

Conadilla à solo

La desapasionada;

Del S.^r Rosales.

La Antonia Blanco

~~J. C. Hidalgo~~

D

All.^o *Punto bajo*

The musical score is written on five staves. The first staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with the tempo marking 'All.^o' and the title 'Punto bajo'. The second staff is a piano accompaniment in bass clef, also in 2/4 time, with dynamic markings 'mol.' and 'p.' alternating. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff contains the lyrics 'Mos que te vi to - mos -' and 'oy la' with a 'fin' marking. The fifth staff continues the piano accompaniment with dynamic markings 'p.' and 'se'. The score concludes with a final measure on the fifth staff.

mol. *p.* *mol.* *p.*

se

fin

Mos que te vi to - mos - *oy la*

quiero a las mada mitas - *si les a.*

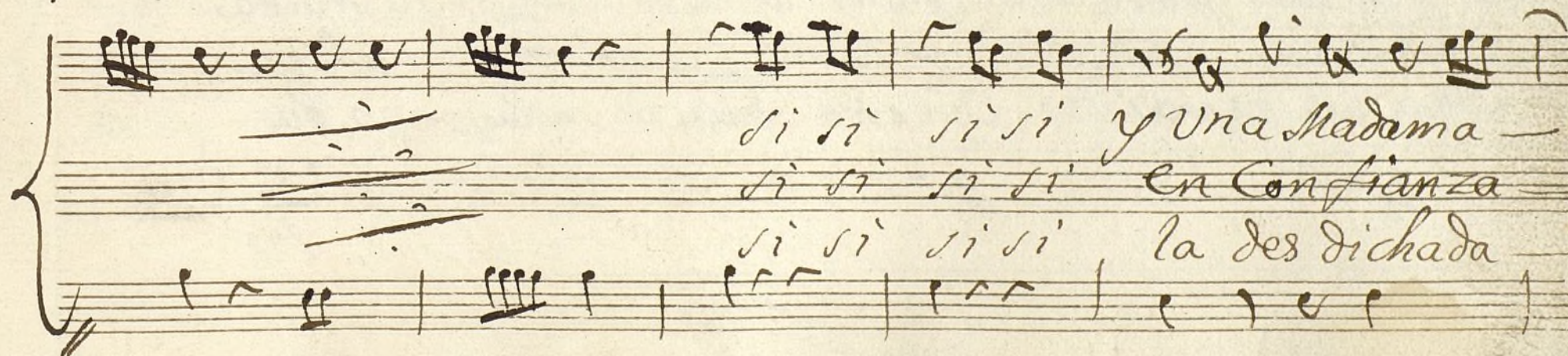
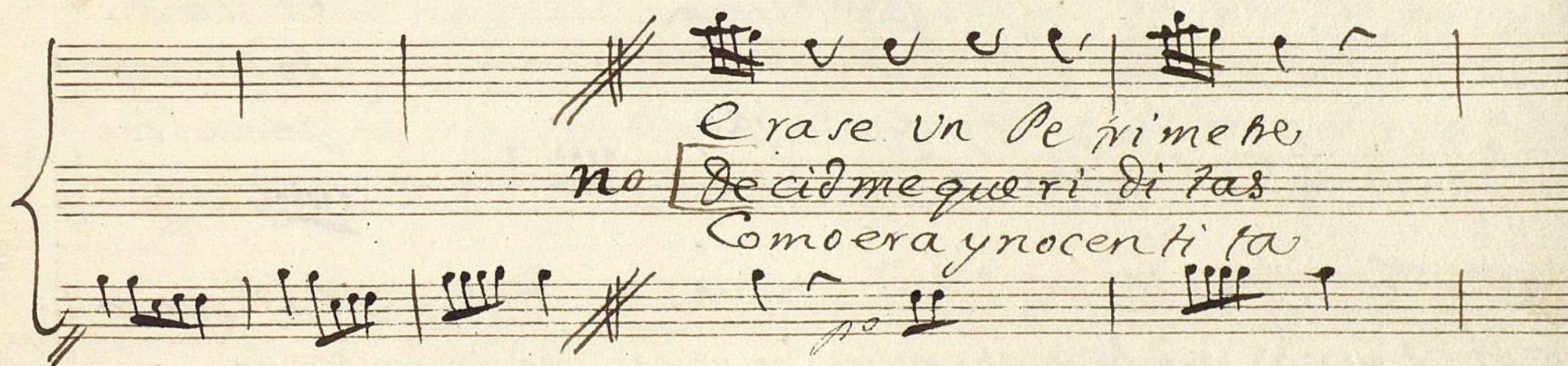
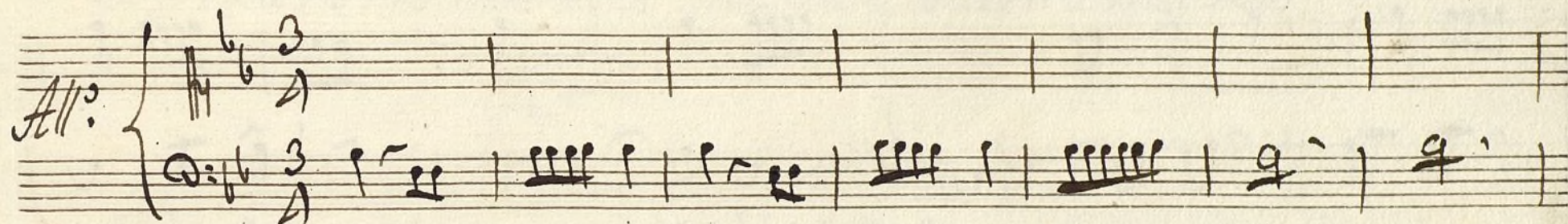
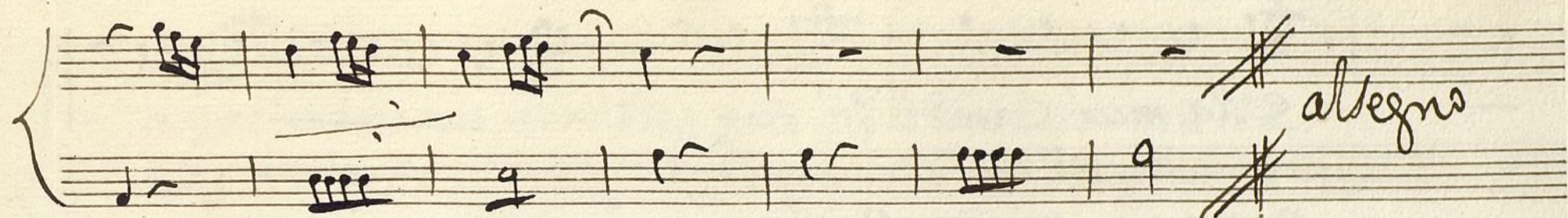
p. *se* *p.*

~~mi ta~~
 Viene a ser bir aus te des
 Con tar un Cuen te ci to
 Con tra un Cuen te ci to
 en mi to
 traigo u
 Cui da
 na to na di ta puli di ta yes traña que por bersior di
 do seño ritas Cui da di to machachas q' avng. pareze

bierre Comenzare a cantar la si lencio todo el mundo
 Cuento no es sino ~~verdad~~ Clara silencio

quien qui siere escuchar la si lencio todo el mun-
 do que boi a echar la y per-do

nad-se no res si es que no agrada



ella mui Can di di ta
 porque queréis los hombres
 a poquísimo cebo

si si si si y el gentil caña — el la de
 si si si si si son tan mañosas — todas mor
 si si si si Cayó en la trampa — pero el tai

