

Leg.º 1º n.º 8

+

Conadilla a Duo

Los Majos sevillanos %

*Del Sr. Rosales
Salban*

8

Correa y Petrola

96-15

Handwritten musical score on aged paper, featuring multiple staves and a tempo marking.

The tempo marking is *Allegro*, written in the upper left corner.

The score is organized into systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and bar lines.

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.

Muger

MUS 96-15

2

Soy de se
Co mo en la

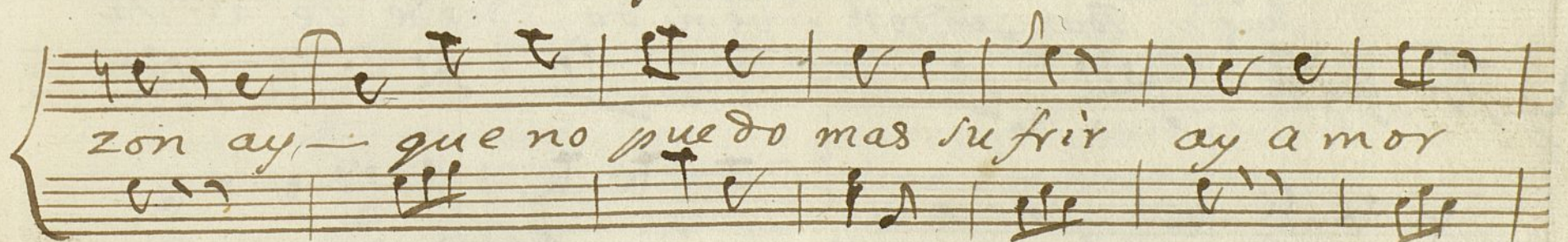
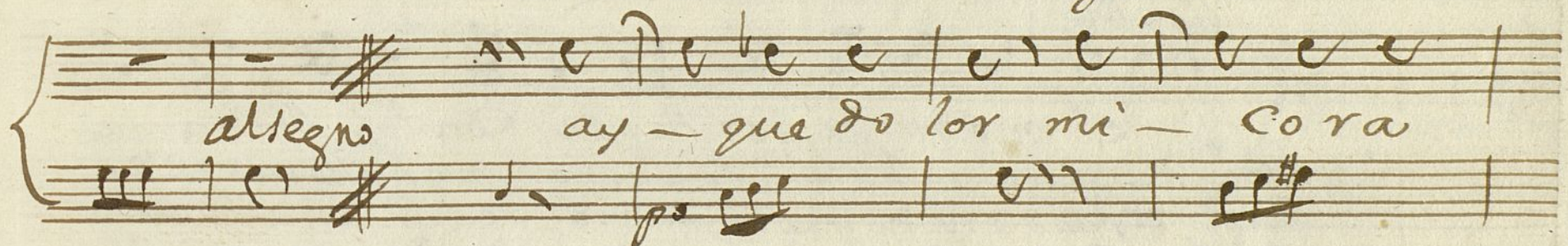
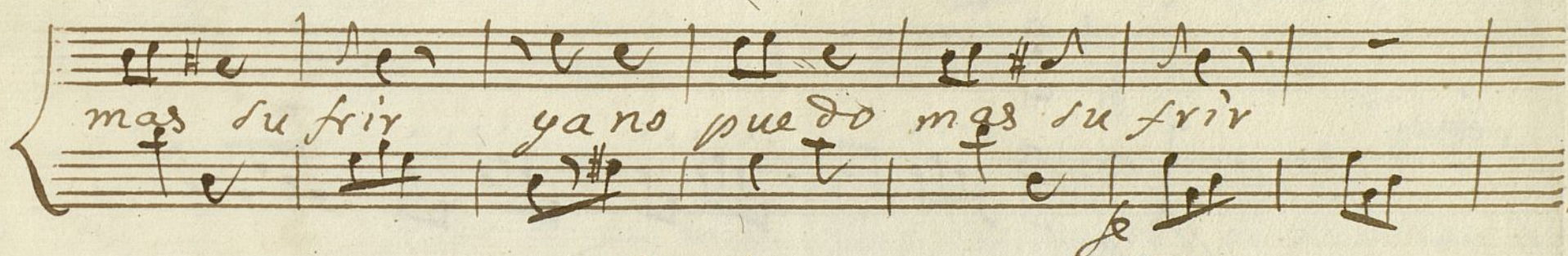
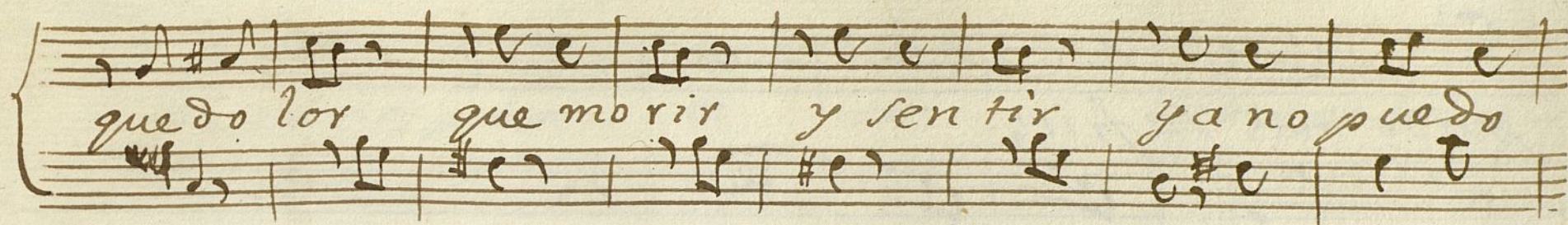
villa bengo buscando a los Madriles cierto pai
Corre ay tantas Calles no se que meaga para en con

Sano
trarle

que a e cho for tuna co
no ay quien me quie que

Sano
trarle

- mo hombre omrado que - sonde monios los - se vi
 - no me en gaño que - soi me drosa co - mo mi
 llanos ay - chu lo mio don - de estara ay -
 madre ay - chuto mio si - re hallare ay -
 - que la ausencia mea - flige ya ay a mor
 - que so lita me - mori re ay a mor



puedo mas sufrir;

Seguís
And.^{te}

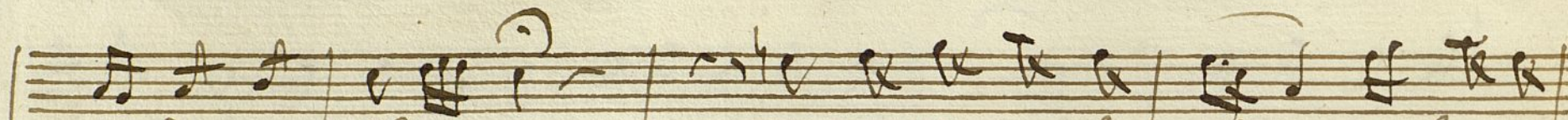
hombre
el modo de portarse con las Madamas
hom^e vine a Madrid en Cueros me halloves ti do
hug^o Pairarito y con padre sea en hora buena a
hug^o Buscando te e venido desde se villa

Con las Ma damas es
me hallo ves ti do que
sea en hora buena que os
desde se villa hom^e Cuen
Ayuntamiento de Madrid


antes que nos pelen — es — saber se las —
las mozas si quieren — que — hacen pro digia —
encuentre me dra o — que os — por esta tierra —
tame las for tunas — Cuen — y en mi Con fia —

(à for tuna Compañeros Zepos quedos) su zede Con las
à for tuna ray moneda dà à la rueda) quien pretenda ser
que sallargo hom^e resalada bien llegada) aunque vengas pro
ha Compadre hom^e ha salero que ay de nuevo) Recive mil me

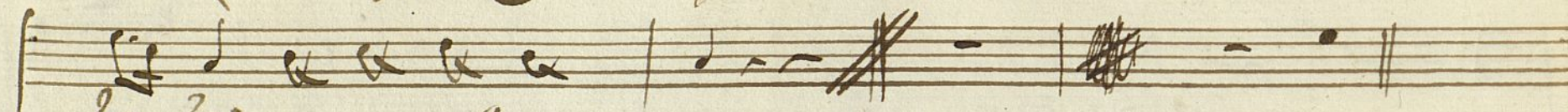
mozas — lo que en el juego — que a quel que mata en vida —
rico — no vaya a Indias — si no busque otra ganancia —
vica — pierde el cui dao — que yo tengo una hucha —
morias — de la Siraalda — de la Alameda y Pepa



