

Seg^o 1.^o N.^o 18. +

(Seg^o 3.^o N.^o 26

Conadilla

A solo

el lance del Estrangero.

26

Para la S^{ra} Polonia

1770

79 5
62

And. *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe*

p *fe*

fe *Mosquete*
una tar

ritos del Alma si si si del Alma
de queri ditos si si queri ditos

p *cres.* *fe* *p* *cres.* *fe*

o ir es cuchar oir escu-
que yo no sali que yo no salidta.

char una nueva tona dilla si si tonar
blado a causa de un acci dente si de un acci.

dilla que boi a cantar
dente que me sue le
p. Creu. p. Creu. se

que boi a cantar ya
que me suele dar a rator. un
All.

queri di tos ha breis no tado
Caba lle ro no se que Diabla

que aunque no chusca tengo algun
si frances era o si ya.

garbo lino que aunque si frances

se en y que aunque fe a no tanto
se en caso en casa con desen

tanto fa-do q. al que me mixe. le cause es.
y estas pa labras fue homi-

panto que tando y estas

no no mis que los
a ten cion chus cos

no no no Caros no no mis
Atencion Caros a ten cion

fe
chu los no no no Caros
chusco Atencion Caros. *Allegro*

no
Es to su puesto no vera es

tra no me suce diese lo

que se lato me

A handwritten musical score on aged paper, consisting of ten staves of music. The lyrics are written in Spanish and are partially obscured by a large, dark diagonal scribble that runs from the top-left to the bottom-right of the page. The lyrics are: "a — tencion", "caus cos es — cuchar chairros", "que e de de cirlo brebis o rancio", "que e de de cirlo brebis o rancio", and "si si mis chu — los si si si". The music is written in a simple, handwritten style with various note values and rests. A small 'p' (piano) marking is visible at the end of the final staff.

Caros — *si si mis chu los*

si si si Caros — *asta el*

Larg.^{to}

Seño gra po toña
si voste me quierre

boste si que quando yo la querrer mocho
e fe nutro el casa per que yo este siempre

per que uste es el Diabolo aunque so extranjero
pronto al suo comando yo se qe no entiendo

yo querrer ser chairro y si boste es maca ser yo tambie
vien el Caste llano perro al fin me aplico enomallo

maco *coco coco coco* bravo bravo bravo. *allegro*
parlo *coco coco coco* bravo bravo bravo. Causome gran

Misa yal verle parado con estas razones

Le doi el despacho

And^{no}

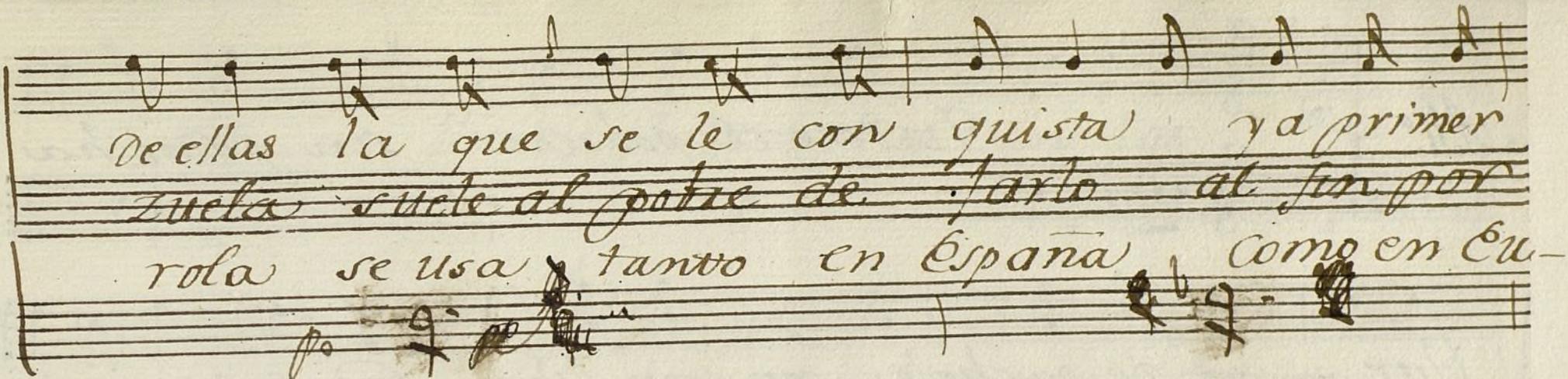
Sepa uste Amigo mio que aca en Es-
paña ay a qui pobres a amante que esta pe-
y asi Amigo uste aprenda otro len-
guage

paña Sepa uste Amigo mio que aca en Espa.
nando ai aqui pobre amante q. esta penan-
guage y asi Amigo uste aprenda otro lenqua-

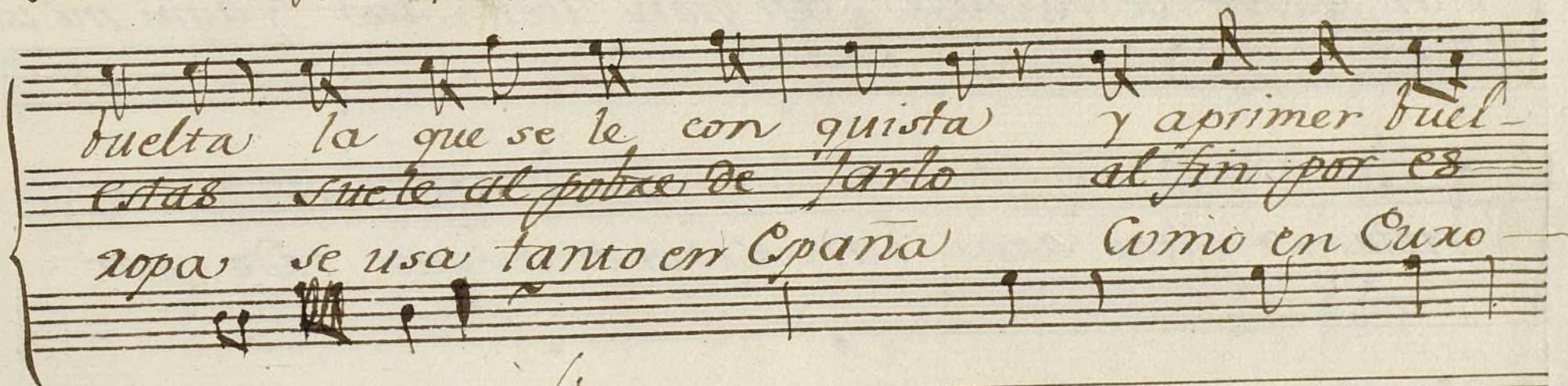
na q.^e acá en España son de Corazon
do que esta pe nando solo por un sus-
ge otro lenguaje q.^e el de las espres -

duro q.^e todas las Damas son de Corazon
pero mil meses y años solo por un sus-
siones ya fuerza no hace q.^e el de las espres

duro todas las Damas — Yes Naxa
pero mil meses y años — Y la Mo
siones ya fuerza no hace — Por q.^e pa —



de ellas la que se le con quista ya primer
vuelta suele al pobre de farlo al fin por
ropa se usa tanto en España como en Eu-



vuelta la que se le con quista y a primer vuel-
estas suele al pobre de farlo al fin por es
ropa se usa tanto en España como en Cuxo



ta. al segno dos mas.
tas.



