

113-13

+  
Conadilla à Duo

La timera, y Perimete;

J.<sup>ra</sup> Nicolasa y Ramos



+

*Alleg<sup>ro</sup>*

3

8

3

8

*fe*

*p<sup>o</sup>*

*fe*

*Mug<sup>ro</sup>*

*p<sup>o</sup>*

Aquí viene se ño res si si la Li

*fe*

*p<sup>o</sup>*



me ri ta a ben der sus Na

ranjas si si y dulces Limos

Vaya Muchachos  
tengan silencio

que las ven q<sup>e</sup> las vendo va ra tas Cuatro doí Cuatro  
y beran y beran qual des pacho y beran y be



doi por un Cuarto q.<sup>º</sup> me las Compra q.<sup>º</sup> hago barato y ten-  
 ran que tal vendo q.<sup>º</sup> la Comprando q.<sup>º</sup> voi vendiendo mas ya

govn hambrea sin a si si de pe rro quianos por sa  
 bienevn U si a si si de medio pelo con mu-

car les si pue do si si todos los Cuartos todos  
 cha fan ta si a si si mas sin dinero mas sin

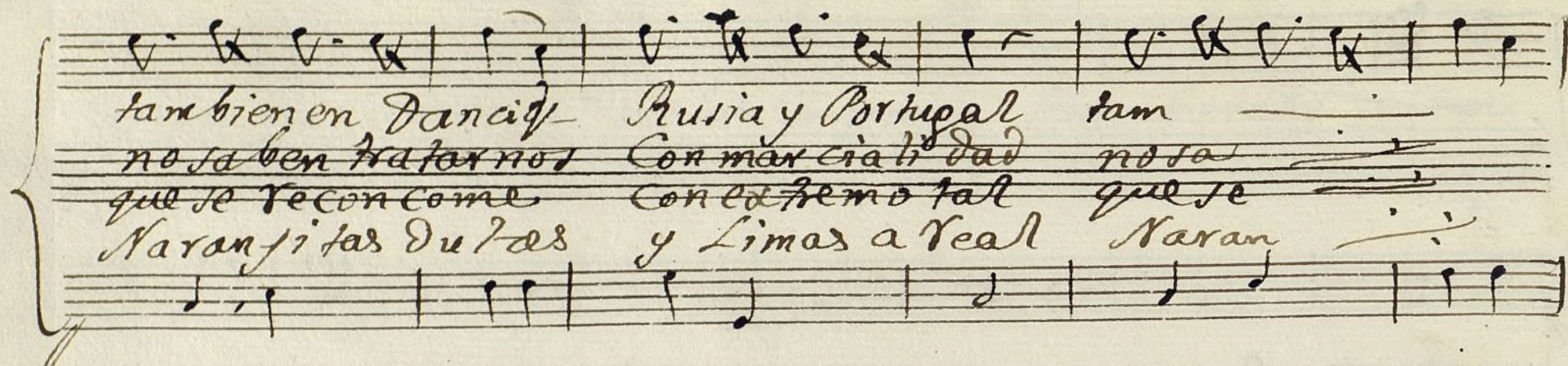


*Allegro*

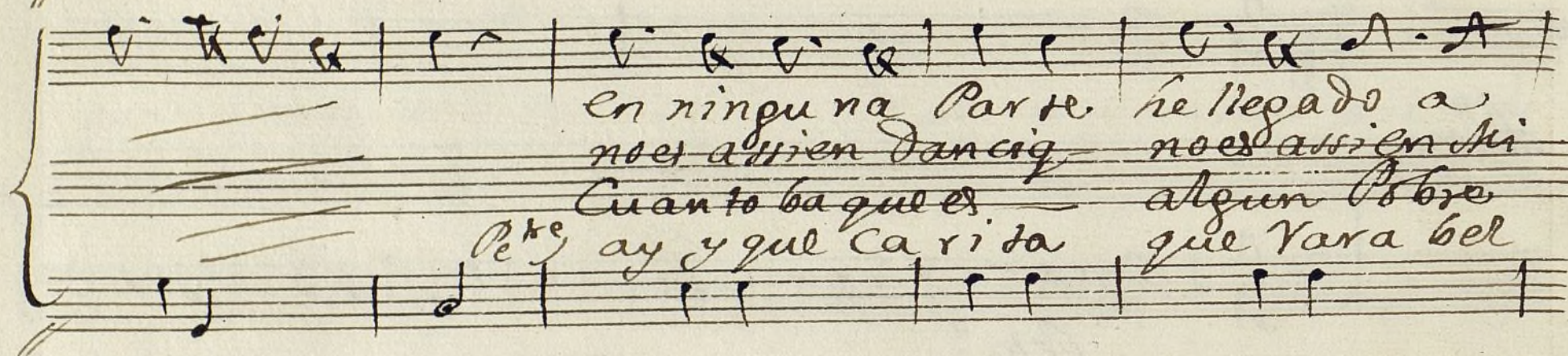
*Petri<sup>e</sup>*

Lo es tado en Paris - es tado en Milan -  
 Si avna Niña aqui - se la llega a blar -  
 aquer le señor - que le pigara -  
 Dios le guarde avsed - quiere vsted comprar -

