

Mus 187-2

Conadilla Teneral

De el Aguinaldo;  
y Regalo de Pascuas

Maria  
Manuela  
Silvestra  
Garrido  
y todos



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

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

*parrido*

Mos que teros de mi vida a qui con  
yo como sei pobre cito no tengo



mi tro pa sa los  
na da que da ros

a pe di  
si no es es

ros pues es tiem po  
ta to na di lla

q. me deis el Agui nal do  
q. acce ptare is si to a gra do

Allo

la Zam  
per mi

Allo



Com ba pide en trada y lo mismo q<sup>ra</sup> la toca dad nos  
 ta el señor del cielo q<sup>re</sup> el que ta Pasuato di ta no vi

por Dios Mosqueteros lo que pide la Zan bomba dad nos  
 niere a la Comedia no acierte en la Loteria no vi

<sup>todos</sup>  
 la Zan bomba pide en  
<sup>todos</sup> permita el señor del



trada y lo mismo q.<sup>n</sup> la toca dadnos por Dios. Mosque  
Cielo q.<sup>e</sup> el guerra Pascua to di ta no vi niere alla Co

feros lo que pi de la Zan bomba  
media no a ciere en la Loteria

*allegro*



gar?

ya ora queri ditos echo ya el exordio a den ro to

ditos y siga el em brollo

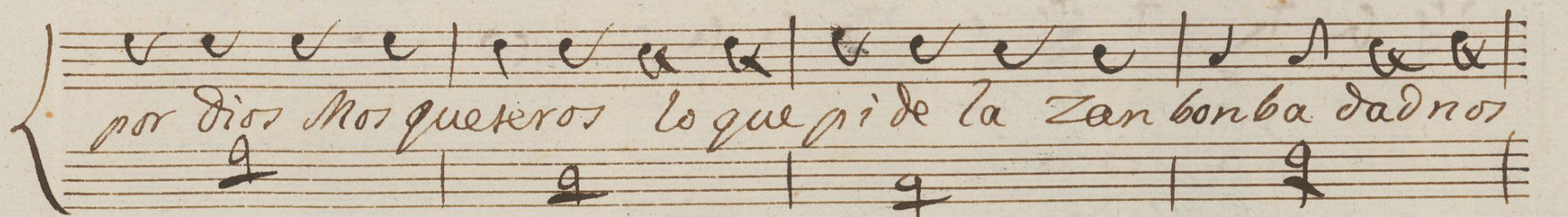
Todos

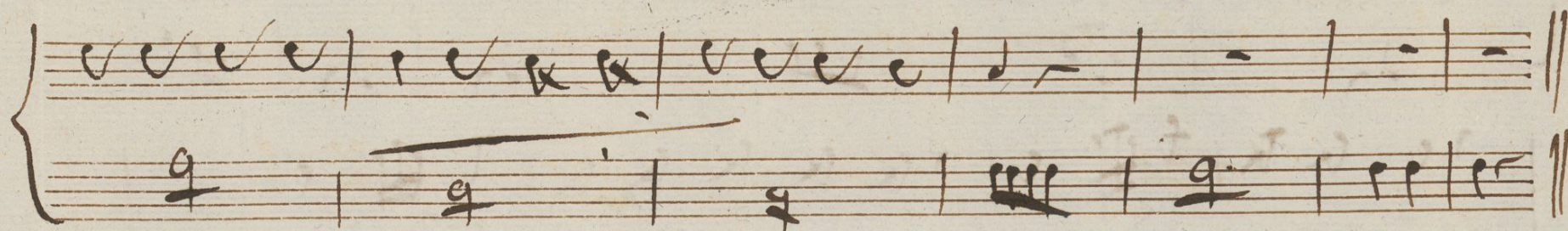
Vamonos al punto pero al Audi torio nue tras con so

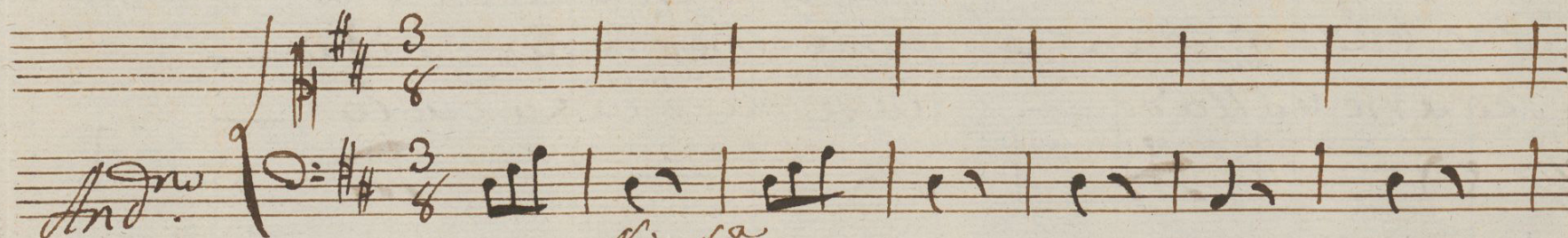
nancias Repitan la co ros lazan

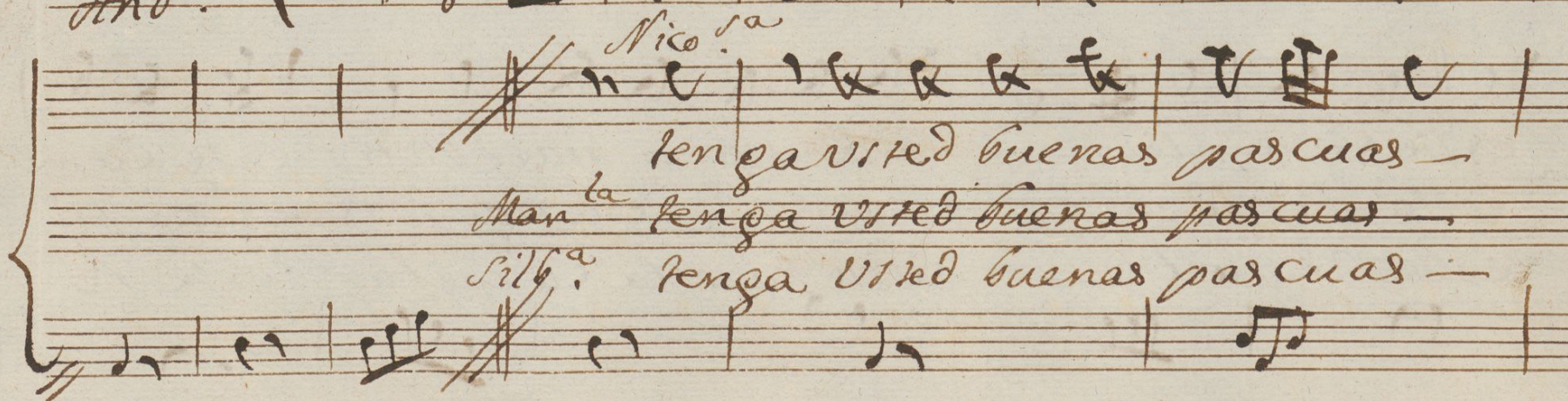
Comba pide en trada y lo mismo q<sup>n</sup> la roca dad nos




  
 por Dios Mosqueteros lo que pide la Zanbonba dadnos




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


  
*Nico<sup>ra</sup>* tenga usted buenas pascuas —  
*Man<sup>la</sup>* tenga usted buenas pascuas —  
*Silb<sup>a</sup>* tenga usted buenas pascuas —



Señor garrido —  
 sea buena pesca —  
 sea arrebolado —

Señor garrido — para verte en bia el Patio —  
 sea buena pesca — tome vited de las gradas —  
 sea arrebolado — avise haze la Cazuela —

es te Cumplido — para verte en bia el Patio este Cum  
 es la fi neza — tome vited de las gradas es la fi  
 este Regalo — avise haze la Cazuela este te



plido  
 neza  
 ga lo  
 es gracia  
 lo estimo en  
 ay pa lli  
 que nos res

mucha - sin duda que si neza - que me haze  
 suma - si será alguna Vata - en Con fi  
 nero - si será alguna pulga - en cara  
 por des - a ren ded lo quea - di - ran mis

pura - sin duda que si neza q. me haze pura  
 pura - si será alguna Vata en Con fi pura  
 me lo - si será alguna pulga en cara me lo  
 voz - (lo 4) a ren dion y si lencio quenta se ño res



allegro  
2. vez

Coplas

All.<sup>o</sup>

Garrido

Dile a los Mosqueros Co la sa ve - lla

Dile pues a las gradas Manuela hermosa

Dile tu a la Caruela Lavanan - ti - ra



que quedo agradecido a su fineza  
 que estimo como debo sus muchas om-rras  
 que las estimo mucho su fineza

diles que ania  
 diles  
 diles

Ni ra  
 gar di Ni ra  
 diles que pena diles:: acaba diles re

Ma la  
 rila



*par.<sup>do</sup> Ni.<sup>a</sup> And.<sup>te</sup>*  
 bienta, vayag.<sup>o</sup> e de decirle? atiende echa;)

