

Mus 181-8

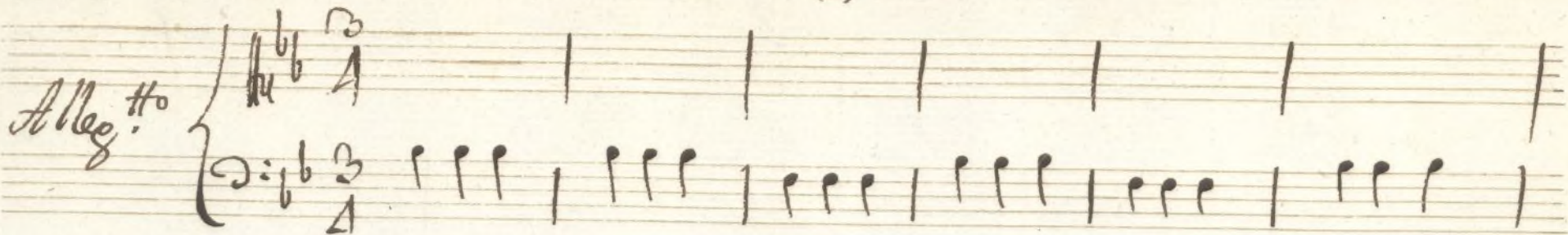
~~66~~
Tonadilla a tres

1766

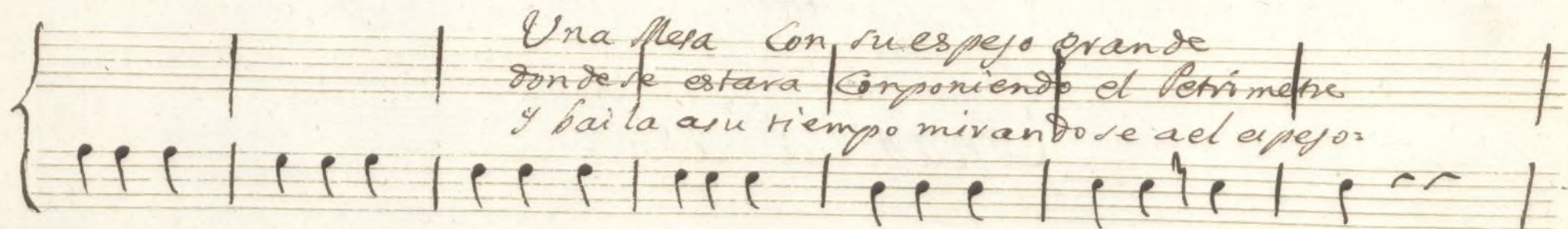
el Examen de los Correjos

del S.^o Esteve

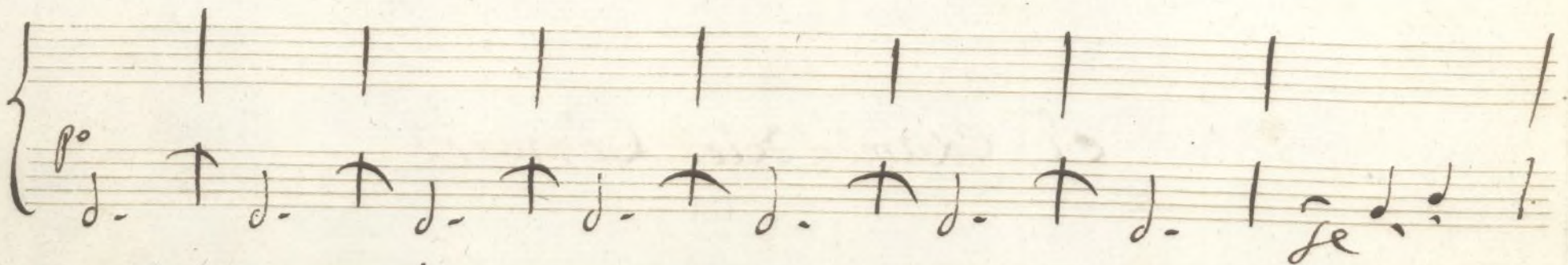
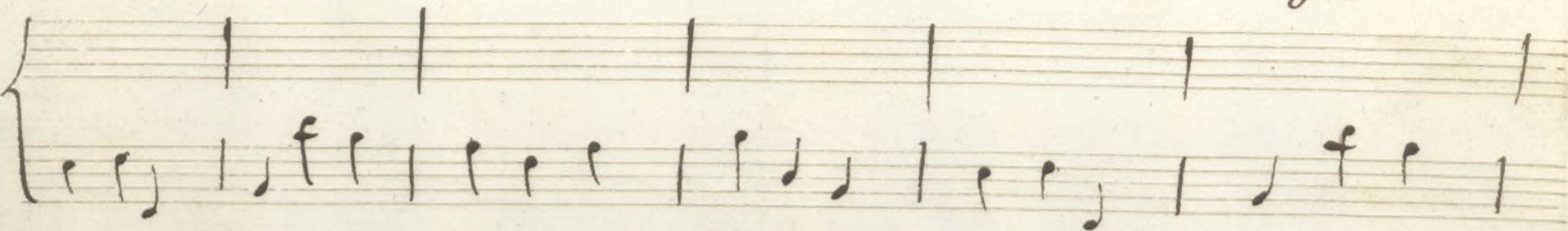
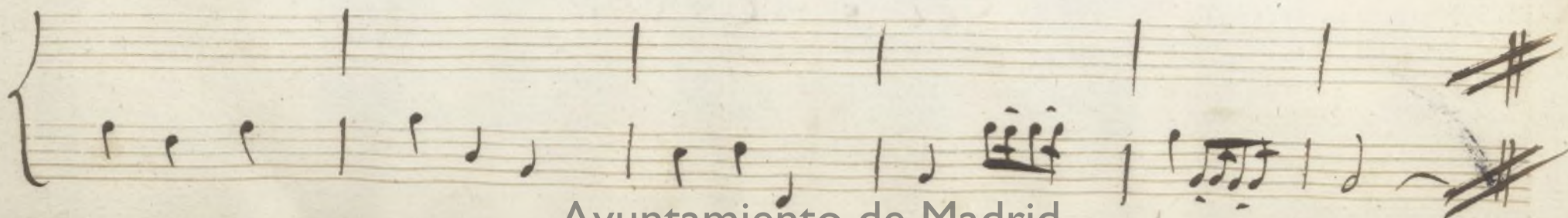
181-8

Alleg.^{ro} 

Una Mesa Con su espejo grande
donde se estara componiendo el Petrimetre
y baila a su tiempo mirandose a el espejo.



se

Petri: 2º.

