

113-17

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Conadilla à Duo

Los Payos Simples

//

Del S.^o Rosales

La Perez
y Romero

~~Luzman y Coronado~~

Alleg. #0

Para.

to di ta la Ca sa re co gi ra er ta mi Pa dre y ma ri

Ma dre fue ron sea lon car

y pue que ya to do en si len cio er ta mi ca ri llo a ora

V. le | r v e v e | v e v e T. le | r r // r e v e v e T |
 pobre hablar *que gusto sera*
 || d. || ||||| *Paro. Oye esta so-*
 ||||| *le*

9 | r e v e v e T | 9 | r e v e v e v e | 9 |
 verle g. e. *que gusto se va hablarle y que fuertes pellizcos*
 li-ta si.) *esta el perro encerrado si tu padre esta durmiendo*
 ||||| ella) e. ||||| ella. e. |||||

r e v e v e v e | 9 | r e v e v e v e T | v e v e v e v e T |
que tengo de pegarle he de hacer que se sienta junto a mi la
 ella) si.) *estando acostada ella) si.) ay Gero mi tania, ella) mano lo ama-*
 ||||| ||||| |||||

v e v e v e v e T | v e v e v e v e T | 9 | f | v e v e
 o y pincharle con este Alfiler de a ocho *ay que le*
 o el) llega llega bien mio ella) *tomalo por los brazos la 2.ª ay ay ay*
 ||||| ||||| ||||| *le po*

v e | f | v e v e v e | f | r | ||||| f. |
 quiero mucho *ay g. e. mi tania la o*
 que quito. *ay ay ay que llega lo ella) sientate aqui con-*
 ||||| ||||| ||||| ||||| *le po*

guiero
 mi go el) sienta te n ami la o la) y me) or ro le guiero con-

suanovarina g. al Hydaleo con bue - la (pur) de utu. su li-
 mo) hablando ya te n cion to do el mun - do (si) que ba de pa-

na
 so
 chi chi hasta el

te acuerda
 y te acuer-
 te acuerda
 Puntado

Coplas
 Alleg^{ro}

Geno mi ta de a quella tarde
 ta la noche g. en la Cozi na
 quando fuiste a los Novilla
 titos halla en el Vayle
 rastela escupi ti na
 grande mata uarida
 si si mu lo yo si te acuerdas yo
 me pu si te a la puerta el Mayo la
 que queda mor los dos solitos lo

g. estubima un
 al pasar me ti
 y me trapiste un
 (si) y con que
 (sig. xia) y quando
 (Mayo) y g. largo exa) por se ñas
 (si to ma)
 (si)
 (si)

Pama.
 Mayo.
 Mayo.

Paya
 si ar de rex mi utaxido utanolo cuenta (g.) g. noa de ex ze -
Payo. puer si qui exer ca sanre Gexo ma mia (Paya) g. es for zo so que a -
Paya. y cuenta g. mañana venga bien mio (Payo) ten me la puerta a -
Pun.
 lo so bear lo g. bear (Vda)
 eso haga cortilla. ^{ella} (emer grilla)
 vierta g. errare listo. ^{ella} (cudiao)
 bro ma si ga lay de a si ga
 dea si ga la bro ma si ga
 cave con xegzi/o con
aduo.
 si ga la
 si ga lay -
 y e to sea -
arco
p.

Allegro

fe

Segui. All.^o

Un Payo y una paya el dia del se ñor un Payo y una

paya el dia del se ñor.

el dia del se ñor y ban

el dia del se ñor y ban

Aqui fin tenga la nue

fe

de aque re modo en conber sa cion y ban
 de aque re
 ba segui di lla de la Ca rre xa la

Paya
 o ver o ver so vi to
 Di me que es aquel hombre
 Di me co mo se lla ma n

mia mia la Uria mia
 que de negro anda g.
 esta Ma dama esta

y que Ca xa que lle va
 y lle va a tra co lo gan do
 que a to do ha zen ge tos

Paya

tan xela mida tan
 a quella maza a
 tander co cada tan

Oyer Oyer Gi-
 esto aguienla
 esta segun me-

roma mia aquella vie/a mia
 corre llaman Abaiter llaman
 d/o el tio Panto/a el

g.e co fai na que-
 que ni bien sonca-
 no se por que mo-

Paya.

tiene en la Ca vera en
 sado. Cu ra ni tray le cura
 tivo la llaman co/a la

miaqueta
 mia la dan
 aguer a e

Payo

Los 2.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and some horizontal lines, representing a rhythmic or melodic sequence. Below the staff, there is a large bracket grouping the lyrics.

