

Lonadilla a tres

Los Vecien Corados:

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

1788.

Nico. gar.  
y vizente



Allegretto

2

4

Q: 1

2

A

al levantar el Telor: etará peinándose la Niçolara  
al otro lado Sarrido corriendo e la media;

po

le

po

le

A la ver el

ma tri mo nio

que por

suerte

mea to



Ca do que por fuer te mea to Ca do

an tes q. a ver — me Ca sa do me hu vie

ra de — ja do aor car — me hu viera de ja do aor

Car — me hu vie ra de ja do aor car de ja do aor

Car de



*Allegretto*

*Nico! ra*

*Po bre Doña Crispina - po bre Doña Cris*

*Sar - En donde sea brá visto - En donde sea brá*

*pina - ma lo va esto ma lo va esto*

*visto - no bio ninguno no vio ninguno*



3

ma lo va ei to — de torna voda el  
 No vio ninguno — de torna voda el

dia — sin Peluquero sin Pelu que ro de torna  
 dia — Corriendo puntos Corriendo puntos de torna

voda el dia sin Peluquero sin Pelu que  
 voda el dia Corriendo puntos Corriendo pun



selebanta Sarrido,

Sar<sup>do</sup>

40;

Ver hazer el

40; selebanta la Nicolara

Nic<sup>1a</sup> Te vive quien

*Allegro*

Nic<sup>1a</sup>

de sa yuno

lo pri' mero es el pei'

te los Cosa

por<sup>do</sup>

muger sies mui corto el

nar me lo pri' mero es el pei' nar me

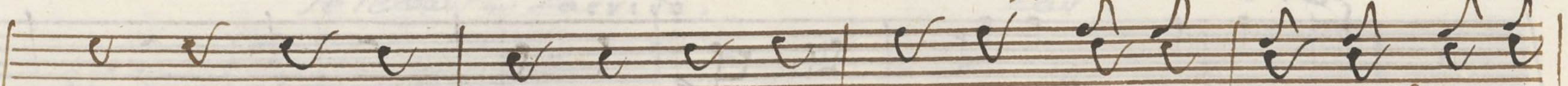
sueldo muger sies mui corto el sueldo



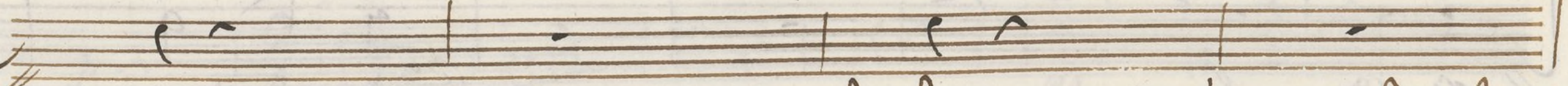
mira q'oi tengo o fi uina  
 puel no te hu vieras ca rado  
 ve re sin de sa yu nar re ver  
 tarde viene ere te medio tarde  
 siesto sigue de esta  
 Cuan tas Bo das no re ha



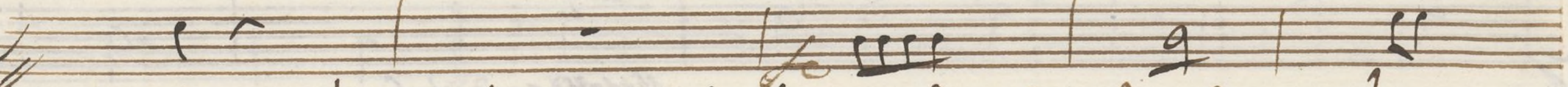
1<sup>or</sup> 2.



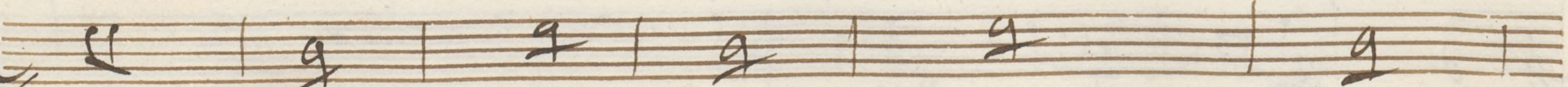
suerte im po ri ble es q. yo aguan te, si esto si gue de esta  
 rian si se pen sa ran pri me ro quan to Bo das no se ha



suerte im po ri ble es q. yo aguan te im po ri ble es  
 rian si se pen sa ran pri me ro si se pen sa



que yo a guan te im po  
 ran pri me ro si se





Handwritten musical notation on three staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff contains the tempo marking "allegro". The bottom staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values and rests, with some staves ending in a double bar line and a repeat sign.

*Carola* <sup>1a</sup> *gar* Conque tunada haide hazer queda algun provecho sea,  
*Nico* <sup>1a</sup> no, porque el ser provechosa, no es proprio de Petimetras;  
*gar* Pero en siendo hombre un marido, podra a vo liverra Reglar;  
*Nico* <sup>1a</sup> Siendo ombre si, pero tu no puedes, *gar* <sup>1a</sup> porque? Esta buena,  
*Nico* <sup>1a</sup> porque tu para ser ombre haide crecer vara y medio;  
*gar* <sup>1a</sup> por vida de :: *Nico* <sup>1a</sup> si me insultas luego que el Padrino venga  
se lo e de contar, *gar* <sup>1a</sup> y yo quando el Padrino este fuera con dos  
libras de pimienta te sazonare la lengua, *1a* 2. de Lira Yavio;  
*gar* <sup>1a</sup> mas llamaron; *Nico* <sup>1a</sup> abierto esta en te quien sea;



*sale vidente*

*Alleg<sup>ro</sup>*

*Uizente*

*Puei Padrino de Boda —*

*Como cá mi Crispina —*

*Mirad D<sup>n</sup> Agapito —*

*fui de estos Niños*

*de torra voda*

*que el Peñimeña*

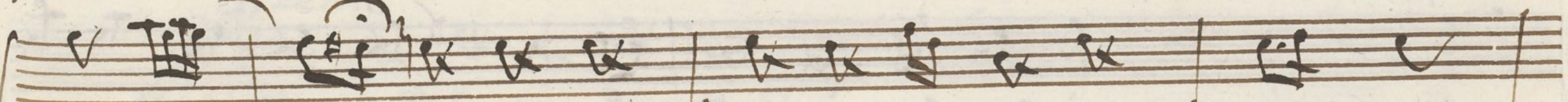
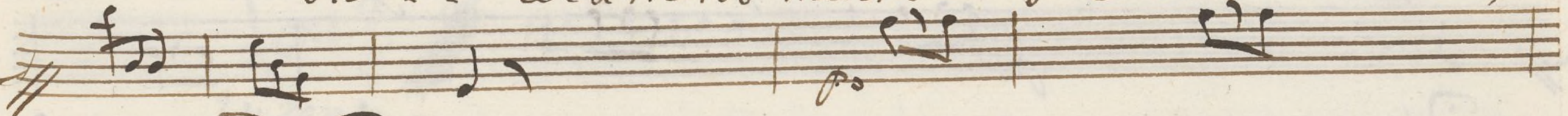


fui de estos Niños — mirar si bien se lleban —  
de torna voda — <sup>Niños</sup> mai mal q. emor te nido  
que el Petimetra — <sup>gar</sup> por esso el tri yo a ora —  
— sera pre ciso sera pre ciso mirar si vien se  
— ya cien Camorras ya cien Camorras mai mal q. emor te  
— Corriendo medias Corriendo medias por esso el tri yo a  
lleban sera pre ciso  
nido ya cien Camorras  
ora Corriendo medias



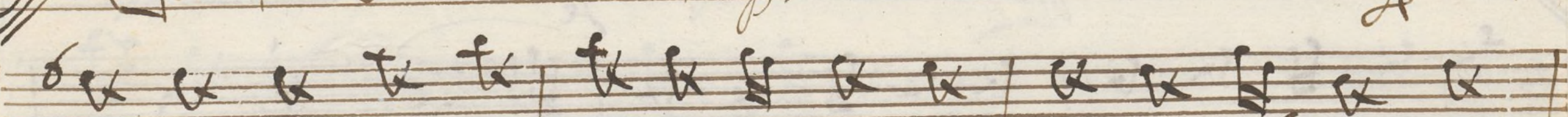


Pero que sea — segun es tan pa  
vix<sup>te</sup> — y por que el era — No por no la ver tra  
vix<sup>to</sup> — lo extraño mucho — por las pe time tra



