

to

Conadilla a tres

Una tia, y dos Sobrinas

Del Sr. Estremer

182-10



*Allegro*  $\frac{3}{4}$   $\frac{3}{4}$

*Segura*

*A una tia es toi sirviendo de tan rrara*  
*Mi hermanita con Abogado sirve enfrente*  
*Despacha e Mariguilla y a da se prie*



Con di cion  
San Anton  
sa a barrer

quel dia que no se barre  
su Muger es mui bo ni ta  
que si me sir ves un año

me ècha a cuestas Un sermon; esco bita pu li da  
yel es un grande ton ton esco bita pu li da  
yo te sa ca re Muger seg<sup>te</sup> esco bita pu li da

bamos varriendo Vamos por que  
Vamos varriendo Vamos (Sale Mariana) Sur<sup>a</sup> a que



Siempre la tía anda gruñendo  
 Vienes Muchacha ve al momento

*Allegretto*  

 Mariana  
 D.C. allegro 2 veces  
 tía mía de mi

Vida Lome de sa como dado yo me de sa

Como dado Como es eso pica  
 le



*M.<sup>a</sup>*

rona yo la Con ta re avite el Caro *#*

*Sus.<sup>a</sup>*

Caro herma nita abraza abraza dime a

Cava que a pasado dime a Cava que a pasado

*M.<sup>a</sup>*

siente se usked por mi vida La tiendame por un

*las 3.*

Vato ya tien dame por un Vato si



len cio se ño ri tas si len cio

pue blo a ma do a ten cion por que el cuento

es sa Zona - do a ten cion por que el

Cuento es sa zona - do;

Sigue



# Coplas.

Mo.

Dño  
And.

Punteado

Era el ama vo

Mientras el ~~amo~~ señor

el amo que era

ni ta el amo vo vo el amo, vo vo el amo  
 2 ~~amo~~ mecatan teava mecatan teava mecatan  
 3 mozo y sea sus tava y sea sus tava y sea sus

vo vo Zalli en trava un D. Broma que era el demonio  
 2 ~~teava~~ D. Broma ~~con~~ favores tratava el ama  
 3 ~~tava~~ dixo voime ~~acercando~~ a la criada



Zalli en trava un D<sup>n</sup> Broma que era el Demonio  
~~Don~~ D<sup>n</sup> Broma con ~~su~~ ~~trava~~ ~~el~~ ama  
dixo voime ~~acercando~~ <sup>acercando</sup> ala Criada

Zel Señor amo Cosqui lltas me azia Con su Za  
<sup>tube pruden</sup> ~~cia~~ ~~Comencia~~ ~~de xava~~ ~~que a blaren~~ En una  
mas y en fa dada ~~de~~ cargue le un Carro de Bofe

pato Cosqui lltas me azia Con su Zapato  
pieza ~~de xava~~ ~~que a blaren~~ y ~~de xava~~ ~~que a blaren~~ En una pieza  
tadas des cargue le un Carro de Bofetadas


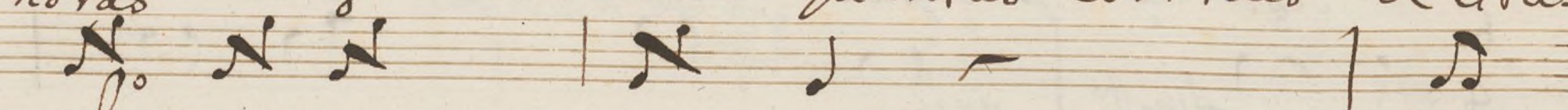


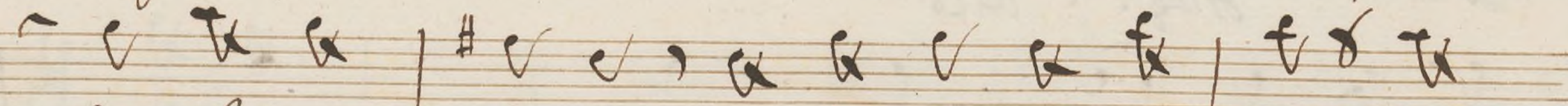

*Seg.<sup>a</sup>*  
6/4  
lo pro pio su ce dia  
— *Seg.<sup>a</sup>* lo pro pio su ce dia  
— *Seg.<sup>a</sup>* lo pro pio su ce dia  
*Alleg.<sup>ro</sup>* arco

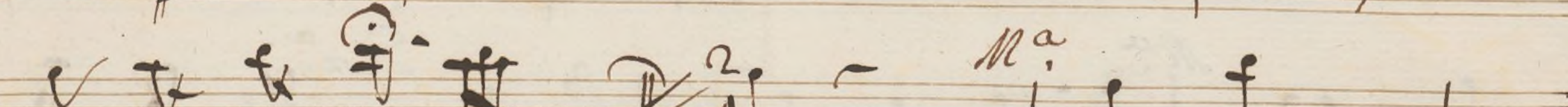
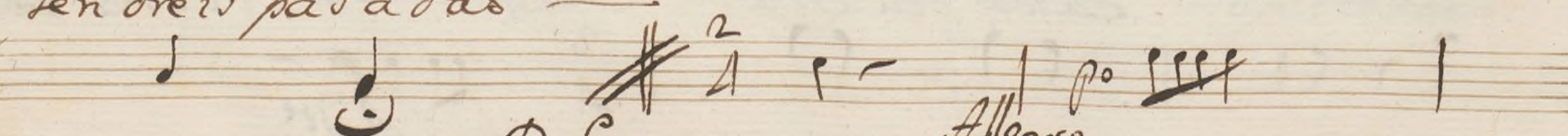
don de ye sta — va  
*Forz.* chi chi calla quien te me te a tien

*Ma.* *Swi.<sup>a</sup>*  
es so Ca lla mu cha — cha Lo no ra  
en o Ca lla mu cha — cha *Swi.* es so no  
es so ca lla mu cha cha *Swi.* Po bres ~~se~~  
*And.<sup>te</sup>*



  
 Via que ri da Pa - ca Zue los a mos an da van  
 cre o que ri da Pa ca que ero el Ma ri do <sup>quiera</sup> ~~aguardase~~  
~~no ras~~ di go Cria das quan tas Cori llas de es tas  


  
 tras las cri a das que los a mos an da van  
 es tan do en Ca sa que ero el Ma ri do <sup>quiera</sup> ~~aguardase~~  
 ten dreis pa sa das quan tas Cori llas de es tas  


  
 tras las cria das es se  
 es tan do en Ca sa  
 ten dreis pa sa das  


D.C.  
 al segno  
 2 ve za

Allegro



*Suz.<sup>a</sup>*

ria el su ceso as echo vien de de

*Seg.<sup>a</sup>*

far los las Casas que son a si Cargue con

*Las 3.<sup>a</sup>*

ellas el diablo, y porque finalize

las rei digamos a plau diendo las dichas

que vene ramos que viva la Ca



zuela a posentos y Patio y las segui di

lli tas Con que a cavamos y las segui di

llitas con que a cava mos; *Segui.*

*Pues la vida es un sueño y los reyes*

ma ta ya se re ma ta



La se re ma ta ~~am~~ a di os Mos que te ri to s  
a qui sea cava a bu r se ño res mi os

as ta <sup>ma</sup> ~~la~~ <sup>ñana</sup> ~~la~~ ~~ca~~ ~~va~~ ~~ra~~ has ta ~~la~~ ~~ca~~ ~~va~~ ~~ra~~ — no os ol vi  
a gur Ma da mas a bu r Ma da mas — no os ol vi