*par.<sup>do</sup>*  
 Di lei que mas que todo —  
 Di lei que d.<sup>o</sup> parrido —  
 Di que me tienen toda —

lei e ti' mara — el que Con tri bu  
 pide y suplica — el que vengana  
 echo un Veneno — mas que meritos



ye ven Con sus en tradas que sino Con mi  
 ver le todos los dias (y por vida de y quien venir no  
 apan que ya veremos <sup>por los di monios</sup>) yaunque todad me

buien en esta Pascua seande que dar to  
 pueda por sus que hazeres que nos mande el di  
 tienen tan en - fa dado siempre de las ga

el. Ni<sup>ta</sup> lo hare pre  
 y tos (Como?) Como se estaban; <sup>Ma<sup>ta</sup></sup> assi di  
<sup>Ma<sup>ta</sup></sup> (vien) Conq.<sup>n</sup> quisién; <sup>Ma<sup>ta</sup></sup> todo he de a  
<sup>Ma<sup>ta</sup></sup> (que?) sera es x pallo; <sup>Ma<sup>ta</sup></sup>



sen - se yes pero q' haran to - dos (que!) lo que quisiere (el)  
 re - lo y veras co mo to - dos (que!) de ande ha cer lo *aproveida*  
 blar - lo *par do* pue di las q' ma ña na (que!) me traigan al go *de los los*  
*dimosño)*

Lo 2.

Lo 2. que son to os mu chachos de re chupete y sabemos que  
 no haran por q' son to dos mu i ca baller os y sue len a me  
 que ya sa ben to i tad que soy - go lo so y como soi chi

to os nos fa vo re cen;  
 na do fa vo re cen nos;  
 qui do <sup>ella</sup> (que!) muer o por cho chos;  
*Allegro*

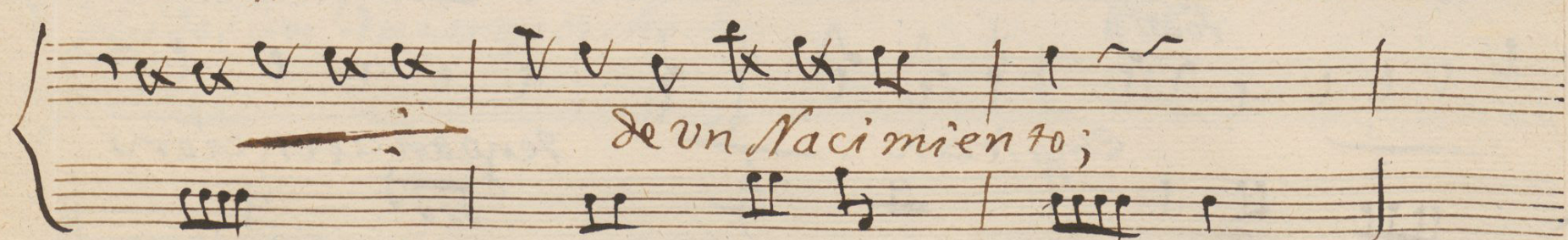
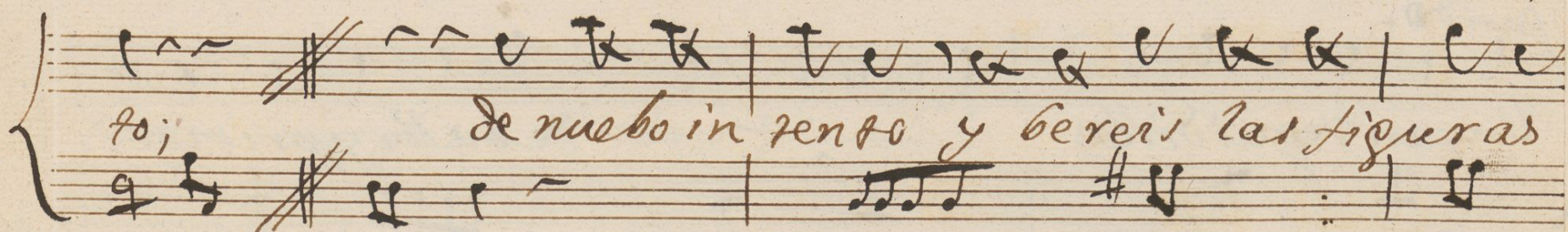
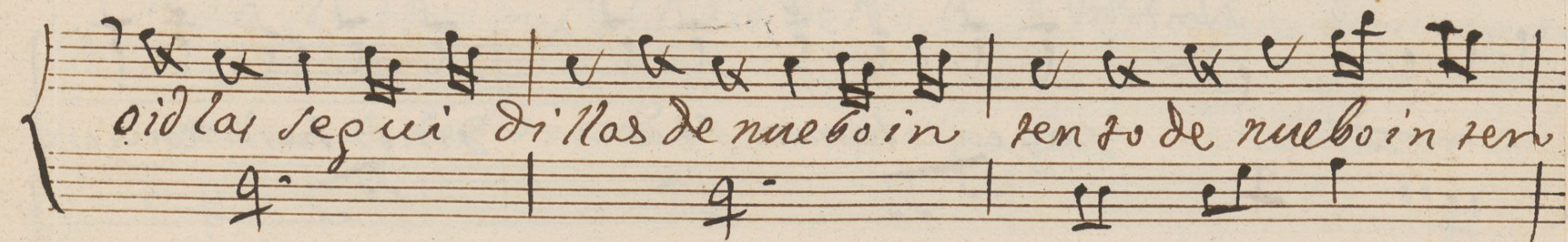
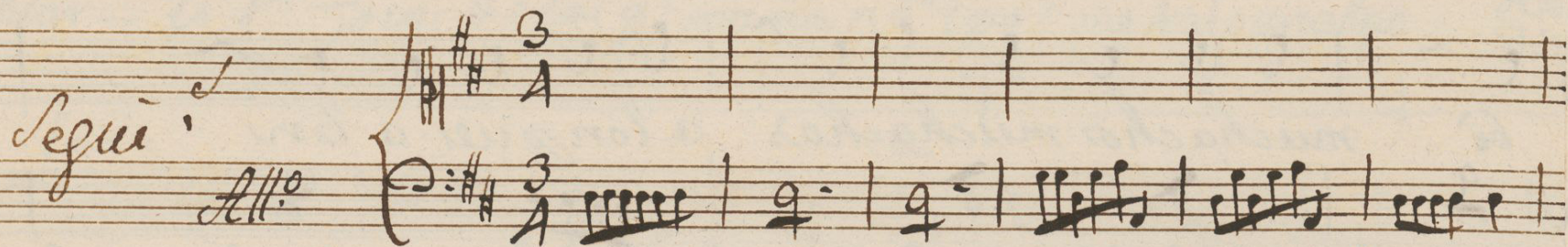
*D. C. al 8*



da  
207  
no)

*All.<sup>o</sup>* *par.<sup>do</sup>*  
ya ora queri ditos es to sea ca  
bo muchachos muchachas a lon pue a lon  
*salen todos*  
ya qui estamos todos dinos tu intencion  
*pari do*  
Vayan se quidillas de buella y primor  
*todos*  
Empiezen tengan atencion







gar do

tu tocaras la gaita tu otro que está viniendo

tu otro q.ª parte la ña y tu que estás durmiendo, voso

tras ay la van do tu aquí vendiendo ya lo que yo can

6/8 Pastoral

tare a reir el eco;

Volvi



*par do*  
 que aqui na ldo Caldo q.<sup>n</sup> mas en tona mona  
 que a noche buena Cena que pepitoria gloria  
 a queito agrada nada con que habra buenos buenos  
 q.<sup>n</sup>

*todos*  
 q.<sup>n</sup> pierde el rino vino y al que sea sopa sopa  
 que llena al cabo Pabo y con la polla olla  
 puer en tal queja deja que nos haremos memos  
 J.

