

Leg. 12. n. 37.

MS 159-12

Leg. 5. n. 21

159-12

Conadilla

a cinco

21

Los Guardas y Sabandera

Esteve.

Ayuntamiento de Madrid

111

Pexico

Con las Madriñanas mas es menester que a.
 a una los mas bien la beo pasar es
 galle guiso andal por que te de dar en
 Pexico. Yo quiero mixarlo repase guardara uste que a

Contrabandistas que se suelen me
 chusca y bonita es y ay la quiero ba
 llegando a casa en bien de xefres.
 mi no me espantan los guarda del

todos.

ter todos a letra
 Max. Fall. todos
 Car y que mi Ama
 Rey todos te agarraremos

Alleg.^{to}

y madre sin registro pase la puerta y el
 Pepa. por que mi garbo beas un farro de agua sia
 Pepa. ni pistolas ni pinchos me poner miedo que

f p

que caiga en la trampa pague la pena
 la fuente del berro bas a bus carta
 tengo yo un hermano Carabi nexo

3

3

Allegro

Andante

Poncho

Debas al quina
 Pexico. Di si que es la
 Poncho. En que ba xxio a na.

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6.

Pepa

Cosa de contrabando el burzo que la ropa me ha
barmo diez Carabinas yo no la he escapetas sino
Cido esa persona en la grande y real calle de la

Gall.º

Uebando dice muy bien la Pe pa que
Camisas y las da con la axe na fie
Paloma y su Madre en el ras tu ven

Pepa

soy un As nu. lo demas Señor guarda nada
ras pali zas yo solo Laba Ropa de fan.
de escaxu - la. yo e vendido limones y tam.

llevamos que la gente de forma limpio luga

tasia y la banca que tengo se me entapi.
bien todas y aora soy Labandera con mucha on

mos
za
rra

Uva tu garbo que
chusca es la niña que

Uva la Labandera que es agraciada y tiene v.

na Cañita como una plata Uva la Labarr-

dera Uva que es muy chuscarra.

Alleg^{ro}

Pevio

Si tu me tu bieras Caño y amor te de
dime donde vives que pretendo ir yo haber

Para entraras Aceyte y Jabon. tuxxon
que tren tienes en tu a bita cion turron

tengo yo un real mozo que es empedra dor q. a cargas me.
Canas de papa y un regio salon q. todos los

llena de esa probi sion chi c. que.
años me cuesta un dollon

mira el cama rada brabu perdi.
Como la aca ucia se muere de a

Guaz!

Gall.º

con ella le desprecia tiene otro mejor
mor ella es picauta a manta de dios

Percu

pepa.

perico

Pepa

chiquilla me guerra poleo. que me muero a.
Peri nola me guerras Uego tienes garbo cex

Percu

pepa.

perico

Pepa

irea por ti sola bromas q.eres chusca
to vas curiosa toda y me quieres muerto

3 Andte

el Demontre del guarda me ba cho
no quiero yo a los guardaas que siempre

cando... tienen... que yo soy muy de fina si el a sa
un pincho que le llaman mata mu.

Pexico

lado ... he mirame que chus cada mira
 peres - e mira y esta persona que es de a

Pepa Pundo

me y que aquel mirame mira e. quita halla que no
 sea Auguel mirala mira e mira tu esta ma

eres para mi guarda pes quita halla quita
 feza y asi abur y mandax mirala mira

All^o

todo.

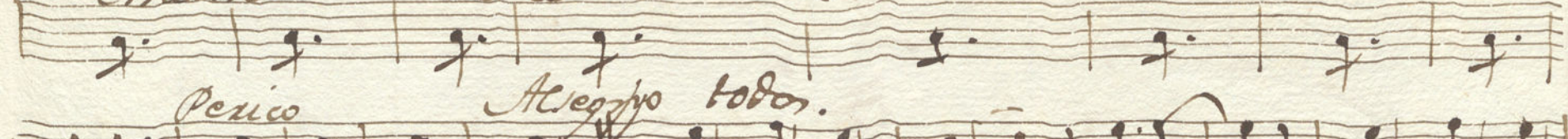
e. o que gracioso - sa o que buen
 e. a Companie ro a Cama

lato ... Uva la perla de nuestro.
 raa te a despre ciado la real mu.

barrio Uwa
chacha te a



Perico Allegro todos.