de ir no de quien os ama que siem pre han <sup>si</sup> ~~do~~ si



estas Muchachas a dios luneta mia A- guir Mis

gradas no os olvi dei que ri dos no os olvi dei que

ri dos no no no no no destas Muchachas

allegro



1

no  
28







Violin Primero

tonadilla a tres +

lata y dos sobrinas

Allegretto

3/4

Allegro  
2 veces

Volte



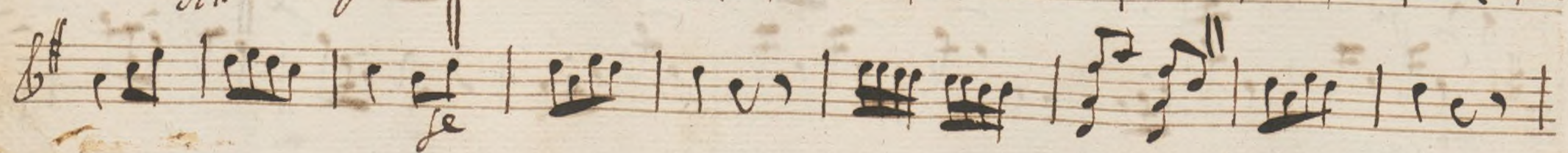
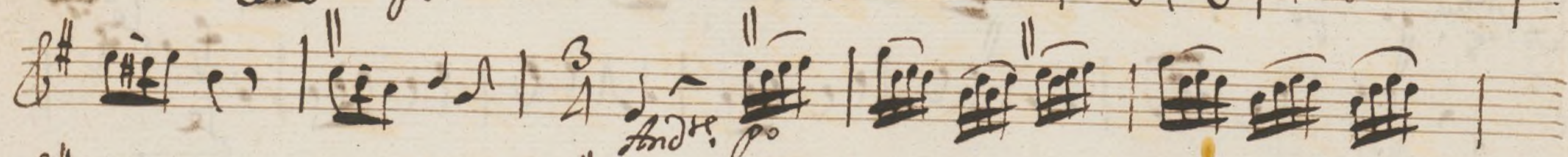
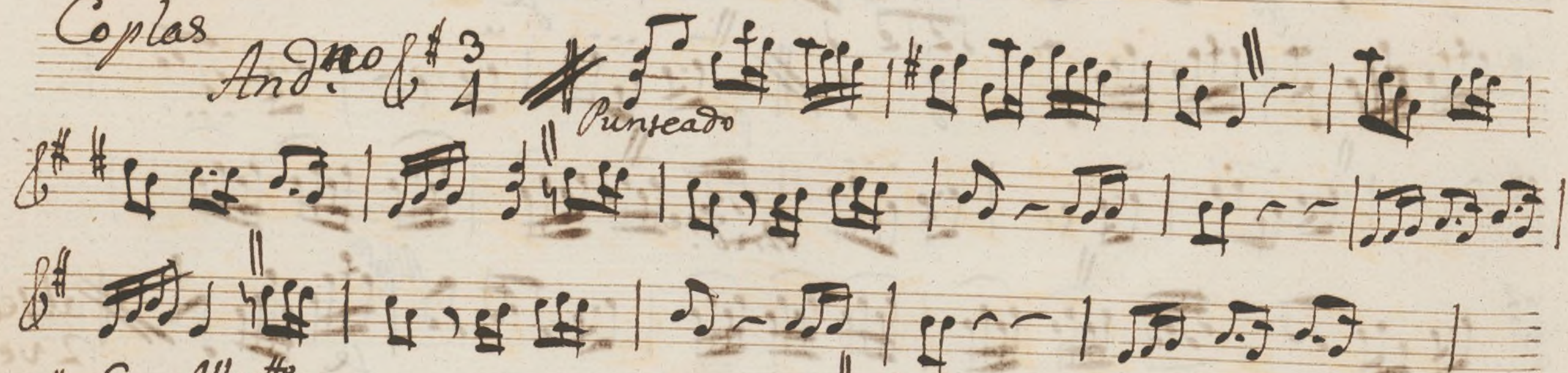


*Coplas*

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

*3/4*

*Punteado*

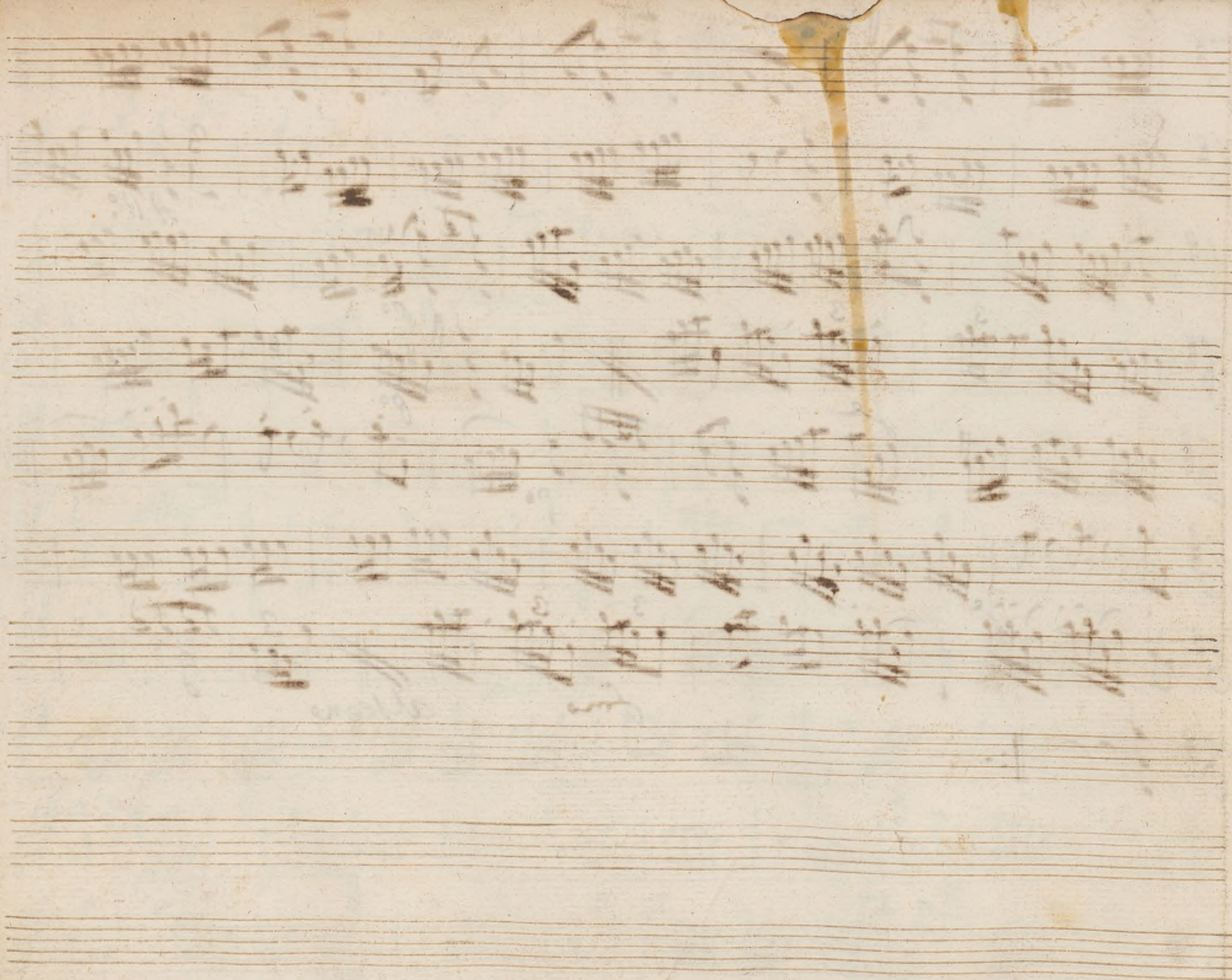




Handwritten musical score on ten staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a '2' written at the end. The third staff has 'All.' written above it. The fourth staff has 'p' written below it. The fifth staff has 'p' written below it. The sixth staff has 'p' written below it. The seventh staff has 'p' written below it. The eighth staff has 'p' written below it. The ninth staff has 'p' written below it. The tenth staff has 'p' written below it. The score concludes with a double bar line and repeat dots. The word 'Allegro' is written at the bottom right of the page.

