

Agusto;

115-6

Conadilla a Duo;

El Casino de Venta.

Teatro de Parua;

Del S.^o Esteve.

1789.

} La Rodrigo
{ y garido

And^{te}

Calle, con un Calecin, con Cedula, comode Venta:

Gara^{do}

Dio' fin mi fortuna — Llego mi desgracia —

— con esto de vernos ya sin las Tornadas con

esto de veynos ya sin las Tornadas el
Cate sin vendo — por a questa causa — que
ya el Cava llito solo come papa q. ya el Cava
llito solo come papa; Ay 3 po bre nas
tasio que sera de ti si Me pas a verte sin

ff. *ff.* *All.^o* *All.^o*

el ca levin: tendrás que po

nerte un amo a sex bir- y sino a monago

en Anton Martín- ay pobre Nartario que vexa de

ti ay pobre Nartario q. sera de ti;

Parola:

Alli exeo q. estan Bastian, y
Amaro; voy aver si medan medio
cigarro;

Sale la Rodrigo.

And^{te}.

*Allegro
A ver*

3/4

po *crec. f.*

~~venge de Maria~~ ~~del donde yo vengo~~ ~~del donde yo~~
a Mari Blanca vengo con puestas ven go - - - con

venge *po* *f.*

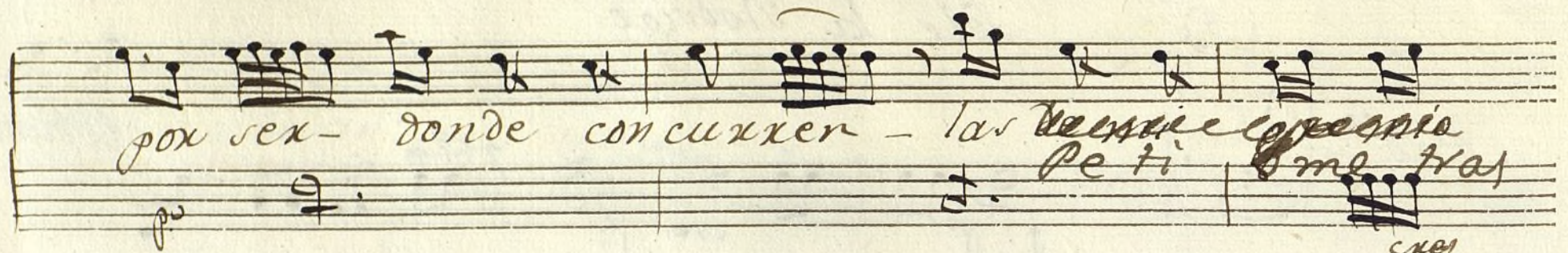
~~venge de Maria~~ ~~del donde yo vengo~~ ~~del donde yo~~
puestas a ver a Mari Blanca vengo con

venge *po*

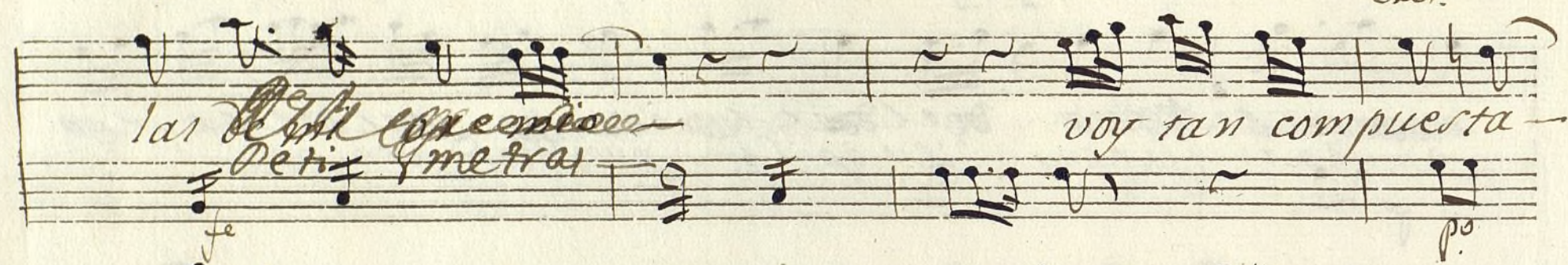
~~venge de Maria~~ ~~del donde yo vengo~~ ~~del donde yo~~
puestas vengo con puestas por ser don de con

f.

currer las de las que asis por de las que asis
pe ti me tra las pe ti me tra



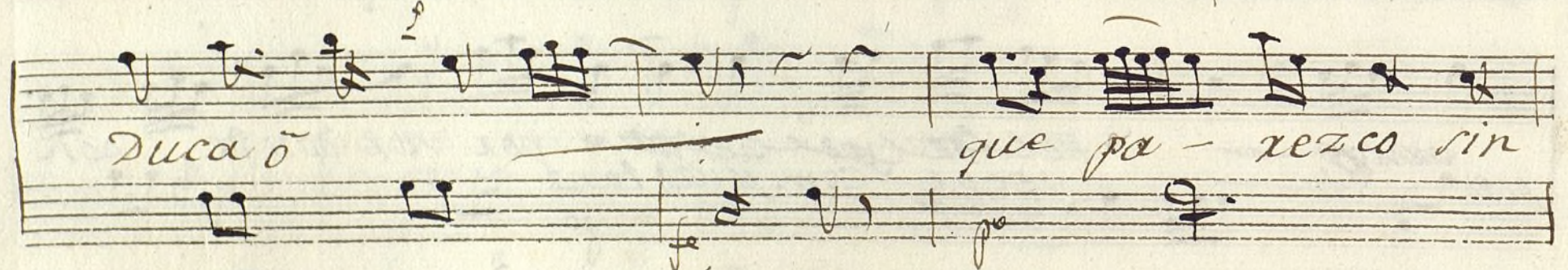
por ser - donde concurrer - las de las expresiones Pe ti me traí



