

J. V.º Perez

+
Conadilla à solo;

Las Noticias de la Carta;

//
Del S.º Esteve;

Andte.

Sale con una carta
en la mano

Aunq.^o mi Ausente
Como el está en la

Que - ño

Cor - te

Siempre mecribe mi Dueño

mecribe siempre mi Dueño

siempre me ecrive — no por ello es
 me escribe siempre — todas las no —
 ta el Alma no por eso es el Alma de penas libre
 ve — dades todas las no — ve dades q' alli con tizen
 de pe — nas libre siempre el toi pen san — do
 que alli a Con tizen si van em bus te — ros
 Poco se

si sea brá mu do - do si me vera fir - me si me brá ol vi
 may em firme da - des say maquina nua - bas sia cu dentu
 say

da - do pero no pero no quer mia manse mui rendido
 nan - tes pero ayer pero ayer mil no ticias en su Carta

Carriño so Se requiero Ca ri ño so
 yo etenido di ver tidas mil no ticias.

y me quiere y me a do - ra
que voy por si gusta - ren

propio mi Amante mas q.^a alli propio
virlas a tiendan a referir las

Coplas

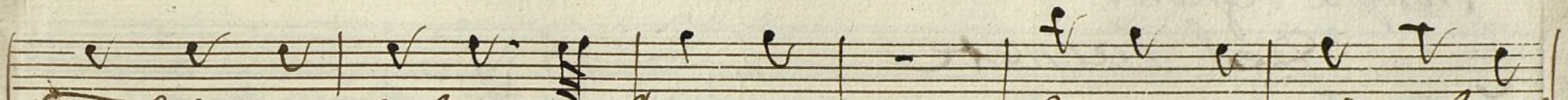
hace q.^a lee la Carta Interin el
Ritor; para irlo Refiriendo de puer de a cava do,

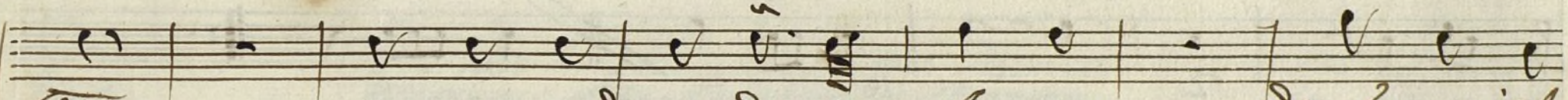
Alleg^{ro}

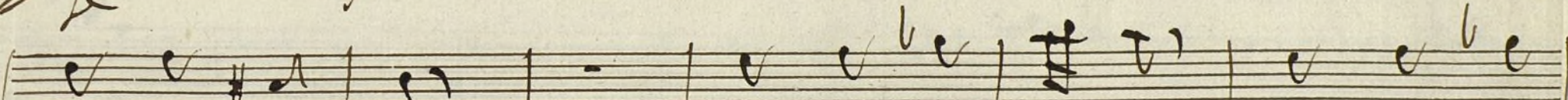
no En la Calle del col
 Para sus Maridos
 Para hazer crecer el

millo ay Amas Para Criar Ten el Pra
 muchas vienen a qui aprender y algunas
 Pelo Vende un agua un Aleman ya quel que

do algunas Madres que a feriar sus hijas ban
 to gran para ellos y otras para ellas tambien
 se unta con ella suele mas Calbo que dar


 Te fuè aquel famoso Antio co
 ay un tunante q.^e en se ña
 un franze a puesto es Cecla
 q.^e era un grande charla
 la lengua franze a
 de en se ñar mudos a


 Tan y nos a de jado un Manco de la piel
 mil y el no a blado en franze nunca sino es en
 clar yo tro ofere a los Borricos en se ñar


 De barrabas que no veda des que en bur te
 Anton Martin que char la ta nes q.^e en bur te
 lei a cantar que ru di ma nes que pe tar

p. ff. le p. ff.

rones tan grandes - que ay to das las
 rones vien en y van tras de los
 dios a Madrid van pero lo
 cosas buenas y malas a Madrid
 guarros q^o los son razos la quieren
 malo es que a sus cosas Cre di' do
 van pero a mi de esto que se me da
 dar pero yo un Cuarto no les da - re
 dan Taquiel Tuquese voy a ca - van

si pael a sunto to dos callad si - pael a
 si pael a sunto chito atended si - pael a
 Con segui dillas que a ora oi - ran Con - segui

sunto si - pael a sunto todos callad
 sunto si - pael a sunto chito atended
 dillas Con - segui dillas q^a a ora oy ran

si pael a sunto todos callad todos ca
 si pael a sunto chito atended chito aten
 Con segui dillas q^a a ora oy ran q^a a ora oy

