

113-10

Conadilla a Duo:

Los quejorosos, y huérfanos
de Correo;

Del S.^r Esteve:

La Paca Rodrigo

{ La Maria Ant^a
y Alfonso:

+

Allegretto

3

4

3
4

Handwritten musical score for a piece titled "Allegretto". The score is written on six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a time signature of 3/4. The music is written in a cursive, handwritten style. The score is divided into two systems of three staves each. The first system contains the first three staves, and the second system contains the last three staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and markings, such as "le" and "p" below the notes. The paper is aged and slightly discolored.

Antonia

2

Que una — Muchacha

Brinoli) Que yo — sea en el

chusca — de mi manejo — q^o Una Muchacha

Mundo — tan desdichado — q^o yo sea en el

chusca — de mi manejo —

Mundo — tan desdichado —

p *po*

no pue da por mas q' haga hallar Cortejo -
 q' no en quentre Cortejo - havien do tantos -

no pueda por mas q' haga hallar Cortejo -
 q' no en quentre Cortejo havien do tantos -

Yo soy bien plantada - miren q' fa chada -
 Yo soy de sa lado - Como Un Fra biano -
 Aunque soi tan Al to -

Yo soy bien dispuesta - aquí está la muestra -
Yo soy da di voso - Con bienes des tro

Tengo cinco dedos - Y todos ligeros -
trincho bien las pollas - Comiendo de gorra -

Tan chula la Conciencia - Como las fruteras -
y soy un buen Mozo - si me ^{lo peca a tro} ~~la peca a tro~~ ~~por ga go ro~~

no lo para el cortejo tengo una
para cortejar solo tengo una

ta cha
fal ta

Y es que
Y es que

para pe lar le me falta gracia

~~soy algo blanca~~ pero soy sin blanca
lo mas de el año

All.^o
veño ritas nada mi tas
~~seño rita~~ ~~qual de vites~~
Mada mi tas

All.^o
qual de vites por su vonda el cor
qual de vites vacante es ta y me

te
tejo que le sobre me regala en cari
quiere por cor tejo por pura Venigni

po

dad el cor re jo que le sobre me re
 dad y me quiere por Cor re jo por su
 pa la en Ca ri dad
 ra Ve ni g ni dad
 me re ga la en Ca ri dad en ca ri
 por su ra Ve ni g ni dad ve ni g ni

dad *dad* *vare* *vo* *Allegro*

NO *sale* *Ant.^a* *Como*

And.^{te} Majestoso *Bri.^{te}* *Como el*

Punteado

la tor to li lla sin tor to li llo *Como*

simple Pa lo mo que rã sin lmbra *Como el*

busco Con mil Martirios Un Cortejo que
 pido lleno de penas q.^a por Cortejo al

luego me de' el bol si' llo Un Cor
 guna ~~tan~~ me quiera que por
 a mi

tejo q.^a luego me de' el bol si' llo me de' el vol
 Cortejo alguna ~~tan~~ me quiera ~~tan~~ me
 a mi a mi

fin. Punto

Sillo *quié- ra*

Ant.ª *Quié- ra* *Ant.ª* *Quié- ra* *Ant.ª* *Quié- ra*

Allegro no mucho

Bri.ª *es verdad lo* *Yo te sé deo*

que tu di zes *Yes verdad lo que pre go nas*

na Muchacha *Bri.ª* *y yo de un Cor te jo en for ma*

Ant.^a Brili. 7

mas verdad q. un tes ti mo nio Es mas fi xo

~~Ant.^a Dime Brili. es muy Vi co~~ ~~Brili. Dime Ant. niales~~

Alfonso *Ant. niales*

que las mo zas *lodos* Pues a zer ca re y es cu cha

bue na mo za *lodos* di lo en se cre to des pa cho

no sea que al quien nos o y pa Brili. no se —

a ver si a mi mea co mo da Brili. a ver —

Coplas

serientan

8

Allegro Justo

3
4

3
4

Ant.^a

Pri

no [tam

mera men — te ^{Alfonso} ~~Briño~~ ^{li} me as de que ver
 biem quiero — que me sirvas de Donzella y

a mi sola has de ser sir me de Page
 de Criada para hazer todos los dias

yas de espulgar mi co torra yas
 a mi La ta la Cas ta ña a

Bri. li

9

me
me

Con for mo — Con el Pacto por que los Pa
Con for mo — Con el Pacto por que esto de

ges sa be mos q: sue len su plir al Ama
~~ser Donzella~~
me di xo una A que ta mia

Las faltas de los cor rejos Las
~~que era una cosa muy buena~~ ~~que era~~ ~~que e~~
 que era una cosa muy buena que e

Ant.^a
 Yo te di re
 Yo te di re

Brilife Ant.^a
 Prenda mi'a Prenda mia
 Vida mia Vida mia Yo te di re dulce
 Yo te di re prenda

Brili
 Ant.^a
 Dueño dulce dueño Yo te di re dame
 mona prenda mona mi ra mi ra que me
 Brili Ant.^a Brili (se leban
 da me da me da me tu vol sillo (Bu
 muer o que me muer o por tu re lox (Zam
 Menor Ant.^a
 ñue los) Con es te Pa rro qui ano pron
 bomba) Pues a mi go Brili ya
 Menor po Al fon si to

to y o es pero
 puedes ir te
 poner dos ~~Ma~~^{mit do}
 q^e Correo sin

ones al fondo muerto poner dos ~~Ma~~^{mit do}
 blanca me huele achinche q^e Correo sin

ones al fondo muerto
 blanca me huele achinche

Bri li

11

Con esta Ma yo raga pron to yo a
pues Cor re jo que pide a mi me a

guardo

per ta

po ner me la ve
pa ca

Con g. ai Ma ria An
na pa ca

ne ra
mia

de Un os pi cia no po ner me la ve

~~to mia~~

Al ga

has ta la vuel ta Con g. ai Ma ria An

po

2.

nera de un ospicio
tonia hasta la buelta

2^{da} 2. La pe halla que Cor -

te jo que Cor te jo de tan
de tan ma la Ca li

Allegro
Allegro
Ant. a
Brilli
p

mala Calidad ^{2a} segui dillas el asunto a
dad Calidad q.º Cor reyo de tan mala
Calidad que Cor reyo de tan mala Calidad
Cavaran oigan todos q.º ya se ban a empezar
de tan mala Calidad;
q.º ya se ban a empezar;

