

(Leg.^o 1.^o 2.^o 3.^o)

— 66 —

Conadilla a Duo

Del Cabrero y Paca;

Del S.^r Galban:

9

//

And.^{te}

je po je po je po je

Vamos vamos a brillar y que ya vamos a n...

dando y que ya llega la ora y que deber a mi

moza que tanto y do la tro, an de el lo peo que no ai en el

va rrio que mejor sa le ro — no ai en el varrio me

for sa le — ro, el lechero, el lechero ya lle go a ver la

puerta por donde sal dra si des pierta el ve

se te nos es for va ra; el de mo nio del

Criada

3

chero el le chero) chi chichichi chi ~ ~ Calla

Punteado

Calla que duerme el bejete vi del pierda to di to se

Cab.

pierde buenos dias Paqui ra que rida te los

Cri.

doi con el alma y la vida hecha me un guar

tillo de leche para quel Bieje zi to re

Cab.º

Resque toma la que gusto so te sirvo y que

Cri.ª

mandar en todo lo mio yo lo e himo mi

Pacopadorado yera misma o farta te hago

Cab.º

pues a qui que so lista se hallo sala

Cri.ª

fuera y daca la mano, darle gusto mi Pacopro

Cab.º

Curo pero quiero que seas seguro *así*

paca tan segura fueras pero tu con el

Cri.ª
amo la pegas no lo creas quel Biejo mal

Cab.º
vado aunque quiera logre ni un bocado *Como es*

tas tu so ligta en su casa ei te mi ble al

Cri^a *cab.^o* *Cri^a*
 gu na borrasca puei oiras, puei venas puei veras
arco
Cab.^o *londos* *fmo* *Cri^a* *cab.^o*
 puei oiras Como te quiero — por mi Paco, por mi
Cri^a *cab.^o* *londos*
 Paca que la adoro, que la quiero, *y o sola* muero *y o sola*
muero

Coplas And^{te} alai

Cria

as de sa ver mi pa co quel se mal
cab^o Del Biejo no ha gas Ca so dis pon que
cab^o no dejes que sea zergue a de zir

Di to viejo Co mo ve que soi chus ca me
nos ca se mos que para man te ner te mis
se re quie bro que la ei to pa se en ciende si

ze la Con es tre mo me ze la Con es tre mo
cabras dan sus ten to mis Cabras dan sus ten to
la lle gan el fue go si la lle gan el fue go

Cab.^o Cri.^a
 mi amo me quiere me alaga malo, mi
 mi amo me alaga y corteja malo, mi
 mi amo me quiere y regala malo mi
 Cab.^o Cri.^a
 amo me quiere me alaga, fuego; Pe ro aunque
 amo me alaga y corteja, fuego el ~~piensa~~
 amo me quiere y regala, fuego yo quiero
 mas me siga na da se cause pena quel
 que con esto me venzo a sus ternuras y
 que me digas de que tienes re ze lo si

enciende la lum bre Con que tu te Ca lien tas; Ba
 quando el mas enciende me que do yo mas fe rca; te
 sa ber que le a la go por chu par le el di nero; si.

mos Con mil de monios del pa cha pres to que
 mo que la Ca veza me ponga el Bie jo Con
 tan to te re ga la es Co sa cie rta que

se me van las ^{Cria} cabras ya yo te en tien do; que ^{Cab.}
 dos pa re i de ^{Cria} calla que ya ten tien do; Con
 tu le da ras ^{Cria} Calla no sea Bes tia; que

Gr.^a

se me van la: Ca lla que ya ken tien do:
 dos pa res de: Ca lla que ya ken tien do:
 tu le da ras: Ca lla no sea Bet na;

Allegro

Vamonos Juntos no ay a mas
 nada y el bie je zi to se este en la ca ma

nos ca sa re mos luego al mo men to pa ra
 mas sa tis fe cho
 que que de mas sa tis fe cho
 Con mucho
 Con mucho gusto vi vir pro me to ~~vi vir pro me to~~

gusto

~~mucho~~ Pi vir pro me to que re que so nes que

que re que so nes

Co me re mos ~~que como~~ que Co mo re mos

Con las ca. brillas nos man tendremos y la to

na da da fin con es to y la to na da

da fin con es to y la to na da da fin con

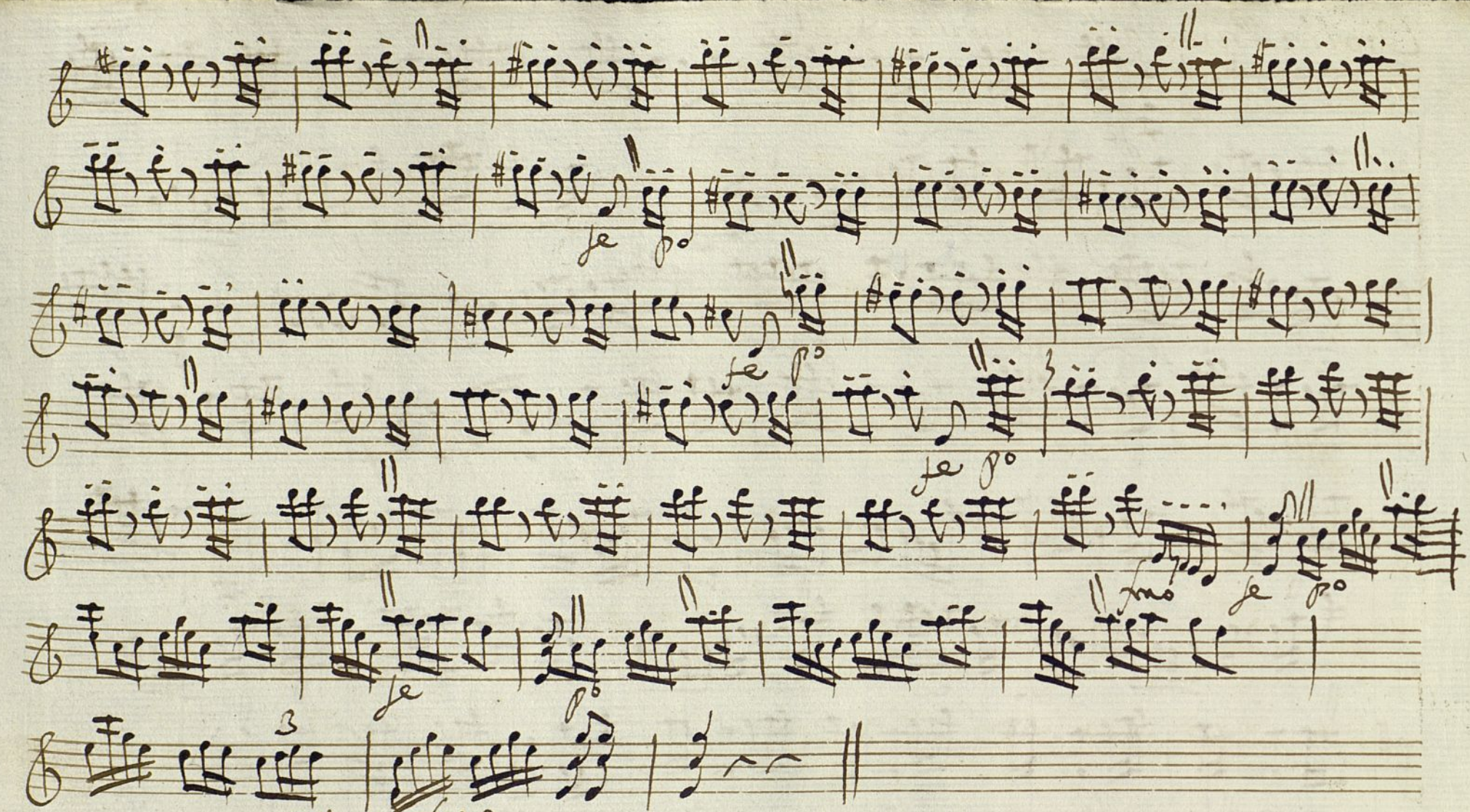
es - - - to;

