

kins 183-4

S.<sup>ra</sup> Perez

+

Conadilla à Solo;

La obligacion de la Perez;

Del S.<sup>r</sup> Esteve



Andte

A handwritten musical score on aged paper. The score is written in ink and features a piano accompaniment and a vocal line. The piano part is written on a grand staff (two staves joined by a brace) with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo marking 'Andte' is written at the beginning. The vocal line is written on a single staff with a treble clef. The lyrics are written below the vocal staff. The score is divided into measures by vertical bar lines. There are some corrections and markings, such as a double slash through a measure in the piano part and a 'p' (piano) marking. The paper shows signs of age, including yellowing and some staining.

Due dito Pa rito si' lencio atencion

to di' to es cuhen mi pro po si

cion



a Can tar oy mi to na da me Impe la la obli ga  
 las to na das de las Nuevas fue Co sa que me to ho  
 cion - pero co mo son tan lar gas me da el can  
 rror - ~~que~~ <sup>pues</sup> fue ron mas di la ta das que la Ca  
 tar la te mor -  
 rre ra del Sol -

*Allegretto*



Los Compo si so res no se en lo que  
 to dos los In ge nios Juzgo estan Bo  
 piensan q<sup>e</sup> hazen por sona dad o peras en se ras  
 rrachos y entender no quieren q<sup>e</sup> canra lo largo

Menor

Y al Pu blico les gasta —  
 pero oy aunq<sup>e</sup> ellos Tabien —



lo Corto y bueno — lo Corto y

Can taro y quiero — Can taro y

bueno y ellos lo hazen a dre de largo y per

quiero Una tona da Corta q' yo e Com

verio — largo largo — largo largo largo y perberio —

puerto — Corta Corta — Corta Corta q' yo e Compuerto —

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Handwritten musical score on five systems. The lyrics are written below the notes.

System 1: *Que di'to pa sito si*

System 2: *Algun*

System 3: *lencio escuchad que ya la to na da les*

System 4: *voy a Cantar q' ya la to na da les voy a Can*

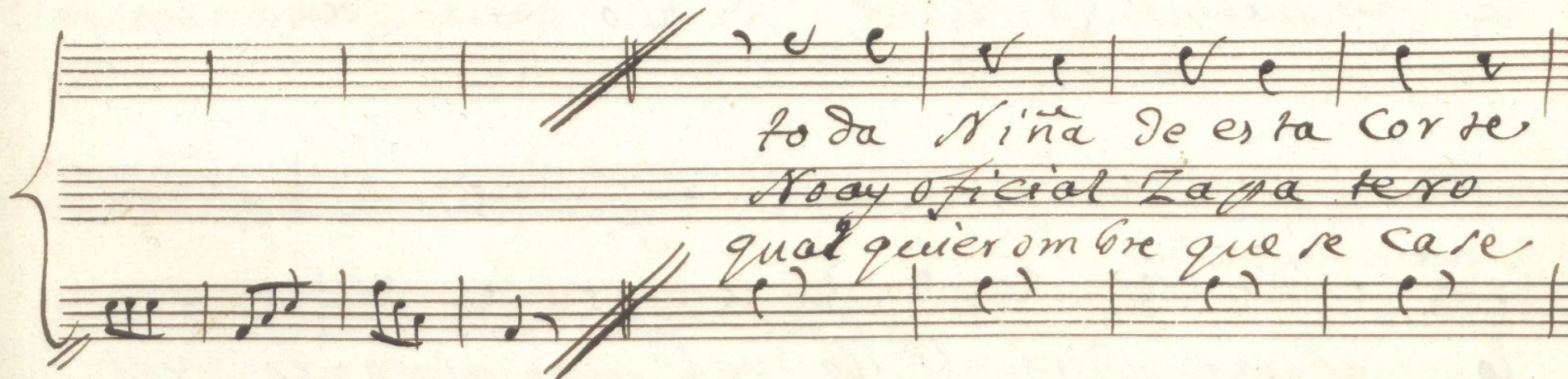
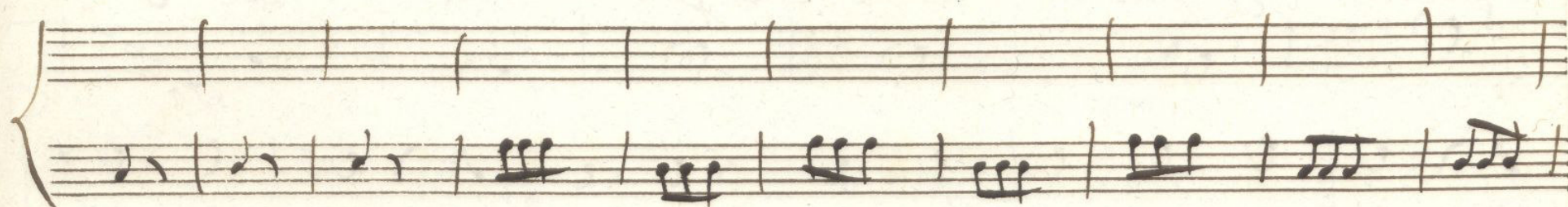
System 5: *tar;*

