

Leg.^o 1. n.^o 38. Leg.^o 2. n.^o 55.

Conadilla

à Duo

54.

La Criada q.^{ta} à vistas

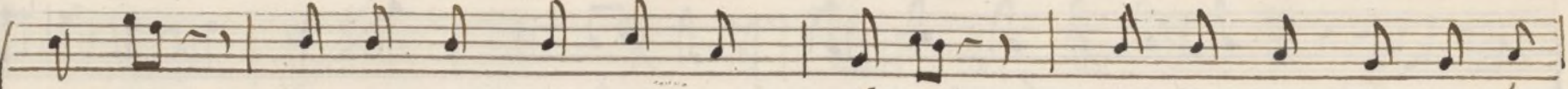
Con Violines oboes, y
Trompa. 1763.

6411.º

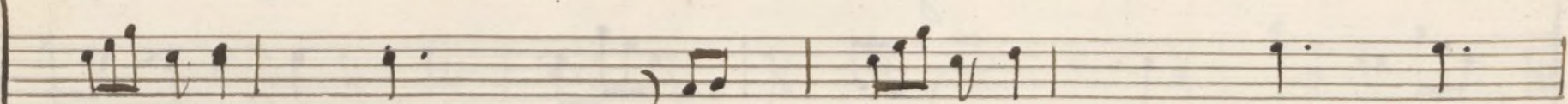
Criada

Para ponerme a Ser vir
un Morpiciano me a dicho -

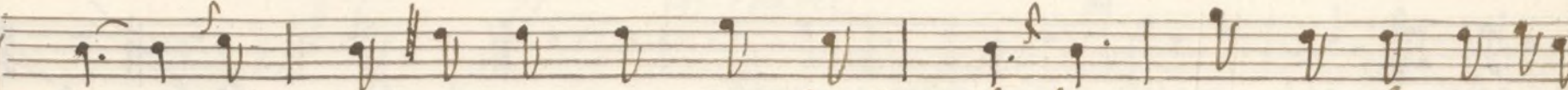
una Casa ando buscando donde den bien de co -
g.ª aqui en la Calle del Gato para todo dentro



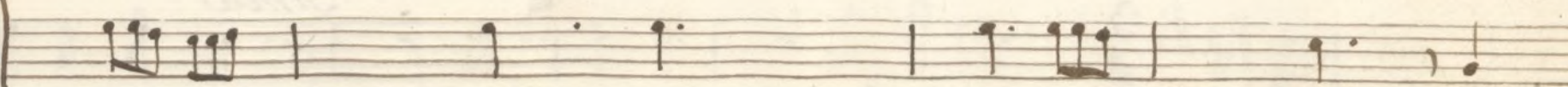
mer Y paquen mejor Sa lario pero como ya los.
Casa andan Criada buscando ella sera Casa

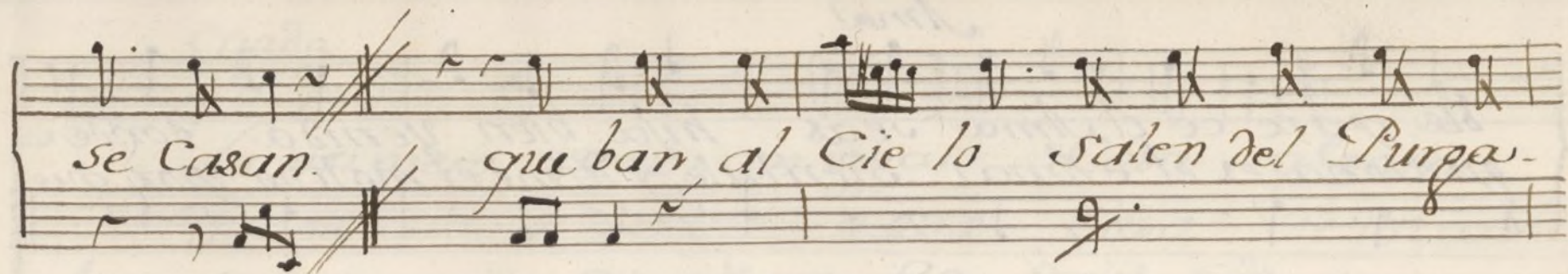



tiempos sean puesto tan aque lla dos es rara la Casa.
de estas segun lo que se expensa do de su alhita a medio

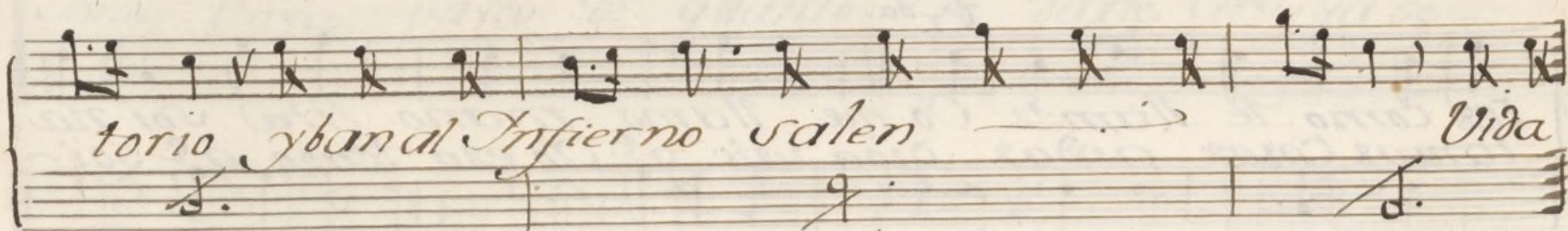



don de no se pasan mil tra bajos pero q. le emordeha.
dia y ala noche su Guisado pero

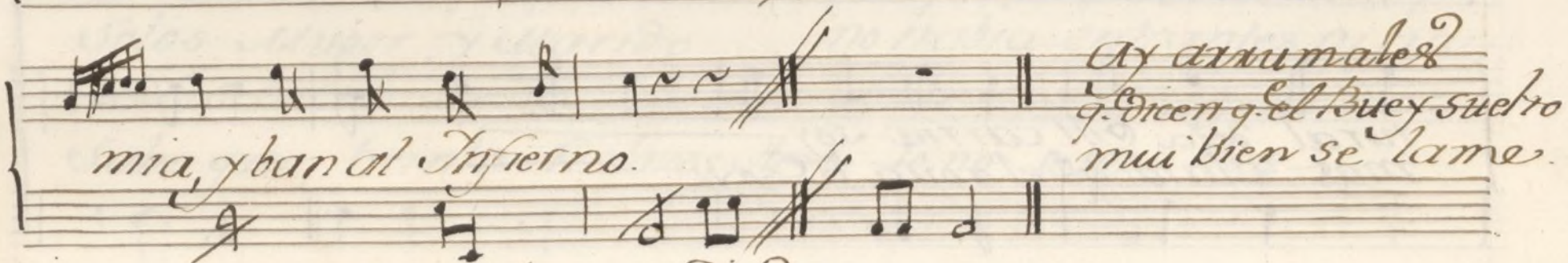




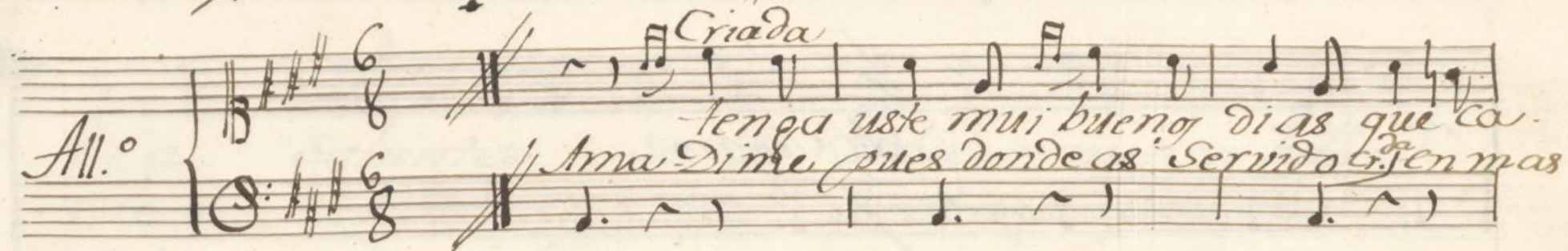
se Casan. qu ban al Cie lo salen del Purga-



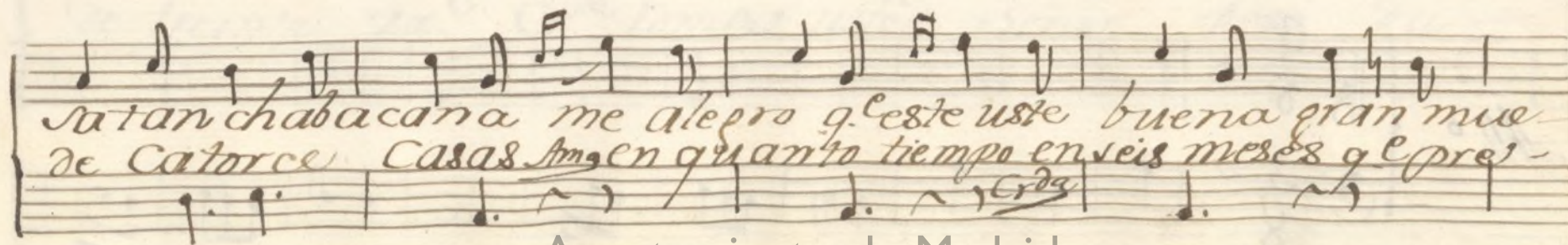
torio y ban al Infierno salen Vida



ma, y ban al Infierno. Ay animal q. dicen q. el buey suelto mui bien se lame.



All.^o Criada tenga uste mui buenos dias que co- Ama Dime pues donde as servido y en mas



satan chabacana me alepro q. este uste buena gran mue- de Catorce Casas Amen quanto tiempo en seis meses q. e pres-

Alma

ble pare ce el Alma seas hija bien venida donde e
guntona es el Alma Sientate, y dime el motivo por que

Crda

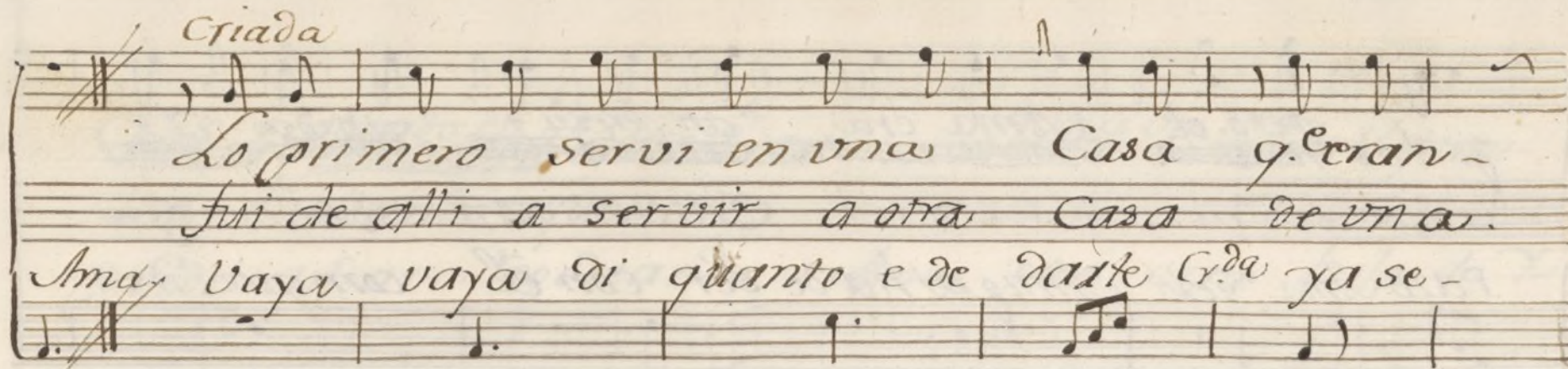
res como te llamas Yo me llamo mano lita soy na-
tamas Casas andas diga uste q^e Yo eso tengo q^e soy

