

Mus 186-7

Sargento Brinoli,
oficial y criada

tonadilla a 3

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BIBLIOTECA HISTORICA MUNICIPAL



1200041442

MV 186-7

Conadilla a 3.

Del Sargento Brinoli
Oficial y Criada



La Caramba
Brinoli
«Soldado»

Del Sr. Ballester:

Alleg.^{mo}

6/8

le

po

le

po

Soldado

temo nze lo y

po

Dudo vi la Caran ba

Con el sargento

le

po

le

po

Brinõ li pe la la pava

ayer la

Ayuntamiento de Madrid

dije q'oy no vendria pues q' la guardia me lo impedia y de este

modo saber in zento si me la pega el señor sargento

yome re tiro y ella sea cerca empie

ze se el exa - men - si - si - de la con cien - cia

se pe conde q' Basti' do y vale la Criada'

Alleg.^{ro} *3* *Crada*
 oy que mi sol da do
 En la guardia está Con mi buen sargento la broma será
 mas si acaso el lo llega a saber q.^o Tato de broma emos de re
 ner... fuera fuera sus tor fuera sobre saltos q.^o uno es el que
 quiero y otro es ael q.^o engaña *And.^{te}* pero allí viene el sargento con

And.^{te} *po*

muchaprriva - asencion porquel Caro ya se principia - ya

Alleg^{ro} *Solo el fargento;*

Sarg.^o *Sol. do al variador.*
Prenda querida - dueño adorado - Cria ve se con tiento om
que lo que quiere - dime lo claro - quiero comprarme ^{Sarg.^o}

Sarg.^{to}
bro del diablo - Yo sin tu bitta - no estoi consento -
lo al cavo - toma el dinero - yasta la tarde -

Sol^{do} que bien se explica el Señor Sargento
Sol^{do} a garra sona no se se es cape
Sarg^{to} a fuera
Cri^a Con que bien

sus tos fuera Cuida dos
 mis po dre pa par se
 que oyme te vive con mas agra-
 tantos a que les como mha-

do dime bien mis siaca so pue do
es Sarg^{to} mira hija mia aqueso es facil
 de mi fa
 Con que me

Cri^a
 tipas es perar pre mis
 quieras yana die a mes
Cri^a no pongas duda que con el
 yo te pro meto que para

Sol^{do}
 tiempo veras pre miado tu fino afecto
 siempre seras el dueño de aqueso mueble
Sol^{do} ya noay te
 miren que

medio pronto sufrir no puedo es hoy ya biando de talis miero es-
ya mi argento en esta hallado sua lo tamiento en-

Sarg^{to}
pues confi'ado
allegro

en tu pa la bra mientras yo vuelbo a qui me aguarda mien-

vare.

Alleg^{ro} *Soldo*
Sale el soldado, y ella haze
que esta contando dinero
La seaido el dar
Veinte idos Cuar
po

Tento
ti to
 me quiero acercar
 buena cantidad
 cuenta su di. nero
 que Cuestas cri. di. nero

yo la e de contar
que voy a comprar
 Cierzo lance
 por rieste a esca

zizo que me bā a pasar cerca de Palencia pero ello di
chado lo que bā a pasar ago me la tonta q. ello tona

ra
ra
allegro

Coplas

Alleg.^{mo}

sol.^{do}

5

mei tar de bas a la Plaza no es esta ora

Cri.^a mi amo como ya sabes es amigo

Cri.^a la sacudí en sus Corrillos tan rírimos

de comprar es que esta noche parada no me é po di

de fandango y a la ma de media noche u be de estar ~~buen~~

garro tazos que la pobre se Cayo — en rí mi ta

do a costar dime que sea su te di do es ta me a ten to y lo

te ex pe ran do vi no ya al in stan te mi ama Co mo ya es ta va ta

de mi brazos ya l ca vo de al gun Va ti to em pe ro se a re co

todos

ras. ahora empieza a guisar la carne asencion proseguirá a
 biando le levanto una quimera pero el la levanto el palo pe
 brar las cosas recompuñeron y se fueron a costar y

allegro, y Parola) *sol do*
 digo y arrastro de
 ma lilla
 Cri- Comog. eran triunf
 palos):
 D. C. ora coplas

Perzetto

Allegro Vivo

(caba) *Sargto.*
 o que bueno que ba el

Coro 2.

16

malo malo

quel sar

quento Con el soldadillo esta malo malo

ellos

sento viene ya

Sargto

la quieren pegar

Señor

mió vsted se mu de y esta mupar de je el tar - y esta mupar

deje estar - e muy mia y me disgusta q' na die la llevea
je *londos*
el soldado yo le quiero perdo
la eschica yo la
clar
yo no tiene a to re
yans
yo no

me dio Vste a brà de perdonar de perdonar
tiene esto le me dio Vste a brà de perdonar
quiero yo no quiero los dos taabeis de pagar

Usted tome su di' nero y di' nero tome ley va
Usted tome su di' nero
ello es lo que quiero

ya se alla vaya se alla tome le y vaya se alla
tome le y vaya se alla
ya veo tu falsedad ya veo tu falsedad

f

tome tome su dinero tome
tome tome su dinero
eso es lo que quiero pues en

f

le el señor sargento tome le y vaya sea
tome lo el señor sargento
mi poder lo veo y que no ay otro remedio y prometo el carmen

Ha tome le y vaya sea alla vaya sea alla vaya sea
tome le
tar yo prometo el carmen tar el carmen tar es carmen

lla
tar y va yan las segundillas afin de no molestar afin
de ~~no~~ molestar de no molestar


The image shows a handwritten musical score on aged paper. It consists of several systems of staves. The first system has three staves: the top staff contains a melodic line with eighth and sixteenth notes; the middle staff contains the lyrics 'lla' and 'tar y va yan las segundillas afin de no molestar afin'; the bottom staff contains a bass line with eighth notes. The second system also has three staves: the top staff continues the melody; the middle staff contains the lyrics 'de no molestar de no molestar' with some corrections; the bottom staff continues the bass line. Below these are two more systems of empty staves, and at the very bottom, a system of three empty staves. The handwriting is in brown ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper. The score is written in a single system with multiple staves. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures (3/4, 4/4), and notes. The lyrics are written in Spanish and are interspersed with the musical notation.


