

Mus 172-17

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Conadilla à tres

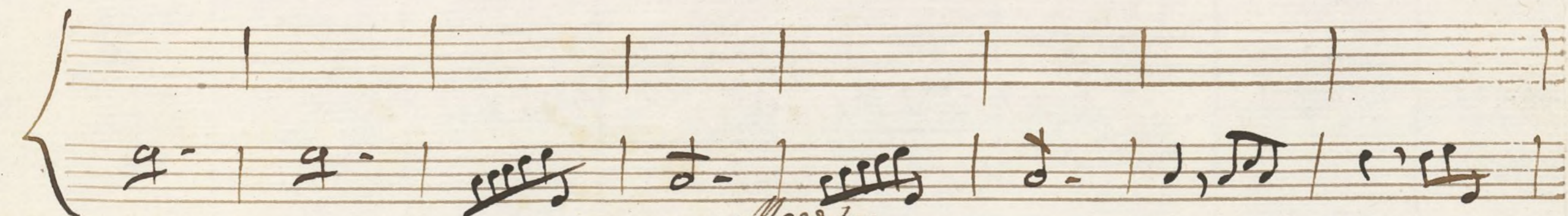
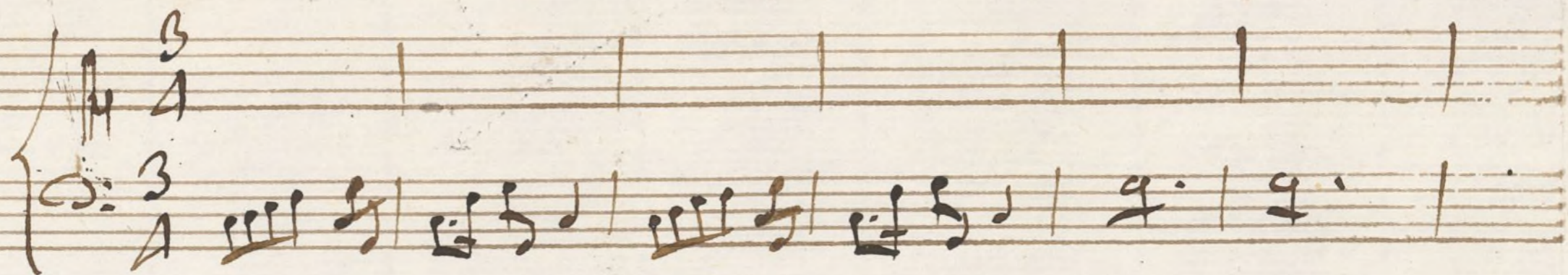
Del Zlandero.

//

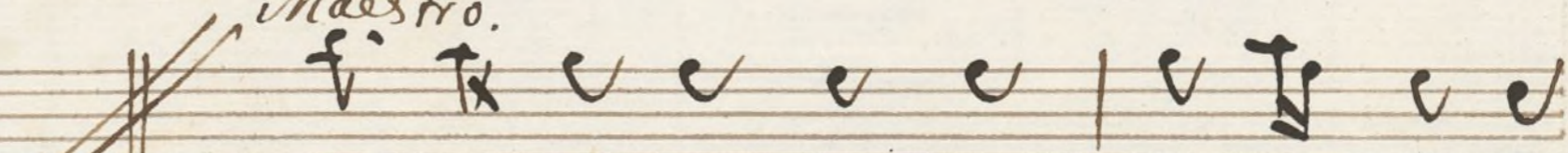
172-17

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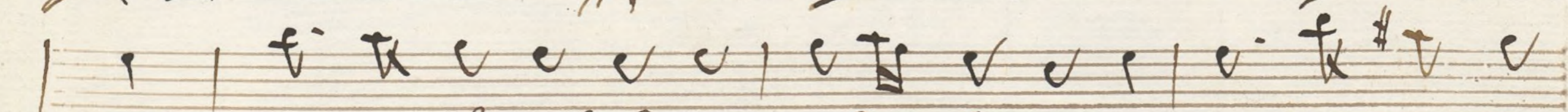
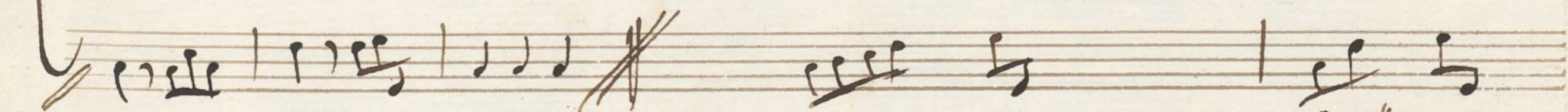
Allegro \sharp



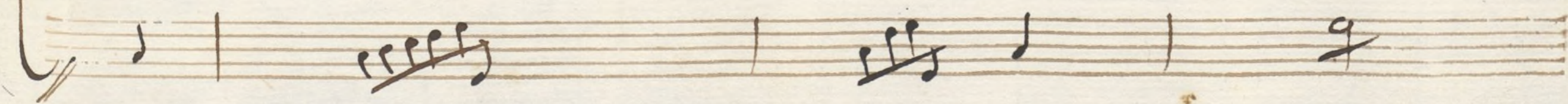
Maestro.