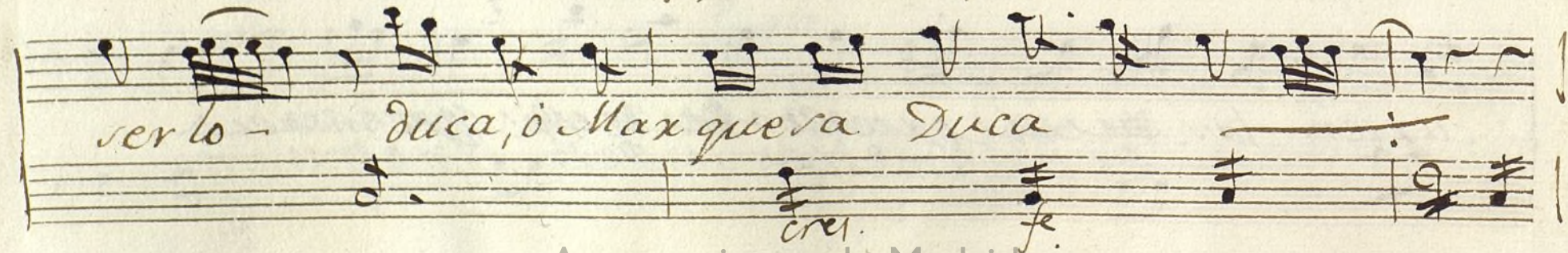
las de las expresiones voy tan compuesta - Pe ti me traí



- que parece co - sin serlo Duca ò Marquesa



Duca ò que pa - rezco sin



ser lo - duca, ò Marquesa Duca

mas pues lo tengo - en dando - me el gustazo

lucirlo quiero, lucirlo

en dan - do me el gustazo - lucirlo quiero

lucirlo quiero

Parola

Por a qui me quiero andar
por si oyo a misa tocar;

Alleg^{mo} *Garr.^{do}*

Sabe usted
 Mod.^o Bien puedo

señorita - - - si las dos dieron - se
 si quisiera - - - pero no quiero *Garr.^{do}* *ma*

gun mis dos celos - - - daran muy presto segun
 que el cribar las coman - - - y fari se - os *ma* q. es

mis dos de lo xer da xan muy presto
eribar las coman y fa ri se di.

er vited compa-si va --- soy muy pia
Paca. En q.^e ha xé youn dia se --- ~~que me pida~~
Barato y

doza --- tiene vited q. empreta me --- muere a dallas on
~~por lo que~~ ~~garr.~~ ~~los dos~~ ~~los dos~~ ~~de a cada~~ ~~de~~ ~~San fernan~~
vueno --- en vn Borrico Biejo --- de algun yese

dos 2.

pues veamos en broma — quien engaña a
quien pues ve a — nos en broma quien engaña a quien;

Parola:

Paca:

es tuyo ese Calerín?

Gar.^{do}

Yaquí le saco a vendex

Rod.^o

mira, si nos ajustamos

yo me quedaxé con él;

Coplas

Alleg^{ro}

Rodri^o

Por que causa el Ca les vendes siendo
si dejas ser Ca le se ro que arás

tan nuebo ya sea do siendo
para no ser vago

gar do
ri.

por que como no ay Tornadas perezco yo y el ca
vender Aguade Levada como todos mis Pai

vallo perezco
vaños como

Rodri^o

Pues en los toros y vaños no ga
que comen los Valencianos que andan

nais muchos do blones no ga
es te ra vendiendo gran dan

gar
no por que son estos sitios Pa trimonios de si
mucho arroz a todas horas Con tomates y Pi

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values.

mones patri
mientos Con to

Handwritten musical notation on a five-line staff, featuring a treble clef and various note values.

Redri^o

que daran la vez perdidada algu
si tu fueras mi marido yo te

nas ca le sineras algu
la cara un empleo yo te

par do
pueden mu den su Comercio de ca le sin enga
Pues sa que me le ussed pronto y despues nos compon

lera de

dremos y de

Rodri.
de que tierra eres: si va len cia ned y vste coma
yo el caler te compro. que quieres por el ^{gardi} Ideme vste mil

Rodri.
drica de que tierra es. mi patria querido

Rodri.
reales y lleve se la

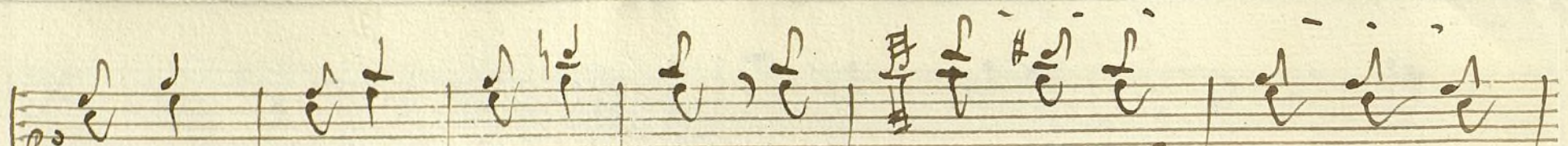
va len cia estam bien mi Patria que rido va len cia estam
me quedo con el si quieres dos onzas me quedo con

bien

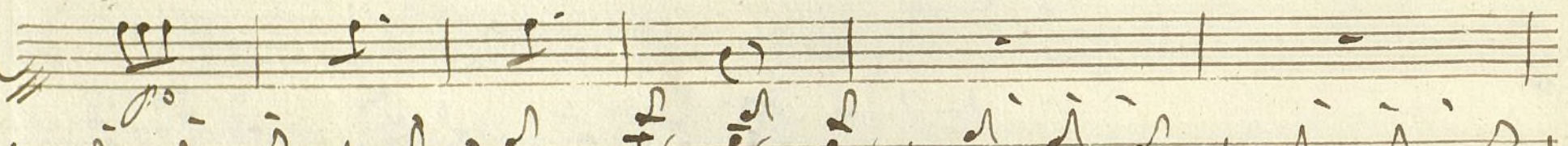
el

1or 2. ay pai sapo mio tan maui la es vi
na mia
1or 2. pero ~~alcaia~~ vamos veremos des
alcaia

