

Conadilla a Cinco

De la Ramille.ª Conejera

francesa, y Valen.ª es xerero;

Del S.º Esteve;

+

Alleg.^{mo}

$\frac{3}{4}$
#

po

Mar? Ramilletera

Dentro el Valen? (Aterafina) sale Val?

A donde va? Pe lona

Amis et eras finos
vollitos finos

Ni^a Conejera.

A mi comercio

que ago Varato

y tu Con tu fa

Te de Pe chupe

le

po

Ram.^a *Cone.^a*

chenda Voy a lo mes mo Cui dado
ti so el Valen ciano tengo dos

Ram.^a *se* *po*

noable - al Valen ciano - solo porque tu Vabie, Voy a bus
mora - de para rato - la Una Comercia en flores y o tra en ga

Cone.^a

car lo - (cachure) ay li li li li lo, ay ti li li li
Zapoo - (y q. churra) ay li li li li lo ay ti li li li

Ram^a

li que es el valencianito sol para mi ay li li li li
li que ala ley me la pegan en ran bar ami ay li li li li

lo ay li li li li li puer como me le hables te de con fun
to ay li li li li li pero yo les prometo tendran q^e ser

Con^a *laidos*

dir Amis clacel - Amis conejos - qⁿ los lleva se
fir Vaya qⁿ compra - mi estera fina - ques lo mis moque
vollos de aqui bial - que son para co

no re, de fundamento —
reda por lo exquisita —
licor Cora exquisita —

Ram.^a Cone.^a (valse)
Chelitos varatos; Cone.^a
Cone.^a a diez qu. la libra es terapugna
achavo la vara; (valse)
allegro

Allegro away

sab el Calderero
Adabar
sab el Lint) Imundinos

Calderos, Parrillos sartenes hadobar guetodo adobar
el Rastro de Paris la Plaza de los toros de Londres

(quillama el calderriero) qui vol conponer
(la Linserna Magica) quien la quiere ver

Casi o sarten to to per non iur miquel
tutto il mundi no bo per poco di nieri

Yo venir de Francia acá a componer
Verran Una Dama a la Parisien

tutto lo a buquierro
que haria Buñuelos

en casorzar
en el Lava

ten
pies

adobar calderos par villas
è la Linserna Magica

*allegro
y Parola*

Parole
Salut et adieu / Cal.^o O mon païan, O mon diu, mon ami, porte-moi bien, adieu, ^{Cal.^o}

Lin.^o se traball. locu? Cal.^o nomoniu, il y a locu de tan, q.^e se ne pagañe un eccl. gro,
Lin.^o estornu fur alegreman; mon ami, y mafan se porta be bien;
Cal.^o qui set vostra fam? Lin.^o Madama Margarit; Cal.^o ^{haca burle} ha, ha, se la

cone se bien; Lin.^o ecute mua; bo tra dama, sana le en Alemania

con un Angles. Cal.^o A, mon diu! Je t'uy mort; Lin.^o ^(hora) a mon ami Courage,

Courage, prene, Madama, Margarit, y alon a buar ^(vacuna a la bota) Cal.^o Ju, Ju, se bu

set for blige. Lin.^o appropi, fo chance, premier de buar Cal.^o bus ave Vac on.

Lin.^o alon a chante; ^(Poner la a la bota al suelo Interin cantar la estan bailando)

Canzon

Allegro

Lin.^o

Il dinier di' tanto lipas to en bon vench

Poco se

Cal.
e ves ho mun di mai no bo que a quel e'mua, con la

leche di ca rra ban cher per dar en li cali

doy en la sarten per dar en li cali en li

Cal.
Ca ri doyen la sarten e viva el bon todos

ben viva el bon ben se qui bien de es

Levantaron la Calabaza del suelo
y beben aménudo /

qui bias se te bon eca rra ban chel

And.^{no}

sare 3 Ram.^a achas Ramilles
sare 3 Cone.^a amis Conejos;

Ram.^a

Compran Cava lle ri'tos —
Con.^a Estos dos Cone jitos —

mis Rami lleses
quien me los compra

Cal.^o Ram.^a (grande)

de ca ber a que que len — Zape don Pierre —
 Lin.^o Ya apes tan a ba de co — Can.^a or alla por ma —

Parola)

allegro

Parola)

Cal.^o e de que son les Vamilleres? Ram.^a de flores, me cor flor serru, que el la
 Ram.^a Ya lo que lo, Lin.^o Puf, estar con esos malos, Cone.^o de far los, que no es la miel
 para la boca del arno; Lin.^o Zapato, la Conequera; La ren q.^a ha blan los ll.^o
Y el valenciano lo a estado
reparando

And.^{te} poco *Vol.^o*

fu - - - me alegro de veros tan

laidos fu - - y bien que tenemos reor

los fran.^s *Puf.* y que mala

Vol.^o

Carra tiene el monte rilla ay lero ay

lero ay lero ay lo, que pua que pua que

me sois los dos du du

Venite la Musica
inserta la Parola)

Parola)

Cal^o bien q^o quiere oír? Lin^o y con este du, du, que quiere decir?
Val^o que con esta vara:: ^{todo} bien oblige mon sieur; Lin^o La Linterna
Magica. Cal^o a do bar sar tenos, Caros; Val^o ¿pás a que es ese Cantoneo?
la?) aque? a ora lo bera ^{lo repelan} Val^o pero que queréis malditas?
Am^a que sea mió no ma Cone^a ¿eso no quea de ser mio Val^o Callad que todo
se conpondrá;

Volzi

Todos Cinco %

Coplas *Allegro*

chi si so
chi si so chi si so si
len - cio qui da do aten cion que en pierza la
Groma y la di ver sion que en pierza la

groma y la di' ver sion

Ram.^a Como sien do yo tuya

~~NO~~ (Val.) Como sien do tu mia

Val.^o quie re a e - - sa

Ram.^a quie re a o - - tra

por que quie ro a qual

por que mi o si cis es

Handwritten musical score with lyrics and performance markings. The lyrics are in Spanish and appear to be a song or aria. The markings include tempo and mood instructions such as *Con^a*, *Ram^e*, *Cal^o*, *Val^o*, *Lin^o*, *Allegro*, and *po*.

Lyrics: *quiera en siendo embra; que te importa a ti, La
siempre en pañar ton - tos; Yo lo creo en ti, que
se ve que si, tu en la dada a estar (du digo,) el
se me da a mi, Con que tu en pañar (du vaya, Lin^o por
te la repar (du vamos) y que se
que ver me a mi (du digo) porque te en*

Performance markings: *Con^a*, *Ram^e*, *Cal^o*, *Val^o*, *Lin^o*, *Allegro*, *po*.

nemos y quete nemos ^{Val.} que los dos quereis Vo na
 fadas porque te en fadas ^{Val.} porque los dos sois aves

de todo pelo ^{All.}
 de lindas parras

Con e ^{Piano} ay
 di por que - Con e a hablas fal
^{Val.} por q. hablas tu Con tantos sien

p

Val.^o

so per ber - so
do yo tu - yo

Cone.^a porque ella huela flores y ha Co-
por que no - da en el día que re a -

ne - fos
mu - chos

laidos y que se na - mos
y bien que in por - ta

Val.^o que na be
que an de lle

Cone.^a gais en han bad a qualquier vien - to
bar a muchas a llà la mo - da, toma
toma

Val.^o Ram.^a Val.^o Long.^a

Val.^o *Long.^a*

daca he le kala El di mo ño son la Ma ca

daca he le kala, El di mono son la ma ca

la 1.^o la 2.^o

ay o le ay o le ay o le el diablo del

ay o le ay o le el diablo del

mueble q.^o facha da es Por Vi da por vi da no

me so fogueis ^{Lint.^o} quierre oste bon vino ^{Cald.^o} quie
 Lin^o veder la lin terna ^{Cal^o} Com

re oste bon polbo ^{lardo} quiere vive quiere vi
 poner lis Catos ^{lardo} esta vite es lavi

te le haga ay — re ^{Val.^o} por el sofo — co ^{Val.^o} aque
 te con el fla — to ^{Val.^o} meu so foca — do ^{Val.^o} voy a

yo aque yo con los qua - tro ^{ago unde fro} ~~valen canae~~
ver voy aver con la va - ra si los e pan *Allegro*

(los sacude) *fran.* *val.*
to ha vi la yn famel quis qui vo ebù q? lleveis a.

fran. *Cre.*
quetos o mon dia mon dia *o* mon dia mon dia
laidos *ay* *val. toma* *ay* *no mai por dios* *toma*

je *fmo*

Val^o

Jeru yo a hoy lo co ospi do perdon

Poco

San^o #

es tar bono dar e pe

lados

todos

dir perdon Jo requiero mas Con la tunda de oy Jo

Con segui di/lor es to re ma to' y Con segui

se aray

11

dillas es to remato y con segui dillas es

to remato;

Segu. Allegro

todos

oygan las segui dillas

oy pan *nuevas y trañan*

nuevas y trañan

Como halla los Pañales

Cantan y Vaylan — es toda su orquesta Un grande tam

bor ya se divierten Vailando a london *Cones^a* chi ti co chi

val. *todos*

rico chi' ri' co chi' ri' co chi' ri' co chi' ri' co

chi' ri' co chi' ri' co

chi' ri' co a sen cion

chi' ri' co a ten cion

menor

los fran. ces

le bon

tambor

Dine bon su pè ave bon santè santè Lebon

Dine bon su pè ave bon santè santè eun Jamos el

pur la miur e de tut mon ciur monciur eun Jamos el pur la

Vaylan
miur e de tut monciur monciur la la ra la la la

la la la ra la la la la la ra la la la la

la la ra la la la ra;

Val^o muy bueno es, pero acá ~~en~~
con mucha ~~sofía~~ ~~mucho~~ ~~elegancia~~ una majesta
con un chuco respinga de a
guerra forma'.

Parola

Vaila con la Ram^a
el Val^o y la Core.^a los canta;

Alleg^{ro}

Core.^a

Supone mas el bueno — de mi Ma

rica — que todos los peina dos — de las os

A *3*
 sí — no se olvide el dicho — y que no es men

ti — ra y salga sí el om — bre — quien lo con tra

diga — hea hea hea he) *Parola*
Ram? te: porq. me pira vte?
Val? vaya no lo quise hazer,
Ram? ha dala, garboso,
Val? ha dala, garboso,

Allegro *3*
Todos
 Ya quimos que te ritos nuestro des

velo *Con Cluyò la to na da su*

14

plid sus Terros

Con Cluyò la sonada Conclu

yò

suplid sus Terros

fin



Oboe 1.^o

ton.^a a 5.^o

de Valenciano. y franceses.

