

Leg. 13. n. 17.

Leg. 5. n. 12

Mus 159-1

1775

Conadilla

a cinco

2.^a Parte del forastero

y los Payos

12

De D.ⁿ Pablo Esteve.

Ayuntamiento de Madrid

Alleg.^{to}





nove dades en el habra
lo saemos algo sera

ro das las cosas asi se estan so lo la
2.^a si bien el probe se a puesto tal q.^e en quatro

torre a crecido mas. mas
para sale a pasear payo en

mis hermanas veo llegar quanto aya nuevo
quatro patas es novedad 1.^a dos son de palo

me contarán

y así sin falta

1.^a 2.

seas bien ve.

Payo.

q.^o el Doctor

nido quejido Blas decir muchichas
dice al ver su mal 2.^a que sea empezado

que ay por acá
ya a madurar

1.^a Si bias que.
Payo y es macho

2.^a

Cosa tas de pasmar uaya es moy grande tea
o embra t.^a q.ⁿ lo sabrá si ta me tido en

1.^a tordi ras - ...
un Costal - ...

Payo.
que cosa es.
2.^a por halli

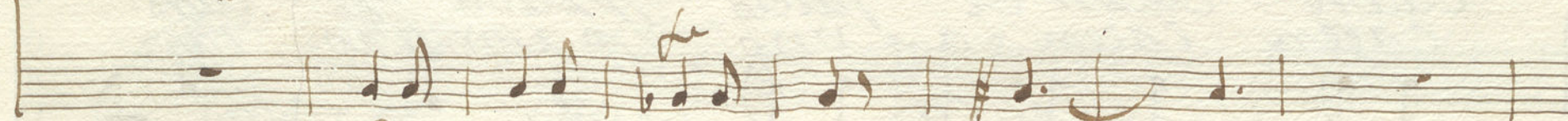
pa -



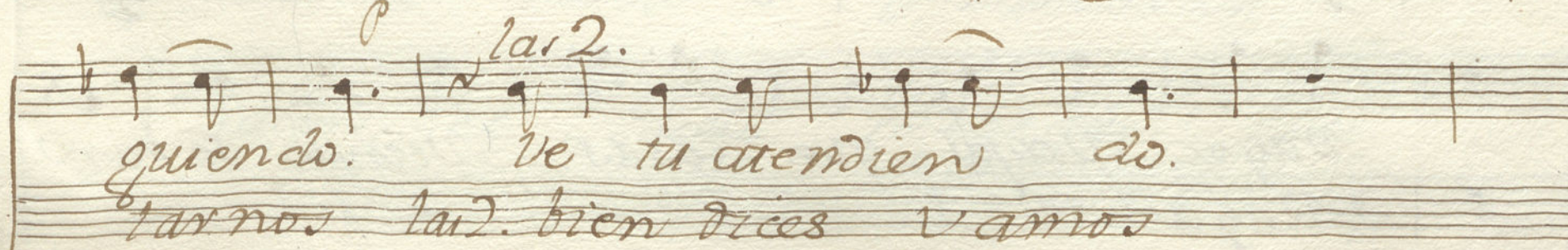
esa un Ali man cabla dis tinto de
viene Payo. todos callar lai2. que per d i co su



Payo
los demmas - - - in pro si -
mexce esta - - - ali a ocul



p lai2.



quiendo. ve tu atendien do.
tar nos lai2. bien dices vamos



lor 3.

vaya
vaya

vaya
vaya

que cosas
que cosas

viendo se bar.
is.

cacen
cacen

cacen el
cacen a

juicio
uno

praba si car.
p a m a x o tar

vaya
vaya

vaya
vaya

que cosas
que cosas

viendo se bar
viendo se bar

Payo ^{po}



*Cacen al cacen a Juicio pra baxi car cacen al-
cacen a uno pas maxotar maxotar*

*Juicio pra baxi car pra baxi car-
uno pas maxotar pas maxotar*



enfermo.

Andate piano piano prendete un' ora.

forte. prendete no via prendete

enfer.º

Oh Dio yo son morto

Ayuntamiento de Madrid

enf.
o ca ra Pa tria ama ta o
ad.
e y ta lia e y ta lia del-
mio — cor. e con quan to do lor
Que ste tuo fi glio stà
ad.
tuo fi glio stà —

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Cam.^o
ha. Coragio Patrone
a
queste tuo figlio sta
ha.

Ayuntamiento de Madrid

de agui e de halli di cua e di
la di cua di la di cua di la di cua di
cua di cua di la di cua di la di cua di cua di
la di cua di la di cua di la

1^a
2^a
fmo

And.^{te} *Cam.^o*

mi se ro pa go
non ser pa tron po

le to e que per du to esta: andate.
ro so ya am i co es car men tar enf.^o bon sal chi

enf.^o

mi o Si gno ri mi o fi o li o Ca ri ta.
cho ne ta po. e non ma ret ga zar

Payos.

enf. a & cam ma tier *Cam.^o* q. e ma lo
va lo am mus Di os Co man da

que ma lo el di man se ra.
Co ma nda yo cre do mo xira *Allegro*

All.^o *2.^a* *Payo*

Si seran bi uelas no g'es mucho

1.^a *Payo.*

mas sies baxna malipna mas y mas y

mas. xomma xomma xomma

1.^{or} 3.

no lo se explicar no vamos todos

puntos y nos habla ra. tendremos un-

tato muy particu lar el Señor le.

mixe con su gran piedad con su gran piedad

Parola.
 Va Como ba Señor?
 enf.º o caxa caxina
 Cam.º flog. de la Zapaza
 enf.º non mi liti.º pi.º
 La. yo no le enri.ºdo Teromita?
 Payo. yo menos.
 enf.º Si tu estax brui
 Payo. y tu tambien; que amaxilla
 cara, donde habra dormido
 que le a dado la lexicia
 La. 2.º ablenos uke mas clano
 enf.º e preguntax bellinas

Alleg.^{to}

1.ª Paya.

*1.ª Por. que anda uste en quatro.
diga uste que empleo*

*Paras sigor aca se anda en dos
tiene... enf.º estar Musico de voz*

enf.º

*1.ª Per que está il mio edi. Si cio axuma
de aquellos que tienen barbas ote los*

Cam.º

*to di valor
otros que no.*

*y las panto rrillas
de modo que estar in*

Payo.

flacas con la mala curacion porque se axropa uste tanto
petto de pepino y de melon. que lengua e la q. e uste habla

enf. haciendo much a calor. enf. per que como le ita.
enf. ser la ita liana truton. la 2. pues señor si uste es per

liano. tuti fredo e nonce ardor.
sona. por que no habla como yo.

cam. y bebe mos sempre elato. avndetras del salchi.
enf. per que tu comer moxilla e no otras maca.

2. a
chon. que tiene uste en esa pata.
rron. a que viene uste a este pueblo

enf. que se la tienen que alzar. *enf.* e que esta un.
enf. et mio pellico a decar 2.^a yo pedi—

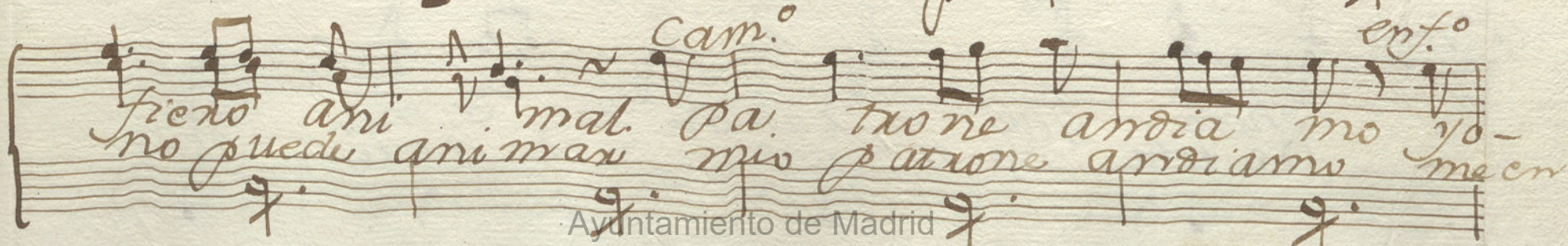
poco dormida
re a Dios que presto. Ye non quiere dispen—
se saque a uste de pe

Payo.
tar. todo el xomatis en ella...
nar. *Payo.* segun ya esta prepa xado

se a llegado a pode rar. *enf.* o da---
yo ciso no tarda ra... *enf.* o ca

gatzas boni titas ascol tate benite
xinas que de veros il mio coie sento ale.

2a 2.



Payos.

non podo andar. a upa, upa, upa que
vado a costar el pobre pobre pobre tu

nisa nisa nisa que nisa el verde
li tuli tu lido que nisa el verde

em. y
adm. y
da. gente. inchi vile quereis ca
da. a dio fi lloras mal tempo

Nar. gente.
fa a dio

Po Payos.
chito que zavian di simu lar.
de eta no e capa y el peru llan

chito de esta

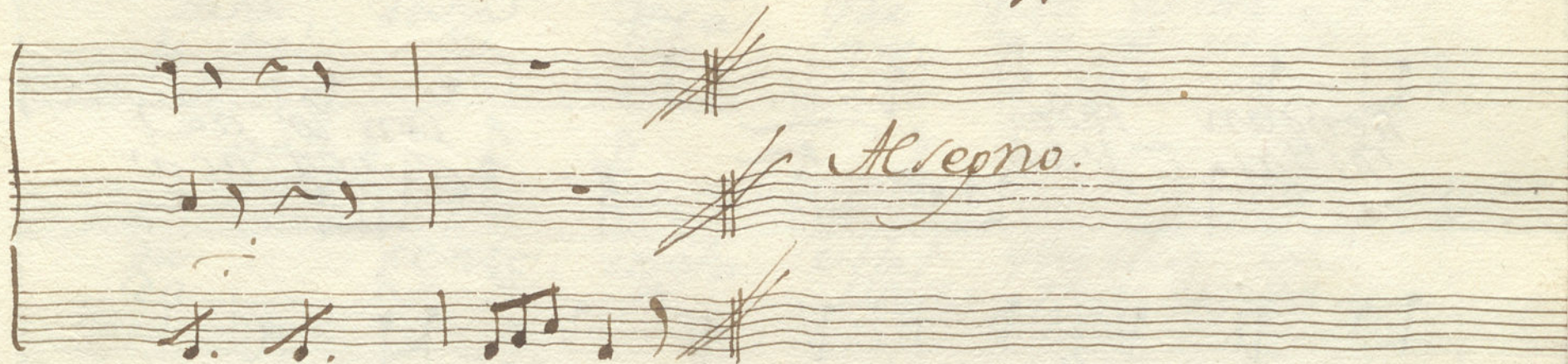
los 5.
todos a
van segui

tiendan todos
dillas van

con lo de
para aca

mas todos a
van van segui

tiendan con lo de
dillas para aca



S.^o Monjuí

Mus 159-1

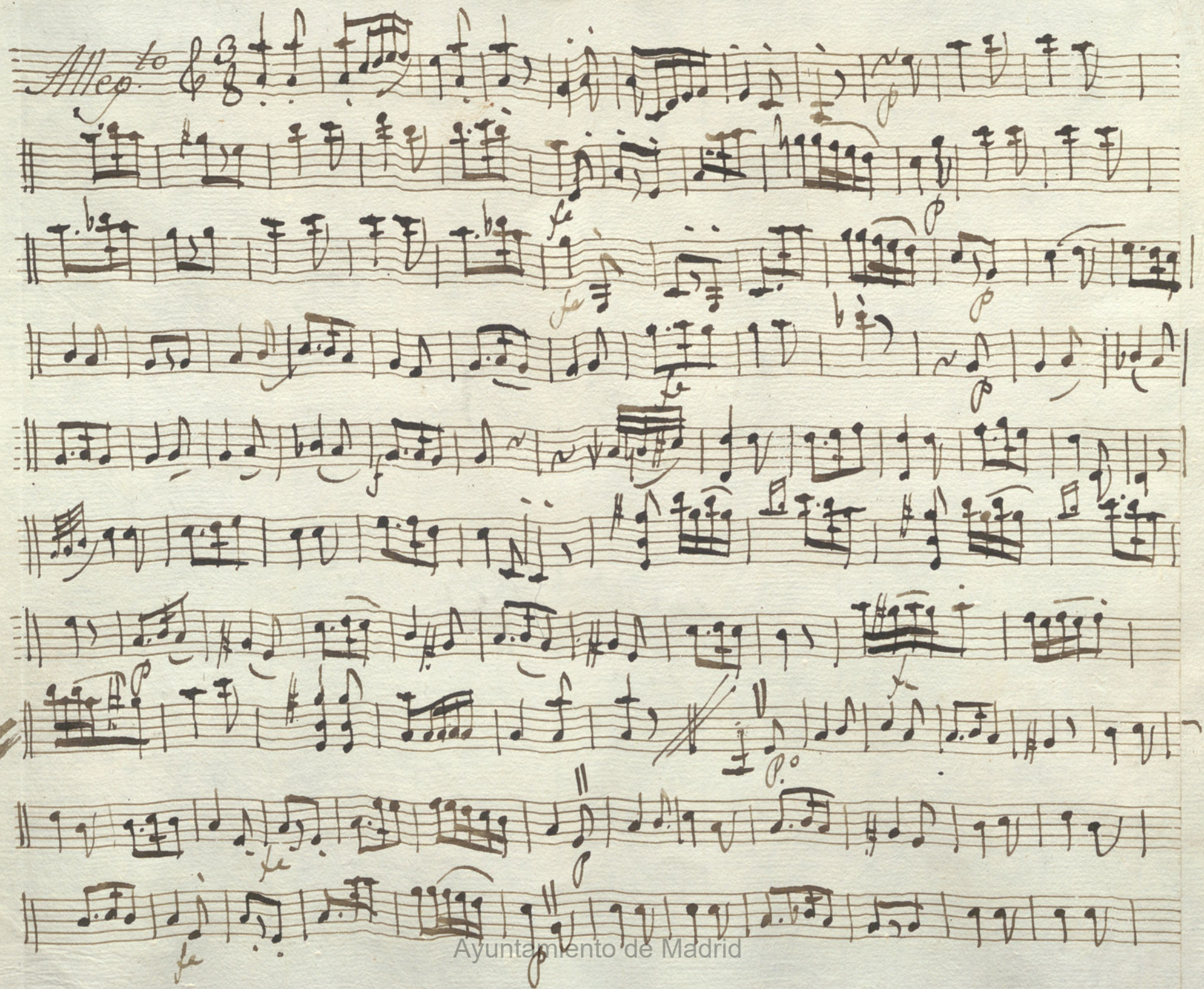
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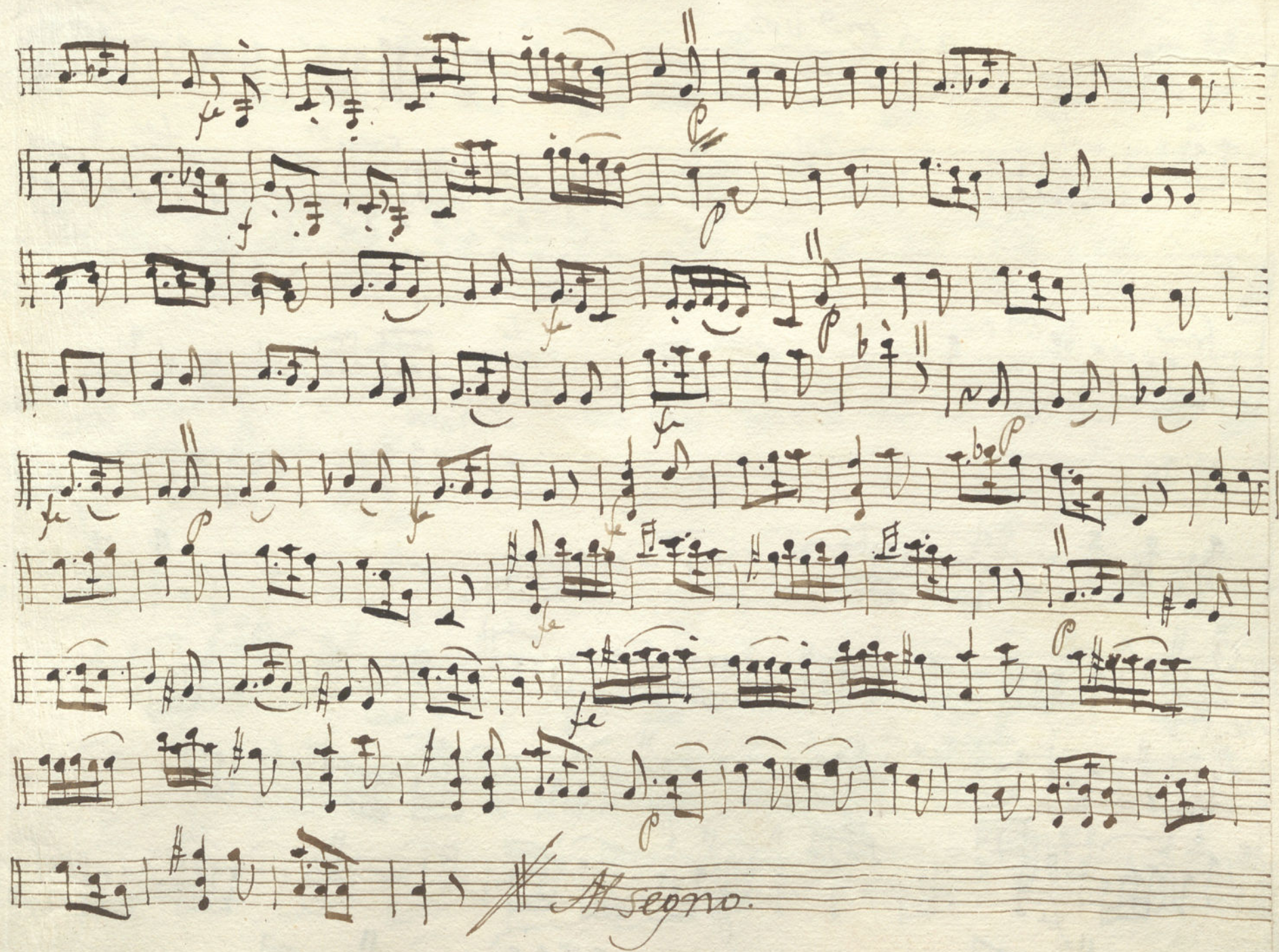
Violin: 1.^o

Cor. a 5.^o

2.^a pte del forastero

y los Payos.





