

+

Conadilla a Solo

La Visita del Visia;

Del S.<sup>r</sup> Esteve

1787

La Paca Rodr.



+

And.<sup>te</sup>

6

Punteado

arco

Mui Contenta y gustosa à Cantar valgo a

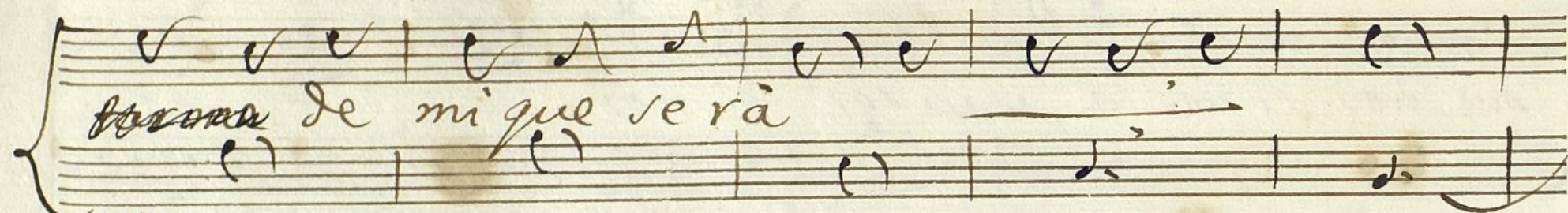
agradezi da a

Ayuntamiento de Madrid



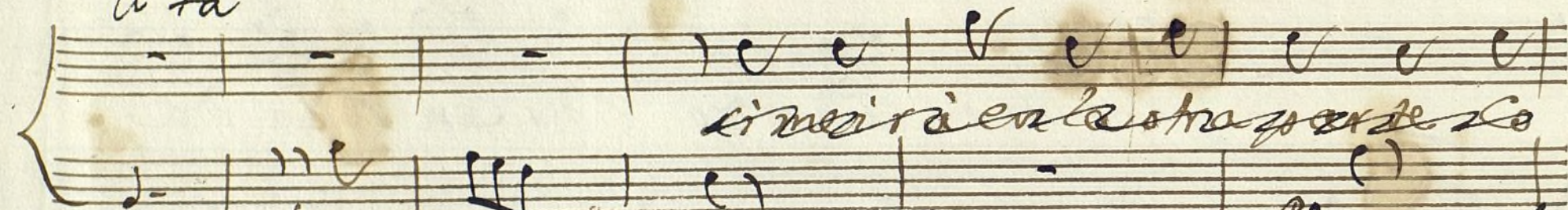
vuestros finos a plausos finos  
 pero me en cuentro des con sola da  
~~por si la suerte~~ Como en pre la da Como en pre  
 por si la suerte fuese con trágica fuese con  
 tra ~~ria:~~ ~~ria:~~ ~~ria:~~ ~~ria:~~  
 Ay ay ~~glansen glansen~~  
 Ayuntamiento de Madrid ay ay ay po bre





~~forma~~ de mi que se rã

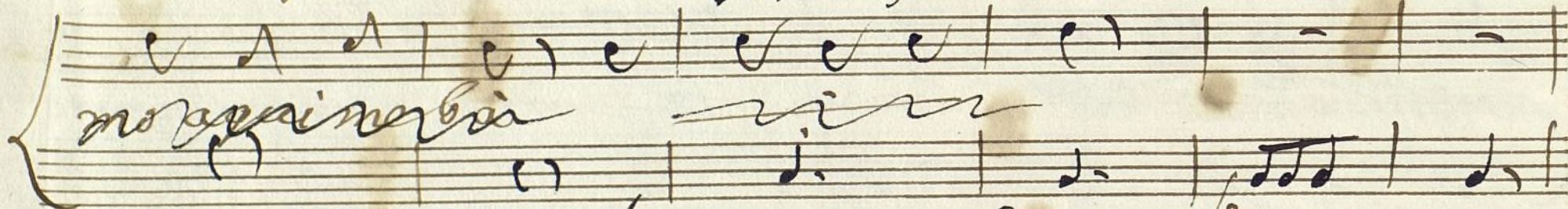
ci ta



si me irã en la otra parte de so

f

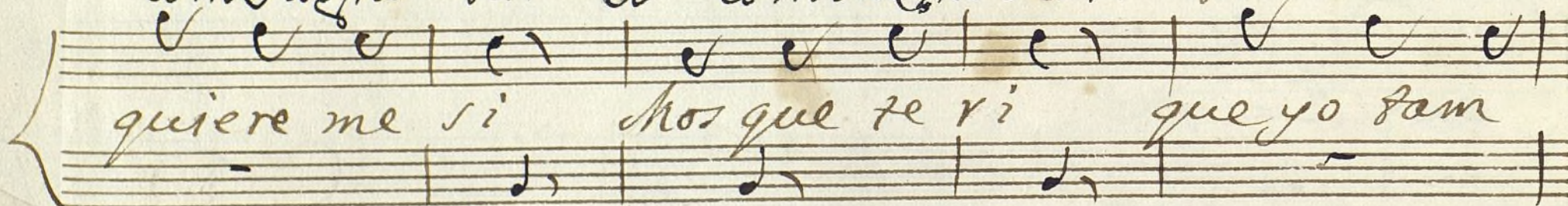
si mi afecto no a cierta el



no pprimer bñ

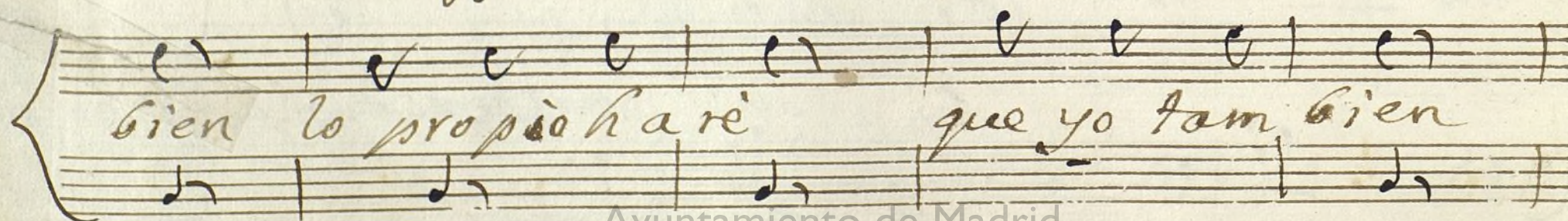
como agrar dar el como agrar dar.

f



quiere me si nos que te ri que yo tam

po



bien lo propio hãrẽ que yo tam bien



lo propio haré to dos es cu chad to dos

a ten ded ya esta pobre ci - ta - - - - - pobre

ci ta po bre ci ta

finos pro te jec

finos pro te jec



Seguen  
 seg. voleras.