Segui.^s

And.^{te}

Billie ella

Es Amor Laverin -

lo 2. *po. Credo* le

to Es Amor Laverin - to

tan In trin ca - - -

do Es Amor la be rin - to

tan In trin ca do

Es Amor la be rin to

fin

tan in trin ca do es amor la ve rin to tan

In trin ca do tan In trin ca do

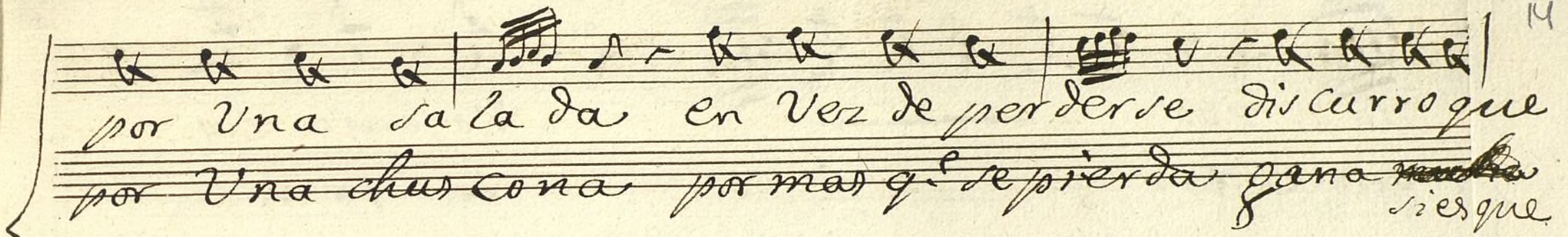
huid to di to

quien el pierde el so sie go el pecho humano quien el
que con engaños pa ga el La ve rin to que con

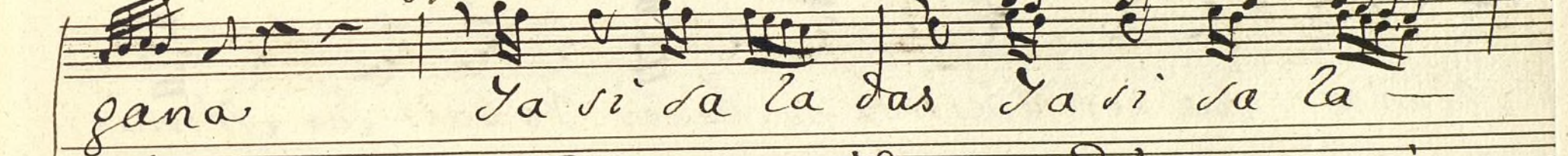
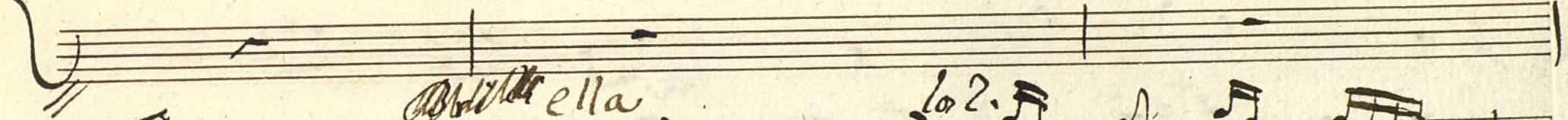
Bri li
 pierde el so siego el pecho humano
 Engaños paga el Laverinto
 Aquel q.^o se
 Aquel q.^o se

pierde por alguna fea ninguna di Culpa
 pierde por alguna Aniciara ha sido su Culpa

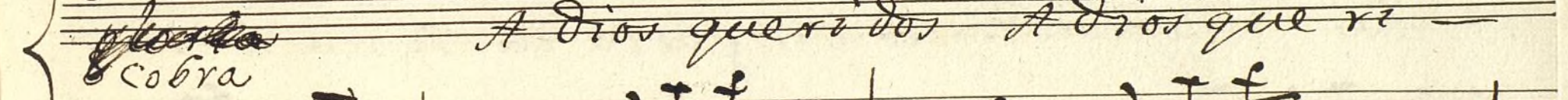
Ant.^a
 a bona su mena, aquel q.^o se pierde
 mui bien cas tija da, Laquel q.^o se pierde



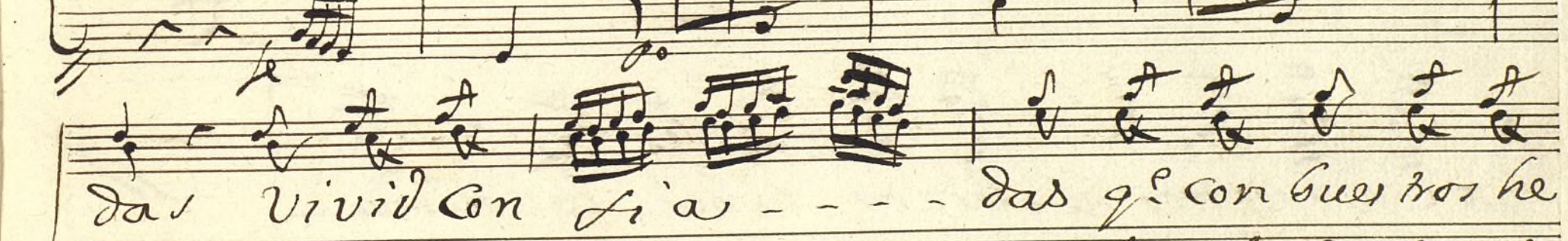
por Una sala da en vez de perderse discurre que
por Una chuscona por mas q.^e se pierda gana ~~mucho~~ ^{sierque}



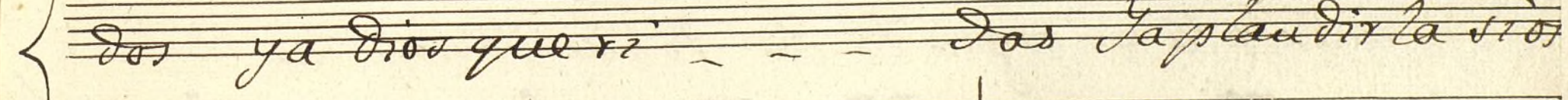
gana ^{ella} Ya si' sala das Ya si' sala —



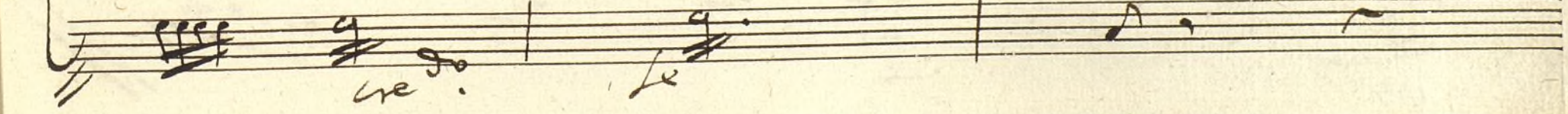
~~planta~~ A Dios queridos A Dios que ri —



das Vivid Con fia — — — das q.^e con buenos he



dos ya Dios que ri — — — das Ya plaudir la sios



re. ^{le}

di-zos Vo-bais la
gu-sa la to na
Almas que con vuestros he chizos Vo-bais la Alma
dilla Ya plaudir la si o gusta la to na dilla
que con vuestros he chizos Vo-bais la Alma
Ya plaudir la si o gusta la to na dilla
Allegro



+

Violin Primero

Tonadilla á Dios

Los quejosos, y huérfanos
de Cordejo;

Allegretto & $\frac{3}{8}$

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'Allegretto & 3/8'. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical markings throughout, including slurs, accents, and dynamic markings like 'p' (piano) and 'f' (forte). A double bar line with repeat dots appears on the fifth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *le*, *po*, and *fmo*. The piece concludes with a double bar line and the word *Allegro* written in a cursive hand.