pa.
de

All.^o *Quedose el pobrete sin poder ha-*
blar y yo despachele con gran liber tad y aqui mi isto-
rieta se llego aca bar sino or a gus tado por
Dios perdo nar sino or a gus tado por Dios perdo
nar mientras q^e yo Amigos empiezo a cantar las-

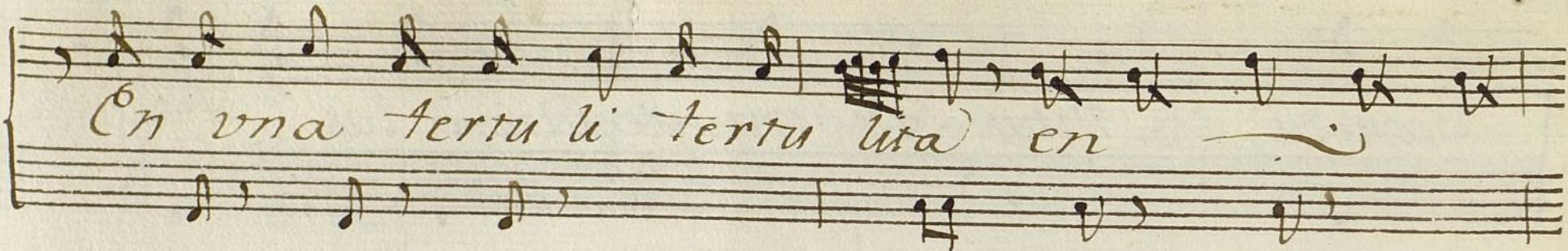
Seguidi Nitas q.e aora seguiran las

que despues Amigos

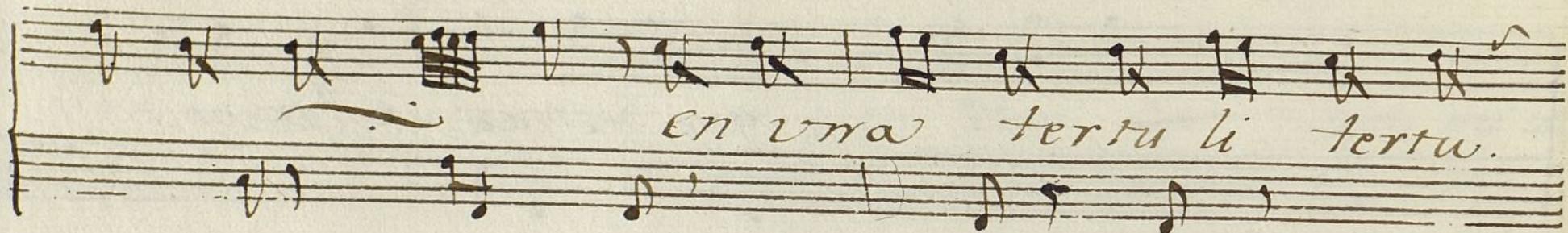
aqui y mandar aqui aqui y man

dar aqui

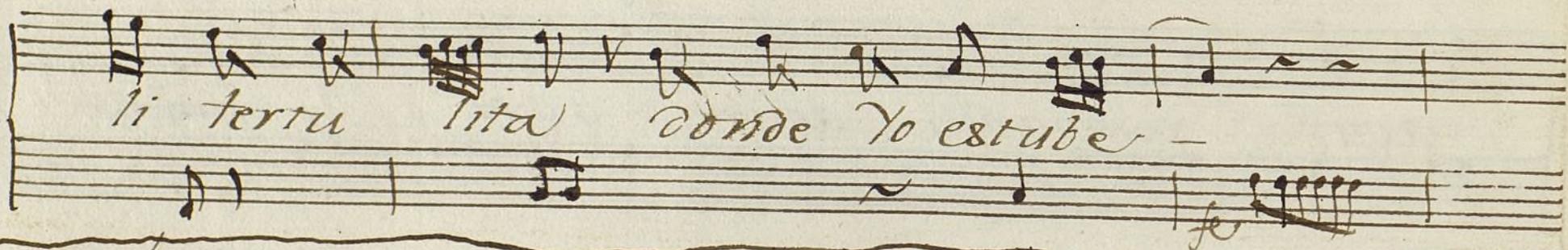
Allegro



En una tertu li tertu lita en



En una tertu li tertu.



li tertu lita donde yo estube -



si
si
si
donde yo estube paso mis queri-
to pa labas hasta que yo que
ditos a queste embuste Cierta mo
ubos fui me Ayuntamiento de Madrid

