

Leg. ~~11~~ n. 15. n. 11.

Mus 150-13

Leg. 8. n. 10

+

Conadilla

1775

\$.

à 4.

El Pajarero.

Del S.<sup>r</sup> Esteve.



*Alleg<sup>to</sup>*

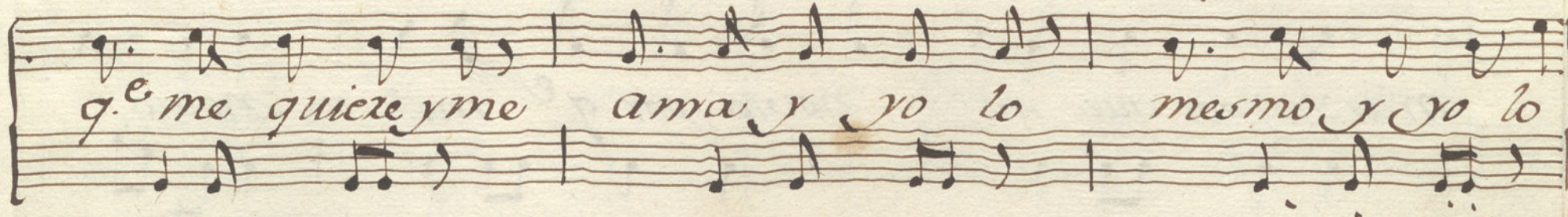
*Pastora.*

*De vender regue*

*sones del lugar vengo del lugar vengo.*

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chi to. es mui mo nito es mui chance ro.



y sala di to es mui mo nito y sala



Di to.

Al cortijo me



marcho por que mi novio por qe mi novio



quiexe que los dos vamos al campo solos ab-



*Campo solos el es un patan el es*  
*un tuan y yo no le quiero. por q<sup>e</sup> mi afi-*  
*cion le dio el corazon a mi Pasa xero.*  
*le dio el cora zon a mi Pasa -- xero a.*  
*mi Pasa re xo. voi a ver a mi bien Pasa.*

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pero q'yo le quiero a mi Pasa re-

ro a mi

fmo

Alleg.to

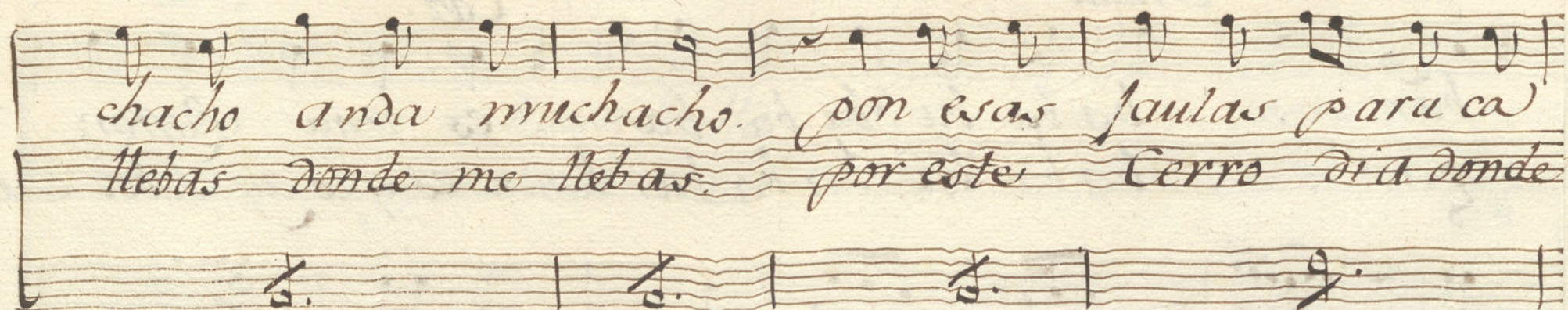
f

Carzador

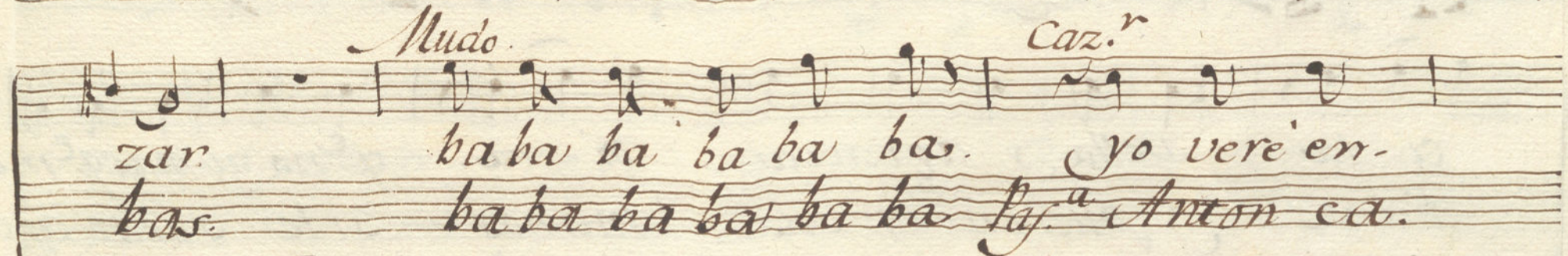
Anda mu- Patan. Donde me-

p.o

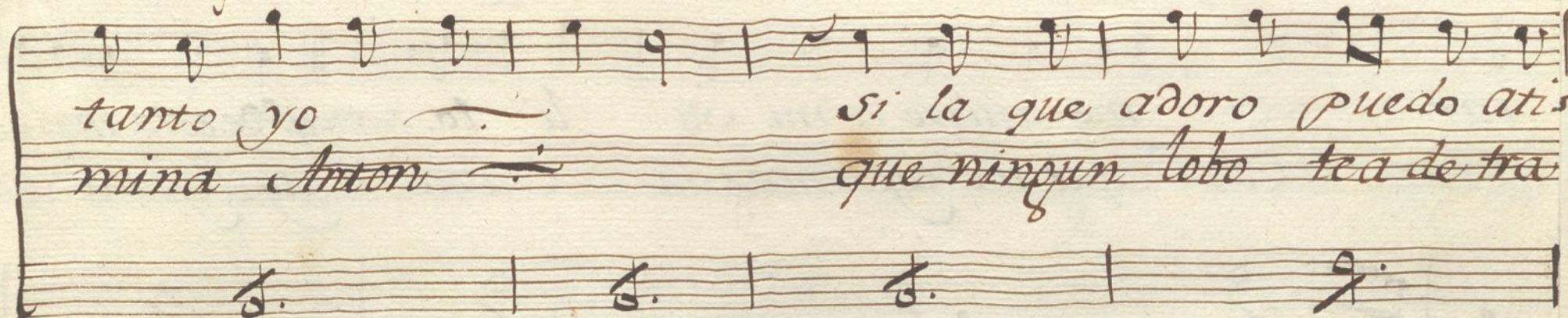




chacho anda muchacho. pon esas saulas para ca  
llebas donde me llebas. por este Cerro dia donde



zar baba baba baba. yo vere en-  
bas. baba baba baba. 1<sup>a</sup> Anton ca.



tanto yo Si la que adoro puedo atis-  
mina Anton que ningun lobo tea de tra





*Mudo* *Caz.<sup>or</sup>*

bar. ba ba ba ba ba ba. es una Pastor.  
 gar. ba ba ba ba ba ba. Pitan es que ay Lobos chus.

ci ta. vella y agracia di ta. q.<sup>e</sup> no aymas q.<sup>e</sup> mu-  
 tianos y pueden en sus manos si te suelto aya.

rar. me quiere a mi so li to. q.<sup>e</sup> de esto muipo.  
 rrar. Caz.<sup>or</sup> que me espantas la Caza ay Pastora do.



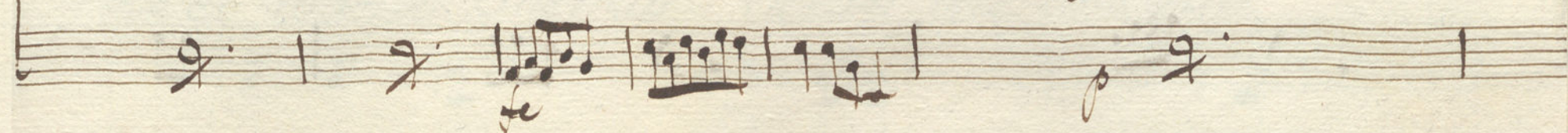
quito en e llasse halla rà. pero su novio  
rada apartese ani mal. Patan. ati te alagan



que es un patan. no se separa de ella jamas—  
ya mi me dan yo me discurreo tean de Carzar



de ella jamas— En este puesto.  
tean de Carzar. Car<sup>or</sup> tu agachadito





la e de esperar por que me à dicho que aqui vendrà  
esperaras. Pas.<sup>a</sup> y los que caigan los pillarás

q. e aqui vendrà.  
los pilla ras.

Gy que de co.  
Pas. a ello me o-

sitas y fúo le xitas que la e de contar  
bligo Caz.<sup>or</sup> tu vente con migo lmb. Silencio y mirar



que

*Mudo.*

*Carz<sup>or</sup>*

ba ba ba ba. ya' que seria mejor

Pa<sup>a</sup> el Mudo puede estar a ti animado

*Mudo.*

visitar buenas muchachas: ba ba ba...

*Al Segno.*

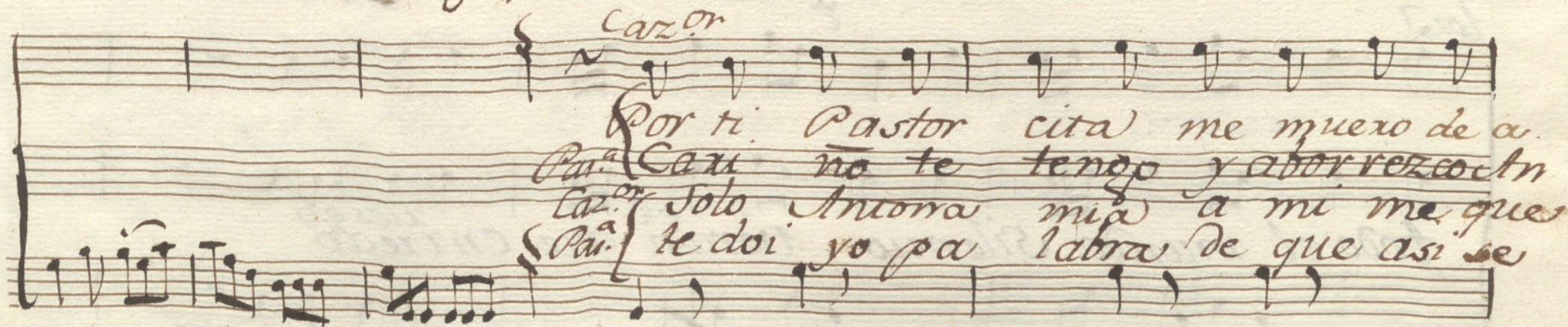
*Mudo.* ba ba ba: *Carz<sup>or</sup>* y juntos tu y yo halli. Par<sup>n</sup> ese es el Diab<sup>lo</sup>

*los 3.*

todo el mundo Silencio veran que enredo

*riesgo*

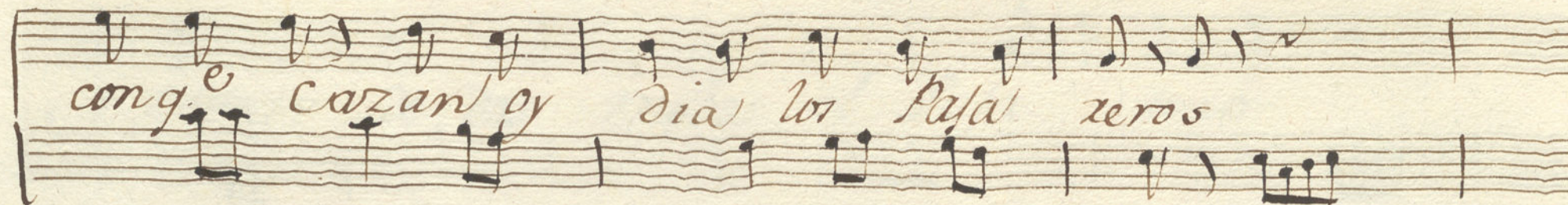






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Carz. or

Patan

hazme un favor zito aixe halla mos con.

Pai.<sup>a</sup> fe

halli el ene migo

Estos que a los dos

Patan.

ay que <sup>no</sup> Cayo ay que

Pai.<sup>a</sup> Carz.

que fi neza ay que ter neza que dulce a.

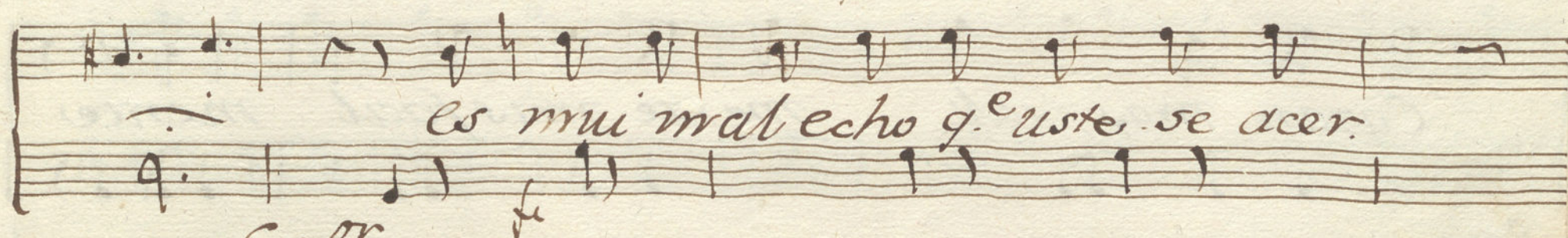


*Patan.*

*Pai.*



*Patan*



*Cazor*





*Pai.ª*  
una co sita al Señor preguntaba tu la mi-  
*Carzor*  
rabas yo quieto estaba le pregun taba y que le pregun.  
*Pai.ª*  
tabas dilo presto. vaya despachar. — que Avecillas se  
*Patan.*  
Carzan mas facil mente mas facil mente  
*Patan.*  
esoy lo se. las gOLON d<sup>ix</sup>imas nuevas por ino

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Carz.<sup>or</sup>



Pat.



Arco.

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*Pai.<sup>a</sup>* *Carz or*  
no tengas miedo tu ve atisbar  
todos callar.  
*Patan*  
Cuenta con ella pobre patan  
pobre patan pobre pa  
tan. aiga si lencio todos callar.

