

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

Conadilla

à Duo

54.

La Criada q.^{ta} ba à vistas

Con Violines oboes, y

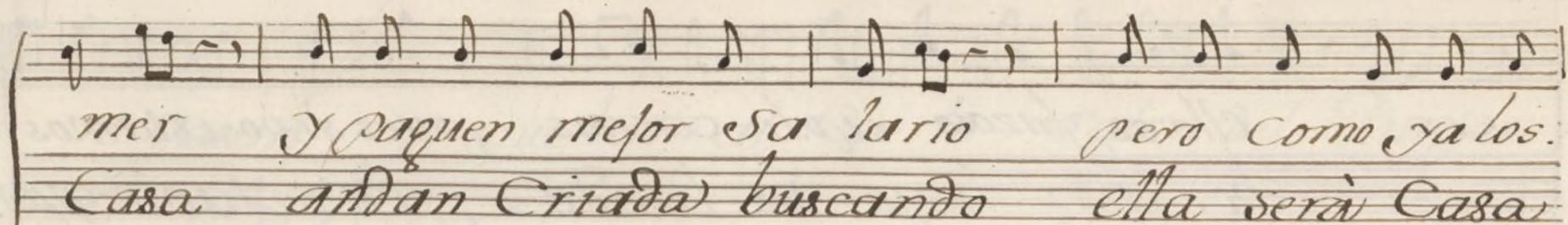
Trompa. 1769.

176-5

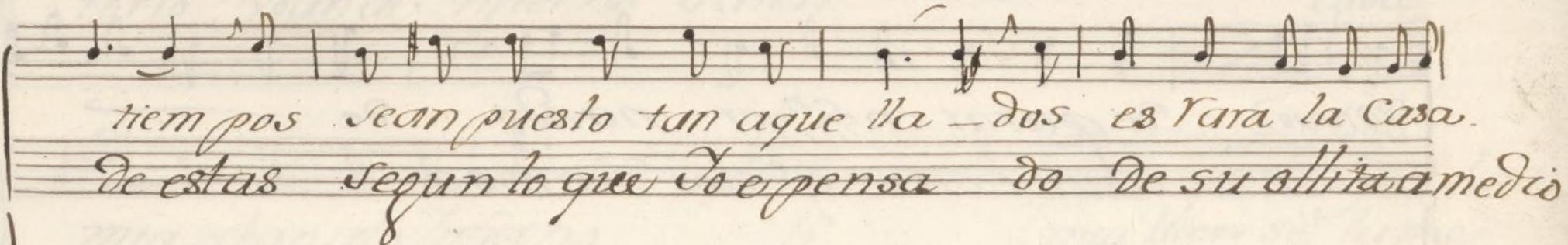
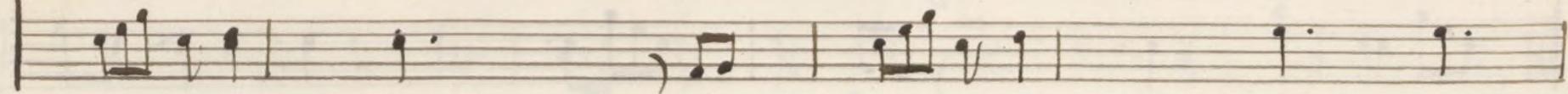
6^{va}.^o

Criada

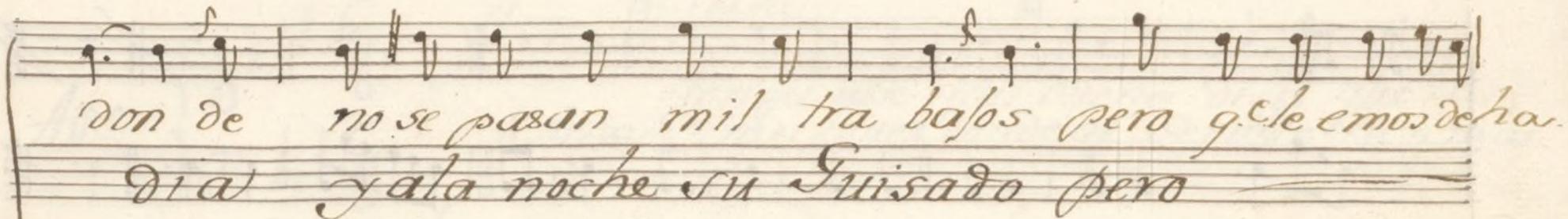
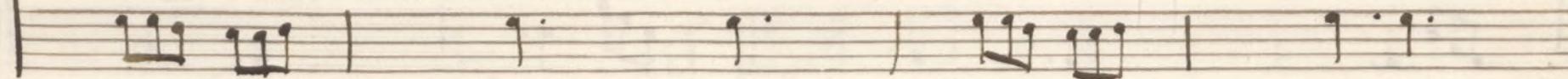
*una casa ando buscando donde den bien de co-
g^{ra} aqui en la Calle del Gato para todo dentro*



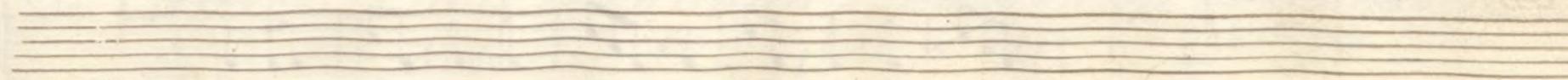
mer y paquen mejor sa lario pero como ya los.
Casa andan Criada buscando ella sera Casa

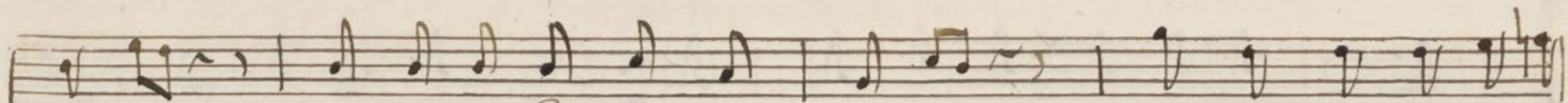


tiempos sean puesto tan aque lla dos es rara la Casa.
de estas segun lo que se piensa do de su allita a medio

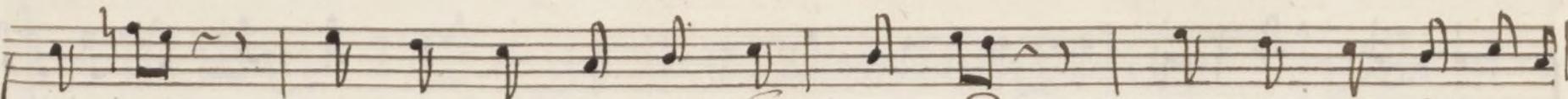
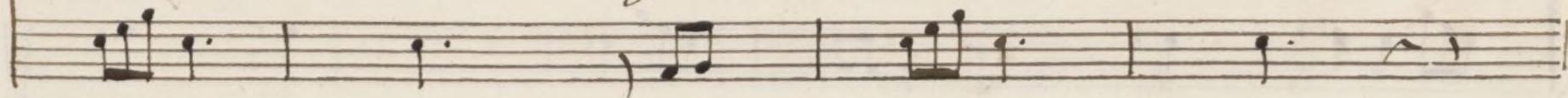


don de no se pasan mil tra bajos pero q. le emordeha.
dia y ala noche su Guisado pero