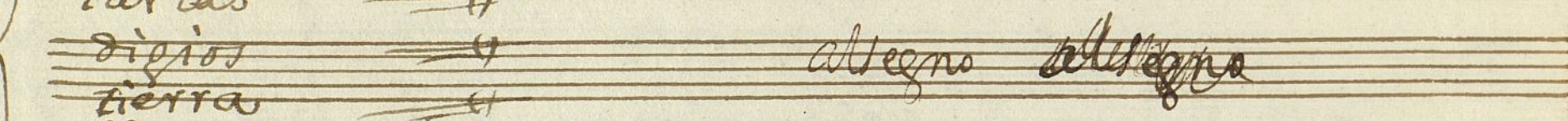
 pierde mas Vestido — es antes que le pelen la berpe
 Como la mia — que las mozas si quieren hazen pro
 que dà para ambo — ^{Mujer} ya te beo me dras — por esta
 la de triana — ^{hom.} Cuenta me tus fortunas — y en mi con




 fe po



 lar las — #
 digios — #
 tierra — #
 fia — #




 allegro allegro

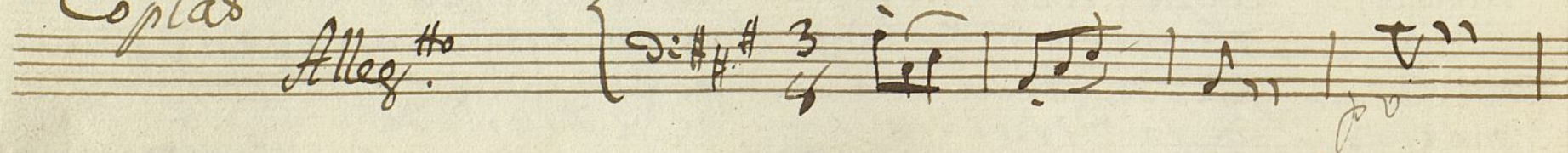


 fe

Coplas



 Alleg.^{ro}



 di. # 3/4 po



 fe



 po

5

Muger

en el punto que
Mug^r se) mi sa la rio e
Mug^r se) no no tienes que
hom^e se) el o zi co no ay

se po se *Punteado*

re per di no ci de ci ble lo que llo re tu be
 ra un do blon y los pa ges de mas a mas y un
 mor mu rar que to do es to era por bien *hom^e* no te
 que tor zer que tan po co el to es por mal que Ca

miedo y luego me fui a la tienda del tio Jo
 te con mi aplicacion para Bata Con anto
 tienes que de clarar por que supe como y con
 llan do se me rezen el concepto Justo, y Ca

hom.^e Muger

le Dime pe pa que y ciste alli si mes
las Una buena Repetición Con su
quien y lo mismo su ce dio a cá Con la
val y si dura aun me as de ver en el

The image shows a handwritten musical score on aged paper. It consists of two systems of music, each with a vocal line and a guitar line. The first system is for the song 'Cuchas se lo di re' and the second is for 'yo ven dia vino y Ca'. The lyrics are written in a cursive hand below the vocal staves. The guitar staves are marked with rhythmic notation, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some staining and wear.

cuchas se lo di re
bi drío tan bien de tras
moza que yo me vi
mundo se ñor formal

yo ven dia vino y Ca
que era cierto una admi ra
y me bi te en Cari
ñila Cosa no ba à Yo

Handwritten musical score for voice and guitar. The lyrics are in Spanish. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. The lyrics are:
fe y lim piava los cana: le) li li li li li
cion a pre san do le ha cia so: le) lo lo lo lo lo
da por ser vir la a qui ya: le) te te te te te
dando y nos va mos a ver o ran: le) le le le le le
The word "arco" is written at the bottom right, indicating a guitar technique. The score is handwritten on aged paper.

li li li le le le le le le le
lo lo lo la la la la la la la
le le le la la la la la la la
le le le la la la la la la la

And.^{te} *Mug.^r* *hom.^e*
En que que damos Vente Con
Allegro

Alleg.^{ro}

migo que en Madrid tengo buenos a migos
fe

yna da te ara falta si te a pa drino

Muy?

yo te lo Creso no tengo duda si me pro

tejes yo haré fortuna que todos se hacen lenguas -

de tu Con ducta Vamos que

rida Vamonos presto que yo te es timo que yo te

Muy? hom? quiero yo se re agrade ci da as

si lo espe ro ya qui se ño res aqui Ma

dama por no can sar os es to sea caba

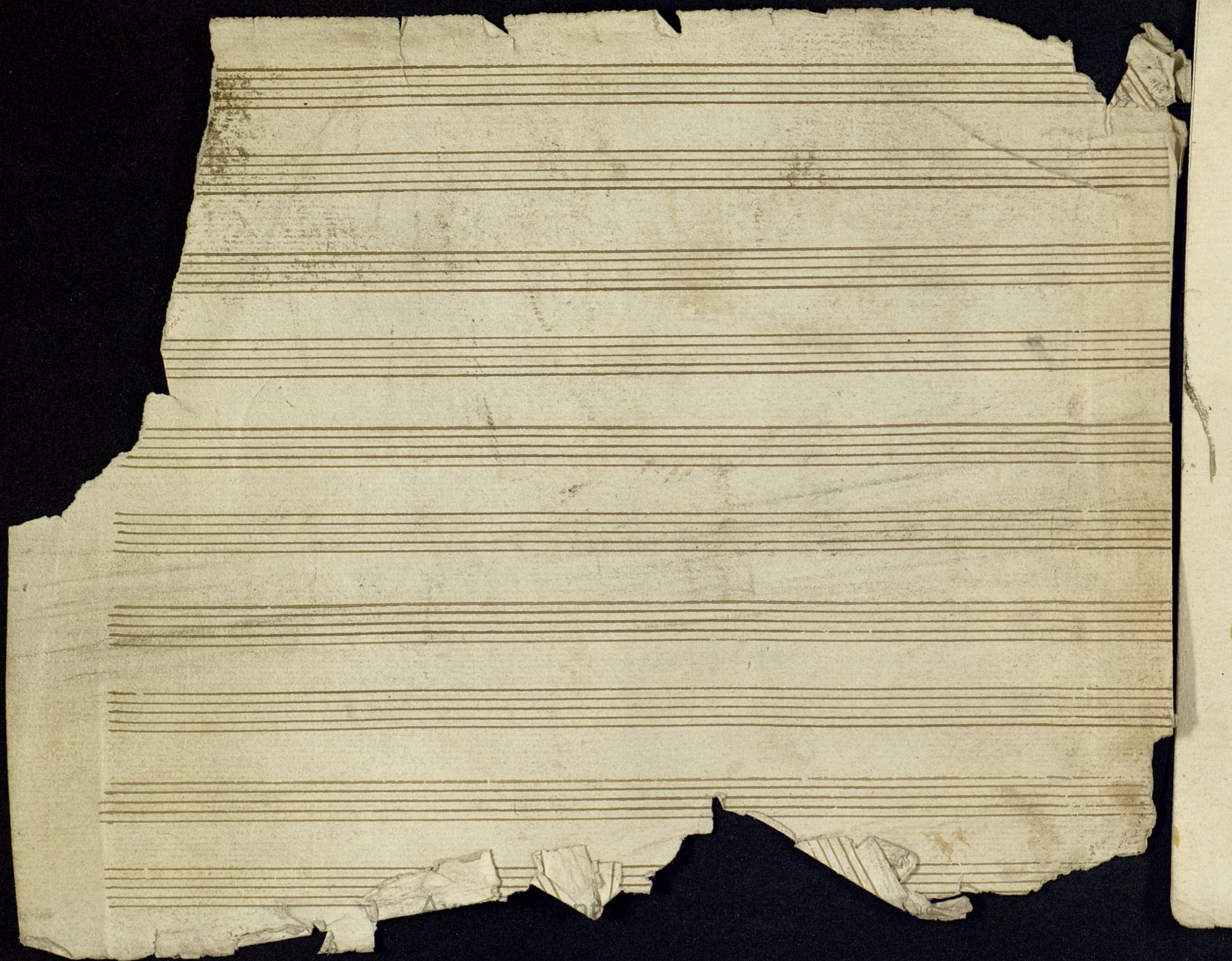
dad nos si es tair con ten tos qua tro pal ma das dad nos

si es tair Con tentos qua tro. pal ma das;

Ayuntamiento de Madrid

MVS 96-15

8



Violin Primero.

sonadilla a Duo.