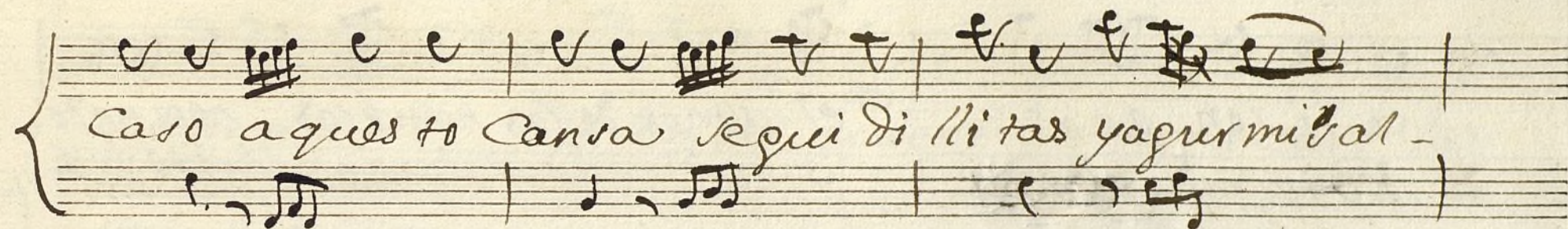
cia tiernas palabras y ella con esto lei do la tra ba
 muran de sus patrañas y todas vemos que los a la pan
 mado a sus espaldas Con otra chusca se la pega ba

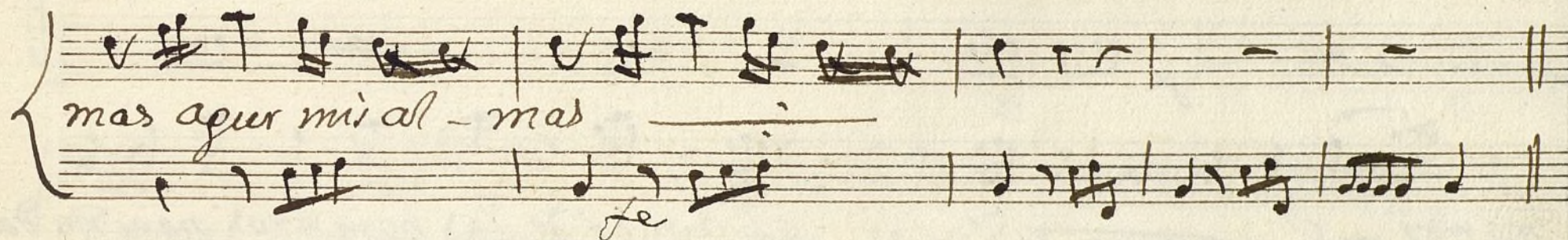
9. 9. 9. fe

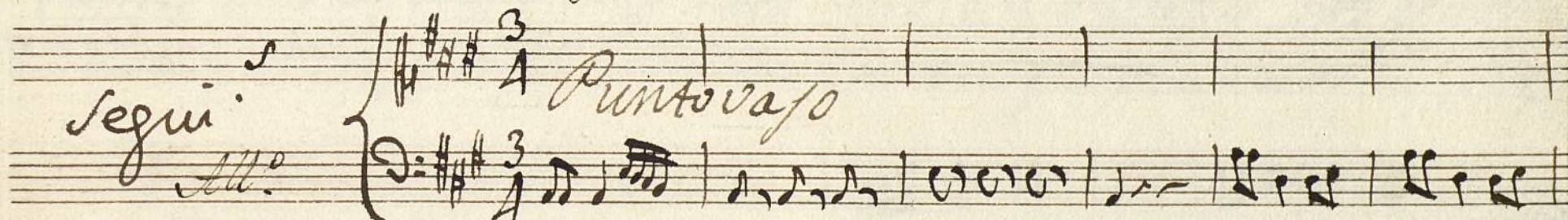
a picarones hombres mala ya buena maña
mas sin duda que es esto Como allá el Vefran suena
a picarones hombres mala ya buena maña

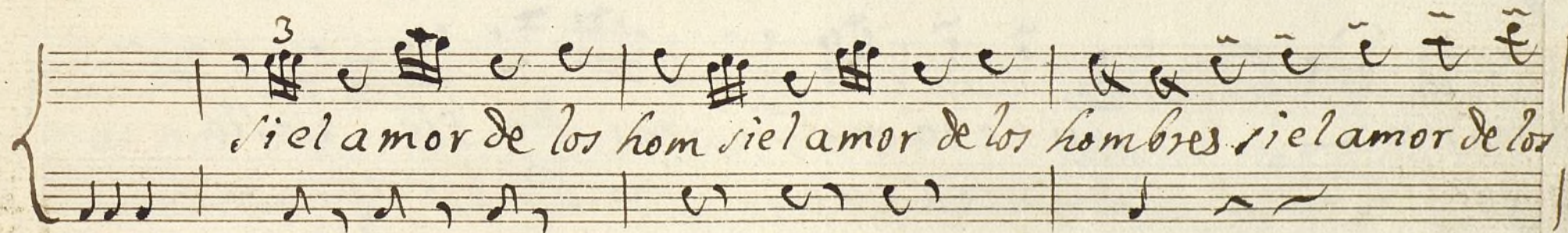
Cuenta señoras Cuenta Madama, q' son to ditos perverras
que aquel que dize mal de la pera esse la mete en la faltri
Cuantos me encuchan en patio y gradas quel Cuenke cito les adas

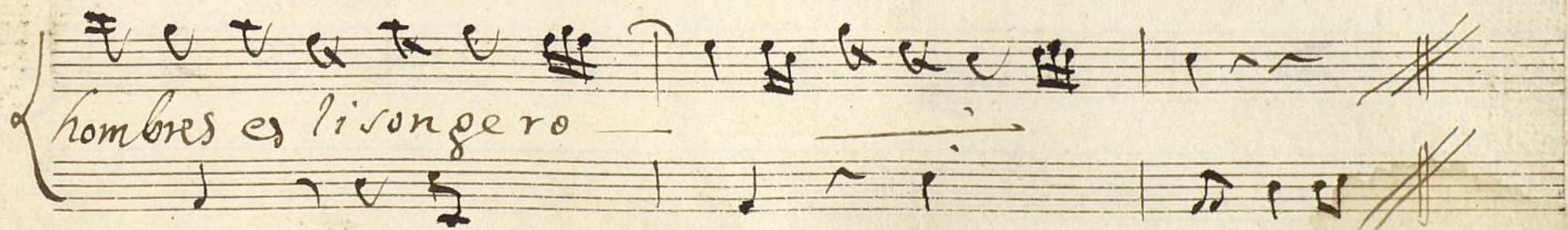
Ca - nas, nunca fiarse de sus palabras porque son
que - ra, si si señoras si si mis perlas quel Vefran
ta - ra, pues tu luneta no digo nada, que bien pu'


 Caso a questo Canoa segui di liti tas y agur mi al -


 mas agur mi al - mas


 Segui. *Punto vajo*


 Siel amor de los hom siel amor de los hombres siel amor de los


 hombres es lisonjero

es li son pero el amor de las hembras no en nada
 A Dios mir almas y perdonad si al gusto faltó la

menos — el amor de las hembras no en nada
 gracia — y perdonad si al gusto faltó la

menos — Luneta mia mi Patio vello
 gracia — Luneta mia mi Patio y gradas

vuestro partido de fender quiero y si a caso las
~~la Colla~~ a vuestras plantas por suplica ven
 Oyla Antoñita