Ayuntamiento de Madrid

Violin Primero. tonadilla adagio del Cabrero y Paca Mus 96-13

And.^{te} 3/4

Volta

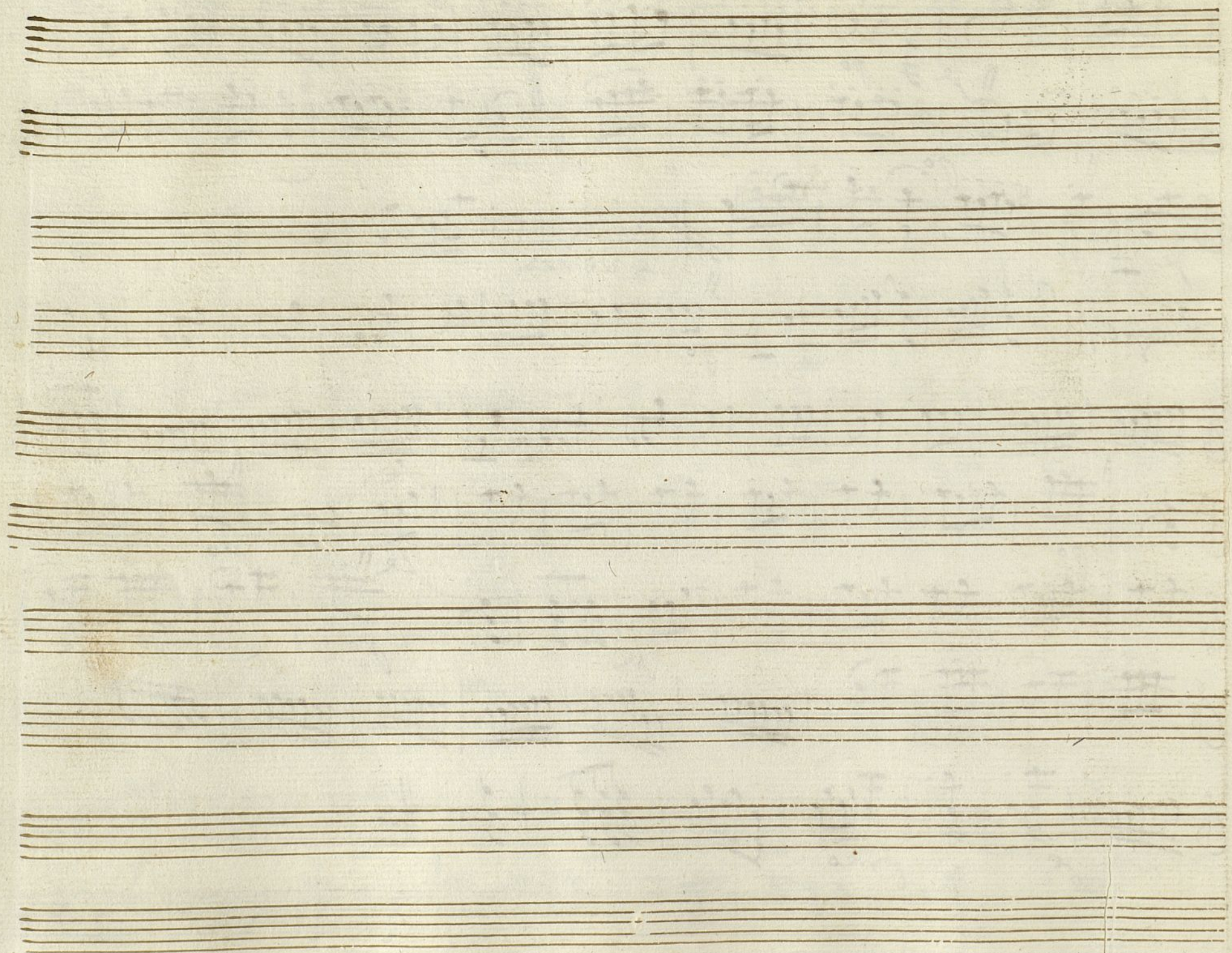


Allegretto
lmo
Coplas ~~*Allegretto*~~ *lmo*

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and tempo changes include:

- Etacato* (written above the first staff)
- Allegro* (written below the fourth staff, with a 3/4 time signature)
- Allegro* (written below the fourth staff, with a 2/4 time signature)
- 2 vezes* (written below the fourth staff)
- Allegro* (written below the fifth staff)
- Allegro* (written below the sixth staff)
- Allegro* (written below the seventh staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Allegro* (written below the tenth staff)
- Allegro* (written below the eleventh staff)
- Allegro* (written below the twelfth staff)
- Allegro* (written below the thirteenth staff)
- Allegro* (written below the fourteenth staff)
- Allegro* (written below the fifteenth staff)
- Allegro* (written below the sixteenth staff)
- Allegro* (written below the seventeenth staff)
- Allegro* (written below the eighteenth staff)
- Allegro* (written below the nineteenth staff)
- Allegro* (written below the twentieth staff)
- Allegro* (written below the twenty-first staff)
- Allegro* (written below the twenty-second staff)
- Allegro* (written below the twenty-third staff)
- Allegro* (written below the twenty-fourth staff)
- Allegro* (written below the twenty-fifth staff)
- Allegro* (written below the twenty-sixth staff)
- Allegro* (written below the twenty-seventh staff)
- Allegro* (written below the twenty-eighth staff)
- Allegro* (written below the twenty-ninth staff)
- Allegro* (written below the thirtieth staff)
- Allegro* (written below the thirty-first staff)
- Allegro* (written below the thirty-second staff)
- Allegro* (written below the thirty-third staff)
- Allegro* (written below the thirty-fourth staff)
- Allegro* (written below the thirty-fifth staff)
- Allegro* (written below the thirty-sixth staff)
- Allegro* (written below the thirty-seventh staff)
- Allegro* (written below the thirty-eighth staff)
- Allegro* (written below the thirty-ninth staff)
- Allegro* (written below the fortieth staff)
- Allegro* (written below the forty-first staff)
- Allegro* (written below the forty-second staff)
- Allegro* (written below the forty-third staff)
- Allegro* (written below the forty-fourth staff)
- Allegro* (written below the forty-fifth staff)
- Allegro* (written below the forty-sixth staff)
- Allegro* (written below the forty-seventh staff)
- Allegro* (written below the forty-eighth staff)
- Allegro* (written below the forty-ninth staff)
- Allegro* (written below the fiftieth staff)
- Allegro* (written below the fifty-first staff)
- Allegro* (written below the fifty-second staff)
- Allegro* (written below the fifty-third staff)
- Allegro* (written below the fifty-fourth staff)
- Allegro* (written below the fifty-fifth staff)
- Allegro* (written below the fifty-sixth staff)
- Allegro* (written below the fifty-seventh staff)
- Allegro* (written below the fifty-eighth staff)
- Allegro* (written below the fifty-ninth staff)
- Allegro* (written below the sixtieth staff)
- Allegro* (written below the sixty-first staff)
- Allegro* (written below the sixty-second staff)
- Allegro* (written below the sixty-third staff)
- Allegro* (written below the sixty-fourth staff)
- Allegro* (written below the sixty-fifth staff)
- Allegro* (written below the sixty-sixth staff)
- Allegro* (written below the sixty-seventh staff)
- Allegro* (written below the sixty-eighth staff)
- Allegro* (written below the sixty-ninth staff)
- Allegro* (written below the seventieth staff)
- Allegro* (written below the seventy-first staff)
- Allegro* (written below the seventy-second staff)
- Allegro* (written below the seventy-third staff)
- Allegro* (written below the seventy-fourth staff)
- Allegro* (written below the seventy-fifth staff)
- Allegro* (written below the seventy-sixth staff)
- Allegro* (written below the seventy-seventh staff)
- Allegro* (written below the seventy-eighth staff)
- Allegro* (written below the seventy-ninth staff)
- Allegro* (written below the eightieth staff)
- Allegro* (written below the eighty-first staff)
- Allegro* (written below the eighty-second staff)
- Allegro* (written below the eighty-third staff)
- Allegro* (written below the eighty-fourth staff)
- Allegro* (written below the eighty-fifth staff)
- Allegro* (written below the eighty-sixth staff)
- Allegro* (written below the eighty-seventh staff)
- Allegro* (written below the eighty-eighth staff)
- Allegro* (written below the eighty-ninth staff)
- Allegro* (written below the ninetieth staff)
- Allegro* (written below the ninety-first staff)
- Allegro* (written below the ninety-second staff)
- Allegro* (written below the ninety-third staff)
- Allegro* (written below the ninety-fourth staff)
- Allegro* (written below the ninety-fifth staff)
- Allegro* (written below the ninety-sixth staff)
- Allegro* (written below the ninety-seventh staff)
- Allegro* (written below the ninety-eighth staff)
- Allegro* (written below the ninety-ninth staff)
- Allegro* (written below the one hundredth staff)