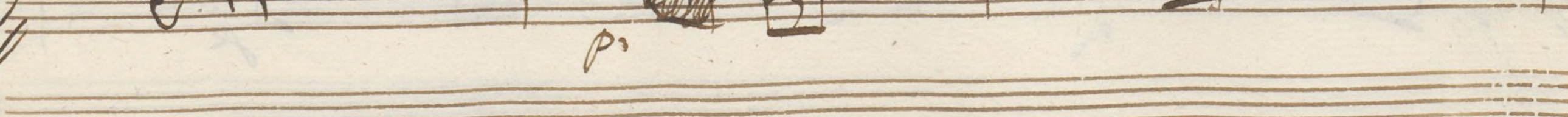
reze — — — que ya Viñieron  
tar me — — — eke ma ne co

nunca — — — quidan de el punto



segun es tan pareze que ya Viñieron q. ya Vi  
por no sa ver tra tar me eke ma ne co eke ma

las pe time tra nunca quidan del punto quidan del





la 3<sup>a</sup> vez no

nie ron;  
ne Co;  
nun tot;

allegro  
dos veces

Terzetto

Nico<sup>la</sup> (furiosa)

que ablas In so

Allo

lente tra ta me mejor gar<sup>do</sup>

pues Cumple Cual debes

se po



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish, and the notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

Viz te,  
 Con tu obli g a c i o n    se ñ o r e y d e p a c i o    n o a y a d e s a,  
 Nico ra    se po    se po

**System 2:**

Pa drino que mient  
 zon    Pa drino que no  
 fr. q po    fr. q po

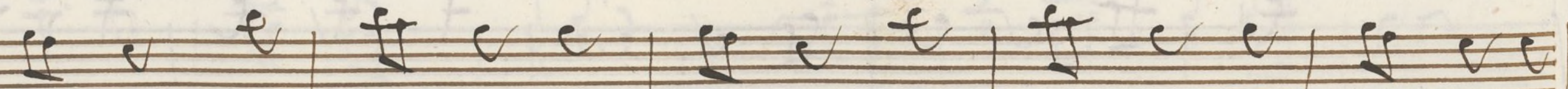
**System 3:**

drino e car char me    Pa drino pa  
 Pa drino aten c i o n    Pa  
 fr. q po    fr. q po

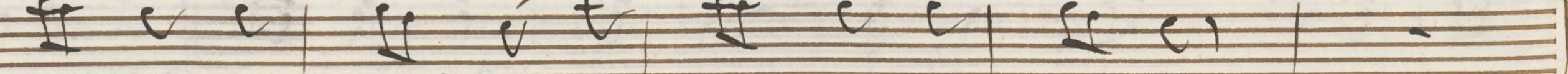


viz te

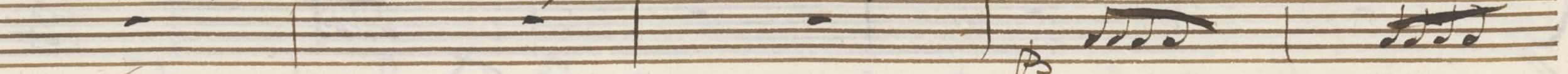
8



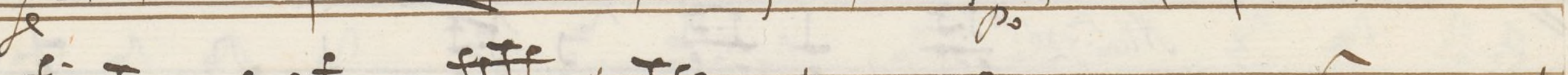
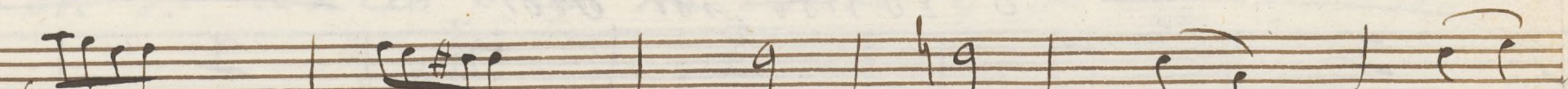
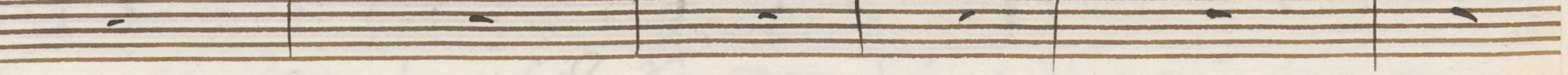
drino pa drino pa drino; de monios de monios de



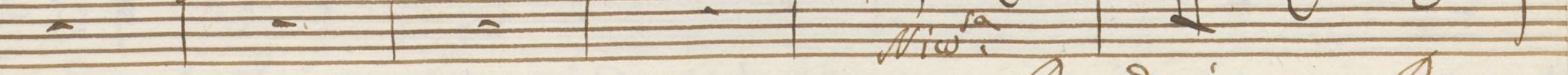
drino pa drino pa drino; pa drino



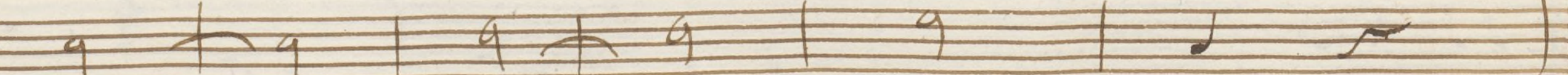
jad me de jad me por dios de jad me de jad me por



dios de jad - - - me, por dios



Pa drino pa





viz<sup>te</sup>

de monios de monios de jayd me por dios  
drino pa drino o id nos por dios o

de jayd me por dios  
o id nos por dios

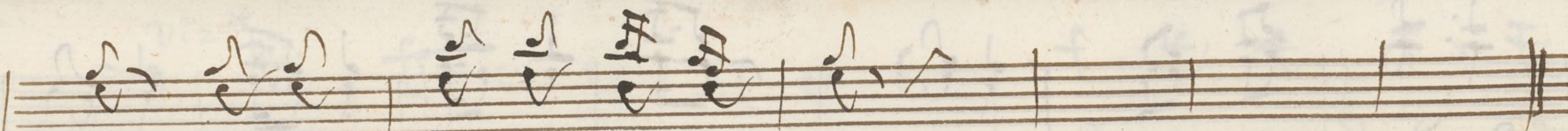
Nico<sup>ra</sup> Vi<sup>te</sup>

que a quete caso pide gran cui  
que a quete caso pide gran cui

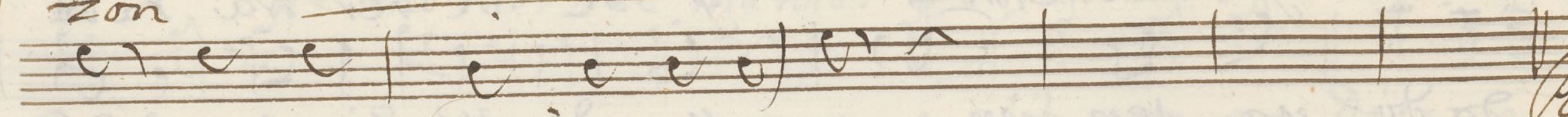


Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish. The lyrics are:   
da do ya ten cion - y de ve ser tra ta do   
da do ya ten cion - y de ve ser tra ta do   
Con si len cio y Con Ra zon - y de ve ser tra   
Con si len cio y Con Ra zon - y de ve ser tra   
ta do Con si len cio y Con Ra zon Con si len cio y Con Ra   
ta do Con si len cio y Con Ra zon Con si len cio y Con Ra

