

MUS 182-1

8

Conadilla a 4.

2.^a P.^{te} de la Bellotera

Quemana
La Segura (a el pape)
Don Domingo
Cronado (a marmarada)
Herrando (a parrica)

Del S.^r Esteve. 1764 //

Alleg.^{ro} $\frac{2}{4}$

Vale D.^{na} no pre al Parisien Con un Libro en
france en la mano que sera la 1.^a Suz.^a

Tragedia de Monsieur
Demolier, cet un gran hom.
Cet un Otor, manich.

Parola

Es Zier to que la

Corre lan pue to bue - na a pa

Handwritten musical score on five systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are written in Spanish.

System 1: *ris se pa re ze pe ro no lle ga*

System 2: *pue los the a tros chi chi pue los the*
De po

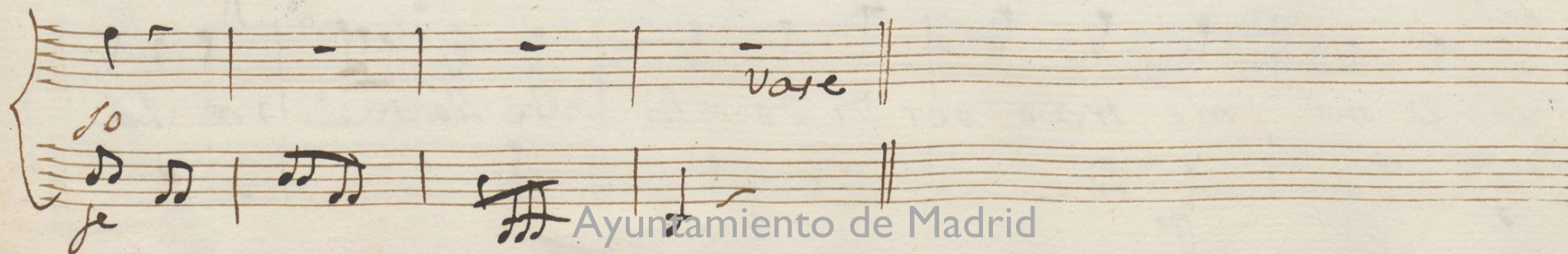
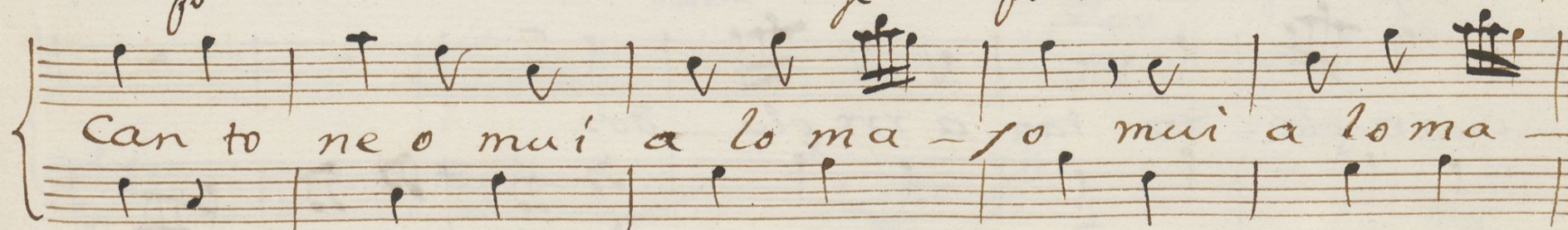
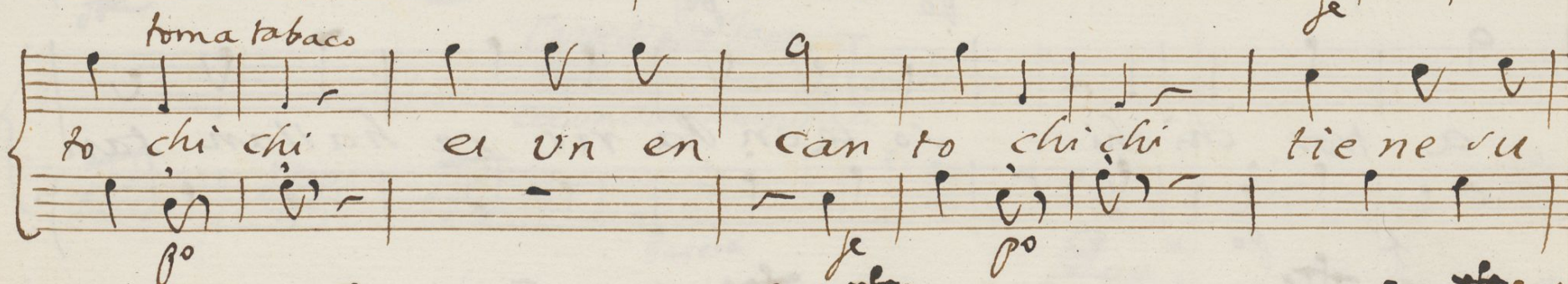
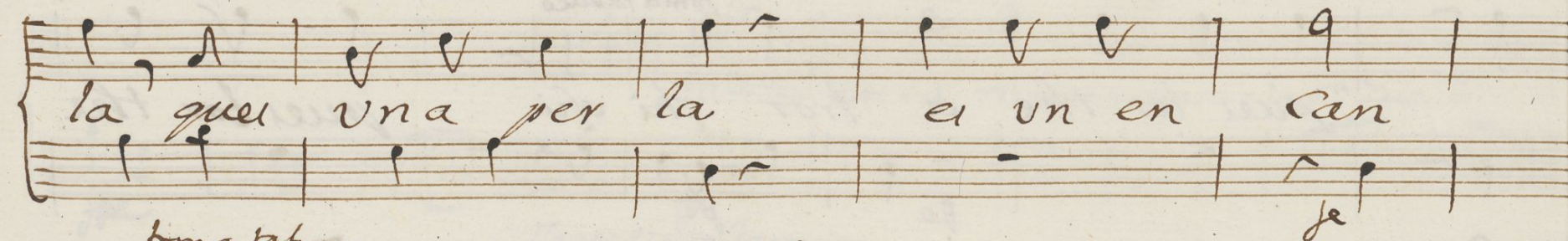
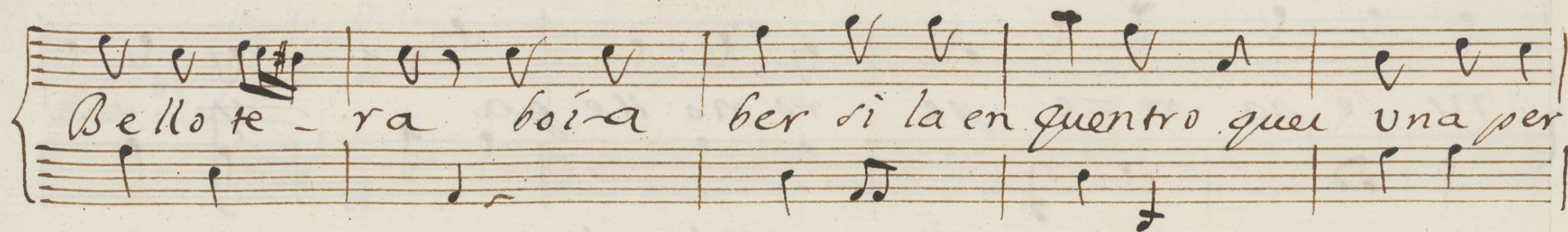
System 3: *a tros chi chi so lo en Pa ris se hallan tan*