MUS 96-15

Allegro

Handwritten musical score for Violin I of a sonata for two. The score consists of 11 staves of music in 3/4 time. The notation is in a historical style with many beamed sixteenth and thirty-second notes. Performance markings include 'Allegro', 'p' (piano), 'f' (forte), 'p.o.' (pianissimo), and 'f.o.' (fortissimo). A key signature change to one sharp (F#) occurs on the 7th staff. The manuscript is on aged, slightly stained paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (written above the first staff)
- Allegro* (written above the fourth staff)
- se* (written below the first staff)
- se* (written below the second staff)
- se* (written below the third staff)
- se* (written below the fourth staff)
- se* (written below the fifth staff)
- se* (written below the sixth staff)
- se* (written below the seventh staff)
- se* (written below the eighth staff)
- se* (written below the ninth staff)
- se* (written below the tenth staff)
- se* (written below the eleventh staff)
- se* (written below the twelfth staff)
- se* (written below the thirteenth staff)
- se* (written below the fourteenth staff)
- se* (written below the fifteenth staff)
- se* (written below the sixteenth staff)
- se* (written below the seventeenth staff)
- se* (written below the eighteenth staff)
- se* (written below the nineteenth staff)
- se* (written below the twentieth staff)
- se* (written below the twenty-first staff)
- se* (written below the twenty-second staff)
- se* (written below the twenty-third staff)
- se* (written below the twenty-fourth staff)
- se* (written below the twenty-fifth staff)
- se* (written below the twenty-sixth staff)
- se* (written below the twenty-seventh staff)
- se* (written below the twenty-eighth staff)
- se* (written below the twenty-ninth staff)
- se* (written below the thirtieth staff)
- se* (written below the thirty-first staff)
- se* (written below the thirty-second staff)
- se* (written below the thirty-third staff)
- se* (written below the thirty-fourth staff)
- se* (written below the thirty-fifth staff)
- se* (written below the thirty-sixth staff)
- se* (written below the thirty-seventh staff)
- se* (written below the thirty-eighth staff)
- se* (written below the thirty-ninth staff)
- se* (written below the fortieth staff)
- se* (written below the forty-first staff)
- se* (written below the forty-second staff)
- se* (written below the forty-third staff)
- se* (written below the forty-fourth staff)
- se* (written below the forty-fifth staff)
- se* (written below the forty-sixth staff)
- se* (written below the forty-seventh staff)
- se* (written below the forty-eighth staff)
- se* (written below the forty-ninth staff)
- se* (written below the fiftieth staff)
- se* (written below the fifty-first staff)
- se* (written below the fifty-second staff)
- se* (written below the fifty-third staff)
- se* (written below the fifty-fourth staff)
- se* (written below the fifty-fifth staff)
- se* (written below the fifty-sixth staff)
- se* (written below the fifty-seventh staff)
- se* (written below the fifty-eighth staff)
- se* (written below the fifty-ninth staff)
- se* (written below the sixtieth staff)
- se* (written below the sixty-first staff)
- se* (written below the sixty-second staff)
- se* (written below the sixty-third staff)
- se* (written below the sixty-fourth staff)
- se* (written below the sixty-fifth staff)
- se* (written below the sixty-sixth staff)
- se* (written below the sixty-seventh staff)
- se* (written below the sixty-eighth staff)
- se* (written below the sixty-ninth staff)
- se* (written below the seventieth staff)
- se* (written below the seventy-first staff)
- se* (written below the seventy-second staff)
- se* (written below the seventy-third staff)
- se* (written below the seventy-fourth staff)
- se* (written below the seventy-fifth staff)
- se* (written below the seventy-sixth staff)
- se* (written below the seventy-seventh staff)
- se* (written below the seventy-eighth staff)
- se* (written below the seventy-ninth staff)
- se* (written below the eightieth staff)
- se* (written below the eighty-first staff)
- se* (written below the eighty-second staff)
- se* (written below the eighty-third staff)
- se* (written below the eighty-fourth staff)
- se* (written below the eighty-fifth staff)
- se* (written below the eighty-sixth staff)
- se* (written below the eighty-seventh staff)
- se* (written below the eighty-eighth staff)
- se* (written below the eighty-ninth staff)
- se* (written below the ninetieth staff)
- se* (written below the ninety-first staff)
- se* (written below the ninety-second staff)
- se* (written below the ninety-third staff)
- se* (written below the ninety-fourth staff)
- se* (written below the ninety-fifth staff)
- se* (written below the ninety-sixth staff)
- se* (written below the ninety-seventh staff)
- se* (written below the ninety-eighth staff)
- se* (written below the ninety-ninth staff)
- se* (written below the hundredth staff)

Coplas

Allegretto

Handwritten musical score for guitar, featuring ten staves. The key signature is D major (two sharps). The tempo is marked *Allegretto*. The score includes various musical notations such as notes, rests, and dynamic markings like *fe* (forte), *po* (piano), and *arco* (arco). The piece concludes with a section marked *al segno* 3 veces. The manuscript is signed "Ayuntamiento de Madrid" at the bottom.



Violin Segundo.

+

MUS 96-15

Tonadilla a Duo.

Allegro 3/4

Handwritten musical score for Violin Segundo, titled "Tonadilla a Duo." The score is in 3/4 time and marked "Allegro". It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). A repeat sign with a "Voz" marking appears on the fifth staff. The tempo changes to "allegro" on the ninth staff. The manuscript is on aged paper with some staining and a small tear at the bottom.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Staff 1: Melodic line with notes and rests.

Staff 2: *Sequi. And. ^{me}* 3/4. Melodic line with notes and rests.

Staff 3: Melodic line with notes and rests.

Staff 4: Melodic line with notes and rests.

Staff 5: Melodic line with notes and rests.

Staff 6: Melodic line with notes and rests.

Staff 7: Melodic line with notes and rests.

Staff 8: Melodic line with notes and rests.

Staff 9: Melodic line with notes and rests.

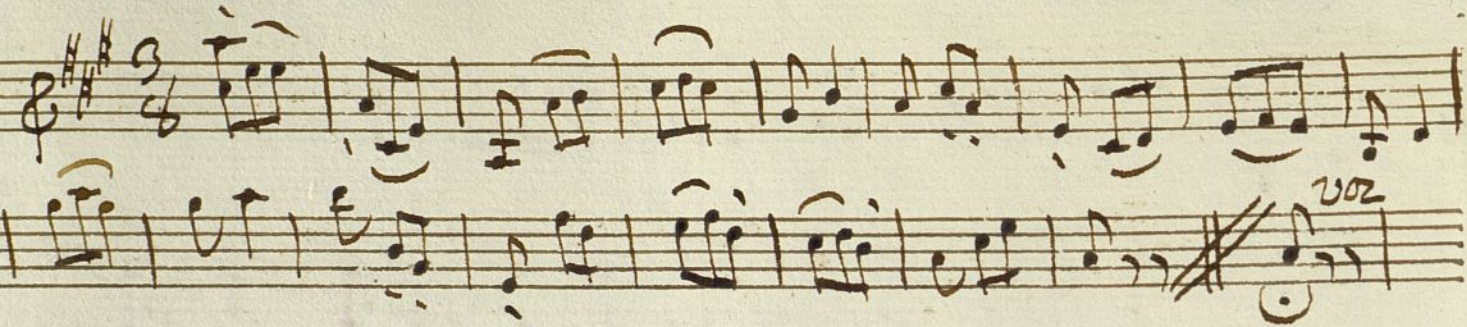
Staff 10: Melodic line with notes and rests.