Segui

Allegro

Por di ver tir meun pa. to por di-  
 sa li ayer far de  
 ber tir meun pa to  
 sa li ayer far de para

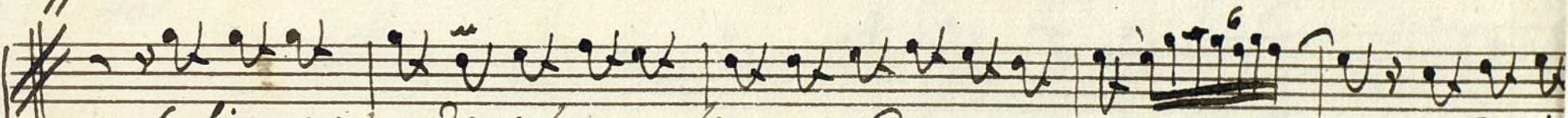
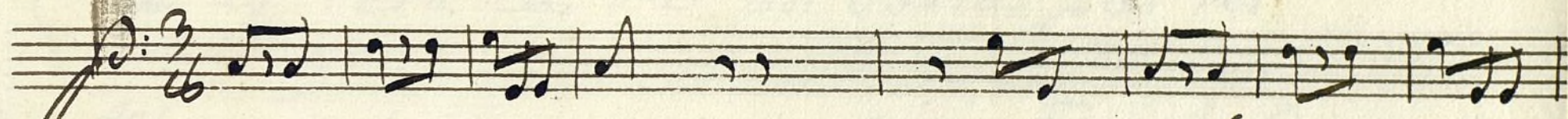


# Señ. voleras

4



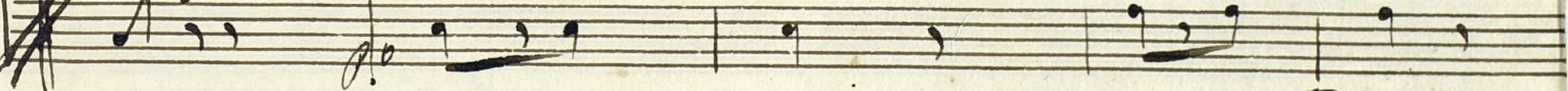
Por divertir me un Vato



Salirayer tarde o le o le para dar un pa se o por darian-

todo lo quehen o le o le y algunas aventuras que dire -

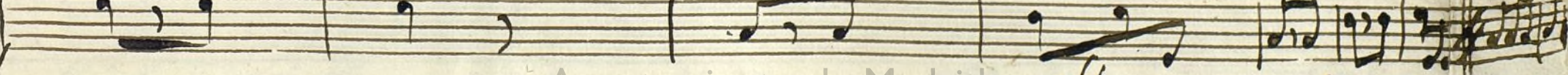
Porque pre tendo o le o le divertir les a vitedes con todo af-



partes o le o le para dar un pa se o que por ba - vias partes -

tube o le o le y algunas aventuras que dire - que tube -

fecto o le o le divertir les a vitedes que conto - do afecto -





Handwritten musical score on aged paper, featuring lyrics and musical notation. The score is divided into sections by large curly braces on the left.

**Section 1 (Top):** Lyrics: "ay Vesa la da diré que tube;" and "ay Vesa la da Contodo afecto;". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff.

**Section 2 (Middle):** Labeled "No. 10" and "Allegro". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff.

**Section 3 (Bottom):** Labeled "Coplas" and "Allegretto". The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff.



fui a Comprar a Barrios tiendas  
 despues bajè al Prado y bide  
 de la gran Puerta del sol  
 de gente gran Confusion



a don de los Pe ri me tres me hicie  
to dos Ver pi ran do lu xo Ba ni  
ron mu cha ex pre sion -  
dad y pro fu sion -  
Re ga lar me pre ten di eron y no ad mi ti  
por lo que di je a mi her ma na al ver tal ga



su expresion — que son muchos de pesetas como el  
la y primor — no ay miseria en este Pueblo Cuandoy

Sallo de moron

tanta obrentacion

a lli se mormura y se en cuenta a  
mas supe q. algunos q. andan por a



*li* lo bueno y lo malo q. para en Ma  
*li* deben todo Cuanto Heban sobre

*dridd* lo bueno y lo malo q. para en Ma  
*si* deben todo Cuanto Heban sobre

*dridd* mai esta co rita q. me importa à  
*si* mai esta co rita q. me importa à



mi' Con mi' to na di lla voi a pro se  
mi me Canró el pa res ya Ca ra me

guir Con mi' to na di lla - - -  
fui me Canró el pa res

Handwritten musical notation for the lower part of the page, including a grand staff with multiple staves and a single staff at the bottom.



Handwritten musical score for a piece titled "Voy a pro se guir ya - Ca sa me fui". The score is written on three staves. The top staff contains the melody, with lyrics "Voy a pro se guir" and "ya - Ca sa me fui" written below it. The middle staff is empty. The bottom staff contains a bass line. The music is written in a simple, handwritten style on aged paper.

A handwritten musical score on aged, yellowed paper. The score consists of two staves. The top staff has a treble clef and contains a series of notes: a half note on G4, a quarter note on A4, a half note on B4, a quarter note on C5, a half note on D5, a quarter note on E5, a half note on F5, and a quarter note on G5. The bottom staff has a bass clef and contains a series of notes: a half note on F3, a quarter note on E3, a half note on D3, a quarter note on C3, a half note on B2, a quarter note on A2, a half note on G2, and a quarter note on F2. The word "Allegro" is written in a cursive hand below the bottom staff. The paper shows signs of age, including creases and discoloration.

Resi *halte en ella vn medio Vria*

que mi Apasionado nuevo ya si oigan lo q' me



dijo mi ex pre si vo mi ex pre si vo y con

tento:

*Allegretto*

Cantò vsted tam bien se ñora  
en fin el gremio del patio



la to na dilla pri mera q. os hai  
 diez chisperos os se ñala que alor  
 go de aparicionados todo el patio y la luna  
 lados de la silla vayan de noche de guardia  
 todo el  
 Vayan



Man tenga se vsted choriza  
fuese el buen Aparionado

si pre tende nuestra precio que dio  
ya ora yo por despe di da segui

fin como se mude nuestro aplauso y paren ter co  
dillas Cantar quiero medio majar medio Vrias

