

108-12

Conadilla a Dios

Seg. 5.

Los Criados, y Loros:

Del Sr. Laverna:

{ Sr. Lorenza
y Vizente

/ 1792

All.^o poco

3

p^o

p^o

Salon Con Una Meriita
a cada lado;

Sole la Lorenca
Con la Paula de un Loro;

fe

esté oblando con el Loro

Ay que Loro Si se ñor

Ay que Loro Si se ñor

Ay que Loro Si se ñor

Ay que Loro tan monito si no tu vie

Ay que Loro tan monito si no tu vie

Ay que Loro tan monito si no tu vie

ra un piquito que se para de a blador que se

ra un piquito que se para de a blador que se

ra un piquito que se para de a blador que se

para de a bla dor — que se

para de a bla dor — que se

si se ño re si se ño re

si se ño re si se ño re

mirando le

si se ño re si se ñor — si no tu bie ra un pi

si se ño re si se ñor — si no tu bie ra un pi

quito que se pasa de a blador — que se
 quitto que se pasa de a blador — que se

e rey
 con que

Co to — rró mui malo que bai al Ama a Con tar —
 tu pi' caro Loro al ama fuit — tea Con tar —

Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are in Spanish and appear to be from a song or opera. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

el que yo con el cri- a do me so li- ri- to ca
~~que yo con la doncella me so li- ri- to ca~~
 el que yo con la doncella me so li- ri- to ca

System 2:

sa- me so mar para o tra
~~sa- me so~~ mar para o tra
 sa- me so

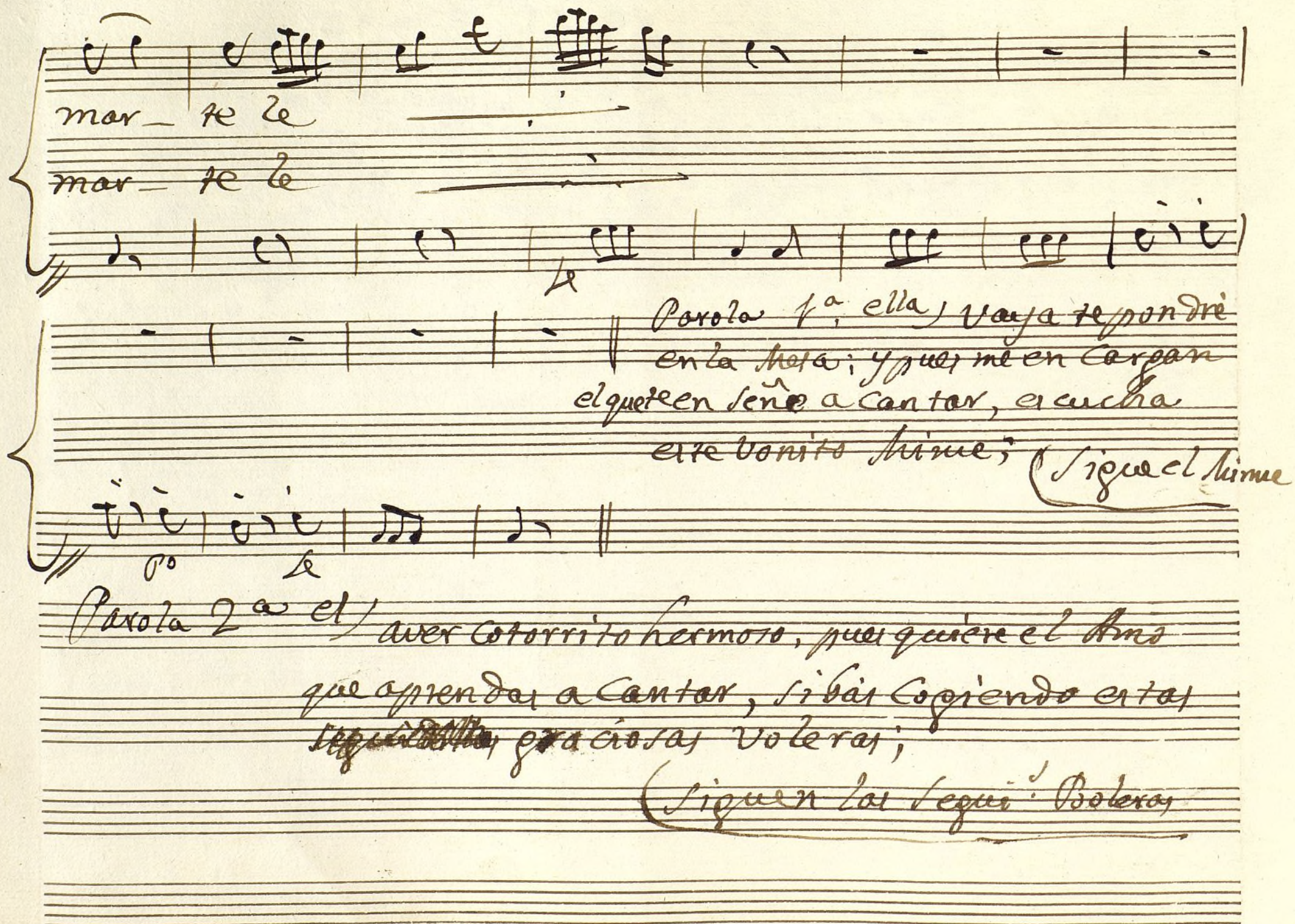
System 3:

bez chi- ti- to que si par- la- el pi- qui- to te le
 bez chi- ti- to que si par- la- el pi- qui- to te le

tengo de quemar ma pa
tengo de quemar mas pa

otra vez - chitito que ripar los el - piquito
otra vez - chitito que ripar los el - piquito

te le tengo de quemar - te le tengo de quemar
te le tengo de quemar - te le tengo de quemar



mar - te le
 mar - te le
 Porola 1ª ella, vaya te pondré
 en la meta; y puer me en cargar
 el que en seño a cantar, a cucha
 este bonito himne; (Sigue el himne)

Parola 2ª el aver cotorrito hermoso, puer quiere el amo
 que aprenda a cantar, si va cogiendo esta
 seguidilla, graciosa volera;
 (Sigue la Segui Polera)

Musical

Despacio

La

La Pe - - - trime tra puerta a les - - - pe so

el dia - - - en te ro sue le gas tar

el dia - en te ro

sue le gas tar

Con sus - - - cor re jos

Via ca - so sa le por esas Calles Vo - deada
 ba - - - por e so ca - - - lle
 Vo - deada - - - ba - - - Vo dea - - - do. Vo
 dea da ba;
 Parola ella Loro adios que voy a ver si algo de Comer median: vare

Se repite al segno ~~X~~

Segu^o Boleros

And^{te}

Como en señando le

mui mala está una Niña por

que el cor refo

porque el cor refo porque el cor

re fo - - -

porque el cor

Conque en el

que ay varios

re - - - -

so se en fado y lea qui ta

do por

dia - - - -

se le a cabo ala ris - - - -

re es

om - - - -

ores que a lai Pobre dör sue - - - -

ren ma

a li men - - - - - tos se enfado y le aguitado los a li
 ta obra pi - - - - - a se lea cabi ala pobre esta obra
 que a los po - - - - - brei q! ala pobre dar sue len mas que a los
 me tos los - - - - - los a li men tos los
 pia eta - - - - - eta obra pia es
 pobre ma - - - - - ma q! a los pobre mas
 a li men tos - - - - -
 ta obra pia - - - - -
 q! a los pobre - - - - -

cres

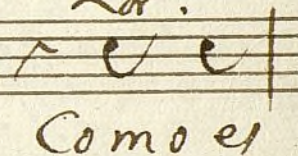
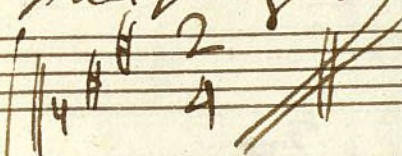
Allegro
dos veces

Parola, el, toma y Cometa Lorito este vizecho:

sale. ella, favian que hazes con el Loro?

el, de comer le voy a dar este ayuda de pasar

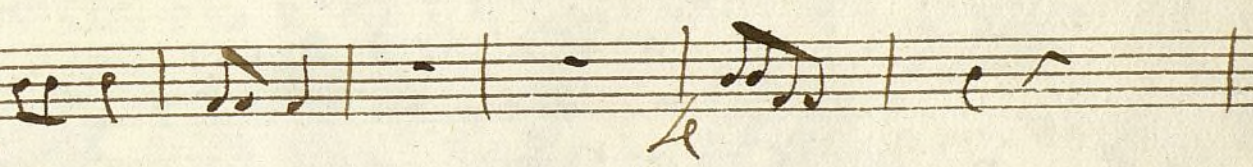
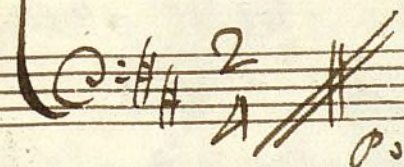
ella, y yo voy a hablar con el mis; el, y yo voy a ejecutar otro tanto
porque gustan los Amos de oírlos charlar: La.



Como el

Allegro

viz. Dime



tar querido Loro
en tar Cantivito y solo

monito que pasa
el la Niña que se casa

siempre en de en Ciërro si, si, Una Cosa maí sa
 Con el Peluquero si, si, ^{ella} Una Cosa maí sa ^{la}
 lada maí vo nita ya gra ciada no puede aver en Ma
 drid. Una Cosa maí sa lada maí vo nita ya gra
 drid no puede aver en Madrid Una Cosa maí sa
 ciada no puede aver en Madrid Una Cosa maí sa

La^a

saca mono la pa tita Varca

viz
saca mono la pa tita

me la Ca ve ri ta pero no me ai de ha zer

Varcame la Ca ve ri ta pero no me ai de ha zer

mal pero lo que yo quiero ami

mal pero lo que yo quiero ami

Loro que tiene un piquito de oro ya todo Vespuesta
 Loro que tie un piquito de oro ya to do Vespuesta
 da lo que yo quiero ami Loro que tiene un piquito de
 oro ya to do Vespuesta da que tiene un piquito

