

GARCIA, Manuel

LA MAJA Y EL MAJO.

TONADILLA

1798

PARTITURA.

violín 1<sup>o</sup>

violín 1<sup>o</sup>

violín 2<sup>o</sup>

violín 2<sup>o</sup>

oboe 1<sup>o</sup>

oboe 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

contrabajo y violon

contrabajo dúphrudo



111-5

+ Leg.<sup>o</sup> 6.<sup>o</sup>  
Conadilla a Dios

La Maja y el Majo;

J. Lavia  
(Garcia)

1798

{ J. Morales  
y Garcia



*All.º Moderado*

*le po fe*

*Maja*

*Soi la Maja mai ve maja que hubo que a bido ya ora*

*pero tan desga li'chada*

*en mi modo de pensar — en mi modo de pensar — — —*



que me en cuenta en una morada de un Mayo

Con poca sal de un Mayo con poca sal

Vivo el es el arte de los Boberos

en seña Niña con mucho es mero

nadie le gana a Rebechero y por eso el In



*And<sup>te</sup>*

fame — a mi me a muerto — Voime a via la ca le ta por

si por si le en cuentro Con Currilla la chata en un Aposento

— des tor de vino tinto perca do y que bor — pero como de en

Cuentre a brá i ol feo que apurada men — de el Suai

seño — no se mea par ta nun — ca del lao de recho — Ah endino mala



3

ora ga nos vere mos

And.<sup>no</sup> *Piano todo*

sab el Mayo

En viendo mi' Ene

go - - - - - ria

er te sa 2e - - - - -

porque he eterna - - - - -

ro aprecio me quie ra - - - Con mai es de - mo - - -

o de los pier a la be za - - - to dos los Ca - - -







marca mayor que tocandola Sur  
tarra - - - - - paso la vida mejor - - - - - paso la vida me  
- - - - - que - - - - - todos los comerciantes - - - - -  
- - - - - ga - - - - - dando mucho do blon - - - - - ga - - - - - dando mu - - - - - cho do  
blon - - - - - vivo yo como y veo cor te jo  
p. e



Mozar — tengo pe se da siempre en mi bolsa —

yan de la vida — a la vida bona —

y de aquesta manera — bu — co mi vida — <sup>Andrè</sup> 3/4 mai

voime no me en Cuen tre mi Erigo ri' lla que ella esta se ce lo sa

de la cha tilla — pero yo la a bo rrez co que una en di na —



que se fue la tra dor de Con su ve a' na y el ta bier en ve

Bien do en la miran dilla - a tra tra o ta In fa - me perra Tu

dia - yo te Tu ro no ber de ma en mi vi da - ma en mi vi

da; varez sabe ella y a de tiene

And. Poco *Piano todo* *Maya* *gen* *Mayo) Lo*



ga se vsted Ca - marada —      xenga se vsted Ca - ma  
 que yo tengo — de sobra —      lo que yo tengo — de  
 en | en | en | en | en | en | en | en  
 rada —      no ay que aze lerar el - na 10  
 sobra —      son seño - ra Gregori - ta  
 en | en | en | en | an | an | an | an  
 - | nte |      que la Perdiz que vste busca —      que la Perdiz  
 Perdize dea que - da Clase —      per dize dea  
 an | en | en | en | en | en | en | en



diz que vñd busca — yao tro perro la olfa — sea do —  
 quesa clare — sin la lir de mi ca — rita —  
 en — en — en — en — en — en — en — en —  
 Ay — — — a — — — y yao  
 Ay — — — ay — — — sin  
 en — en — en — en — en — en — en — en —  
 tro perro la olfa sea do — — —  
 la lir de mi ca rita — — — *Allegro*  
 en — en — en — en — en — en — en — en —



Maya

Allegro

Ah mal na cio yndi'no te

Ah mal na cio yndi'no te tu de bi'ne con jo fa na tu de

vi'ne con jo fa na

y yoe de borrar mi nombre y yoe de borrar mi nombre o me

la pa gai ca na lla o me la pa gai ca na lla



*Majo*

de ten de Reina Imperial de

toda ei sa per so na za Reina Imperial

de toda ei sa per so na za — si sa be que fuere

sola — y no came lo a la chata — y

no came lo a la cha — — — ta;



Parola, ella, No la Camelai Perico, <sup>2</sup> el indigo que no mi alma;  
 y se juro por mi mismo por Cuanto tengo y... ella chis, calla;  
 cuando tiene, el Cines Bala, ella pueno se habbemos palabra  
 que luego los pasaremos en callos, y en en saladas;

Coplas

Allegretto

Alo  
 A le  
 Maya  
 Ahora quiero que me  
 Esa leccion a



diga  
 migo  
 aora quiero que me diga donde  
 era lecciónes amigo a la

bai con la guitarra don-de bai don-de bai donde  
 Cara te saldrán a la Cara a la Cara a la

bai con la guitarra  
 Cara te saldrán  
 voy a dar Cuatro le  
 no te cando me al vol



ciones aun a Niñas a sus Casas      Voi a  
 sillo lo de ma de ja lo a dar      no to

dar una leccion aun a Niñas a sus Ca - - las  
 Cando me al vol sillo lo de ma de ja lo a dar

2a 2ª vez no      *Allegro*      *Maya*      A pi caro dai mado.

2a 2ª vez no



la cara se he de cortar a pi' caro zai ma do la  
por Dios ten se Gregoria por Dios ten se Grego ria que  
Cora se he de cortar la cara se he de cortar la  
to ei chanza no mas ei to ei chanza no mas  
para que no me quiera ve nir a fonsa  
de ten el fierro mira que



bar pa ra que no me quiera ve nír a son ja bar ve  
 me pue de pin char de den el pierro mira que me pue de pin  
 nír ve -- nír a -- son ja -- bar ve nír a son ja bar ve  
 char que me pue de pin char que me pue de pin char que



Parola / ella / Pues Confiera en alta voz que tiene su voluntad los sentidos, y  
Potencia en su Gregoria no mas; El yolo juro, y lo Refuro, y lo volbere a jurar,  
queno quiero, ni querrè, ni la volbere à mirar, a ella indina, chara, infame  
fino ati, que quieret mas; ella / Nada quiero, y la tisficha, aora me  
bai à Cantar la Volera, de onse noche pero te has de acompañar;  
el / dispon y manda churcona, pues tiene mas Calida, que toda la Andaluza  
de Cadiz y Puerto, Real; (Canta una segui con la guitarra;  
final)

Allegro

Congoro ya te

gria pe dire mos en trancos di rimu len la faltar a que te Pueblo a



*londos*

mado Congozo y ale gría pedise mos en ran bos dii'ma le la

Con go zo y ale

sal ta aque de Pue b lo a ma do

mado porque siem pre en su ob se quio po

da mos em ple ar nos dan do la guis to en do do que a lo que a ne la mos



ya  
ya que ve nignos y placen deros nos di'ri'mulan nuestro de  
fectos nos di'ri'mulan nuestro de defectos  
fectos nos di'ri'mulan nuestro de defectos aunque  
son In finitos y grandes de sur pie dade di'



da de di fru ta re mos

da de di fru ta re mos

de sus pie da de di fru ta re mos de sus pie da de di fru ta

de sus pie da de di fru ta re mos

re - - - - - mos

Con go zo ya re

di fru ta re mos



Handwritten musical score on aged paper. The score is written in a cursive style and includes lyrics in Spanish. It consists of several staves, some with vocal lines and others with piano accompaniment. The lyrics are: "gria pedirémos en xambos di'i'muten lai faltar a queste Pueblo a mado Congozo ya le gria pedirémos en xambos di'i'muten lai Congozo ya le faltar a queste Pueblo amado porque siempre en rubreguis mado porque". There are various musical notations, including notes, rests, and dynamic markings like "dim".

gria pedirémos en xambos di'i'muten lai faltar a queste Pueblo a

*London*

mado Congozo ya le gria pedirémos en xambos di'i'muten lai

Congozo ya le

faltar a queste Pueblo amado porque siempre en rubreguis

mado porque



no damos en plear nos dando la guita en

podamos

todo que a lo que a ne lamos

dando que a lo

A dios a - po sen - - - - - for mios a dios Lu

Ayuntamiento de Madrid



Handwritten musical score for a song. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second staff continues the melody. The third staff has a bass clef and continues the melody. The fourth staff has a treble clef and continues the melody. The fifth staff has a bass clef and continues the melody. The lyrics are: 'neta a dia Luneta que - ri - da', 'A Dios Cuzuela del', 'alma que por ti paso fatiga', 'A Dios Apoyen los mios a Dios Luneta querida a Dios', and 'Vivo'.

neta a dia Luneta que - ri - da

A Dios Cuzuela del

alma que por ti paso fatiga

A Dios Apoyen los mios a Dios Luneta querida a Dios

Vivo



*Andor*  
*adior queri ditor aplaudir mi zona di' la*  
*a ditor Apo*  
*sentor mior a ditor luresa queri da a ditor ca*  
*alma que porti paio fa ziga que porti paio fa ziga*  
*que la del alma*



Handwritten musical score for a song. The score is written on five systems of staves. The first system consists of a vocal staff and a piano accompaniment staff. The lyrics for the first system are: "a dios a dios queri dios a plaudir mi zona di la mi zona". The second system continues the lyrics: "di la mi zona di - - la mi zona di la mi zona". The third system shows the lyrics: "di - la;". The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



Ayuntamiento de Madrid

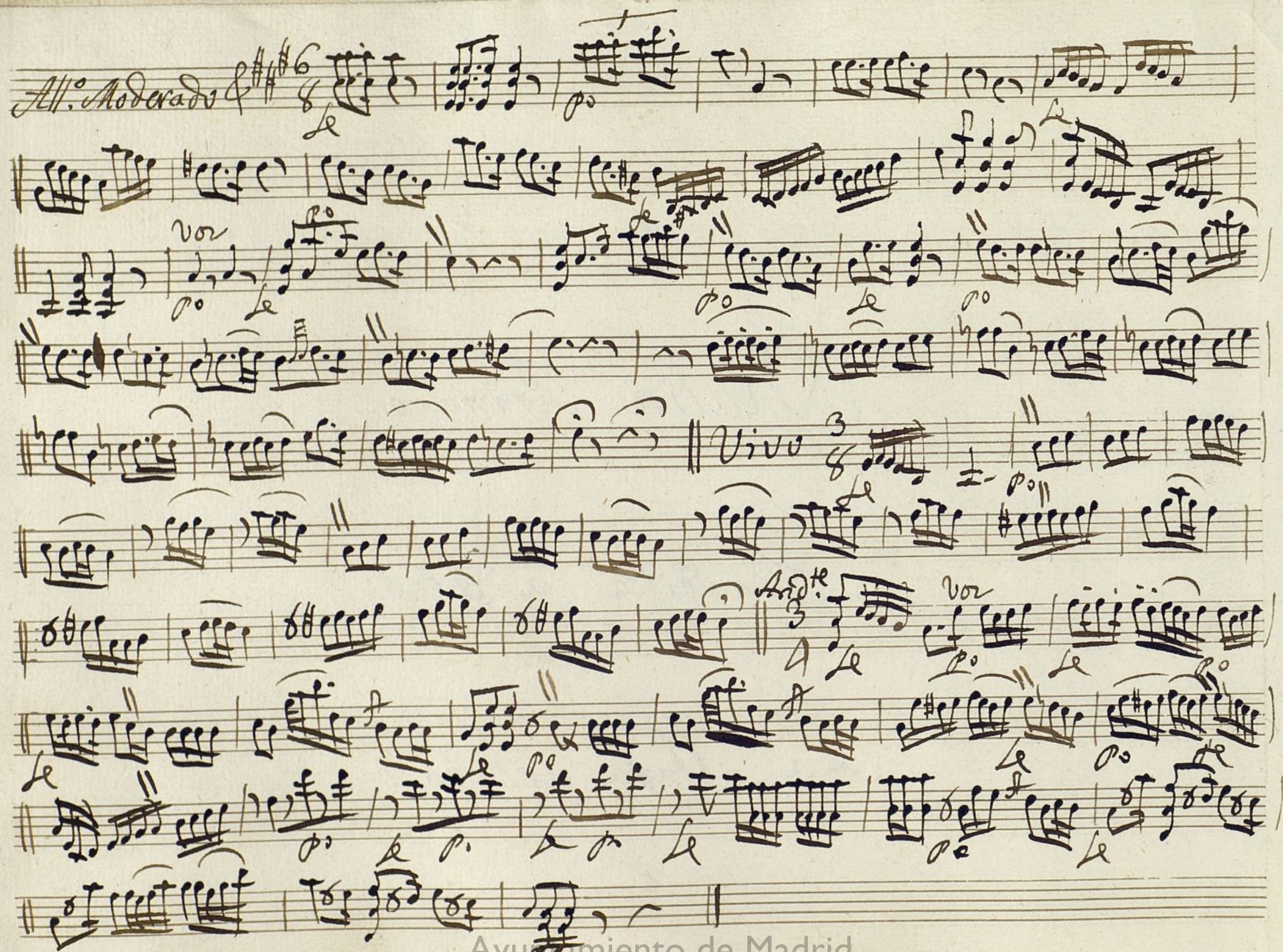


Violin Primero

Conadilla a Duo;

