

Leg. 18. n. 15.

Mus 160-3

Leg. 1. n. 2.

1777

t

Polonia

Joaquina

Arriola

Jadeo

et alios demas

Conadilla Sem.¹

Del Ofalatero.

Para la S^{ra} Polonia

20

160-3

siga el afan tran

a trabajar a

Bu-
Yo soy señores un Ale man.
Una ciudad ahora vendrá

tad.º
q.^e oja de lata se trabajar cil suo aprendiz
q.^e es mi paisana y de abilidad Arrogonesa

tambien yo estar e con el tiempo Maestro Megar
es de gran sal perro Alimana finge aqui estar

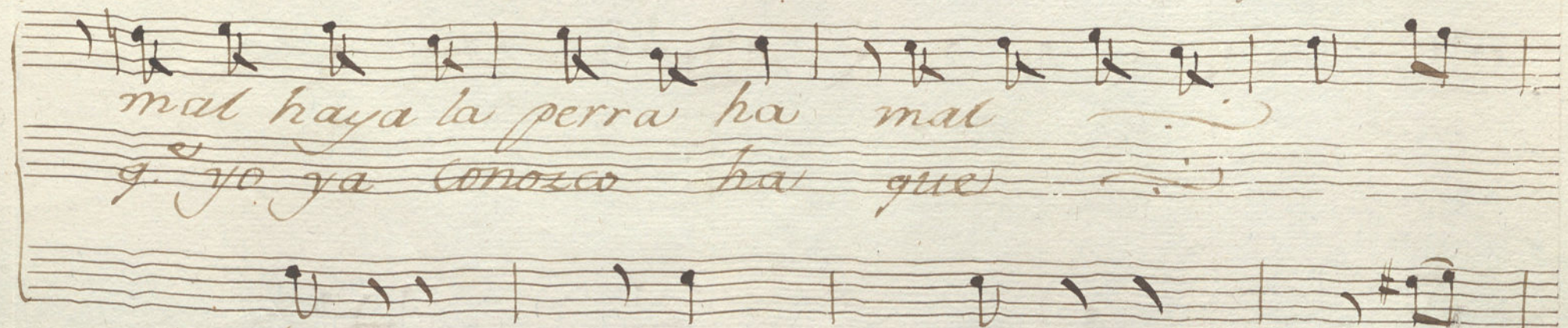
Bu
mas mi Pavieta es tan fatal q.^e turba toda mi
con eso hifita Descansaras y de la tienda tu.



palos pues el Maestruzito bravo calzonzos
tuya ella ser Señora y yo la Ciudad



galanteando niñas y verbor ta baco ha
tefones Puñales en toda tu alma ha



mal haya la perra ha mal
q. yo ya conozco ha que

tad.º



q.º del me a juntado q.º Viñora



todas tus mañanas todas tad.º Mire se




Maestra yo si ser buen mochocho a buena



ñora la mochocha es un oro todita

Joag.º




pesca piensas q.º no entiendo q.º tu traes y llevas



toda: Joag.º dejas q.º lo sea dejas tu que lleque



picaro vergante ya ajustare cuentas ha
deja veras como te quise las tiendas ha

vamos trabajando ha vamos cuenta con
vamos trabajando ha q. tiempo pier

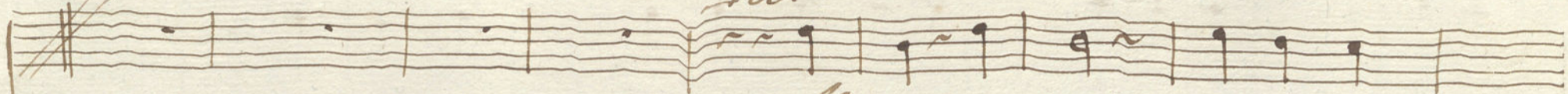
Ma
dem
tran

ande la bulla siga el afarr.

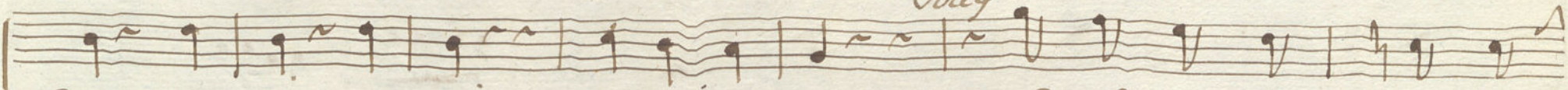
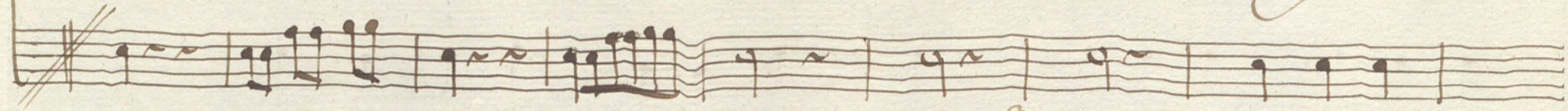
Allegro

Allegro

Pol.^a



Madam Madam tris nas Mon
Madam Madam tartif tar



Joag.^a

gurs mosie mosie nax nix nex nax q. eslo q. uste quere
tif mosie mosie tuc tractrec trec Bu. tente no te vayas



Bri.

Joag.^a

tad.^o

no comienas ya vaya en ora mala desela ust ha
esperate pues Joag.^a donde bas infame yo la logra



Pol.^a

blar e per que serio ra boste se enfa
te ~ todos. que xato tan bello

dar si boste no quiere u...
buen particular

tad.^o

nix nax tuc trac. Calla no te enfades que te queda
Calla no te enfades desala ra

Pol.^a

Bri

ras y sino que quaguis a que ora Cabal va.
 diar quierestet y como la hago respingar. di.

Joag.^a

ya di que rida lo ^{hacer sabras.} que as de ganar que
 lo q.e hacer sabes lo que as de ganar di.