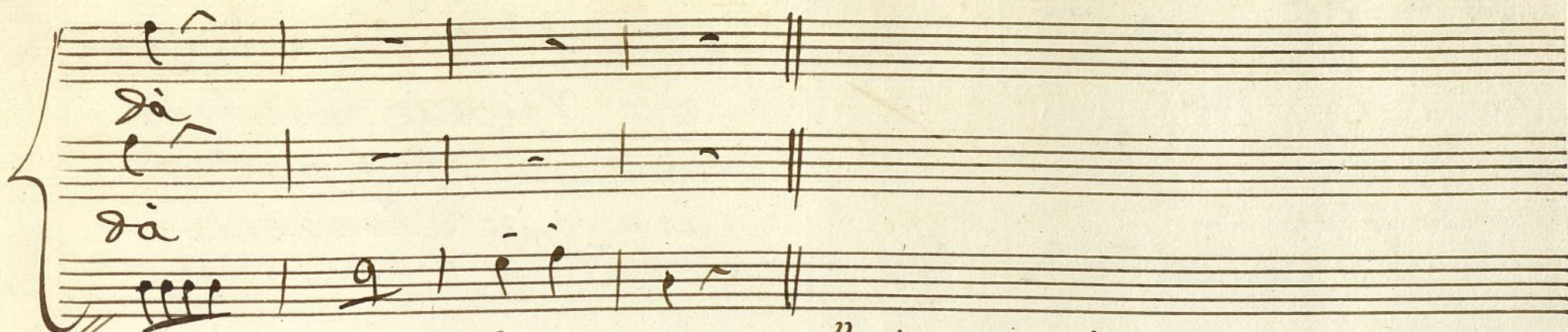
de oro ya to do Respuesta da

de oro ya to do Respuesta da lo que yo quiero ami

Lo que tiene un piquito de oro ya to do Respuesta

ya to do ya to do Respuesta

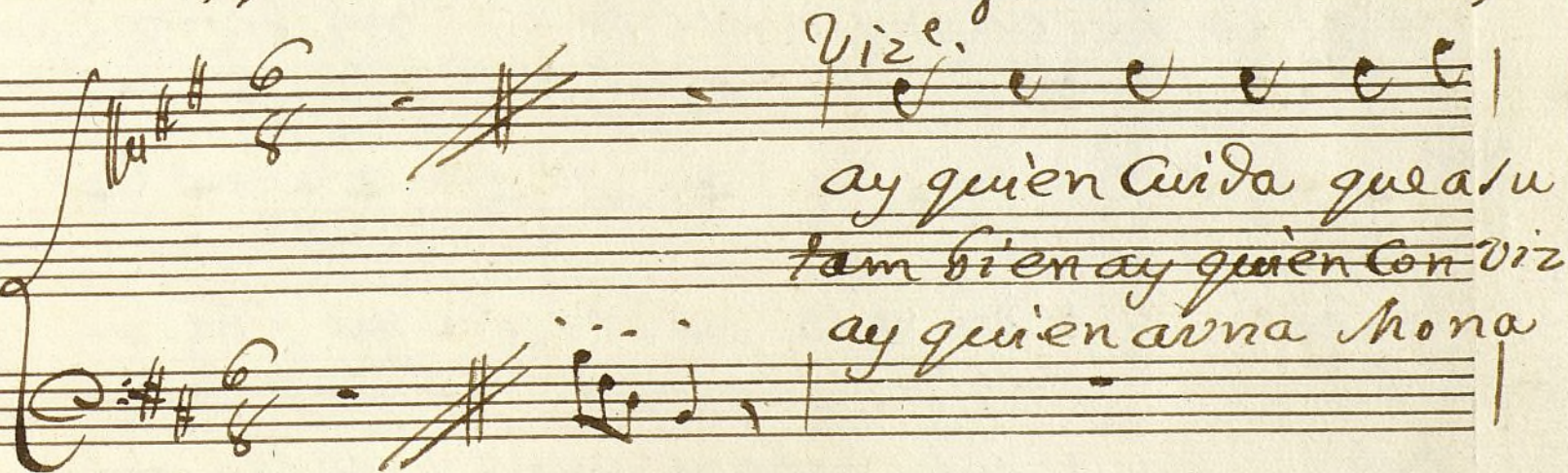
da ya to do ya to do Respuesta



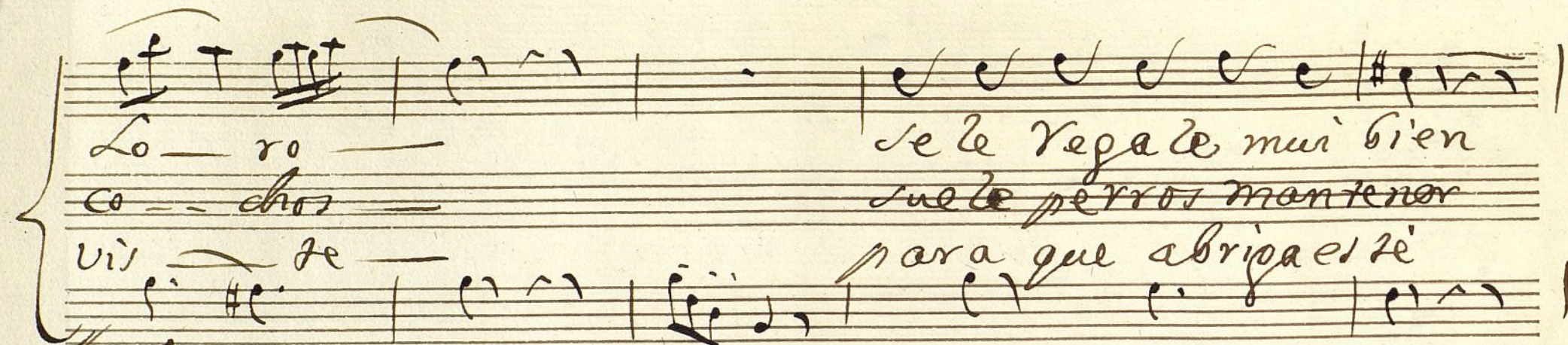
Parola, el / saber lo que digo, ella / que? el / Con quanto estremo
 se llega a cuidar de animalitos en muchas casas como esta;
 ella / hacemos sobre el asunto Reflexion: el / en ora buena
 murmuramos, que en Criador no es ninguna cosa nueva;

Coplas

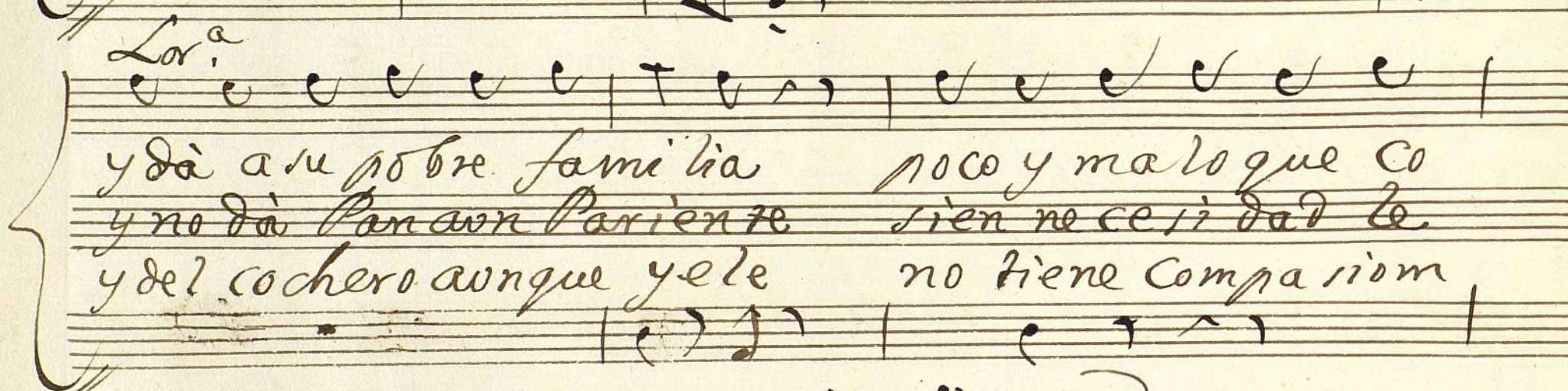
All.^o poco



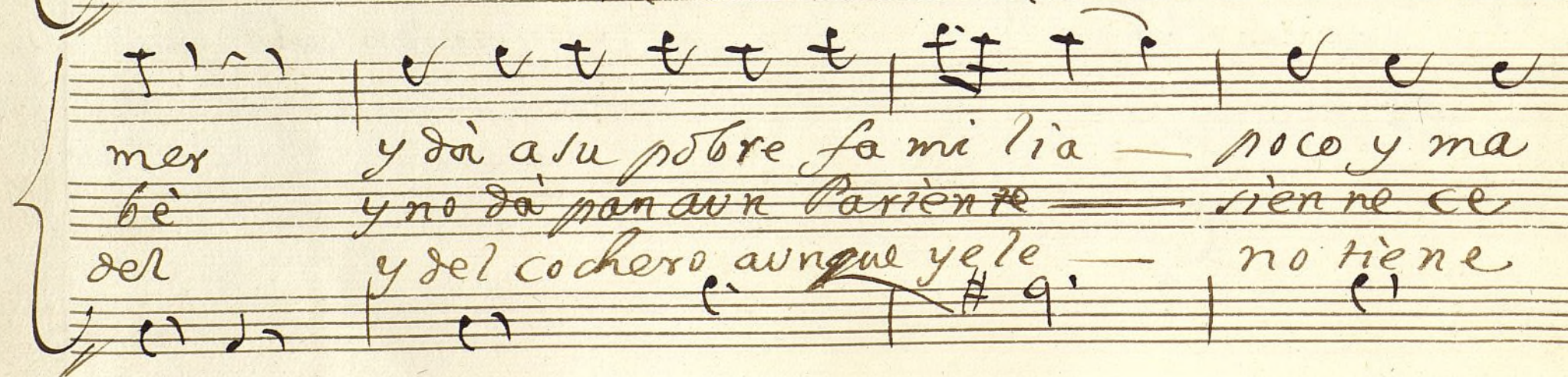
Viz.
 ay quien cuida que asu
 tam bien ay quien con viz
 ay quien avna mona



Lo — ro — se le Regale mui bien
co — cho — suele perros mantener
vir — de — para que abriga este



La^a
y dà a su pobre familia poco y malo que co
y no dà Panavn Pariente sien ne ce, i dad le.
y del cochero aunque yele no tiene Compasion



mer y dà a su pobre familia — poco y ma
bè y no dà panavn Pariente — sien ne ce
del y del cochero aunque yele — no tiene

lo que Comer:
 si dad le be:
 Compassion del:

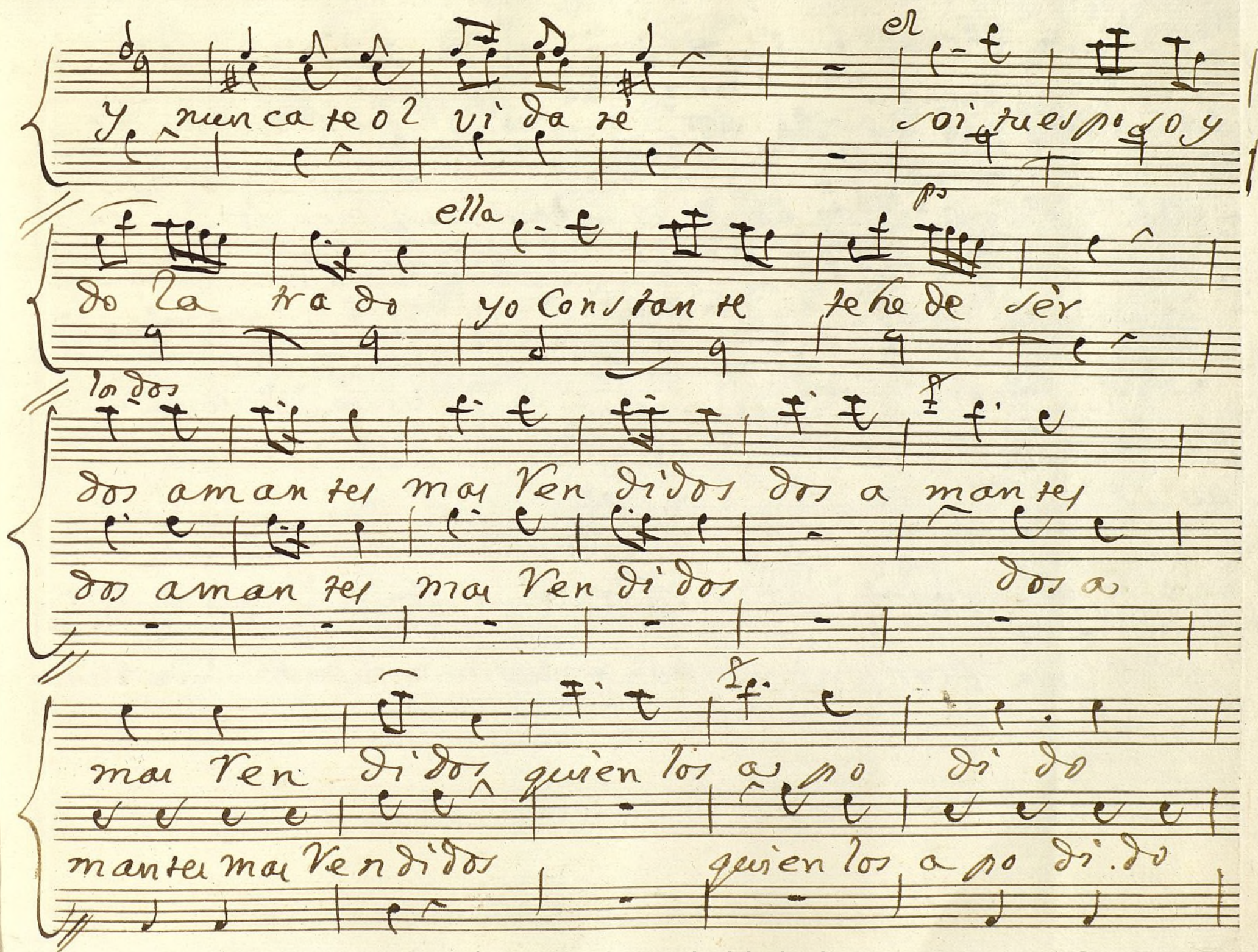
Allegro
 dos veces

Con lo que los anima les Rega la dos suelen

ser Cuantos Pobres in fe lices se no dian

man tener se podian man tener

2/4 *All.^o el* *ella*
 Vaya vaya fuera el loro Vaya vaya fuera el
 Loro y pues sabe que sea doro y pues sabe que sea
 doro nuestro amor Con firme se nuestro amor Con
 firme se *ella* yo te quiero
 por ti me ro y nunca te olvi da re
tutti



 y nunca te oí vi da re
 oi, pues no go y
 ella
 do la tra do yo Constan te te he de ser
 los dos
 dos aman tei mai Ven di dos dos a man tei
 dos aman tei mai Ven di dos dos a
 mai Ven di dos quien los a po di do
 man tei mai Ven di dos quien los a po di do

Handwritten musical score for a song, featuring vocal and instrumental staves with lyrics in Spanish. The score is written on aged paper and includes various musical notations such as notes, rests, and dynamic markings.

Vocal Staves (Top):

- Staff 1: *ver quien los a po di do - ver quien los a po*
- Staff 2: *ver quien los a po di do - ver quien los a po*
- Staff 3: *di do ver - viva viva la a le*
- Staff 4: *di do ver -*

Instrumental Staves (Bottom):

- Staff 5: *gría viva el contento y la paz y nuestra agradable Boda Vamos*

Dynamic Markings: *fmo*, *po*, *brno*, *le*

2o 2.

al punto a entablarse vamos Viva viva la ale

Viva el contento y la paz y nuestra agrada ble Boda

Vamos al punto a entablarse vamos y nues

glor

glor

tra agra da ble Bo da vamos al punto aenta blar a - - -

Vamos al punto aenta blar

a - - -

Vamos al punto aenta blar a - - -

Vamos al punto aenta blar

a - - -

Vamos al punto aenta blar a - - -

Vamos al punto aenta blar

a - - -

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written in Spanish and include the phrase "Vamos al pun".

Lyrics visible on the page:

- Vamos al pun
- Vamos al pun
- to aen ta o'ar Vamos al
- Vamos al
- to aen ta o'ar Vamos a?
- Vamos al

Handwritten musical score for a three-part setting of the phrase "punto aen tablar al punto aen tablar". The score is written on three staves, each with a brace on the left. The top staff uses a soprano clef (C1), the middle staff uses an alto clef (C3), and the bottom staff uses a bass clef (C4). The music is in a common time signature (C). The lyrics are written in a cursive hand below the notes. The first system contains four measures, and the second system contains four measures. The bottom staff features a series of sixteenth-note runs in the first two measures of each system.

punto aen tablar al punto aen tablar
 punto aen tablar al punto aen tablar

Continuation of the handwritten musical score. The first two staves (soprano and alto) contain rests for the first two measures of the second system, followed by a final measure with a double bar line. The bottom staff continues with the sixteenth-note runs from the previous system, ending with a double bar line. Below this system are four empty staves.

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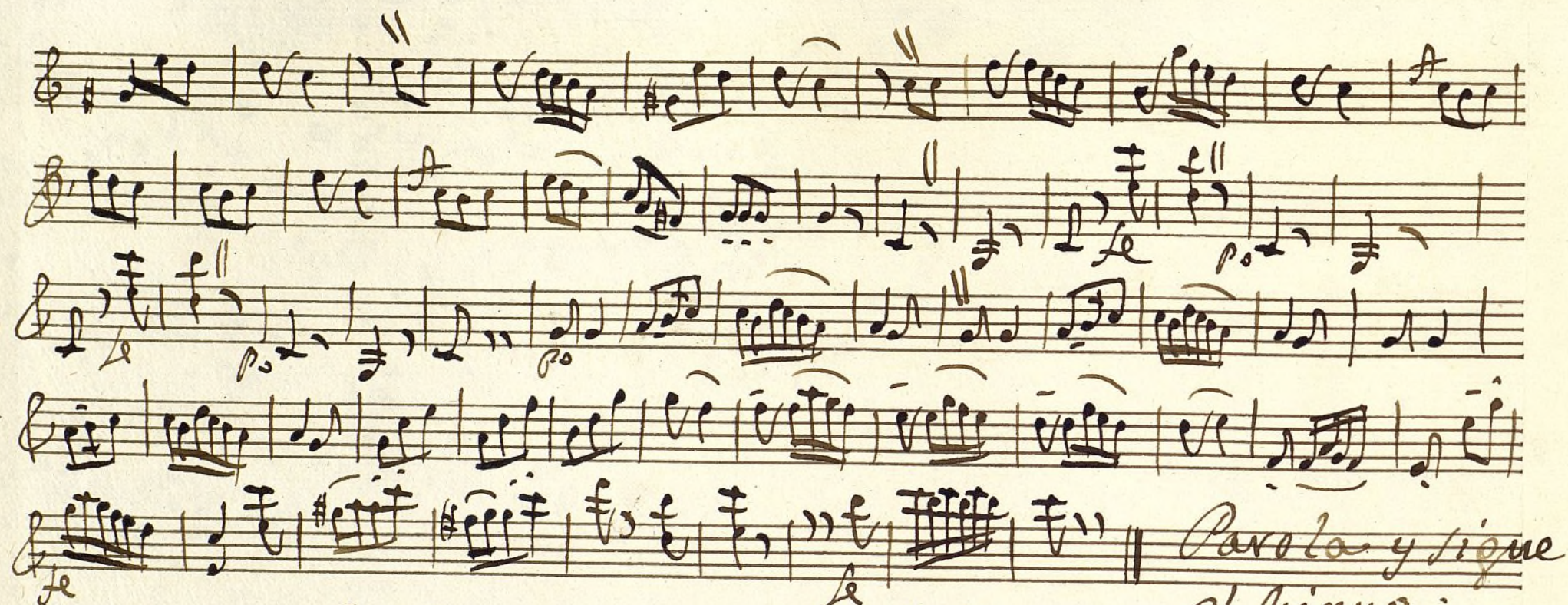
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Violin Primero

Mus 108-12

Conadilla a Dios, Los Criados, y Loros:

Handwritten musical score for Violin Primo, titled "Conadilla a Dios, Los Criados, y Loros:". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *All. poco*, *p*, *vo*, and *volti*. The notation is in a historical style, likely from the 18th or 19th century.



Parola y sigue
el Minue:

2^a vez Parola, y siguen las Boleras;