Violin 1.^o Ton.^a aduo; del Cabrero y Paca;

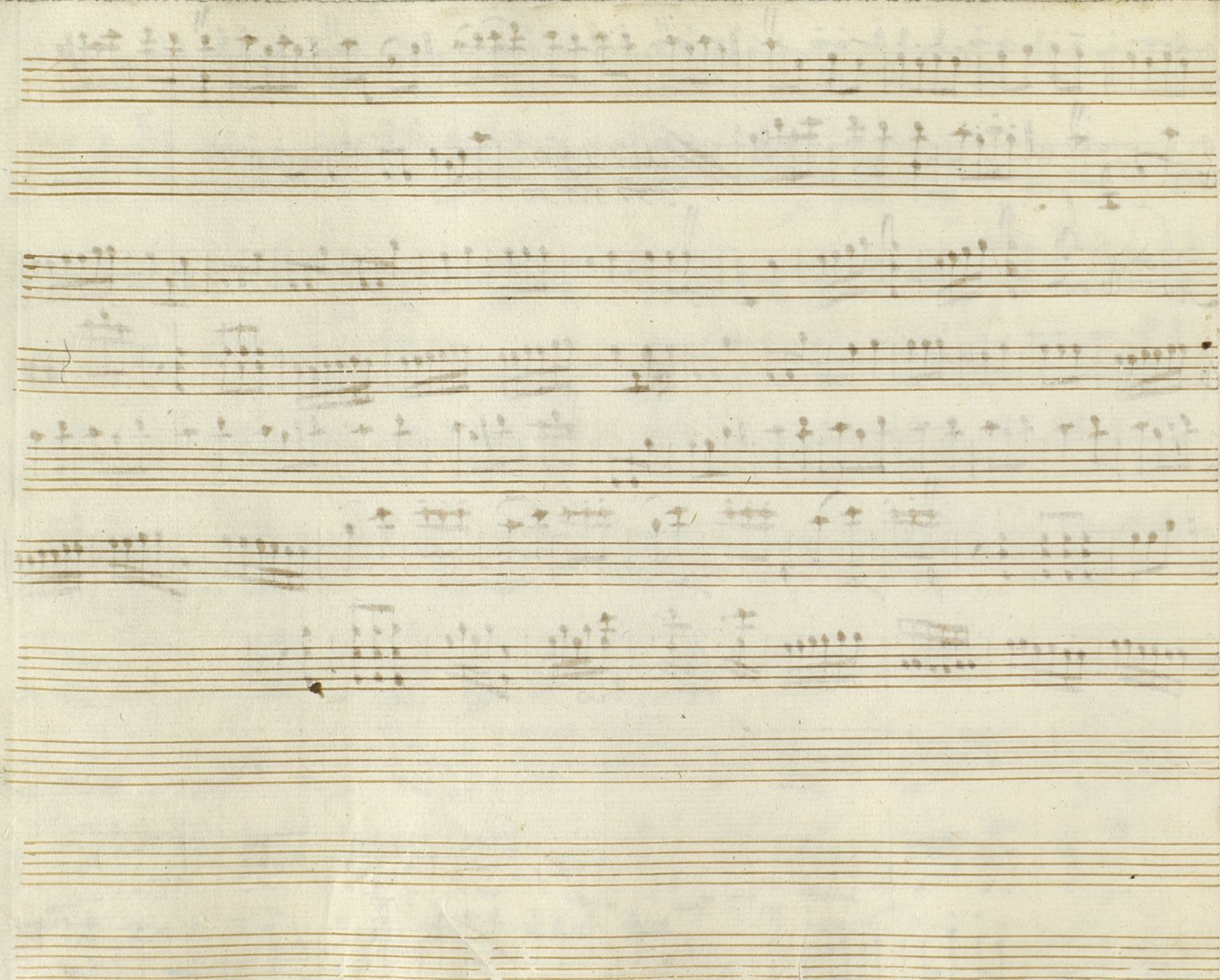


Handwritten musical score consisting of seven staves. The notation is in treble clef with a key signature of one sharp (F#). The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent use of repeat signs (double bar lines with dots). There are several dynamic markings, including *le* and *p*. The paper shows signs of age, including foxing and staining.

Coplas And.^{te} & 3/4

Handwritten musical score for a section titled "Coplas And.^{te}". The notation is in treble clef with a key signature of one sharp (F#). The music is in 3/4 time and features a mix of eighth and sixteenth notes. There are dynamic markings such as *le*, *p*, and *Voz*. The section concludes with a *Stacato* marking. The paper shows signs of age, including foxing and staining.