Volte

Sin sordina

3

All. no mucho $\text{G} \sharp \sharp \sharp$ 3/8

Voz

Piano sempre

Allegro

Parola /

Volti

Coplas *Allegro Justo* & $\sharp\sharp\sharp\sharp$ $\frac{3}{8}$

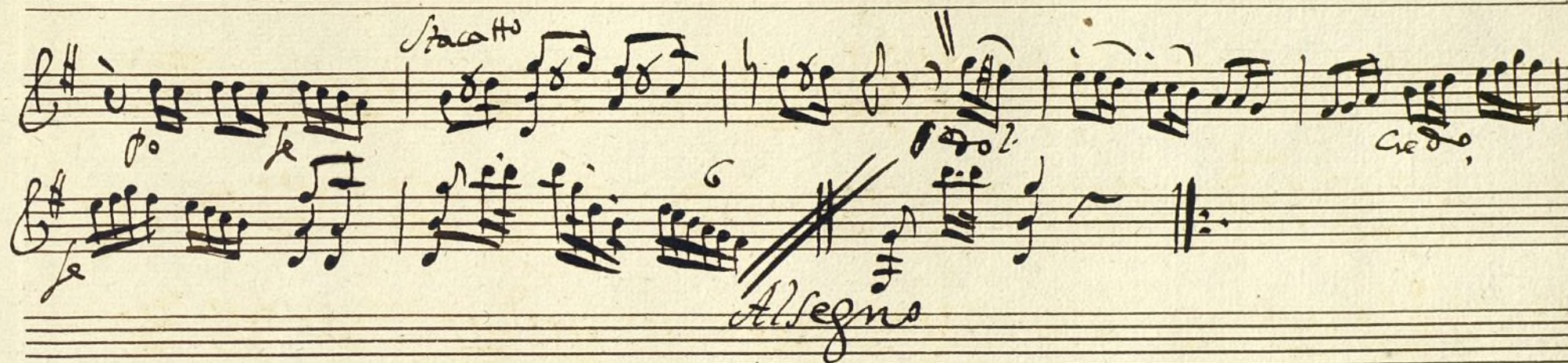
Handwritten musical score for a piece titled "Coplas". The tempo is marked "Allegro Justo" and the key signature is D major (four sharps). The time signature is 3/8. The score is written on 12 staves. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are several corrections and deletions, notably a large blacked-out section on the second staff and another on the eighth staff. The piece concludes with a double bar line on the twelfth staff.

Handwritten musical score on four staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. The score is marked with various performance instructions: *Allegro* at the top, *Har Segno* written across the first two staves, and *po* (piano) below the second staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several double bar lines and repeat signs. The fourth staff ends with a large, dark, scribbled-out section of the manuscript.

Vol. 71

Segui. Andte. 3/4

The musical score is written on ten staves. The first staff begins with the title 'Segui.' and the tempo marking 'Andte.' followed by the time signature '3/4'. The key signature is G major, indicated by a single sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'p.' (piano) appears on the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th staves; 'f.' (forte) appears on the 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th staves; 'cresc.' (crescendo) appears on the 3rd and 4th staves; 'acc.' (accent) appears on the 3rd, 4th, 5th, 6th, 7th, 8th, 9th, and 10th staves; 'stacc.' (staccato) appears on the 5th staff. The piece concludes with a double bar line and repeat signs on the 10th staff.



Ayuntamiento de Madrid

12000 G3038

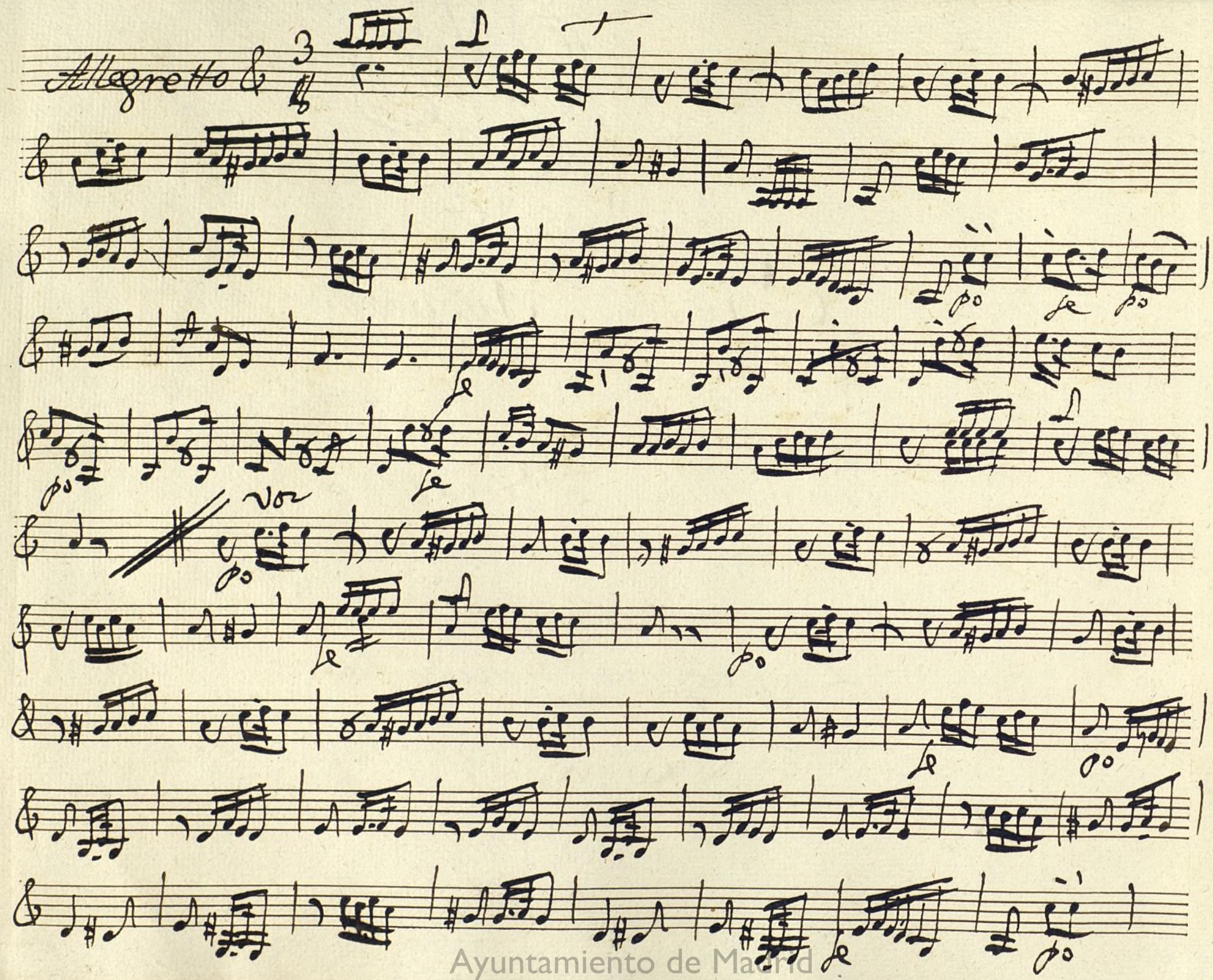
+

Violin Segundo

Conadilla a Duo

Los quejosos y huérfanos
de Correo;

=



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *pp*, *f*, and *ff*. The score concludes with a double bar line and the tempo marking *Allegro*.

