

Conadilla à solo

La Ama cansada de Criadas;

Del Sr. Esteve

La Niolasa

87-15

Andr.

3
4

3
4

Le ps le ps le

ps le

Des dichada de aquella des di
Es toi tan aburrida es toi

cha da dea quella — q' aguantar tiene
tan a bu rrida — Con aguantar las

— q' aguantar tiene — por a livio o por fuerza por a
— Con aguantar las — que Jamas volber quiero que la

— Criada siempre
— tener Criada

All^o

*Criada siempre
tener Criada*

*Con ellas me hallo del
Con ellas del todo me a*

*todo aburrida porque son golosas y
no sofo cada q' aunque las ay buenas son*

muy Veco chinas son
 muchas las malas son

mui Respon donas y pro uo ca ti bas a blando ~~ras~~
 mui a bla do ras y des ver pon za das y tan so lo

puer tas y o tras mil co si tas
 piensan en po ner se gua pas

y si ~~los~~ am^{as} tienen y si ~~los~~ am^{as}
y si ~~caso~~ a las Amas y si ~~caso~~ a las

ffor.

tienen alguna falta a los vecinos
Amas les tapan algo quieren luego tra

y Amos a los vecinos y Amos luego lo par
tar las quieren luego tra tar las a Zapata

lan a los ve ci nos luego lo par lan
ros qui eren tra tar las a Zap a ta zos

#9
po

a los ve ci nos luego lo par lan
qui eren tra tar las a Zap a ta zos

lue go lo par lan
a Zap a ta zos

1a 2ª vez no

Allegro

1a 2ª vez no

La ora de ellas quiero algo avise
 des con tar si lencio si lencio si lencio
 si lencio si lencio si lencio
 de las cri a das voi a con
 tar — si lencio to dos que voy a em pe —

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *pp*, *f*, and *le*. The score is written in a cursive hand.

zar que

f

Coplas

Allegro

p

fe

si sirven con Ana q. tiene Cortejo
si se los ym pide q. salgan de Casa

dicen de la pobre mar de lo que es ello
a lo tanto fingen que estan opitadas

si me rien dan ellas algo del que'sa do di
~~por que se van a ir~~ ~~ellas gustan de ir a las casas~~
 no quieren las Casas que son re cogidas por
 zen ay se ñora se le Comio el pa - so dicen ay se
 que tambien ellas gustan de ir a las por q' tambien

si tienen su Primo o
 no quieren las Casas don
 tia no siza de ay Niño chico
 la especia y par banzos al
 por que ellas los quieren ya
 Amo le sisan de Veinte y Cinco
 Y no es no es es

lo peor es to por q' aun hazen mas si a caso algun
 to aun lo malo por q' aun hazen mas si a caso algun

Spiccato *Spiccato* Pensado

no bis la va a galan tear - la va a
 no bis la va a tequebrar - la va a

ga lan tear - fingen q' anda un duende que vom
 tequebrar - fingen que an querido en tear

arco *Spiccato*

e - a u u r f i e t e r e i e - k e - e
 pe las ollas vestido de blancos Consupran
 los Ladrones y queya uno estaba dentro los Bab

roza
 Cones

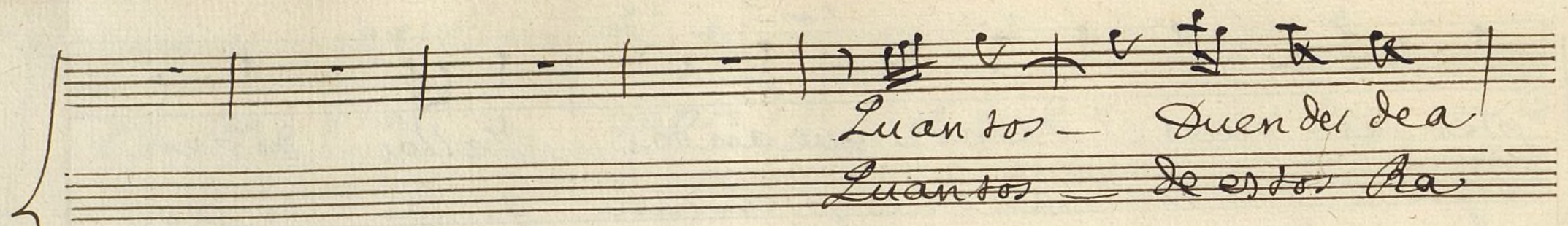
al o i r a
~~con las~~
 Con esto

t e e e f t e r e i e - k e - e
 que esto sea sus tan las Amas y un Mosquito
 Amas de miedo sellenar y a un Paton que

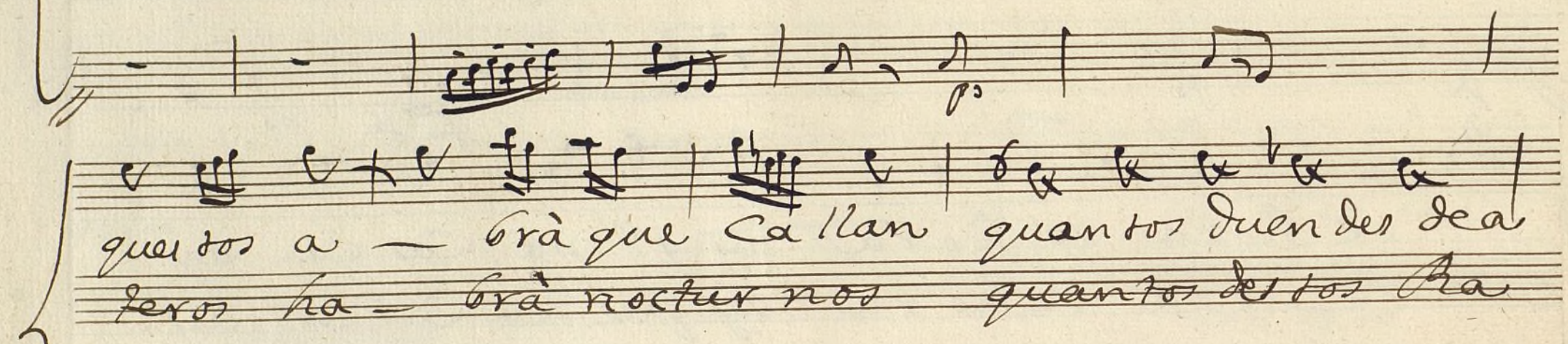
arco
 g
 b

The image shows a page of handwritten musical notation on aged paper. It features four systems of staves. The first system has two vocal staves with lyrics in Spanish. The second system has two staves, with the top one containing the word 'roza' and the bottom one 'Cones'. The third system has two vocal staves with lyrics. The fourth system has a single staff with the word 'arco' and some notes. The paper shows signs of age, including a large brown stain in the middle.

t e o e | f i t t t x | i e | f e | f e
 piensan que es el duende que anda y ella dicen
 oigan que son ladrones piensan y ella dicen
 se ñora se ñora ay q. me Cas ca ay
 se ñora se ñora ay que sea cerca ay
 ay (ay)
 ay (ay)
 Allegretto



