

Mus 171-8

~~to~~

Conadilla á tres

el Zalan fingido.

Del S.<sup>r</sup> Rosales:

171-8



*Allegro*

6

4

6

4

*Galan*

Lo Cava lle ritos soi un Pari  
avna Cierta Casa oi boi a be



sien un Ruso un Polaco Prusiano y Ingles  
ber don de ama y Criada me quieren muy bien

to di to lo soi Junto      pues no tienen que hazer  
a las dos las cortejo      pero la verdad es

to ditas estas cosas mas que querer lo ser  
que a la criada sola es la de mi querer



mas <sup>que</sup> quer lo ser es to no Cuesta mas que  
 es la de mi querer yo boi alla Corriendo por  
 sa ber se po ner la Ropa que vno lleva des  
 que ya tarde es a ber si a mi cria da pue  
 te mo do o aquel des te mo do o aquel y Con dos mo  
 do a blar a plazer pue do a blar a plazer ya lle bo y o bna ins



nada <sup>a la</sup> ~~de~~ <sup>re ha</sup> ~~la~~ <sup>lla</sup> ~~no~~ <sup>no</sup> echo un  
 tria que si a te como es de lante de su ama to

propio pa ri sien <sup>(ve entra)</sup>  
 do lo explicare

Volvi Pto



# Punto bayo

*Alleg.<sup>ro</sup>*

sale amay criada  
(y se pone a peinarla)

*Amor*

Despacha Nico

*Cria* mi ama te está pen

*Sal.<sup>n</sup>* A bues nos pies Ma

lada pon me la es cofia  
sando con su amor lo co  
dama co la sa mia

pon la es Co  
con su amor  
Co la sa

Cofia que a de venir D.<sup>n</sup> Pedro a questa ora que a de  
lo co que D.<sup>n</sup> Pedro la quiere eso y mas poco que don  
mia *Amor* sea ussed vien ve nido *Cria* que a i vida mia *Amor* sea us



venir D<sup>n</sup> Pedro a questa ora — <sup>Cri.<sup>a</sup></sup> voi ama  
 Pedro la quiere esso y mas poco — pero ya  
 ted vien venido <sup>Cri.<sup>a</sup></sup> que ai vida mia — <sup>Sal.<sup>n</sup></sup> como vsted  
 mia que buen chasco te espera; ay que me tiras, que buen  
 entra ya en pieza la volina <sup>Am.<sup>a</sup></sup> despacha pelma <sup>Cri.<sup>a</sup></sup> y gempie  
 se alla <sup>Cri.<sup>a</sup></sup> esta su merced algo desazonada esta  
 chasco te espera, ay que me tiras — <sup>Am.<sup>a</sup></sup>  
 za la volina <sup>Am.<sup>a</sup></sup> despacha pelma — <sup>Vol.<sup>n</sup></sup>  
 su merced algo desazonada —  
 allegro



Alleg<sup>ro</sup> *Ma* *Di gars*

ted señor D.<sup>n</sup> Pedro donde aestado usted esta tarde

*Sal.<sup>n</sup>* en las — delicias un Vato eei tado a tomar el

*Ma* ~~Ma~~ *Sal.<sup>n</sup>* aire quea bia de bue — no para con tar — se; es

Cuche usted siquiere que lo re la — se que lo Ve



la — te; <sup>ama</sup> sien te se vsted aqui con migo y  
 me lo con tara vsted <sup>Sal<sup>n</sup></sup> sienta — te tan bien co  
 lasa <sup>Cri<sup>a</sup></sup> eso si que pronto are <sup>Sal<sup>n</sup></sup> Cuenta Co  
 la — sa quea lerta es tes ~~gan que~~ gan que el  
 Caso pre cio — so — es



