

Conadilla a solo

Propiedad de Cada uno;

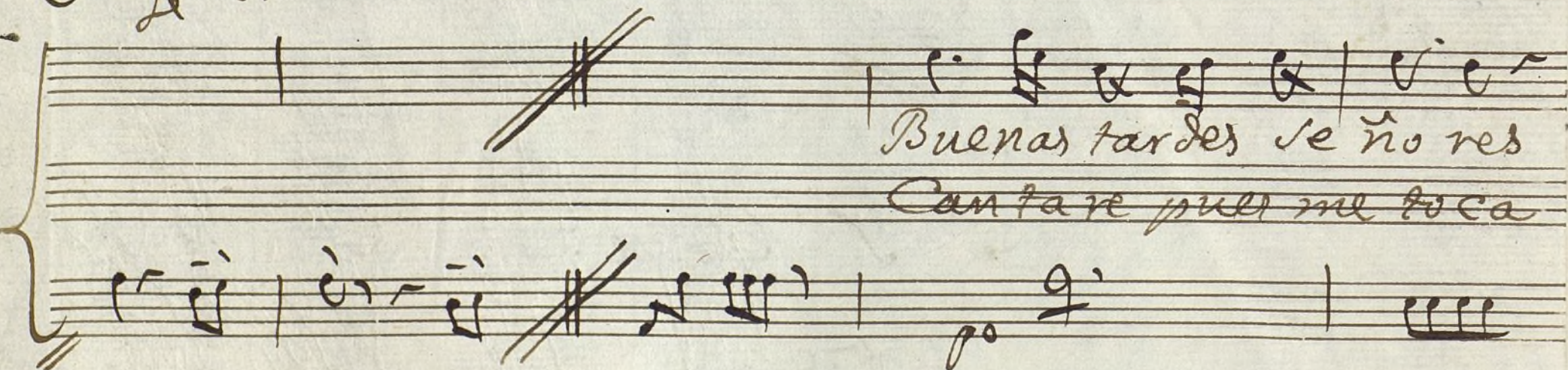
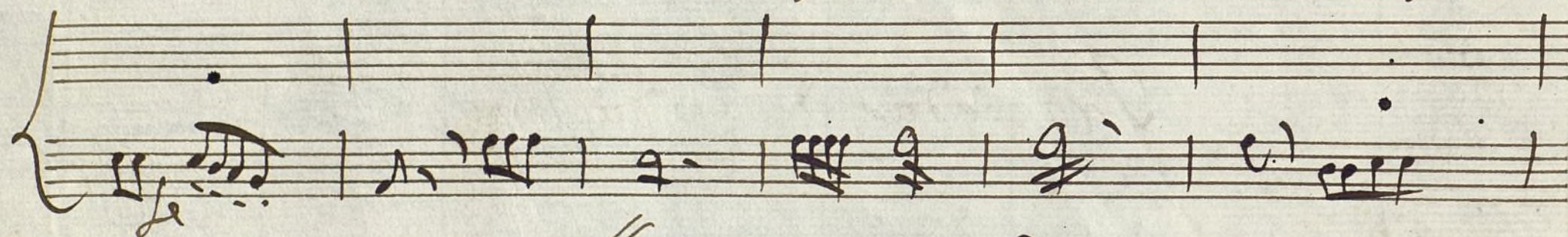
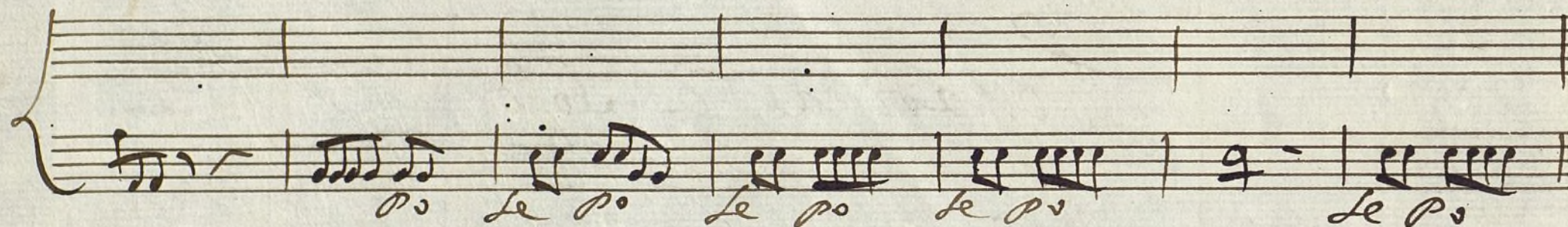
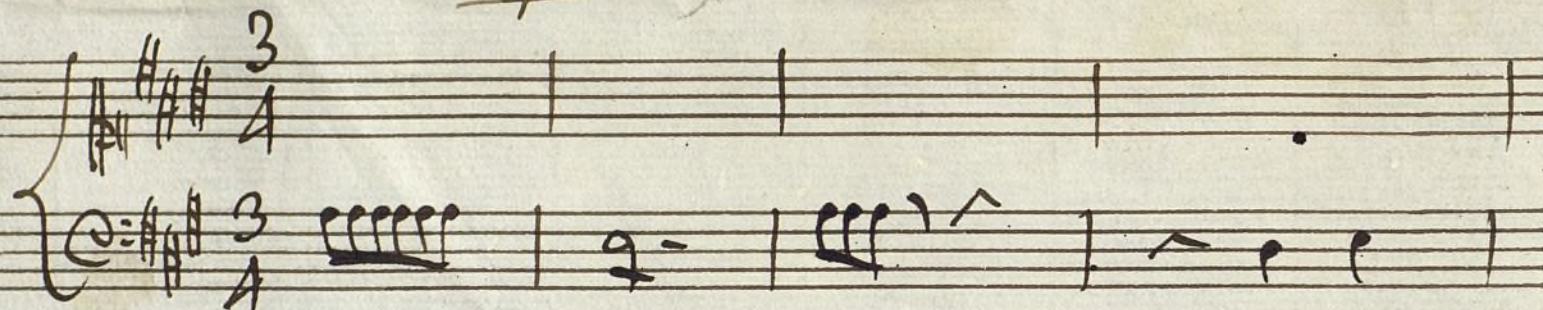
Del S.<sup>o</sup> Esteve;