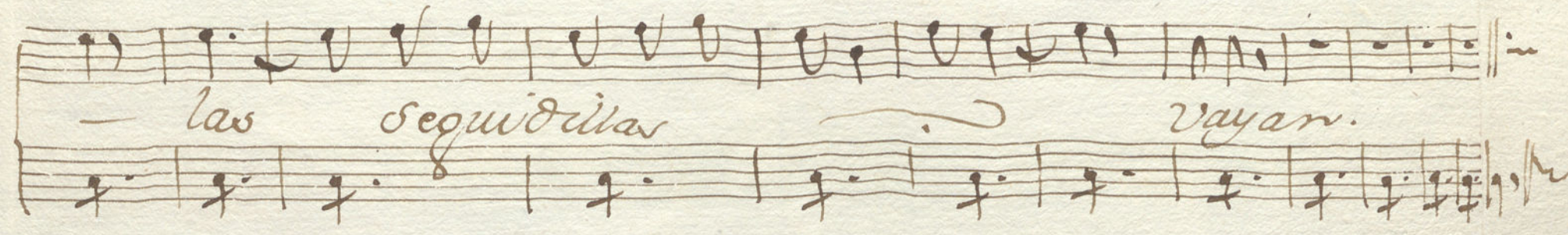
Uwa amigos paciencia y andar. Uwa que vi - va. vaya que



va. ya. .. las segui dillas el chiste acavan



las seguidillas vayan.

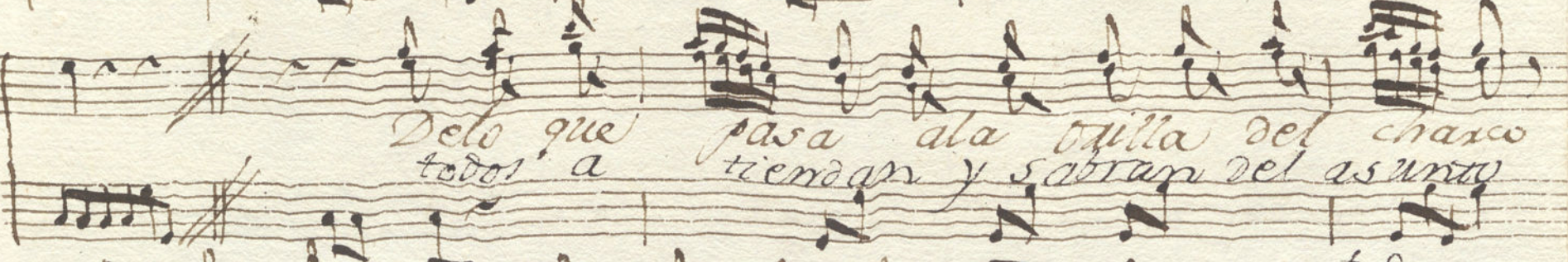


Alto-seg. Organ las segui.





Villas *oigan las* seguidillas de lo que pasa de lo



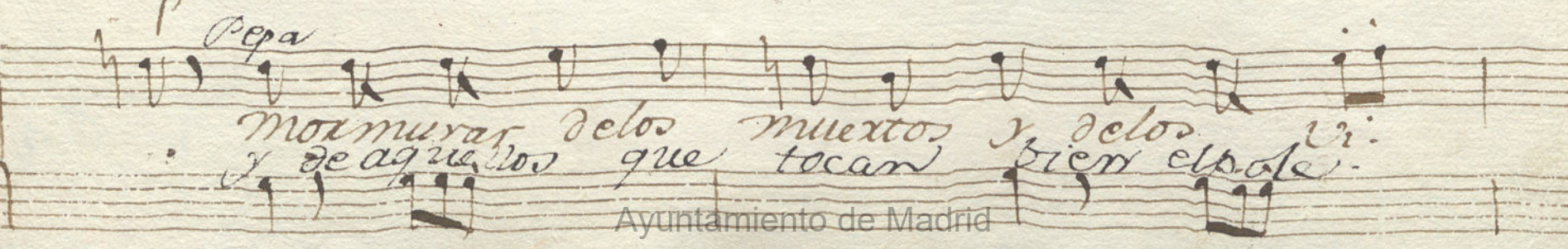
de lo que pasa a la orilla del charco
todos a *tiendan y sabran del asunto*



mientras que laban *tadeo*
lo que nos *resta* que hacen las
tienen las



Labanderas *halla en el rio*
Labanderas *tambien corteso*



P Pepa
Mormuras de los muertos y de los *vi.*
y de aquellos que tocan *bien el palo.*

Poncho
 vos o bien
 q. es lo q. e halli se
 por que halli vailan

Pepa
 sabe que muebe a Usa que
 muchos en todo tiempo en el vici-
 por q. e engor.

a que tiene mala cami- sa
 da el que vaila a quatro vientos a

Petico
 los q. andan embro zados dime que ha
 a que ban los sol dados junto alas barr

Pepa
 cen cas
 esperar los tra
 aber si pescax

pitos que los laben que
pueden sin red ni casa que
sin

All. todos

Esto es lo cierto y esto es lo fijo delo que
y esto a dios a

para halla en el rio delo que para que
mados moquetexitos a dios a mados a

para halla en el rio
mados moquetexitos



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And. no

*allos
parrafos.*

Parola.

