

114-8

+ } La Navarra
La Portuguesa }
Conadilla à Duo (2)

El Zalan, y la Criada

Alleg.^{ro}

$\frac{3}{4}$
#

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of several measures of music, including eighth and sixteenth notes, and rests.

Musical notation for the second system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of several measures of music, including eighth and sixteenth notes, and rests.

Musical notation for the third system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of several measures of music, including eighth and sixteenth notes, and rests.

Musical notation for the fourth system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of several measures of music, including eighth and sixteenth notes, and rests.

Sigue ahora

Salan

Que oficio tan precioso el amor fuera

*el amor fuera sino tu biera a veres sino
que afortunado es a quel quien su vida es a*

tan mal las quiebras no ay en el mundo —
 sea en amorado

Cosa mas bella — ni mejor tiempo — de Conplacencia

ay que gus ti to — es Cari ñi to — ay que con

ten to es amor tier — no si pero es el

Caso — pero es la Rampa — el diablo luego — todo lo en

Zarza — no ay amante que logre — nunca la quietud

Cierta — quen el amor ay siempre mil con tingencias

si si

All.^o
2/4 pero ya es tar de que ora tendremos las diez son

dados boime corriendo

dos mil bisitas oy que hacer tengo a dar en fraldas

y el año nuevo boi por mi es cada

boi por mi es cada y mi sombrero boi por mi es

cada y mi sombrero si si no no no pierda tiem-

no no no

Andte

Criadas

tenga usted buenos dias señor Dⁿ Pablo

Salⁿ porque se cansa tu ama en tales dengues

Salⁿ vaya por lo allien cima y es peravn Yato

Salⁿ

Cri^a All^o

mea legro esta usted bueno que ay Cielo amado, vengo de
si sabe que con migo cumplido tiene, es que mi
mientras que te prebengo el aguiñal-do, de se usted

All^o

parte de mi se ñora q.^{ue} ussed se sirba de a quenta dropa y q.^{ue} per
 ama ya vsted me entiende a vsted le quiere ya si pre tende dar una
 eno para que e esso Jesus que e eso no gusto de esso pero no

And.^{te}
 done la cor se dad,
 muestra de voluntad,
 gusto de replicar

Allegro

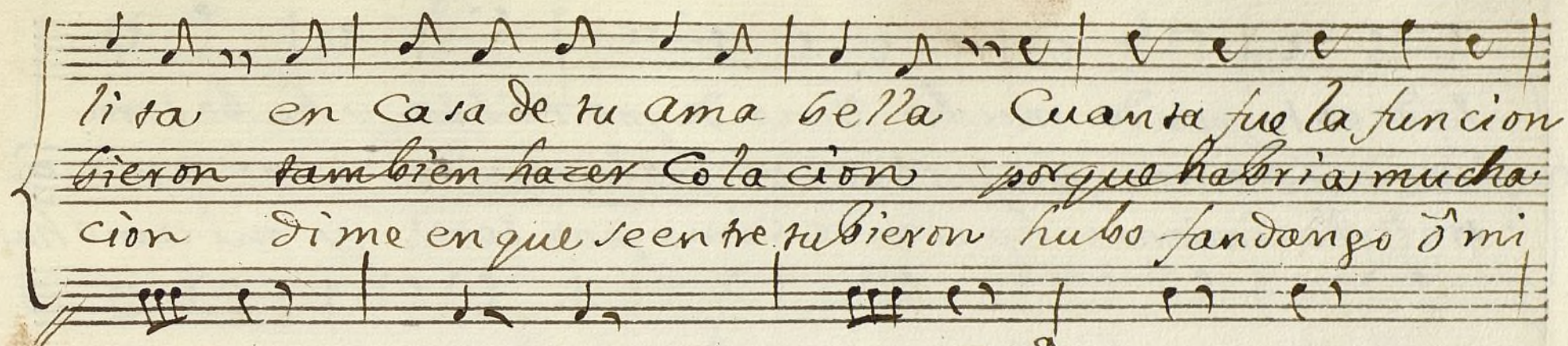
All.^o
 atencion chuscos atencion chaitos que ba de chis se que

bade paso queba

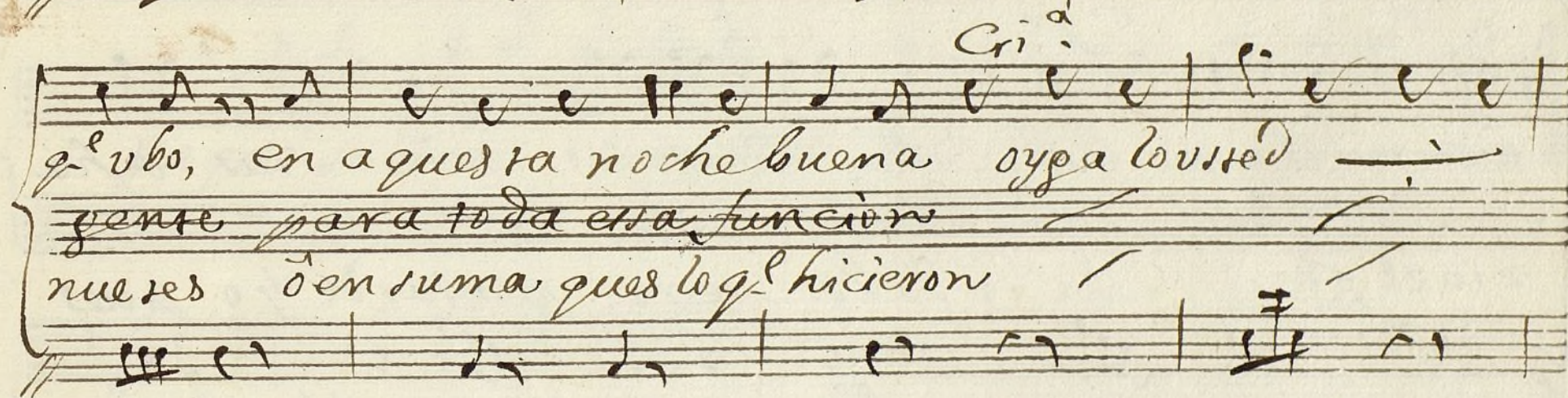
Coplas
All.

