

~~Intervención~~

Mus 184-9

+
Conadilla a tres

La Convidada al Vaile;

Theatro de
Noviembre

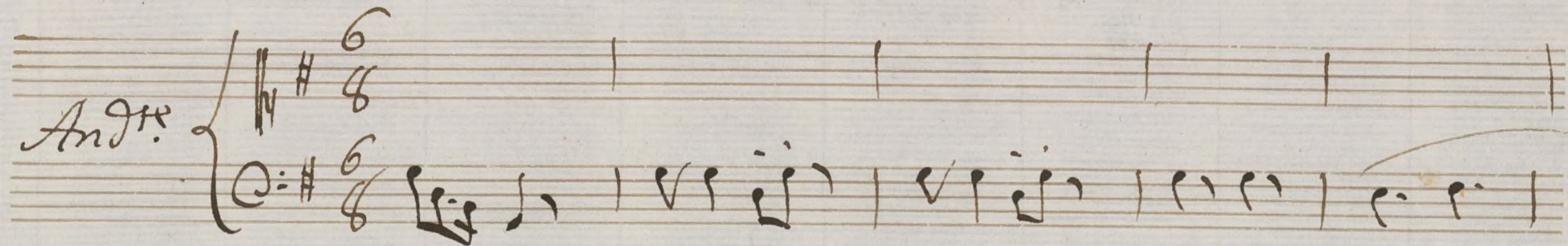
Del S.^r Esteve:

1788.

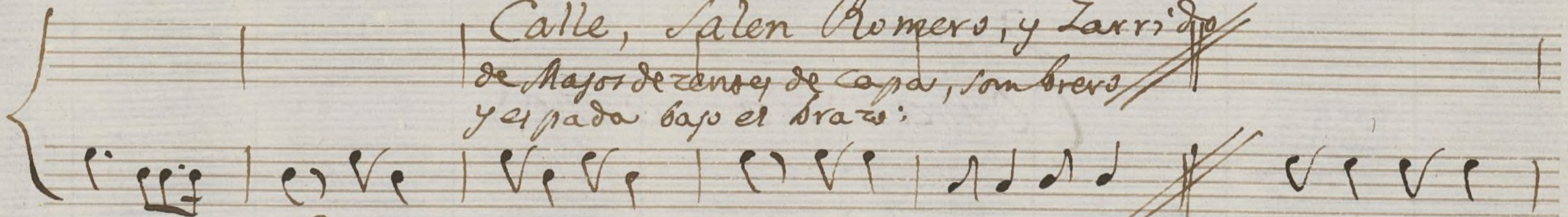
{ La orozco
gar.^{do} y Romero

184-4

Andte

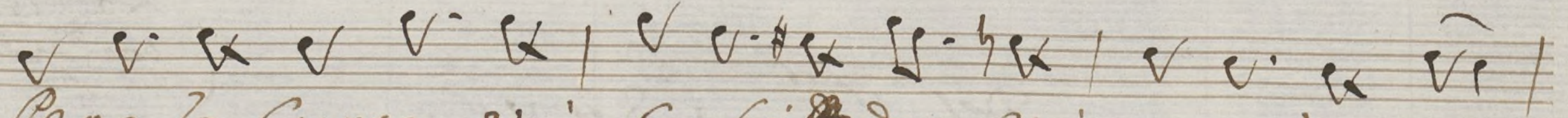
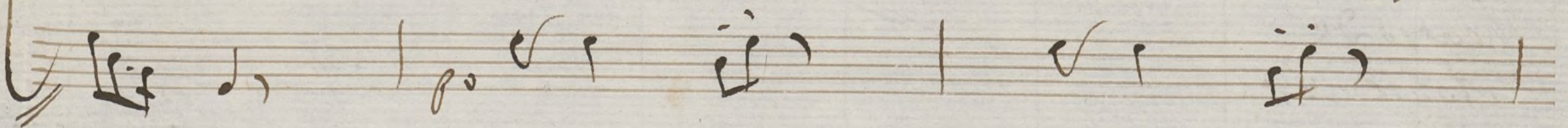


Calle, salen Romero, y Garrido
de Mayor de censo, de capa, sombrero
y espada bajo el brazo;

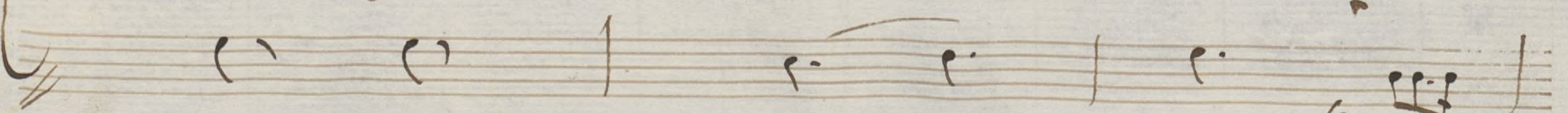


Romero

Oí tengo Una Boda donde eir a vailar - ya
no quiero que sepa por la Pepa voy - que es



Pepa la Curra Voi'a Con bi' dar Voi
te es Un pegote de toda funcion de



Se

Garrido

oi' tengo Vnos dias donde eir a to
no quiero q' entienda que de Varilees

car— ya Pepa la Curra la voi a llebar la
toi— y llevo ala Curra a esta diversion a es

Allegro

Allegro

p

2^{or} 2.

ma la vida es esta de los Pobres
2^{or} 2. este por la Pe pa de amor esta

ma — 1^{or}

cié — 8^{va}

muchos contra tiempos y muchos tra
pero al Pobre tanto por oy se la

ba — 1^{or}

pe — 8^{va}

despues nos tu bitan muertos muchos
que Majos y Majas en esta Te

ma - le
 frie - ga

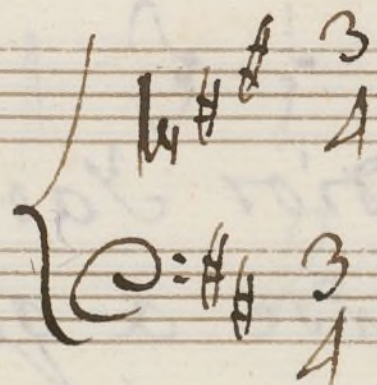
Unos en Pre si dios Ya nos a espi
 es mo da el an darse a quien se la

ra - le — ya nos a espi ta le — — — ya
 pe - ga — a quien se la pega — — — a

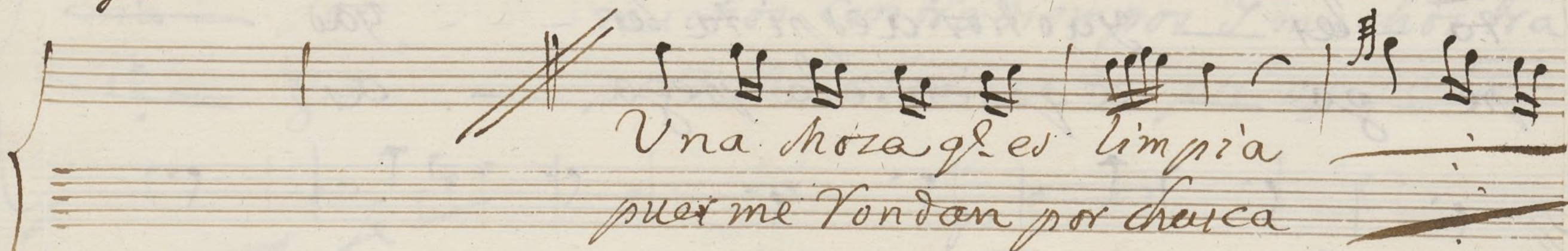
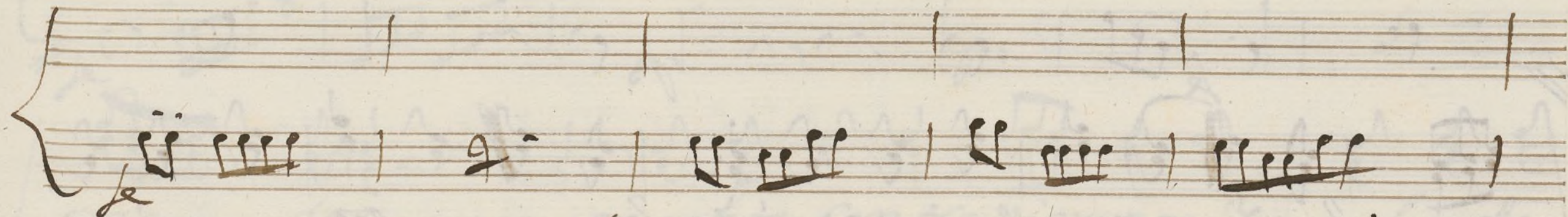
*Parola
 y al segno;*

*Parola, gar^{so} Pero alli esta mucha flema, Rom^o alli esta mal cora con,
 gar^{so} Amigo Paco, Rom^o Judita, lo² le callare donde voi; gar^{so} tu ira de pareo;
 Rom^o mucho, gar^{so} yo lo propio adios, Rom^o adios;*

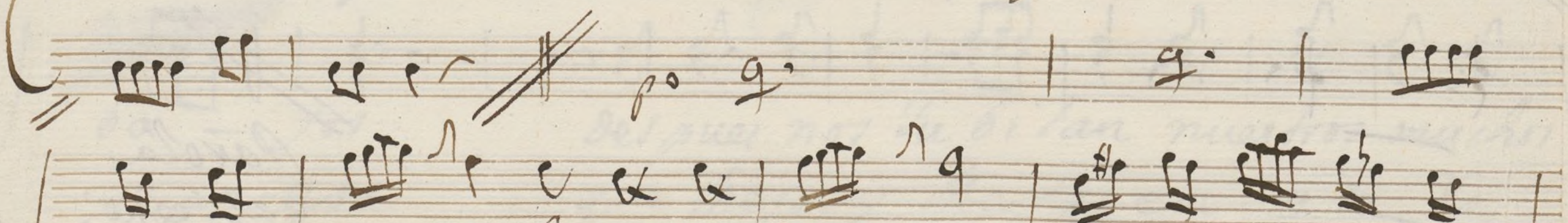
Allegretto



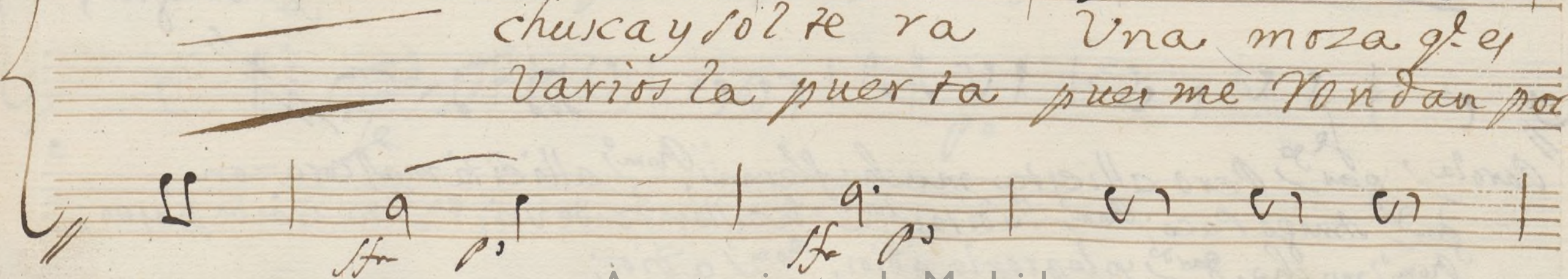
Casa Pobre; ò salon Corto, sale de Maja
la frozo, tendrà preparada en cima de
alguna silla ò mesa, la mantilla;

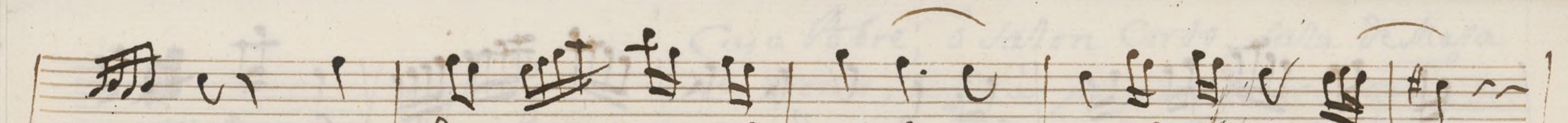


Una moza g' es limpia
puer me Tondan por chusca

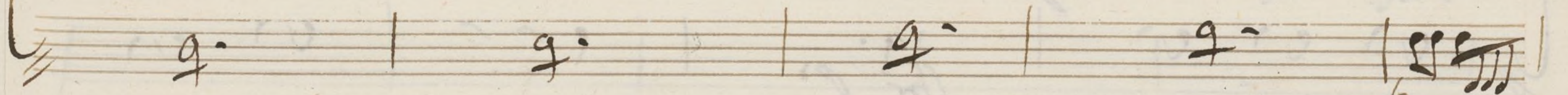
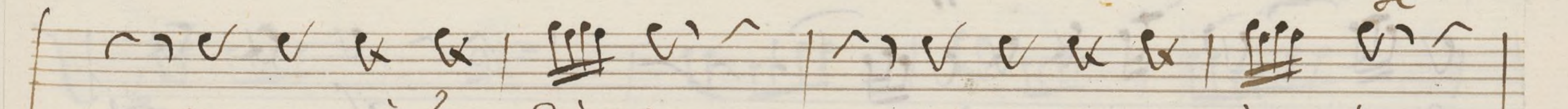


chusca y sol te ra Una moza g' es
varios la puerta puer me Tondan por






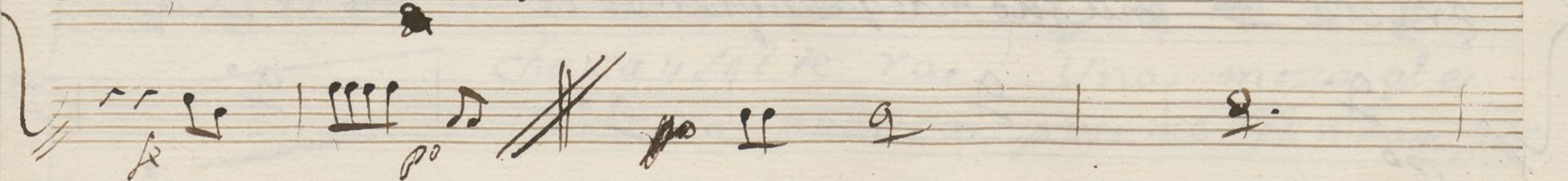
se - a no ~~le~~ fal tarà No bio - si le de sea -
 sa - das mu cho mas q' vne gran do te - ha re Ca sa das -

y que si lo di go es por ex pe ri en cia
 y que si lo di go es por ver bo en va ria

Allegro puer su for tu na an echo



puer *g.* por Vesa la das puer su *g.*
 for tuna an echo por Vesa la das por Vesa la *g.*
 dar - - - por Vesa la das - *g.*

Parola
 Con todo, piensan los hombres
 muy Cautelosos en esto,
 por q' quieren buenas mozas,
 Chiste, Sal, gracia, y Dinero.