Mus 1775

15

Alto

Allegro.

All.^o a ray.

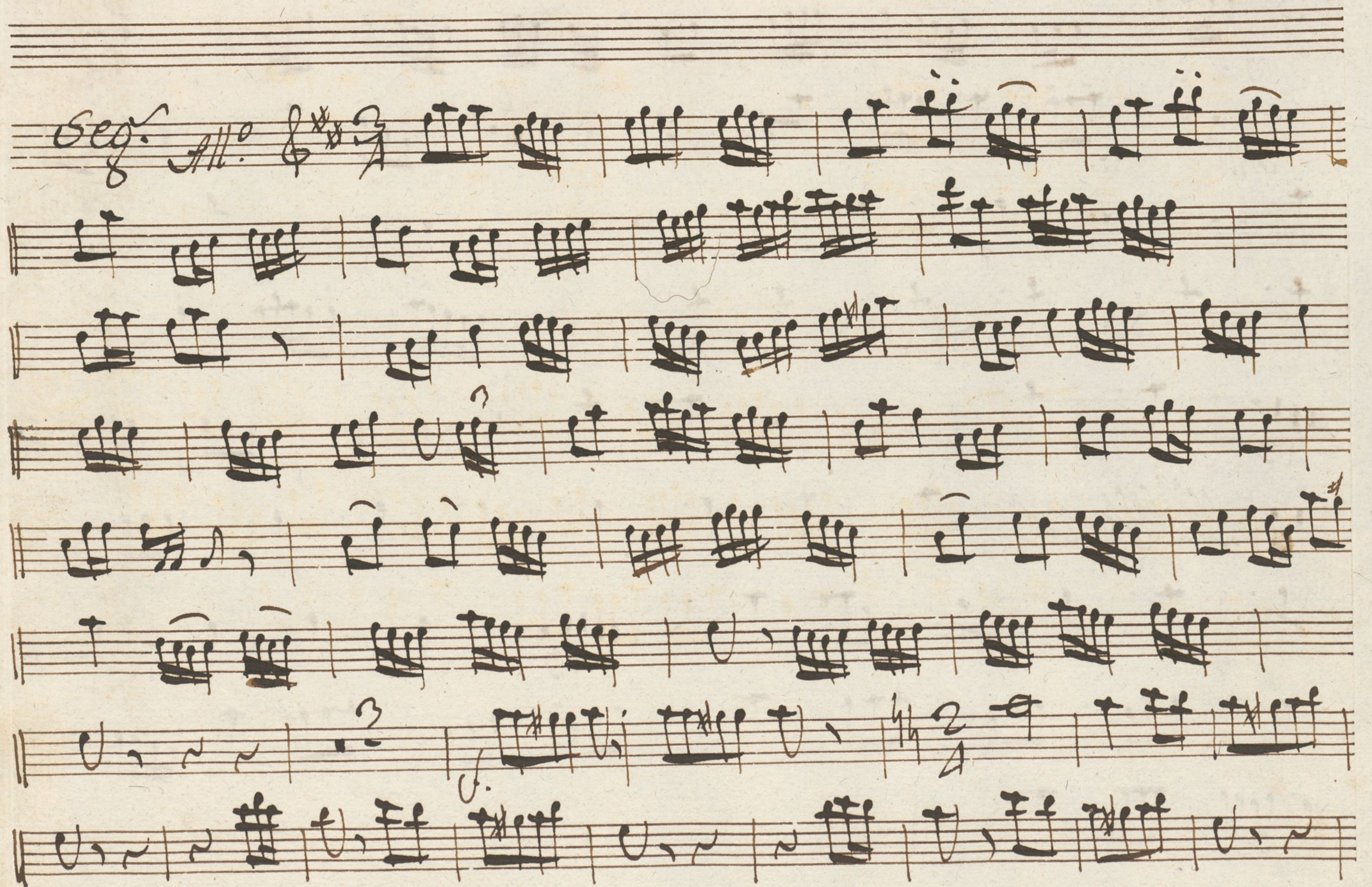
Allegro y después Parola.

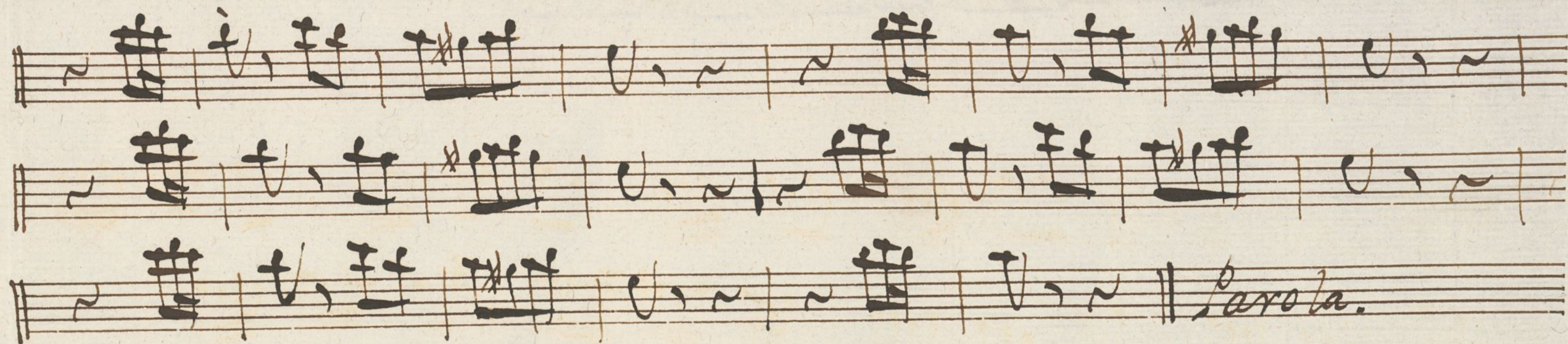
Flauto.
Canzoni. All.^o $\frac{2}{4}$

Oboe.
Coplas. All.^o $\frac{3}{8}$ *tace.* *And.^{no}* $\frac{3}{8}$ *tace.*

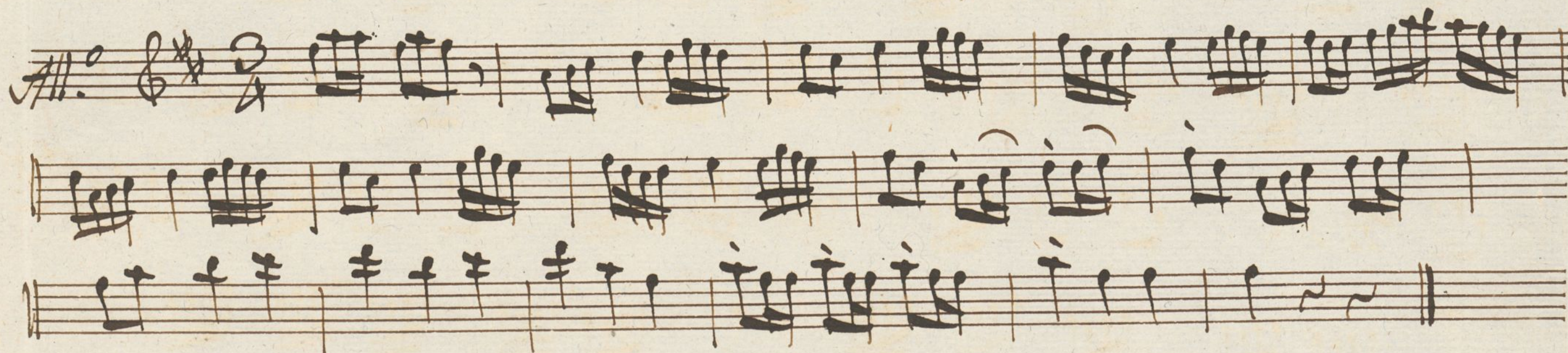
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked with a 3/4 time signature and the tempo marking "All.^o". The second staff is marked with a 3/4 time signature and the tempo marking "All.^o". The score includes several measures of music, some of which are crossed out with diagonal lines. The notation is written in brown ink on aged paper.

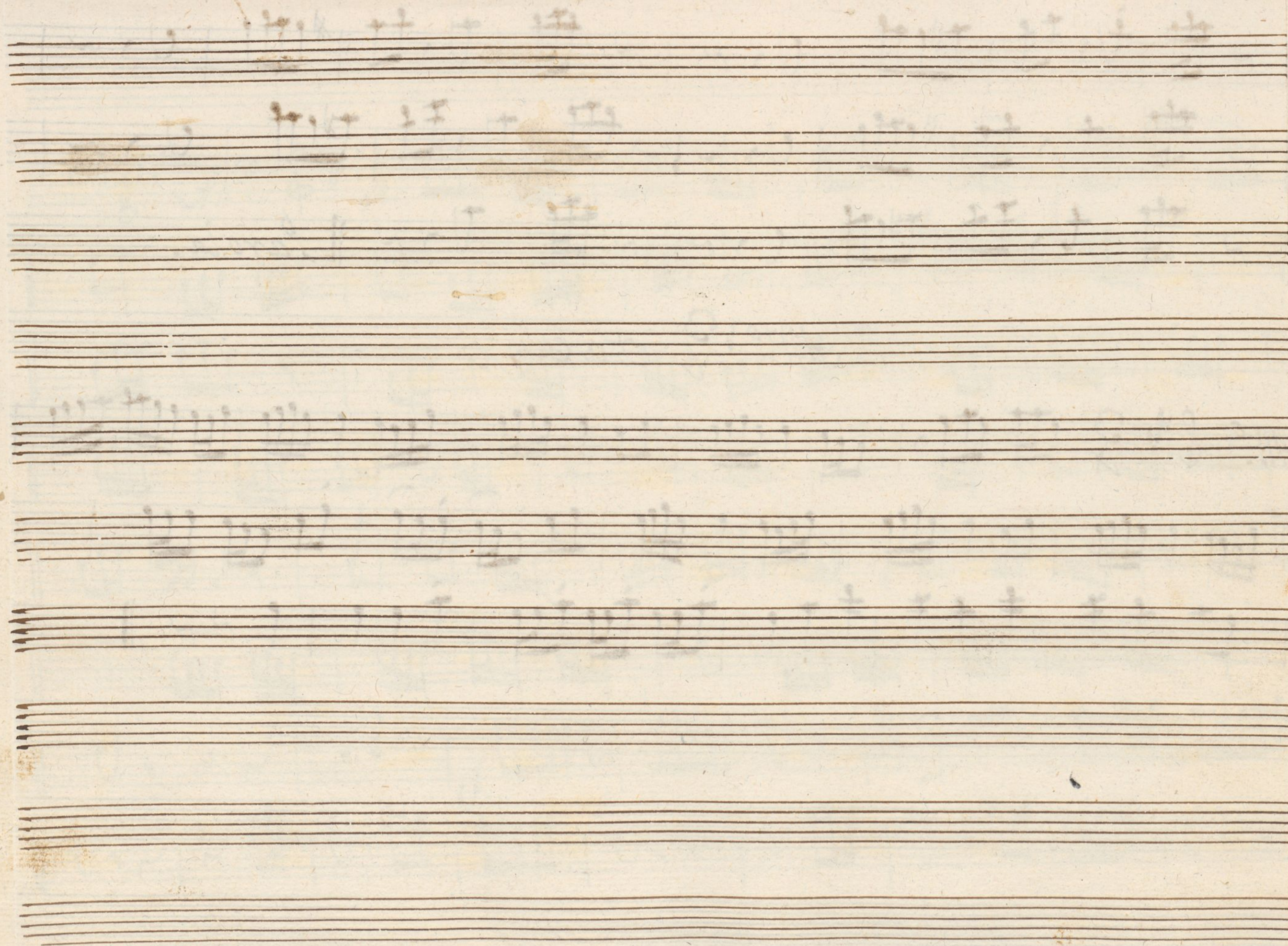
v. p.