Alleg.^{to}

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A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. 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 music is written in a cursive, historical style. There are several triplets marked with a '3' and a slur. Dynamic markings include 'p' (piano) and 'f' (forte). A section of the music is marked 'Andate' in a larger, decorative script. A double bar line is followed by the instruction 'Allegro una mas.' written in a similar decorative script. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on ten staves. The notation includes treble clefs, a 3/4 time signature, and various musical symbols such as slurs, accents, and dynamic markings like 'p' and 'f'. The music is dense with sixteenth and thirty-second notes. A double bar line is present on the eighth staff, followed by a diagonal slash through the staff.

All.^o

no tan All.^o

All.^o

Allegro.

And. no 3/8

la 3.^{ra} vez no *dos mas a los Parr.*

And. *Parola.*

Alleg.^{to}

And.

Handwritten musical score on aged paper, featuring two staves per system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of dense, rhythmic passages with many beamed notes and rests. There are markings for "Allegro" and "ff" (fortissimo). The piece concludes with a double bar line on the second staff of the fourth system.

*Allegro
una rras.*

Sigue.

All.

no ten || *All.*

3 *All.* *3*

Allegro.

Violin 2.º Ton. a las Guardas y Labandera.

Allegro

All.º

Allegro tres mas.

And. no 3

Musical notation on a staff with treble clef and a 3/8 time signature.

Musical notation on a staff with treble clef and a 3/8 time signature. Includes the annotation *la 3.ª no*.

Musical notation on a staff with treble clef and a 3/8 time signature. Includes the annotation *Allo je*.

Musical notation on a staff with treble clef and a 3/8 time signature. Includes the annotation *Allo Parr. 3.ª ma.*

Musical notation on a staff with treble clef and a 3/8 time signature. Ends with the word *Parola.*

Musical notation on a staff with treble clef and a 3/8 time signature. Starts with the tempo marking *Alleg.º*.

Musical notation on a staff with treble clef and a 3/8 time signature.

Musical notation on a staff with treble clef and a 3/8 time signature.

Musical notation on a staff with treble clef and a 3/8 time signature. Includes the annotation *And. te* and a triplet of notes.

Punt. do

Al.º *Auo*

Allegro una mas.

no tan Alto

Alto

Allegro

Violin 2.º los Guardas y Labandera.

All.^{to}

Alleg.^{to}

Come prima.

Allegro tres mas.

And. no 3

alor Parr.

3

Parola.

Alto

3

Alto

3

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *And.*, *Piano*, and *Allegro*. The paper shows signs of age and wear.

Handwritten musical score on eight staves. The notation includes treble clef, a key signature of one flat, and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *All.^o*, *no tan All.^o*, *fe*, and *Allegro.*. A double bar line with a slash is present on the seventh staff, indicating a section change.