Mad
ded
ran

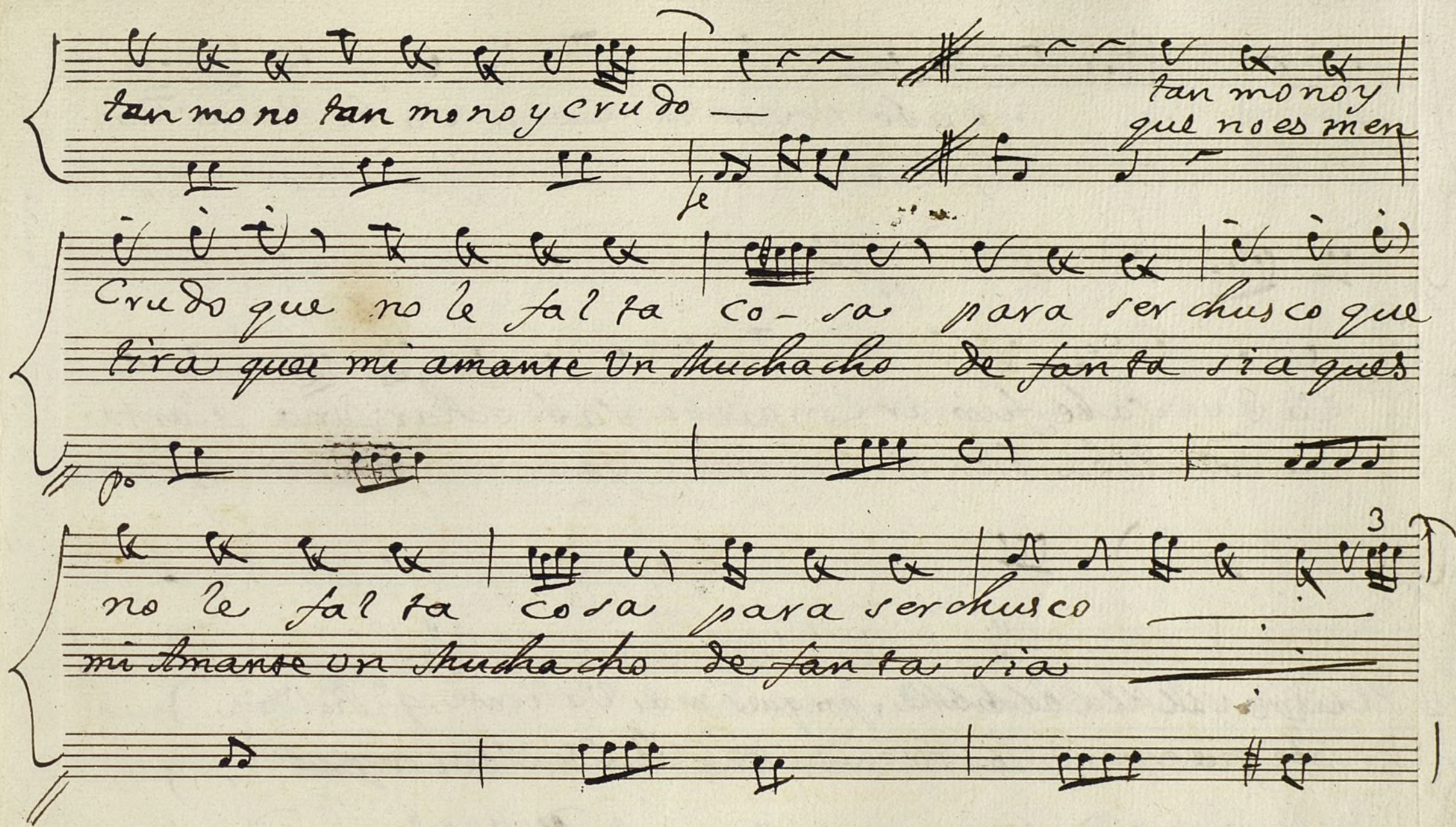
~~D.C.~~

Segu.
Alleg.^{ro}

3
4

li mi Amanse vn Muchacho tan mono y

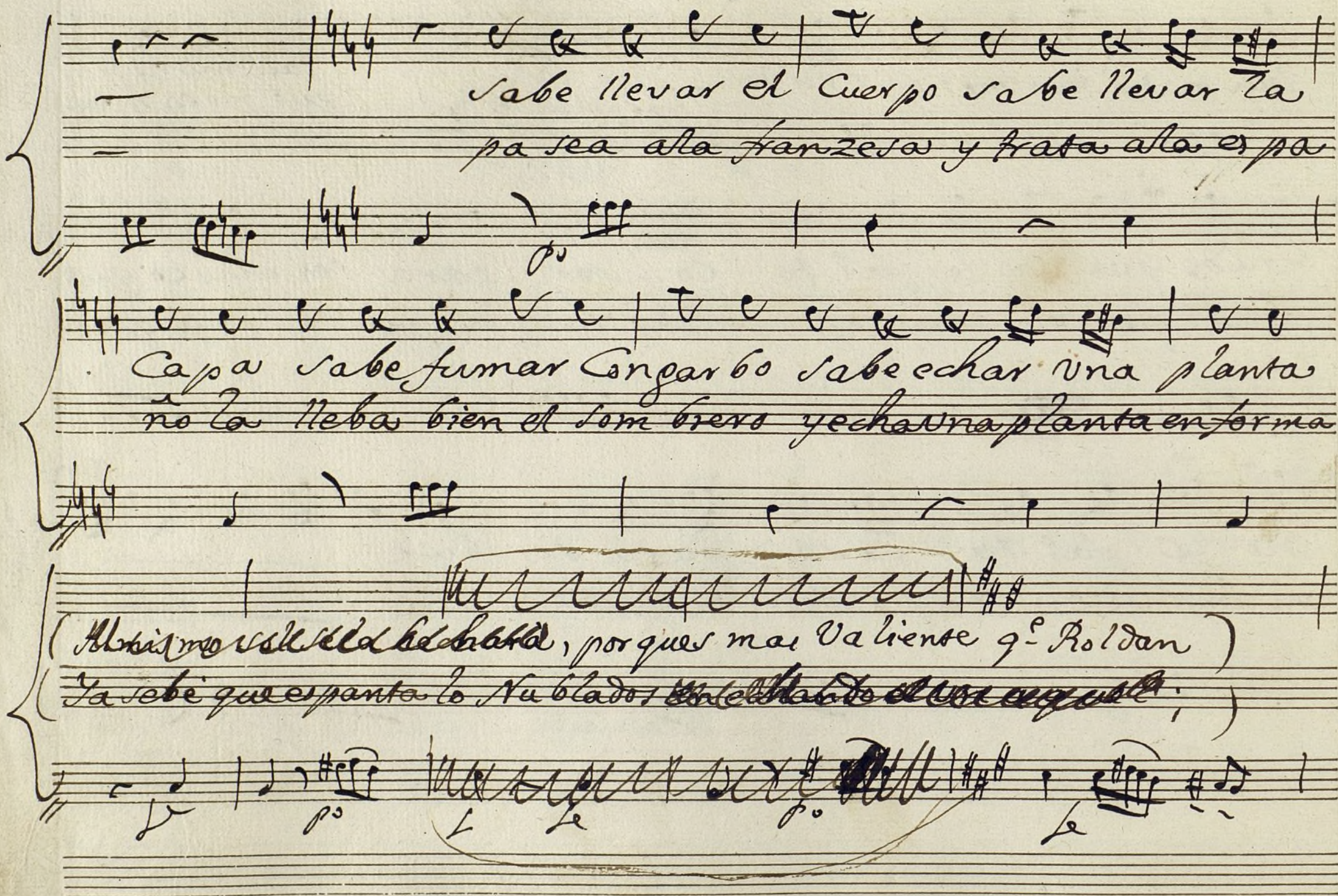
Crudo ei mi Amante vn Muchacho tan mono y Crudo



tan mo no tan mo no y cru do — tan mo no y
que no es men

Cru do que no le fal ta co - sa pa ra ser chus co que
 tira que mi a man te un much a cho de fan ta sia que

