

111-9

Leg.^o 6.^o

Tonadilla à Duo

La Criada y el Barbero;

Del S.^r Esteve;

La Paça Perez,

S.^{ra} Sanz,

y Romero

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The tempo marking "And.^{te}" is visible at the top left. The score includes various musical notations such as clefs, time signatures (6/8), and dynamic markings like "stacatto", "p", and "le". The lyrics are written in Spanish, including "Criada", "ha for tuna for", and "Barbero... ha for tuna for". The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

tuna mal di ta se - as q.º meas puesto en es tado
 tuna de ti Veniè - go q.º meas puesto en es tado
 de ser ^{servien} ~~Amoroso~~ ta q.º tiempos aquellos quan
 de ser Barbe - ro ^{Cria} q.º tiempos aquellos quan
 do yo ven dia A vellanas tiernas Naranjas y
 do me valia Una Pieza de a ocho Cada Naran

limas fitta Bar. Ay ay ay Tabonemos - ay ay
 ay trabajemos - Tabonemos - Cri. ay ay
 ay Zanaorias - Bar. Un Cabrioletes
 quiere q. este sirviendo - al
 hecho deaque sa Topa - Cri. el

amo mas perrera — de todo el pueblo al
 Diabolo del Barbero — Vaya pelonas el

amo mas perrera de todo el pueblo —
 Diabolo del Barbero Vaya pelonas — *Allegro*

Allegro *Bar.* *Di* *Preto* la esta en casa
Bar. *Lo* me vuelbo a la tienda

tu señora — mo Cria
 no q.^e está en el Infierno
~~de bello se~~ Cria entra à feitar primero
 pues ca lio tua — mo
 Bar.^o Cria
 pues bẽ abuscar — lo Cria
 en se ña me el camino q.^e y
 al gato par — do Bar.^o ~~no se da~~ Cria
 si me dar el al muerro
 re volan — do
 para donla — do
A los parrafos

Sirana

And.^{te} gracioso

3.
8

Pondrá Vacía y Jarro en el
suelo, y el Navajero en cima la mesa

3.
8
Bar.

Ay —

si tu quieres Jarro

Cri.^a

Ay —

yo no la bo a Barbe

Punteado.

nar me —

las Navajas y las Cofias —

rillos —

ni ne cesi to sus curas —

de val de quando estès mala — te ofrez co hechar
 por que tengo un Zerujano — que de mis a
 diez ventosas — Ay ti rà ti ri ri
 chaques cuida — ay tira tirana
 ay tira tirana q' sin ser Bar bera sa
 ay ti ri ti ri ri q' un Afeita monas me

Gras a fei' tar ay ti' ri' ti' ri' ri ay ti'

pre ten de a mi ay ti ra ti ra na ay ti'

ra ti ra na q' a ques ta ti ra na sea Compsueito a ca

ri' ti' ri' ri q' a ques ta ti ra na es hija de Ma dri d'

ay ti' ri' ti' ri' ri ay ti ra ti ra na ay ti'

ay ti ra ti ra na ay ti' ri' ti' ri' ri ay ti'

ra - - -

ri - - -

Allegro

Bar.^o

arri aon Barbero trata de ze lo

Alleg.^{ro}

Cri.^a

ri - a mi reu te q.^{ue} en sa la da y era de or

Bar.^o

Cri.^a

ti - gas a ble mos en con fianza por

q. q.

