

112-13

— + —  
Tonadilla à Duo

El Navido Zicatero, y la Petimetra de Moda;

Del Sr. Esteve;

1784

La Botagor.<sup>as</sup>  
La Lavanda  
y Alfonso:



*Allegretto*

Handwritten musical score for a piece titled "Allegretto". The score is written on a system of five staves. The first two staves are grouped by a brace and contain the initial notation, including a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The remaining three staves are also grouped by a brace and contain further musical notation. The notation includes various note values, rests, and dynamic markings such as "p" and "p0". The paper shows signs of age and wear.

Ayuntamiento de Madrid *p*



Marido... Alfonso

Me con  
~~formas~~  
 mujer-- me con  
 con el

sumo ya braso en-ber que tengo  
~~de treinta reales que al dia gano~~  
 sumo y de rabia en ber que tengo  
~~sueldo tan bueno que al dia gano~~

La mujer mar mo  
~~mi mujer con las~~  
 el marido mar  
~~mi marido me~~



dista ~~moda~~ ~~miserere~~ ~~si re~~  
 dea ~~que~~ ~~tos~~ ~~tiempos~~ ~~tos~~ ~~da~~ ~~de~~ ~~mano.~~  
 dea ~~que~~ ~~tos~~ ~~tiempos~~  
~~si re~~ ~~Compro gale~~

a si su zede a si lo e  
~~a si su zede a si lo e~~  
 a si su zede a si lo e  
~~a si su zede a si lo e~~

tita ~~tita~~ ~~tita~~ ~~tita~~  
 con sus vi s i t a s ~~con ta les ca s t o s~~ ~~me de ja~~ ~~me de ja~~ ~~me de ja~~  
 con sus va r e z a s ~~me a br a r a~~ ~~me a br a r a~~ ~~me a br a r a~~  
 con sus mi s e r i a s ~~me de ja~~ ~~me de ja~~ ~~me de ja~~



ma ella  
~~ma ella~~  
 por ser ya  
~~por ser ya~~

siempre lo hace a por fia      pobre marido  
~~siempre lo hace a por fia      pobre marido~~  
 mucha su rone ría      pobre cada da  
~~mucha su rone ría      pobre cada da~~

paciencia y rípa  
~~paciencia y rípa~~  
~~paciencia y rípa~~  
~~paciencia y rípa~~



Andte vivo

3/4 Nada mas que seis meses que me e ca  
~~por di ver tir un Vato mi pensa~~  
 so la mente a medio año que ei foi ca  
~~por ser rido e a vez co mi pensa~~

3/4  
 rado  
~~mienda~~  
~~sada~~  
~~de un tres~~  
 que me e ca rado antes  
~~mi pensa mienda voia~~  
 que ei foi ca sada y esta  
~~mai para de un tres voia~~

3/4  
 rico mea lla ba mas ya empenado an  
~~de de autor libros al gun e xemplo~~ ~~voia~~  
 da antes qu to sa mas ya can sada ~~yoia~~  
~~co ser un Vato segun un tam bre~~ ~~voia~~



Sei r'io me alla ba mai ya empeñado  
~~a leer de los libros al- gan ejemplo~~  
~~ta ca ante pistora ma- ya cantado~~  
 a ser un rato seg- un Constance  
 tenu

Yo esto proviene de que ver par tar  
~~vamos leyendo para si de esto meo~~  
~~yo esto proviene en que ninguna~~  
 vamos leyendo que si meo cuerdo  
 je po

ella lo que no puede ~~de~~ que ver par tar  
~~cuerdo lo como vuelvo para si de esto meo~~  
~~modo par tar me de je en que ninguna~~  
 de esto ton ta me vuelvo que si meo cuerdo  
 je po



ella lo — queno puede  
 cuando lo — como vuelvo  
~~no da por dar me de je~~  
 de esto ton — ta me vuelvo  
 tiene

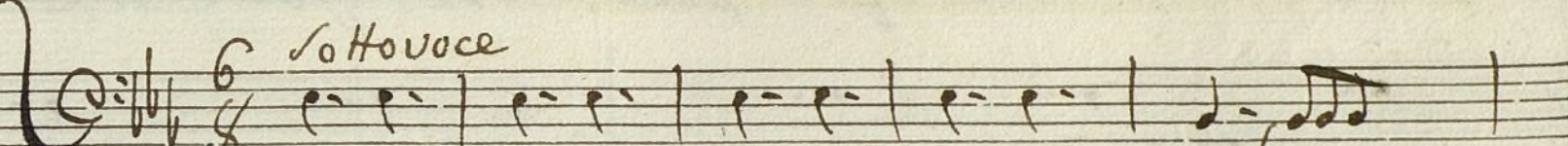
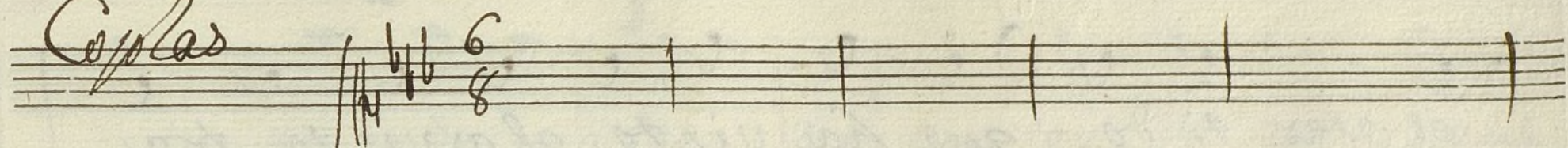
Allegro  
 Bravissimo

la ultima vez no se dice etc.

(Parla) Muchacha sal a briv que es tan llamando, Cri<sup>a</sup> voi alla  
 señora, que tiene, y sabe esta en casa Doña Dorothea Caña  
 mone, y Cri<sup>a</sup> si señor que se le ofere, y sabe diga usted a su ama que es el  
 sabe Cri<sup>a</sup> señora el sabe busca a usted, Aug<sup>o</sup> dile que entre Cri<sup>a</sup> en  
 he usted sabe señora beso a usted supies, Aug<sup>o</sup> Vaya viene esto ya con  
 cluido, y sabe si señora, Aug<sup>o</sup> y cuanto importa, y sabe para usted no  
 mas que <sup>cuarenta</sup> ~~cuarenta~~ doblones, Aug<sup>o</sup> pues está mai bien, mañana sin falta  
 se lo hebre a usted sabe, está mai bien señora, mande usted otra  
 cosa y quede se con Dios; Aug<sup>o</sup> pues abur abur Maestro; )



