

Mus 178-3

— 60 —

Conadilla aDuo

Los Celos de la Carta;

Del S.^r Esteve: 1765.

178-3

Allegretto

6
4

6
4

*Ahora una Merca grande
con su espejo, y una silla*

Salan

*La mona de mi
otra vez me aju*

Dama // Uno de una ofi

*Vi da
gado
cina*

*tiene Una Car - ta
otra chula - da
que me Ydo la - tra*

*a qui viene a le
es criviendo aon do
tiene su Lo re*

er la quiero es cu char - la a rri mo me a
 zi to de po ca pla - ta arri mo me a
 ria Jun to à la Pla - za me es crive as

qui es Con do me a qui a tis vo de a qui y si
 qui ~~da~~ no a guan
 si la leo yo à si pues na die esta à qui si len

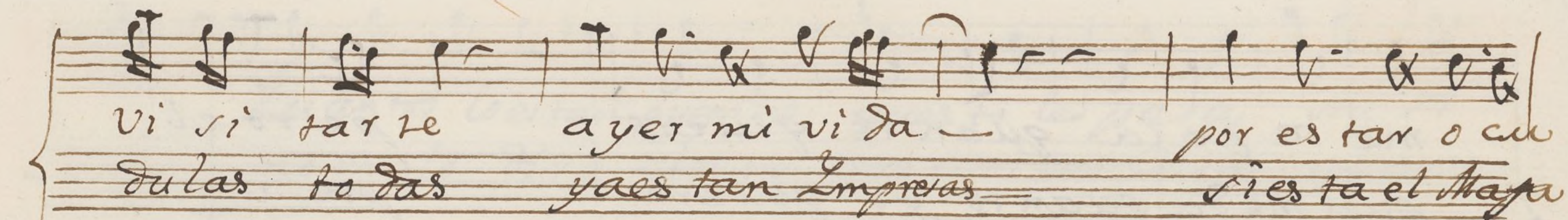
me la pe gare que Za ra ban da
 ta mi Ca ve za Co ras tan al tas
 cio a to do pi do boy a em pe zar la

Allegro
dos veces

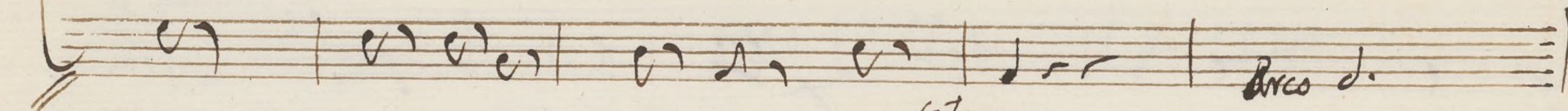
Se sientay le è

Da
e chizo
sin falta à

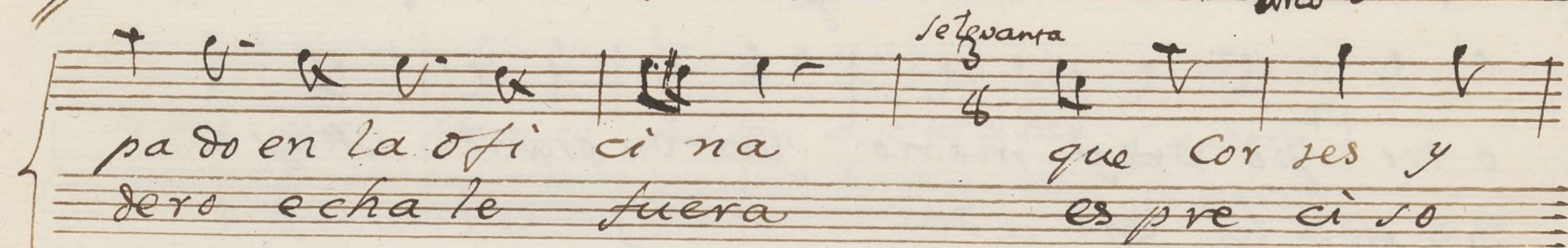
de mis ojos prenda querida — no pu de
ques ta noche te vere prenda — pues las Le



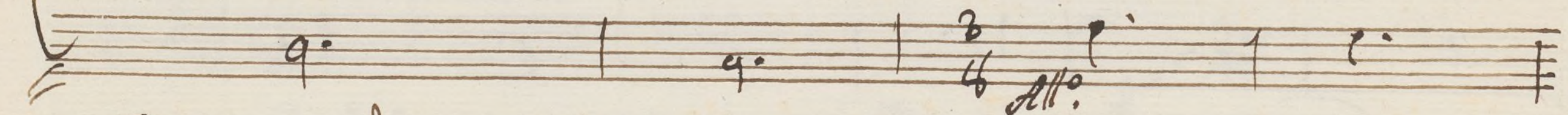
Vi si tar te ayer mi vi da — por es tar o cu
 dulas to das ya es tan Impreas si es ta el Ma ya