Parola

Se Ne pite al segno

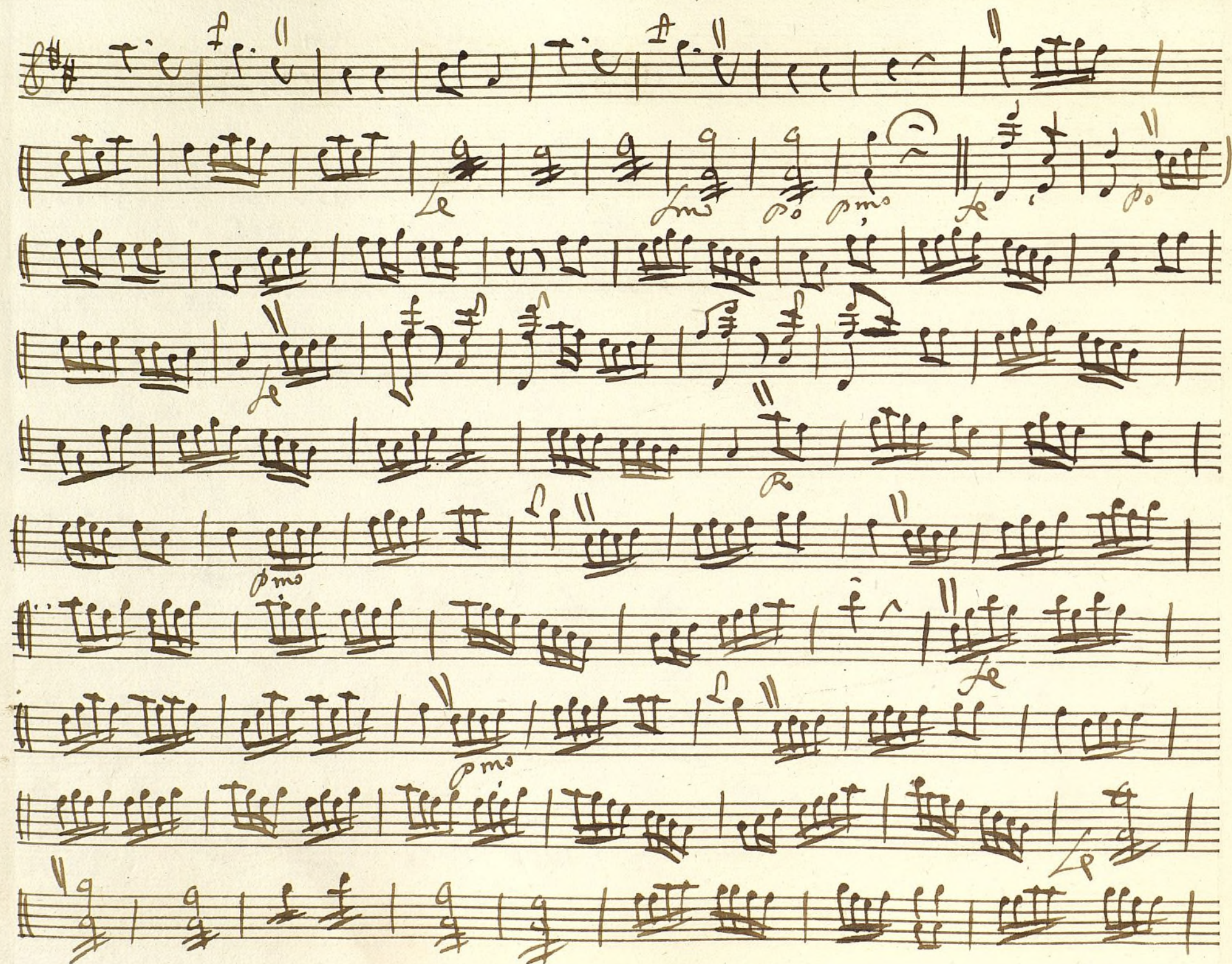
2^a vez. *Boleras*

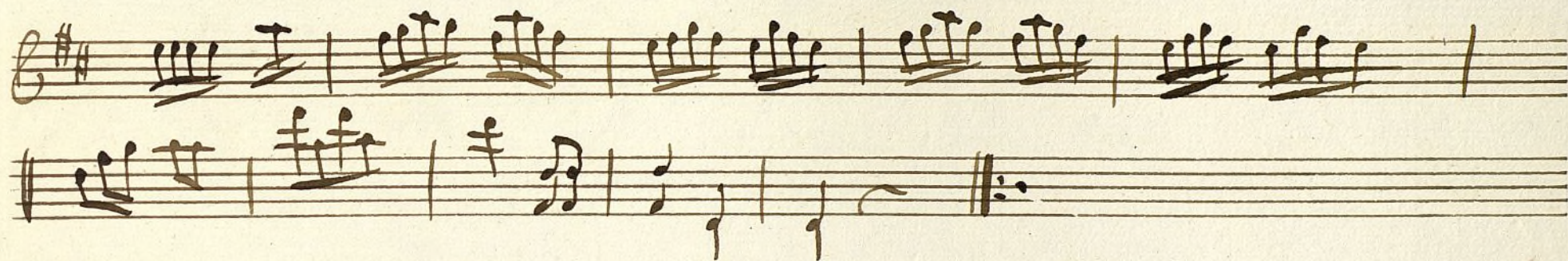
Parola

Volte

Coplas *All.^o poco* & $\sharp\sharp$ $\frac{6}{8}$ *vo*

p *f* *Allegro* *dos veces* *voln*





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Violín Primero.

Mus 108-12

Tonadilla a Duo, Los Canales, y Loro.

All. poco

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. poco' and a 3/4 time signature. The music is written in a single melodic line for the first violin. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The score concludes with the instruction 'Volta subito' on the tenth staff. The paper shows signs of age, including some staining and foxing.



2.^a vez Parola, y siguen las Boleras. *Parola y sigue el Minue.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Cre*, *Le.*, *2^a ver*, *vo*, *p^{mo}*, and *al. para or*. The lyrics are written in Italian, including "Parola. Se le bite al regno" and "Parola. Volti". The score is written in a cursive, handwritten style.

Parola. Se le bite al regno

2^a ver Bole xar

Parola.

Volti

al. para or

And. 2/4

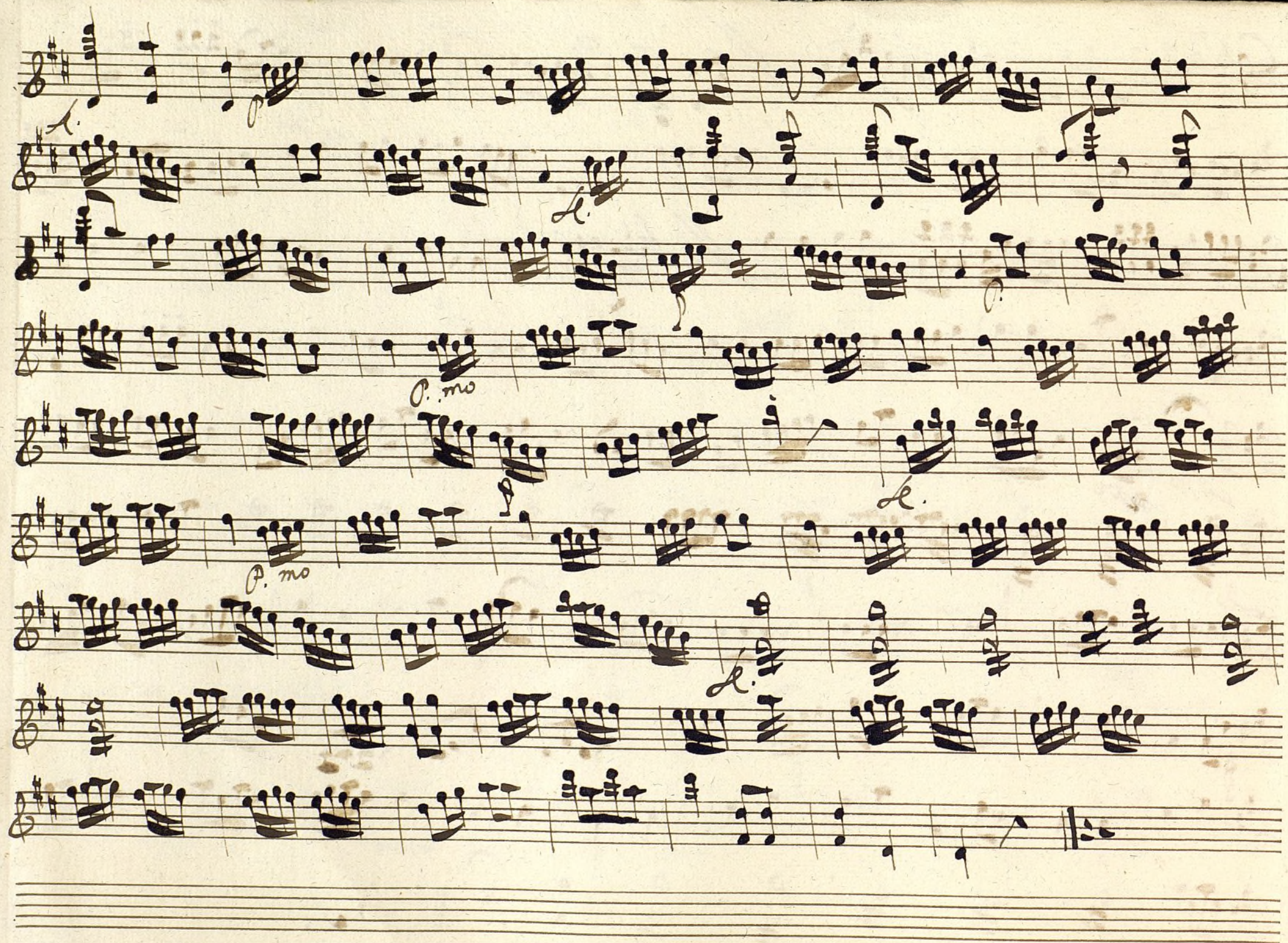
Allegro

Pavola.

Coplas.

Allegro poco

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in G major (one sharp) and 6/8 time. The first staff begins with the tempo marking 'Allegro poco' and includes a double bar line with a slash. The second staff continues the melody. The third staff has a tempo change to 'Allegro' and '807 veces.' (807 times). The fourth staff continues the melody. The fifth staff has a tempo change to 'Allegro' and 'mo'. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody and ends with a double bar line. The score is written in a cursive, handwritten style.