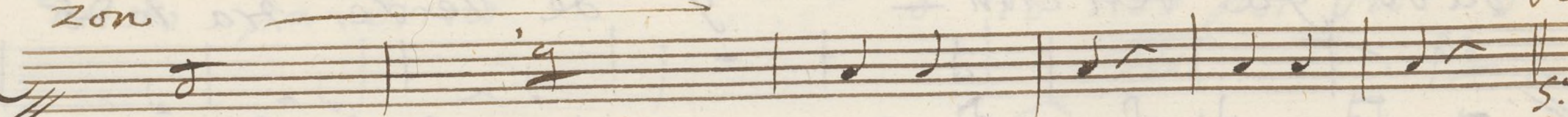




zon

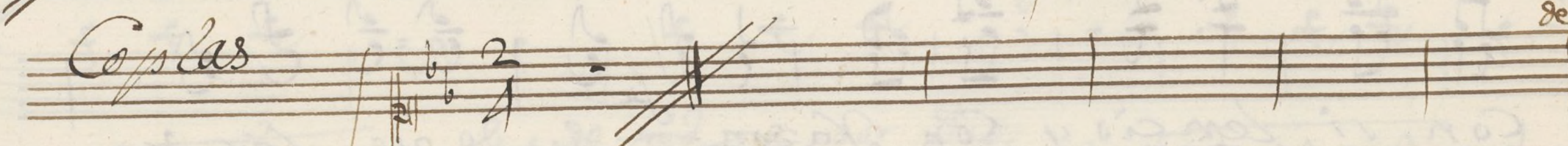


zon

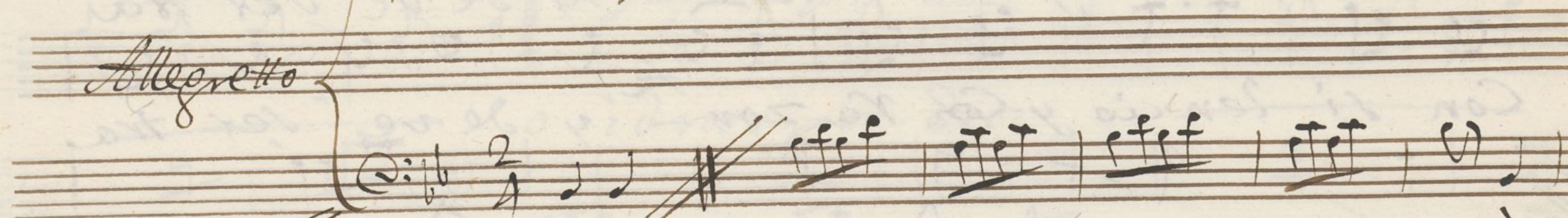


Parola  
2<sup>a</sup>  
5.º y 6.º  
de la 1.<sup>a</sup>

Coplas



Allegretto



Viz<sup>te</sup>

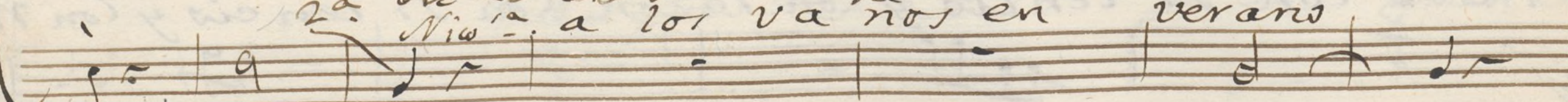


1.<sup>a</sup> Con poco sueldo y Casa dos

Alcornoque. Donde da el viento el viento

Viz<sup>te</sup> En la que tal que tal dicen los

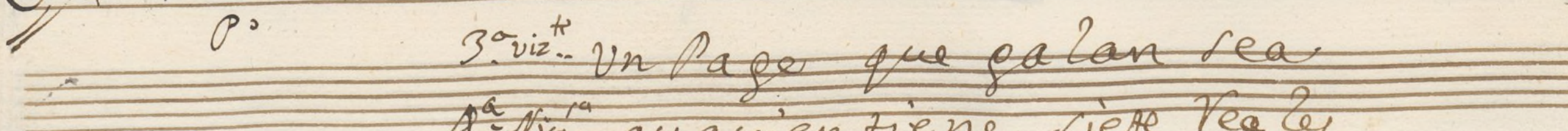
2.<sup>a</sup> No<sup>ra</sup> a los va ños en veranos



P<sup>o</sup>

3.<sup>a</sup> viz<sup>te</sup> Un Page que galan sea

4.<sup>a</sup> No<sup>ra</sup> ay quien tiene siete Veces





rola  
2a  
ra a  
ante:

ve mos mu chos Con gran tren —  
Comoei V so yo me ire —  
ei y so te ner tam bien —  
y q de Ca sa pa ga diez q

no mea Comoda por  
no  
no  
no

que?  
que  
que  
que

porque sobre su onor tienen  
~~x porque al Baño van mil buenas~~  
porque siet galan el Pa ge  
porque acesor Tuego y ter ra lia

le  
x porque al Baño van mil P<sup>o</sup> buenas  
~~porque al Baño van mil buenas~~



muchos Zentos q' imponer

y malas suelen volger

~~que son de los que se dan~~

puede el Amo Barba ser

le dan para el Algui' ser

muchos can'os

y malas suelen

~~que son de los que se dan~~

puede el Amo

le dan para el

~~invento de los que se dan~~

señu

*Allegro*

*3 veces*

*Allegro*

2o 2.

Como que sus Razoner — me han echo



fuerza me anecho fuerza

me anecho  
perd. a quisea  
lor 3. ... Ya es te dis

fuerza ya sia tu gusto en to do  
visto que hazer la super buena  
cuer so den fin las segui di llas

la 3. vez All. y fe.  
{ ei -- -- toi su -- --  
{ ei -- -- ra  
que -- -- de el ma -- --  
Co -- -- mo ya ~~es~~

fe-ta ya sia tu gusto en to do  
ri-do que hazer la super buena  
v--so den fin las segui di llas

{ ei toi supe ra ei  
{ ei ra  
que de el ha ri do que  
Como ya es vso Co



{ *toi su pe ta*  
*de el Ma ri do*  
*mo ya el V ro;*

*Ala parra to*  
*dos ve zes*

*Segui*

*No*

*Allegro*

*oi ain fi ni tas gen tes go vierna y*

*manda*

*oi ain fi ni tas*



Pirana

12

Allegretto

Handwritten musical score for 'Pirana' in 3/8 time. The score includes piano accompaniment and vocal lines with lyrics in Spanish. The tempo is marked 'Allegretto'. The key signature has two sharps (F# and C#). The lyrics are: 'Lai - Mu - gere / yar cacho far - a - la - primer vista en / gañan - me - dio - de do de Cogo - llo - y - lo - de mas o far - ma -'.

*Viz?*  
Lai - Mu - gere  
*Punteado*  
yar cacho far - a - la - primer vista en  
gañan - me - dio - de do de Cogo - llo - y - lo - de mas o far - ma -



todos

arco

aduo

se todos

Alleg.  
diverz

la - - - ay ti ra na - - - ti ra ni lla - - - ru que o

he rei - - y no dai - - - de fa te de - - bu fona - -

dai - - por Dios no me a gas pe nar - - ti ra na ti ra ni

lla - - - ti ra

lla - - - ti ra

2a. Nica  
Yo conozco un cierto Abate  
corteso devna Linera  
que paga, no Come y suele  
llebar la tambien la:: cetta  
todos / ay tirana

3a. gordo  
el que correja y el pobre  
a de tener gran paciencia  
queno es bien que pida celos  
quien no que de dar:: peretai  
todos / ay tirana



