

178-17

— + —  
Tonadilla General

La Conducta de los Mayores;

the.º de Navid.º

1783

Del S.º Esteve

{ La Car.ª  
por.º Romero  
y todos

178-17



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

Handwritten musical score on aged paper, featuring six systems of music. The notation is in a cursive, handwritten style. The first system includes a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into six systems by large curly braces on the left. The first system has a treble staff with a key signature of one sharp and a time signature of 6/8, and a bass staff. The second system has a treble staff and a bass staff. The third system has a treble staff and a bass staff. The fourth system has a treble staff and a bass staff. The fifth system has a treble staff and a bass staff. The sixth system has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings like 'f' and 'p' in the bass staves of the second and fourth systems, and 'f' and 'p' in the treble staves of the second and fourth systems. The paper is aged and yellowed, with some foxing and staining. The score is handwritten in brown ink.



Car.<sup>a</sup>  
Picaro Bi  
Car.<sup>a</sup> Adonde me  
nagre suelta el guardapiés quita, ya pa  
llebar mi pobre Briol par.<sup>d</sup> para que lo  
feta no demos q' hazer Car.<sup>a</sup> suelta le  
separ lo llebo aempañar Car.<sup>a</sup> para que?



*par<sup>d</sup>*

mira que te zurrare e zurrare

*par<sup>d</sup>* para ir me a en borrar a en borrar

*Car.<sup>a</sup>*

Pobrecita pobrecita cada

*Car.<sup>a</sup>* pobrecita pobrecita que te en

dia zorra dita por un marido Cru

Cuentas de nuda dita por un marido fa



el por un Ma ri do Cruel si se turro Mari  
 tal por un Ma ri do fa tal <sup>par<sup>d</sup></sup> Calla fonda q. larra es  
 quilla es por que de la po lilla todo el año  
 pero la Ca ni cu la de E nero ya ri Ca lor  
 li bre e tei to do <sup>Car.<sup>a</sup></sup> Con un  
 no ren drá ya ri <sup>Car.<sup>a</sup></sup> es to  
*ff<sup>o</sup> p.* *ff<sup>o</sup> p.*



Marido Como este quanto para una mujer  
ya pasa de Raya y no quiero aguantar mas

Amor lo que la Conbiene agradece la mu  
dei de alli voi a zecharla por ver si se ba aque

quanto para una mu  
yo no quiero a guantar



per agra deza la mujer  
 far por ber rive ba a guel far;

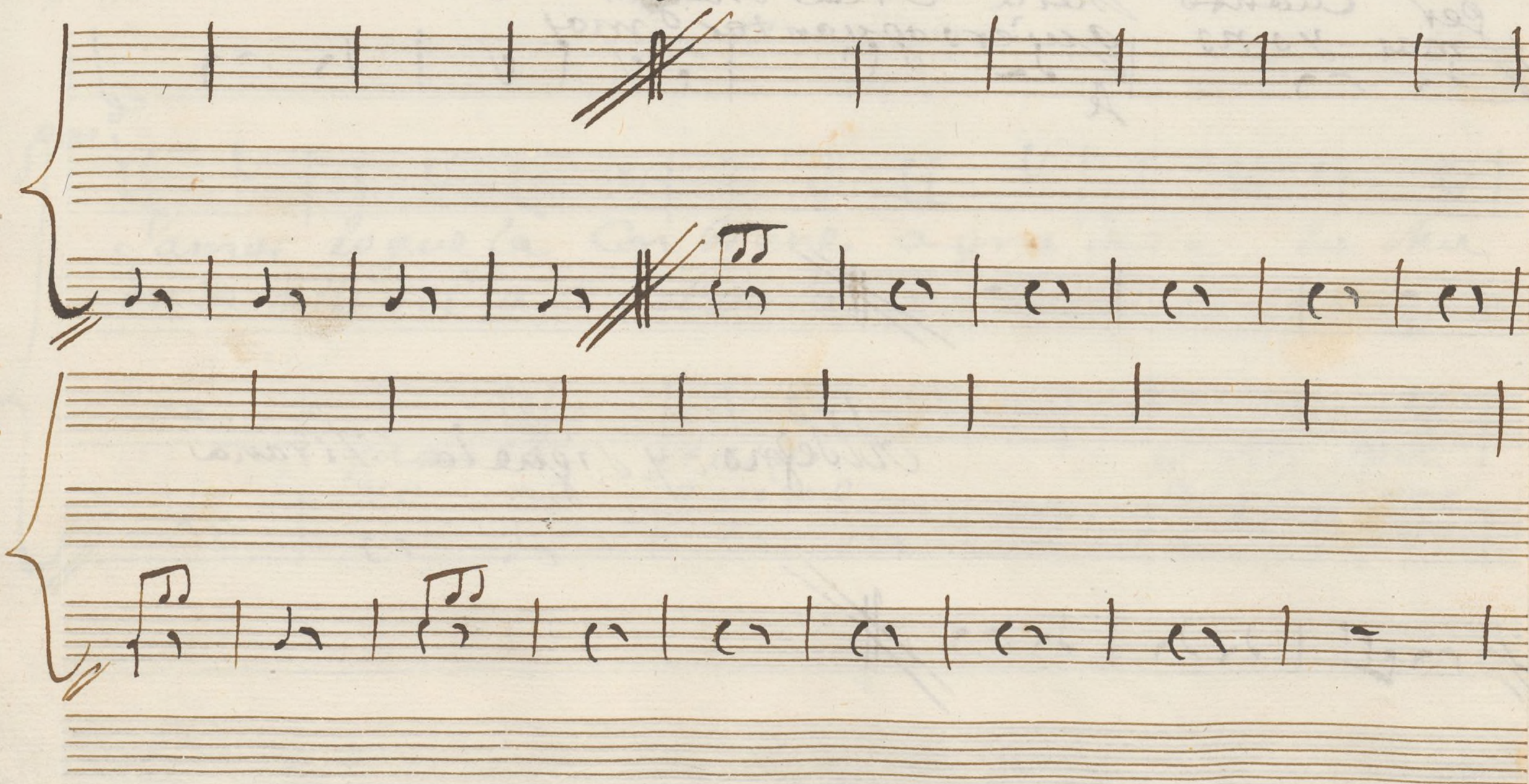
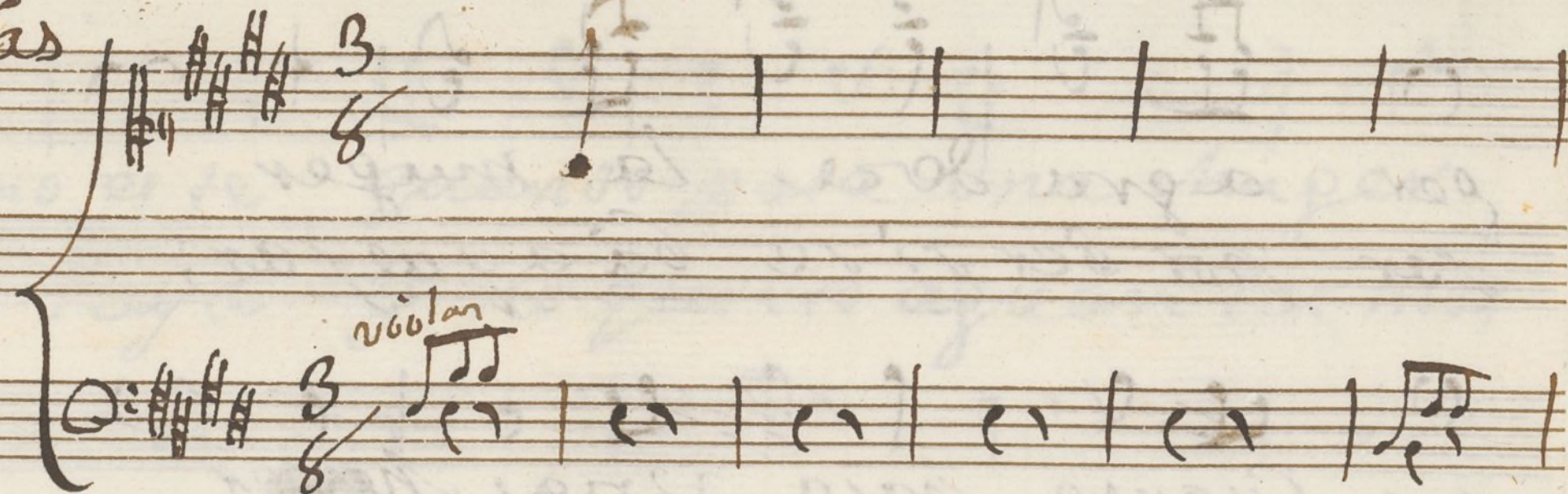
per Cuanto para una mujer  
 ma yo no quiero aguantar mo

*Allegro. y sigue la Tirana*



# Sirana del Las

And.<sup>te</sup>





Rom<sup>o</sup>

*Sto.*

*Sto.*

el Ingles a des cu bierto  
gar<sup>do</sup> en Francia los om bres sabios

arco

~~Alto~~ ~~Marat de goce y de la Corte~~

*Pen<sup>do</sup>*

andar de Vago de la agua  
e le ban de Las bo las

~~algas~~ ~~Rigido~~ ~~Alto~~ ~~Alto~~ ~~Alto~~

el fran ces ir por el ayre  
Y en es paña las Augeres



Y yo por la tierra llana  
~~no se le gan peinado y Sofias~~  
 e le gan peinado y Sofias

tiru li ru li tiriri tiru li ru  
 tiru li ru li tiriri tiru li ru

la tarara ay — que se Inflama el  
 la tarara ay — que se Inflama el



ayre que llaman de Sas  
ayre que llaman de Sas

*[Scribbled text: ... de Sas ...]*  
assipor er

Ninny Nappa a la llaman  
ayre de se podrá viajar

*[Scribbled text: ... de Sas ...]*  
turu li ru li  
turu li ru li

turu li ru la (turu li ru la)  
turu li ru la (turu li ru la)

*[Scribbled text: ... de Sas ...]*  
arco se



*Parola*

*Parola 1ª (Rom)* Cometas tan <sup>le</sup>aflicta estando en carne mortal yo;  
 En osere ombre inocho, luego ami marido aoran *(Rom)*



Rosa

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

as oído a quello

Verinas) ager y de jemos

Juana

Rom.<sup>o</sup>

ei una maldad

manos a la obra

la Conbersacion

gan<sup>do</sup>

ager hasta luego

Cor.<sup>a</sup> y Rom.<sup>o</sup>

y viva esa sol

o que gusto

ganado Rabon

todo

o que veri



tengo tan particular  
nítai de tanta Varon

Se Repite la Tirana; al segno X

~~Allegro~~



*Sirana*

*And<sup>te</sup>*

3

8

3

8

*Car.<sup>a</sup>*

*Naze el Cortejo en la*

*le*

*Corte*

*del Sus to y la Inclinacion*

*se cria en de las Mujeres*

*Y mue se en S.<sup>n</sup> Juan de Dios*



Handwritten musical score for the song "Turu li ru li ti ri ri". The score is written on three staves. The top staff contains the melody, the middle staff contains the lyrics, and the bottom staff contains the bass line. The lyrics are "Turu li ru li ti ri ri" and "Turu li ru".

Handwritten musical score for the song "Turu li ru li ti ri ri". The score is written on three staves. The top staff contains the melody, the middle staff contains the lyrics, and the bottom staff contains the bass line. The lyrics are "Turu li ru li ti ri ri" and "Turu li ru".

[illegible]

Handwritten musical score for a vocal piece, likely a setting of the Ave Maria. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the piano accompaniment. The lyrics are written below the notes.

*Ave Maria*  
 que lla man des Sas  
 cal lla de lla, fad d'la  
 a lli por e ay ge re

Handwritten musical score for a song. The lyrics are written below the notes. The first line of the score is marked with a '3' above the first measure, indicating a triplet. The lyrics are: *Furu liru Zia furu liru*. The second line of the score is marked with a '3' above the first measure, indicating a triplet. The lyrics are: *no dră via sar*.

[illegible]

anco se



And.<sup>te</sup>

Rom.<sup>o</sup>

gar.<sup>do</sup>

Senpa Cuenta her

Car.<sup>a</sup>

Rom.<sup>o</sup>

u bo bien puede en trar Lael Alcalde queda en  
mano Con no tropezar que Como esta Ciego sin  
la Verindad olá, Mariguilla  
luz no verá (Ciego / Billa - muy bien señor)



Car<sup>a</sup> Rom<sup>o</sup>

mi ha ri do e este que dia b lo de azar la

Rom<sup>o</sup> no en Cuentro la puerta si le co gerá por

luz luego mato y az por el co par

na luz a dentro vo i luego a bu car (se entra)

la 2.ª que miedo tan grande an marido

Rom<sup>o</sup> y Car<sup>a</sup> que miedo tan grande un marido



da un Mari do da;  
da un Mari do da;

Parola

Allegro



Coplas

Allegretto

Si quierel ca morra arme mos la  
Car.ª deoy en ade lante avnque atite è  
luego que yo la de ses à san gre ya  
no se harè todo cuanto à mi se me an

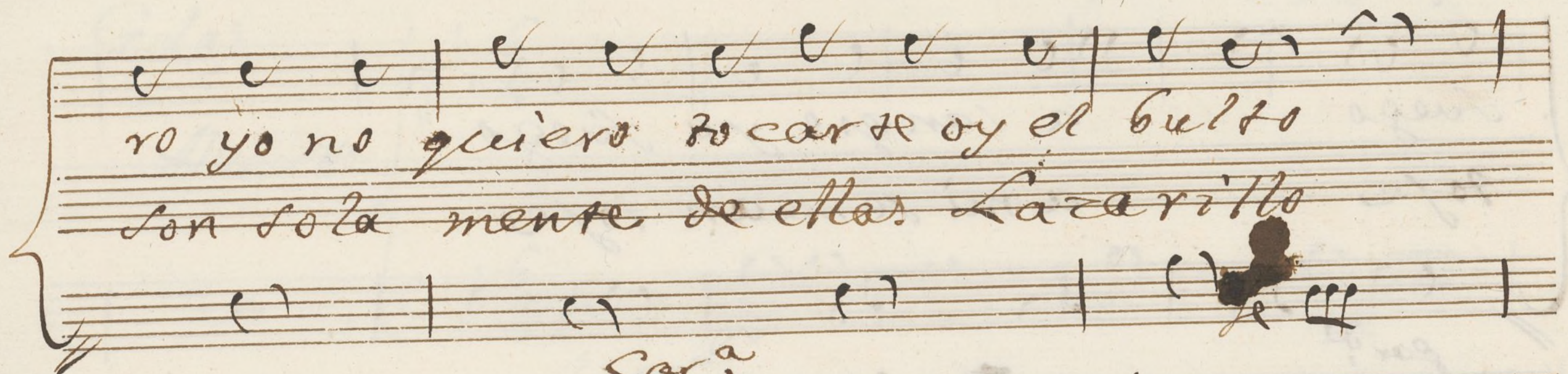


fuego a sangre ya fuego  
tofe a mi se me an tofe

que tu la de sees no lo di' si' culto pe  
y yo are lo que hazen otros Mari' ditlos que

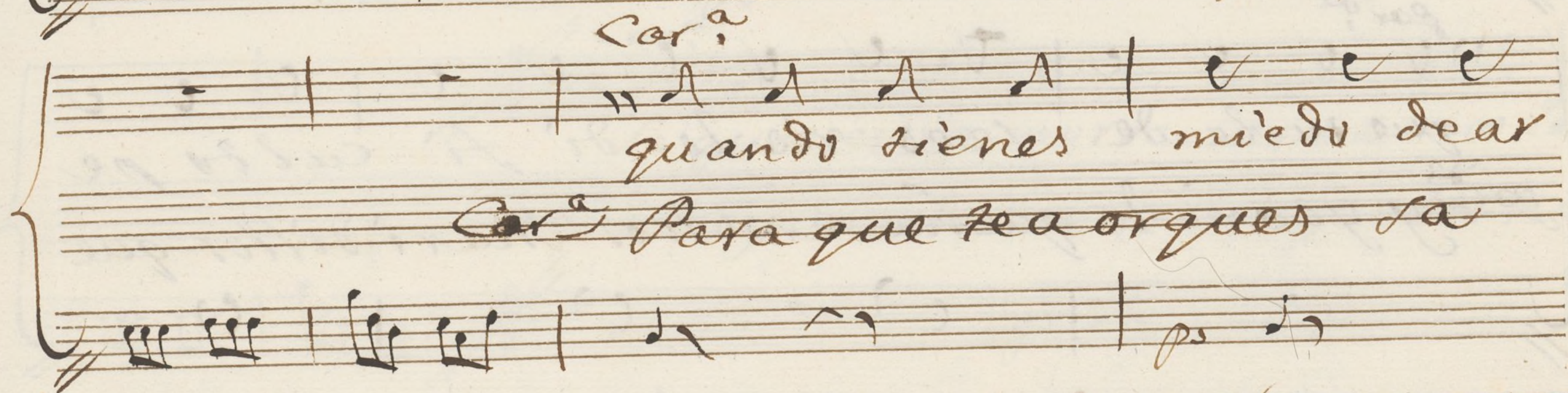
yo no quiero tocar te oy el Bulto pe  
son sola mente de ellas Lazarillos que



