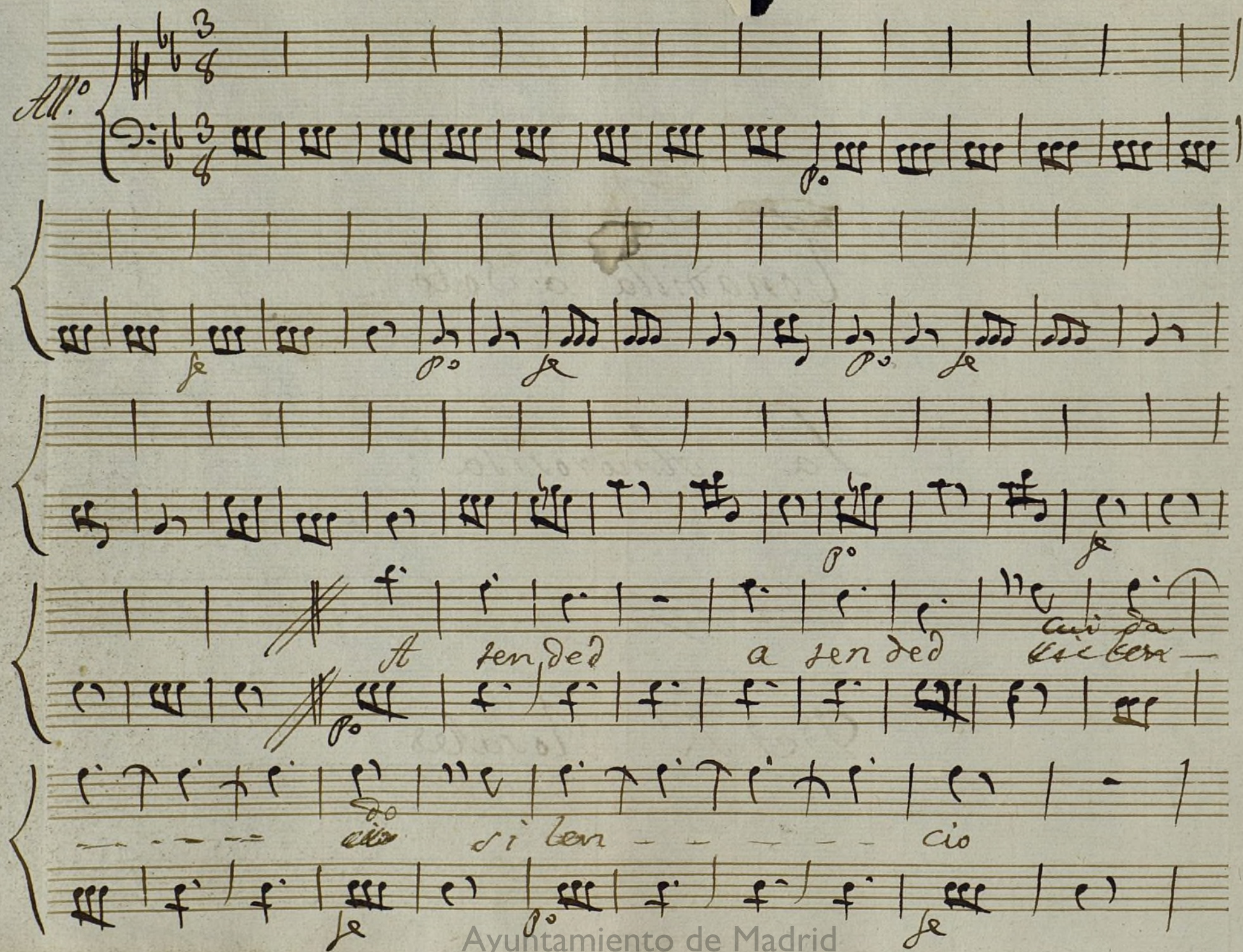


Conadilla à Solo

La Amorosita;

Del S.^r Rosales



pres ten me pue se ño — res su su frimien — to mientras
 que mi' to na — da a legr em pie — zo alegre em
 pie zo Pa tie zi to del alma que ri do
 Mos que tero oye por si se agrada es se lu
 que se nuevo le Compuso en la china si

un chusquito chineco si y en un Carro bolante si
 me le traen un Correo si chi
 to si len - - - cio si len cio
 monos mios porque comienzo por
 y perdonad mis faltas y mis defectos y

mis de fec - tos si len - cio si len

- cio;

Coplas

And.^{te} poco

Si mis sus piros ni mis la mentos
yo rey do latro tu mea borrezes

ay si ni mi la mentos ay si ni mi la
 tu mea bo rre zes tu mea bo

men tos no nunca a blandaren tu duro pecho
 rre zes dime dime bien mis que pago el este

Alla Paya ri' so que buelas por esos bientos —

— Neba Neba ami amante mi dulce ecos —

Arroyuelo que Corres por la pradera dile dile a mi a

manse todas mis penas for so lilla que sabe tan

to de amores dile dile amia manse mis Confusio nes si

— si — si — assi cantaba — assi de cia
ti rana fiera — Cruel e enemiga

— un cierto enamora un cierto enamorado
a ca ben tus rigo a ca ben tus rigo res
ay ay ay