Mus 181-8

Des de las qua tro

me he le van ta do

por que el Rey

Petr. 1º. Vamos que tarde

no passe el tiempo

que en el Co

na do

lle gue a bri llar -

avn no ave

legio

se ha de gas tar

y pues es

ni do

nues tro Dñ Pe dro

tengo vre ce lo

~~tamos~~

tan Repu li dos

de ser ex clui dos

me haqae perar tengo ve celo me aga espe
no ay que temblar de ser ex cluidos no ay que ten

Baila mirandose al espejo la Pri.ª vez

rar ha Vamonos

blar. . . Vamonos a exa mi nar

a exa mi nar

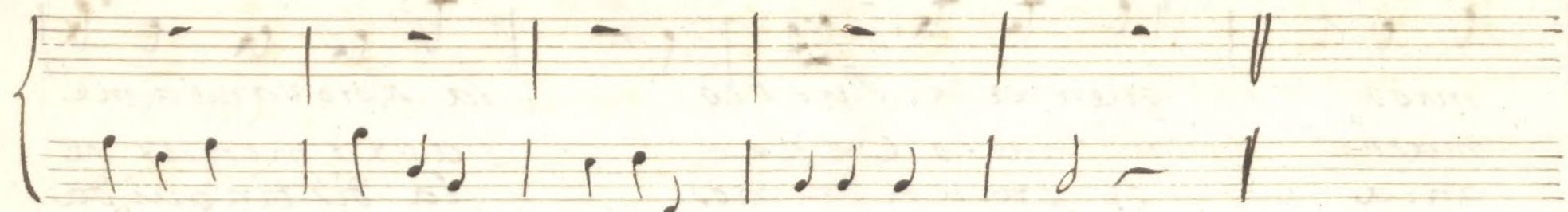
a exa mi nar

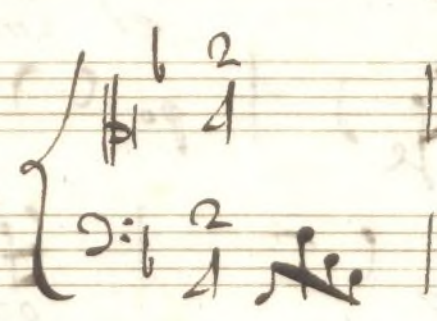
la 2ª. no

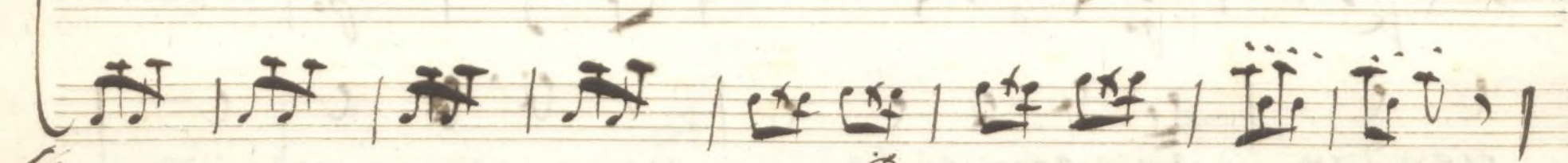
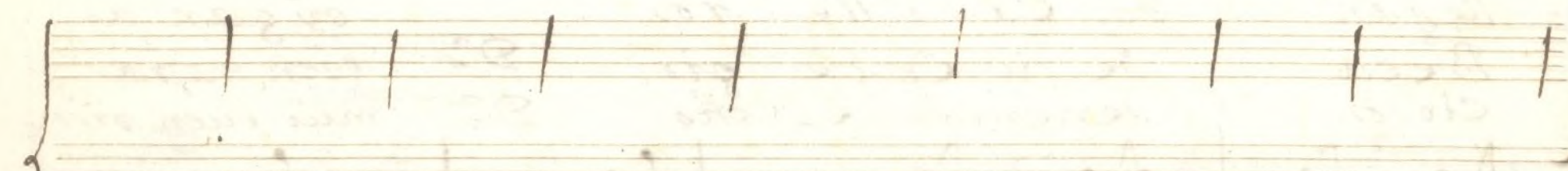
a exa mi nar

la 2ª. vez no se dice

al segno



Allegretto.  sale la Dama mai Petrimetra
de Bata repondra otra mda Con escri
vania y tres sillas.



Dama  sepan se ño res
Como ya sa ven
salen los 2 ños los dos seño ra
Para ser apro
se 

mios
 muchos
 mia
 vados

quen es te Pueblo
 mi nuevo Empleo
 oy pre tendemos
 para Cor te jos

la Apro vanta me
 a examinar se
 la dis tingui da
 el informe de o

nom bran
 llegan
 Beca
 ciosos

de los Cor te jos
 dos Cava lle ros
 de su Cole gio
 tenemos e. cho

oy gan a
 oy gan a
 bien me pa
 mui buen prin

tendan
 tendan
 rece
 cipio

tengan si lencio
 tengan si lencio
 mi Cavalle ros
 mi Dⁿ Sau dencio

veran Como mi o
 veran Como mi o
 verè con el ex
 si asi aora se ex

ficio avar em pierzo;
ficio avar em pierzo;
xamen riestan bien diestros;
plica que ara vited luego;