Seguidilla

Allegro

Sale Zarzido

A Con bi dar te
la orzo... Pi diendo lo un real

Zarzo... Mira que vendras

Pe na
mo zo
tar de

Vengo avn fandangos
de tu pre sen cia

na di me a guarda

Vengo avn fandangos
de tu pre sen cia
na di me a guarda

to ma la Man ti lli - ta
Res ponde moí las chus - cas
pueí Cerrar el Quar ti - to

yal punto vamos toma la Man ti lli ta
 con la obe dien cia Respon de mos las chur cas
 ya ta ma ña na puer Cerrar el quar ti to

yal punto vamos
 con la obe dien cia
 ya ta ma ña na

Allegro
 dos ve ces

*al entrar el lordo sale
 a mero. y lei detiene*

Parola 1.^a Rom³ Andonde se bñ, de tengerse allà
 gen^{do} que te importa ari. a par ta de ay; a

And.^{te} *3/8* *tenu* *soffo voce* *Rom³*
 ay ay que si
 si ta... ay ay que me neo... ay

que Ca mo rra me -- pi de el

Cuerpo Sigue

Allegretto

Romero

A don de bai Pe
 oros - - avna fun cion me
 gar do . yo solo è delle

pi ta adonde Con este tras to
 He ba avna Como el amigo
 var la yo solo Romo y yo lo propio

gar do
 a bla me for no quiera
 Romo puer de fa le ya o - ra
 oros des pa cio que ir no quie ro

que nos per damos a bla mejor no quie ra —
 ven te con mi go pue de fa le ya o — ra —
 Con uno ni o tro des pa cis q' ir no quie ro —

— que nos per damos;
 — ven te con mi go;
 — Con uno ni o tro;

Allegro
do ve re

Parola 2^a gar^{do} *le* an te yo lle guè; ya i' marchate; *Rom^o* Cui dado con
 ello, ya sa be mi ge nio; *Al³*

Andrè

tenu
oto voce

gar^{do} ay ay que ri

po

si ta - - ay ay - que me ne o - - ay -

que - Ca mo - rra - - me - pi de el

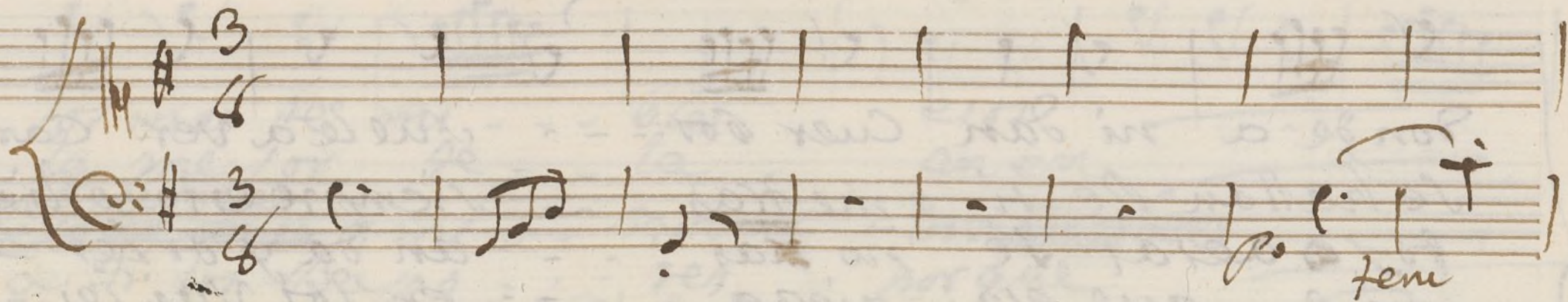
Cuerpo

~~Allegro, y Rápido~~

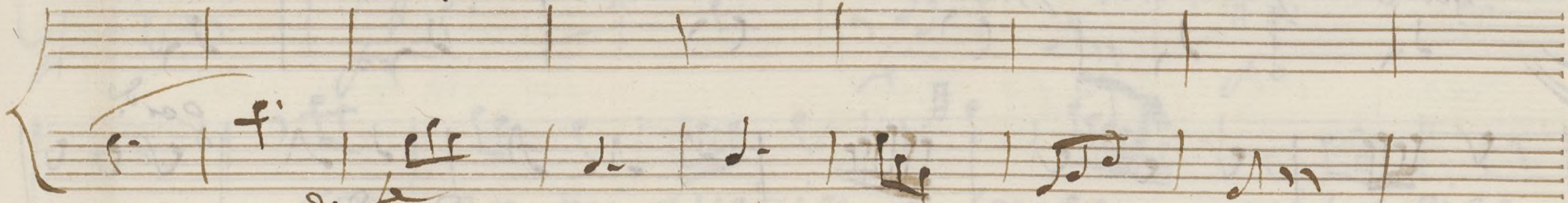
Parola, Rom^o eres un provocativo: ^{ora} por dios queno al boro temos,
 Gen^o mira quiere q^l aei tocadas, se conponga elto; Rom^o por mi ala ora
 ya ei toi plantado en Angulo Recto. Gen^o puer callemos, y Viñamos,
 Rom^o puer Viñamos, y Callemos, ^{ora} queme perdeit, que al voroto;
 verina, verina, faustina; ^{lor} calla calla, ^{ora} no quiero, dejar de
 Venir, o grito, Gen^o por tu onor, yo yalo de fo: Rom^o yo por que quiero:
 y tu a quel, el detripatoros, meto; ^{ora} mui bien, vamos a Parones todo el
 caio Componiendo;)

Coplas

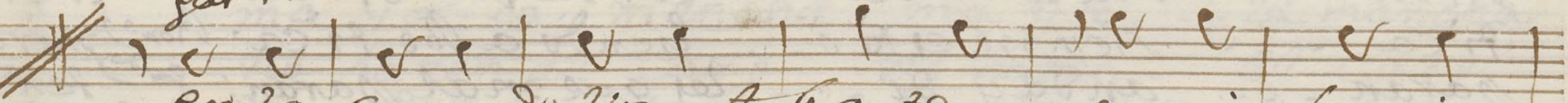
Alleg^{ro}



ferm



gar^{do}



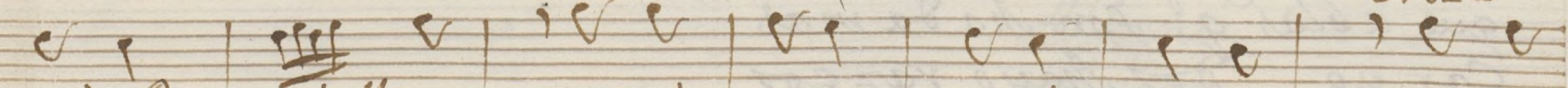
en la cara de un Abate es mi funcion
Rom: verà si a mi funcion vienes Pe ti me tras

gar^{do} - Antojada unas Niñas estan por ver

Rom: sien la sala estar no quieres ~~de la sala~~


no dràs estar


OTOLCO

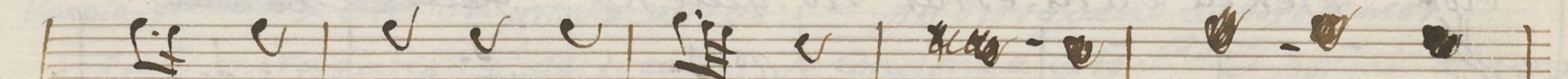


mi Pe pi lla es mi
inf i ni tas Pe ti
Como vai las estan
~~Al co ba~~ po dràs
Siempre en
donde
sien an
no hi o

en la


 don de a ni dan Cuer vos - - - suele a ver Car - ne so
 se hallan Pe ti me tras - - - siempre esta o bien do a Bo
 to a era se no ha - - - anda y di le - que mal
 mi o que era pieza - - - en los vai le - ei da


 dri da - - - suele a ser - - - Car ne so dri da: ^{gord.} es eru
 tica - - - siempre esta o - - - liendo a Bo tica: Ron; mira lo
 paran - - - anda y di - - - le que mal paran: ^{gord.} tendras a
 no sa - - - en los vai - - - le ei da no sa: Ron; di por que


 di to y seño ri to
 que a blas q! son Ma da mas
 Car go dos Ma yo raz gos
 Causa a que to en ta blas

oro:

ellos los mas te mi - - - les
en en la me - - - for te - - - la
dos ombres mas a
porque a lli los Bapo - - - res

son en mi juicio son en - - - mi juicio
ma yor la mancha ma yor - - - la mancha
no hazen al caso no hazen - - - al caso
van de la sala van de - - - la sala

Allegro
Trio

Parola / lor 2 Vaya Pepa en que quedamos, ora en que vamos los tres juntos,
a cada funcion Un Vato, y Cumpla con los dos; lor 2 Viva, genio fandangil
y grato;

Allegro vivo

Los

de la dor fun cio

nes

Vamos a go zar

Los hez meri Con ten

tos

Con guis to y Con paz

y Con segui di lla

Vamos a ca var

y Con segui di lla

Vamos a ca

bar Vamos a cavar

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes the following elements:

- Top Staff:** A series of notes and rests, possibly a vocal line.
- Second Staff:** A vocal line starting with the word "Segui" and a tempo marking "Al poco". It includes a key signature change to three sharps (F#, C#, G#) and a time signature of 3/4.
- Third Staff:** A vocal line with lyrics: "Nuestras Almas Respiran gusto alegría nuestras".
- Fourth Staff:** A vocal line with lyrics: "nuestras almas Respiran gusto a le".
- Fifth Staff:** A vocal line with lyrics: "almas Respi ren gusto ale gria".
- Bottom Staff:** A series of notes and rests, possibly a bass line.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The lyrics are written in Spanish.

203.

The musical score is written on five systems of staves. Each system consists of a vocal line (top staff) and a basso continuo line (bottom staff). The lyrics are written in Spanish and are repeated across the systems. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are: "gria nua tra al ma Respiren", "gria nua tra al ma Respiren Respiren gu ro ale", "gria Ce le brando Vai lando tan fe liz dia Ce le brando vai", and "lan do tan fe liz dia tan fe liz dia".

gria nua tra al ma Respiren gu ro ale

gria nua tra al ma Respiren Respiren gu ro ale

gria gu ro ale

gria Ce le brando Vai lando tan fe liz dia Ce le brando vai

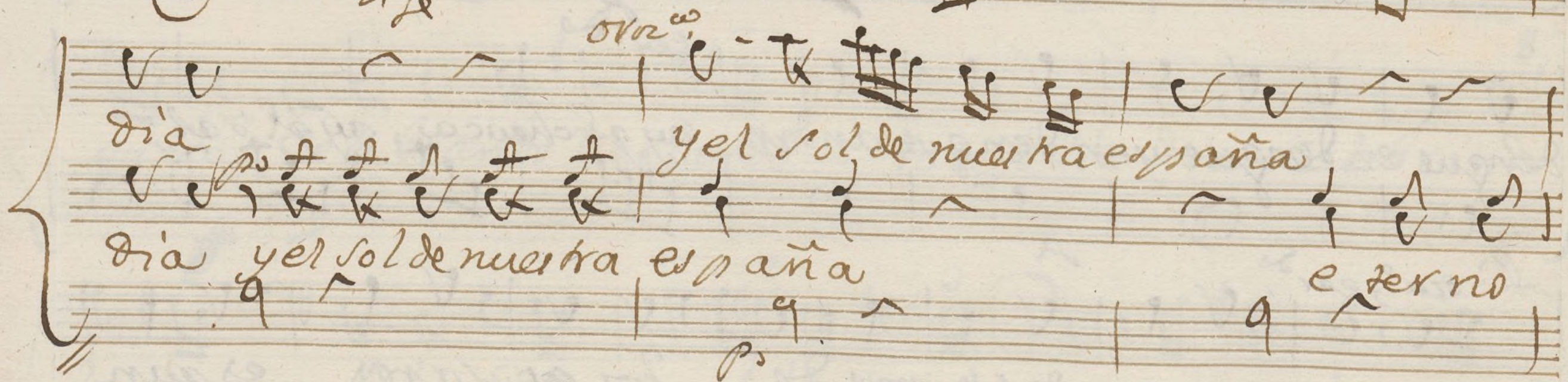
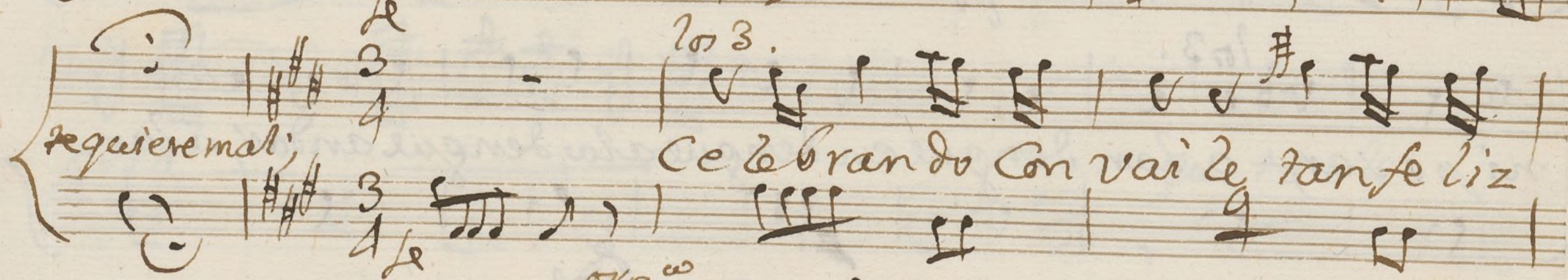
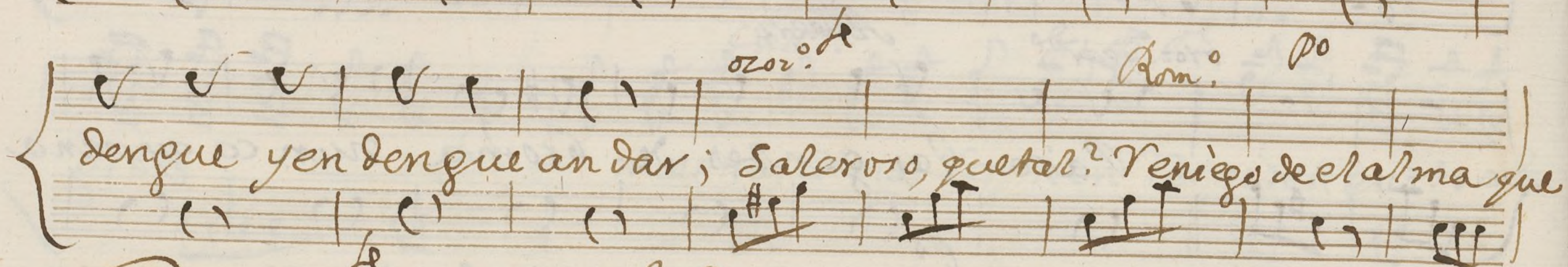
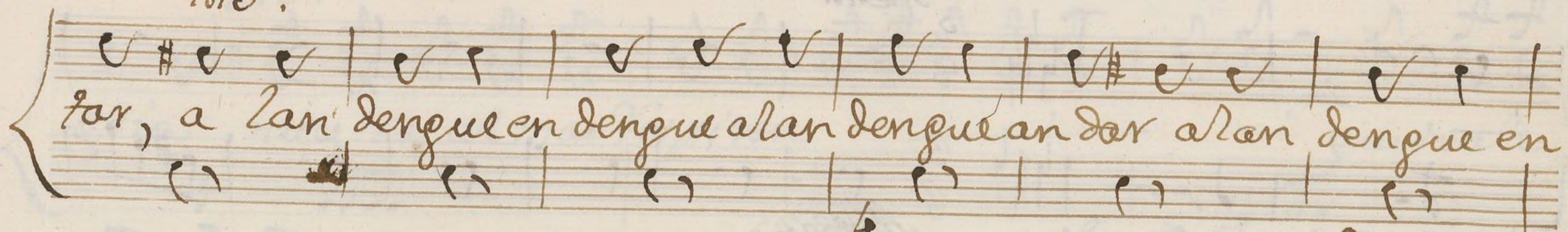
lan do tan fe liz dia tan fe liz dia