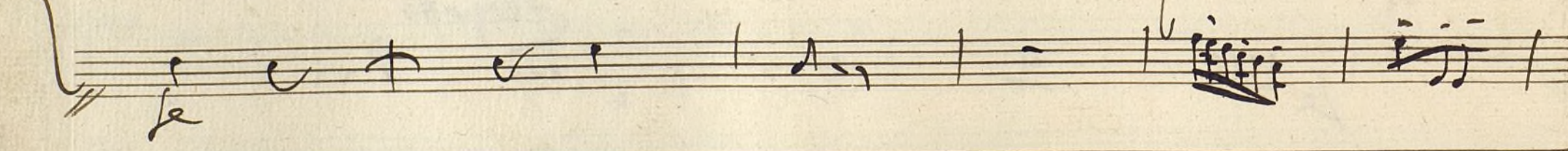
Quantos — Quen des dea
Quantos — de estos Pa



questos a — brà que Callan quantos Quen des dea
feros ha — brà nocturnos quantos de los Pa

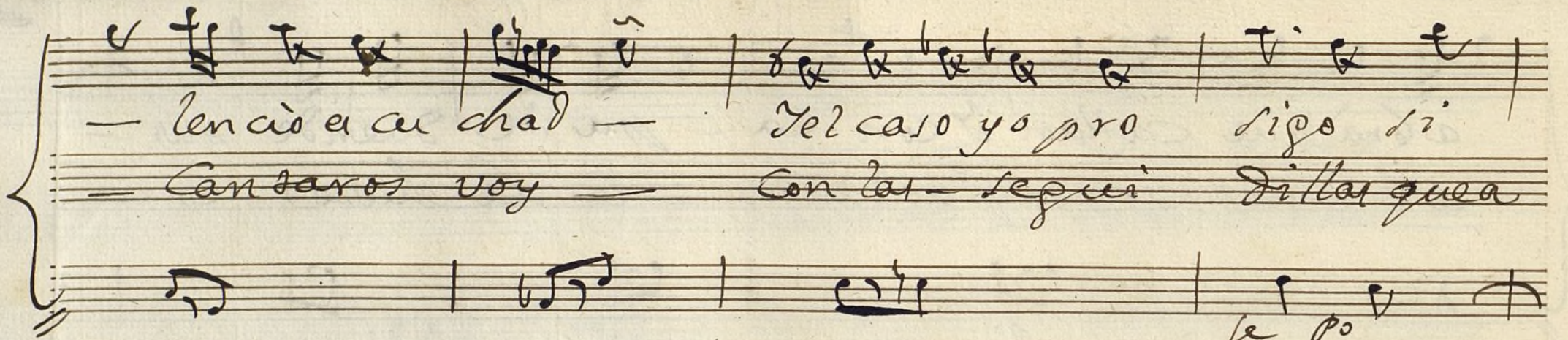


questos a brà que Callan —
feros a brà nocturnos



abrà que callan y con Ca - pa de duende sus -
 abrà nocturnos q' andan tras - las Lechuzas Co -
 - Can fantas mas - esto no es mentira - sino la ver -
 mo el lechuro - yaqui el pensamiento - Con esto aca -
 dad - Del ca - so pro rigo - si -
 vo - Con las - segun dillas - quea -

— lencio e cu chad — Yel caso yo pro digo si
— Cantaros voy — Con la — segui dilla quea



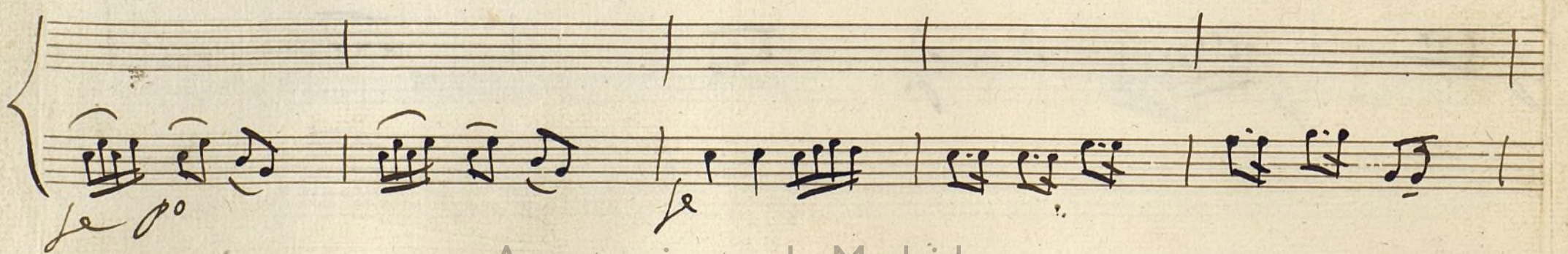
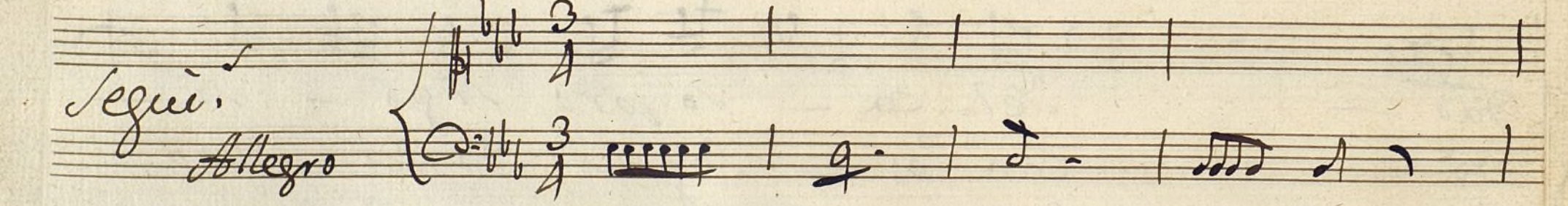
lencio e cu chad;
Cantaros voy;

Allegro



Segui.

Allegro



~~Quasimodo~~ Canaille

~~Quasimodo~~ *Quando los e le men tos*

~~Quasimodo~~ *fu* *All. Con. Piu mos.* *tuchan* *la* *maguina* *del*

or *be* *tiem* *blay* *ca* *duca* *Quando* *los* *e* *le*

men *tos* *fu* *ri* *os* *tu* *chan* *quan* *do* *los* *e* *le* *men*

tos *fu* *ri* *os* *tu* *chan*

furiosos luchan
La esfera toda

Maquina del orbe
cho que tan vno lento

tiembla tiembla tiembla y ca duca
Cruje Cruje Cruje y trastorna

las en frañas — de la tierra Varpa Con es
 los planetas — y los Astros se ven fuera

le. p. le. p. pique le. p.
 ruendo el ay re Ten violentos — terre mo tos
 de sus Centros y rrorora — luz es par cen

le. p. le. p. le. p. le. p.
 exa la ardientes volca nes for man tu mul tos to
 las estrellas en el Cielo Lidia la Region del

le. p. le. p. le. p. le. p.

