

Leg^o 13. n.º 18.

Mus 77-5

(Leg^o 2.º n.º 19)

~~Leg^o 13. n.º 18.~~

Conadilla à Solo;

~~Conadilla à Solo;~~

Atencion Señores Silva.

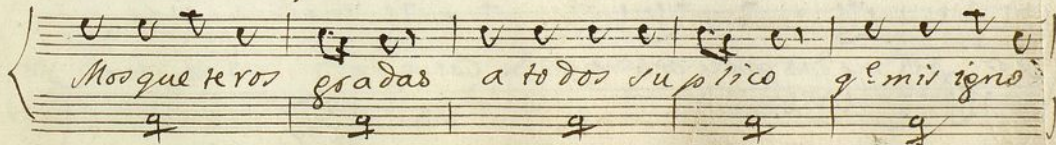
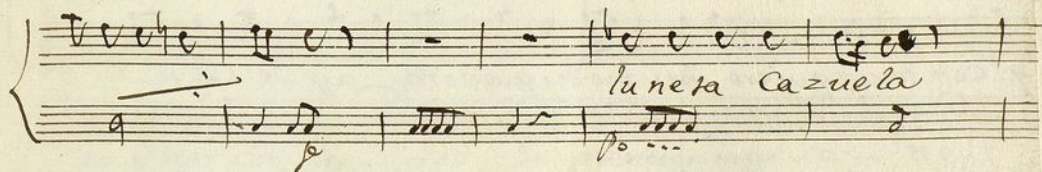
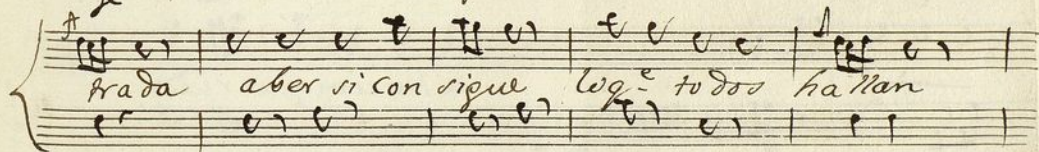
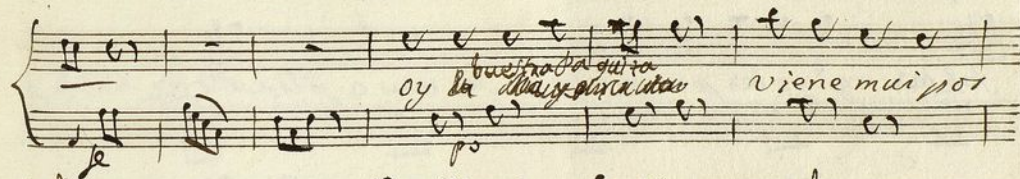
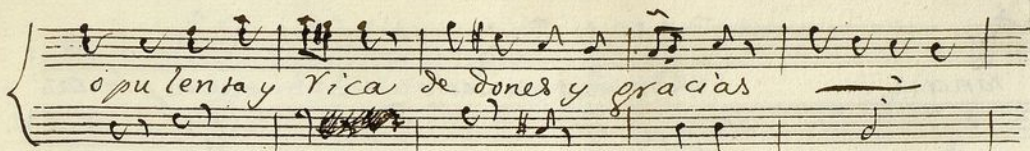
~~Conadilla à Solo;~~

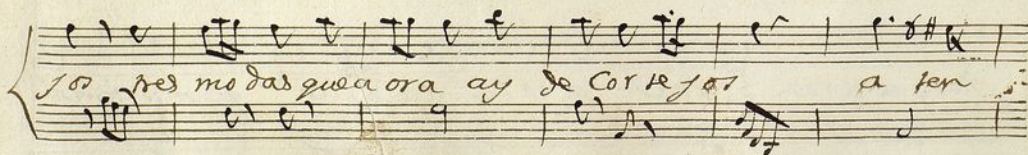
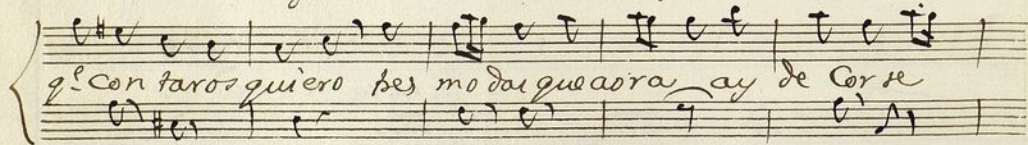
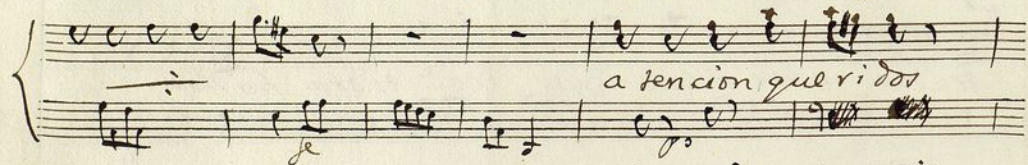
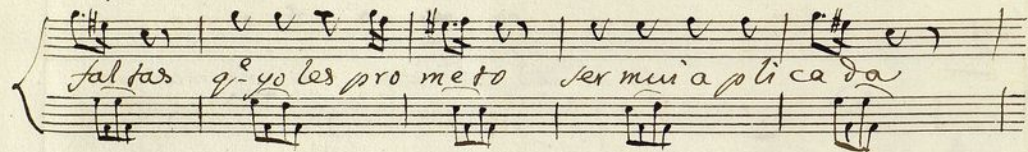
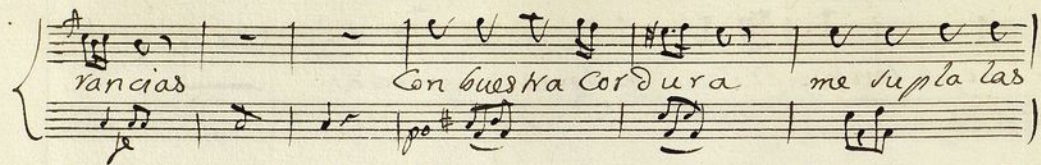
Del 1.º La serna;

150

All.