1785.

La Caranba;



And.<sup>te</sup> Con motto





y Ma da mi tas Buena s tar des se ño res y Ma da  
 Una to na da Can ta re pue s me to ca Una to  
 mi tas — a qui tie nen vs  
 na da — de lo que en es te  
 de des mi Per so ni — ta a qui tie nen vs  
 mun do su ce de y pa — ra de lo que en es te  
 se po se po



te del mi per so nita  
 mundo su zede y para —

mas q. afectu o sa hu fan a y ven di da a Can tar a us  
 que no siem pre quie ro sa lir con ti ranas Vai le to ga

te des su Tona di Ni ta ya si tra gar me  
 cho nes ni co sas de Ma jas ba de Ber da des

ff.



por que no sea en Contrado  
 q. aunque sean dicho muchas  
 quien me Remplaze  
 estan bastante  
 que ay mu ma la co  
 oigan de Cada  
 se cha q. ay  
 Uno oigan  
 de Come dian tes  
 las pro pie da des



de Comedianses  
 La proprie da des

*Allegro*

*Coplas*  
*Allegretto*



A handwritten musical score on aged, stained paper. The score is written on ten staves, grouped into five pairs by large curly braces on the left. The notation is in brown ink and includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive hand across the middle of the staves. The text is as follows:

el Alvaro guarda el oro  
vive el Médico como tando  
Las Criadas Ves pon do nas

There are several musical markings, including a double bar line with a slash, and some small annotations like 'fr.' and 'p.'.



el Pro digo lo malgasta  
Bara y Pero sin conciencia  
Logicos los Mercaderes

la vellerá bá de moda  
las Mozas con los Corajos  
los Peluqueros correos

la Mo  
con los  
Don em

destia anda de Beata la Modestia  
Vecados las Biejas con los  
breglos los Agentes Don em



Vive el  
ay San  
Llanta ay

salte de las risas  
monas a parientes  
se traga la moda

el es criva de ara  
ay Pobres con vani  
ay tranposos a rra

ñar—  
dad—  
ciar—

el Co mer ciante de usuras  
ay gran plaga de lo gretos  
no ay Com prador que no vive



yel Bo rracho de em pi nar — yel Bo  
que si gui en do a Ju das Ga n — que si  
ni Bie jo sin Cor te jar — ni vie

rra — cho — de em pi nar;  
gui en do a Ju das Ga n  
jo — sin — Cor te jar

Oiga usted mo zi to no di  
diga usted A fue li to a quien  
Ca rue li ta mia no di

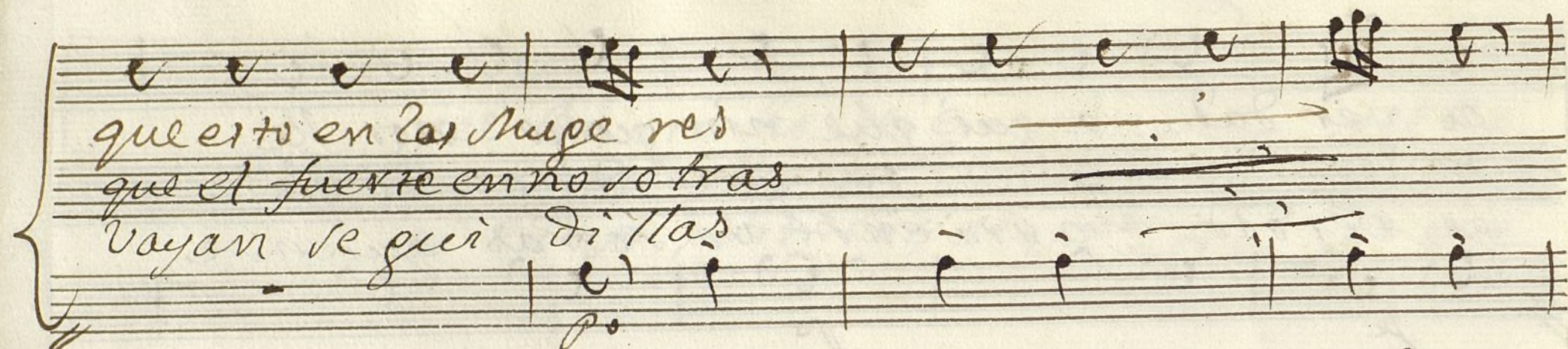


go ver dad a qui que nin gu no nos lle  
 he los dos en es to que digo no lle  
 go ver dad ya brà en he vo so tras quien se