Salan

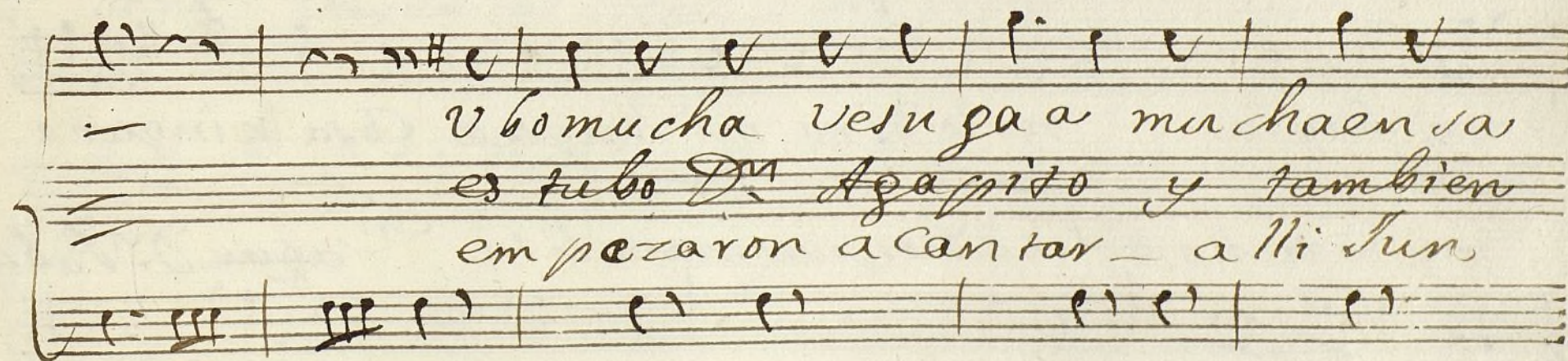
Vaya dime Mano
Cuéntame lo que estu
después de la cola



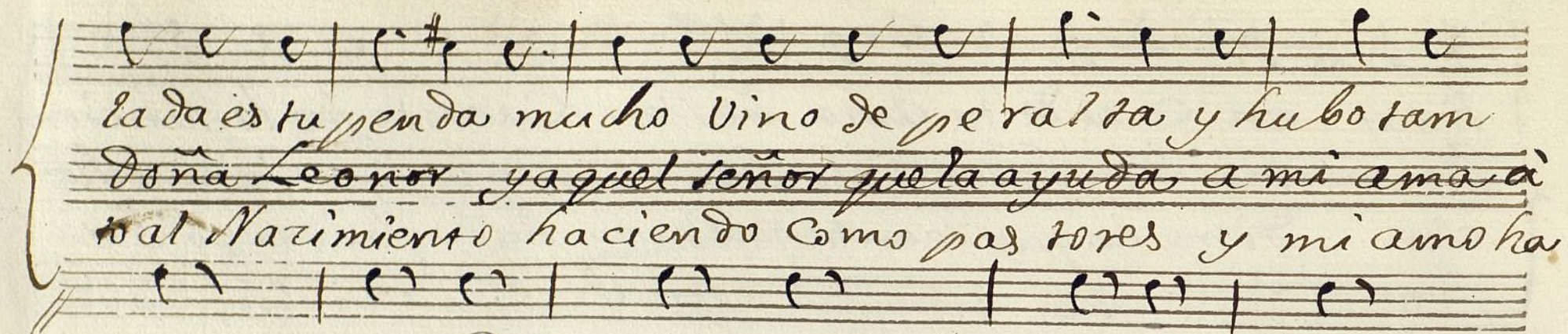
li ta en Casa de tu ama bella Cuanta fue la funcion
 Gieron tambien hazer Colacion porque habria mucha
 cion dime en que se entre tubieron hubo fandango ò mi



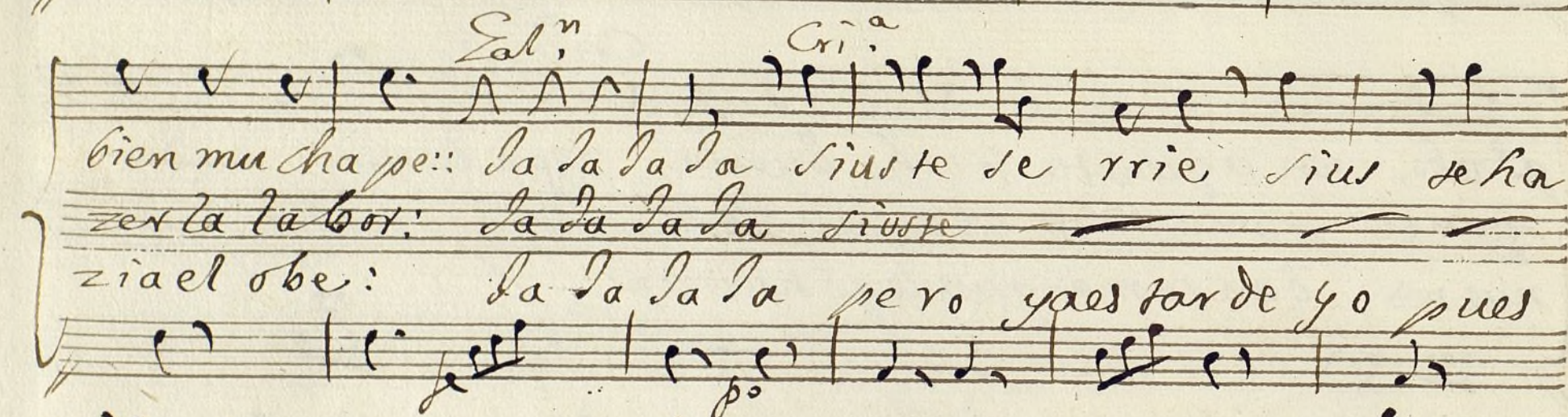
Cria
 q^ubo, en aquesta noche buena oya lousted
 gente para toda esa funcion
 nules ò en suma que lo q^u hicieron



