

La Prado

Para Maria Antonia

167-1  
Conadilla a Solo.

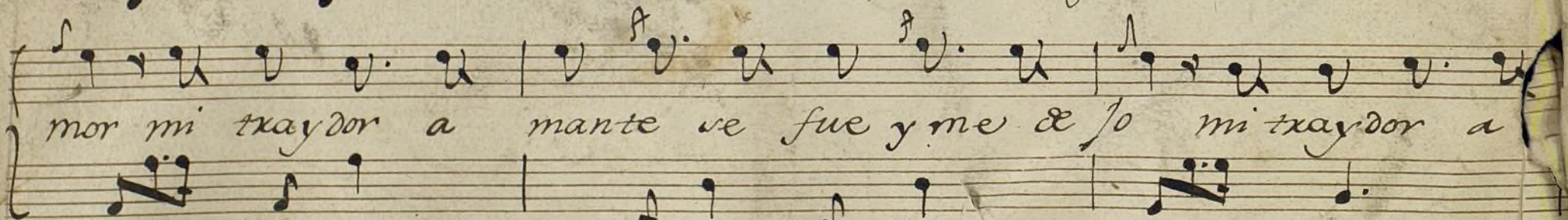
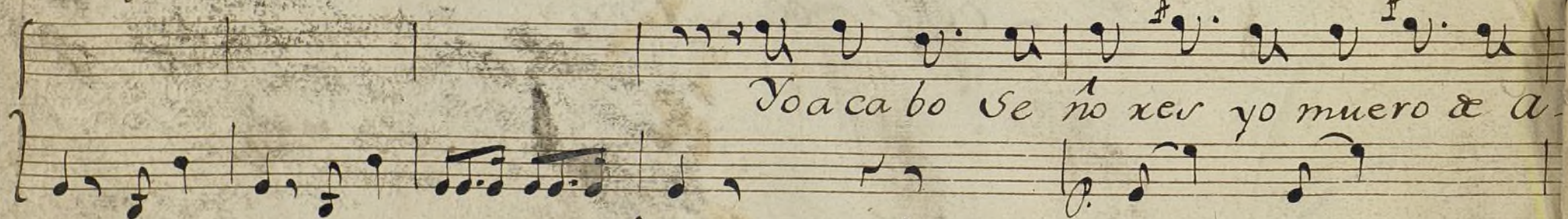
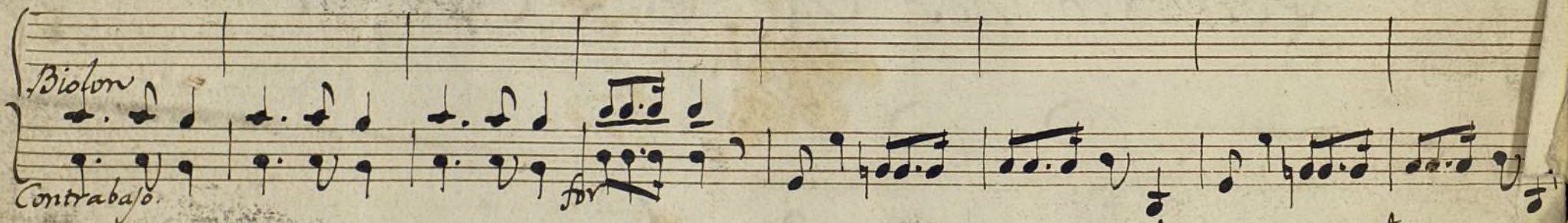
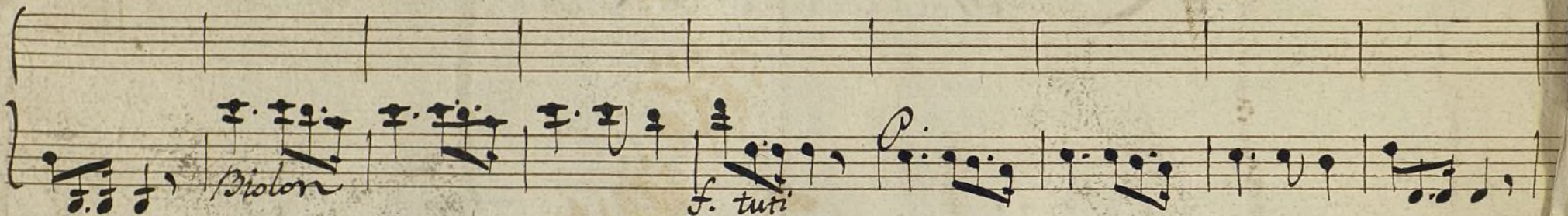
Mus 167-1

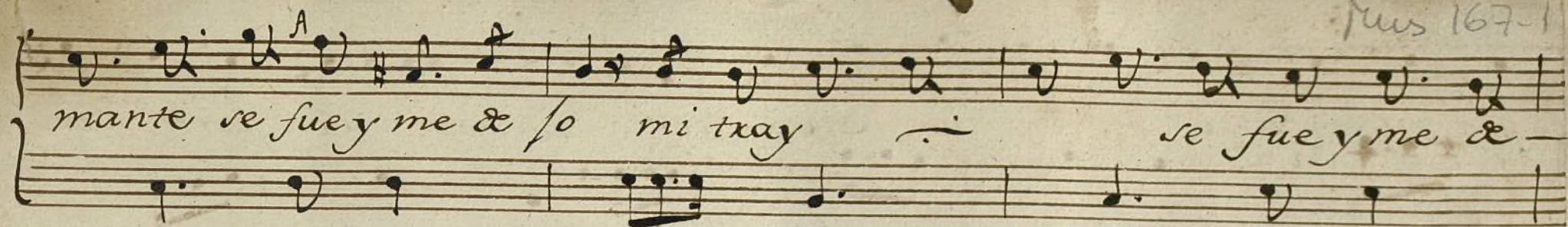
Con Violines Flautas y Trompas.

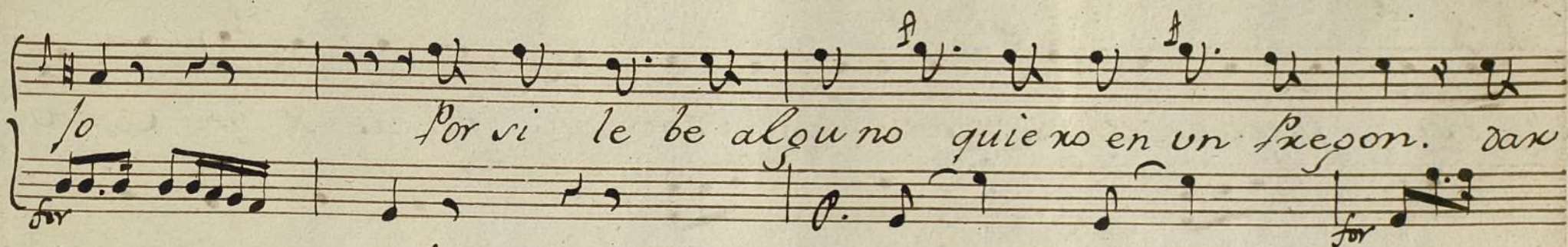
169-1  
La Loca de Amox.

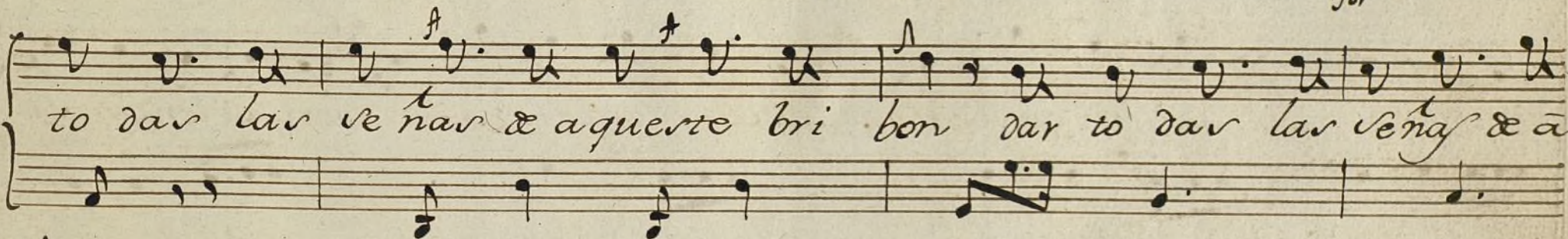
De el S.<sup>or</sup> Cartel.

