

Mus 180-9

Los Barrios de Madrid

fonadilla a 4.

( Falta una hija )  
de la P. de ~~a~~.  
con, bajo

[Los barrios de Madrid]

Guirama de la yura. B. Barata

plantare que selos plantare;  
pe te zer y que de a pe te zer

es cu chad atended escu  
oi ga vsted mire vsted oiga

chad atended, Como a las que vi nieren selos plantare selos plantare  
ted mire vsted, questa planta y me, neo es de a pe te zer es de a pe te

re.  
zer) se) mire vsted es fe  
ea que yo lo garbo ieste me neo  
digo chiti to y dapo

que de pu ro sa lado me ban bo le o  
que a quantos miro y veo les quito el moco

oiga vsted mirew  
yo lo hare porque

ca lle us ted que ize vsted torne vsted veran  
~~ted que ize vsted torne vsted veran luego~~ luego Co mo selos plan  
no pero a quien claro esta y a se be yo lo digo les quito el mo,

Mus 180-9

To — oiga usted mire usted calle usted que tze usted torne usted veran  
 Co — yo lo ~~que~~ porque no pero a quien clareta ya se ve yo lo

luego como se los planto — Andro  
 di go les quito el mo co —

Barrala fe  
 La viene la sa mo sa de to di to mi Barrio —  
 Del Barquillo se ño res viene este garbo fe

la Calle la Pa lo ma — y que cria este garbo —  
 que tambien el Barquillo pasta mucho fe se reque

Vengo de sa fi a da — aver quien me los planta —  
 na die semueba chito — todas todas me tiem blen  
se

[illegible]

tar hasta questen las quatro  
 gus te quan do me — vieren — oiga vñed mire vñ

ted eicuche vñed que me boi a sen tar hasta questen las quatro  
 porque a todos les gus te quan do me — vieren —

*allegro Alleg.<sup>to</sup>* *Suz.<sup>a</sup>*  
 je; Pus ya señoras

mias pue ya señoras mias to das es tamos ya to

das e i ta mos ya *seguir dilla*  
 Can ~~hace~~ mos *seguir dilla* Can



*Seg.<sup>a</sup>* *B.<sup>s</sup>* *Ba.<sup>la</sup>* *todas*

re, yo seguiré tu empezaras, tu seguiras yo empeza  
re tu seguiras yo empezare tu seguiras;

*Coplas*

*Alleg.<sup>ro</sup>*

*Seg.<sup>a</sup>* *Ba.<sup>la</sup>* *Seg.<sup>a</sup>* *B.<sup>s</sup>*

No du do se no ri tas que me Co no zen  
Ni Barrio es la Pa loma ya i en un fue lo  
No a que a bla me pa la bra chi to chi qui llas  
Por vi da del Bar qui llo que po re el a blo

Segui. <sup>5</sup> Allegro

Je fmo Je fmo Je fmo

Atended mayos mios de toda el Ba

rrio de todo el Barrio que la Maya re

maya - je; veru le) echa su gar bo - Decha

Decha - Decha su gar bo mire usted que me neo

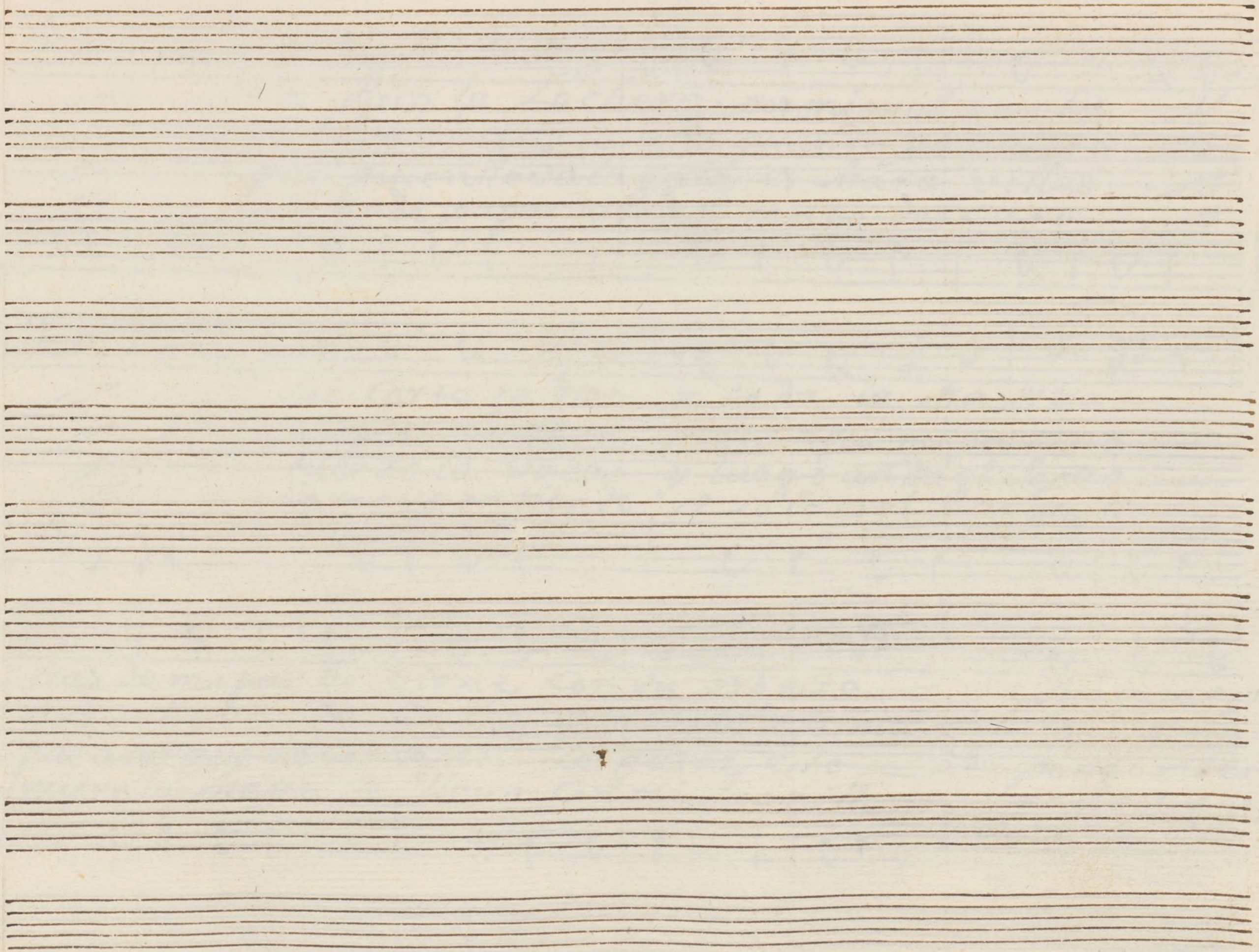
mire usted que garbazo que a guete Conto neo

