

Conadilla a Duo

La Requejonera, y Petrimete %

Del S.^r Marco lini %

Allegro H^o

cro. se mo po

Requeronera
Los señores
Si llega el Perro

se

mios — Maja de Crisma — Maja de Crisma soy del
quiano — que me haze gestos — que me haze gestos paga

A

Barrio que llaman de Maravillas —
 ra su moneda — jugantes —

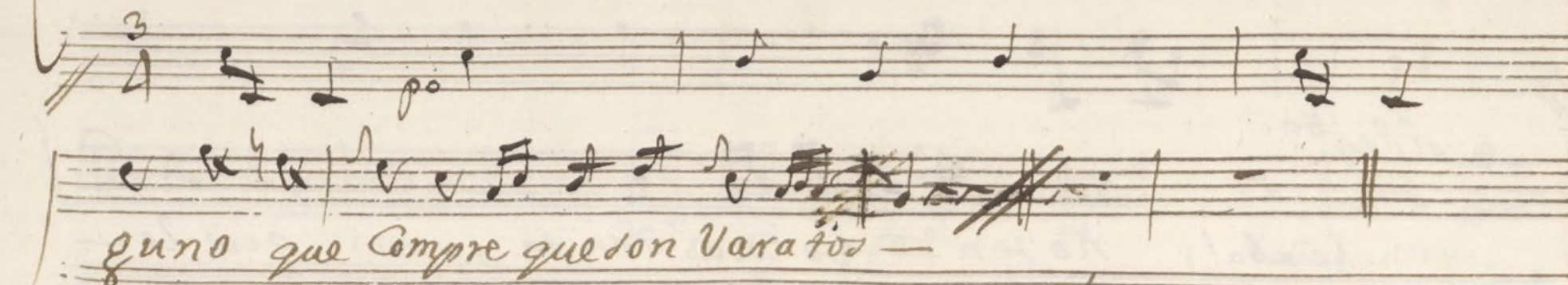
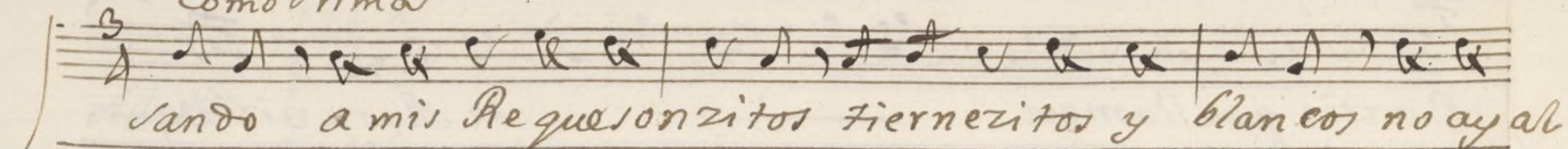
Alleg^{ro}

