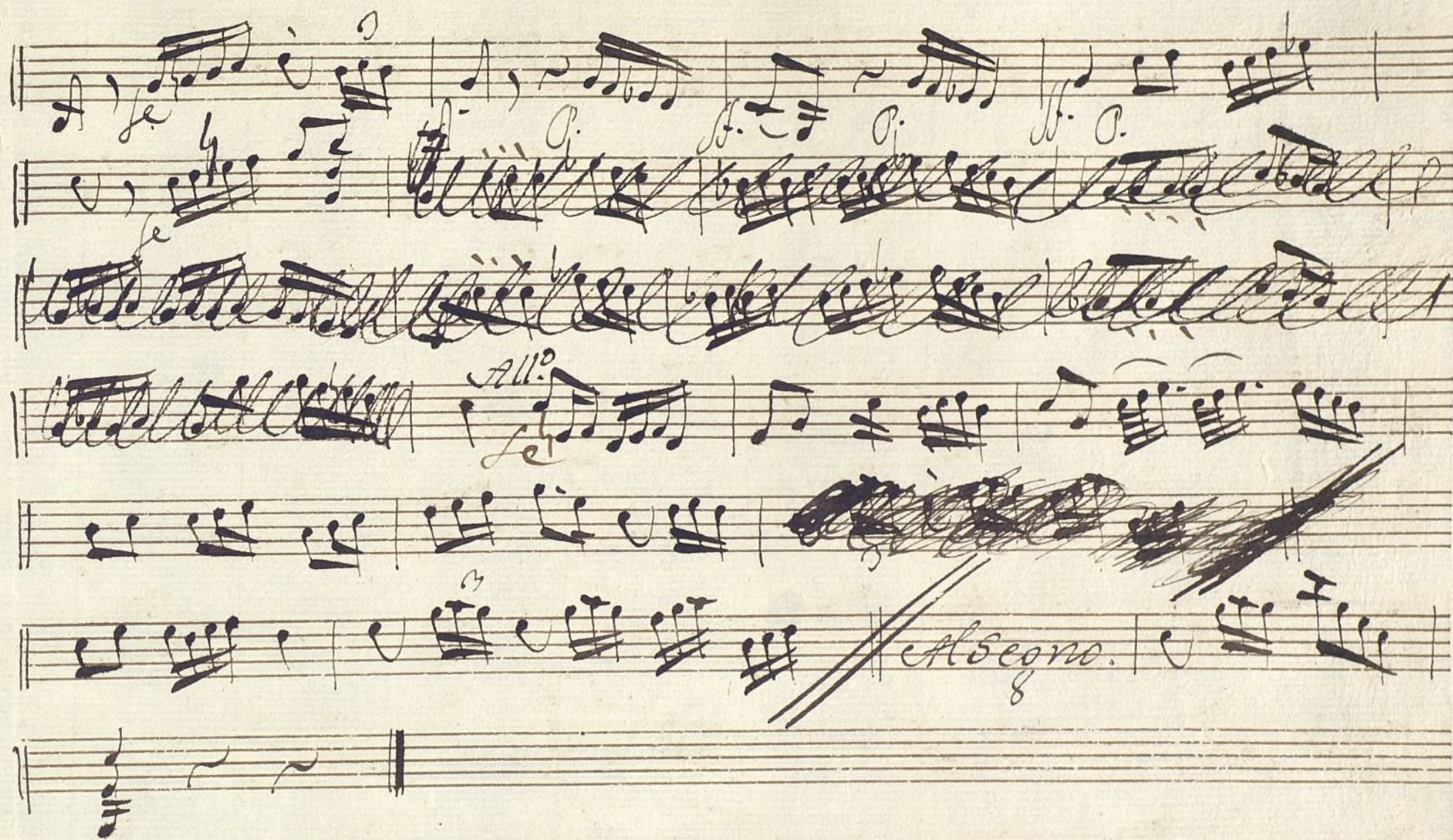


*Allegro*  
3 mar.











