

Legajo 12 N.º 31

Mus 124-2

1774

+

Conadilla

a 3. (Leg. 5.º n.º 27.)

Esparraquera Valenciano
y Estrangero.

de Esteve.

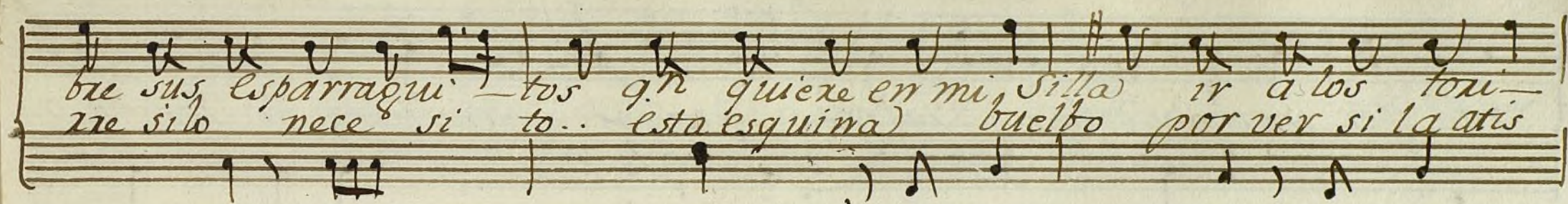
Alleg^{to}

Valenciano
Mi calesin
Es mi chusca

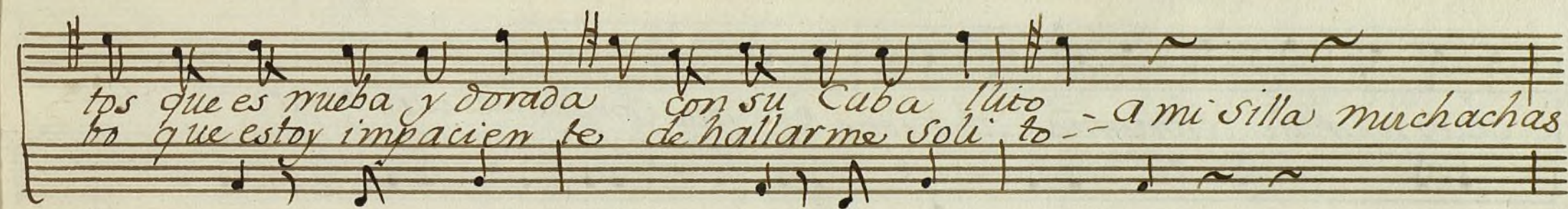
tengo Soi Valencia nito Soy
chusca y yo soy lo mismo y

toros lleno mi bol sillo lleno
biene por aqui un ratito por

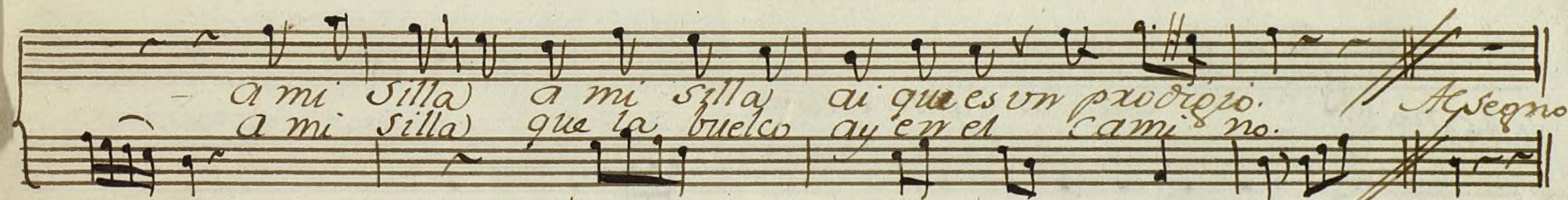
ro avna chusca de guardaple si llo que vende la po...
doblona zos yo soy un probi co pero me soco...



bue sus, esparraqui- tos q'n quiere en mi silla ir a los tori-
re silo nece si to... esta esquina) buelto por ver si la atis

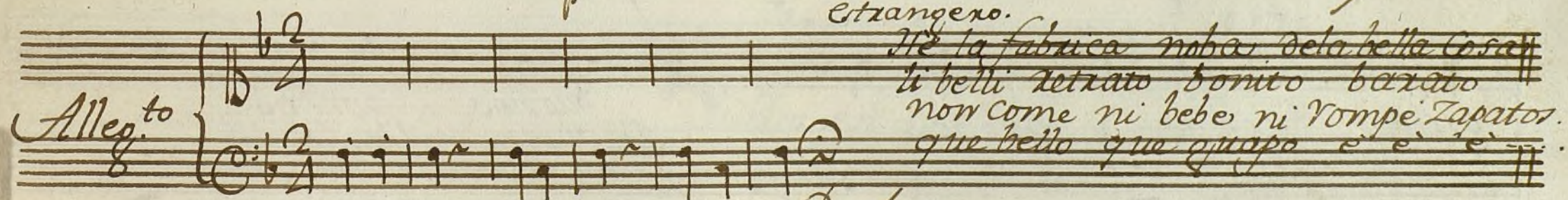


tos que es nueva y dorada con su Caba lito - a mi silla muchachas
to que estoy impacien te de hallarme soli to -



a mi silla) a mi silla) ai que es un prodigio.
a mi silla) que la buelco ay en el cami no.

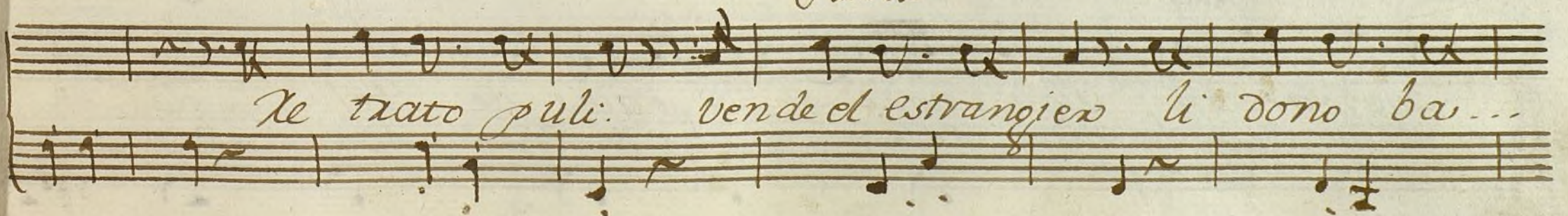
Allegro



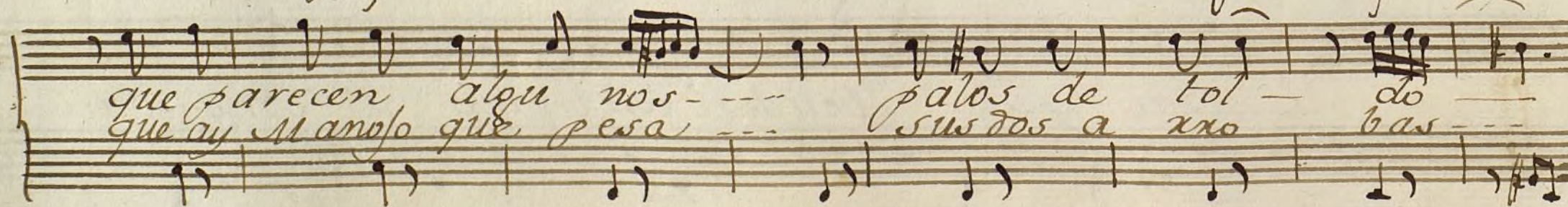
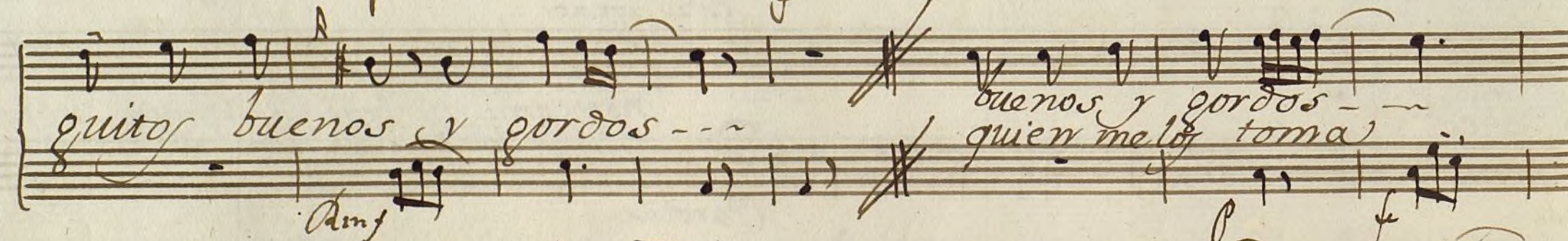
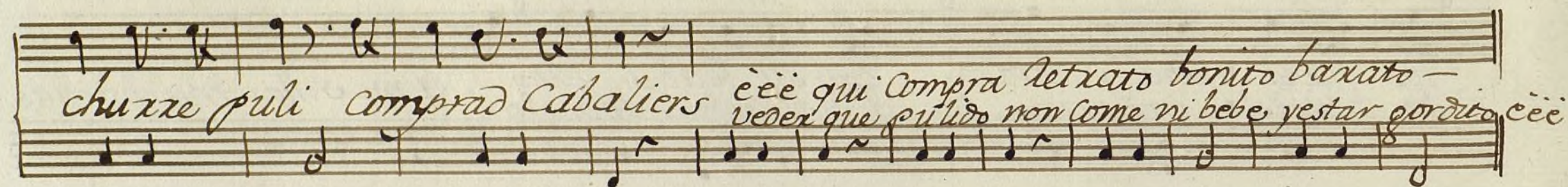
Estrangero.

He la fabrica noba dela bella Cosa
li belli retrato bonito barato
non come ni bebe ni rompe Zapatos.
que bello que guapo e e e

Parola



Re trato puli. vende el estrangiero li dono ba...



que parecen alogu nos palos de tolo... *Allegro*
 que ay manojo que pesa sus dor a rrobas...