Despacio

Salan

Sal<sup>n</sup>

Ama

es ta ban dos Ma da mi tas

Co mo que a bla ba con ella

Lo mis mo bi yo o tra tar de

Co mo us te

la de zi

Con o tra

des Ver vi gra cia

a Con mil an nias

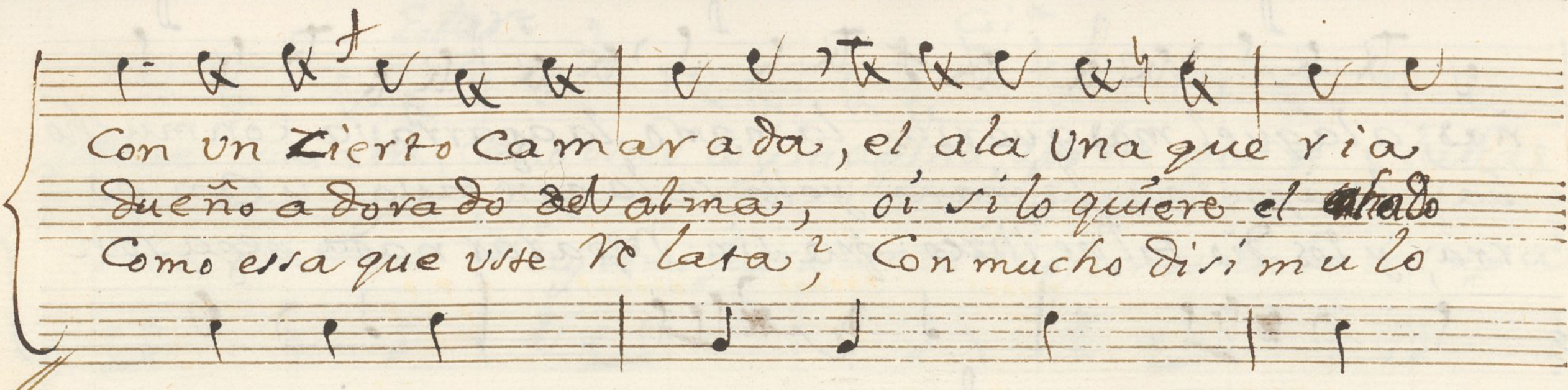
Cier ta Ma da ma

Len ta das en el pa reo

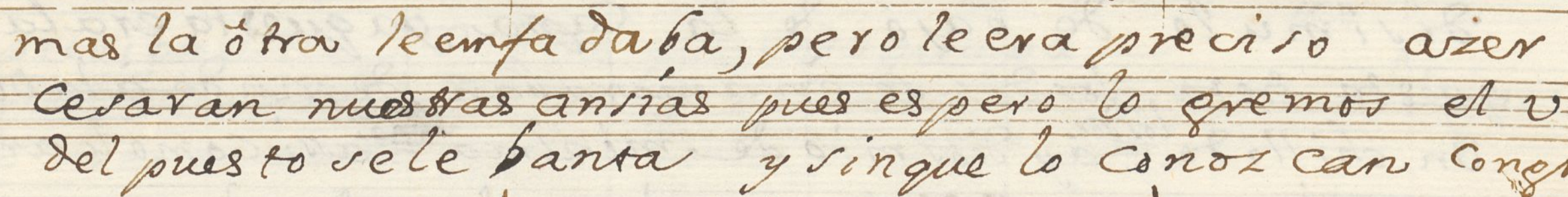
Dul ze y Re ga la da pre n da

mas Co mo no era tan ton ta

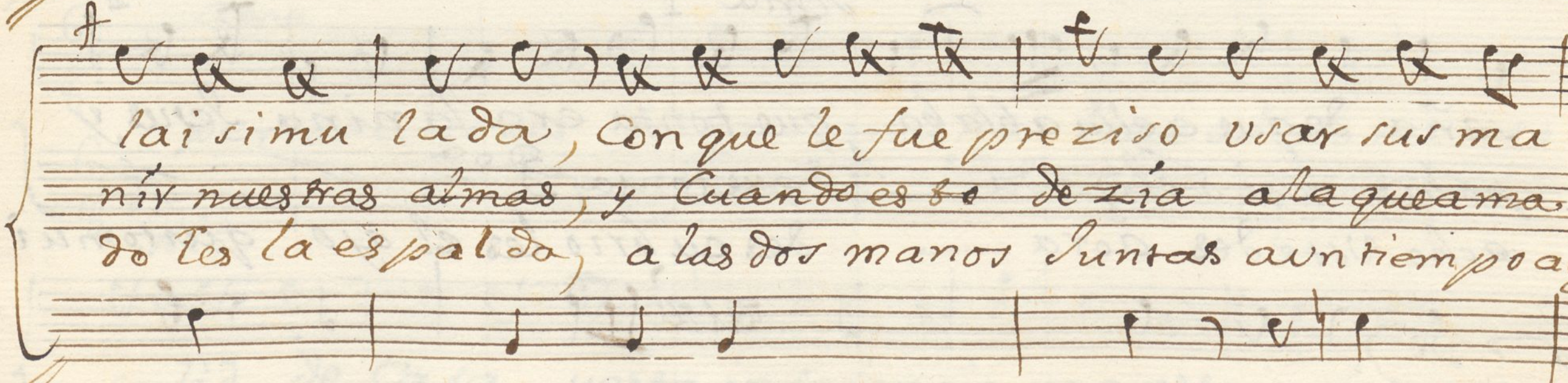




Con un Zierro Camarada, el ala Una que ria  
Dueño a dorado del alma, oi si lo quiere el ~~ahado~~  
Como esa que viste de lata, Con mucho disimulo

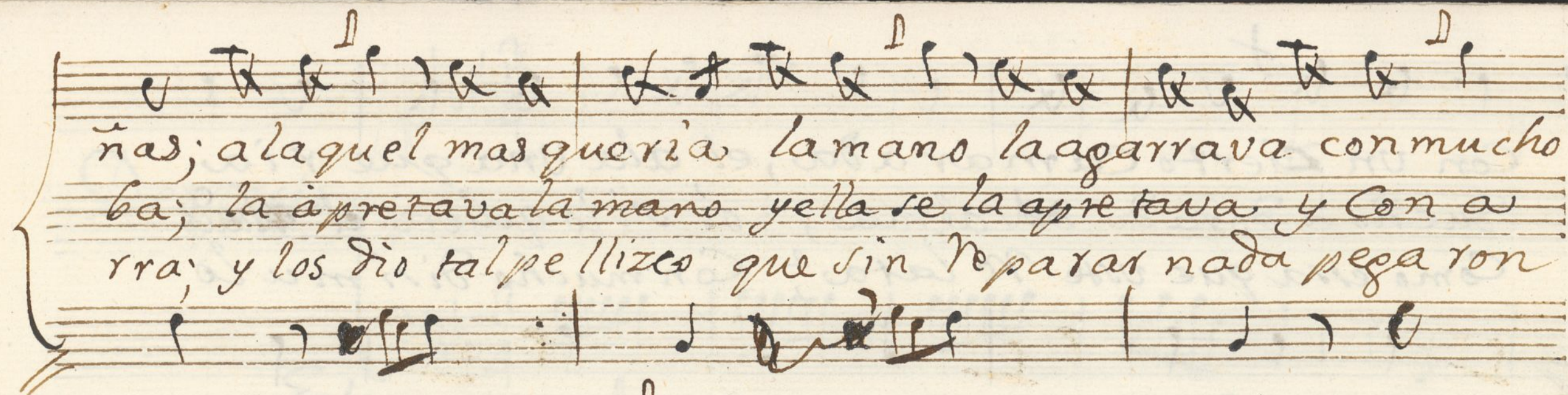


mas la otra le enfadaba, pero le era preciso azer  
cesaran nuestras ansias pues espero lo gremos el v  
del puesto se le banta y sinque lo conozcan Congien

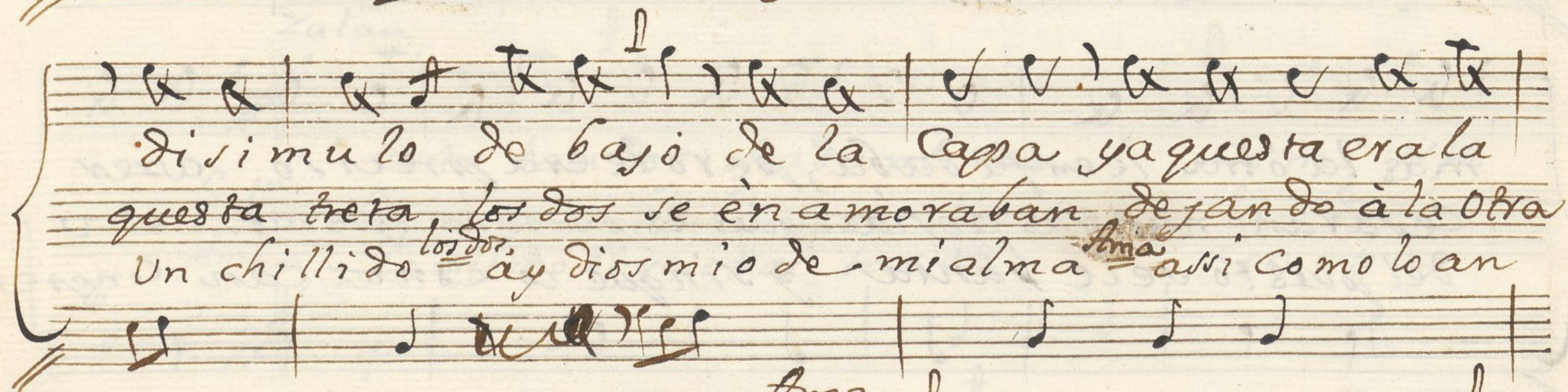


laisimulada, Conque le fue preziso usar sus ma  
nir nuestras almas, y Cuando esto dezia ala que ama  
do les la espalda, a las dos manos Juntas avntiempoaga