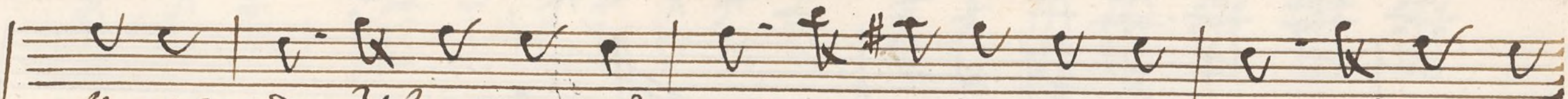


todas las señoras muestran afi
Unas Madamitas que gustan de

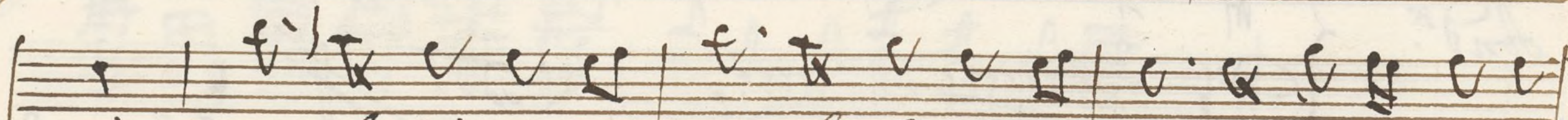
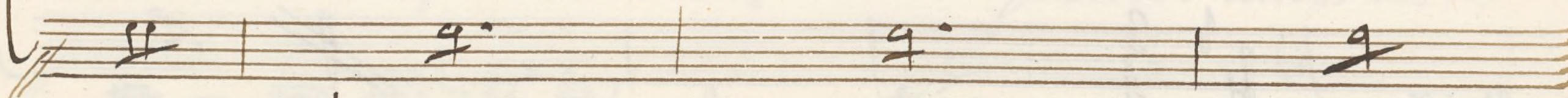


cion porque los labores no las hacen son yo soi un gran
son vienen esta tarde a tomar leccion soy guayoma

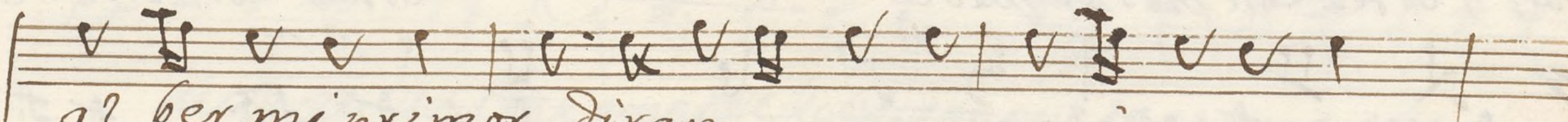
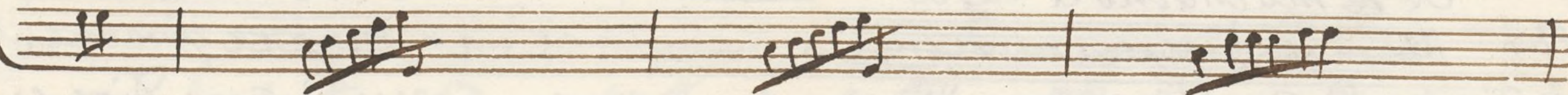




Maestro de 2 las Comprimos, tengo mi tornito para dar lec-
chacho sin adu- la- cion por lo que discurro lo hare con- pri-



cion nuevo discurrir nueva admiracion diran las madamas
mor nuevo discurrir nueva admiracion mas ya llega la ora



al ver mi primor diran
tengan a- ten- cion mas ya



allegro

And.^{te}

las dos.

Ve te muchacho a Casa

Ve te muchacho a

usted Con Dios se quede

usted Con Dios se

Casa dejame sola —

de jame sola que si es

quede adios amigo —

adios a migo, que a dos



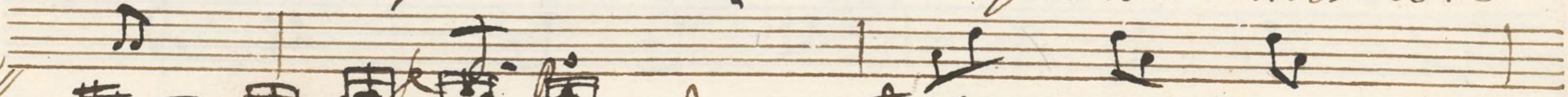
maes tro mea grada

que siel Maes tro mea

~~tena la legenda~~ ~~ya el la taraballa~~

amos avn tiempo

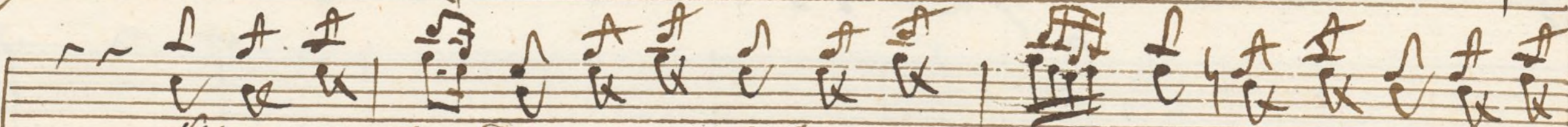
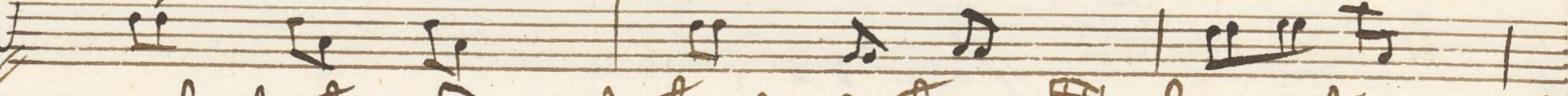
que ados amos avn