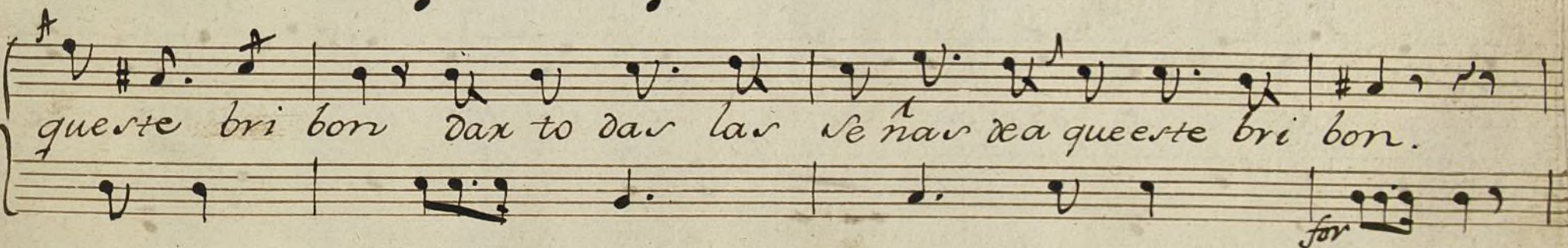
*And.te*




 mante se fue y me de so mi tray se fue y me de

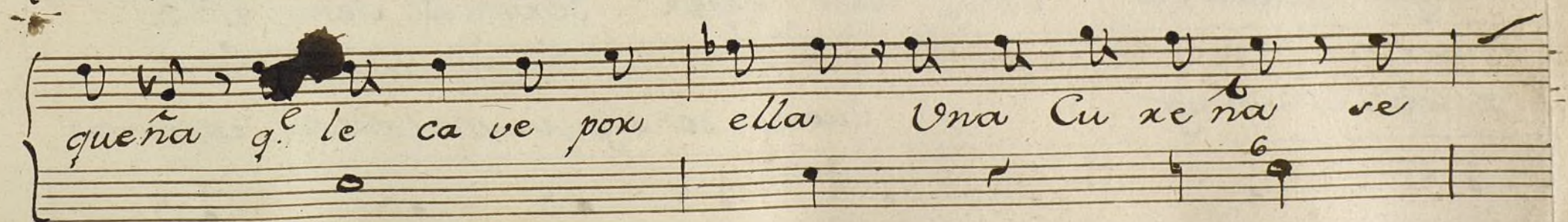
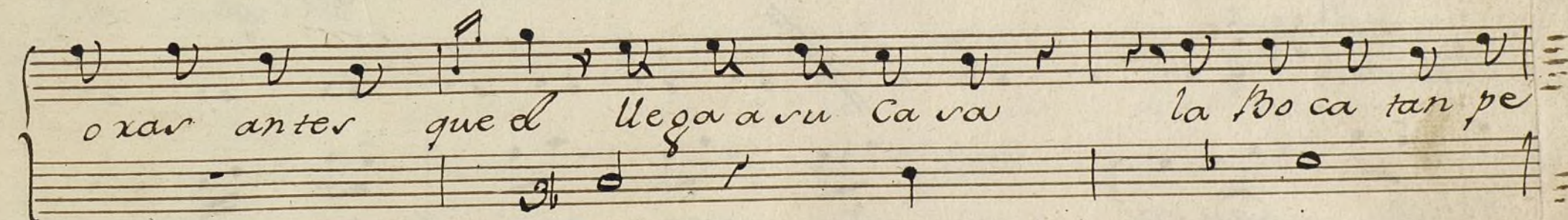
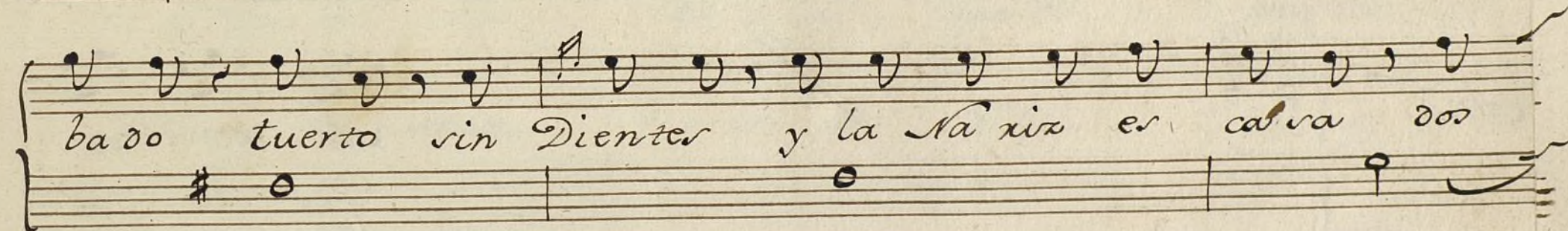
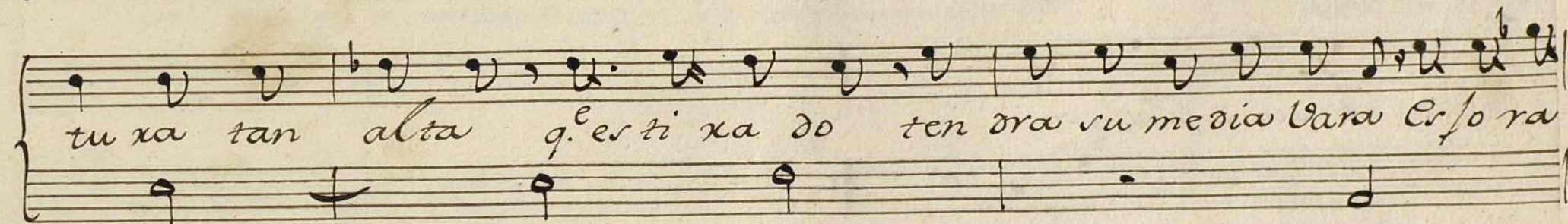
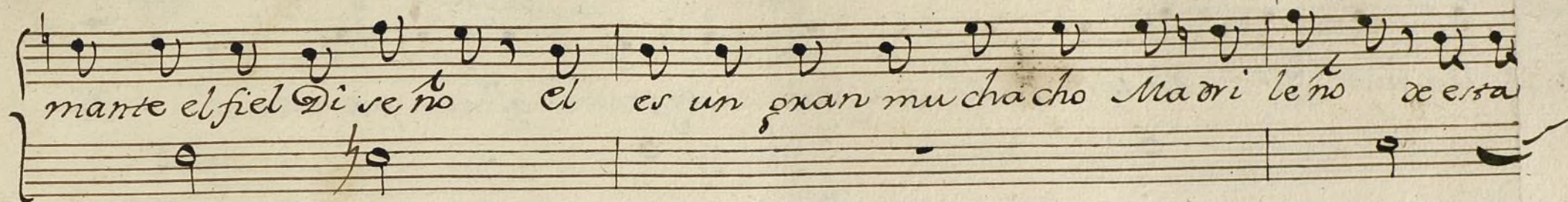

 so Por si le be alou no quie no en un Prepon. dax


 to dar las se ñas de a queste bri bon dax to dar las se ñas de a


 queste bri bon dax to dar las se ñas de a queste bri bon.


 a pe xxos a manter q. n de dor en dos or

bie xa emba va dos en un Ava dor son fieros son  
 falsos fuego en el me for Cuyda do chus quitar & mi Coxa  
 zon si len cio si lencio tengan a ten cion, si lencio si  
 lencio que va & pre gon si len cio si lencio que va & pre  
 gon q.  
 Es cu chen & mi a  
 Rec.<sup>do</sup>



lla ma D. An ton es ma yo nar go q. n se pa de el Yo

le daxe su allargo.

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

Mi xen si  
Der de que  
*Digo mil*

*f* *tumtado.*

tengo Cau sa  
se au sen ta do  
*a ca ri nio*

a pen dex el sen ti do  
an do co mo una Lo ca  
cuando al que no me da cuenta

con las pñen dar a mables que rie  
 por Ca rar y por Calles bur can  
 Com mase xaly se espñe can do por e que al

ne el Due ño mio es a la que no es muy ren di do  
 do su per so na ~~el er en e miente~~ ~~el er en e miente~~  
 viluco el er e can er toy per di da Er toy muy ne cia  
 arco.

es muy sa la do yer & xre ti do yer & xre ti ... do  
~~el mace bar da do~~ ~~y el de esta forma~~ ~~y el de esta for e ma~~  
 Er toy sin Ju cio er toy muy fiexa Er toy muy fiex = ra

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

diga me quien lo sepa sier que lo a bis to digame diga  
~~en mo li cho que co do f a mi ha gan mo f a ce en mo li bo mo~~  
 oygán las apren sion nes & mi ve men cia oygán las oygán

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

me quien lo sepa sier q<sup>e</sup> lo a bis to - ~~al Segno~~  
~~de vo ga ce co do f a mi ha gan mo f a ce~~  
 lar a pren sion nes & mi ve men cia - ~~al Segno~~  
*For*

