

Conadilla a tres.

Del Rezitado;

J.<sup>ra</sup> Mayora, Cam. y partido;

Ayuntamiento de Madrid



*All.*  $\frac{2}{4}$

*garido*

Yo se ñores mios soi un ru no tal — que  
a una Ma da mi ta a ora boi a ber — que a

*po*



Handwritten musical score on aged paper. The score consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and French. The first system has lyrics in Spanish: 'uno mas uno no le en con traran no' and 'doro q. quiero con todo mia quel con'. The second system has lyrics in Spanish: 'a todas las niñas me gusta en bromar' and 'es muy Primorosa fe ligrana es'. The third system has lyrics in Spanish: 'Unas con pimienta io has con la sal' and 'Canta alai taliana vistes a la dernier'. The fourth system has lyrics in French: 'yo' and 'vis'. The score is written in a cursive hand, and the piano part includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

uno mas uno no le en con traran no  
doro q. quiero con todo mia quel con

a todas las niñas me gusta en bromar  
es muy Primorosa fe ligrana es

Unas con pimienta io has con la sal  
Canta alai taliana vistes a la dernier

yo  
vis



pero las q. en todo mas graciamen-  
del gusto al chairo quien algo apren-

dan - son las que mas saben Viengor go ri rear  
der - y yo de sus ri lo quiero algo Coger

a - - - es la si es primura  
a - - - ya le bi en trando



a - es te si es a quel yes  
a - Con ello saldre a  
ta ries o arganta para un buen Cordel para  
que la valleros q' alla lo vereis q' a  
para un buen Cordel  
q' alla lo vereis



Handwritten musical notation on a grand staff. The music consists of several measures, including a triplet of eighth notes. A double bar line is followed by the word *Allegro* written above the staff.

Handwritten musical notation. The tempo marking *And.<sup>te</sup>* is written on the left. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics *Salen con un papel de musica en la mano* are written across the staff.

Handwritten musical notation. The tempo marking *Mayora* is written on the left. The lyrics *Camas* and *del - - - suabe viento* are written across the staff. The word *las dulces auras* is written below the staff.

Handwritten musical notation. The lyrics *del - - - suabe viento* and *dul - ce con viento* are written across the staff. The word *se* is written below the staff.



Handwritten musical score for a song, featuring lyrics in Spanish. The score is written on ten staves, with lyrics placed between the staves. The lyrics are:

al amor dan  
al amor dan; mas si los  
las dichas juegan  
a dos todo el borrascas  
porquen amor no ay  
nada  
nada qe no de se - na

The score includes musical notation such as notes, rests, and bar lines. There are also some markings like "Vivo" and "po" (piano) indicating tempo and dynamics.



*Segui' Allegro*

*(sale)* *parrido*

*gor... yo*

*Cam... yo*

*gavste buenas noches*

*tengo una garpanta*

*sechar mil trinado*

*yo apoyaturas*

*señora hermosa*

*Como un gilpero*

*se*



Señora en mora Dios guarde Cavallero la Real per  
Como un pilpero y son aun los Canarios para mi  
yo apoy a tu ras <sup>gar do</sup> y yo se ~~huan~~ <sup>mi</sup> corcheas y se mi

sona Dios guarde Cava llero la Real persona  
Cuerbos y son aun los Canarios para mi Cuerbos  
fusas y yo se ~~huan~~ <sup>mi</sup> corcheas y se mi fusas

*May a*  
si sera tonto <sup>gar do</sup> *se do* <sup>gar do</sup> lo que quiere, no quito a  
*Cam*... esse a de lirios <sup>gar do</sup> que quedavite tonto si yo apoy n  
lon? Vamos a ver lo <sup>gar do</sup> pue chitor y cuidado <sup>lon 3</sup> kengan si



*May<sup>a</sup>*

poco, digavite lo que quiere poquito apoco;  
 trino a que quedavite pronto siyo apotrino;  
 lencio pues Cuiton y Cuidado tengan si lencio;

*par<sup>do</sup>*

*allegro*  
*2 ve.*

*Rezi<sup>do</sup>*

*(Parola)*  
*(oigavite Un Rezitado;*  
*(aora es el galan)*  
*(aora es el vazo aduo)*