mi pro si ga por

2or 2. fin. le

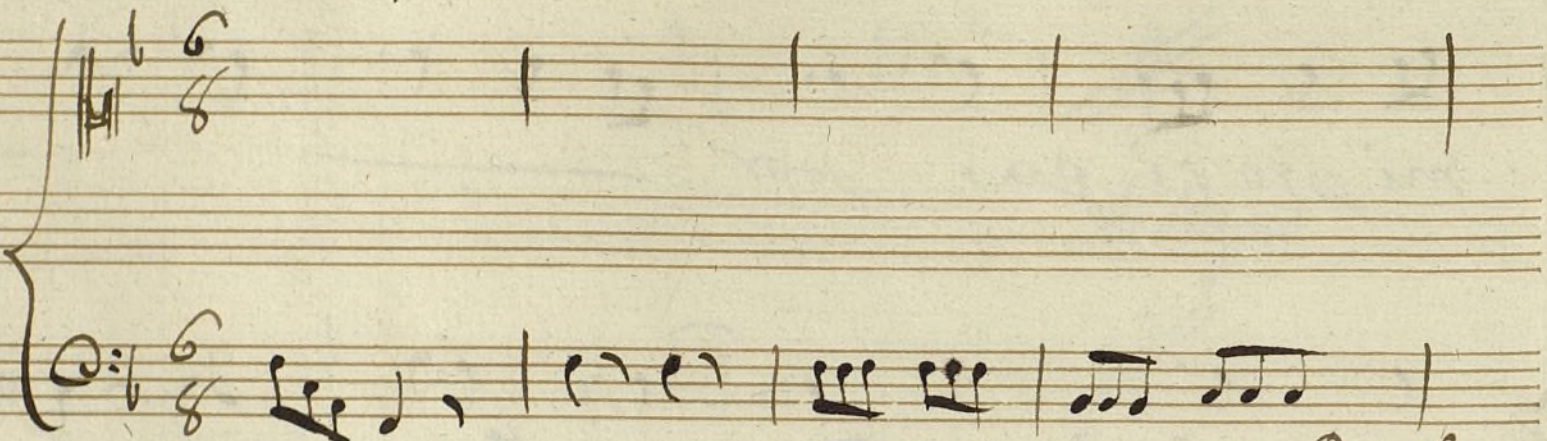
y de Barbero y chusca

el chiste siga el chiste si

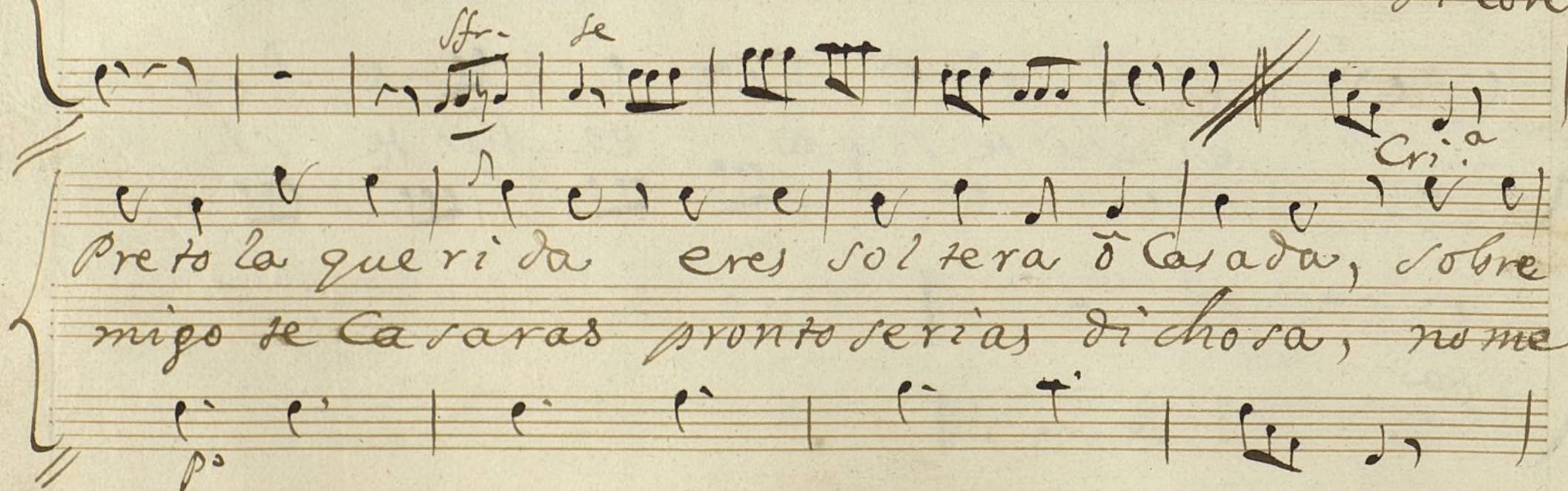
ga

Coplas

Allegretto

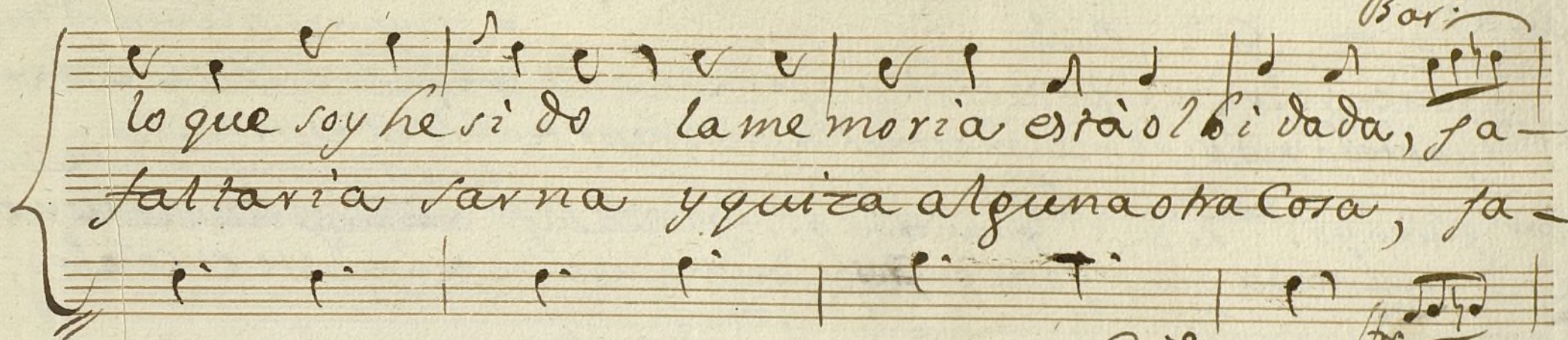


Bar.^o
Dime
si con



Pre to la que ri da eres sol te ra ò Ca sa da, sobre
migo se Ca sa ras pronto se rias di cho ra, no me

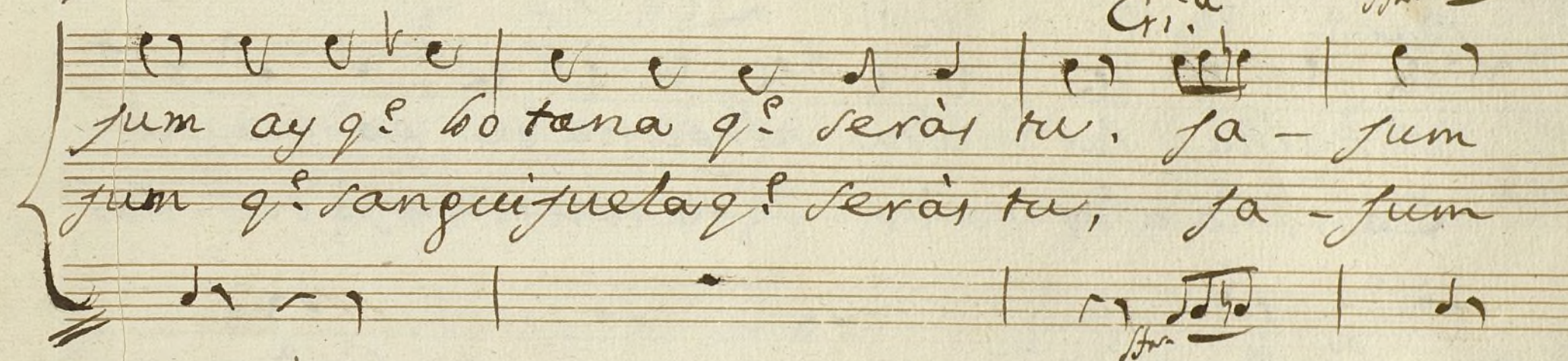
Bar.^o



lo que soy he si do la me moria esta ol bi da da, fa -
faltaria sarna y quiza alguna otra Cosa, fa -

