

Leg.^o 6.^o

Conadilla a Duo;

el Tardincro Zeloso;

Del S.^r Esteve;

La Lorenza
~~La Lorenza~~
~~La Lorenza~~
 y Alfonso

And.te

6/8

le

le

Tardínero P^o

Mi Tar di nera In

Tardi ra

A mi Tar di ne

le

grata mehadado Ze los q^o Vigor q^o pesar que do
rito buscando vengo Con Amor Con placer Confa

lor ay yo me muero
 vor y mucho afecto

dad me en tanto martirio flores con suelo
 q.ª estara mui zeloso por q.ª ablie a Pedro

ya buscar la me par-to de pesar lle no
 pero alli me re ti-ro por ver sus zelos

le po'

nien de las flores por mas que busco a mis A
 de dolor lleno I yo me rio de sus des
 mores a mis Amores pueden Contrar pue
 velos y yo me rio Ca da vez mas Ca
 doen Contrar; *Acido* quiero llamarla
 da vez mas; *(on 2)* quiero llamarla
 le

Jar. es.
 ha Jar di'ne ra ha Jar di'nero
Jar. ro ha Jar di'nera *Jar. ra* ha Jar di'nero

Jar. ro
 Pedro la llama de se na muelo
Jar. ro Ves esta cinta *Jar. ra* ves este ramo

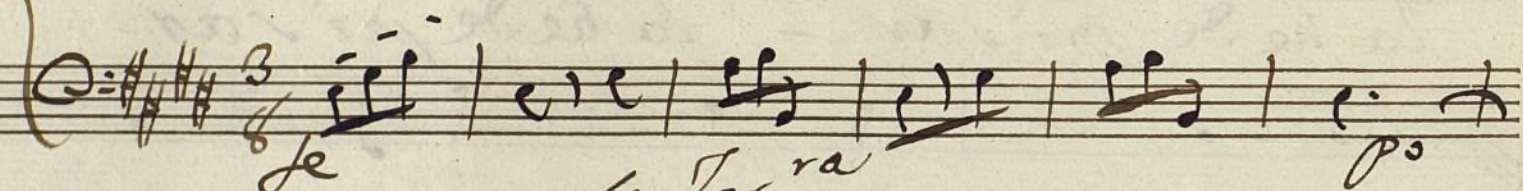
2.
 el Pobre tonto de Rabia y Zelos
 La Ingrata fiera mi Rabia y Zelos
 pues por ser Cosa que tu meas da do

que tal es ta - me ha de sa par la he de pi sar - me ha de sa par la he de pi sar

