

Mus 140-15

+

Señor. Alfonso, y quien ella?

Conadilla a 3.

Los Payos charqueaos;

140-15
Theatro de Navidad

del S.^{ro} Esteve:

1786

Alleg^{ro} Brillante

Molto ^meloso

ae. 2^{da} Le

Sarrido

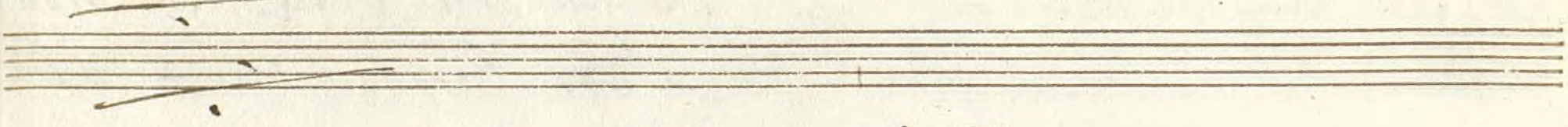
Con Zurrón y Muleta
A veces me hago cojo
or feray lo de mas Voi Corriendo la tuna Voi
o traí Con Zaratan o traí Con perle ría ~~Ala~~ o
de lugar en lugar — de
fingiendo así temblar — fin

En Cualquier Porteria en Cuentro que me car
o tras hago de manos o tras mudo baba
y con doña Perola me
me fingo tar la mudo y

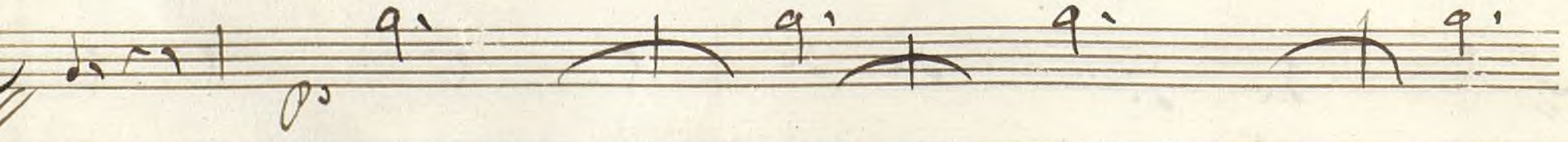
pongo a reventar
mi do papa pan
de Madrid Venchuiendo
a dos Payos Venteros
y de su vanidad q. andaban tras de dar me q. an
aora voi a engañar y a tal la venta quiero dar



daban traide dar me emples en el Bibac — em
ta la venta quiero seguir con mi cantar — se



Vivala vita bona, que's vida singular
Vivala vita bona



Bailando

Viva la vita bona Viva la libertad viva

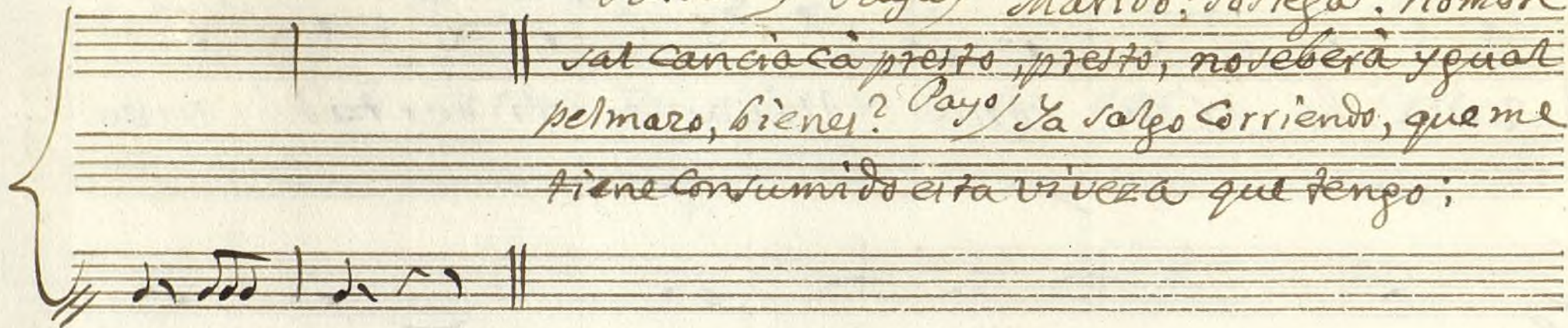
viva viva viva la libertad viva

ce *le* *meno*

Allegro

Parola, Paya) Marido: sosiega: hombre

sal cancio ca presto, presto, no sebera y qual
pel maro, bienel? Payo) Ya salgo corriendo, que me
tiene consumido esta viveza que tengo;



Allegretto Moderato



Paya.



ei toi abu rrida con esa so

sei) Ben tero del alma si biera que



rie - ga ei In fo le rable tu
 fri - o abra a donde dorme un
 le Payo
 tan ta pa cien - cia Ca lla no me
 Calen ton ci - llo Payo / ay mui po ca
 Ni ñas Tal cielo se que ja de que man pa
 Jumbro y la ne ze si to para los Pu'

rí o con tanta viveza Paya
 cheros Ca bemos po nis Bautizaste el
 vino Ca bía en la cue - ba Paya) Señor Cami
 nante sea os de bien beni - o Ca
 si menos da ño la rá ar que lo ve - ba
 quiere Co mias de to ay lim pi - co

Payo

ni yo ma cor da o de ero Ma à
 far do por es tot dos Cuartos que me dei re

lena lo be beran puro Casier ma con
 pido guisado Pan Callos en Salada

Paya
 cencia per ber so so siega sim
 vino Paya que Cara po lra tie

202.

lo quiero yo no
parte a los dos ya

ya vaya vaya de jame por dios q. eres con tu
ya vaya vaya no ayga de razon y un rato ten

genio mi con su mi cion q. eres con tu
gamos de conbersacion y un rato ten

genio mi con su mi cion q. eres con tu
gamos de conbersacion y un rato ten

genio mi Con su mi cion
gamos de Con berracion de

Paya.) Uti xa que voi cacia dentro curda
lacasa. ^{va re} Payo) Ya estamos; ^{Ca} Canta gar.
Parola (dentro) ay q. Bendimia ^{Ca} B.
y D. C. (Payo) ed la Venta viene gente, me alcego.
^{vale gar.} Dios sea ^{loado} ~~alabado~~ vacitoy en la Venta;
(empiezo a dar principio a mi engano; ^{Ca} ~~si que mu.~~)

2a Parola (Paya.) Para que llebais Muleta si no sois como
gar.º) me puede encobar muy facilmente y de prebencion la llebo (Payo.) Ute parece
estudiante ^{gar.º)} Soy un prodigio, un portento nada ay para mi escondido
en la tierra ni en el suelo (Paya.) Mas Calbilita ^{Payo.} Ma a lena q. entendim.º
^{gar.º)} Solo con este librito ^{le. akaci Luxon} nado de ciencia del viento y de Agua q. pone hepmora
a las mujeres (Paya) q. gueno. ^{gar.º)} y a los homore q. les nazcan barbas de oro
^{Payo.)} Guendicero ^{Paya.)} haced todas esas cosas con nosotros ^{gar.º)} no me atrebo
q. se puede divulgar y me expongo a mucho riesgo.

