

Conadilla a Solo;

el Arrendador del Sevo;

~~Madrid de la...~~

Del Sr. Castel;

pr.^a Cavanba

And. ¹⁸ ~~Mod.~~

leio a paris nados queridos duenos oy Maria Antonia sa
pe no que la otra tarde me vino a pe lo cuando for ma por los

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pe no que la otra tarde me vino a pe lo cuando for ma por los

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Allegretto moderato
3. Mai And. 10.

En solo da ros gusto en solo da ros
Presentan do las farmas presentando las

puesto zifamiane lo — si lo lo pra Caranba si lo lo
farmas no les guerreros — a nuestro gran monarca a nuestro

ora Caranba sino Laudeo; chi to se ño res
gran monarca Caylos tercero

tengan silen cio

yo darà la caran — ba yo darà la caran — ba —
g.º despues de la entra — da g.º despues de la entra — da —

allegro

dos Carame los
si que el do peo

Coplas

Alleg^{ro}

Coplas
Alleg^{ro}

Veni
Dijo

a yo una ama la otra tarde me avn que sea la Caranba y que te ne mor

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Con mi Man rilla y Basquiña a lo de sal quiere el pueblo
 yo soi en Ca ramanchel el arrendador de el sebo

pa sò en buelto en una capa un hombre co
 si avste le cho ca tres mas — yen bi do to

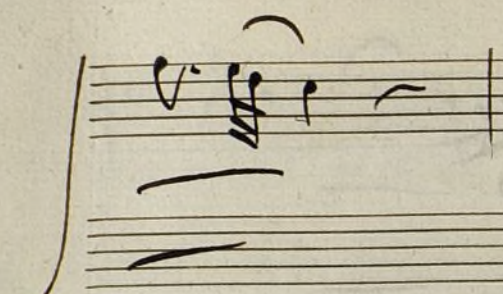
mo un muñeco ~~Vello~~ ~~Madra~~ ~~Un gacimido~~ pa ti
 do mi Ves to q' ^{cachi} ^{gor do} aqui tengo ^{Ves to} ^{lludo} me da llas sin o
 seis

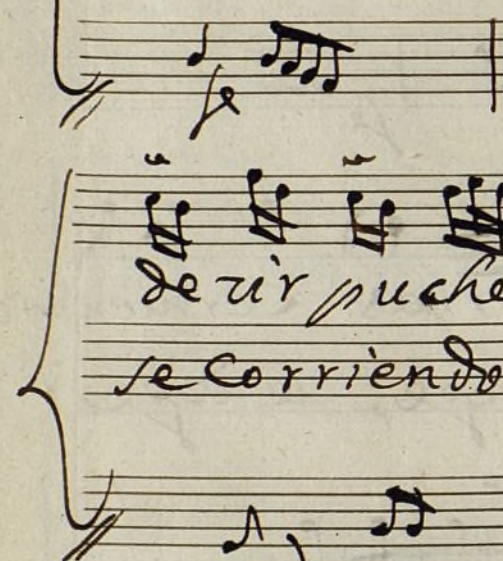
zambo y Ca bíz tuer to
 tras Co sas que tengo
 des tas fi gu ras se ha llan a
 soy del Barquillo la flor del
 Cientos q.ª a cada palo son un tro piezo
 Berro ya todo trazo de dicho y echo
 Llegò y me dijo a Dios sa lero y yo le
 Canto ba ji to yen to na re mos Con su fan

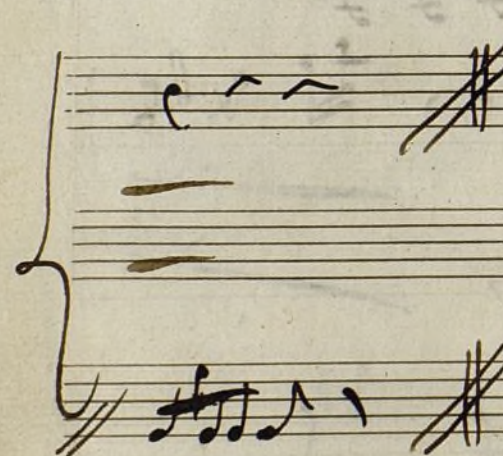
dije bravo di' nero bravo di' nero
 dango mi Canto neo mi Canto neo

puro se enjarras Cerniendo el
 sea poca pringo, le dije,

cuerpo y yo alternaba su Canto ne-o
 puerros, Canza q' orilla toma vste buelo,


 torció el toruico — hizele un festo — y al
 el sea mostaza — yo le chuleo — fue


 de ir pucher — dije buñuelos —
 se corriendo — y es el cuento —


allegro

All.^o vivo

Miren que mue-
ble para un ^{en}re - ño perdiz ò ~~no~~ Comer la que lo muer-
to solo me pu- tan mis Noque se -
ros gradas Luneta y palcos Cuando es tan llenos
pero ay q.^o du do — pero ay que se mo

de confiada — de mi defectos — a zer tar

a dar gusto por q^e no acierto

suplid mis faltas q^e arto las siento

or vailo me go
y berei q^e fandan — gos os caran bes

ya ora queridos oid asentos oid a lentos —

Con las *seguir* di llin- das dar fin preendo

seguir And.^{no}

Es el amor po lilla tan a la que ña es el amor po

lilla es el amor po lilla tan a la que ña tan a la que ña

tan a la que - ña q^e el Corazon Car
 Come sin que se sien - ta q^e el Corazon Car Come sin q^e se
 sienta; de de los ojos - busca su Centro - pica en el
 al - ma y entra en el pecho dando mil vueltas - anda vo
 yendo - Causa mar ri - rios ^{ansias} ~~causa~~ tormentos