Volti

No

Con cordina

And^{te} Magesturo

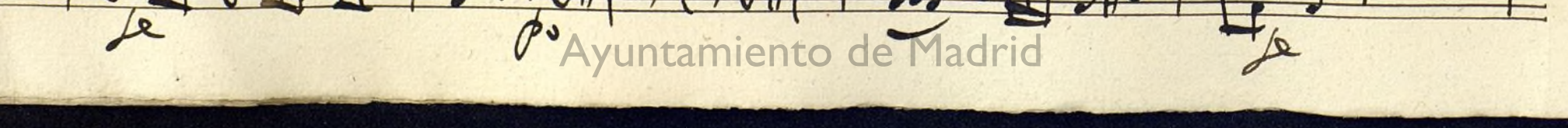
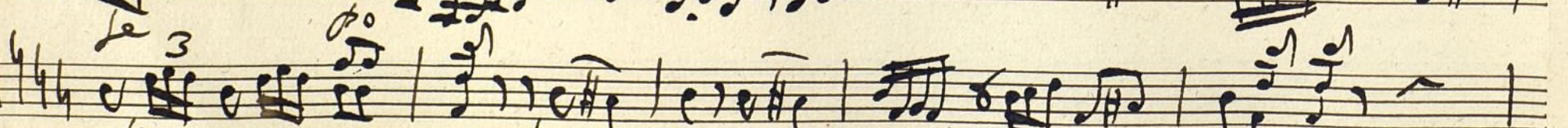
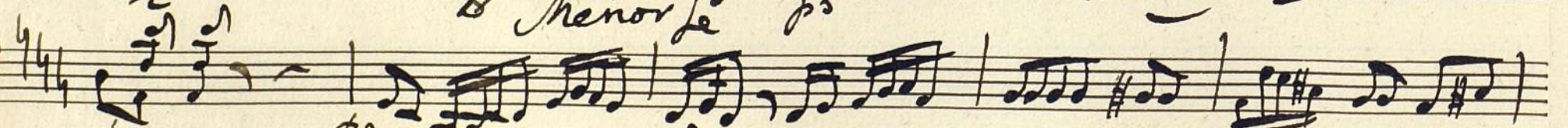
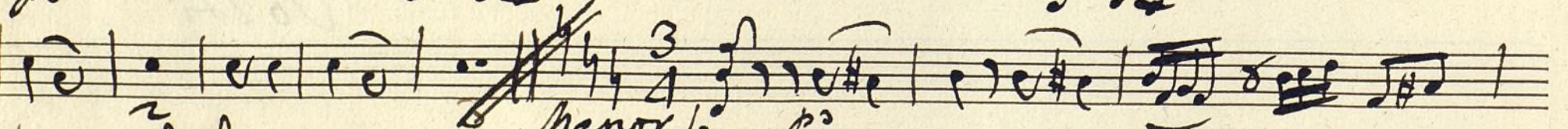
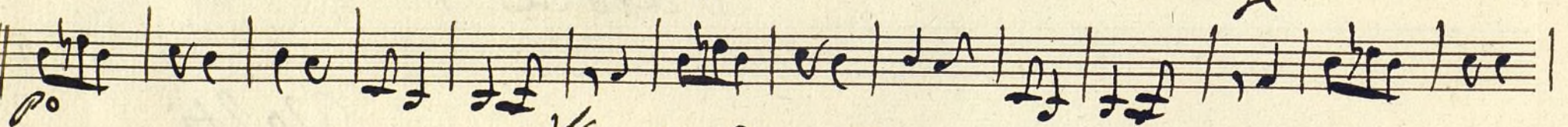
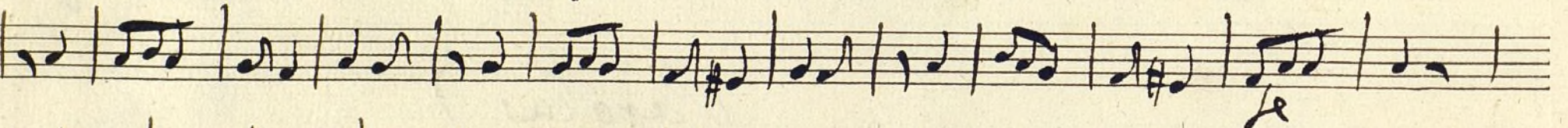
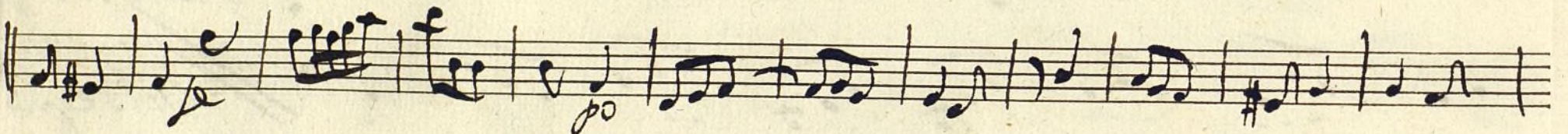
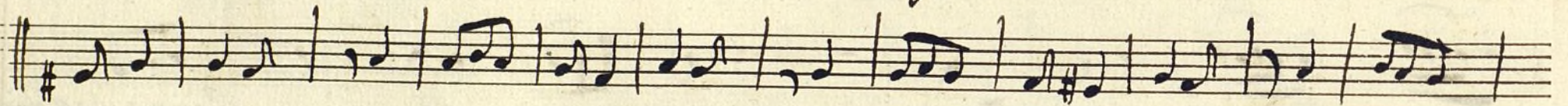
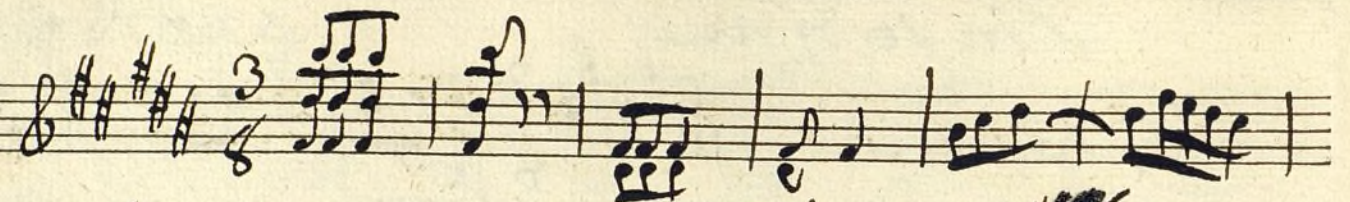
8^{va} 3/4

A handwritten musical score on aged paper. The score is written on seven staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo/mood is marked 'And^{te} Magesturo'. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'Credo' and 'Alloz parrafos'. The score is crossed out with several diagonal lines, suggesting it might be a draft or a piece that was not performed. The handwriting is in ink and appears to be from the 18th or 19th century.

Alloz parrafos

Coplas

Allegro Justo



Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef and a 4/4 time signature, followed by a *p* (piano) marking. The second staff has a *f* (forte) marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff features a large, dense, scribbled-out section of music, followed by a new section starting with a treble clef, a 4/4 time signature, and a *3* (triple) marking. The word *allegro* is written at the end of the fifth staff.