All.^o 3/8 *tace.*





Oboe 2^o

2

Num 177-5

18

Ton.^a à 5^o

Del Valenciano. y franceses.

Handwritten musical score for Oboe 2^o. The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking *All.^o* and the key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system begins with the tempo marking *All.^o A. say.* and continues with similar musical notation. The score concludes with the instruction *Al Segno. y des pues Parola.* written across the final staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

flauta.

Canzion. All.^o 3/4

Handwritten musical score for flute, measures 1-10. The music is in 3/4 time, marked 'All.^o'. It features a melody with eighth and sixteenth notes, some beamed together. A 'poco f.' (poco forte) marking is present under the second measure. The notation includes various rests and accidentals.

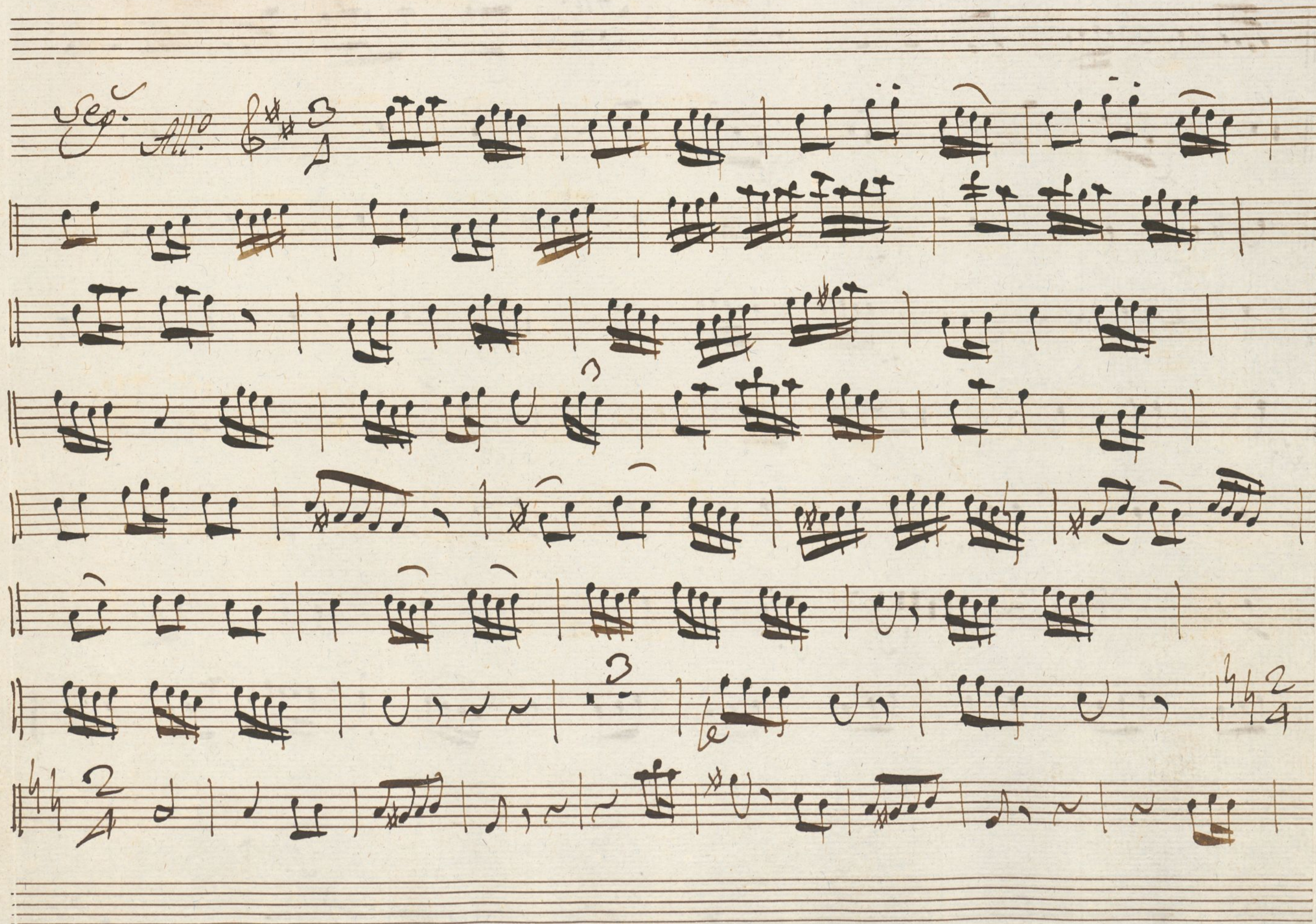
Oboe. 3/8 *tac.* / And.^{te} no 3/8 *tac.* /

Coplar. All.^o 3/8

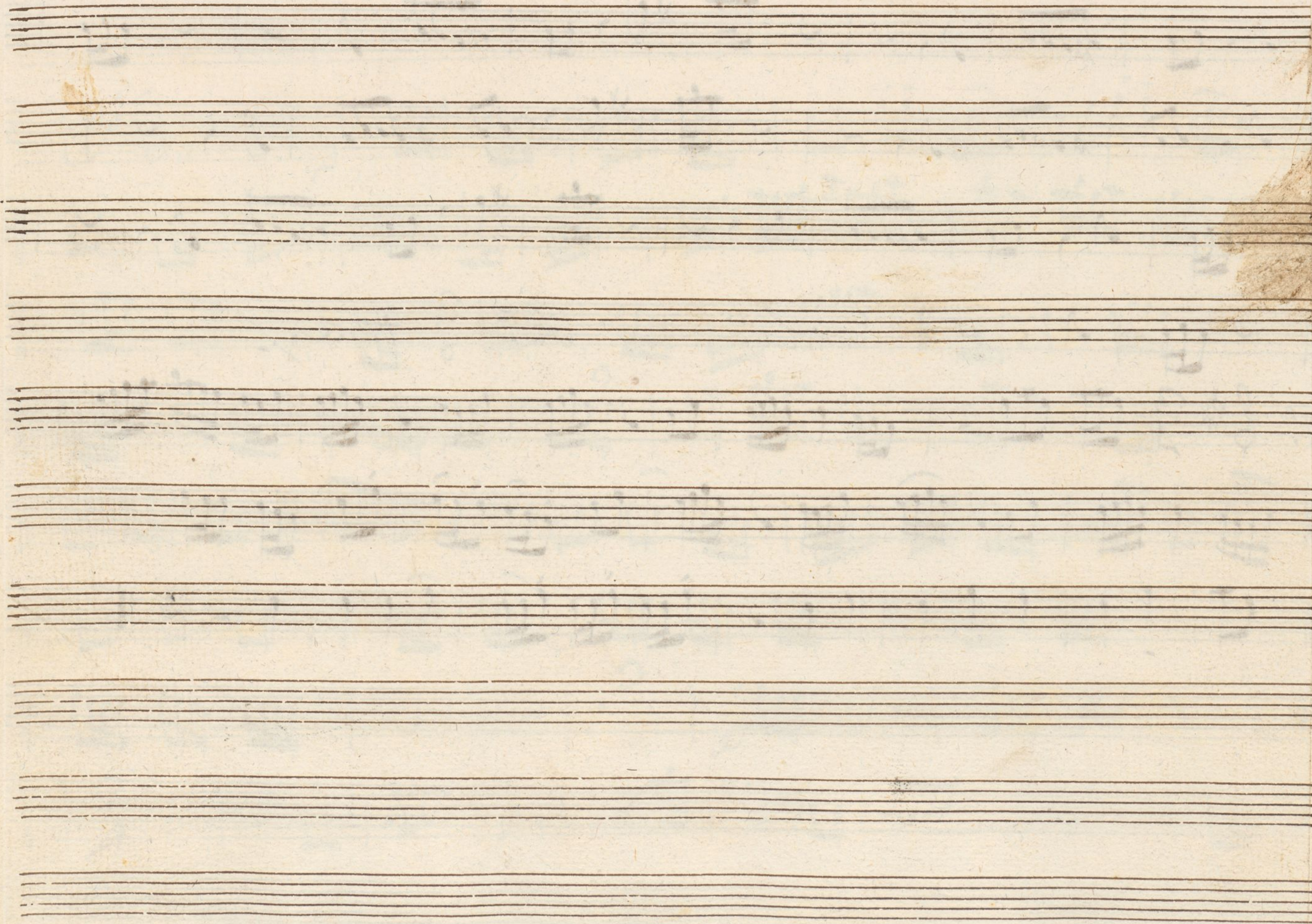
Handwritten musical score for oboe, measures 11-19. The music is in 3/8 time, marked 'All.^o'. It includes a 'Coplar' section. Above the staff, there are markings for '3/8 tac.' and 'And.^{te} no 3/8 tac.' with diagonal lines indicating a change in tempo or dynamics. The score shows a melody with various note values and rests. A measure number '19' is written at the bottom of the third staff.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "All.^o" is written above the second staff. The word "crei." is written below the sixth staff. There is a large, dense scribble on the seventh staff. The score is written in brown ink on aged paper.

v. p.