Handwritten musical score on ten staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a '2' written at the end. The third staff has 'All.' written above it. The fourth staff has 'p' written below it. The fifth staff has 'p' written below it. The sixth staff has 'p' written below it. The seventh staff has 'p' written below it. The eighth staff has 'p' written below it. The ninth staff has 'p' written below it. The tenth staff has 'p' written below it. The score concludes with a double bar line and repeat dots. The word 'Allegro' is written at the bottom right of the page.







Violin Primo tonadilla à 3 + 1 a n'ax dos Sobrinas

*Allegretto*  $\frac{3}{4}$

*Allegretto*  $\frac{3}{4}$  *Eximio tonadilla a 3 + 1 a naxos sobrina*

*p* *Andte* *p* *Allegretto* *p* *p* *p* *p* *p* *3/4 voln*



Coplas

And<sup>no</sup>  $\frac{3}{4}$  *Puntavento*

*Megreto*  
arco

*Do*

*And<sup>te</sup>*  $\frac{3}{4}$  *Do*

*Allegro*  $\frac{2}{4}$  *Allegro 2 vezes*

*Allegro*  $\frac{3}{4}$

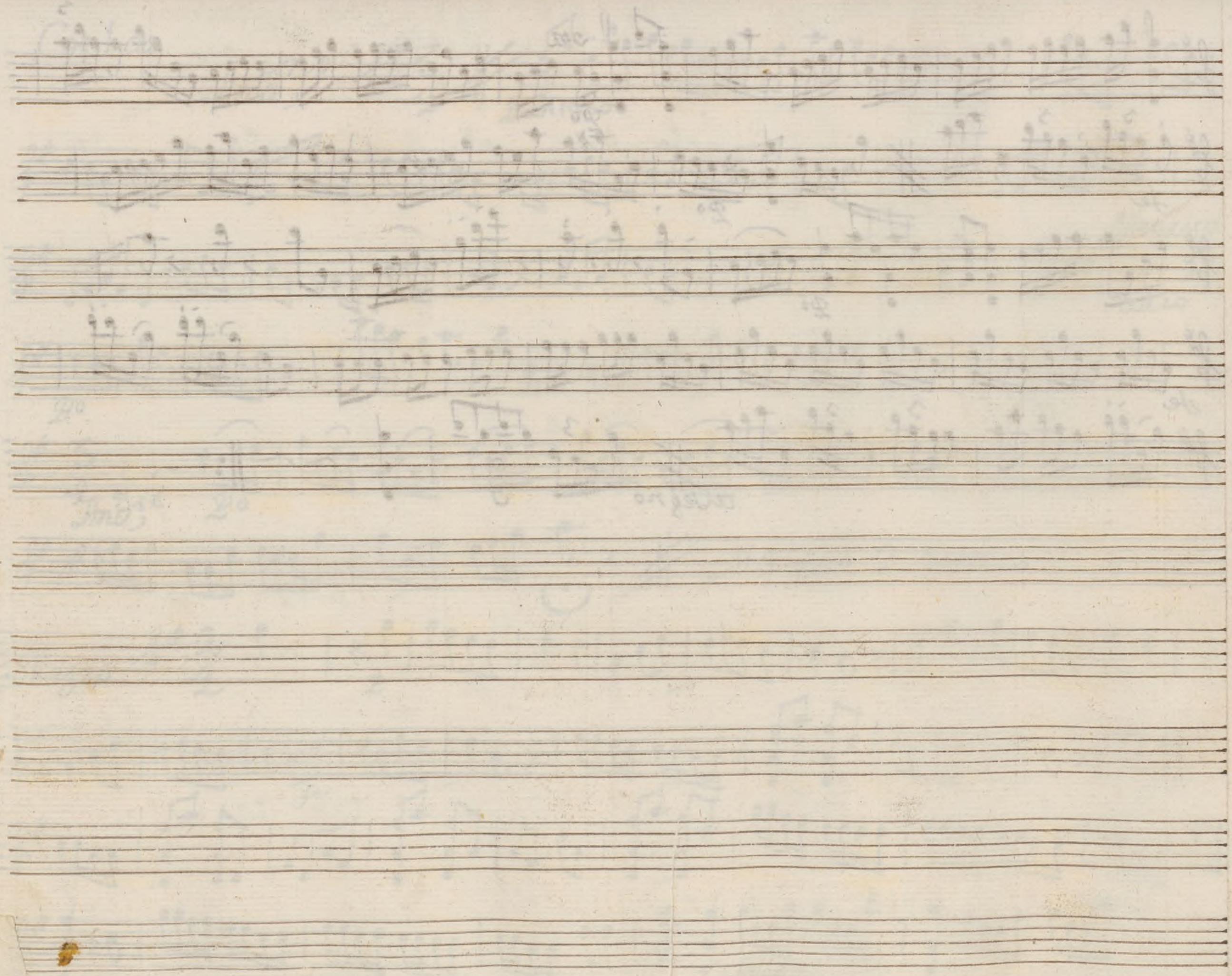


Handwritten musical score on five staves, featuring complex rhythmic patterns and dynamic markings. The notation includes treble clefs, key signatures of one sharp (F#), and various note values, including triplets and sixteenth notes. The score concludes with a double bar line and repeat dots.

Dynamic markings and annotations include:

- se* (first staff, first measure)
- se* (first staff, fourth measure)
- se* (second staff, first measure)
- se* (third staff, first measure)
- se* (fourth staff, first measure)
- se* (fifth staff, first measure)
- se* (fifth staff, second measure)
- se* (fifth staff, third measure)
- se* (fifth staff, fourth measure)
- se* (fifth staff, fifth measure)
- se* (fifth staff, sixth measure)
- se* (fifth staff, seventh measure)
- se* (fifth staff, eighth measure)
- se* (fifth staff, ninth measure)
- se* (fifth staff, tenth measure)
- se* (fifth staff, eleventh measure)
- se* (fifth staff, twelfth measure)
- se* (fifth staff, thirteenth measure)
- se* (fifth staff, fourteenth measure)
- se* (fifth staff, fifteenth measure)
- se* (fifth staff, sixteenth measure)
- se* (fifth staff, seventeenth measure)
- se* (fifth staff, eighteenth measure)
- se* (fifth staff, nineteenth measure)
- se* (fifth staff, twentieth measure)
- se* (fifth staff, twenty-first measure)
- se* (fifth staff, twenty-second measure)
- se* (fifth staff, twenty-third measure)
- se* (fifth staff, twenty-fourth measure)
- se* (fifth staff, twenty-fifth measure)
- se* (fifth staff, twenty-sixth measure)
- se* (fifth staff, twenty-seventh measure)
- se* (fifth staff, twenty-eighth measure)
- se* (fifth staff, twenty-ninth measure)
- se* (fifth staff, thirtieth measure)
- se* (fifth staff, thirty-first measure)
- se* (fifth staff, thirty-second measure)
- se* (fifth staff, thirty-third measure)
- se* (fifth staff, thirty-fourth measure)
- se* (fifth staff, thirty-fifth measure)
- se* (fifth staff, thirty-sixth measure)
- se* (fifth staff, thirty-seventh measure)
- se* (fifth staff, thirty-eighth measure)
- se* (fifth staff, thirty-ninth measure)
- se* (fifth staff, fortieth measure)
- se* (fifth staff, forty-first measure)
- se* (fifth staff, forty-second measure)
- se* (fifth staff, forty-third measure)
- se* (fifth staff, forty-fourth measure)
- se* (fifth staff, forty-fifth measure)
- se* (fifth staff, forty-sixth measure)
- se* (fifth staff, forty-seventh measure)
- se* (fifth staff, forty-eighth measure)
- se* (fifth staff, forty-ninth measure)
- se* (fifth staff, fiftieth measure)
- se* (fifth staff, fifty-first measure)
- se* (fifth staff, fifty-second measure)
- se* (fifth staff, fifty-third measure)
- se* (fifth staff, fifty-fourth measure)
- se* (fifth staff, fifty-fifth measure)
- se* (fifth staff, fifty-sixth measure)
- se* (fifth staff, fifty-seventh measure)
- se* (fifth staff, fifty-eighth measure)
- se* (fifth staff, fifty-ninth measure)
- se* (fifth staff, sixtieth measure)
- se* (fifth staff, sixty-first measure)
- se* (fifth staff, sixty-second measure)
- se* (fifth staff, sixty-third measure)
- se* (fifth staff, sixty-fourth measure)
- se* (fifth staff, sixty-fifth measure)
- se* (fifth staff, sixty-sixth measure)
- se* (fifth staff, sixty-seventh measure)
- se* (fifth staff, sixty-eighth measure)
- se* (fifth staff, sixty-ninth measure)
- se* (fifth staff, seventieth measure)
- se* (fifth staff, seventy-first measure)
- se* (fifth staff, seventy-second measure)
- se* (fifth staff, seventy-third measure)
- se* (fifth staff, seventy-fourth measure)
- se* (fifth staff, seventy-fifth measure)
- se* (fifth staff, seventy-sixth measure)
- se* (fifth staff, seventy-seventh measure)
- se* (fifth staff, seventy-eighth measure)
- se* (fifth staff, seventy-ninth measure)
- se* (fifth staff, eightieth measure)
- se* (fifth staff, eighty-first measure)
- se* (fifth staff, eighty-second measure)
- se* (fifth staff, eighty-third measure)
- se* (fifth staff, eighty-fourth measure)
- se* (fifth staff, eighty-fifth measure)
- se* (fifth staff, eighty-sixth measure)
- se* (fifth staff, eighty-seventh measure)
- se* (fifth staff, eighty-eighth measure)
- se* (fifth staff, eighty-ninth measure)
- se* (fifth staff, ninetieth measure)
- se* (fifth staff, ninety-first measure)
- se* (fifth staff, ninety-second measure)
- se* (fifth staff, ninety-third measure)
- se* (fifth staff, ninety-fourth measure)
- se* (fifth staff, ninety-fifth measure)
- se* (fifth staff, ninety-sixth measure)
- se* (fifth staff, ninety-seventh measure)
- se* (fifth staff, ninety-eighth measure)
- se* (fifth staff, ninety-ninth measure)
- se* (fifth staff, one hundred measure)











Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings.

The score begins with a treble clef and a key signature of one sharp (F#). The first two staves contain musical notation with a *fe* marking above the second staff.

The third staff is marked *Coplas* and *And.<sup>no</sup>*. It features a treble clef, a key signature of one sharp, and a 3/4 time signature. A double bar line is followed by the word *Punteado* and a new section of music.

The fourth staff continues the musical notation.

The fifth staff is marked *Alleg.<sup>ro</sup>* and *arco*. It features a treble clef, a key signature of one sharp, and a 6/8 time signature.

The sixth staff continues the musical notation.

The seventh staff is marked *And.<sup>te</sup>* and *arco*. It features a treble clef, a key signature of one sharp, and a 3/4 time signature.

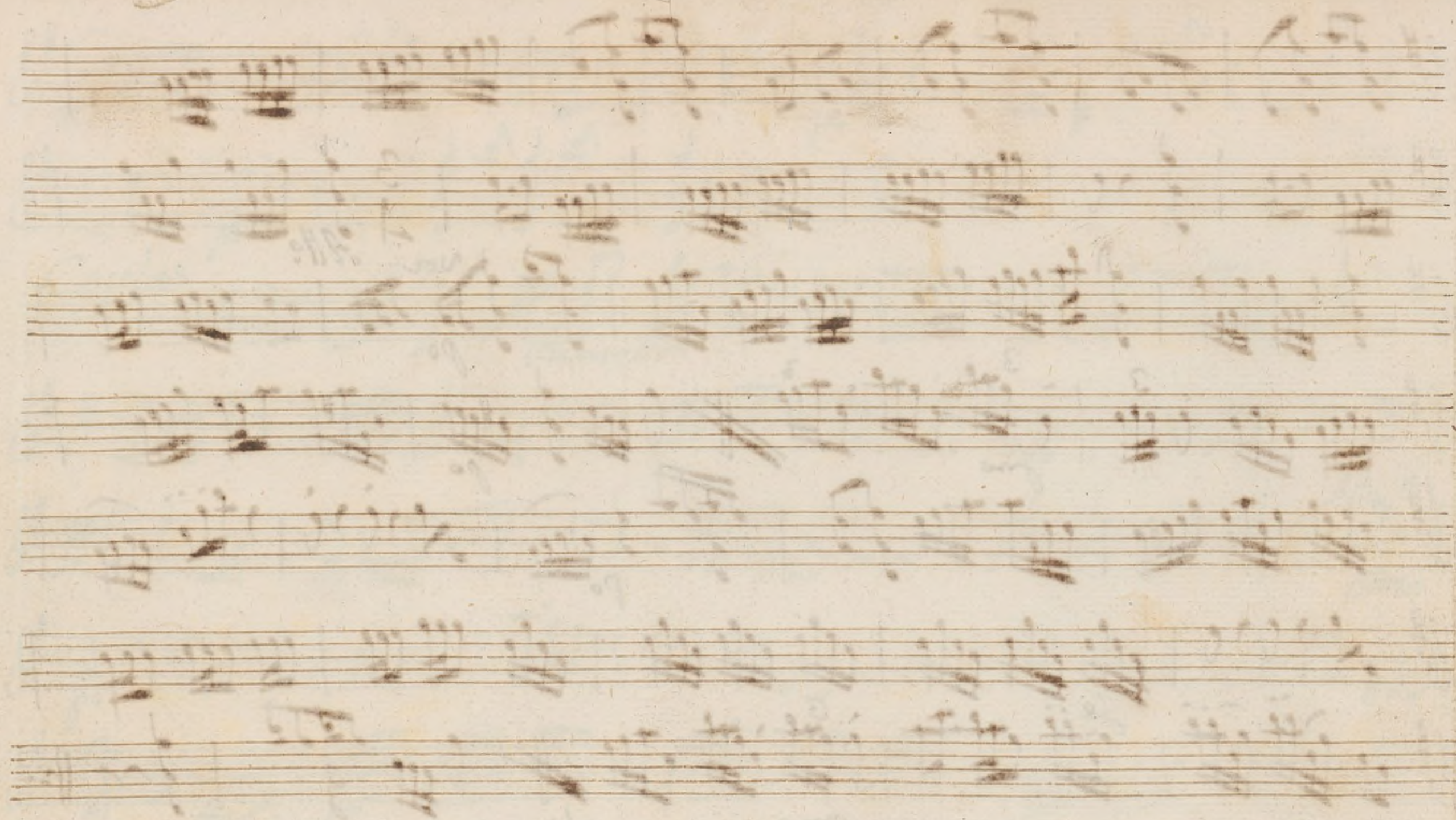
The eighth staff is marked *al se no* and *2 vezes*. It features a treble clef, a key signature of one sharp, and a 2/4 time signature.

