

Pli.<sup>s</sup> 12 y 3 q<sup>ta</sup> 1104

Mus 115-7

1157

Conadilla a Duo;

La Maja, y el Amolador;

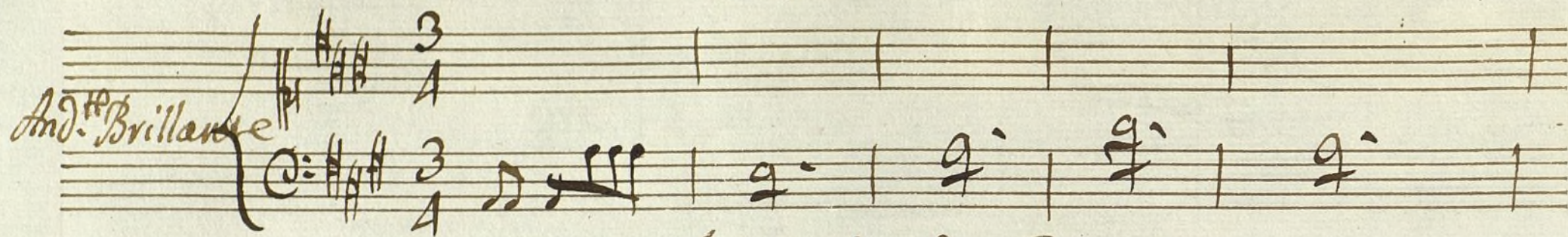
the.<sup>o</sup> de fin de  
año de 83 %

Del S.<sup>r</sup> Esteve

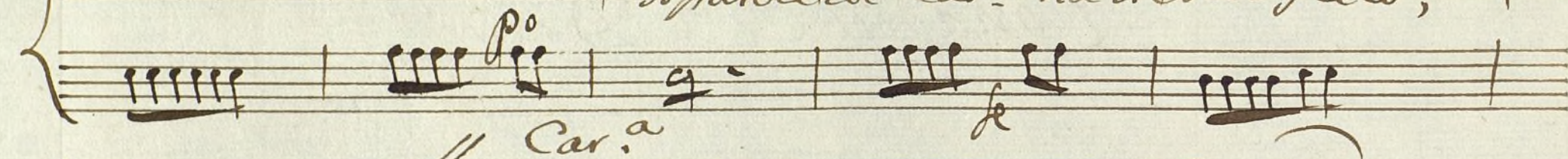
} Maria Anto.<sup>a</sup>  
y Garrido



And.<sup>te</sup> Brillante



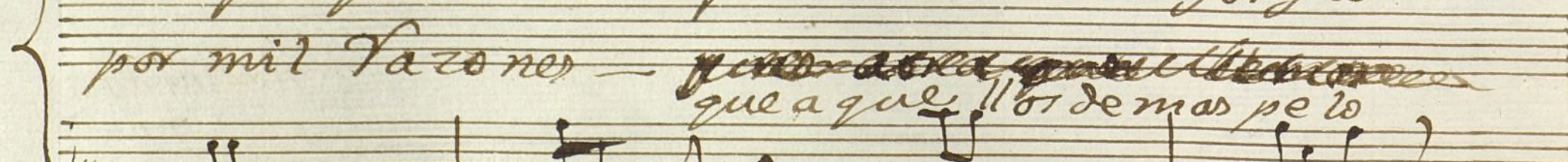
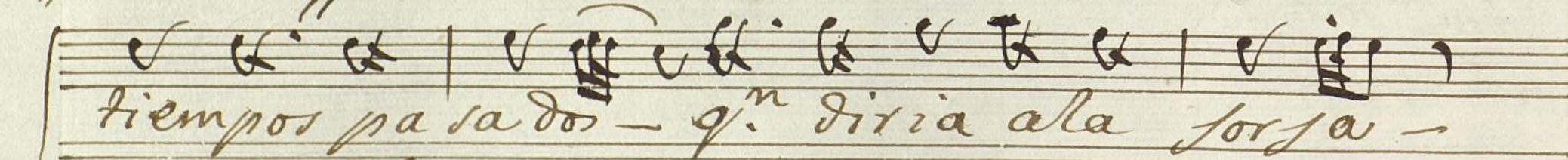
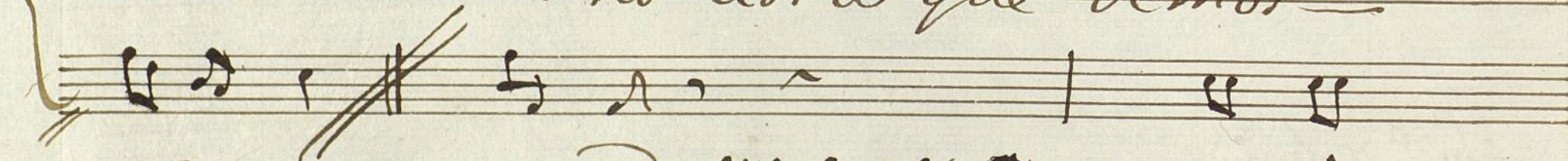
Mutacion de Cara;  
Aparece la Car.<sup>a</sup> haciendo fleco;



Car.<sup>a</sup>

Quien diria ala forja —

Y no ahora que vemos —





tiempos pasados

~~son may pe, lones~~  
son may pe, lones

tiempos pasados q! abiã de a p li carse q! a  
des ta de d i cha solo tienen la Culpa so

bia de a p li carse al fleco tanto — al  
lo tienen la Culpa muchas Usias — mu



en solo un Instante —  
 porque con las Cofias —  
 q' hiciera à mi pompa — Un poco de fleco —  
 Caranbas y truenos — no an Vuerpado —  
 ganaba Una onza — Ya ora para Vn duro —  
 la Alma del comercio — tanto las V rias —



que pame Una Noza — tiene q<sup>d</sup> hazer fleco —  
y mi tan mi genio — que ya muchas de ellas —

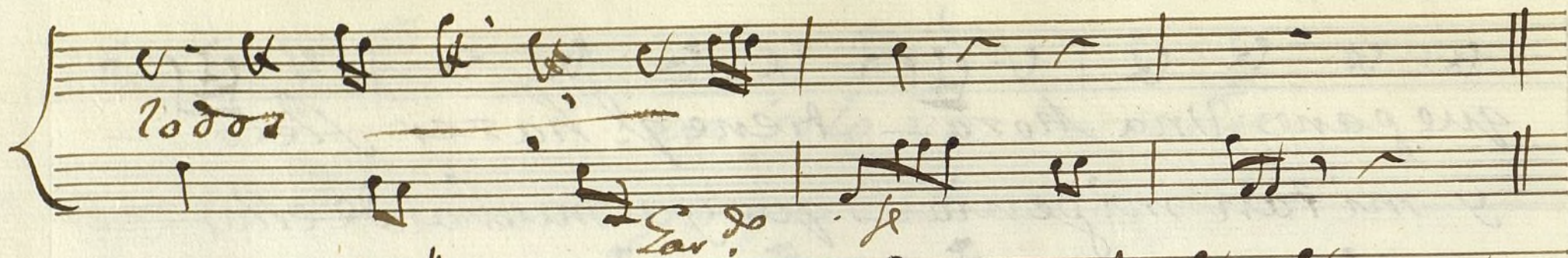
Casi a todas horas — (que tiempos aquellos, en que  
saben hazer fleco — se cogian los callos, por los Cavetlos)  
(Usia, de galichada, desde quando  
sois tan aplicadas)

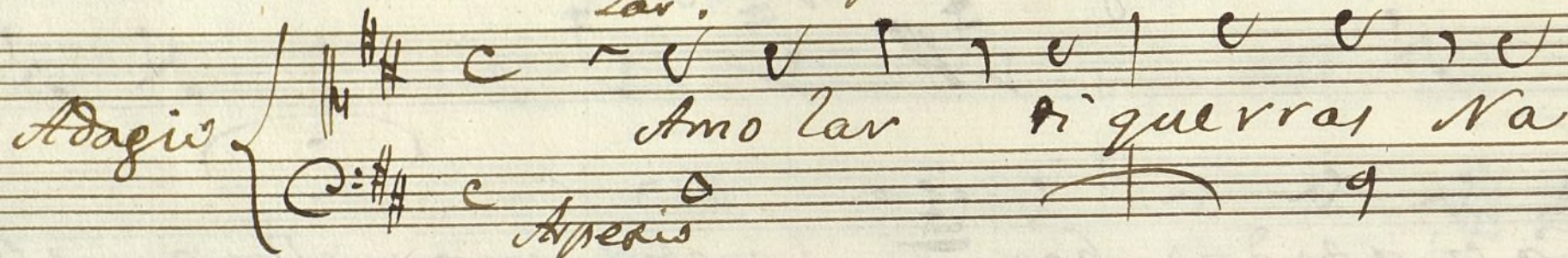
pero mi la bor rigo — de fando e

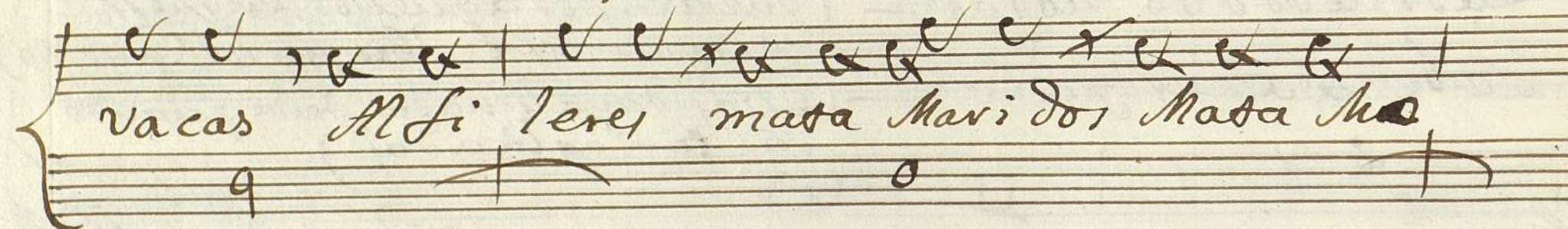
nojos — que los polvos pasados — haen estos