Lyrics visible in the image:

- Segui
- Allegro
- Esuchad mosqueros
- Esuchad mosqueteros la segui dillas
- aten
- La segui
- Quenora
- ded esuchad queri ditos la segui dillas

The score is marked with a '9' in the top right corner, indicating the end of the piece. The handwriting is in a cursive style, typical of 19th-century musical notation.



dillas q.^a con esto concluye la rona dilla
mados procurar dargusto solo anelamos



Cria
quien es aquella moza del pallinero — pregunta la a la
quien es aquel gordo se que está sentado — *Sol do* es un fiden



Cria
migo que es su cortejo; dime q.^a se pa se se de aquel peinado —
div ta mai tonto y vano; ala Comedia muchos dime a que vienen



se po

Sargto.

lodo

10

de la fuen fria el Puerto Cuando anebado;

aguelo e

a Criticar a Veces log. no en tien den

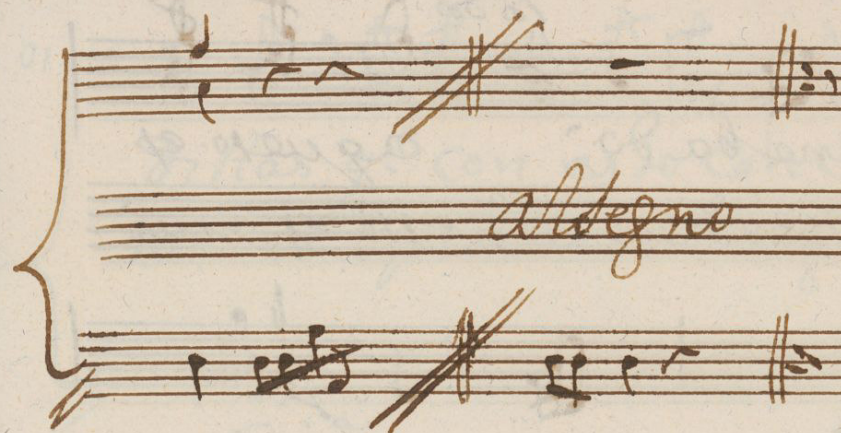
esto e mu

moda — yes fuerza usarlo —

Cierto — que azerlo sue len —

pues ya vino la moda de en cora zarnos

y azer quovidos mios que to fin tiene



allegro

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Violin Primo.

Conadilla a 3. del Sargento Brinoli.

12

vivito
And.

Volte

Allegro H° 3

Allegretto H° 3

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Handwritten musical score on seven staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like *se*, *pp*, and *for.*. The first staff concludes with the instruction *allegro* and a double bar line. The fourth staff begins with the tempo marking *Allegro* and a 3/4 time signature. The seventh staff ends with a double bar line.

Volte pp

[illegible]

Parola *D. C. al segno* *Allegro*

[illegible]

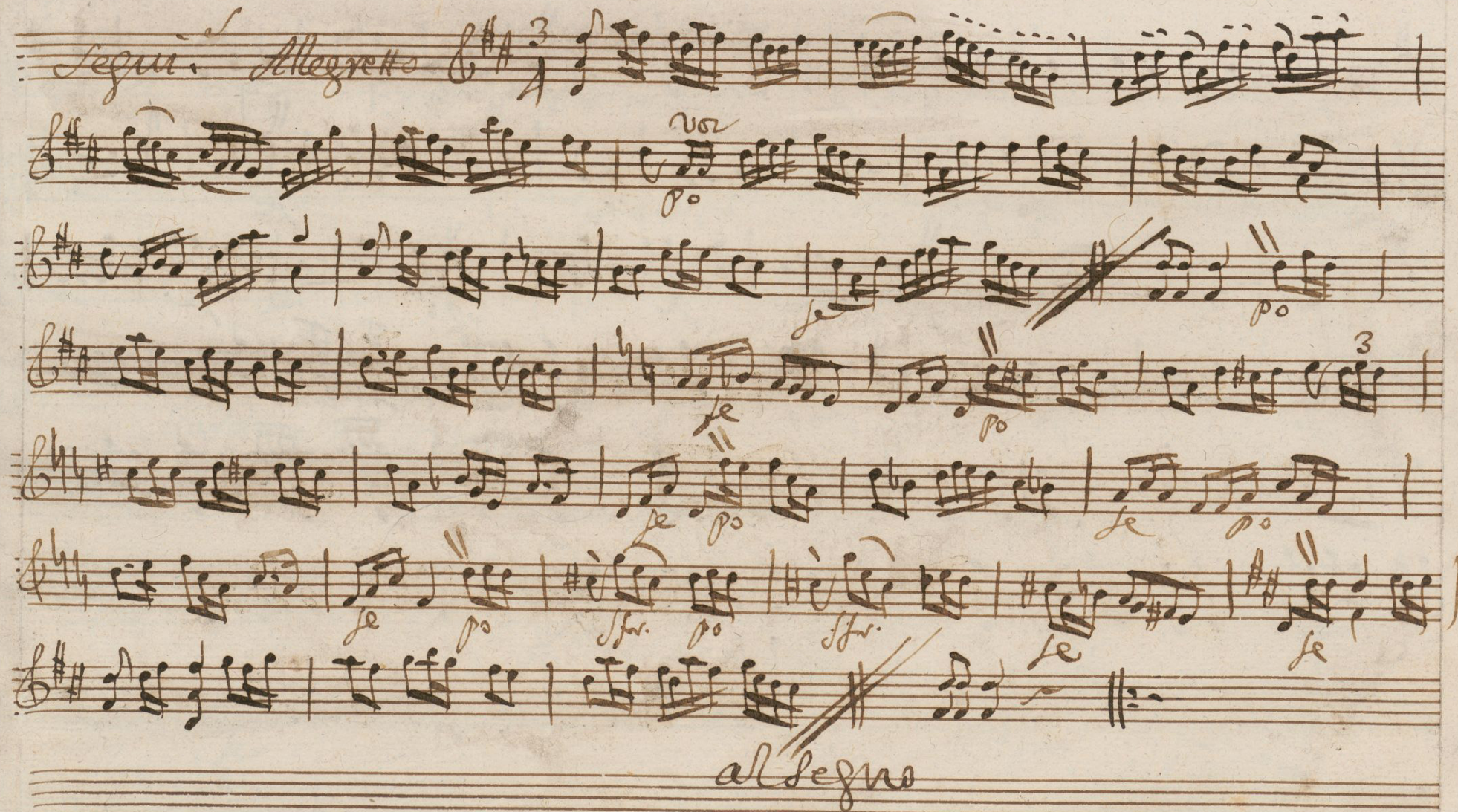
Terzetto All.^o vivo & #2 *no*

A single staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The handwriting is in brown ink on aged paper. The staff is a single line with a clef at the beginning. The notes are written in a cursive style, and there are several rests and accidentals. The dynamic markings 'p' and 'f' are written below the staff. The notation is a single line of music, likely a vocal or instrumental part.