Allegretto

2/4

los Payos

le

po

Puestos de No dillas aoste supli

po

camos

q. esas Mari Gillas hapa con en

le

po

*ca
ul.*

trambos haga Con en trambos Con ben ^{gardo}

go en hazer lo mas para lo gran lo Con hu

mi' dad grande po neos cariz bajos po neos cariz

The image shows a page of handwritten musical notation on aged paper. It consists of six staves of music. The first staff has lyrics 'trambos haga Con en trambos Con ben' with a handwritten 'gardo' above the final notes. The second staff has lyrics 'go en hazer lo mas para lo gran lo Con hu'. The third staff has lyrics 'mi' dad grande po neos cariz bajos po neos cariz'. The notation includes various note values, rests, and dynamic markings like 'p' and 'f'. There are also some decorative flourishes and a large bracket on the right side of the page.

los Payos

Handwritten musical score for 'los Payos'. The score consists of five systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The music is in a simple, folk-like style with a mix of eighth and sixteenth notes. There are some dynamic markings like 'p' and 'pp'.

bajos sieneso con siete ya se
no los tamos y una y muchos vezes
le la tierra vesamos la tierra besa

largo

mos aora aqui Jun titos ha beis de sen taros

Y se ned los ojos los dos mui Zerrados los

dos mui Zerrados *los Payos* y que Varas

Co sa i diga os de se ñor — Con que
na a na a tengo de ver yo —
tengo de ver yo, de ver lo que monta so
ñar

p. *gato*

Detailed description: This is a handwritten musical score on aged paper. It consists of six staves of music. The first staff has a treble clef and a common time signature. The lyrics 'Co sa i diga os de se ñor —' are written below the notes, with 'Con que' starting on the second staff. The second staff has a bass clef and contains the lyrics 'na a na a tengo de ver yo —'. The third staff has a treble clef and continues the lyrics 'tengo de ver yo, de ver lo que monta so'. The fourth staff has a bass clef and contains the lyrics 'ñar'. There are dynamic markings 'p.' (piano) on the second and fourth staves. A 'gato' (grace note) is written above a note on the fourth staff. The music is written in a cursive, handwritten style.

lo un caña mon

que da ri a ir Ciegos en

esta o Casin en

Vaya

Vaya Vaya vendi to el señor que gran

Punt.

Paya
de for tuna a da do a los dos *Mañido*

Paya *los 3* *ff*

Mujer que gran de for tuna a

da do a los dos que gran de for tuna a

da do a los dos que gran de for tuna a

da do a los dos que gran de for tuna a

da do a los dos

Parola / *gar.^{do}* Cuenia con no abrix los

dos q' ba el efecto a empezar *Payo* / *Aprixa* que
lo ladeo; gar.^{do} de xira he de *Rebentax; Payo* / *Be*
Neza cielo! *Payo* / *Señox, Barbitax* como medax.

Coplas

Alleg.^{ro} moderado

gar.^{do}
No *sentis* el e
gar.^{do} / *Que es lo q' de au*

fec-to que ^{ya} ~~ya~~ ~~ya~~ prin cipio ^{los Payos} ya le voi sin tiendo
men to qui sie xai te nex - (payos) todo cuanto puea

Bendi to sea Dios — Bendi to sea Dios
dax nos su mex ce — dax nos su mex ce

gar.^{do} Al Jarro meaga - rro ya sa ti fa cion
gar.^{do} con esta ti ge - xar que do lle ga re -

pues no pueden ver lo echo un trago o dos y los dos vol rillos se los corta x e se los
 trago o dos cox ta x e si queda bonita payos) Dame lo amien o no
 sera una tuncion ver morir se a todos sier que puede ser y que no sea fal to

Payo

por mi perfeccion
que no lo que xre.

Cuando Barbadoro

gar.^{do} Pues ya los bolillos

Negue a tener yo
a los dos coriè

yo a puesto el Barbero
to mo mi muleta

Los Payos.

me Vappa mejor; ^{ya} La podeis abrir los ojos; ay que bonita que estas
ye! Ca po a correx ^{ya} ^{mirad a este espejito, donde mejor lo vereis} ^{Payo.} Señox q' esta mo muy probe rembiarnos mucho
(dinero Paya) Señox mucho Calistano

Payo

Paya

Ay ya tengo Barbas doras, Ay que vonita estoi ya, y que colores tan bellos,
 Ay que ved si tengo abilidad, y soy hombre que me puedo de Cientifico alabar;
 lo pongo en el fondo muerto,

los 3.

el Yato pro siga se cre- to y chi ton Con

los 2) ya cre o que lle no el Bol- si loer te Dios

se

Mar. Alleg^{ro} se ps. se ps.

ten tos siga mos puer Dios nos a da do es se -
 se a ven di- to pur mea so co xi o y da -

se ps. se ps.

Pas
ca
ay
ma
Pastor
van
mi
que
(Payo.)
mogo

for tu non
o tal bien

Parola
y D. G.

Parola 1.^a (Payo.) Ahora que se sigue gar.^{do} Ahora os solicito aumentar
el Dinero; Cada uno su bolsillo ha de sacar y pendiente
del Cordon en la mano le tendra ^(Lo hazen) (Payo.) el mio ya es
ta sacao ^(Payo.) y el mio tambien esta gar.^{do} Puer chito y cexan
los ojos ^(Lo hazen) como antes ^(Payos) estu bien esta. ^(Sepite Mrs. Ca)

Parola 2.^a (Payo.) Colegial abro los ojos. (Payo.) Colegial pueo ya ver ^(Payo) como
calle, ^(Payo.) no responde, ^(Payo.) yo quiero el dinero ver aun q. ciege. ^(Canabriendo los ojos)
ay mi Dinero! ^(Payo.) y mi Bolsillo tambien los 2.) Detengan e vea adon que
ma robao ^(Talen in Pastox y un do) ^(Payo) teneo que sier este, aqui esta ya
^(Payo) y yo al mixarle correx y valix de aqui, a li stante lo q. arido malicie, puer
vamos con el ganado hacex lo q. quexair del los 2.) agux. ^(Payo) apexro Ladon
mi Bolsillo buelberne. ^(Payo.) y el mio oledi pachaxxo gar.^{do} aqui los dos los teneiv. ^(Velonda)
que todo arido porcharco ^(Payo) dime hombre de mala fee y mi exmoruxa gar.^{do} fue emorite
^(Payo.) y Barbar doxo gar.^{do} tambien y asi perdon pido a entrambos ^(Payo) perdonemole
moxer ^(Payo) por mi perdonao esta.

Allegro

de los Payos viva el chis = rey Ma

zer yen las segui dillas las modas an

figuas aora hagamos ver

Segui.

Allegro

6/8

los 3.

Aunque

mas se Cri ti - que en estos tiem - pos en los siglos pa

sados - u bo lo meo mo

Aunque mas se cri

tique en estos tiempos en estos tiempos en estos

³
 tiempos — Em es tot tiempos — en los siglos pa
 sados huvo lo mes mos — *Alf.º* quel Mundo siempre es mundo *gal. y el* quel
 Mundo siempre es mundo *los 3.* quel Mundo siempre es mundo ya
 brá de ser lo —

Sigue

Alfonso

En los tiempos de Doña Urraca
 Paya, No se ataron Perime ~~Har~~ nunca

gardo... Las señoras con taban tiranas

Ya vbo que los del Agua cador

en el siglo del Cid Campeador

Con la orquesta del Arpa y Bafon

fitos con nombre de Pique

Calzas Vigote y por gueras

Bayle de las para letas

y Cada Ava es taba lo

tam bien Ves pin

U. G. U. U. G. U. | J. J. J. J. | T. G. U. U. G. U. |
 nico vngren Abentador; las Pinturas antiguas lo
 ban de Cada Infanzon; las Pinturas
 gan como lo hazen oy; las Historias Antiguas lo
 arco se