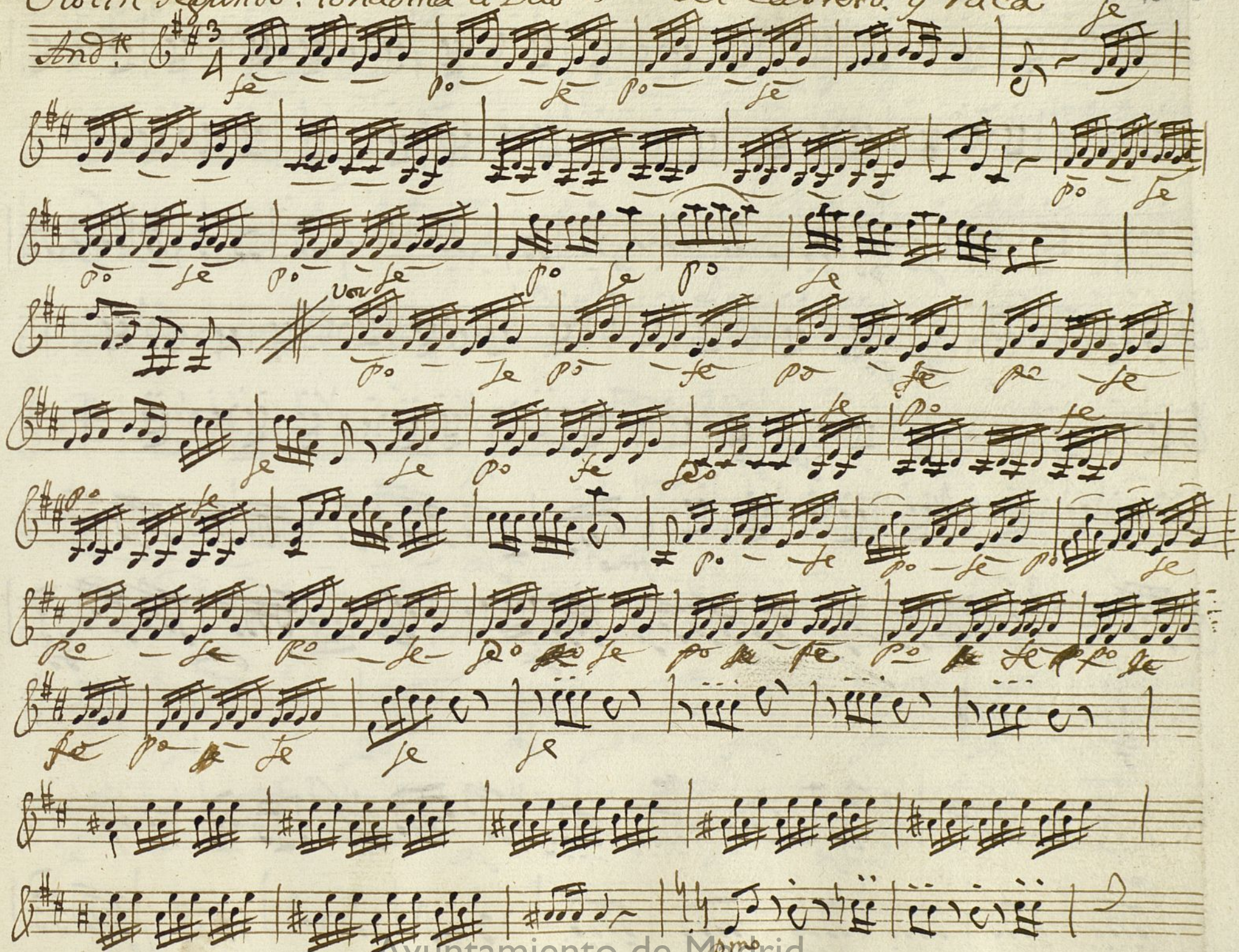


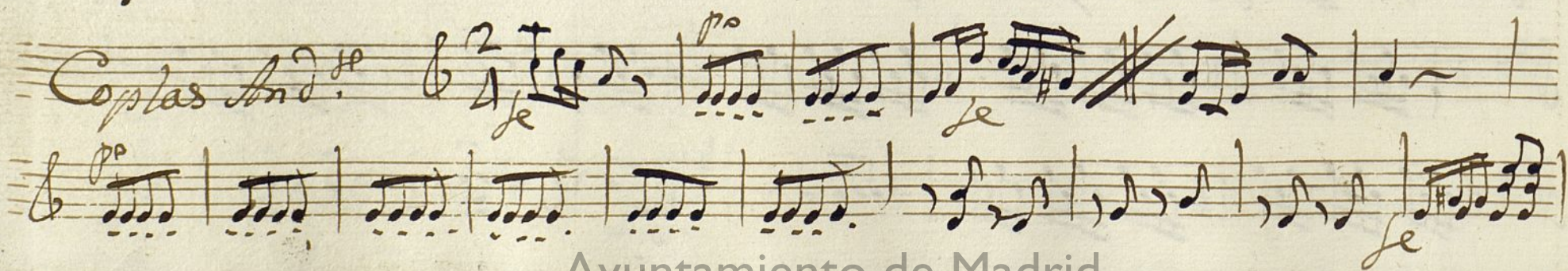
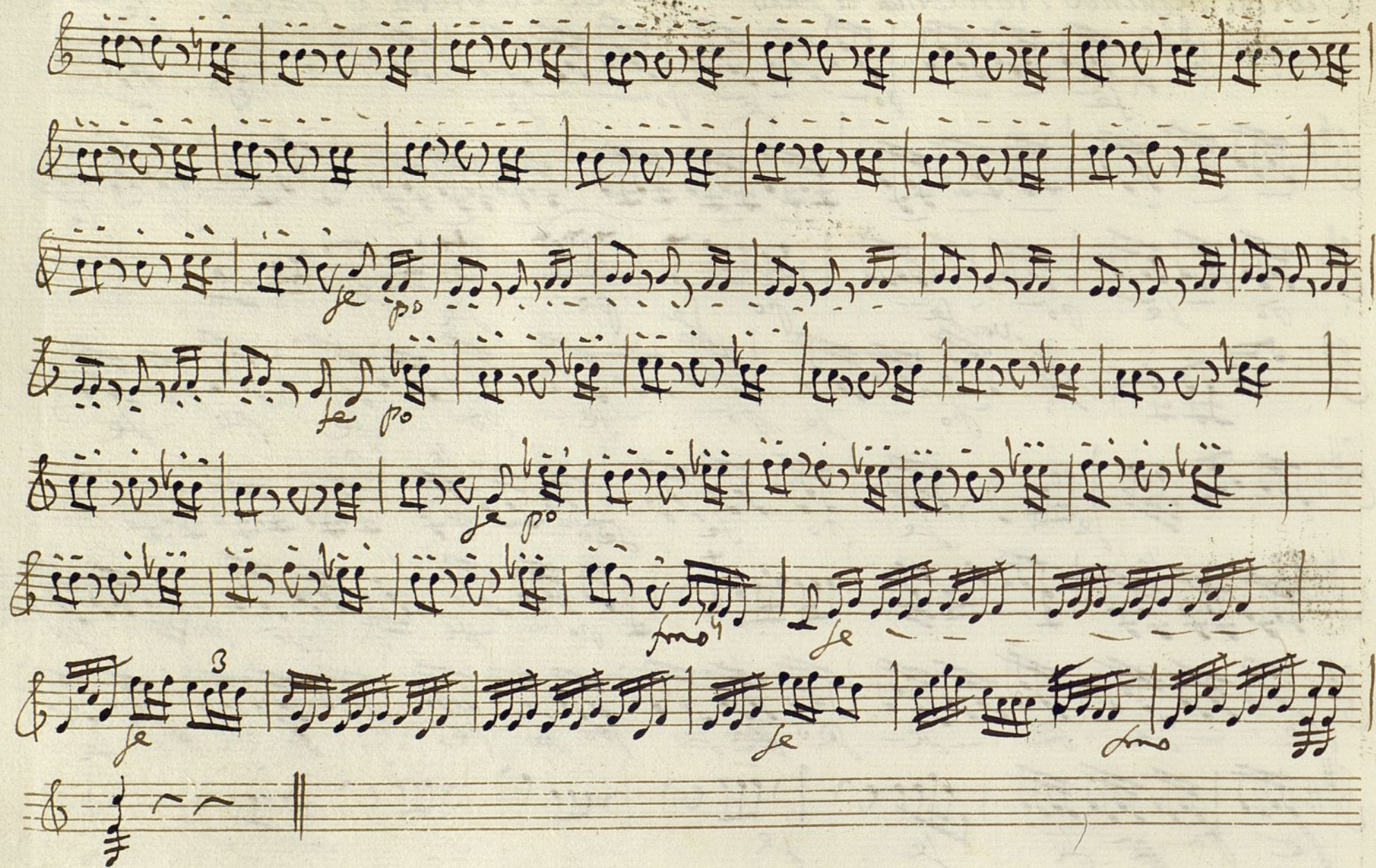


Violin Segundo, tonadilla à Duo + del Cabrero, y Paca

Mus 96-13

Handwritten musical score for Violin Segundo, titled "tonadilla à Duo + del Cabrero, y Paca". The score is written in G major (one sharp) and 3/4 time. It begins with the tempo marking "And." and the number "3" above the staff. The music consists of ten staves of notation, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics "fe", "po", and "le" are written below the notes, indicating a vocal or instrumental melody. The score concludes with a double bar line.