tural de la Al carria soy
mas clara q^e el agua q^e soy

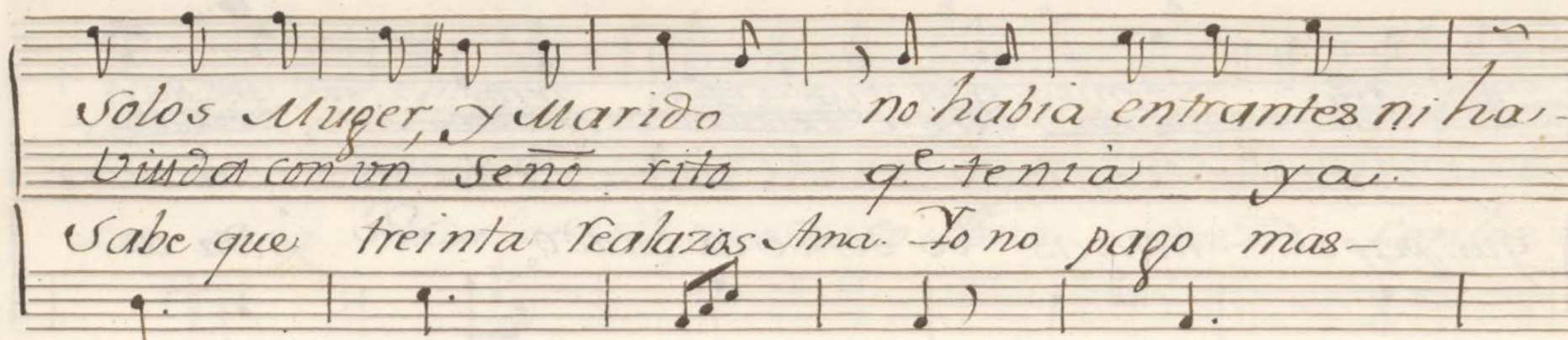
Allegro

All.^o

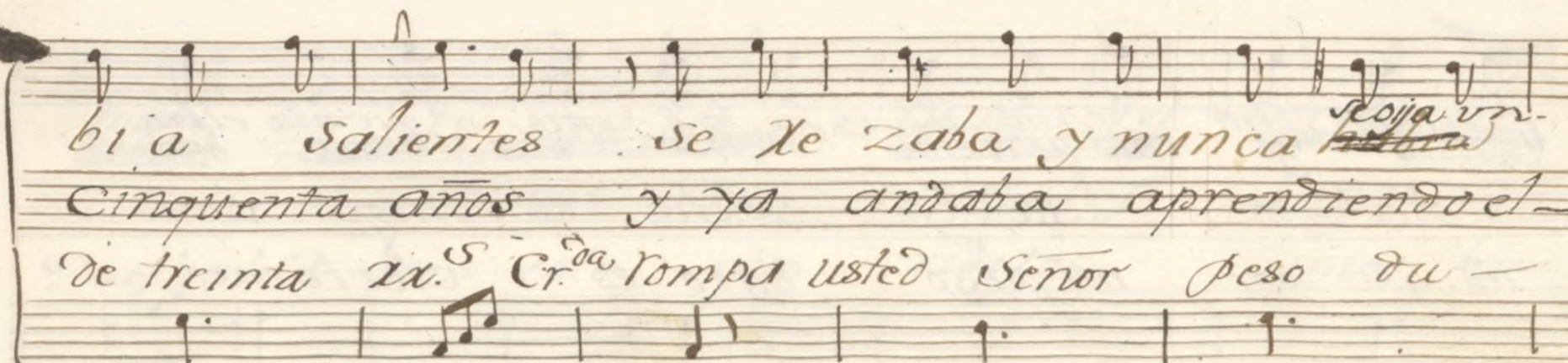
Criada



Lo primero servi en una Casa q.^{era} eran -
fui de alli a servir a otra Casa de una.
Ama. Vaya vaya di quanto e de darle Cr.^{da} ya se -



Solos Mujer, y Marido no habia entrantes ni ha -
bienda con un Senor rito q.^e tenia ya.
Sabe que treinta realazas Ama. Yo no pago mas -



bia salientes se le zaba y nunca ~~habia~~ ^{soja un}
Cinquenta años y ya andaba aprendiendo el -
de treinta 2x.^o Cr.^{da} rompa usted Senor peso du -

grito pero el Ama era tan presu mida ~~que~~
~~christus era~~ cierto el Chico tan bello y =
 razo Ama. y eso Amiga ha de ser con el con que de

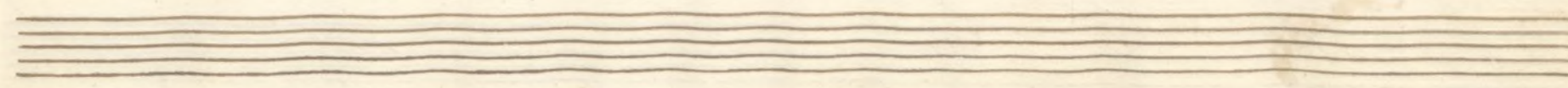
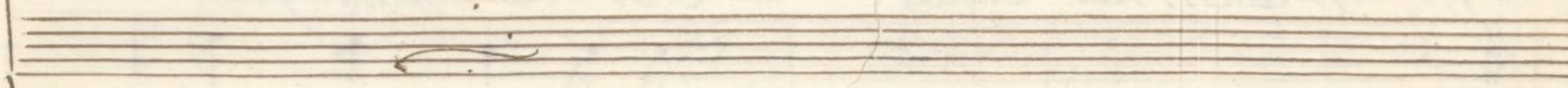
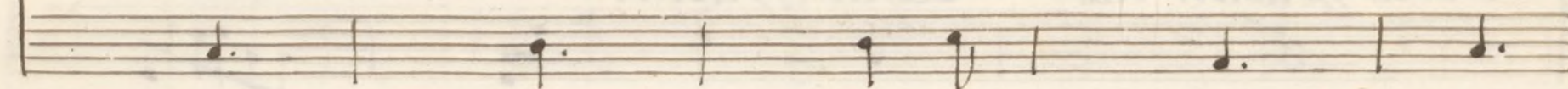
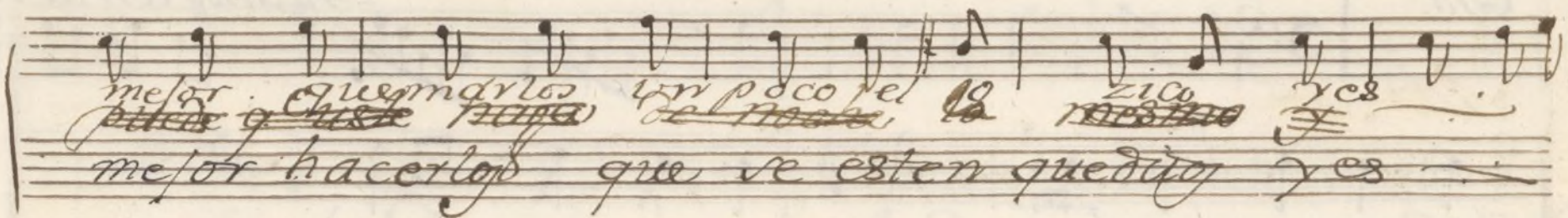
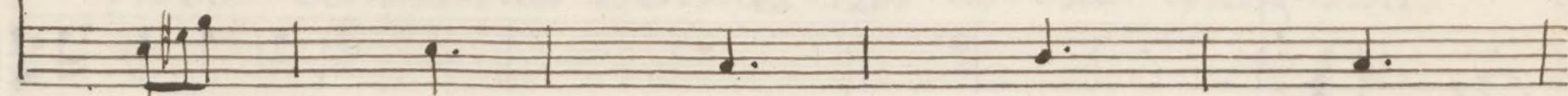
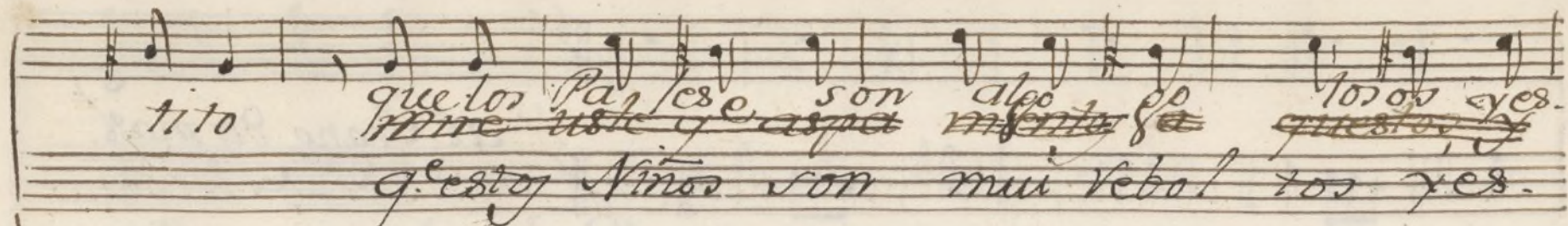
tan pela mida q. el dia antes rito se lle
~~mi Ama ya estaba en su cama dormida~~ ~~ya el~~
 tan ino cente, y tan Cani dito que se es.
 que papel traigas de donde as estado Cida pida us-