The ninth and tenth staves continue the musical notation.



Handwritten musical score on seven staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, *p<sub>0</sub>*, *f<sub>mo</sub>*, and *allegro*. The score concludes with a double bar line on the seventh staff.







Oboe Primero. Ronadilla a 3, + latia y dos Strinas MS 182-10

Alleg<sup>ro</sup> 8<sup>va</sup> 3/4

And<sup>te</sup> p

Alleg<sup>ro</sup> 2 veces

Volvi<sup>do</sup>

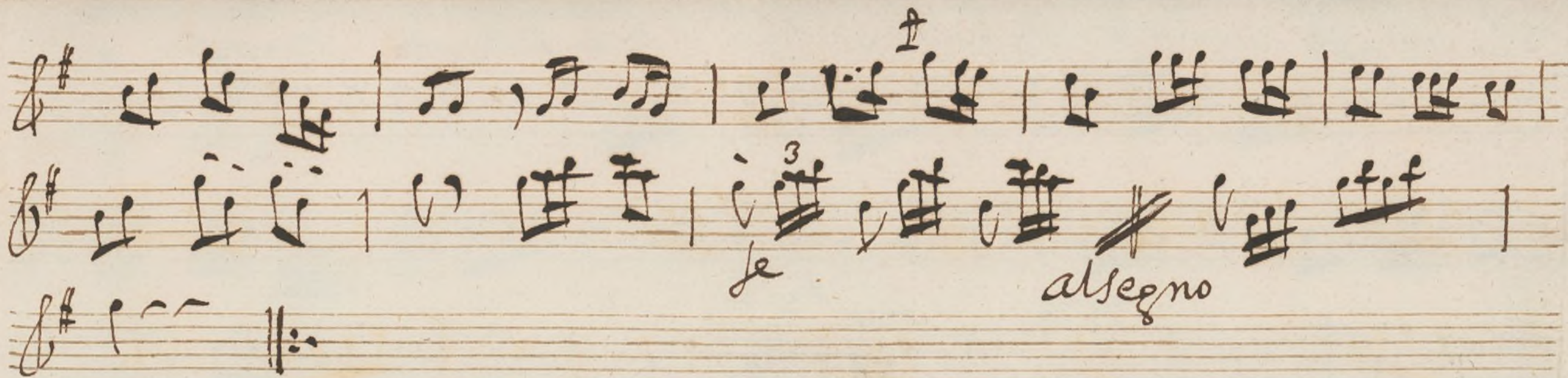
Las Coplas tarze



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

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the key signature of one sharp (F#) and a 2/4 time signature. The notation is in a cursive, handwritten style. The music includes various rhythmic patterns, including beamed sixteenth notes and triplet markings (indicated by a '3' over a group of notes). Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. The paper is aged and shows some staining and foxing.