J. U. J. U. | U. G. U. U. G. U. | J. J. J. J. | J. J. J. J. |
 digan Claro esta ya se ve si señor Claro es

J. U. J. U. | U. G. U. U. G. U. | J. J. J. J. | J. J. J. J. |
 digan Claro esta ya se ve si señor Claro es

J. J. J. J. | J. J. J. J. | J. J. J. J. | J. J. J. J. |
 ta si señor si si si señor

J. J. J. J. | J. J. J. J. | J. J. J. J. | J. J. J. J. |
 ta si señor si si si señor Quando

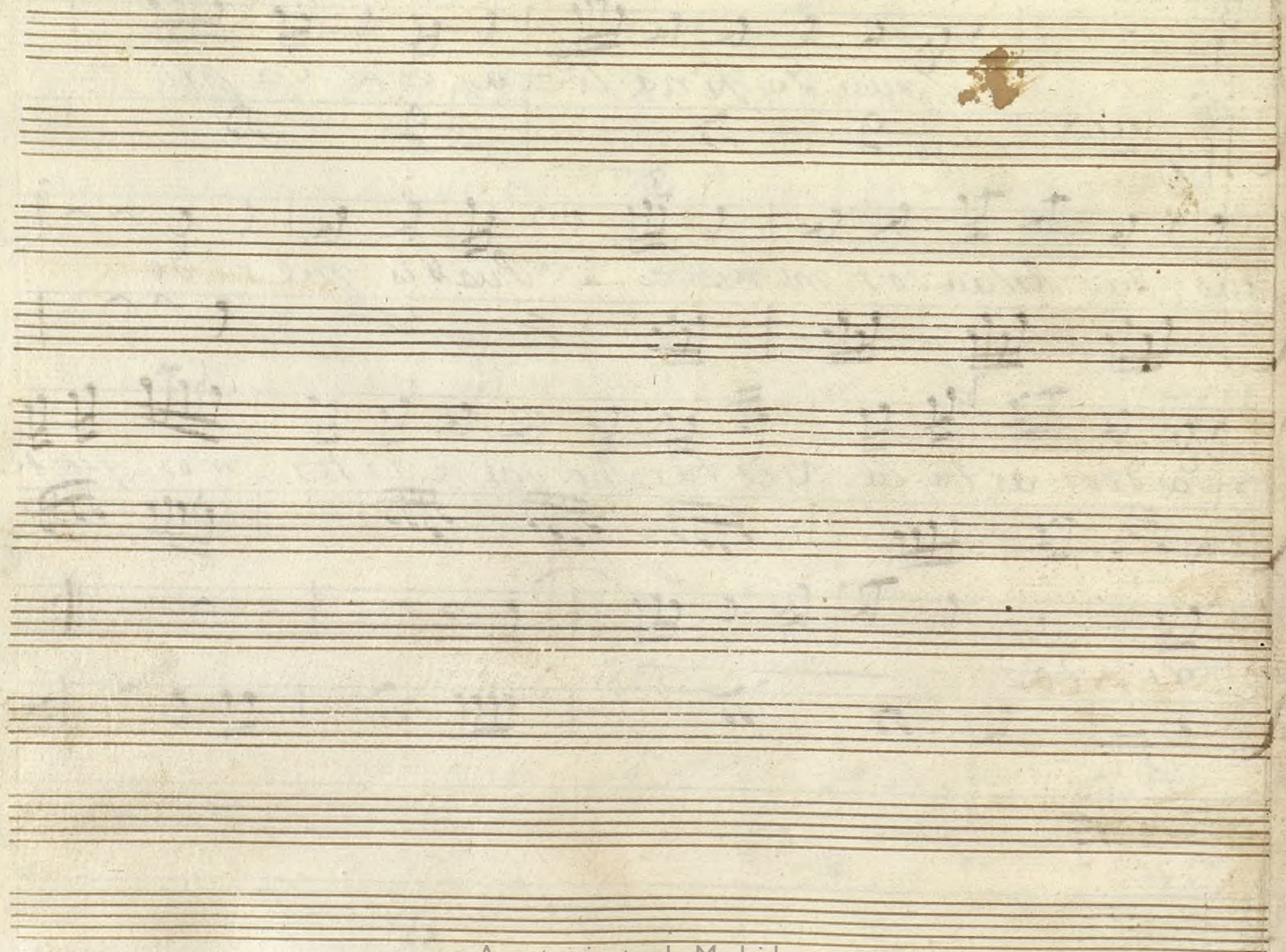
Allegro
dos veces

Como Prima

lot 3.

3
A
3
A
3
A
3
A
3
A
3
A

puer da fina li za este capri
cho sus Aplausos merezca Pueblo que ri do
Ja Dios ar ta la vi sta nos que te ri tos mos- que te
ri tos



+

Violin Primero

Tonadilla à tres:

Los Payos chasqueaos;

//

Alleg.^{ro} Brillante & $\flat\flat$ 4/4

p

cresc. *f*

f *cresc.*

p *f*

f *cresc.*

p *f*

f *cresc.*

p *f*

cresc. *f*

Allegro *Parola;*

Alleg. Moderato /8

Parola y D.C.

Parola

Alleg. $\text{H}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{2}{4}$ *le po*

le po

Le

fenu

Le

Allegro

dos vezes

le po

le po

le po

le po

Parola

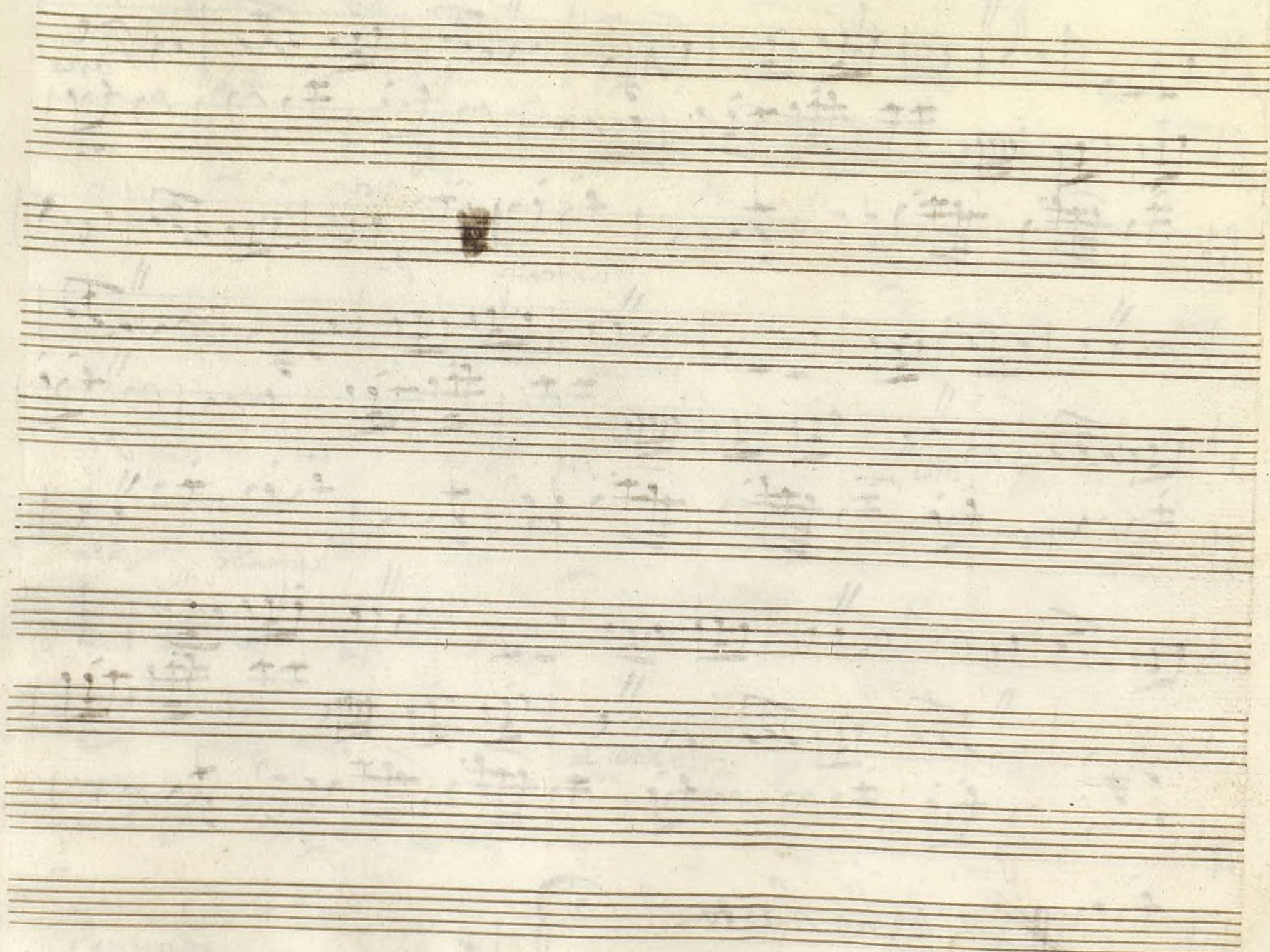
Coplas *Alleg. Moderado* $\text{H}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{6}{8}$ *le po*