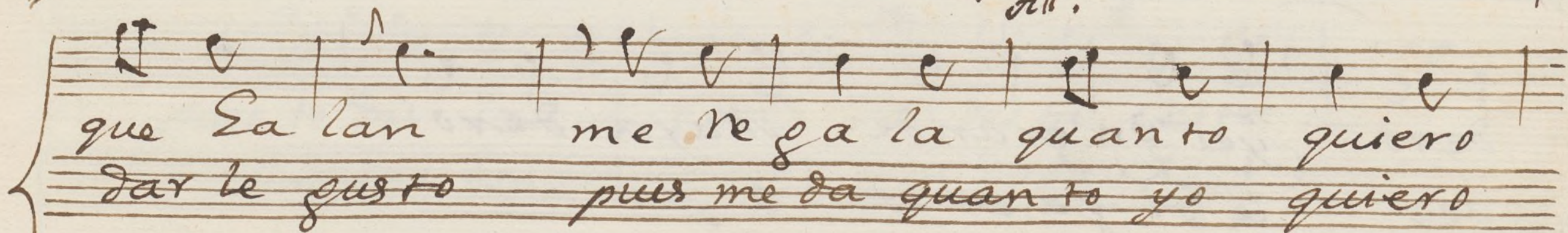
Arco d.



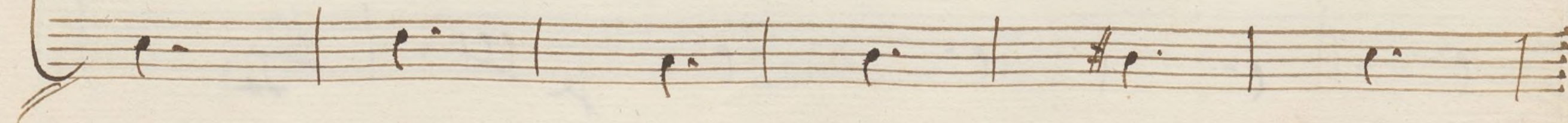
se levanta
 pa do en la ofi ci na que Cor ses y
 dero e cha le fuera es pre ci so



4 Allo.



que Sa lan me re ga la quan to quiero
 dar le gusto pues me da quan to yo quiero



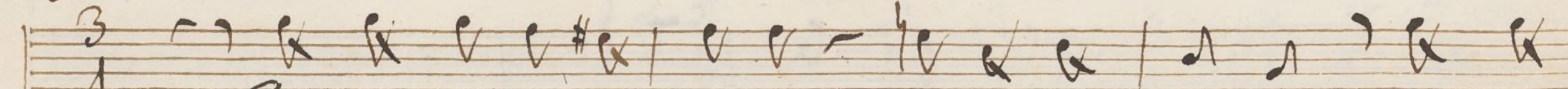
me regala quanto quiero pero el
pues me da quanto yo quiero pre ven

o tro po vrey mono yes un grande Maya
dre go à la ori ada le di ga es toi a pa

dero yes un grande Maya dero
seo le di ga es toi a pa seo

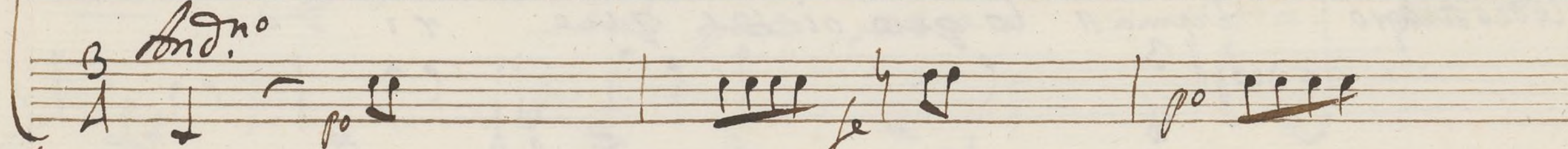
And^{no} Salan

3
4

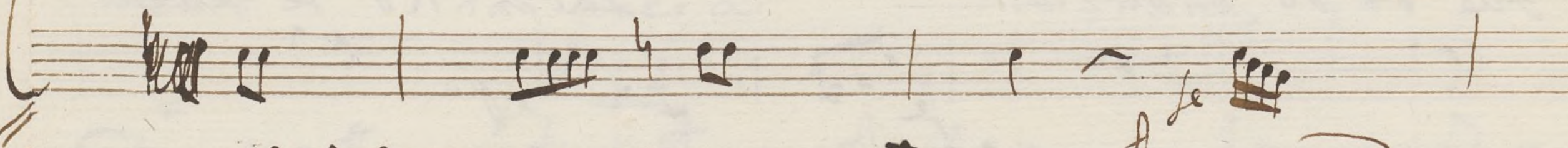


Quantos lo estan oyendo ques to les pasa ha si
no me lo dira cierto que eitoi en Casa quantos