System 4: *a rre gla - dos tan a rre gla - dos*

System 5: *a mi me trae per di do la Be llo te - ra la*
po

foma tabaco

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Alleg. #

6 4 6 8

sale Dⁿ Leonardo que es la 1^a Legura, y el Mormurador
que sera Cro. Como que estan con berrando del
Parisien //

Cor.^{do}

Es mui gran

de des berguenza que yn legi timo es pañol

mur mu re de los the a tros Ul tragan do a su Na

seg.^a

aion - es cierto amigo no con tra digo bues tra Na

zon di ze que no ai en es

paña Co ra que tenga Pri mior nada te

gus ta en e fecto dei de quei amo la dor

separa ei cierto a migo no con tra digo bues tra Raz on

si be vna buena to nada

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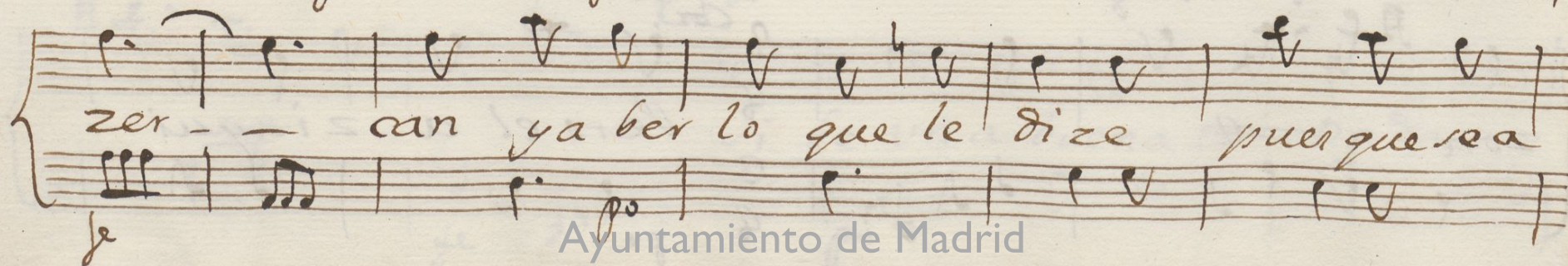
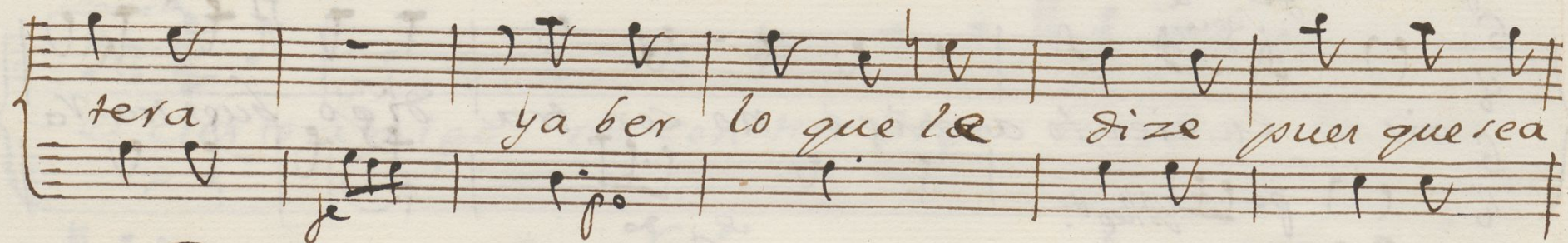
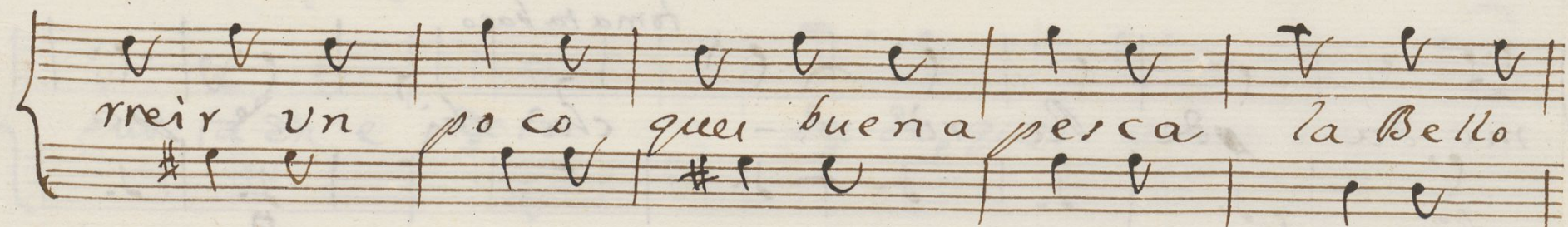
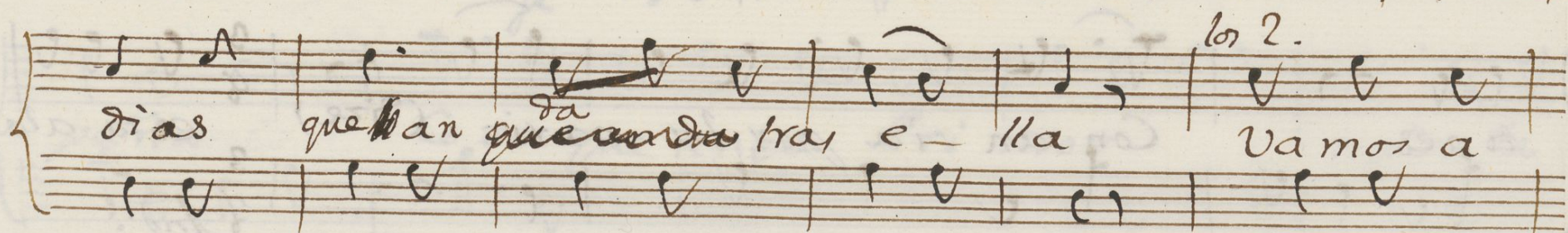
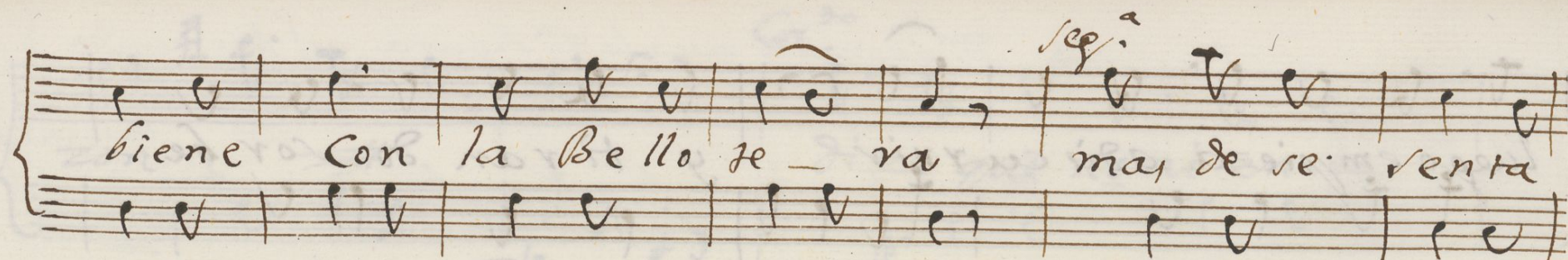
luego empieza a ducurrir y tirando sorbe