100

Andante

aguas Contra el fuego que con baten sabe el sol y las pazes

ayre Contra la region del fuego sabe el yris y queda

Cantabile

sabe el sol y las pazes publica y sella

sabe el yris y queda todo acabado

All.^o

sabe el sol y las pazes publica y sella

sabe el yris y queda todo acabado

All.^o

y - me rezca agrada ros quien os vene ra y me rezca agra
 y - per donad mis fal tas Due ños a ma dos y per donad mi

da - - ros quien os vene ra -
 fal - - tas Due ños a ma dos -

Allegro

Ayuntamiento de Madrid

120005552

Violin Primero

tonadilla à solo

La Ama Cariada de Criadas;

Andante

The musical score is written on 11 staves. It begins with the tempo marking 'Andante' and a 3/4 time signature. The music features a variety of rhythmic textures, including sixteenth-note runs and chords. Dynamic markings are used throughout, including 'p' (piano), 'f' (forte), 'pp' (pianissimo), and 'ff' (fortissimo). There are also markings for 'All.' (Allegretto) and 'Str.' (string). The notation is in a single system with a key signature of one flat and a common time signature of 3/4.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings like 'p' and 'f'. A circled section in the second staff is labeled 'Allegro' and includes the handwritten note 'la 2ª vez no se dice esto.' below it. The score concludes with a double bar line on the sixth staff.

Volte

Junto al Puente

Coplas Alleg^{ro}

The musical score is written on ten staves. The first staff begins with the title *Coplas Allegro* and a treble clef. The music is in a single system. The second staff contains a double bar line and a sharp sign. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *f*, and *arco*. There are also performance instructions like *Punteado* and *arco* written in the margins. The piece concludes with a double bar line and a sharp sign.

Handwritten musical score on six staves. The notation includes various rhythmic values, dynamic markings like 'p' and 'pp', and tempo markings 'Allegretto' and 'Allegro'. The piece concludes with a double bar line and the word 'Allegro' written in a cursive hand.

No 12

Segue Allegro & 3/4

Canaville

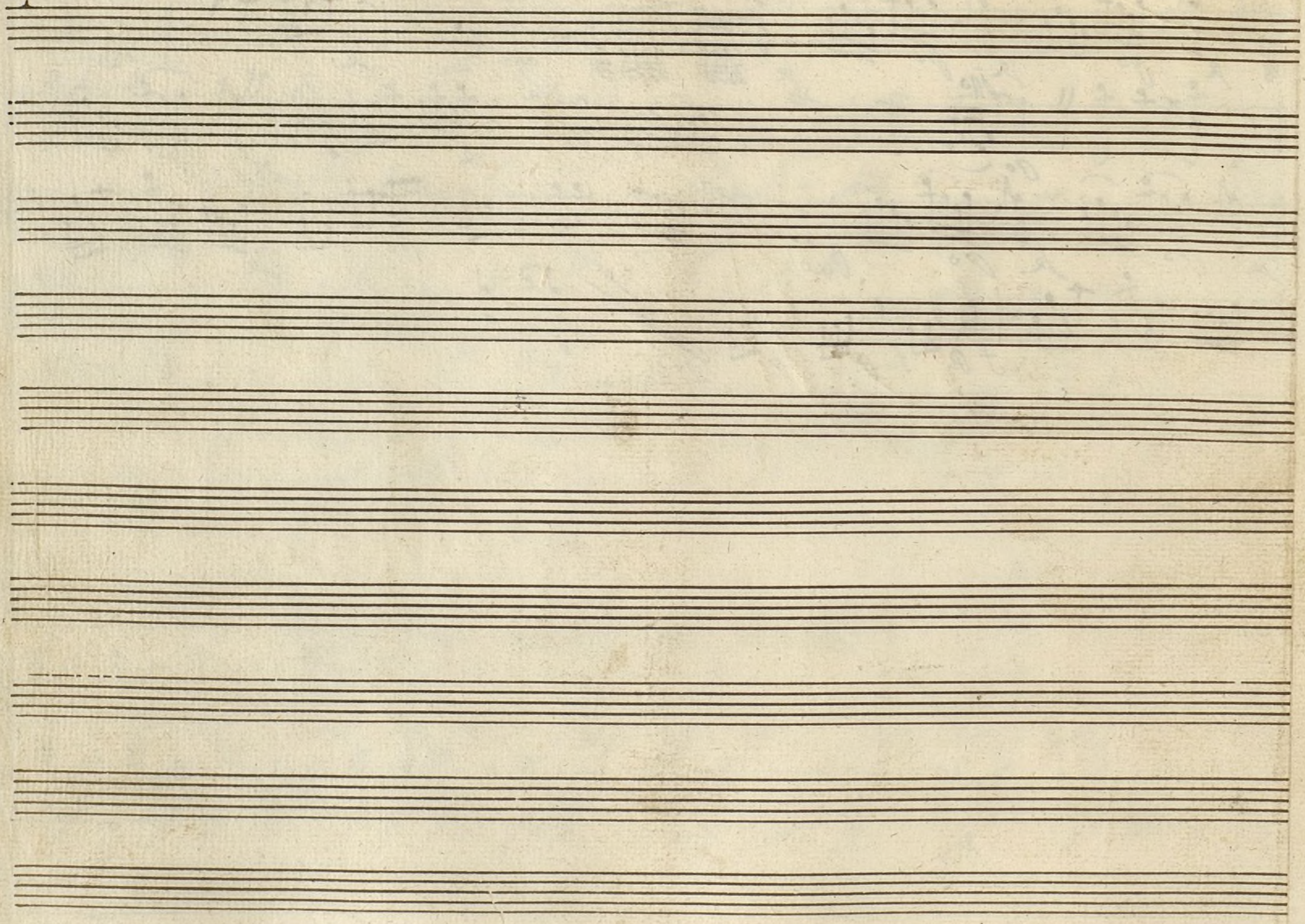
voce

Poco

Cantabile

vor je
je

f p. *p.* *f p.* *Allegro*



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+

Violin Primero. Dupli.^{do}

ton^a a' sola.

La tina cansada de Criadas.

Andte 3/4

voz

Allo

p le p

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent sixteenth-note passages and slurs. Annotations include the letter 'le' written above several staves, and the word 'fmo' appearing in the fourth and eighth staves. A large, circled section in the fifth staff is labeled 'Allegro' and is crossed out with a double slash. Below this section, the text 'la 2.ª vez no edice' is written. The score concludes with a double bar line on the tenth staff.