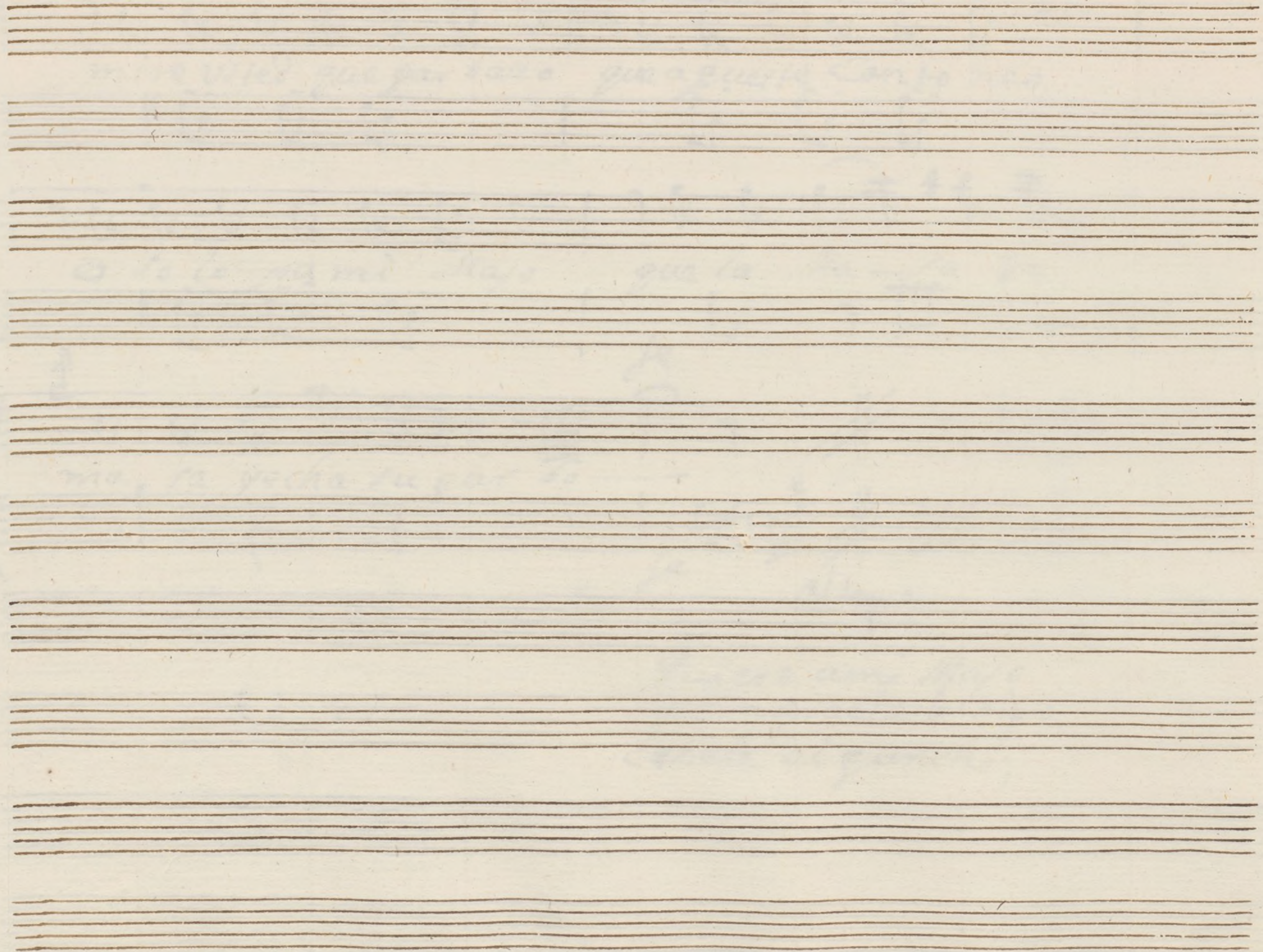
es solo pa mi Mayo que la Ma-sa re

ma-fa yecha su gar bo

je  
Allegro

Quiero ami Mayo  
y con gracia le digo  
cual el gancho;





Soi Paca la Lechera por mi mal nombre  
 a todo chusco te allo quando yo quiero  
 que quien lleve la gata es Mara villas  
 que ande pagar vifedes tanto des caro

Soi Cortejada y toda la maza—  
 mas oi chi tito questa aqui mi persona—  
 tuerzo la voca y luego anda el lopo  
 Como se entiende si solo es el Barquillo—

tras de mi parbo viene Con su proeza—  
 que se lleva de Calles quanto a de forma—  
 que a los que me Cortesan les gusta ello—  
 quien la Mapa se lleva Con mi Juanillo—

Son quatro  
 la Bastia  
 pongo me en  
 no ay que enfa

los que tengo yelos son finos  
na me llaman mas nome importa  
plantay digo a pur seos guapo  
dar me digo que simea tufo

qua tro llena el vol sillo  
llamen a todas horas  
lero chupa ta ba co  
faldas les toco el bulto,

las 3.  
se miren que garro  
se miren que flemma  
se miren que el ceto  
se es cupe Paca

Andno

— miren  
 — miren  
 — miren  
 — el cupe

Uno de los que tengo va  
 anda fuera Bastiana que  
 ese garbo con garbo yo  
 que tu fuerza oí el fuerza que

le por qua — tro  
 te los lle — vas  
 lo des pre — cio  
 que de fla — ca

uno de los que tengo va le por qua  
 anda fuera Bastiana que te los lle  
 ese garbo con garbo yo lo des pre  
 que tu fuerza oí el fuerza que que de fla