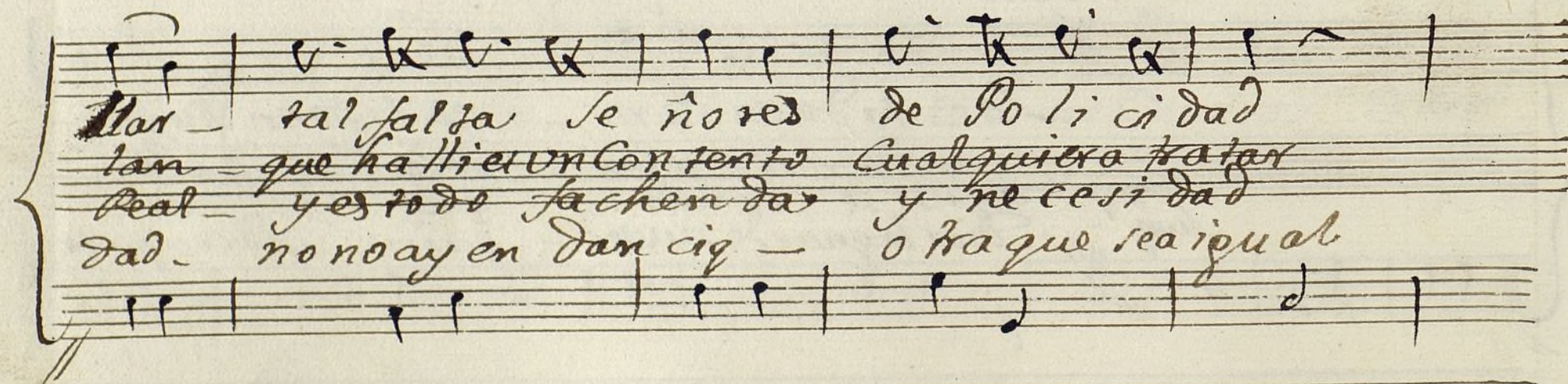




tambien en Dancig Rusia y Portugal tam  
 no saben tratanos Con marcialidad no sa  
 que se reconcome Con exremo tal que se  
 Naranjitas dulces y Limas a Real Naran



En ninguna Parte he llegado a  
 noes arien Dancig noes arien Mi  
 Cuan to ba que es algun Pobre  
 Pe<sup>re</sup> ay y que Carita que Vara bel



Har tal falsa se ñores de Policiad  
 tan que ha lliet un Contento Cualquiera tratan  
 Real y es todo sa chenda y necesidad  
 dad no no ay en Dancig o tra que sea igual



tal  
quealli  
yerto  
nono

o que es tu pi  
o que es tu pi  
o que es tu pi  
Vaya diga us

derz que in ci bi li dad Vaya que esta es paña  
derz que in ci bi li dad Vaya que esta es paña  
derz <sup>Mug</sup> y o te llevo a blar por que me a mo bi do  
red quiere us sed Comprar <sup>Pek</sup> es perare un po co

avnpor Cul ti bar Vaya  
avnpor Cul ti bar Vaya  
la curiosi dad por que  
que se quiere a blar <sup>or</sup> a lencion vi lencio



*Allegro*  
3 veces

que se ba a empezar;

*Coplas*

*Allegro*

*Peri.*

Dime Naran perita si no te en fada  
 Digo si eres a fable Conquiente quiere  
 si bieras y que a fables que son las niñas



Sies tu Corazon zito Como tu Cara sieta  
 porquen Dancig las niñas son muia leger porquen  
 que Crianza que tienen tan exquisita que cri  
 Corazon zito Como tu Cara — me pregunta vsted  
 Dancig las niñas son muia leger — que animal es a  
 anza que tienen tan exquisitas — sies su lugar dan  
 Cier to Cosas tan — ondas  
 que se que vste anombra do  
 cig - Cosas pre ci sa



que se me haze imposi ble que le Responda q<sup>l</sup> se me haze im po  
 que se le incha el gar quero para nombrarlo que se le incha el gar  
 que sean mui danzantas halla las niñas q<sup>l</sup> sean mui dan

sible q<sup>l</sup> le Responda — porque no si bo  
 quero para nombrarlo — es una plaza  
 zantas halla las niñas — son Coraguapa

porque el Corazon propio si caba  
 pense que era aquel lobo si caba  
 si seran mas no tienen si caba





Hero — si amigo mio — (que?) nadie sea visto  
 (que?) que hubo alla en Francia  
 (que?) la val de España —

— ô que ignorancia, que buen chiquillo, Dancig. del  
~~que~~ o que ignorancia, que perroquiario, es una  
 — dame un a brazo, tome el va vieca, ay, ti bil

Alma, que que a ber dicho *los 2.* siga siga el Em re — do  
 Corre, ya ya lo al can to, siga siga la bu — lla  
 Dama, a Dancig vuel ba, ya cabere el Jue — re



Siga el paillo  
 vamos al cabo  
 Con bulla y fieta

~~allegro~~  
 2 veces

segu. All.