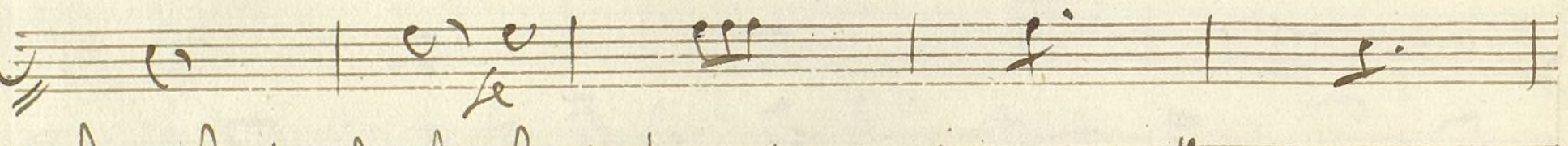
Re q. aunque me le vendan no le compra re
pues y con segui dillas esto acave re



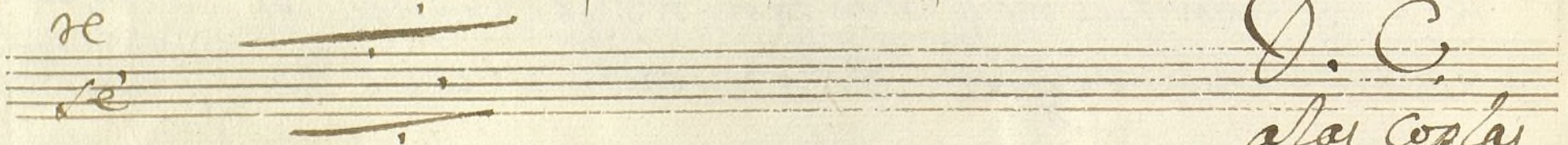
no no no le Comprare q'avnque me le vendan no
si si esta Cavete y Con segui dillas es



le Comprare q'avnque me le vendan no le compra
ta a Cavete y Con segui dillas es ta a Cave



re



re



D. C.
ata coplas

Segui!

Allegro

3

4

3

Pro Andri^o

Paisa nito que

ri do con Dios te queda - - Paisa nita que rida Con Dios te queda

- Paisa nito que ri do con Dios te queda Paisa nito que

ri do con Dios te queda Con Dios te queda - Con

Con Dios te que da y manda en
 los Dios que da mos Conoci
 todo cuanto
 do ya mi gos yo - balga y
 que - me as cho
 pueda -
 cado -
 Rodri:
 mira que lo hare y te servi re mi
 yo te servi re mira que lo are mi

Andte Rodri:

ra que formal me puedes mandar Porque eres tan a
 ra que formal me puedes mandar si, ser guarda pre

Andte
 fable que te prometo el servirte con todo menos dinero
 tendes lo haré un lujo y saldrá de trabajos y calesinero

par. do.
 y si Lonja Cerrada pones a caso yo cuidaré ca
 guarda de tu hermosura fuera mas bueno que tendré menos

Como prima Rodri.

riño de su despacho —
sustos y mas provechos —

Porque basta Ca riño
y Puer a qui con clare

ser de una tierra —
nuestra Tonada —

Como prima
Porque basta Carino
Ser de Una tierra
y puer aqui con Clare nuestra tonada —

— para que yo te es ti — me viva y proteja para q. yo te es
— logre Cor te que ri — da tu aplauso y gracia logre Cor te que

pol

ri-me sirva y pro teja - sir
ri-da tu aplauo y gracia - tu a
tu aplauo y gracia - tu a

Allegro

Ayuntamiento de Madrid

12.000 55530

Violin Primero

— 1 —

Mus 115-6

Conadilla à Deus; el Calerin de Venta

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.' and the key signature of two sharps (F# and C#). The music is primarily composed of sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings include 'ff' (fortissimo) and 'p' (piano). A '3' above a staff indicates a triplet. The word 'Parola' is written at the end of the final staff. The notation includes various ornaments and slurs throughout the piece.

And.te & 3/4

p *Cres.* *f*

f *vo* *p*

f *p*

f *p*

Cres. *f* *p*

f *p*

Cres. *f* *p*

Parola

Allegretto & 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Parola

Uoliti

Coplas Allegretto $\text{C}\sharp\text{C}\sharp 2/4$

Handwritten musical score for "Coplas" in G major, 2/4 time, Allegretto. The score consists of eight staves of music. The first staff begins with the title and tempo. The music is written in a single system with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears in measures 10, 12, 14, 16, and 18; "p0" appears in measures 11, 13, 15, and 17. There are also some markings that look like "v" or "vz" above notes in measures 5 and 6. The piece concludes with a double bar line and a sharp sign on the final note of the eighth staff.

Handwritten musical score on a page with six staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first staff contains a melodic line with various note values and rests. The second staff begins with the tempo marking "Alleg." and a dynamic marking "p". It features a complex rhythmic pattern with many beamed notes. The third and fourth staves continue this rhythmic texture. The fifth staff includes a dynamic marking "p" and a fermata over a note. The sixth staff concludes with a double bar line and the initials "D. C." (Da Capo). The paper shows signs of age, including some staining and a small mark on the left edge.

Volti

Sequi.

