

Mus 178-1

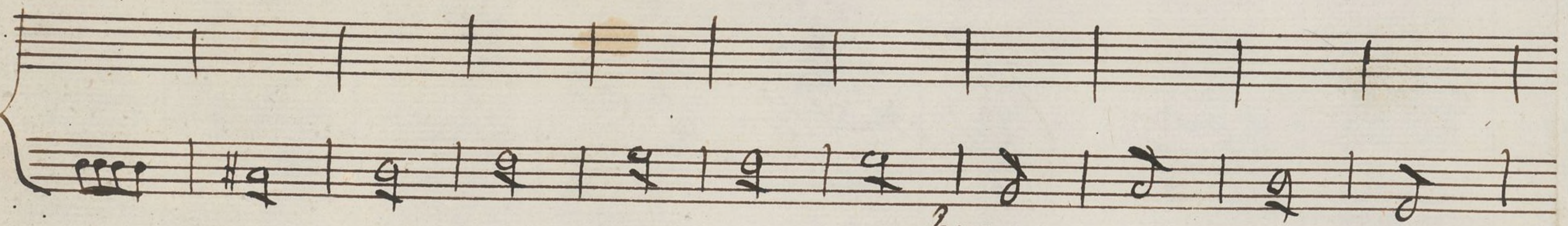
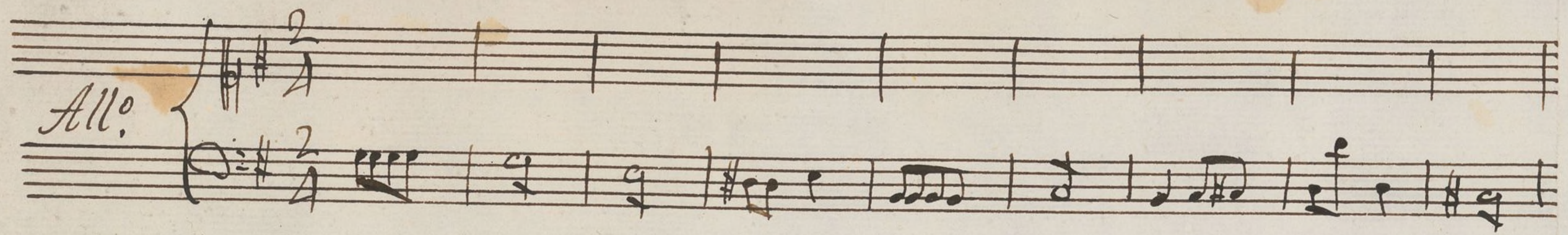
Condilla à Duo

La Labandera y el tuno;

Del Sr. Rosales:

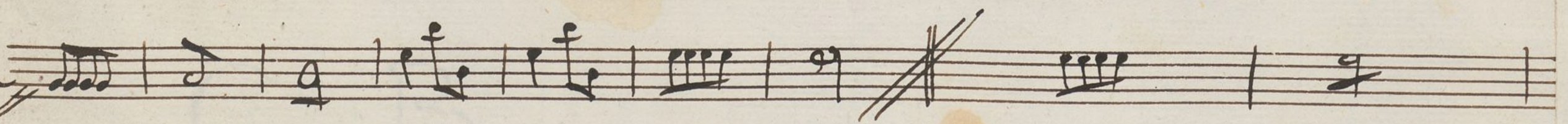
S.^{ra} Nicolasa, y Camas

All.

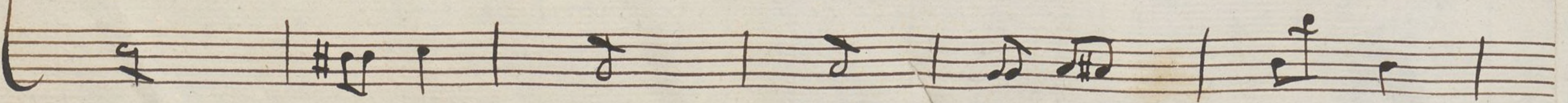


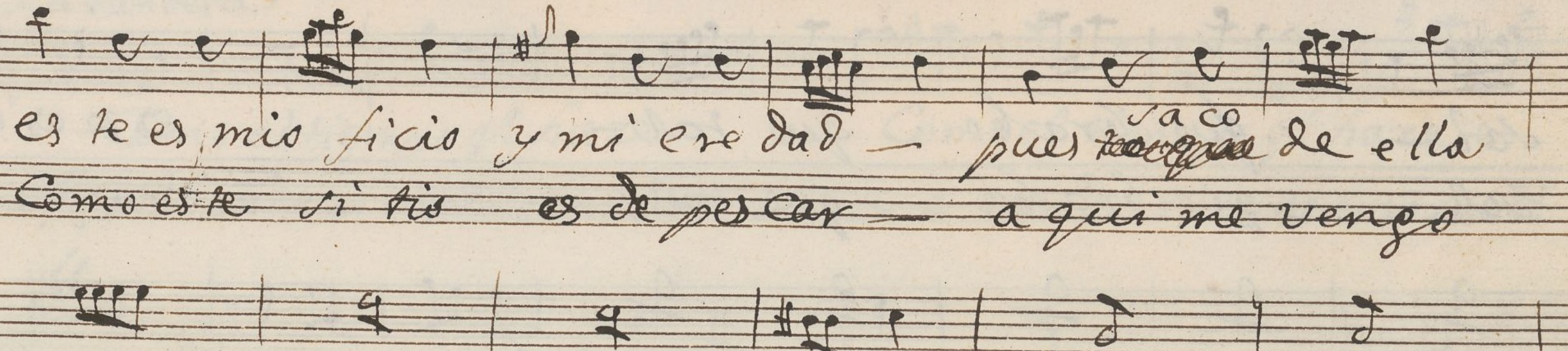
buvo.