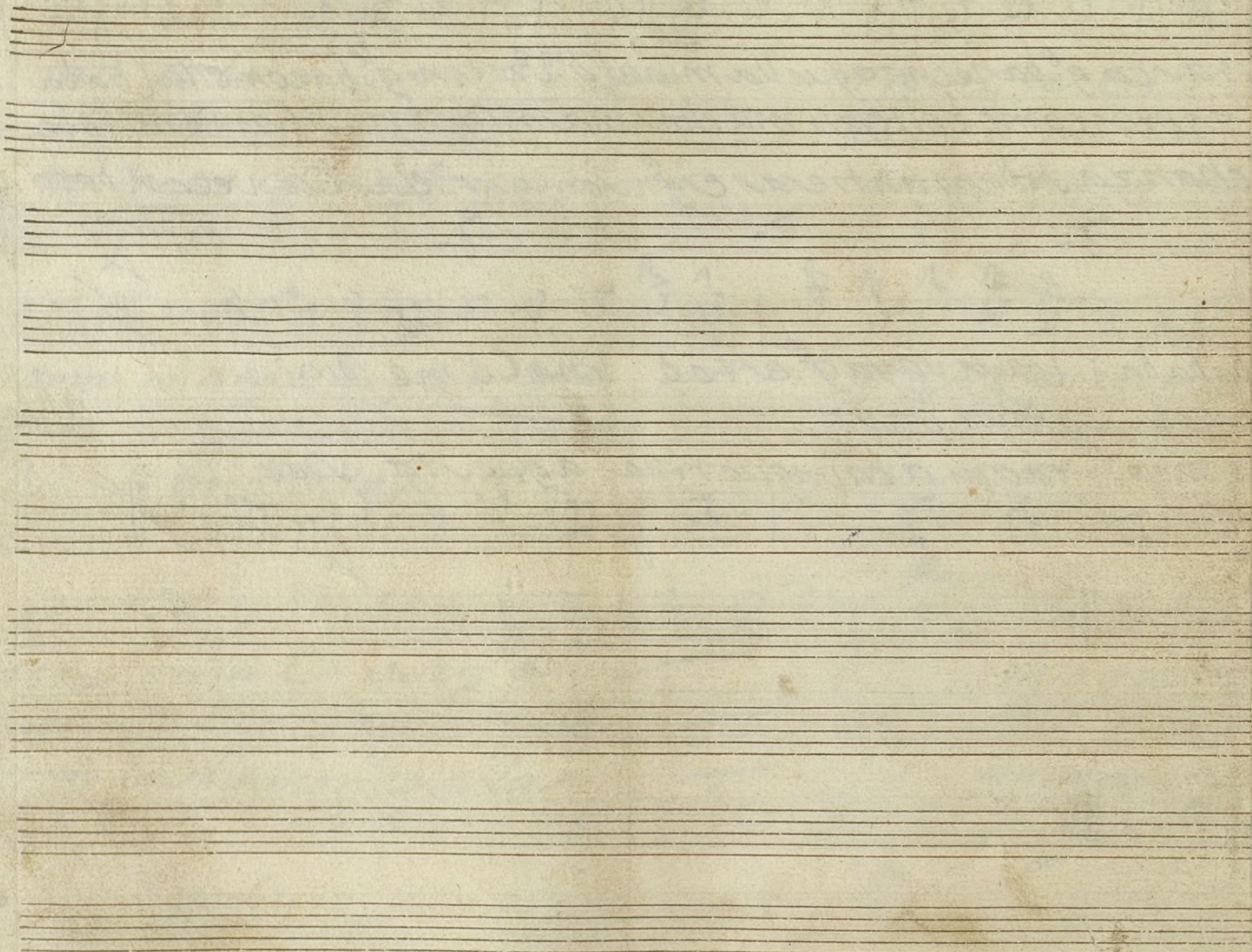
varca g^o ba hecha aquella mia al D^o Preci o g^o ba con ella (baba-
zante como boltean muchos mas andan por la Carrera (baba-
chanza si bantantiera es g^o son copas de la Ca vera (baba

Handwritten musical notation on a five-line staff. The notation includes vertical stems, some horizontal lines, and a few notes with stems. Below the staff, there is a large bracket grouping the lyrics.

bababa) Vaya vaya g^o esto o una Comedia.
bababa) Vaya vaya
bababa) ya qui a cavaguerido a questa idea.

