

RENESSI.

La gitavilla pobre y mozo enamorado.

Tonadilla a duo. 1794

Partitura.

violin 1^o

violin 1^o

violin 2^o

violin 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^o

contrabajo.

contrabajo.

Leg. 5^{to}

MUS 115-3 1

115-3

el Torongo.

+

Conadilla a Dueo

Primera P.^{te}

La Titana pobre, y Mayo Enamorado

115-3

Con Violines, Oboes, Trompas y Basso.

Del S.^r Remessi:

{ Libro Prade
y garrido

1794

Ayuntamiento de Madrid

Andno

te

Mutación de Calle

po

te

dda

*Qualquiera q'en erte Mundo
el.. Casado y casi des nudo*

Ayuntamiento de Madrid

sepa lo q.^e son fatigas repare bien el re
sin ganar ni aun la comia las fatigas de la

trato de una muger afle gía ^{me que do tan} ~~de me que~~
mona son ahora mis fatigas mi muger a

~~sola men re la~~ ~~ro ra que mi~~ ~~ma drina~~ ~~me com~~
~~con un~~ ~~con un~~ ~~con un~~ ~~con un~~
~~lladado~~ ~~lladado~~ ~~lladado~~ ~~lladado~~
q.ⁿ yo dije q.^e hallaria aqui una mina venie

ga de su fortuna yo keniego dela mia yo re

gda de su fortuna yo xeniego dela mia yo x

Invna Ca misa
 sendo mull de re de a a i i
 mego dela mia

~~Allegro~~
Dime
valse.

— for runa ^{quien me di} ~~me di~~ ^{aria} ~~aria~~ ^{quei for pra} ~~quei for pra~~ ^{e esta} ~~e esta~~ ^{traz} ~~traz~~
me el cielo no se q^e haria por conso-

Ayuntamiento de Madrid

~~gajo yo pa sa ria~~
~~gajo yo pa sa ria~~
~~la la la la la la la la~~
larla y en sus fatigas

pero pa -
por q.^e la

ciencia pero paciencia ~~buena Ponchita~~
quiere ~~con alma y via~~ ~~a mi Ponchita~~
por q.^e la quiere con alma y via

ad libitum

~~buena Ponchita~~ - - - -
~~a mi pon chita~~ - - - -
con alma y via -

vamos a ^{to le} ~~la la la~~
boi a buscar en

All.^o

ray los
~~ray los~~ a mi Casita vamos a ~~ray los~~ ~~ray los~~ a mi Ca
~~casita~~
 casa a mi Ponchita doi a buscar en casa a mi Pon

sita — a mi casita (Vale)
 chita — a mi Ponchita (Vale) *Allegro*

Mutacion de casa pobre.

Segu. Boleros
 Despacio *po* *fu* *po* *fu*

ella
~~Puesto q^e ~~mi~~ ~~que~~~~
el // el hombre q^e ~~ai~~ ~~mira~~ ~~se ven mis~~ ~~ala que~~

te
~~ansias~~ ~~engañare~~ mis pe - - - - nas: con la Guir
ama es preciso se esfuer ze por consol

ra
~~ai~~ ~~engañare~~ mis pe - - - -
lar da ai es preciso se esfuer

na con: la Guitarra Mientras q.^o
~~no por con: la~~ Pues las mas
 ze por: Con so

bienes aquel q.^o por querer lo: ~~yo~~ yari me ~~tue~~
 veces con la hambre el cari no; suele per~~der~~

po aquel q.^o por querer
~~he ne~~ ai con la hambre el cari ~~no~~
~~se~~ ai
 der se

lo yasi me tie ne.

~~no puede~~ perderse.

~~no~~ ~~suele~~

Allegro

señalite el Rito

ella ad libitum

Allo

Siempre borrado.