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ya quel q' a sa cu dir la no lle ga a tiempo siel cura no la

Cura no alla ve me dio siel cura no la Cura siel cura

no la Cura no alla ve me dio - no alla ve me dio
resp.

allegro

Cuidado Niña,
 y curarse con tiempo
 desta potilla.

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Violin Primero

sonadilla a solo;

Mus 95-9

And. Mode. No. 6

The musical score is written on eight staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'And. Mode.' and 'No. 6' at the beginning, and 'mas And.' and 'Allegro moderato' later in the piece. The score ends with a double bar line and a fermata.

allegro

No 14

Coplas Allegro 3/8 $\text{F}\sharp$ $\text{C}\flat$ Le p. p. for. Le mezzo for. Le have And. Mos. Le allegro



Volli p^{to}

Violin Segundo
Sonadilla à solo;

Mus 95-9

x And.^{te} Mode #0 6/8

f

p

Vol

p

ma And.^{te}

p

Vol

allegro

Vol

Coplas Alleg. #0 3/8 $\text{F}\sharp$ $\text{B}\flat$

ad corno

Vivo

Vol. II p. 20

Segui. And. 3/4

suave

allegro

+

tonadilla à solo;

Volli

Coplas Allegro $\text{F}\flat\text{F}\flat$ $\frac{3}{8}$

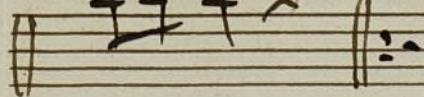
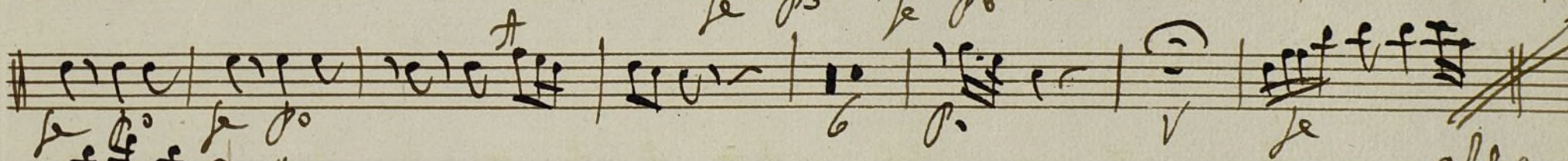
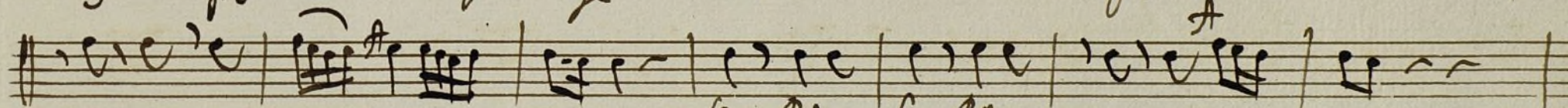
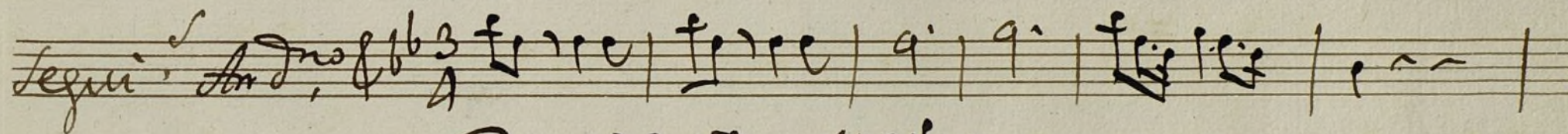
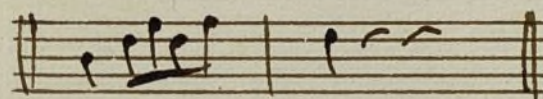
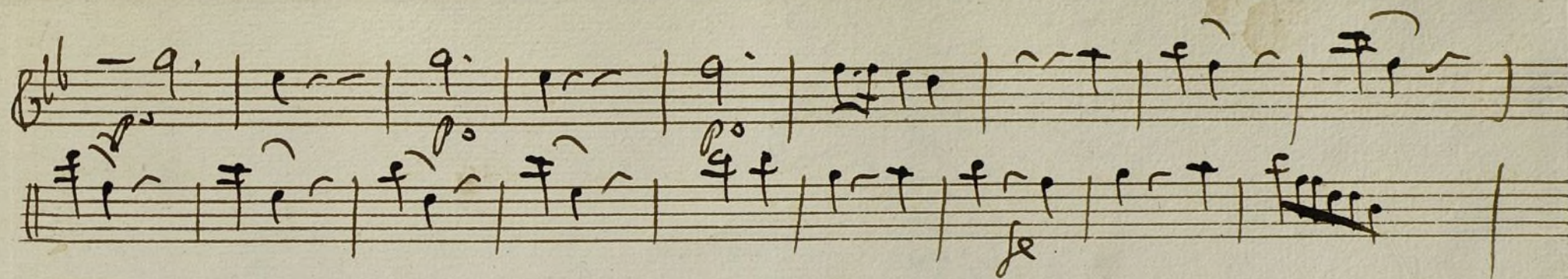
Andante

