

La granadina, coronada y Clavito

Los amantes embalsados

T. a 3 Mus. 1627

ya q. e vendra a noche.
y mis *Diarios* e vendido
Coplas

dicida
ya q. e obscuro, ira quedando

1627

a buscar a mi morena
 Parece qe gente suena
 a buscar mi dulce
 parece qe hacen

mi dulce è chizo vengo pues meazi
 Chizo mi dulce echizo vengo pues meazi:
 ruido qe si ve ra mi mo-
 je je

tado pa ra es te si- tio
 tado pa ra es te si- tio
 rena qe aya veni do.
 je je p

q.e muchacha es al Contacto
retiro me a dia esta parte

q.e muchacha es el o.
desta parte me re.

sin duda que es hermosa como el sol

sin duda q. es hermosa como el sol -
qe si ella es bendra ablar me al instan

mismo como el sol mismo

mismo como el sol mismo

mismo al Repite

Maja. S.^{ra} Gra. na

And. no

Dos aman-
ter Zi tados tengo a este sitio dos amantes Zi
tados tengo a este sitio
sio para chasquearlos ambos aun tiempo
mismo para chasquearlos ambos aun tiempo mismo

Más ^{pero} que sino me engañó allí los mi-
 llegar ~~quiero hablarlos~~ Teire un poqui.
 ablar los quiero

ro a su lado Cada uno aga chadi.
 to miren q.º dos remates para un Casti.
 fe

tos pobrezi tos Cuitados ino centi.
 llo pobrezi tos Cuitados Do de mi fi.
 fe

1.º Cor.º

bien chi c. c. si mi bien No soi
 quiendo ~~no~~ sigo tus pasos
 tienes 2.º c. c. c. no es la tuya barro

Maja.

chi c. c. oyes estas a y
 ventras mi aspacito
 1.º c. c. c. los Callos q.º tienes

2.º chi.º

chi c. c. si si ya aqui estoi da-
 c. c. c. yaboi Caminando. u.º. Da-
 2.º c. c. c. tan bien tienes tuartos, Dios-

Mala

me un abrazito aguardate un rato y
 me la manita o que bello paso a
 te la bendiga q' esta como un Cardo. Dios

no metas ruido q' esta alli mi er-
 tiendan se nores q' do alli me a.
 te la conserve para mi ve)

1.º Cor.º
 mano. chi oyes q' teas ido
 parto. c. cuenta q' no hables.
 galo ~~2.º~~ c. dame un abrazito

Ma/a.

chi no pero habla vajo q^e esta alli mi
 c. y si hablar sea bajo por q^e aun no sean
 chi toma dueño amado 2^o Zape q^e bar-

Padre y puede pi llarnos que-
 ido i pueden ~~dis~~ ^{mi} ~~algo~~ ^{raz} ~~que~~ ^{no} ~~es~~
 bazas ~~dis~~ ^{mi} juro abrios q^e es macho a.

gusto y Con tento
 gusto, y Contento q^e placer q^e agrado q^e noche tan-
 3^a vez, picaro Infame ~~Ubergan~~ ^{te} ~~borra~~ ^{cho} ~~Do~~ ^{tu} ~~de~~ ^{ver}

bella disfrutar aguardo *ma/p*
guenza Castigare a palos *Ze*

sad los eno los suspended los palos 9^o

No e sido sola Autora del charco por

9^o nuestro bicio quede Castigado y

The image shows a page of handwritten musical notation on aged paper. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive hand below the vocal line. The first system includes the words 'bella disfrutar aguardo' and 'guenza Castigare a palos'. The second system includes 'sad los eno los suspended los palos 9^o'. The third system includes 'No e sido sola Autora del charco por'. The fourth system includes '9^o nuestro bicio quede Castigado y'. There are some additional markings like 'ma/p' and 'Ze' on the right side of the first system. The paper shows signs of age, including some staining and a small tear at the bottom left corner.

tomen a exemplo al
 servicio de ejemplo algunos malvados al.