~~a — — — ay ay ay a — — — ay ay ay a — — —~~

a - - - - - un cierto enamo
 a caben tu ri

ra un cierto enamo rado a sugueri da - a sende queri
 go a caben tu rigores mi triste vida - ya que asi me a ban

di a sende queri ditos que a un se la si ma -
 do ya que asi me a ban dona cruel homici da

se si na liza Con unas Reales segui di llitas

allegro sexto señores

oye las mono mi oye la mo no mis que se principian

— y en a ca bando da y en a ca bando da dme dos palma di tas

— dos palma di tas;

Segui And^{te}

Es amor una llama tan esqui si

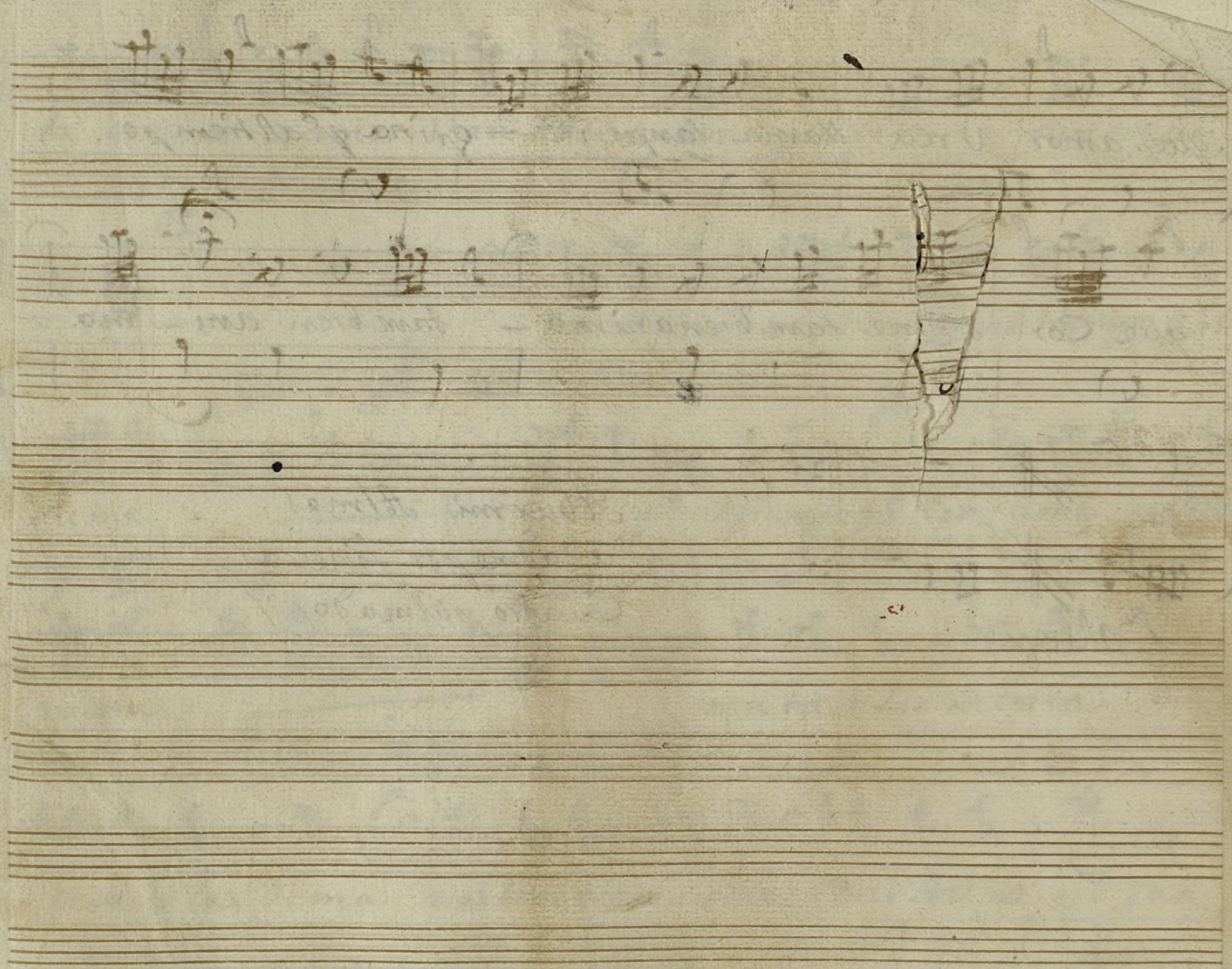
ta e amor e amor Una llama tan exquisita — tan equi
 sita
 tan equi sita que al tiempo q^{ue} Con-
 sume
 g^{ue} al tiempo q^{ue} consume tambien a
 nima
 mata a tormenta
 yere y la nima mas tambien suele darte la vida.

que amor una llama tan pe re - grina q. e al tiem po

que Con su me tam bien ani - ma - tam bien ani - ma -

~~Adagio~~

Abur mis Almas
y dadme por fineza
Cuatro palmador %.