Coplas

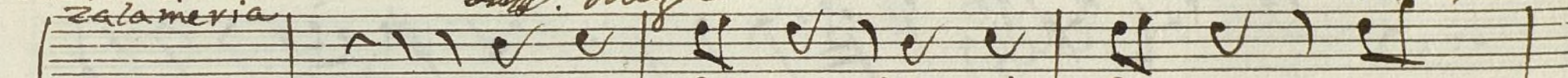


*soffo voce*

*vaa la shera con  
Zalameria*

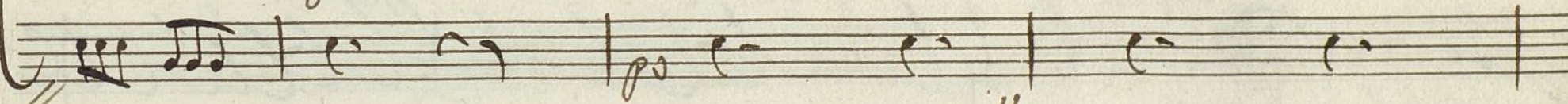
*Muger*

*se Aff<sup>ro</sup>*



Mari dito de mi alma que

Muger. Es ti mardo *en* Corne lis *Aff<sup>ro</sup>* que



*ella*

quieres que quieres muger que me pagues

mi des que mi des muger *ella* un par solo





el ves ti do que has vis to gl ar vis to tra  
 de La pa tor que pre ci sor yo è me nes

er; ~~tan~~ ~~zana~~ ~~ni~~ ~~na~~ tan ~~ta~~ ~~na~~ ~~na~~ -  
 fer;

Se le ban ta de la Me sa i  
 Mu ger de los dia blos  
 Mu ger del De mo nio

Allegro



tu me as de matar con tantos di' ne ros que  
 tu me as de acabar en un solo dia Cuan  
 me hazes gastar con tantos di' ne ros que  
 to è de gastar en un solo dia Cuan  
 me hazes gastar Vaya Mavi di to  
 to è de gastar ella, Vaya esposo mio



no me hagas raviar —  
no te al teres mas —

*p* *imp*

naga me estas ga las y dejame en  
que este ultimo gar to yo creo se

pa z  
ra

no quiero no quiero na  
no quiero no quiero yo

se *p*



di ta' pagar pues sin mi per miso lo has  
 te hare en mendar en que Compres tanto y en  
 i do a sa car pues sin mi per miso lo as  
 tal des trozar en que Compres tanto y en  
 i do a sa car ~~mu~~ muda Varon ella aunque yo algo  
 tal des trozar ella aunque yo algo



tienes ya que esto es ver dad  
quiera tengo de aguan tar

mas yo solo lo hize  
y nada pe dir te

por no Rega ñar  
por no al bo ro - tar



sol te ri tos y sol  
 teras bien p o de is es Carmen tar Cei da  
 teras con a ren cion es cu chad lo que  
 do con el Ca sa ros por que sue le Ca ro es  
 Vesta en segui di l las que a ora Va mos a Can



tar sol te ri tas sol te ri tas bien po  
 tar lo que resta en segui dillas que aora  
 deis es car men tar bien po deis es car men  
 Vamos a can tar que aora Vamos a can

Parola  
 y D. C.  
 Ayuntamiento de Madrid



Parola) ella, Vaya dame el dinero. el no oigo, no oigo;  
 ella, que me des el dinero, para pagar el sastre, el que no  
 quiero; ella, vaya queya no tiene remedio; el y cuanto es?  
 ella, no mas que quatroenta doblones; el tu... tu... tu... y que es el  
 poco? esto por no darlo; ella, hombre que dices no por dios; el pues  
 bien por esta parte, que mañana solo llebare yo al sastre, y le dire  
 lo que hare al caso, ya si mismo al Mercader ella, muy bien muy bien;

O. C. otra Copla)

Seguir.  
 Alleg. vivo

mu chos de los  
 que



Casar en es tos tiempos <sup>muchos de</sup>

Casar en es tos tiempos

en es tos tiempos <sup>si quinze</sup>  
 esto es tan cierto que se ven oy por

ganar gastar ni nien tos <sup>por que si</sup>  
 puertas muchos sujetos <sup>se ven</sup>



quinze pa nan gas tan quimientos  
oy por Puertas muchos sujetos

er ella

el como para yo lo dire' La lo que  
el como para yo lo dire' La lo que

digas Responde re  
digas Responde re

Allegro



el  
 en vi sítas y fun cio nes  
 en Pe lu que ros y las bes  
 se bá la mitad de el sueldo  
 y en pa gar a Mer ca de res  
 en los  
 Con o  
 toros y las No das o tro tanto y Cor so  
 tros mal di tos gas tos nos des trui en las Au  
 po



quedo o tro  
 gerer nos des  
 ella  
 en las fondas y Cafes Ten las Mesas  
 En los Juegos y otras Casas Ten las Casas  
 de Billar gastan  
 de amistad gastan



los señores ombres de sus Ventas la mitad  
 los ombres sus sueldos sin tener necesidad

de sus  
 sin te

3/4 2.  
 4 en de mugeres y ombres e) a ora  
 en de mugeres y ombres e) to a ora