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*q' este es el mas vil modo q' ay de cazar q' ay de cazar el mas vil*

*modo q' ay de cazar el mas vil modo q' ay de ca*

*zar el mas vil*



Cazor

Solo Antonia

Patan

mia a mi me guerras dale tu al reclamo por q.<sup>e</sup> vengan

Pai.<sup>a</sup>

mas alerta a lerta q.<sup>e</sup> muy cerca estan tu amor y mia

Patan

fecto eter no sera. que perdi go nada en

los q.<sup>e</sup> se van que perdi go nada



*Carz. or*

*Pai. a*

*Patan*

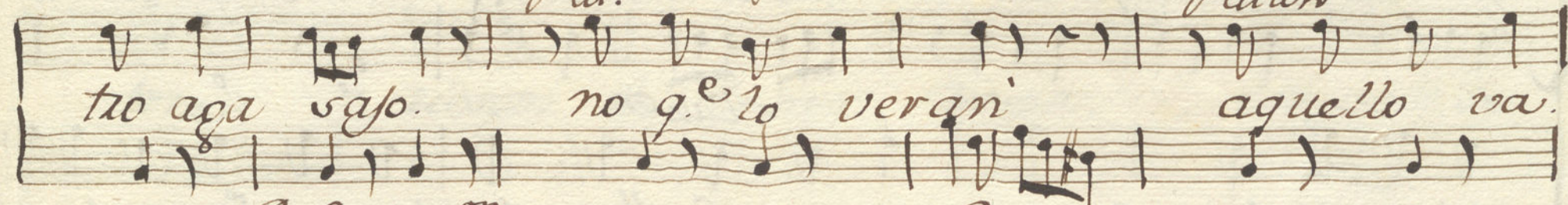


*Carz. or*



*Pai. a*

*Patan*

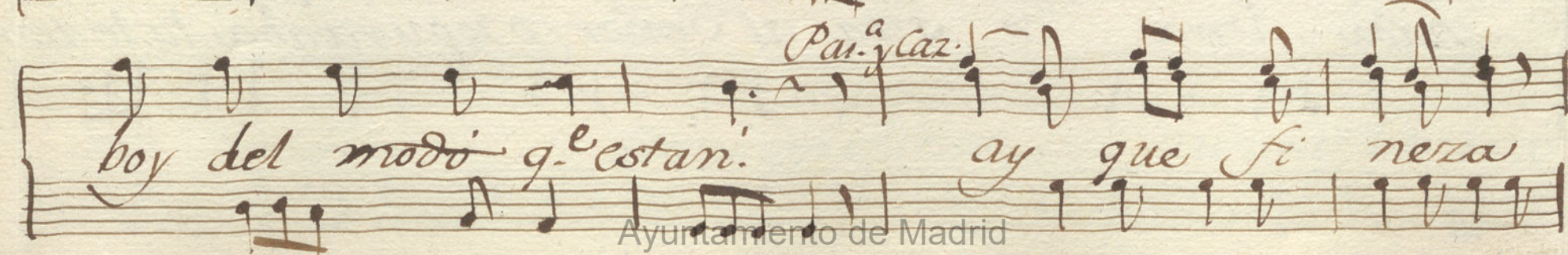


*Pai. a y Carz. or*

*Patan*



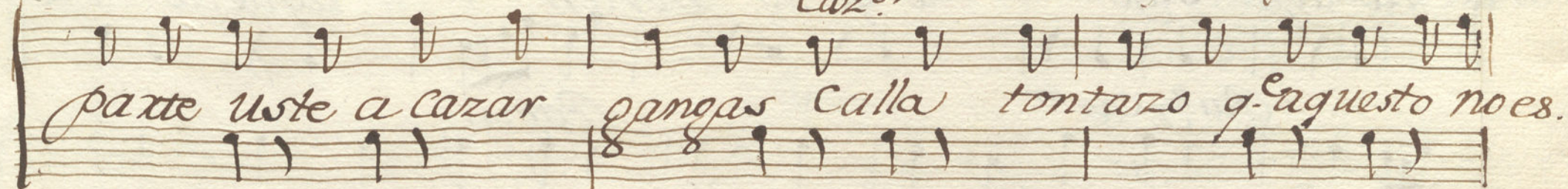
*Pai. a y Carz.*







*Patan.*



*Pai.<sup>a</sup>*

*Patan.*





*Carz.<sup>or</sup>* *Pai.<sup>a</sup>*  
caba, yo quieto estaba le preguntaba

*Patan.* *Pai.<sup>a</sup>*  
y q.<sup>e</sup> le preguntabas dize. Esto. q.<sup>n</sup> libra alas Mu geres de

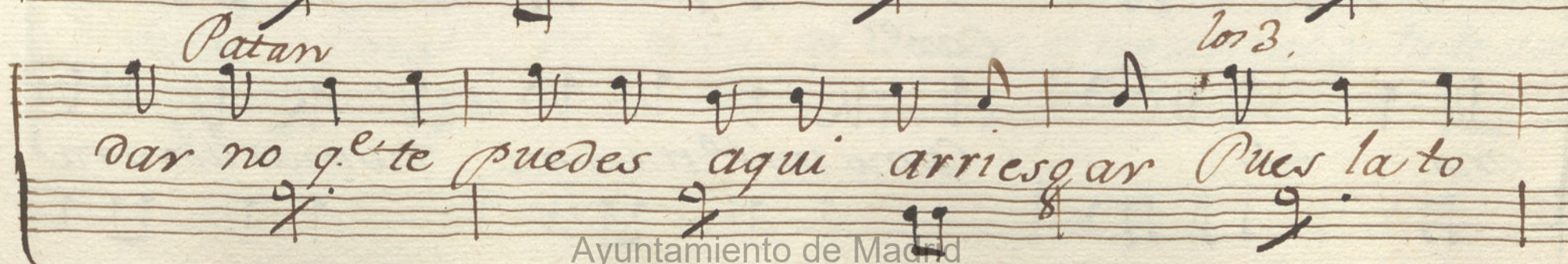
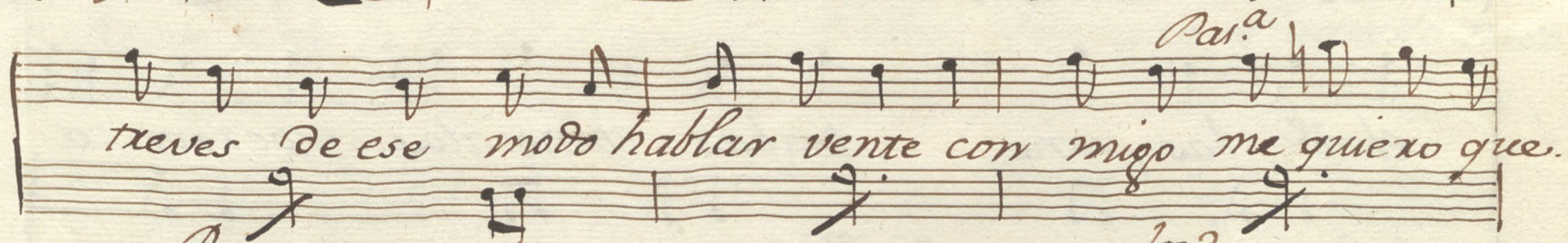
*Patan.*  
tener riesgos de tener riesgos. Eso yo lo se.

el q.<sup>e</sup> las pone trabas como alos perros co

*Carz.<sup>or</sup>*  
mo Como un Patan su novia librara



*Patan.*





nada los tres juntitos los tres juntitos vamos acá

Car. or

bar. los trastos Cofe. y marchemos

Patan

yá vamos Antona a nuestro lugar pues no me

Pai. o

dejas tu las paga ras a Dios Pastora no vuelve acá

Car. or

Patan.

mas. cavalle ritos todos to ditos todos to.

Presto.



*Ditos nos perdonva ran q.<sup>e</sup> la tona dilla que la*

*tona dilla ~~se acaba~~ ~~se acaba~~ dilla se acabo*

*ya se acabo ya*



All.<sup>o</sup>

los.

Quando los Carra dores el tiro ---

marran quando los Carra dores el tiro

el tiro marran en vez

marran ---



de Codor nices Encuentran gangas en vez

de Codor nices Encuentran gangas oyes no e

ras tu mudo no eras tu mudo. a Dios las gra

The musical score is handwritten on aged, slightly stained paper. It consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The second staff has a whole rest followed by a measure with a '9' and a bar line. The third staff continues the melody and includes the word 'Patar' above the notes. The fourth staff has a whole rest followed by a measure with a '9' and a bar line. The fifth staff continues the melody and includes the word 'mudo.' above the notes. The sixth staff continues the melody and includes the word 'a Dios las gra' above the notes. The paper shows signs of age, including foxing and staining.



cias q.<sup>e</sup> con ciertas cosuelas recobre el habla  
 3.  
 de los chistes que sabes y las muchas chu.  
 ladas echa nos un pa sito escu chad la re.



lor 3.

taila pues vaya vaya que con a questa

treta que

bastante pasan

bastante pasan

tengan lastima y compasion



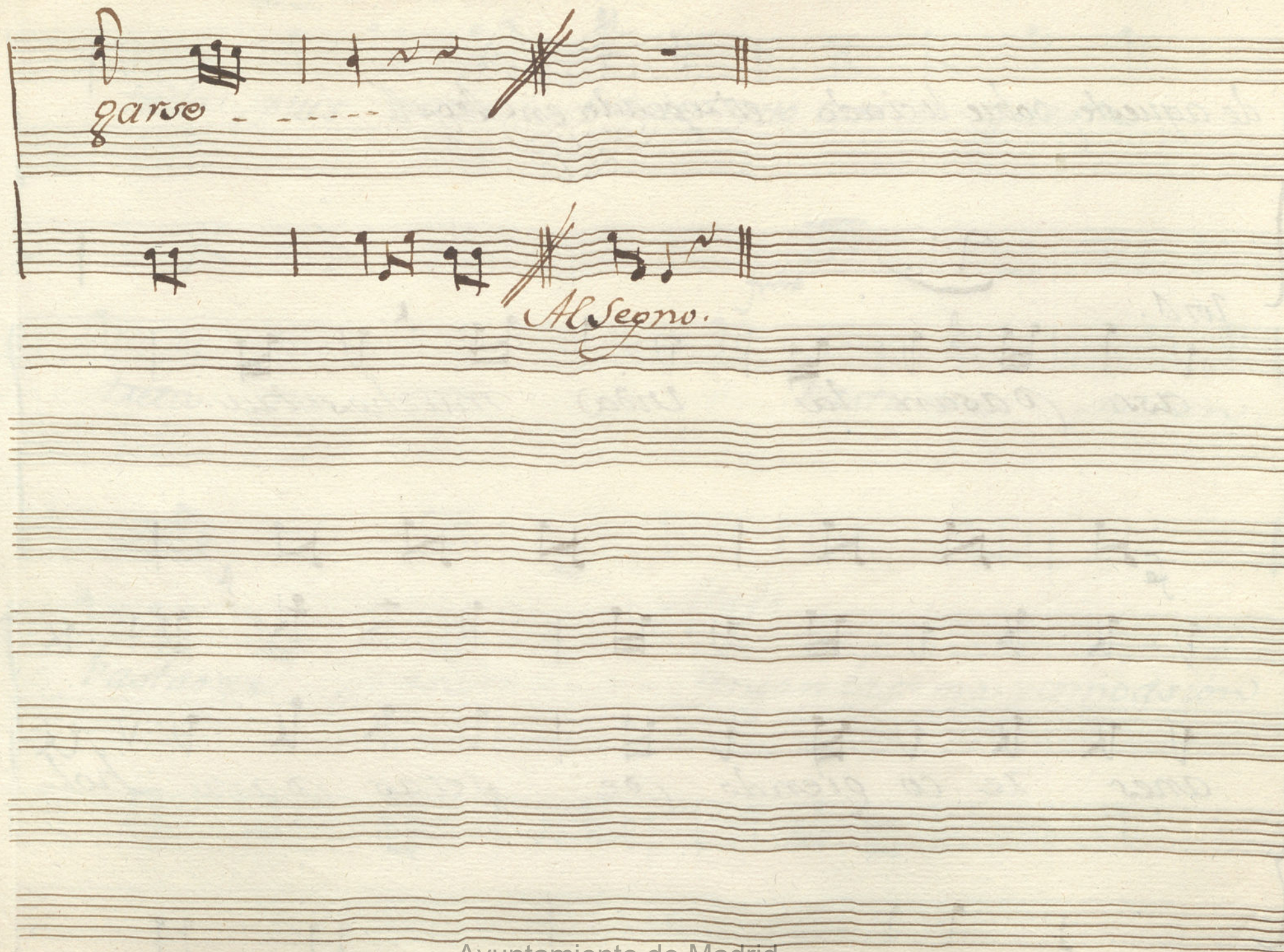
de aqueste pobre liciado y estropeado en Argel.

107 Δ.

assi pasan la vida muchos tu.

anes se cogiendo pe setas para hol-







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+

Violin 1.º

Tonadilla a 1.º

El Pajarero.

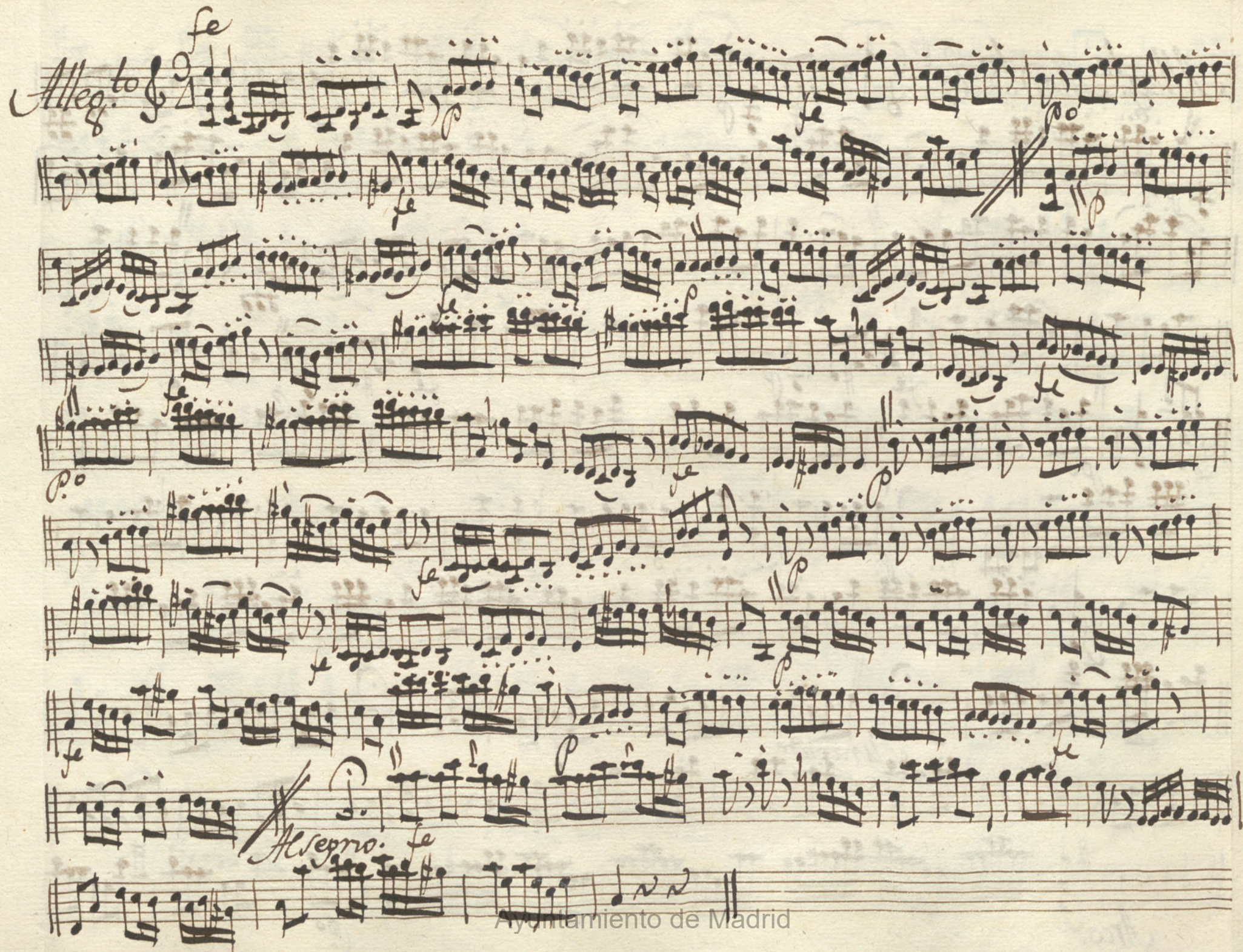


*Alleg<sup>to</sup>* 6/8

The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg<sup>to</sup>* and the time signature 6/8. The key signature is one sharp (F#). The notation is dense, featuring many beamed notes and slurs. Dynamic markings include *fmo* (forzando) and *p* (piano). The score concludes with a double bar line and a repeat sign.