— (Cabal) no ten — go mas Ven ta (pue) que lo —
 — (Cabal) no ten — go & —

3

— que trabajo ur so lo que puedo ya si voipa

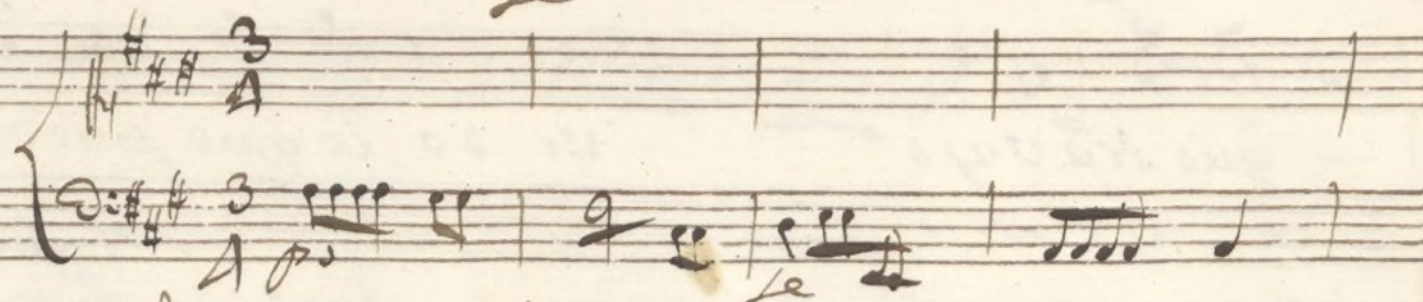
Como Prima



allegro



Allegro Moderato



Petrimetre



de todas las Muchachas pero grande em bus tero las

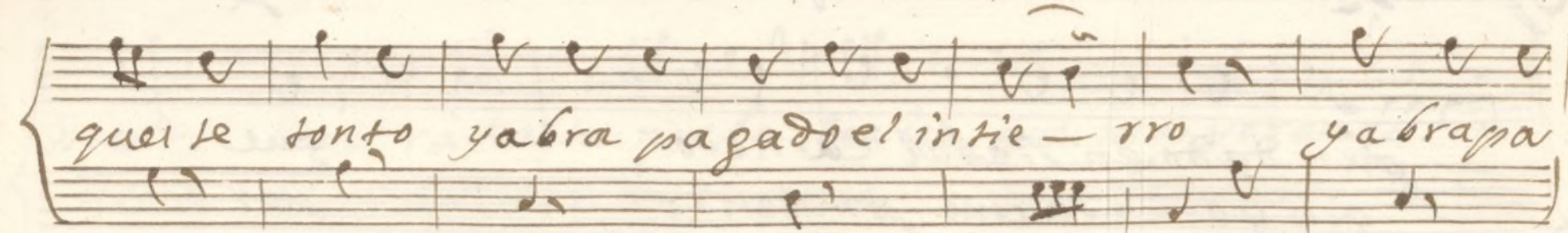
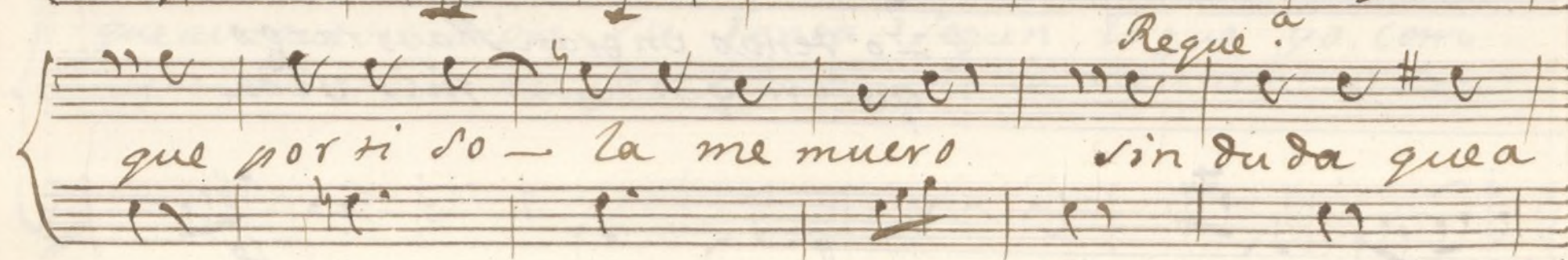
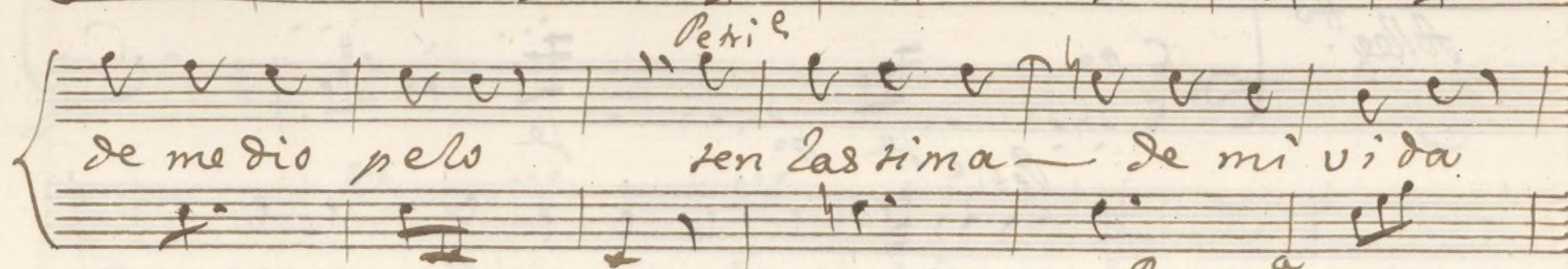
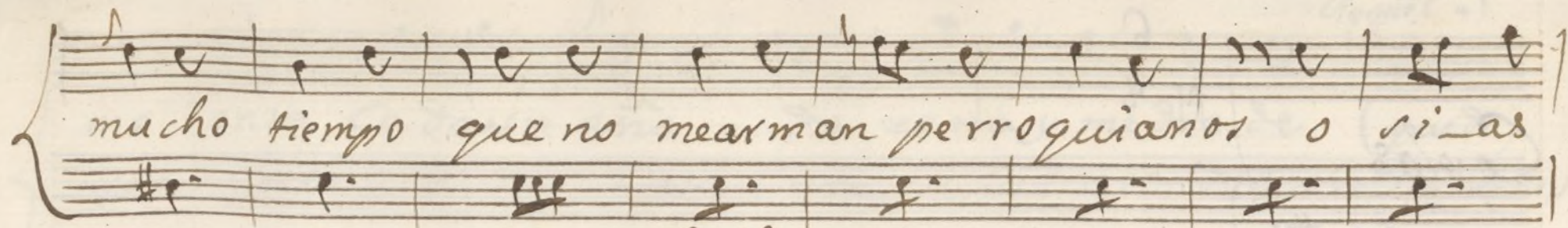
finjo mil ter nezas yo tros tantos a fectos di