Con ansia por la nariz (dize) esta ala

moda de la riv chi chi de pa

ris el cierto amigo no contra digo buena va

zon Pero el a ziaqui



zer — can chi chi chi
 Je

Bellosera
 sale la Bellosera Como a mi
 en la 1^{ra} Parte, y el Parisiendetras // Sur: Mira

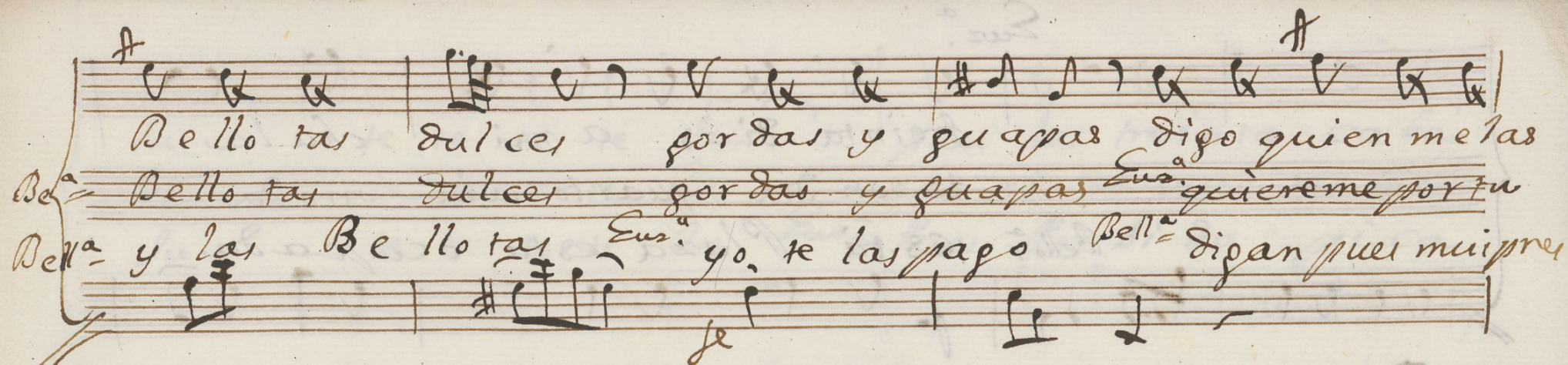
Segui. And.
 3/4
 3/4
 3/4
 3/4
 Seg^a. Ami

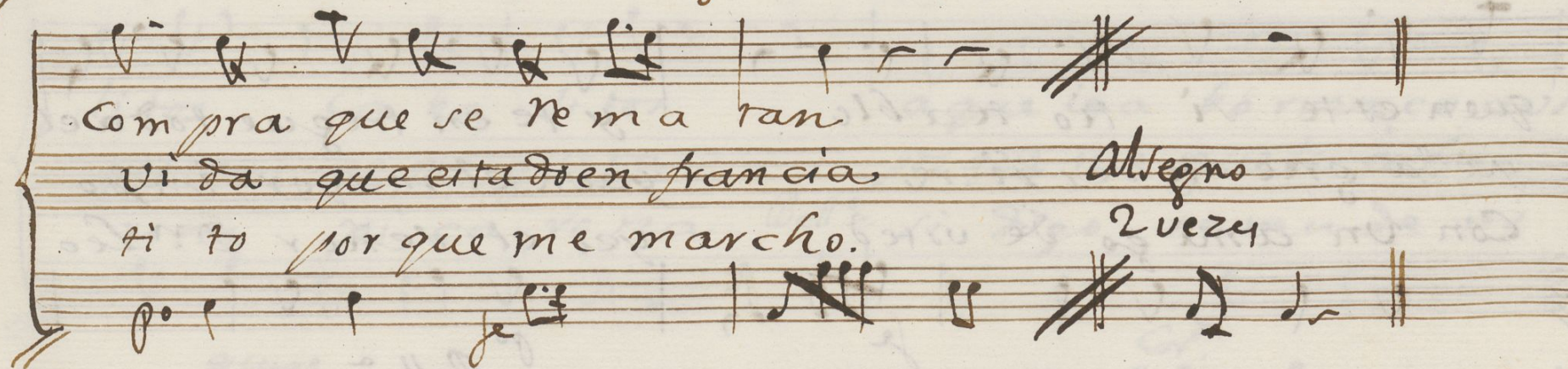
Vicas Be llotas a mi Vicas Be llotas gordas y
 prenda que rida mira // escucha un
 go Dⁿ onofre amigo // Sur: mi Dⁿ Leo
 po Je po

gua pas — gor das y guapas —
 Va to — ei cu cha un Va to —
 nar do — mi D.^o Leonar do —

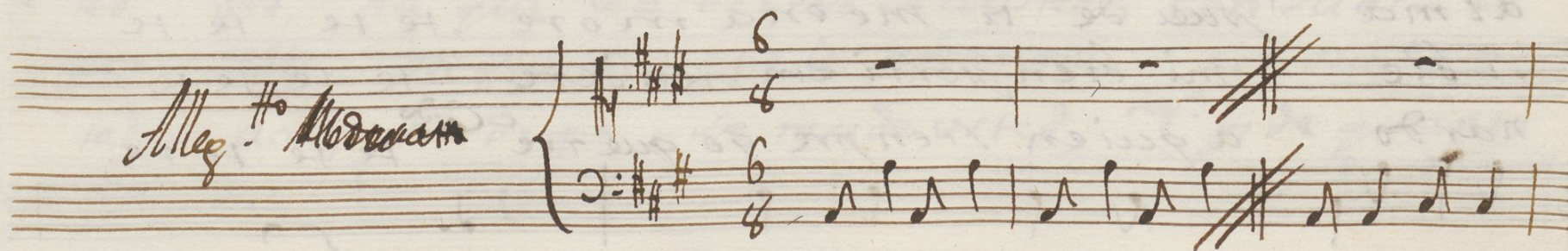
— no ay al gu no que Com pre que se Ne ma —
 Bello ^{era} ~~era~~ quien me Com pra un tal ba je por qua tro guar —
 — por ei ta De llo kra ei toi ba bean —

tan di go Mo zi tos — di go ma da mas —
 tos ^{Eu.} ~~Eu.~~ di go te quie ro chu sca del alma —
 do ^{Cor.} ~~Cor.~~ Ven a ca chu la ei cu cha un Va to —


 Bello tas dulce gordas y guapas digo quien me las
 Bello tas dulce gordas y guapas ^{Eus.} quiereme por tu
 Bello y las Bello tas ^{Eus.} yo te las pago Bell^o digan pues mi ipres
 je


 Com pra que se re ma ran
 Vi da que e sta bien fran cia
 fi to por que me mar cho.