grada an — da ra broma

~~ganda sen ca de la~~

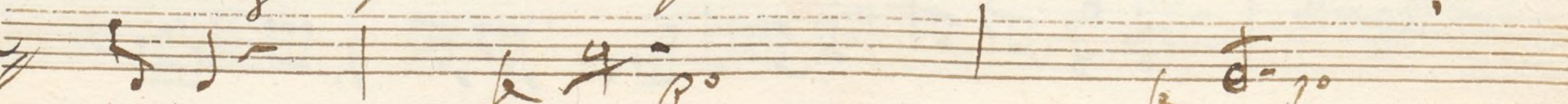
tiempo na — dia a servido



~~Mi vida~~ ~~que el Maes tro me gusta~~

las 2, yo llego a blarle tenga vsted buenos: ola

nº, tengan paciencia que e de servir a todas



un quacida mas no me gloriaba de ser mas que un
 tengas sed buenos... 2a No hay que a sus tarre
 que e de servir a todas 3a No dos a tiendan

allegro
 Quasi

Coplas

Allegretto

Maestro

Pues a guiso de seño

yo me siento a berri

yo me siento a regu

ritas

no tie ne mas quem tender

ques po

puedo

es te a sumpto Comprendre M^o cosa

rada

que se quea provechari M^o en vien

ner a qui la mano

y poner alli los pies

que consta endar bueltas

to da muger lo haze bien

do como os portais

que ri da os Responderse

los dos

que bueno es tarà loquere mos ber vayades pachar
 (air) que fino que sois loichusco ala ley tenéis mucha sal
 (air) vayadei pachad em pieze se ~~vare~~ ^{pues} que ya se verá

M.^o

silencio tened bueno a fe bueno a
 M.^o cuidado no ned que tal e yase
 2.^a a tiendame us ned

1.^a 2.^a M.^o

Se, Lo quiero empezar le banco se us ned, antes es toi yo, es
 (1) M.^o siel eze no ~~monta~~ como ya sabeis en toda la vida vien
 be, 2.^a pues diga vendida que si borque reis, la mano de espota al

pe ren se pues porque si la rueda a de correr bien con
no a prender ei ^{1a} pue digo vendida que os quiero con fe y
punto o da re ^{1a} primero e itei yo le bante se vsted M^o no an

siste en que el eje bien untado este, y como se va de
que con el alma os a do ra re, ^{las 2.} que gusto es amar que
de negañar aguar den se pues, ^{las 3.} no no ay q. aguar pron

ci dnos lo pues, que no faltara, quanto vos mandei, Co
gusto es querer, y a ba en el al zuelo pegando e el net, ^{2a} di
to. Resolver de cid de las dos qual eliji reir, M^o pues

1^a. 3. *Alcázar de las Doñas* bien
 viva el tierno que ver
 2^a. *x becha* beremos a ber
 asen ded.
 ya se be
 asen ded

Allegro
 2. vez

1^{or} 3. *Allo Vivo*
 Paño que ri' do

Luneta amada Bancos Cazuela Per tu lia
 gradas Los tres Ven di dos a buenas plantas
 perdon pe di mos de nues tras faltas a por en

Handwritten musical score for a hymn, featuring vocal staves with lyrics and a keyboard accompaniment. The lyrics are in Spanish and include the phrase "a dios pues que vi di tos".

ti tos de toda el alma os

su pli ca mos la to leran cia

1.^a 2.^a

a dios pues a dios pues a dios pues que vi di tos

a dios pues que vi di tos

has ta ma ña na has ta ma ña na a

que a guer a guer;



Violin Primero

Mus 172-17

tonadilla à tres el Maestro y landero;

Handwritten musical score for Violin I, titled "tonadilla à tres el Maestro y landero;". The score is written on six staves. The first staff begins with "Allo" and a 3/4 time signature. The music is in G major (one sharp) and features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *po* (piano) and *se* (sforzando). The piece concludes with a double bar line and the word "allegro".

Vol. I. P. 10

Handwritten musical score on aged paper, featuring two main sections: *Andante* and *Coplas Allegretto*.

The *Andante* section (top) is written in 3/4 time, marked *Andante*. It consists of five staves of music, primarily featuring dense, rapid sixteenth-note passages. The notation includes various dynamic markings such as *se* (sforzando) and *p_o* (piano), and articulation marks like slurs and accents. A double bar line with a repeat sign is present after the second staff. The section concludes with a double bar line and the word *allegro* written below the staff.

The *Coplas Allegretto* section (bottom) is written in 6/8 time, marked *Coplas Allegretto*. It consists of five staves of music, featuring a mix of eighth and sixteenth notes. The notation includes dynamic markings such as *se* and *p_o*, and articulation marks like slurs and accents. A double bar line with a repeat sign is present after the second staff. The section concludes with a double bar line and the word *dolce* written below the staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures (3/8 and 4/8), and dynamic markings like *se*, *po*, and *fmo*. The score features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. A section of the score is marked with a double bar line and the word *allegro* in a large, stylized script, with *2 vezes* written below it. The manuscript is written in brown ink on aged, slightly discolored paper.



