

Conadilla.

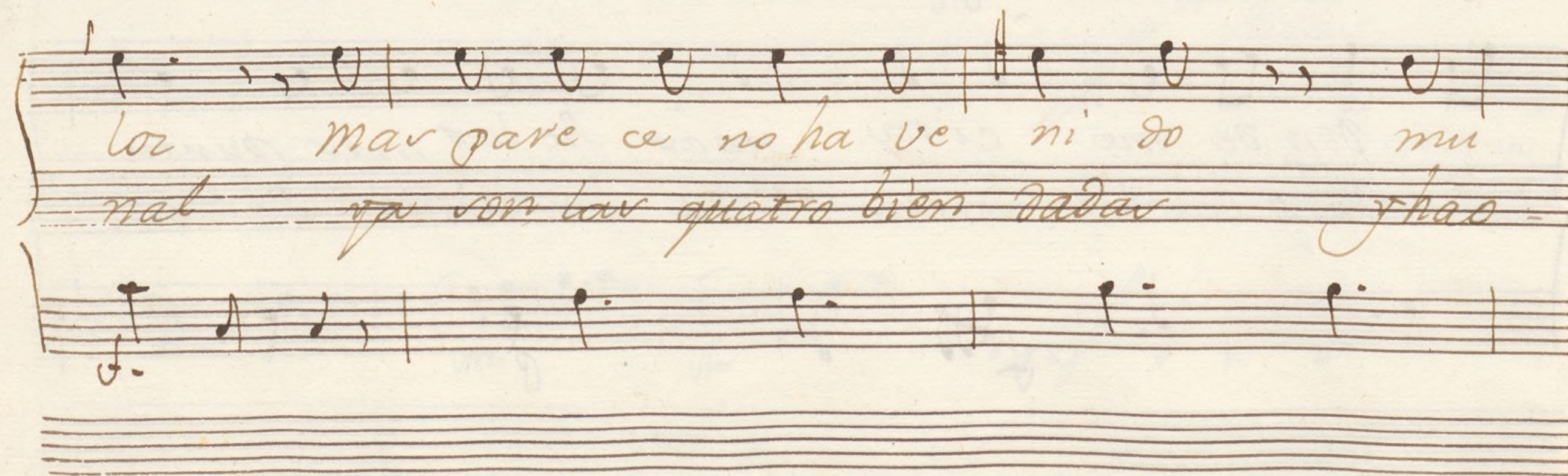
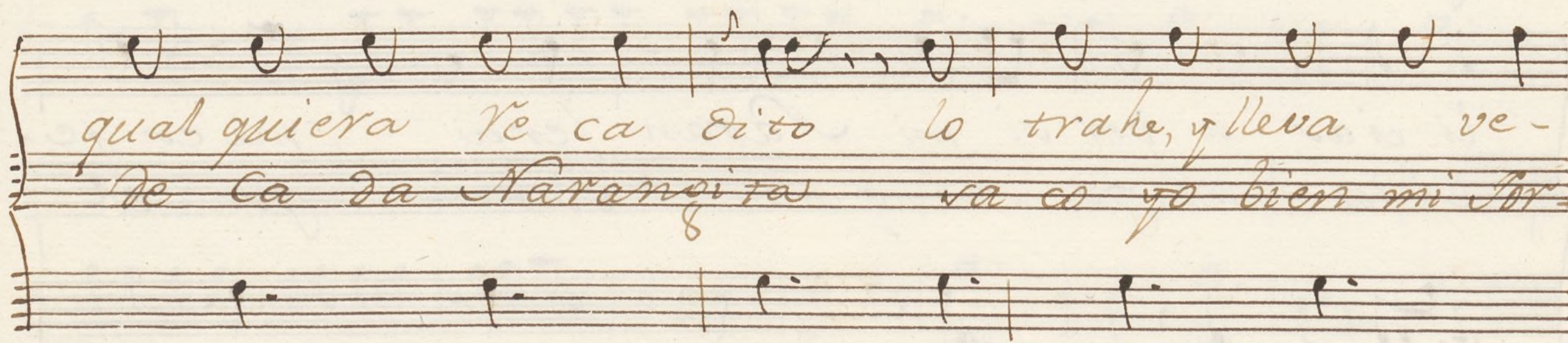
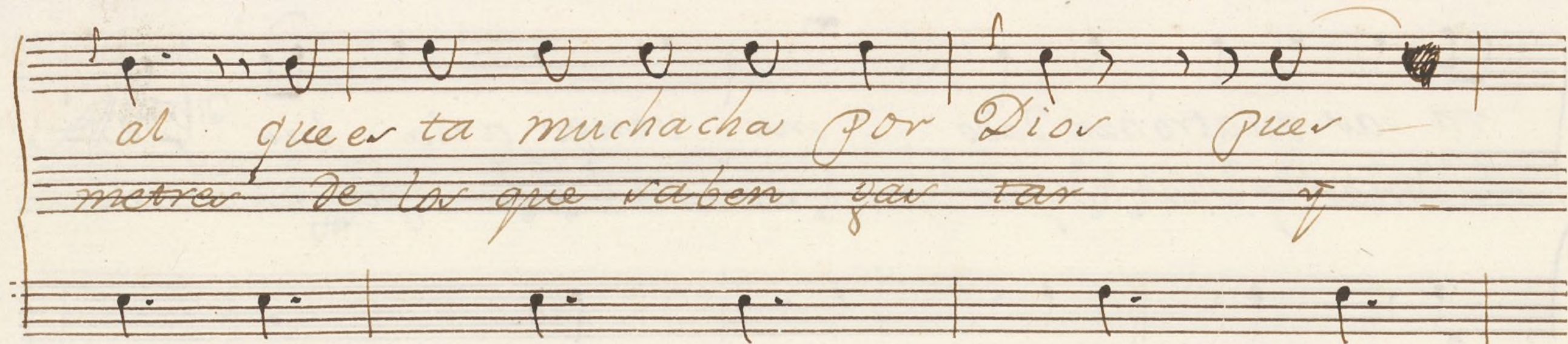
à 1.^o

La Marañera del Prado.

*Pino (de)
Roble
Arce
Ripa*

De Valladolid.

ya las quatro han dado me vengo a via las De-
Limas y Naranjas se no res pa so mi
li cias a ver si mi Naran / era me es pe-
di da me pa res y me di vier to por el
ra don de me ci ta no ay he lox mas puntu-
Prado y las De li cias sue len venir Pe ti-



cho no puede tar dar doy por el Prado una buelta
ra ven drá un Mi li tar que en Cor te jar á las Mi tras
ve ré si la pue do hallar ve ré
por cier to q. es Ofi cial por
nar tar des pren da mi a. Dios guar de á v ros se or Do n

Al be no.
Nar. a
Robles
Pue.
poco f.
D.

Robles *Nar.^a*

Juan *Pocof.* *di me di me que ay de nuevo mu-*

char co sa que con tar mu char

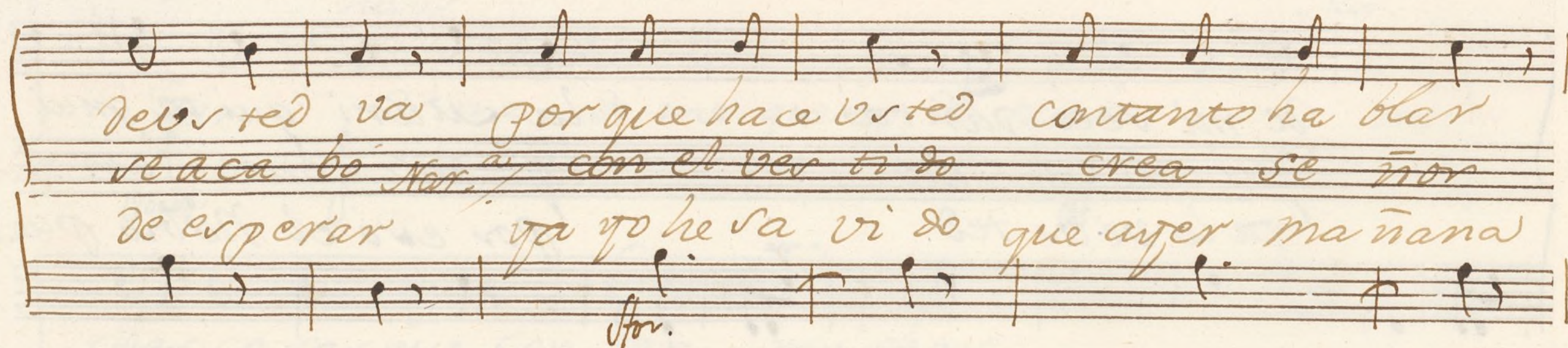
And.^{te} *Sotovoce.* *Nar.^a*

Robles. *En este instante*

Nar.^a *Quando yo entre*

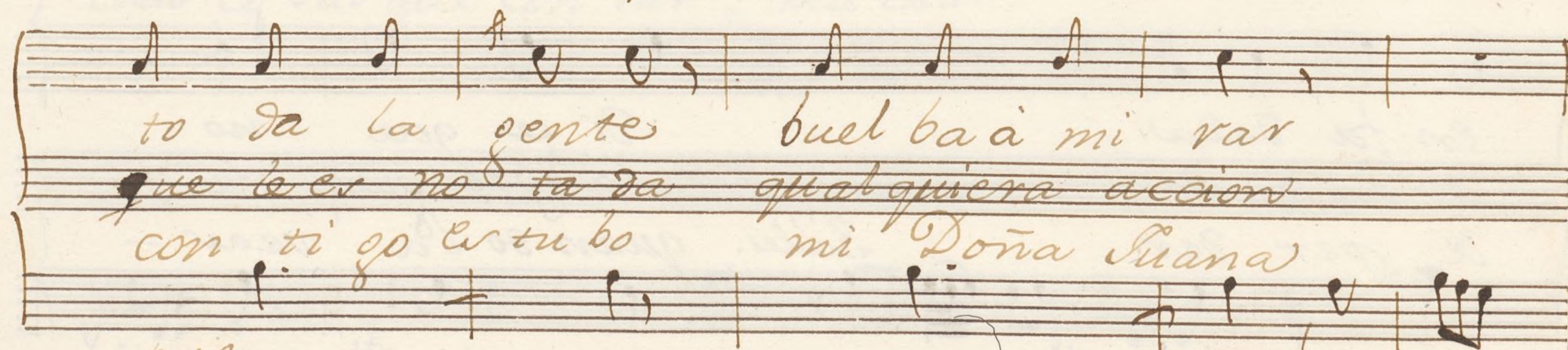
ella es soltera

de mi vea par ta la mari qui ta mui
fui con cui dado y me senté fun ti-
ya lo ve us ted por ero el Nobio pue-
en fa dada di ce que no
to a su lado la pre gun te
de per der Robles. quan do la ve ar
bol berá mar a oir la mi va don-
me Ver pon dio ya qui el a rump to ya
le adver ti rar que a quien el Prado que-