Handwritten musical score for a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff with various note values including quarter, eighth, and sixteenth notes, as well as rests. The score is heavily annotated with handwritten notes and markings. Above the staff, there are markings like "oboe solo" and "me". Below the staff, there are markings like "p" (piano) and "f" (forte). The handwriting is in ink on aged, slightly stained paper.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Volte p^{ro}



Violin Secondo.

sona dilla a 3. del Sargento Brinoli.

15

Vivito

Handwritten musical score for Violin Secondo, titled "sona dilla a 3. del Sargento Brinoli." The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked "Vivito". The score contains various musical notations including notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (finito). The piece concludes with a double bar line. The word "Volte" is written at the bottom right of the page.

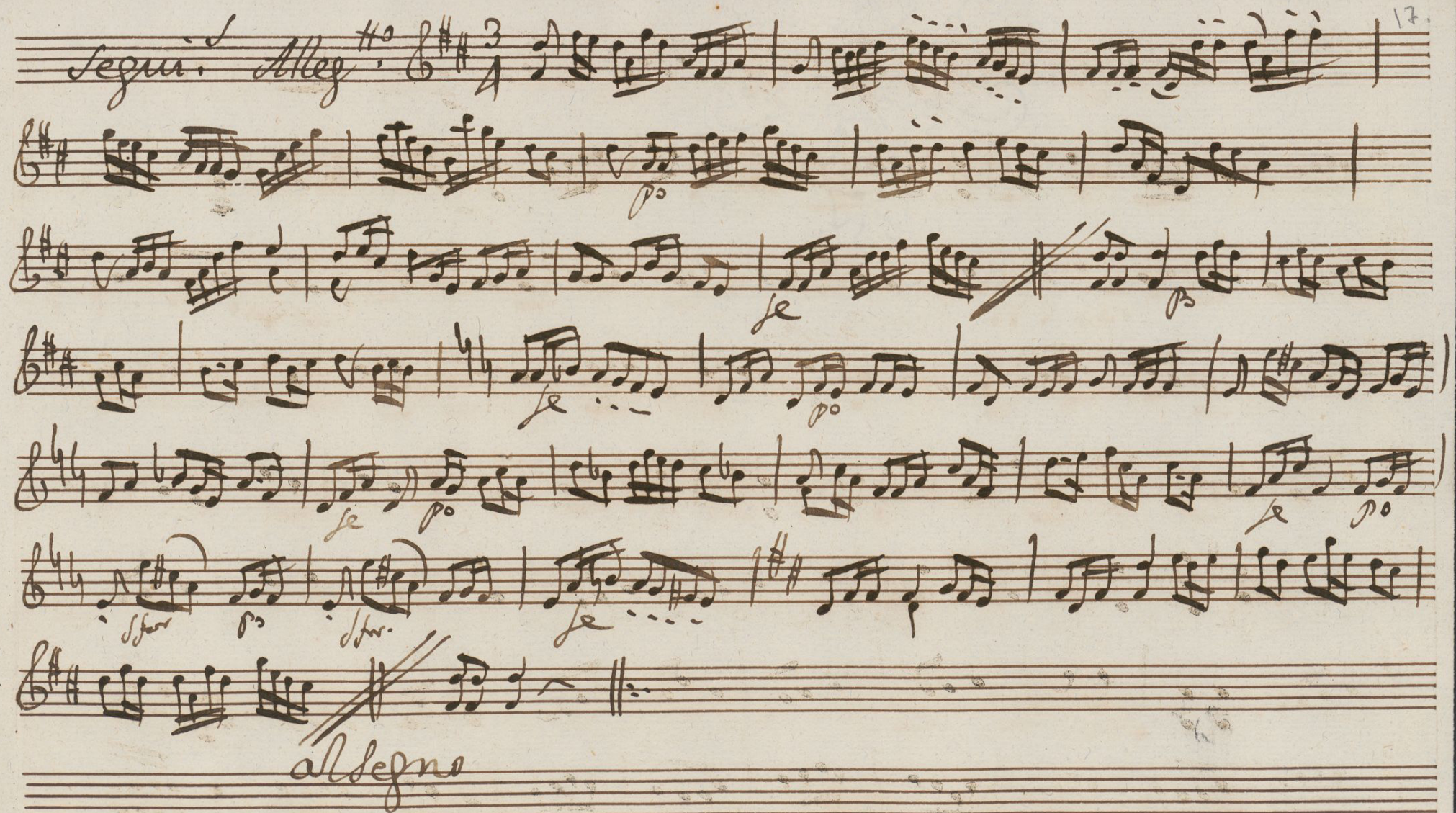
Volte

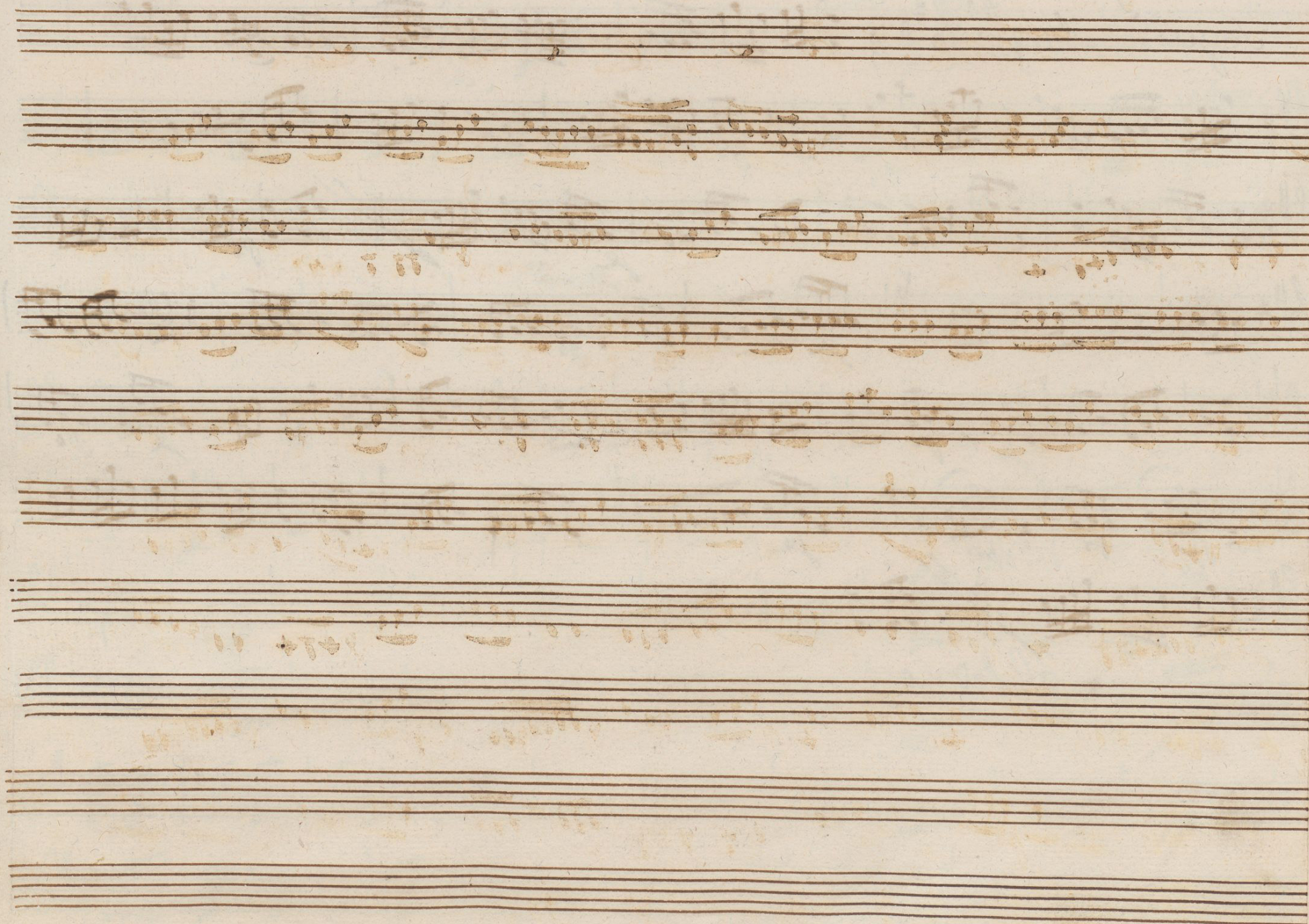
[illegible]

