

1  
4040  
(164)

—+—  
Sonadilla à Solo;

Las Protestas de Nicolasa;

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



Múz:

1782.

Rº 24215

36-4-67

La Nicolasa:











no tur beis mi y dea

no a fli

gais mi pecho

no a fligais mi pecho

no

no

no

que al be vos tan ay ra - dos

de pena mue - ro



q.<sup>º</sup> al veros tan ay rados de pena  
mue ro de pena mue ro



Andte

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and melodic lines.

Handwritten musical notation for the second system, including a vocal line with lyrics "Entre sombras e" and a piano accompaniment.

Handwritten musical notation for the third system, including a vocal line with lyrics "visto — menos de saña, Entre sombras e" and a piano accompaniment.

Handwritten musical notation for the fourth system, including a vocal line with lyrics "visto menos de saña" and a piano accompaniment.

Handwritten musical notation for the fifth system, including a vocal line with lyrics "menos de saña" and a piano accompaniment.

Handwritten musical notation for the sixth system, including a vocal line with lyrics "menos de saña" and a piano accompaniment.

Handwritten musical notation for the seventh system, including a vocal line with lyrics "menos de saña" and a piano accompaniment.

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à quantos sa ti rizo - à quantos sa ti

rizo - en mis tonadas - à

quantos sa ti rizo à quantos sa ti rizo en

mis tonadas - En mis tonadas

En tre si me pa



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veze — de ter mi na ban en te si me pa  
re ze de ter mi na ban de — ter mi na ban —  
de ter mi na ban de ter mi na ban —  
de mi y de mis tu que tes — de mi y de mis tu  
que tes — tomar venganza —



*demi Demi Juguetes demi Demi Juguetes to*

*le p<sup>o</sup>*

*mar venganza — tomar venganza —*

*so*

*le p<sup>o</sup>*

*Alleg.<sup>ro</sup> no mucho*

*3/8*



Y on en tiendo a que — has Co sas  
Para qui tar me — de que has  
para poder di — si nir las to dos  
Ya que la Verdad — a mar ga sa tiv



la verdad — a precian y pocos gustan —

fazer quie — ro a aquellos que se pican de es —

— de oír las ay de mi —

— cucharlas oigan me —

que sentir — que se

complacer que qui



sar - que me da -

za - sebera -

al ver que de mi se quieren ven

q'el sa tis fa zer es apre tar

gar al ver que de mi se quieren vengar de

mas q'el sa tis fa zer es apre tar mas qui



mi de mi se quieren vengar.

za quiza es a pre tar mas

- se quieren vengar;

- es a pre tar mas;

*Allegro*



# Coplas

*Allegretto*

Key signature: two sharps (F# and C#)  
Time signature: 6/8

Time signature: 6/8

Empty musical staff with bar lines.

Musical staff with notes and rests. Includes dynamic markings *ps* and *le*.

Empty musical staff with a double bar line and a slash through it.

Musical staff with notes and rests. Includes dynamic marking *Vol.*



Delos malos Es cri vanos  
No di re mas que los Psefas

le

pro tes to no a clar pa la bra  
es tan Vo tos yes tro peados

porque en donde in can la vña dizen  
que pueden sa ti ri zar me y tal





que sacan ta ja da di zen que sa can ta  
ber sa carne al teatro y tal vez sa carne al

Ja da;  
theatro

No di  
No di



re mas en mi vida q' ay tiros de Pe ti  
re que los Corcejos son los Lobos de las

me tras  
Mo zas

que eso es. A tar las de  
no se a que a mi me

Mulas y muchas de ellas son bestias y mu  
muerdan y me en Venene su boca y me en