le po

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *le*, and *Ma. All.*. The score concludes with the text "Parola y D. C." written across the bottom of the eighth staff.

Parola y altri

Handwritten musical score for violin and piano. The score consists of ten staves. The first nine staves are in 2/4 time and feature complex rhythmic patterns, including triplets and slurs. The notation includes various dynamic markings such as *arco*, *p*, and *Punteado*. The final staff is marked *Allegro* and contains the text *Allegro hasta el* followed by a circled symbol. The manuscript is written in black ink on aged, yellowed paper.



+

Violin Primero: Dupli.^{do}

Sonadilla à tres;

Los Payos Charqueos;

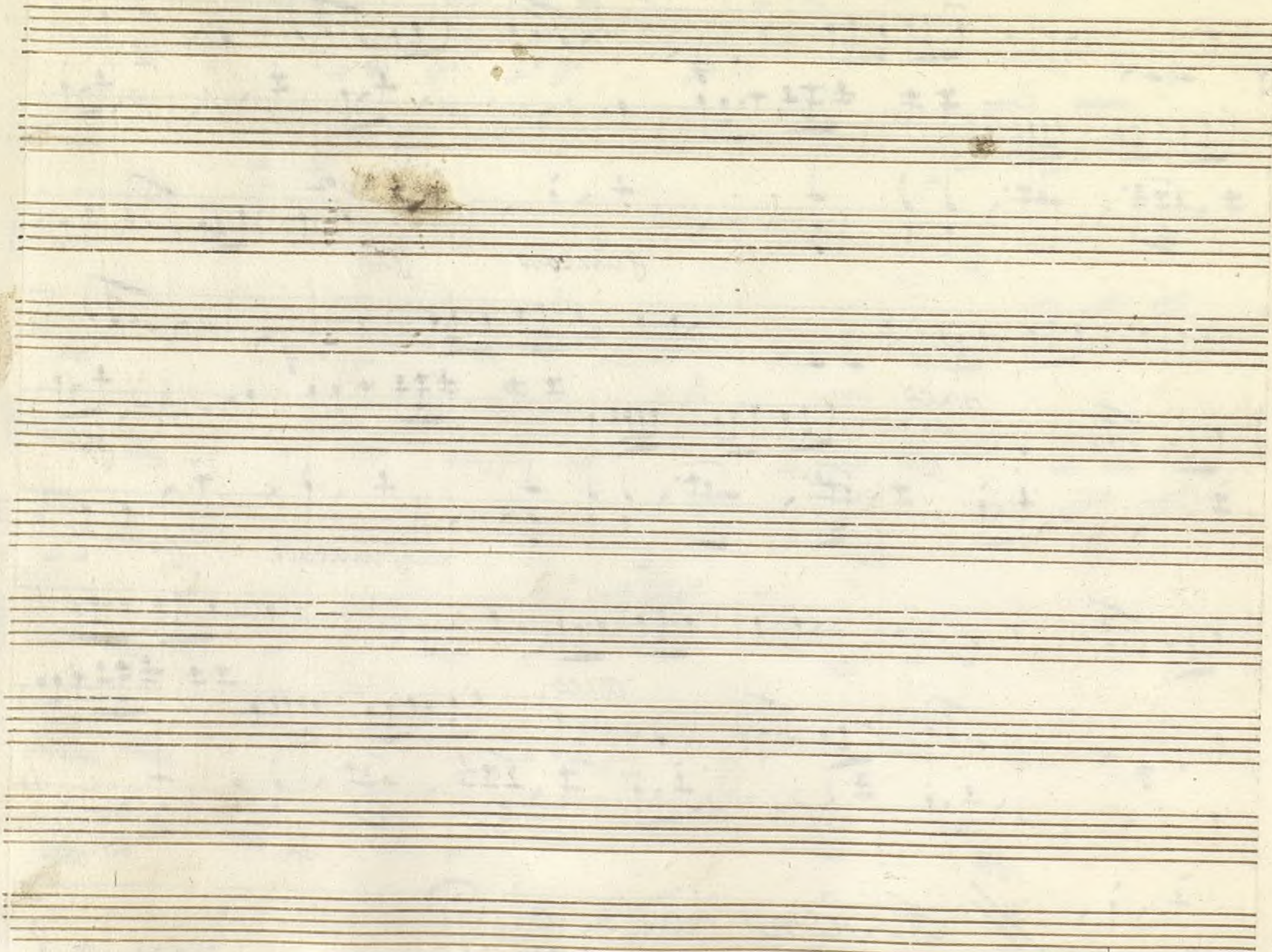
//

A handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *p.^o*, and *Mar. All.^o*. The piece concludes with a double bar line and the text "Paxola y D.C." written across the final staff.

Paxola) Volti

A handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections by performance instructions: *arco* (arco), *Pizzicato*, and *P.^o* (piano). The piece concludes with a double bar line and a fermata.

~~Al Segno hasta el \odot~~



+

Violin Segundo

Conadilla á tres ;

Los Payos charqueados ;

//

+

Allegro Brillante

cresc. voz *p* *fe* *fmo*

Allegro *Parola*

Allegro $\text{H}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{2}{4}$ *se po*

se po

tenu

Allegro
dos vezes

se po

se po

se po

se po

Parola

Coplas

Allegretto Moderato 6/8 $\sharp\sharp$

Handwritten musical notation for the first section, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *le*. The piece concludes with the word *Parola* written at the end of the seventh staff.