Alleg.^{to} *f*

f

p

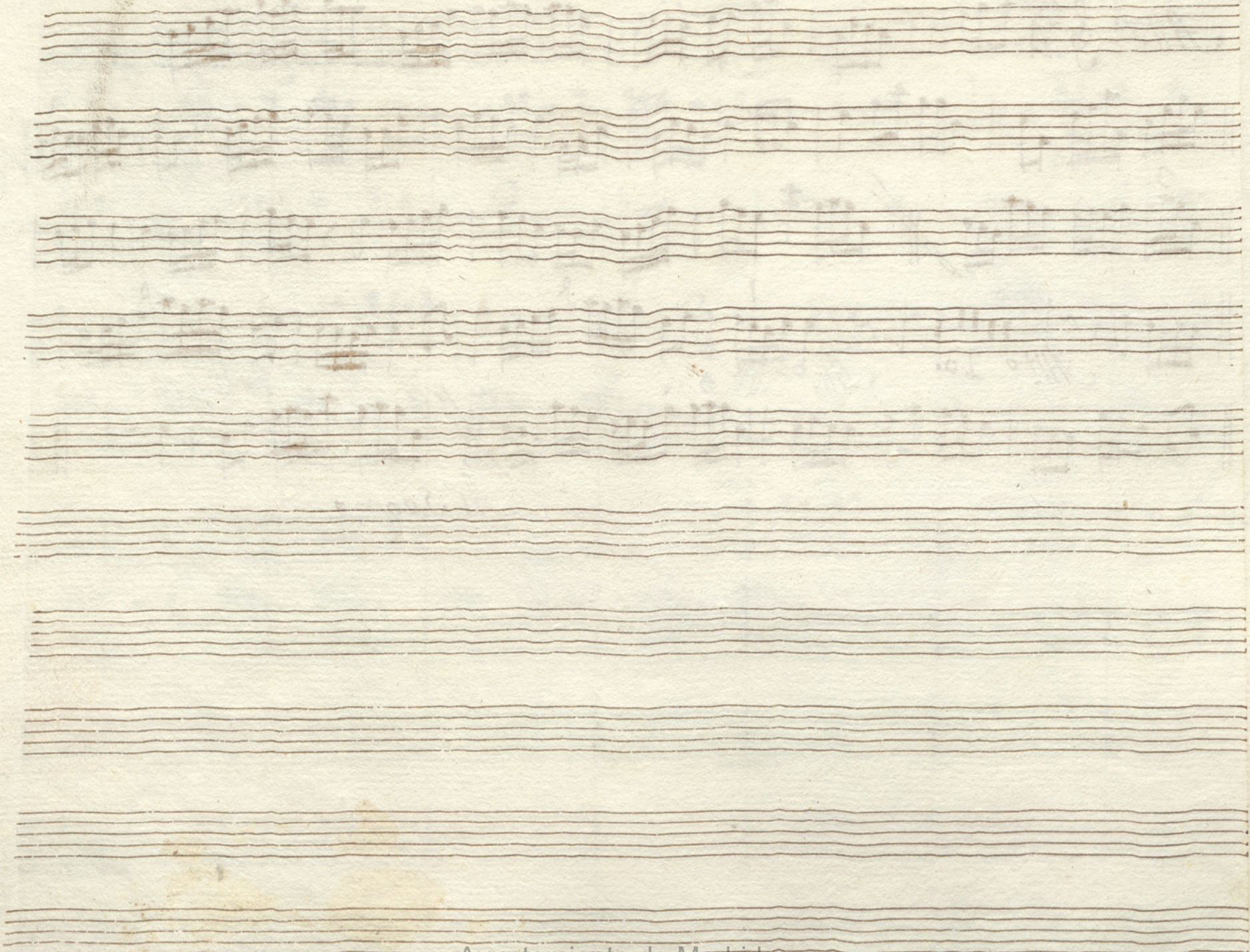
And.to

f

Alleg.to

Adisegno

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a vertical line. A double bar line with a diagonal slash is present on the third staff. The fourth staff contains the markings 'All.^o 20.' and 'All.^o 6'. The fifth staff concludes with the marking 'Al Segno.' written in a cursive hand.



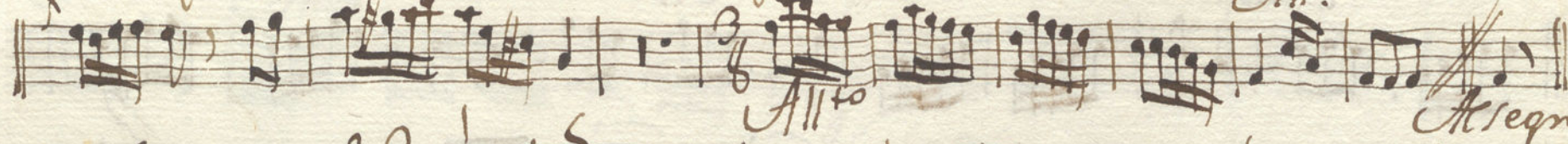
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Oboe 2.^o Ton.^a los Guadalupe y Labandera.