Allegro

$\frac{3}{4}$

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes. The score includes various musical markings such as *p*, *voz*, *And.*, and dynamic accents. There are also some numerical markings like '3' and '2' above notes, possibly indicating triplets or other rhythmic groupings. The paper shows signs of age, with some staining and a slightly uneven texture.

|| Como Prima

Allegro

Violin Primero: Ton. a Duo: el Calecin de Venta;

Andate $\text{G}^{\#} \text{A} \text{B}$ $\frac{3}{4}$

And.te 3/4 6

ff *p.* *cresc. do* *ff*

ff *p.*

ff *p.*

ff *p.* *cresc. do ff*

ff *p.*

ff *p.* *cresc. do*

ff

Parola:

Coplar: Allegretto $\text{G}^{\#} \text{A}^{\#} \text{B}^{\#}$ $\frac{2}{4}$

The musical score consists of eight staves of handwritten notation. The first staff begins with the title 'Coplar: Allegretto' and the key signature of three sharps (G major) and a 2/4 time signature. The melody is characterized by frequent triplets and dynamic markings of 'p.' (piano) and 'f.' (forte). The notation includes various note values, rests, and articulation marks. The paper is aged and shows some staining.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *Allto*, *p.*, and *f.*. A 3/8 time signature is present on the second staff. The piece concludes with a double bar line and the initials *D.C.* on the sixth staff.

Solci:

Seq. Allegro: $\frac{3}{4}$

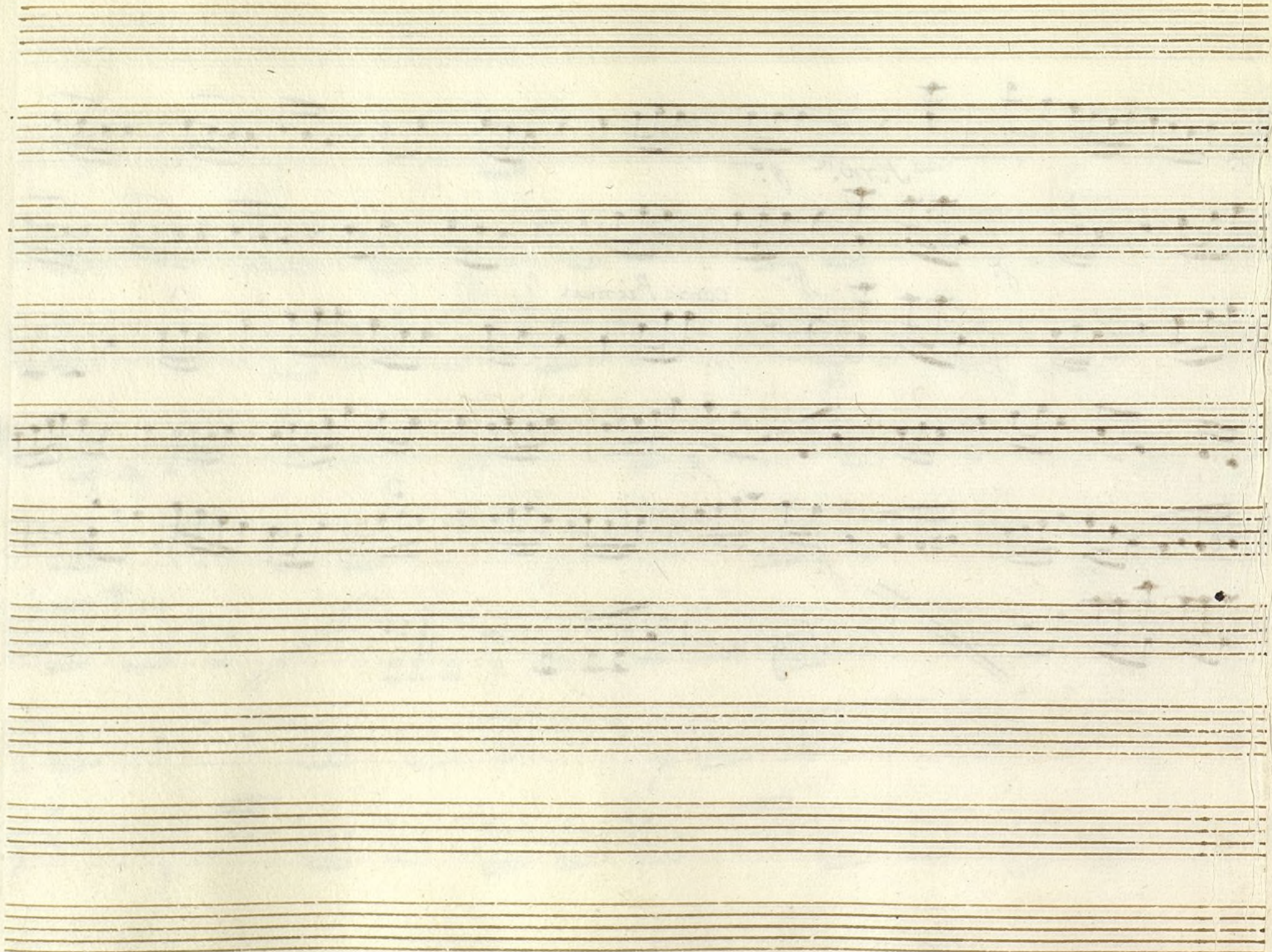
p.

Vol.

p.

p.

Handwritten musical score for six staves. The notation includes various rhythmic values, dynamic markings (f, p), and performance instructions such as "And.te p." and "Al Segno". There are also some annotations like "corns Prima." and "p.".



Violin Segundo

Mus 115-6

Tonadilla à Duo: el Cacerin de Venta;

And.^{te} 3/8

Parola

Andte $\frac{3}{4}$ *fe*

p. *Cresc.* *f*

Voz *p.*

p.