Allegro
 2 vez


 Alleg^{ro} Moderam^{ente}

Euz.^a

treinta dias a mi chula
te pondre quarto ala moda

Bello^a esta Plaza esta ocupada

quen este si tio te a ble y te en tregue toda el
ya la gre te ver si re. ya un el mayor im po
Con un ami go de usted y el se ñor Dⁿ Leo

Bello^a

alma pue de ti me o na more te te te te
si ble mi bien por ti em pre n de re te te te te
nardo a quien sien pre yo que rre *C^{do}* te te te te

Lu te te te te Lu puer los treinta caba
 Lu te te te te Lu que ri do usted no me
 Lu te te te te Lu Eur: Puer Por bi da pi ca
 li tos Ca ba li tos a que lea borrez co avr
 gusta no me gusta por que me gue le a fran
 rona pi ca rona Bell^o si digo se mu de vs
 ed ahi, ha que lea borrez co avr^{do} ed, Con suela te
 zel ahi, por que me gue le a fran zel, Con suela te
 ted achi, si digo se mu de usted, seg^a pi de quanto

Seg.^a *Eur.^a*

ni ña no lo apas por dios, haz me ami chu li ta si
 ni ña *Seg.^a* no lo apas por dios, haz me mi chu li ta si
 quieros por ese fa bor *Bell.^a* el que seas firme Co

Bell.^a
 quiera un fa bor to ro ro to ro ro to ro
 quiera un fa bor to ro ro to ro ro to ro
 mo lo soy yo *lod.* Con la se guí di, li ta de

ro to ro ro que no quiero no
 ro to ro ro que no quiero no
 nue ba im bencion es to sea ca bó

Je *D.C.*
Donvez

Sequi:

Ador

en Paris

Allegretto

por el Corpus desde el teatro (chichi) ay que bueno chichi

ay que guapo en Paris por el corpus desde el teatro

del de el thea - tro dan a sus que ri
 y que no es que nro el que no lo cre
 di tos - asi los Vamos - dan a sus que ri
 ye re - que vaya a ber lo el que no lo cre
 di tos - asi los Vamos
 ye re que va ya a ber lo

to me vete eke Ya mi to mire le quer mui guapo vayas

te clabe li to ya la noche te aguardo chichi

digo te agra da chichi Puer viva el garbo dan a ya dios

sui que ri di tos alli los Ramos

que fi na li za todo el en cargo

je al en cargo

allegro

Violin Primero. tonadilla + 2a 2^a de la Bella terra

Nº 182-1

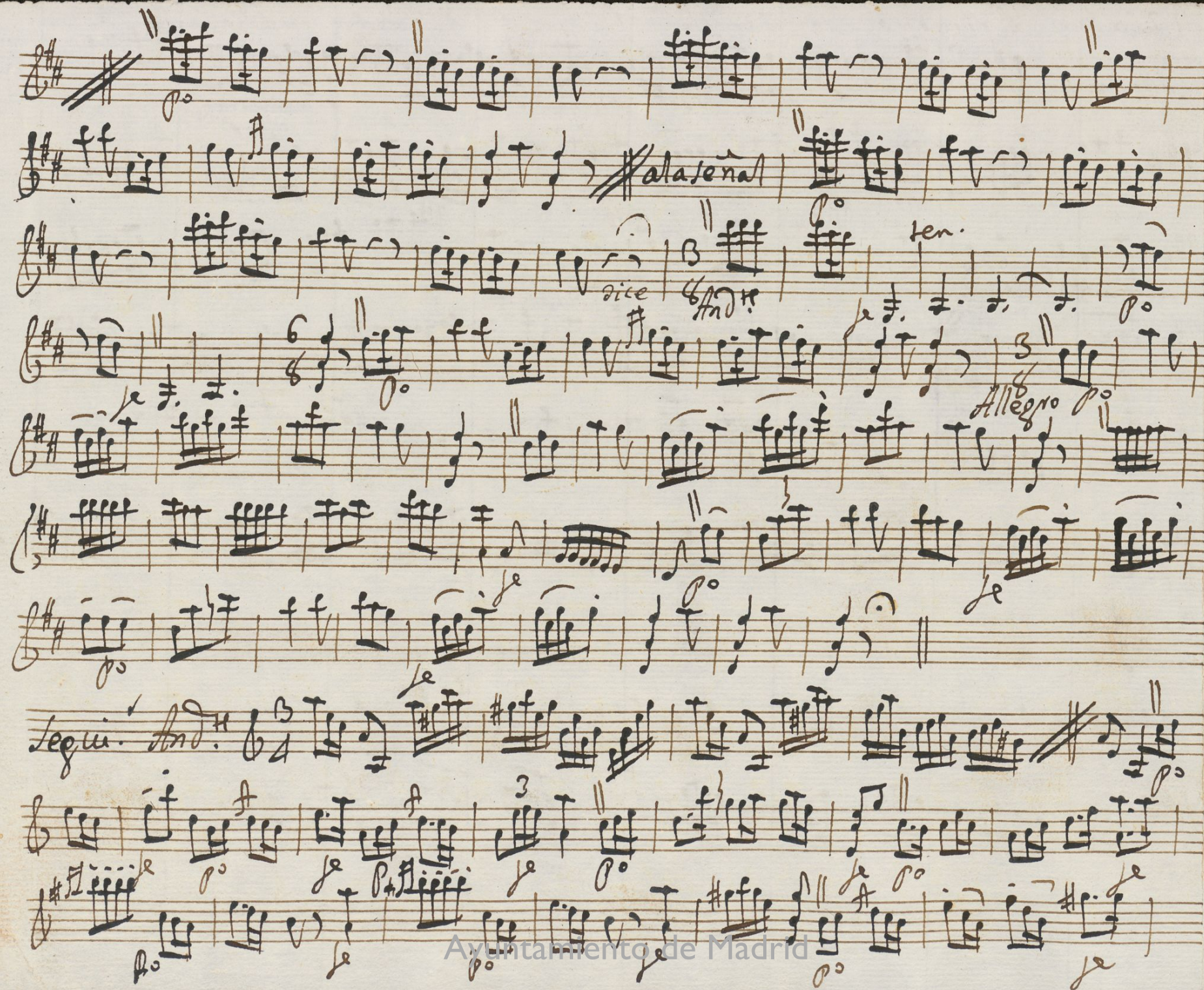
Allegretto 2/4

Parola

señal

Alleg. 6/8

Vol. 1^o



Handwritten musical score for "Marcha de la Armada" by Manuel Sargantella. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Allegro". The title "Marcha de la Armada" is written in a stylized font at the top. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in Spanish, including "2 veces" (two times) and "2 veces mas" (two times more). The score ends with a double bar line and a repeat sign.