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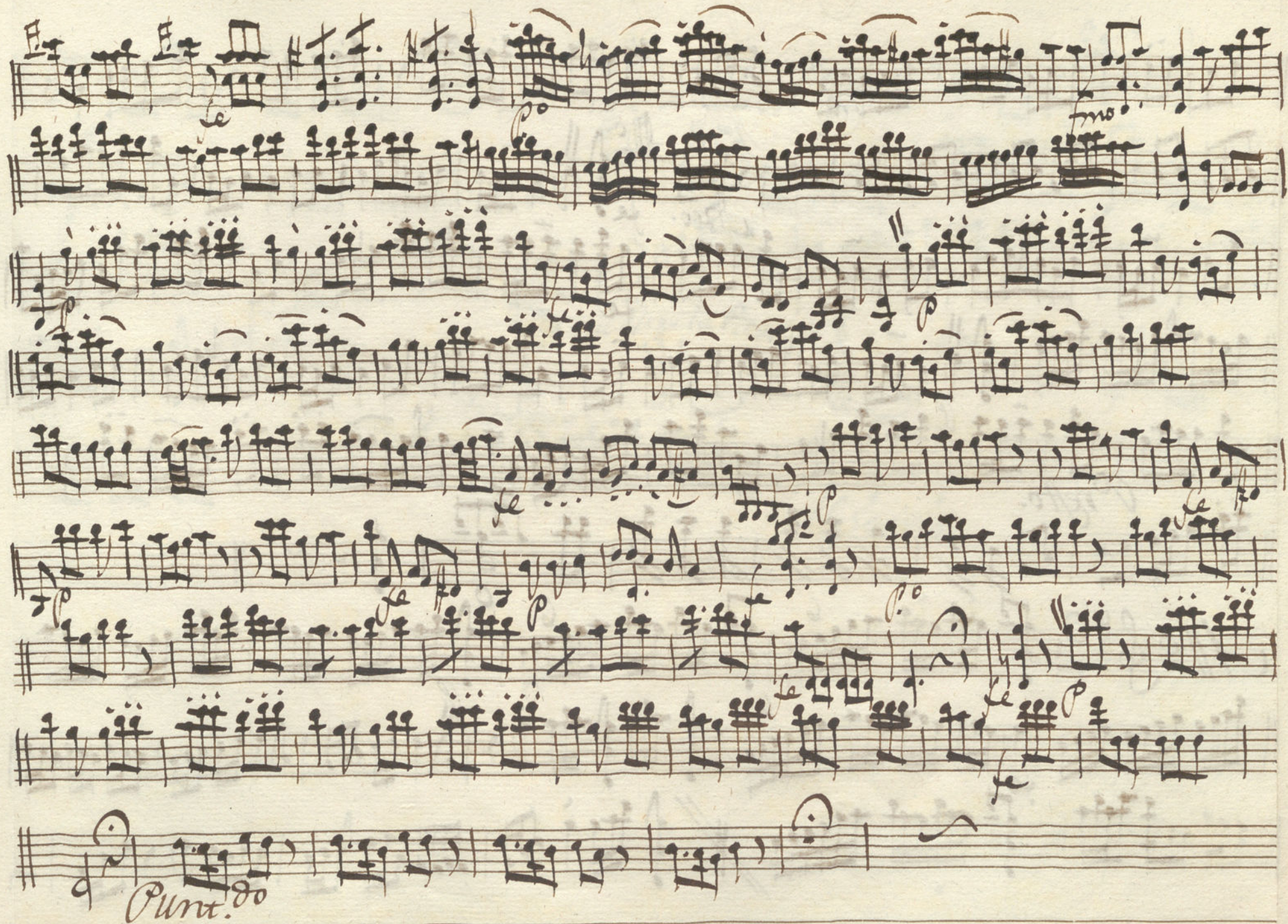
*Alleg.<sup>to</sup> Mod.<sup>to</sup>*

*Purgado.*

*Arco de*

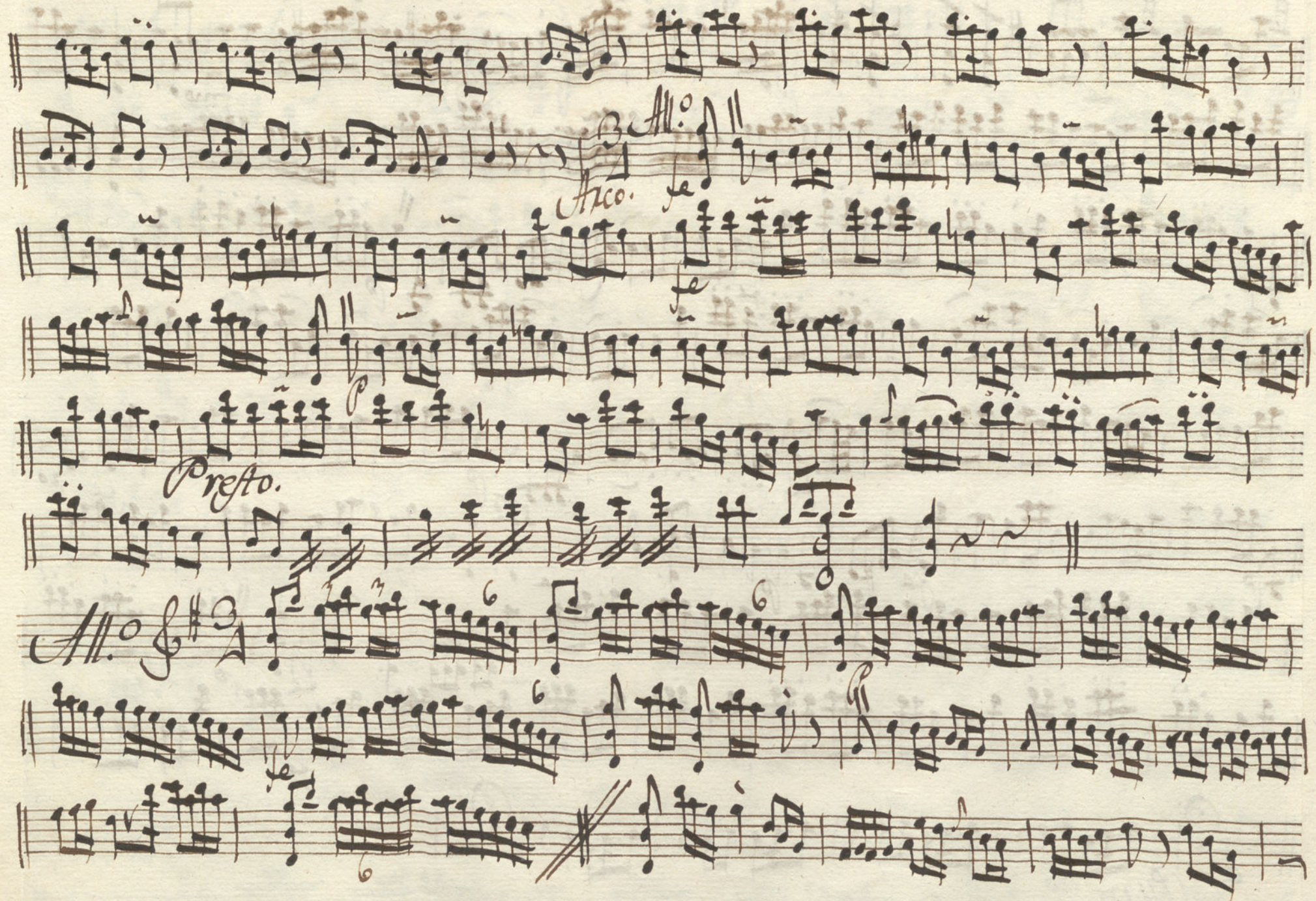
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*Punt. do*







lo que duze la Parola.

*Allegro.*

*Allegro.*



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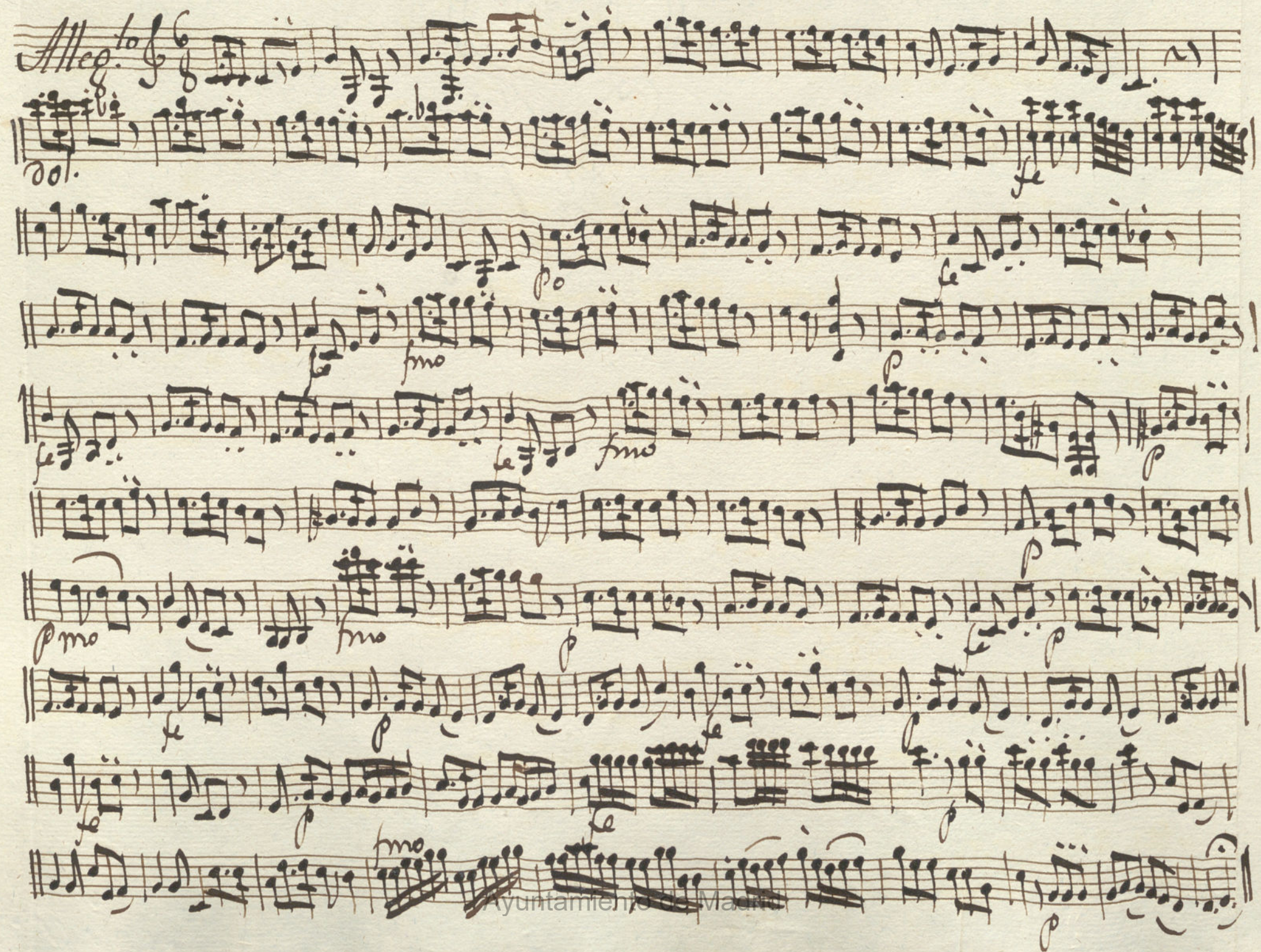
+

Violin 1<sup>o</sup>

Ton.<sup>a</sup> 4<sup>o</sup>

el Pajarero.