La Maja y el Majo







Handwritten musical score for a piece titled "Andantino". The score is written on four staves. The first staff begins with the tempo marking "Andantino" and the key signature of two sharps (F# and C#). The music is in 3/8 time. The first staff contains the tempo marking "Tutto piano" and the second staff contains the tempo marking "Vivace". The third staff contains the tempo marking "Allegro". The fourth staff contains the tempo marking "Allegro". The score is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Moderato" and "Vivo". The score is written on ten staves, organized into five systems of two staves each. The first system is marked "Moderato" and the second system is marked "Vivo". The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8 and 3/8), and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in dark ink on aged, slightly yellowed paper.



Handwritten musical score for "Marche des Enfants" by J. B. L. de la Chapelle. The score is written on ten staves, featuring various musical notations including treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 6/8), and dynamic markings (p, f, And. poco). The music is characterized by dense, rapid sixteenth-note passages and rests. The title "Marche des Enfants" is written at the top right, and the composer's name "J. B. L. de la Chapelle" is at the bottom right.

Volvi



*vivo*  
*Allegro* & 2/4

Parola

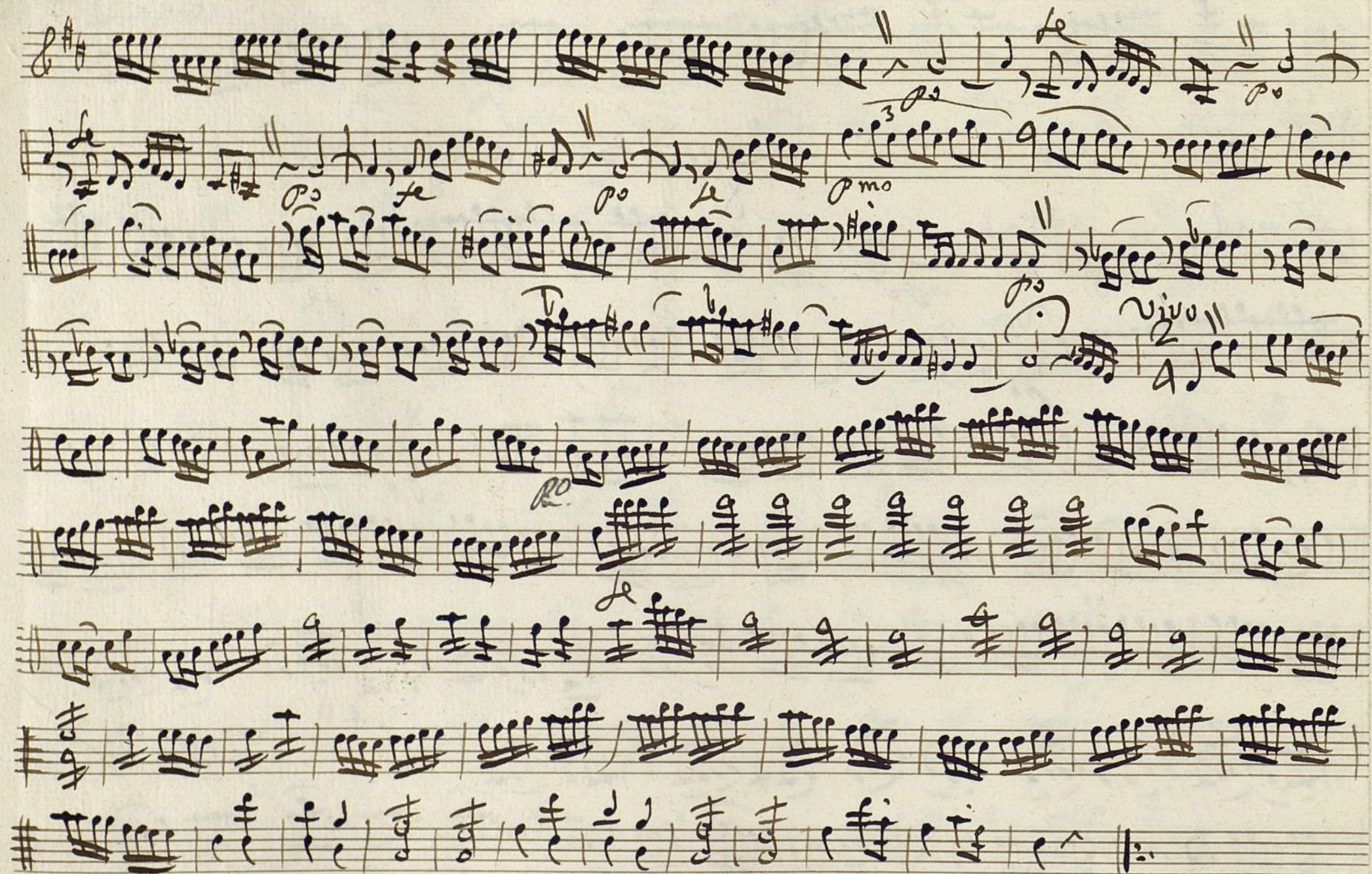


*Coplas*  
*Allegretto* &  $\sharp\sharp$  2/4



Handwritten musical score for guitar, featuring a title page with the text "Parola Leggera e facile da suonare" and a series of musical staves. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into sections, with the first section labeled "Parola" and the second section labeled "Leggera e facile da suonare". The score concludes with a double bar line and the word "Volte".





11-5

And.



*Violin 1.º Fon.ª a Duo La Maga y el Mago*

*All.º Moderado*

*Vivo.*


*And.*




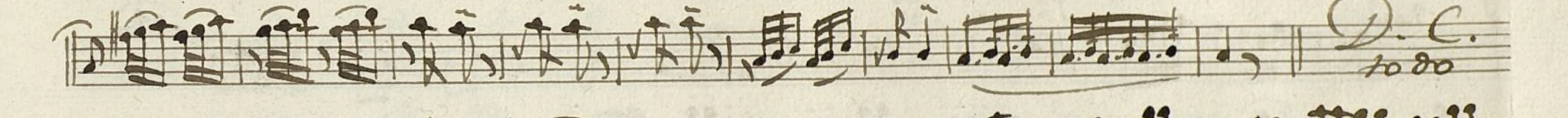


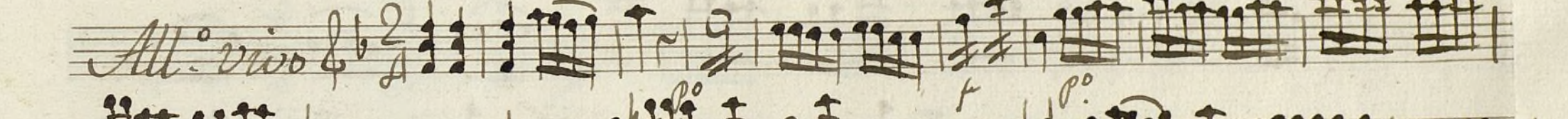



20


*And. poco.* 


*Moy Parr.* 


*D. C.*  
*to do* 


*All. vivo* 

*f. p. f. p. f. p.* 

*f. p. f. p. f. p.* 

*f. p. f. p. f. p.* 

*f. p. f. p. f. p.* 

*Parola* 



# Coplas

*Allegro* 10  $\frac{2}{4}$   $\sharp\sharp\sharp$

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

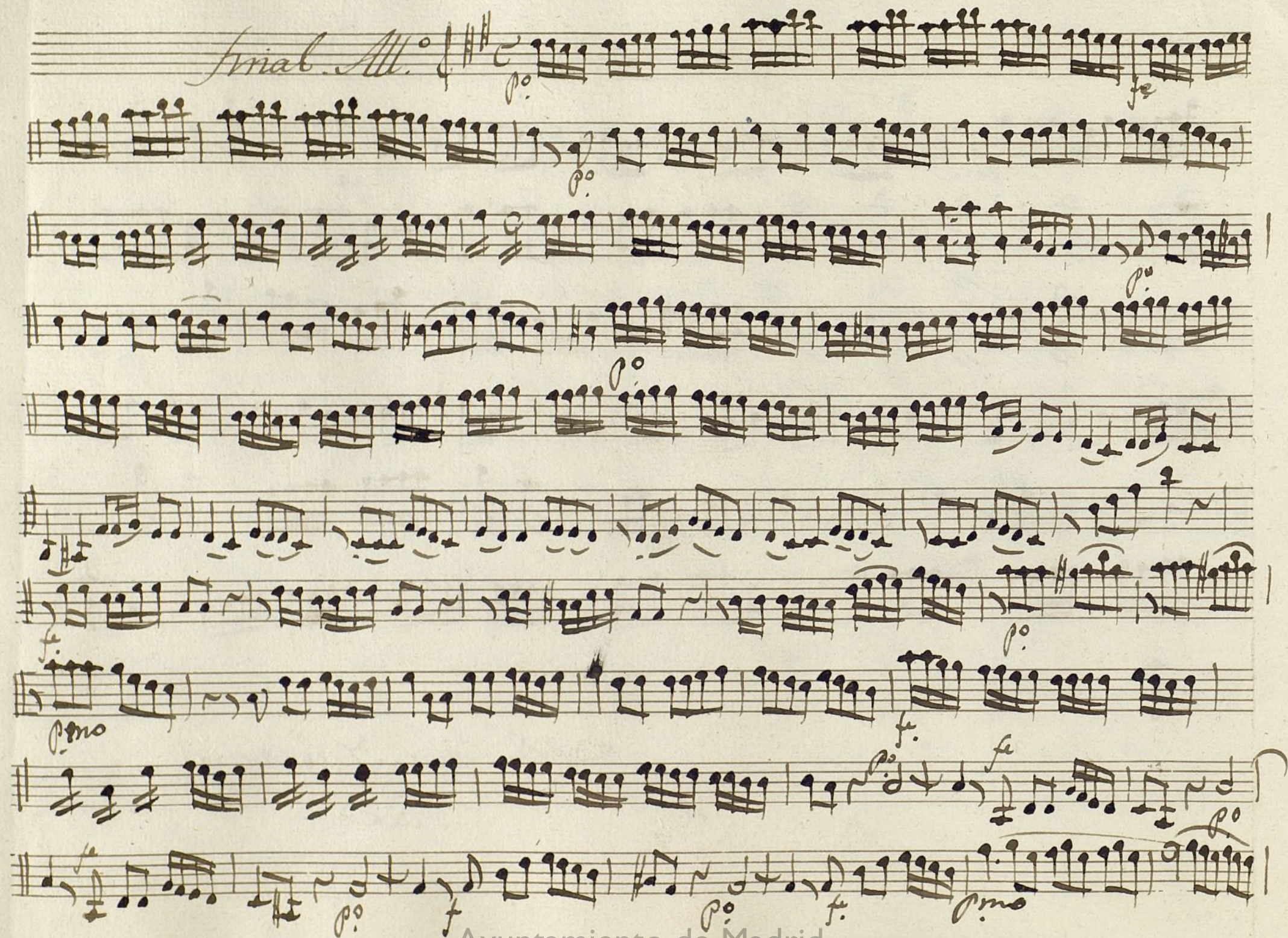


Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.o.*, *f*, and *p.o.*. The piece concludes with a double bar line and a fermata on the first staff of the final line.

