

+

Conadilla à Solo;

Los Consejos del Abate;

//

S^{ra} Maria Antonia

81
88

All.^o $\frac{2}{4}$

Ay que ri di tos de mi co ra zon

qui si era can ta ros pa ra di ver sion

Una tona di lla degusto y primor —

mas no e ta en mimano el q.º gust te o no —

q.º Como an es cri to tanta diversion — y ano se alla a

junto para el cri bir oy —

y asi amados mios os pido perdon sino os agra

Dare lo q.^o a cantar voy ya un cierto lance q.^o a mi me sa

so' Con un cierto Abate cierto Abate de los

q.^o usan oy y medio con ojos dignos de atencion

y medio (chi) atencion

(chi) atencion

All.^o *Una tarde q^e*

salí Paseo Vine luego en el Prado a dar

y luego se un Abate a cía ami des te

modo me comenzó a blar des te

modo me comenzó a blar hija mia me dijo si sueño, me agus

tado tu marcia lidad — y qui

siera mostrarle del mundo los engaños y su falsedad

tu no sabes q^e puesto es a queste porque sitio de

mucha maldad porque sitio — porque sitio de

mucha maldad y sino andas con mucha aduertencia dásen tierra Co

mo muchas dan - das en tierra co

mo muchas dan Mas And^{te}

Yo dije señor mis ge
me dice no real tere ge

usted se piensá
en esta tierra

g: usted se piensá
quien esta tierra

de lo que as de guar darte es el cuca y

de tan fatit m' estampa se se da a la m

prenta
fentas

allegro Ayuntamiento de Madrid

Coplas

All.^o 3/8

todo Corte jo q^o vieres que al
 de la tropa no te fies por

princi pio el liberal
 quietas sente que en tra

Reserva lo y ves con tiento y porque fin se lo
 a sangre y fuego ganando del ene mi go las

da - fuerzas

el q^o al
 y sia
 po

principio es Remiso y Con pie de Plomo ba -
 caso por fortuna Con si fuer alguna Empera ra

este Viene el Carmen ra - do y el fuerte de Conquis
 Con el mayor di si mu - to al punto to can re

Far - eta este viene el Carmen ra - do y es fuerte
 Con el mayor di si mu - to al punto