Violin 1^o

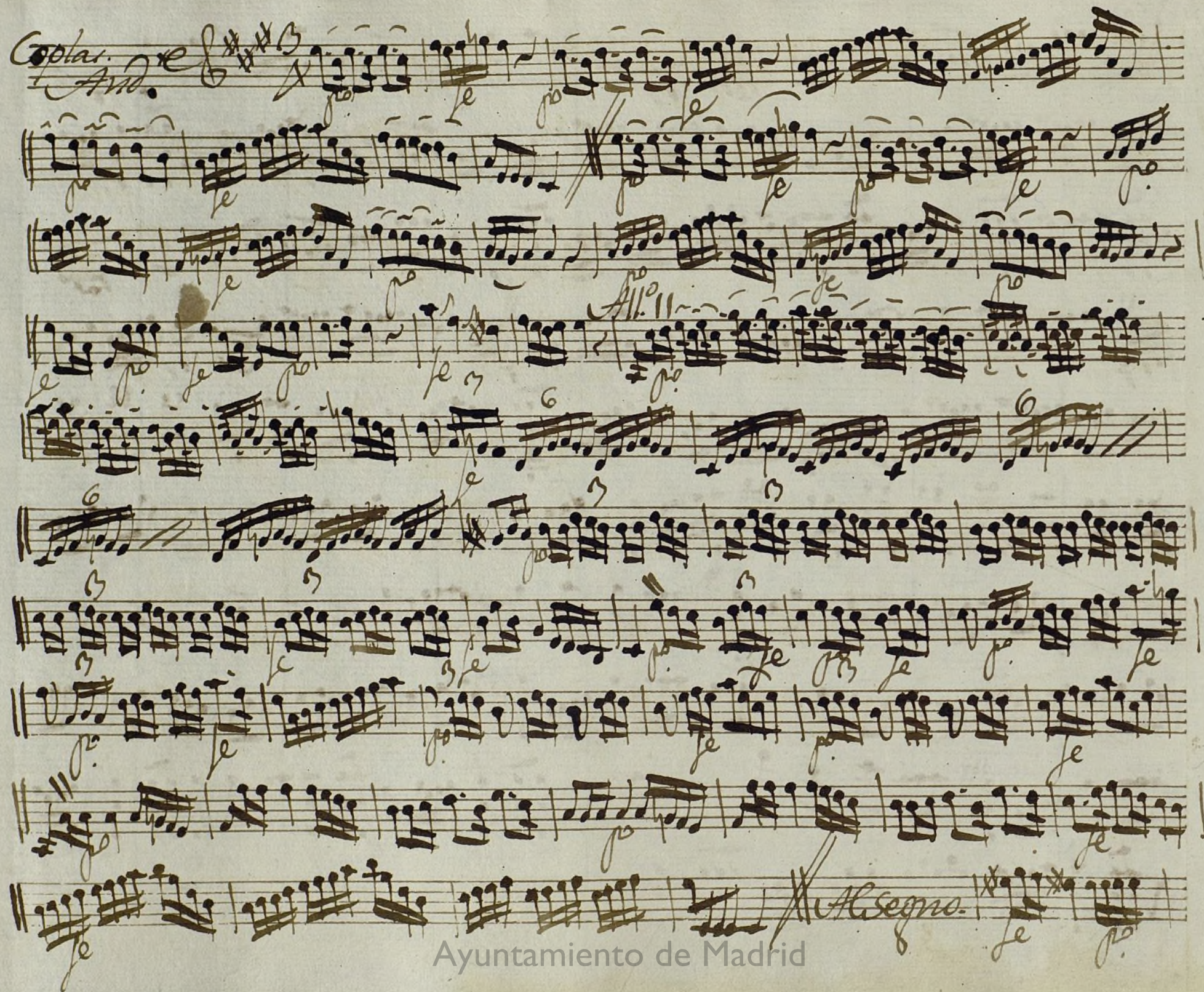
La Amadora %

t

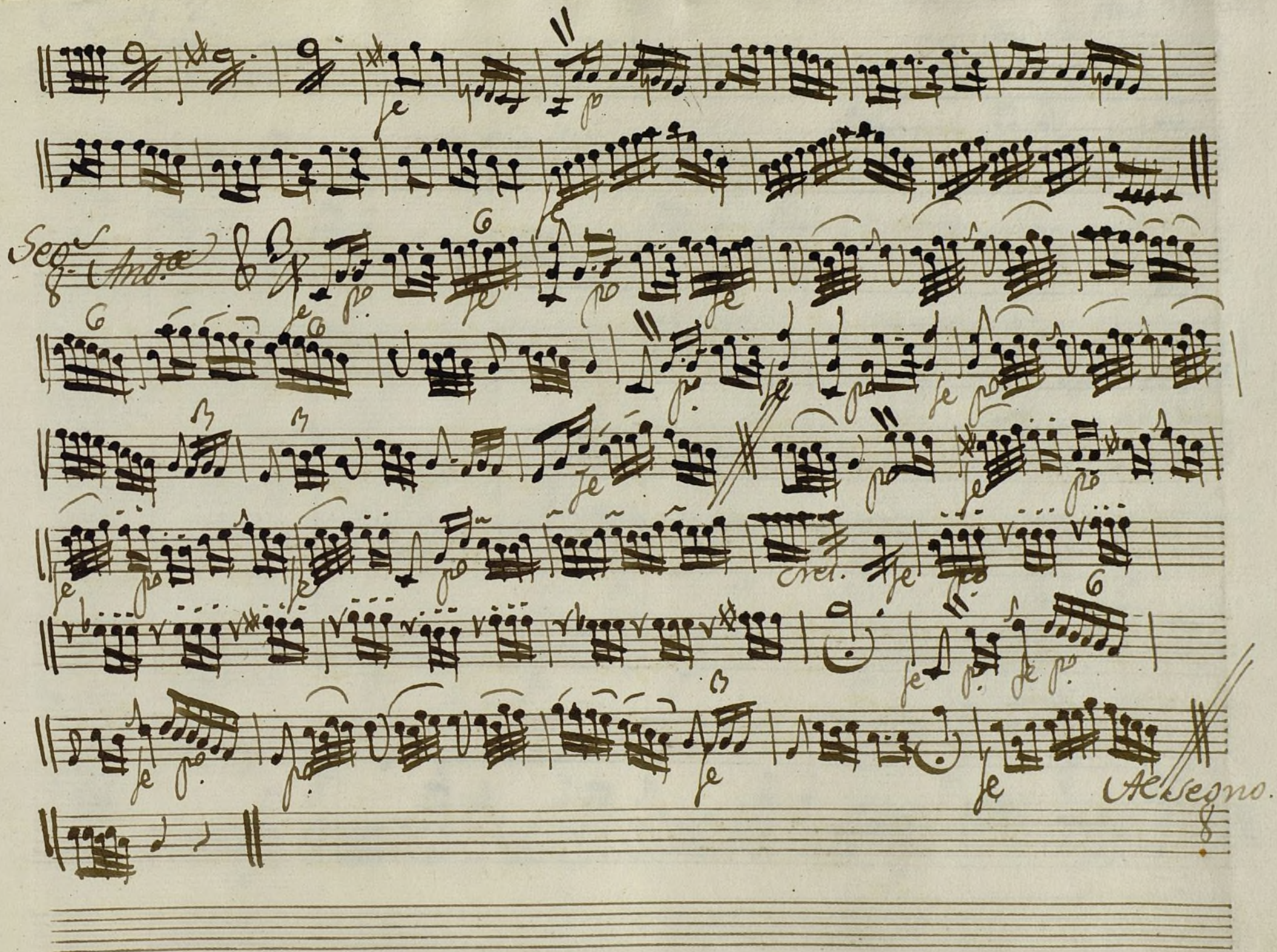
Mus 95-13

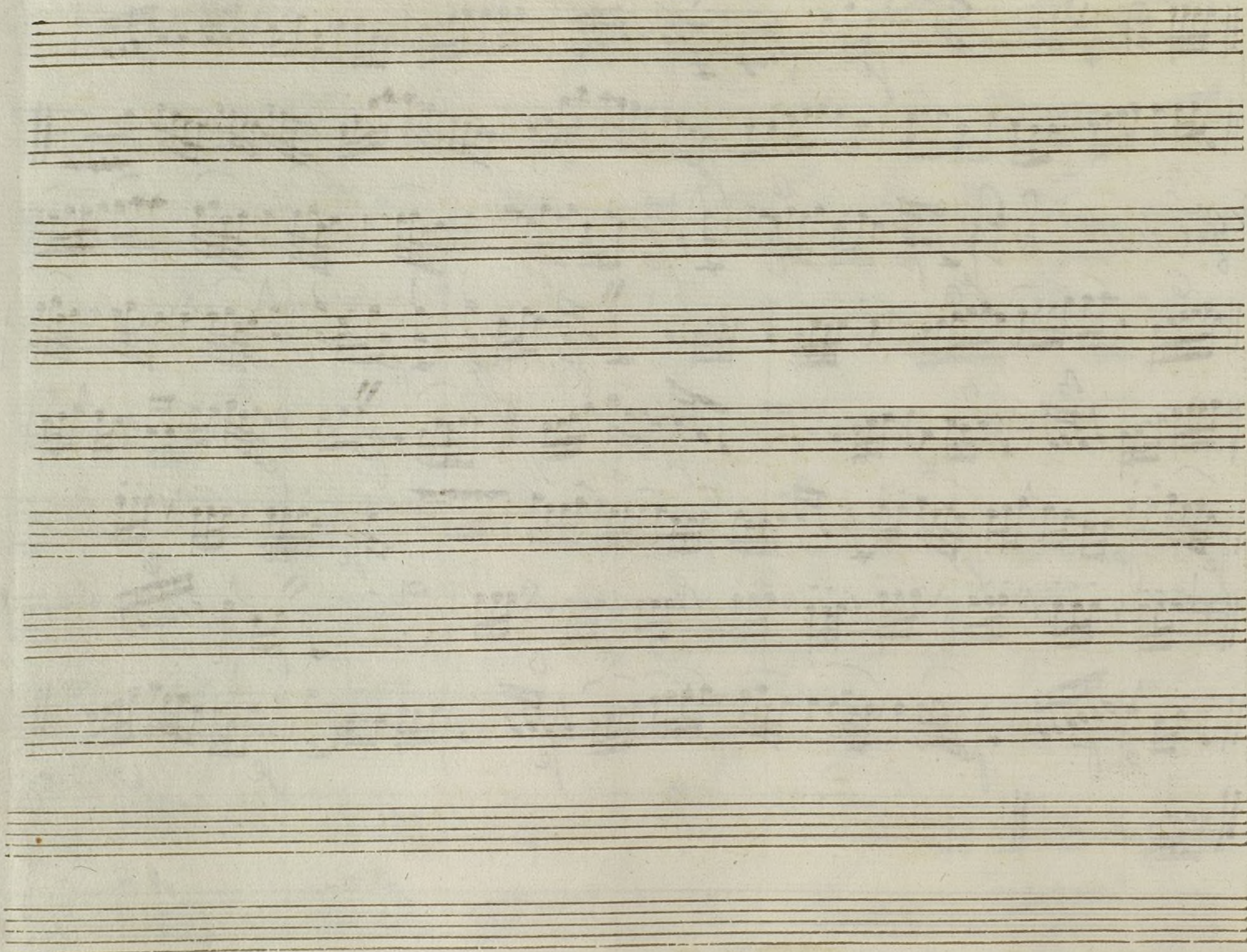
All.^o

Handwritten musical score for Violin 1, titled "La Amadora %". The score is written on ten staves in G major (one sharp) and 3/4 time. It begins with an "All.^o" (Allegro) tempo marking. The notation includes various note values, rests, and dynamic markings such as "vol." (forte), "p" (piano), and "f" (forte). The piece concludes with a double bar line on the tenth staff.