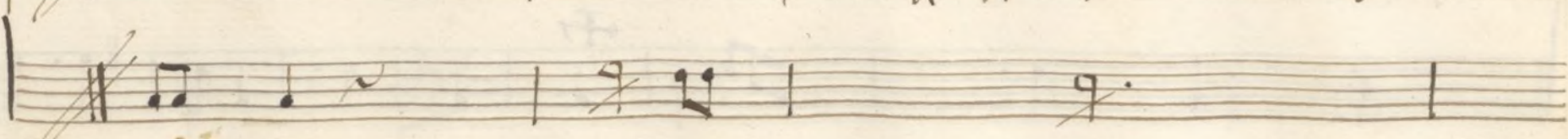
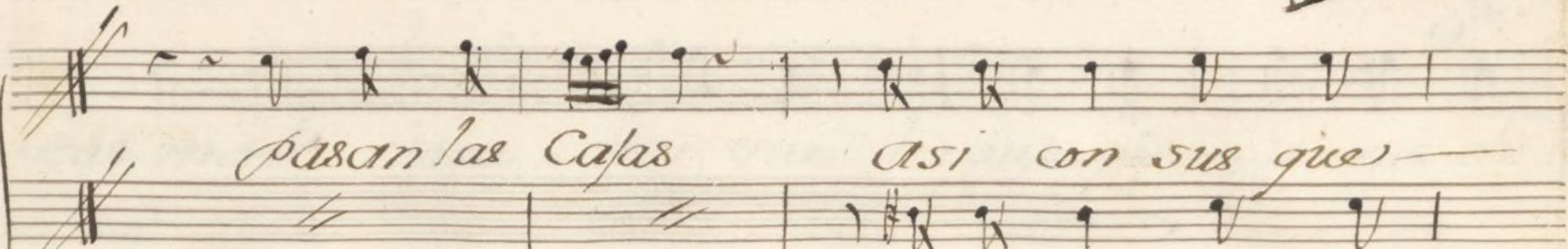
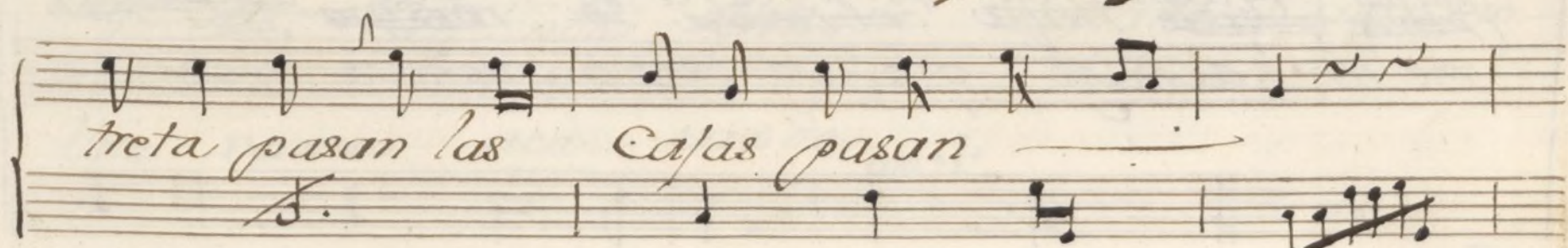
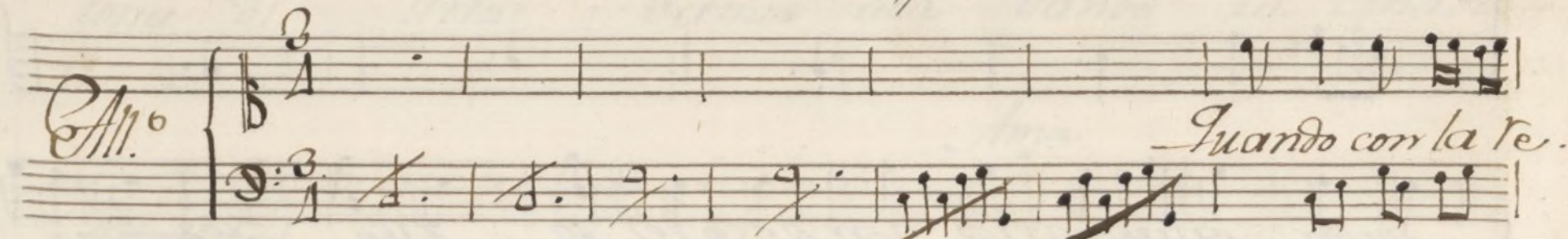
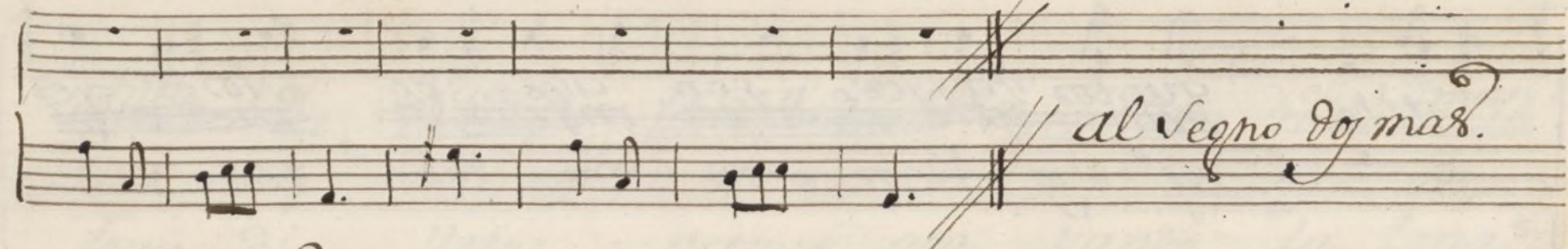
baba mi rando el espejo pu liendo el gra.
~~Ama~~ ~~con grande~~ ~~hiento~~ ~~ha~~ ~~otra~~ ~~se~~
 taba to dita la noche con miga so -
 ted q. e por un peso duro es cierto se -

Amor y el Gato seran lindos chicos y el Amor el
~~ella~~ ~~noche~~ ~~tu temple~~ ~~tan linda~~ ~~toda la~~
 torna y andallo me tiro un pellizco yo tornay an-
 dona di llita vamos aca vando la tonadi-

Amia
~~seas~~ van lindos chicos Calla Calla no-
 dallo me tiro un pellizco Calla
 llita vamos aca vando-ala.†

Cr.^{da}
 seas mali ciosa ai que lengua q.^{da} tienes chi-





ridos cantan las Damas asi con sus queridos

cantan las Damas. Ay dueño mio prenda del

Alma tu as puesto en calma mi liber tad O te O do-

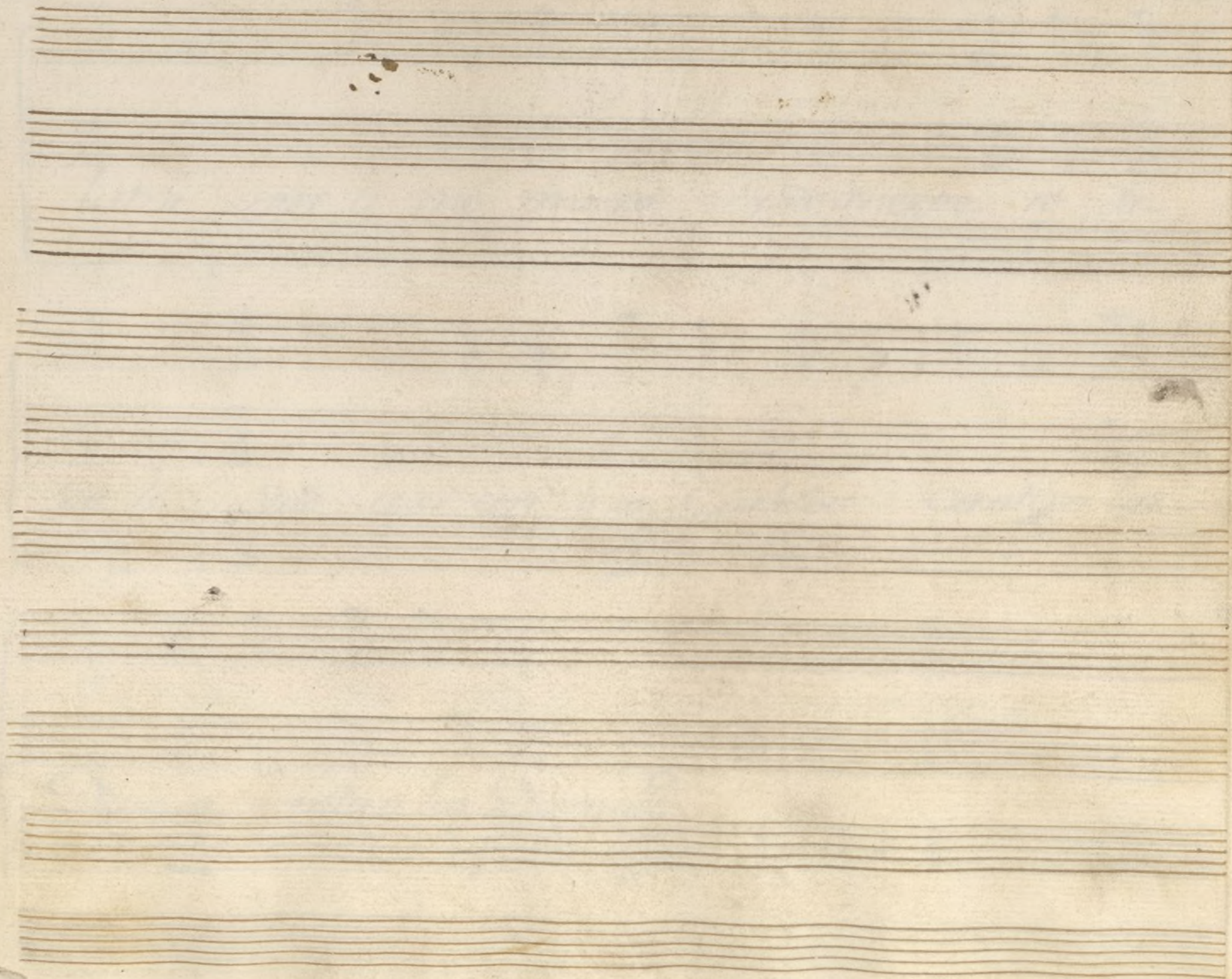
latro por ti me muero y de ti espe ro fi-

de li dad asi con sus Cortejos cantan las

Damas cantan las Damas.



Ayuntamiento de Madrid



Ayuntamiento de Madrid

Violin 1.ª Tona a Duo la Criada q' va a vistas

Handwritten musical score for Violin 1. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a single melodic line for the violin. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *p^o* (pianissimo). There are also articulation marks like slurs and accents. The score concludes with a double bar line and a repeat sign.

Allegro.

Seg.º All.º 3/4

te *p*

te *p*

Mod.º 6/8 *Al Segno dos mas.*

te *p* *te* *p* *te*

al Vegno Repite

All.º 3/4 *no mucho.*

p *te* *p*

te *p* *te* *p*

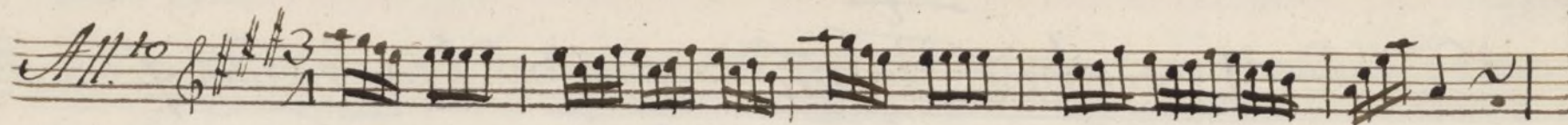
te *p* *te* *p*

Handwritten musical score for a piece titled "Al Segno Repite." The score consists of ten staves of music, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line and a final measure. The manuscript is written on aged, slightly stained paper.

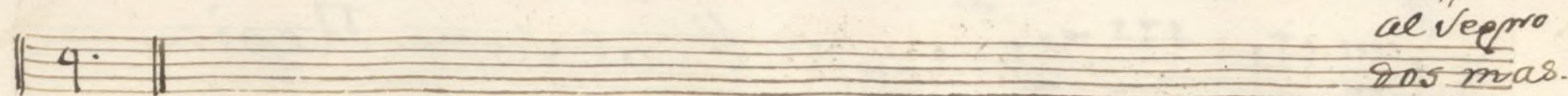
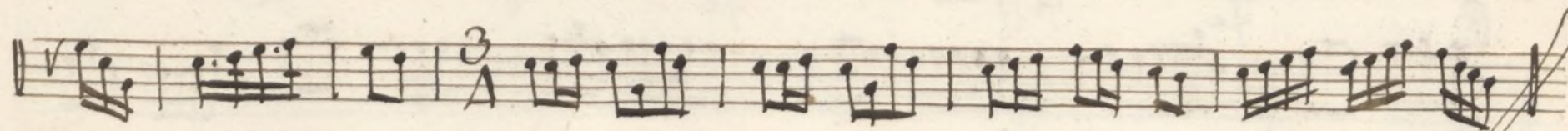
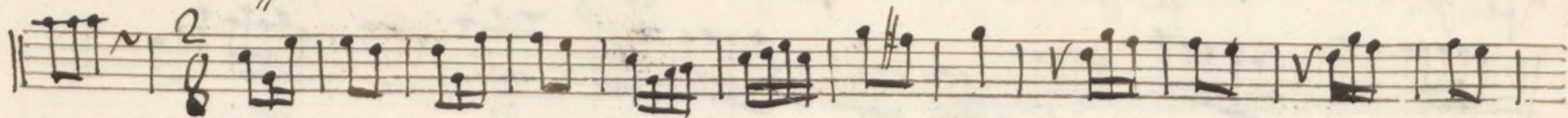
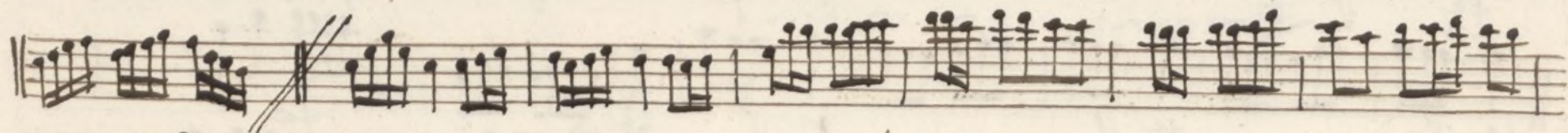
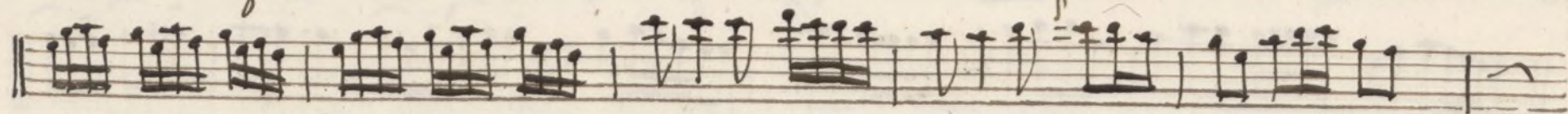
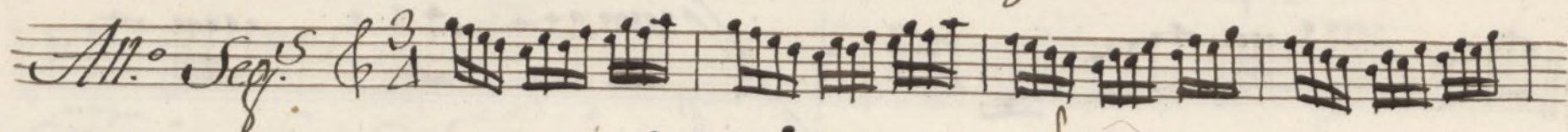
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o*. The second staff features a double bar line and a repeat sign. The third staff includes a measure with a fermata and a measure with a *2^{da}* marking. The fourth staff ends with a double bar line and a repeat sign. The fifth staff concludes with a double bar line and a repeat sign. Below the fifth staff, the text *allegro* is written, followed by a treble clef and a key signature of one sharp (F#).