*final* 13

*Vivo* { *Pero de jando este asunto digamos para a ca*

*bar que viva este Pueblo amado que nos a ve nido a om*

*rrar que nos a ve nido a om rrar que*

*a ve ni do a om rrar a ve ni do a om*

*rrar*







gen tei go vièr na y man da se oi ain fi' ni ta

gen tei go vièr na y man da go vièr na y man

da go vièr na y  
En machos

man da del tirano Ca pri cho

man da del tirano Ca pri cho



la es travagan cia  
 la es travagan cia

viz te  
 del ti rano Ca pri cho  
 del ti rano Ca pri cho

del ti ra no Ca pri cho  
 del ti rano Ca pri cho

2<sup>da</sup> 3.  
 la es travagan cia  
 la es travagan cia

2<sup>da</sup> 2.  
 por Ca  
 por Ca

2<sup>da</sup> 2.  
 por Ca  
 por Ca



par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup>

pricho, ay mucha ciencia, por Capricho, ay ignorancia  
pricho, ay q<sup>n</sup> escriba, por Capricho, ay q<sup>n</sup> aplauda

2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup>

por Capricho, ay esca se res por Capricho, ay abun  
por Capricho, ay q<sup>n</sup> se humilla, por Capricho, ay q<sup>n</sup> se en

2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup> par<sup>do</sup> 2.<sup>a</sup>

dancia  
salza

por Capricho ay q<sup>n</sup> no de ve, por Ca  
por Capricho ay buenos tontos, por Ca

3<sup>a</sup>



*par<sup>do</sup> 2<sup>da</sup>*  
pricho ay q<sup>n</sup> mueren, por capricho, ay q<sup>n</sup> da vida, por ca  
pricho, ay mallas caros, por capricho ay q<sup>n</sup> enferma, por ca

*34*

*par<sup>do</sup> 2<sup>da</sup> 3<sup>da</sup> 4<sup>da</sup>*  
pricho tam bien q<sup>n</sup> mata, todo esto es por capricho  
pricho tam bien q<sup>n</sup> sana, todo esto es por capricho

*Nico<sup>sa</sup> 2<sup>da</sup> 3<sup>da</sup> 4<sup>da</sup> 5<sup>da</sup> 6<sup>da</sup> 7<sup>da</sup> 8<sup>da</sup> 9<sup>da</sup> 10<sup>da</sup> 11<sup>da</sup> 12<sup>da</sup> 13<sup>da</sup> 14<sup>da</sup> 15<sup>da</sup> 16<sup>da</sup> 17<sup>da</sup> 18<sup>da</sup> 19<sup>da</sup> 20<sup>da</sup> 21<sup>da</sup> 22<sup>da</sup> 23<sup>da</sup> 24<sup>da</sup> 25<sup>da</sup> 26<sup>da</sup> 27<sup>da</sup> 28<sup>da</sup> 29<sup>da</sup> 30<sup>da</sup> 31<sup>da</sup> 32<sup>da</sup> 33<sup>da</sup> 34<sup>da</sup> 35<sup>da</sup> 36<sup>da</sup> 37<sup>da</sup> 38<sup>da</sup> 39<sup>da</sup> 40<sup>da</sup> 41<sup>da</sup> 42<sup>da</sup> 43<sup>da</sup> 44<sup>da</sup> 45<sup>da</sup> 46<sup>da</sup> 47<sup>da</sup> 48<sup>da</sup> 49<sup>da</sup> 50<sup>da</sup> 51<sup>da</sup> 52<sup>da</sup> 53<sup>da</sup> 54<sup>da</sup> 55<sup>da</sup> 56<sup>da</sup> 57<sup>da</sup> 58<sup>da</sup> 59<sup>da</sup> 60<sup>da</sup> 61<sup>da</sup> 62<sup>da</sup> 63<sup>da</sup> 64<sup>da</sup> 65<sup>da</sup> 66<sup>da</sup> 67<sup>da</sup> 68<sup>da</sup> 69<sup>da</sup> 70<sup>da</sup> 71<sup>da</sup> 72<sup>da</sup> 73<sup>da</sup> 74<sup>da</sup> 75<sup>da</sup> 76<sup>da</sup> 77<sup>da</sup> 78<sup>da</sup> 79<sup>da</sup> 80<sup>da</sup> 81<sup>da</sup> 82<sup>da</sup> 83<sup>da</sup> 84<sup>da</sup> 85<sup>da</sup> 86<sup>da</sup> 87<sup>da</sup> 88<sup>da</sup> 89<sup>da</sup> 90<sup>da</sup> 91<sup>da</sup> 92<sup>da</sup> 93<sup>da</sup> 94<sup>da</sup> 95<sup>da</sup> 96<sup>da</sup> 97<sup>da</sup> 98<sup>da</sup> 99<sup>da</sup> 100<sup>da</sup>*  
mal dito sea tal vicho fuego de Dios en el,  
mal dito sea tal vicho fuego de Dios en el,



Como Prima

2or 3.

16

~~del del ca prichodain~~  
~~Pues se ha de~~

fluxo nuevas en todas nue  
vas por el tamba ciot estan los theatros es

po son como de tra  
~~ma de de de de de de~~

que parecen ca

ge dias — a fran ze sa da —  
beza — de mayo raz go —

son como de tra  
~~ma de de de de de de~~  
Perdon se ño re



gedia afan cesadas  
mis de re mal Va to

a fan ce sa  
de re mal Va

Allegro

Parola; 2<sup>a</sup> y viz<sup>ta</sup> Por quetan presto Venis? de que nace a quate ex celo?  
 gar<sup>do</sup> vited que el caado an tigo en Madrid, puede saberlo: No<sup>ta</sup> Pero hade estar sin  
 Don zella, y Peluquero Una Mujer Como yo que de de la octavo Abuelo de ciende de Ofizi nista?  
 gar<sup>do</sup> si señor, porque mi sueldo no lo permite, y no el Justo que yo para mantener  
 me ad quiera el nombre que muchos: viz<sup>ta</sup> tiene rason, No<sup>ta</sup> no la en centro, gar<sup>do</sup> y o la dire  
 viz<sup>ta</sup> Tanto sera q<sup>ue</sup> la haga fuerte, gar<sup>do</sup> Veremos, y la rason novelle Valtora el Cartigo.  
 viz<sup>ta</sup> idoyendo, veremos la soluciom q<sup>ue</sup> dai a nuestro Argumento; )

(figura... alor Coplas



for ?



Ayuntamiento de Madrid



Principal;

Violin I.

Fon.<sup>a</sup> à tres.

Los Vcien Casados.





*All.<sup>to</sup>* 8/4

*p.o.* *for.* *p.o.* *for.* *voz* *p.o.*

*Alleg.<sup>to</sup>* 8/8

*voz* *p.o.* *voz* *fe.*



18

*All<sup>to</sup>*

*Al Segno: y Parola:*

*Volta:*



*Alleg* <sup>116</sup> 8/8

*voz*

*voz*

*voz*

*voz*

*Al Segno*  
*2. mas.*

*la 3. vez no.*

*Tercetto: //*

*All.<sup>o</sup>* 8/4

*voz:*



A handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score features several measures of music, including some with double bar lines and repeat signs. Dynamic markings like *p.* (piano) and *fmo* (fornissimo) are present. The notation is dense, with many beamed notes and slurs. The final measure of the seventh staff is followed by the word "Parola" in a large, stylized script.

Parola

Vol. II.



Coplar.

Alleg.

*tr*  
4/2

Voz

Handwritten musical score for 'Coplar'. The score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/2 time signature. The tempo is marked 'Alleg.' and the performance style is indicated by 'tr' (trill) and 'Voz' (voice). The music features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score includes various musical notations such as slurs, ties, and repeat signs. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

*Al Segno*

*mas:*

*All<sup>to</sup>*

*Sigue la Tirana*

*Seg<sup>o</sup>*

*no*

*3/4*

910



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.