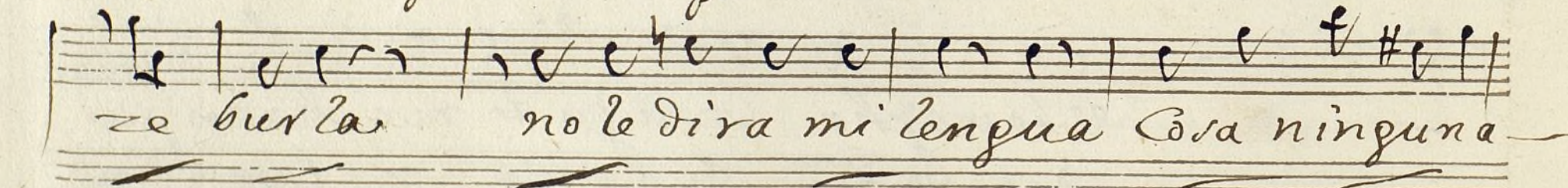
— vbo mucha vesuga a mucha en sa
 es tubo Dⁿ Agapito y tambien
 empezaron a cantar — alli Jun



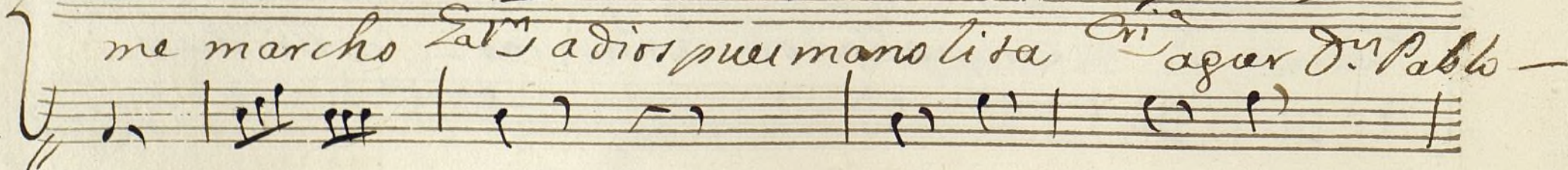
la da es tu penda mucho vino de peralta y hubo tam
 Doña Leonor ya quel señor que la ayuda a mi ama a
 al Nazimiento haciendo como pastores y mi amo ha



bien mucha pe:: la la la la sius te se rrie sius se ha
 zer la labor: la la la la sius —————
 zia el obe: la la la la pero ya es tarde yo pues



ze burla no le dira mi lengua cosa ninguna —



me marchó Sal. adios pue mano lita Cri. agar D. Pablo —

allegro

ya qui señores saca bi el Cuento de la criada y el caba

llero vayan las segui dillas y agur mis dueños

si y agur mis dueños

Segui.

oyan las seguidillas de los es trechos

de los es trechos que es cosa de señores propia del
vamos diciendo que vivan muchos años que es