ziendo que las amo y que por ellas ~~me~~ muero pero alli esta la

chusca por q.ⁿ tanto yo peno; ami Re que son zitos que son mui

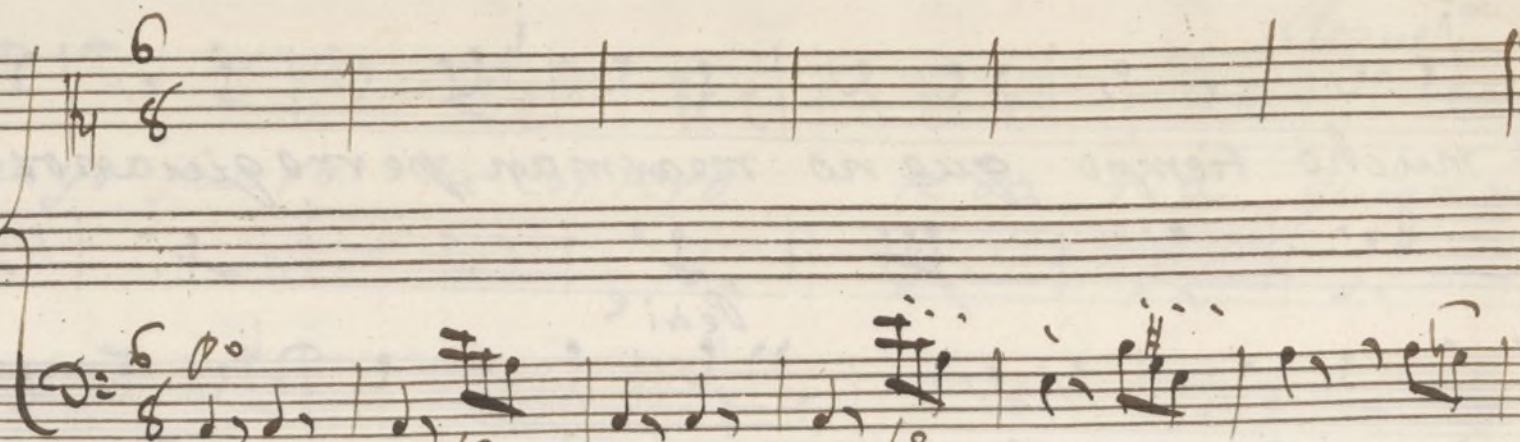
guenos All.^o Mira Niña sigui Petri.^o

Reque.^a
sieras que yo fuera tu Correo te da ría quien me
Compra mis Reque son zitos buenos
Pet. e. *fmo*
es cuha me a tenta un Tato se di se do que po
Reque.^a
seo para que se pas que soy - Um hombre:: Comovn Ca
mueso vaya explique se pron tito no pas se mos