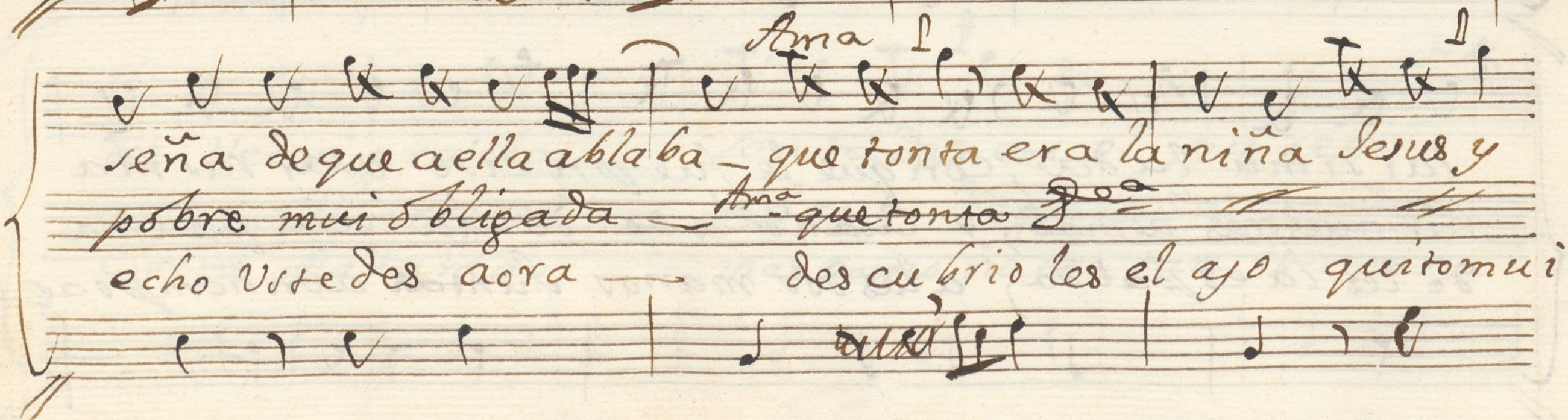




ñas; a la que el mas queria la mano la agarrava con mucho  
ba; la apretava la mano y ella se la apretava y con a  
rra; y los dio tal pellizco que sin reparar nada pegaron



disimulo de bajo de la Capa ya que esta era la  
questa treta, los dos se enamoraban dejando a la otra  
Un chillido <sup>los dos</sup> ay Dios mio de mi alma <sup>Amor</sup> asi como lo an



seña de que a ella ablaban — que tonta era la niña Jesus y  
pobre muy obligada — <sup>Amor</sup> que tonta <sup>Amor</sup> sea  
echo vrsedes ahora — des cubrio les el ayo quitomui



*Estare* *Cri.*

que par guata, Como usted lo y magina, apobre que se clabas  
 Tien la Capa *Salv* ay de mi fuerte lanze *Gr* Cojonos en la trampa

*ama* *la 3.ª no redize*

*Ana* prosiga usted Dr Pedro que es Cosaguapa —  
~~pues oiga, usted Dr Pedro yo se que le adora~~ *Allegro*  
*ama* hizo ni mas ni menos Como yo ahora —

*ama* *la 3.ª no*

perros a le bes fieras Canalla luego al momento

*All.*

salid de Casa y esta insolencia, ya que esta in familia



es in su frible no es tolerada es in su frible no es to le  
rada; ya qui se ñores es to sea cava Con segui dillas  
ya ta mañana Con segui dillas ya ta mañana;  
Segui<sup>s</sup> All.<sup>o</sup> ya sea Cabo que  
ridos la to na dilla