Volte

Sequi. *And.^{te}* $\text{G} \# \frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the title *Sequi.*, the tempo marking *And.^{te}*, and the key signature $\text{G} \# \frac{3}{4}$. The notation is in a cursive, handwritten style. The first staff contains a single measure. The second staff contains four measures. The third staff contains four measures. The fourth staff contains four measures. The fifth staff contains four measures, followed by a double bar line with a repeat sign. The sixth staff contains four measures. The seventh staff contains four measures. The eighth staff contains four measures. The ninth staff contains four measures. The tenth staff contains four measures. The score includes various dynamic markings: *p* (piano) appears on the second, third, fourth, fifth, sixth, seventh, eighth, ninth, and tenth staves. *Cresc.* (Crescendo) appears on the second, third, fourth, fifth, sixth, and tenth staves. *poco* (poco) appears on the seventh staff. The notation includes various note values, rests, and accidentals. The manuscript is on aged paper with some staining.

Ayuntamiento de Madrid

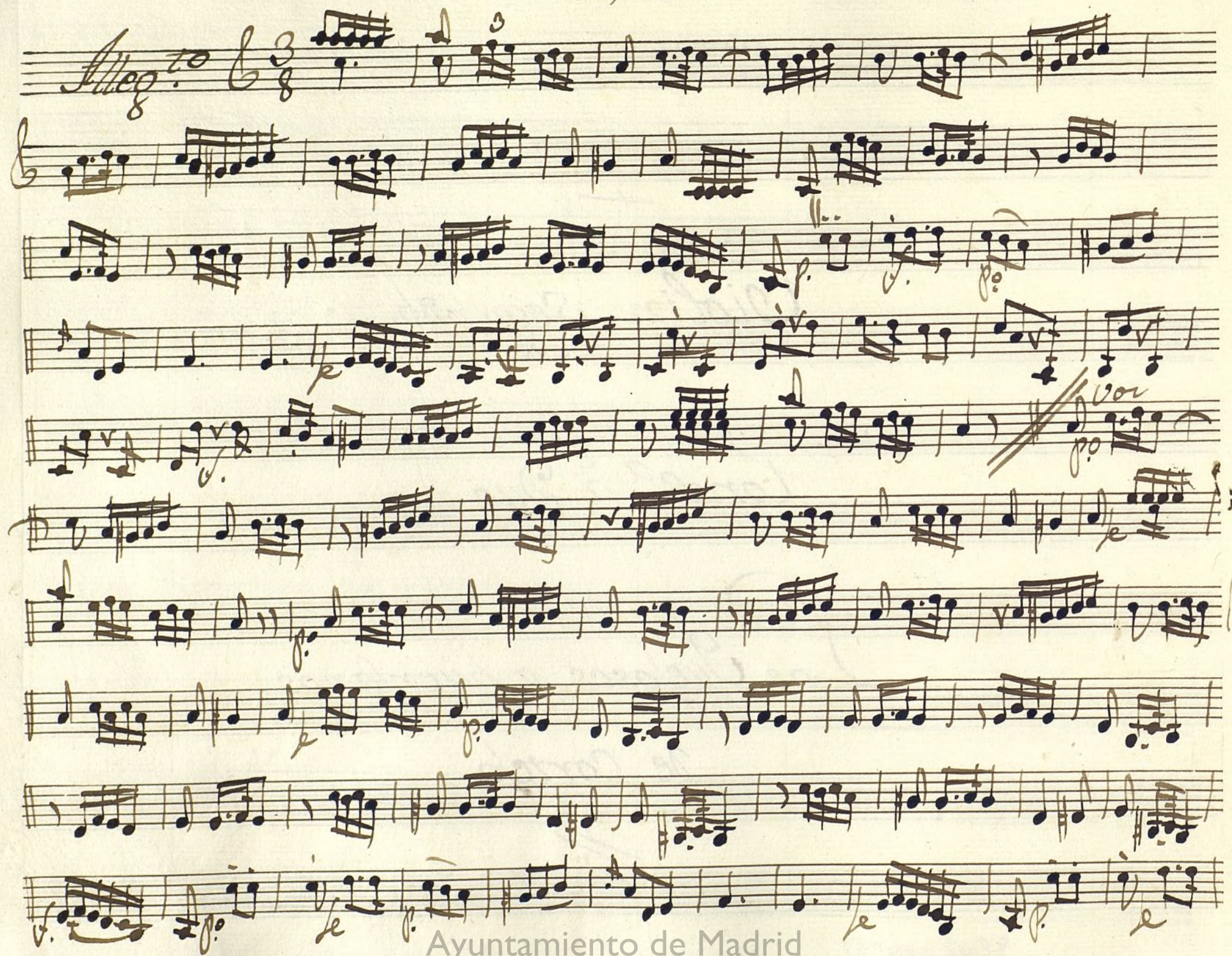
Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music with various notes and rests. The second staff also has a treble clef and one sharp, with four measures of music. The third staff has a treble clef and one sharp, with three measures of music, including a double bar line and a repeat sign. Below the third staff, the text "Allegro" is written in cursive.

Violin Segundo.

Conad.^a a Duo.

Los Viejosos, y huérfanos
de Cortejo.

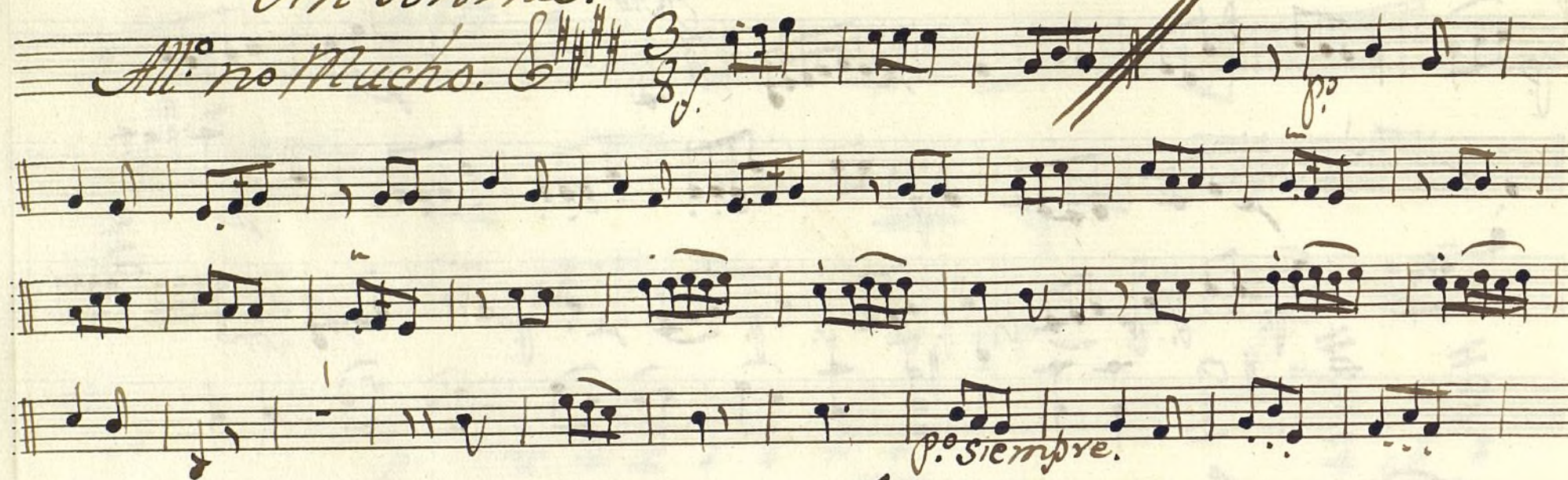
//



Handwritten musical score for a piece. The first section is marked "Allegro" and features a complex, fast-paced melody with many sixteenth and thirty-second notes. The second section is marked "Allegro" and features a more rhythmic, march-like melody with a strong bass line. The score is written on ten staves, with the first five staves for the first section and the next five for the second. The handwriting is in ink on aged paper.