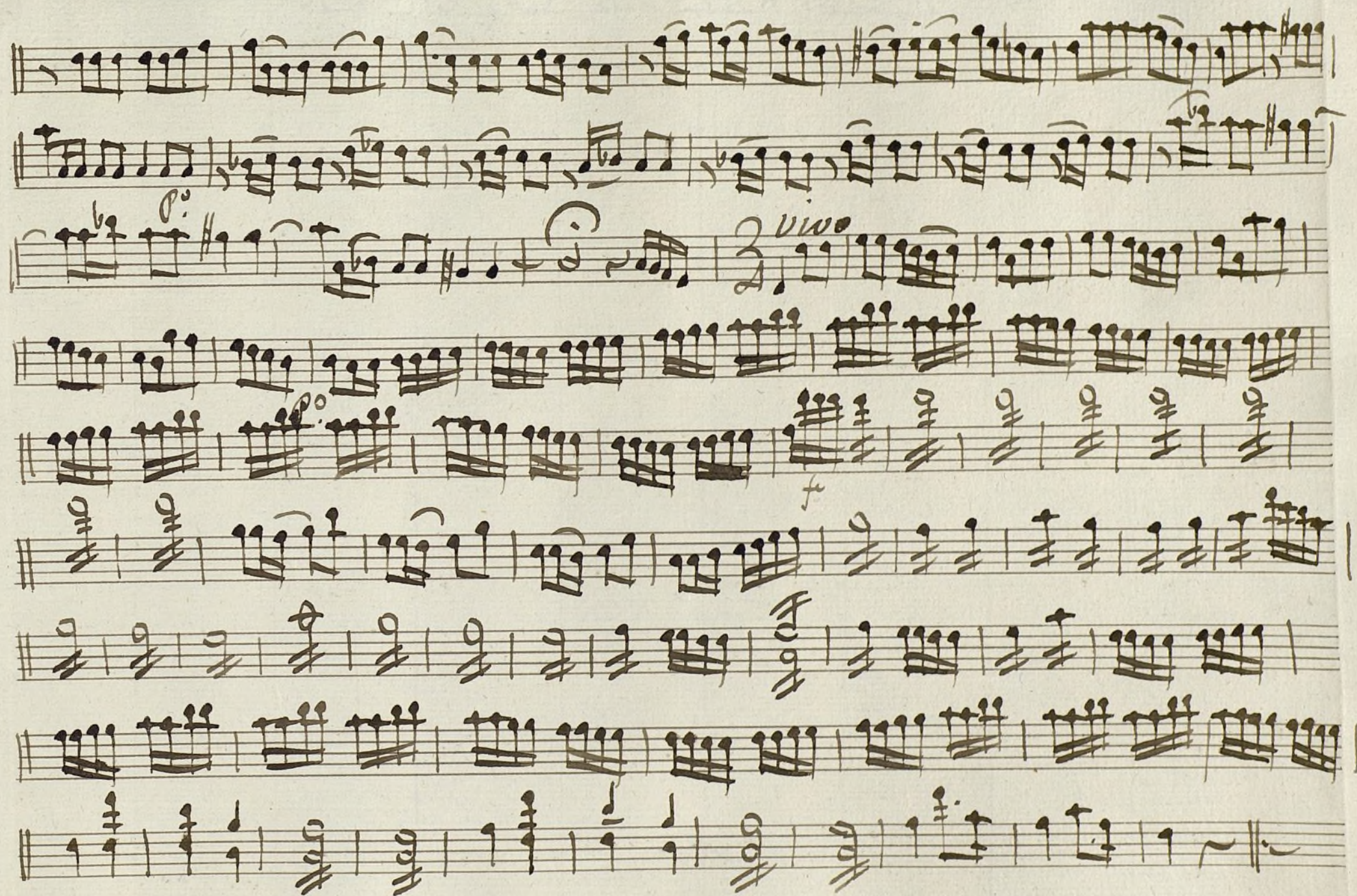
*Parola*

*Seq.<sup>s</sup> de la Guitarra*  
*Facc.*

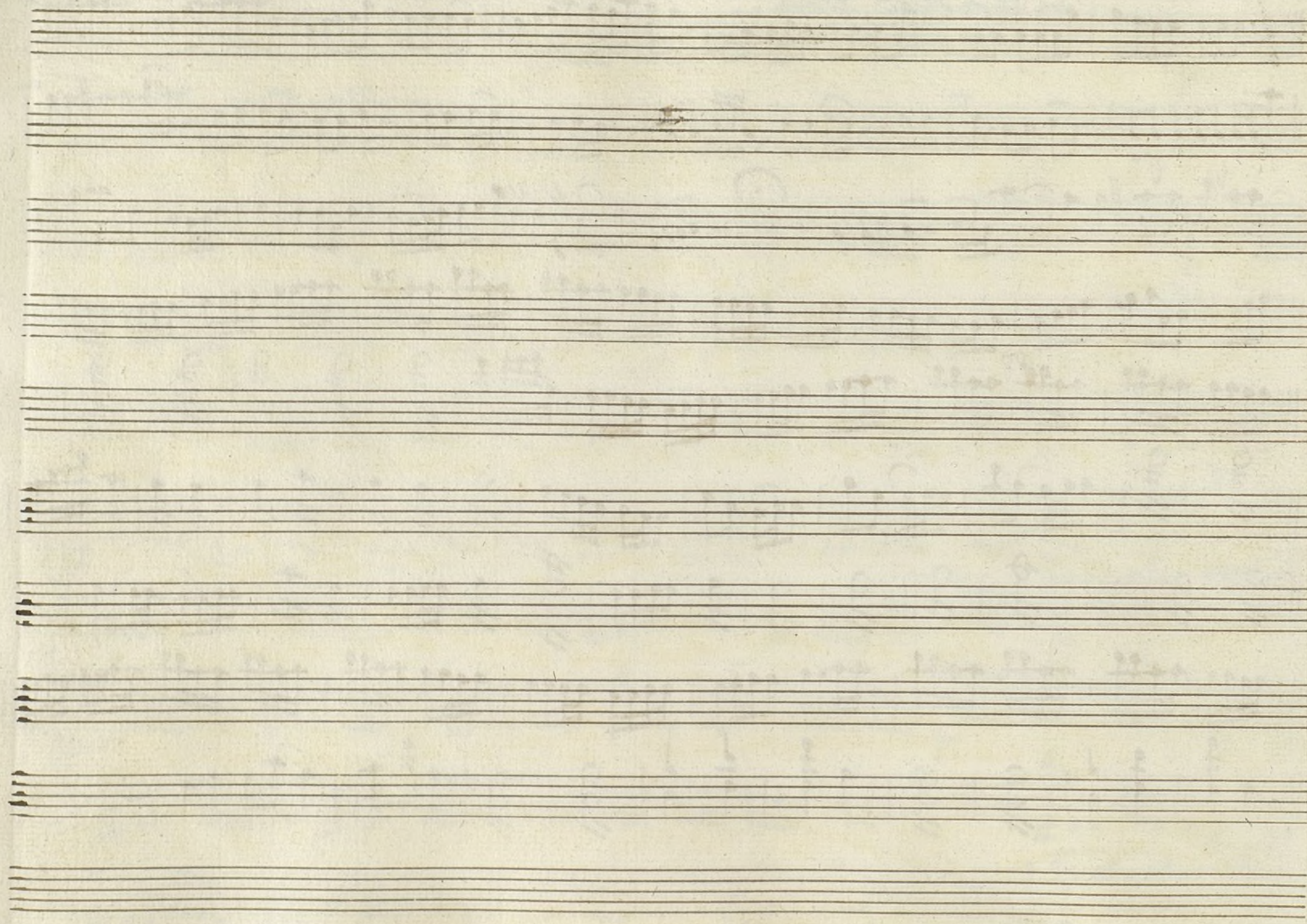














Violín 2.º Fon.ª a dúo la Maga y el Mafo

All.<sup>o</sup> Mod

Vejo

And<sup>te</sup>



*And.<sup>no</sup>* 3/8

*Allegro* 6/8

*Vivo* 3/8

*And.<sup>te</sup>* 3/4

*f p f p f p f*

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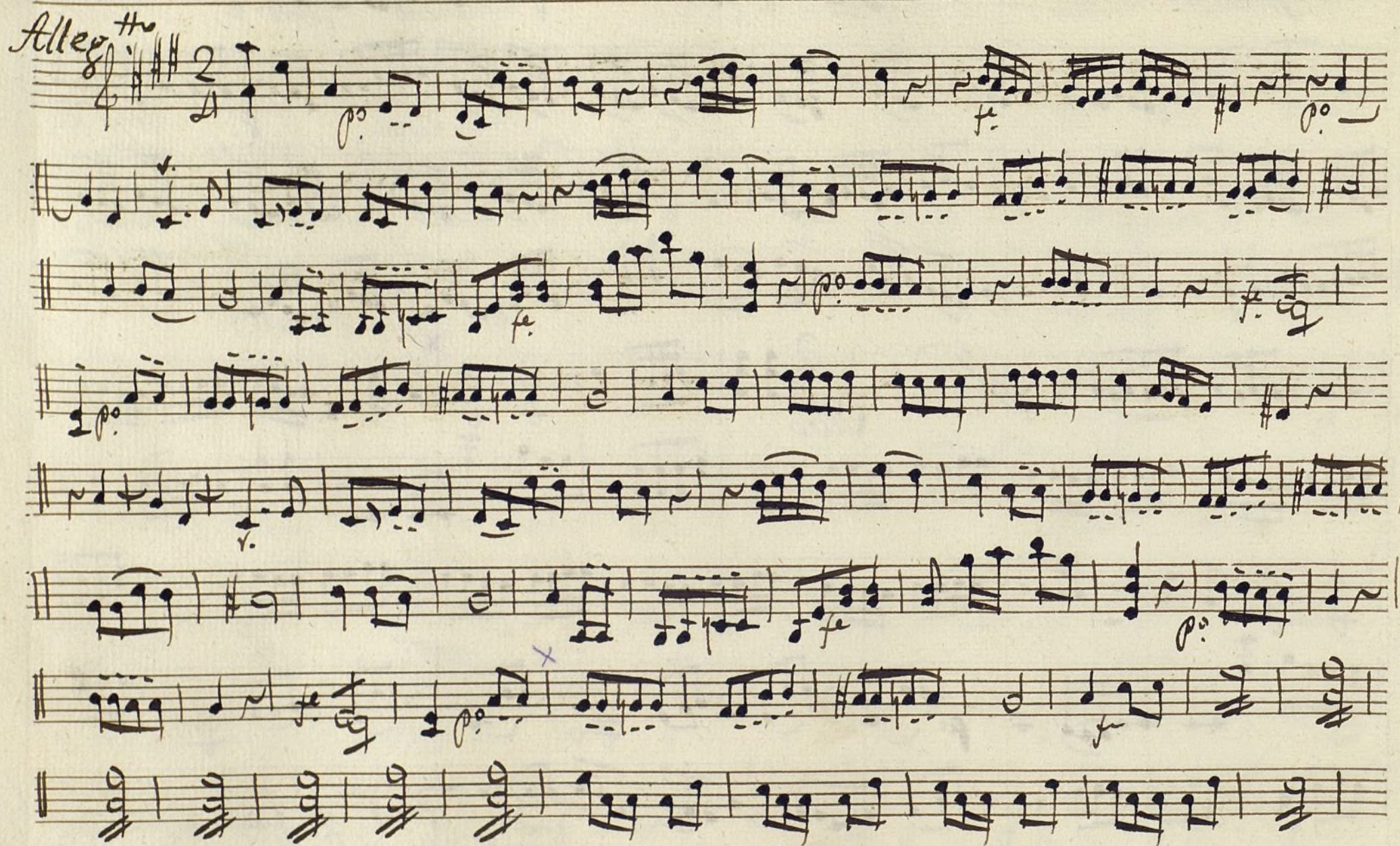


*Andte poco*

*v.* *p.* *v.* *v.* *v.* *v.* *D.C.* *Vivo* *x* *Parola*



*Alleg<sup>ro</sup>*







*Parola // Seq. ala Guitarra*  
*Face.*



*Final*  
*Allegro*

Handwritten musical score for a piece titled "Final Allegro". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a fluid, handwritten style. 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 fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The piece concludes with a double bar line and a fermata. A faint watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.