Violin 1.º oboe Tonadilla a Duo la Criada q.º ba a vistas.

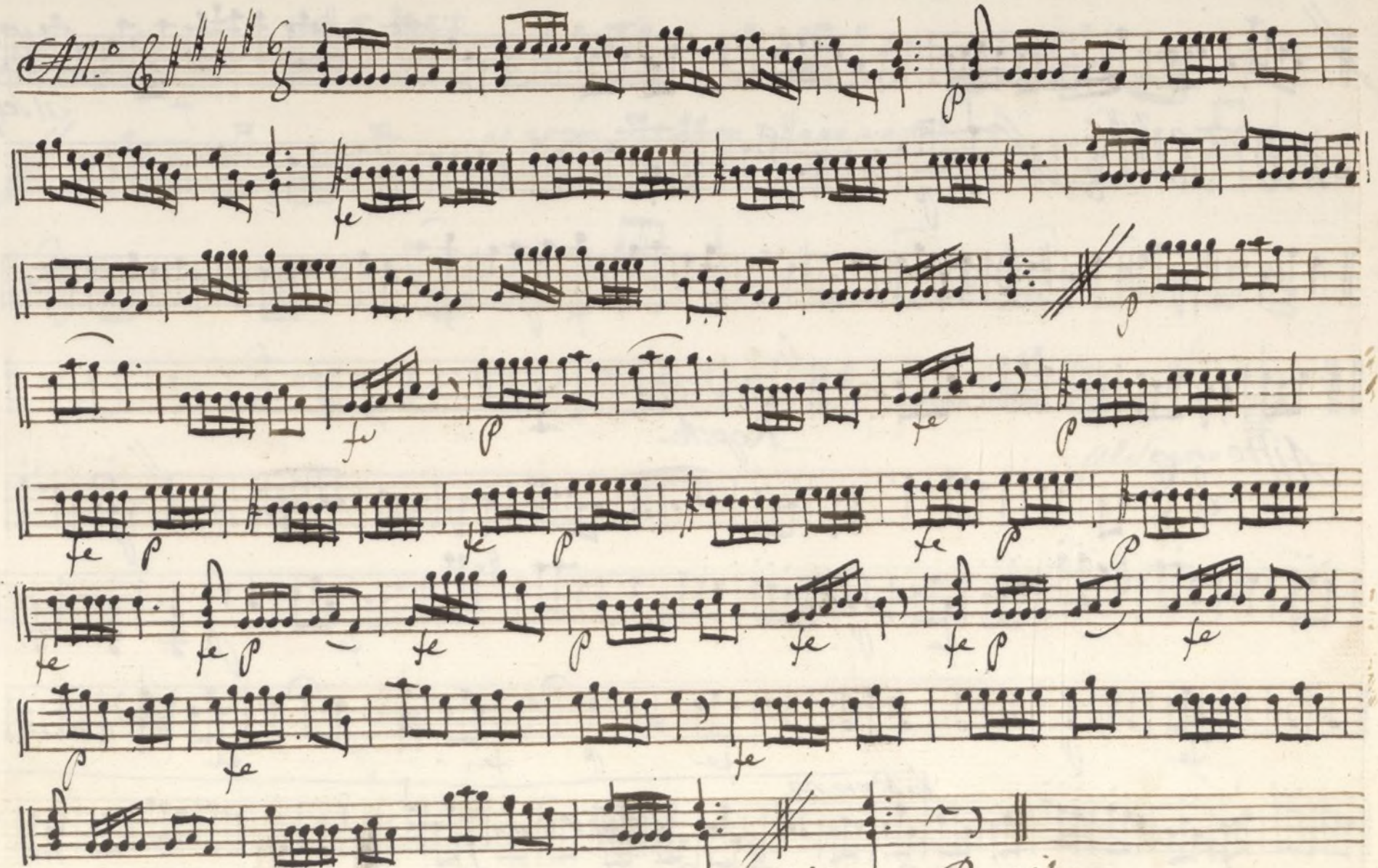
All.º



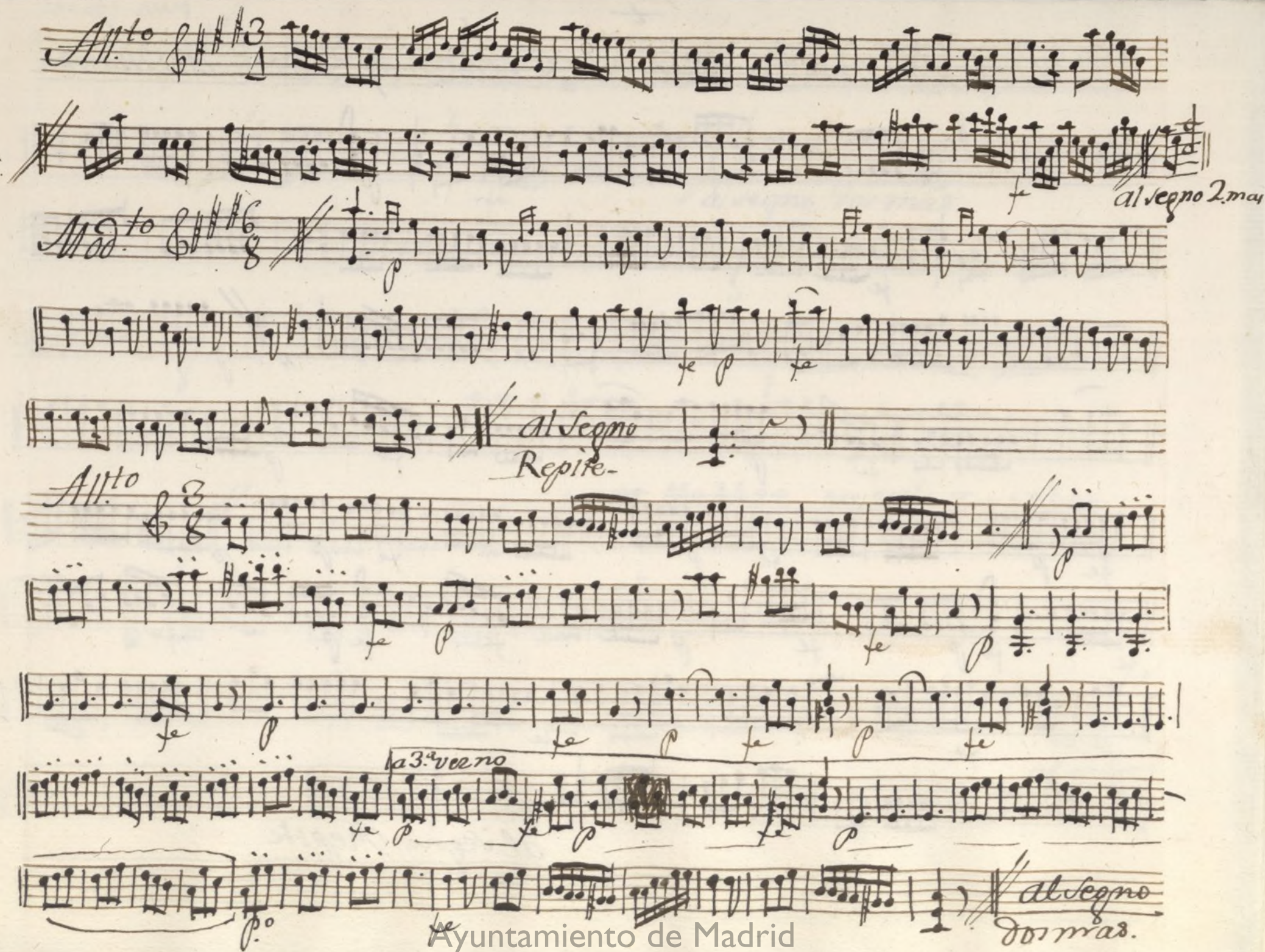
Tacet hasta las Seguidillas.