~~Aun gran trabajo a hacer.~~

~~el hombre q.º vuelve a~~

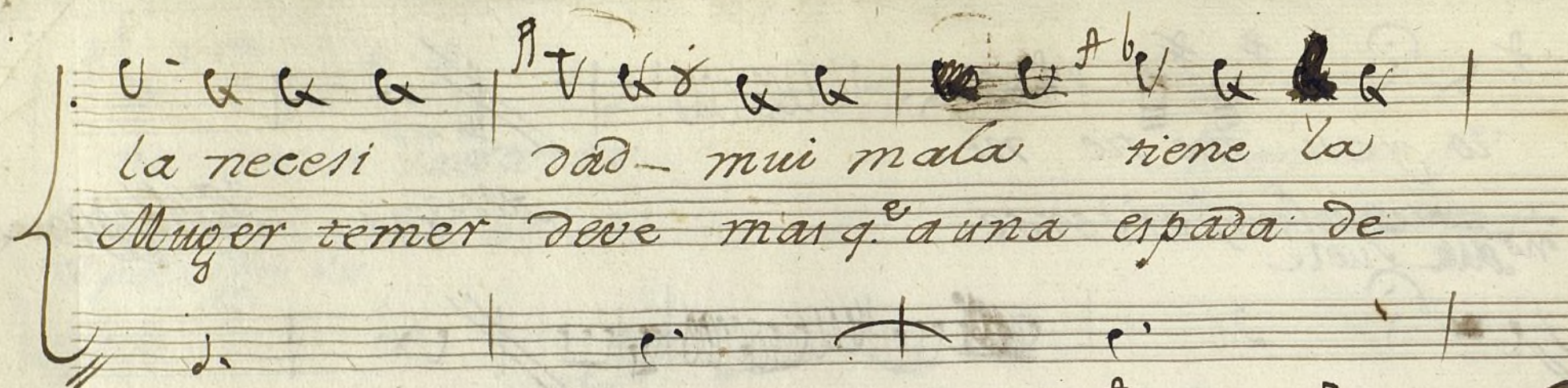
ad libitum todo

Si puestas toda mujer q.º no se

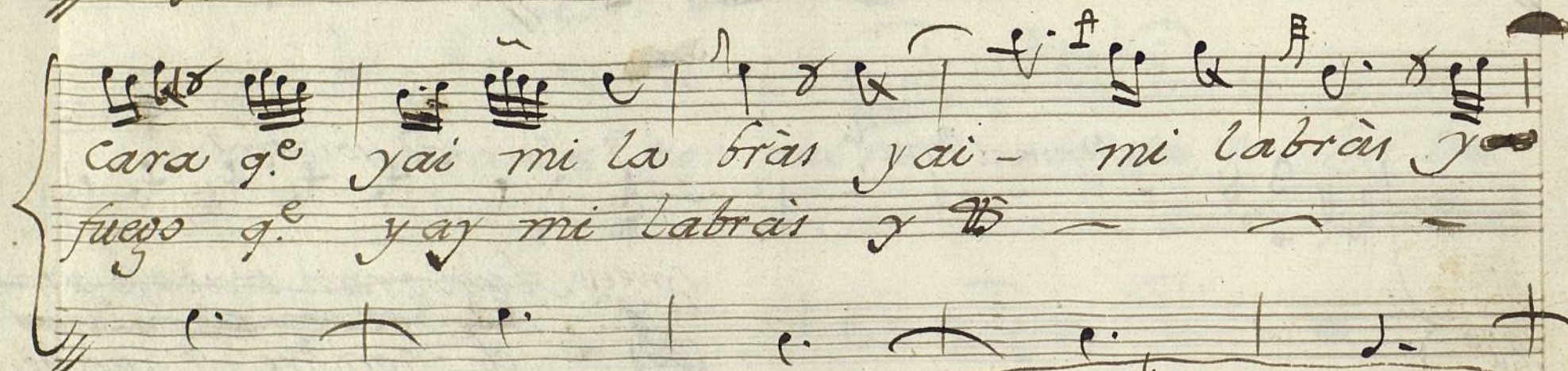
~~para se~~

~~casas y se vuelve sin dñe~~

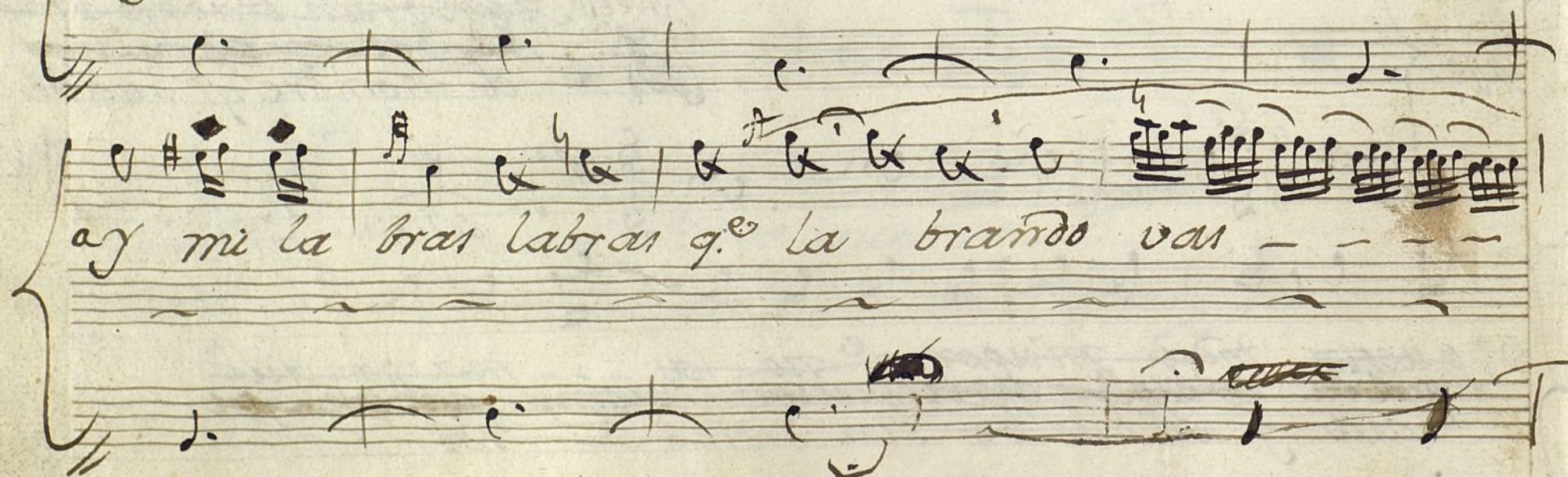
~~por a su~~



la necesi dad mui mala tiene la
Muger temer deve mas q.^e a una espada de



cara q.^e yai mi la bras yai - mi labrais y
fuego q.^e y ay mi labrais y



ay mi la bras labrais q.^e la brando vai - - -

Sim
e e v
- 9^e auy

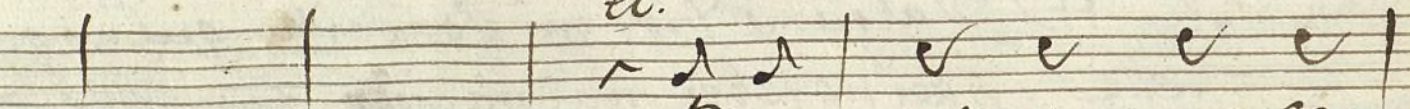
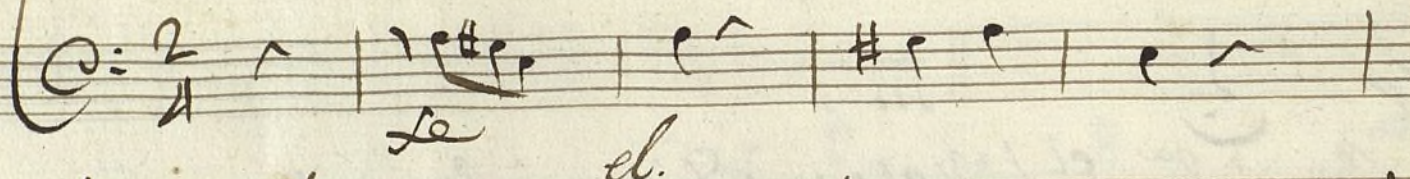
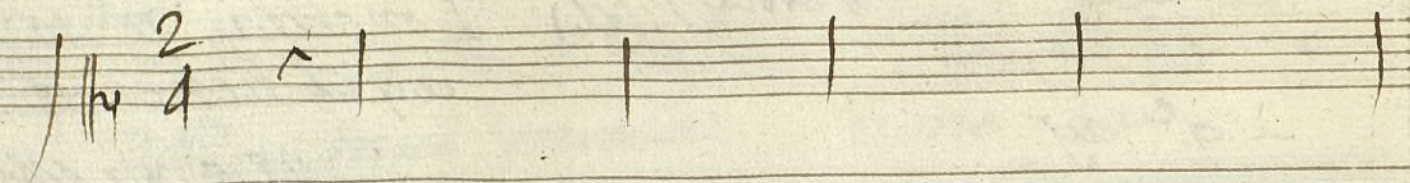
Parola^{1a} (el) Ponchita de toda el alma
aquí tienes a tu Poncho

~~M. C. C.~~ D. C.

Parola^{2a} (el) Valgame Dios mi Ponchita que no quieres responderme
ella / pues no te heí mal nacido, tu me tienes de esta suerte
el / pues mujer no estás vestida con esa ropa decente,
ella / y las tripas fechas flautas, que a la boca seme vienen
arromales que señor tan afortunado eres
el / que quier mujer, en Madrid el desgraciado pereze
ella / y la cara tan lucia a que o fecis te traerme, y la Longa de Mistela
el / si me faltan los par neles, pero atiendeme Ponchita si tu ingeniar te supieres
ella / como es esto de ingeniar me mia, si mi marido no fuese el alma te arrancaria
el / mia mujer que no pien ser que te lo digo por malo, ella / pues de que manera Crees
que me pu diera ingeniar, el / como otras se ingenian, ella / tente que yo no soy
como otras, soy como yo sola mente, el / pero si cucha vesalada, dime la verdad
me quieres? ella / mas requiero fecho pedazos que a otros Congalos, y trenes,
el / cucha, y en señare modo con que te maneres;

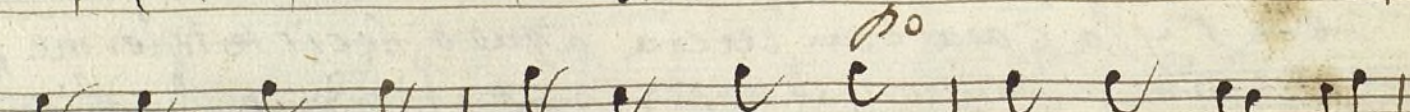
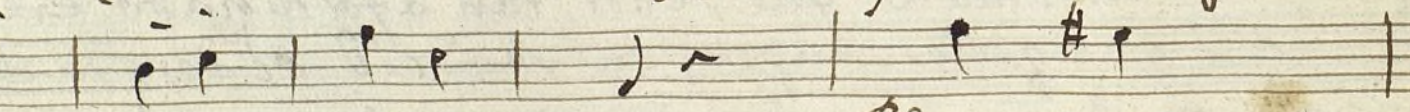
Coplas

Allegretto



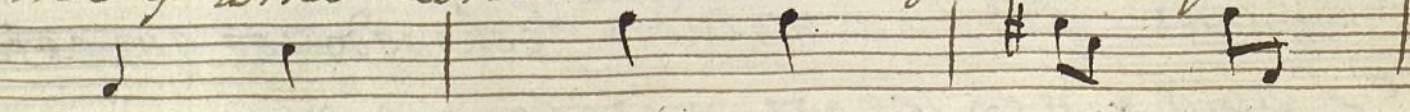
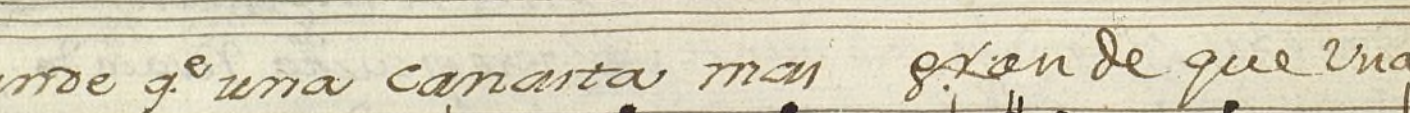
~~Busca un Mexca de muy~~
 Busca un Mexca de muy

~~(Me comprare un gran som.)~~
 Me comprare un gran som.



~~Y sacaras una saya y la sacas una~~
 Y sacaras una saya y la sacas una

~~brero mas grande qe una canasta mas grande que una ca~~
 brero mas grande qe una canasta mas grande que una ca



Saya

un gran manton con encajes y de

nasta

un capoton de ala mares y en es-

mas ropa fi ada y demas

cuon ala es palda y su

ella.

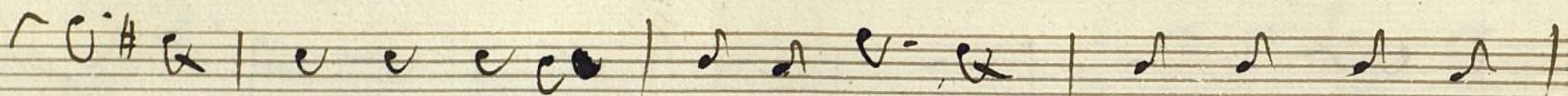
~~No le quiero de ella~~
No quiero con Mex ca

de
y diran los q^e se casen

le

po

Nada.
 Nada
 Nada
 el
 por la tarde iras al prado al o racion a la
 si de todo lo qe dicho no te parece bien
 nada no te parece bien nada.



~~por la~~ ~~no~~ ~~che~~ ~~ala~~ ~~re~~ ~~treta~~ ~~yo~~ ~~de~~ ~~lante~~ ~~y~~ ~~tu~~ ~~ala~~

no nos queda otro ne medio q. pa ciencia y bara

zaga yo delante y tu ala Zaga —

parla q. paciencia y barajarla —

ella fi

~~los~~ ~~q. en el barrio~~ ~~saben~~ ~~que son~~
y los q. en el barrio saben que son
ela virtud hijo mio a de
yo ~~quiere~~ ~~creer~~ ~~pac~~ ~~ciencia~~ ~~y~~ ~~bara~~

no

~~poncha la Gi tana que soi Poncha la Titana~~
 poncha la Gi tana que soi Poncha la Titana
 ser de ti ignorada a de ser de ti ignorada
~~deu i sea igome cada el~~

diran q^e tu eres el perro y que
 que en mi es buena la paciencia y enti
 por q^e en mi seria en el mundo de ti es

yo boi siendo mara y q^e yo boy siendo
 pu diera ser mala y enti pu die ra ser
~~no cae en el mundo de ti es~~

marza.

86

All.^o vivo

(Cual vida de misa mala)

mala.

1012

Quantos y quantas vemos - de o -

Pasemos esta vida - de o

le de esta manera

le tan trabajosa.

de esta ma-
Pero es el
tan traba-
para pa.

fre - ra paian su vida ale - gres y placent
ca so q. ai de pier y cave zar muchos que
so sa y con ontra co ma mos pan y ce.
sar la cantemos y vaile mos una ti

te - ra paian su vida alegre - ole o
bran tos q. ay de pier y cave & zar ole o
bo lla y con ontra co mamoi - ole o
ra na cantemos y vailemos ole o

le y placentera.
le muchos quebrantos.
le pan y cebolla.
le una ti rana.