Li
cita con un fantasma se fue azia un lado a

Vi
pelar la Paba mas otra Niña que lo mi-

ra
raba con q.^{ra} el chusco tenia alianza al verlo dice
muy entadaada

And.^{te}

que qua quis da eC

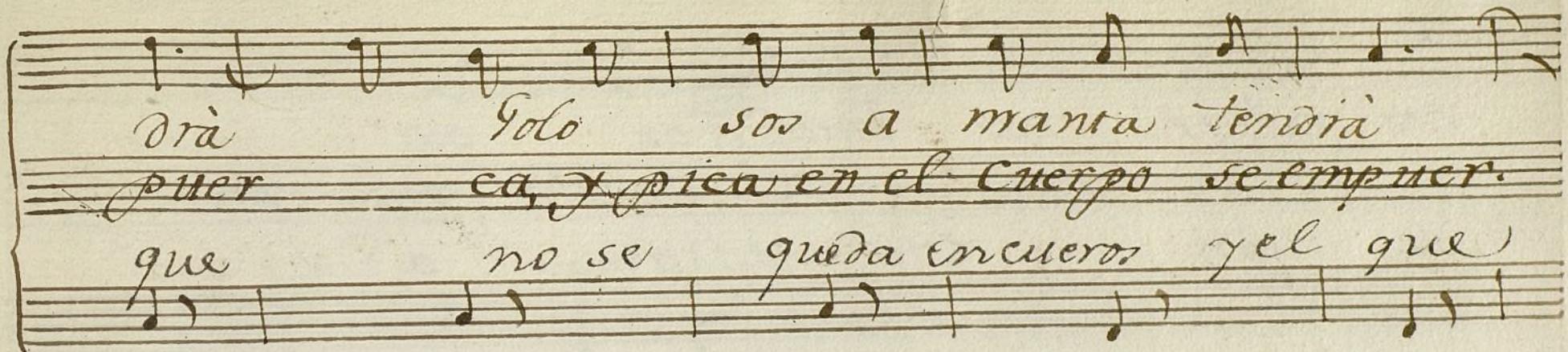
el d mor y

en a quesse

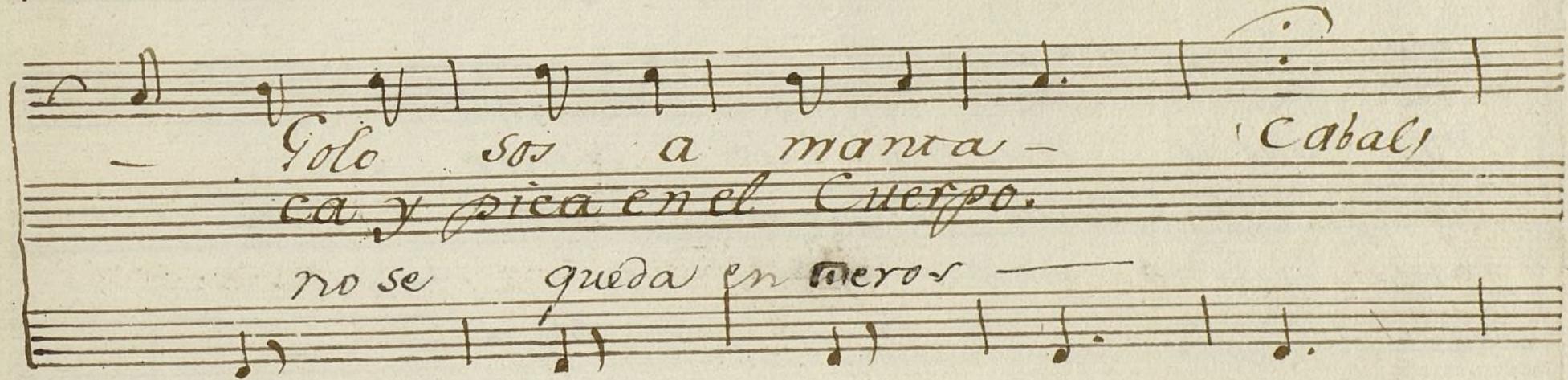
Confi tero que un Com prador se le
la Camisa Cuasi viene a ser lo
siglo para lo mes mo q.^e en otros

Vaia q.^e un Com prador se le vaia
mesma Cuasi viene a ser lo mesmo
tiempos lo mes mo q.^e en otros tiempos

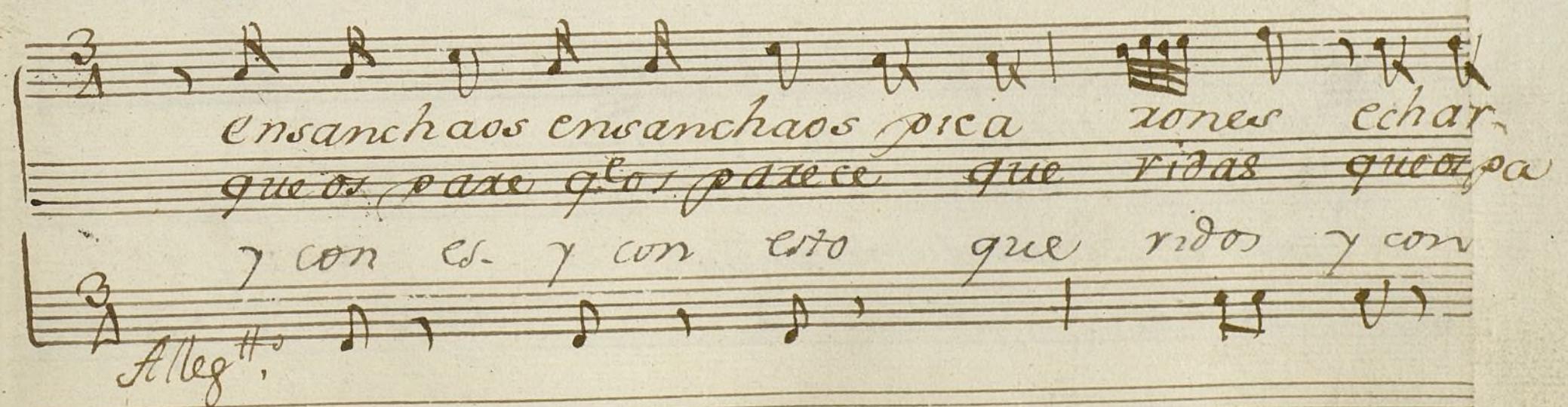
si mien tras el tenga Almibar ten.
que si tal vez no se muda se em-
se vis te el que tiene Xopa y el



drà solo sos a manta tendrà
puer ca, y pica en el cuerpo se empuer.
que no se queda en cueros y el que



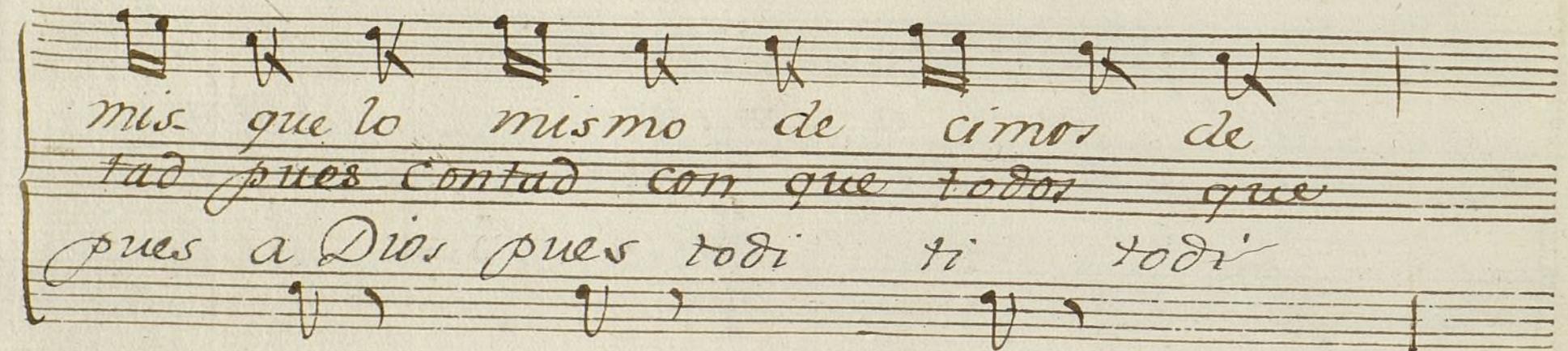
— solo sos a manta — Cabal
ca, y pica en el cuerpo.
no se queda en cueros —



ensanchaos ensanchaos pica zonas echar
que os pare q^{to} parece que ridas que os pa
y con es. y con esto que ridos y con
Alleg^{ro}