At the bottom of the page, there is a line of musical notation and the text: Ayuntamiento de Madrid

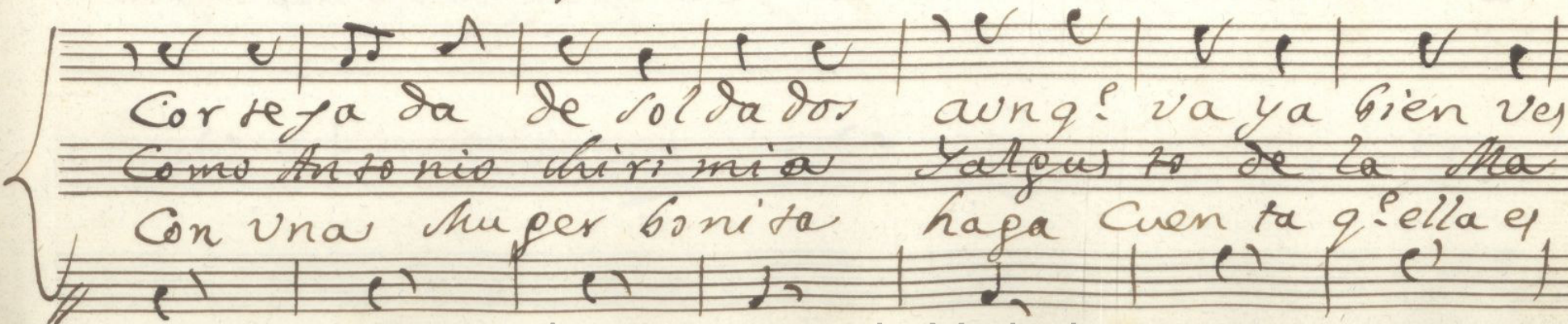


# Coplas No

All.<sup>o</sup> vivo



toda Niña de esta Corte  
Noay oficial Zapa tero  
qual quier ombre que se case



Correja da de soldados awng! va ya bien ve  
Como Antonio Chirimia Yalgus to de la Ma  
Con una mujer bonita haga Cuen ta q'ella es



Handwritten musical score for a song, featuring lyrics in Spanish and musical notation on staves. The score is written in a cursive style on aged paper. The lyrics are: "Si da siempre Vailará el pe las ay o", "tra ningu no Como el der vira ay o", "gallo y que el será la ga llina ay o", "le ay pampiro lero ay o le ay pampiro", "lo yel pan pi ro li llo yel pan pi ro lo yel". The musical notation includes various notes, rests, and dynamic markings such as *ff.* and *p.*. There is a section labeled "accion figurada" (figural action) in the middle of the score. The score is organized into systems, with some staves grouped by a large bracket on the left.

Si da siempre Vailará el pe las ay o  
tra ningu no Como el der vira ay o  
gallo y que el será la ga llina ay o  
le ay pampiro lero ay o le ay pampiro  
lo yel pan pi ro li llo yel pan pi ro lo yel

*accion figurada*



vay la dando buelta

panpiro lillo de mi corazon yel panpiro

fmo

lillo yel panpiro lo yel panpiro lillo de

mi' co ra zon —







Como es  
que ~~en el~~ Tu guete no son de In vencion no

*mo*

son de In vencion no

Empty musical staves.

Segu.  
Allegro

3/4

Plazente vos y a  
Pues por ha  
no



legres los Zapateros plazerteros y legres

los Zapateros

los Zapateros en este mundo  
Los Zapateros

logran de malo y bueno en este mundo



logran de malo y bueno —

*All.<sup>o</sup>*

los Lunes van  
en el pie  
gastan su for-

*All.<sup>o</sup>*

a los toros los Martes tienen galbana  
nal a legres en broma y fiestas de toros



trabaja de Zapatero

hace el Borracho

tra bajan los de mas dias

Y el Domingo

y des pue los de mas dias a ya nan sin

se em borrachan

hacen a

que con sus mu

geres

ser de to tos

ye los ni sus mu

geres

Ute

bailar en Ca

sa

Con tra dan

a que los di - as

no hay pe li -



Merceda da de mano ta — das  
 zar a bier ta,  
 gro que mue ran de a glo pe gi — a