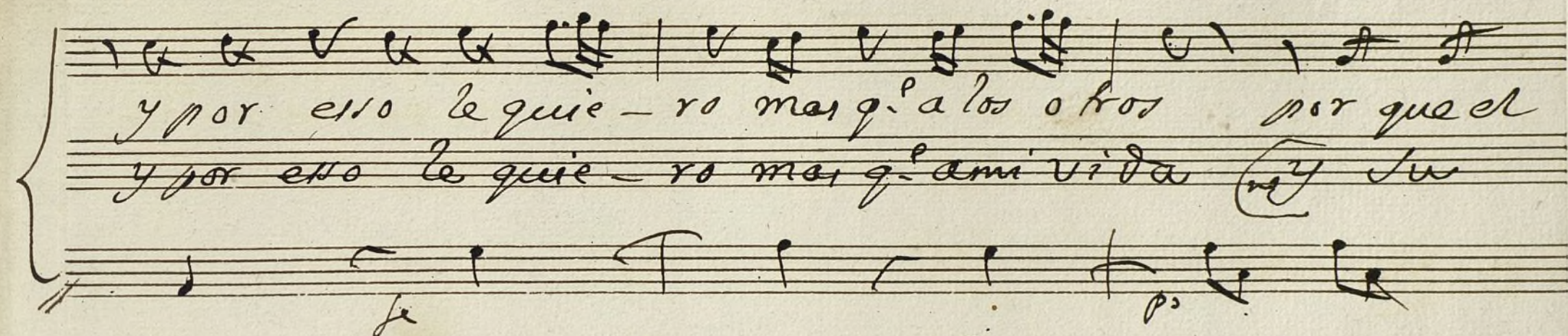
no le fal ta co sa pa ra ser chus co
 mi a man te un much a cho de fan ta sia