Allegro

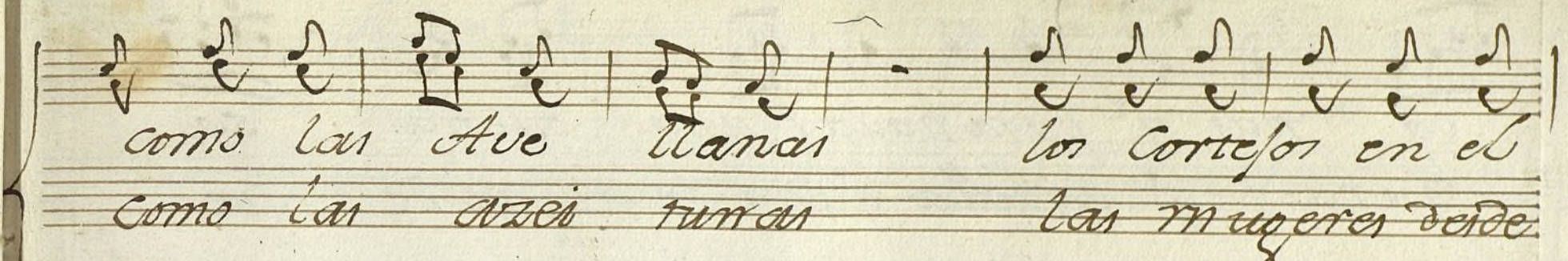
D. C.
ale Coplas

Puro

Tirana

Allegretto

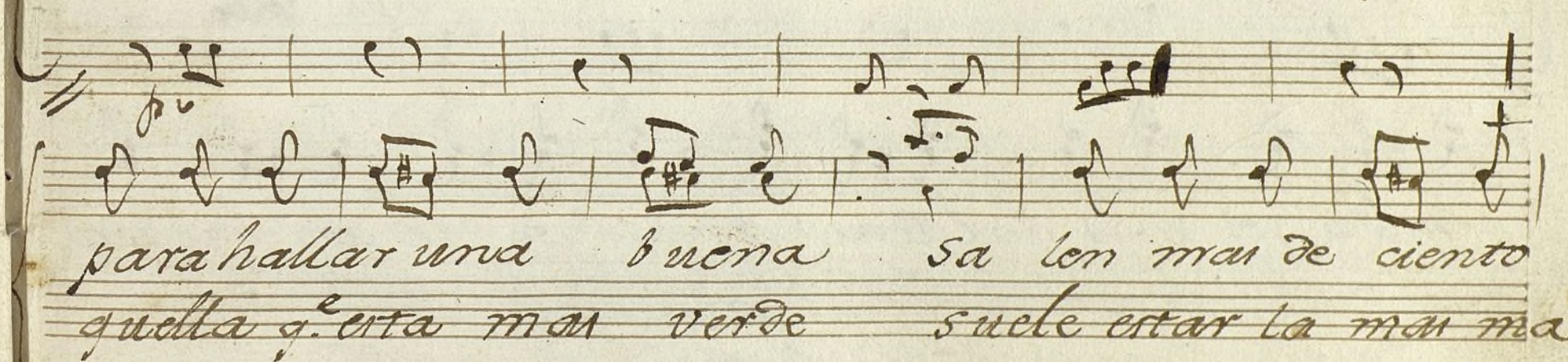
Handwritten musical score for 'Tirana'. The score is written on ten staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The second staff is a bass clef with a key signature of two sharps and a 3/8 time signature. The third and fourth staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace on the left. The seventh and eighth staves are grouped by a brace on the left. The ninth and tenth staves are grouped by a brace on the left. The lyrics are written below the staves. The first line of lyrics is 'Los cortesos en el dia son -'. The second line of lyrics is 'Las Mujeres desde nacen son'. The third line of lyrics is 'Los cortesos en el dia son'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some crossed-out staves and markings.



como las Ave llanas los Cortijos en el
 como las Azey tunas las mugeres verde



dia son como las Ave llanas q.
 ñoras son como las Azey tunas que a



para hallar una buena sa len mas de ciento
 quella q.^a era mas verde suele estar la mas mas



2.

va naí q.^e para hallar una buena sa
 dura q.^e aquella q.^e era mai verde sue
 len mai de ciento va naí. La tira
 le estar la mai madu ra La
 vivo vivo
 nilba yes mas salada si \dagger se le agrega un
 ~ ~ ~ ~ ~

son q.^e llaman si se le agrega un son q.^e

~~son con gracia si se le agrega un son con~~

llaman

~~gracia~~

Parola 1.^a

el/ como se llama ese son.
 ella/ el q.^e alegra toda el alma
 el/ q.^e levanta las piedras
 y deja caer las caras
 el/ dime qual es
 ella/ el Zorongo
 el/ puer anda con el muchacha.

sigue

Parola 2.^a el/ venaca resaladora

elo tenia guardado

ella/ siesto es propio de mi genio

y aunque ati yama de Cuatro

le parezco muy sorita

se mai que doscientos diablos

el/ alegrame el corazon

ella/ anda con ello muchacho; sigue

Al. vivo

lodos

vallen

si

La

se Repien lo que con berra

po

te

tu te vas alas Indias si tu

~~mea miella de mi boca~~ ~~yo e mee e~~

Muger que quiere aun om bre la Muger

~~po~~

sin dearme ni un Socorro sin

~~por no espantar a mi perro~~

es mui pare cida al perro

no extrañarás cuando vuelvas no es
~~se me empare el semblante~~
que aun que la den muchos pa los que aun
en tu lugar hallar
~~ella es el color de~~
nunca de sam para al
vairan
otro en tu ai Lorongo Lo-
~~herencia~~ nunca
dueño

rongo Zorongo q.^e lo q.^e mi Madre me compra me

pongo que-y me compraba una camisita q.^e

llena de encajes q.^e por las manguitas q.^e toma lo-

ronco lo ronco Loronco qe lo qe mi Madre me

compra me pon go. presto

viva viva qn ven ce. viva
viva viva quien ven ce viva

Viva q.^{ta} can to con salero y con

gus to y esta ti ra na ti ri rin

ti ri rin ti ri rin ti ri ri ti ri

~~Allegro~~

rin.

Allegro

29

final

~~NO~~

Allegro

rin

Y pues la y

de a se con cluió

asta la Pascua que da con

Dios y pues la y de a

se con cluió

asta la

Pasqua queda Con Dios a Dios a Dios a Dios a
 Dios la Pasqua queda Con Dios a Dios a
 Dios a Dios a Dios esta la Pasqua queda con
 Dios queda Con Dios queda con
 Dios

Handwritten musical notation on a five-line staff, including a treble clef and various notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Cruz.
-ff.

t

Violin 1^o.

Son^a à Duo.

Primera P.^{te}

La Titana pobre y Maso enamorado

ff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking *And^{no}* and the time signature 6/8. It features several dynamic markings including *fe* (forte), *vo.* (vivo), *Allo*, and *Allo vivoll*. The score concludes with the instruction *Allegro*. There are also some numerical markings, possibly measure numbers, such as 24 and 21.

Boleros ~~Allegro~~

Depo. *3/8* *For* *pmo* *For*

Voz. *pmo* *po.* *con lavor.* *con lavor.*

Alor Parr. *Allegro*

Allo setoca hanta q. e ella empiera acantar

Voz. *todo adlio. m.* *al puerre cello*

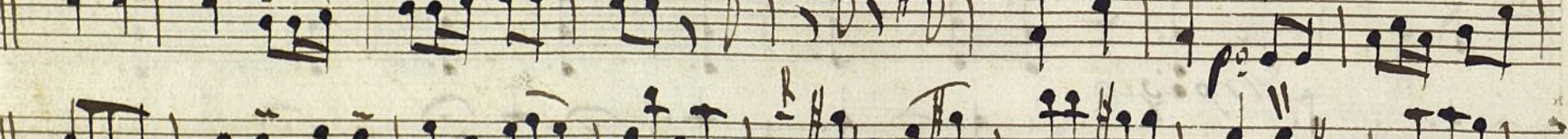
Arpeggio

Parola. y D. C.: y Parola.

Coplar.

All.^{to}

$\frac{2}{4}$ *fe*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*. The third staff begins with the tempo instruction *All.° vivo* and a key signature of two sharps. The piece concludes with the text *D. C. alas coplas.* on the tenth staff.

krana

All.¹⁰ *3/8* *fe.* *p.* *f.* *p.* *fe.* *p.* *fe.*

Voz. *fe.*

vivo *p.*

Parola.

All. vivo *3/8* *ero setoca ara q. ban abailar*
y seponen los palillos

Voz. *fe.* *p.*

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:
- *Pontice.* (written above the fifth staff)
- *Allegro e vivace* (written below the fifth staff)
- *for* (written above the fifth staff)
- *Allegro* (written above the sixth staff)
- *Allegro* (written above the seventh staff)
- *Presto.* (written above the second staff)
- *Don* (written above the second staff)
- *fe* (written below the second staff)
- *poco fe* (written below the second staff)
- *no* (written above the sixth staff)
- *po* (written below the sixth staff)
- *vo* (written above the sixth staff)
- *Allegro* (written above the seventh staff)
- *Allegro* (written above the eighth staff)
- *Allegro* (written above the ninth staff)
- *Allegro* (written above the tenth staff)

Ayuntamiento de Madrid

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Violin 2º

Donad.º a Duo

La Titiana Pobre y Maso Enamorado

//

Violino. 1.^o

Andantino:

All.

Allegro.

