

Leg.<sup>o</sup> 1<sup>o</sup> n.<sup>o</sup> 61

MUS 79-7

Leg.<sup>o</sup> 3.<sup>o</sup> n.<sup>o</sup> 24 +

*ff*  
Tonadilla

a solo

24

La Criada Vengada

del Sr. Esteve

||

All.<sup>o</sup> Mod.<sup>to</sup>

Yo es toi six . biendo avn solte  
Ca sante intenta sepun mean-

xi - to ... es Peti -  
di - cho ... ya mi de

metre, y es hombre xi - co ...  
jar me tocando pi - tos.

me fue ala gando con sus ca ri ños  
ta Culpa tenop pues le e cre i - do ...

y le ize dueño de mi alvedri o-  
sus fingi mientos y sus cari nas.

Pero el a leve. quanto mas yo le  
Mala familia estos Apasio-

*And.te*

quiero mucho mas me abo xrece mal aya q. N se  
nades alas pobres Ga llinas q. en xredan las don-

fia mal de Pe ti-  
cellas que delas co-

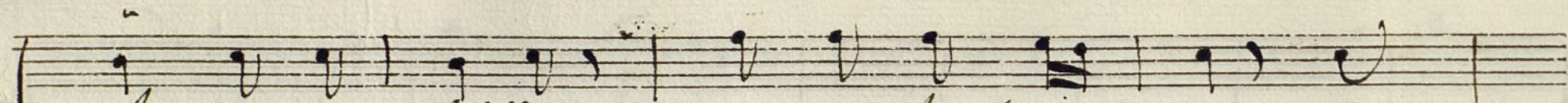
metres de Peti metres ----- *Allegro.*  
zinas delas co zinas -----

*All.* Muera muera a questo atrebido  
Vaya vaya pues otro adituo

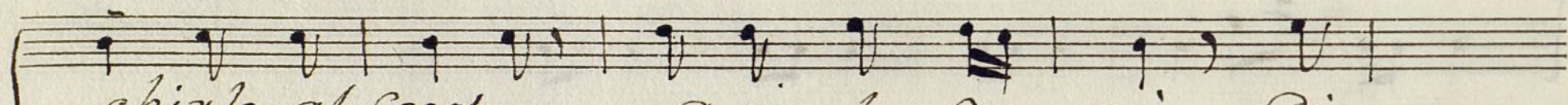
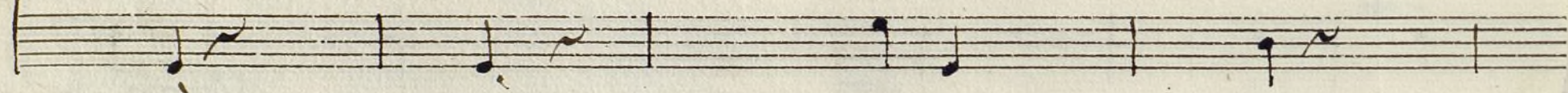
an tes que se... a Masido de otra  
 mas pia do so. pues el q.ºe discu-  
 moza y yo lo be... a y yo lo ve  
 xido es tiqu no so es tiqu no.  
 a y yo lo vea.  
 so es tiqu no so.  
 Alleg.º  
 p.º

Handwritten musical score on aged paper. The score consists of four systems of music. Each system has a vocal line (top staff) and a piano accompaniment line (bottom staff). The lyrics are written in cursive below the piano line. The first system has a fermata over the first two notes of the vocal line. The second system has a fermata over the last two notes of the piano line. The third system has a fermata over the first two notes of the piano line. The fourth system has a fermata over the first two notes of the piano line. The lyrics are: "do este durmiendo ala cama ixè y- Uajo la Cama inuento llenar de. dela co leta me lo agaxxa xi. Ne. Paja bien seca y algo de alquitran le." There are dynamic markings "fe" and "Guan- de" in the score.

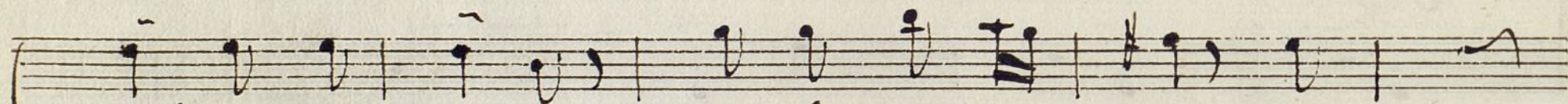
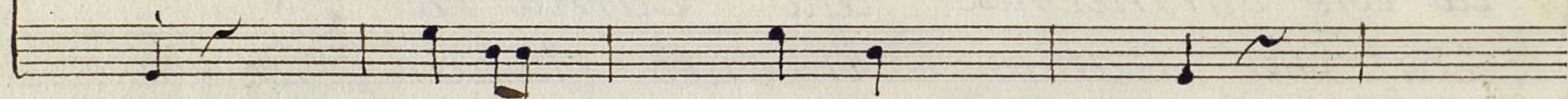
do este durmiendo ala cama ixè y-  
Uajo la Cama inuento llenar de.  
dela co leta me lo agaxxa xi. Ne.  
Paja bien seca y algo de alquitran le.



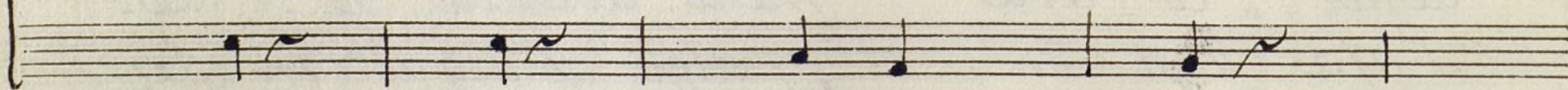
baxé el cuchillo que en el tajo este y un.  
pegare fuego. y asina ardera. y.



chirlo al cogote xocio le da xe di.  
si tiene frío se calen tará. et.



rá que me matan yo responde xe. no.  
calor sintiendo como vaylará y.