Rez. do *Estrangero*
 Si Voste Siño una me les quisiera donar yoli com.
 Lachiar tanto xi goze... e querer me Madam come yola

prava tutilis espa rragos... que boste me agrada.
 quierxo que sino ha ha si Dio yo mi morxo

Exp. a
 Sies que me enfado --- tu fi gura y las otras ---
 Y que cui dado --- habra en la Corte menos ---

Vran Xodan do --- tu figura y las otras Vran Xodando ---
 un espanta lo --- habra en la Corte menos un es panta lo ---
Alor para

All.^{to} Est.^o
ep.^a marchese luego.
 quiereme chusca, que es lo que beo non ser mi ingrata

Valenciano
ep.^a fierno.
val.^o a que ay po
 Vete al In fierno... que quiere que quiere el Estrangero con

Est.^o
 mi esparra guerra con ho! mio si

noxi sono daley- li quierxi li quierxi donar mia sien

val.^o y ep.^a
da. Vayase al In fierno marche con su oficio

sus figu ras Si ben para en ga ñar ni ños

sus figu ras Si ben para en ga ñar Ni ños

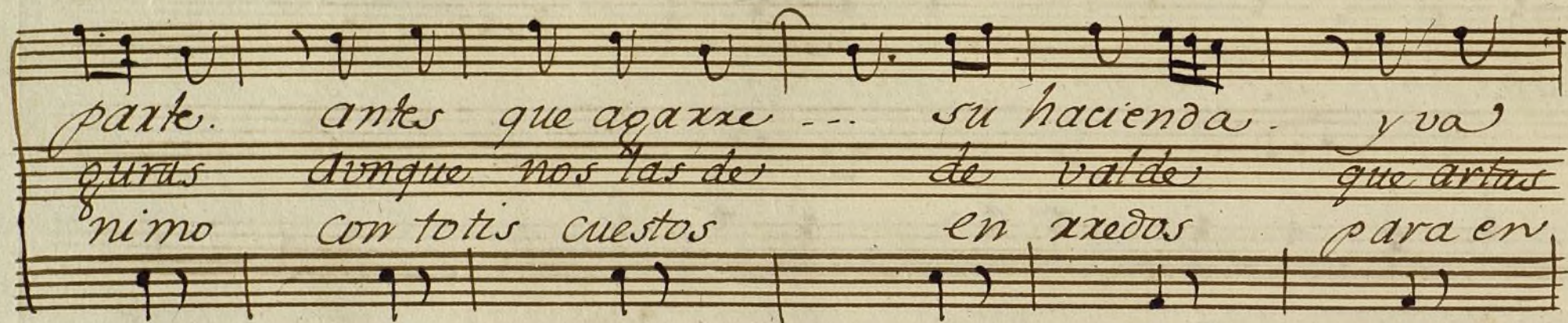
Et.º Senti una pa xola Mústrisimo Si ñori
Sempre sempre Ma dui a re cogido
tut la ho mu ni, di tuti la na cióni
e de tuti li mon do.

Cap.º y que a ora no que re mos ni me lo pide ni re manen ce
Et.º e que bon te man da

Val.º no man da pe ro oíga este con se jo y mu dan za

Alleg.º Mod.º

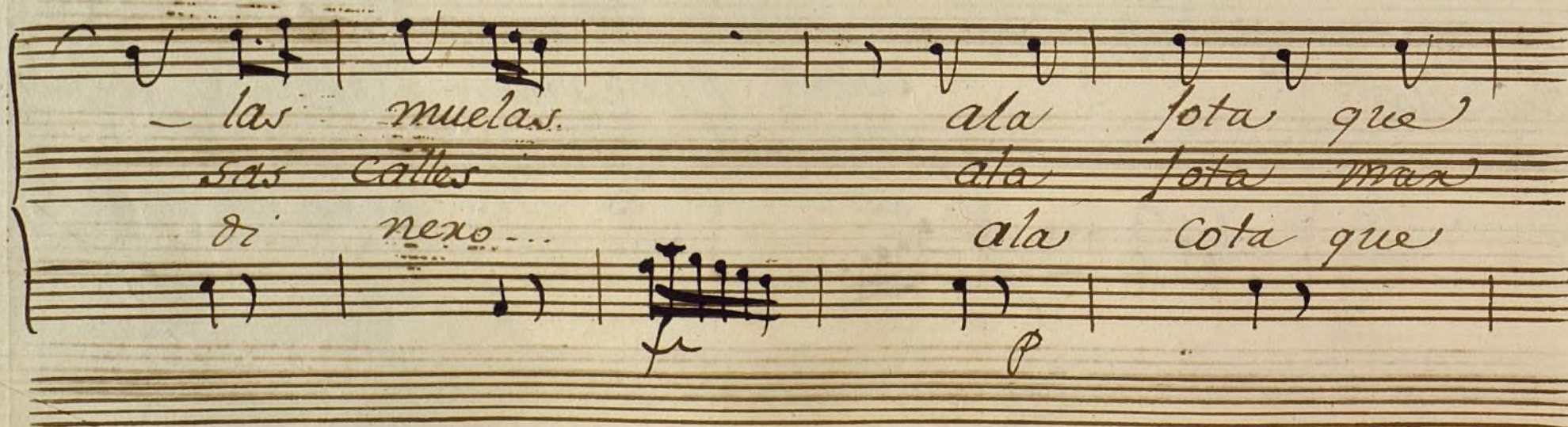
Valen.º A en ga ñar va ya a otra
esp.º no nos traí ga a qui fi
est.º el es tran ge ro -- be.



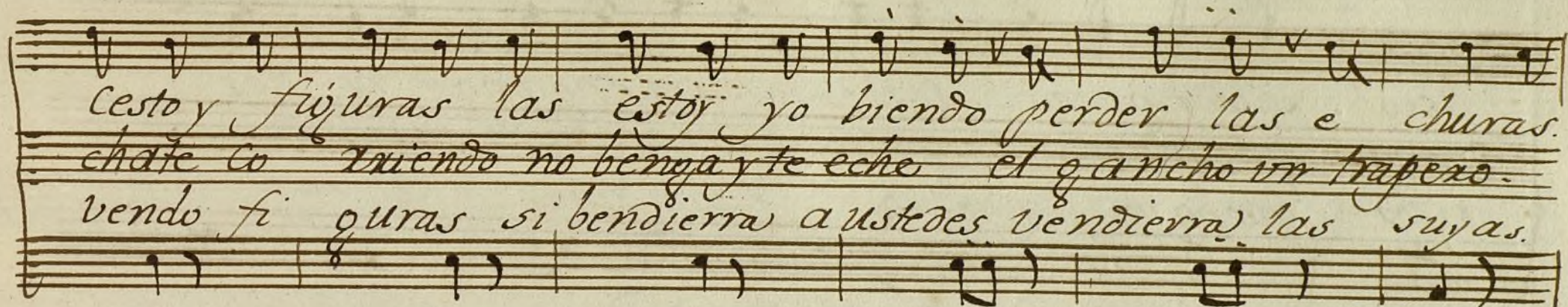
parte. antes que agaxxe ... su hacienda. y va
 guras aunque nos las des de valde que artas
 nimo con totis cuestos en xredos para en



van rodan — do juntos las fi guras x
 figuras te nemos noso tros por e
 ganar a lis tontos y lle barnos li-

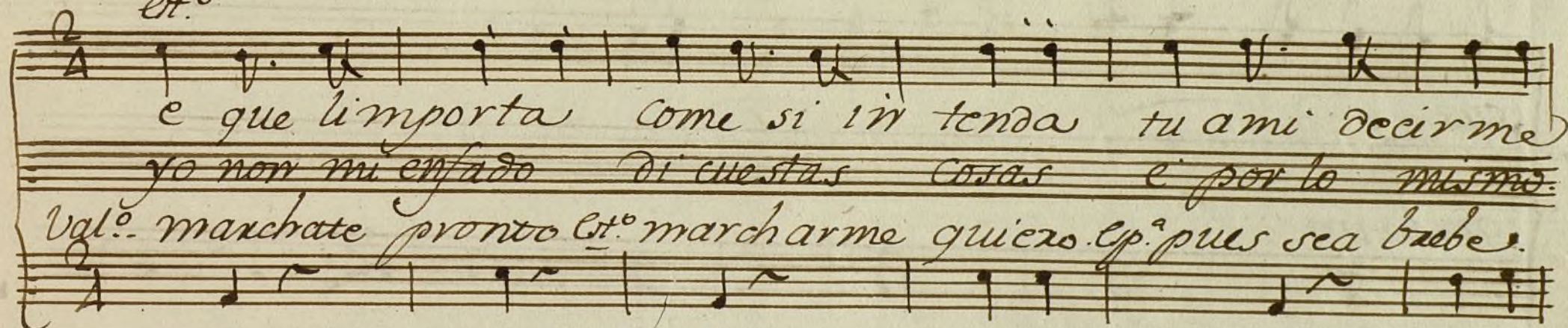


— las muelas. ala jota que
 sas calles ala jota man
 de nexo... ala jota que



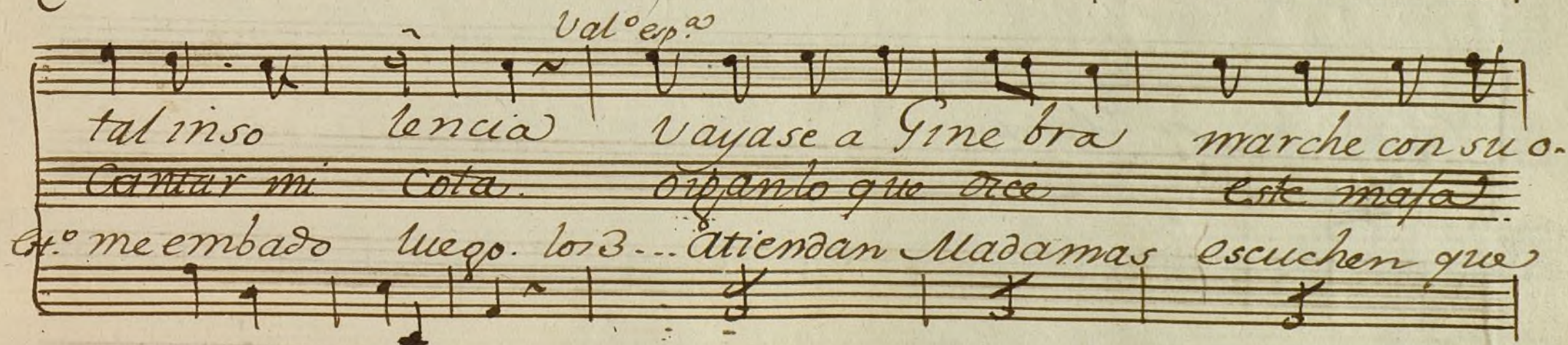
Cesto y figuras las estoy yo viendo perder las e churas.
chate co viendo no benga y te eche el gancho un trapexo.
vendo fi guras si bendierrá a ustedes vendierrá las suyas.

et.^o



e que li mporta come si in tenda tu a mi decirme
yo non mi enfado di cuestas cosas e por lo mismo.
Vgl.^o marchate pronto et.^o marcharme quicxo ep.^a pues sea brebe.