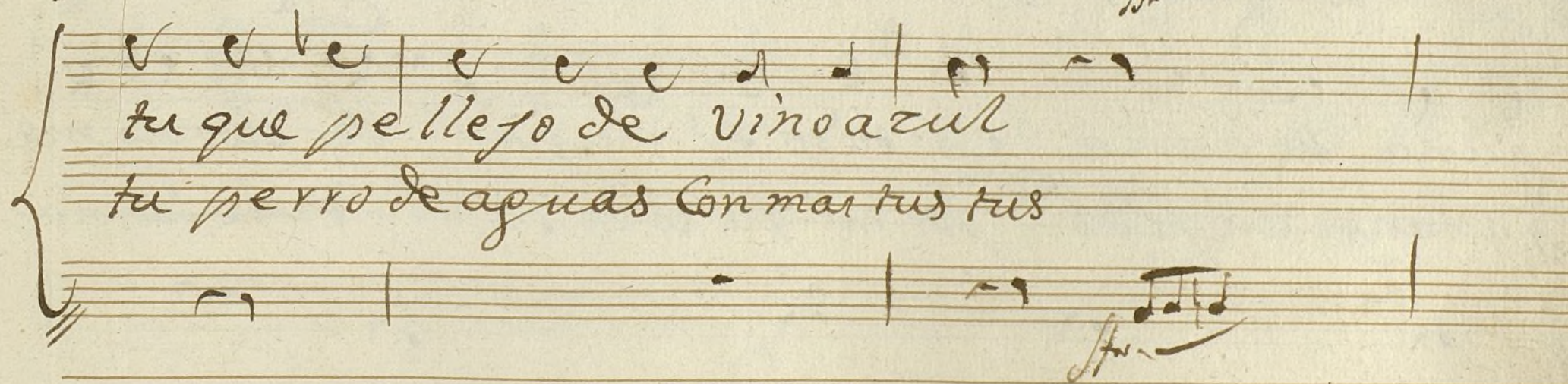
Cria

Fin



sum ay q^e bo tana q^e sera tu. fa - sum
sum q^e sanguisuela q^e sera tu, fa - sum

Fin



tu que pellejo de vino azul
tu perro de aguas Con mar tus tus

Fin

Parola) Cri.^a Bar.^o Te espachurro los cinco sentidos
 Bar.^o quien yo? si tu? quantoba q.^e si yome amo ino, ~~te espachurro los cinco sentidos~~
 Cri.^a quantoba que si yome amo otaro, de un sopapo te abro el espinazo;
 Bar.^o quien yo? si tu? quantoba q.^e si yome arujo, ~~te espachurro los cinco sentidos~~
 Cri.^a quantoba que si yome en Cresso, de un suspiro te aplasto el cerebro;
 Como es ponja aqui mi mote trujo;

Bar.^o
 Azaina y lai mada ninguna te gana nin
 Bar.^o Carino a do rado de ja tanto en fado de
 Cri.^a
 guna te gana en todo el lugar Por Dios no me
 ja tanto en fado Cri.^a por mi ya lo es ta Bar.^o dame la ma

dipas mas a la can-rias mas a la can-
 ri- ta ^{Crie} to ma la mi vi da to ma la mi-
 rias q: me he de en fa dar; es to sin son Ma- jor de
 vi da ^{lo 2.} y es to a ca be en par; Con se- gui di lli- tas pa-
 por te ri- dad es to si son ma- jor de por te ri-
 ra Ve ma- tar Con se- gui di lli- tas pa- ra Ve ma-

f p.

Handwritten musical score on aged paper, featuring vocal and piano parts. The lyrics are in Spanish.

Vocal Part:

dad de nos te ri dad
tar para Vema tar

Piano Part:

fmo

Section:

Segui: All. no mucho

Tempo/Character:

All. no mucho

Key Signature:

3 flats

Time Signature:

3/4

los 2.

Las sales del sa zero des tos dos Mayos —

Cri.^a

Bar.^o

de proyecciones de galichados y de ma

los 2.

dinas desmanparados abue tros pier se

Vindem pidiendo amparo las sales del sa le ro

des tos dos Mayos — des tos dos ei tos dos

majos a vuestras pies se rinden pidiendo am
 majos

paro
 paro

Bar.
 Cri. qual quiera Madri
 alguna mi me pro

nita q. me tome a su Cargo o fez co mante
 teja le doy palabra luego de no pe dir le

Cri^e Bar^o
 ner la Con aquay pa los — quita alla quita a
 nada Bar^o sino dinero — Cri^e Ya se ve ya se
 lla — q^o soy pobre ci to Ino cen ti to
 ve — que soy pobre ci ta Ino cen ti ta
 mui Com pa si vo Con las hi ji — tas de A
 vergon zo si ta Talgun di ne ro e me nes

(Bailan los dos tacones)

dan

ter

Cri-a

Bar^o

Ande vste cho corro, ti to mio An - de vs

los 2. (empiezan a bailar)

te cho co rro ti' ta mia an de vste que se

Cai g! se Cay an - de us to da e ta fan ta
 lia el. ella. el.
 achay orza achay
 ella (le Vempusa y de an el u aik) Bar.
 orza Ve coye las velas a ferra el si
 pu

lor 2. Vai lan

mon q.^e el Mar a men a za gran de so lu cion (chi

de jante Vai lar

chi - - - - - chi - - - - - Bar.^o Cri.^a

ay Zappe, Zarape, ay Zappe Zappito,
Bar.^o huy lo;

Como Prima, lor 2.

A - - - - - a la mar q.^e me marcho a la mar
a la mar!

que me voy pro rípa el Ca pricho tengan a ten -
que me voy ya dios queri di tos quel to sea Ca
cion
bo
je

Allegro

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Ayuntamiento de Madrid

ID 1200063012

Violin Primero

Tonadilla a Duo;

La Criada y el Barbero;



Handwritten musical score for a piece in 6/8 time, marked *And.* (Andante). The score consists of ten staves. The first staff begins with the tempo marking *And.* and the time signature *6/8*. The music is written in a key with two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *le*, *po*, and *for.*. The piece concludes with a double bar line and the marking *Allegro*.