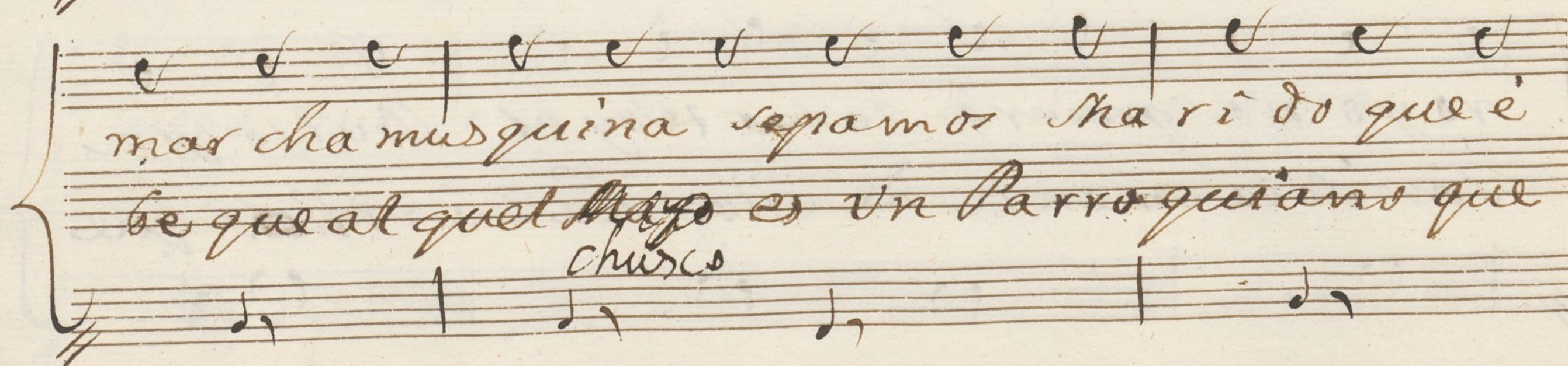


ro yo no quiero tocar el bulto  
son sola mente de ellas Lazarillo

Cor<sup>a</sup>



quando tienes mi'edo de ar  
Cor<sup>a</sup> Para que sea orgues la



mar cha mudguina sepamos Ma ri do que e  
be que al quel Mayo es un Parroquiano que  
churco



rer vn gallina que eres vn pa  
~~yo tengo por gusto~~ que yo tengo a es  
 tengo por gusto  
 llina por no a ber lo vi do bien  
 la so gar nada me haze fuerza so  
 sa ber brivona que por ti a la Car zel se  
~~lo es de esta~~ ~~un lo es de esta~~  
 aere eta fermo le diera una bata vi



de la Corona que por sí la Carzel se  
~~sigue en el tiempo~~ ~~vallar en el tiempo~~ ~~en el tiempo~~  
 ca de Pa lermo le da ría Bata ri

de la Corona;  
~~sigue en el tiempo~~  
 ca de Pa lermo

Allegro

Parola, por hermanos salvados acá; Cor<sup>a</sup> que cierto?  
 por armar un fandango, Cor<sup>a</sup> y uno Vailo; por Vailaras;  
 es que que empieza el sarao; (Canta el fandango que toca  
 un Violín de la orquesta)

(orden  
 Vailan)

1.<sup>a</sup> Copla  
 por Una mujer una noche  
 probocaba a su marido  
 por que la diere de palos  
 para en bocar le a un peridito)

2.<sup>a</sup>  
 el marido que era astuto  
 la turro y no fue a pretillo  
 valiendore de una beta  
 de que me baldré a ora mismo  
 (acabara la vacude y el  
 luego sigue tocando;



Parola, *par<sup>do</sup>*  
 ca aiza entrale arriba, obligale, viva)  
 Cor<sup>o</sup> señor Alcalde de Barrio, *par<sup>do</sup>* viva el reparto  
 à chiquita, Cor<sup>o</sup> que me mata mi Mari<sup>do</sup>;  
 abre la puerta y entra el Alcalde de Barrio, Romero, y Verina

*Allegro*

todos - - - - - quer a quer to  
 Cor.<sup>o</sup> y Rom<sup>o</sup> } me zurra ba  
 } la zurra ba  
*par<sup>do</sup>*  
 que a de ser di ver  
*par<sup>do</sup>* fal sedad *par<sup>do</sup>* di pa  
 2 4



tir a mi muger di ver  
 me vsted la verdad diga  
 y tu por que estas llorando por que  
 Ciego) yo solo oi el ta Co nes Paco ya en tien  
 mea el tado Cascando es men tira Pica  
 do todo el bu res tu y e te Ma jo a Ro



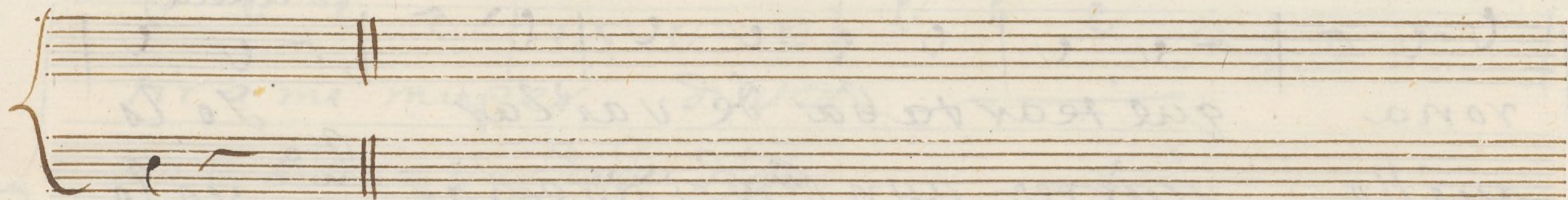
*Juana*  
rona que te ar taba de vai'lar Yo lo  
quillo quieres aun Presidio echar Ju<sup>a</sup> yo lo

*Rosa* *Perez* *Rom.<sup>o</sup> y todas*  
vi Yo lo se' yo lo se' y  
vi Rosa yo lo se' Perez yo lo se' Rom.<sup>o</sup> y todas y

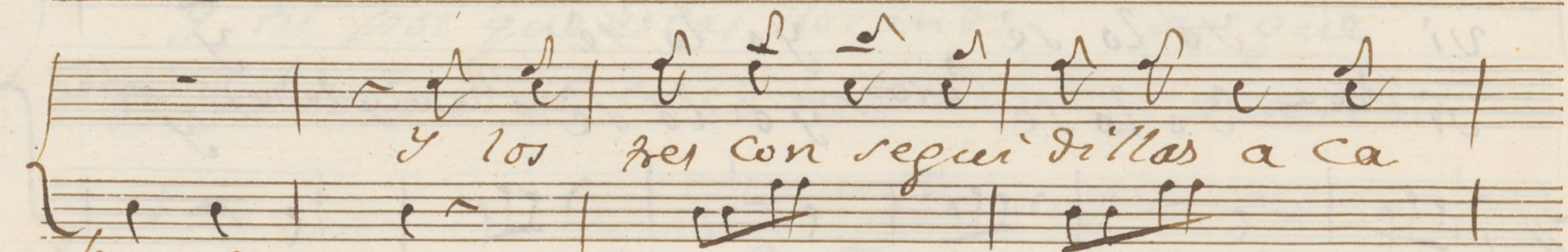
toda la vezin dad  
toda la vezin dad

*Allegro*

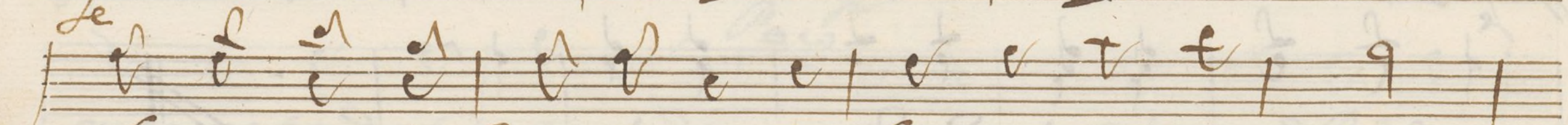




Parola )



y los reyes con seguidillas a ca



Le vemos este cuento aca vemos este cuen

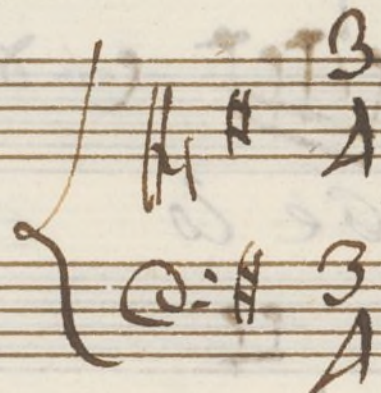


to



Segui

Allegro



1<sup>or</sup> 3,

oi quiere en Agui

naldo nuestro des gelo cho rizo del alma.

amados dueños oy quie en Agui naldos nues

tro des gelo

nuestro des gelo



nuestro des celo en Vnas seguir

dillas mostrar su efecto en Vnas seguir

dillas mostrar su efecto

mostrar su efecto







queno ni' quien tanto las vezes que a Con teze  
 no deis ad mi tirle Con muestras gene rosas  
 bien se lo im bía ría pe ro se Con Zerteza

que por la re ta guardia ni' car nos sue  
~~que una vez en la vida se ve~~ Co mo el de o  
~~que una vez en la vida se ve~~ no tiene de vezes  
~~que una vez en la vida se ve~~ Des de crase el que  
 que haizen mal mari da y se en óras con em

len  
 tra  
 bras  
 Allegro  
 dos vezes



los 3.

3  
4  
3  
4 *All.<sup>o</sup>*

generosos cho rizo r mui esta Ca ba

*p<sup>o</sup>*

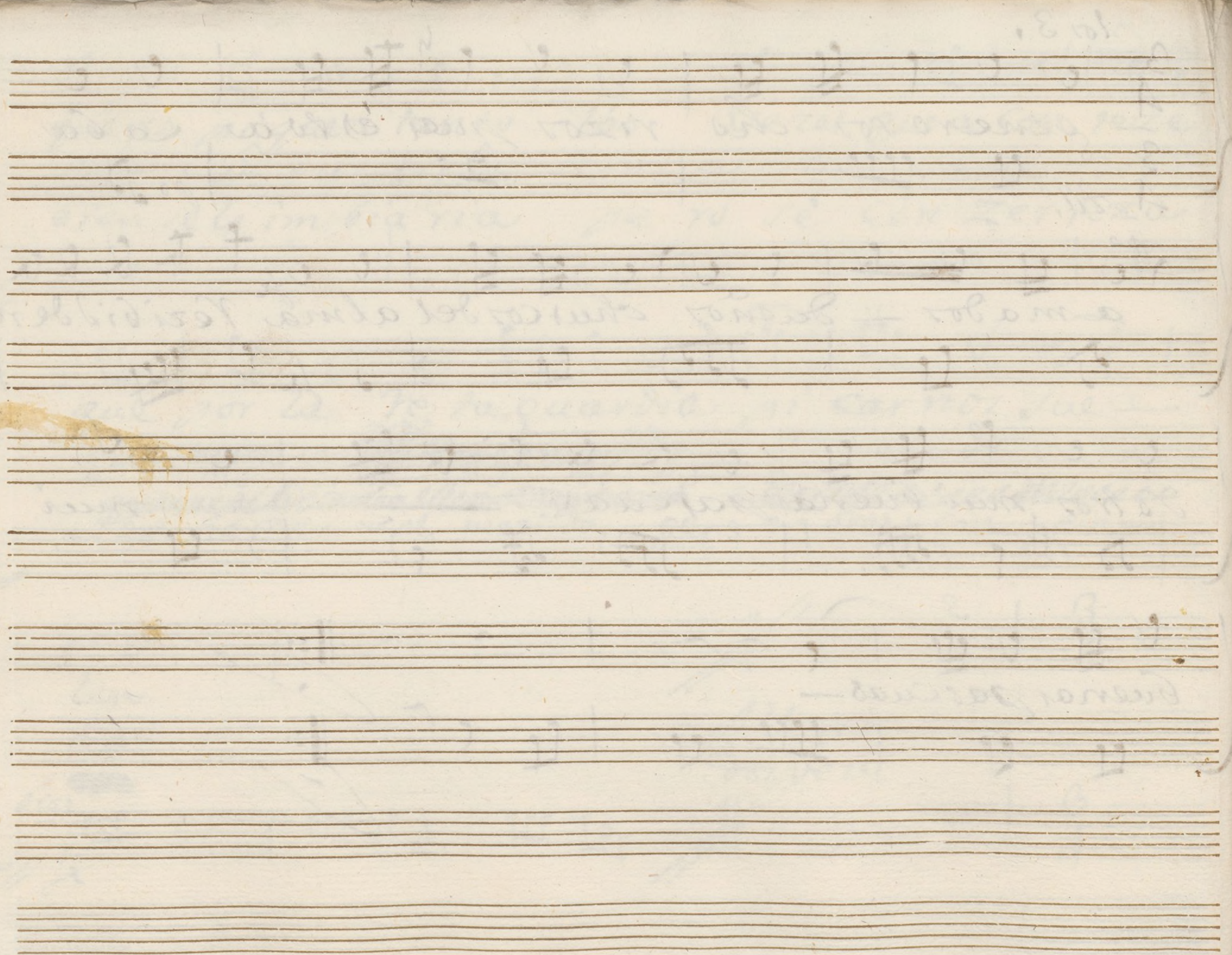
amador - duenos churcos del alma Peribideno

so tros mui buenas pas cuas

3

Buenas pas cuas -





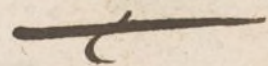


Ayuntamiento de Madrid



Ayuntamiento de Madrid





*Violin Primero.*

*Con.<sup>a</sup> General.*

*La Conducta delos cuapor.*





*All.<sup>to</sup>*  $\text{6/8}$   $\text{F}\sharp$

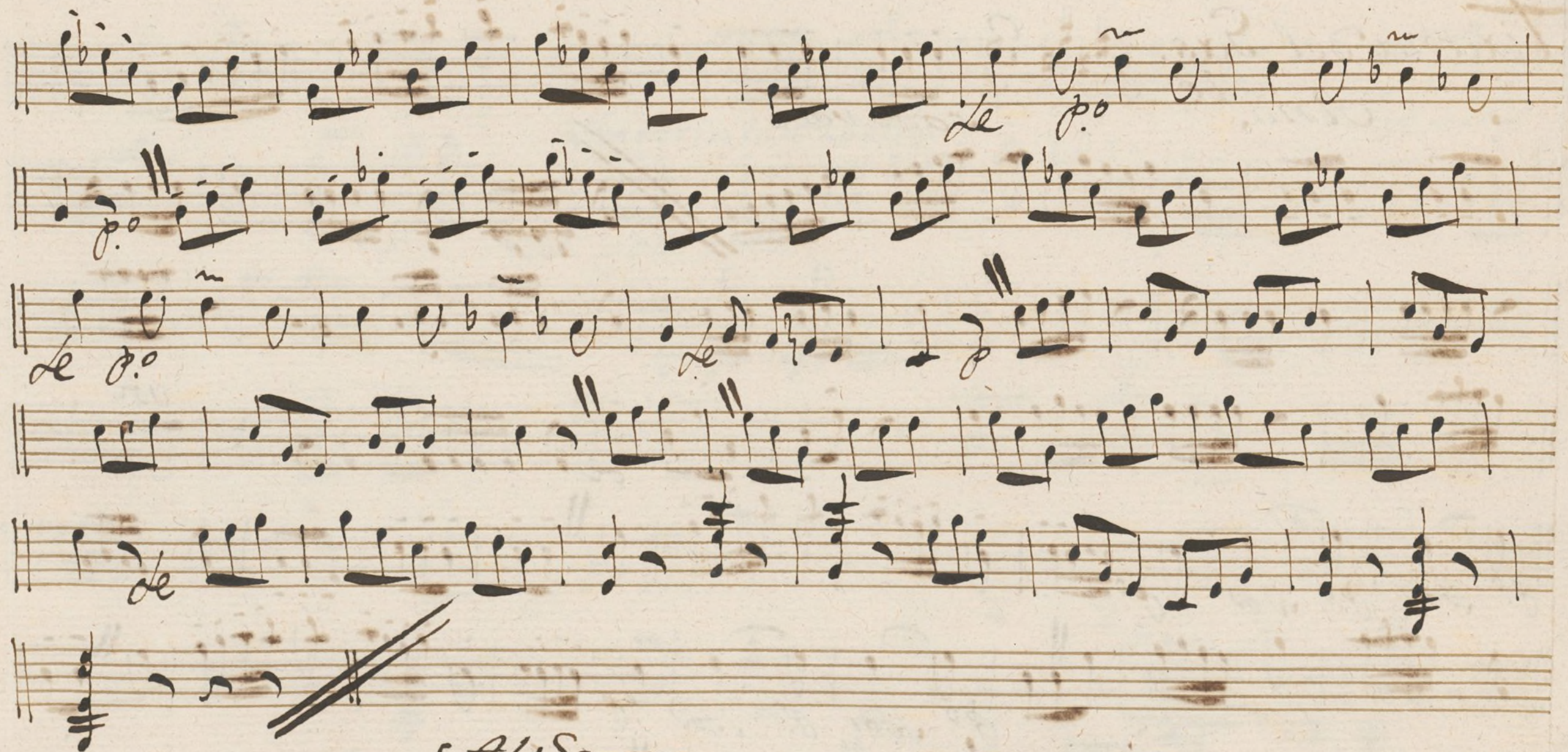
*For de*

*For p.o. For p.o. de*

*Voz*

*de For de*





*Al Segno*

*V. P.to*



*Tixana del Gas.* *And. te* *sotto voce*

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Tixana del Gas.' is written in a cursive hand at the top left. Below it, the tempo 'And.' and the instruction 'te' are written. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' above the notes. A double bar line with a diagonal slash appears on the second staff. The word 'sotto voce' is written below the first staff. The word 'vor' is written above the end of the fourth staff. The word 'poco' is written below the end of the eighth staff. The score ends with a double bar line on the tenth staff.