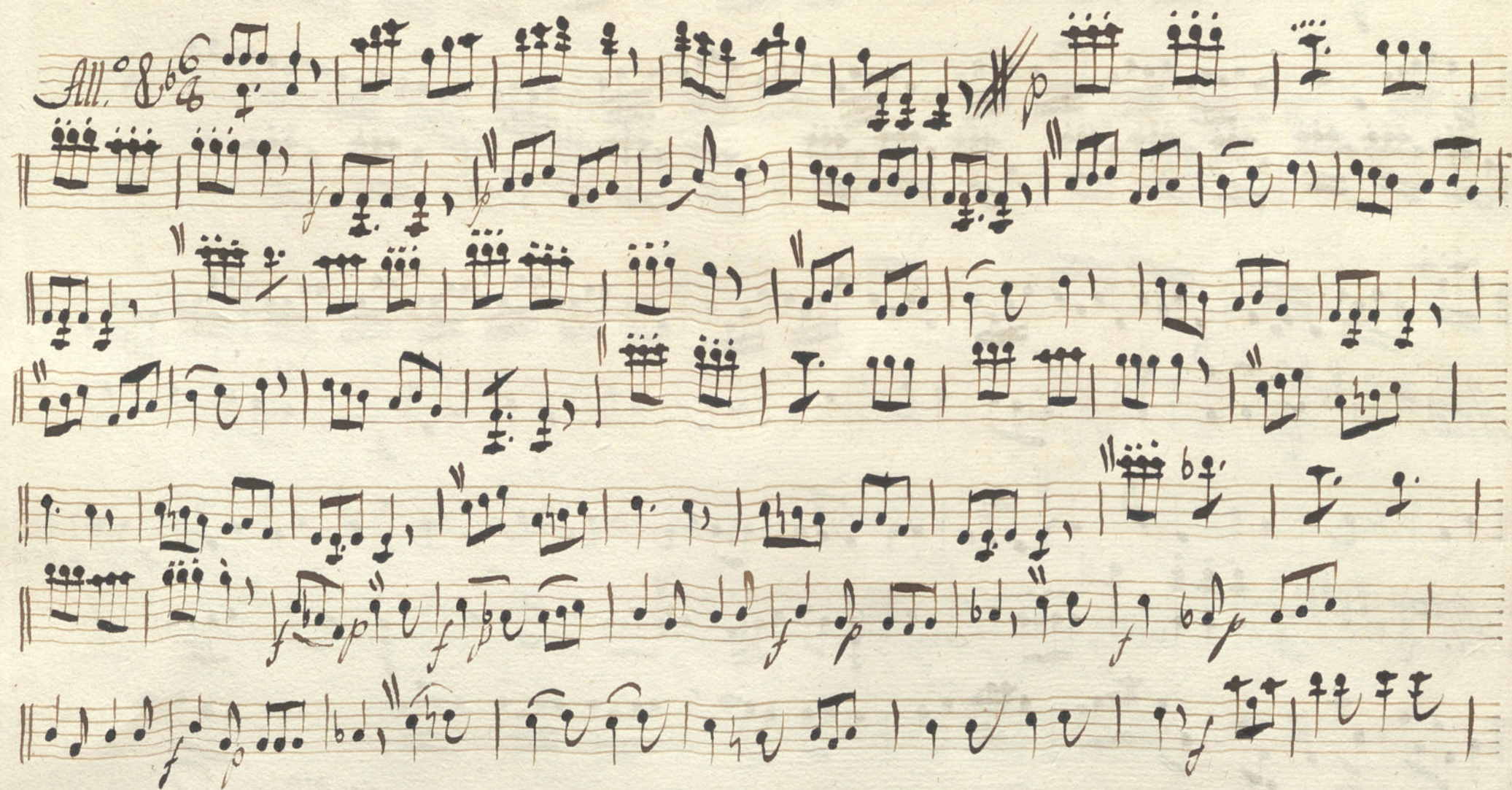
Cantabile 3/4 *m.^a voz*

sol. *sol.* *cresc.* *f*

fme *Rez.* *sol.* *sol.* *f*

Cant. 3/4

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *And.* (Andante). The score is written in a historical style, possibly from the 18th or 19th century. The bottom right corner of the page is marked with the word *Parola*.



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The fourth staff contains the handwritten text "Vivo la 2ª vez." and the fifth staff ends with "Al Segno:". There are also some faint markings like "fmo" and "Vivo" above the staves.

Seg.

Alleg. $\frac{3}{4}$

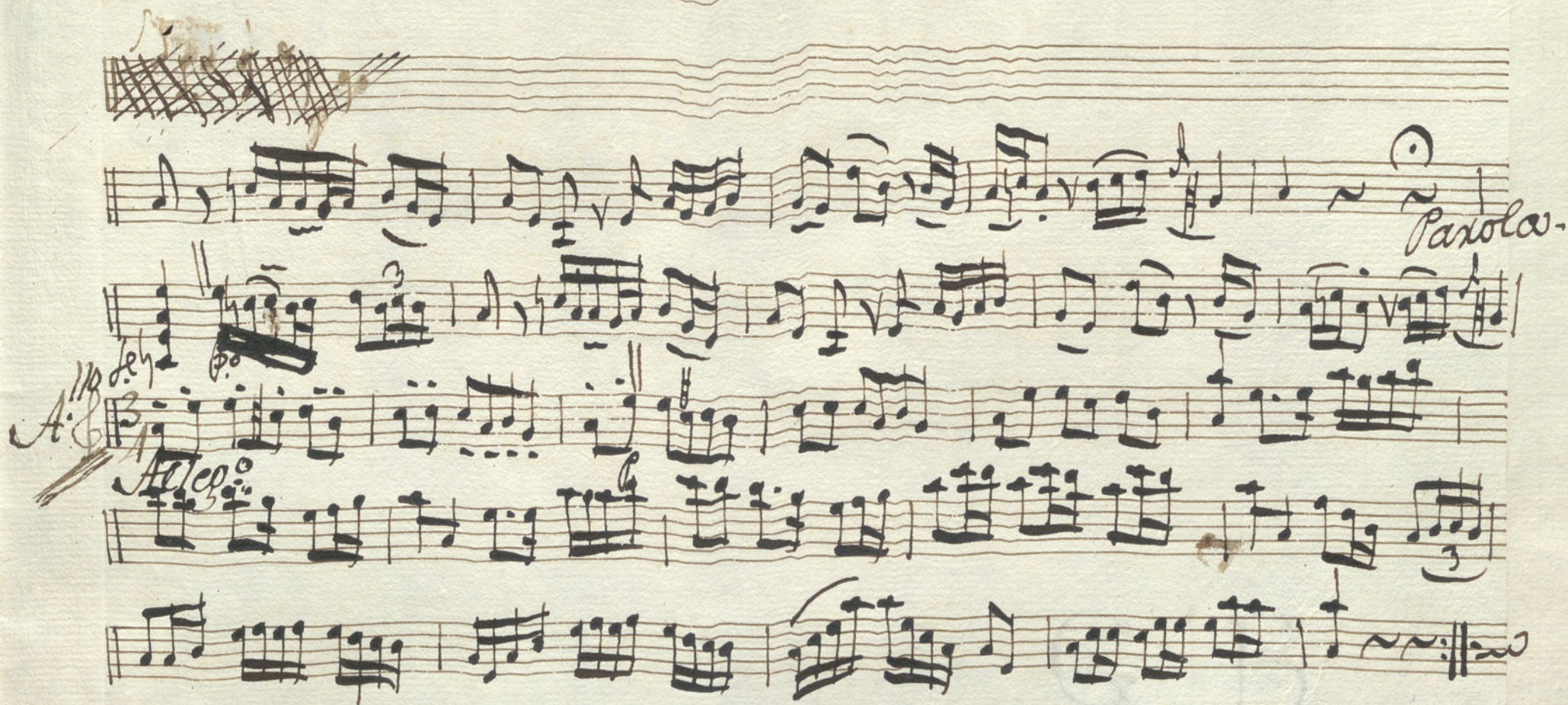
Pavola *Ando*

~~XXXXXXXXXXXXXXXXXXXX~~

Pavlov.

A. 11/16

Allegro



Fin

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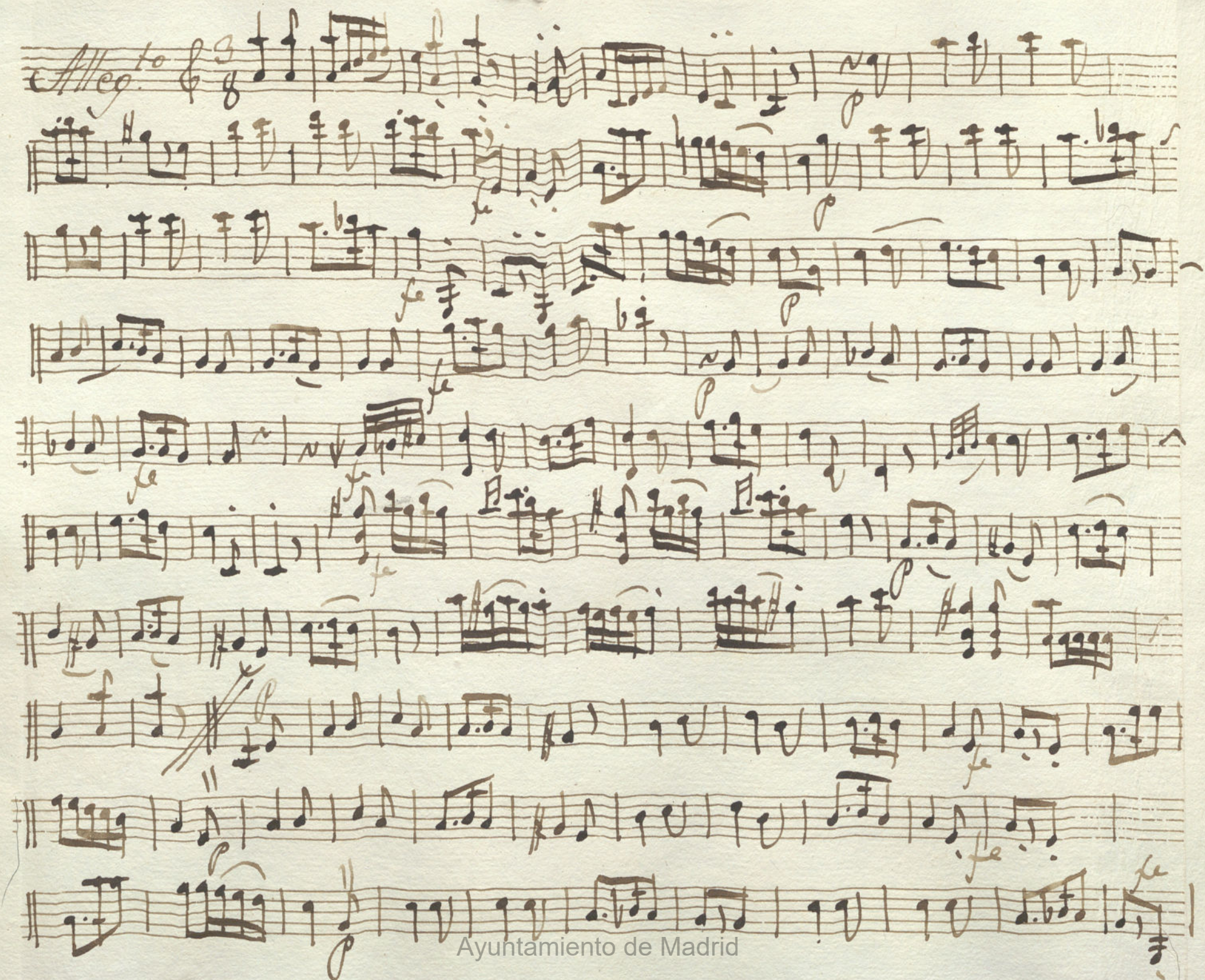
+

Violin 1.º

Con.ª a Cinco

2.ª Parte del forastero

y los Payos.