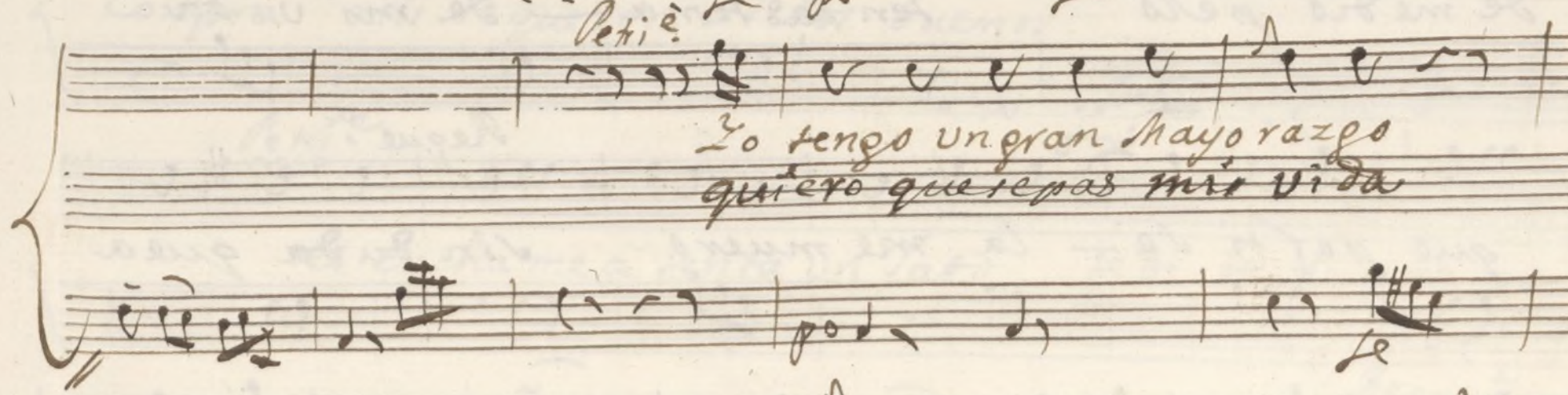
Coplas

Alleg.^{ro}



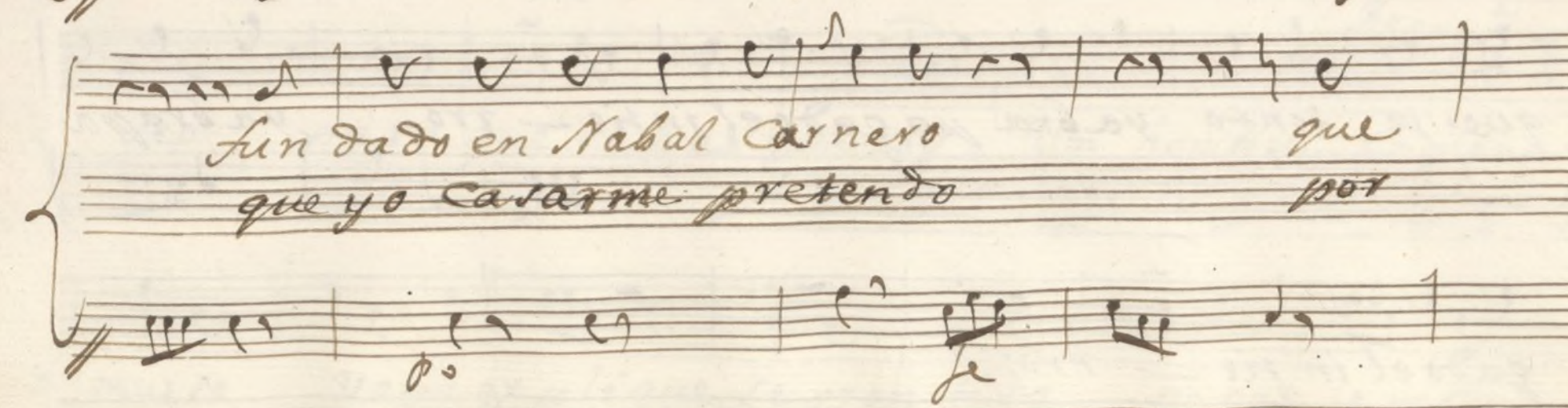
Peti. e.