Val.^o ep.^o



tal inso lencia Vayase a Gine bra marche con su o.
Cantar mi Cota. Oiganlo que dice Este mafat.
et.^o me embado luego. los 3... Atiendan Madamas escuchen que

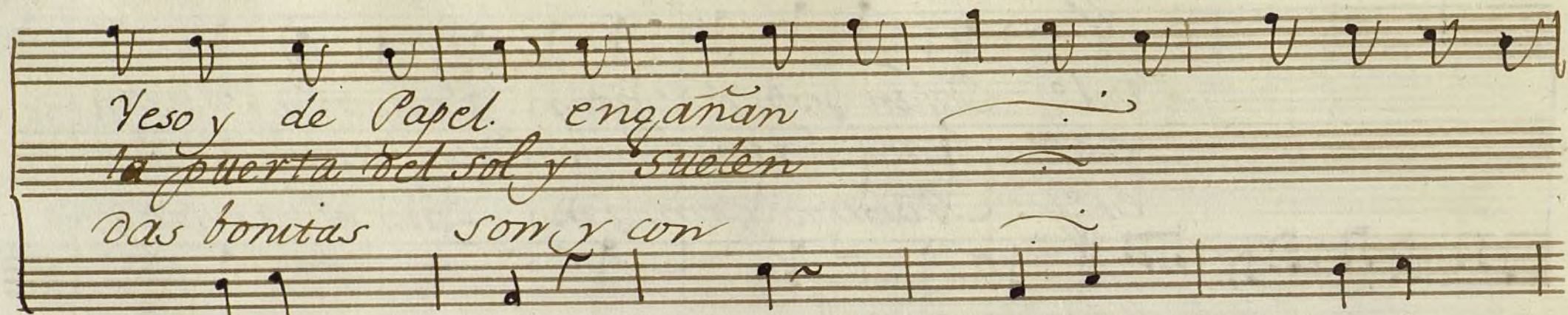
ficio sus figuras si bien para engañar ni ños
deco que todas sus gracias serán de un fumento
ridos queba un juguetillo para dixer ti ros

er.^o sus
tu estar inolente tu estar mal naci do...

queba un

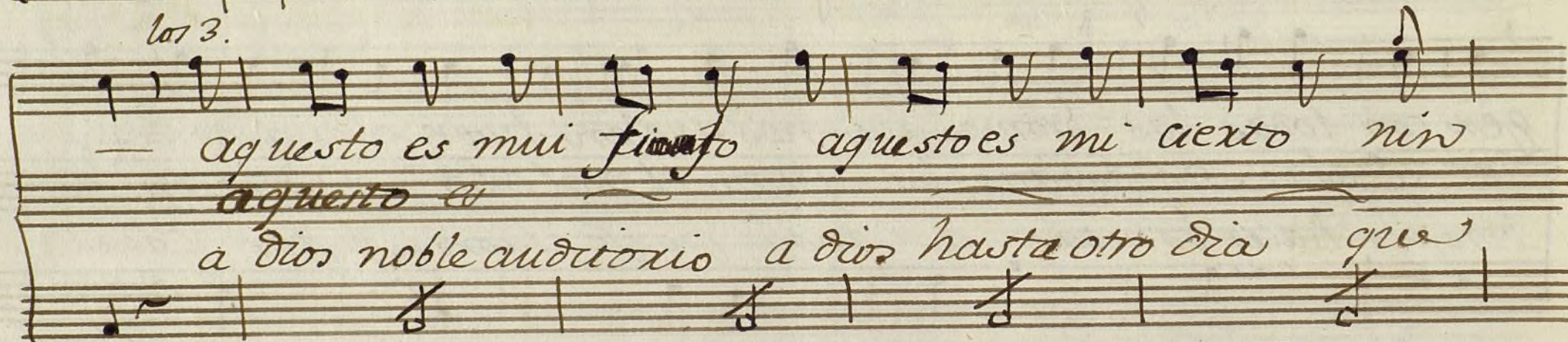
Adagio.

Val:.. Ya an visto Señores q. engaña el estran
esp. traen frascos llenos de aguitas de o
et:.. Nosotros portiamo para el nostro sa
gex con todas las bromas que nos suelen traer q. a grandes y
lor q. alas Madamitas les quita el mal color y estiran la
bon por hacer bonitas a toda perfe chion y por cada
chicos Como ustedes lo ben engañan con monos de
Cara con mucho del primor y suelen ser aguas de
frasco lle bamos un doblon. y con estos acor to



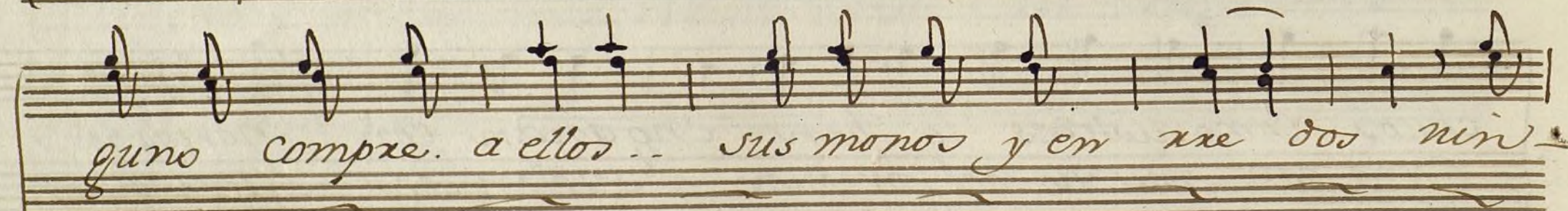
Veso y de Papel. engañan
la puerta del sol y suelen
das bonitas son y con

los 3.

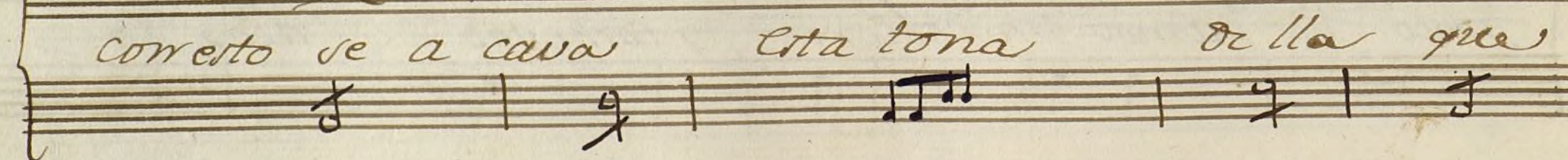


— a questo es mui fiasco a questo es mi ciexto nin
a questo es

a dios noble auditorio a dios hasta otro dia que



guno compre. a ellos .. sus monos y en xre dos nin



correto se a cava Esta tona de lla que

gusto Compro

con

la 3.^a no

Allegro

los 3.

Presto. Pues resuena en este día el con.

tento y la alegría

pidiendo per dones y anelando

gracia abur abur dueños del alma abur abur

dueños del alma que este juguete a.

qui se remata y abur que xidos perdonar las

faltas perdonar las faltas caer

las fal tas las fal tas las faltas.

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in a single system with five staves. The lyrics are in Spanish and are written in a cursive hand. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. The paper has a yellowish tint and some foxing. The lyrics are: 'gracia abur abur dueños del alma abur abur', 'dueños del alma que este juguete a.', 'qui se remata y abur que xidos perdonar las', 'faltas perdonar las faltas caer', and 'las fal tas las fal tas las faltas.' The word 'xidos' is likely a misspelling of 'ridos'.