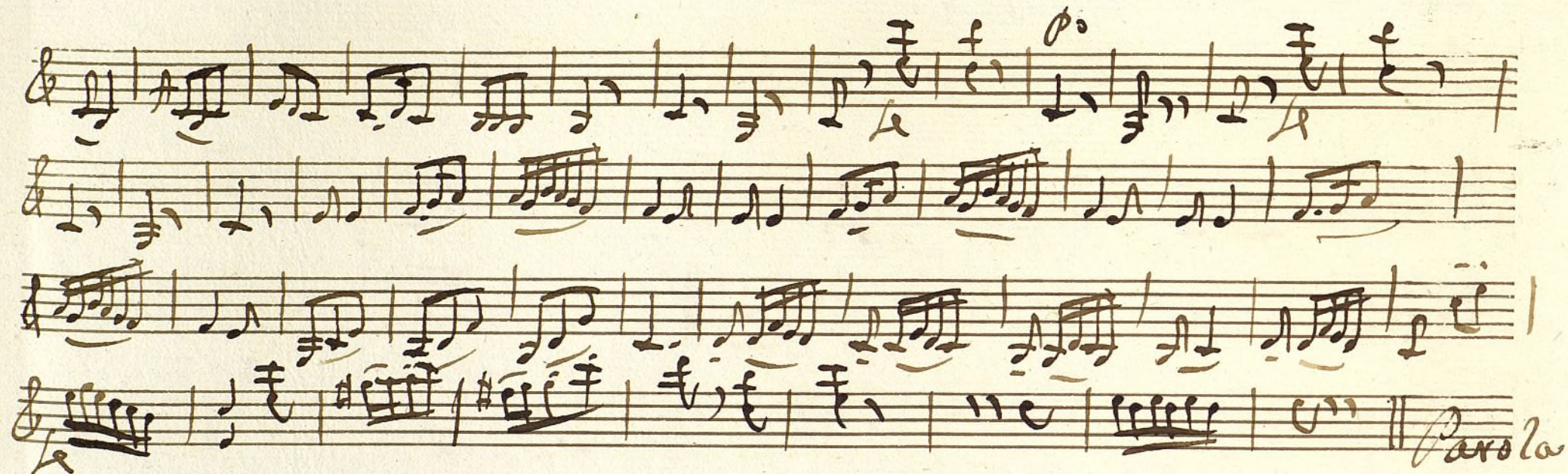
Ayuntamiento de Madrid

Violin Segundo

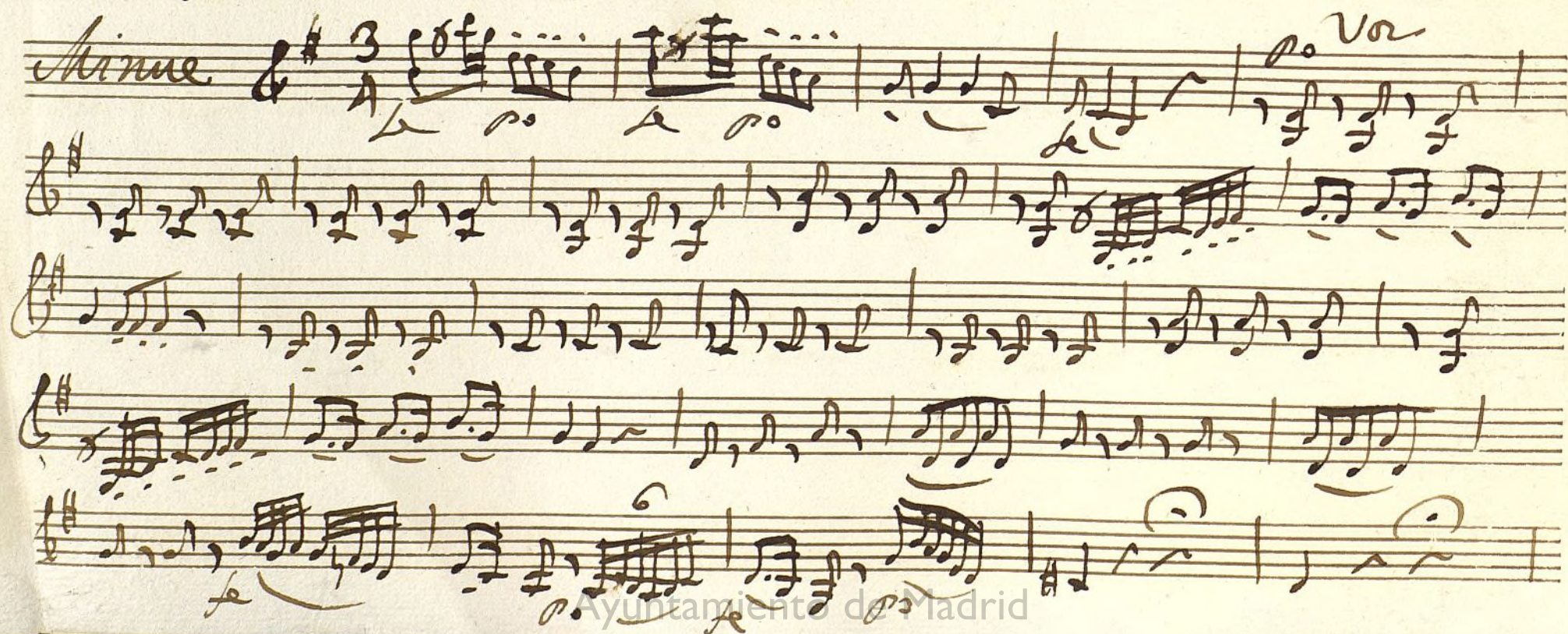
Mus 108-12

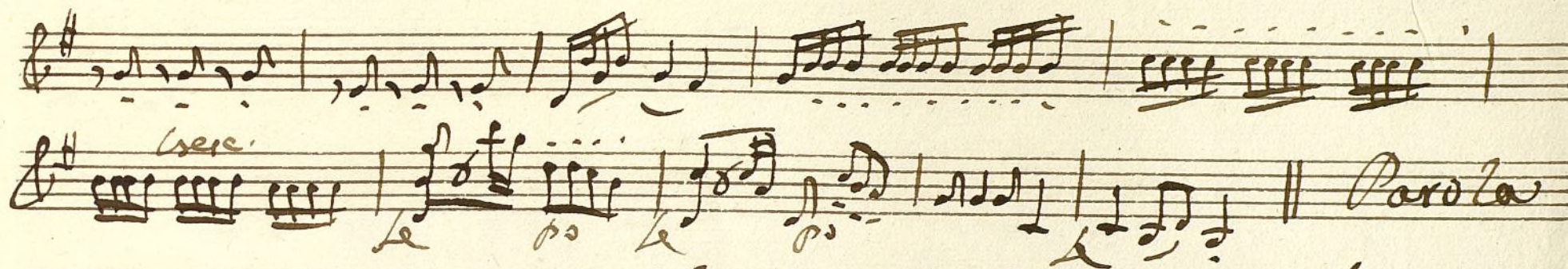
Conadilla a Duo; Los Criados, y Loros;

Handwritten musical score for Violin Segundo, titled "Conadilla a Duo; Los Criados, y Loros;". The score is written on ten staves. The tempo is marked "Al. poco" and the time signature is 3/4. The music features various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "Voz" and "for" (forte) near specific notes. The score is written in a cursive, handwritten style.

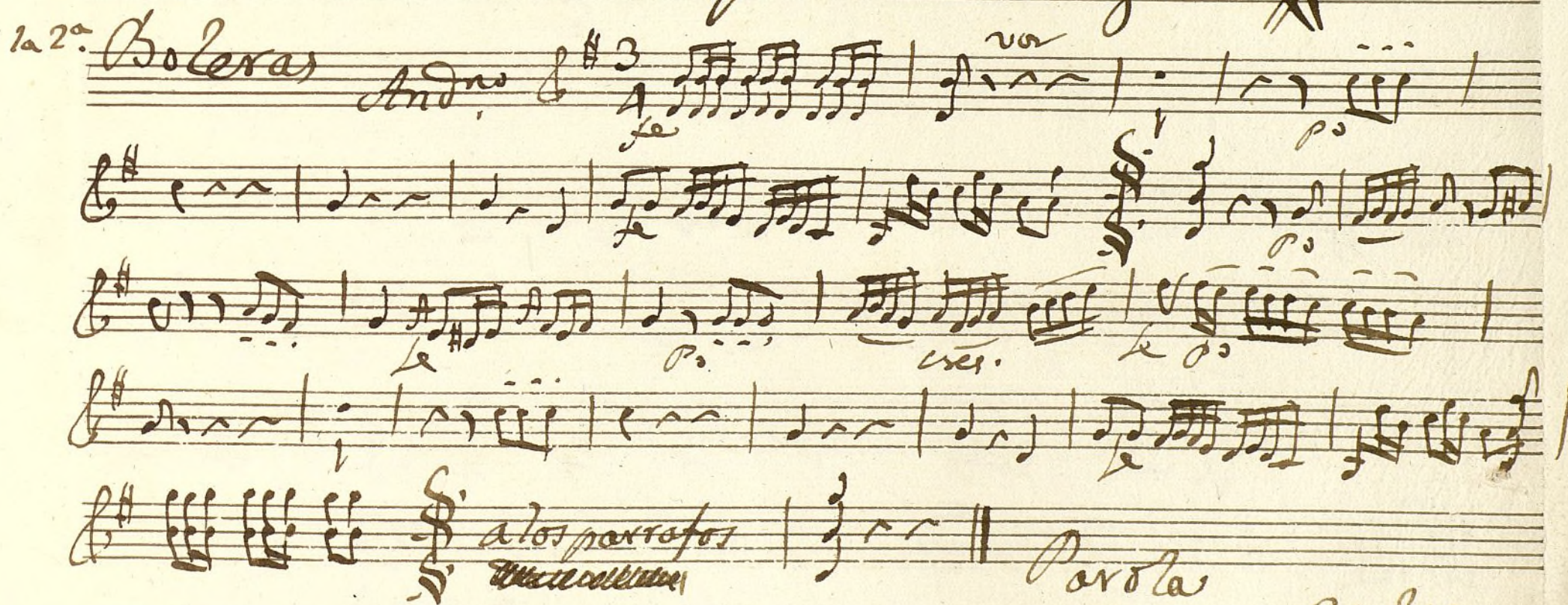


Sigue el Minue; y la 2.^a vez las Boleras;