Al. Secondo:

Bolemas

Despacio 3/8 *Pr.* *Prmo* *Pr.*

voz *Prmo* *Pr.*

un poco de suspen con la voz *Con la voz*

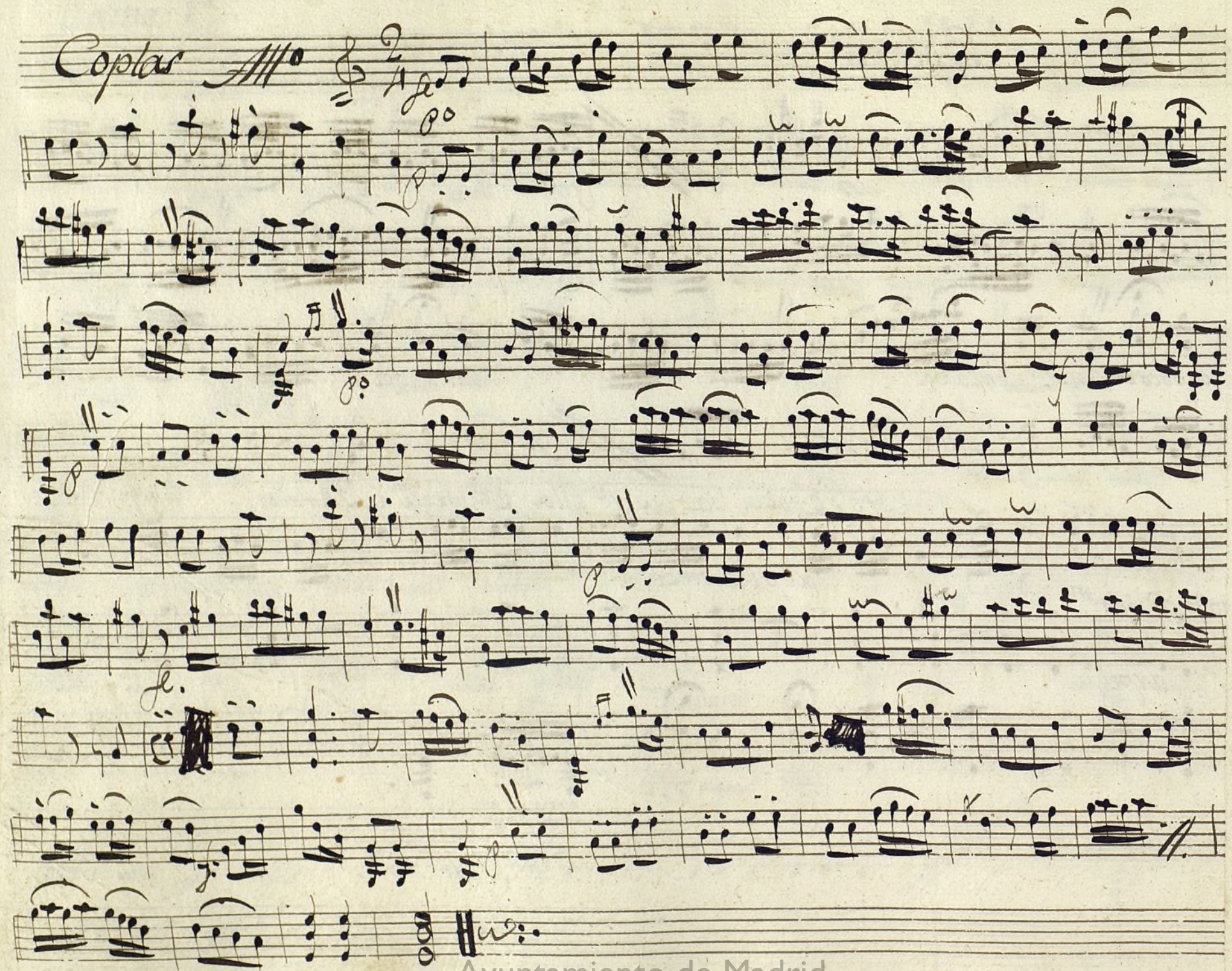
Alas Parrrr. *Allegro*

esto se toca hasta q^e ella empieze a cantar. *voz*

Allo *al puente cello.*

todo ad libit^m *arpeggio*

Parola y. D. C. *Parola*



Seguidillas

All. vivo

voz

D. C. de las Coplas.

Tirana

Handwritten musical score for 'Tirana'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a single system. The first staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The second staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The third staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The fourth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The fifth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The sixth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The seventh staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The eighth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The ninth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The tenth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *vo*. There is a large diagonal slash through the third staff.

Parola

Handwritten musical score for 'Parola'. The score is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a single system. The first staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The second staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The third staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The fourth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The fifth staff contains a treble clef, a key signature of two sharps, and a 3/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *vo*. There is a large diagonal slash through the third staff.

Pre. to.

voz

Ponticello.

Al. reg.

Fines:

Ayuntamiento de Madrid

Violín 2.^o

1.^a a dúo;

Primera P.^{te}

La Titana pobre y Maso enamorado

//

And^{no} *fe*

po *fe*

fe

All.^o *fe*

All.^o vivo *fe*

Allegro

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff is marked 'And^{no}' and 'fe'. The second staff has 'po' and 'fe'. The third staff has 'fe'. The fourth staff has 'All.^o' and 'fe'. The fifth staff has 'All.^o vivo' and 'fe'. The sixth staff has 'Allegro' and 'fe'. The seventh staff has 'Allegro' and 'fe'. The eighth staff has 'Allegro' and 'fe'. The ninth staff has 'Allegro' and 'fe'. The tenth staff has 'Allegro' and 'fe'.

Boleras.

A Dep.º

Con la voz

Allegro

ad libit.º

al pueritcello

arpeggio

esto se toca hasta q.º empieze a cantar

Parola y
D. C. y
Parola.

Copla *All.^{to}* $\frac{2}{4}$ *2^{te}*

The musical score is written on ten staves. The first staff begins with the title 'Copla' and the tempo 'All.^{to}' followed by the time signature $\frac{2}{4}$ and a second tempo marking '2^{te}'. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'pp' (pianissimo). There are also some markings that look like 'v' or 'w' above notes. The paper is aged and shows some staining, particularly a dark ink blot on the seventh staff.

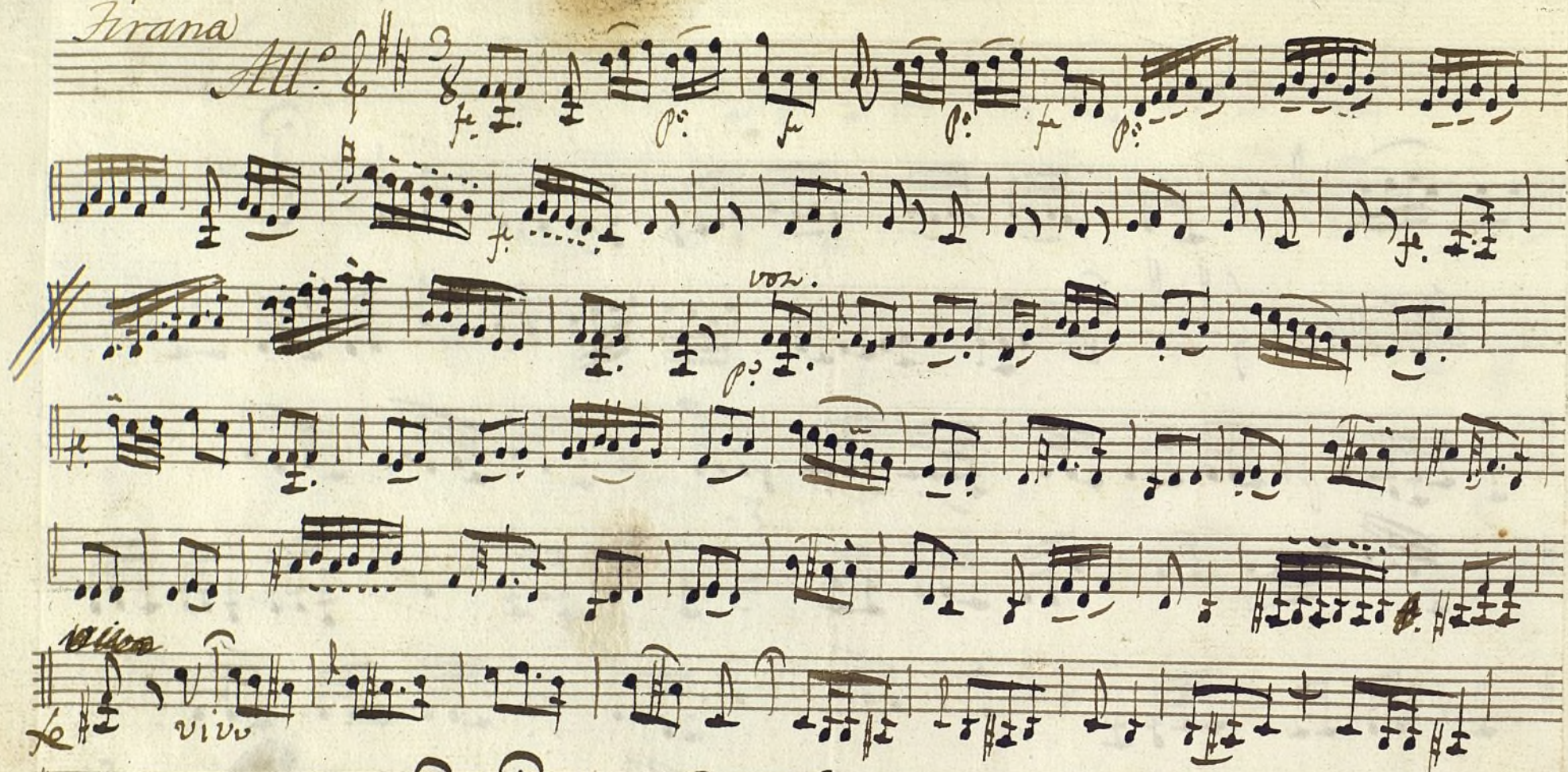
Al.º vivo

p. *fe.*

Alto Parr.

*D. C. das
Coplas.*

Firana

All.^o 

Parola

otto seteca hasta q.^o barr
avillar y seponen los palillos

All.^o vivo 

4

Pizz.

arco.

Preto.

for.

Allegro

2^{no}

All.

f.

p.

pp.