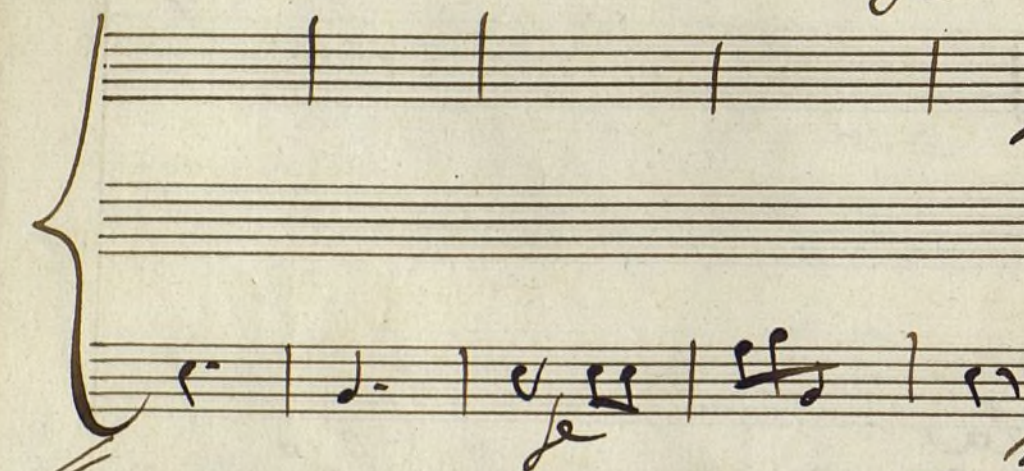
Parola Parola

Parola Parola
 Parola Parola porque no lo pisa? vaya, Parola y tu? Parola Comienza primero; Parola pues vamos;
 Parola mas!!! Parola que? Parola detente eres tan cruel y fiero q. lo has de hacer?
 Parola y tu Ingrata no quieres hacer lo mismo? Parola yo si, si; Parola pues yo tambien
 quiero!!! ponerle en tu pecho, Parola que dulce amor! que carino! Parola no vuelvas
 a hablar a Pedro, Parola es, y la rion buya Parola vamos hablando dulce concepto;

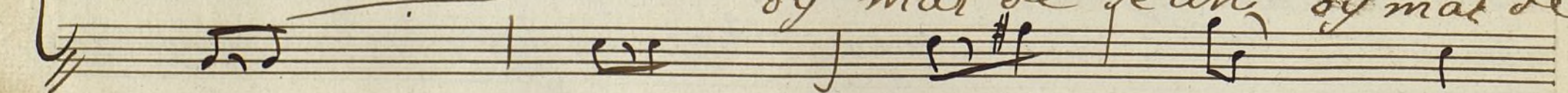
Alleg.^{ro} no mucho



Tar. ra
sa des por que te he da do
que es tra gos mas la mo da
y por que la se gui mos
que co ra las mu je res



ze los con Pe dro ze los con
ha ze en el or be ha ze en el
rien do tan ma la rien do tan
oy mas de se an oy mas de



Tar.^{ro}

Pedro
or be
mala
sean

por q.^e oyes moda dar los
vol ver la Mujer loca
porque soit las Mujeres
Un Correo un fandango

y no tener los
yal hombre pobre
Como las Cabras
y no ser fea

por q.^e oyes moda dar los y no tener
vol ver la Mujer loca yal hombre
por q.^e soit las Mujeres Como las
Un Correo un fandango y no ser

ner los y
pobre yal
Cabra co
fea y

y no tener los
yal hombre pobre
Como las Cabras
y no ser fea

Var.^{ro}

Var.^a

ma no preguntes ma no ve

Allegro

3 veces

pon das

y nue tros pechos

en du l ce o las

a ne gue amor

triun fe el ca ri ño

triun fe el ca ri - ño

del Co ra zon

del co ra zon triunfe el Cariño del Co ra

zon

Segui. Andr.

haze amor en el mundo tantos e, tragos haze amor en el

1^{or} 2. *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

mundo haze amor en el mundo tantos es tra - - -

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

gos a - - - a - - -

1^{or} 2. *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

- - haze amor en el mundo tantos es tragos que to

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

di to esta lle no q^e to di to es ta lle no des car men

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

ta dos haze amor en el mundo tantos es tragos

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

f *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* | *f* *f* *f* *f* *f* *f* |

tantos es tragos — que to
 haze amor siempre — ~~estaba~~
 en los

di to es ta lle no — de es car menta dos — que to
~~que en los hombres~~ Ten las muje res — ~~estaba~~
 hom bres es tragos — en los

di to es ta lle no — que to di to es ta lle no, que to
~~que en los hombres~~ en los om bres es tra gos, en los

1.ª ra
2.ª
f.

Di to es ta lle - no de es carmen ta dos des car men
~~paases la chosa es tra~~ Ten las mu jeres Ten las mu
 om bres es tra - gos
 ta dos *All.^o* *Tar.^{ro}* avnos qui ta la sa
 peres avnos les qui ta el Co
 lud *All.^o* *Tar. ra* aotro la Co mo di dad
 lor aotro la tran qui li dad