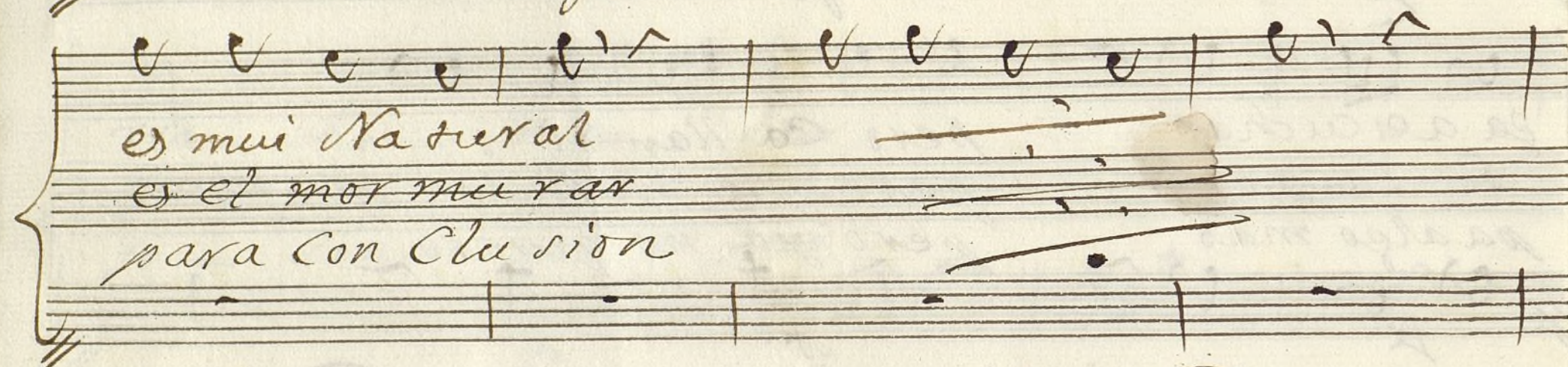
ga a cu char pe ro Ca llan di to  
 to Ra zon pe ro que di ti to  
 pa algo mas pe ro ya no quie ro

sig o a mor mur ar  
 quie ro Con ti nu ar  
 ma mor mu ra cion

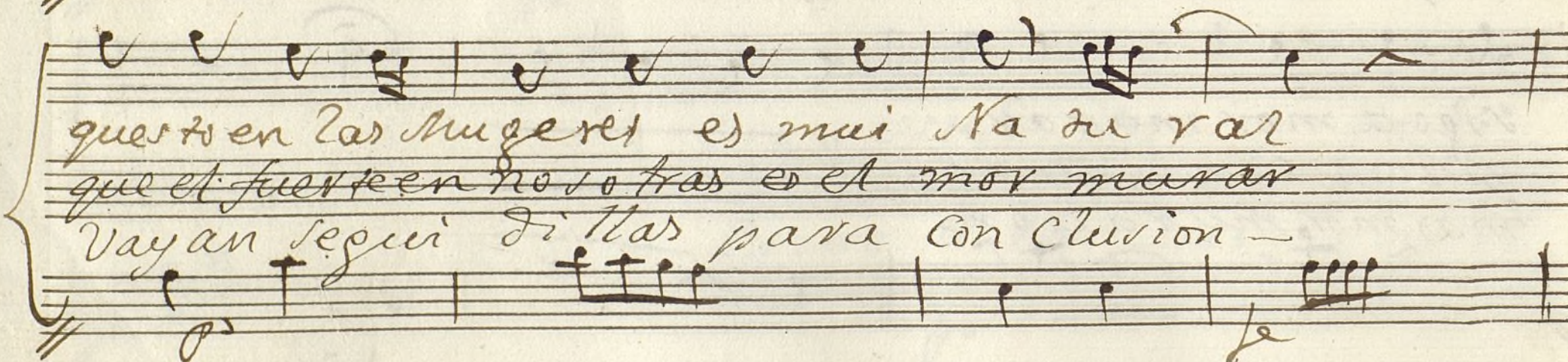




que esto en las Mujeres  
que el fuerte en nosotras  
vayan seguir dihas



es mui Natural  
es el murmurar  
para Con Clusion



que esto en las Mujeres es mui Natural  
que el fuerte en nosotras es el murmurar  
vayan seguir dihas para Con Clusion



que to en las Mujeres es mui Na tu ral  
que el fuerte en no so tras es el mor murar  
Vayan segui dillas para Con Clusion

*Allegro doo vezes*



Segui.