*par<sup>do</sup> (burlandore)*  
 dulce mio amato  
 amata mia  
 a fia mia

*All.<sup>o</sup>*

tu sai mio vene del Senito . . . . .  
 vela di leza yo sono qui qui qui)  
 o Caro Padre yo vi daro

*May<sup>a</sup>*  
*(Señor esto es mi mal lo alli)*  
*(am<sup>t</sup>)* *alli Señor alli)*  
*May<sup>a</sup>*  
*(y Ca<sup>s</sup> Señor esto no balenada alli)*

*Parola*



*Rezi. May<sup>a</sup>*  
dolce mi amaro tu sai mis vene  
Cam<sup>s</sup> amata mia vela di letia  
Cam<sup>s</sup> a figlia mia ~~padre~~ *May<sup>a</sup> o caro padre*  
*Rezi. po*  
del E n i to;  
yo sono qui;  
los 2/ yo vi da ro;  
*Allegro*  
*vige el 8*  
*All.<sup>o</sup>* *par<sup>do</sup>*  
es q<sup>d</sup> ussed no aenten di do a quel volado  
es que ussed a quel eco no a pe ne trado  
vstedes de los ecos nome hazen caso  
*All.<sup>o</sup>*



no te hacen los violines  
 te hacen adentro dulce  
 yes kande responderte

sino los pa — vos (gor gor)  
 Cuarenta pa — llos (quiquiriqui)  
 Quatro marra nos (u, u, u)

sunto pro ripael paso la tona di sa del Reti  
 unto  
 unto

tal.  
 (puer q. n)  
 tal.  
 (quien)  
 los (quien)  
 tal.  
 los 3.  
 ripaela  
 ripaela  
 ripaela  
 le



tado

quel a sunto es mui ~~mucho~~ ~~chulo~~ ~~yes mui es~~ tra ño chus

pues vayan segui di llas si segui di llas ya

loyes tra ño

cave el pa so

~~al hezi... do... vezes~~



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

*oy gan las segui di llas*

*May<sup>a</sup>*

*oy gan las segui di llas*

*oy gan las segui di llas des si lo nue-*

*bo; des si lo nuevo - - En fran ces - - eyta*

*Siga el Intento*

*je*



lia - - no - y en es pa ñ u e l o , e n f r a n c e s — — — e y t a

lia - no , y en es pa ñ u e l o — — — e n f r a n c e s — — — e y t a

li a n o e n f r a n c e s — — — e y t a l i a n o , y e n e s p a ñ u e l o



Cam.<sup>o</sup> And.<sup>te</sup>

ser bi tour Madame Je sui vo he sen ui

gar.<sup>o</sup> And.<sup>te</sup> Cam.<sup>o</sup> May.<sup>a</sup>

ui, for bien ) a lon prene un pri prene vna london, gli

so no obligata al suo belo onore mia fec. to in il



Core - gra dice y su onor - - -

la que quisiere el Cuñu haer Colorado  
ui Moric ui Madama son obligato

haer Colorado y echo se quatro Cuartos de chapu  
son obligato quier qui la qui bo lete Terpingas

lg.