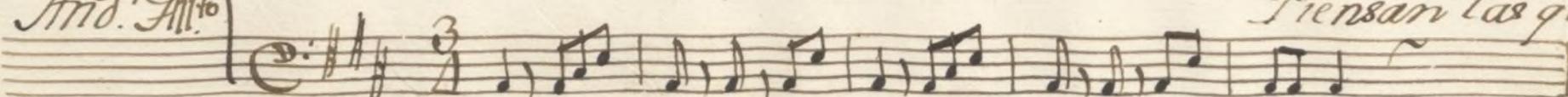
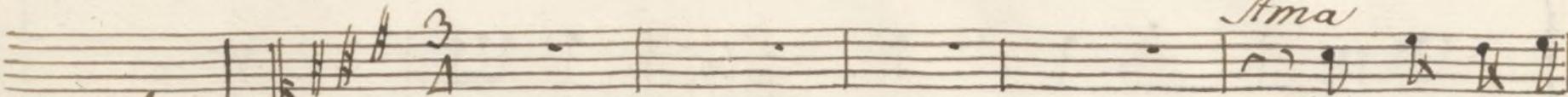
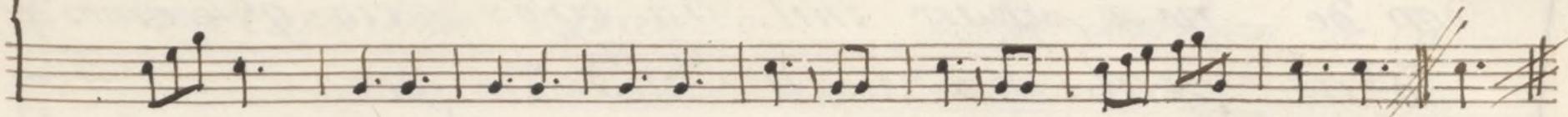
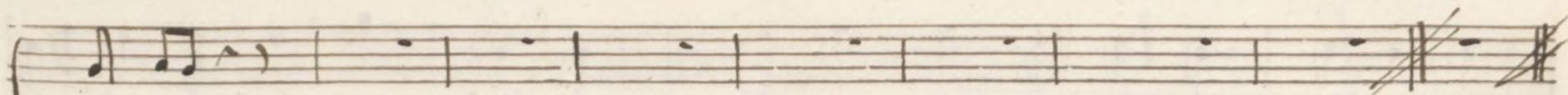
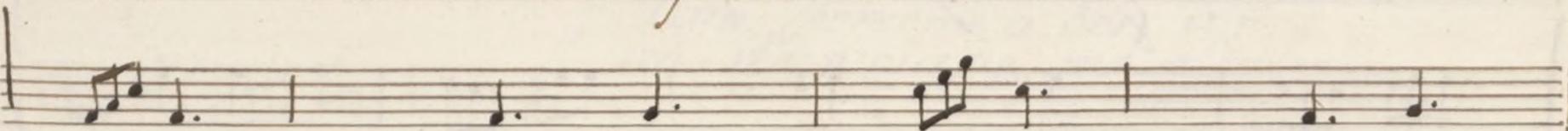




cer ello es forzoso apli carnos pues sino estamos a
boi alla luego vo lando yentre tanto queri



pique de parar en S.^{na} fer nando de
ditos abut hasta q^e nos veamos



And.^{te} All.^{to}

Ama

Piensen las que

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

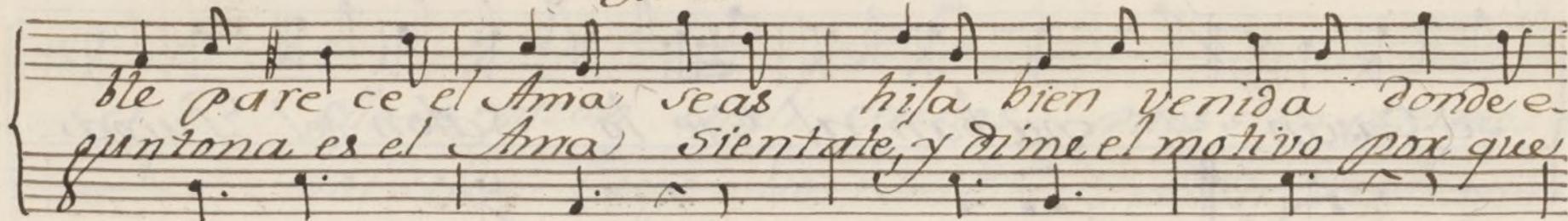
torio y ban al Infierno salen Vida

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 ca- Ama dime pues donde as servido y en mas

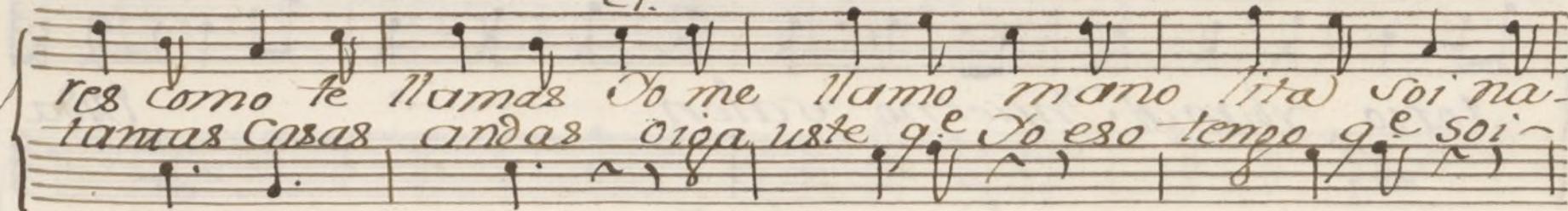
satan chabacana me alepro q. este uste buena gran mue- de Catorce Casas. Amen quanto tiempo en seis meses q. e pres-

Andante

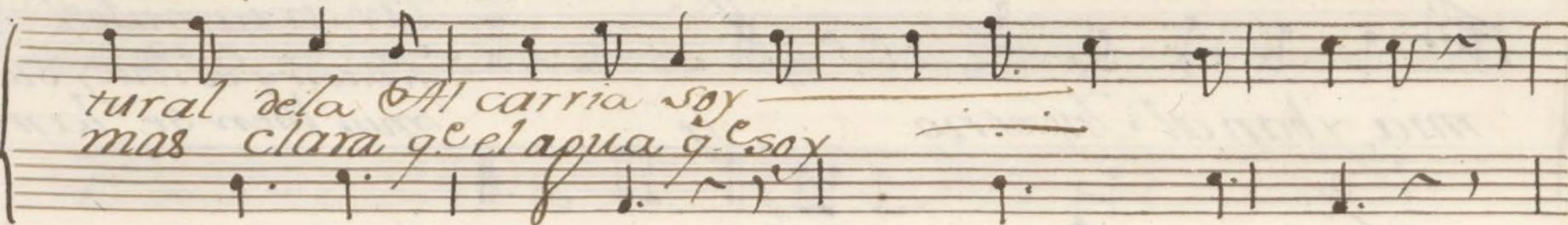


ble parece el *Andante* seas hija bienvenida donde e-
guntona es el *Andante* sientate, y dime el motivo por que

Crda

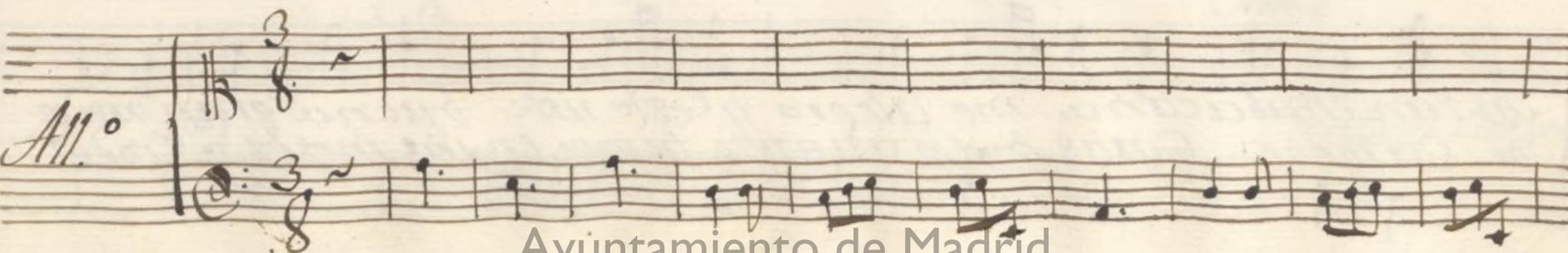
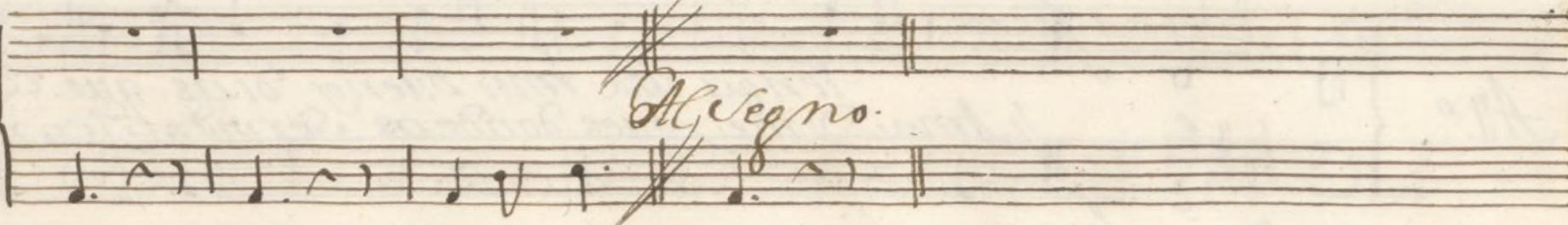


res como te llamas Yo me llamo mano lita soi na-
tamas Casas andas diga uste q^e Yo eso tengo q^e soi-



