

Leg<sup>o</sup> 1<sup>o</sup> 157

Mus 157-3

157-B

+

Conadilla General.

Palencia  
Toledo  
La Navarra

De las Pasiegas.

De Rosales.

All.° Presto.

q. n te subi xa que te suban las pasiegas que tien  
gran tierra de pax quantas pasiegas te suben pero -

mucha abeli da. que te suban las pa siegas que tien  
no te vafa mas quantas pasiegas te suben pero

*All.<sup>o</sup>*  
mucha abeli da. Barce lona q. n te.  
no te vafa mas y una piedra esta en la

guarda un Aquila Coro nada q. n te guarda  
mas y otra que no tiene asiento asina son

Barce lona un Aquila con Corona  
las palabras que dan algu nos sujetos

ala vana vanita de Inês naranja viz

cayna limon portugues ala vana va

nita de Inês naranja viz cayna li mon portugues

ay q<sup>n</sup> quiera sebo.

*Alleg. to*  
*no mucho*

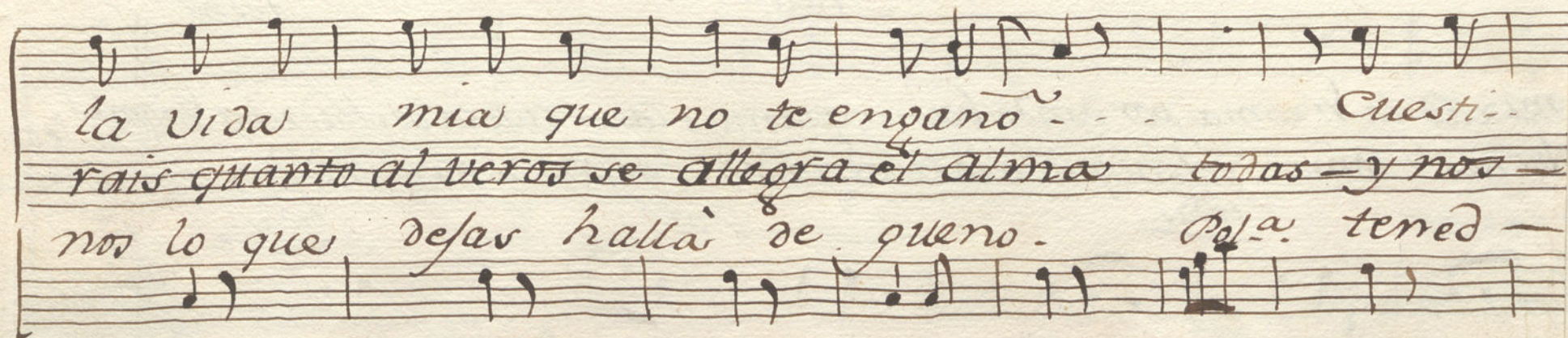
*Polonia*



Dame la mano niña      dame la mano  
 Palsa niñas que niñas      ay mis paisanas  
 Nav<sup>a</sup> Vaya no te detengas      Despacha luego



dame la Vida mia damela.      dame  
 si vierais quanto al veros si vierais      si vie  
 Joaq.<sup>no</sup> Cuéntanos lo que dejas      Cuéntanos, cuenta



la vida mia que no te engañó - - - Cuesti-  
 rais quanto al veros se allegra el alma todas - y nos -  
 nos lo que dejas halla de gueno.      Pol<sup>a</sup>. tened -

ta cuesta . . . q.<sup>n</sup> te sube con garbo q.<sup>n</sup> te su-  
 traes algo - - Pol.<sup>a</sup> para contaros traigo para con  
 silencio - - todas. atencion por si agrada atencion)

q.<sup>n</sup> te sube con garbo son las pasiegas - - - muchachas  
 para contaros traigo pa mas de un año. Nav.<sup>a</sup> que gorda que  
 atencion por si agrada mis Mosqueteros - -

Nav.<sup>a</sup> todas.

mixad la Gixoma por donde viene, quantas cosas traera de Madrid a Gixoma segno  
 bienes Gixoma: yetchiquillo lo traes gordo: si mirarlo mirarlo: Dios te veniga muger.

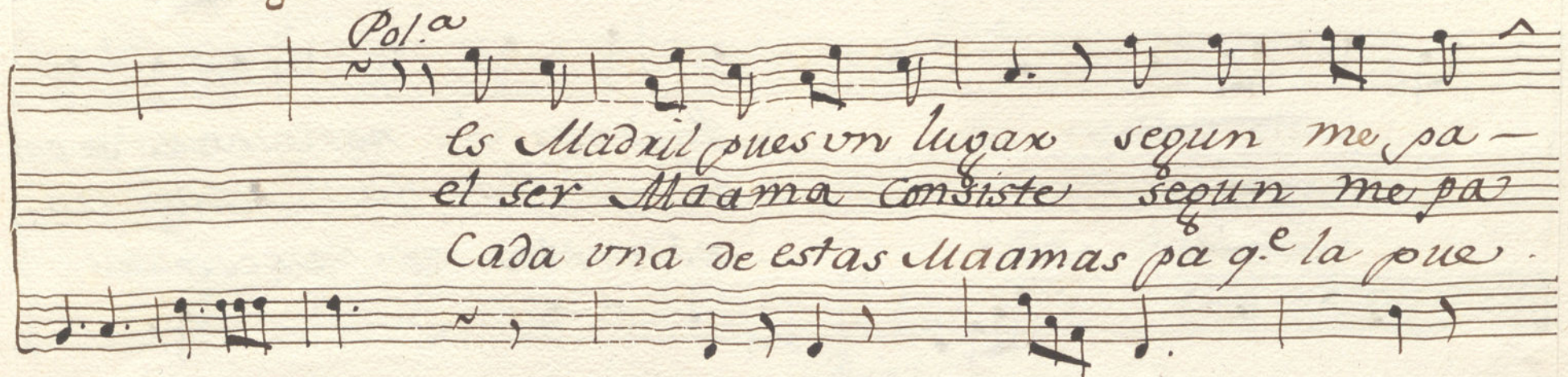
todas. Pol.<sup>a</sup> todas.

All.<sup>o</sup>



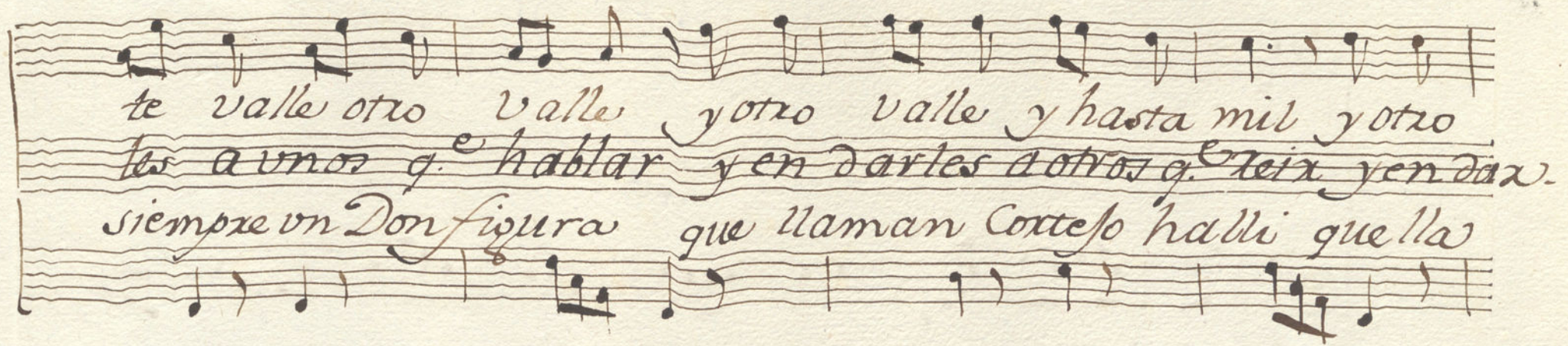
Pol.<sup>o</sup>

Es Madrid pues un lugar segun me pa-  
el ser Maama consiste segun me pa  
Cada una de estas Maamas pa q.<sup>e</sup> la pue.