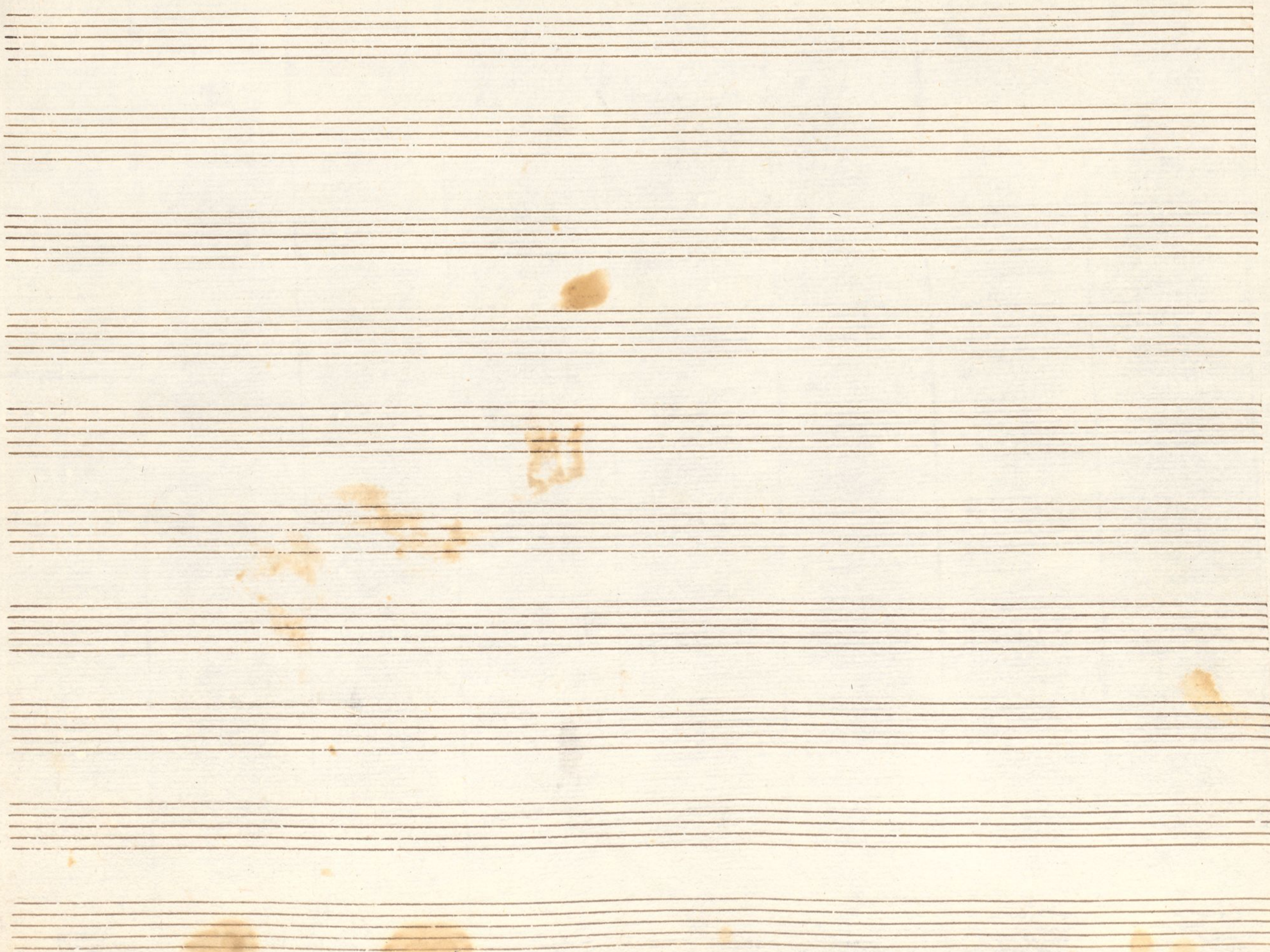


rriao cabali cabali cabaluco de chaurria  
 Mayo quis quila quis ~~quis~~ ~~quis~~ lete Terpinga Ma  
 quila quibo

Cam<sup>1</sup> May<sup>a</sup>  
 a) Enebien Noie; Urabo urabo) Viva viva lay dea viva vi  