Yo soi se ño res
a qui a los va ños

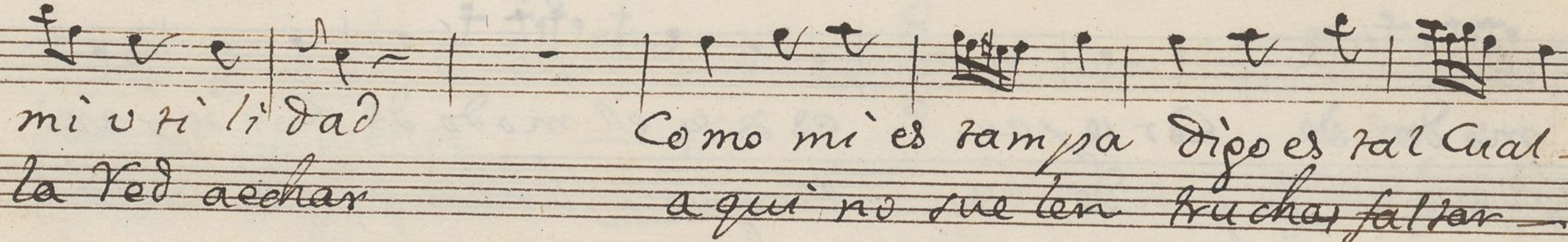


Un Perillan - que vivo solo de ena morar
Suelen vajar - gente mui propia para pekar

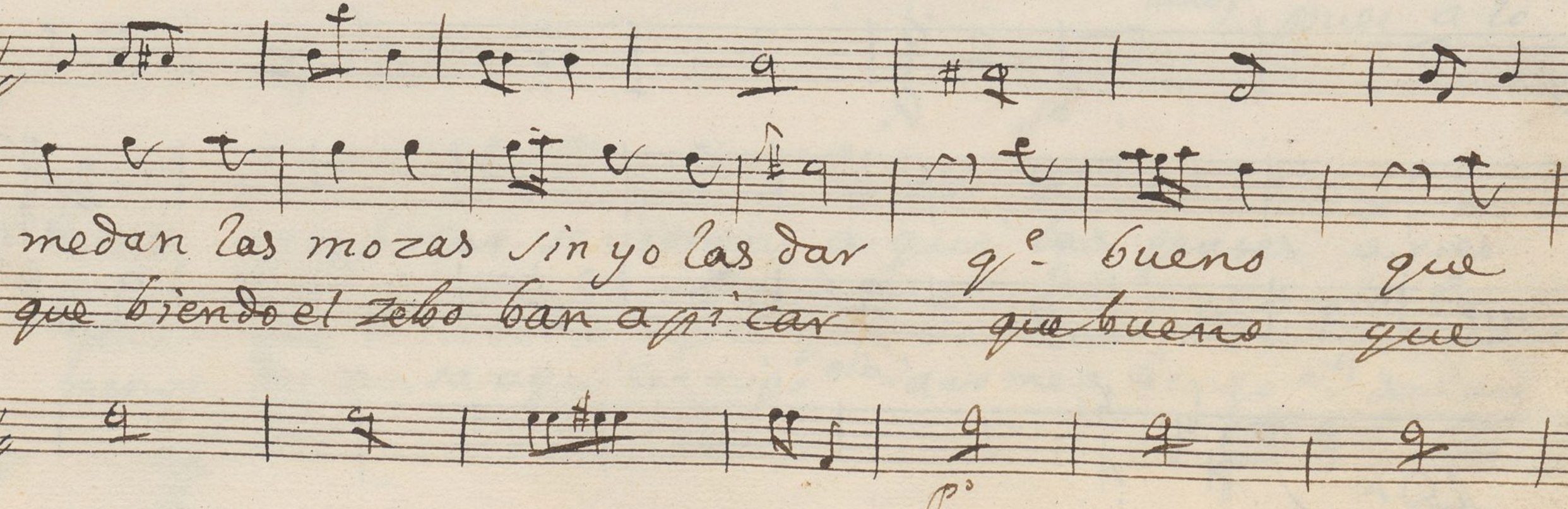




es te es mis ficio y mi eredad — pue^{laco} ~~ta~~ de ella
 Como es te si tis es de pes car — a qui me ven go



mi u ti li dad Como mi es tam pa digo es tal Cual —
 la ved acchar a qui no sue len trucha fal tar —



medan las mozas sin yo las dar q^e bueno que
 que biendo el zebo ban a pi car que bueno que

p^o

sal- que brabo que tal - es re es el
 sal que brabo que tal - ma ya Cre

modo de Corregar. es re el modo de Corregar;
 guerra llegando ba tengan silencio q'ella Caera;