chas de ellas son bestias

Vene ne su boca

*90%*

No tra ta re' de Bo rricos a los  
o frez co no tra tar nunca de los



ne ci os Ma yo ra z go s

Ab a tes mo s tren co s

por que es

por que el

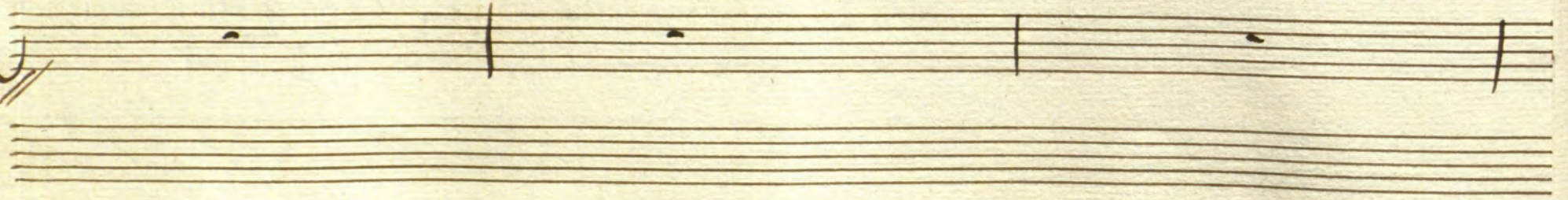
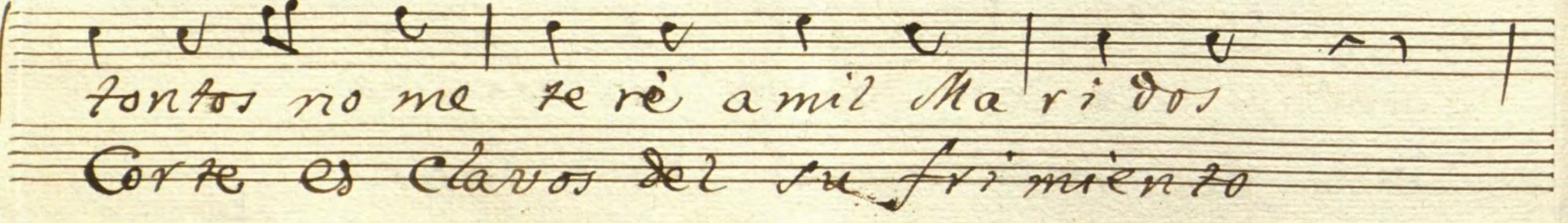
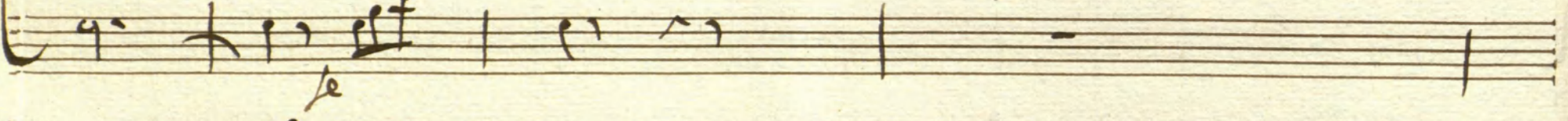
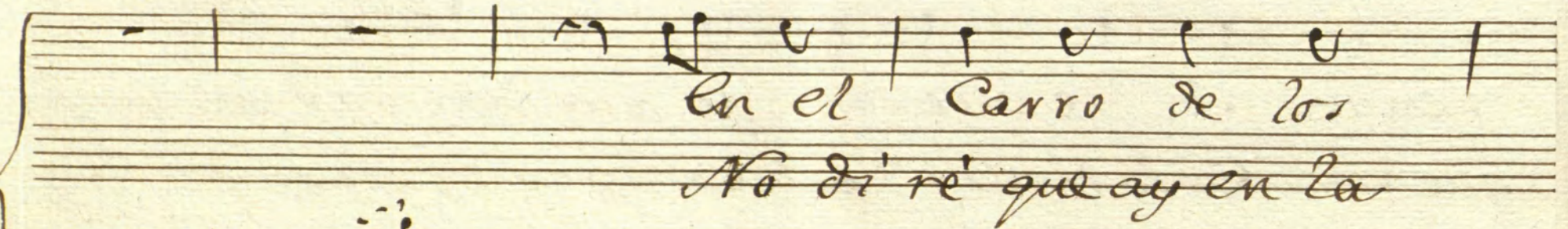
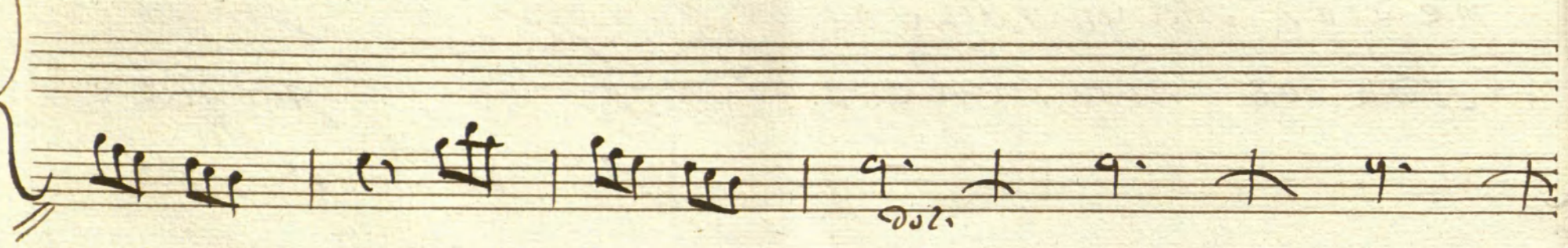
gen te los pe cho ra y pue den dar me un bo  
que rer Cri sti car los es pre di car en de