Annotations and markings include:

- vor* (written above the first staff)
- figue* (written above the fifth staff)
- Rec. & p.* (written above the seventh staff)
- 3 como Prima* (written above the eighth staff)
- All. Segno* (written at the end of the tenth staff)

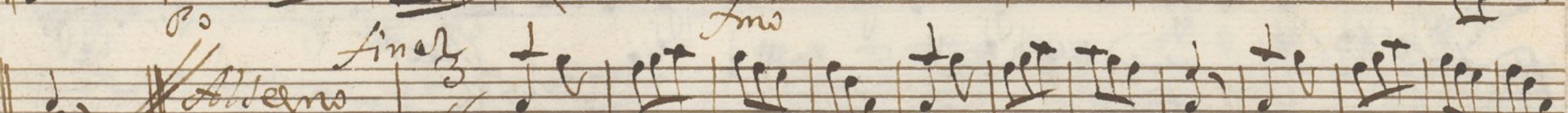
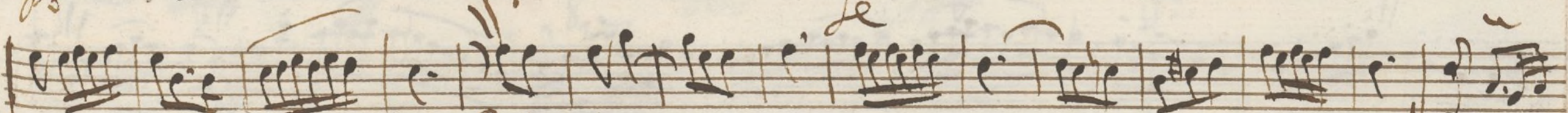
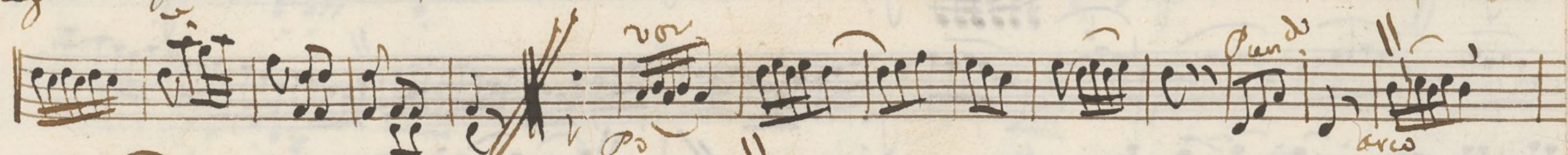
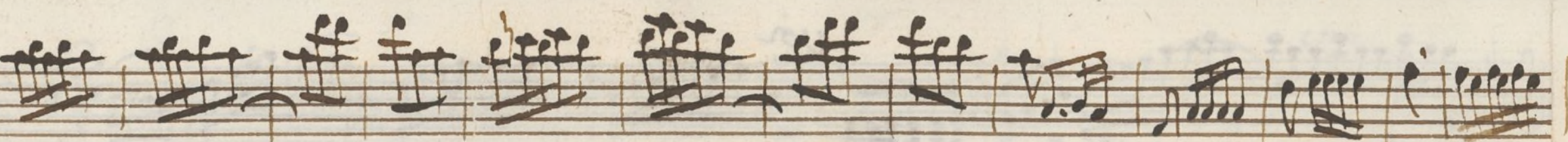
The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



*Tirana*

*Alleg.*

*3/8*





*Violin 1<sup>o</sup>* *Don li 20*  
*Jon. a 3: Los recién Casados:*

Mus 145-3

21

*All.<sup>to</sup>* *2*

66.



*Alleg<sup>ro</sup>* 8/8 3/8

*vor*

*All<sup>to</sup> 2*

*Al Segno.  
y Parola.*



*Allegro*

*vor*

*va*

*no*

*no*

*no*

*Allegro*

*no*

*Volte!*



*Fercettoff.*  
*All.*

Handwritten musical score for a piece titled "Fercettoff. All." in 2/4 time. The score consists of 11 staves of music. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), "ten." (tenu), and "fmo" (fmo). The piece concludes with a double bar line and the word "Parola." written in a large, stylized script. The manuscript is on aged, slightly stained paper.



Сопла:

✓ *Alleg*

8 vor

Al segno

2 mas.

Alh<sup>tho</sup>

Alto.

Amo



3.  
Tirana

Alleg

Handwritten musical score for the piece "Tirana". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "Alleg" is written below the first staff. The music consists of dense, rapid passages of eighth and sixteenth notes, often beamed together. Dynamic markings such as *p* (piano), *f* (forte), and *sfz* (sforzando) are used throughout. A double bar line with a repeat sign appears in the second staff. The score concludes with a final double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.



+

*Principal;**Violin 2.<sup>o</sup>**For.<sup>a</sup> a tres;**Los Nueven Casados:*

/



*Allegro* 10  $\frac{2}{4}$

*Allegro* 10  $\frac{3}{8}$



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the instruction "Al Segno. y Parola:".

*All. 4/3*

*vor*

*Poco fe.*

*Poco fe.*

*Al Segno.  
y Parola:*

*Volte!!*







Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *fno.*, *ten.*, and *p.*. The piece concludes with the word *Parola* written in a large, stylized script.

*Vogli.*



Coplar.  
Alleg.

No

2

vor

Alleg.  
3  
8vo

Alleg.  
3  
8vo

Seg.  
Alleg.  
3

No



Voz

The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many beamed notes and rests. There are several instances of crossed-out or corrected passages, particularly in the middle staves. The word "Voz" is written above the first staff. The word "le" appears below the eighth staff. The word "3 como Prima:" is written above the eighth staff. The word "Rec" is written above the ninth staff. The word "Al Segno;" is written above the tenth staff. The score ends with a double bar line and a final note on the tenth staff.



*Tirana*  
*Allegretto* 3/8

*voz*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

*Allegro*  
*doz vezes*  
*final*  
*vivo*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*



Violin 2<sup>o</sup> // Ton.<sup>a</sup> 3. Los Viejos Casados.

Mus 141-3 Dup.<sup>do</sup>

28

*Alleg<sup>ro</sup>*

66.



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "8/8". The music is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Dynamic markings such as "poco" (poco) and "poco" (poco) are used throughout. A section of the score is marked "Allegro 2" and changes to a 4/4 time signature. The piece concludes with the instruction "Al Segno: y Parola:". The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Ayuntamiento de Madrid



*Allegro*  $\text{f}^o$   $\text{3/8}$

*vor*

*vor*

*Al Segno*

*la 3<sup>a</sup> vez no.*

*dos mas.*

*volti*



*Forcettoll.*

*All.<sup>o</sup>* 2/4 *Voz.*

*ten.* *ten.* *Parola:*



*Coplas.* *Alleg* *H<sup>o</sup>* *2*

*va*

*Al Segno Dos, mas.*

*va*

*Al H<sup>o</sup>*

*Fin*

The musical score is written on ten staves. The first staff begins with the title 'Coplas.' and the tempo 'Alleg'. The key signature has one sharp (F#) and the time signature is 2/4. 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 appears after the first staff. The third staff contains the instruction 'Al Segno Dos, mas.' followed by a repeat sign. The sixth staff starts with 'Al H<sup>o</sup>' and a 3/8 time signature. The score concludes with a double bar line and the word 'Fin' written below the staff.



Lirana

*Alleg*

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as notes, rests, beams, and clefs. The key signature is one sharp (F#) and the time signature is 3/8. The score begins with the title 'Lirana' and the tempo marking 'Alleg'. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some performance instructions like 'Allegro' and 'final'. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including some staining and wear at the edges.



*Choe Prim.<sup>ro</sup> For. a 3<sup>ll</sup> Los Reien Casados.*

Handwritten musical score for Choe Prim. in 2/4 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, followed by a rest. The second staff continues the melody with similar note values. The third staff introduces a new melodic line. The fourth staff features a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff features a series of eighth notes. The seventh staff contains a series of eighth notes. The score is marked with various dynamics, including 'p' (piano) and 'f' (forte). There are also some markings that appear to be 'p.º' and 'f.º'. The score ends with a double bar line.