Potodm. #

ya te a gustado pues no a de quedar chiti to si
 go que no quiero *Bri.* aguarda y veras

lencio oíd y callad oíd

All.^o Vaya di pronto sin mas tardar toda tu

Pol.^a grande abilidad baste este atenta no se enja

And.^o dar lo dize pronto sin mas tardar e morrisier

Bru.
Metre digo que tal guapa muchacha boto ba

Joaq.^a
san digo a canalla q' empezais ya cuenta con ella

toda.

chito y callar

Pol.^a

And.^{te} *It's servito be*

prime signore e son zute contente di me

e son ho imparato d'un'

bravo sorelle ho'

Monsieur sonanel la francese e fa'

mosa la mia abilita e bandiera di me non'



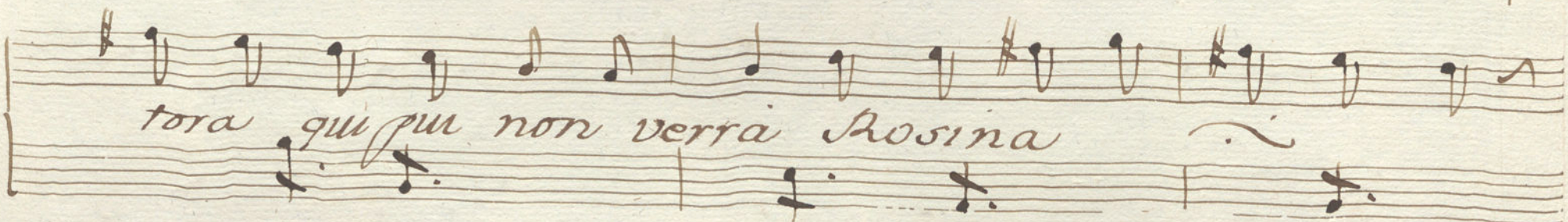
fa *ragazza* *fanciulla* *qual è* *la* *mi*



vede *la* *testa* *mi* *fu* *lla* *p* *u* *ch'* *ella* *mi* *crede* *si-*



tenga *signora* *la* *sua* *novità* *Rosina* *sov-*



tora *qui* *p* *u* *non* *verrà* *Rosina*



Rosina *p* *u* *non* *verrà*

ho servito le

prime signore e son tutte contente di me e son

ho imparato d'un bravo sor.

tore ho Monsieur

signaret la francese e famosa

e famosa e famosa la mia abilita
e bandiera dime non si fa Ragazza fran-
ciulla qual e la mi vede la testa mi-
suella piu ch'ella non crede si tenga signora la
sua novita Rosina sosterora qui piu non ve



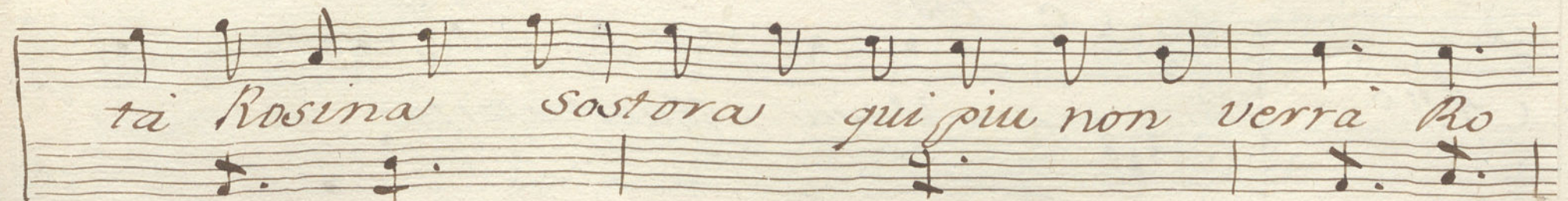
rra qual e la mi vede ragazza fran



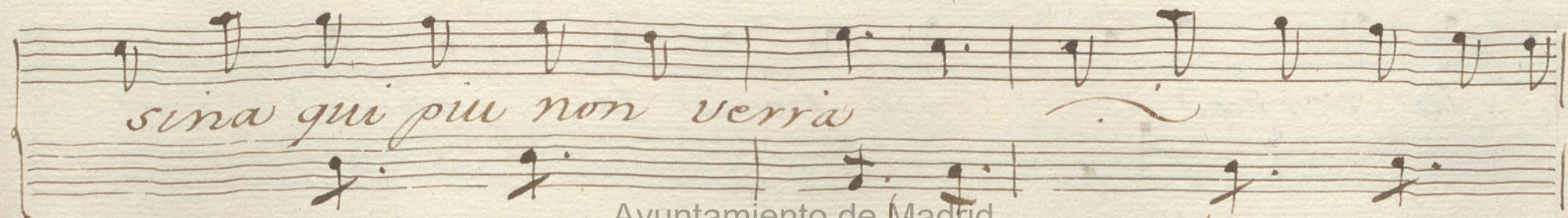
ciulla piu ch'ella non crede la testa mi