9  
ps



*Segui?*  
*Allegro*



tra za de soño ri ta - - - avnql tengo la raza de  
seño rita - - - de seño  
rita - - - de seño  
Dama sin  
ri ta san bien quiero dar muestra de algo chus  
gracia e lo propio se ño res que Azelga



qui ta tan bien quiero dar muestras de algo chus qui ta  
ra cia es lo propio señores q! ~~A~~elpa la cia  
#g-

pues congenio alegre  
pues Congenio alegre

po violon

Un Teca ba li  
sea Ce dita una

y un garbito a ti  
deja pa ti tiere

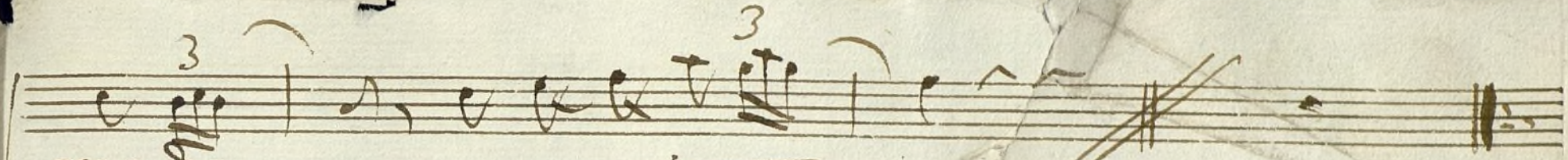


de Vera la di y de aquesta ma  
qualquier francesi gl'auoque mas se con  
nera todos la llaman  
ponga Una Madama  
manojito de chistes sales y gracias  
si le faltan los chistes es una estatua



quen a questo con siste ser una  
 o una Caña de escoba con muchas  
 chaira ... y ser de todo el mundo mui esti  
 pa las ... ya Dios Mosquetevitos questo sea  
 mada ... mui esti  
 caba ... questo sea  
 ti ti ti

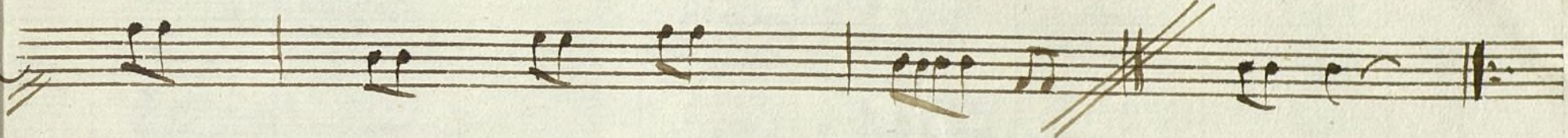




mada —

caba —

*Allegro*





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†  
Violin Primero:

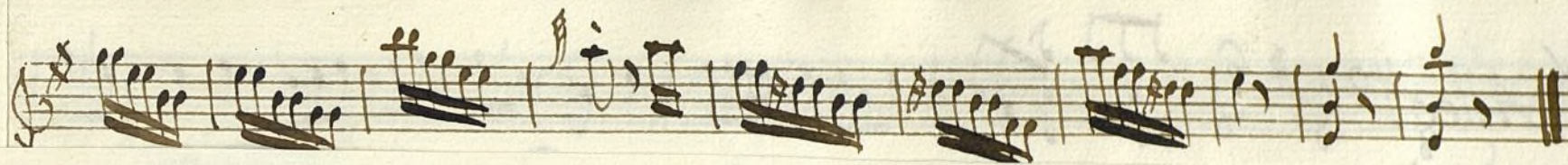
Tonadilla à Solo:

La visita del Usia:

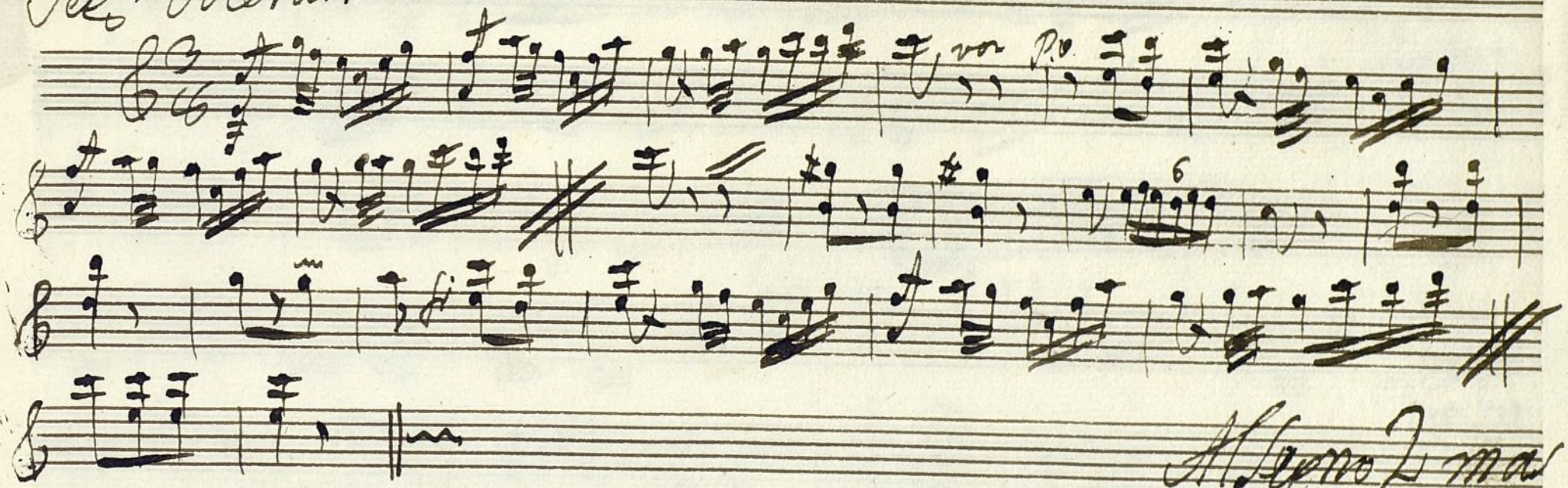


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked "And." (Andante) at the beginning. The key signature is one sharp (F#). The time signature is 6/8. The score includes several dynamic markings: *Punt. do* (Punctuated), *Arco.* (Arco), *va* (viva), *arco*, *fmo* (finito), *All.º* (Allegretto), *do* (dolce), and *Cre. do* (Crescendo). The notation is in a historical style, likely from the 18th or 19th century.





*Sec. voleras.*



*Allegro 2 ma*

*Volti*



*Coplas* Alleg.<sup>ro</sup>  $\text{G} \# \frac{6}{8}$

Handwritten musical score for "Coplas" in G major, 6/8 time, Allegro. The score consists of 12 staves. The first staff begins with the title and tempo. The music features various dynamics including *p*, *p°*, *f*, and *fmo*, and includes a section marked "Al Segno" at the end. There are also handwritten annotations like "voz" and "le".



*Rezi. do*

Handwritten musical score for 'Rezi. do'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a repeat sign and a '3' indicating a triplet. The bottom staff is in bass clef with the same key signature and time signature, containing a few notes and rests.