Corre de mi vi da villa ce le brada





cion escuchad a sencion escuchad;

Coplas *Allegro* $\text{F}\sharp$

ay vnos cor se - fos de intencion mui sa - na
 la segunda cla - se g'anda de cor se - fos
 no (en la tercer cla - se de aquestos su je - fos

g'auque quieran mu-cho jamas quieren na-da
es mui pare-ci-da a la de los Cuer-bos
en tran los que an-dan haciendo pu-che-ros

estos en tran se-rios y mui de ma-ña-na
estas Unas Cas-a que si Carne ha-lla
Como son tan sim-ples y de buena pas-ta

aver si ador mi-do bien o mal mada-ma
Comen sin Pe-pa-ro sea buena o ma-la
Con dos frios le-ras luego los enga-ñan

a ver ríador mudo dormido bien ô mal madama —
Comen sin reparo reparo sea buena o mala —
Condo ríis leras ríis leras luego las engañan —

dejan que se pei — ne luego la acm
y como aquel que — le lejos la es co
son tan de rre si — dos con la que cor

pa — ñan amira y al pun — to se buelben a —
pe — ta estos lo ma ri — dos demas de una —
se — jan que los po bre ri — tos se buelben ma —

casa solo la re ga —
 legua Regan aun ma yue
 reca si le fa bo re —

— lan Cuando se los se — ze un lance for zo —
 — lo Con mucha arrogan — cia y si no hallan v —
 — zen al gran maja de — ro Regala in fini

— so y no de otra suer — te un lance for zo so for
 — ba al punto se mar — chan y si no hallan vba hallan
 — to y le dejan lue — go Regala in finito infi

y no de otra suerte —
 uba al punto se marchan —
 nido y le dejan luego —

y el Rega lo hacen con tanta gracia con
 si la mol bora que ten se ban co lán do se
 solo por Rega car las muchas se pierden mu

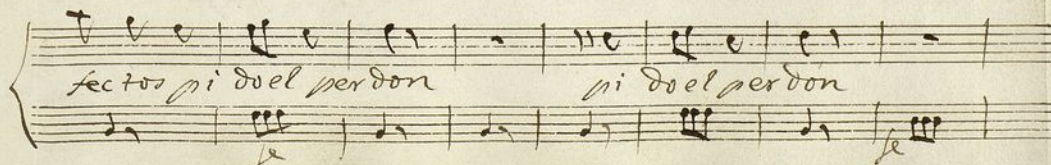
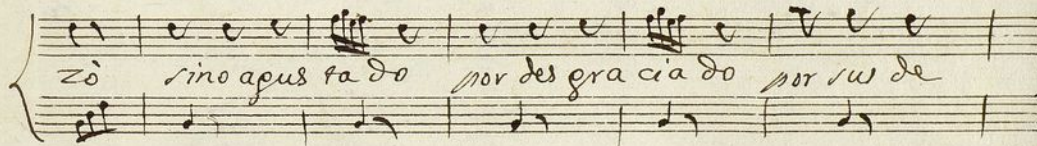
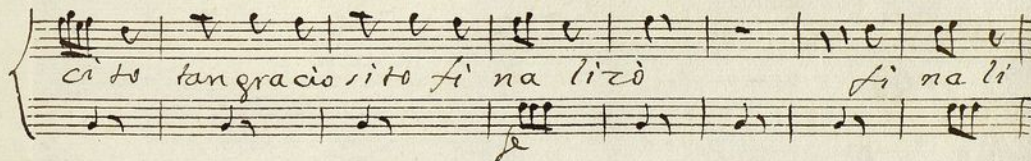
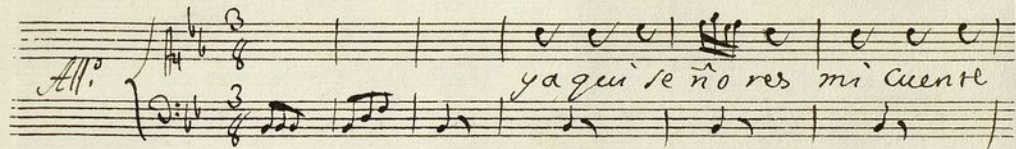
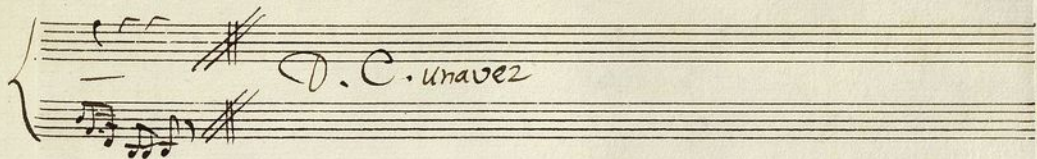
tan ta gracia 9^o obli pan al Ma ri do mas
 ban co lán do a for mar sus i le ras en
 chos se pierden pues hasta las e vil las y el

no a la Dama pero yo
 otro Campo hostaque
 re lo a benden ya si las

no to q.^o de aquestos Correfos sen cuen tran pocos q.^o de aquest
 hallan singuarda algun majuelo yalli se sacian singuarda el
 Damas a Costa de ba bo sos triunfan y pastan a Costa