Violin Segundo

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Mus 172-17

Sonadilla à tres; el Maestro Zlandero;

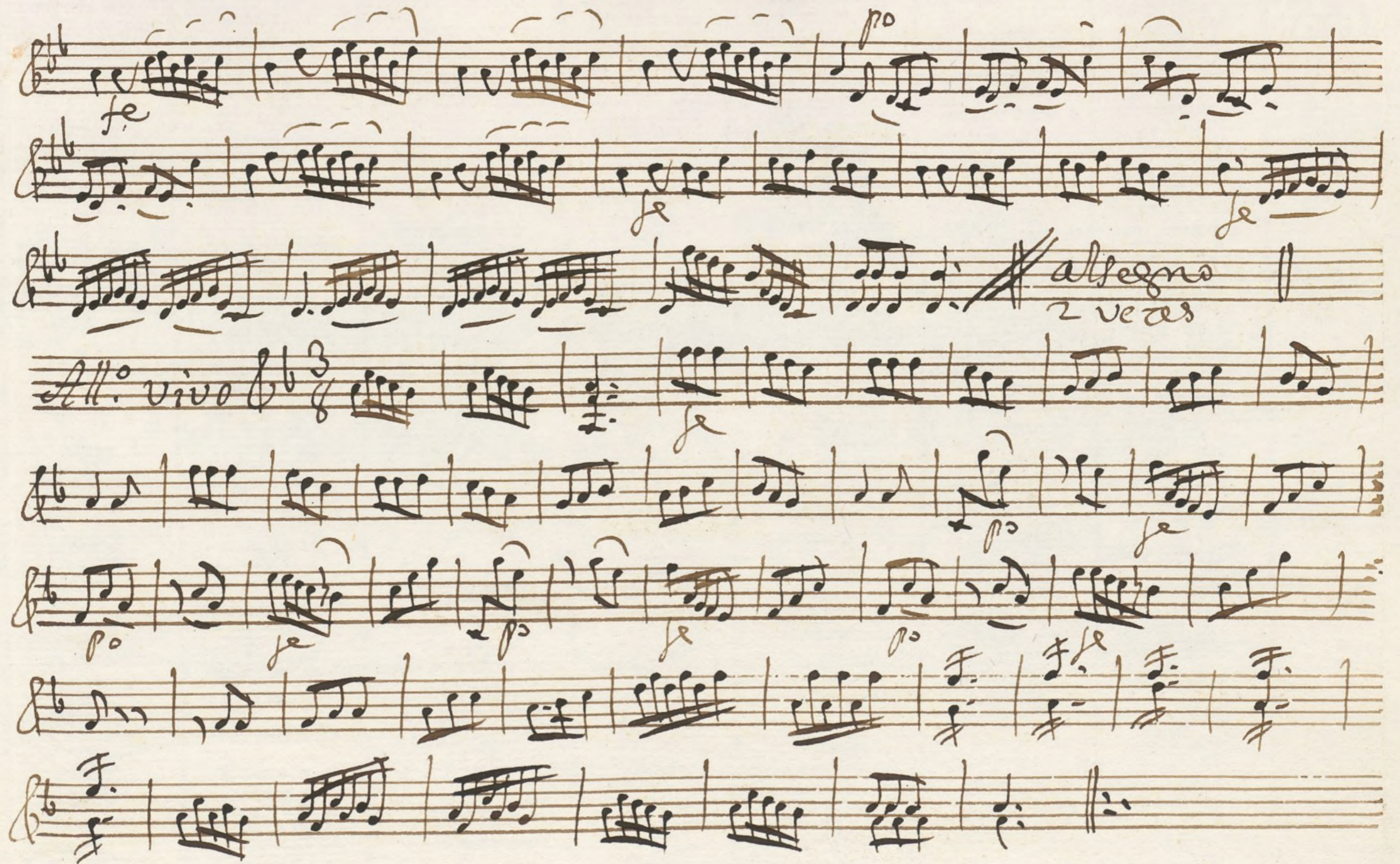
Handwritten musical score for Violin Secondo, featuring multiple staves with notes, rests, and dynamic markings such as *pp*, *fe*, and *allegro*. The score includes a section marked *Volte p^{ro}*.

And. 4/4 3

Handwritten musical score for the first piece, marked "And. 4/4 3". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The music features complex rhythmic patterns and some ledger lines. A double bar line with a repeat sign is present after the second staff.

Coplas Allegretto 6/8

Handwritten musical score for the second piece, marked "Coplas Allegretto 6/8". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The music features complex rhythmic patterns and some ledger lines. A double bar line with a repeat sign is present after the second staff.