allegro

And.^{te}

Labandera

Como el tiempo q^e haze
Como el tiempo q^e haze es
Labandera hermosa
La bande rita hermosa di
tan ar — diente
es tan ar
si sea — grada
ma q^e me in
di se sea
pues a lo
diente arreficar se vienen a qui las gentes a res
porta la be yo mi trapijo y que arda hoy la be
grada que se llebe la ropa que vas can / a da que se
menos des can sa a qui con migo ella) de lo mea bengo el) de can

aqui la penes
y guarda troya
q' y ras cantada

ella) aciso mea benço ~~ella)~~ aciso mea benço

ai le ay le ay le q' lo que aqui se be ai lo ay lo ay
ai li ay li ay li la persona que ay aqui ai lo ay lo ay
Lab^o) ai le ay le ay le que chusco que es v. re ai li ay li ay
Ruo) ai li ay li ay li que me muero por ti Lab^o) ay lo ay lo ay

lo mui bien la entiendo yo ai le ay le ay le - q' ya me entiende v'
lo que no la quiero yo ai li ay li ay li que no no es para
li a blaba v. re con mi: ay lo ay lo ay lo no se nor no no
lo que ya lo en tiendo yo Ruo) ay que ay que ay que que pagaras mi

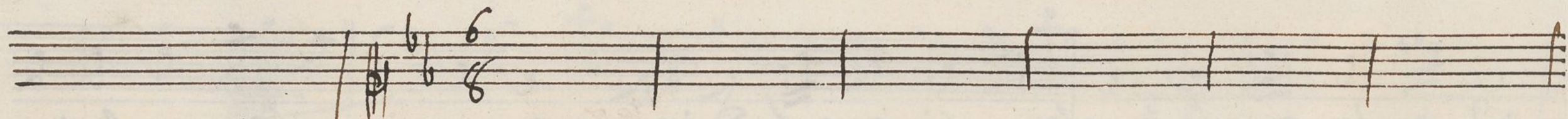
ed ay lo ay lo ay lo sin que lo diga yo — que como el tiempo
 mi ay lo ay lo ay lo no no no no no no — mas la beyonita
 no porque porque porque ^{ella} yo me lo se — sin duda alguna
 fe ^{San} ay lo ay lo ay lo que a que so no se yo — Vaya es plique se

que haze estan ar diente a re frescar se bien en
 trapos y que arda hoy a no me toque mi Pepe
 que a se es de los barcos que por aora se pescan
 surgen ^{hno} vamos al caso ^{los} asencion y si ben cis

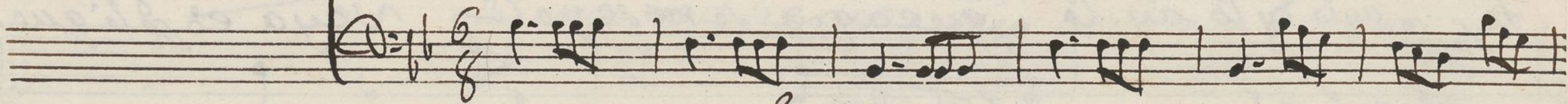
aqui las gentes;
 luego la solfa;
 en es te charco;
 que bai de pa, so;

allegro

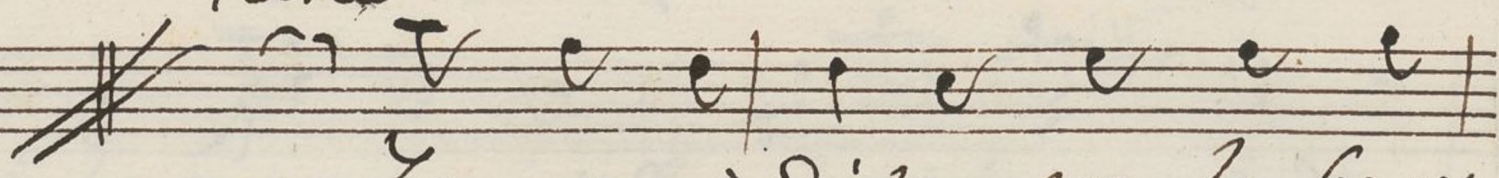
aloz parrafos



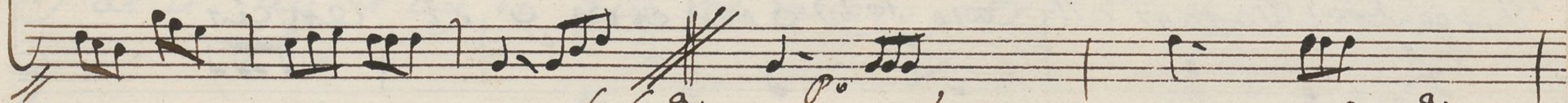
Coplas *All.^o*



uno



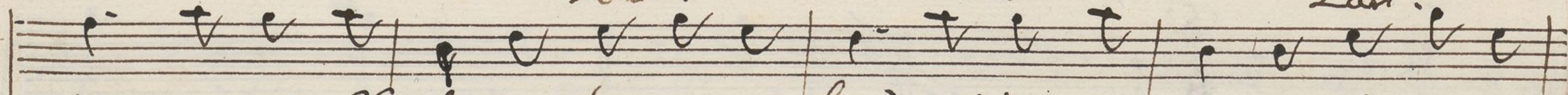
Lo que ri di ta ya lo be vi
que ain por tar lle ga que yo no