 ro; etebien lon 2. viva vi

va lay dea proripa el paso;  
 yaguer Muchacho; allegro







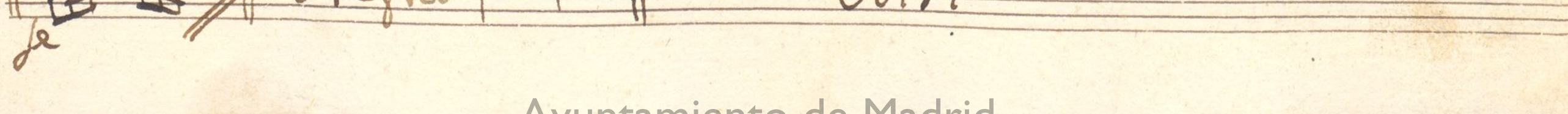
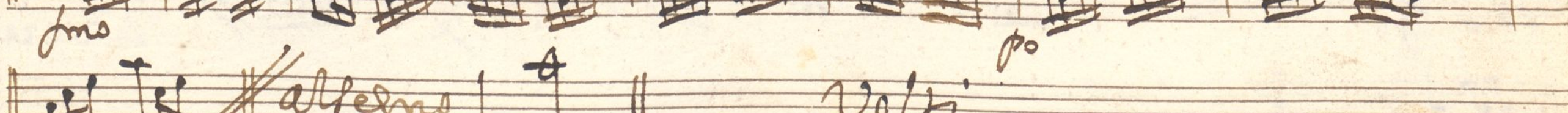
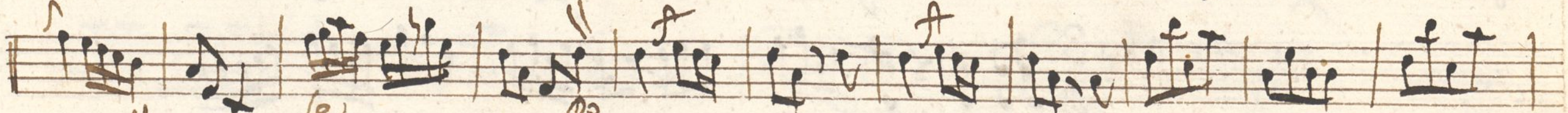