*todos*  
 puer digan nuestras voces con bulla y broma q.<sup>e</sup> Caldo mona y vins son  
 puer digan nuestras voces con bulla y broma que si Polla y Pabo son  
 y aii digamos todos con Ven dimienta q.<sup>e</sup> sino os cae en gracia en  
 fe



linda Cosa a - - - - -  
 linda Cosa a - - - - -  
 tros ei me ros a - - - - -

*Allegro*

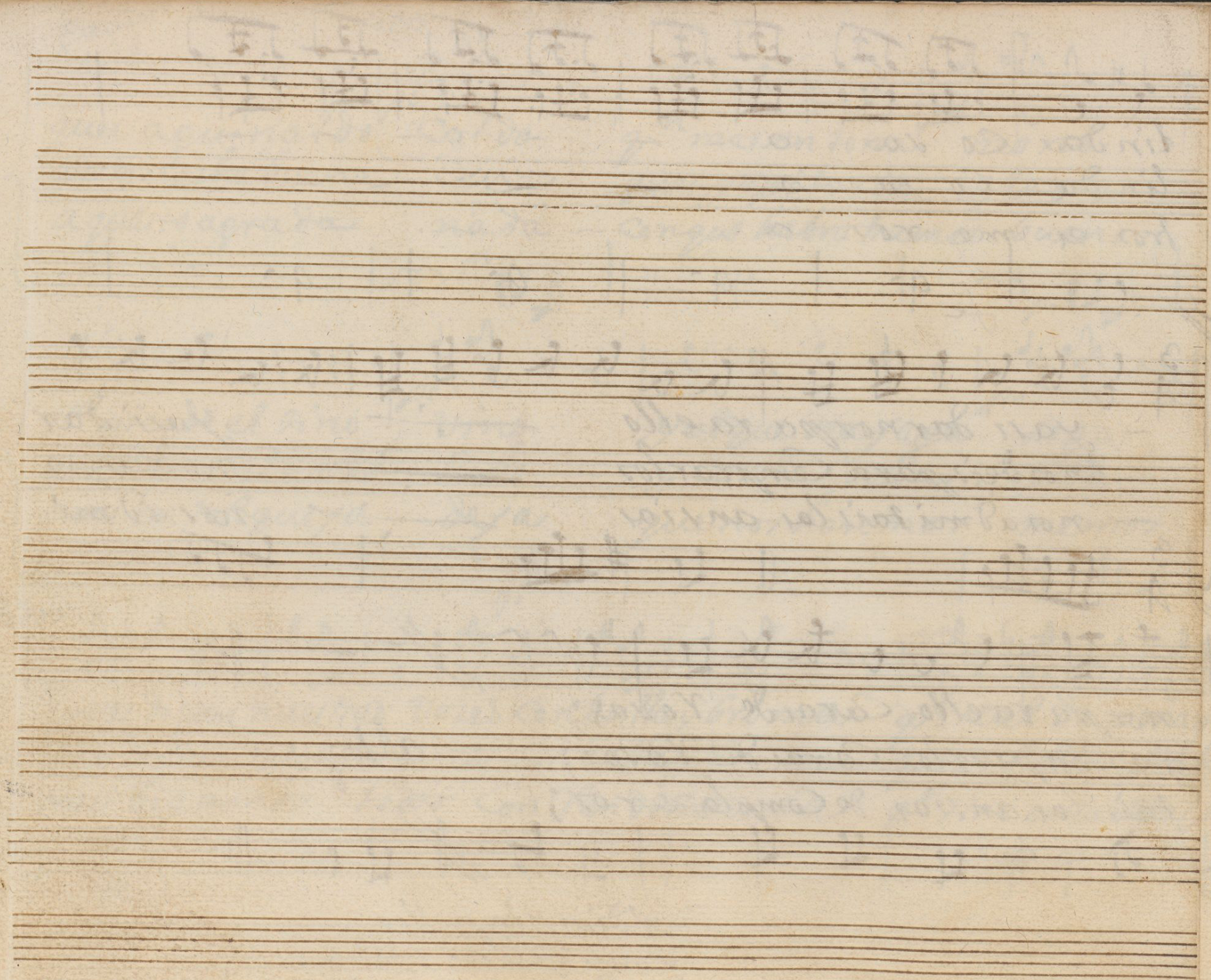
- yari darnos para ello yari dar  
 - no dei para Comprarlos no dei pa  
 - nos admittai las ansias no admittai

nos para ello Caras de Vosas;  
 ra Comprarlos Caras de Vosas;  
 tai las ansias de Complazeros;

*Allegro*

Adios nin pollas  
 y mui felizes pascuas  
 de Dios a todos.







+

Violin Primero

Sonadilla General

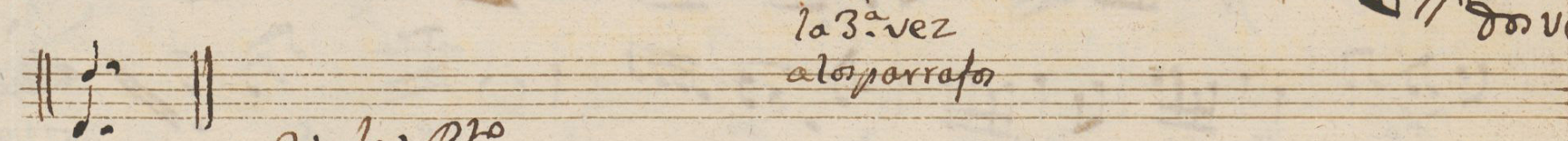
Delos Regatos de Pascuas

//



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures (2/4), and complex rhythmic patterns. The score is written in a historical style, possibly from the 18th or 19th century. The notation is dense, with many beamed notes and rests. There are several annotations and markings throughout the score, including a large 'X' at the top center, a 'vor' (before) marking on the third staff, and a 'se' (second) marking on the eighth staff. The score concludes with a double bar line and a 'se' marking on the tenth staff.





Vol. II. p. 10

la 3.ª vez  
al o porrafo

allegro  
dos veces



*Coplas All.<sup>o</sup>*  $\text{G}\sharp$   $\frac{6}{8}$

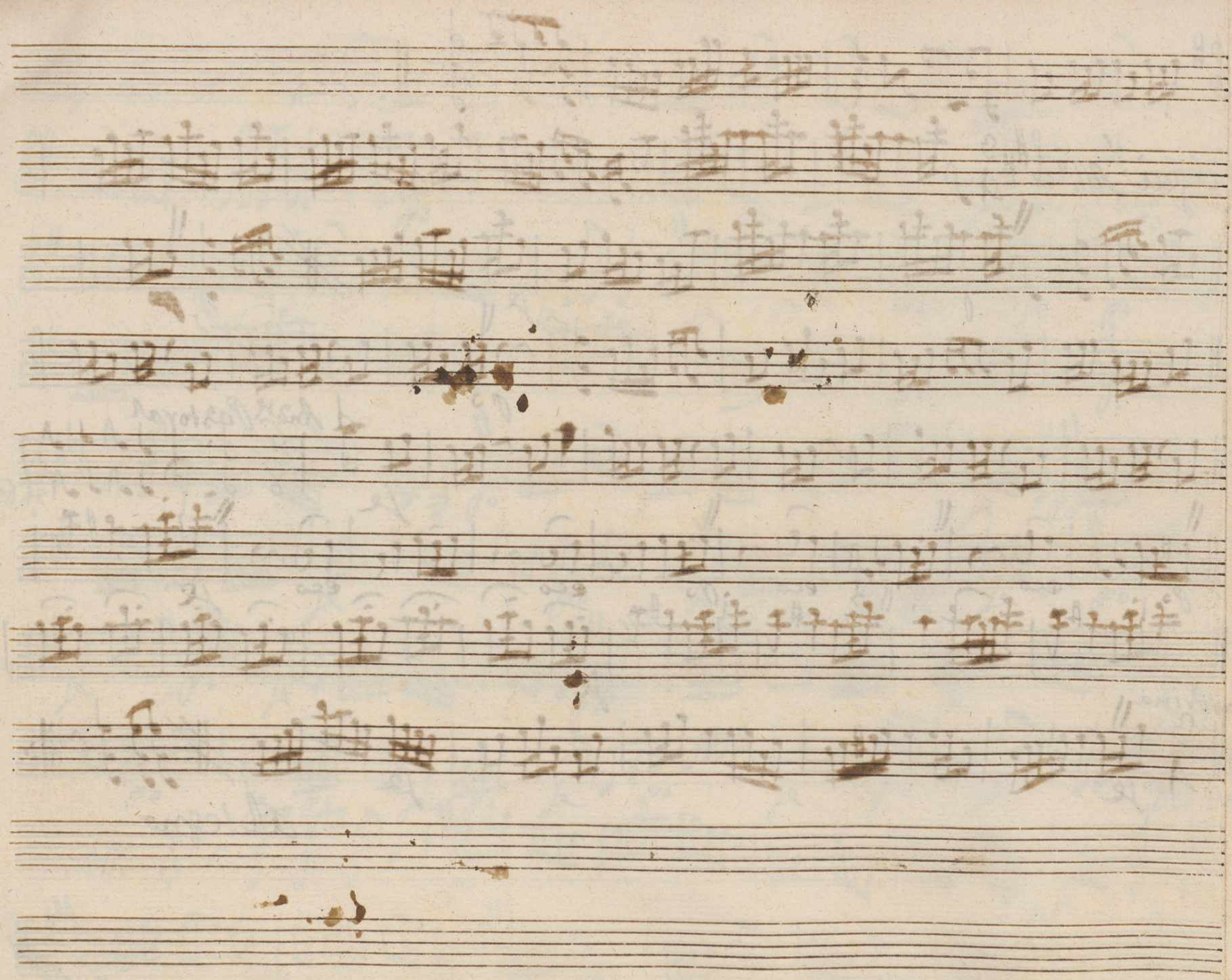
*And.<sup>te</sup>*  $\text{G}\flat$   $\frac{3}{4}$

*D.C. al*  
*And.<sup>te</sup>*  
*dos versos*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 6/8), and dynamic markings like *Allegro*, *Andante*, *Pastorale*, *Allegro*, and *allegro*. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff is marked *Segue: Allegro*. The third staff has a *le* marking. The fourth staff has a *le* marking. The fifth staff has a *le* marking. The sixth staff has a *le* marking. The seventh staff has a *le* marking. The eighth staff has a *le* marking. The ninth staff has a *le* marking. The tenth staff has a *le* marking. The score concludes with a double bar line and a repeat sign.