Vin Cordina.

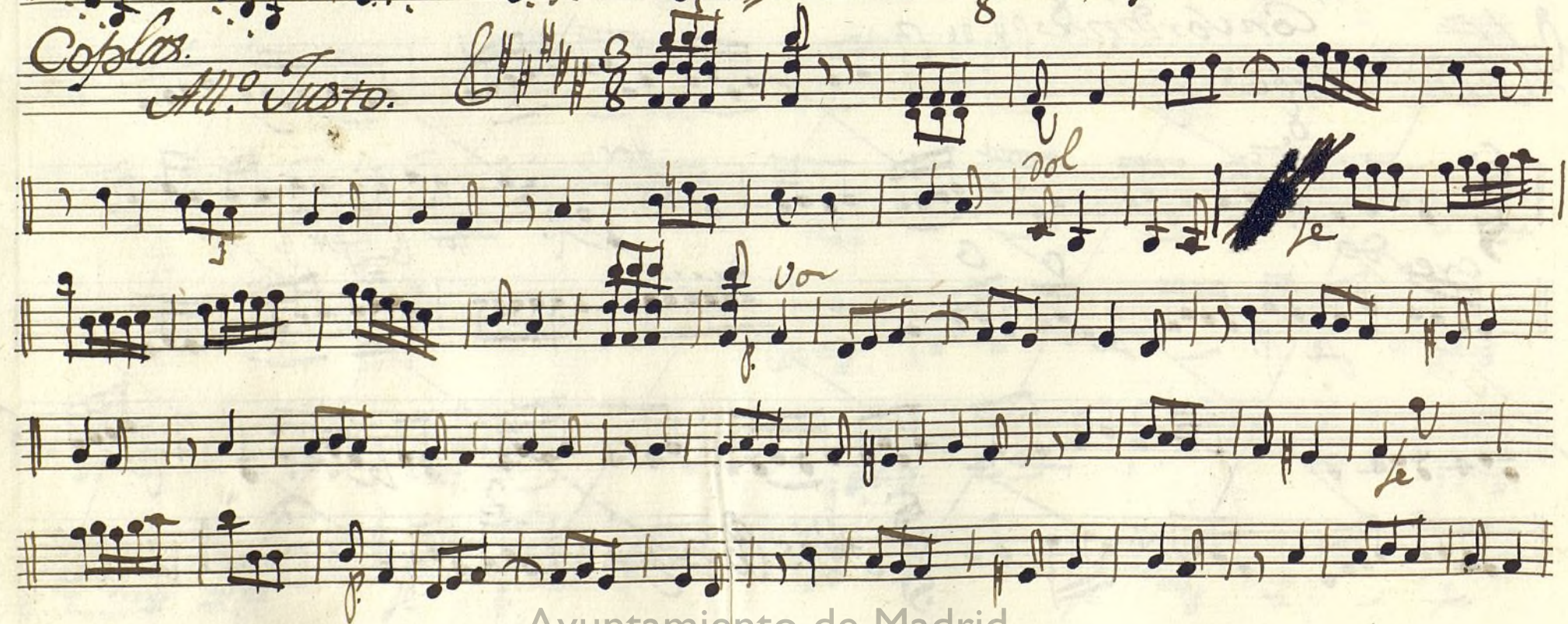
All. no Mucho.



Allegro, y Parola.

Coplas.

All. Justo.



2

3

4/4

3

Menor

All.

Allegro

sep.^o
And.^{te}

Cres.
Cres.
Cres.
Cres.
p.
Vol
Poco
Cres.
Vol
Cres

Mezmo.

Oboe Primero

Mus 113-10

Conadilla à Duo; Los quejorosos y huérfanos de Cortejo;
Altauto

Allegretto 3/8

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Flauta
 No. 1^{re} *And. Maestoso* & $\text{H}\text{H}\text{H}\text{H}$ $\frac{3}{4}$ *doz.*

Allegro $\frac{3}{8}$ *tarze* // *Parola*

Coplas *oboe* *Allegro* *Tuto* & $\text{H}\text{H}\text{H}\text{H}$ $\frac{3}{4}$

Menor 36 2 All.
4 6

Segui.
And.
Allegro

Ayuntamiento de Madrid

1200063038

Oboe Segundo.

+

Mus 113-10

1

Tonadilla à Ous; Los quejorros, y huerfanos de Correo;