Alleg.^{to} 







All.^{to}
Allegro 3^{ma}

And.^{no} 







Parola

All.^o *6/8* *Le.*

6/8

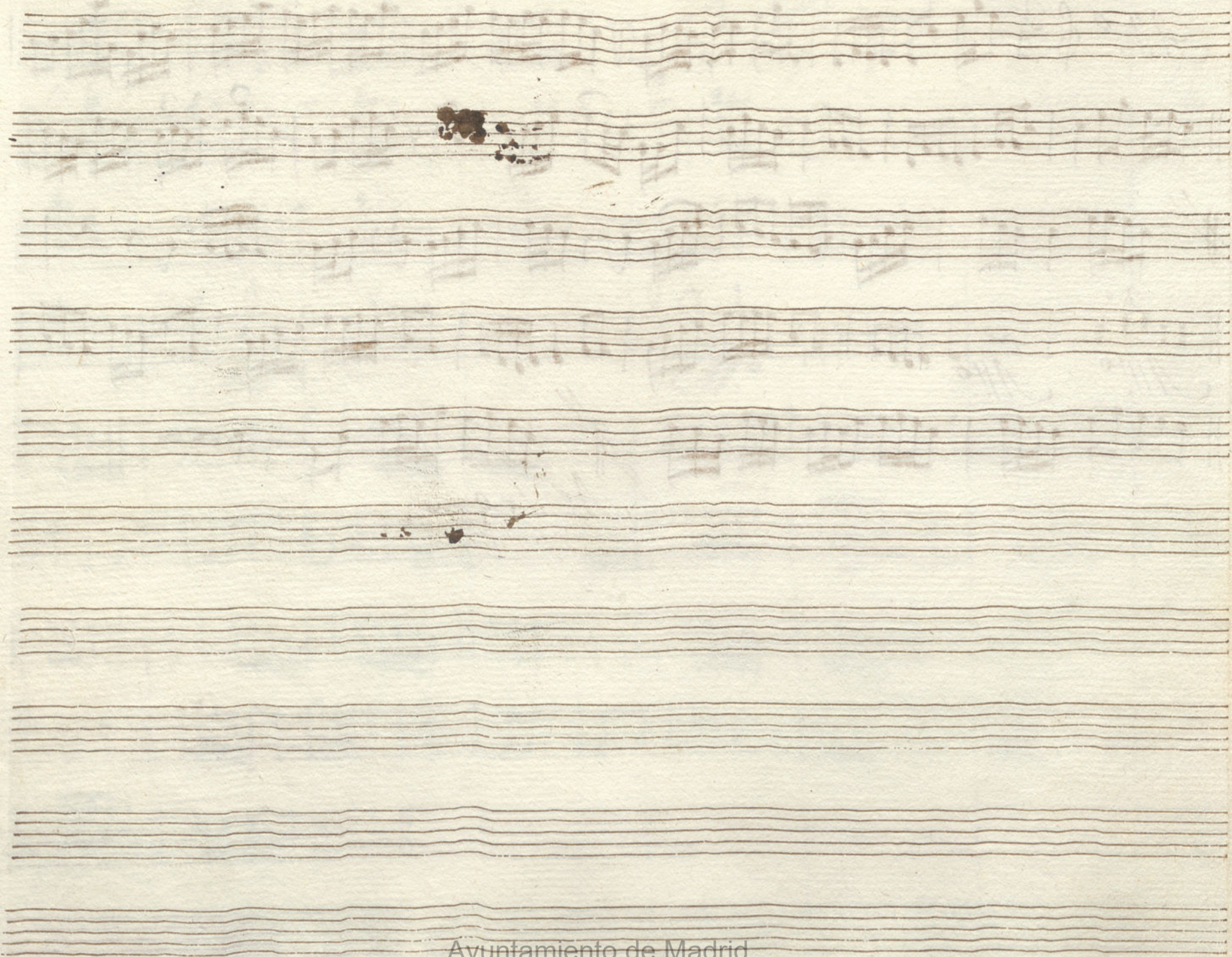
2

3/4 *1* *3/4* *1*

And.^{te} *Al.^o* *Le.*

Allegro.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The first staff begins with the tempo marking *All.^o*. The second staff contains a measure with a fermata and a measure with a triplet of eighth notes. The third staff starts with a double bar line and a fermata. The fourth staff has a measure with a fermata and a measure with a triplet of eighth notes, with the tempo marking *All.^o* written below. The fifth staff has a double bar line and a fermata, with the tempo marking *All.^o* written below. The sixth staff ends with a double bar line and a fermata, with the tempo marking *Allegro* written below. The bottom half of the page contains seven empty staves.



t

Trompa 1.^a Ton.^a los Guardas y Labandera.

Alleg.^{to} Musical notation on a staff with a treble clef and a 3/8 time signature.

Musical notation on a staff with a treble clef, including dynamic markings like *p.* and *f.*

Musical notation on a staff with a treble clef, including dynamic markings like *p.* and *f.*

Musical notation on a staff with a treble clef, including dynamic markings like *p.* and *f.*, and the instruction *All.^{to}*.

And.^{no} Musical notation on a staff with a treble clef and a 3/8 time signature, including the instruction *In C.*

Musical notation on a staff with a treble clef, including dynamic markings like *f.* and the instruction *All.^{to}*.

Musical notation on a staff with a treble clef.