+

Violin Segundo

Sonadilla General

de los Regalos de Pascua;

//



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- All.<sup>o</sup>* (Allegro) at the beginning.
- Key signature of two sharps (F# and C#).
- Time signature of 2/4.
- Dynamic markings: *p<sup>o</sup>* (piano), *f<sup>o</sup>* (forte), *And.<sup>te</sup>* (Andante), *Alleg.<sup>ro</sup>* (Allegro), and *Alleg.<sup>ro</sup>* (Allegro).
- Tempo changes: *And.<sup>te</sup>* and *Alleg.<sup>ro</sup>*.
- Rehearsal marks: *1<sup>o</sup>*, *2<sup>o</sup>*, *3<sup>o</sup>*, *4<sup>o</sup>*, *5<sup>o</sup>*, *6<sup>o</sup>*, *7<sup>o</sup>*, *8<sup>o</sup>*, *9<sup>o</sup>*, *10<sup>o</sup>*, *11<sup>o</sup>*, *12<sup>o</sup>*, *13<sup>o</sup>*, *14<sup>o</sup>*, *15<sup>o</sup>*, *16<sup>o</sup>*, *17<sup>o</sup>*, *18<sup>o</sup>*, *19<sup>o</sup>*, *20<sup>o</sup>*, *21<sup>o</sup>*, *22<sup>o</sup>*, *23<sup>o</sup>*, *24<sup>o</sup>*, *25<sup>o</sup>*, *26<sup>o</sup>*, *27<sup>o</sup>*, *28<sup>o</sup>*, *29<sup>o</sup>*, *30<sup>o</sup>*, *31<sup>o</sup>*, *32<sup>o</sup>*, *33<sup>o</sup>*, *34<sup>o</sup>*, *35<sup>o</sup>*, *36<sup>o</sup>*, *37<sup>o</sup>*, *38<sup>o</sup>*, *39<sup>o</sup>*, *40<sup>o</sup>*, *41<sup>o</sup>*, *42<sup>o</sup>*, *43<sup>o</sup>*, *44<sup>o</sup>*, *45<sup>o</sup>*, *46<sup>o</sup>*, *47<sup>o</sup>*, *48<sup>o</sup>*, *49<sup>o</sup>*, *50<sup>o</sup>*, *51<sup>o</sup>*, *52<sup>o</sup>*, *53<sup>o</sup>*, *54<sup>o</sup>*, *55<sup>o</sup>*, *56<sup>o</sup>*, *57<sup>o</sup>*, *58<sup>o</sup>*, *59<sup>o</sup>*, *60<sup>o</sup>*, *61<sup>o</sup>*, *62<sup>o</sup>*, *63<sup>o</sup>*, *64<sup>o</sup>*, *65<sup>o</sup>*, *66<sup>o</sup>*, *67<sup>o</sup>*, *68<sup>o</sup>*, *69<sup>o</sup>*, *70<sup>o</sup>*, *71<sup>o</sup>*, *72<sup>o</sup>*, *73<sup>o</sup>*, *74<sup>o</sup>*, *75<sup>o</sup>*, *76<sup>o</sup>*, *77<sup>o</sup>*, *78<sup>o</sup>*, *79<sup>o</sup>*, *80<sup>o</sup>*, *81<sup>o</sup>*, *82<sup>o</sup>*, *83<sup>o</sup>*, *84<sup>o</sup>*, *85<sup>o</sup>*, *86<sup>o</sup>*, *87<sup>o</sup>*, *88<sup>o</sup>*, *89<sup>o</sup>*, *90<sup>o</sup>*, *91<sup>o</sup>*, *92<sup>o</sup>*, *93<sup>o</sup>*, *94<sup>o</sup>*, *95<sup>o</sup>*, *96<sup>o</sup>*, *97<sup>o</sup>*, *98<sup>o</sup>*, *99<sup>o</sup>*, *100<sup>o</sup>*.



*fmo*

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

*le* *la 3. vez*

*allegro*  
*dos veces*

*Voltejo*



*Coplas All.<sup>o</sup>* &  $\sharp$   $\frac{6}{8}$

*no*

*And.te*

*D. C. al 6.º*  
*dos veces*

*All.<sup>o</sup>* &  $\sharp$



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

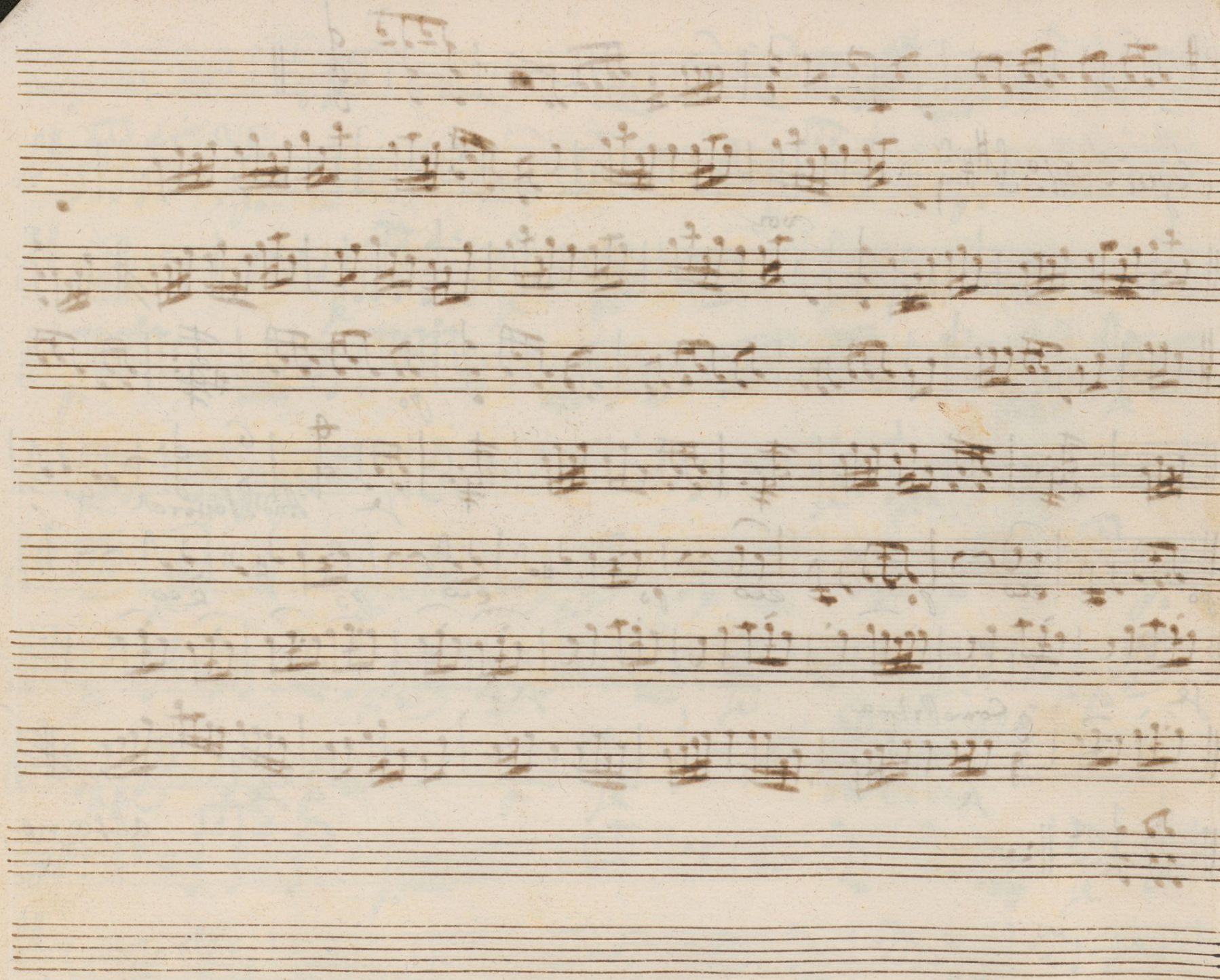
Staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Staff 10: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

Handwritten annotations include:

- Segui. All.* (Staff 2)
- And. Pastorale 9.* (Staff 5)
- Como Prima* (Staff 8)
- allegro* (Staff 10)





Ayuntamiento de Madrid



Flauta Primera

Mus 187-2

Canadilla General los Regalos de Pascua

Flautines

Handwritten musical score for Flautines. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and the marking "D.C." (Da Capo). Below the staves, there is a tempo marking "3/8 Allegro. Face V." and a page number "19".