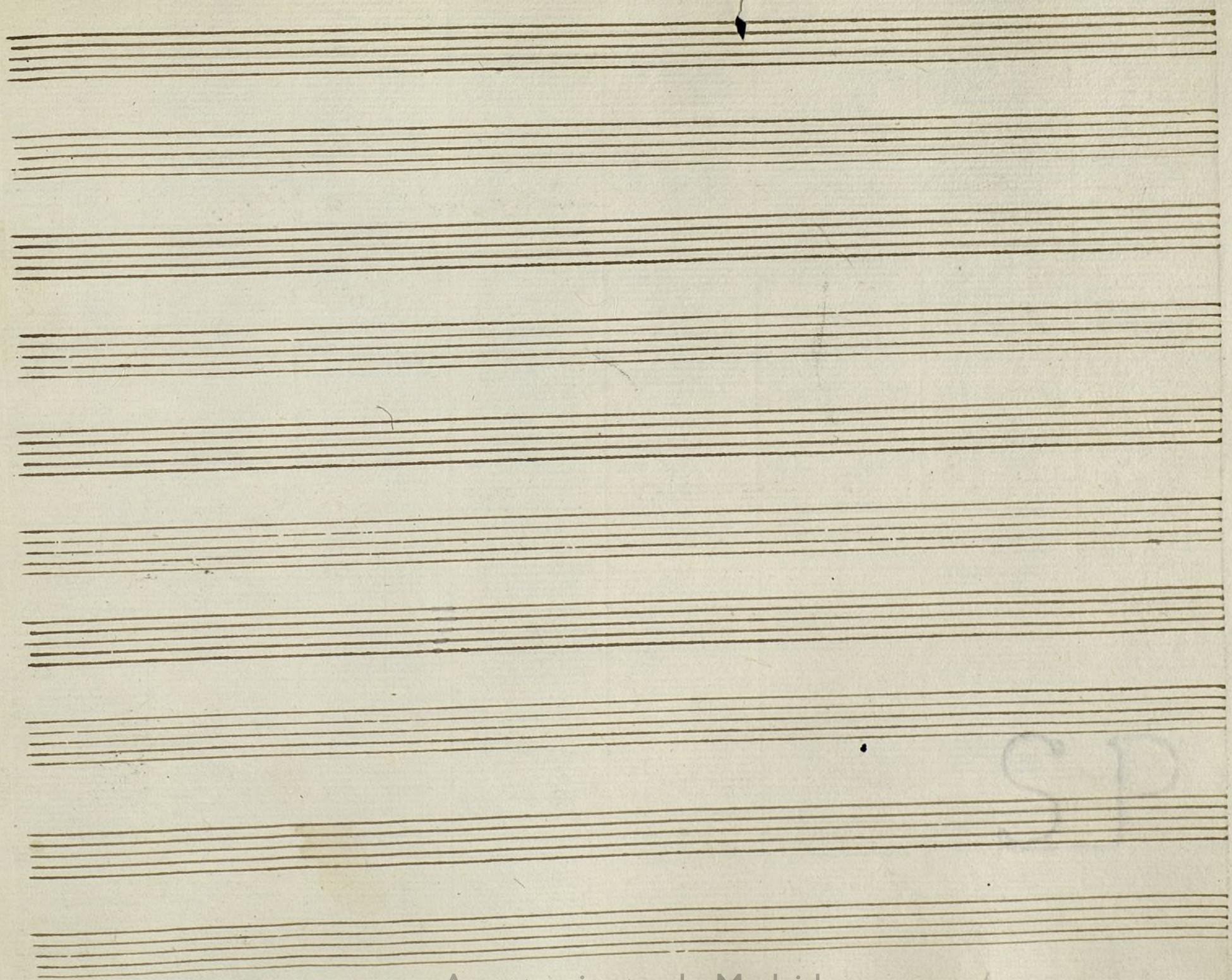
nos echar nos traabatas que lo
re que os paxe ce de a questo pues con.
es. y con esto Madamas a Dios

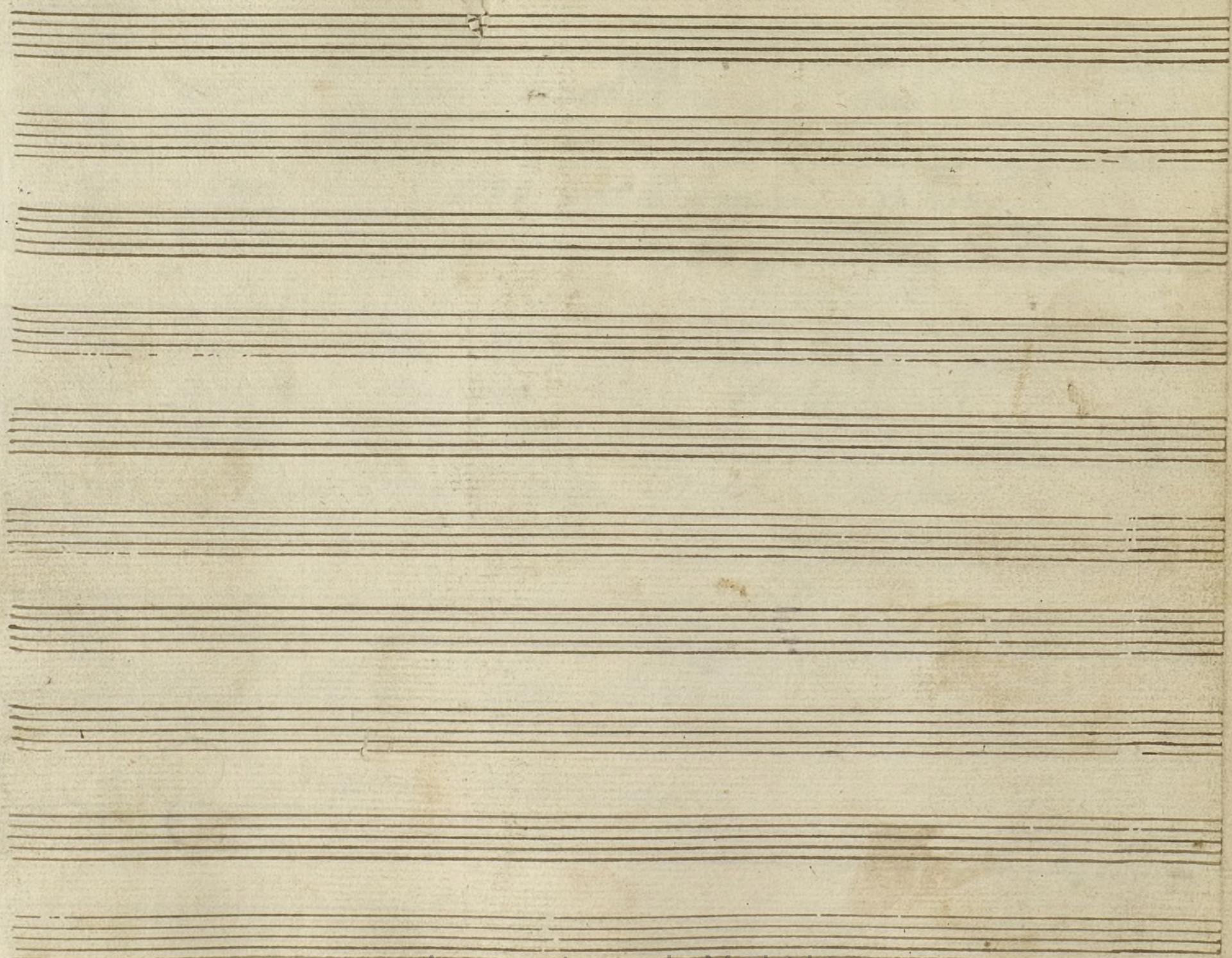


mis que lo mismo de cimor de
fad pues contad con que todos que
pues a Dios pues todi ti todi



Cimor todas las chairas
todos hacen lo mesmo.
tito hasta mañana.