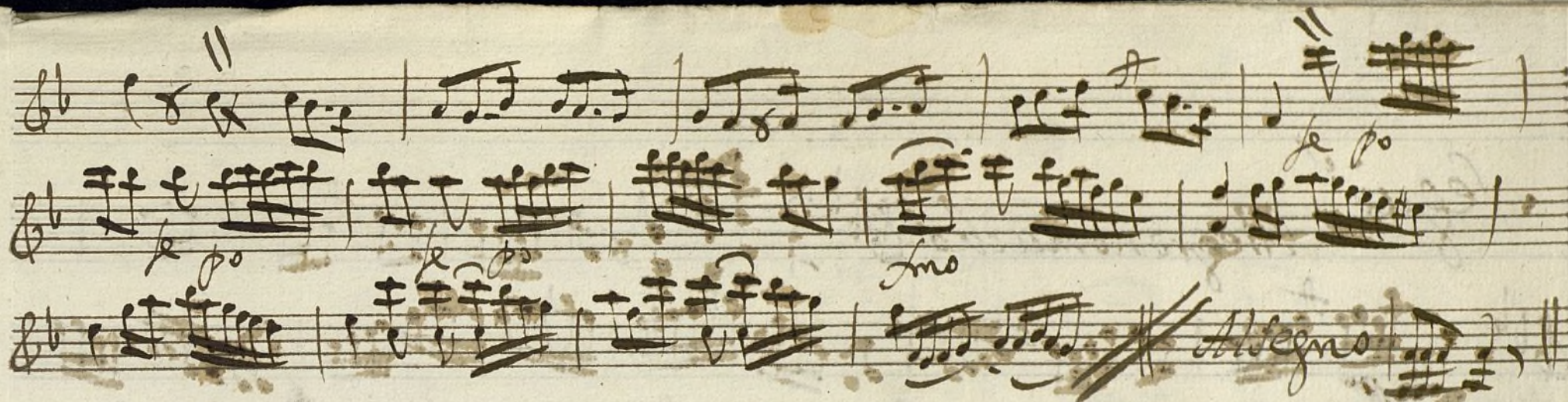
Allegro & *6/8* *vo*

And. gracioso & *3/8*

Allegro *Volte*

Handwritten musical score for a piece titled "Allegretto". The score is written on four staves. The first staff begins with the tempo marking "Allegretto" and the key signature of two flats. The music features various dynamics including "p" (piano), "f" (forte), "p0", "f0", "ff", and "p0 f0". The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line.

[illegible]



Volte p. 10

Segui! *Allegro no mucho* 3/8

Allegro no mucho 3/8

Allegro no mucho

p

Pausa $\frac{3}{4}$

Como prima $\frac{3}{4}$

p

Allegro

Violin Primero.

Mus 111-9

Lon. a Duo.

La Criada y el Barbero.

Handwritten musical score for Violin I, featuring multiple staves with notes, rests, and dynamic markings such as *And.*, *le*, *p*, *vo*, *Alto*, and *Allegro*. The score includes a section marked *Alto* 3 and a section marked *Allegro* at the bottom.

A handwritten musical score on aged paper, featuring two distinct sections. The first section, titled 'Allegro' in a large, flowing script, is written in 6/8 time and includes a vocal line with lyrics 'e poe le' and 'So poe le'. The second section, titled 'And. grazioso', is in 3/8 time and features dense, rapid sixteenth-note passages. The score is written in brown ink on a single page, with a double bar line and the word 'Allegro' marking the beginning of the second section.

Handwritten musical score for a piece titled "Coplas" by Juan de Matos. The score is written on ten staves, with the first five staves representing the vocal part and the last five staves representing the guitar part. The tempo is marked "Alto" (Allegretto) in 6/8 time. The key signature is one flat (B-flat). The score includes various performance markings such as "voz" (voice), "le" (likely for the guitar), "poco" (poco), "For" (for), "Parola" (word), "Allegro", and "v. a las segun." (v. a las segun.). The notation is in a historical style, with many beamed notes and slurs. The piece concludes with a double bar line and the instruction "Allegro".

Segue

Al' nomacho

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a single system, with various musical notations including notes, rests, and ornaments. The word 'Segue' is written in the top left, and 'Al' nomacho' is written in the top center. The score includes several measures with triplets and other complex rhythmic figures. The paper shows signs of age, including discoloration and some wear.