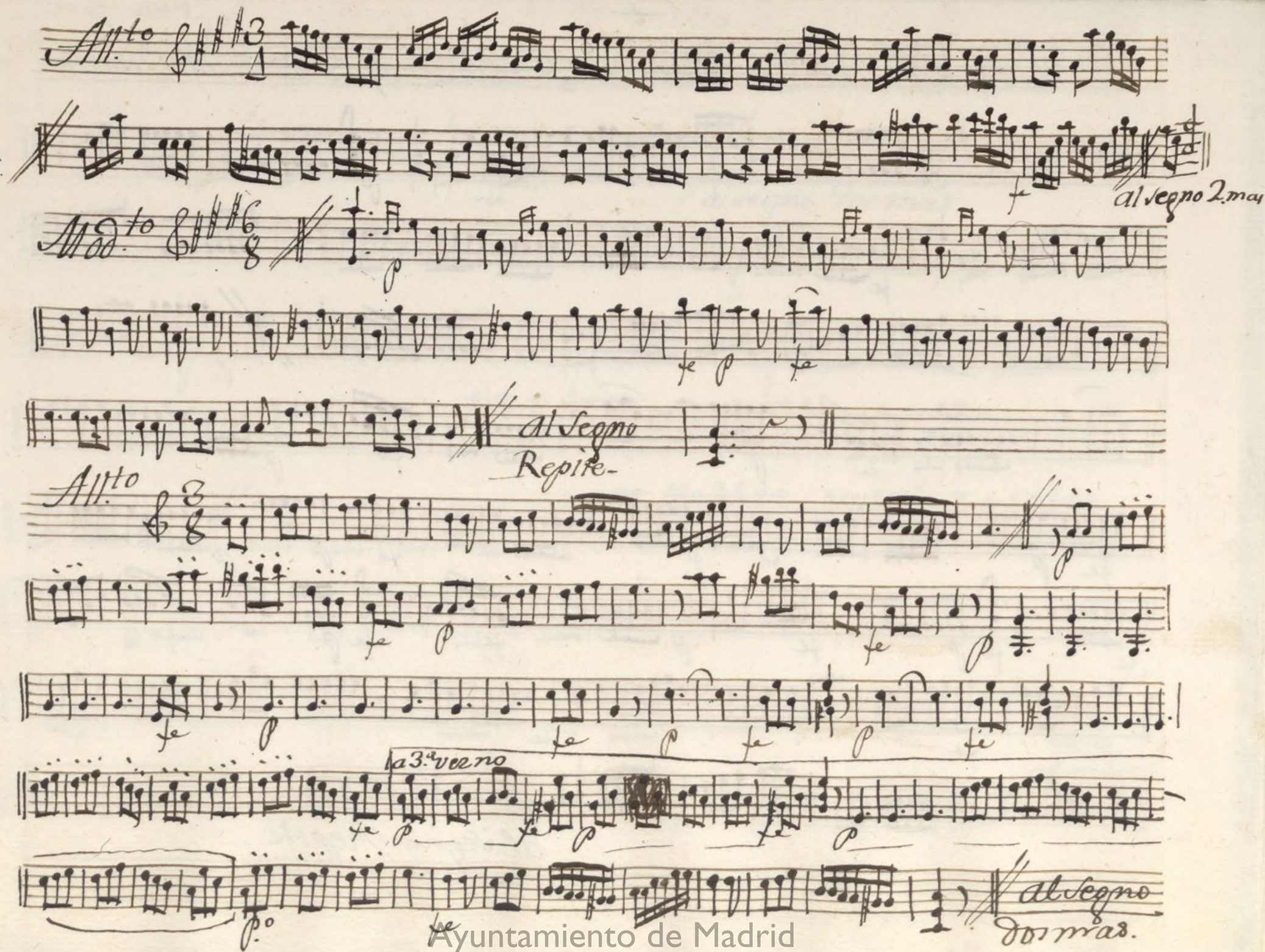


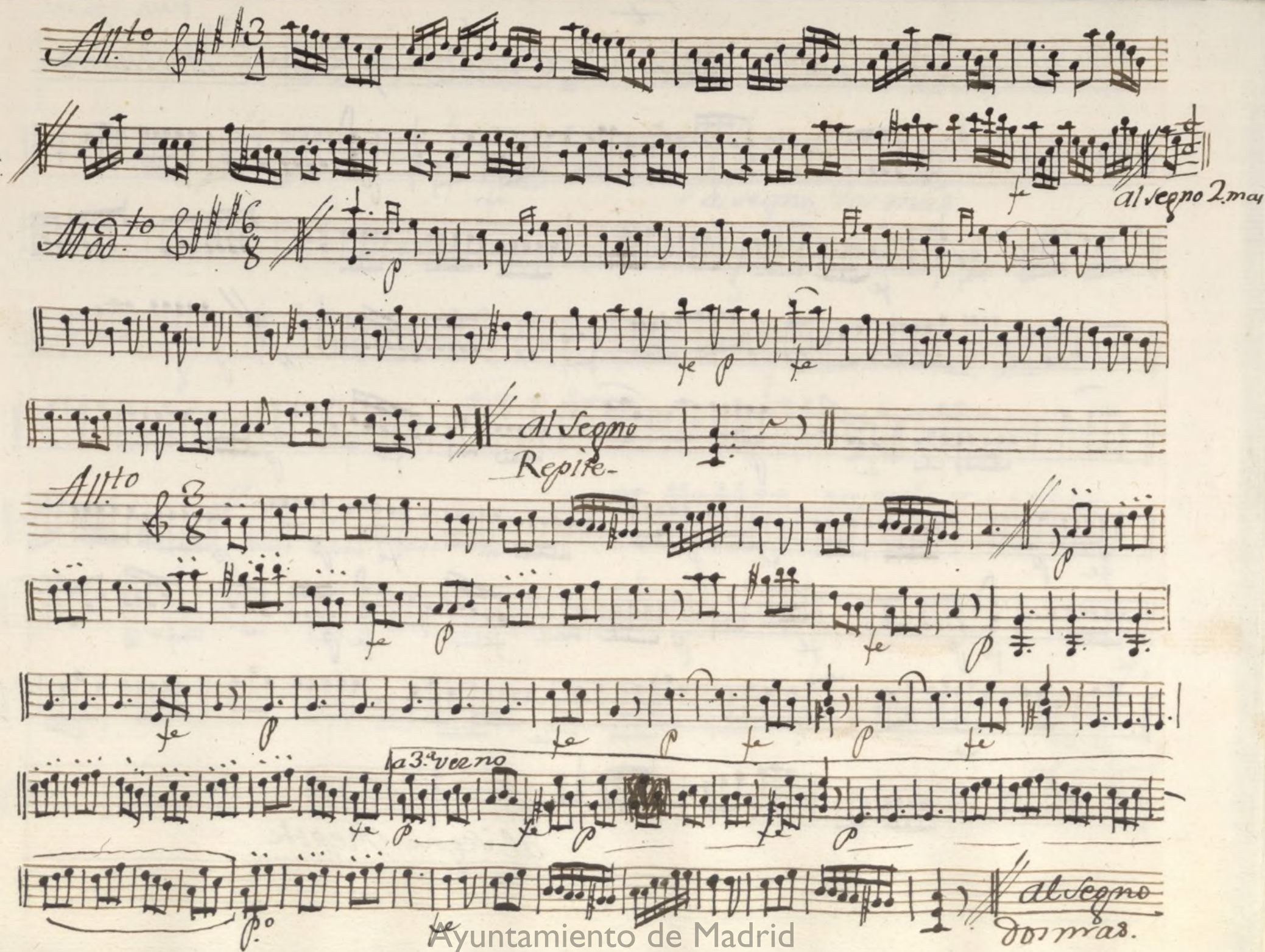
Violin 2.^o Ton.^a a Duo la Criada q.^o ba a Vistas



al segno Repite

All.^{to} 3/8 

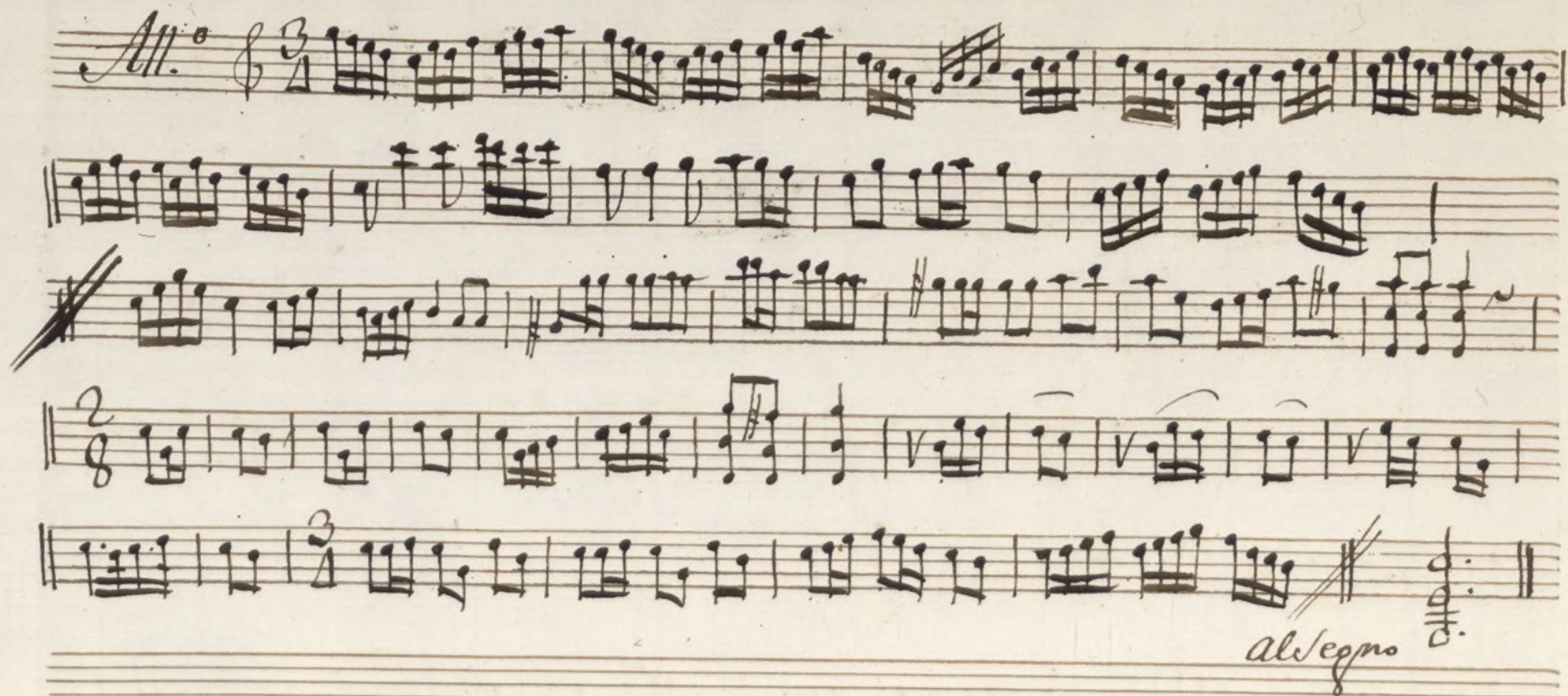
Mod.^{to} 6/8 

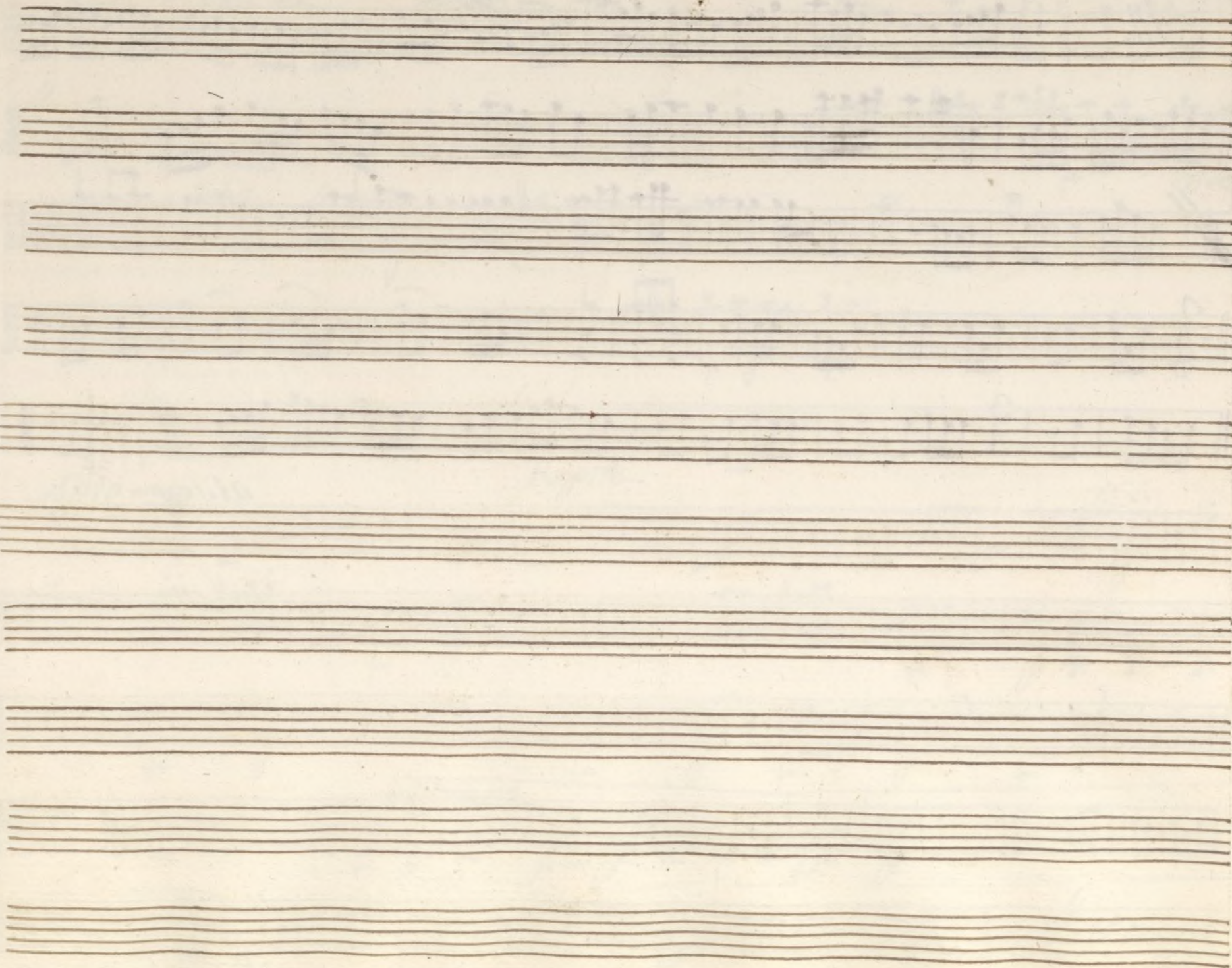
All.^{to} 3/8 

al Segno
Repite-

la 3.ª vez no

al Segno
dos mas.