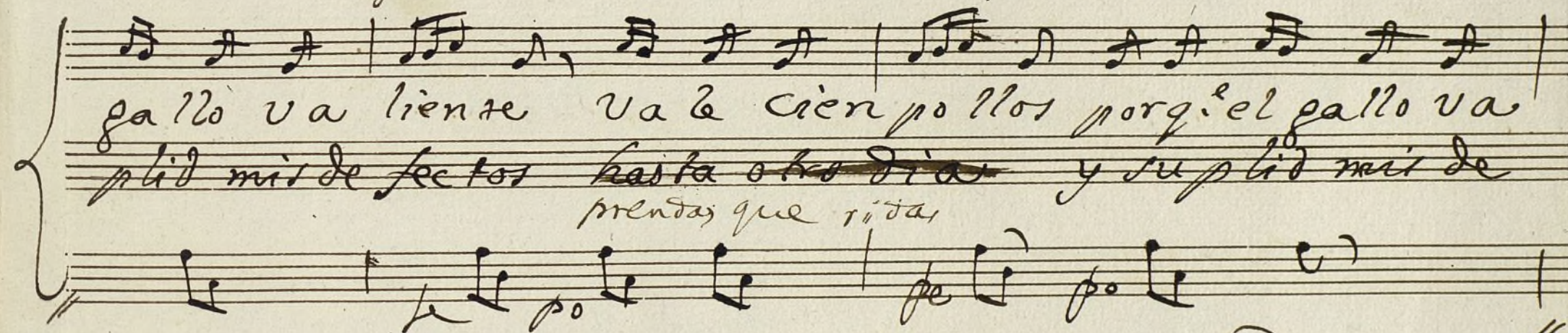


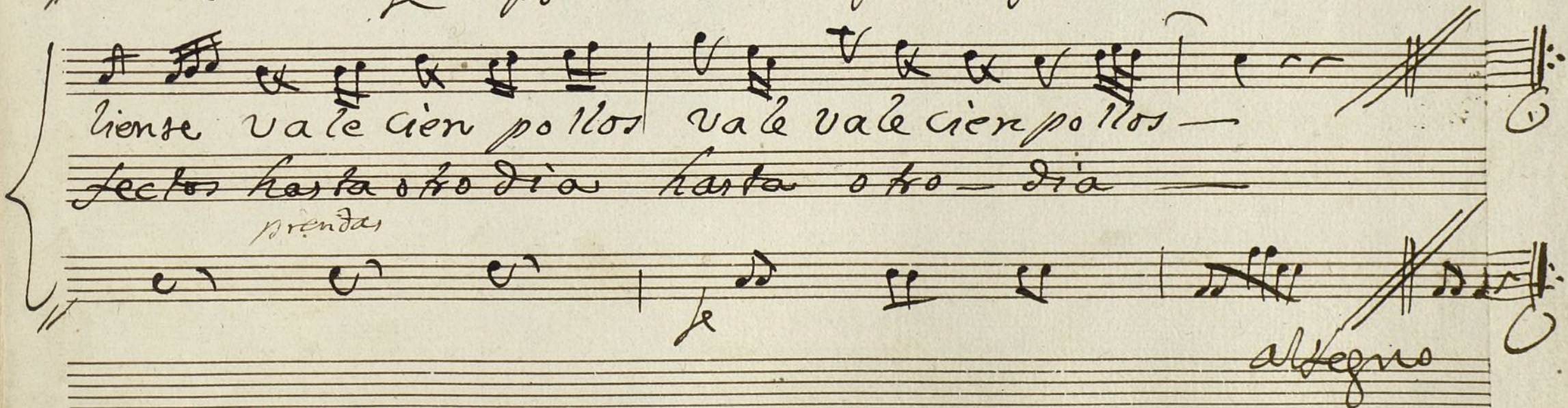
sabe llevar el Cuerpo sabe llevar la
 pa sea ala francesa y trata ala espa

Capa sabe fumar Congarbo sabe echar una planta
 no la lleva bien el sombrero y echavna planta en forma

(Alxismo vale la bechata, por que mas Valiente q^o Roldan)
 Ya sebi que espanta lo Nublado, ~~en el mundo el mas grande~~


 y por ello le quie - ro mas q.^a a los otros por que el
 y por ello le quie - ro mas q.^a a mi vida *(y su)*


 gallo va liense va le cien pollos porq.^e el gallo va
 plid mis de fectos hasta ~~otro dia~~ y suplid mis de
prendas que rita,


 liense va le cien pollos va le va le cien pollos -
 fectos hasta otro dia hasta otro - dia -
prendas

allegro

91.3

Ayuntamiento de Madrid

coplas. All.^{to}

p *vor* *p* *p* *p* *p* *for.* *p* *for.* *p* *mo*

D.C. da capo.

Seg. *All.^o*

Allegro.

Ando *Stacato.* *Vol.*

Al Segno.