Violin Primero.

tonadilla à 3. del Peritudo

Mus 170-8









Rezi, Coplas

Al: & # # #

la 2.<sup>a</sup> vez no; la 3.<sup>a</sup> 8.<sup>a</sup> abajo

Parola.

Le Nepite

And Lie

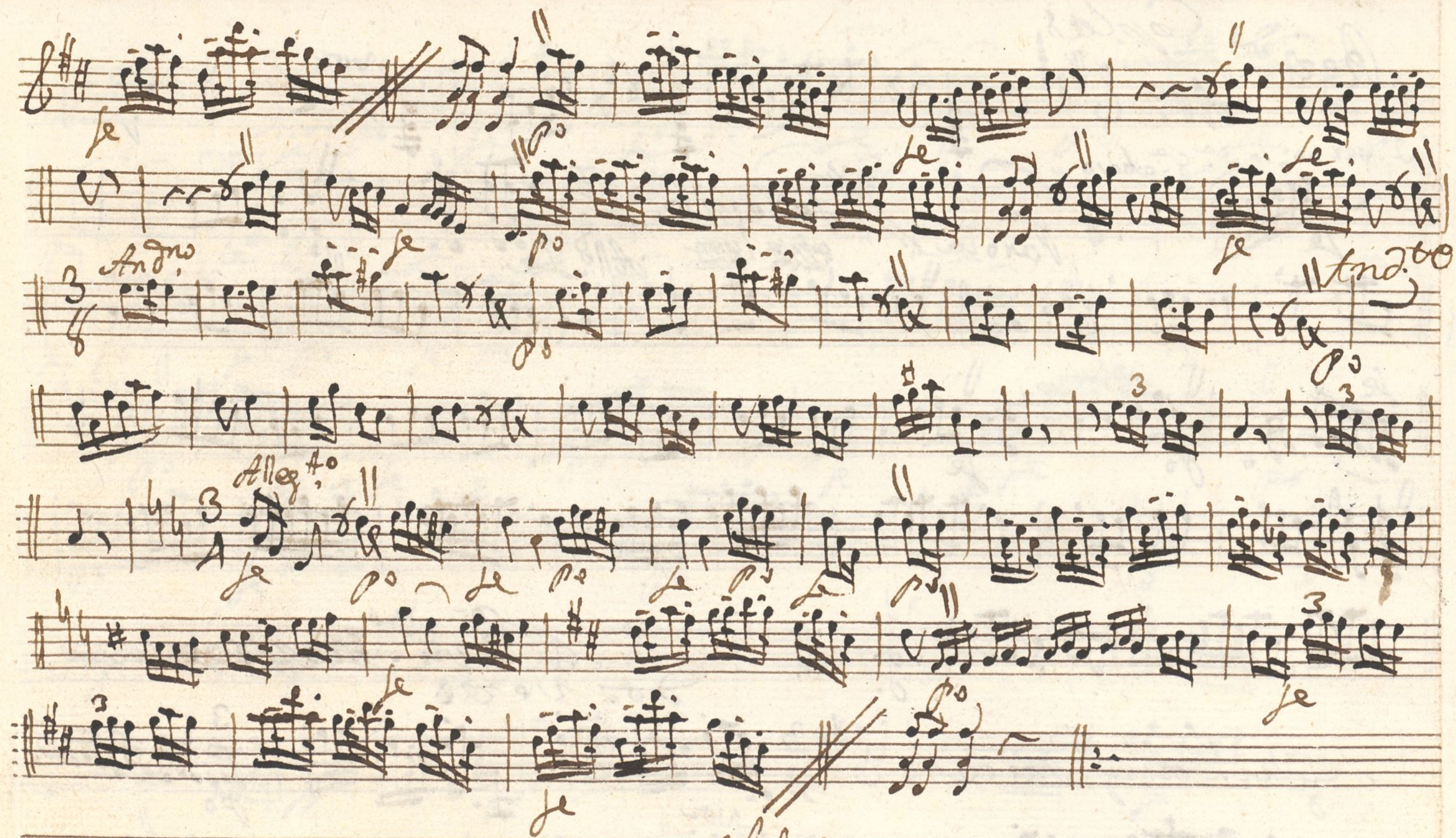
252

Segui. <sup>5</sup> Alleg. <sup>4</sup> staccato

dos vers

Wolk





allegro



Violin segundo.

+ tonadilla à 3. del Revitado 7.  
MW 178-8

MWJ 170-8

Handwritten musical score for a piece titled "Allegro" in G major, Op. 12, No. 2. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and frequent beamed sixteenth-note chords. Dynamic markings include "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "allegro" written below the staff.







*Peri* *All.<sup>o</sup>* *& H#* *C* *4<sup>or</sup>* *1a 2.<sup>a</sup> vez nada, la 3.<sup>a</sup> 8.<sup>a</sup> abajo* *2*

*Parola* *serapite* *All.<sup>o</sup>* *p<sup>o</sup>*

*p<sup>o</sup>* *p<sup>o</sup>*

*D. C. al Peri* *dos veces*

*Segui* *Alleg<sup>ro</sup>* *Stacatto* *& H#* *3* *va* *voln*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Dynamic markings and tempo indications include:

- fe* (forte)
- Andr<sup>o</sup>* (Andante)
- Alleg<sup>ro</sup>* (Allegro)
- allegro*

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



oboe Primero

Mus 170-8

1

sonadita a 3. del Rezitado.

Handwritten musical score for oboe, featuring multiple staves with notes, rests, and dynamic markings such as *pp*, *f*, and *allegro*. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece concludes with the instruction *allegro* and a double bar line.

Volte



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

Handwritten musical score for the first system, featuring three staves with notes, rests, and dynamic markings like 'p' and 'f'.