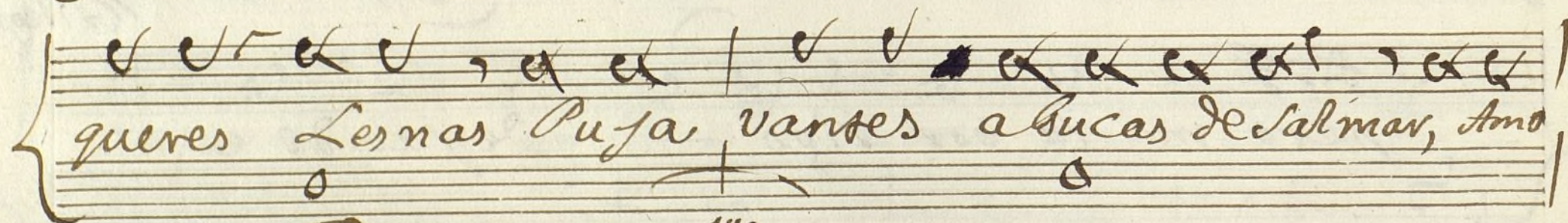
*Allegro*

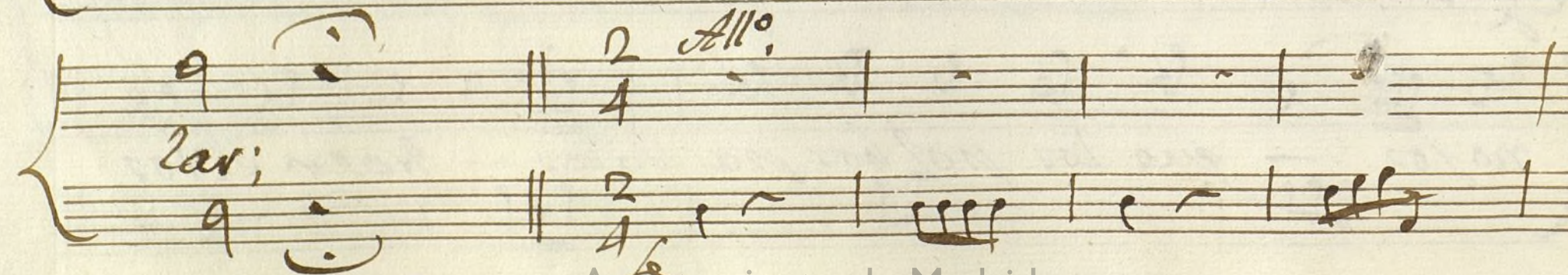



  
 todos


  
 Adagio


  
 vacas


  
 quieres


  
 2<sup>o</sup>
  
 4



La Muquier de la vapiet din don din don din

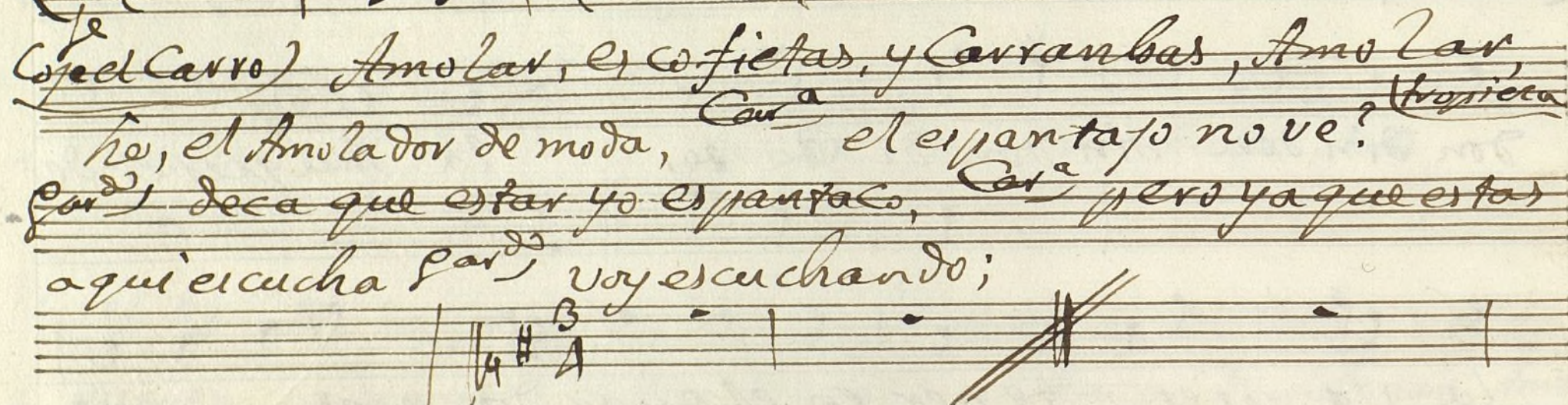
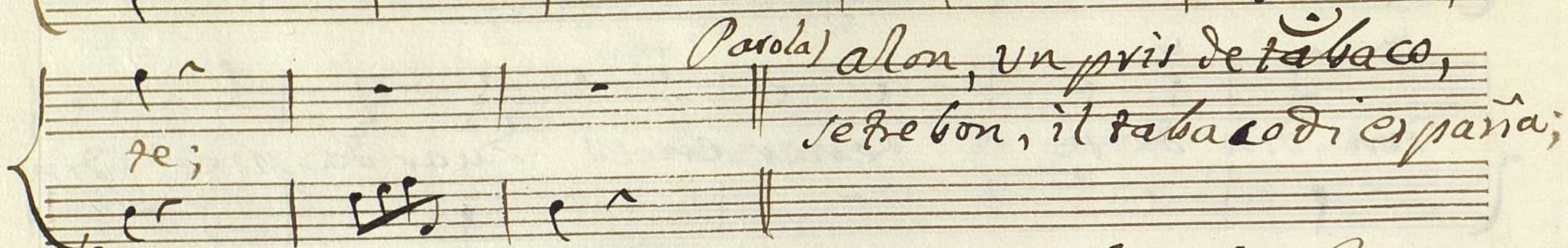
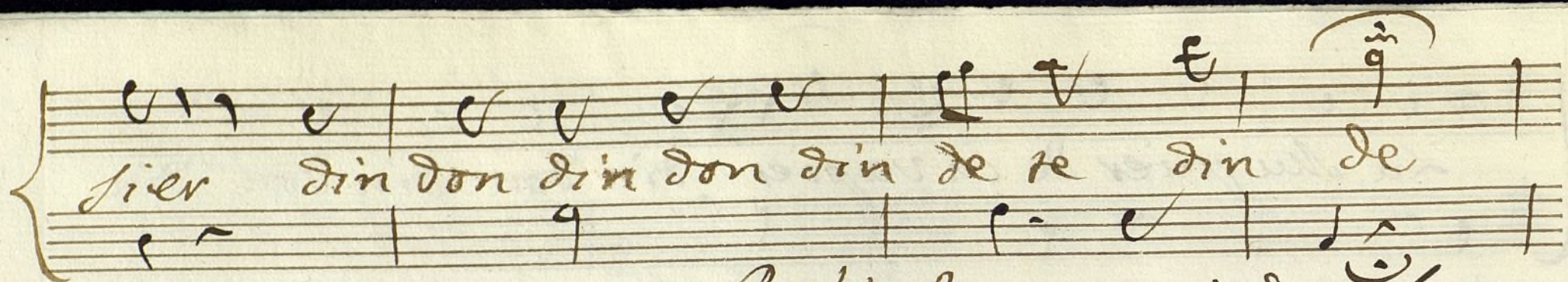
don din de te tener en el Suar da pies din

don din don din don di De te la Muquier de

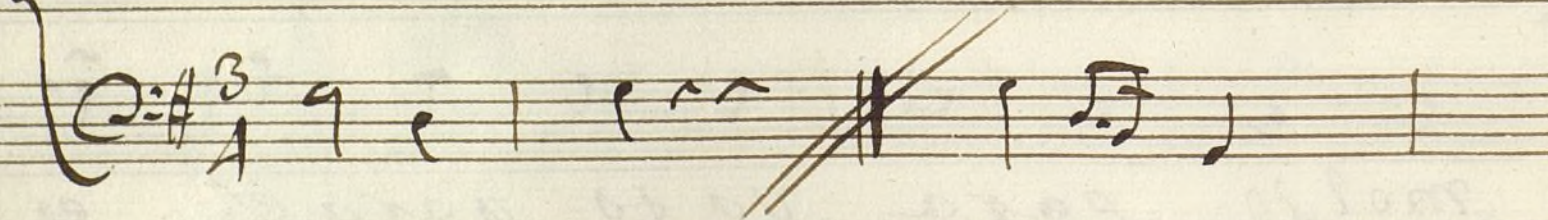
la va pies tener en el guar da pies que

molto gara vato para el es fran





*Allegro*





Car a

Luanto es la Mo la dura de etas ti' xe  
Mire vsted Con que feica biene el sal ba  
ras de que vste ver las sar ni' co  
je Con mua se Case y de mil  
ton que o fos tienen tan ne gras tiene tan  
sal va qui tos la fa re Madre la fa re



*Car a*

negras  
 madre  
 vaya di' lo que  
 como tu bieras

vale  
 fuera de broma  
 na ~~da si no~~  
 morca  
 yo me casara  
 mi yra mi Ma

ra  
 Como viste en ~~pequeño~~ ~~mece~~ ~~en~~ ~~el~~  
 ca  
 tener seis mil Pizolas alli en la

*Car a*



ora me baile a ora

malas me me ille aler

francia alli en la francia

Parola, Cor<sup>o</sup> y para que quiero yo pistolas? par<sup>do</sup> o ser do

blones Carretos del Rusia di es paña Cor<sup>o</sup> Amoladorcito mis es de  
beras? par<sup>do</sup> Carracole, Como se ablanda a la Maca il or<sup>o</sup> <sup>aple</sup>

esto y mui de beras; Cor<sup>o</sup> los tones no le deyo y o es capar par<sup>do</sup> petami  
fado, Cor<sup>o</sup> Responde a lo que te diga, y luego bete si es tamos conformes,  
par<sup>do</sup> London di, los Enfiormes )

Alleg<sup>ro</sup>

6/8



*Car<sup>a</sup>*

Como es facil — q<sup>l</sup> tus fi'cis pueda dar tanto —  
 Los Majas que ay — en tu tierra diques lo q<sup>l</sup> hazen

De si *par<sup>do</sup>* Como es ofi'cio que tie — ne  
 halli ban ben dien do sus Naran — cas

mocho con sumo en Madrid mocho con sumo en Ma  
 Con ton si llo por Paris ~~Con~~ ton si llo por Pa



Cor.<sup>o</sup>

drid En que al impuerto el di  
ris hazen alla - las Mu  
nero para hazerle pro - du vir -  
peres a los Moridos - su frir -  
en fabricar dia blo chi - nes para los  
o siñorra para es so lo mi mo es



viecos de aqui para  
 aqui que alli lo mis  
 francesi' to mis me muero por  
 sera zelo sito dilo sera  
 si, no si morras Maca non morras por  
 fin, charni' que la maca se muere por



*Car.<sup>a</sup> 1<sup>da</sup> 2<sup>da</sup> Car.<sup>a</sup>*  
 mi; (q. lo sienten? qui) mi fran ce si to mo ni to  
 mi; (deaportado? qui) mi fran ce si to mo ni to  
 mis mia mo la dor ————— Amo  
 mis mia mo la dor ————— Amo  
 lar can diles, ~~Lar~~ o les, Lar or de el de ma yo; Amo lar )  
 ler Pucheros y Carue la vadito Amo lar )  
 le d. *Apas*



102.