Cantabile. 3 *m. a. v. or*

sol *cres. do* *fe*

fmo *Rez. do*

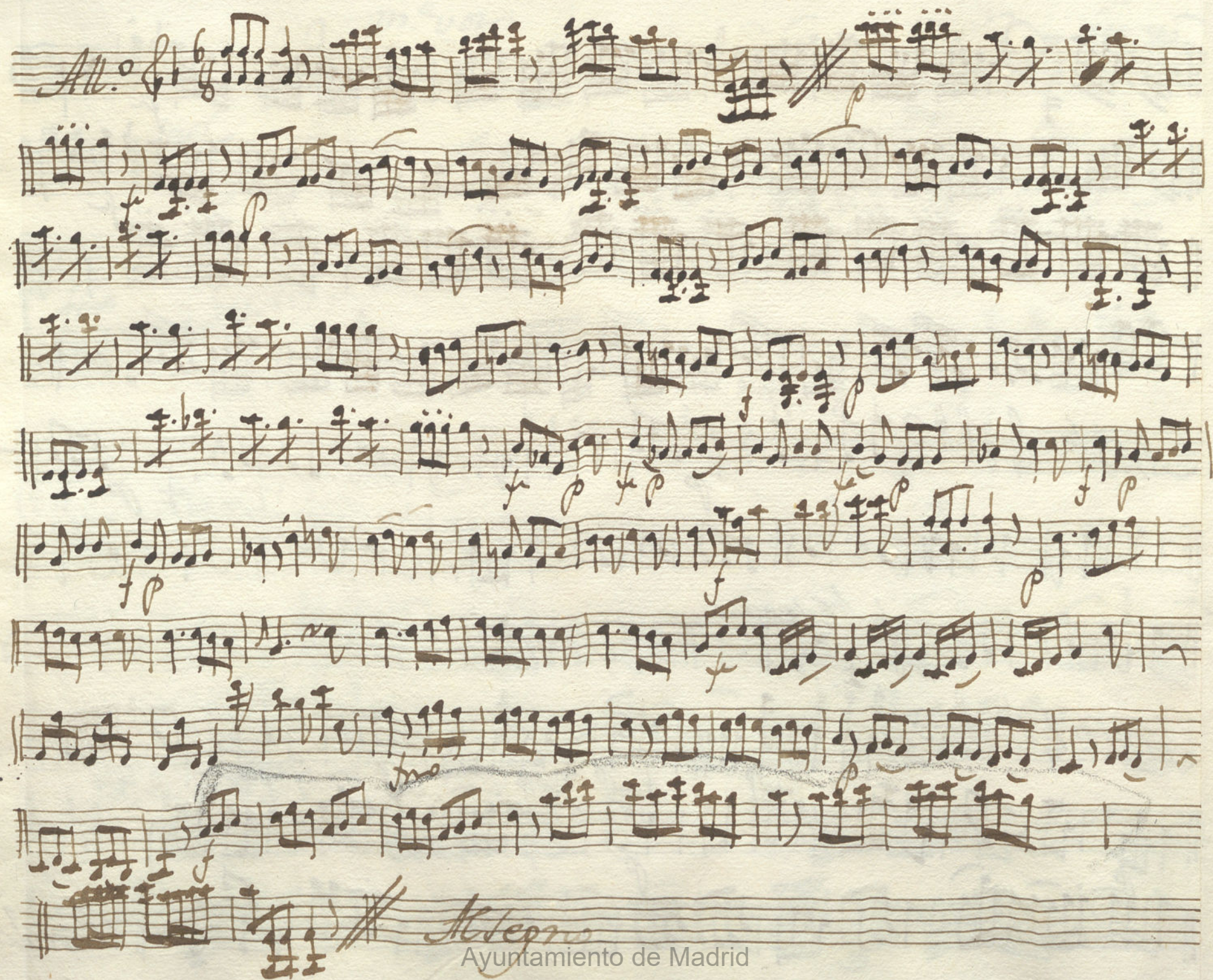
Cantabile. 3

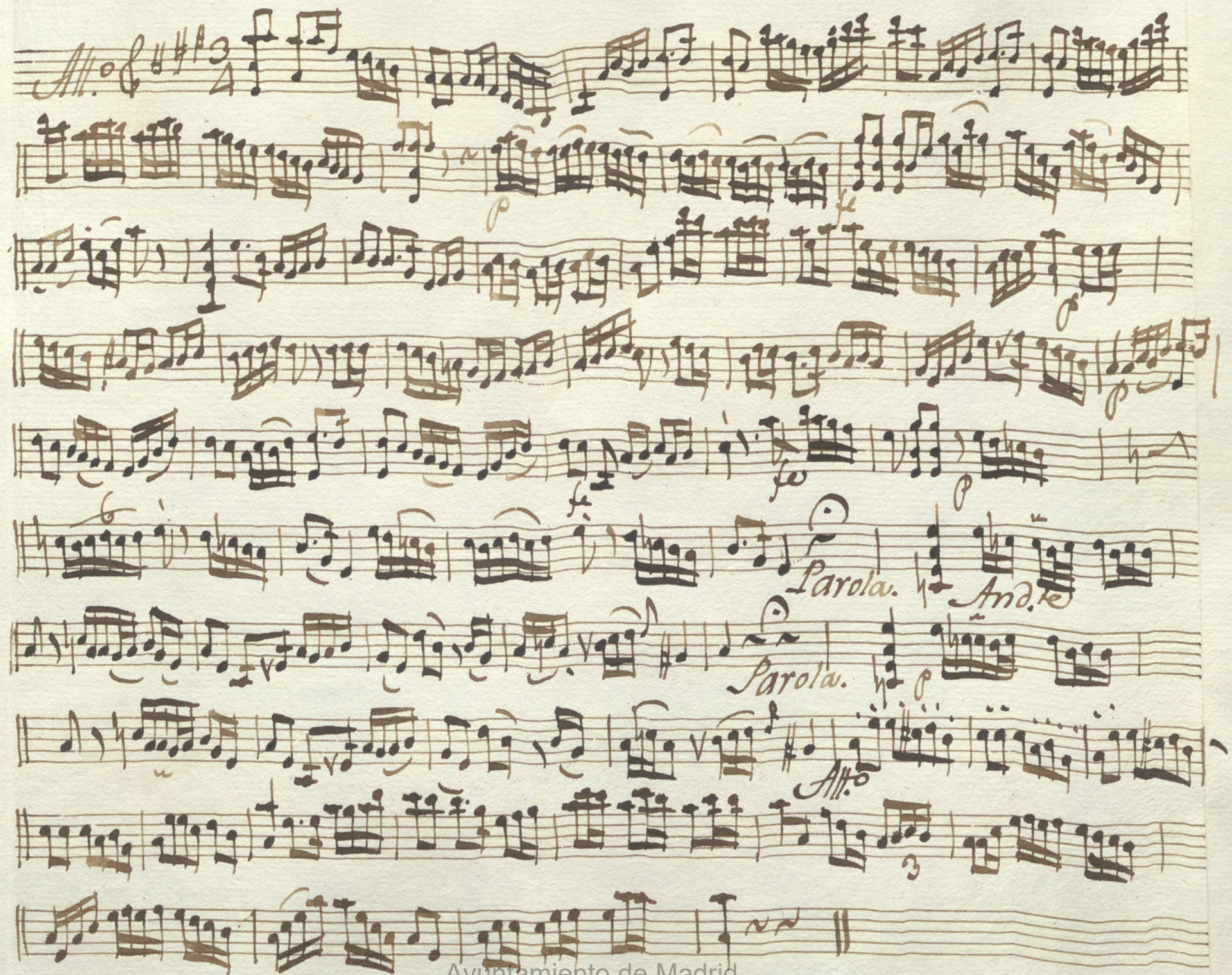
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

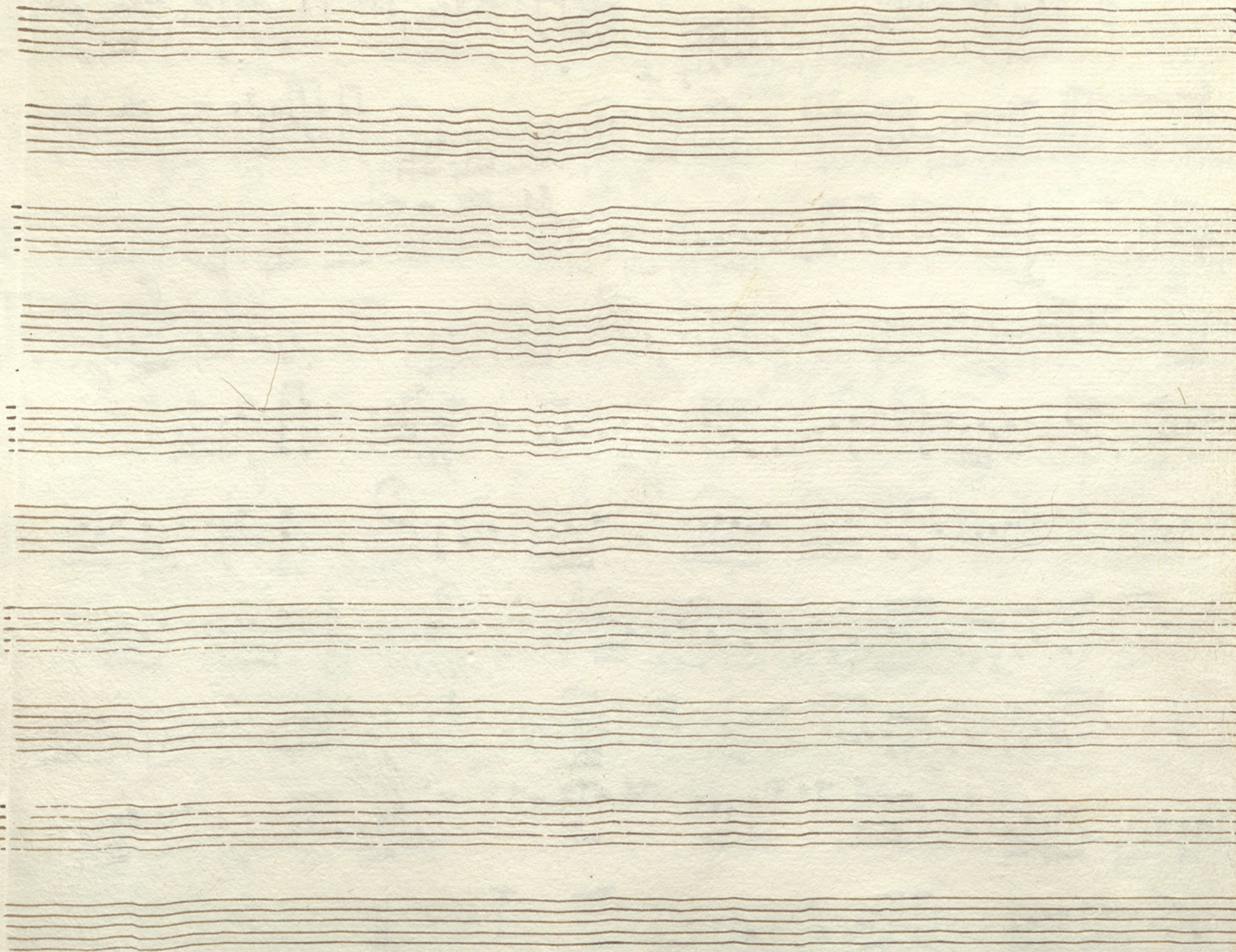
Key markings and tempo changes include:

- And.* (Andante) at the beginning of the fifth staff.
- Allegro* and *Parola* at the beginning of the seventh staff.
- All.* (Allegretto) at the beginning of the eighth staff.
- Parola.* at the end of the tenth staff.

The manuscript is written in brown ink on aged, slightly torn paper.







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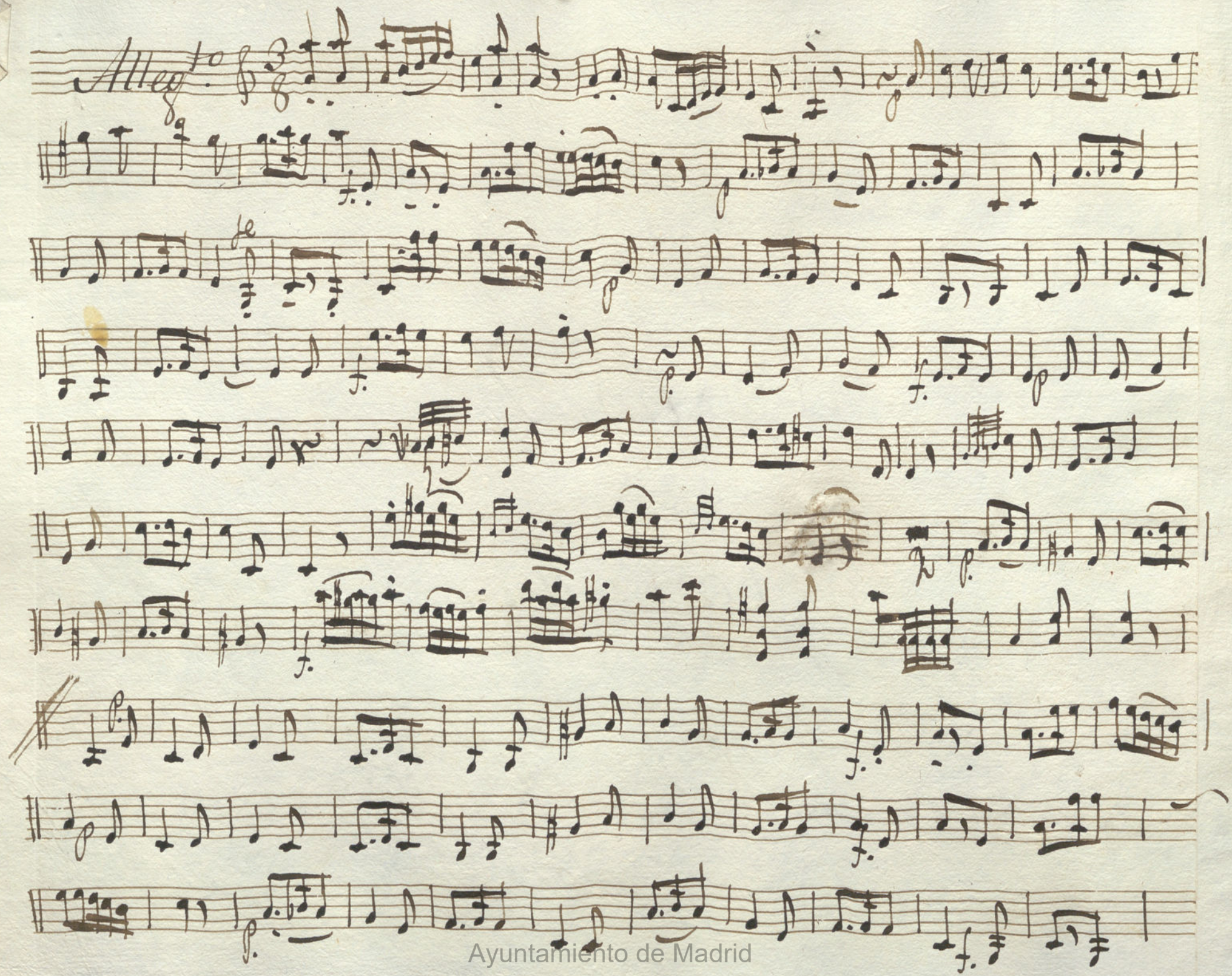
t