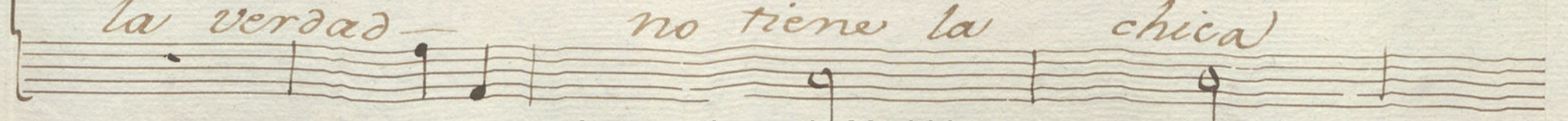
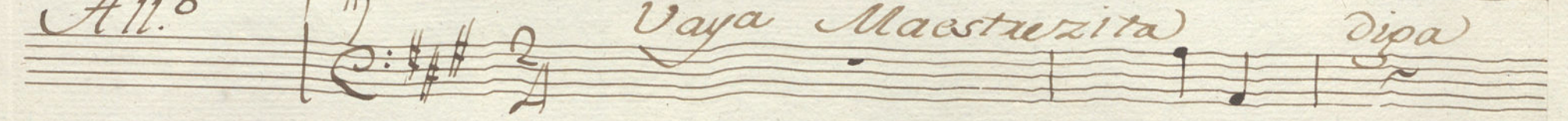
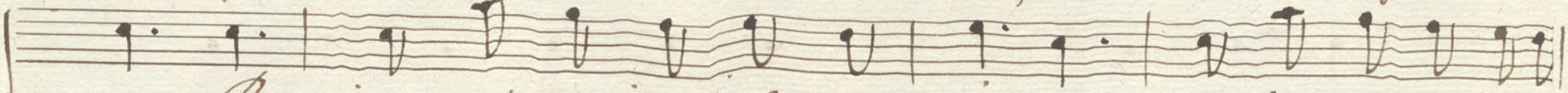
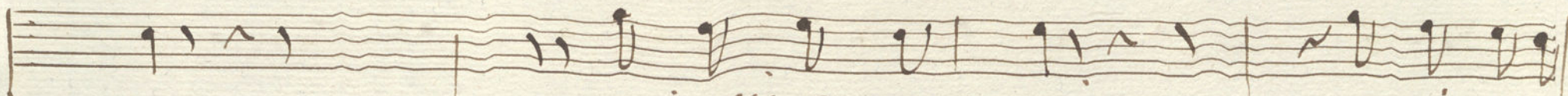
frulla si tenga signora la sua novil



ta Rosina sosterai qui piu non verra Po



sina qui piu non verra



Joag.^o
mucha de xesal si mafo cantara me pus.

tara mas pero sino sabe q.^e vaya a escar.

Pol.^a
dar. pues si en eso pende diga lliste y vera

Joag.^o *Pol.^a* *tdos.* *Pol.^a*
que sabes de pasmo empieza halla ba

An^o *Punt.^{do}* *Quien quisiere) tosto*
nes q.ⁿ *(cabal) ay sebo*
Arco
vieso ay algo e trapo Compro garbanzos
Punt.
Compro garbanzos yel que quisiere)
este es mi parbo yel que tubiere en
Arco.
Liebre (bidia) yel que *que tenga*
yel *llame a ca)*

galgos
chano upa chalupa que boy - a embar.

carne) echale el remo que no corre aixe)

q'el q'etempa dolo res que
q'al q' naidel le me ga que

ay sebo Viejo ay algo e trapo

Arco

q' e gima o rabie
no suega naidel

Allegro.

Allo *Joaq.^o*
Bendita seas Dios te vendiga toma mil

tad.^o *Joaq.^a*
besos prenda querida con q.ese queda toda la

Bri- *tad.^o*
vida aora me gustas amor abricias

toda
vaya de bromas y de ale gria y todo a


cave con segui dillas con seguidi

Mas con


All.^o *Ya empezò*



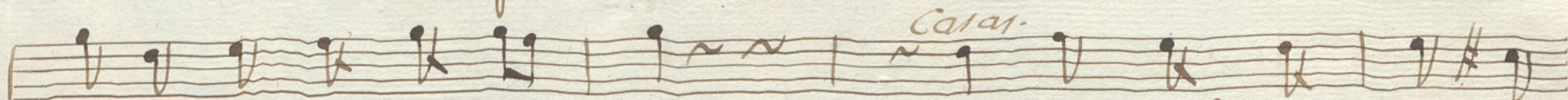
mosqueteros la temporada la tempo



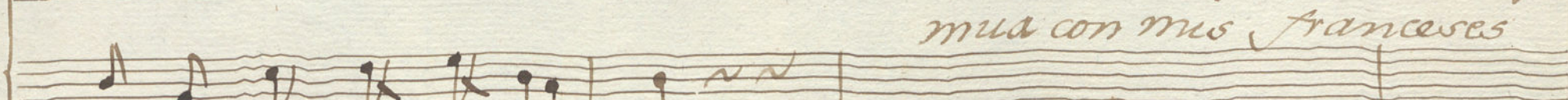
raaa x ya por daros gusto y ya




Catal.



mua con mis franceses



Empieza el ansia



Bri. *tao.* *Robles.*
y yo con mis Añas yo con bullir mucho yo con lo que

saq. a *Pol.*
salga. yo con mis Abuelas yo con mis tonadas

los demas *todos.*
y tambien nosotros con lo q. e nos caiga haremos por ser.

vivos mil cosas barbas y entretanto diremos con algarazara.

Bri. y Pol.
Vivan los Mosques.

te vos si si
Vivan los mosqueteros los
y los que son mas finos si si
y los q. son mas finos Apasiao
nados. Cuenta cuenta Apasionado que to -