U. P.

Depl. do

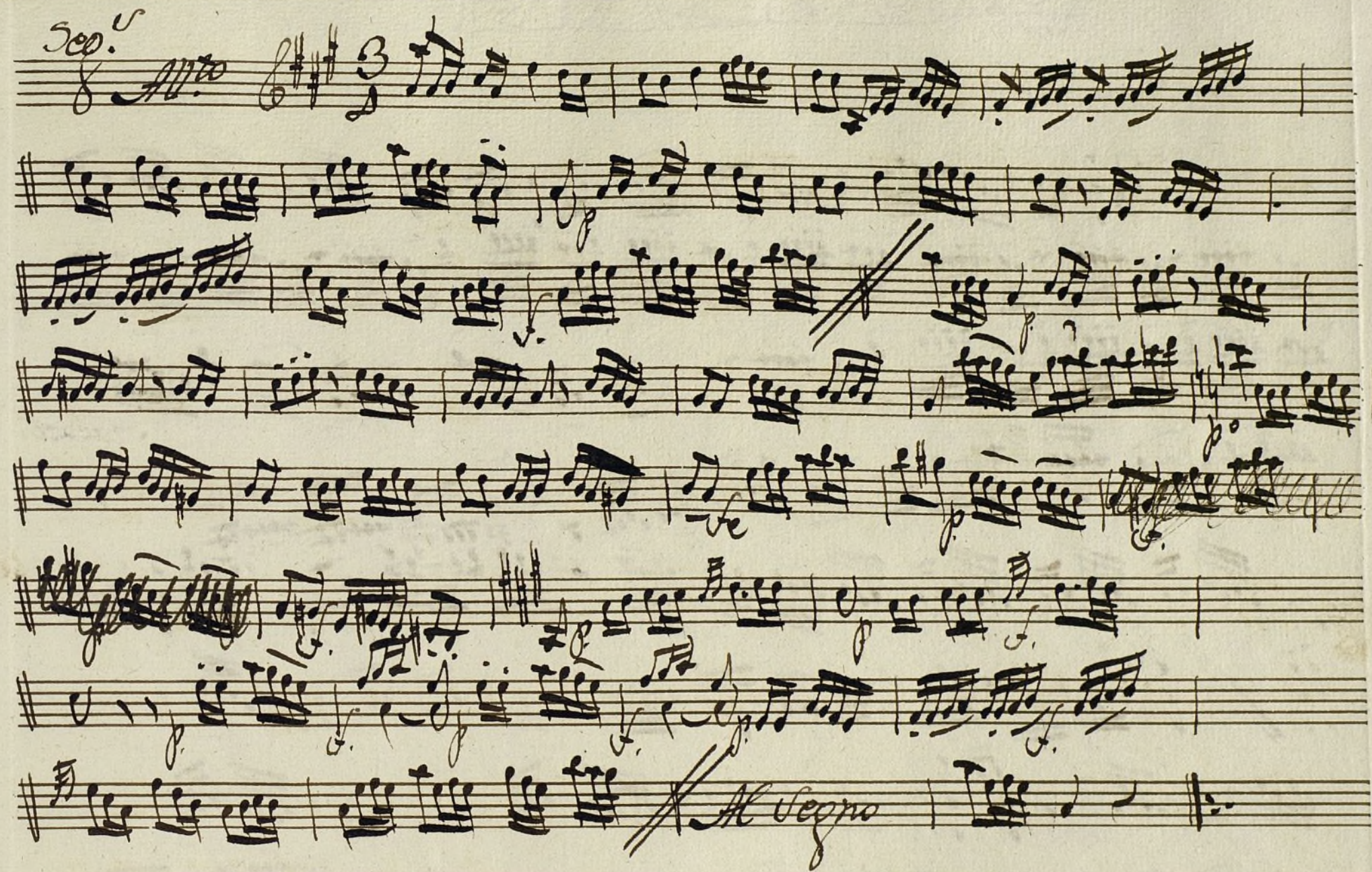
+

Violin Primero *ton. a solo.* Las Noticias de la Carta

Handwritten musical score for Violin I, titled "Las Noticias de la Carta". The score is written on ten staves. The first staff begins with the tempo marking "And.te" and the time signature "3/4". The music is