*~~Allegretto~~*

*Volti p.<sup>to</sup>*



*Alleg.<sup>ro</sup>*  $\frac{3}{8}$  *All.<sup>o</sup>*  $\frac{2}{4}$  *Al Segno: y Parola.*

*Alleg.<sup>ro</sup> 3/8 Face //*

*Tercero. 2/4 Face // Parola //*

*Coplas. 2/4 Face //*

*Seg.<sup>o</sup> 3/8 Face //*



Handwritten musical score for a piece in 3/4 time, marked *Allegro*. The score is written on ten staves. The first staff is marked *Segno* and *Allegro*. The second staff is marked *Voz*. The third staff is marked *Rec.* (Recitativo). The fourth staff is marked *Como Prima:*. The fifth staff is marked *Al Segno.*. The score includes various musical notations, including notes, rests, and dynamic markings. There are also some handwritten annotations in red ink, such as "no" and "32".







Oboc' Segundo: Ton. a 3<sup>a</sup> // der Neien Carados;

33

*Allegro* No. 2

*p.* *f.* *p.* *voz* *p.* *p.* *3* *Volti p.to //*



*Alleg<sup>ro</sup>* 8/8 30 2 *All.<sup>ro</sup>* 14  
 14 7  
*Al Segno: y Parola:*

*Alleg<sup>ro</sup>* 3/8 *Facet* #

*Terzetto* 2/4 *Facet* # *Parola:*

*Coplas* 2/4 *Facet* #

*Seq<sup>8</sup>* 3/8 *Facet* #

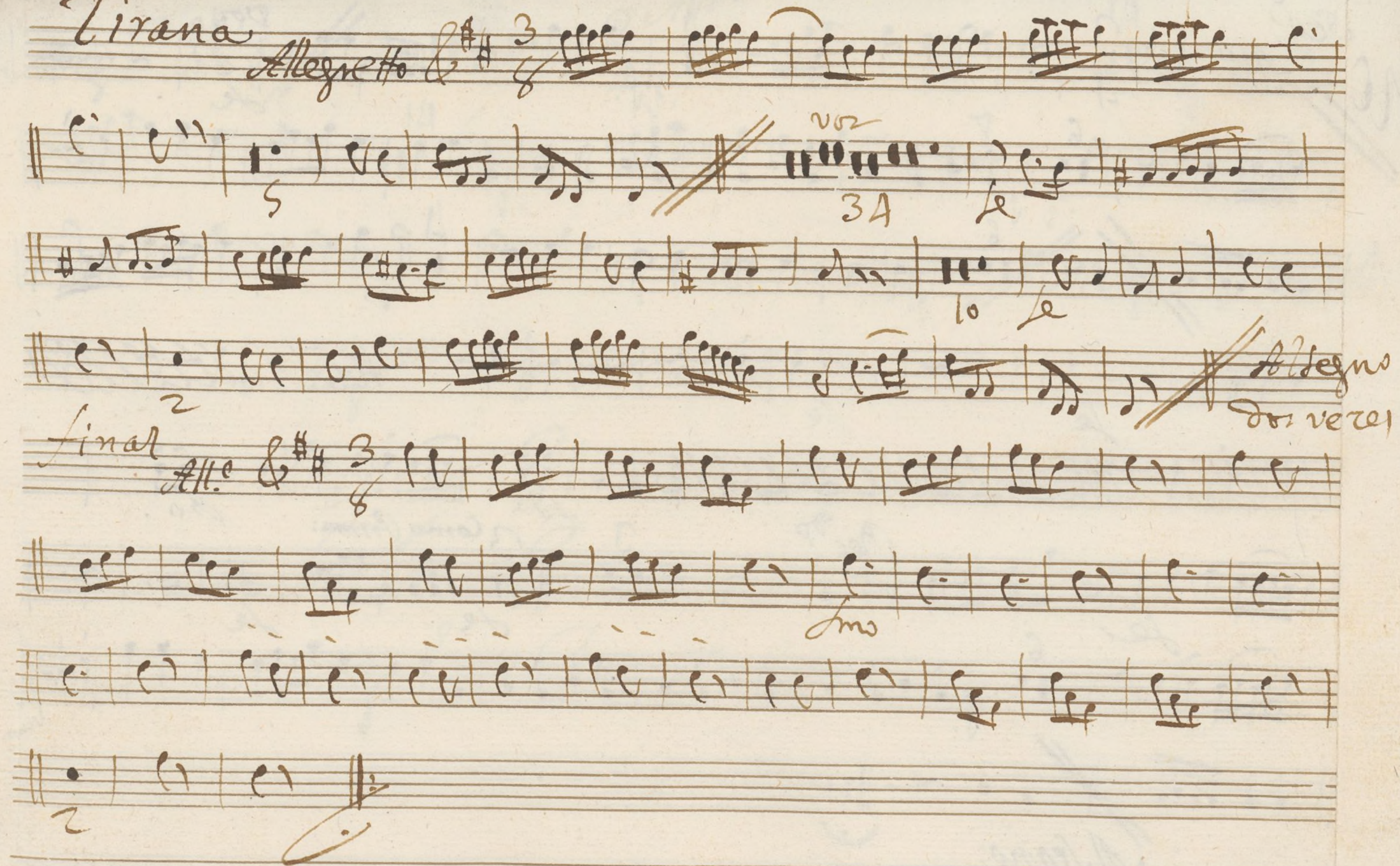


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), notes, rests, and dynamic markings. The score is written in brown ink on aged paper. The first staff begins with a large 'no' and 'Seg.' written above it. The second staff has a '3' above it. The third staff has a '6' above it. The fourth staff has a '6' above it. The fifth staff has a '4' above it. The sixth staff has a '3' above it. The seventh staff has a '3' above it. The eighth staff has a '6' above it. The ninth staff has a '3' above it. The tenth staff has a '3' above it. The score concludes with the instruction 'Al Segno:' written below the final staff.



Tirana

Allegretto





mus 145-3  
35

*Trompa Primera: Fon.<sup>a</sup> a tres: dos Vcién Casados.*

*Alleg.<sup>ro</sup>* *In G.* *2*

*voz*

*f.* *p.*

*f.* *p.*

*66*

*v. pto*







*no* *Seg.<sup>8</sup>* *All.<sup>o</sup>* *3* *4* *vor* *6* *6* *no:* *la:* *le* *Rec.<sup>do</sup>* *3* *Como Prima:* *le* *6* *Al segno.*



*Tirana* Allegretto  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{4}$

2 *vor* 34 *le*

*le* 2 *le*

*Allegro 2 vez*

*final* *All.*  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{4}$

*ms*



Trompa Segunda. Fon<sup>a</sup> a tres: Los Vecien Casados.

In G: 8

Alleg<sup>ro</sup> 2/4

V. p<sup>to</sup>



*Alleg<sup>ro</sup>*  $\text{C} \sharp \text{F}$   $\frac{3}{8}$   $\frac{30.}{2}$  *All<sup>to</sup>*  $\frac{12}{7}$

*Al Segno: y Parola:*

*Alleg<sup>ro</sup>*  $\frac{3}{8}$  *Facet* //

*Tercetto*  $\frac{2}{4}$  *Facet* // *Parola:*

*Coplas: In clasi:*

*Alleg<sup>ro</sup>*  $\text{C} \flat \flat$   $\frac{2}{4}$

// *Al Segno* *Da mas* //

*Alleg<sup>ro</sup>*  $\frac{3}{8}$  *Facet* //



*No* *Seq.<sup>s</sup>* *Allegro* *3* *4* *50*

*vor* *6* *6* *le*

*Rec.<sup>do</sup>* *3* *3 como Primer.* *le* *6*

*Al Scono.*



*Zirana* Allegro  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{8}$

*von* 34 *le*

*Allegro 2 vezes*

*Final* Allegro  $\text{G}\sharp\text{F}\sharp$   $\frac{3}{8}$  *fmo*

Handwritten musical score for a piece titled "Zirana". The notation is in G major (one sharp) and 3/8 time. The tempo is marked "Allegro". The score consists of six staves. The first staff begins with the title "Zirana" and tempo "Allegro". The second staff has a double bar line and the word "von" above a triplet of eighth notes. The third staff has a double bar line and the word "le" below a triplet of eighth notes. The fourth staff has a double bar line and the tempo "Allegro 2 vezes". The fifth staff has a double bar line and the word "Final" above the tempo "Allegro". The sixth staff has a double bar line and the word "fmo" above the tempo "Allegro". The score ends with a double bar line on the sixth staff.