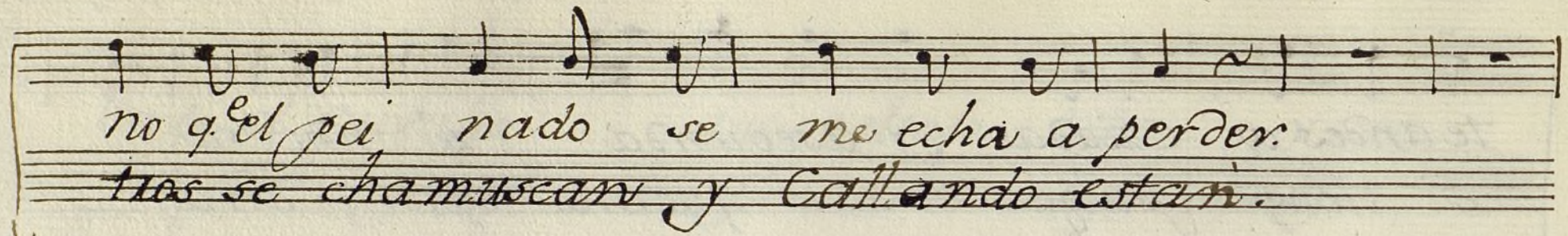


te andes a Ciudades y a segunda re' di ra.  
si tiene pulgas se le quemaran dirá

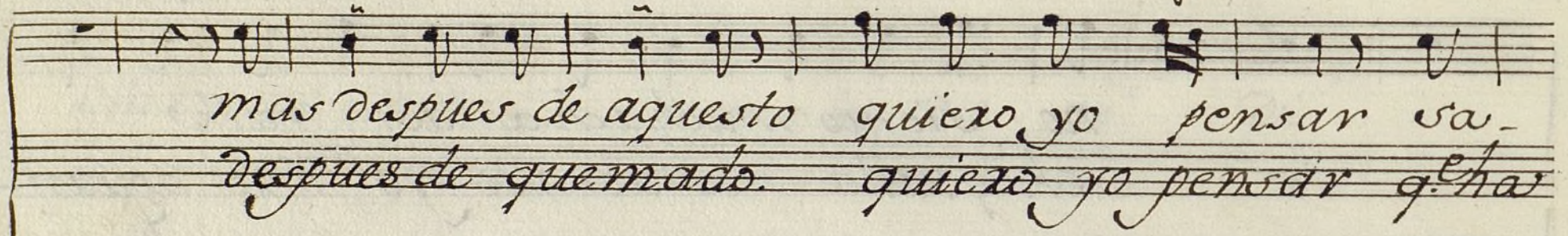
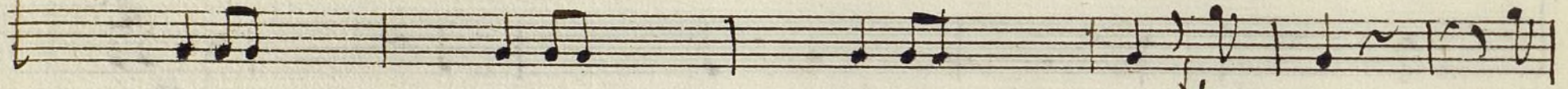
no siento muchacha así falle  
chiquilla me abraso yo dixé aquan-

cer si no q'el peinado se me echa a perder si-  
tar q' otros se chamuscan y callando están que o.

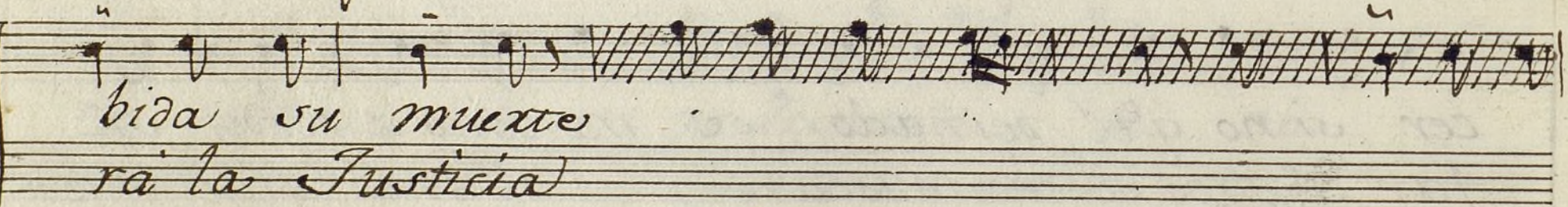
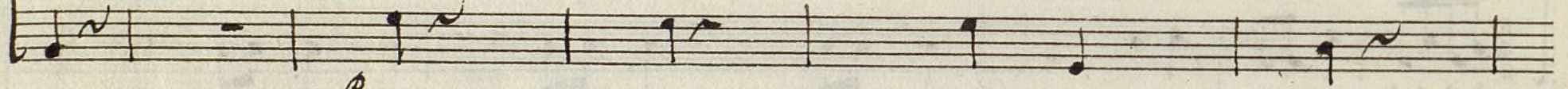
The image shows a handwritten musical score on aged paper. It consists of six staves of music. The first two staves contain the lyrics 'te andes a Ciudades y a segunda re' di ra. si tiene pulgas se le quemaran dirá'. The third and fourth staves contain 'no siento muchacha así falle chiquilla me abraso yo dixé aquan-'. The fifth and sixth staves contain 'cer si no q'el peinado se me echa a perder si- tar q' otros se chamuscan y callando están que o.'. The music is written in a cursive style with various note values and rests. There are dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout the score.



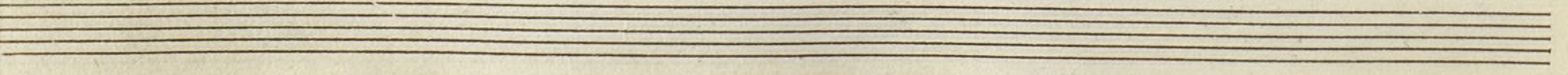
no q. el pei nado se me echa a perder.  
tios se chamusean y callando estan.



mas despues de aquesto quiero yo pensar sa-  
despues de quemado. quiero yo pensar q. ha



bida su muerte  
ra la Justicia



de mi lo q<sup>e</sup> haran de mi lo que haran.  
quando lo sabrà quando lo sabrà.

*fmo*  
Me prenderan  
Me prenderan.

*And.te*  
me agarraran pobre de mi pobre de.  
me

*fmo*

mi. y ante los Juezes yo muchas  
veces los dixè asi los  
el matar aun v sia es  
el tostar aun v sia no.  
*Allegro*

fuo le ra. es fuo le ra que estan en vida  
 se a cumine no se a cumine por q' aunque mas se.

muertos ya de mi se xia ya - de mi -  
 fue nun ca da p'unque nun ca da

se xia que estan en vida muertos ya de muse.  
 p'unque por que aunque mas se fue nunca da p'uin-

nia ~~Y es favor grande ma~~ tarlos por qui-  
que. ~~y si dan algo es~~ porque de los.

~~tarlos de pa~~ sar ~~ambres de pasar~~ y  
bucles a Barqui llados a barqui

~~ambres~~ ~~matarlos por qui~~ ~~tarlos de pasar~~  
llados es porque de los bucles a barqui

The image shows a page of handwritten musical notation on aged paper. It features four systems of music, each consisting of a vocal line with lyrics and a piano accompaniment line. The lyrics are written in a cursive hand and include several crossed-out phrases. There are some ink smudges and corrections at the beginning of the first system. The paper shows signs of age, including yellowing and some staining.

ambres. llados. pues a sicos llano q'ean daran muchos.  
yo perdon pido a la Sala se  
menos a picos pardos a picos  
noxes de mi de lito de mi de  
pardos q'anda tan muchos menos a picos par.  
lito da Sala se noxes de mi deli'