Como Prima  
 Si son los Zapa teros gente de  
 Si son los Zapa teros gen te de

forma y Con gran Zir cun stancias siem pre se por tan —  
 for ma y per do na d mis fal tras to das y to das —







Violin 1.<sup>o</sup> Ton.<sup>o</sup> à Solo La obligacion a la Perg

A handwritten musical score on aged paper, titled 'Andante' in the top left corner. The music is written in 6/8 time, indicated by the '6' over the '8' in the first staff. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings are used throughout, including 'dol.' (dolce), 'f.' (forte), and 'p.' (piano). A section of the music is marked 'All. 8', suggesting an allargando or a change in tempo. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear. The overall style is characteristic of 19th-century musical manuscripts.

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*All. vivo* 3/8

*for p*

*for p*

*fno*

*Allegro* 2/4 *for* *p* *f* *sno* *Simil*



*Seg.<sup>o</sup>* *Andante*

*Andante*

*fe*

*p*

*fe*

*f*

*come prima*

*Allegro*

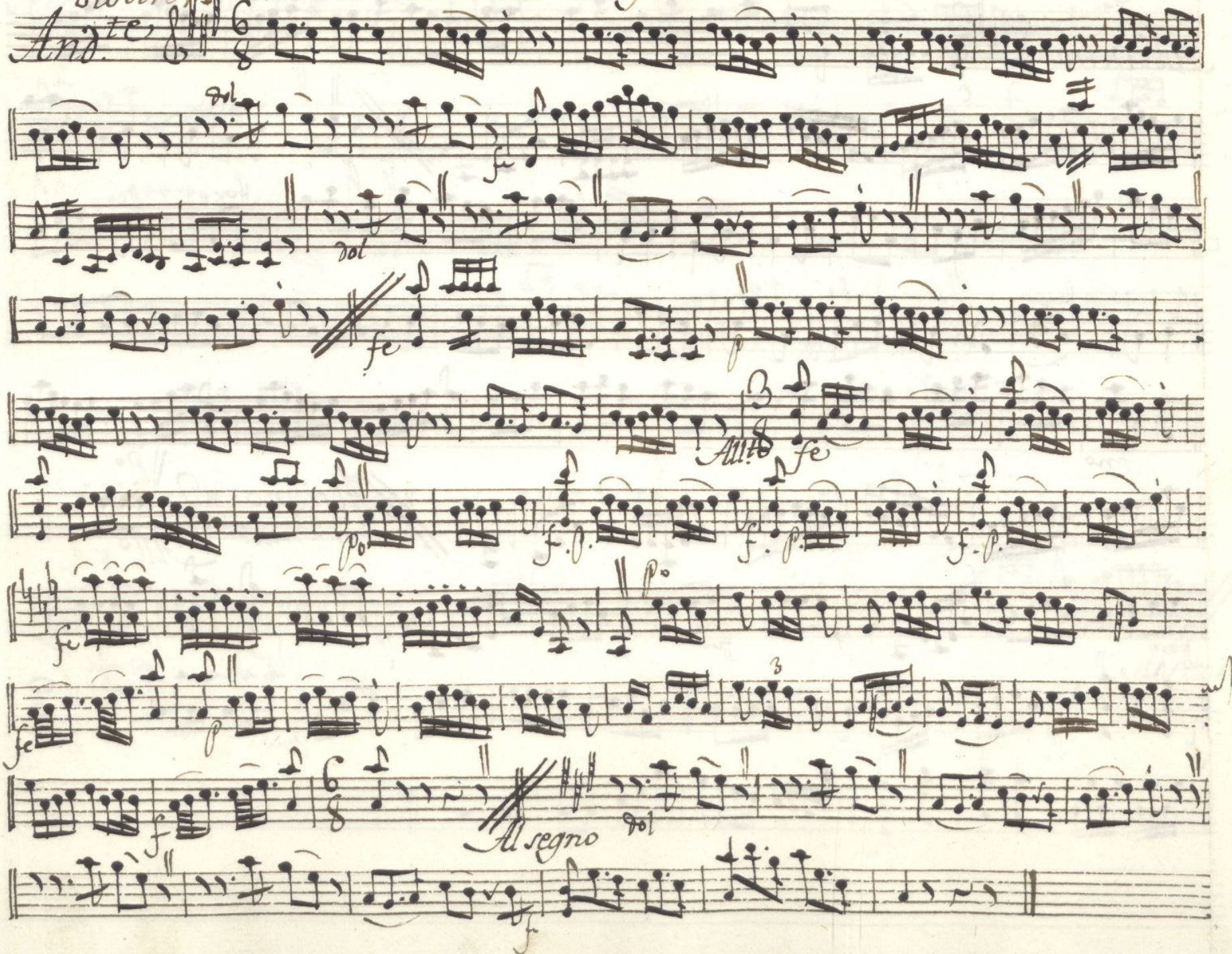


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Violin <sup>1</sup> Ton.<sup>2</sup> a solo La Obligacion de la Perez

And.