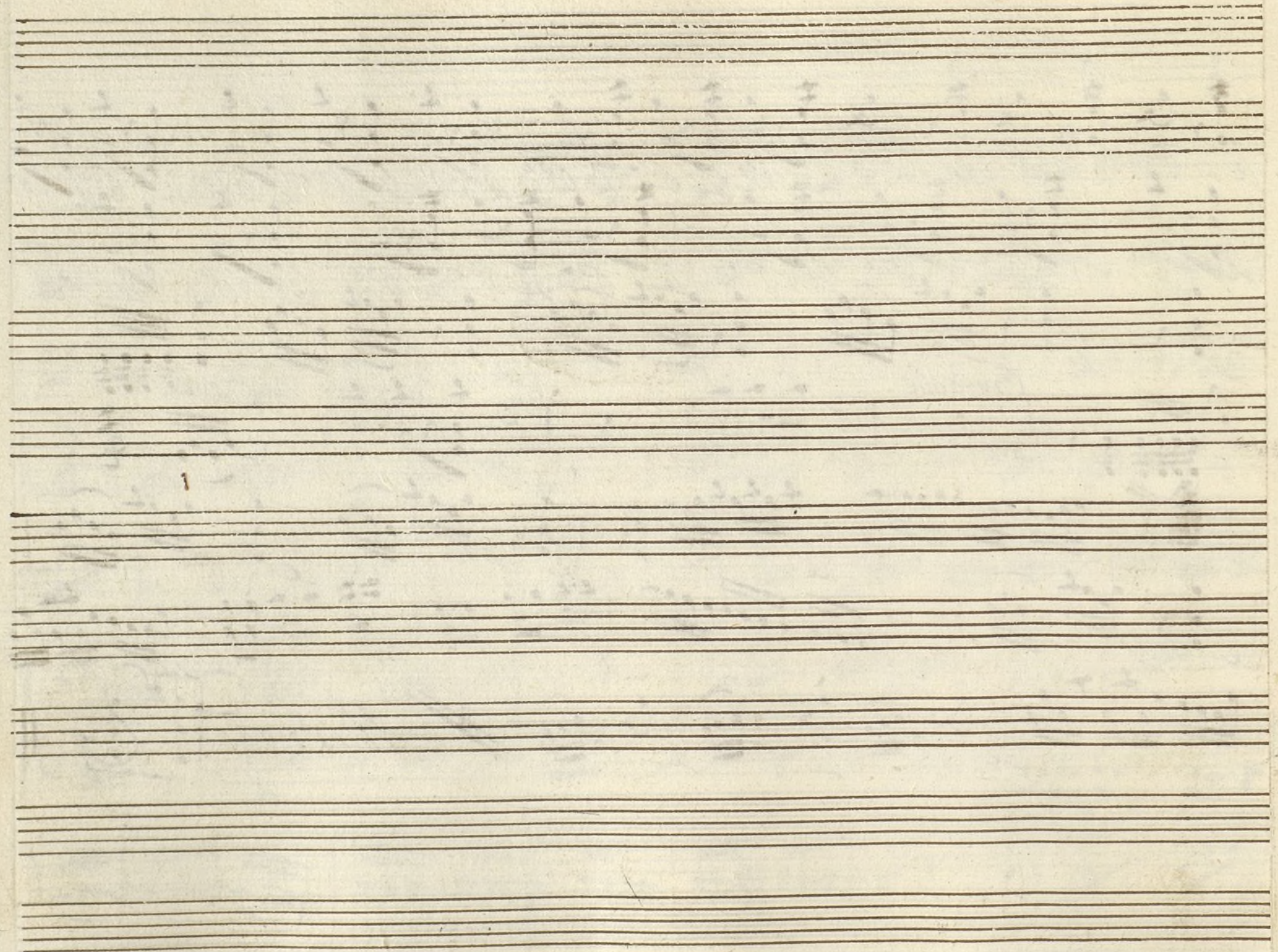
Coplas *Alto* 6/8 *Funto al puente*

The musical score consists of eight staves of handwritten notation. The first staff begins with the title 'Coplas' and the tempo marking 'Alto'. The time signature is 6/8. The key signature has one flat. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. Performance instructions are written in italics: 'arco for' appears on the seventh staff, and 'Punteado' appears on the eighth staff. There are also some crossed-out sections of music on the second and fourth staves. The notation is dense and characteristic of 18th-century manuscript notation.

arco p le p le p
voz Allegretto
Allegro
volti

Sequid

A handwritten musical score on aged, yellowed paper. The score consists of approximately ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *le*, *po*, and *Allegro*. The word *Canzone* is written across the fourth staff, and *Allegro* appears on the sixth staff. The piece concludes with the tempo marking *Allegro* on the tenth staff, followed by a double bar line. The paper shows signs of wear, including a large brown stain in the upper right quadrant.



Violin segundo

tonadilla à solo;

La Ama Cansada de Criadas

Andr. 3

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat, and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *p* (piano) and *f* (forte) are present. A section marked *All. A* (Allegretto) begins in the sixth staff. The word *Andr.* is written at the start, and *Andr.* appears again at the end of the fourth staff. A small *3* is written above the first staff.

Handwritten musical score for a string quartet, consisting of six systems of two staves each. The notation includes various rhythmic values, dynamics (p, f, mf), and articulation marks. A section is circled and labeled "Allegro" and "1a 2a vez nose dicen".

Volti

Coplas *Alleg.* *no* *Junto al Puente*

p *pp* *se* *no* *pp* *2/4* *pp* *arco* *Punteado* *arco* *Punteado* *arco pp* *se pp*

Handwritten musical score on seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'Allegretto'. The piece concludes with a double bar line and the tempo marking 'Allegro'.

Volta

Sequi. Allegro

And Cantabile

All.

Poco le

f. f. f.

p

le

f. f. f.