Coplar. And. 

Allegro.





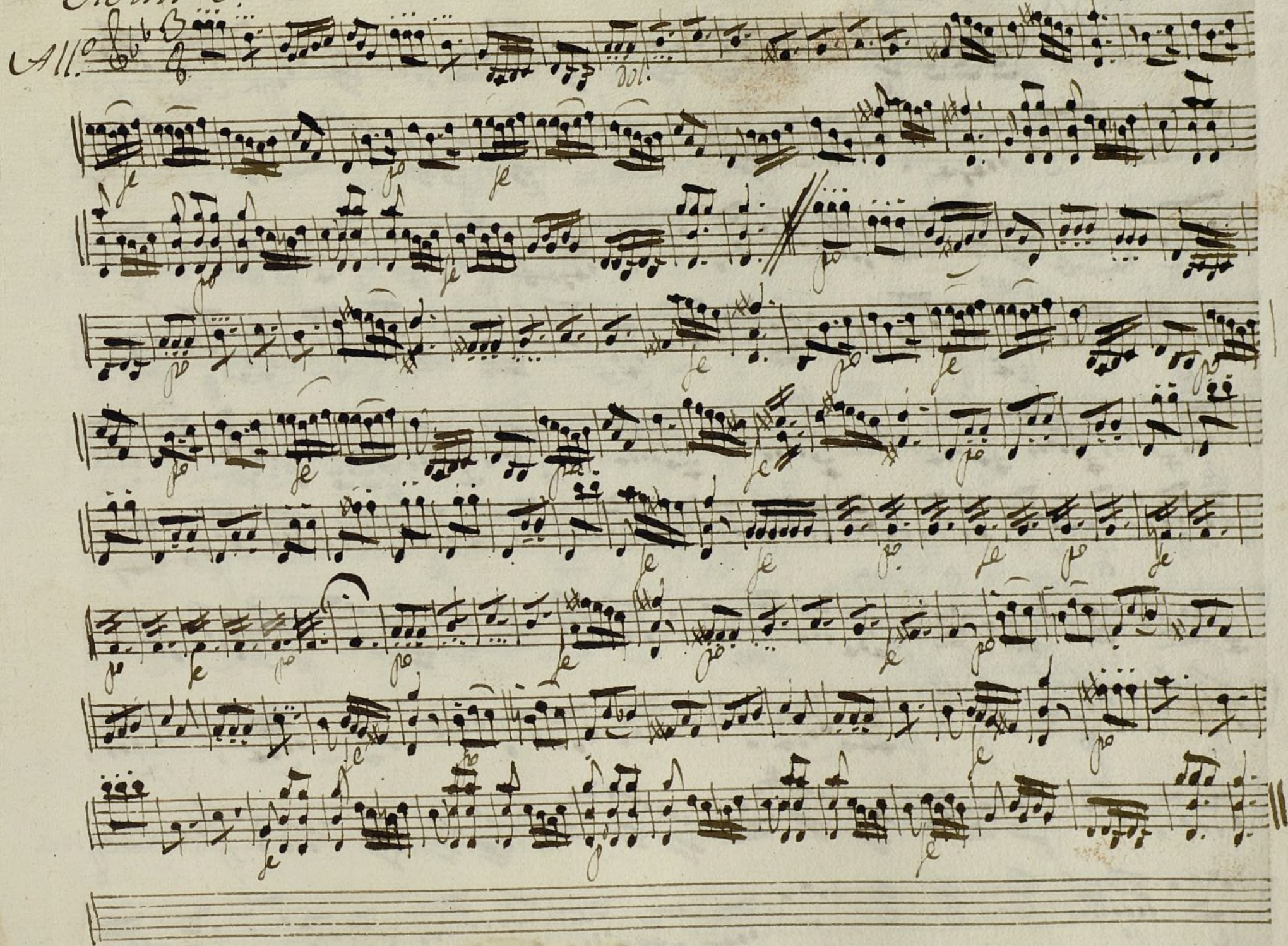
Ayuntamiento de Madrid