Coplar  
 Alleg.<sup>to</sup>

*f. p.* *f. p.* *f. p.* *f. p.*

Un A bate el otro dia me di jo a Dios sera

Ayer sa li' & mi' cuarto dan do vozes sin ce

fin yo me a garre & sus bucles y por po co voy de el fin

sar dicien do que se me que ma la Co zi na y el Der van

se me fi gu xo q.<sup>e</sup> exa un Alqua cil y yo dan do vozes le de cia a -

se me fi gu xo q.<sup>e</sup> en llama vo raz ar dia la Cava y em pe cea gri -

si le de cia a ri      Tixe era es pa da q.<sup>e</sup> ha & de nin  
 tax y empeze a gri tax      Agua se no xer vengán de chan  
 pongo me en planta quiero le erir      y tiro ta/or de aqui y de a-  
 toquen a fuego tan tan tan tan que to do      ar de & aqui y & a  
 lli asta q.<sup>e</sup> al po bre le der tru i -      y luego al der di  
 lla asta que bieron mi ne ce dad      y luego a to dos  
 bieron  
 Contrabajo 9 ten

cha do y luego al der di cha do le di se a si a -  
 di se y luego a lo dos di se se re na ya re  
 si a si A ba te us - ted per do ne q.º oy a -  
 re - na ya Quere es pan - tan q.º a fuego man de -  
 for Andantino.  
 - mor tie ne q.º oy a mor tie ne - q.º oy amor tie ne  
 - que to quen man de q.º to quen - man de que to quer

*Xe ma ta dar del Juicio Xe ma ta dar del Juicio lar*  
*si se abra sa mi pecho si se abra sa mi pecho por*  
*mar muge xer - Xe ma ta - dar & Juicio lar mar*  
*un vil hombre - si se abra - sa mi pecho por un -*  
*- muge xer lar mar muge xer - El diou un bu fi do -*  
*- vil hom bre por un vil hombre - ni na al ax ma -*

yerca po co mo pe rro yerca po como pe rro que an  
y mueran estos perros y mueran estos perros que a

sa cu di do - yerca po - Como pe rro q. an ra

si nos tra tan - y mueran - estos perros q. a si -

- cu di do q. an ra cu di do -

- nos tra tan q. a si nos tra tan -

*allegro*

*no* Estas yo tras lo cu xas pa so que ri do por a

Estas son mis lo cu xas y mis des gra cias oy gan

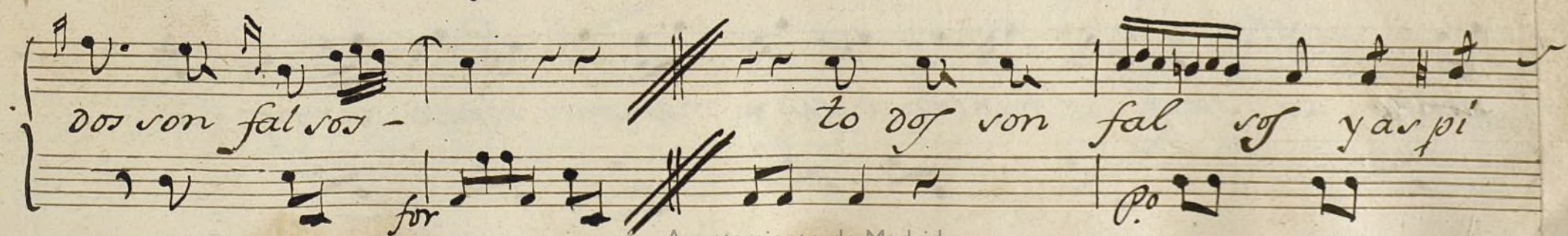
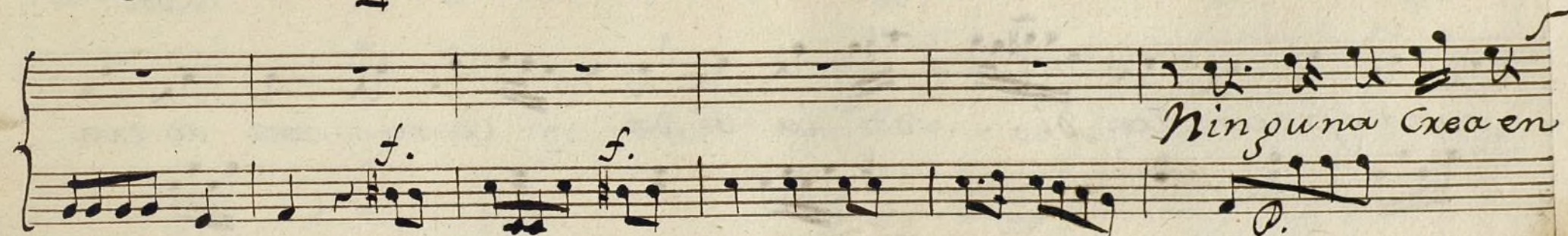
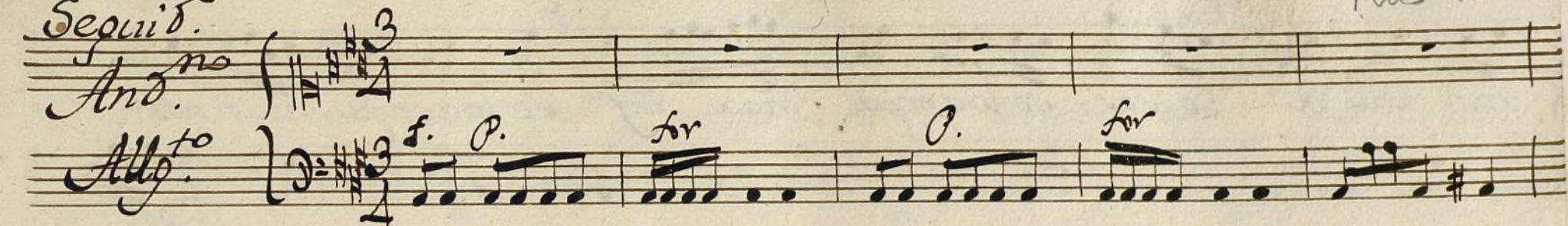
ber me de fa do un fe men ti do un fe men ti -

las Segui di llas ya pur Ma da mas ya pur Ma da - -

do un fe men ti - do.

