

Conadilla a 1.º

de los Usias.

y De la Cencerada del Viejo.

La Jarro
La Legua
Anthonio
Prado

Del S.º Aranas //

178-12

Allegro

Handwritten musical score on aged paper, featuring ten staves. The first staff is a grand staff with treble and bass clefs, key signature of one sharp (F#), and 6/8 time signature. It is marked "Allegro". The second staff continues the melody. The third staff has a piano (*p*) dynamic marking. The fourth staff has a repeat sign and the tempo change "el Alma: Segura". The fifth staff contains the lyrics "La te e' dicho" and "es te paje". The sixth staff continues the melody with a piano (*p*) dynamic marking.

2

ya te è dicho que vayas mas a de lan te
 este page es mi grande de farle quiero

mas a de lan - te por que to dos por que to dos Co
 de farle quiere por que andado por que andado en v

noz can que eres mi Page que eres mi Pa -
 sarre pages pe que ños pages pe que

Page. Prado.

ge
nos

Ya yo obo desco ya yo obo dez co
miren que Ti sa miren que Ti sa

el demonio sin du da me puso en es to
es ver a una con page y sin cami sa

el demonio sin du da me puso en es to
es ver a una con page y sin cami sa

allegro

Salon; Ambrosio

Despacio *seg^o* Por el paseo se ñora
Vria con alguna otra

a Vria vengo buscando y Como no hallaba a
se ha estado en ~~re~~teniendo que Como Vria es buen

Prado

sia
mozo

qui se bol berme y de jar lo, el la da vri
tendra vria mil cortejos, ^{Prado} que bello chis

a que dera ti no queda ra ti - no mucho Mejor le
te que vella Cosa que vella Co sa Como de estos v

fuera mucho mejor le fuera dar la un bes ti do;
rias Como de estos vrias se usan ha ora;

fuera mucho mejor le fuera dar la un bes ti do;
rias Como de estos vrias se usan ha ora;

fuera mucho mejor le fuera dar la un bes ti do;
rias Como de estos vrias se usan ha ora;

fuera mucho mejor le fuera dar la un bes ti do;
rias Como de estos vrias se usan ha ora;

Allegro

And. gracioso

Musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation consists of a single staff with several measures of music.

Maja. Sarro

Musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes several measures of music.

A mis Ti—cos tos

Amb'o quiere vi—a tos

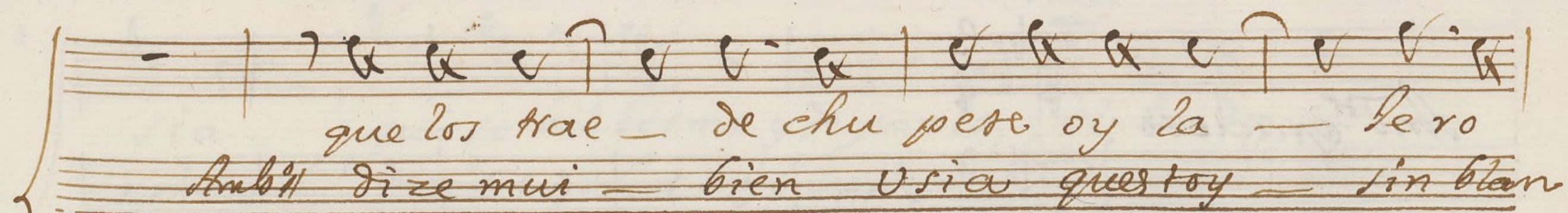
Musical notation for the third system, including a treble clef and a key signature of one flat. The notation consists of several measures of music.

Musical notation for the fourth system, featuring a treble clef and a key signature of one flat. The notation includes several measures of music.

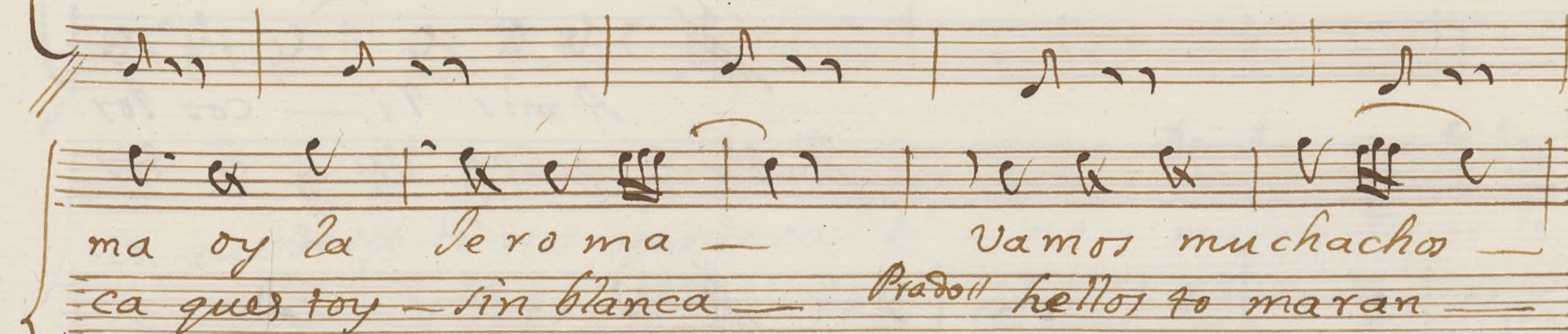
tones quien me — los toma qⁿ — #

tones 8^a Coa or — di naria Coa or di naria —

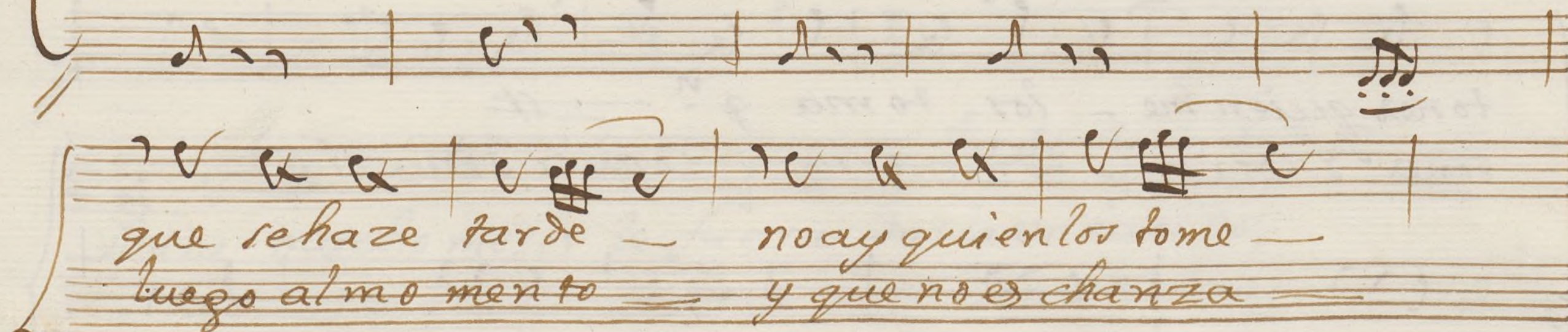
Musical notation for the fifth system, including a treble clef and a key signature of one flat. The notation consists of several measures of music.



que los trae — de chu perse oy la — pero
 Amb^{te} dize mui — bien usia que soy — sin blan



ma oy la pero ma — vamos muchachos —
 ca que soy — sin blanca — Pradon hellos to maran —



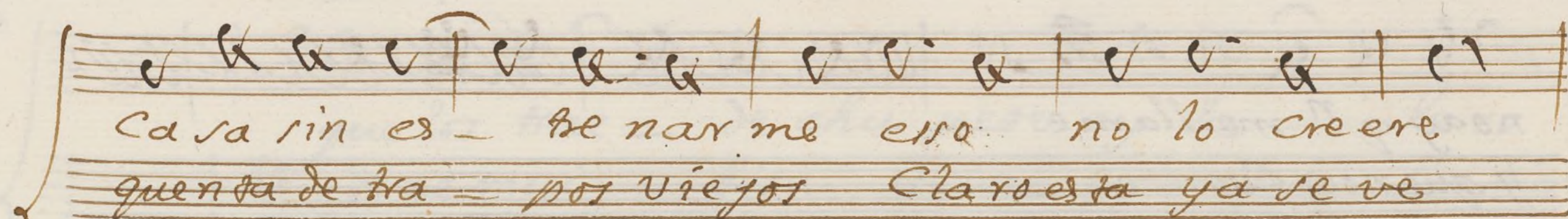
que se haze tarde — no ay quien los tome —
 luego al mo mento — y que no es chanza —



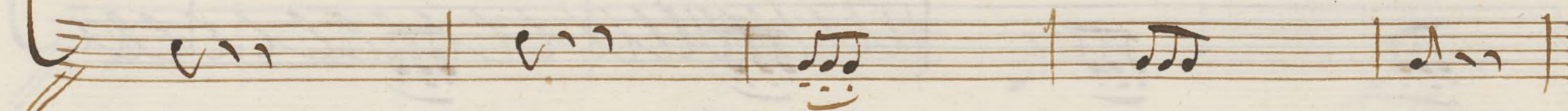
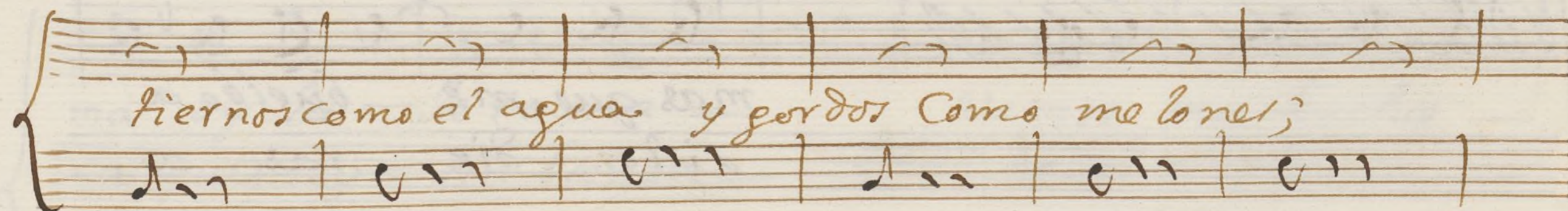
no ay q.ⁿ me llame —
y que no es cuento —

mas que me — vuelbo a
si los die — ras a

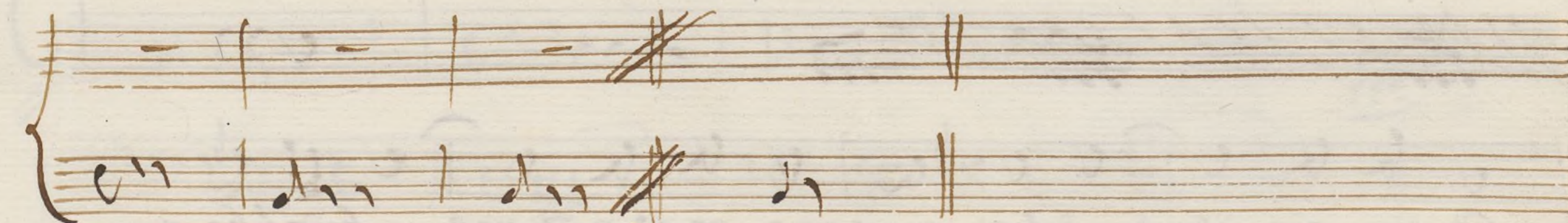
Casa sin es — tre narme mas que me — vuelbo a
guenta de tra — por viejos si los die — ras a



Ca sa sin es - be nar me erro no lo creere
 quenta de ha - por viejos Claro esta ya se ve

tiernos como el agua y gordos como melones;
 Dan



allegro

Andte *Maya* *Prado*

Ma no lo que ri do, se

roma del alma se roma del alma di

Prado *Maya*

me quien es esa a que ra el mi Ama y quien es el

Prado

o tro que halli la a Compañia ese es su Cor tejo y v

Maya

sia se llama, que lo que di ze hom bre del

Diablo Como que usia si es un Borracho que la otra

~~fuera~~ le halle cenando en la ta berna tripas y
noche

Callos Con una azumbre de vino blanco

y al ta ber nero no le dio un guar - to

y al ta ber nero no le dio un quarto ^{Prado} Pues la se

no - ra que estas mirando vive en la Ca - lle

de los preciados en la guardilla del esqui

nazo Lo soi su Page por mis pecados y bella me

puso por primer pacto el dar la usia

sia a todo tra - po Pero que es lo que

beo pero que a lo que beo quei toi mi

rando se me antojan v sias se me antojan v

sias bastante llanos *Amb.^o* Niña per dona

que le ha dado el de seo a esta se ñora

Maya Vaya en ora *seg.^a* mala ay tal des verguen

Maya *seg. los dos*

za por vida por vida a mi esta Insolencia

los 2.

no aya mas - se ño ras ce - se la - qui

me bibe todos

me ra y pues que ya es tarde a ca be la

fies ta y Con segui dillas de fin la de - a a ten

en cu

cion ~~de ten~~ chad las que ri dos que son mui bue -

nas a ten cion es cuchad las que ri dos

que son mui buenas a ten cion a ten cion halla

ban halla ban que son mui bue - nas;

Segu.! *Alleg^{ro}*

A ten ded como a un Biudo cuando se ca sa

si Cuando se ca sa Cuando se

Casa Cuando se Ca sa los Pobres le bur lan con

Zen cerra das No de an le la calle

Con al pa za ra y de de las esqui nas ar ri le

hab lan ar ri le hab lan no sa bes Cos me

Amb.