in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "dol" (dolce), "f" (forte), and "Stacato." (staccato). The score is written in a cursive, handwritten style.

Coplas. *Allegro* 3/8

2. Cpo. Ad libitum.





V. C.

Violin Secondo. *Con a solo*

And.^{te}

fmo

mol.

Staccato

fmo

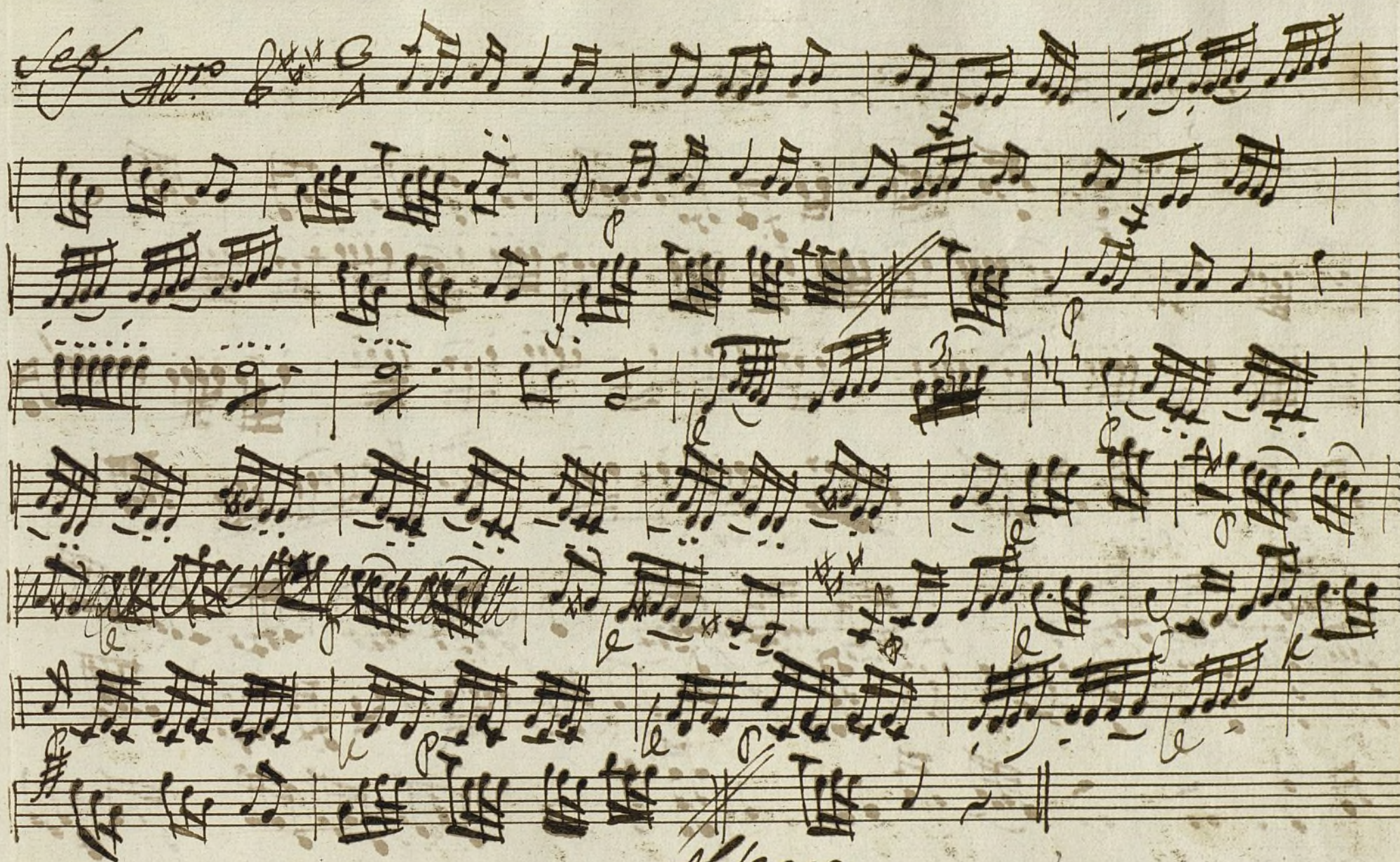
poco f.