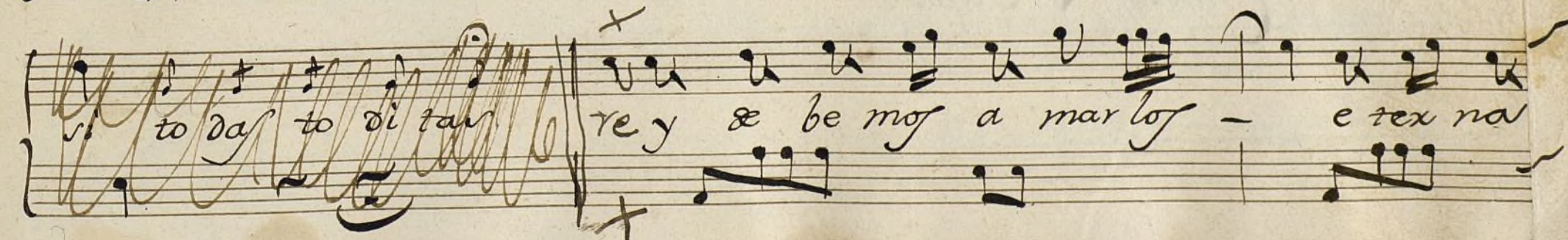
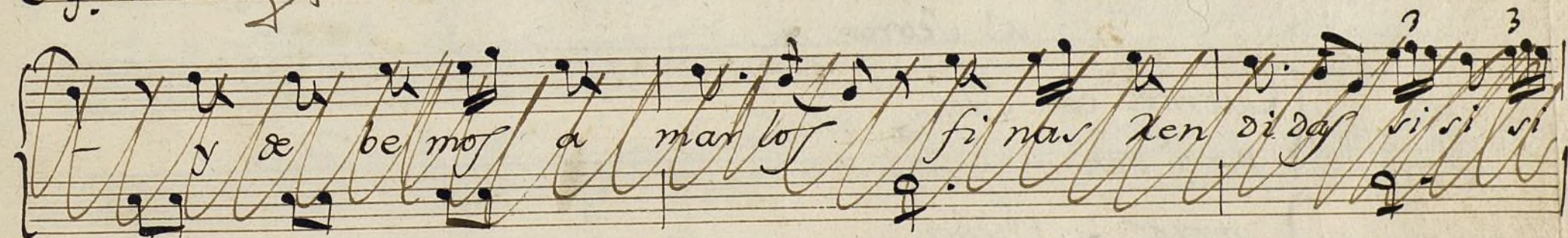
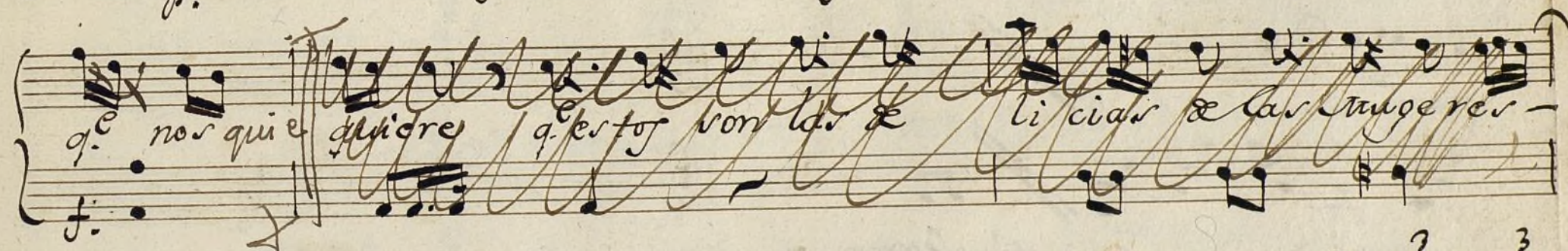
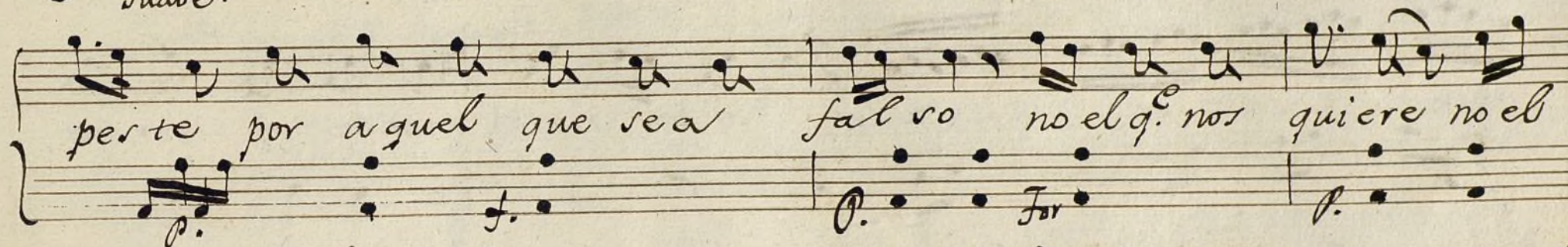
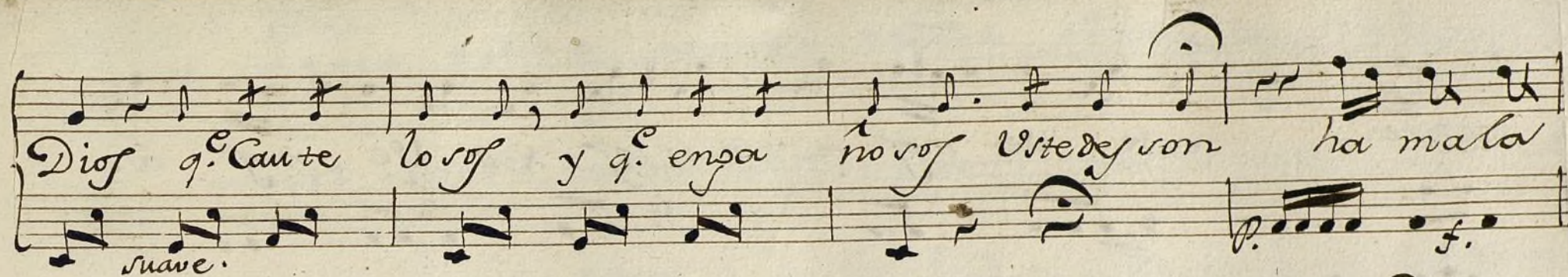
mas ya pur Ma da mas. *all. allegro.*

Sequit.

And.<sup>no</sup>Alleg.<sup>to</sup>

xan caute lo vos so lo aenga ñax nos so lo aenga ñax nos  
 auna ofrecen xen di - - - dos la vi da y co ra zon ao tra  
 dan los ob ve - - - quios aotra dan la ex pre sion auna sir ven de  
 dia aotra a la ora cion Ten biendo se que ri dos si tie  
 nen o ca sion le bantan buelo y marchan sin de cir nos a

dol.



mente - y de ve mos a mar los y a ve mos a.

ma - - - - - x los e ter na mente e ter na

mente.

for

al Segno.

Estri. llo { Cuerra con ellos  
por q. son muy Lapartos  
mozos y Viejos.



Handwritten musical score, first system. It consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a harmonic accompaniment with chords and single notes. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score, second system. It begins with the tempo marking *And.<sup>te</sup>* and a 3/4 time signature. The system contains two staves of music. The upper staff features a melodic line with many beamed sixteenth notes, indicating a fast or lively passage. The lower staff provides a rhythmic accompaniment. Dynamic markings such as *for* (forte) and *pp* (pianissimo) are visible. The system concludes with a double bar line and the instruction *al Segno.*

Handwritten musical score, third system. It begins with the tempo marking *Coplar. Alleg<sup>ro</sup>* and a 2/4 time signature. The system contains two staves of music. The upper staff continues the melodic line with beamed notes. The lower staff features a rhythmic accompaniment with chords. Dynamic markings include *for* and *pp*. The system concludes with a double bar line and the instruction *al Segno.*

[illegible]

Sequid.  
And.<sup>mo</sup>  
No. 10

Handwritten musical score for a piece titled "Sequid." (And.<sup>mo</sup> No. 10). The score is written on ten staves, featuring complex rhythmic patterns and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *for* (forte) are present throughout. A section marked *trave.* (traverse) appears in the middle of the score. The piece concludes with a double bar line and the instruction *al Segno*.

Violin Primero;

Tonadilla à Solo. La Loca de Amor.

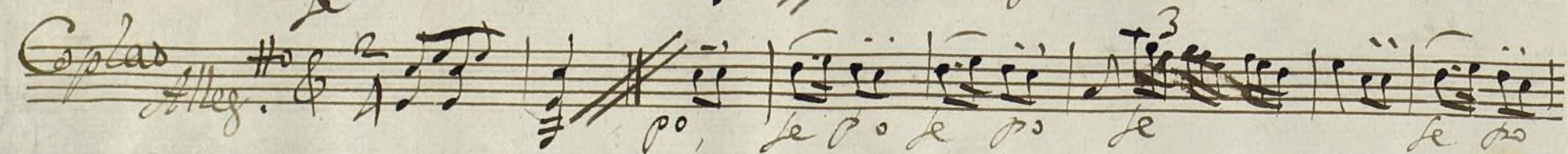
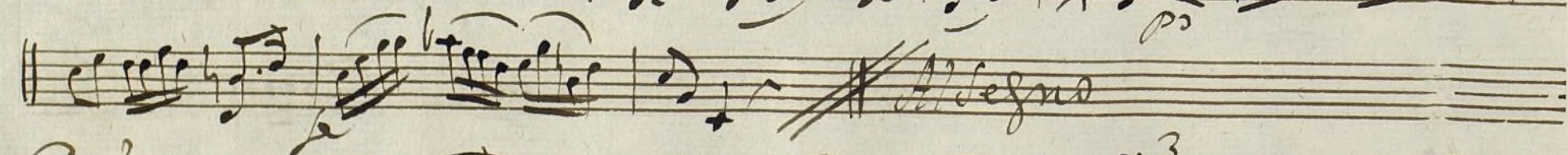
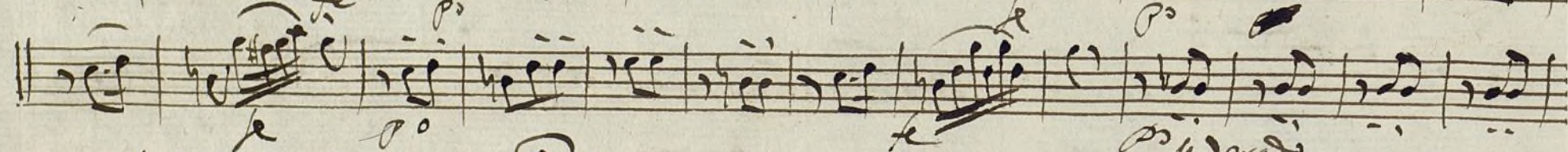
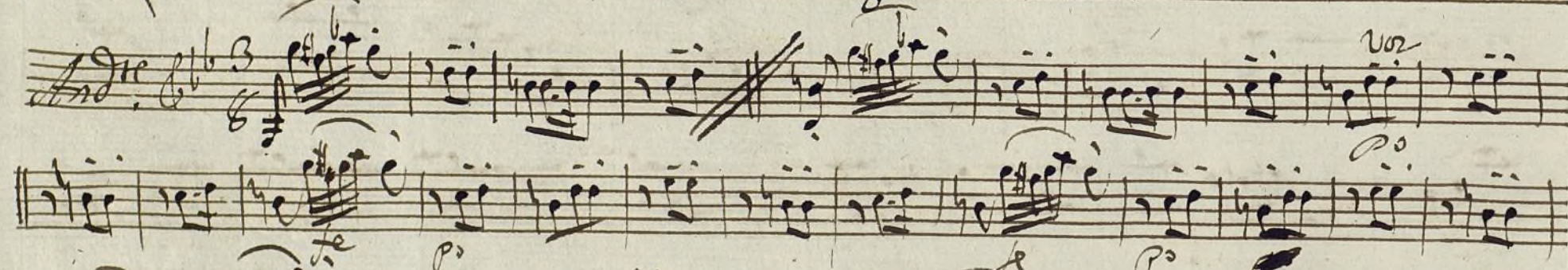
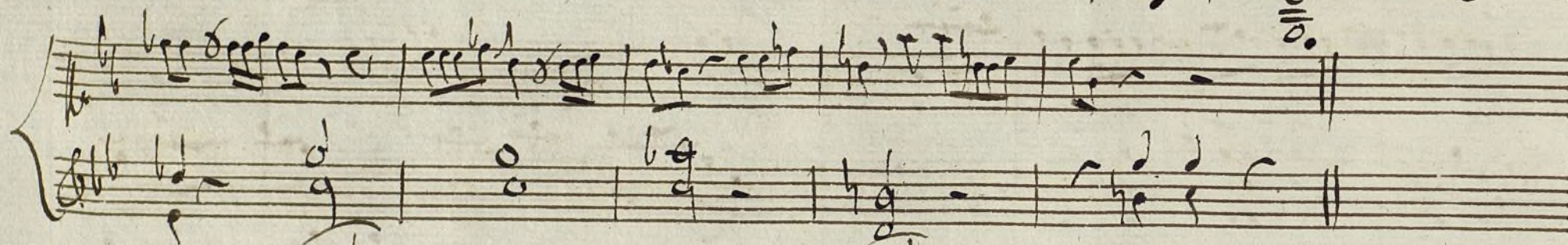
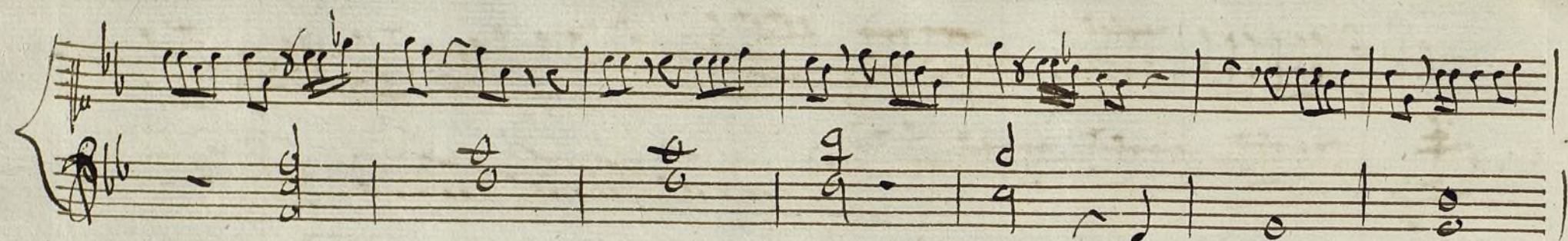
Nus 167-1