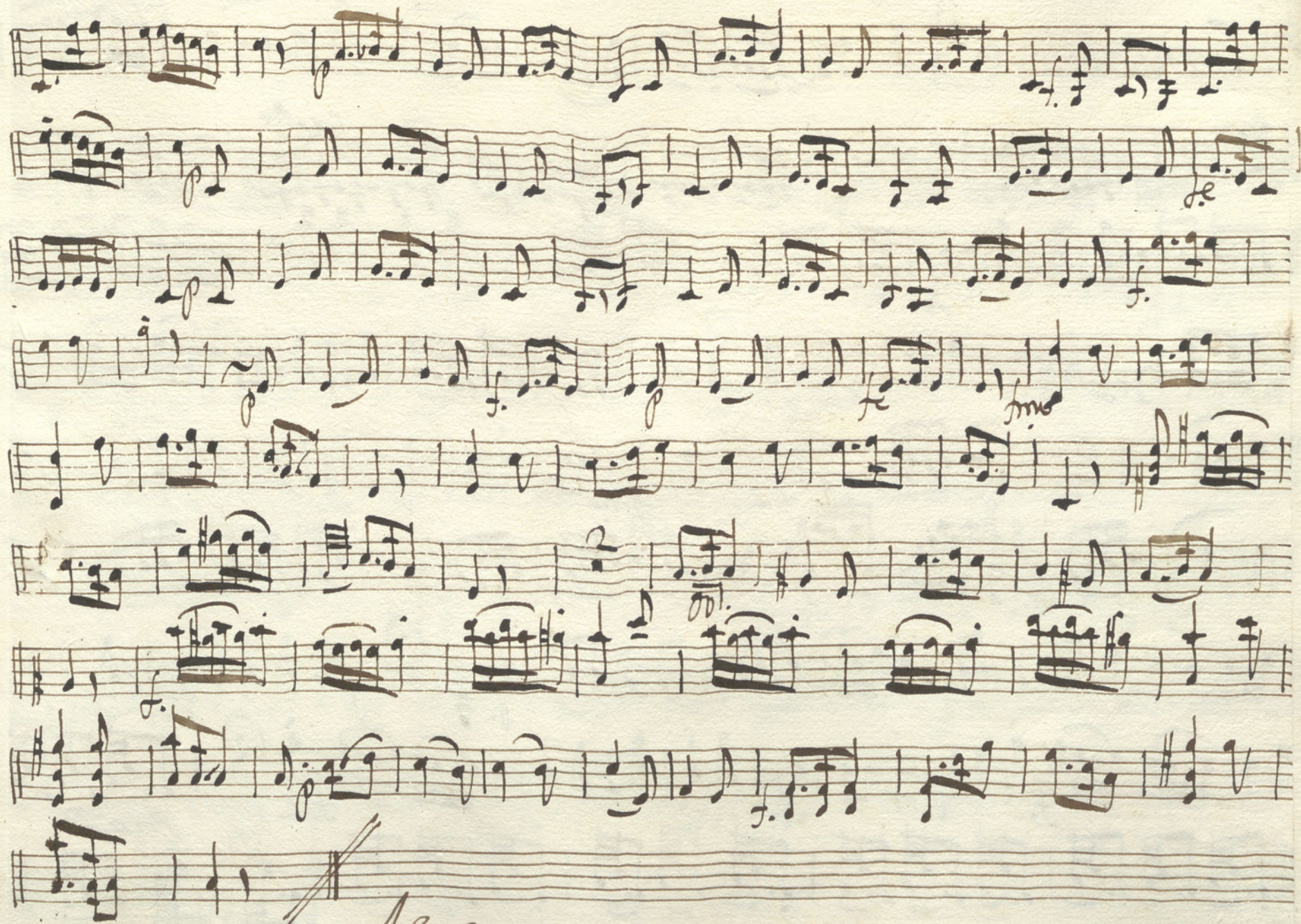
Violin: 2^o

1^a Ton. a 5^o

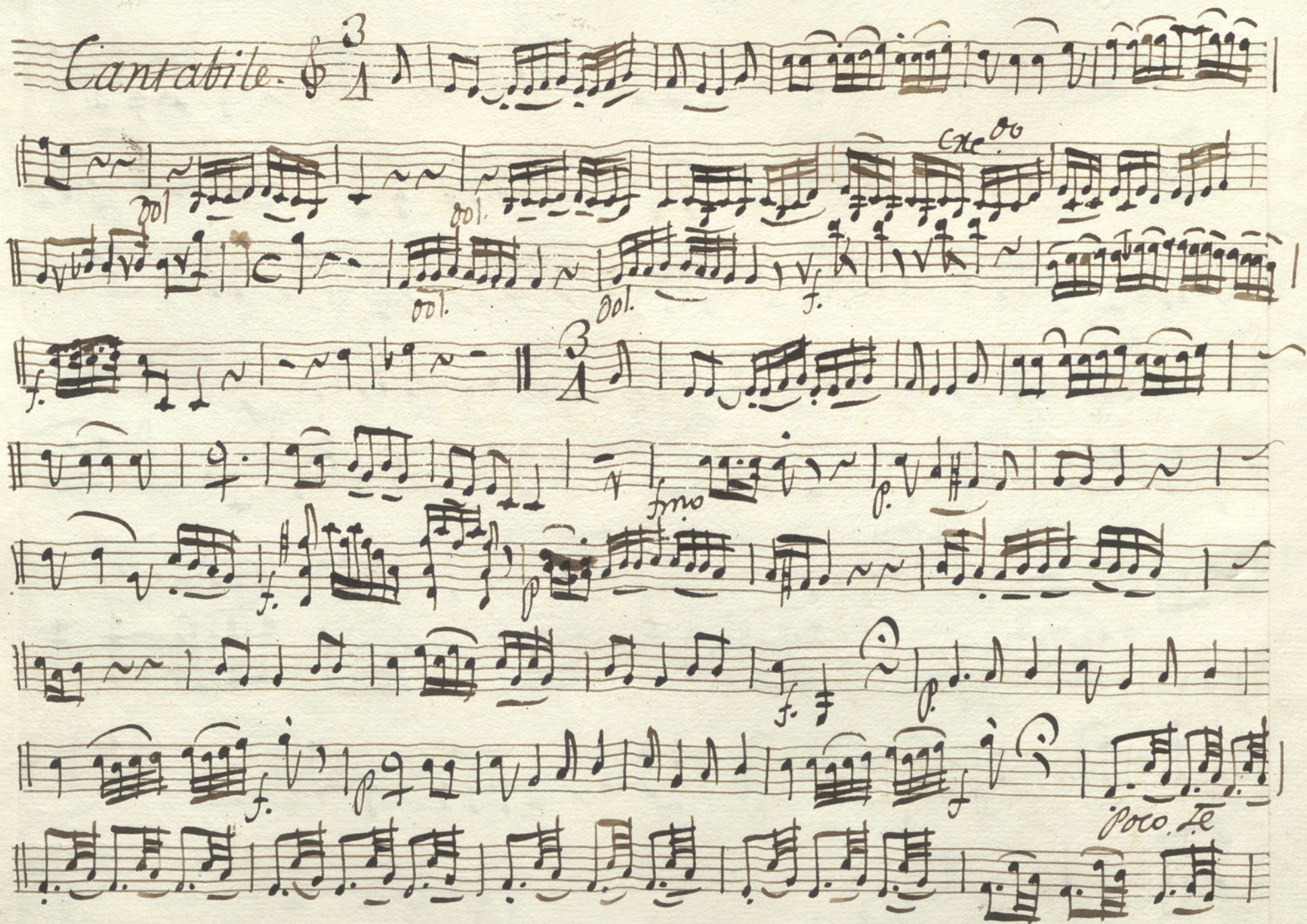
2.^a pte del forastero . . .

y los Payos



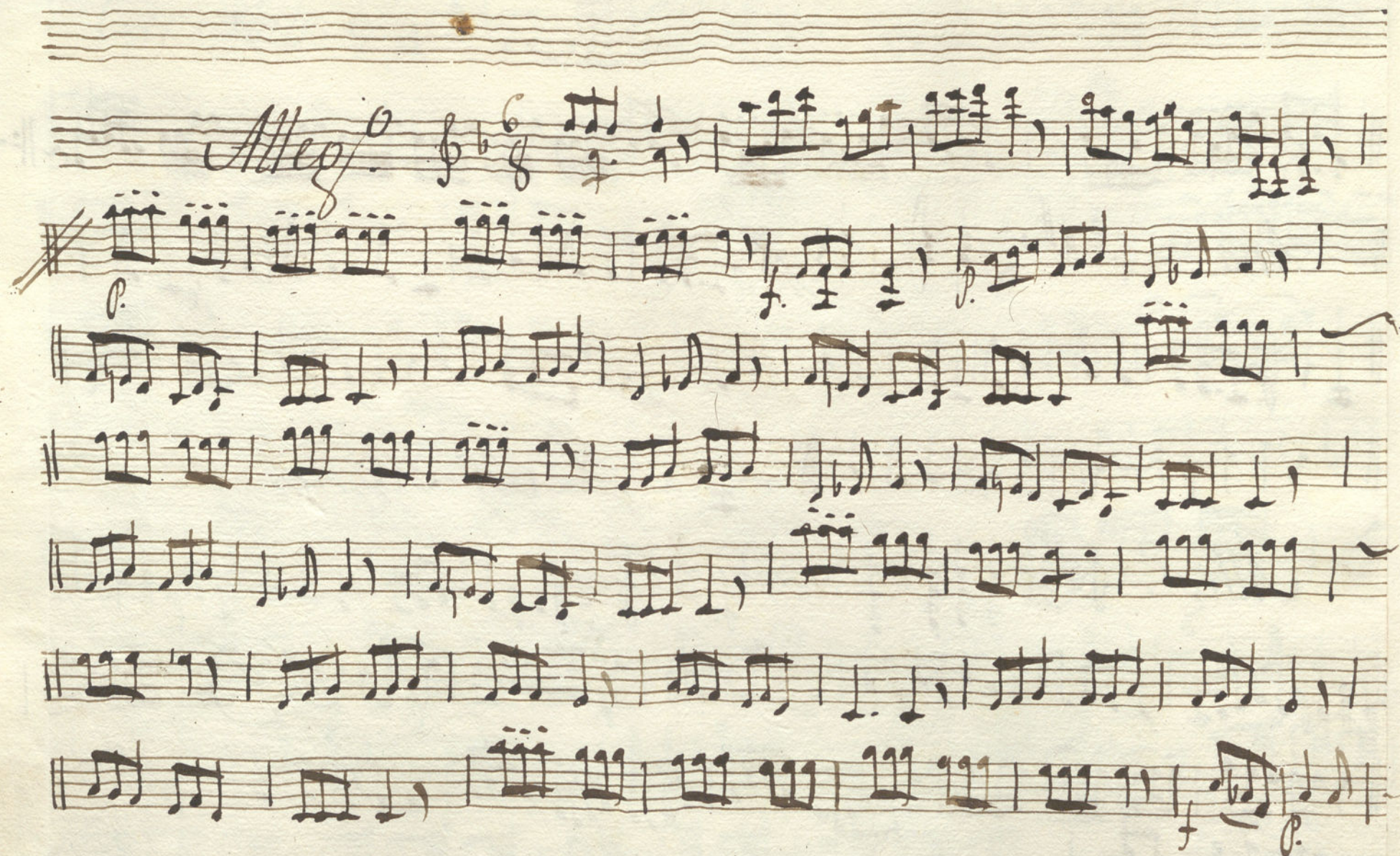


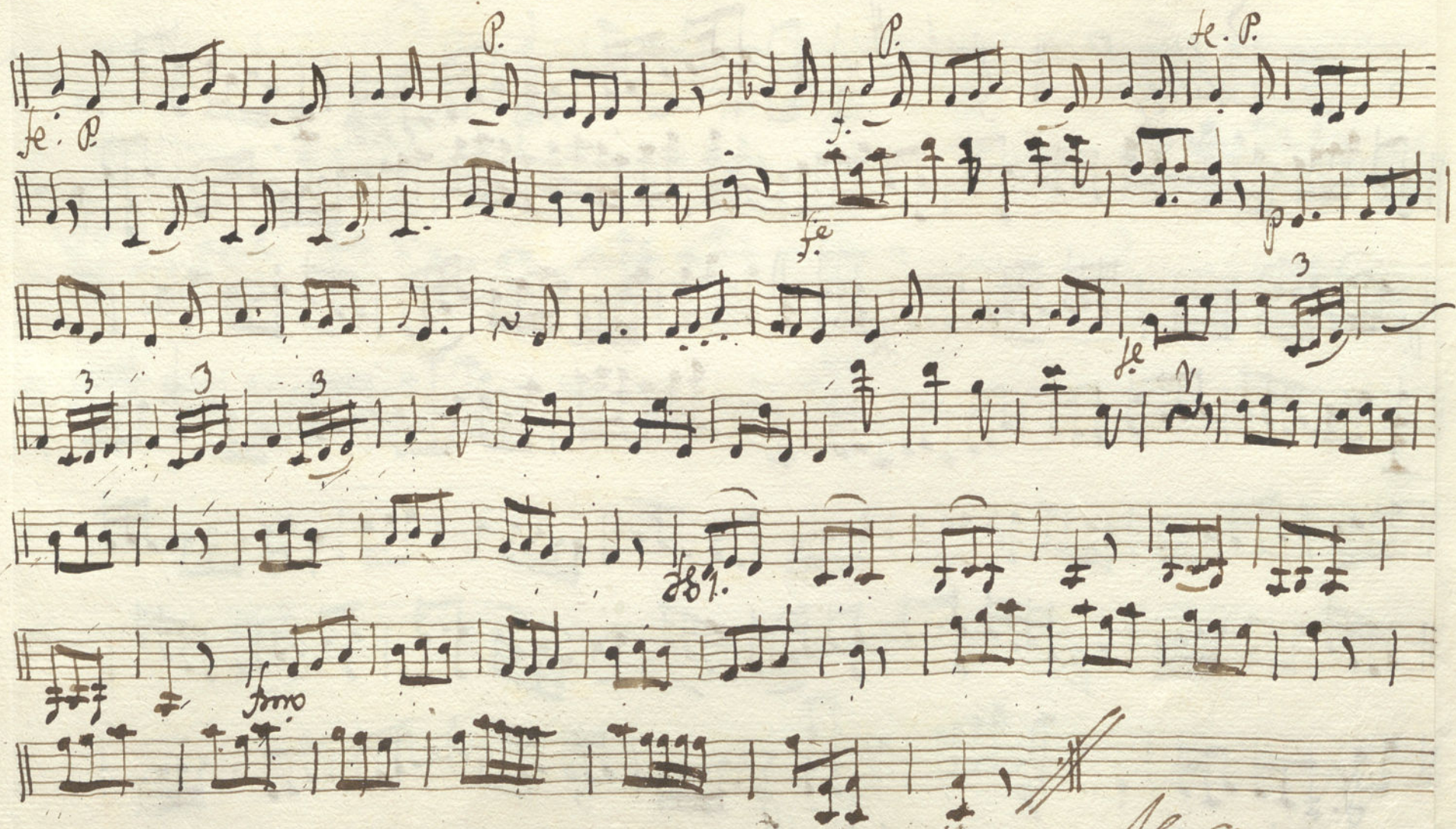
Al segno:



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/8, 3/4), and dynamic markings like "Andate", "Allegro", "Al segno", and "fmo". The score concludes with a double bar line and a fermata on the final note of the eighth staff.

Parola.

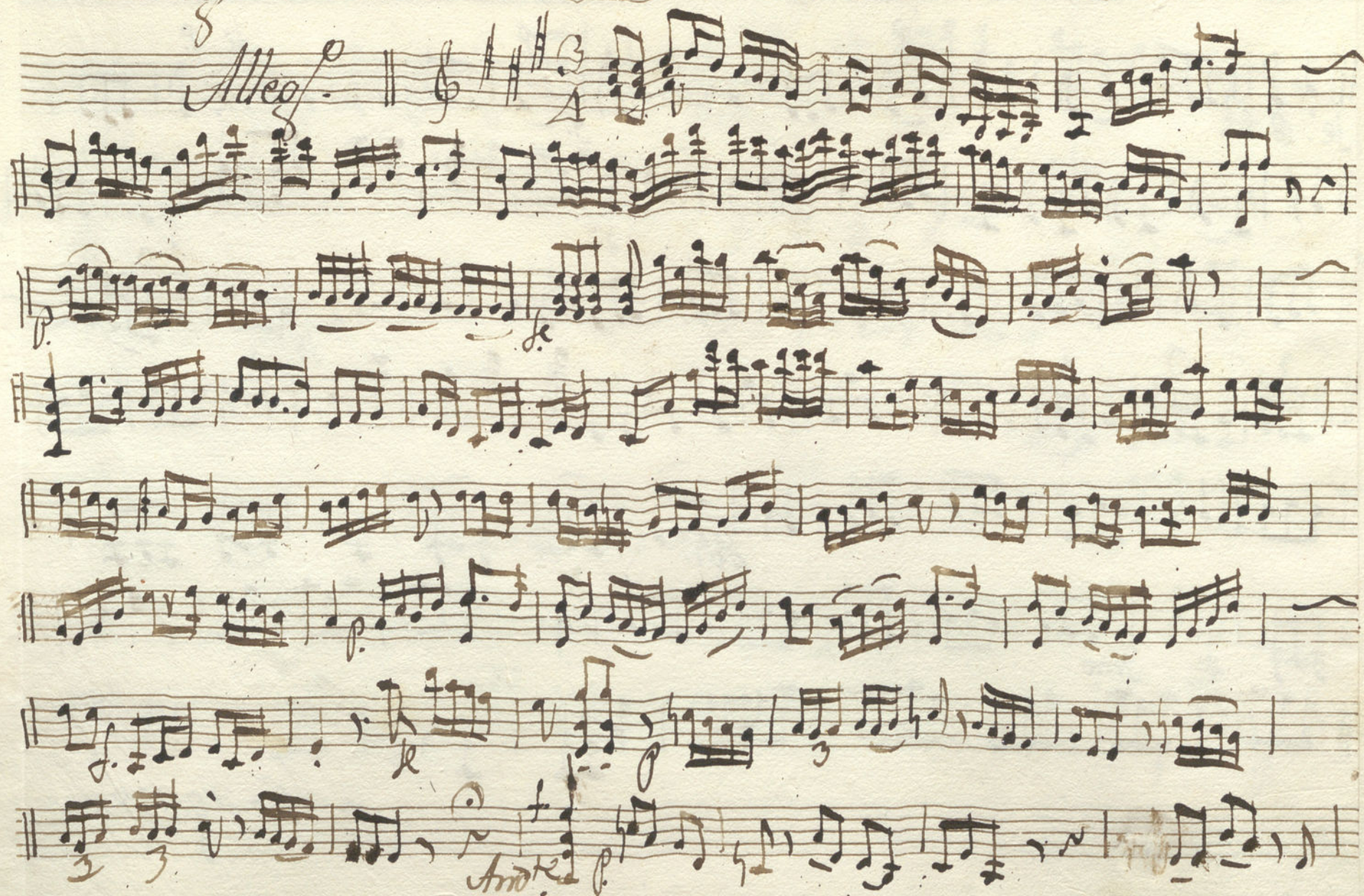




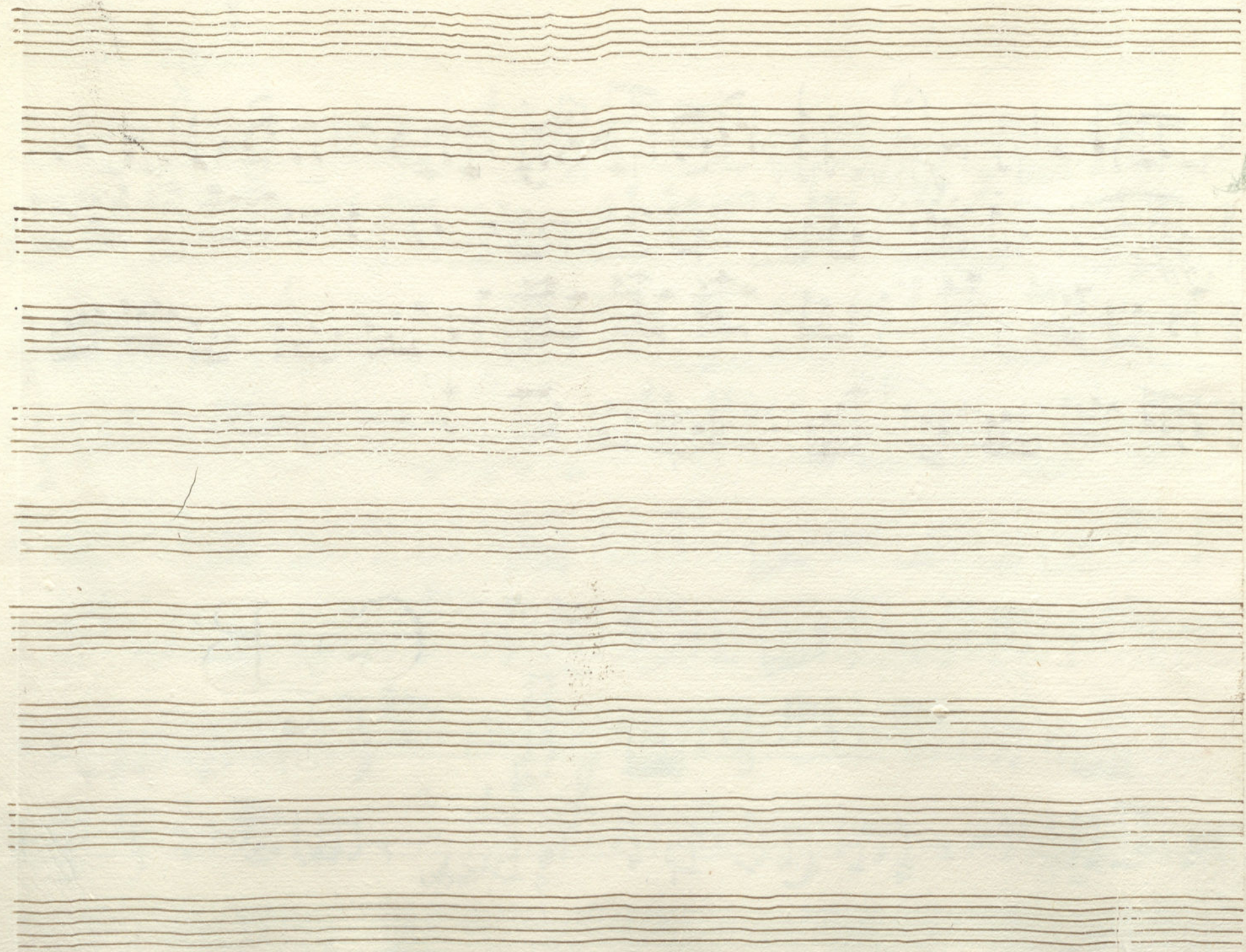
Al segno.