*Flauta*

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

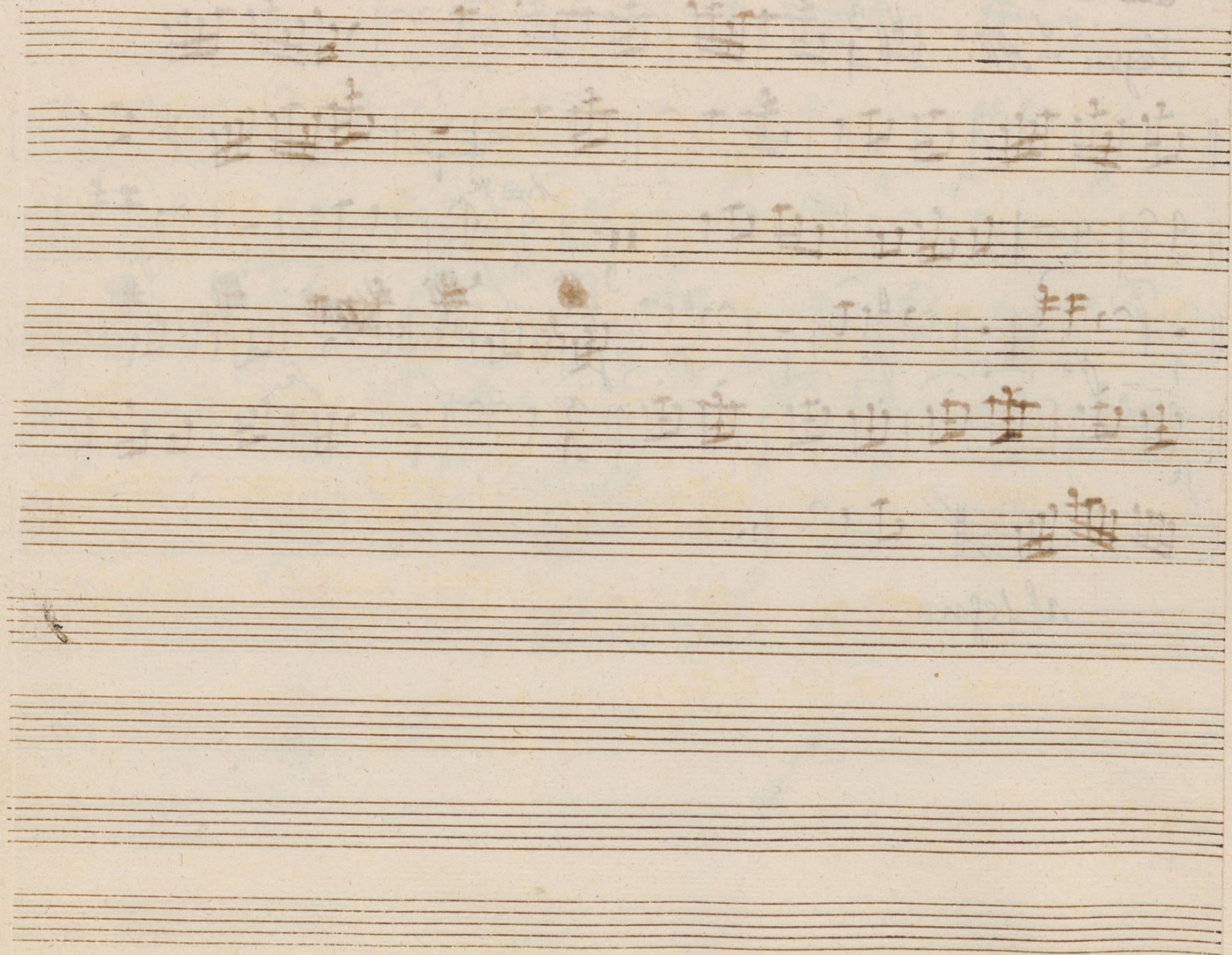
Handwritten musical score for Flauta, titled "Coplas All.". The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The score concludes with the instruction "D.C. al 2.<sup>o</sup>" and "Allegro do, vezes".

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











Flauta segunda

+

Mus 187-2

Sonadilla General; los Regalos de Pascua %.

Flautines

19

3 Allegro fac %



# Alta

Coplas All.<sup>o</sup> 6/8

vor

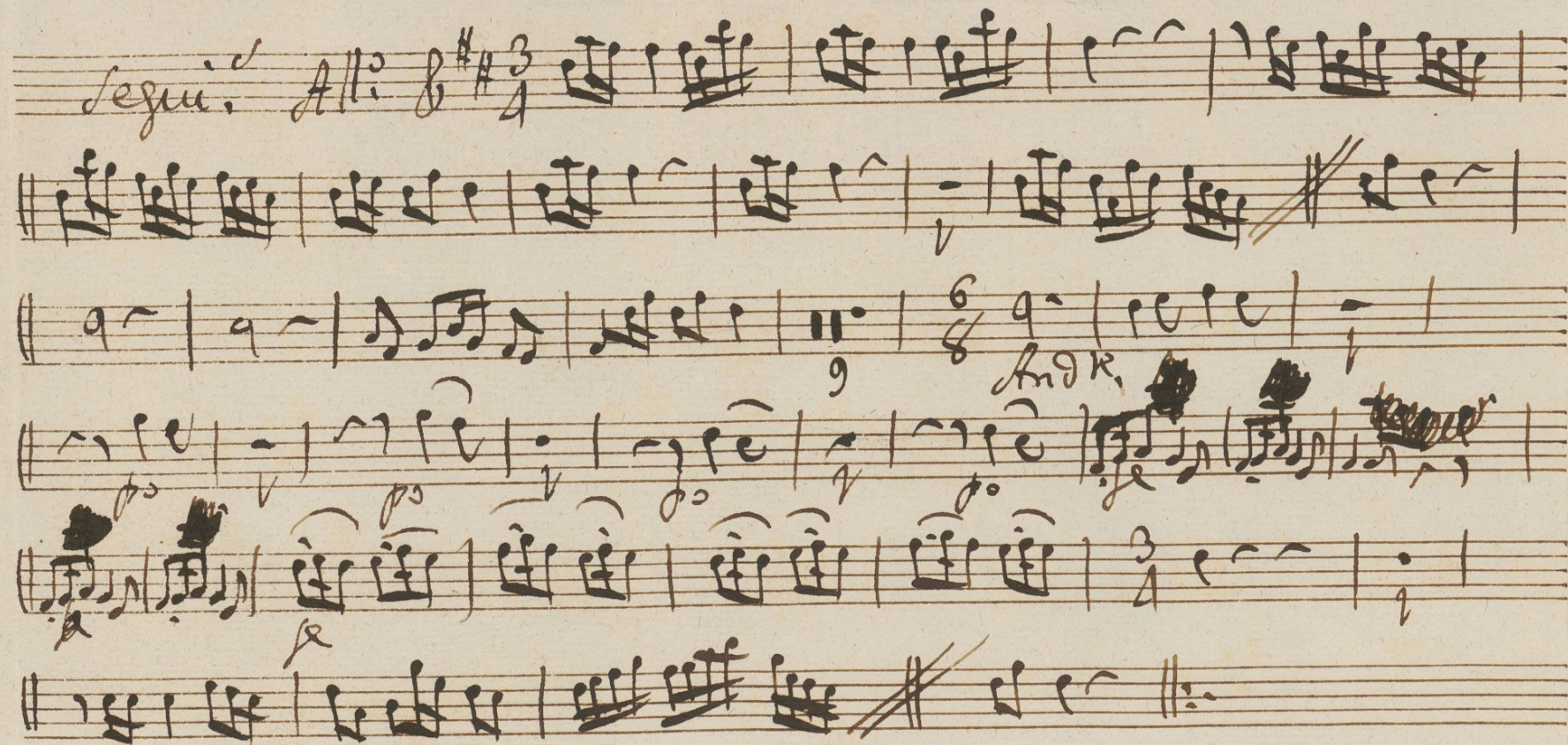
Andr.