This is a handwritten musical score for the Violin Secondo part. The notation is written on ten staves. The first staff contains the title 'Violin Secondo. Con a solo' and a tempo marking 'And.^{te}'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'fmo' (fortissimo), 'mol.' (molto), 'Staccato', and 'poco f.' (poco fortissimo). The paper shows signs of age, including foxing and staining.

Coplas. And. 6/8

fmo

D.C.



Allegro.

Handwritten musical score on five staves. The notation includes dense clusters of notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The notation is dense and expressive, with many slurs and ties. The word "Staccato" is written above the fourth staff, and "Allegro" is written below the fifth staff.

Oboe Primero

Mus 91-3

sonadilla à solo; Las Noticias de Una Carta

Handwritten musical score for Oboe Solo, titled "sonadilla à solo; Las Noticias de Una Carta". The score is written on six staves, with the first staff indicating the tempo "And.^{te}" and the key signature "F# 3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "le" and "p". The score concludes with the instruction "allegro" and a double bar line.

Vol. 2

Coplas Allegro $\frac{3}{8}$

D.C. doo veres

Segun Allegro $\frac{3}{4}$

allegro

Obse Segundo.

Mus 91-3

Tona Dilla à solo; La Noticia de Una Carta

Handwritten musical score for a solo instrument, likely a guitar or lute, in G major (one sharp) and 3/4 time. The score consists of six staves. The first staff begins with the tempo marking "Andr." and a 3/4 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p.* (piano), *ff.* (fortissimo), and *le* (likely *le* for *le*) are present. The piece concludes with a double bar line and the word "allegro" written below the staff.

Volli

Coplas Alleg^{ro} $\frac{3}{8}$ $\frac{6}{8}$

p *f* *s* *no* *mo* *fmo*

D. C. Dos Vezes

Handwritten musical score for a piece titled "Segui. Alleg." in 3/4 time. The score is written on six staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written in a fluid, handwritten style with various note values, rests, and dynamic markings. The second staff features a bass clef and a key signature change to two sharps (F#, C#). The third staff continues the melody with a treble clef and a key signature change to one sharp (F#). The fourth staff features a bass clef and a key signature change to one sharp (F#). The fifth staff continues the melody with a treble clef and a key signature change to one sharp (F#). The sixth staff features a bass clef and a key signature change to one sharp (F#). The piece concludes with a double bar line and a repeat sign. The word "allegro" is written at the bottom of the page.