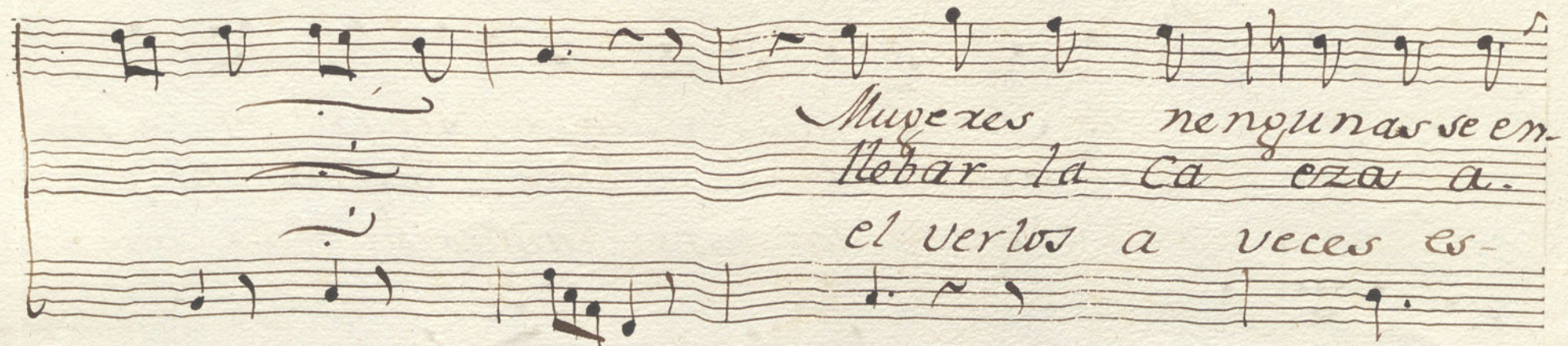


rece a mi segun Como es  
rece a mi segun en dani  
da servir pa que tiene.

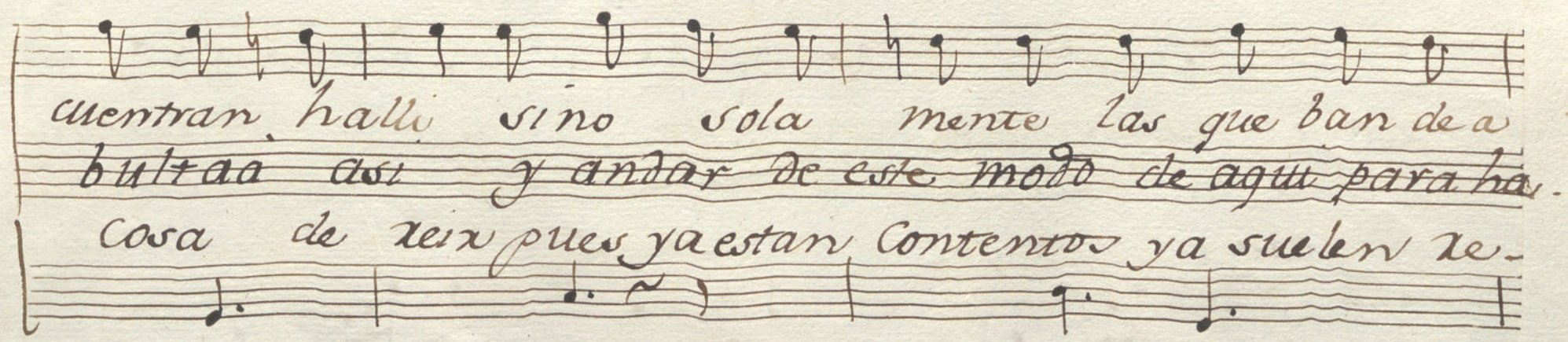




te valle otro valle y otro valle y hasta mil y otro  
les a unos q. hablar y en darles a otros q. seix y en dar.  
siempre un Don figura que llaman Corteso halli quella



Mujeres nengunas se en-  
llebar la Ca eza a.  
el verlos a veces es-



uentran halli sino sola mente las que ban de a  
bultaa asi y andar de este modo de aqui para ha.  
Cosa de seix pues ya estan contentos ya suelen se-



*Nav.<sup>a</sup>* *Pol.<sup>a</sup>*  
qui pues como Gixoma es aqueso di por q<sup>e</sup> son ma-  
lli y travajan mucho esas mozas di deya que tra-  
ñix y di los Maixidos son buenos halli toma te pa

*Joag.<sup>a</sup>*  
amas toas las de halli es verdad mas  
bagen no se usa esso halli la Ama que yo  
eze que son como aqui--- ellos ban por

*Pol.<sup>a</sup>*  
todas no llaman asi- pus que me lo quierex tu-  
tube tambien lo hacia assi ved en lo q<sup>e</sup> el dia con-  
flandes y ellas por Paris atended ve reis lo-

decir a mi es Maama la Rastuera lo  
 sumen halli. se lebanan siempre tarde lue-  
 que pasa halli a ninguna pues le importa sea el.

Mugex del Albañil y tortas son maamas en  
 go peinar y vestur despues paseo o Comedia y  
 Mauido assa o' assi en teniendo quien cortejo lo

Nav.<sup>a</sup> Pol.<sup>a</sup>  
 teniendo que lu cin y que es ser Maama lo  
 despues vailax o reix. mucho aquesa Vida me-  
 demas importa un tris asi yo hubiera ido a-

*Nuv.<sup>a</sup>* *Pol.<sup>a</sup>*

quixes o ix. Cuentalo Geroma atemex o  
 gustara a mi *Pol.<sup>a</sup>* atende que falta am mas q. de  
 casarme halli. Vamos que ya es tarde y quiero dox

*todar.*

ix qua o o... ala xo ala xo a la  
 cix qua o o... ala  
 mix qua o o... ala

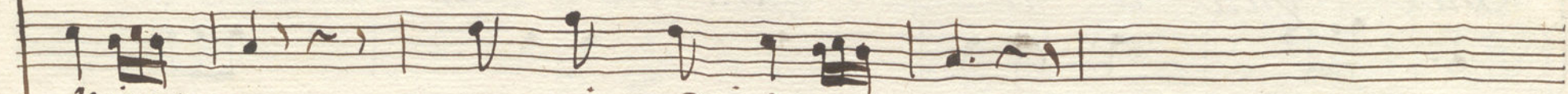
xo xo chi quillo duexmete duexme.

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*y prosi y prosi y prosiga el a sunto por si di-*

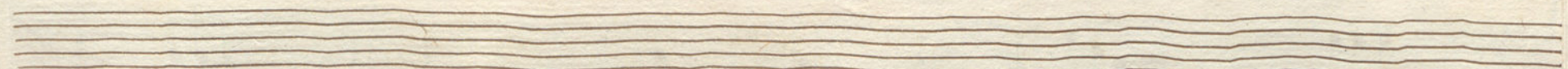
*y con las y con las y con las sequi dillas aquesto*



*vierte ... por si divierte ...*



*Cese. aquesto Cese - - - -*



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

*Nav.<sup>o</sup>* *o id las.*

*Pol.<sup>o</sup>*

segu dillas oíd las segu dillas por fin de

*todas.*

fiesta oíd las segu dillas por fin de fiesta

por fin de fiesta por a el juguete a  
 por Dios a plaudan por que si no los

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment line. The lyrics are in Spanish and describe a scene where people are being misled by a woman named Figueras. The music is written in a simple, clear style with various note values and rests.

Lyrics:  
cave delas pasiegas por que  
hombres luego nos matan por que  
delas pasiegas... Y pues la Idea llega agora  
luego nos matan...  
ax digamos todas con gran so laz.  
Figueras.  
al-  
ni

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

*todas*

bucias señor D.<sup>na</sup> Lesmes di nos primero de  
 fitos de manza naves ve cinos de Guada

*fig.<sup>ra</sup>*

que que si la función apestá... emos quedado muy  
 xama ya sabeis aquel granfuero de antes de todo esta

*todas* *6. All.<sup>o</sup>* *fig.<sup>ra</sup>...*

bien las al bucias yo te las prometo de la  
 Dama. Compla ceros es nuestro deseo ~~Complata~~  
 Otven

deja q.e halla lo vereis *todas.* Viva Viva el ingenio fa  
tiro es nuestro interes Viva Viva la Idea fa

moro q.e a este gato puso el cascabel que a este  
mora ~~si agra~~ ~~o daro~~ pudo merecer si agra

*All.<sup>o</sup>*  
a Dios señores

mios hasta mañana a Dios señores  
apun a mas ver

que aqui va a poner  
apun a mas ver



*100*  
*100*

*Violin 1.ª Tercera General de las Pasiepas*

*Mus 157-3*

*All. Presto*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*se* *se* *se* *se* *se* *se* *se* *se* *se* *se*