ca do y pue den dar me un bo ca do

si er to es pre di car en de si er to

le







porque pueden conju  
porque a la verdad los

rarre y rasgar me los vestidos y ras  
tales solo lo son del dinero solo

garre los vestidos;  
lo son del dinero;



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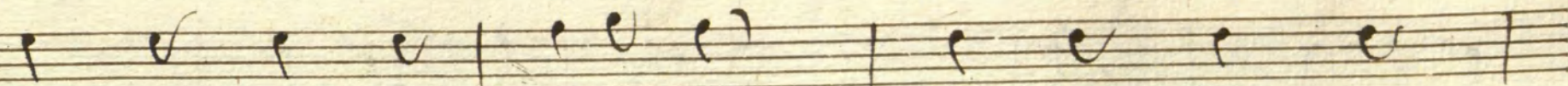
sial gu no viere en  
sial gu no viere en

Rea li dad - à quien yo en viros lleque à mi  
Rea li dad - à quien yo en viros lleque à mi

rar digan le mien mien - da  
rar digan le que di - ze

*Dol.*  
*Fur.*





mi sin ze ri dad — y que a Repen

mi sin ze ri dad — q. hasta que se em



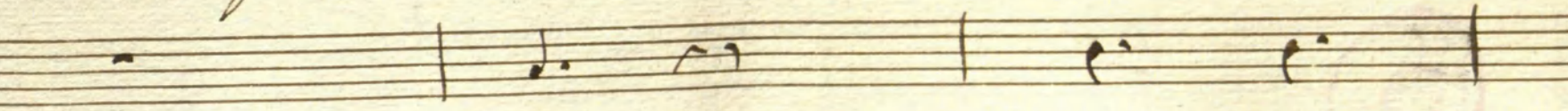
ti — da Ni co la sa es pa —

mien — den è de Cri ticar —



y que a repen ti da Ni co la sa es

q. hasta que se em mien den è de Cri ti





fa  
car

si len cio si len cio  
si len cio si len cio

Handwritten musical notation for the first system, including vocal lines and a basso continuo line. The vocal lines are on two staves, and the basso continuo line is on a single staff below them. The lyrics are written below the vocal staves.

que  
se

siguiendo ba  
gui dillas ban

Handwritten musical notation for the second system, including vocal lines and a basso continuo line. The vocal lines are on two staves, and the basso continuo line is on a single staff below them. The lyrics are written below the vocal staves.

si len cio si len cio que si guiendo  
si len cio si len cio segui dillas

Handwritten musical notation for the third system, including vocal lines and a basso continuo line. The vocal lines are on two staves, and the basso continuo line is on a single staff below them. The lyrics are written below the vocal staves.



f' *ba que si guien do ba que*

*ban se qui dillas ban se*

*Allegro*



Segui<sup>s</sup>

And.<sup>te</sup>

La otra

tarde en el Prado sobre una rama La otra  
 mantas temed las flechas que estan

tarde en el Prado sobre una rama a...  
 en vene nadas no siendo honestas a...