Trompa Primera

+

Mus 91-3

tonadilla à solo; Las Plazas de Noticias de una Carta

Handwritten musical score for Trompa Primera, featuring a solo tonadilla. The score is written on six staves, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *fmo* (finito) and *allegro*. The piece concludes with a double bar line.

Coplas haze y.

volti

In Almirre

Segui. Alleg^{ro}

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Segui. Alleg^{ro}'. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano) and 'f' (forte). The second staff contains a double bar line and a repeat sign. The third staff has a double bar line and a repeat sign. The fourth staff has a double bar line and a repeat sign. The fifth staff has a double bar line and a repeat sign. The word 'allegro' is written at the end of the fifth staff.

Trompa Segunda

+

Mus 91-3

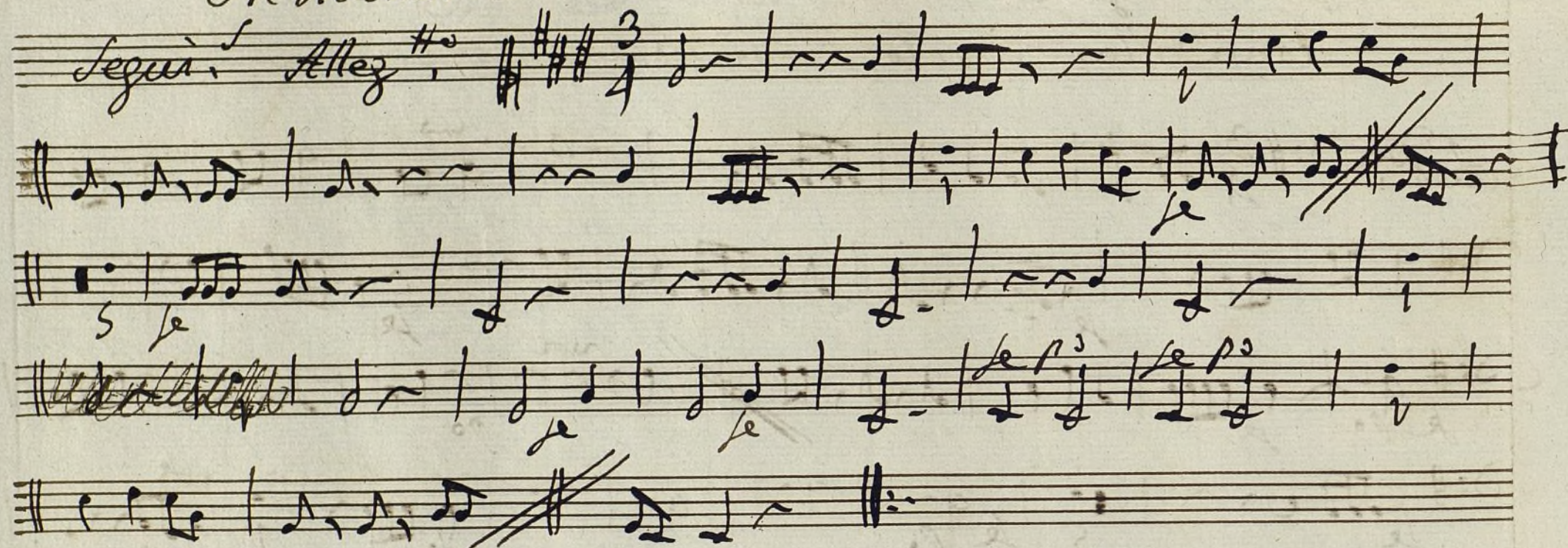
sonadilla à solo; Las Noticias de una Carta

Handwritten musical score for Trompa Segunda, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *And.*, *mo*, *le*, *po*, *vo*, and *allegro*. The score is written in a cursive style, typical of 19th-century manuscript notation.

Coplas haze

Vol. II

In Almirre



allegro

Contravazo;

Contravaio; +
tonadilla à solo; La Noticia della Carta

Ms 91-3

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 139. The score is written on ten staves with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The music features various dynamics including "And", "p", "f", "poco", "allegro", and "allegretto". The score is written in a cursive, handwritten style with some corrections and markings.

Vol 11

Coplas Allegro 4^{o} $\text{C}:\text{3}$ 8^{o}

Alor Coplas

Segu. Alleg. $\text{C} = \text{F}\sharp\text{C}\sharp$ $\frac{3}{4}$

allegro

Ayuntamiento de Madrid