*Senzado*

*ppmo*

*3*

*mo*

*All. Presto*

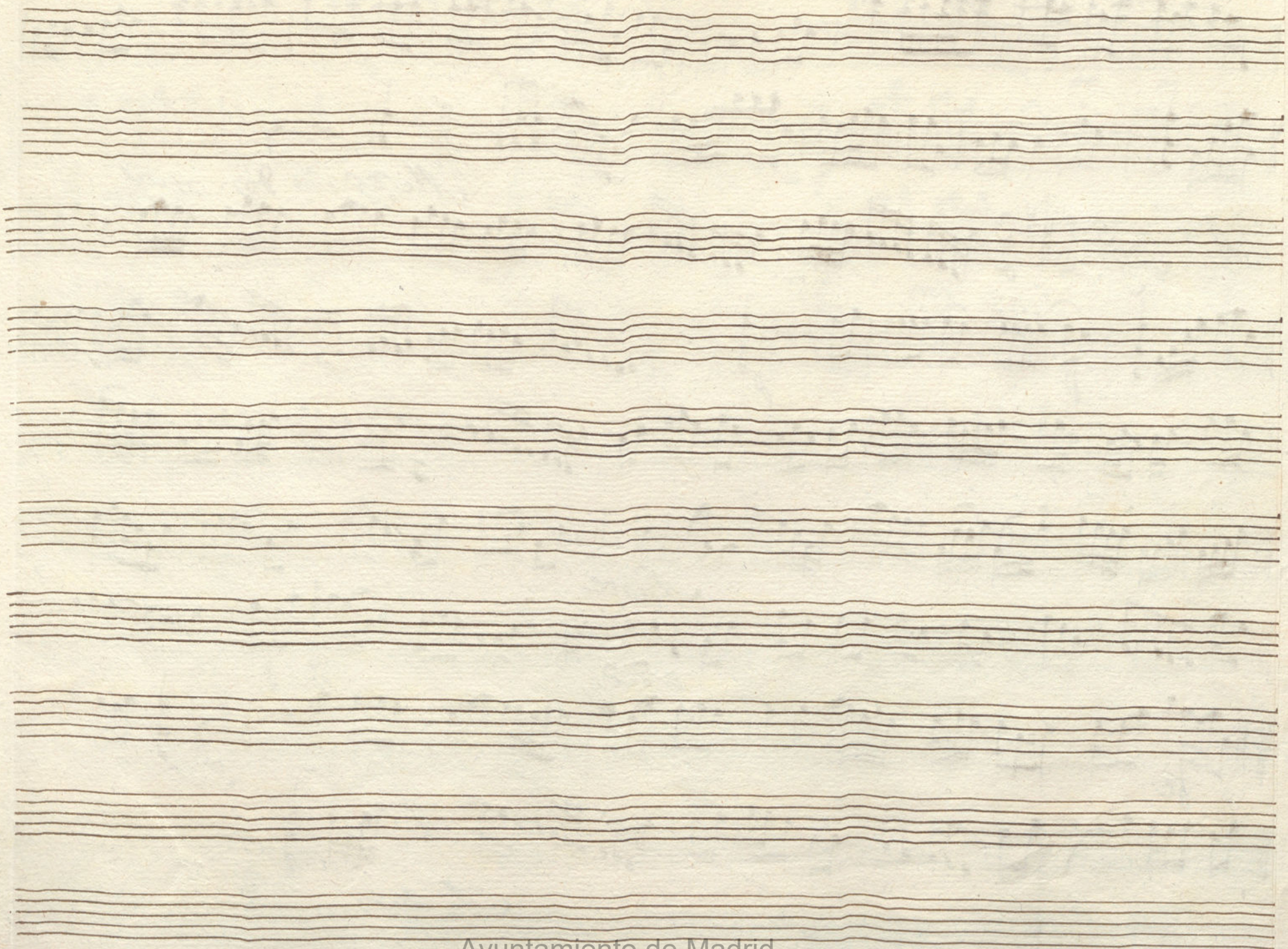
*Allegro no mucho*

*Alegro do muy  
y mas vivo*

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

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A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the tempo marking *Mozzo* and the instruction *for cor no 1*. The third staff starts with *All. seg.* and a treble clef. The sixth staff features the marking *Fine*. The seventh staff includes *ancora.* and a treble clef. The eighth staff ends with *All.*. The piece concludes on the tenth staff with the tempo marking *Allegro*.



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Violin 1.º Ton.ª General

Las Pasiegas.

Núm 157-3

Monjuic

*All.º Presto.*

*sentado.*  
*p.º* *Cres. zendo*

*All.º*

*fmo*

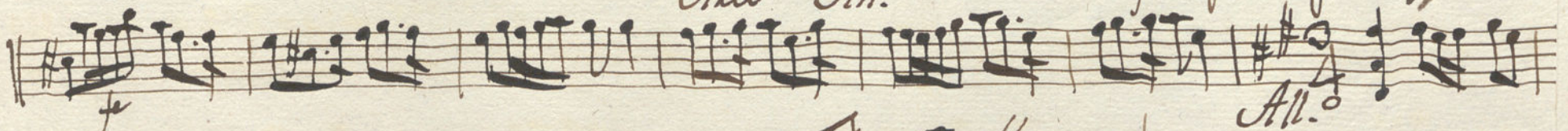
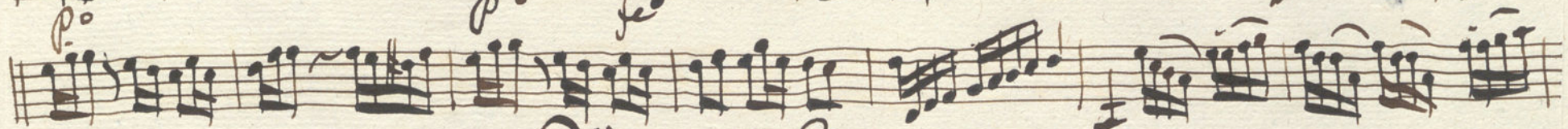
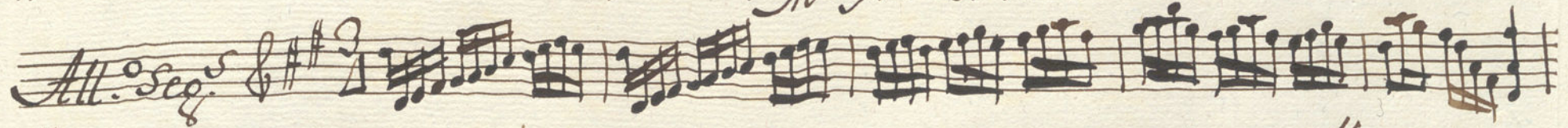
*Al Sepno.*

*Alleg.<sup>to</sup> no mucho.* *P.<sup>o</sup>*

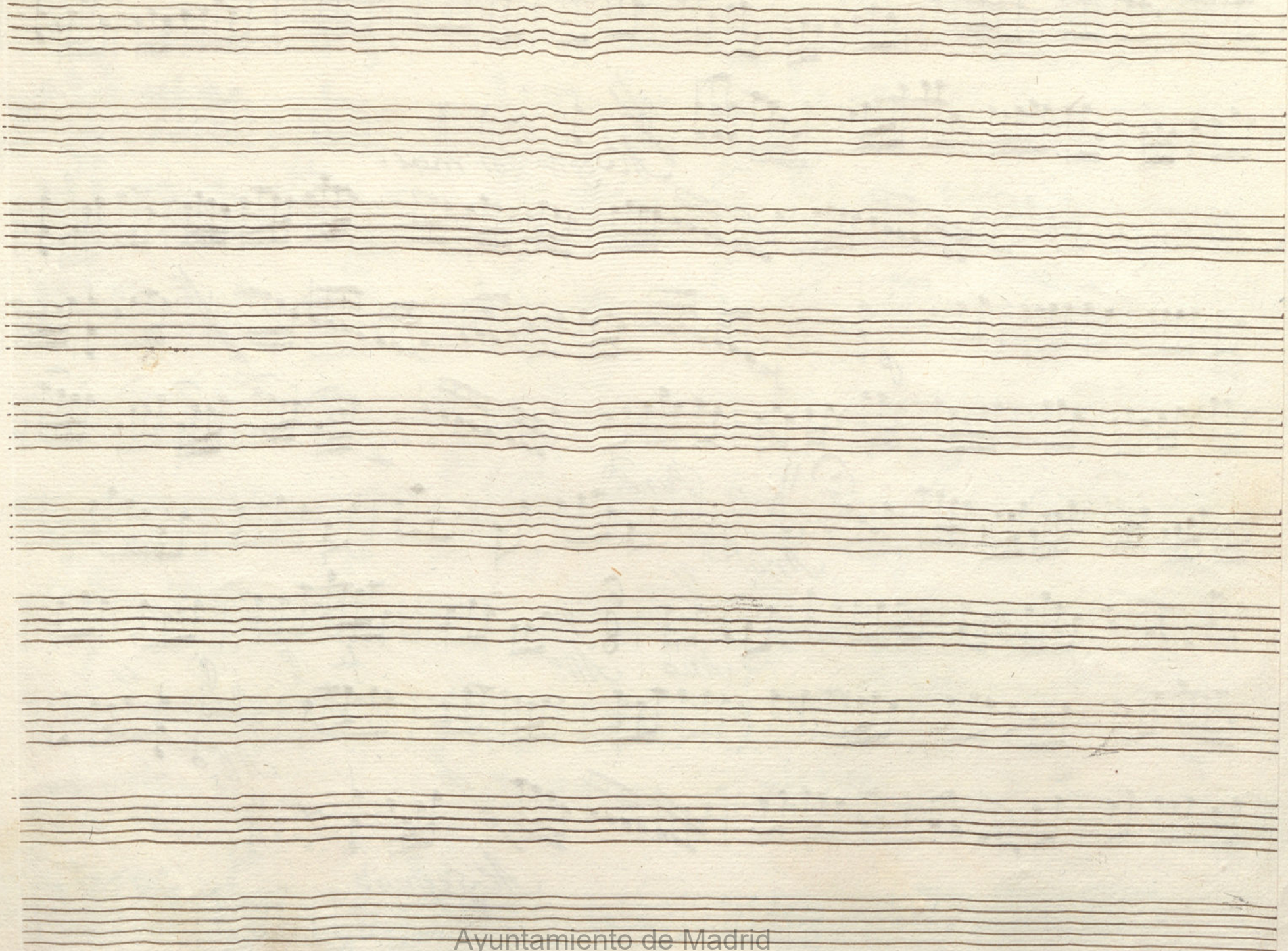
Handwritten musical notation on three staves. The first staff begins with a treble clef and a 3/8 time signature. The music consists of dense, rhythmic patterns. The second and third staves continue the piece with similar textures. Dynamic markings include *P.<sup>o</sup>*, *fe*, and *p*. A double bar line is present on the third staff, followed by the handwritten text: *Para Alsegno dos mas y mas Vivo.*