Ayuntamiento de Madrid.

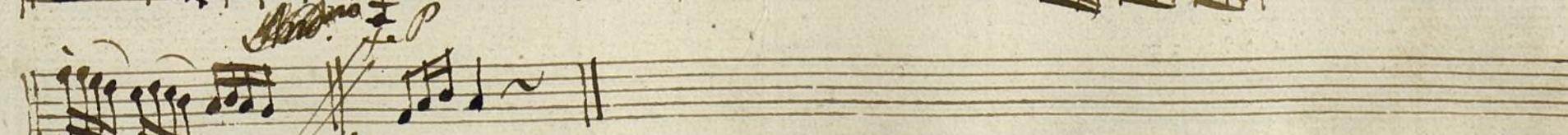
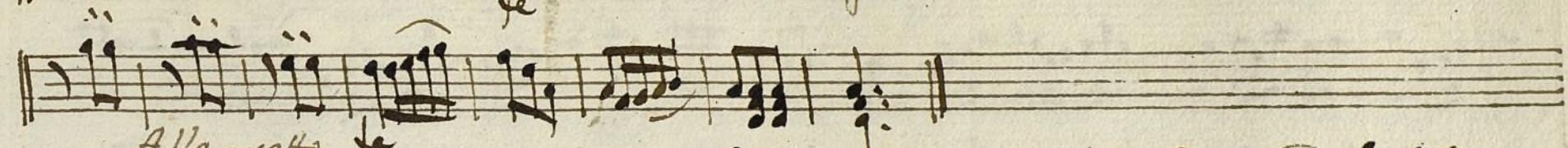
Larg. 10

And. no

Alleg. no

al segno

al segno dos mas



Allegretto
Allegro
Si
patoletta
And no
Allegro
A segro de povero miento de Madrid

All.^{to}

2 veces

Cuidado.

A segno.

Allegro
al tac.

Larg.

And.

allegro
dos mas.

All.

Allegro
no. 4

Handwritten musical notation on three staves. The top two staves contain a melodic line with various note values and rests. The third staff contains a few chords and rests.

And^{no} $\frac{3}{4}$

Handwritten musical notation on seven staves. The first staff begins with the tempo marking "And^{no}" and the time signature "3/4". The notation includes complex rhythmic patterns, some with triplets and slurs. There are some corrections and markings throughout the piece.

$\frac{3}{4}$
U. P.

3 And.te

se

al segno o mas.

se p

se

Al segno

Violin 2.º ton.ª a solo el lance del Estrangero.

MUS 79-5

Handwritten musical score for Violin 2.º, titled "ton.ª a solo el lance del Estrangero". The score is written on ten staves. The first staff begins with the tempo marking "And." and the key signature of one flat. The music is characterized by intricate sixteenth-note passages and dynamic markings such as "p", "p. cre.", "dol.", and "p. cre. fe". The score concludes with the tempo marking "Allegro". A large section of the bottom three staves is crossed out with a large, loopy scribble. The page is aged and shows some staining.

Larg.^{to}

And.^{no}

Al Segno
dos mas.

All.^o

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "And no", "p", and "te". The piece concludes with the instruction "Al Segno Dos mas." The manuscript shows signs of age, including some ink bleed-through and paper discoloration.



Oboe 1.º *Tom. a Duo el lance del Estrangero.*

And.^{te}

p p p p. cre. p. cre. p

p p p p. cre. p. cre. p poco p. p. cre. p. cre.