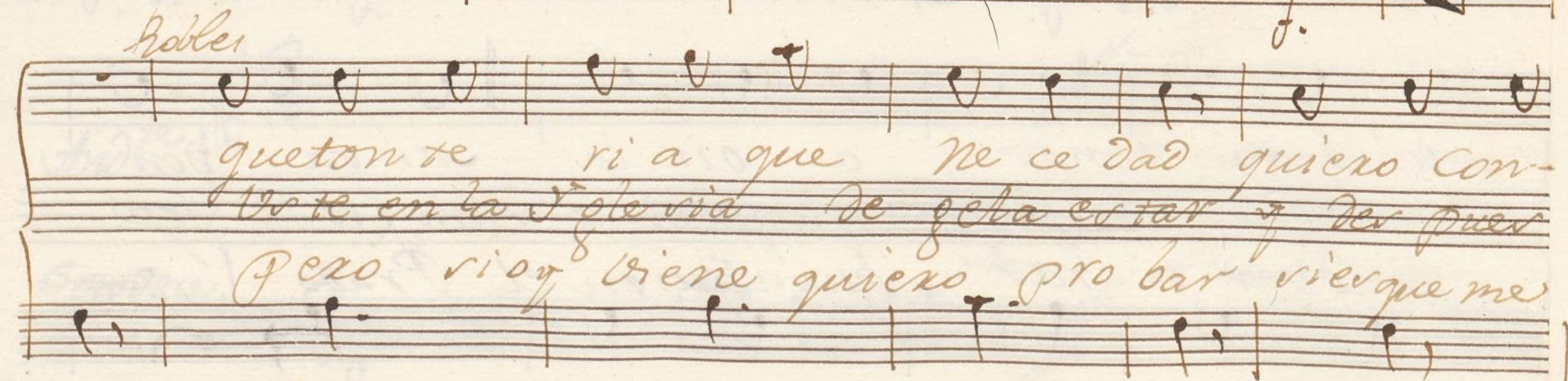


devered va porque hace usted contanto ha blar
se aca bo Mar.^a con el ver ti do crea se ñor
de esperar ya yo he sa vi do que ayer ma ñana

for.



to da la gente buel ba a mi rar
que le es no ta da qual quiera accion
con ti go es tu bo mi Doña Juana



Hobles
que ton te ri a que ne ce dad quiero con-
verte en la g le ria de gela estar y des pues
pero si oy viene quiero pro bar vier que me

tar te ya la ver dad.
fuera la pue de ha blar.
quiere e llo di ra.

Al seono. 2 mas.

Petimetra.
Mira sua nito

el mi li tar q. oy en mi Quarto que ri a en-

trrar er Cor te / an te y gran ton ton

y di cen garta mucho do blon

ya vi qui riera pegar leon charco g. er car men

tara el men te ca to g. er car

Petimetre.

Pues tu lo

for.

tra za de tal ma ne ra q.^e a im portu nar se

Itr.

nunca mas vuel ba qui ero a qui es tar me

Itr.

para ver lue go lo que re sul ta de aque ste

Cuento pe ro Cui dado con lo que hi-

ci erer no sea el dia blo q.^e el lan ce en vrede

Pet.^{tra}

o! que creer lindo de con di cion creer un

mapa a la perfeccion.

(Se llega la Petimetra al oficial, y le saluda, y el Petime-
tre se queda al Bartidor, y a un tiempo sale, y la Na-
ranguera se llega al Bartidor a hablar con el Pe-
timetre.)

Parola.) Petimetra.) Señor D.ⁿ Juan. Robles. Madame a los Pies de V^{ra}dad
Naranguera.) Mire V^{ra}dad, mire como le correjan la Señorita. Pet.^e de V^{ra}dad
que no ay peligro de que me pueda ofender. Nar.^a ha! no dicen todos asi.
Pet.^e Cada loco con su tema, y asi de los V^{ra}dad. Robles. Pues esta oca-
sion. Madame aqui se llega a ofrecer, escuchar me porque yo
breve, y Clarito verei. Pet.^{da} decid pues, que ya os entiendo.
Robles. Pues habla voy atendido.

Robles.

Yo se ño ra
De dar mo dar
En quanto a que
si vsted quita de de haora la pro meto
se ño rita or se suele cor te jar
la ve ga le se ño ra no pien ve vr ted
que entrare con mucho quito a ver vir la
unos van a lo Po li tico yo trov a lo
que arto hace aquel que vive con el suel do

Per.^a

de Cor te so el te paxo que reo
 mi li tar er te nada mi ra
 que da el Rey aguer te po bre esta obs
 fre ce er
 cu rar el se pienra (ya ve ve) que ten-
 mo do. o en que for ma en que
 me ras y Cor pre vio ver mil pro
 go de ser un mue ble queter
 mil pro
 queter

Pet.^e
er te cor te so ha de ser valga -
Pet.^e / *Pobles.* / pero poca vo lun tad so le -
por vo lo ya en tiende vte (*Pet.^e* / puer el

me Dios que ta lento Dios le ha dado a esta mu -
mar mui marcial mente, luego el Campo le van -
lan ce se ha fur trado e re pel ma de / a ev -

ger
tar
tar
lar ti mas que ella no ve pa
sier que viene algun nu blado
que si el po bre se er ta in Al bir
le

Nar.^a
de er cri vir y de le er a quel hace lo que
Per.^e y a me naza tem per tad *Nar.^a* O que pa sa ro er el
no le tienev que a pretar *Nar.^a* a que te er como otro
muchos O q di a sue len ha cer q^e er ce-
hom bre yo bien creo con ver dad no habra
muchos Cor te fan te mui mar cial pero en
rrar mui bien lo o for quan do no tra he cuenta er
ni nou no en el mun do que a er te le que da enoa-
lle gan do al bol ri llo mar du ro q^e un pe der-

todo.

ver viva viva ere buen genio viva la marcia li-

nar. viva

nal. viva

viva viva ere buen genio viva la marciali-

dad viva viva el de rem ba ra zo

dad viva viva el de rem ba ra zo

finis

Handwritten musical score on aged paper. The score consists of several staves. The first two systems each have a vocal line (treble clef) and a piano line (bass clef). The lyrics are written in brown ink below the vocal lines. The third system shows empty staves with diagonal lines indicating a section cut. The final system includes a double bar line, a key signature change to D major (two sharps), and a time signature change to 2/4. The tempo marking 'Alto' is written on the left. The lyrics continue on the final staff.

la ge ne ro ri dad y la

la ge ne ro ri dad y la

todo.

Alto

ya qui se ñores esto sea ca-

bo' si no ha gustado pe di mor per don

ellos. ellas. a gur se ñorev a gur ma da mar

ellos. ellas. Due ñor que ri dor pren dar del Alma

todos. dad nos por ver pe di da quatro pal-

le ma dar quatro pal ma dar y con las segui-

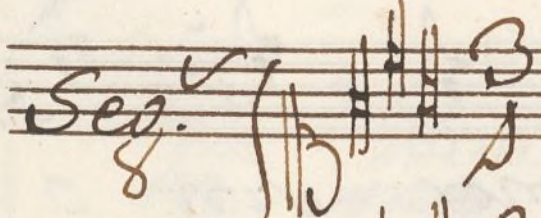
Handwritten musical score on aged paper. The score consists of six systems of staves. The first system has two staves with lyrics "Di llan er to sea ca ba". The second system has two staves with lyrics "er to sea ca va er to sea ca ba.". The third system has two staves with lyrics "er". The fourth system has two staves with lyrics "er to sea ca ba er to sea ca ba.". The fifth system has two empty staves. The sixth system has one staff with a melodic line. The handwriting is in brown ink, and the paper shows signs of age and wear.


Di llan er to sea ca ba


er to sea ca va er to sea ca ba.

er

er to sea ca ba er to sea ca ba.


Seg. 

All. 


todos. 

Já vea ca bó a quel tiempo ya

o id o id o id que las muperes

que 

que las mu-
que las mu-



geres que lai avn a mor rin o
 geres que lai avn a mor rin o

fren da co rrei pon die ren -
 fren da co rrei pon die ren -

Brinoli.
 Ad mi ti ras Cor te fo de un Pe tri me
 Bi que agra uer qe ta ma de de re re -
 No ay Cor te fo tan fi no co mo un A ba -

And. no

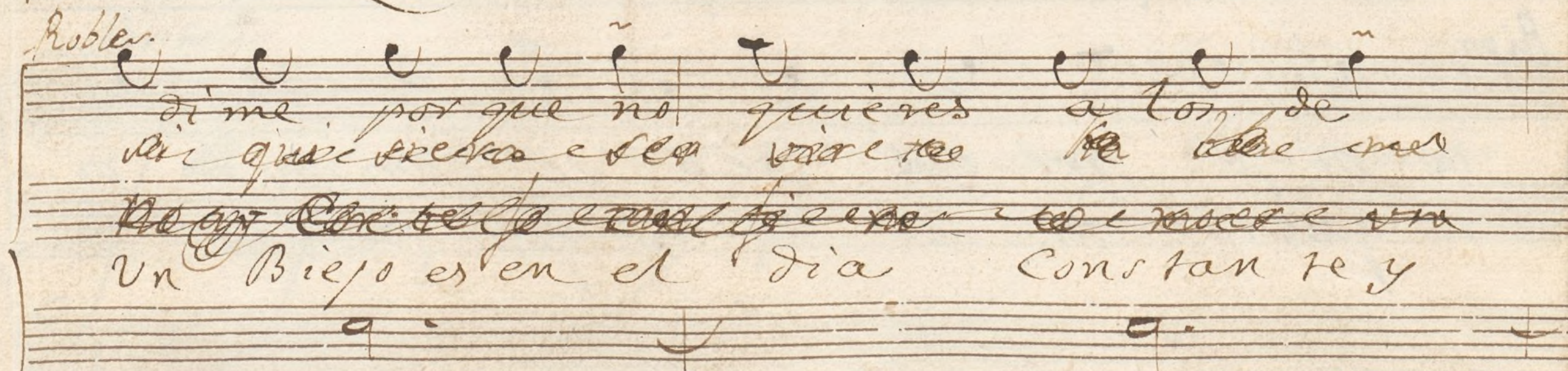
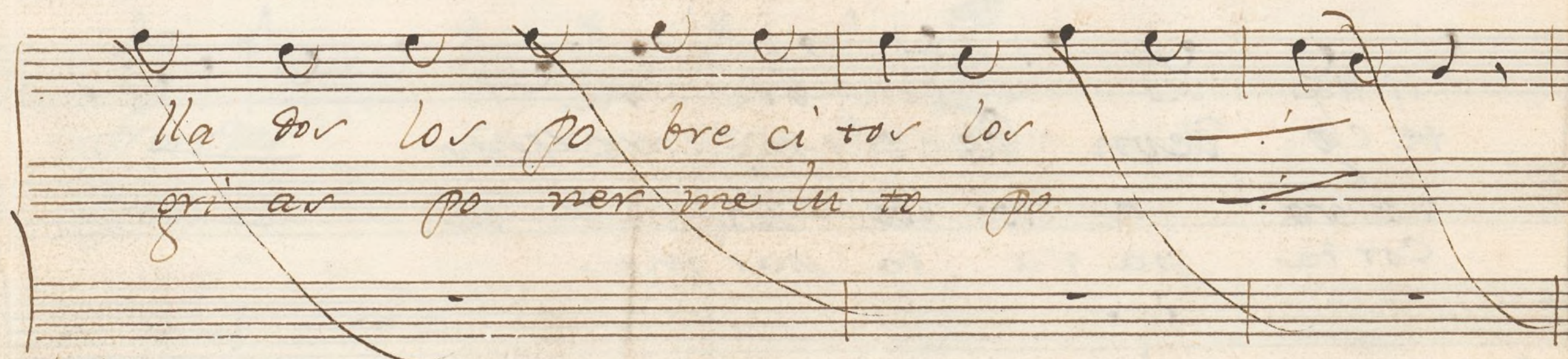
Ripa

he don Pe ti me he
~~te una ille~~ ~~repete~~
 te co mo un A ba te
~~de una da de re~~
 He ban Ca pa mi ni

li lla no me con bie re
~~re lo~~ ~~de un~~ ~~de ti~~ ~~re~~ ~~de~~
~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~
 Cor ta pa ra ta par me