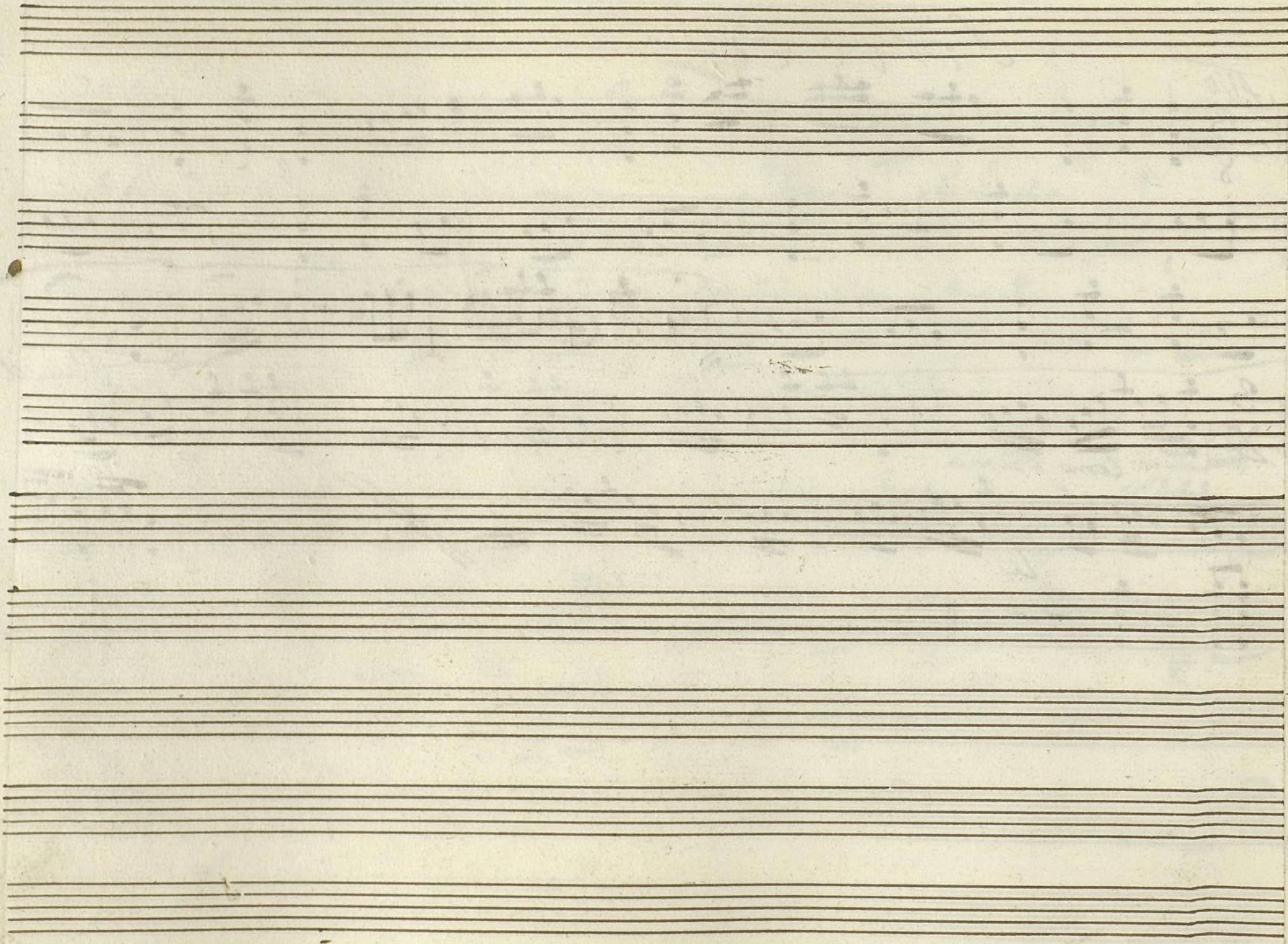
Sivve et to


Allo
3/8
le

Pausa

Corno prima
3/4
le

Allegro




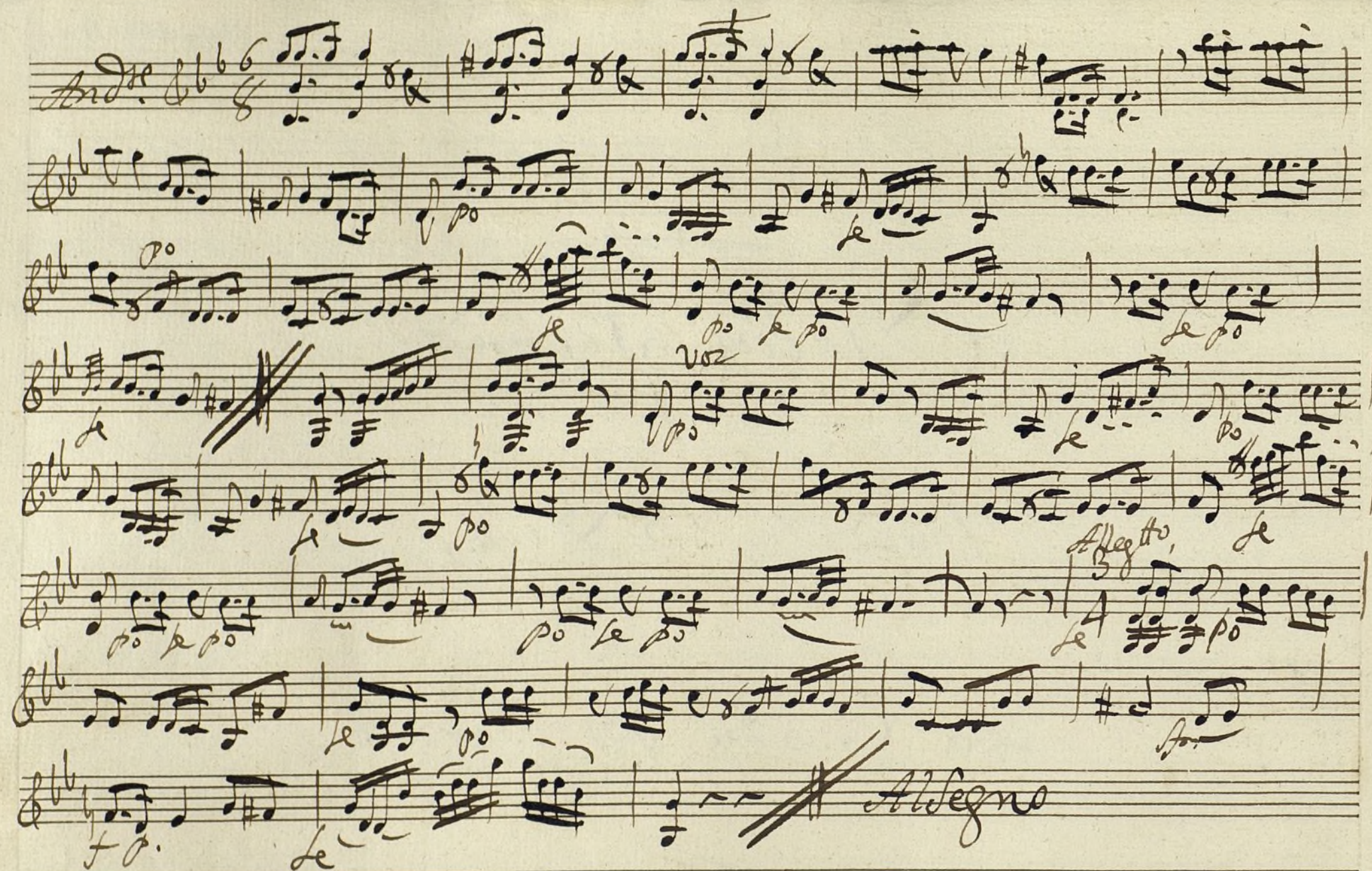


Violin Segundo.

Tonadilla à Duo;

La Criada y el Barbero;





Allegretto 6/8

And. gracioso 3/8

Allegro
volte

Allegretto 6/8

Handwritten musical score for a piece titled "Allegretto" in 6/8 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in a cursive hand. The first staff has a "p" (piano) dynamic marking. The second staff has a "p" marking. The third staff has a "p" marking. The fourth staff has a "poco" marking. The fifth staff has a "poco" marking. The piece ends with a double bar line.

Coplas *Allegretto* 6/8

Handwritten musical score for a piece titled "Coplas" in 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is written in a cursive hand. The first staff has a "p" (piano) dynamic marking. The second staff has a "p" marking. The third staff has a "p" marking. The fourth staff has a "p" marking. The piece ends with a double bar line.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the marking *For - fe* and *po*. The second staff has *Str. k* and *Parola* with *fe po*. The third staff has *fe po* and *fe po*. The fourth staff has *fe po* and *fe po*. The fifth staff has *And* and *Allegro*. The score concludes with a double bar line.

Volli pto

Sequi: Allegro molto

Sirve Cito

Handwritten musical score on four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff features a large, ornate flourish and the word "Pausa" written in cursive. The third staff is marked "Como Prima Le" and includes a 3/4 time signature. The fourth staff is marked "Allegro" and includes a double bar line. The score is written in a cursive, handwritten style.

ve
to

ID 1200063012

Ayuntamiento de Madrid

Oboe Primero

Mus 111-9

Conadilla à Duo; La Criada y el Barbero!