Allegro

Handwritten musical notation on a five-line staff. The notation includes vertical stems, some horizontal lines, and a few notes with stems. Below the staff, there is a large bracket grouping the lyrics.



Ayuntamiento de Madrid

Violin Primero.

tonadilla à deux Los Payos

Mus
113-17

Handwritten musical score for Violin I, titled "Violin Primero." and "tonadilla à deux Los Payos". The score is written on ten staves, featuring a key signature of one sharp (F#) 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 piece concludes with the instruction "allegro hasta el" followed by a double bar line and a fermata. The manuscript is signed "Voln. P." at the bottom right.

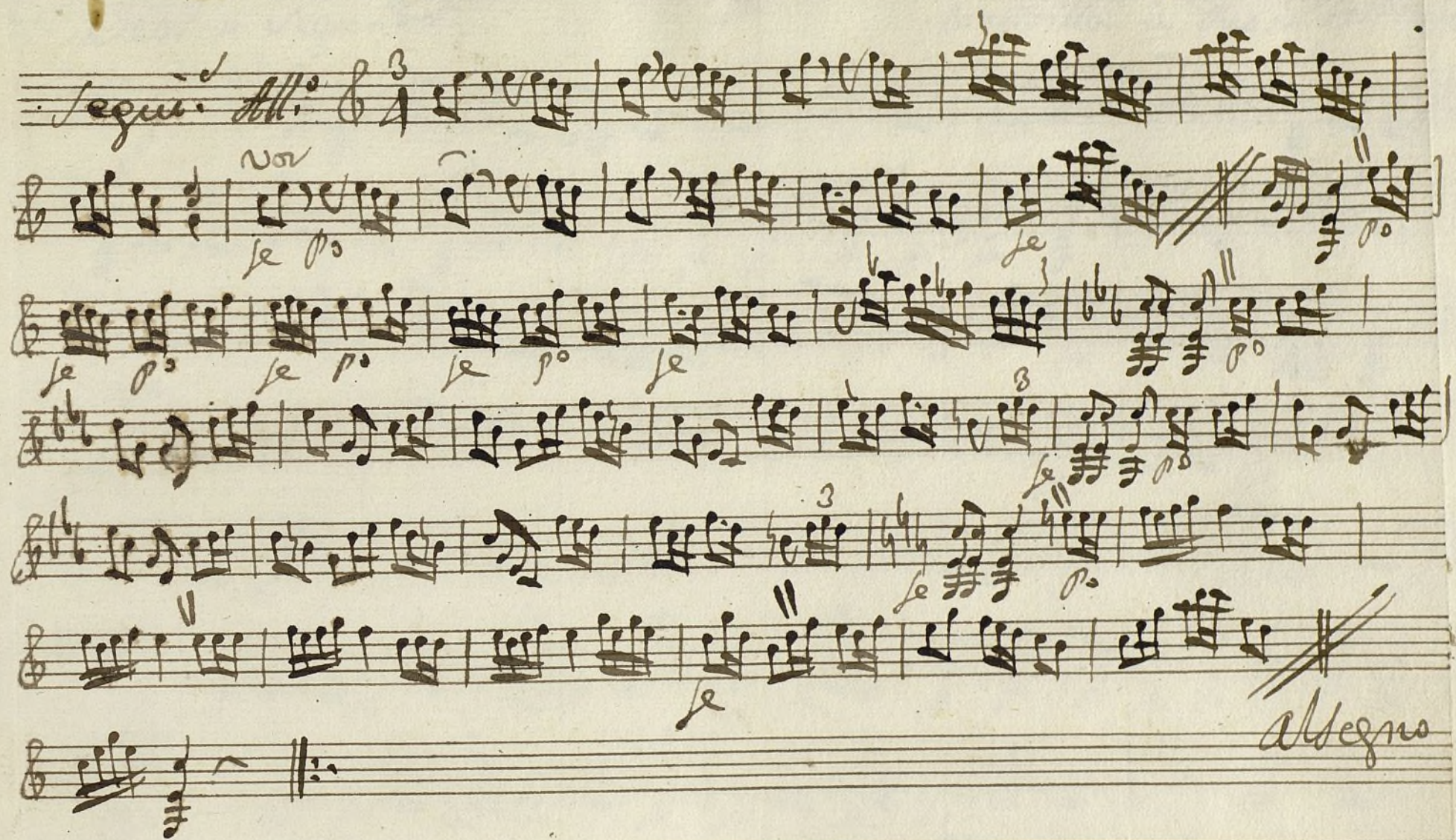
Coplas Allegro #0 6/8

vo
Punteado

f
arco
p
f
p
f
Punteado

arco f
p
f

Allegro
Dove



Ayuntamiento de Madrid

Violin Segundo.