Violin 1.ª Ton.ª à 3 la Esparraguera

Alleg.^{to} & 3/4

Parola
alocar ex. e e e

Parola al davar è è è

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

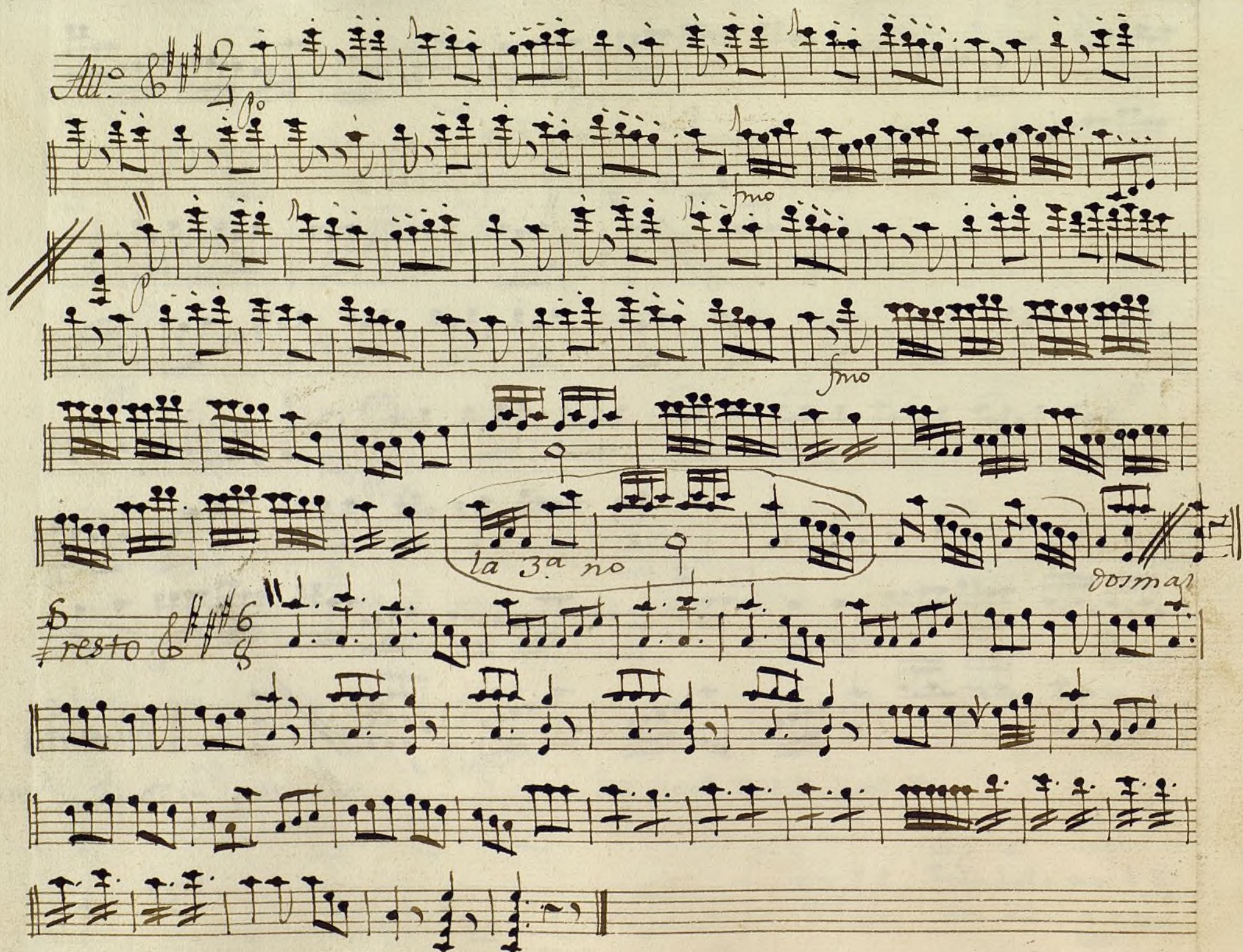
Key markings and annotations include:

- Allegro* (written at the beginning of the first staff)
- Se* (written above the first staff)
- Go* (written above the first staff)
- And* (written above the first staff)
- Repiste* (written at the end of the third staff)
- Resdo* (written above the fourth staff)
- Allegro* (written above the fifth staff)
- Allegro* (written above the seventh staff)
- Allegro* (written above the eighth staff)

The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fmo* and *f*. The score is divided into sections by double bar lines. The word *Parola* is written in large, elegant cursive on the second staff. The tempo and mood are indicated as *Alleg.^{to} Mod.^{to}* in the third staff. The key signature is one sharp (F#) and the time signature is 3/8. The score concludes with the word *Finis* and the tempo *Allegro 2. mod Para* on the eighth staff. The bottom two staves are empty.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures (2/4 and 6/8), and dynamic markings like *Allo*, *fmo*, and *resto*. The score features complex rhythmic patterns, including triplets and sixteenth notes. A section of the score is circled and labeled "la 3ª no". The final staff ends with a double bar line.



Violin 1.º Tonadilla a 3. 1.ª Esparraguería.

Allegro 3/4

Allegretto 2/4

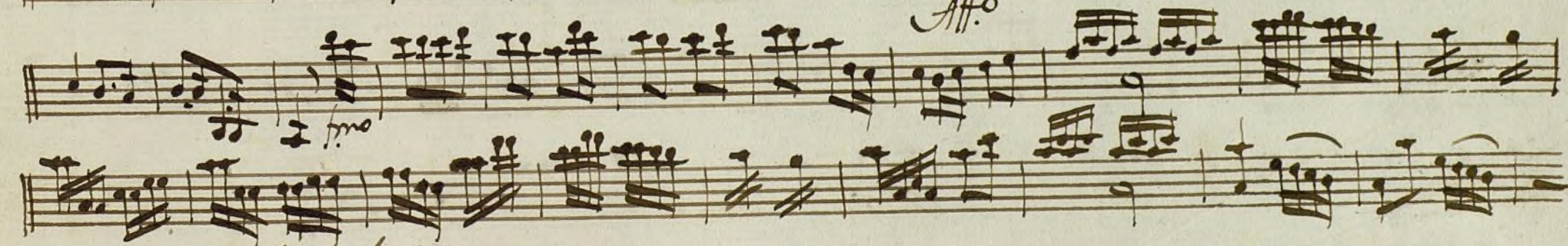
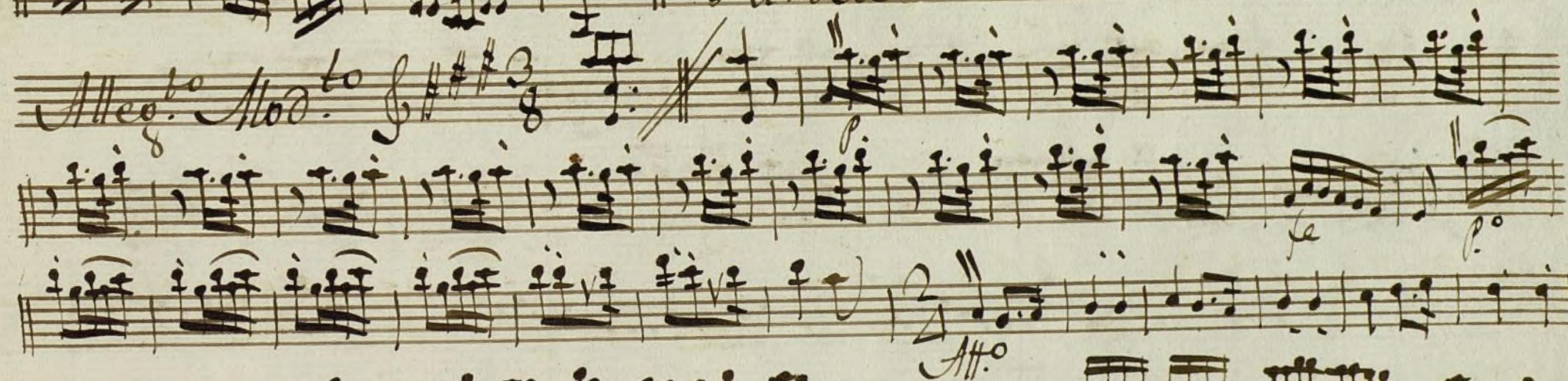
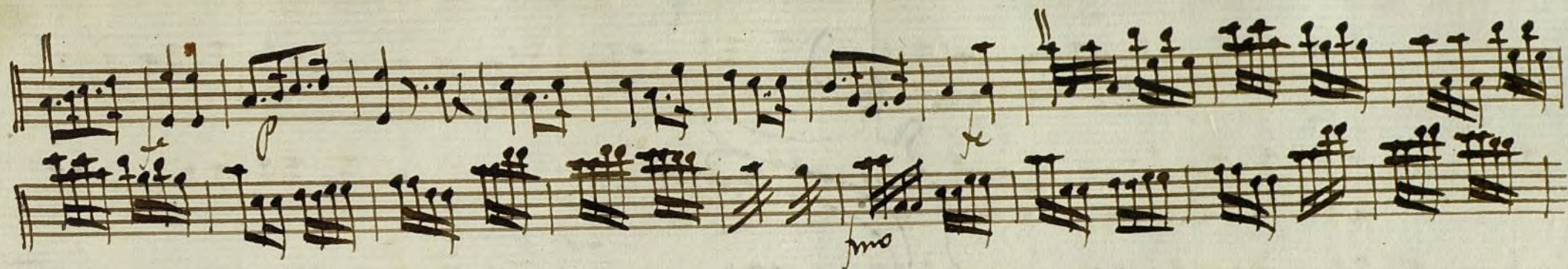
Allegro

Parola.

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.

Key markings and annotations include:

- Alleg^{to}* (Allegretto) at the beginning of the third staff.
- pa* and *la* (likely "palla") at the end of the second staff.
- Alto* (Alto clef) on the sixth staff.
- Alleg^{to}* (Allegretto) on the eighth staff.
- Alleg^{to}* (Allegretto) on the tenth staff.
- Non Parr. Rez^{do}* (Non Parry. Rezdo) on the sixth staff.
- Rez^{do}* (Rezdo) on the seventh staff.



Allegro non ma y para

Handwritten musical score on ten staves. The first system (staves 1-4) is in 2/4 time, marked with a treble clef and a key signature of two sharps (F# and C#). It features dense, rapid sixteenth-note passages. The second system (staves 5-8) continues this texture, with a *fmo* (forzando) marking on the fifth staff. The third system (staves 9-10) concludes the piece with a final cadence. A handwritten annotation *la 3.ª no* is written above the fifth staff, and *Allegro no dos mas.* is written to the right of the eighth staff. The bottom of the page contains four empty staves.

Violin 2.º Ton.ª a 3 la Esparraguera.