Un español q. Cortes habia andado



havia an da do asi se bol bio a es paña Zivi li

za do

sientra en algun es

Bebo avise las manos

hado es des se mo do; smadama a los pies de vire



se sienta de la forma si to ma a sienta, ò Madama aqui a milado

vamos)

sin Ceremonia que pa tar ata yawnq? aya mil personas de algun Verpe

to saltar rialgo le cho ca y de zir. Cuerno? Yari se

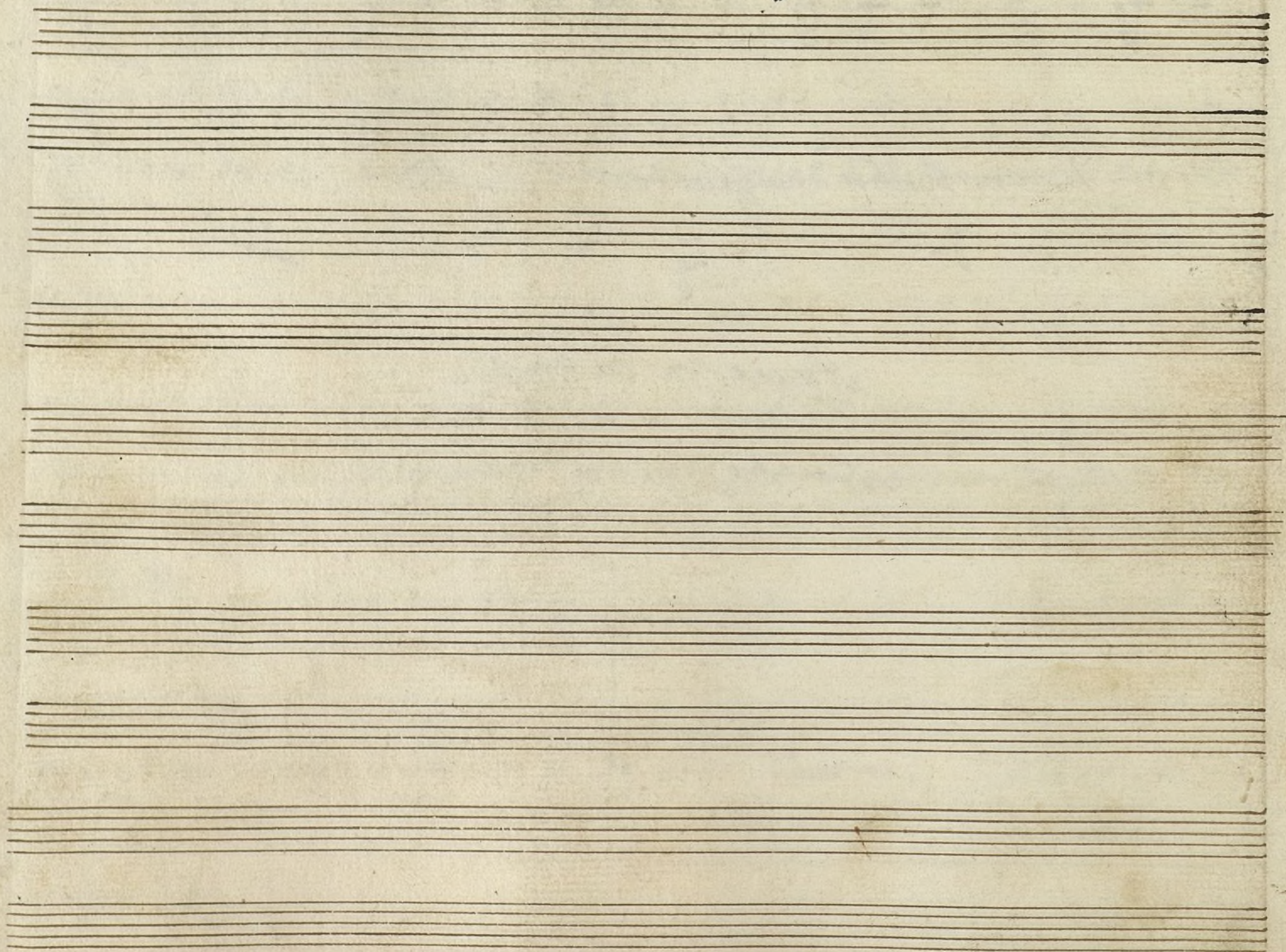


zivi lizan muchos de aquestos

*allegro*

Aquí se acaba  
 dados por la primera  
 Cuatro palmadas





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Violin Primero.

+

Mus 113-13

Sonadilla à Duo;

Alleg.  $\text{No}^o$  3

The musical score is written on ten staves. It begins with the tempo marking 'Alleg.' and the movement number 'No. 3'. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The score concludes with the word 'allegro' crossed out.



Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The notation is in a historical style, with some ligatures and a specific clef.

Handwritten musical score for a piece titled "Coplas And." (Andante). The score is written on five staves. The first staff begins with the tempo marking "Coplas And." and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The notation is in a historical style, with some ligatures and a specific clef.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *se* and *no*. The score is divided into sections, with the first section ending with the instruction *allegro dos vezes*. The second section begins with *seguir. All: 8* and continues with dense musical notation. The final section concludes with the instruction *allegro*.



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Violin segundo:

+

Mus 113-13

Sonadilla à Duo; la Lirera y Petri.

Handwritten musical score for Violin II, titled "Sonadilla à Duo; la Lirera y Petri." The score is written on ten staves. The first staff begins with the tempo marking "Alleg." and the key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score concludes with the word "Adagio" written across the final staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *ff* and *pp*. The score is divided into sections by double bar lines and repeat signs.