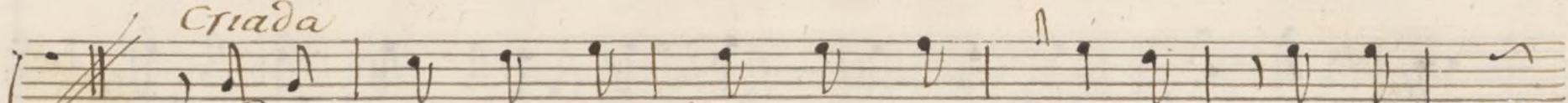
tural de la Al carria soy
mas clara q^e el agua q^e soy

Allegro



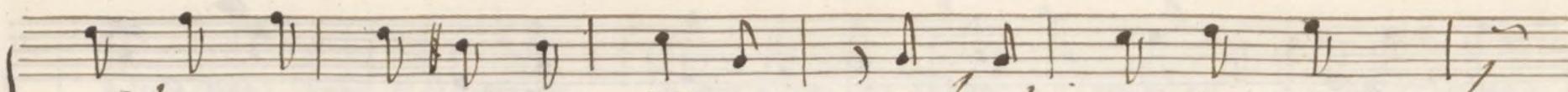
All.^o

Criada



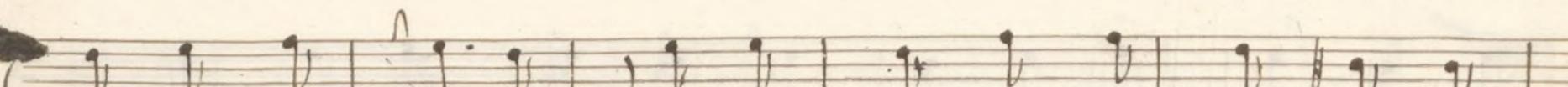
Lo primero servi en una Casa q. eran -
fui de alli a servir a otra Casa de una.

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. 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.^s Cr.^{da} rompa usted Senor peso du -

grito ~~mas de~~ ~~noche en to~~ ~~cando las~~ ~~vece~~ ~~vece~~ ~~vece~~
pero el Ama era tan resu / mida ~~vece~~
Christus era cierto el Chico tan bello y =
vazo Ama. y eso Amiga ha de ser con el con que de

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

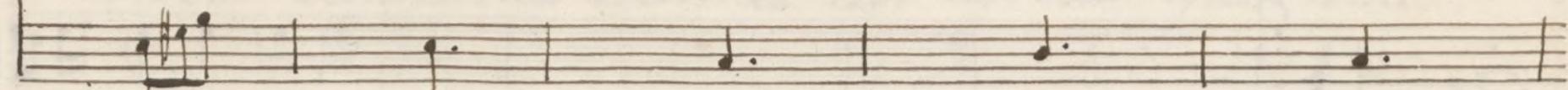
baba mi rando el espejo a pu liendo el gra.
~~Ama~~ ~~f~~ ~~con grande~~ ~~hiento~~ ~~ha~~ ~~vece~~ ~~vece~~
taba to dita la noche con miga so -
ted q. e por un peso duro es cierto se -

~~Amo y el~~ ~~Taje~~ ~~seran~~ ~~lindos~~ ~~chicos~~ ~~y el~~ ~~Amor~~ ~~el~~
~~Amo~~ ~~y~~ ~~el~~ ~~Taje~~ ~~seran~~ ~~lindos~~ ~~chicos~~ ~~y~~ ~~el~~ ~~Amor~~ ~~el~~
torna y andallo me tiro un pellizco yo tornayan.
Tona di Uita vamos aca vando la tonadi-

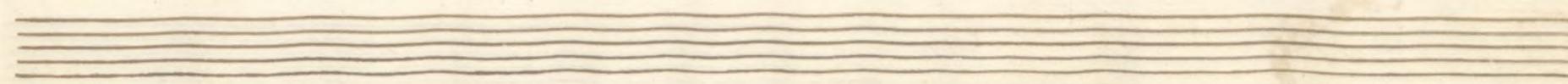
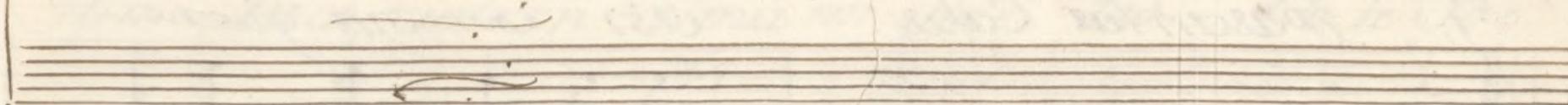
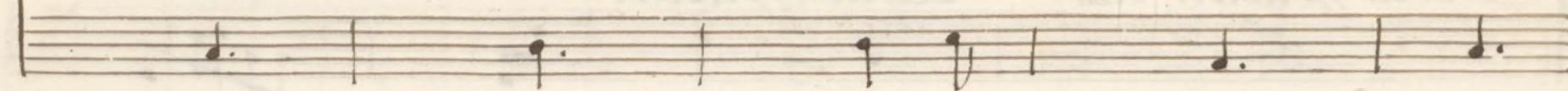
Amia
~~Amo~~ ~~y~~ ~~el~~ ~~Taje~~ ~~seran~~ ~~lindos~~ ~~chicos~~ ~~y~~ ~~el~~ ~~Amor~~ ~~el~~
dallo me tiro un pellizco. Calla Calla no-
Uita vamos aca vando-ala.†

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

tito que los Países son algo por los ojos.
~~me gusta que están en estos~~
que estos Niños son muy reboleros.



mejor que mandarlos un poco velozes.
~~que están en estos~~ ~~de estos~~ ~~mejor~~
mejor hacerlos que se estén quedando.



al Segno doj mar.

Cam.^o

Quando con la te.

treta pasan las Casas pasan

pasan las Casas asi con sus que

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are: *ridos cantan las Damas asi con sus queridos*

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are: *cantan las Damas. Ay dueño mio prenda del*

Handwritten musical score for the third system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are: *Alma tu as puesto en calma mi liber tad Do te Do-*