ale

vai

Meno
3/8
oro. y gar.
Allegro
Para las gentes de Groma nunca ay pena
ni pesa, a lan dengue en dengue ala dengue andar, a lan
dengue en dengue yen dengue andar, ay q! cheuca, ay q! sal;
por que sa ven deste modo los pe sares espan

2^{da} 3.



203,

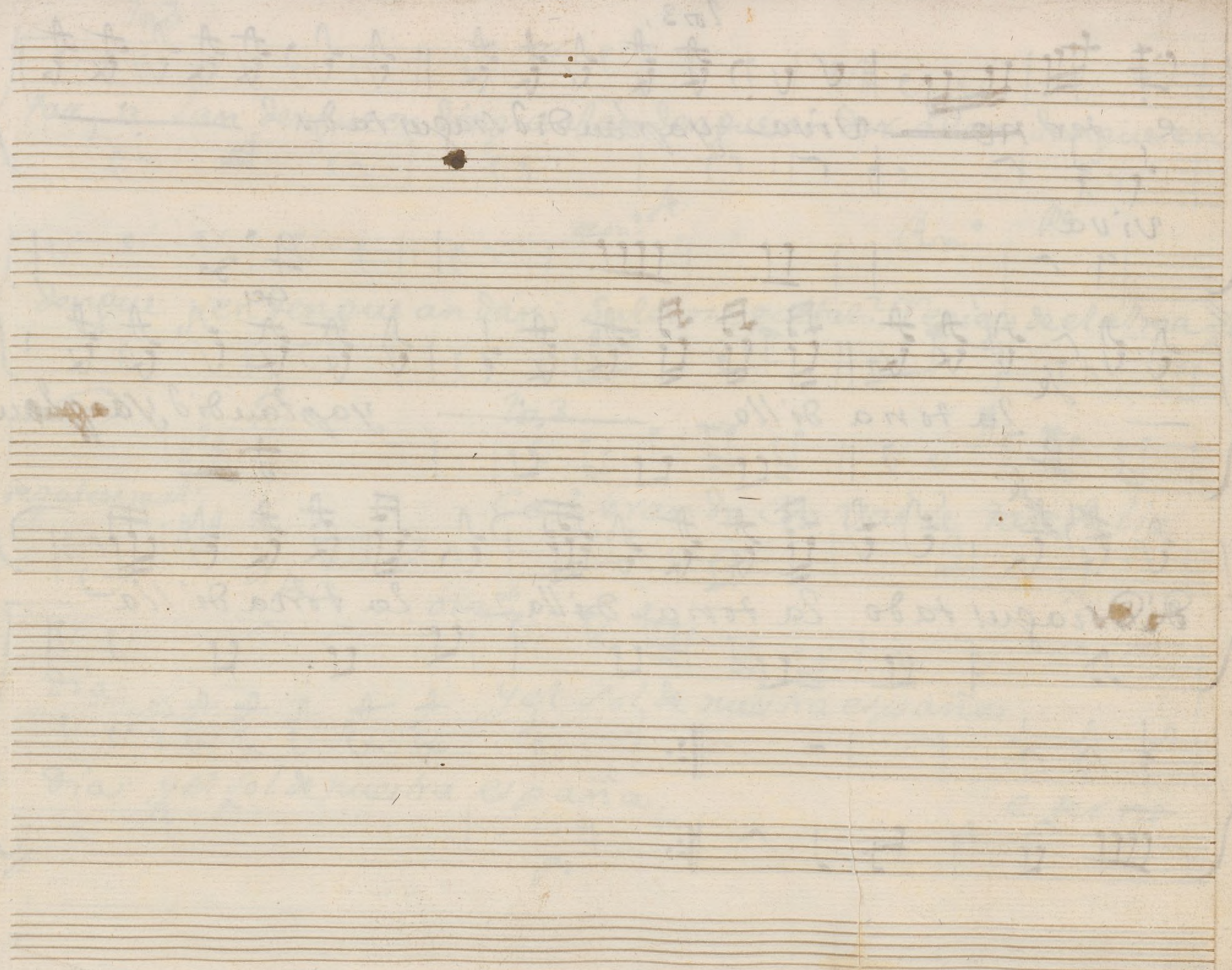
The musical score is written on four systems of staves. The first system has a vocal line with lyrics "e ~~ter no~~ viva yaplandi di siagu tado" and a piano accompaniment line with the word "viva" below it. The second system continues the vocal line with "la tona dilla" and "yaplandi di siagu tado" and has a piano accompaniment line with "la tona dilla" below it. The third system continues the vocal line with "la tona dilla" and has a piano accompaniment line with "la tona dilla" below it. The fourth system shows the final measures of the piece.

viva

la tona dilla

yaplandi di siagu tado

la tona dilla



Violin 1.^o Tom. a 3. La Combidada al vayle;

And.^{te}

Allegretto:




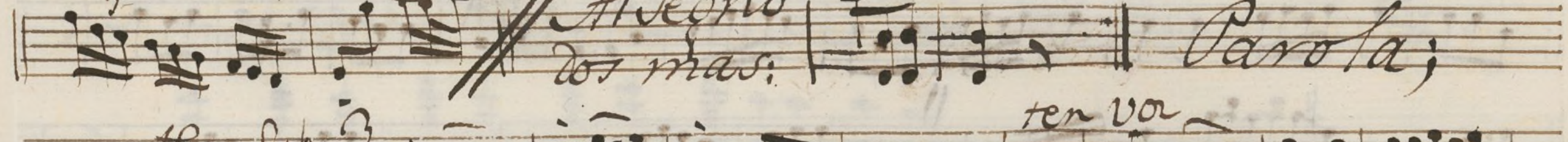


*Parola,
y Al Seono;*

Alleg *suelto.* *No* 3/4

voz *po*

Allegro. *po*

Parola;

Seq.^a Alleg.^{ro} 
vor



Allegro
do mas.
Parola;
And.^{te} 
ten vor
solo voce:


D: C. a' la Segui ditta
lo mismo. y Parola;
Voltri

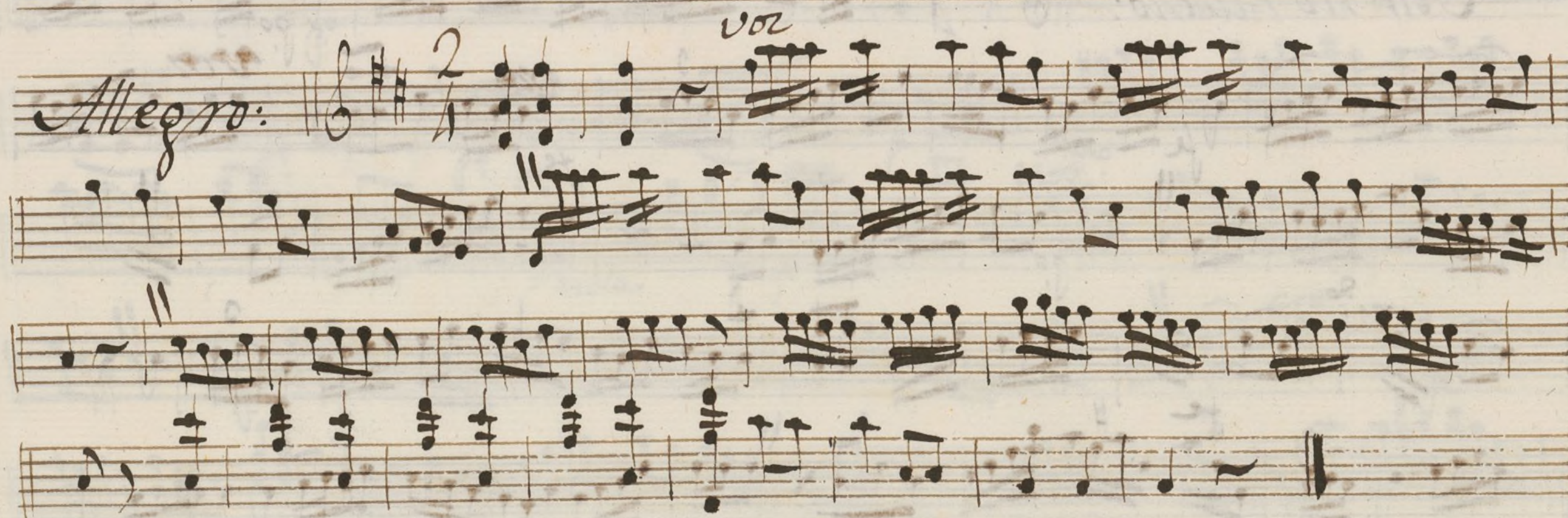
Coplas:

Allegro

Handwritten musical score for "Coplas" in 3/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, with some beamed groups. The second staff continues the melody, featuring a double bar line and a dynamic marking of *p* (piano). The third staff shows a continuation of the melody with various note values. The fourth staff includes a double bar line and a dynamic marking of *p*. The fifth staff features a double bar line and a dynamic marking of *p*. The sixth staff includes a double bar line and a dynamic marking of *p*. The seventh staff includes a double bar line and a dynamic marking of *p*. The eighth staff includes a double bar line and a dynamic marking of *p*. The score concludes with a double bar line and a dynamic marking of *p*.

Allegro 3. mas.

Parola;