*All° vivo* 8  $\frac{3}{8}$

*ff* *fmo* *Allegro* *2°* *All°* *Simil*

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Handwritten musical score for a piece titled "2.º vez el Ritor." The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also performance instructions like "Sep." (separate) and "Allegro". The score ends with a double bar line and the word "Allegro" written below the final staff.





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Violin 2.<sup>o</sup> ton.<sup>a</sup> a solo la obligacion y la pere

*And.<sup>te</sup>* 6/8

*dol.* *f* *dol.* *3fe* *All.<sup>ro</sup>* *f* *1fe* *Allegro. dol.*



*All<sup>o</sup> vivo* 8  $\sharp\sharp$  3

*p* *f* *fmo* *dos may* *2<sup>a</sup> All<sup>o</sup>* *fmo* *simil*



*Seg.º* *All.º* *3* *Allegro*

*f* *p* *f* *3* *all.º* *p*

*Allegro*





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Oboe 1.<sup>o</sup>

ton.<sup>a</sup> à solo

La obligacion x la Perey



*And.<sup>te</sup>* 6/8

*Solo*

*Solo*

*Solo*

*3/8*

*6/8*

*Solo*

*Solo*

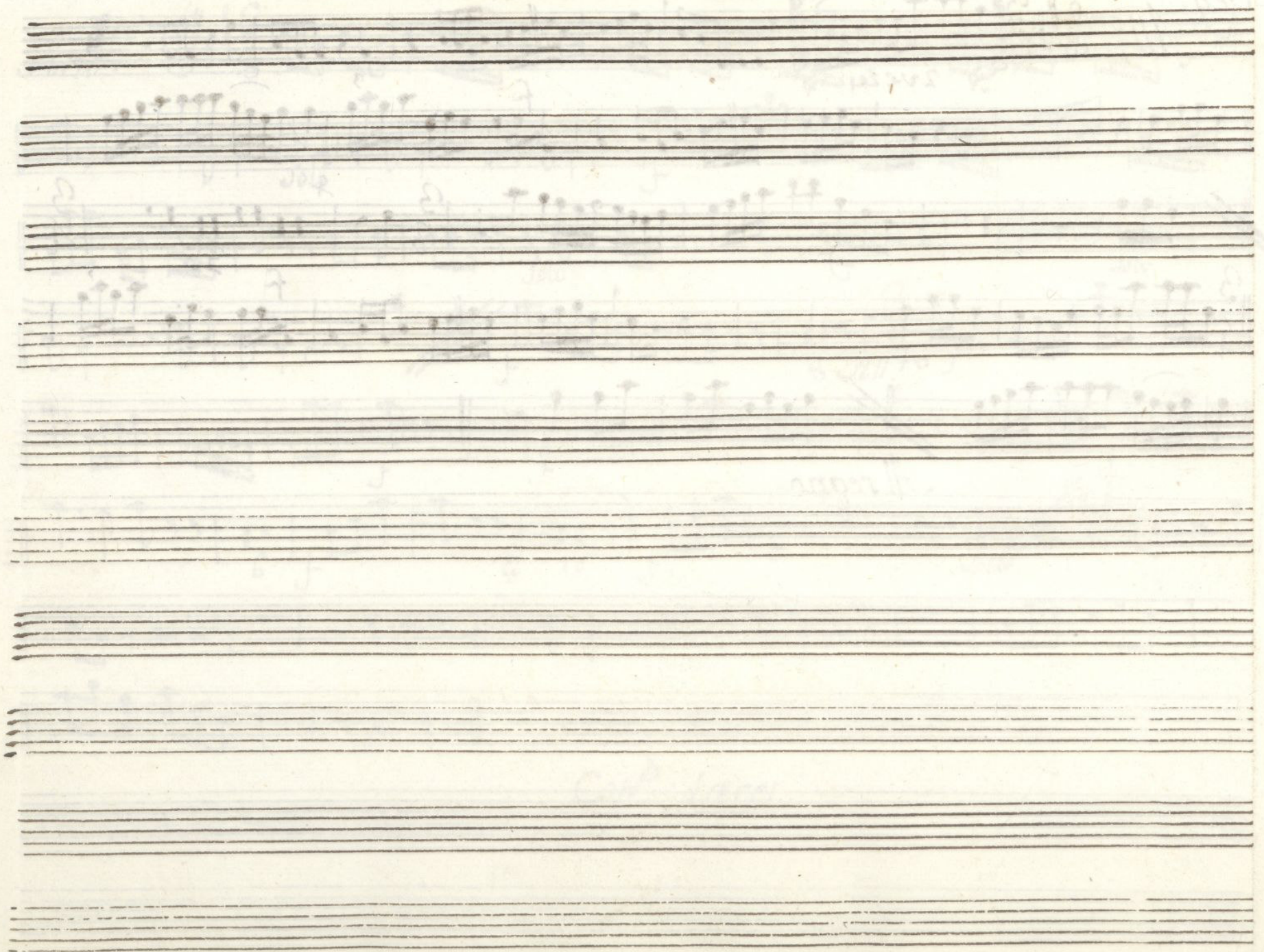
*Solo*

*Cop.<sup>8</sup> tacet.*









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Oboe 2º

ton.<sup>a</sup> a solo

La obligacion x la Perez



*And.<sup>te</sup>* 6/8

*Cop. tacet.*

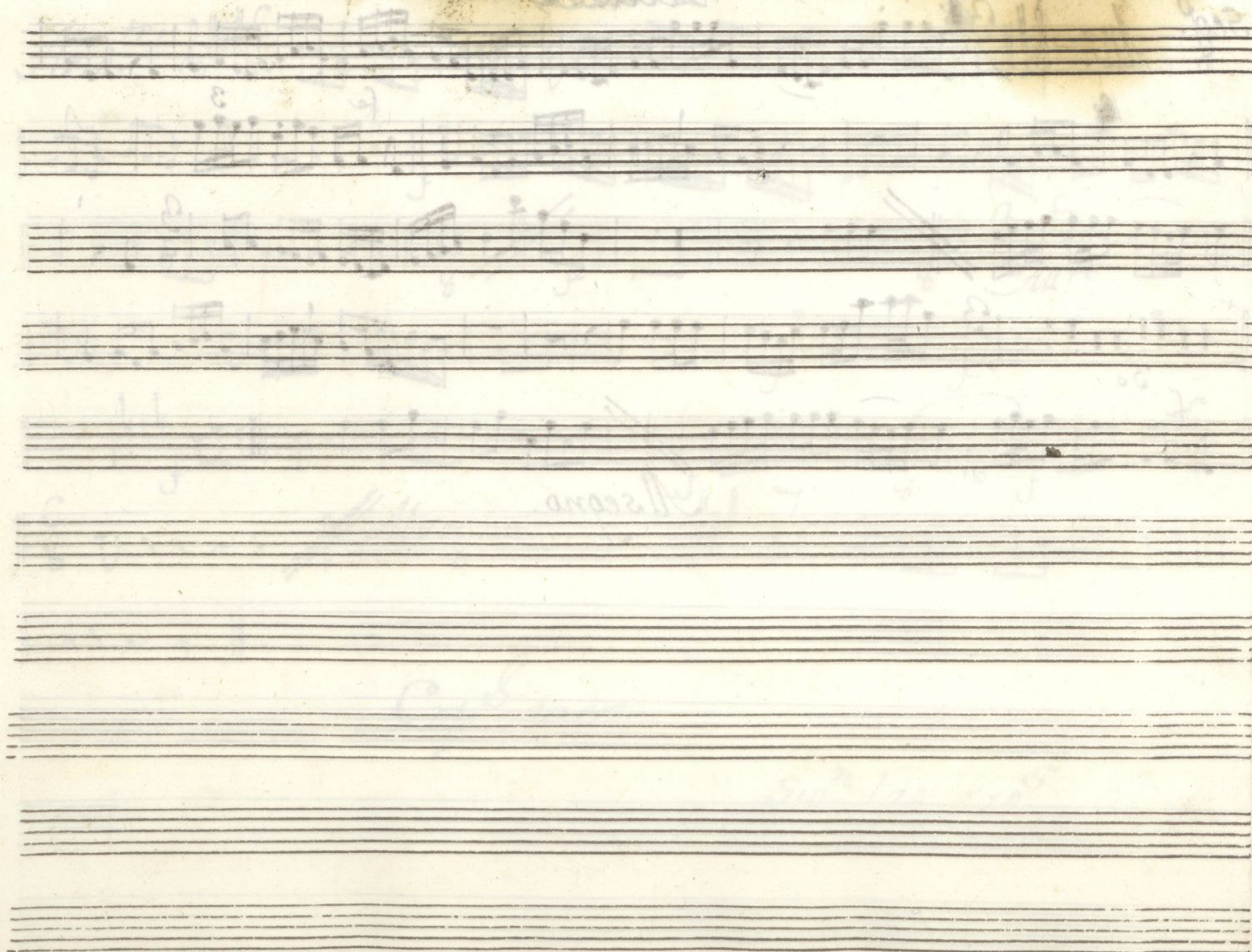
*Sig.<sup>n</sup> las seg.<sup>s</sup>*



*Seg.* *All.* *3.* *Allegro*

*f* *3.* *Allegro*





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*Sonata Primera*