Moderato

tos cor de - - - - - tos sen cuen tran pocos -
 gun majue - - - - - lo yalli se sacian -
 de ba bo - - - - - sos triunfan y pastan -



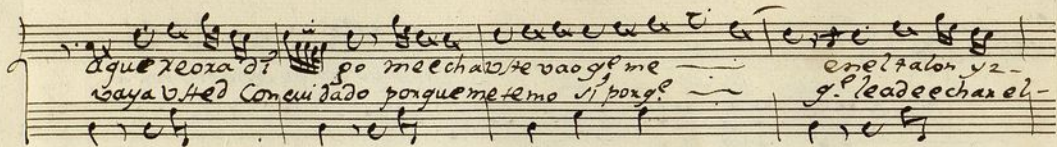
X

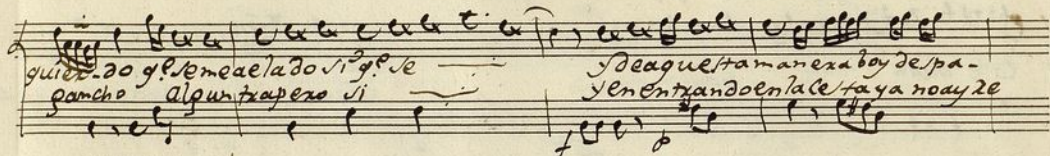
y - por quea Cabe la - tona dilla las - segui
 dillas aem - pezar Goi oigan las que ri -
 dos tengan a sen cion oigan las - - - - - tengan
 a sen cion oigan las - - - - - tengan a sen cion

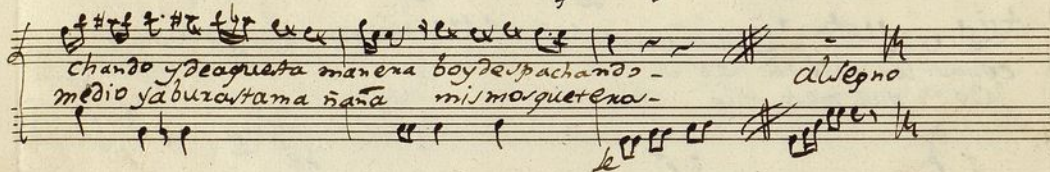
7

Sep. cant.

Quando yo con mi cesta voy por la
 Calle quan voy de comprado
 de xrea tanto aparte e v/o a un-
 cenar los melo ta res de los unodi geva
 lado que melo loco apax que unodi de
 lada q. Nevar en la cesta yote di go pu nales para los refachenda y
 Si aprietan un poco digo de esta manera de esta manera


 aque xora d' po me echado te vaog me en el talon y2-
 waya v'ed Concu d'ado porquemetemo si porq' g. le adeechar el-

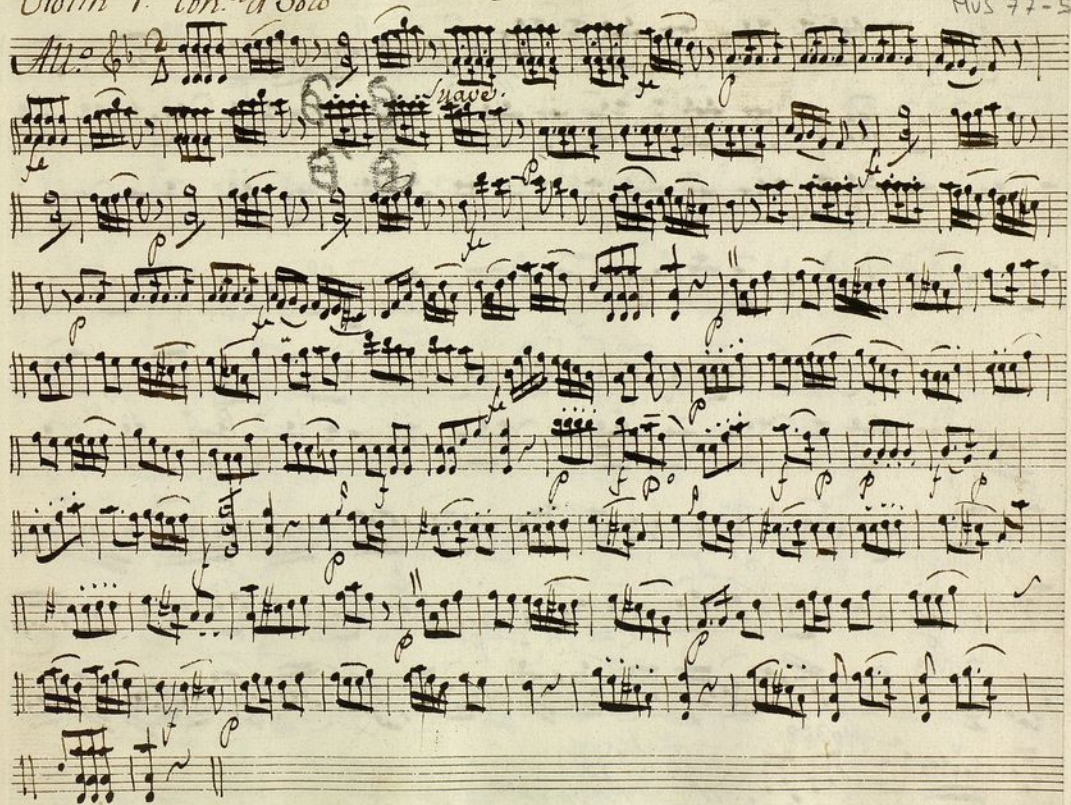

 guier do g. p. me a el do si g. p. le y de a que tta man era boy de pa-
 rancho algun trapero si y en entrando en la caya no ay re