*Interin la Parola*  
*sotto voce*  
*Le arrai*

*All.to*  $\frac{6}{8}$  *poco f*

*Allegro. Presto*  
*dov'è la 3.ª sede al*  
*marciare*



*And.<sup>te</sup>*   
*Al Segno.*

*Parola.*



*Coplas.*  
*All.<sup>to</sup>* *6/8* *le* *po* *von* *le*  
*Al Segno. 3 mas.*

*Parola* *Toca un Violin. de la Orquesta el*  
*sandango;* *Parola* *Volti.*







*Seguid.* *All.<sup>o</sup>*  $\frac{3}{4}$

*Voz*

*p*

*3*

*p*

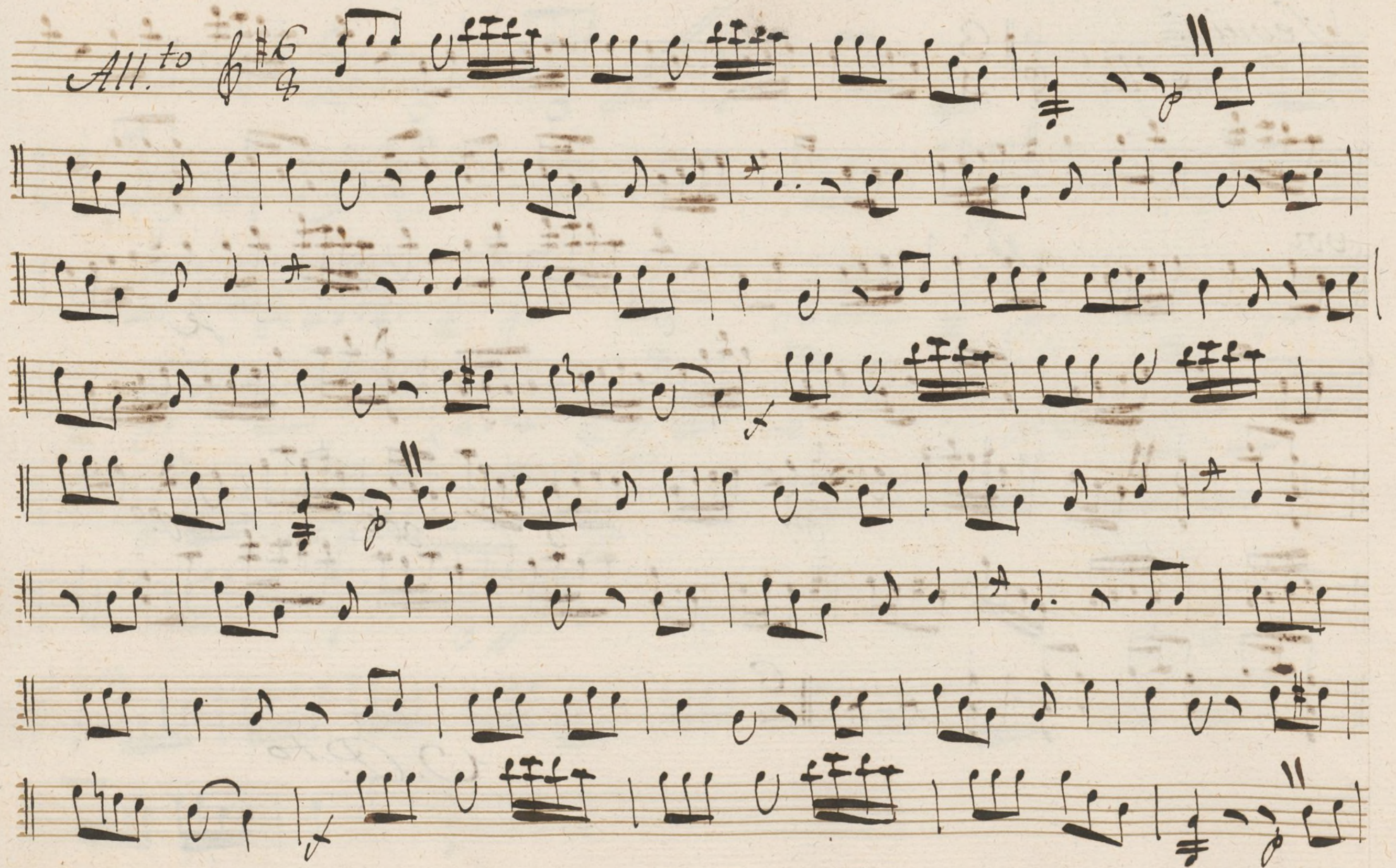
*3de*

*p*

$\frac{6}{8}$

*V. P. to*







Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Como Prima" is written in the middle of the staves, and "Le" is written near the end of the first staff. The score concludes with a double bar line.



Ayuntamiento de Madrid



—

Violin Primero. Duplicado.

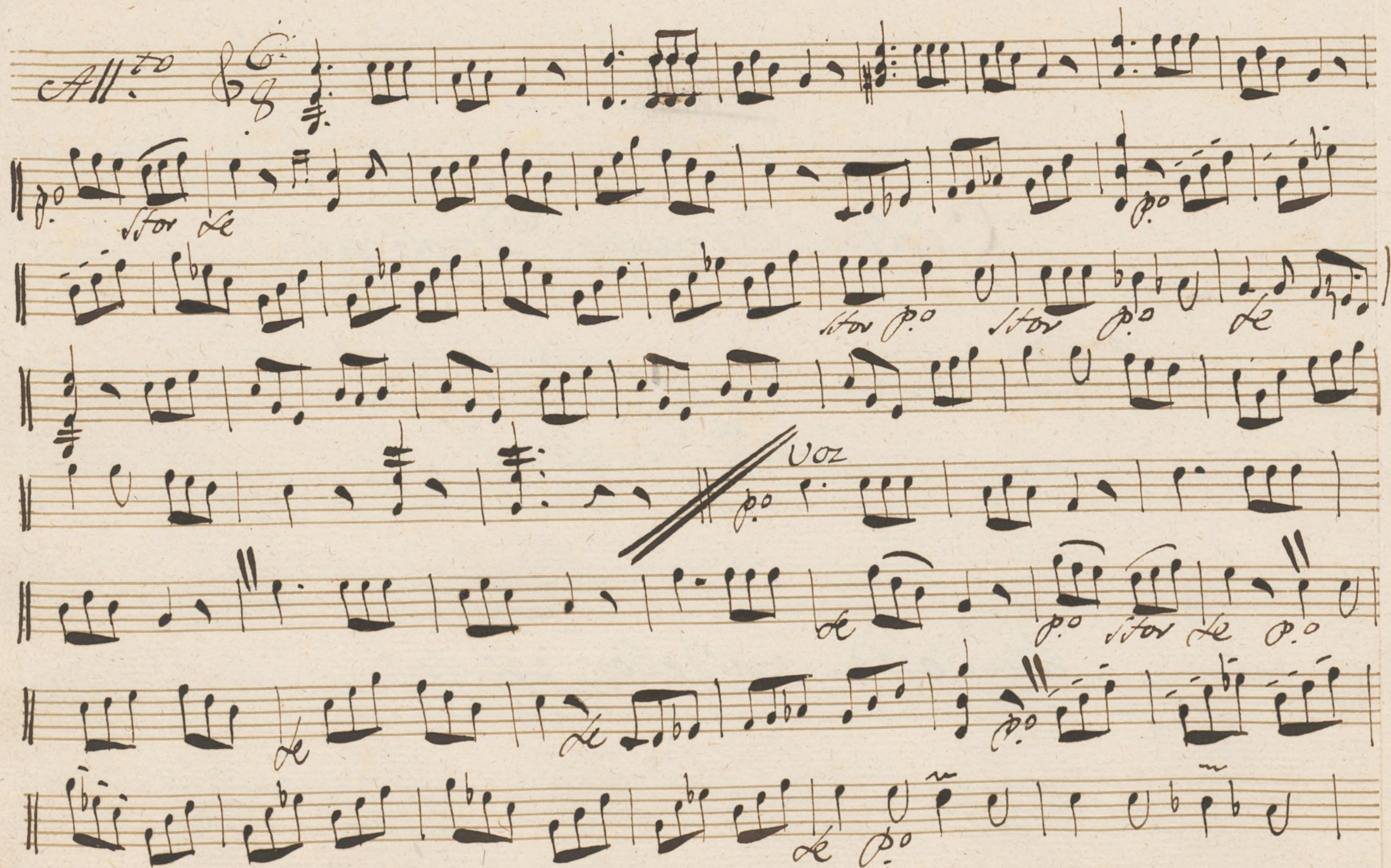
Ton.<sup>a</sup> General.

La Conducta de los ritos.

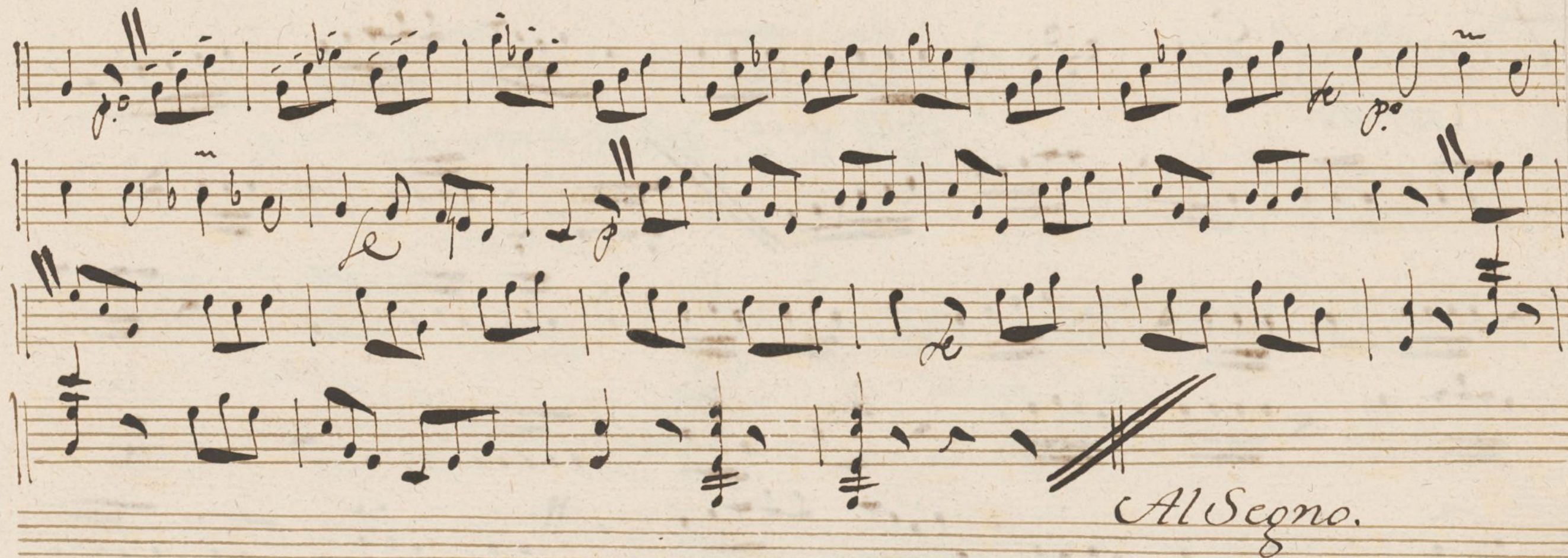
//



2

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





V. P.<sup>to</sup>



*Lixana del Gas.* *And.<sup>te</sup>* *Sotto voce.*

This is a handwritten musical score on aged paper. The title 'Lixana del Gas.' is written in a cursive hand at the top left. Below it, the tempo 'And.<sup>te</sup>' and the instruction 'Sotto voce.' are written. The music is written on eight staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p.o' (piano) and 'f' (forte). There are also triplets indicated by a '3' over a group of notes. A double bar line with a diagonal slash appears on the second staff. The word 'Voz' is written above the fourth staff. The score concludes with a double bar line on the eighth staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and triplets. Key annotations include:

- Le arai* (written above the first staff)
- Inserir la Parola.* (written above the second staff)
- sotto voce.* (written below the second staff)
- All.<sup>to</sup>* (written above the sixth staff, indicating a tempo change)
- Poco &* (written above the sixth staff, indicating a dynamic change)
- 2 mar* (written above the eighth staff, indicating a tempo change)
- Al Seono* (written above the eighth staff, indicating a tempo change)
- Al Seono* (written above the eighth staff, indicating a tempo change)
- Al Seono* (written above the eighth staff, indicating a tempo change)

The bottom of the page features a large, stylized signature or flourish.