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a . . . . . La o tra tarde en el Prado sobre una

a . . . . . que tan en Venenadas no siendo lo

rama sobre una rama

nestas no siendo honestas



Sobre vna rama vi brando a todas  
conque alegria celebra ba Cu

flechas - Cupido es taba - vi brando a todas  
pido - quando avno heria - celebra ba Cu

flechas Cupido es taba -  
pido quando avno heria -

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All.<sup>o</sup>

2  
4

Disparaba à los Viejos Caducos Dispa  
Disparaba à los Bromistas Buenos Dispa

2  
4

raba à los buenos Muchachos ya que he  
raba à los Pobres in Cautos ya que he

2  
4

ria pre sen ta ba luego las tri  
ria pre sen ta ba luego las Bo

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a cas q. ay alli vagando pues  
ricas q. ay alli vagando pues

Cuenta Con ellas he ridos de amor que  
Cuenta Con ellas he ridos de amor que

ta les tri a cas un Veneno son que  
ta les Boticas en ferme dad son que



ta les tri a cas un Vene no son un  
 ta les Bo ticas un Vene no son un

*And.*

Vene no son;  
 Vene no son;

*And.*  
 Inexpertos *A*

*Allegro*

man tes remed las flechas que tan en vene

*Allegro*

*Allegro*





nadas no siendo honestas a - - - -

a - - - - a - - - - Ya Dios

que ridos mios a dios mis prendas a dios mis prendas

le po le po

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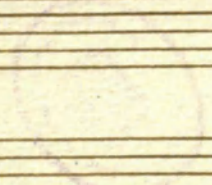
The image shows a page of musical manuscript paper with ten horizontal staves. The top two staves contain handwritten musical notation. The first staff has a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a single note on the first line (F4) with a quarter note value, followed by a bar line, a whole rest, and a double bar line. The second staff has a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a quarter note on the second line (D3), followed by a quarter note on the first space (F3), a quarter note on the first line (D3), a bar line, a quarter note on the first space (F3), a quarter note on the first line (D3), a quarter note on the first space (F3), a quarter note on the first line (D3), a bar line, a whole rest, and a double bar line. The remaining eight staves are blank.







A page of blank musical notation consisting of 15 horizontal staves. Each staff is composed of five parallel lines. The page is otherwise empty of any notes or markings.

















Oboe, 1.<sup>o</sup>

Conadilla à solo. Las Protestas de la Niobrara.

Handwritten musical score for Oboe 1. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "All.<sup>o</sup>" is written at the beginning. The music consists of a single melodic line. There are several dynamic markings: "p." (piano) and "f." (forte) are used. There are also performance instructions: "Solo" and "Cresc. fe" (Crescendo forte). The piece concludes with a double bar line and a 3/4 time signature.

3/4 And.<sup>te</sup> parte II

3/8 Allegretto parte II

Voltri.



Coplas

Alleg<sup>ro</sup>



Handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'fe', 'dol.', and 'mezzo fe'. The sixth staff begins with a double bar line and the tempo marking 'Allegro'.

*Voln:*



*Seo!*  
*And.*

*fe*

*Solo*

*Solo*

*fe fe fe*

*2 All.*

*fe ho*

*Allegro 2. vezes  
y la 3.ª hasta el fin.*



Oboè 2.º

Tonad.ª à solo; Las Protestas de la Niolara.

Handwritten musical score for Oboe 2.º, featuring ten staves of music. The score includes various annotations and performance instructions:

- Staff 1:** Musical notation in treble clef, key signature of one sharp (F#), and 2/4 time signature.
- Staff 2:** Musical notation with a fermata over the final measure.
- Staff 3:** Musical notation with a fermata over the final measure.
- Staff 4:** Musical notation with a fermata over the final measure.
- Staff 5:** Musical notation with a fermata over the final measure.
- Staff 6:** Musical notation with a fermata over the final measure.
- Staff 7:** Musical notation with a fermata over the final measure.
- Staff 8:** Musical notation with a fermata over the final measure.
- Staff 9:** Musical notation with a fermata over the final measure.
- Staff 10:** Musical notation with a fermata over the final measure.