Lar^{ro}

Lar^{ra}

astros les quita el onor

astros les quita el vivir

Ya muchos les quita el

ya muchos el gusto y

Como Prima

Pan

amor tirano Pa

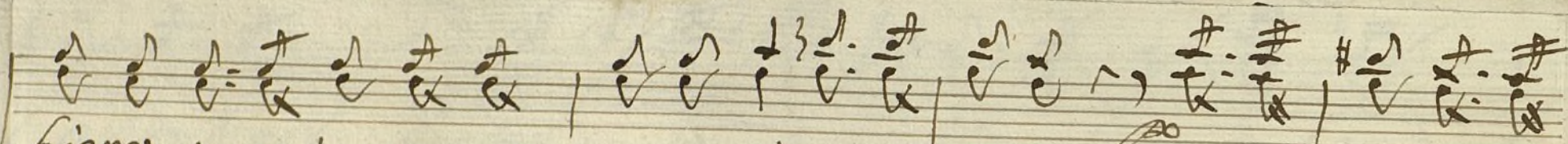
Par

amor tirano pa

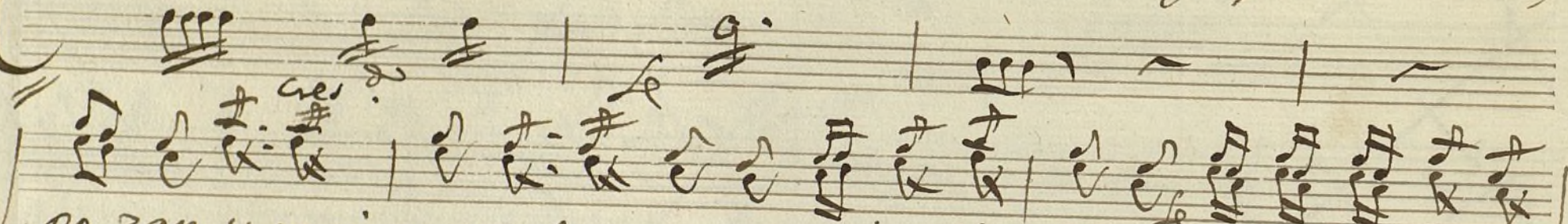
Como Prima^{po}

sion a leve q^e con engaños a todos hieres.

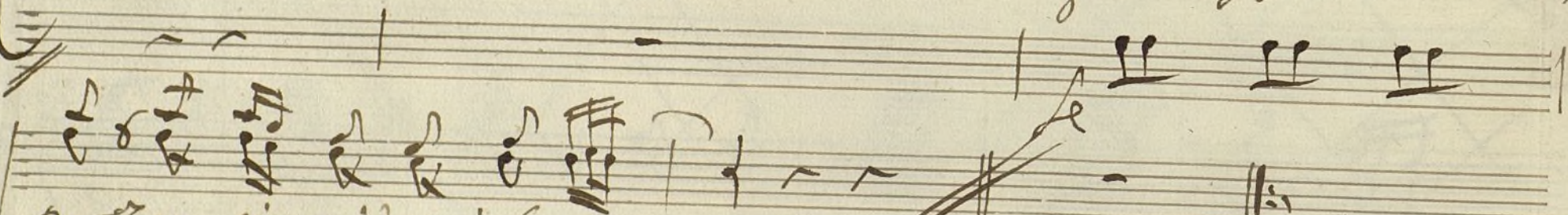
sion a leve q^e con engaños a todos hieres



hieres y mui pocos se gozan sin mil vai benes y mui pocos se
hieres ya bar esta mañana pueblo excelente y perdonad la



gozan y mui pocos se gozan sin mil vai benes y mui pocos se
faltan y perdonad la falta de este lugar y perdonad la



gozan sin mil vai benes

faltan de este lugar

Allegro



Ayuntamiento de Madrid

Violin Primero

Mus 111-6

Sonadilla à Duo; el Jardinero Zeloso;

Andte

le stacatto

le

le stacatto

vo

p

p

le p

le

Allegro

Volvi

Alleg.^{ro} Moderado & $\sharp\sharp\sharp$ $\frac{2}{4}$ *Sotto voce* *Peri^{do}*