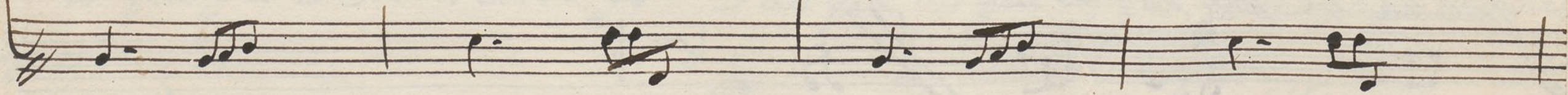
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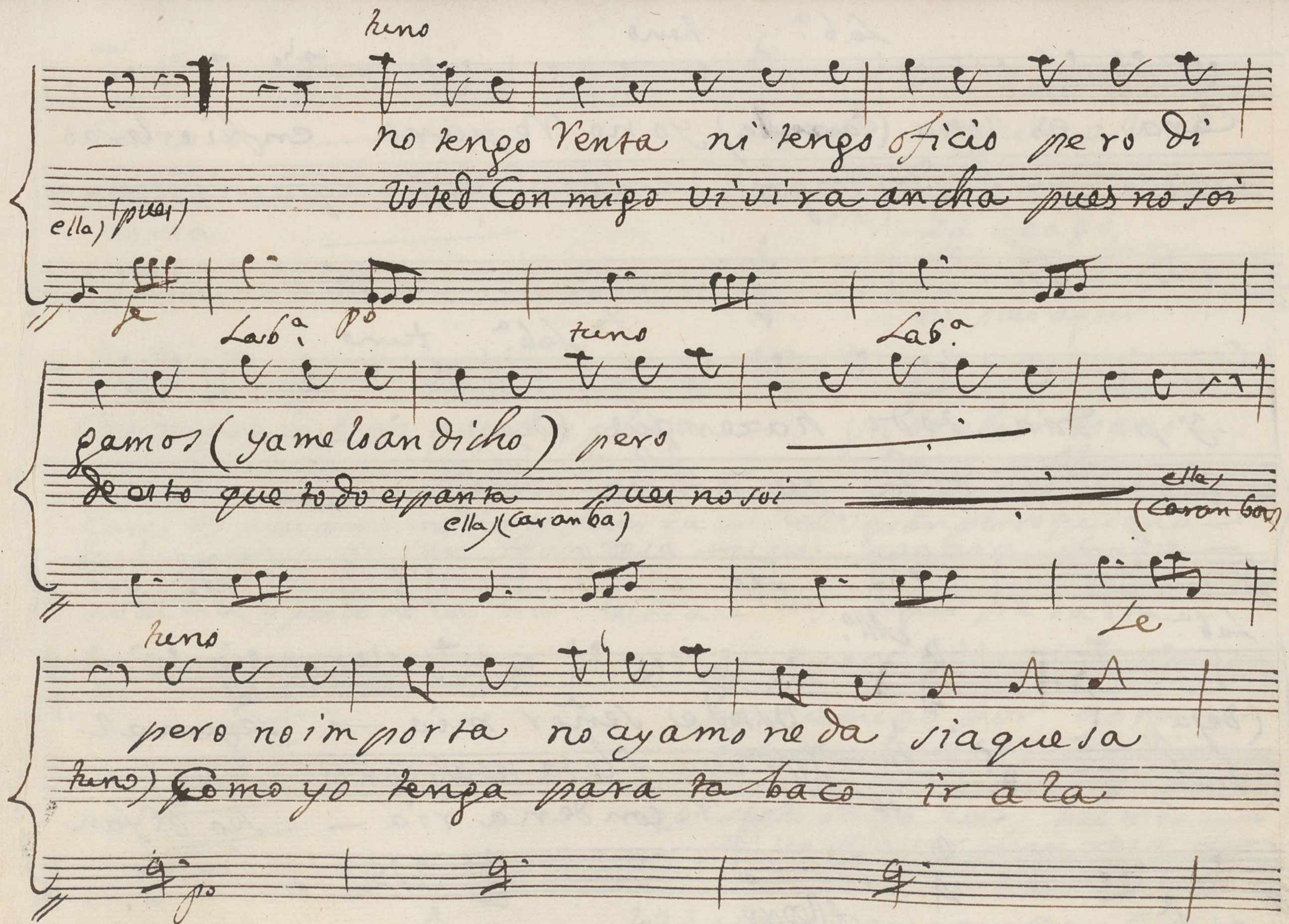
uno

La a



le soy un Real moro (pui ya se be) soi
de sino me me to en que otros e: sino
(ella)





tuno
 no tengo Venta ni tengo oficio pero di
 Ured Con migo vivira anchea pues no soi
 ella) (pues)
 Lab.^a po tuno Lab.^a
 gamos (yame lo andicho) pero
 de o to que todo espanta pues no soi
 ella) (Caranba) ella) (Caranba)
 Le
 tuno
 pero no importa no ayamo ne da si aque sa
 tuno) Como yo tenga para tabaco ir a la
 g.^a g.^a g.^a

Lab.^a tenor

Cara es una (canela) yo no reparo en si leas
mea y echardos tragos vera vited niña queri un tanto

Lab.^a tenor

y podrá todo hacer que (deja)
y que viteda que nospa (brabo)

Lab.^a

All.^o

(deja)
(brabo)

Vited el señor mio — segun al
si era flo ta no al canto — sepa vited
me recondena ria — seo de fan