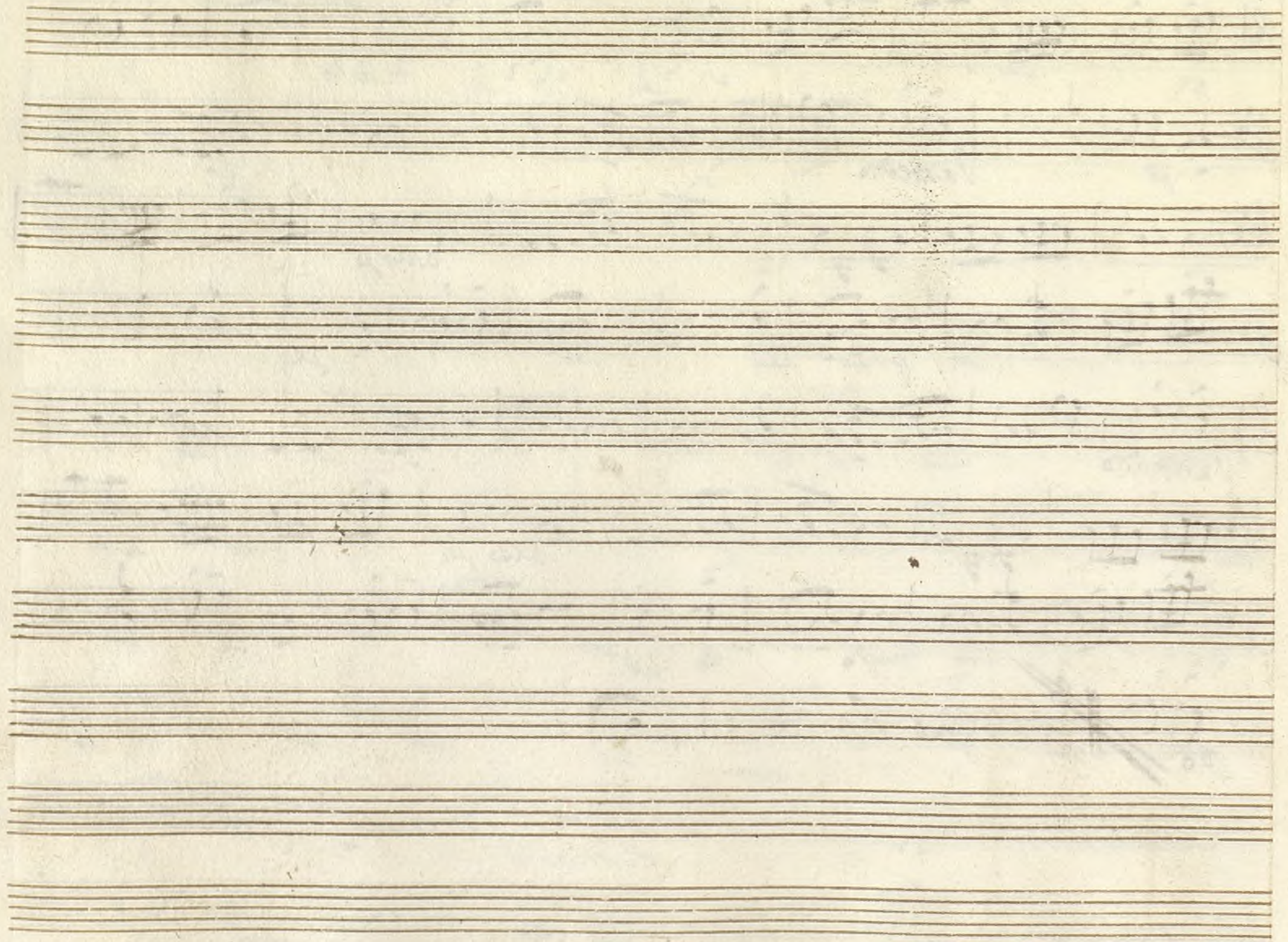
Ma. All^o

Handwritten musical notation for the second section, consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *le*. The piece concludes with the word *Parola* written at the end of the second staff.

y D. C.

Parola

Handwritten musical score on eight staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *arco*, and *Punteado*. The piece concludes with the instruction *Allegro hasta el fin*.

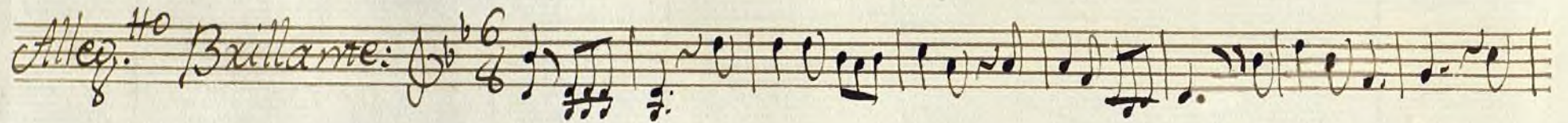


Violin Segundo
Duplicado

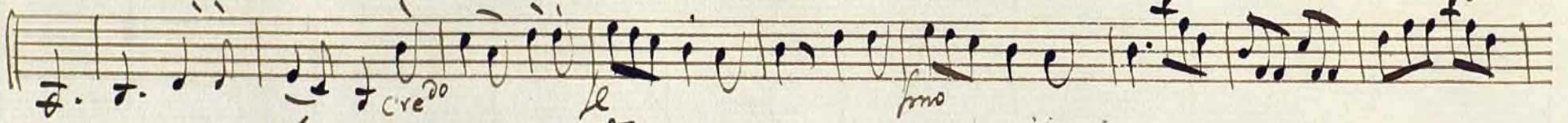
tonadilla à tres;

Los Layos Chasquean;

+

Alleg.^{ro} Brillante: 



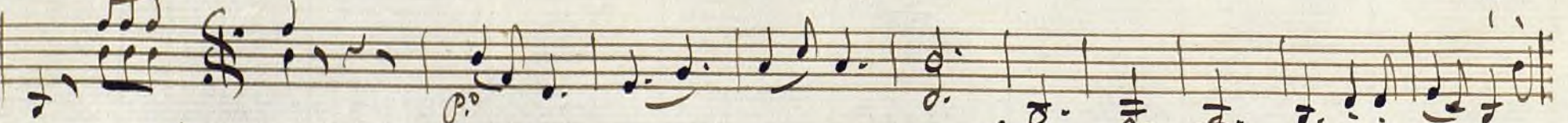
















Coplas.

Alleg.^{to} Moderado.

A handwritten musical score for a piece titled 'Coplas'. The score is written on ten staves. The first staff begins with the tempo markings 'Alleg.^{to} Moderado.' and a 6/8 time signature. The music is in a key with three sharps (F#, C#, G#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p.' (piano) and 'le' (likely 'le' for 'legato'). The piece concludes with the instruction 'Parola y D.C.' (Parola y Da Capo).