*Segui: fare*

Rezi: *do Coplas* All.<sup>o</sup> 3/4

Rezi: *do Coplas* All.<sup>o</sup> 3/4

*1.ª vez y la 3.ª nada*

*Parola* ~~serenata~~ *serenata* All.<sup>o</sup> 3/4

*Parola* ~~serenata~~ *serenata* All.<sup>o</sup> 3/4

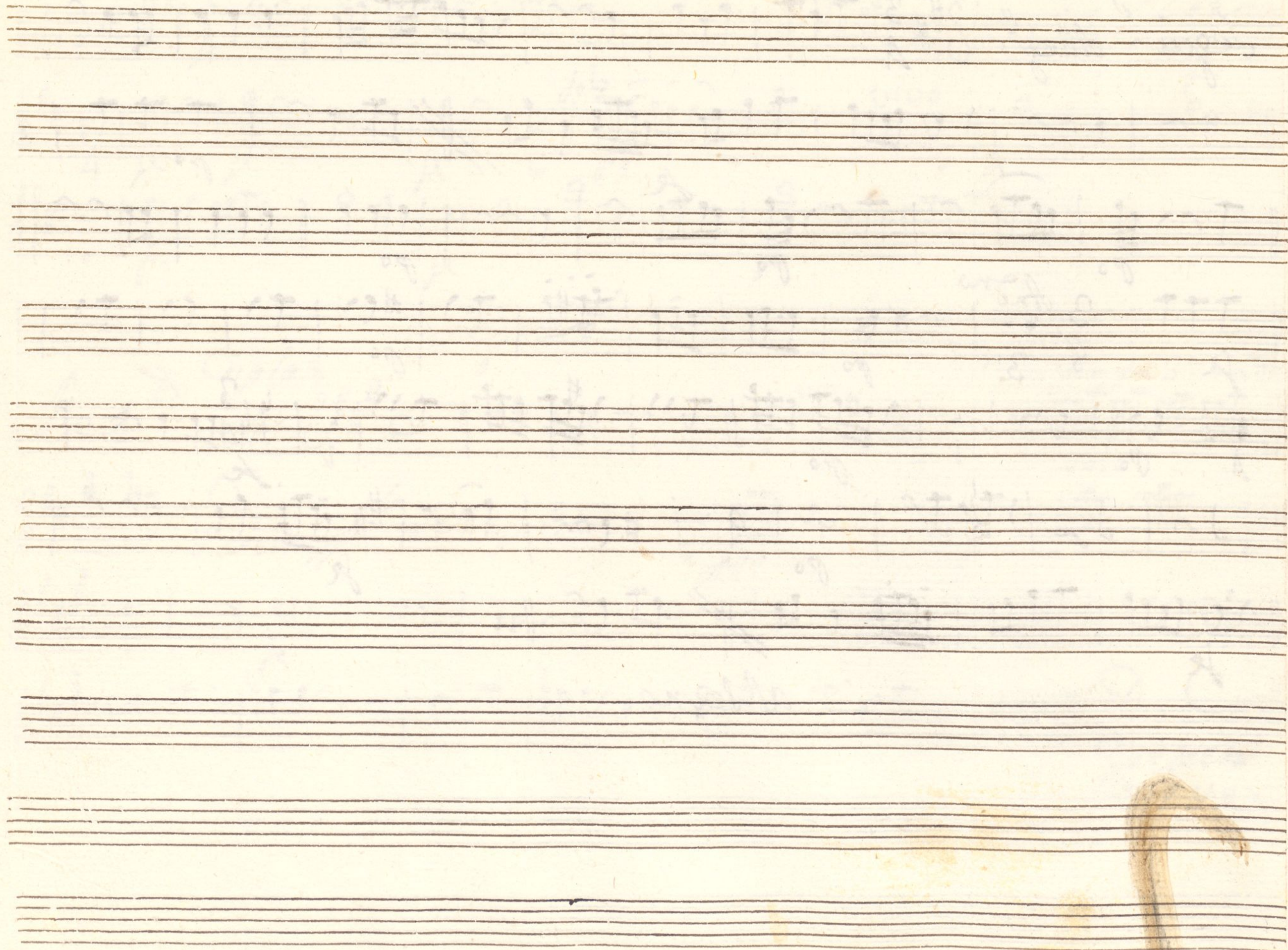
*J. C. al Peri.*  
~~dos veces~~  
*dos veces*



Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff begins with the tempo marking "Allegro". The score features various musical notations including eighth notes, sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and some markings that appear to be "le". The notation is somewhat dense and includes some corrections or deletions, such as a double slash through a measure in the second staff. The handwriting is in ink on aged, slightly stained paper.

allegro







Oboe Segundo.

Mus 1708 1

Sonadilla à 3. del Perzito do %

Allo 3/4 2

allegro


no/n



Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on four staves. The first staff begins with "And." and a 3/4 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), and "p.o." (pianissimo). There are also performance instructions like "Solo" and "Vivo" written above the notes. The piece concludes with a double bar line and the instruction "Sequi. baze".