~~Allegro~~ do vezei

O.C. 8/8

All.<sup>o</sup> Jace





*allegro*



Ayuntamiento de Madrid



*Trompa Primera*

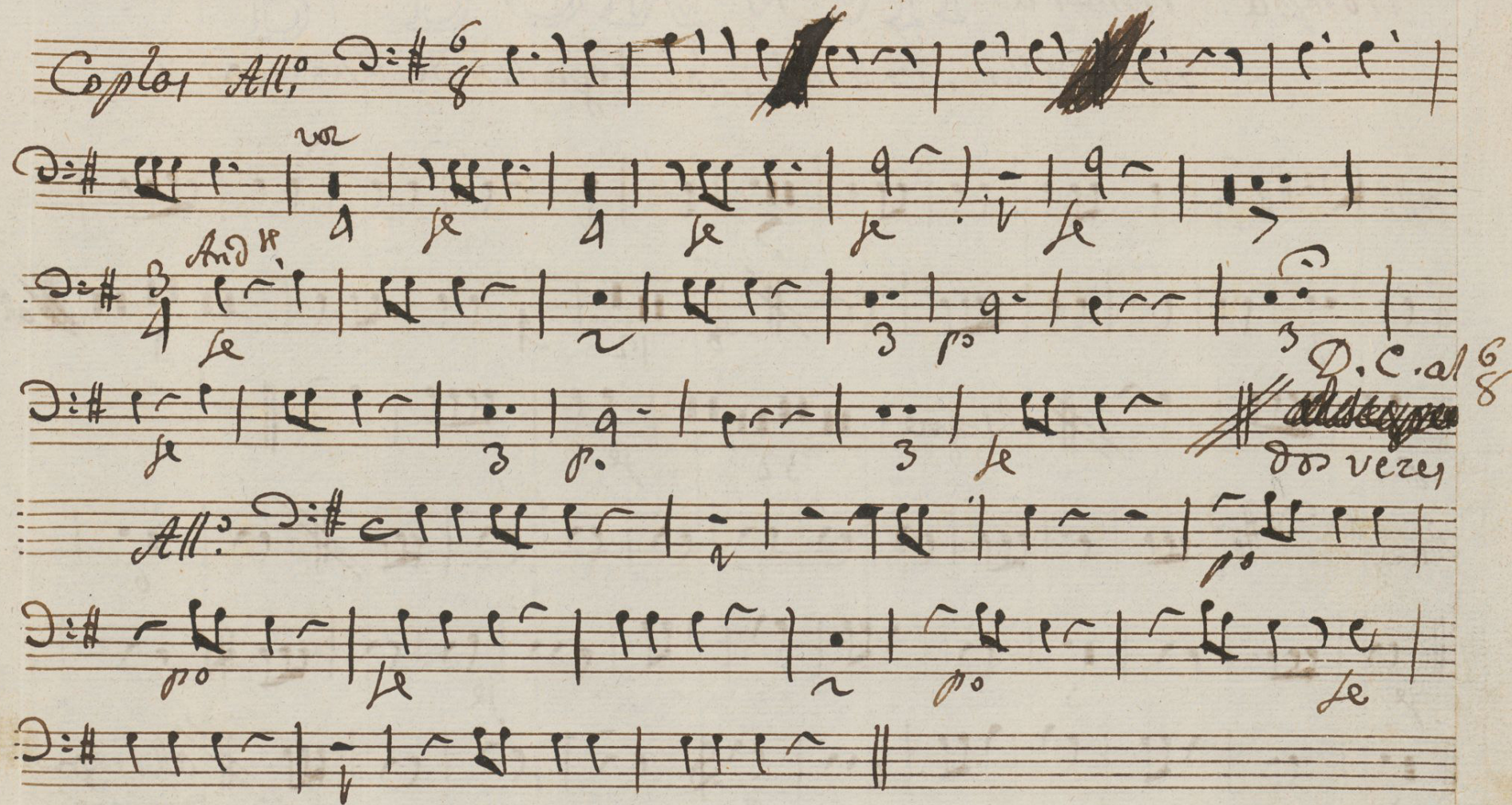
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Mus 187-2

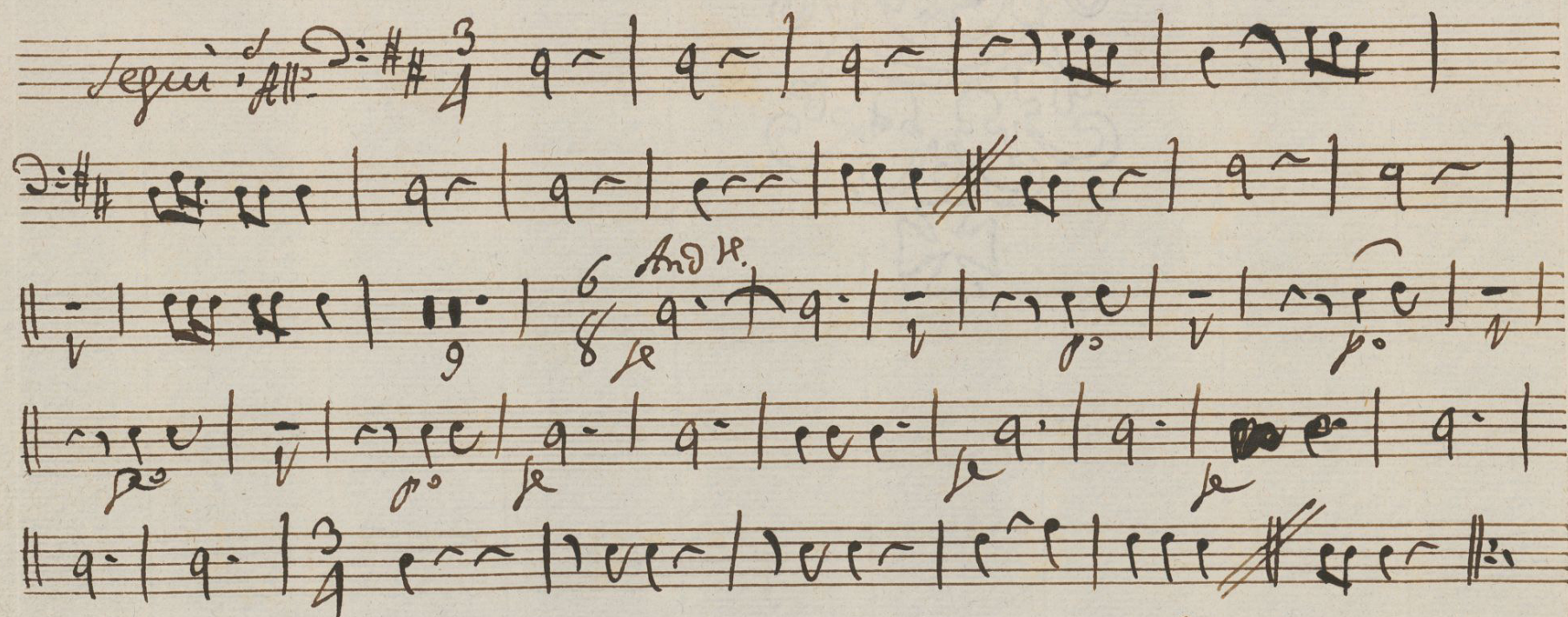
*Sonadilla General; los Regalos de Pascua 1.*

Handwritten musical score for Trompa Primera, titled "Sonadilla General; los Regalos de Pascua 1." The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams) and dynamic markings such as *Alleg.*, *allegro*, and *Volvi 1.º*. The score is divided into sections by double bar lines. The second staff contains a section marked *allegro* with a 6/8 time signature. The third staff contains a section marked *allegro* with a 3/2 time signature. The fourth staff contains a section marked *allegro* with a 3/4 time signature. The fifth staff contains a section marked *allegro* with a 3/4 time signature. The sixth staff contains a section marked *allegro* with a 3/4 time signature. The seventh staff contains a section marked *allegro* with a 3/4 time signature. The eighth staff contains a section marked *allegro* with a 3/4 time signature. The ninth staff contains a section marked *allegro* with a 3/4 time signature. The tenth staff contains a section marked *allegro* with a 3/4 time signature.