la to na di lla Cuenta Cuenta se ño res que no es ma lita

que no es ma lita; Pa tio del alma pre n das que

ri das os su pli ca mos Con fe ren di da

que en esta temporada que en esta temporada todos a

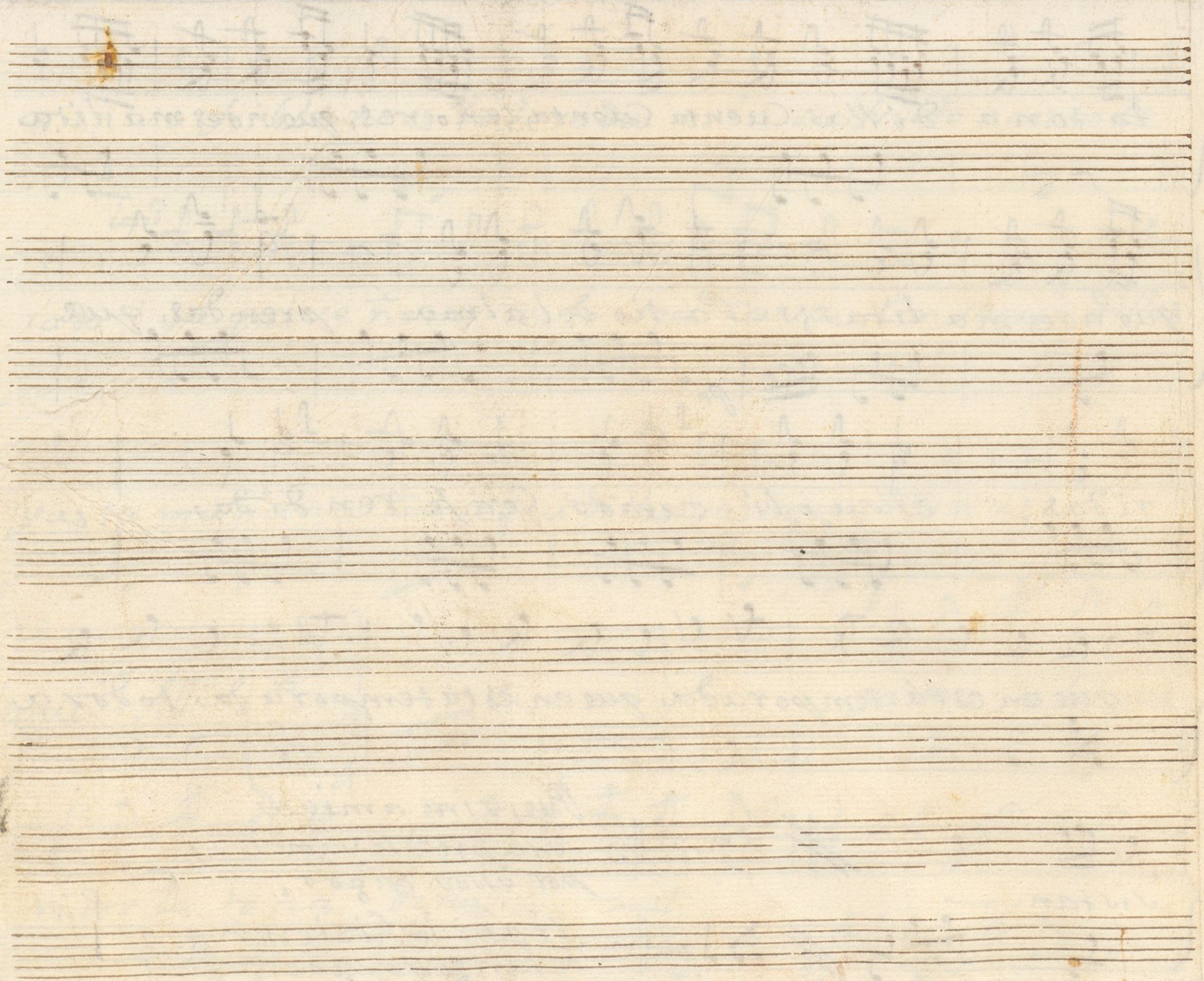
sistan

Pues sino amigos  
serà preciso vamos  
por ellos trigos;  
Si así lo hizieren  
beran como sabemos  
agradezer les;

*al segno*

Ayuntamiento de Madrid







Violin. Primero

Mus. 171-8

tonadilla a 3. el galan fingido //

*Allegro*  $\text{G}^{\#} \frac{6}{8}$

*Adagio*

Vol. 171-8



Punto Bayo

Handwritten musical score for "Punto Bayo". The score is written on ten staves, organized into three systems. The first system (staves 1-4) is marked "Alleg.<sup>ro</sup>" and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains dense, fast-moving passages with many beamed sixteenth and thirty-second notes. The second system (staves 5-8) is marked "Allegro" and features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It continues with similar fast passages. The third system (staves 9-10) is marked "Coplas And.<sup>te</sup>" and features a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a 3/4 time signature. This section is slower and features more melodic, flowing lines. The manuscript includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations and corrections throughout the score.



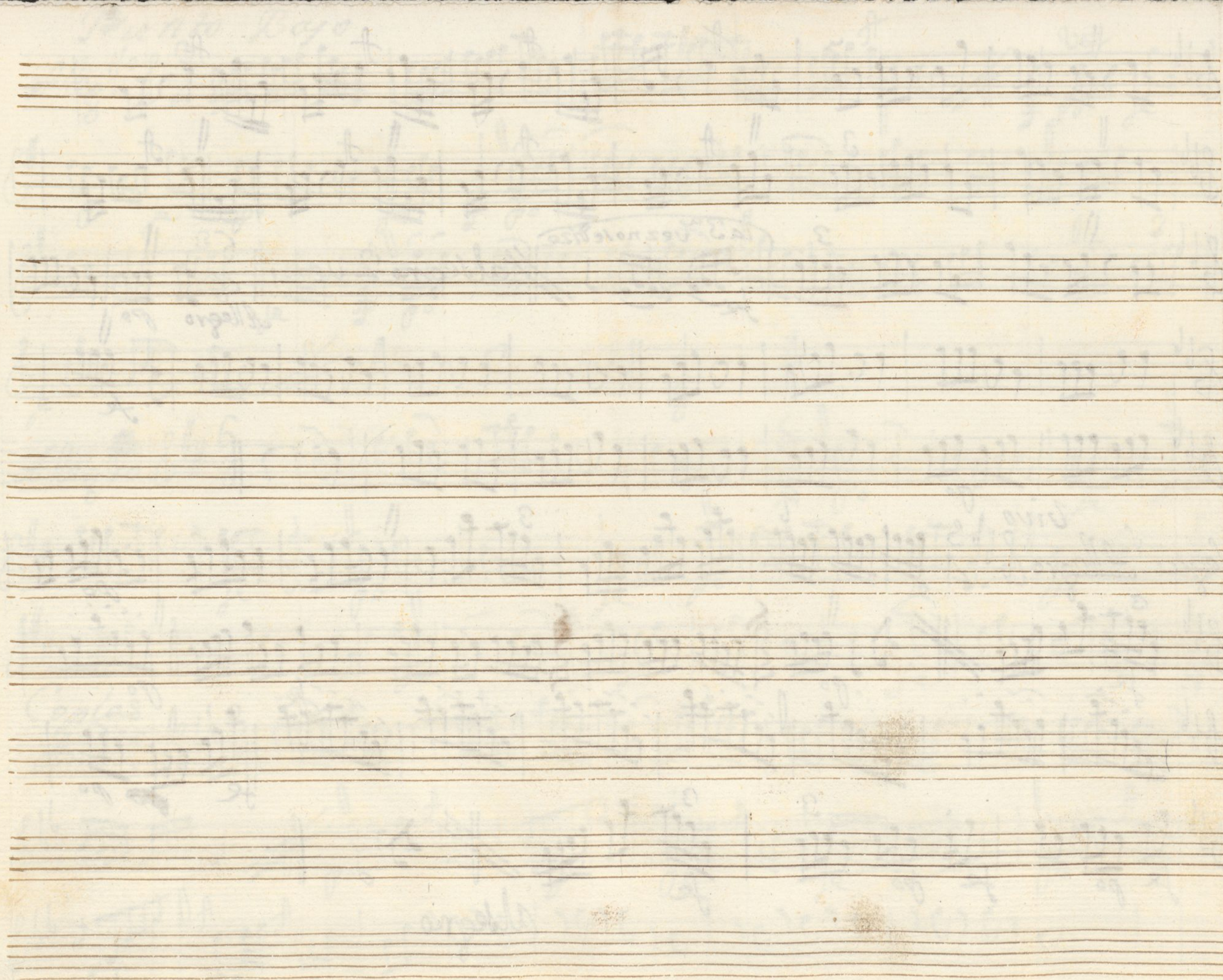
Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks.

Key markings and annotations include:

- la 3.ª vez no se dice* (the 3rd time it is not said)
- allegro 2 vez* (allegro 2 times)
- Allegro po* (Allegro piano)
- Vivo* (Vivo)
- Allegro* (Allegro)
- allegro* (allegro)

The score concludes with a double bar line and a repeat sign.