And.<sup>no</sup>

3  
4

Es tando an rei dea

no che — es tan

Sola en mi

rito — que me

que suelta an

sala es tando an rei dea noche es tando an rei dea

daba yel a ni mal de cia yel a ni mal de



noche so- la en mi sala  
 es ay- que me matan

so la en mi sala —  
 ay que me matan —

so la en mi sala  
 to me una bara

es cu che un grande ruido me quedé elada es cu  
 yaunque mai daba algato no le soltaba yaunque



che un grande ruido me que de el da  
 mas daba al gato no le soltaba  
 toda yo tem blando ver lo q. el intento muy en cogi  
 se fue ala cocina corriendo y buscando ala di me  
 me que de de miedo  
 dita ~~de un salto~~ yes cucho muy cerca v  
 nea se subio de un salto y en esta bo lina de



nos ayer Vecios: (Corriy chille ay ay)  
 rrito el guirado; (ledi y chille, ay ay)

Como Aeri<sup>do</sup> *po* *fmo*

Pero sa vi del caso Era unagata - q me agarro un Lo  
 Al fin solto al Lorito Cuasi sin vida y me quede sin

a Compas como Prima *Allegro*

cena - y me quede sin cena - por mi des

dicha y Con el to sea cava y Con ~~los~~ ~~to~~ sea



Handwritten musical score on aged paper. The score is written in a single system with two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The lyrics are written below the melody: "Cava mi' zona di'lla mi' zona di'lla". The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

Cava mi' zona di'lla mi' zona di'lla

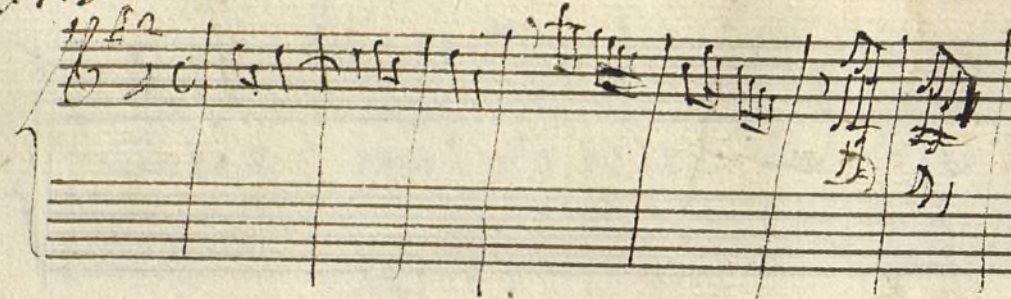


Ayuntamiento de Madrid



2m 2.

1782





Violin Primero: Sonadilla a Solo; Propiedad de Cada uno; HUS 88-11

*Andte con molto*

Handwritten musical score for Violin Primero, Sonadilla a Solo. The score is written on ten staves, divided into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andte con molto*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p.o*, *sf*, *le*, *vz*, *cres*, and *Allegro*. The piece concludes with a double bar line and the word *Volte*.



Coplas

Alleg.<sup>ro</sup>

2

Handwritten musical score for 'Coplas' in 2/4 time, marked 'Alleg.<sup>ro</sup>'. The score consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p.*, *sf.*, and *le*. A double bar line with a slash is present on the fourth staff, with the word 'voz' written above it. The manuscript is on aged paper with some staining and a watermark at the bottom.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p.o." and "Picado". The piece concludes with a double bar line and the instruction "Al Segno dos vezes.".







Violin Primero; Duplicado;

Nos 88-11

Tonadilla â Solo; Propiedad de Cada uno;

*And.<sup>te</sup> Con moto;*



Coplas

Alleg.<sup>ro</sup>

Handwritten musical score for a piece titled "Coplas". The tempo is marked "Alleg.<sup>ro</sup>". The time signature is 2/4. The score is written on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p.<sup>o</sup>*, *ff.*, and *le*. There are also some performance instructions like "1." and "2." above notes. A double bar line with a slash is present on the fourth staff. The manuscript is on aged paper with some staining.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Segni!* (top left)
- And. no* (top left)
- p. vinto* (top right)
- le p. vor* (second staff)
- le p.* (third staff)
- le p.* (fourth staff)
- le p.* (fifth staff)
- le p.* (sixth staff)
- le p.* (seventh staff)
- le p.* (eighth staff)
- le p.* (ninth staff)
- le p.* (tenth staff)
- le p.* (eleventh staff)
- le p.* (twelfth staff)
- le p.* (thirteenth staff)
- le p.* (fourteenth staff)
- le p.* (fifteenth staff)
- le p.* (sixteenth staff)
- le p.* (seventeenth staff)
- le p.* (eighteenth staff)
- le p.* (nineteenth staff)
- le p.* (twentieth staff)
- le p.* (twenty-first staff)
- le p.* (twenty-second staff)
- le p.* (twenty-third staff)
- le p.* (twenty-fourth staff)
- le p.* (twenty-fifth staff)
- le p.* (twenty-sixth staff)
- le p.* (twenty-seventh staff)
- le p.* (twenty-eighth staff)
- le p.* (twenty-ninth staff)
- le p.* (thirtieth staff)
- le p.* (thirty-first staff)
- le p.* (thirty-second staff)
- le p.* (thirty-third staff)
- le p.* (thirty-fourth staff)
- le p.* (thirty-fifth staff)
- le p.* (thirty-sixth staff)
- le p.* (thirty-seventh staff)
- le p.* (thirty-eighth staff)
- le p.* (thirty-ninth staff)
- le p.* (fortieth staff)
- le p.* (forty-first staff)
- le p.* (forty-second staff)
- le p.* (forty-third staff)
- le p.* (forty-fourth staff)
- le p.* (forty-fifth staff)
- le p.* (forty-sixth staff)
- le p.* (forty-seventh staff)
- le p.* (forty-eighth staff)
- le p.* (forty-ninth staff)
- le p.* (fiftieth staff)

At the bottom of the page, there is a section of text:

*Al Segno dos vezes*  
*y la 3a hasta el*

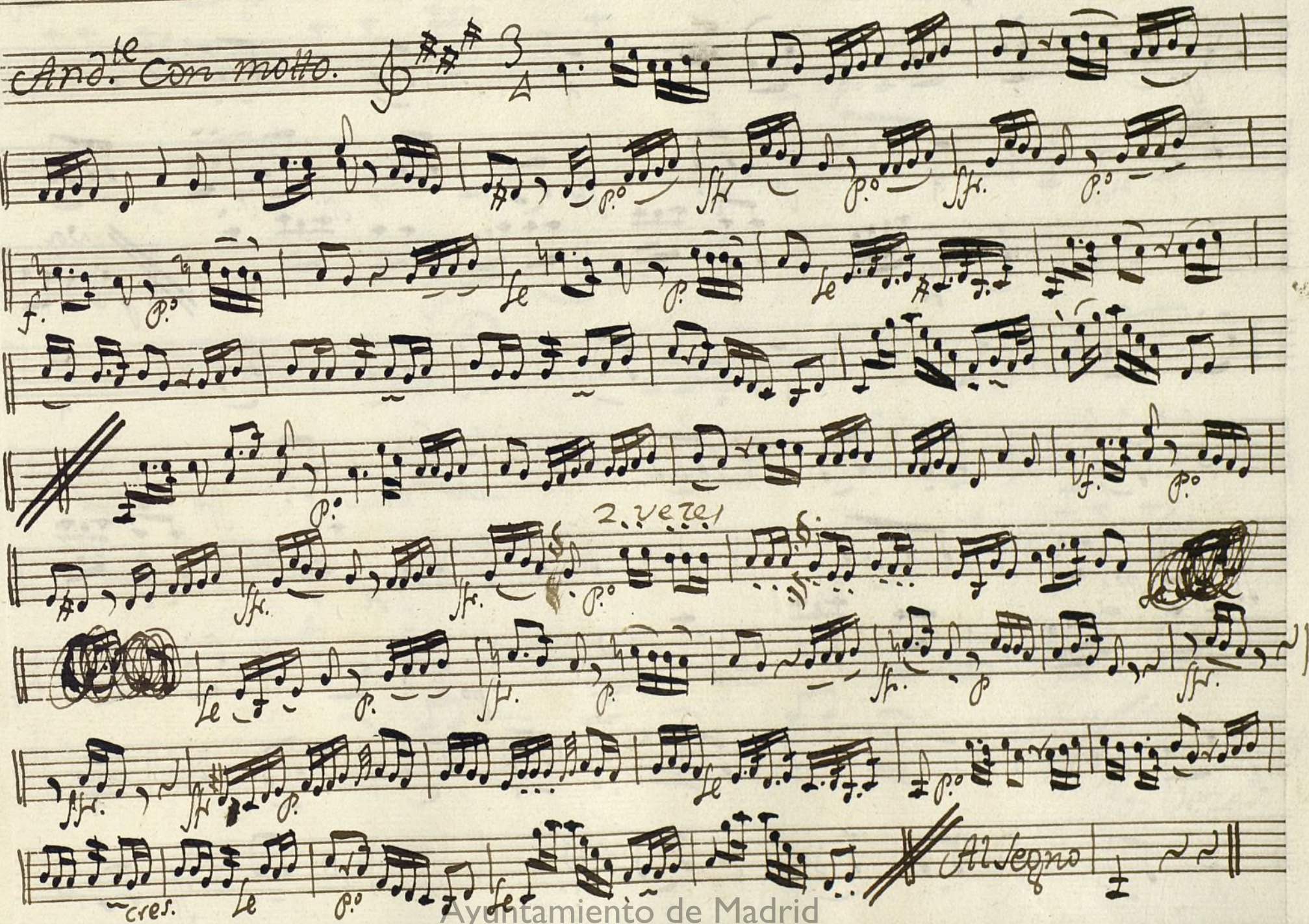
Ayuntamiento de Madrid



Violin Segundo: Duplicado;

Mus 98-11

Tonadilla à Solo; Propiedad de Cada Uno;

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

*2. vez*

*Allegro*

*cres.*



*Copla. Alleg. <sup>no</sup>*

The musical score is written on ten staves. The first staff contains the title *Copla. Alleg. <sup>no</sup>*, a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is composed of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p.* (piano), *f.* (forte), and *ff.* (fortissimo) are used throughout. There are also some handwritten annotations, including *va* and *p* with a slash. The paper is aged and slightly discolored.



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The score contains several dynamic markings: *ff* (fortissimo), *p* (piano), *le* (likely *le* for *le*), *po* (poco), *le*, *le*, *ff*, and *picado*. The notation is dense, with many beamed notes and rests. The final staff ends with a double bar line and the instruction *Al Segno* followed by *dos Vezes.* (twice).











*Coplas Alleg.<sup>ro</sup>*

The musical score is written on ten staves. The first staff begins with the title *Coplas* and the tempo marking *Alleg.<sup>ro</sup>*, followed by a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings such as *le* and *Solo*. A double bar line with a slash is present on the fifth staff. The manuscript is written in dark ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Al Segno dos vezes mas" is written at the bottom of the staves, preceded by a double bar line and a slash. The manuscript is on aged, slightly stained paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Al Segno dos vezes mas" is written at the bottom of the staves, preceded by a double bar line and a slash. The manuscript is on aged, slightly stained paper.