Dynamic markings and performance instructions include:

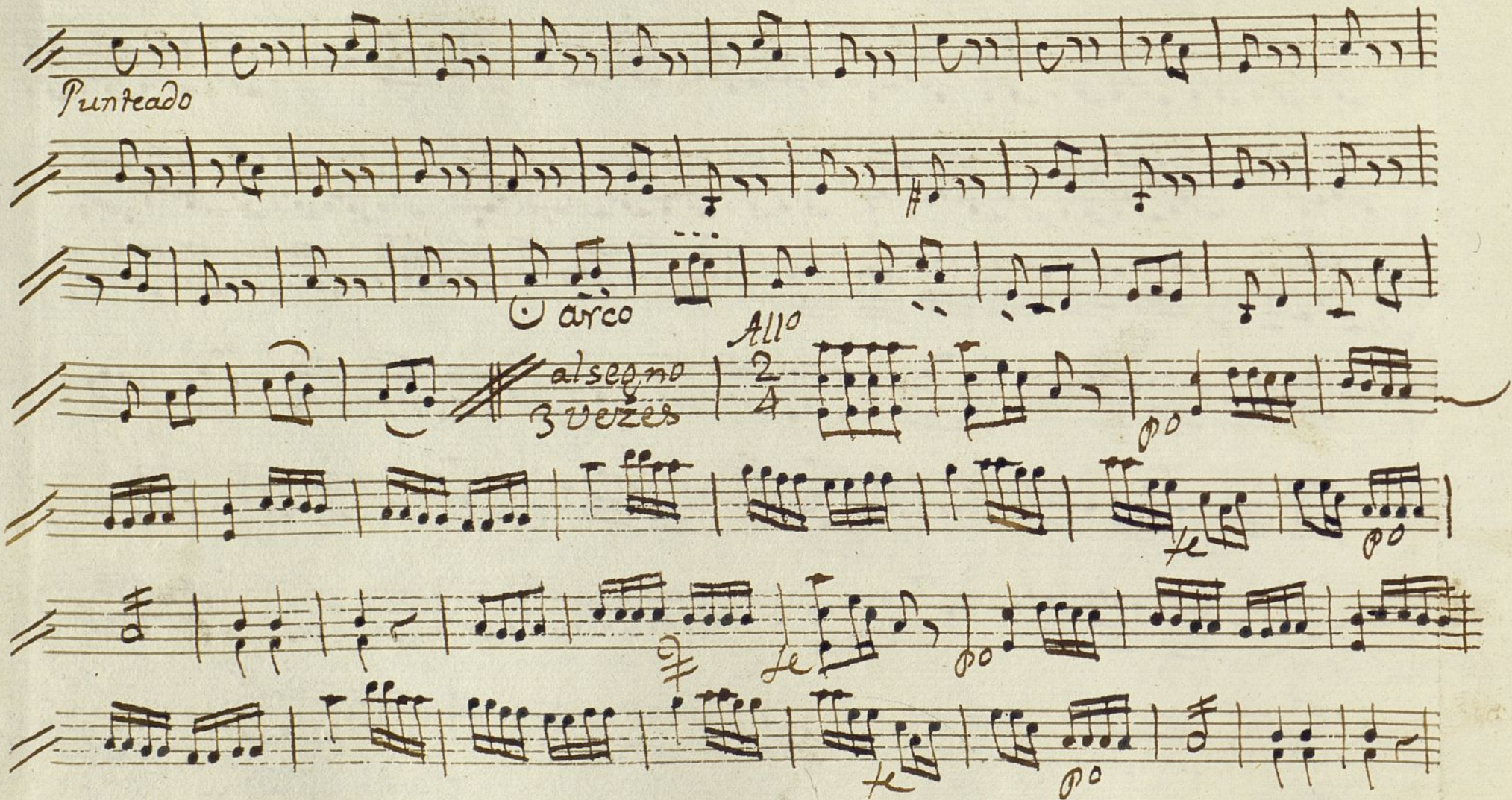
- fe* (forte)
- pp* (pianissimo)
- stacc* (staccato)
- al segno* (al segno)
- 3 veces* (3 times)

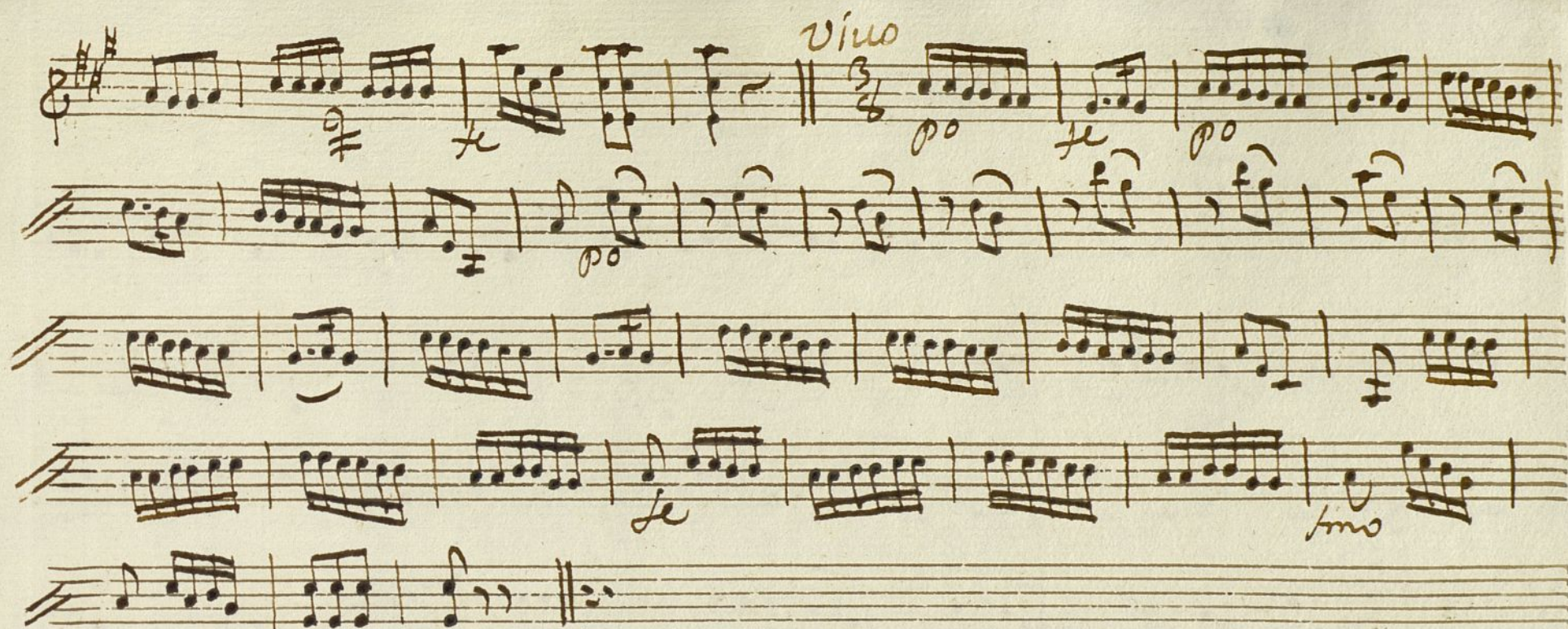
Coplas

Allegretto



Punteado





Violin Secondo.

Violin Secondo. +
Sonadilla a Duo.

MV 96-15

Handwritten musical score for "Marcha de la Victoria" by Manuel Sainza. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings like "Allegro" and "fe". The manuscript is on aged, slightly stained paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Key markings and annotations include:

- Legni. And.* (Violins, Adagio)
- Ma.* (Molto)
- Voz* (Voice)
- Ma.* (Molto)
- ff* (fortissimo)
- fr.* (forzando)
- allegro* (fast)
- 3 vezes* (3 times)
- Vol. n.* (Volume number)

The score concludes with a double bar line and a final note on the tenth staff.