Violin 2.^{ta} Ton. a Duo

Handwritten musical score for a piece titled "Allegretto" by Franz Schubert. The score is written on ten staves of five-line music paper. The notation is in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The music is characterized by rapid sixteenth-note passages and eighth-note runs. Dynamic markings include *p* (piano) and *f* (forte), and articulation marks such as *fe* are present throughout. The piece concludes with a double bar line and the instruction "al Vento." written below the final staff.

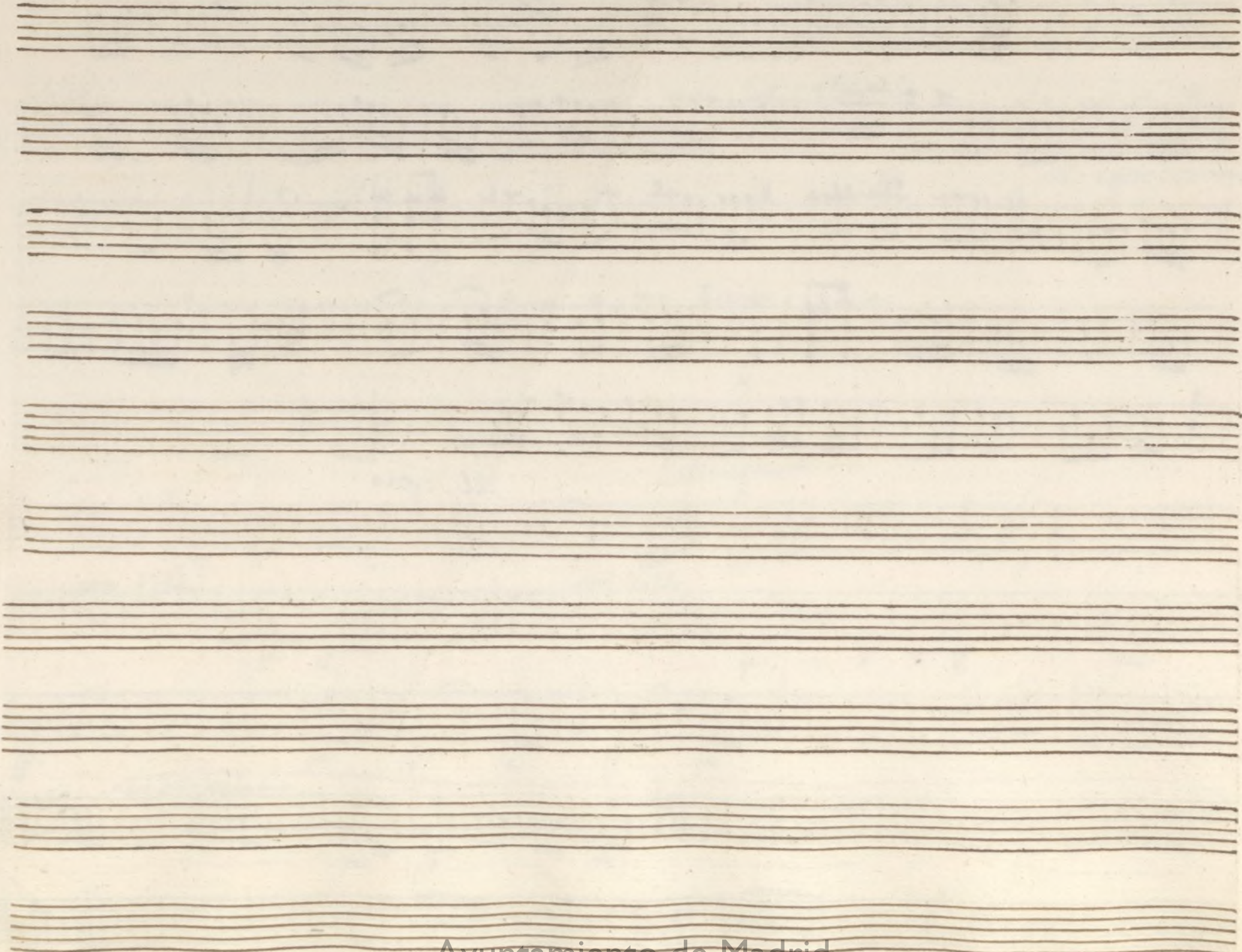
Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is divided into sections by clef changes and tempo markings:

- Staff 1:** *All.^{to}* (Allegretto), 3/4 time signature.
- Staff 2:** Continuation of the first section, ending with a double bar line.
- Staff 3:** *Mod.^{to}* (Moderato), 6/8 time signature. Dynamic marking: *p* (piano).
- Staff 4:** Continuation of the second section.
- Staff 5:** Continuation of the second section, ending with a double bar line.
- Staff 6:** *Allegro* tempo marking.
- Staff 7:** Continuation of the third section.
- Staff 8:** Continuation of the third section.
- Staff 9:** Continuation of the third section, ending with a double bar line.
- Staff 10:** *3^a Copla no* (Third stanza), followed by a double bar line and the instruction *Repite al Segno do mas.* (Repeat the Segno more).

Dynamic markings include *p* (piano) and *f* (forte) throughout the score.



The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and slightly discolored. The staves are arranged vertically, with some showing slight waviness or wear. The text 'Ayuntamiento de Madrid' is printed at the bottom center of the page.

Ayuntamiento de Madrid

Oboe 2.^a Ton. a Duo La Criada q. ba a Vistas.

Mus 176-5

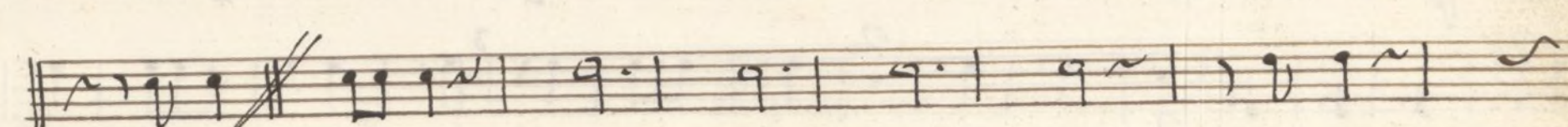
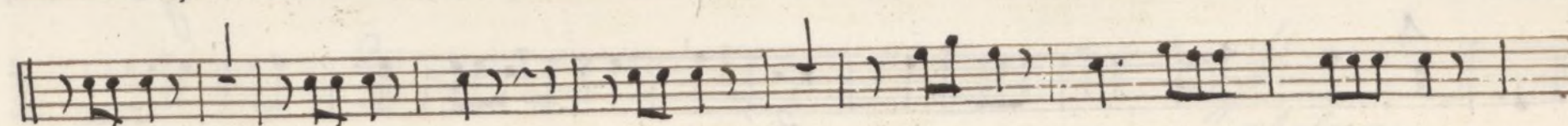
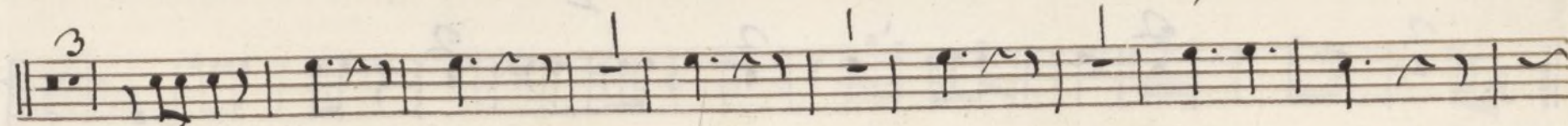
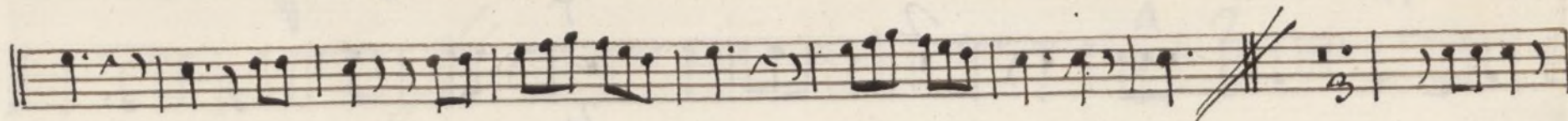
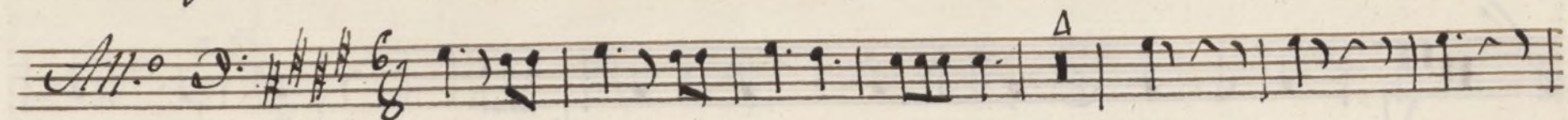
Handwritten musical score for Oboe 2, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, fe). The piece concludes with the instruction "al segno Repite".



Tacet hasta las Seguidillas.



Trompa 1^a Ton^a a Duo la Criada que ha a vistas.



al segno dos mai.

Tacet 8.

In C.
All.^{to}

17.

2

2

2

2

2

2

4

3

al segno
Repite.

17.