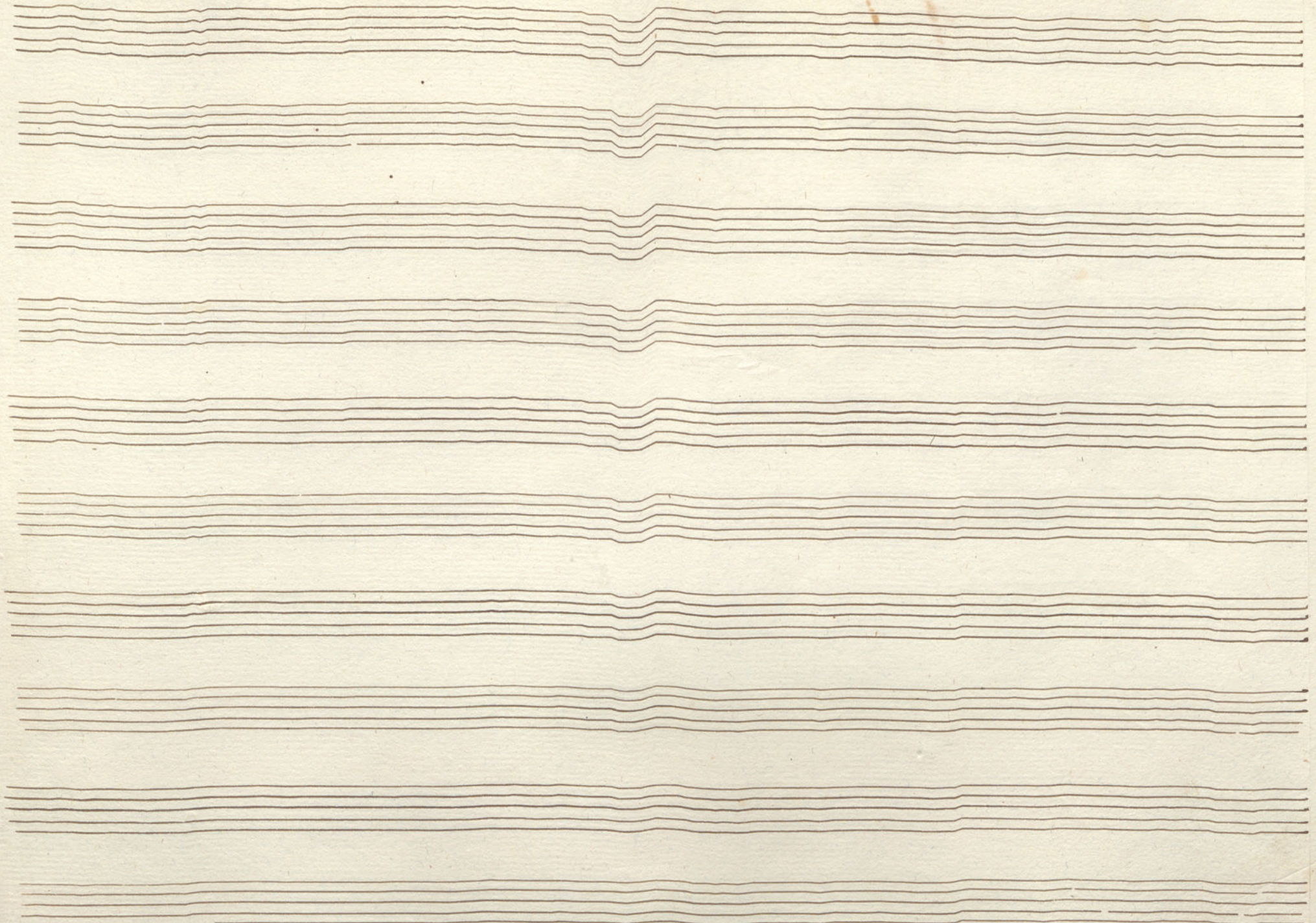
The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first two staves have lyrics written below them: "te vos si si" and "Vivan los mosqueteros los". The next two staves have lyrics: "y los que son mas finos si si" and "y los q. son mas finos Apasiao". The final two staves have lyrics: "nados. Cuenta cuenta Apasionado que to -". The notation includes various note values, rests, and bar lines. There are some corrections or additions in the lower staves, such as a bracketed group of notes in the eighth staff.

Handwritten musical score on aged paper. The score consists of ten staves. The first two staves are a vocal line with lyrics. The next two staves are a piano accompaniment. The final two staves are a bass line. The lyrics are in Spanish and describe a period of waiting and a promise of ownership.

do los dias te aguardo cuenta cuenta mosque
tero de todos los dias te espero ya se ya se
ve. y veras dueño mio si te di

Handwritten musical notation on three staves. The first staff contains a sequence of notes, including a half note, followed by a double bar line and a diagonal slash. The second staff begins with the text *viento si* and contains notes, including a half note, followed by a double bar line and a diagonal slash. The third staff contains notes, including a half note, followed by a double bar line and a diagonal slash.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically below the first three staves.



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MUS 160-3

Violin 1^o

Conadilla

del Osalatero.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat, and a tempo marking of *All.^o*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *cris.* (crescendo) are present. There are also handwritten annotations in brown ink, including the letters "je" and "po" scattered across the staves. A double bar line with repeat dots is visible on the sixth staff. The paper shows signs of age and wear.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *All.^o*, *Allegro*, and *Allegro assai*. There are also several slanted double bar lines indicating section changes. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of wear, including creases and discoloration.

Allegro.

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A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first nine staves are written in a single system, with various musical notations including notes, rests, and dynamic markings such as *p* and *se*. The tenth staff begins with the tempo marking *Presto.* and a key signature of three sharps (F#, C#, G#). The music concludes with a double bar line and the word *Segue* written in cursive below the staff. The paper shows signs of age, including some staining and a small tear on the right edge.

All.º $\text{F}\sharp\text{C}\sharp\text{G}\sharp$ 3/4 *p.º* *Cres.* *ff* *Cres.* *ff* *Cres.* *ff* *Para*

All.º 3/8 *All.º* *Adesgno*

+

Violini 2.^o

Tonadilla

el Ojalatero.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Allegro." is written in cursive at the end of the sixth staff.

All.^o assai. 3/4

Allegro.

All.^o 6/8

And.^{te} 6/8

Poco fa

Al. *V. P.*

Picado Siempre

All.^o 4/4 3

Allegro

All.^o 6/8



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Oboe 1.º ton.ª De C salatero.