The first section is marked *All.<sup>o</sup>* and *2/4*. It contains several measures of music, including a measure with a repeat sign and a *pp* marking.

The second section is marked *Allegro 3 vezes* and *3/4*. It contains several measures of music, including a measure with a repeat sign and a *pp* marking.

The third section is marked *Coplas And.<sup>no</sup>* and *6/8*. It contains several measures of music, including a measure with a repeat sign and a *pp* marking.

The fourth section is marked *3* and *3/4*. It contains several measures of music, including a measure with a repeat sign and a *pp* marking.

The fifth section is marked *3* and *3/4*. It contains several measures of music, including a measure with a repeat sign and a *pp* marking.



Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "allegro dos vezes" is written across the second staff, and "allegro" is written below the seventh staff. The score is written in a cursive, handwritten style.

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "allegro dos vezes" is written across the second staff, and "allegro" is written below the seventh staff. The score is written in a cursive, handwritten style.



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Oboe; Tonadilla à Duo; +

Mus 113-13

Handwritten musical score for Oboe and Violoncello (Alto) in 3/4 time, titled "Tonadilla à Duo". The score consists of 12 staves. The first staff is for Oboe, marked "Allegro" and "3/4". The second staff is for Violoncello, marked "Allegro" and "3/4". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The piece concludes with a double bar line and the instruction "Allegro 3 vezes".







*Trompa 1.<sup>a</sup>*

+

mus 113-13

*Tonadilla a Duo; La Limeray Petri<sup>e</sup>*

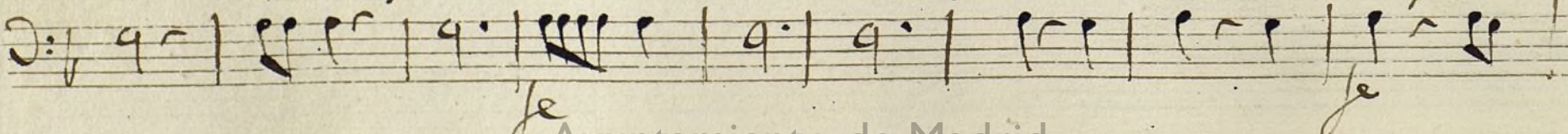
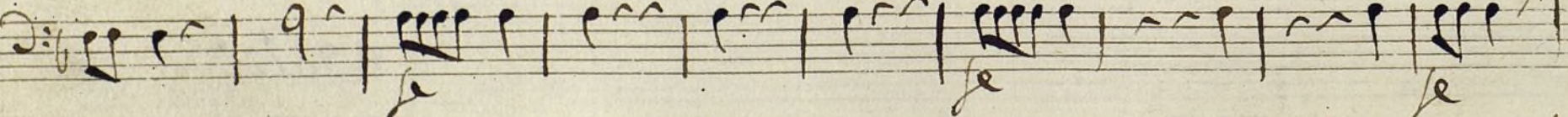
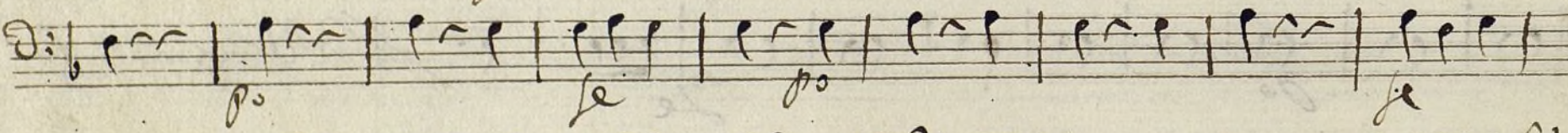
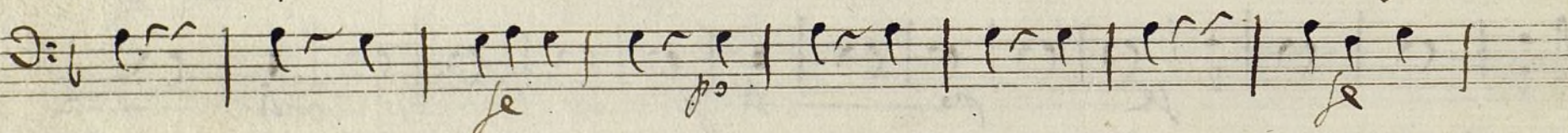
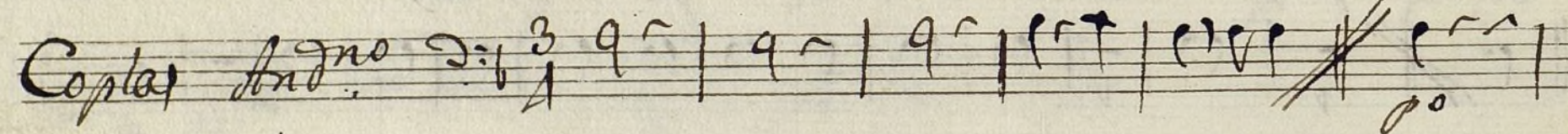
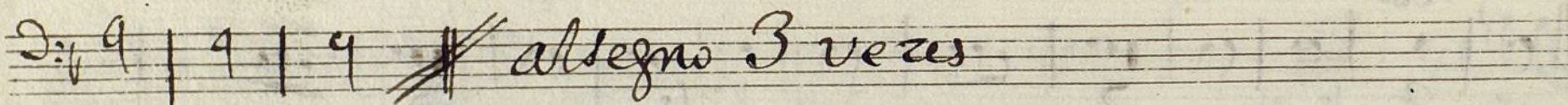
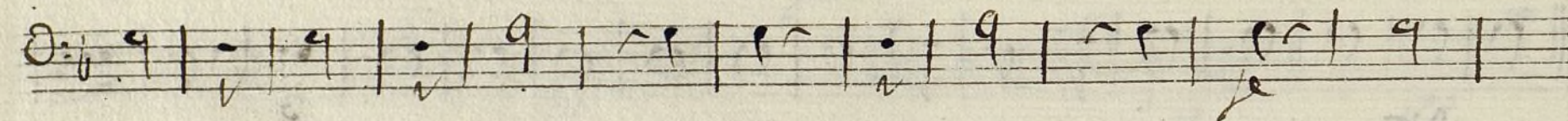
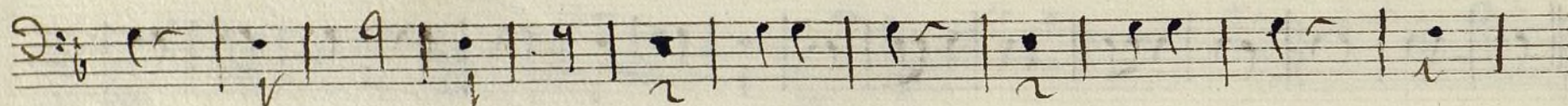
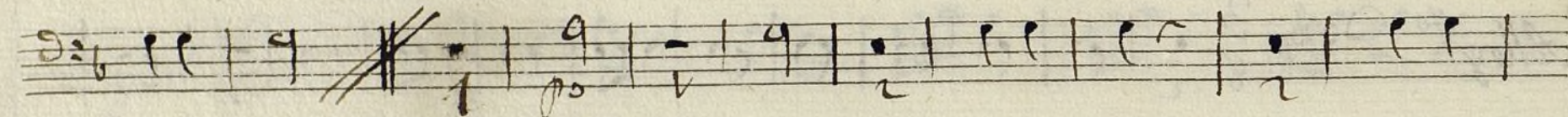
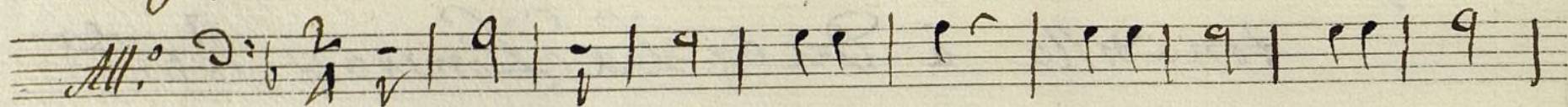
*Allegro*  $\text{C}:\sharp\text{C}$   $\frac{3}{8}$