Allegro

Canzo —
 miña
 tas ma

segun al
 mas sepael
 sepavte
 ella) La meago
 seo don fan
 el) mur agur

Canzo por lo bien que se replica — Un bravo indiano —
 brama que Jamar esta India — le daran flota —
 niña quen la India de la Corte — (que) no faltan miña —
 Caros el) quel ami me haze fuerza — (ella) gran perro quiano —
 tas ma q'yo sin ser fran zera — (que) pagara farda —
 mial ma y perdone la mo l'ria — (ella) agur pe ralta —

pero amigo por aora —
 que Jamar esta India —
 quen la India de la Corte —
 1o2) rira si pa la brama —
 q'yo sin ser fran zera —
 1o2) vaya que aqui se en Cuentan —

aloprav. y luego
al 3.º tiempo
4.ª vez

dio golpe en bazo —

le darán flota —

no faltan minas —

vamos al caso —

pagara farda —

preciso sa ganpa —

D. C.

allegro

Vivo

yes to se ño res aqui fin

tenga

perdo nen todos

sino la meta

C,
gno

que
que Con las segui di'llas que Con las segui

di'llas si si da fin lay de a a

a
encion todo el mundo a encion to do el mundo

Si si que se Comienzan que se Comien

zan;

Segui dilla
All.º Moda

Lab.
quando amores Constante quando amor

p^o *le* *p^o* *le*

es Con *stante* *si* - *si* - *si* - *si* - *si* *si*

si

si quando amor el Con *stante* y Ver da de ro; y ver da

p^o *cre* *le* *p^o* *le*

a *ssi* se Co rres pon de

de ro *g^o* a *ssi* se Co rres

en dul en dul res ecor
 nonde en dul en dul res ecor assi se Corres
 nonde en dulce ecor ay vida mia ay dulce
 dueño yo rey do la tro y por si mue

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score is written in a cursive, handwritten style.

The lyrics include:

ro si - - - si -

ro si - - - si -

si - - - si -

arri se corresponde arri

arri

se correponde arri se correponde en dulce e

po g. cre.

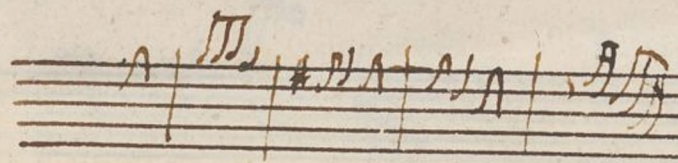
se po se

cos en dulce ecos

allegro

Si vos agrada
 Correspondan los vuestros
 Con las palmadas
 ay Patio vello
 Cazuela amada
 noble Lunetas
 preciosas damas
 si si si
 Correspondan los vuestros
 Con las palmadas;





Violin Primero

Mus 178-1

Zonadilla à Duo, La Labandera y el Rino.

~~Allegro~~

vol. 1

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Vivo" is written on the fourth staff. The word "allegro" is written on the right side of the third staff. The word "Vol. 2" is written at the bottom right of the page.

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Vivo" is written on the fourth staff. The word "allegro" is written on the right side of the third staff. The word "Vol. 2" is written at the bottom right of the page.

Segue. All. Mode $\text{H}\flat$ $\text{H}\sharp$ $\frac{3}{4}$

allegro

Violin Segundo.

Mus 178-1

Sonadilla à Duo; La Labandera y el tuno.

Vol. 12

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allo.* and *allegro*. The key signature is B-flat major (two flats). The first staff ends with a double bar line and the word *allegro* written below it.

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Vivo*. The key signature is B-flat major (two flats). The first staff begins with the word *Vivo* written above it.

Vol 2i

Segue. All. Mode. #0 8 4 3

allegro

Oboe Primero

mus 178-1

tonadilla à duo: la Labandera y el tuno.

Handwritten musical score for Oboe Primero, featuring a tonadilla à duo titled "la Labandera y el tuno." The score is written on six staves in G major (one sharp) and 2/4 time. It includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the instruction "allegro".

Volti

Flauta

And.^{te} 3/4

allegro
a los parralos

no

Coplas All.^o 6/8 oboe

taze // se repite allegro

All.^o taze

Handwritten musical score for a piece titled "Sequi. All. Mode #3". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the word "allegro" written below the final staff.



Oboe segundo.

Mus 178-1

tonadilla à Duo; la La bandera y el tuno;

Handwritten musical score for Oboe second, featuring a 2/4 time signature and a key signature of one sharp (F#). The score consists of seven staves of music, with various musical notations including notes, rests, and dynamic markings such as *pp* and *se*. The piece concludes with the tempo marking *allegro*.

Volte

Павла

Ans.