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (common, 3/4, 6/8), and dynamic markings (p, f, pp, ff, p^o, f^o). The score is divided into sections by double bar lines and includes tempo markings: *Allegro*, *Allegro*, *allegro*, and *allegro*. The final section is marked *ad libitum* and *Vol. 1*. The handwriting is in brown ink on aged paper.

[illegible]

Handwritten musical score on seven staves. The first staff begins with the tempo marking *Segue. Allegro* and the key signature of two sharps (F# and C#). The music is written in a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *se* (sempre) and *pp* (pianissimo). The score concludes with a double bar line and a repeat sign. Below the seventh staff, the tempo marking *allegro* is written.





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Violin secundo.

Tomada a 3. del Sarroto Brinoli

18

And.te

fmo

Voz

fmo

Volti

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and mood changes.

Key markings and sections include:

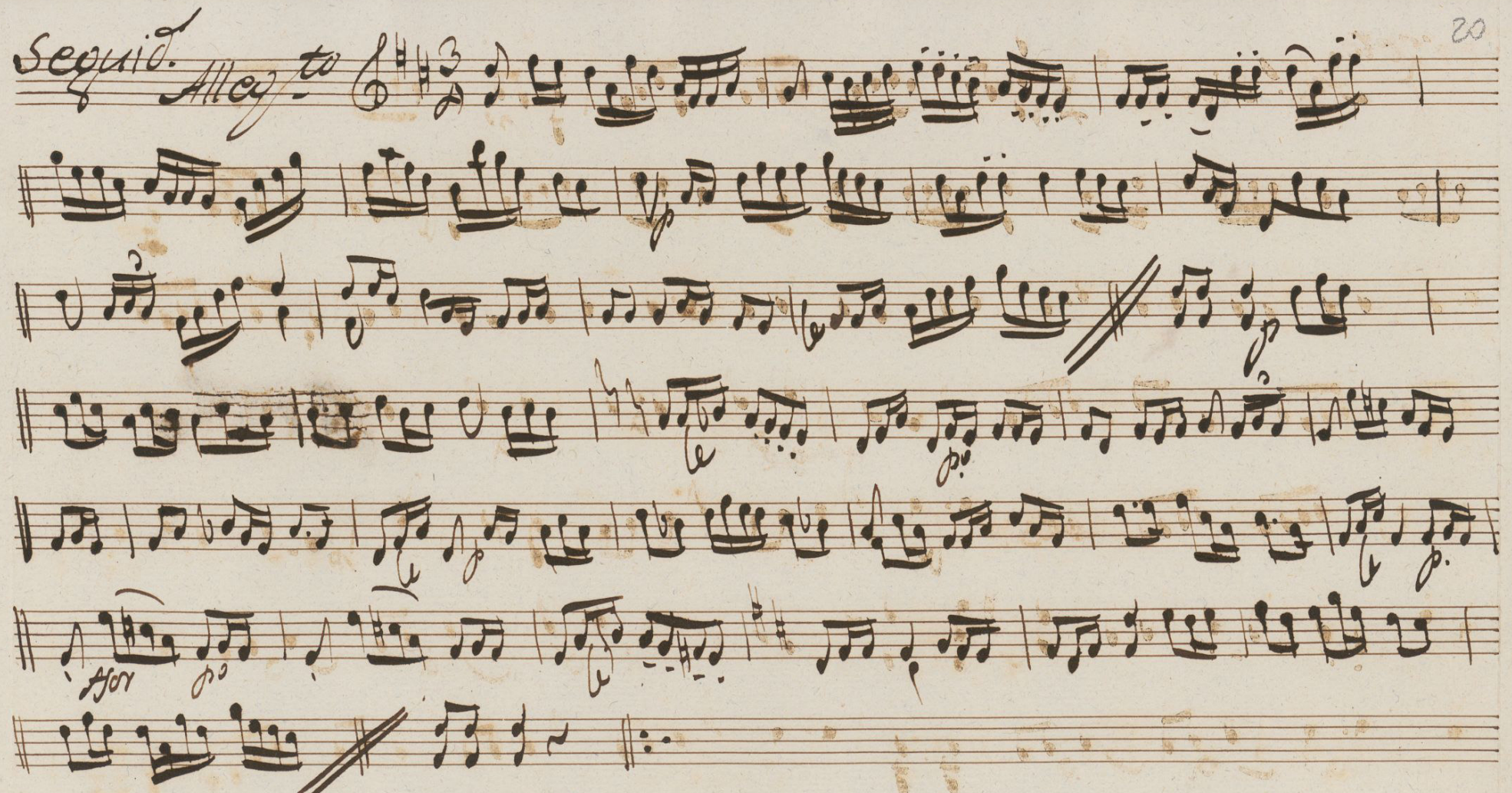
- Allegro* (marked on the third staff)
- al Segno* (marked on the fifth staff)
- Coplas Allegro* (marked on the sixth staff)
- Allegro* (marked on the eighth staff)
- D.C. Al Segno* (marked on the eighth staff)
- Caballo* (marked on the tenth staff)
- Volta* (marked on the tenth staff)