*And. te*  *Al Segno.*

*Parola.*



*Coplas.*  
*All. to* *Se. po*

*Voz*

*Al Segno. 3 mas.*

*Parola)* *Toca vn Violin. dela orquesta el —*  
*fandango;* *Parola)* *Volti.*



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

*Le assai*

*Al Segno.* *Parola.*

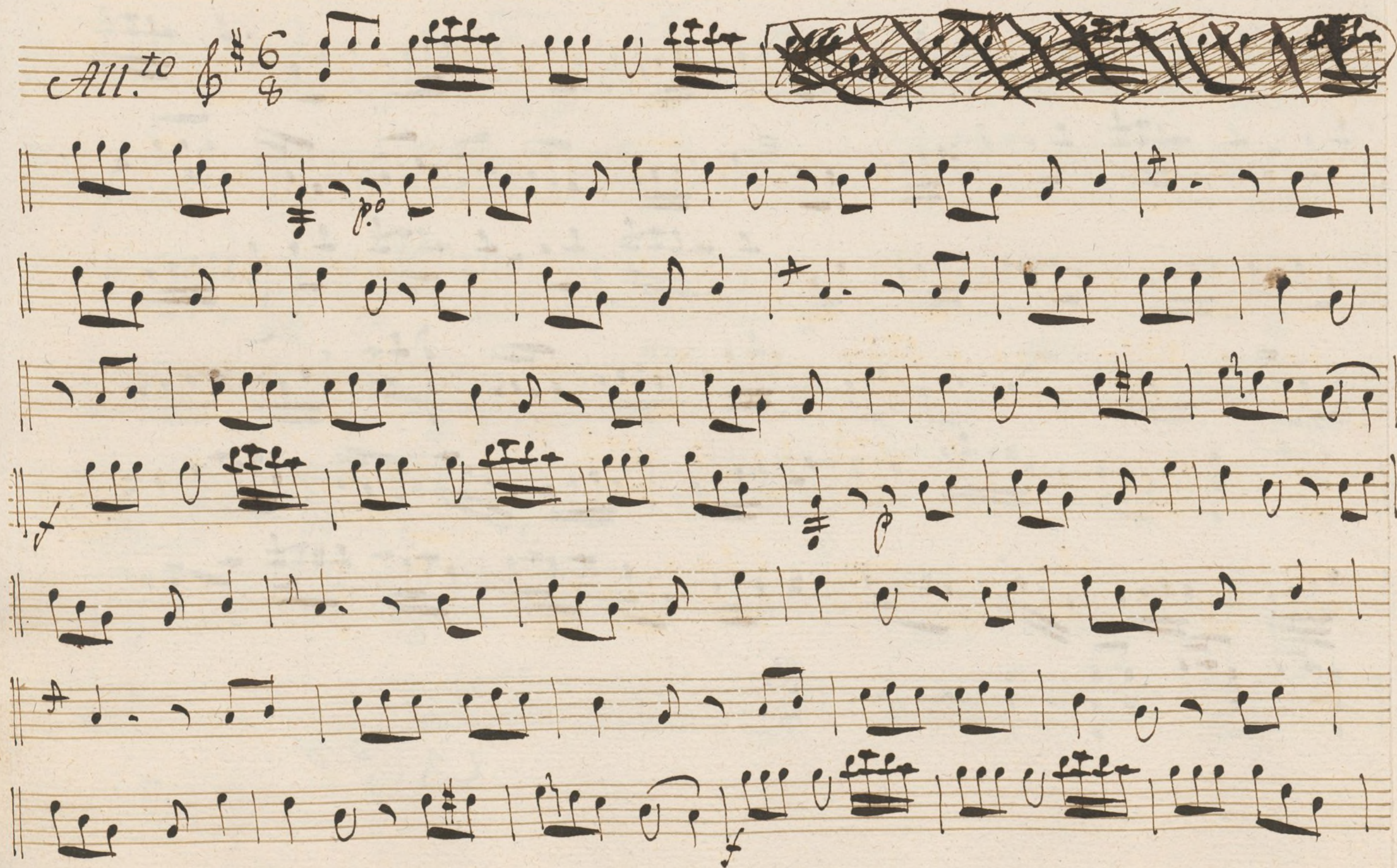


*seguir.*  
8 *All.<sup>o</sup>*

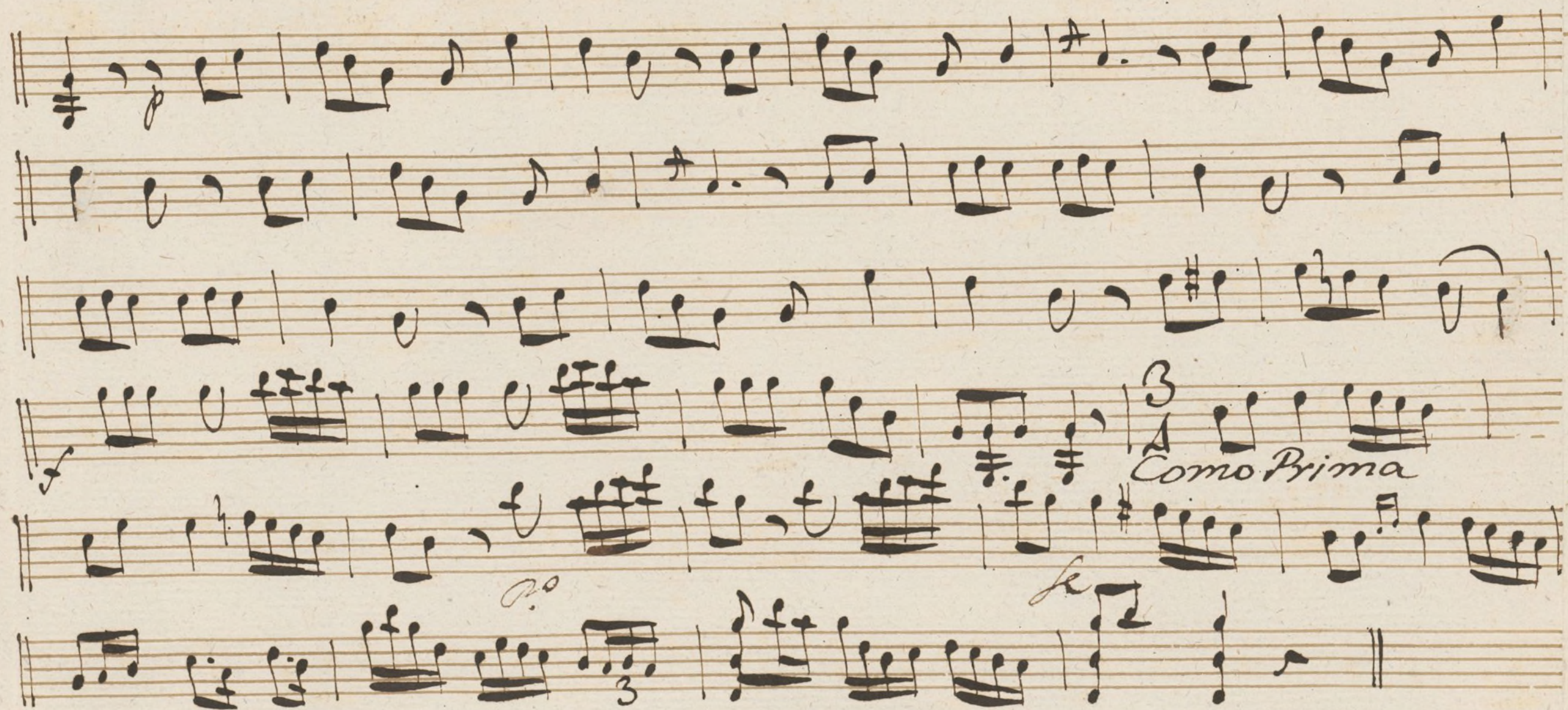
Handwritten musical score for guitar, featuring six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and a *6/8* time signature change.

*V. Pto*





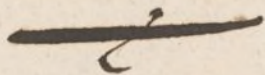












*Violin Segundo.*

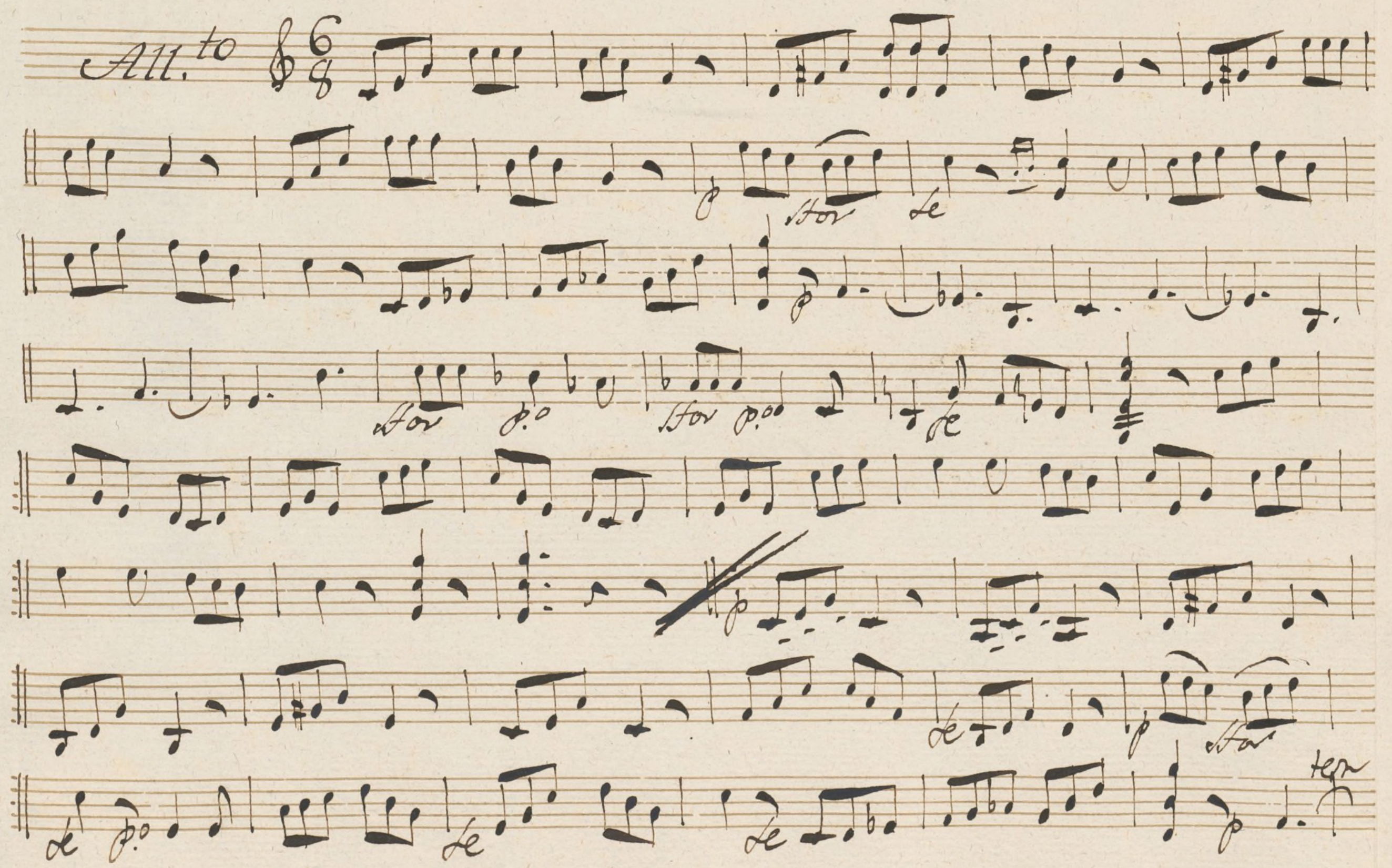
*Ton.<sup>a</sup> General.*

*La Conducta de los mayores.*





+

*All. to* 



Le

ten

Le

Le

Le

Le

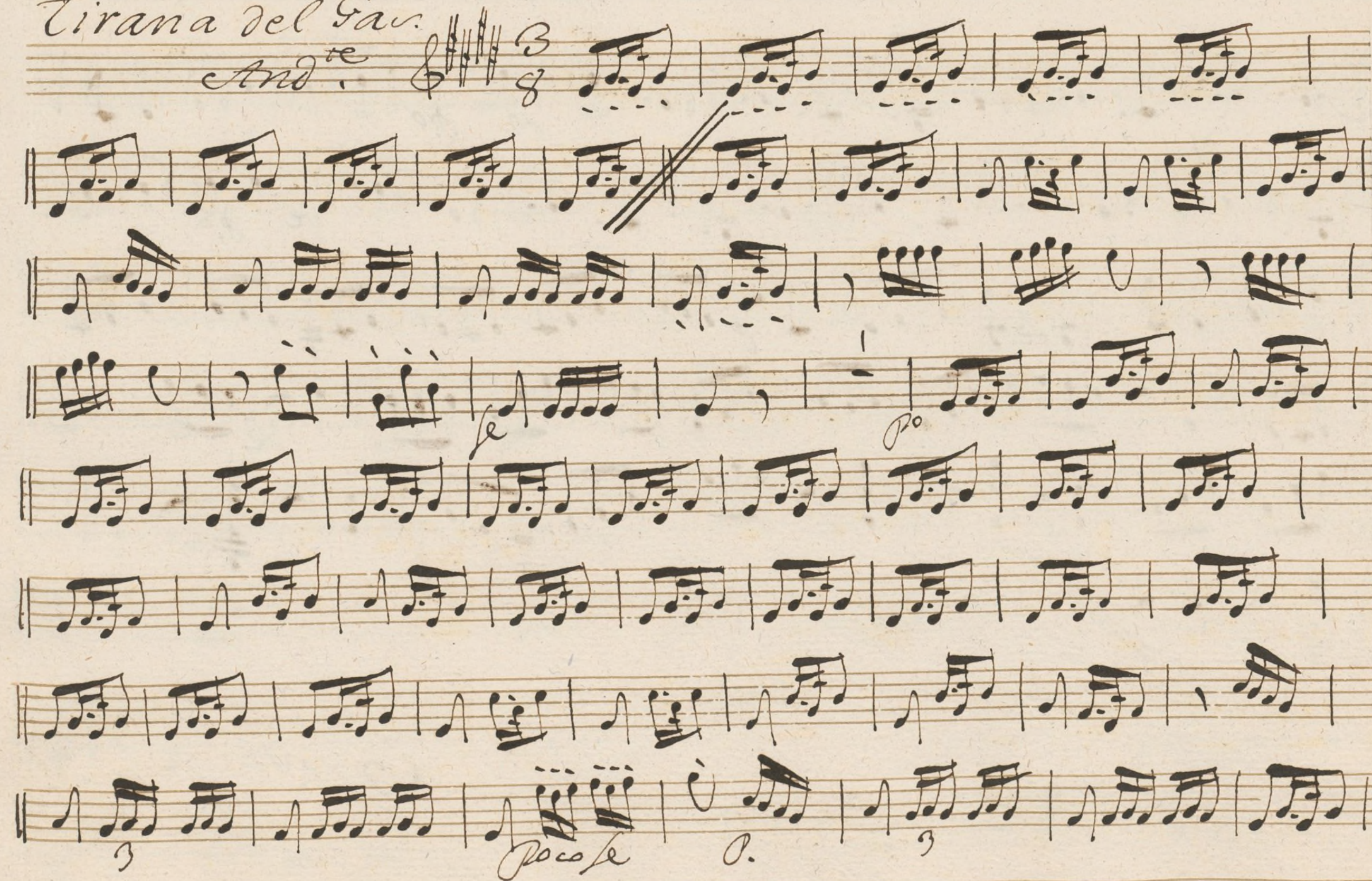
*Al Segno.*

V. P. to



*Tirana del Sav.*

*And.<sup>te</sup>*





*Interin*

*Le array.*

*la Parola*

*All.<sup>to</sup>*  $\frac{6}{8}$

*poco fe*

*Al seono. Parola.*  
*2ma. y la 3.ª vedada al C.*

*grazie al C. e al p. e al v. e al a. e al c. e al p.*

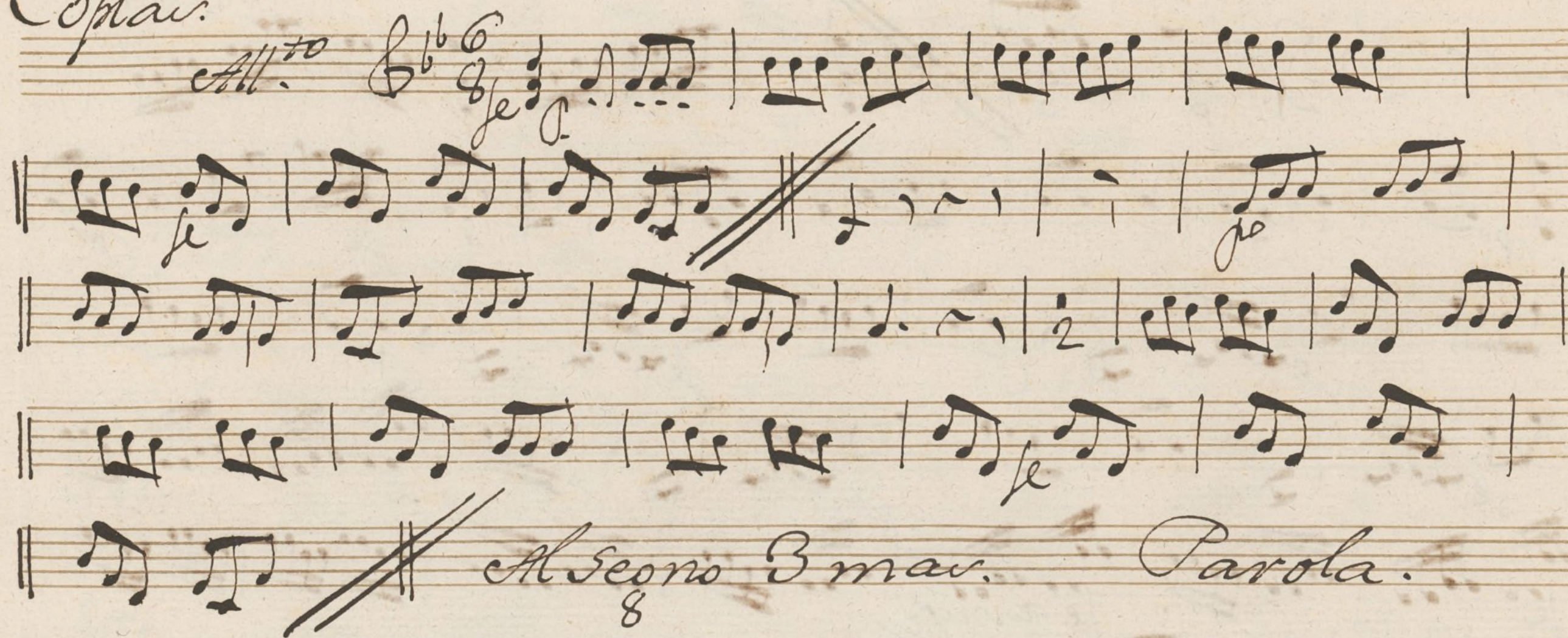
*Al C.*







Coplas.



Allegro 3 mar. Parola.

Toca un Violin de la Orquesta el  
Fandango.

Parola.

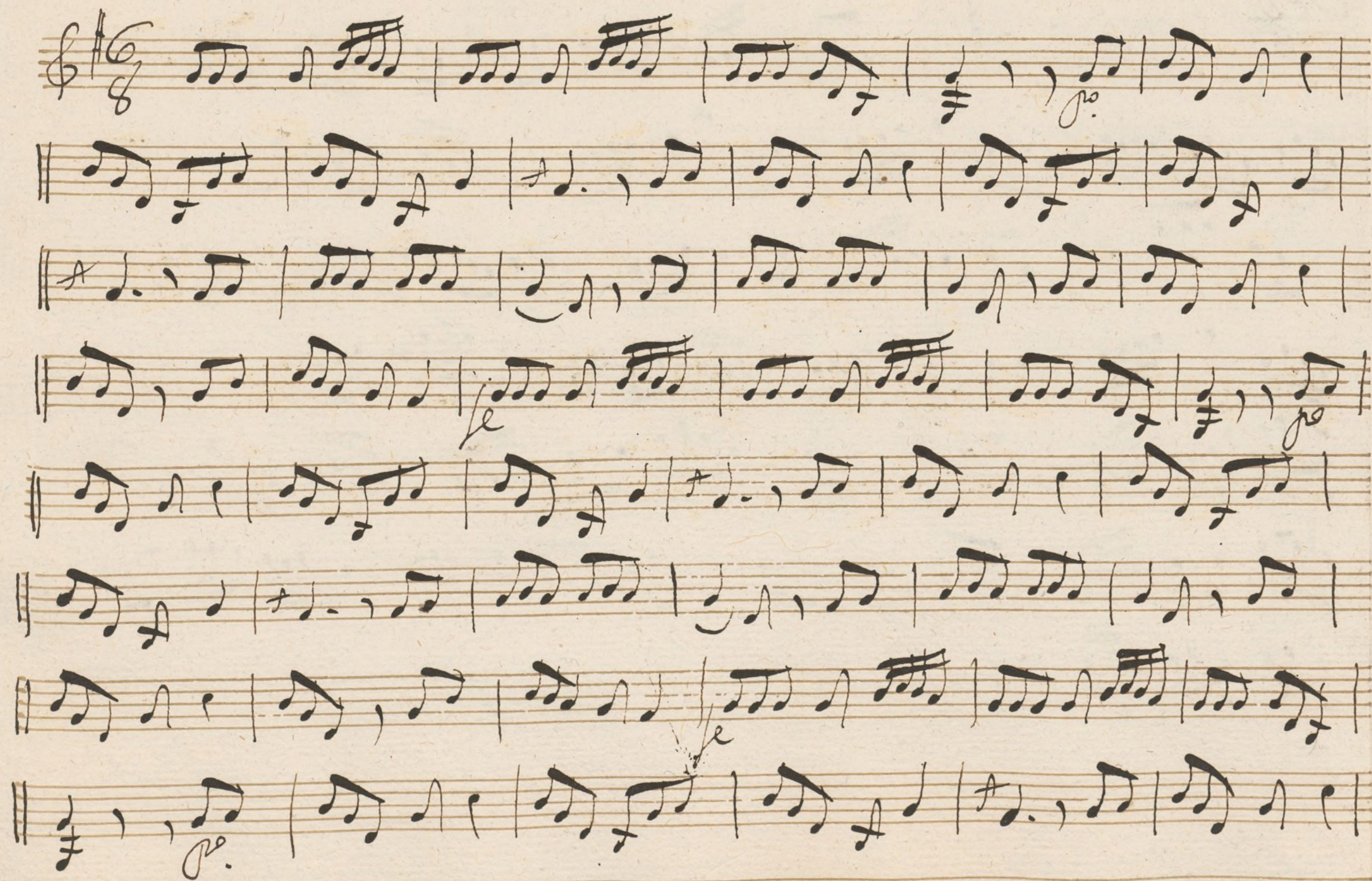


Handwritten musical score on ten staves. The notation includes treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *Allo.*, *se*, *se away*, and *Al seono. 8 Parola.*. A double bar line with a diagonal slash is present on the first staff. The score concludes with a double bar line on the tenth staff.