D.C.P. y sigue

fe

do hagan Justicia pues verdad hablo  
to ellos perdonan mi gran delito

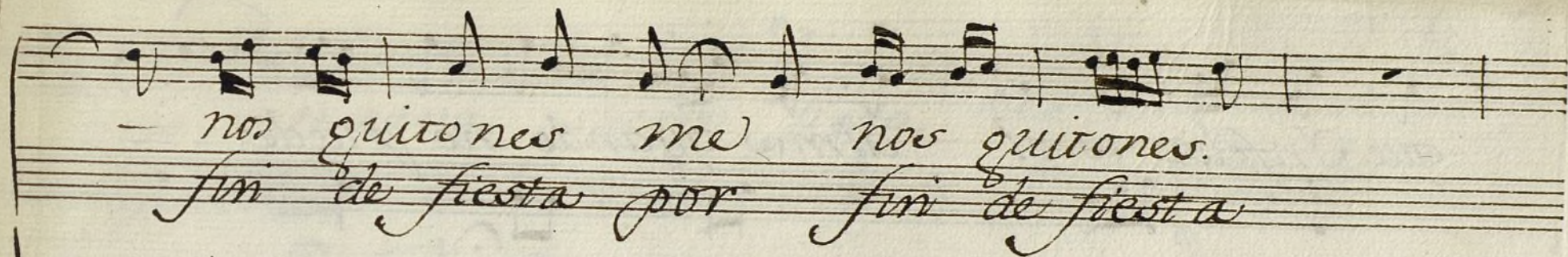
All.<sup>o</sup>

hagan  
ellos

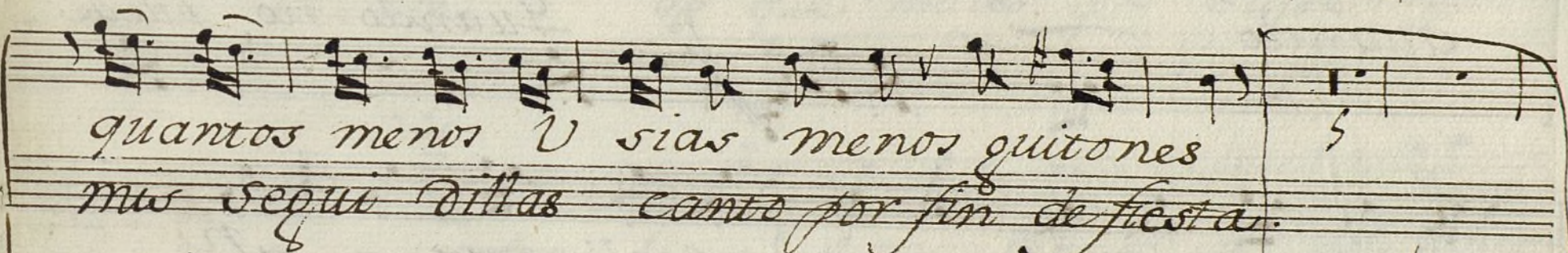
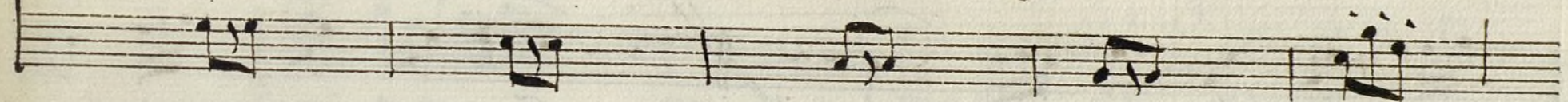
All.<sup>to</sup>

y así se nores quan tos menos U sias me  
yo muy contenta mis sequi dillas canto por-

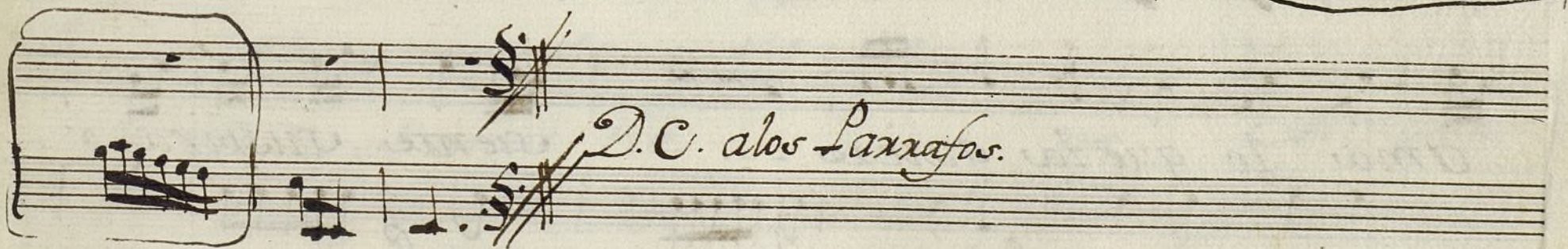
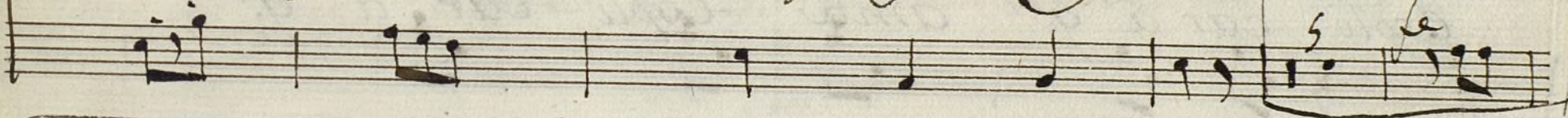





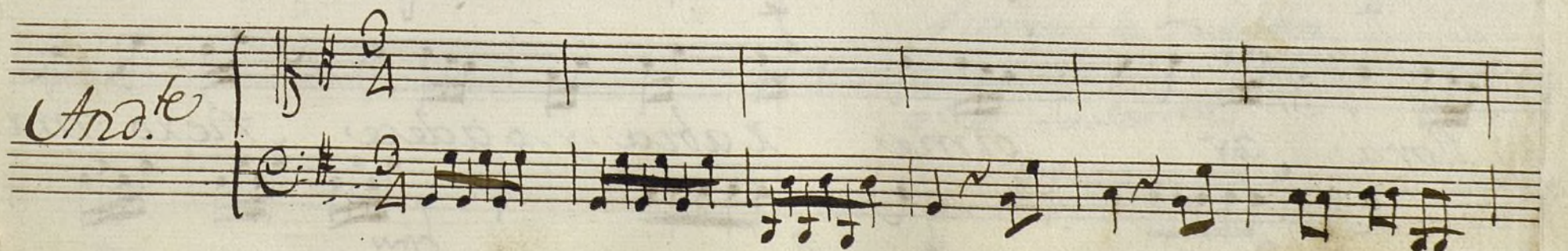
— nos quitones me nos quitones.  
fin de fiesta por fin de fiesta



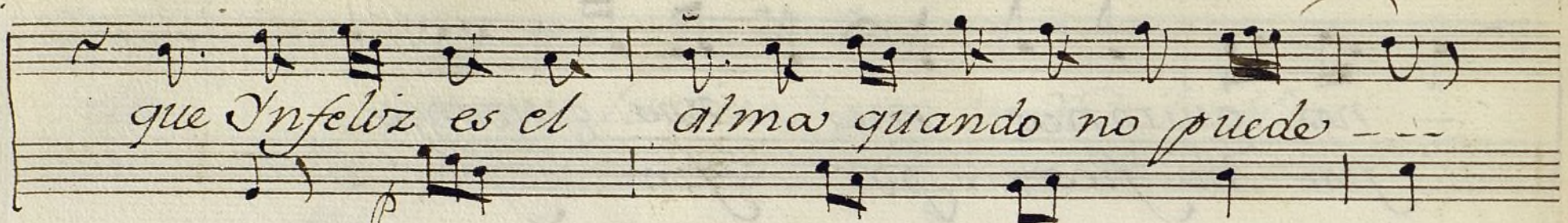
quantos menos U sias menos quitones  
mu sequi dillas canto por fin de fiesta.



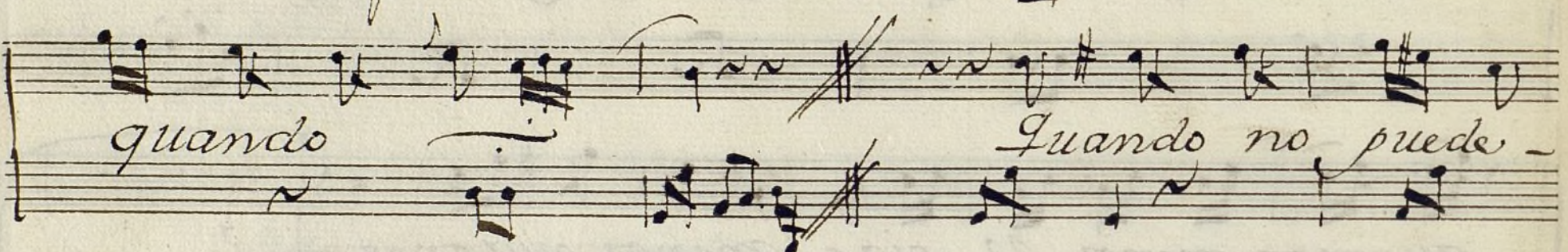
 D. C. a los Parrafos.