tiempo que es cosa de señores propia del tiempo las cedu
rechos

li tas en los sombre ros se re me ne am

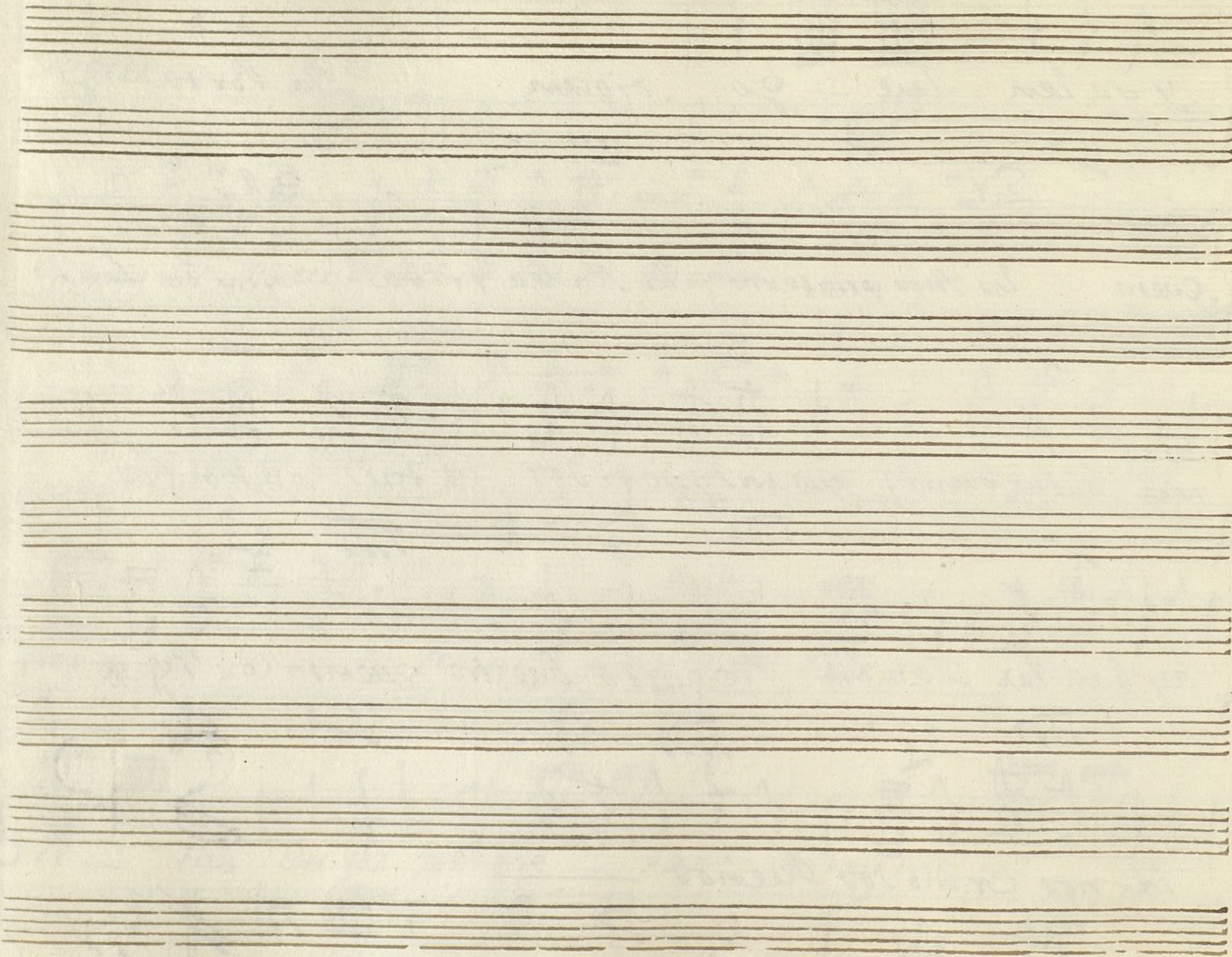
y salen luego oigan la Portu

guea los moquereros, la Nobarrita Con la Lu

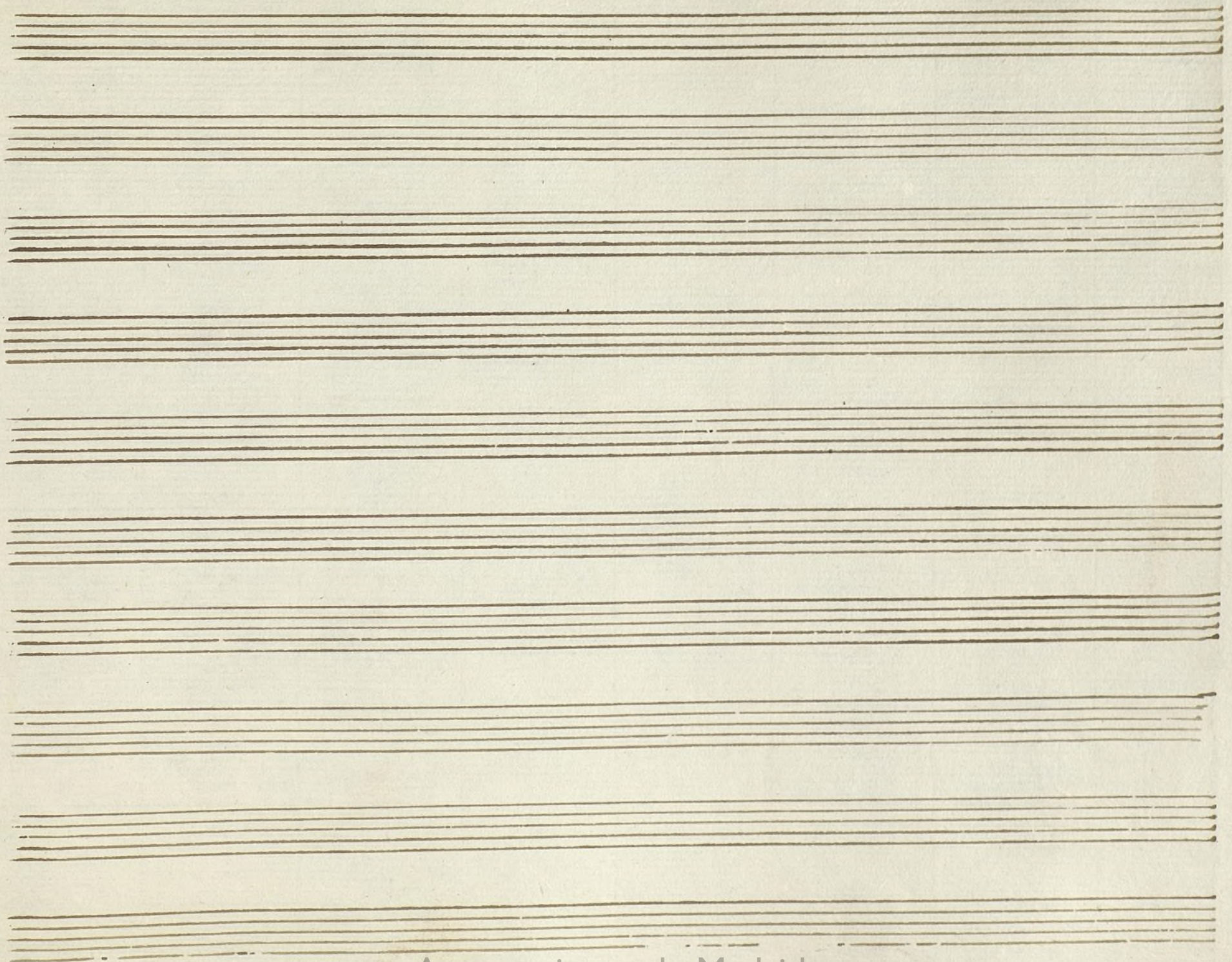
nera (bueno bueno) que tal queridos es tair contentos