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All.º

All.º

All.º

All.º

All.º

All.º

Allegro

All.º assai

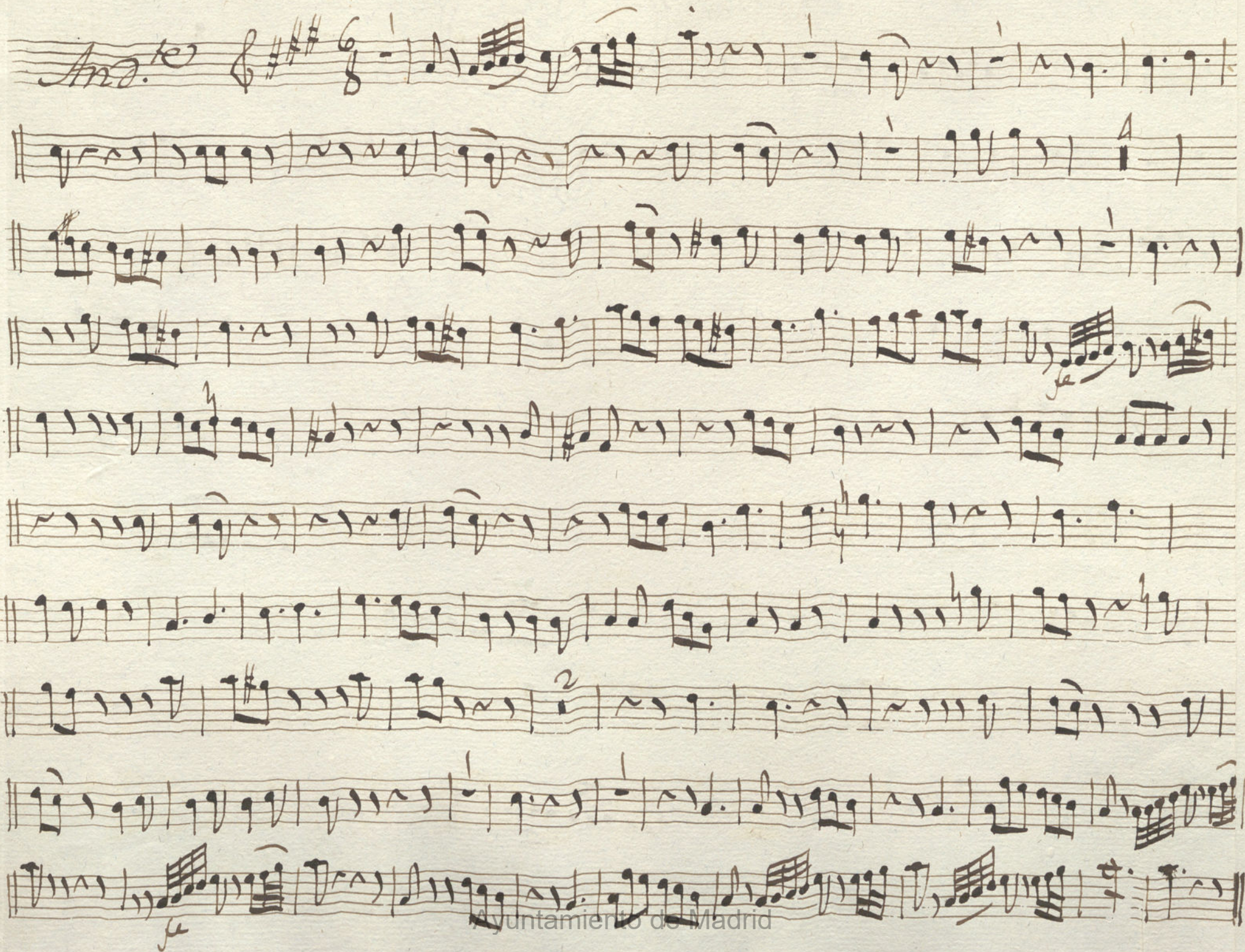
All.º

All.º

All.º

Allegro

All.º 6 Tercer

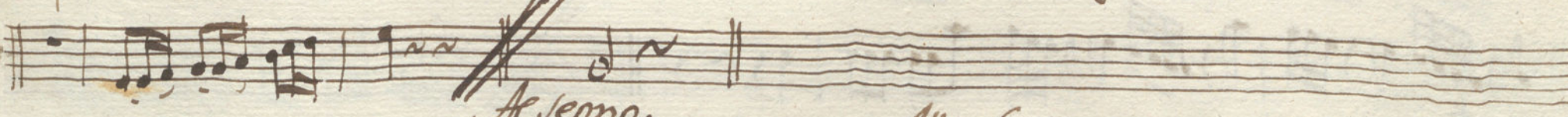
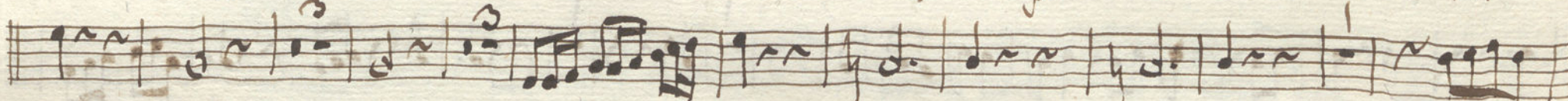
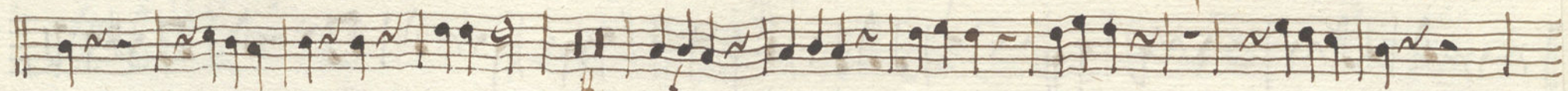
And. 



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Oboe 2.º Ton. a del o/alatero.

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And. G major $\frac{6}{8}$

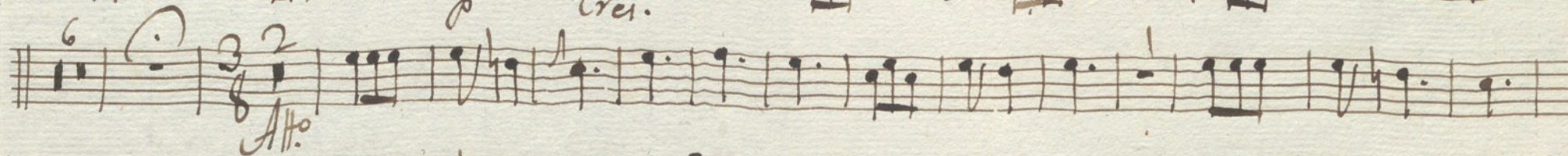
Presto. 