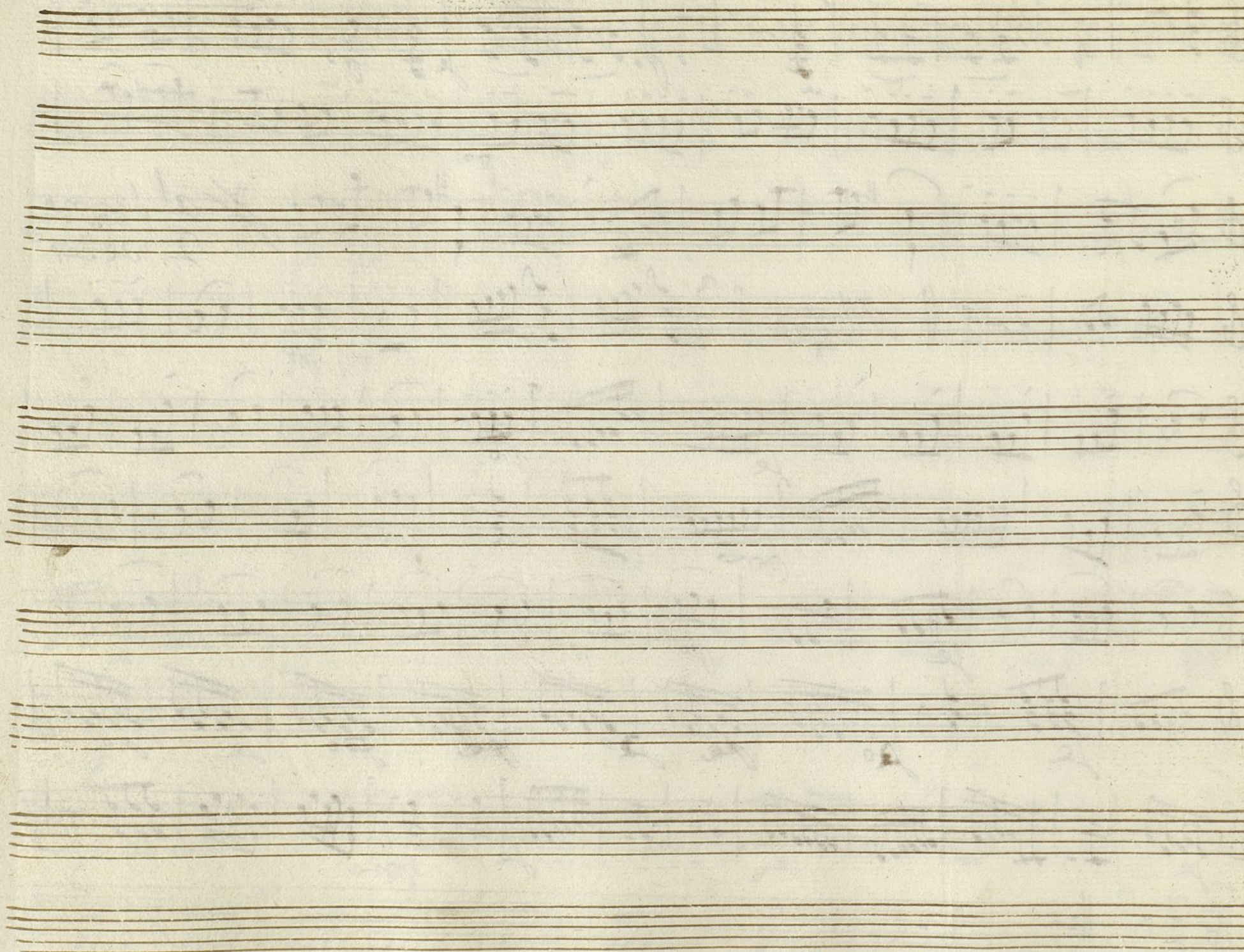


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- es ta capo* (written above the first staff)
- allegro* (written below the fourth staff, with a 3/4 time signature)
- 2 veces* (written below the fourth staff, indicating a repeat)
- Dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *mo* (mezzo-forte), *le* (likely *le* for *le* or *le* for *le*).

The score concludes with a double bar line and repeat dots at the end of the tenth staff.



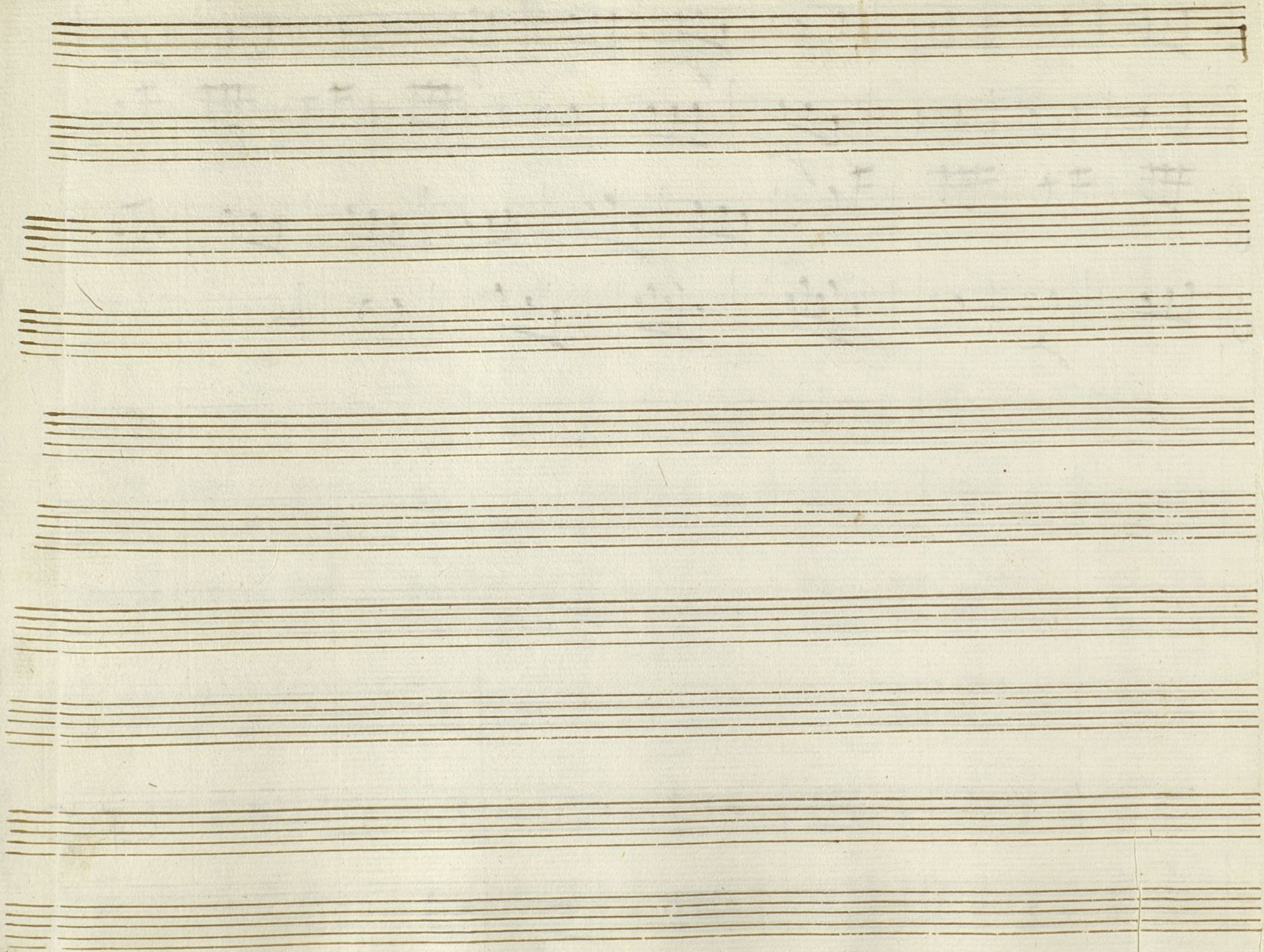
Oboe Primero

Mus 96-13

Sonadilla a Duo; del Cabrero y Poca

Handwritten musical score for Oboe Primero, titled "Sonadilla a Duo; del Cabrero y Poca". The score is written on ten staves, with the first nine staves in treble clef and the tenth in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features various melodic lines, rests, and dynamic markings such as "p" (piano) and "f" (forte). The notation includes slurs, ties, and some unusual symbols like "le" and "po". The piece concludes with a double bar line and the word "Vol'n" (Vollendung) written below the final staff.