Pues quede con esto el
 Mas All.

y Con seguir di las el
 para acabado supliendo ven dadas el.

da - mos pi da - mos
perdon pi damos
perdon ~~perdon~~

A handwritten musical score for a vocal piece. It consists of four staves. The first two staves are vocal lines with lyrics written below them. The lyrics are "da - mos pi da - mos" and "perdon pi damos". The third and fourth staves are piano accompaniment. The music is written in a simple, clear hand.

All.to
mos
per
mos
3 mos
Dos Ciegos, y una.

A handwritten musical score for a guitar piece. It consists of four staves. The first three staves are guitar accompaniment, with a treble clef and a key signature of one sharp (F#). The fourth staff is a vocal line with lyrics. The lyrics are "mos", "per", "mos", and "Dos Ciegos, y una.". The music is written in a simple, clear hand.

Ciega este verano este

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with lyrics written below it: "Ciega este verano este". The lower staff is a piano accompaniment line with chords and melodic fragments. The notation is in a historical style, using various note values and rests.

Este verano de esta suerte canta-

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with lyrics written below it: "Este verano de esta suerte canta-". The lower staff is a piano accompaniment line with chords and melodic fragments. The notation is in a historical style, using various note values and rests.

Ciega

San-

ban juntito al Prado

*to Cielo q.^e mirais tanto monton de bo-
tantas viejas alta-
tantas niñas reto-*

*rrachos hacéd para q.^e no bebran que
neras hacéd por q.^e no sean locas de
zonas. Dádlas un marido bueno que*

Alto Cor.^{do}

Ciega

que se vuelban todos man
que se quedene todos ~~crucados~~ de esta uer-
de sus Calbas Calaba veran que
que las toq.^o bien la solfa perdonad ~~me~~

te Cantaban juntito al Prado.
lo cantaban de esta manera.
si no gusta aquesta forma.

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first four staves contain lyrics in Spanish. The fifth staff has a measure with a '9' and a 'se' above it. The sixth and seventh staves are instrumental. The eighth staff contains the lyrics 'te Cantaban juntito al Prado.' and 'lo cantaban de esta manera.' The ninth staff has the lyrics 'si no gusta aquesta forma.' and the tenth staff is instrumental. The notation includes various note values, rests, and bar lines.

9 1

Oigan atiendan
q se prouiquen Cantando
Ciegos y Ciegas.

ola, y mas ola
perdonar ~~Caballeros~~
aquesta broma. ^{si no quita}



Violin Primero

+

Mus 142-7

1 1

Zonadilla a 3 los Amantes burlados

Despacio $\text{G} \# \text{6}$ 6

dol. *le* *dol.* *le* *tenu.*

le *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

dol. *le* *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po* *le* *po* *le* *po*

And. $\text{G} \# \text{3}$ 4

Concesoljaco.