tonadilla à duo: Los Payos

Allegro $\text{H}\flat$ 3/4

vol

allegro hasta el

volvi

Mus
113-17

Coplas Alleg.^{ro}

vo
punteado

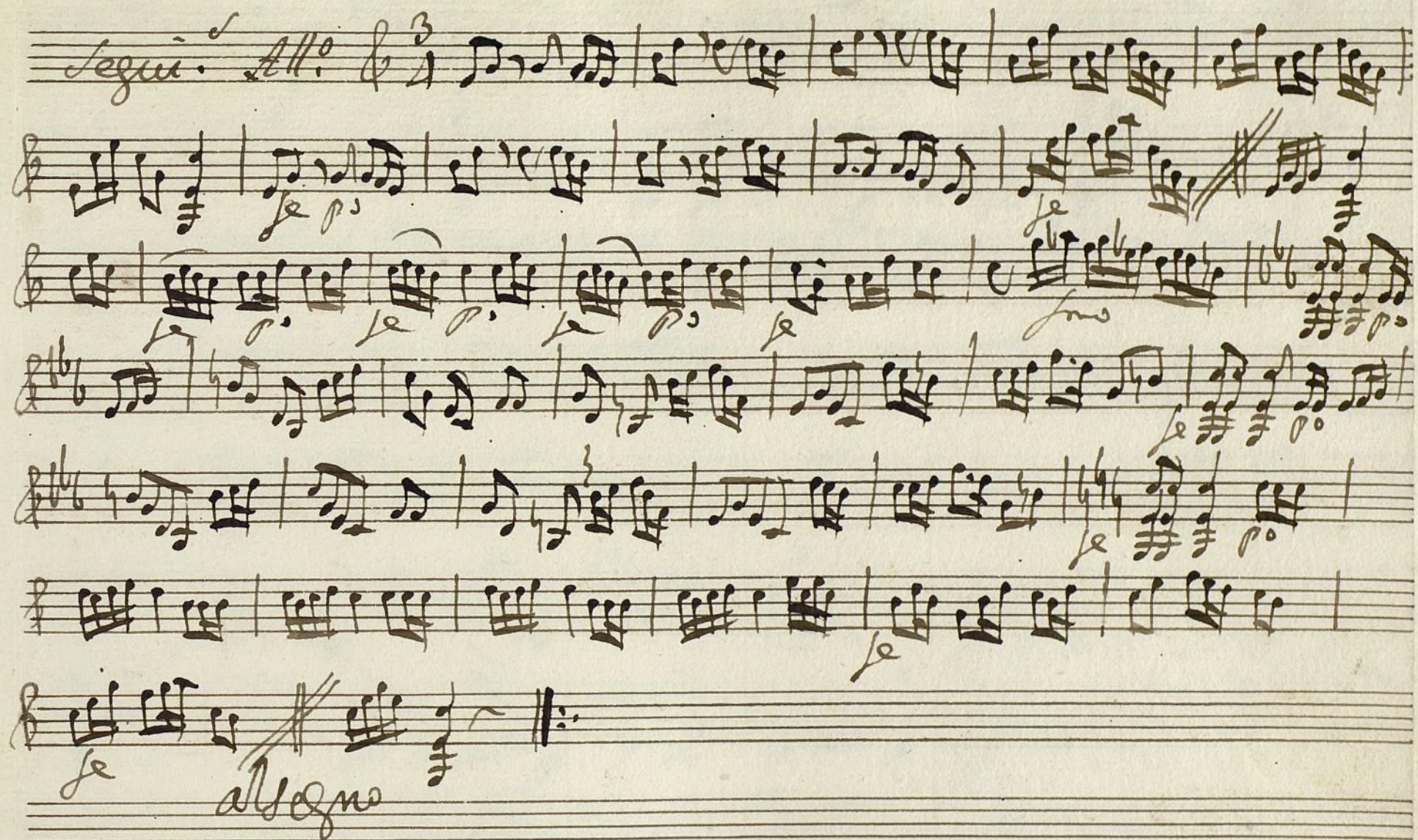
arco

punteado

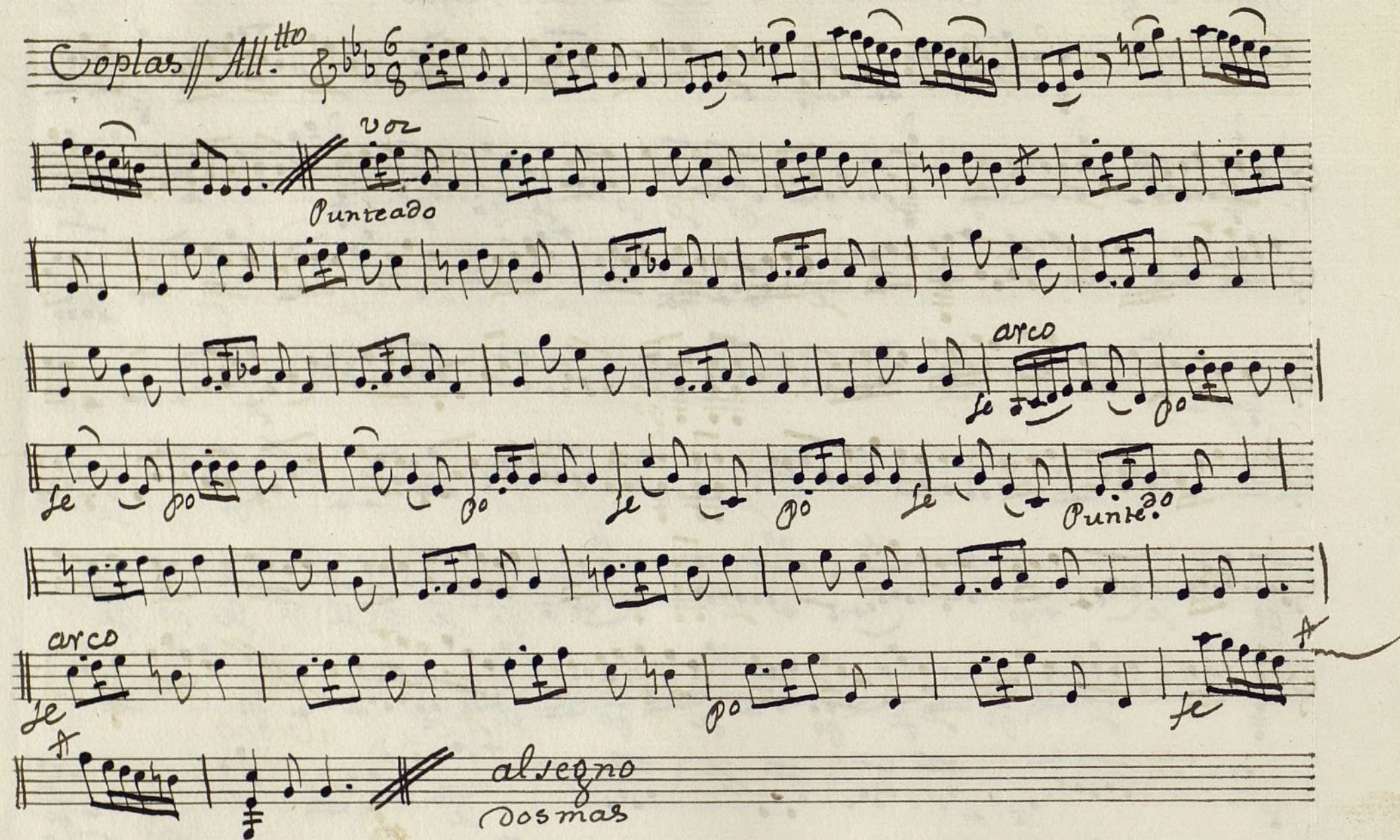
arco

Allegro
dos veces

This is a handwritten musical score on aged paper. It consists of eight staves of music. The first staff begins with the title 'Coplas Allegro' and a treble clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings and performance instructions in italics: 'vo' (voice) above the second staff, 'punteado' (pizzicato) below the second and fifth staves, 'arco' (arco) above the fifth and seventh staves, and 'Allegro dos veces' (Allegro two times) below the eighth staff. The music is written in a single system, with the eighth staff ending with a double bar line. Below the eighth staff, there are three empty staves.



Ayuntamiento de Madrid

Coplas // *All.^{to}* 
The musical score is written on ten staves. The first staff begins with the title "Coplas" and the tempo marking "All.^{to}". The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and beams. Above the second staff, the word "voz" is written. Below the second staff, the word "punteado" is written. Above the fourth staff, the word "arco" is written. Below the fourth staff, the word "arco" is written. Below the fifth staff, the word "Punte.^{do}" is written. Below the sixth staff, the word "arco" is written. Below the seventh staff, the word "arco" is written. Below the eighth staff, the word "allegro" is written. Below the ninth staff, the word "dos mas" is written. The score concludes with a double bar line and a fermata.