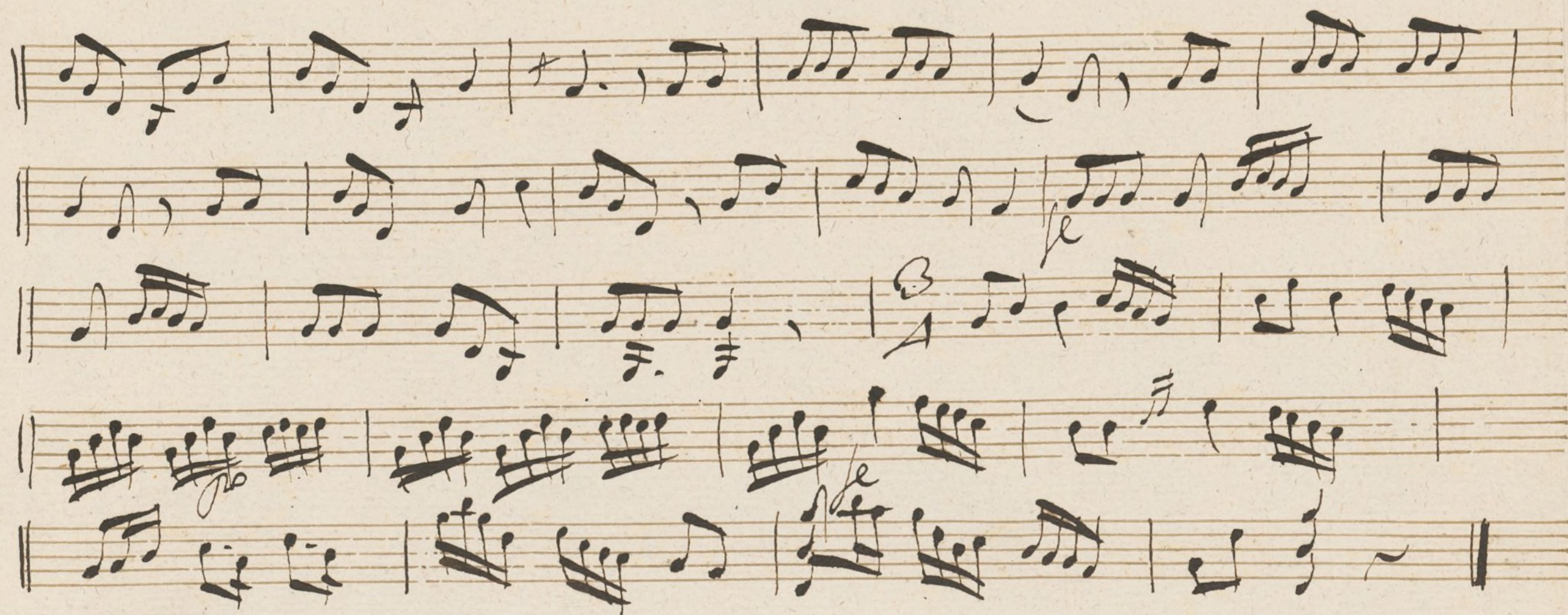














Ayuntamiento de Madrid



+

Violin segundo.

Con.<sup>a</sup> General.

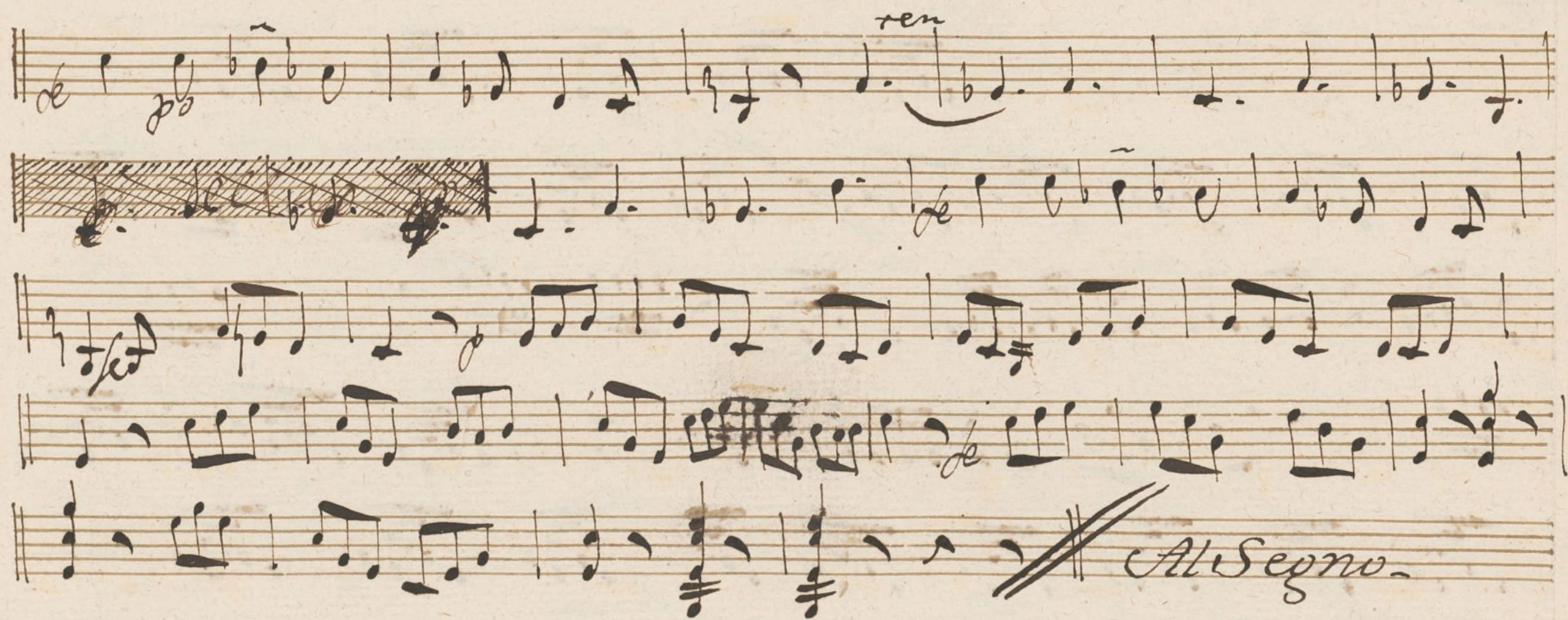
La Conducta delo majo.

//









V. P. to



*Tirana del Gas.*  
*And.<sup>te</sup>*

Handwritten musical score for "Tirana del Gas." in 3/8 time, marked "And.<sup>te</sup>". The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. The second staff contains a double bar line with a diagonal slash through it. The third staff features some chords and rests. The fourth staff continues the melody. The fifth staff has a "p" (piano) marking. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff ends with a "poco" marking and a "p" (piano) marking. There are also some triplets indicated by the number "3" below the notes.



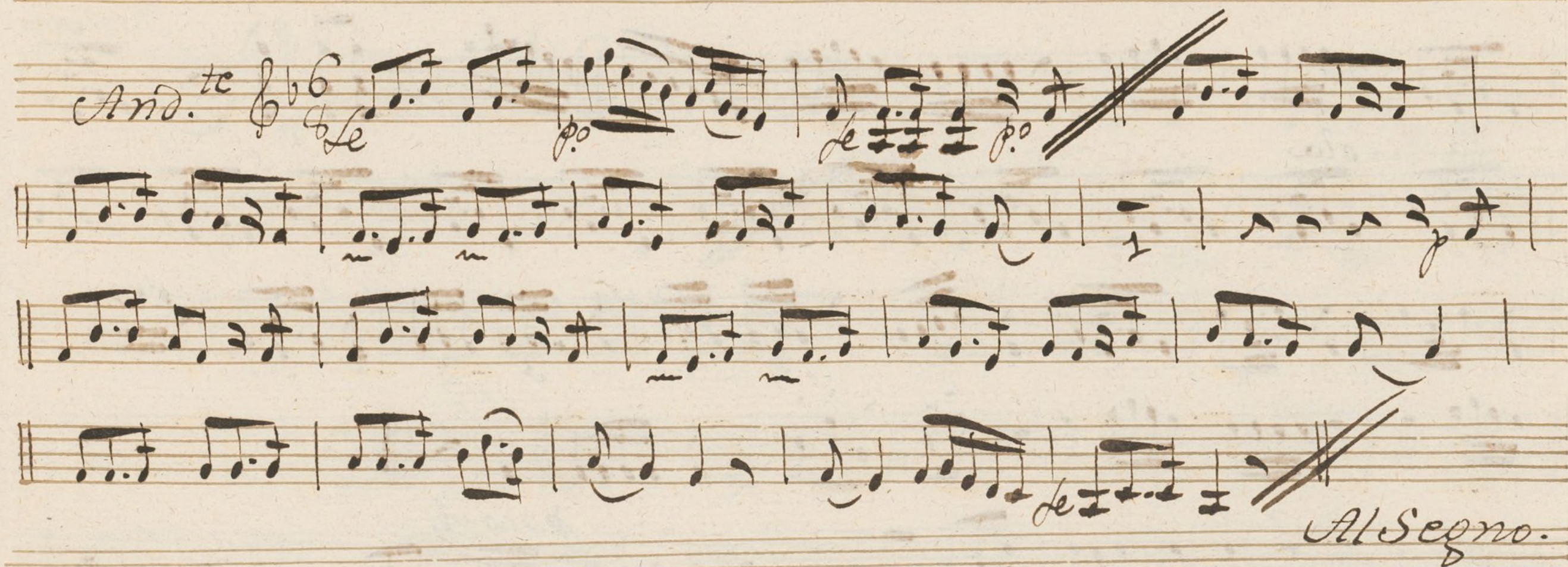
*Interin*

*La Parola*

*poco le*

*Al segno 2 veces  
y la 3.ª se deja al fin*





Parola:



Coplas.

All.<sup>to</sup> 6/8

Al Segno 3 mas. Parola

Toca un Violin o la Orquesta el.

fandango.

Parola.



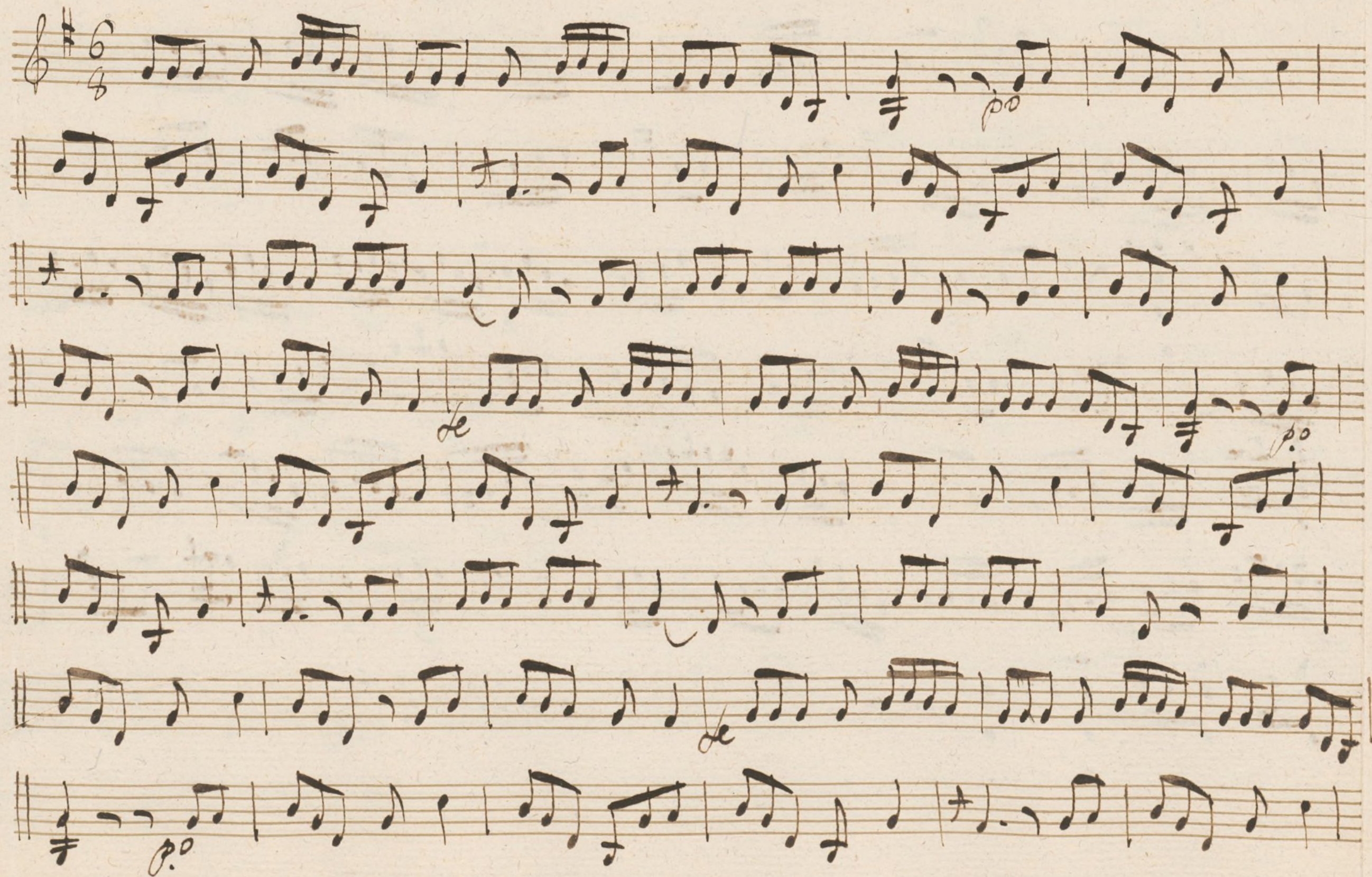
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The first staff begins with the tempo marking "All.<sup>o</sup>". The music features various note values, rests, and dynamic markings such as *p.* and *de assai*. A double bar line with a diagonal slash appears after the fifth staff. Following this, the text "Al Segno y Parola." is written across the sixth staff. The score concludes with a double bar line on the eighth staff.



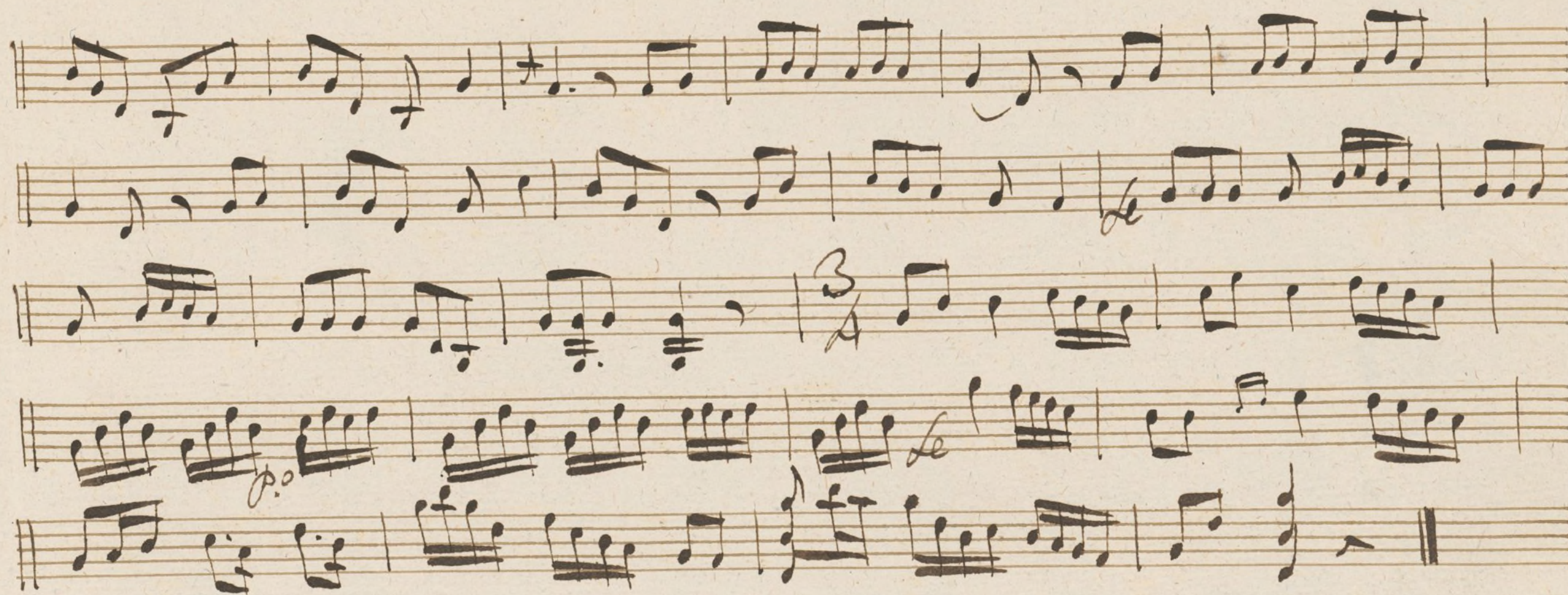
*Sequid.*  
*All.<sup>o</sup>*

Handwritten musical score for a piece titled "Sequid." in 3/4 time, marked "All.<sup>o</sup>". The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "p.o" (pianissimo). There are also some markings that look like "le" or "le" with a flourish. The piece concludes with a double bar line and a 6/4 time signature. Below the final staff, the word "Volte" is written in a cursive hand, followed by a treble clef and a key signature of one sharp.