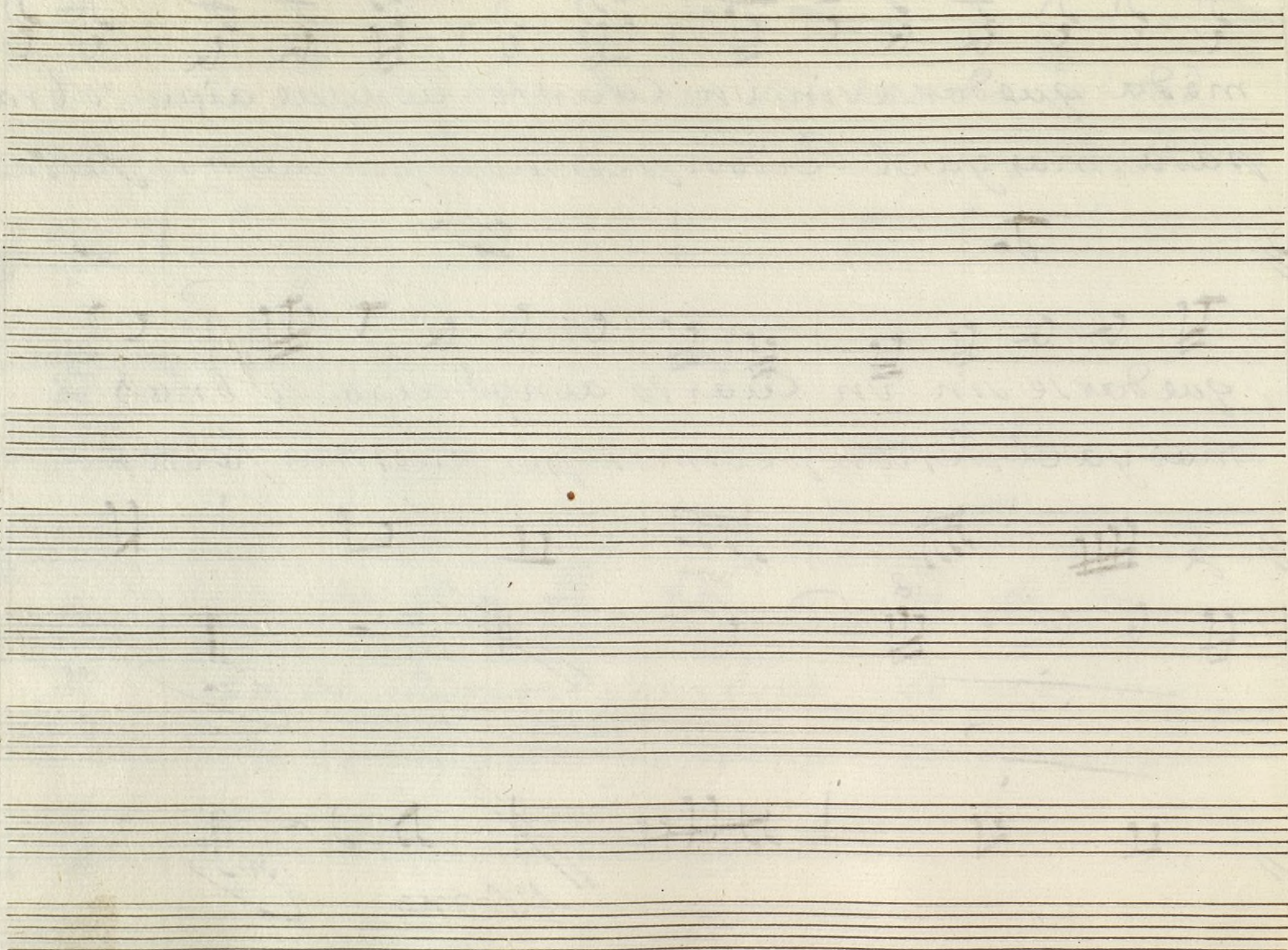


moda quedarse sin un cuarto aunque aiga sobras  
para mas ya el Perdon pedimos por nuestras faltas

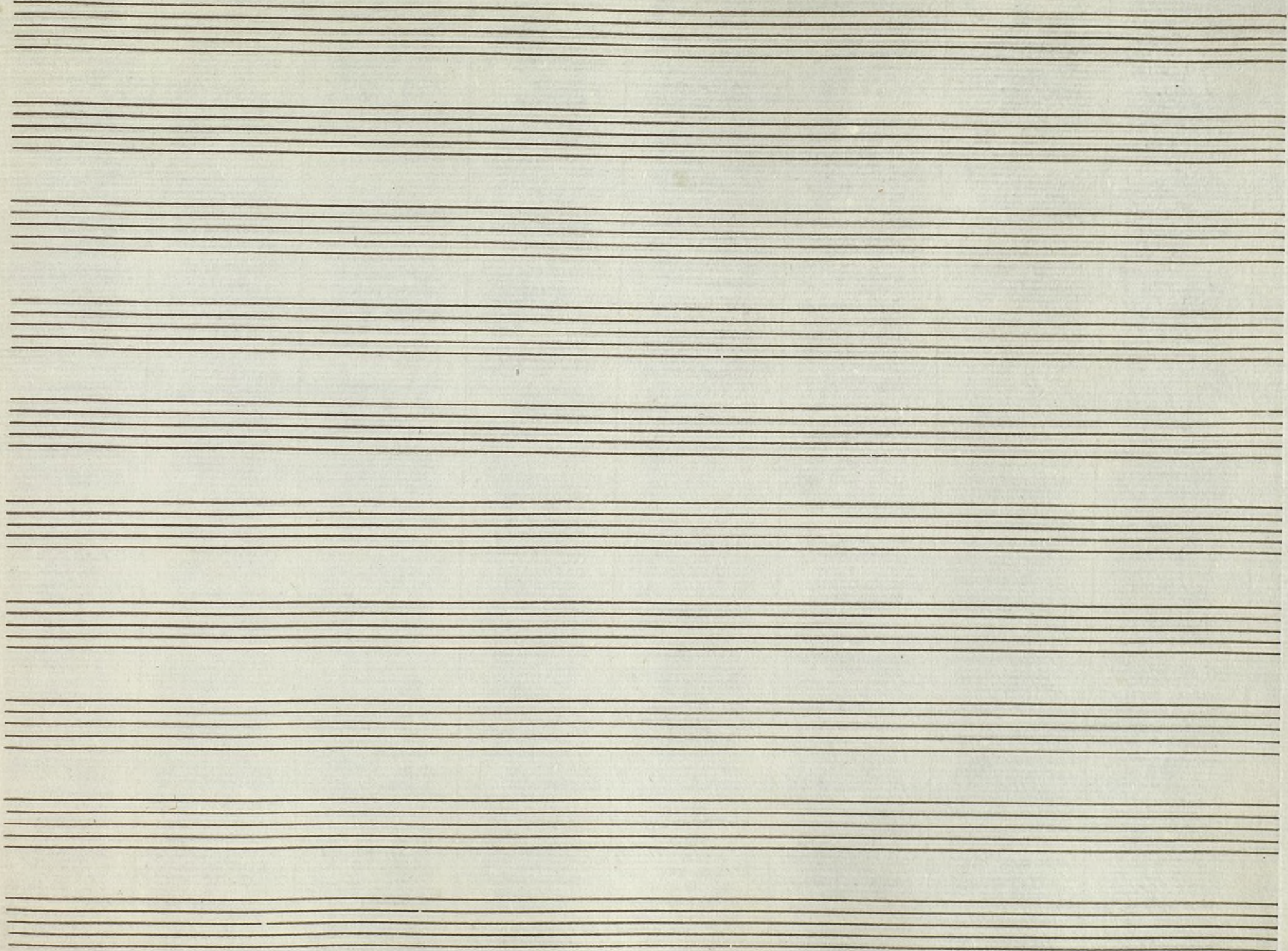
quedarse sin un cuarto aunque aiga sobras  
mas ya el Perdon pedimos por nuestras faltas

*Mezzo*











Ayuntamiento de Madrid

ZD1200062019



†  
Violin Primero.

Sonadilla à Duo

El Maxido Licatexo, y Perimetra de Moda.



*All. Ho*

The musical score is written on ten staves. It begins with the tempo and mood marking "All. Ho" in the top left corner. The key signature has one flat (B-flat) and the time signature is 3/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamics are indicated by "p" (piano), "p.o" (pianissimo), "f" (forte), and "p.p" (pianissimo). There are also accents and slurs used throughout the piece. The score concludes with a double bar line and repeat dots.



*p.* *pp.* *And.te vivo.* *pp.* *Al Segno*

la 2a vez no se dizen estos compases

*Parola*



Coplas

All.<sup>to</sup> Solo voce.

A handwritten musical score for a piece titled "Coplas". The score is written on ten staves. The first staff begins with the tempo marking "All.<sup>to</sup>" and the performance instruction "Solo voce." The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music is primarily vocal, with various dynamics such as *pp*, *f*, and *ff* indicated. There are several musical markings including accents, slurs, and a section labeled "Credo" on the seventh staff. A large scribble is present on the fourth staff. The score concludes with a double bar line and repeat dots. The paper shows signs of age and wear.



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fz.*, *p*, *mp*, *mf*, *f*, *cres*, and *meno*. The piece concludes with a double bar line and the text *Parola J. D. C.* written in cursive.