Handwritten musical score on page 20. The score consists of seven staves. The first three staves contain a vocal melody with various note values and rests. The fourth staff begins with a double bar line, followed by the word *Parola.* in cursive, then a treble clef, a key signature of one sharp (F#), a 3/8 time signature, and the word *taca.* with a diagonal slash. The fifth, sixth, and seventh staves contain a piano accompaniment with dense chordal textures and moving lines. The paper is aged and slightly discolored.



Clavin Primero

Mass 177-5

21

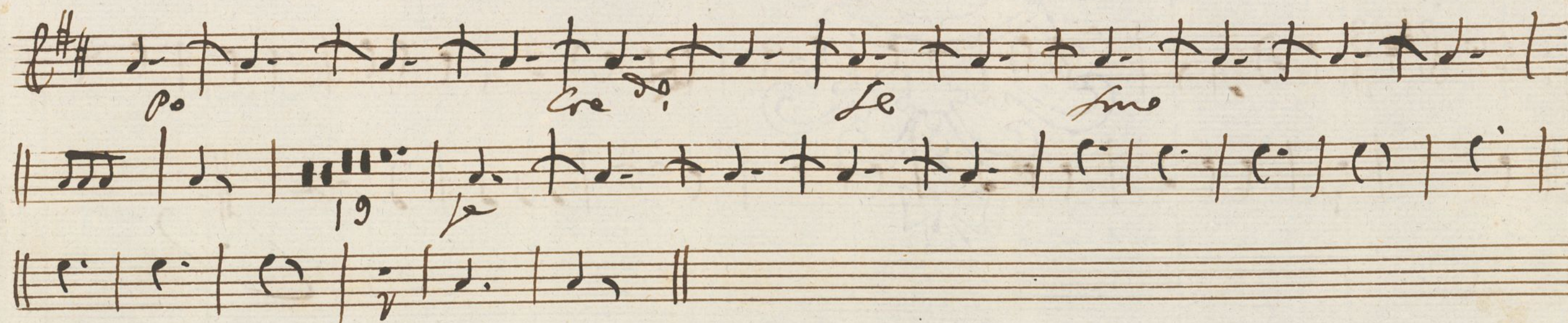
tonadilla à 5.^o el Lance del Valen.^o y fran sed.

Handwritten musical score for a piece titled "Allegro". The score is written on four staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/4". The music consists of various note values, including quarter and eighth notes, and rests. There are several dynamic markings, including "se" (sempre) and "no" (no). The score is written in a cursive, handwritten style.

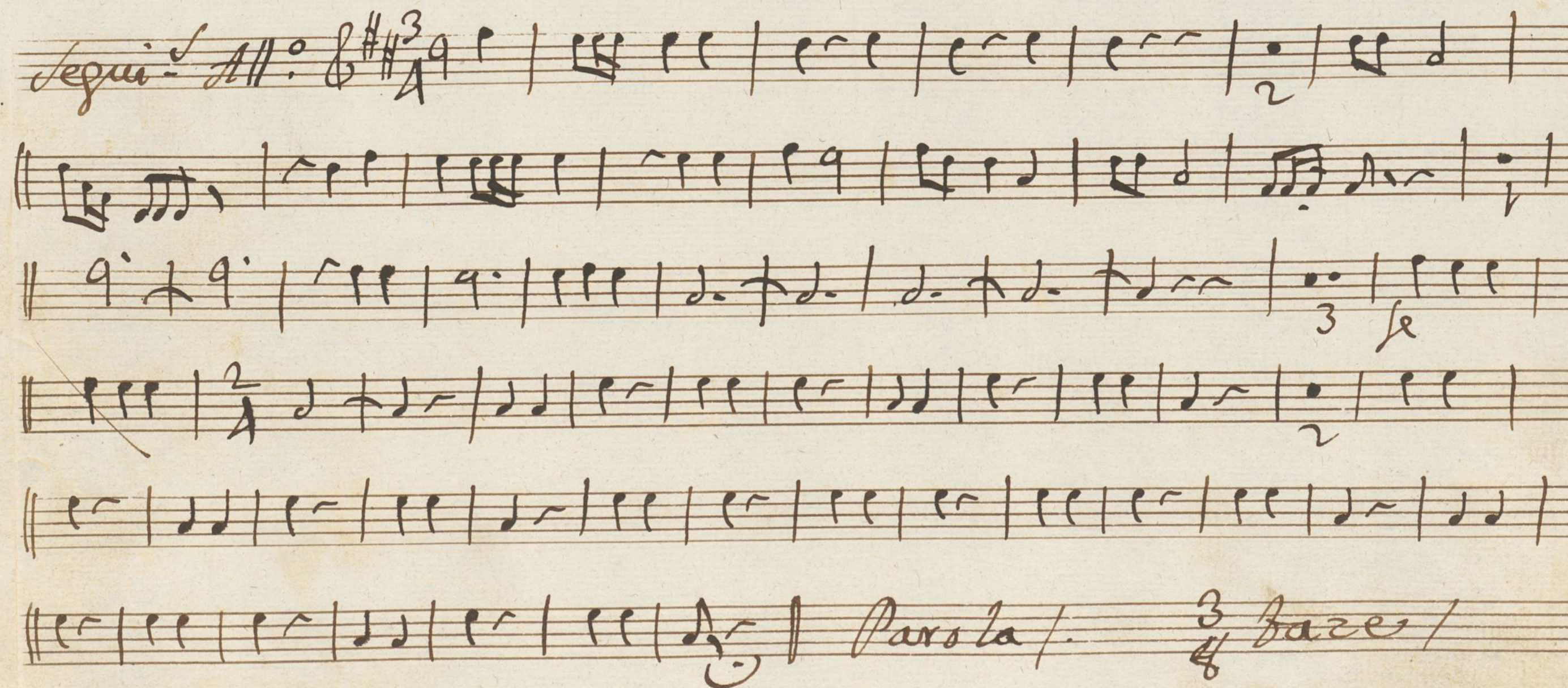
Handwritten musical score for "Parola" by G. Rossini. The score is written on three staves. The first staff begins with "All: 2/4" and a key signature of one sharp (F#). It contains several measures of music, including a measure with a double bar line and a repeat sign. The second staff continues the melody with various note values and rests. The third staff features a double bar line, a key signature change to one flat (Bb), and the tempo marking "Allegro". The piece concludes with the word "Parola."

$\frac{2}{4}$ Canzoneta fate :/.

Volte

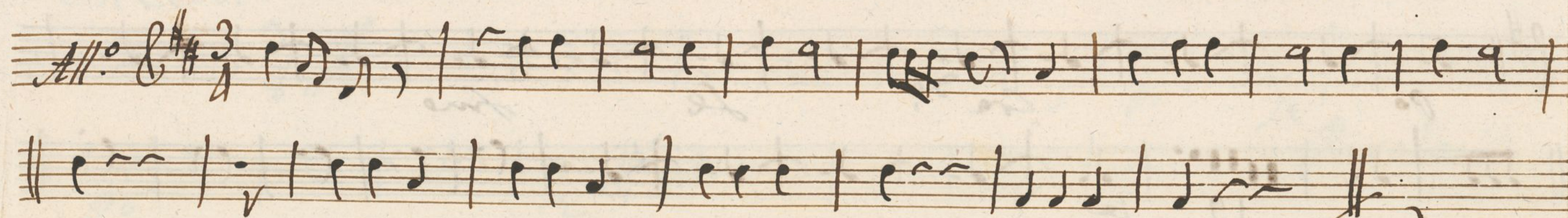


22



$\frac{3}{4}$ base /

Vol. 1



Clarín segundo.

Mus. 177-5

23

Sonadilla a 5.º el Lance del Valen.º y franceses

Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$ 9 J | J ~ | J J | J ~ | ; | J J | J ~ | fe | J J | J ~ | J J | J ~ |

J ~ | J ~ | J J | J J | J ~ | J ~ | J ~ | J ~ | J ~ | J ~ |

J ~ | J ~ | J J | J J | J ~ | J ~ | J ~ | J ~ | J ~ | J ~ |

J ~ | J ~ | J J | J J | J J | J J | J ~ | *Allegro* | J ~ ||

All.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ J J | J ~ | J J | J J | J J | J ~ | J ~ | J ~ | J ~ | ; |

J J | J ~ | J J | J J | J J | J J | J ~ | J ~ | J ~ | J ~ | J ~ |

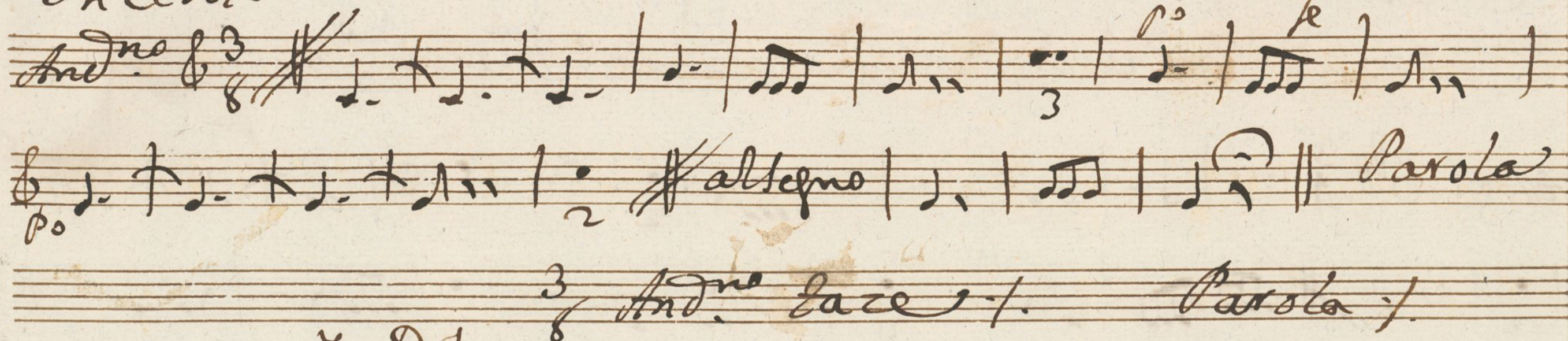
J J | J J | J J | J J | J J | J J | J ~ | J ~ | *Allegro* Parola /.