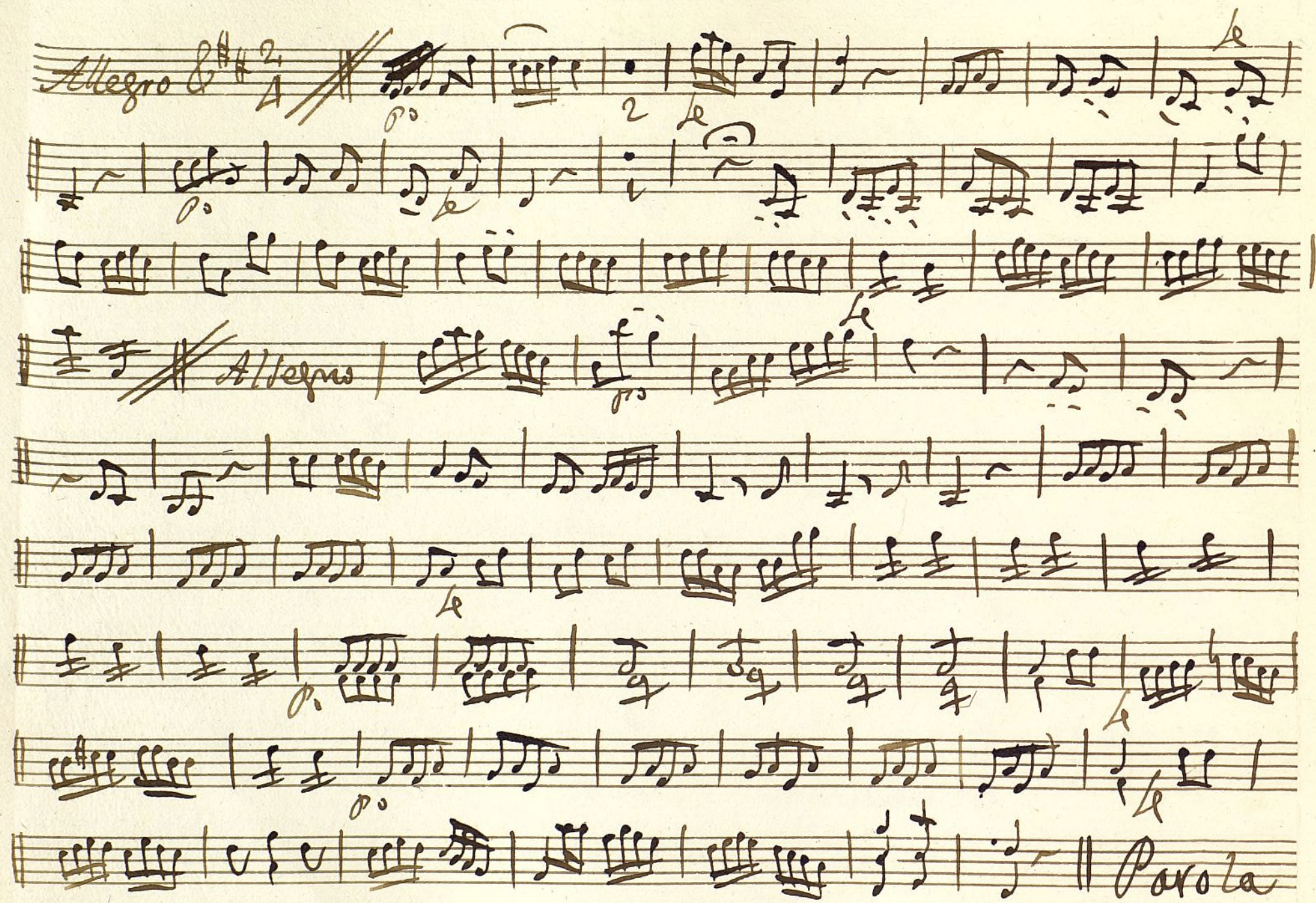




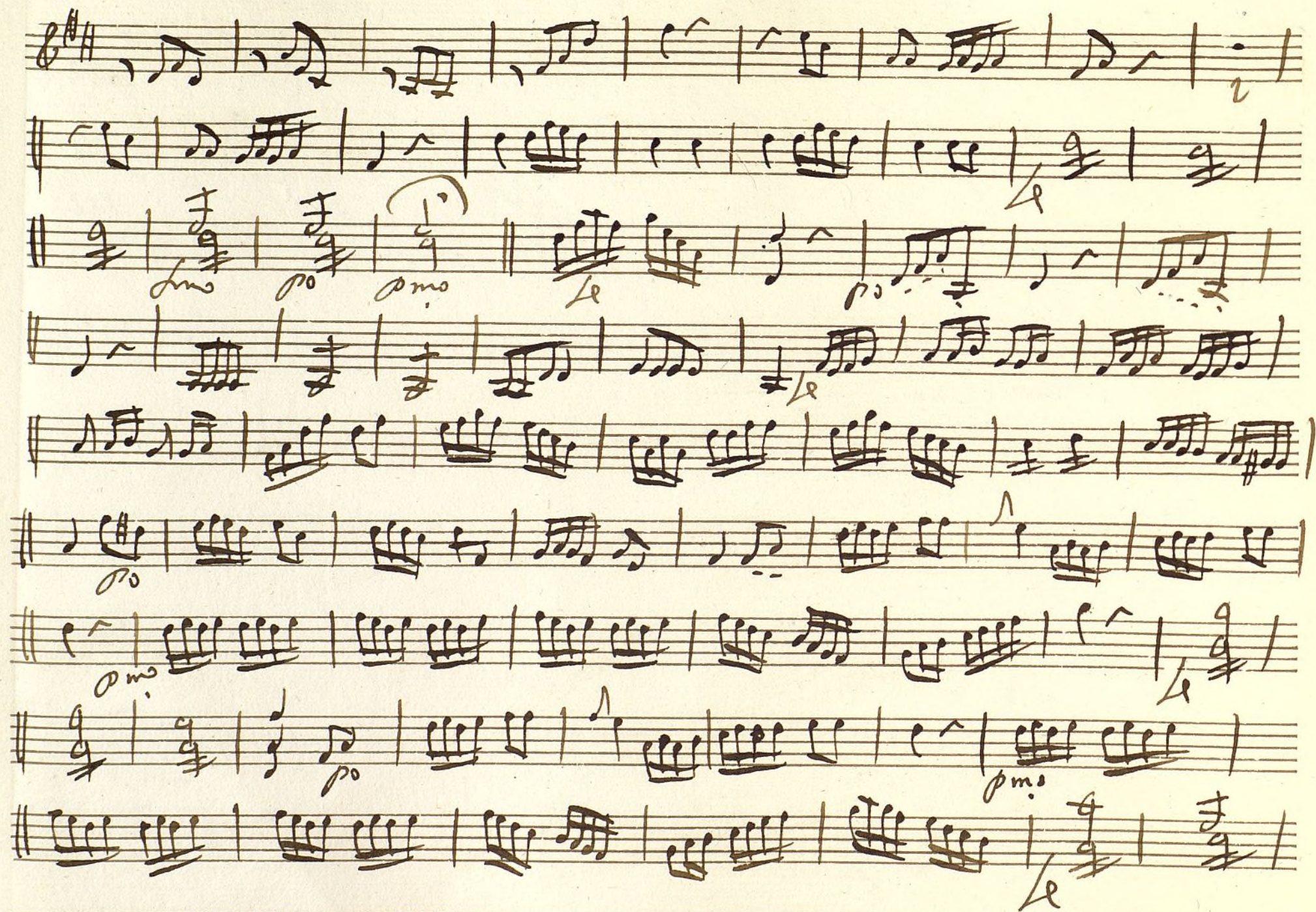
Se Repite al segno X

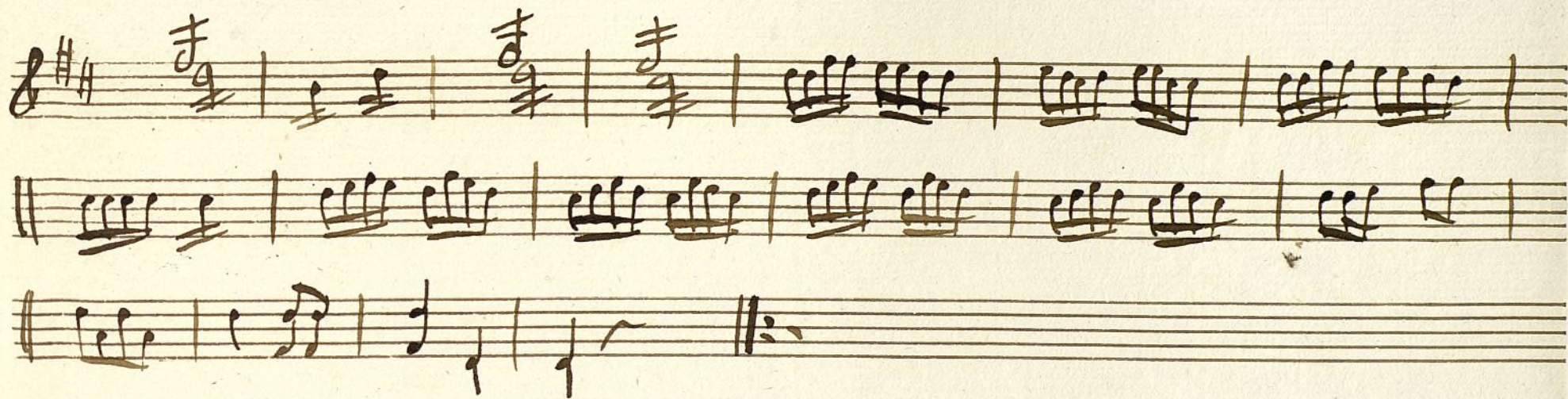


Volvi



Coplas *Allegro poco* & *Allegro* *dos vezes* *Volte*





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Violon segundo.

MUS 108-12

tonadilla a Duo, Los Chados, y Loro.

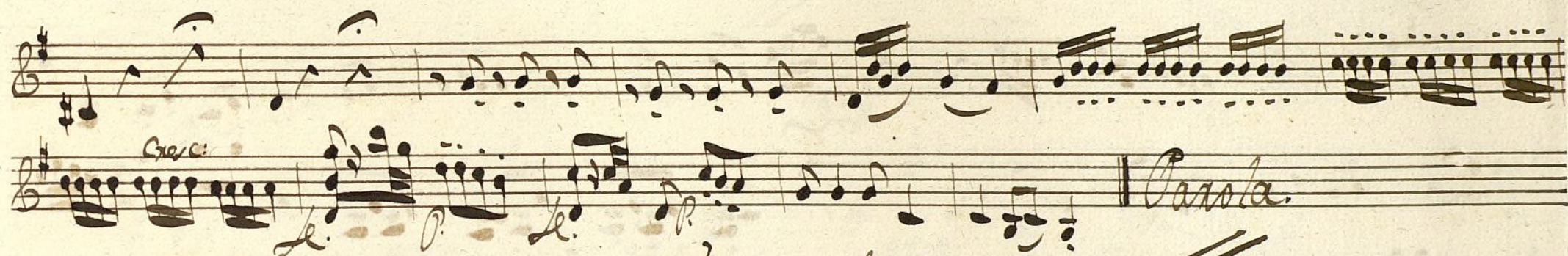
All. poco $\frac{3}{4}$

The musical score is written for a second violin part. It begins with the tempo marking 'All. poco' and the time signature '3/4'. The notation is handwritten and spans ten staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'L.' (piano) and 'vol' (crescendo). The score concludes with a double bar line and a final note.



Sigue el Minue: y la 2^a vez la Bolera;

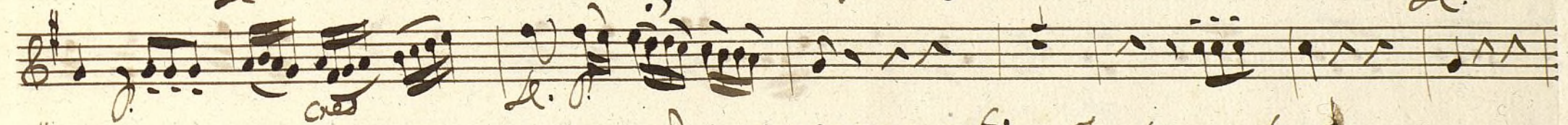
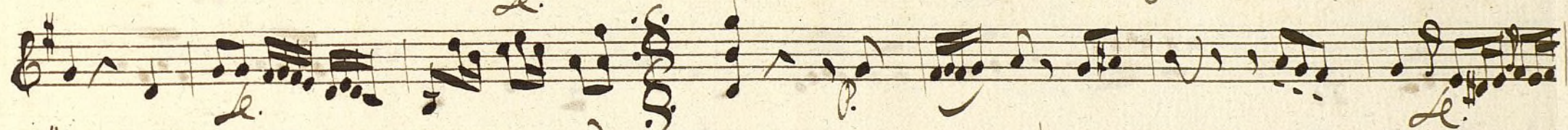




Se repite al Segno //

2da. *Boleña*

And. no



Volt.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The score is divided into sections by double bar lines and slanted lines. The first section is marked *Allegro* and the second section is marked *Allegro*. The final section is marked *Parola*. The notation includes various musical symbols such as notes, rests, and slurs. There are also some handwritten annotations in the margins, including a question mark and the word *Parola*.

Copla. *All. poco* *vo*

allegro do
vece

vo
All.

Volin Puelto.

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. poco' and the dynamic 'p'. The second staff has a 'p' marking. The third staff has a 'p' marking and the tempo change 'allegro do'. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking and the tempo change 'allegro do'. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking and the tempo change 'Volin Puelto.'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *limo*, *p*, *pino*, *l.*, and *p. mo*. The manuscript is written in a historical style, likely from the 18th or 19th century.