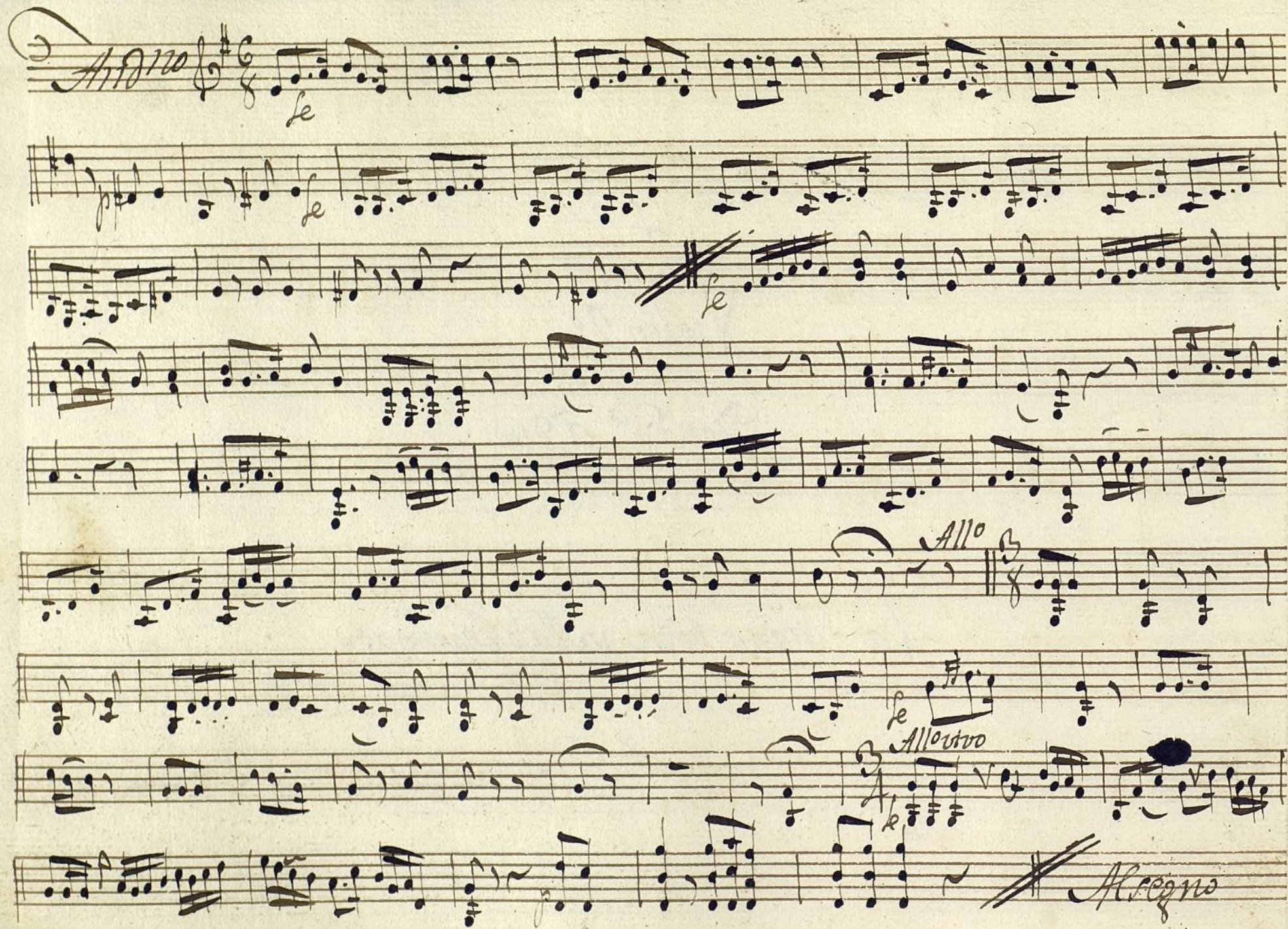
Ayuntamiento de Madrid

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Violin 2^a

Donad^a a duo

La Titana pobre, y Maso Enamorado

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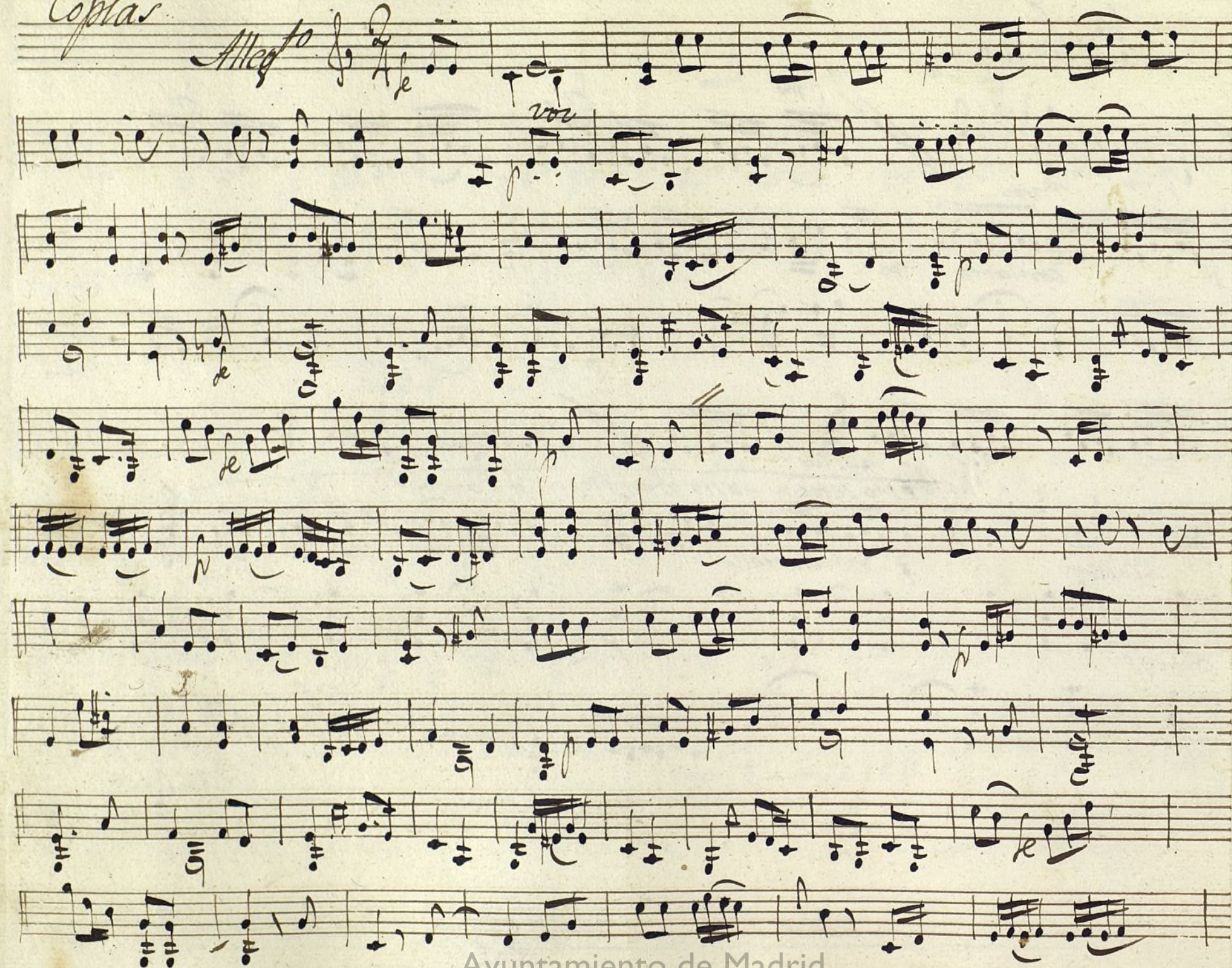
Boleros

Dejacio *vo* *Contravoz* *pmo* *fu* *fu*

Allegro *ad libitum* *arpeggio* *alor dar* *esto se toca hasta que empieza a cantar* *el hombre colto* *Allegro* *Parola y D.C. y Parola*

Coplas

Allegro



Handwritten musical score on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff begins with the tempo marking *Allo vivo* and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings like *f* and *p*. The piece concludes with the text *Alg Parraf.* and *D. C. ala Caplas:*.

Firana

Handwritten musical score for the piece "Firana". The score is written on ten staves. The first staff begins with the tempo marking "Allo" and the key signature of one sharp (F#). The music is in 3/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le", "p", and "vo". There are also some slanted lines indicating cuts or specific performance instructions.

Parolati

Handwritten musical score for the piece "Parolati". The score is written on four staves. The first staff begins with the tempo marking "Allo vivo" and the key signature of one sharp (F#). The music is in 3/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le". Above the first staff, there is a line of text in Spanish: "en no retocaharagoravailor y reponen la x pe lillas".

Presto

Handwritten musical score for strings, measures 1-10. The notation includes various rhythmic values, accidentals, and dynamic markings. The first measure has a fermata over the first note. The second measure has a slur over the first four notes. The third measure has a slur over the first four notes. The fourth measure has a slur over the first four notes. The fifth measure has a slur over the first four notes. The sixth measure has a slur over the first four notes. The seventh measure has a slur over the first four notes. The eighth measure has a slur over the first four notes. The ninth measure has a slur over the first four notes. The tenth measure has a slur over the first four notes.