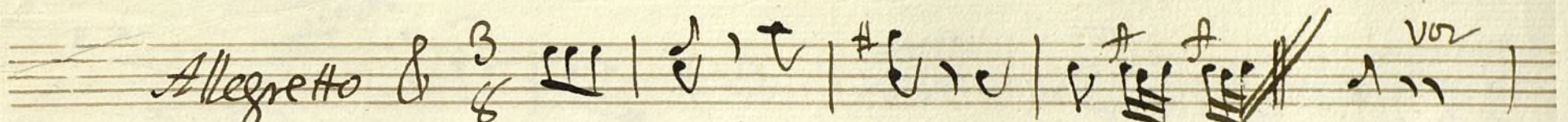
Cresc. *f*

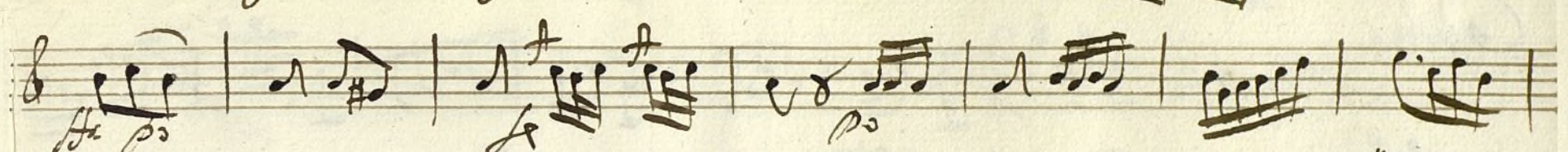
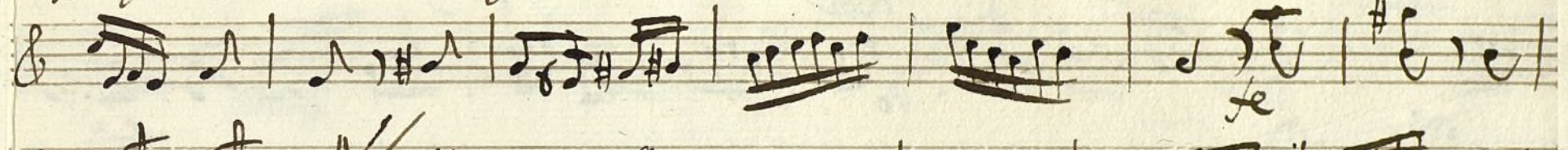
f

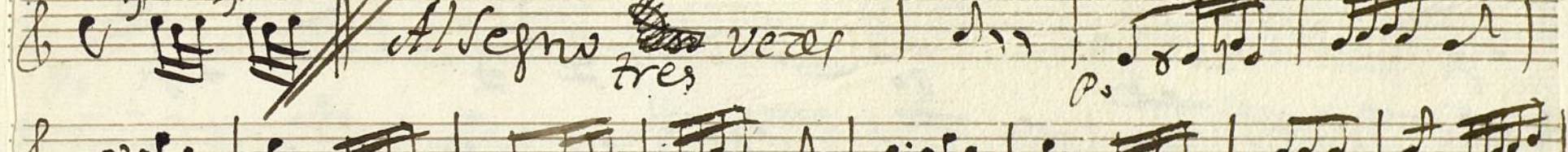
Cresc. *f*

p.

Parola

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

 *Allegro* *trés* *vece* 

 *Parola*

Notti

Coplas Allegretto & $\sharp\sharp$ $\frac{2}{4}$

Handwritten musical score for "Coplas" in G major and 2/4 time. The score consists of ten staves of music. The first staff begins with the title and tempo. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "p0" (pianissimo), and some notes are marked with "no". The score concludes with a 3/8 time signature.

Allegretto

p

p₀

p

p₀

D.C.

Volti

Sequi
Allegro & $\frac{3}{4}$

p
p
v
p
p
p
Andte
p

Como Prima

Handwritten musical score on four staves. The first three staves contain dense musical notation with various notes, rests, and ornaments. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C), followed by a few notes and a double bar line. The notation is in a cursive, historical style.

~~Allegro~~
Allegro

Ayuntamiento de Madrid

1200055530

+

Violin Segundo: Ton. a Duo: et Calesin de Venta

And.te $\frac{3}{8}$ $\sharp\sharp$

The musical score consists of ten staves. The first staff begins with the tempo marking 'And.te' and the time signature $\frac{3}{8}$, along with a key signature of two sharps (D major). The notation includes various rhythmic values, slurs, and dynamic markings such as *p.* (piano) and *f.* (forte). The sixth staff is marked with a '3' and 'All.o' (Allegro), indicating a change in tempo. The final staff concludes with the word 'Parola:'.

Andante $\text{G} \flat \frac{3}{4}$

p. *cresc.* *f.*

f. *p.*

f. *p.* *cresc.*

f. *p.*

f. *p.*

cresc. *p.*

cresc. *p.* *Parola:*

Allegro $\frac{3}{8}$

f. p.

f. p.

f. p.

p.

f. p.

f. p.

Al secondo
3 *veces:*

Parola:

Volta:

Coplas Allegro $\text{G} \text{#} \text{#} \text{#} \text{2}$

The musical score is written on eight staves. The first staff contains the title *Coplas*, the tempo *Allegro*, and the key signature and time signature $\text{G} \text{#} \text{#} \text{#} \text{2}$. The notation includes various note values, rests, and dynamic markings such as *p.* and *ff.*. The piece ends with a 3/8 time signature.

Alleg.^{ro} $\frac{3}{8}$ $\sharp\sharp$ *p.*

ff *pizz.* *p.* *ff.*

Voltri.