Coplas

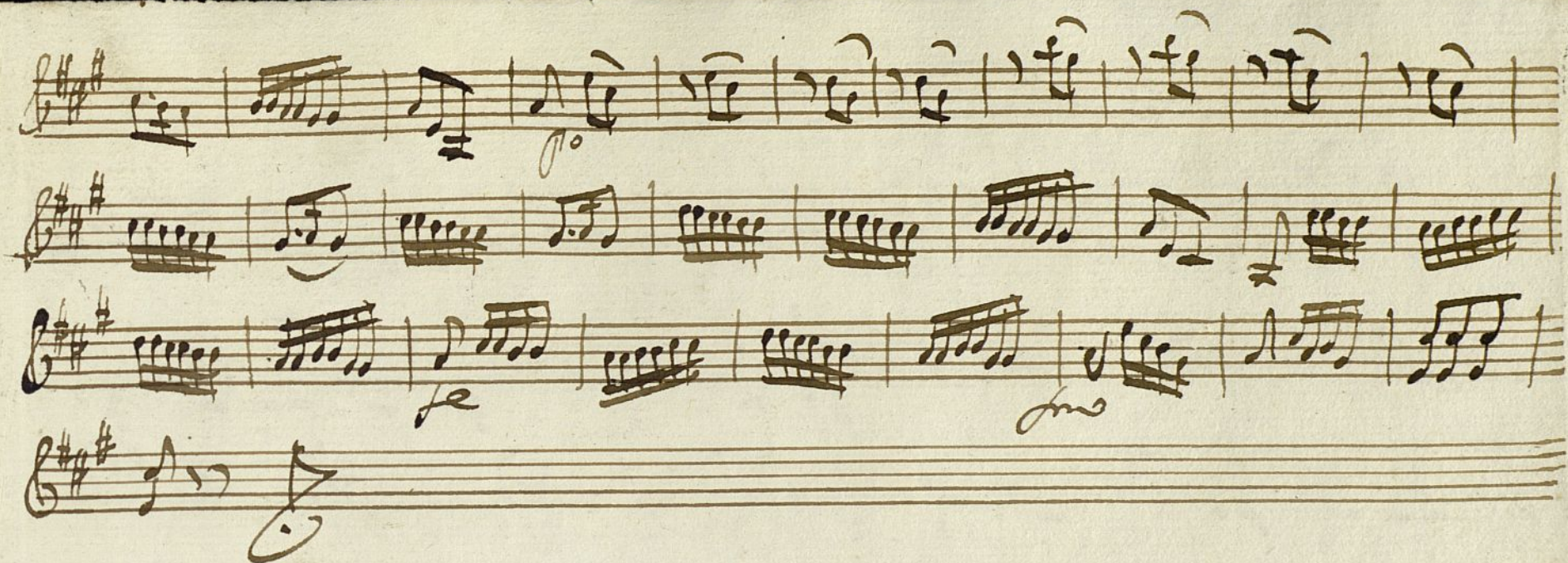
Allegretto

Handwritten musical score for guitar, consisting of 11 staves. The key signature is D major (two sharps) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and performance instructions include:

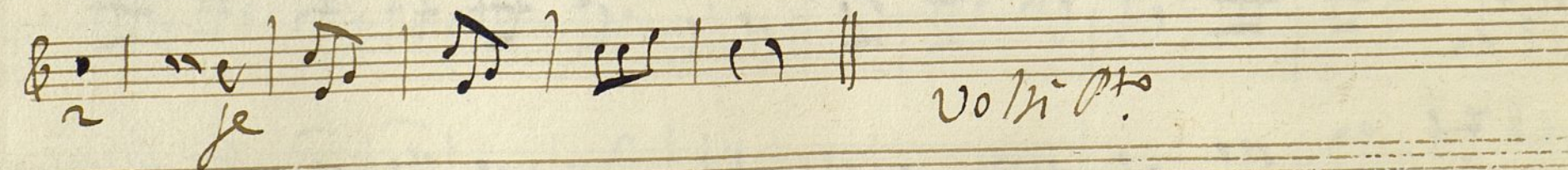
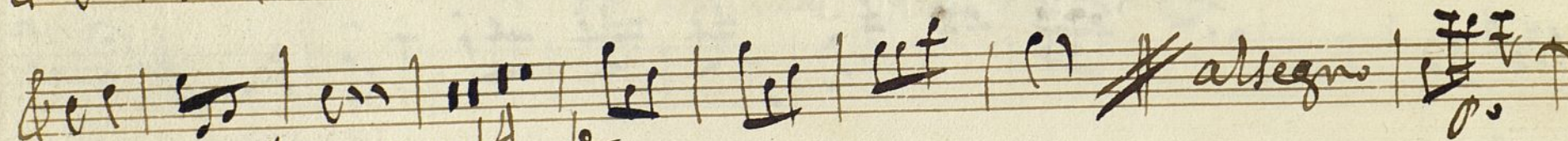
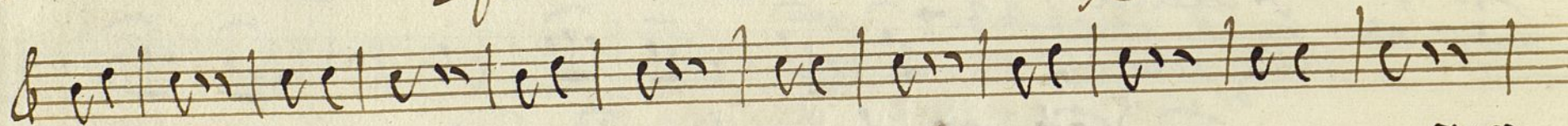
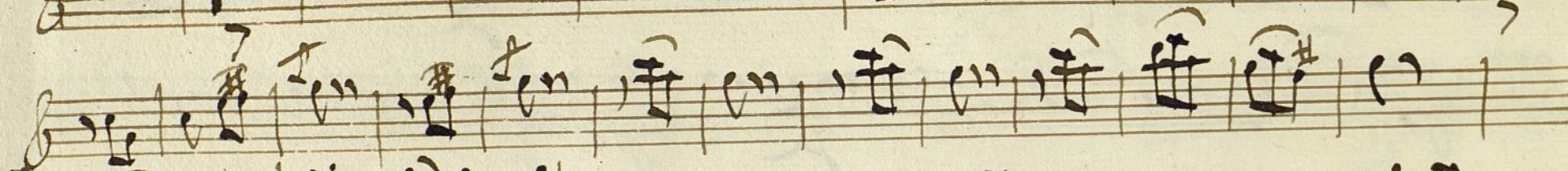
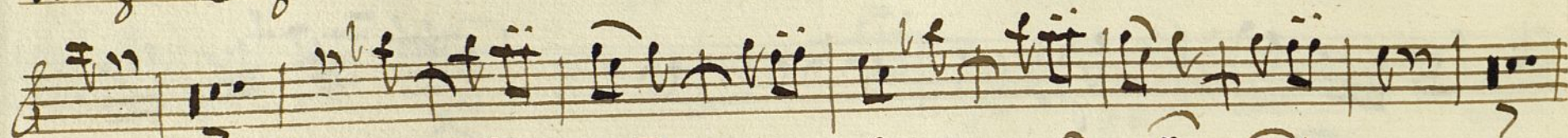
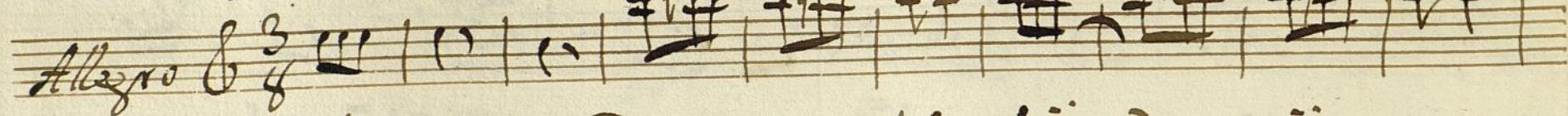
- fe* (forte)
- p* (piano)
- arco* (arco)
- allegro*
- 3 vezes* (3 times)
- All.* (Allegro)
- punctado*
- vo* (voice)

The score concludes with a double bar line and a final chord.



Oboe 1.ª Tonadilla a dúo.