de Conquis tar - Caran ba dije
 to can re eta Caran ba fio

9^a diestro el ta - en el o
 9^a a queso quema Con su con

ficio de e se se car -
sejos de nps gran cuenta

allegro

All: Es tando en esta Con versacion -

salto un Morito que to el cuchó diciendo Reyna

soy de opinion - q^o lo contrario de fiendo yo

3# y sino el cuche por conclusion en seguidillas

yami raron q. asi se can-to por el tar yo

el carmen tado del mal de amor el car men

oye las oye las churco mis

oye las oye las mosquero atencion aten

cion

Sequi Andte

por mucho q' los ombres por mucho q' los

nom - - - bres saber preenden - - - saber pre

tenden siempre son ignorantes Con la mu

Alleg.^{mo}

gerel — Verei una Moziza al

principio a la queña y en viendo se queridas a el ombre le des

median son finai mientras chupan y en viendo que f la

que an la volsa del po brite a enfermo lei a pest a en

engañan los bo vitos ya trapan ya

trapan las pesetas y ellos se quedan luego sin el fin a

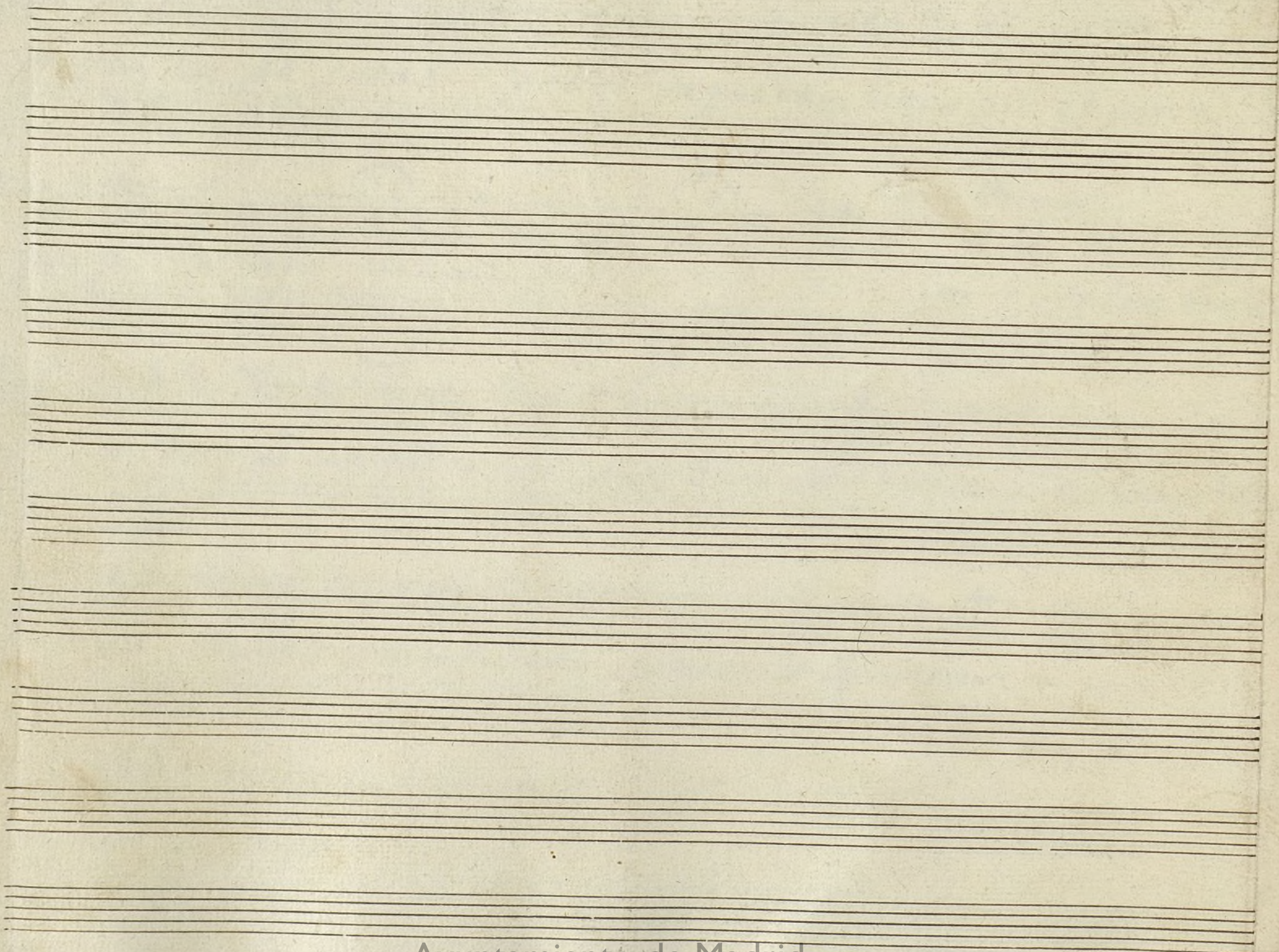
que a relan a *Como Prima* ya si se lo ombres es

falso mas lo son ellas — pues bien sead vierre q. por ma q. los

hombres saber pretenden siempre son ignoran — — —

tes con las Mujeres — — —

Ayuntamiento de Madrid



Ayuntamiento de Madrid

Violin Primero tonadilla a solo, y Aygueritos ./.

Mus 88-18

Allegro 2/4

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 5/8. The score is marked with various dynamics and tempo changes:

- Staff 1:** *All.^o* (Allegro), *le*, *pp*, *voz*.
- Staff 2:** *le*, *pp*.
- Staff 3:** *pp*, *le*, *pp*.
- Staff 4:** *le*, *pp*.
- Staff 5:** *And^{te}*, *3/4*, *le*, *pp*.
- Staff 6:** *D.C.*, *Copls^s*, *All.^o*, *3/8*, *le*, *pp*.
- Staff 7:** *voz*, *le*, *pp*.
- Staff 8:** *le*, *pp*.
- Staff 9:** *le*, *pp*.
- Staff 10:** *le*, *pp*, *2*, *le*, *pp*.