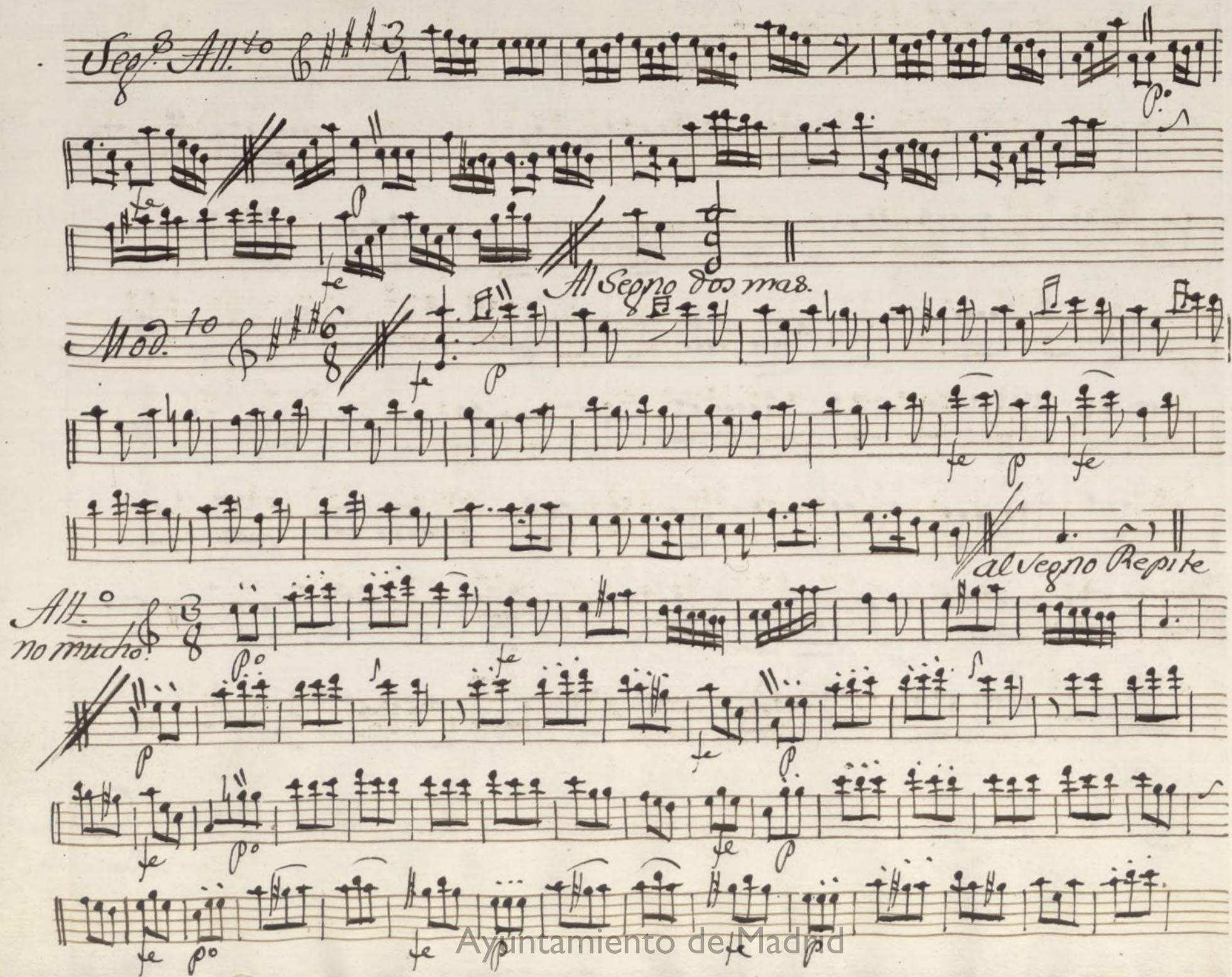
latro por ti me muero y de ti espe ro fi-

de li dad asi con sus Cortijos cantan las

Damas cantan las Damas.





Seg. All.^o $\text{G} \# \# \# \frac{3}{4}$ 

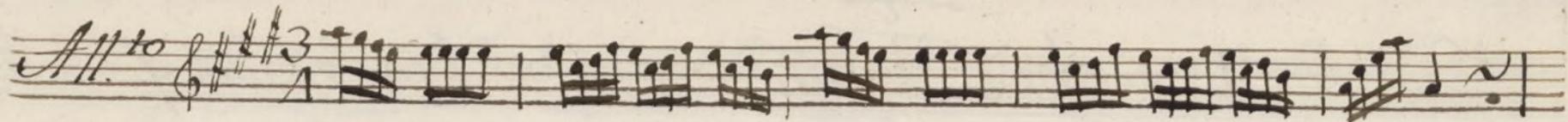
Mod.^o $\text{G} \# \# \# \frac{6}{8}$ *Al Segno dos mas.*

All.^o *no mucho.* $\frac{3}{8}$ *al Vegno Repite*

Appintamiento de Madrid

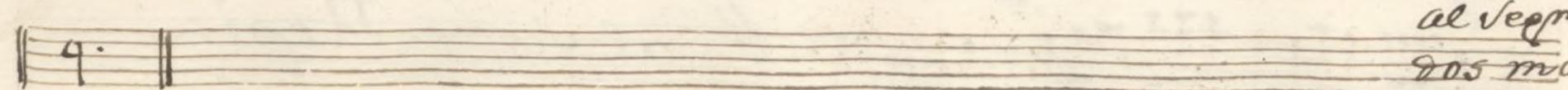
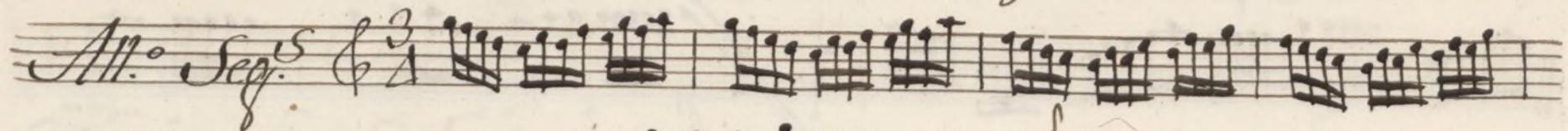
Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "fe" and "p". A section is marked "Al Segno Repite." in the third staff. The manuscript is written in dark ink on aged paper.

All.^o 



allegro dos mas.

Tacet hasta las Sequidillas.



*allegro
dos mas.*

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

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is characterized by frequent sixteenth-note passages and rests. Dynamic markings include 'fe' (forte) and 'p' (piano). The score concludes with a double bar line and a repeat sign.