*[Faint handwritten musical notation on two staves]*

*[Faint handwritten text, possibly "orig. 110"]*



Oboe Segundo, tonadilla a 3, + la tia y dos sobrinas Mus 182-10

1

Alleg<sup>ro</sup> 3/4

2<sup>a</sup> vez

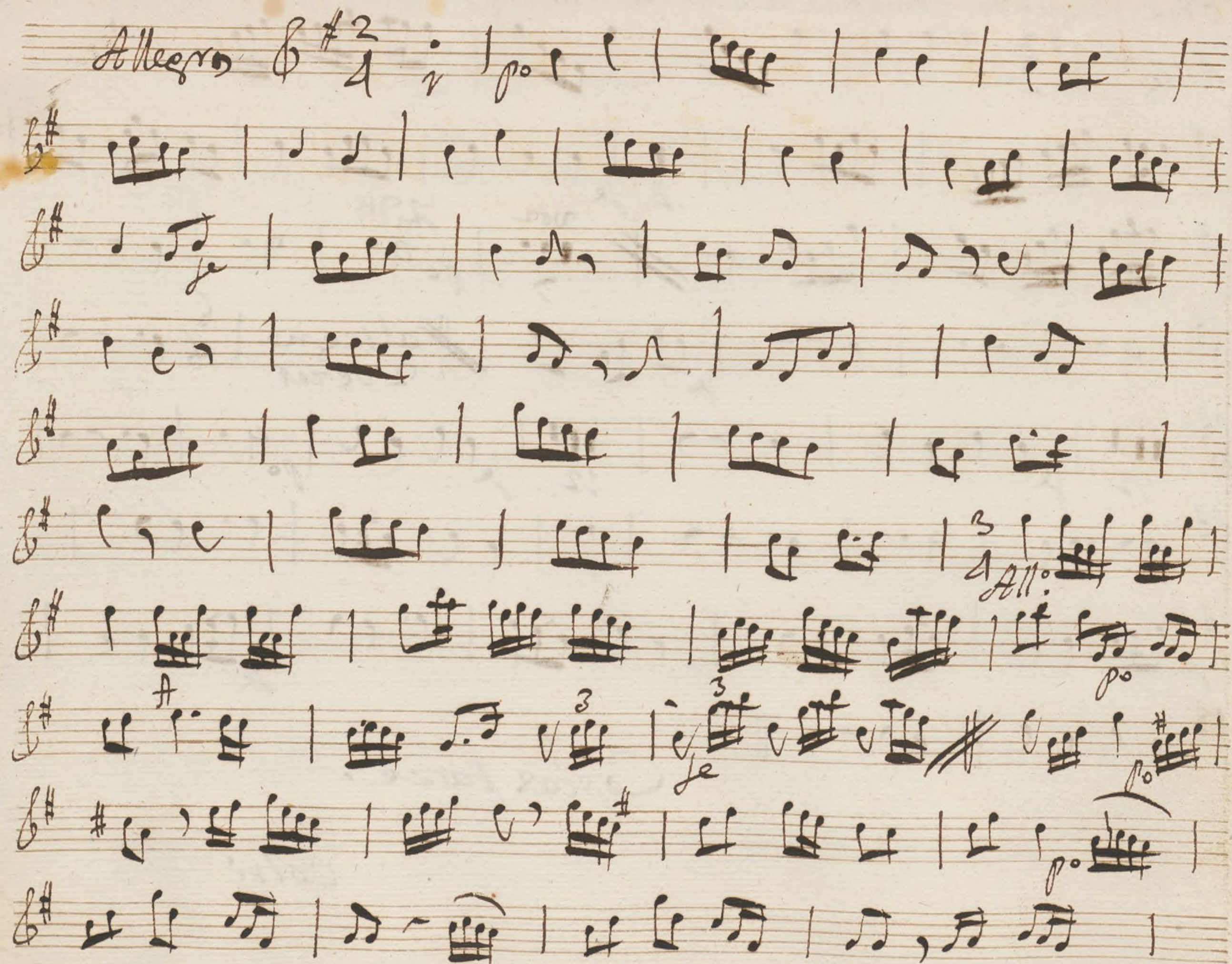
And<sup>te</sup>

allegro 2<sup>a</sup> vez

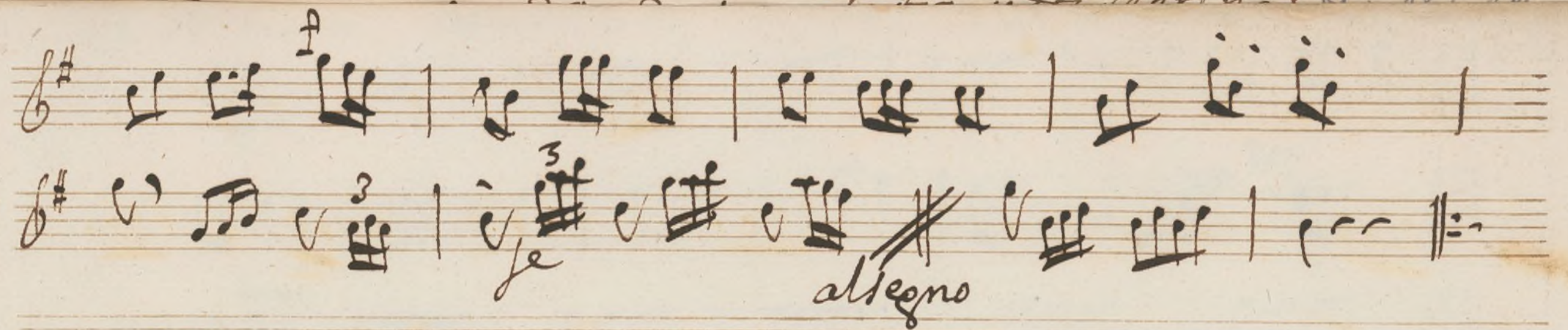
Coplas tarze

Voltri

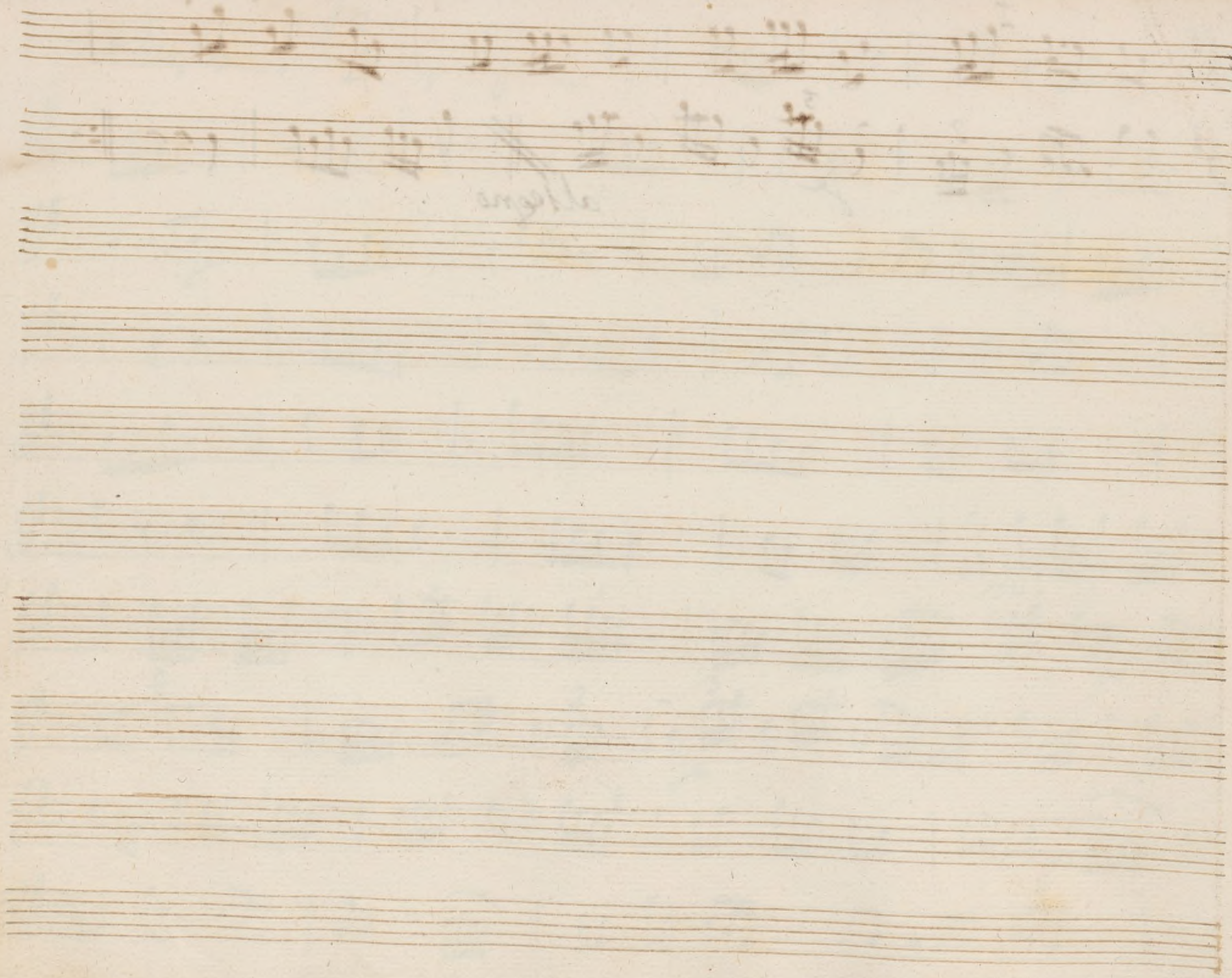






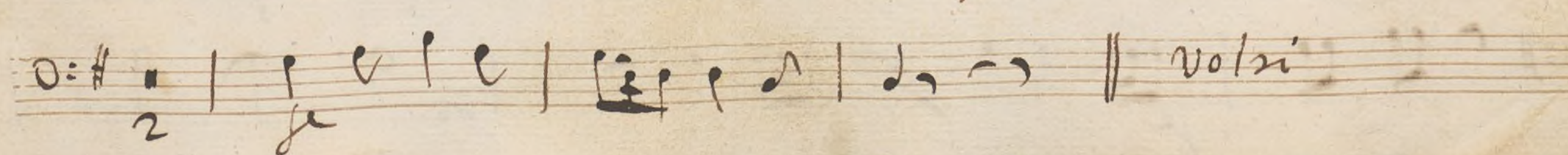
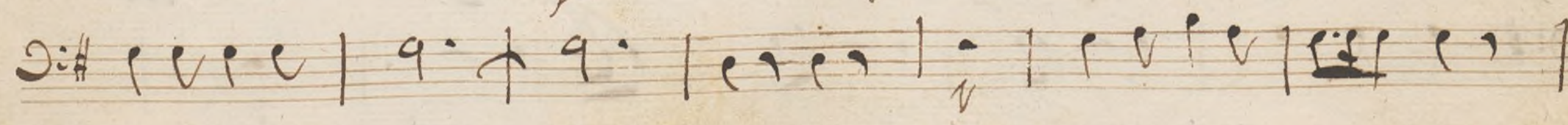
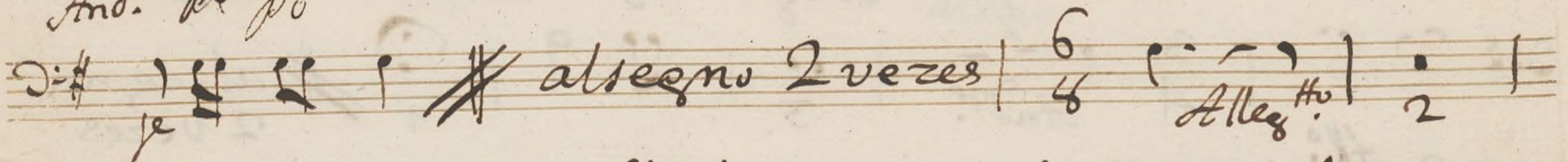
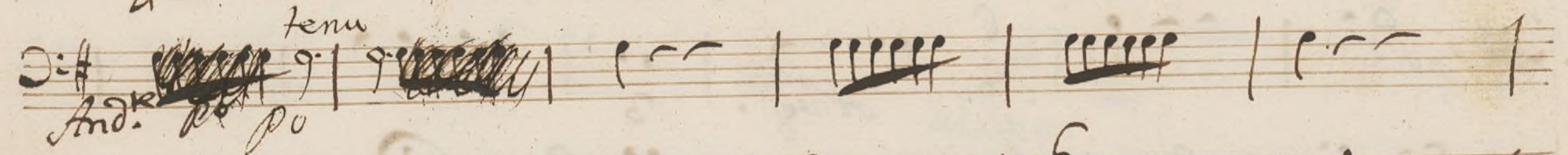
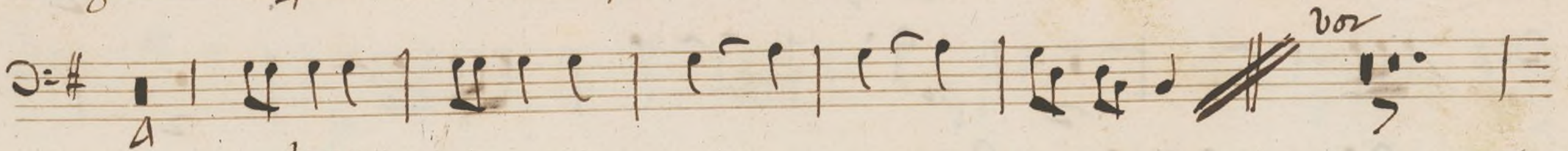








*Trompa Primera tonad.ª a 3. + la tia y dos sobrinas Mus 182-10*





# Coplas

And<sup>te</sup>

D: # 3/4

~~4~~

~~p<sup>o</sup>~~

9 1 v

| 1 ^ | 1 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

D: #

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