¡O que ve la maca llega yo a pillar  
 O que France si to llega yo a pillar  
 Pero nuestra voda vamos a jugar

*Allegro*

Parola, el bien me quierere? ella amanta; el Pues Madama, Alon Man.  
 y di ti a vo de Marit, Votet Vmble servant. ella mui bien he Azumbres



devino de foncarral; el Parbú q. diable? y que vida siendo mi mo  
 quer tendra ella ogelo en frances el que di rebú en fransua  
 ella qui qui en fransua )

Canzoneta

Andte

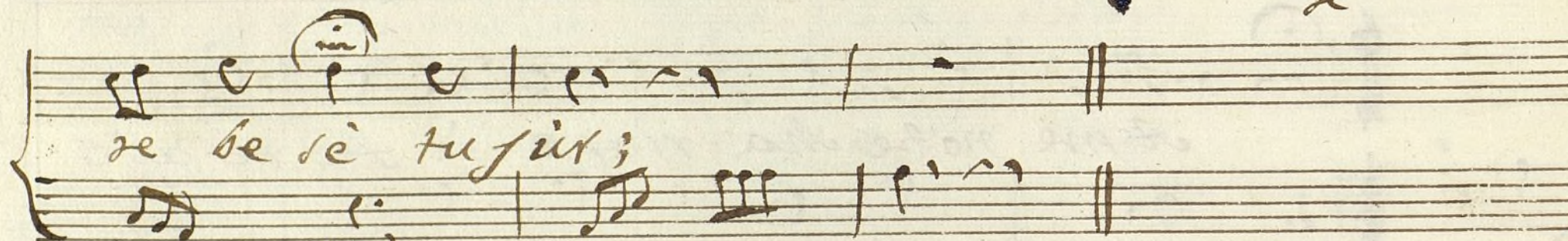
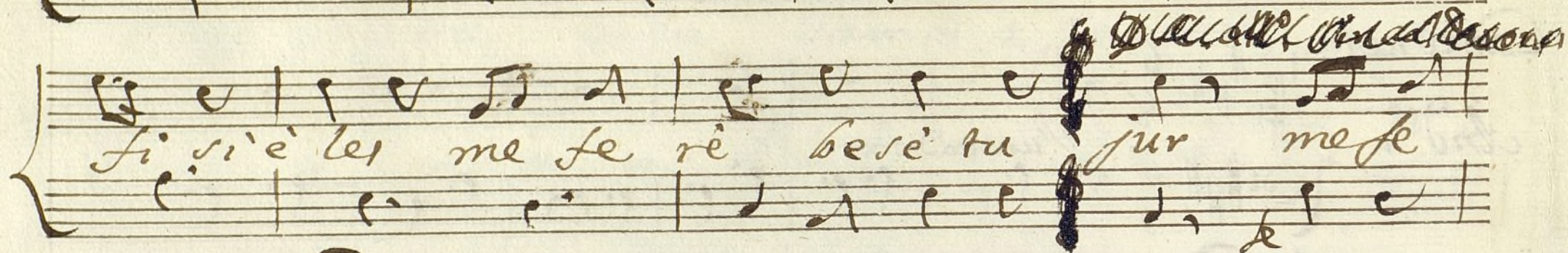
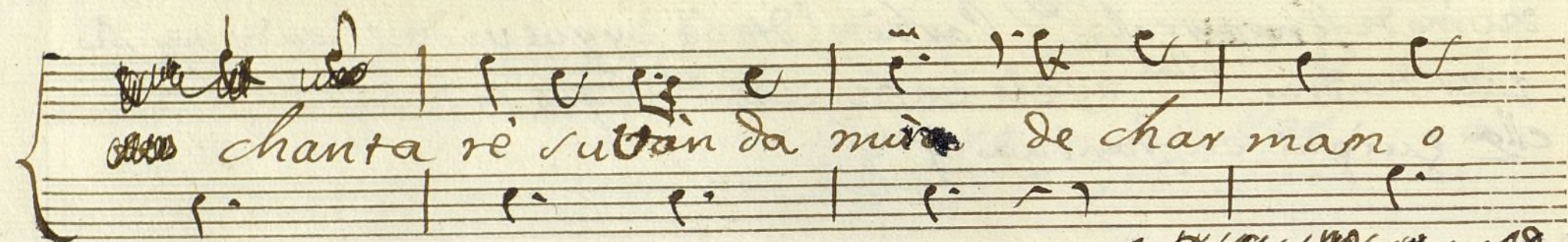
Punteado

A pre no be Ma ri age je se re ave

gran ple si; se qui se qui sui lu ra ge de Co

quet de ton Pei; dan ~~re~~ <sup>re</sup> avê los. Ab a tes





Parola, gar<sup>da</sup> sepa  
la Coqueta, y si acaso lafà e cache En español la Verpueita;



Sequi. Mayas

Sor<sup>do</sup>

And<sup>te</sup>

Si ñazer quiere, Co

po

queta si ñorra maca si ñazer quiere, Co queta si ñorra

maca si ñorra maca; si ñorra maca - tearta

rinke

le po

re yo de Cozes - y de sopapas - y de vo

le po

le po

le

sapas

deca questo Real teatro -

po



deca quarto Imperial mozo — deca

si se pone en Carras — deca si fuerze los

morros — bailarà sobre tu estauto, y te echarra un ca  
un fandangio de garrote

rango — de los mas gordos

dos de los mas gordos;  
rinc le



Parola, Car.<sup>a</sup> Viva mi fantes que tiene el genio a paño  
lizado, par.<sup>do</sup> yo estar de golpe y porrazo: Poco Pan, y medio  
palo;

*Allegro*

Car.<sup>a</sup> Y bien las si feras

lor 2 / y de esta humo rada

par.<sup>do</sup>

Car.<sup>a</sup>

par.<sup>do</sup>

base a fi la ran pues venga esta mano sa  
nos perdo naran y con se guí di llas va

lor 2.<sup>a</sup>  
lerro a qui esta que gu so que gu so que  
mos la a ca bar a ti en dan es cu chen que



gusto me da que gusto me da  
ban aempezar que ban aempezar

que gusto me da,  
que ban aempe zar;

Segui. All.º



Ya llegó el fatal Caso de des ~~pe~~ dirnos Yalle  
 Y en momento tan triste el pecho sufra Y en mo  
 Ya Dios que esto sea cava chular y chulos Y adios

gó el fatal Caso de des pe dir nos yallegó el fatal  
 mento san triste el pecho sufra Y en momento tan  
 que esto sea Cava chu lar y chu los y adios que esto sea

Caso de des pe dirnos  
 triste el pecho sufra  
 Cava chular y chulos



de despedirnos que el mayor tormento —  
 queridos dueños has parado de pena —

para un Cariño — que el mayor tormento —  
 tengo mi pecho — has parado de pena —

para un Cariño *Car<sup>a</sup>*  
 tengo mi pecho *Con sus*  
*mientras*



piros esta ausencia solo me a li men ta re —  
 que dure esta ausencia y no se mas que llorar —  
 Yo con colas de pe cado hare lo mis mo tal  
 Yo me ire a Para Cueltos ~~allí con el alma a la~~  
 unos dias a le  
 Ver — y por des pe di da per li tas amadas mo  
~~por~~ y por des pe di da po lli tas del alma Vai  
 por —



re ni ños mi os dul ces pre n das Ca ras  
~~ra ras~~ queri das ~~Ca ras~~ ama das  
 sa nas Pi chonas

Como Pe ri do  
 dad me dos mil a bra zos de bu ena ga na;  
 dad me dos mil a bra zos <sup>Car<sup>a</sup></sup> de bu ena ga na;

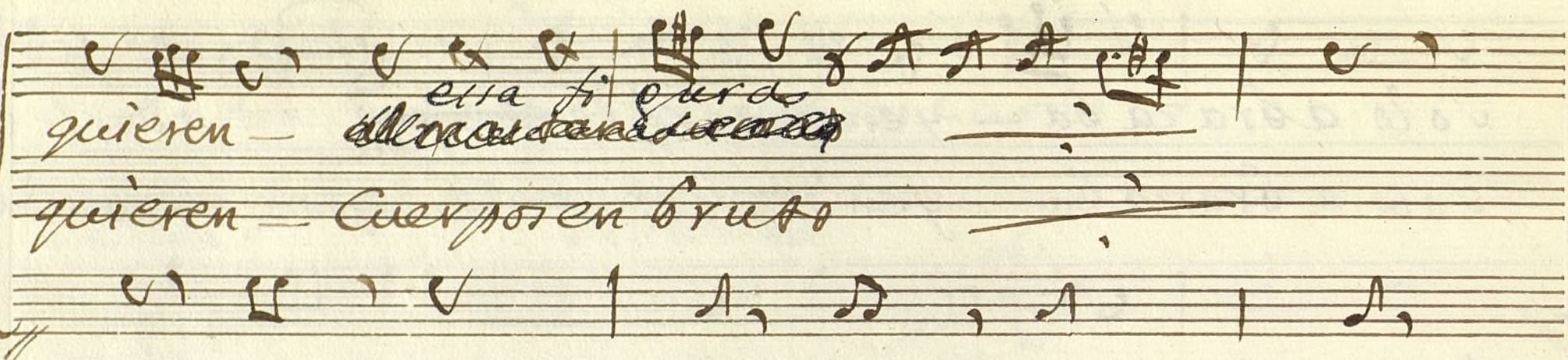
Car<sup>a</sup>  
 qui ta que yo a mi Pa tis so lo a bra za ba  
 por qui ta que a la Ca zue la so lo a bra za ba

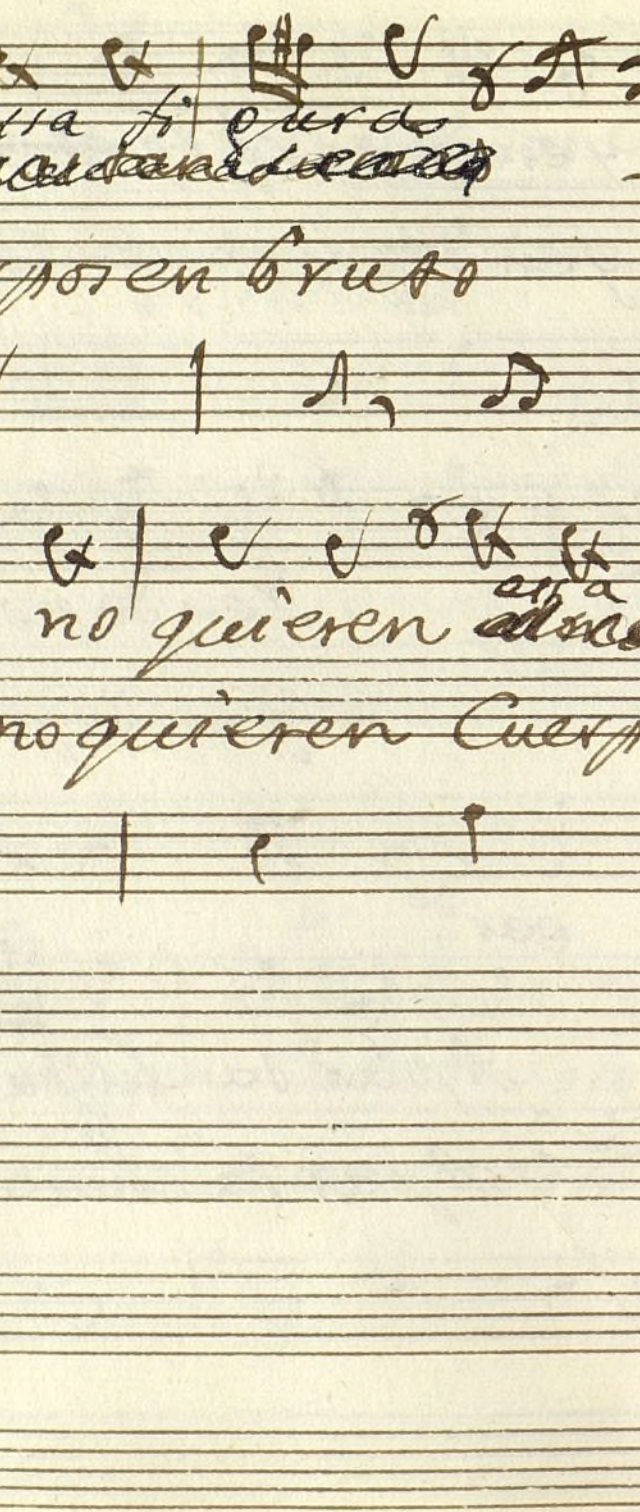
And.<sup>te</sup> vi vo



solo abraza ba — y en de po ri to ~~el Cuerpo~~ i ba — a dar le el  
 solo abraza ba — y en de po ri to el cuerpo — y ba a de  
 alma ~~y en de po~~ y en de po ri to i ba  
 jar la — y en de po ri to el cuerpo  
 a dar le el alma Apar ta Chulpa quen el Pationo  
 y ba a de jar la <sup>Car</sup> Apar ta Churco — que us Nina no




 quieren — <sup>esta fi. curda</sup> ~~almas sanas~~  
 quieren — Cuerpos en bruto