$\frac{2}{4}$ Canzoneta baze /

Vol. 11

In Cerol.

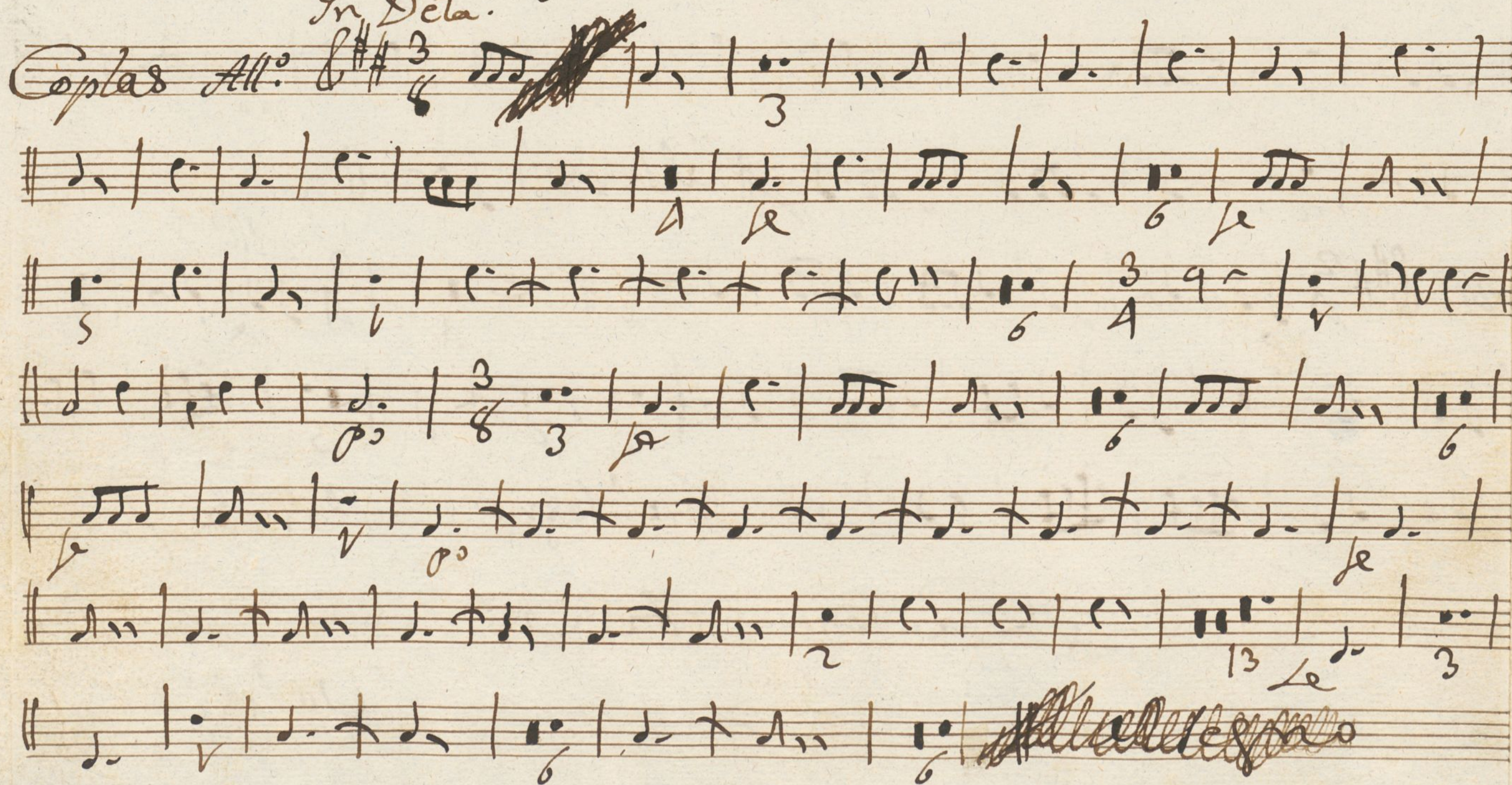
And^{no} 3/8



Parola

In Dela.

Coplas All^o 3/8

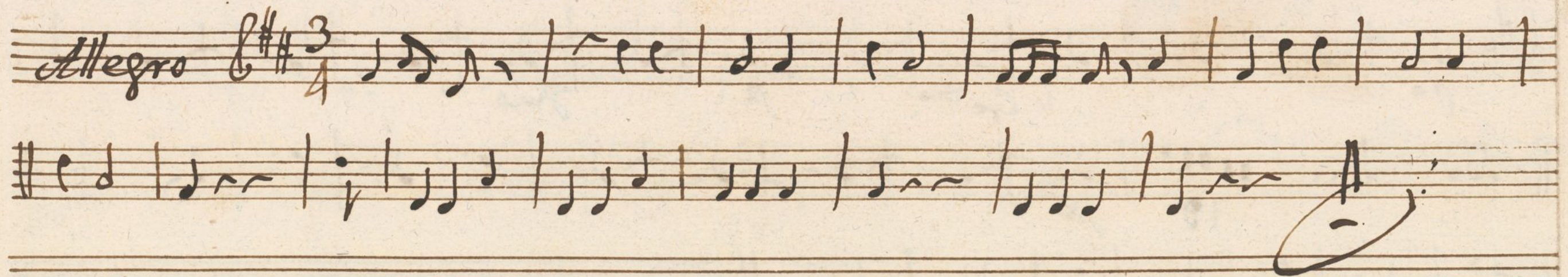


Parola

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests, with dynamic markings *pp*, *Cre. do.*, *se*, and *fmo* written below the staff. The second and third staves continue the musical piece, with a measure number '19' written below the second staff.

Handwritten musical notation on seven staves. The section begins with the word *Sequi.* and the tempo marking *All.^o*. The key signature remains two sharps, and the time signature changes to 3/4. The notation includes various note values, rests, and dynamic markings such as *se*. The section concludes with the word *Parola* written at the end of the seventh staff.

Handwritten musical notation on a single staff. It begins with a 3/8 time signature, followed by the tempo marking *Alleg.^{ro}* and the word *fare*. The staff concludes with the word *volli*.



Contrabajo;

+

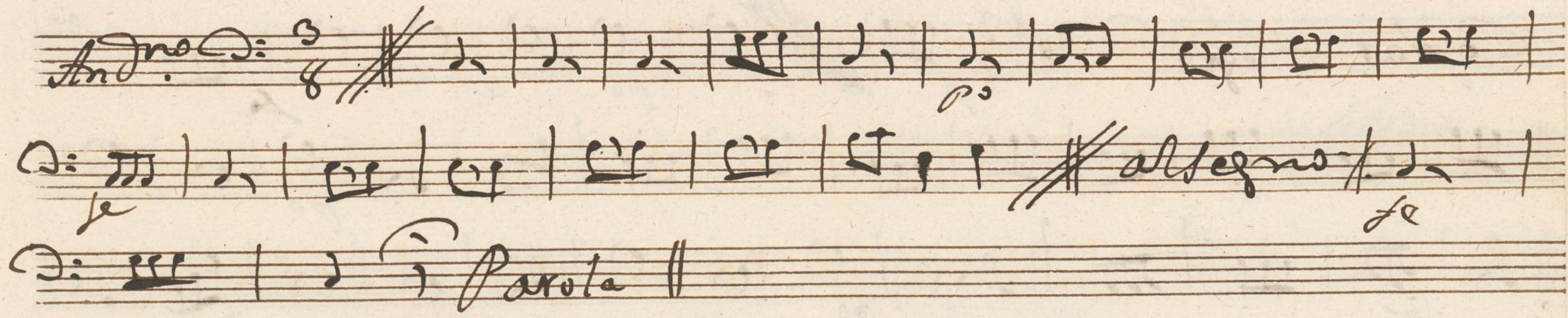
Mus 177-5

tonadilla à Cinco; El Lanzedel Valen.^o y franceses.