Other markings include *For*, *voz.*, *pp*, *mf*, *f*, and *ff*.

Terzeto *M. vivo* *va.*

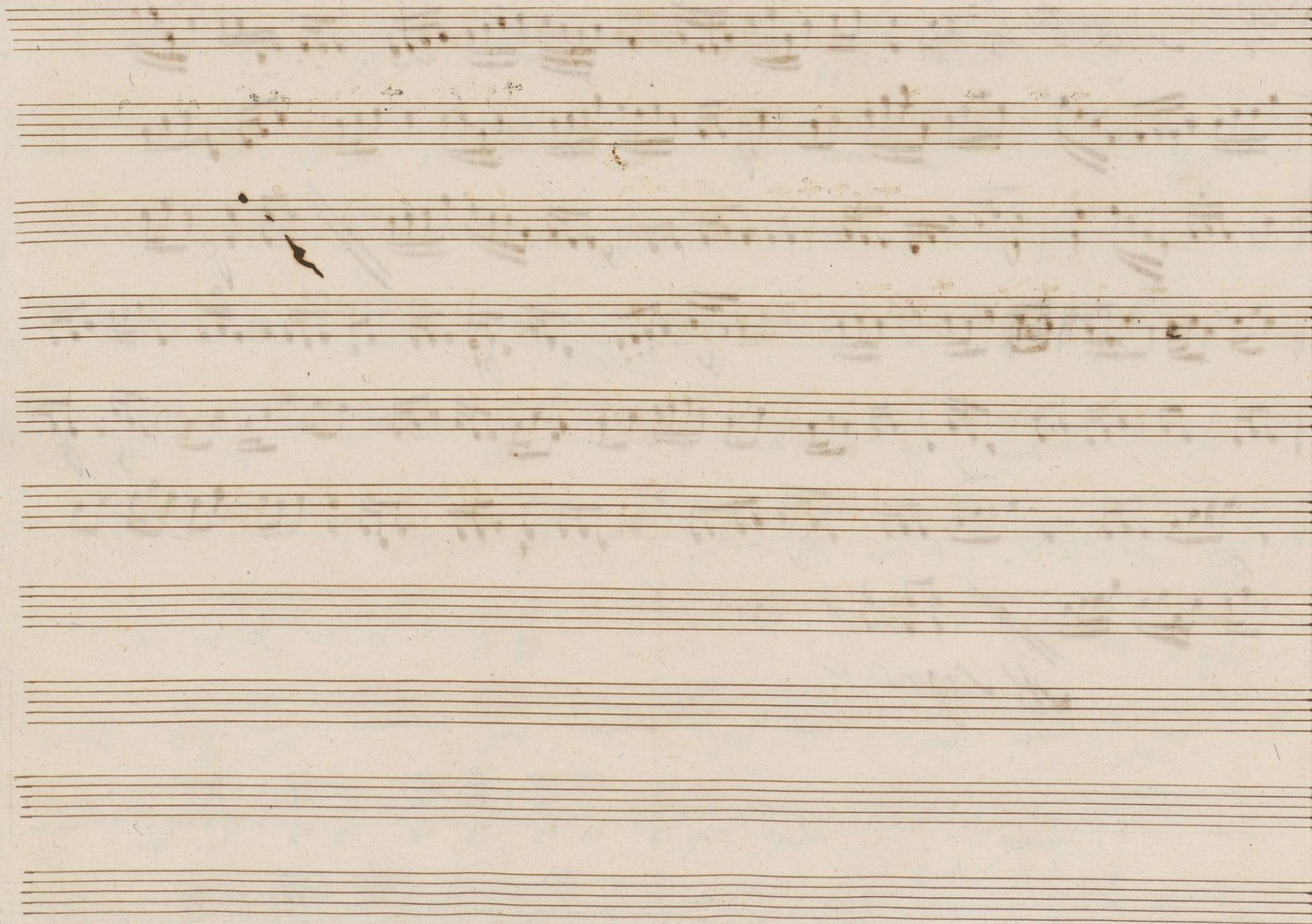
pizz *p* *f* *p* *f* *p* *f* *p* *f* *p*

Sequit. *Allegro*



Allegro

Allegro



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Oboe Primo

21

Canzona à 3. del Sargento Brinoli.

And.^{te}

Handwritten musical score for Oboe Primo, Canzona à 3. del Sargento Brinoli. The score is written on six staves in G major (one sharp) and 6/8 time. It begins with a treble clef and a common time signature. The music features various note values, rests, and dynamic markings such as 'p', 'f', 'lo', 'po', 'se', 'fmo', and 'A'. The piece concludes with a double bar line on the sixth staff.