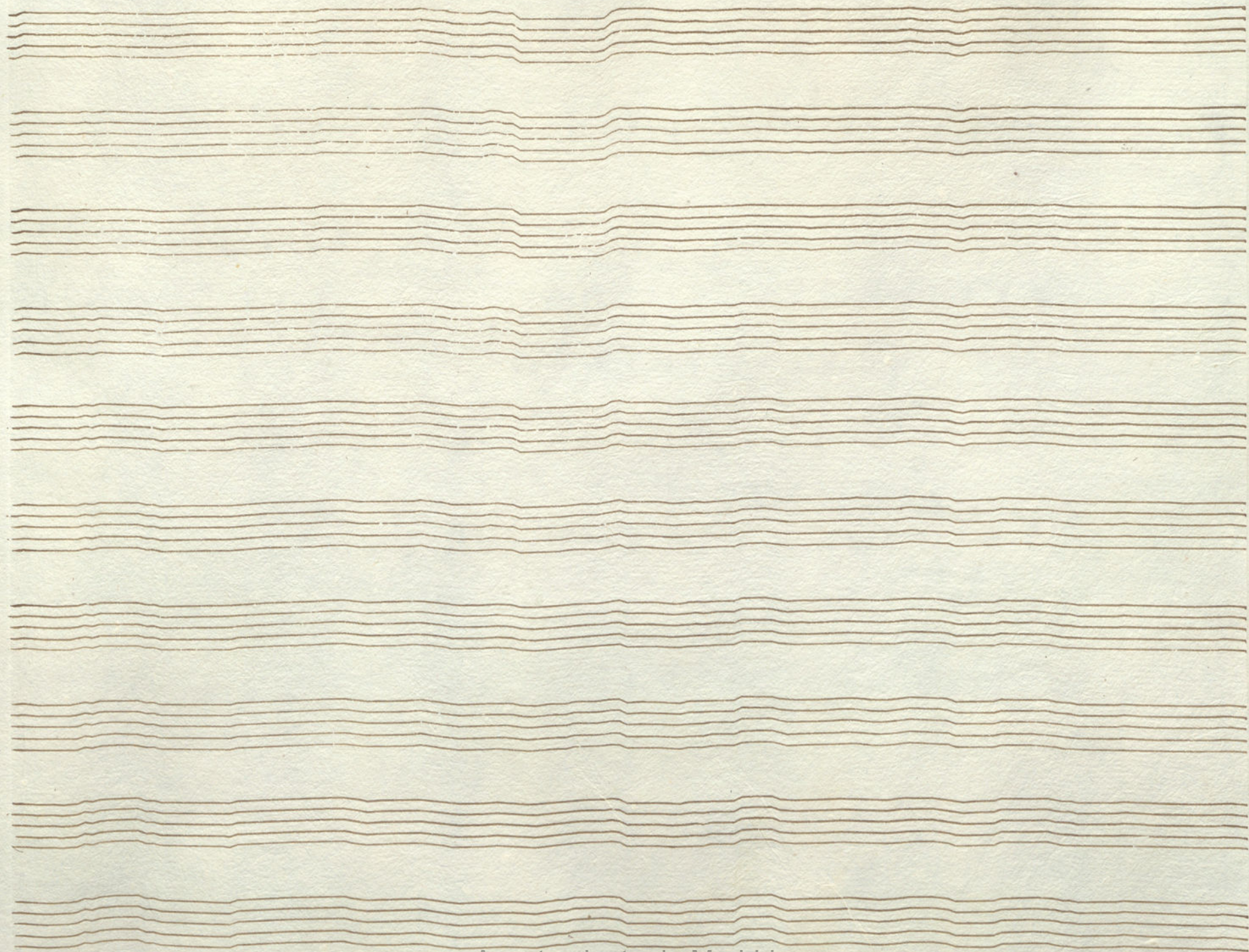
Seg.

Alleg.









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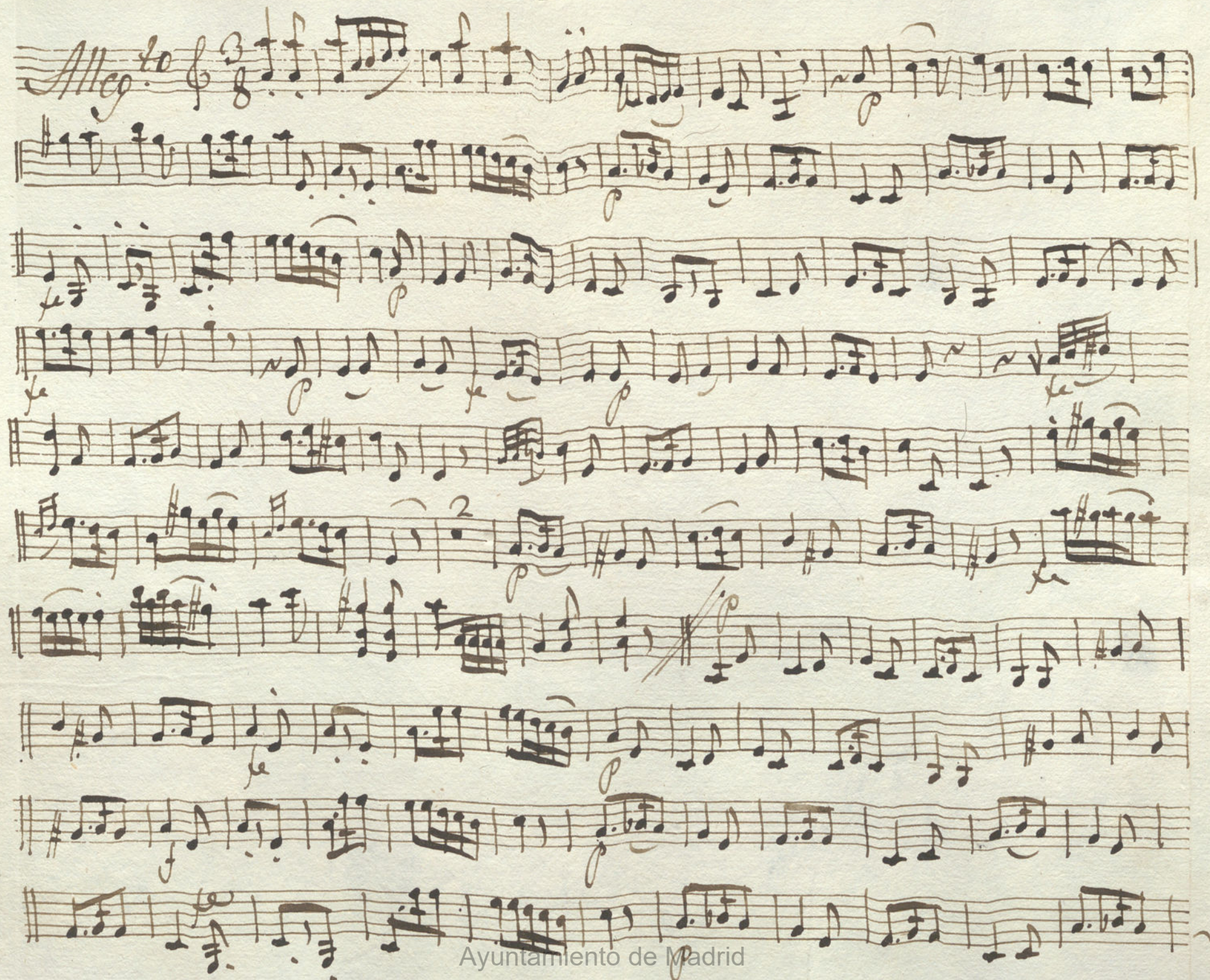
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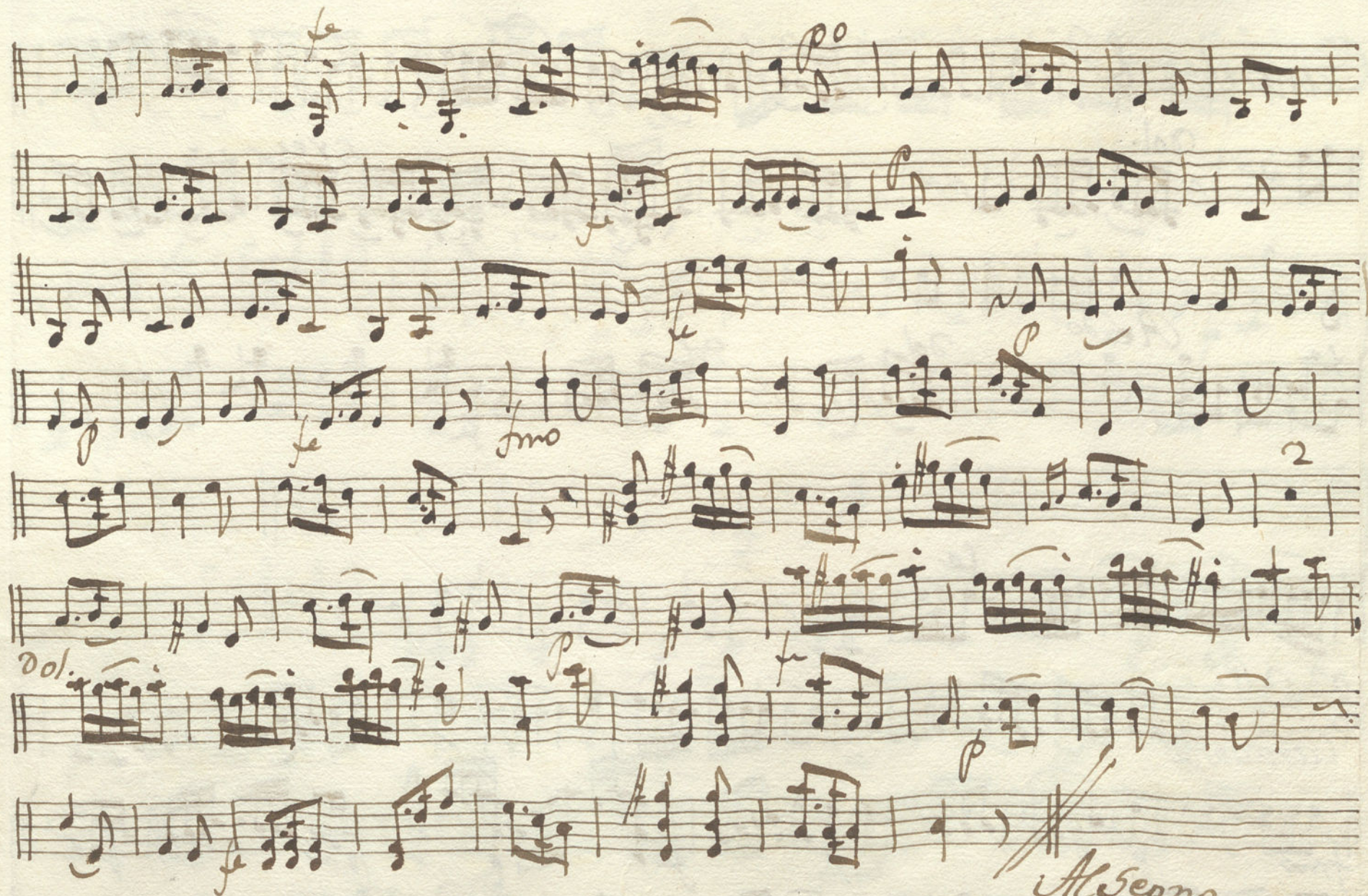
Violin 2º

Ton.ª a Cinco

2.ª Parte del forastero

y los Payos.





Cantabile 3/4

dol. *cre*

And. *dol.* *dol.*

fe

Cantabile

fmo

fe

poco

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and mood changes.

Section 1 (Staves 1-2): Fast tempo, featuring dense sixteenth-note passages.

Section 2 (Staves 3-5): *And.* (Andante), 3/8 time signature. Features a melodic line with a double bar line and a repeat sign, and a bass line with a double bar line and a repeat sign.

Section 3 (Staves 6-8): *Allegro.* (Allegro), 3/4 time signature. Features a melodic line with a double bar line and a repeat sign, and a bass line with a double bar line and a repeat sign.

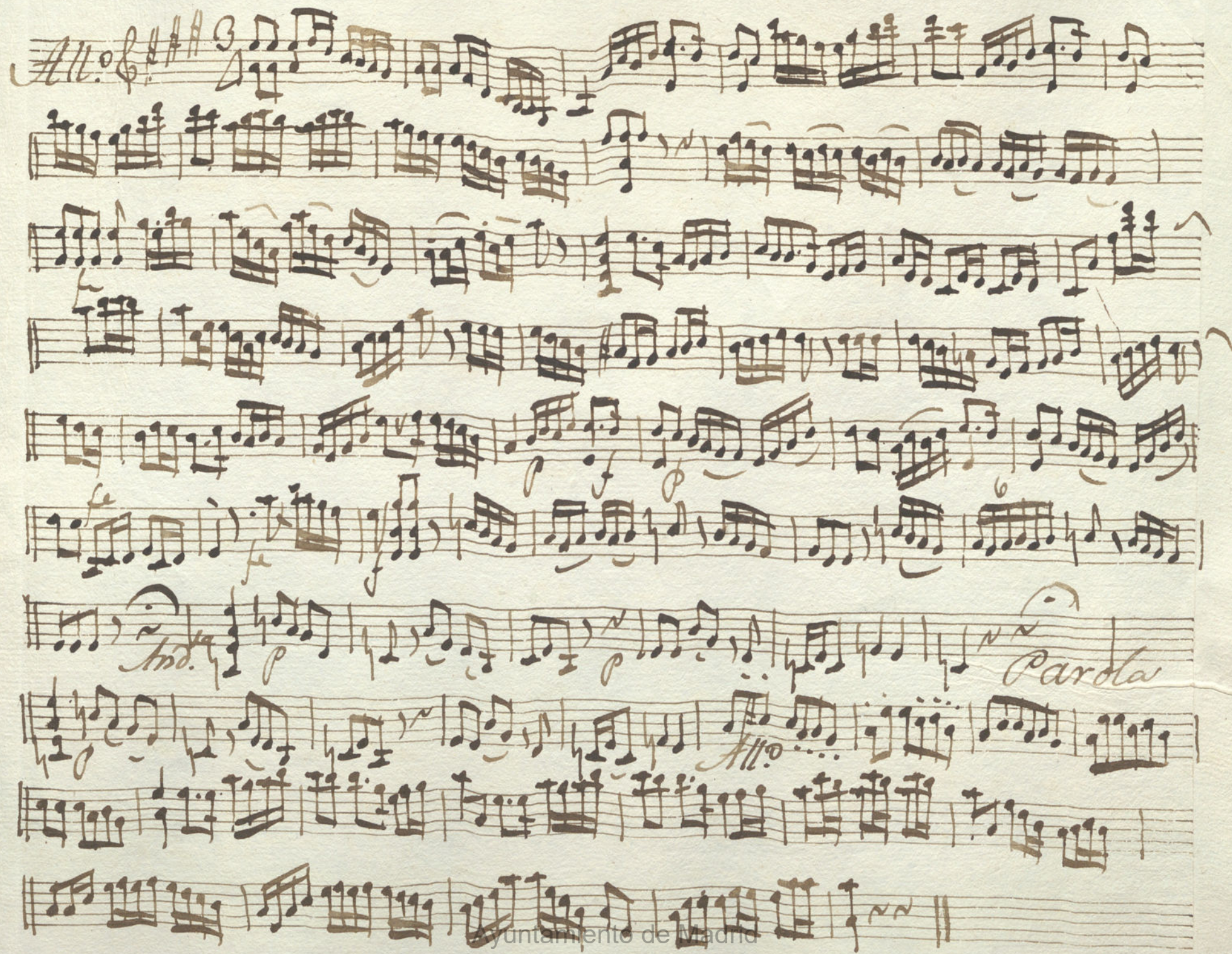
Section 4 (Staves 9-10): *Parola.* (Parola), 3/4 time signature. Features a melodic line with a double bar line and a repeat sign, and a bass line with a double bar line and a repeat sign.