Violin Primero Duplicado +

Mus 171-8

tonadilla a 3. El galan fingido

*Allegro*  $\text{G}^{\#} \frac{6}{8}$

The musical score is written for Violin I, first part of 'El galan fingido'. It is in G major (one sharp) and 6/8 time. The tempo is marked 'Allegro'. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score ends with a double bar line and the word 'Volni'.

Volni







oboe

la 3<sup>a</sup> vez no se dice

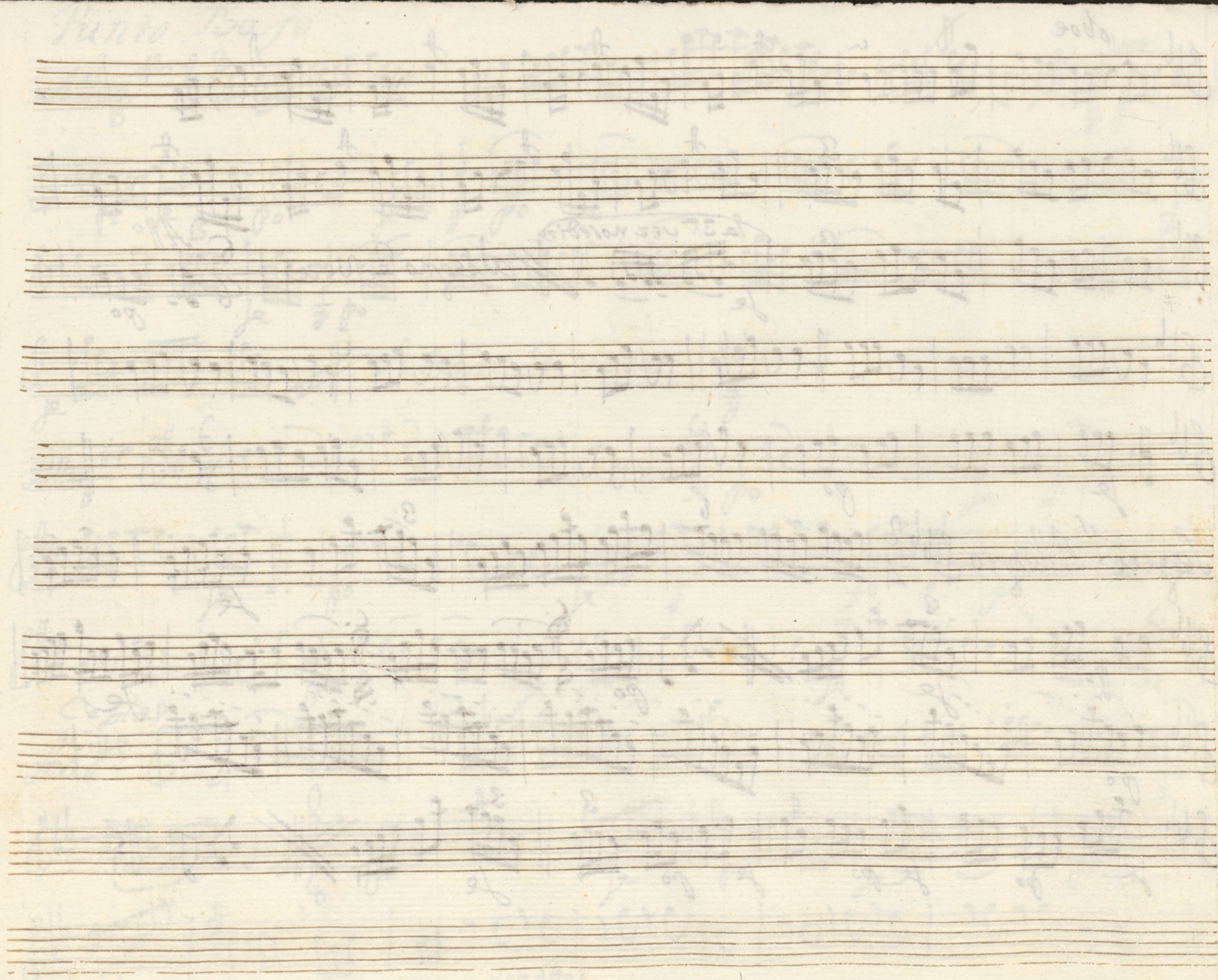
allegro 2 vezes

All.<sup>o</sup>

seguí. Allegro

The musical score is written for an oboe. It consists of ten staves. The first staff begins with the instrument name 'oboe'. The key signature is G major (one sharp). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'se' and 'p'. The score includes tempo changes and performance instructions in Spanish and Italian.







Violin Segundo.

Sonadilla a 3. el galan fingido //

Mus 171-8

Allegro 6/8

The musical score is written for Violin II and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some slurs. The piece concludes with a double bar line and the word 'allegro' written below the staff, followed by a 3/4 time signature and the word 'volte'.