W 1 ^ | 2 |

D: #

p<sup>o</sup> 9

| 1 ^ | 1 |

6 1 ^ | 1 |

8 1 ^ | 1 |

Alleg<sup>ro</sup> 3

| 1 ^ | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

1 v 1 | 1 |

D: #

1 ^ | 1 |

3 1 ^ | 1 |

4 1 ^ | 1 |

And<sup>te</sup> 3

| 1 ^ | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

W 9 | 1 |

D: #

2 4

All<sup>o</sup> 1

p<sup>o</sup> 1 1 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

9 9 | 1 1 |

D: #

9 | 9 |

1 ^ | 1 ^ |

1 ^ | 1 ^ |

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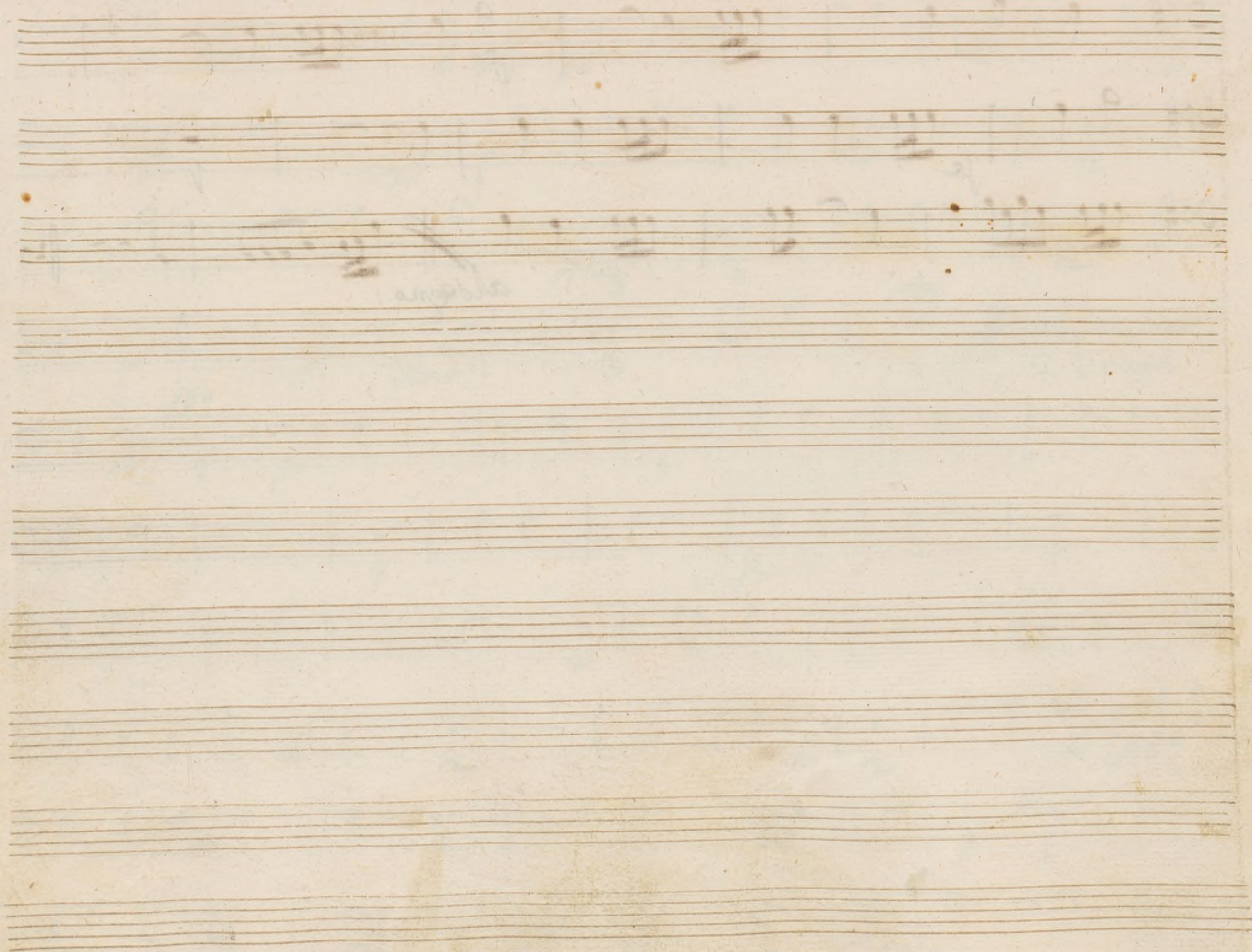
1 ^ | 1 ^ |

1 ^ | 1 ^ |



Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody with similar notation. The third staff concludes the piece with a double bar line and a repeat sign. The word *allegro* is written below the third staff, indicating the tempo. A handwritten '2' is visible in the upper right corner of the page.