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Violin Segundo. Ton adilla + la 2.^a P.^{te} de la Bellotera. Mvs 182-1.

Alleg.

Parola

alasena

Alleg

Uo / h

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in treble clef with a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ten.* (tenu). There are also tempo markings: *Andr* (Andante) and *Allegro*. The piece concludes with the instruction *2 vezes* (two times) and a double bar line. The handwriting is in brown ink, and the paper shows signs of age and wear.

p

Ala señal

ten. *p*

Andr

Allegro

seguí. Andr

2 vezes

Allegro HHH $\frac{6}{8}$

2 vezes mas

Segu. Allegro HH $\frac{3}{4}$

allegro
2 vezes

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oboe. y Flauta Primera.

+ tonadilla 2ª de la Bellokera Mus 182-1

Allegro $\text{G}\sharp$ $\frac{2}{4}$

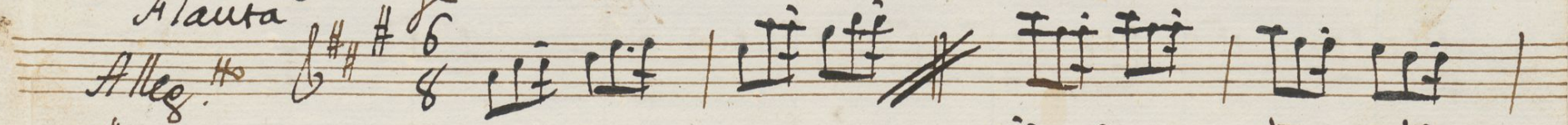
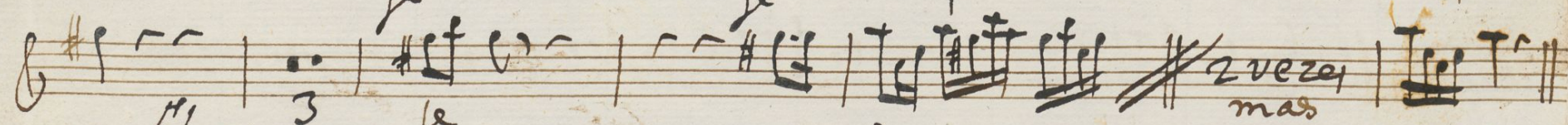
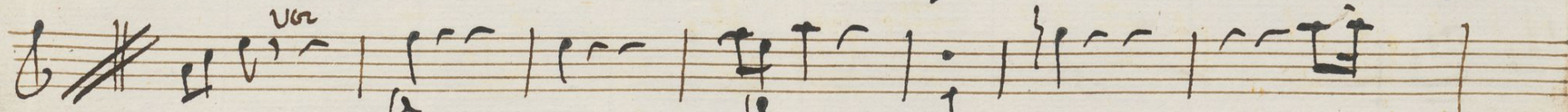
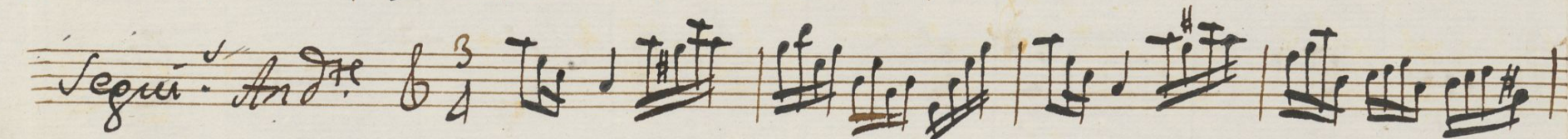
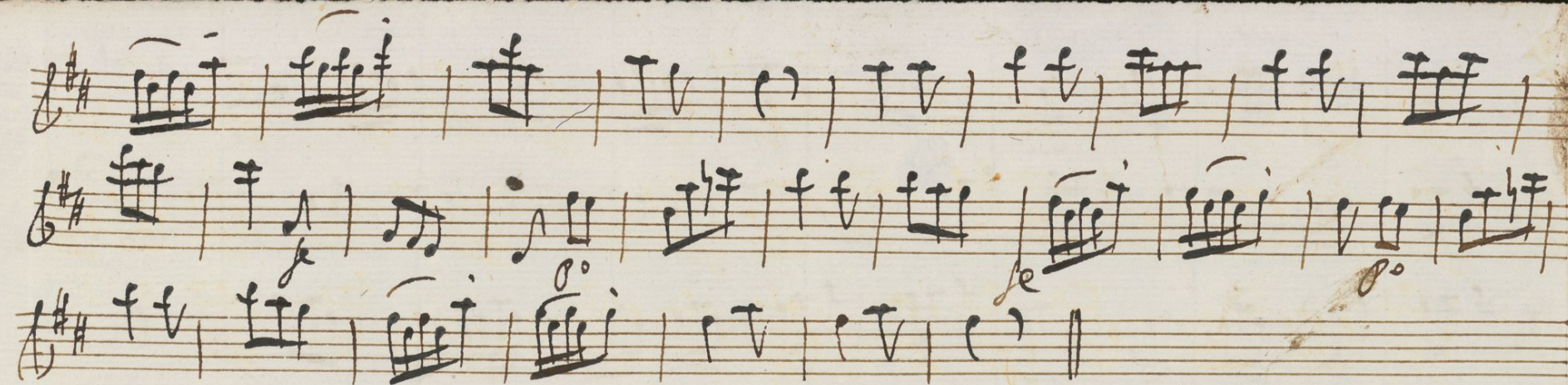
Parola