Ayuntamiento de Madrid



+

Obce Primero

Tonadilla a tres

el Surruero, la Vira, y Compadre;

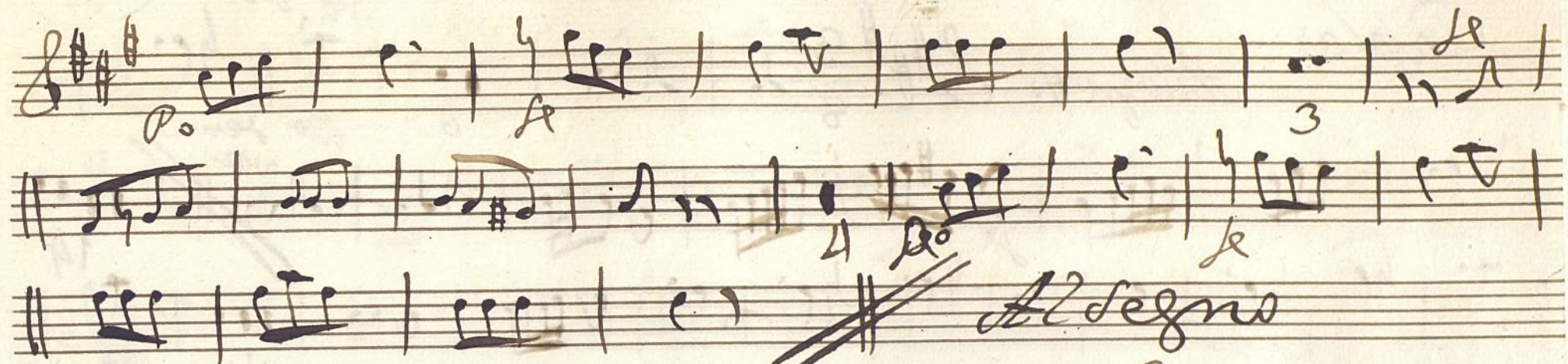
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*Allegretto poco* 3/8

6  
15  
8  
p  
vivo  
Le non





Parola, y se Negrite a los S. parr.

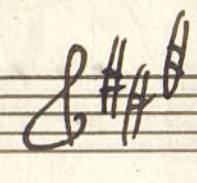
Parola)