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

Handwritten musical notation on six staves. The first staff of this section begins with a treble clef and a 6/8 time signature. The music is more melodic and rhythmic than the first section. Dynamic markings include *P.<sup>o</sup>*, *fe*, and *p*. A double bar line is present on the second staff. The notation continues across the remaining four staves with various rhythmic figures and dynamics.



*Allegro.*





Violin 2.º Ton.ª General de las Pasiegas.

*All.º Presto.*

*fe* *fe* *fe* *fe* *fe*

*fe* *p*

2

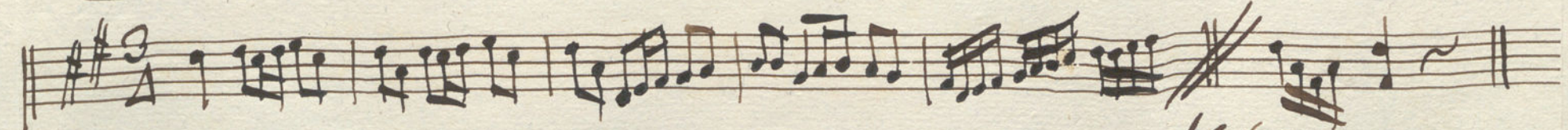
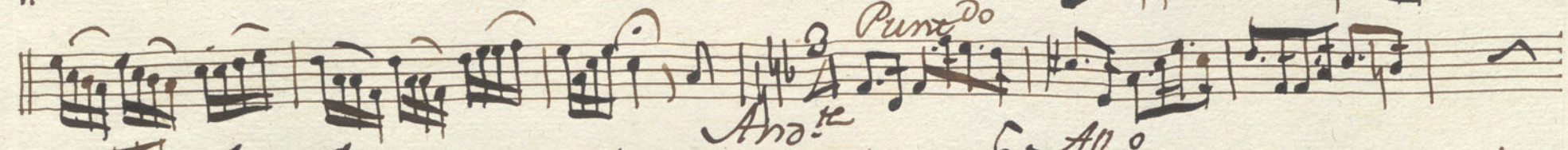
*Sentado*  
*p mo*

3

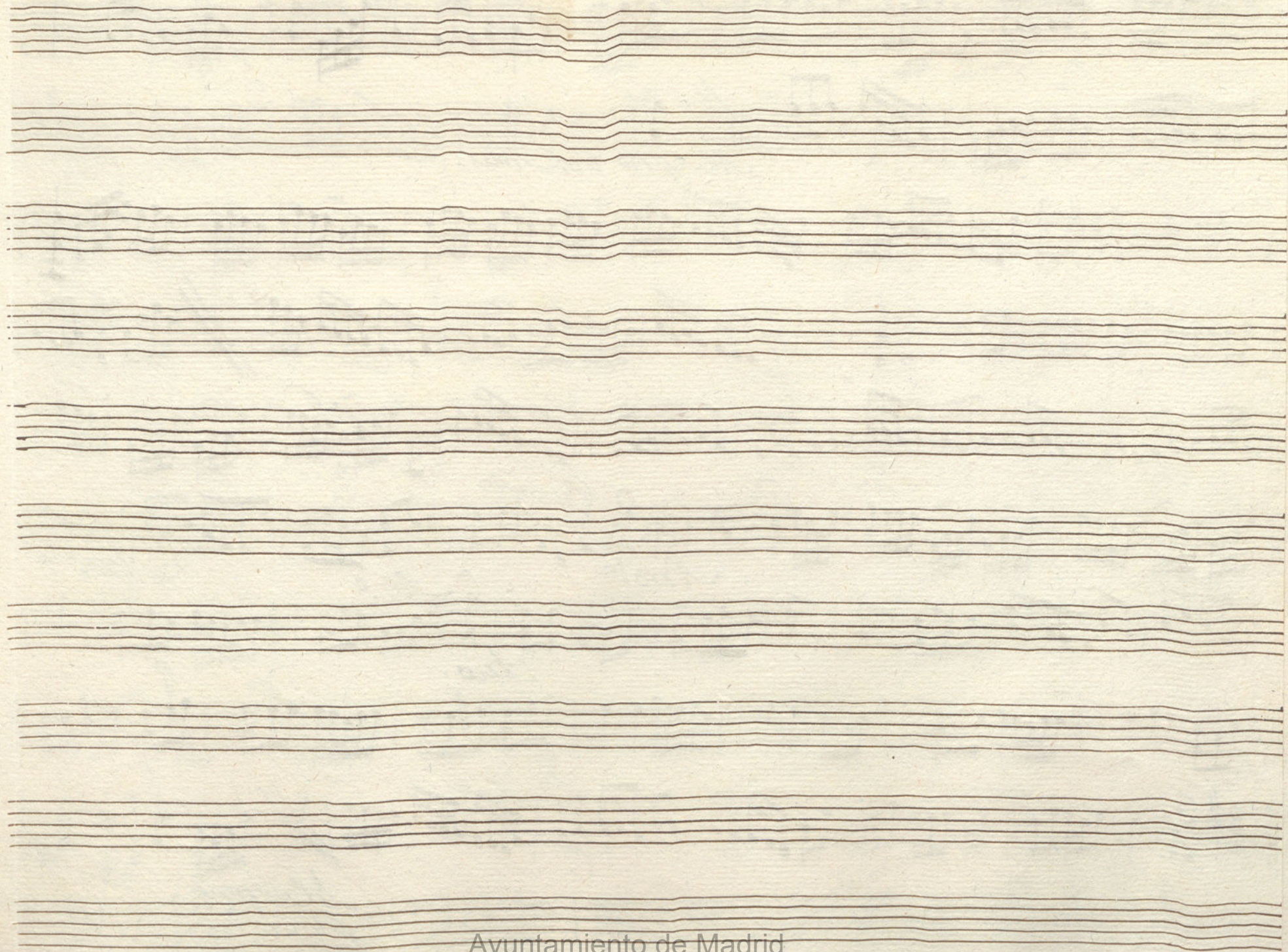
*All.º*

*Allegro*

This image shows a page of handwritten musical notation on ten staves. The music is written in treble clef with a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are present throughout, including 'All.' (Allegro), 'p' (piano), and 'f' (forte). A double bar line with a repeat sign is used to separate sections. In the fourth staff, there is a handwritten instruction: *Allegro dos mas y mas vivo.* The paper is aged and shows some wear at the edges.