Mus 96-15



Segue And^{te} $\text{G}\flat$ $\frac{3}{4}$

allegro 3^o

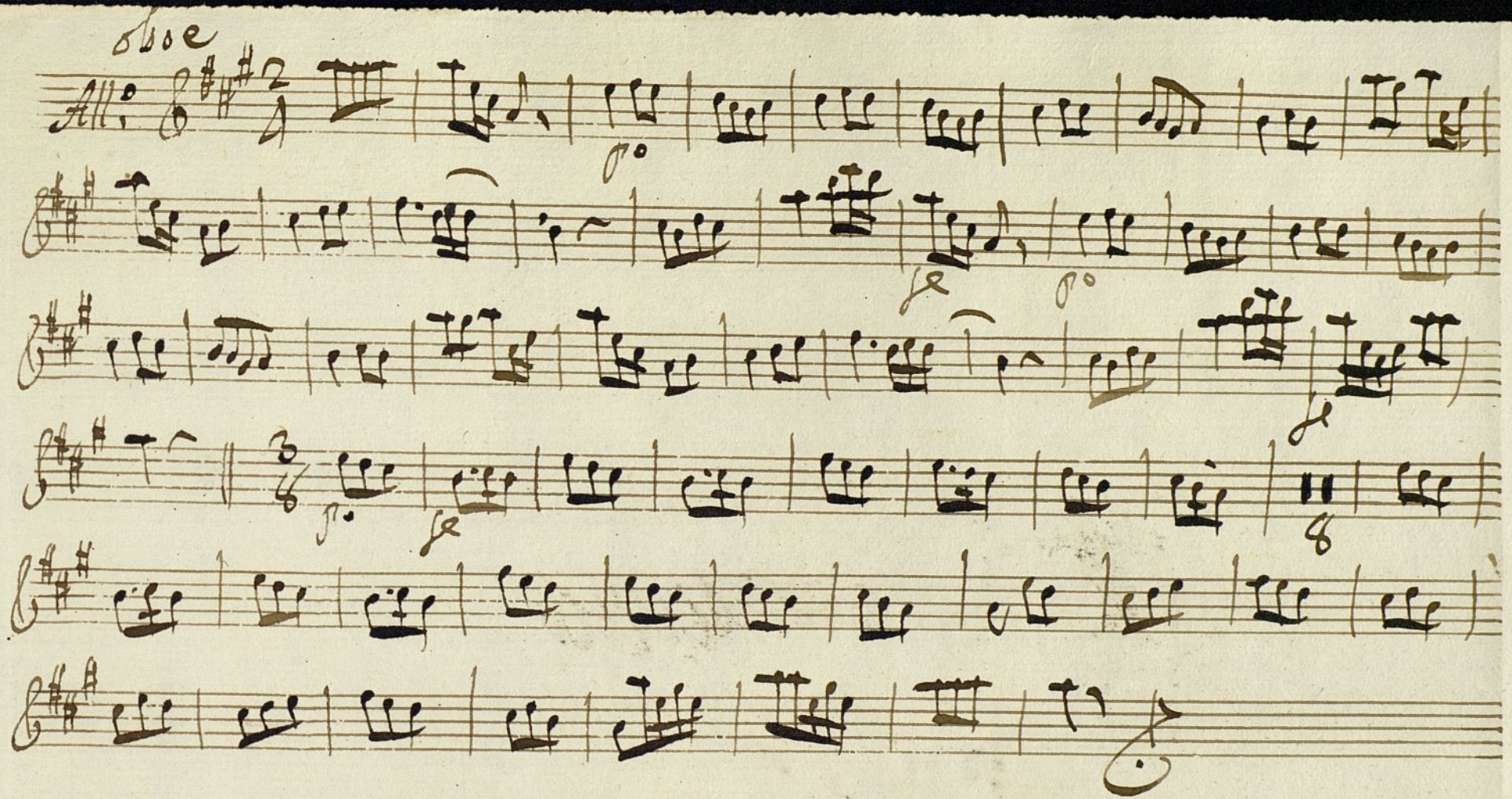
Clavira

Coplas Alleg^{ro} $\text{G}\sharp$ $\frac{3}{8}$

allegro 3^o

Ayuntamiento de Madrid

3 veces



Ayuntamiento de Madrid

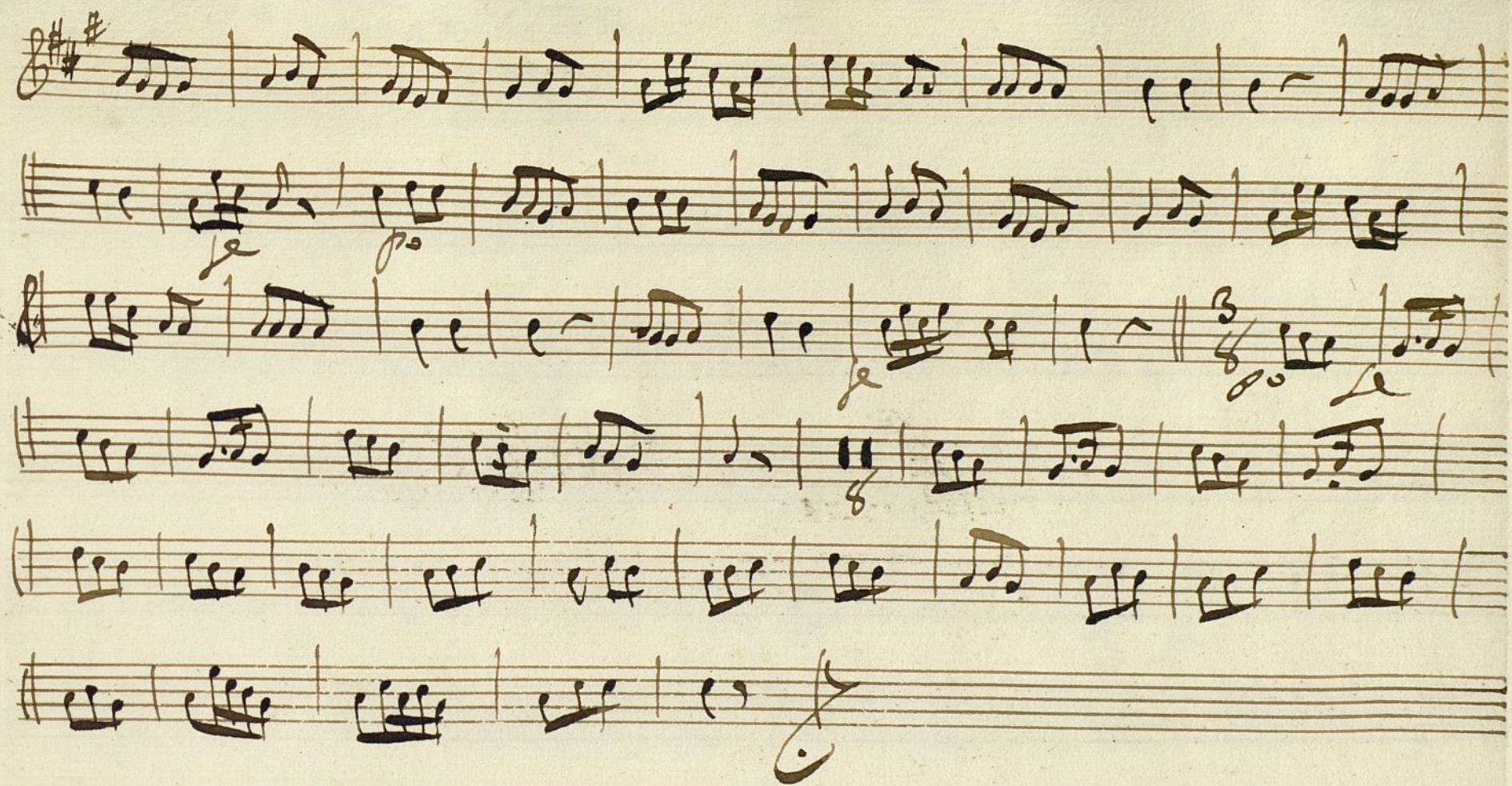
Oboe 2.^o. / Sonadilla à Duo. +

Nos 96-15

Allegro $\frac{3}{4}$

Volte

Handwritten musical score for "Segui" by Antonio Vivaldi. The score is written on ten staves. The first staff is marked "Segui: Andante" and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff is marked "Flauto" and "Coplas Allegro poco" and features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. The score includes various musical notations, including notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.



Ayuntamiento de Madrid

Tronpa 1.^a tonadilla a duo 1. +

Mus 96-15

Handwritten musical score for Trompa 1.^a, tonadilla a duo 1. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The second staff continues the melody. The third staff features a key signature change to two sharps (F# and C#). The fourth staff includes the word 'fe' written below the notes. The fifth staff includes the word 'so' written below the notes. The sixth staff includes the word 'je' written below the notes. The seventh staff includes the word 'allegro' written below the notes. The eighth staff includes the word 'vol' written below the notes. The score ends with a double bar line and the word 'vol' written below the notes.