*Alleg.<sup>to</sup>*

*Allegro*

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*All. Mod. to*

*1a 2a no.*

*Punt. do*

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*la 2.ª vez*

*3*

*Ario*

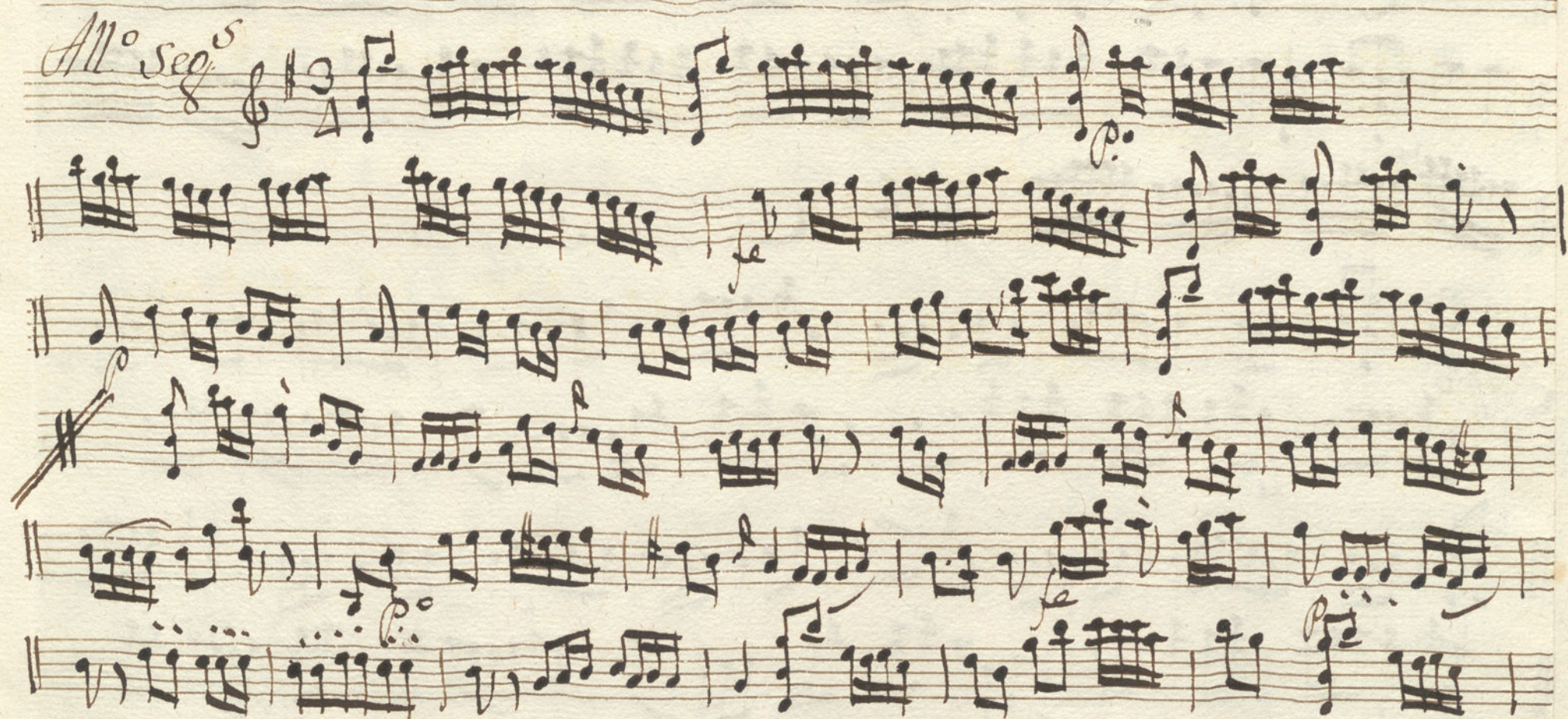


*Allegro.*

*D. C. al Segno.*

*Presto.*











Ayuntamiento de Madrid



+

Violin 2.º

Con.<sup>a</sup> 4.º

Al Paso.



*Allegro*

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The music is composed of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *f* (forte), *p* (piano), and *fmo* (forzando). There are also articulation marks, such as slurs and accents, throughout the piece. The notation is in a historical style, likely from the 18th or 19th century.



*Allegro*

*Allegro*

*Allegro*

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*Alleg. to Mod. to*

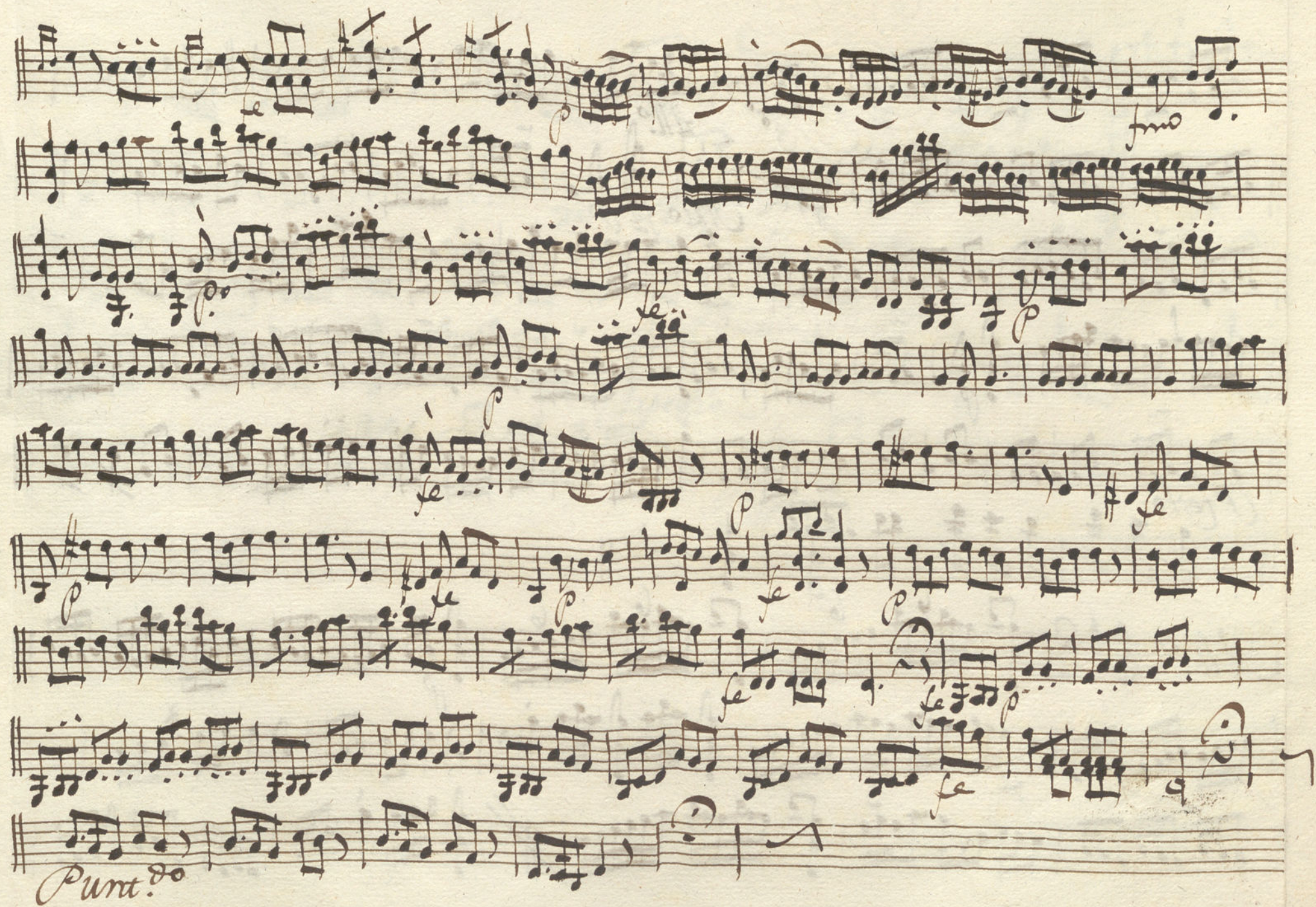
*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*Punt.º*

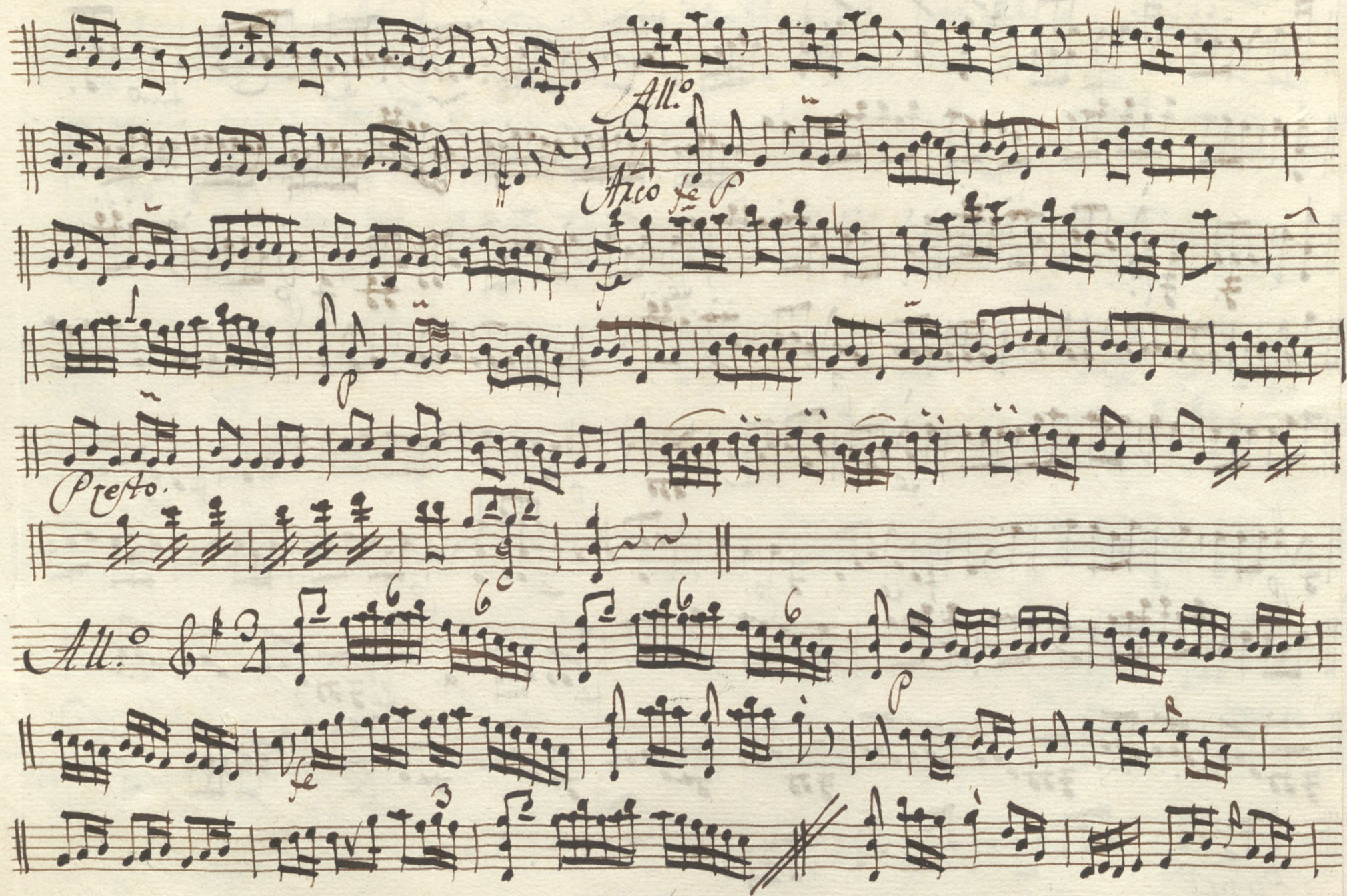
*Arco*

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Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The fourth staff contains the handwritten text "Adagio Duxela Parola" and "Allegro". The fifth staff ends with the handwritten text "Allegro." followed by a double bar line. Below the fifth staff, there are four empty staves.



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+

Vidini 2.<sup>o</sup>

Lon.<sup>a</sup> a 4.<sup>o</sup>

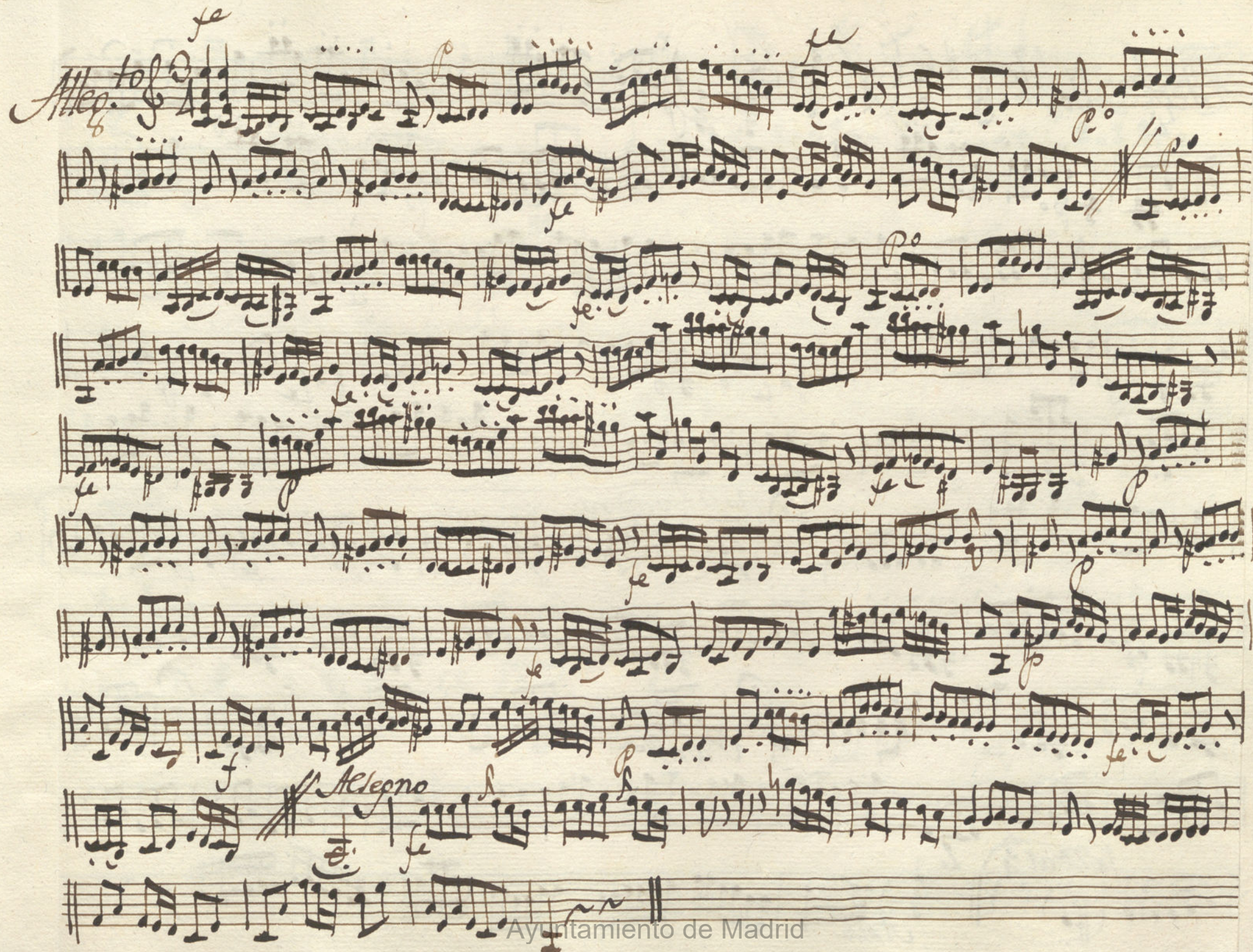
Al Pastorero.



*Alleg. to* 6/8

The musical score is written on ten staves. It begins with the tempo marking *Alleg. to* and the time signature 6/8. The notation is in a single system, featuring a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings are used throughout, including *p* (piano), *f* (forte), *mo* (more), and *fmo* (finito). The piece ends with a double bar line and repeat dots.