Volte



Coplas

Allegretto



Fe, Po

4c


1. ~~Zeile~~ Zeile vor ✓

14

१७

6

Abschieds Veze



24

Parola

3  
4

Allegretto marc //









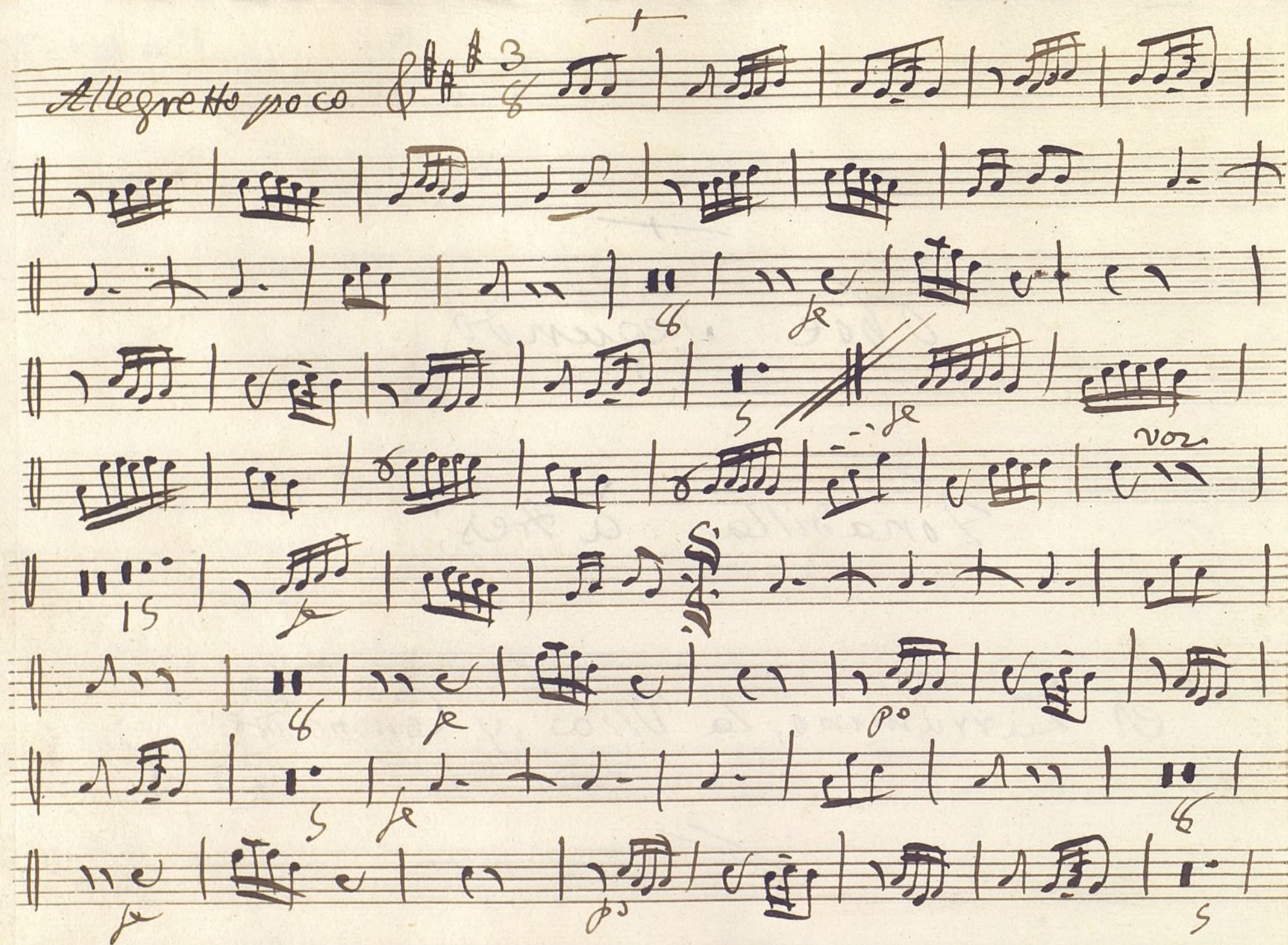


Oboe Segundo

Sonadilla à tres;

El Surrumino, La Vicia, y Compadre;







*vivo*

*Allegro*

*Parola) y se repite a los 3 parra.*

*Parola)*

*Volte*



# Coplas

*Allegretto*  $\text{G} \# \# \frac{3}{4}$

Handwritten musical notation for the first section of 'Coplas'. It consists of eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A double bar line with a repeat sign is present on the second staff. The section concludes with a double bar line and a repeat sign on the seventh staff.

*Allegro  
dos vez*

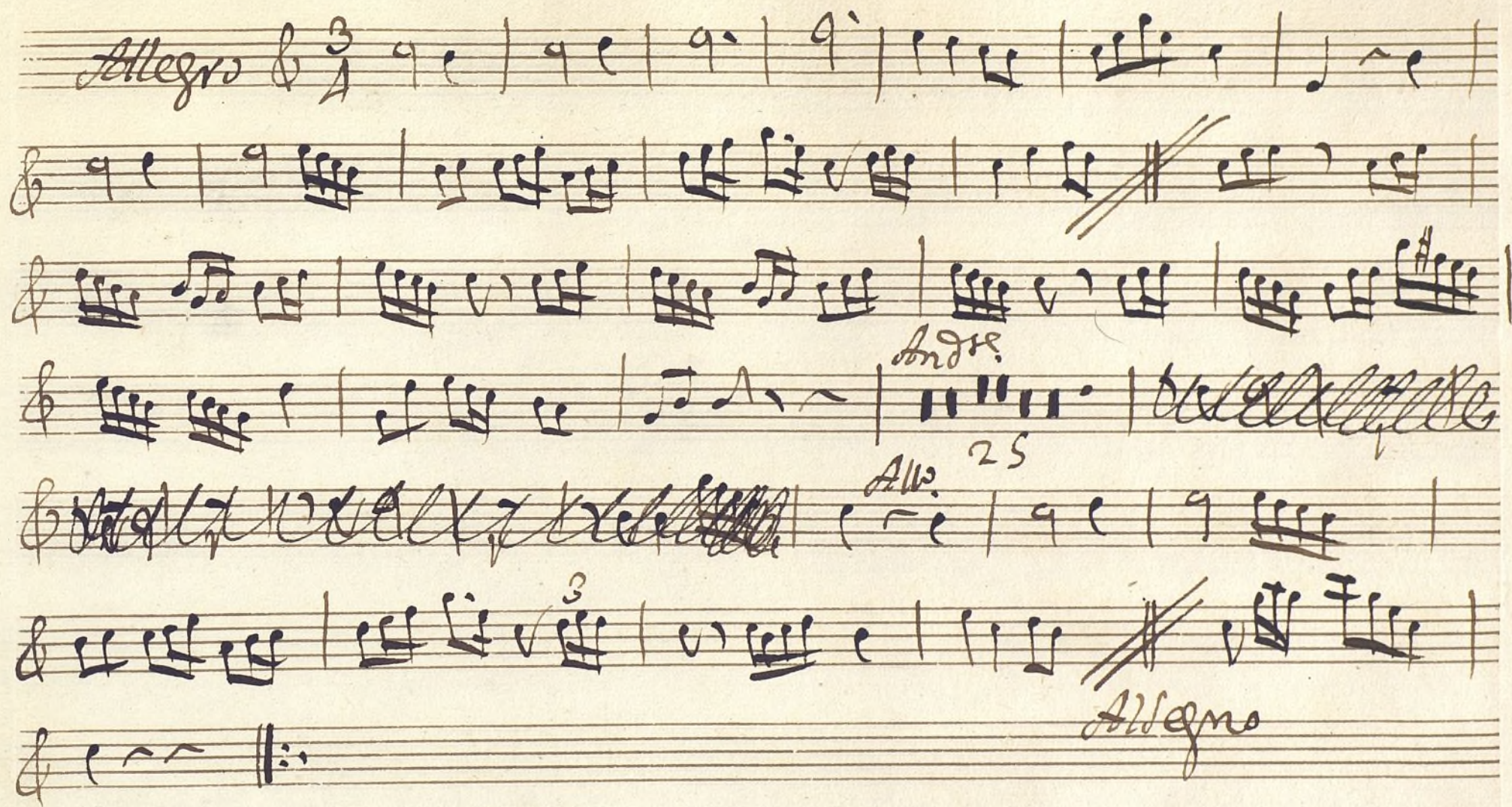
Handwritten musical notation for the second section of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The section concludes with a double bar line and a repeat sign on the second staff.