allegro

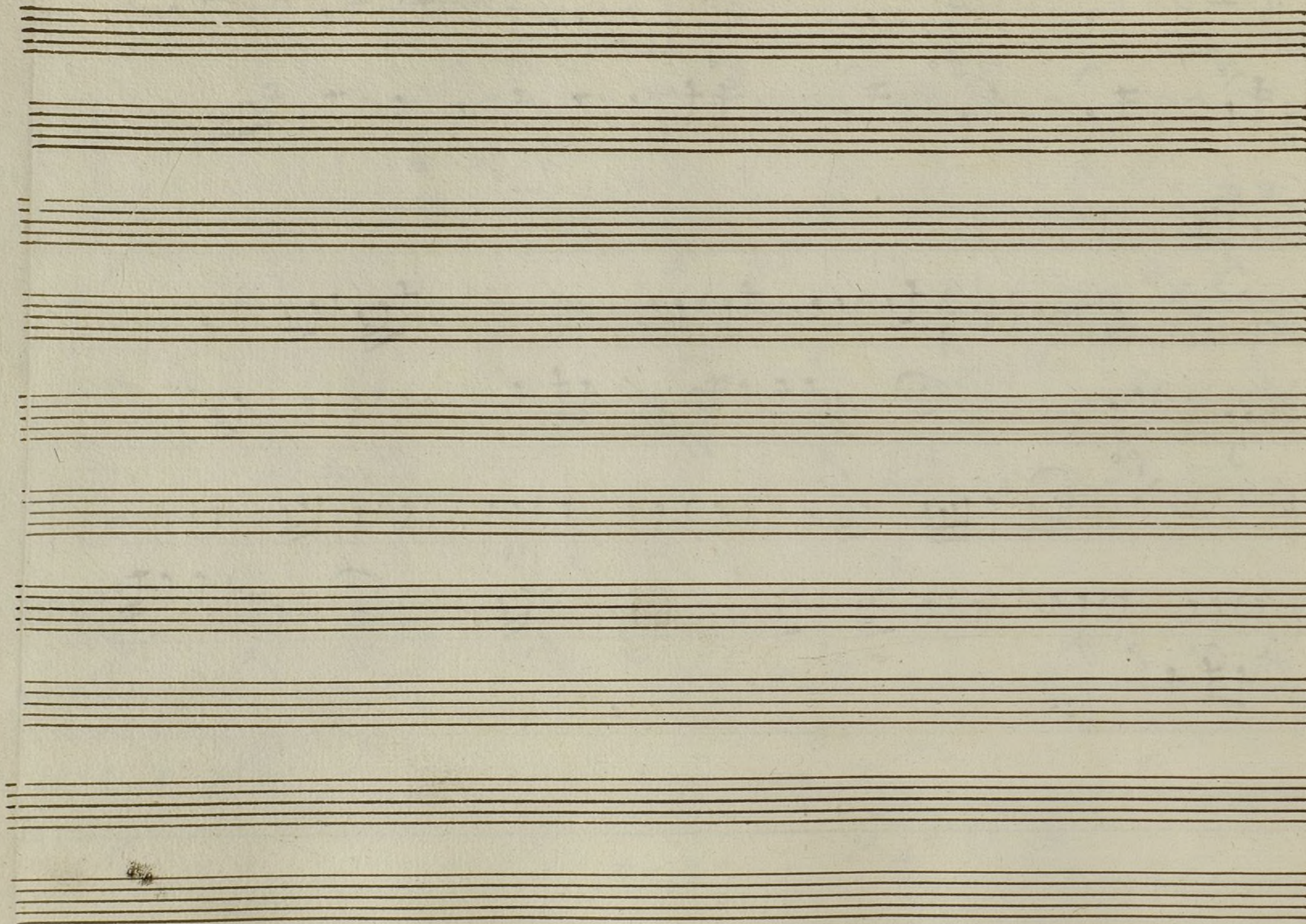
Vivo $\text{F}\flat\text{F}\flat$ $\frac{3}{8}$

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This is a handwritten musical score on aged paper. It begins with the title 'Coplas' followed by the tempo 'Allegro' and the key signature 'F major' (two flats) and time signature '3/8'. The music is written on ten staves. The first staff has a double bar line and a repeat sign. The second staff has a 'va' marking. The third staff has a '5' marking. The fourth staff has a '4' marking. The fifth staff has a '3' marking and a 'Andante' tempo change. The sixth staff has a '4' marking. The seventh staff has a '3' marking. The eighth staff has a '4' marking. The ninth staff has a '3' marking. The tenth staff has a '4' marking. The score ends with a double bar line. The text 'Ayuntamiento de Madrid' is written at the bottom.



allegro



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Oboe Segundo.