Annotations and performance instructions include:

- Al.º* (Allegretto) at the beginning.
- 8* (octave sign) on the fourth staff.
- 8* (octave sign) on the fifth staff.
- 8* (octave sign) on the sixth staff.
- 8* (octave sign) on the seventh staff.
- 8* (octave sign) on the eighth staff.
- 8* (octave sign) on the ninth staff.
- 8* (octave sign) on the tenth staff.
- 8* (octave sign) on the eleventh staff.
- 8* (octave sign) on the twelfth staff.
- 8* (octave sign) on the thirteenth staff.
- 8* (octave sign) on the fourteenth staff.
- 8* (octave sign) on the fifteenth staff.
- 8* (octave sign) on the sixteenth staff.
- 8* (octave sign) on the seventeenth staff.
- 8* (octave sign) on the eighteenth staff.
- 8* (octave sign) on the nineteenth staff.
- 8* (octave sign) on the twentieth staff.
- 8* (octave sign) on the twenty-first staff.
- 8* (octave sign) on the twenty-second staff.
- 8* (octave sign) on the twenty-third staff.
- 8* (octave sign) on the twenty-fourth staff.
- 8* (octave sign) on the twenty-fifth staff.
- 8* (octave sign) on the twenty-sixth staff.
- 8* (octave sign) on the twenty-seventh staff.
- 8* (octave sign) on the twenty-eighth staff.
- 8* (octave sign) on the twenty-ninth staff.
- 8* (octave sign) on the thirtieth staff.
- 8* (octave sign) on the thirty-first staff.
- 8* (octave sign) on the thirty-second staff.
- 8* (octave sign) on the thirty-third staff.
- 8* (octave sign) on the thirty-fourth staff.
- 8* (octave sign) on the thirty-fifth staff.
- 8* (octave sign) on the thirty-sixth staff.
- 8* (octave sign) on the thirty-seventh staff.
- 8* (octave sign) on the thirty-eighth staff.
- 8* (octave sign) on the thirty-ninth staff.
- 8* (octave sign) on the fortieth staff.
- 8* (octave sign) on the forty-first staff.
- 8* (octave sign) on the forty-second staff.
- 8* (octave sign) on the forty-third staff.
- 8* (octave sign) on the forty-fourth staff.
- 8* (octave sign) on the forty-fifth staff.
- 8* (octave sign) on the forty-sixth staff.
- 8* (octave sign) on the forty-seventh staff.
- 8* (octave sign) on the forty-eighth staff.
- 8* (octave sign) on the forty-ninth staff.
- 8* (octave sign) on the fiftieth staff.
- 8* (octave sign) on the fifty-first staff.
- 8* (octave sign) on the fifty-second staff.
- 8* (octave sign) on the fifty-third staff.
- 8* (octave sign) on the fifty-fourth staff.
- 8* (octave sign) on the fifty-fifth staff.
- 8* (octave sign) on the fifty-sixth staff.
- 8* (octave sign) on the fifty-seventh staff.
- 8* (octave sign) on the fifty-eighth staff.
- 8* (octave sign) on the fifty-ninth staff.
- 8* (octave sign) on the sixtieth staff.
- 8* (octave sign) on the sixty-first staff.
- 8* (octave sign) on the sixty-second staff.
- 8* (octave sign) on the sixty-third staff.
- 8* (octave sign) on the sixty-fourth staff.
- 8* (octave sign) on the sixty-fifth staff.
- 8* (octave sign) on the sixty-sixth staff.
- 8* (octave sign) on the sixty-seventh staff.
- 8* (octave sign) on the sixty-eighth staff.
- 8* (octave sign) on the sixty-ninth staff.
- 8* (octave sign) on the seventieth staff.
- 8* (octave sign) on the seventy-first staff.
- 8* (octave sign) on the seventy-second staff.
- 8* (octave sign) on the seventy-third staff.
- 8* (octave sign) on the seventy-fourth staff.
- 8* (octave sign) on the seventy-fifth staff.
- 8* (octave sign) on the seventy-sixth staff.
- 8* (octave sign) on the seventy-seventh staff.
- 8* (octave sign) on the seventy-eighth staff.
- 8* (octave sign) on the seventy-ninth staff.
- 8* (octave sign) on the eightieth staff.
- 8* (octave sign) on the eighty-first staff.
- 8* (octave sign) on the eighty-second staff.
- 8* (octave sign) on the eighty-third staff.
- 8* (octave sign) on the eighty-fourth staff.
- 8* (octave sign) on the eighty-fifth staff.
- 8* (octave sign) on the eighty-sixth staff.
- 8* (octave sign) on the eighty-seventh staff.
- 8* (octave sign) on the eighty-eighth staff.
- 8* (octave sign) on the eighty-ninth staff.
- 8* (octave sign) on the ninetieth staff.
- 8* (octave sign) on the hundredth staff.