Ayuntamiento de Madrid



Oboe Primero.

Mus 178-12

Lon.<sup>a</sup> General.

La Condueta de los Maestros.

Alto 6/8

The musical score is written on seven staves. The first staff begins with the tempo marking 'Alto' and the time signature '6/8'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'fe' (forte) and 'p' (piano). There are also slurs and a double bar line with a repeat sign. The score concludes with the marking 'Allegro' and a final double bar line.



*Tirana.*

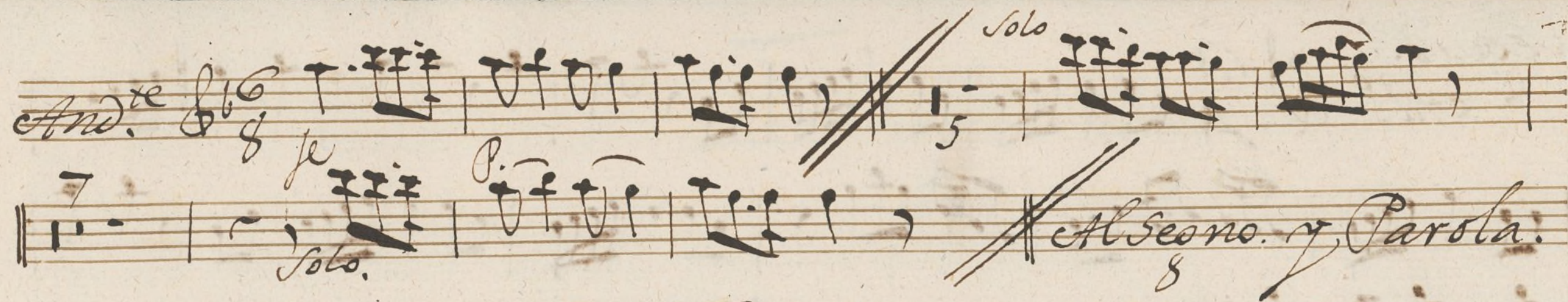
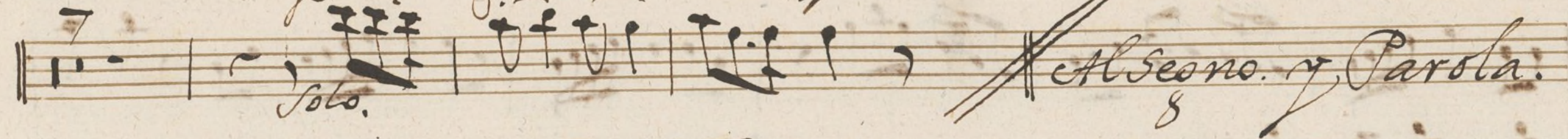
*And.<sup>te</sup>*  $\frac{3}{8}$   $\frac{10}{11}$

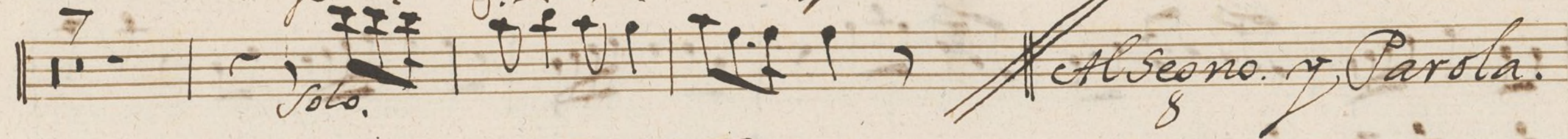
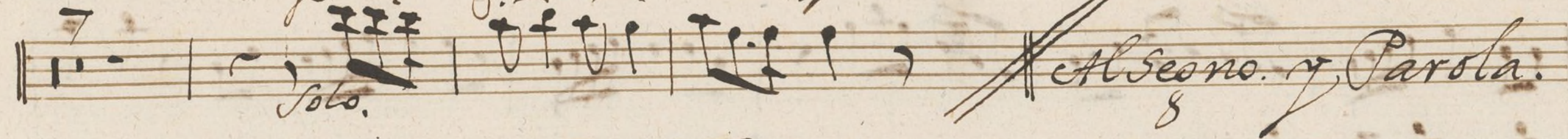
22 2

*All.<sup>ro</sup>*  $\frac{6}{8}$   $\frac{15}{8}$  *2ma*  
*Al Seono.* *Al Seono.*  
*gl'a 3<sup>a</sup> se de ja al*

*Al Seono.*  
*Tirana.*

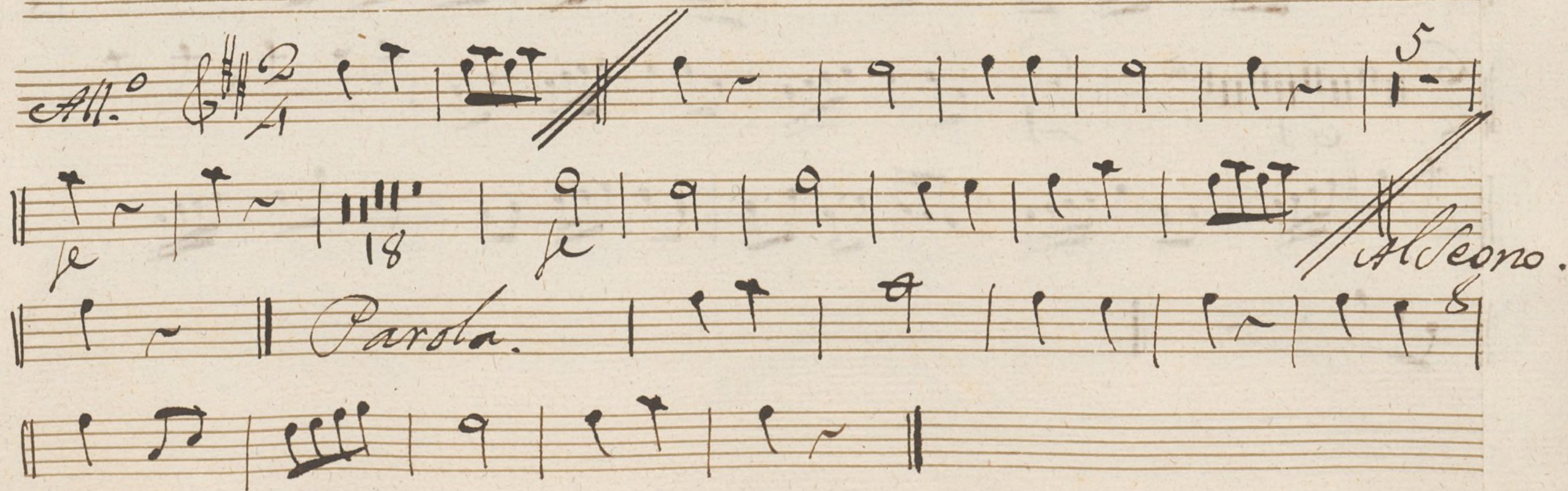
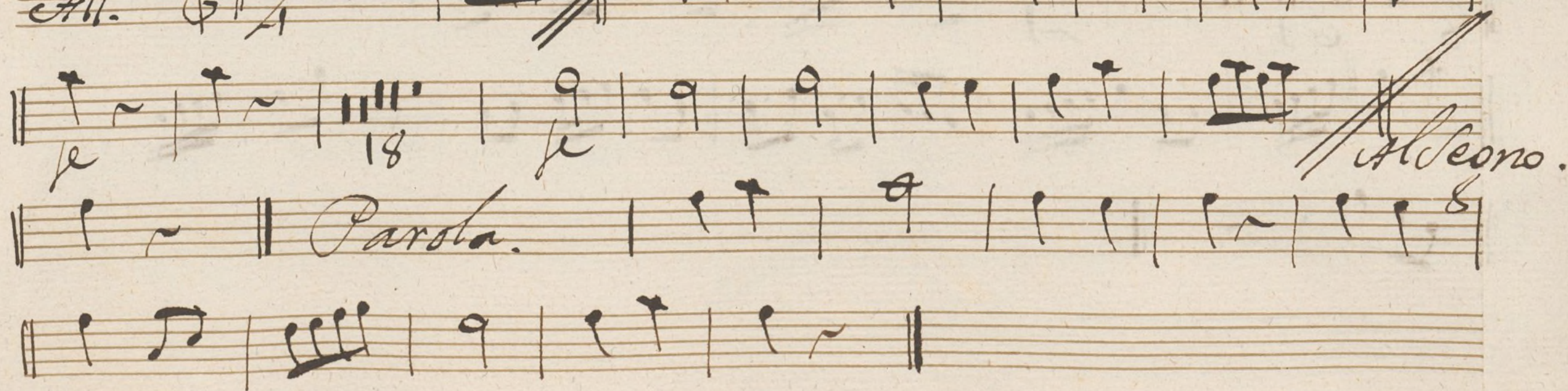


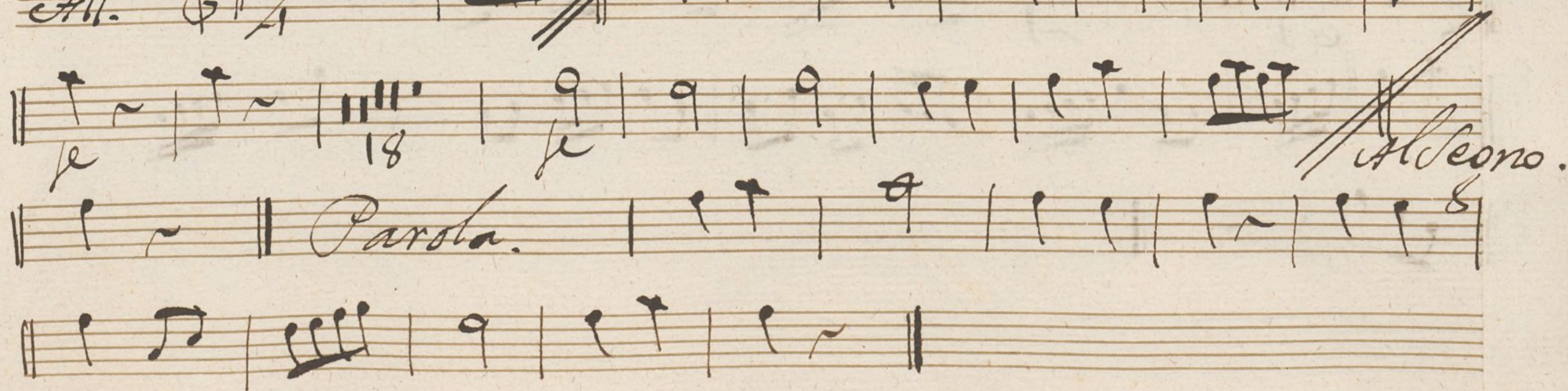
*And.<sup>te</sup>*  $\text{G}\frac{6}{8}$   *Solo* 

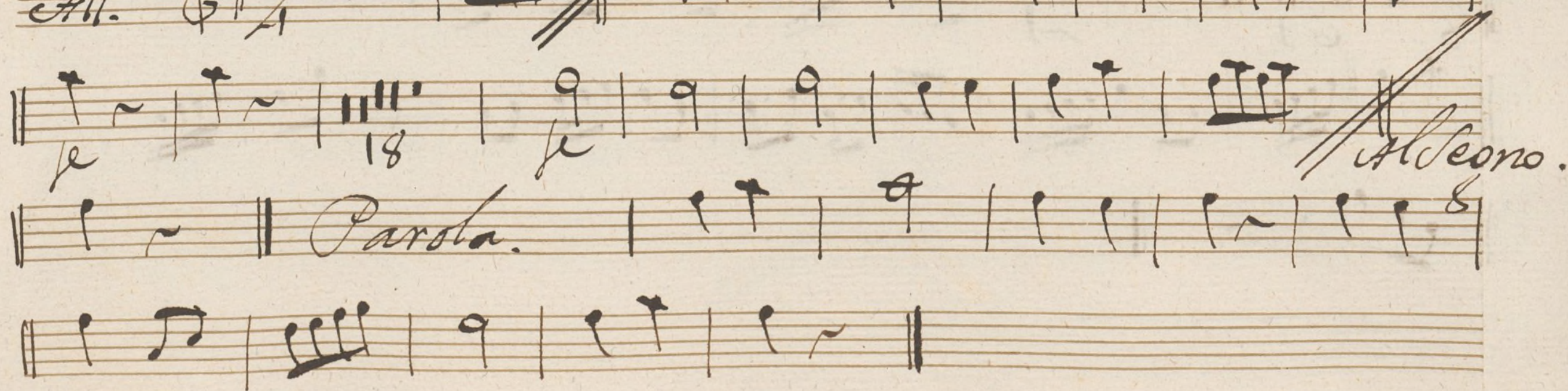
*Solo.*  *Solo.*  *Alseono. y Parola.*

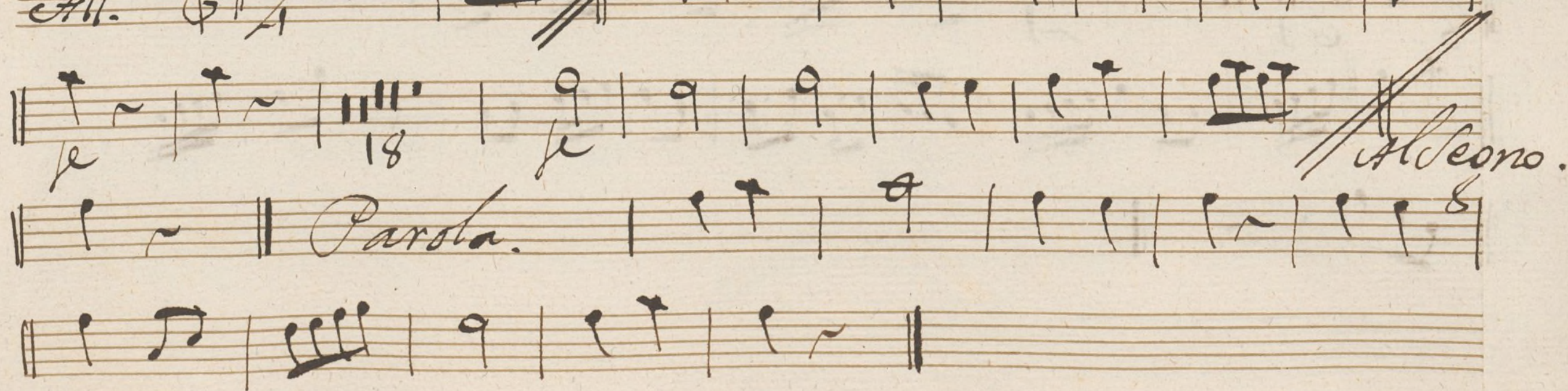
*Coplas. All.<sup>to</sup>*  $\text{G}\frac{6}{8}$  *tacet.*

*Parola. fandango. Parola.*

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

*Alseono.* 

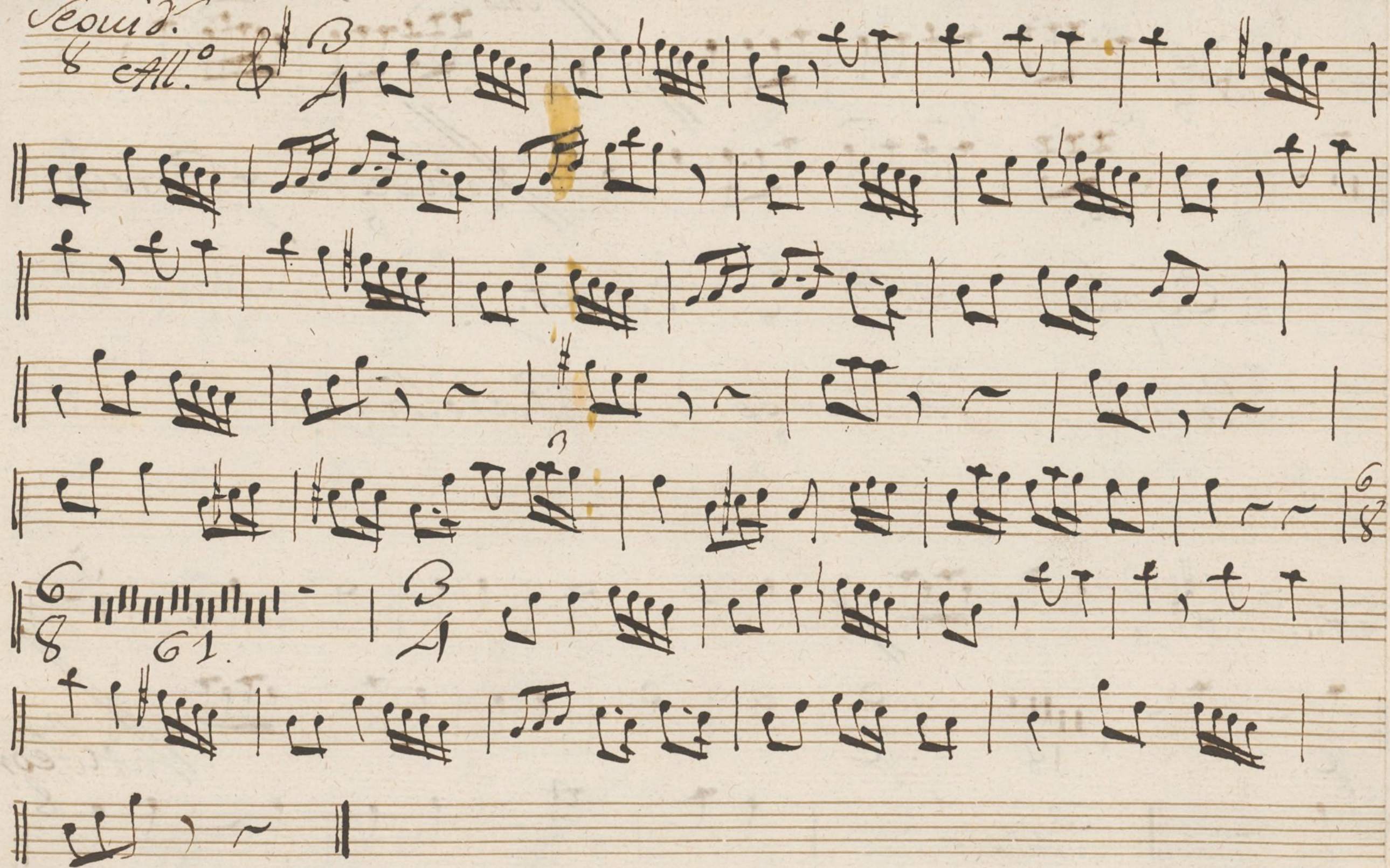
*Parola.* 





Scord.