Vol. II

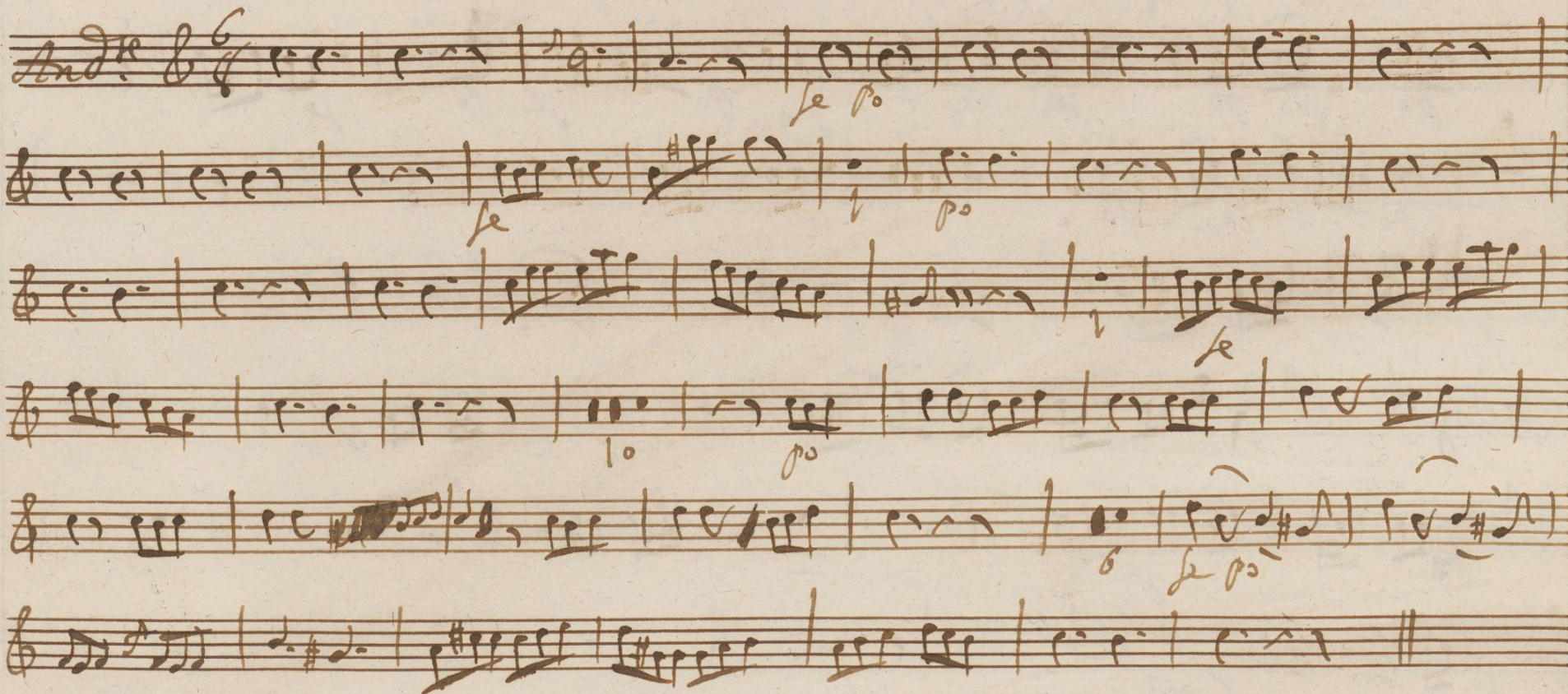
Seguir. *All.^o* $\text{G}\sharp\text{F}\sharp\text{C}\sharp$ $\frac{3}{4}$

allegro

Oboe Segundo,

Sonadilla à 3 del Sargento Brindisi

23



Volte

Handwritten musical score for a piece titled "Allegro". The score is written on three staves in 3/4 time. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The second staff continues the melody, featuring a section marked "Andte" (Andante) in the middle. The third staff concludes the piece with a final cadence. The handwriting is in brown ink on aged paper.

8; |  Coplas fare

Handwritten musical score for three staves. The first staff is marked "Alleg" and the second "Allegro". The third staff is marked "Allegro" and "Allegro". The score is written in G major (one sharp) and 3/4 time. The first staff has a key signature change to D major (two sharps) in the middle. The second staff has a key signature change to G major (one sharp) in the middle. The third staff has a key signature change to D major (two sharps) in the middle. The score is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Coplas Allegro". The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The tempo marking "Allegro" is written above the staff. The first staff contains several measures of music, with some notes marked with "je" and "po". The second staff continues the melody, also featuring "je" and "po" markings. The handwriting is in a cursive style, and the paper shows signs of age and wear.