Prado *Seg.^a*

que a mi go pedro que sea Casado el tio diago

Maja *Amb.^o* *Prado*

Con quien Con la hija del faro lero Cual la pa

Amb.^o *Maja*

Corra si, Pobre viejo — anse de mucho

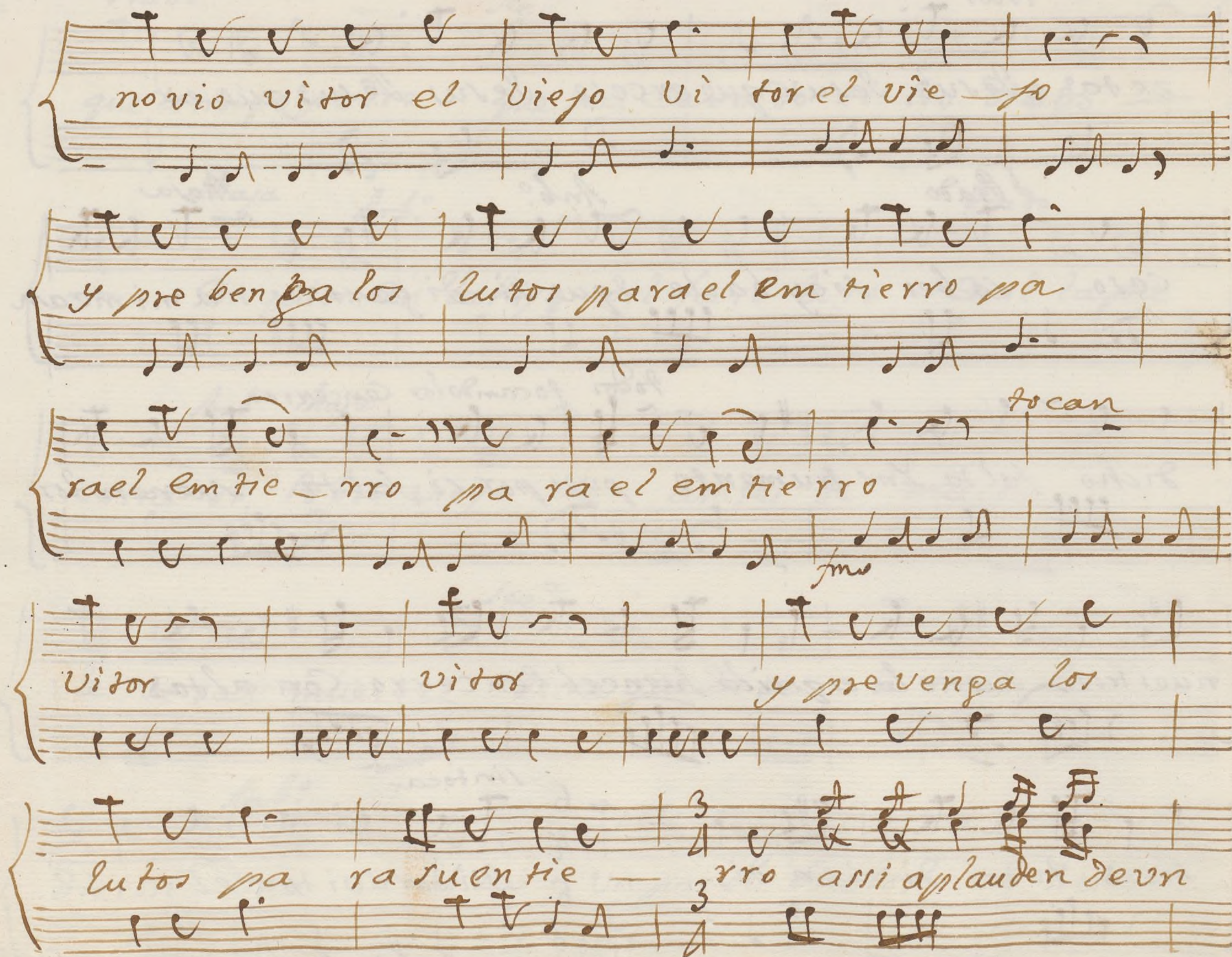
Seg.^a

le veras muerto dime que do se a hella le

Amb.^o

dieron Una Camisa un par de buelos y he cal

todos
zetos, Jesus Jesus que ex celo Jesus Jesus que ex
Prado *And.^o* *Maya*
celo sabe si ay baile que si digeron a mi mean
todos tocando los cencerros
dicho falta Instrumento puer por si falta suenen los
nuestros suene la esquila suene el cencerro con altas
bozes todos di zien do, *6* *sin tocar* *6* Vitor vitor el *6*



 novio vitor el viejo vitor el vie-fo
 y pre ben ga los lutos para el em tierro pa
 rael em tie-rrro para el em tierro *f*
 vitor vitor y pre venga los *mf*
 lutos pa ra suen tie-rrro asi aplauden devn

11

Biudo el casa miento si el casa miento

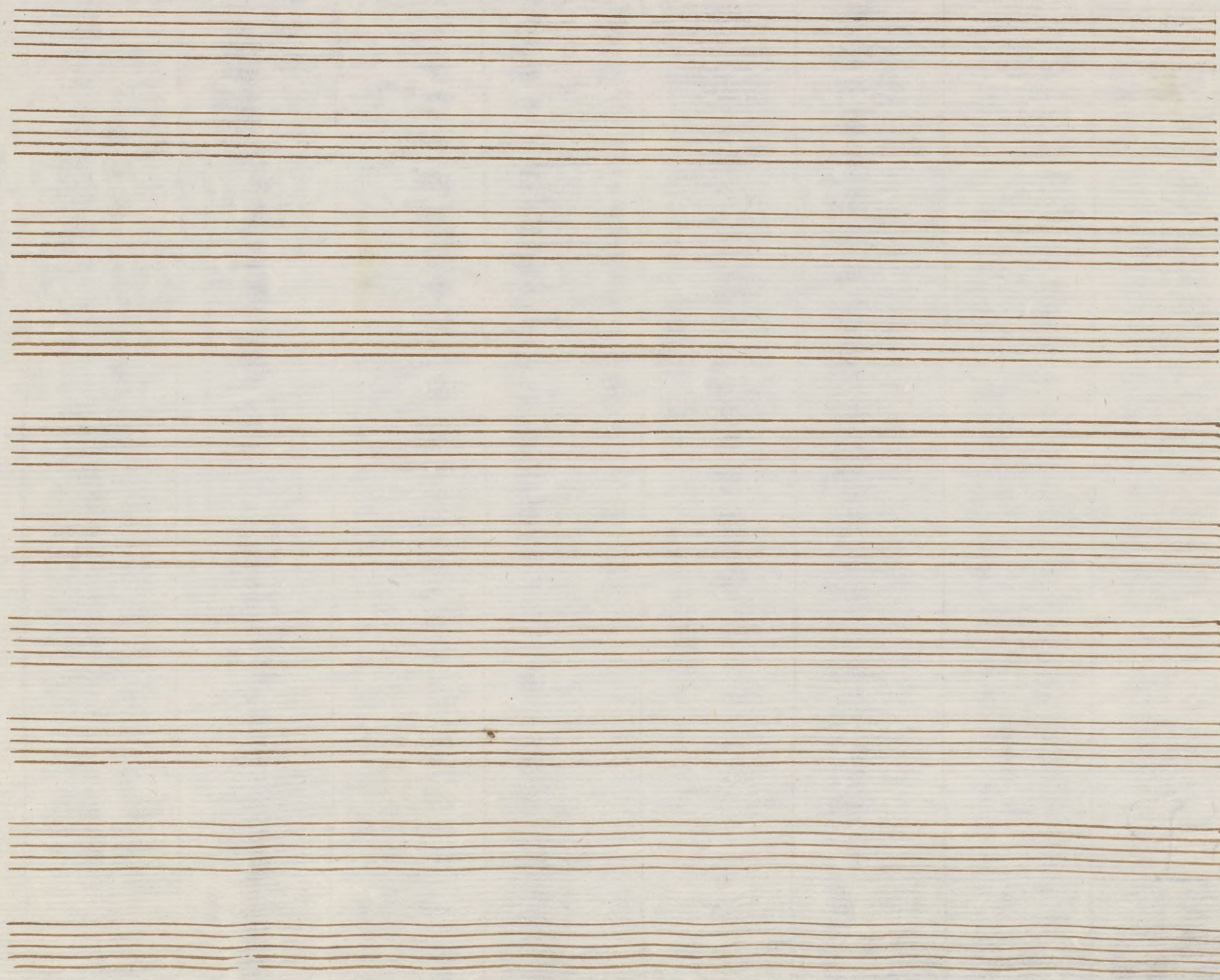
no va a ser un día de fiesta
ni un día de luto

y por eso los niños piden un juguete
y los hombres un cigarro

del empuje y del empuje
del empuje y del empuje

Vitor Vitor y por eso
Vitor Vitor y por eso

luto por la guerra —
luto por la guerra



178-17

Violin Primero.

Mus 178-12

tonadilla a 1.^o de los Uñas.

Allegro 6/8

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '6/8'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'fe' (forzando). There are also articulation marks like slurs and accents. The key signature has one flat (B-flat). The score concludes with the tempo change 'allegro' and a double bar line.

Volvi

Handwritten musical score on ten staves, featuring complex rhythmic patterns, triplets, and dynamic markings. The notation includes various note values, rests, and articulation marks.