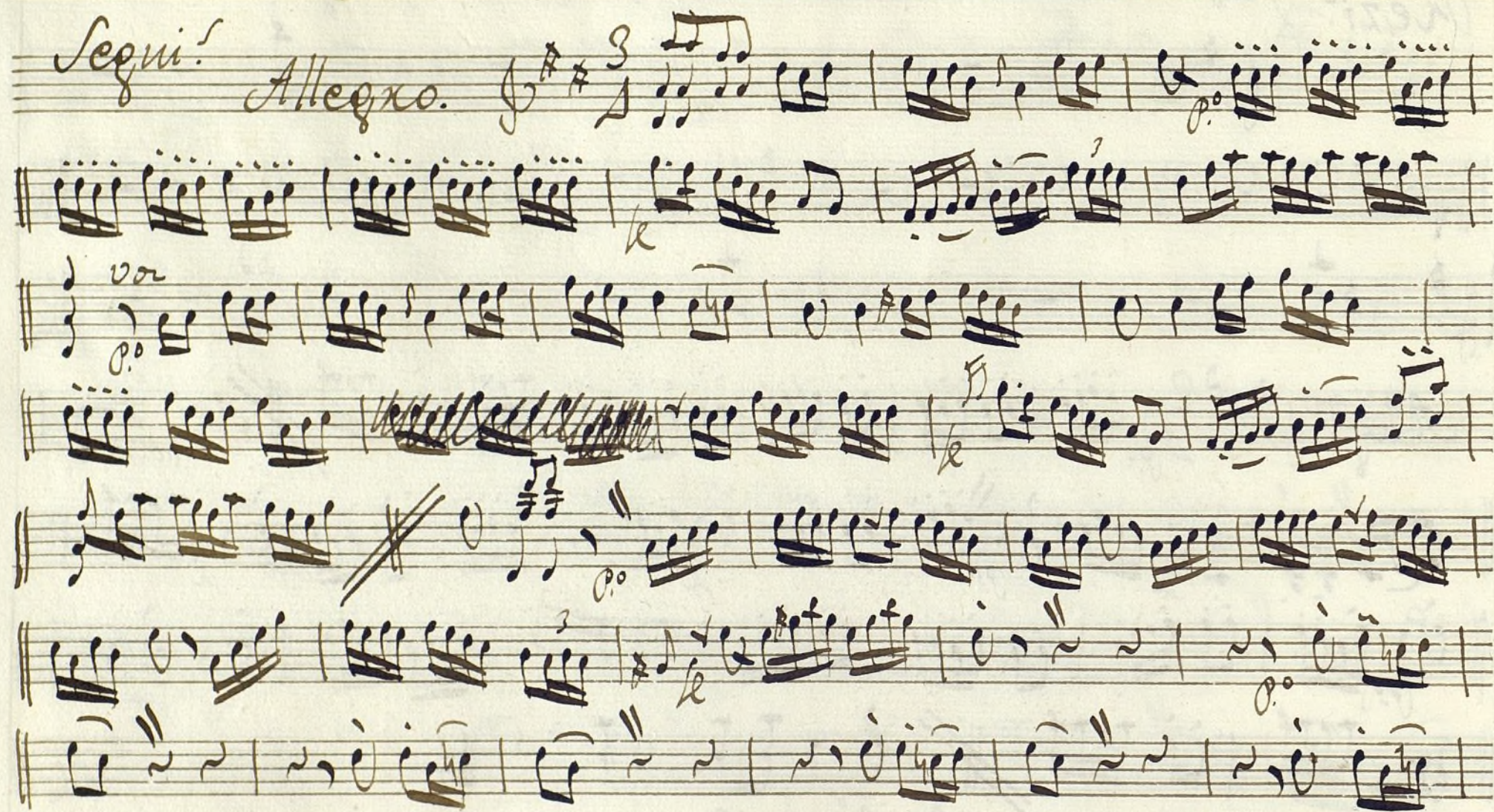
Handwritten musical score for the second system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a repeat sign. The bottom staff is in bass clef with the same key signature and time signature, containing a few notes and rests.

*Alleg. do*

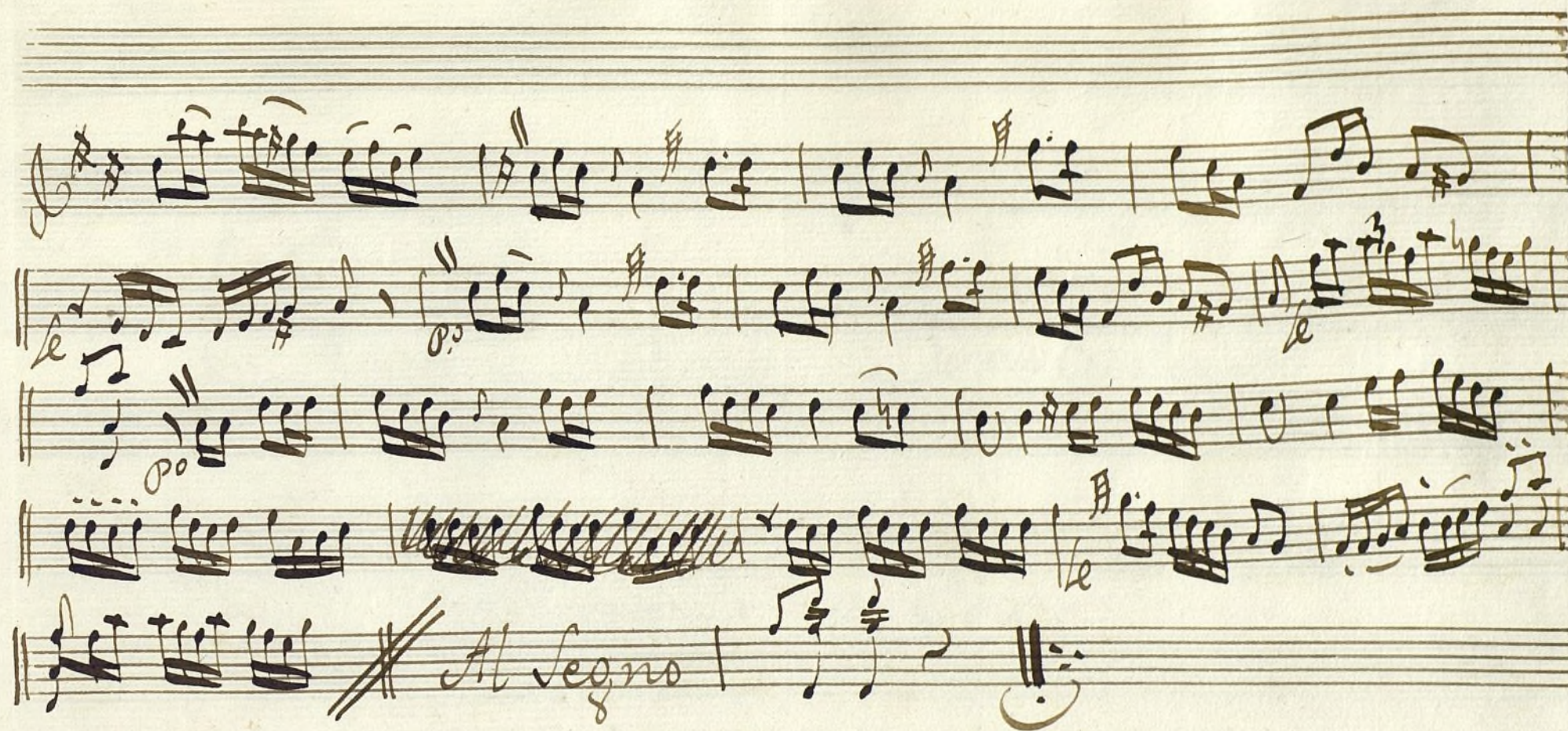
Handwritten musical score for 'Alleg. do'. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, ending with a repeat sign and a '3' indicating a triplet. The bottom four staves are in bass clef with the same key signature and time signature, containing a series of eighth and sixteenth notes, ending with a repeat sign. The score is marked with 'p.o.' (piano) and 'dol.' (dolce).