*Sequi!* *And. no*

*le* *Solo* *Desp.º* *voz*

*Al sono dos veces  
y la 3.ª hasta el (.)*



tonadilla a solo flauta segunda; Propiedad de cada uno, MUS 88-11

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

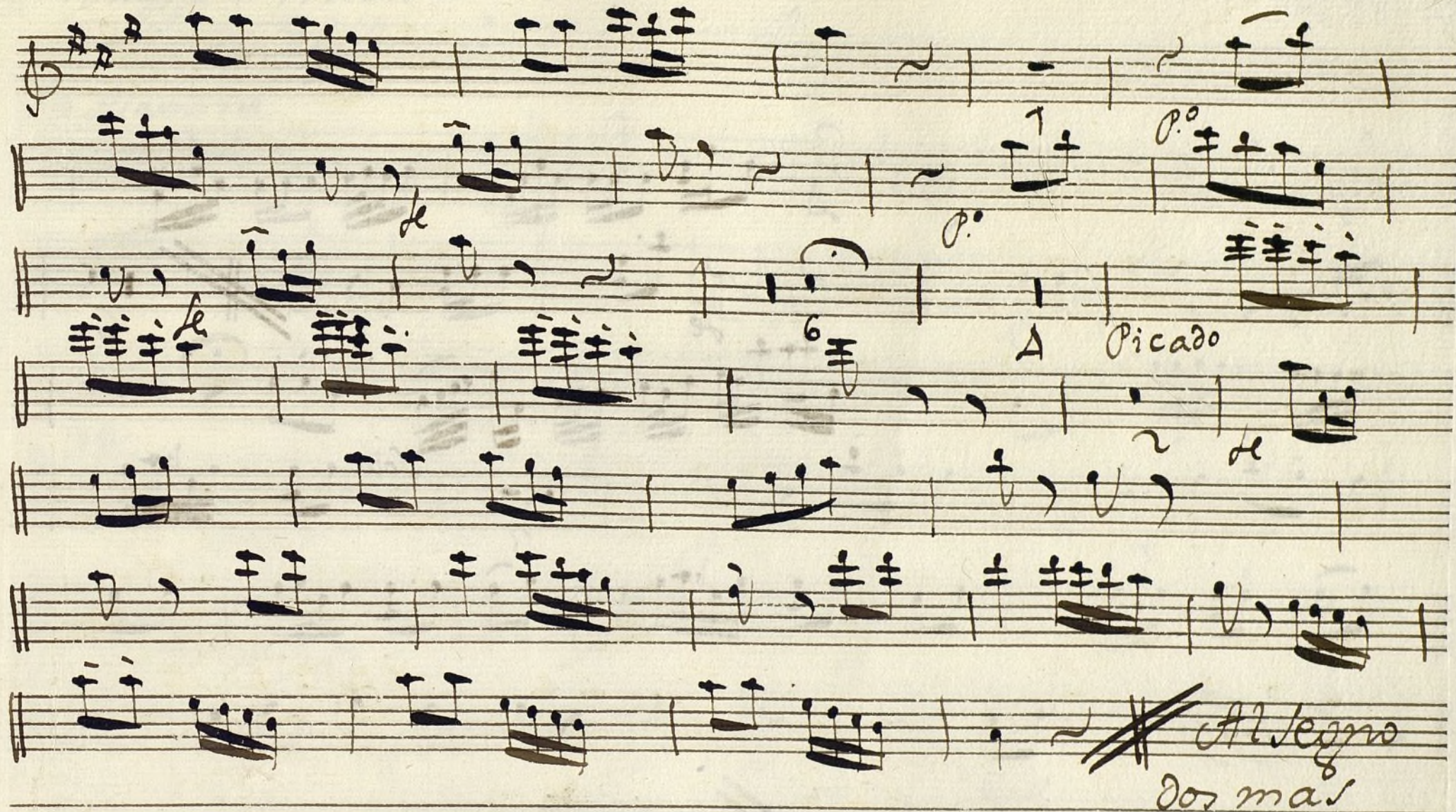
The musical score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'And.<sup>te</sup> Con moto'. The music features various dynamics including piano (p.), piano-forte (p.o.), and crescendo (Cres). There are also markings for 'le' and 'fz'. The piece concludes with a double bar line and the instruction 'Al Segno'.



*Coplas* *Allegro* <sup>no</sup> 2

The musical score is written on 11 staves. The first staff begins with the title 'Coplas' and the tempo marking 'Allegro' followed by a 'no' and the number '2'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes a variety of note values, rests, and dynamic markings. The word 'Le Solo' is written twice, once on the fourth staff and once on the eighth staff. There are some corrections and scribbles in the lower staves, particularly in the ninth and tenth staves.