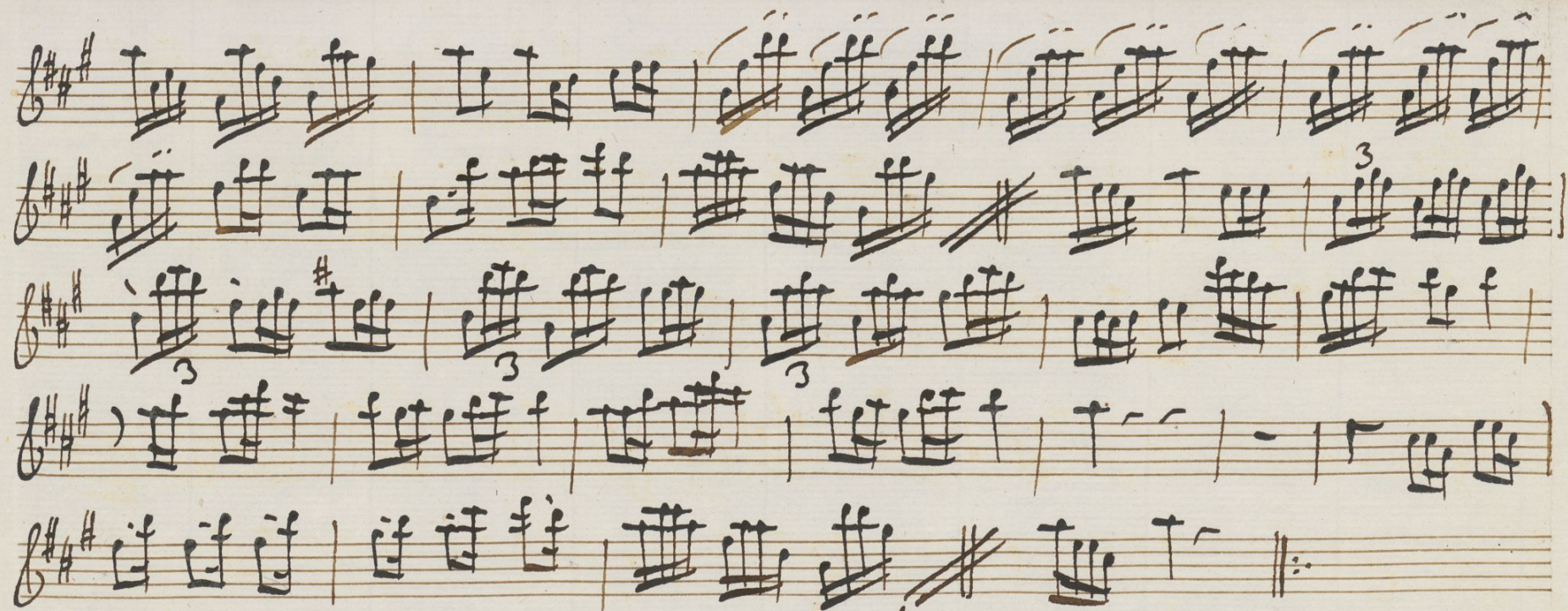
11

Ala senal

Allegro $\text{G}\sharp$ $\frac{6}{8}$

Volvi



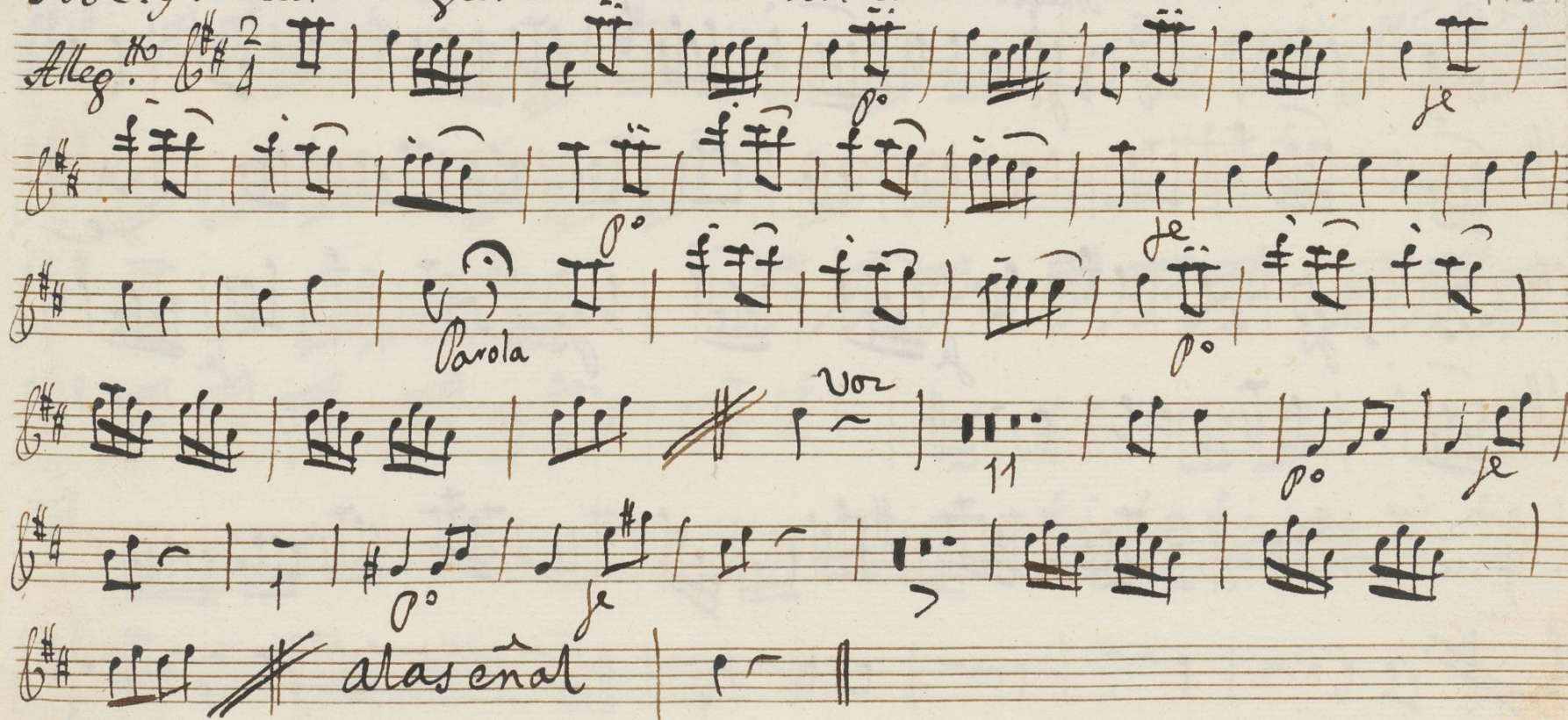


al sepro
2 vez

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Oboe. y Alaura Segunda

+ tonadilla 2ª P.^{ta} de La Bellokra Mus 182-1

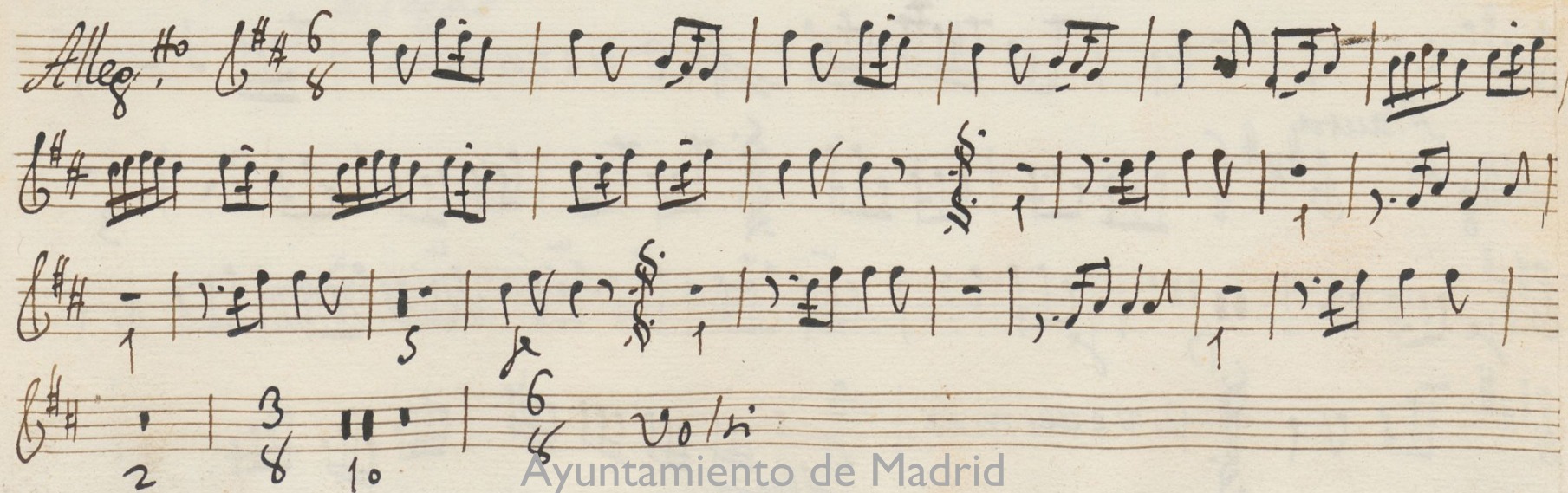
Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ 