tro Uno  
 vas anda  
 cio ese  
 ca que tu

*Allegro*

Bar.<sup>1a</sup>

Cor.<sup>o</sup>

Allegro

ya no ai a guante no ai sufri

mien to quien tal con riente o que des precio o queda

precio

mi Barrio grita el mio clama

el mio guerra y el mio al arma al arma

pero no que mi varrio lleva la palma

lleva la palma que mi Barrio se ñores

lleva la palma lleva la palma la palma

mas yono

ze do se ñoras que te me dio

digo? te me dio es mui facil ae no to

*Sur.<sup>a</sup>*

da - meo blipo puei todas Juntas digan con

mi go *toda* Cada

una a su Ba - rrio (sole) ya que na die aze di

do (sole) Can te mos se qui di - llas (baia) pa mi

ma jo mi ma jo mi ma jo ya mi go mi

*je*

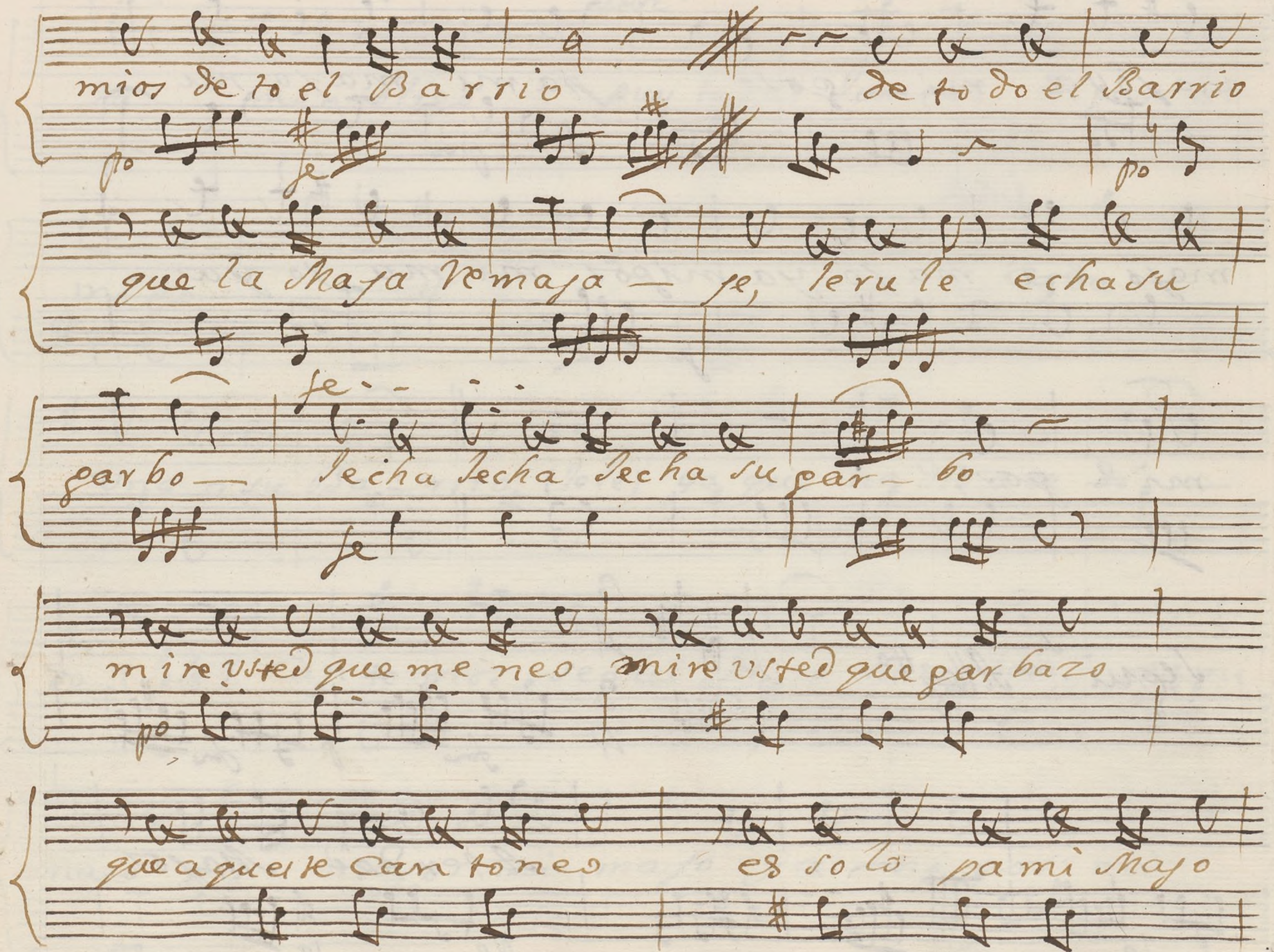
ma y o y a mi - gos pa mi ma y o mi

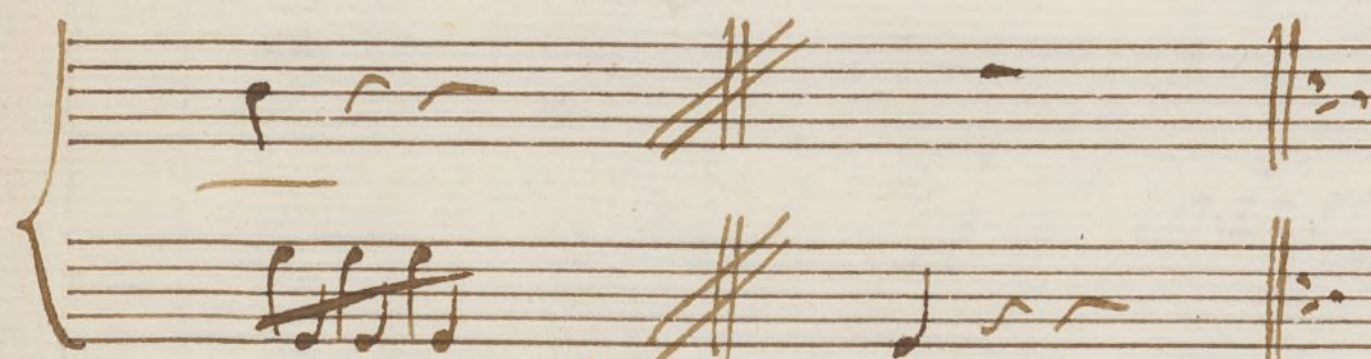
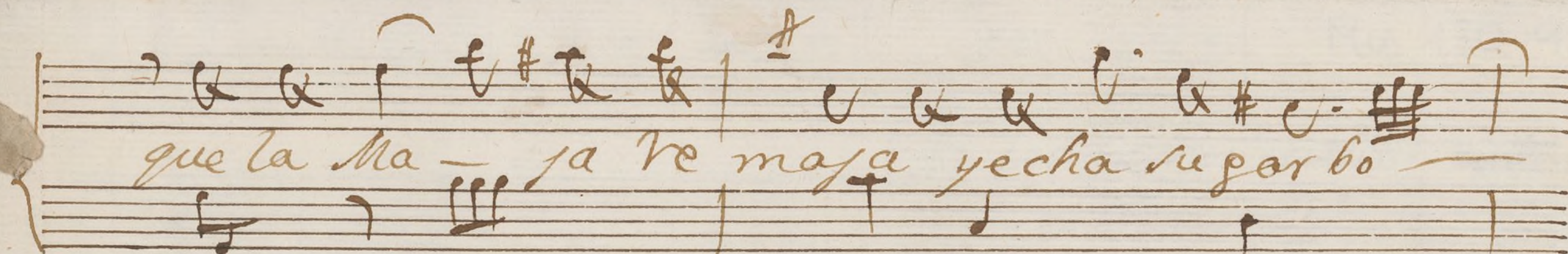
ma y o mi ma y o ya mi gos mi ma y o ya

mi - gos;

Segui! Alleg<sup>ro</sup>

Atended Majos


  
míos de to el Barrio de to do el Barrio
  
que la Maja Remaja — se, le ruele echa su
  
garbo — secha secha secha su garbo
  
mire usted que me neo mire usted que garbazo
  
que a que le can toneo es solo pa mi Mayo



*allegro*

*Quiero ami Mayo  
y con gracia le digo  
echale el gancho!!*



Mus 180-9

Los Barrios de Madrid. ~~Contente~~

~~Falta una oja de la voz~~

46

Violin Primero

Tonadilla a 4.