Presto

arco

arco

pizzicato

Allegro

no

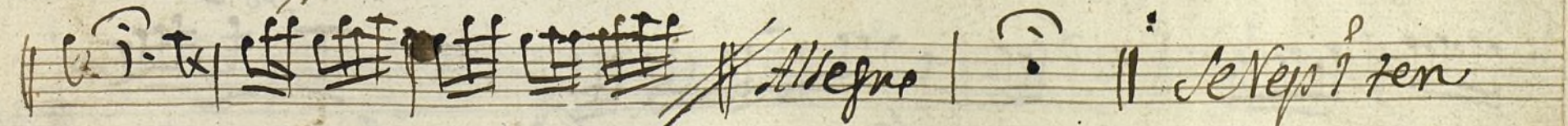
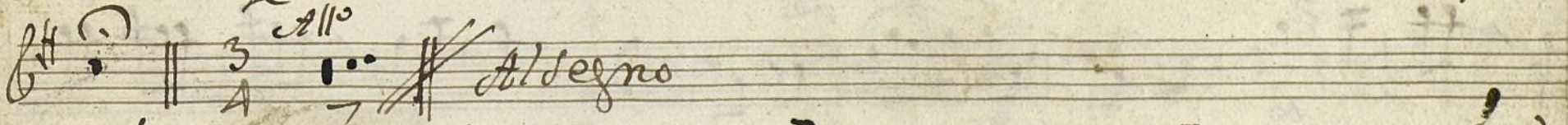
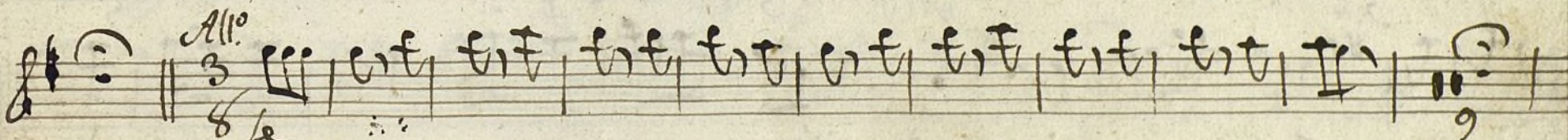
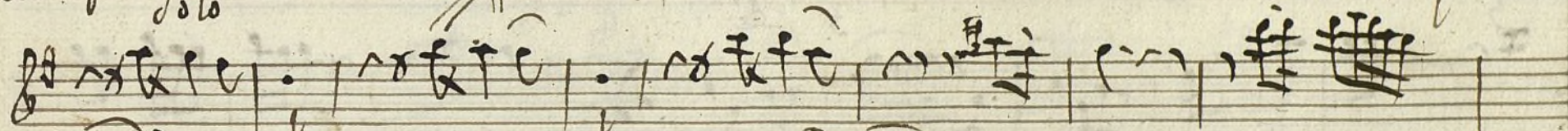
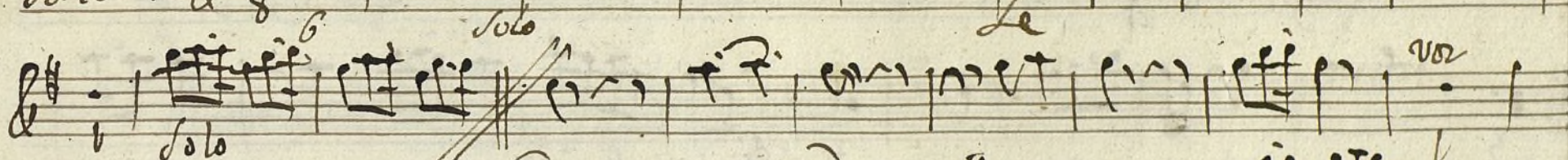
Handwritten musical score for strings, measures 11-15. The notation includes various rhythmic values, accidentals, and dynamic markings. The first measure has a slur over the first four notes. The second measure has a slur over the first four notes. The third measure has a slur over the first four notes. The fourth measure has a slur over the first four notes. The fifth measure has a slur over the first four notes. The sixth measure has a slur over the first four notes. The seventh measure has a slur over the first four notes. The eighth measure has a slur over the first four notes. The ninth measure has a slur over the first four notes. The tenth measure has a slur over the first four notes.

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8^{vo} e Primo

Mus 115-3 1

Conadilla à Deo; La Titana pobre, y Mayo una morado:



Zeta.

$\frac{3}{8}$ All.^o tarca. // Parola

Coplas otavines

Alleg.^{ro}

$\frac{2}{4}$

Handwritten musical score for Coplas otavines. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a style characteristic of 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. There are several triplets marked with a '3' and a slur. The word 'Alleg.^{ro}' is written above the first staff, and the time signature $\frac{2}{4}$ is also present. The piece concludes with a double bar line and the word 'fin'.

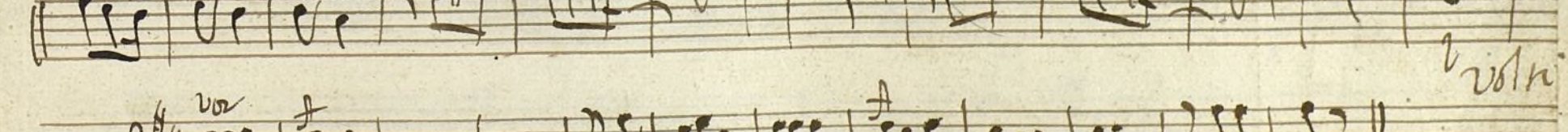
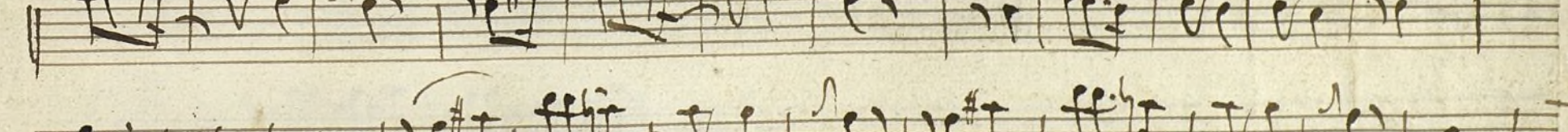
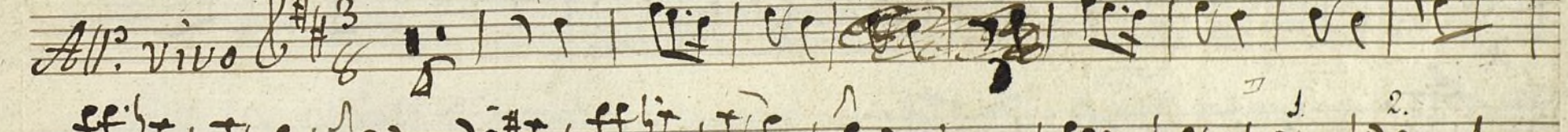
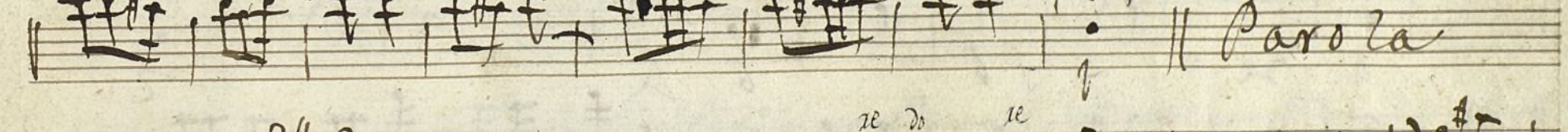
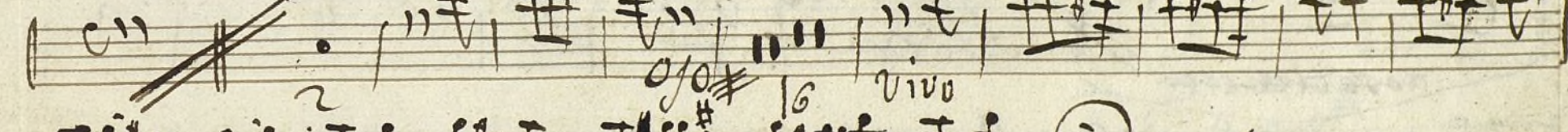
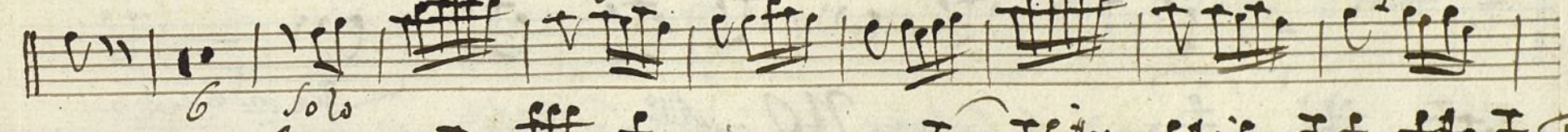
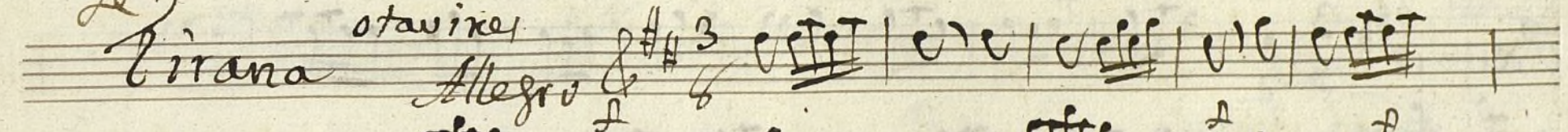
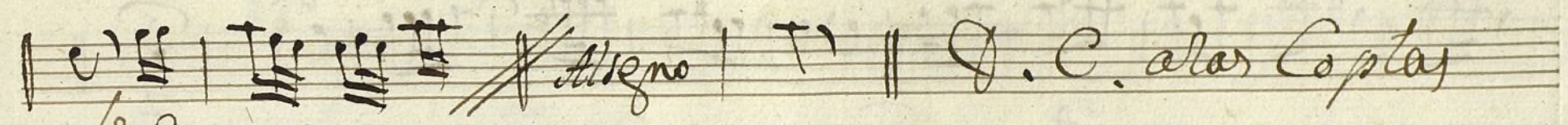
Bolera