3 And^{no}



todas aun tiempo fuesen que madas (aperra)
lo estan oyendo ques to les pasa (aperra)



pues todas las Mugeres son desta Casta —
pues todas las Mugeres son desta Casta —



D.C.
allegro

Dama

3 4

Medio Allegro

Voi a vi sar Co rrien do
 Salan vaia vs sed y pro si ga
 Dama lo que oir tes que ri do

Sal el Salan

a mi cri a da — a qui tie
 su em ba ja da — por Juani to
 fue to do chanza — Sal no se cre

ne vn cri a do vs sed que manda
 perdon pi do puesta a tus plantas
 o se di fo por que eres garza

lo do

ha! que pena ha! tor
ha! que pena ha! tor
ha! que pena ha! tor

mento
mento
mento

ha! fier a ra - via
ha! fier a ra via
ha! fier a ra via

ha! que mo ver no puedo no no
ha! quien te vre ven ta se si si

La ca ve mos a le gres si si

ma nos ni plan - tas
pe rra á pa - das
es ta to na - da

Allegro
por vezes mas

Segui.
Allegro

tengo yo un Palo mito en mi

pa lo mar en mi Palo mar en mi Palo

mar que con sus Palo mitas se save arrullar

se arrima desse modo a ena mo rar ru ru ru

ru tu ru ru v v v v v v v v v v

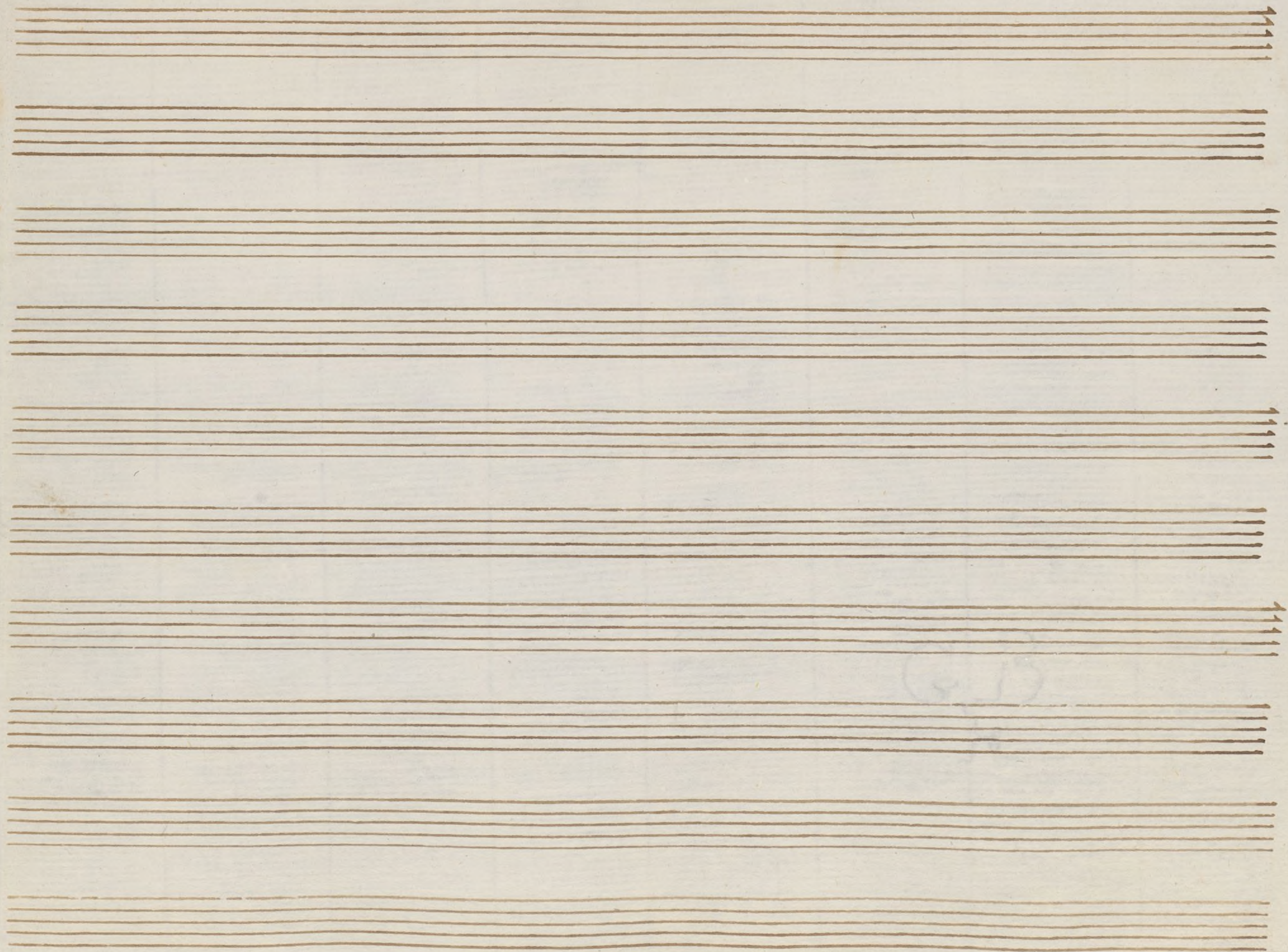
tu ru ru ru ru v v v v v v v v v v Sea

rriman de te modo se arrimandete modo a e na mo

rar

al segno

Dichoro a fan
que sin malicia alguna
le buesve a buscar //



Violin Primero. tonadilla a dos. + Los Celos de la Carra

Alleg.^{ro} 6/8

Mus. 173-3

alor para afor

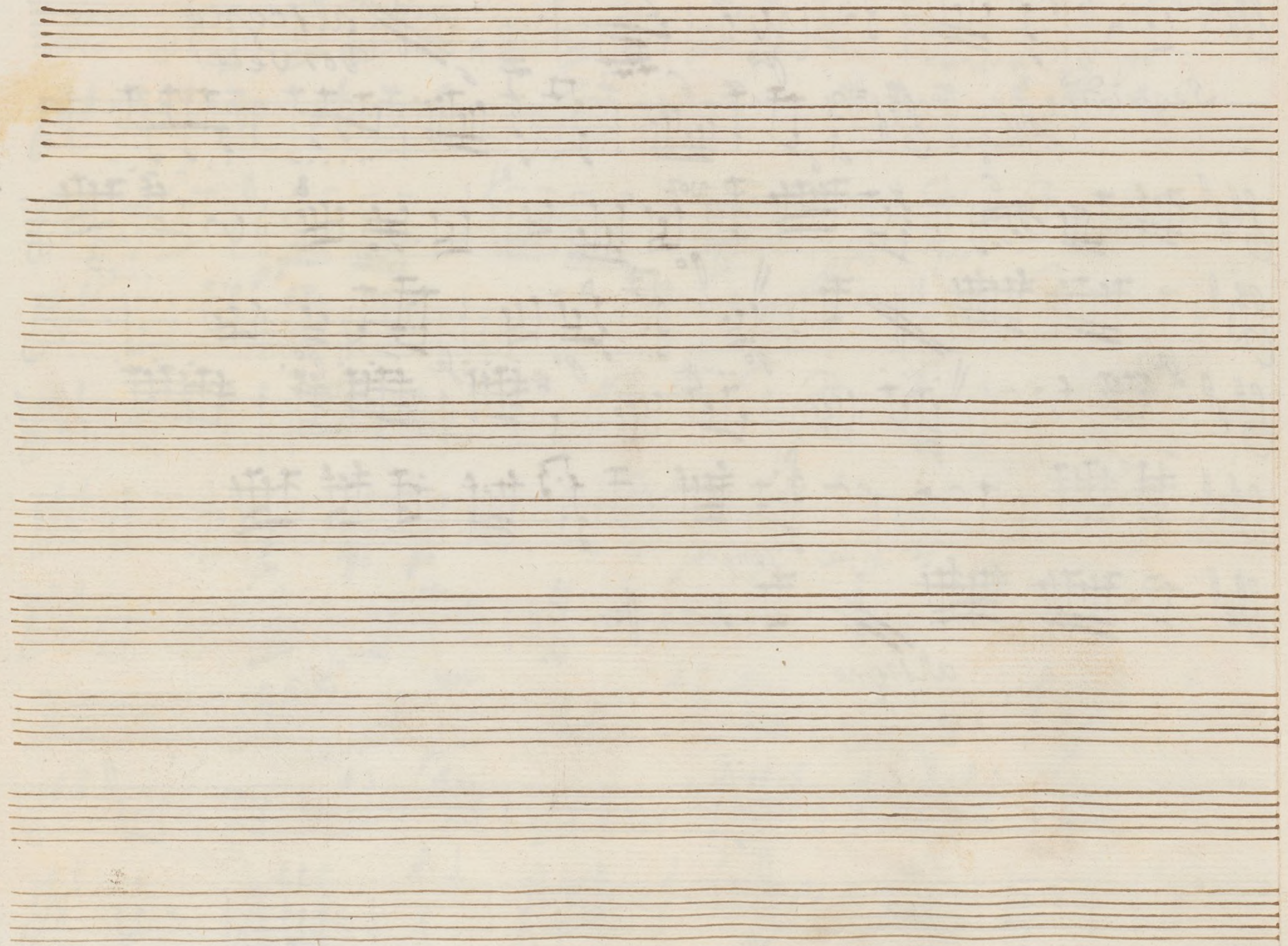
Violino

Handwritten musical score on a single page, featuring six staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Key markings and annotations include:

- Segue di.* (written below the first staff)
- Allegro* (written below the second staff)
- allegro* (written above the first staff, crossed out with a double slash)
- 3* (written below the first staff, indicating a triplet)
- 3* (written below the second staff, indicating a triplet)
- 3* (written below the fifth staff, indicating a triplet)
- sempre* (written below the fifth staff)
- allegro* (written below the sixth staff)

The score concludes with a double bar line and repeat dots at the end of the sixth staff. Below the sixth staff, there are three empty staves.



Violin Primerxo tonadilla à duo + Los Zelos de la Carta

Mus 148-3

Handwritten musical score for Violin Primo, titled "Violin Primerxo tonadilla à duo + Los Zelos de la Carta". The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff containing the text "allos Parrajos". The notation includes various musical symbols such as clefs, time signatures (6/8), notes, rests, and dynamic markings (f, p, f, p). The score is written in a single system, with the first nine staves containing musical notation and the tenth staff containing the text "allos Parrajos".

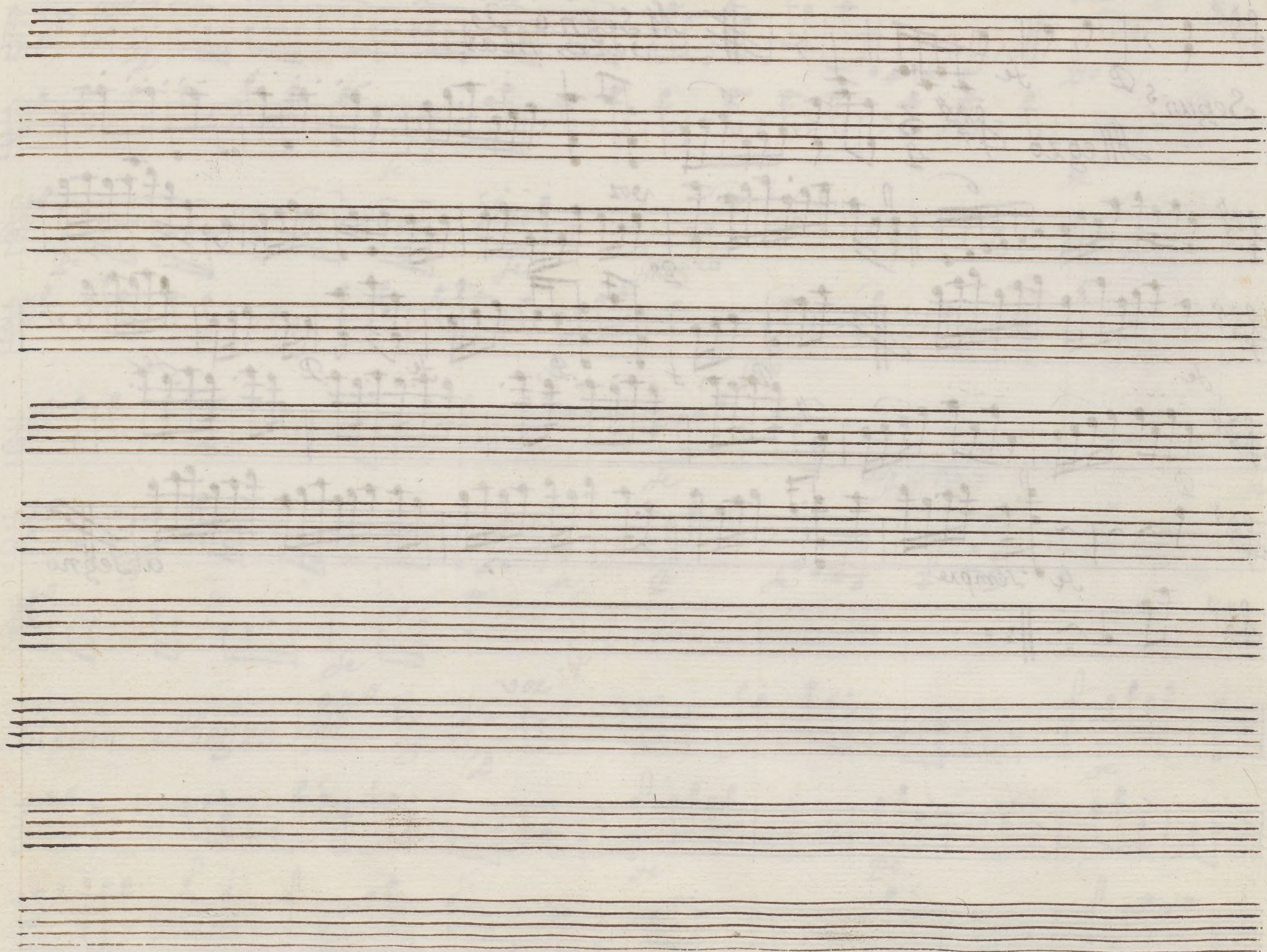
Violin 2^{ro}

Handwritten musical score for "Mos Para Jos" in G major, 3/4 time. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like "P" (piano), "Cresc." (crescendo), "Allegro", and "And. no 2". The title "Mos Para Jos" is written in the middle of the score. The manuscript is on aged, slightly stained paper.

Handwritten musical score on a single page, featuring a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Segui's* (written above the first staff)
- Allegro* (written above the second staff)
- Allegro 2* (written above the second staff)
- veles mas* (written above the second staff)
- vo2* (written above the third staff)
- allegro* (written above the third staff)
- allegro* (written above the fourth staff)
- allegro* (written above the fifth staff)
- allegro* (written above the sixth staff)
- allegro* (written above the seventh staff)
- allegro* (written above the eighth staff)
- allegro* (written above the ninth staff)
- allegro* (written above the tenth staff)
- allegro* (written above the eleventh staff)
- allegro* (written above the twelfth staff)
- allegro* (written above the thirteenth staff)
- allegro* (written above the fourteenth staff)
- allegro* (written above the fifteenth staff)
- allegro* (written above the sixteenth staff)
- allegro* (written above the seventeenth staff)
- allegro* (written above the eighteenth staff)
- allegro* (written above the nineteenth staff)
- allegro* (written above the twentieth staff)
- allegro* (written above the twenty-first staff)
- allegro* (written above the twenty-second staff)
- allegro* (written above the twenty-third staff)
- allegro* (written above the twenty-fourth staff)
- allegro* (written above the twenty-fifth staff)
- allegro* (written above the twenty-sixth staff)
- allegro* (written above the twenty-seventh staff)
- allegro* (written above the twenty-eighth staff)
- allegro* (written above the twenty-ninth staff)
- allegro* (written above the thirtieth staff)
- allegro* (written above the thirty-first staff)
- allegro* (written above the thirty-second staff)
- allegro* (written above the thirty-third staff)
- allegro* (written above the thirty-fourth staff)