Parola) volti

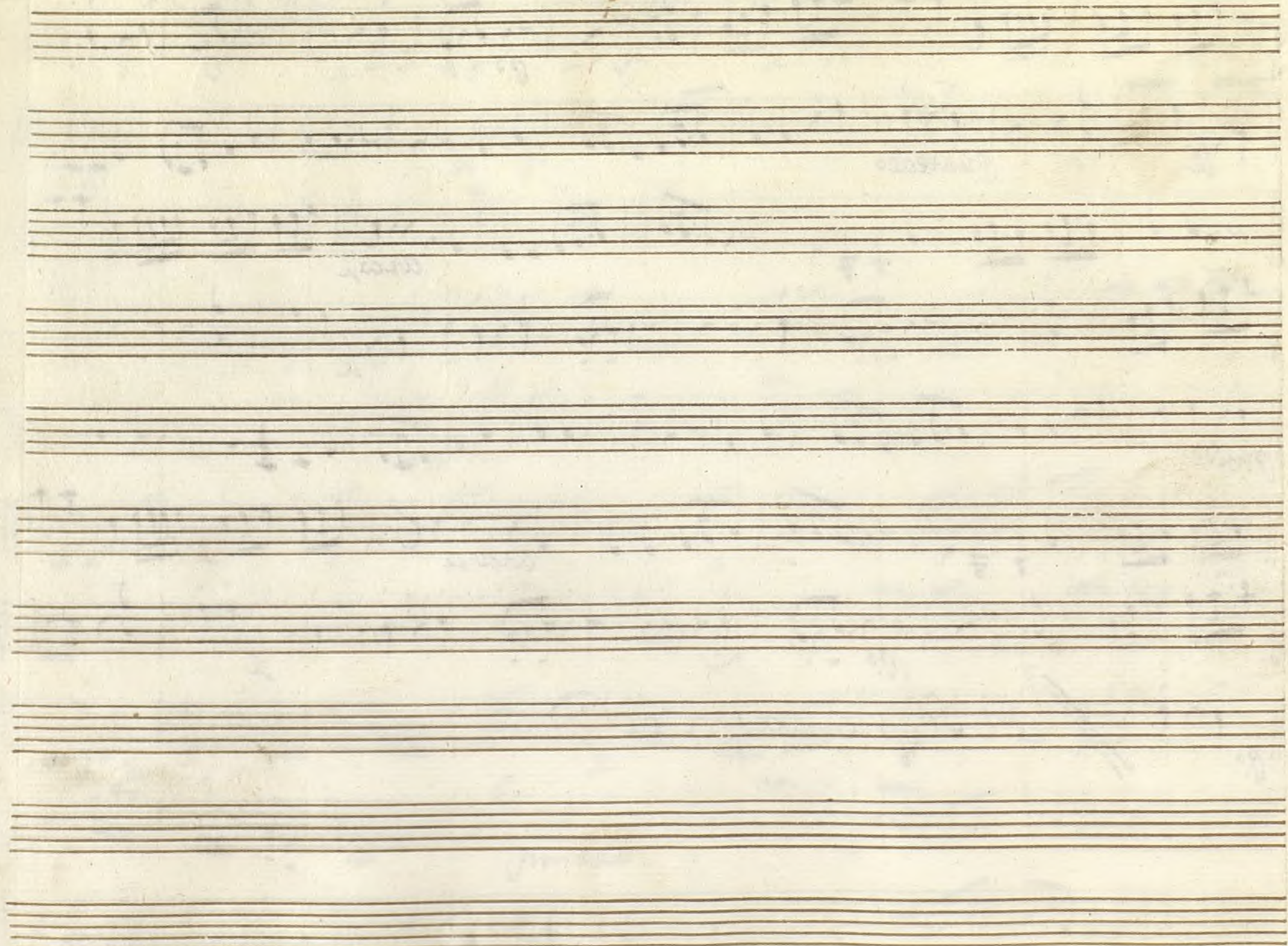
Allegro. $\text{F}\#\text{F}\#\text{6}$

Handwritten musical score for the first system, featuring three staves. The first staff begins with the tempo marking "Allegro." and a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music consists of eighth and sixteenth notes, with dynamic markings such as "p" (piano) and "le" (legato) throughout. The second and third staves continue the melodic and harmonic development.

Sequi! *Allegro* 3

Handwritten musical score for the second system, consisting of eight staves. It begins with the instruction "Sequi!" and the tempo "Allegro" in a 3/4 time signature. The music is highly rhythmic, featuring many triplets and sixteenth-note passages. Performance instructions include "punteado" (pizzicato) and "arco" (arco). The system concludes with a double bar line and a 6/8 time signature.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The markings include *p.^o*, *le*, *punteado*, *arco*, *arco le*, and *p.^o*. The final staff contains the instruction *Al Segno hasta el (C)* with a double bar line and a circled 'C'.



Oboe Primero

Mus 140-15

Conadilla a 3. Los Payos has quedos

Alta

Alleg.^{ro} 6/8 Parze // Allegretto 6/8

Parola y D.C.

Allegretto 2/4 Parze //

Coplas Allegretto & #F# 6/8

Parola 19 *p* *A. p.* *Parola* 1A *Parola y D. C.*

Parola | *Alleg. 6/8* *Paize* ||

The image shows a page of musical manuscript paper with ten staves. The paper is heavily faded and stained, with very faint, illegible markings that appear to be musical notes and symbols. The ink is light brown and the paper is yellowed with age. The markings are scattered across the staves, but no specific notes or clefs are clearly visible.

Oboe Segundo

Mus 140-15

Lonadilla a 3. Los Payos charqueados;

Altauta

Allegretto 6/8 Tare //

Allegretto 3/8

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first two staves are marked 'Allegretto 6/8 Tare' and 'Allegretto 3/8'. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line and the instruction 'Parola y D.C.' (Da Capo).

Allegretto 2/4 Tare //

Coplas Flauta
Allegretto & $\frac{6}{8}$

19

Parola

1A
Parola
y D.C.