MUS 95-9

Rondalla à solo;

Handwritten musical score for Oboe Segundo, featuring a Rondalla à solo section. The score is written on seven staves, with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "And. Mod." and the dynamics include "dol.", "p.", "se", "voz", "po", "3^{ma} Andte", "se", "p.", "se", "allegro", and "Volli". The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line is present in the middle of the seventh staff.

Volli

Coplas Allegro No. 0 Bb $\frac{3}{8}$

vor

Andato

allegro

Vivo Bb $\frac{3}{4}$

je

po

je

po

9

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The third staff begins with the tempo marking *Andno* (Andantino) and the time signature $\frac{3}{4}$. The sixth staff concludes with the tempo marking *allegro*. The manuscript is written in ink on aged, slightly discolored paper.

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trampa Primera

MUS 95-9

tonadilla a Sol^b;

And. Mode D: #

Je vor

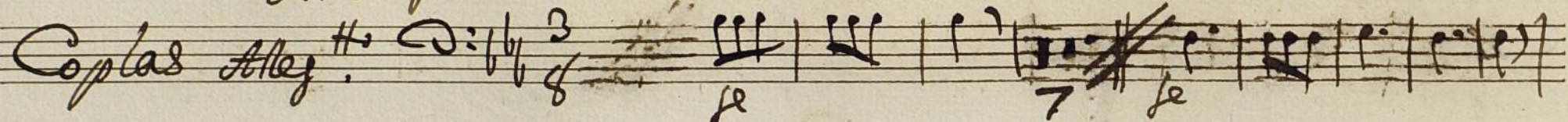