2^{da} *ff.* *po* *ff.* *po* *ff.* *po*

Allegro *Parola*

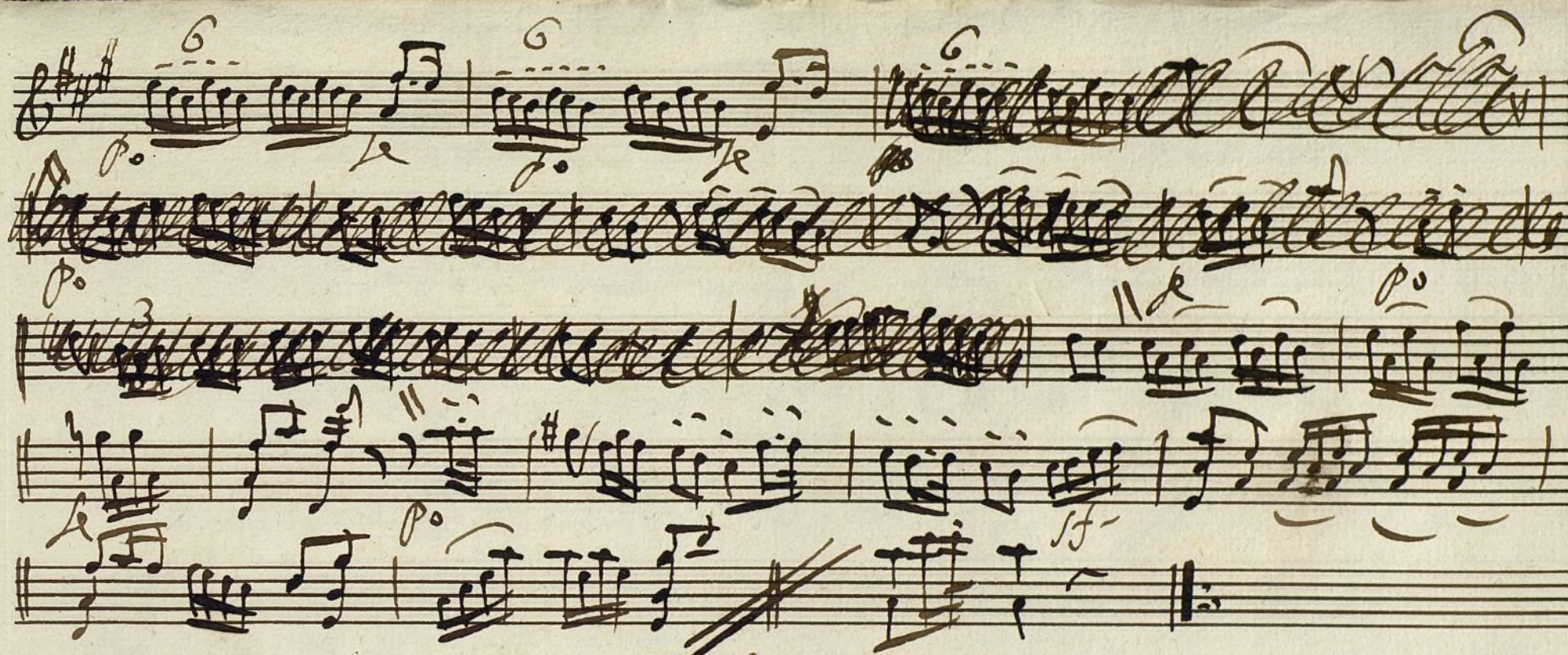
Coplas *Alleg.^{ro} no mucho* & $\sharp\sharp\sharp$ $\frac{3}{8}$ *Vol.* *vo* *po* *ff.*

ff.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures, and dynamic markings. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). A triplet of eighth notes is marked with a '3' above it. The second staff features a double bar line and the tempo marking 'Allegro' written above the staff. The third staff has a 'p.' (piano) marking. The fourth staff has a 'f.' (forte) marking. The fifth staff has a 'mo' (molto) marking. The score concludes with a double bar line on the fifth staff.

Volli

Handwritten musical score for a piano piece, likely a sonata or concerto movement. The score is written on ten staves, featuring complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked "And." (Andante) and the key signature is one sharp (F#). The score includes various dynamic markings such as *ff* (fortissimo), *le* (leggero), *vo* (vibrato), and *Como Primo*. The notation is dense and expressive, with many slurs and ties. The piece concludes with a final cadence on the tenth staff.



Allegro

Violin Segundo.