The musical score is written on seven staves. The first staff begins with the tempo marking 'Allegro' and the key signature 'C: sharp C' (one sharp). The time signature is 3/8. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some slurs and phrasing marks. The piece concludes with a double bar line and the word 'Allegro' written again.

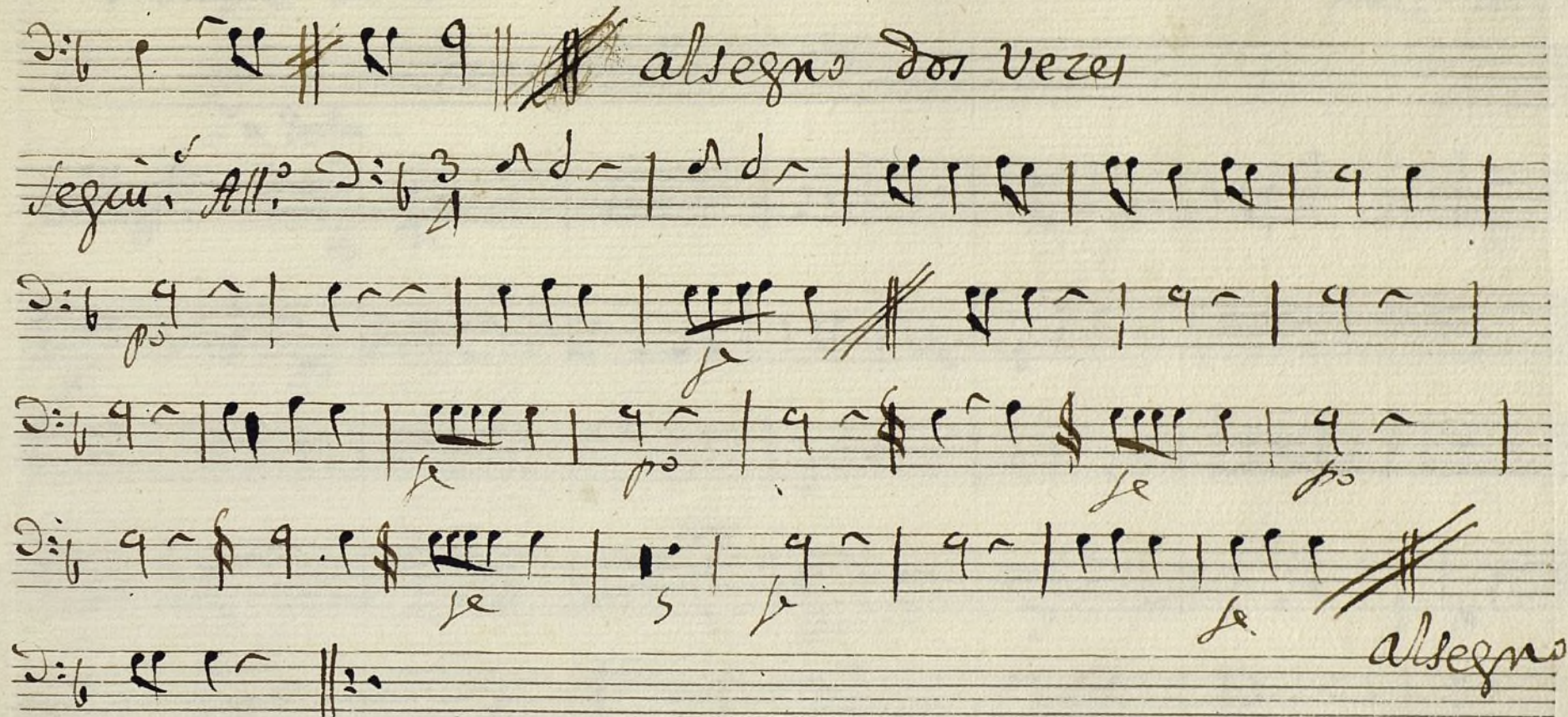
*Voltri*



In fe.









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*Trompa 2<sup>a</sup>*

*J*

*Mus 113-13*

*Sonadilla à Duo*

*In dela.*

*Alleg<sup>ro</sup>*  $\text{4/2}$

*fe* *p* *vo* *fe* *p* *allegro* *Volte*



*Infe*

*All.*  $\text{D:} \frac{2}{4}$   $\text{V}$  |  $\text{q}$  |  $\text{V}$  |  $\text{d}$  |  $\text{dd}$  |  $\text{er}$  |  $\text{rr}$  |  $\text{d}$  |  $\text{dd}$  |  $\text{q}$  |  $\text{rr}$  |

$\text{D:} \text{d}$   $\text{V}$  |  $\text{p} \text{q}$  |  $\text{V}$  |  $\text{d}$  |  $\text{d}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{d}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{V}$  |  $\text{q}$  |