ay ban las Zenuas si es gusto nuestro quenta con Nega

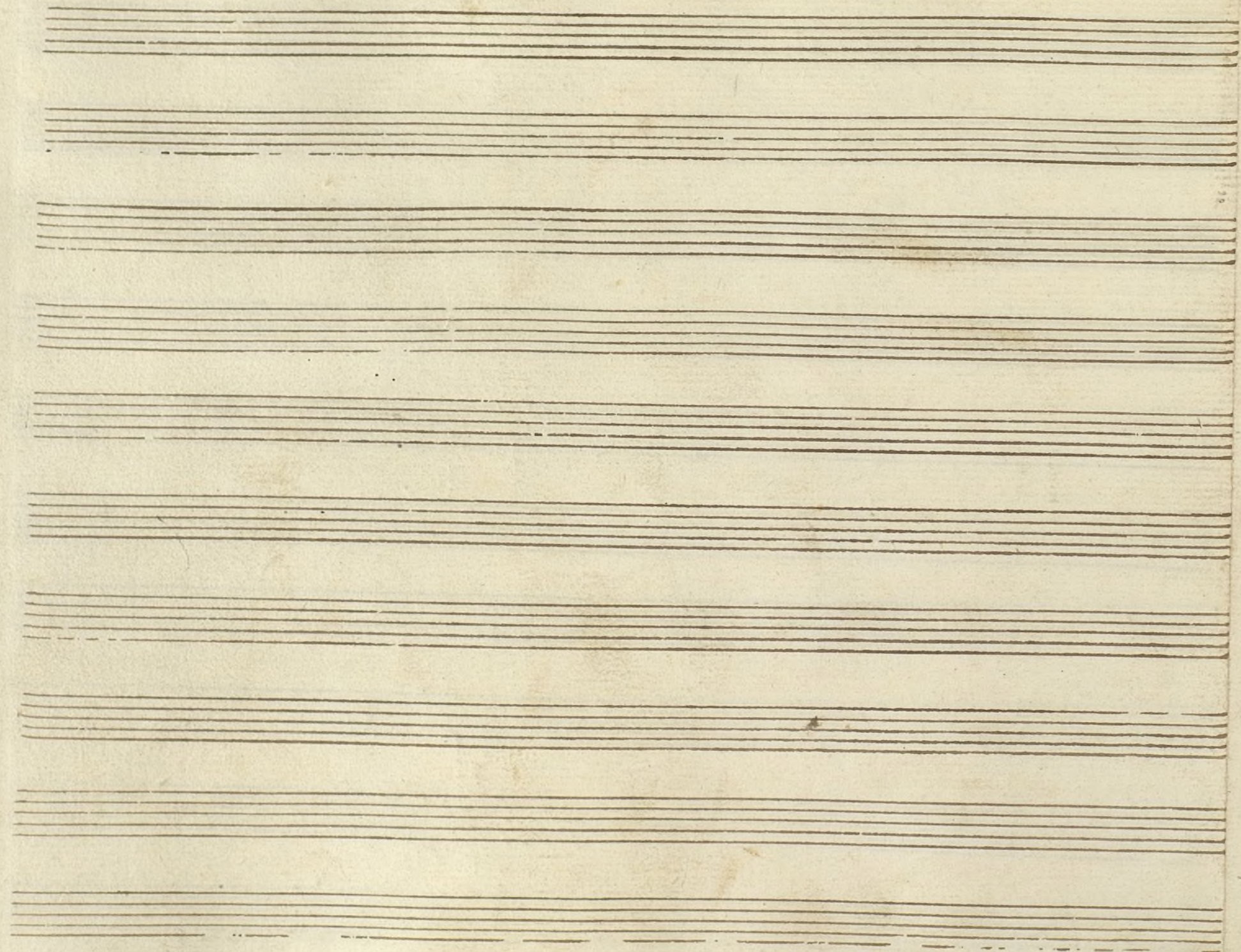
lar nos ermosos dueños



Ayuntamiento de Madrid



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Violin Primero

Mus 114-8

Sonadilla à Duo

114-8

Allegretto

Allegro

Ayuntamiento de Madrid

volvi

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

The score is organized into several sections:

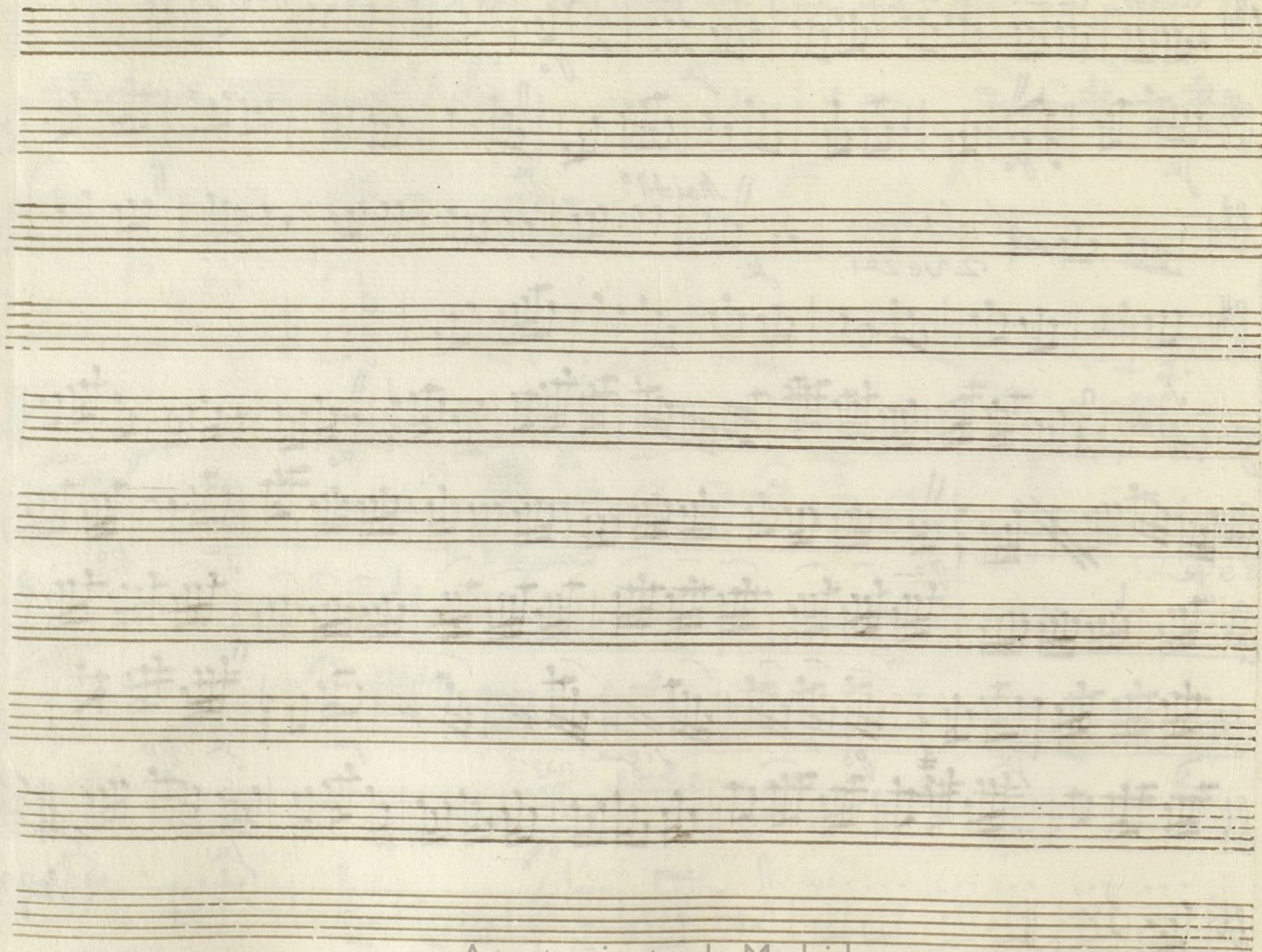
- First Section (Staves 1-3):** Features complex rhythmic patterns with many beamed notes. Dynamic markings include *p* and *se*.
- Second Section (Staves 4-6):** Marked *And.^{te}* with a key signature of two sharps and a 6/8 time signature. It includes a *vo* (voice) part on the first staff of this section. Dynamic markings include *p*, *se*, and *All.^o p*.
- Third Section (Staves 7-8):** Marked *allegro* and *2 vezet*. It includes a *Despacio* marking on the first staff of this section. Dynamic markings include *se*.
- Fourth Section (Staves 9-10):** Marked *Coplas All.^o* with a key signature of two sharps and a 6/8 time signature. It includes a *vo* part on the first staff of this section. Dynamic markings include *p*.

The notation includes various clefs (treble and alto), time signatures (6/8), and dynamic markings (*p*, *se*, *All.^o*, *allegro*, *Despacio*). The handwriting is in a historical style, and the paper shows signs of age.

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

The score is written in G major (one sharp) and includes the following markings and features:

- Staff 1:** Treble clef, G major key signature. Dynamic markings: *se*, *p^o*.
- Staff 2:** Treble clef, G major key signature. Dynamic markings: *se*, *p^o*.
- Staff 3:** Treble clef, G major key signature. Marking: *allegro* (crossed out), *2 vez* (written below). Marking: *Ma. All^o* (written above). Dynamic markings: *se*, *p^o*.
- Staff 4:** Treble clef, G major key signature. Ends with a double bar line.
- Staff 5:** Treble clef, G major key signature. Marking: *segu* (written above). Dynamic markings: *p^o*, *se*.
- Staff 6:** Treble clef, G major key signature. Dynamic markings: *se*, *p^o*.
- Staff 7:** Treble clef, G major key signature. Dynamic markings: *se*, *p^o*.
- Staff 8:** Treble clef, G major key signature. Marking: *rigue* (written above). Dynamic markings: *se*, *p^o*.
- Staff 9:** Treble clef, G major key signature. Dynamic markings: *se*, *p^o*. Ends with a double bar line.
- Staff 10:** Treble clef, G major key signature. Marking: *allegro* (written below). Ends with a double bar line.



Ayuntamiento de Madrid

Violin Segundo.

+ tonadilla a Duo 1/2. Mus 114-8

Allegretto 3/4

The musical score consists of ten staves of handwritten notation. The first staff is marked 'Allegretto' and '3/4'. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include 'Poco fe' on the second staff, 'le' on the third, fourth, fifth, sixth, seventh, eighth, and ninth staves, 'poco' on the fourth staff, 'All.' on the ninth staff, and 'allegro' on the tenth staff. The score concludes with the word 'voltri' on the tenth staff.

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *se*, and *po*. The key signature changes from one sharp (F#) to two sharps (F# and C#). The time signature is 6/8. The piece concludes with a double bar line.