And. base 3 Alleg. base 8

Vol.º



Coplas.

All.<sup>o</sup>

Handwritten musical score for 'Coplas' in 6/8 time. The score consists of ten staves. The first staff begins with the title 'Coplas.' and the tempo marking 'All.<sup>o</sup>'. The music is written in a single system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'fe', 'dol.', and 'p.'. There are also some slurs and a double bar line with a slash through it. The paper shows signs of age and wear.



Handwritten musical score on seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'fe' and 'sol'. The word 'Allegro' is written at the end of the sixth staff.

Voltri





*seg.*  
*and.*

*fe*

*Solo*

*2. All.*

*cres*

*Al Segno 2. mas.  
y la 3.ª hasta el*



Trompa Primera

Sonadilla à solo: Las Protestas de la Nicolasa;

Handwritten musical score for Trompa Primera, titled "Sonadilla à solo: Las Protestas de la Nicolasa". The score is written on seven staves. The first staff indicates the tempo "Allegro" (All.<sup>ro</sup>) and the key signature of one sharp (F#). The time signature is 2/4. The music consists of eighth and sixteenth notes, with various rests and slurs. Performance markings include "p<sup>o</sup>" (piano) and "Solo". The piece concludes with a double bar line and repeat dots.

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

volti



Inclafai

Alleg<sup>ro</sup>

Handwritten musical score for 'Inclafai'. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth and sixteenth notes, with some rests. There are several measures with multiple notes beamed together. A double bar line with a slash through it appears after the second staff. The number '10' is written below the first measure of the third staff. The number '16' is written below the first measure of the fourth staff. The number '11' is written below the last measure of the fourth staff. The fifth staff ends with a double bar line and the word 'Allegro' written in a larger, more decorative script.

Coplas Paizes //







A page of ten blank musical staves. The paper is aged and yellowed. There are very faint pencil markings on the staves, including some illegible scribbles and a small circle on the fifth staff. The bottom edge of the page is torn.



*Trompa Segunda*

*Sonadilla à Solo; Las Protestas de la Nicolara;*

*All.<sup>o</sup>*  $\text{C} = \text{D} \#$   $\frac{2}{4}$

The musical score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking is *All.<sup>o</sup>*. The piece begins with a series of eighth and sixteenth notes, followed by a section marked *Solo* with a *p* dynamic. The score concludes with a double bar line.

$\frac{3}{4}$  *And.<sup>te</sup> fare //*

*Volti*



*Melosa'*

*Allegretto*

Handwritten musical notation on a five-line staff. It begins with a treble clef, a common time signature, and a 3/8 time signature. The first measure contains a quarter note, followed by a dotted quarter note, and then a half note. A measure rest of 2 is indicated below the staff. The notation continues with several measures of music, including a measure with a measure rest of 10.

Handwritten musical notation on a five-line staff, continuing from the previous staff. It features a series of eighth notes and quarter notes, followed by a double bar line and a measure rest of 10.

Handwritten musical notation on a five-line staff. It starts with a measure rest of 2, followed by a quarter note, a dotted quarter note, and a half note. A measure rest of 16 is indicated below the staff. The notation continues with several measures, including a measure rest of 11.

Handwritten musical notation on a five-line staff. It begins with a measure rest of 2, followed by a quarter note, a dotted quarter note, and a half note. The notation continues with several measures of music.