Alta

Allegretto 3/8

7 2

17 2 *All.*

9

Allegro Volte

Altauta
no. 1

And. Majestoso $\text{G} \# \# \# \frac{3}{4}$

All. 3 $\frac{3}{8}$ *fare //* *Parola*

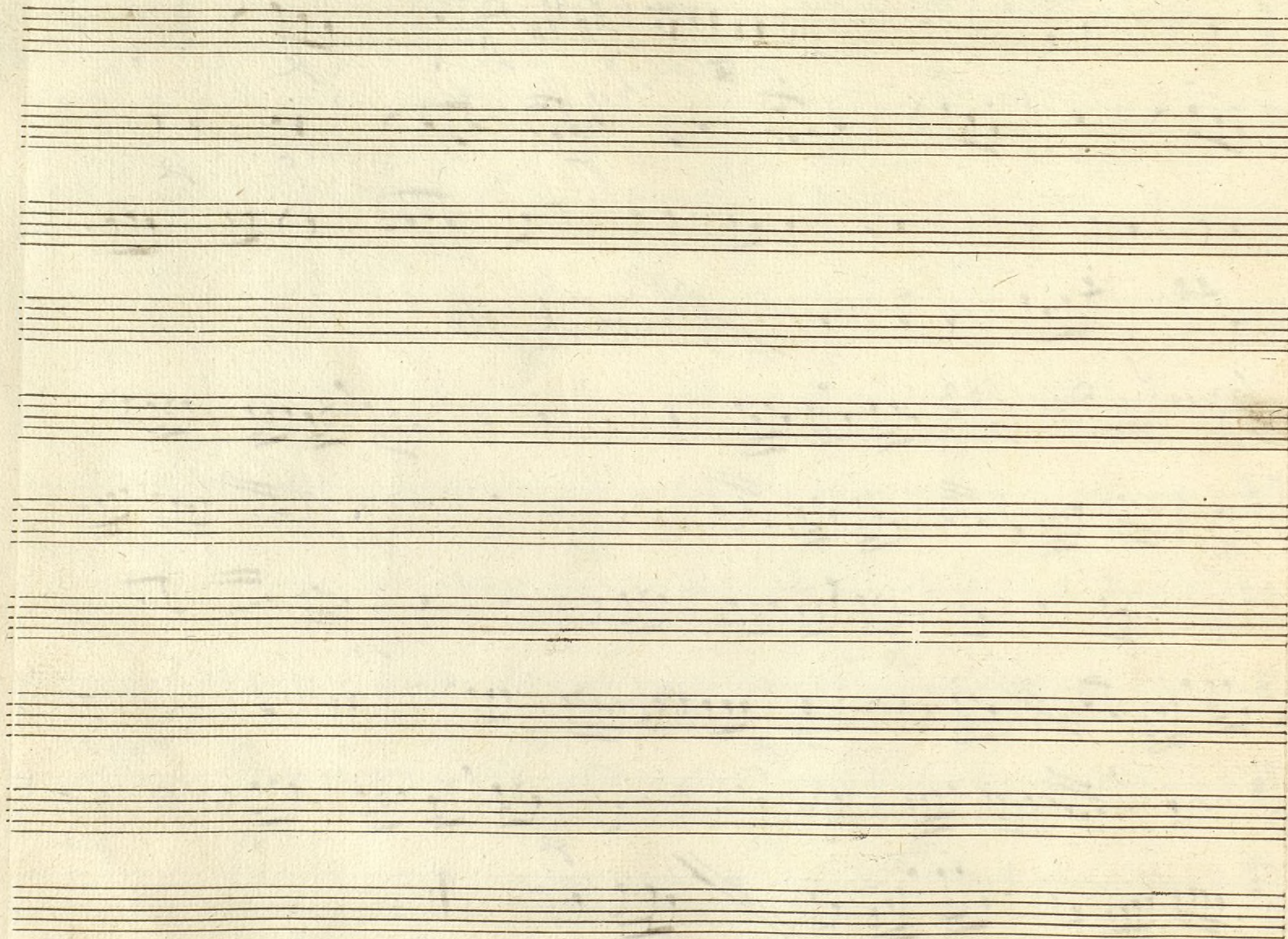
Coplas *Oboe* *All. Tuto* $\text{G} \# \# \# \frac{3}{8}$

Menor *All^o*

3/4 36 ~~36~~ 2/4

Segue *And^{te}* 3/4

Allegro



Trompa Primera

Mus 113-10

*Tonadilla à Duo: Los que solos y huerfanos de Correo;
In el ami*

Allarghetto $\text{C} \sharp \text{F} \sharp \text{C} \sharp \text{F} \sharp$ $\frac{3}{8}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Allegro

No. 2 And. Magertuoto $\text{C} \sharp \text{F} \sharp \text{C} \sharp \text{F} \sharp$ $\frac{3}{4}$

Volte

Allegro romucho $\text{C}:\sharp\sharp\sharp$ $\frac{3}{8}$

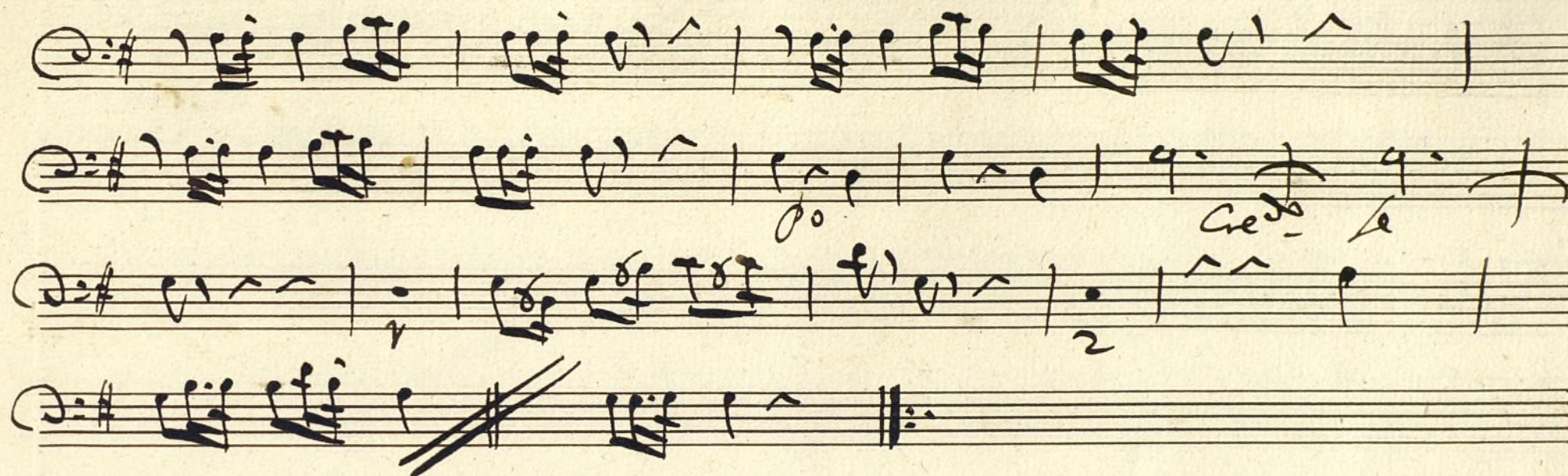
Parola *Piano* *Allegro*

Coplas All. Juto tarze //

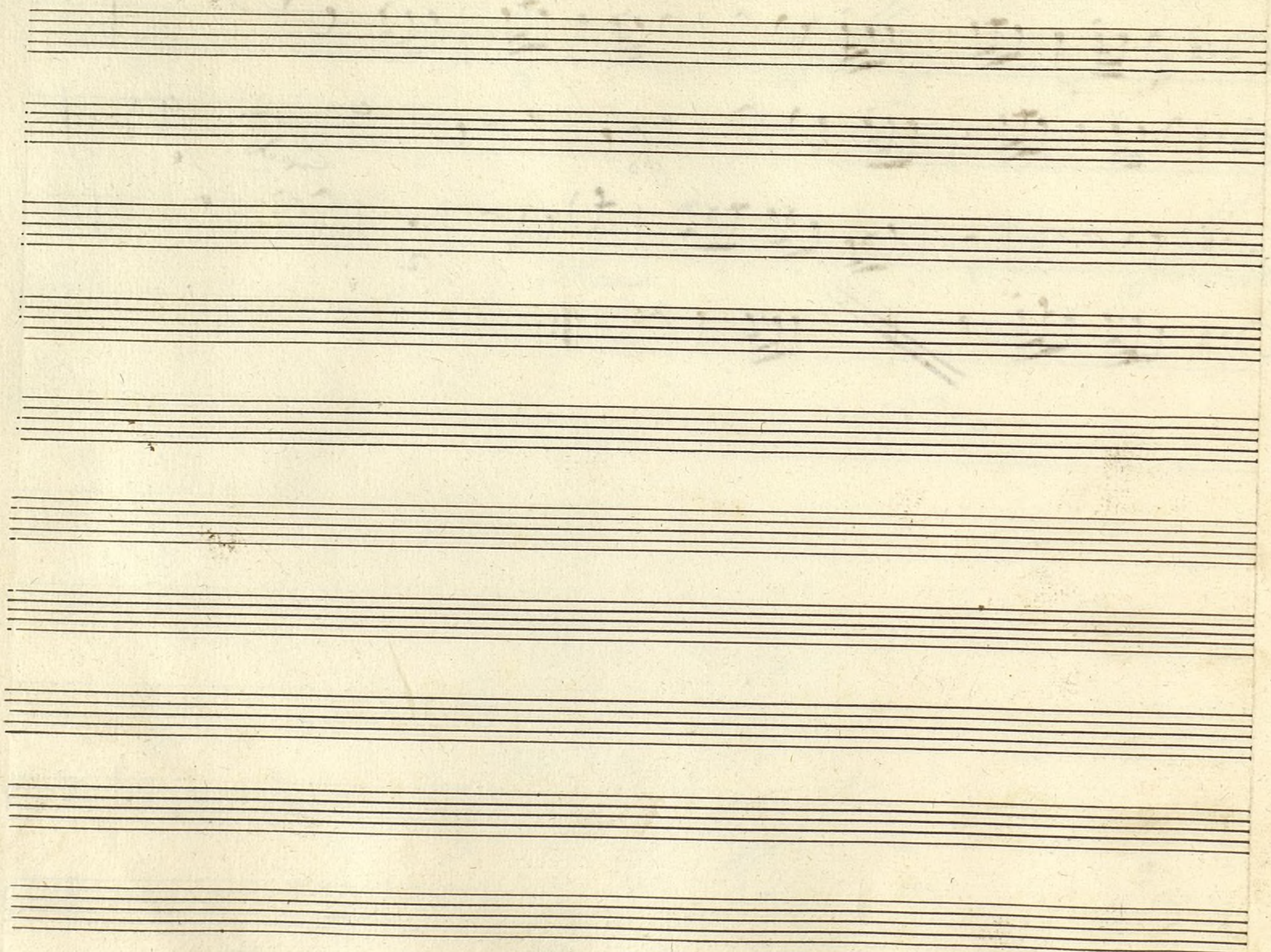
Segui. Andte. $\text{C}:\sharp$ $\frac{3}{4}$