*vivo*

A handwritten musical score consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast tempo. Dynamic markings such as 'f' (forte) and 'x' are present. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



150

71

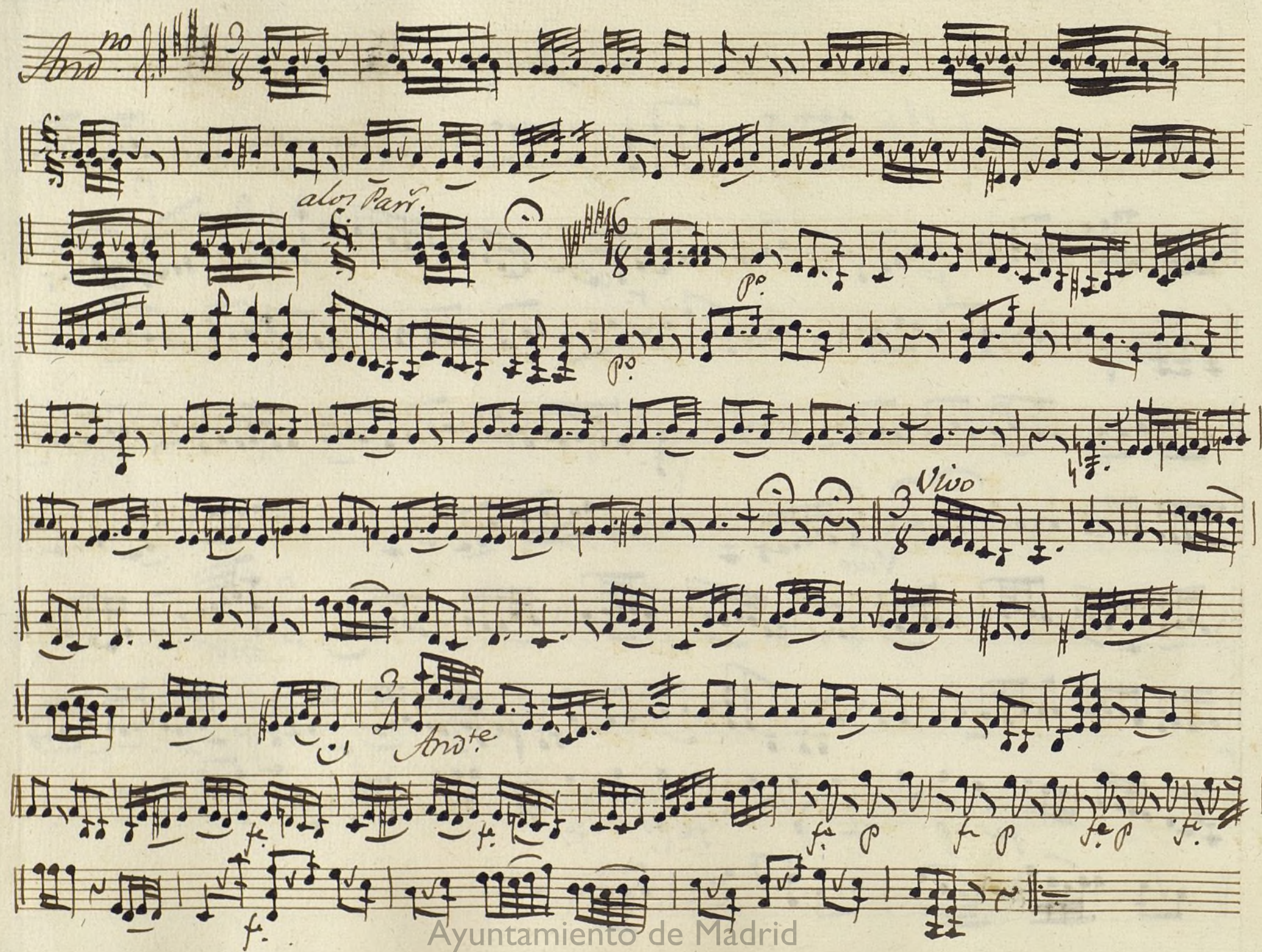
61



Violín 2º Ton.ª à duo La Maza y el Mazo.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a single system, likely for a piano. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The piece begins with the tempo marking "All. Mod. to" in a cursive hand. The music is characterized by dense, flowing passages with many beamed sixteenth and thirty-second notes. Dynamic markings such as "p" (piano) and "f" (forte) are interspersed throughout. A section marked "Vivo" (lively) appears around the fifth staff, featuring a triplet of eighth notes. Later, a section marked "Andante" (slower) is indicated. The score concludes with a double bar line and repeat signs. The handwriting is elegant and typical of 19th-century musical notation.