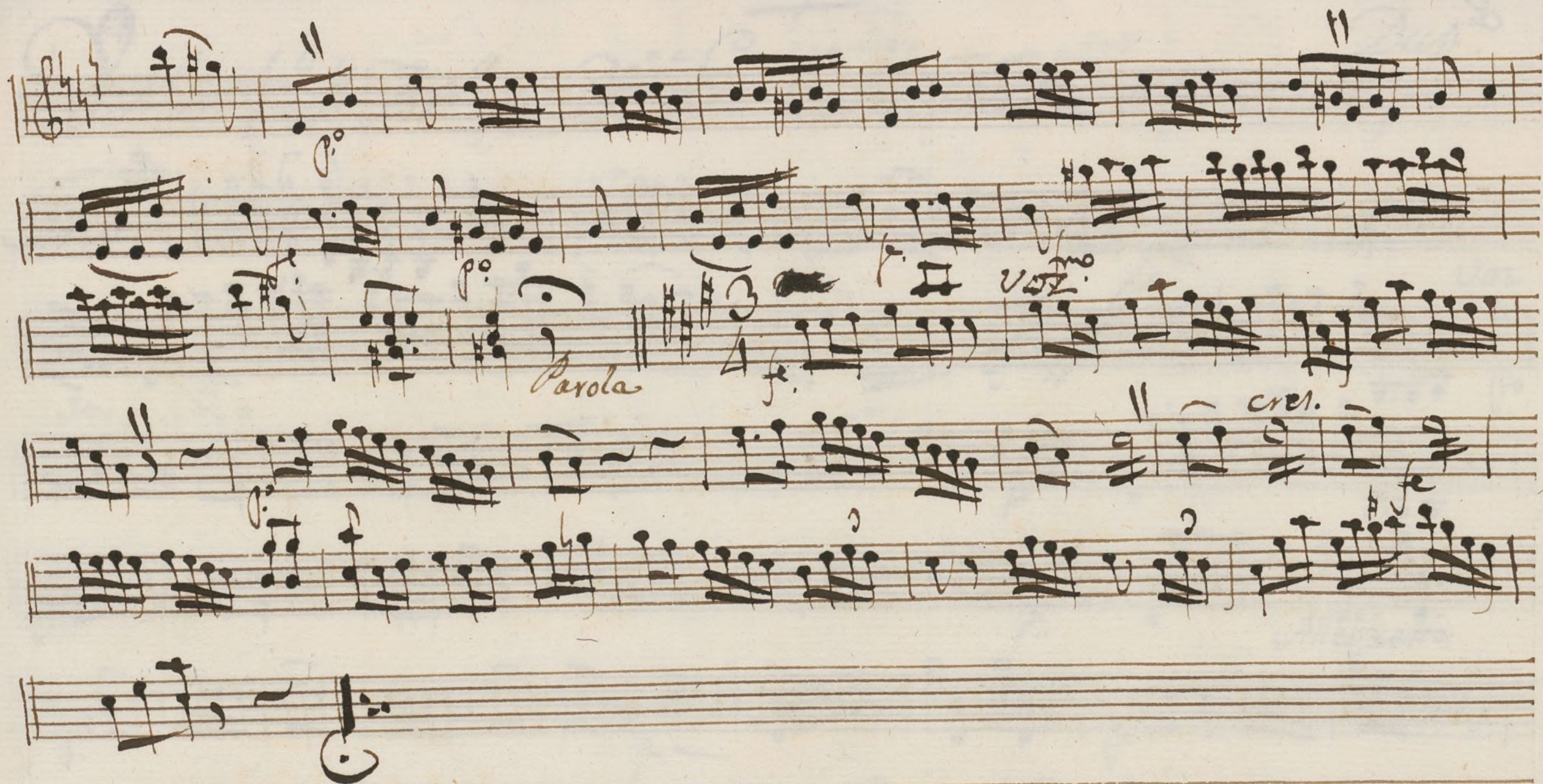


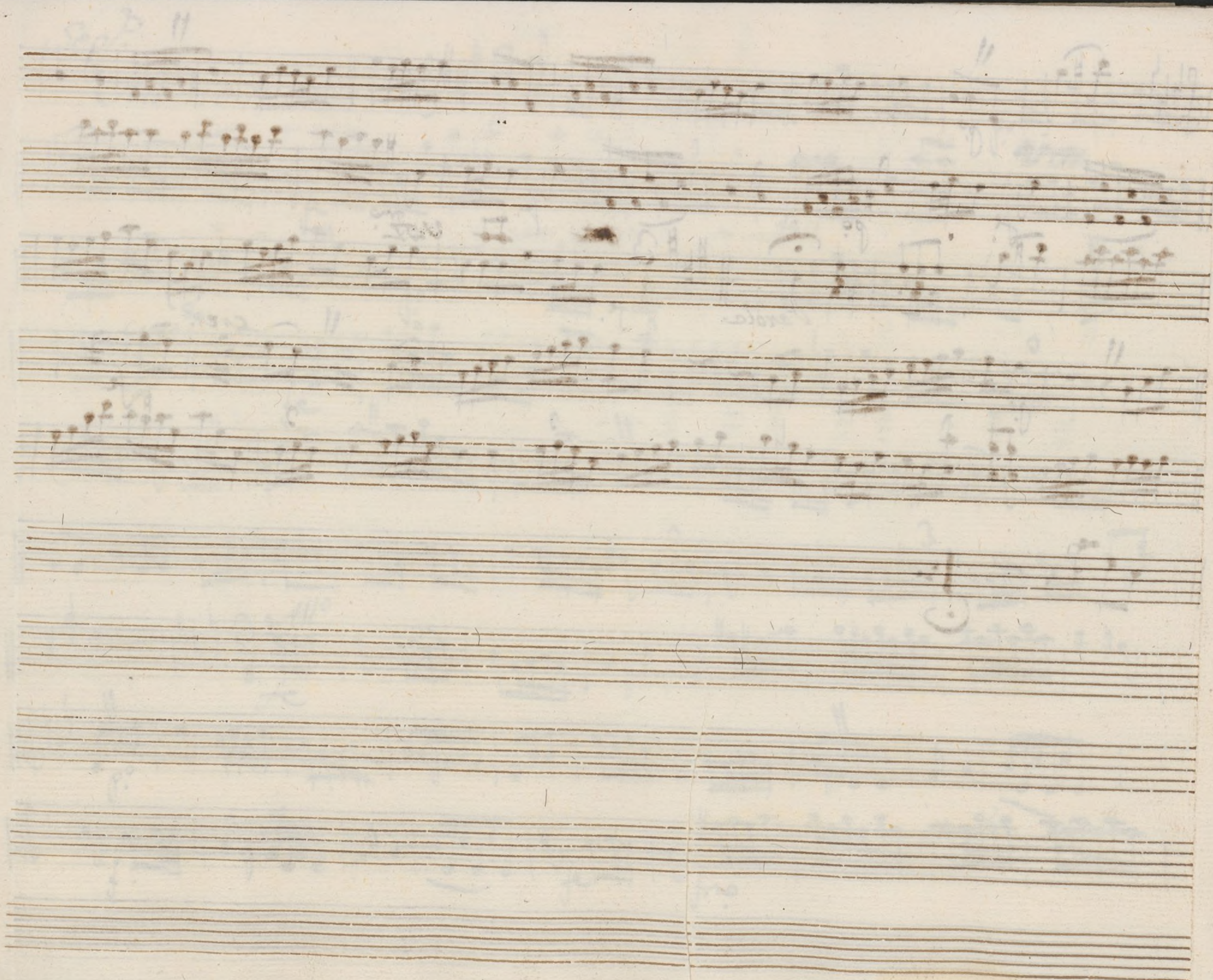
J. P. 70

Seg.^{da}

All.^o no mucho:

Handwritten musical score for a piece titled "Seg.^{da}" and "All.^o no mucho:". The score is written on ten staves in 3/4 time with a key signature of one sharp (F#). It features various musical notations including treble and bass clefs, notes, rests, and dynamic markings such as "p.", "f.", "cres.", and "ff.". The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. There are also some handwritten annotations like "voz" and "fe.".





Violin 1.º || Fon.ª a 3. La Combidada al vaile; *Dup.^{do}*

And.^{te} || 8

Vor

p.

Allegretto

f.

p.

p.

p.

Parola y Al Segno;

Allegro

va

Allegro

Parola;

Sep.^a Alleg.^{ro}

Al Sep no do, mar. Parola;

And.^{te} Soto voce: ten. vor

D. C. a' la Sequidilla, lo mismo. y Parola;

v.

Coplas.
Allegro



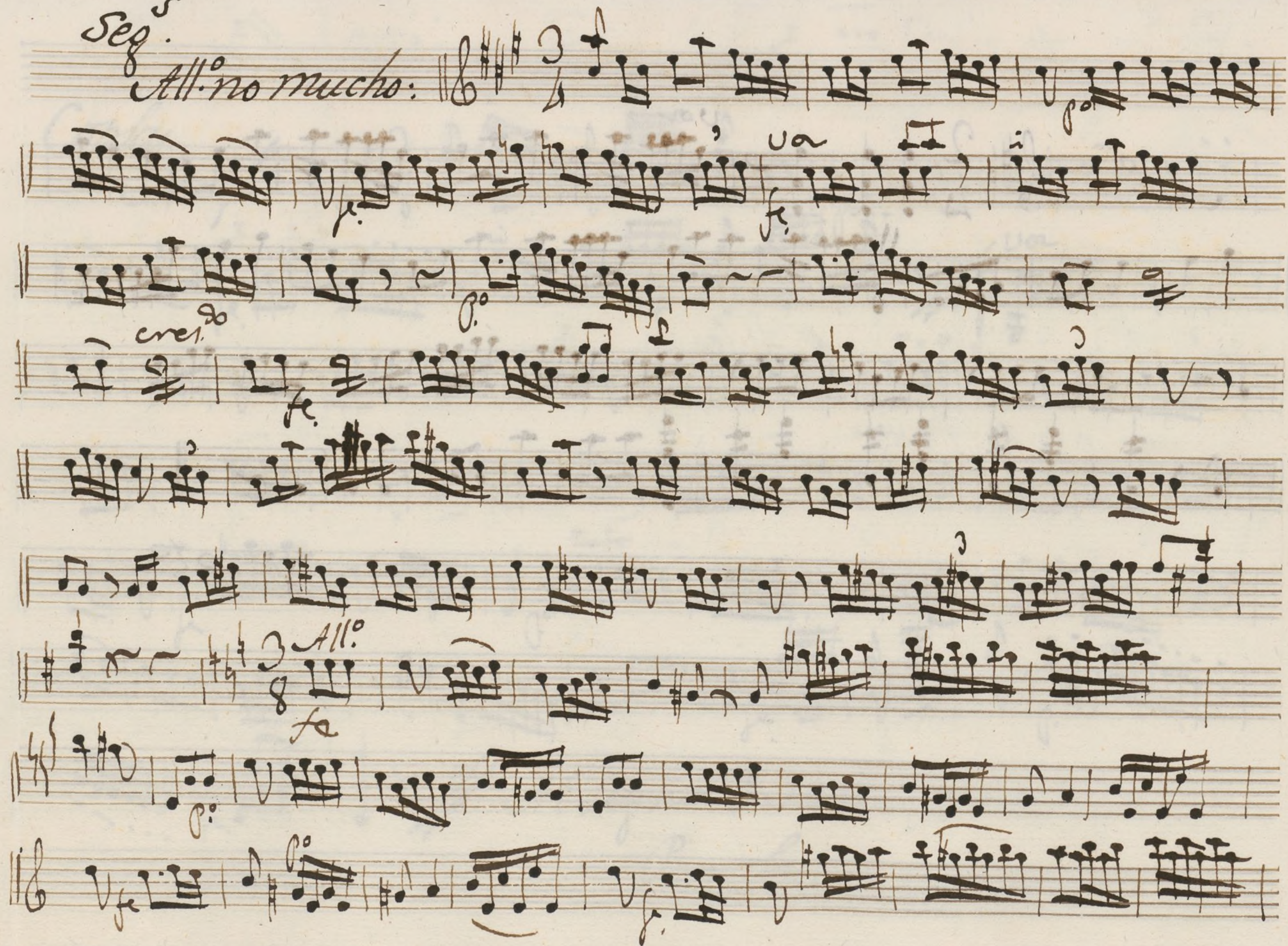
Allegro 3. mas.
Parola;

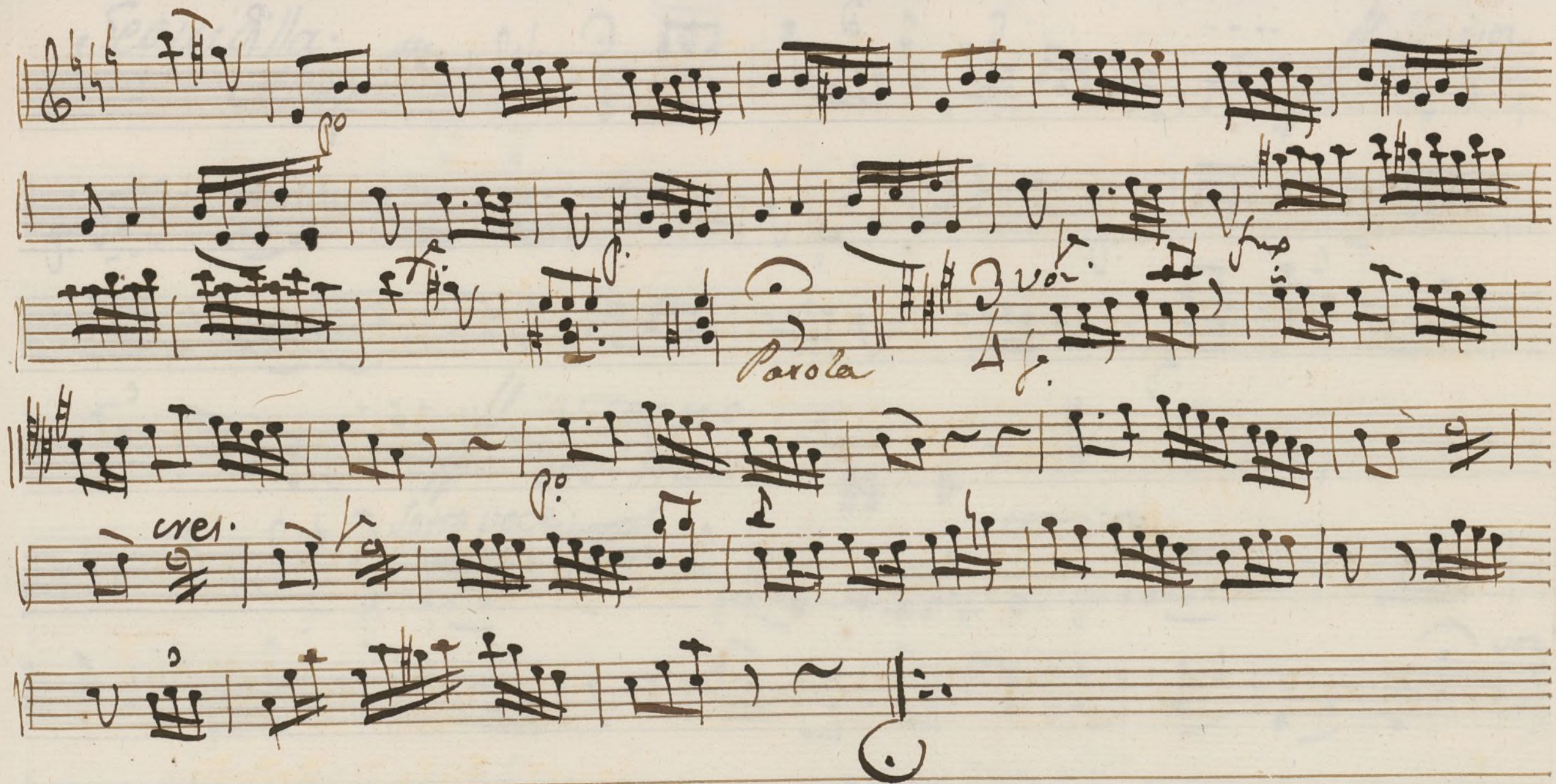
Handwritten musical score on four staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a time signature of 2/4. The first staff begins with the tempo marking *All.^o*. The music features a variety of note values, including eighth and sixteenth notes, and rests. A *vo* marking is present above the first staff. The notation is dense, with many beamed notes and complex rhythmic patterns. The paper shows signs of age, including foxing and staining.