Seq. 3 *All.^o* $\frac{3}{4}$

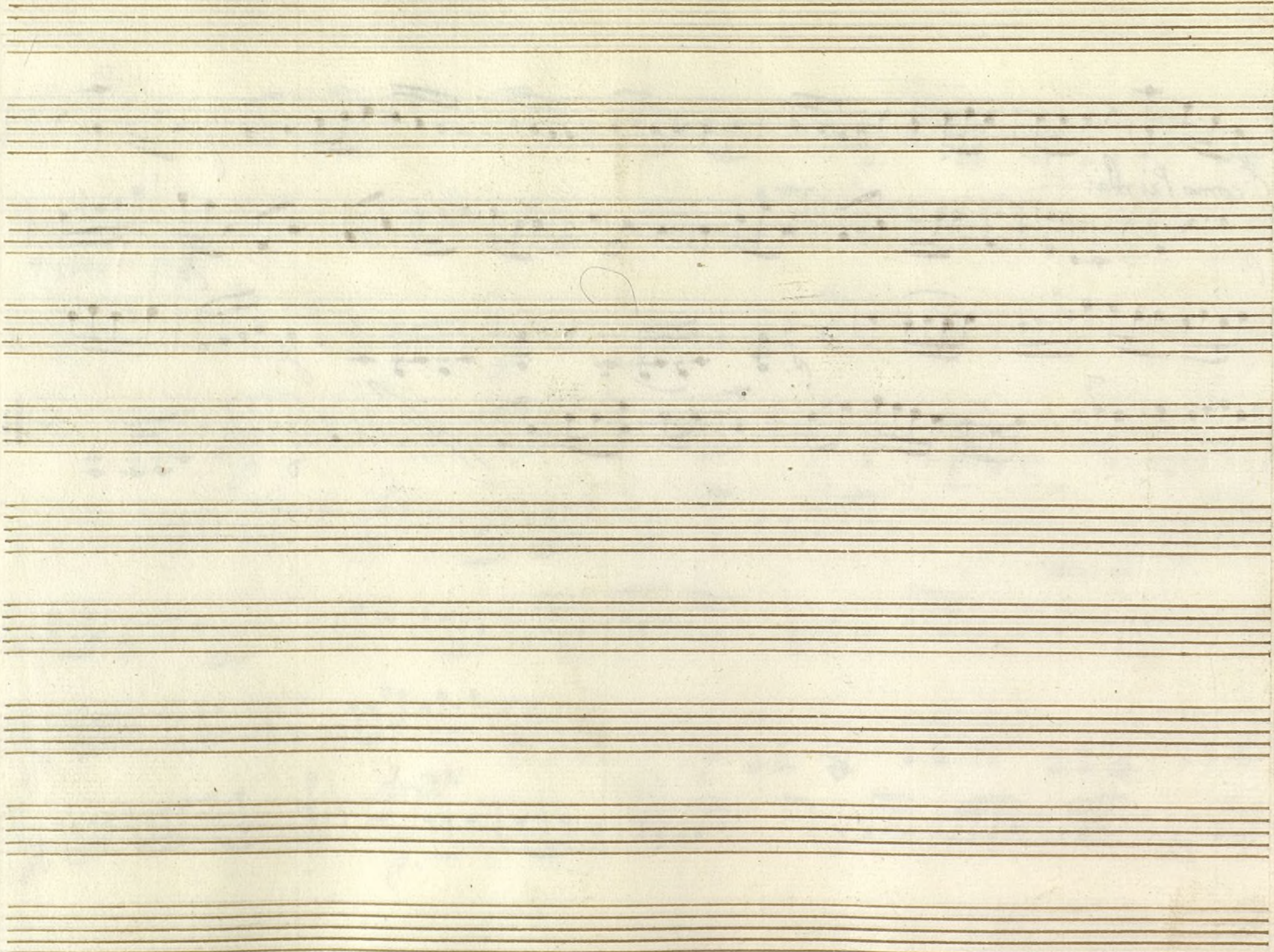
The musical score is written on ten staves. It begins with the tempo marking 'All.' and the time signature '3/4'. The first staff contains the tempo and time signature, followed by the first measure of music. The second staff starts with a forte 'f.' marking. The third staff has a piano 'p.' marking. The fourth staff has a forte 'f.' marking. The fifth staff has a piano 'p.' marking and a triplet '3' over a group of notes. The sixth staff has a piano 'p.' marking. The seventh staff has a forte 'f.' marking. The eighth staff has a piano 'p.' marking. The ninth staff has a forte 'f.' marking and a piano 'p.' marking. The tenth staff has a piano 'p.' marking and the tempo marking 'And.^{te}'. The piece ends with a double bar line and a repeat sign.

Je como Prima:

p.

p.

Al Segno:



Oboe Primero

Mus 115-6

Tonadilla à Duo; et Caletin de Venta;

And. $\text{G} \# \# \frac{3}{8}$

Annotations in the score include: *And.*, *All.*, *Vol.*, *Parola*, and *Volti*. There are also numerical markings like '13' and '9' on some notes.

Andte 3/4

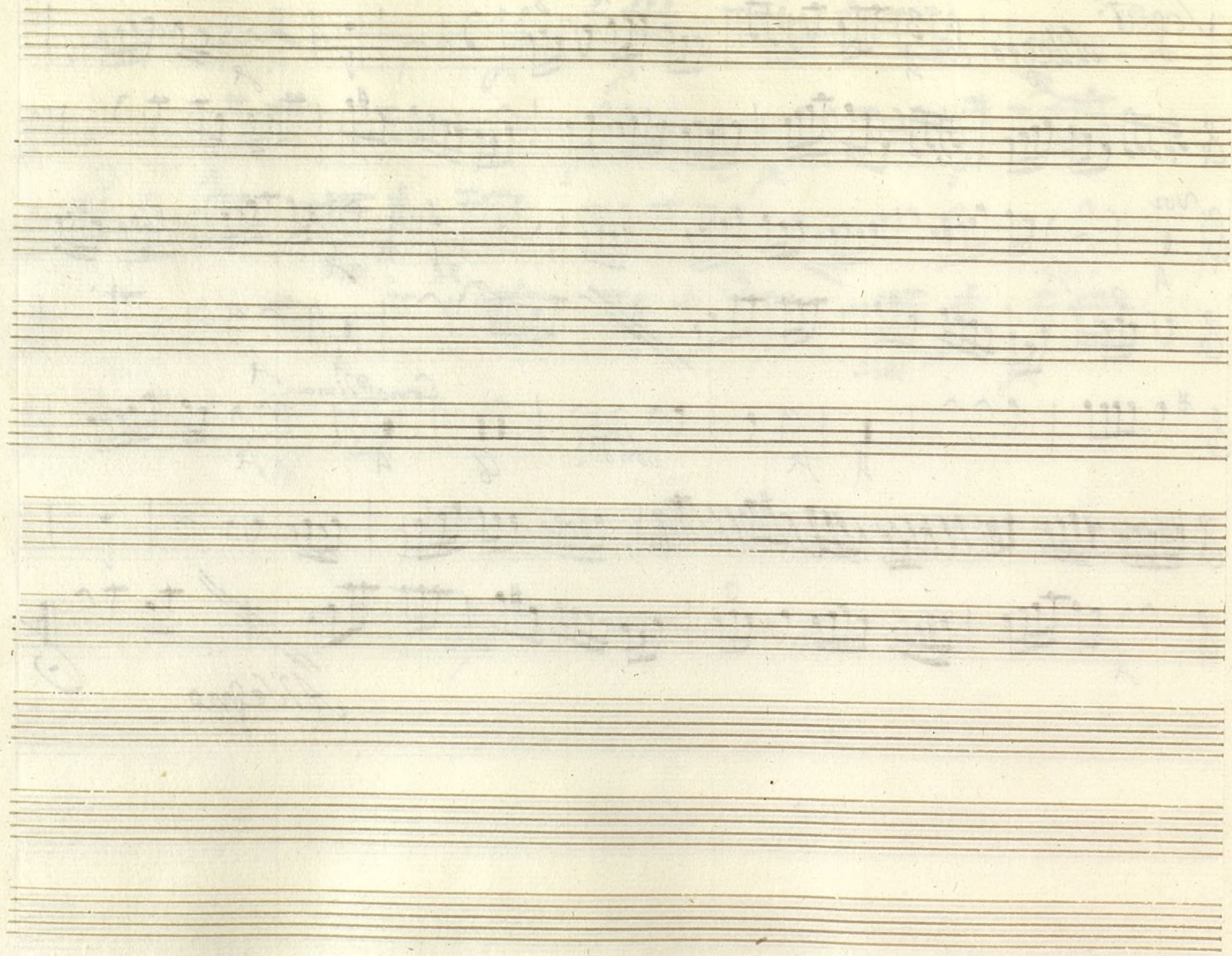
Handwritten musical score for five staves. The first staff is marked "Andte" and "3/4". The music features complex textures with many beamed notes and rests. Dynamics include "p", "f", and "cresc.". A "voz" marking is present in the first staff. The piece concludes with a double bar line.