All.^o 

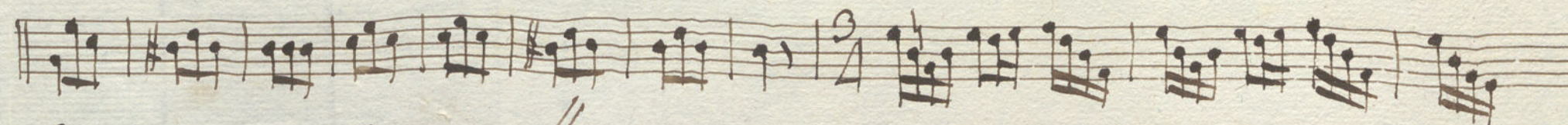
All.^o Tace. 

All.^o 



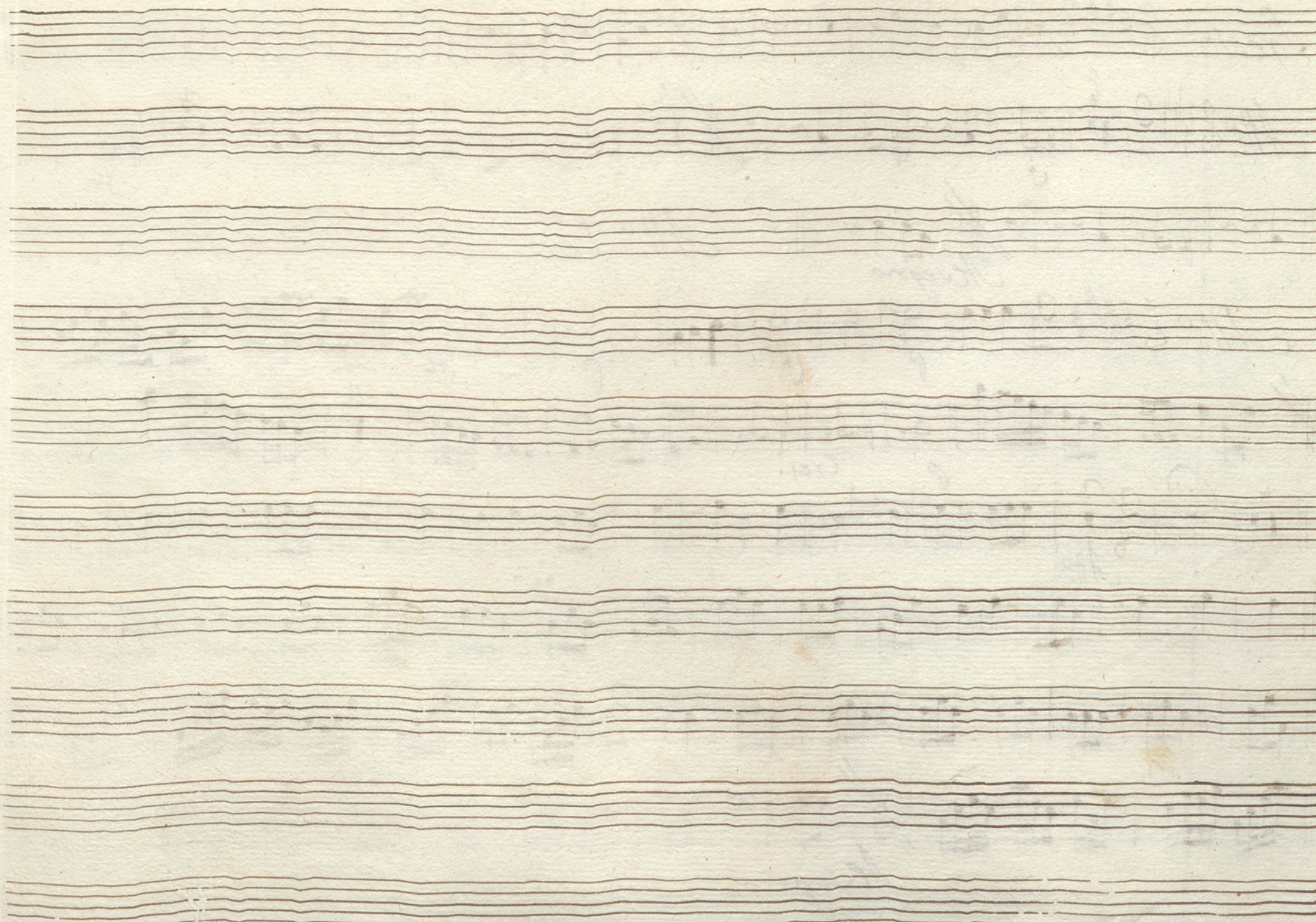
All.^o 







All.^o



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Trompa 1.^a Ton.^a del Ojalatero.



All.^o Tace.

In A.