Dynamic markings include *f* (forte), *p* (piano), and *fmo* (finito).

All.

fmo *la 3ª vez Vrio*

Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The score begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo marking *All.^o* is written at the beginning. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of beamed sixteenth notes. There are several dynamic markings, including *f* (forte) and *And.* (Andante). The word *Parda* is written in a large, decorative script across the middle of the staves. The score concludes with a double bar line and a repeat sign. The text "Ayuntamiento de Madrid" is visible at the bottom of the page.



All.^o *f* *And.* *Parda* *All.^o*

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+

Flauta. 1.^o

Con. a 5.^o

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano). The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with the tempo marking *Al.º* (Allegro) and a 3/8 time signature. The notation is dense, with many beamed notes and complex rhythmic patterns. The manuscript is on aged, slightly discolored paper.

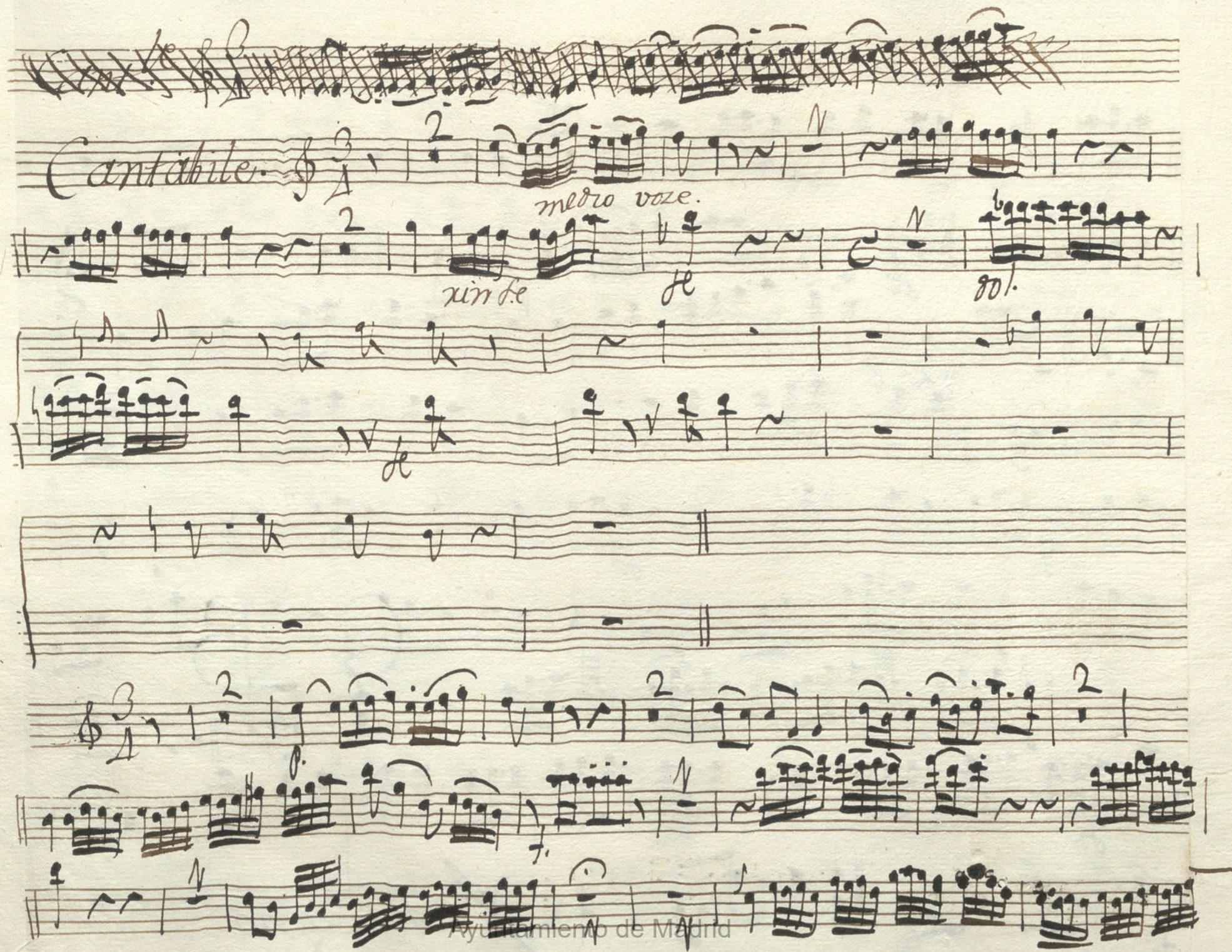


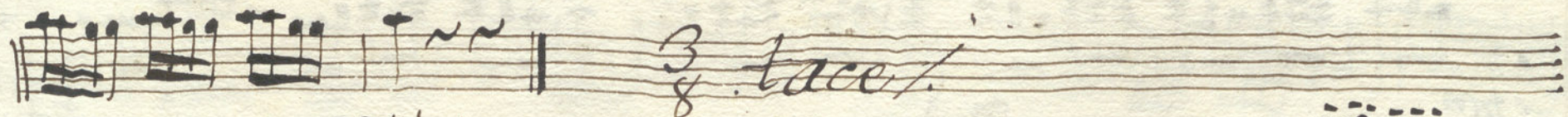
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.

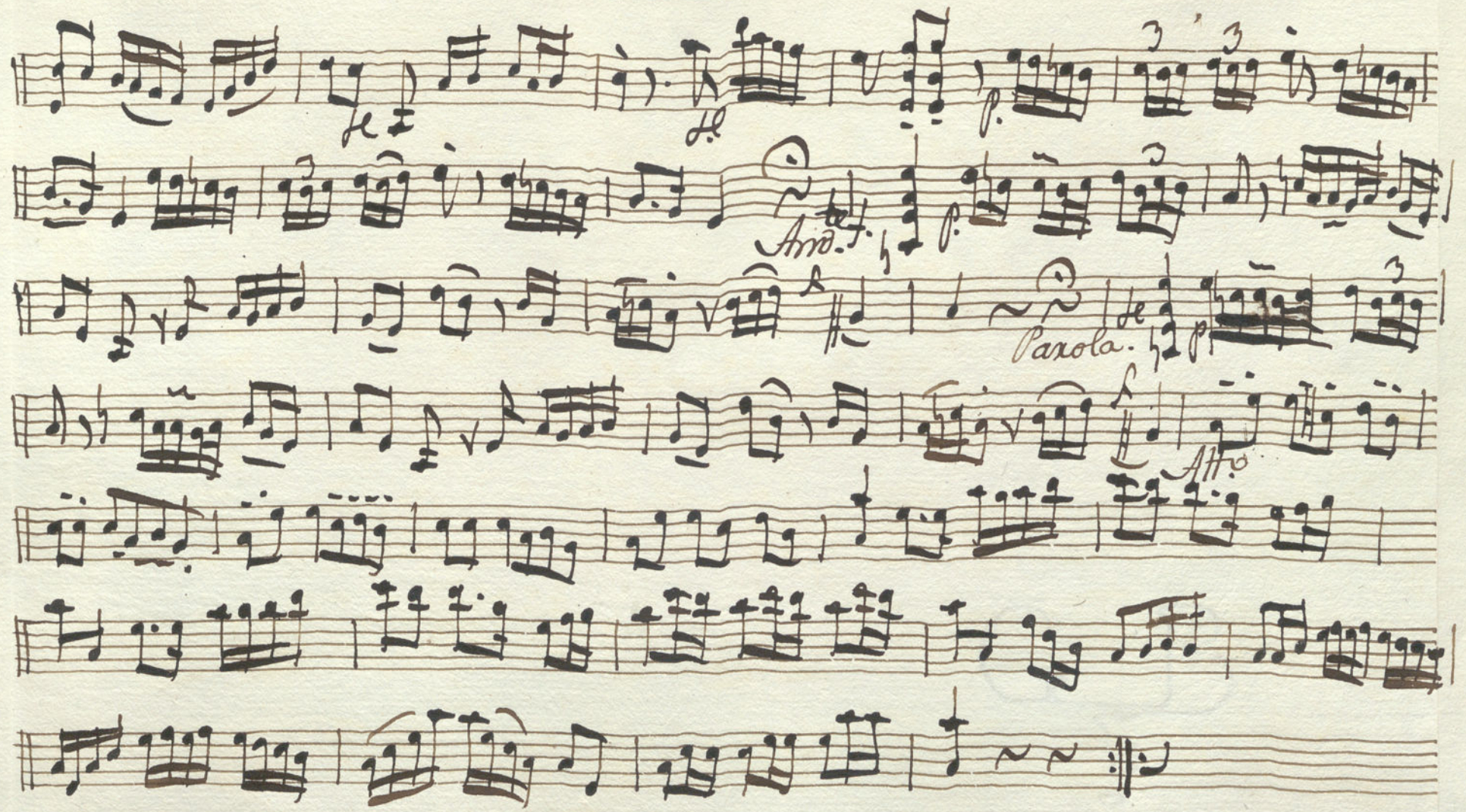
Ayuntamiento de Madrid

Al Segno:





Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a *p* (piano) marking. The second staff has an *N* marking. The third staff has a *20!* marking. The fourth staff has a *mo* marking and a *Seq. Alleg.* marking. The fifth staff has a *1* marking. The sixth staff has a *p* marking. The seventh staff has a *3* marking. The eighth staff has a *4* marking. The ninth staff has a *5* marking. The tenth staff has a *6* marking. The score ends with a double bar line and a repeat sign.

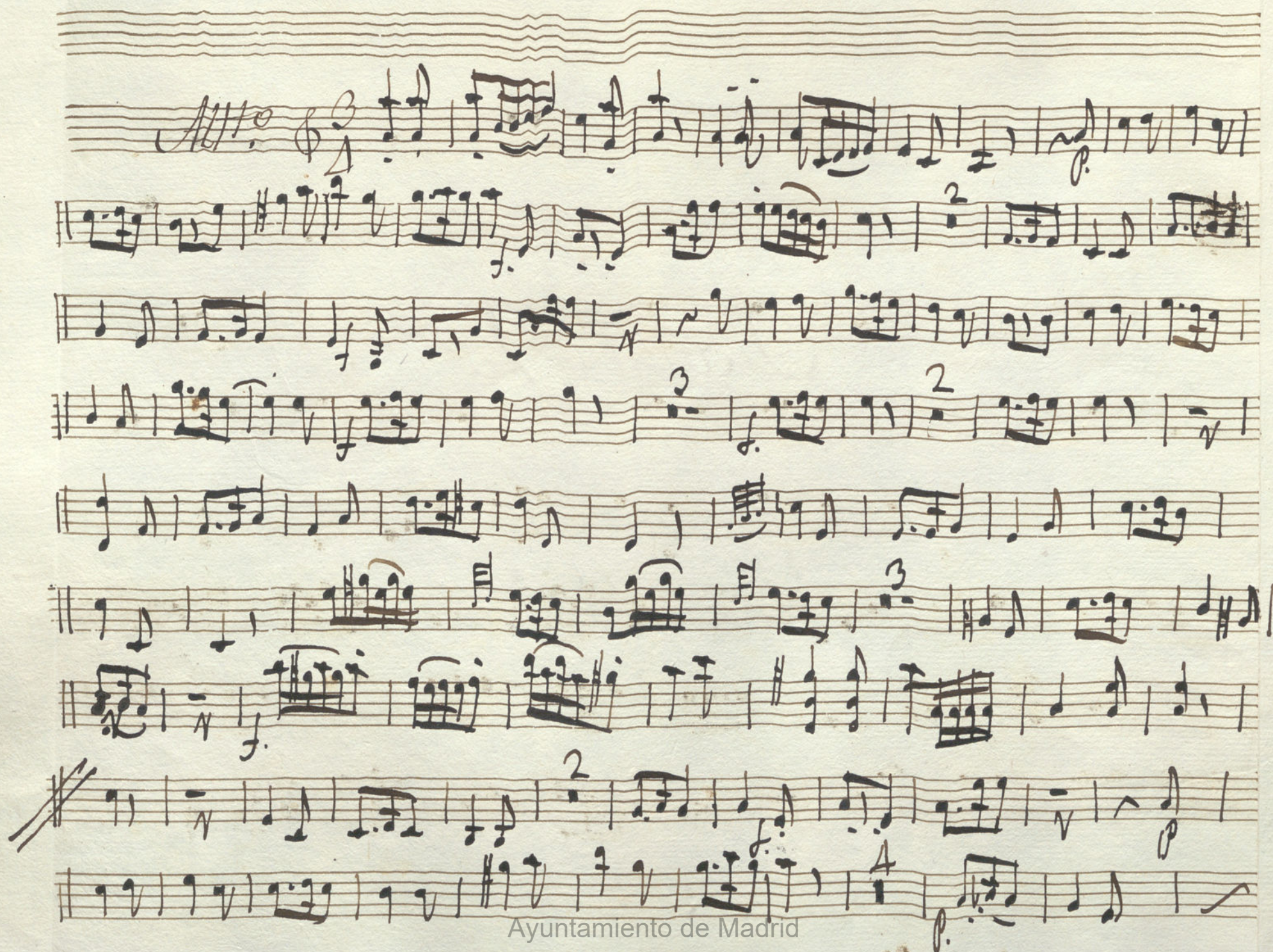


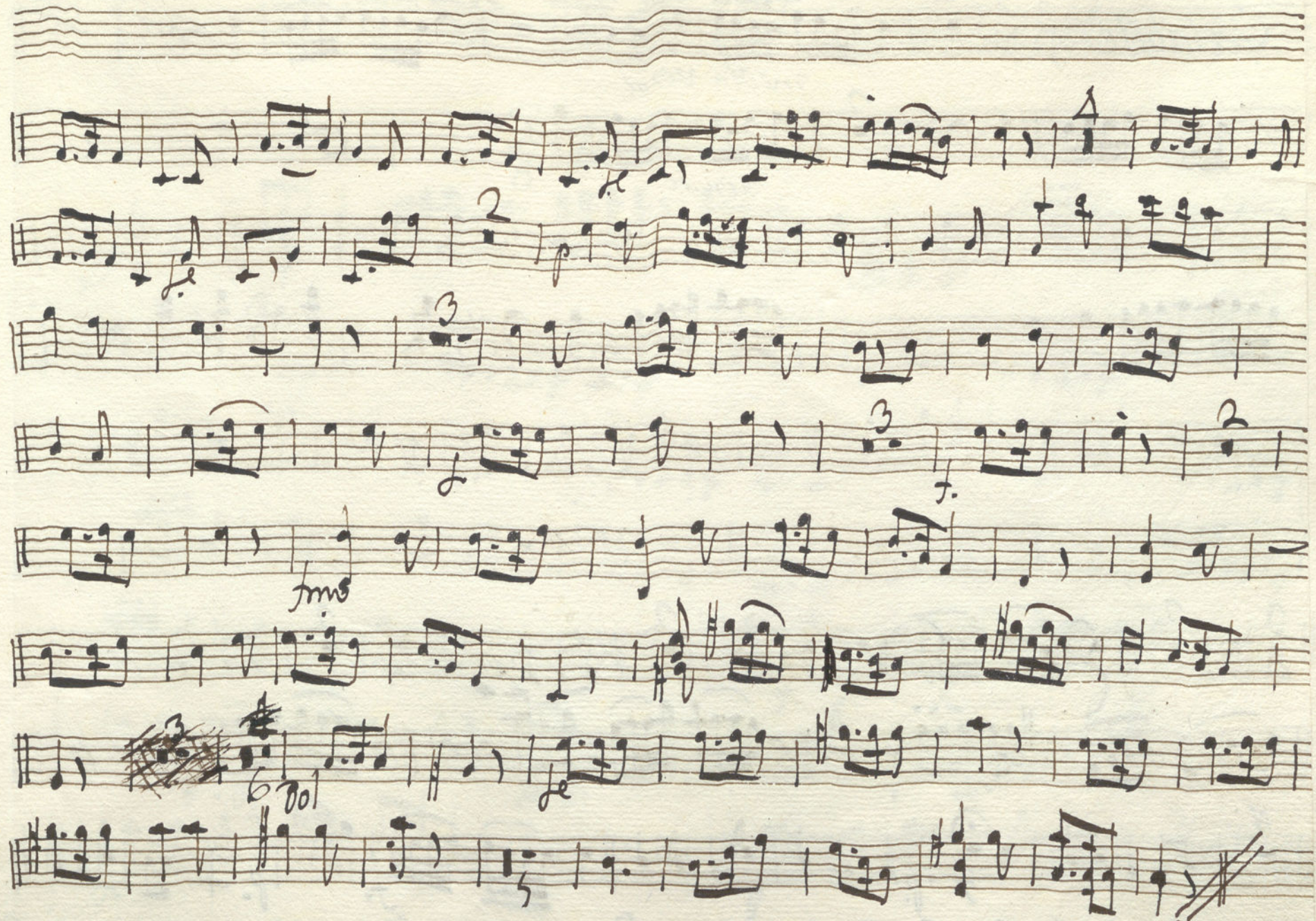
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+

Flauta. 2.