*Al Segno 3. Vezes*











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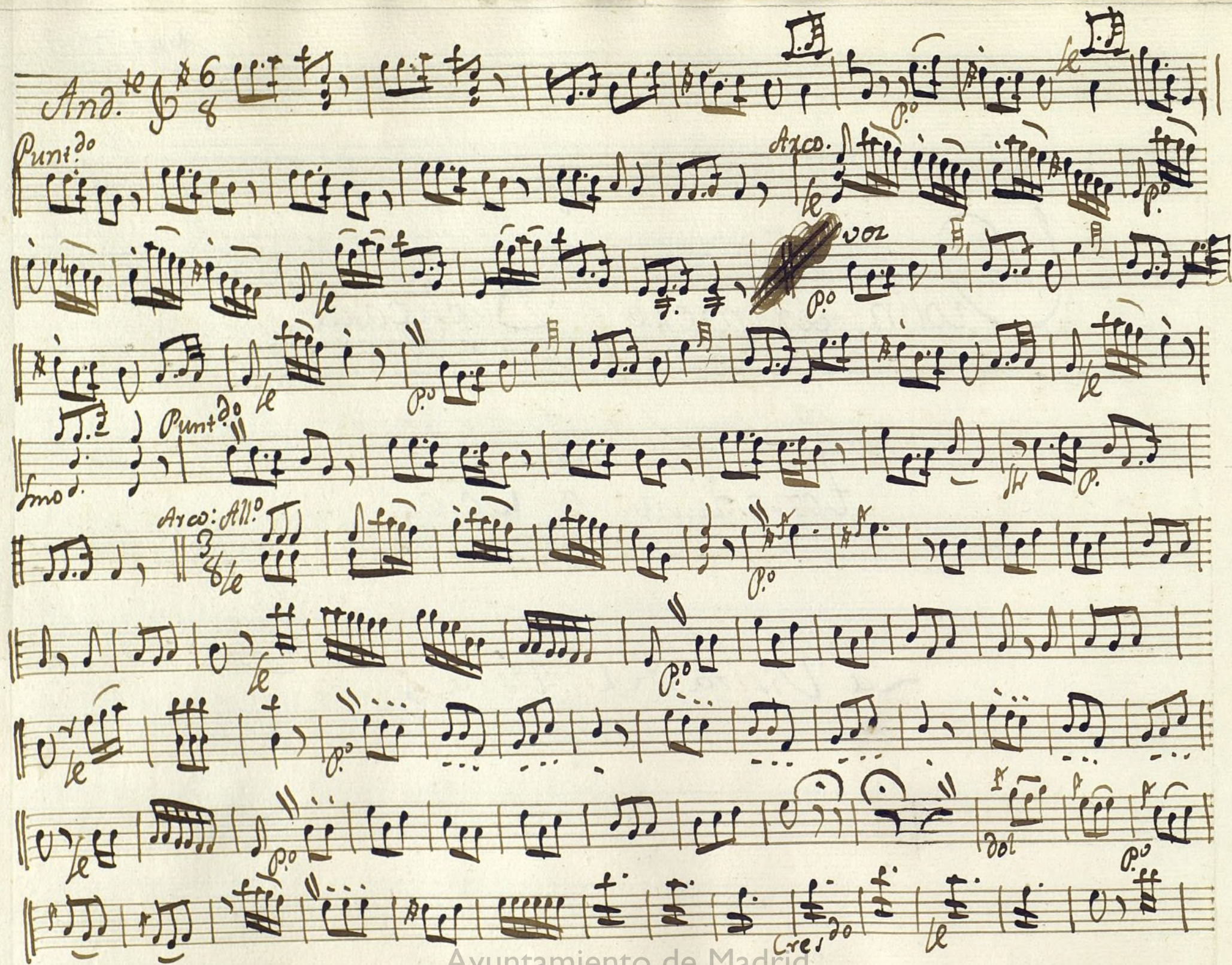
Violin Primero Duplicado;

Tonadilla a Solo;

La Visita del Visia;



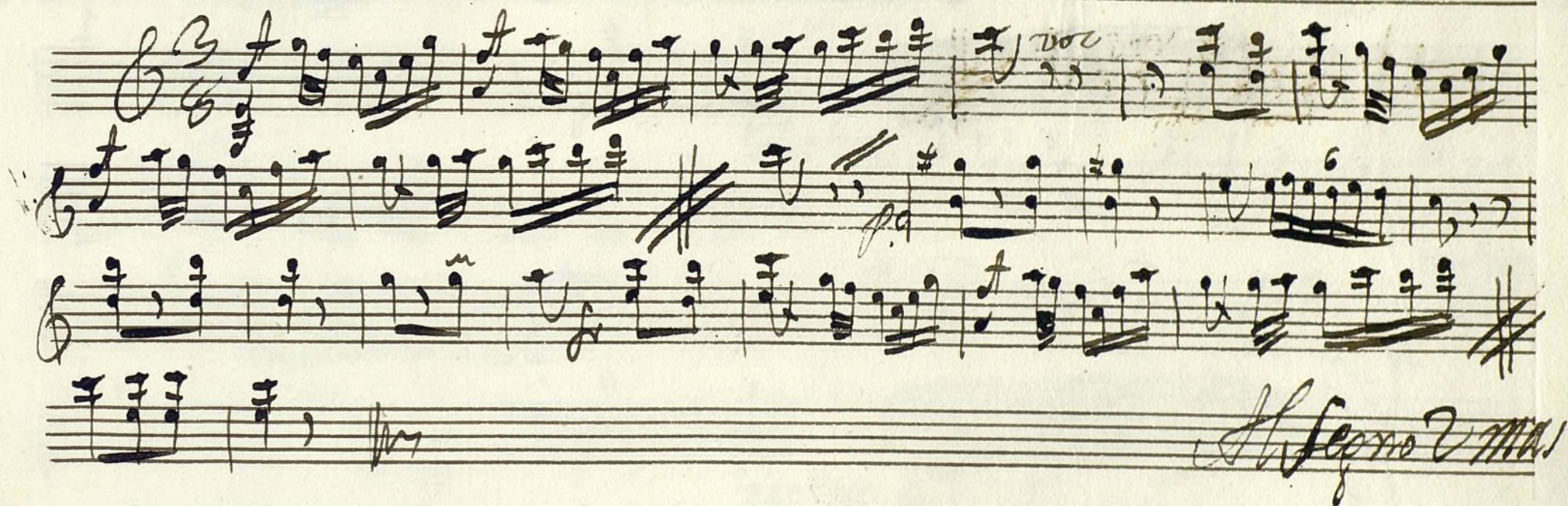
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *And.<sup>te</sup>* at the beginning. The key signature is one sharp (F#). The time signature is 6/8. The score includes several dynamic markings: *Punt.<sup>do</sup>*, *Arco.*, *vo*, *mo.*, *Arco: All.<sup>o</sup>*, *Cre.<sup>do</sup>*, and *dol*. The notation is written in a cursive, handwritten style.







