

Seg. 17.º N.º 3:

MUS 150-11

Seg. 8.º n.º 11 st

11
150-11
Con. a 1.º R

el Pintor y la

Vieja

Con Viol.º oboes

y Trompas.

Del S.º Esteve.

Ayuntamiento de Madrid

1200026109

All.

Vieja

Vieja zita soi Vieja zita me

Vienen Madamitas a mi propio

hallo Diez y siete tengo mi Comercio on-
 Cuanto para Retratarse de todo es-
 uado para Retratarse una Dama aguardo
 todos por q. los Maridos los Padres o hermanos
 q. el Retratarse en ellas uado si se
 no sepan la maula y me valen cuantos si se

n̄or y ari Yo espero segun Yo gano
n̄or y ari Señores todo lo q. hablo

q. fundaxe un Cole gio de enramoxa-
a muchos q. lo o yen obra pasa-

do.
do.
fe

Repr̄e.

Andante

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Vieja *Pintor*

Pintor. a buena *Vieja* no tengo Nietos vino ya arretra.
 Vaya Responda aun no an llegado Saqueme el Caba.
 tarre aquel Sueto *digá* aque-
 llete mientras q^e aguardo *presto* aque.
Vieja
 Uta desvergonzado q^e le abro la Ca-
 Uta se abien ablado y Sepa si es por-
 le

veza la Cabeza con este palo.
moza si es por moza q. aora me caso.

All.to

P. ten

tan tan tan

Princor

ala Puerta llamaron
vieja buenas tardes Señores

pol

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Vieja

doño al instante

Pin.^{or}

los Petzator de o-

En a dios tra Sastre

Servidor reor Ma

cultis aun pintor Valen

elro, por usted me mande

Salan.

Esta es la Señõ -

Vieja: aqui tienen a.

2.^a mucha Verquenza

p.^o

Vita q' uste a de retratarme
sientos. Por Corra uste en los celages
tengo Por Como de ustar un Sastre

D.a por q' auencia de Viva
o q' de sobre saltos
a si uste a de ponerle
todon. Atencion q' el retrato

Supla mi amor la Imagen
a mi pecho Combate y
Vieja Cuñado no mudarse
Empieza a principiarse

ala m.^a Copla
despues de la 3.^a

And.^{te}

Salan

Quando dueño
De q.^e me pue.

de mi Vida a a a de pagar mis fineras
de servir a a el retrato sin tu Vista

Dime. quando menos imposibles a a
Dime de hacer menos el tormento a a

gn

los Cielos quieran q. tenga mucro de amores
 mientras q. vivo cautiva fiera impaciencia

2^a

Extremos de la ai ai *All.^o* *se Anticor* no es -
 llozo aprimida ai ai. no es

p *se*

tiempo de requiebros
 tiempo aora de amores

All.^{to}

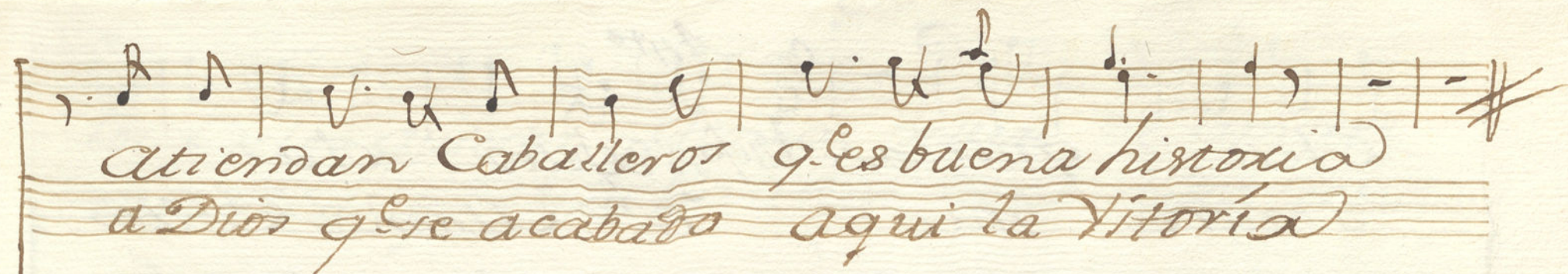
estere quiera. Viesas de los ola.
 Señora mia D.ⁿ Mama Callos

All.^{to}

g^l si esta Ocaion pierden no temoran
 de se g^l se diviertan puer g^l Yo.

todos

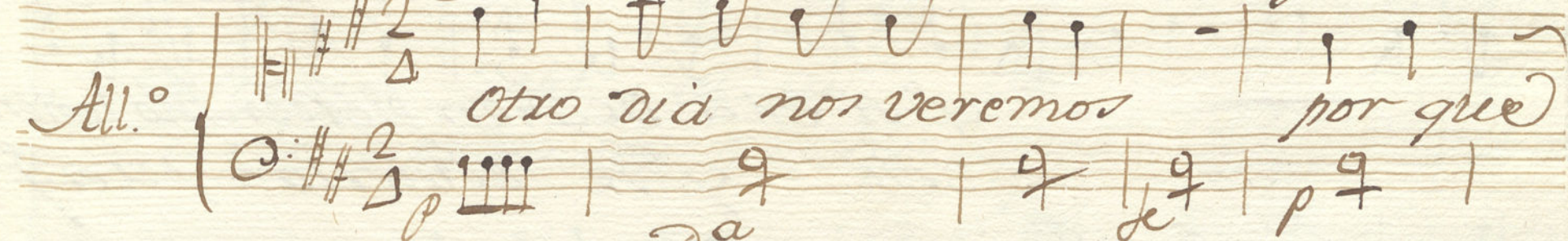
otra. buena Chacona
 Callo buena Chacona