*Alleg.<sup>to</sup> Mod.<sup>to</sup>*  $\text{G major}$   $\frac{6}{8}$

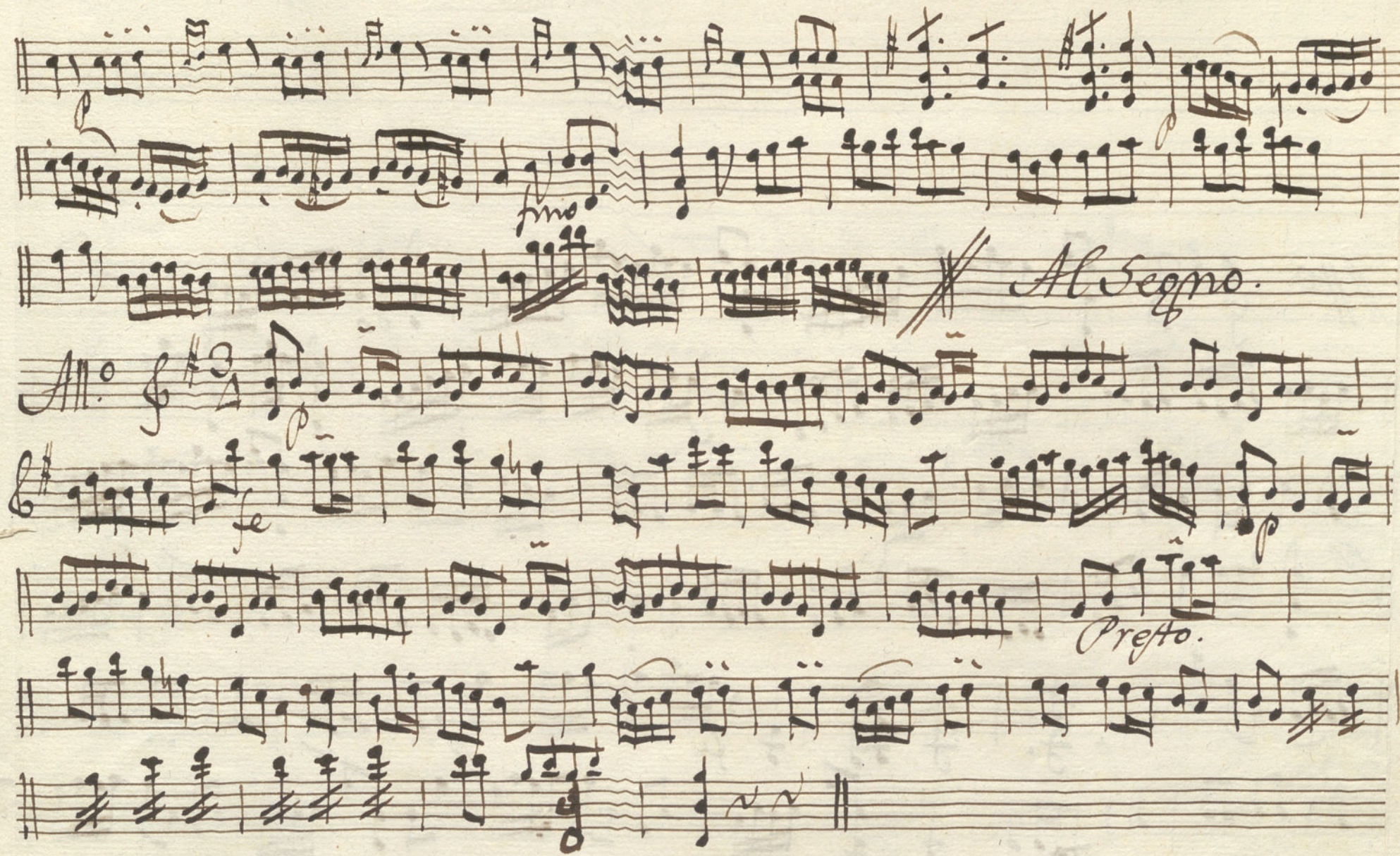
*la 2ª vez no*

*Punt.º*

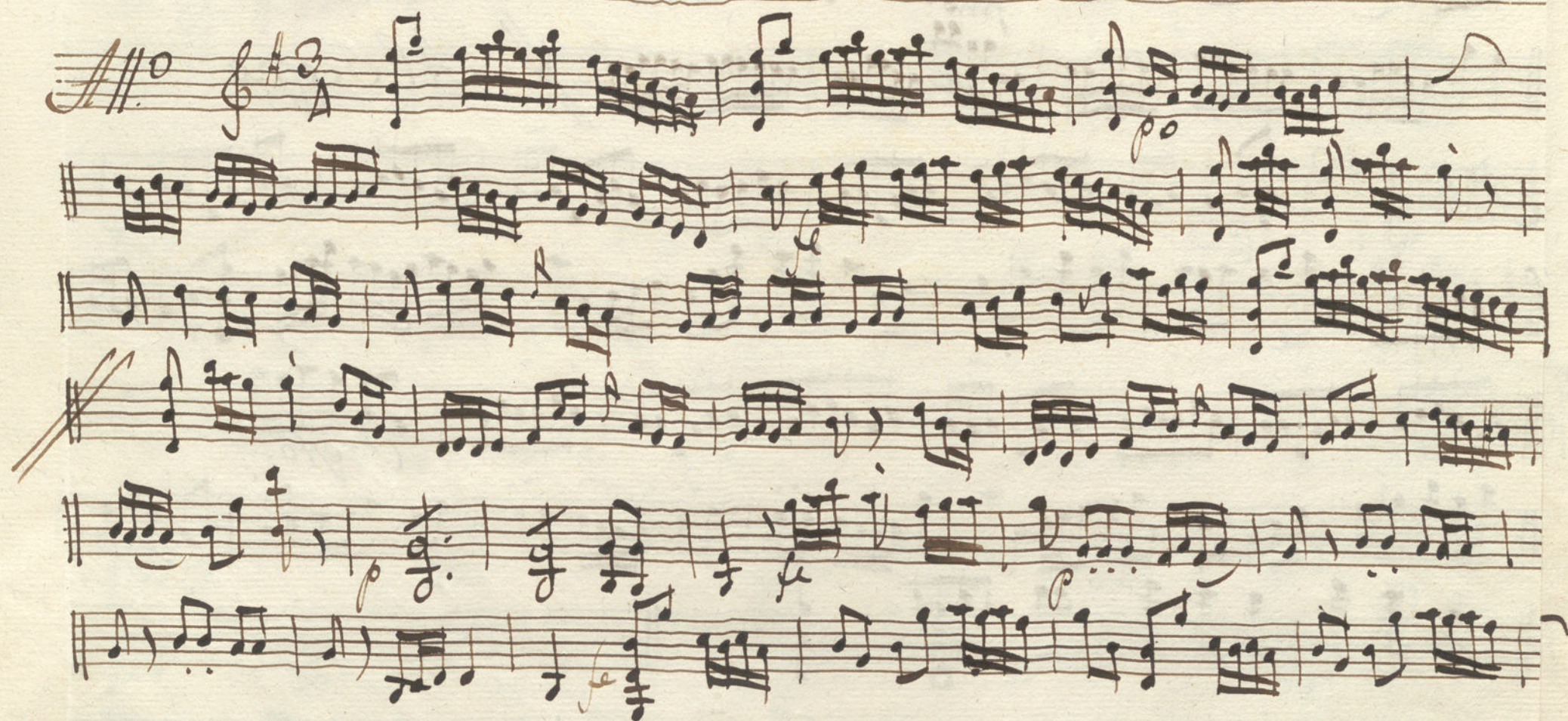
*la 2ª al 3ª*

*Arco*









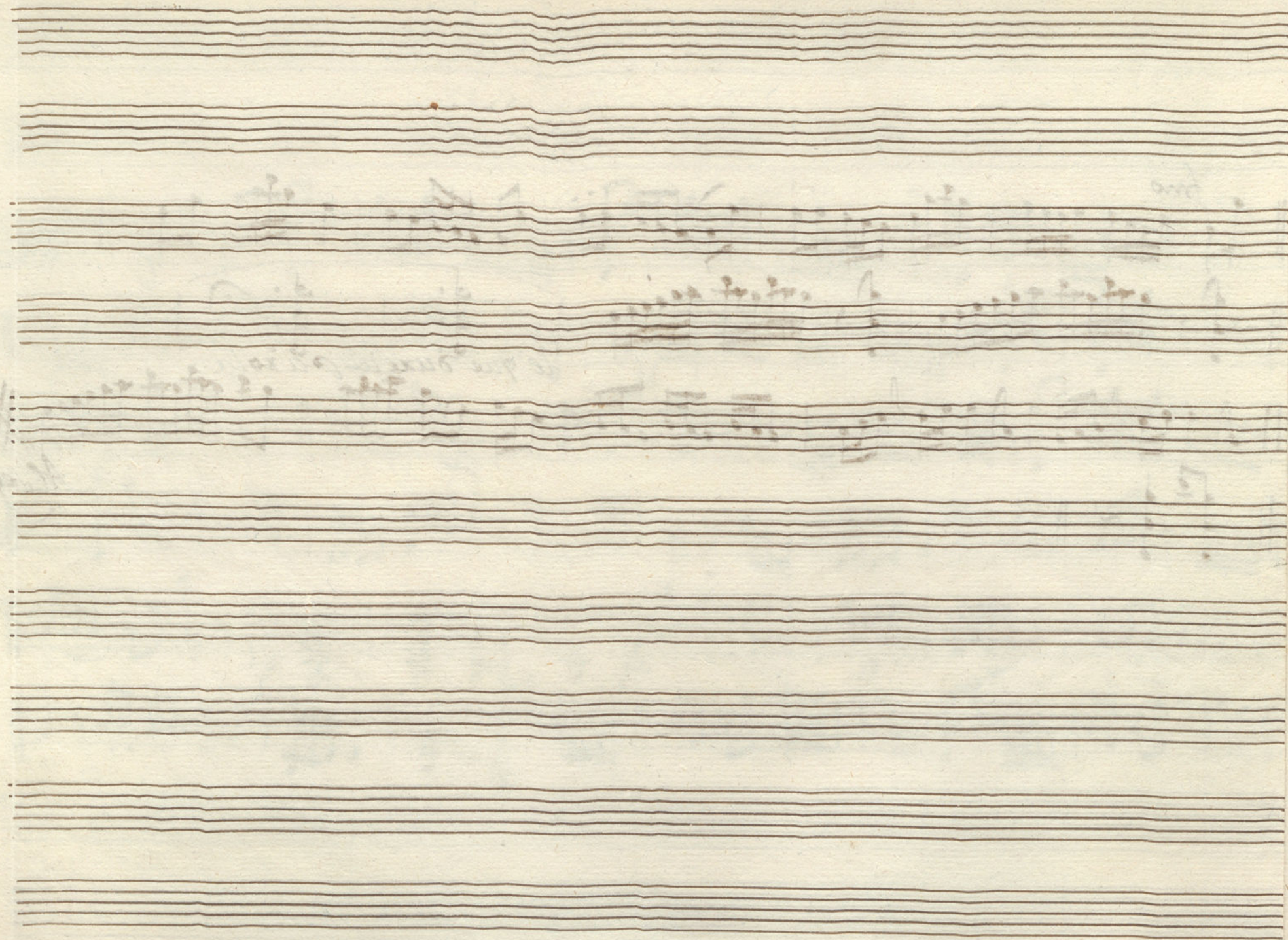


*fmo*

*lo que duxela ariola*

*Allegro.*







b

*Flauta 1<sup>a</sup>*

*Conadilla a 4<sup>o</sup>*

*El Pajarero.*



*Allegro*

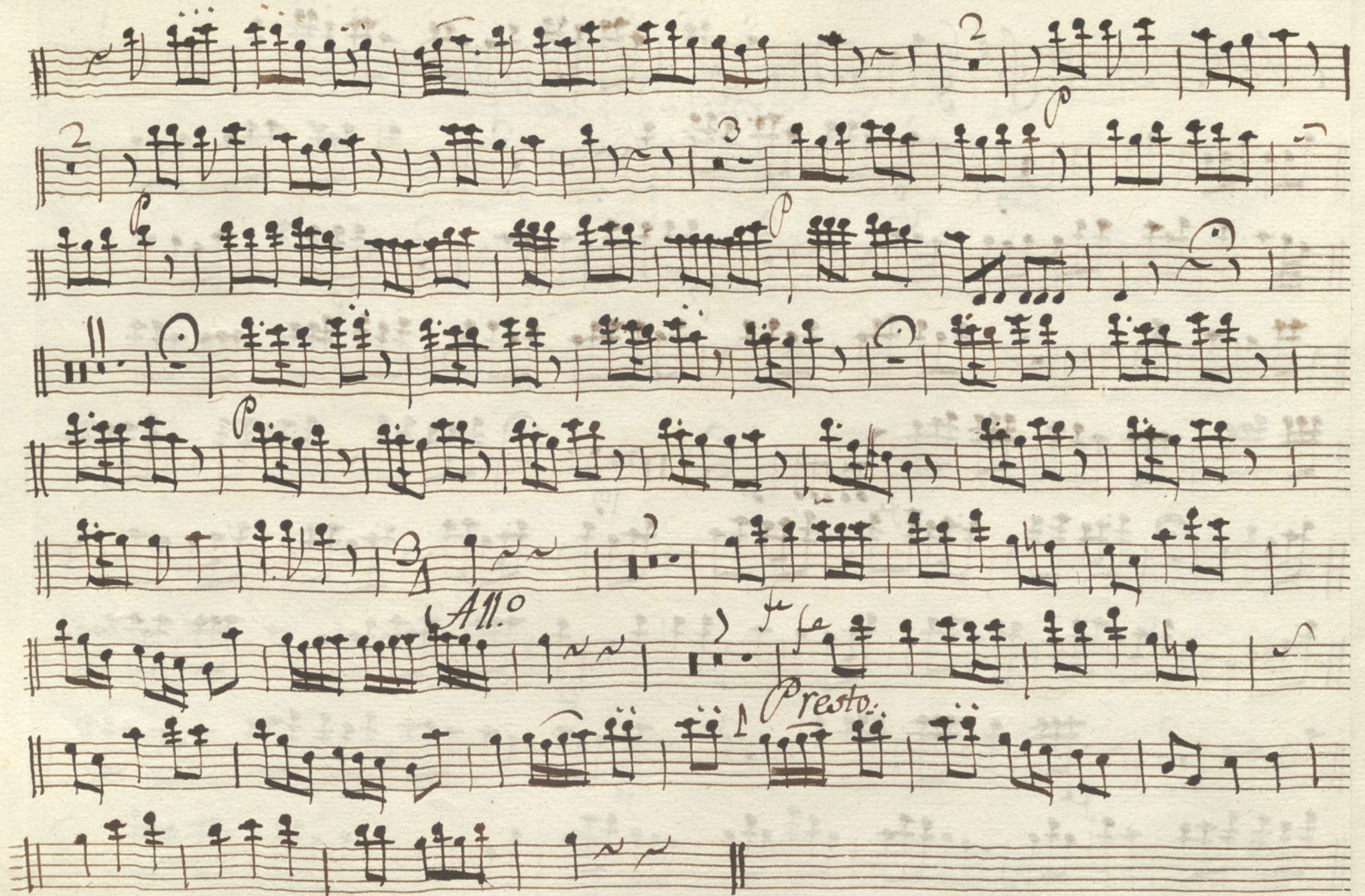
Handwritten musical score for a piece in 6/8 time, marked *Allegro*. The score consists of ten staves of music. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The key signature has one flat (B-flat). The music is written in a single system, with the first staff beginning with a treble clef and a key signature of one flat. The piece concludes with a double bar line on the tenth staff.