- allegro* (written above the thirty-fifth staff)
- allegro* (written above the thirty-sixth staff)
- allegro* (written above the thirty-seventh staff)
- allegro* (written above the thirty-eighth staff)
- allegro* (written above the thirty-ninth staff)
- allegro* (written above the fortieth staff)
- allegro* (written above the forty-first staff)
- allegro* (written above the forty-second staff)
- allegro* (written above the forty-third staff)
- allegro* (written above the forty-fourth staff)
- allegro* (written above the forty-fifth staff)
- allegro* (written above the forty-sixth staff)
- allegro* (written above the forty-seventh staff)
- allegro* (written above the forty-eighth staff)
- allegro* (written above the forty-ninth staff)
- allegro* (written above the fiftieth staff)
- allegro* (written above the fifty-first staff)
- allegro* (written above the fifty-second staff)
- allegro* (written above the fifty-third staff)
- allegro* (written above the fifty-fourth staff)
- allegro* (written above the fifty-fifth staff)
- allegro* (written above the fifty-sixth staff)
- allegro* (written above the fifty-seventh staff)
- allegro* (written above the fifty-eighth staff)
- allegro* (written above the fifty-ninth staff)
- allegro* (written above the sixtieth staff)
- allegro* (written above the sixty-first staff)
- allegro* (written above the sixty-second staff)
- allegro* (written above the sixty-third staff)
- allegro* (written above the sixty-fourth staff)
- allegro* (written above the sixty-fifth staff)
- allegro* (written above the sixty-sixth staff)
- allegro* (written above the sixty-seventh staff)
- allegro* (written above the sixty-eighth staff)
- allegro* (written above the sixty-ninth staff)
- allegro* (written above the seventieth staff)
- allegro* (written above the seventy-first staff)
- allegro* (written above the seventy-second staff)
- allegro* (written above the seventy-third staff)
- allegro* (written above the seventy-fourth staff)
- allegro* (written above the seventy-fifth staff)
- allegro* (written above the seventy-sixth staff)
- allegro* (written above the seventy-seventh staff)
- allegro* (written above the seventy-eighth staff)
- allegro* (written above the seventy-ninth staff)
- allegro* (written above the eightieth staff)
- allegro* (written above the eighty-first staff)
- allegro* (written above the eighty-second staff)
- allegro* (written above the eighty-third staff)
- allegro* (written above the eighty-fourth staff)
- allegro* (written above the eighty-fifth staff)
- allegro* (written above the eighty-sixth staff)
- allegro* (written above the eighty-seventh staff)
- allegro* (written above the eighty-eighth staff)
- allegro* (written above the eighty-ninth staff)
- allegro* (written above the ninetieth staff)
- allegro* (written above the ninety-first staff)
- allegro* (written above the ninety-second staff)
- allegro* (written above the ninety-third staff)
- allegro* (written above the ninety-fourth staff)
- allegro* (written above the ninety-fifth staff)
- allegro* (written above the ninety-sixth staff)
- allegro* (written above the ninety-seventh staff)
- allegro* (written above the ninety-eighth staff)
- allegro* (written above the ninety-ninth staff)
- allegro* (written above the one hundredth staff)