Atiendan Caballeros q. es buena historia
a Dios q. se acabado aqui la Victoria



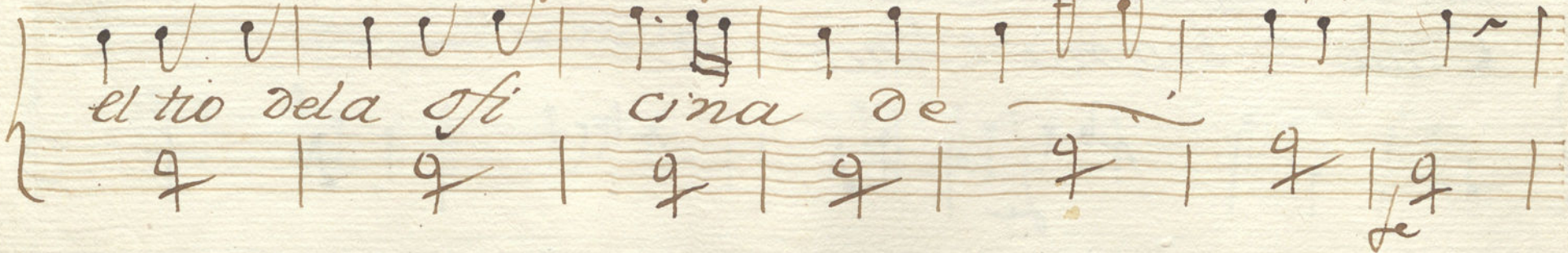
da



All.^o Otro dia nos veremos por que



te bas tan aprisa por q. ya es ora q. e salga



el tio dela ofi cina de

por Vieja

Yo e perdido mi trabajo Yo e agarrado mi pro -

En 2.^a

pina a Dios mi dueño adorado a Dios Pe -

pe de mi Vida

todos

Y acave la tonada - con unas Sequidillas

con Sequidillas chicas atienden

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Chic. c. escuchan q. Con bonitas que
All.º Una Vieja muí-
Vieja bajo al pareo
con escofieta, y Bata
Pase, y Correo con escofieta, y Bata Pase, y Correo

9
Mus 150-11

Ayuntamiento de Madrid

12000 26/09

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Violin 1.º Ton a d A.º la Vieja, y el Pintor

Mus 150-11

Handwritten musical score for Violin 1.º, titled "Ton a d A.º la Vieja, y el Pintor". The score is written on ten staves. The first staff indicates the tempo "Allegro" and the key signature "F# G# A" (three sharps). The music is in 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations above the notes, including "A", "p", "f", and "x". The score concludes with a double bar line and the instruction "Al Segno Repite".

Al Segno
Repite

Handwritten musical score for "Marcha de la Victoria" by Juan José de la Cruz. The score is written on ten staves. It begins with the tempo "Andante" and key signature of two sharps (F# and C#). The first staff has a treble clef and a 3/8 time signature. The second staff has a double bar line and the tempo changes to "Allegro". The third staff has a treble clef and a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano). There are also handwritten annotations: "Repite" (Repeat) and "Repite una mas." (Repeat one more time). The score ends with a double bar line and the text "Ayuntamiento de Madrid".

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and annotations include:

- And.* (Andante) at the beginning.
- 3* (third measure or third part).
- Alleg.* (Allegretto) in the middle section.
- 3^o* (third measure or third part).
- allegro Reprise* (Allegro Reprise) in the middle section.
- Reprise* at the end of the score.

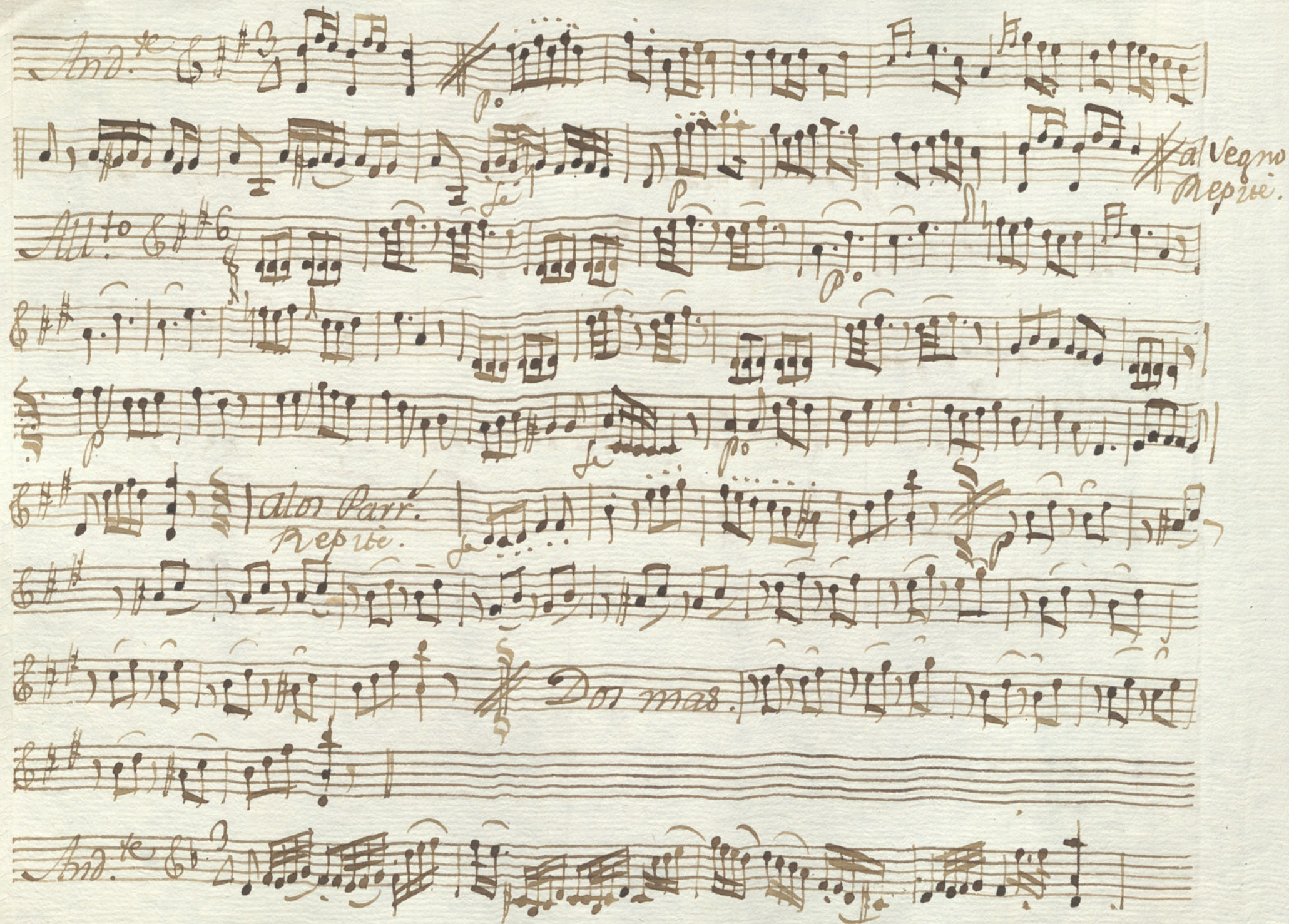
The score is written in a cursive, handwritten style on aged paper. The bottom of the page features a faint watermark: Ayuntamiento de Madrid.