All.º D.º

D.º

D.º

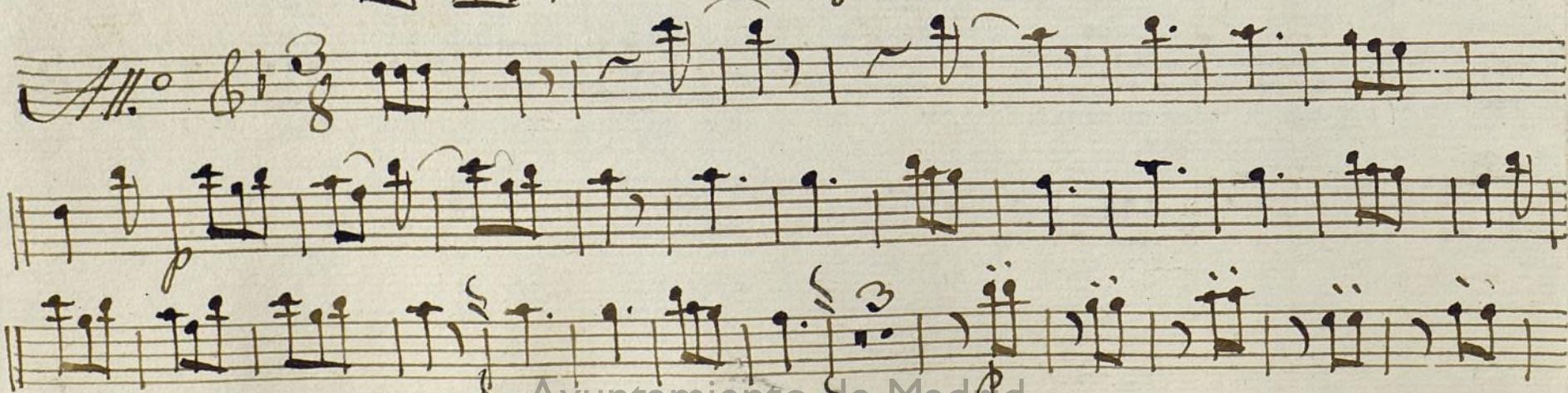
D.º

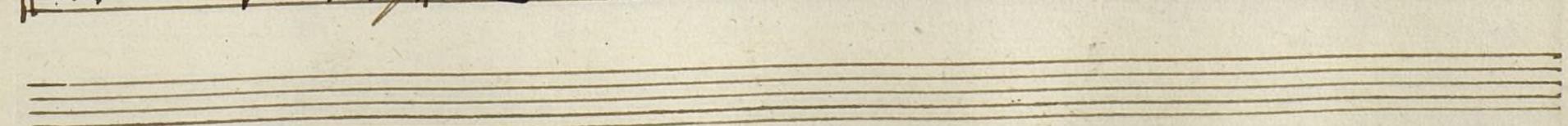
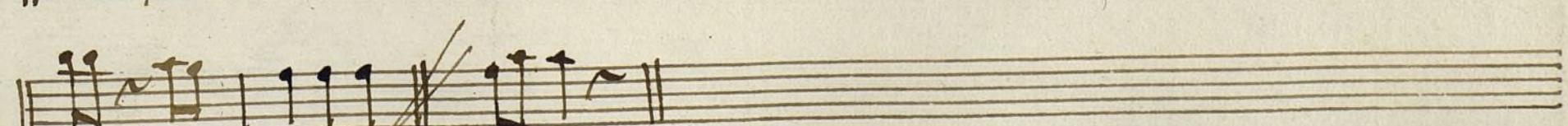
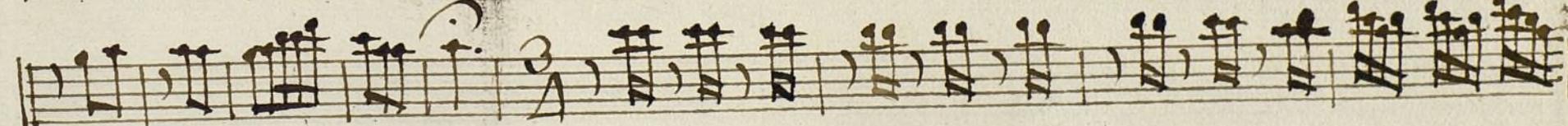
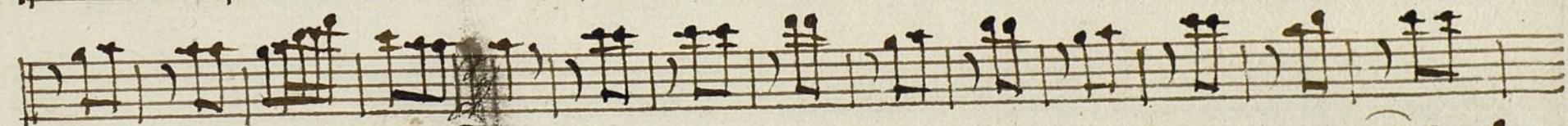
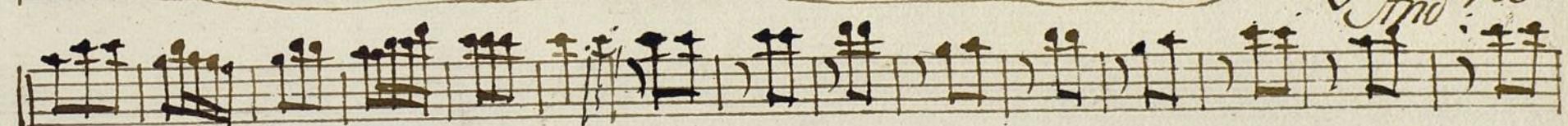
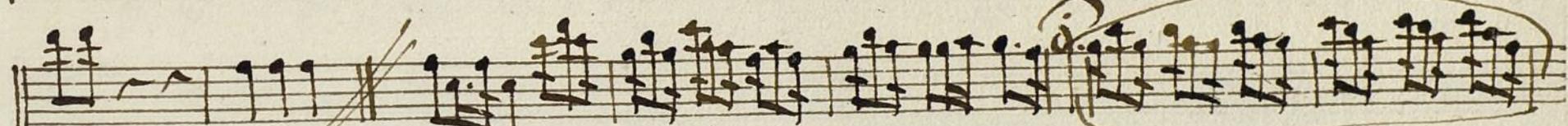
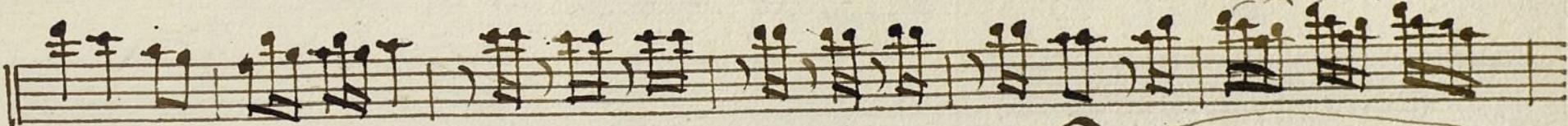
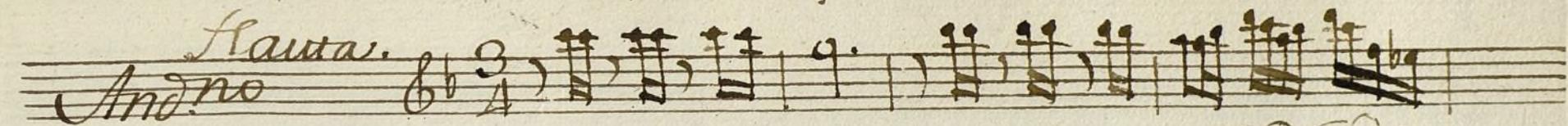
D.º

*Allegro
asta el*

Larg. ^{to} 

And. no 

All.^o 





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Oboe 2. *1^a* *2*
Con. a solo el lance del Estrangero.

And.^{te}

Handwritten musical score for Oboe 2, consisting of ten staves. The music is written in a single system. The first staff is the title line. The second staff begins with the tempo marking *And.^{te}*. The score includes various dynamics such as *p*, *Cre.*, *Poco f*, and *f*. There are also articulation marks like accents and slurs. The piece concludes with the instruction *Allegro* and the phrase *asta el* followed by a fermata.