$\text{D:} \text{V}$  |  $\text{d}$  |  $\text{d}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{d}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{V}$  |  $\text{q}$  |  $\text{V}$  |  $\text{q}$  |  $\text{V}$  |  $\text{q}$  |

$\text{D:} \text{dr}$  |  $\text{dr}$  |  $\text{V}$  |  $\text{q}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{d}$  |  $\text{q}$  |  $\text{q}$  |  $\text{d}$   $\text{V}$  *allegro 3 vezes*

*Coplas And.*  $\text{D:} \frac{3}{4}$   $\text{q}$   $\text{V}$  |  $\text{dr}$  |  $\text{q}$   $\text{V}$  |  $\text{dr}$  |  $\text{er}$  |  $\text{er}$   $\text{V}$  |  $\text{p}$   $\text{dr}$  |

$\text{D:} \text{dr}$  |  $\text{dr}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{er}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{rr}$  |  $\text{dr}$  |

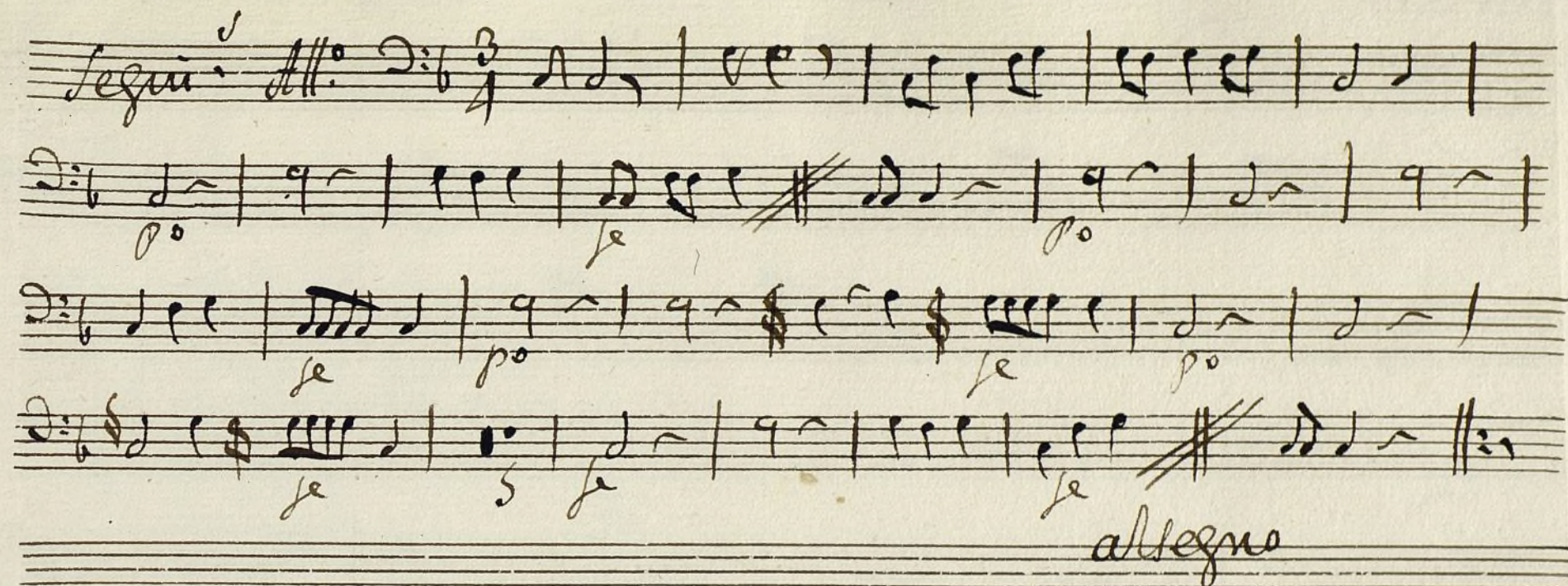
$\text{D:} \text{p}$  |  $\text{er}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{er}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{rr}$  |  $\text{dr}$  |  $\text{q}$   $\text{V}$  |