*Seg. Voleras*



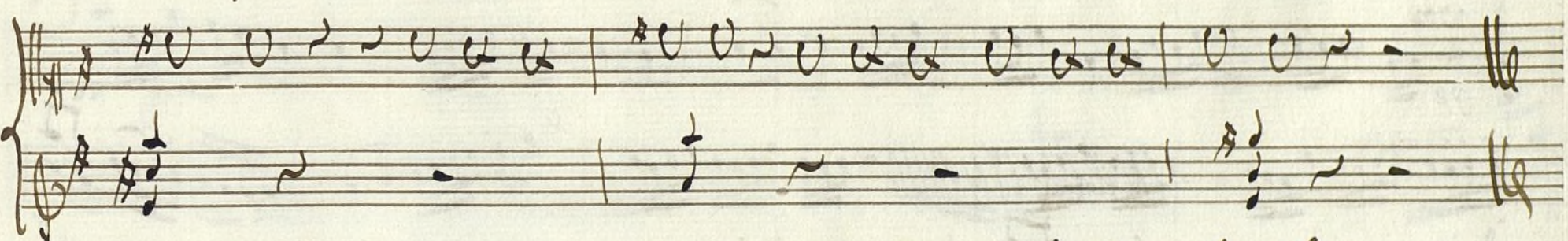
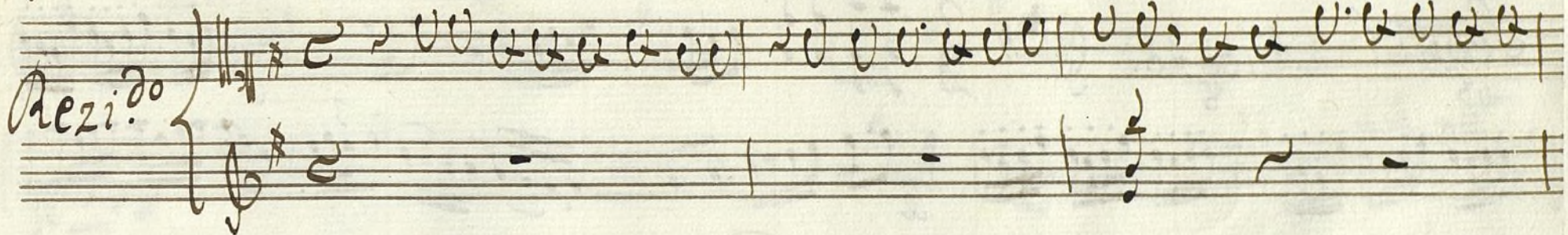
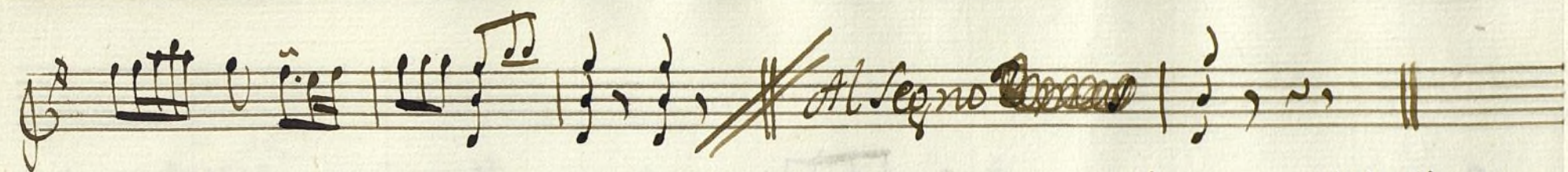
*Volti*



*Coplas. Allegro*  $\frac{6}{8}$

The musical score is written on ten staves. The first staff begins with the title 'Coplas.' and the tempo marking 'Allegro', followed by the time signature  $\frac{6}{8}$ . The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'fmo' (fortissimo). There are also some handwritten annotations like 'von' and 'k'. The music is written in a single system across the ten staves.