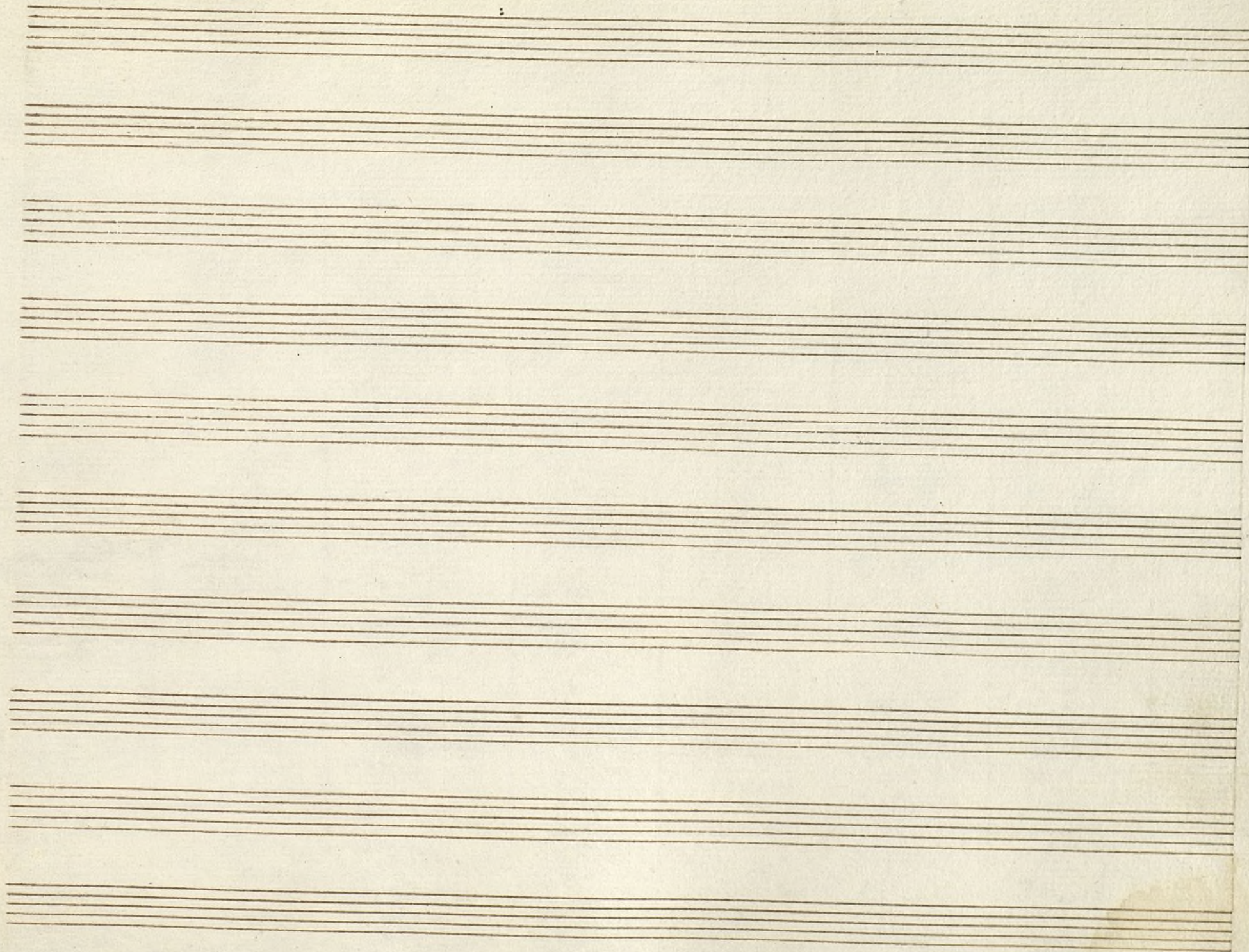
Damas mormuran vuestro sexo Vivid a segura dos q. aung.
 di da que sia questa tonada mereze que piadosos la per

mas nos que jemos sinos que jemos siempre por vuestra
 doneis sus faltas riri sus faltas la deis por que sea

son siempre por vuestra sombra nos mori
 le la deis por que sea alegre muchas pal