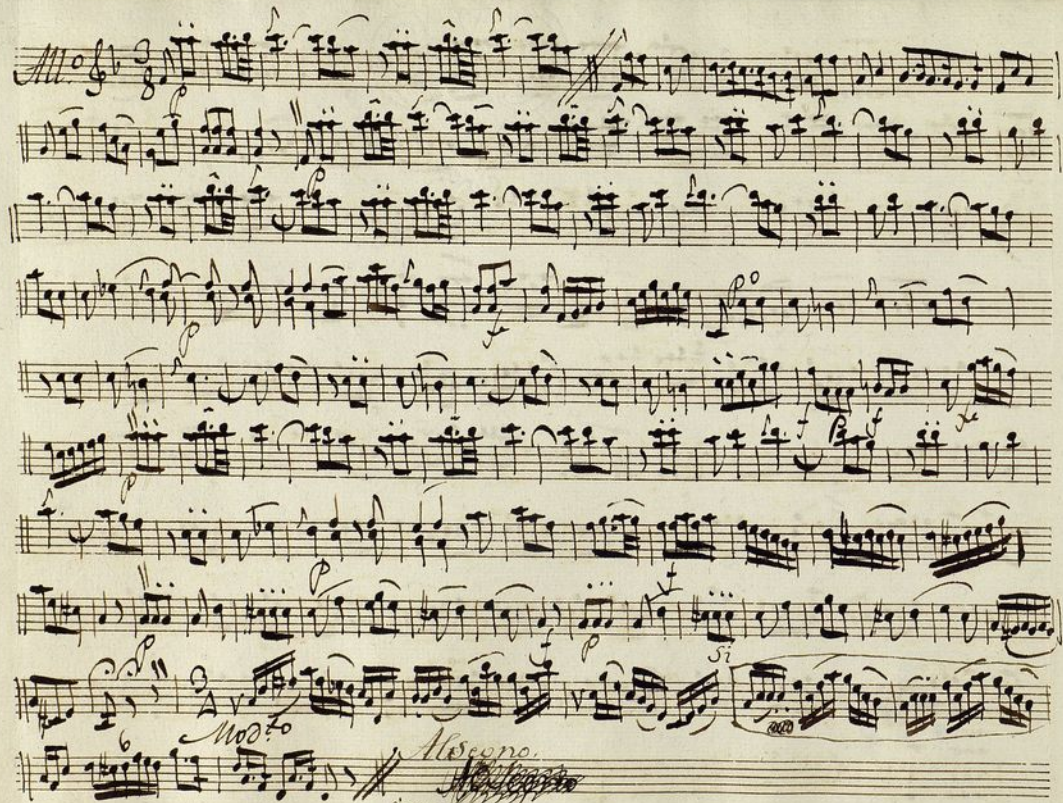

 chando y de a que tta man era boy de pacha ndo - al se no
 medio ya buza tta ma naa mis mo que tta -