*Tonadilla à Solo*

*La Obligacion de la Perez.*

Handwritten musical score for a solo instrument, likely a guitar or lute, in 6/8 time. The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked *And.te* (Andante). The piece is titled *La Obligacion de la Perez.* The score includes various musical notations such as notes, rests, and dynamic markings like *se* (sempre) and *pp* (pianissimo). There are also some corrections and annotations in brown ink, including a large 'X' over a section of the music and the word *Allegro* with a sharp sign. The piece concludes with a double bar line.

*Volte*



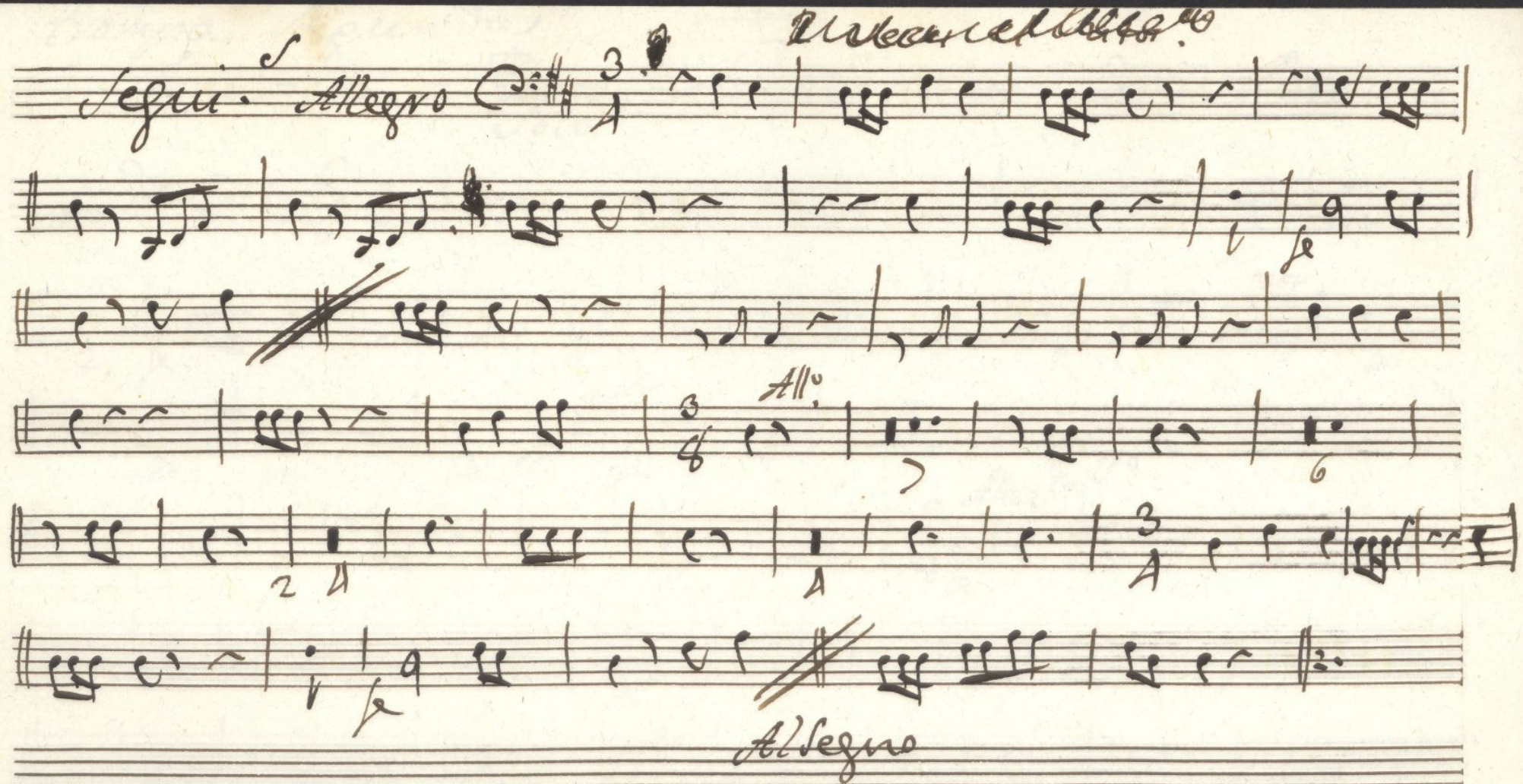
*Coplas* *All.<sup>o</sup> vivo* C:  $\sharp$   $\frac{3}{4}$