Ripa

~~no hi so por que cres se gun me an di -~~
~~no quiero ta ler en ter q. es pe sar du -~~



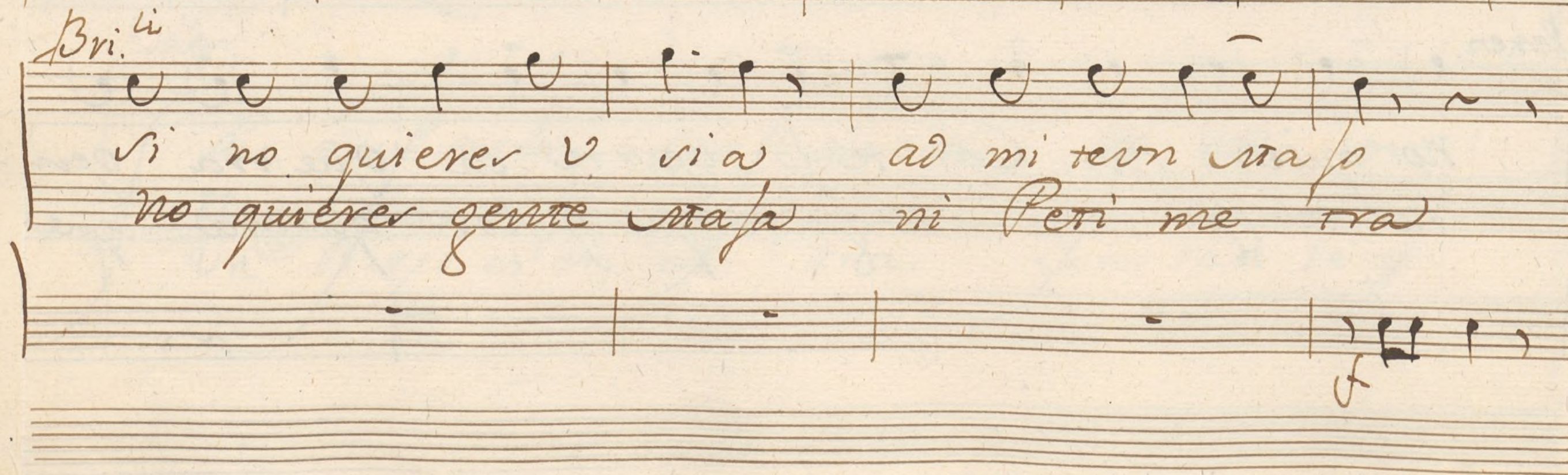
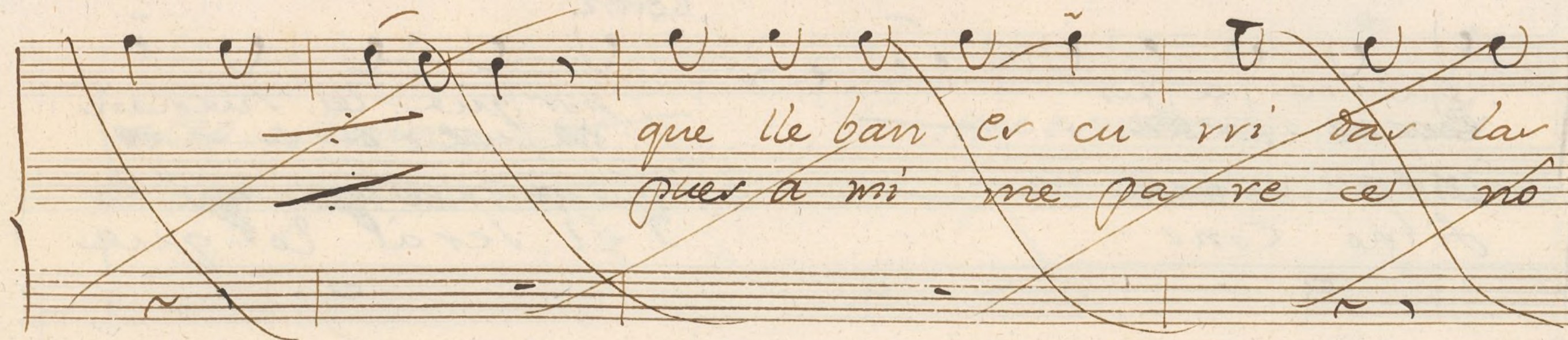
Perez.

guerra a los
que no es de la
ni lo es
si no con
por que te suenan
no me es
que de la guerra que de
el ver al lo que

poco las faltri guerras las
antes que no sea la guerra que
quiera para el de la guerra
mas no me in klino

Perez.

no quiero por Cor te so gente de Que rra oer -
no tengo tan mal gusto que yo los quiera que



Ripa

Dan mui po car pe setas y mu chor pa -
 es que vnor son am bre jo tros mi se -

Roble

Perez

lor con que no quier es tro pa son mui fin -
 ria con que no quier es vie jo ni Mi li

gi - dor

ta res (Perez) ya lo me for del tiem po
 porq. vnor son fan fa rrias

mu dan de Si - tio A manter o / o a
yo troe son a yer A manter o / o a

ler ta a man
ler ta aman

que es to er lo pi
con es to er lan yer -

quer to es lo fi po.
con ex tor lan res.

Allegro

Ayuntamiento de Madrid

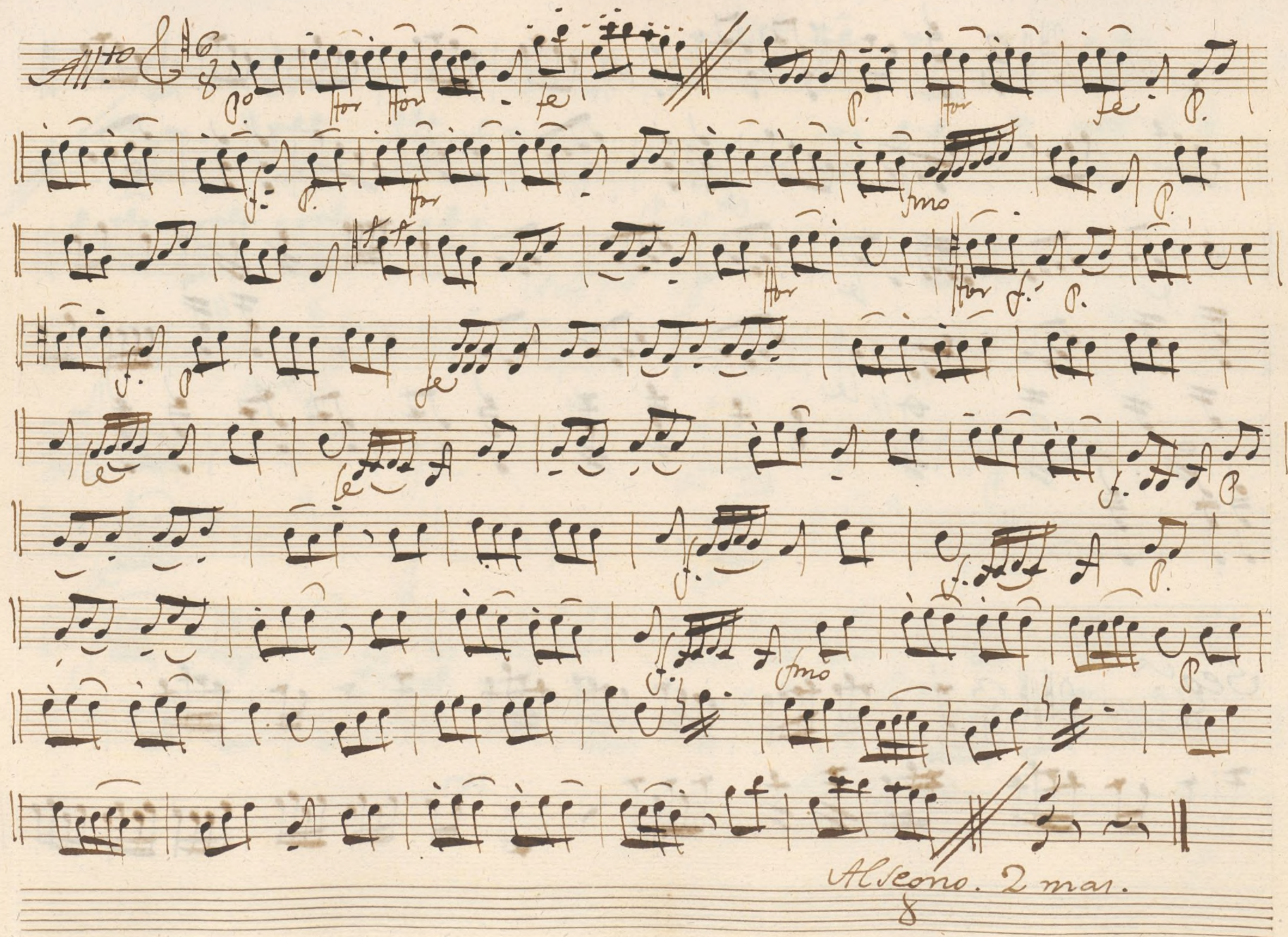
Violin Primero. Ton.^a a D.^o

La Navanvera del Prado.