D.C.
al segno

se sientan los tres;
Diga vited señor mio
Donde corre jar de ve
Porque las Donce lillas
En fador en cor reyo

que Coraes Cor te jar
 un Moci to ga lan
 se de ven exceptu ar
 lo ci ma que re na

que Coraes Cor te
 un Moci to ga
 se de ven exceptu
 de ci ma que re na

jar -
 lan
 ar
 ra

hacer que la Cau se la
 en parte donde al ver le
 por que a pe dir no lleguen
 De xan ta una para

parezca volun tad
 le pueden mormu rar
 Boda por lo for mal
 con otta dan que ha blar

Da

quienes son aptos diga para una
 de que clase ser deve la quea de
 quales del que Cor teja los Cuida
 qual sueler ser la causa de hacer tal

je *1º* *2º*

cien cia tal — todos los que con siguen
 Cor te jar — *2º* ~~panecias~~ rias que quieren
 dos se ran — *2º* hacer que todos piensen
 novedad — *2º* el natural de ver

je *p. q.*

All: Da

o cio y Como di dad; Viva tan docta ha bili
 mayor seguiri dad; *Da* Viva *Da*
 quen pose rion es ta; *Da* Viva *Da*
 de gusto y variedad; *Da* Viva tan docta ha bili

je *Allegro* *je* *1º*

los 2.

los 3.

dad; viva el Maestro de escuela tal donde e mas

dad viva el Maestro de escuela tal que da li

ne cio quien sa vema s donde ma ne cio qⁿ sa ve

cencia de Cor te jar que da li cen cia de Cor te

mas

D.C.

jar; Zarri se

la 1.^a vez no se dize

no res. pues Can sa ra es ta to na da sea Cava

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ya y en se qui di llas se explicara el dis pa

ra te de Cor te jar; *se qui^s*

los 3. el Cor te jar se

ño res es ma la Cosa *si que* ~~es mala~~ *di tos* ~~ellos~~

es mala Cosa *Volvi*

es mala Cosa y mas si cede en

daño de vuestras volvas de vuestras volvas

se se se

y si lo haceis sea una vova delas que Cuidan de

azenguetocan
la Guitarras

la Persona y no pen seis ques accion loca

mas de quatro que oyen oi le almi donan

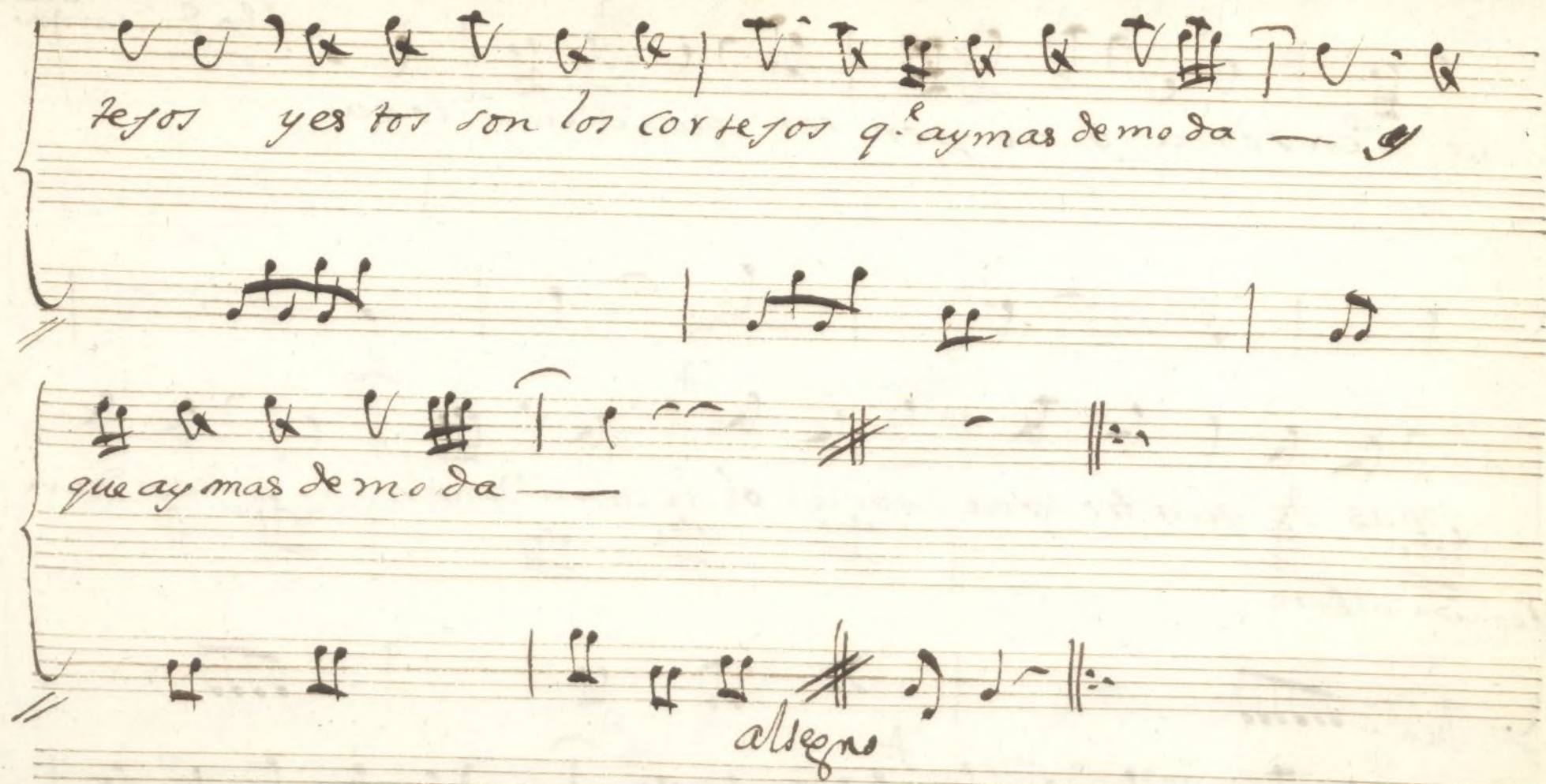
temida al bore

mui Pe tri me tres a nuestras Costas

Zestor von los cor

arco
le

Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "tejos yes to son los cortejos q.ª aymas de moda —". The second system continues the piano accompaniment with the lyrics: "que aymas de moda —". The word "allegro" is written below the piano part in the second system.



tejos yes to son los cortejos q.ª aymas de moda —

que aymas de moda —

allegro

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+

Mus 181-8

Violin Primero tonadilla à 3. El examen de los Cortijos

Allegro 3/4 $\text{F}\flat$

The musical score is written for Violin I. It begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The tempo is marked 'Allegro'. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano). The piece ends with a double bar line and a 2/4 time signature.