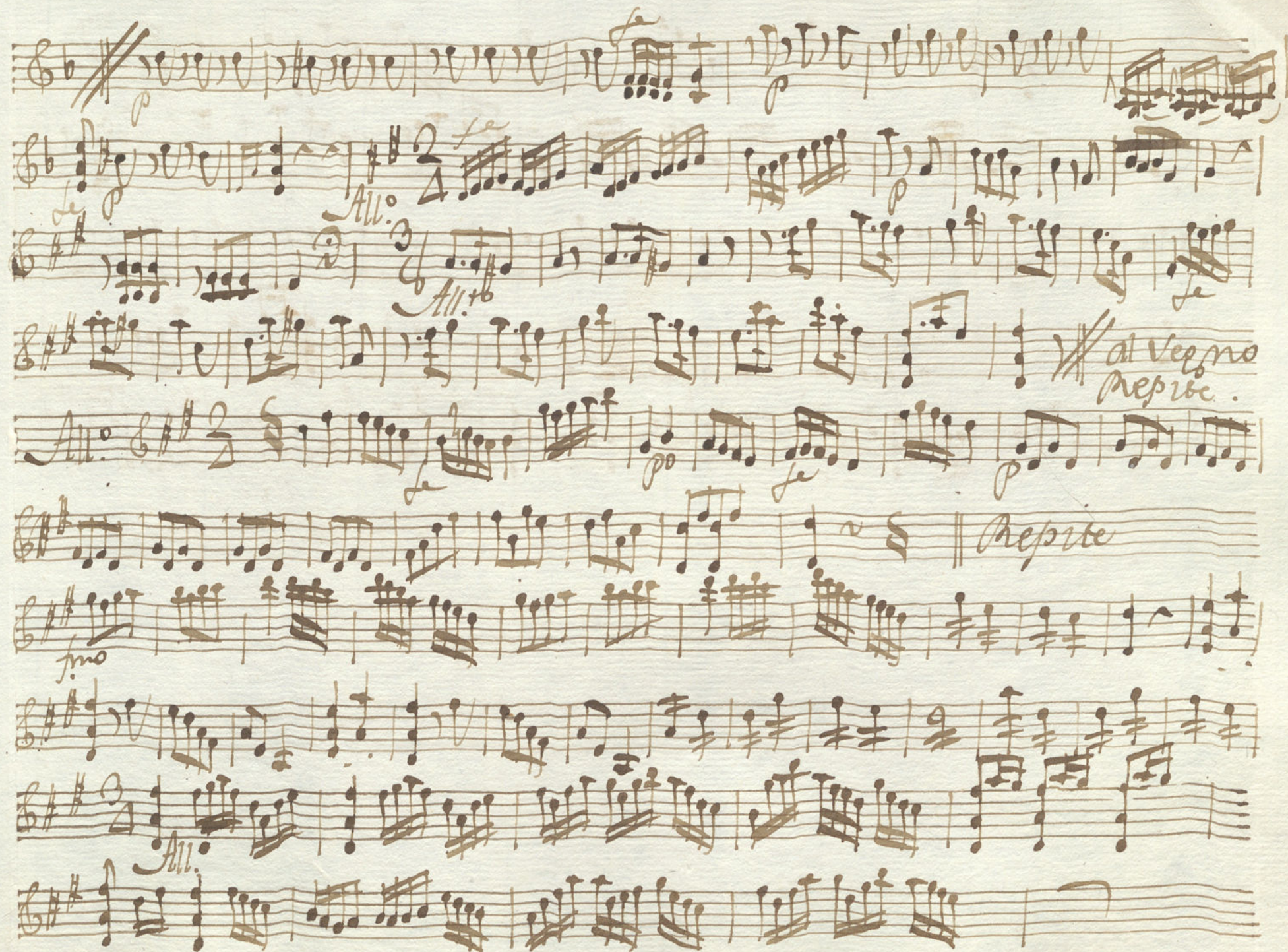


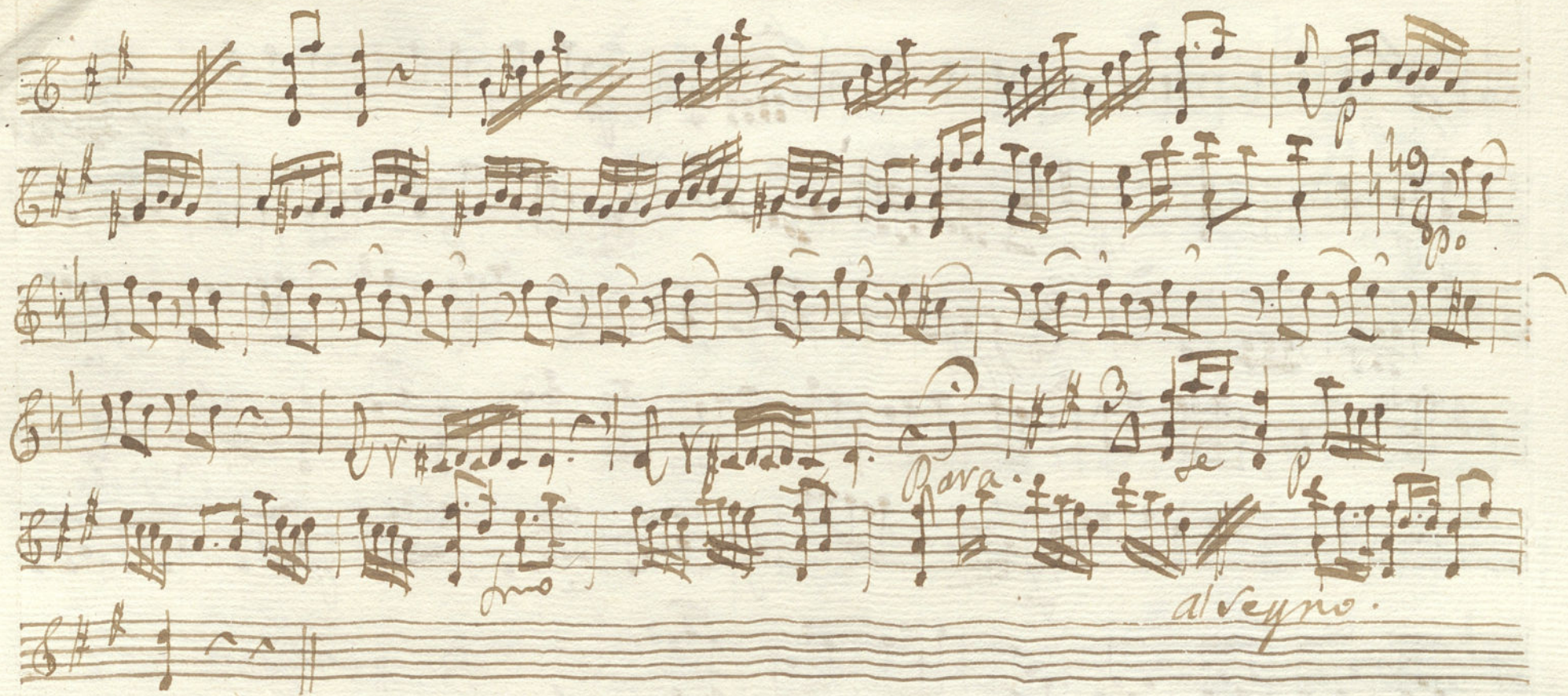
Violin 2.º Ton.ª a 4.º la Dieza, y el Pimor.