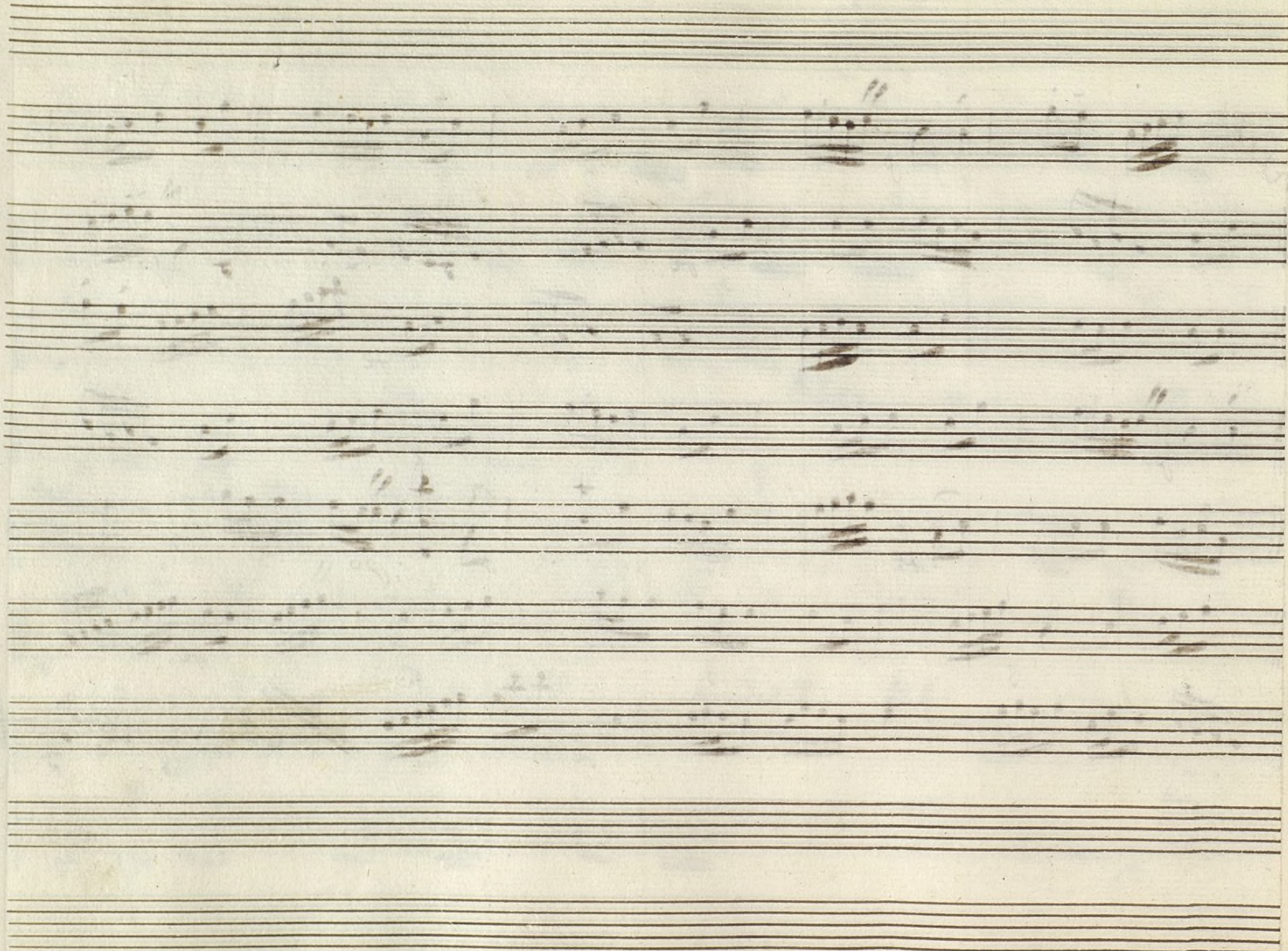
*Sequi.* *All.<sup>to</sup> vivo*  $\text{G}^{\flat}$   $\frac{3}{4}$

Handwritten musical score for a piece titled "Sequi." in G-flat major, 3/4 time, marked "All.to vivo". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by rapid sixteenth-note passages and triplet figures. Performance markings include "vo" (voice), "p" (piano), and "le" (legato). A double bar line with a repeat sign is present in the fourth staff. The piece concludes with a final cadence in the tenth staff.



A handwritten musical score consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *le*, and *3*. The piece concludes with a double bar line and the instruction *Al segno*.







Violin <sup>+</sup> Primero Duplicado,

Fonadilla à Duo

El Maxido Zicatero, y Petimetra de Uoda;



All.<sup>mo</sup>

Handwritten musical score for a piece in 3/8 time, marked "All.<sup>mo</sup>". The score consists of ten staves of music. The first staff includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music is written in a cursive hand and includes various notes, rests, and dynamic markings such as "p." and "p.o.". There are some faint circular stamps in the background of the page.



le

And. te vivo:

p.o.

p.o.

p.o.

p.o.

p.o.

p.o.

p.o.

no se dicen entre compares,

Al Segno  
3 Vezes

Parola)



*Coplas* *All.<sup>to</sup>* *Solo voce*

The image shows a page of handwritten musical notation for a piece titled "Coplas". The score is written on ten staves. The first staff begins with the title "Coplas", the tempo marking "All.<sup>to</sup>", and the instruction "Solo voce". The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "le" (legato). There is a large, dark scribble on the fourth staff, and a "2" marking appears on the sixth staff. The handwriting is in dark ink on aged, slightly yellowed paper.