*Segni! And.<sup>ro</sup>*

*le*

*Solo*

*Desp.<sup>o</sup>*

*voz*

*Al segno dos vezes  
y la 3.<sup>a</sup> hasta el (.)*



# *Trompa Primera*

+

Mus 88-11

*Sonadilla à Solo;*

*Propriedad de Cada Uno;*

*In Alamine*

*And. Con mo*

*4/4 3/4*

*Volte*



*Coplas* *Allegro*  $\text{F}\sharp\text{C}\sharp$   $\frac{2}{4}$

13

17

3

6

11

9

3

*Allegro dos veces*



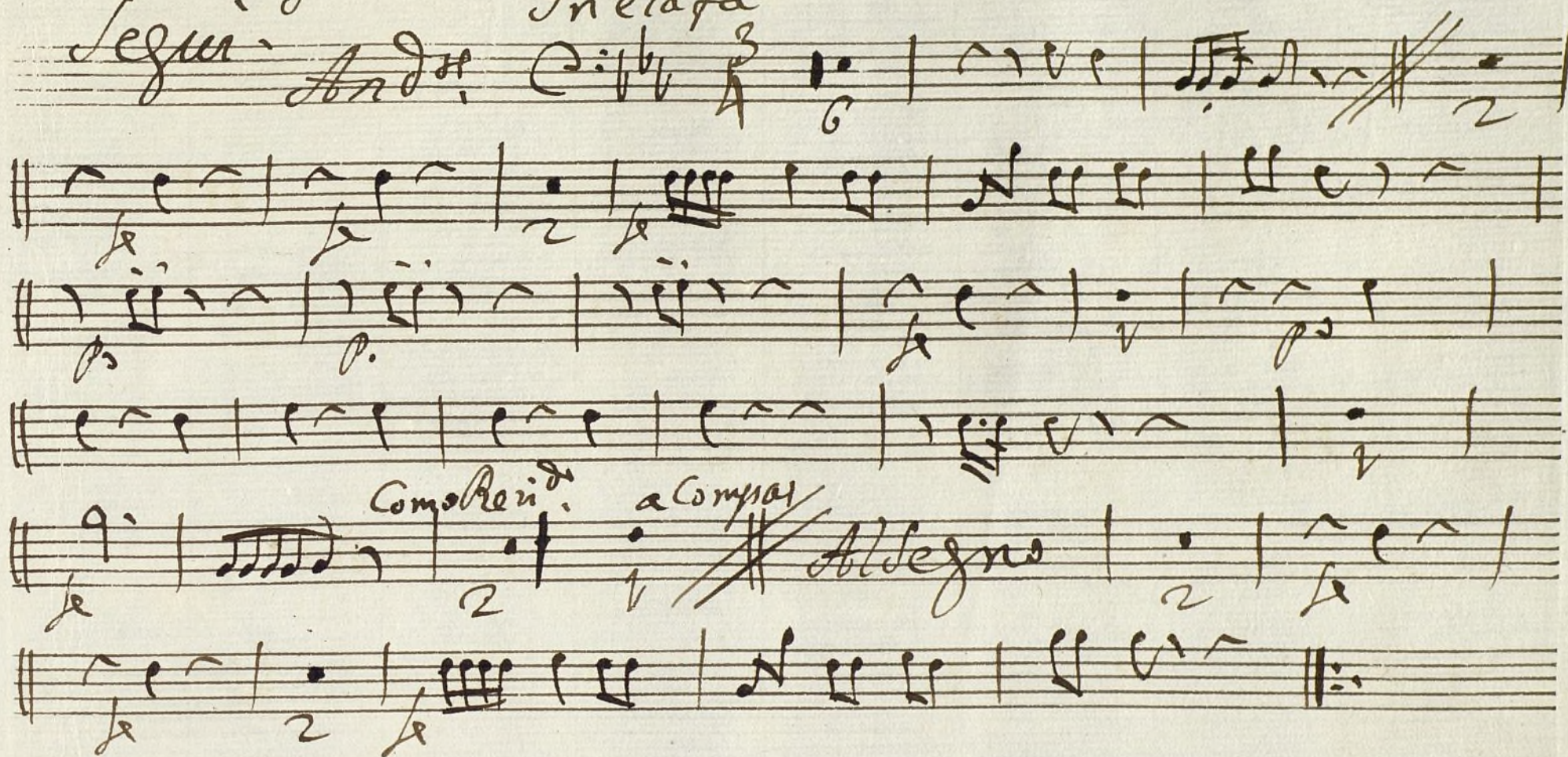
Segui. <sup>s</sup>

In elafa

Andr.

3/4

6





Ayuntamiento de Madrid



*Trompa segunda*

Mus 88-11

*Zonadilla à solo; Propriedad de Cada Uno.*

*In Alacmirre*

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

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'And.<sup>te</sup> Con moto'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The fourth staff is crossed out with a large diagonal line. The sixth staff ends with the marking 'Allegro'.