Voln

Coplas

Alleg^{ro} F^{\flat} $\frac{2}{4}$

Se *P* *Se* *P* *Se*

Allegro 3 Vezes

And^{te} Moderato F^{\flat} $\frac{3}{4}$

Se *P* *Se* *P* *Se*

Allegro 3 Vezes

Handwritten musical score for "Allegretto" by Franz Schubert. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Annotations include "Le 20" (likely indicating a measure or page number), "Dunreao" (possibly a name or location), "allegro" (indicating the tempo), and "al segno" (indicating the end of a section). There are also several corrections and deletions, including a large "X" over a section of the music and a "2" written above a measure.

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Violin Primero. Bonafilla + a 3. El examen de los Correjos

Mu 184-8

Entremes Allegro

Mu 184-8

Violino

Coplas

Alleg. Ho

86

Coplas Alleg.^{ro} 2/4

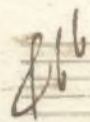
And.^{te} Moderato 3/4

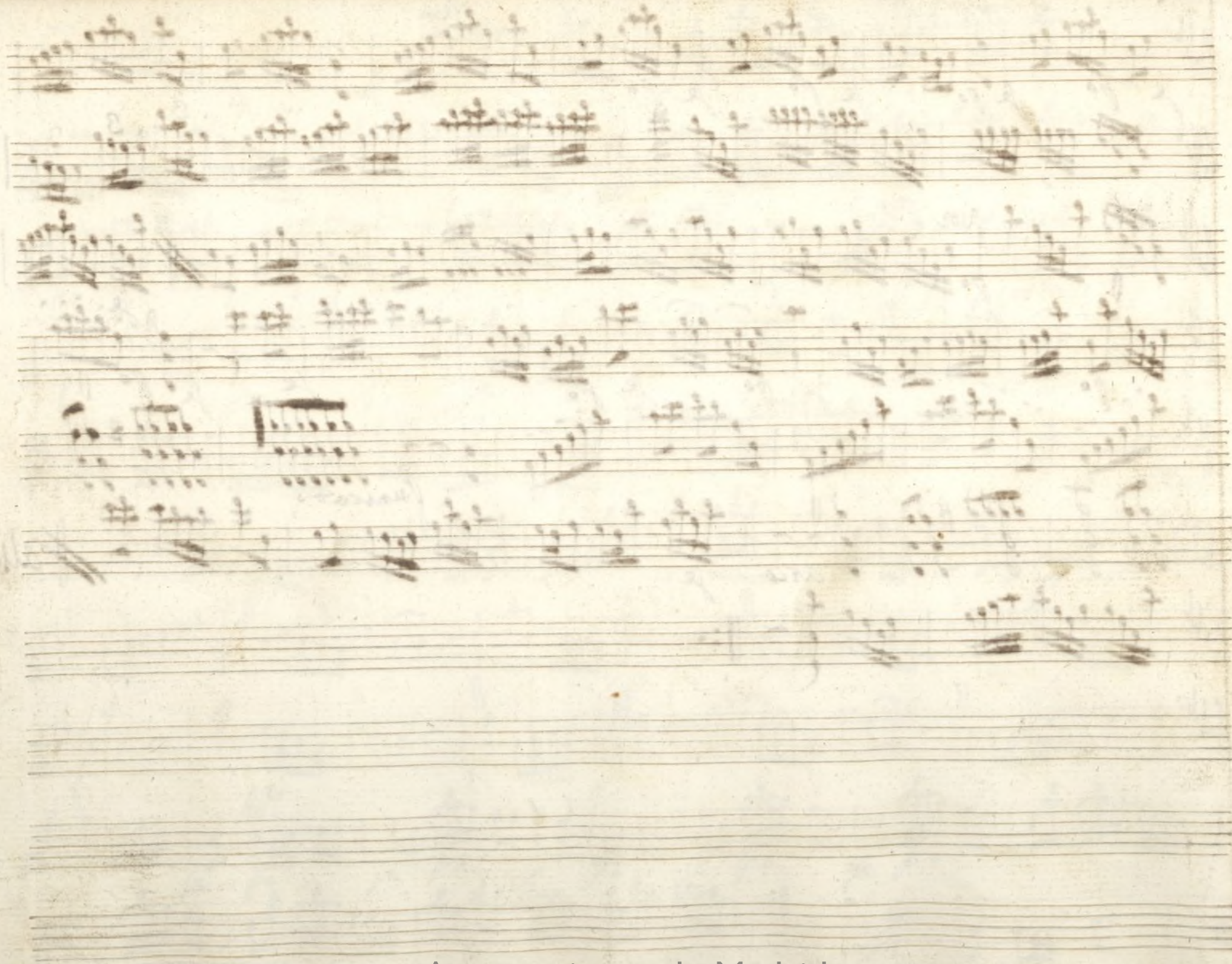
All.^o

la ultima no se dice esto

allegro

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Violin Segundo. tonadilla

21. $\tilde{A}B$. El examen de los cortes

Mon 184-8

Allegro

HW 181-8

Vor

allegro

Vol 21

Coplas

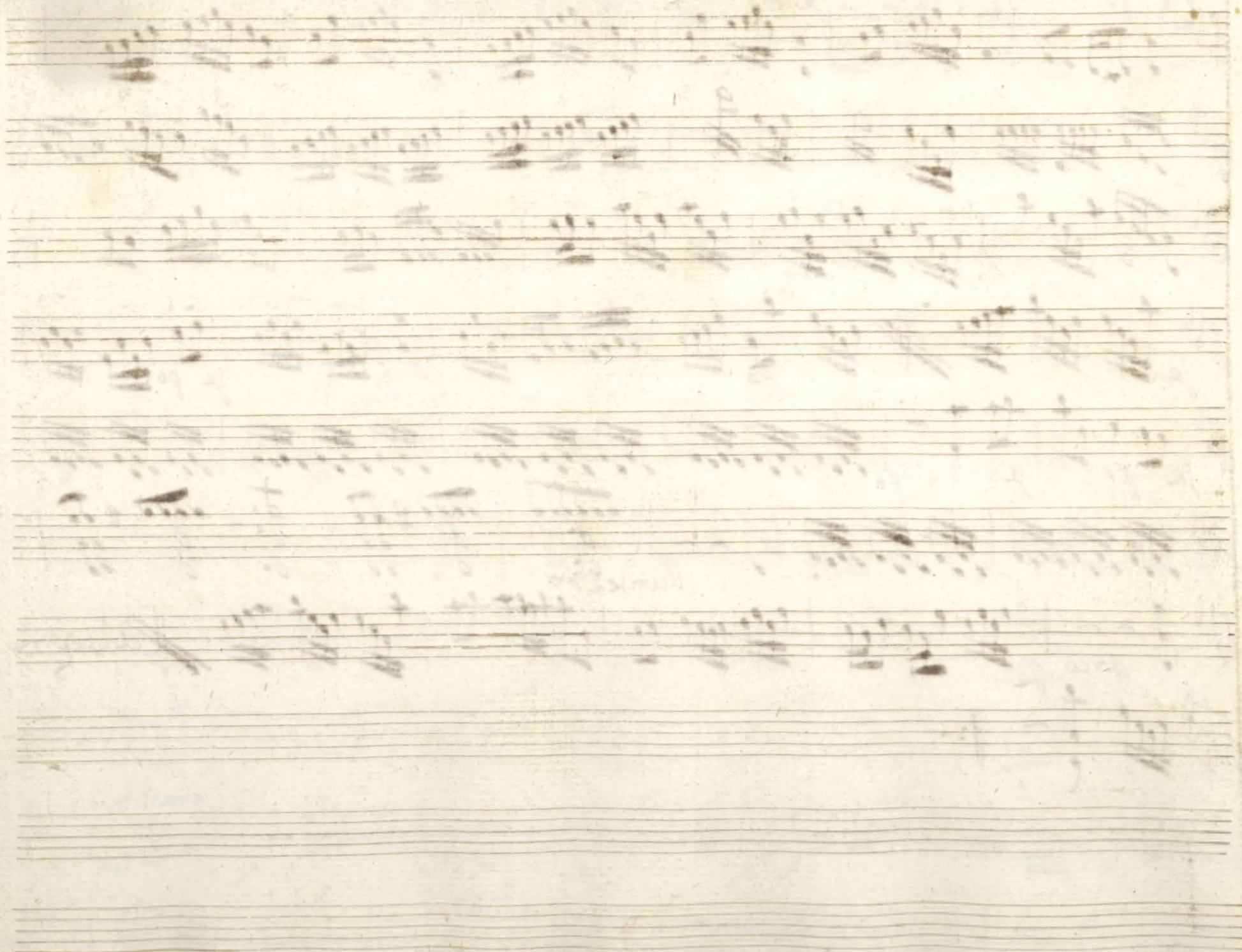
Alleg^{ro}

Handwritten musical score for the first section, 'Coplas'. It consists of five staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and some notes marked with 'p' (piano). A double bar line with a sharp sign appears after the fourth staff, followed by the text 'allegro 3 vezes'.

And^{te} Moderato

Handwritten musical score for the second section, 'And^{te} Moderato'. It consists of five staves of music in G major and 3/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and some notes marked with 'p' (piano). A double bar line with a sharp sign appears after the fourth staff, followed by the text 'allegro 2 vezes'. Below the fifth staff, the text 'la ultima nose dice esto' is written.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Specific markings include 'arco' (arco), 'Punkado', and 'allegro'.



Oboe Primero. tonadilla a 3. + el examen de los Cortijos

Alleg.^{ro}

The musical score is written for Oboe Primero and consists of ten staves. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The tempo is marked 'Alleg.^{ro}'. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also some handwritten annotations, including 'voz' above the eighth staff and 'Vobri m.' at the end of the tenth staff. The notation is in a cursive, handwritten style typical of 19th-century musical manuscripts.

Coplas *Alleg.^{ro}* H° G^{\flat} $\frac{2}{4}$ *tenu*

allegro
3 veces

And.^{te} Mode.^{ro} H° G^{\flat} $\frac{3}{4}$ *All.^{ro}*

allegro
3 veces





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Oboe Segundo. tonadilla a 3. + el examen de los Correos Muj 181-8