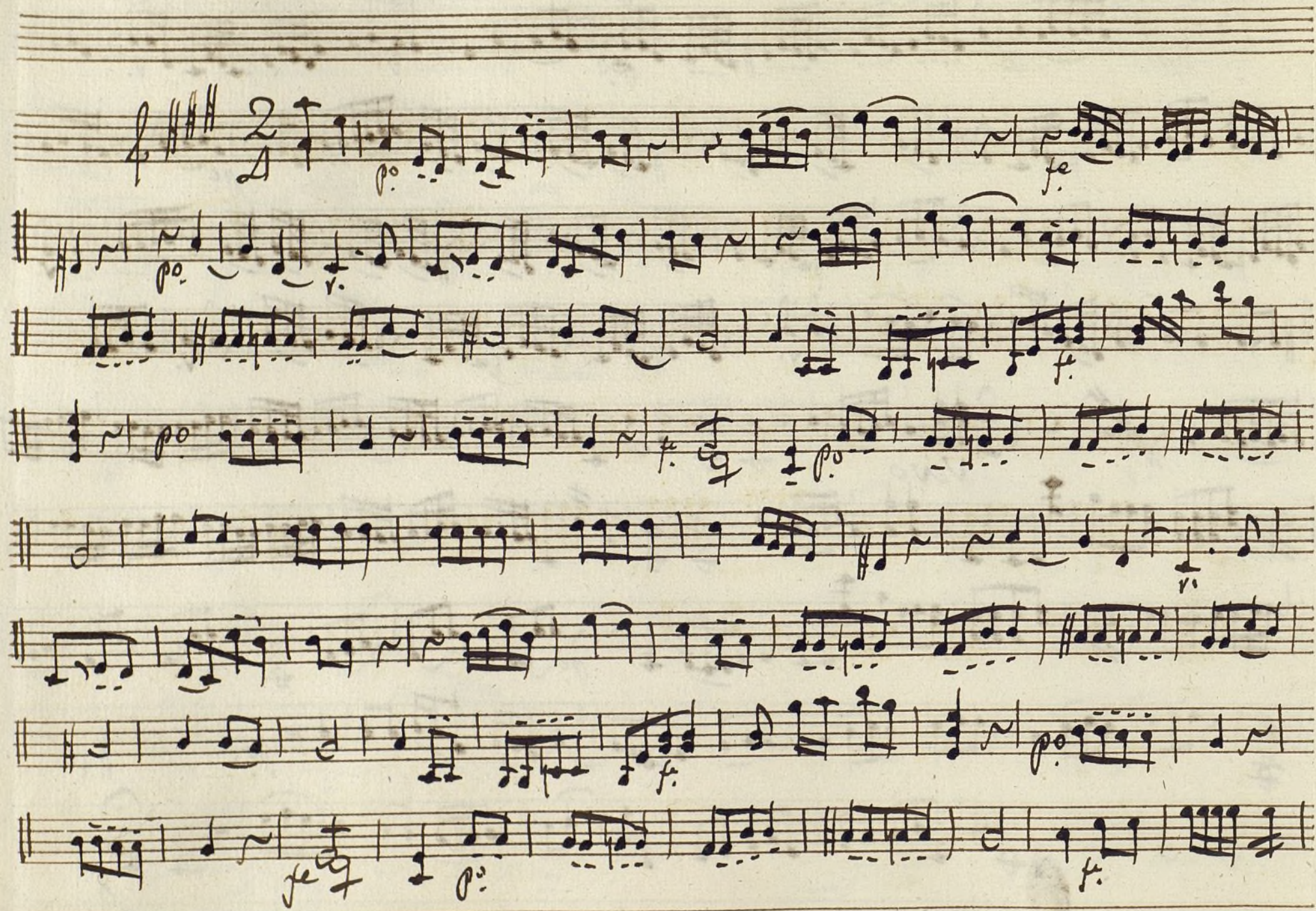


And<sup>te</sup> po w

28

Parola









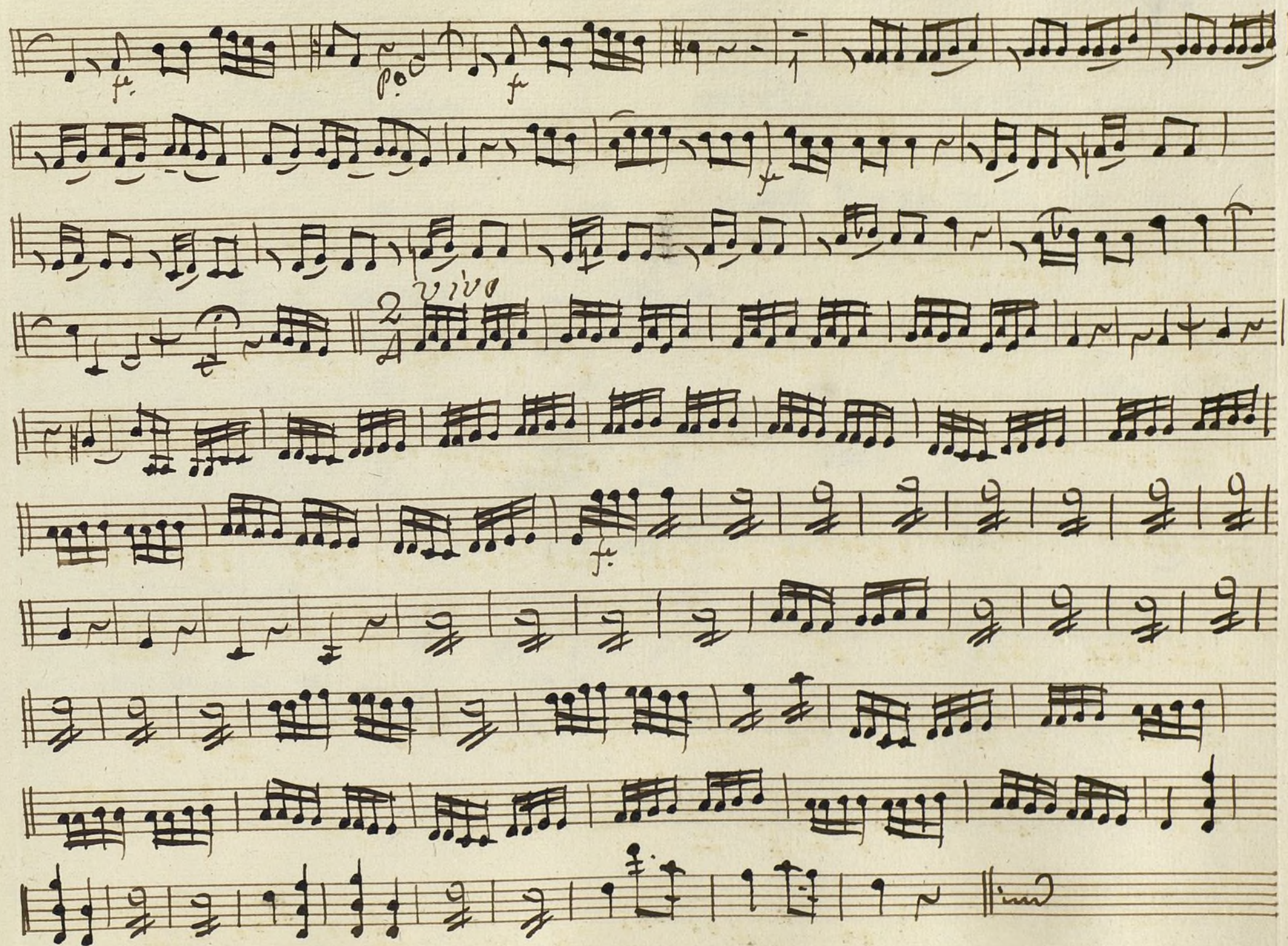
Seg. ala Guitarra  
Face



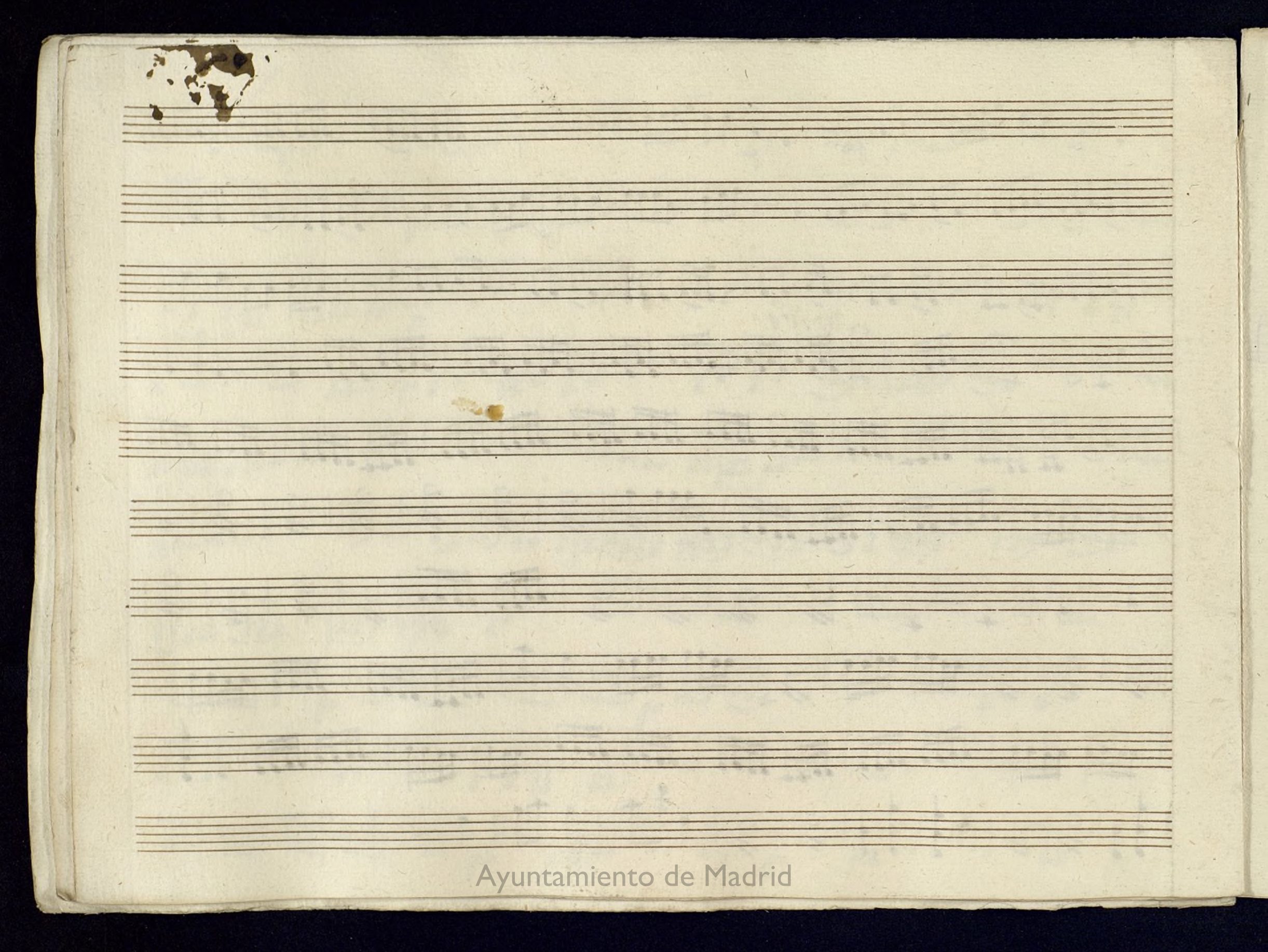
*Final*  
*Allegro*

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Oboe Primero

X

MUS 111-5

31

Conadilla a Duo; La Maga y el Mago;

*Alauta*  
*All.º Moderado*

The musical score is written on ten staves. The first staff contains the title and tempo marking. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *le* (legato). There are also tempo markings like *vivo* and *Andr.* (Andante). The score concludes with a double bar line and the word *Voluntario* written below the staff.



And.<sup>te</sup> 3/4

All.<sup>o</sup> Moderado 6/8

*p<sup>o</sup>*

*vivo*

*And.<sup>te</sup>*

*f<sup>o</sup>*



*Allegro*  $\text{Bb}$   $\frac{3}{4}$

*Allegro*  $\text{Bb}$   $\frac{2}{4}$

Parola



*Copla Allegretto*  $\text{G} \# \# \frac{2}{4}$

Parola

*Seguir: Raze //*



o boe

final

33

2 3

0/0

\* 4

2 4

vivo

10

3

0/0

4

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0/0

\*



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Oboe Segundo

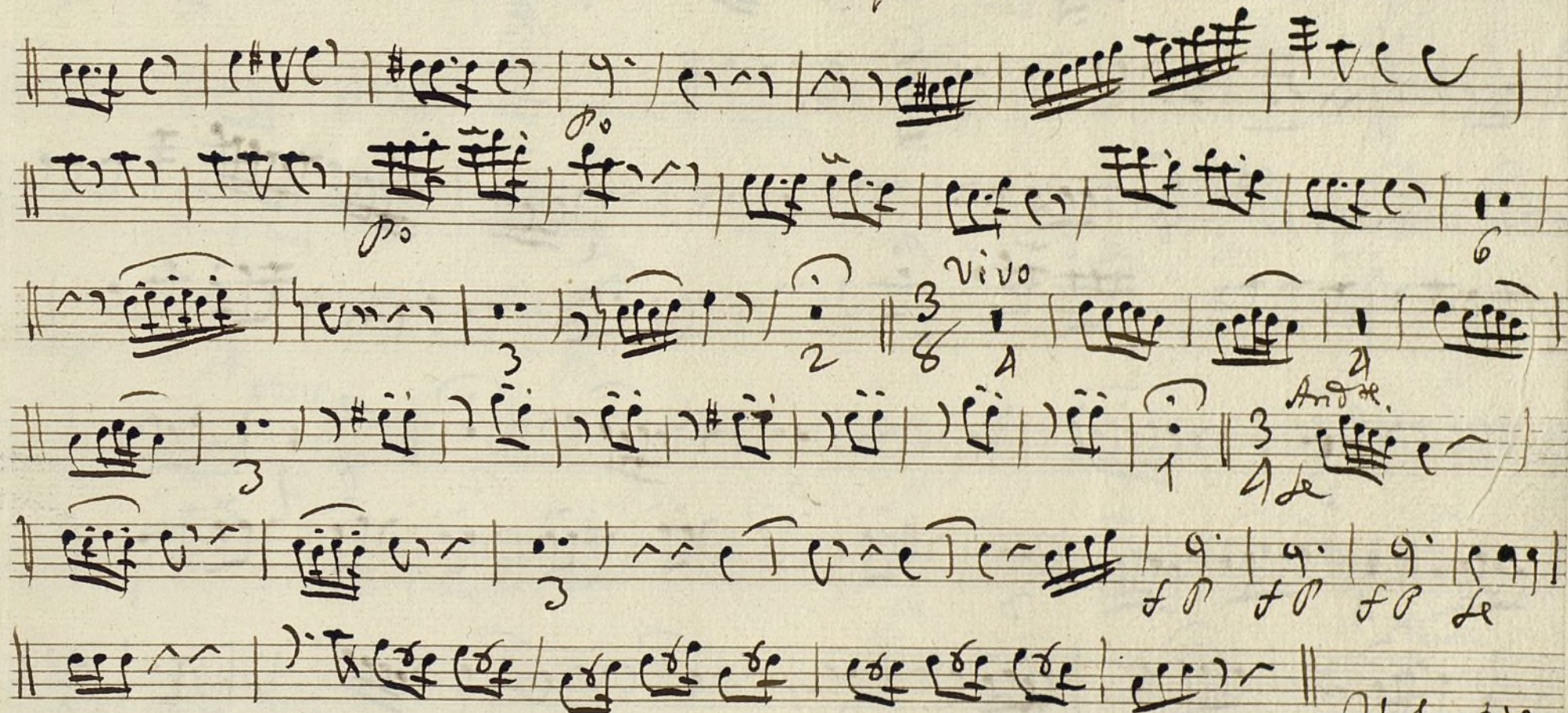
Conadilla a Duo; La Maja y el Majo;