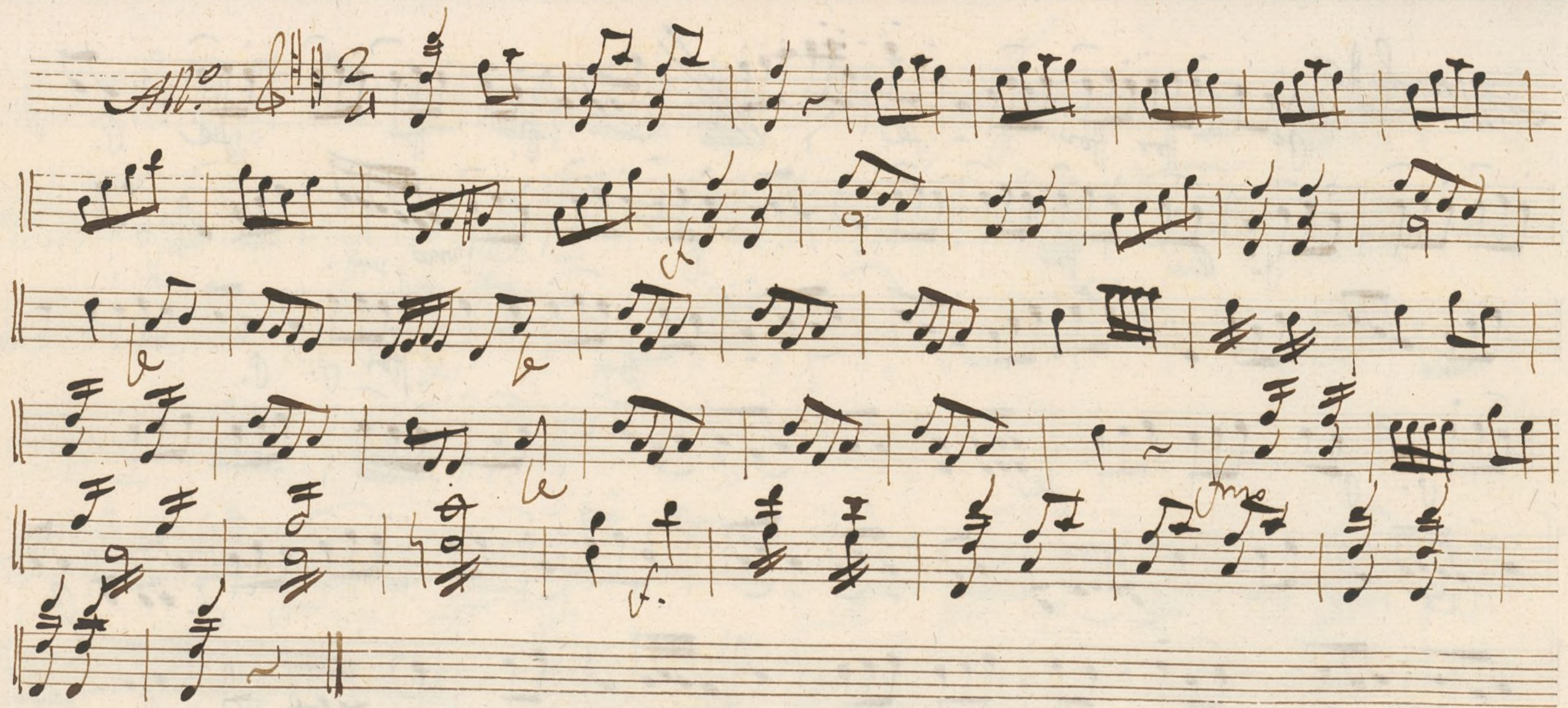
Nues 173-6

Handwritten musical score for Violin I, titled "La Navanvera del Prado". The score is written on ten staves in G major (one sharp) and 6/8 time. It begins with a tempo marking "Allegro" and a key signature change to D major. The music features various dynamics including "for" (forte), "p" (piano), and "f" (fuerza). The score concludes with a double bar line and a final key signature change to D major.

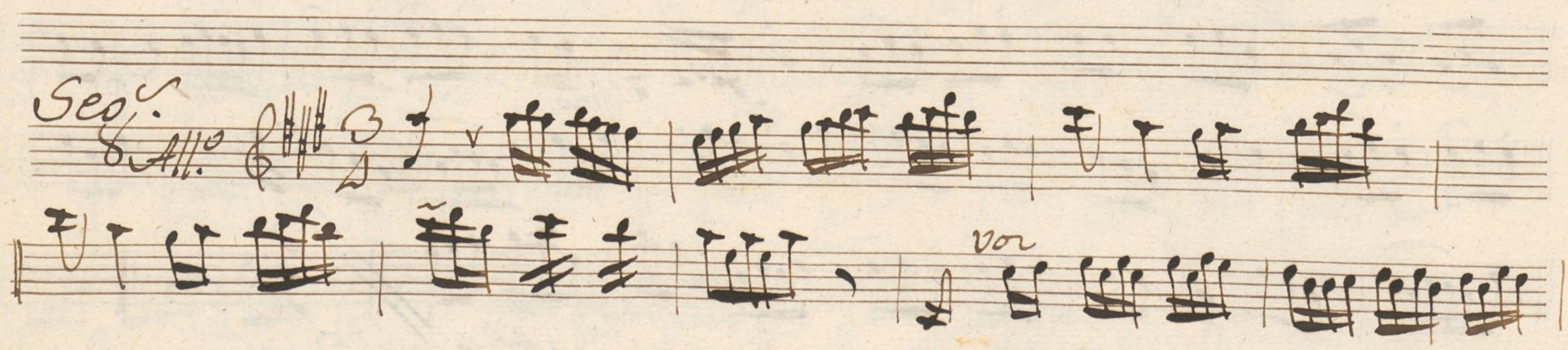
Handwritten musical score on ten staves. The notation includes treble clefs, 3/8 and 6/8 time signatures, and various musical symbols such as notes, rests, and dynamic markings. The first staff is marked "And." and the fourth staff is marked "Allegro 2 mar.". The score is heavily annotated with handwritten notes in brown ink, including "for", "le", "P.", and "f". A large, dark, circular scribble obscures a portion of the notation on the eighth staff. The word "Parola." is written in the bottom right corner.