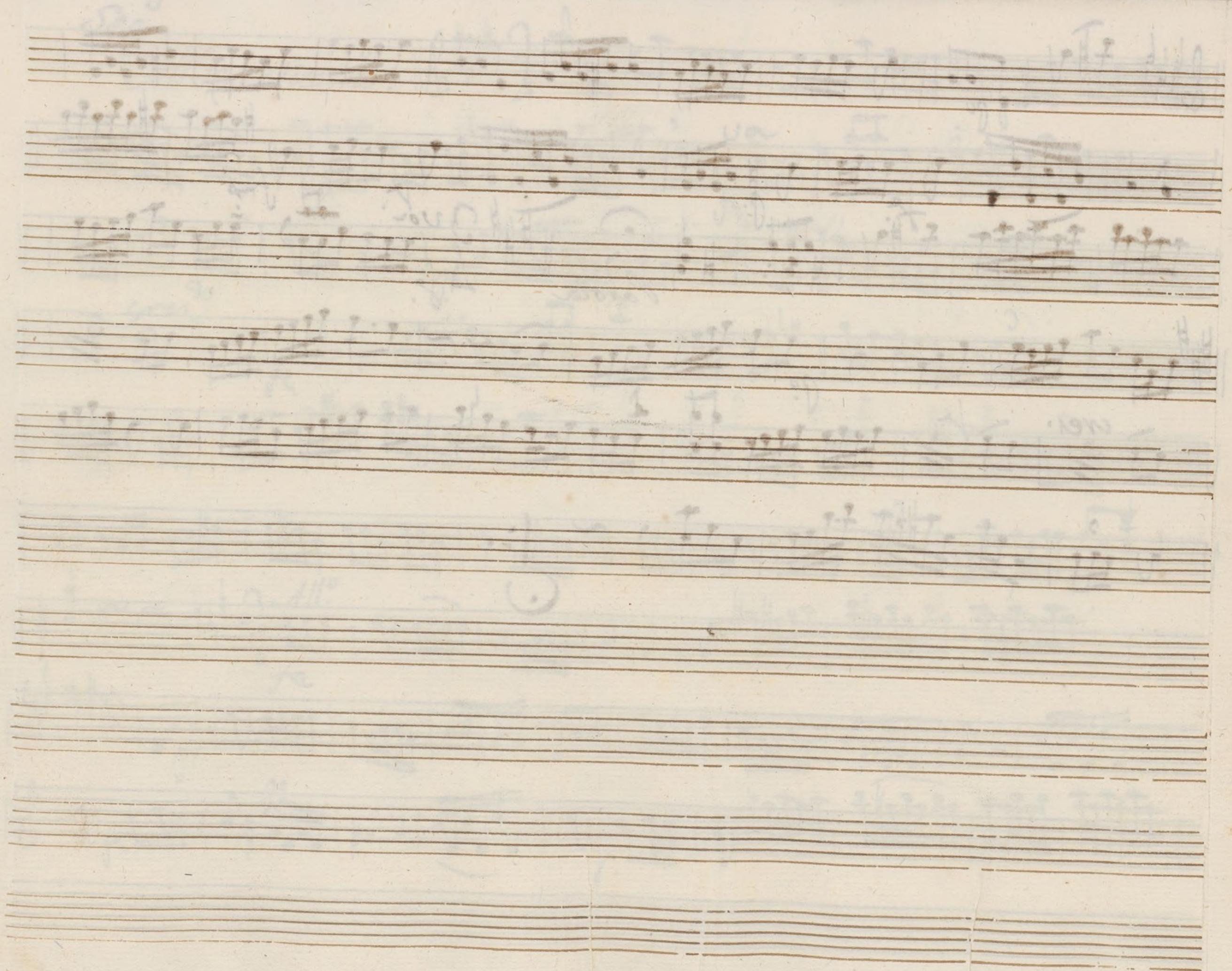
V. P.^{to}

Seg.⁵

All.^o no mucho:







Seguidilla.

Alleg.

segno
Parola;
And^{te}
Sotto voce;
ten vor
vor
D: C: a la Seguidilla, lo mismo; y Parola;

V:

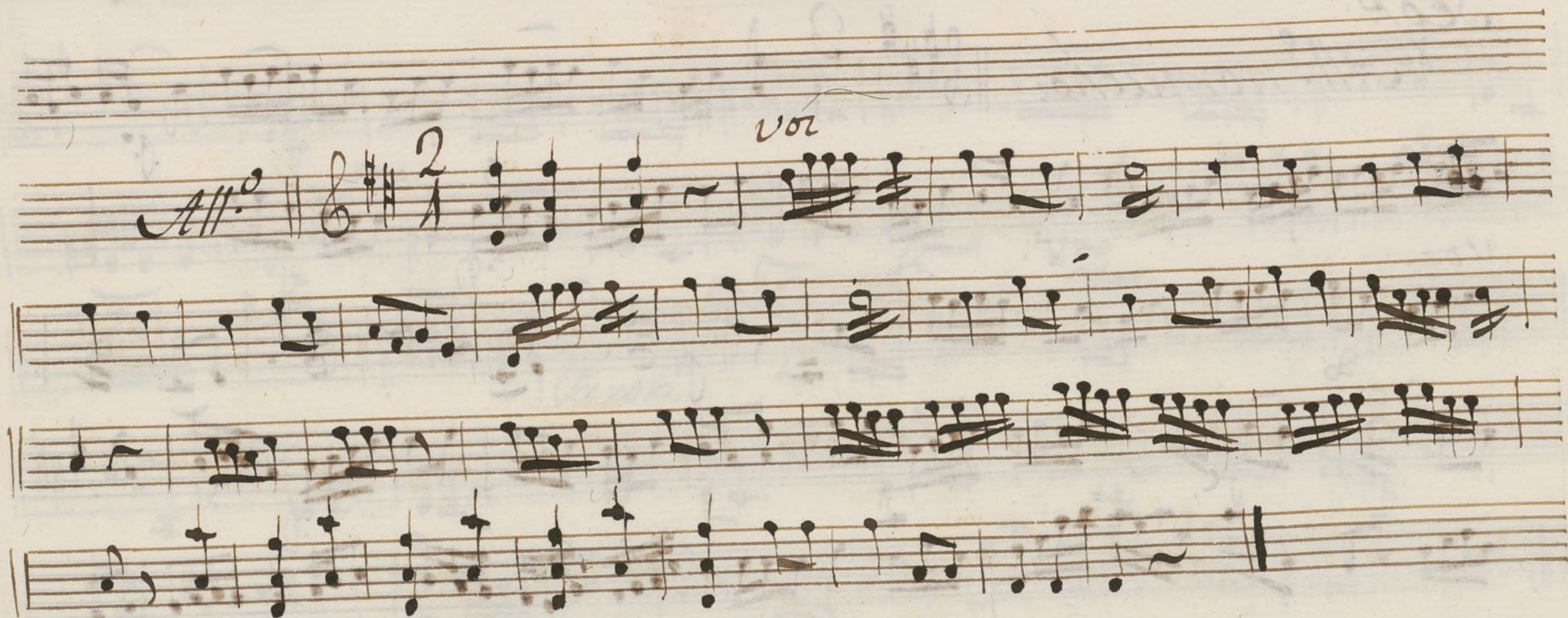
Coplas.

Alleg^{ro}



Al Segno 3. mas.

Parola;



V. P.^{to}

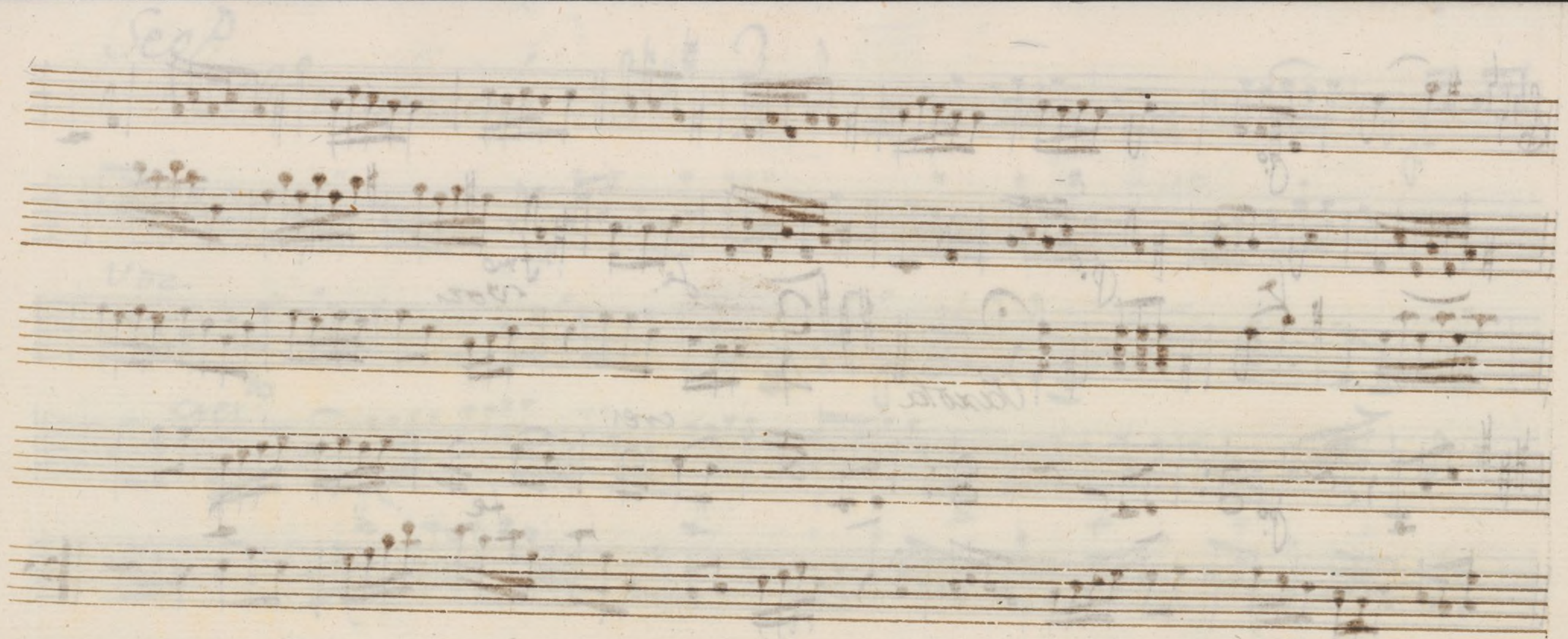
Sep^d
All.^o no mucho: 3/4

Voz

cres.

All.^o





Violin 2.^o *Don a. 3: La Combida al Vayle;*

And.^{te}

Voz

Alto

Parola; y Al segno;

?

Alleg ^{#0} 3 *Suelto:*

Alleg *Suelto:*

Alleg *Carola;*

Carola;

Violin 2.^o Fon. a 3. La Compadada al Vayle *Supp.^o*

And.^{te}

voz.

p.o.

Alte.

p.o.

p.o.

p.o.

p.o.

Parola; y Al Segno;

Alleg. $\frac{3}{4}$ $\text{F}\sharp$

Sueltas:

Voz.

Allegro

Parola;

Seg.^a
Alleg.^{ro}

vo

Al Segno
dos vez.

Sotto voce. *ten:*

And.^{te}

vo

Segno.

D. C. à la Seguitilla, lo
misimo: y
Carola;
y.

Coplas. *Allegro* *no*

voz

Al Segno 3. más.
y Parola;

All.^o $\frac{2}{4}$ *Voz.*

Handwritten musical score for voice and piano. The first system consists of four staves. The top staff is for voice, marked "Voz." and "All.^o". It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The bottom three staves are for piano accompaniment. The second staff continues the vocal melody. The third staff features dense sixteenth-note chords. The fourth staff provides a bass line with eighth notes. The system concludes with a double bar line and a fermata on the final note of the piano part.

G. P. 10

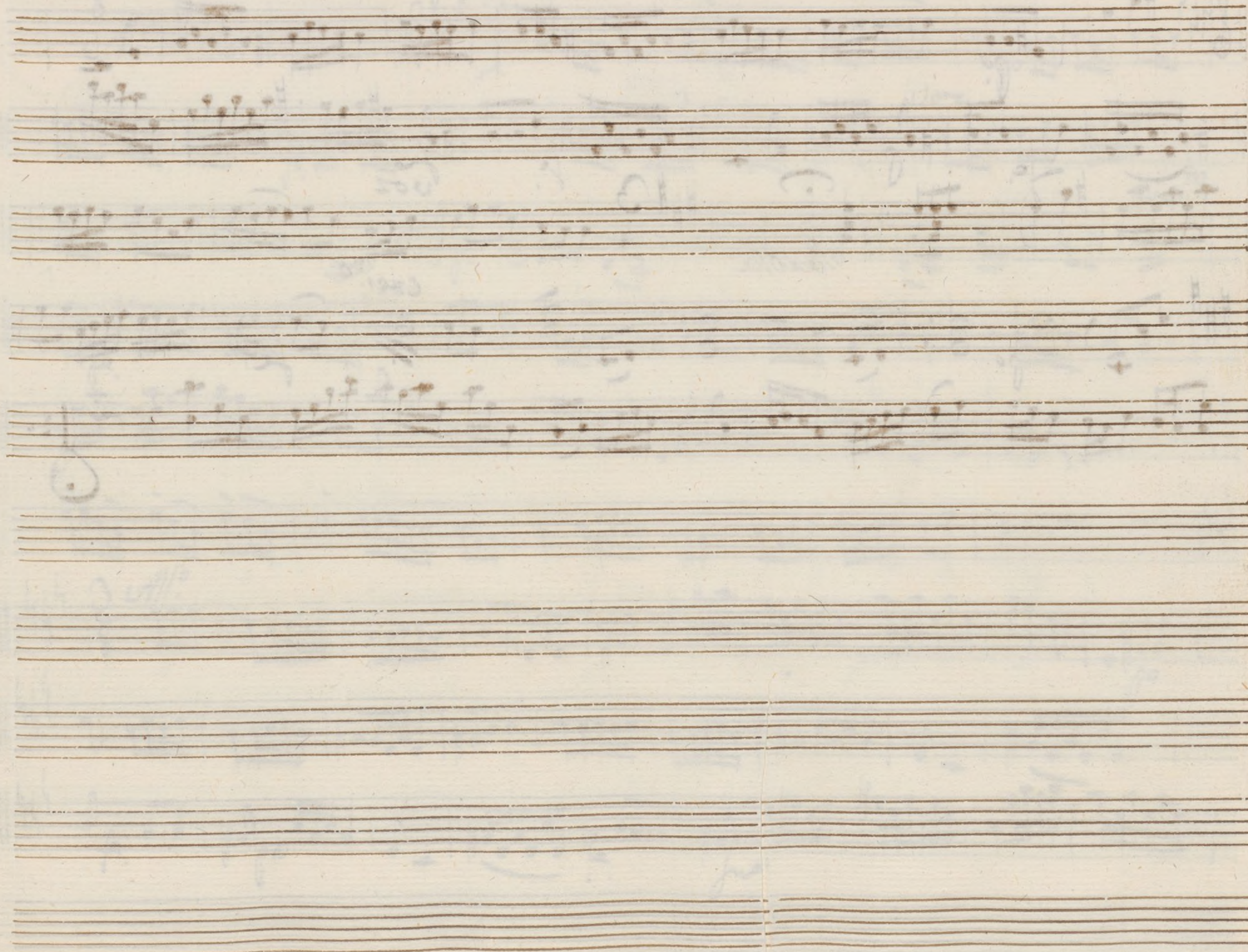
Segui d'lar.