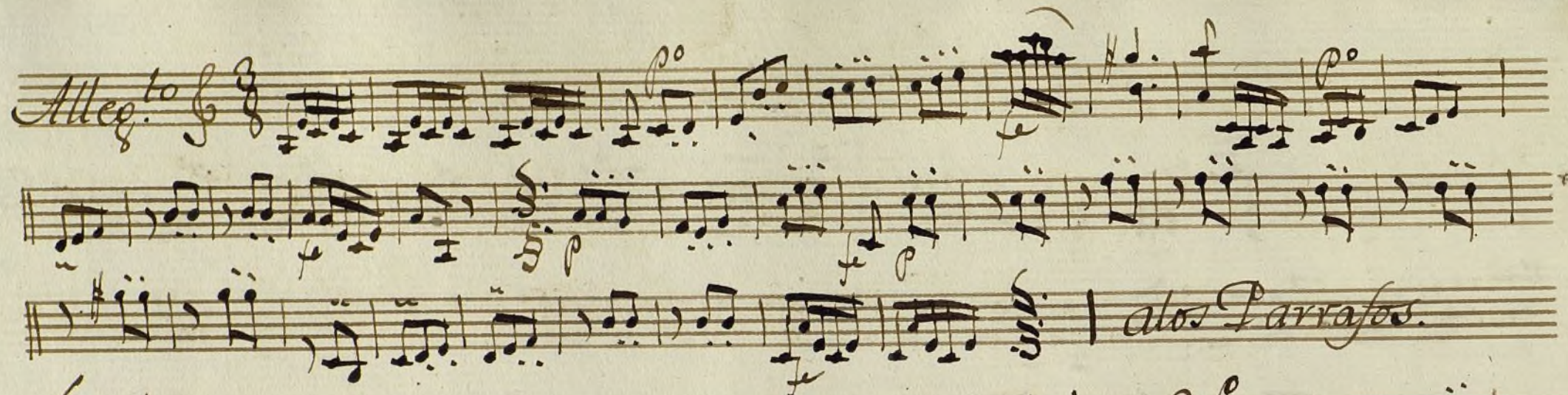
Alleg.º

Allegro

Parola

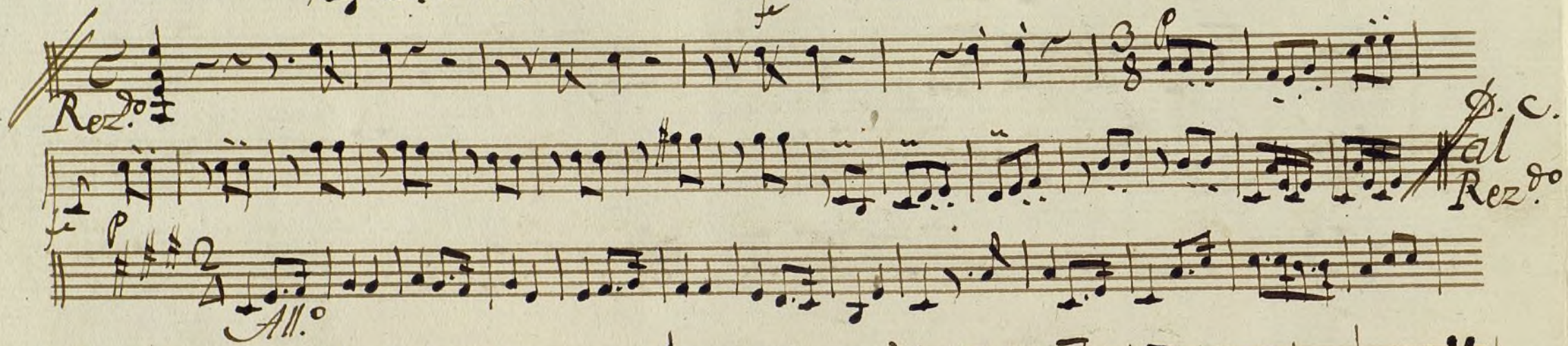
Parola

Alleg.^{to} 3/8



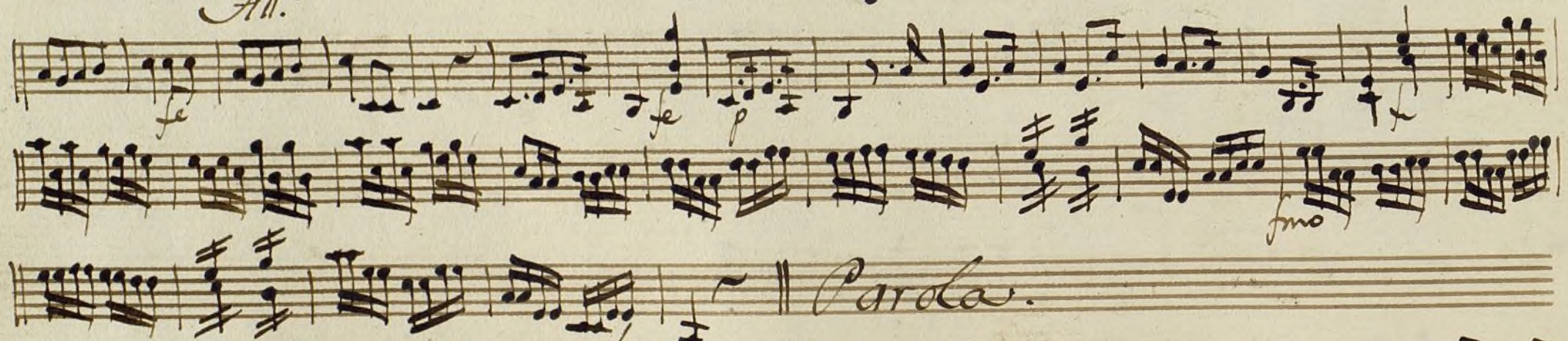
allos Parrafos.

Rez.^{do}



Al.^o

al Rez.^{do}



fmo

Parola.

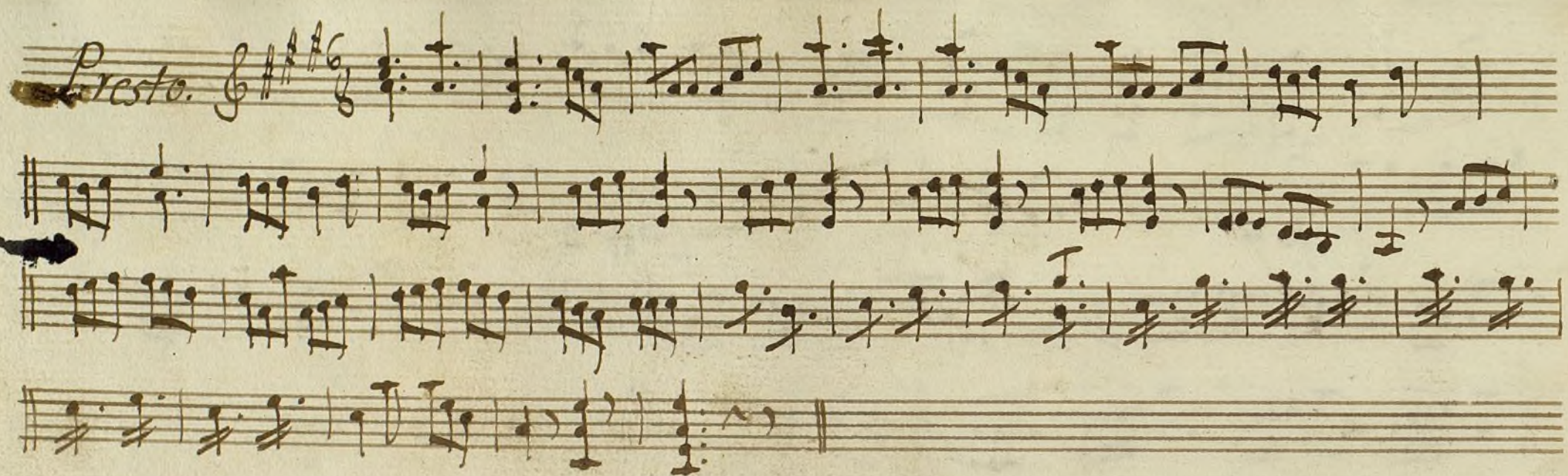
Alleg.^{to} Mod.^{to} 3/8



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and text include:

- ff* (fortissimo) and *fmo* (finito) markings.
- Allegro dos mas.* (Allegro dos mas.)
- Parola.*
- fmo* (finito) markings.
- 1a 3.a no* (1st 3rd no.)
- Allegro dos mas.* (Allegro dos mas.)



Violin 2^o: ton.^a a^u 3 la Ciparraguera.

The musical score is written for Violin 2 in a key of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The notation is highly detailed, featuring many triplets, sixteenth notes, and complex rhythmic patterns. Dynamic markings such as 'p' (piano) and 'le' (likely 'legato') are used throughout. A section of the score is marked 'Allegro.' in the seventh staff. The score concludes with a double bar line and a final note.

Parola

Parola

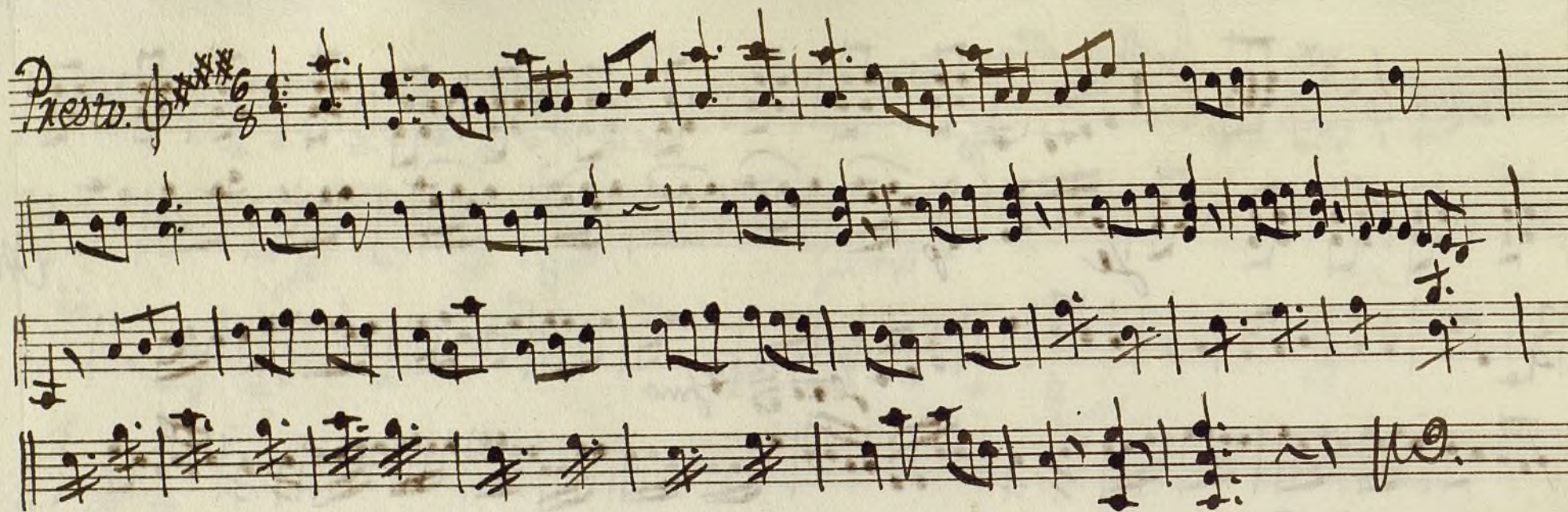
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- Allo* (Allegro) at the beginning of the first staff.
- Reo* (Reo) at the beginning of the fourth staff.
- Allo* (Allegro) at the beginning of the sixth staff.
- alor parafor* (alor parafor) written across the third staff.
- Pat. Reo* (Pat. Reo) written across the fifth staff.
- Parola* (Parola) written across the seventh staff.
- Parola* (Parola) written at the end of the tenth staff.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *le*, *po*, and *mo*.