|| *Parola.*

Allegro

2

3 And.te

2 3

Allo

Allegro

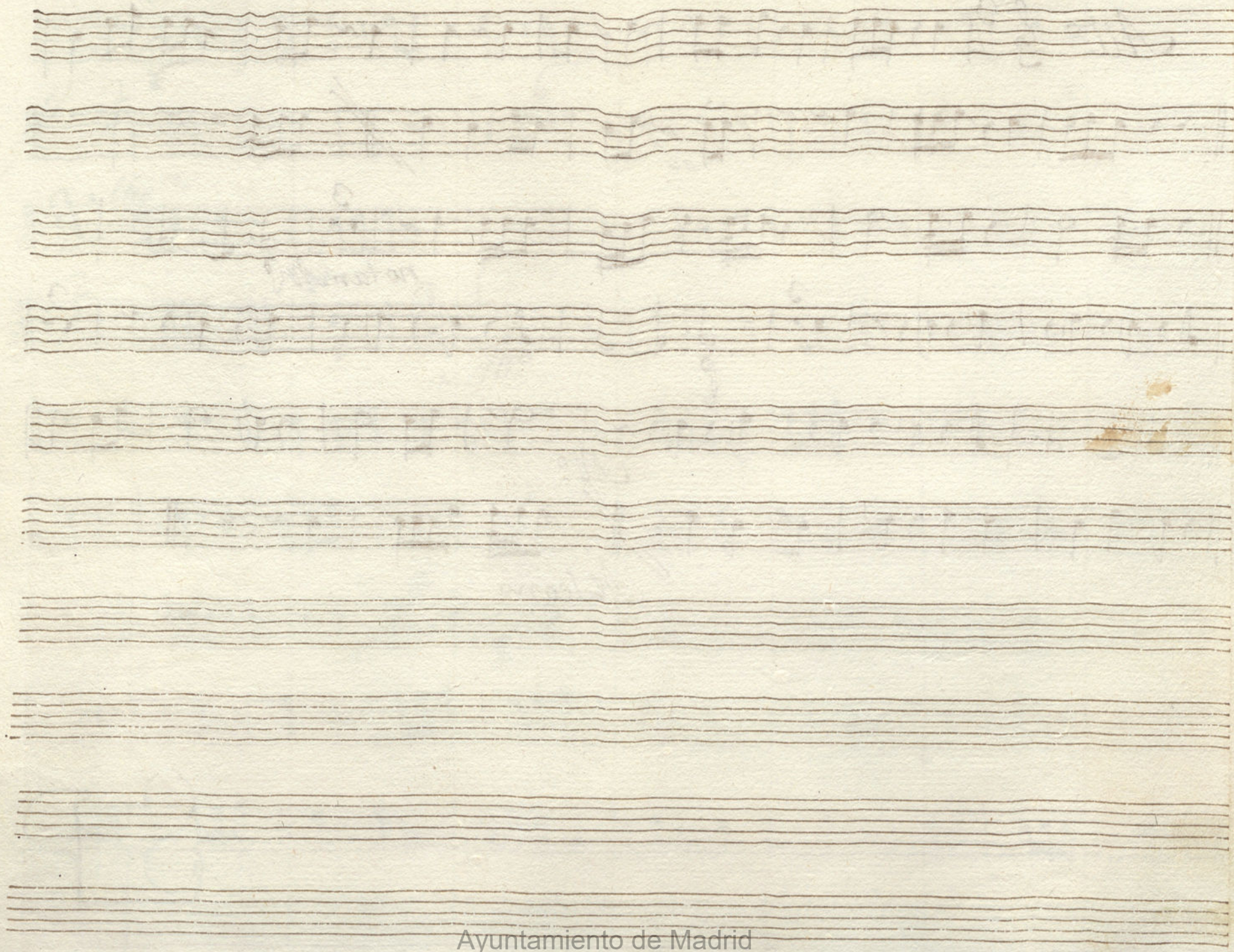
Allo

no tan Allo

p

Allo

Allegro



Trompa 2^a Ton. a los Guardas y Sabandera.

Alleg.^{to}

And.^{no}

Paxola.