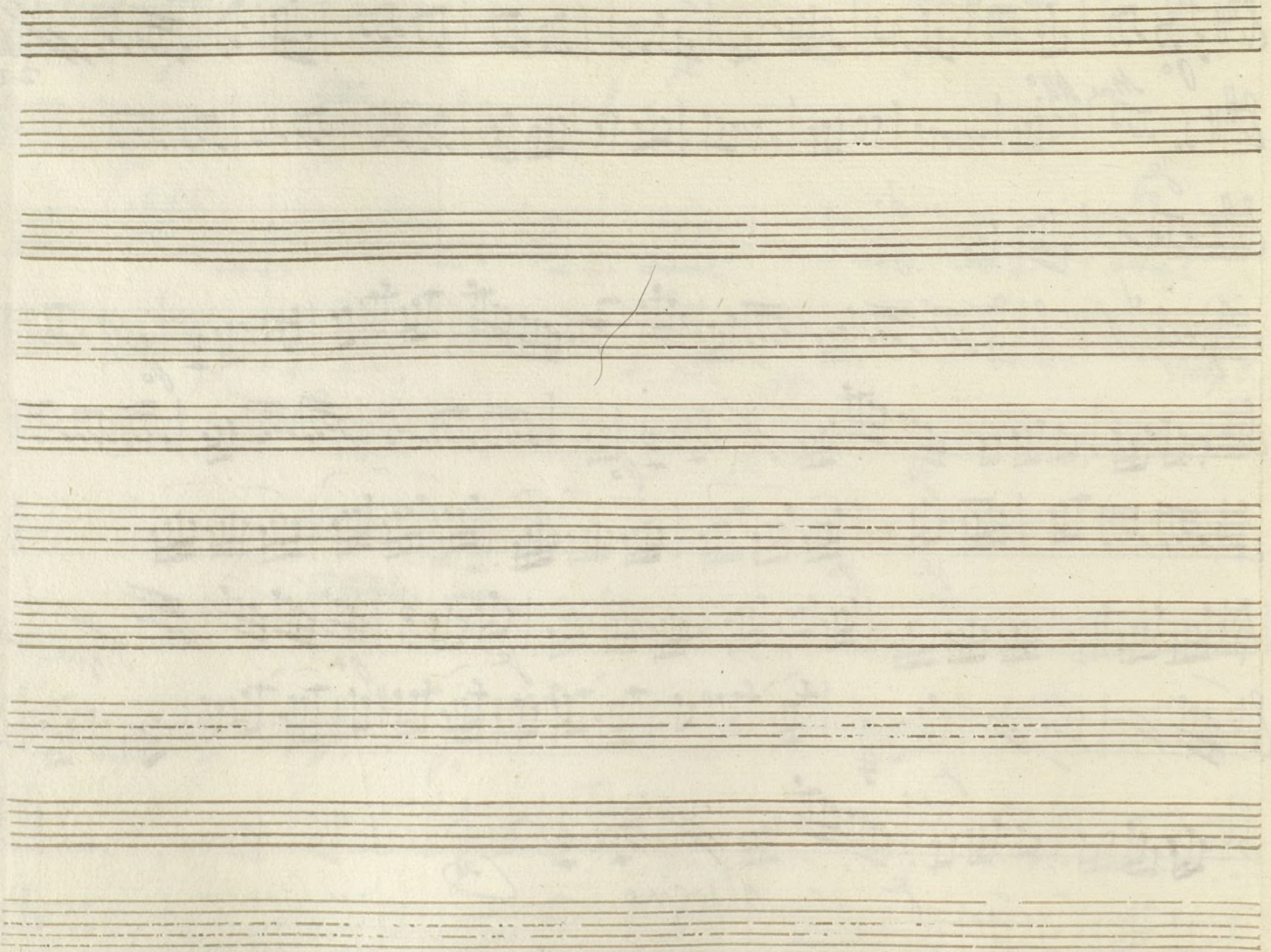
Coplas All: Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *se*, and *po*. The key signature is two sharps (F# and C#). The time signature is 6/8. The piece concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Je* (written above the first staff)
- Mo. All.* (written above the second staff)
- Allegro 2 vez* (written at the end of the first staff)
- Segue* (written at the beginning of the fourth staff)
- Segue* (written at the end of the eighth staff)
- allegro* (written below the ninth staff)

The score concludes with a large, stylized flourish on the final staff.



Contrabajo.