—+—  
Contrabajo

Conadilla à tres:

Los Recien Casados;

//



*Allegro*  $\text{no}$   $\text{C}:\sharp$  2  $\text{A}$

*Handwritten musical score for the first system, featuring six staves of music in 2/4 time. The notation includes various rhythmic values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'vo' (vocal). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.*

*Allegro*  $\text{no}$   $\text{C}:\sharp$  3  $\text{8}$

*Handwritten musical score for the second system, featuring four staves of music in 3/8 time. The notation includes various rhythmic values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'vo' (vocal). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.*



*Allegro*  $\text{C}=\text{F}$   $\frac{2}{4}$

Handwritten musical score for seven staves. The first staff begins with 'Allegro' and a key signature of one sharp (F#). The music is in 2/4 time. It features various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The notation is in a cursive, handwritten style typical of 19th-century manuscripts. The staves are numbered 1 through 7 from top to bottom.

$\text{C}=\text{F}$  ~~*Allegro*~~ *Parola* *Volte*

Handwritten musical score for three empty staves. The first staff begins with a key signature of one sharp (F#) and the tempo marking 'Allegro', which is crossed out with a double slash. The word 'Parola' is written in a large, elegant script. The word 'Volte' is written in a smaller, cursive script. The staves are numbered 8 through 10 from top to bottom.



*Allegro 4o*  $\text{C}=\sharp$   $\frac{3}{8}$

*Allegro*  
*la 3.ª vez no*  
*dos vez*



Terzetto

Allegro

vo

91

Parola

volti



*Coplas Allegretto*  $\text{C}:\flat$   $\frac{2}{4}$  *fe*

*vor* *p.* *fe* *2* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Allegro*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *vor* *p.* *fe* *2* *p.*

*Sigue Tirana*



no *Squ* *Al*

*Allegro*

42

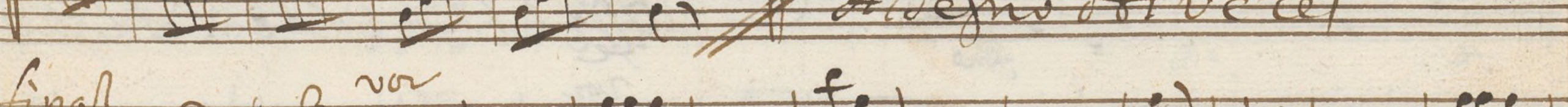
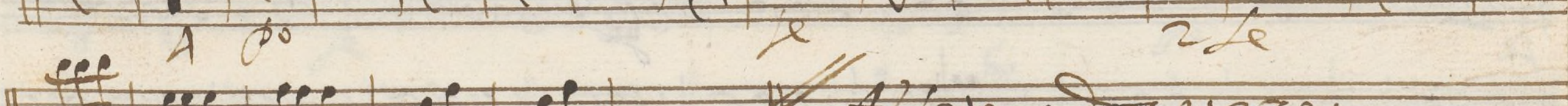
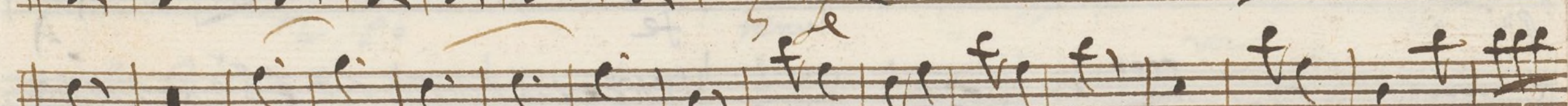
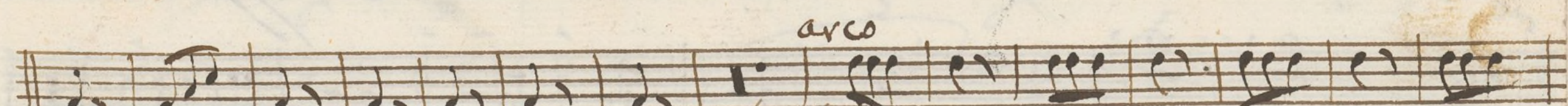
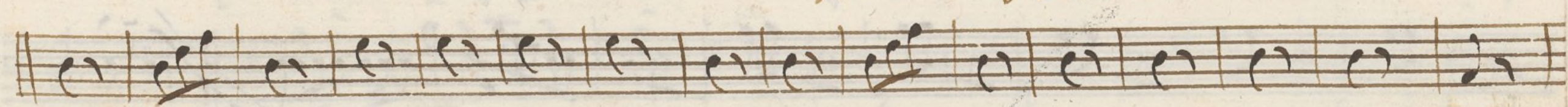
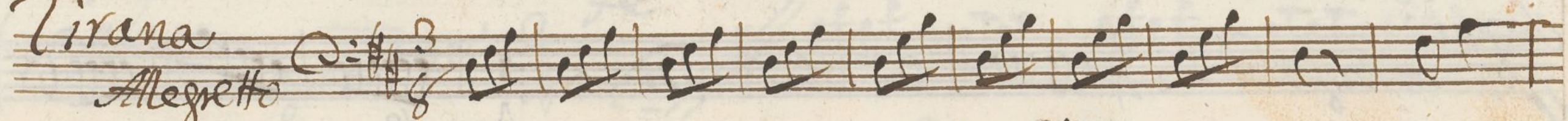
Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "vz" (voice) and "Como Prima". The piece concludes with a double bar line and the word "Allegro" written below the final staff.



# Tirana

Allegretto

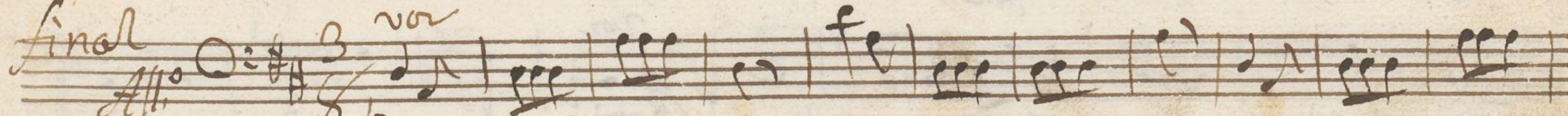
$\text{C}=\text{F}\#$   $\frac{3}{8}$



## Final

All.

$\text{C}=\text{F}\#$   $\frac{3}{8}$





7

Contrabajo Duplicado;

Lonadilla a tres;

Los Vecien Casados;  
//.



*Alleg.*  $\text{no } 9:8 \frac{2}{4}$

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *le*, and *p.o.*. The first staff begins with the tempo and key signature markings. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the system.

*Alleg.*  $\text{no } 9:8 \frac{3}{4}$

Handwritten musical score for the second system, consisting of four staves. The notation continues with various note values and rests. Dynamic markings like *p.o.*, *1*, and *vor* are present. The system concludes with a double bar line. The notation is consistent with the first system, using a mix of eighth and sixteenth notes.



*Allegro.*  $\text{D}:\sharp 2$  *4 fe* *voz* *p.o* *2*

*p.o* *fe* *p.o* *p.o* *p.o* *p.o* *p.o*

*Al Segno* *Parola)* *Voltri*

*p.o* *p.o* *p.o* *p.o* *p.o* *p.o* *p.o*



*Alleg.<sup>ro</sup>*  $\text{D}:\text{K} \frac{3}{4}$

*p.o* *le* *voz* *p.o* *le* *p.o* *le* *voz* *p.o* *le* *Al Segno* *la 3.ª vez no* *dos Vezes*



A handwritten musical score on ten staves. The title "Allegro." is written at the top left, followed by a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings such as "le p.o.", "Sh p", and "vo". There are also some handwritten annotations like "Pavane" at the bottom right. The paper shows signs of age and wear.