Sequitur

And.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'And.' (Andante). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several instances of triplets and sixteenth-note runs. Performance instructions include 'Allegro' (written as 'Allegro' with a 'to' that looks like a '10'), 'Como Arjuna', and 'al segno'. There are also some handwritten annotations like 'rin te il te' and 'vo po' interspersed with the notes. The score ends with a double bar line and the instruction 'al segno'.

Alleg.^{ro} *le* *po*

le

An. 3/4

Pun. do

Coplas *All.^o* *le* *po*

voz

le *po*

Handwritten musical score on a page with seven staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *fe*, *2*, and *p0*. A section is marked *allegro* with a double bar line and the word *allegro* written above. The word *Allo* is written on the left side of the third staff. The score concludes with a double bar line on the seventh staff.

Volti P. 70

Sequidi.⁵

And.^{te}

Handwritten musical score for 'Sequidi.5' in 3/4 time, marked 'And.^{te}'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several '6' markings above the notes, likely indicating sixteenth notes. The score includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo). A section of the score is marked 'Allegretto' and 'menor' (minor). Another section is marked 'como Prima' and 'mayor' (major). The piece concludes with a double bar line and a fermata. The word 'se' is written below the final staff, and 'al se 2do' is written below the next empty staff.

Violin Segundo, tonadilla a Solot ay queriditos -|

Nº 88-18

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All.' and the time signature '2/4'. The key signature is one sharp (F#). The music is characterized by frequent sixteenth-note passages and slurs. Dynamics such as 'p' (piano) and 'le' (legato) are indicated throughout. The piece concludes with a double bar line and the instruction 'Volta'.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes. Dynamic markings include *po* (pianissimo) and *le* (leggero). There are also markings for *2* (second ending) and *le* (leggero) on the second staff. The third staff ends with a double bar line and the instruction *al segno*.

Handwritten musical notation on seven staves. The fourth staff begins with the tempo marking *Allegro* and a 2/4 time signature. The music continues with eighth and sixteenth notes. Dynamic markings include *po* (pianissimo) and *le* (leggero). The notation is dense with many beamed notes.

Volti P^{to}

Oboe Primo

Quenitos de mi corazón

MUS 88-18

Handwritten musical score for Oboe Primo, titled "Quenitos de mi corazón". The score consists of ten staves of music. The first four staves are in 2/4 time, the fifth is in 6/8, and the last four are in 3/8. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. Performance markings include "All." (Allegro) and "Andr." (Andante). The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values and accidentals. The word "al segno" is written at the end of the staff, crossed out with a large X.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The word "Allo" is written at the beginning of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The word "Segue" is written at the beginning, and "Punto bajo" is written above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The word "Parola" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation includes various rhythmic values and accidentals.