Violin Primero;

Tonadilla à Solo. La Loca de Amor.

Nus 167-1

Violin



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

Key markings and annotations include:

- 3* (triplets) above the first staff.
- vo* (voice) above the second staff.
- Andno* (Andantino) above the fourth staff.
- Allegro* (Allegro) above the eighth staff.
- Volte* (Volte) above the tenth staff.

The manuscript shows signs of age, including some staining and wear along the edges.



Violin. 2.<sup>o</sup> Tonad.<sup>a</sup> a Solo. la Loca de Amor.

Mus 167-1

And.<sup>te</sup>

*f. p. f.*

*p.*

*f.*

*f.*

*p.*

*f.*

*f.*

*f.*

*f.*

Recitado.

*Uti pta*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and style changes.

The first section consists of the first five staves, featuring a melody in the upper staves and a bass line in the lower staves. The tempo is marked *And<sup>te</sup>* and the style is *Coplar*. The sixth staff begins a new section with a tempo change to *And<sup>te</sup>* and a style change to *Coplar*. This section continues through the eighth staff, which ends with a double bar line and the instruction *al Segno.*

The final section begins on the ninth staff, marked *Coplar* and *Alleg.<sup>ro</sup>* in 2/4 time. It continues through the tenth staff, which ends with a double bar line and the instruction *al Segno.*

Tempo markings include *And<sup>te</sup>*, *Alleg.<sup>ro</sup>*, and *Moderato.* The style is consistently marked *Coplar*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*f. p. f. p. f. p. f. p. f.*

*ter ter*

*Andantino.*

*for*

*for*

*al Secondo. All.*

*for*

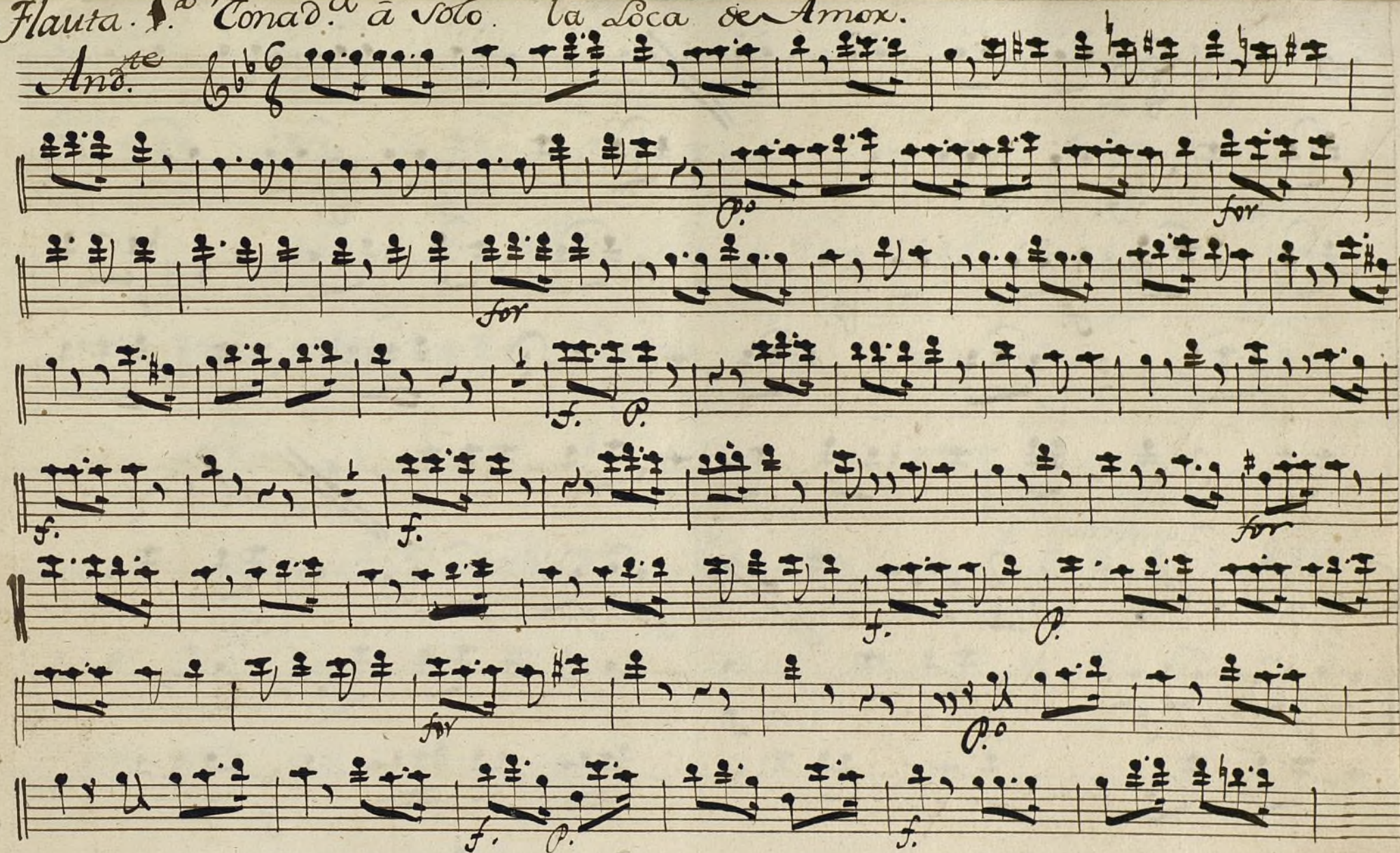
*Un p.<sup>to</sup> Seguit.*

Sequid.  
And.  
Alleg.  
no

Handwritten musical score for a piece titled "Sequid. And. Alleg. no". The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as "f." (forte) and "p." (piano) are indicated throughout. There are several measures with complex, overlapping notes, some of which are crossed out with a large "X". The piece concludes with a double bar line and the instruction "al segno." written below the final staff.