1.  $\text{p}^{\circ}$  3 15

*Allegro*  
*dos veces*



*Segue. Allegro* *Allegro* *Allegro*



*Allegro*



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*Coplas* *All. vivo*  $C:\sharp$   $\frac{3}{8}$

*A p.*

*15*

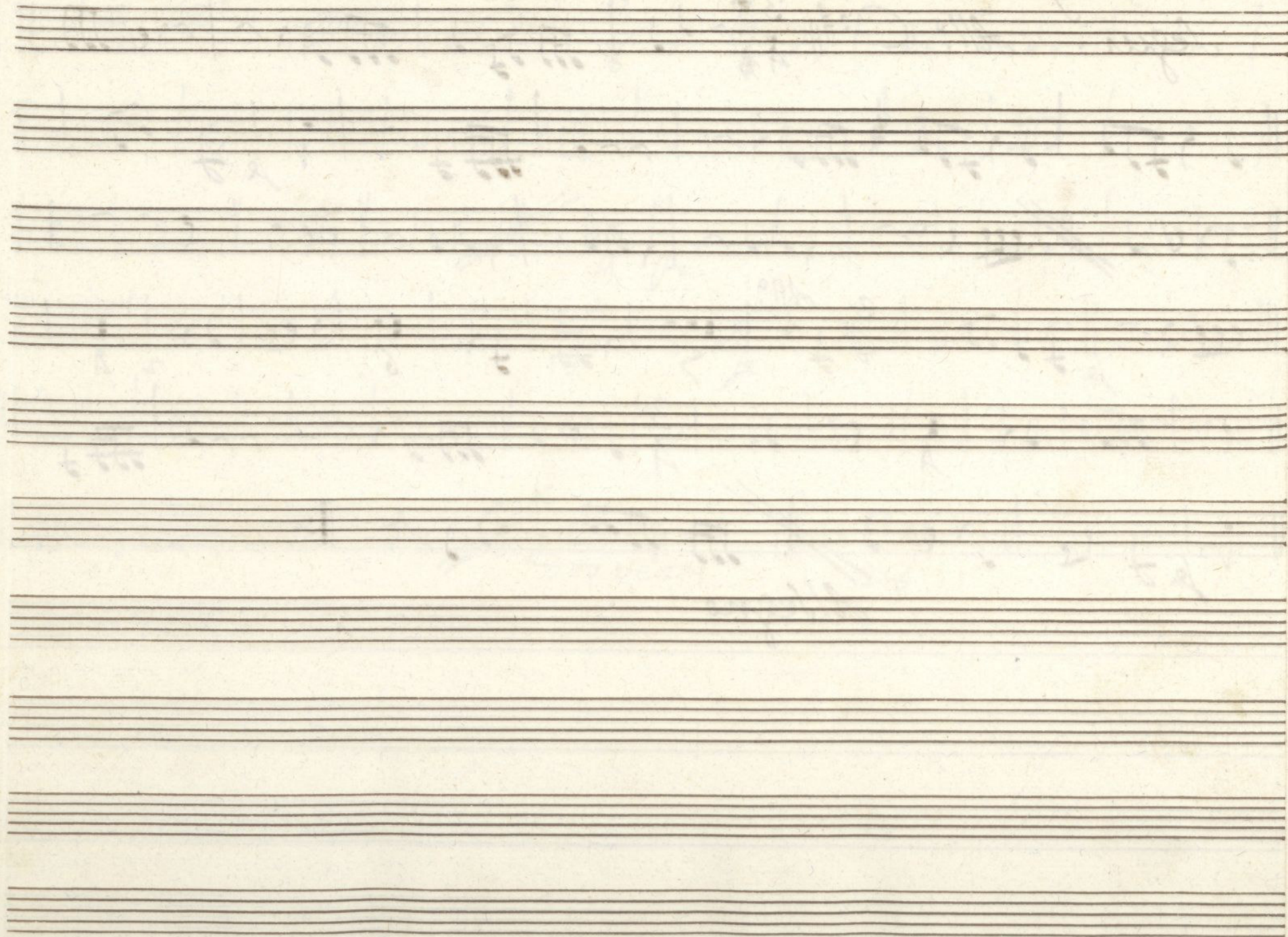
*Allegro*  $\frac{2}{4}$  *dos veces* *26*