Mus 111-6

Con.^a à Duo.

el Jardinero Zeloso.

And.^{te} *le Staccato.*

P.^o *le Staccato* *P.^o*

P.^o *le* *P.^o*

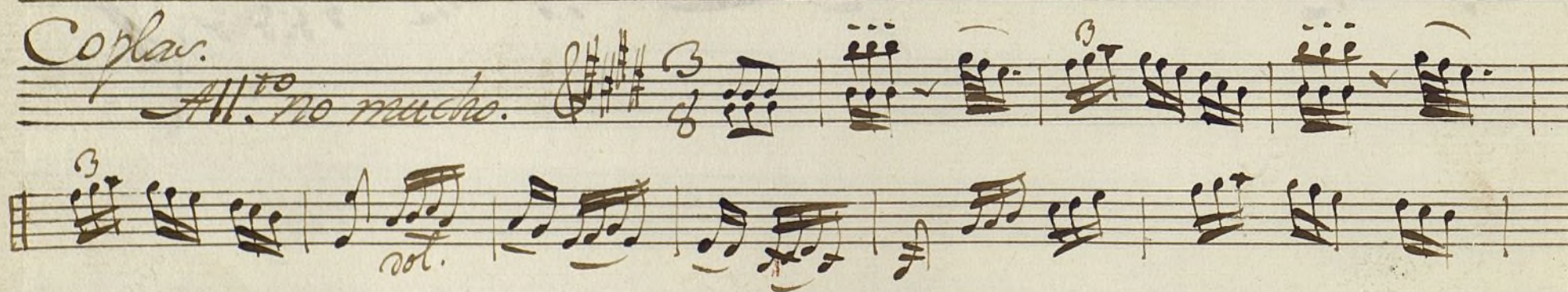
le *P.^o*

le *P.^o*

le *P.^o*

Al Seono.
8

All.^{to} mod.^{to}  *Sotto voce*
p.
f.
Pez.
Allegro. *se* *Parola.*

Coplar.
All.^{to} no mucho.  *vol.*

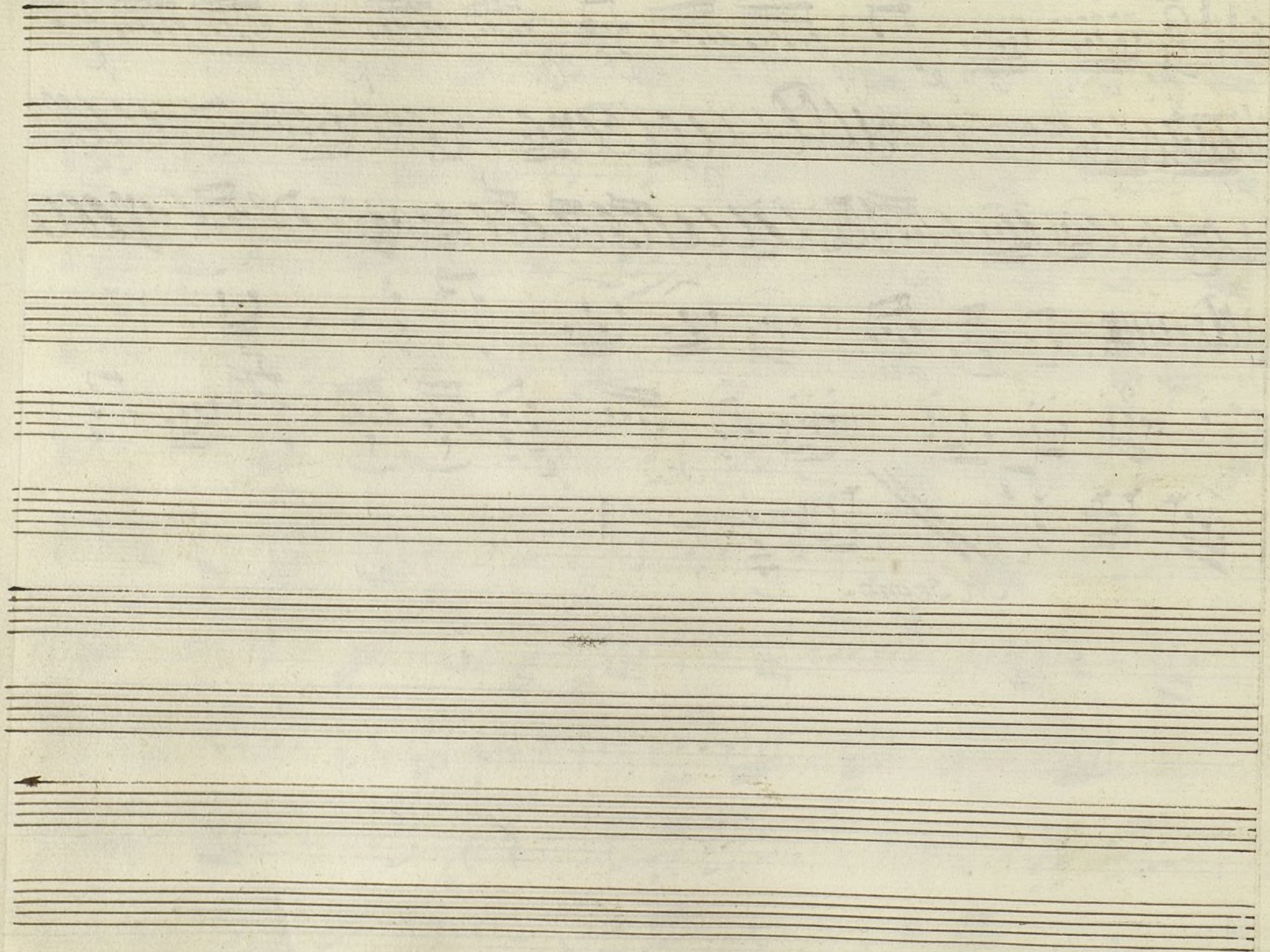
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano), *f* (forte), *crec.* (crescendo), and *fmo* (finito). A section marked *Allegro* begins on the third staff, followed by *2 mas.* (two measures more). The score concludes with a double bar line on the eighth staff.