All.to 

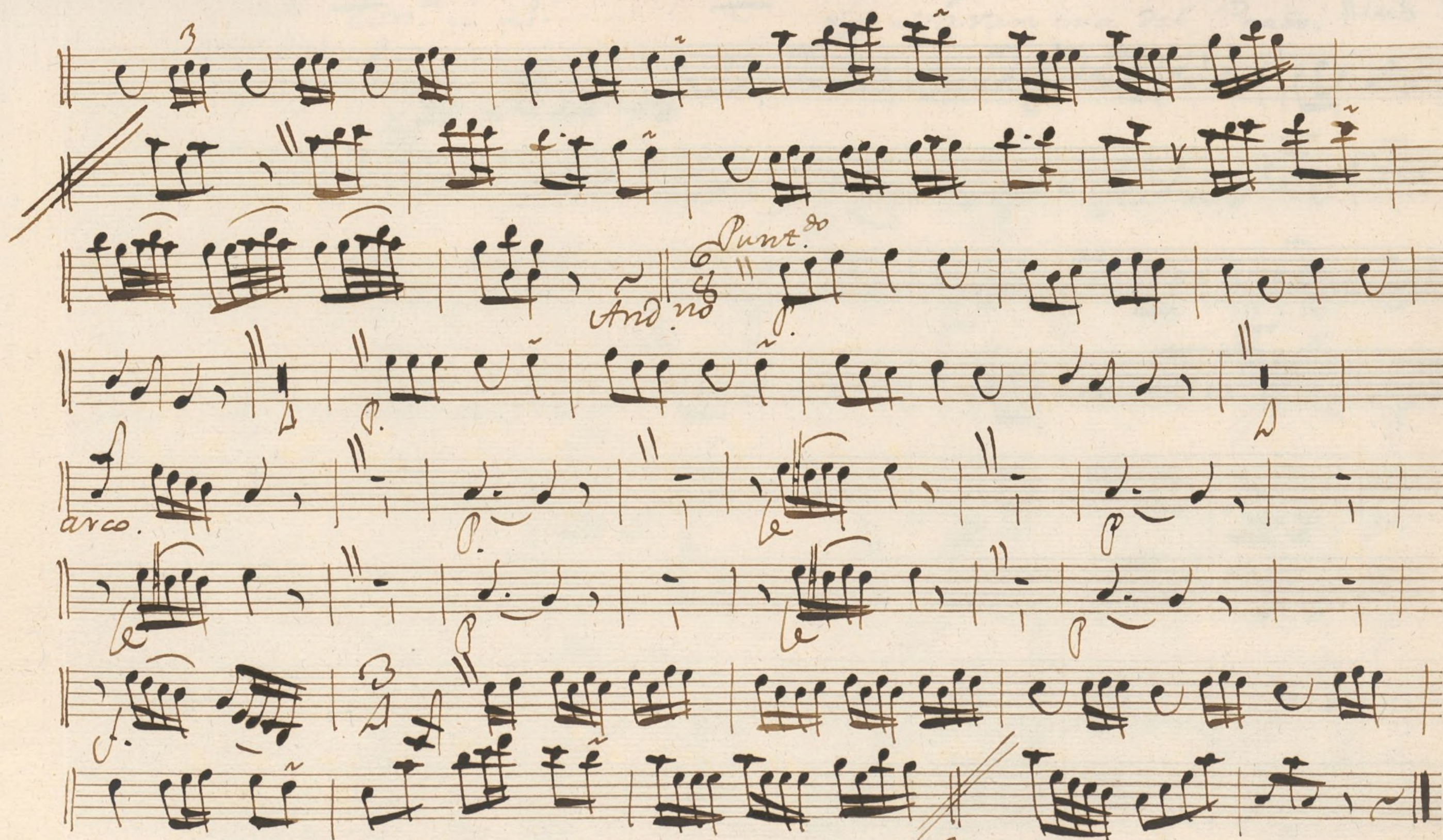
Alcorno. 2 mas.
8

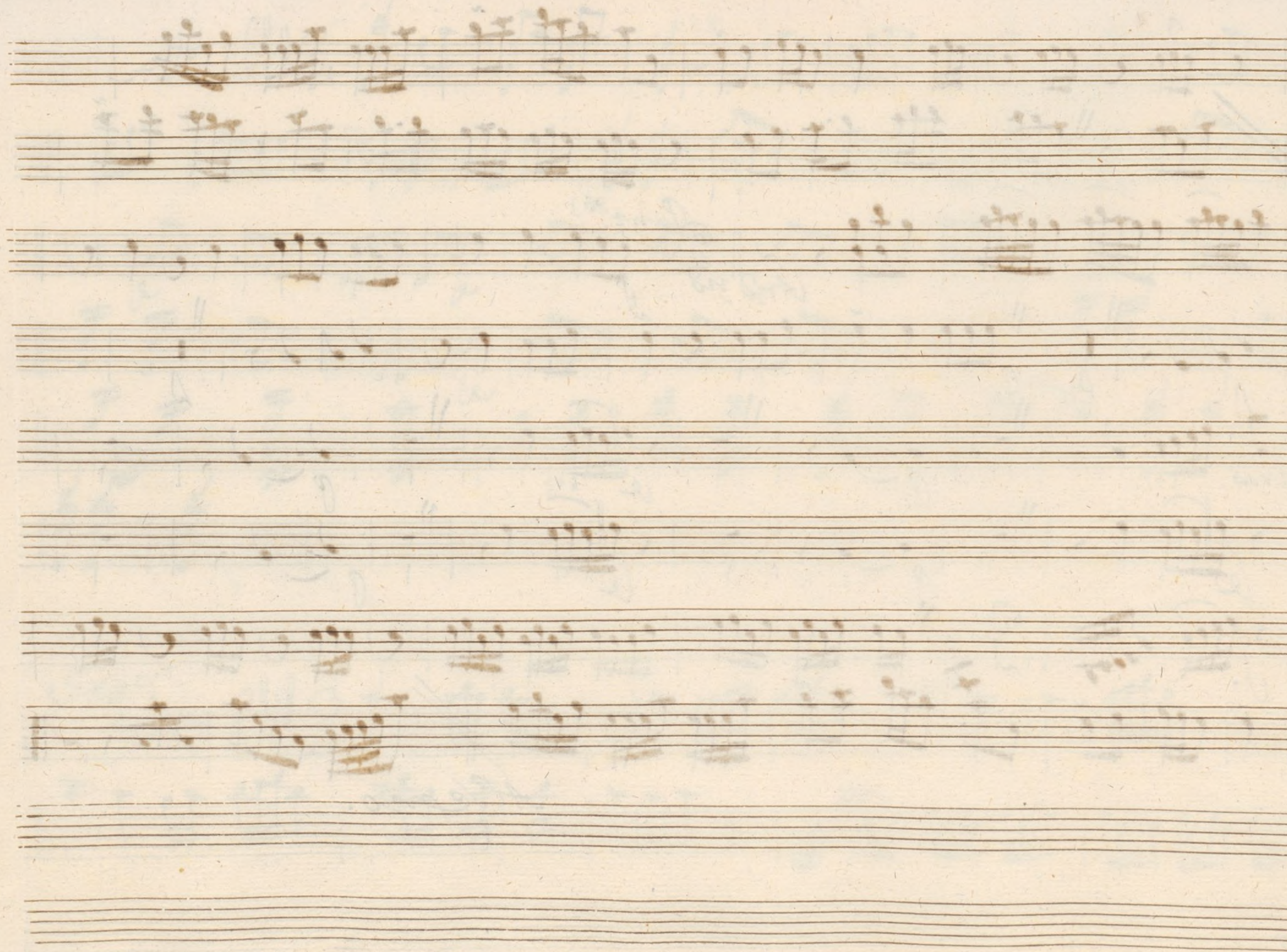
All.^o 

The first system of the handwritten musical score consists of six staves. The notation is written in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. The music is written in a fluid, cursive style, with many beamed notes and rests. The subsequent staves continue the melodic and harmonic development, with some staves featuring more complex rhythmic patterns and accidentals. The system concludes with a double bar line.

Sec.^o *All.^o* 

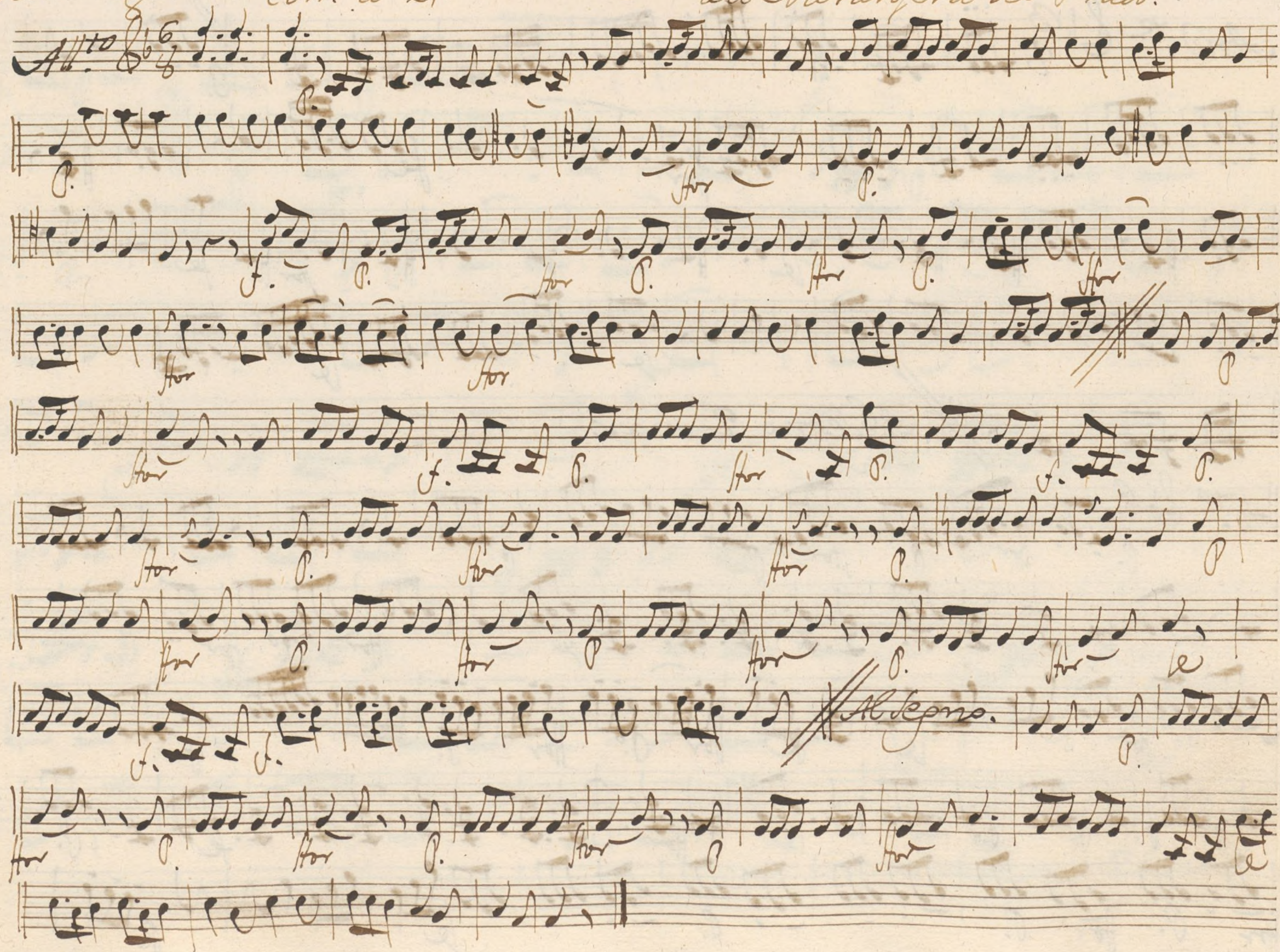
The second system of the handwritten musical score consists of two staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. The notation is written in a fluid, cursive style, with many beamed notes and rests. The system concludes with a double bar line.





Violin Segundo. Ton.^a a 1.^o

La Navanpera del Prado. Mus 173-6

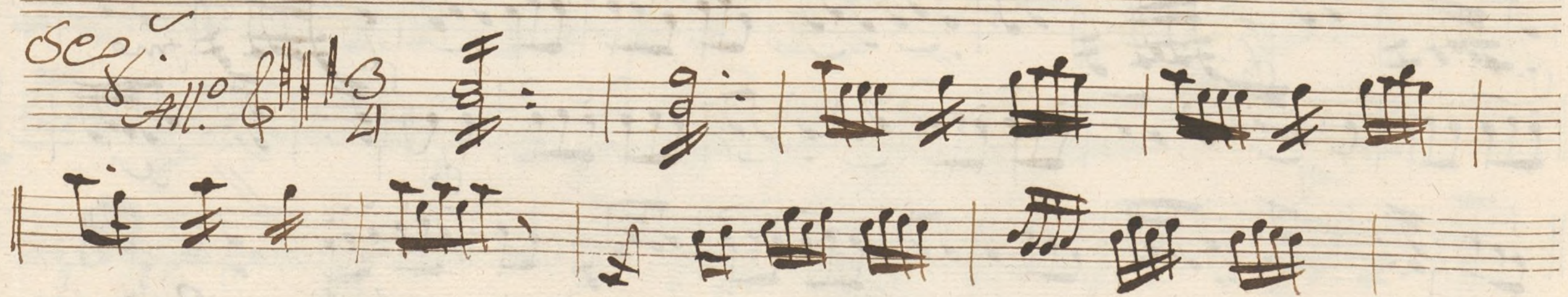
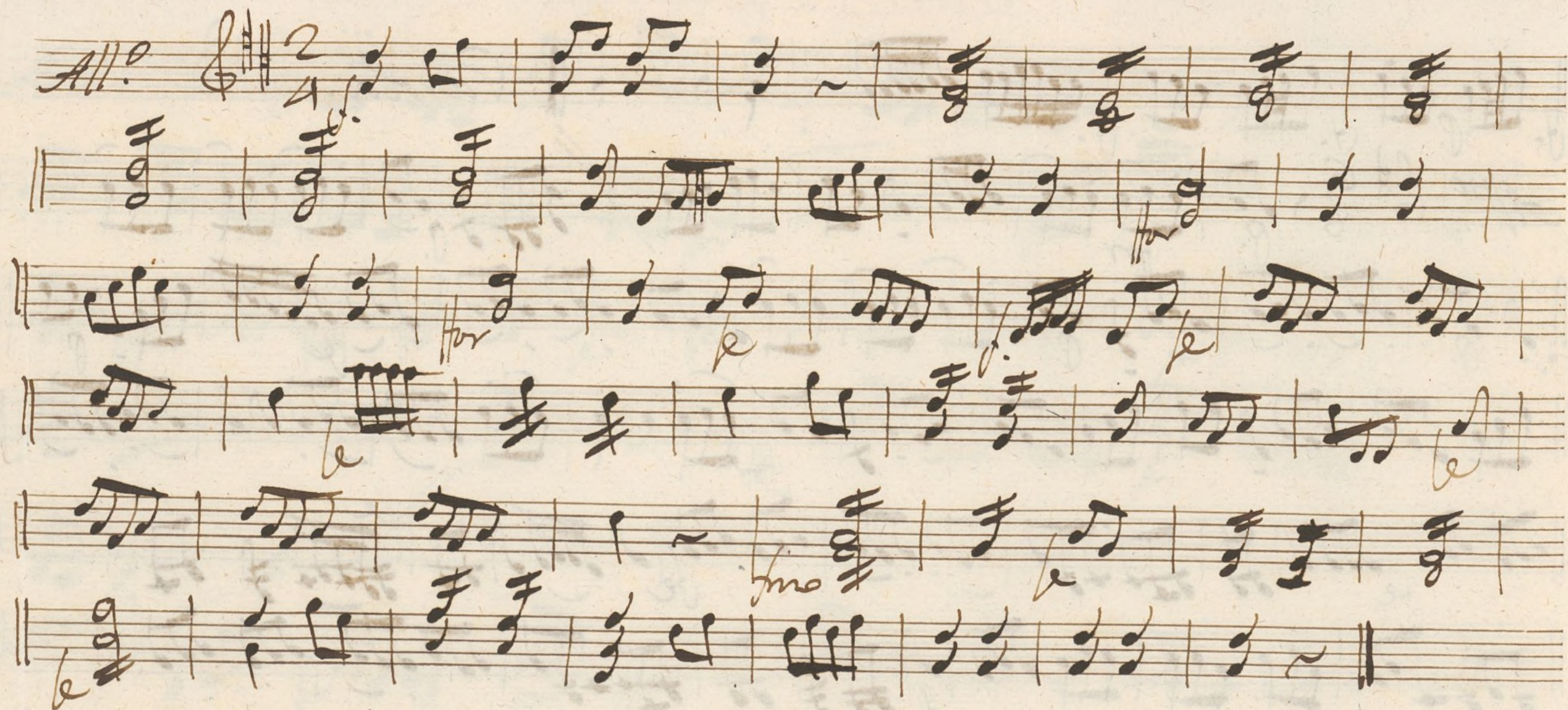




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Parola." is written at the end of the first staff. The word "Allegro 2 mar." is written at the bottom right of the page.