Flauta. 1.<sup>a</sup> Tonad.<sup>a</sup> à solo. la Loca de Amox.

And.<sup>te</sup>



Reci. <sup>16</sup> Tace.

Qti pto

ms 167-1

*And.<sup>te</sup>* 3/4

*al Segno.*

*Moderato.* 4/4

*Coplar All.<sup>to</sup>* 6/4

*for.*

*And.<sup>no</sup>*

*Al Segno.*

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

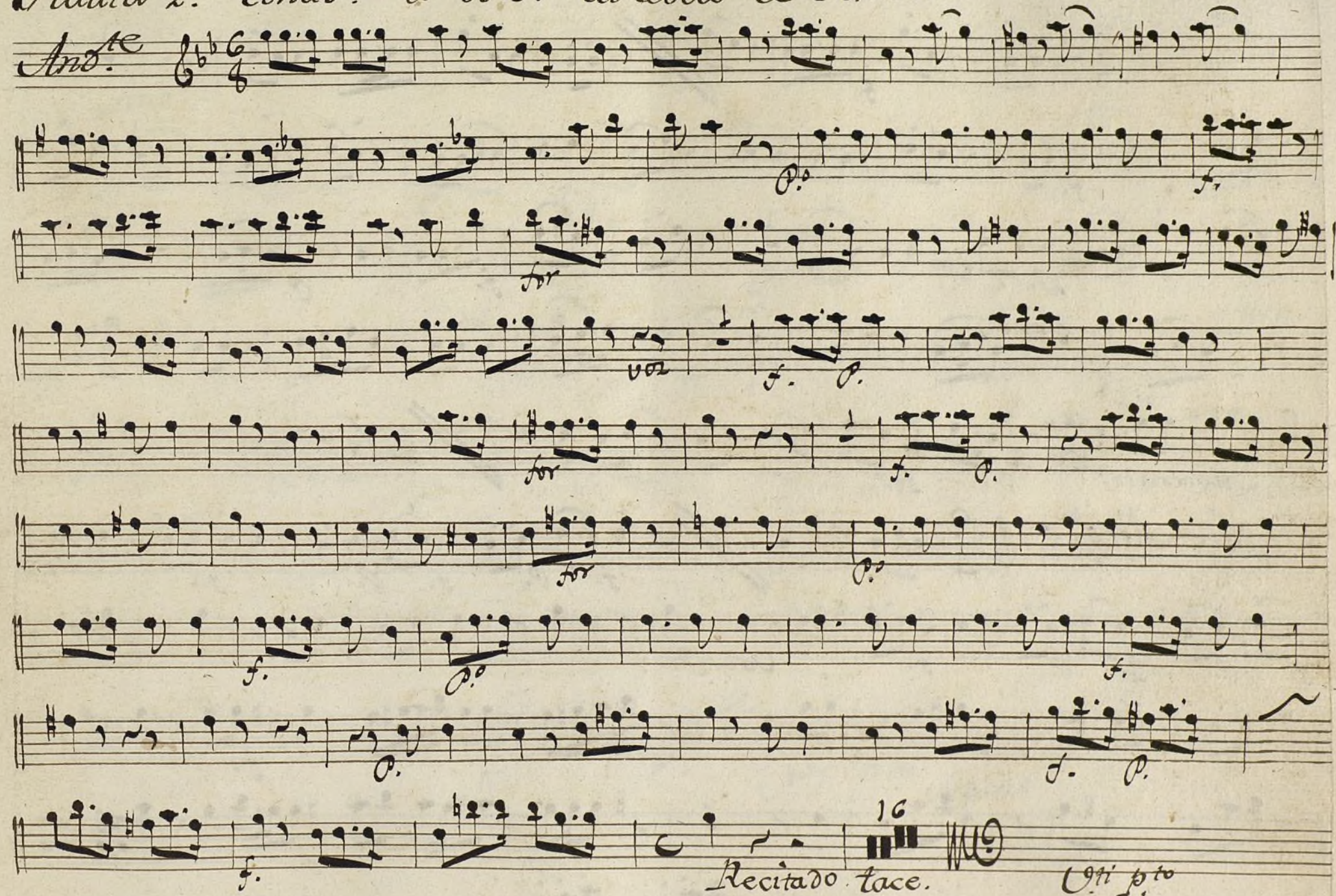
Sequid.  
And.  
All.  
no  
tho

Handwritten musical score for a piece titled "Sequid. And. All. no tho". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings: "f." (forte) and "p." (piano). A section of the music is crossed out with a large "X" and the word "for" written above it. The piece concludes with a double bar line and the instruction "al segno." written below the staff.

Flauta 2.<sup>a</sup> Tonad.<sup>a</sup> à Volo. la Loca & Amor.

mus 167-1

And. *te*



*And.<sup>te</sup>* 3/4

Handwritten musical score for the first section, marked *And.<sup>te</sup>* in 3/4 time. The notation includes treble clef, key signature of one sharp (F#), and various note values (eighth, sixteenth, and triplet notes). A double bar line with a slash is present after the second measure of the first staff. The piece concludes with a 3/4 time signature at the end of the fourth staff.

*Moderato.* 3/4 *for* *al Segno.*

Handwritten musical score for the second section, marked *Moderato.* in 3/4 time. The notation includes treble clef, key signature of one sharp (F#), and various note values (eighth and sixteenth notes). A double bar line with a slash is present after the fourth measure, followed by the text *al Segno.*

*Coplar Aleg.<sup>to</sup>* 2/4

Handwritten musical score for the third section, marked *Coplar Aleg.<sup>to</sup>* in 2/4 time. The notation includes treble clef, key signature of one sharp (F#), and various note values (eighth, sixteenth, and triplet notes). A double bar line with a slash is present after the second measure of the first staff. The piece concludes with a 3/4 time signature at the end of the fifth staff.

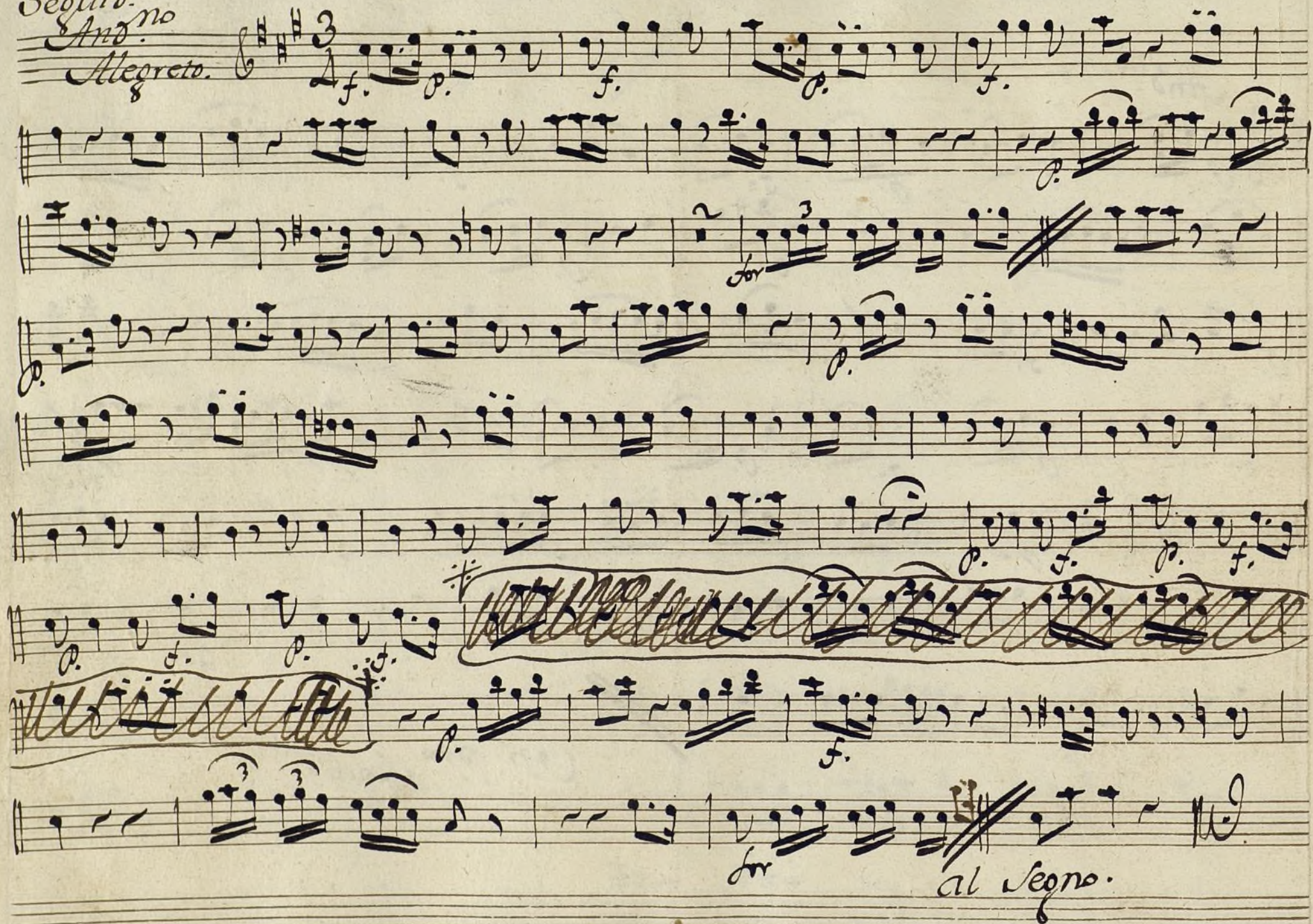
*And.<sup>no</sup>*

*al Segno.*

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

*Vni p.to Segui*

Sequit.<sup>s</sup>  
And. no  
Allegro  
8



*Trompa. 1ª Tonad.ª a Volo. la Loca de Amor. Mus 167-1*

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

*f.* *tace.* *vol* *p.* *for* *11.* *p.* *17* *Recitado. tace.* *Un p.to*

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

Handwritten musical notation for the first system, featuring three staves with various notes, rests, and dynamic markings like 'f.' and 'p.'.