Allegro H° F^\flat $\frac{3}{4}$

volupto

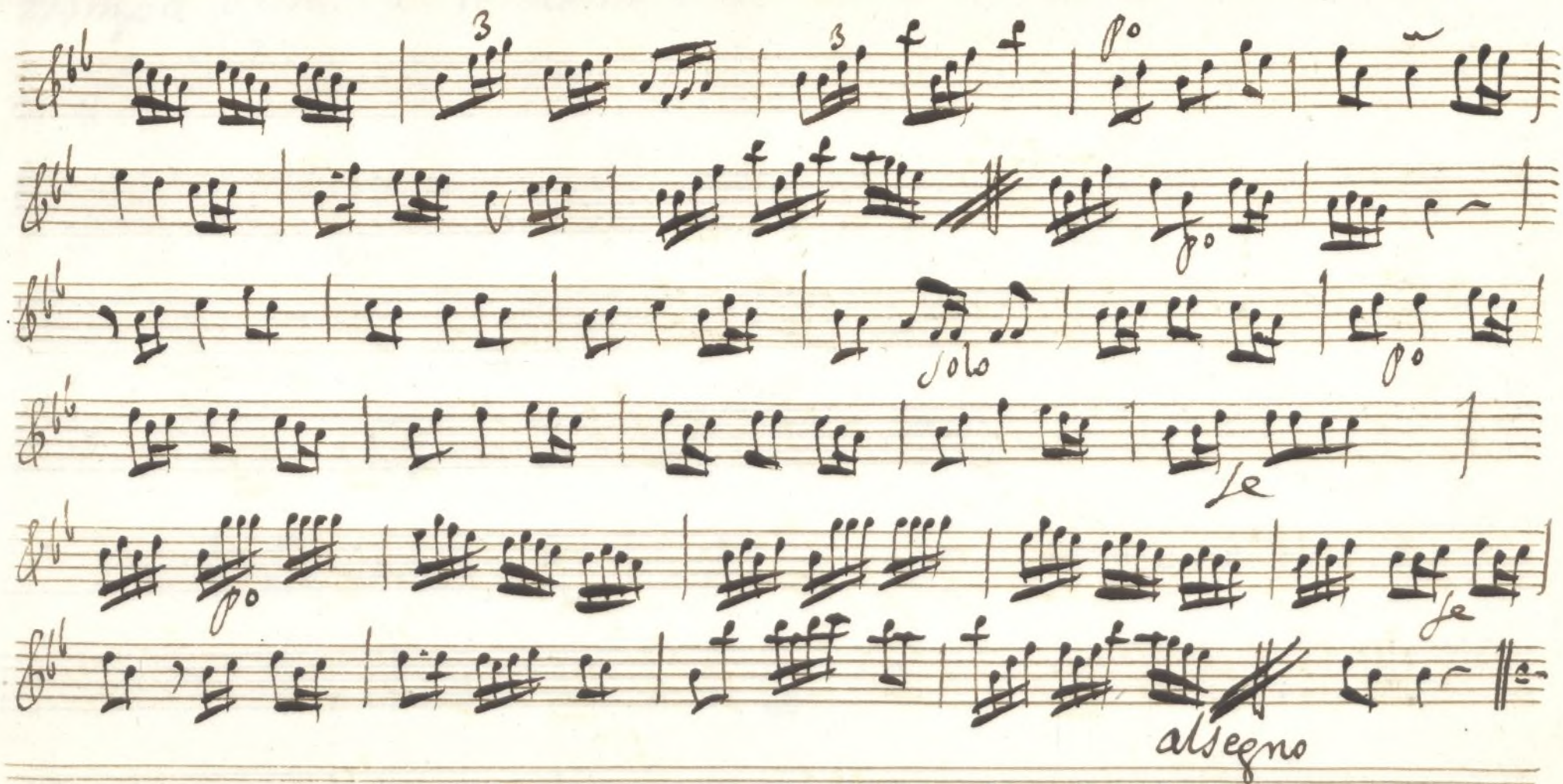
Coplas *Alleg^{ro}* *tenu*

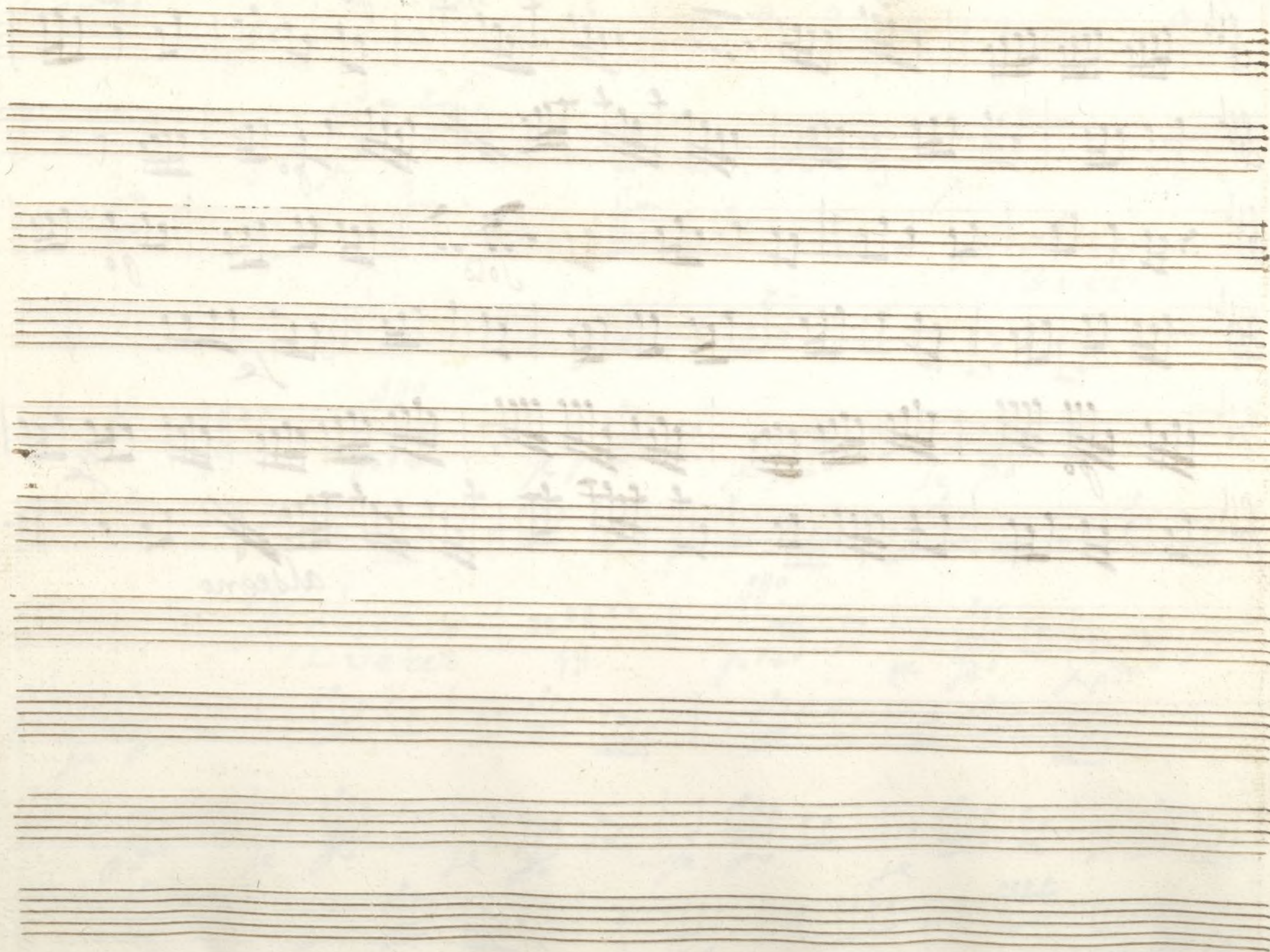
And.^{te} Mode^{ro} *All.^o*

allegro *3 vezes*

allegro *2 vezes* *All.^o*

legui





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trompa Primera tonadilla a 3. + Al examen de los Cortijos Mus 181-8