 En el patio no quieren <sup>esta fi. curda</sup> ~~almas sanas~~  
 que sus Niñas no quieren Cuerpos en bruto;

Al Segno  
 2 veces  
 y ala 3.<sup>a</sup> se despa  
 al fin




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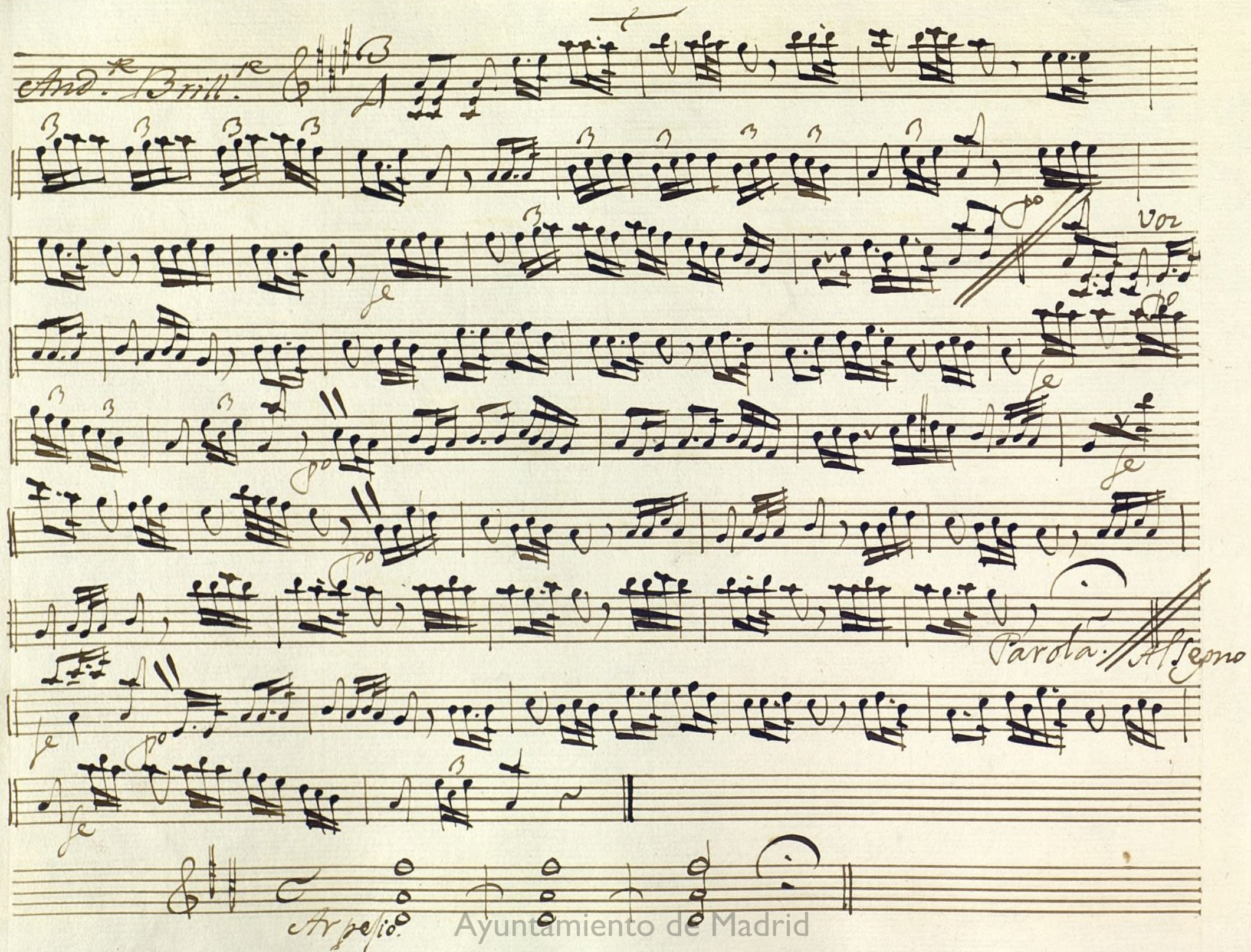
*Violin Primero.*

*Con. a Duo.*

*La maja y el Amador.*





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

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

*Parola. Allegro*

*Arpegio.*

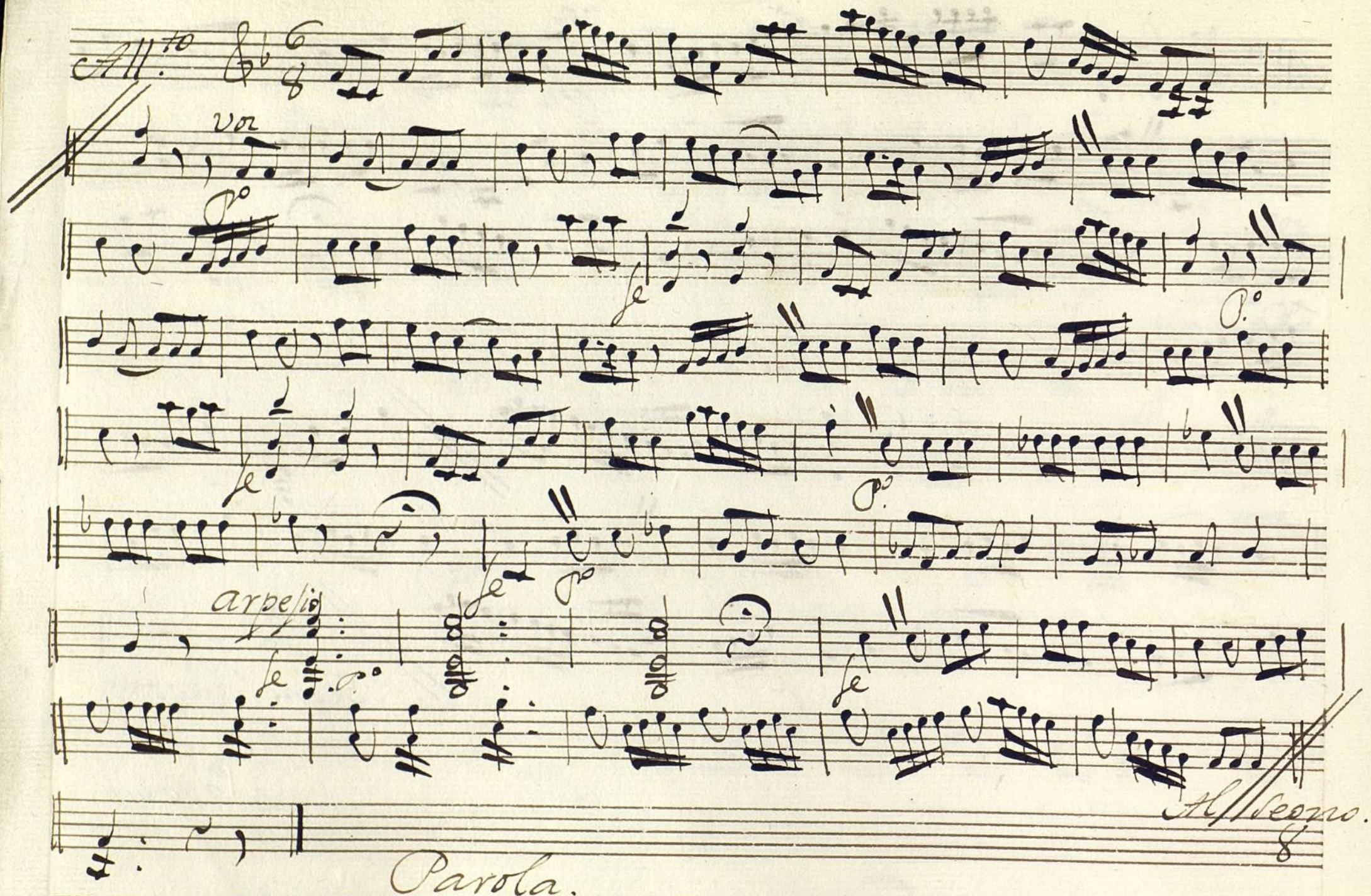


Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *vo* (voice) and *po* (piano). The fourth staff concludes with the word *Parola.*

Handwritten musical score on three staves. The first staff begins with the tempo marking *All.<sup>o</sup> no mucho.*, a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes notes, rests, and dynamic markings like *vo* and *po*. The third staff concludes with the instruction *Al seño. 3 mas.*

*Parola.*



*All.<sup>to</sup>*   
*vo*  
*p*  
*f*  
*p*  
*f*  
*p*  
*arpeggio*  
*f*  
*Allegro*  
*Parola.*



Canzonetta.

And.<sup>te</sup>

Punt.<sup>do</sup>

vo

~~arco. con~~  
~~arco. sin lat. or. or. etc.~~

arco.  
se

Parola.











*Secund.*  
8 *All.*

*vor*  
*je*  
*je*  
*je*  
*je*  
*je*  
*je*  
*je*  
*je*  
*je*

*como Ber.*



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

Annotations and markings include:

- And.<sup>te</sup> vivo.* (top left)
- Punt.<sup>do</sup>* (top right)
- arco* (middle right)
- Allegro* (middle left)
- All.<sup>o</sup>* (middle right)
- le. po.* (bottom left)
- fe* (bottom right)

The score concludes with a double bar line on the fifth staff.



The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some faint smudges and discoloration. The staves are empty, with no notes or markings.

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*Violin Segundo.*

*Con.<sup>a</sup> a Duo.*

*La maja y el Amolador.*



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

*Voz*

*Parola.* *Allegro*

*Arpeggio*

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Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures (2/4, 3/4, 4/4). The score features complex rhythmic patterns, including triplets and sixteenth notes. Handwritten annotations include "All.<sup>to</sup>" at the top left, "no mucho." on the fifth staff, and "Al Seono. 3 mas." on the seventh staff. The word "Parola." appears twice, once on the fourth staff and once on the seventh staff. The score concludes with a double bar line on the seventh staff.

Parola.



Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked "All.to" (Allegretto). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) and "f" (forte). The word "arpeggio" is written above a staff. The score concludes with a double bar line and the tempo change "Allegro." followed by the word "Parola." written in a large, elegant script.



Canzonetta.