*al Segno.*

*Coplas*  
*Aleg.<sup>to</sup>*

Handwritten musical notation for the second system, starting with a 2/4 time signature and featuring dynamic markings like 'p.' and 'f.'.

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

Handwritten musical notation for the third system, including repeat signs and dynamic markings like 'p.' and 'f.'.

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

*p.<sup>mo</sup>*

Handwritten musical notation for the fourth system, featuring a 3/8 time signature and dynamic markings like 'p.' and 'f.'.

*Prevenida*  
*Yn Dela. olve.*

Sequid.<sup>s</sup>

And.<sup>no</sup>

Alegreto.

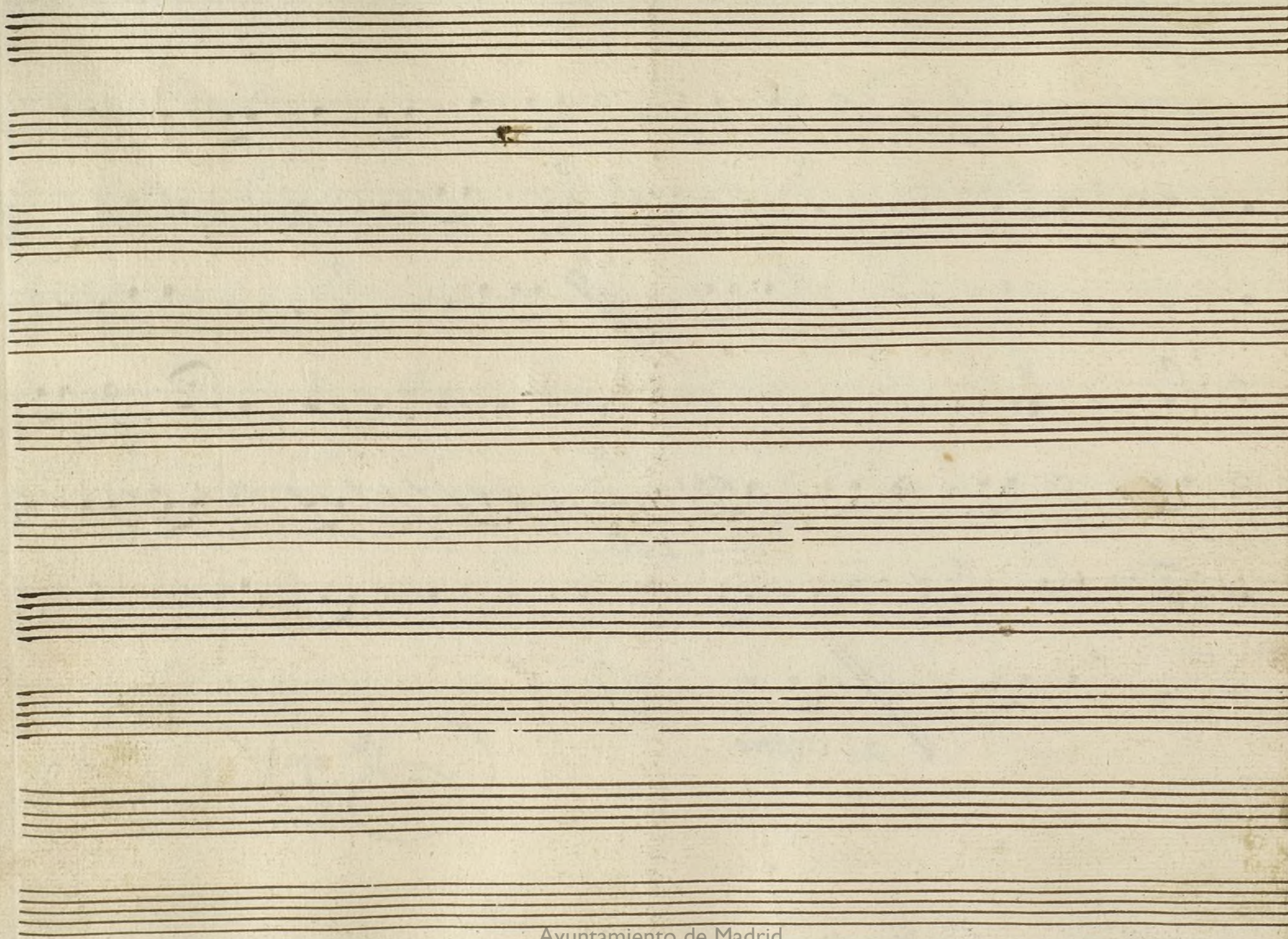
$\frac{3}{4}$

Handwritten musical score on a single staff. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- voz P.* (voice piano) above a note in the second measure.
- f.* (forte) above a note in the third measure.
- A double bar line with a diagonal slash through it in the fourth measure.
- A circled section of the score in the fifth measure.
- A circled section of the score in the sixth measure.
- A circled section of the score in the seventh measure.
- A circled section of the score in the eighth measure.
- A circled section of the score in the ninth measure.
- A circled section of the score in the tenth measure.
- A circled section of the score in the eleventh measure.
- A circled section of the score in the twelfth measure.
- A circled section of the score in the thirteenth measure.
- A circled section of the score in the fourteenth measure.
- A circled section of the score in the fifteenth measure.
- A circled section of the score in the sixteenth measure.
- A circled section of the score in the seventeenth measure.
- A circled section of the score in the eighteenth measure.
- A circled section of the score in the nineteenth measure.
- A circled section of the score in the twentieth measure.
- A circled section of the score in the twenty-first measure.
- A circled section of the score in the twenty-second measure.
- A circled section of the score in the twenty-third measure.
- A circled section of the score in the twenty-fourth measure.
- A circled section of the score in the twenty-fifth measure.
- A circled section of the score in the twenty-sixth measure.
- A circled section of the score in the twenty-seventh measure.
- A circled section of the score in the twenty-eighth measure.
- A circled section of the score in the twenty-ninth measure.
- A circled section of the score in the thirtieth measure.
- A circled section of the score in the thirty-first measure.
- A circled section of the score in the thirty-second measure.
- A circled section of the score in the thirty-third measure.
- A circled section of the score in the thirty-fourth measure.
- A circled section of the score in the thirty-fifth measure.
- A circled section of the score in the thirty-sixth measure.
- A circled section of the score in the thirty-seventh measure.
- A circled section of the score in the thirty-eighth measure.
- A circled section of the score in the thirty-ninth measure.
- A circled section of the score in the fortieth measure.
- A circled section of the score in the forty-first measure.
- A circled section of the score in the forty-second measure.
- A circled section of the score in the forty-third measure.
- A circled section of the score in the forty-fourth measure.
- A circled section of the score in the forty-fifth measure.
- A circled section of the score in the forty-sixth measure.
- A circled section of the score in the forty-seventh measure.
- A circled section of the score in the forty-eighth measure.
- A circled section of the score in the forty-ninth measure.
- A circled section of the score in the fiftieth measure.

al Segno.

*Se*  
*in.*



Trompa. 2.<sup>a</sup> Tonad.<sup>a</sup> a solo. la Loca de Amox.

Mus 16.7-1

In G.