remos —
 madas —

allegro



Ayuntamiento de Madrid

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40. Violin Primero

Mus 82-12

Sonadilla à Solo; La desparionada

Punto bajo

Allegro

p f p f p f p f

Vol. 11

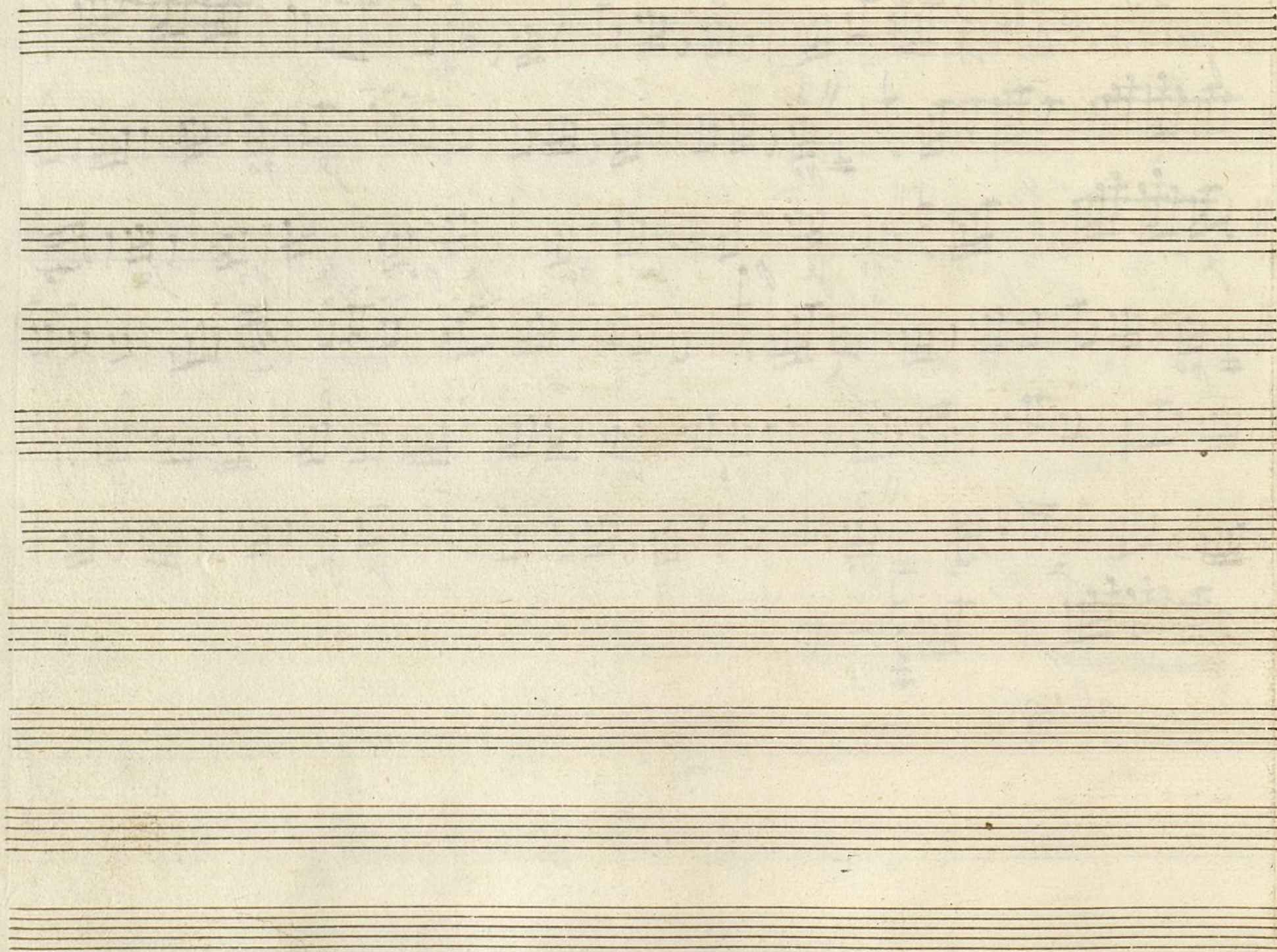
allegro



Punto Vago



allegro



Ayuntamiento de Madrid

Violin Segundo.

Nº 87-12

tonadilla a Solo Lade sa pasionada

Punto Vajo

Handwritten musical score for Violin Segundo, titled "tonadilla a Solo Lade sa pasionada". The piece is marked "Punto Vajo" and "All.^o". The notation is in 2/4 time, with a key signature of one sharp (F#). The score consists of ten staves of music, featuring various musical notations including notes, rests, and dynamic markings such as *for*, *for*, *le*, *dol.*, *po*, *fmo*, and *allegro*. The piece concludes with a double bar line and the word *allegro*.

Copla All.^o 3/4

Handwritten musical score for a piece titled "Copla All.^o 3/4". The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are several measures of music that have been heavily crossed out with diagonal lines, particularly in the middle of the piece. The piece concludes with a double bar line. At the bottom of the page, there is a faint watermark that reads "Ayuntamiento de Madrid".

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *seguí. All.*, *Punto bajo*, *le p^o*, and *allegro*. The score concludes with a double bar line and a repeat sign on the eighth staff.

Ayuntamiento de Madrid

Oboe Primero.

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Mus 87-12

Punto vajo Sonadilla à Solo; La de apasionada

Handwritten musical score for Oboe Primero, titled "Sonadilla à Solo; La de apasionada". 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 musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Allegro" written below the staff. The manuscript is on aged, slightly stained paper.

Coplas All.^o $\text{F}^{\flat}\text{F}^{\flat}\frac{3}{4}$ q^{\sim} | q^{\sim} | q^{\sim} | q^{\sim} | r^{\sim} | q^{\sim} | q^{\sim} |

$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ |

$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | q^{\sim} | q^{\sim} |

$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | q^{\sim} | q^{\sim} | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ |

$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | q^{\sim} | q^{\sim} | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | *allegro*

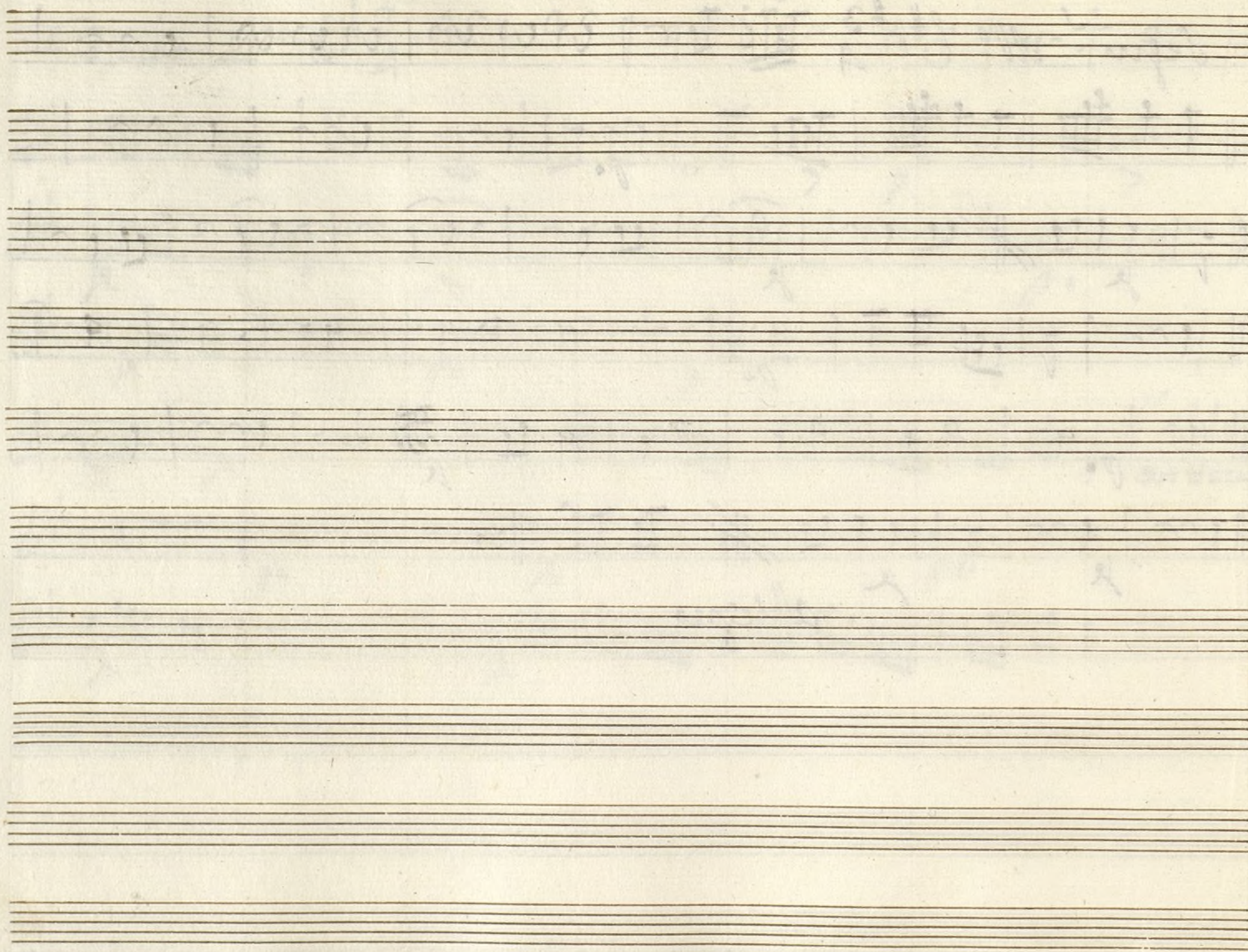
$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}$ | q^{\sim} | q^{\sim} | q^{\sim} | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | q^{\sim} | q^{\sim} |

$\text{F}^{\flat}\text{F}^{\flat}$ $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ | $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$ |

Punto Vaso

Segu.º *All.* $\text{C}\sharp\text{F}\sharp\text{3}$

allegro



Ayuntamiento de Madrid

Oboe Segundo.

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Mus 87-12

Conadilla à solo; La de apasionada

Punto vajo

Handwritten musical score for Oboe Segundo, featuring a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is written on eight staves. The first staff begins with the tempo marking "Allo." and the dynamic marking "p". The music is characterized by rapid sixteenth-note passages and rests. The score concludes with the instruction "al segno" on the eighth staff.