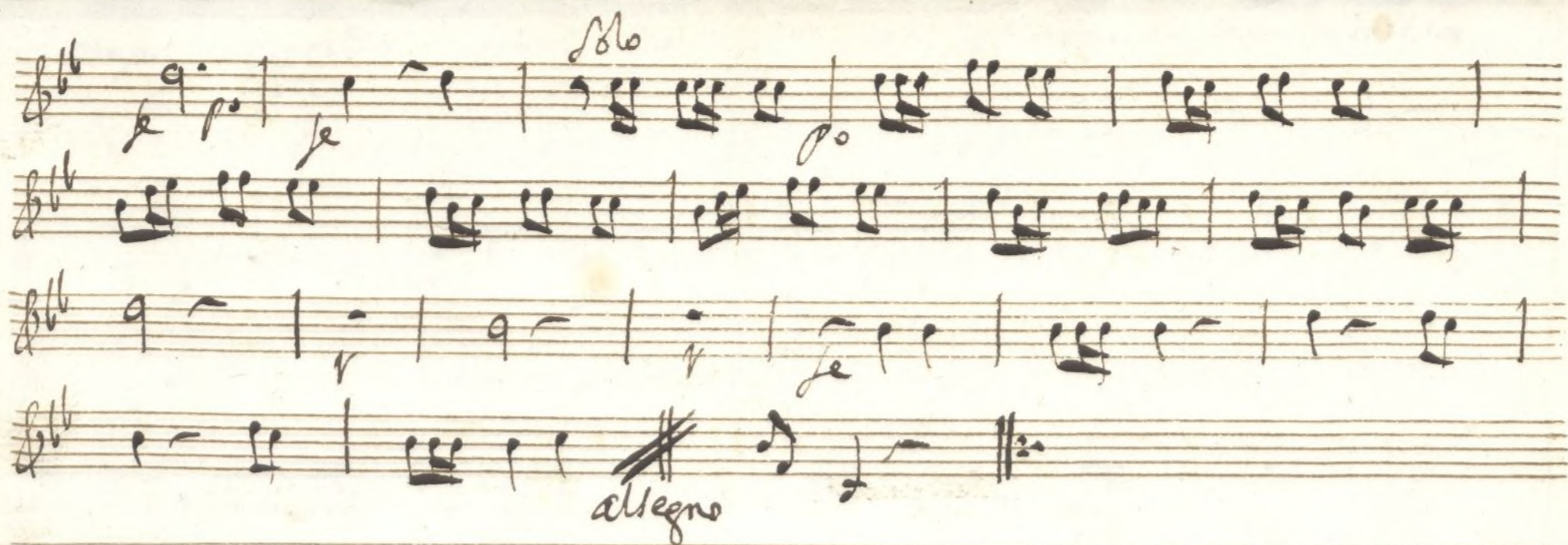
Allegro 3/4

p *f* *vo*

Coplas faze

Volupto

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and dynamic markings such as "Andte Moderatto", "Allegro", "Andte", "Allegro", "Sequit", and "Allegro". The score is written in a cursive, handwritten style on aged paper.





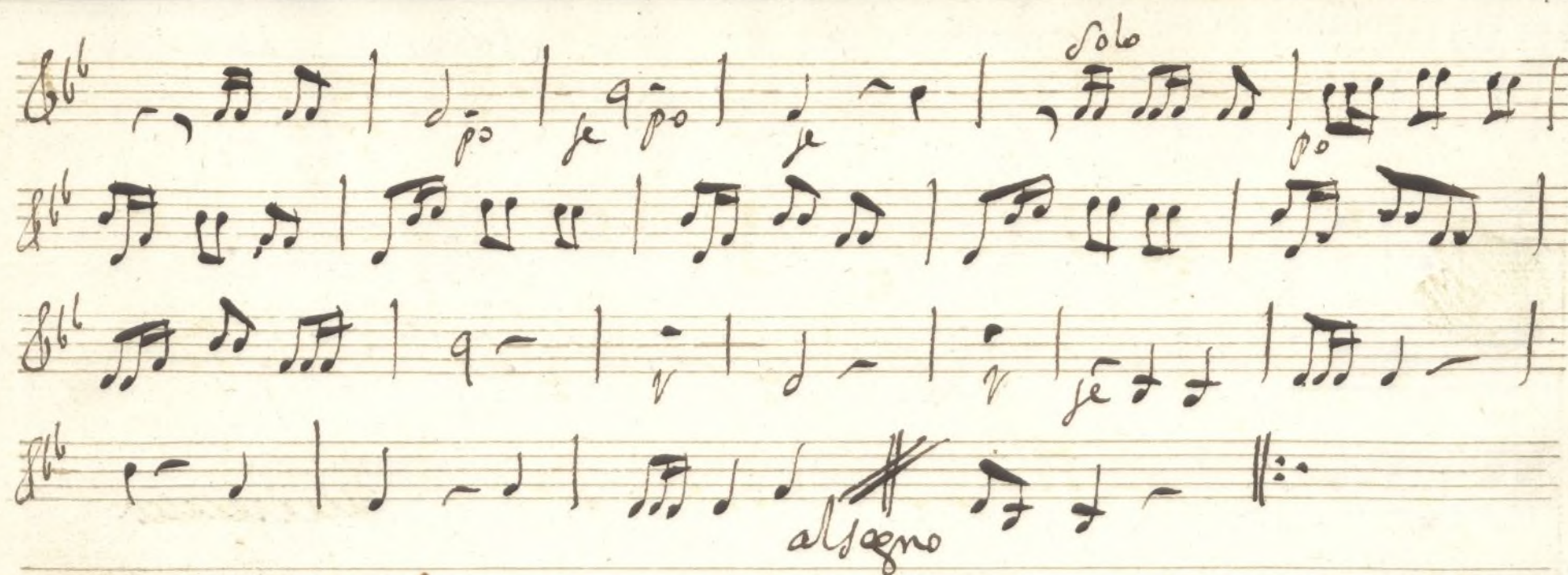
Trompa segunda tonadilla + a3. el examen de los Cortes Mus 181-8