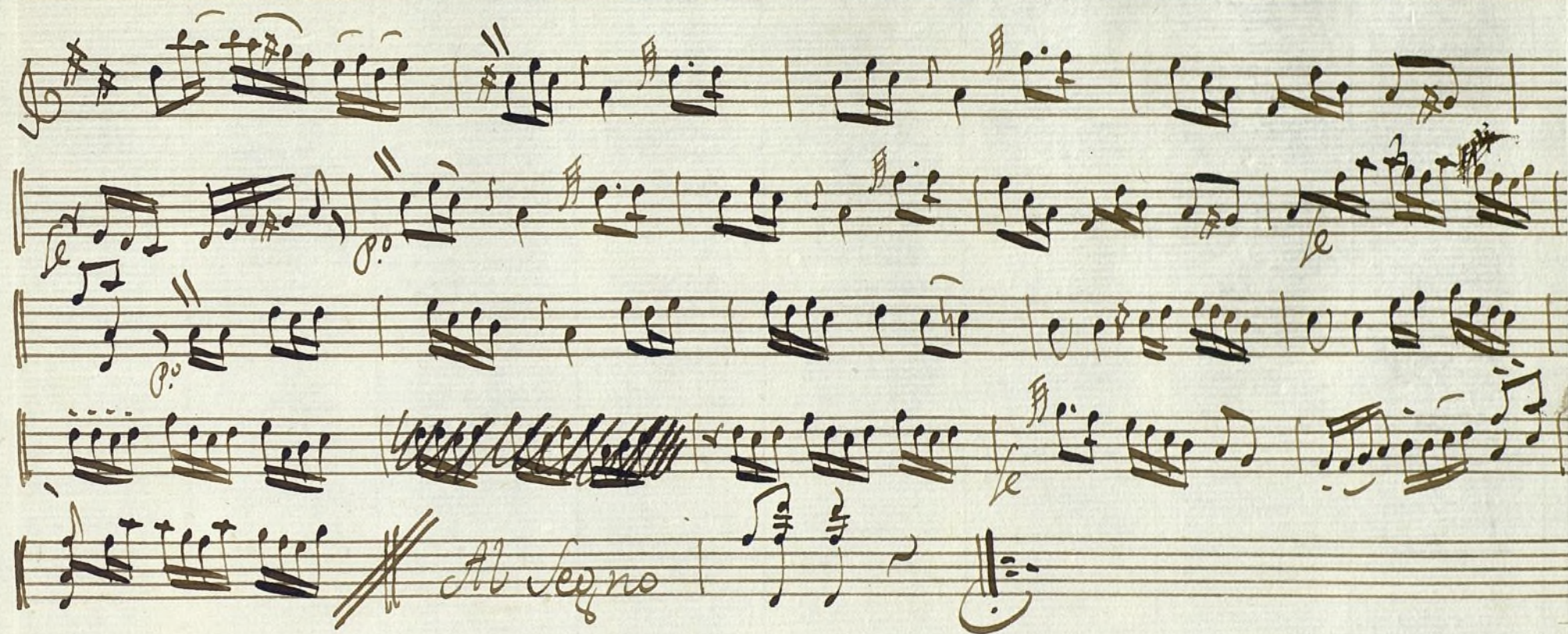




*Segui! Allegro.*

The musical score is written on seven staves. The first staff contains the title *Segui! Allegro.* and the tempo marking. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'p.o.' and '3' throughout the score.







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<sup>+</sup>  
Violin Segundo;

Conradilla a Solo;

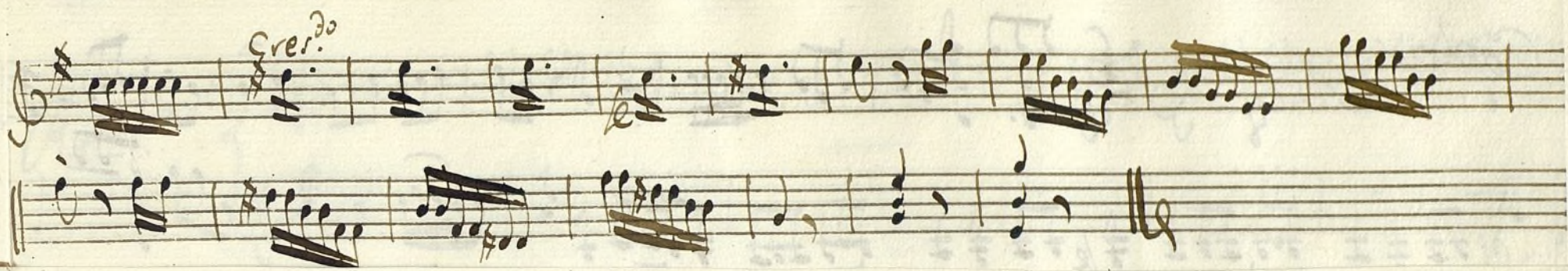
La Visita del Usia



A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several handwritten words and symbols: 'And.' at the top left, 'Punt.º' (Punctum) appearing multiple times, 'arco' (arco) near the top right, 'All.º' (Allegretto) and 'fmo' (finito) in the middle, and 'P.º' (Piano) appearing frequently. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including some staining and wear. At the bottom center, there is a faint, modern watermark that reads 'Ayuntamiento de Madrid'.