Copla, All.^o $\text{E}^b \text{F}^b \text{G} \text{A}$ $\frac{3}{4}$ q^- | q^- | J^- | J^- | J^- | J^- | q^- |

$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | $\text{G} \text{A} \text{B} \text{C}$ | $\text{D} \text{E} \text{F} \text{G}$ | $\text{A} \text{B} \text{C} \text{D}$ | $\text{E} \text{F} \text{G} \text{A}$ |

$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | $\text{G} \text{A} \text{B} \text{C}$ | $\text{D} \text{E} \text{F} \text{G}$ | $\text{A} \text{B} \text{C} \text{D}$ | $\text{E} \text{F} \text{G} \text{A}$ |

$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | q^- | J^- | J^- | J^- | J^- |

$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | J^- | J^- | J^- | J^- | J^- |

$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | q^- | J^- | J^- | J^- | J^- |

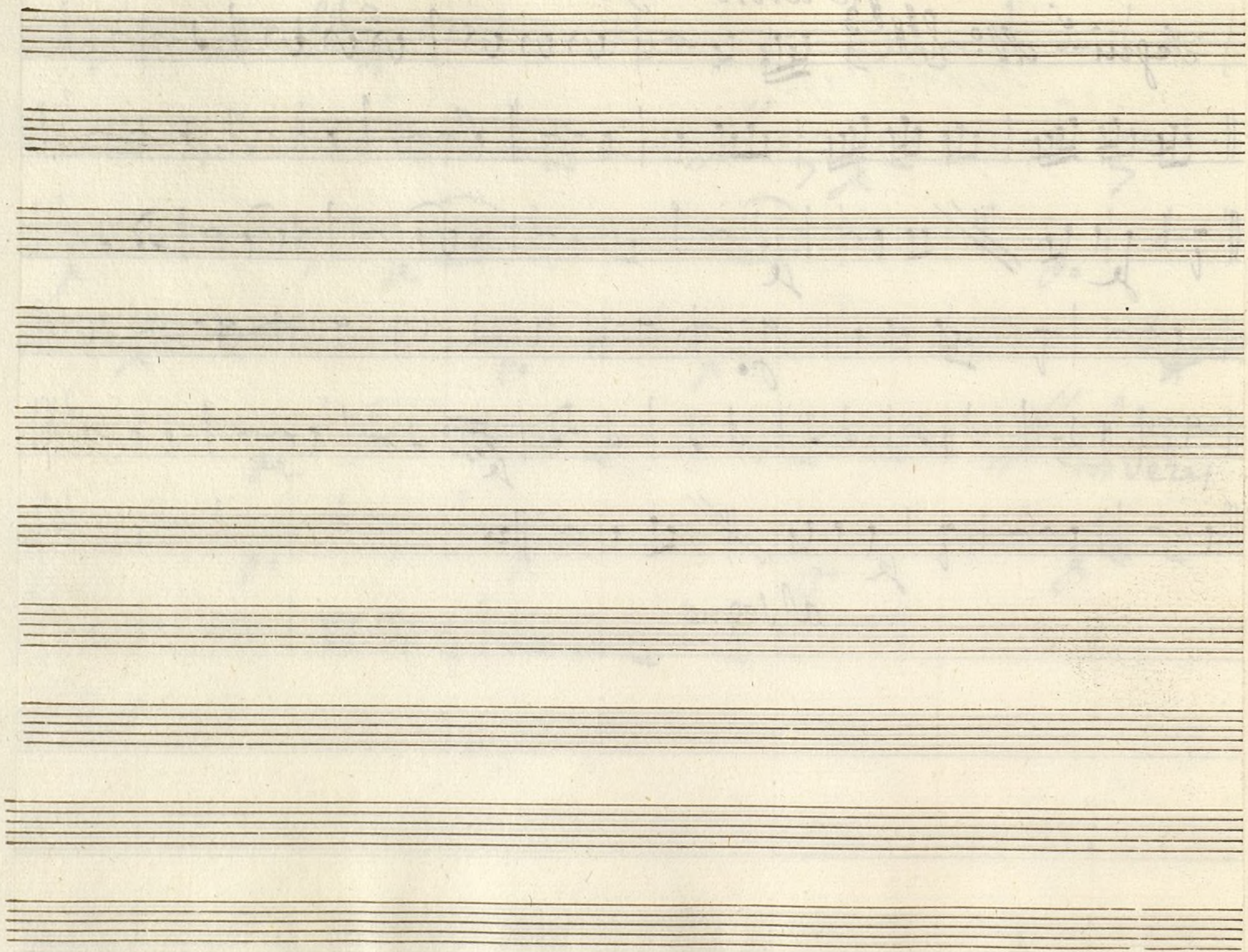
$\text{E}^b \text{F}^b \text{G} \text{A}$ $\text{B} \text{C} \text{D} \text{E}$ | $\text{F} \text{G} \text{A} \text{B}$ | $\text{C} \text{D} \text{E} \text{F}$ | J^- | J^- | J^- | J^- | J^- |

*allegro
con vero*

Punto vago

Segui.º *All.º* $\text{G} \# \# \frac{3}{4}$

allegro

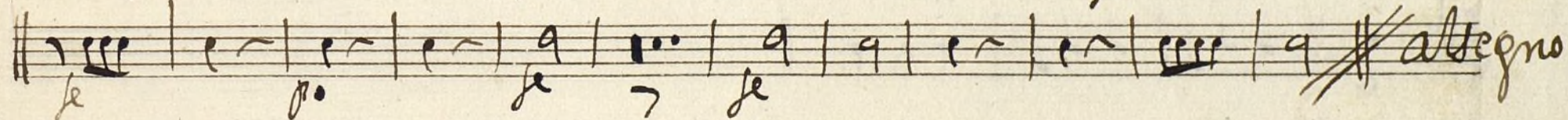
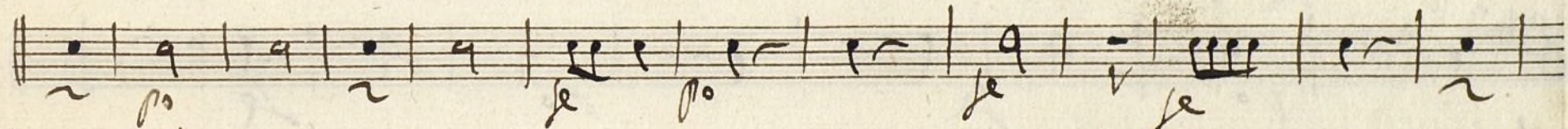
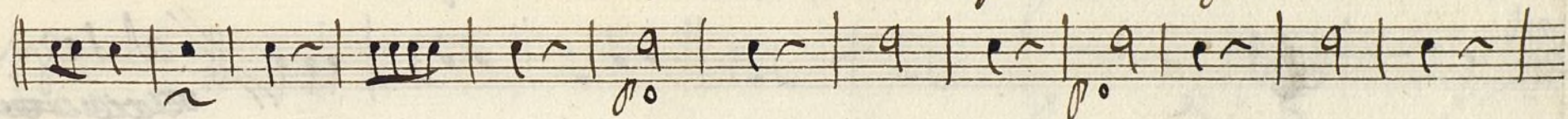
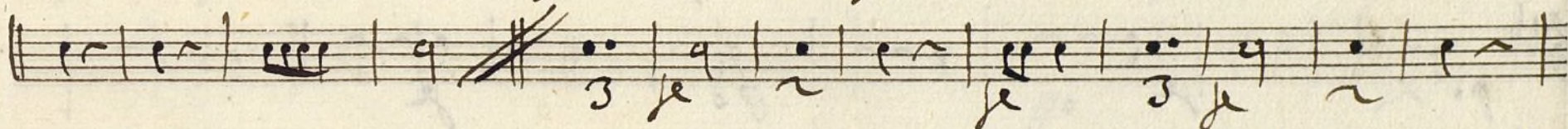
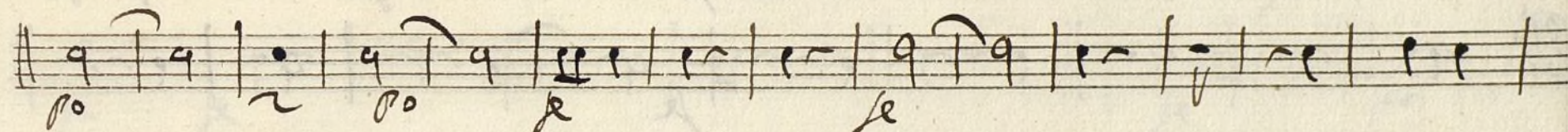
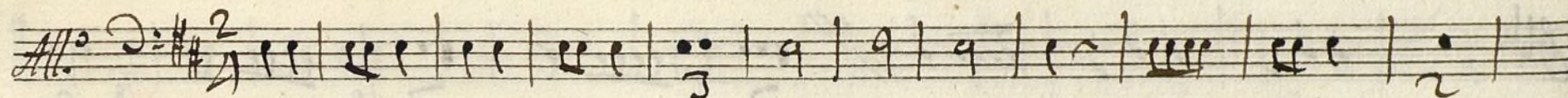