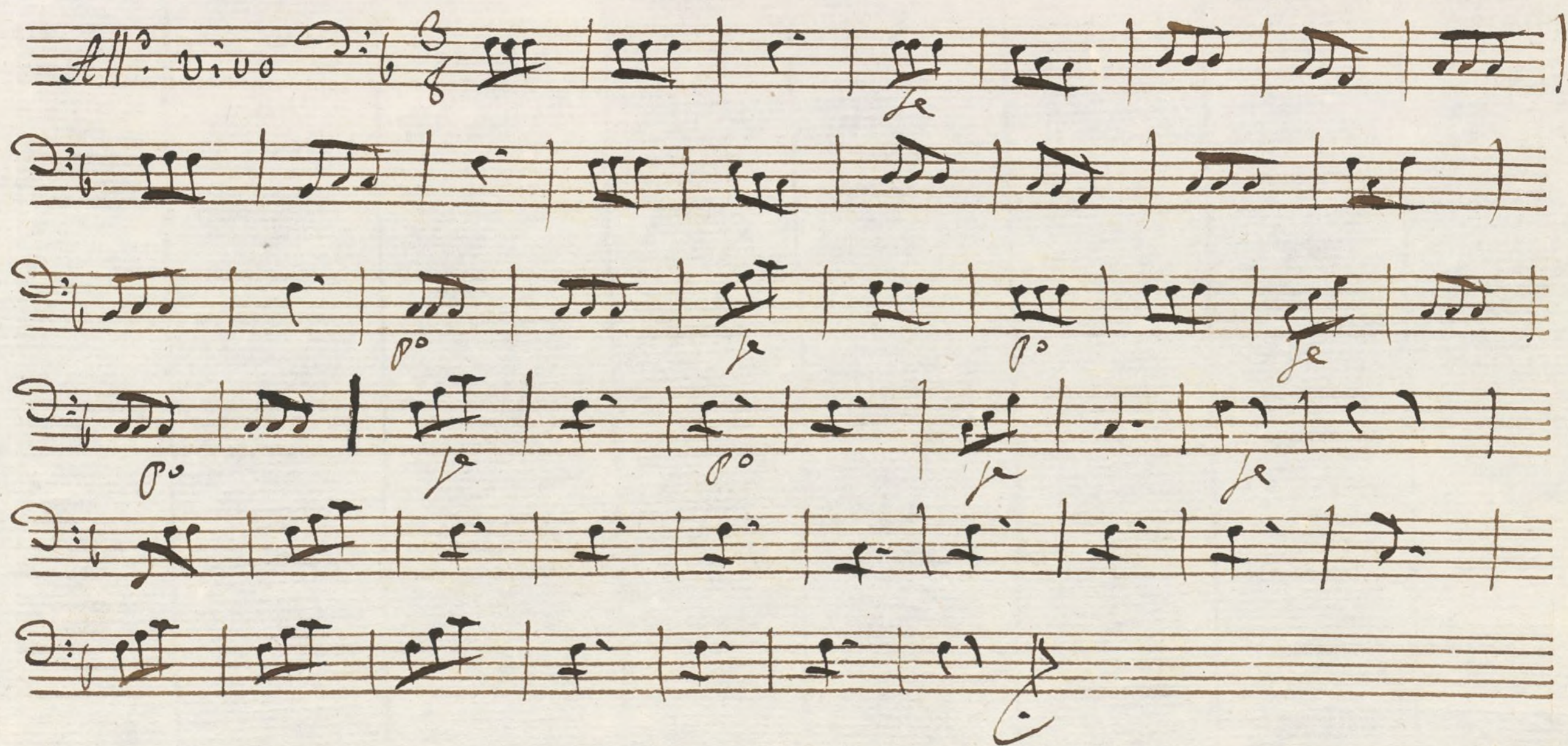
Coplas All. No

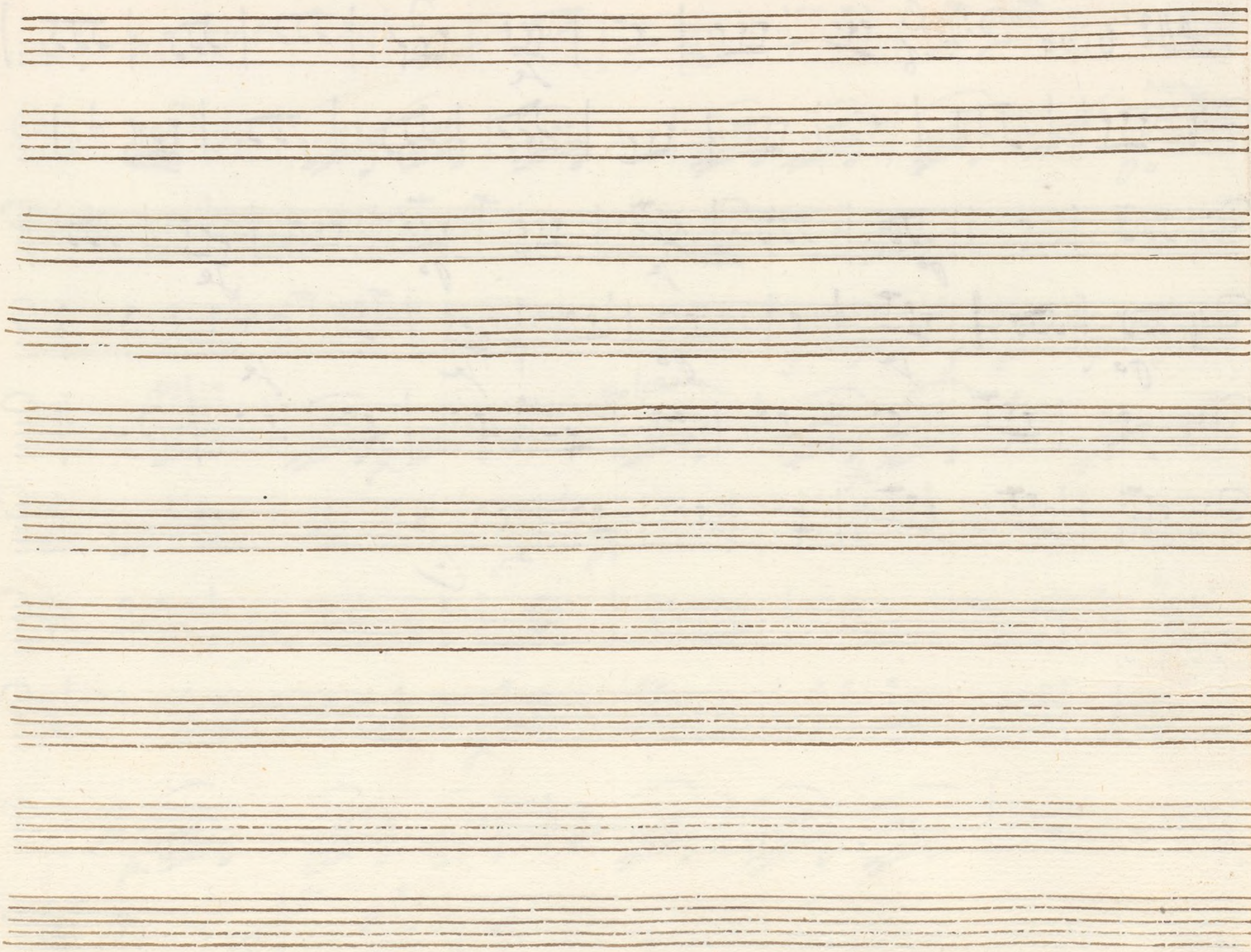
A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the title 'Coplas All. No' and a treble clef. The music is written in a key with one flat (B-flat) and a 6/8 time signature. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings: 'dolce' (dolce) appears above the fifth staff, and 'allegro' (allegro) appears below the tenth staff. The score ends with a double bar line and a repeat sign.