Parola

Voz

11

alacena

Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$ 

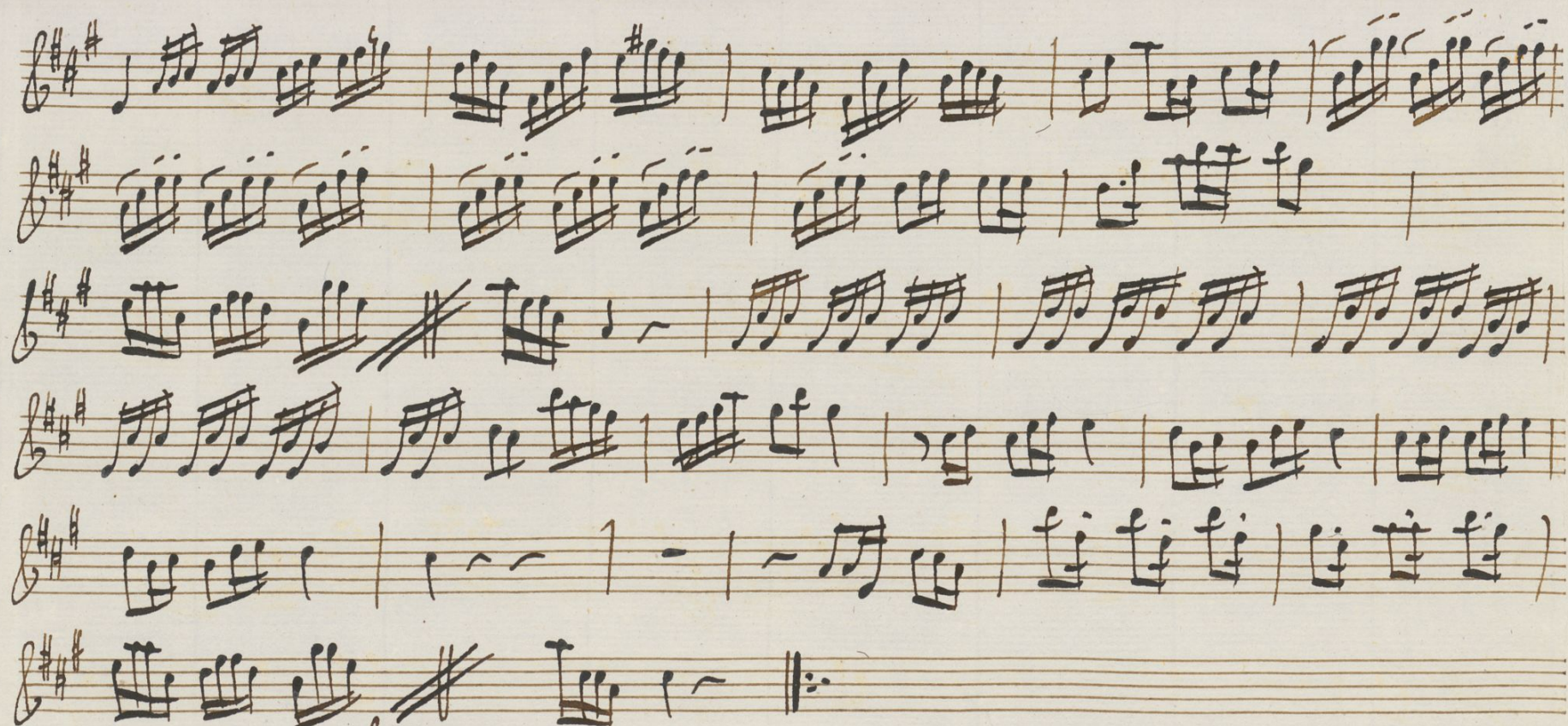
Vol.

2 3 6 10

Allegro

Sequi. And.

Molta
Alleg.



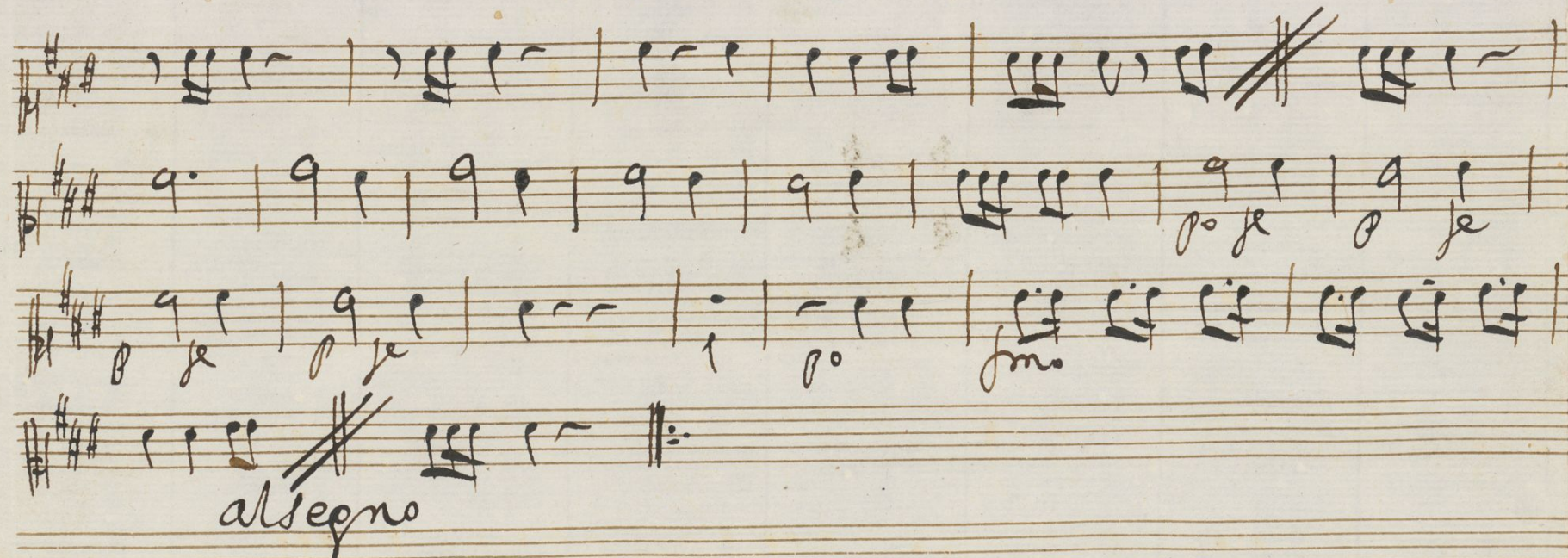
al segno
2 veces

Ayuntamiento de Madrid

trompa Primera tonadilla + la 2^a P^{te} de la Bellotera MUS 182-1

Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$
p *f* *Parola* *voz* *p* *f* *2* *alasenal* *Alleg.^{ro}* $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$ *p* *f* *3* *10* *8* *Volh*

Handwritten musical score for "Marcha de la Juventud Socialista" by Manuel Penabaz-Calle. The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked "Allegro". The first staff contains the main melody, with notes like quarter, eighth, and sixteenth notes, and rests. The second staff continues the melody. The third staff has a "p" (piano) dynamic marking. The fourth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The fifth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The sixth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The seventh staff has a "p" dynamic marking and the word "cerolfaux" written above it. The eighth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The ninth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The tenth staff has a "p" dynamic marking and the word "cerolfaux" written above it. The score ends with a double bar line.