Je

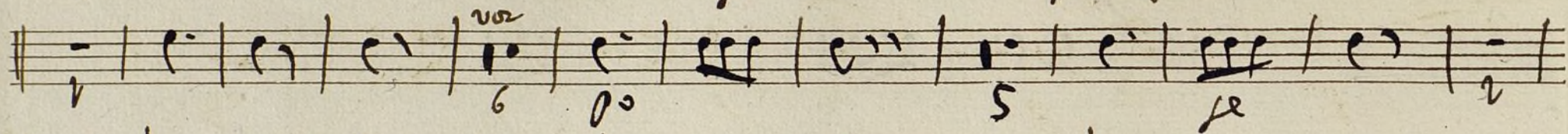
may And. p

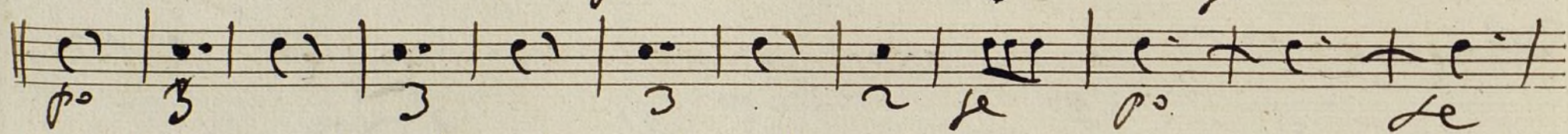
Volti

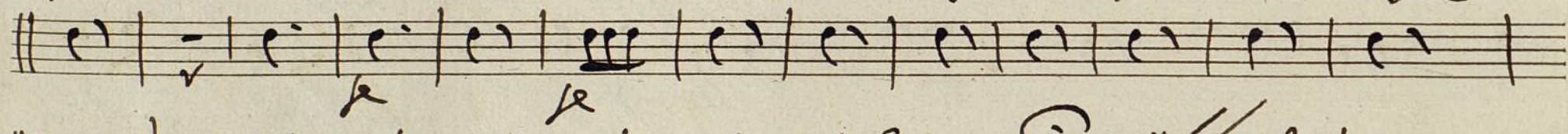
allegro

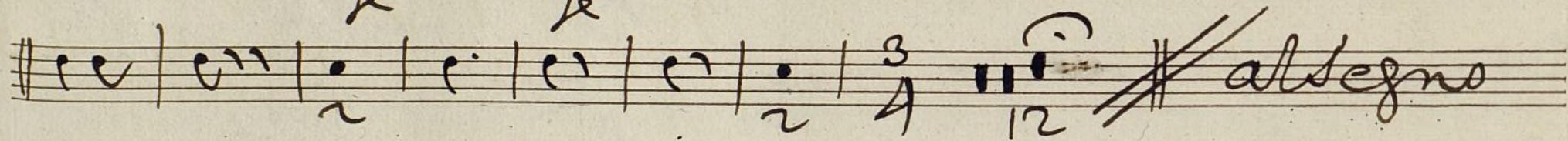
In elofa

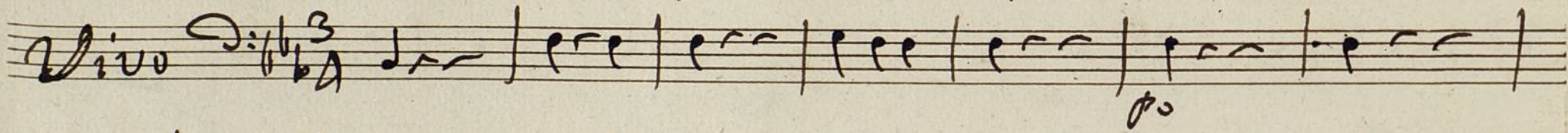
Coplas Alleg.^{ro} 

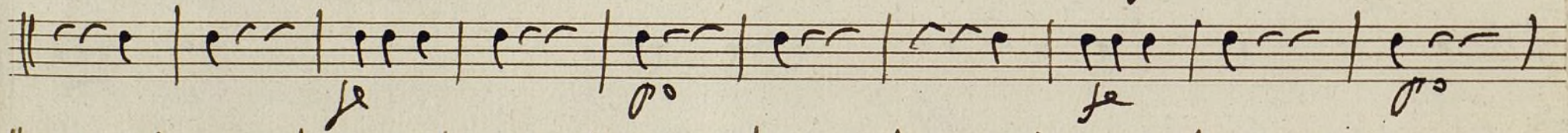


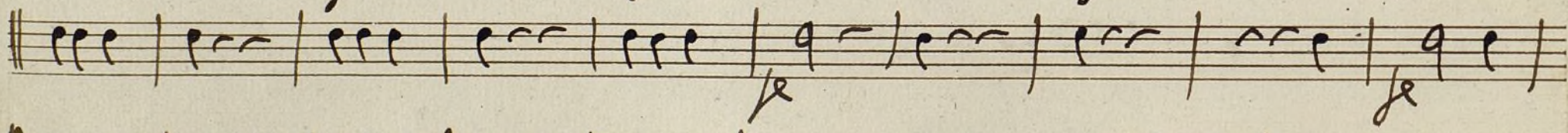


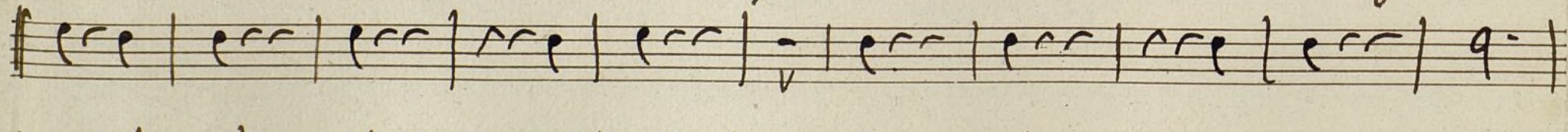


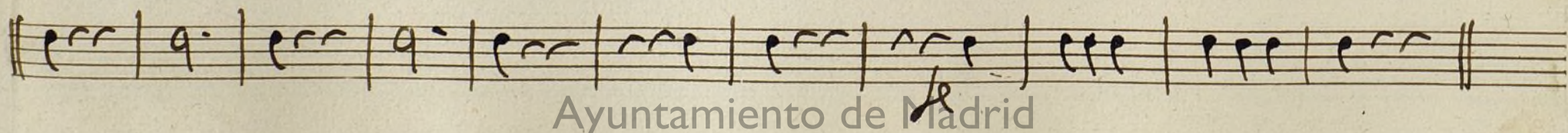


Vivo 









Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo/mood is indicated as "And" (Andante) and "allegro". The key signature is one flat (B-flat). The score concludes with a double bar line and a fermata.

Tempo: *And*
Tempo: *allegro*

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trampa segunda +
tónadilla à 6/6;

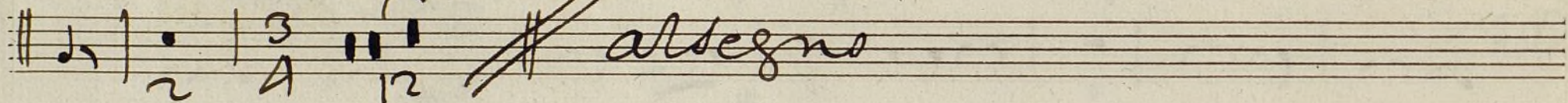
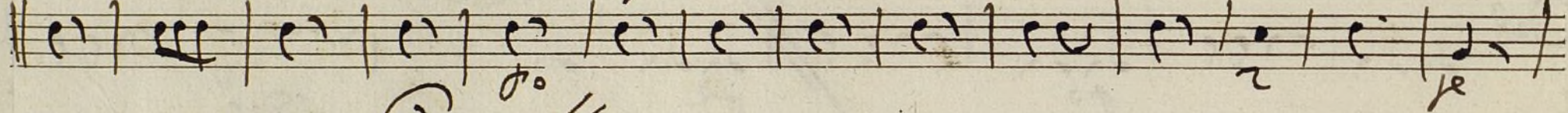
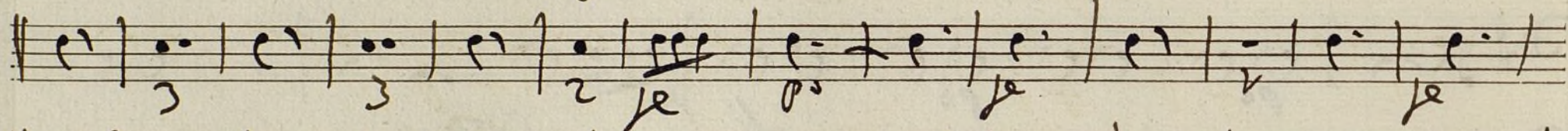
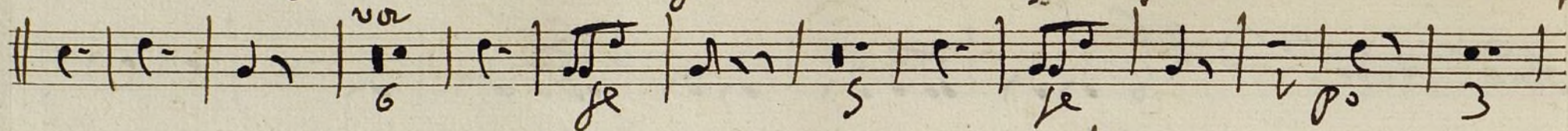
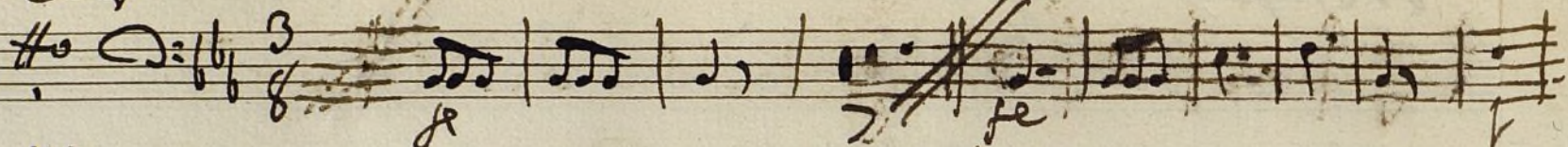
MUS 95-9