Allegretto tarce //

Coplas tarce //

Sequi. *Allegro* & $\frac{3}{4}$

Com prima
Andte
Allegro



Oboe secondo

Mus 115-6

Tonadilla à Duo; el Caberín de Venta;

And.^{te} $\text{C}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{3}{4}$

Handwritten musical score for Oboe secondo. The score is written on seven staves. The first staff begins with the tempo marking 'And.^{te}' and the key signature 'C#C#F#'. The time signature is 3/4. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several performance markings: 'Voz' appears above the notes on the third and fourth staves; '13' is written below the notes on the third and fourth staves; '2' and '3' are written below the notes on the fifth and sixth staves. The score concludes with the word 'Parola' written below the notes on the seventh staff.

Volta

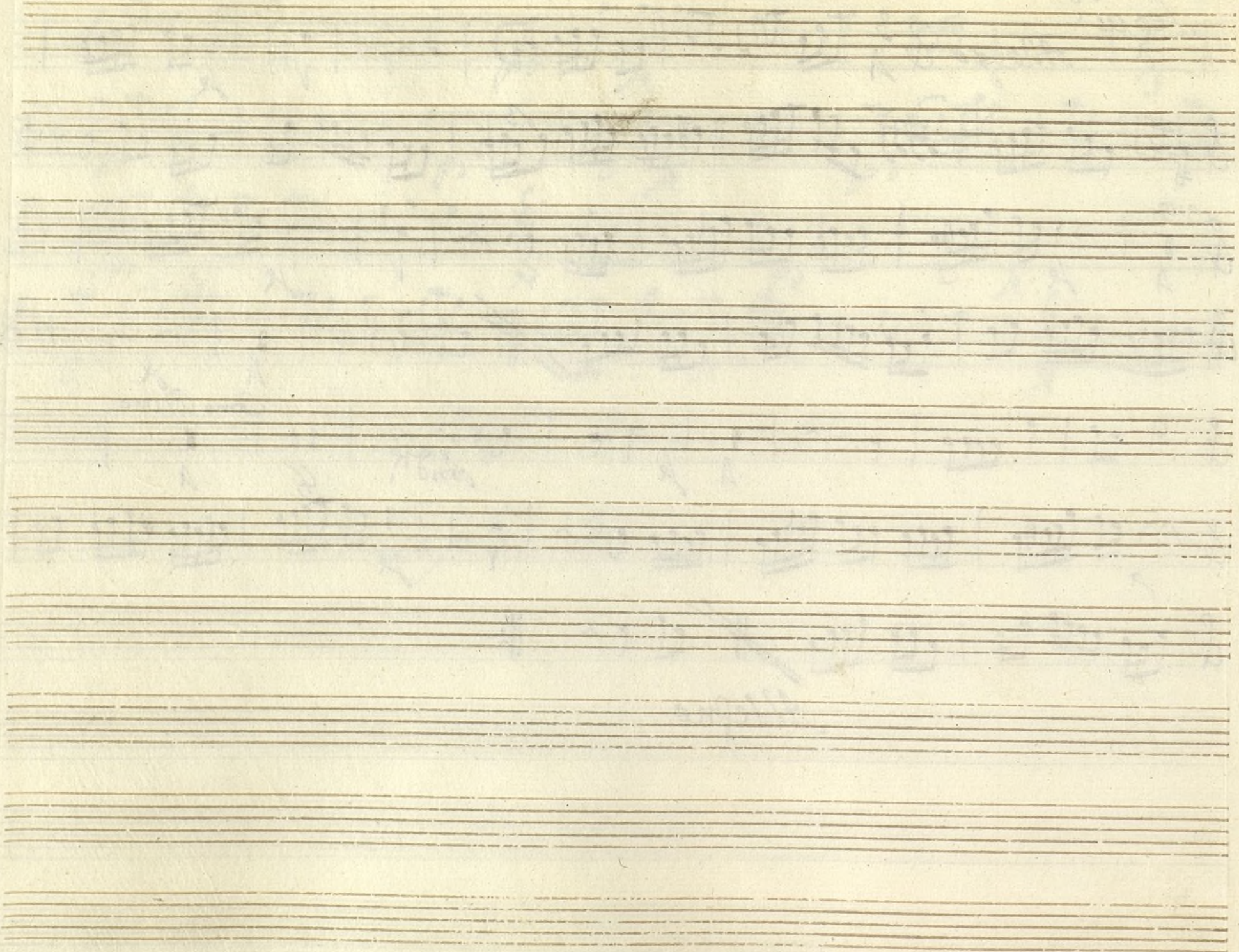
Handwritten musical score for four staves. The first staff is marked "And.^{te}" and "3/4". The notation includes various notes, rests, and dynamic markings such as "p", "f", and "Cresc.". The second staff continues the melody with similar markings. The third staff features a "Cresc." marking and a "2" indicating a second ending. The fourth staff concludes the section with a double bar line and a "Cresc." marking.