*Allegro.*



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Violin 2.ª Ton.ª General de las Pasiegas

*All.º Proffo*

*Serrado*  
*p. mo*

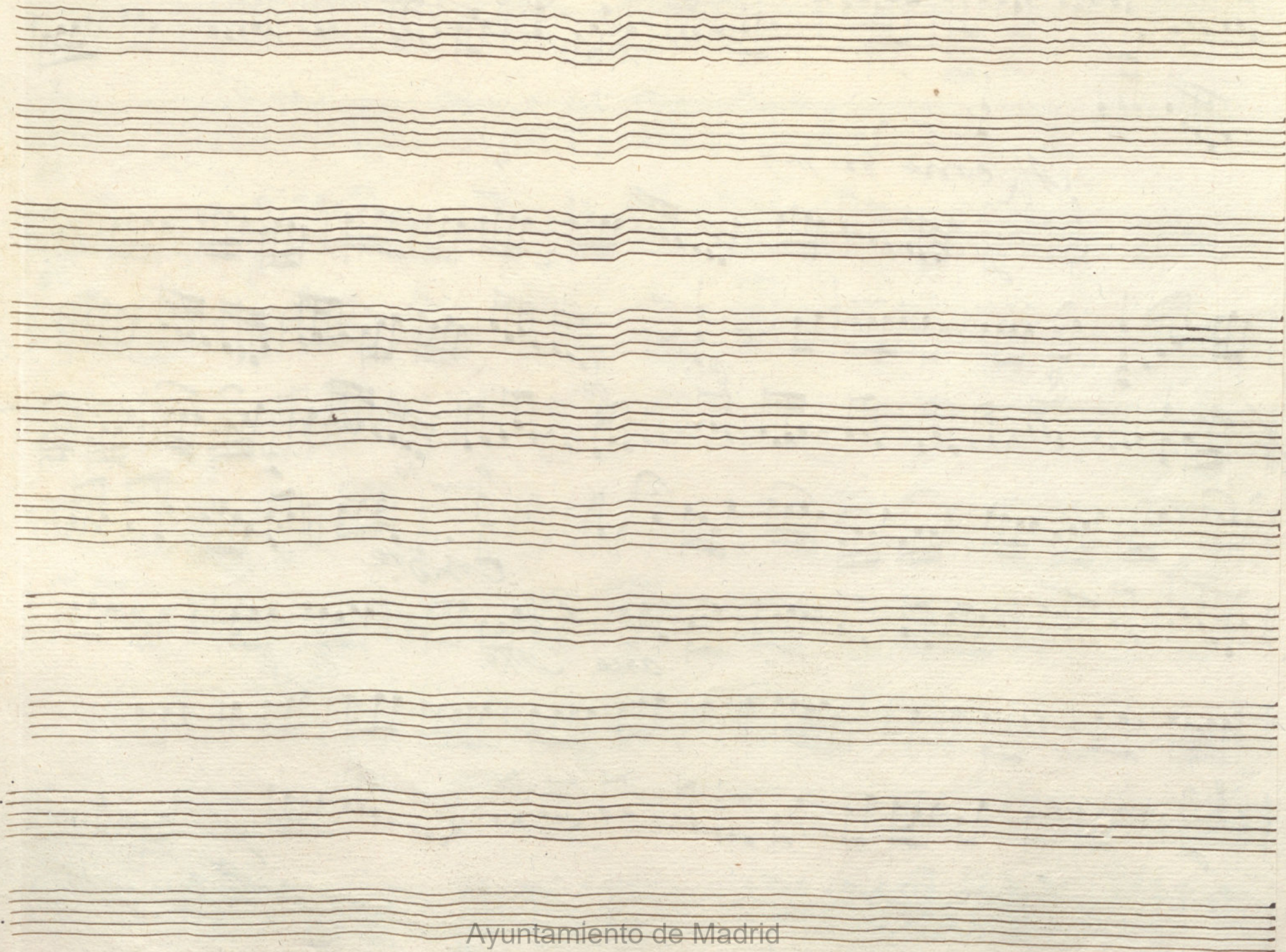
*Allegro*

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with a repeat sign is present on the fourth staff, followed by the instruction *Allegro doppio ma  
y mas vivo* written in cursive. The score concludes with a double bar line and a repeat sign on the tenth staff. There are several dynamic markings, including *de* (likely *de* for *de* or *de* for *de*), and other symbols like *p* and *f*. The paper is aged and shows some staining.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Allegro 90 ma* written across the second and third staves.
- Punt. 20* and *And.te* written above the sixth staff.
- arco* and *All.o* written below the sixth staff.
- de P.* written below the sixth staff.
- Allegro* written at the bottom right of the page.

The music is written in a cursive hand, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and wear at the edges.



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Oboe 1.º *Ton<sup>a</sup> de las Pasiegas.*

*All.º Presto.*

*Sentado.*

*All.º Flautin.*

*Allegro.*

*Flauta*  
*All<sup>o</sup>*

*All<sup>o</sup>*

*Allegro  
dos mas.*

*All<sup>o</sup>*

*Allegro dos mas*

The musical score consists of ten staves. The first staff is marked 'Flauta' and 'All<sup>o</sup>'. The second staff has a '2' above it. The third staff has a '2' above it. The fourth staff has a '2' above it. The fifth staff has a '2' above it. The sixth staff has a '2' above it. The seventh staff has a '3' above it. The eighth staff has a '4' below it. The ninth staff has a '3' above it. The tenth staff has a '3' above it. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some annotations like 'Allegro dos mas.' and 'Allegro dos mas' written in cursive.

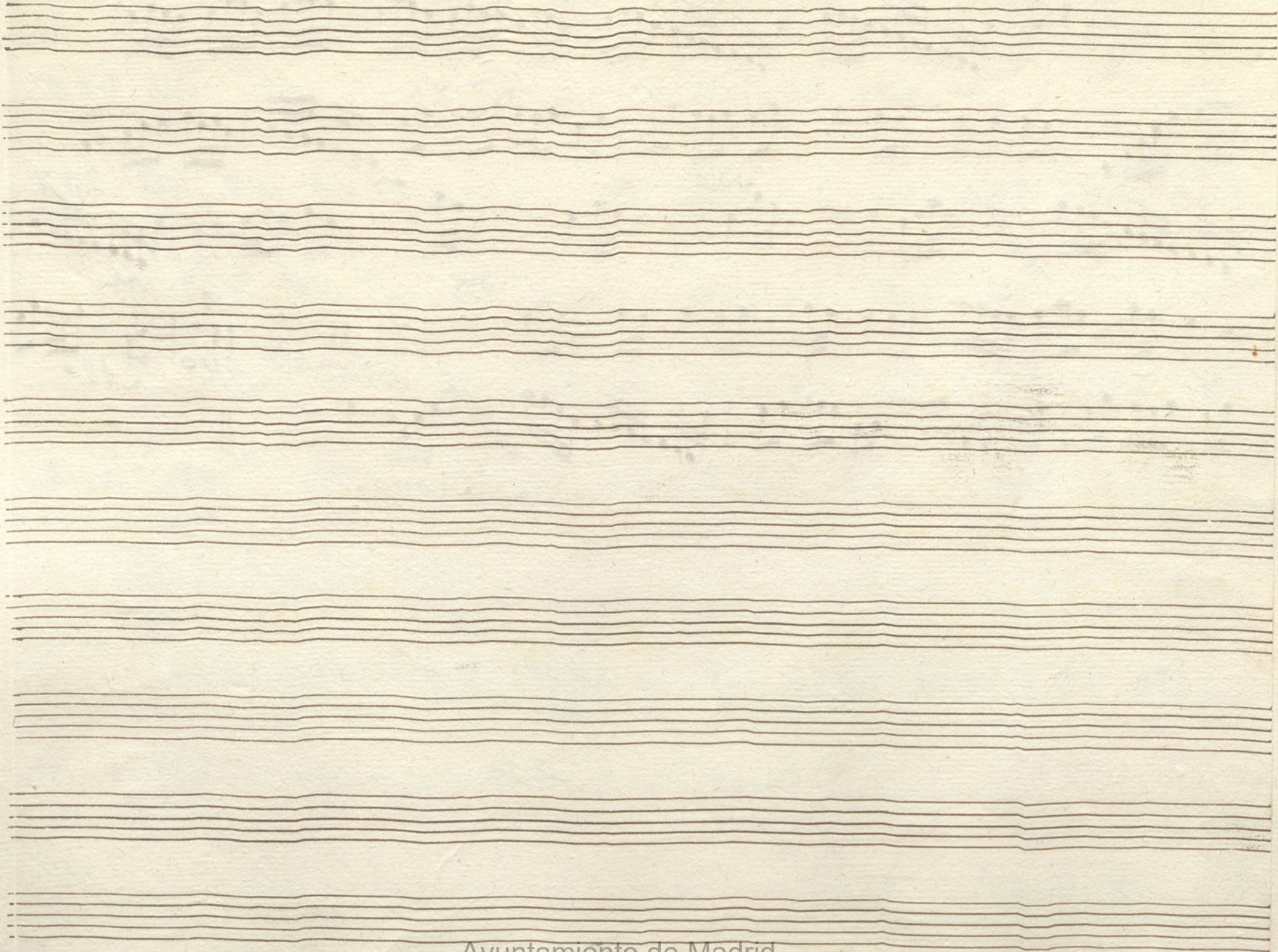
Oboe.

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

*Solo.*

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

*Allegro.*



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Oboe 2.º Ton.ª las Pasiegas.

All.º Presto.

Musical notation (first staff)

Musical notation (second staff)

Musical notation (third staff)

Musical notation (fourth staff)

Musical notation (fifth staff)

*Sentado.*

*All.º*

*Flautin.*

*Allegro*

Flauta.