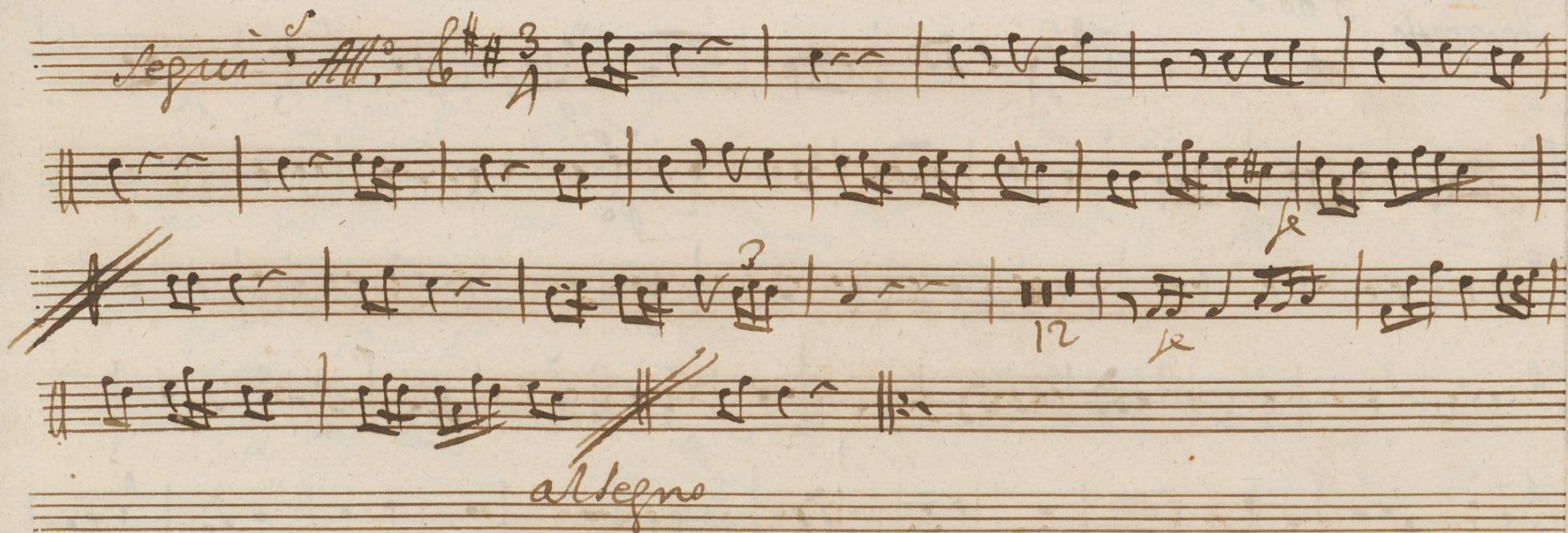

 al segno, y Parola
 y D.C. al segno
 Ayuntamiento de Madrid
 3 Cavallo tar
 8

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3 Cavallo tate

terzetto *oboe*
All.° vivo $6/8$ $\sharp 2$

solo
p
f
Volte



Trompa Primera

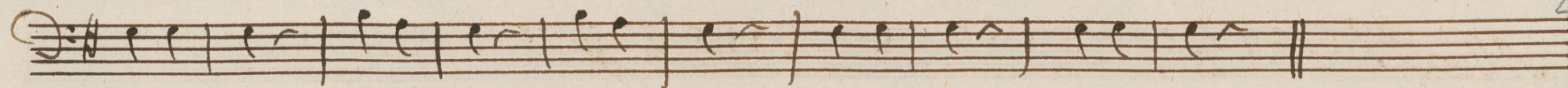
Conadilla à 3. el Sargento Brino li

25

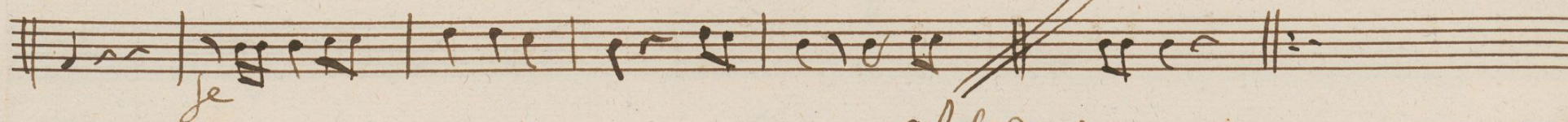
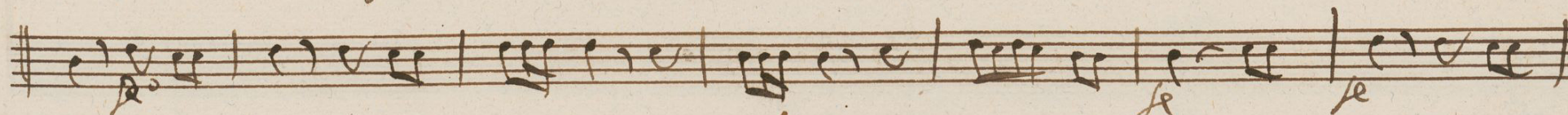
Handwritten musical score for Trompa Primera. The score is written on ten staves. The first staff is marked *And.* and the key signature is one sharp (F#). The time signature is 6/8. The music consists of eighth and sixteenth notes, with some rests. The second staff has a *5* below it. The third staff has a *vo* above it and a *po* below it. The fourth staff has a *2* below it. The fifth staff has a *3* below it. The sixth staff is marked *Alleg.* and the key signature is one sharp (F#). The time signature is 3/4. The music consists of eighth and sixteenth notes, with some rests. The seventh staff has a *je* below it and a *po* below it. The eighth staff has a *po* below it. The ninth staff has a *je* below it and a *po* below it. The tenth staff has a *je* below it and a *po* below it.

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Volvi



legno



allegro



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Trompa Segunda

Conadilla à 3. el Sargento Brinco li/

And.^{te} $\text{D}=\text{F}\#$ $\frac{6}{8}$

5 p 2 3

Alleg.^{ro} $\text{D}=\text{F}\#$ $\frac{3}{8}$

p p p p No hi

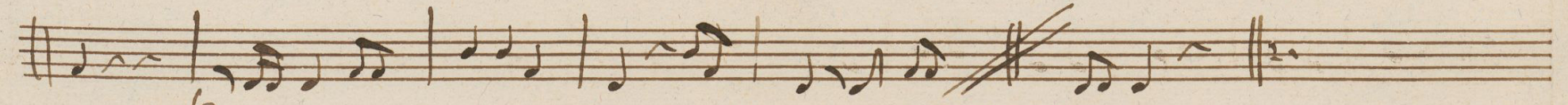
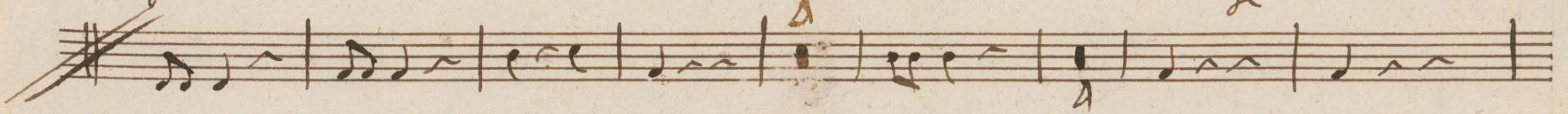
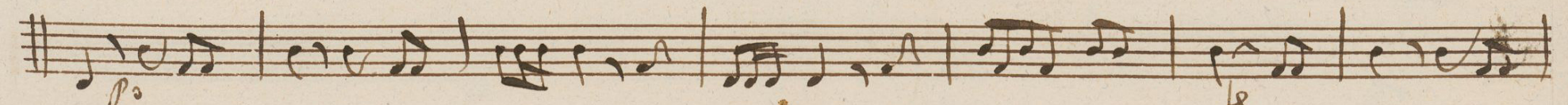
Handwritten musical score for three staves. The first staff is marked "Allegro" and "3/4". The second staff has a "p" marking. The third staff has an "allegro" marking. The notation includes various musical symbols like notes, rests, and bar lines.