*Yo tengo un gran Mayorazgo
quiero que repas mi vida*



*fundado en Nabal Carnero
que yo casarme pretendo*

*que
por*



Regu. (C)
me Tenta Cada un año do zenay media de (quedo)
que aquel que nose casa en su vida tendran: (quedo)

que aunque no diga su Tenta segun lo que yo com
ties que oia me pre tende no le causara es tra

prendo llegara hasta nueve reales que mayorazgo in
ñeza el tener por la Muger — que bra deros de Ca

Petite

Diezmo en toro tengo un millon — en varias partes im-
bera no soy yo tan delicado ni tan poco comede

puerto
tengo

que todo produzi'ra unos
en cosas que lleba el ayre que son

Requie^a

doscientos mil (quedo)
de muy pocos (quedo)

Yo bien me contentara
con estas sercunstançias

Allegretto

me conten tava Con ella Yenta — Con ella
 ami me arman ami me arma — ami me

Yenta pero son sus pro due tos
 arma ~~los~~ ~~pro~~ ~~due~~ ~~tos~~ de luego
 el darle

de mala tierra — ay q.ⁿ me Compreuntanto sigavite con su
 mano y palabra ^{Per. g.} Selveryo tu marido solamente de

Cuento de je vire que eno sea que ya hablaremos —
 sea ^{Aquí} de je vire que eno sea ya cabe el cuento — *se separan*

Allegro *Con se guí di Nitas a*
 Caba re — mos Te me dan do las an sias de los cor re —
 los vros que — tan que ri — dos Con ten — tas i re mos

ten

Con - tentas ire - mos Con -

Allegro

dos pechos que sen cuentan ena morados dos pechos que sen

Cuentran ena morados ena mo

rados los a limentan penas y sobre saltos los

p^o

Preto

a limentar penas y sobre sal tos

los amantes que finos se aman y no logran poderse expli

car se les truecan las glorias que esperan en con tinuo sen

tir y penar sentir penar en con tinuo sen

tir y penar sentir penar en con tinuo sen

expli

Handwritten musical score for a piece with lyrics in Spanish. The score is written on a single page with multiple staves. It includes vocal lines and piano accompaniment. The lyrics are: "tir y penar y en el pecho la furia que en cierran no per", "mi te poder suspirar suspirar", "dos pechos que se en cuentan en amados los a li mentan", and "penas y so bre saltos". The tempo "allegro" is indicated at the bottom right.

Ayuntamiento de Madrid

Violin Primero 1.