Los Barrios de Madrid

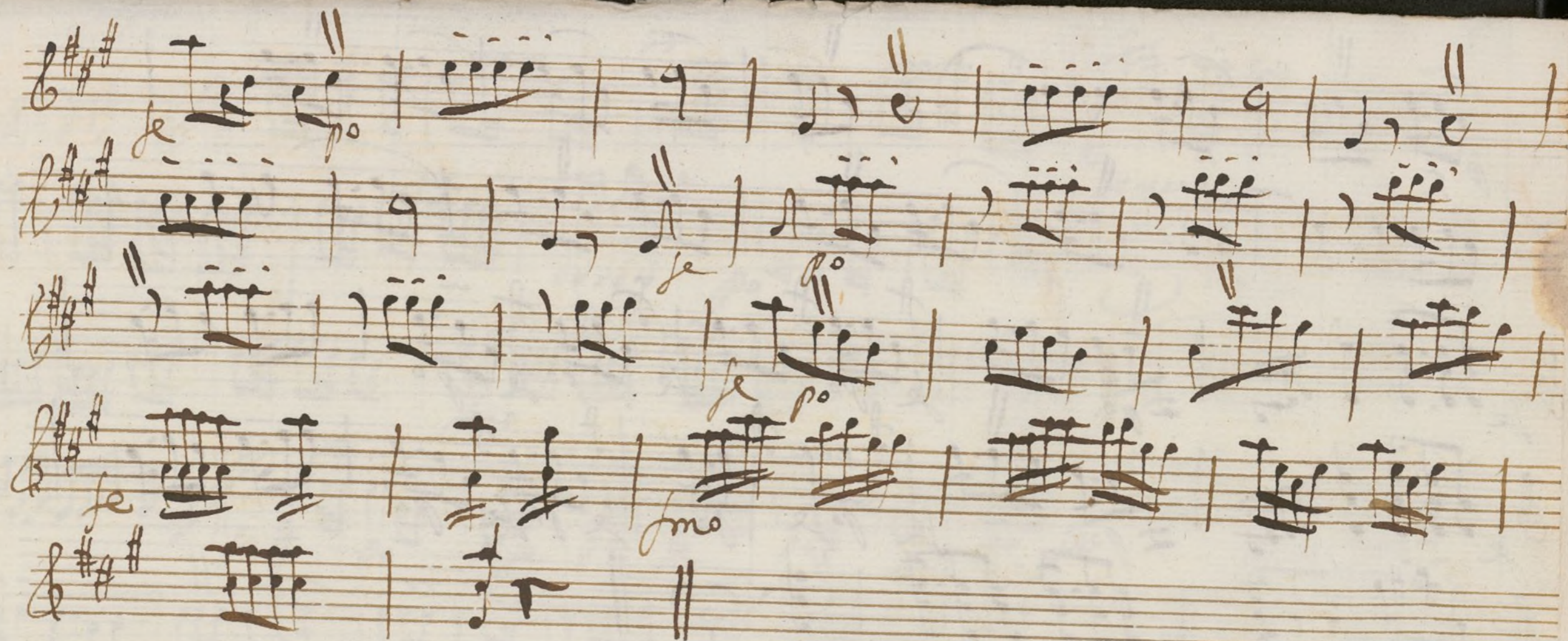
*Andte* 3/4

*tenu*

*vo...*

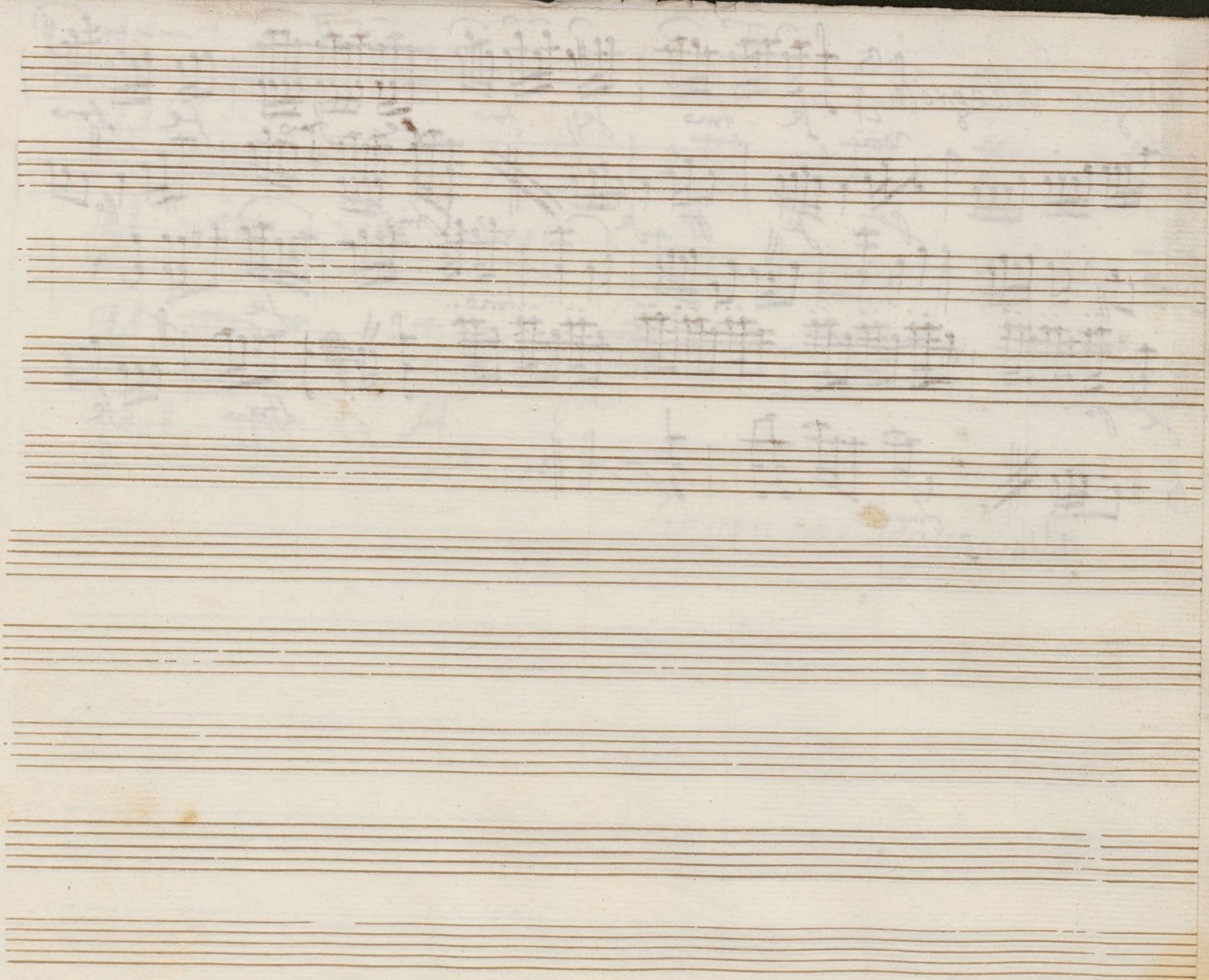
*Allegro*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is divided into sections by double bar lines and repeat signs. The tempo marking *Allegro* is visible on the sixth staff, along with a key signature of two sharps (F# and C#) and a time signature of 2/4. The word *Volte* appears at the end of the eighth staff. The manuscript shows signs of age, including yellowing and some staining.