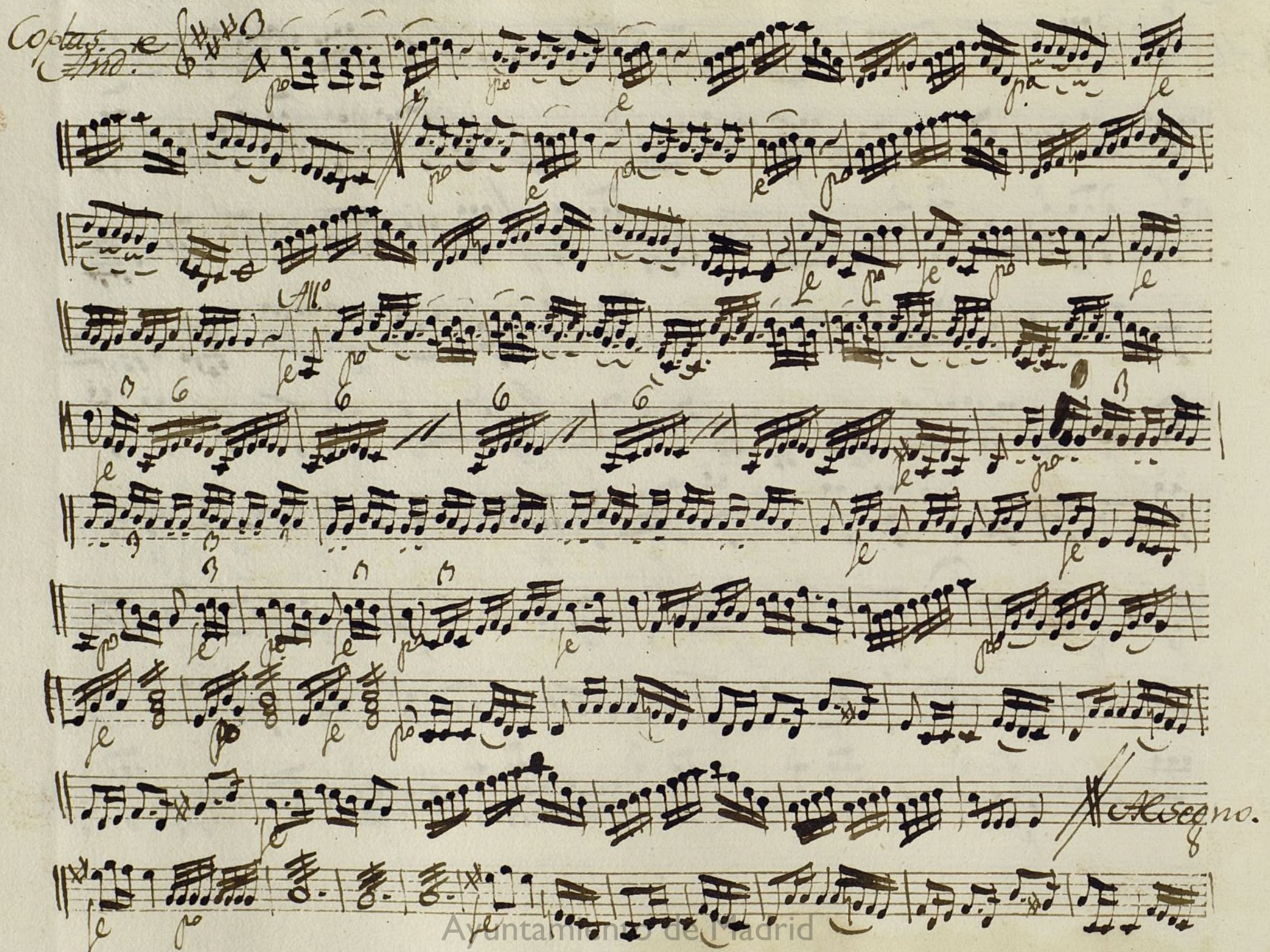
Violin 2^o

t

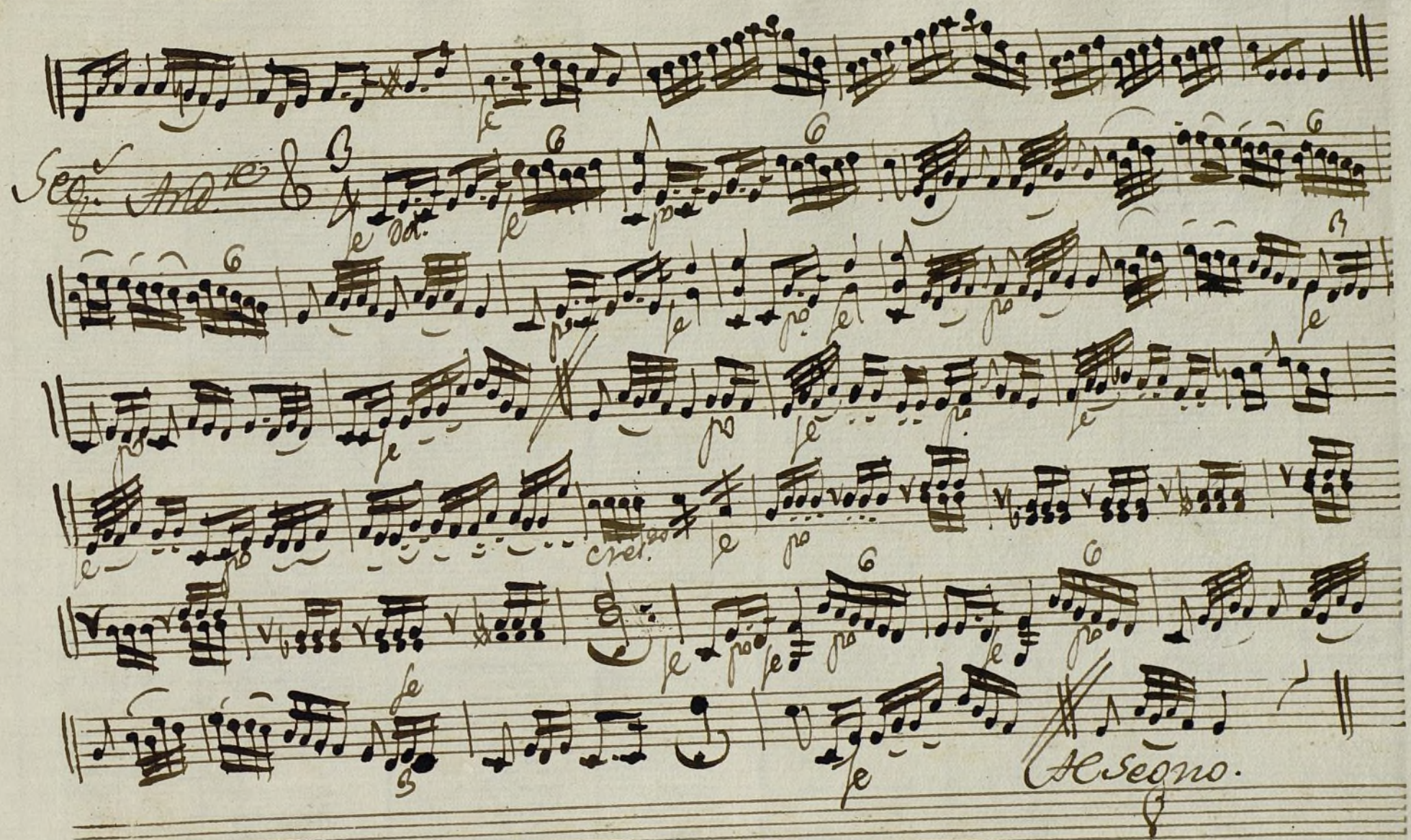