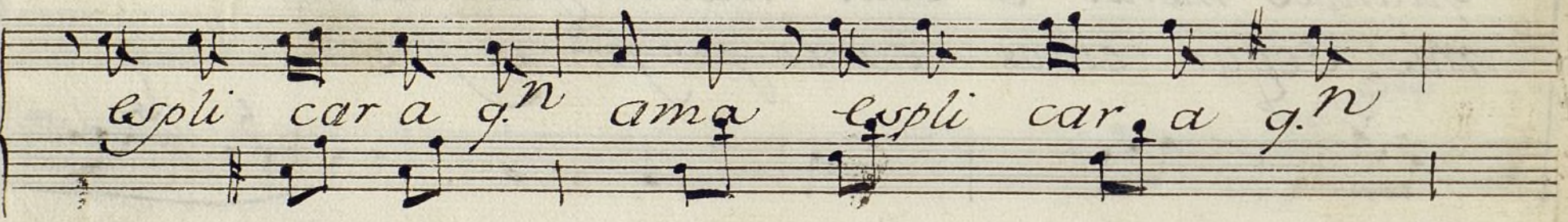
And.te



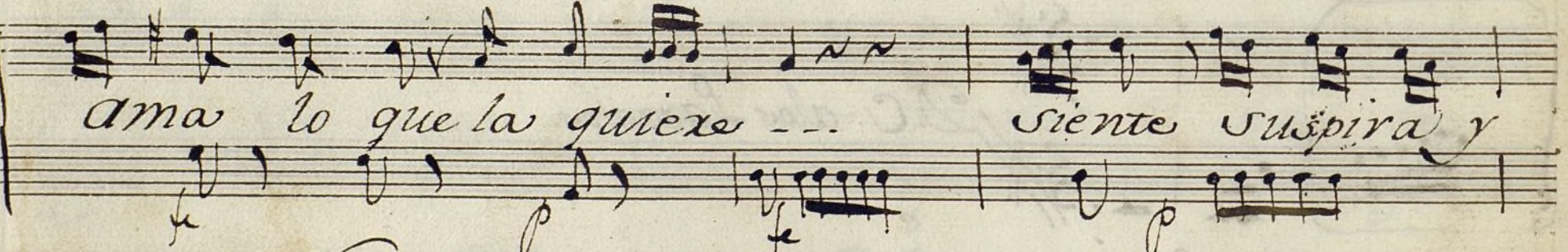
que Infeliz es el alma quando no puede



quando Quando no puede



espli car a q.n ama espli car a q.n

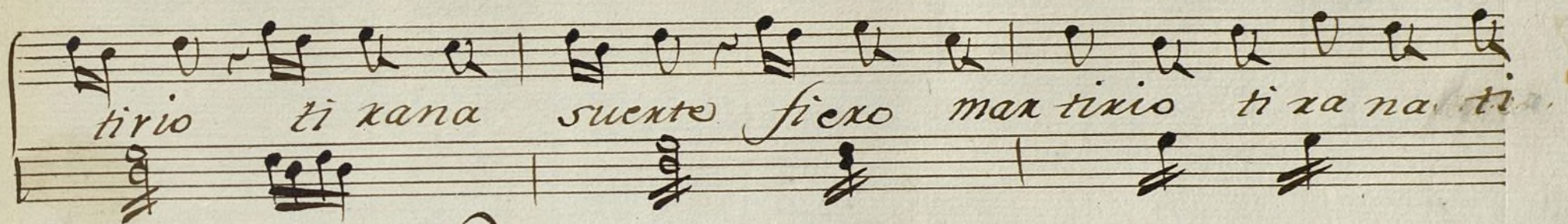


ama lo que la quiere --- siente suspira y

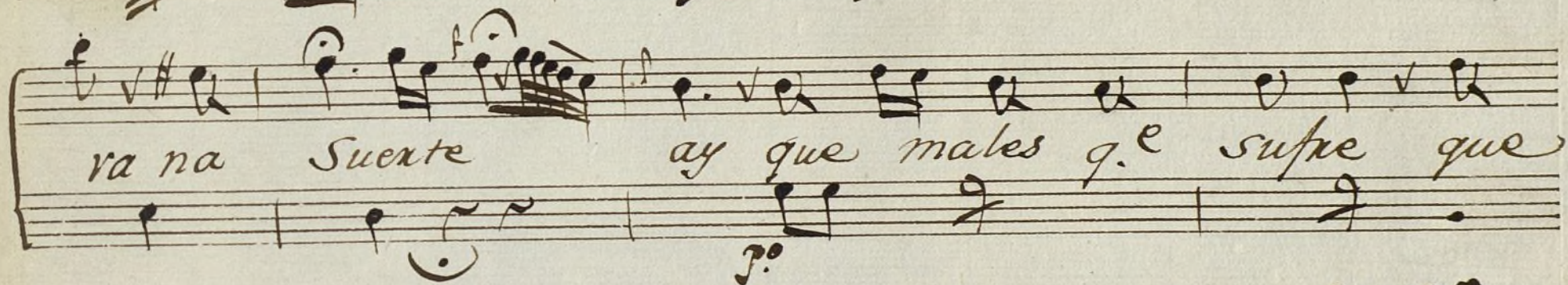


llora ay gime xabra y p adede fiexo maxi

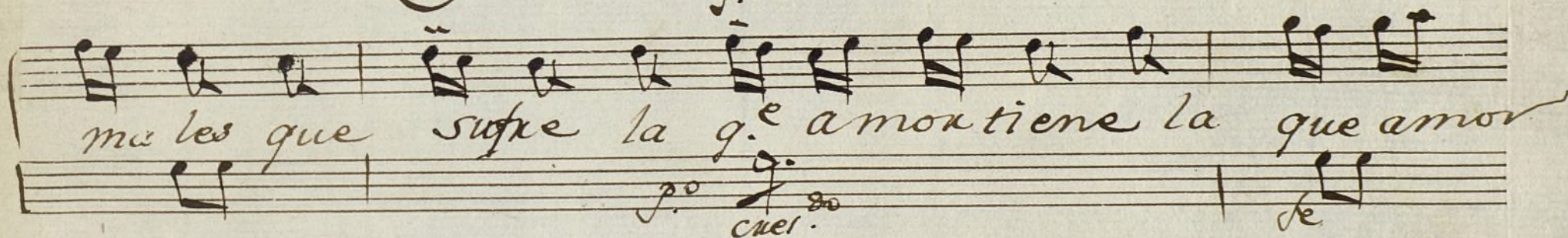
tirio ti xana suerte fiexo martixio tira na ti



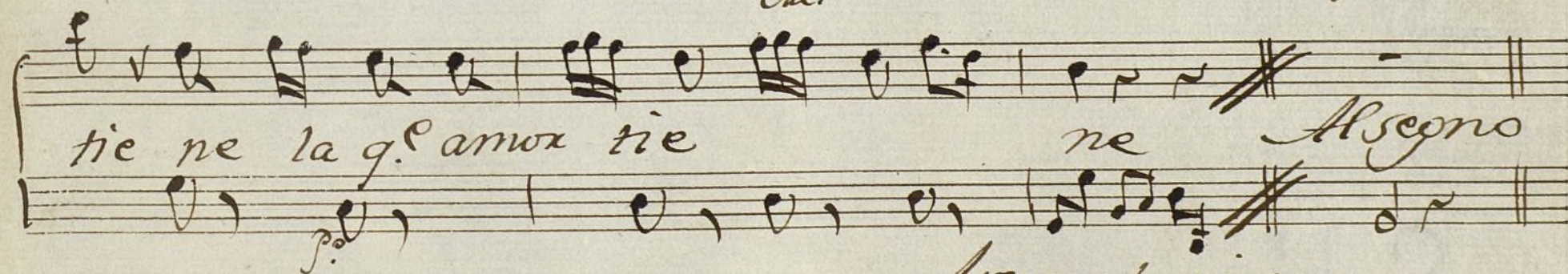
ra na Suerte ay que males q.<sup>e</sup> sufre que