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Trompa Segunda Sonadilla + la 2.^a P.^{te} de la Bellotera Mus 182-1

Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

p *je* *Cresc.* *Ala señal*

Alleg.^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$

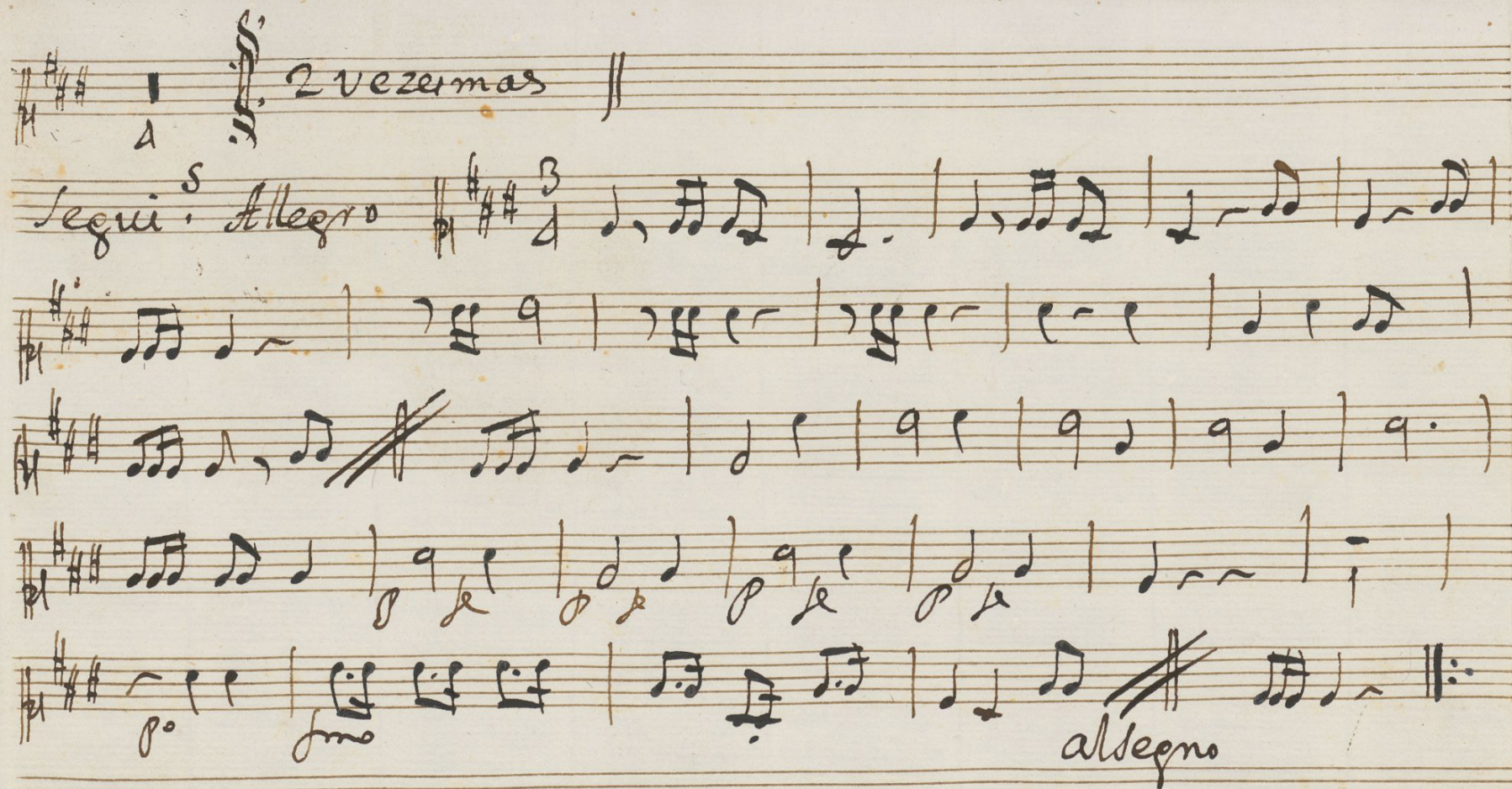
p *je* *Ala señal*

Allegro

Segui. And.^{te} *Cresc. f. aut.*

Alleg.^{ro}

Handwritten musical score on a single page. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked *Allegro*. The score consists of six staves of music. The first staff begins with a double bar line and the instruction "2 vezemas" followed by a double bar line. The second staff begins with the instruction "Segui. Allegro" and a 3/4 time signature. The music is written in a cursive, handwritten style. The sixth staff ends with a double bar line and the instruction "allegro".



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Contra baxo. Tona dilla

+ la 2^a P^{te} de la Bellotera

Mus 182-1

Alleg. $\text{H. } 2: \sharp \sharp \frac{2}{4}$

Handwritten musical score for the first system. It consists of two staves. The top staff is a contra bass line, and the bottom staff is a treble line. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Alleg.'. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '0°' and 'je'.

Alleg. $\text{H. } 2: \sharp \sharp \frac{6}{8}$

Handwritten musical score for the second system. It consists of two staves. The top staff is a contra bass line, and the bottom staff is a treble line. The music is written in a key with two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Alleg.'. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '0°' and 'je'.

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Handwritten musical score on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The second staff has a tempo marking *Allegro* and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *se*. The piece concludes with a double bar line on the fifth staff.

Handwritten musical score on five staves. The first staff is marked *Sequi. Andte* and has a 3/4 time signature. The notation features complex rhythmic patterns, including many beamed sixteenth notes, and dynamic markings like *pp* and *se*. The piece ends with a double bar line on the fifth staff.

Handwritten musical score on one staff. It begins with a tempo marking *Allegro* and a key signature of two sharps. The time signature changes from 6/8 to 4/4. The notation includes various note values and rests.

Handwritten musical score for a piece titled "2 vezes mas". The score is written on ten staves. The key signature is D major (two sharps: F# and C#). The tempo is marked "Piano" and "Allegro". The piece begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The title "2 vezes mas" is written in the middle of the score. The piece ends with a double bar line and a key signature change to one sharp (F#).

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