+

Violin Segundo

Sonadilla a Duo

Los Celos de la Carra

Conadilla

Alleg.^{ro} 6/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.^{ro}' and the time signature '6/4'. The key signature has one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p.' (piano) appears on the second, third, fourth, and sixth staves; 'f' (forte) appears on the third, fourth, fifth, and tenth staves. A double bar line with a repeat sign is on the fifth staff. The sixth staff begins with a new section marked 'Alleg.^{ro} 3/4' and a key signature change to two sharps (F# and C#). Above this section, the words 'credo se p. credo se' are written. The score continues with more complex rhythmic patterns and dynamics, ending with a 'f' marking on the tenth staff.

And^{no}

al os parrafos

medio Allegro

allegro
dos veces

Volvi P^{to}

Sequidi.⁵

Allegro

Handwritten musical score for 'Sequidi.' in 3/4 time, marked 'Allegro'. The score consists of six staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with triplets and sixteenth-note runs. The piece concludes with a double bar line and a fermata. The word 'allegro' is written below the final staff.

trompa Primera.

+ tonadilla aduo. Los Celos de la Carta

Mus 178-3

Alleg.^{ro}
al amirre

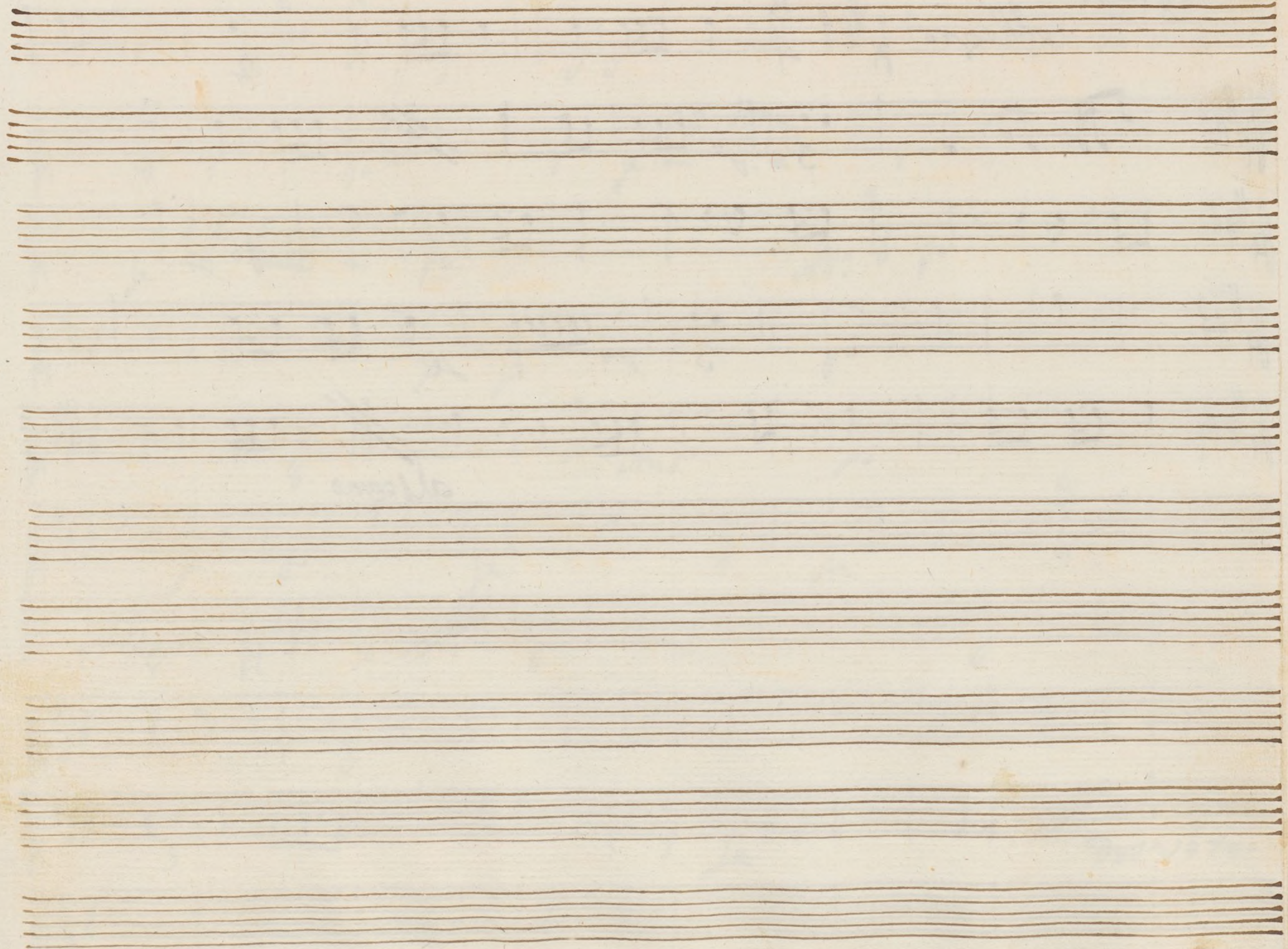
allegro
dos veces

Vol. 1.º

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various time signatures (3/4, 4/4, 6/8). The score is divided into sections by tempo markings: *Ande* (top), *Andro* (middle), and *Allegro* (bottom). The *Allegro* section begins with a double bar line and a key signature change to two sharps (F#, C#). The score concludes with the instruction *allegro dos vezes* (allegro two times) written below the final staff. The manuscript is written in brown ink on aged, slightly discolored paper.

Seguidi. *Allegro* $\text{F}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{3}{4}$

allegro



trompa Segunda tonadilla aduo⁺

Los Celos de la Carta

Mus 178-3

Allegretto $\sharp\sharp\sharp$ $\frac{6}{8}$

5

vor

p. 9-

fe

p. 9.

2

2

allegro
dos veces

Volvi Pro

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various time signatures (3/4, 4/4, 3/8, 6/8). The score features dynamic markings such as *And.*, *All.*, *Andno*, and *allegro*. There are also performance instructions: *al parrator* and *al segno dos veces*. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Seguidi.