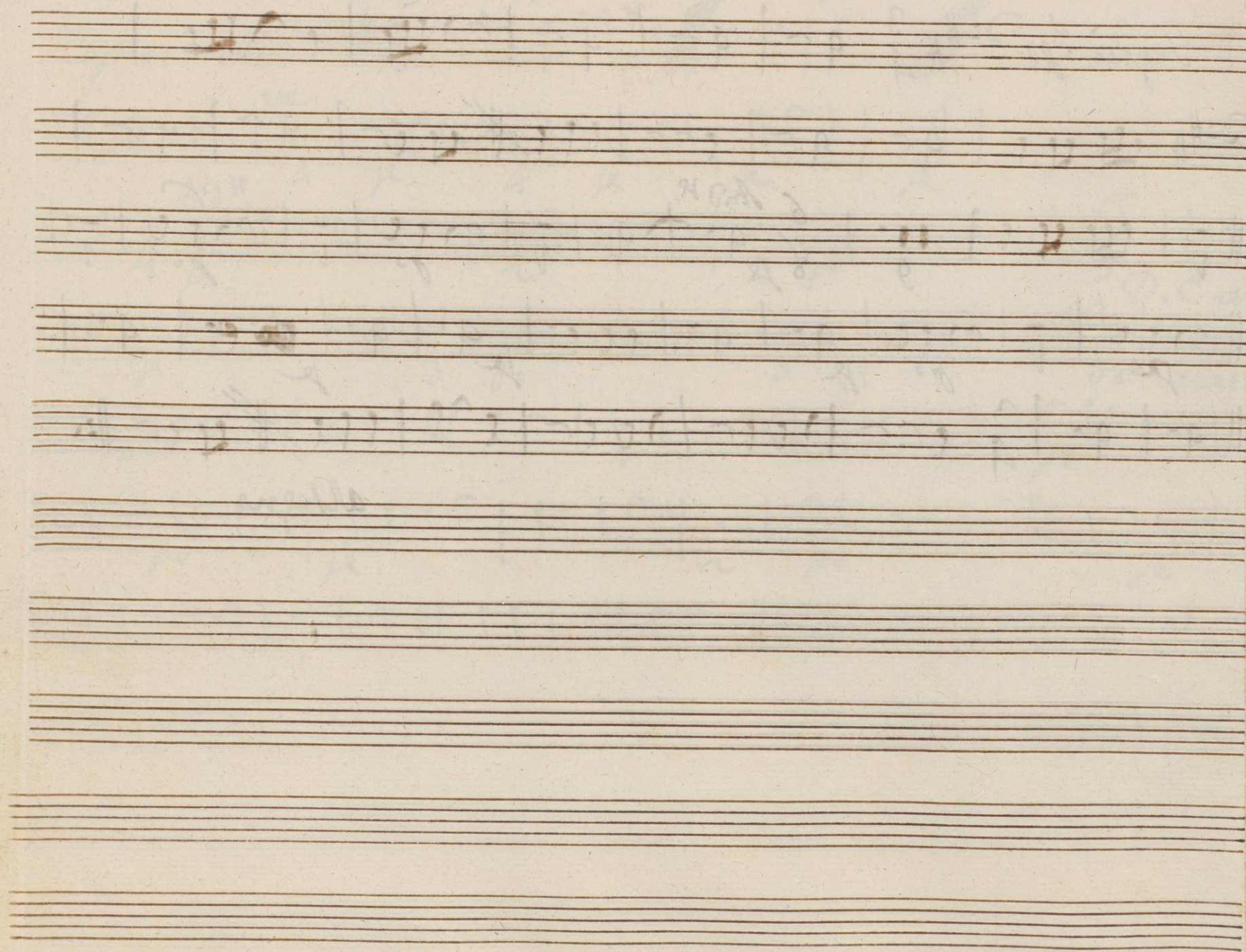






allegro





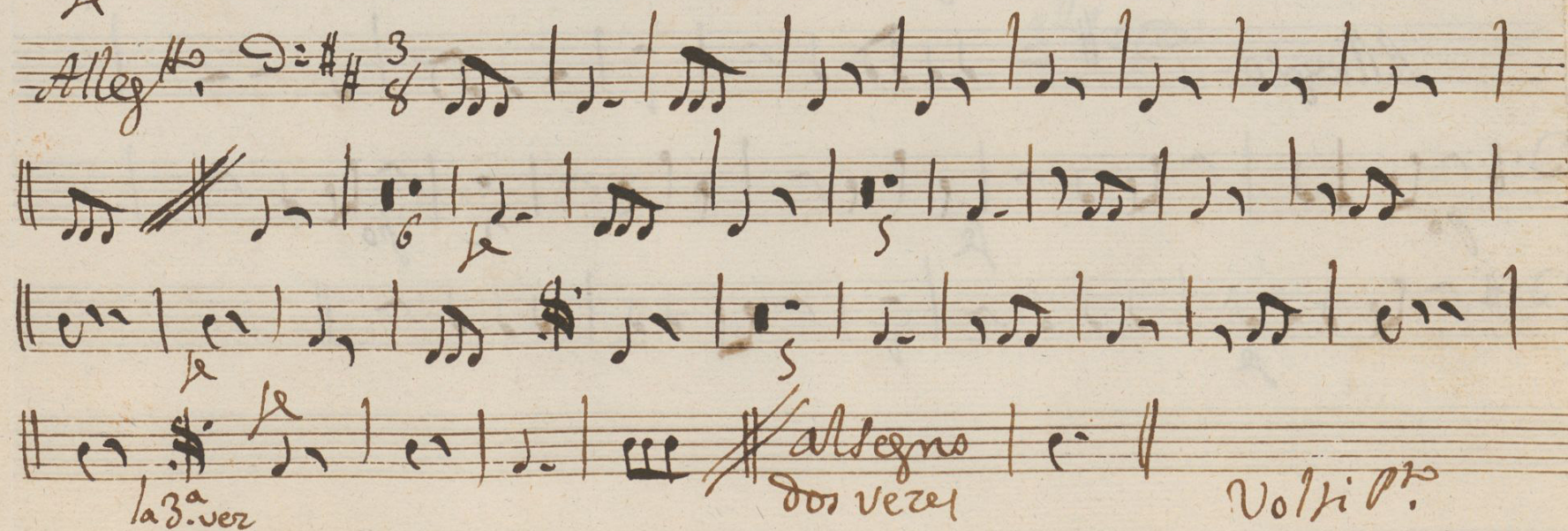
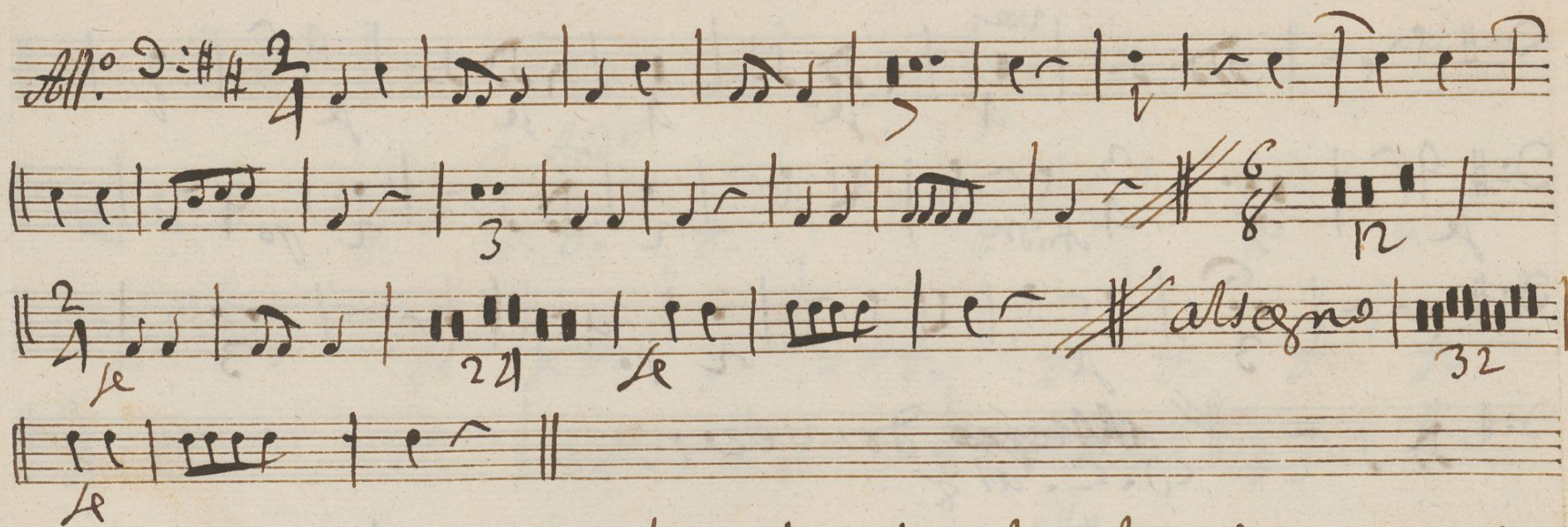