Alleg.^{to} 6/8

6

And.te

All.o fe

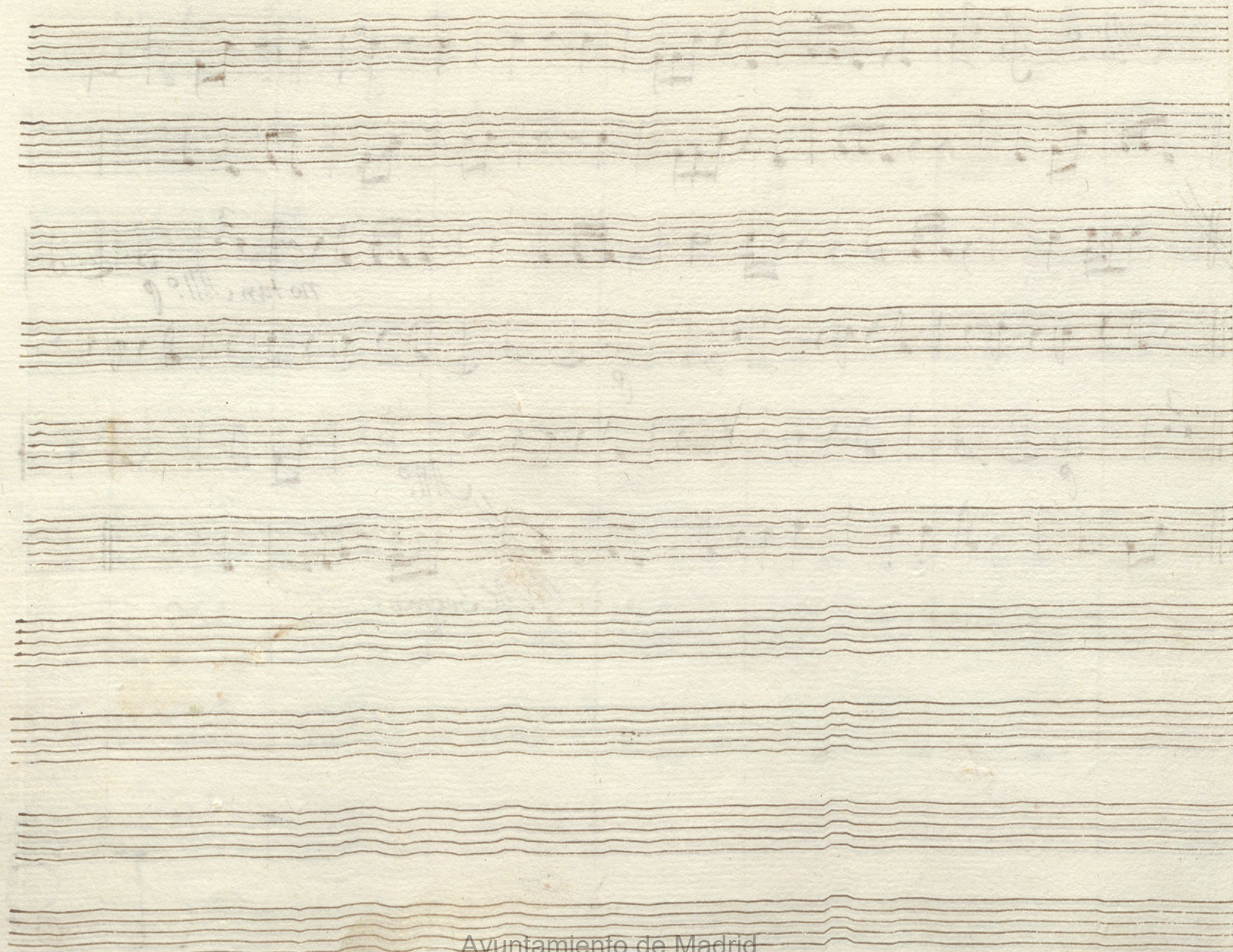
Allegro

All.º

no tan All.º p

All.º

Allegro.



Bajo Ton. a los Guardas y Labandera.