And.^{te}

Presto. C: $\frac{2}{4}$

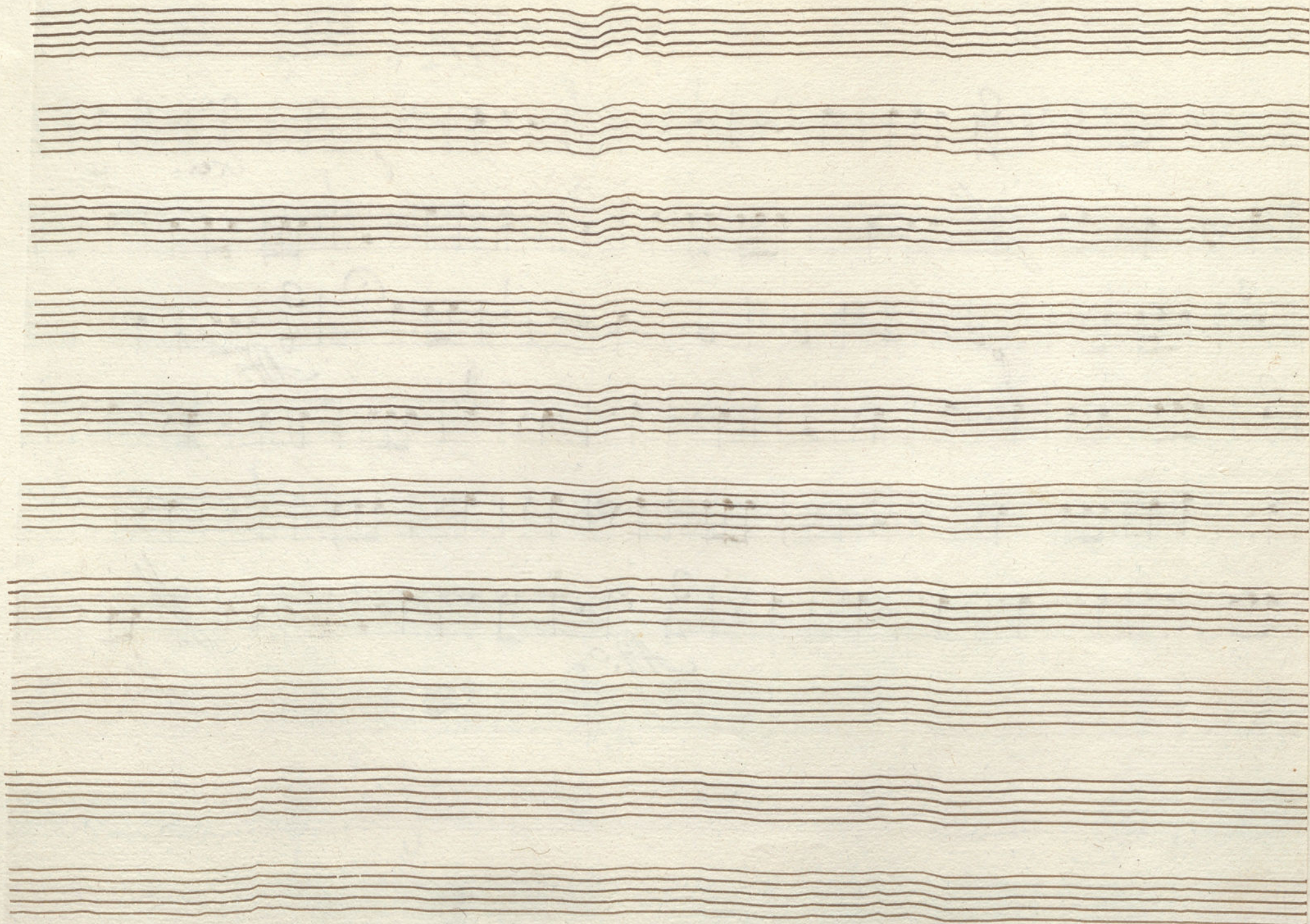
All.^o C: $\frac{3}{4}$

All.^o Tace.

Allegro

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Handwritten musical score on aged paper, featuring six staves. The first staff contains a treble clef, a key signature of one sharp (F#), a common time signature (C), and a 3/4 time signature. The music includes various note values, rests, and dynamic markings such as *p* and *Cre. fe*. The second staff has a double bar line with a slash through it. The third staff has a *3* above the first measure and a *p* below the second. The fourth staff has a *2* above the first measure and an *Allo.* below the end. The fifth staff has an *Allo.* below the beginning. The sixth staff has a *3* above the first measure, an *Allo.* below the beginning, and an *Allegro* below the end. The bottom three staves are empty.



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t

Trompa 2^a Ton. a el of abatero.

All.° Taces.

In A.

And.

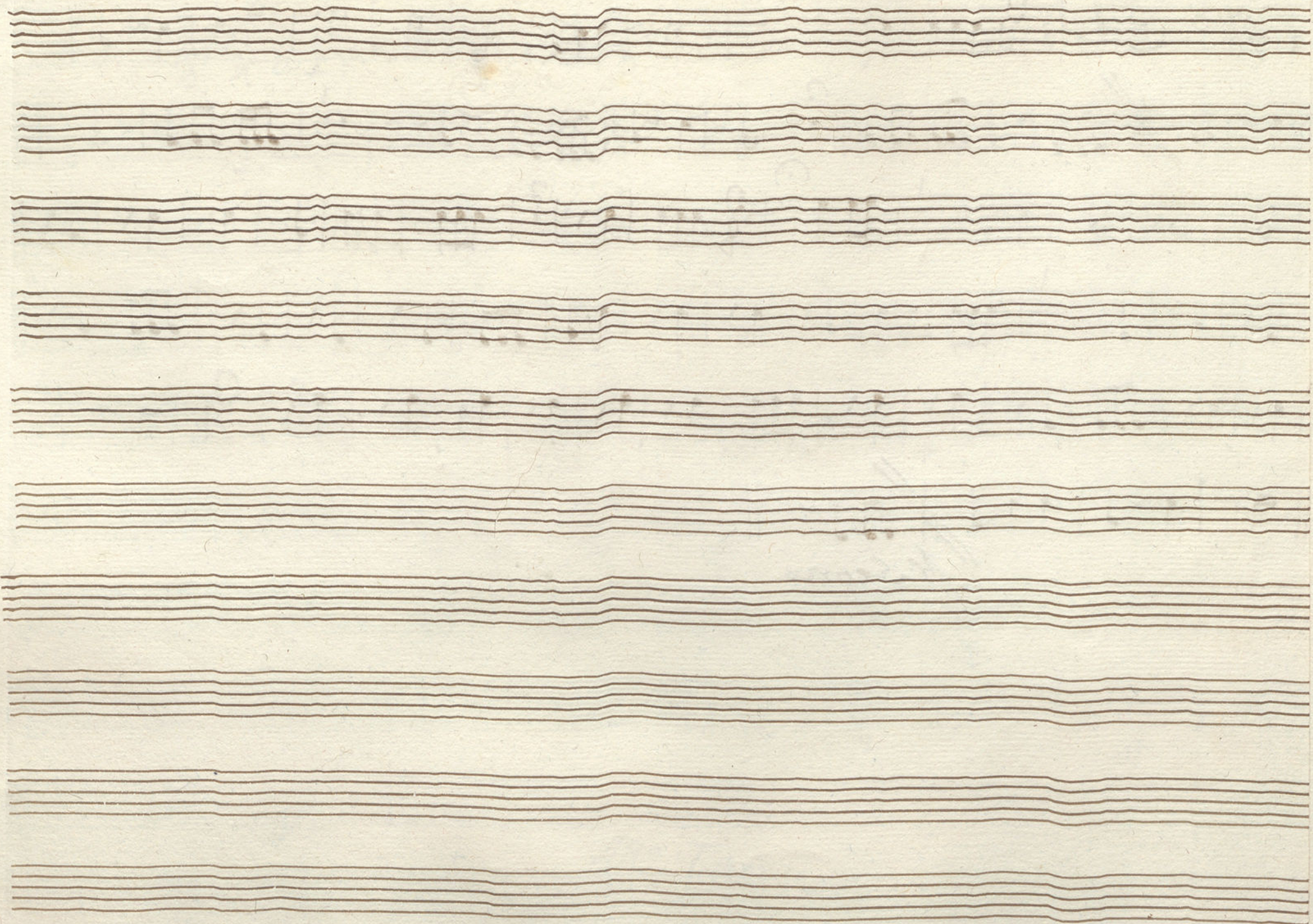
Presto.