*Siguen las seguidillas*





Mus 180-9

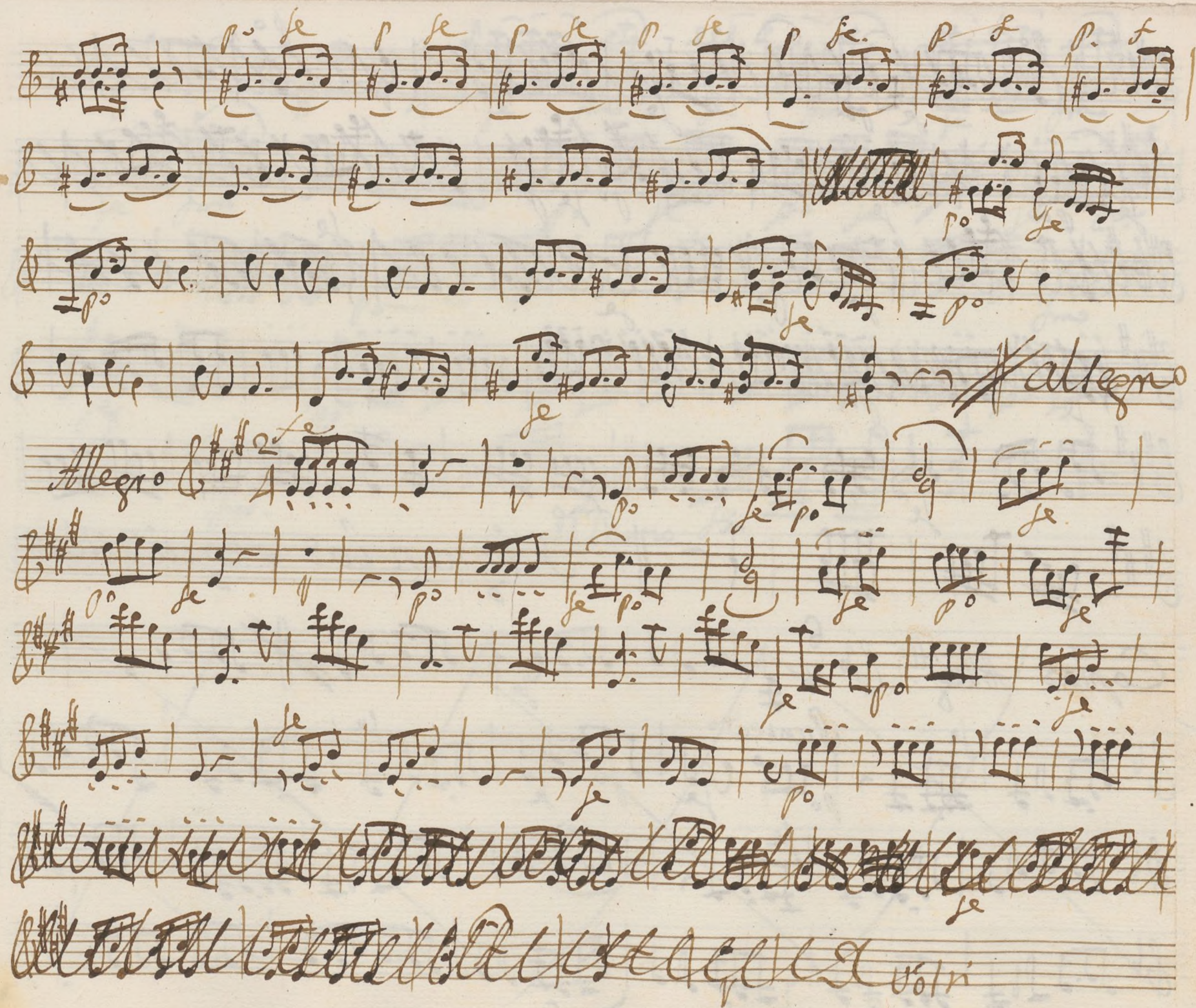
*Violín Segundo*

*Sonadilla a 4.<sup>o</sup>*

*Los Barrios de Madrid*



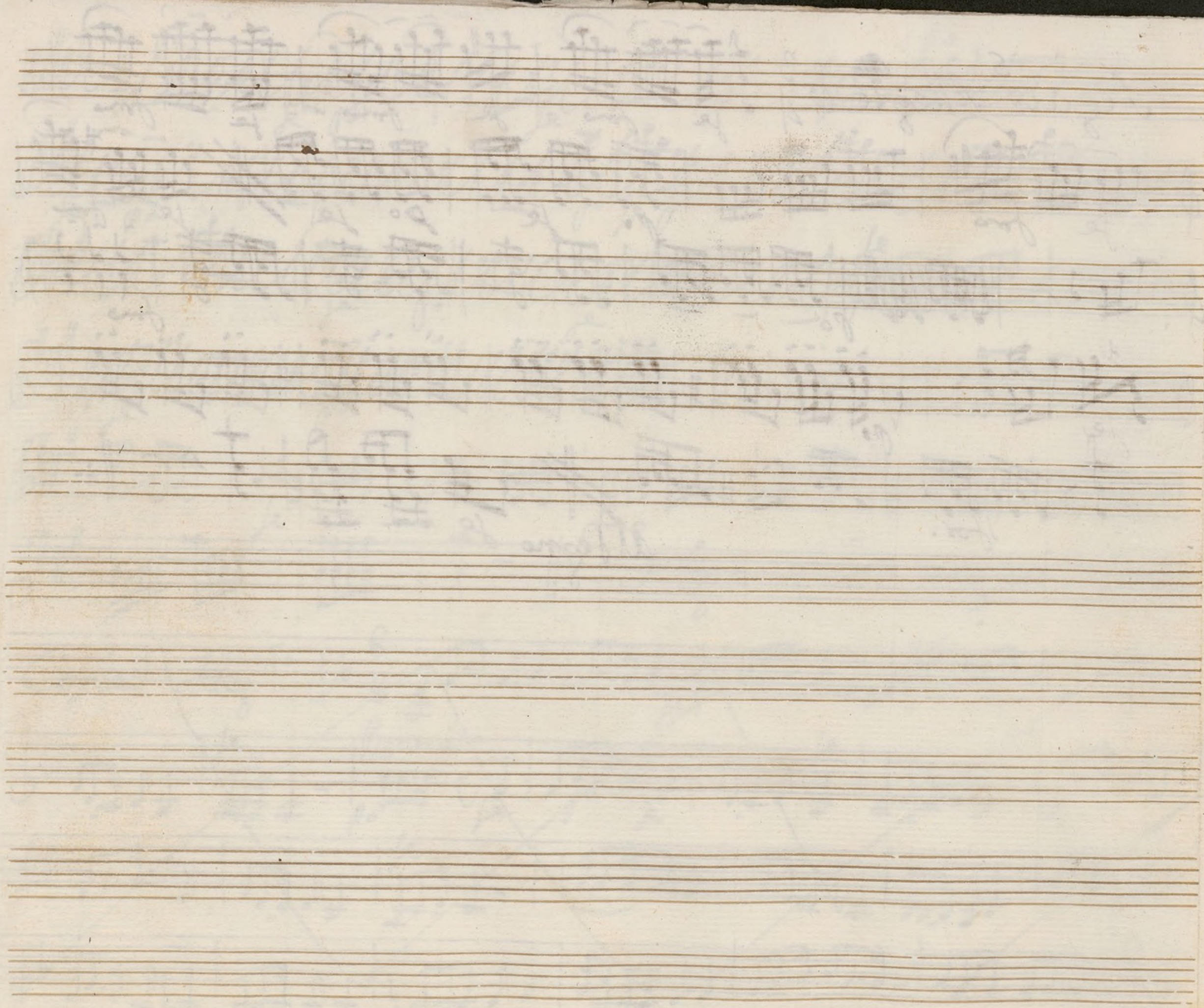




Handwritten musical score on seven staves. The notation is in brown ink on aged paper. The first six staves contain dense musical notation with various notes, rests, and dynamic markings such as *se* and *mo*. The seventh staff begins with the text *Síguen las seguidillas* written in a cursive hand.