Volta

120005250

voz

le po le po le po le po le po le

po le po le po le po le po le

le po le po le po le po le po le po

le po le po le po le po le po le po

al segno

Coplas // All.^o

voz

le po le po le po le po le po le po

le po le po le po le po le po le po

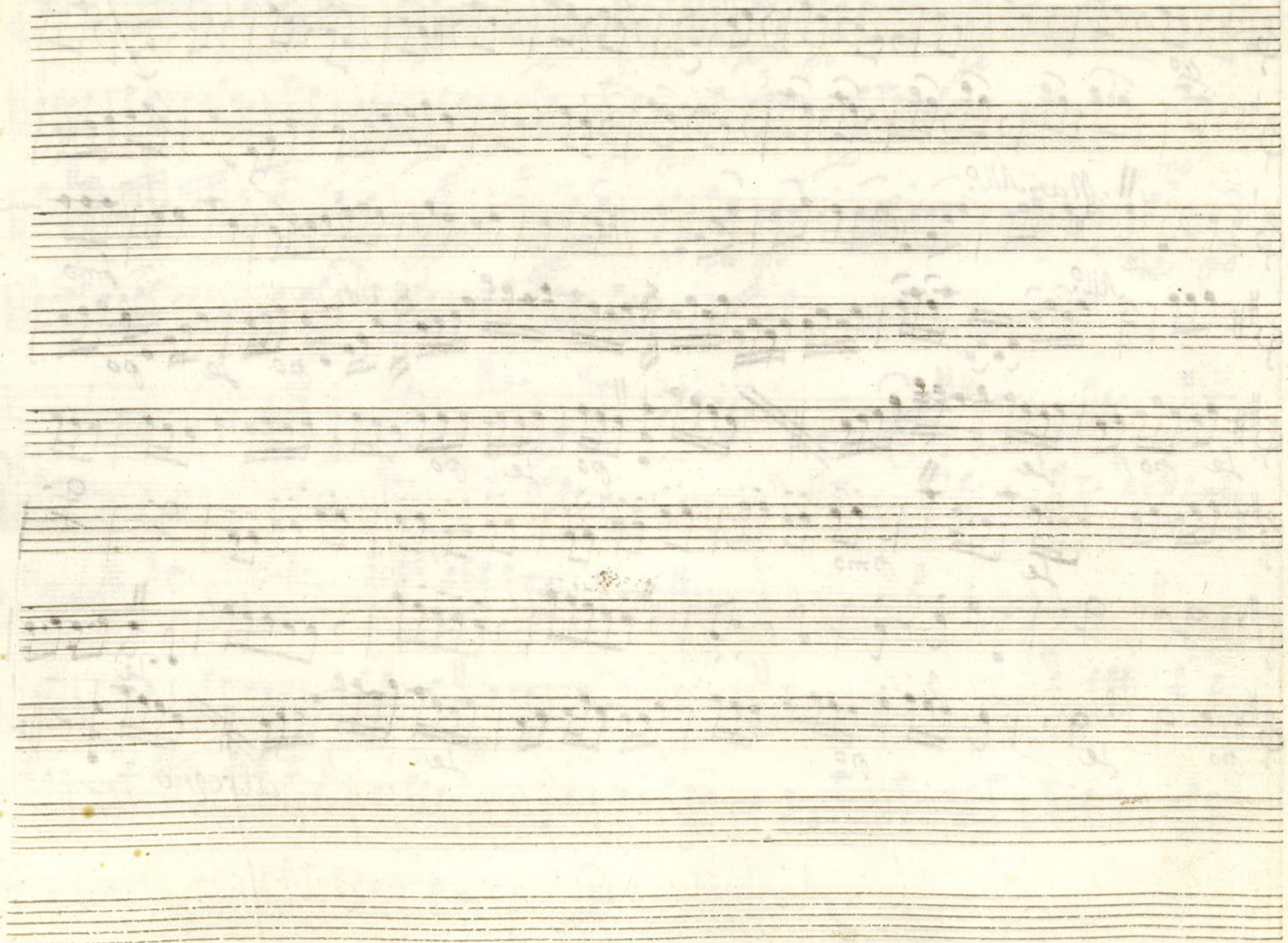
le po le po le po le po le po le po

le po le po le po le po le po le po

al segno

2 más

Handwritten musical score on a page with two staves at the top right marked '2' and '1'. The score consists of ten staves of music in G major (one sharp) and 4/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as *po*, *le*, *vo*, *fmo*, and *allegro*. A section of the music is marked *Ma. All.* and another *All.*. The piece concludes with a double bar line and the instruction *allegro* written below the final staff.