Handwritten musical score for a piece titled "Allegro Mod. 2º". The score is written on ten staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages. Dynamic markings include "fmo" (for *fortissimo*) and "Allegro Mod. 2º". The score concludes with a double bar line and a final note. The handwriting is in dark ink on aged, slightly stained paper.



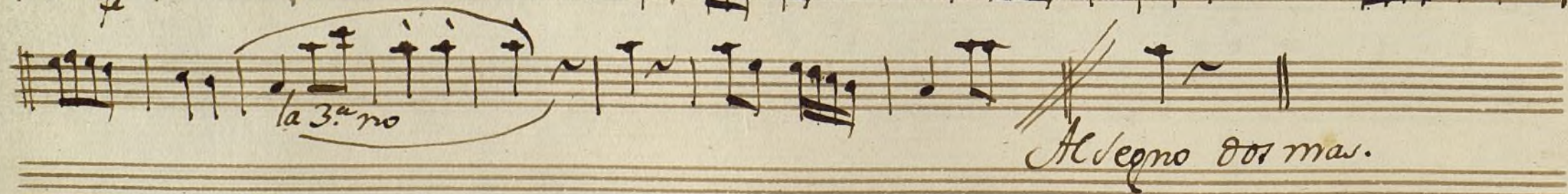
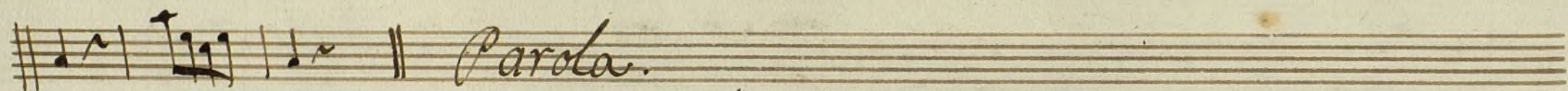
Oboe 1.^o Ton.^a a 3. la Esparraguera

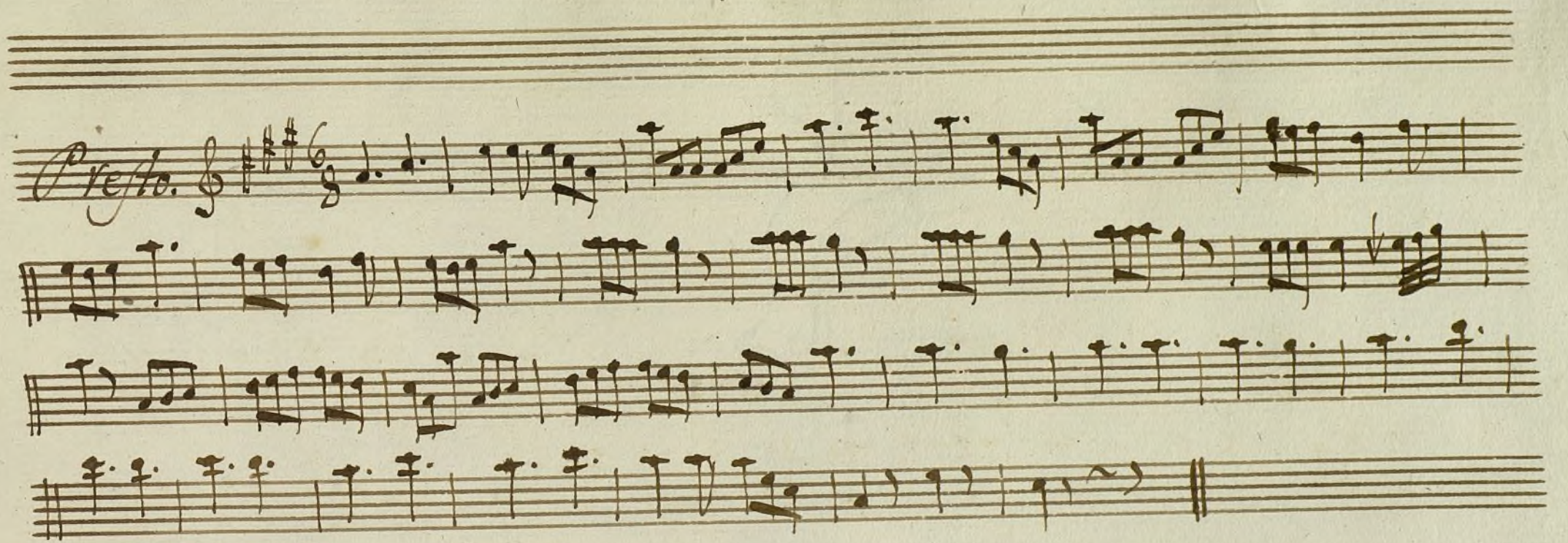
Alleg.^{to}

Allegro.

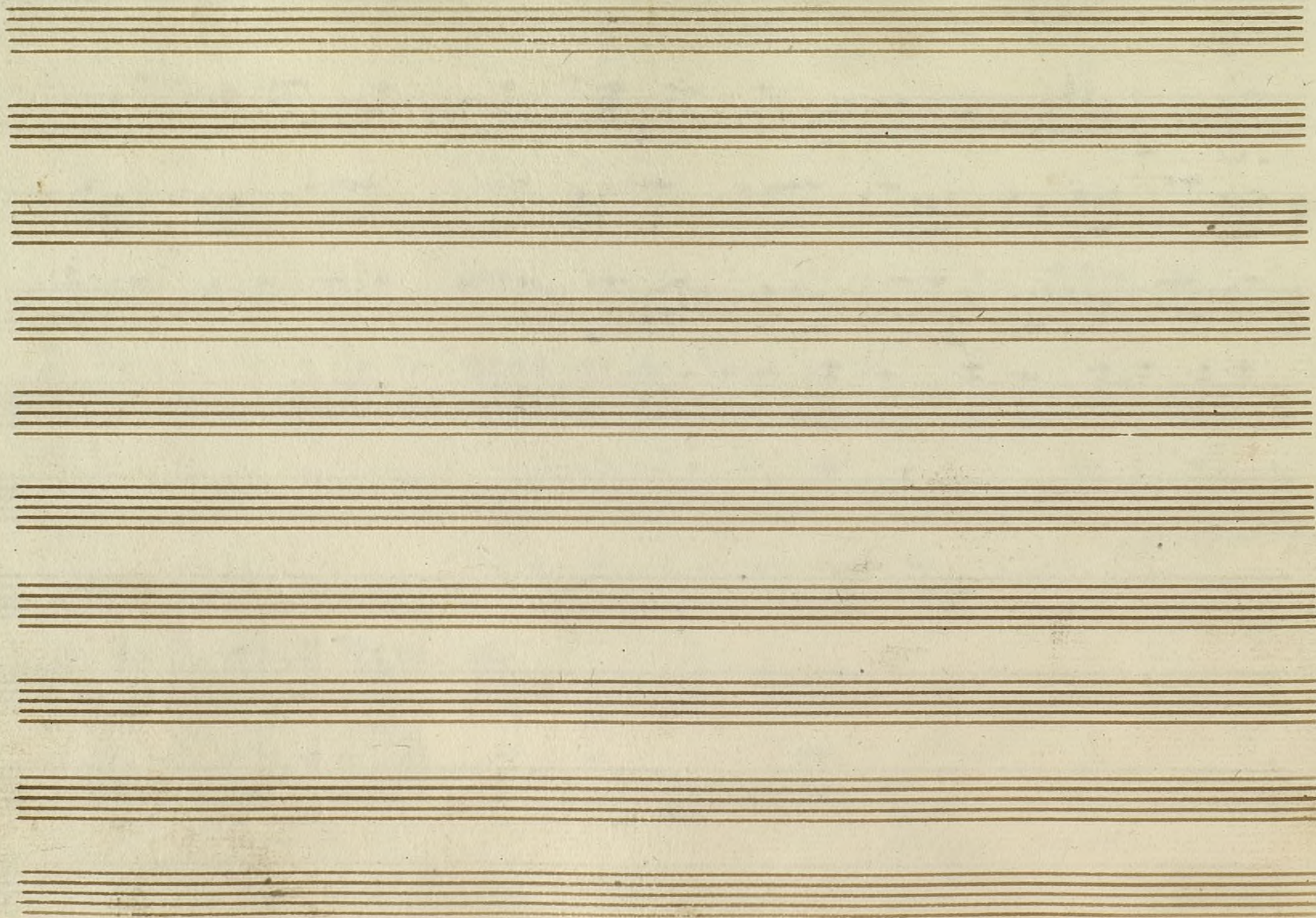
Para.