p

f

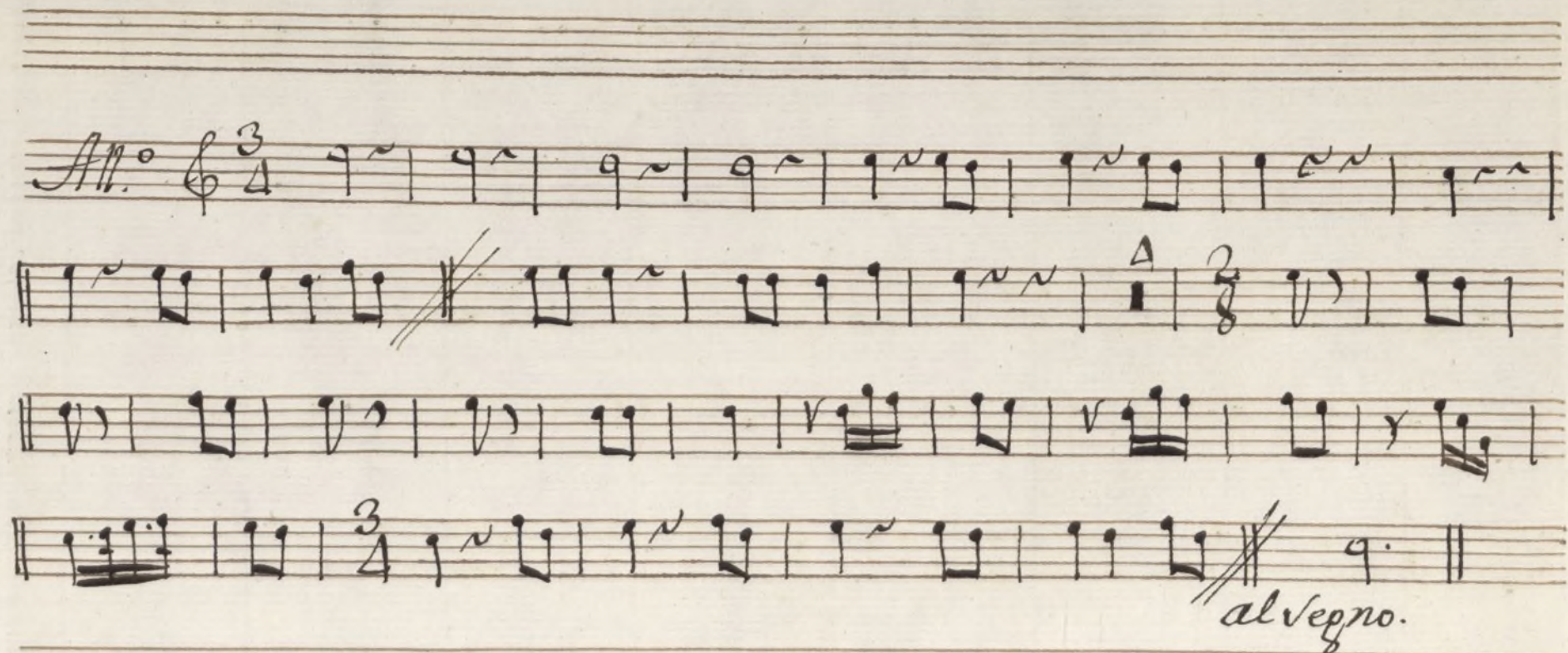
p

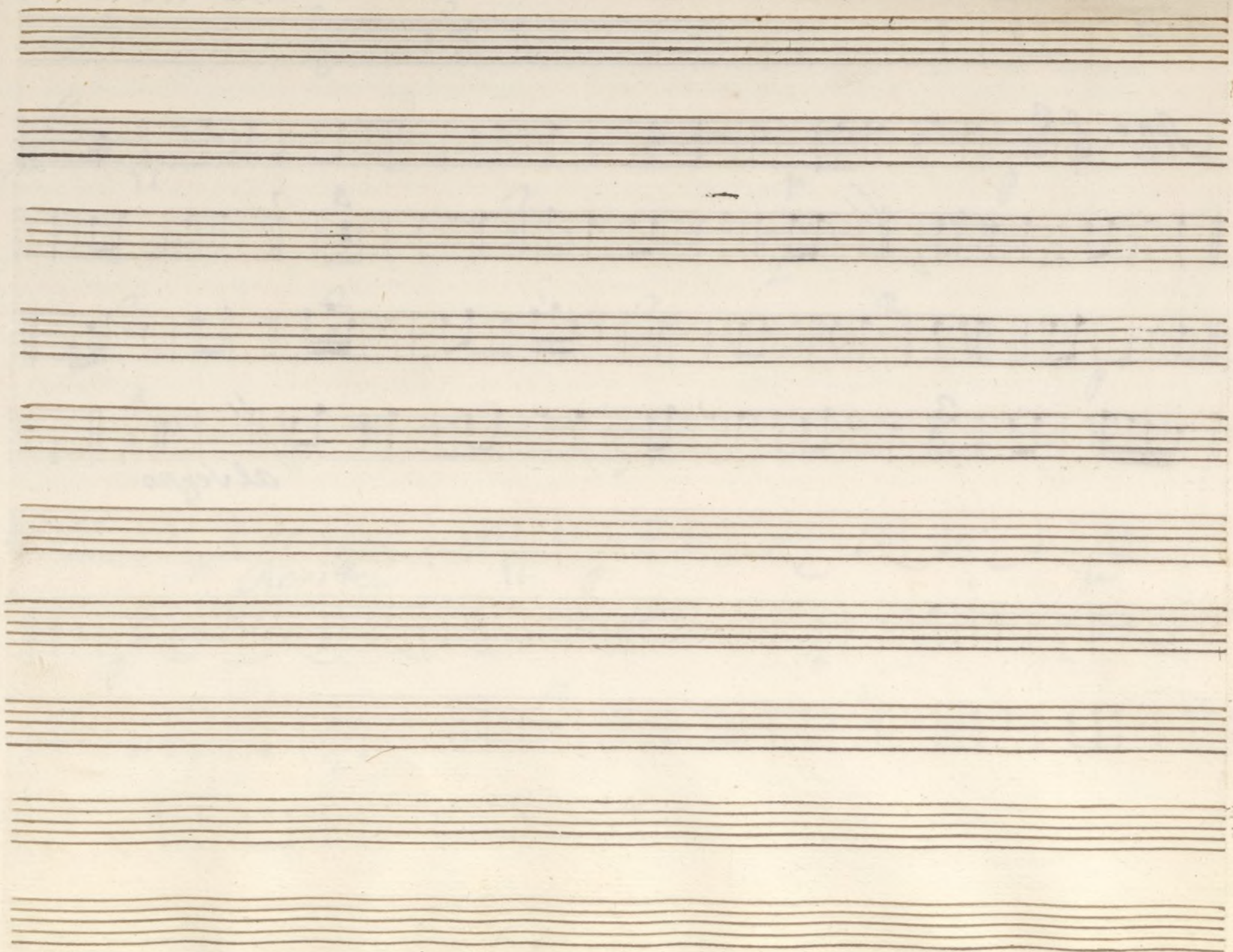
2

2

2

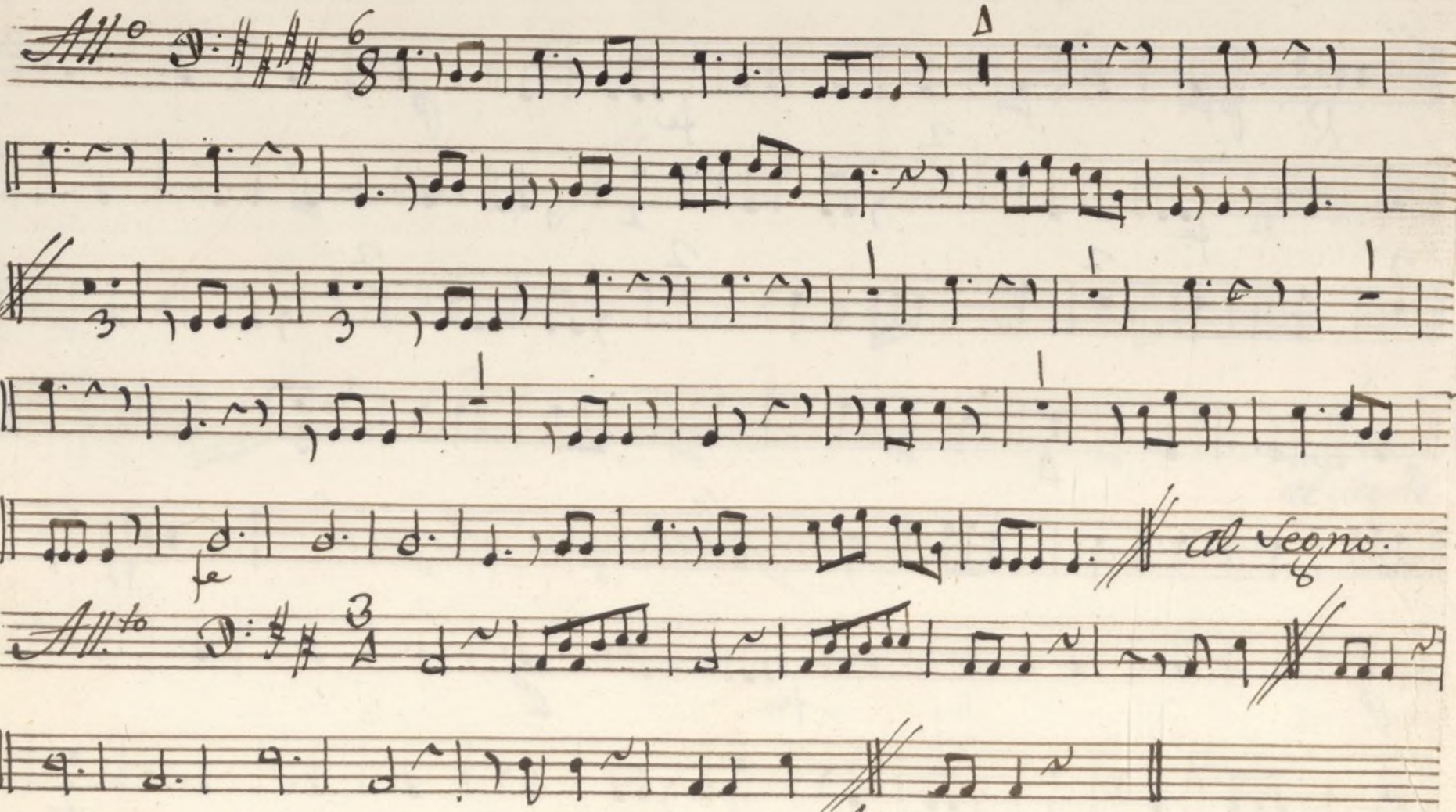
3





Ayuntamiento de Madrid

Trompa 2.^a Vn.^a a Duo la Criada q.^e ba a vistas.