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

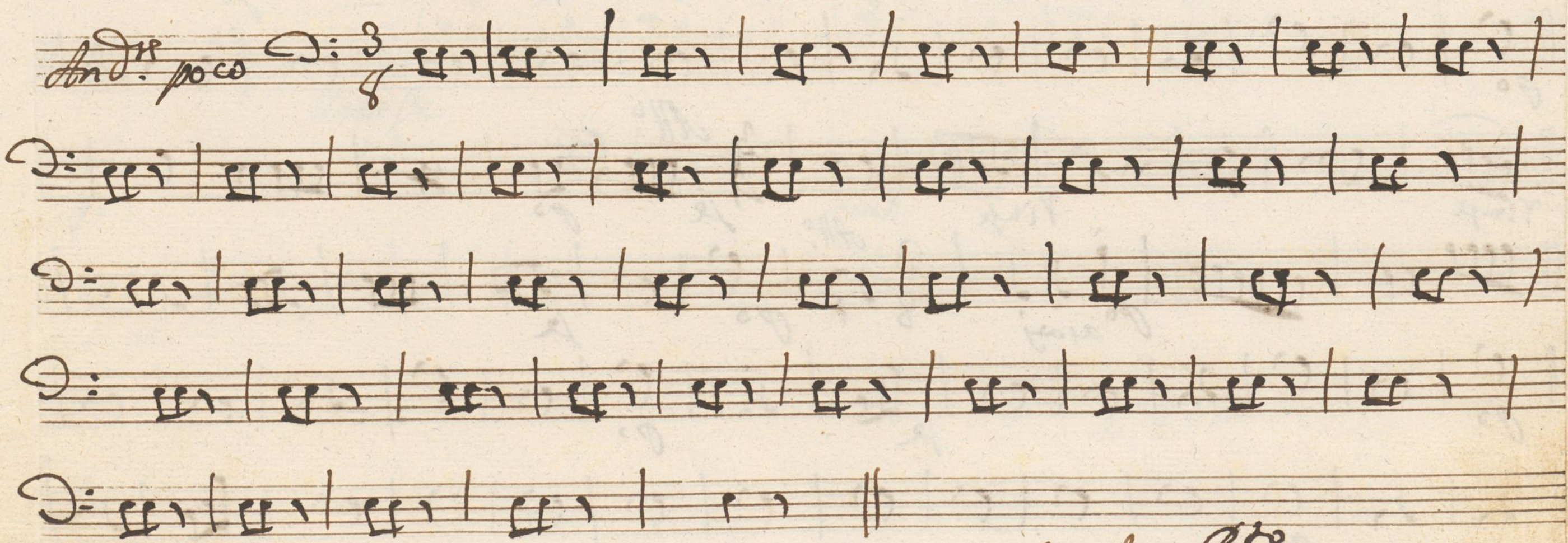
p *se* *vor* *p* *f* *p* *f* *No! si p*

And.^{te} 3/8



Parola //

And.^{te} poco 3/8



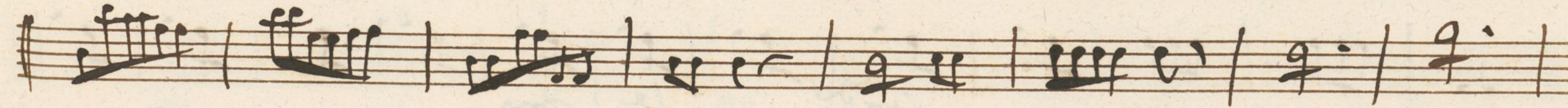



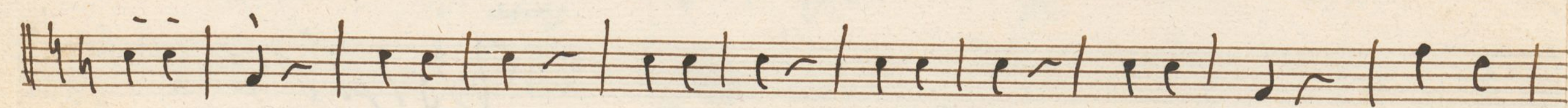
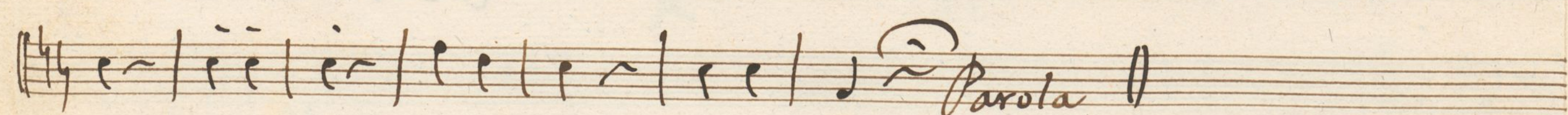
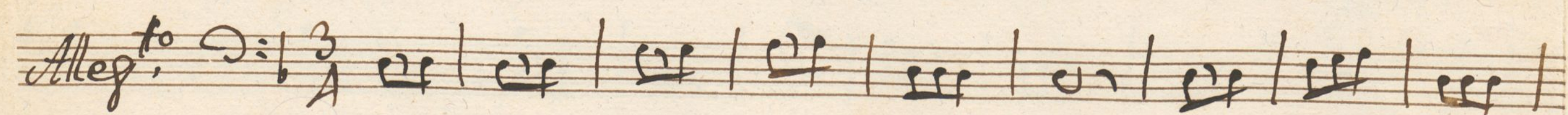



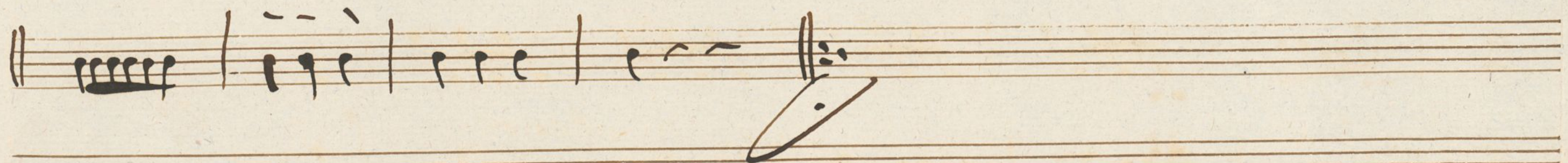
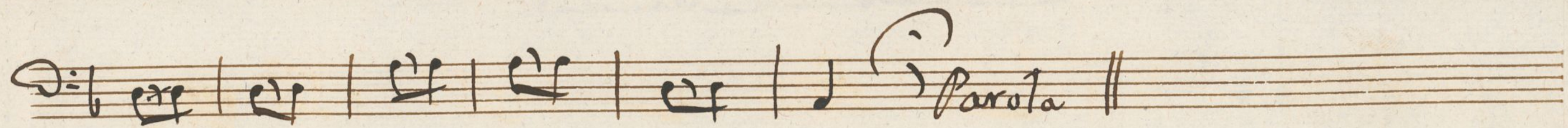
Volte Pro

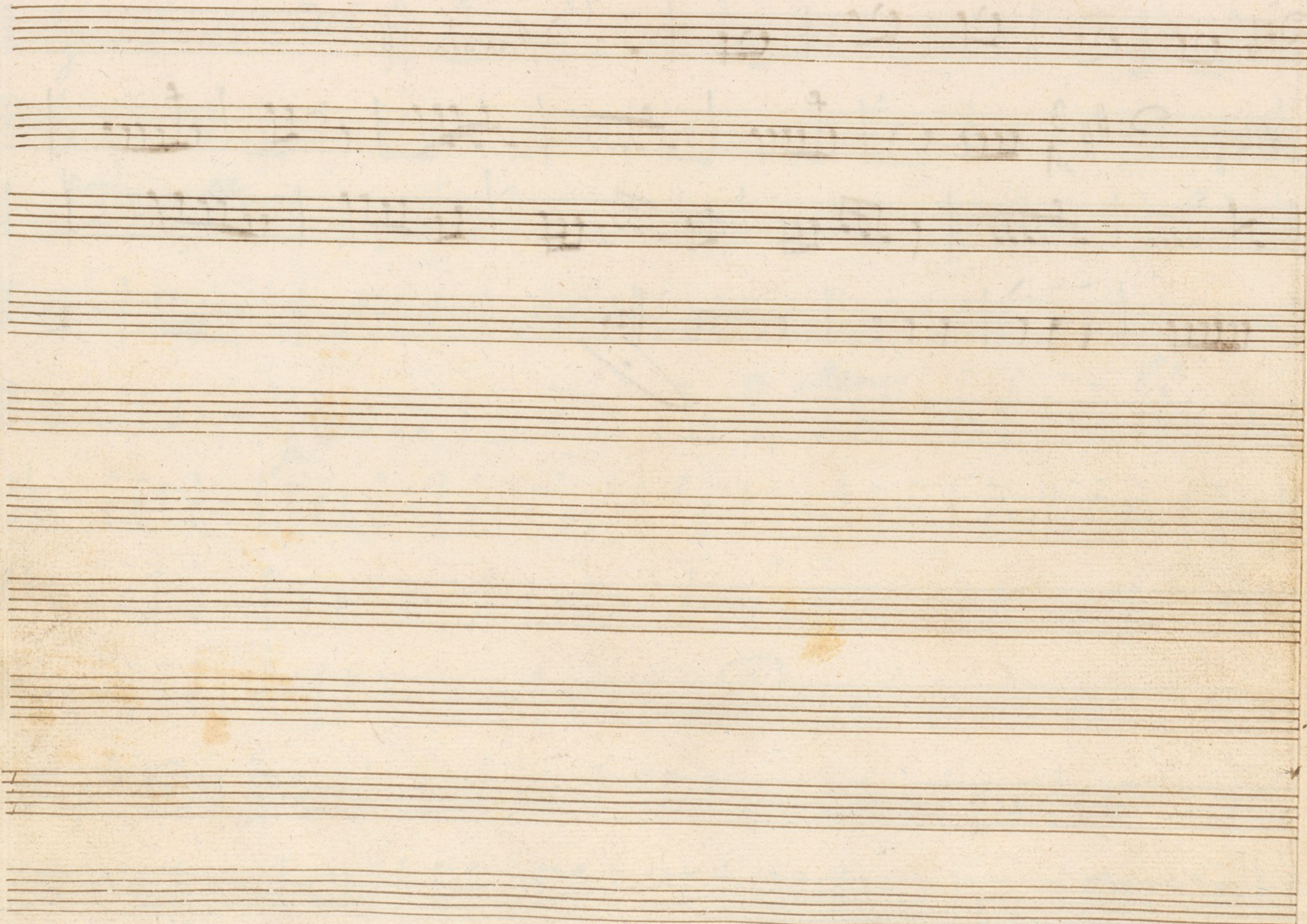
[illegible]

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures of music, some with notes beamed together. Dynamic markings like *mezzo*, *f*, *pp*, *sesto*, *And*, *Le*, *fmo*, *Poco*, and *f* are visible. The notation is in a historical style, possibly from the 18th or 19th century.

Volte pto

Segu. All.^o $\text{D}:\sharp\sharp$ $\frac{3}{4}$         *Parola*  





Violin 1^o

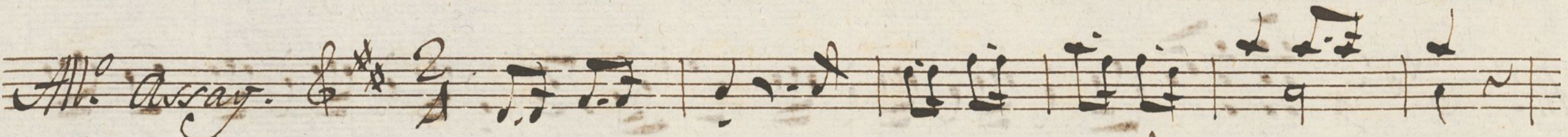
Mun 177-5


29


Ton^a a 5^o


Del Valenciano y franceses.


Handwritten musical score for Violin 1, featuring ten staves of music. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature, and dynamic markings like 'p' and 'f'. The score concludes with a double bar line and the instruction 'Al Segno.'

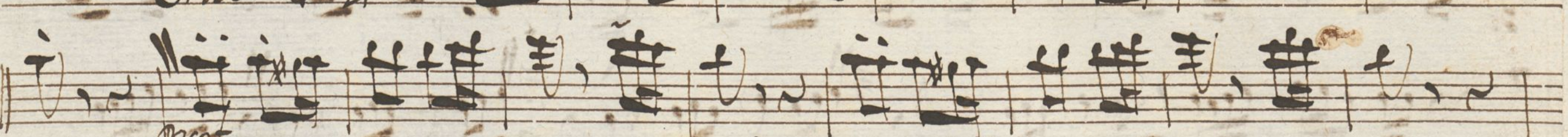
All. Assay. 