Seg.^o y Rez.^{do} Tacer

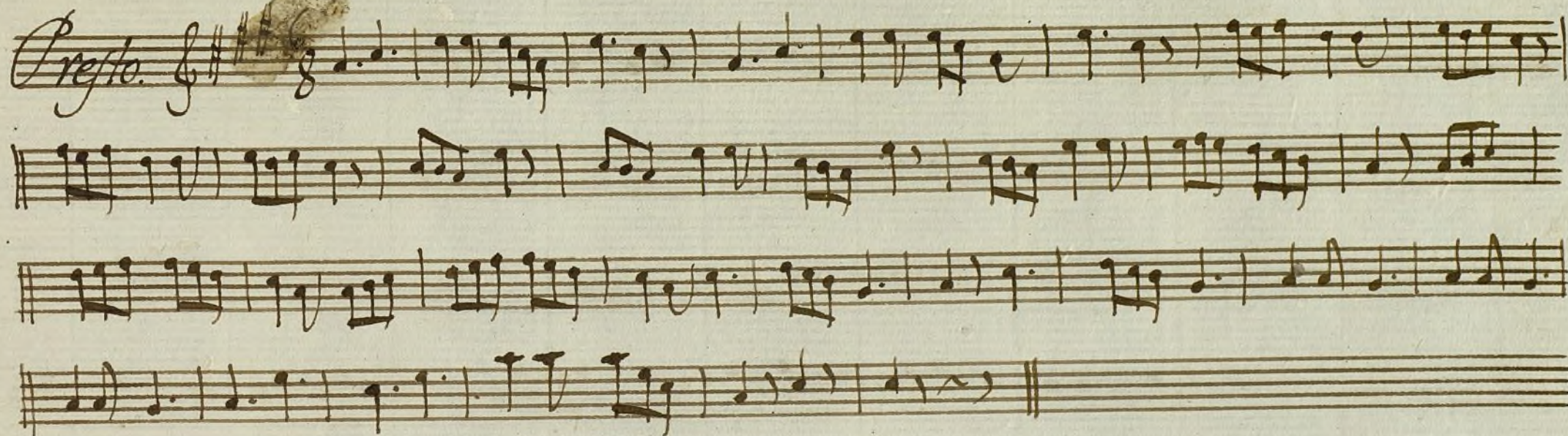




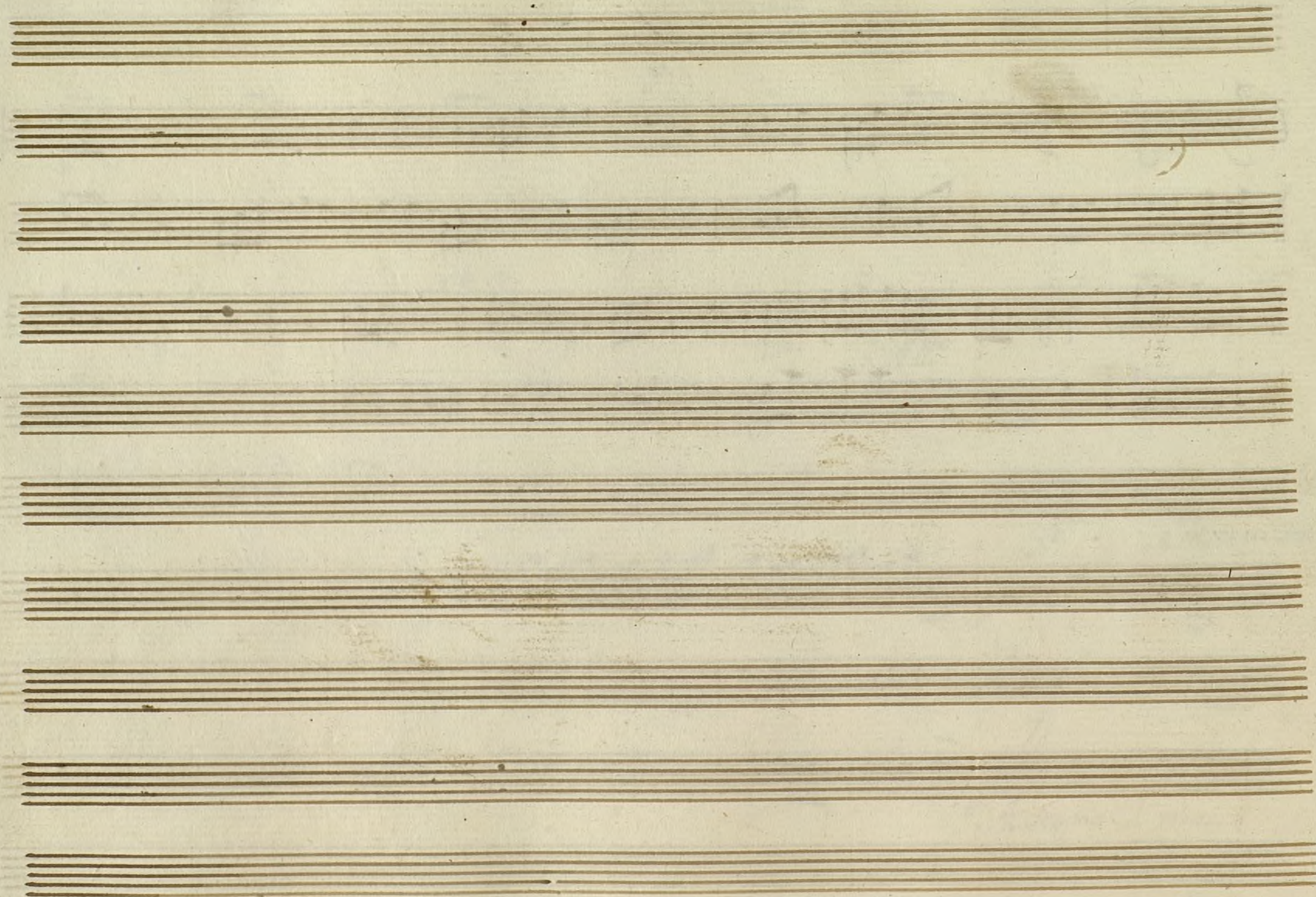
al.



Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on multiple staves, featuring various musical notations, including notes, rests, and bar lines. The tempo markings "Allegro" and "Moderato" are visible, along with dynamic markings such as "Allegro 2 mas." and "Allegro 3 mas." The score is written in a cursive, handwritten style, characteristic of 19th-century musical manuscripts. The paper shows signs of age, with some staining and wear visible.



ola
ai.



^t
Trompa 1.^a Ton.^a a 3. la Esparraguera

Alleg.^{to} $\text{C} \frac{3}{4}$

6 2 3vece

Alleg.^{to} $\text{C} \frac{2}{4}$ *Allegro.* Para

2

Seguidillas y Recitado tace

In D.

All.^o

Alleg.^{ro}

fmo

Para.

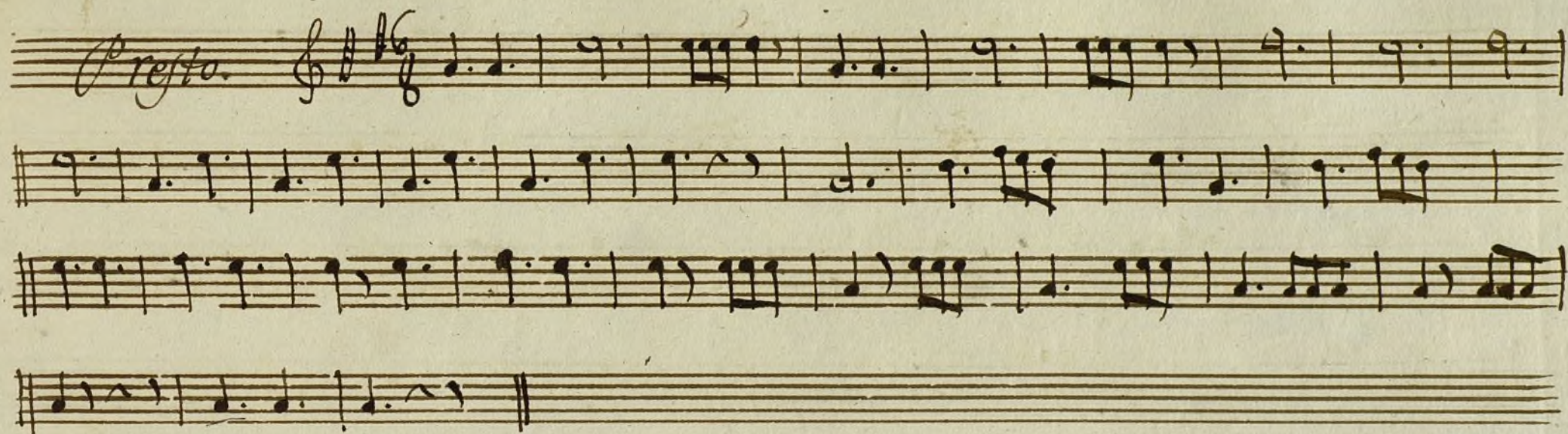
dos mas.