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Oboe Segundo.

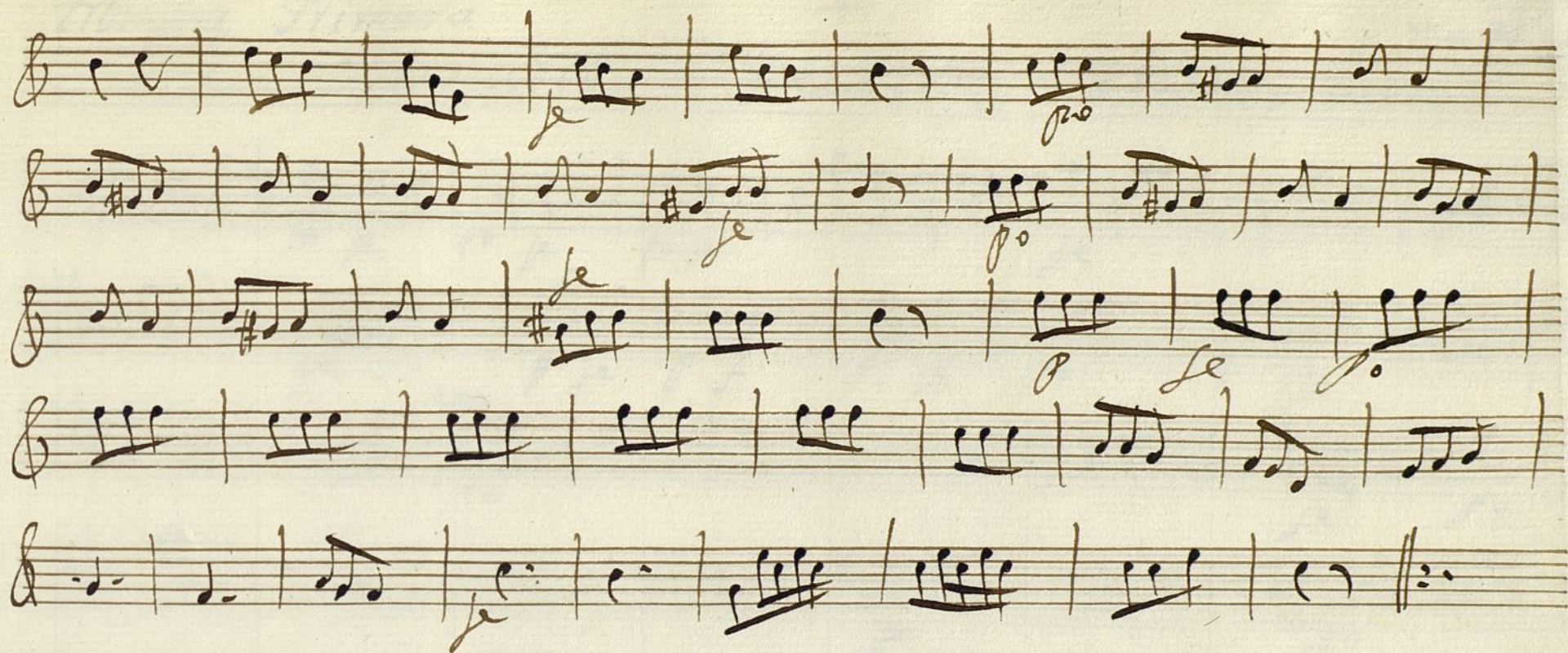
Oboe Segundo.

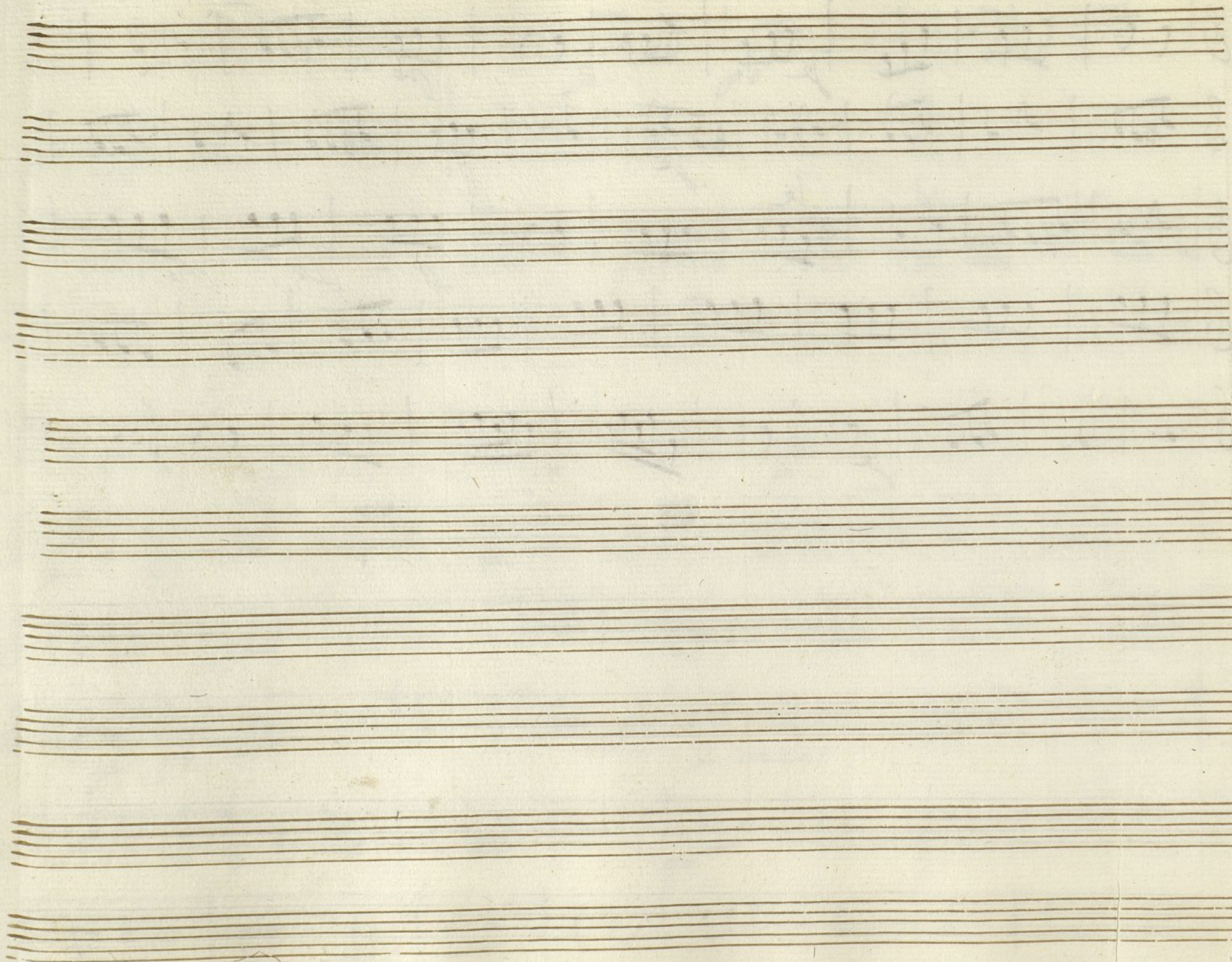
tonadilla a Duo; del Cabrero, y Poca

Mus 96-13

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as "p" (piano) and "f" (forte) are present. The piece concludes with a double bar line and a "Volte" marking.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p^o*. The score is divided into sections by double bar lines and includes tempo markings: *Coplas And^{te}* and *All.^o*. A section is marked *al segno* with the instruction *2 vezes* below it. The manuscript is written in a cursive style on aged paper.