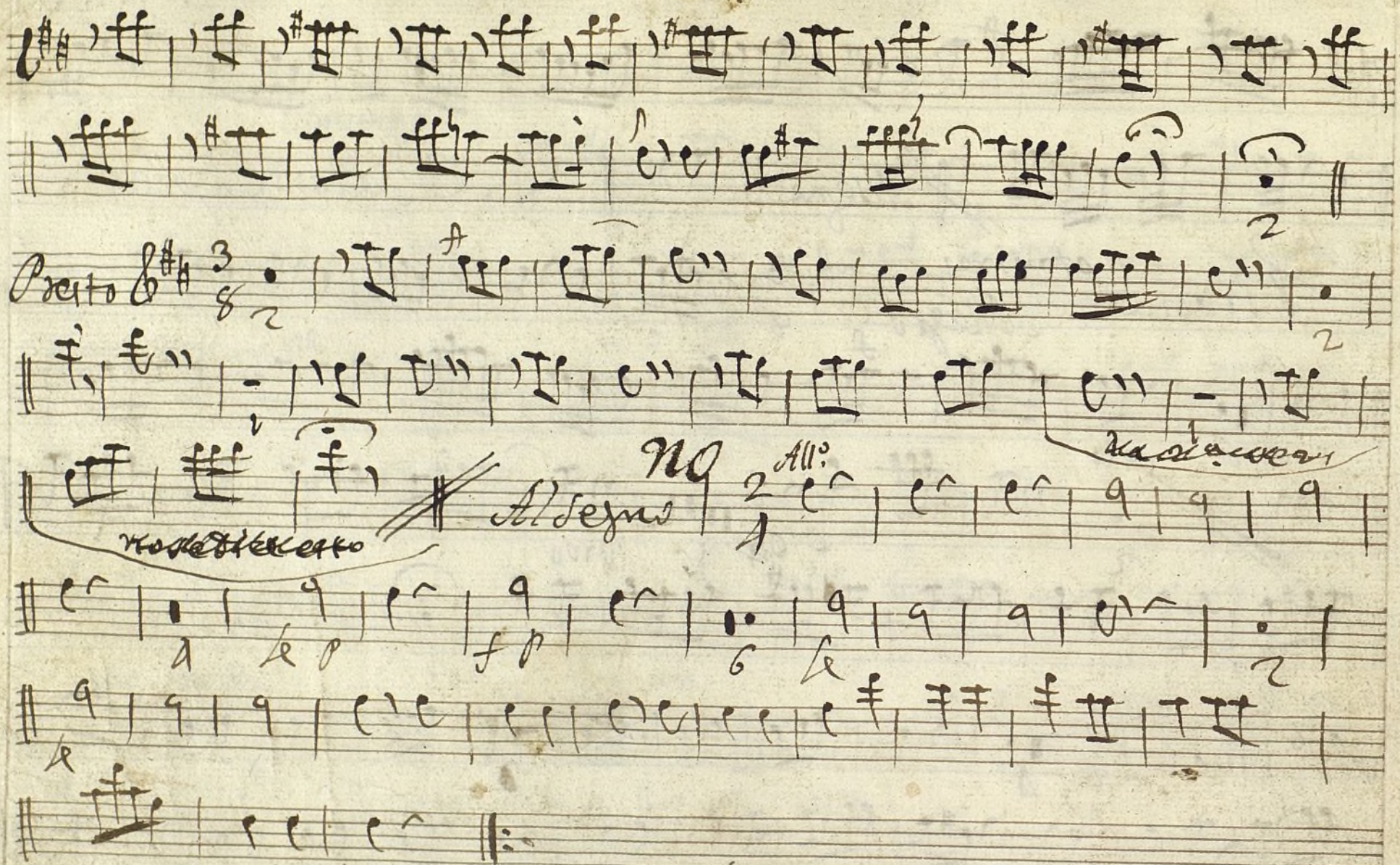
All.^o

$\frac{3}{8}$

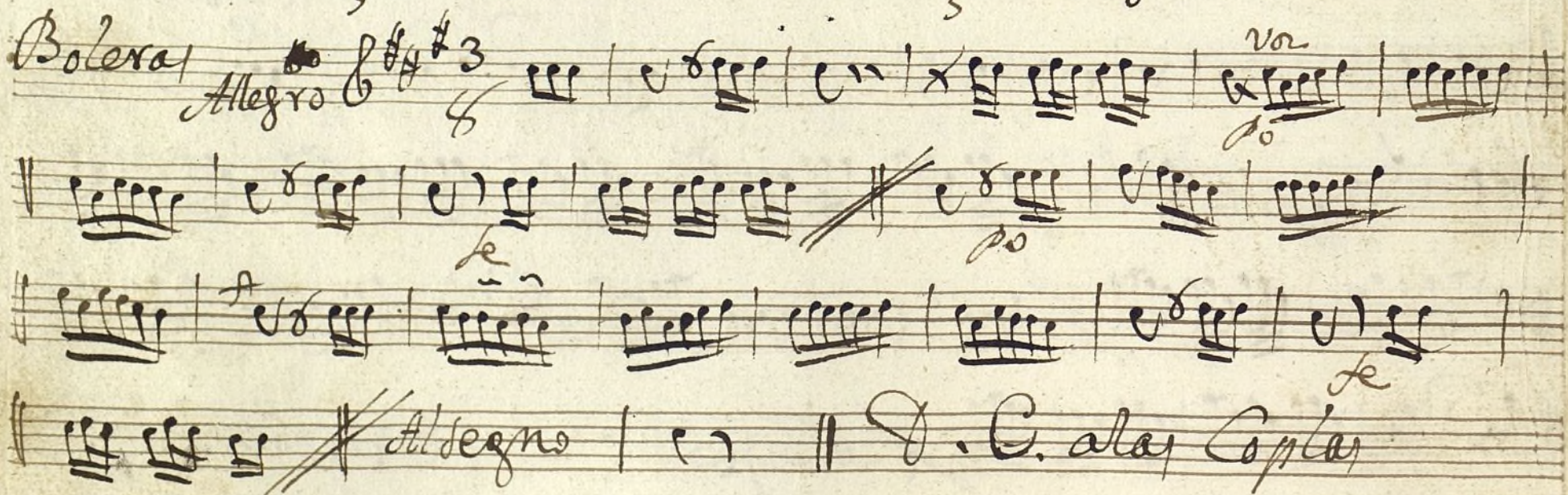
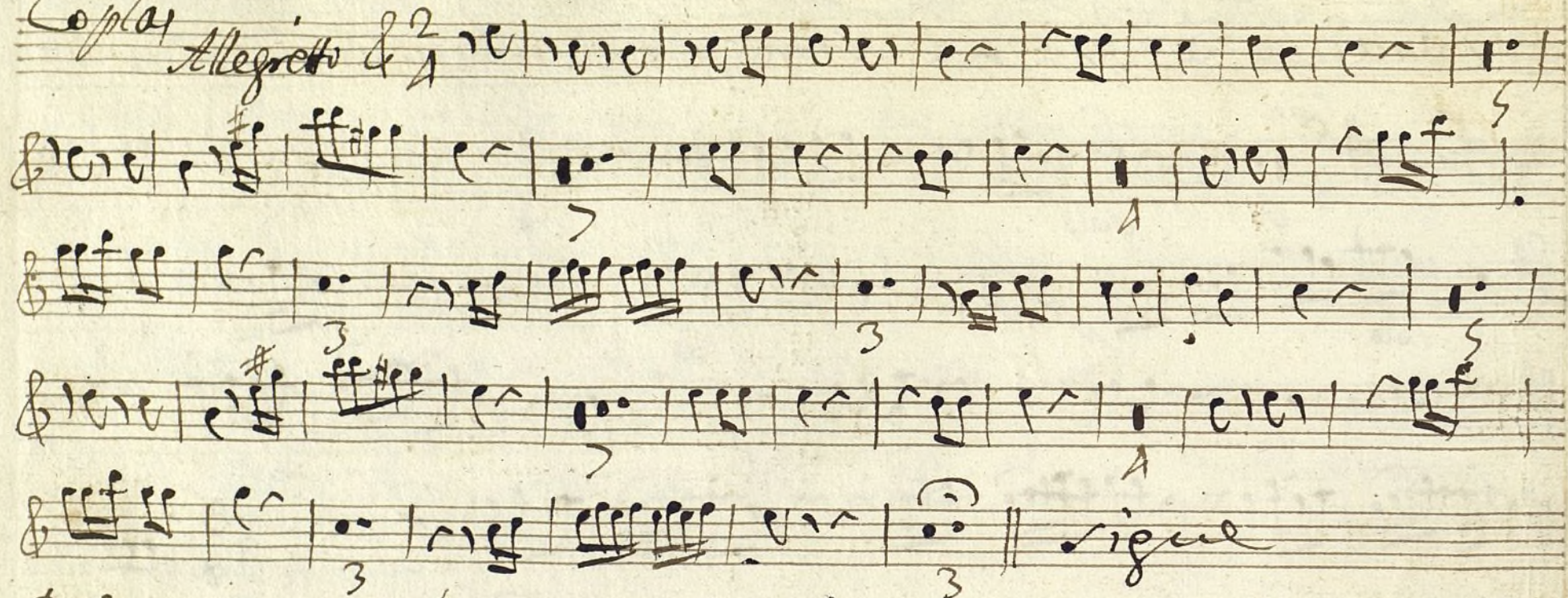
$\frac{3}{8}$

Handwritten musical score for Bolera. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/8. The music is written in a style characteristic of 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. There are several triplets marked with a '3' and a slur. The word 'All.^o' is written above the first staff, and the time signature $\frac{3}{8}$ is also present. The piece concludes with a double bar line and the word 'fin'.