8 All.<sup>o</sup>






Obse Secundo.

Lon.<sup>a</sup> General.

La Conducta de los eternos.

All to

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

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in dark ink on aged, slightly yellowed paper. There are some small annotations above and below the staff, possibly indicating fingerings or breath marks. The overall style is characteristic of 18th or 19th-century manuscript notation.

A single staff of handwritten musical notation. The notation includes several measures of music with notes and rests. A double bar line is present, followed by a diagonal slash. The handwriting is in ink on aged paper.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. The number "21." is written at the end of the staff.

A single staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. The first measure starts with a double bar line and a 'p.' (piano) marking. The notation continues with several measures of music, including a 'f' (forte) marking. The staff is written on a single line with a clef. The handwriting is in dark ink on aged paper.

|| ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ~ , // *Al Seono.*  
8







*And.<sup>te</sup>* 6/8 *p* *Solo* *Allegro. y Parola.* 8

*Coplas. All.<sup>ro</sup> 6/8 tacer.*

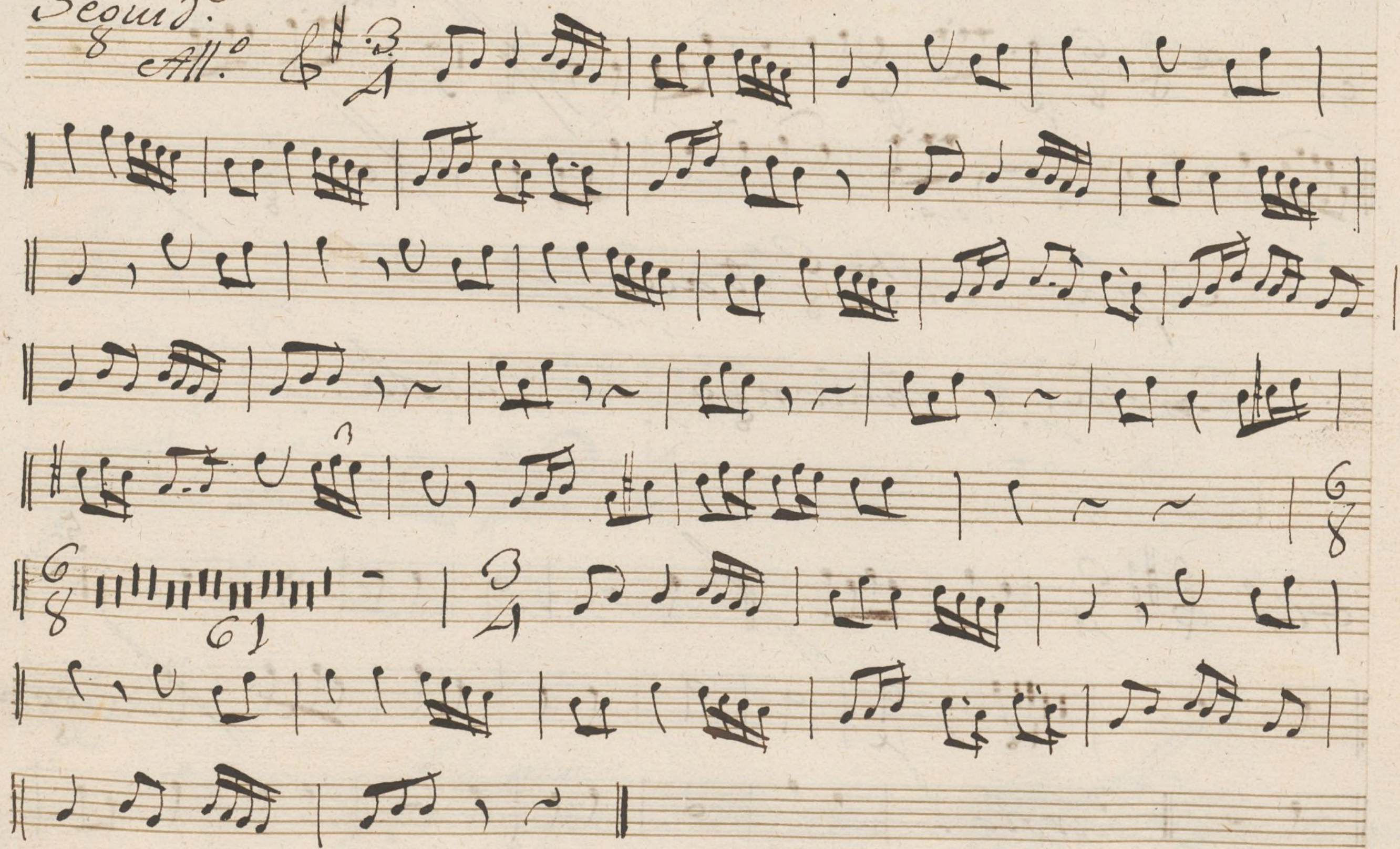
*Parola. fandango. Parola.*

*All.<sup>ro</sup>* 2/4 *Allegro.* 8



Sequit.

All.<sup>o</sup>





*Trompa Primera.*  
*Ton.<sup>a</sup> General.*

*La Conducta de la casa.*

Mus 178-17

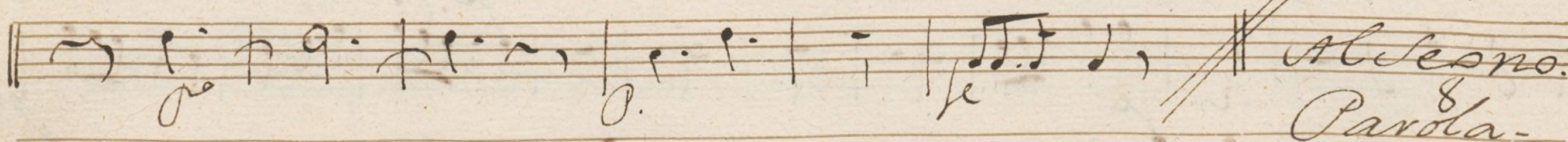
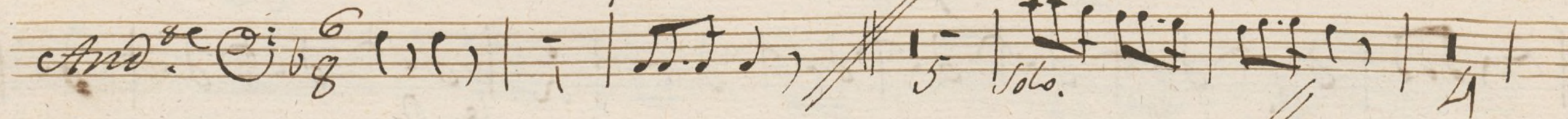
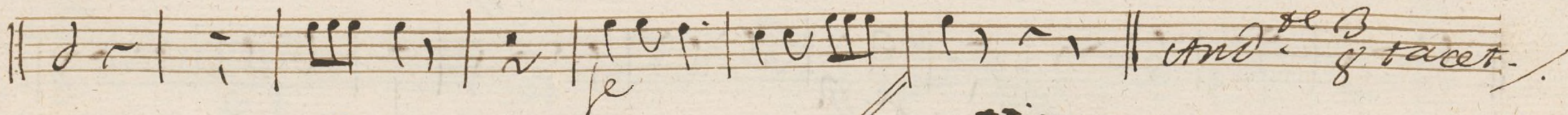
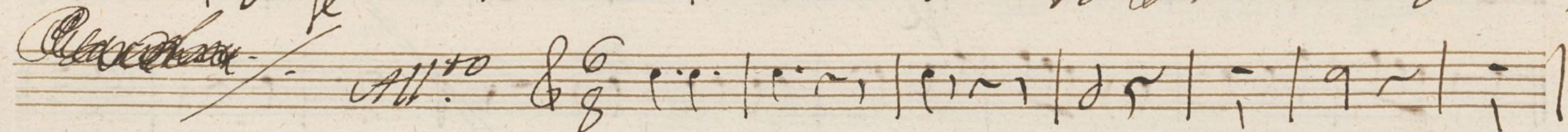
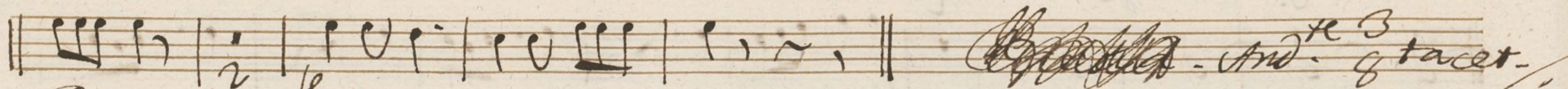
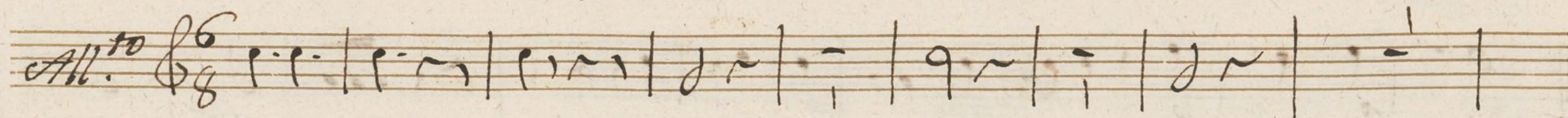
Handwritten musical score for Trompa Primera, Ton.<sup>a</sup> General. The score is written on ten staves. The first staff begins with a treble clef and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are several dynamic markings and performance instructions written in the margins, including "Alto", "p.", "f.", "se", "se. p.", and "Allegro". The score concludes with a double bar line and a final note.

*Allegro.*  
8



*Cirana. And.<sup>te</sup> 8 tact.* / ~~Alto. 8 tact.~~ / ~~Alto. 8 tact.~~

~~Alto. 8 tact.~~ / ~~Alto. 8 tact.~~





*Inf.*  
*All.<sup>to</sup>* *6/8* *7* *A* | 9. | - | - | *Solo* *III* | *III* *III* |

*8* *12* | 9. | - | - | *Solo* *III* | *III* *III* | *III* *III* |

*Al Segno.* | - | *Parola.*

*fandango.* / *Parola.* /

*All.<sup>o</sup>* *2/4* *Tacet.* / *Parola.*

*2/4* *tacet.* /

*Voltri.*



Sequit.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Annotations and markings include:

- All.<sup>o</sup>* (Allegro) written above the first staff.
- All.<sup>to</sup>* (Allegretto) written above the fourth staff.
- 2<sup>a</sup>* (Second ending) written above the third staff.
- 2<sup>a</sup> mar* (Second measure) written to the right of the sixth staff.
- Allegro.* written below the sixth staff.

The score concludes with a double bar line on the seventh staff.



*Trompa Seconda.*

Mus 178-17

*Ton. General.*

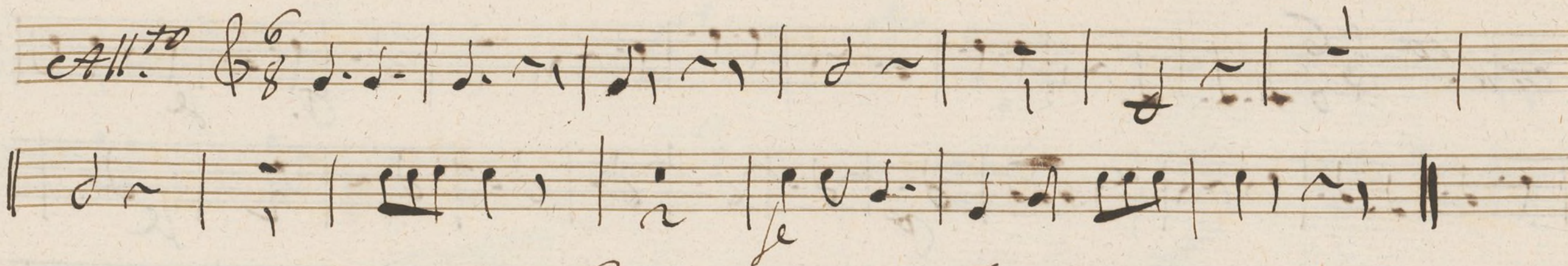
*La Conducta de los crapos.*

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

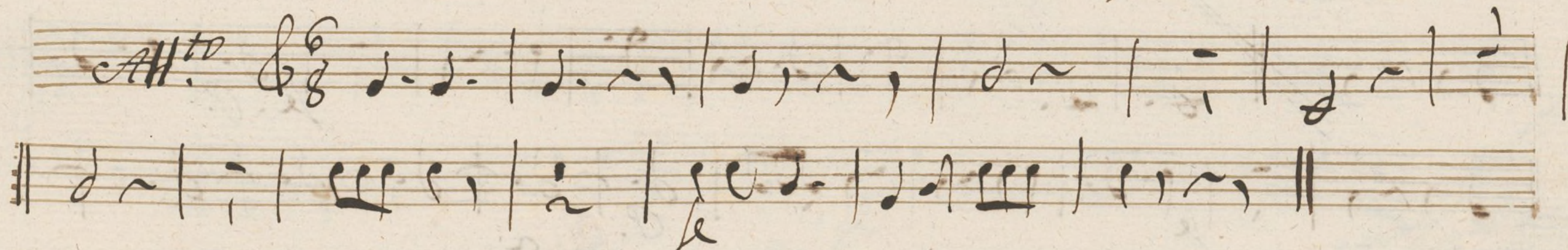
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation is in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a mix of eighth and sixteenth notes. The third staff shows a change in the melodic line, with some notes beamed together. The fourth staff includes a double bar line and a key signature change to two flats (B-flat and E-flat). The fifth staff continues the melody, with some notes marked with a 'p.' (piano). The sixth staff features a series of eighth notes, with some marked with a 'p.' and a 'f.' (forte). The seventh staff continues the melody, with some notes marked with a 'p.' and a 'f.'. The eighth staff shows a change in the melodic line, with some notes marked with a 'p.' and a 'f.'. The ninth staff continues the melody, with some notes marked with a 'p.' and a 'f.'. The tenth staff concludes the piece with a double bar line and the tempo change 'Allegro.'.