al segno Repite

Alto 3/8

Mod.to 6/8

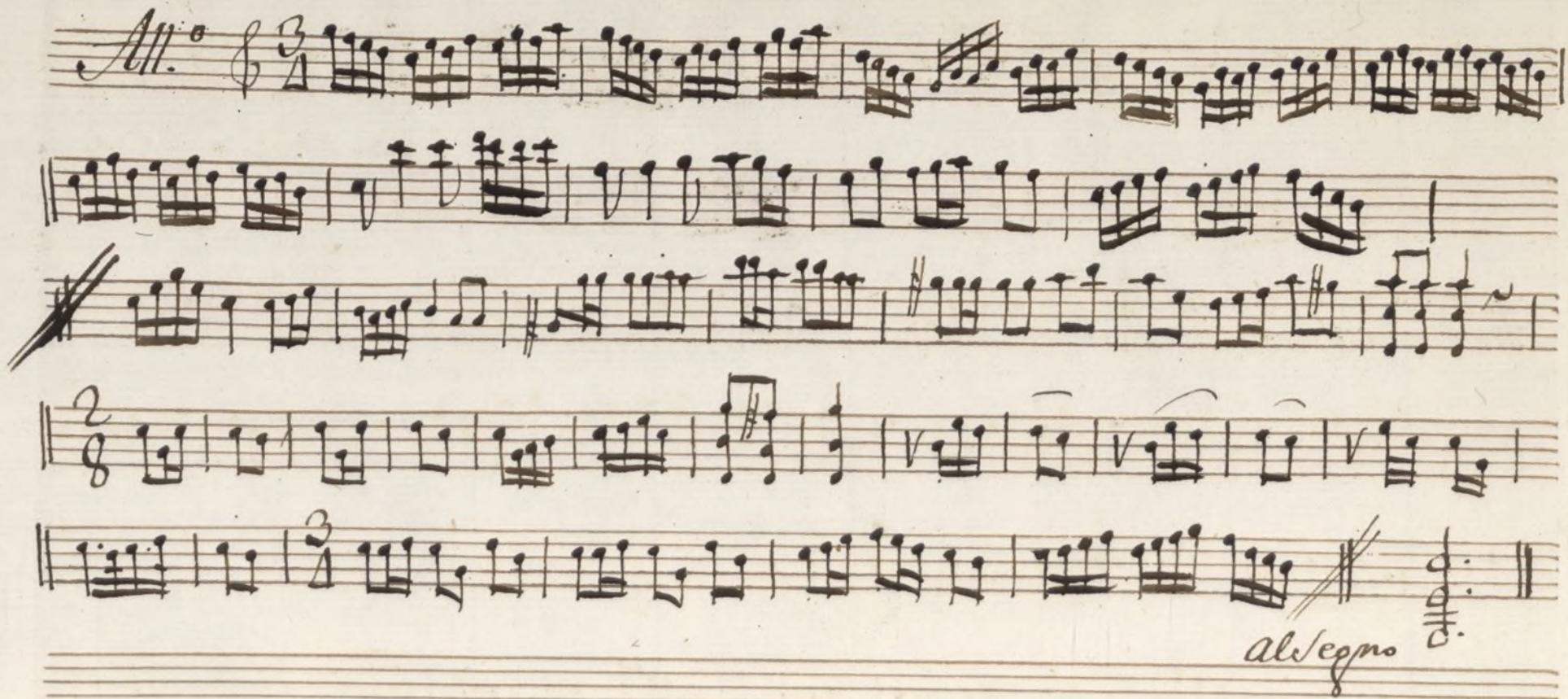
al Segno 2. mas

al Segno
Repite-

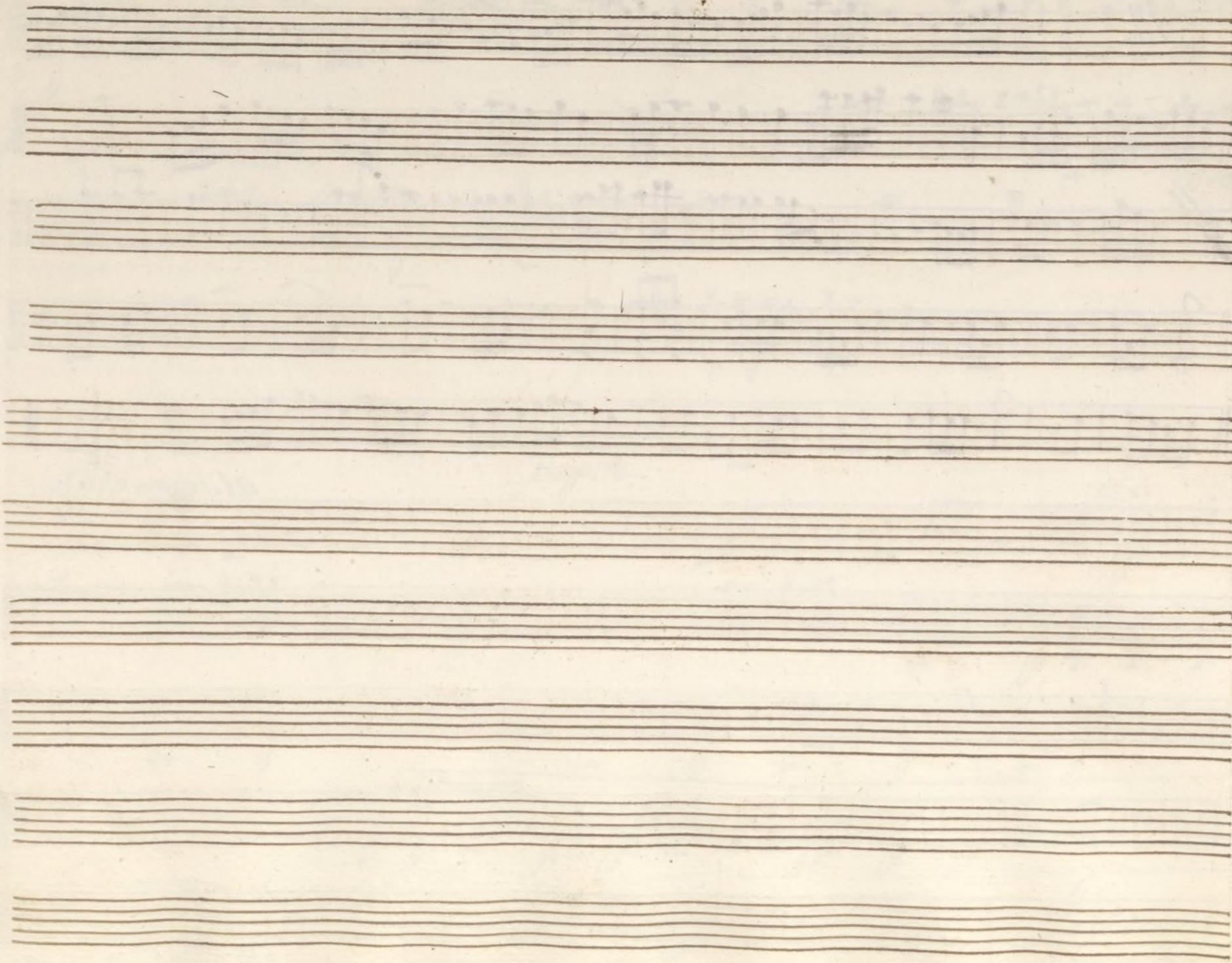
Alto 3/8

la 3.ª vez no

al Segno
dos mas.