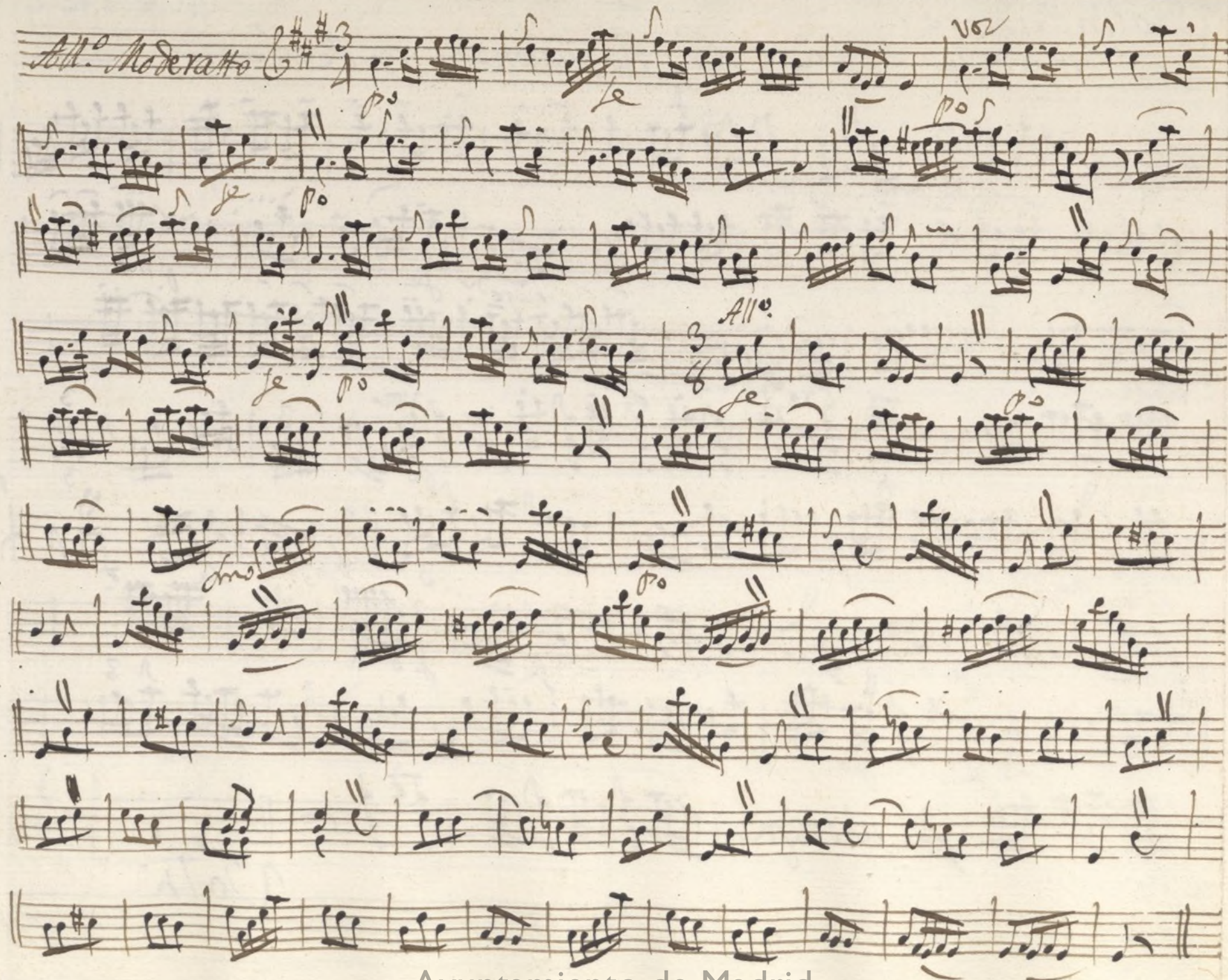
Mus 176-4

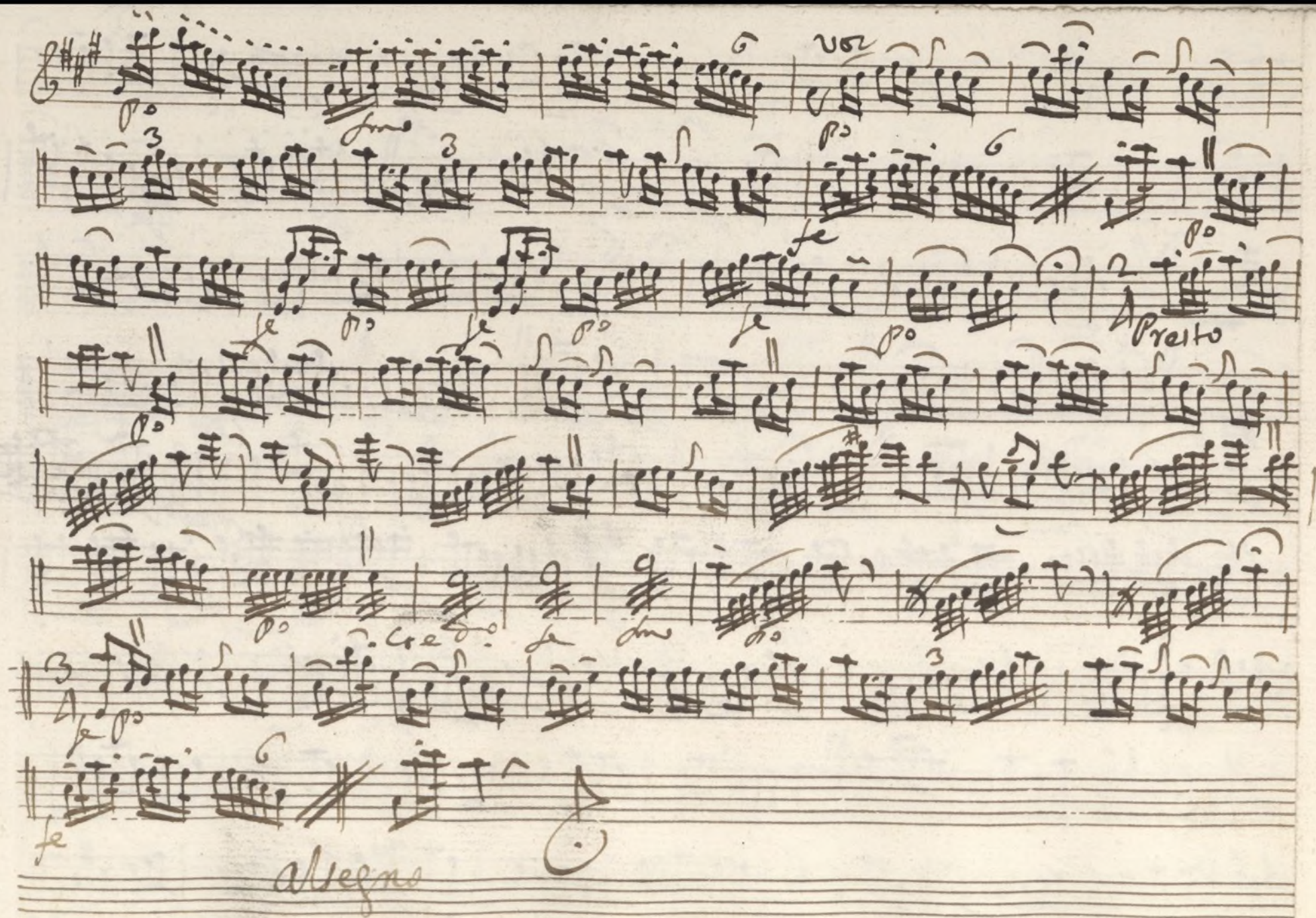
Conadilla a Dio, La Requejonera, y Perimetre 1.