Trompa Primera

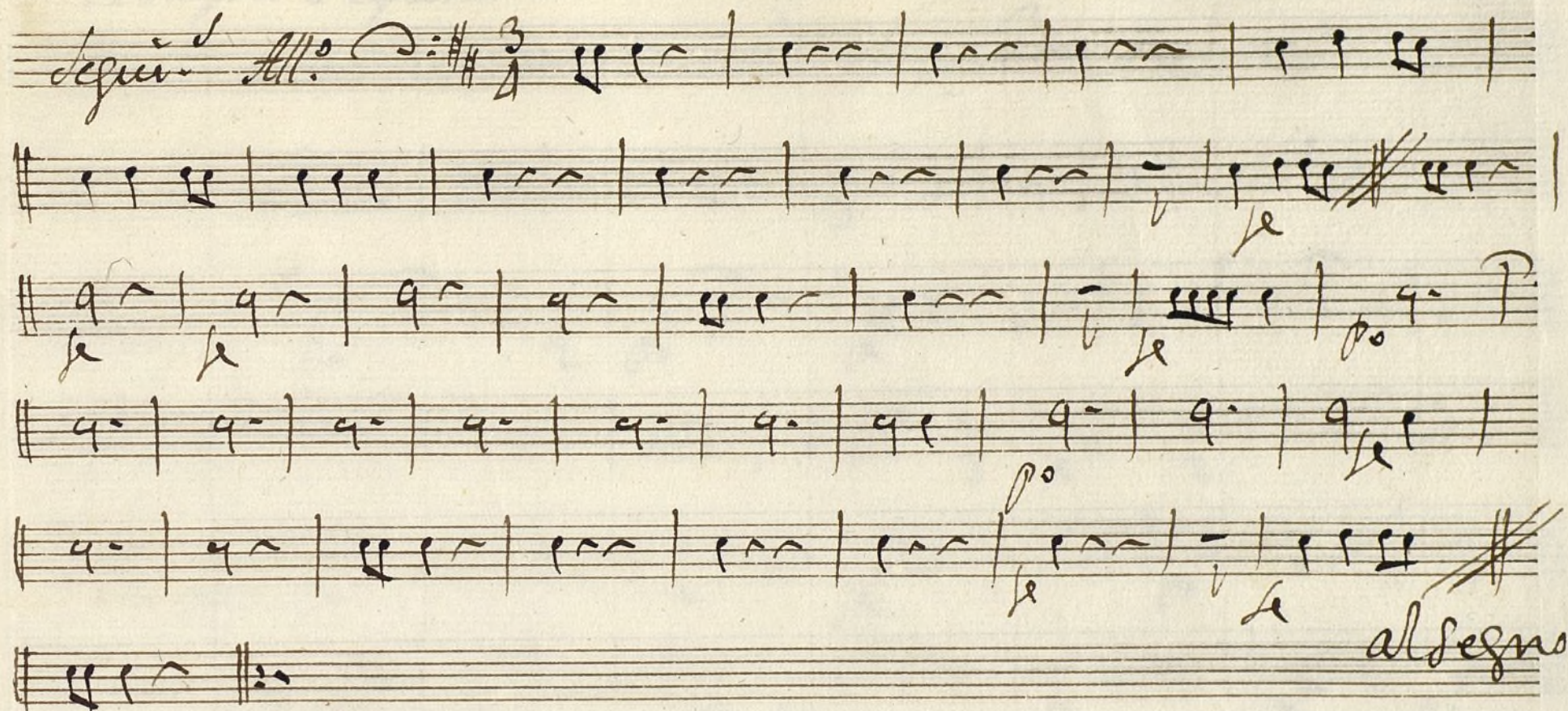
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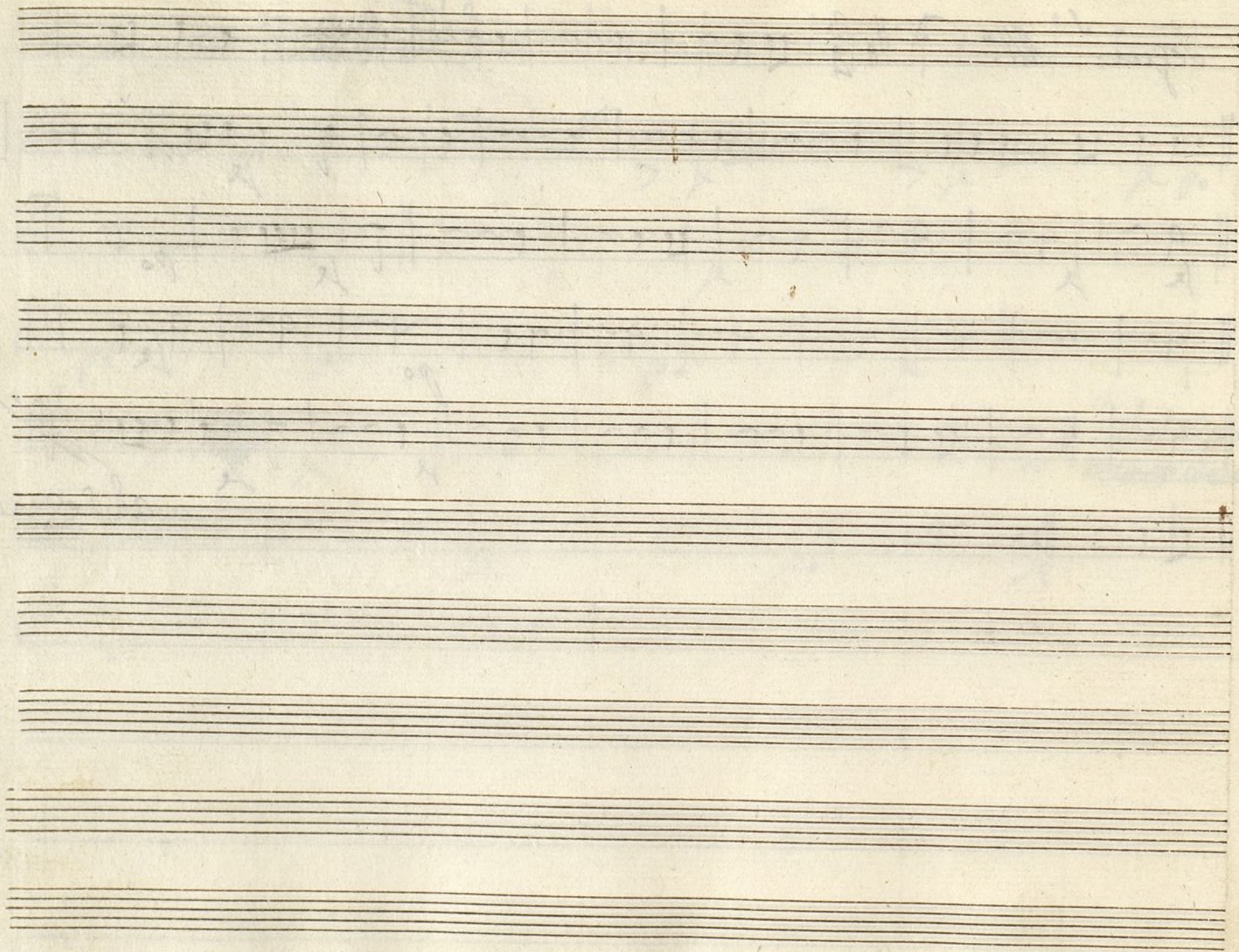
Mus 87-12