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Conadilla à Duo: Los Criados, y Loros;

Handwritten musical score for "Parola, Mestieri" by Giuseppe Verdi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The title "Parola, Mestieri" is written at the bottom right.

y Sigue el Minue, y la 2.^a vez las Boleros

flauta
Minue.
Serp.
8

Parola

Se repite al segno *

Dolera
And.
oboe
And.
vo
le
p
6
Solo
alors paraf
se
Parola



Coplas *All. poco* 6/8 *Allegro* *doz verez*

Handwritten musical score for a piece titled "Coplas" by Francisco Tárrega. The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked "All. poco". The piece features various musical notations including eighth notes, sixteenth notes, and rests. There are several dynamic markings such as "f" (forte) and "p" (piano). The score includes a section marked "Allegro" and "doz verez". The piece concludes with a double bar line and a repeat sign.

1)



Sboe Segundo

Mus 108-12

+
Tonadilla a Dios, Los Criados, y Lloros;

Al.º poco 3/8

Parola

Sigue el Minue; y la 2.ª vez los Boleros.

Alta *Minne* *Después* 3/4

Parola

se sepate al segno ~~X~~

Bolera *Oboe* *Andro* 3/4 *non*

Parola

arso porrefor

Allegro 8^{va} 2/4

pp

l

2

l

Solo

All.^o

||

l

Allegro

l

Solo

pp

l

6

l

Parola

Coplas *All.^o poco* 6/8 *Allegro* *dos veces*

The musical score is written on ten staves. The first staff begins with the title 'Coplas' and the tempo marking 'All.^o poco' in 6/8 time. The second staff has a tempo change to 'Allegro' and the instruction 'dos veces'. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the margins and between staves, including 'lo', 'solo', '25', '10', '14', and '10', which likely refer to specific measures or musical features. The handwriting is in brown ink on aged paper.

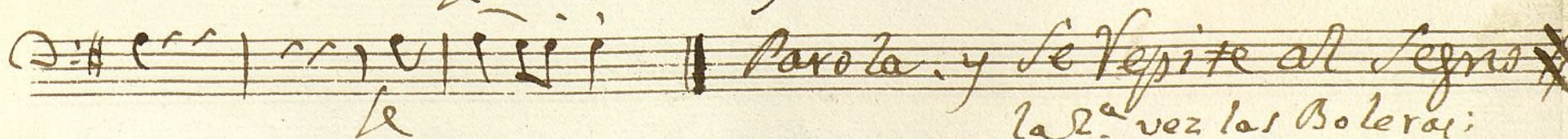
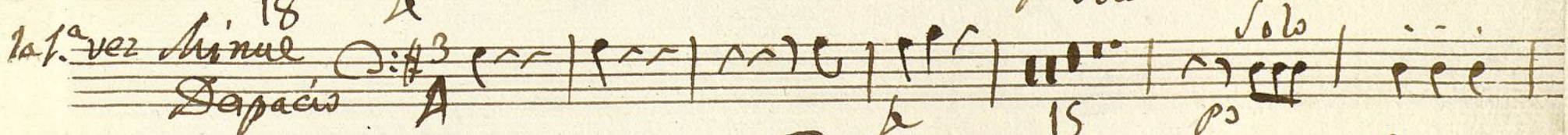
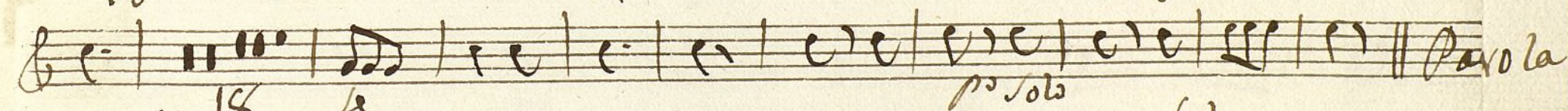
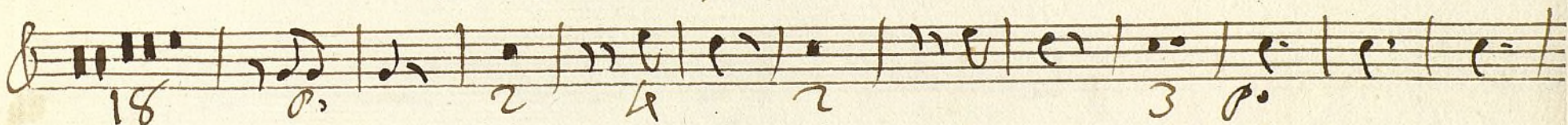
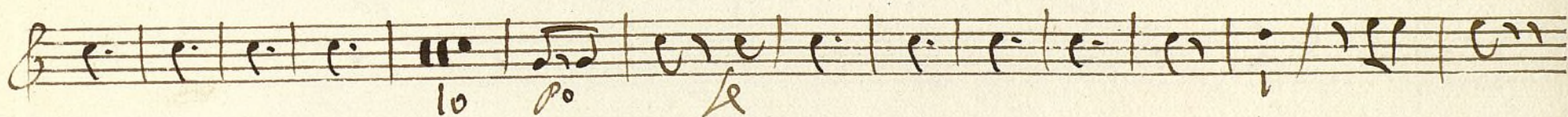
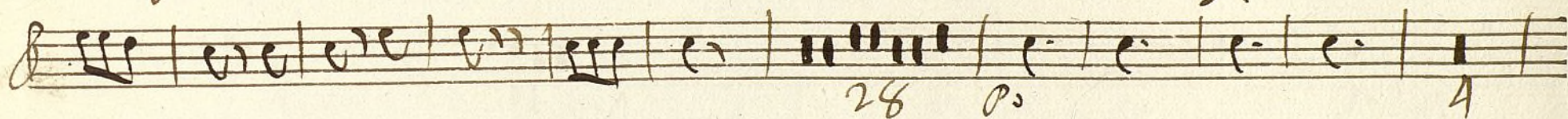
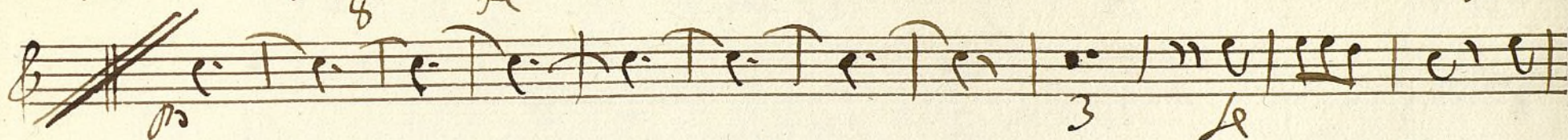
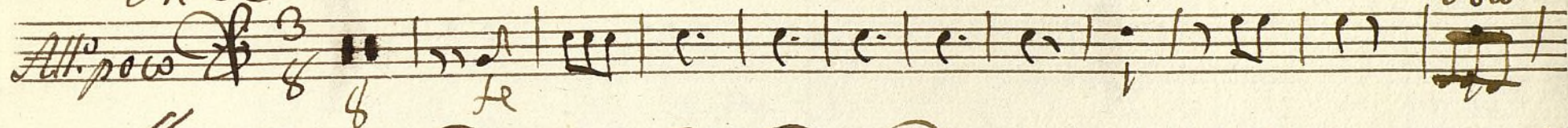
Trompa Primera

Mus 108-12

Conadilla a Dos; Los Criados, y Lordos;

In Ce

Solo



Parola. y se repite al segno

la 2.ª vez las Boleras;

2^a vez

Bolera

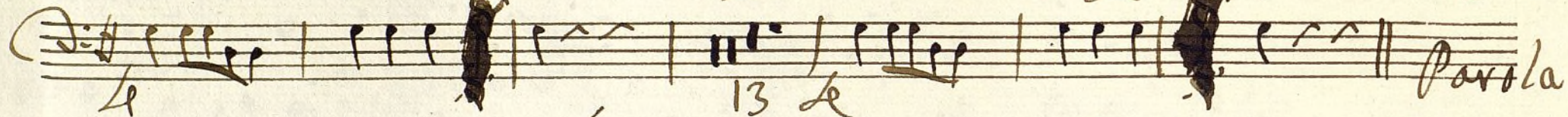
Andino



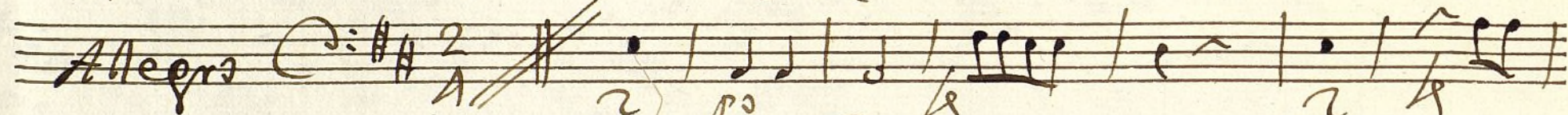
4

6

13



Parola



Allegro

2

2

po

4

2

4



po

11

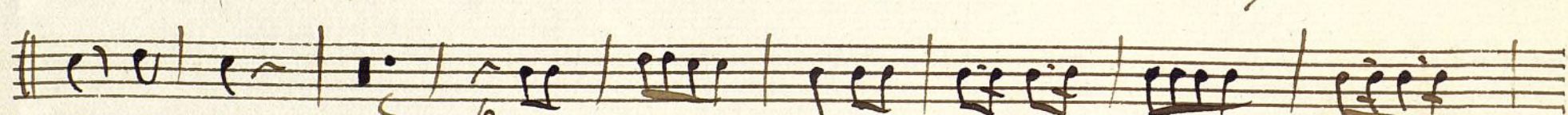
4



Allegro

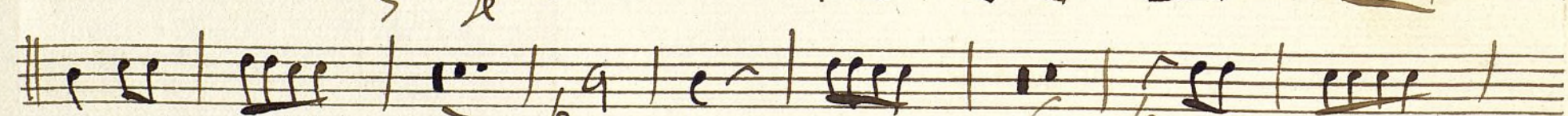
2

7



5

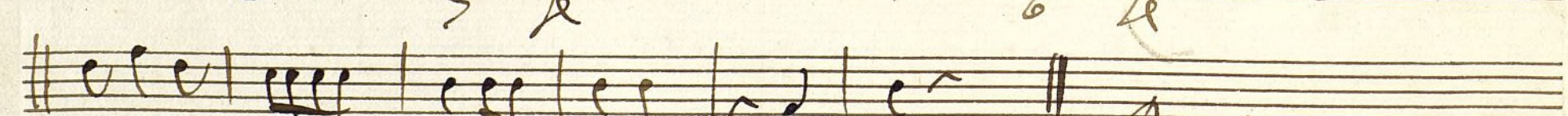
4



9

6

4



Parola

Coplas

Al poco

Alexno

801 1222

All.

vor

Sola

Trompa Segunda

Mus 108-12

Conadilla a Duo; Los Criados, y Coros:

In Ce

Handwritten musical score for Trompa Segunda, featuring various musical notations, rests, and lyrics.