Voltri.

Como Prima.

p. *cres.* *6*

Al Seono.
8



Violin Segundo.

MUS 111-6

Tonadilla à Duo; el Jardinero Zeloso;

And.^{te} *le Staccato*

po *le* *le Staccato* *po* *voz*

po *le* *po*

Allegro

Volti



Volvi

Segue Andte $\text{F}\sharp\text{F}\sharp$ 3/4

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Allegro 2/4

Canto Prima

Handwritten musical score for Canto Prima. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several triplet markings (3) and dynamic markings (p, p0, f). The score is written on six staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The piece concludes with a double bar line and a fermata on the first staff of the final system.

Allegro

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16 1200063005

Oboe Primero

MUS 111-6

Lona dilla à Duo; el Tardinerò Zeloso;

Andte $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$ $\frac{2}{2}$

Measures 1-10 of the musical score. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f* and *p*. There are some corrections and a double bar line with a repeat sign.

~~Allegro~~

Allegro $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

volti

Coplas *Allegro* $\text{G} \# \# \# \frac{3}{8}$

p *f* *fmo* *Allegro* *3* *vezes* *18* *f* *3* *2* *p*

Segue
Andte 3/4

Como Prima

Allegro

Ayuntamiento de Madrid

ID 1200063085

Oboe Segundo.

Conadilla à Duo; el Tardadero Zeloso;

Mus 111-6

Handwritten musical score for Oboe Segundo. The score is written on seven staves. The first staff begins with the tempo marking "Andte" and the key signature of two sharps (F# and C#). The music is in 6/8 time. The notation includes various notes, rests, and dynamic markings such as *fe*, *po*, and *f*. The piece concludes with a double bar line and the tempo marking "Allegro".

Allegro 2/4 farze /

Volte

[illegible]

Handwritten musical score for "Segno" by J. S. Bach, BWV 1013. The score is written on ten staves. It begins with the tempo "Andte" and the key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked "Como Prima" appears in the middle. The piece concludes with a double bar line and the tempo "Allegro".