MUS 111-5

34

Alauta

All.º Moderado 6/8

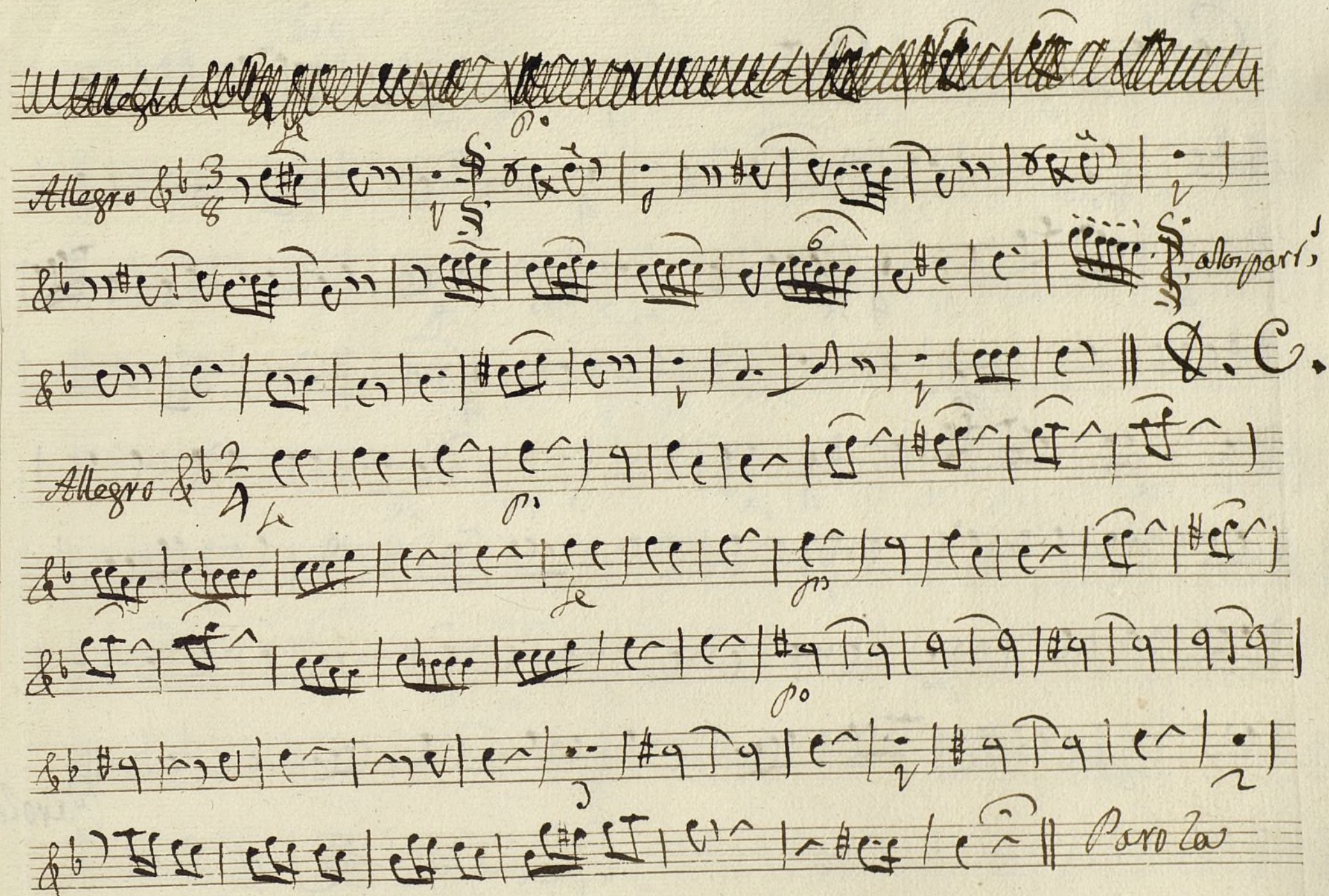


Voluptuoso



Handwritten musical score on ten staves. The notation is in a historical style, featuring various time signatures and key signatures. The score includes several tempo markings: *Andante* (top right), *All. Moderato* (middle left), and *Andante* (bottom left). The music is written in a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic piece. The score concludes with a double bar line on the tenth staff.








Copla

Allegretto

[illegible]

Parola

Segu. 7a Ze 11



*Final* *oboe*

Handwritten musical score for oboe, page 36. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of 11 staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also performance instructions like 'vivo' and '10' (likely indicating a tempo or rehearsal mark). The piece concludes with a double bar line and a repeat sign.



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*Trompa Primera* +

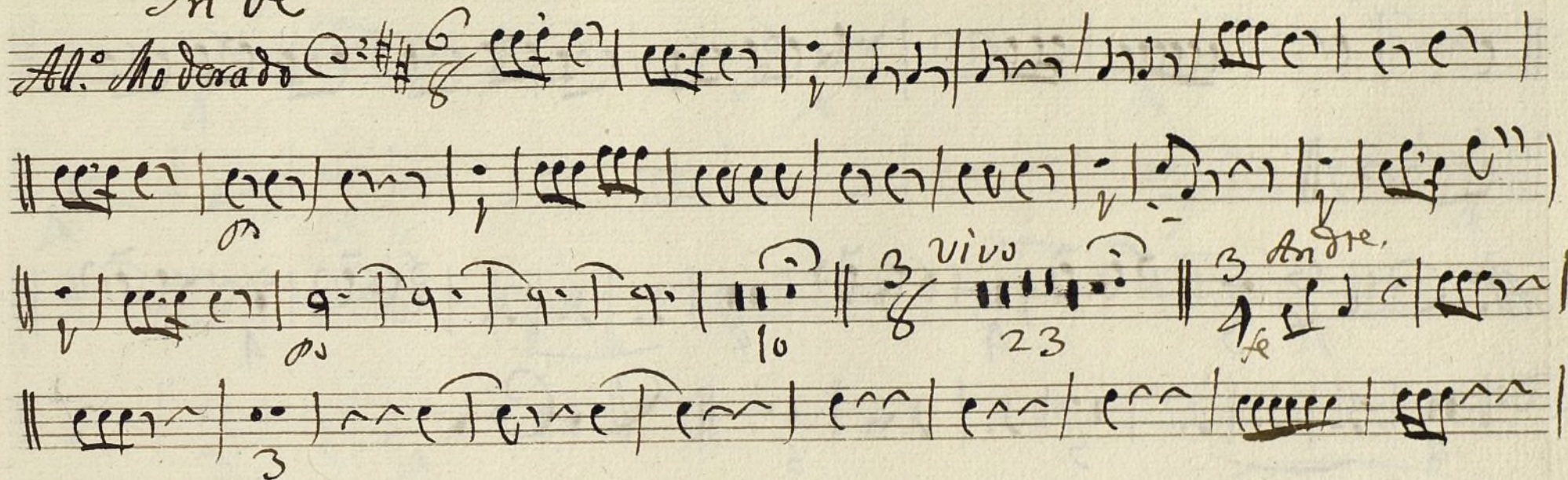
MUS 111-5

37

Conadilla a Duo; La Negra y el Mayo;

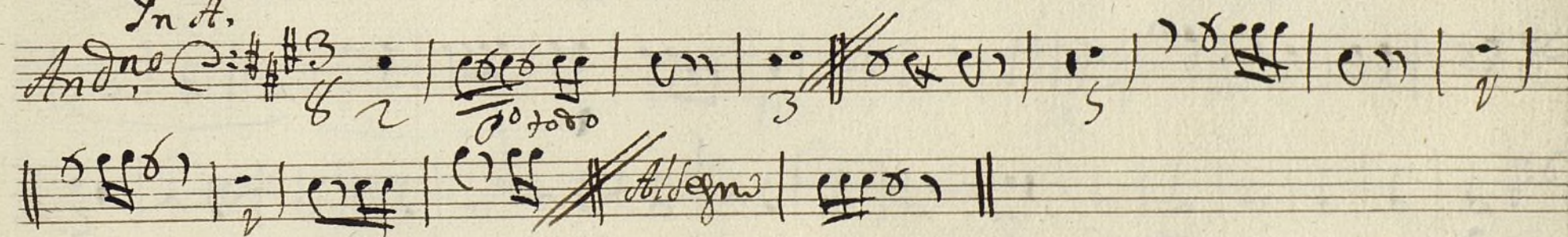
In de

Al.º Moderado

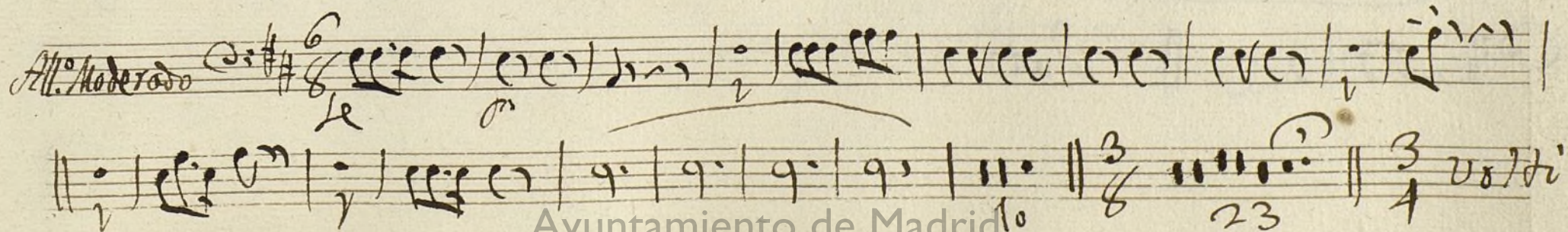


In A.