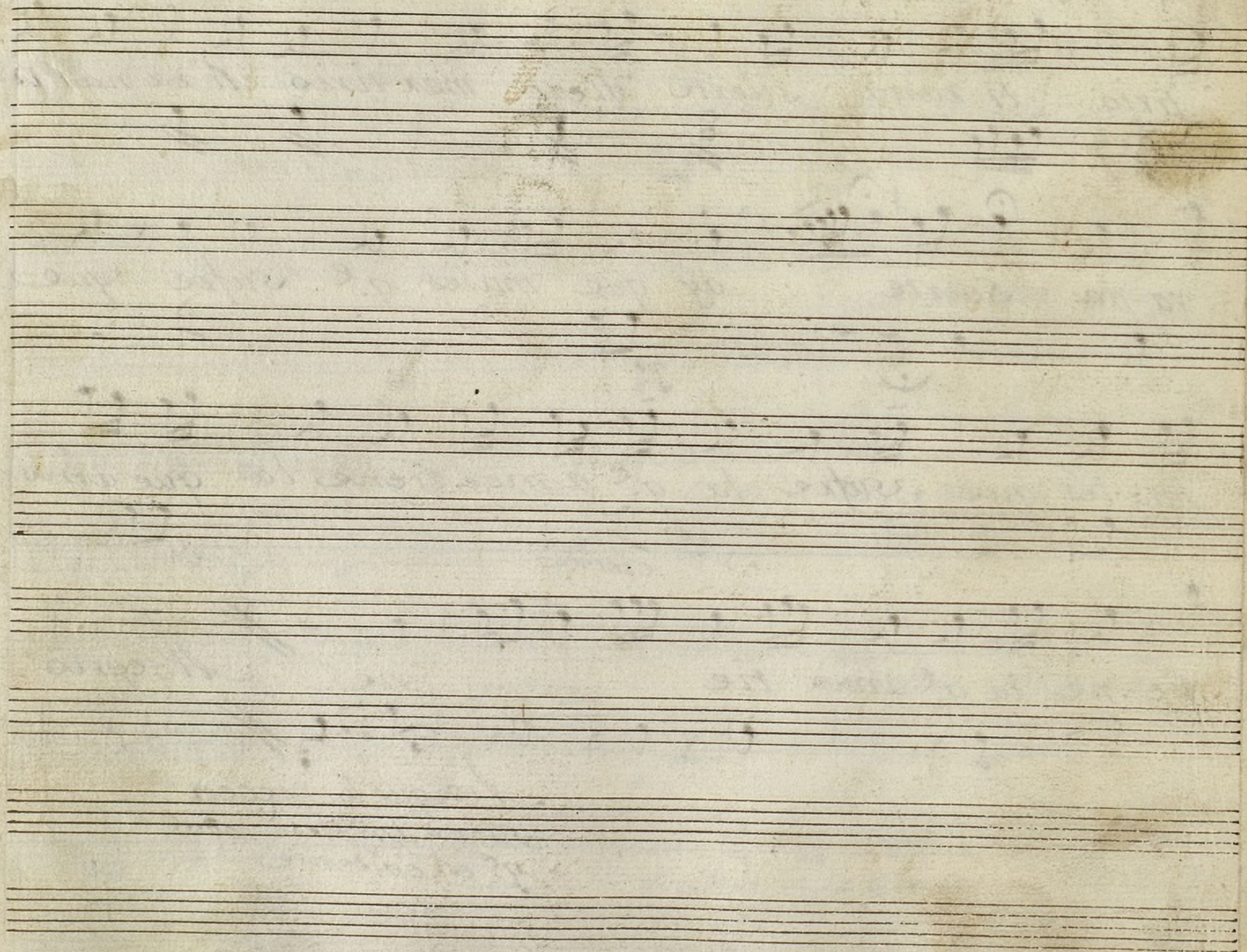
ma les que sufre la q.<sup>e</sup> amor tiene la que amor



tie ne la q.<sup>e</sup> amor tie ne *Allegro*



Aunque lo niegan  
saben ustedes todos  
q.<sup>e</sup> es evidente

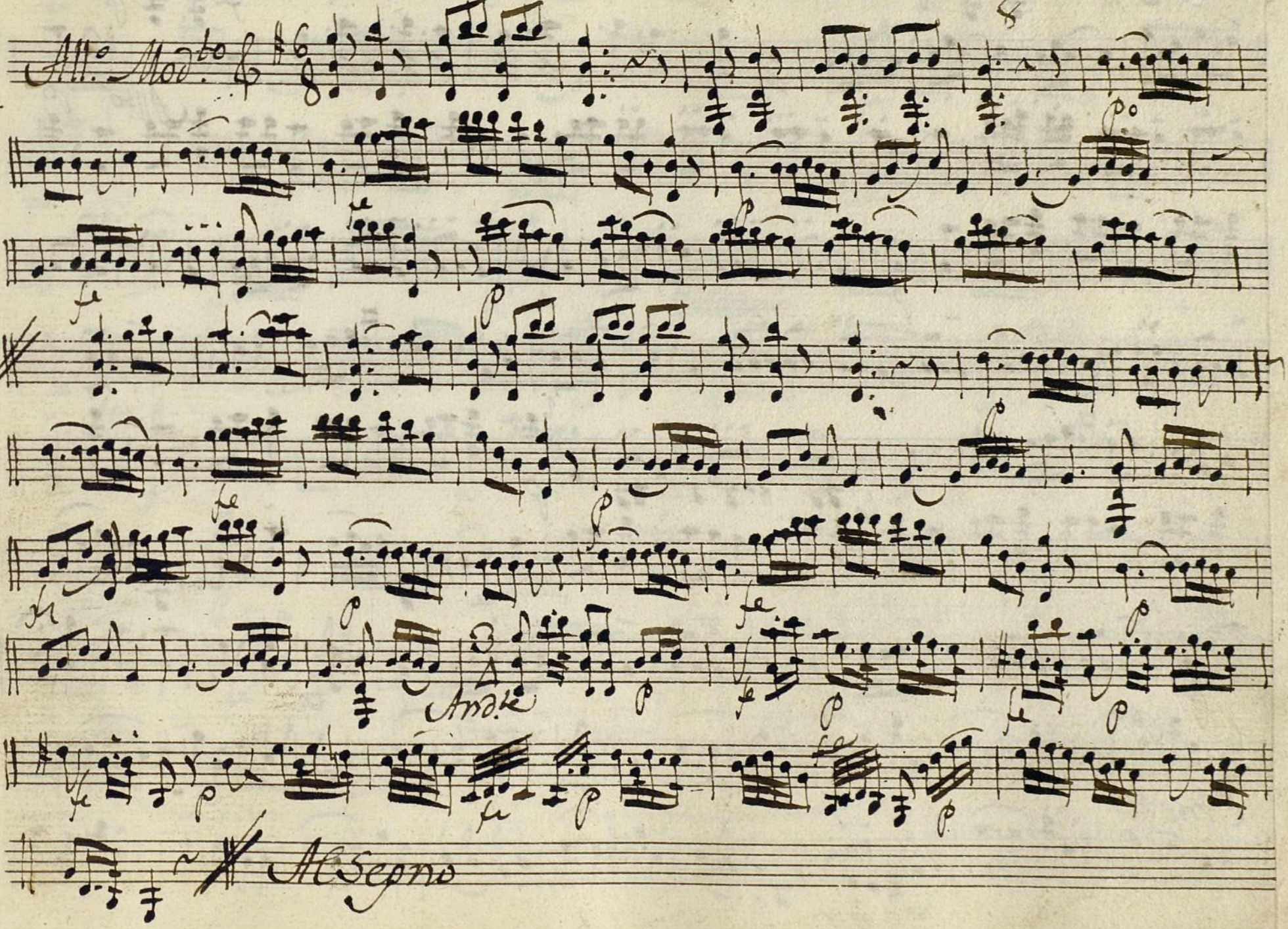


Ayuntamiento de Madrid

79. 21

Violin 1.ª Tona a Solo La Cruzada Veneciana.

79.7

All. Mod. 