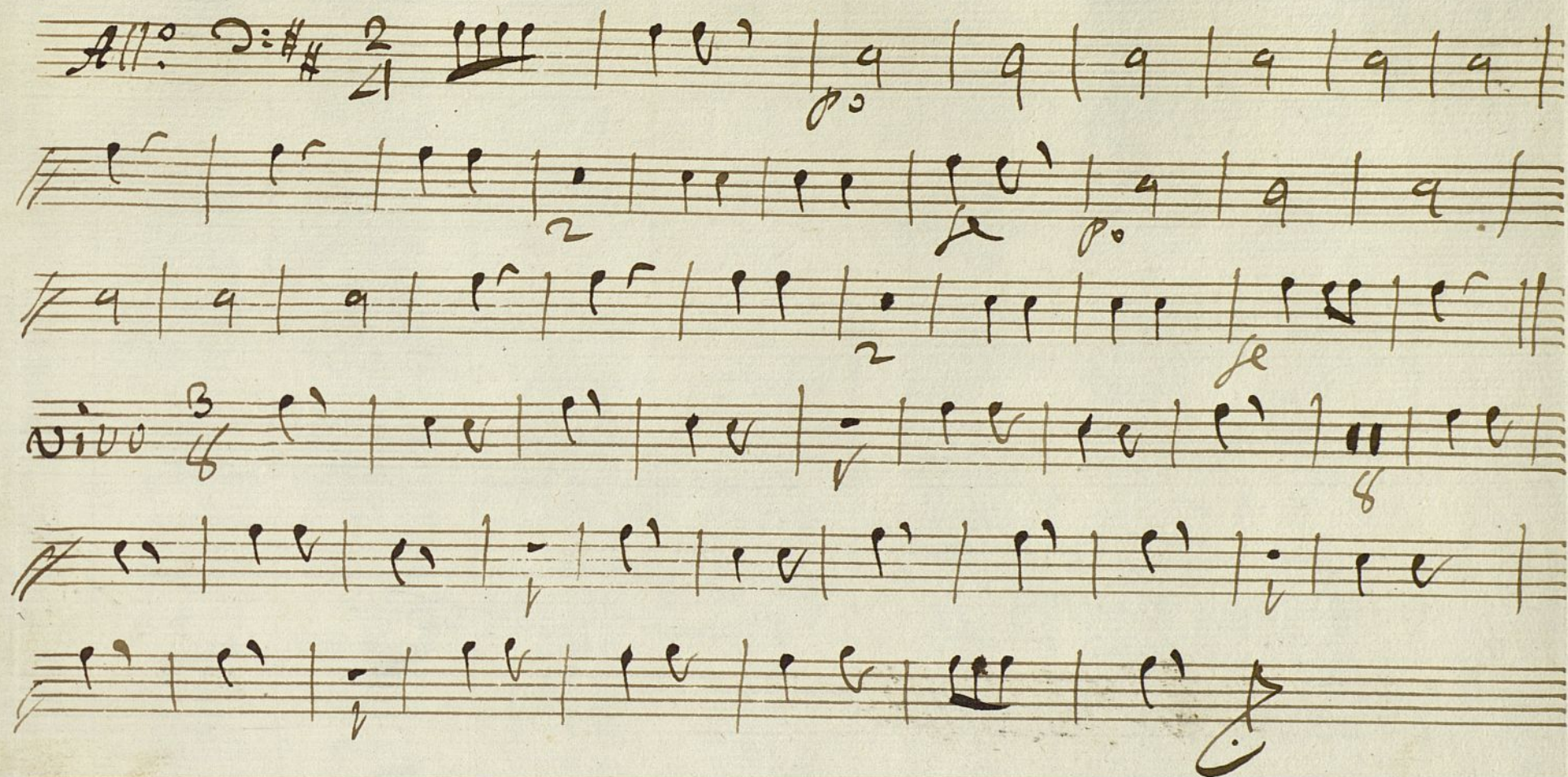
Segui. And. 3/4

3 veces

3 veces

al segno
3 veces

Coplas haze %.



Ayuntamiento de Madrid

trompa 2^a sonadilla a duos. +

MUS 96-15

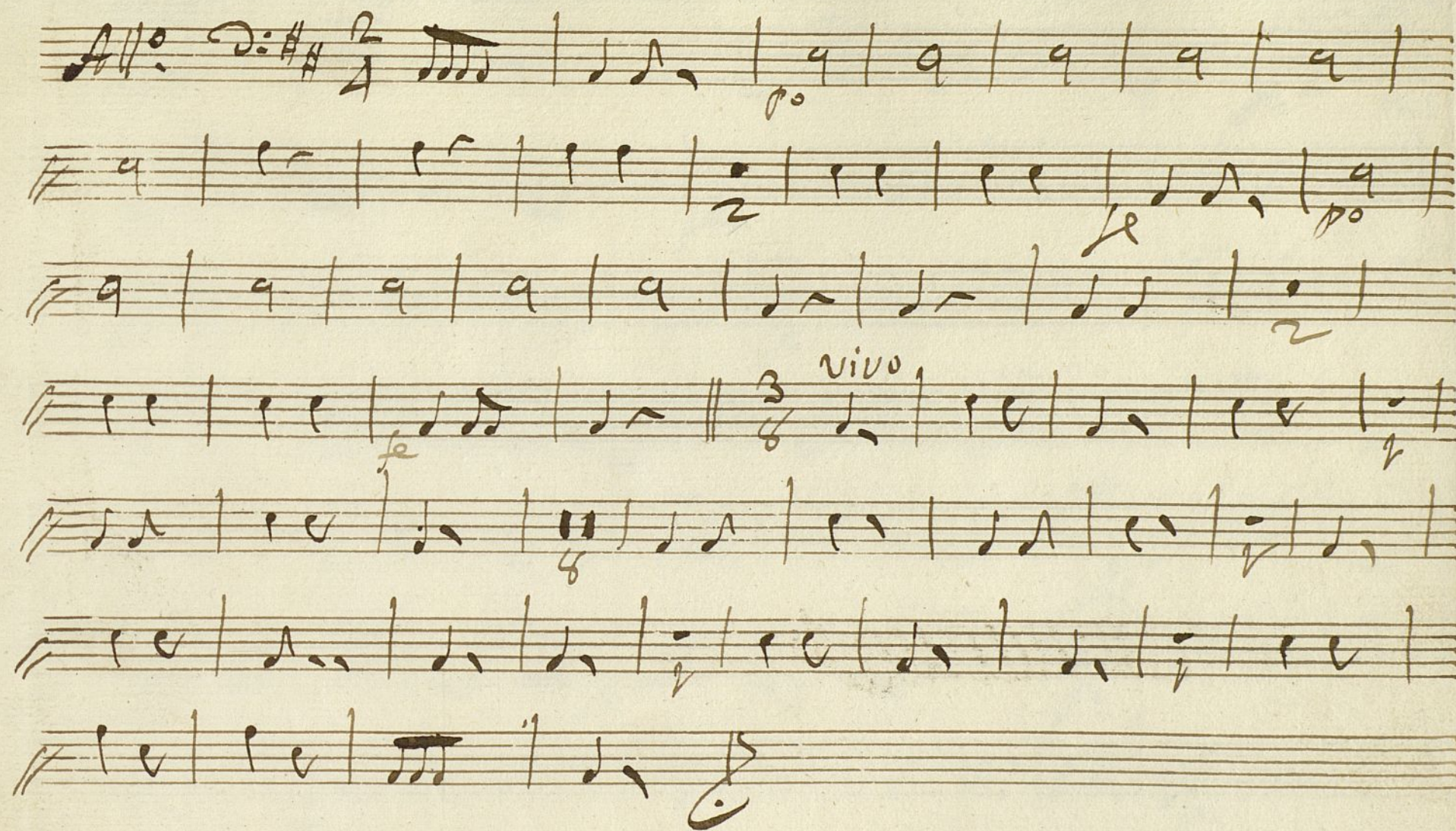
Handwritten musical score for Trompa 2^a (Trompe 2^e). The score is written on ten staves, with the first eight staves containing musical notation and the last two staves being empty. The notation includes various notes, rests, and dynamic markings such as *pp*, *se*, and *allegro*. The key signature is one sharp (F#) and the time signature is 3/8. The score is marked with a double bar line and a repeat sign at the beginning of the first staff.

Vol. II

Sequi. And.^{te}

p *f* *f* *p* *f* *3 veces*

Coplas paze !.