And no



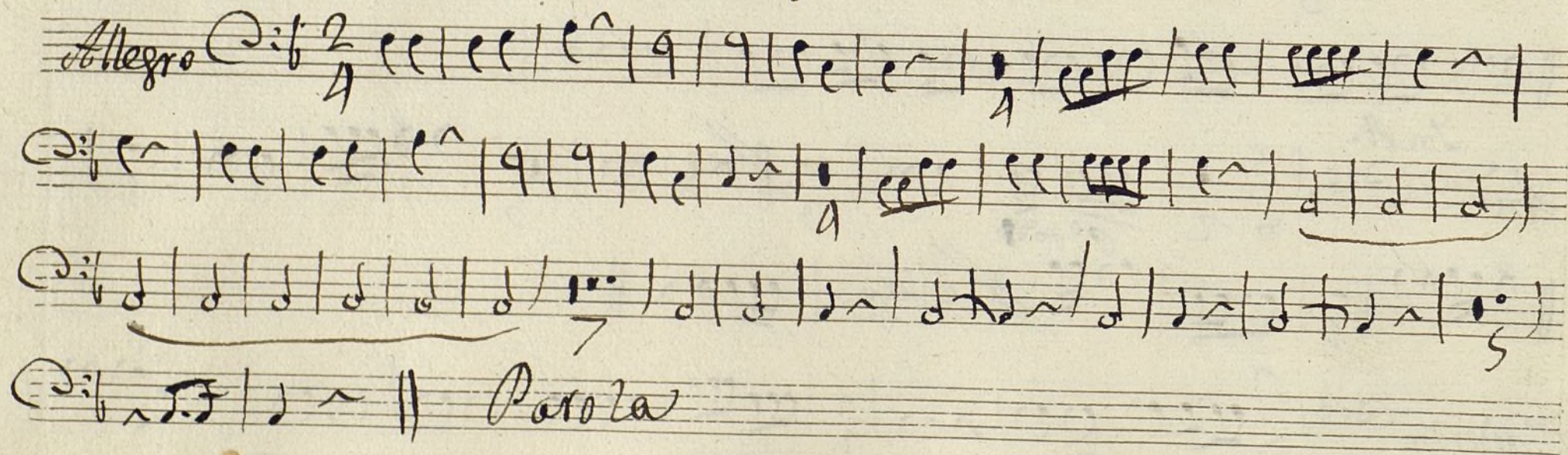
All.<sup>o</sup> Moderato



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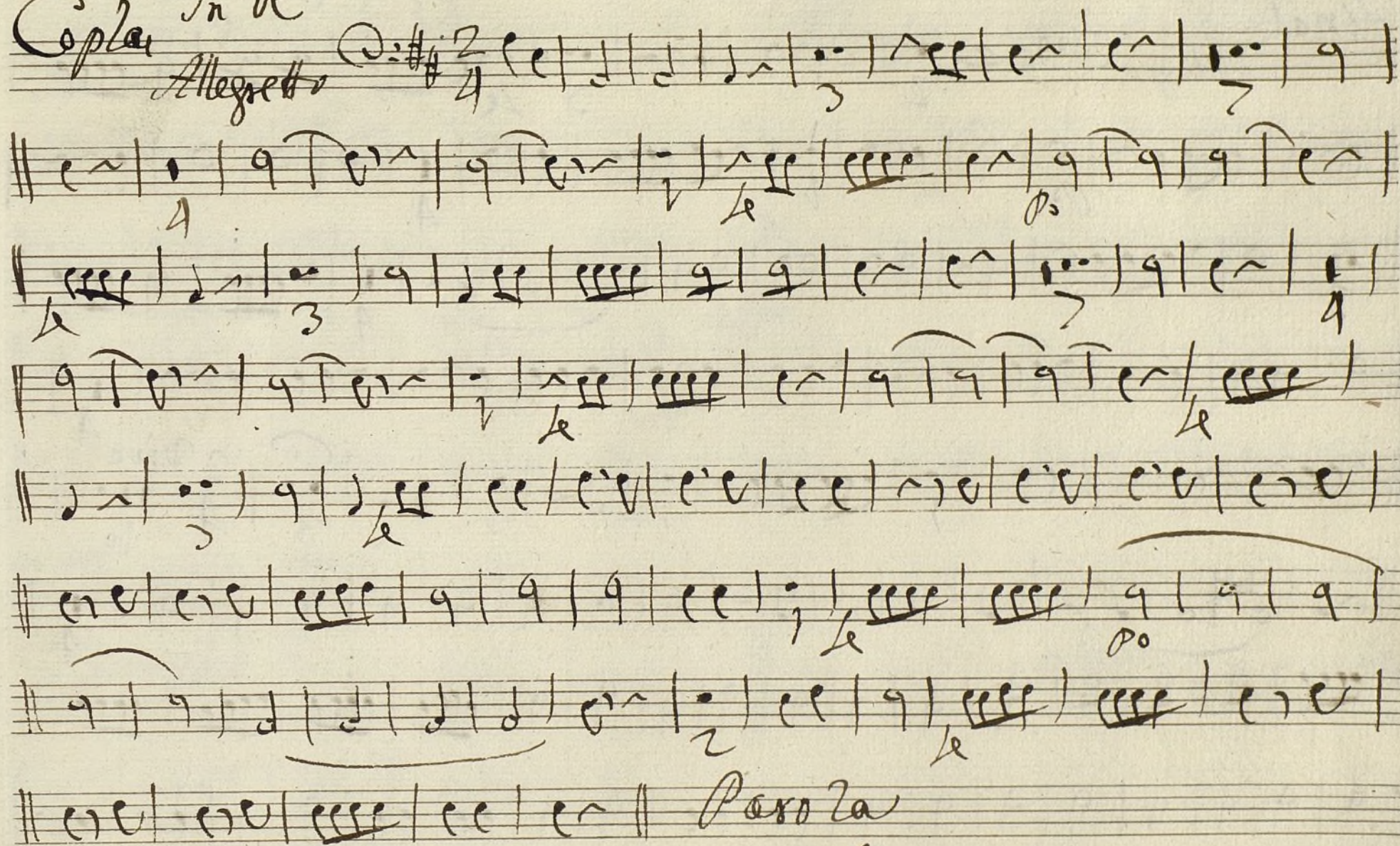




Copla Yn de

Allegretto

2/4



seguir a te

volti



*final* *Allegro*  $\text{C} \sharp \text{F} \#$

Handwritten musical score for a piece titled "final Allegro" in C major (C sharp F sharp). The score consists of ten staves. The first staff begins with a common time signature "C" and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first staff has a "2" below the first measure. The second staff has a "3" below the first measure. The third staff has a "3" below the first measure. The fourth staff has a "4" below the first measure. The fifth staff has a "4" below the first measure. The sixth staff has a "3" below the first measure and a "2 vivo" above the second measure. The seventh staff has a "4" below the first measure. The eighth staff has a "4" below the first measure. The ninth staff has a "4" below the first measure. The tenth staff has a "4" below the first measure. The score ends with a double bar line and a repeat sign.



Trompa Segunda

Conadilla a Duo; La Maja y el Majo;

Mus 111-5

X

39

*All. Moderato*  $\text{C}\sharp\text{F}\sharp$   $\frac{6}{8}$

*And.<sup>te</sup>*  $\text{C}\sharp\text{F}\sharp$   $\frac{3}{8}$

*All. Moderato*  $\text{C}\sharp\text{F}\sharp$   $\frac{6}{8}$



Handwritten musical score on aged paper, featuring two main sections: *Andante* and *Allegro*.

The *Andante* section (top) is in 3/4 time, marked *Andante*. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The music is written in a cursive, handwritten style.

The *Allegro* section (bottom) is in 2/4 time, marked *Allegro*. It consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The music is written in a cursive, handwritten style. The section concludes with the word "Parola" written in a decorative, calligraphic font.

The manuscript is written on aged, slightly discolored paper. The ink is dark brown or black. The handwriting is elegant and characteristic of the 18th or 19th century.

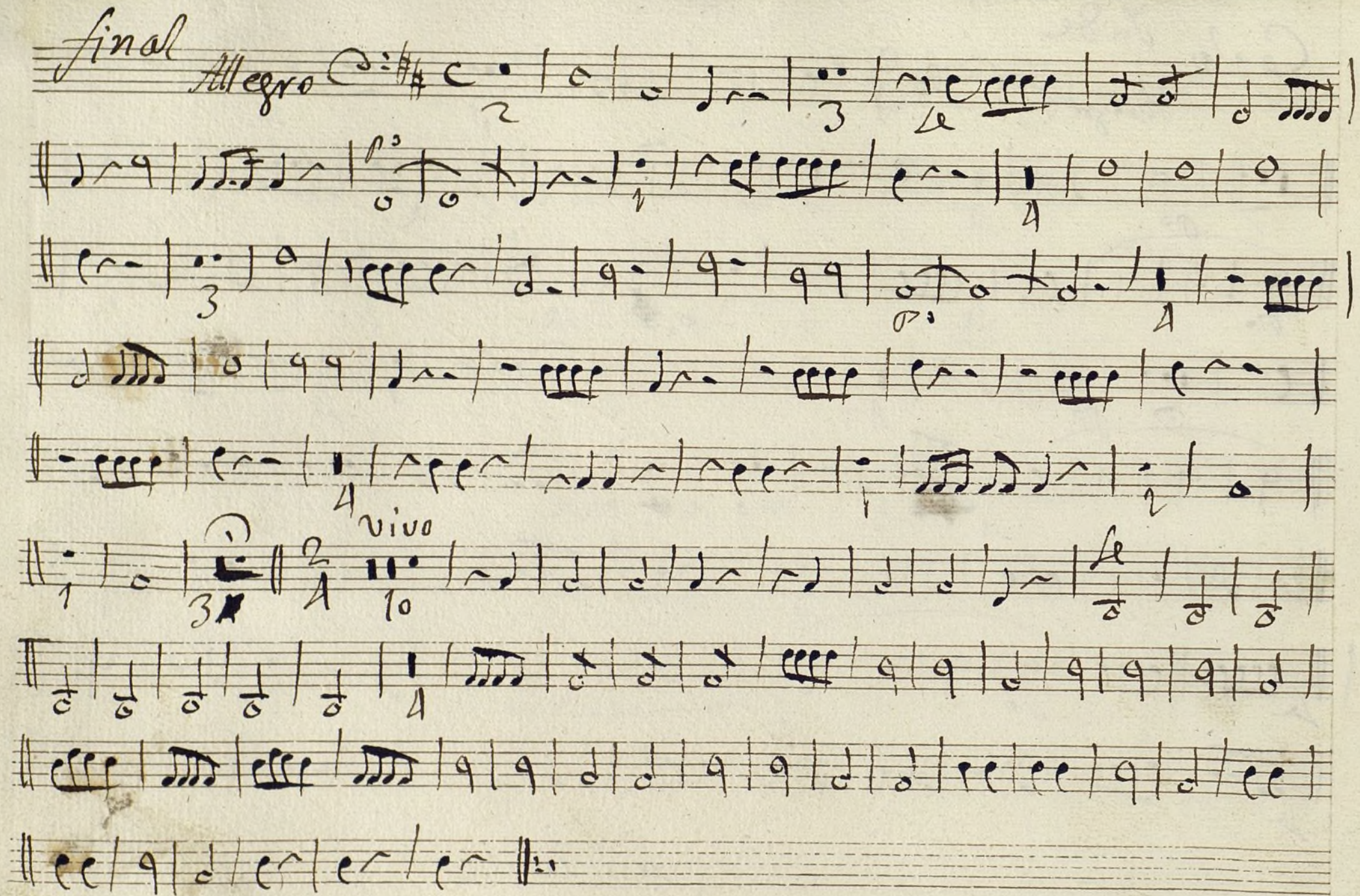


*Copla Inde*  
*Allegretto*  $\text{C}\sharp\text{F}\sharp \frac{2}{4}$

40

*Parola*  
*Seguirse* // *Votti*







X

Mus 111-5

41 5

+

Contra bajo, y Violon

Conadilla a Duo;

La Tirana y el Majo;

Maja



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

Key markings and tempo changes include:

- All. Moderato* (top left)
- 3 vivo* (middle left)
- Andr* (middle right)
- Andro* (bottom left)
- Piano todo* (bottom center)

The score is written in a historical style, likely from the 18th or 19th century, and is held by the Ayuntamiento de Madrid.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (3/8, 3/4), and dynamic markings (p, f, Le). The score is divided into sections by tempo markings: *All. Moderato* and *vivo*. The final section is marked *And.<sup>te</sup>* and ends with the word *Volte*. The manuscript is written in dark ink on aged paper.

42  
45



*And. poco*  $\text{C} \sharp \text{F}$   $\frac{3}{4}$  *Ad lib* *piano* en | en | en | en | en | en | en | en |

$\text{C} \sharp \text{F}$  en | en | en | en | en | en | An | An | An | An | An | en | en |

$\text{C} \sharp \text{F}$  en | en | en | en | en | en | en | en | en | en | An | An |

$\text{C} \sharp \text{F}$  An | An | An | en | en | en | en | en | An | en | en | en | en |

$\text{C} \sharp \text{F}$  en | en | en || *Q. C.*

*Allegro*  $\text{C} \sharp \text{F}$   $\frac{2}{4}$   $\text{A} \sharp$   $\text{p}^o$   $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |

$\text{C} \sharp \text{F}$   $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |

$\text{C} \sharp \text{F}$   $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |

$\text{C} \sharp \text{F}$   $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |

$\text{C} \sharp \text{F}$   $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  |  $\text{e}^{\wedge}$  | *Parola*



*Copla Allegretto* 2/4

Handwritten musical score for a piece titled "Copla Allegretto" in 2/4 time. The score consists of ten staves of music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests), accidentals (sharps, naturals), and dynamic markings (p, f, p, f). The piece concludes with the word "Parola" on the tenth staff.