Andante

Al Sepno

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef. The music is written in a style characteristic of the 18th or 19th century, featuring various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation includes many beamed notes and complex rhythmic patterns. The paper shows signs of age, including some staining and a small hole near the top right corner.

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

*All.<sup>to</sup>*  
*f*  
*p*  
*f*  
*p*  
*f*  
*All.<sup>to</sup>*  
*f*  
*p*  
*f*  
*All.<sup>to</sup>*  
*f*  
*p*  
*f*  
*la 2.<sup>a</sup> no.*  
*Volte Al Segno*

Seq. *And.<sup>te</sup>* Punto alto

A handwritten musical score consisting of eight staves. The notation is dense, featuring many chords and melodic lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. Various dynamics are indicated throughout, including *f*, *p*, *mo*, and *pp*. A section of the music is crossed out with a diagonal line. The piece concludes with a double bar line.

*Cresc. do*

*Allegro*



Violin 2.º Ton.ª a Solo la Ciudad Vengada.

*All. Mod.*  $\text{6/8}$   $\text{F\#}$

*And.* *Allegro*

Handwritten musical score on aged paper, featuring ten systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The score is marked with various dynamics and performance instructions:

- All.<sup>o</sup>* (Allegretto) at the beginning.
- f* (forte) dynamic markings.
- 2<sup>da</sup>* (second ending) marking.
- All.<sup>o</sup>* (Allegretto) marking.
- mo* (more) marking.
- p<sup>o</sup>* (piano) marking.
- And.<sup>te</sup>* (Andante) marking at the bottom left.

The music consists of a complex interplay of melodic lines and rhythmic patterns, characteristic of 18th-century manuscript notation.

*All<sup>to</sup> p*

*All<sup>to</sup>*

*la 2.ª no*

*Al Septimo*

*Al Septimo*

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

*Allegro.*

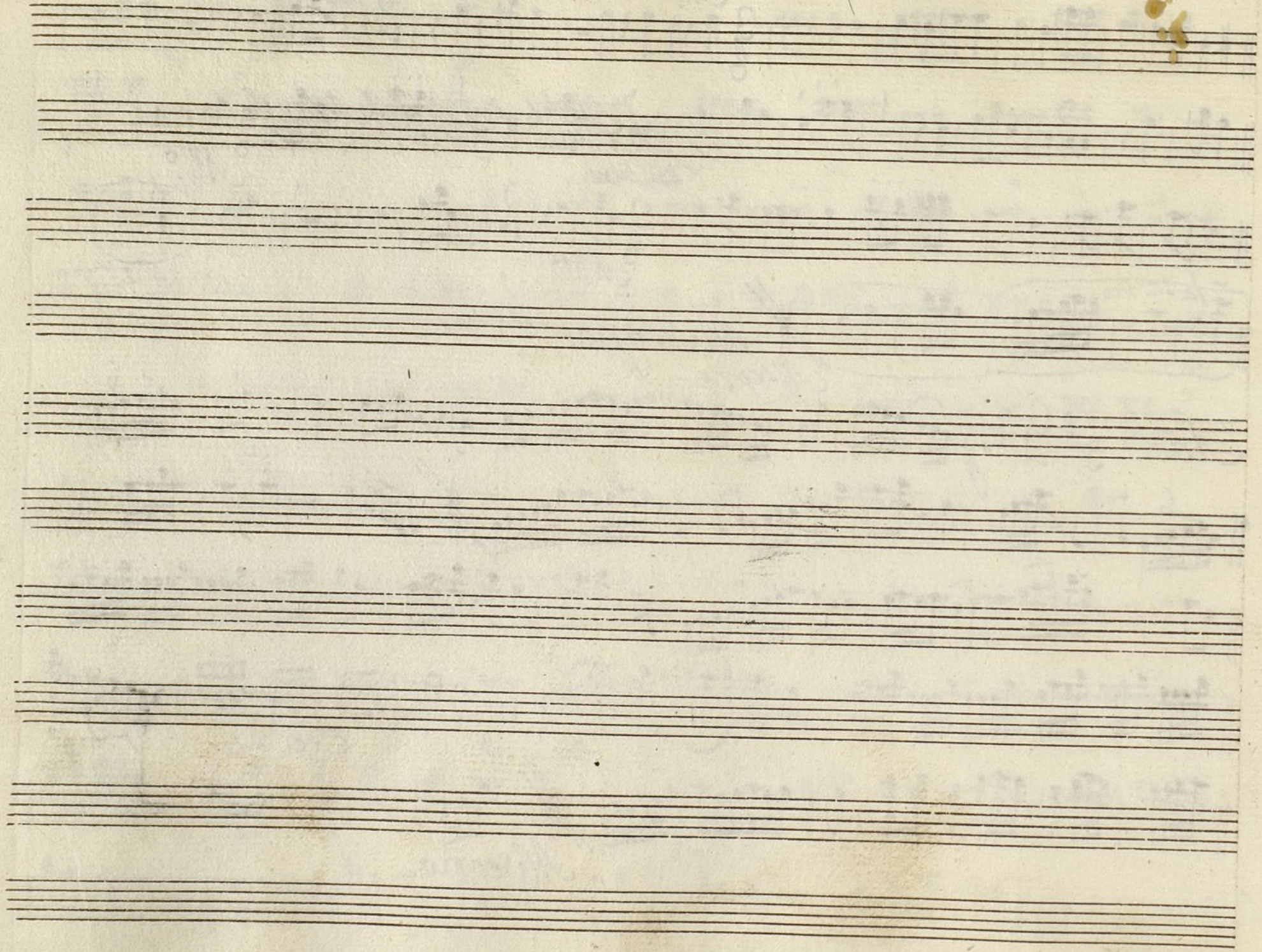
Flauta 1.<sup>a</sup> Ton.<sup>a</sup> a Solo la Ciudad bendida.

Handwritten musical score for Flute 1, titled "a Solo la Ciudad bendida". The score is written on ten staves. The first staff contains the title. The second staff begins with the tempo marking "Allegro" and a treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p." (piano) and "p.<sup>o</sup> ten." (piano tenuto) are visible. The score includes a double bar line with a repeat sign and a section marked "Allegro". The final staff concludes with the instruction "Al Segno." and a double bar line with a repeat sign. The paper shows signs of age, including some staining and a small mark at the top center.

This image shows a page of handwritten musical notation on ten staves. The music is written in treble clef with a 6/8 time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several dynamic markings: 'All.' (Allegro) at the beginning, '2<sup>da</sup> P<sup>o</sup>' (second piano) in the third staff, and 'And.te' (Andante) in the eighth staff. The score features complex textures with many beamed notes and rests. A double bar line with a repeat sign is present in the third staff. The paper is aged and shows some wear at the edges.

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, with the first two staves showing some corrections and scribbles. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- All.<sup>to</sup>* (Allegretto) at the top right.
- A large section of the second staff is heavily scribbled over with the word *delenda* written underneath.
- All.<sup>o</sup>* (Allegro) written above the third staff.
- lato* written above the first measure of the fourth staff.
- Allegro* written below the fourth staff.
- And.<sup>te</sup>* (Andante) written at the beginning of the fifth staff.
- Allegro* written below the sixth staff.
- Cre - - - - - fe p* written below the eighth staff.
- Allegro.* written below the ninth staff.
- lato* written below the first measure of the fourth staff.
- lato* written below the first measure of the fourth staff.



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t

MUS 79-7

Flauta 2.<sup>a</sup> Ton.<sup>a</sup> a Solo la Cruzada Vengada.