Coplas taze,

Per zello

Perzetto
Allegro vivo

The musical score is written on six staves. The first staff begins with the title 'Perzetto' and the tempo 'Allegro vivo'. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes eighth notes, quarter notes, and rests, with dynamic markings such as 'p' and 'f'.



allegro

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Contrabajo;

sonadilla à 3. del Cargento Brinoli.

Handwritten musical score for Contrabajo (Double Bass) in 6/8 time, titled "sonadilla à 3. del Cargento Brinoli." The score consists of eight staves of music. The notation includes various notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The music is written in a single system, with the key signature of one sharp (F#) and a 6/8 time signature. The score ends with a double bar line and the word "Volte" written below the final staff.

Handwritten musical score on ten staves. The first system (staves 1-3) is marked *Allegro* and *Andante*. The second system (staves 4-6) is marked *Allegro*. The third system (staves 7-9) is marked *allegro* and *Andante*. The score includes various musical notations such as notes, rests, and dynamic markings like *Je* and *po*. The notation is in a historical style, possibly from the 18th or 19th century.

Allegro $\text{D}:\sharp 3$

Je p. Je p. Je p. Je p. Je p. Je p.

Coplas Allegro $\text{D}:\sharp 6$

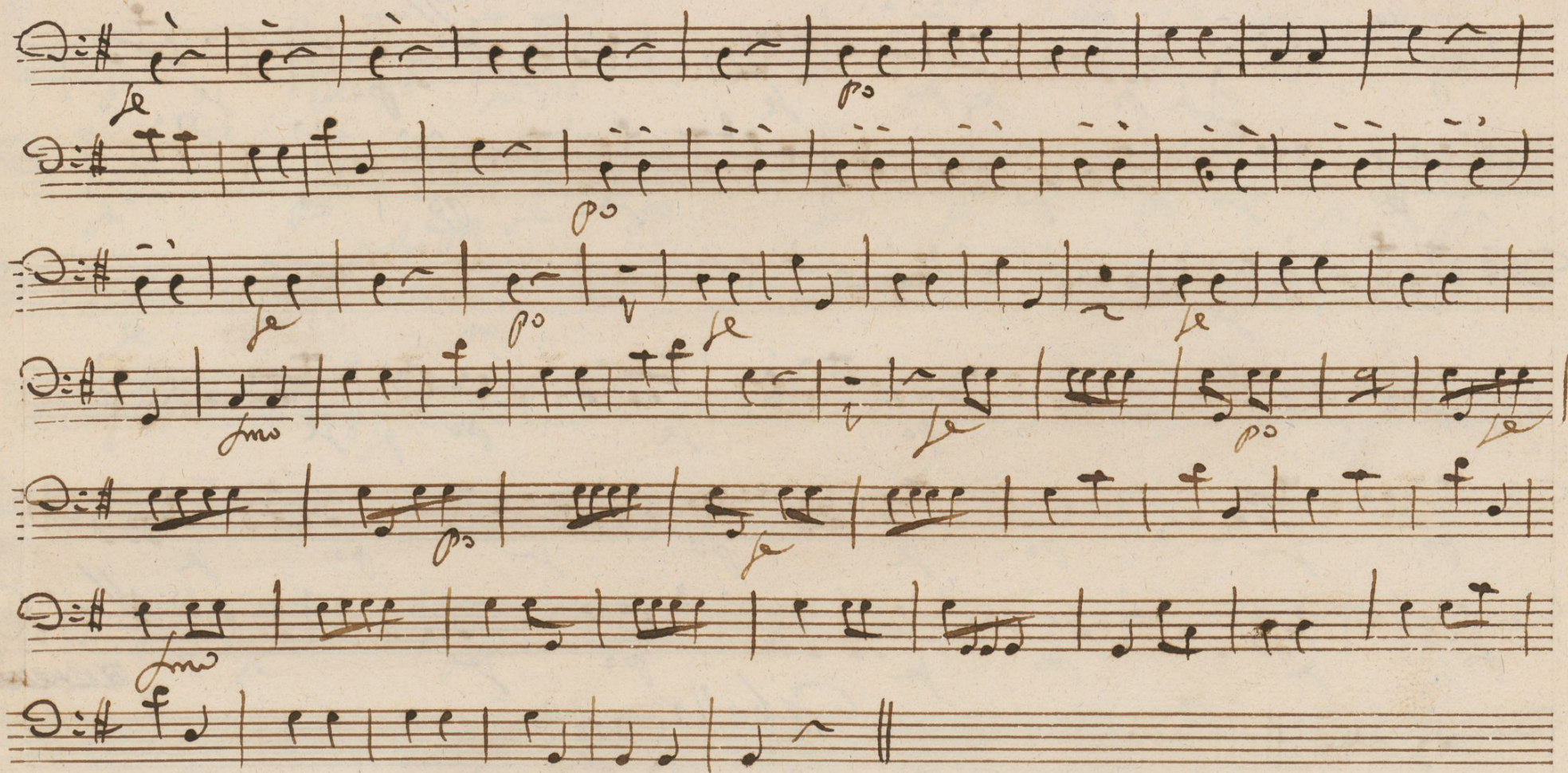
Je p. Je p. Je p. Je p. Je p. Je p.

Parolas $\text{D}:\sharp 3$

Caballo $\text{D}:\sharp 3$

Serzetto *All. vivo* $\text{D}:\sharp 2$

Je p. Je p. Je p. Je p. Je p. Je p.



Handwritten musical score for a piece titled "Allegro". The score is written on seven staves. The first staff begins with the tempo marking "Segui. Allegro" and a key signature of two sharps (D major). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "le", "p", "f", and "fz" are present. The piece concludes with a double bar line and the word "allegro" written below the final staff.

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