dolce

allegro

2 veces





Trompa 1.^a

Mus 172-17

Conadilla à Des; el Maestro Yandero

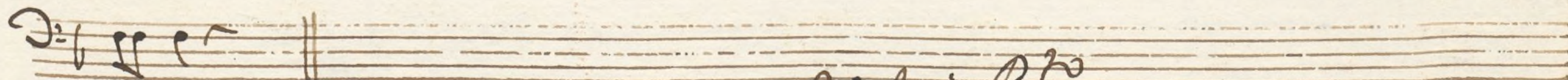
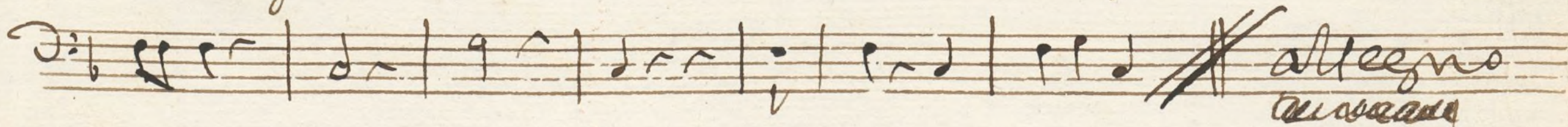
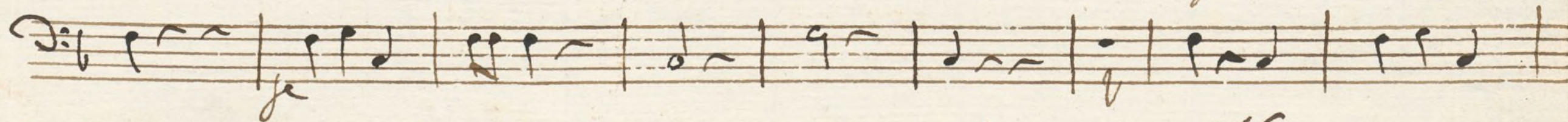
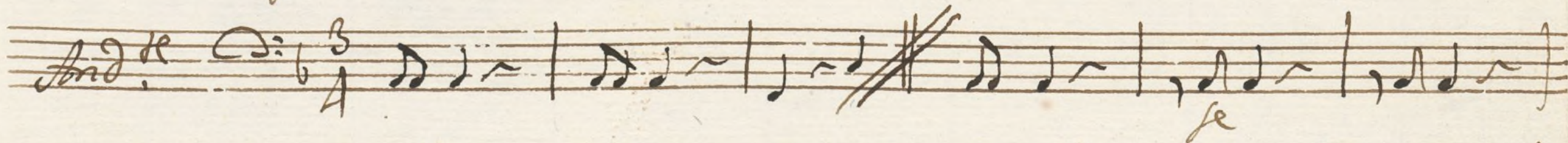
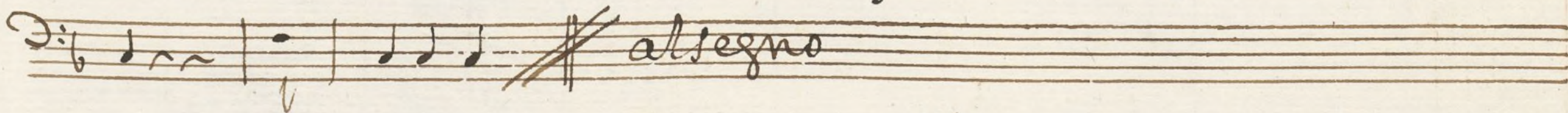
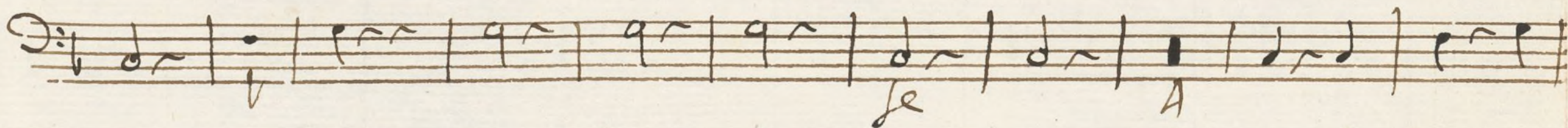
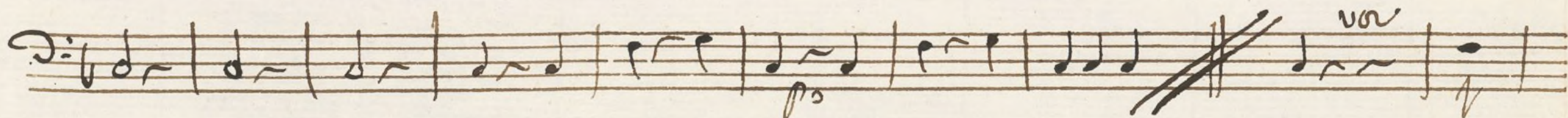
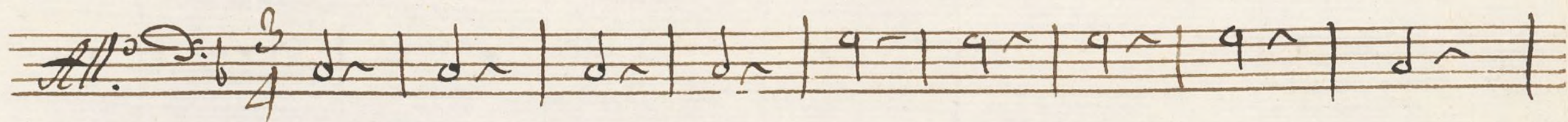
Handwritten musical score for Trompa 1.^a. The score consists of ten staves of music, primarily in 3/4 time. The notation includes various notes, rests, and dynamic markings such as *ff*, *fe*, *vo*, and *allegro*. There are several double bar lines and some staves are crossed out with a large 'X'. The score ends with a double bar line and the instruction *Volte P.^{to}*.