Can.º H¹ 2/4
0:6 2/4

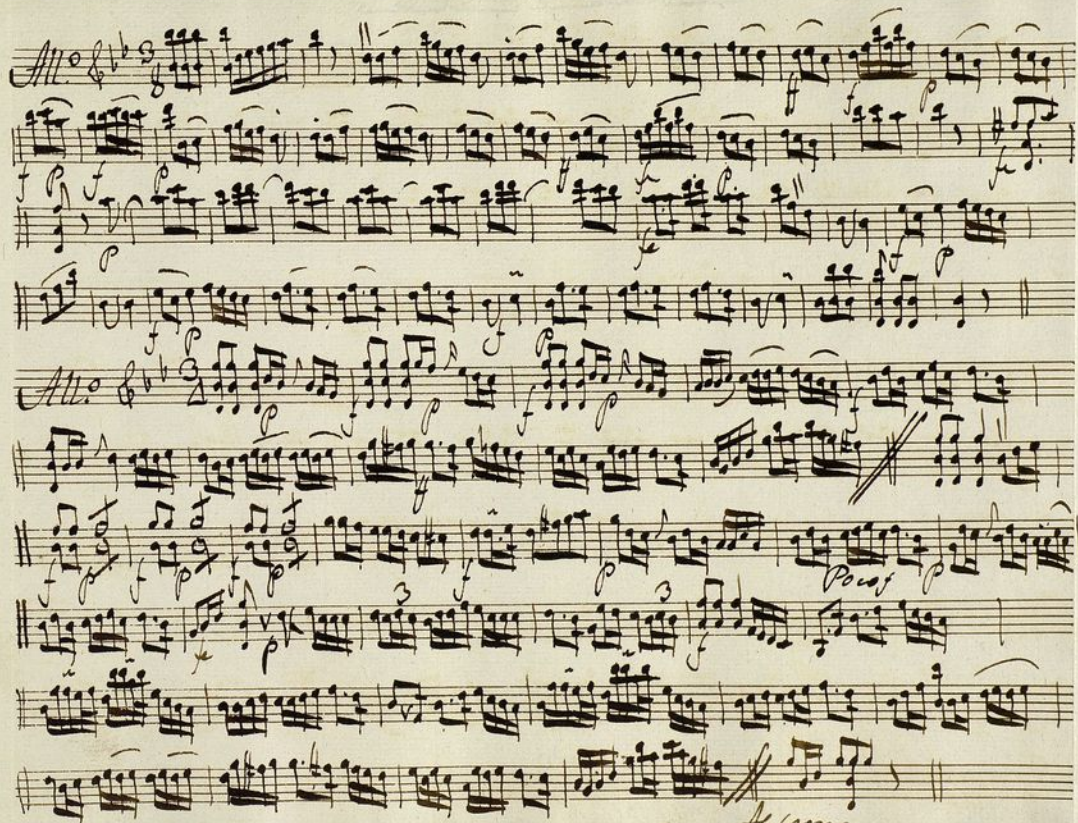
Violin 1.^o Ton.^a di Solo

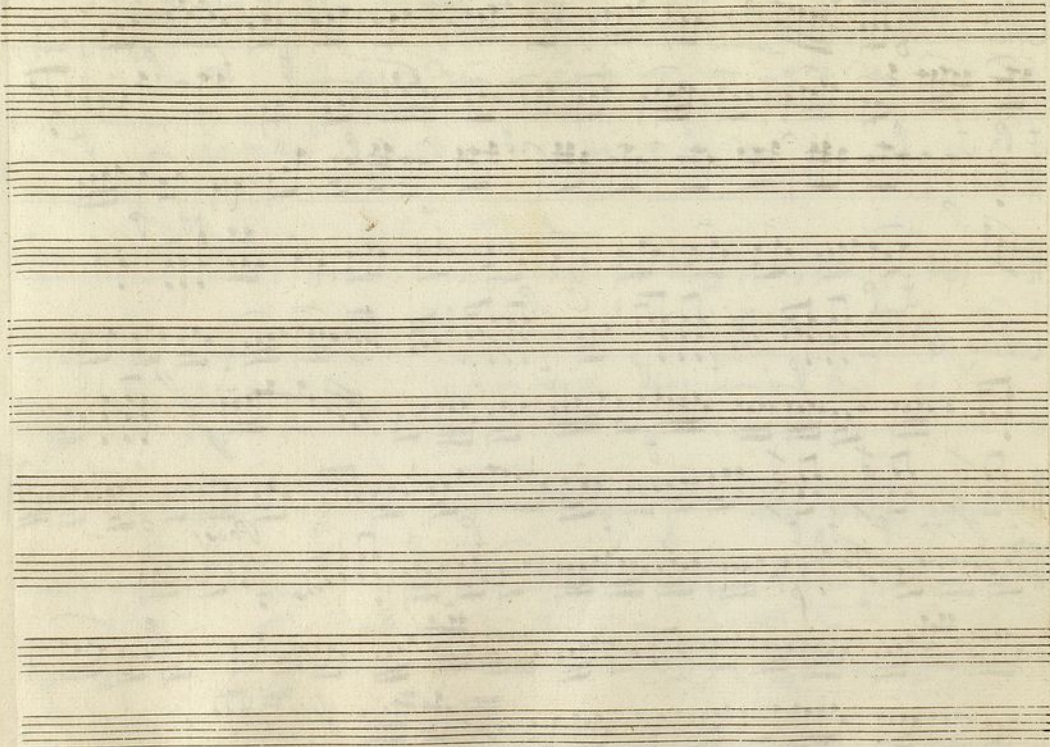
Mus 77-5





Allegro





Ayuntamiento de Madrid

+

MUS 77-5

Violin I.

Violin 1^o

Son. Monjei =



Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. The score is divided into two main sections by a double bar line on the fifth staff.

Section 1 (Staves 1-5): The first section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. It contains dense, rapid passages with many beamed notes. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). There are also markings for *for* (forte) and *le* (likely *le* for *le* or *le* for *le*). The section concludes with a double bar line.

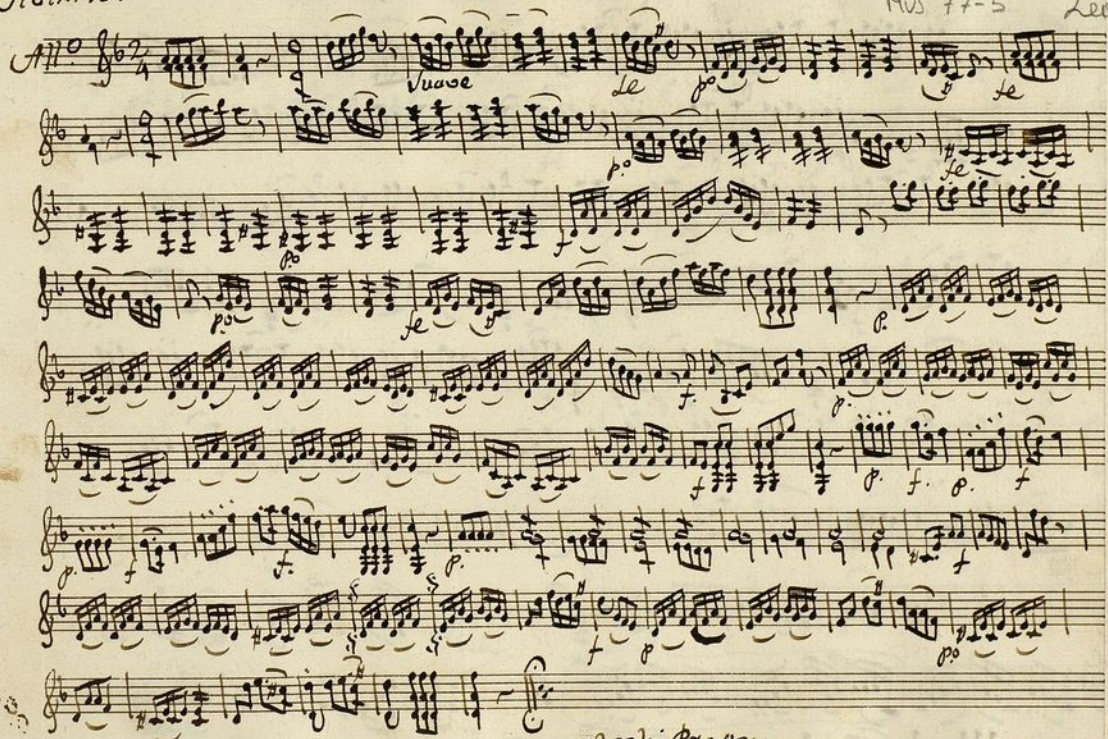
Section 2 (Staves 6-10): The second section begins with a treble clef, a key signature of two flats, and a 3/8 time signature. It continues with complex rhythmic patterns. Dynamic markings include *f*, *p*, *sf*, and *for*. There are also markings for *le* and *allegro*. The section concludes with a double bar line.