*Grav.<sup>do</sup>*

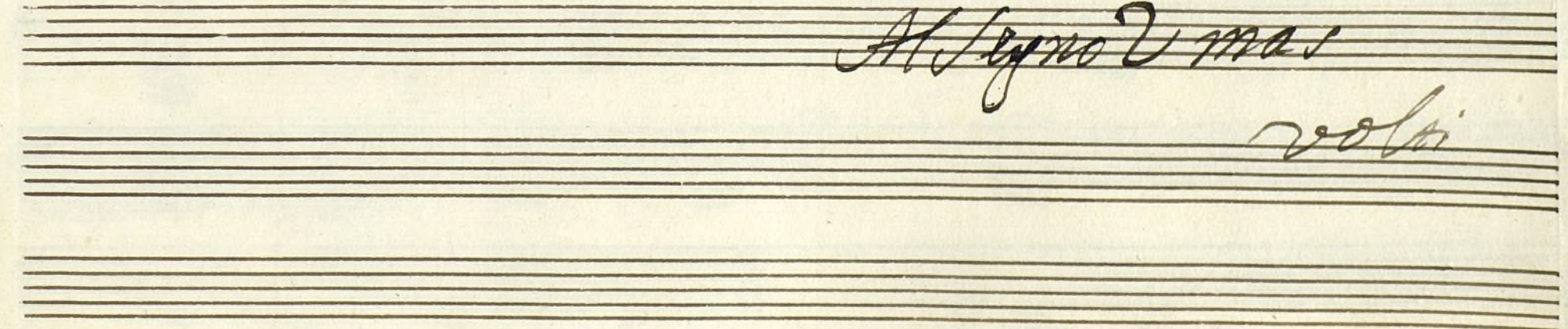


*Señ. voleras*



*Allegro 2<sup>ma</sup>*

*volci*





*Coplas. Allegro*

*p* *p* *p* *p* *p* *p* *f* *fmo* *rit.* *Allegro*



*Rezi. do*

3

*Allegretto.*

*Al Segno her Vexer*

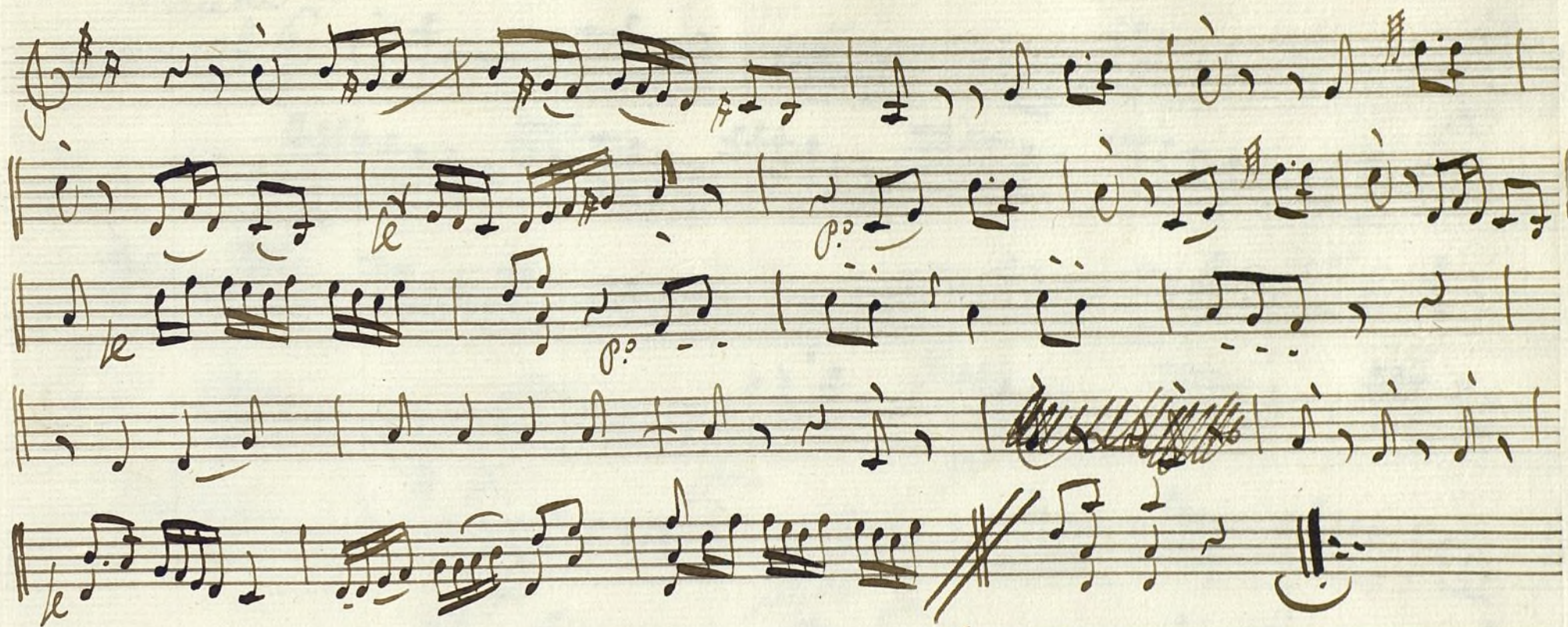
*Sigue.*



*Sequi? Allegro.*

The musical score consists of six staves. The first staff begins with the tempo and mood markings "Sequi? Allegro." followed by a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "p." and "p.o.". There are some corrections and crossed-out passages, notably in the third and fourth staves. The handwriting is in dark ink on aged, slightly yellowed paper.





*Al Segno.*



Ayuntamiento de Madrid



Oboe Primo

Mus 90-7 1

Conadilla à Solo; La Visita del Uria;

Alauta

Handwritten musical score for Oboe Primo, featuring multiple staves with notes, rests, and dynamic markings such as *And.<sup>te</sup>*, *Alauta*, *le vor*, *Amile*, *4 le*, *3*, *19*, *21*, *12*, *Allo<sup>8</sup>*, *le*, and *le*. The score includes various musical notations including treble clefs, key signatures (one sharp), and time signatures (6/8, 3/4, 2/4).

*Adagio Segui: Fare //*

*Coplas fare //* *Peri. fare //* *2 Alleg. fare //*



*Segui. s oboe*  
*Allo*  $\text{G}\sharp\text{F}\sharp\text{3}$   $\text{A}$

Handwritten musical score for oboe, measures 1-16. The notation is in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests and slurs. The second staff continues the melody. The third staff has a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign. The tempo marking *Allegro* is written below the fourth staff.

*Allegro*



Oboe Segundo.

Mus 90-7

1

Conadilla à solo: La visita del usia:

Maata

André

le

p

f

A

f

All.

le

19

21

12

le

Segue: Tare

Coplas tare. 1 Peri<sup>do</sup> tare 1  $\frac{1}{2}$  Alg. Ho Para



*Segue* *oboe*  
*All.*  $\text{G}\sharp\text{G}\sharp$  3/4

*Allegro*



# *Trompa Primera*

Mus 90-7. 1

*Sonadilla à solo: Lavirita del Vna;*  
*In Sol.*

Handwritten musical score for Trompa Primera, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *And.*, *pp*, *f*, *Allo.*, and *fmo*. The score is written in a single system across ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single system across ten staves. The notation includes various notes, rests, and dynamic markings such as *And.*, *pp*, *f*, *Allo.*, and *fmo*. The score is written in a single system across ten staves.

*Seguir. S. Parez*



*Coplas Allegretto*

*no*

*p solo*

*Allegro*

*Peri. do fare*

*2  
4 Alleg. fare*



*Segno* <sup>*3*</sup>  
*All.*  $\text{C} \sharp \text{F} \frac{3}{4}$  *2*

*fe* *no* *po*

*fe* *lo* *fe* *po* *fe*

*Allegro*







# Trompa segunda

Mus 90-7

1

Conadilla à solo; Lavita del via

In Sol.

And.<sup>te</sup> C# 6/8

The musical score is written on eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'And.<sup>te</sup>'. The music consists of a single melodic line with various dynamics including *le*, *pp*, *fmo*, *All.<sup>o</sup>*, and *le*. There are also articulations like *vor* and *le*. The score includes a 3/8 measure and a 12-measure rest. The piece concludes with a double bar line.

Segui. fare //



*Coplas Allegretto*  $\text{C} \sharp \text{F} \frac{6}{8}$

*Segno*

*Peri. de Tare*

$\frac{2}{4}$  *Alleg. de Tare*



*Segui* *Allegro*  $\text{C}=\text{F}\#$   $\frac{3}{4}$

2

6

6

10

6

*Allegro*



Ayuntamiento de Madrid



la. Rodrigo

Mus 90-7

+

Contrabajo

Conadilla a Solo

La visita del Usia:



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked "And." at the beginning. The key signature is one sharp (F#). The time signature is 6/8. The score includes several performance instructions: "Punteado" (pizzicato), "arco" (arco), "Le" (le), "voz" (voice), "Punt." (punctuated), and "3/8" (3/8). The notation is in a cursive, handwritten style.







Coplas

*Allegro #0*

Handwritten musical score for "Coplas" by Franz Schubert. The score is written on ten staves. The first staff is the vocal melody, marked "Allegretto" and "C# 6/8". The second staff is the piano accompaniment, marked "2 Violon fe". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", and "p<sup>o</sup>". The piece concludes with a double bar line and the word "Adagio" written below the final staff.



*Ando* *hállé en ella un medio vria*

*Allegretto* *2/4* *3* *le*

*Allegro* *3 vezes*

*Volti*



*Seguei* *Allegro*  $\text{C}=\text{D}\sharp$   $\frac{3}{4}$

*Violon*

*tutti*

*Allegro*







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