And. Mode. Ho *6/6*

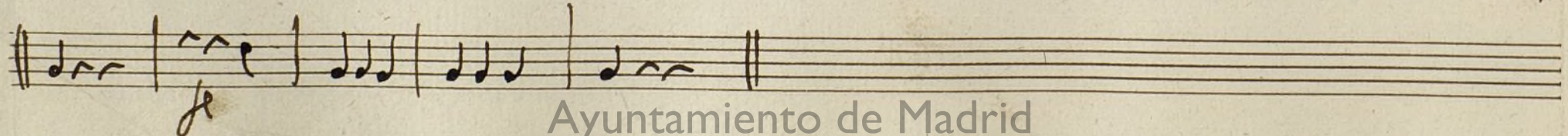
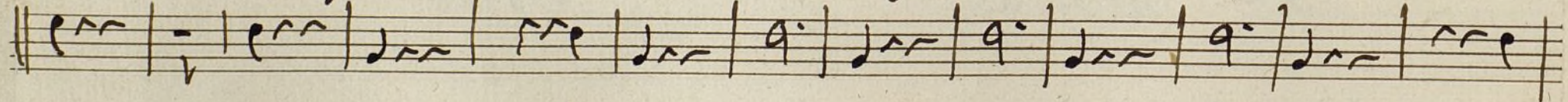
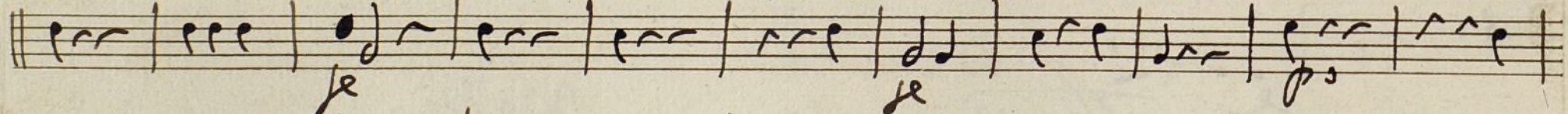
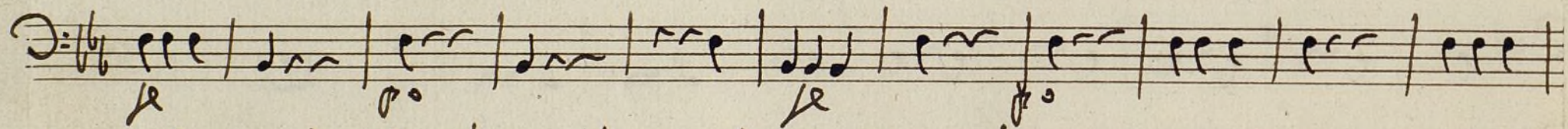
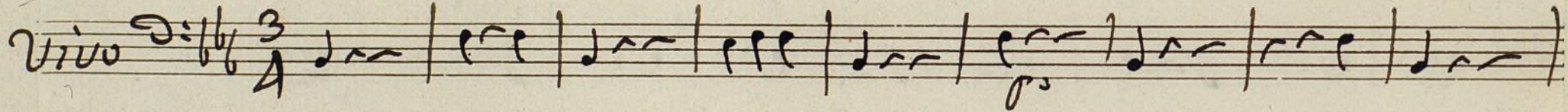
p *f* *V* *3* *ma And.* *V* *Volte* *allegro*