Section 3 (Staff 10): The final staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. It contains complex rhythmic patterns. Dynamic markings include *f* and *allegro*. The section concludes with a double bar line.

Section 4 (Staff 11): The final staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. It contains complex rhythmic patterns. Dynamic markings include *f* and *allegro*. The section concludes with a double bar line.

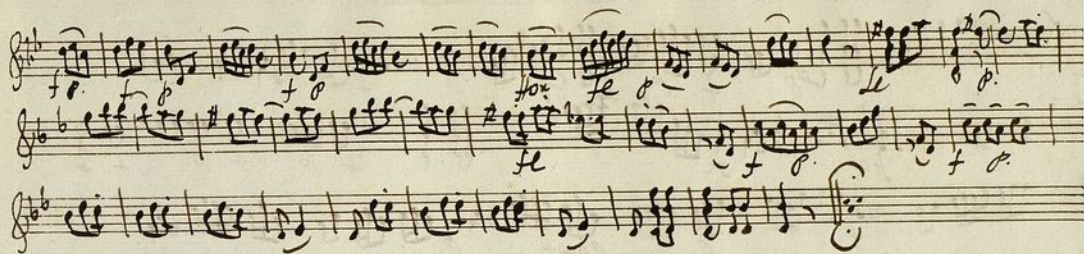
Violin 2^oN^o 77-5

Leonard

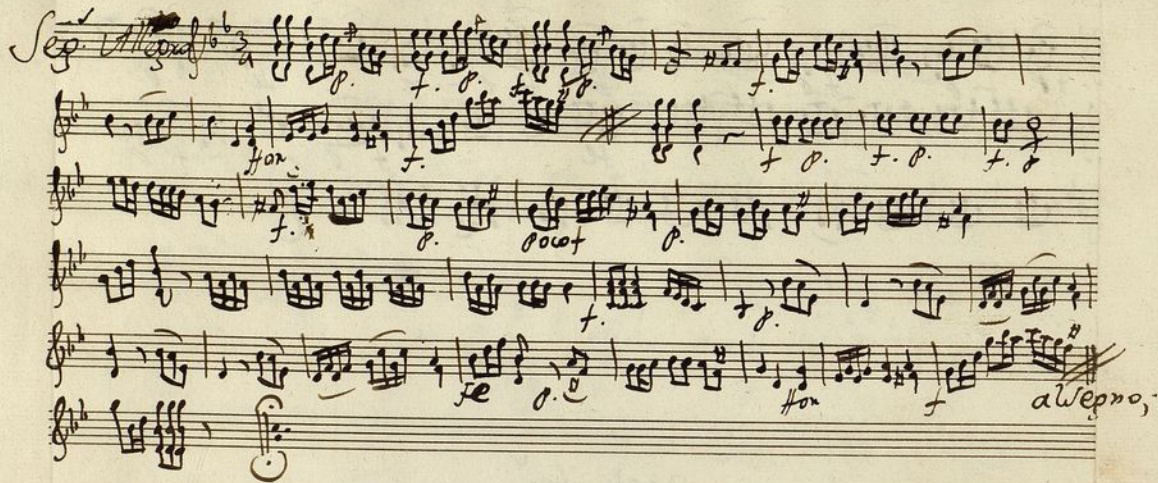


Volte Pre. 4011.

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, key signatures, and time signatures. The music is written in a single system across the ten staves. The notation includes various note values, rests, and dynamic markings such as *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The score is written in a single system across the ten staves. The notation includes various note values, rests, and dynamic markings such as *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The score is written in a single system across the ten staves. The notation includes various note values, rests, and dynamic markings such as *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*.



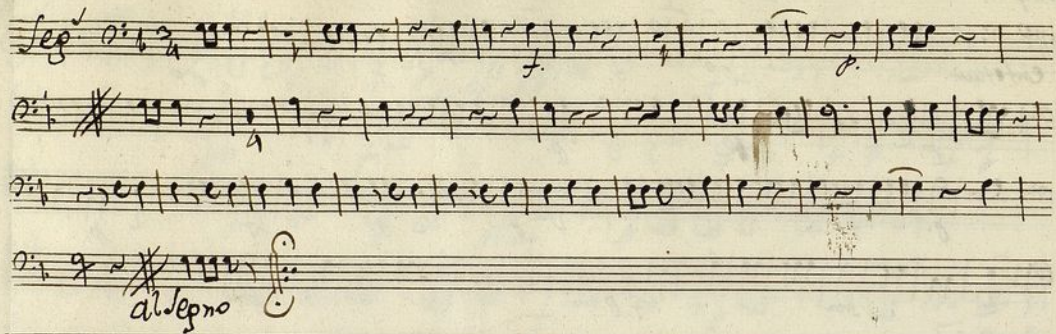
Volte seg^{va}.