Allo.

Allo Tace.

Handwritten musical score on six staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. There are also some handwritten annotations, including a circled 'C' and numbers 1, 2, and 3 above certain notes. The second staff has a double bar line with a slash through it, indicating a section cut. The sixth staff also ends with a double bar line and a slash through it.

Allegro




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Bajo Ton^a del ofalatero.

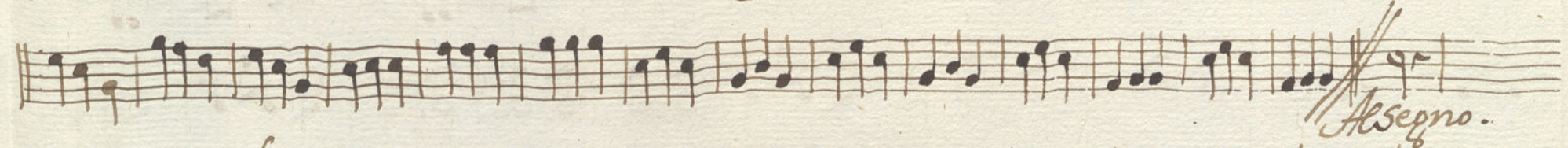
Handwritten musical score for a single instrument, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a common time signature. The second staff contains a *p* dynamic marking. The sixth staff features a *3* time signature and a *All.^o* marking. The eighth staff has *f* and *p* dynamic markings. The tenth staff concludes with a *All.^o* marking and a double bar line.

Allegro.

All.^o assai. 



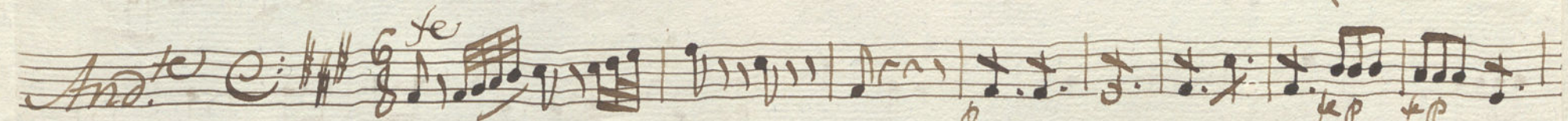


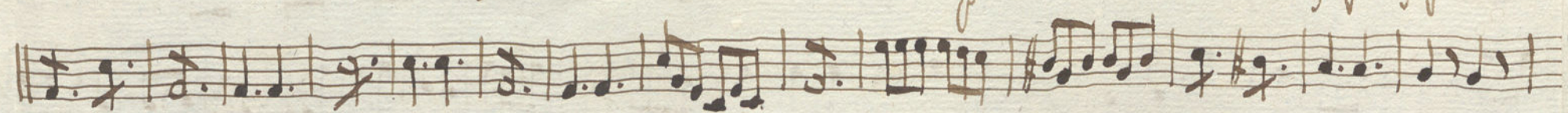


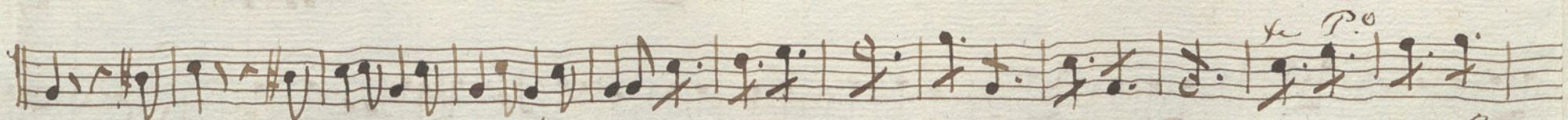
Allegro.

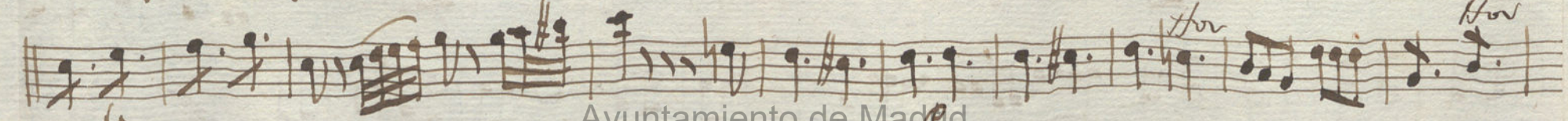
All.^o 



And.^{te} 







A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first five staves feature a complex melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The sixth staff begins with the tempo marking 'Allo.' and a 2/4 time signature, followed by a series of quarter notes. The seventh staff is a simple rhythmic accompaniment of quarter notes. The eighth staff starts with 'Allo.' and a 3/4 time signature, with 'Pizz.' and 'Arco' markings. The ninth and tenth staves continue the melodic line with 'Pizz.' and 'Arco' markings. The paper shows signs of age, including creases and discoloration.

Ayuntamiento de Madrid *Chasegno.*

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