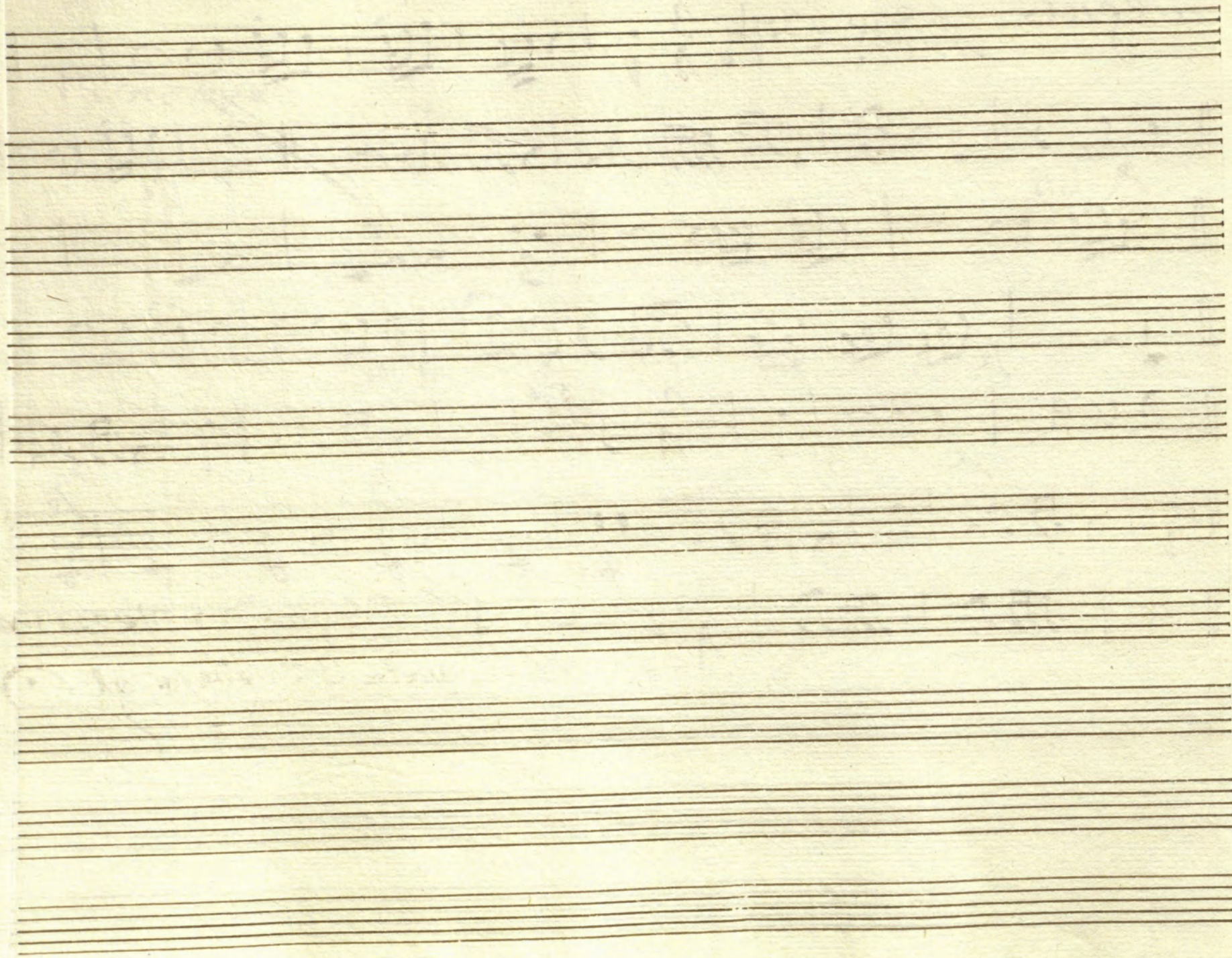
Handwritten musical notation on a five-line staff. It starts with a quarter note, a dotted quarter note, and a half note, followed by a double bar line and the tempo marking *Allegro*.

*Coplas fare //*











Violin 1.º

Tonad.ª a Solo. Las Proezas de la Nicolasa.

All.º

fmo

Cres fe

V. pto







*Alleg.<sup>to</sup> no Mucho.*

$\frac{3}{8}$

*Allegro.*

*Volti*



*Coplas*

*Alleg. to*

*fmo*

A handwritten musical score for a piece titled "Coplas". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The tempo is marked "Alleg. to" and the dynamic is "fmo". The music consists of a complex, rhythmic melody with many beamed notes and rests. Dynamics such as "f", "p", "vol", and "fe" are written throughout. A double bar line with a slash through it appears on the second staff. The paper shows signs of age, including foxing and staining.



Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *for*, *mesofe*, *at*, and *fmo*. The piece concludes with a double bar line and the instruction *Al Segno:*.

*Uolti seguir!*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, dynamic markings, and performance instructions. The score begins with the tempo marking "And." and the word "Seq." written above the first staff. The music is characterized by dense, multi-measure rests and complex rhythmic patterns. Key markings include "ff", "f", "p", "cres.", "tutti", "1.ª vuelta.", "2.ª vuelta.", "3.ª vuelta.", "ff", "p", "cres.", "f", "fmo", and "Voz". The score concludes with the instruction "Allegro, y la 3.ª al C." and a final cadence symbol.

Seq.  
And.

Musical notation on staves 2 through 9, including dynamic markings like *ff*, *f*, *p*, and performance instructions such as *tutti* and *1.ª vuelta.*

Musical notation on the final staff, including dynamic markings like *cres.*, *f*, *fmo*, and performance instructions such as *Voz*, *dos veces*, *Allegro, y la 3.ª*, and *al C.*

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*Alleg.<sup>ro</sup> no Mucho.*  $\text{G}^{\flat} \text{B}^{\flat} \text{C}$

*vo*

*fe*

*fe*

*fe*

*fe*

*fe*

*Allegro.*

*v. Coplas.*



*Coplas.*

*Alleg.*

10  $\frac{6}{8}$

*po Picado.*



Handwritten musical score on six staves. The notation includes various rhythmic values and dynamic markings. The first staff begins with a forte (*fe*) dynamic. The second staff features *for p<sup>o</sup>* and *fe* markings. The third staff includes *for p<sup>o</sup>* and *mezo fe* markings. The fourth and fifth staves continue the melodic line. The sixth staff concludes with a double bar line and the instruction *Al Segno.*

*Volte Seg<sup>no</sup>*





Seg.  
And.

Handwritten musical score for a piece in Segno time signature. The score consists of ten staves of music. The first staff is in treble clef with a 3/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *rit.*, *poco f*, and *Cres.*. There are also some performance instructions like *Voz* and *Allegro* written above the notes. The paper shows signs of age with some staining and foxing.

~~Allegro 2. vezes~~  
 y la ultima hasta el



Contrabajo;

Sonadilla à solo; Las Protestas de la Niolara;

Allegro 2/4 # 1 A *ff* | *f* | *g* | *e* | *e* | *ff* | *f* | *e* | *e* | *e* | *e* |

| *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

| *e* | *g* | *g* | *g* | *g* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

| *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

| *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

| *e* | *g* | *g* | *g* | *g* | *g* | *g* | *g* | *g* | *g* | *g* | *g* |

| *e* | *e* | *e* | *e* | *e* | *g* | *g* | *g* | *g* | *g* | *g* |

| *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Vol 11



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

Handwritten musical score for six staves. The first staff is marked "And.<sup>te</sup>" and "3/4". The music is written in treble clef with a key signature of one sharp (F#). The notation includes complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics markings such as "p" (piano) and "f" (forte) are used throughout. The score concludes with a double bar line on the sixth staff.



*Alleg<sup>ro</sup>, no mucho*

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first measure contains a quarter note G4. The following measures contain quarter notes A4, B4, C5, and D5. The notation continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *le* is present above the first measure. The staff concludes with a double bar line and a diagonal slash.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation is dense, featuring many beamed notes and rests. Dynamic markings *le* and *po* are scattered throughout. The staff concludes with a double bar line and a diagonal slash, followed by the word *Allegro* written in a cursive hand.

Four empty five-line musical staves, providing space for further notation.



# Coplas

*Alleg.*

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests, including a double bar line.

Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests.

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Handwritten musical notation on a five-line staff, including a bass clef and a key signature of one sharp. The notation consists of several measures of music with various note values and rests.

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Handwritten musical score on six staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The third staff has a common time signature and contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The fourth staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The fifth staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The sixth staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The word "Allegro" is written in the middle of the sixth staff. The word "Volta" is written at the end of the sixth staff.

Volta



Segui.

Andate

3/4

All.

Omo Prima

~~Allegro~~ ~~due~~  
y la 3.<sup>a</sup> se deja al (.)