Key markings and annotations include:

- Stacato* (written above the third staff)
- mar Vido* (written below the bottom staff)
- Dynamic markings: *fe*, *po*, *mo*, *le*
- Rehearsal marks: *||*
- Triplet markings: *3*

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

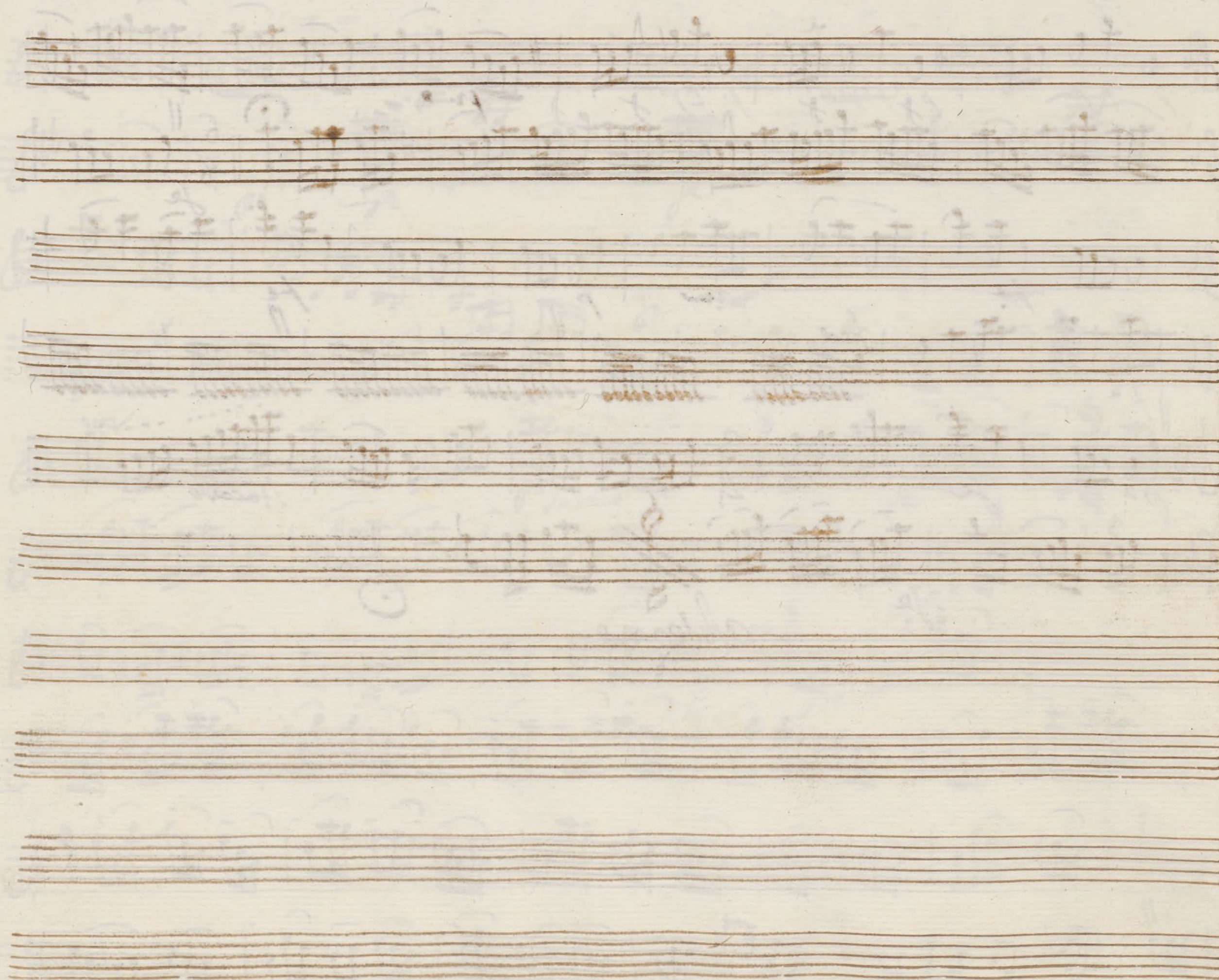
Key markings and annotations include:

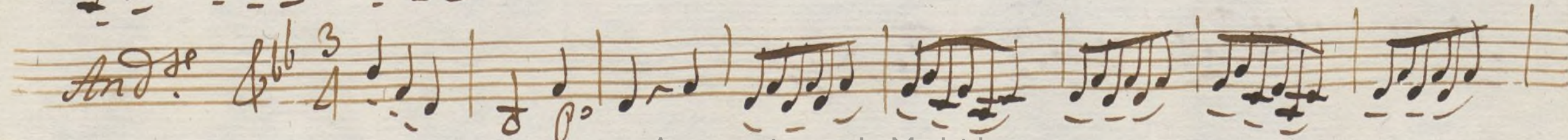
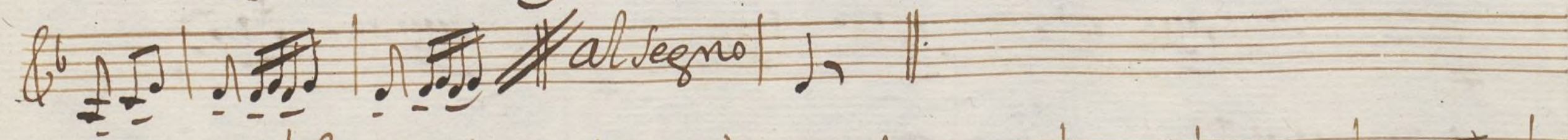
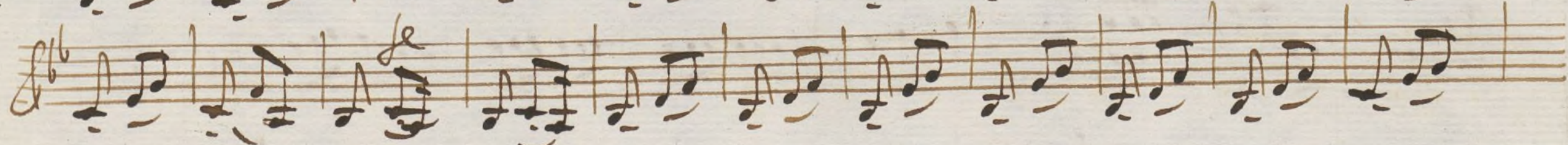
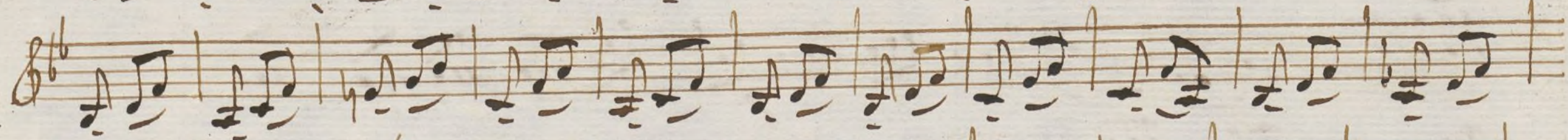
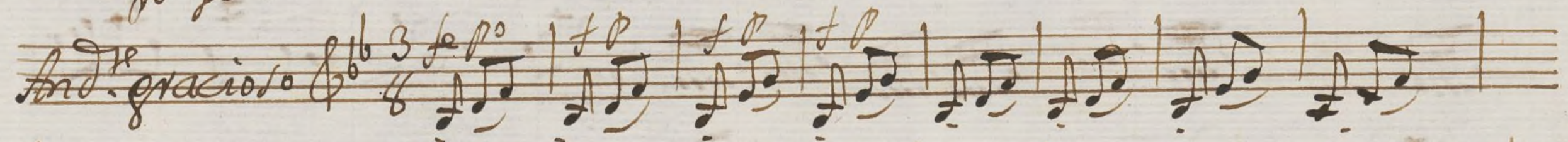
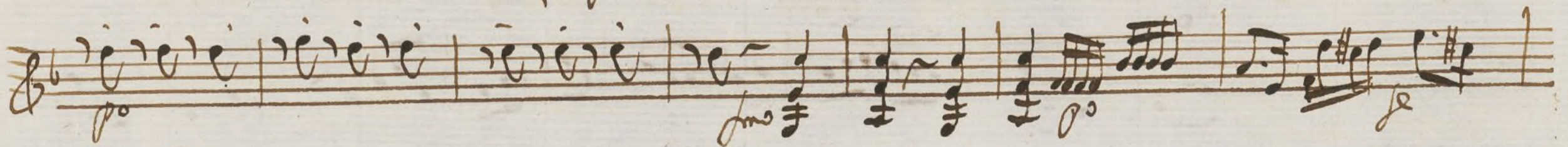
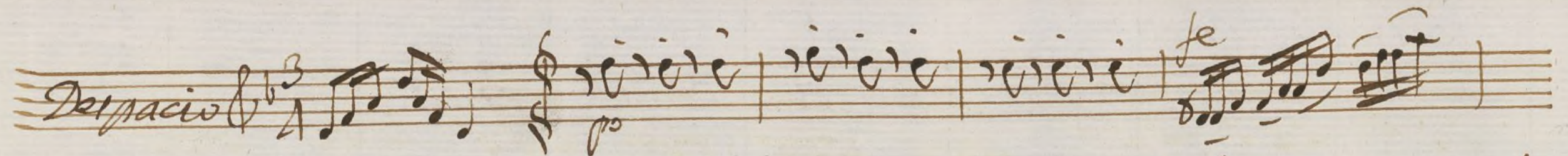
- Segui: Allegro* (written on the fourth staff)
- Adagio* (written above the fifth staff)
- vo* (written above the fifth staff)
- fe* (written below the fifth staff)
- po* (written below the fifth staff)
- po* (written below the sixth staff)
- po* (written below the seventh staff)
- po* (written below the eighth staff)
- po* (written below the ninth staff)
- po* (written below the tenth staff)

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the tempo marking *allegro*.

Dynamic markings and performance instructions include:

- p* (piano)
- f* (forte)
- ff* (fortissimo)
- se* (sempre)
- ma* (maestri)
- no* (no)
- Staccato*
- allegro*

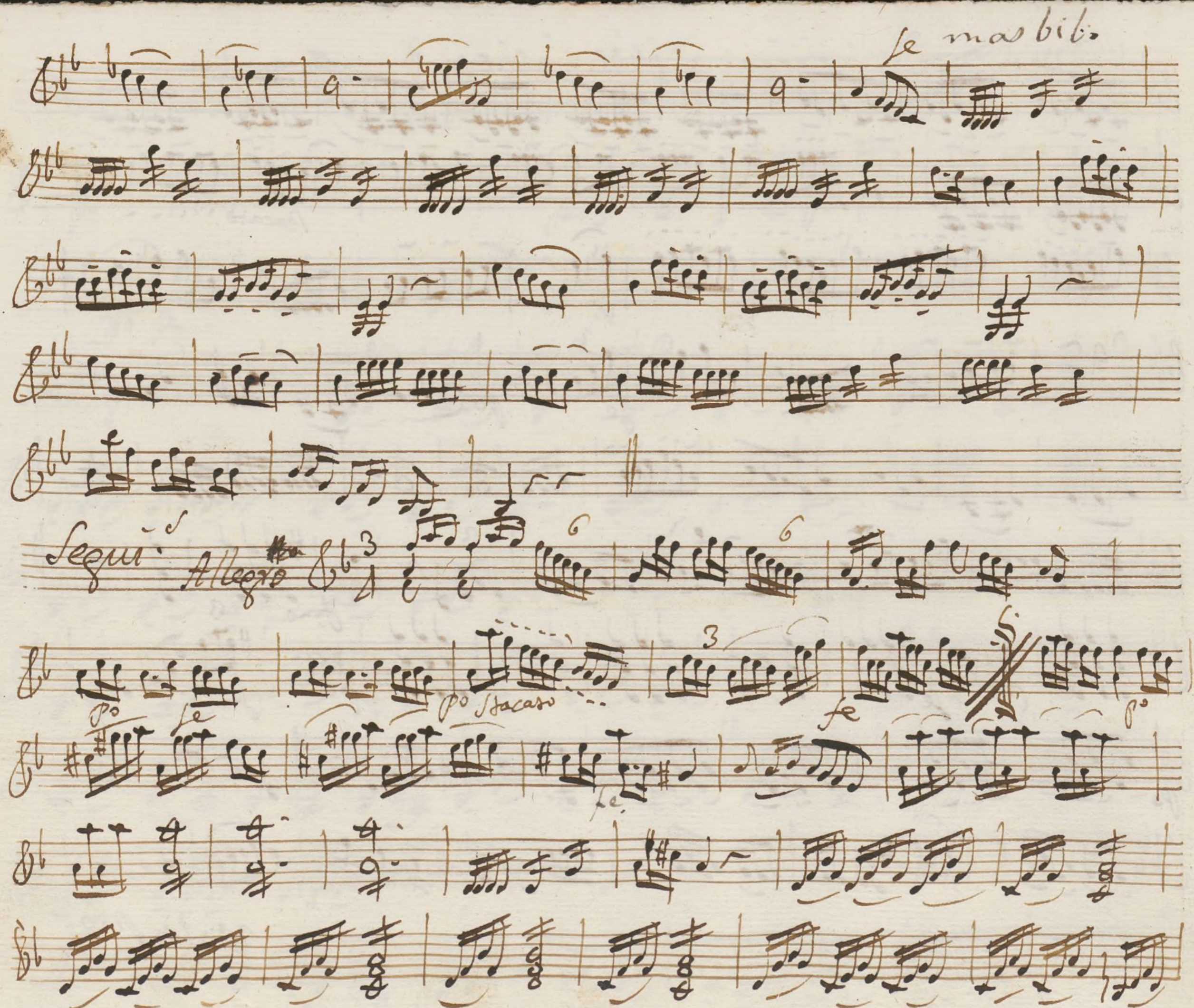




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is written in a cursive, handwritten style.

Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). A *tacato* marking is present on the second staff. A *3* (triple) marking is visible on the fourth staff. A *f* (forte) marking is present on the fifth staff. A *pp* marking is present on the sixth staff. A *f* marking is present on the seventh staff. A *pp* marking is present on the eighth staff. A *f* marking is present on the ninth staff. A *pp* marking is present on the tenth staff.

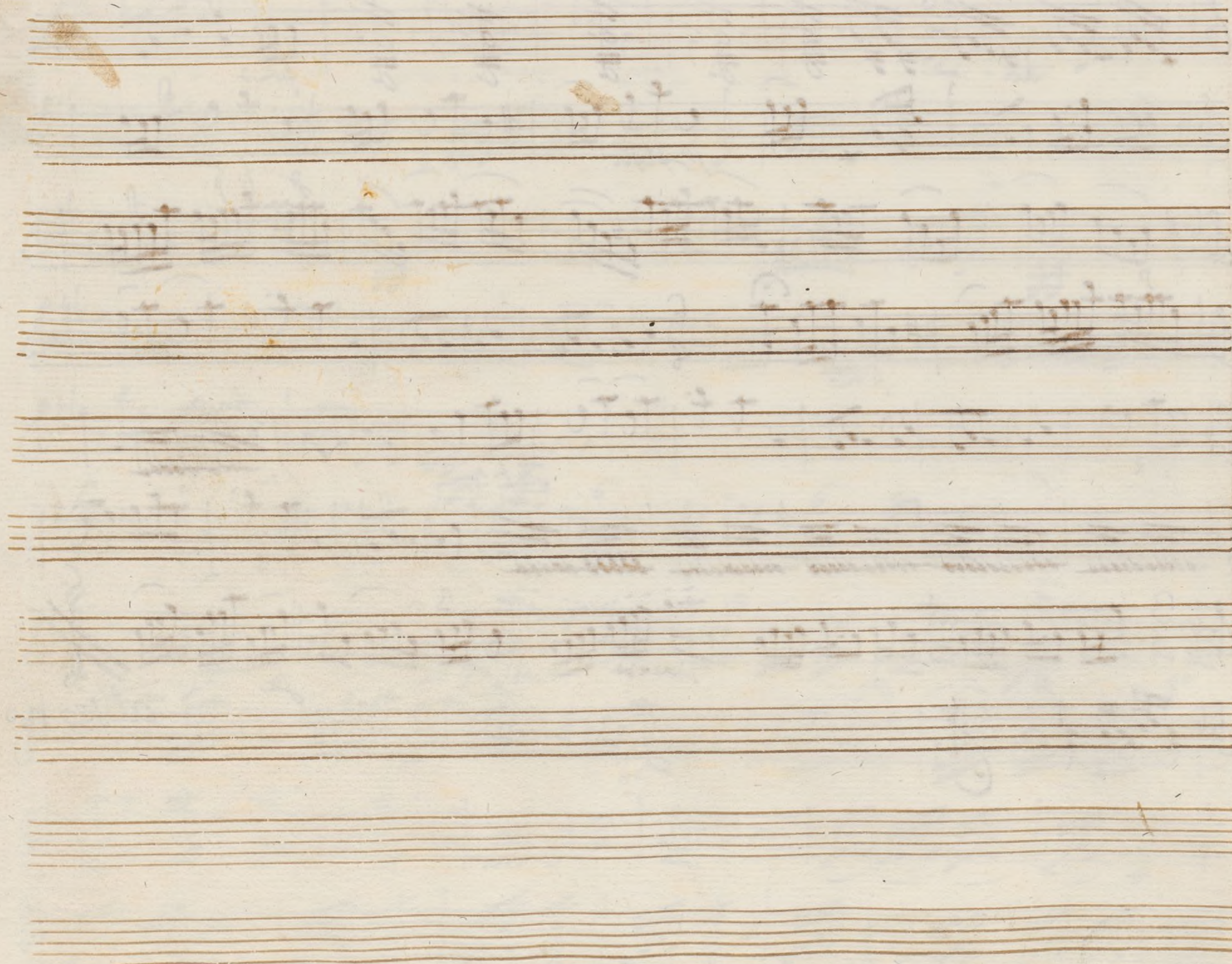
Vol. 110



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the word "allegro" written below the final staff.

Dynamic markings and performance instructions visible in the score include:

- f* (forte)
- p* (piano)
- pp* (pianissimo)
- sf* (sforzando)
- mo* (possibly *more*)
- staccato*
- le* (possibly *le* or *le*)
- allegro*



Violin 2º

Mus 178-12

tonadilla a N. de los Uria

Allº

al Segno:

Depo

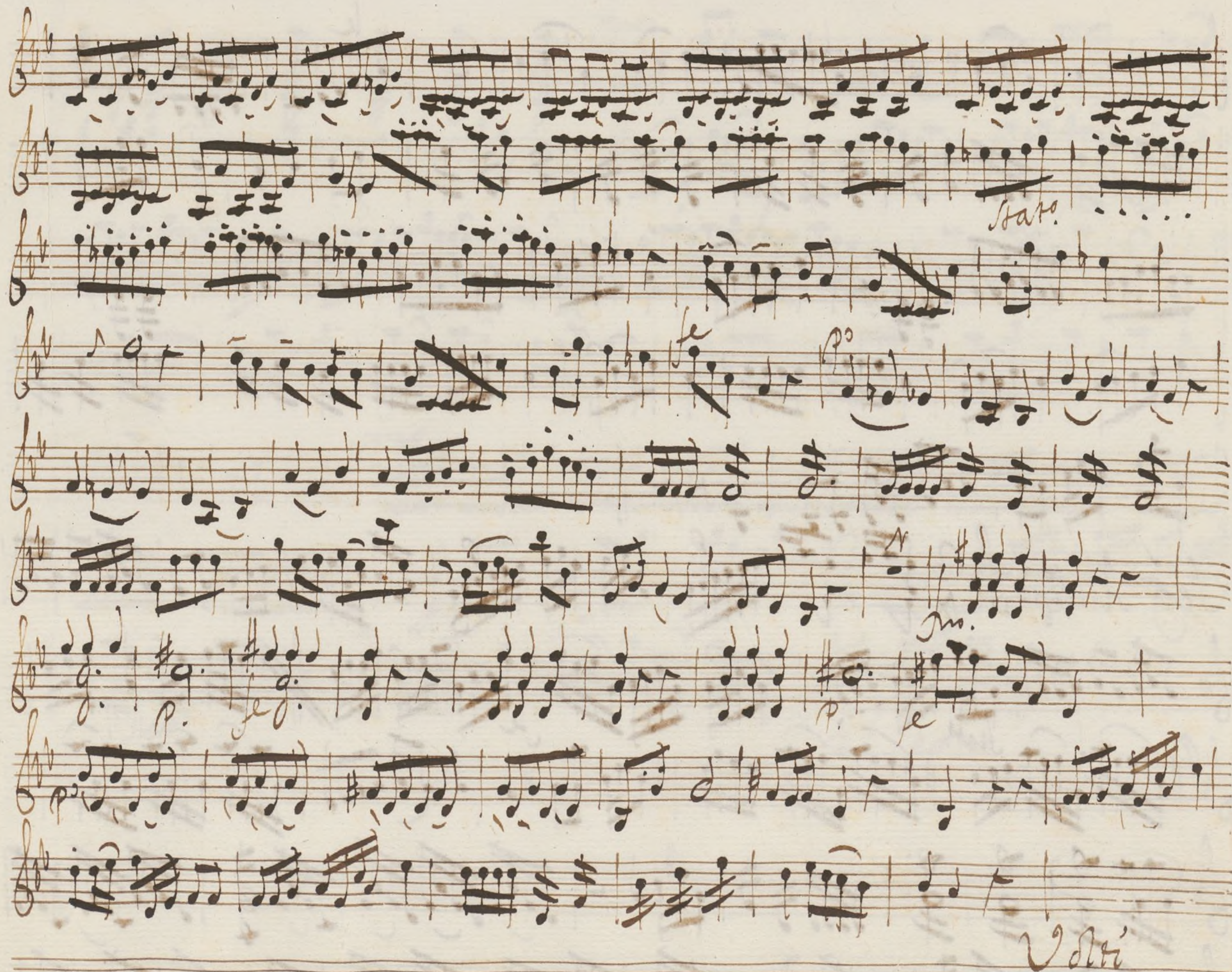
Handwritten musical score for the first section, labeled "Depo". It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with many slurs and ties. The second staff continues the melody. The third staff ends with a double bar line. There are some markings like "p" and "f" throughout the piece.