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

*suave*

*for*

*for*

*for*

*for*

17

Recitado tace. Ut p.º

*And<sup>te</sup>* 3/8 *P.* *f.* *P.* *f.* *P.*

*P.* *f.* *P.* *f.* *P.*

*f.* *P.*

*Mod.<sup>to</sup>* 3/4 *f.* *al Segno.*

*Coplar.* *All.<sup>to</sup>* 3/4 *f.* *f.* *f.* *f.* *f.* *f.*

*Cor.*

*And.<sup>no</sup>* 3/4 8 12 *al Segno.*

*All.<sup>o</sup>* 3/4 3 *P.<sup>no</sup>*

*Prevenida*  
*In Delavolxxe*

*Segue*  
*And.*

*Alleg.*

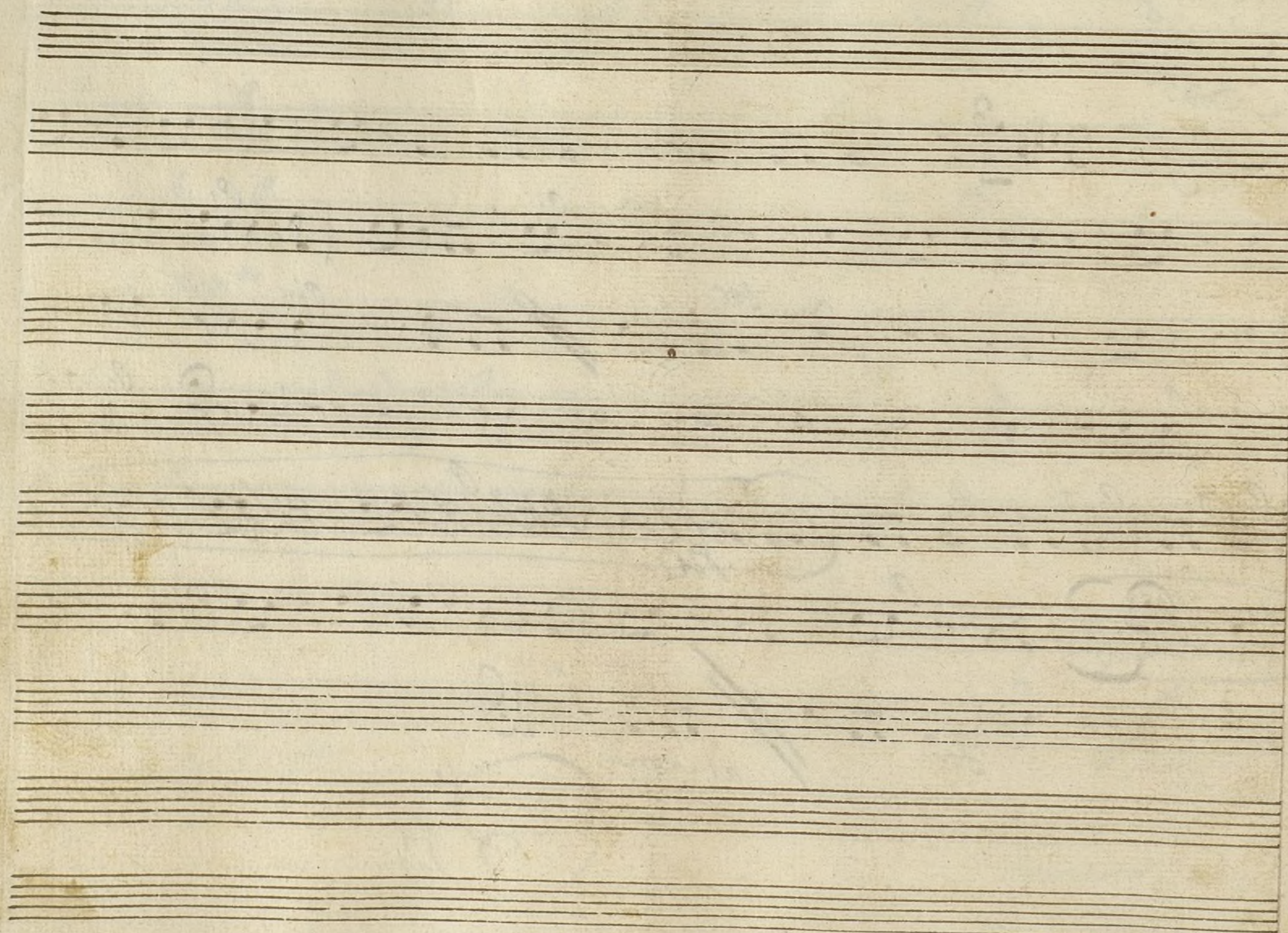
*3*  
*4*

*voz* *P.* *P.*

*for* *Pia*

*P.* *6* *P. f.* *P. f.* *P. f.* *P.* *f.*

*for* *al legno.*



Bafo. Tona d.<sup>a</sup> a solo. la Loca de Amox.

La Prada

Ans<sup>re</sup>

Mass 167-1

Biolon.

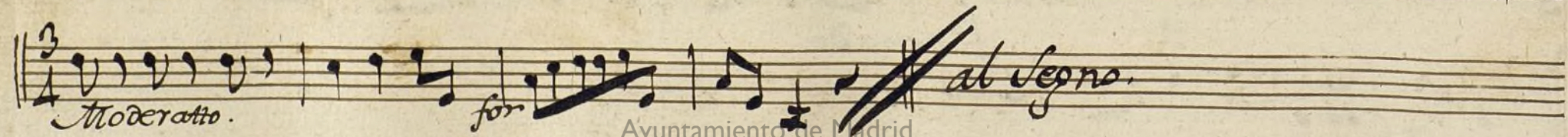
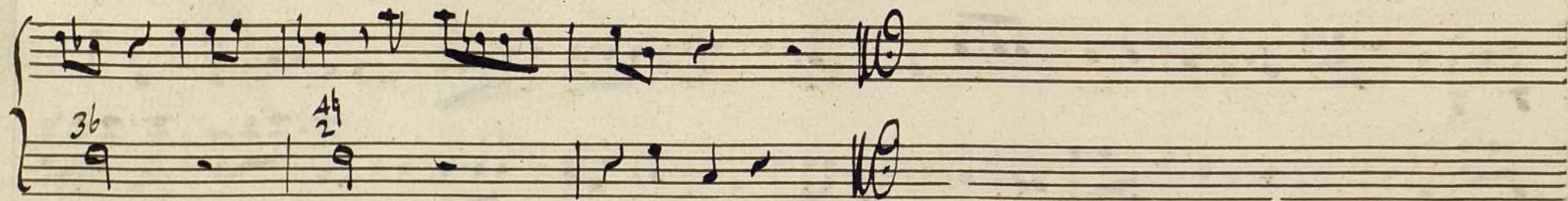
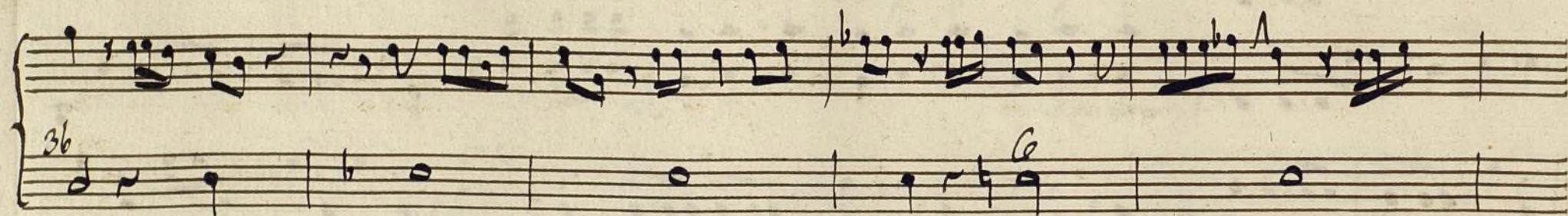
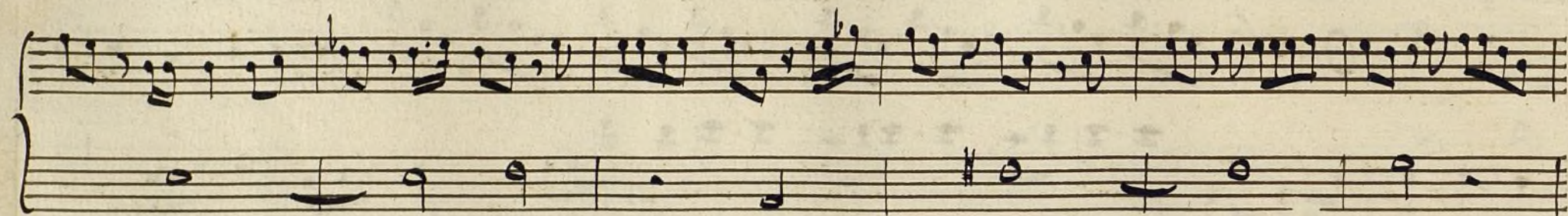
Contrabajo.

For

for

Recitado.

19th pt



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

*f. P.* *f. P.* *f.* *f. P.* *f. P.*

*f. P.* *f. P.* *f. P.* *f. P.*

*for*

*Biolon*  
*Am.*  
*Contrab.*

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

*for*

*f.* *P.* *for* *P.*

*for*

*al segno.*

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

*f.* *P.*

*f.* *P.*

*U<sup>to</sup> p<sup>to</sup>*

Ayuntamiento de Madrid

Secund.  
And. mo