po le po le po le po le
le po le po le po le
le po le po le po le
le po le po le po le

allegro

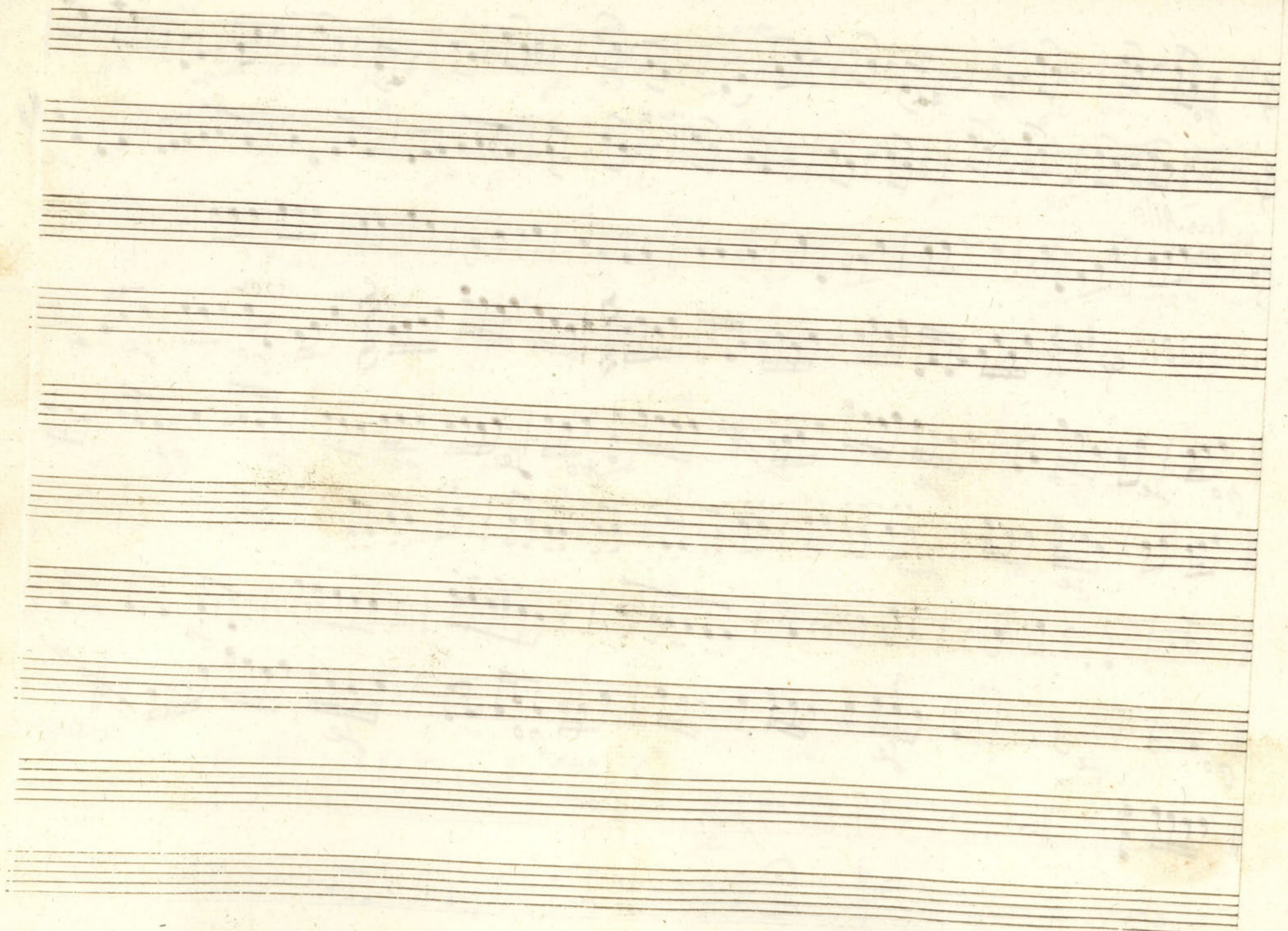
Coplas // *Alle.^o*

le po le po le po le
le po le po le po le
le po le po le po le
le po le po le po le

allegro

allegro dosmas

Handwritten musical score on ten staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. Key markings include 'p', 'f', 'Allegro', 'Sequidi', and 'allegro'. The piece concludes with a double bar line and the word 'allegro' written below the final staff.



Segue, 3/4 F\#

Oboe Secondo.