*Coplas*  
*Veritade*  
*1. 2. 3. 4.*  
*All.º*

la 1.<sup>a</sup> y la 3.<sup>a</sup> no se dice esto



*Solo* *Parola* *se ne pite* *6/8* *9*

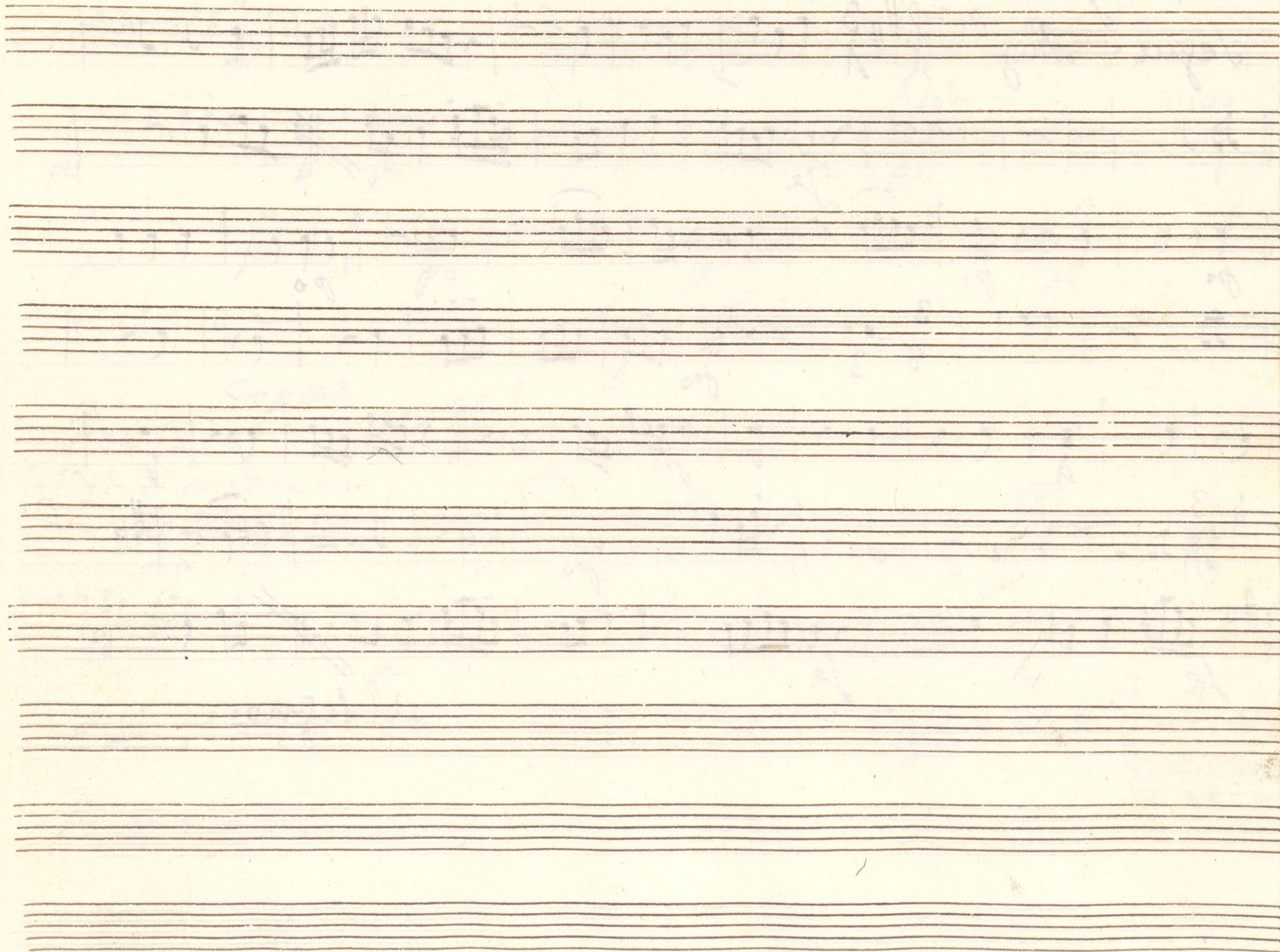
Handwritten musical notation on a single staff, featuring a series of notes and rests, ending with a double bar line. To the right of the staff, the text "D.C. al Per" is written, followed by a large, stylized flourish.



*Segui. Allegro*  $\text{H}^\circ$   $\text{B}^\circ$   $\text{A}^\circ$   $\text{3}$

*allegro*















*Segui. Allegro*  $\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$   $\frac{3}{4}$