Allegretto & *forte* //

Segui
Allegro $\frac{3}{4}$

5 le

3

6

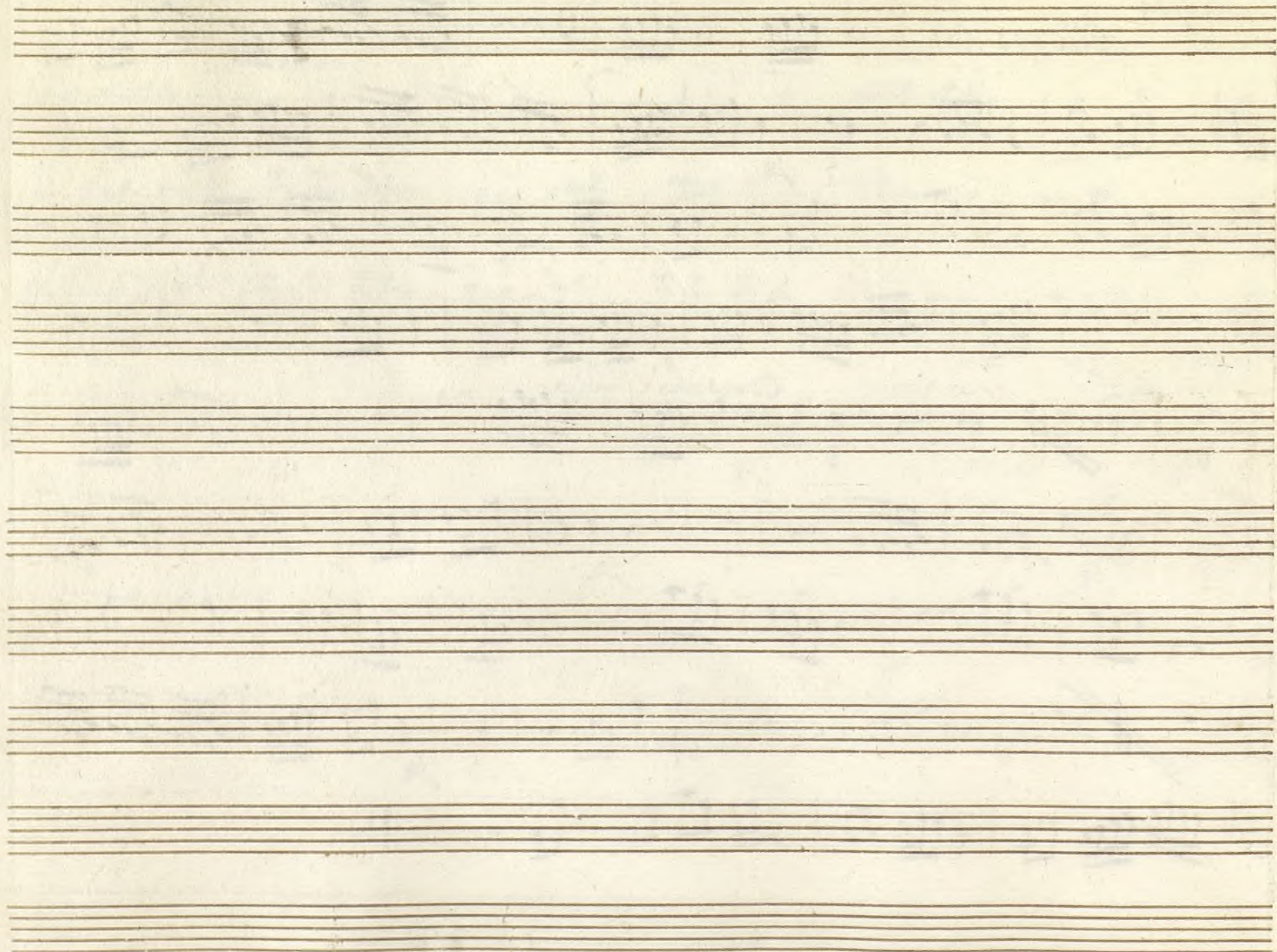
a voz
Como dirimia
le

le

le

Allegro dos vezes 3

5 le



In Clami

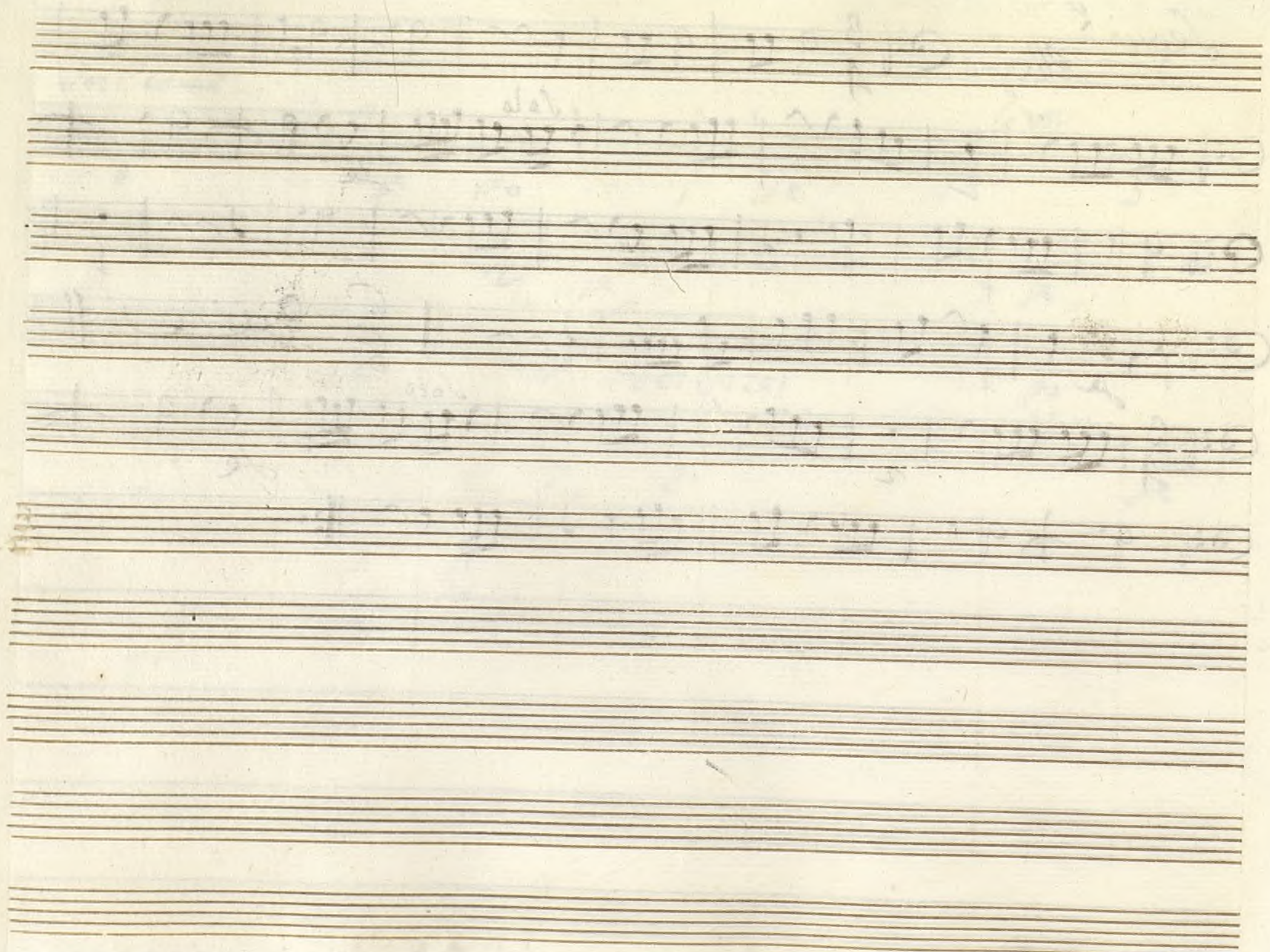
Allegretto $\text{C} \# \text{F} \#$ $\frac{2}{4}$ p p^{vo}

The musical score consists of six staves. The first staff begins with the tempo 'Allegretto' and the key signature of two sharps (F# and C#). The time signature is 2/4. The music is written in a single melodic line with various note values and rests. The second staff continues the melody. The third staff features a double bar line followed by the tempo change to 'Allegro' and the instruction 'dove vuoi'. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line. The sixth staff is empty.

Coplas sacras //

Segui
Allegro

Handwritten musical score on six staves. The first staff begins with *Segui* and *Allegro* in italics. The music is in 3/4 time. The second staff has a *Solo* marking above it. The fourth staff has a *Solo* marking above it. The fifth staff has a *Solo* marking above it. The sixth staff ends with a double bar line. There are several empty staves below the sixth staff.



Trompa Segunda

Mus 140-15

Tonadilla à 3. Los Payos Marqueaos;

Allegretto $\text{C} \text{ } \frac{6}{8}$

p *le* *le* *le* *le* *le* *le* *le* *le* *le*

Allegro *Parola*

Allegretto $\frac{3}{8}$ *Parola*

In Clami'

Allegretto

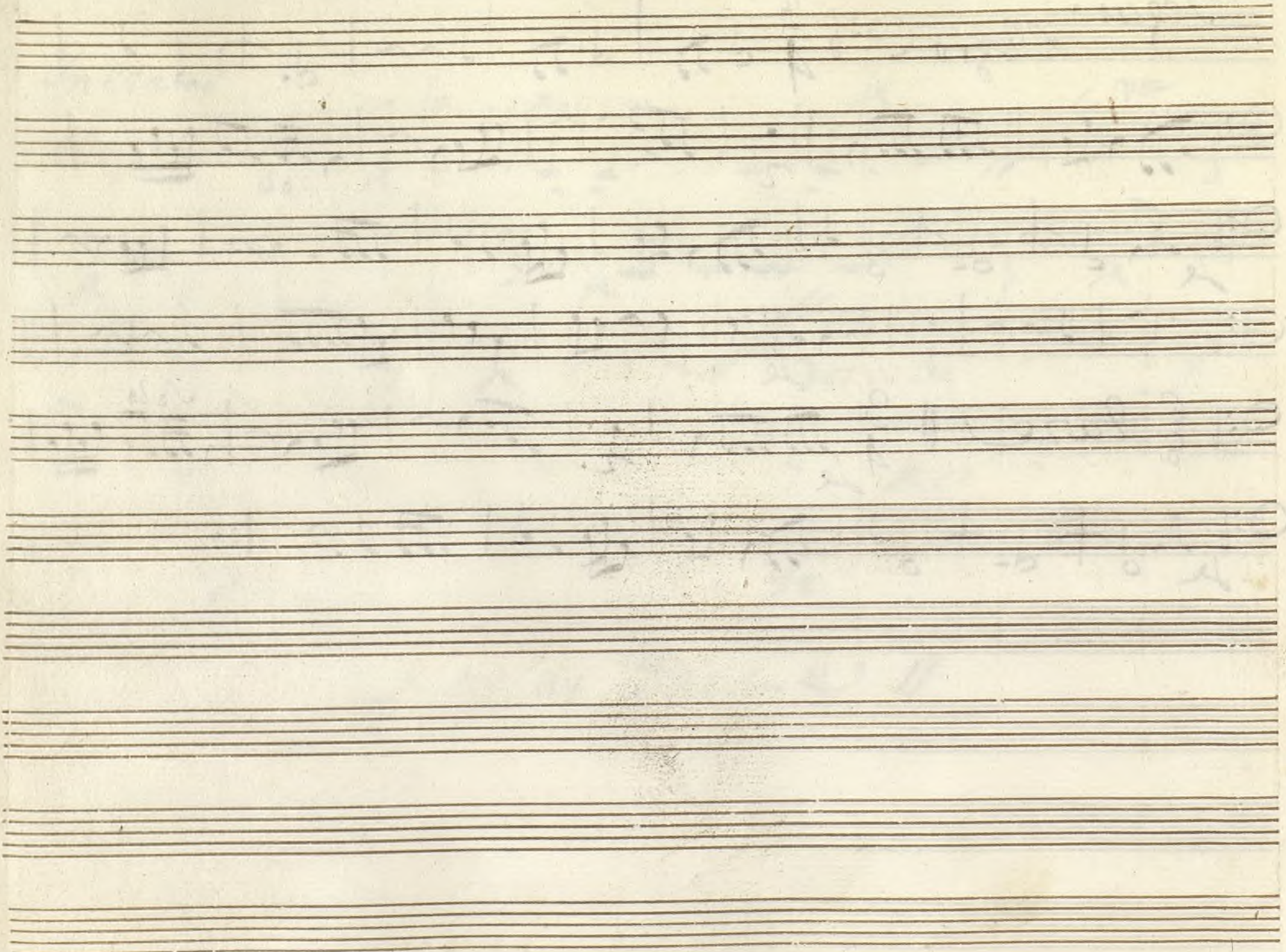
Handwritten musical score for 'In Clami'. The score is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The music features various dynamics such as 'se', 'p', and 'f', and includes a section marked 'Allegro' with 'due vezze' written below it. The score concludes with a double bar line. There are some handwritten annotations and corrections throughout the piece.