Ayuntamiento de Madrid

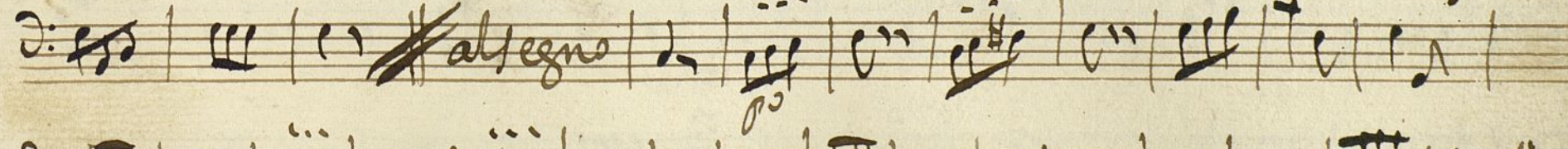
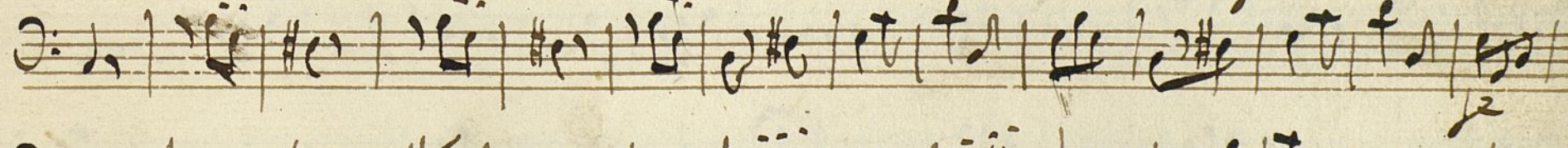
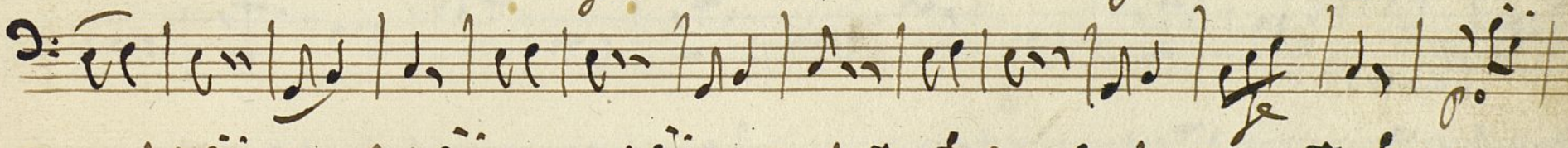
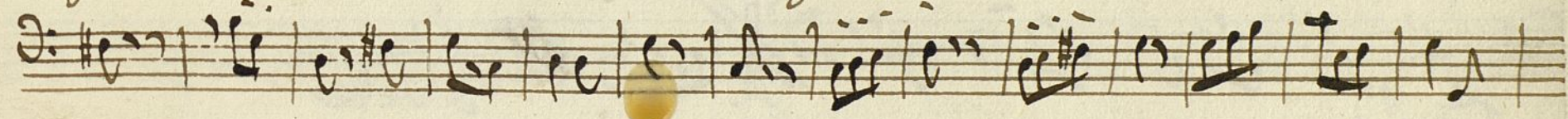
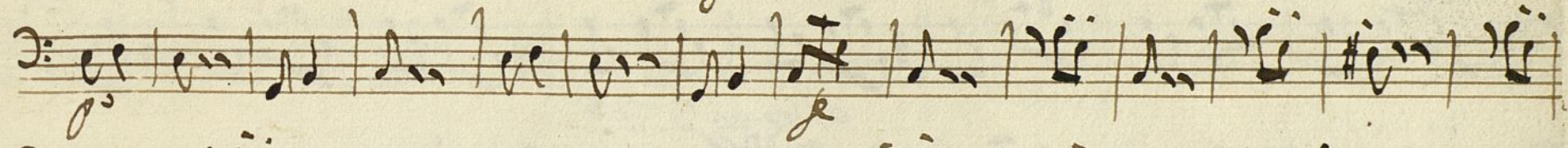
Violon. / sonadilla 2^a duo 1. +

La Mora? leg. 20

Allegro



Mus 96-15



Segui. And. 3/4 *vor*

fe *fe* *fe*

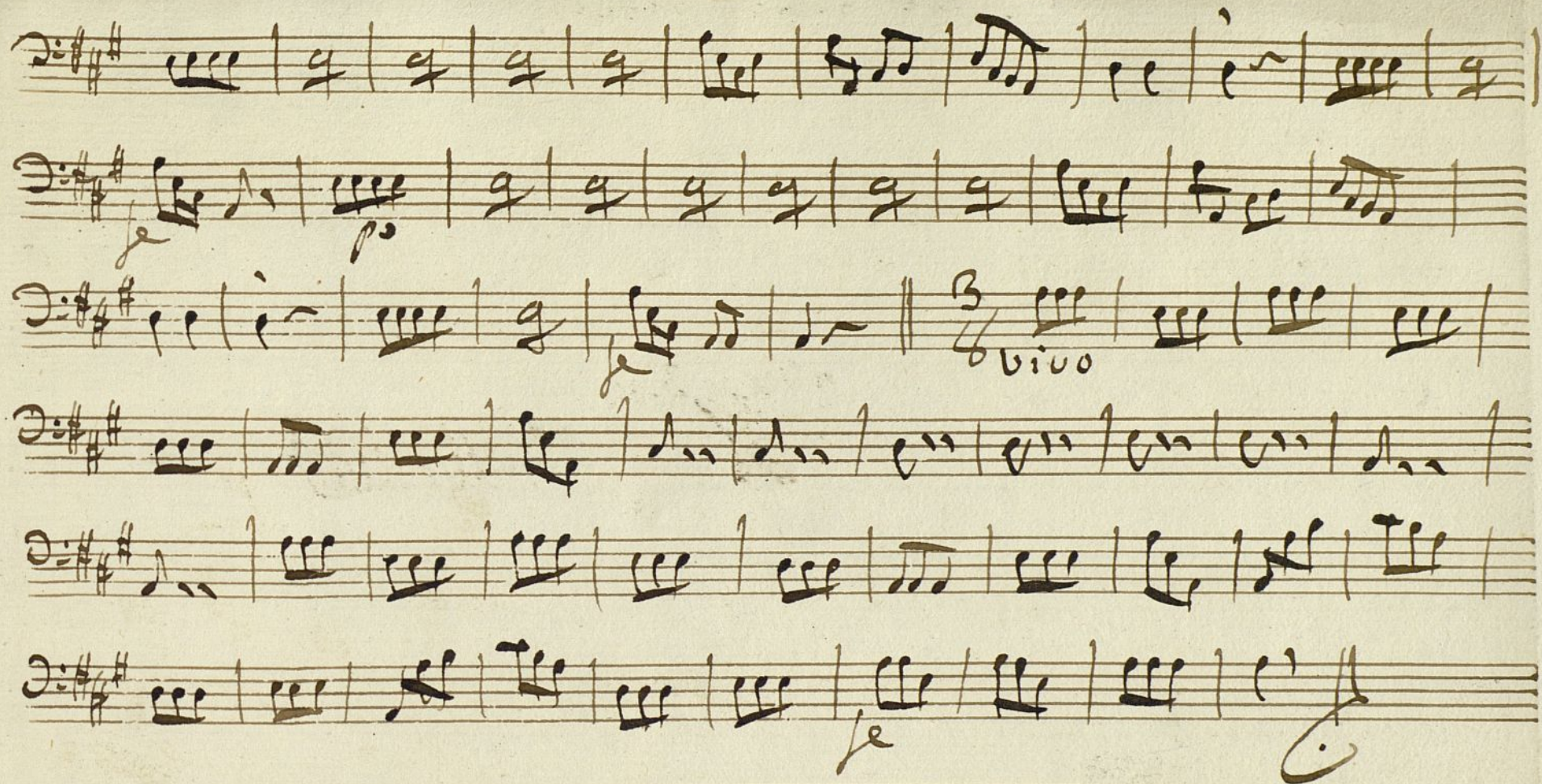
allegro 3. v. s.

Coplas Alleg. poco 3/8 *vor*

Punteado

arco

allegro 2/4



Leg. 1.º al n.º 8

Ayuntamiento de Madrid