Handwritten musical score for a piece titled "André". The score is written on four staves. The first staff begins with the tempo marking "André" and the time signature "3/4". The music is in a key with two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and a fermata. The handwriting is in ink on aged paper.

absens

Capitol

обое,

Coplas *All.* *Sobor* *G*

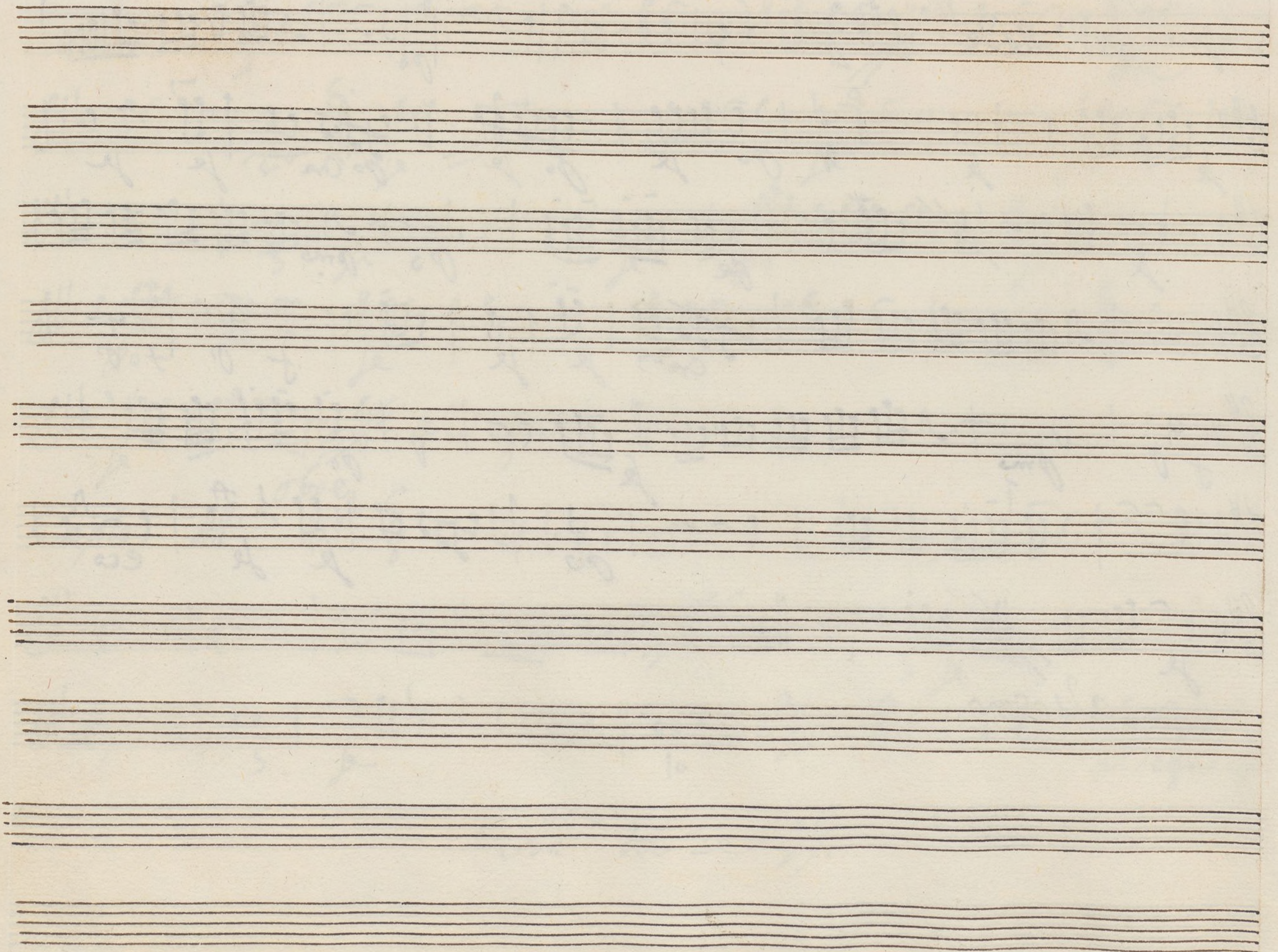
le

*la ze // serenate
allegro*

All.º fare 7/.