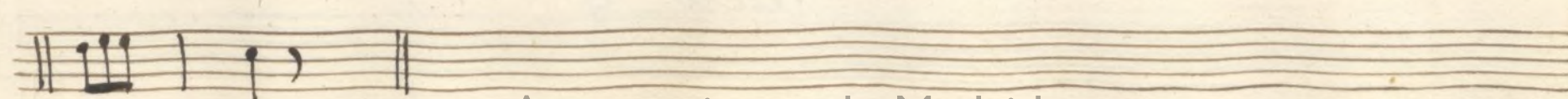
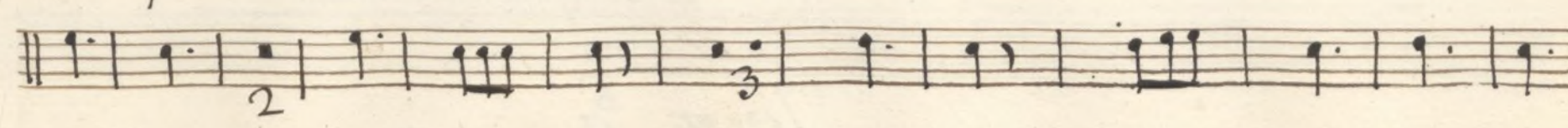
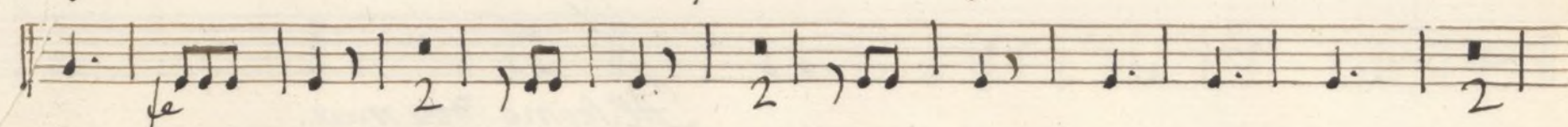
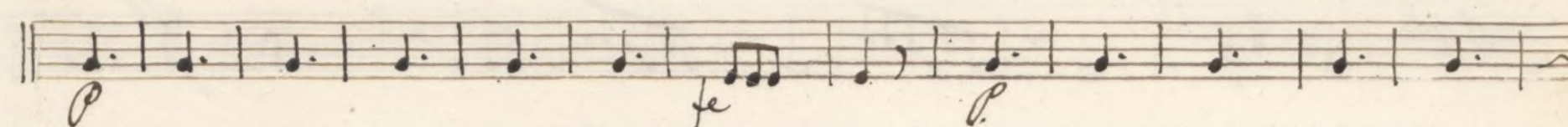
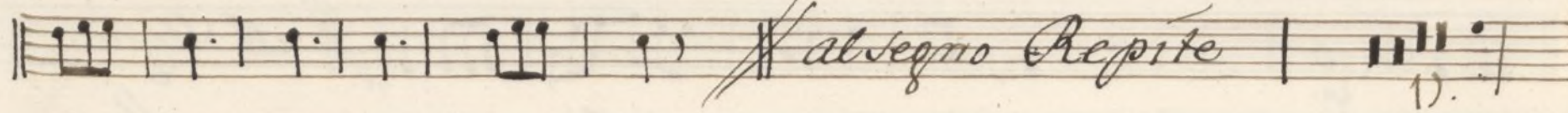
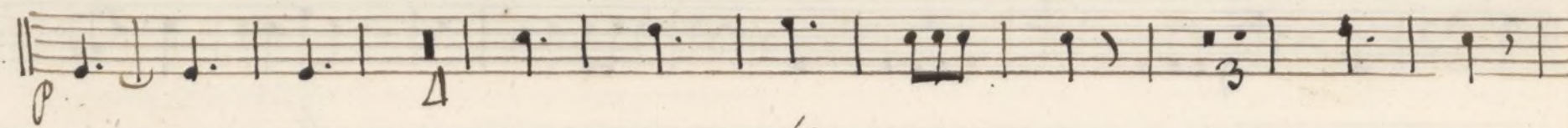
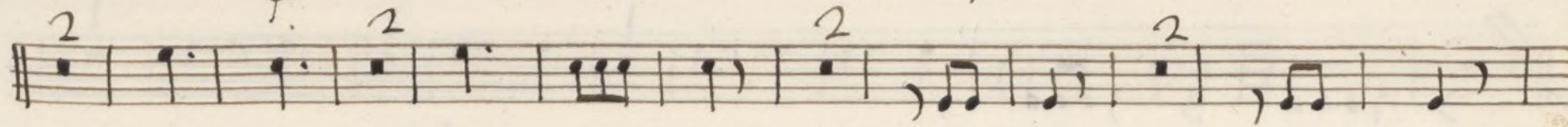
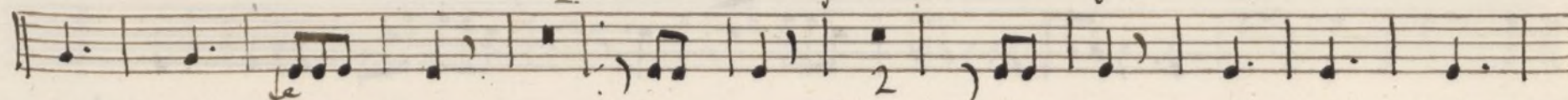
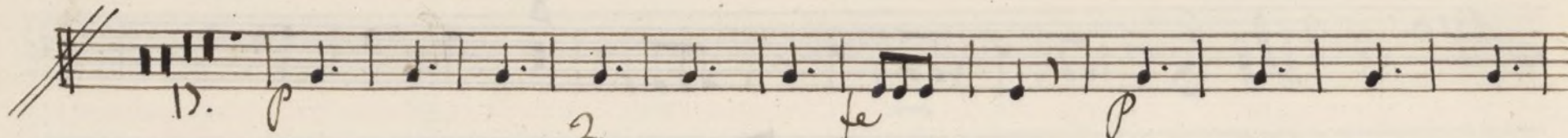
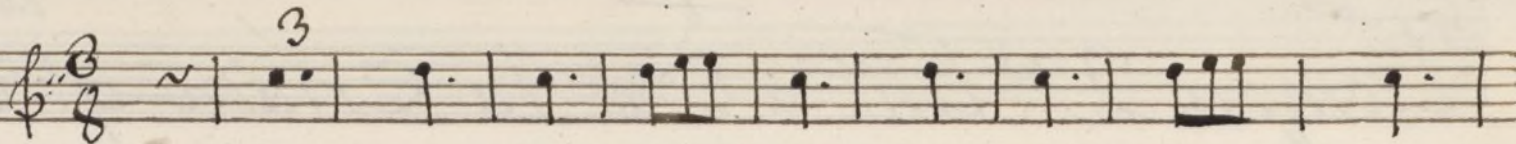
All.^o 

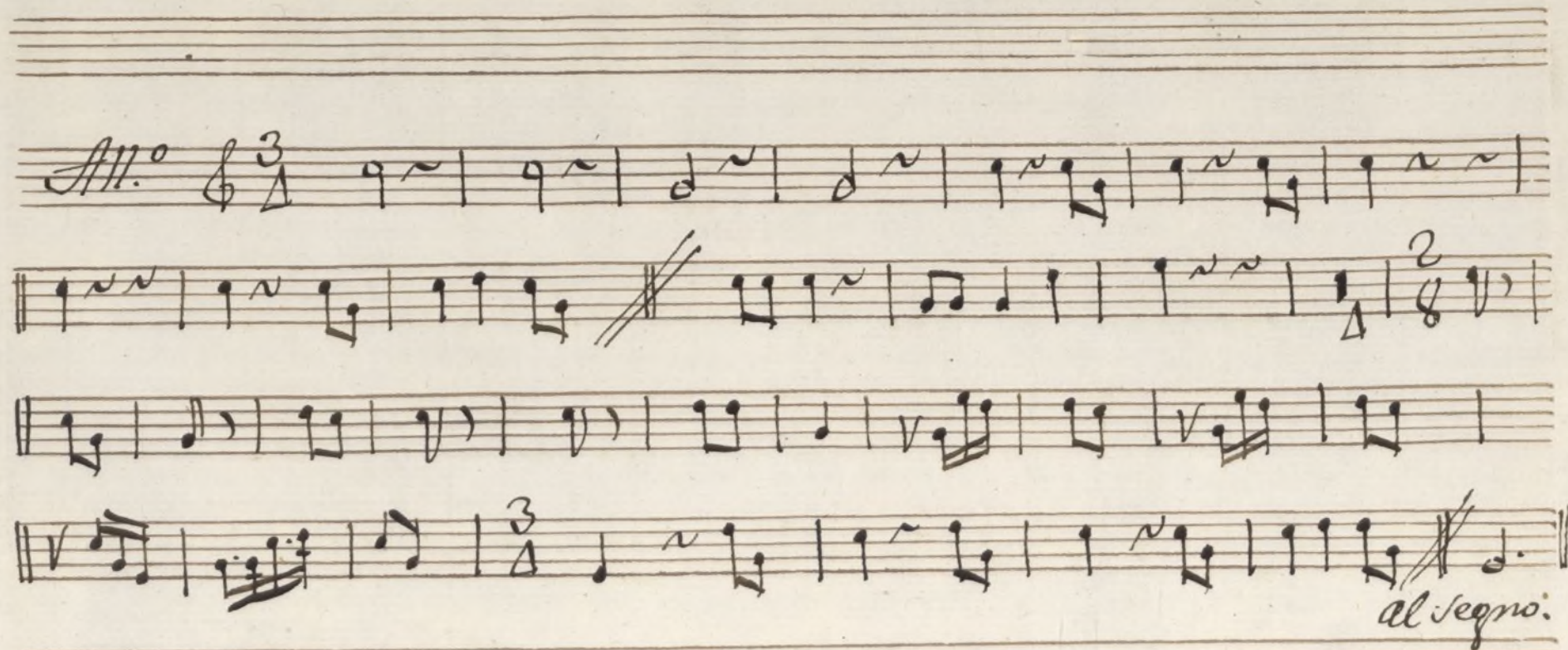
Al Segno dos mas.

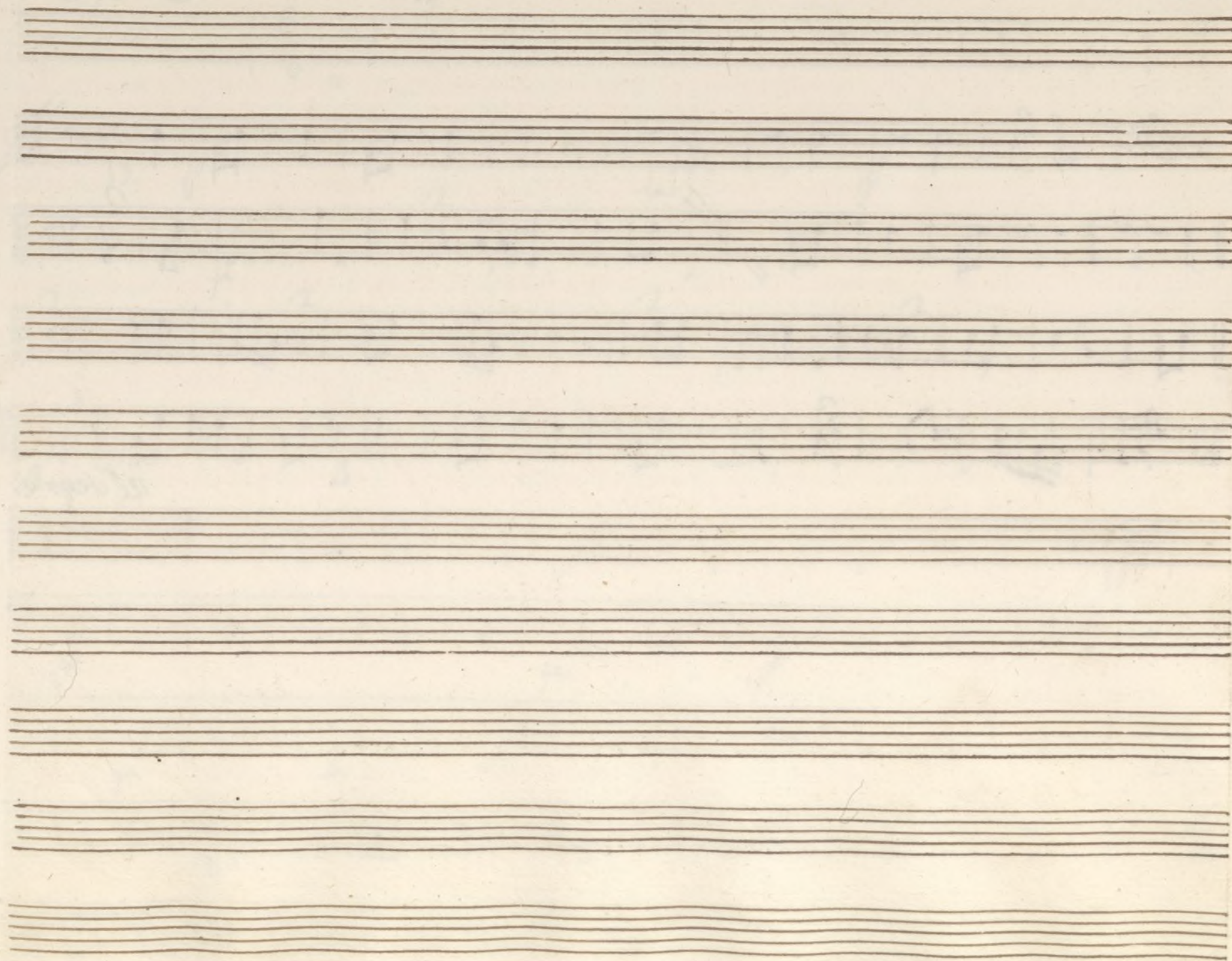
Tacet 6

In C.

Alto







Bajo Ton.^a a Duo la Criada que va a Vistas.

Handwritten musical score for a piece titled "Bajo Ton.^a a Duo la Criada que va a Vistas." The score is written on ten staves. The first staff begins with the tempo marking "All.^o" and the key signature of three sharps (F#, C#, G#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "fe" (forte). The score concludes with the tempo marking "Allegro" and the instruction "Allegro do mas." written below the final staff.

Mod^{to} D: $\sharp \sharp \frac{6}{8}$

al segno Repite

All^{to} D: $\frac{3}{8}$

la 3.^a Copla no se dicen estos Compases

al segno
3 mai.

Handwritten musical score on aged paper. The score consists of ten staves of music. The first staff is marked "Mod^{to} D: $\sharp \sharp \frac{6}{8}$ ". The second staff has a "fe" marking. The third staff has a double bar line and the instruction "al segno Repite". The fourth staff is marked "All^{to} D: $\frac{3}{8}$ ". The fifth staff has a "fe" marking. The sixth staff has a "fe" marking. The seventh staff has a "fe" marking. The eighth staff has a "fe" marking and the instruction "la 3.^a Copla no se dicen estos Compases". The ninth staff has a "p" marking and a "fe" marking. The tenth staff has a double bar line and the instruction "al segno 3 mai.".