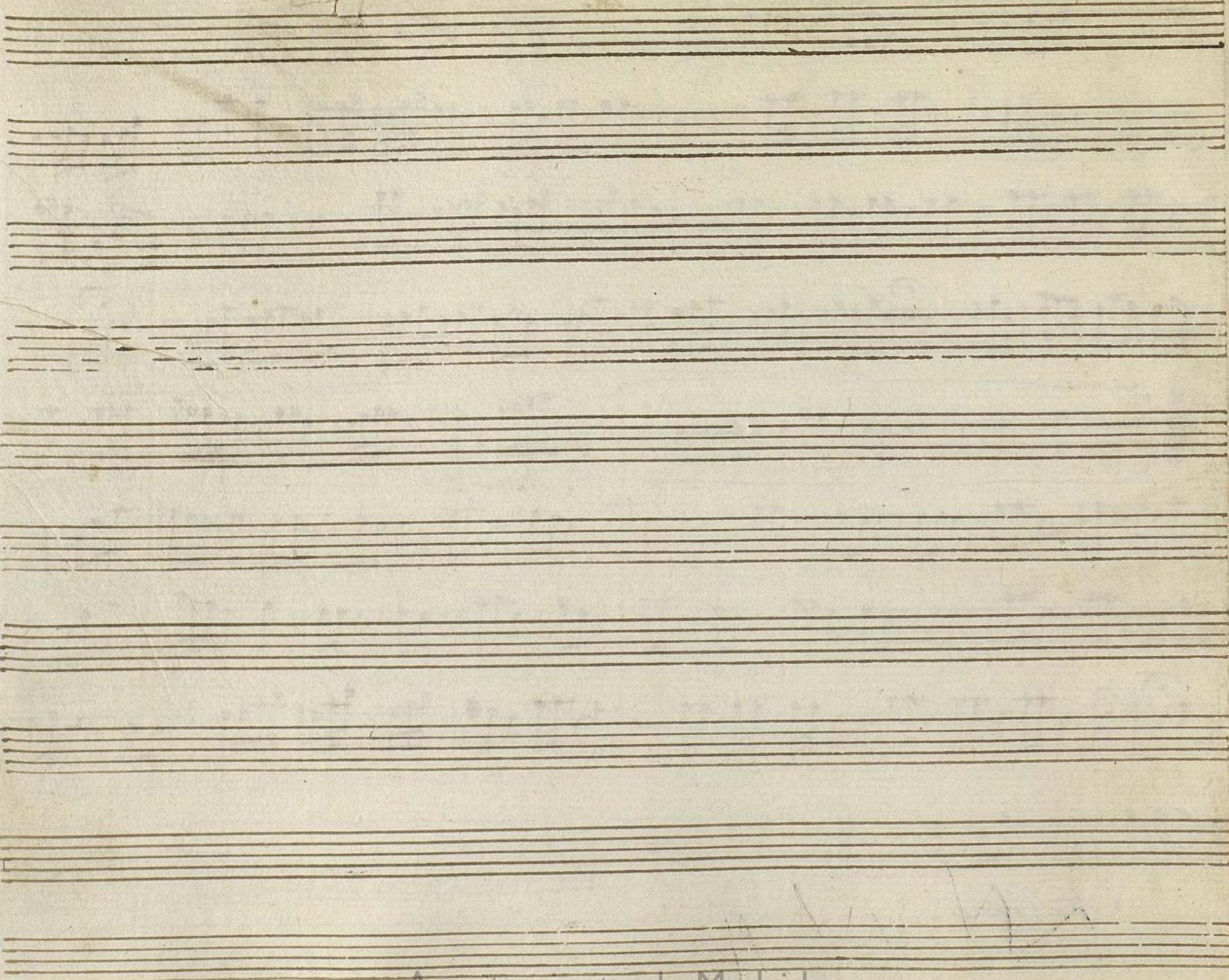
Largo 6/8

And. no 3/4

Allegro 2 mas.

All.º 3/4

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "And no" and "Allegro". The paper shows signs of age, including foxing and some staining.



Ayuntamiento de Madrid

Trompa 1.ª Ton. a solo el lance del Estrangero.

And.^{te} Musical staff with notes and dynamics: *f p f p p Cre. fe p Cre. fe*

Musical staff with notes and dynamics: *f p. Cre. fe*

Musical staff with notes and dynamics: *f p f p f p p Cre. fe p Cre. fe fe*

Musical staff with notes and dynamics: *f p f p f p p Cre. fe p Cre. fe fe 2*

Musical staff with notes and dynamics: *2 p 2 3 fe 2*

Musical staff with notes and dynamics: *1. 2 2 2*

Musical staff with notes and dynamics: *2 p 2 3 fe 2*

Musical staff with notes and dynamics: *fe*

al segno asta

Al segno

Larg. $\text{C} \frac{6}{8}$ *f*

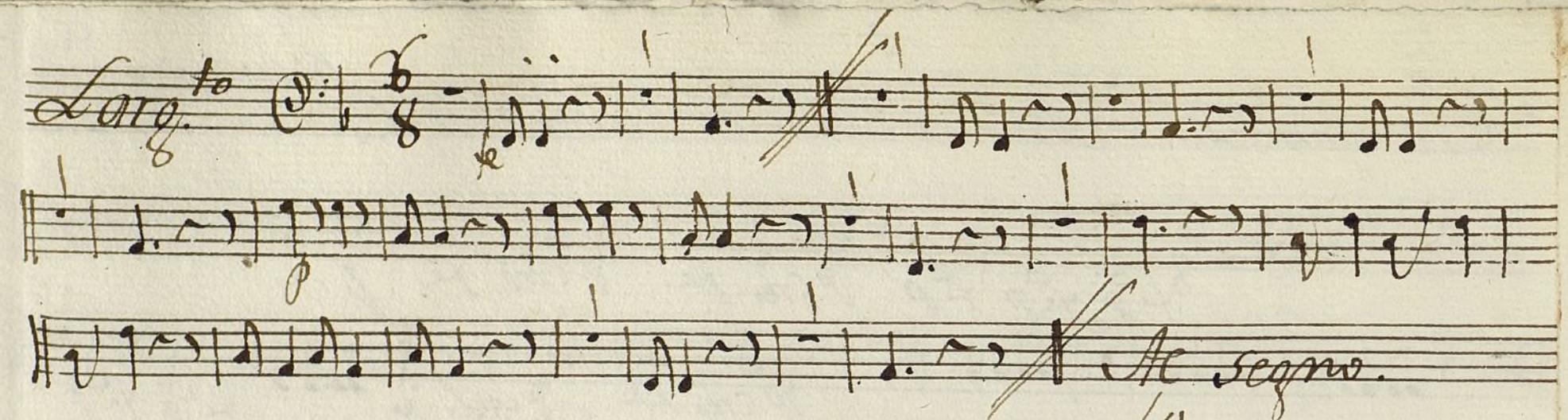
And. $\text{C} \frac{3}{4}$ *p* *f* *Allegro*

Allegro $\text{C} \frac{3}{8}$ *p* *f* *Allegro*

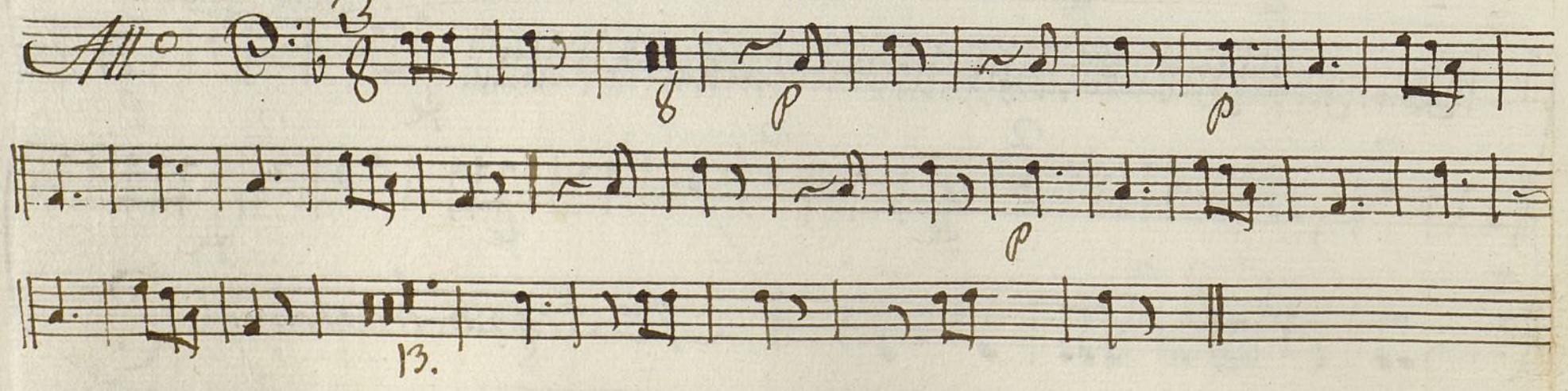
Allegro $\text{C} \frac{3}{8}$ *p* *f*

And. no

Allegro.