Handwritten musical notation for the third section of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The section concludes with a double bar line and a repeat sign on the second staff.

*Parola*

$\frac{3}{4}$  *Allegretto* *Barca* //











—+—  
 Trompa Primera

2.  
 Tonadilla a tres

El Carrumino, la Vía, y Compadre;

//

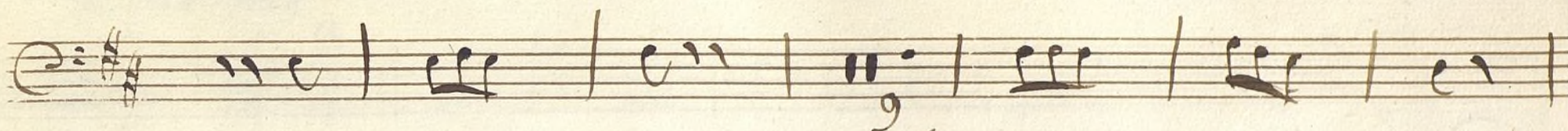


Yn De

*Allegretto poco*

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as notes, rests, and bar lines. There are several handwritten annotations in ink, including 'Yn De' at the top, 'Allegretto poco' at the beginning, and 'Mas vivo' in the middle. There are also some markings that look like 'A', 'Le', 'vo', 'p', and 'A' scattered throughout the score. The paper shows signs of age, with some staining and wear at the edges.