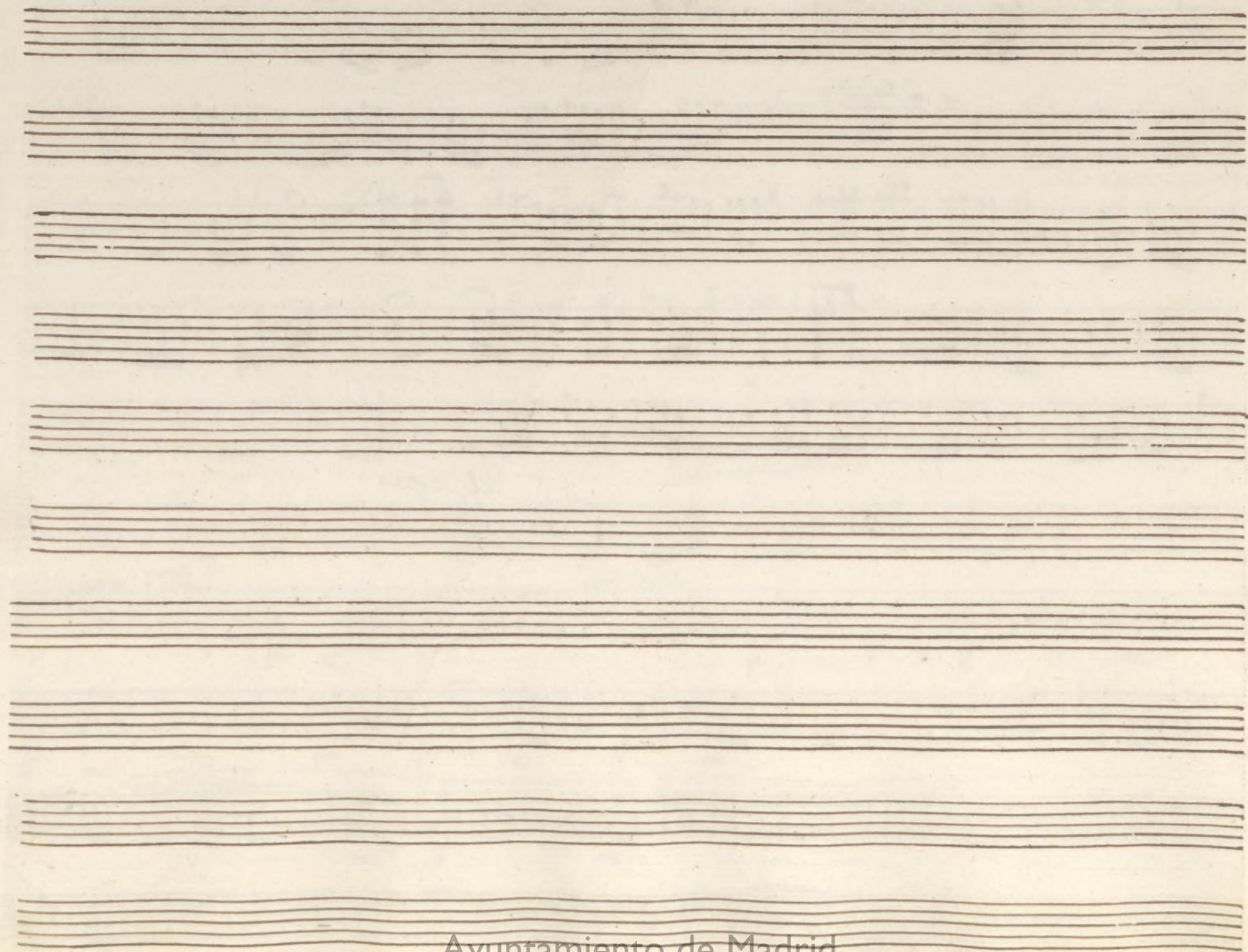
All.^o 

allegro



All.^o 3/4

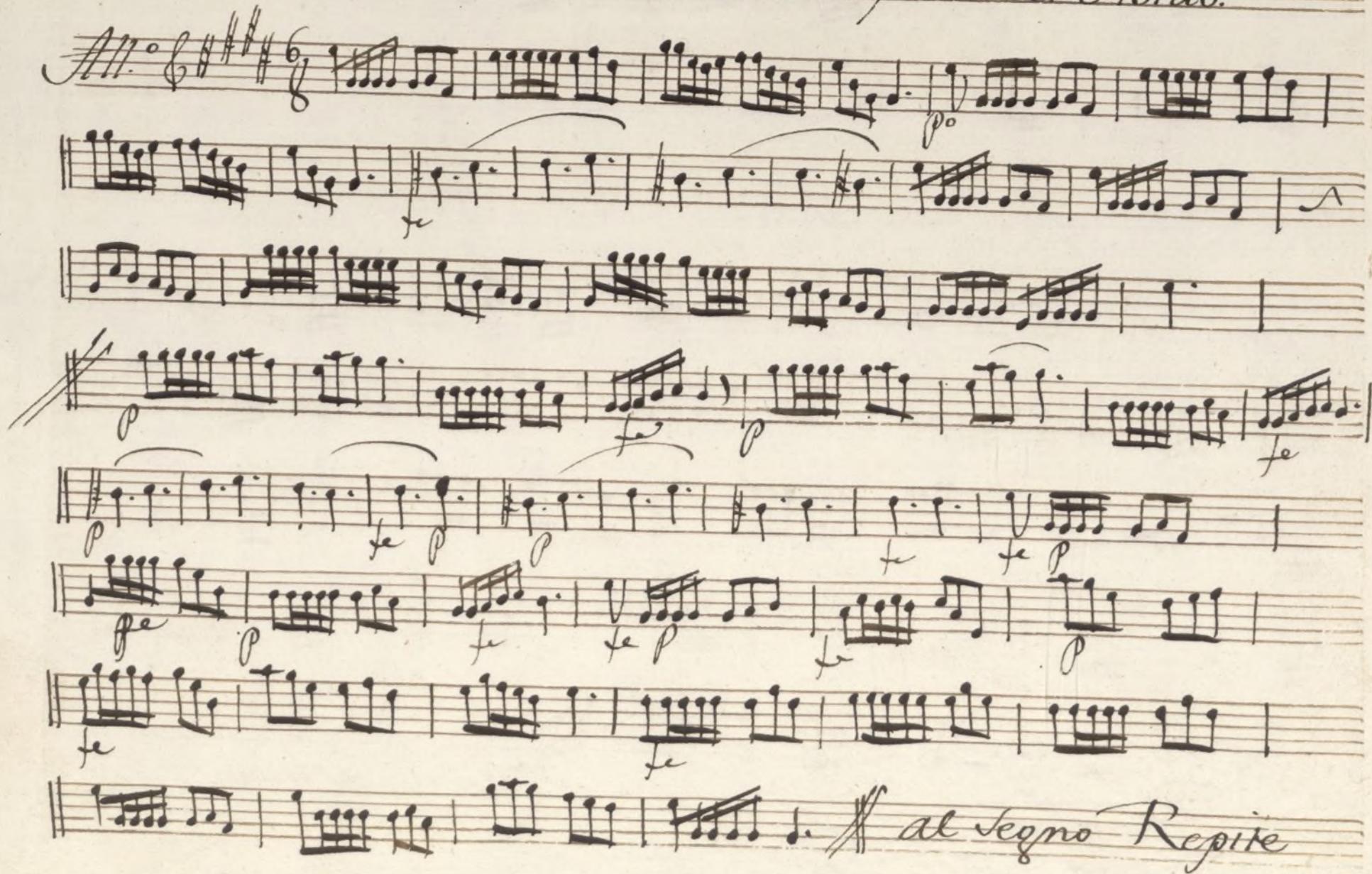
al Segno



Ayuntamiento de Madrid

Oboe 2.º *1.ª a* Duo La Criada q. ba a Vistas.

Mus 176-5

All.º  *al Segno Repite*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The tempo marking is *All.º*. The score includes various dynamic markings such as *pp*, *fe*, and *p*, along with articulation marks like slurs and accents. The piece concludes with the instruction *al Segno Repite*.

All.^o 

al segno dos mas.

Tacet hasta las Seguidillas.

All.^o 

al segno dos mas.

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

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 6/8 time signature. The notation begins with a series of eighth notes.

Musical staff continuing the melody with eighth notes and a fermata over a quarter note. A dynamic marking 'A' is present above the staff.

Musical staff featuring a triplet of eighth notes and a fermata over a quarter note.

Musical staff with eighth notes and a fermata over a quarter note.

Musical staff with quarter notes and eighth notes, ending with a double bar line and the instruction 'al segno Ripite.'

Musical staff with a treble clef, key signature of two sharps (F#, C#), and 3/8 time signature. It begins with a triplet of quarter notes.

Musical staff with quarter notes and eighth notes, ending with a fermata.

Musical staff with quarter notes and eighth notes, ending with a double bar line and the instruction 'al segno dos mas.'

Tacet 8.

In C.

All.^{to}

3/8

Musical staff with treble clef, 3/8 time signature, and a triplet of eighth notes.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *f* and *p*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *f* and *p*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p* and *f*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p*.

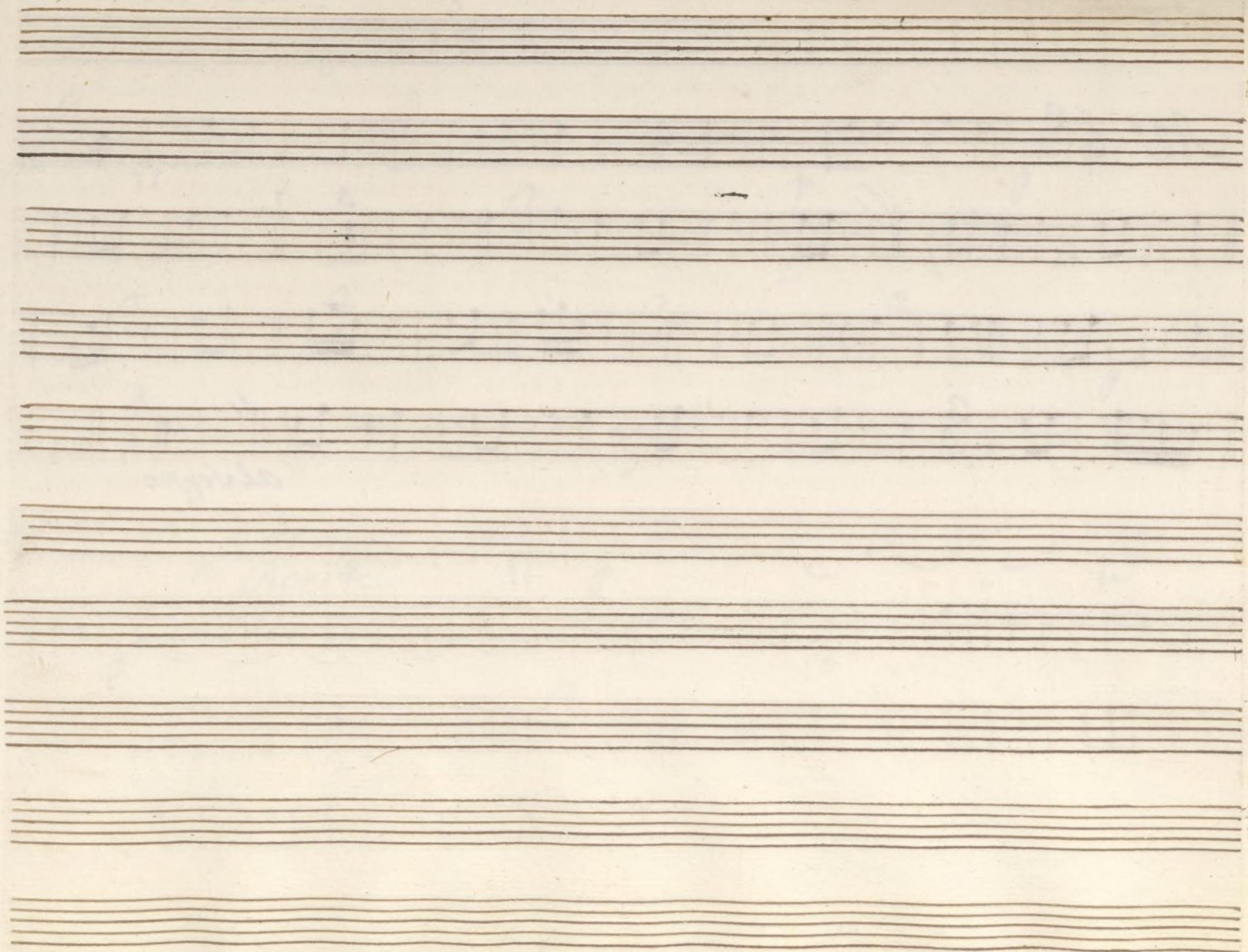
Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p*.