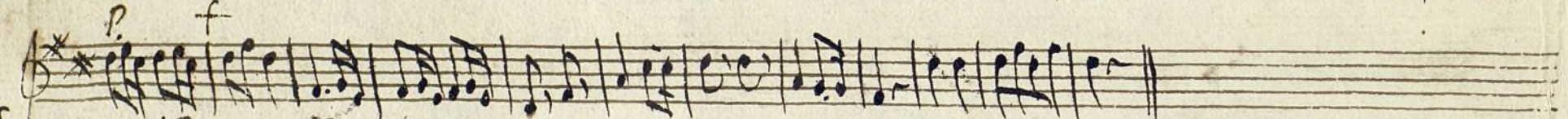
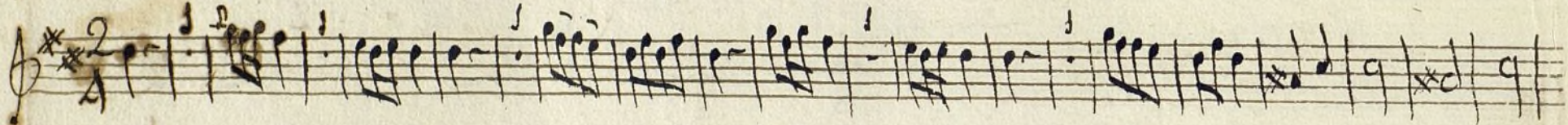
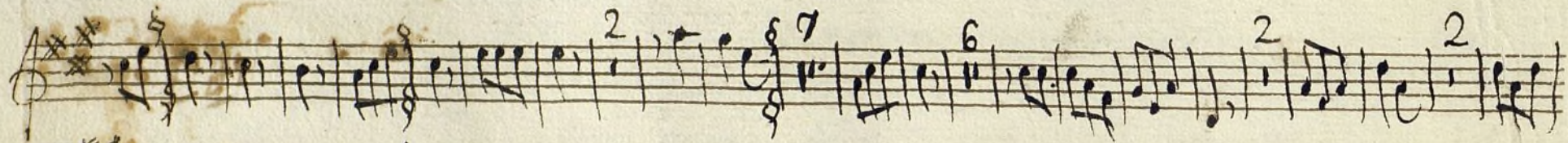


Oboe 2^o

Adagio con cuore

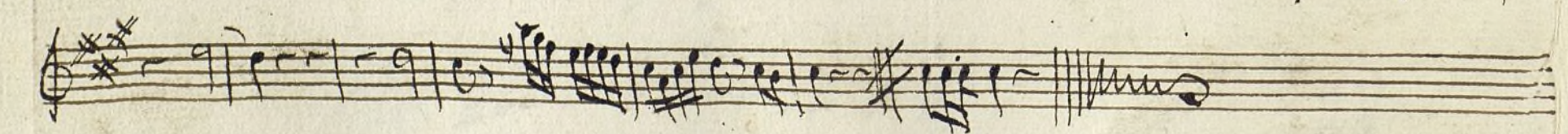
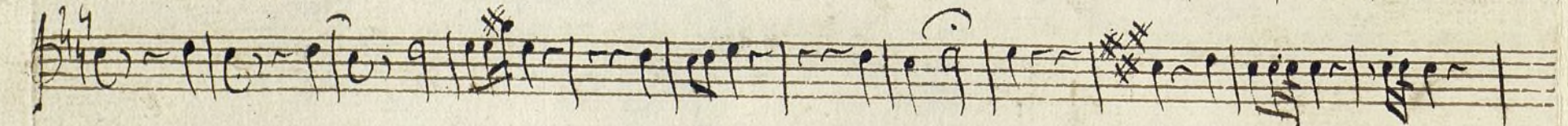
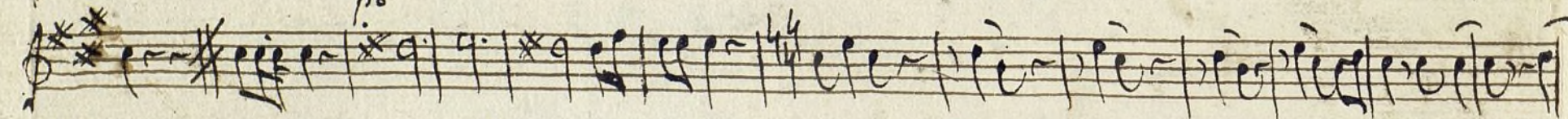
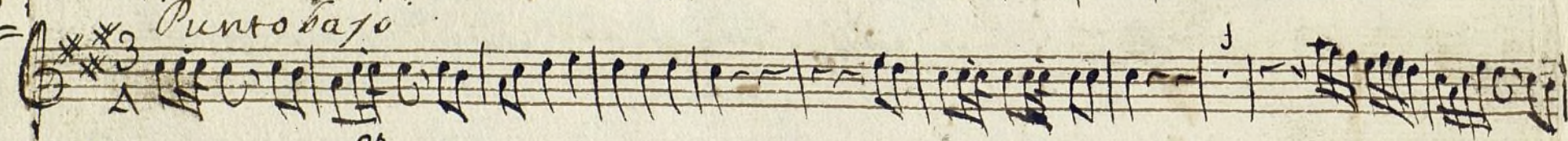
MUS 88-18