le

p

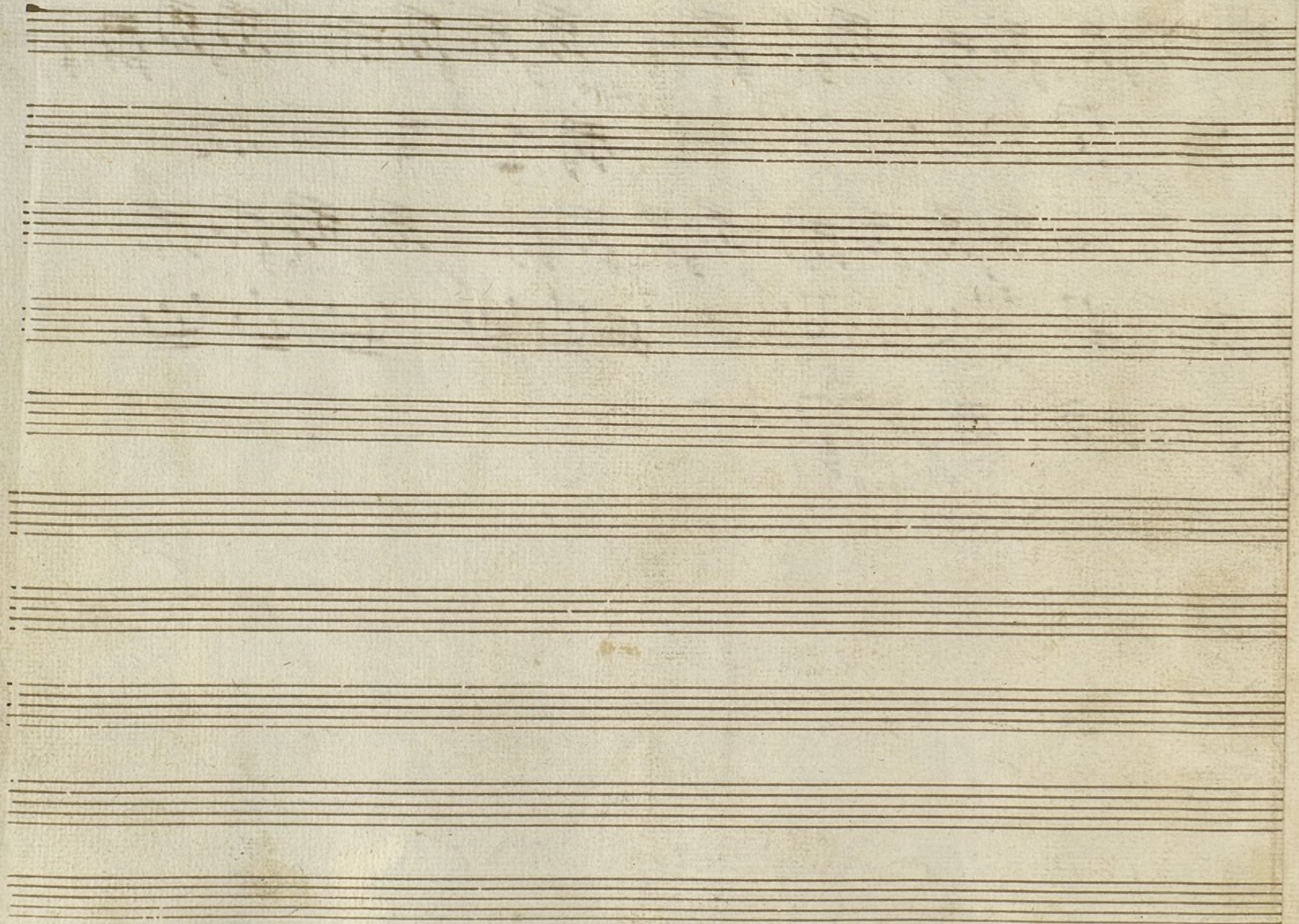
le

p

Cantabile

Handwritten musical score for a piece titled "Cantabile". The score consists of five staves. The first staff is in treble clef with a key signature of two flats and a 6/8 time signature. It contains a melodic line with slurs and dynamic markings such as *le*, *po*, and *le*. The second staff begins with a double bar line and a fermata, followed by a melodic line with dynamic markings *le*, *po*, and *All.*. The third and fourth staves contain dense, rhythmic accompaniment with many beamed notes and dynamic markings *le* and *po*. The fifth staff begins with a melodic line and dynamic markings *le*, *po*, and *le*, followed by a double bar line and a fermata. The word "Poco" is written below the third staff, and "Allegro" is written below the fifth staff. The manuscript is on aged, yellowed paper.

dr dr



Oboe Primero

MVS 87-15

Tonadilla à solo; La Ana cansada de Criadas

And.^{te} 8/4 $\text{B}\flat$

fp fp f solo ff fz 2/4 4/4 *Allo.* fp 20

Allegro
la 2a vez nose dicen

fz p 2 po 2 po

fz *fz* *fz*

Volte

Coplas

Alleg

Handwritten musical score for 'Coplas'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Alleg'. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) and 'f' (forte). A '2/4' time signature change is visible in the fourth staff. The piece concludes with a double bar line, a 3/8 time signature, and the word 'Bata' written above the staff. The word 'Allegro' is written below the staff at the end of the piece.

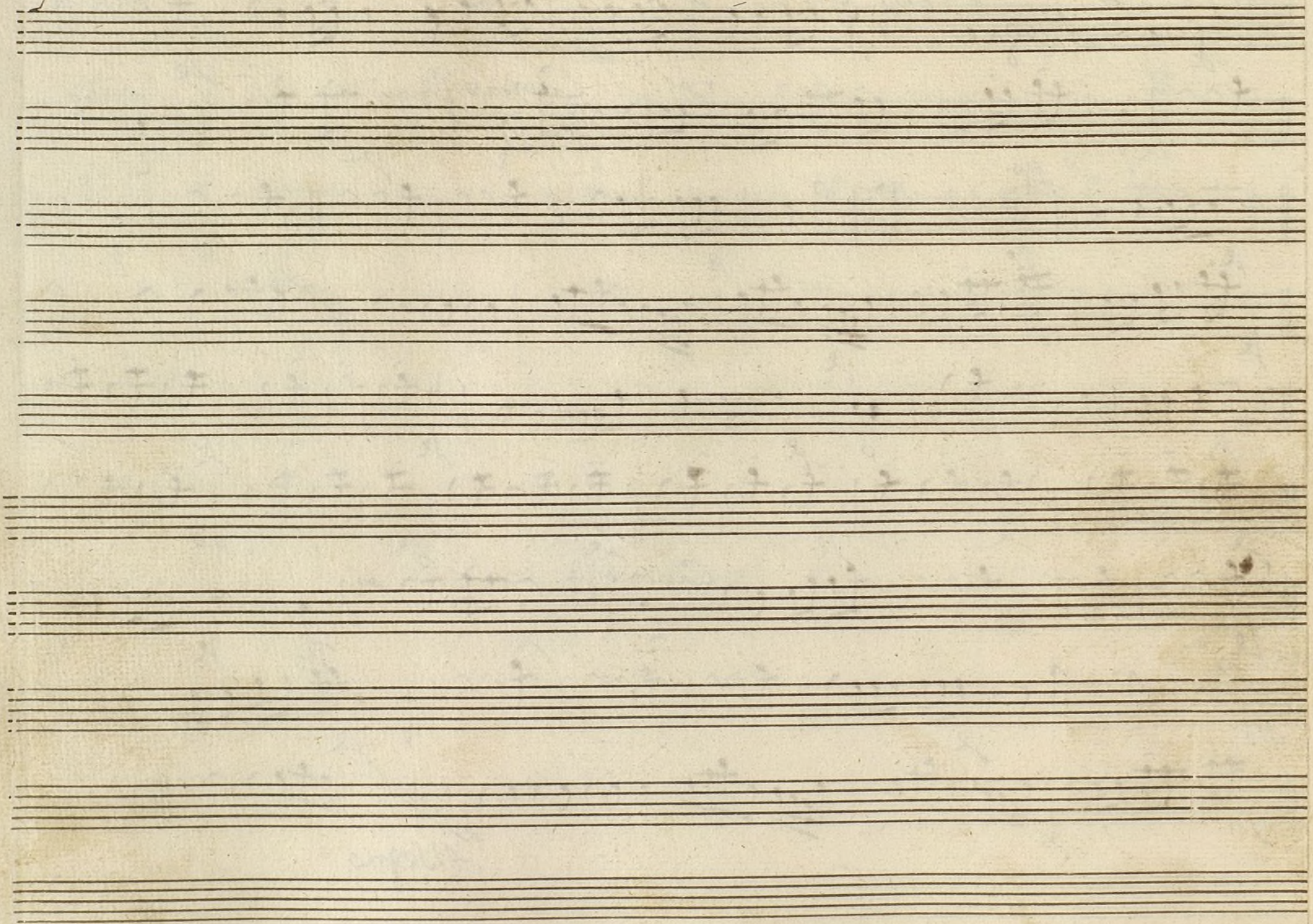
Allegro

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings, and tempo changes.