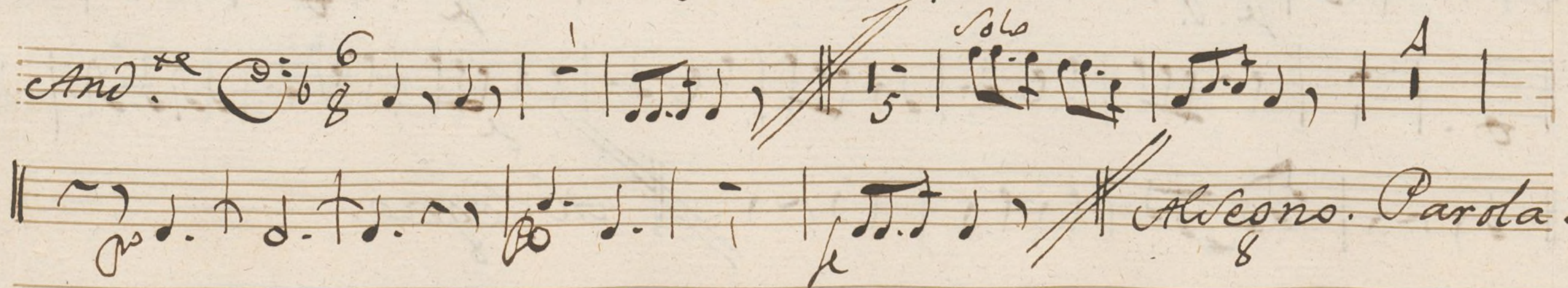
*Lirana. And.<sup>te</sup> 3/8 tacet.*



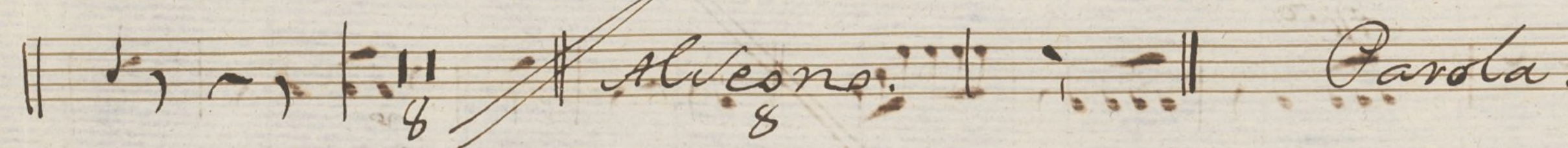
*And.<sup>te</sup> 3/8 tacet. ~~And.<sup>te</sup> 3/8~~*

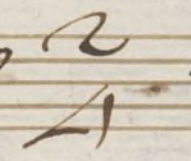
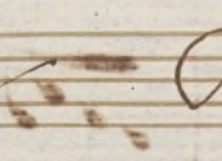
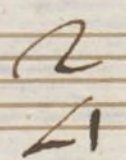



*And.<sup>te</sup> 3/8 tacet.*



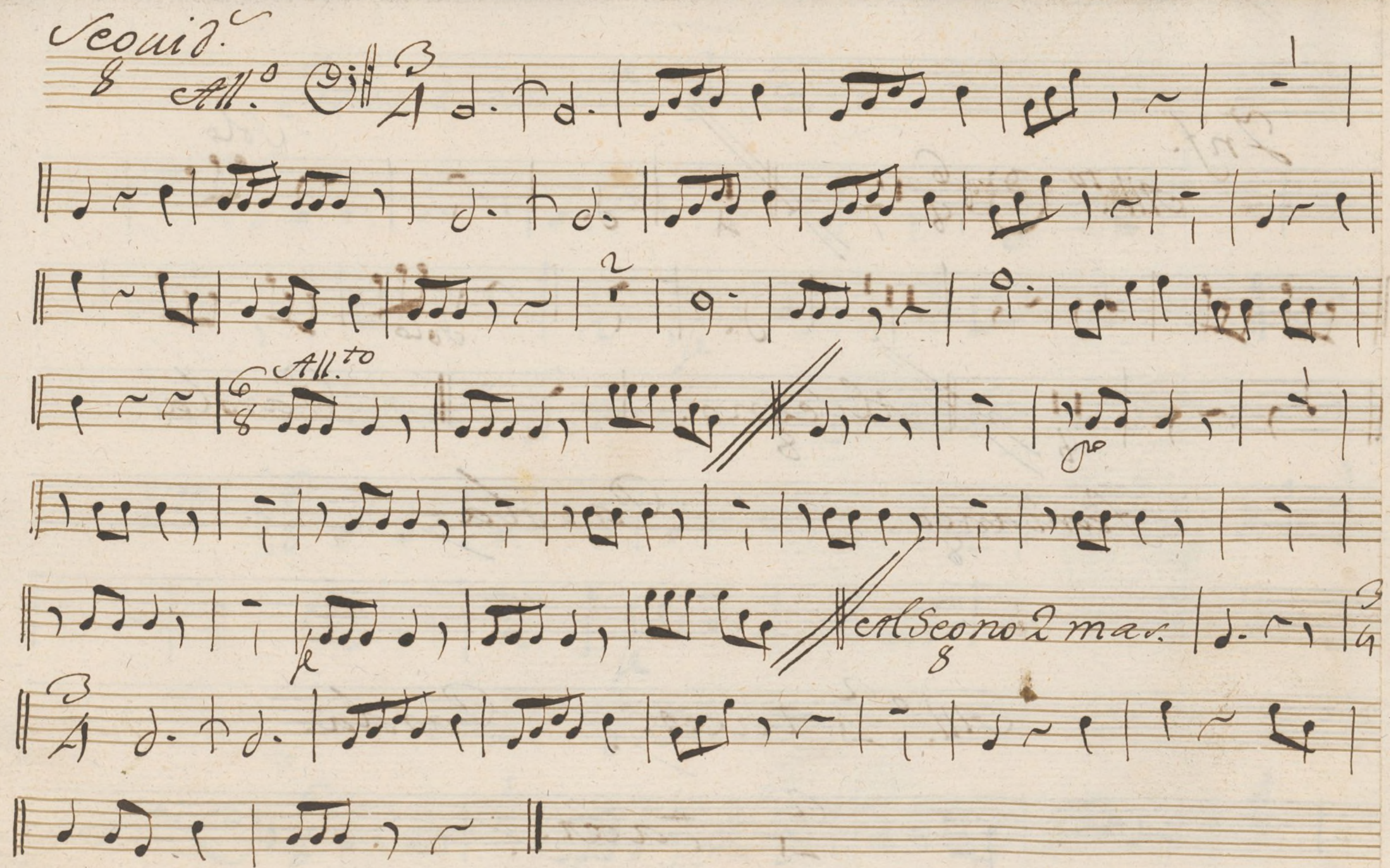


*Inf.*  
*All.<sup>to</sup>*   
  
  
*Andante.*  *Parola.*

*All.<sup>o</sup>*  *tacet.*  *Parola.*  
 *tacet.* 

*Voti.*



*Scout.*  
8 *All.<sup>o</sup>* 



+

Contrabajo;

Conadilla General

La Conducta de los Majos;

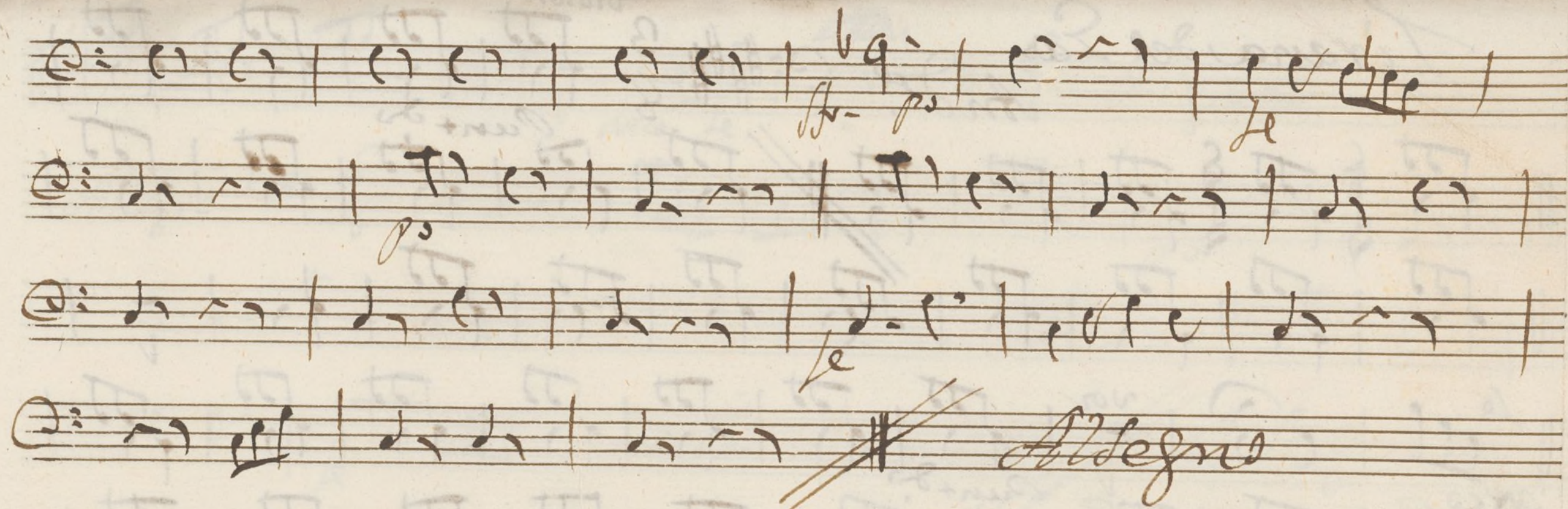
//



*Allegretto* C: 6

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the key signature 'C: 6'. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line on the tenth staff.





Volti



# Sirana del Sas

Andr.  $\text{C} = \text{F}\sharp\text{F}\sharp\text{F}\sharp$  3/8 violon

Handwritten musical score for "Sirana del Sas". The score is written on ten staves. The tempo is marked "Andr." and the key signature is three sharps (F#, C#, G#). The time signature is 3/8. The score includes various musical notations, including notes, rests, and dynamic markings. The first staff is labeled "violon". The second staff has a "Punt+do" marking. The third staff has a "Le" marking. The fourth staff has an "arco" marking. The fifth staff has a "Punt+do" marking. The sixth staff has a "vor" marking. The seventh staff has a "Punt+do" marking. The eighth staff has a "Punt+do" marking. The ninth staff has a "Punt+do" marking. The tenth staff has a "Punt+do" marking. The score ends with a double bar line and a sharp sign.



Handwritten musical score on four staves. The first staff begins with a treble clef and a 6/8 time signature, followed by the word "Segue". The second staff starts with the tempo marking "Allegro" and a 6/8 time signature. The third and fourth staves continue the musical notation. The score concludes with the instruction "al segno" and the text "dos veces todo; ya la 3.ª hasta el", followed by a large, ornate decorative flourish.

Votti



Handwritten musical score on four staves. The first staff begins with the tempo marking *Andte* and the time signature  $\text{C}:\flat$ . The notation includes various note values and rests, with dynamic markings *no* and *po* above the staff. The second staff continues the notation, with a *2* marking below a rest and another *po* marking below the staff. The third staff continues the notation. The fourth staff ends with a double bar line and the tempo marking *Allegro*. The word *Parola* is written below the fourth staff.

*Parola*



*Coplas Allegretto*

*Allegretto*

*voz*

*2*

*p*

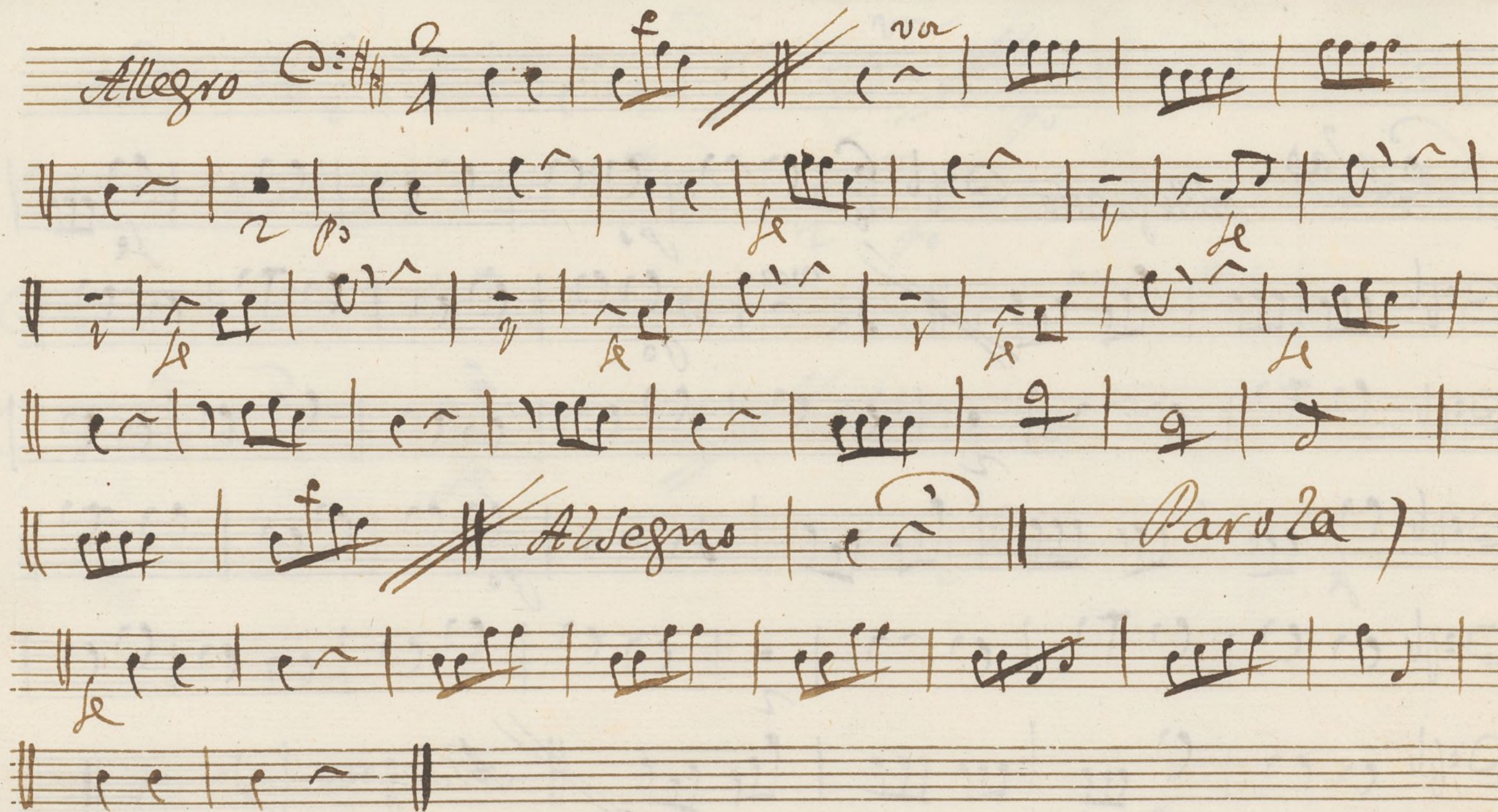
*2*

*Allegro*

*Parola*) *Y toca un Violin de la orquesta el*  
*sandango:* *Parola*)

*Volte*



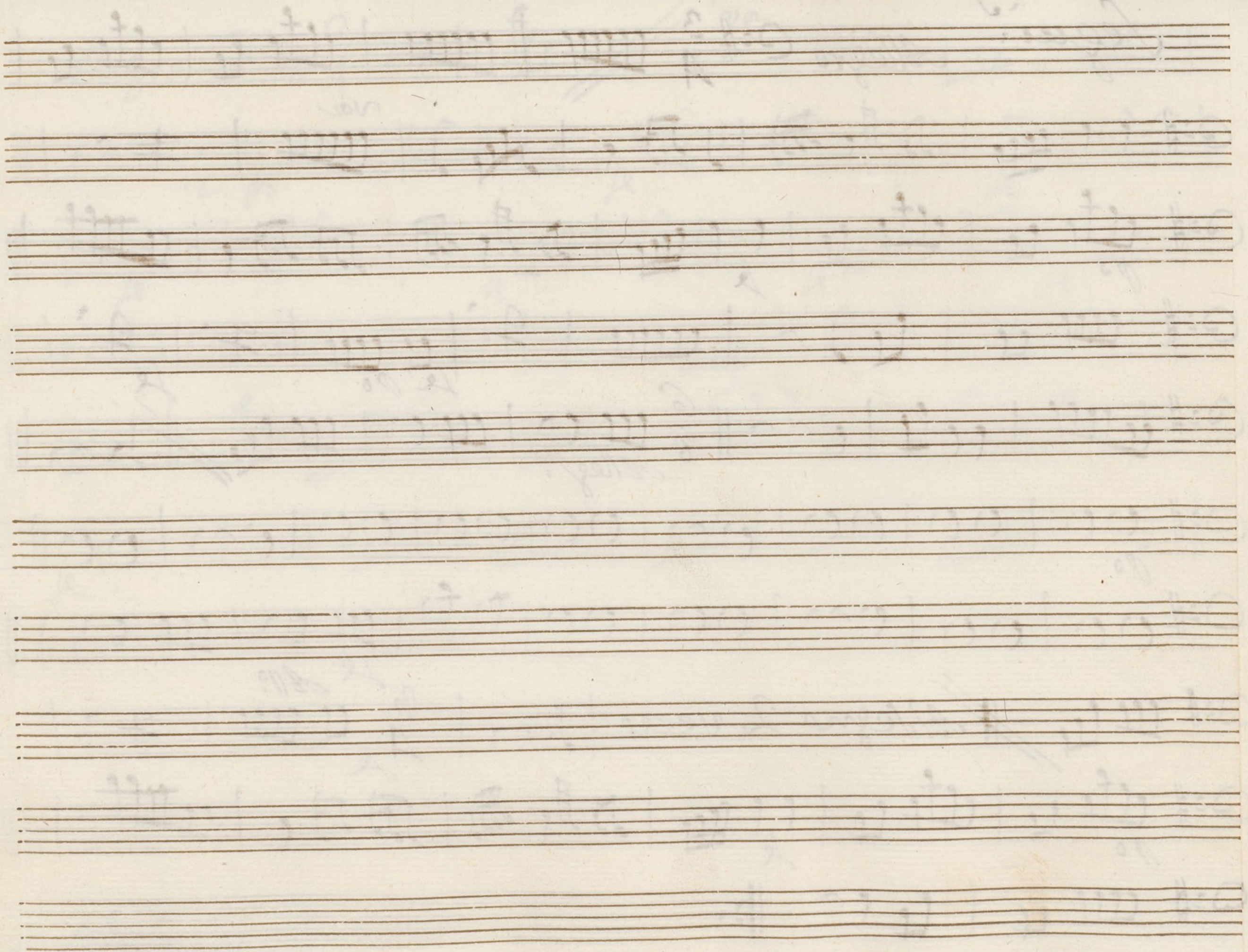




*Segue.* *Allegro*  $\text{C}:\sharp \frac{3}{4}$

*pizz* *vz* *le* *Allegro* *Allegro 2 vezes* *le*











Ayuntamiento de Madrid