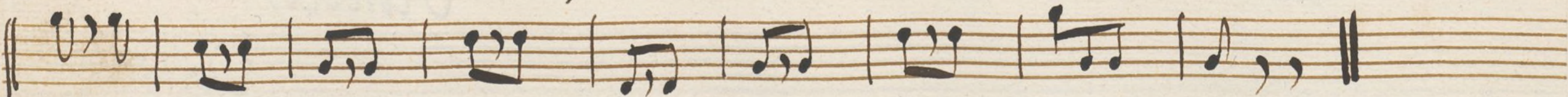
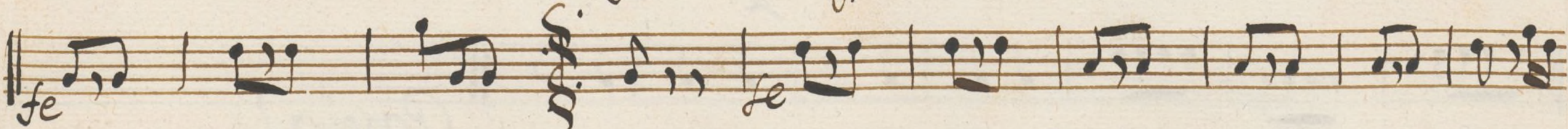
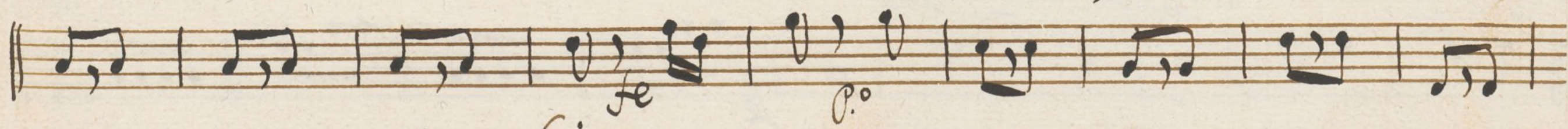
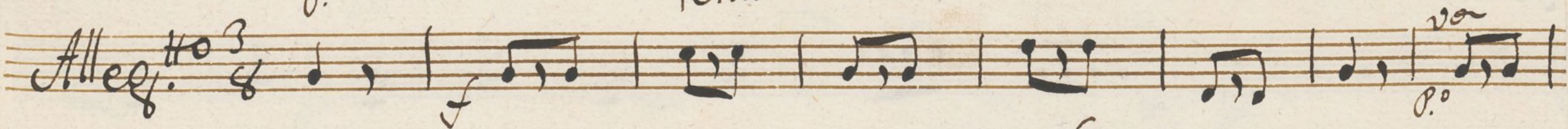
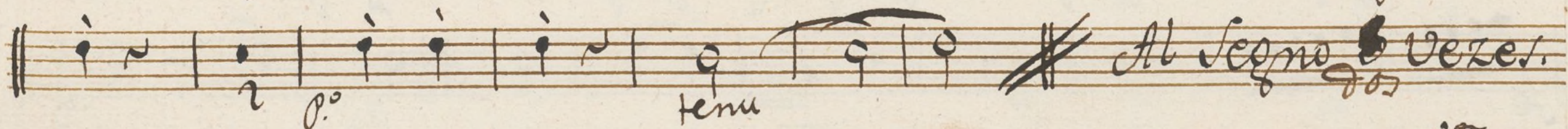
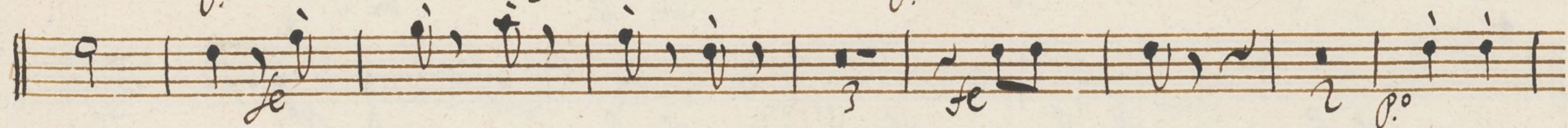
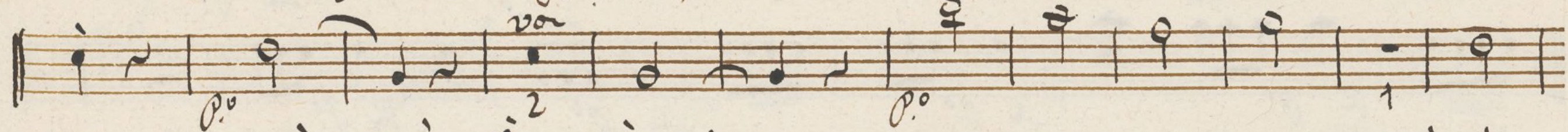
Parola)

Voltri



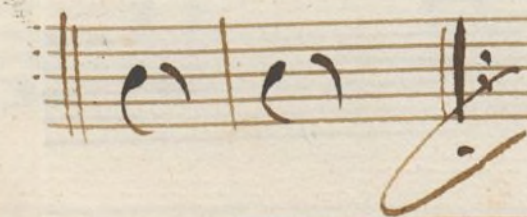
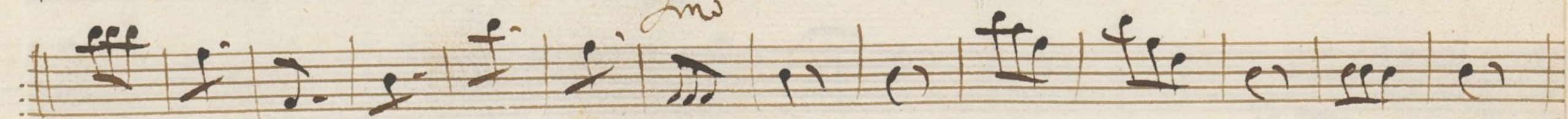
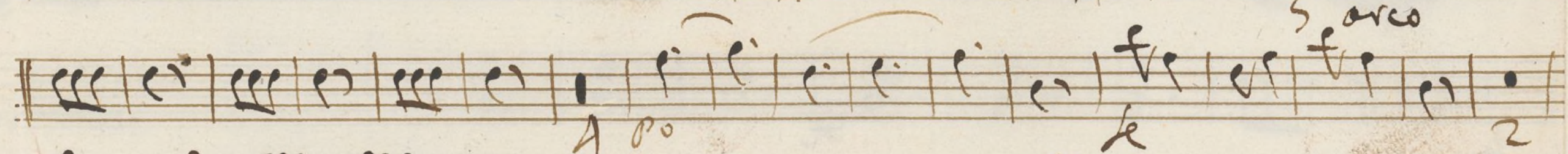
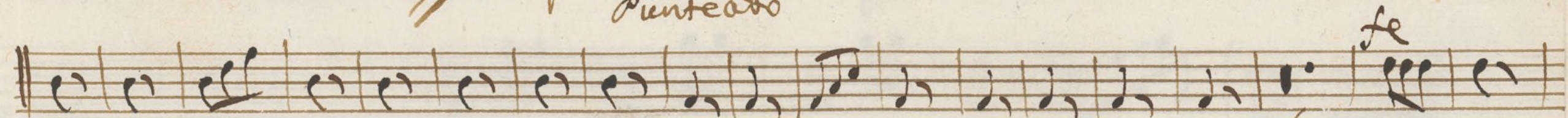
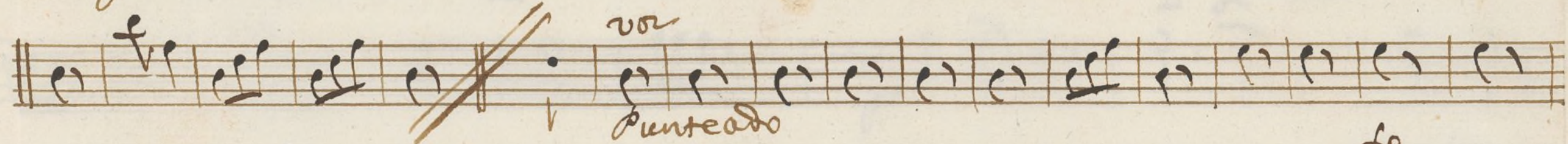
*Coplas:*

*Alleg.*





Tirana





Ayuntamiento de Madrid