Allegro

Handwritten musical score for a piece titled "Seguidi." in 3/4 time, marked "Allegro". The score is written on five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "p" and "f". There are several measures with triplets and some measures that are crossed out with a diagonal line. The word "allegro" is written below the fifth staff.

Contravaxo tonadilla a duo ⁺ Los Celos de la Carta

Mus 178-3

Allegretto

Handwritten musical score for Contravaxo tonadilla a duo, Los Celos de la Carta. 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 tempo is marked 'Allegretto'. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a key signature change to two sharps (F# and C#). The fourth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The fifth staff has a key signature change to two sharps (F# and C#) and a 4/4 time signature. The sixth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The seventh staff has a key signature change to two sharps (F# and C#) and a 4/4 time signature. The eighth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The ninth staff has a key signature change to two sharps (F# and C#) and a 4/4 time signature. The tenth staff has a key signature change to one sharp (F#) and a 4/4 time signature. The score ends with a double bar line and the instruction 'allegro' and 'dos veces'.

Volvi P^{to}

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

Staff 1: *And.^{te}* $\text{D}=\text{F}\#\text{F}\#$ 3/4 *p^o fe*

Staff 2: $\text{D}=\text{F}\#\text{F}\#$ *vor* *p^o punseado*

Staff 3: $\text{D}=\text{F}\#\text{F}\#$ *arco* *tenue* *p^o*

Staff 4: $\text{D}=\text{F}\#\text{F}\#$ 9. | 9. | 3/6 *All.^o* *p^o*

Staff 5: $\text{D}=\text{F}\#\text{F}\#$ *fe* *p^o*

Staff 6: $\text{D}=\text{F}\#\text{F}\#$ *3 And.^{no}* *p^o* *fe*

Staff 7: $\text{D}=\text{F}\#\text{F}\#$ *p^o* *fe* *p^o* *allegro*

Staff 8: *Medio All.^o* $\text{D}=\text{F}\#\text{F}\#$ 3/8 *vor* *p^o*

Staff 9: $\text{D}=\text{F}\#\text{F}\#$ *p^o* *fe* *p^o*

Staff 10: $\text{D}=\text{F}\#\text{F}\#$ *fe* *p^o*

allegro
dos veces
seguir di.
Allegro

se
p.
p.
se
p.
se
allegro