The musical score is written on ten staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and a treble clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with a slash appears after the first staff. The second staff contains a measure with a '2' above it, indicating a second ending. The third staff continues the melodic line. The fourth staff features a double bar line with a slash, followed by the tempo change *Allegro dos mas y mas Vivo.* The fifth staff begins with *All.<sup>o</sup>* and a treble clef, with a '2' above the first measure. The sixth staff has a double bar line with a slash. The seventh staff contains a measure with a '3' above it, indicating a triplet. The eighth staff continues the piece. The ninth staff ends with a double bar line and a slash. The tenth staff is empty, with the tempo marking *Allegro dos mas.* written below it.

Oboe.

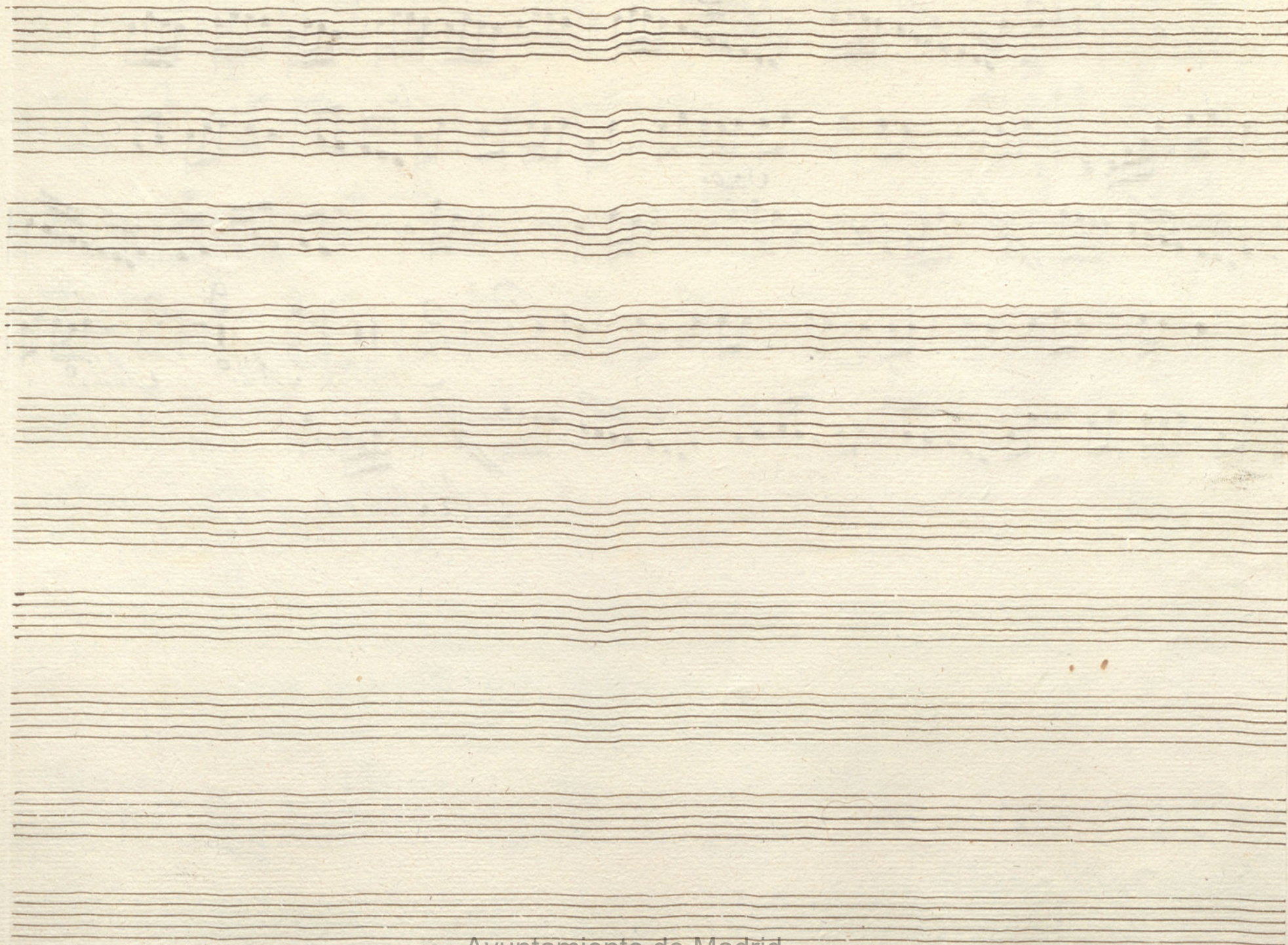
All.<sup>o</sup>

Solo.

And.<sup>te</sup> All.<sup>o</sup> All.<sup>o</sup>

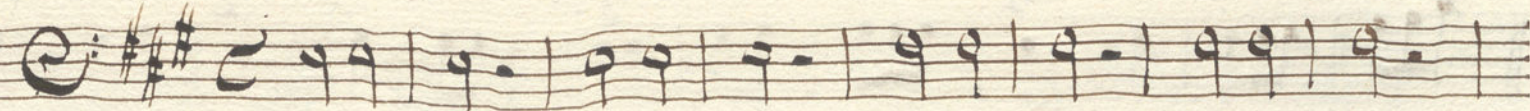
Allegro.

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'All.<sup>o</sup>' is written above the first staff. The second staff contains a 'Solo.' marking above a specific passage. The third staff features a double bar line with a diagonal slash through it, indicating a section change. The fourth staff includes tempo markings 'And.<sup>te</sup>', 'All.<sup>o</sup>', and 'All.<sup>o</sup>' interspersed with musical notation. The fifth staff concludes with a double bar line and a final note. The sixth staff is empty, followed by four more empty staves. The word 'Allegro.' is written in a large, cursive hand below the fifth staff.





Trompa 1.<sup>a</sup> Ton.<sup>a</sup> de las Pastegas.

All.<sup>o</sup> Presto. 



  
Ventado. 10. 12.

All.<sup>o</sup> 



Al Sepno  
dos mas.

*Allegro*  $\text{C} \frac{3}{8}$

Handwritten musical notation for the first system, featuring a treble clef, a 3/8 time signature, and various rhythmic patterns with fingerings (2, 3, 2) and a double bar line.

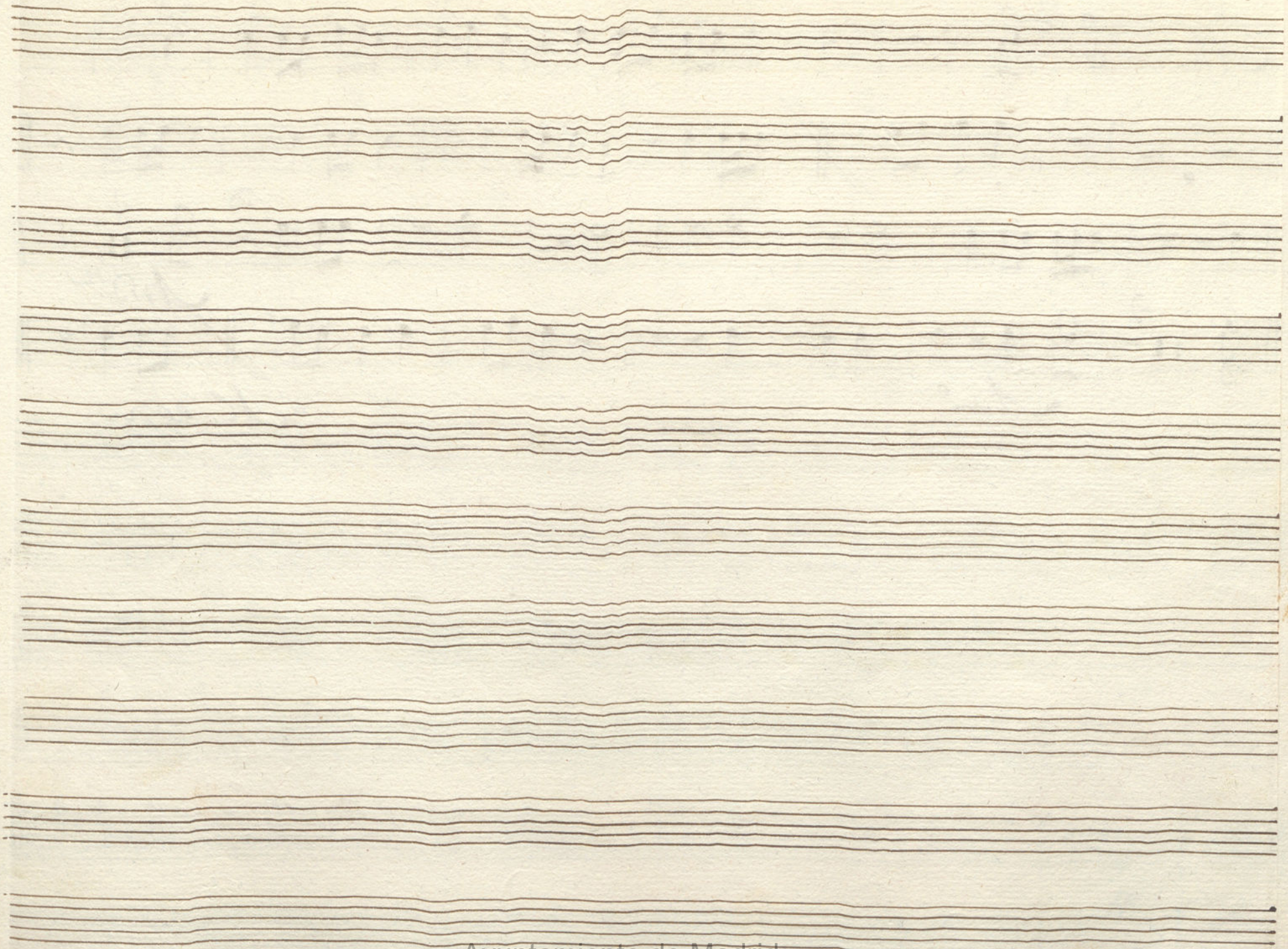
*All.<sup>o</sup>*  $\text{C} \frac{6}{8}$

Handwritten musical notation for the second system, featuring a treble clef, a 6/8 time signature, and various rhythmic patterns with fingerings (1, 1A, 3) and a double bar line.