Allegro No 6

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the number '6'. The music is in G major (two sharps) and 3/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) appears multiple times, and 'f' (forte) is used in some measures. There are also articulation marks like accents and slurs. A section of the music is marked with a double bar line and the word 'allegro' below it. The score concludes with a double bar line and the word 'Vol'n' written below the final staff.

Annotations include: *rinse*, *je*, *no*, *po*, *3*, *4*, *allegro*, and *Vol'n*.





Violin Secundo,

Violin Segundo, + Mus 176-4
sonadilla à Duo La Requesonera, y Petrimetre 1.

Acus 176-4

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "p", "f", "cresc.", and "dim." are used throughout. The piece concludes with a double bar line. Below the main score, there is a separate staff labeled "Allegro" in 3/4 time, also featuring complex rhythmic patterns and dynamic markings.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *mo*, and *Alleg^{ro}*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff contains a large section of music that has been heavily crossed out with multiple horizontal lines. The third staff features a time signature change to 3/4, marked with *Alleg^{ro}*. The fourth staff has a *mo* marking. The fifth staff has a *mo* marking. The sixth staff has a *mo* marking. The seventh staff has a *mo* marking. The eighth staff has a *mo* marking. The ninth staff has a *mo* marking. The tenth staff begins with the text *Coplas Alleg^{ro}* and a time signature of 6/8. The score concludes with a double bar line.