Mus 114-8

Allegretto 3/4

Allegro 2/4

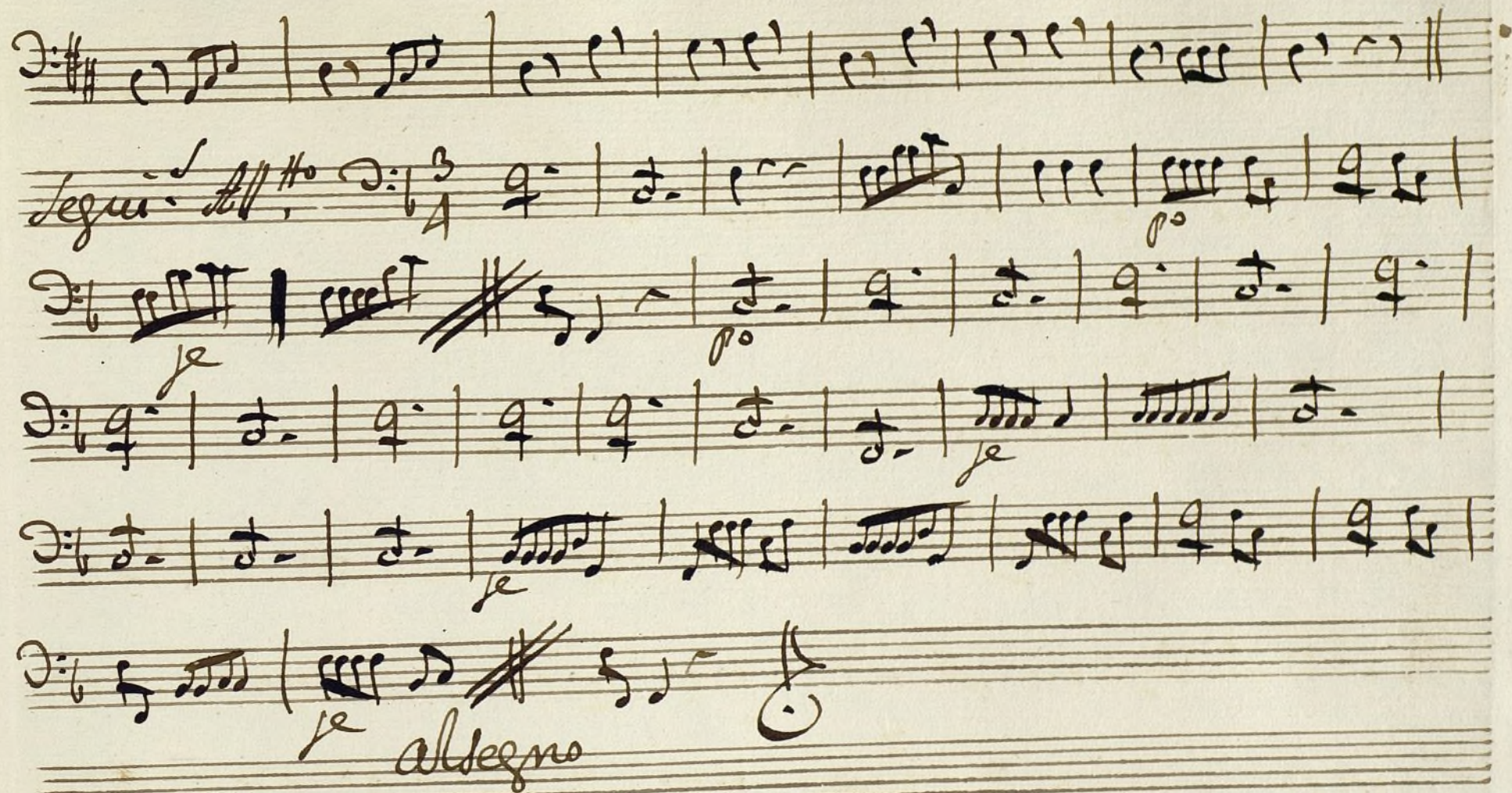
Vozzi

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

The score is written in a system of ten staves, organized into five pairs. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes.

Key markings and annotations include:

- And.^{te}* (Andante) at the beginning of the first staff.
- All.^o* (Allegro) above the second staff.
- Allegro* above the third staff.
- 2 vezes* (2 times) below the third staff.
- Adapacio* (Adapacio) below the fourth staff.
- Coplas All.^o* (Coplas Allegro) above the fifth staff.
- Allegro* above the sixth staff.
- Allegro* above the seventh staff.
- Allegro* above the eighth staff.
- Allegro* above the ninth staff.
- Allegro* above the tenth staff.
- Allegro* above the eleventh staff.
- Allegro* above the twelfth staff.
- Allegro* above the thirteenth staff.
- Allegro* above the fourteenth staff.
- Allegro* above the fifteenth staff.
- Allegro* above the sixteenth staff.
- Allegro* above the seventeenth staff.
- Allegro* above the eighteenth staff.
- Allegro* above the nineteenth staff.
- Allegro* above the twentieth staff.
- Allegro* above the twenty-first staff.
- Allegro* above the twenty-second staff.
- Allegro* above the twenty-third staff.
- Allegro* above the twenty-fourth staff.
- Allegro* above the twenty-fifth staff.
- Allegro* above the twenty-sixth staff.
- Allegro* above the twenty-seventh staff.
- Allegro* above the twenty-eighth staff.
- Allegro* above the twenty-ninth staff.
- Allegro* above the thirtieth staff.
- Allegro* above the thirty-first staff.
- Allegro* above the thirty-second staff.
- Allegro* above the thirty-third staff.
- Allegro* above the thirty-fourth staff.
- Allegro* above the thirty-fifth staff.
- Allegro* above the thirty-sixth staff.
- Allegro* above the thirty-seventh staff.
- Allegro* above the thirty-eighth staff.
- Allegro* above the thirty-ninth staff.
- Allegro* above the fortieth staff.
- Allegro* above the forty-first staff.
- Allegro* above the forty-second staff.
- Allegro* above the forty-third staff.
- Allegro* above the forty-fourth staff.
- Allegro* above the forty-fifth staff.
- Allegro* above the forty-sixth staff.
- Allegro* above the forty-seventh staff.
- Allegro* above the forty-eighth staff.
- Allegro* above the forty-ninth staff.
- Allegro* above the fiftieth staff.
- Allegro* above the fifty-first staff.
- Allegro* above the fifty-second staff.
- Allegro* above the fifty-third staff.
- Allegro* above the fifty-fourth staff.
- Allegro* above the fifty-fifth staff.
- Allegro* above the fifty-sixth staff.
- Allegro* above the fifty-seventh staff.
- Allegro* above the fifty-eighth staff.
- Allegro* above the fifty-ninth staff.
- Allegro* above the sixtieth staff.
- Allegro* above the sixty-first staff.
- Allegro* above the sixty-second staff.
- Allegro* above the sixty-third staff.
- Allegro* above the sixty-fourth staff.
- Allegro* above the sixty-fifth staff.
- Allegro* above the sixty-sixth staff.
- Allegro* above the sixty-seventh staff.
- Allegro* above the sixty-eighth staff.
- Allegro* above the sixty-ninth staff.
- Allegro* above the seventieth staff.
- Allegro* above the seventy-first staff.
- Allegro* above the seventy-second staff.
- Allegro* above the seventy-third staff.
- Allegro* above the seventy-fourth staff.
- Allegro* above the seventy-fifth staff.
- Allegro* above the seventy-sixth staff.
- Allegro* above the seventy-seventh staff.
- Allegro* above the seventy-eighth staff.
- Allegro* above the seventy-ninth staff.
- Allegro* above the eightieth staff.
- Allegro* above the eighty-first staff.
- Allegro* above the eighty-second staff.
- Allegro* above the eighty-third staff.
- Allegro* above the eighty-fourth staff.
- Allegro* above the eighty-fifth staff.
- Allegro* above the eighty-sixth staff.
- Allegro* above the eighty-seventh staff.
- Allegro* above the eighty-eighth staff.
- Allegro* above the eighty-ninth staff.
- Allegro* above the ninetieth staff.
- Allegro* above the ninety-first staff.
- Allegro* above the ninety-second staff.
- Allegro* above the ninety-third staff.
- Allegro* above the ninety-fourth staff.
- Allegro* above the ninety-fifth staff.
- Allegro* above the ninety-sixth staff.
- Allegro* above the ninety-seventh staff.
- Allegro* above the ninety-eighth staff.
- Allegro* above the ninety-ninth staff.
- Allegro* above the hundredth staff.





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