Parola.

Allegro 2 mar.

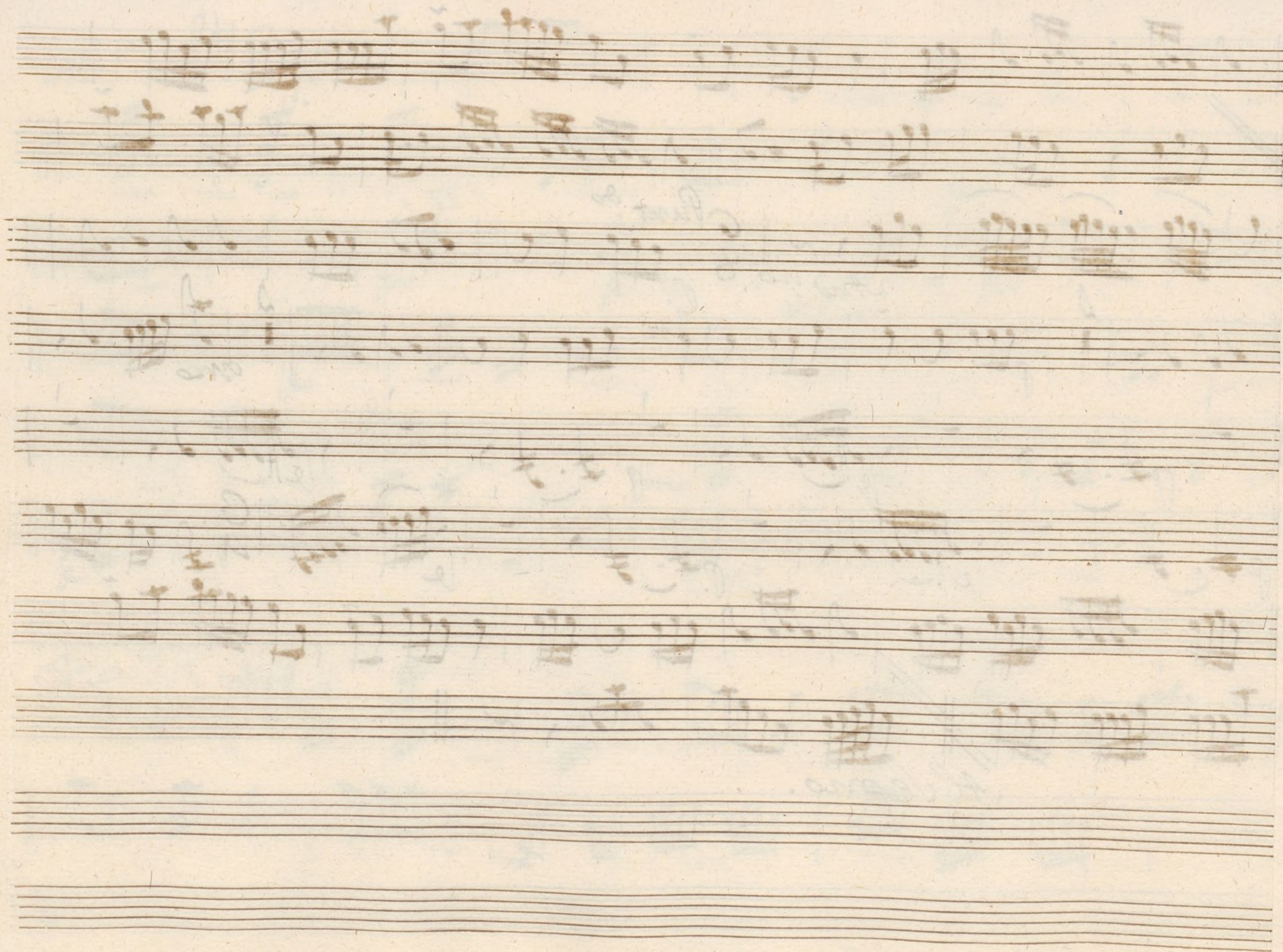


Punt. do

And. no

arco

Allegro.



Oboe Primero

+

Mus 173-6

Sona dilla à 4.^o de la Naranjera

Handwritten musical score for Oboe Primo, titled "Sona dilla à 4.^o de la Naranjera". The score is written on ten staves. The first staff begins with the tempo marking "Allegro". The music is in 6/8 time and features various dynamic markings such as *le*, *po*, *for*, and *allegro*. The notation includes eighth and sixteenth notes, rests, and bar lines. The score concludes with a double bar line and the word "Voli".

Voli

And^{te} 3/8 *po* *for* *le* *do* *al segno* *dos mas*

Alleg^{ro} 6/8 *po* *le* *po* *le* *po* *le* *for* *for* *for* *le*

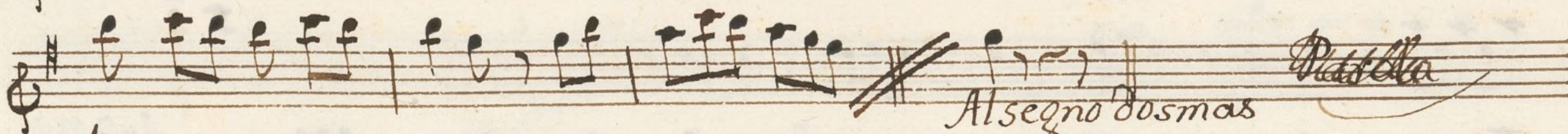
for *for* *for* *le* *for* *po*

for *for* *le* *for*

Flauta *for* *po* *le* *po* *Parola*

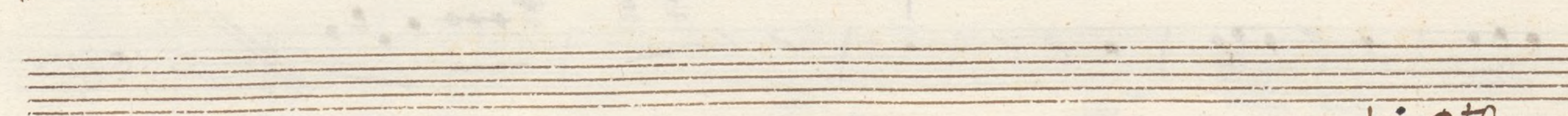
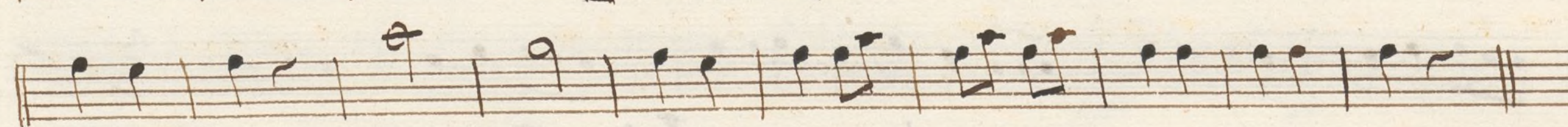
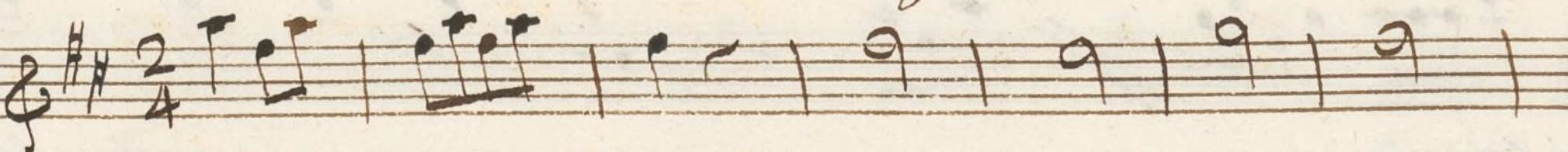
Allegretto 6/8 *for* 36

le *for* *for*



Oboe

Allegro



Volni p.to

Sequi. *Allegro* $\frac{3}{4}$ *And. no* *Solo.* *po* *4* *Solo* *po* *allegro*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The key signature is two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Performance markings include 'Sequi.', 'Allegro', 'And. no', 'Solo.', 'po', '4', and 'allegro'. There are also dynamic markings like 'w' and 'f'. The score is divided into sections by double bar lines and includes a repeat sign. The paper is aged and slightly discolored.

Oboe Segundo.

+

Mus 173-6

tonadilla a 1.º de la Navanjera

Oboe

Alleg^{ro}

Handwritten musical score for Oboe Segundo, titled "tonadilla a 1.º de la Navanjera". The score is written on ten staves in G major (one sharp) and 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The music features various dynamics including "le", "po", "for", and "allegro". There are several repeat signs and a double bar line with a repeat sign. The score ends with a double bar line and the word "Voli" written below it.