Parola, y se repite a los  $\frac{S}{S}$  parra,  $\frac{S}{S}$

Parola

Uchi



*Coplas* Allegretto C:G# 3/8

*voz*

*po*

*po*

*po*

*Allegro*  
*dos veces*

*All: C:G# 2/4*

*Parola* 3/4 *Sequi. tarre* ~~*Parola*~~



Clarinete

*Allegro*  $\frac{3}{4}$

*no*

*Andte*

*3*

*p*

*p*

*p*

*p*

*Allegro*



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*Trompa Segunda*

*Conadilla a trey*

*El Lurrumíns, la Vía, y Compadre;*



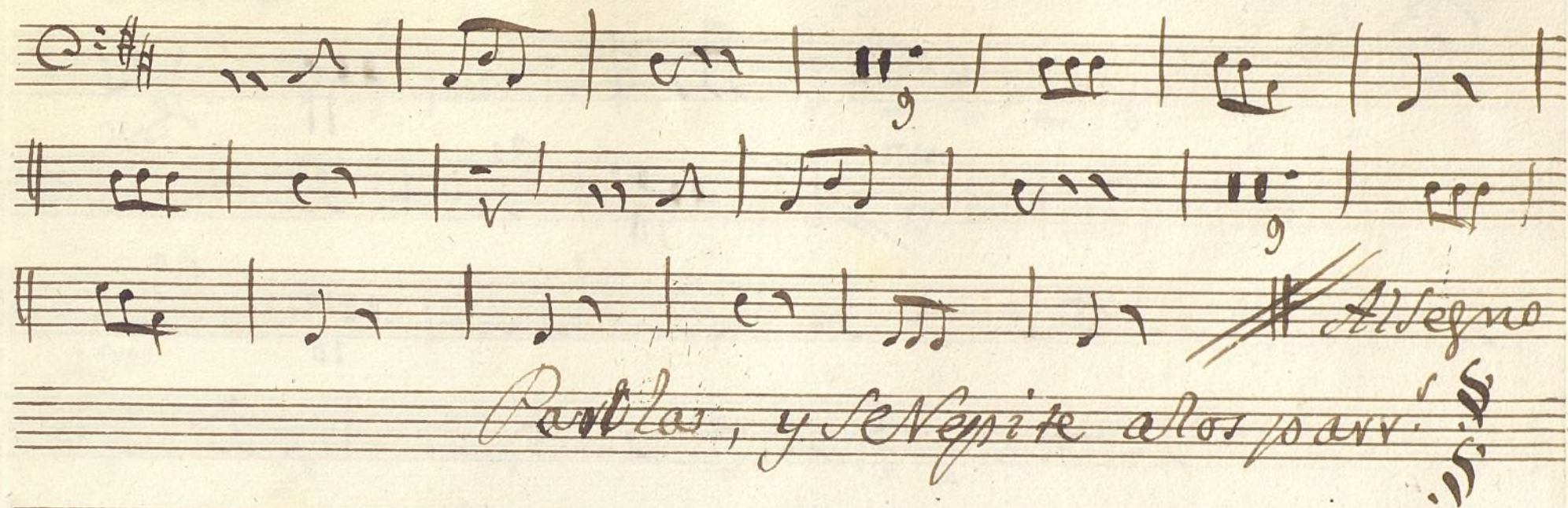
In De

*Allegretto poco*

$\text{C}=\text{D}\sharp$   $\frac{3}{8}$

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The key signature is one sharp (F#), and the time signature is 3/8. The score includes various musical notations such as notes, rests, and bar lines. There are several dynamic markings and performance instructions: 'A' (Allegretto) appears multiple times, 'p' (piano) is used, and 'Mauvino' is written above the final staff. The paper shows signs of age, including discoloration and a small stain near the bottom left.





Parola )