Musical staff with a double bar line and a repeat sign. Measure 17 is marked. Dynamics include *p*.

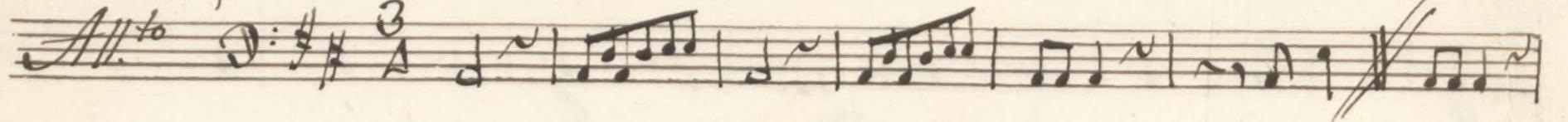
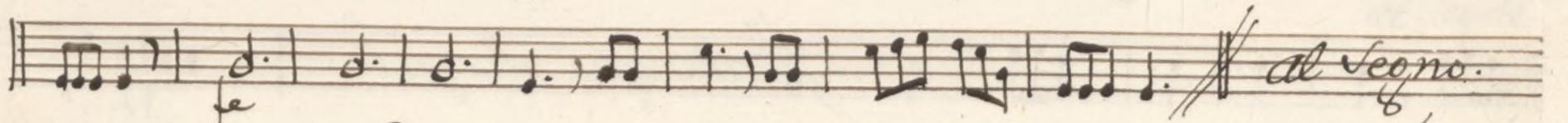
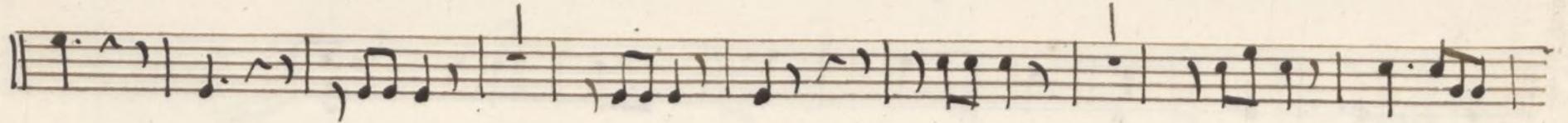
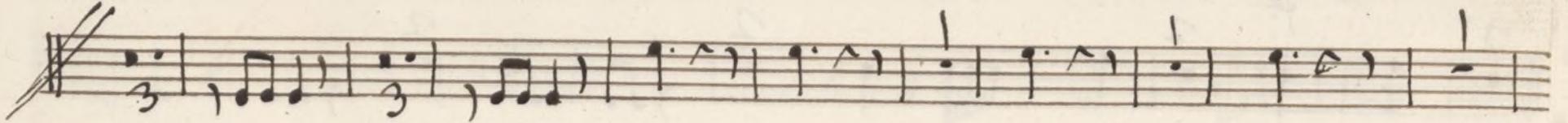
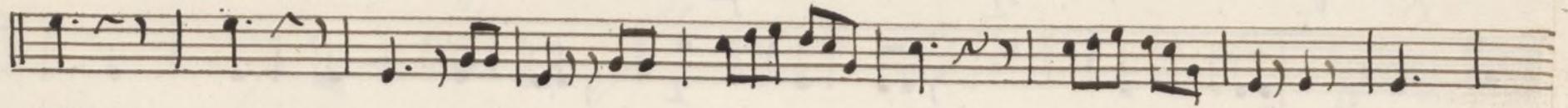
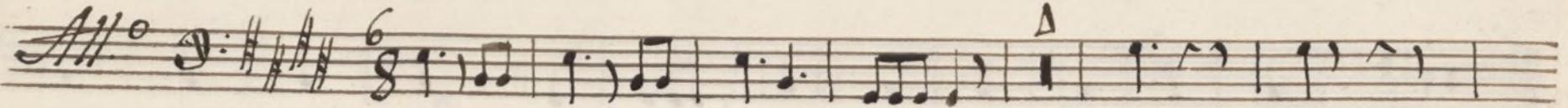
Empty musical staves at the bottom of the page.

Al.º

al segno.



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



Al Segno dos mas.

Tacet 6/8

In C.

Allo

Musical staff with treble clef, 3/8 time signature, and a triplet of eighth notes.

Musical staff with a double bar line, a first ending bracket labeled '1)', and dynamic markings *p* and *fe*.

Musical staff with dynamic markings *fe* and *p*, and a second ending bracket labeled '2'.

Musical staff with a first ending bracket labeled '2' and dynamic markings *fe* and *p*.

Musical staff with a first ending bracket labeled '4' and a second ending bracket labeled '3'.

Musical staff with a first ending bracket labeled '1)', a double bar line, and the instruction *allegro Repite*.

Musical staff with dynamic markings *p* and *fe*.