Voli

oboe
Alleg.^{mo}

15

le

le

al segno dos mas

Alleg.^{mo}

po le po le po

le

le

stor

le

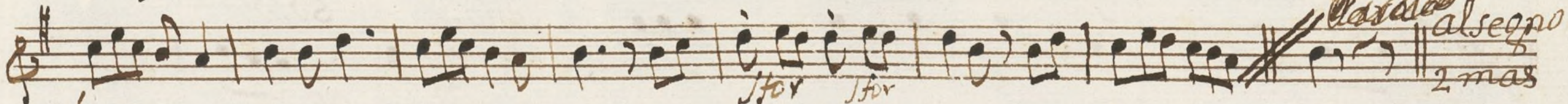
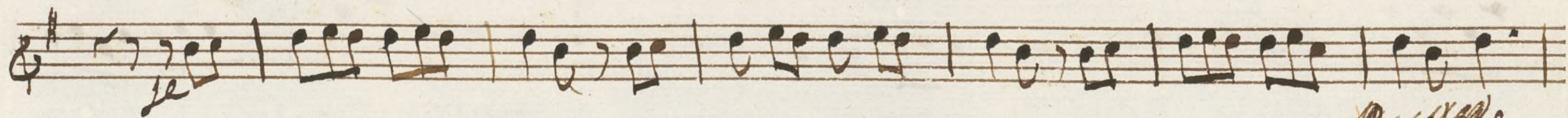
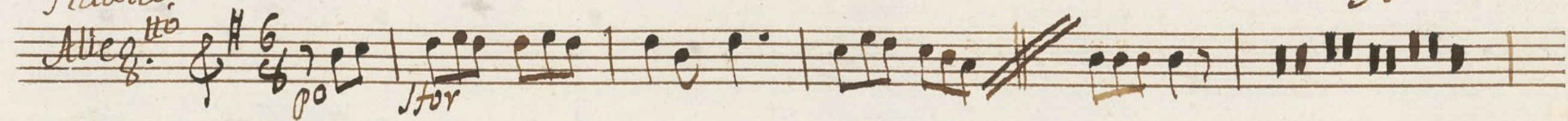
stor po stor po stor

Parola

Flauta.

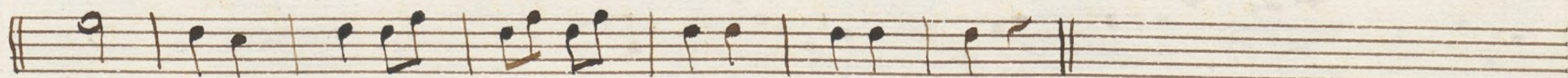
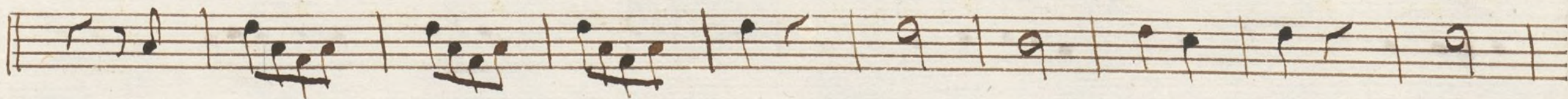
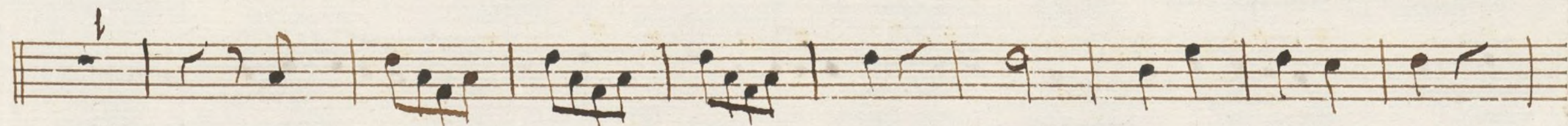
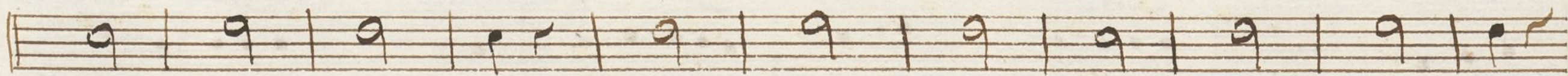
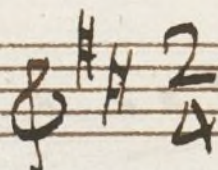
Alleg.^{mo}

36



Oboe

Allegro.



Volte

Trompa Primera

†

Mus 173-6

tonadilla a 4º La Naranjera

Alleg^{ro}

le *po* *for* *po* *le* *allegro*

Volte

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

al segno dosmas

Allegretto $\text{C} \frac{6}{8}$

Alleg.^{to} $\text{e}:\sharp$ $\frac{6}{8}$

le *le* *le* *le* *le*

al segno
2 mas

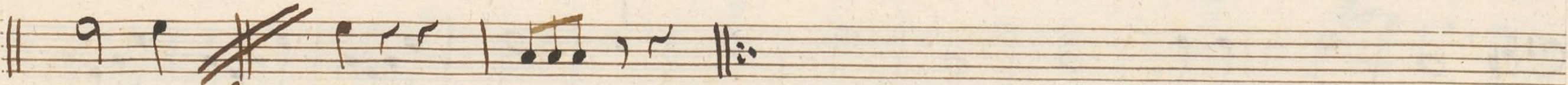
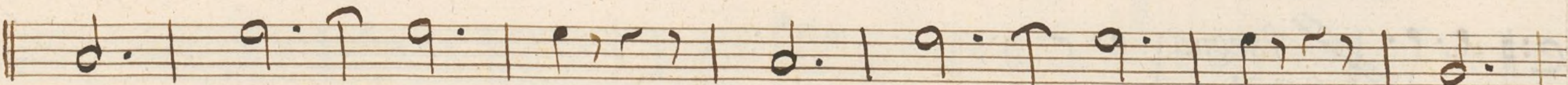
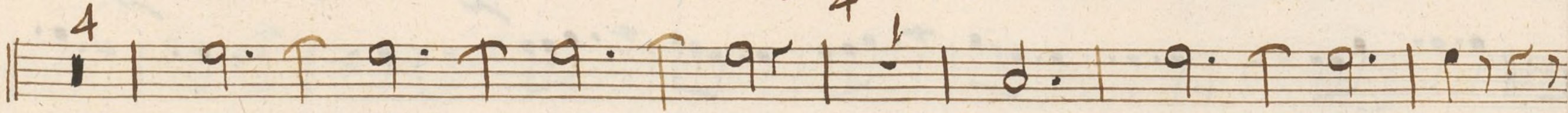
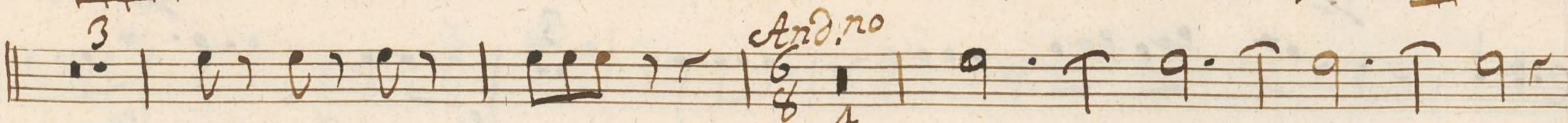
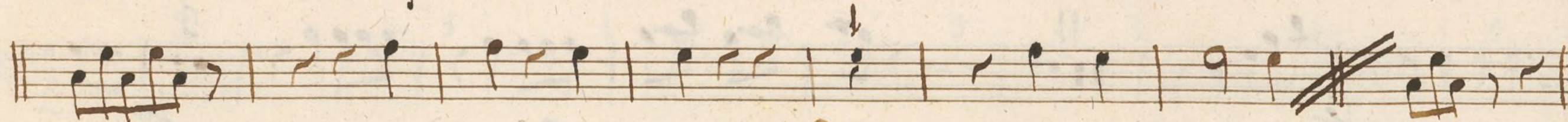
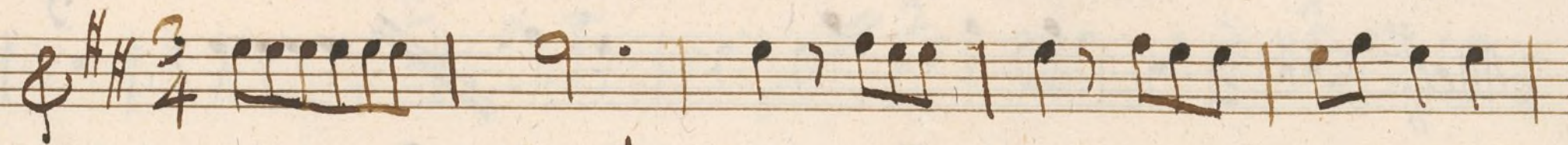
Alleg.^o $\text{e}:\sharp$ $\frac{2}{4}$

Volti.

Un dela

Sequi.^s

Allegro



allegro

trompa Segunda

7

Mus 173-6

tonadilla a 4^o de la Naranjera.