*Allegro dos mas.*

*Allegro  
dos mas.*

The image shows a page of handwritten musical notation on aged, yellowed paper. The top four staves contain musical notation. The first staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef. The second staff features a double bar line with a diagonal slash through it. The third staff ends with a 3/4 time signature and a fermata over a note. The fourth staff begins with a 6/8 time signature, has a fermata over a note, and ends with a double bar line. Below the fourth staff, the tempo marking *All.<sup>o</sup>* is written. To the right of the fourth staff, the tempo marking *And.<sup>te</sup>* is written above the staff, and *Allegro* is written below the staff. Below the fourth staff, there are seven empty musical staves.



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*Trompa 2.<sup>a</sup> con las Pasegas*

*All.<sup>o</sup> Presto.* *C:4#4*

Musical notation: quarter notes and rests.

Musical notation: quarter notes and rests.

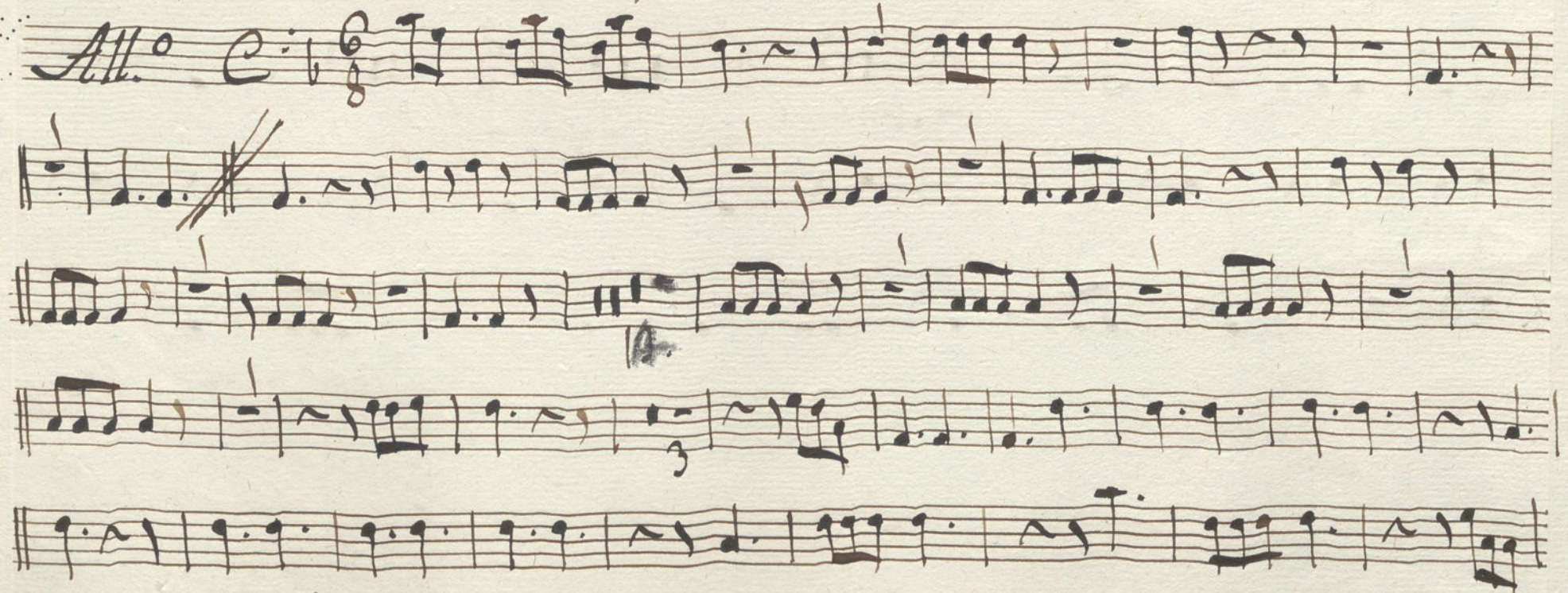
Musical notation with tempo markings: *4 Sentado.*, *12.*, *All.<sup>o</sup> 18.*

Musical notation: eighth notes.

Musical notation: eighth notes.

*Adesquero*

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

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

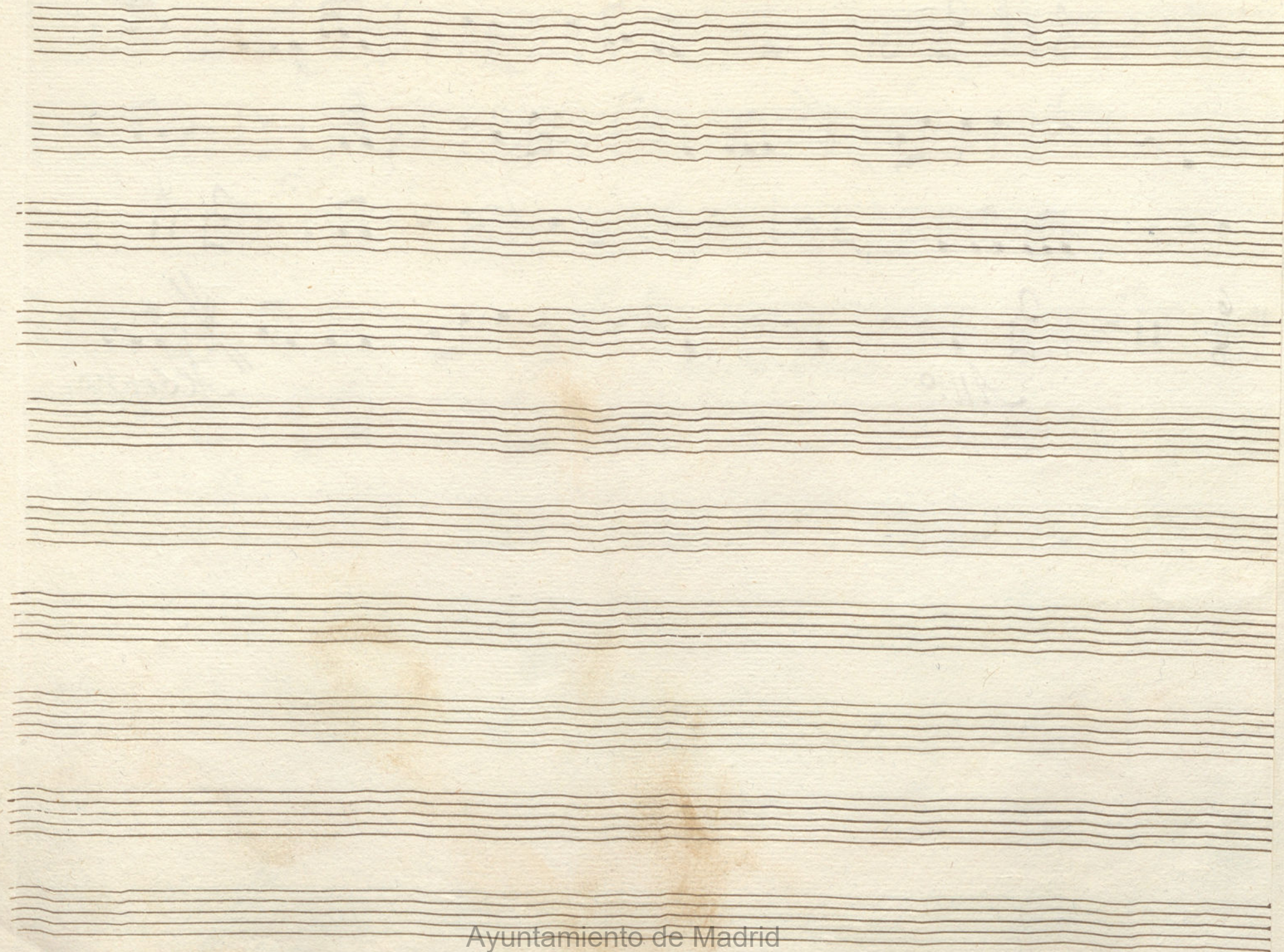
*Allegro dos mas.  
mas vivo.*

 *Ayuntamiento de Madrid  
Allegro dos mas.*

*All.º*

*All.º*

*Allegro.*



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t

Bajo Ton.<sup>a</sup> de las Pasiegas.