Sequidi. All.^o & 3/4

le p le p le p le p le p

mo

le p le p

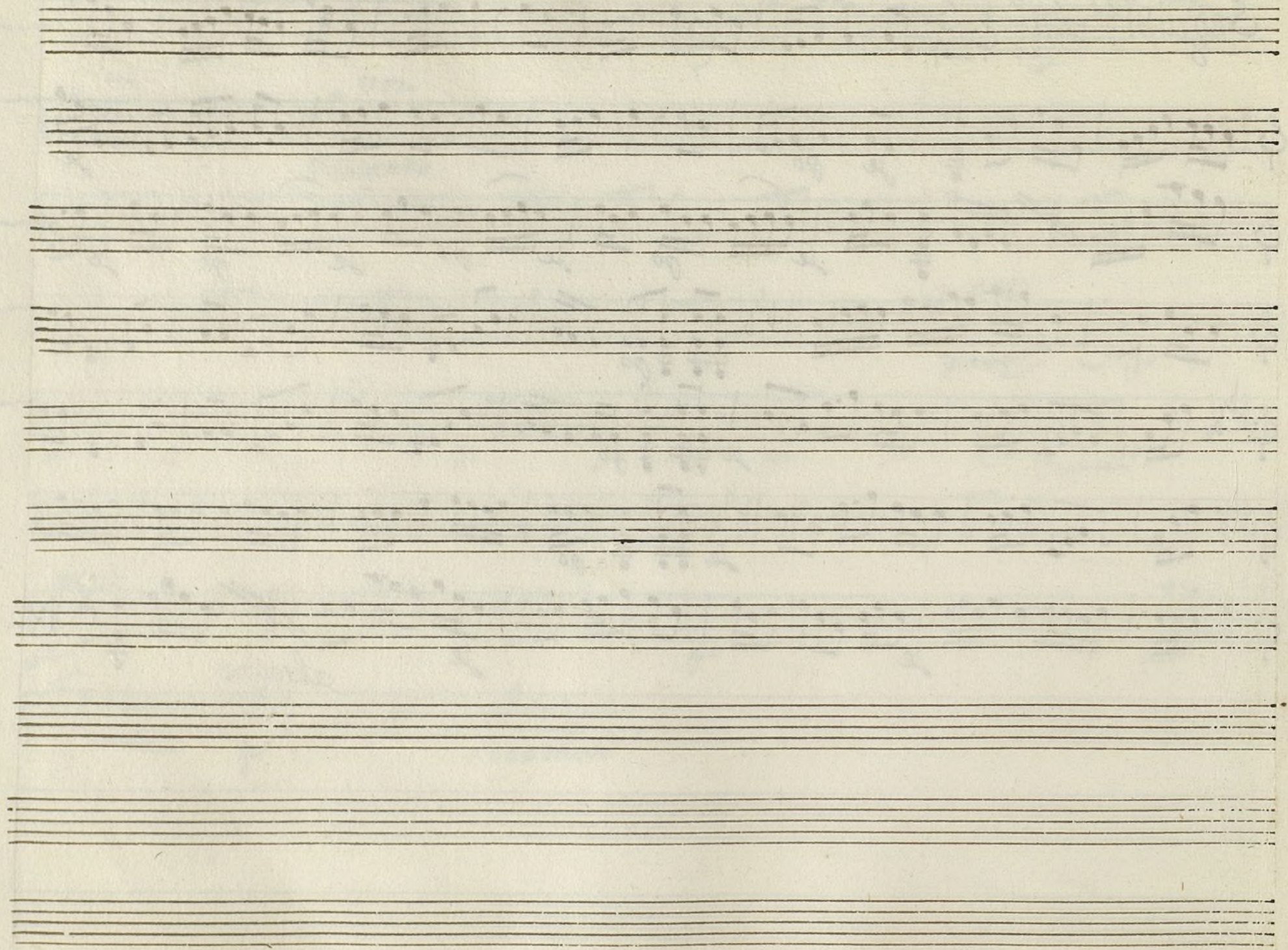
le p

le p

le p

le p

allegro



Trompa Primera

f

Mus 113-17

Sonadilla à Duo: Los Payos

In claf

Allegro

Handwritten musical score for Trompa Primera, featuring a 3/4 time signature and various musical notations including notes, rests, and dynamic markings like *f* and *pp*. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The piece concludes with the instruction "al segno hasta el" followed by a double bar line and a repeat sign.

Volte

Trompa Segunda +

Mus 113-17

Sonadilla à duo Los Payos

Inclafa

Allag

allegro hasta el ☺

Votti

Coplas Allegro $\text{G} \# \text{ } 3/4 \text{ } 6/8$

Infante $\text{G} \# \text{ } 3/4$ *Segui. Allegro*

allegro *Doncey*

allegro

This is a handwritten musical score on aged paper. It consists of ten staves of music. The first five staves are for a piece titled 'Coplas Allegro' in G major (one sharp) and 6/8 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The sixth staff begins a new section titled 'Infante Segui. Allegro' in G major and 3/4 time. This section also features dynamic markings and concludes with a double bar line. The final two staves continue the 'Infante Segui' section, ending with a treble clef and a double bar line. The handwriting is in dark ink, and the paper shows signs of age and wear.

Con Kabayo 1/2.

Mms 113-17

tonadilla à Duo; Los Payos simples

Alleg. Ho. 2: 3/4 3

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The staff is written on a five-line system with a treble clef. The notation is in a historical style, possibly from a manuscript.

A single staff of handwritten musical notation. The notation includes several measures with notes of varying durations, including eighth and sixteenth notes, and rests. A double bar line is present, indicating a section change. The handwriting is in ink on aged paper.

Handwritten musical score for 'L'Espresso' by Franz Schubert. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The music consists of a single melodic line with piano (p) and forte (f) dynamics. The score is written in a cursive, handwritten style.

A handwritten musical score on a single five-line staff. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. There are several slurs indicating phrasing or rapid passages. A few letters, possibly 'e' and 'c', are written below the staff under specific notes. The ink is dark brown on aged paper.

~~# 9 ~ #~~ allegro hasta el.

volts'

Coplas Alleg. $\text{H}\flat$ $\text{D}\flat$ $\text{B}\flat$ $\frac{6}{8}$

punctado

arco

punct.

arco

allegro
dos veces

Handwritten musical score on five staves. The first staff begins with the word "Segue" and a tempo marking "Allegro". The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f", "p", and "se". The score concludes with the word "Adagio" written below the fifth staff.

Ayuntamiento de Madrid