Handwritten musical score for Oboe Primero, featuring various musical notations, rests, and dynamic markings such as *And.*, *Allegro*, and *Allegro*.

And. 3 fare. volti

Allegretto $\text{G}\flat$ $\frac{6}{8}$

Handwritten musical score for *Allegretto* in $\text{G}\flat$ major, 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. It contains several measures of music, including triplets and accents. The second staff continues the melody. The third staff has a few notes and ends with a double bar line.

Coplas Allegro $\text{G}\flat$ $\frac{6}{8}$

Handwritten musical score for *Coplas* in $\text{G}\flat$ major, 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. It contains several measures of music, including triplets and accents. The second staff continues the melody. The third staff has a double bar line and the word "Parola" written above it. The fourth staff has a double bar line and the word "Allegro" written below it. The score ends with a double bar line.

Seguir! *All.^o no mucho* & $\flat\flat$ $\frac{3}{4}$

Adagio

Oboe Segundo.

Mus 111-9

Conadilla à Duo; La Criada y el Barbero.

Handwritten musical score for Oboe Segundo. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Andante'. The music consists of various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second staff continues the melody with similar notation. The third staff includes a double bar line and a key signature change to one flat (B-flat). The fourth staff features a '2' below the staff, indicating a second ending. The fifth staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet. The sixth staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet. The seventh staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet. The eighth staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet. The ninth staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet. The tenth staff is marked 'Allegro' and includes a '3' below the staff, indicating a triplet.

Andante 3/8 base 4 volti

Allegretto &bb 6/8

Coplas Allegretto &bb 6/8

Parola 6

fmo 14

fmo *Allegro*

Segui. *All. no mucho* & $\text{b}^{\flat} \text{b}^{\flat} \text{b}^{\flat}$ 3

Allegro

Trompa Primera;

MUS 111-9

Tonadilla à Duo; La Criada y el Barbero 7.

And.^{te} C: # 6/8

4 *p*

f

4 *f*

3 *Allegro*

4 *f*

~~Allegro~~

Alleg.^{to} 6/8 *fare* //

3/4 And.^{te} gracioso *fare* //

Alleg.^{to} 6/8 *fare* //

Volti

Coplas Allegretto $\text{C} \frac{6}{8}$

Handwritten musical score for a piece titled "Coplas" in 6/8 time, marked "Allegretto". The score consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a 6/8 time signature. The music is written in a single melodic line. The second staff has a double bar line with a repeat sign. The third staff has a double bar line with a repeat sign. The fourth staff has a double bar line with a repeat sign. The fifth staff has a double bar line with a repeat sign. The sixth staff has a double bar line with a repeat sign. The seventh staff has a double bar line with a repeat sign. The word "Parola" is written above the fourth staff. The word "Allegro" is written above the seventh staff. The score ends with a double bar line.

Segui *All. no mudo* $\text{C} \frac{3}{4}$; | 1 2 9 | e e e | e e e |

$\text{C} \frac{3}{4}$ e e e | e e e | e e e | e e e | e e e | e e e |

$\text{C} \frac{3}{4}$ e e e | e e e | e e e | e e e | e e e | e e e |

$\text{C} \frac{3}{4}$ e e e | e e e | e e e | e e e | e e e | e e e |

$\text{C} \frac{3}{4}$ e e e | e e e | e e e | e e e | e e e | e e e |

Como Prima $\text{C} \frac{3}{4}$ e e e | e e e | e e e |

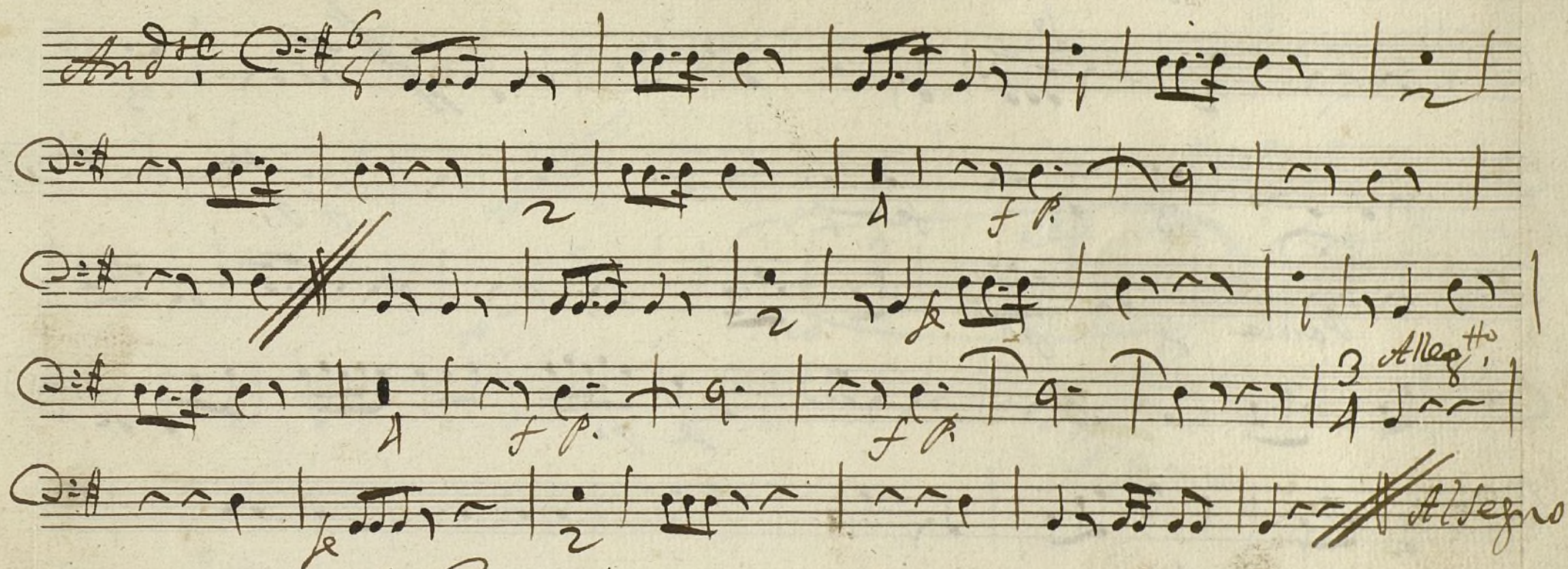
Allegro

Trompa segunda

Mus 111-9

tonadilla à duo; La Criada y el Barbero.