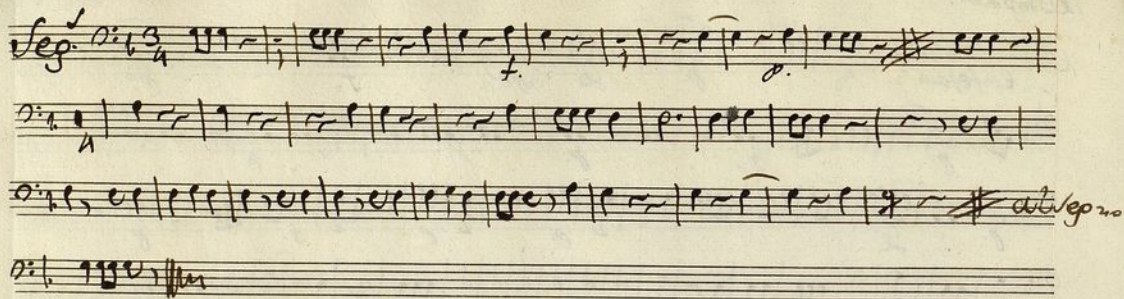


trumpet 1^a.

Mus 77-5

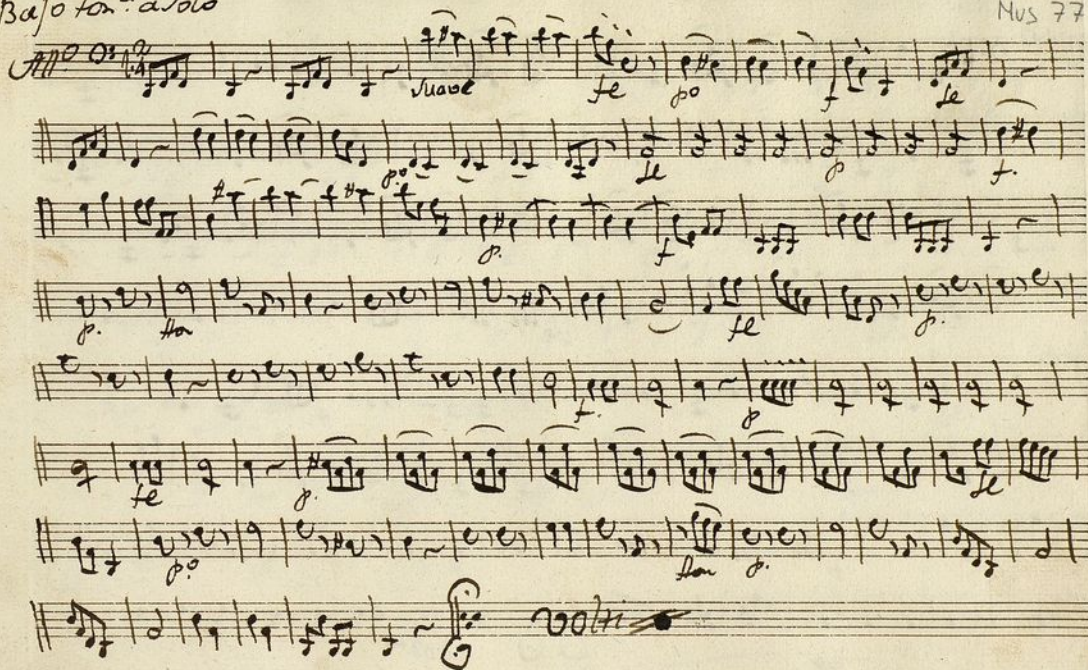
Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The title "L'Espresso" is written at the top right. The score includes the instruction "Ente fant." and "Allegro".