All.^o no mucho.

Handwritten musical score for a piece titled "Segui d'lar." The score is written on ten 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 tempo marking "All.^o no mucho." is written above the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears on the first, third, and eighth staves; "Voz." (voice) is written above the second staff; "cres." (crescendo) is written above the third staff; "All.^o" (Allegro) is written above the eighth staff; and "f" (forte) is written below the ninth staff. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The handwriting is in dark ink on aged, slightly yellowed paper.



Segunda Part.



Oboe Primero

Tonadilla à tre; La Convidada al Baile;

And^{te} 6/8 9^{va} |  |  |  |  |  |  |  |  |  |  |

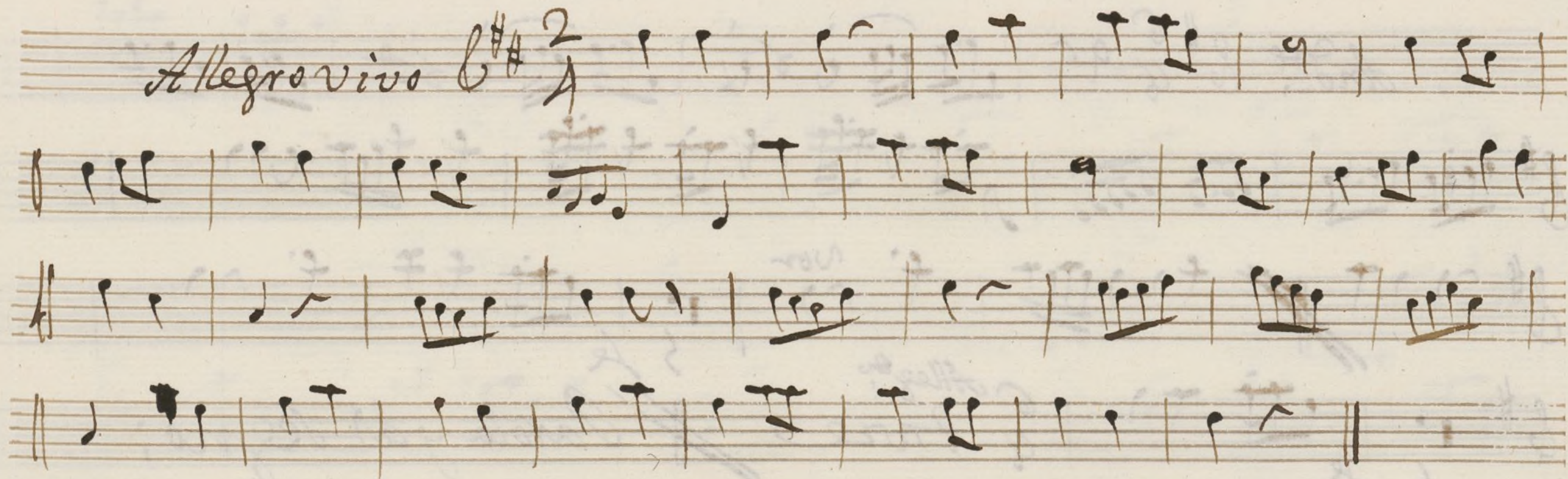
Alleg^{ro} 3/4 10^{va} |  |  |  |  |  |  |

Parola y al segno;

Seguidilla Tarce //

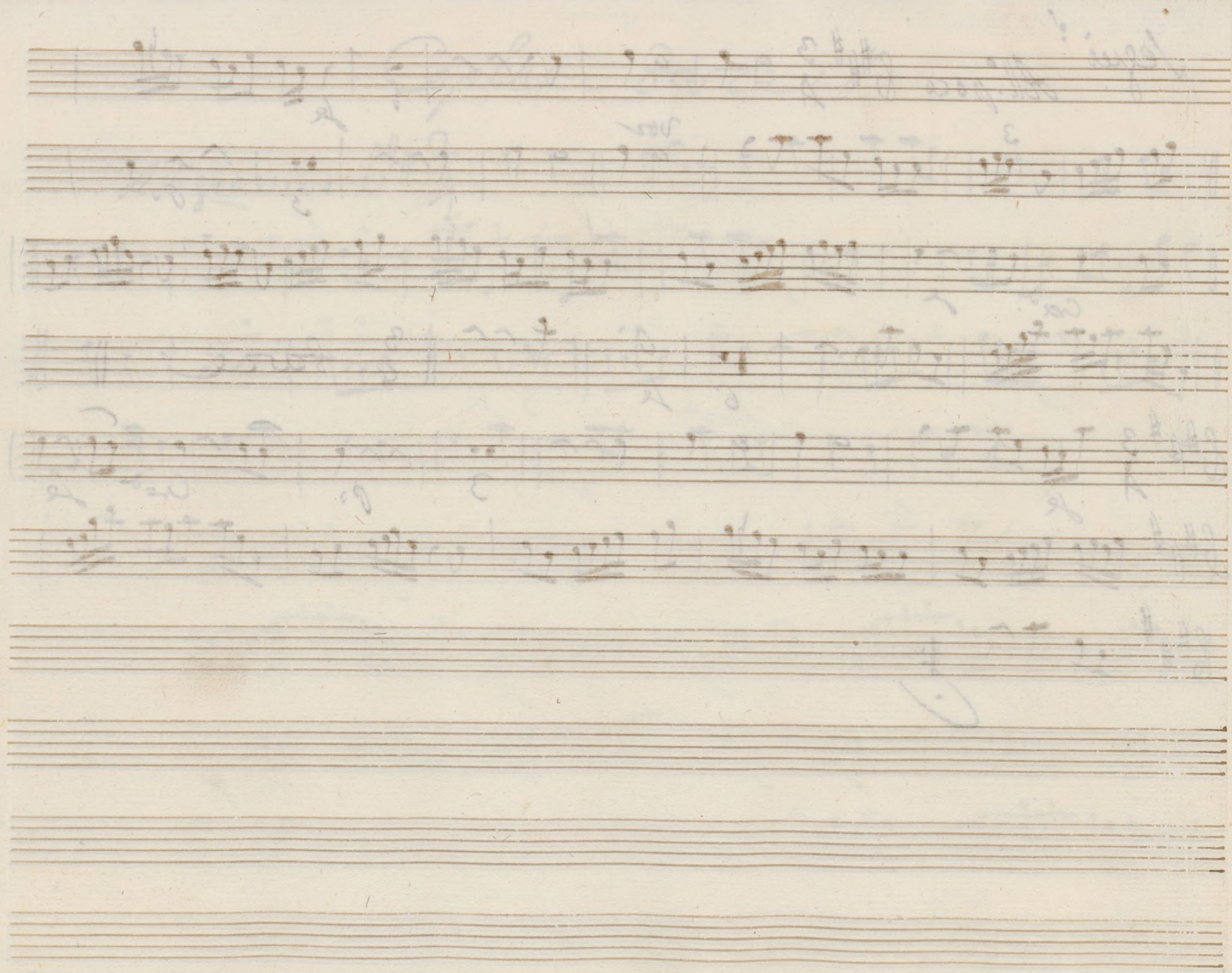
Copla Barce //

Allegro vivo $\text{C}\sharp$ $\frac{2}{4}$



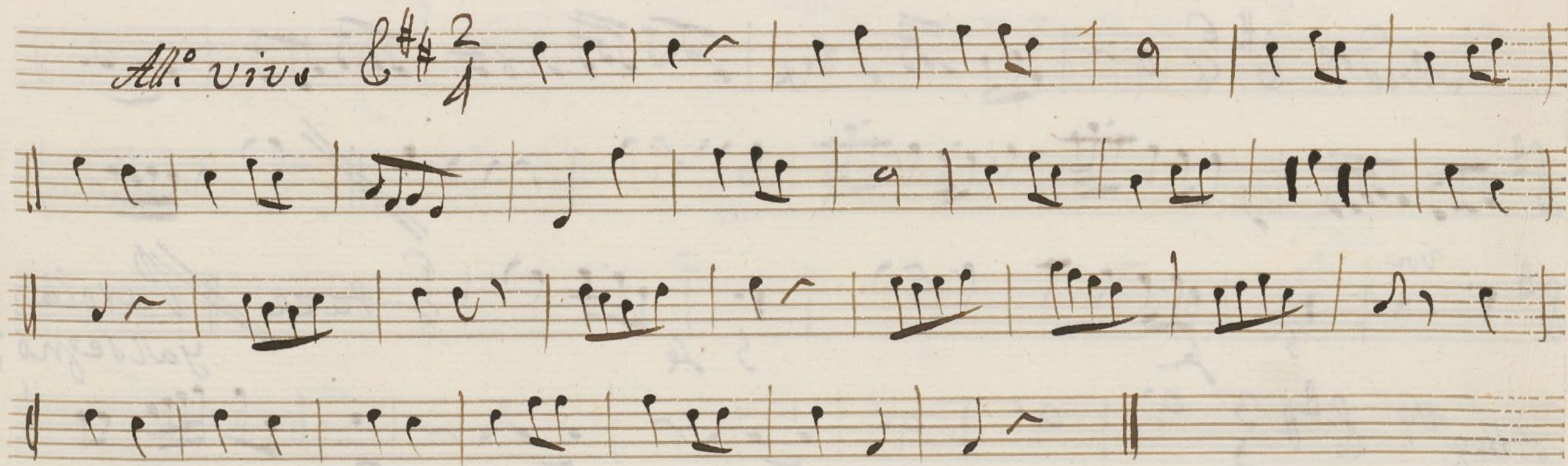
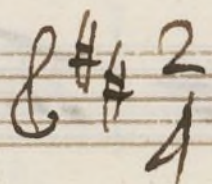
Segui! *All. poco* $\text{G}\#\text{A}\text{B}$ $\frac{3}{4}$

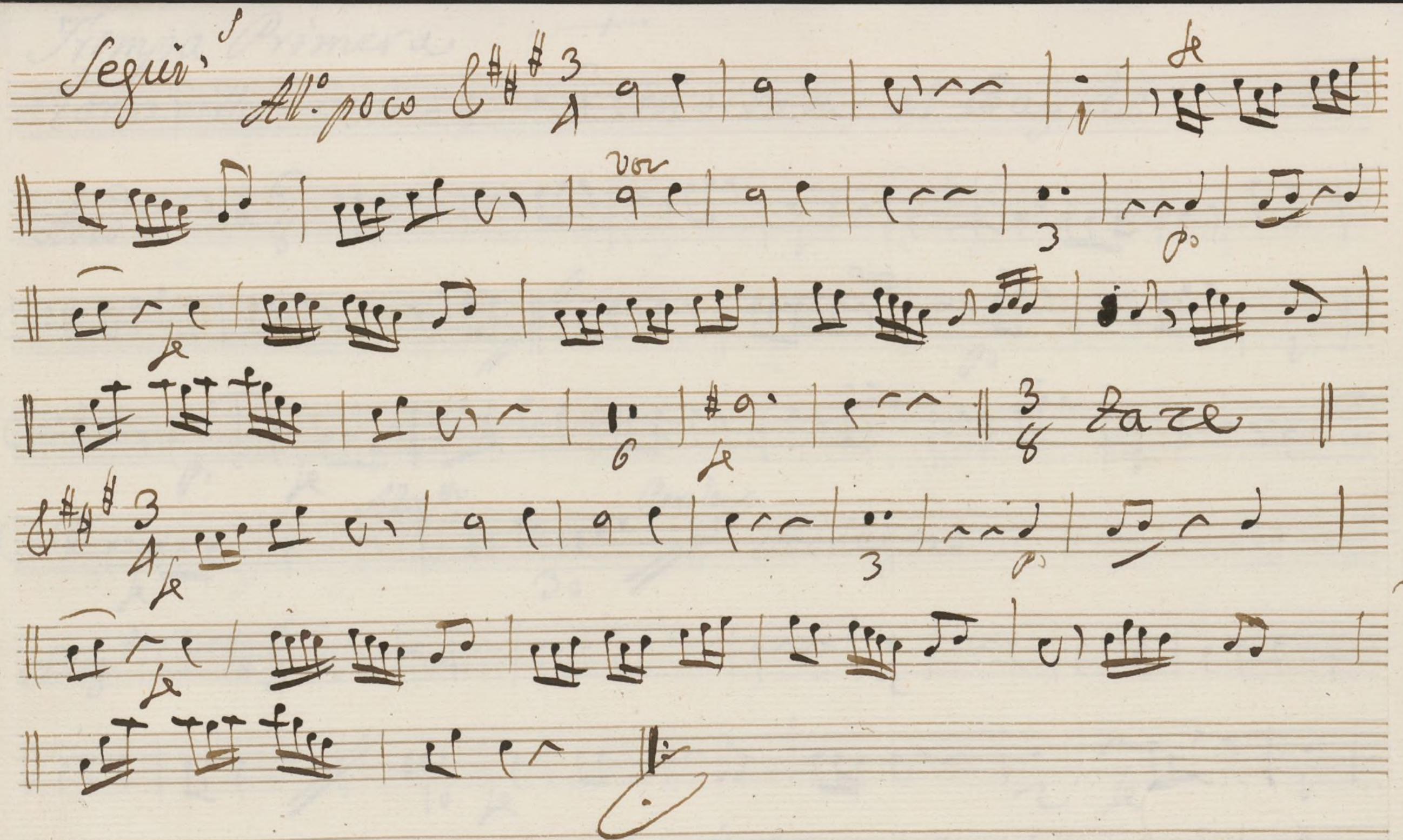
Cresc. *p* *voz* *3* *6* *3* *4* *fare* *Cresc.* *p*