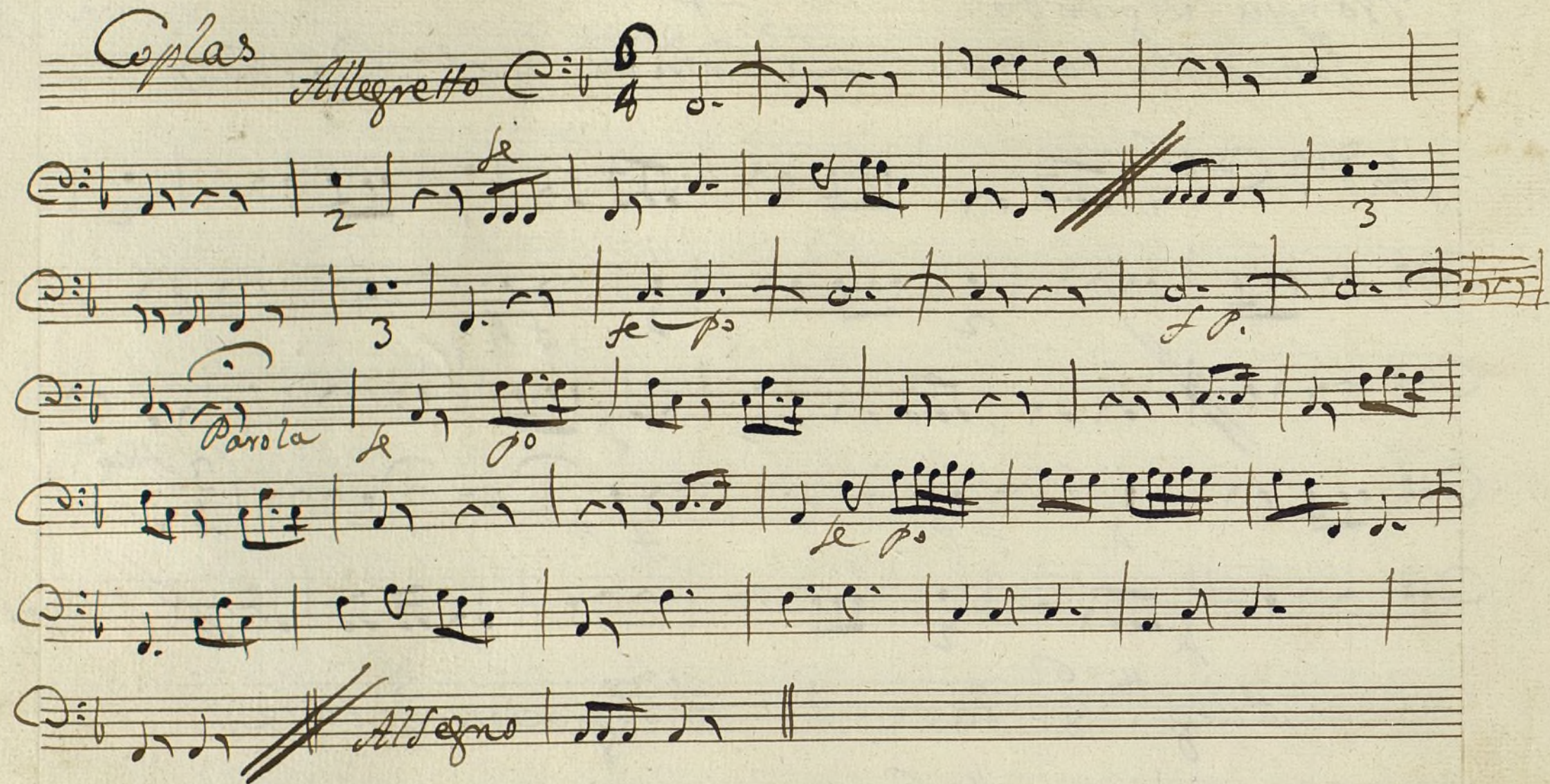
Andte $\text{C}=\text{F}$ $\frac{6}{8}$



Alleg^{ro} $\frac{6}{8}$ taze // *And^{te} gracioso $\frac{3}{8}$ taze //*

Alleg^{ro} $\frac{6}{8}$ taze //

Volte

Coplas Allegretto 
Handwritten musical score for a piece titled "Coplas" in the tempo "Allegretto". The music is written on seven staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as *le*, *Parola*, *p*, and *f*. There are also some numerical markings like "2" and "3" below the staves. The score concludes with a double bar line and the word "Allegro" written below the final staff.