Segu. M. Mode $\text{G}^{\#}\text{A} \frac{3}{4}$

adagio



+

zona dilla à Dus; la La bandera y el humo %

Ayuntamiento de Madrid

All^o

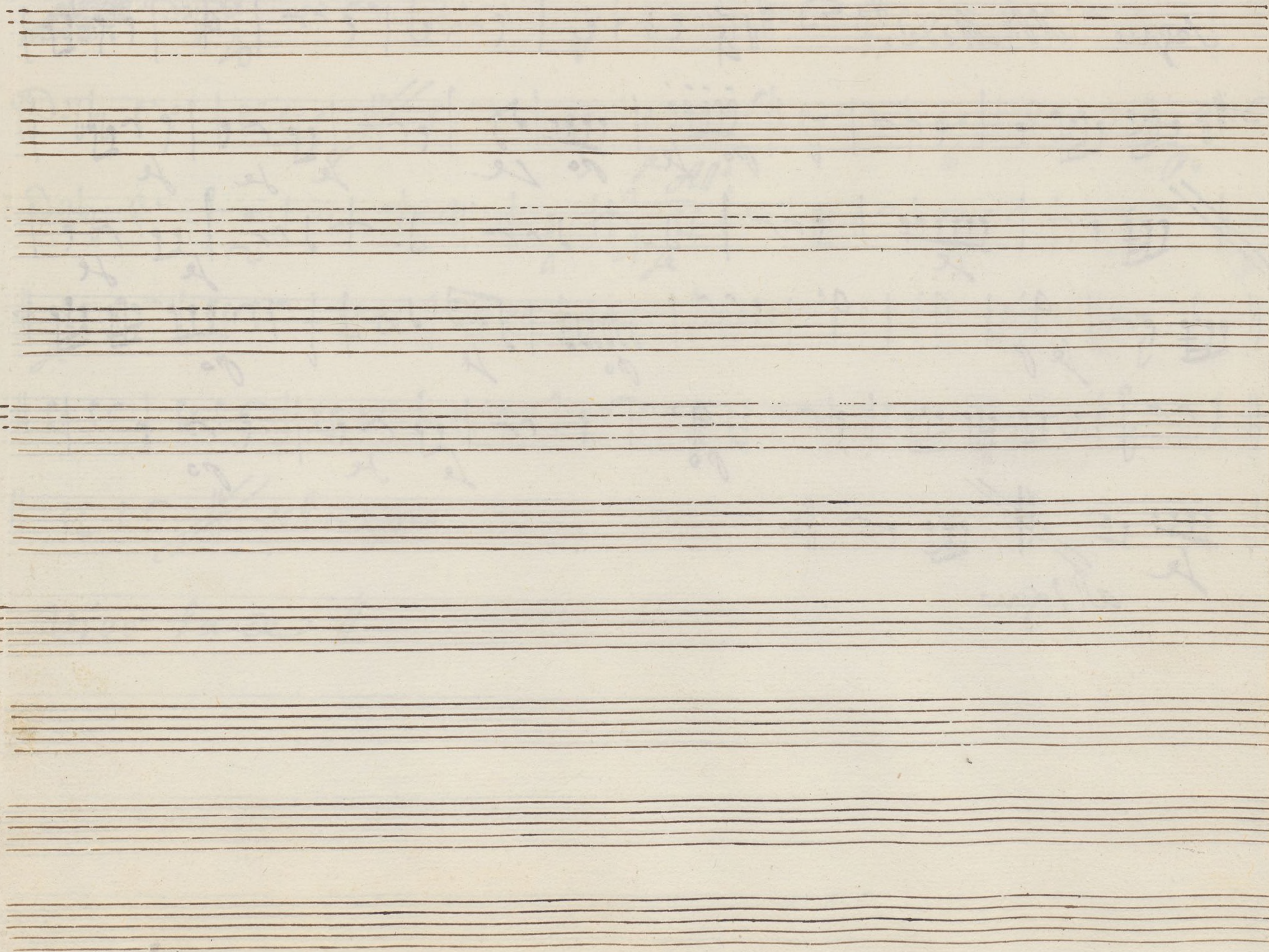
Inclata

Handwritten musical score for 'Inclata'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes. The second staff continues the melody, featuring a double bar line and a repeat sign. The third staff includes a tempo change to 'All^o' and a 3/4 time signature. The fourth staff continues the melody. The fifth staff features a double bar line and a repeat sign. The sixth staff includes a tempo change to 'allegro' and a 3/4 time signature. The seventh staff continues the melody.