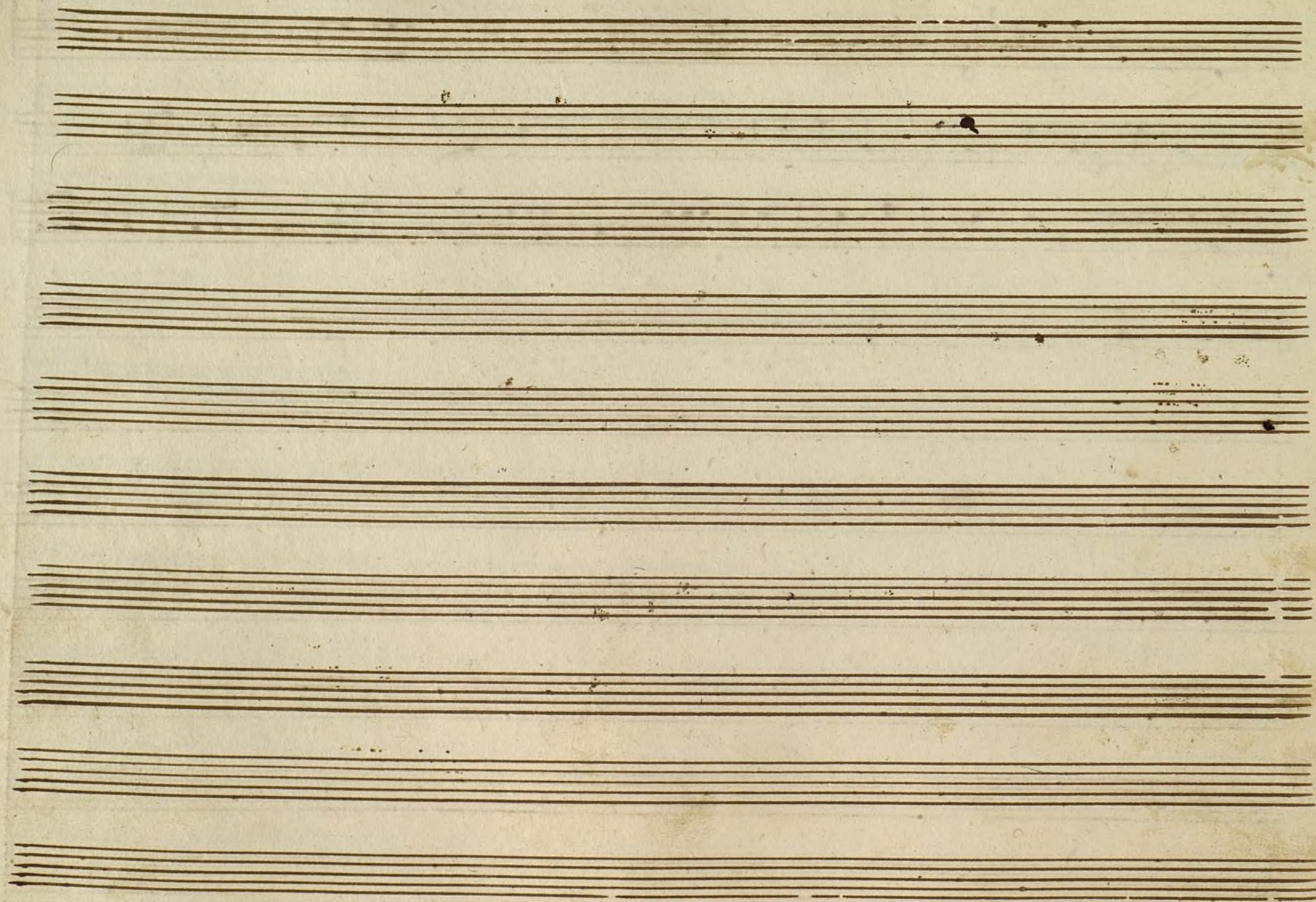
2o.

la 3.^a no

dos mas.

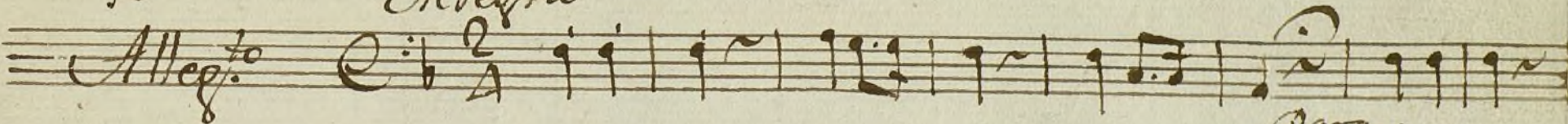
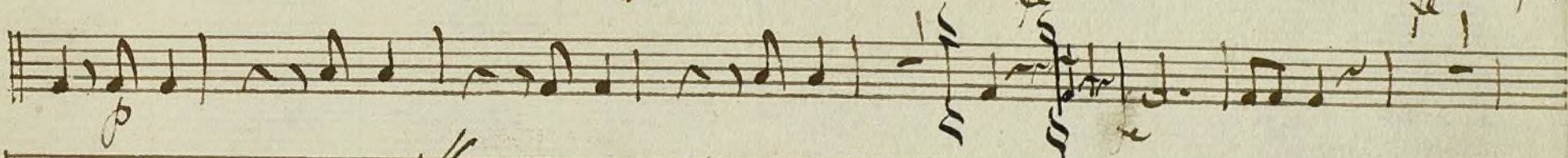
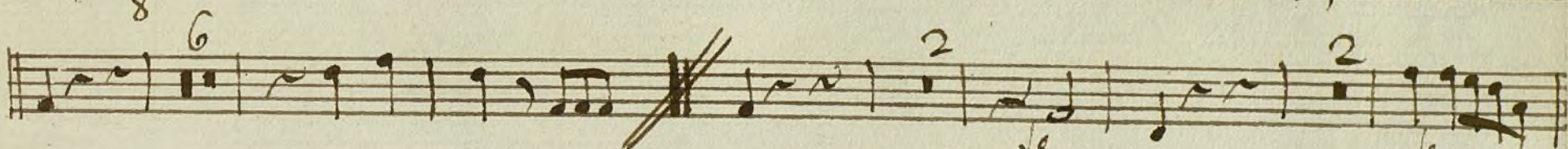
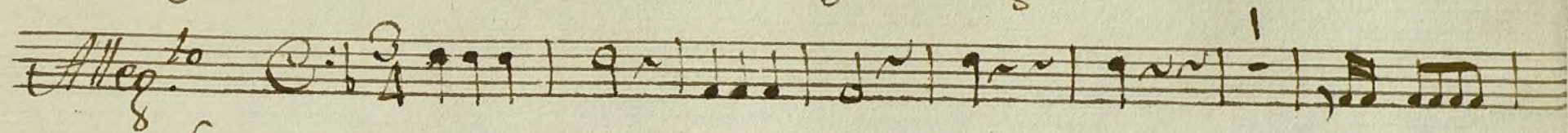
The image shows a page of handwritten musical notation on aged, slightly torn paper. The notation is arranged in three systems, each consisting of two staves. The first system begins with the tempo marking 'All.^o' and the key signature 'In D.' (indicated by two sharps). The second system is marked 'Alleg.^{ro}' and includes the dynamic marking 'fmo'. The third system is marked 'dos mas.' and includes the tempo marking '2o.'. The notation includes various note values, rests, and articulation marks. The paper has a yellowish-brown tint and some foxing.



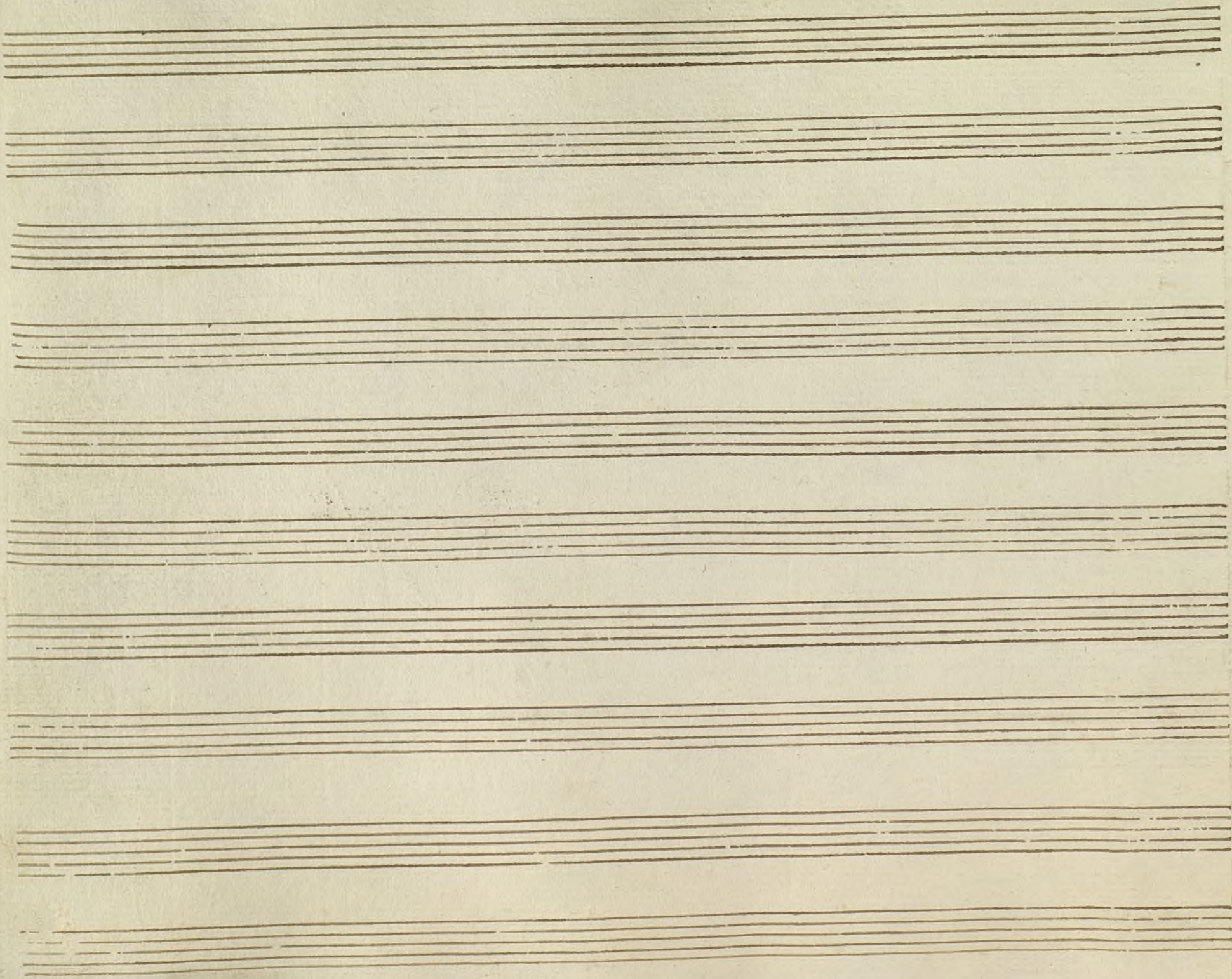


Trompa 2.^a Ton.^a a 3^a la Esparraguera

Mus 124-2



Tace Seq.^s y Rez.^{do}



Baxo Ton.^a à 3: la Esparraguera.

Seg.^o 5.^o al n.^o 27

Alleg.^{to} *C* 3/4

Allegro

Para.