*Andante*  $\frac{3}{8}$

*allegro*







*Trompa segunda* +

Mus. 170-8

*Sonadilla à 3. del Peritardo.*

*In Dola*

*All.º*  $\text{D}=\text{F}\sharp$   $\frac{2}{4}$

*no*  
*6* *pp*  
*Allegro*

*Vol/n*



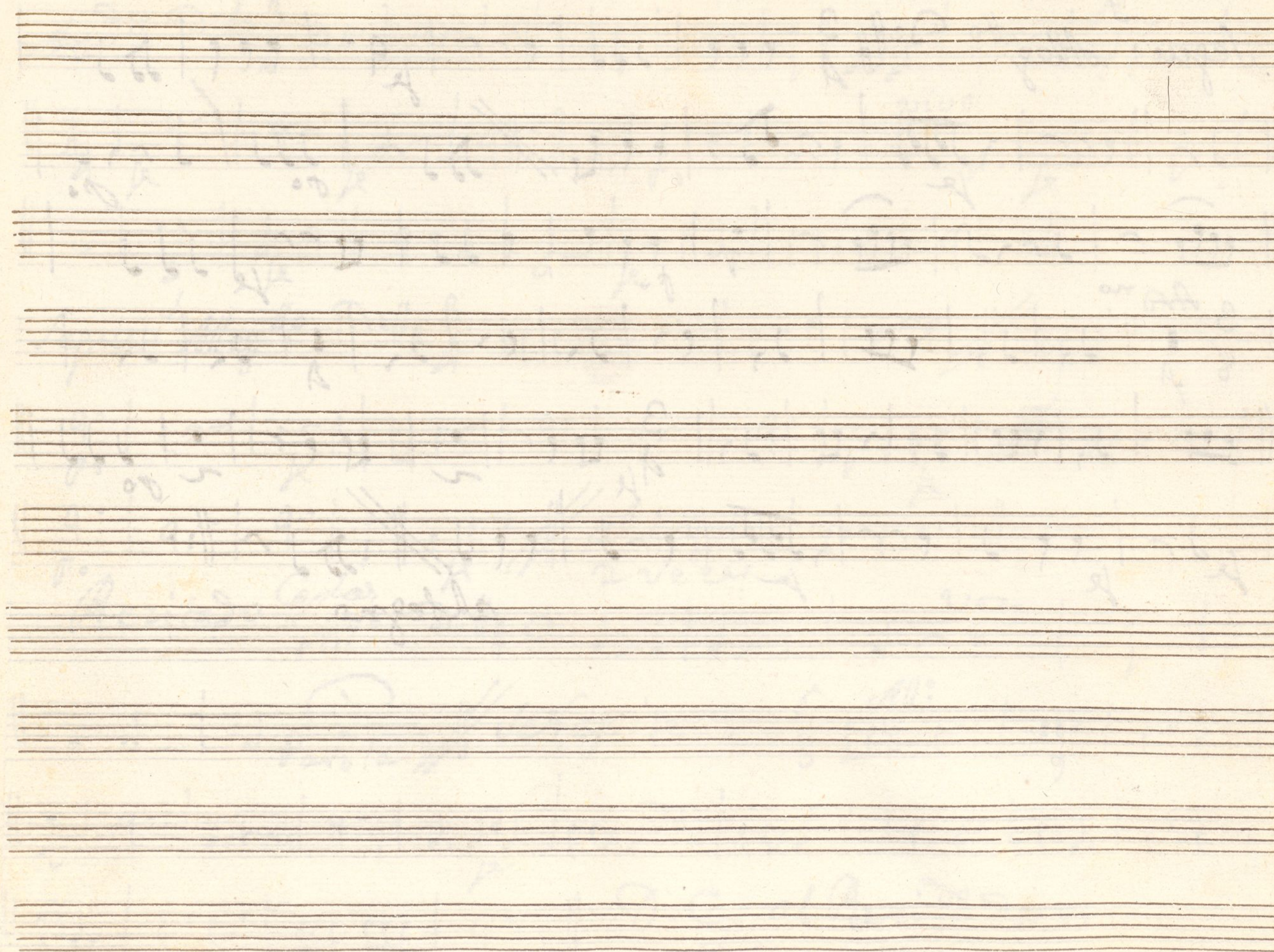




*Segue. Allegro*  $\sharp C$   $\sharp F$   $\frac{3}{4}$

*allegro*







Contrabajo;

Mus 170-8

1

tonadilla à 3. del Recitado /.

Allegro

*f*

*cresc.*

*p*

*rit.*

*f*

*f*

*f*

*f*

*Volte*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 4/4, 6/4), and dynamic markings (p, f, p<sup>o</sup>, p<sup>o</sup>o). The score is annotated with several tempo and performance instructions in Italian: *al Rezi.*, *Segui.*, *Alleg.*, *And<sup>no</sup>*, *Alleg<sup>to</sup>*, and *allegro*. There are also handwritten notes like "vor" and "le" scattered throughout. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