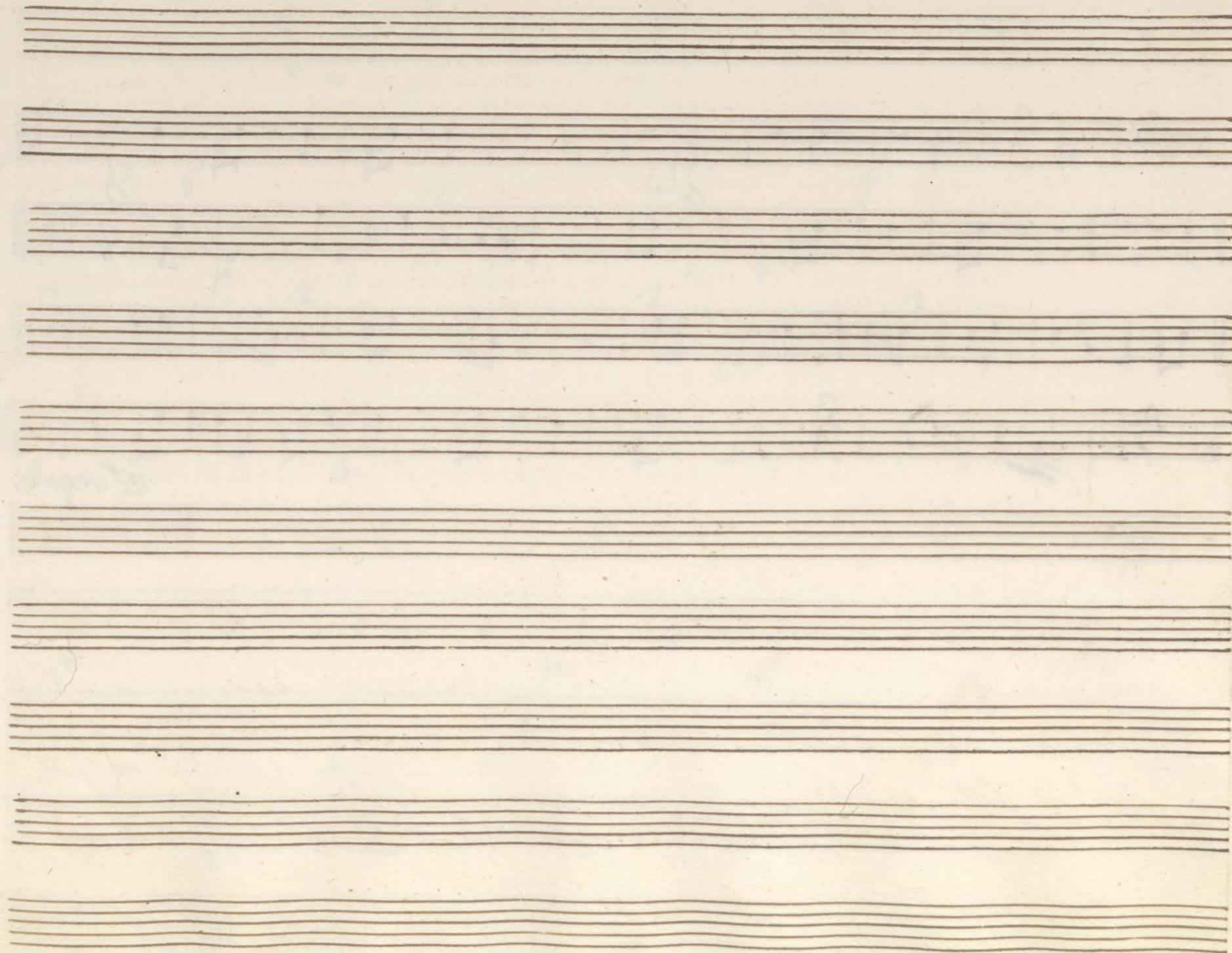
Musical staff with dynamic markings *fe* and *p*, and a second ending bracket labeled '2'.

Musical staff with a first ending bracket labeled '2' and a second ending bracket labeled '3'.

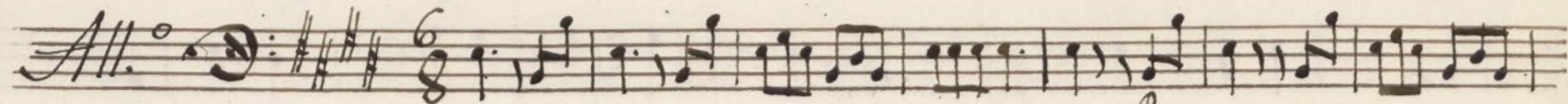
Musical staff with a first ending bracket labeled '2' and a double bar line.

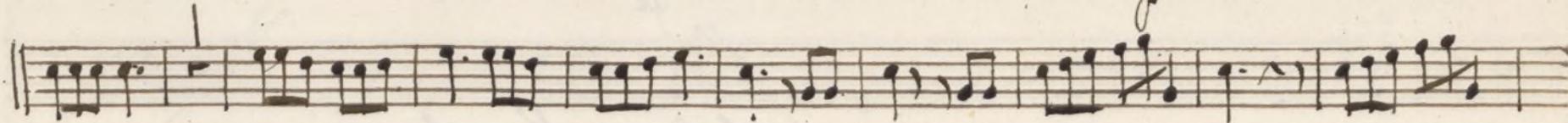
Al.º

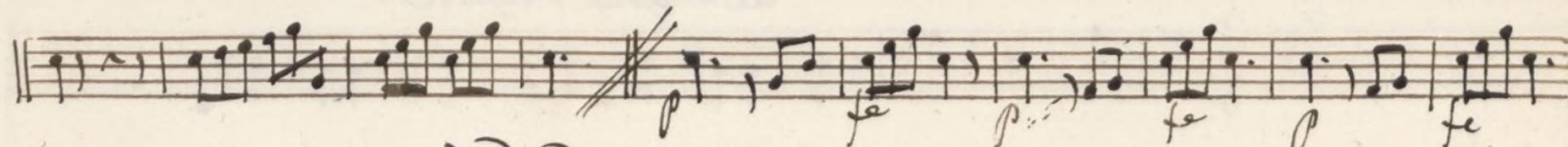
al segno.

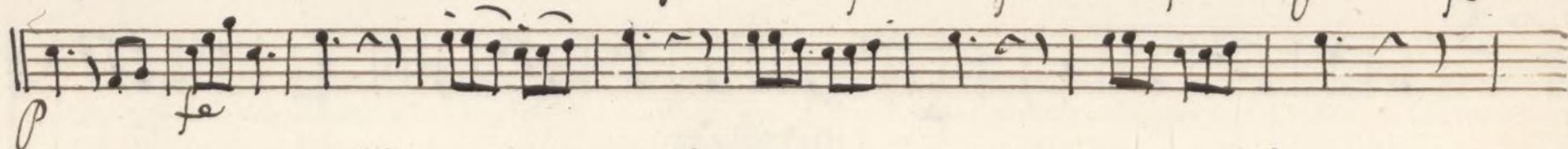


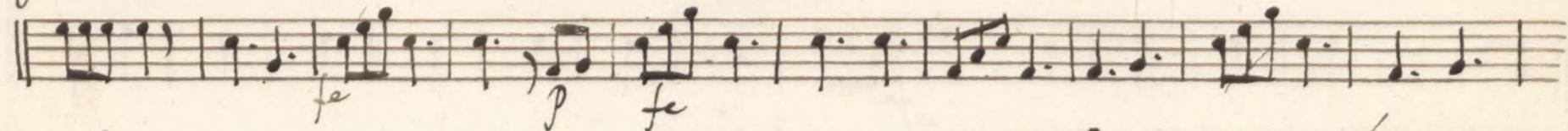
Bajo Ton.^a a Duo la Criada que va a Vistas.

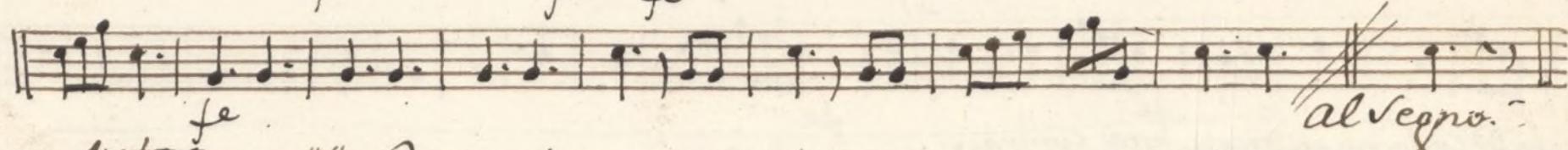
All.^o 



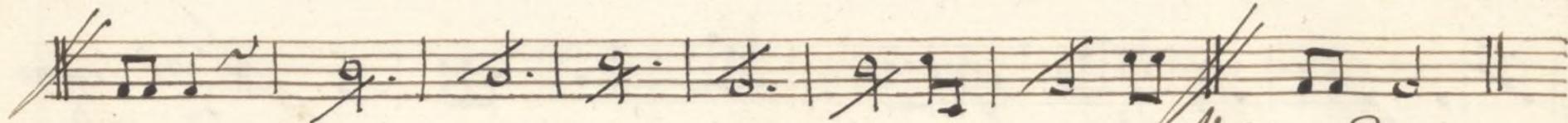








All.^{to} 



Allegro doxmas.

Mod to D: #F #G

f

al Segno Repite

Allegro

f

f

la 3.^a Copla no se dicen estos Compases

p

f

al Segno
3 mai.

Al. $\frac{3}{4}$

$\frac{2}{8}$

$\frac{3}{4}$

al Segno.