Segui! *All. no mucho* $\text{C} \frac{3}{4}$

Como Prima $\frac{3}{4}$

Allegro

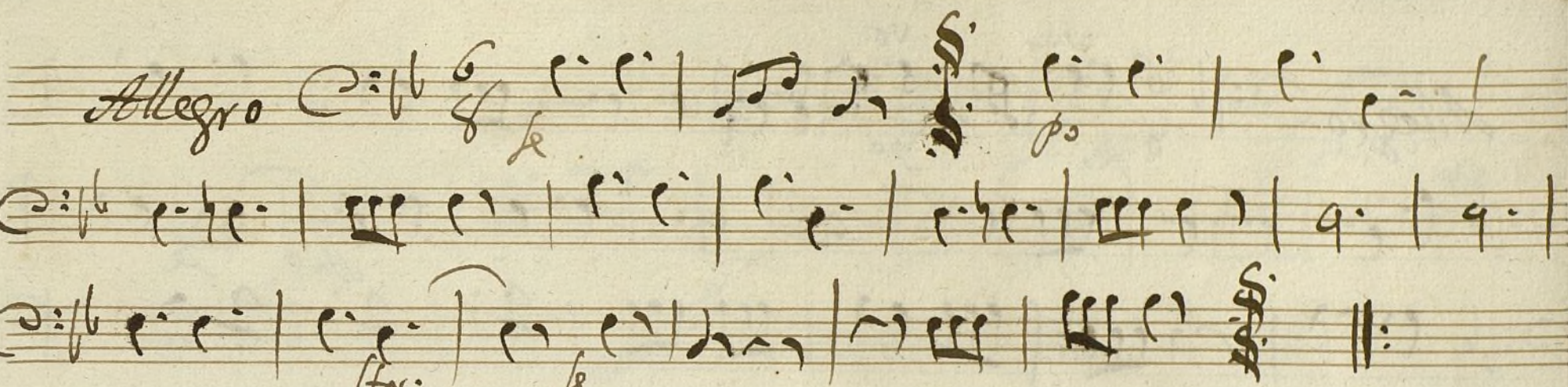
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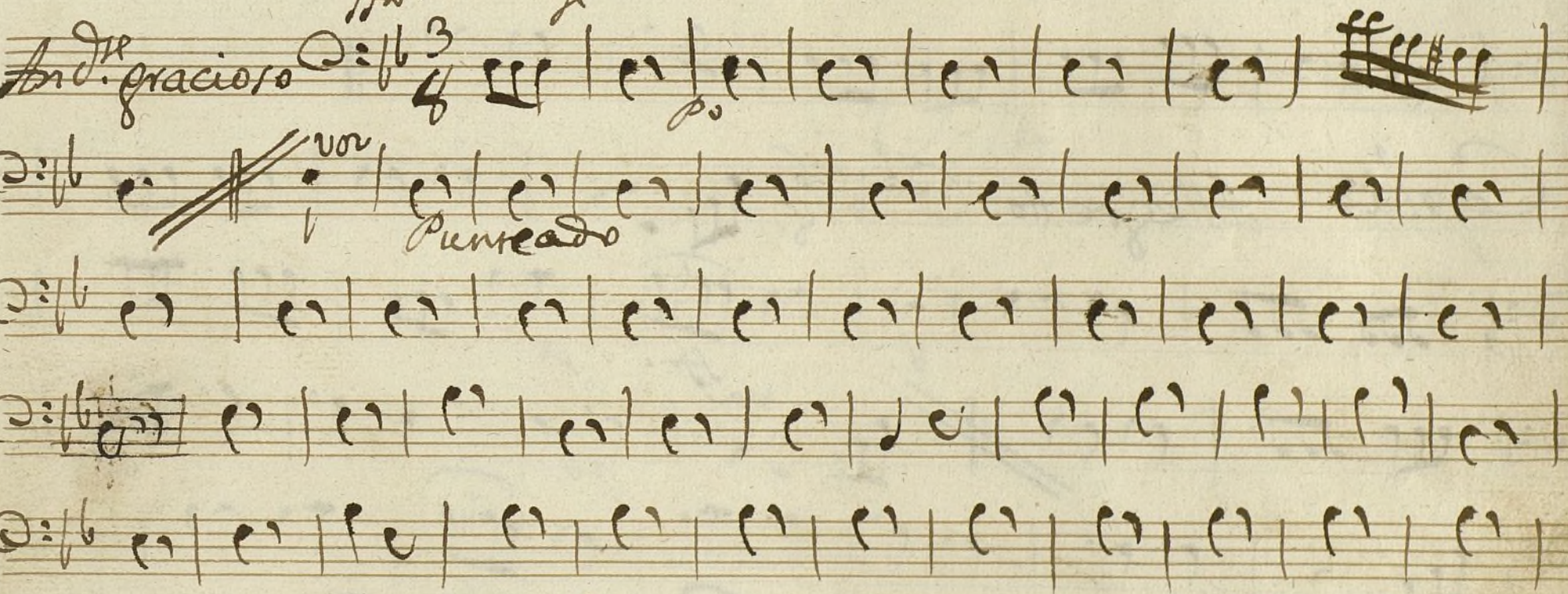
Contrabajo;

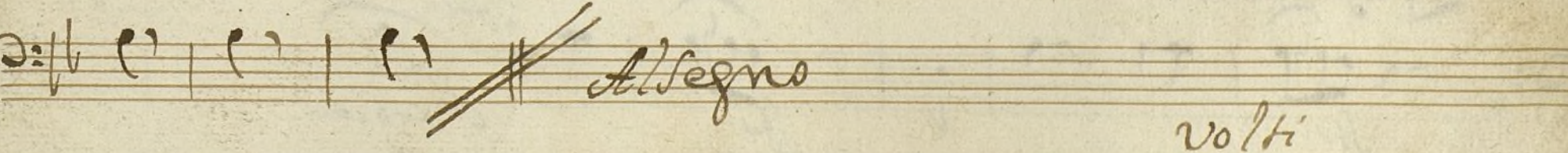
Conadilla à Duo;

La Criada y el Barbero;

//

Allegro 

And. graciosos 

Allegro 

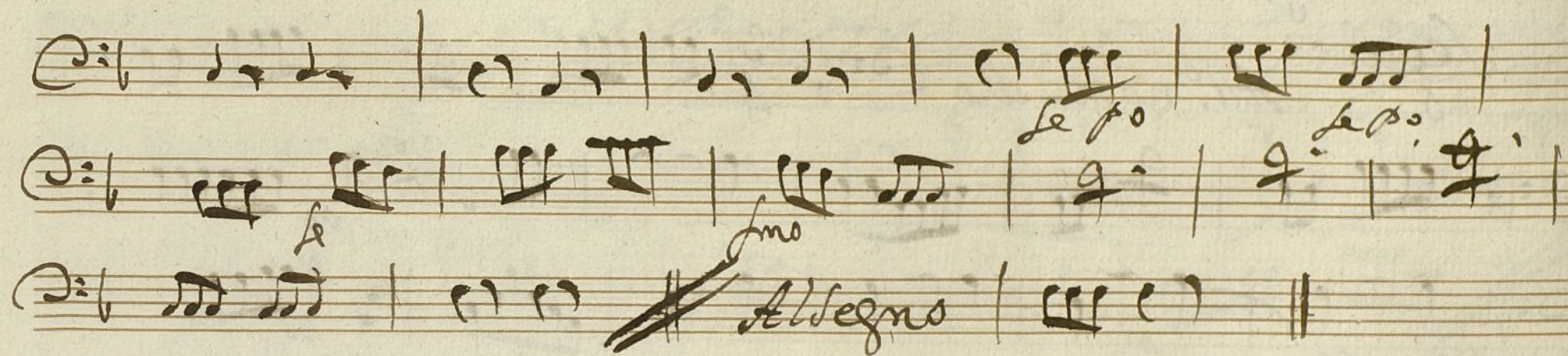
volte

Allegro

Handwritten musical score for *Allegro*, 6/8 time signature. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Coplas Allegretto

Handwritten musical score for *Coplas Allegretto*, 6/8 time signature. The score consists of six staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *poco* (poco). The piece concludes with a double bar line.



Volti

Sequi.⁵

All.^o no mucho