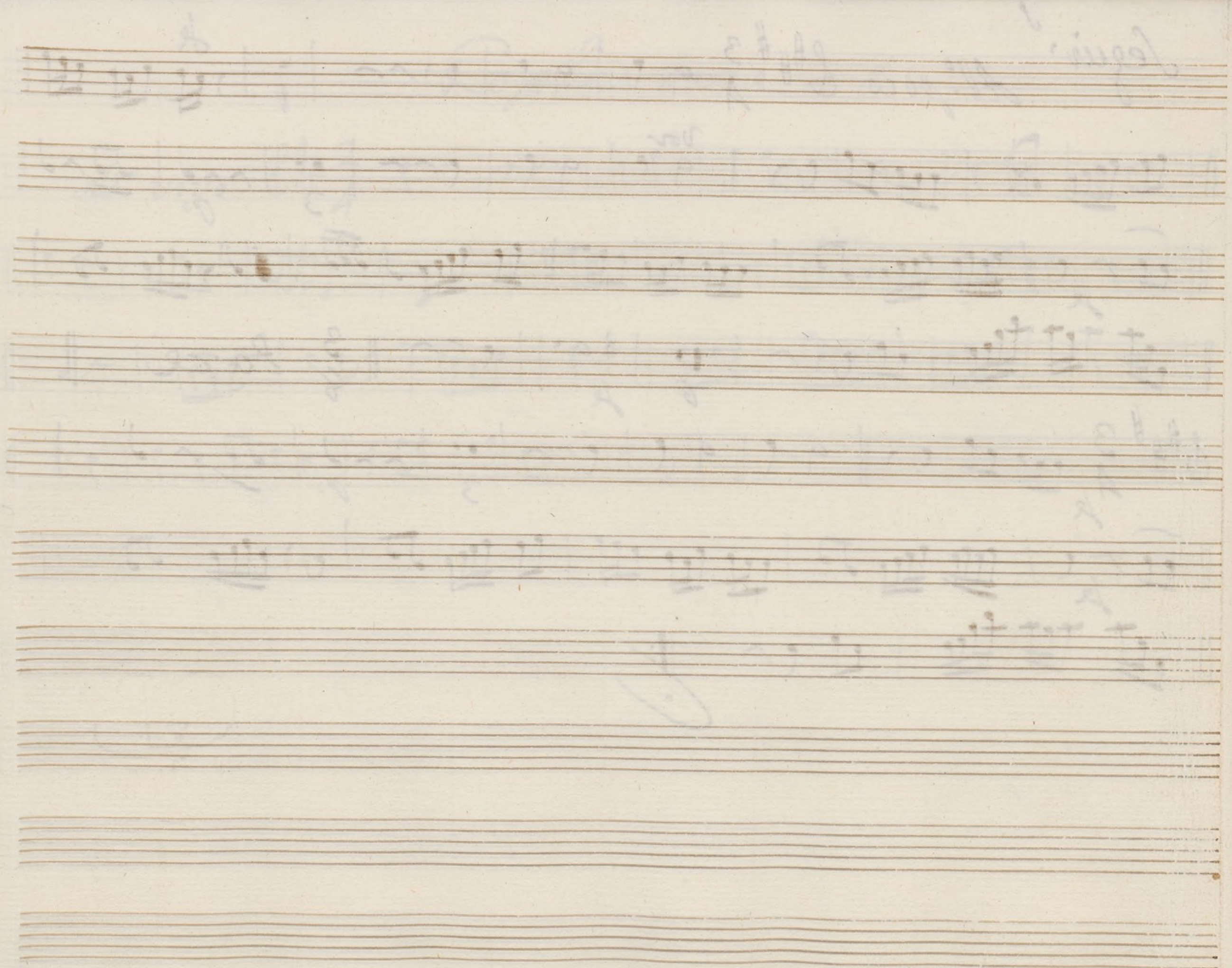


Coplas fare 1

All.º vivo



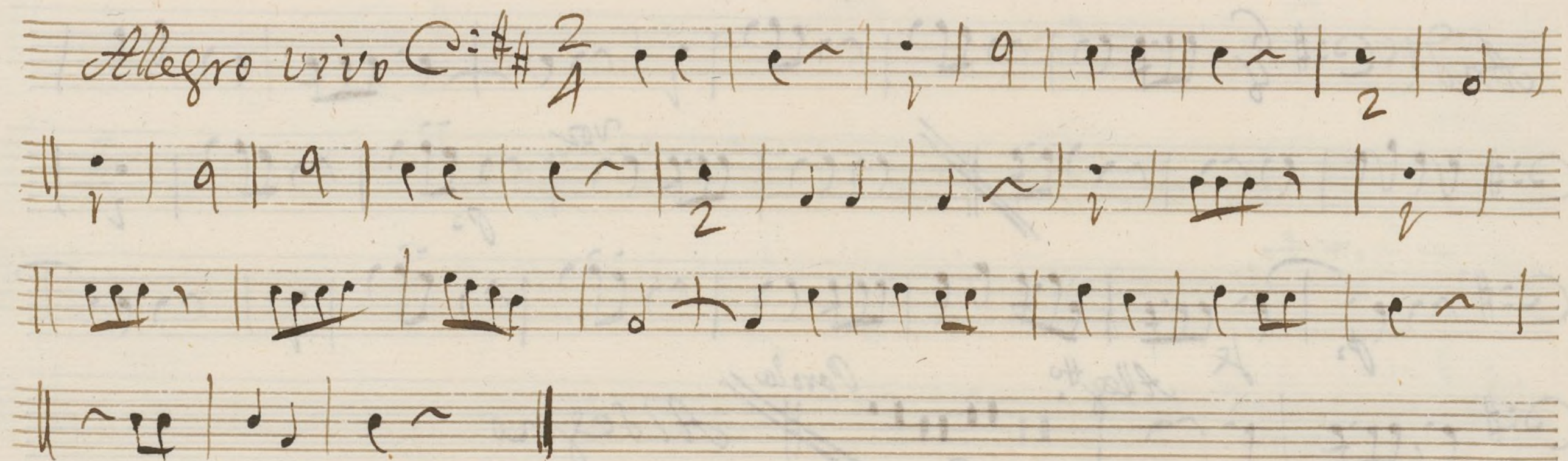




Trompa Primera +
Tonadilla à tres; La Convidada al Bayle;

Handwritten musical score for a piece titled "Allegretto" by Franz Schubert. The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical markings such as "And.te", "Allegro", "Allegretto", and "Allegro". There are also dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style, typical of 19th-century musical notation. The piece concludes with a double bar line on the final staff.

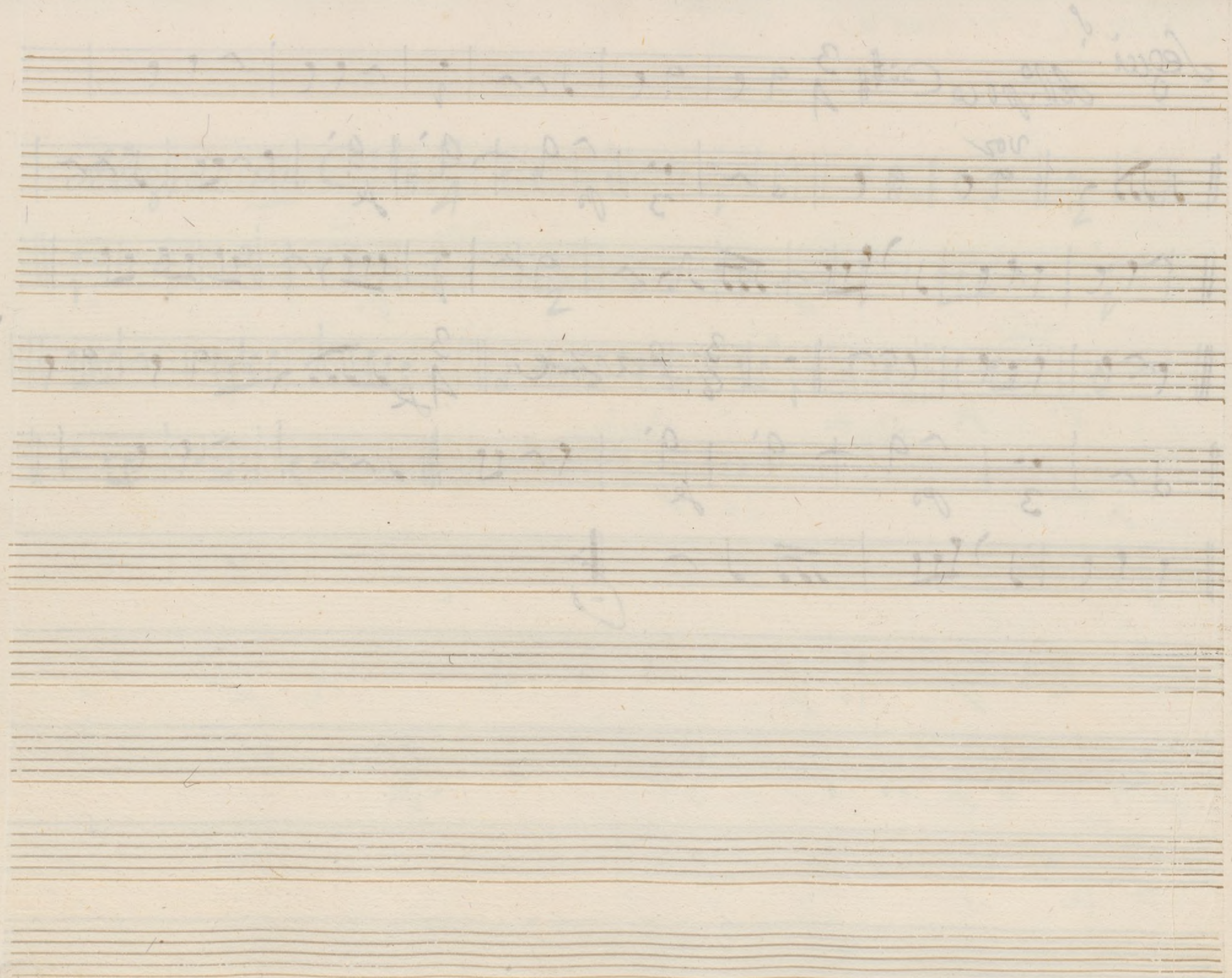
Seguir: Fazer // Copiar e fazer //



Segui^d

All.^o *pro*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a "voz" marking above it. The third staff contains a "3" time signature. The fourth staff includes the word "taze" written in a stylized script. The fifth staff has a "3" time signature. The sixth staff ends with a double bar line and a fermata. The notation is written in brown ink on aged, slightly yellowed paper.



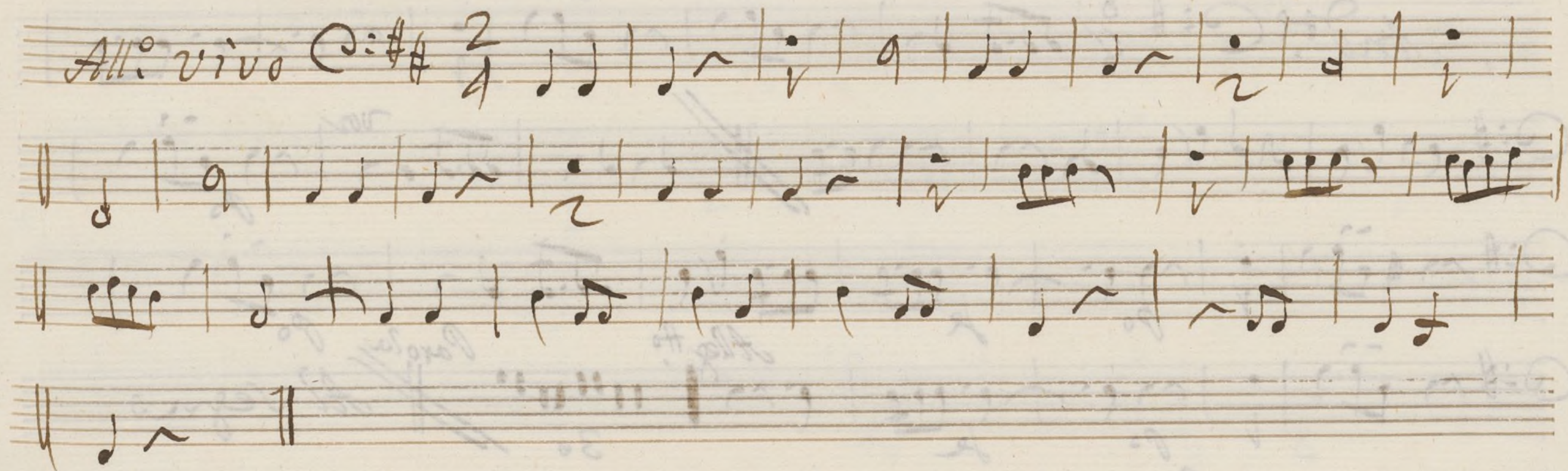
Trompa Segunda

Lonadilla a tres; La Convidada al Baile;

Handwritten musical score for Trompa Segunda. The score is written on eight staves. The first staff begins with the tempo marking 'And' and the key signature of one sharp (F#). The second staff contains a double bar line and the tempo marking 'Allegro'. The third staff contains the tempo marking 'Allegretto' and the key signature of two sharps (F# and C#). The fourth staff contains the tempo marking 'Allegro' and the key signature of two sharps. The fifth staff contains the tempo marking 'Allegro' and the key signature of two sharps. The sixth staff contains the tempo marking 'Allegro' and the key signature of two sharps. The seventh staff contains the tempo marking 'Allegro' and the key signature of two sharps. The eighth staff contains the tempo marking 'Allegro' and the key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings like 'And', 'Allegro', 'Allegretto', 'Parola', 'Allegro', and 'Allegro'. The score is written in a cursive style.