Arpegiato. 






Allegro. y. des. Paro-
la 

Canzion. 

All. 

poco. 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions.

And.te

Allegro.

Parola.

And. poco

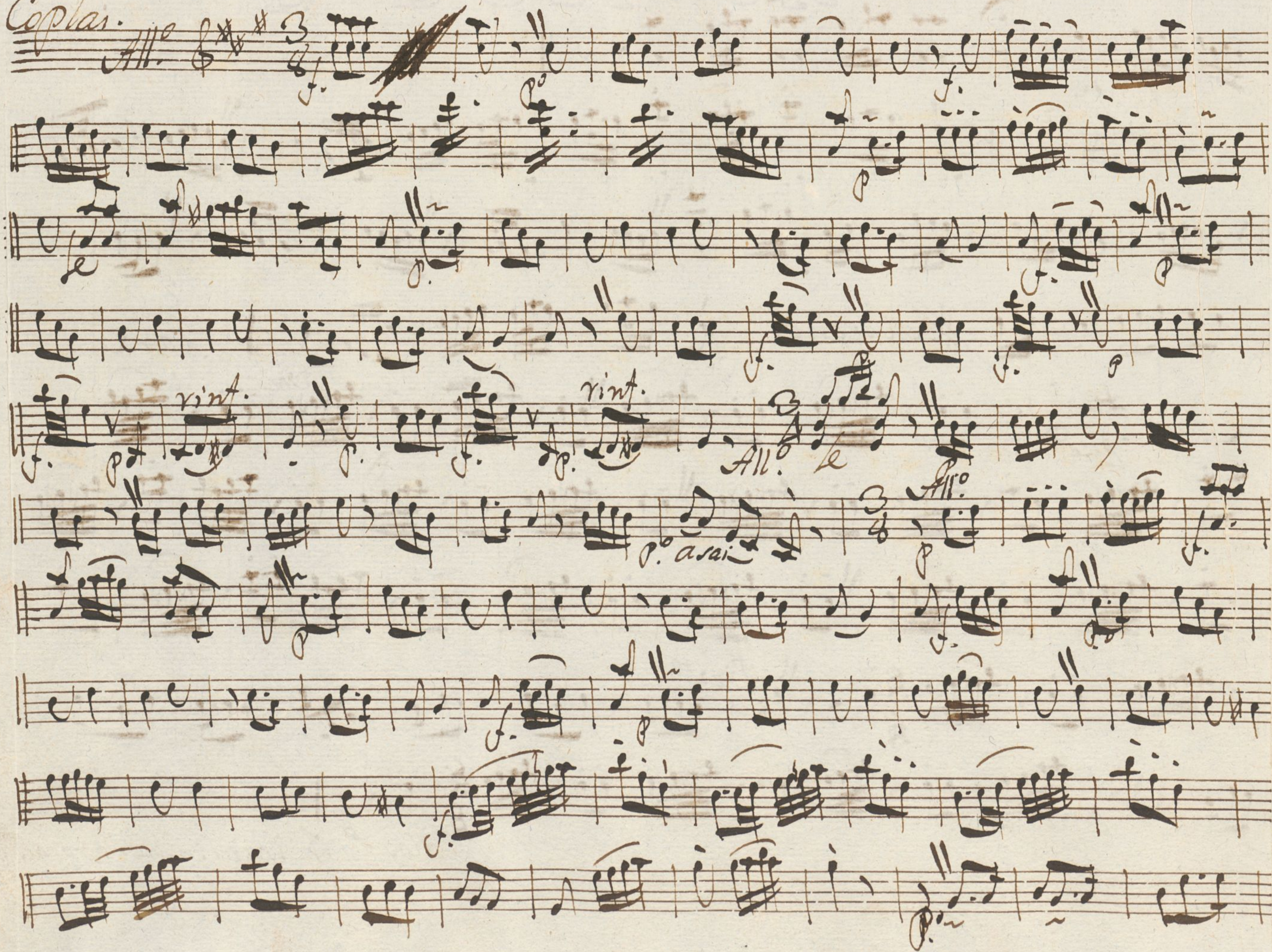
Voc.

Pizz.to

arco. po.

alor Parr. interin la Parola.

Coplas.

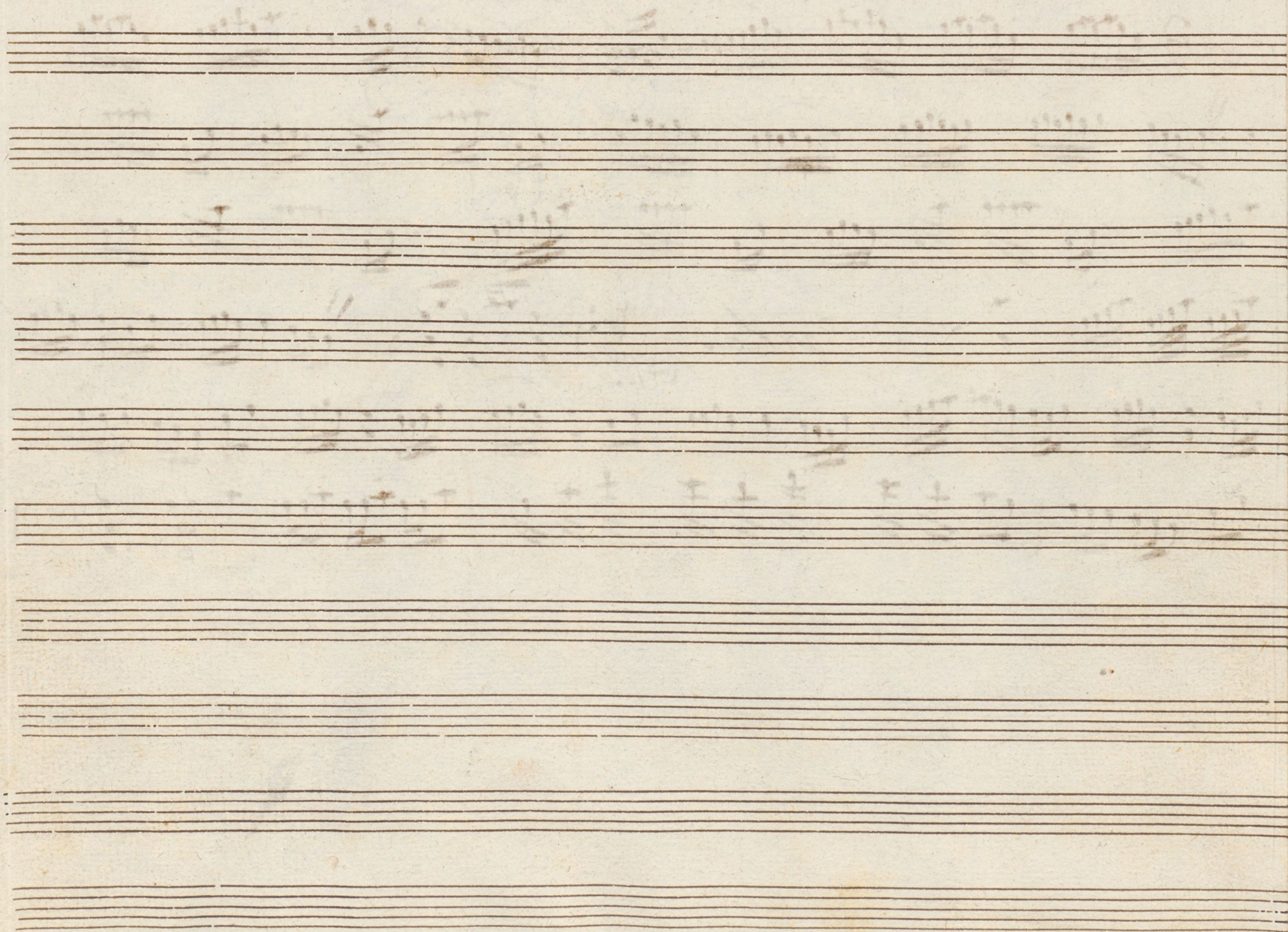


Handwritten musical score for "L'adieu" by J. A. S. V. The score is written on ten staves. It features various musical notations including notes, rests, and dynamic markings such as "poco f.", "cres.", "dim.", and "J. a. rai". The handwriting is in brown ink on aged paper.

U. b.



Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The first staff begins with the tempo marking "All.^o". The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. The fourth staff contains the word "Parola." written in a cursive hand, followed by a double bar line and a new musical phrase. The tempo marking "All.^o" appears again below the word. The notation continues with various note values and rests across the remaining staves.