allegro 3/4 volte



# Punto Bajo

*Alleg.<sup>ro</sup>* 3/4

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

*And.<sup>te</sup>* 3/4

*allegro 2 vezes*

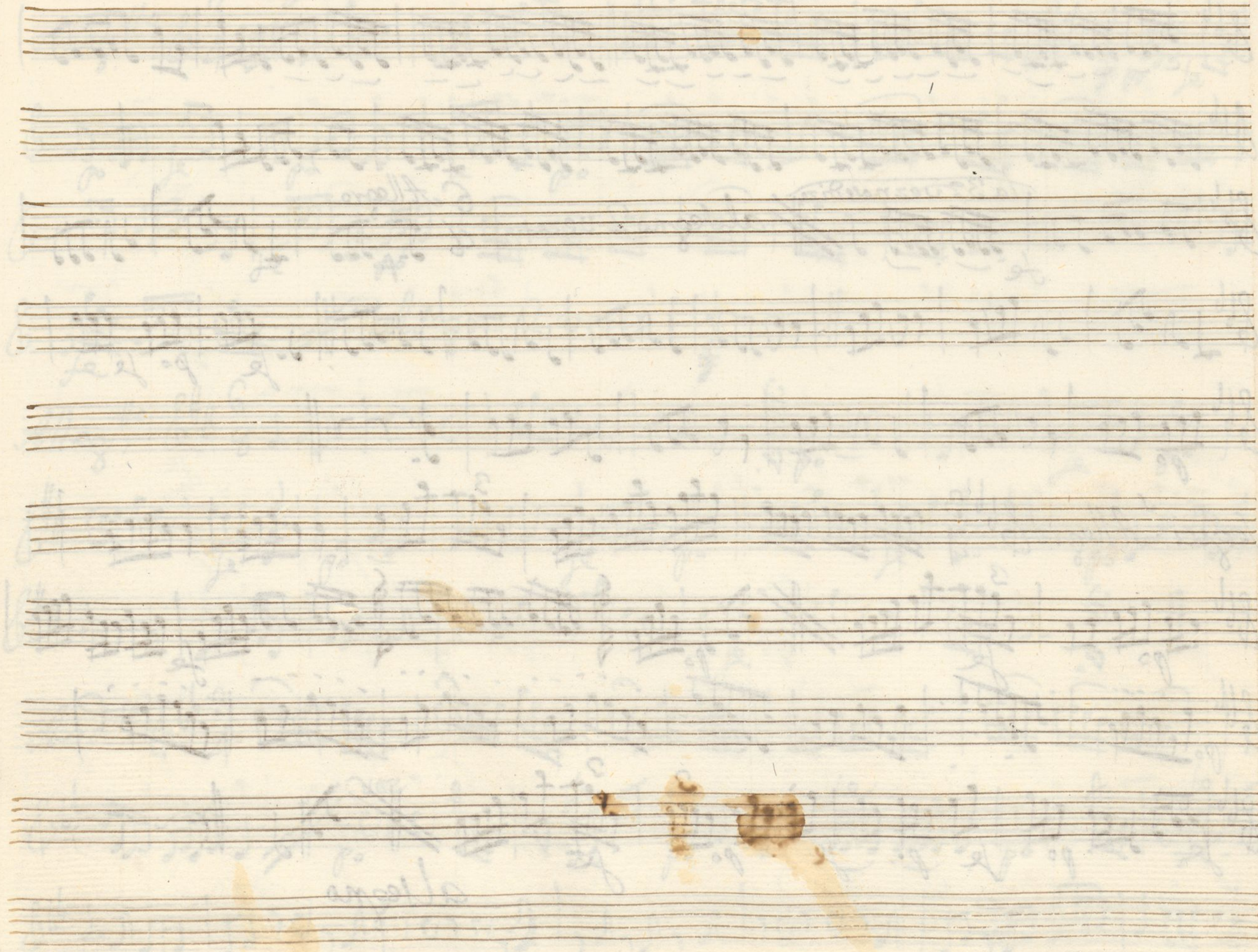
The musical score is written on aged, yellowed paper. It consists of three systems of staves. The first system has a treble clef and a 3/4 time signature, with the tempo marking 'Alleg.<sup>ro</sup>'. The second system has a treble clef and a 6/8 time signature, also marked 'Alleg.<sup>ro</sup>'. The third system has a treble clef and a 3/4 time signature, marked 'And.<sup>te</sup>'. There are also sections with no clef and a 3/4 time signature, marked 'allegro 2 vezes'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical score for a single system, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like 'p' and 'f'. The score is written in a single system on a single page.



Punto Bofo





*Trompa 1.<sup>a</sup> sonadilla a 3. el galan fingido* Mus 171-8

*Allegro*

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the key signature of one sharp (F#). The time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'allegro' written below the final staff.

*los dos Alleg.<sup>mos</sup> la ze*

*Voln*



in B-flat major

And.<sup>te</sup>  $\text{Bb}$   $\frac{3}{4}$  9- | 9- | 9- | 4 4 4 4 | 2 2 2 |

$\text{Bb}$  4 4 4 4 //  $\frac{3}{4}$  2 2 2 2 | 4 4 | 2 2 2 2 | *ten.* 2- | 2- |

$\text{Bb}$  2- | 2- | 2 2 2- | 2 2 2- | 2- | 2- | 2- | 2- |

$\text{Bb}$  2- | 2 2 2- | 2 2 2- | 4 4 4 4 // *allegro* |  $\frac{3}{4}$  2- |

$\text{Bb}$  2 2 2 | 4 4 | 2 2 2- | *ten.* 2- | 2- | 2- | 2- | 2 2 2- |

$\text{Bb}$  2- 2- | 2- | 2- | 2- | 2- | 2 2 2- | 2 2 2- |

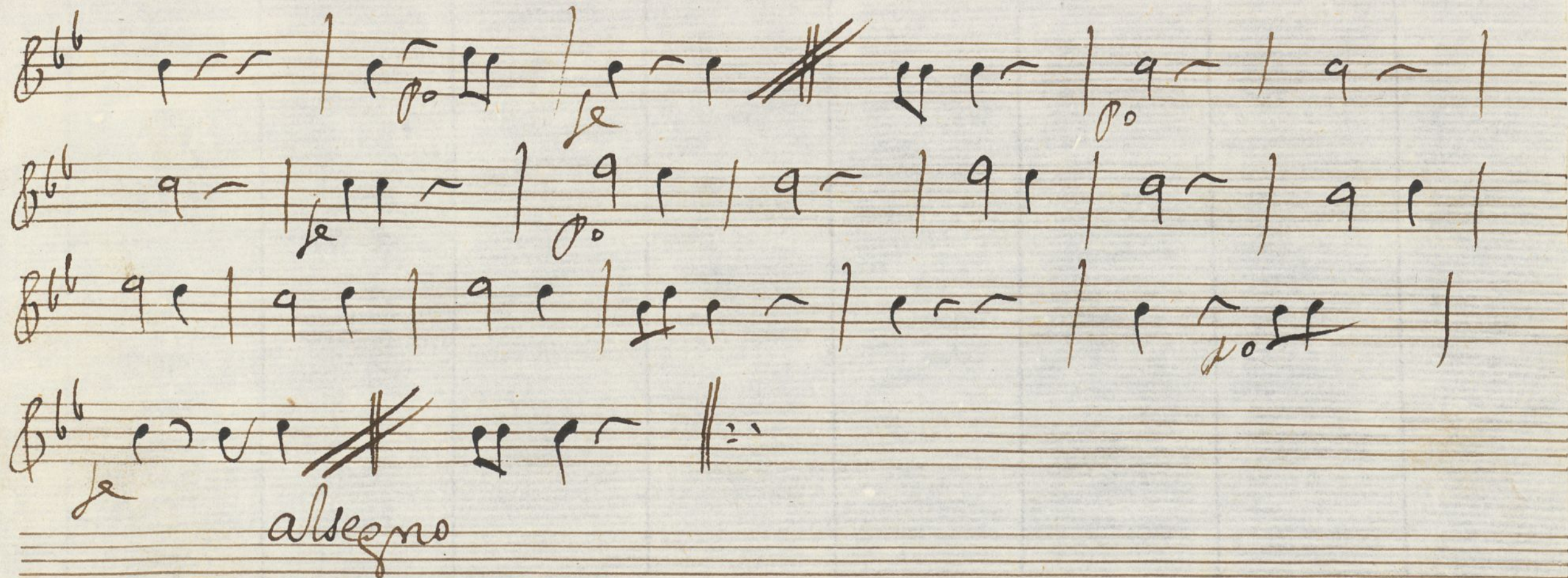
$\text{Bb}$  6 *All.<sup>o</sup>* 4 2 2- | 2- 2- | 2- 2- | 2 2 2- | 2- 2- | 2- 2- | 2- 2- |