Coplas *stavine*



S. Otavino
Cirana Allegro $\text{G}\sharp\text{F}$ $\frac{3}{8}$

Solo

vivo

Parola

Allegro $\text{G}\sharp\text{F}$ $\frac{3}{8}$

no *si la si*

7 volte

Handwritten musical score on six 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:

- Preto* (written above the first staff)
- Allegro* (written above the third staff, crossed out)
- Allegro* (written above the fourth staff)
- Adagio* (written above the fifth staff)
- Andante* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- Adagio* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- Adagio* (written above the tenth staff)
- Allegro* (written above the eleventh staff)
- Adagio* (written above the twelfth staff)
- Allegro* (written above the thirteenth staff)
- Adagio* (written above the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- Adagio* (written above the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- Adagio* (written above the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- Adagio* (written above the twentieth staff)
- Allegro* (written above the twenty-first staff)
- Adagio* (written above the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- Adagio* (written above the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- Adagio* (written above the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- Adagio* (written above the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- Adagio* (written above the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- Adagio* (written above the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- Adagio* (written above the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- Adagio* (written above the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- Adagio* (written above the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- Adagio* (written above the fortieth staff)
- Allegro* (written above the forty-first staff)
- Adagio* (written above the forty-second staff)
- Allegro* (written above the forty-third staff)
- Adagio* (written above the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- Adagio* (written above the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- Adagio* (written above the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- Adagio* (written above the fiftieth staff)

Tiempo Primera

Mus 115-3

2

Conadilla a Duo: La Titana Pobre, y Mayo Enamorado
en gesol.

And^{no} & 8 *po* *fe*

fe

8

All^o

All^o *3* *4* *fe*

Allegro

Segu. Bolera, fare //

3/8 *Allegro tarre* //
en re

Coplas *Allegretto* 2/4

The musical score consists of eight staves. The first staff is a treble clef with a 3/8 time signature and the tempo marking 'Allegro tarre'. The second staff is a treble clef with a 2/4 time signature and the tempo marking 'Allegretto'. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a treble clef with a 2/4 time signature. The fifth staff is a treble clef with a 2/4 time signature. The sixth staff is a treble clef with a 2/4 time signature. The seventh staff is a treble clef with a 2/4 time signature. The eighth staff is a treble clef with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'Allegretto', 'Allo', and 'Allegro'. There are also some numerical markings like '19' and '3'.

Tirana

~~Allegretto~~ In D

2

Allegretto & 3/4

17 2 21

Parola

3/8 fare

Allegretto

no

Allegretto 2/4

8

6 2

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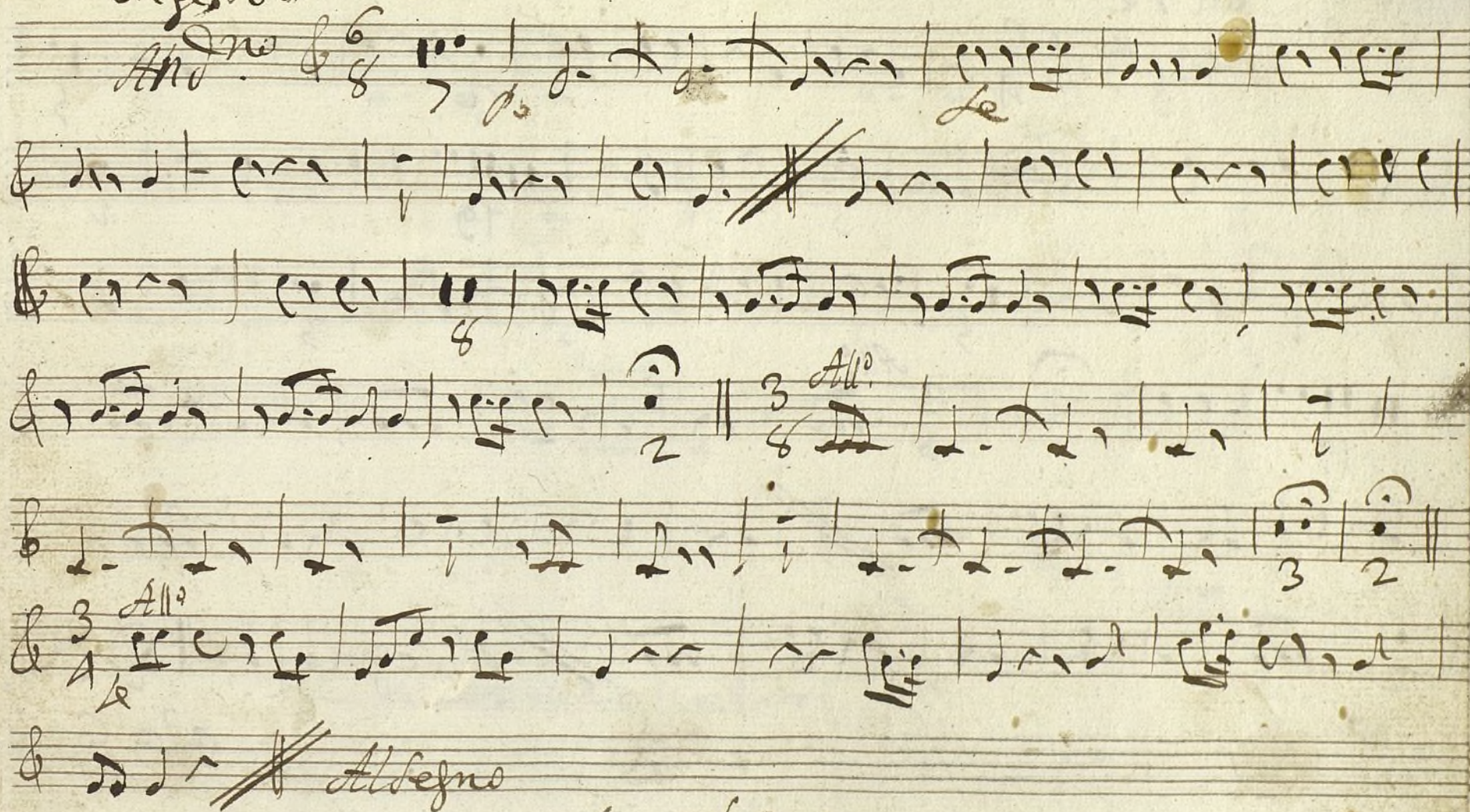
Trompa Segunda

Mus 115-3

Conadilla a Qu; La Pitona pobre, y Mayo Enamorado; 1

en p. 504

And.



Segui: Boleas tace //

Coplas en re^B Allegro fare //

Alleg^{to} & 2/4

Alleg^{to}

Allegro

C. C.

coplas

Ayuntamiento de Madrid

+

Contrabajo.

Conadilla a Dios;

La Titana pobre, y Mayo Enamorado;

//

+

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "And^{te}". The score includes several measures of music, some with complex rhythmic patterns and others with rests. Dynamic markings like "p^o", "f", "no", "Allo", and "Allegro" are present. The piece concludes with a double bar line and the tempo marking "Allegro".

Sequi. *de paco* *3* *8* *Vo*

po *ff* *po* *ff* *le*

Vo *ff* *le*

Vo *le*

Allegro *3* *8* *Se repite el Ritornelo* *Vo* *todo ad libitum*

Parola y D.C. *Parola*

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

The musical score is written on ten staves. The first staff begins with the title 'Coplas Allegretto' and the time signature $\text{C} = \frac{2}{4}$. The notation is in a single system, with each staff containing a line of music. The notes are primarily quarter and eighth notes, with some sixteenth notes in later staves. There are several rests and accidentals (sharps and naturals) used throughout. Dynamic markings like 'p' and 'f' are written below the staves at various points. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Sequi!
All. vivo $\text{C} \sharp \text{F} \sharp$ $\frac{3}{8}$

vor
po
po
po
po

D. C. alay Coplas

Ushi

Lirana Allegretto $\text{C}=\text{F}\#$ $\frac{3}{8}$

The musical score is written on ten staves. It begins with the title 'Lirana' and the tempo 'Allegretto' in a key of C major with one sharp (F#) and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). A double bar line with a diagonal slash appears on the third staff. The tempo changes to 'Vivo' on the sixth staff. On the seventh staff, the tempo is marked 'All. vivo' and includes the instruction 'se repite loque con benga'. The word 'Parola' is written on the seventh staff. The score concludes with a final double bar line on the tenth staff.

Vor
p
p
Vivo
p
All. vivo se repite loque con benga
Parola
p
p

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *no*, *p*, *f*, and *Allegro*. The score concludes with a double bar line and the word *Allegro* written across the final staff.

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Contrabajo Dupli^{do}

Conadilla a Duo

La Titana pobre, y Mafo enamorado

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score begins with the tempo marking *And^{no}* (Andante) in the first staff. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as *le*, *po*, *vo*, *Al^{lo}*, and *Allegro*.

The score concludes with the tempo marking *Allegro* in the tenth staff, which is crossed out with a large diagonal line. The final staff is marked with a double bar line and a repeat sign.

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Segue *despacio* $\text{C}=\text{H}\text{H}\text{H}$ $\frac{3}{4}$

Allegro $\text{C}=\text{H}\text{H}\text{H}$ $\frac{3}{8}$ $\frac{8}{8}$ *se le pite el Ritornelo* *vo* *todo ad libitum*

Coplas

Allegretto

2/4

Handwritten musical score for 'Coplas' in 2/4 time. The score consists of ten staves of music. The notation includes various notes (quarter, eighth, sixteenth, and half notes), rests, and accidentals (sharps and naturals). Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout. There are some ink blots and corrections visible on the manuscript, particularly on the fifth and ninth staves. The piece concludes with a double bar line and a repeat sign on the tenth staff.

Sequi.

All.° vivo

C: # # # 3/4

Handwritten musical notation on six staves. The notation includes various notes, rests, and bar lines. There are some markings above the notes, possibly indicating dynamics or articulation, such as 'vo' and 'po'.

|| *Q. C. alor Coplas;*

Sirana *Allegretto* $\text{C}:\sharp\text{F}\frac{3}{8}$

Parola

Allegro vivo $\text{C}:\sharp\text{F}\frac{3}{8}$ *Se repitea lo que contiene S.*

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is divided into sections by double bar lines. The first section consists of the first seven staves, followed by a section marked "Allegro" on the eighth staff, and a final section on the ninth and tenth staves. The notation includes many slurs, ties, and dynamic markings such as "p" and "f". The paper is aged and shows some staining.



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