$\text{D:} \text{V}$  |  $\text{p}$  |  $\text{rr}$  |  $\text{rr}$  |  $\text{rr}$  |  $\text{V}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{V}$  |

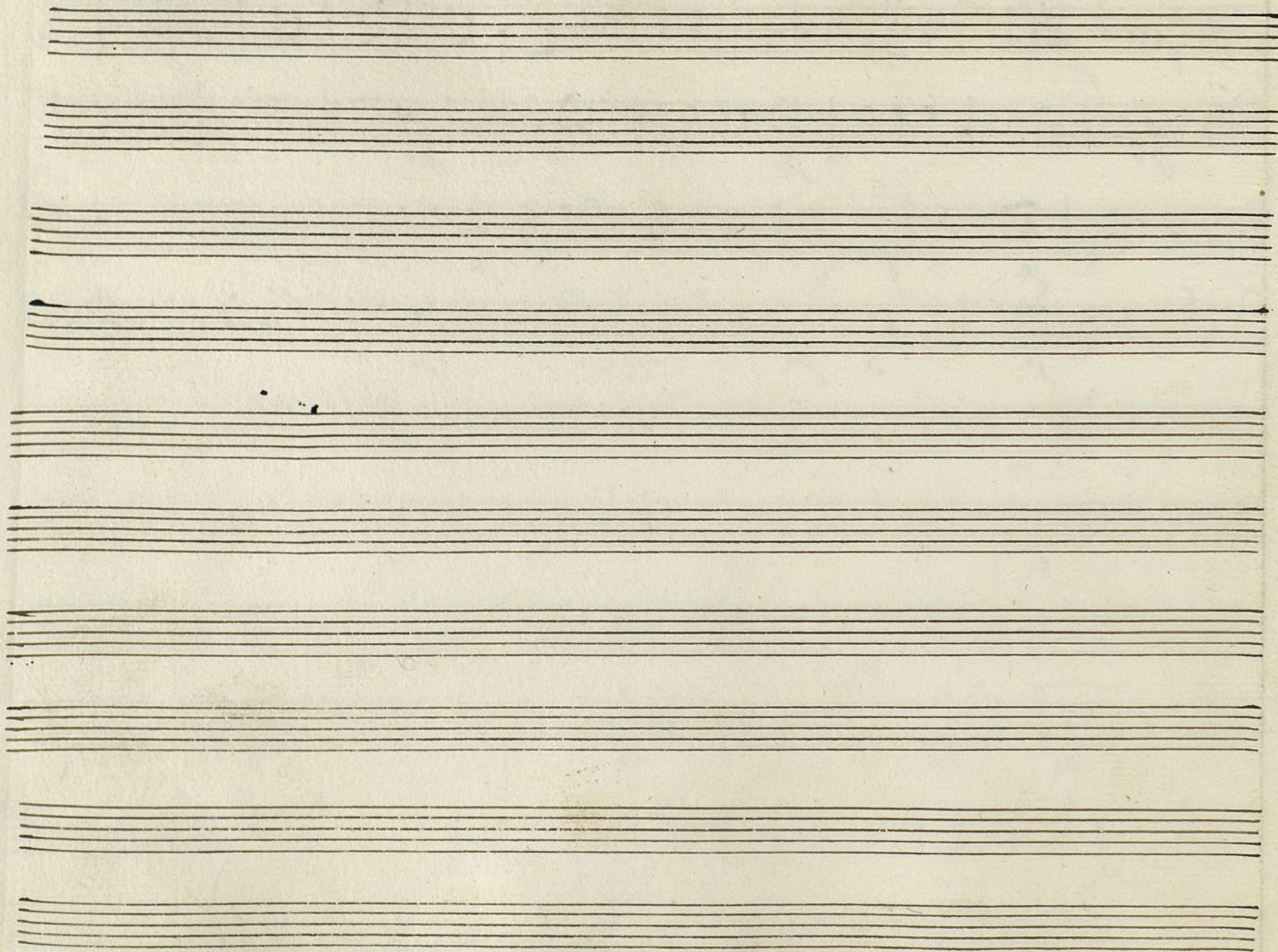
$\text{D:} \text{d}$  |  $\text{er}$  |  $\text{d}$  |  $\text{rr}$  |  $\text{q}$  |  $\text{q}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{dr}$  |  $\text{V}$  |

$\text{D:} \text{dr}$  |  $\text{dr}$   $\text{V}$  *allegro dos vezes*









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Contrabajo 1.