*Trompa segunda*

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Mus 187-2

*tonadilla Fenerat; los Regalos de Pascua y.*



*la 3.ª vez*

*dos veces*

*Volte P.*

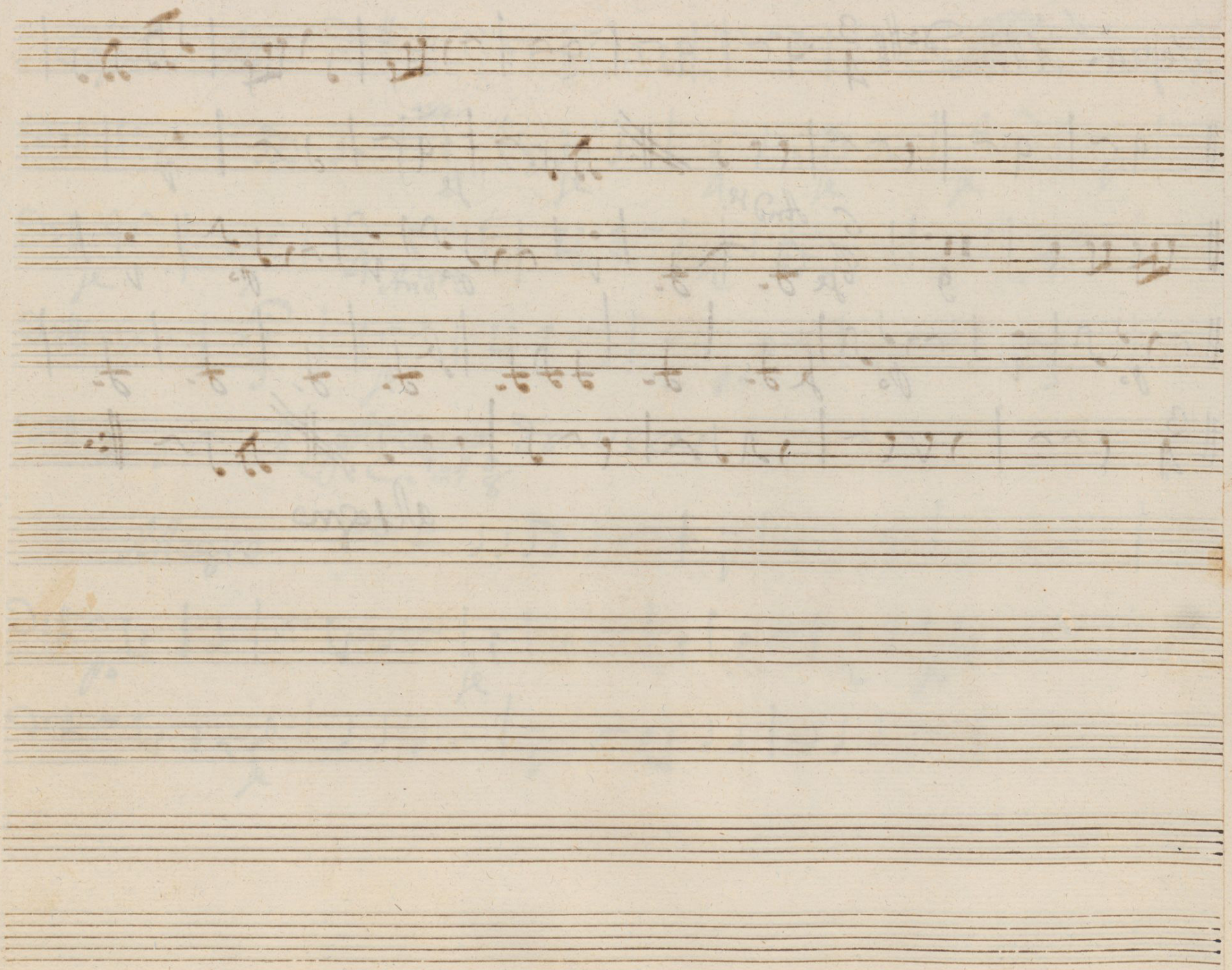














Contrabajo;

+

Mus 187-2

Sonadilla Fenera; los Regalos de Pasuras /

All.  $\text{F}\sharp\text{C}\sharp$  2/4

6 Andr

All.

2/4 All.

allegro

je

je

je

je

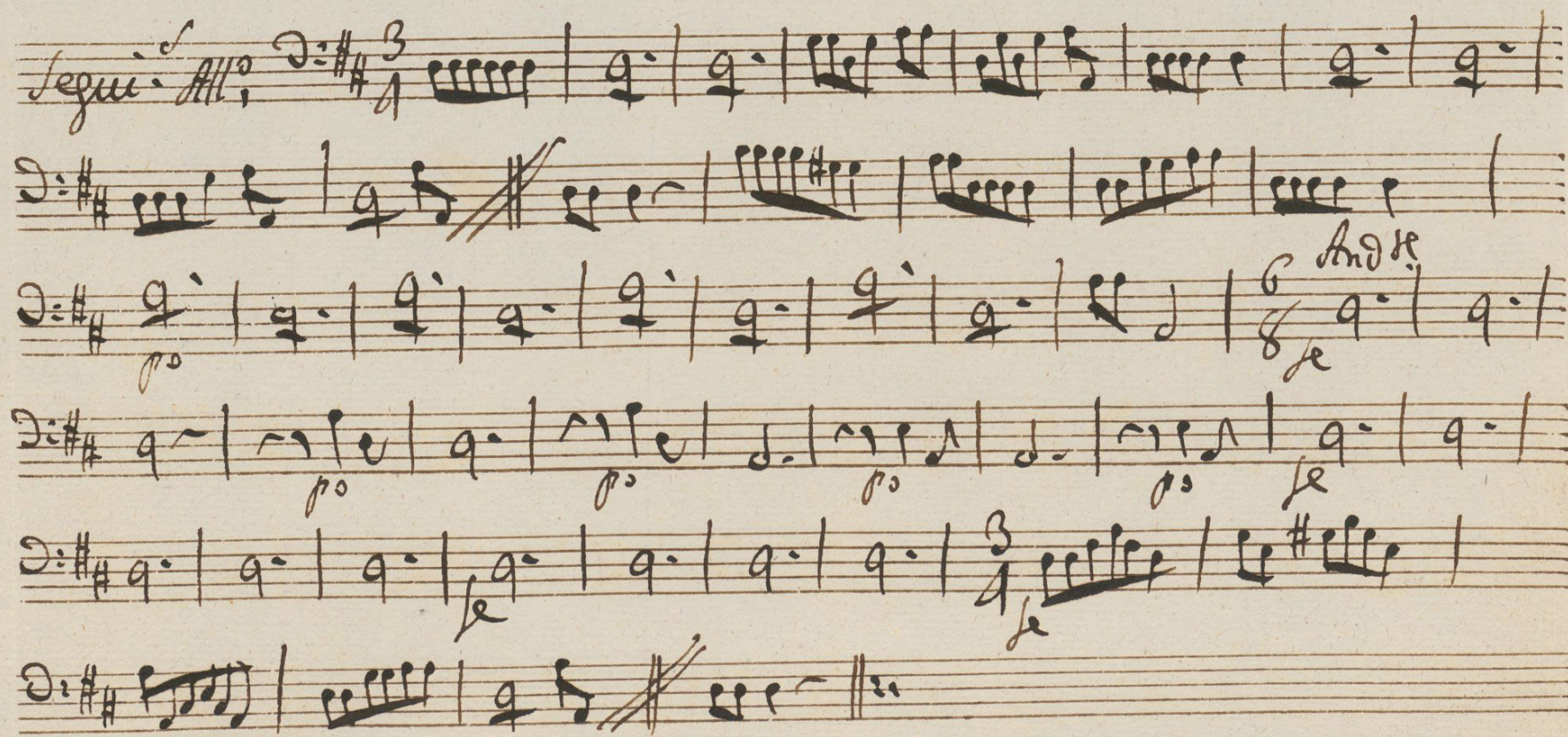
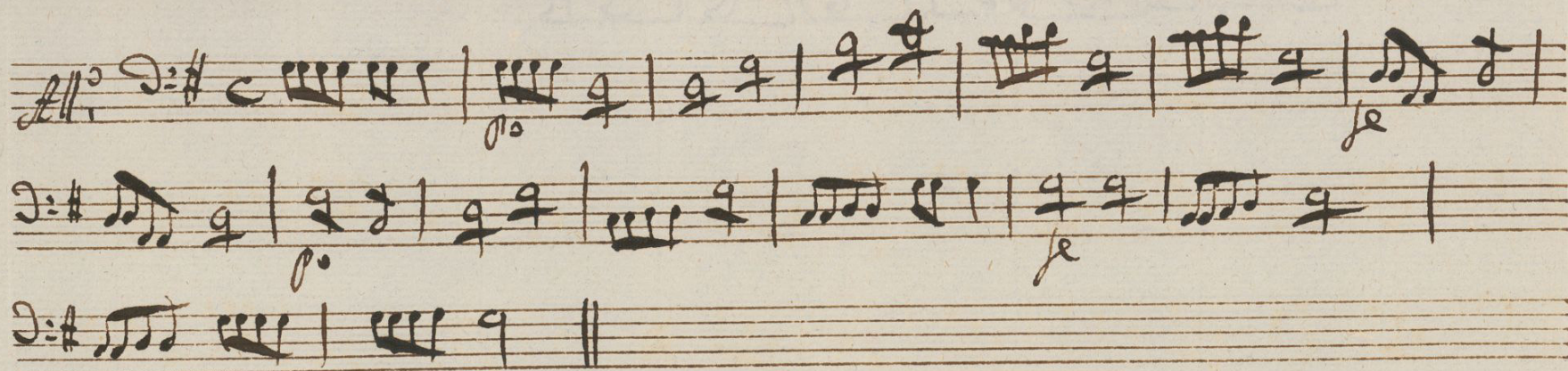
je

Volte









*allegro*