Sonadilla à Solo; La desapasionada



Volta'





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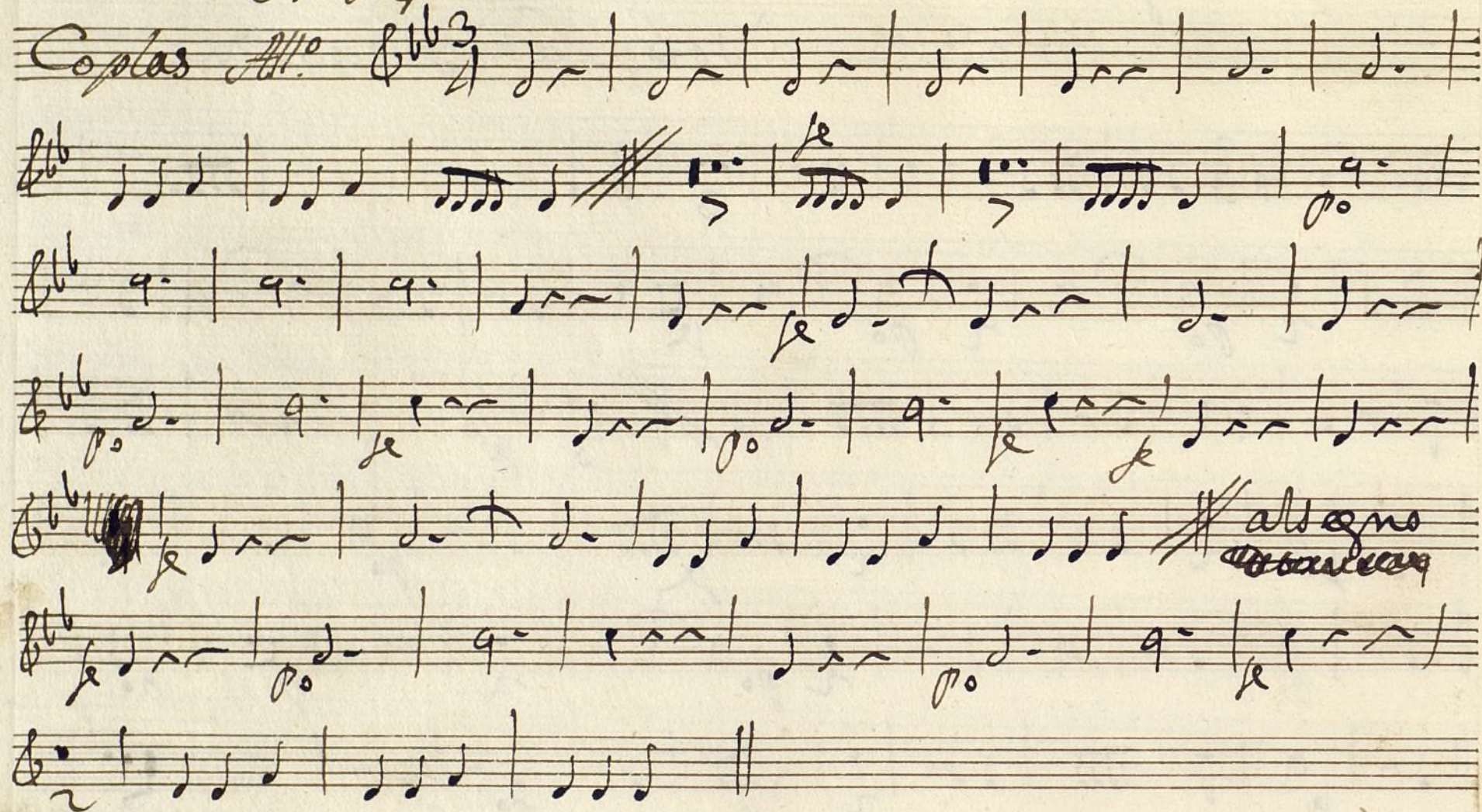
Trompa Segunda