*1^{ra}
Con. a 5.*





Al Segno.

Catabile.

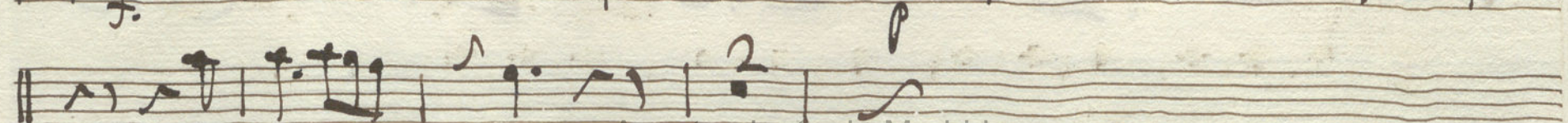
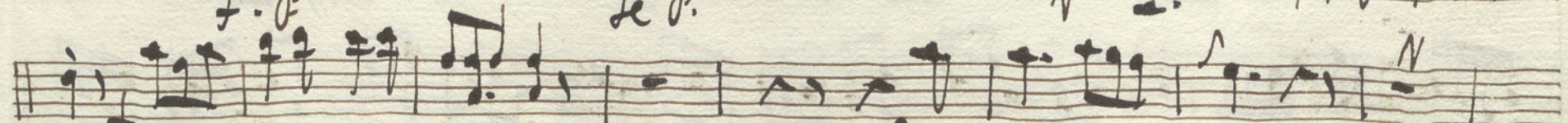
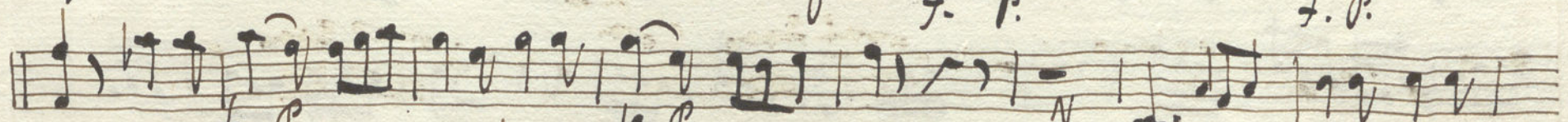
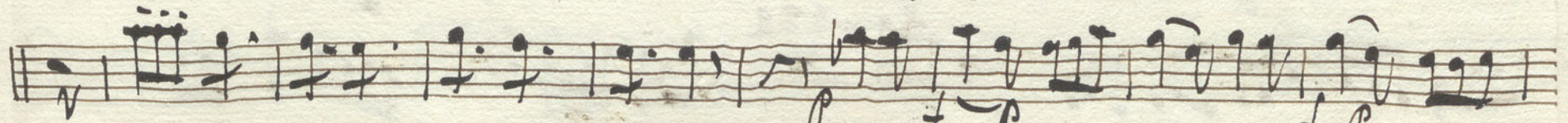
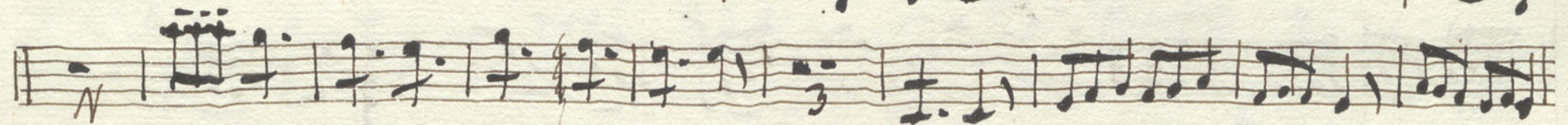
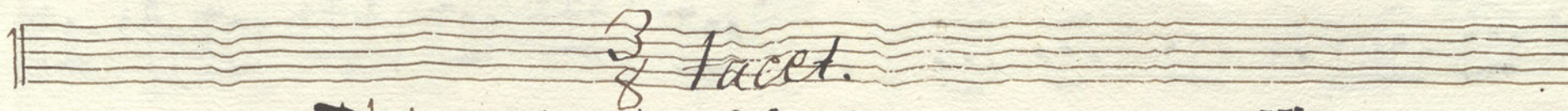
media voz

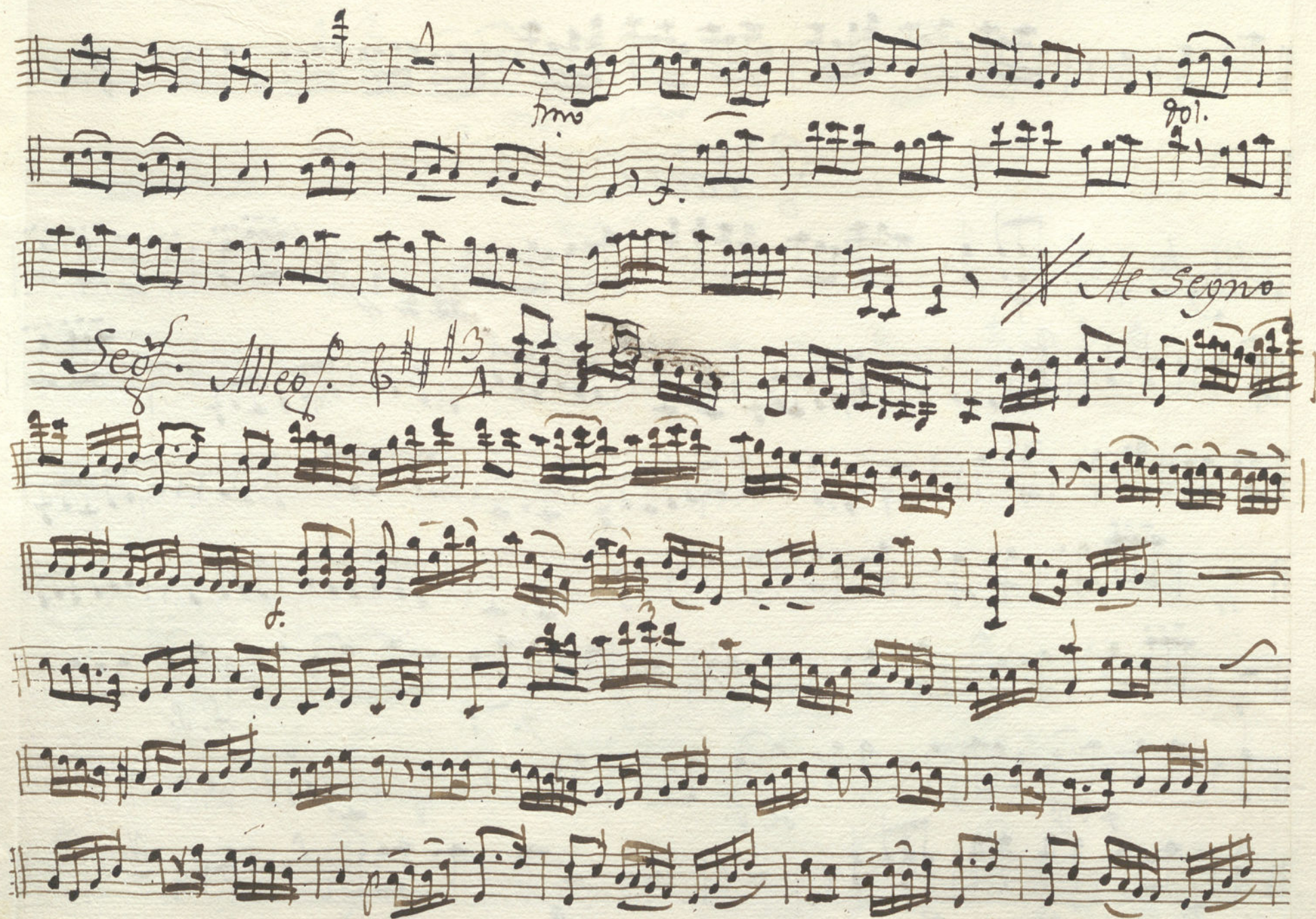
ninfe

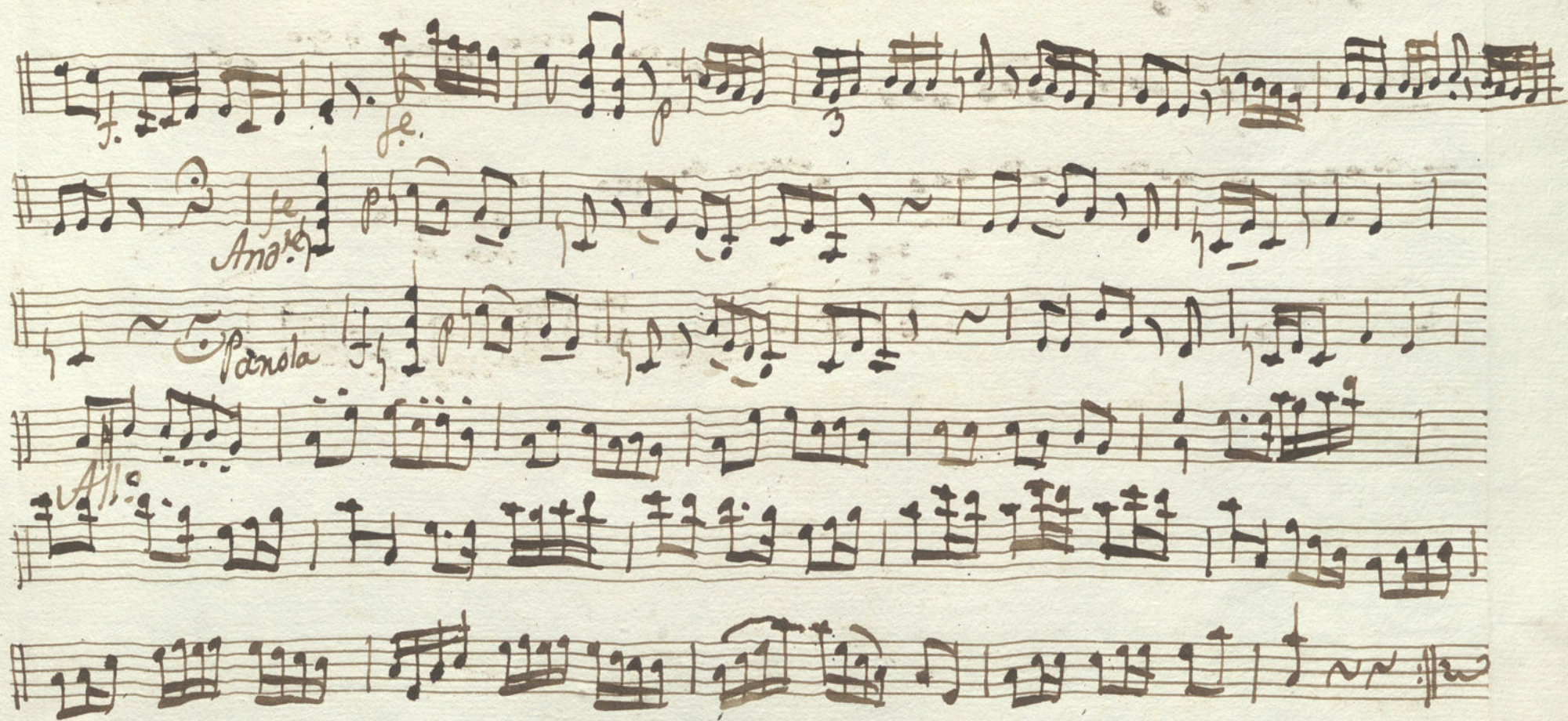
p

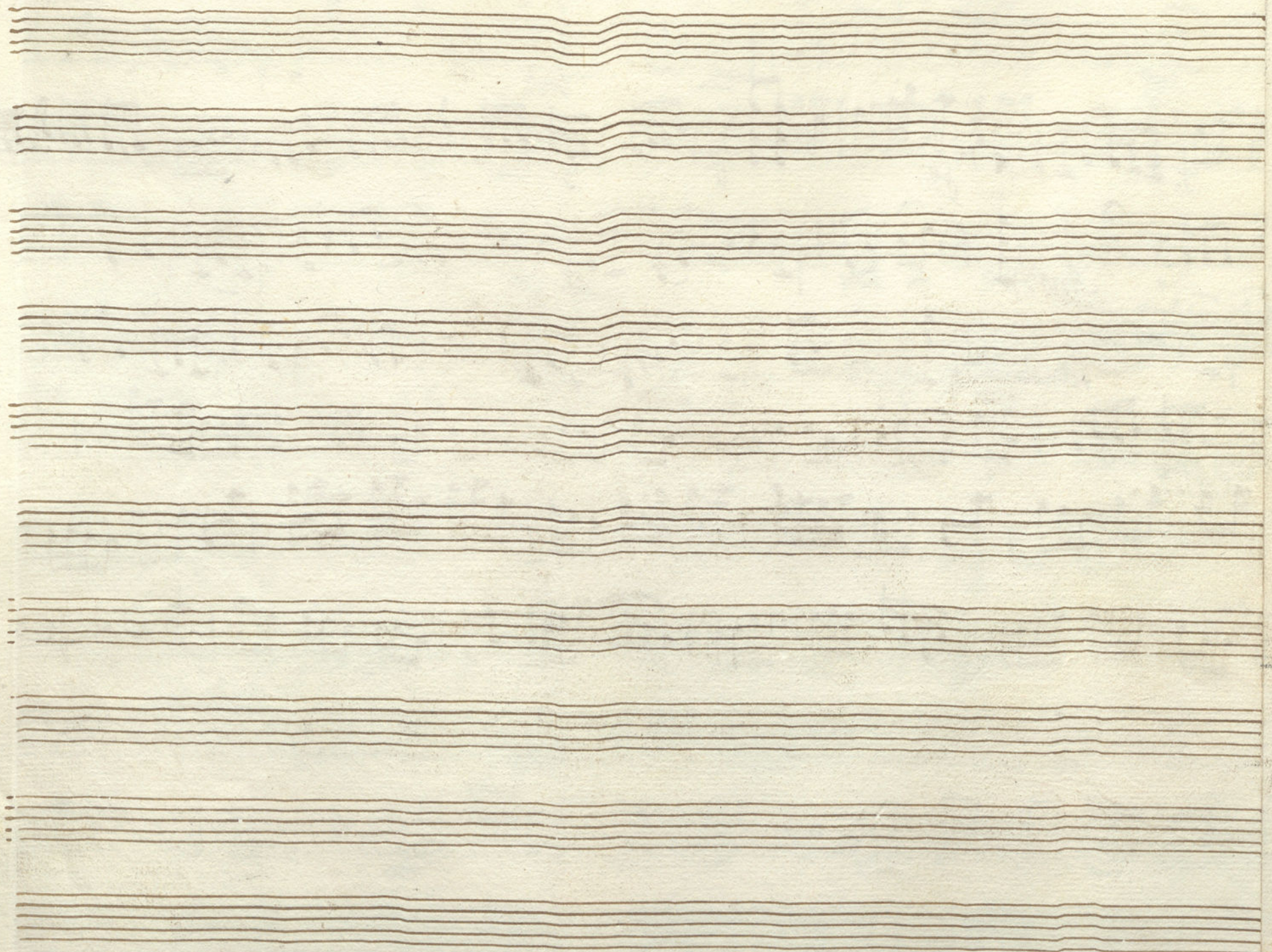
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This is a handwritten musical score on aged paper. The title 'Catabile.' is written at the top left. The score consists of two staves. The upper staff is for a vocal part, indicated by the 'Catabile.' title and the 'media voz' (medium voice) marking. It begins with a treble clef and a key signature of one sharp (F#). The first measure has a '3' above it, and the second has a '2'. The music features complex rhythmic patterns with many beamed notes. The lower staff is for an instrumental part, likely a lute or guitar, indicated by the 'ninfe' (nymph) marking. It begins with a bass clef and a key signature of one sharp. The first measure has a '2' above it. The music also features complex rhythmic patterns. There are several dynamic markings: 'p' (piano) appears at the beginning of the lower staff and in the middle of the lower staff. The score ends with a double bar line. The paper shows signs of age, including some staining and wear at the edges.