Paxola

J. D. C.



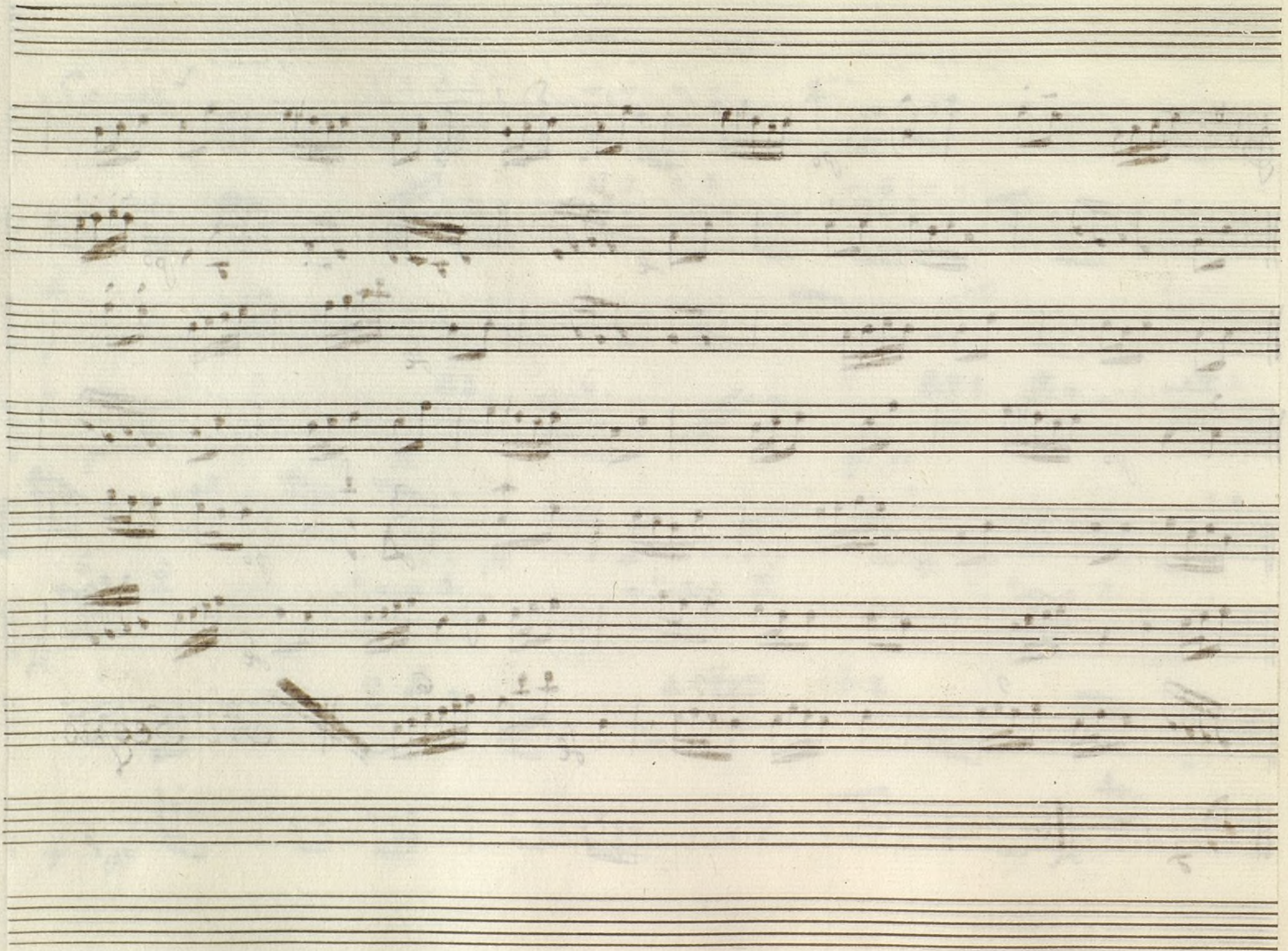
*Segui.* *All. vivo*

Handwritten musical score for a piece titled "Segui." in "All. vivo" tempo. The score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a "3" above the notes) and sixteenth-note runs. Dynamic markings include "p.o." (piano) and "le" (forte). The score includes a double bar line with a slash through it, indicating a section break. The handwriting is in dark ink on aged, slightly yellowed paper.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p* and *le*. The piece concludes with a double bar line and the instruction *Al Segno.* followed by a final staff with a few notes and a double bar line.







+

Violin Segundo

Tonadilla a Duo

El Maxido Licateno, y Petimetra de Moda;



*All. No.*

The image shows a page of handwritten musical notation. At the top left, it is titled "All. No." in a cursive hand. The music is written on ten staves. The first staff includes a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation consists of various rhythmic values including eighth and sixteenth notes, rests, and some complex chords. There are several dynamic markings: "p.o." (pianissimo) appears on the fourth, sixth, seventh, and tenth staves. A "le" marking is present on the fifth, sixth, and eighth staves. A first ending bracket with the number "1" is used on the fourth, seventh, and eighth staves. A double bar line with a diagonal slash through it is located on the seventh staff. The paper is aged and shows some staining.



*p.* *And:te vivo*

*La 2<sup>a</sup> vez nose dicen estos compases*

*Al Segno*  
*Quasi presto.*

Parola )



Coplas.

Alleg.<sup>ro</sup> *Sotto voce*

A handwritten musical score for a piece titled "Coplas." The score is written on ten staves. The first staff includes the tempo marking "Alleg.<sup>ro</sup>" and the dynamic marking "Sotto voce". The time signature is 6/8. The music is written in a treble clef with a key signature of one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, such as "p." (piano), "f" (forte), and "P.<sup>o</sup> rinf." (piano rinforzato). A section of the score is marked "2<sup>o</sup> All.<sup>o</sup>" (second Adagio), which is indicated by a large, dense scribble on the fourth staff. The notation includes many slurs and phrasing marks. The paper shows signs of age, with some staining and wear.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat, and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *p*, *fmo*, and *ff*. The piece concludes with the instruction "Paxola y D. C."



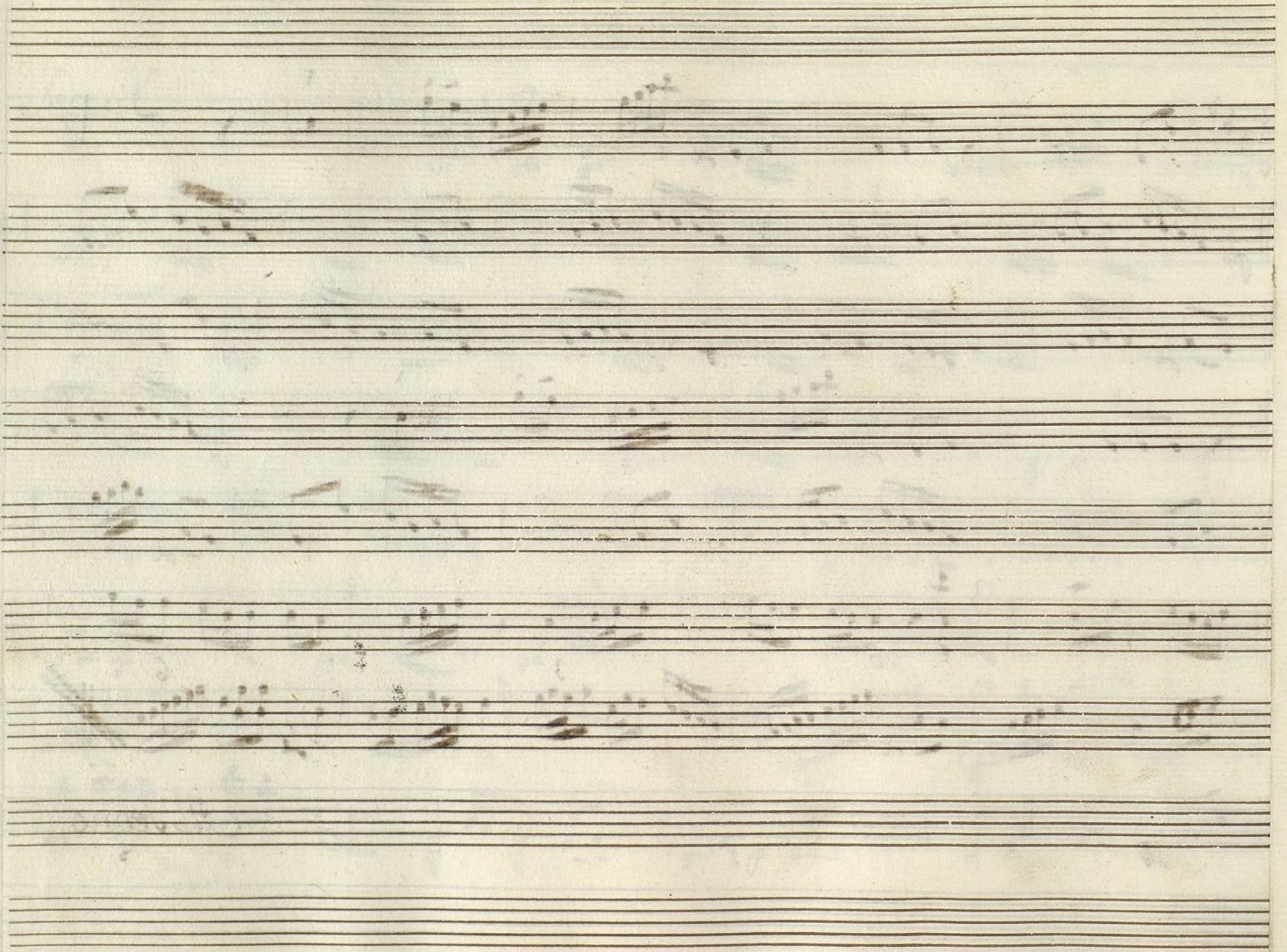
*Sequi.* *All.<sup>to</sup> Vivo*  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{3}{2}$