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

*Punt.<sup>do</sup>*

*f* *p* *arco.*

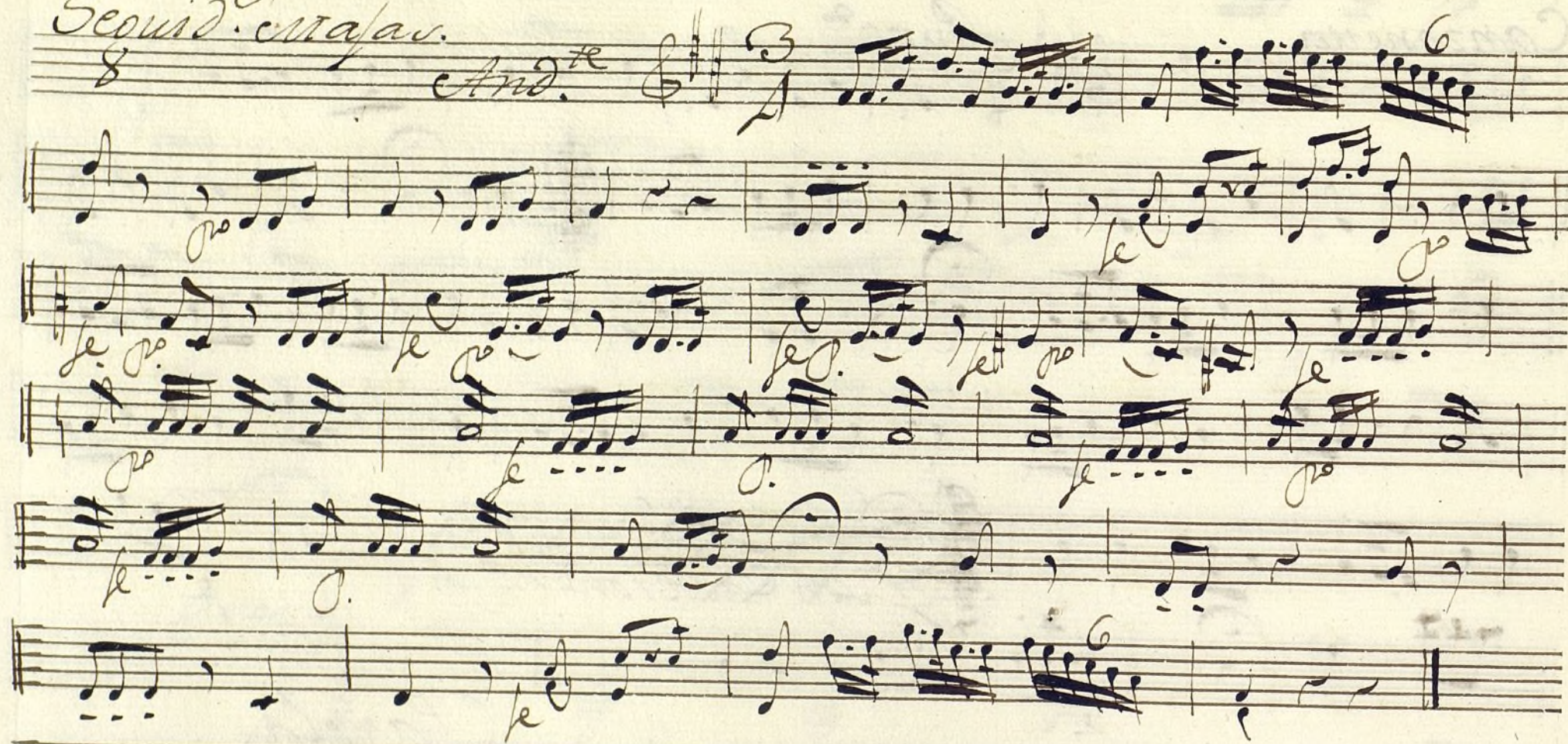
*C. III. con arco*  
*Juan Calderone.*

*Parola.*



Sequid. major.

And.<sup>r</sup>



*Parola.*



Handwritten musical score on five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *Allegro*, *fmo*, *cres.*, and *le*. The score is written in ink on aged paper.



*Sequid.*  
8 *All.<sup>o</sup>*

*sigue* *Como Rez.*



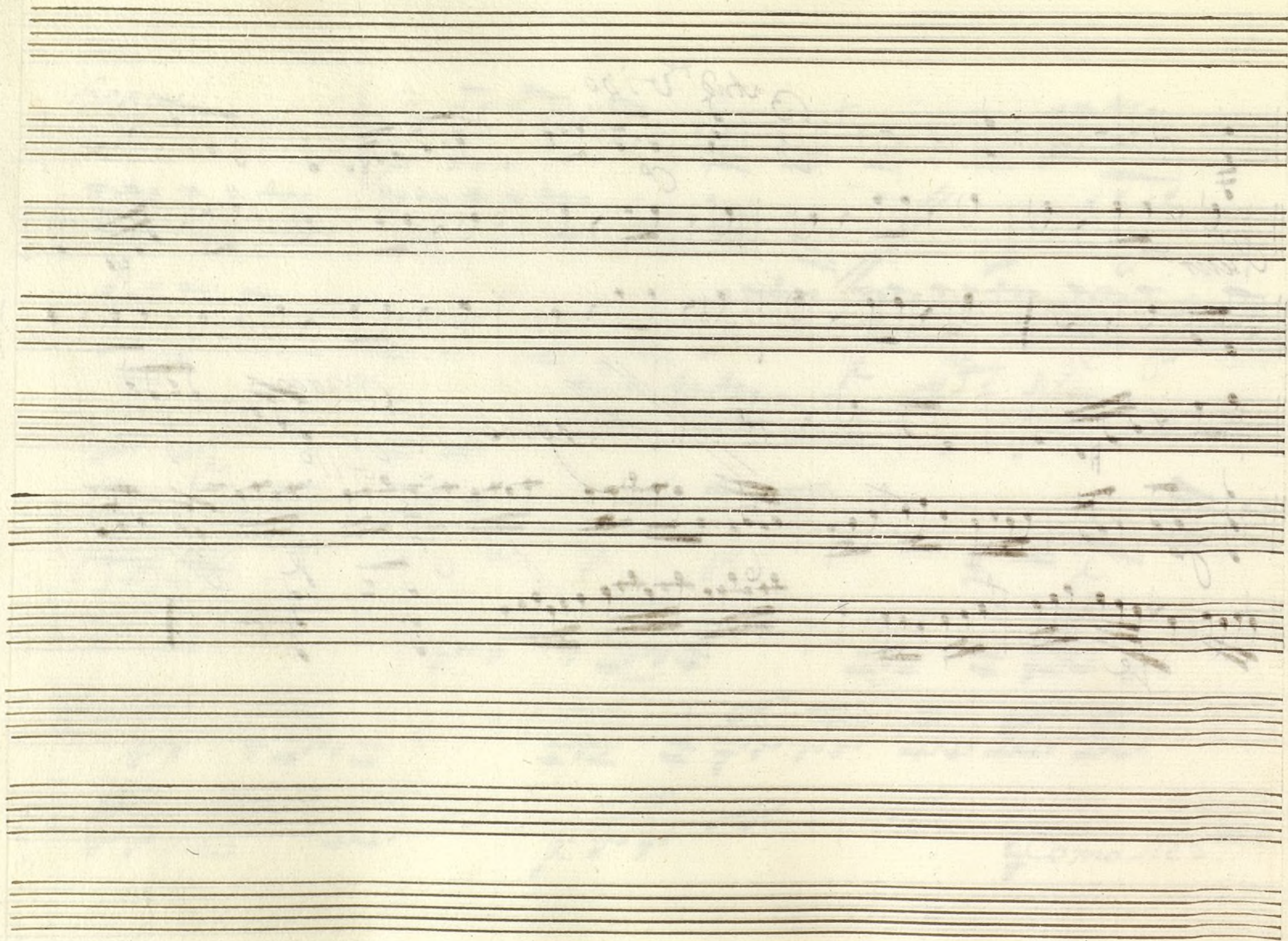
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Tempo markings include:

- And<sup>te</sup> vivo.* (Andante vivace)
- Allegro.*
- Allegro* (written above the staff)
- All<sup>o</sup>* (written below the staff)

Other markings include *Puor<sup>o</sup>* (written below the second staff) and *6* (written below the fifth staff).





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Oboe Primero.

Mus 415-7

Con.<sup>a</sup> a Duo.

La crapa y el amolador.

And.<sup>te</sup> Brill.<sup>te</sup>

fe 4 fe 3 fe 4

Parola ~~Allegro~~



*flauta.*

*All.<sup>o</sup>* 2/4

Handwritten musical score for flute, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#). The tempo is marked *All.<sup>o</sup>* and the time signature is 2/4. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *pp* and *f* scattered throughout the measures.

*Parola.*

*All.<sup>o</sup>* 3/4 *Tacet.* *Parola.*

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

Handwritten musical score for flute, measures 11-15. The notation is in treble clef with a key signature of one sharp (F#). The tempo is marked *All.<sup>o</sup>* and the time signature is 6/8. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *f* and *se* scattered throughout the measures.





*Parola.*

*Canzonetta.*

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

*Allegro.*

*Parola.*



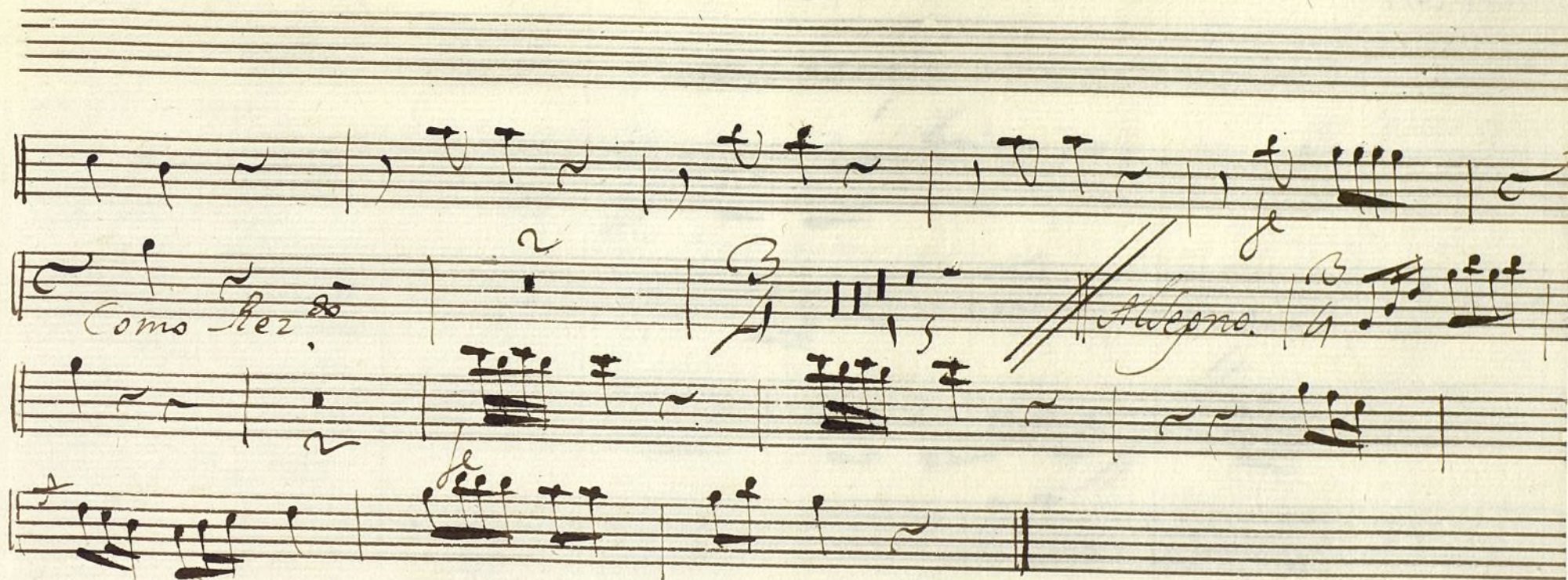
*And.<sup>te</sup> 3* *Tacet.* *Parola.*