$\text{Bb}$  2- 2- | - | 2- 2- | 2- | 2- 2- | 2- 2- | 2- 2- | 2- 2- |

$\text{Bb}$  2 2 2 4 | 2- 2- | 2- 2- ||

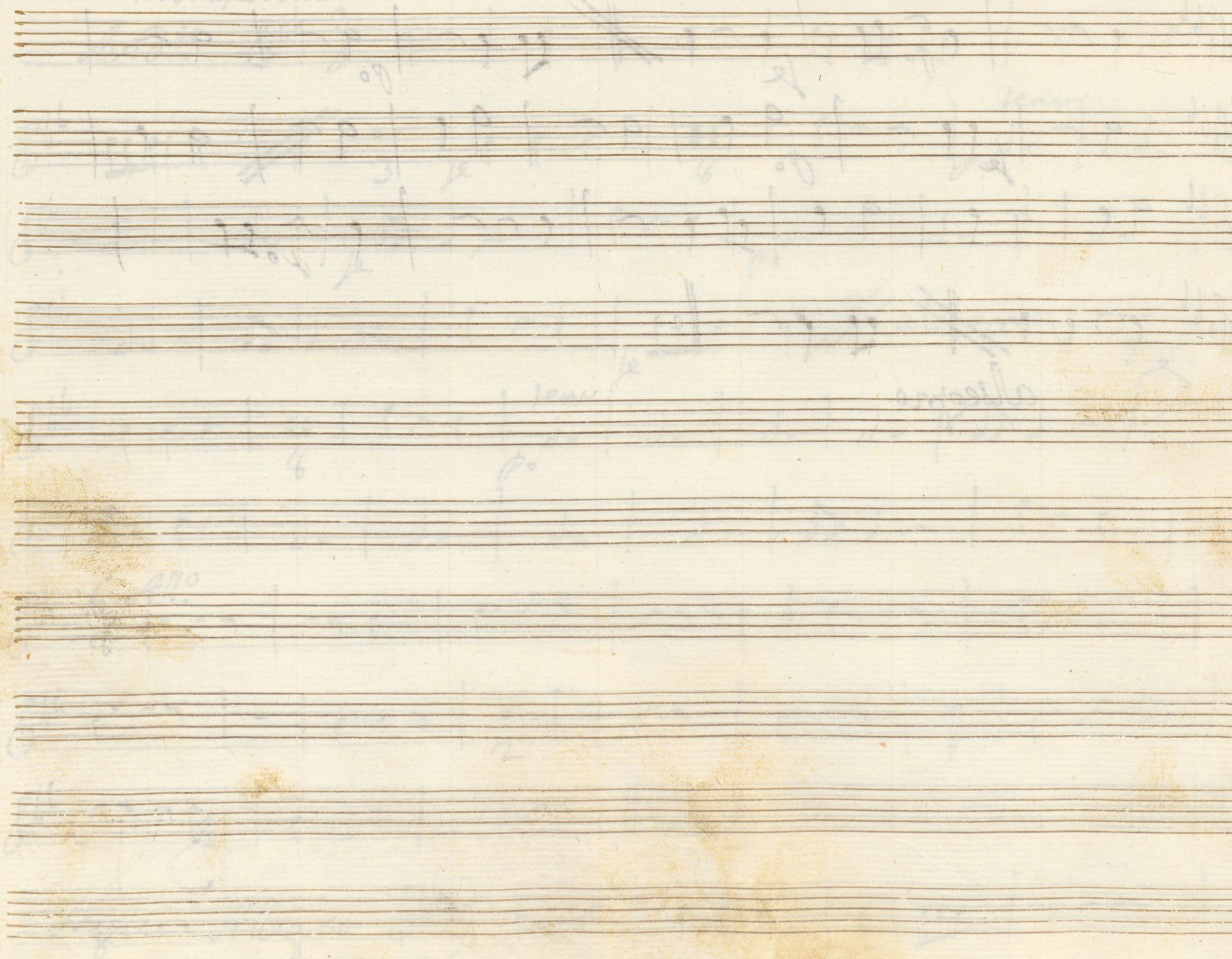
*Sequi. Allegro*  $\text{Bb}$   $\frac{3}{4}$  2 2 2 | 2 2 2 | 2 2 4 | 2 2 2- |







in B-flat major





*Trompa Segunda* *tonadilla* *à 3.* *el galan fingido* Mus 171-8

*Allegro*  $\text{D:}\sharp \frac{6}{8}$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

*los dos Alleg.<sup>hos</sup> barze* *voln*



in B-flat major

And.te

$\text{Bb} \frac{3}{4}$

Handwritten musical score for a piece in B-flat major, starting with 'And.te' and ending with a double bar line. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff has a double bar line with a repeat sign. The third staff has a double bar line with a repeat sign. The fourth staff has a double bar line with a repeat sign. The fifth staff has a double bar line with a repeat sign. The sixth staff has a double bar line with a repeat sign. The seventh staff has a double bar line with a repeat sign. The eighth staff has a double bar line with a repeat sign. The ninth staff has a double bar line with a repeat sign. The tenth staff has a double bar line with a repeat sign.