Alleg.<sup>to</sup>

3

3

2

1

1

3

2

2

And.te

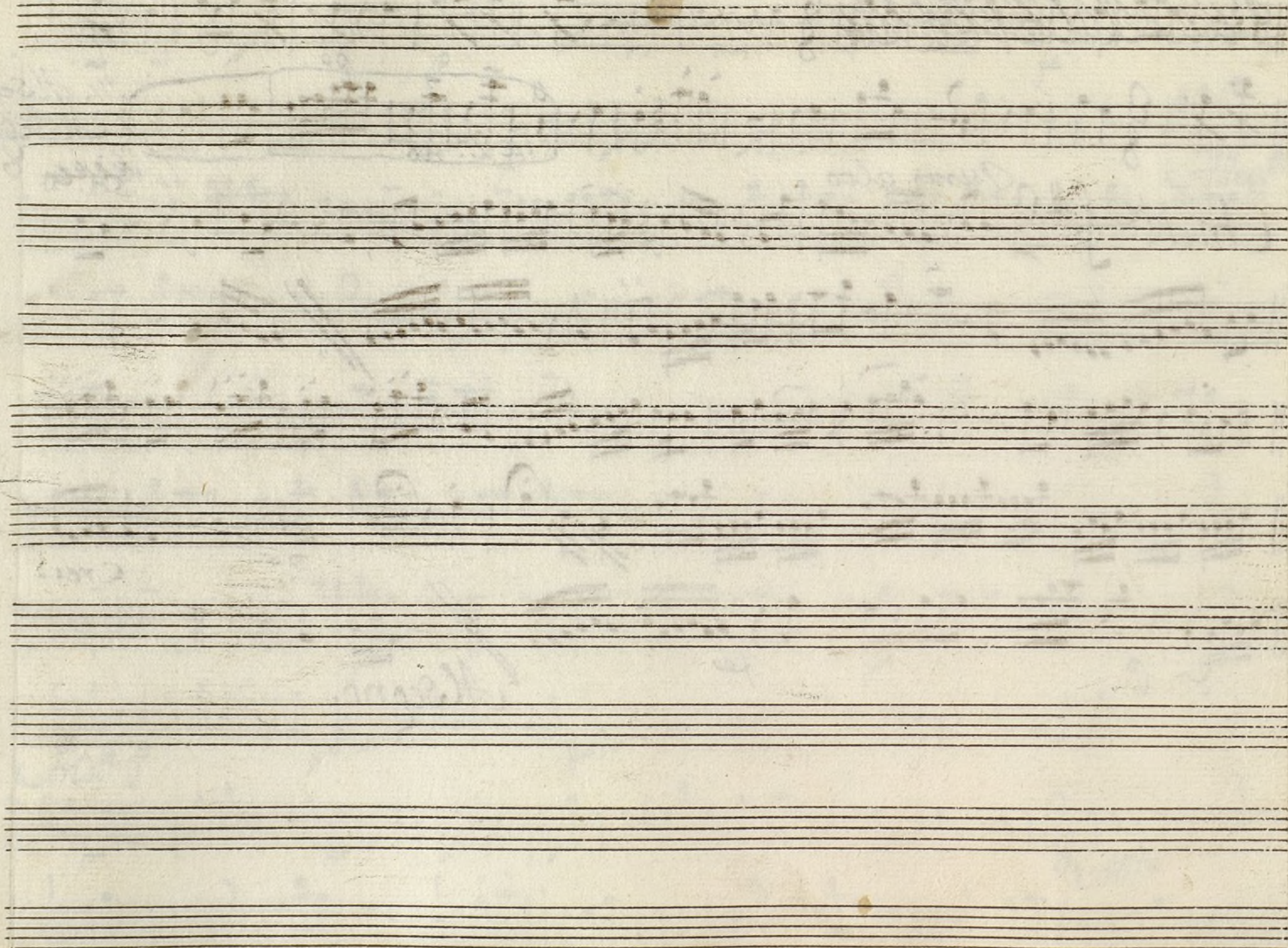
Al Segno.

Handwritten musical score on ten staves. The notation includes treble clefs, a 6/8 time signature, and various musical symbols such as *All.*, *Alleg.to*, *And.<sup>te</sup>*, *p*, *f*, and *ff*. The score features complex rhythmic patterns, including triplets and sixteenth-note passages. A double bar line is present on the sixth staff. The manuscript shows signs of age, with some staining on the left side.

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*Alleg.to*  
*de la...*

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings. The first staff is heavily scribbled over. The second staff contains the tempo marking *Allegro* and the instruction *1a 2a no*. The third staff is marked *And.* and *piano alto*. The fourth staff has a large diagonal slash through it. The fifth staff is marked *Allegro*. The sixth staff includes the dynamic marking *p.* and the instruction *Cres.*. The seventh staff is marked *Allegro* and features a large diagonal slash. Below the seventh staff are three empty staves.



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t

Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a solo la Cuada Vençada.

Handwritten musical score for Trompa 1.<sup>a</sup> in G major, 6/8 time. The score consists of ten staves of music. The first staff is the title line. The second staff begins with the tempo marking *All.<sup>to</sup>*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several multi-measure rests indicated by numbers 2, 3, and 6. The score concludes with a double bar line and a fermata.

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

*Allegro*

The image shows a handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with the tempo marking *All.<sup>o</sup>* and a treble clef. A double bar line with a slash is present at the start. The piece concludes with the tempo marking *All.<sup>o</sup>*, the instruction *la 2<sup>a</sup> mano*, and the word *Allegro* written twice. There are several annotations in the margins and between staves, including *All.<sup>o</sup>*, *And.<sup>te</sup>*, *se*, and *Allegro*. Some staves have heavy scribbles over them, particularly in the lower half of the page. The paper is aged and shows some staining.