Handwritten musical score on four staves, which are crossed out with a large diagonal line. The notation is in brown ink. The first staff begins with the text *no Coplas Alleg* followed by a treble clef and a key signature of one sharp. The second staff has the word *Punteado* written above it. The notation consists of various notes and rests.







Handwritten musical score for piano, featuring multiple staves with complex rhythmic patterns, dynamic markings (p, f, p0, f0), and tempo changes (And, Allegro, al segro). The score is written on aged, yellowed paper with visible ink bleed-through from the reverse side. The notation includes various note values, rests, and articulation marks, with some sections marked with '12' indicating a specific measure or phrase. The tempo changes are clearly marked: 'And' at the beginning, 'Allegro' in the middle, and 'al segro' at the end.

Handwritten musical score for three staves. The first staff is marked "Allegro" and "6/4". The second staff continues the melody. The third staff ends with a double bar line and the word "allegro".

*Allegro* 2/4

*Se po fe po*

*fmo*

*Segue's All<sup>to</sup>* 3/4

*po fmo po fmo po fmo*

*voz*

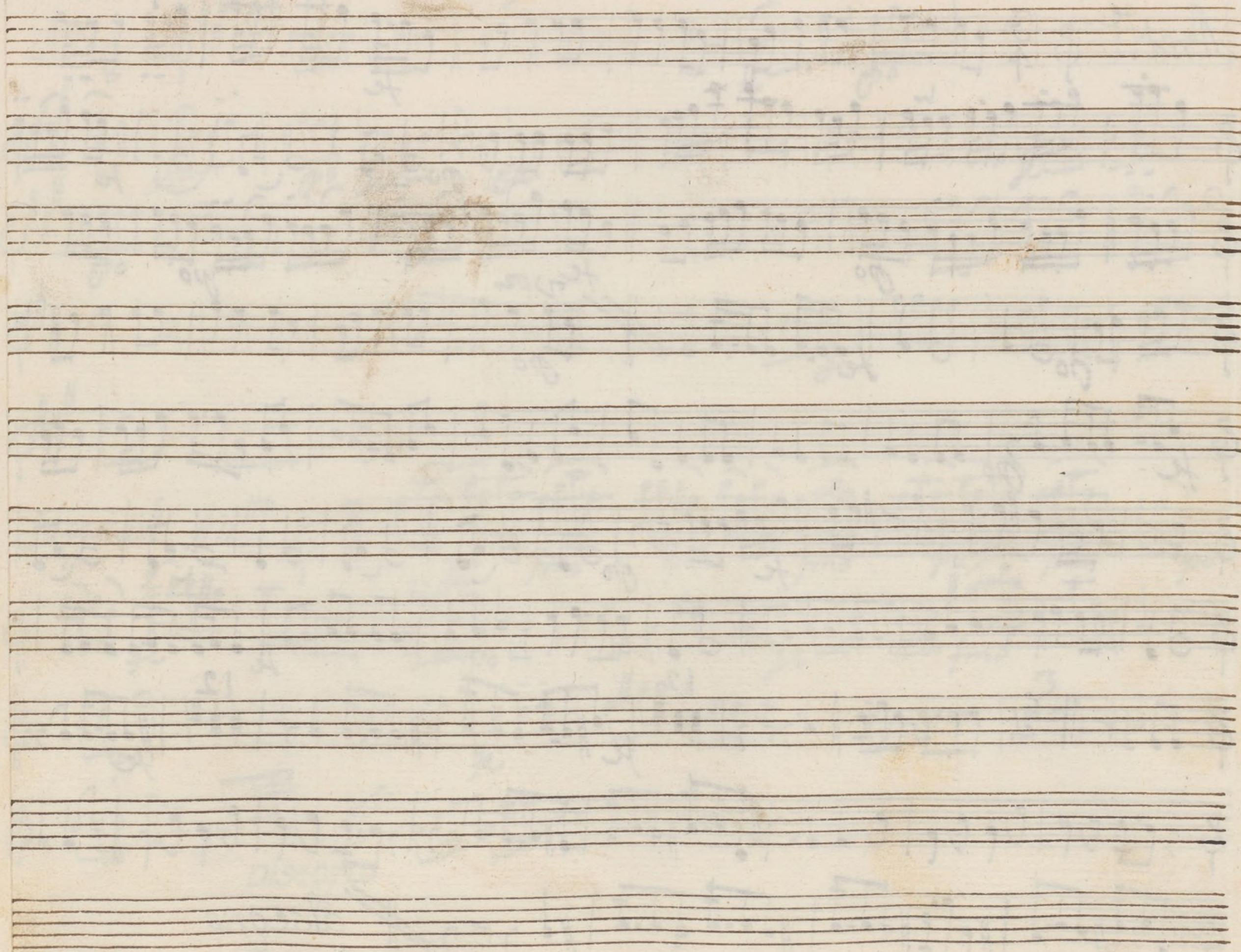
*fe fmo*

*allegro fe*

7  
Oboe Primero

tonadilla a 4°.

Los Baños de Madrid.



Handwritten musical score on ten staves. The tempo is marked *And.<sup>te</sup>* in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *po*, and *vo*. A double bar line with a slash is present on the fifth staff, and the word *allegro* is written at the end of the tenth staff.

*Allegro*  $\text{G} \# \# \frac{2}{4}$   $\text{3}$   $\text{3}$

*Sequidi. All.<sup>to</sup>*  $\text{G} \# \# \frac{3}{4}$   $\text{p} \text{o}$   $\text{f} \text{m} \text{o}$   $\text{p} \text{o}$   $\text{f} \text{m} \text{o}$   $\text{p} \text{o}$   $\text{f} \text{m} \text{o}$   $\text{p} \text{o}$   $\text{f} \text{m} \text{o}$   $\text{p} \text{o}$

*allegro*

Mus 180-9

*+*  
*Oboe Segundo*

*tonadilla a 4º*

*Los Baños de Madrid.*

6

*Trompa 1<sup>a</sup>*

*Tonadilla a 4<sup>o</sup>*

*Los Barrios de Madrid*

Ce vobis

Handwritten musical score for a piece titled "Ce vobis". The score is written on 12 staves, organized into six systems of two staves each. The notation is in a historical style, featuring various note values, rests, and dynamic markings.