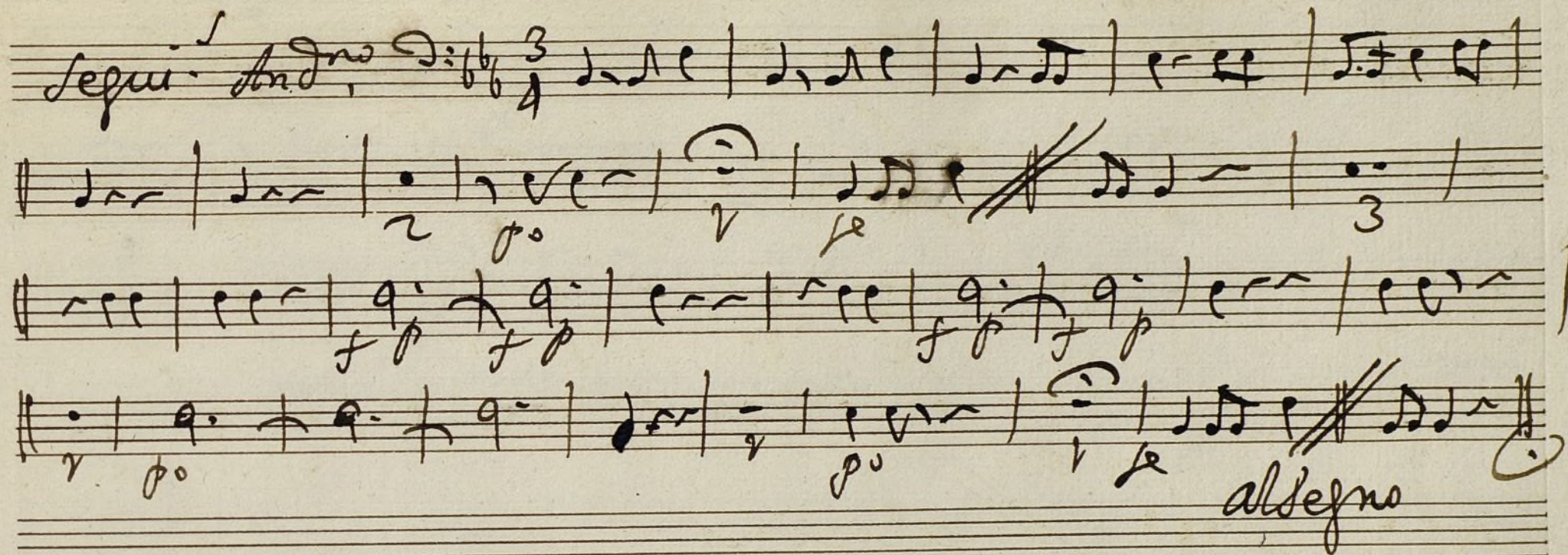
Inclafa

Coplas Alleg



allegro





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Contravapo;

tonadilla à solo;

MUS 95-9

And.^{te} Mode $\text{H}\flat$ $\text{C}:\flat\flat$ $\frac{6}{8}$

fe *p* *f* *vo*

mae And.^{te} $\frac{3}{8}$

p *f* *allegro*

volh'

Coplas Allegro $\text{H}\flat$ $\text{D}=\text{F}\flat$ $\frac{3}{8}$

Andro

allegro

Vivo $\text{D}=\text{F}\flat$ $\frac{3}{4}$

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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *pp*. The score is divided into sections by a double bar line and a repeat sign. The first section is marked *And.* and the second section is marked *allegro*. The manuscript is written in ink on aged paper.

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Con trauajo;

tonadilla à solo;