*p.o.* *f* *le* *3* *6* *6* *6* *2* *Anto*



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, slurs, and ornaments. The piece concludes with a double bar line and the instruction "Allegro 1." written in cursive.







Oboe Primero

+

MUS 112-13

Tonadilla à Duo; el Marido Zicatero; y Petim.<sup>a</sup> de Moda

*Alleg.<sup>ro</sup>*  $\text{H}^{\flat}$   $\text{G}^{\flat}$   $\frac{3}{8}$

2 *le*  
5 *le*  
9 *le*  
12  
14  
17  
18 *la 2<sup>a</sup> vez no se dice*

*Allegro Moderato*

Parola;



*Coplas* *Allegro*  $\#0$   $\&6/8$   $6/8$

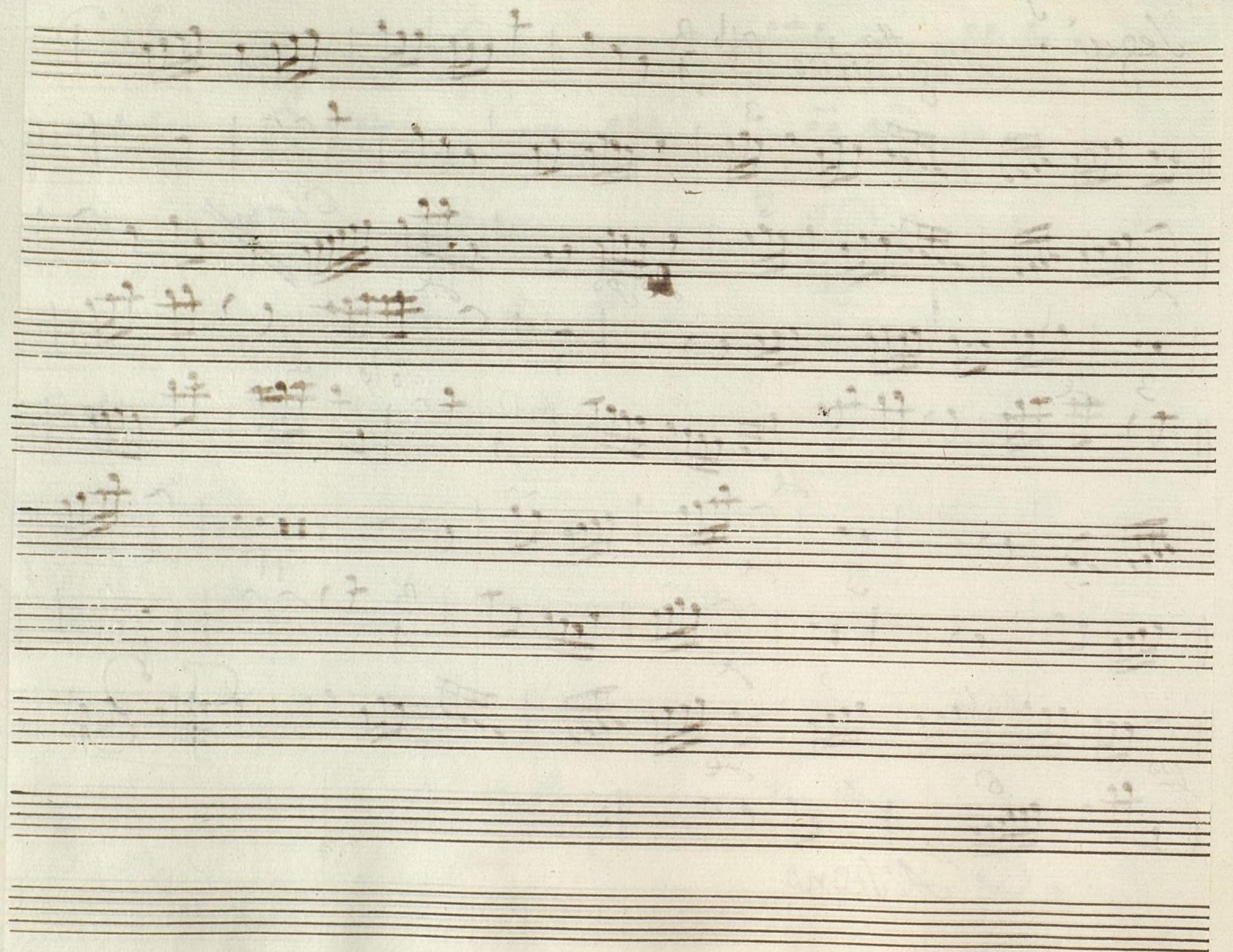
The musical score consists of ten staves. The first staff begins with the title 'Coplas' and the tempo 'Allegro' in a 6/8 time signature. The notation is dense with sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *pp*, *fp*, and *f* are used throughout. A section marked 'A. All.' appears on the third staff. The piece concludes with the text 'Parolas, y D. C.' on the tenth staff.