La Amorosa

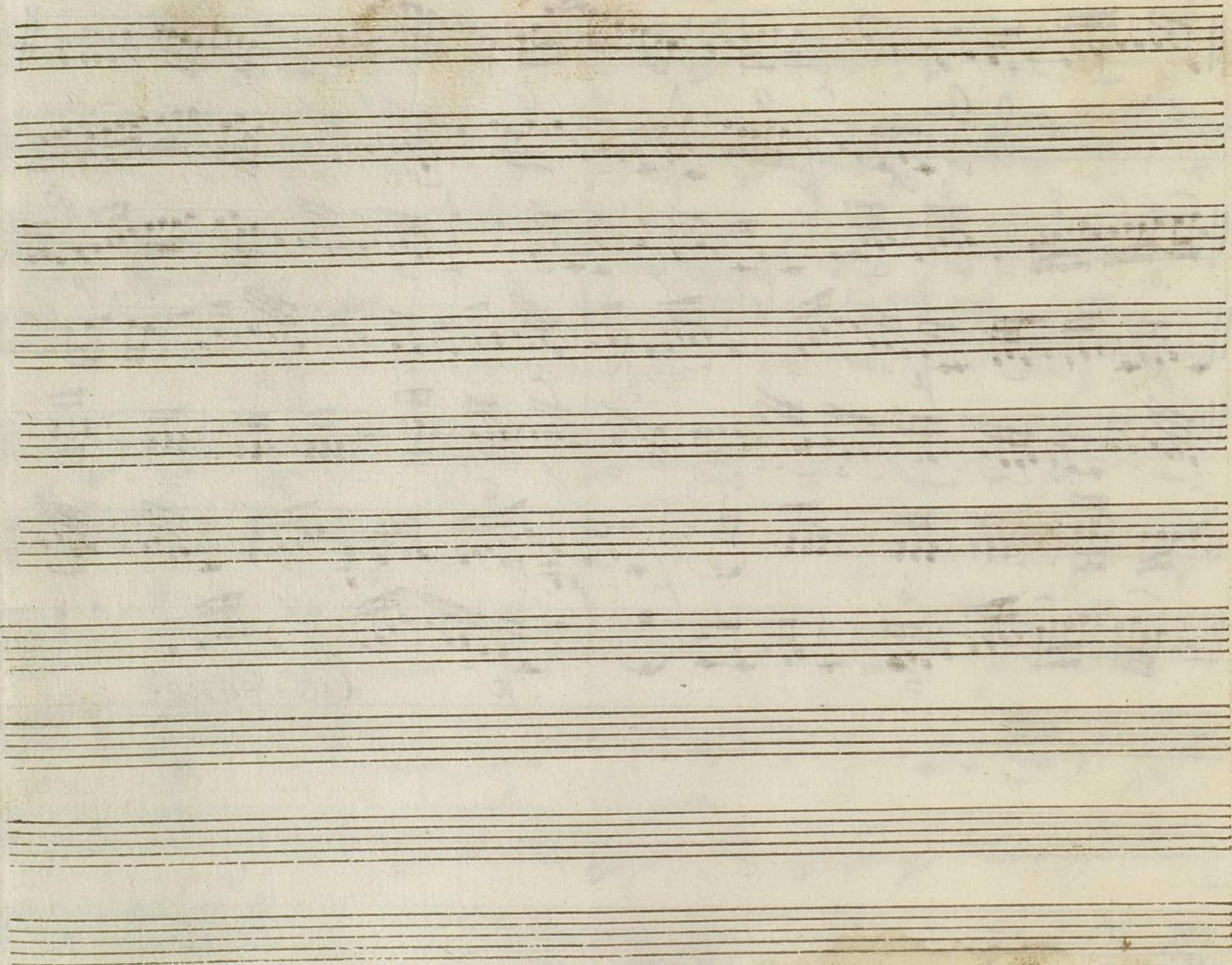
Mus 95-13



Coplas. And. 