Allegro 6/8

al Segno y Sigue







Violin 2.º Con.ª a 1.ª la Vieja, y el Pintor.

Mus 150-11

All.º 8/4

Al Segno Repite

Handwritten musical score for a piece titled "Allegretto" by Antonio Vivaldi. The score is written on ten staves, alternating between treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "And." (Andante). The score includes a section marked "Allegretto" with a key signature change to one sharp and a 6/8 time signature. The piece concludes with a section marked "Allegretto" and a key signature change to one sharp and a 3/4 time signature. The handwriting is in brown ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff features a double bar line and a key signature change to one sharp. The third staff has a key signature of two sharps. The fourth staff has a key signature of one sharp. The fifth staff has a key signature of one sharp. The sixth staff has a key signature of one sharp. The seventh staff has a key signature of one sharp. The eighth staff has a key signature of one sharp. The ninth staff has a key signature of one sharp. The tenth staff has a key signature of one sharp. The score includes dynamic markings such as *p.*, *fe*, *Allegro*, and *Reprise*. The word *Reprise* is written in a large, elegant script at the end of the fifth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a key signature of one sharp. The third staff has a key signature of one sharp. The fourth staff has a key signature of one sharp. The fifth staff has a key signature of one sharp. The sixth staff has a key signature of one sharp. The seventh staff has a key signature of one sharp. The eighth staff has a key signature of one sharp. The ninth staff has a key signature of one sharp. The tenth staff has a key signature of one sharp. The score includes dynamic markings such as *Allegro*, *Reprise*, and *Allegro*. The word *Reprise* is written in a large, elegant script at the end of the sixth staff. The word *Allegro* is written in a large, elegant script at the end of the tenth staff.



al Negro. Dormas.

Oboe 1.^o ^t Ton.^a a 4.^o el Pape, y el Pintor.