Coplas de Ruzel //

Segue *Allegro* $\text{C} \frac{3}{4}$

Solo

Tare $\text{C} \frac{3}{4}$ *Solo*

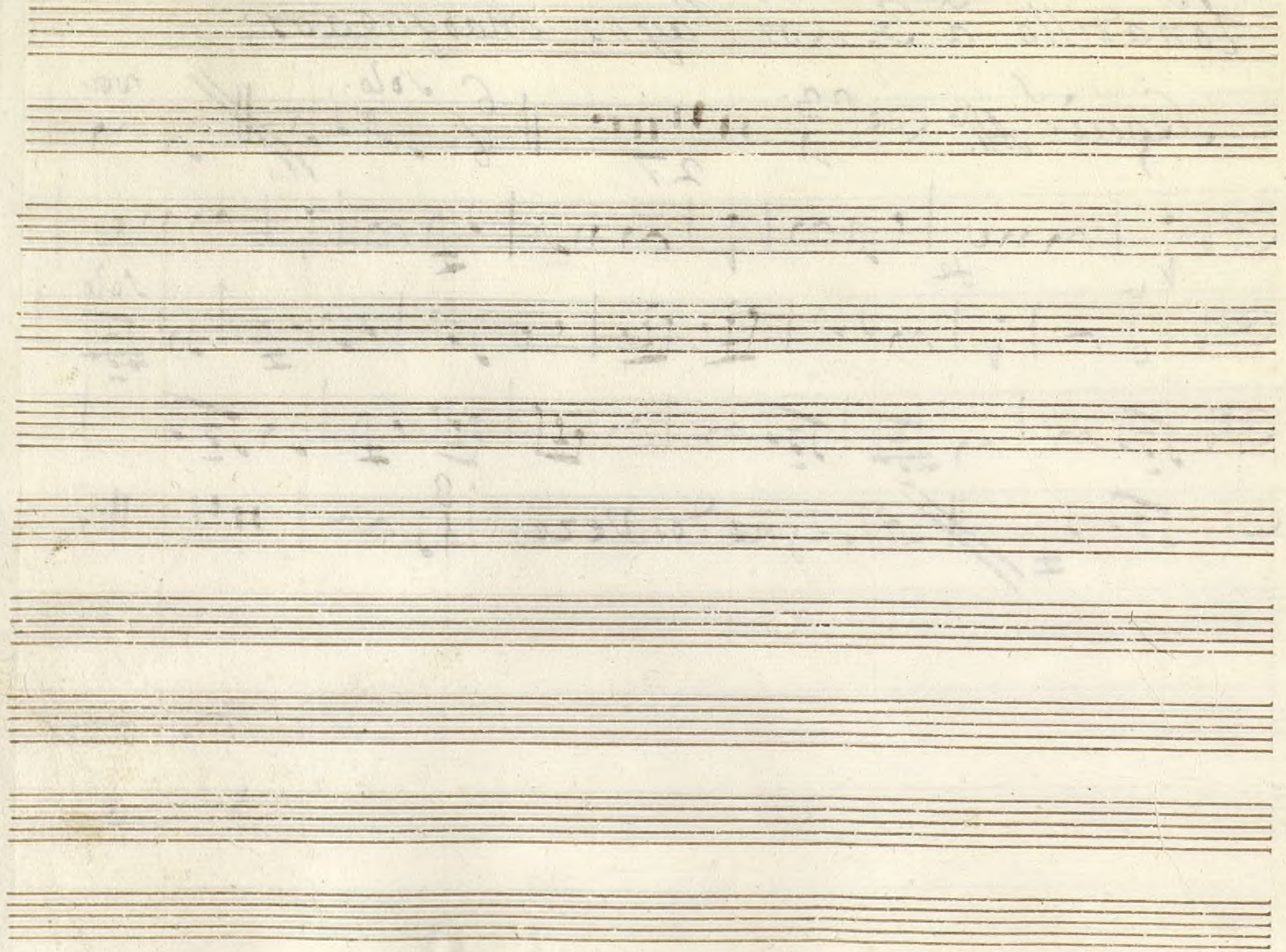


Bayon;

Mus 140-15

Lonadilla a 3. Los Payos charqueados;

Handwritten musical score for a piece titled "Lonadilla a 3. Los Payos charqueados". The score is written on six staves. The first staff begins with the instruction "Sequi. All." and a treble clef. The music is in 3/4 time, indicated by a "3" over the time signature. A measure number "27" is written below the first staff. The second staff has a "Solo" marking above it. The third staff has a "Solo" marking above it. The fourth staff has a "Solo" marking above it. The fifth staff has a "Solo" marking above it. The sixth staff begins with a double bar line and the instruction "Al segno dos veces" written above it, followed by a 3/4 time signature. The score concludes with a double bar line and repeat dots.



Alleg. Moderado C: # 3/8

Parola. y D. C. Parola

Coplas

Allegretto Moderato

Handwritten musical notation on a single staff, including a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation consists of several measures of music.

Handwritten musical score for a piece titled "Coplas". The score is written on seven staves. The first staff is the title and tempo. The second staff begins with a double bar line and a common time signature (C), followed by the word "voz" above the first measure. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano) and "f" (forte). The sixth staff ends with the word "Parola" written above the final measure. The seventh staff begins with the tempo marking "Ma Alleg^{ro}" above the first measure, followed by musical notation and dynamic markings.

le p^o *le*

Parola y D.C.

Parola *All^o* *le* *le p^o* *le p^o*

le *le p^o* *le p^o* *le*

le p^o *le*

Volta

Sequi. *Allegro* 3/4

voz
p
f
Allegro 6/8
voz
Punteado
arco f
f
Allegro
dos vezes

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

Handwritten musical score for three staves. The first staff begins with the tempo *Allegro* and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The second and third staves continue the musical notation with similar rhythmic patterns. The paper shows signs of age and wear.