Tempo markings: *Allegro* (top left), *Allo.* (middle left), *Allegro* (bottom right).

Performance markings: *Cantabile* (top right and middle right), *le* (multiple instances throughout), *ff* (multiple instances), and *ff* (bottom right).

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *le* and *ff*. The piece concludes with a double bar line and the tempo marking *Allegro*.



Oboe Segundo

Mus 87-15

Sonadilla à solo; La Ama Cansada de Criadas.

And^{te} E^{\flat} $\frac{3}{4}$

20 fmo

la 2^a vez no redizen

8 fmo

Volte

Coplas

Allegro

H° $\frac{8}{8}$ $\frac{6}{8}$

Handwritten musical score for 'Coplas'. The score consists of ten staves of music. The first staff begins with the title 'Coplas' and the tempo marking 'Allegro'. The key signature is one sharp (F#) and the time signature is 8/8. The music is written in a single system. The first staff has a double bar line and a fermata. The second staff has a double bar line and a fermata. The third staff has a double bar line and a fermata. The fourth staff has a double bar line and a fermata. The fifth staff has a double bar line and a fermata. The sixth staff has a double bar line and a fermata. The seventh staff has a double bar line and a fermata. The eighth staff has a double bar line and a fermata. The ninth staff has a double bar line and a fermata. The tenth staff has a double bar line and a fermata. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. The tempo marking 'Allegro' is written at the end of the piece.

Segue - Allegro #0 3/4

Cantabile

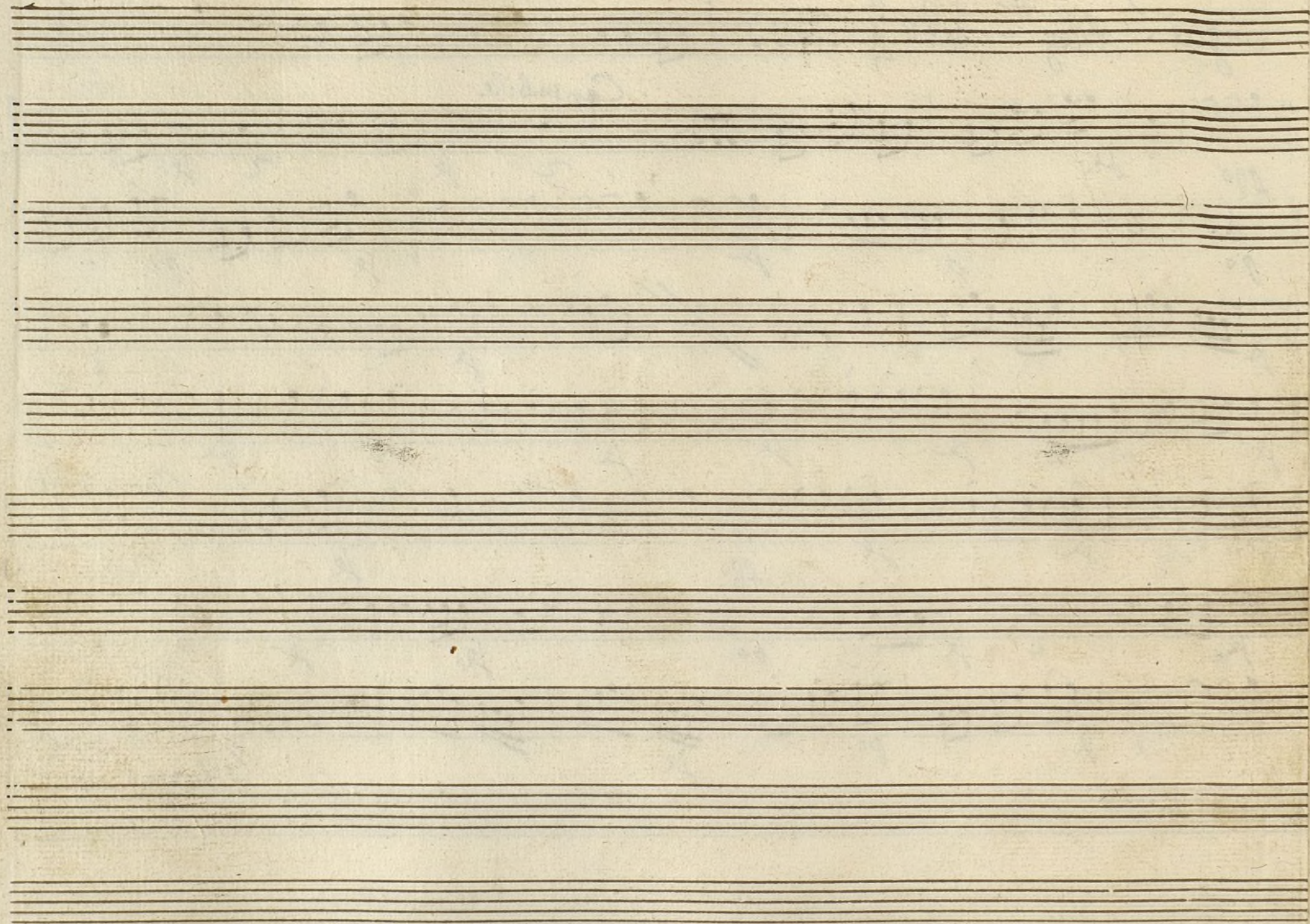
All^o p0

Cantabile

All^o p0

Allegro

Allegro



Ayuntamiento de Madrid

120005552

Trompa Primera

Nos 87-15

Sonadilla à solo; La Ana Casada de Criadas.

In elafa'

And.^{te} $\text{C} = \text{Bb}$ $\frac{3}{4}$

Handwritten musical score for Trompa Primera, featuring a 3/4 time signature and various musical notations including notes, rests, and dynamic markings. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'And.^{te}'. The music includes various note values, rests, and dynamic markings such as 'p', 'f', 'All.^o', and '2'. There are also some numerical markings like '3', '9', '20', and '18'. The score concludes with a double bar line.

volti

Coplas *Allieg^{ro}* $\text{C} \frac{6}{8}$

p *f* *no* *p* *f* *p* *f* *A p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Fare ~~Allegro~~