Trompa: 1ª Ton.ª d 5: 7

Mus 159-1

Allegro *M.C. 8*

Allegro



Tacet: 3/8

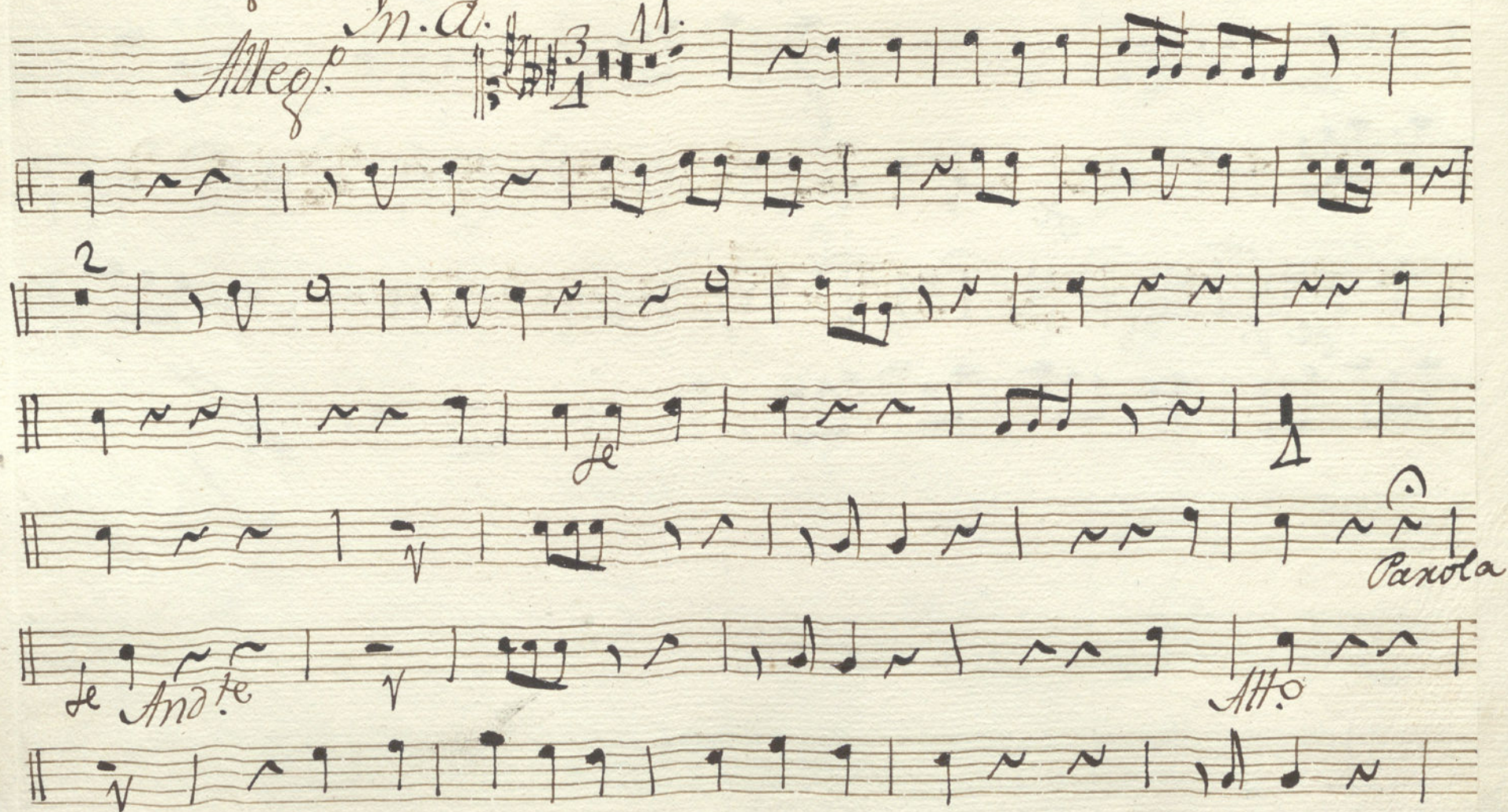




Al Segno.

Seq.

8 *Allegro* *In. a.* 





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Trompa: 2.^a Ton.^a a 5 +

Mus 159-1

Alleg.^{ro} 2/8
M.C.

The musical score is written on ten staves. The first staff begins with the tempo 'Alleg. ro' and the time signature '2/8'. The key signature is one sharp (F#). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also markings for 'N' (natural) and 'M.C.' (Crescendo). The score ends with a double bar line and a repeat sign.

Al Segno.

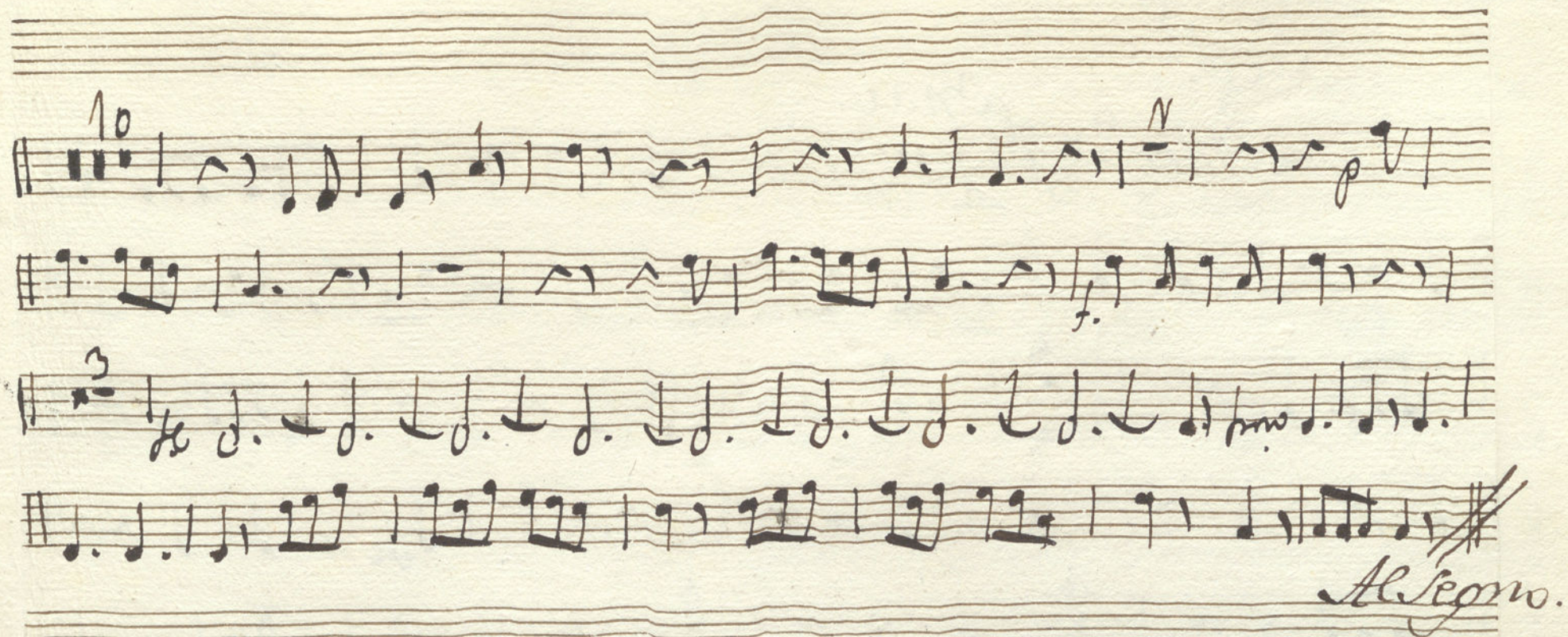
Cantabile $\frac{3}{2}$

Cresc. *fmo*

And.te & tace.

Alleg.^{ro} $\frac{6}{8}$

p *f*



Seg. 5

Alleg. 3 *M. a.*

1

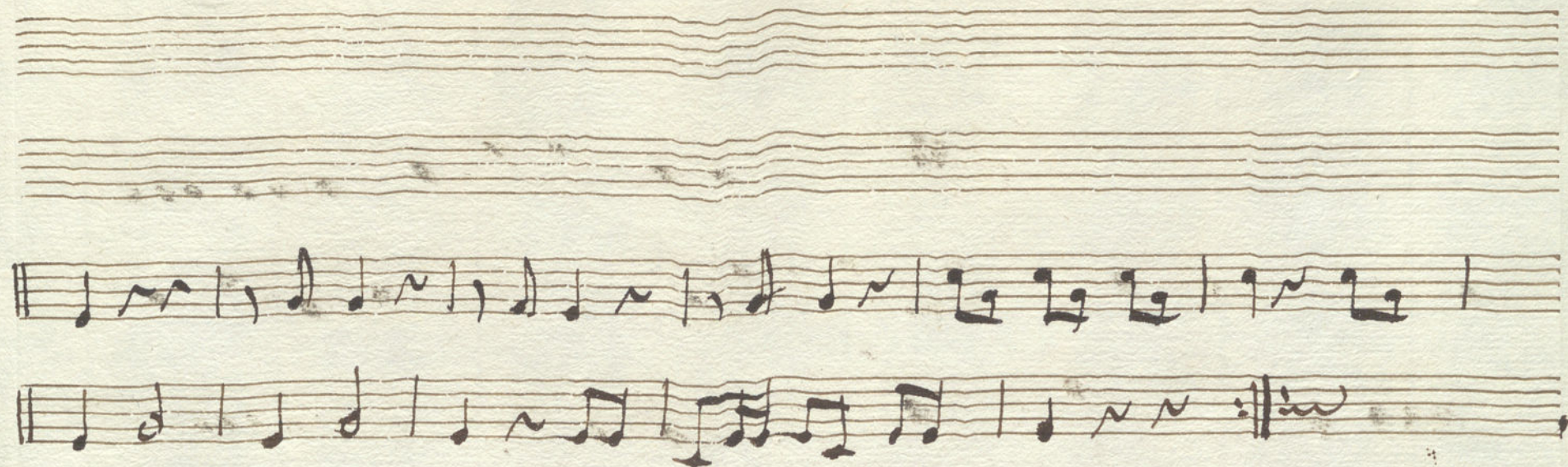
2

4

And. te

Panola. f.

And.

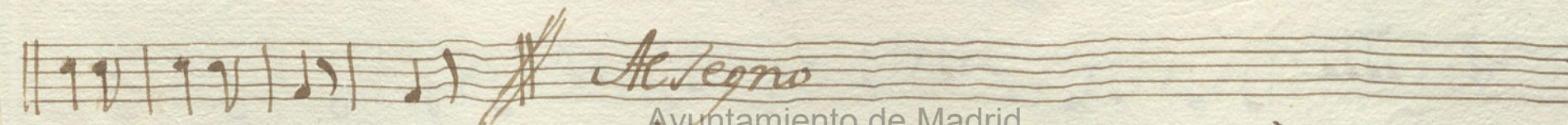


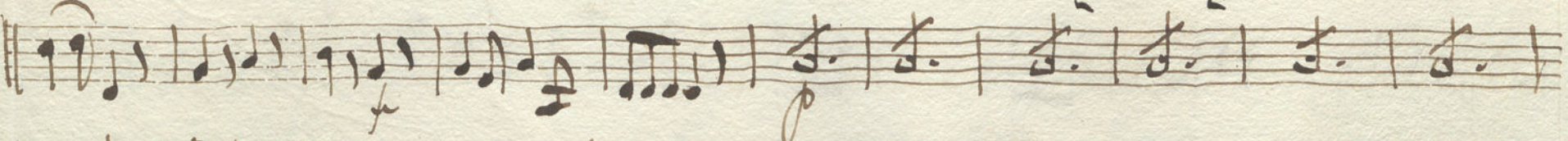
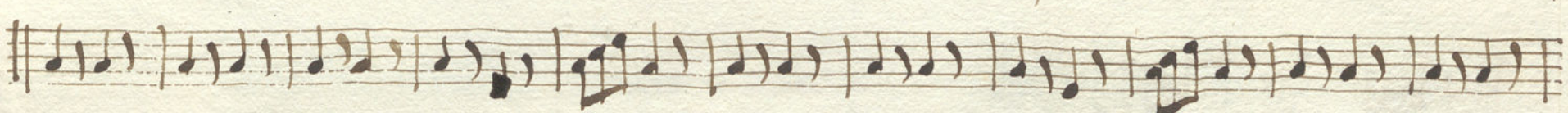
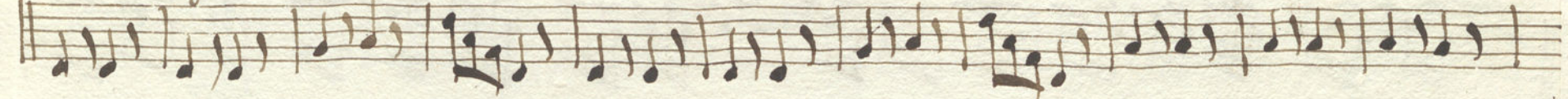
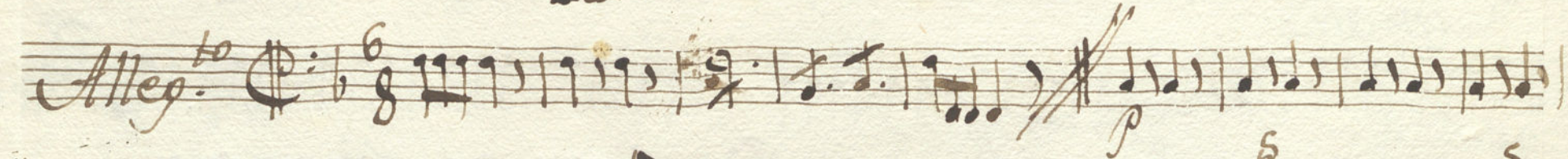
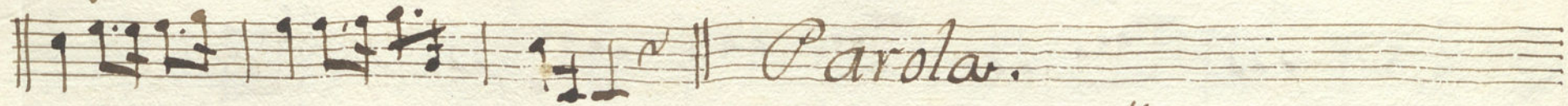
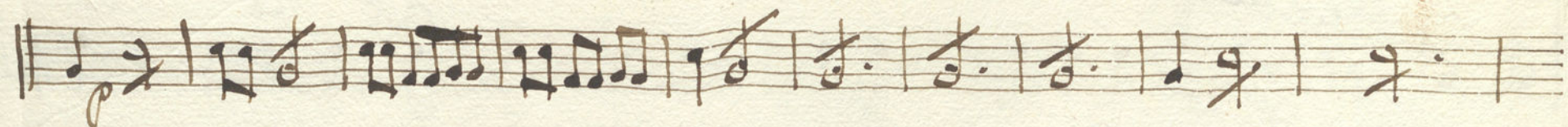
Ayuntamiento de Madrid

Bajo Tona a 5. 2.ª Parte del forastero y los Payos.

Alleg.^{to}

Volteio^{to}





Vivo la 2.^a vez.

Allegro

All.^o

And.^{te}

Parola

All.^o

Ayuntamiento de Madrid