Alto 8/16

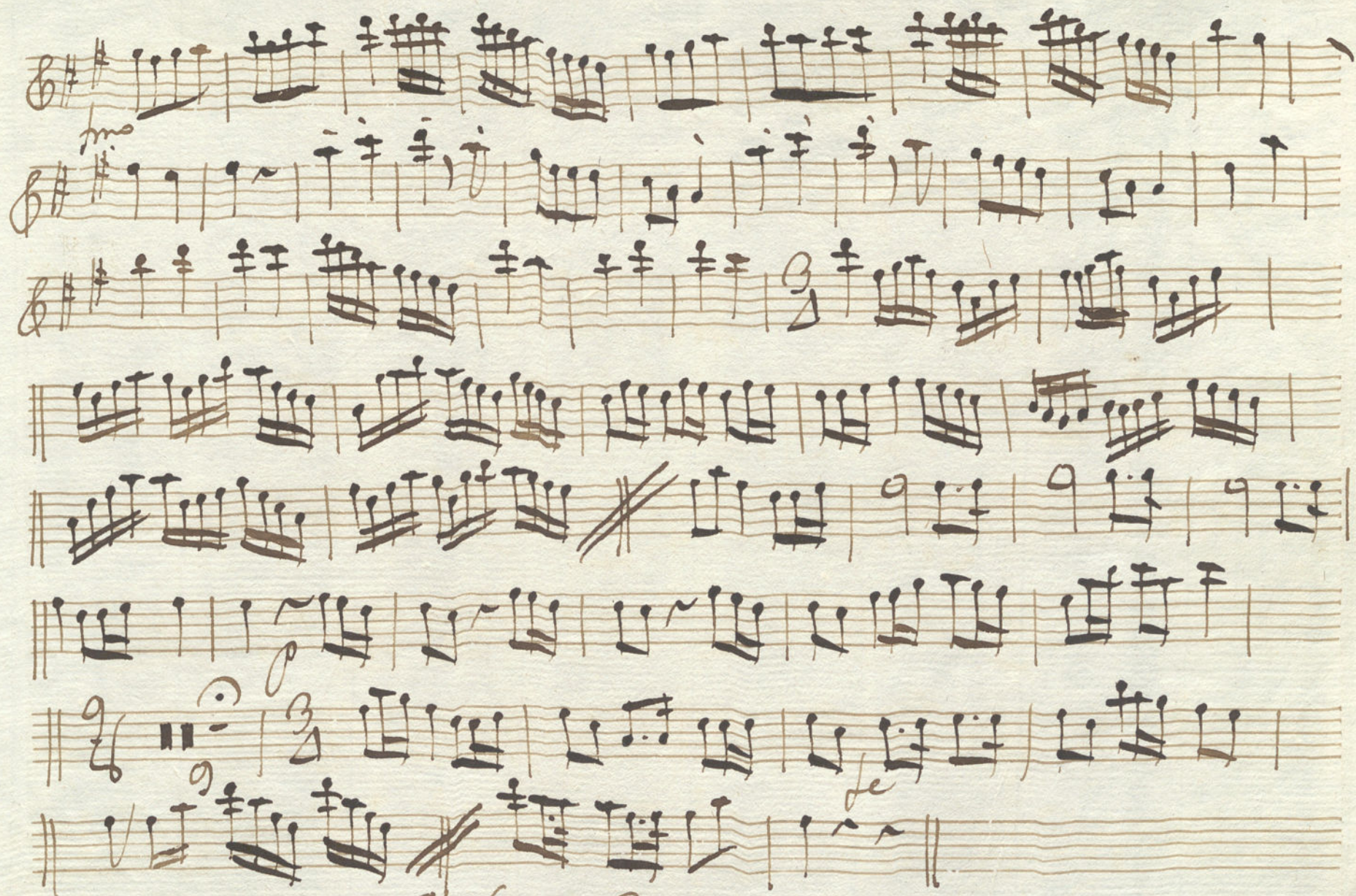
fe p fe p fe fe p fe p fe

1

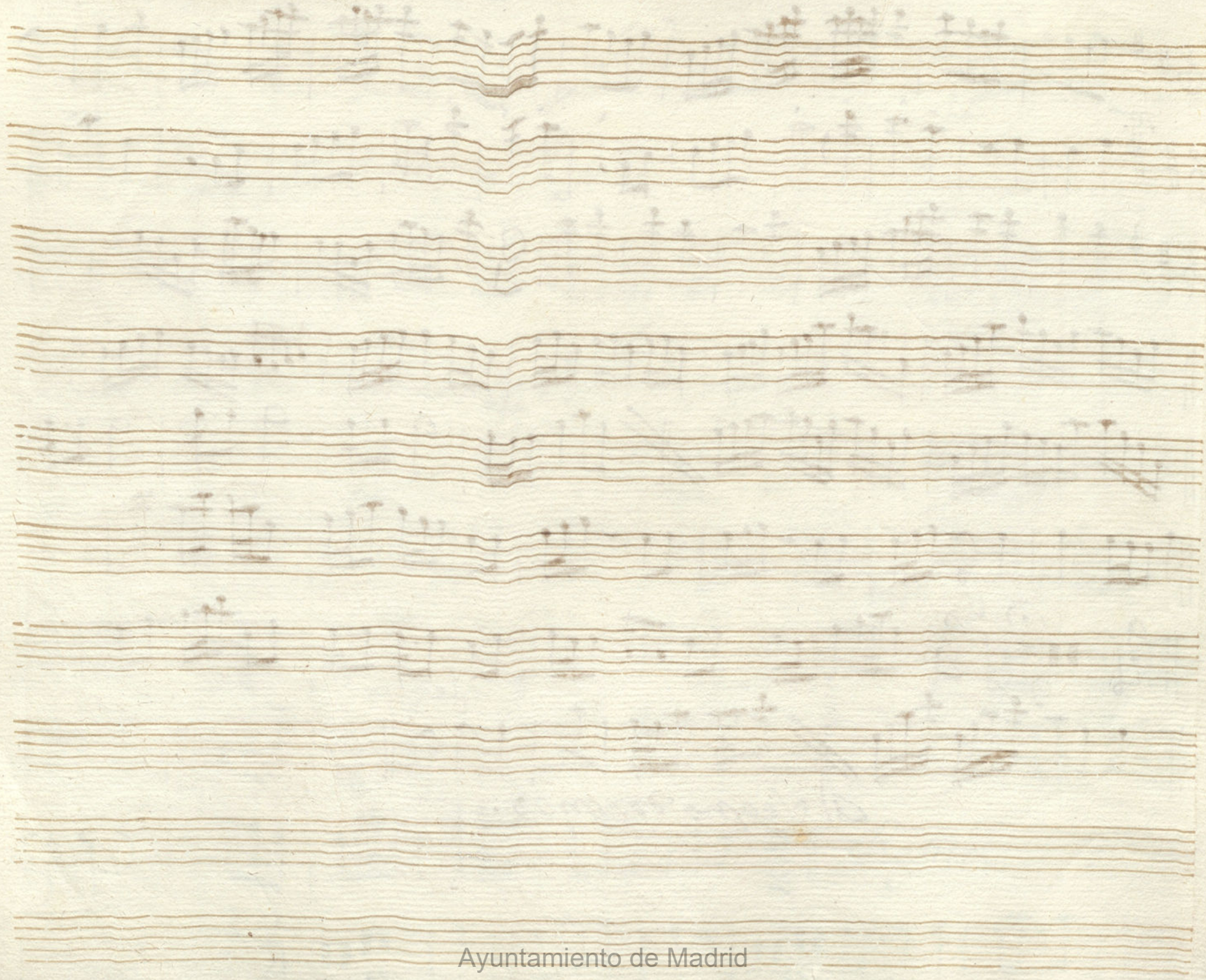
2

Al Segno.
Repite -

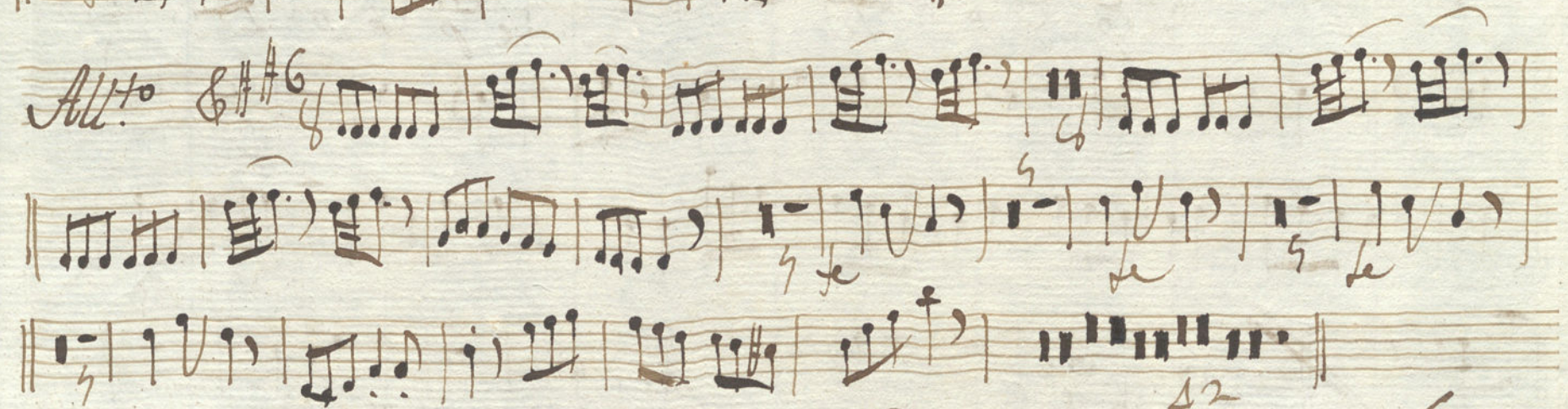
Handwritten musical score for "Marcha de la Victoria" by Manuel Sargantella. The score is written on ten staves with various musical notations including treble and bass clefs, time signatures (3/4, 6/8, 2/4), and dynamic markings (And.te, All.to, f, p). The title "Marcha de la Victoria" is written at the top. The score includes a repeat sign and the instruction "Repite alos Parr.".