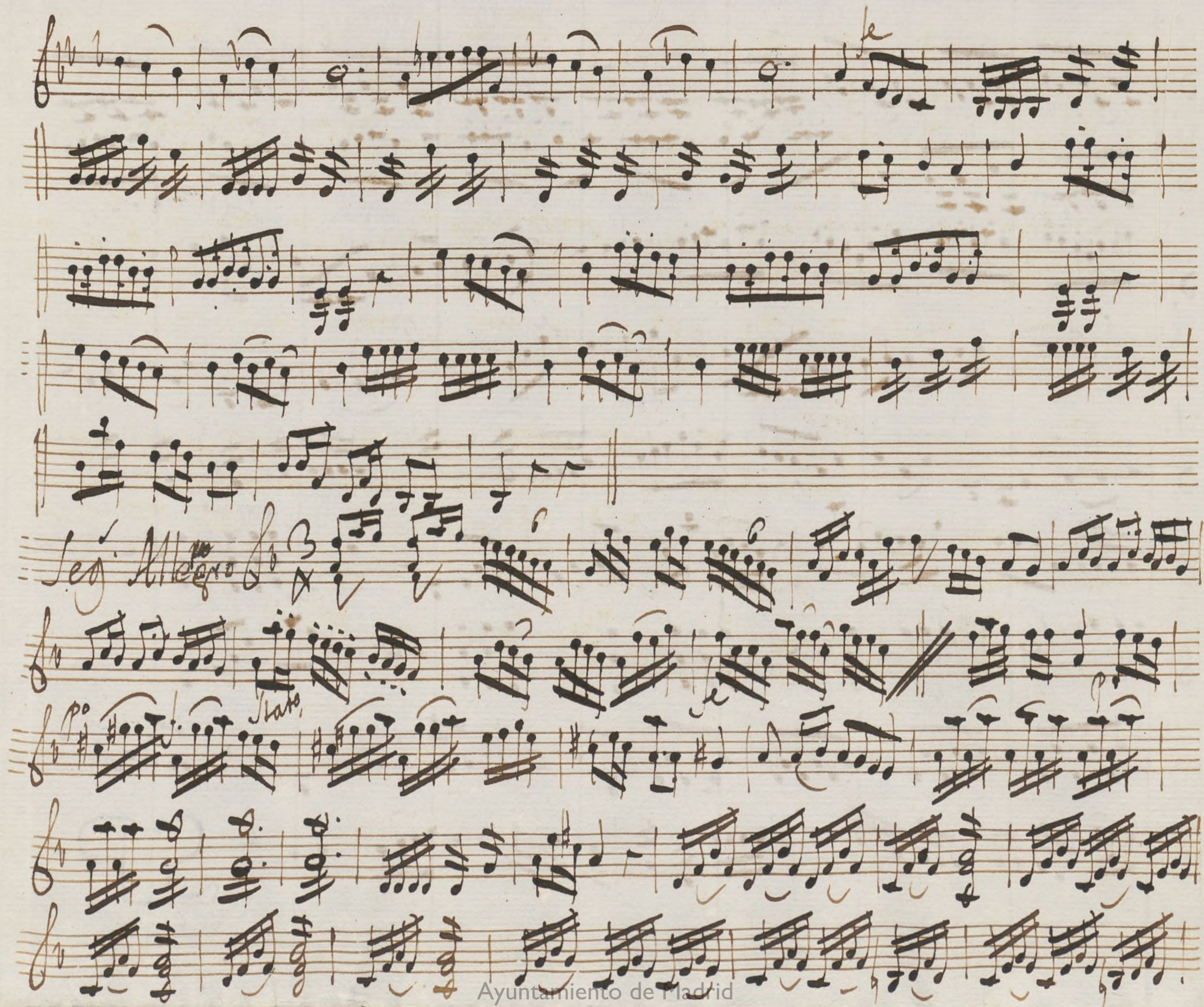
Allegro

Handwritten musical score for the second section, labeled "Allegro". It consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with many slurs and ties. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff ends with a double bar line. There are some markings like "p" and "f" throughout the piece.

al segno

Handwritten musical score for the third section, labeled "al segno". It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with many slurs and ties. The second staff continues the melody. There are some markings like "p" and "f" throughout the piece.



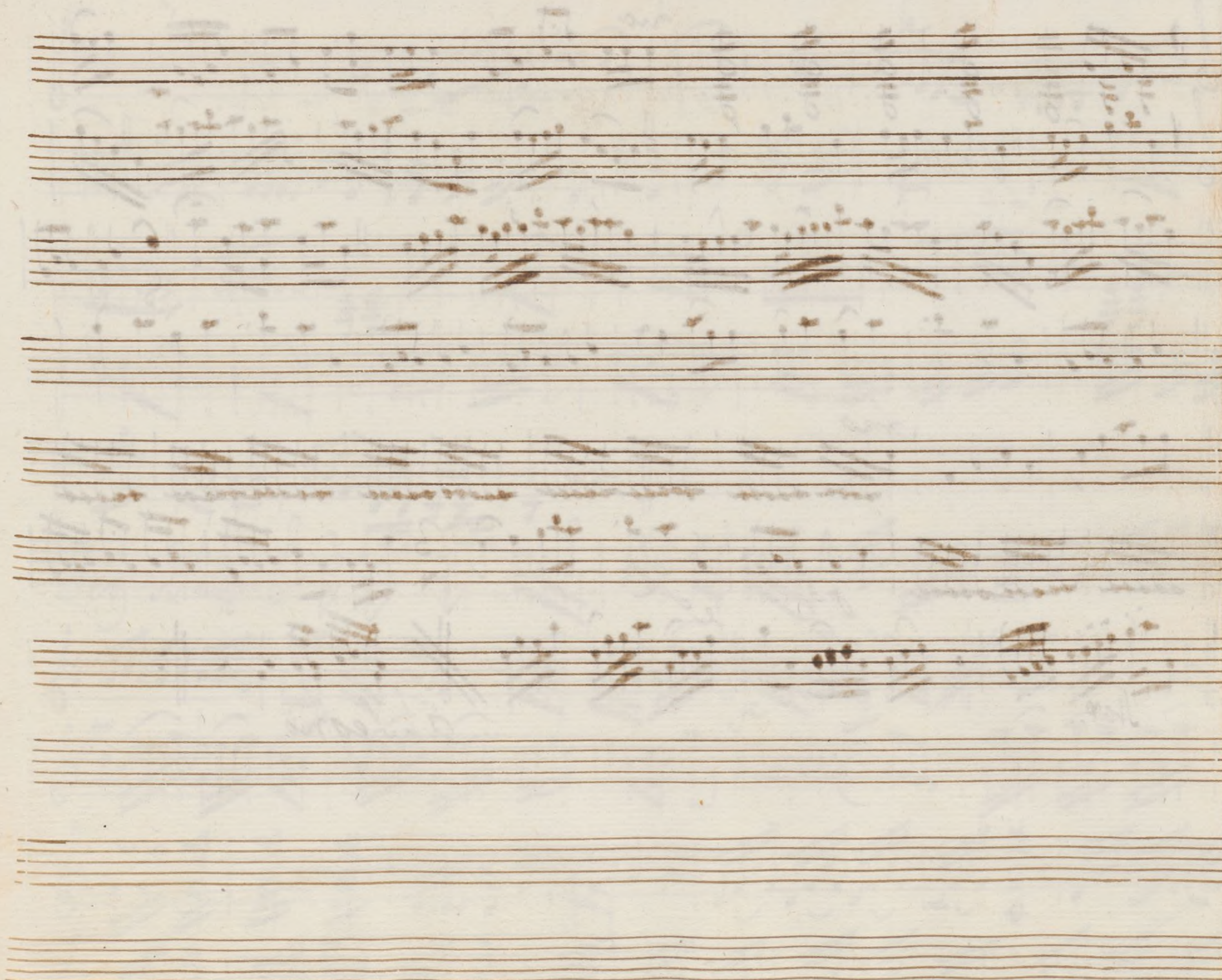


Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings.

The score is written in brown ink on aged, slightly torn paper. It consists of two systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *f* (forte) appears at the beginning of the first system. *pp* (pianissimo) appears at the beginning of the second system. *Star.* (staccato) is written below the first staff of the second system.
- Tempo/Style markings:** *allegro* is written below the first staff of the second system.
- Section markings:** *allegro* is written below the first staff of the second system. *allegro* is written below the first staff of the second system.
- Section markings:** *allegro* is written below the first staff of the second system. *allegro* is written below the first staff of the second system.



oboe.

Mus 178-12

tonadilla a 4.^o delos Viras.