2

Mus. 142-7

Adagio $\text{G}^{\#} \text{6}$

Allegro

Crescendo

Colti

Seo 3/8

allegro

Coplas All. $\text{G}\sharp\text{G}$ $\frac{6}{8}$ p

p

p

All.
allegro
2 veces 18

2

A sequi

4

p
allegro

Trompa Segunda

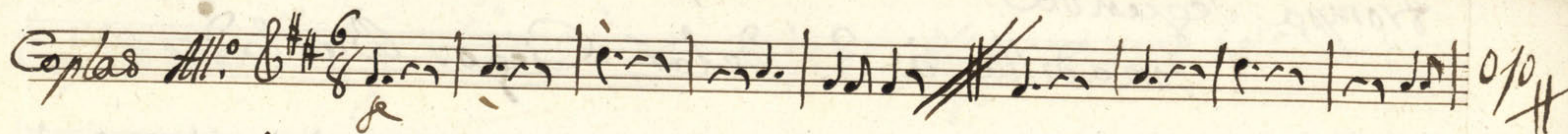
Mus 142-7

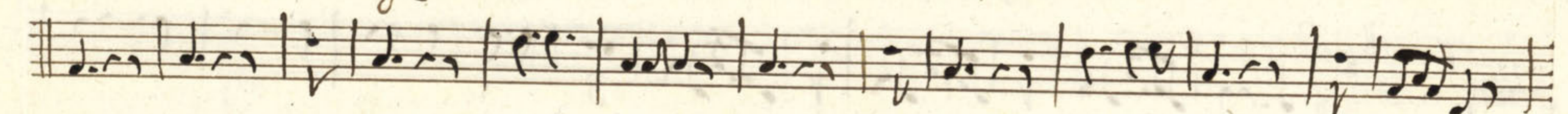
tonadilla à 3. delos Ciegos Burlados.

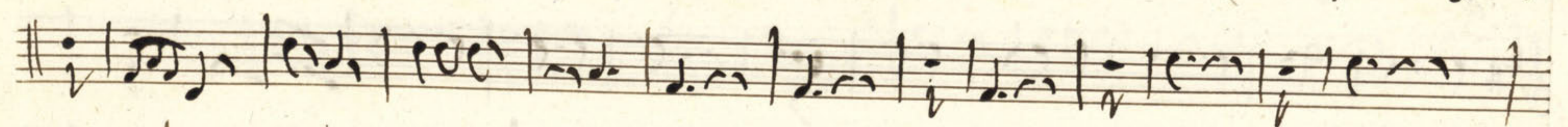
The musical score consists of seven staves of handwritten notation. The first staff begins with the tempo marking *Alleg.* and a 6/8 time signature. The second staff continues the melody. The third staff features a key signature change from one sharp (F#) to two sharps (F# and C#). The fourth staff includes the tempo marking *Allegro* and a 3/4 time signature. The fifth staff begins with the tempo marking *And.* and a 3/4 time signature. The sixth staff includes the tempo marking *Allegro* and a 3/4 time signature. The seventh staff concludes with a double bar line and the word *Volte* written below the staff.