MUS 87-12

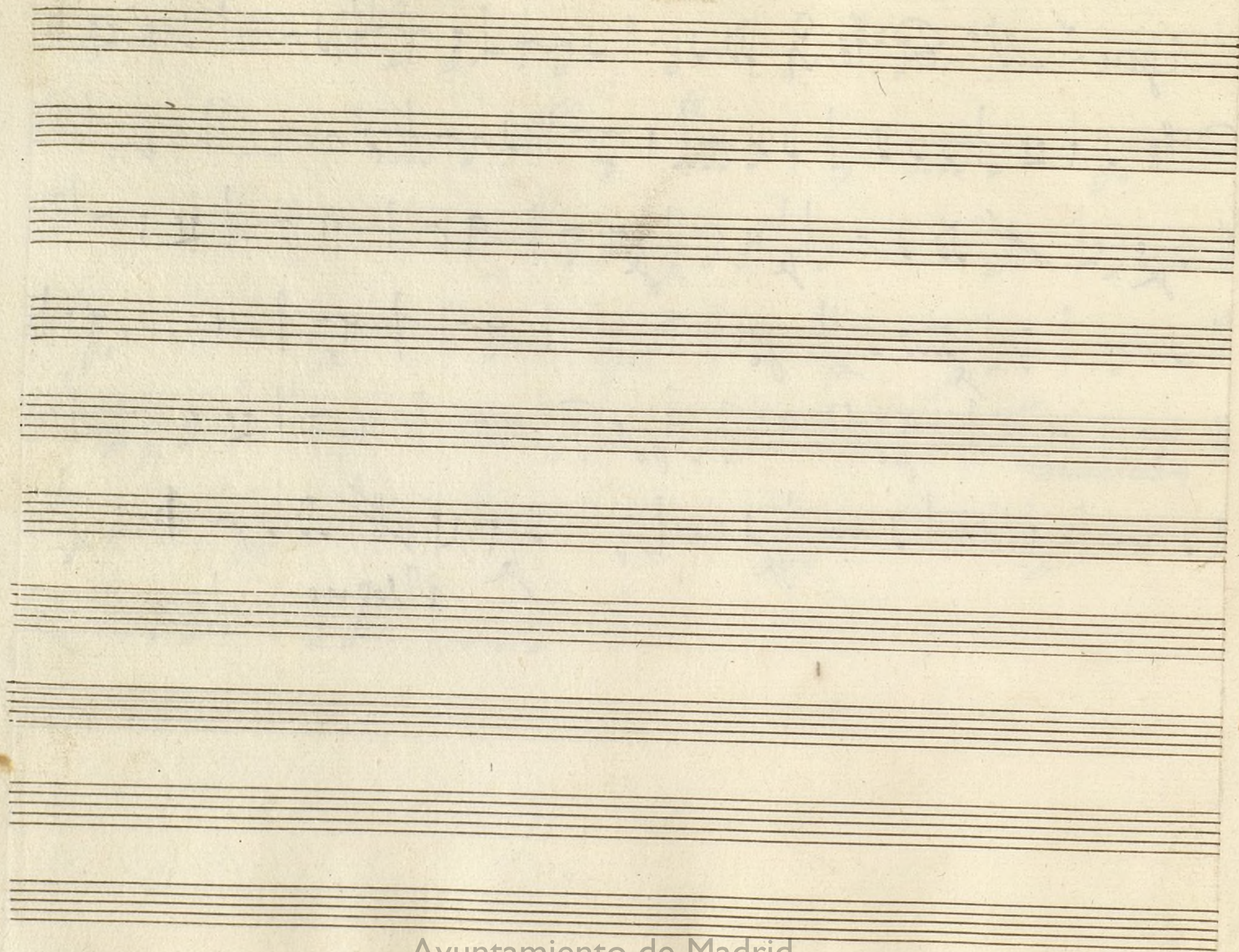
Tonadilla a Solo; Lade apasionada

Handwritten musical score for Trompa Segunda, featuring a solo section. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *se*. The piece concludes with the instruction *allegro* and the word *voti*.

In Befa



Handwritten musical score on six staves. The first staff begins with the word "Segu" and a checkmark. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of various note values, rests, and dynamic markings such as *f* and *p*. The sixth staff concludes with the word "allegro" written below the staff line.



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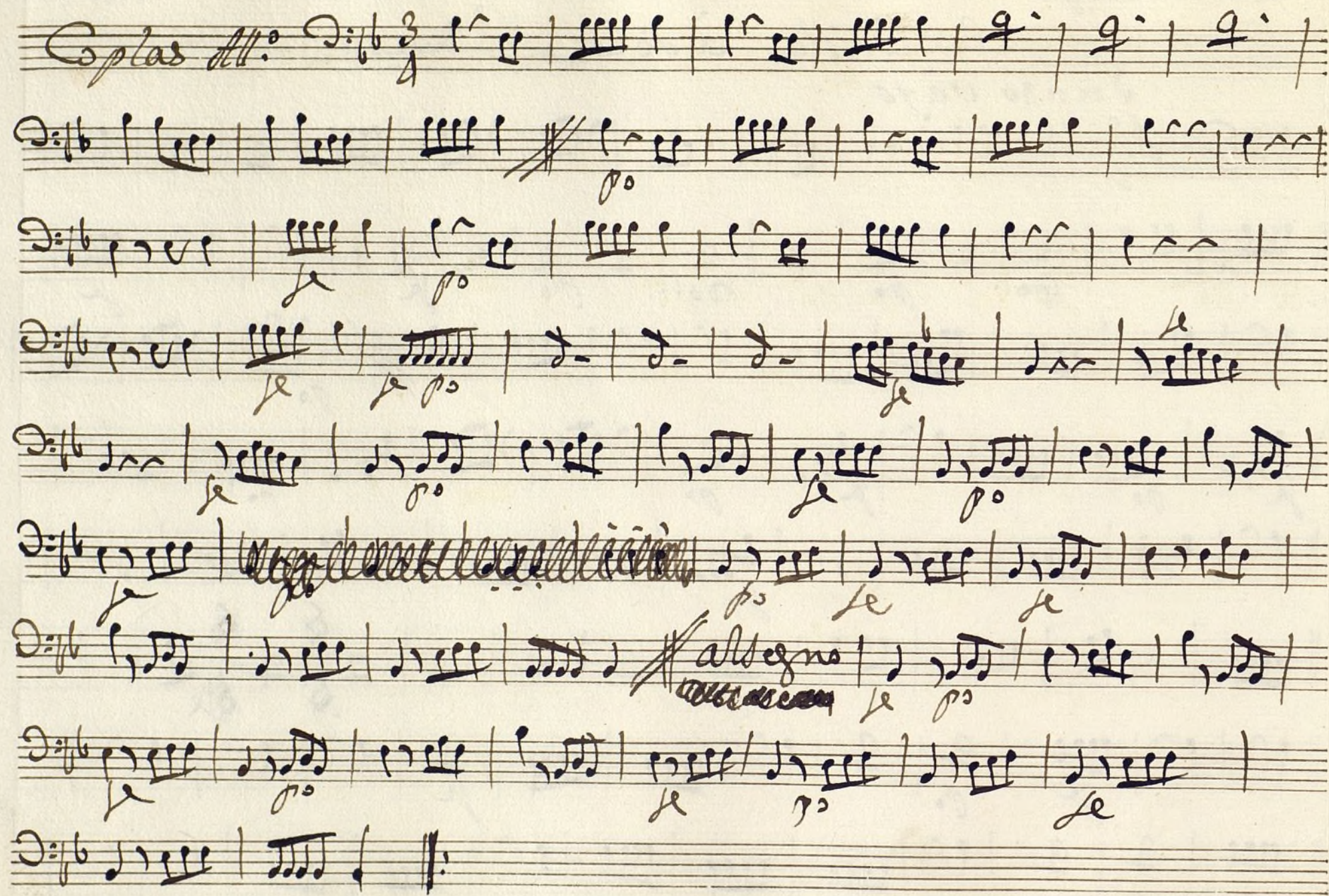
Contrabajo

Mus 87. 12

Conadilla à solo; La desapaionada;

Punto vajo

Handwritten musical score for Contrabajo (Double Bass) in 2/4 time, featuring a key signature of two sharps (F# and C#). The score is written on ten staves. The first staff begins with a treble clef and a key signature of two sharps. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *mol.* (molto), *p.* (piano), and *f.* (forte). The piece concludes with a double bar line and the instruction *allegro* followed by a key signature change to one sharp (F#).



Punto vayo

Segui: *Allegro* $\text{D}=\text{F}\#\text{F}\#\text{3}$

The musical score is written on six staves. The first staff begins with the tempo marking 'Segui: Allegro' and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'le' (likely 'forte' or 'legato'). The second staff contains a 'p' marking. The third staff has multiple 'le' and 'p' markings. The fourth staff begins with a 'p' marking. The fifth staff has a 'le' marking. The sixth staff concludes with a double bar line and repeat dots.

allegro

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