*Segui* <sup>♯0</sup> *Alleg. vivo*  $\text{E}^{\flat}$   $\frac{3}{4}$

*Allegro*







Tercer Segundo

Mus 112-13

Sonadilla à Duo; el Merido Licatere, y Petim.<sup>a</sup> de Moda;

*Allegro*  $\text{No} \quad \text{G} \quad \text{b} \quad \text{b} \quad \frac{3}{8}$

2 14 9 10 12 17 14

*Andante*

~~Allegro~~ ~~Blascan~~ Parola;



*Coplas Allegretto*

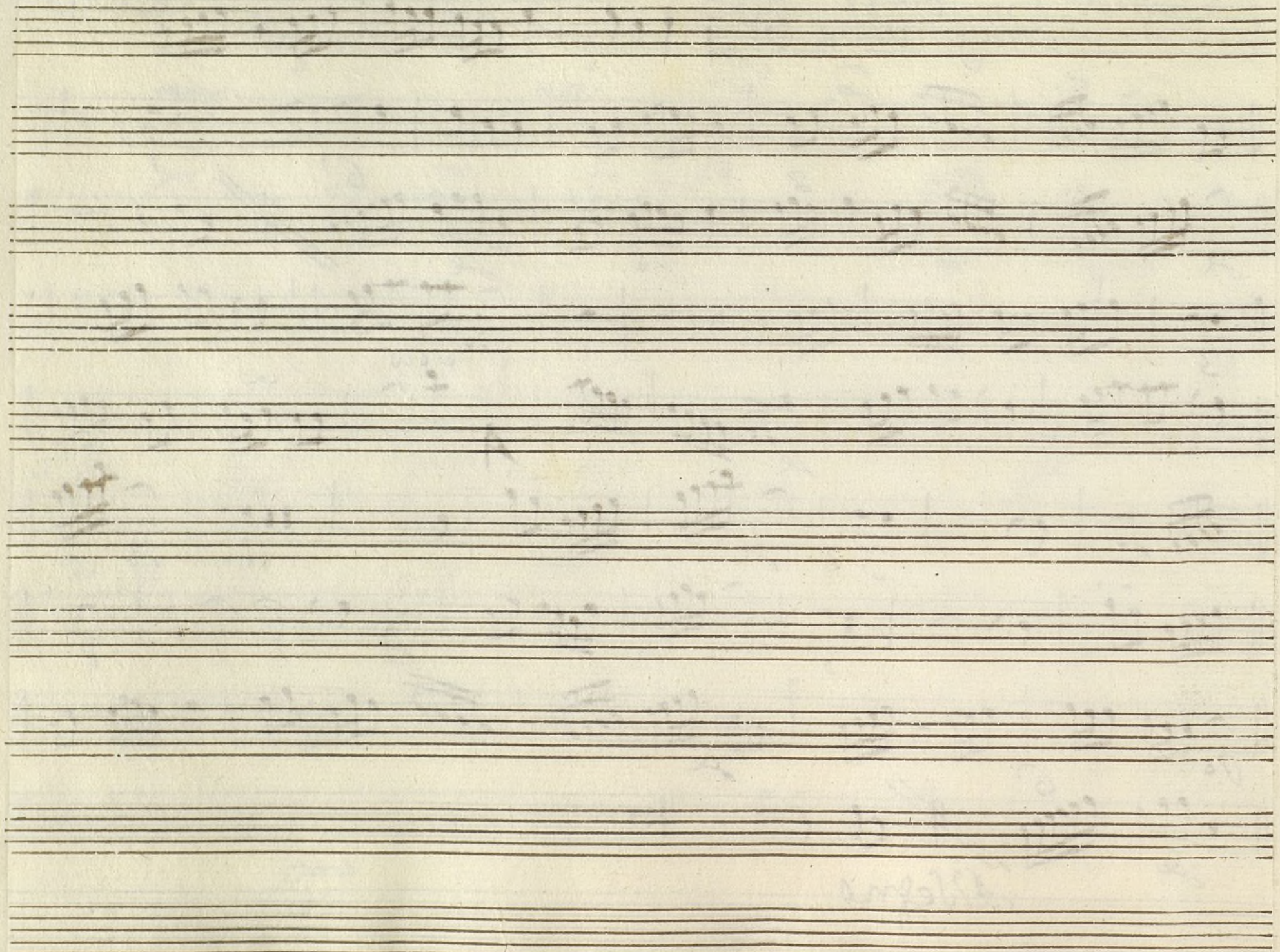
Handwritten musical score for "Coplas" in 6/8 time, marked *Allegretto*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a cursive hand. The first staff has a "C" above it. The second staff has a "C" above it. The third staff has a "C" above it. The fourth staff has a "7" below it. The fifth staff has a "14" below it. The sixth staff has a "2" below it. The seventh staff has a "2" below it. The eighth staff has a "7" below it. The ninth staff has a "5" below it. The tenth staff has a "mo" below it. The piece ends with a double bar line and the text "Arola. y D. C." written in a decorative font. There are some corrections and markings throughout, including a large scribble on the third staff and various dynamic markings like "p", "f", and "mo".



*Sequi.* *Alleg. vivo*  $\text{H}\flat$   $\frac{3}{4}$

*Adesno*







*Trompa Primera*

MUS 112-13

*Sonadilla à Duo, el Marido Licatros, y Petim. de Moda*  
*Inclata*

*Alleg. Ho*  $\text{C}:\flat$   $\frac{3}{4}$

*Parola*



*Coplas* *Alleg<sup>ro</sup>* *All<sup>o</sup>*

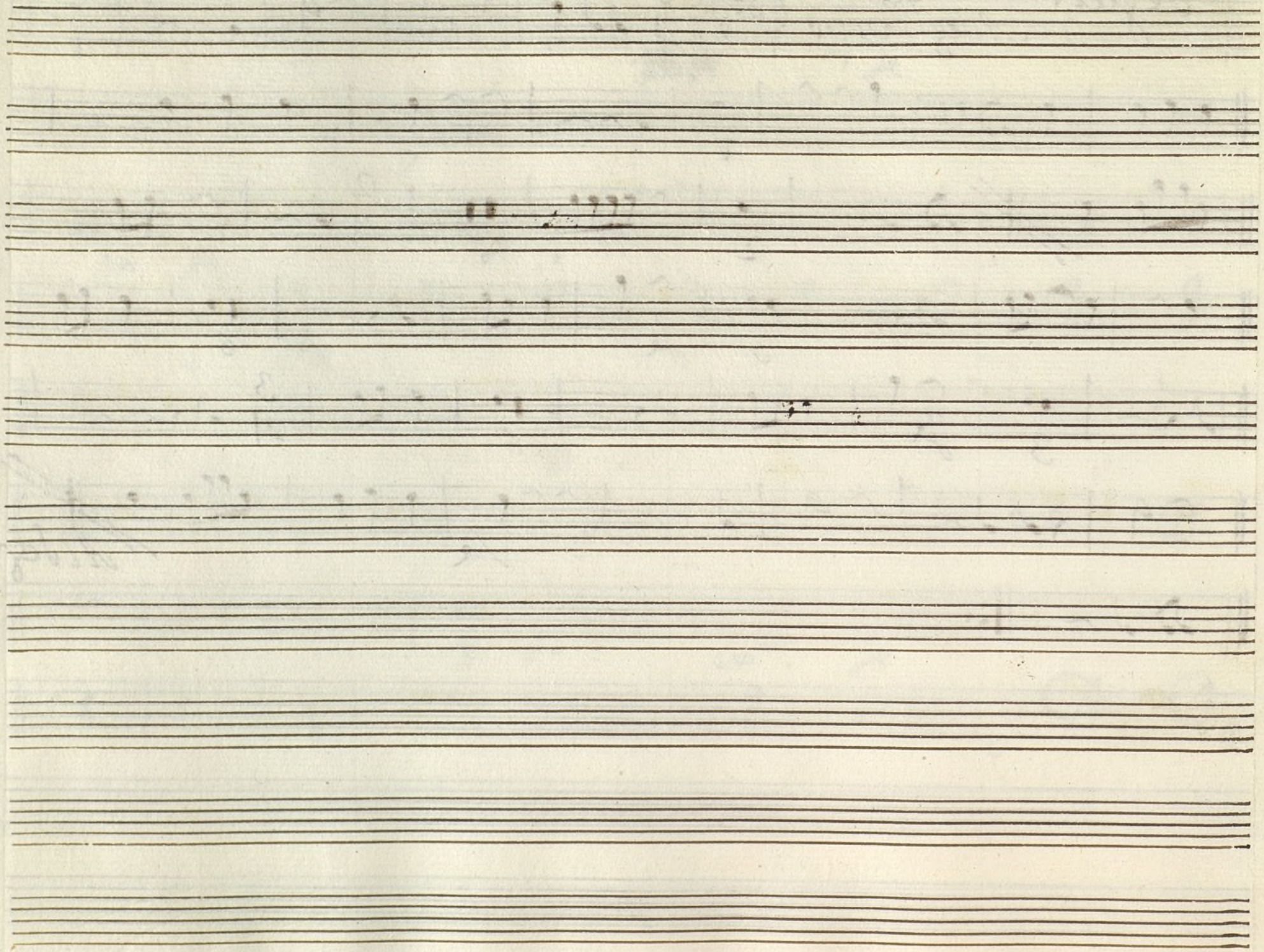
15  
14  
6  
3  
3  
3  
Parola; y D. C.