*Seguei.* *All.<sup>o</sup>* *3/4* *4/4* *Allegro molto*

*Allegro*





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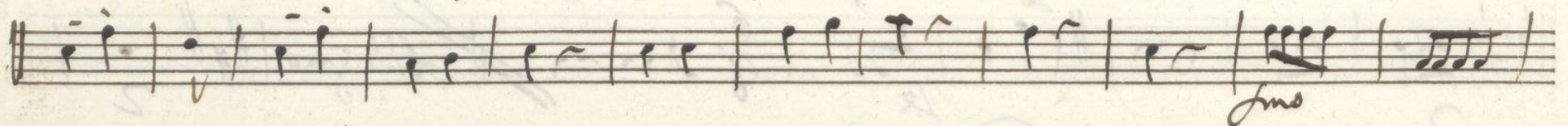
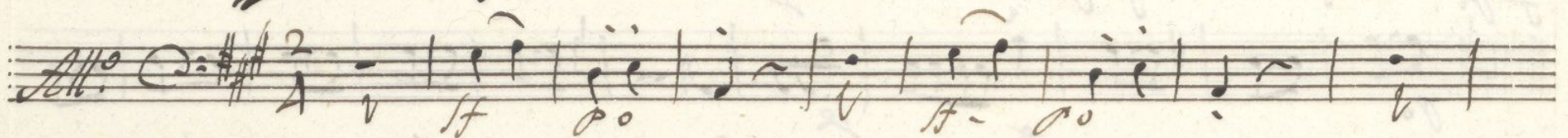
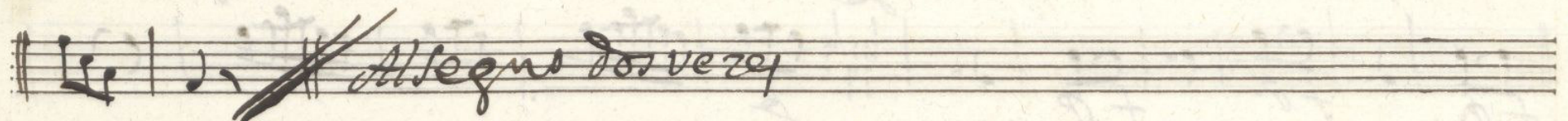
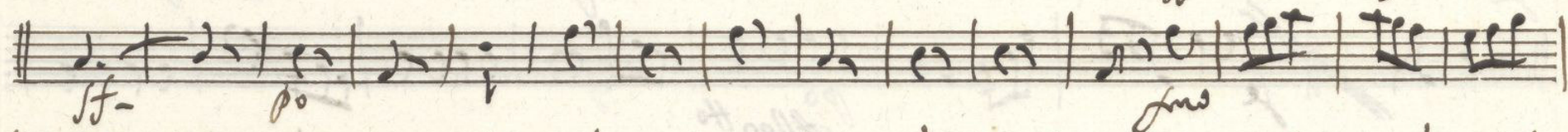
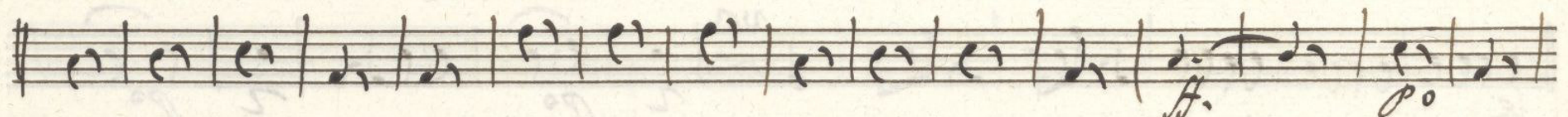






# Coplas

All.<sup>o</sup> vivo





*Segui.* *All.<sup>o</sup>* *3/4* *Allegretto*

*p* *le* *p* *All.<sup>o</sup>* *p* *le* *3/4* *le* *9* *Allegro*



BIBLIOTECA HISTORICA MUNICIPAL



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Tonedilla a solo  
La obligación de la Pérez

Mus 183-7

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183-8