Allegro.





Ayuntamiento de Madrid

Trompa Primera

+

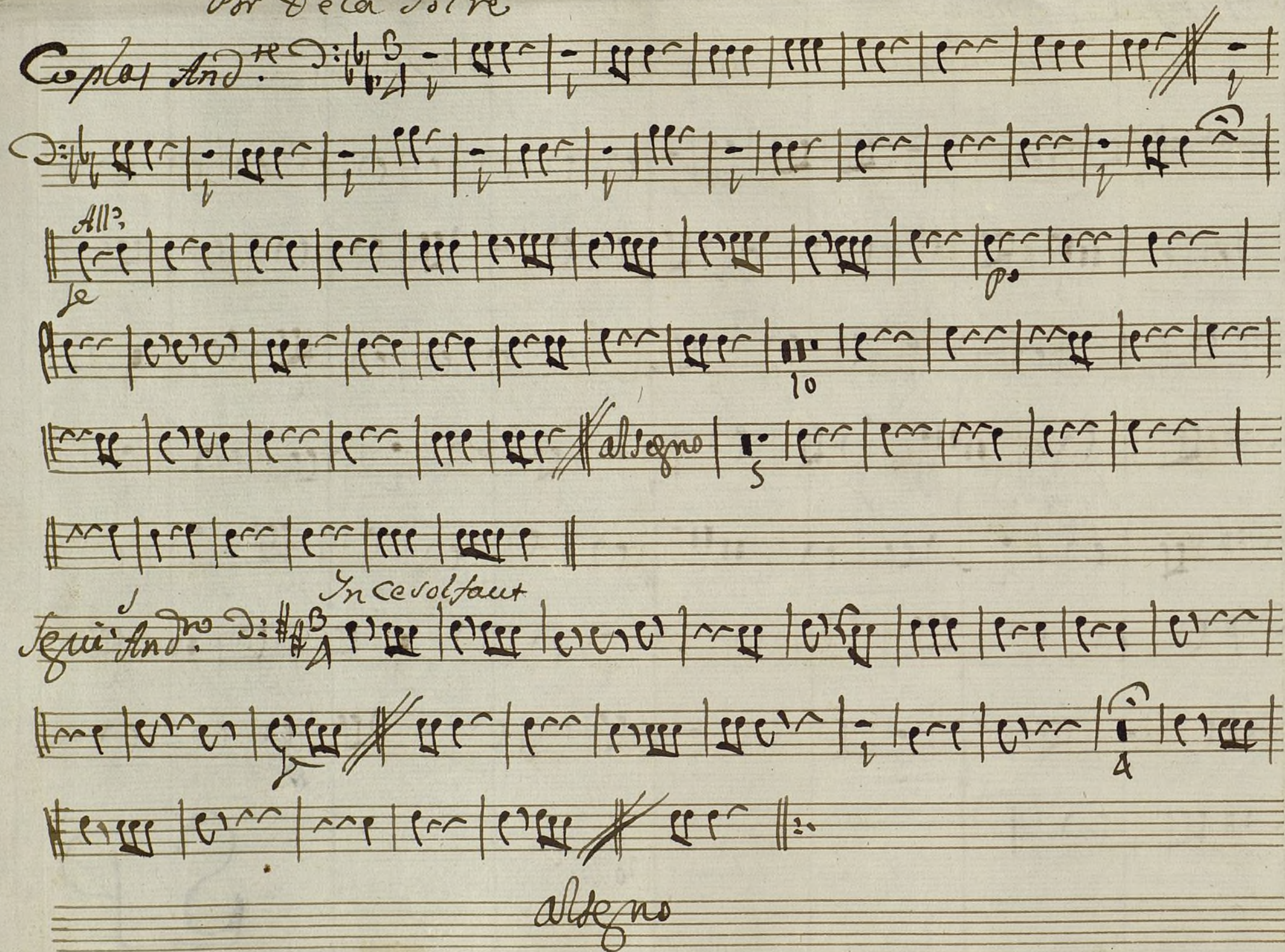
Mus 95-13

tonadilla à solo; La Amorosa %

Handwritten musical score for Trompa Primera, featuring eight staves of music in D major and 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The music concludes with a double bar line on the eighth staff.

Volta

Por Dela Solre

Coplas And.^{te} 

allegro

Trompa Segunda

sonadilla à solo: La Amorosa

Mus 95-13

Handwritten musical score for Trompa Segunda, featuring seven staves of music in G major and 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and the word 'Volta'.

Por de la Solre

Capla And.^{te} *se*

All.^o

allegro

allegro

In Cerol faut

Sequi And.^{te}

allegro

+ Jonadilla a solo % Mens 95-13
6

[illegible]

Handwritten musical notation on a single staff. The notation includes various note values, rests, and a double bar line. The style is characteristic of historical musical manuscripts.

Handwritten musical notation on a single staff. The notation includes various note values (eighth, sixteenth, and thirty-second notes) and rests. Some notes are marked with 'se' (soprano) and 'p' (piano). The staff is written on a five-line system.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The staff is a single line with a clef at the beginning.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in a historical style, and the paper shows signs of age.

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. There are several markings above and below the staff, including a 'p' (piano) and a 'f' (forte), and some other symbols that appear to be part of the notation or performance instructions. The staff ends with a double bar line and a decorative flourish.

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