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive hand and includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Performance markings such as '1', '2', '3', and '4' are placed above the notes, likely indicating fingerings or breath marks. There are also some markings that look like '10' and '6'. The score includes several dynamic markings, including 'p' (piano) and 'f' (forte). A section of the score is marked 'Andte' (Andante) and another section is marked 'f.c.' (forcello). The notation is dense and detailed, typical of a professional manuscript.



Seg⁵

Punto bajo



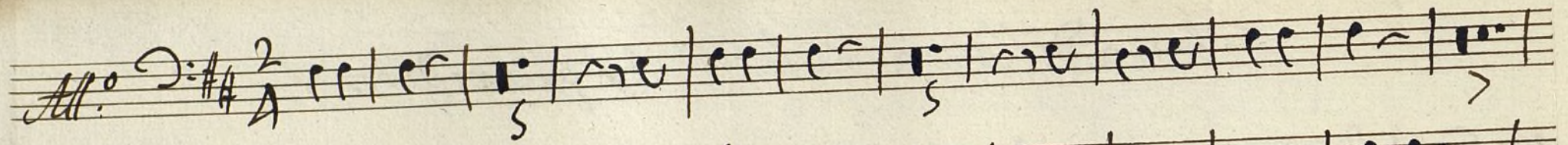
Trompa Primera

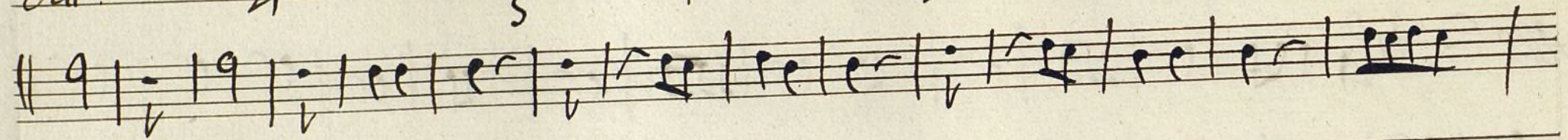
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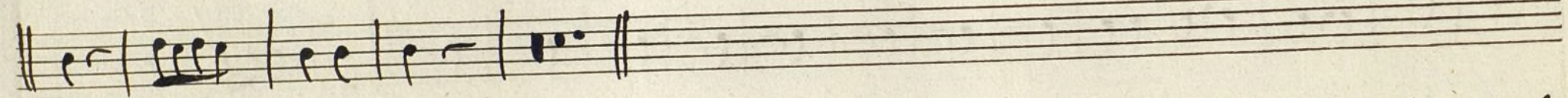
bonadilla a solo Ay queriditos!

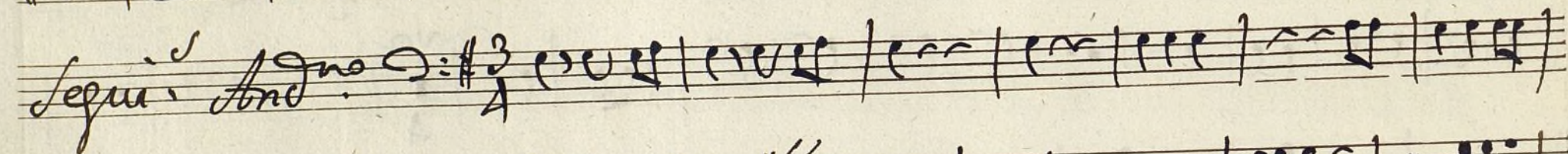
All.^o $\text{D}=\text{F}\sharp$ $\frac{2}{4}$