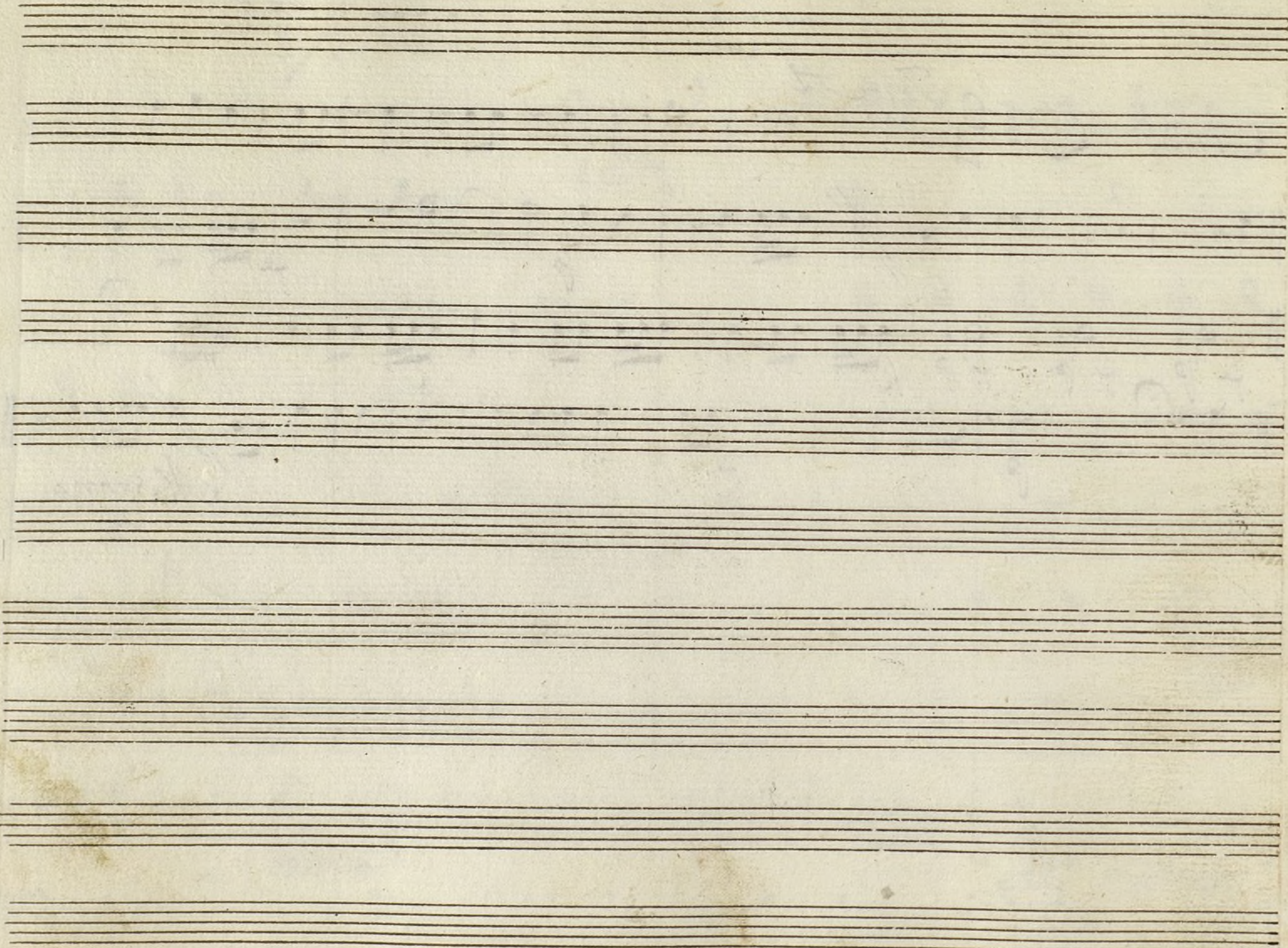
*And.<sup>te</sup> In A*

*2*

*p f*

*Allegro*

*segno*  
*no.*



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Trompa 2<sup>a</sup> Ton.<sup>a</sup> a Solo la Ciudad vengada.

*Allegro* C: # 6/8

*p* *f* *3* *Allegro*

*Allegro*

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and clefs. It features tempo markings like "All." and "And.te", dynamic markings like "f", and performance instructions like "Allegro" and "Allegro". There are also some scribbled-out sections and a signature "Al. S. G. 18" at the bottom right.

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Amo. *In A* 2

*f p*

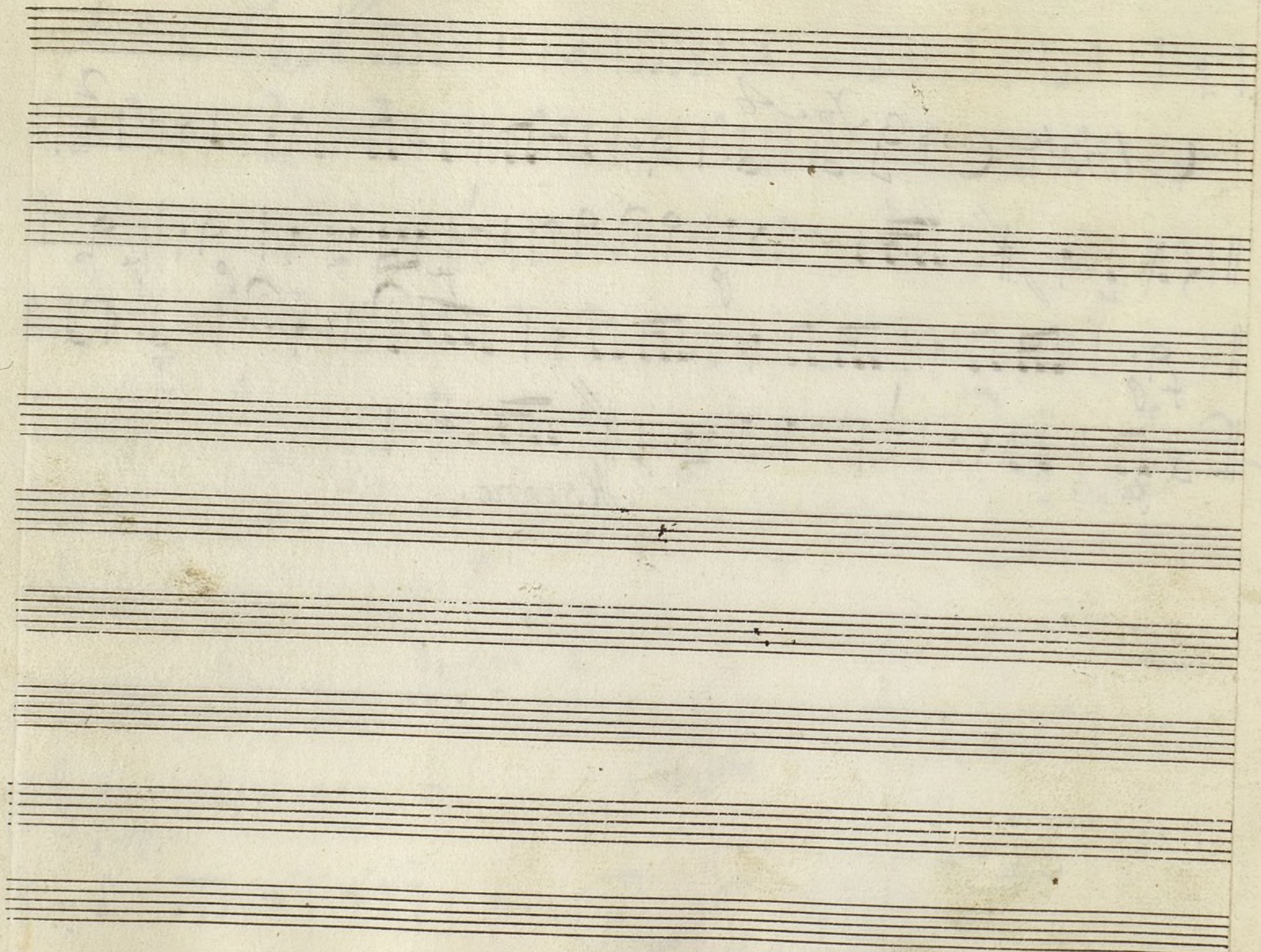
*p*

*f p*

*p*

*Allegro.*

The image shows a page of handwritten musical notation on aged, yellowed paper. It features four staves of music. The first staff begins with the tempo marking 'Amo.' and the key signature 'In A'. The music is written in a cursive hand. The second staff has a double bar line with a slash through it, indicating a section change. Dynamic markings 'f p' and 'p' are present throughout the score. The word 'Allegro.' is written below the fourth staff. The paper shows signs of age, including foxing and some staining.



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Seg<sup>to</sup> n. 61.

MUS 79-7

Bajo; Ton. a Solo = La Criada Bengada.

Handwritten musical score for a bass part. The score begins with the tempo marking *All. Mod.* and a treble clef. The music is written on eight staves. The first staff contains the tempo and clef. The second staff starts with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p.* (piano) and *f.* (forte). The score concludes with a double bar line and a repeat sign.

*Al segno:*

The image shows a page of handwritten musical notation on ten staves. The notation includes various clefs, time signatures, and musical symbols. Key markings include:  
- Staff 1: *All.<sup>o</sup>* (Allegro), 6/8 time signature.  
- Staff 2: *All.<sup>o</sup>* (Allegro), 2/4 time signature.  
- Staff 6: *fmo* (finito).  
- Staff 7: *Andate* (Andante).  
- Staff 10: *All.<sup>o</sup>* (Allegro), 3/8 time signature.  
There are also several instances of handwritten Arabic script, possibly indicating performance instructions or corrections, located on staves 3, 4, 5, 6, 7, 8, 9, and 10.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a large scribble at the beginning and a star-like mark above it. The second staff has a '6+' above the end and 'All.' below. The third staff has 'All.' below. The fourth staff has a circled section with '5' above and '1a 2.ª no' below, and 'Allegro' below. The fifth staff starts with 'And.te' and has a large scribble. The sixth staff has a double bar line with a slash. The seventh staff has 'p.' and 'f.' markings. The eighth staff has 'p.' and 'cres.' markings. The ninth staff has 'Allegro' below. The tenth staff has 'Allegro' below. The bottom of the page has two empty staves.