*Seguei.* *Alleg<sup>ro</sup> vivo*  $\text{C} = \text{b} \text{b}$   $\frac{3}{4}$

*Allegro*







Trompa Segunda

Sonadilla a Dios; el Marido Zicatero; y Petime. De Moda.

Inclafa'

Allegro  $\frac{3}{8}$

*2<sup>a</sup> vez nose dire esto*

~~Allegro~~

Parola



*Coplas* Allegretto *Andante* *All<sup>o</sup>*

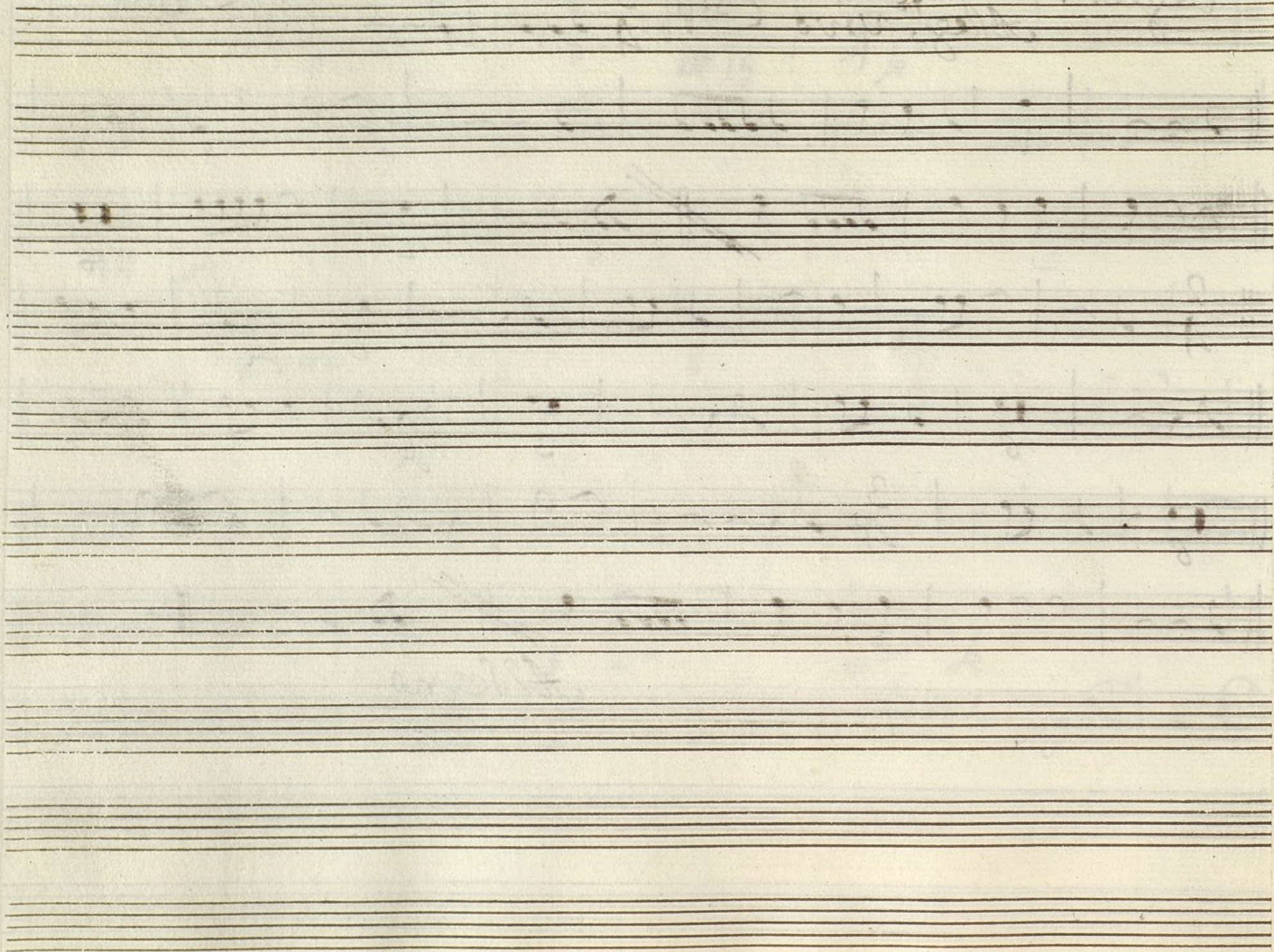
The musical score consists of ten staves of music. The first staff begins with the title 'Coplas' and the tempo marking 'Allegretto'. The key signature is one flat (B-flat) and the time signature is 6/8. The first measure contains a treble clef, a key signature change to one flat, and a tempo change to 'Andante'. The second measure contains a treble clef, a key signature change to one flat, and a tempo change to 'All<sup>o</sup>'. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and ornaments. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some numerical markings like '14', '6', '3', and '2'. The piece concludes with a double bar line and the text 'Parola; y D. C.'.



*Sequi!* *Alleg. vivo* *Città*  $\frac{3}{4}$

*Allegro*







+

Contrabajo;

Tonadilla à Deus

El Marido Zicatero, y Petimetra de Moda;

//







le  
po  
le  
tenu  
le  
po  
le  
po  
le  
tenu  
le  
3  
e i to s com po sa d'os  
Allegro

Parolas



*Coplas Allegretto*  $\text{D}^{\flat}\text{B}^{\flat}$   $\frac{6}{8}$  *sottovoce*

*p* *no* *p* *All.* *f. p.* *cres.* *p* *rinde* *p*



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *Credo*. The sixth staff contains the text "Parola: y D. C.".



*Sequitur* Allegretto vivo  $\text{C} \flat \flat \frac{3}{4}$



*p*

*p*

*p*

*3*

*A*

*Allegro*