MUS 95-9

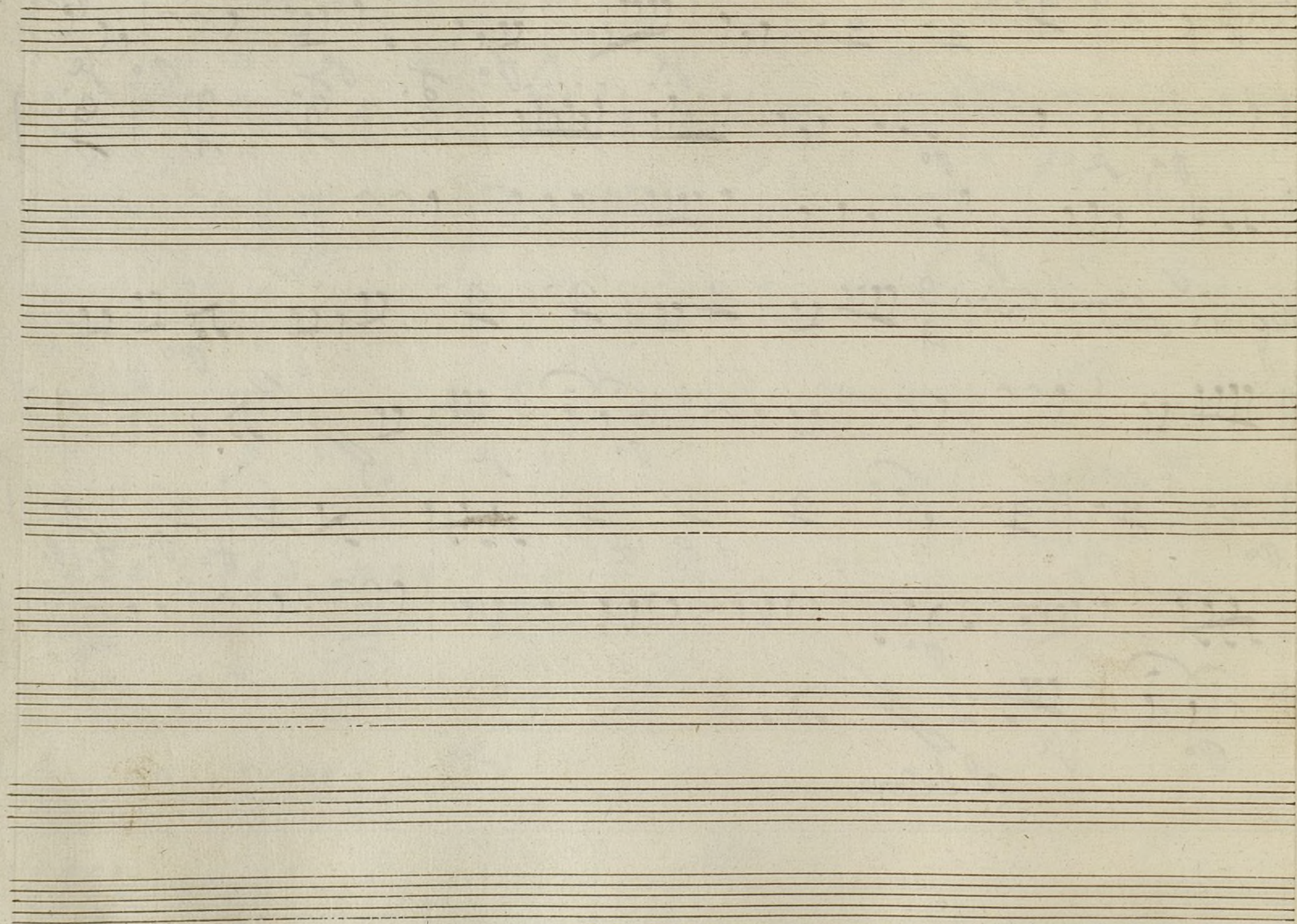
And.^{te} Mod.^{to} *Ho* *6/8*

fe *p* *p0* *f* *f0* *fz* *fz0* *fz1* *fz2* *fz3* *fz4* *fz5* *fz6* *fz7* *fz8* *fz9* *fz10* *fz11* *fz12* *fz13* *fz14* *fz15* *fz16* *fz17* *fz18* *fz19* *fz20* *fz21* *fz22* *fz23* *fz24* *fz25* *fz26* *fz27* *fz28* *fz29* *fz30* *fz31* *fz32* *fz33* *fz34* *fz35* *fz36* *fz37* *fz38* *fz39* *fz40* *fz41* *fz42* *fz43* *fz44* *fz45* *fz46* *fz47* *fz48* *fz49* *fz50* *fz51* *fz52* *fz53* *fz54* *fz55* *fz56* *fz57* *fz58* *fz59* *fz60* *fz61* *fz62* *fz63* *fz64* *fz65* *fz66* *fz67* *fz68* *fz69* *fz70* *fz71* *fz72* *fz73* *fz74* *fz75* *fz76* *fz77* *fz78* *fz79* *fz80* *fz81* *fz82* *fz83* *fz84* *fz85* *fz86* *fz87* *fz88* *fz89* *fz90* *fz91* *fz92* *fz93* *fz94* *fz95* *fz96* *fz97* *fz98* *fz99*

may And.^{te} *8* *p* *p0* *f* *f0* *fz* *fz0* *fz1* *fz2* *fz3* *fz4* *fz5* *fz6* *fz7* *fz8* *fz9* *fz10* *fz11* *fz12* *fz13* *fz14* *fz15* *fz16* *fz17* *fz18* *fz19* *fz20* *fz21* *fz22* *fz23* *fz24* *fz25* *fz26* *fz27* *fz28* *fz29* *fz30* *fz31* *fz32* *fz33* *fz34* *fz35* *fz36* *fz37* *fz38* *fz39* *fz40* *fz41* *fz42* *fz43* *fz44* *fz45* *fz46* *fz47* *fz48* *fz49* *fz50* *fz51* *fz52* *fz53* *fz54* *fz55* *fz56* *fz57* *fz58* *fz59* *fz60* *fz61* *fz62* *fz63* *fz64* *fz65* *fz66* *fz67* *fz68* *fz69* *fz70* *fz71* *fz72* *fz73* *fz74* *fz75* *fz76* *fz77* *fz78* *fz79* *fz80* *fz81* *fz82* *fz83* *fz84* *fz85* *fz86* *fz87* *fz88* *fz89* *fz90* *fz91* *fz92* *fz93* *fz94* *fz95* *fz96* *fz97* *fz98* *fz99*

allegro *vol. 2*

Handwritten musical score for two pieces. The first piece, 'Coplas Aleg.', is in 3/8 time and features a melody with various dynamics (p, p^o, f, *vo*) and articulation marks. The second piece, 'Vivo', is in 3/4 time and features a more rhythmic melody with dynamics (p, p^o, f). The score is written on ten staves, with some staves containing multiple systems of music. The handwriting is in brown ink on aged paper.



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