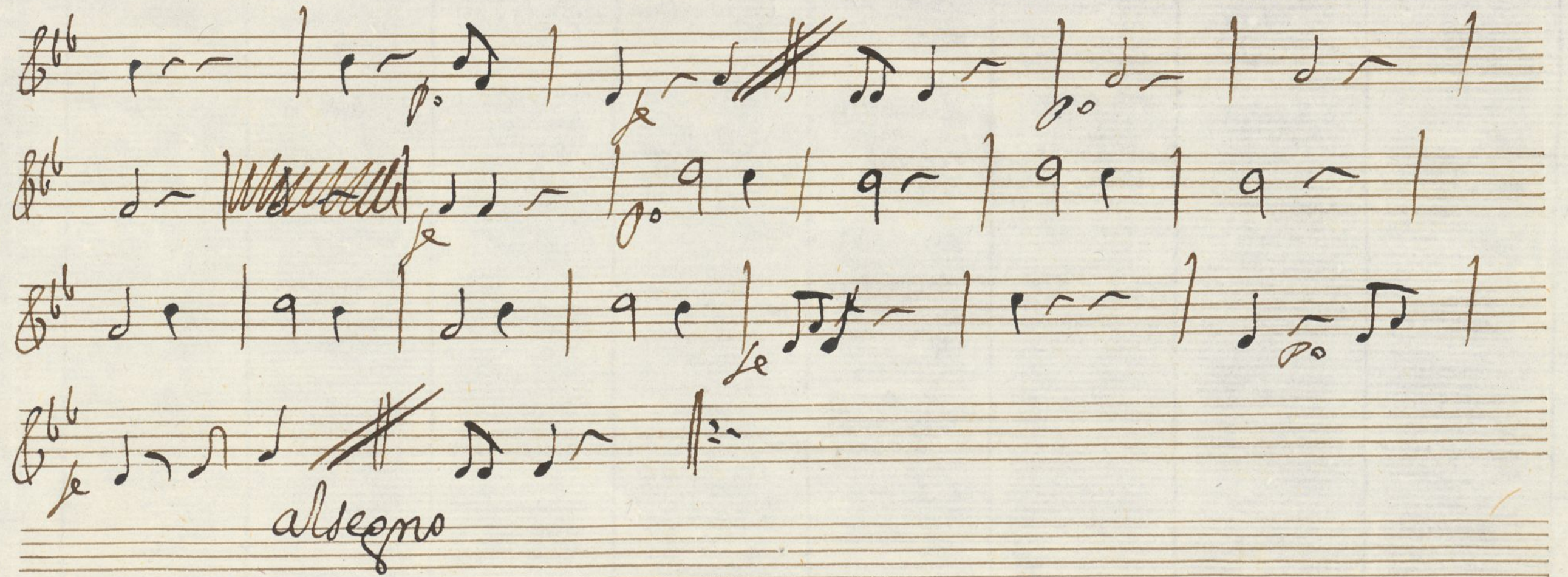
~~allegro~~

All.<sup>o</sup>

Sequi. Allegro

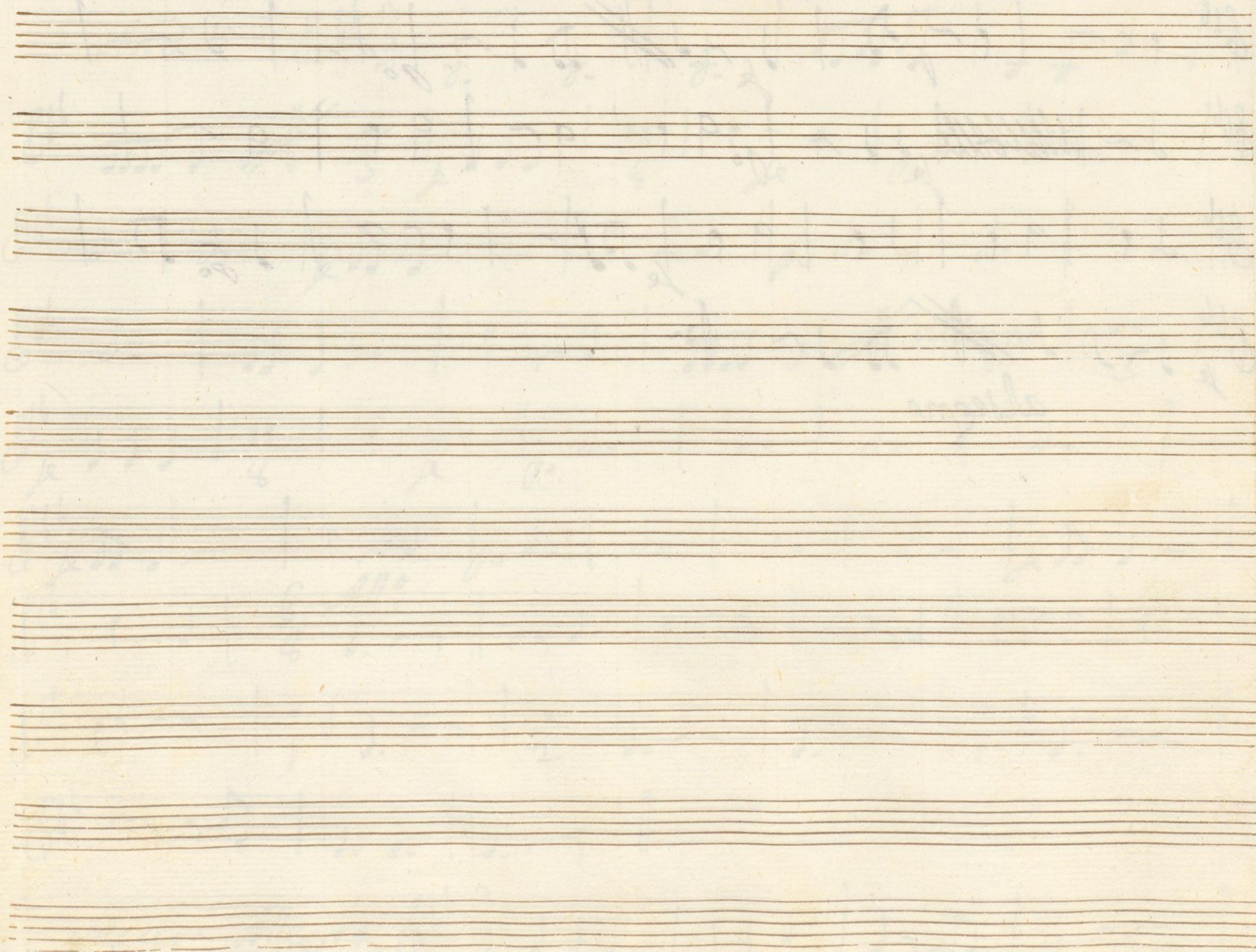
$\text{Bb} \frac{3}{4}$







*in B-flat major*





Violon

+

Mus 171-8

tonadilla a 3. el galan fingido

*Allegro*  $\text{D}=\text{F} \frac{6}{8}$

*Volte pto*



Punto Bayo

Handwritten musical score for "Punto Bayo". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The first system (staves 1-2) is marked *Alleg.* and features a key signature of one sharp (F#) and a time signature of 3/4. The second system (staves 3-4) is marked *Alleg.* and features a key signature of one sharp (F#) and a time signature of 6/4. The third system (staves 5-6) is marked *And.* and features a key signature of one sharp (F#) and a time signature of 3/4. The fourth system (staves 7-8) is marked *And.* and features a key signature of one sharp (F#) and a time signature of 3/4. The fifth system (staves 9-10) is marked *And.* and features a key signature of one sharp (F#) and a time signature of 3/4.

Dynamic markings include *pp* (pianissimo) and *ppp* (pianissimissimo). The score also includes a section marked *allegro 2 vezes* (allegro 2 times) and a section marked *voz* (voice). The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.



Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegro". The first staff contains a single measure followed by a double bar line and the instruction "allegro 2 vezes". The second staff begins with a 6/8 time signature and the tempo "All." (Allegretto). The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and the tempo "allegro".