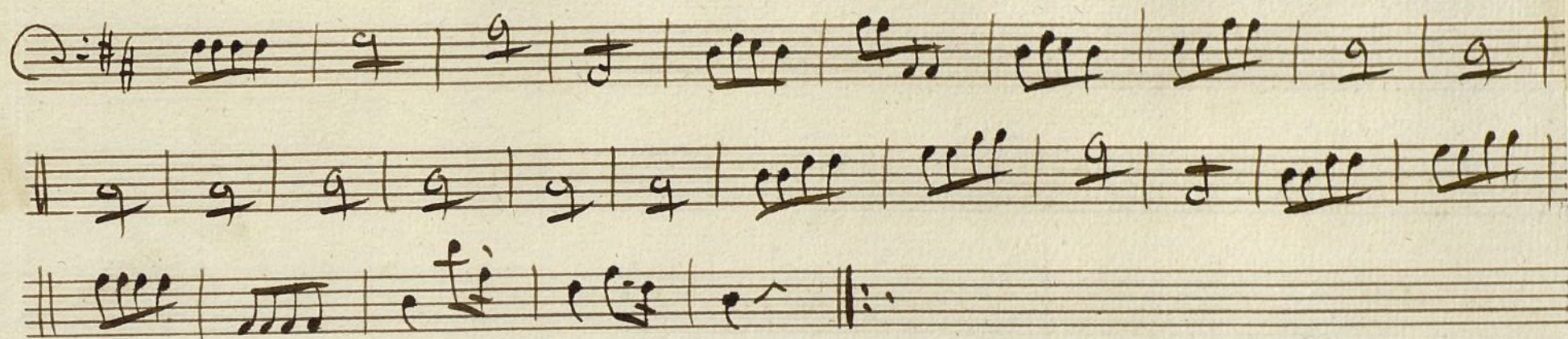
*Seguir bate / de guitarra*



*final* *Allegro*  $C:\sharp$

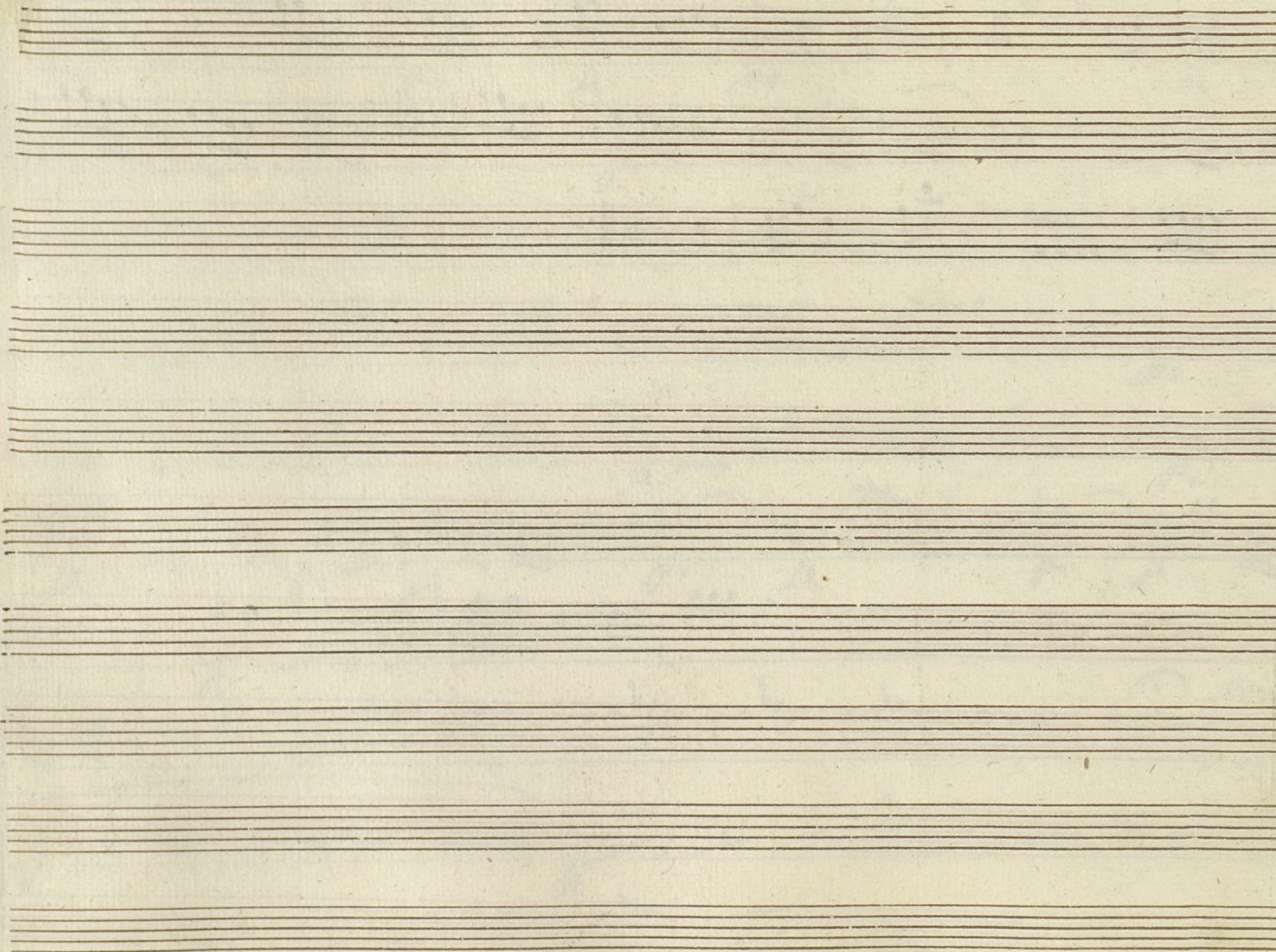
The musical score is written on ten staves. It begins with the word 'final' and the tempo marking 'Allegro'. The key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a 'Vivo' marking.





44





Ayuntamiento de Madrid



x

Mus 111-5

45

Contrabajo, *Dispositivo*

Conadilla a Duo;

La Maja y el Majo;

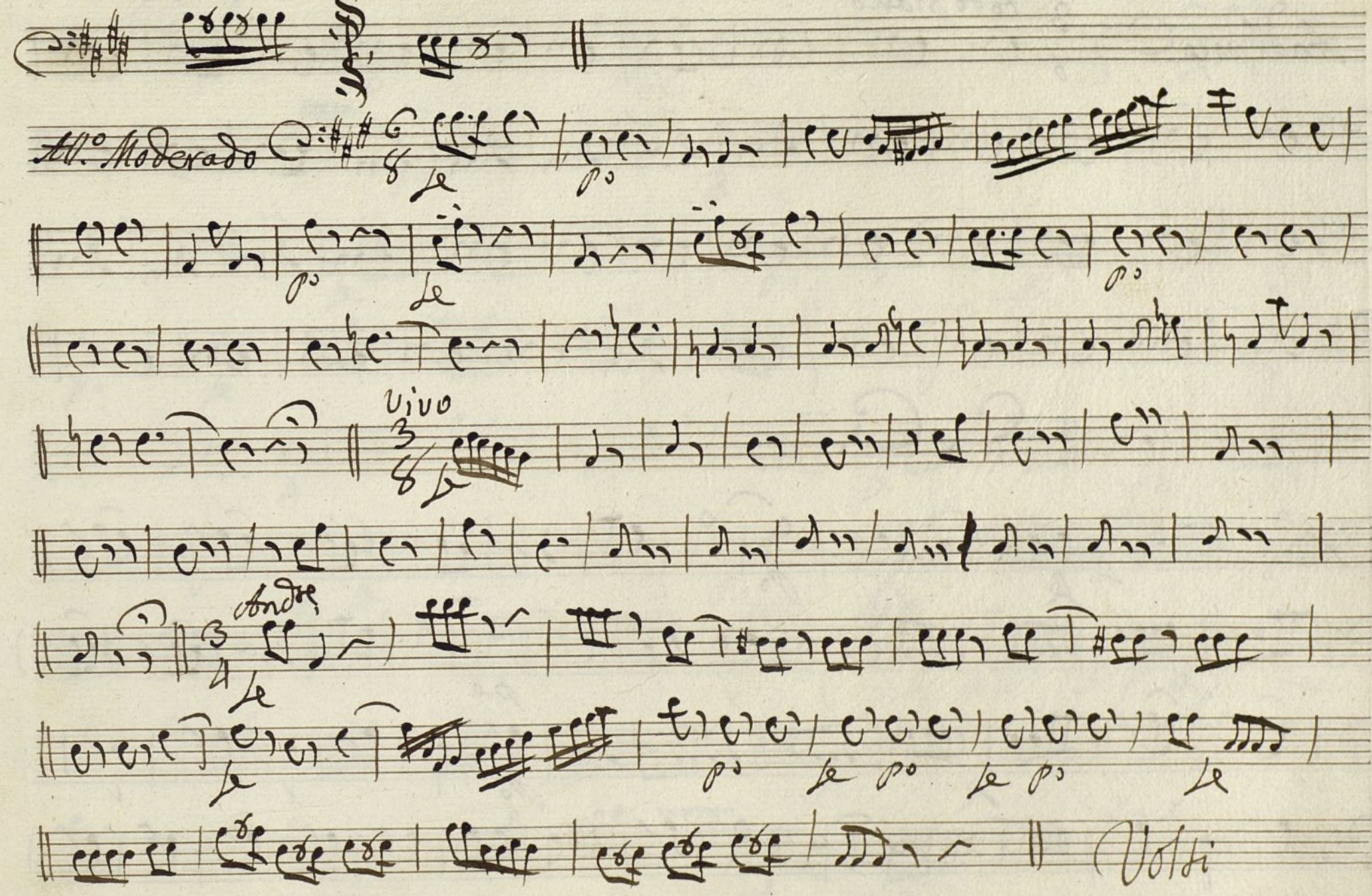


Handwritten musical score on ten staves. The notation is in a historical style, featuring various time signatures and key signatures. The score includes tempo markings: *All. Moderato* at the beginning, *Vivo* in the fourth staff, and *Andte* in the sixth staff. The music is written in a single system, with staves connected by a brace on the left. The notation includes notes, rests, and dynamic markings such as *le* and *pp*. The score concludes with a double bar line and a repeat sign.



Allegretto

Handwritten musical score on ten staves. The notation is in a single system with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings are *Allegretto*, *Moderato*, *Vivo*, and *Andte*. The piece concludes with the word *Volte*.





*And. poco*  $\text{C} \frac{3}{8}$  *tutto piano*

*D.C.*

*Allegro*  $\text{C} \frac{2}{4}$

*Parola*



*Copla Allegretto*  $\text{C} = \text{F} \# \# 2$

Handwritten musical score for a piece titled "Copla Allegretto" in 2/4 time with a key signature of two sharps (F# and C#). The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "4e" and "3". The music features a mix of single notes, chords, and some complex rhythmic patterns. The final staff ends with a double bar line and the word "Parola" written above it.

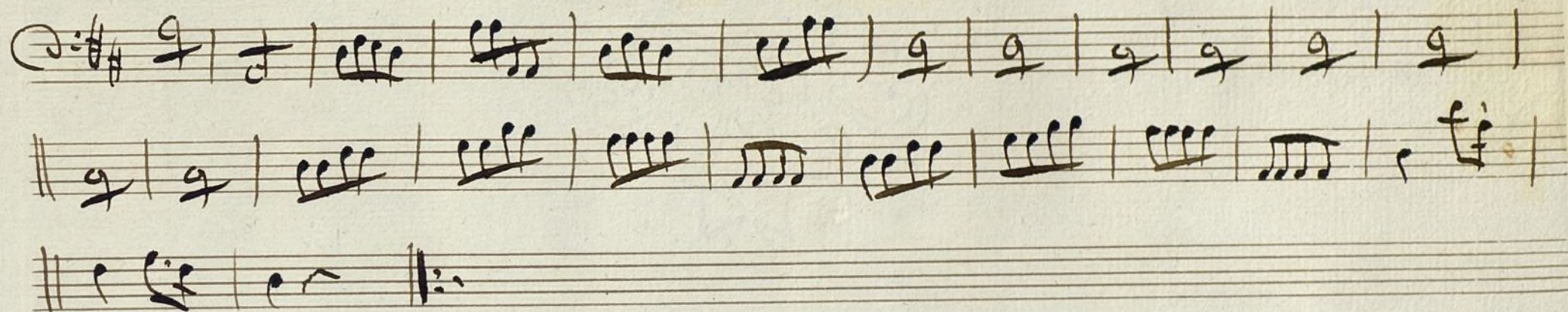
*Parola*  
Ayuntamiento de Madrid *Segu. 5.ª* *parte de guitarra*



*final* *Allegro*  $\text{C}=\sharp$

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff contains several measures with notes and rests, including a measure with a 'p' (piano) marking. The second staff continues the melody with more notes and rests. The third staff features a series of eighth notes. The fourth staff has a measure with a 'p' marking. The fifth staff continues the melody. The sixth staff has a measure with a 'p' marking. The seventh staff has a measure with a 'p' marking. The eighth staff has a measure with a 'p' marking. The ninth staff has a measure with a 'p' marking. The tenth staff has a measure with a 'p' marking. The score ends with a double bar line.







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