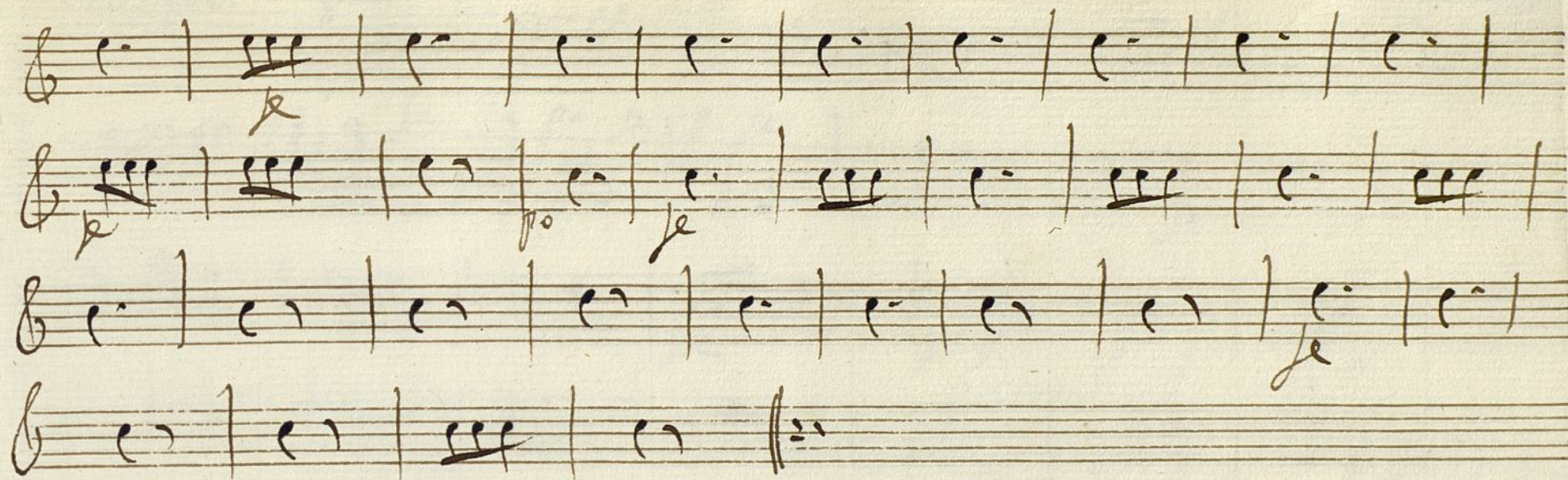
trompa Primera

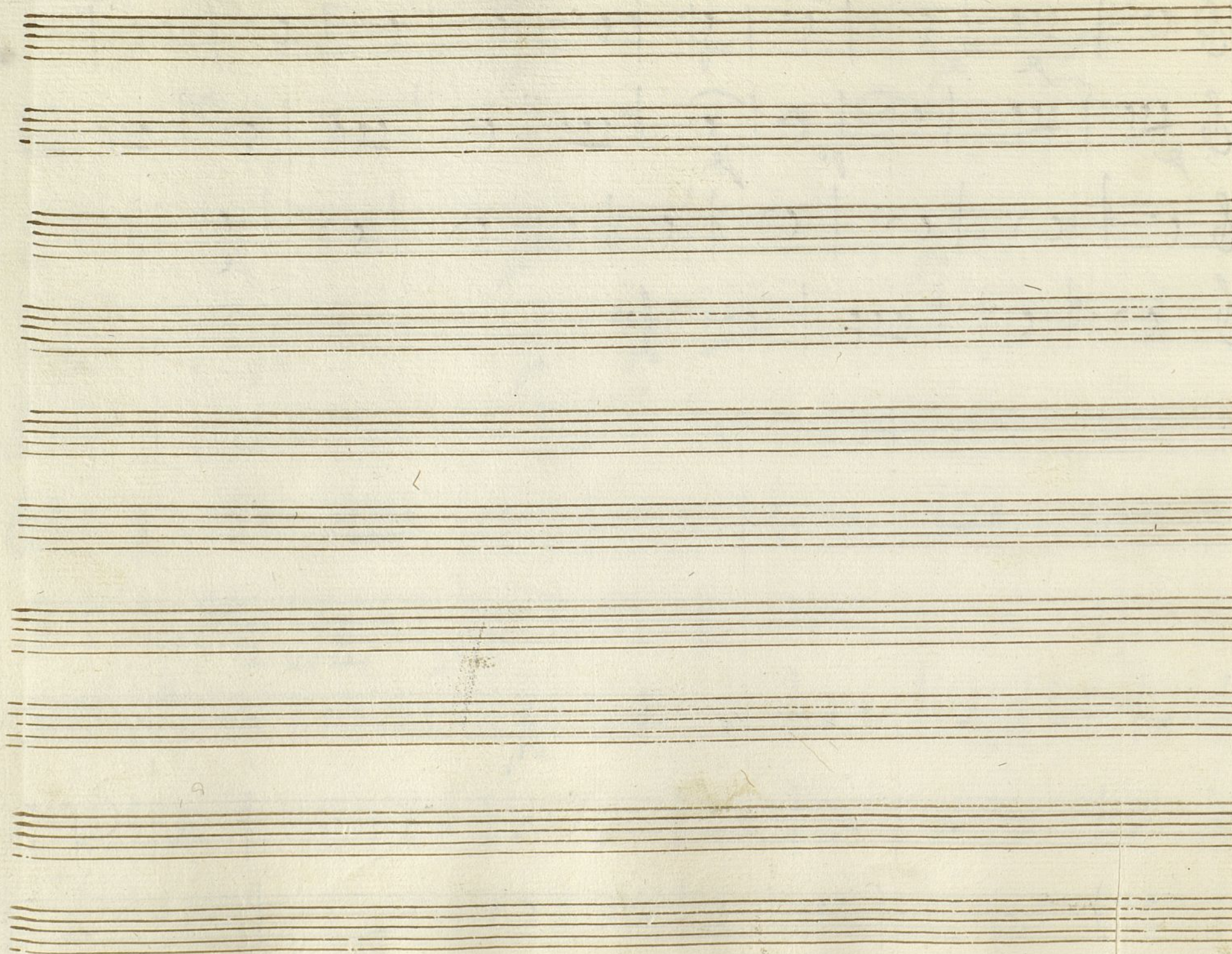
Lonadilla a Duc; del Cabrero, y Paca

MVS 96-13

Handwritten musical score for "L'air de la Vierge" by J. B. Lully. The score is written on ten staves in G major (one sharp) and 3/8 time. It includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line.