*3/4 Tace.*

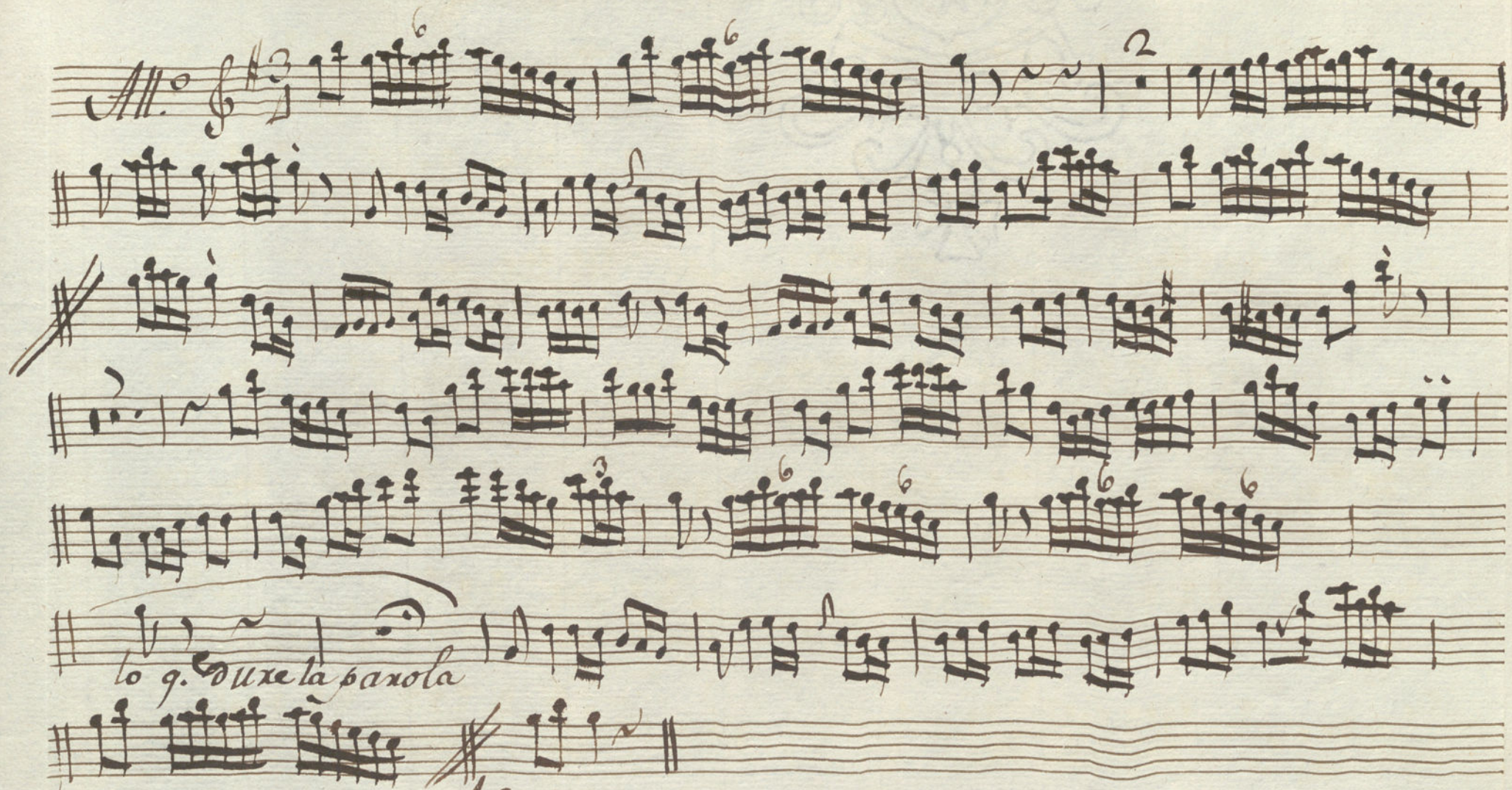








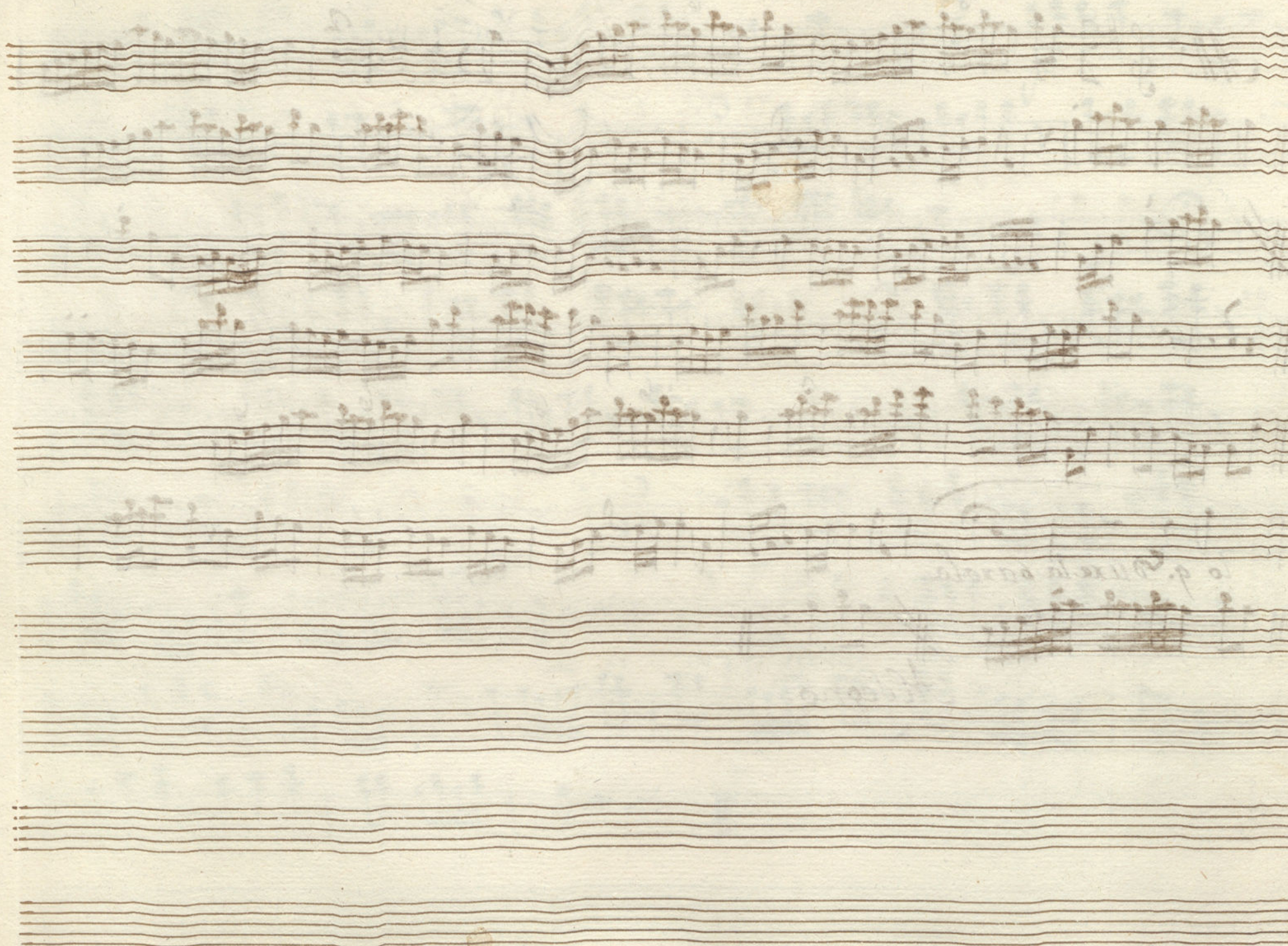




lo q. duxela parola

*Allegro.*







t

Flauta 2.<sup>a</sup>

Tonadilla a 4.<sup>o</sup>

el Pasarexo.

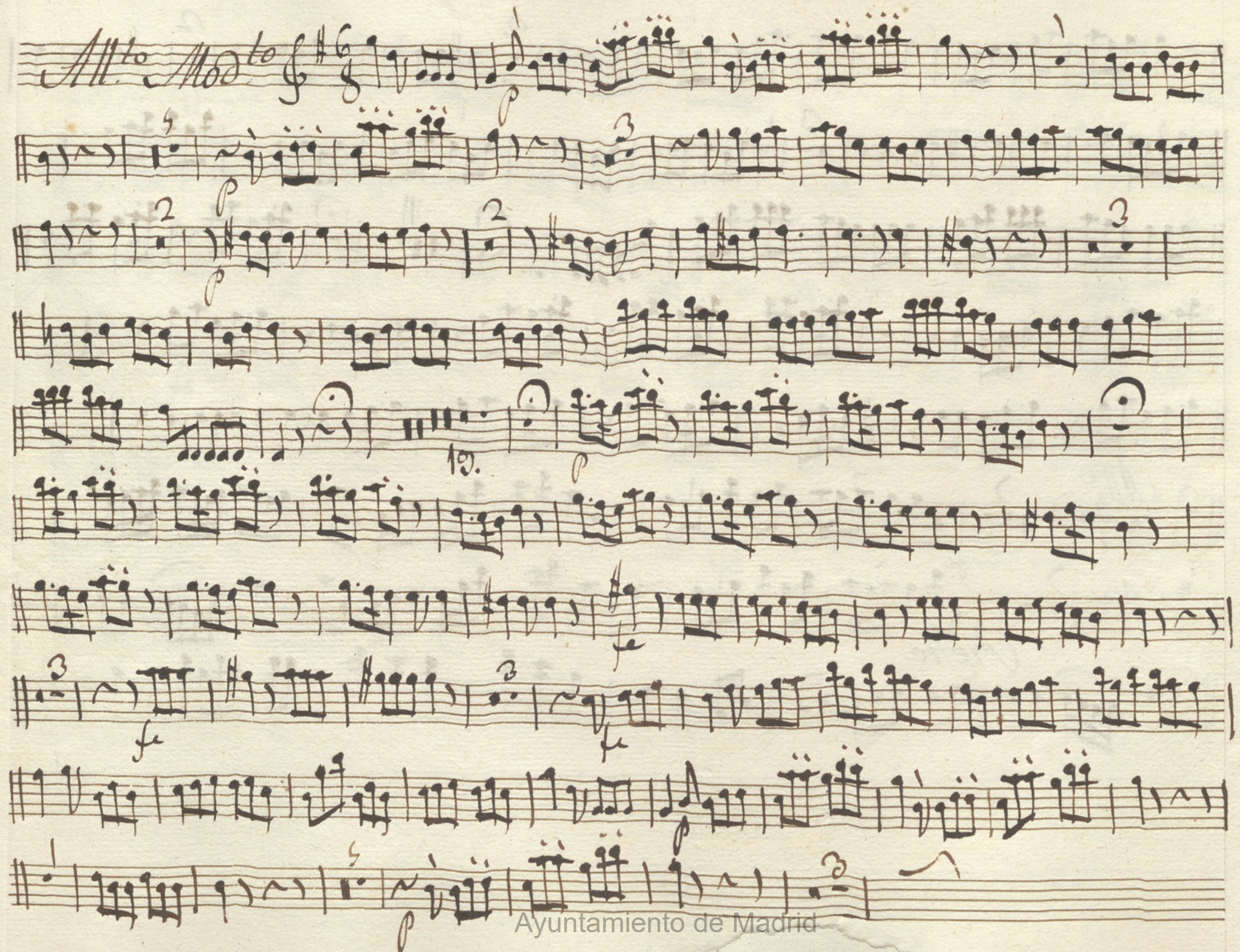


*Alleg<sup>ro</sup>* 6/8 <sup>A</sup>

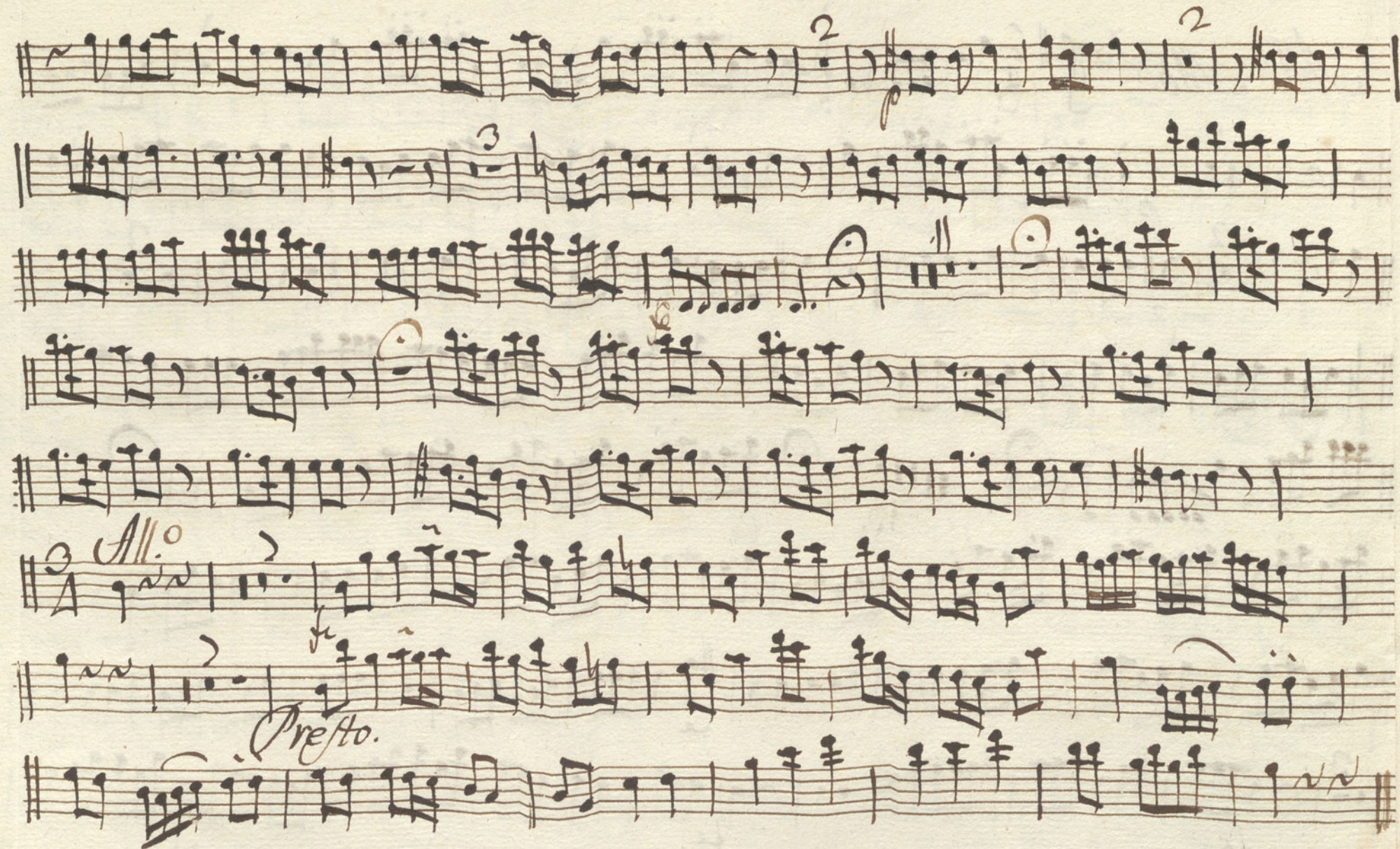
*fmo*

*Tace.*











Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. The first staff begins with a double bar line and a repeat sign. The second staff has a '2' above it. The third staff has a '6' above it. The fourth staff has a '2' above it. The fifth staff has a 'fmo' above it. The sixth staff has a 'lo g. e dure la p p g o l a' written above it. The seventh staff has a double bar line and a repeat sign. The eighth staff has a double bar line and a repeat sign. The ninth staff has a double bar line and a repeat sign. The tenth staff has a double bar line and a repeat sign.