Larg.^{to} $\text{C} \frac{6}{8}$ 

And.^{no} $\text{C} \frac{3}{4}$ 

All.^o $\text{C} \frac{3}{8}$ 

13.

And. no $\text{C} \frac{3}{4}$

Allegro.

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes with various rests and ornaments. A fermata is placed over a note in the third measure of the first staff. A second fermata is placed over a note in the eighth measure. The second staff continues the melody with similar rhythmic patterns. The third staff features a fermata over a note in the second measure and a '6' above a measure in the fifth measure. The fourth staff concludes the piece with a double bar line and a fermata over the final note.

Allegro

Bajo: en la tonadilla a solo el lance del Extranjero.

MUS 79-5

And. D^b $\frac{6}{8}$

se crea se crea se crea

Allegro

Allegro

NO

D.C. al Fine

D^b $\frac{6}{8}$

Larg.^{to}

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music begins with a dynamic marking of *fe* (for *forte*) and *p* (for *piano*). A section of the music is circled and labeled *no* (for *no* or *no*), and this section is crossed out with diagonal lines.

Handwritten musical notation on a single staff, continuing from the previous line. It features a section that is heavily scribbled out with dark ink, followed by a section with a dynamic marking of *fe*.

Handwritten musical notation on a single staff, featuring a series of notes with dynamic markings of *fe* and *p*.

Handwritten musical notation on a single staff, ending with a double bar line and the instruction *Allegro*. The music includes dynamic markings of *fe* and *p*.

Handwritten musical notation on a single staff, starting with a section circled and labeled *no*. This is followed by the instruction *And: no* (Andante) and a change in time signature to 3/4. The music includes dynamic markings of *fe* and *p*.

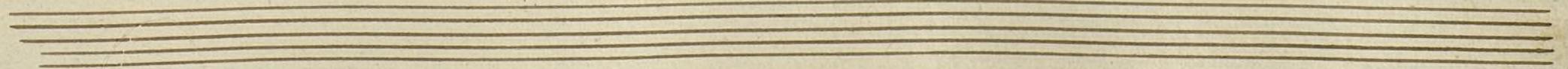
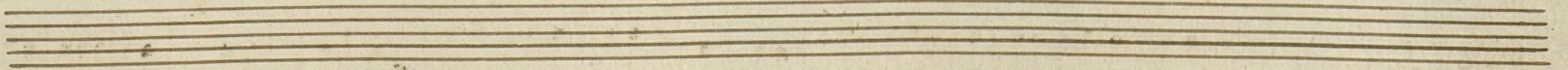
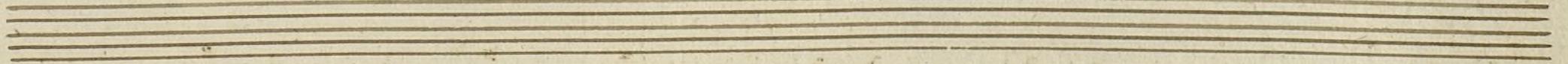
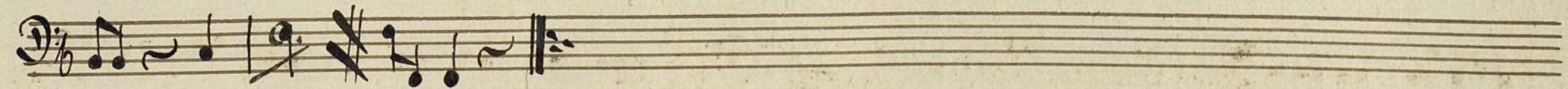
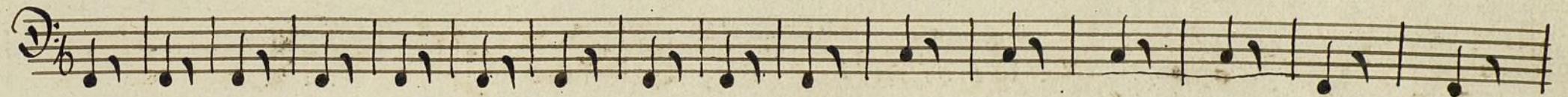
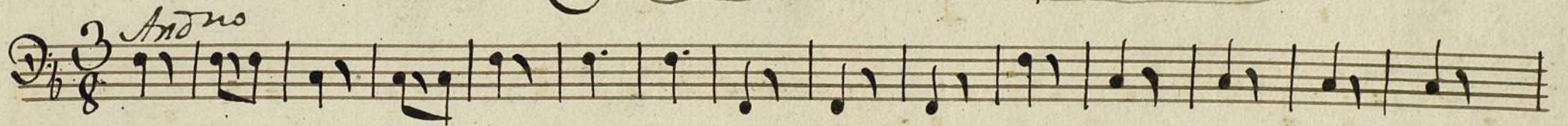
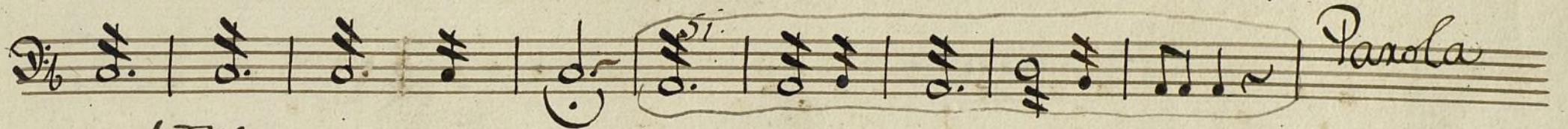
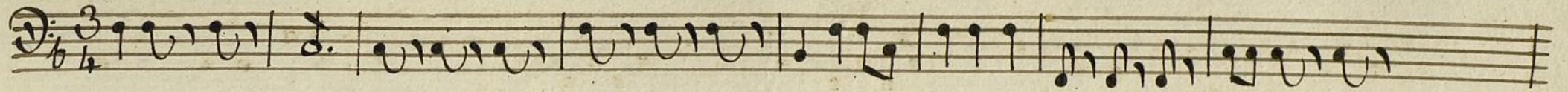
Handwritten musical notation on a single staff, featuring a section with a dynamic marking of *fe* and a section with a dynamic marking of *p*.

Handwritten musical notation on a single staff, starting with the instruction *Allegro 2^{ma}* (Allegro 2^{ma}) and a change in time signature to 3/8. This is followed by the instruction *All: no* (Allegro) and a change in time signature to 3/8. The music includes dynamic markings of *fe* and *p*.

Handwritten musical notation on a single staff, consisting of a series of notes.

Handwritten musical notation on a single staff, ending with a dynamic marking of *p*.

And. no.



Handwritten musical notation on a five-line staff, beginning with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a double bar line with a diagonal slash through it, indicating a section break or a specific performance instruction.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, ending with the word *Cuidado* written in a decorative, cursive hand.

Handwritten musical notation on a five-line staff, ending with a double bar line. Below the staff, the word *Allegro* is written in a cursive hand.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.