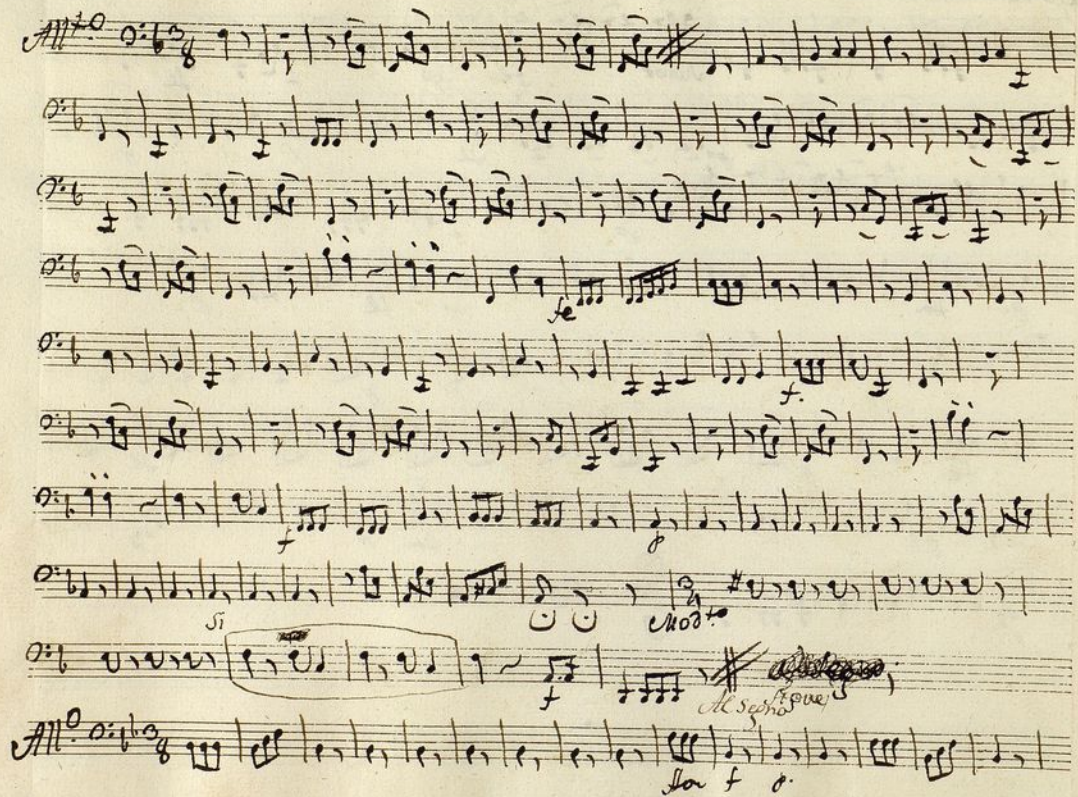


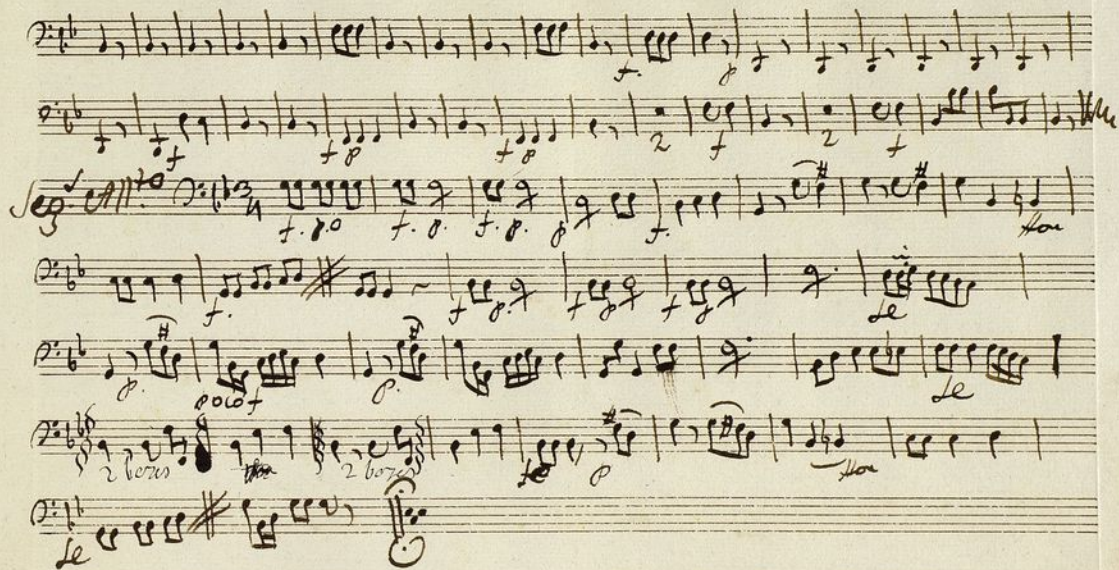


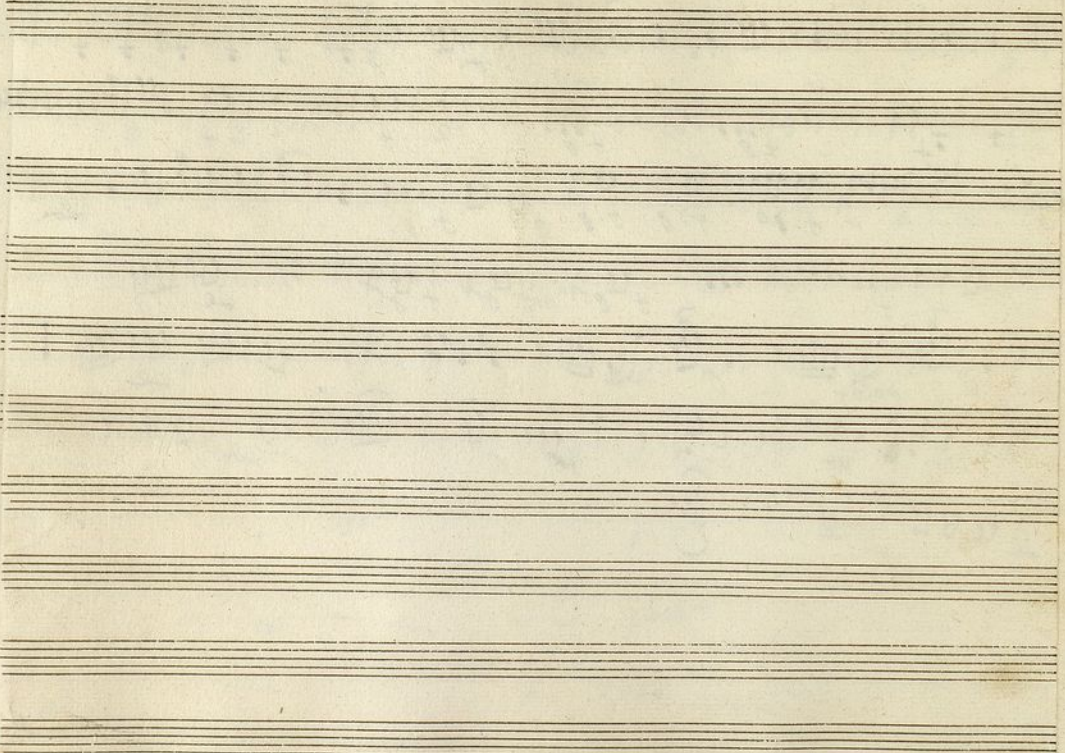
Bajo fon. a solo

Nus 77-5







The image shows a page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The paper is aged and slightly discolored. At the bottom of the page, the text "Ayuntamiento de Madrid" is printed in a simple, sans-serif font.

Ayuntamiento de Madrid