Allegro 6/8

f *p* *f* *p* *f* *p* *f* *p*

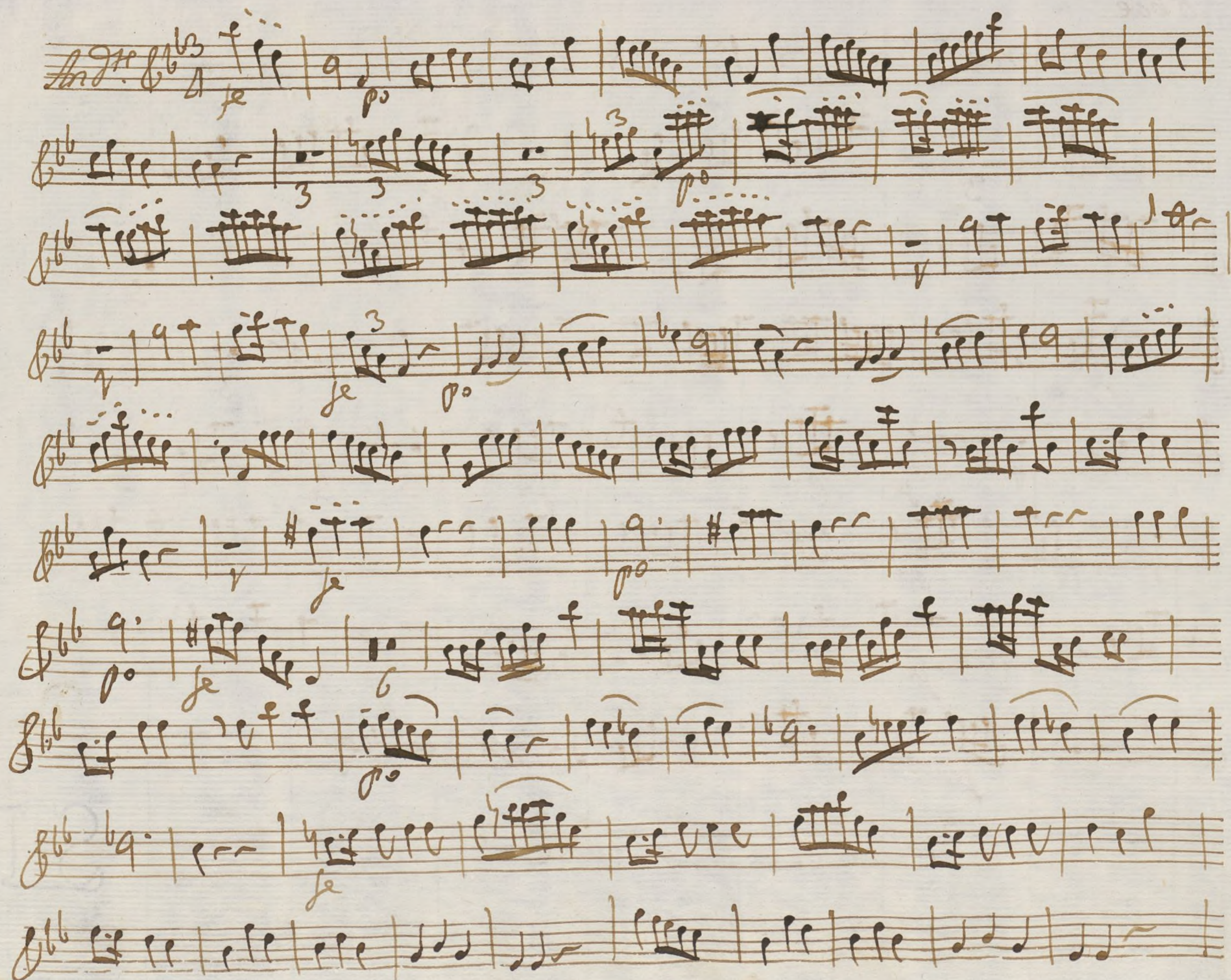
voz

allegro

Despacio 3/4 *tace*

And.^{te} 3/4 *tace*

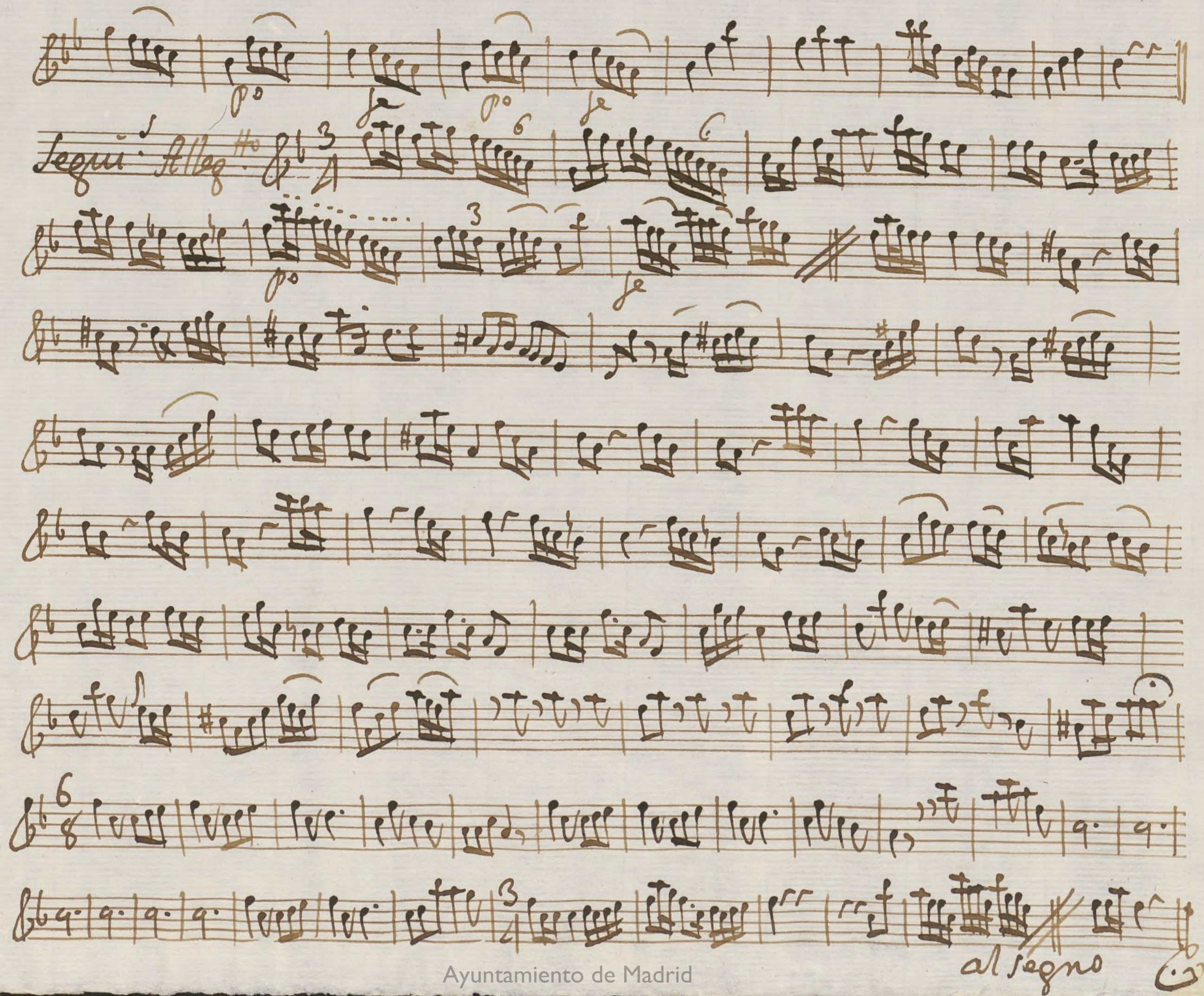
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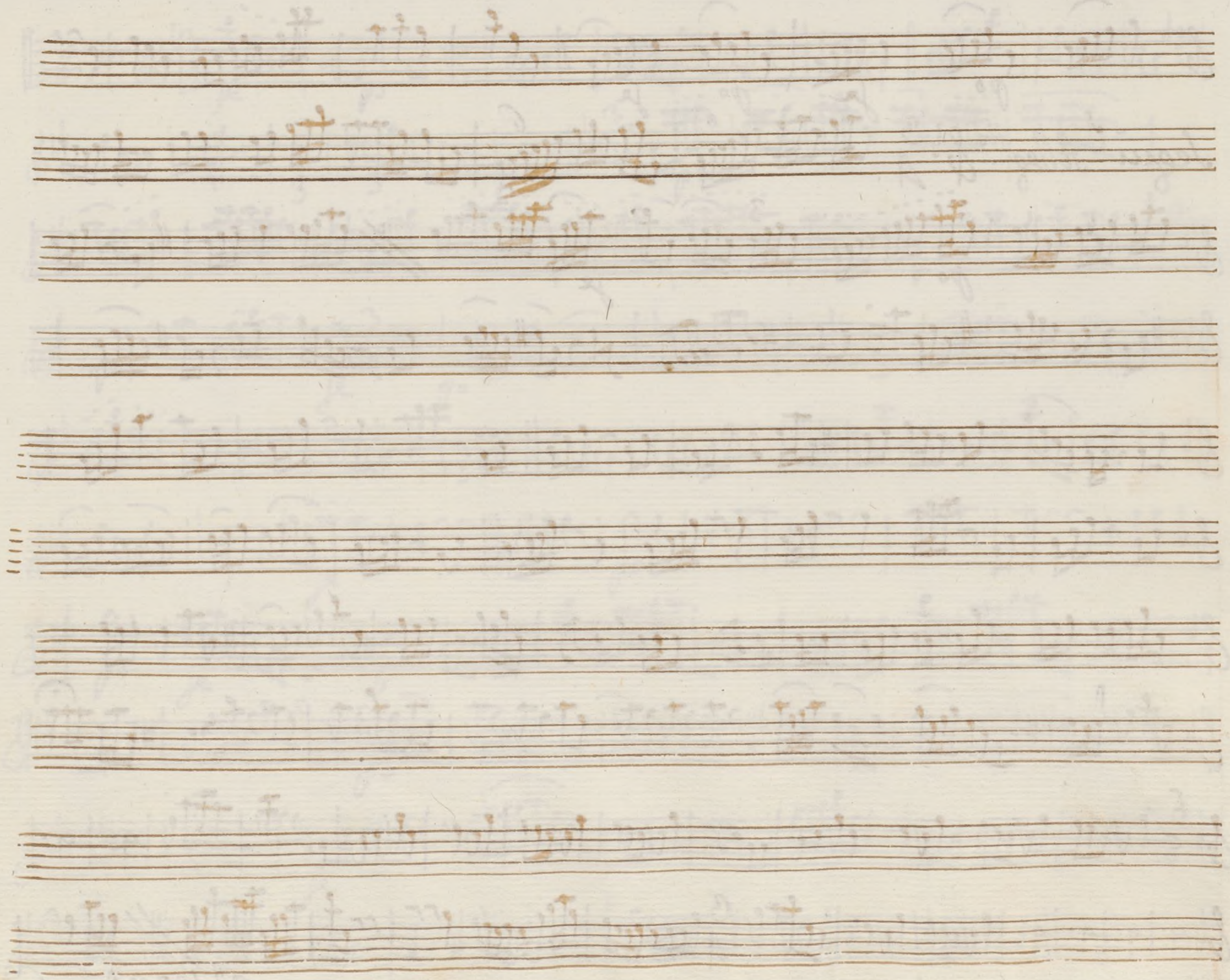


Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks.

Key markings and features include:

- Sequi. Allegro* (written in brown ink)
- al segno* (written in brown ink at the bottom right)
- Dynamic markings: *p* (piano), *f* (forte), *se* (sforzando)
- Rehearsal marks: *3*, *6*, *9*
- Key signature: One sharp (F#)
- Time signature: 3/4





trompa 1.^a

+

Mus 178-12

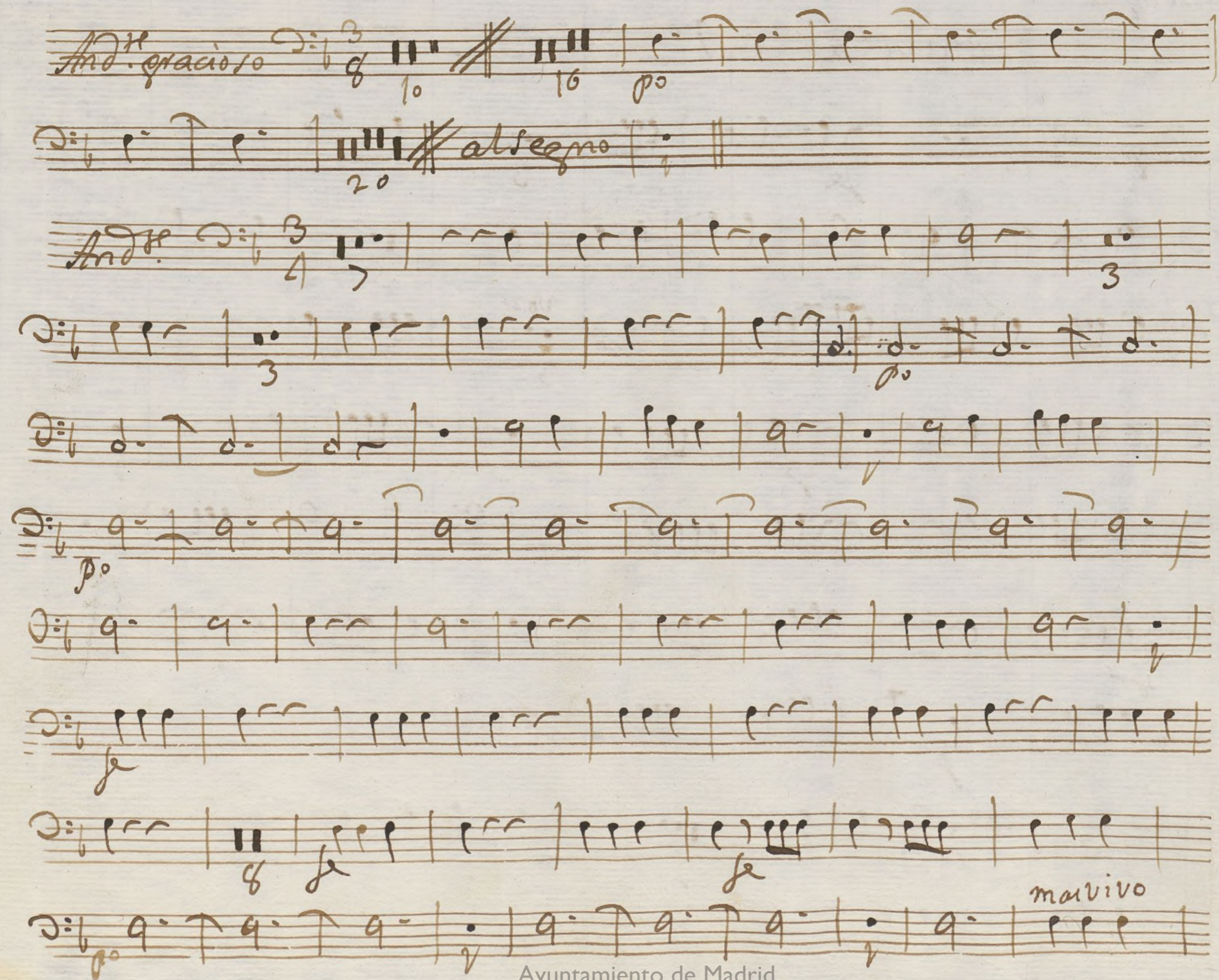
tonadilla a 1.^o delos Urias /.