Ayuntamiento de Madrid

ID 1200063005

Trompa Primera

Mus 111-6

Conadilla à Duo; el Tardínaro Deloso;

In Se.

And.^{te} $\text{C}=\sharp$ $\frac{6}{8}$

Handwritten musical notation for the first system, featuring five staves. The notation includes notes, rests, and dynamic markings such as *f* and *p*. The time signature is $\frac{6}{8}$ and the key signature is $\text{C}=\sharp$. There are also some numerical markings like 2, 3, and 2 below the staves.

Allegro

Handwritten musical notation for the second system, starting with a treble clef and a key signature of one sharp, followed by a double bar line and the word *Allegro*.

Alleg^{ro} $\frac{2}{4}$ farze y. Volta

Coplas

In Miami

Alleg

[illegible]

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Segno* (written above the first staff)
- In De* (written above the first staff)
- po le* (written above the first staff)
- 2 le* (written below the second staff)
- 2 po* (written below the second staff)
- le* (written below the second staff)
- po* (written below the third staff)
- po* (written below the third staff)
- le* (written below the third staff)
- le* (written below the third staff)
- 2 le* (written below the fourth staff)
- Allegro* (written above the fourth staff)
- le* (written below the fourth staff)
- le* (written below the fourth staff)
- le* (written below the fourth staff)
- Como Prima* (written above the fifth staff)
- 3* (written below the fifth staff)
- 4 po le* (written below the fifth staff)
- po le* (written below the sixth staff)
- po le* (written below the sixth staff)
- po le* (written below the sixth staff)
- 2 po* (written below the sixth staff)
- po* (written below the seventh staff)
- le* (written below the seventh staff)
- le* (written below the eighth staff)
- Allegro* (written below the eighth staff)

Trompa segunda

Mus 111-6

Conadilla a' Duo; el Jardinero Zeloso;

In Se

Andr.

C# 6/8

Handwritten musical notation on a staff.

Handwritten musical notation on a staff, including a fermata and a triplet.

Handwritten musical notation on a staff, including a double bar line and a fermata.

Handwritten musical notation on a staff, including a fermata and a triplet.

*Handwritten musical notation on a staff, including a double bar line and the word **Alllegro**.*

Alleg. ^{no} 2 4 ² 4 ² 4 ² 4

Volti

Coplas

In elami

Alleg

[illegible]

Ayuntamiento de Madrid

Ayuntamiento de Madrid

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Contravajo;

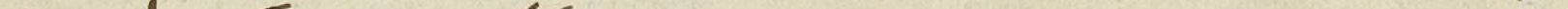
Conadilla à Deu; el Fardinero Zelo;.


~~Prace~~
La Pretola

la Pretola

The first staff of the manuscript is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music with notes, rests, and dynamic markings. A double bar line is present, and there are various slurs and accents. The handwriting is in brown ink on aged paper.



Alleg. Mo. So 

A handwritten musical score on a single staff. The notation consists of several measures of music. It begins with a series of eighth and sixteenth notes, followed by a key signature change to one sharp (F#). The word "Arioso" is written above the staff on the right side.

Handwritten musical notation on a single staff. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The notation consists of several measures: two measures with quarter notes and eighth notes, followed by measures with beamed eighth notes and sixteenth notes. The piece concludes with a double bar line and the word "Allegro" written in a cursive hand.

Handwritten musical notation on a single staff, featuring notes and rests. The word "Parola" is written below the staff, and "Volte" is written to the right. A faint watermark "Ayuntamiento de Madrid" is visible in the background.

Coplas *Alleg.^{ro} no mucho* $\text{C} = \text{F} \# \text{G} \# \text{A} \#$ $\frac{3}{4}$

Allegro 3 veces

Segui. And.^{te} $\text{C} = \text{F} \# \text{G} \# \text{A} \#$ $\frac{3}{4}$

Handwritten musical score on eight 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:

- Grado* (written below the first staff)
- Allegro* (written above the third staff)
- Como Prima* (written above the fourth staff)
- Allegro* (written below the seventh staff)

The score concludes with a double bar line and repeat dots on the seventh staff.