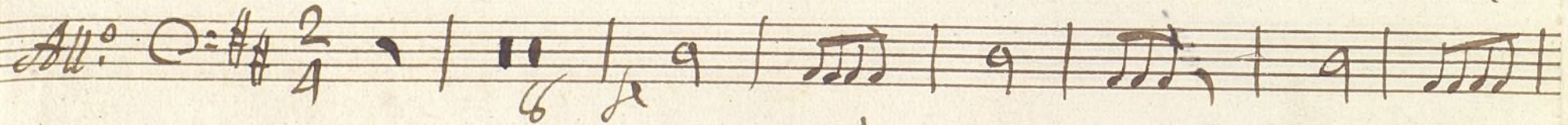
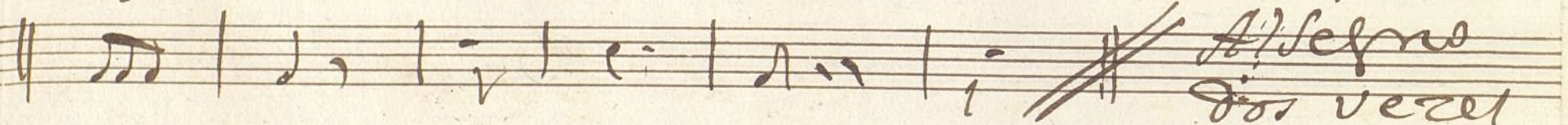
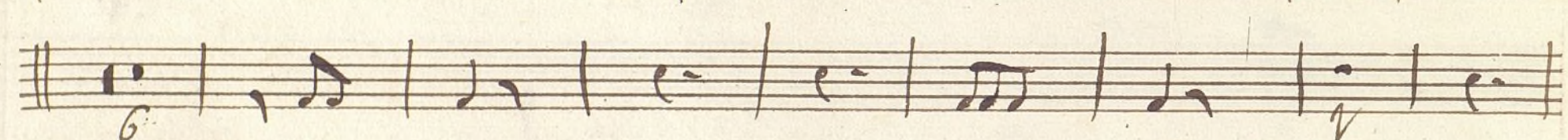
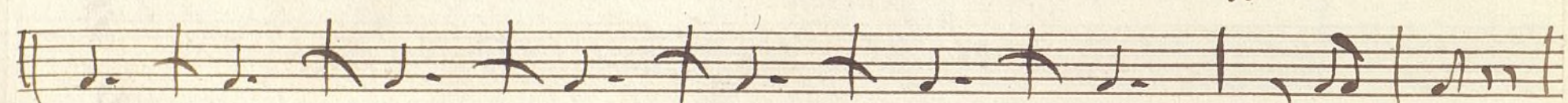
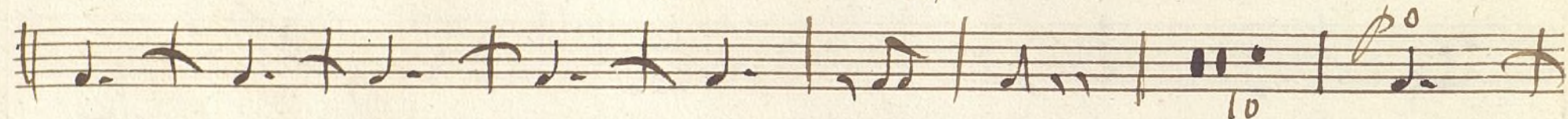
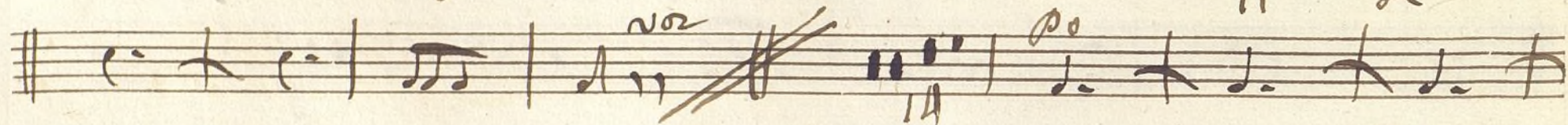
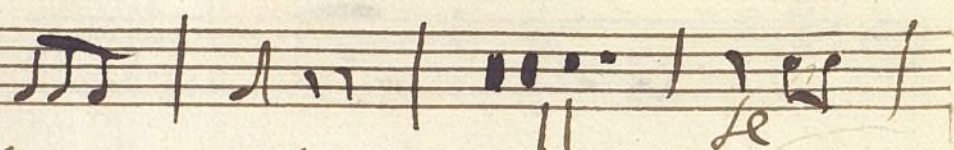
Voldi



# Coplas

*Allegretto*

$C:\sharp\sharp$   $\frac{3}{8}$



Parola)  $\frac{3}{4}$  según, para //



Clarinet

*Allegro*  $\frac{3}{4}$

*vor*

*Andte*

*Allo*

*Allegro*

The musical score is written for a Clarinet. It begins with the tempo marking 'Allegro' and the time signature '3/4'. The first staff contains several measures of music. The second staff is marked 'vor' and continues the melody. The third staff is marked 'Andte' and shows a change in tempo. The fourth staff has a '3' marking, possibly indicating a triplet. The fifth staff has a '2' marking. The sixth staff has a '2' marking and is marked 'Allo'. The seventh staff is marked 'Allegro' and ends with a double bar line. The score includes various musical notations such as notes, rests, and dynamic markings.



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—+—  
Contrabajo;

Tonadilla a 3.

El Lurrumino, la Vía, y Compadre;

//



*Alleg<sup>ro</sup> Moderato*  $\text{C}=\text{F}\text{F}\text{F}$   $\frac{3}{8}$

Handwritten musical score on ten staves. The notation is in a shorthand style, likely for guitar or a similar fretted instrument. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Allegro Moderato'. The score includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations in Spanish, including 'no' and 'se'. The paper is aged and shows some staining.



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a cursive, handwritten style.