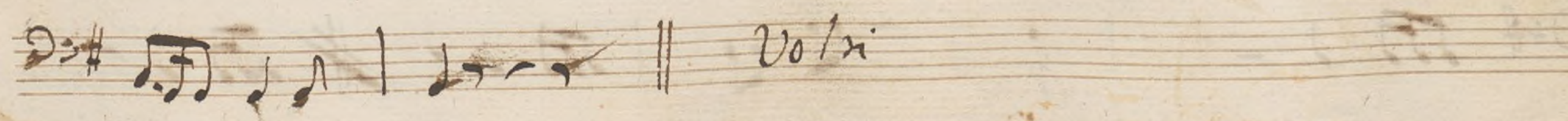
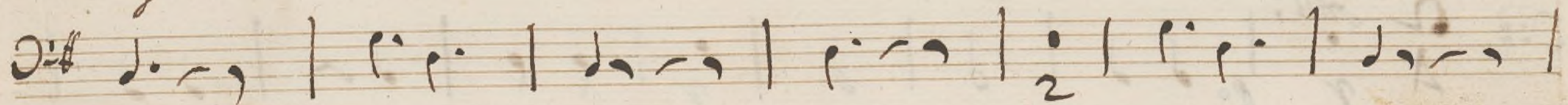
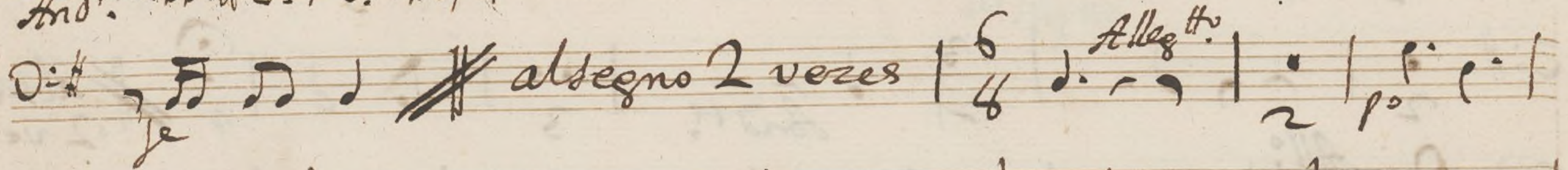
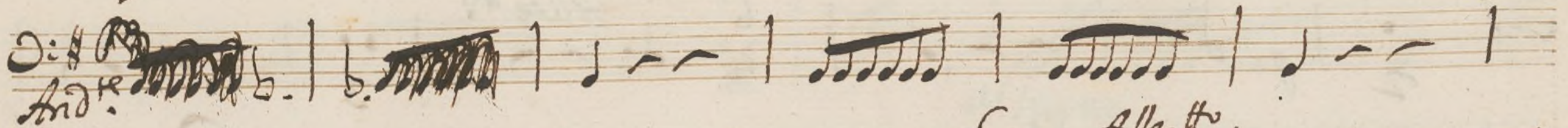
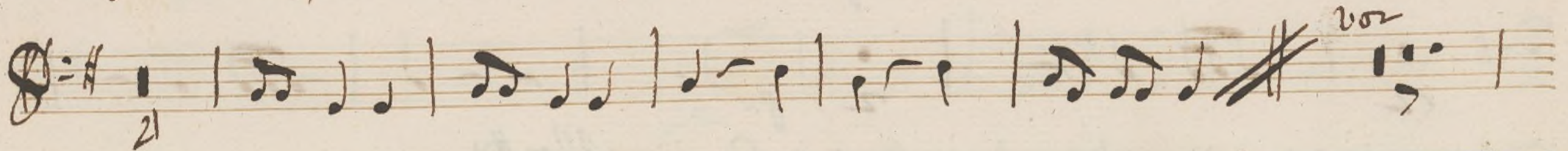
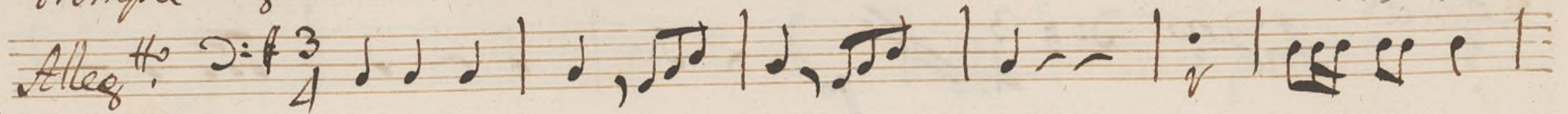






trompa segunda tonadi.<sup>a</sup> a 3, + la tia y dos sobrinas No 182-10

1





*Coplas* *And.<sup>te</sup>*  $\text{D}:\sharp$   $\frac{3}{4}$   ~~$\frac{3}{4}$~~   $p_0$   $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |

$\text{D}:\sharp$   $\frac{2}{2}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |

$\text{D}:\sharp$   $\frac{2}{2}$  |  $p_0$   $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\frac{6}{4}$   $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  | *Alleg.<sup>ro</sup>*  $\frac{3}{4}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |

$\text{D}:\sharp$   $\frac{2}{2}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\frac{3}{4}$   $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  | *And.<sup>te</sup>*  $\frac{3}{4}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  | *Alleg.<sup>ro</sup>*  $\frac{2}{2}$  *2 veces*

$\text{D}:\sharp$   $\frac{2}{2}$  *All.<sup>o</sup>* |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{r}$   $\text{a}$  |

$\text{D}:\sharp$   $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |

$\text{D}:\sharp$   $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |

$\text{D}:\sharp$   $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |

$\text{D}:\sharp$   $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |

$\text{D}:\sharp$   $\frac{3}{4}$  *All.<sup>o</sup>* |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |

$\text{D}:\sharp$   $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |  $\text{d}$  |



Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp* and *p*. The second staff continues the melody with similar notation and a *le* marking. The third staff concludes the piece with a double bar line and a final key signature change to one sharp. The word *allegro* is written below the third staff. A small number '2' is visible in the upper right corner of the first staff.

mo  
res



*[Faint, illegible handwritten musical notation on three staves]*

*[Empty musical staves with faint horizontal lines]*



Contravaso. Sonadilla a 3. + la tia y dos sobrinas Mus 182-10

Alleg<sup>ro</sup> 3/4

1

Allegretto

al segno 2 vezes

Alleg<sup>ro</sup>

vol



Coplas

And<sup>no</sup>

D: # 3/4

Punteado

Handwritten musical score for 'Coplas'. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo is marked 'And<sup>no</sup>' (Andante). The time signature is 3/4. The score includes various musical notations such as notes, rests, and accidentals. There are several dynamic markings: 'p' (piano) appears on the 3rd, 4th, 5th, and 6th staves; 'se' (sforzando) appears on the 4th and 5th staves. The score is divided into sections by double bar lines. A section on the 6th staff is marked 'allegro' and '2 vezes' (two times). A section on the 7th staff is marked 'Alleg<sup>ro</sup>' and 'arco'. The score concludes with a final section on the 10th staff marked 'Alleg<sup>ro</sup>'.