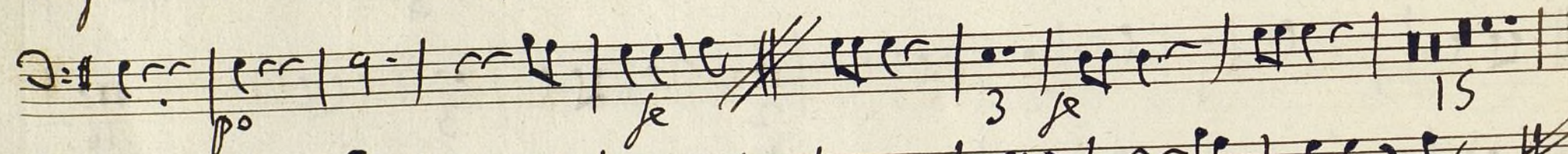
Coplas daze

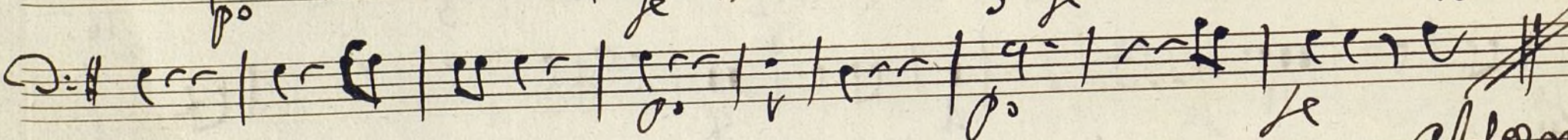
All.^o $\text{D}:\sharp\text{A}$ $\frac{2}{4}$ *A* 





Segue. And.^o $\text{D}:\sharp\text{A}$ $\frac{3}{4}$ *A* 

$\text{D}:\sharp$ 

$\text{D}:\sharp$ 

$\text{D}:\sharp$ 

allegro

Trompa Segunda

Mus 88-18

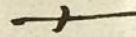
Sonadilla à solo; Ay que se di'os

Handwritten musical notation for the first system of 'Sonadilla à solo'. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. There are also some numerical annotations below the notes, possibly indicating fingerings or counts.

Handwritten musical notation for the second system of 'Sonadilla à solo'. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation continues with similar rhythmic patterns and dynamics as the first system, ending with a double bar line.

Coplas haze

Contrabajo;



MUS 88-18

tonadilla a solo; ay queridos;

Handwritten musical score for Contrabajo (Double Bass) in 2/4 time, marked *Allo*. The score consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *se*, *po*, *fe*, *no*, and *no*. The piece concludes with a double bar line and the word *Volte* written below the final staff.

Handwritten musical score for a piece in 6/8 time, marked *All.* (Allegretto). The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line. Dynamics include *pp* (pianissimo) and *for.* (forte). The second staff has a *je* marking. The third staff has *je* and *pp* markings. The fourth staff has *je* and *pp* markings. The fifth staff has *je* and *pp* markings. The sixth staff has *je* and *pp* markings. The seventh staff has *je* and *pp* markings. The piece concludes with a double bar line.

Handwritten musical score for a piece in 3/8 time, marked *Caplas All.* (Allegretto). The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. Dynamics include *pp* (pianissimo) and *for.* (forte). The second staff has a *je* marking. The third staff has *je* and *pp* markings. The piece concludes with a double bar line.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains several measures of music with notes and rests, and is marked with *p* and *f*. The second staff continues the melody with similar notation and dynamic markings. The third staff features a double bar line and a *2* marking below the first measure. The fourth staff is marked with a double bar line and the tempo instruction *allegro*. The fifth staff begins with the tempo marking *All.* and a 2/4 time signature. The sixth through eighth staves contain dense musical notation with various dynamic markings. The ninth staff ends with a double bar line and the tempo instruction *molto*. The tenth staff concludes the page with a double bar line and the tempo instruction *molto*.

Handwritten musical score on aged paper, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score begins with the instruction "Segue. And.^{no}" and a tempo marking of "Q." (Quadrante). The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as "p^o" (piano) and "f^e" (forte) are present throughout. A section is marked "ma^o And.^o" (more Andante). The score concludes with the instruction "allegro".