All.<sup>o</sup> Presto. C: # # 2 9 9 | 9 - | 9 9 | 9 - | 9 9 | 9 - | 9 9 | 9 - |

9 9 | 9 - | 9 9 | 9 - | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 - | 9 - | 9 9 | 9 - |

*Sentado.* 2 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ |

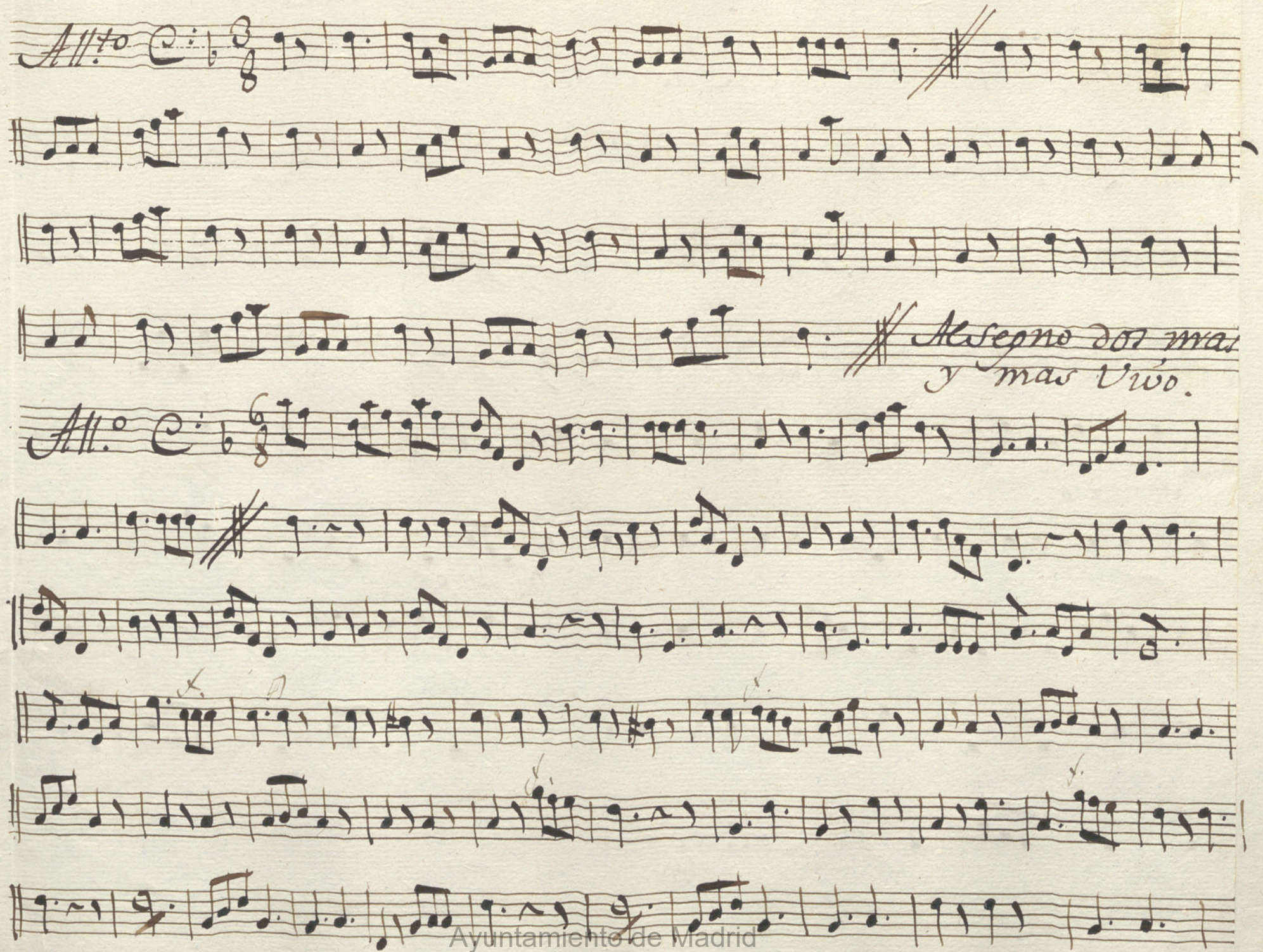
9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ |

All.<sup>o</sup> 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ |

9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ |

9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ | 9 ~ |

*Allegro*

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

*Allegro dot mas  
y mas vivo.*

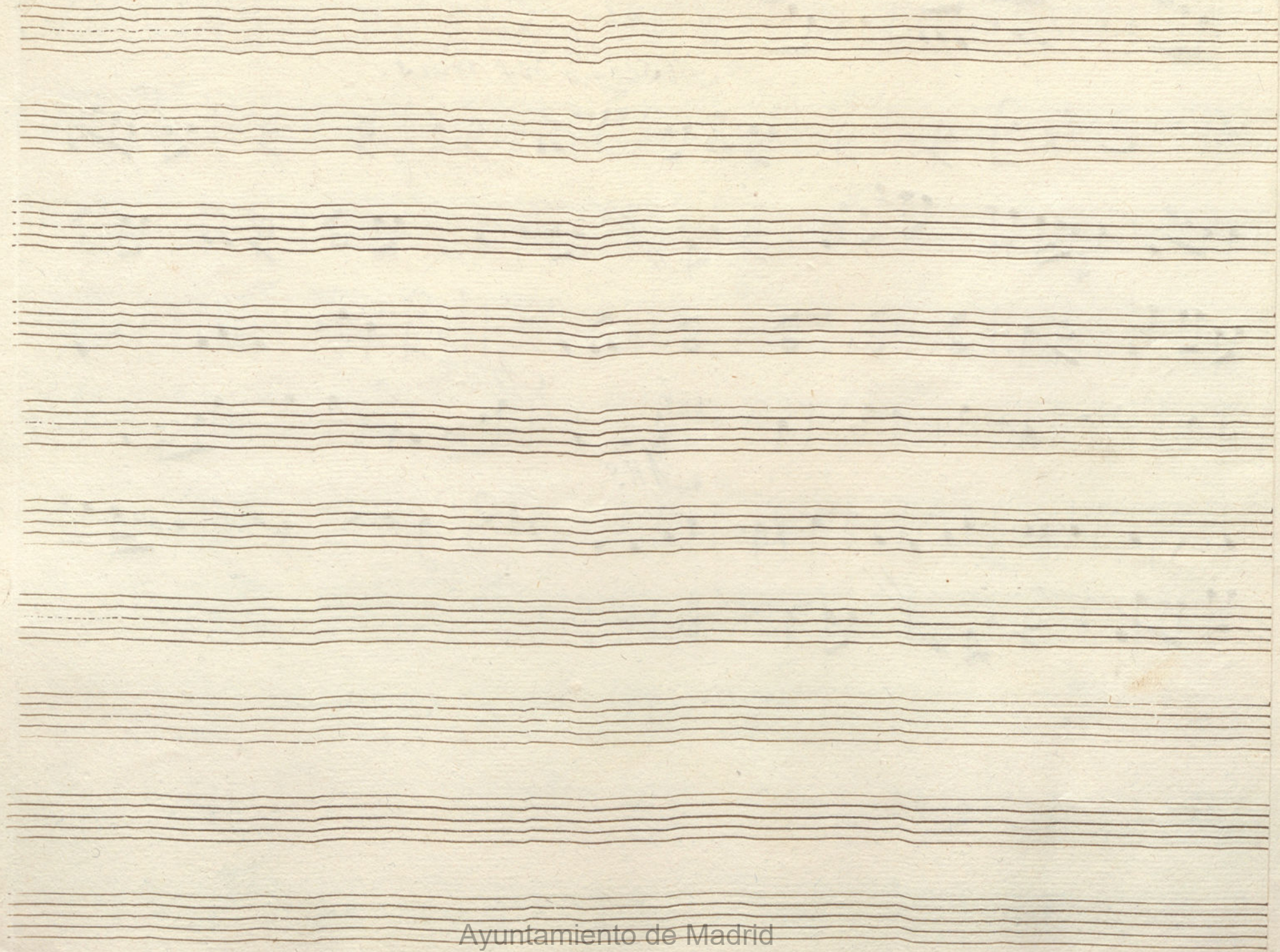
*Allegro dos mas.*

*All.*

*And.te*

*All.*

*All.*



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