Oboe.  
All.<sup>o</sup>

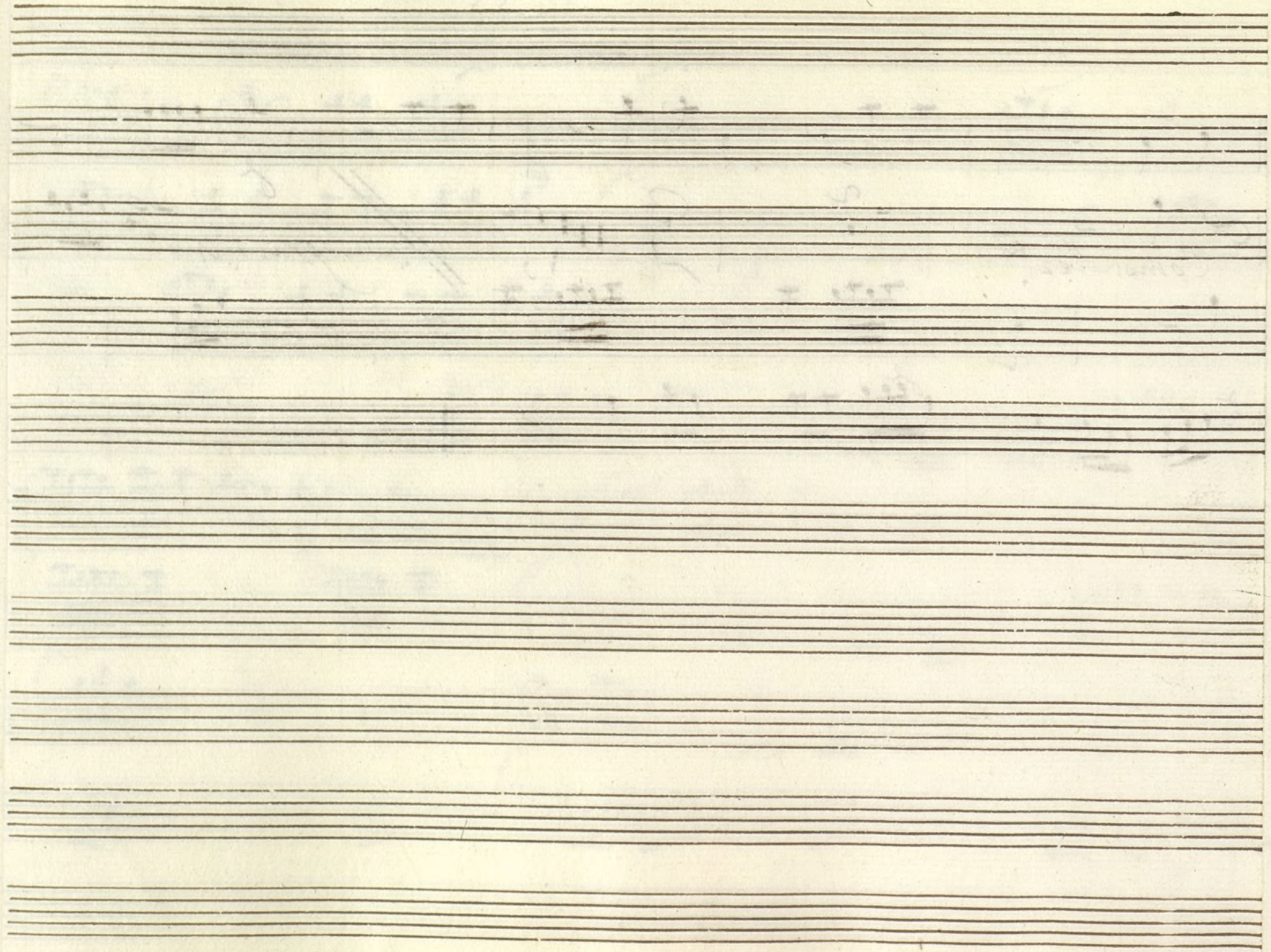
Second.  
All.<sup>o</sup>

*fe* *solo*











Oboe Secondo.

MVS 115-7

Lon.<sup>a</sup> a Duo. La crapa y el amolador.

Handwritten musical score for a piece titled "And. Brill." (Andante Brillante). The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and rests. Dynamics include *And.*, *Brill.*, *f*, and *sf*. A double bar line with a diagonal slash appears after the third staff. The fourth staff begins with a new section marked "Parola." and "Allegro". The score concludes with a final double bar line.

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flauta.

*All.<sup>to</sup>* 2/4

Handwritten musical score for flute, measures 1-10. The music is in 2/4 time, key of D major (two sharps). It features a melody with many beamed eighth and sixteenth notes, creating a rapid, flowing texture. There are some slurs and accents throughout. The piece ends with a whole note chord.

Parola.

*All.<sup>o</sup>* 3/8

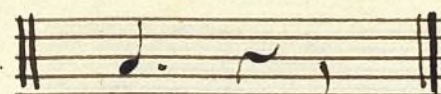
*Tacet.*

Parola.

*All.<sup>to</sup>* 6/8

Handwritten musical score for flute, measures 11-20. The music is in 6/8 time, key of D major. It continues with a similar melodic style, featuring beamed eighth and sixteenth notes. There are some rests and slurs. The piece ends with a whole note chord.



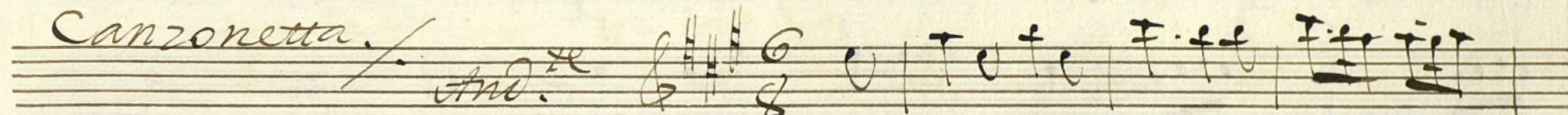


*Parola*

*Allegro.*  
8

*Canzonetta.*

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



*Allegro.*  
*Ad libitum*

*Parola.*



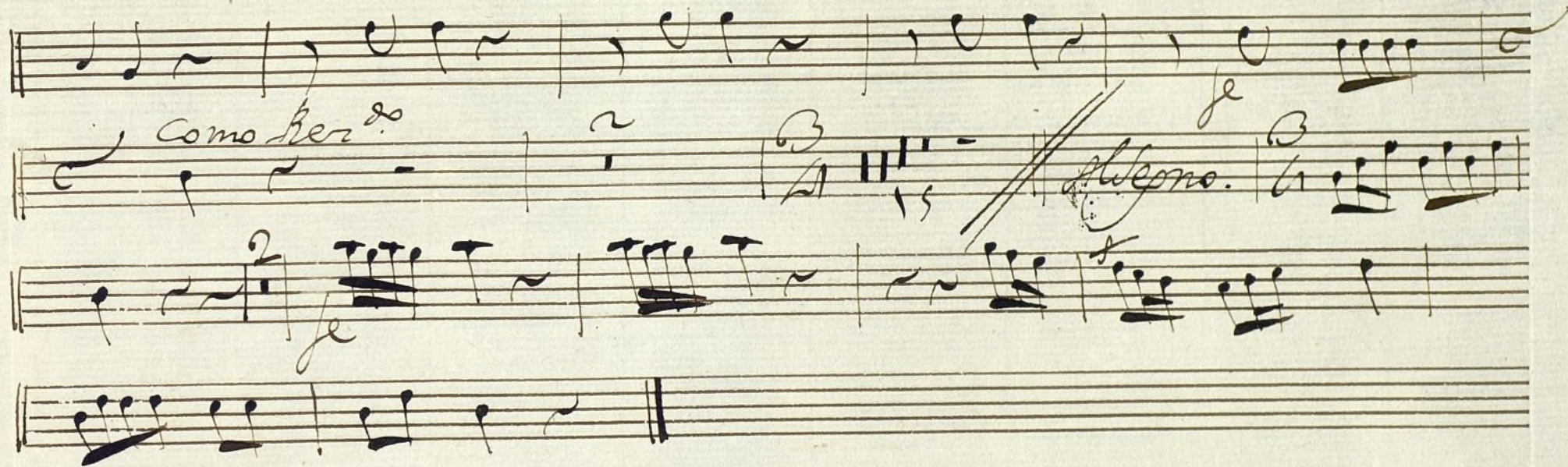
*And.<sup>te</sup> 3* *Tacet.* *Parola.*

*Oboe.* *All.<sup>o</sup>* 4

*Violoncello.* *All.<sup>o</sup>* 8

*Solo*







Ayuntamiento de Madrid



*Trompa Primera*

MUS 115-7

*Sonadilla à Duo; La Maja y el Amolador;*

*And.<sup>te</sup> Brillante*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$

*Allegro*

*Alleg.<sup>ro</sup> faze // Parola*

*Al.<sup>ro</sup> faze // Parola*



Handwritten musical score for five staves. The first staff is marked *All.<sup>o</sup>* and *6/8*. The music features various note values, rests, and dynamic markings such as *3*, *2*, and *le*. The piece concludes with a double bar line and a repeat sign.

*Parola) Canzonetta fare // Parola*

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

Handwritten musical score for three staves. The first staff is marked *All.<sup>o</sup>* and *2/4*. The music includes note values, rests, and dynamic markings such as *3* and *Cres.*. The piece concludes with a double bar line and a repeat sign.

*Cres.*

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*Sequi. All.*  $\text{D:} \# 3$