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Trompa Segunda

Trompa Segunda
tonadilla a Duo; del Cabrero, y Paca

MUS 96-13

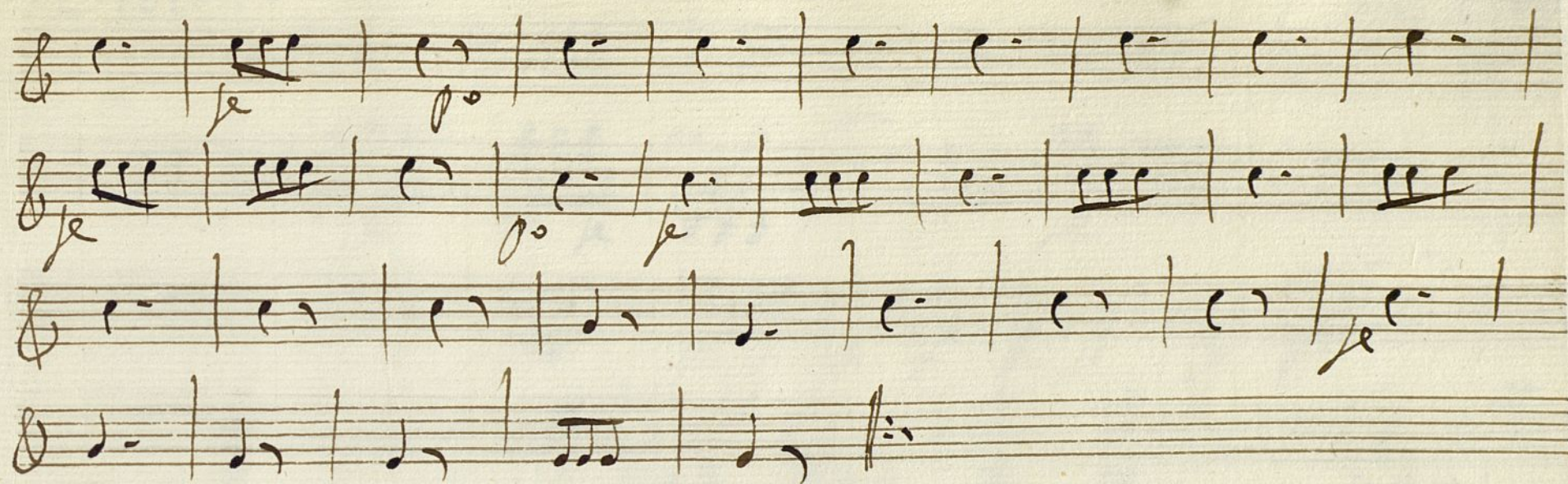
Handwritten musical score for a piece titled "André" in G major (two sharps) and 3/4 time. The score is written on ten staves. The first staff begins with the tempo marking "André" and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score concludes with a double bar line and the word "Volte" written below the final staff.

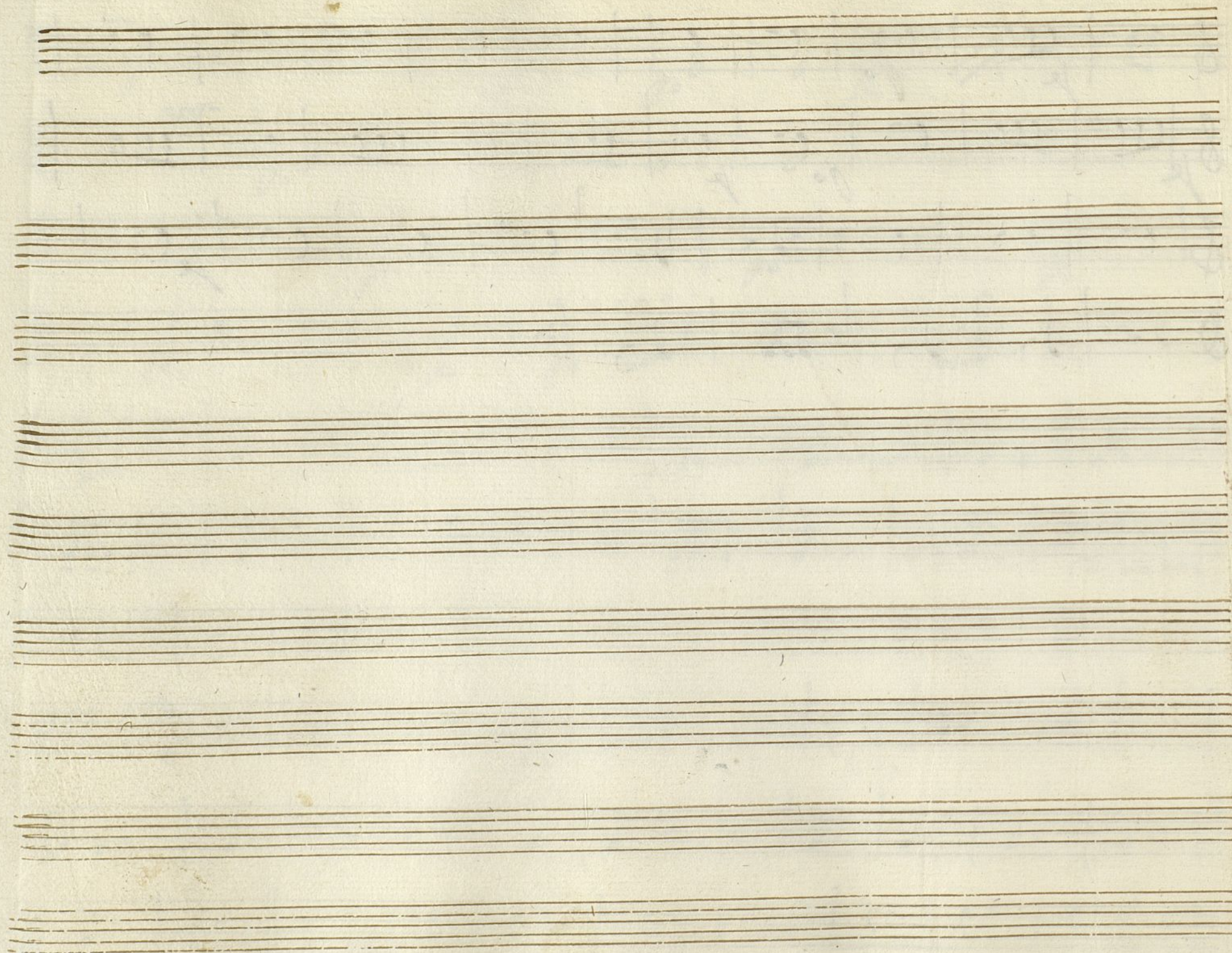
Coplas And.^{te} $\frac{2}{4}$

Handwritten musical score for "Coplas And.^{te}" in 2/4 time. The score consists of seven staves. The first six staves contain musical notation with various notes, rests, and dynamic markings like "p." and "f.". The seventh staff ends with a double bar line.

All.^o $\frac{3}{4}$

Handwritten musical score for "All.^o" in 3/4 time. The score consists of three staves. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melody with various notes and rests.





Ayuntamiento de Madrid

Violon.

+
Sonadilla a Duo; del Cabrero, y Pasa

Rep. 2.º Mus 96-13

Handwritten musical score for Violon. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps). The time signature is 3/4. The tempo marking is "And.^{te}". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p*, *f*, *le*, and *voz*. The final system ends with a double bar line and a fermata. The word "Punteado." is written above the eighth staff, and "p^{mo}" is written below it.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a historical script, likely Hebrew or a related language. The score is divided into sections, with the first section spanning the first six staves and the second section, labeled "Coplas Andte", spanning the remaining four staves. The notation is dense and includes many accidentals and dynamic markings.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in a historical script, likely Hebrew or a related language. The score is divided into sections, with the first section spanning the first six staves and the second section, labeled "Coplas Andte", spanning the remaining four staves. The notation is dense and includes many accidentals and dynamic markings.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The third staff features a tempo change marked "Allegro" and a time signature of 3/4. The fourth staff includes a dynamic marking "p". The sixth staff has a dynamic marking "f". The seventh staff has a dynamic marking "p". The eighth staff has a dynamic marking "f". The ninth staff has a dynamic marking "f". The tenth staff has a dynamic marking "f".

allegro
2 vezes

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