*lo g. e dure la p p g o l a*

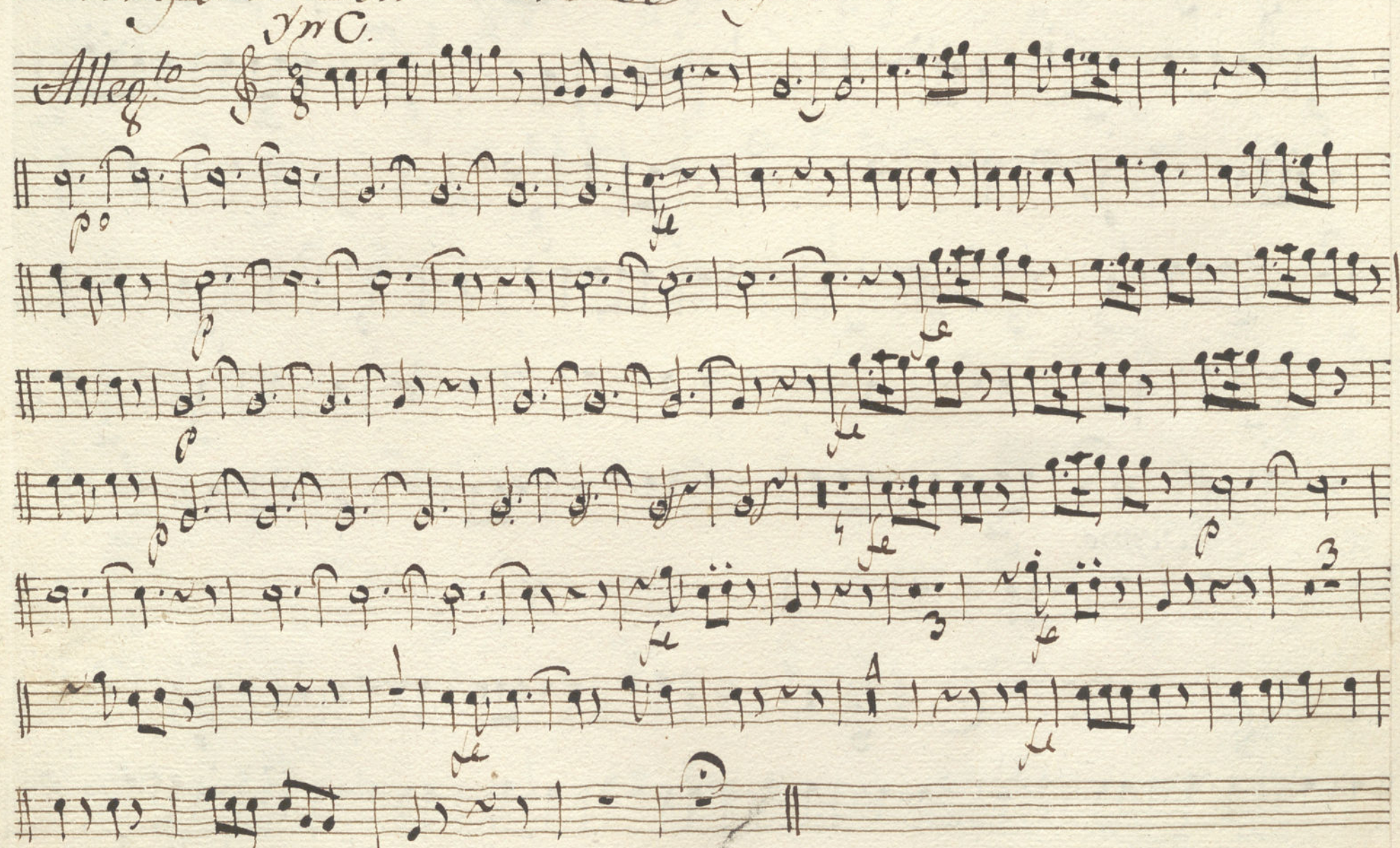
*Allegro.*



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*Trompa 1<sup>a</sup> Ton a 4<sup>o</sup> el Pastorero.*





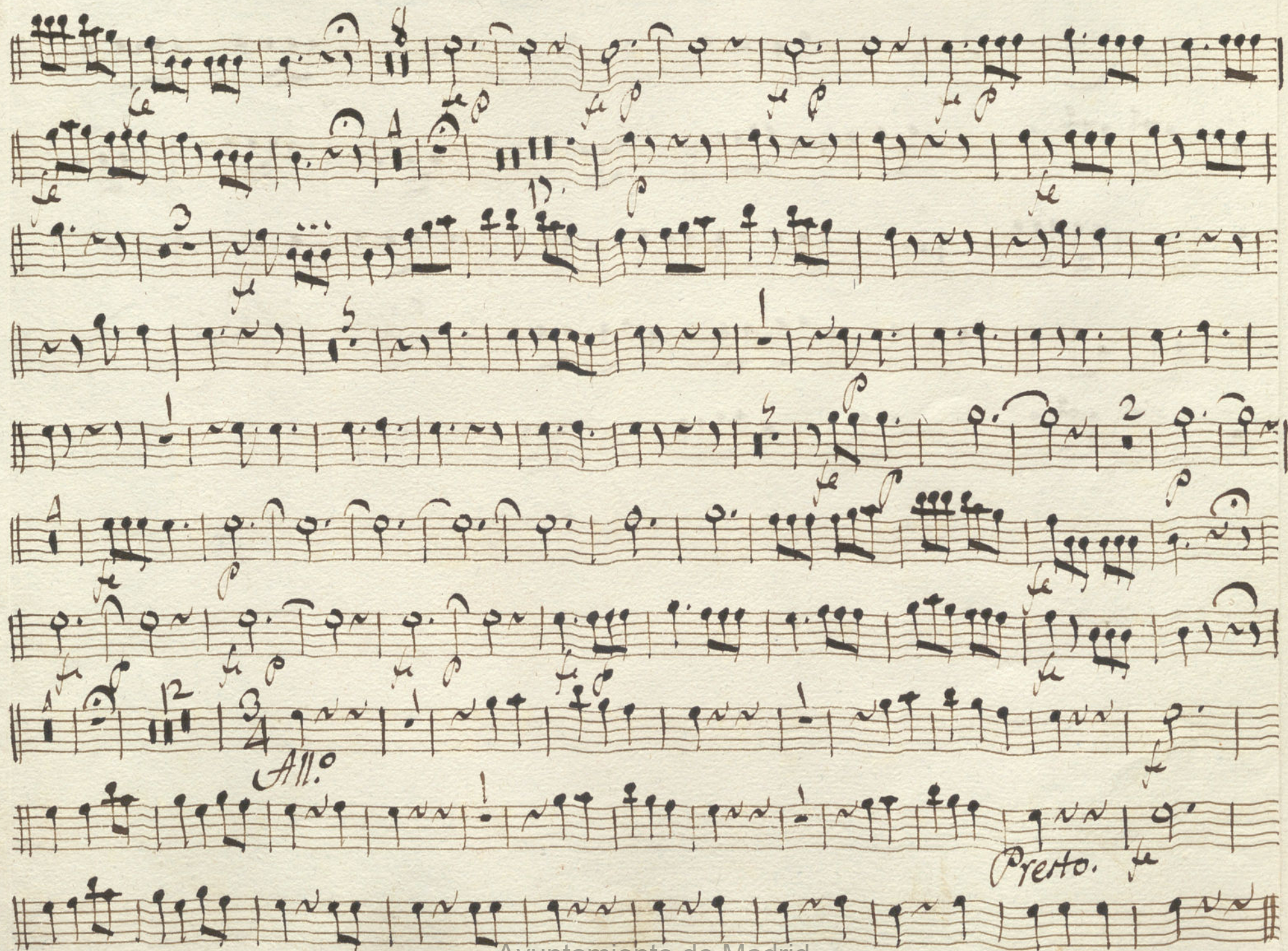
*Alleg<sup>to</sup>*  $\frac{3}{4}$  <sup>14</sup>

*Allegro.*

*Alleg<sup>to</sup> Mod.<sup>to</sup>*  $\frac{6}{8}$

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All.<sup>o</sup>

Presto. *fe*



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, and *se*. A double bar line with a slash is present on the second staff. The fifth staff concludes with a double bar line.