Alleg.^{to} C: 3/8

Musical notation staff 2

Musical notation staff 3

Musical notation staff 4

Musical notation staff 5

Musical notation staff 6

Musical notation staff 7

Musical notation staff 8

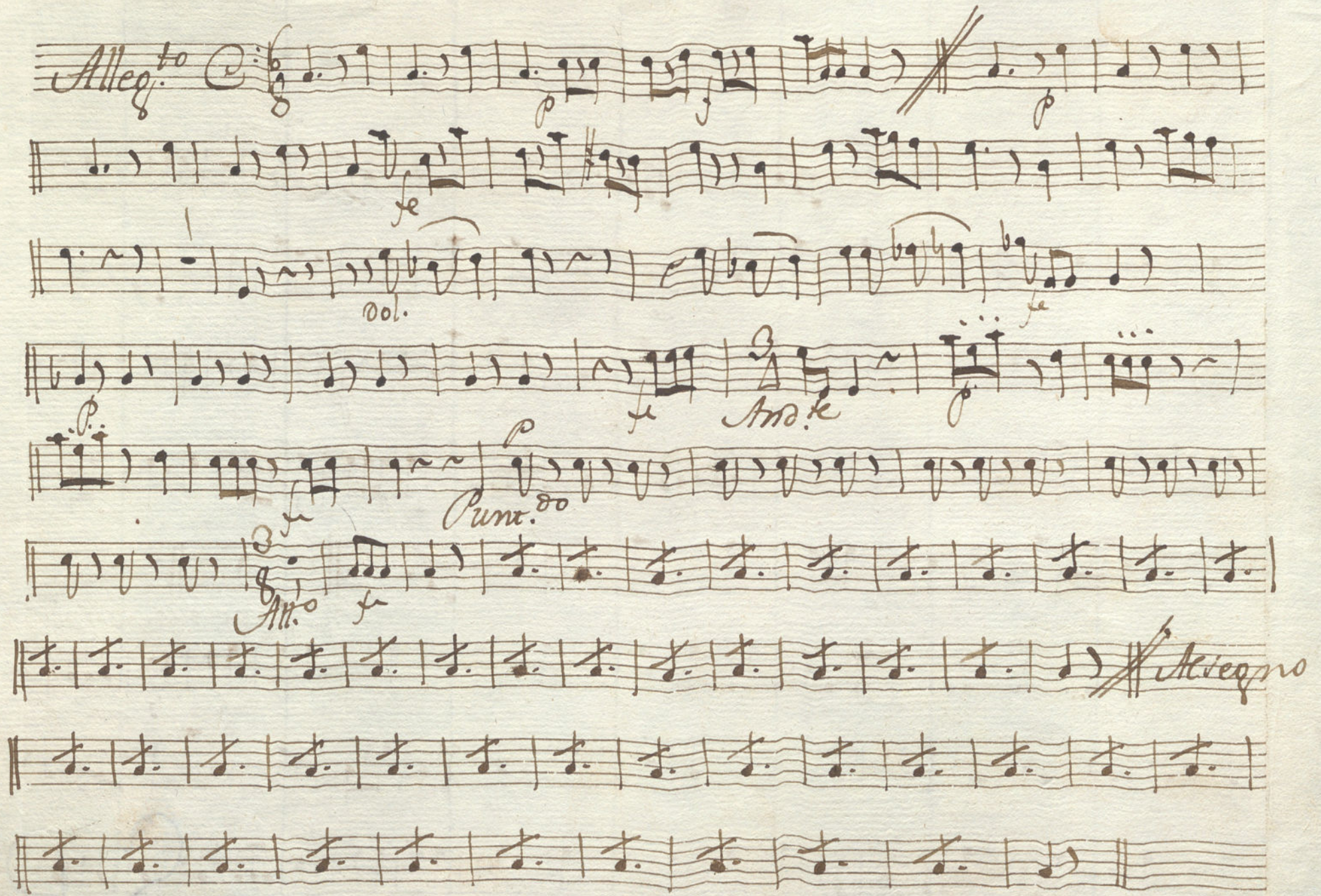
Musical notation staff 9

Musical notation staff 10

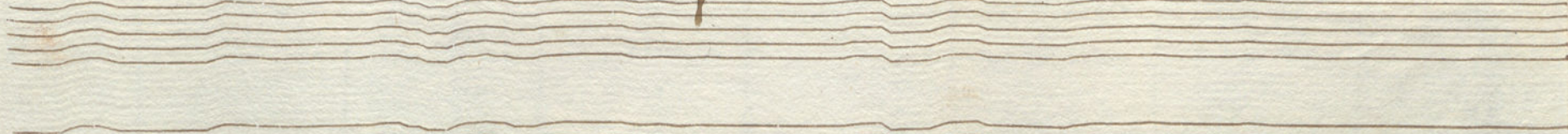
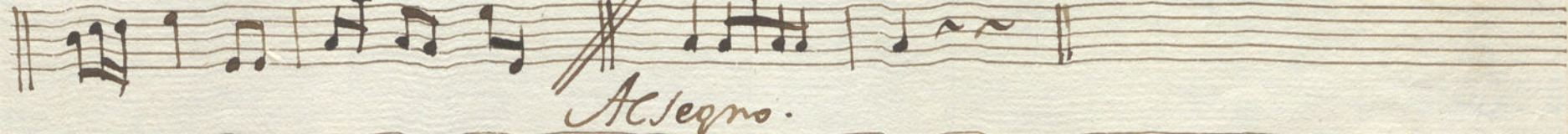
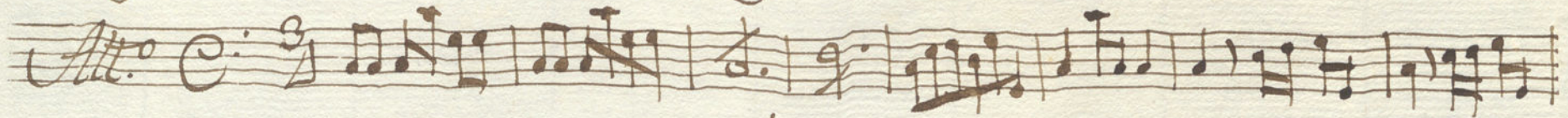
Allegro tres mas.

Allo yuntamiento de Madrid

Parola.

Alleg.^{to} 

Bajo Ton.^a de los Guardas. y Labandera.



A page of handwritten musical notation on ten staves. The notation is very faint and difficult to read, but it appears to be a score for a piece of music. The first staff has a treble clef and a 3/4 time signature. The notation consists of various notes, rests, and bar lines. There are some markings above the staves, possibly indicating dynamics or performance instructions. The paper is aged and shows some staining.