Alleg^{ro}

le

6

so

le

6

le

6

allegro

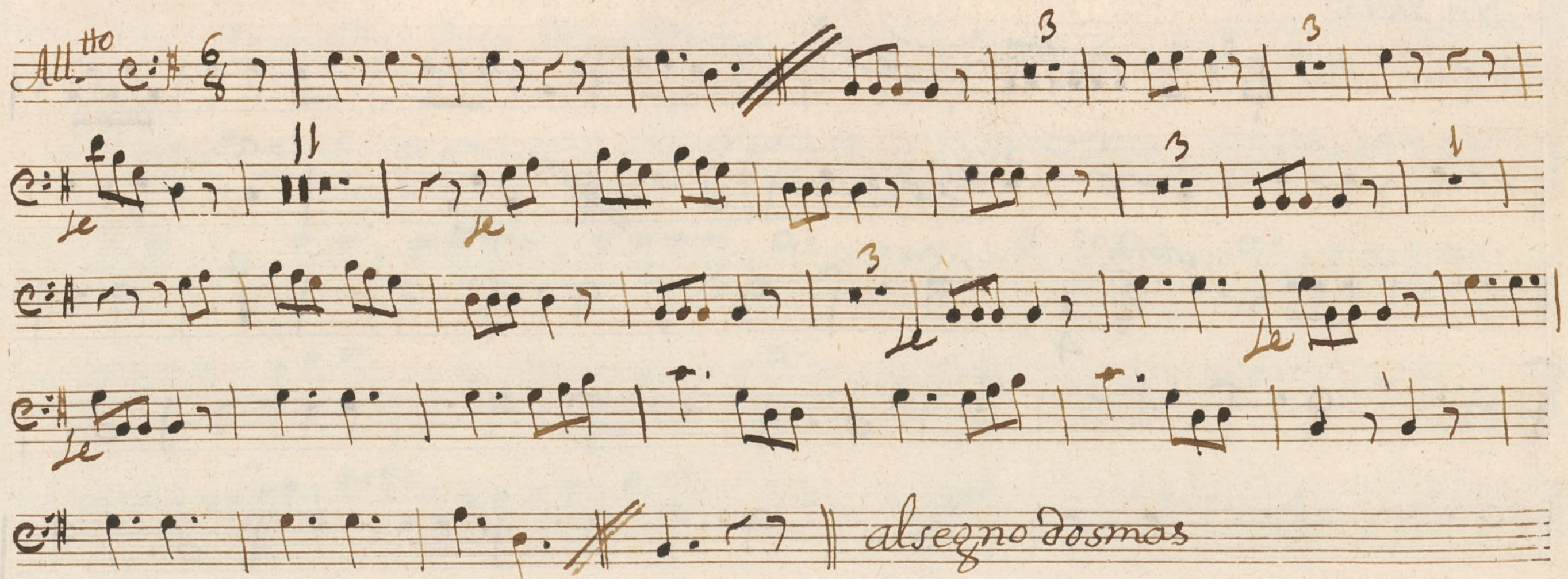
Volta

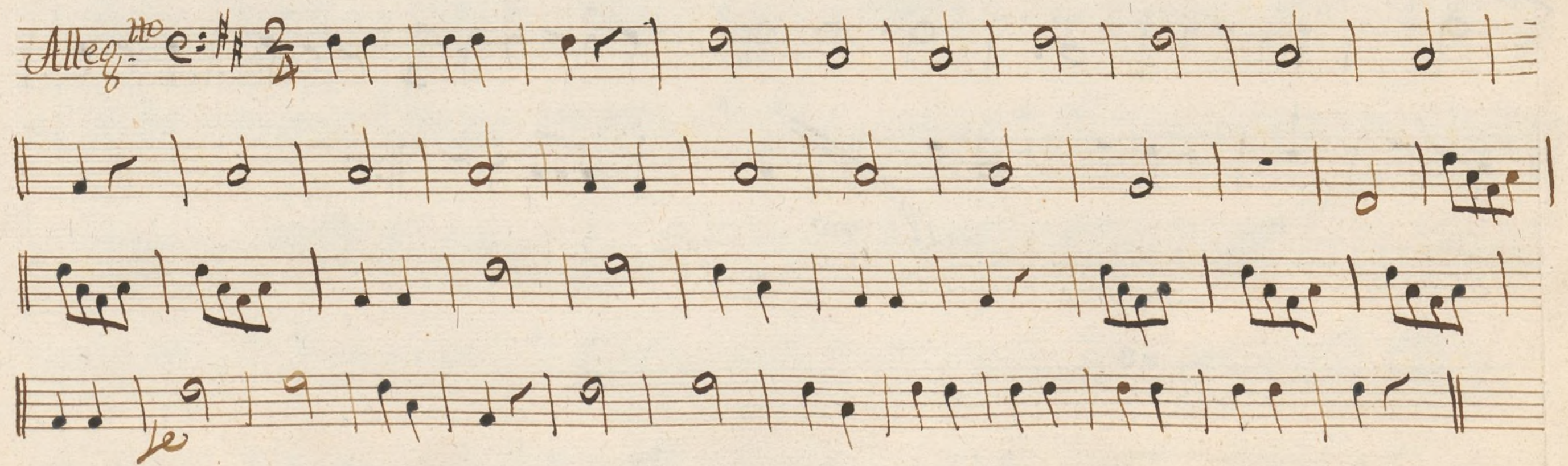
Handwritten musical score on a single page, featuring multiple staves of music in various time signatures and dynamics. The notation includes notes, rests, and articulation marks.

The score is divided into sections by tempo markings:

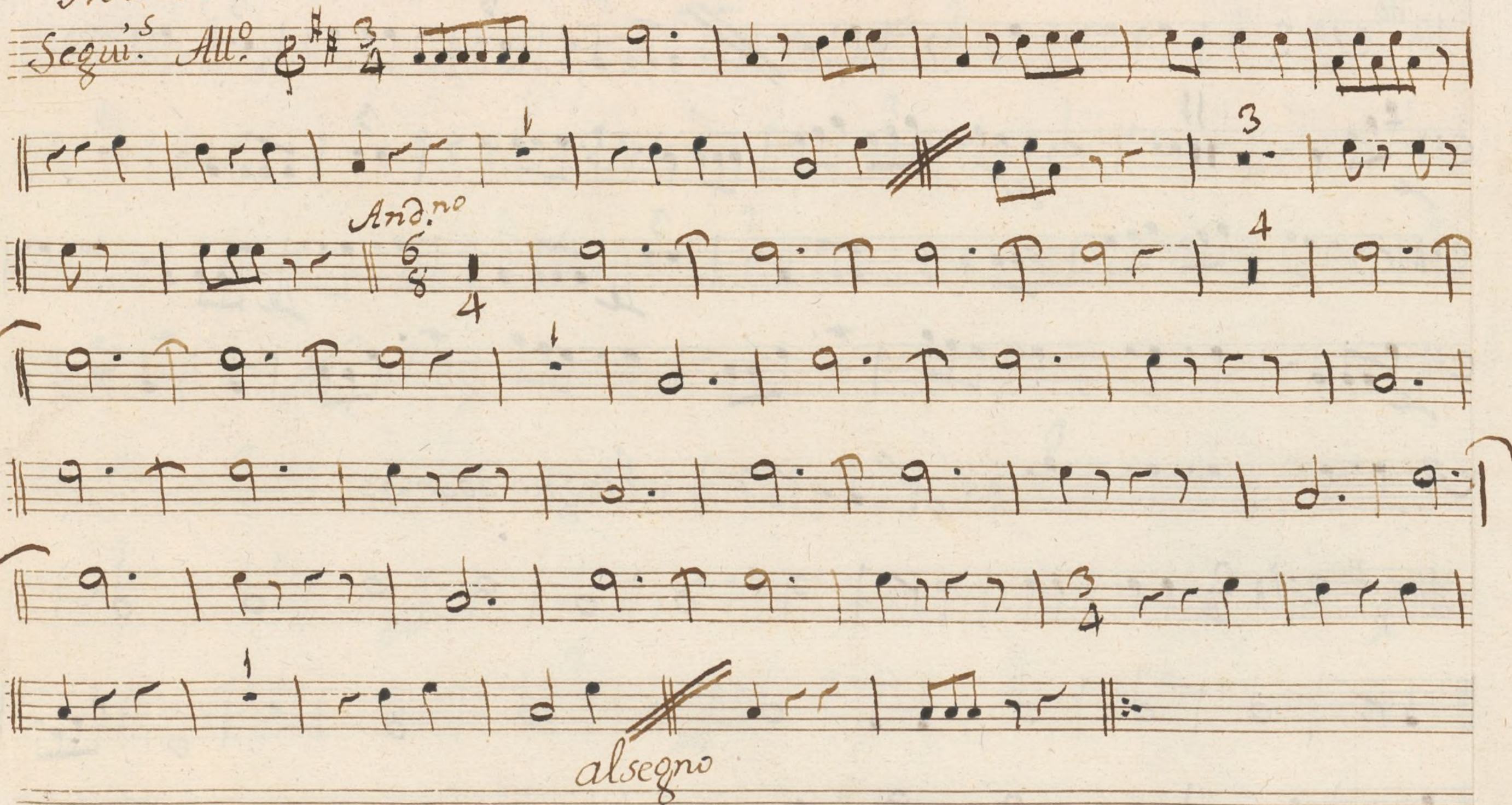
- And.^{te}** (Andante): The first section, starting with a 3/8 time signature. It includes several measures with notes and rests, marked with fingerings (1, 2, 3) and a double bar line.
- allegro dosmas**: A section marked with a double bar line and the tempo change. It begins with a 6/8 time signature and continues with several measures of music.
- Alleg.^{ro}** (Allegretto): A section marked with a double bar line and the tempo change. It begins with a 6/8 time signature and continues with several measures of music.

The notation includes various musical symbols such as notes, rests, and articulation marks. The handwriting is in brown ink on aged paper.

All.^{mo} 6/8 

Alleg.^{mo} 2/4 

In Dela

Segui.^s All.^o 
And.^{no}
allegro

tonadilla de la ~~Manilla~~ ^x Naranjera

Bayo.

Alleg.^{ro}

Handwritten musical score for 'tonadilla de la Manilla Naranjera' by Bayo. The score consists of ten staves of music in 6/8 time, featuring various musical notations including notes, rests, and dynamic markings like 'p' and 'le'. The piece concludes with a double bar line and a repeat sign. The word 'Voln' is written at the bottom right of the staves.

And.^{te} *po* *al segno* *dos mas*

All.^{to} *Parola*

And.^{te} *6/8*

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.^{te}' and the dynamic 'po'. It contains several measures of music, followed by a double bar line. The second staff continues the music, with 'al segno' and 'dos mas' written to the right. The third staff is marked 'All.^{to}'. The fourth staff has a double bar line and is followed by 'Parola'. The fifth staff is marked 'And.^{te}' and '6/8'. The music is written in a historical style with various note values and rests.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *Alleg.^{ro}* (Allegretto). The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 2/4. The notation is in a single system, with the staves connected by a brace on the left. The final staff ends with the instruction *Voln p.to* (Volo p.to).

Handwritten notes on the left margin: *no* and *as*.

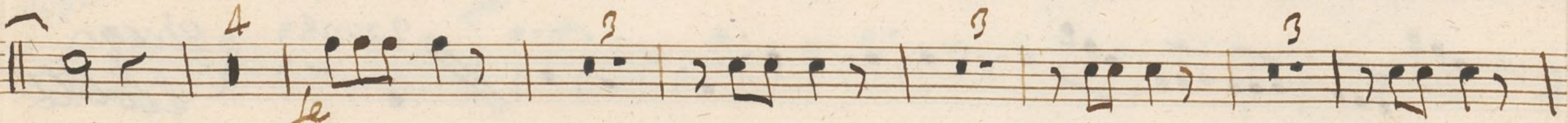
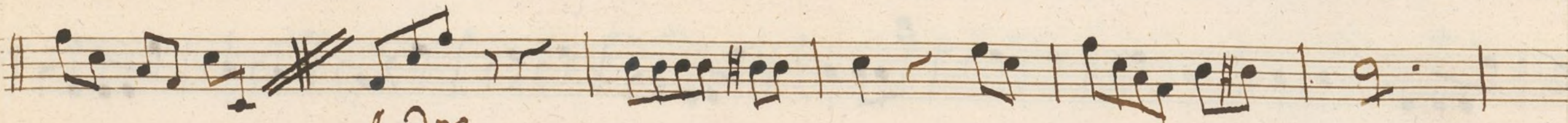
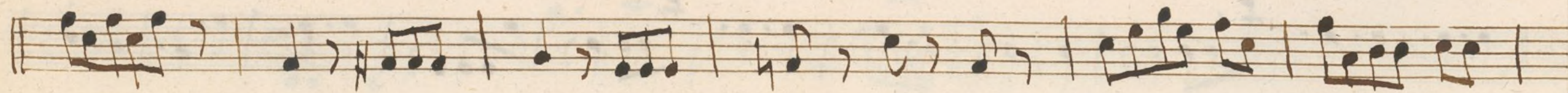
Handwritten notes on the right margin: *2ma* and *Alleg.^{ro}*.

Handwritten notes on the bottom staff: *Voln p.to*.

Seguidis

Allegro

C: 3/4



allegro.