A Segno dos mas.



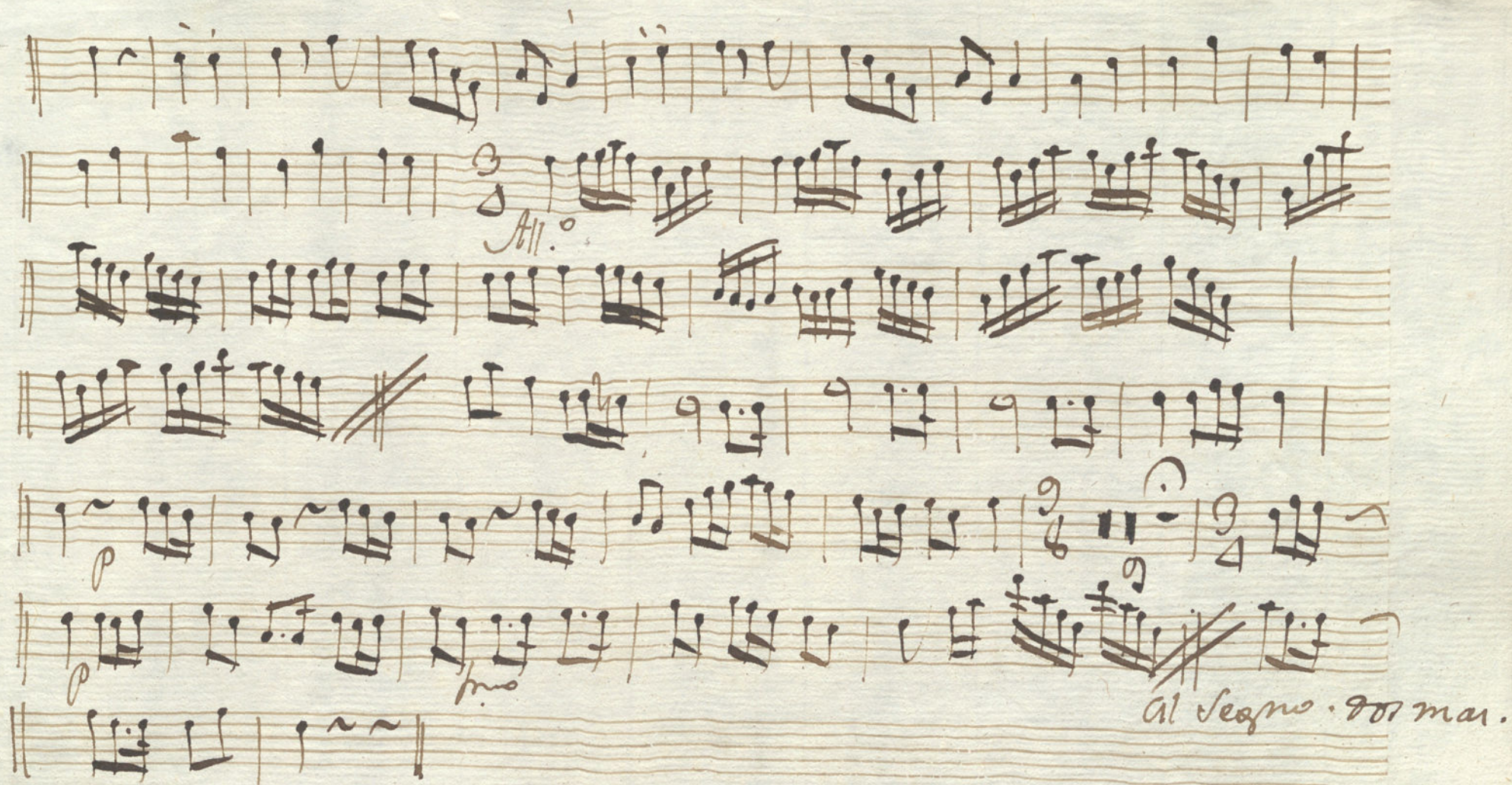
And.^{te} &#³ 

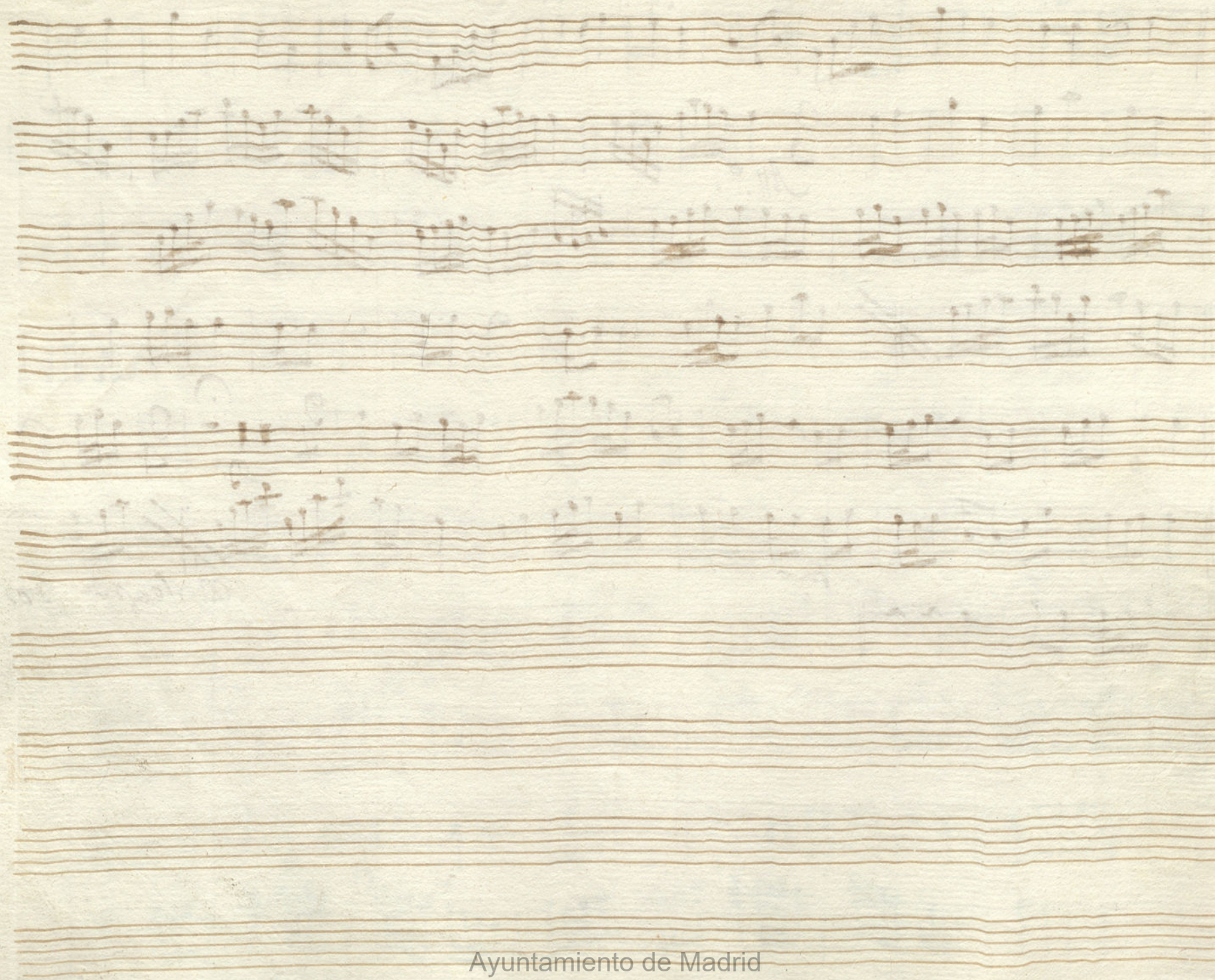
All.^o &#⁶ 

And.^{te} &#³ 

All.^o &#² 

*al segno
reprise.*





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Trompa 1.^a Ton.^a a D.^o la Vieja, y el Pintor

Auto 0:## 6/8

Reprise al Segno

And.^{te} 3/8  *al Segno Reprise.*

All.^o 6/8 

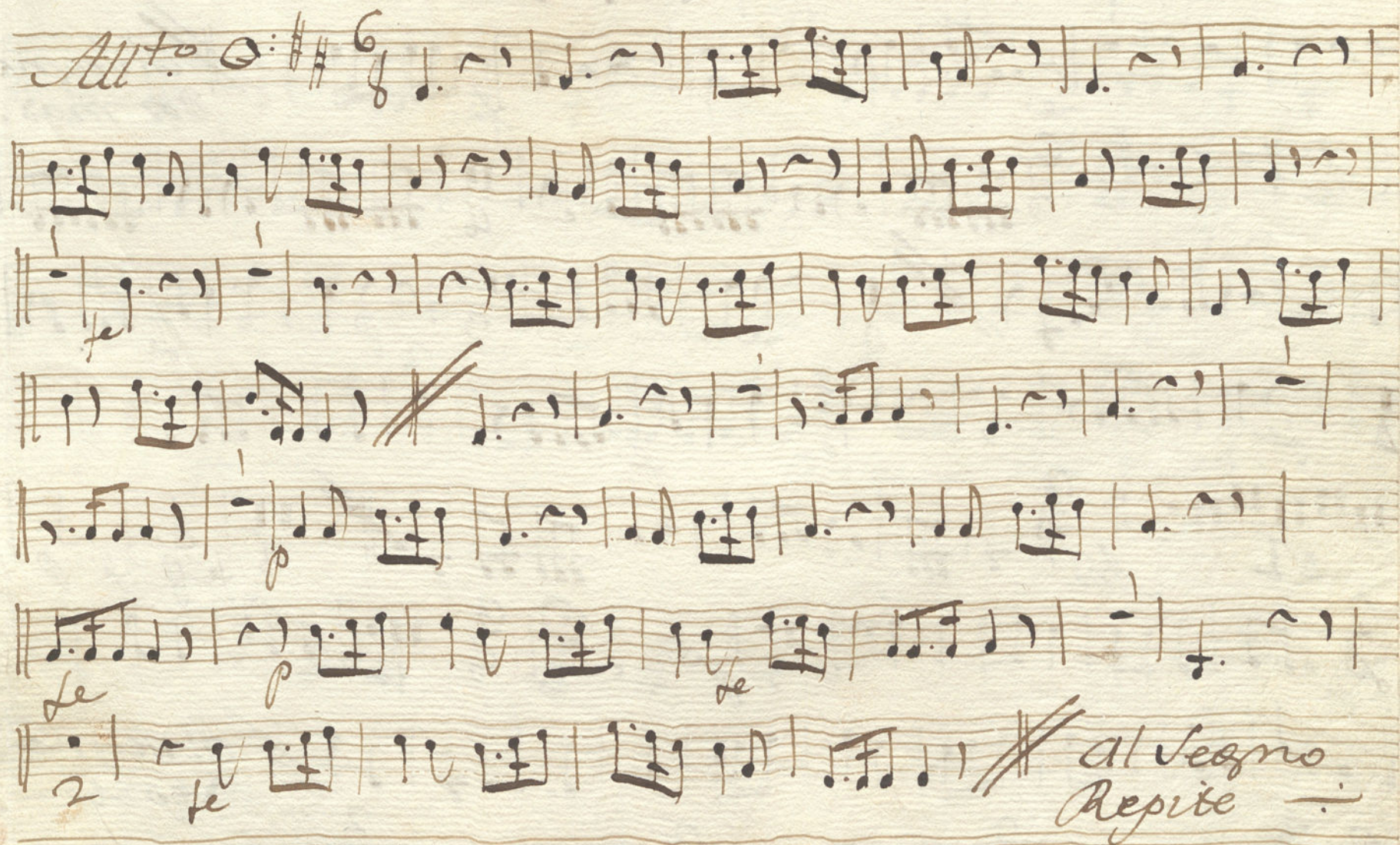
And.^{te} 3/8  *All.^o* 5/8 


All.^o 2/8  *al Segno Reprise.*




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Mus. 150-1
Trompa 2.^a Ton.^a d A.^o la Vieja, y el Pintor.




And.^{te} $\text{C}:\sharp$ $\frac{3}{4}$ 


Allegro
dos mas.

All.^o $\text{C}:\sharp$ $\frac{6}{8}$ 

And.^{te} $\frac{3}{4}$ 

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

Allegro
Repite

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

Repite

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Bajo Tona a D.º la Virgen y el Pintor.