Allegro 3/4

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'v' (forte). The piece concludes with a double bar line and a key signature change to D major (two sharps).

Coplas daze

Voluntaria



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Contravaso. tonadilla a 3. + el examen de los Corlejos Mus. 181-8

Allegro $\text{D}:\flat$ $\frac{3}{4}$

7 Compases

no

allegro

la 2.ª vez no

Voln. Pto

Coplas

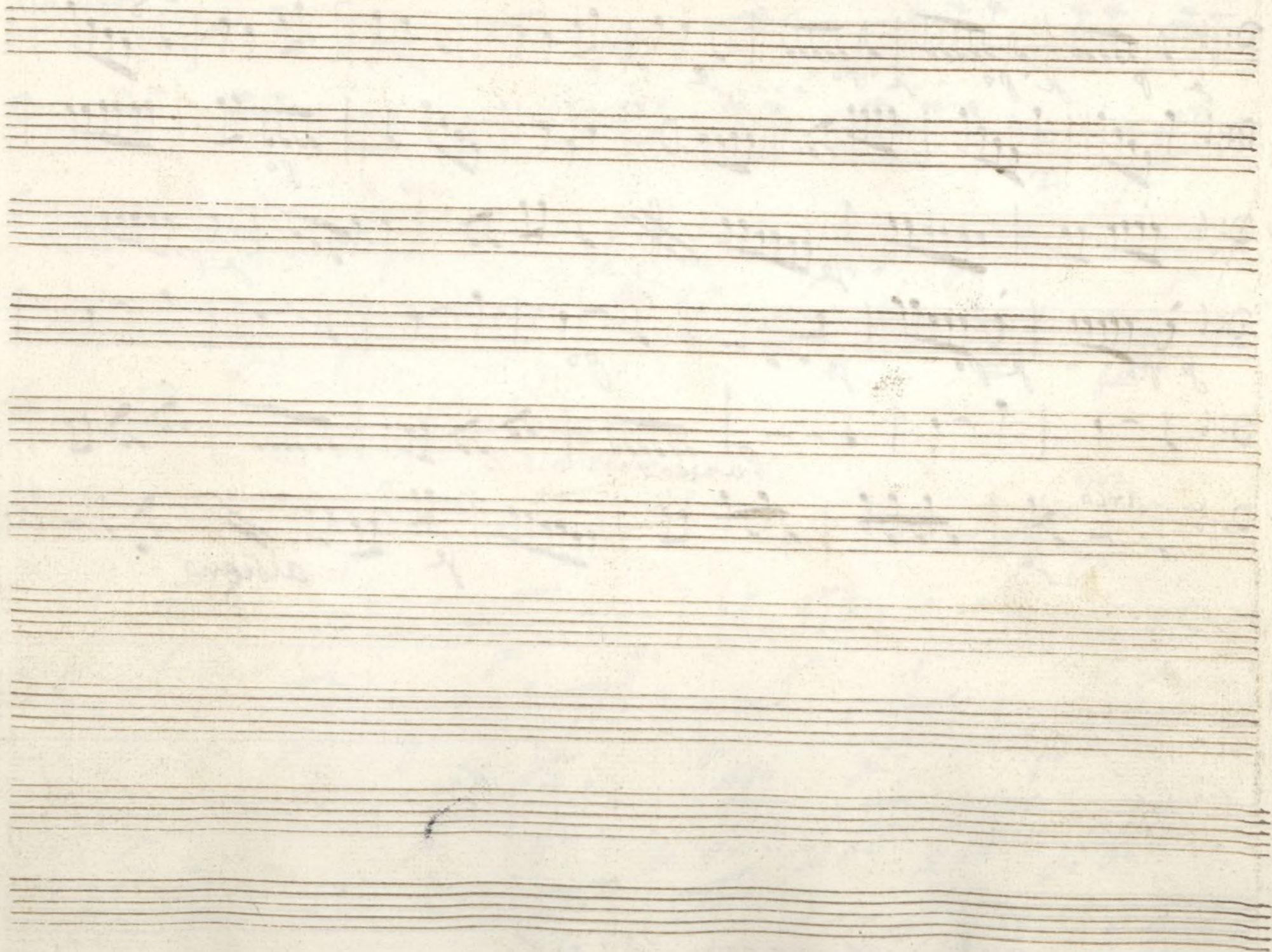
Alleg.^{ro}

Handwritten musical score for 'Coplas'. It consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The music is written in a cursive style. There are various markings such as 'voz' (voice), 'p.' (piano), and 'se' (se). A double bar line with a sharp sign is followed by the text 'allegro 3 veces'.

And.^{te} Mode.^{ro}

Handwritten musical score for 'And.^{te} Mode.^{ro}'. It consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The music is written in a cursive style. There are various markings such as 'voz' (voice), 'p.' (piano), and 'se' (se). A double bar line with a sharp sign is followed by the text 'allegro 2 veces'. At the bottom, there is a note: 'la ultimavez no edice'.

Handwritten musical score on six staves, featuring various musical notations and dynamic markings. The notation includes treble and bass clefs, time signatures (D:6/8), and notes with stems. Dynamic markings such as *seguí!*, *arco*, *punctado*, and *allegro* are present. The score concludes with a double bar line and repeat dots.



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