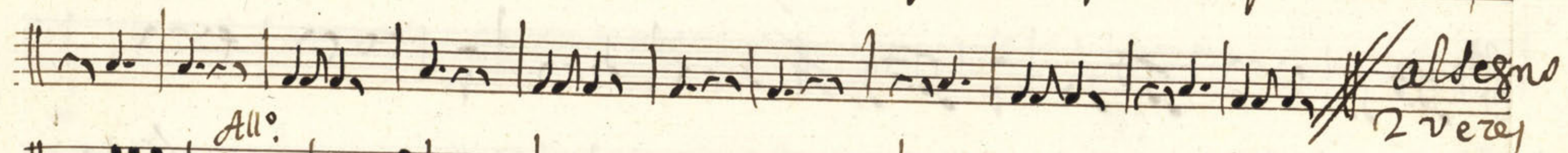
Volte

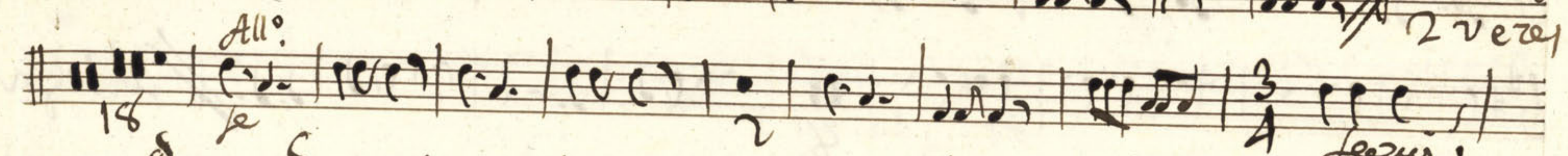
1200025250

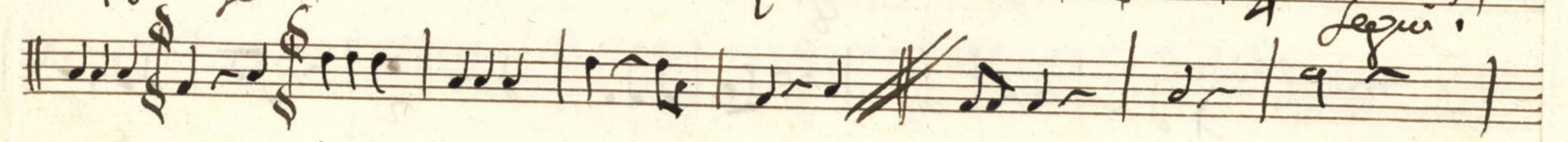
Coplas All.^o $\text{G}\sharp\text{F}$ $\frac{6}{8}$  $\text{G}\sharp\text{F}$

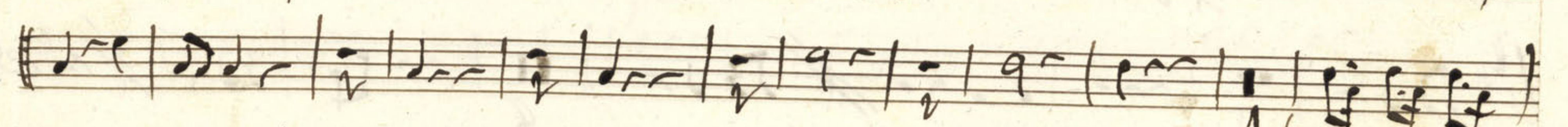




 *allegro*
2 vez

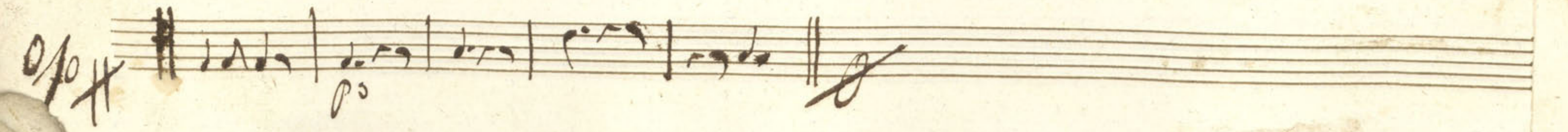
All.^o $\frac{3}{4}$  *seguir*





p° 

allegro

$\text{G}\sharp\text{F}$ 

Coplas All.^o

se p^o *se p^o* *se p^o* *se p^o*

se p^o *se p^o* *se p^o*

se p^o *se p^o*

se

se

se

al segno
dos veces *p^o*

mas All.^o

se *seguir^o*

All.^o

Handwritten musical score on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a double bar line with a slash through it. The second staff begins with a piano dynamic marking 'p' and contains more musical notation. The third staff continues the piece with various note values and rests. The fourth staff starts with a double bar line and a slash, followed by a few notes and a final double bar line.

allegro