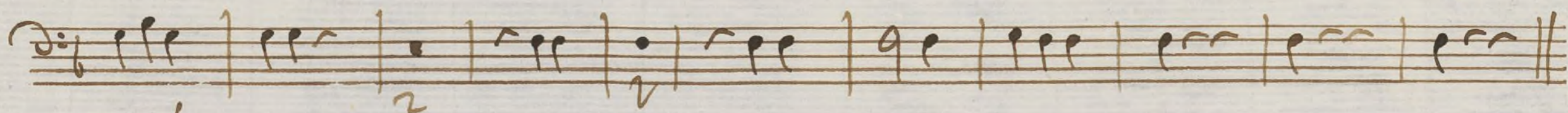
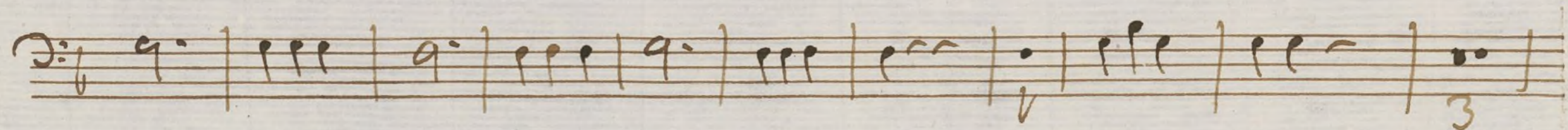
Allegro 6/8

Despacio 3/4

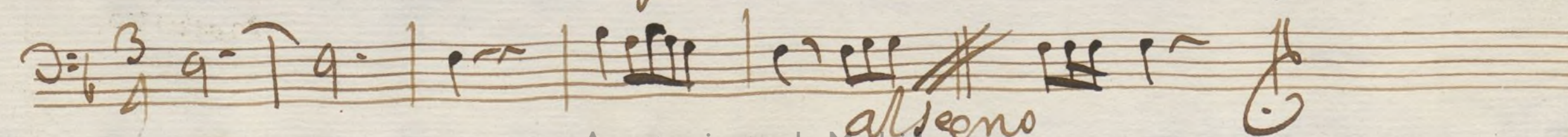
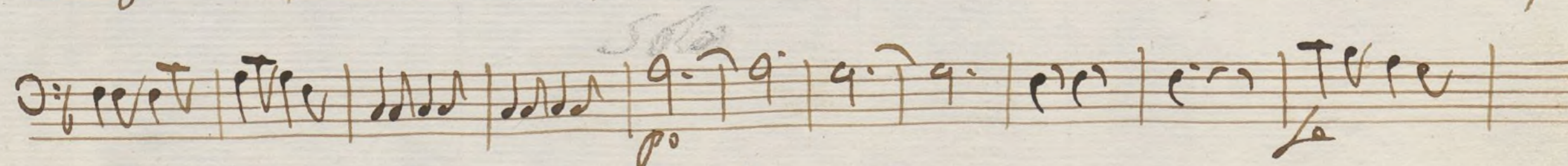
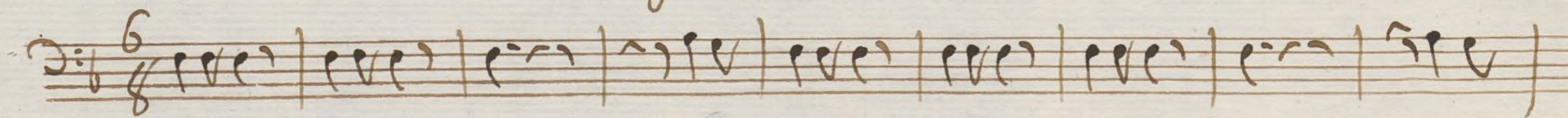
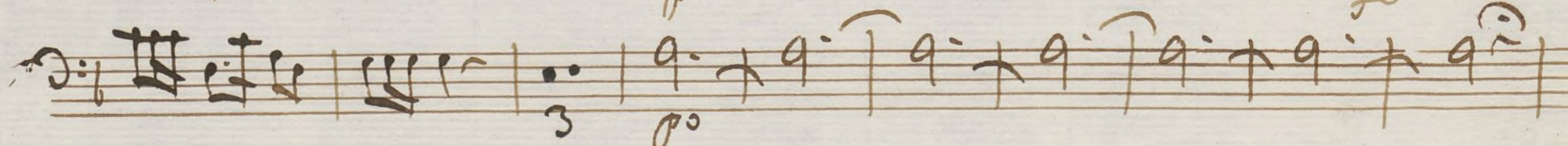
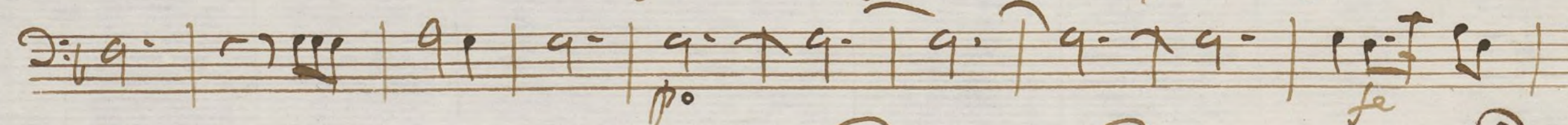
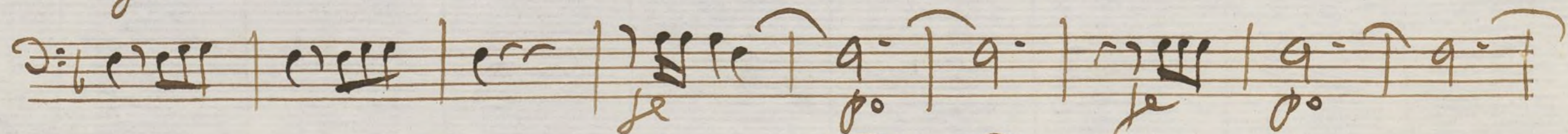
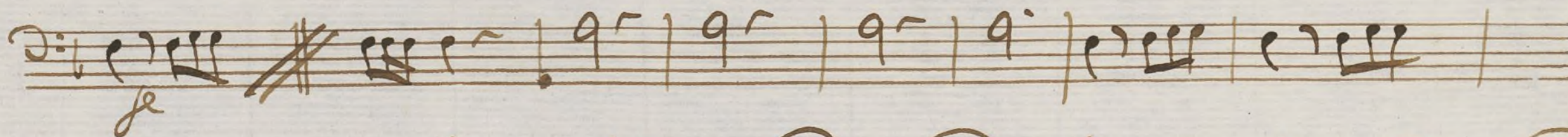
allegro

Voln

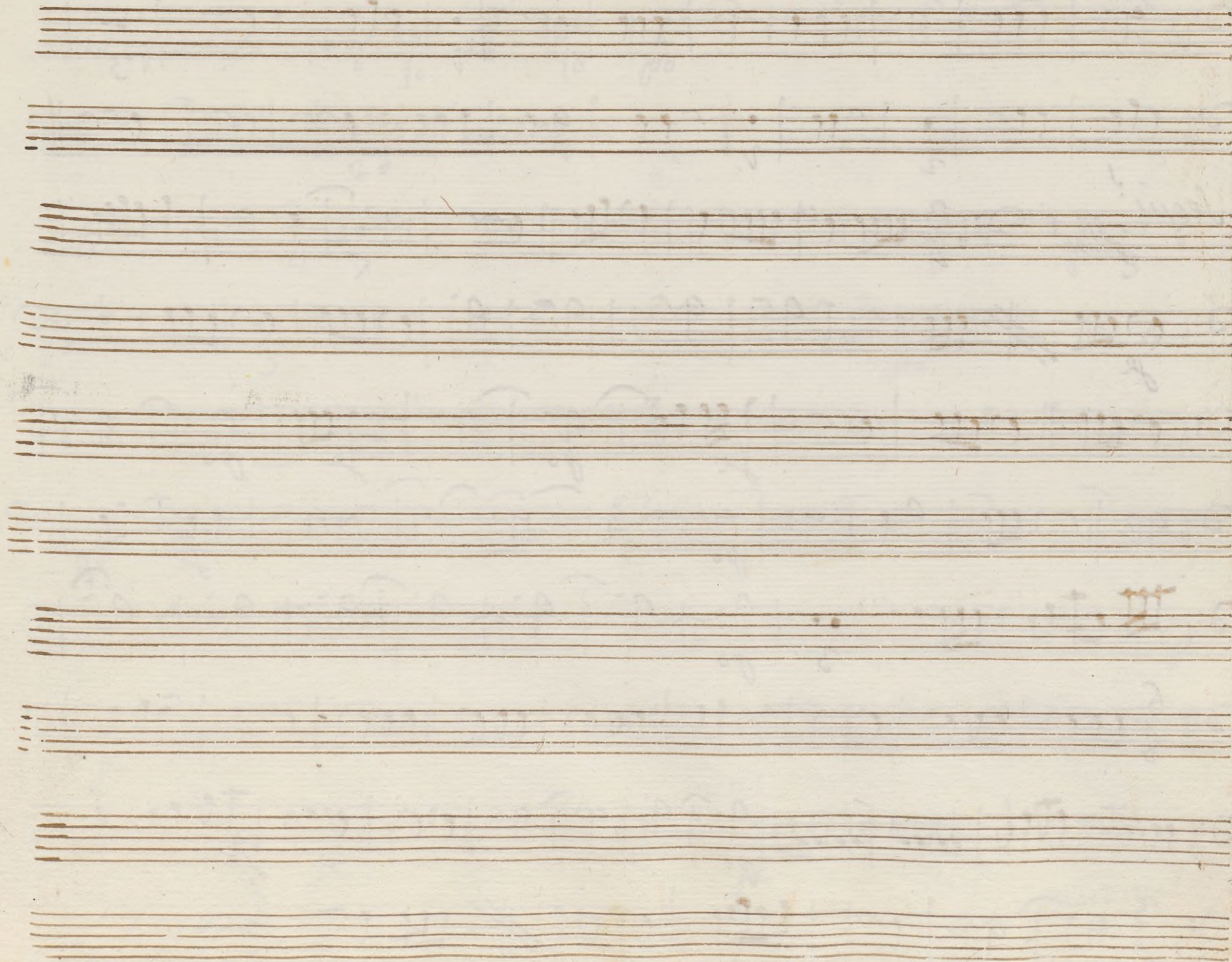




Sequi!
Alleg.



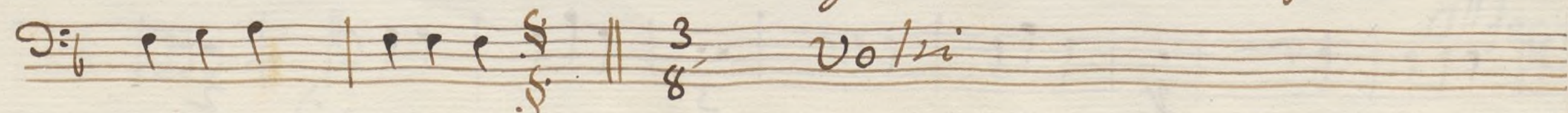
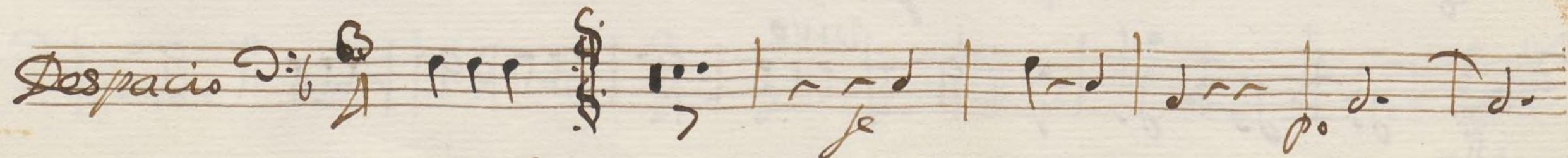
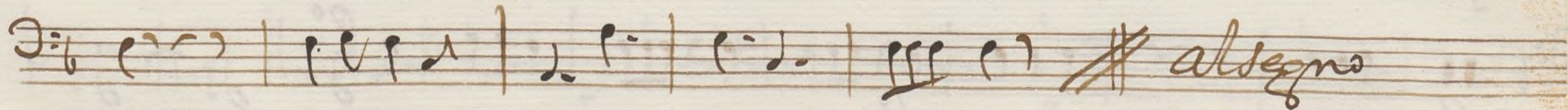
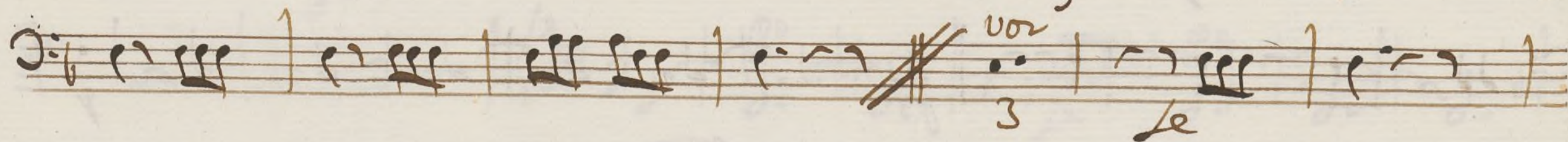
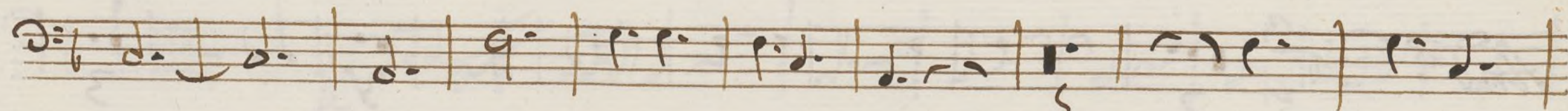
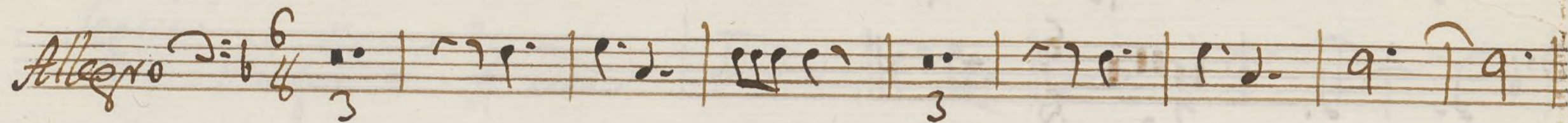
allegro



trompa 2^a

Mus 178-12

tonadilla a D^o de los *Uraos* /



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score is written in brown ink on aged paper. The first staff begins with the tempo marking "And. gracioso" and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *vivo*. The score concludes with a double bar line and a final note.