Violin 2º

2

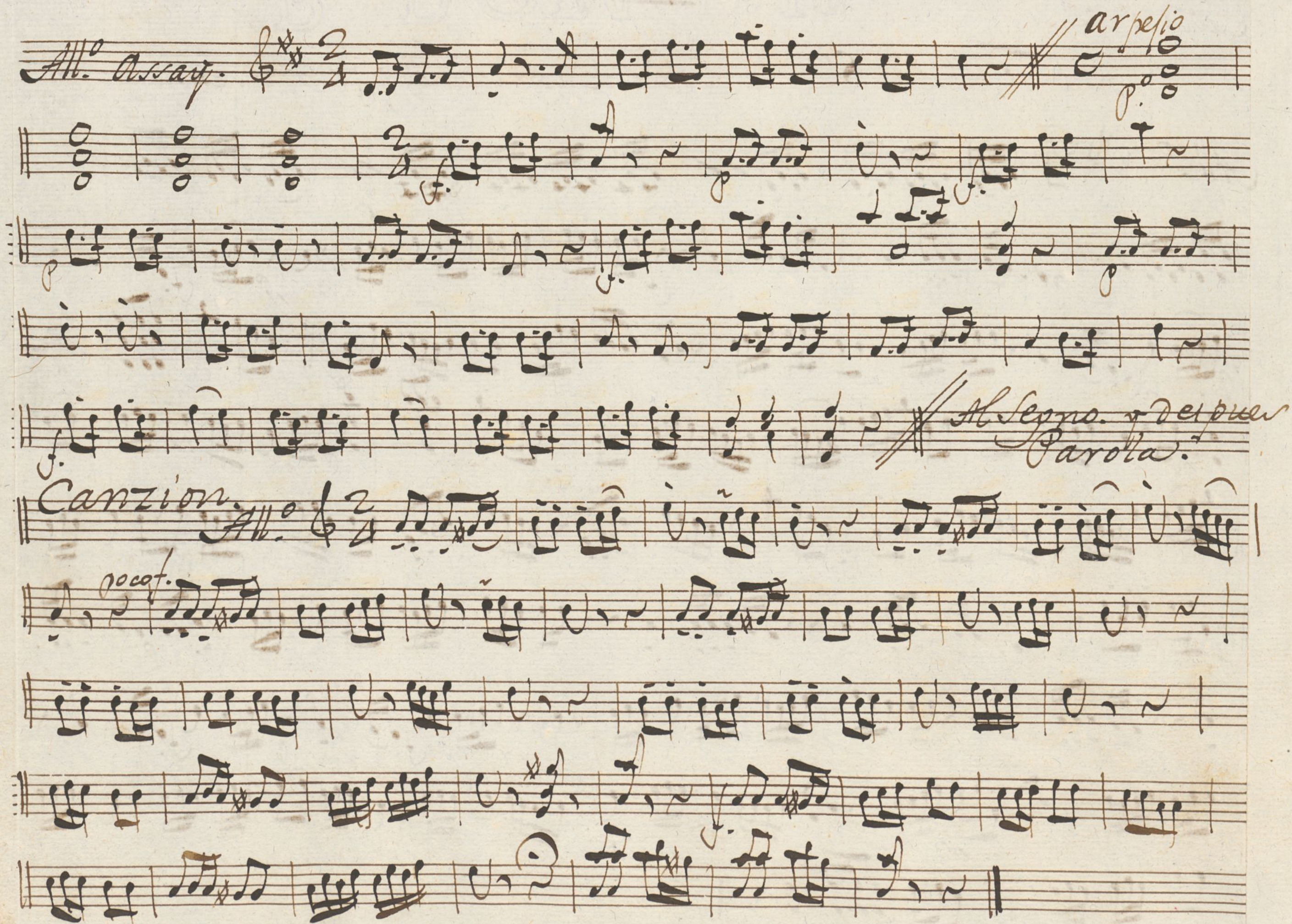
Núm 177-5

33

Ton. a 5º

Del Valenciano. y franceses.

Handwritten musical score for Violin 2º, featuring ten staves of music. The notation includes treble clef, key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff begins with the tempo marking "Alto". The score concludes with the instruction "Al Segno." written below the final staff.

All.^o Assay.  *arpeggio*
Canzion. *All.^o* *poco f.* *Al Segno. y de puer*
Parola.

Allegro.

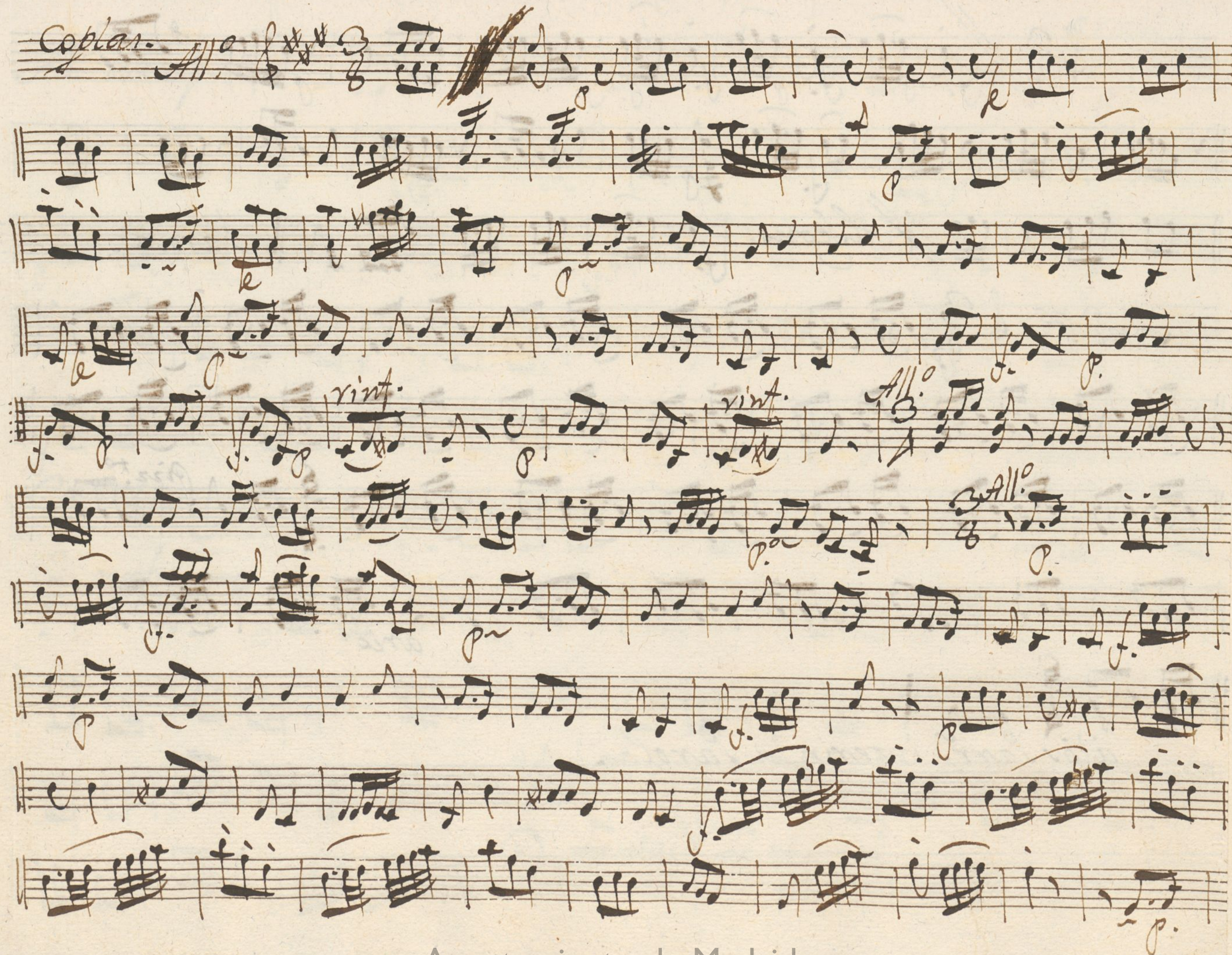
Parola.

And. no

Pizz.to

arco

a los Parr. interin la Parola.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century.

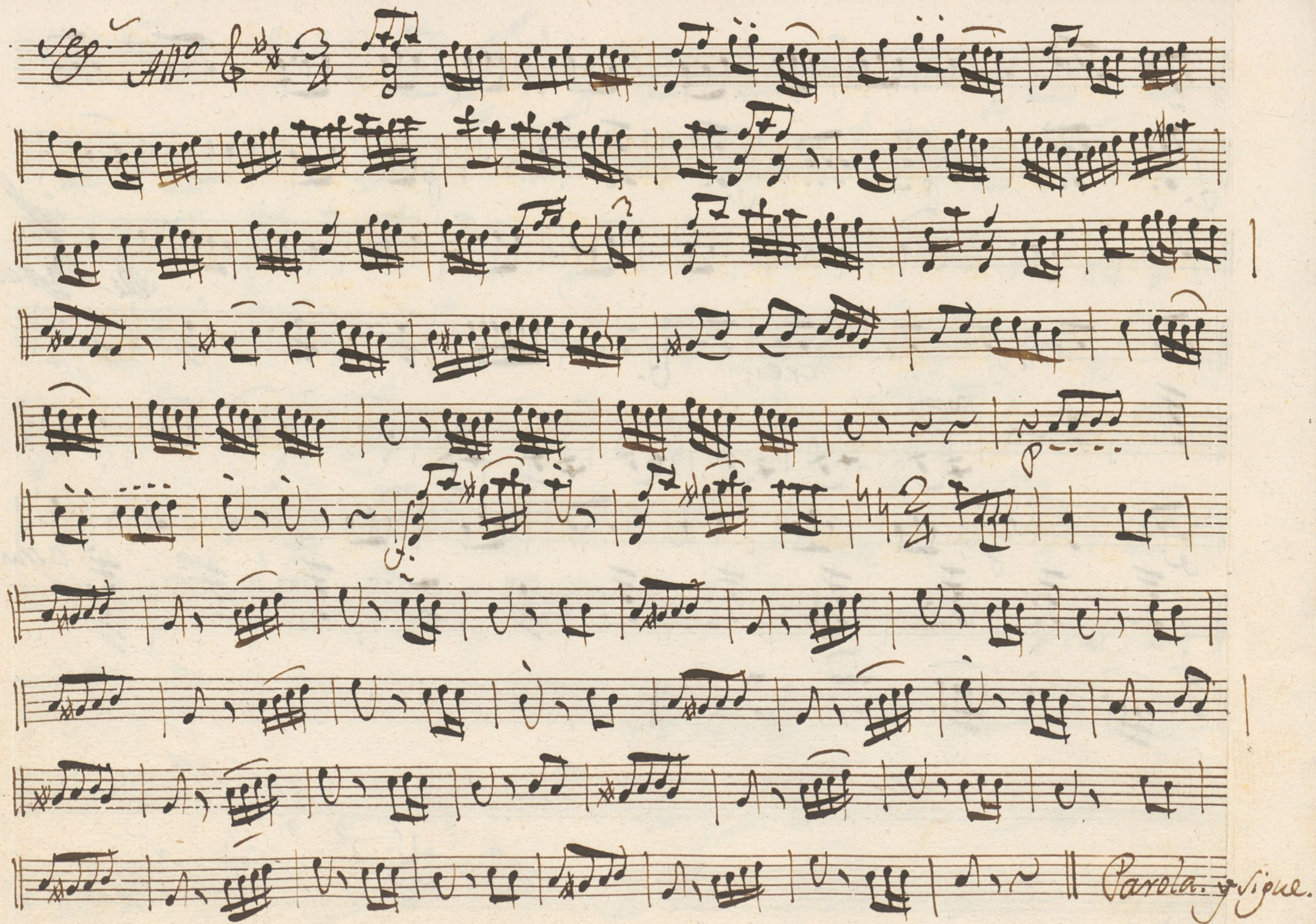
All. Allegro.

crei.

poco.

arras.

V. P.



Handwritten musical score on a single page, featuring ten staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and accidentals. The first staff begins with the tempo marking "Allo." and a treble clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The fourth staff contains the word "Parola." written in a cursive hand. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The paper is aged and shows some staining.

250