The score is written on ten staves. The first staff begins with the tempo marking *All.^o poco* and the time signature $\frac{3}{8}$. The key signature is one sharp (F#). The music includes various note values, rests, and dynamic markings such as *p^o* and *solo*. The lyrics "Conadilla a Duo; Los Criados, y Coros:" are written above the first staff. The word "Parola" appears at the end of the sixth staff. The seventh staff begins with the tempo marking *Al.^o Minue* and the tempo marking *De paco*. The eighth staff begins with the tempo marking *Al.^o Minue* and the tempo marking *De paco*. The ninth staff begins with the tempo marking *Al.^o Minue* and the tempo marking *De paco*. The tenth staff begins with the tempo marking *Al.^o Minue* and the tempo marking *De paco*. The score concludes with the lyrics "Parola, y Sepite al segno".

Ayuntamiento de Madrid 2a 2ª vez Los Boleros:

Bohemia Andante $\text{C}=\text{H}$ 3/4

Allegro $\text{C}=\text{H}$ 2/4

Allegro $\text{C}=\text{H}$ 2/4

Parola

Parola

Coplas *All. poco* $\text{D}:\sharp\sharp$ $\frac{6}{8}$ *fe*

Allegro *doz veces* *11* *2* *4* *voz* *All.* *9* *le*

solo *33*

10 *4* *10* *4*

10 *4*

Contrabajo:

Mus 108-12

Conadilla a Duo; Los Criados, y Lloros;

Handwritten musical score for Contrabajo (Double Bass). The score is written on ten staves. The first staff is marked "Al: poco" and "3/8". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "vol" (volume). The score concludes with a double bar line and a "Vol" marking.

Handwritten musical notation on six staves. The notation includes various notes, rests, and dynamic markings such as *p* and *le*. The sixth staff concludes with the word *Parola*.

y sigue el Minue; y la 2.^a los Boleros

Handwritten musical notation for the Minue section, starting with the label *Minue* and *1.^a vez*. The notation includes notes, rests, and dynamic markings such as *p* and *le*. The section is marked with a 3/4 time signature.

Handwritten musical notation on three staves. The first staff contains a melody with notes and rests, with dynamics *le* and *po fur po* written below. The second staff continues the melody with a *vo* marking above. The third staff features a *cres.* marking above and a *Parola* instruction at the end.

*Se Neppite al segno **

2^a vez Bolera

Handwritten musical notation on a single staff, starting with the tempo marking *And.^{te}* and a 3/4 time signature. The notation includes notes, rests, and dynamics *le* and *po*.

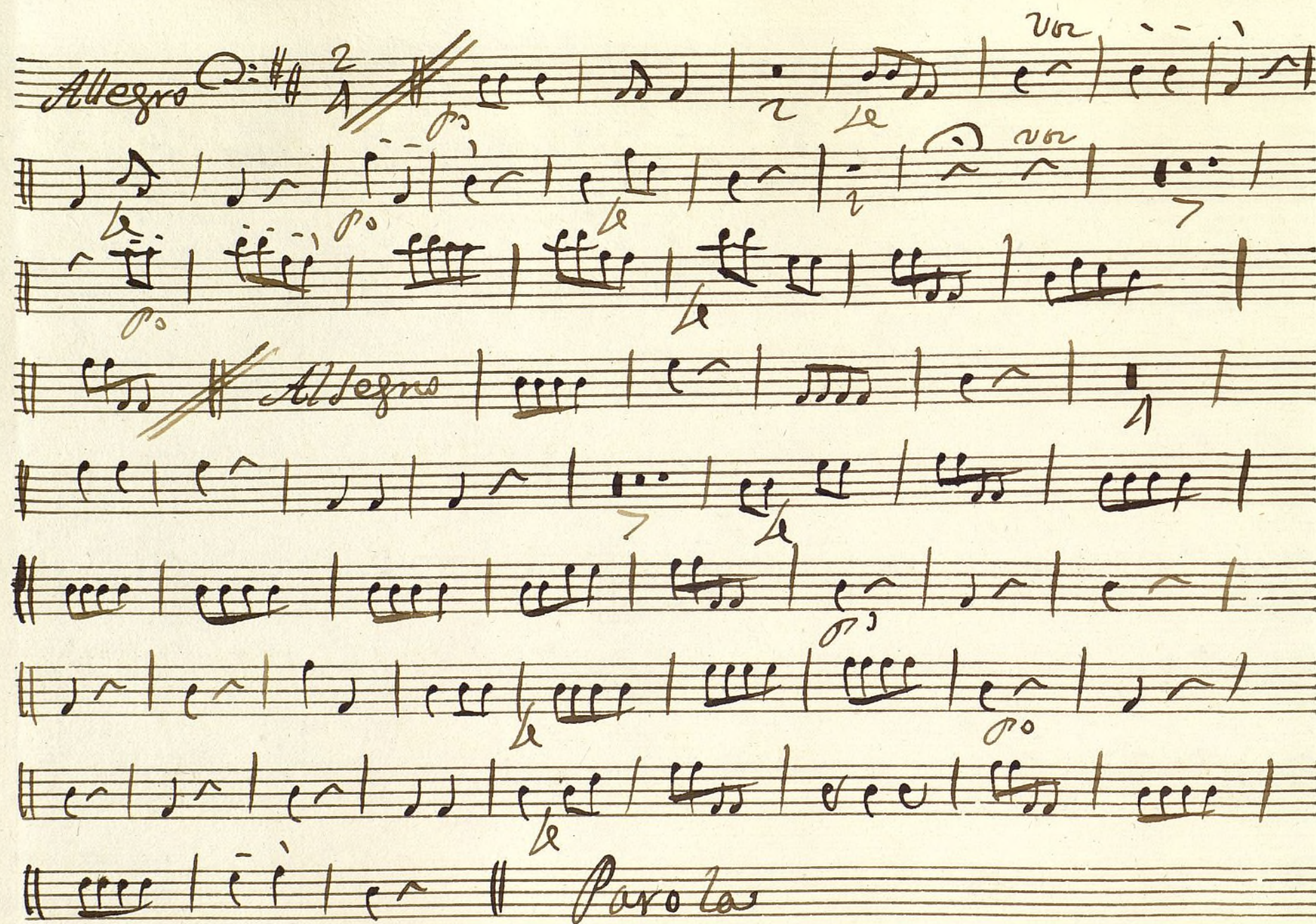
Handwritten musical notation on a single staff, continuing the melody with notes, rests, and dynamics *le* and *po*.

Handwritten musical notation on a single staff, featuring a *cres. fe* marking above and dynamics *le* and *po*.

Handwritten musical notation on a single staff, continuing the melody with notes, rests, and dynamics *le* and *po*.

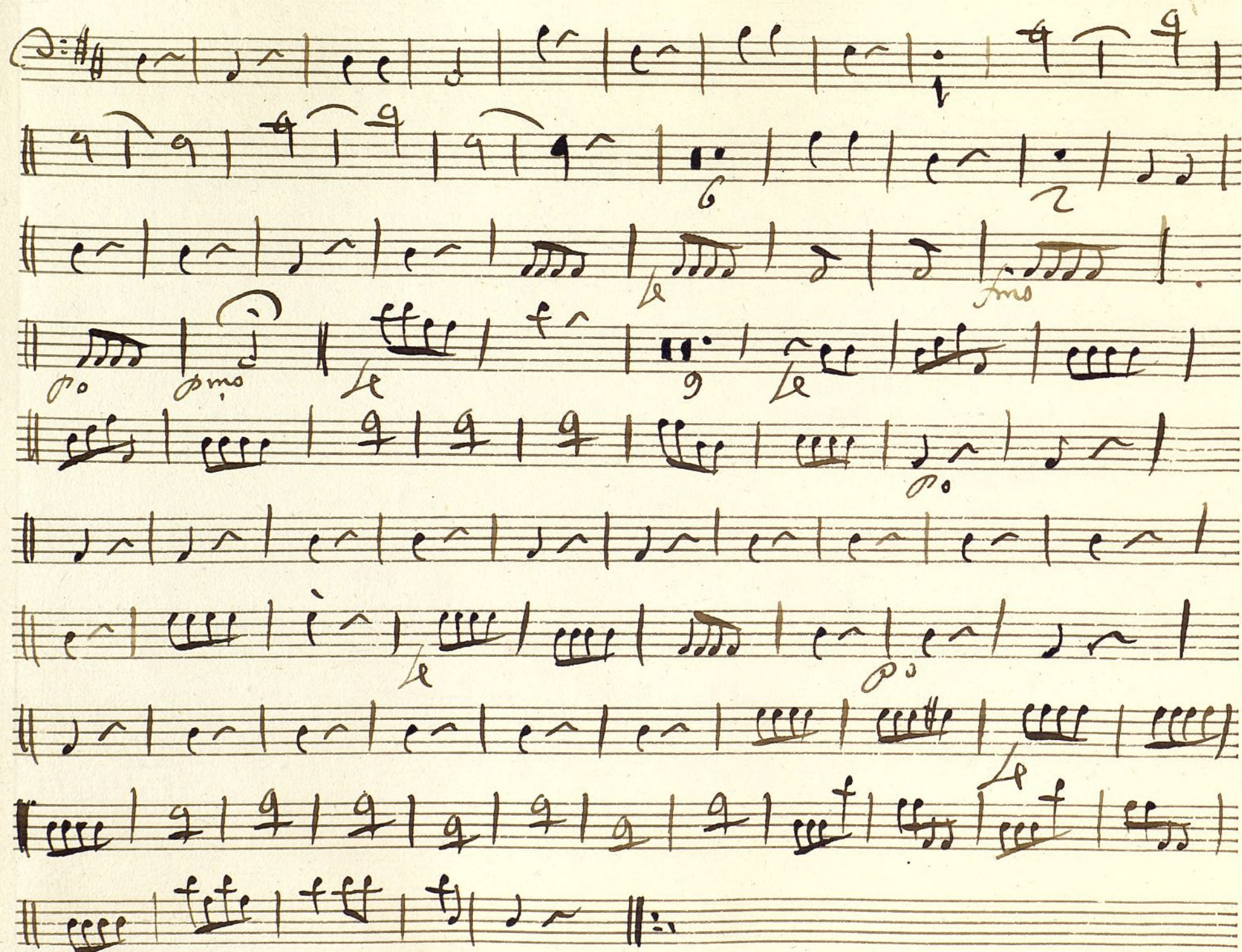
Handwritten musical notation on a single staff, ending with a *Parola* instruction and the word *Volte*.

aloi parri
~~aloi parri~~



Coplas *All: poco* $\text{D:}\sharp\sharp$ $\frac{6}{8}$ *p* ~~Allegro~~ *dos veces*

le *p* *tenue* *Allegro* *p* *violon* *Volte*





Ayuntamiento de Madrid