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score begins with a treble clef and a key signature of one sharp (F#). The first staff concludes with a double bar line. The second staff is marked *Sequi!* and *Allegro*, with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *se* (sforzando). The score includes several measures with complex rhythmic patterns, including triplets and sixteenth notes. The final staff concludes with a double bar line and the marking *allegro*.



Violon

Mus 178-12

Conadilla a Δ^o de los Usías

Allegro $\text{C} = \text{b}$ $\frac{6}{8}$ $\frac{3}{4}$

fe *p* *voz* *fe* *p* *fe* *poco fe* *poco fe* *poco fe* *allegro*

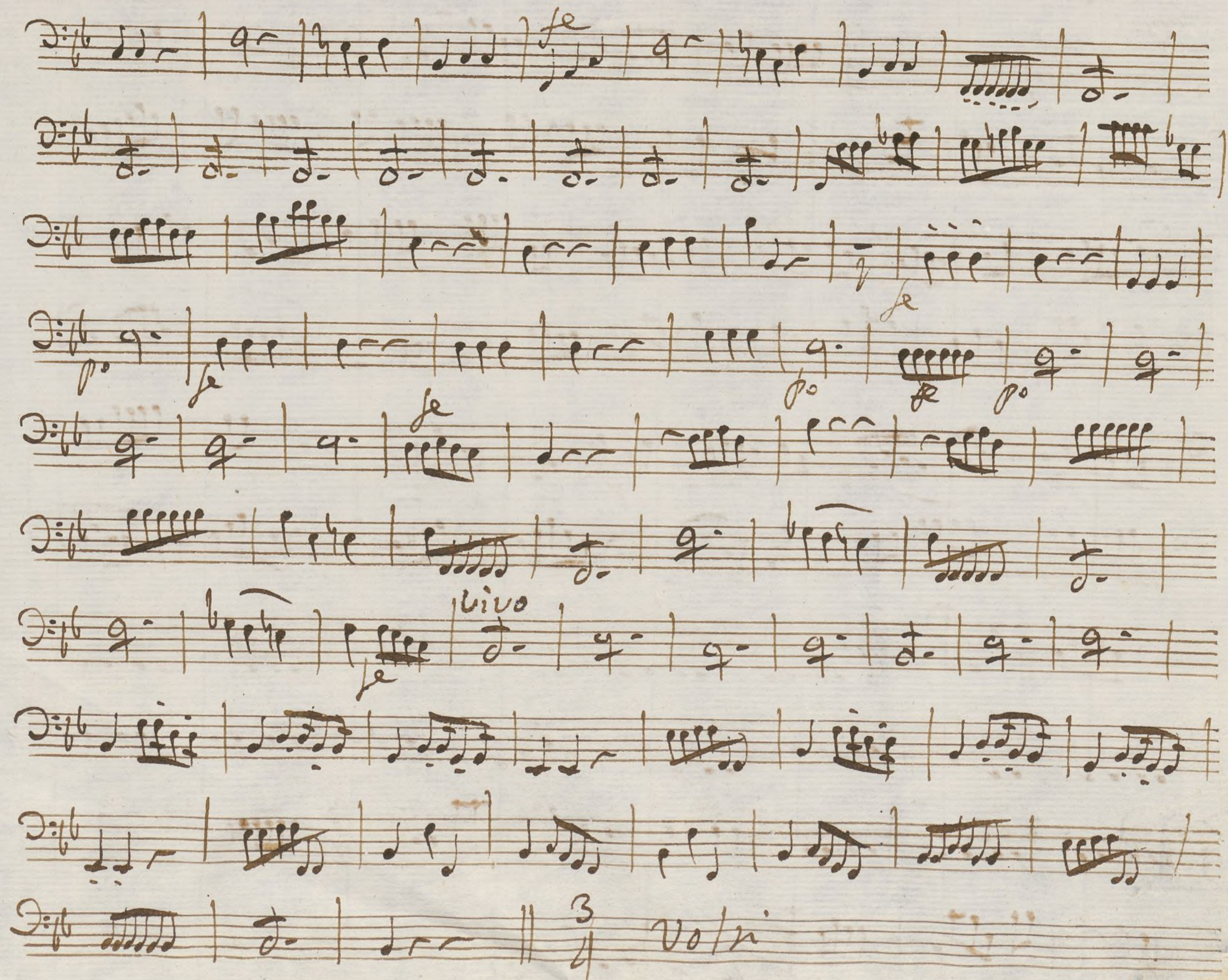
Vol. 12

Despacio 3/4 fe p

$\text{And.}^\#$ gracioso 3/4 Punteado fe

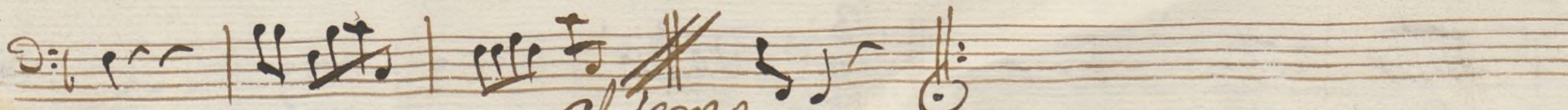
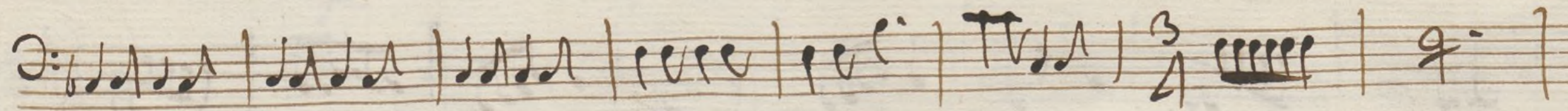
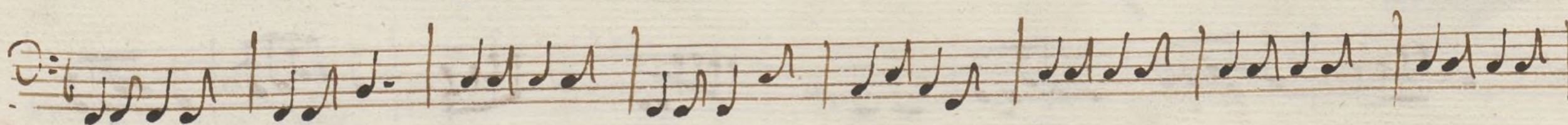
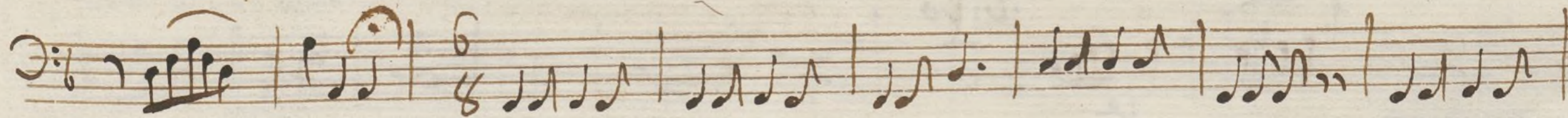
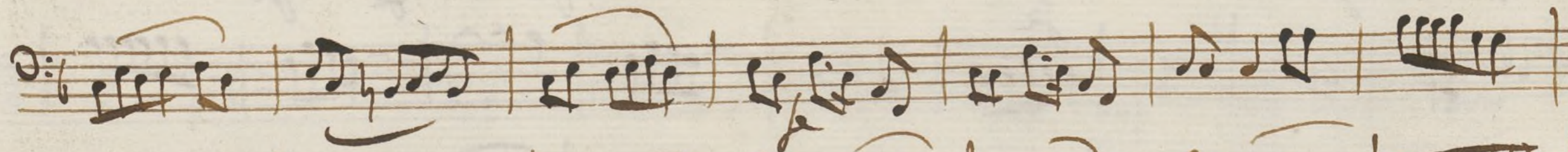
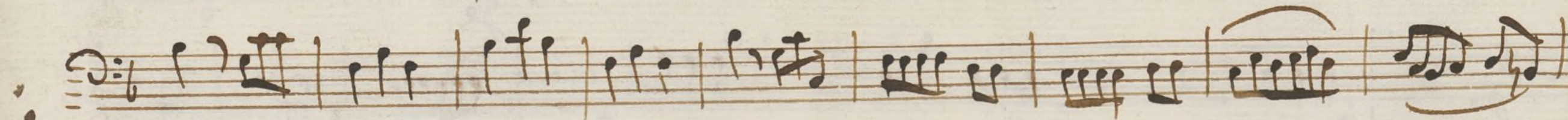
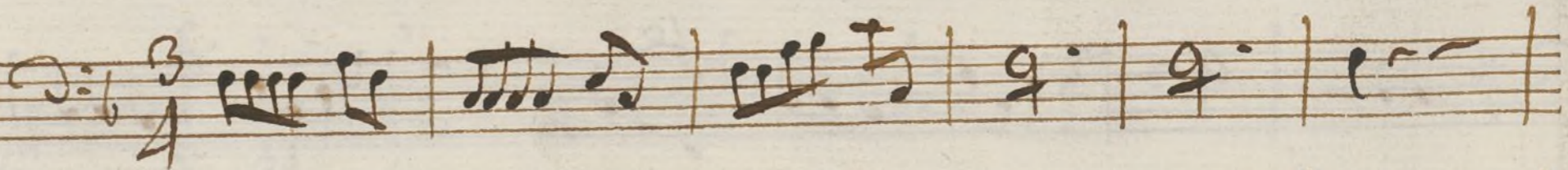
$\text{And.}^\#$ 3/4 fe p allegro

The musical score is written on ten staves. The first staff begins with the tempo marking 'Despacio' and the time signature '3/4'. It contains a series of eighth and sixteenth notes. The second staff is marked 'And. gracioso' and '3/4', featuring a 'Punteado' (punctuated) section. The third staff continues the 'And. gracioso' section. The fourth staff shows a change in the melodic line. The fifth staff features a series of beamed eighth notes. The sixth staff continues the melodic development. The seventh staff is marked 'allegro' and shows a change in tempo. The eighth staff continues the 'allegro' section. The ninth staff features a series of beamed eighth notes. The tenth staff concludes the piece with a final cadence.



Sequi!

Allegretto



allegro