The first staff begins with the tempo marking "And.<sup>te</sup>" and a key signature of one flat. The score includes numerous dynamic markings such as *se*, *p*, *pp*, and *allegro*. There are also numerical markings like 3, 6, 12, and 3, which likely indicate measures or groups of notes. The notation includes various note values, rests, and articulation marks.

The piece concludes with the tempo marking *allegro* on the final staff.

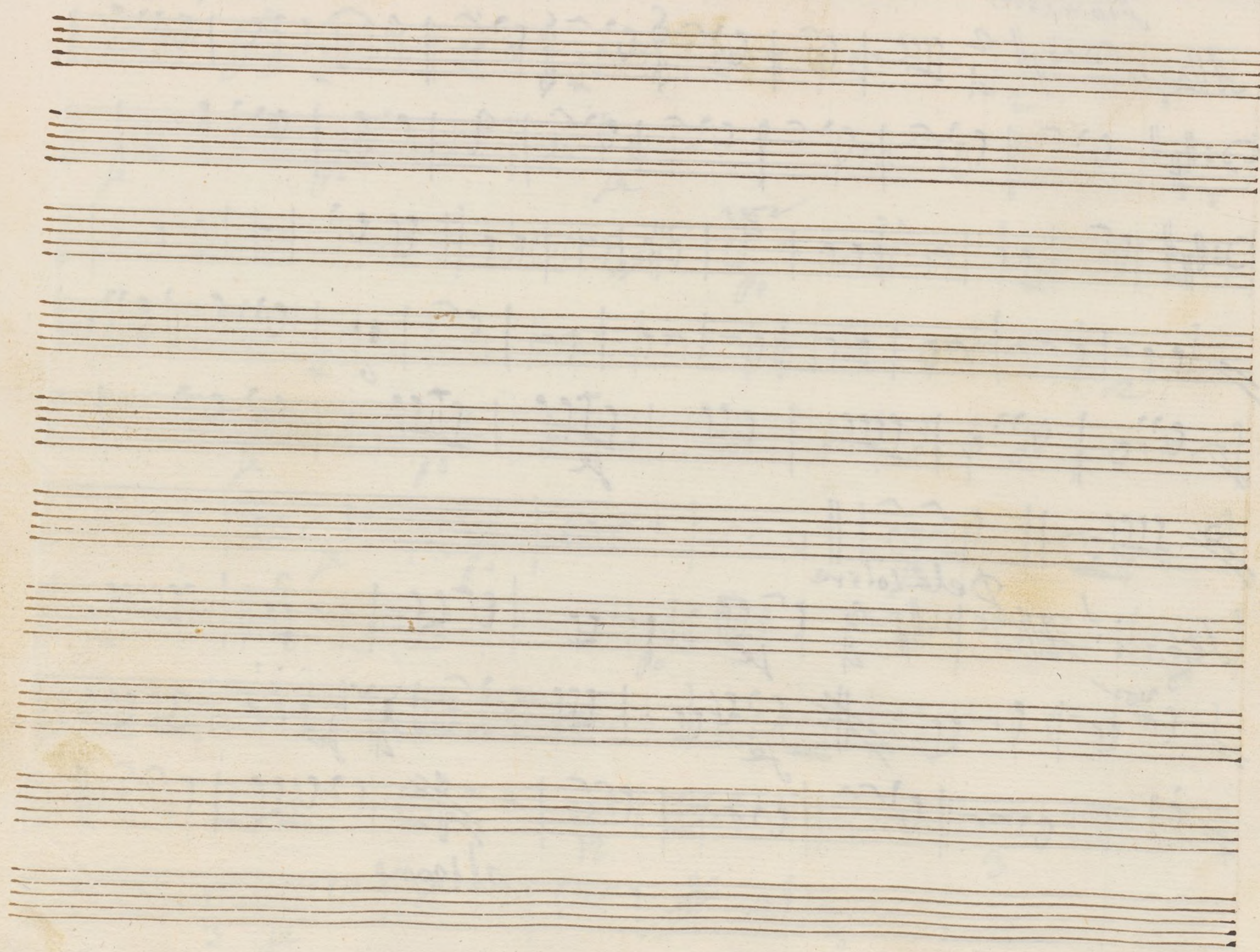
Alamirre

*Allegro*  $\text{D}:\sharp\sharp$   $\frac{2}{4}$

Delasolre

*Sequi. All.*  $\text{D}:\sharp\sharp$   $\frac{3}{4}$

*allegro*



N. 180-9  
Mus 180-9

~~te~~

*Trompa Segunda*

*Sonadilla a 1.º*

*Los Barrios de Madrid.*

Cesofant

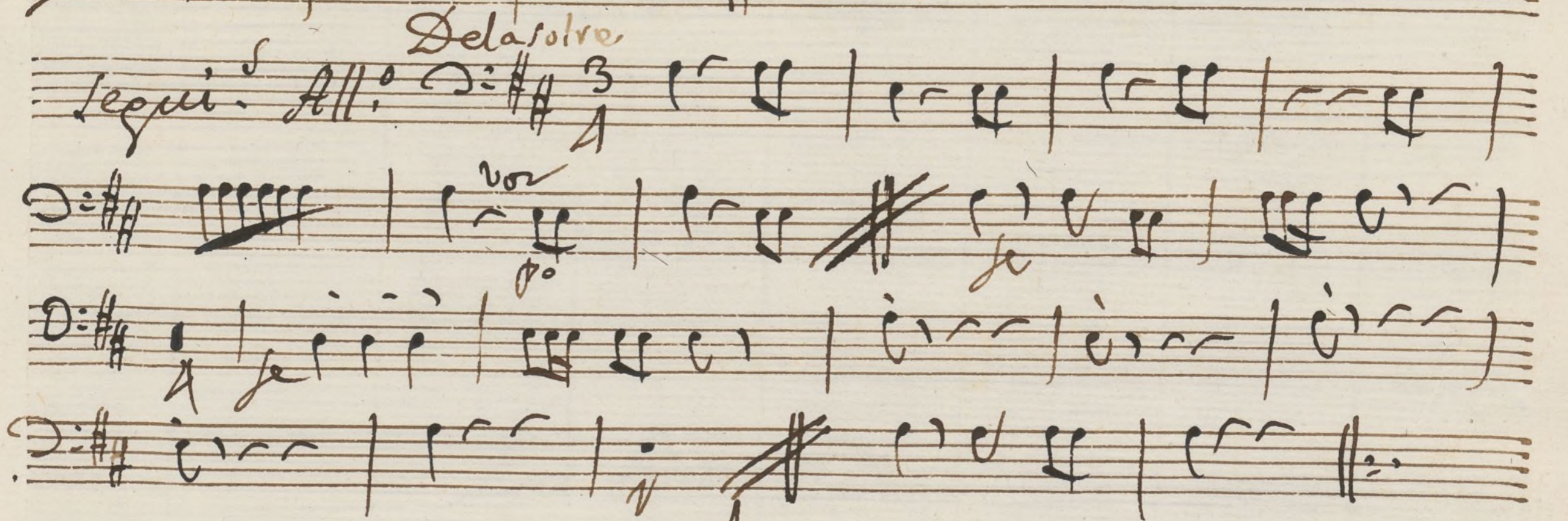
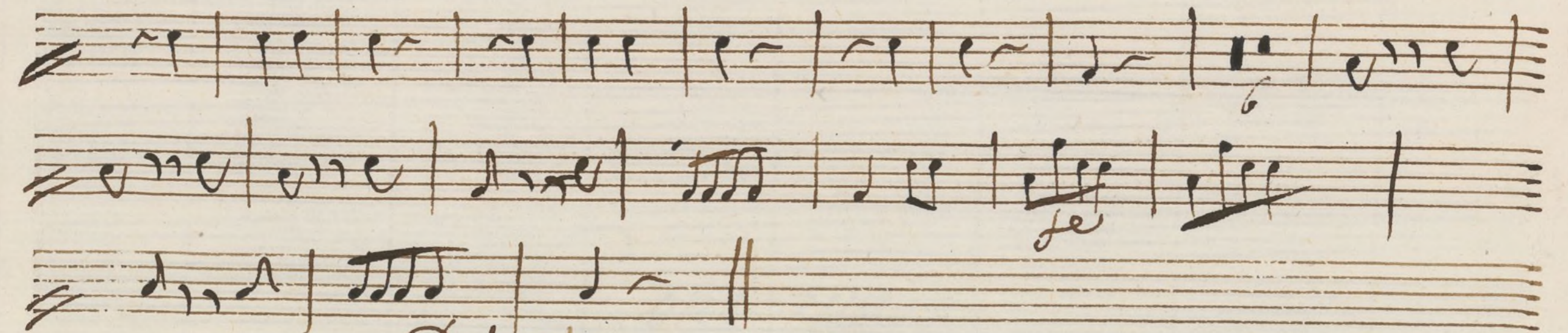
And.<sup>te</sup> 3/4