*le so le*

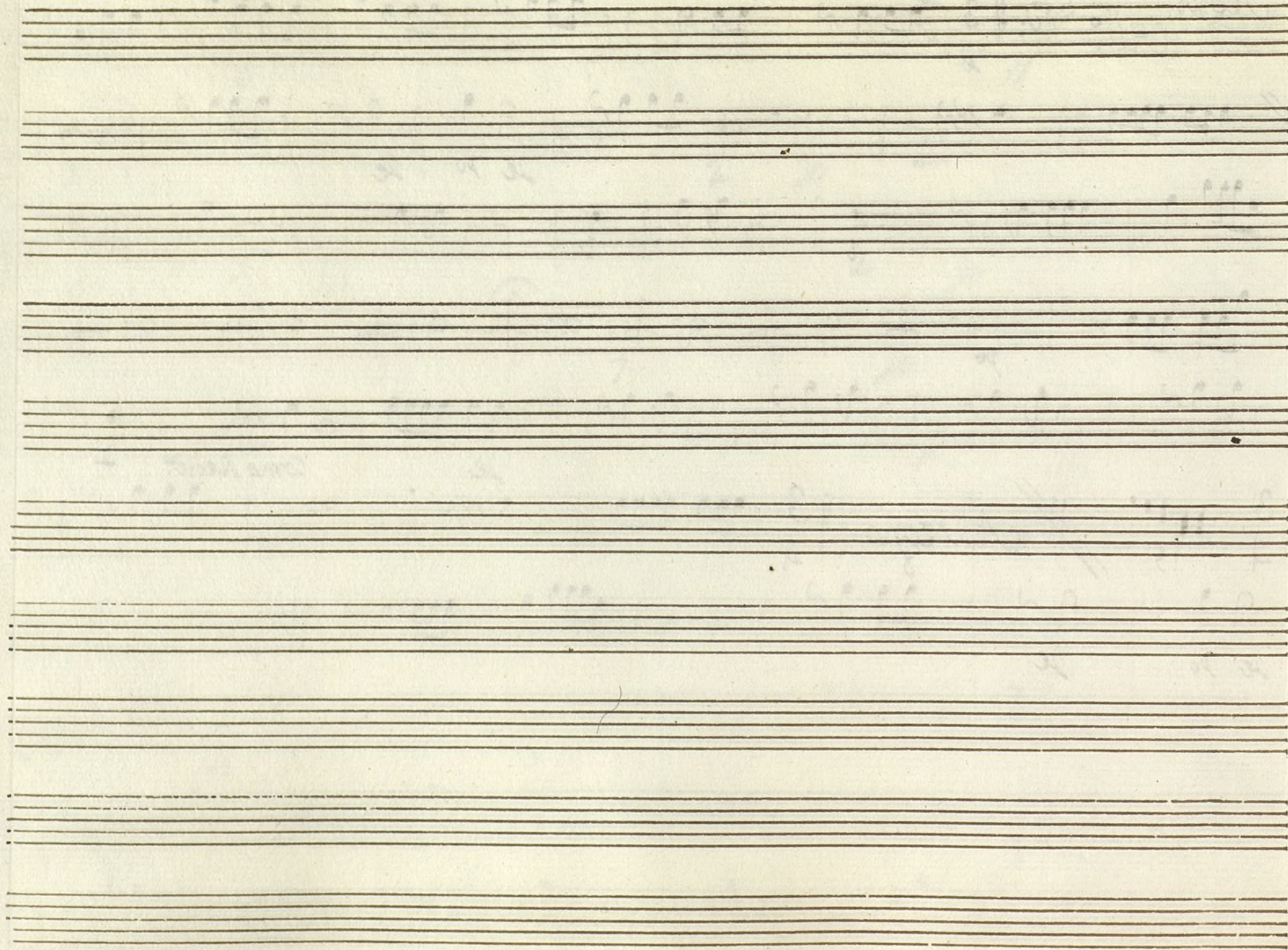
*le*

*Como Recido?* 2

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

*le so le*







*Trompa Segunda*

*Sonadillo a Duo: La Maja y el Amolador;*

MUS 115-7

*And.<sup>te</sup> Brillante*  $\text{C}:\sharp\text{F}\frac{3}{4}$

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

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

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

*And.<sup>te</sup> Brillante* *Allegro*  $\frac{4}{8}$

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

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

*Alleg.<sup>ro</sup>*  $\frac{2}{4}$  *Parce // Parola*

*All.<sup>o</sup>*  $\frac{3}{4}$  *Parce // Parola*



Handwritten musical score on five staves. The first staff begins with the tempo marking *All.* and the time signature  $\frac{6}{8}$ . The notation includes various note values, rests, and dynamic markings such as *se* and *7*. A double bar line with a slash appears after the first staff. The second staff contains the tempo marking *Allegro*. The third staff contains the tempo marking *Canzonetta* and the time signature  $\frac{3}{4}$ . The fourth staff contains the tempo marking *Andr.* and the time signature  $\frac{3}{4}$ . The fifth staff contains the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The score concludes with a double bar line and a repeat sign. The word *Parola* is written in large, elegant script across the middle of the page, indicating a section for lyrics.



*Sequi*  
*All.* 2. # 3  
 4

le po le

le

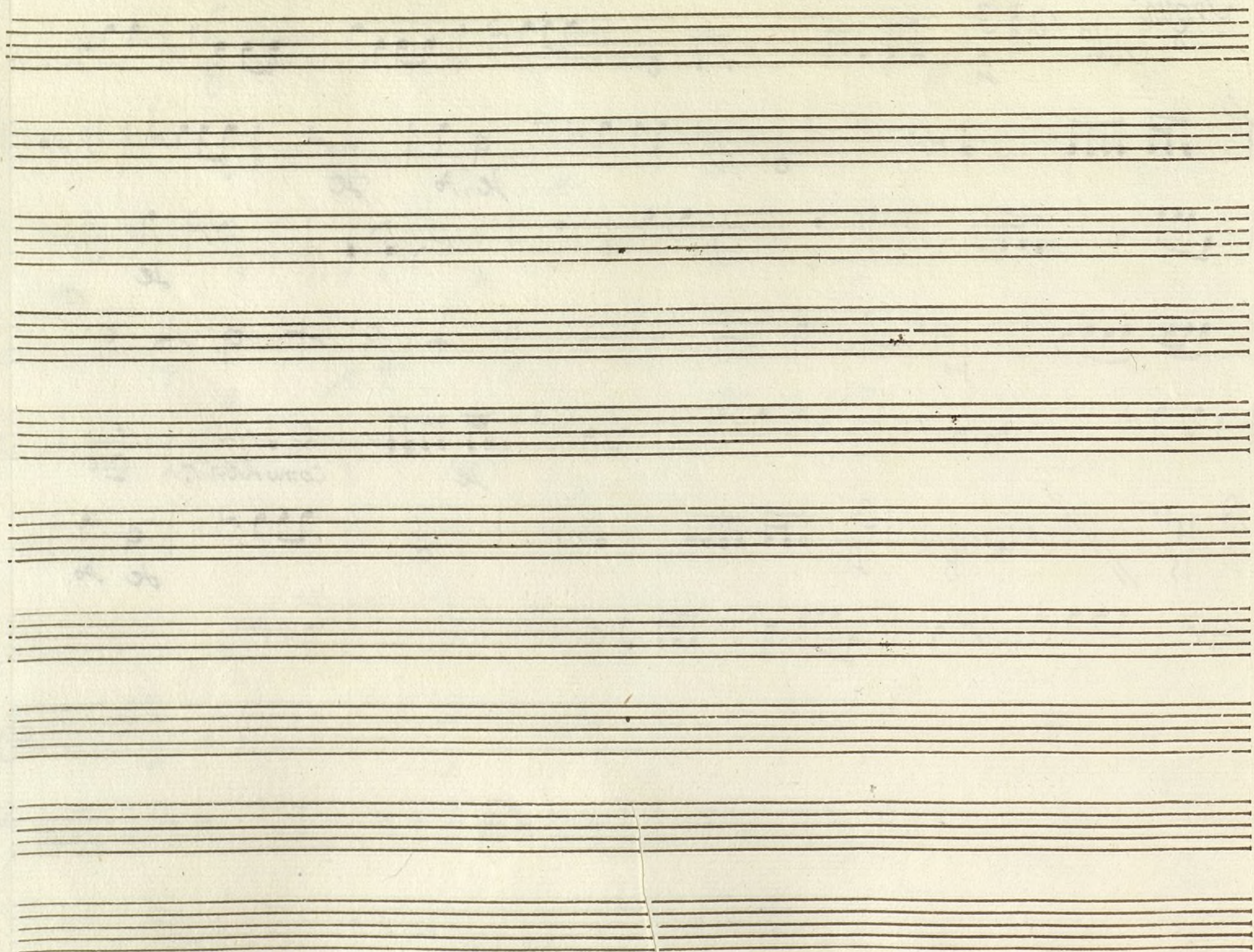
p

le com a de a de 2

allegro 3 4

le po







Contrabajo

Sonadilla à Duo;

La Maja y el Amolador;



*And. Brillante*

*voz*


*Parola*


*Allegro*

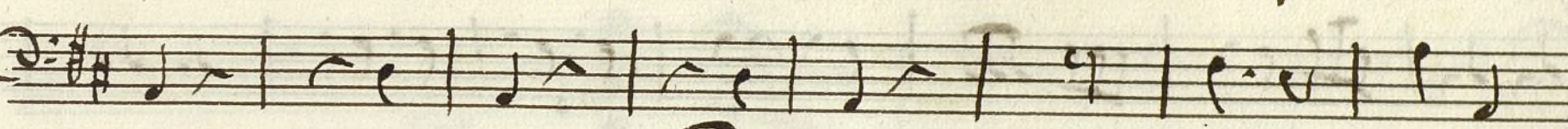
*Adagio*

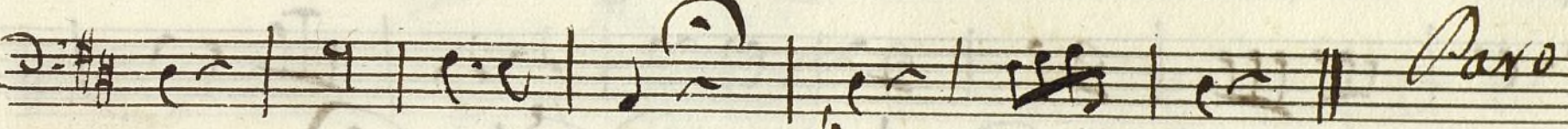
*Apexis*





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


$\text{C}=\sharp$  

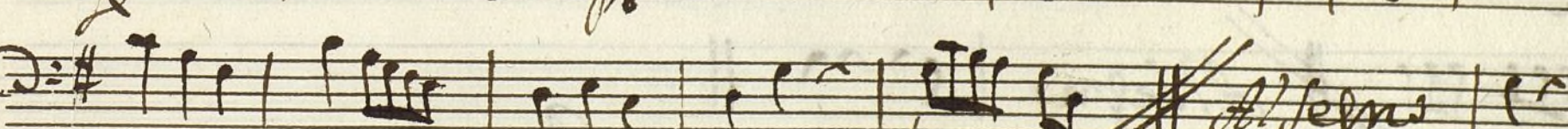
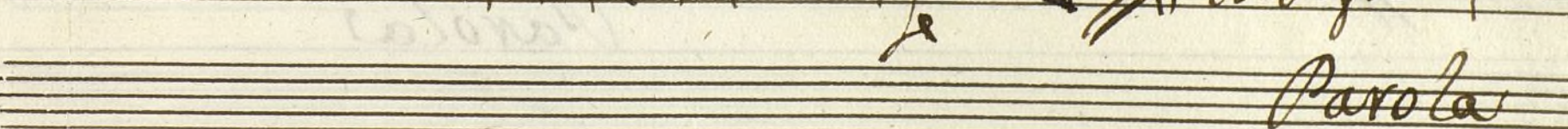
$\text{C}=\sharp$  