Trompa 2^a

†

Mus 172-17

bonadilla a tres el Maestro Llanero /



Volvi p^{ro}

Coplas *All.* *6/8* *2* *2* *vor* *2*

2 *je* *2* *2* *po* *4* *je* *allegro* *2* *veze*

All. vivo *3/8* *4* *4* *po* *je* *po* *je* *po* *je* *po* *je* *2*

Contravayo

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Mus 172-17

tonadilla à tres el Maestro Flanhero.

Allegro 3/4

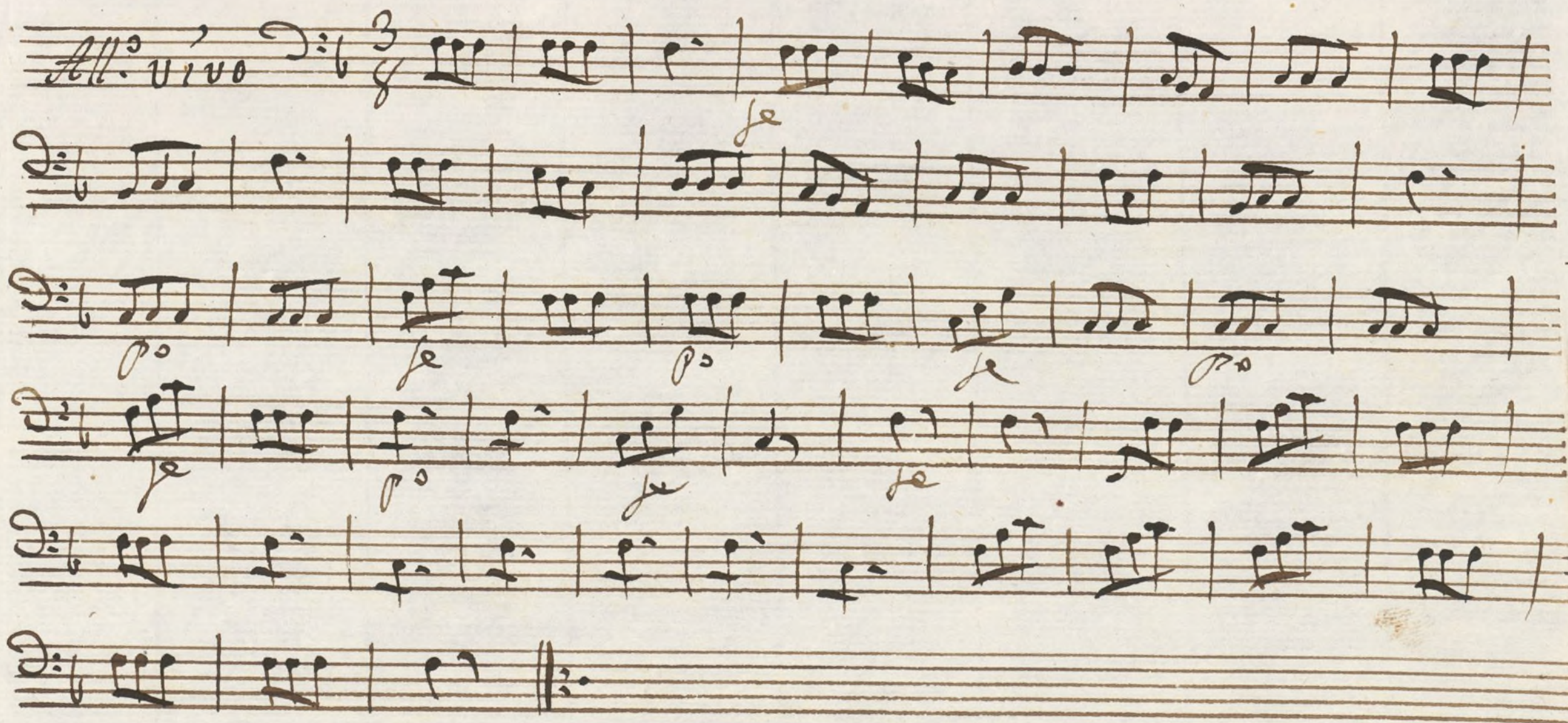
And. 3/4

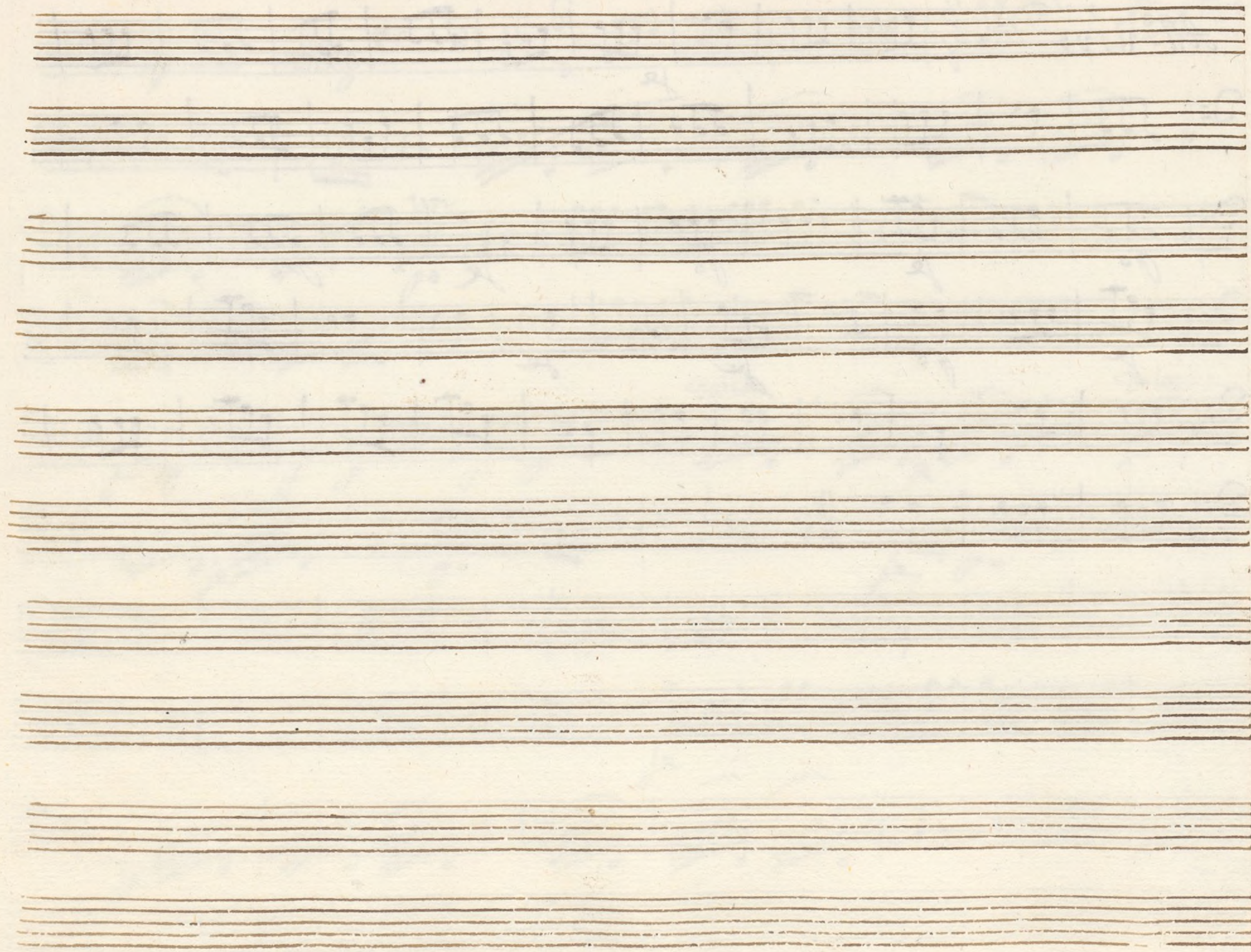
allegro

Volte

Coplas Alleg. $\#0$ $\text{D:}\flat$ $\frac{6}{8}$

p *vor* *p* *dolce* *dolce* *p* *p* *p* *Allegro*
2 vezel





Bajo; y Violon

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Mus 172-17

Tonadilla a tres el Maestro y el Llanero /

Handwritten musical score for 'Tonadilla a tres el Maestro y el Llanero'. The score is written on ten staves, with the first two staves containing the title and key signature. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and tempo markings like 'Allegro' and 'Allegro moderato'. The notation is in a historical style, with some staves crossed out with a large 'X' and the word 'Allegro' written above them. The score concludes with a double bar line and the word 'Volta' written below the final staff.

Coplas Alleg. $\text{No } \text{D:} \flat \text{ 6/8}$

vor
p

p

se po se po se po

dolce
se po

se po

p

se

se

allegro
2 vezes