Segui. Allegro $\text{C} \frac{3}{4}$

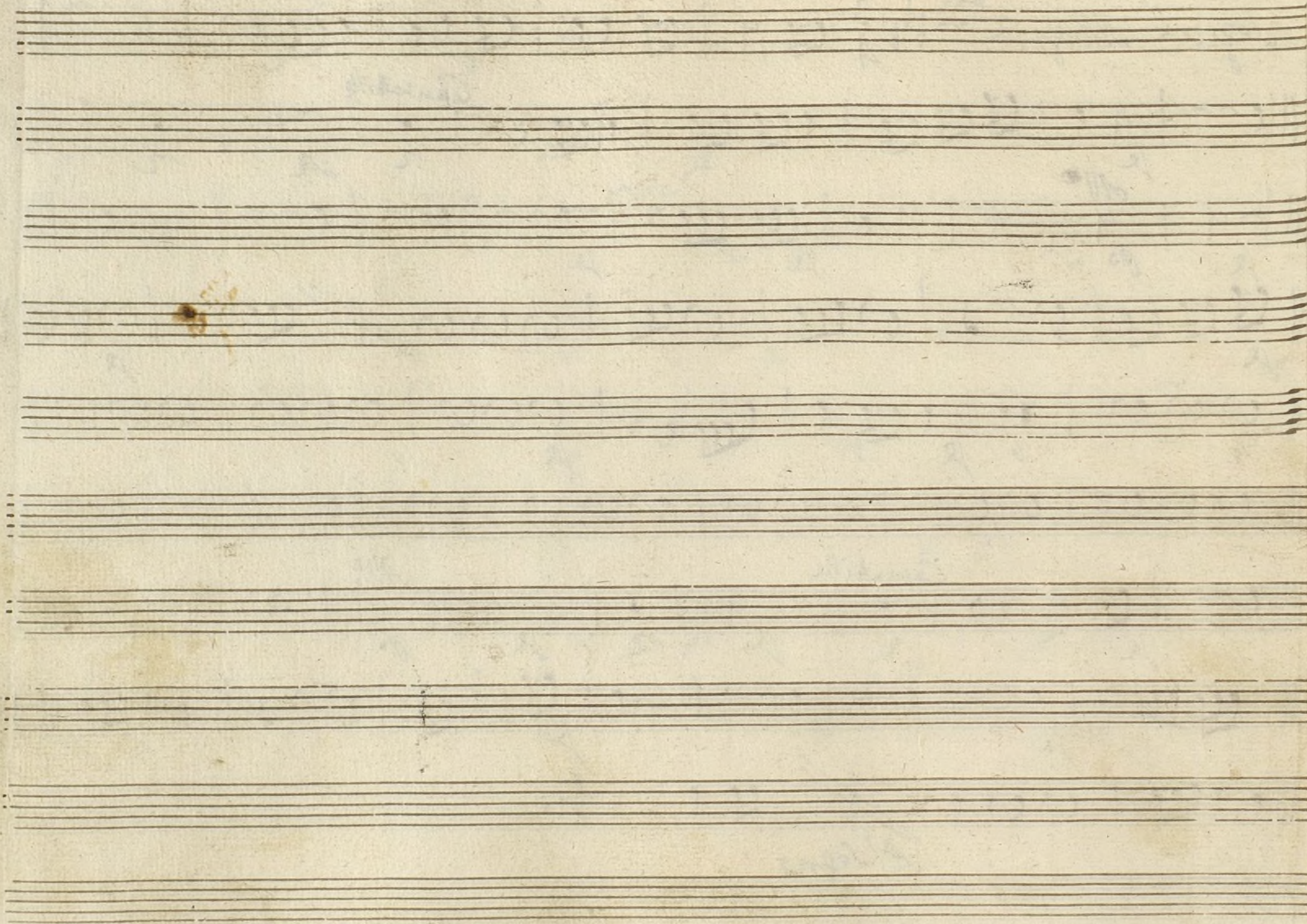
Cantabile

All.

Cantabile

All.

Al Segno



Ayuntamiento de Madrid

120005552

Trompa segunda

MUS 87-15

Sonadilla à solo; La Ama Cançada de Criadas.

In elafa'

And.^{te} $\frac{3}{4}$

15

Allegro

20

Allegro

la 2ª vez no redize esto

18

Volte'

Coplas Allegro $\text{C} = \text{Bb}$ $\frac{6}{8}$

2 *p*

3. *p*

2 *p*

4 *p*

4 *p*

3 *p*

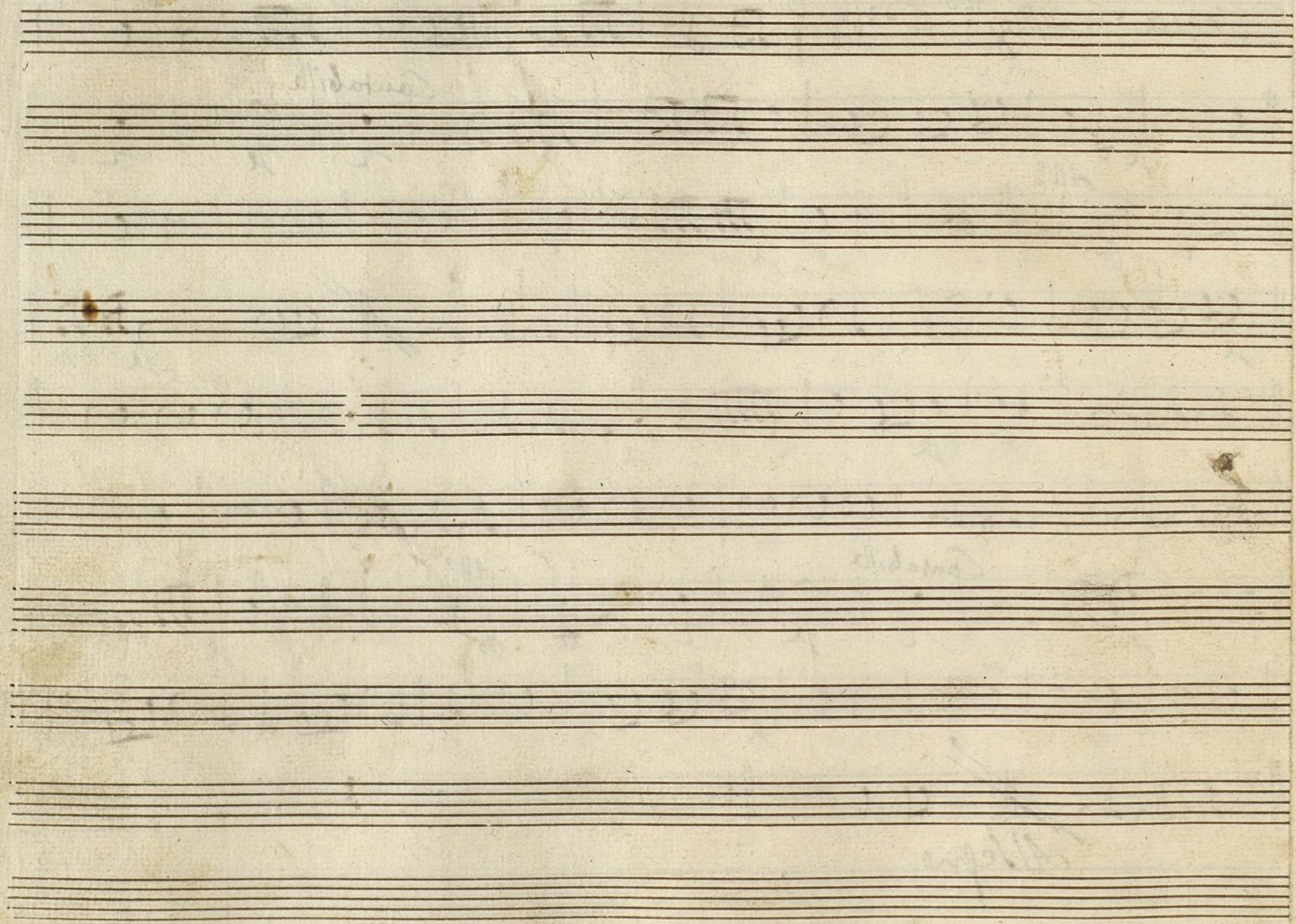
~~Allegro~~

Handwritten musical score on ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The score is divided into sections by tempo and mood changes.