$\text{C}=\sharp$   *Parola*

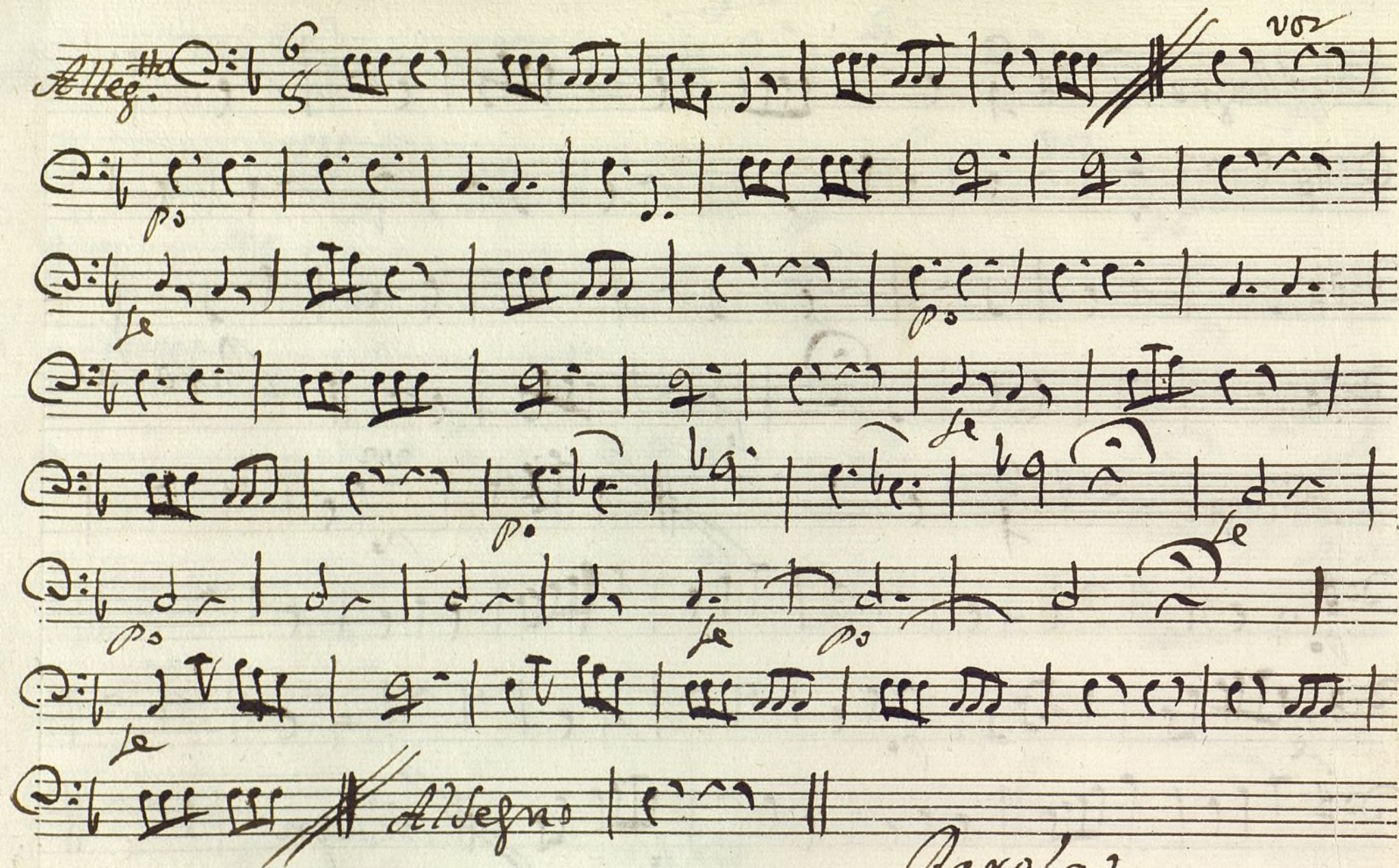
*Allegro*  $\text{C}=\sharp$   $\frac{3}{4}$   *un*  
*p.*

$\text{C}=\sharp$  

$\text{C}=\sharp$  

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



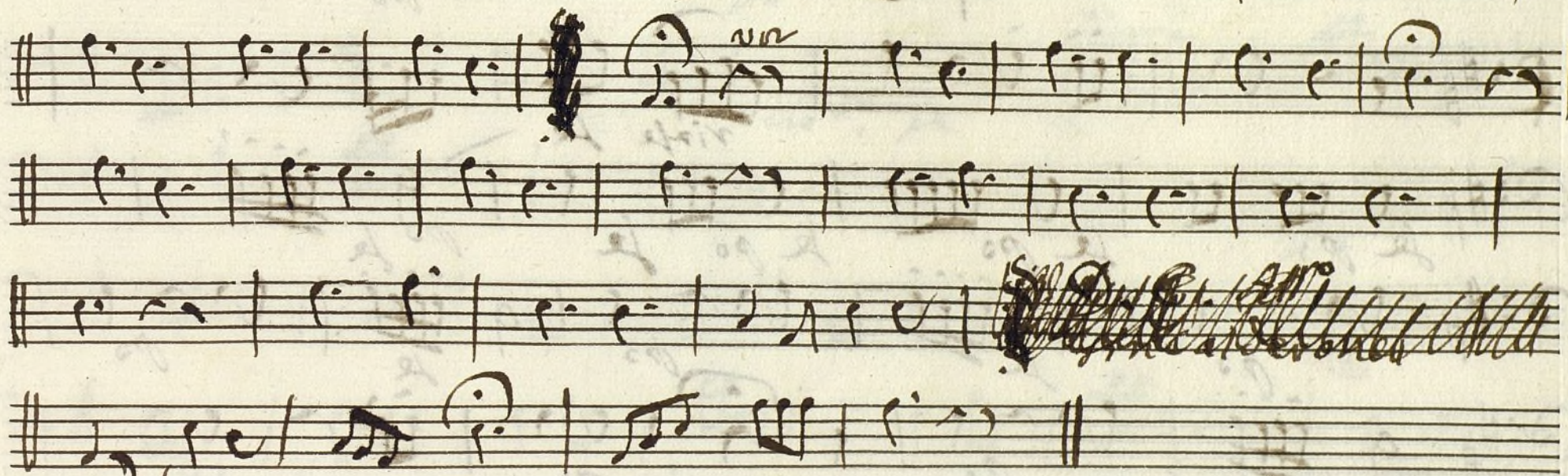
*Alleg.<sup>ro</sup>* 

*Parolas*



Canzonetta

And.<sup>te</sup> Punteado



le

Parola)



*Segui. I. Mayas*  
*And. J. H.*

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics 'virte le' are written below the notes on the second and fifth staves. The piece concludes with a double bar line on the sixth staff.

*Parola*

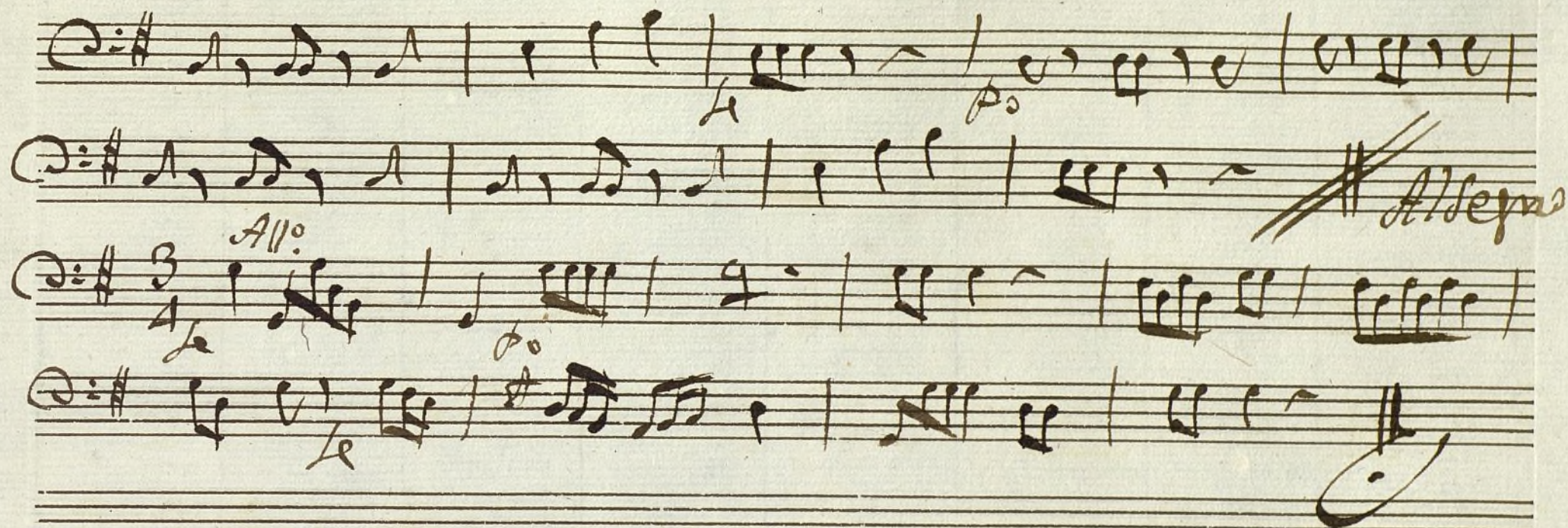


Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *vo*, *p*, *cre*, *do*, *le*, and *Volte!*. The score concludes with a double bar line on the sixth staff.

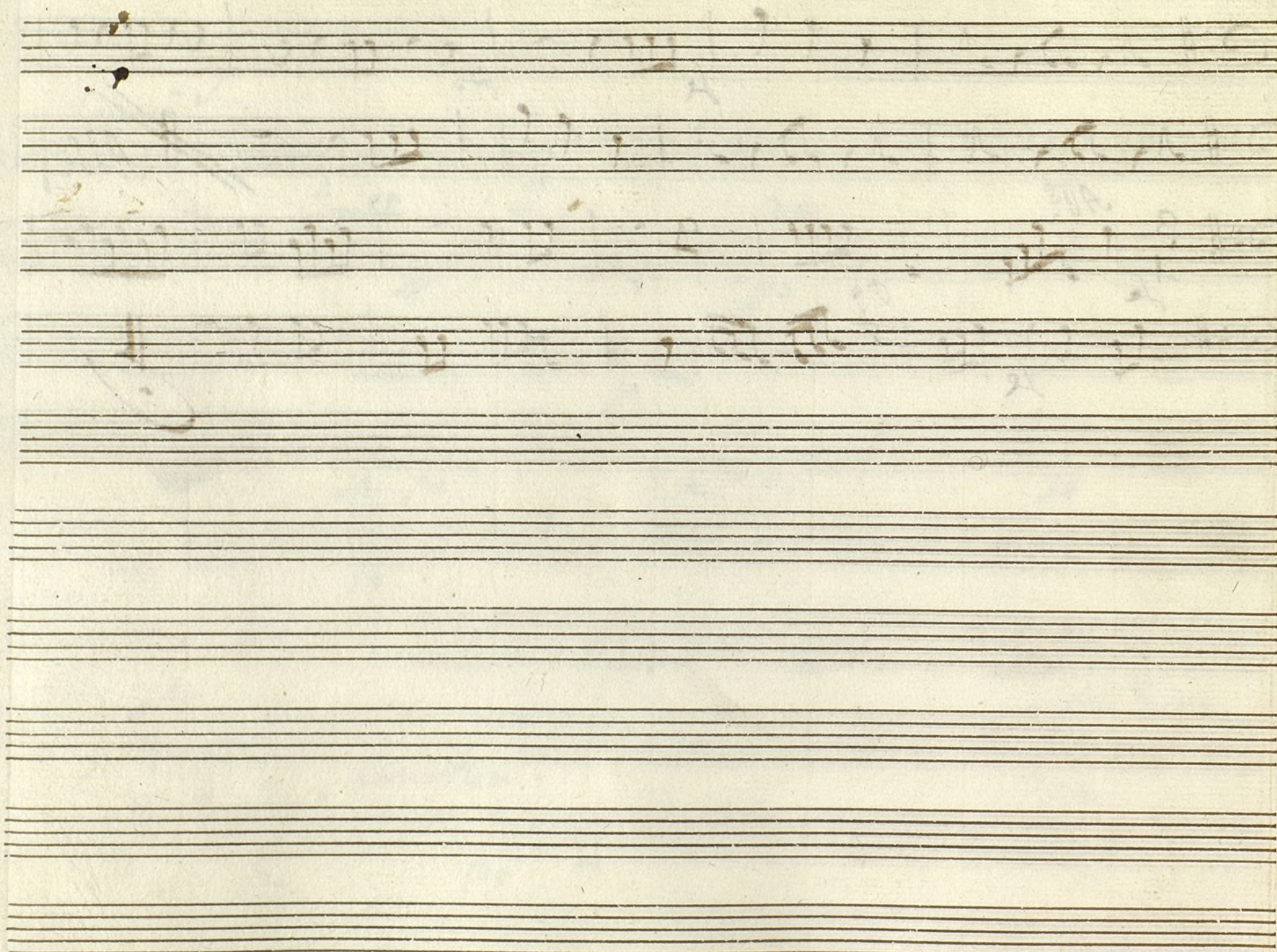












Ayuntamiento de Madrid