*Volte*



Coplas

Allegretto

2

4

13

17

17

3

2

4

6

11

3

Allegro

dos veces

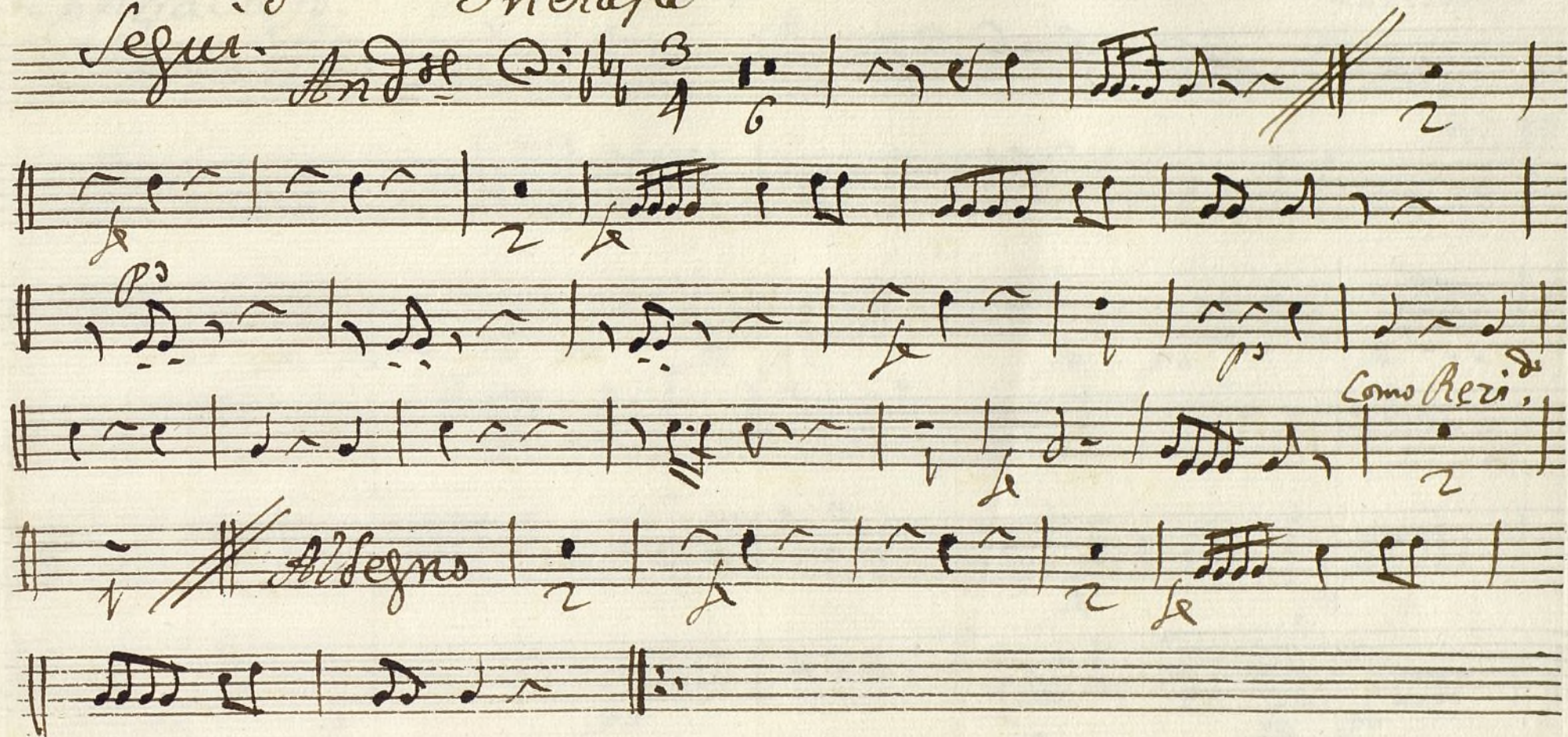


*Segue.* *Inclafà*

*Andte*

*3/4*

*4/6*









Contrabajo:

La Rodrigo

Tonadilla à solo; Propiedad de Cada Uno;

Nº 88-11

And. Con moto

Vol.

Allegro

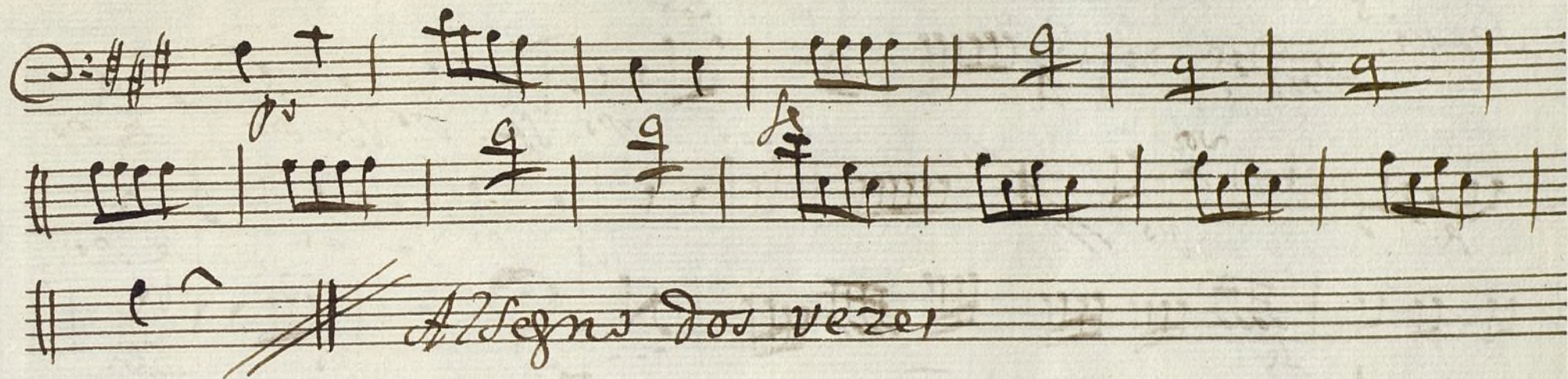
Volti



*Coplas Allegretto*  $\text{C}:\sharp\sharp\frac{2}{4}$

Handwritten musical score for a piece titled "Coplas" in Allegretto tempo, 2/4 time, key of D major. The score consists of 10 staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".





Volte