Vivo tate //

Segno. All. Mode. $\text{D}:\sharp\sharp\frac{3}{4}$

allegro

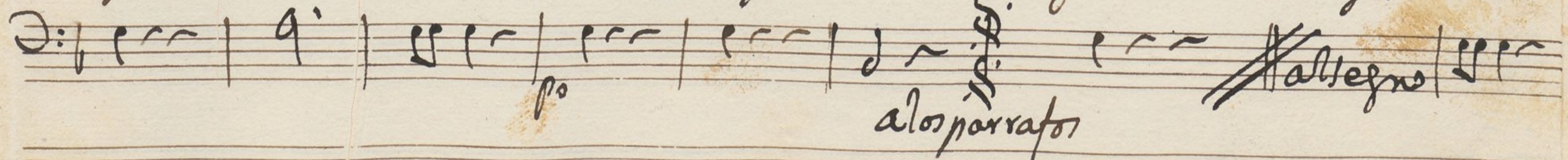
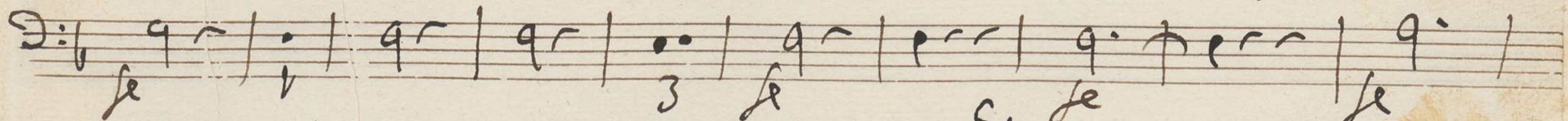
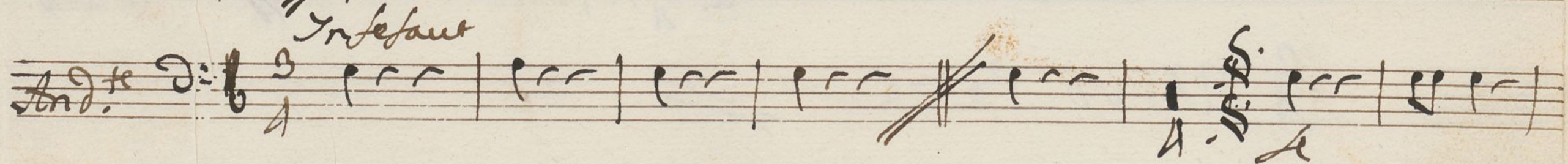
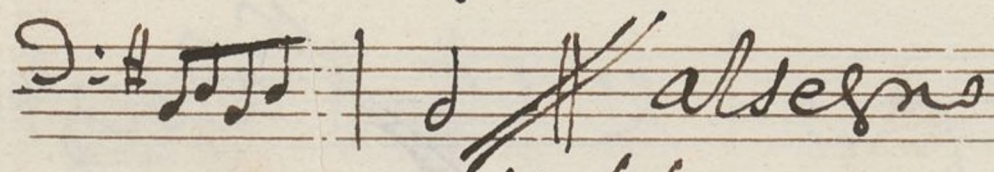
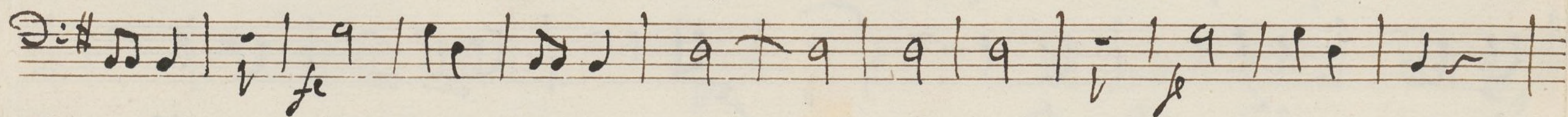
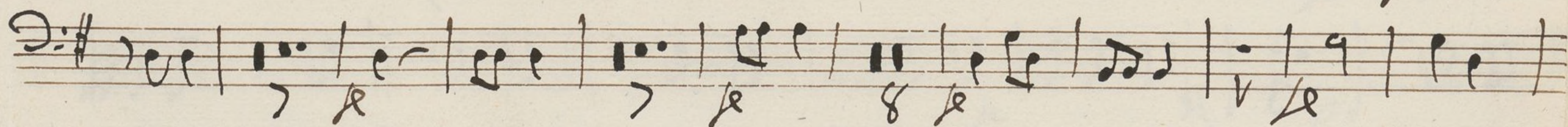
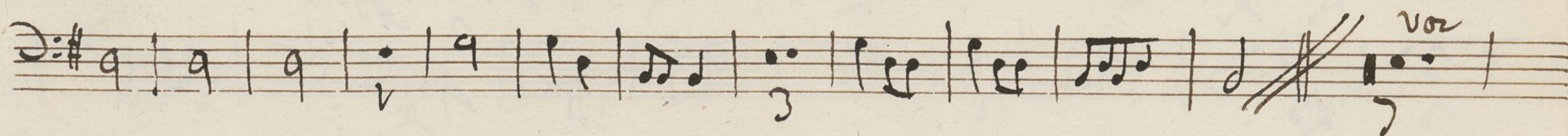
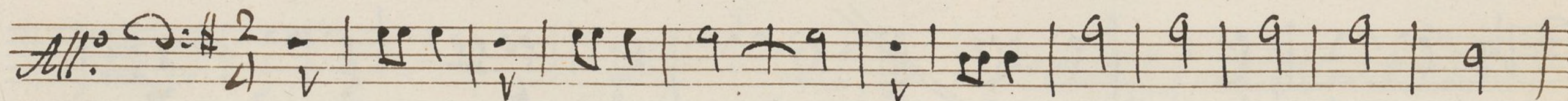


Trompa segunda

+

Mus 178-1

Tonadilla à Duo; La Labandera y el Luno.



Vol. 21

Inclapa

Coplas All.^o

Handwritten musical score for 'Coplas All.' in 6/8 time, key of B-flat major. The score consists of seven staves. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The music is written in a cursive style with various ornaments and slurs. The second staff has a double bar line with a repeat sign. The third staff has a 3/4 time signature and a '3' above it. The fourth staff has a 3/4 time signature and a '3' below it. The fifth staff has a 3/4 time signature and a '3' below it. The sixth staff has a 3/4 time signature and a '3' below it. The seventh staff has a 3/4 time signature and a '3' below it. The piece ends with a double bar line and the word 'allegro' written in a cursive style.

$\frac{2}{4}$ Vivo laze //

Segui. - v. All.º Mode $\text{H}\flat$ $\text{D}:\text{H}\sharp$ $\frac{3}{4}$

allegro

Con trauajo;

mus 178-1

tonadilla à duo; la Labandera y el tuno.

Handwritten musical score for a duo, titled "tonadilla à duo; la Labandera y el tuno." The score is written on six staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and the word "allegro" written below the final staff.

Vol. 2

Handwritten musical score for "Coplas" by Juan de Matos. The score is written on ten staves, featuring various musical notations, including notes, rests, and dynamic markings. The tempo is marked "And." at the beginning. The key signature is one flat (B-flat). The time signature is 3/4. The score includes several annotations in Spanish, such as "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", and "a lo narrato". The score concludes with a double bar line and the word "allegro".

Handwritten musical score for "Coplas" by Juan de Matos. The score is written on ten staves, featuring various musical notations, including notes, rests, and dynamic markings. The tempo is marked "And." at the beginning. The key signature is one flat (B-flat). The time signature is 3/4. The score includes several annotations in Spanish, such as "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", "a lo narrato", "a lo parrato", and "a lo narrato". The score concludes with a double bar line and the word "allegro".