Alleg.^{ro} Tazze //

Coplas Tazze //

Segue! *Allegro* & $\frac{3}{4}$

Allegro



Trompa Primera

+

Mus 115-6

Sonadilla à Duo; el Calcin de Venta;

$\frac{3}{8}$ And^{te} Parte I

$\frac{3}{8}$ Alleg^{ro} Parte I

Copla Parte I

Sequi^s Allegro C: # 3/4

voz

le

Andte

Como Prima

le

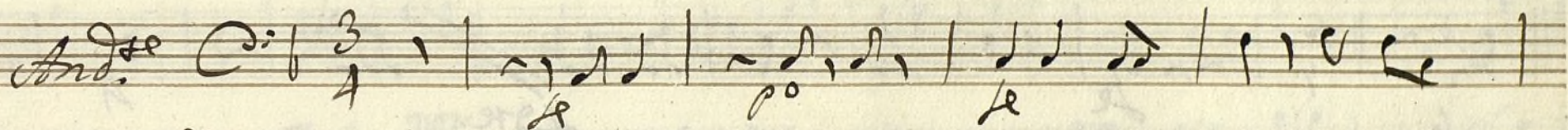
Allegro


Trompa Segunda

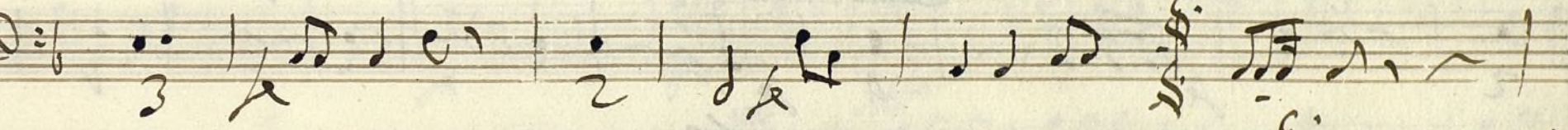
MUS 115-6

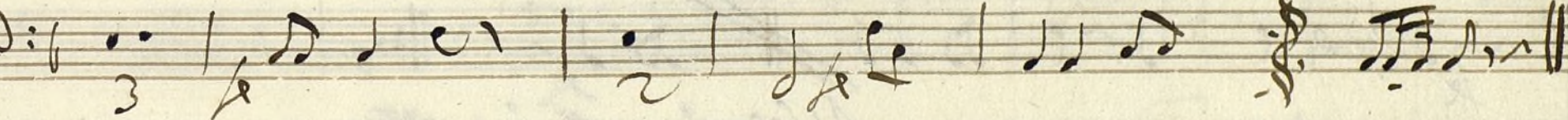
Conadilla a Dios; el Caberín de Venta;

$\frac{3}{8}$ And.^{te} Pave //

And.^{te} C:| $\frac{3}{4}$ | 1 |  |

C:| ^{voz} |  |

C:|  |

C:|  |

$\frac{3}{8}$ Alleg.^{ro} Pave //

Coplas Pave //

Sequi! *Allegro* $\text{C} \sharp \sharp \frac{3}{4}$

v

le

Andte

Como Prima

Allegro

Contrabajo;

Mus 115-6

Lonadilla à Deus; el Calesin de Venta;

Handwritten musical score for Contrabajo. The score is written on eight staves. The first staff begins with the tempo marking "And." and the time signature "3/8". The key signature consists of two sharps (F# and C#). The notation includes various rhythmic values, rests, and dynamic markings such as "p", "pp", "f", and "ff". There are also markings for "voz" and "Allo". The piece concludes with the word "Parola" written in the final measure of the eighth staff.

Handwritten musical score on five staves. The notation includes various rhythmic values, dynamic markings, and performance instructions. The first staff begins with the tempo marking "And.te" and a 3/4 time signature. The word "Voz" is written above the final measure of the first staff. The word "Parola" is written at the end of the fifth staff. The score concludes with a double bar line.

Annotations in the score include:

- And.te* (Andante)
- 3/4* (Time signature)
- p* (piano)
- Cre.* (Crescendo)
- Le* (Lento)
- Voz* (Voice)
- Parola* (Word)

Allegretto $\text{C} = \frac{3}{8}$ *vo* *je p*

je *p* *je p* *p* *due vezes a lo parr.* *je* *p* *Parola* *Volte*

Coplas Allegretto $\text{C} = \text{F} \# \text{G} \#$ $\frac{2}{4}$

p *p0* *p0* *p0* *p0* *p0* *p0* *p0*

$\frac{3}{4}$ *Allegretto* *p0*

Handwritten musical score on five staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a melody with notes and rests. The second and third staves feature dense sixteenth-note passages with slurs and dynamic markings like 'p' and 'f'. The fourth staff continues with similar rhythmic patterns. The fifth staff concludes with a double bar line and the letters 'D.C.' (Da Capo).

Volti

Handwritten musical notation on two staves. The top staff contains five measures of music with dynamic markings 'p' and 'f'. The bottom staff contains three measures, with the second measure crossed out and the word 'Allegro' written below it.

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