Seguidilla Parca //

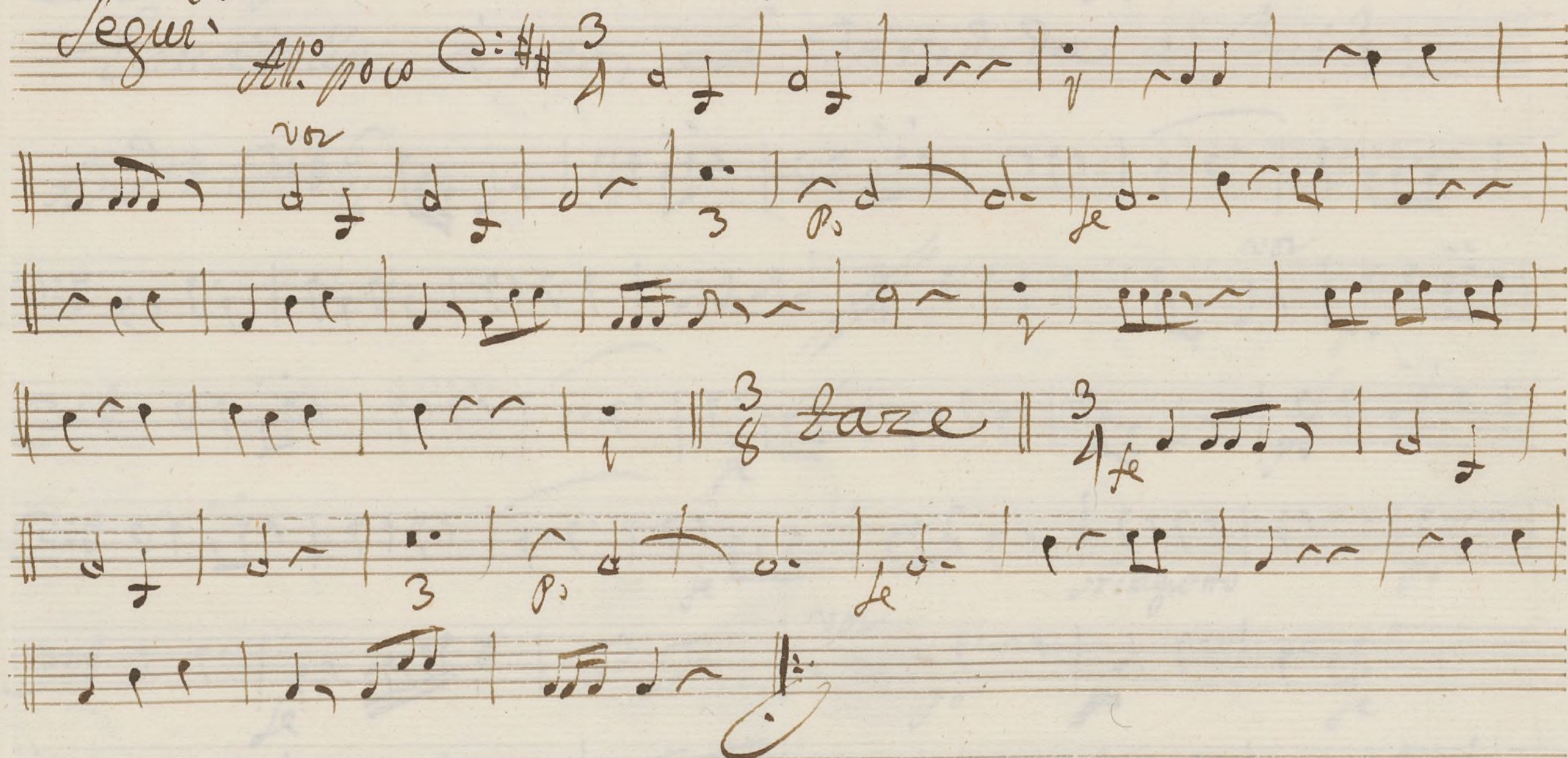
Ceplai taze //

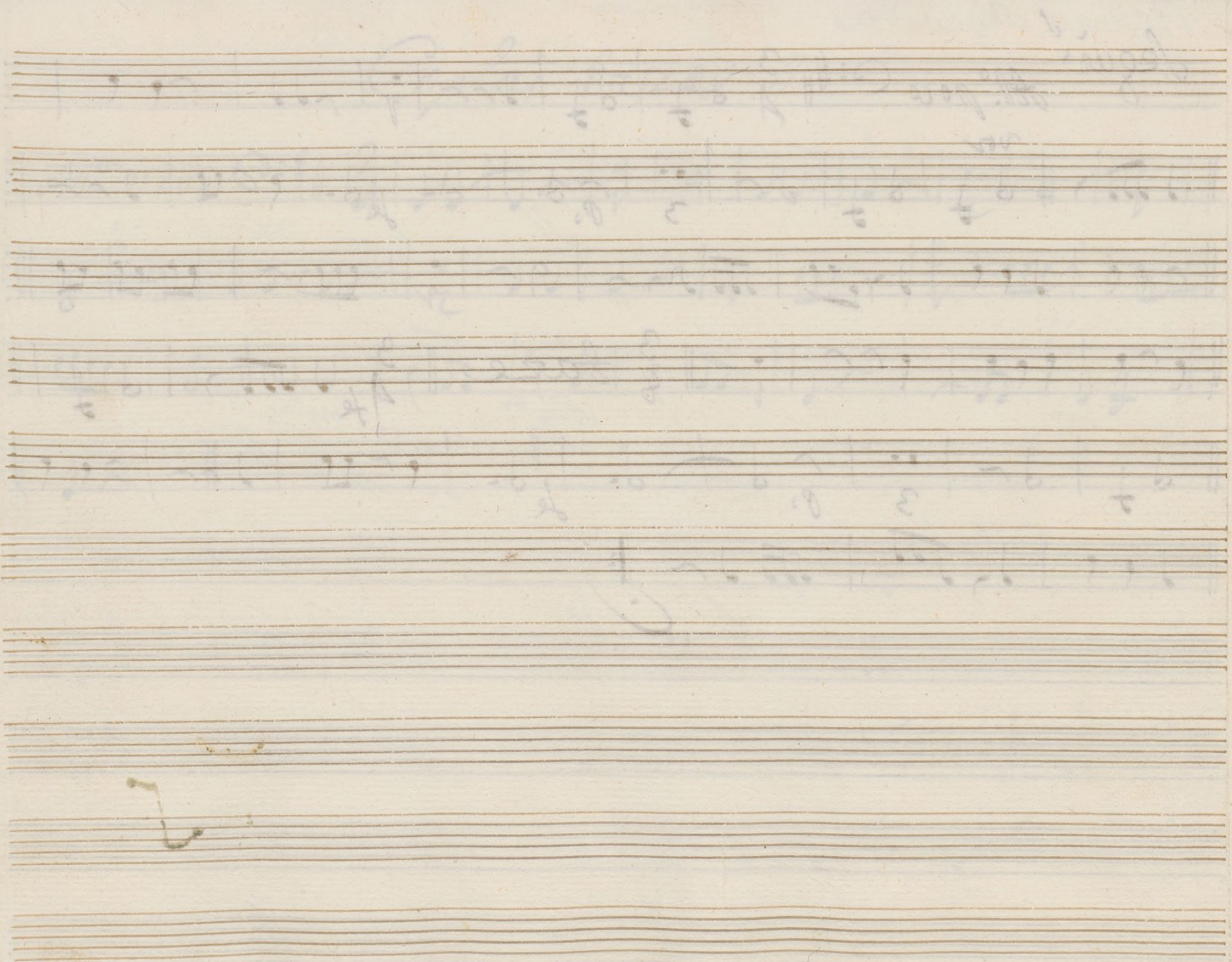


Segu.^o

All.^o poco

voz





Contrabajo:

falta labor

Conadilla à tres; La Convidada al Baile;

Andre C: # 6/8

Allegretto

Parola ya al segno;

Volta

Allegretto C: # 3/4

p. fr. p. se

p. se

p. se

p. se

p. se

p. se

p. se

p. se

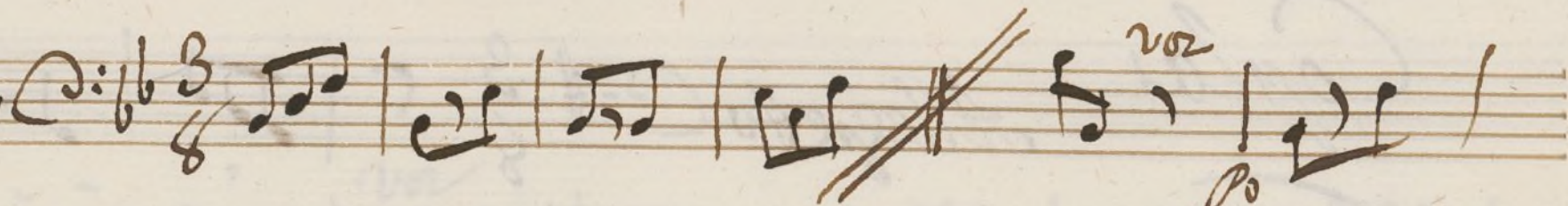
Allegro

p. se

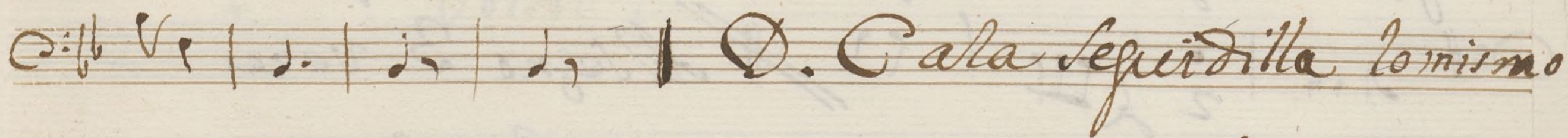
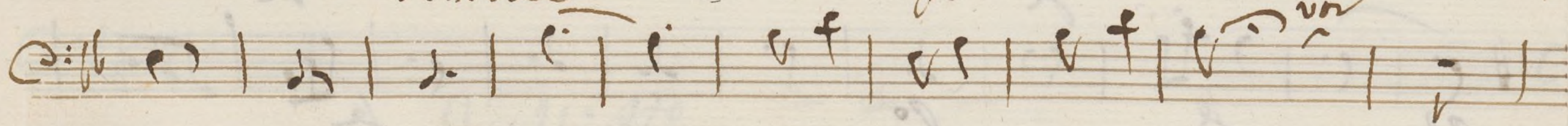
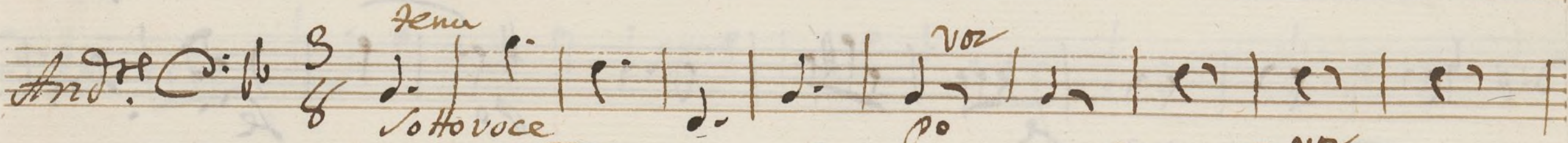
Parola

Sequidilla

Allegro #0



Parola



Q. Cala Sequidilla lo mismo

Parola

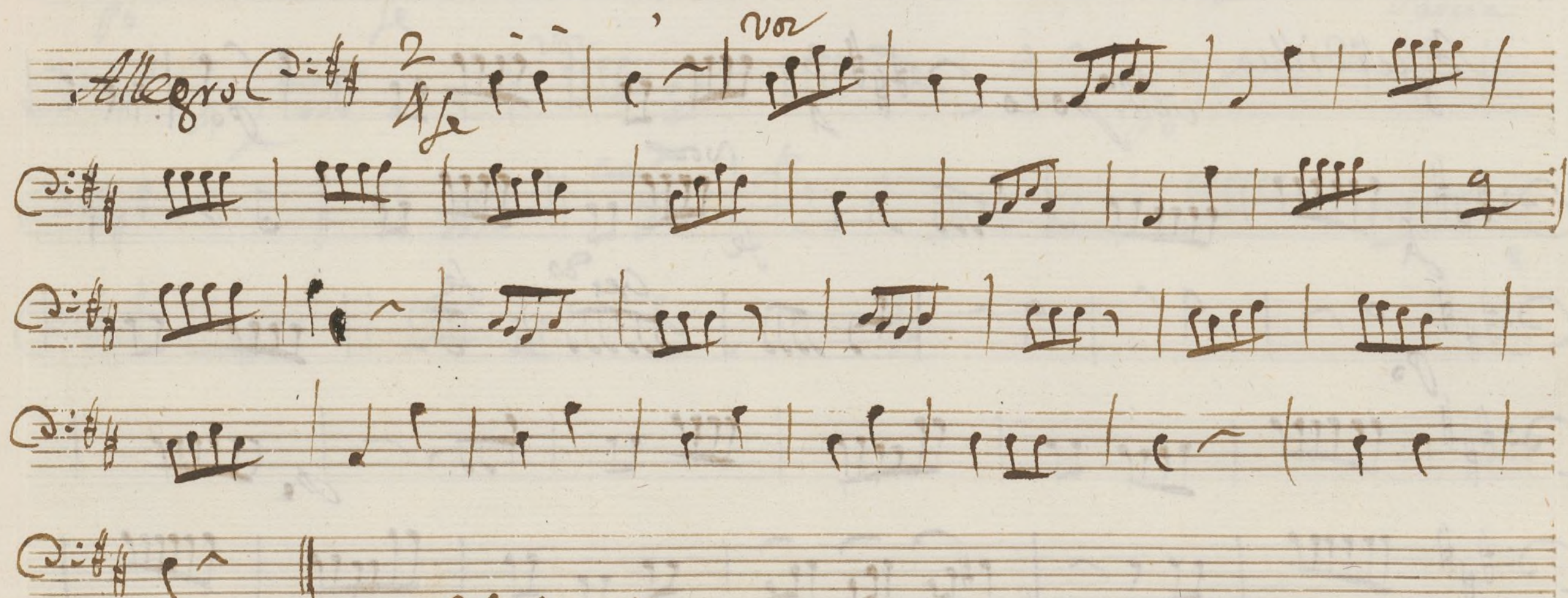
Volte

Coplas Allegretto $\text{C} \sharp \text{F} \frac{3}{8}$

3 po tenu
3 po
3 po
3 po
3 po
3 po
3 po

Allegro 3 vezes

Parola



Voltejo

Seguidillas *All. poco* $\text{C}:\sharp\sharp\text{ 3}$

The musical score is written on ten staves. The first five staves are for a single melodic line, and the last five are for a vocal line. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like 'p' and 'f'. There are also handwritten annotations like 'voz' and 'se'.