Handwritten musical score for 'Cesofant'. The score consists of eight staves. The first staff is marked 'And.<sup>te</sup> 3/4' and contains a triplet of eighth notes. The second staff begins with a 'Je' marking. The third staff has a 'p<sub>o</sub>' marking and a double bar line with a sharp sign. The fourth staff has a 'p<sub>o</sub>' marking. The fifth staff has a 'p<sub>o</sub>' marking. The sixth staff has a 'p<sub>o</sub>' marking. The seventh staff has a 'p<sub>o</sub>' marking. The eighth staff has a 'p<sub>o</sub>' marking. The score ends with a double bar line.

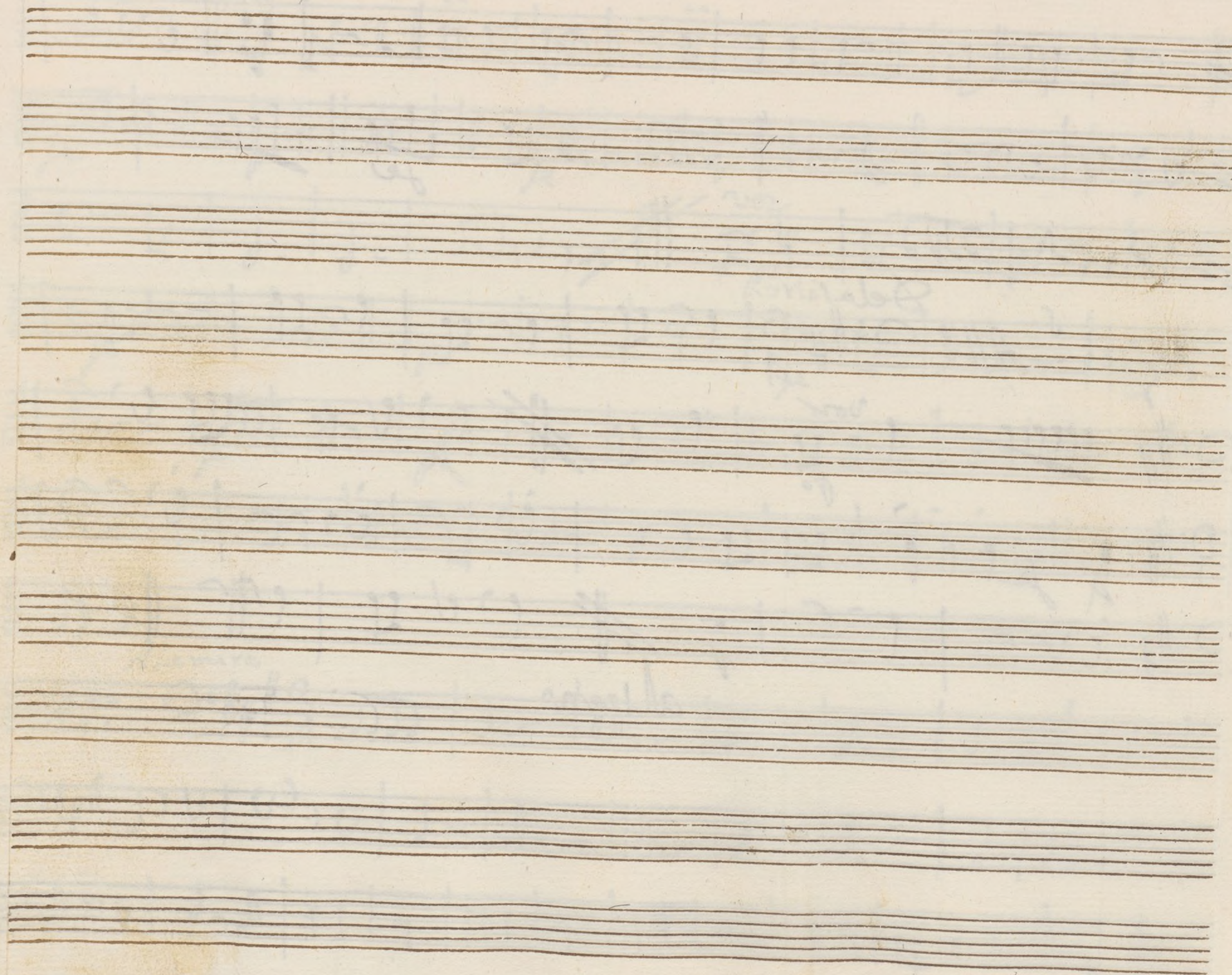
Alamire

All.<sup>te</sup> 2/4

Handwritten musical score for 'Alamire'. The score consists of three staves. The first staff is marked 'All.<sup>te</sup> 2/4' and contains a series of eighth notes. The second staff contains a series of eighth notes. The third staff contains a series of eighth notes. The score ends with a double bar line.



*allegro*



~~16~~  
Contrabajo:

tonadilla a 1º

Los Barrios de Madrid:

//

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Key markings and features include:

- And.* (Andante) at the beginning of the first staff.
- 4* (time signature) at the start of the first staff.
- no* (written above a staff).
- fe* (written below a staff).
- f* (written below a staff).
- 6* (written above a staff).
- fe* (written below a staff).
- fe* (written below a staff).
- Puntado* (written above a staff).