Cred. *le*

Ayuntamiento de Madrid



Allegro



n

Trompa Segunda

Mus 113-10

Tonadilla à Deus; Los quejosos, y huérfanos de Corlejo;
In Clami

Allegretto $\text{C}=\text{D}\sharp\text{E}\sharp\text{F}\sharp$ $\frac{3}{8}$

1 2 3 4 9 15 16

Allegro

~~*No* *And. Majestoso* $\text{C}=\text{D}\sharp\text{E}\sharp\text{F}\sharp$ $\frac{3}{8}$~~

17 18 19 20 21 22 23 24

Volte

All.º no mucho $C = \# \# \# \frac{3}{4}$

Piano

Allegro

Parola) Coplay luzz

Segui: Andte $C = \# \frac{3}{4}$

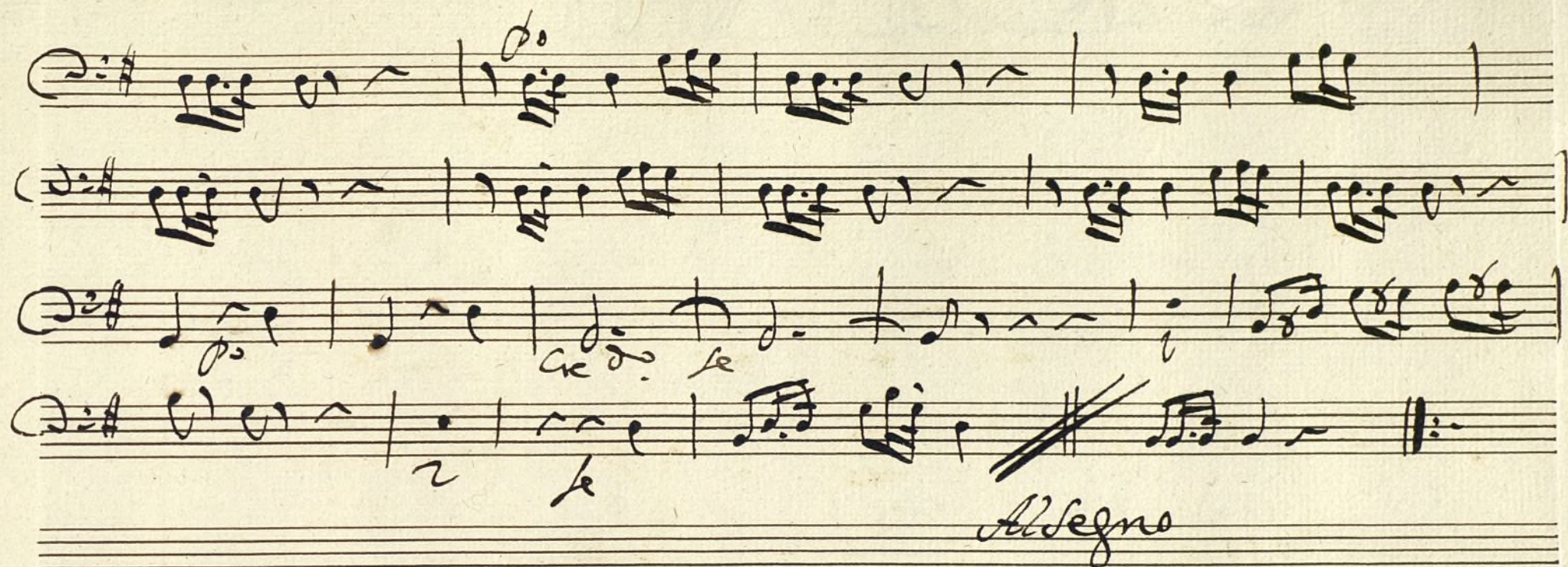
le

le

le

le

le



Ayuntamiento de Madrid 1200063038

Paca Rodríguez

Mus 113-10

Con traba jo;

Conadilla à Dios

Los que pobres, y huérfanos
de Cortejo;

Allegretto $\text{C} \frac{3}{4}$

Handwritten musical score for a piece titled "Allegretto" in 3/4 time. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "f" (forte), "p" (piano), and "se" (sempre). There are also some slurs and a double bar line with a repeat sign. The manuscript is on aged paper with some staining and a watermark at the bottom.

Handwritten musical notation on two staves. The first staff contains notes with dynamic markings *le*, *po*, and *fmo*. The second staff continues the notation and includes the tempo marking *Allegro*.

Handwritten musical notation on four staves, which is heavily crossed out with a large 'X'. The notation includes various musical symbols, notes, and dynamic markings such as *arco*, *sf sf sf*, *le po le*, *Punteado*, *sf*, and *Allegro*. The tempo marking *And. Maestoso* is also visible at the beginning of the section.

Vol. II

Allegro no mucho $C:\sharp\sharp\sharp$ $\frac{3}{8}$

Piano siempre

Allegro *Parola* $C:\sharp\sharp\sharp$ $\frac{3}{8}$

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *le*, *po*, and *se*. The score features several key changes and time signature changes, including a section marked *Menor* (minor) and another marked *allegro*. The final staff of the piece is marked *Allegro* and ends with a double bar line and a repeat sign. The number 3 is written in the top right corner.

Volte

Segui! Andte. C: # 3/4

Allegro

Ayuntamiento de Madrid 12000063038