*to 9<sup>a</sup> durre la Parola*

*Allegro*



t

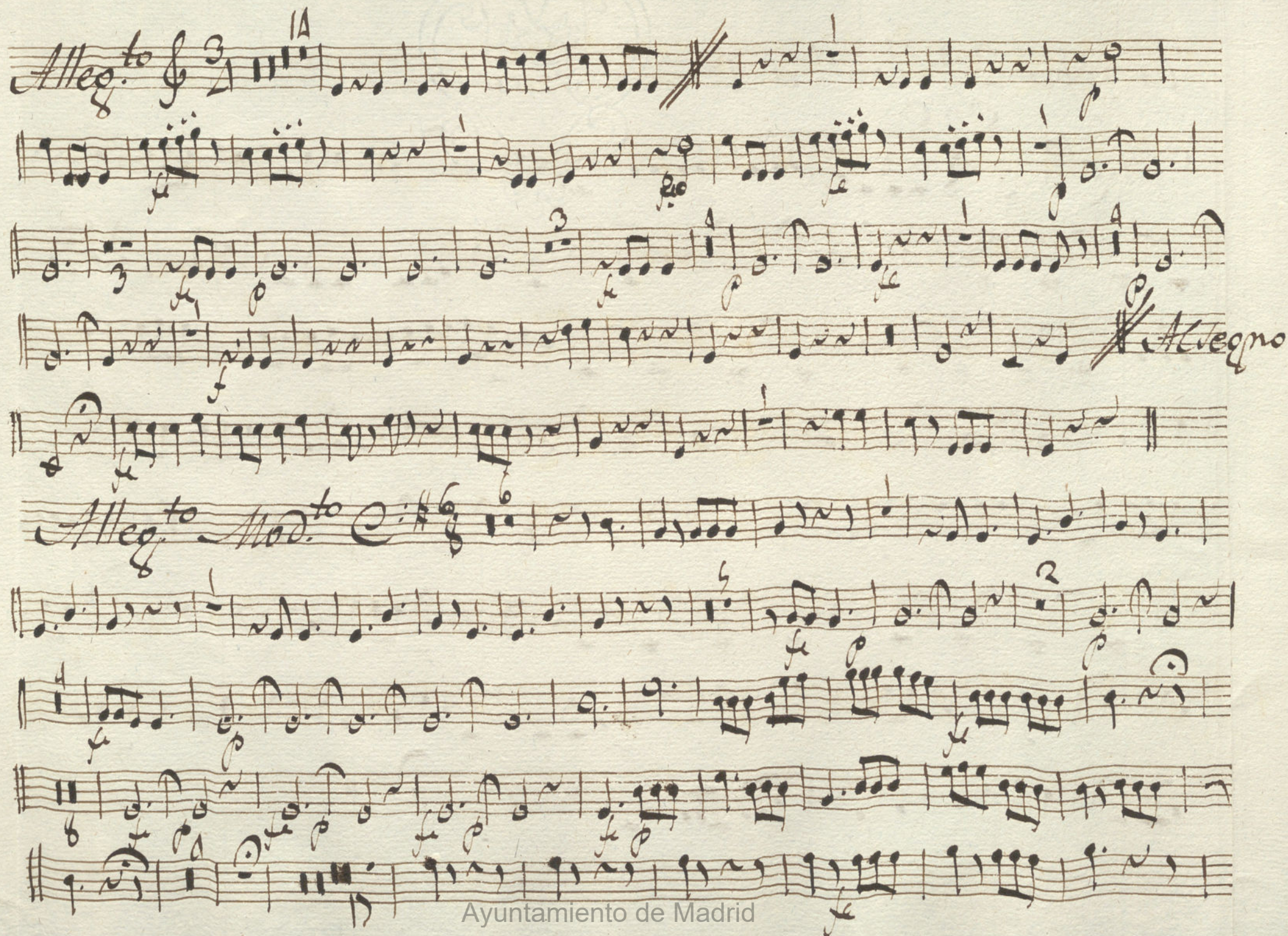
Mu 150-13

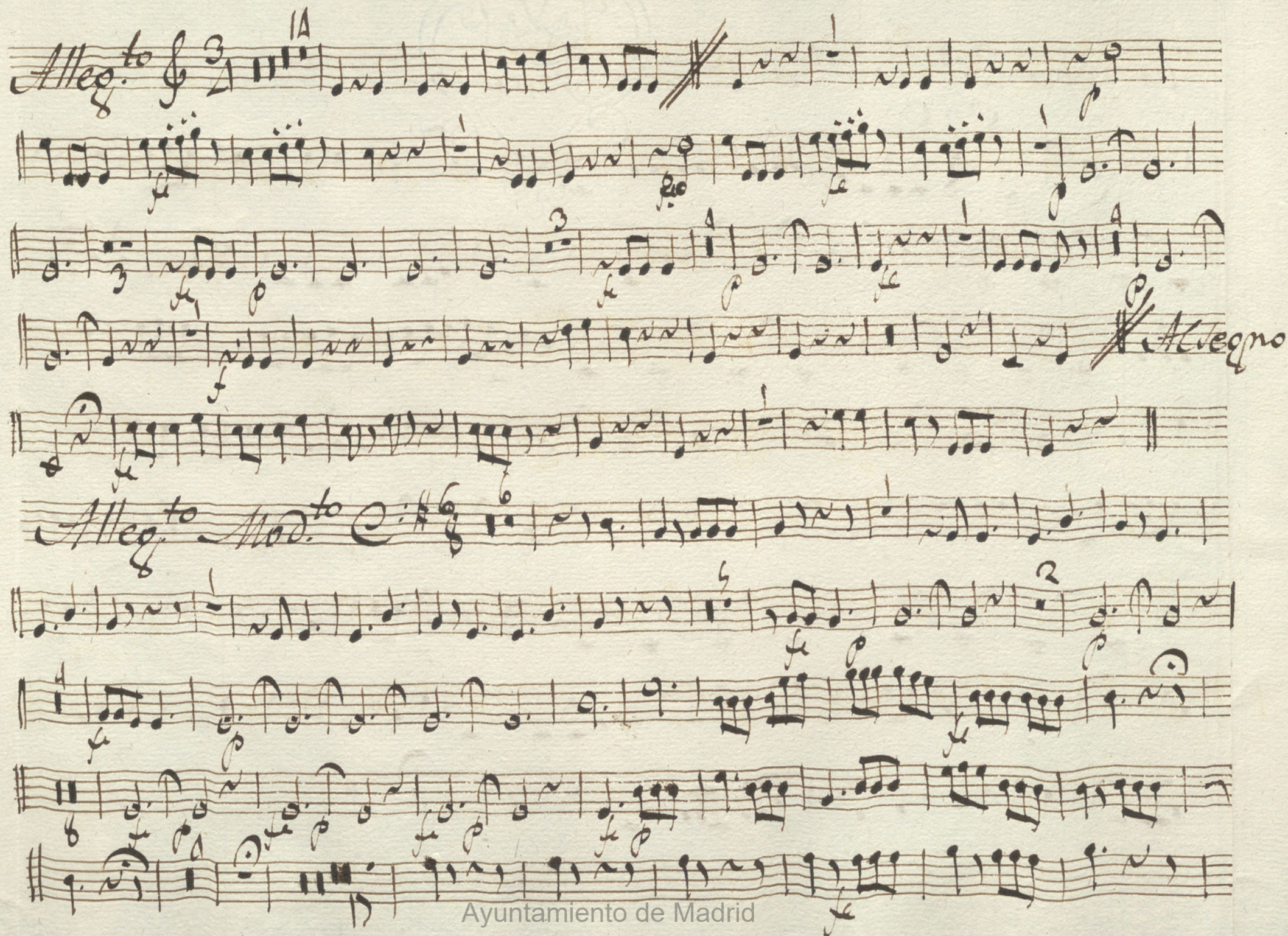
*Trompa 2ª Tonª a 4º el Pasarexo.*

*Allegro* *Inc.*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the instruction 'Inc.' (Introduction). The music is written in a single system, with various note values, rests, and dynamic markings. The notation includes many slurs, ties, and accidentals. The piece concludes with a double bar line on the tenth staff.

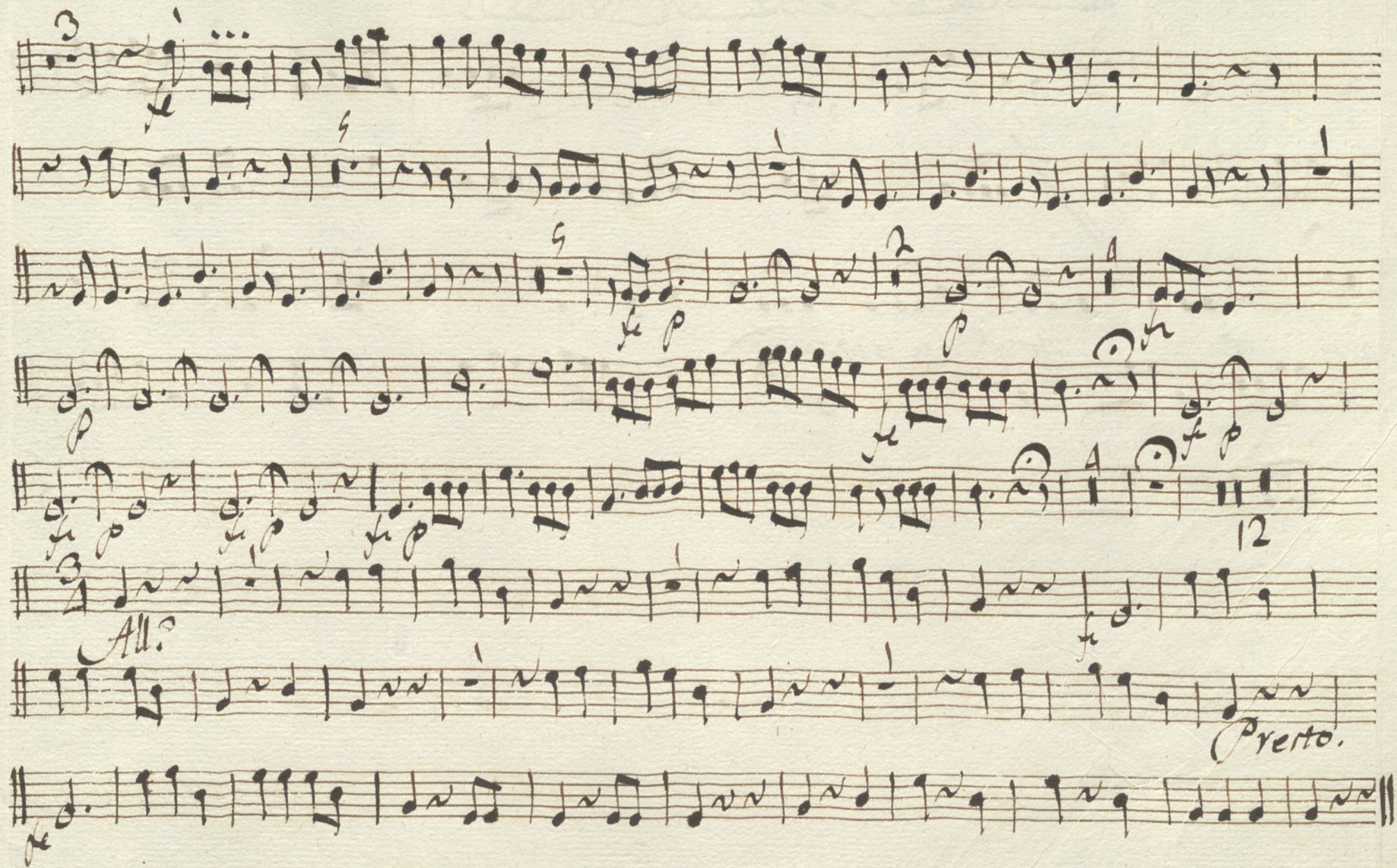


*Alleg.<sup>to</sup>* 3/4 <sup>1<sup>a</sup></sup> 

*Alleg.<sup>to</sup> Mod.<sup>to</sup>* 

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*All.<sup>o</sup>*   
*lo q. dux la parota*  
*Allegro*



t

Mus 150-13

Bajo Ton.<sup>a</sup> a 4.<sup>o</sup> el Pasarexo.

*Alleg.<sup>to</sup>* C: 6/8

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.<sup>to</sup>' and the time signature 'C: 6/8'. The notation is in a single system with a key signature of one flat (B-flat). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'fmo' (finito) are used throughout the piece. The final measure of the piece is marked with a double bar line and a 'fmo' marking.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Allegro* (written on the second staff)
- fmo* (written above the third staff)
- po* (written below the third staff)
- fe* (written below the fourth staff)
- p* (written below the fifth staff)
- fe* (written below the sixth staff)
- p* (written below the seventh staff)
- fe* (written below the eighth staff)
- Allegro* (written below the ninth staff)

The score concludes with a double bar line on the tenth staff.

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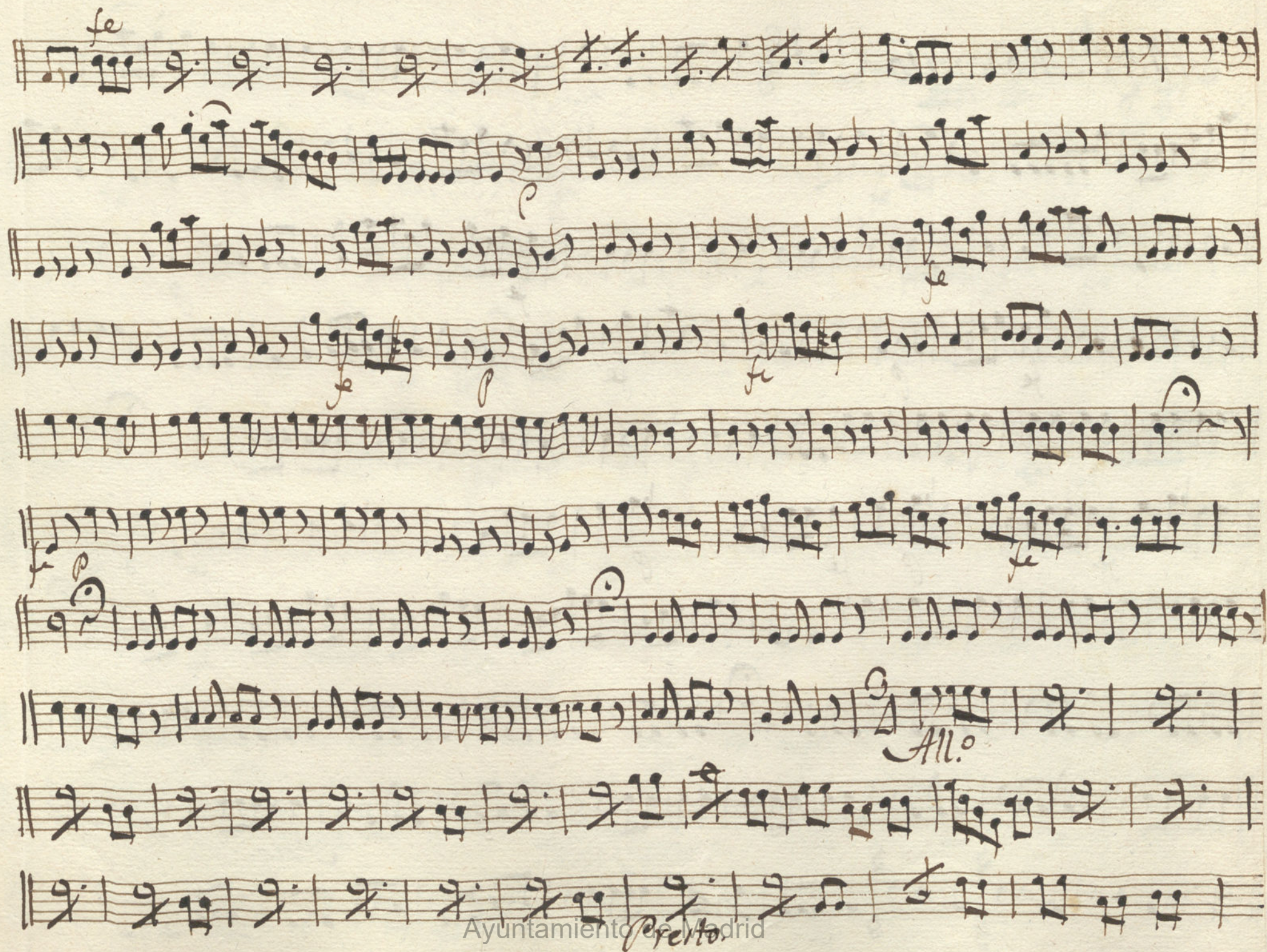


*Alleg.<sup>to</sup> Moderato* C  $\frac{6}{8}$

*Fino.*

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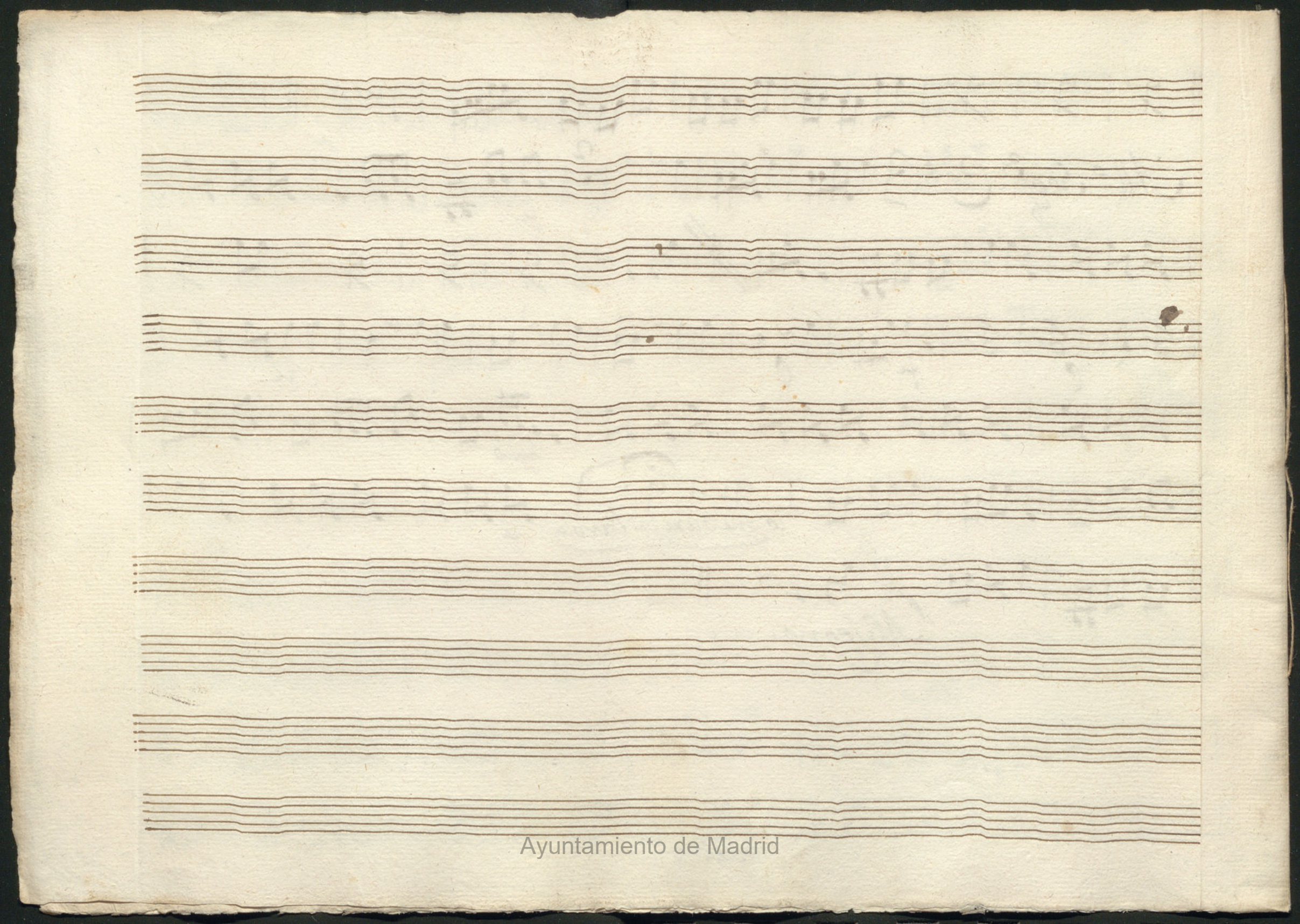






Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff is marked *All.º Seg.º* and has a 3/8 time signature. The sixth staff contains the lyrics *lo que duxera Parola* under a slur. The piece concludes with *Allegro.* on the seventh staff.





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