Dynamic markings and lyrics include:

- le* (under the first staff)
- Marvivo* (above the second staff)
- le* (under the third staff)
- le po* (under the third staff)
- le* (under the third staff)
- po* (under the fourth staff)
- credo - le* (under the fourth staff)
- le po* (under the fourth staff)
- le* (under the fourth staff)
- 2 po* (under the fifth staff)
- credo - le* (under the fifth staff)
- le* (under the fifth staff)
- Allegro;* (above the sixth staff, crossed out with a double slash)

*Parola) y se Nepire a los S. parra.*

*Parola)*

*Volta*



Coplas

violon

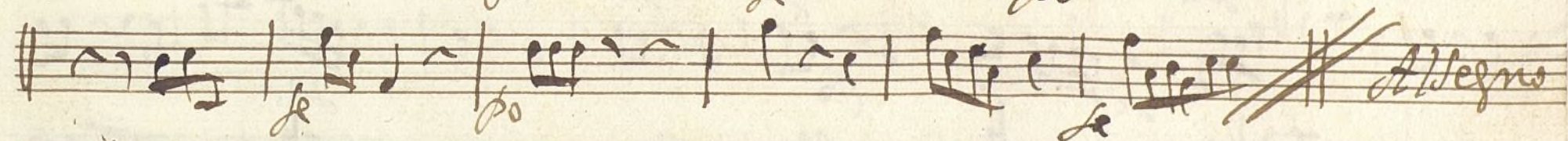
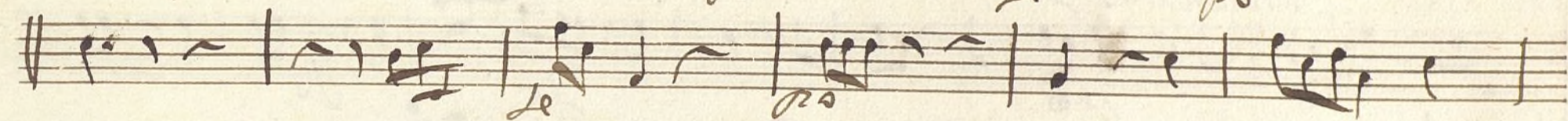
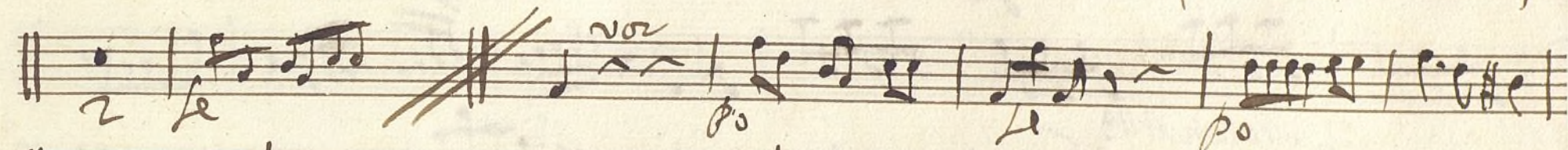
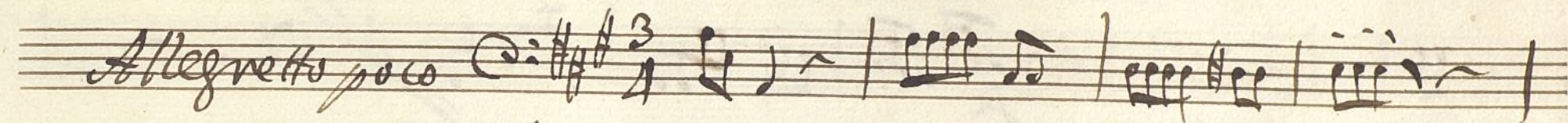
Allegretto

3/8

unzendo

This is a handwritten musical score on aged paper. It begins with the title 'Coplas' in a cursive hand. The first system is for a violin, indicated by the word 'violon' above the staff. The tempo is marked 'Allegretto' and the time signature is 3/8. The key signature has two sharps (F# and C#). The violin part consists of several measures of eighth and sixteenth notes. Below the violin, there are several staves for a voice part, likely a soprano or alto, with lyrics written below the notes. The lyrics include 'unzendo' and 'Allegro dos vezes'. There are some corrections and deletions in the voice part, with heavy black ink used to cross out certain sections. The second system starts with a new tempo marking 'Allegro' and a time signature of 2/4. The voice part continues with more lyrics and musical notation. The bottom of the page features the text 'Ayuntamiento de Madrid'.











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