Tempo and mood markings include:

- Segue* (written above the first staff)
- Allegro* (written above the first staff)
- Cantabile* (written above the second staff)
- All.^o* (written above the third staff)
- Cantabile* (written above the seventh staff)
- All.^o* (written above the eighth staff)
- Allegro* (written below the tenth staff)

The score concludes with a double bar line and repeat dots at the end of the tenth staff.



+

Con traxafo;

tonadilla à solo;

La Ama Cansada de las Criadas !.

//

Handwritten musical score on ten staves. The first staff is marked *And.^{te}* and begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pp*, *le*, *ff*, and *no* are present throughout. A section starting on the fifth staff is marked *All.^o*. The bottom two staves feature a rhythmic pattern of eighth notes with accents, marked *ff* and *ffw.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation includes a series of notes with slurs and accents, and dynamic markings such as *tenu* and *p*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation includes a series of notes with slurs and accents, and dynamic markings such as *tenu* and *p*. A circled section is labeled *Allegro* and includes the text *1a 2a vez se dice esto*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation includes a series of notes with slurs and accents, and dynamic markings such as *p* and *3*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation includes a series of notes with slurs and accents, and dynamic markings such as *tenu*, *p*, and *mo*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation includes a series of notes with slurs and accents, and dynamic markings such as *mo*.

Empty musical staves with the word *Volti* written in the center.

Coplas Allegretto $\text{C} = \text{b}\flat$ $\frac{6}{8}$

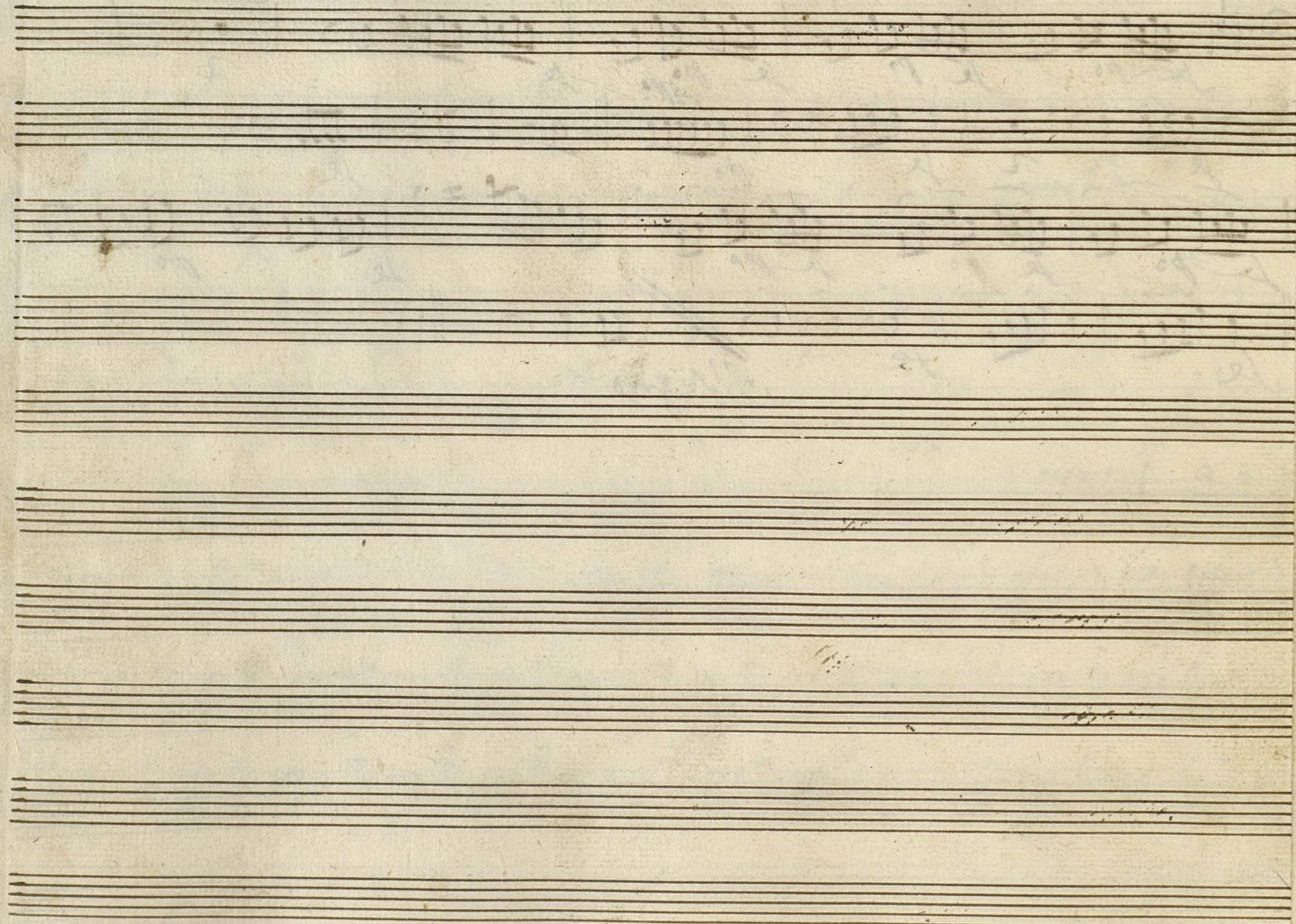
Handwritten musical score for *Coplas Allegretto* in $\text{C} = \text{b}\flat$ $\frac{6}{8}$ time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *arco*, *punteado*, and *ffz*. The piece concludes with a double bar line and repeat dots.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *le*, *ff*, *3*, *le*, *po*, and *Alleg^{ro}*. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a *3/8* time signature and the tempo marking *Alleg^{ro}*.

Handwritten musical score on four empty staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and the tempo marking *Allegro*. The word *Volpi* is written in the center of the page. The remaining three staves are empty.

Handwritten musical score on ten staves. The title "Segui" is written at the top left, followed by the tempo marking "Allegro" and the time signature "3/4". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pp". A section of the score is marked "All." and another section is marked "Canto Gile". The manuscript shows signs of age, including some staining and a large diagonal slash through a section of the fifth staff.

The image shows a page of handwritten musical notation on aged paper. The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of several measures of sixteenth-note passages, with dynamic markings such as *le*, *po*, and *All.* (Allegro). The word "Cansabille" is written in the upper right corner. The second staff continues the melody with various rhythmic values and rests. The third staff features more complex rhythmic patterns, including some beamed sixteenth notes. The fourth staff concludes the piece with a double bar line and the word "Allegro" written below it. The lower half of the page contains several empty musical staves.



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