(Leg.º 8.º al n.º II.)


Handwritten musical score for a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p*. The score is written in a cursive, handwritten style.


Reprise
al vegno.

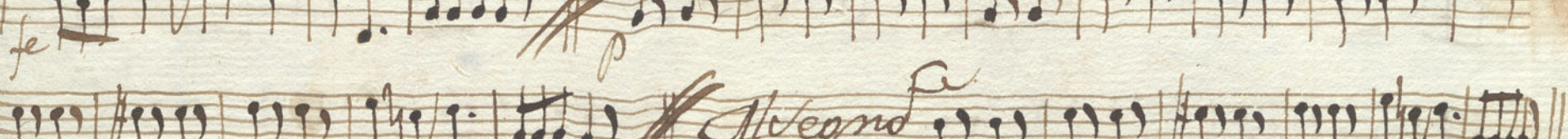
And^{te} $\text{C} \# \text{ 3/4}$ 


Reprise Allegro 


All^{to} $\text{C} \# \text{ 6/8}$ 


Reprise 

Allegro *Reprise 2^{ma}* 

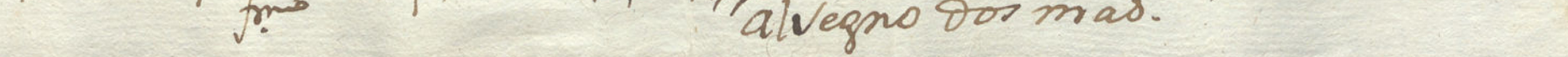
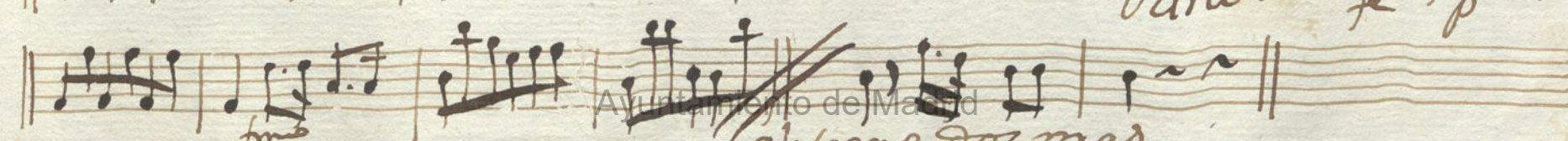
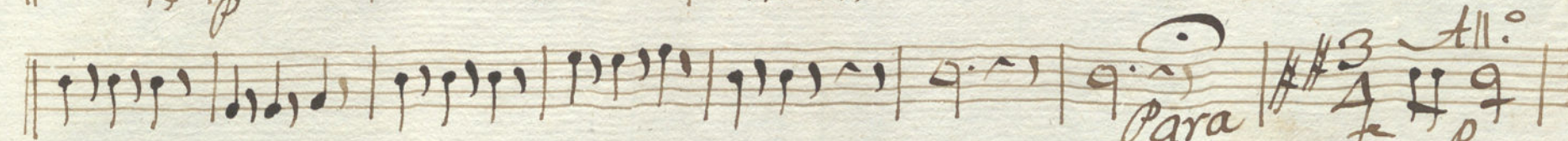
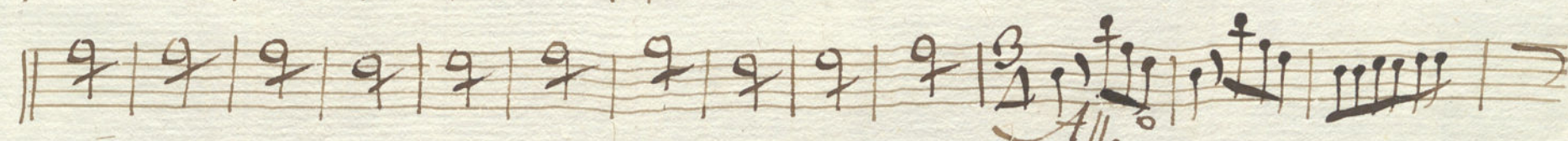
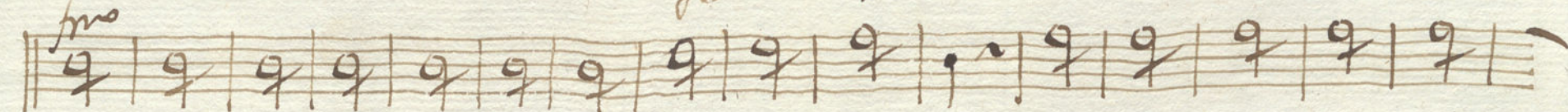
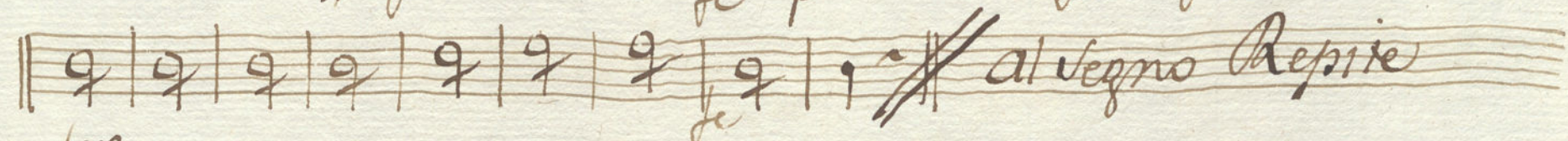
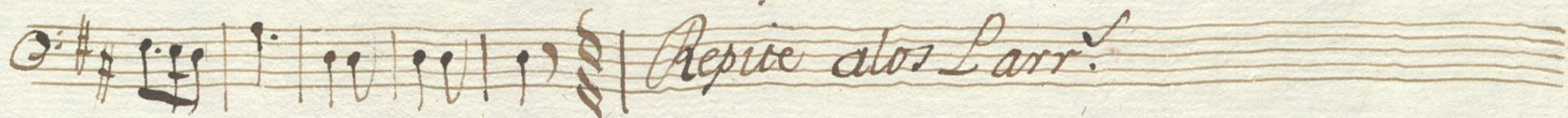
And^{te} $\text{C} \# \text{ 3/4}$ 

All^{to} $\text{C} \# \text{ 3/4}$ 

All^{to} $\text{C} \# \text{ 3/4}$ 

All^{to} $\text{C} \# \text{ 3/4}$ 

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