Coplas Alleg^{ro}

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Allegro* (written above the 5th staff)
- Allegro* (written below the 5th staff)
- Allegro* (written below the 6th staff)
- Allegro* (written below the 7th staff)
- Allegro* (written below the 8th staff)
- Allegro* (written below the 9th staff)
- Allegro* (written below the 10th staff)
- Allegro* (written below the 11th staff)
- Allegro* (written below the 12th staff)
- Allegro* (written below the 13th staff)
- Allegro* (written below the 14th staff)
- Allegro* (written below the 15th staff)
- Allegro* (written below the 16th staff)
- Allegro* (written below the 17th staff)
- Allegro* (written below the 18th staff)
- Allegro* (written below the 19th staff)
- Allegro* (written below the 20th staff)
- Allegro* (written below the 21st staff)
- Allegro* (written below the 22nd staff)
- Allegro* (written below the 23rd staff)
- Allegro* (written below the 24th staff)
- Allegro* (written below the 25th staff)
- Allegro* (written below the 26th staff)
- Allegro* (written below the 27th staff)
- Allegro* (written below the 28th staff)
- Allegro* (written below the 29th staff)
- Allegro* (written below the 30th staff)
- Allegro* (written below the 31st staff)
- Allegro* (written below the 32nd staff)
- Allegro* (written below the 33rd staff)
- Allegro* (written below the 34th staff)
- Allegro* (written below the 35th staff)
- Allegro* (written below the 36th staff)
- Allegro* (written below the 37th staff)
- Allegro* (written below the 38th staff)
- Allegro* (written below the 39th staff)
- Allegro* (written below the 40th staff)
- Allegro* (written below the 41st staff)
- Allegro* (written below the 42nd staff)
- Allegro* (written below the 43rd staff)
- Allegro* (written below the 44th staff)
- Allegro* (written below the 45th staff)
- Allegro* (written below the 46th staff)
- Allegro* (written below the 47th staff)
- Allegro* (written below the 48th staff)
- Allegro* (written below the 49th staff)
- Allegro* (written below the 50th staff)
- Allegro* (written below the 51st staff)
- Allegro* (written below the 52nd staff)
- Allegro* (written below the 53rd staff)
- Allegro* (written below the 54th staff)
- Allegro* (written below the 55th staff)
- Allegro* (written below the 56th staff)
- Allegro* (written below the 57th staff)
- Allegro* (written below the 58th staff)
- Allegro* (written below the 59th staff)
- Allegro* (written below the 60th staff)
- Allegro* (written below the 61st staff)
- Allegro* (written below the 62nd staff)
- Allegro* (written below the 63rd staff)
- Allegro* (written below the 64th staff)
- Allegro* (written below the 65th staff)
- Allegro* (written below the 66th staff)
- Allegro* (written below the 67th staff)
- Allegro* (written below the 68th staff)
- Allegro* (written below the 69th staff)
- Allegro* (written below the 70th staff)
- Allegro* (written below the 71st staff)
- Allegro* (written below the 72nd staff)
- Allegro* (written below the 73rd staff)
- Allegro* (written below the 74th staff)
- Allegro* (written below the 75th staff)
- Allegro* (written below the 76th staff)
- Allegro* (written below the 77th staff)
- Allegro* (written below the 78th staff)
- Allegro* (written below the 79th staff)
- Allegro* (written below the 80th staff)
- Allegro* (written below the 81st staff)
- Allegro* (written below the 82nd staff)
- Allegro* (written below the 83rd staff)
- Allegro* (written below the 84th staff)
- Allegro* (written below the 85th staff)
- Allegro* (written below the 86th staff)
- Allegro* (written below the 87th staff)
- Allegro* (written below the 88th staff)
- Allegro* (written below the 89th staff)
- Allegro* (written below the 90th staff)
- Allegro* (written below the 91st staff)
- Allegro* (written below the 92nd staff)
- Allegro* (written below the 93rd staff)
- Allegro* (written below the 94th staff)
- Allegro* (written below the 95th staff)
- Allegro* (written below the 96th staff)
- Allegro* (written below the 97th staff)
- Allegro* (written below the 98th staff)
- Allegro* (written below the 99th staff)
- Allegro* (written below the 100th staff)

Contravajo.

Mus 176-4

Conadilla à Duo; La Requesonera y Petri.

Allegretto $\text{D}=\text{F}\#\text{C}\#\text{F}\#$ $\frac{3}{4}$

Cre. fe *for* *po* *fe*

vo *po* *fe* *po*

je *po* *je* *po*

je *po* *3* *A* *po*

je *Allegro* *je*

All.º Moderato $\text{D}=\text{F}\#\text{C}\#\text{F}\#$ $\frac{3}{4}$ *po* *je*

po *je* *po* *je*

po *je* *po* *je* *vo*

All^o

p

p

p

p

p

Coplas Allegretto

p

voz

p

p

p

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *fe*, *po*.

Staff 2: Treble clef, 3/4 time signature. Tempo: *Allegretto*. Dynamics: *po*, *fe*, *po*.

Staff 3: Treble clef, key signature of one sharp (F#). Dynamics: *fe*, *po*, *fe*. Marking: *allegro* (crossed out).

Staff 4: Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. Tempo: *Allegro*. Dynamics: *po*, *fe*, *po*. Marking: *Allegretto* (crossed out).

Staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *fe*, *po*.

Staff 6: Treble clef, key signature of one sharp (F#). Dynamics: *po*, *fe*, *po*, *fe*, *po*.

Staff 7: Treble clef, key signature of one sharp (F#). Dynamics: *fe*, *po*, *fe*, *po*, *vin fe*, *Presto*.

Staff 8: Treble clef, key signature of one sharp (F#). Dynamics: *po*, *lenu*, *lenu*.

Staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *po*, *lenu*, *po*, *po*.

Staff 10: Treble clef, key signature of one sharp (F#). Dynamics: *fe*, *allegro*.



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