J

Mus 113-13

Tonadilla à Duo; La Limeray Petri.

Allegro 3/4

fe

fe

fe

fe

fe

fe

fe

fe

fe

fe

Allegro

Volta



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Staff 1: *All.<sup>o</sup>*  $\text{D}:\text{2}$  *fe*

Staff 2: *po*

Staff 3: *fe*

Staff 4: *po*

Staff 5: *fe* *allegro 3 vez*

Staff 6: *Coplas And.<sup>no</sup>*  $\text{D}:\text{3}$  *po*

Staff 7: *fe* *po*

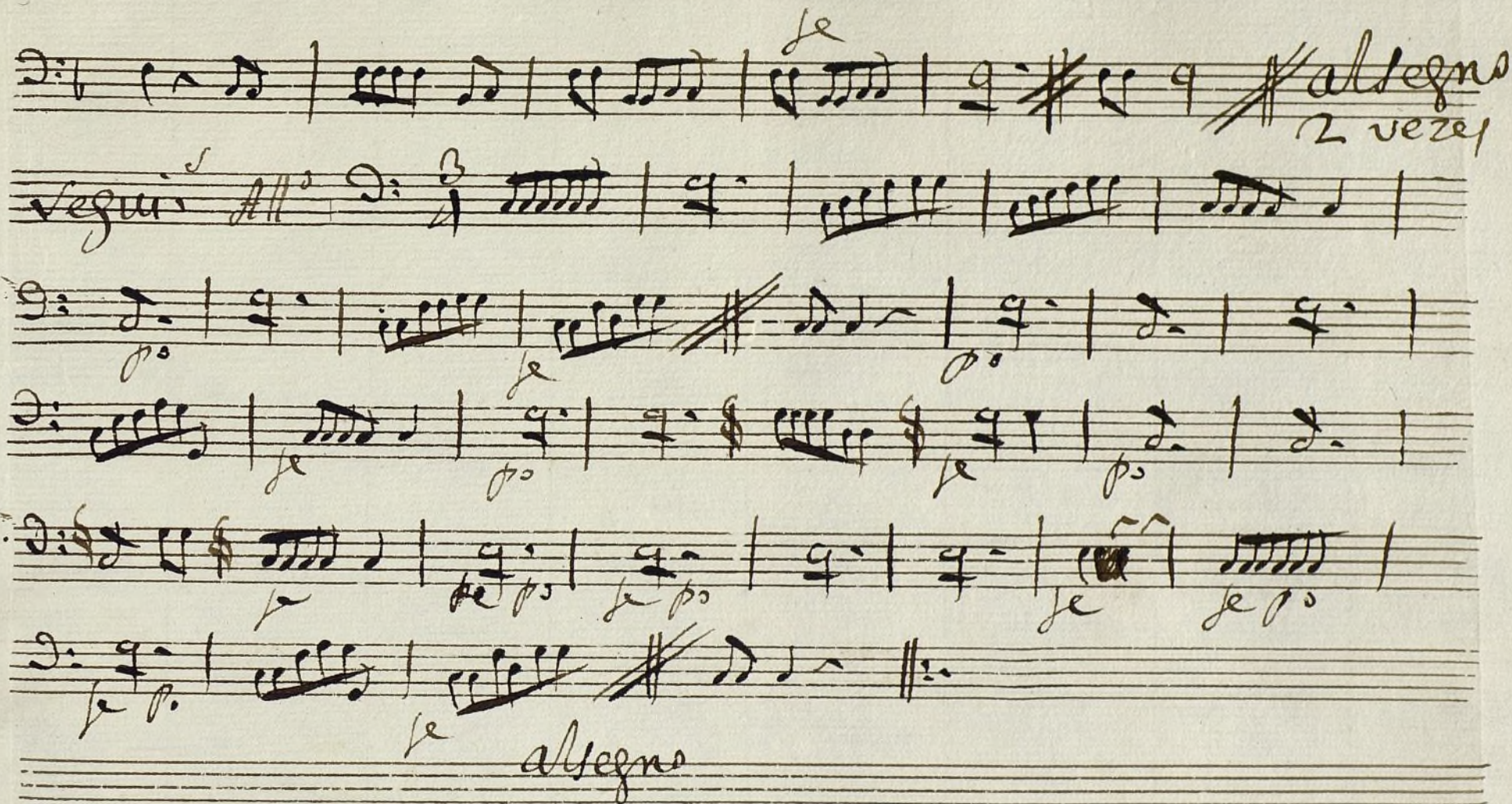
Staff 8: *po* *fe*

Staff 9: *fe* *po* *fe*

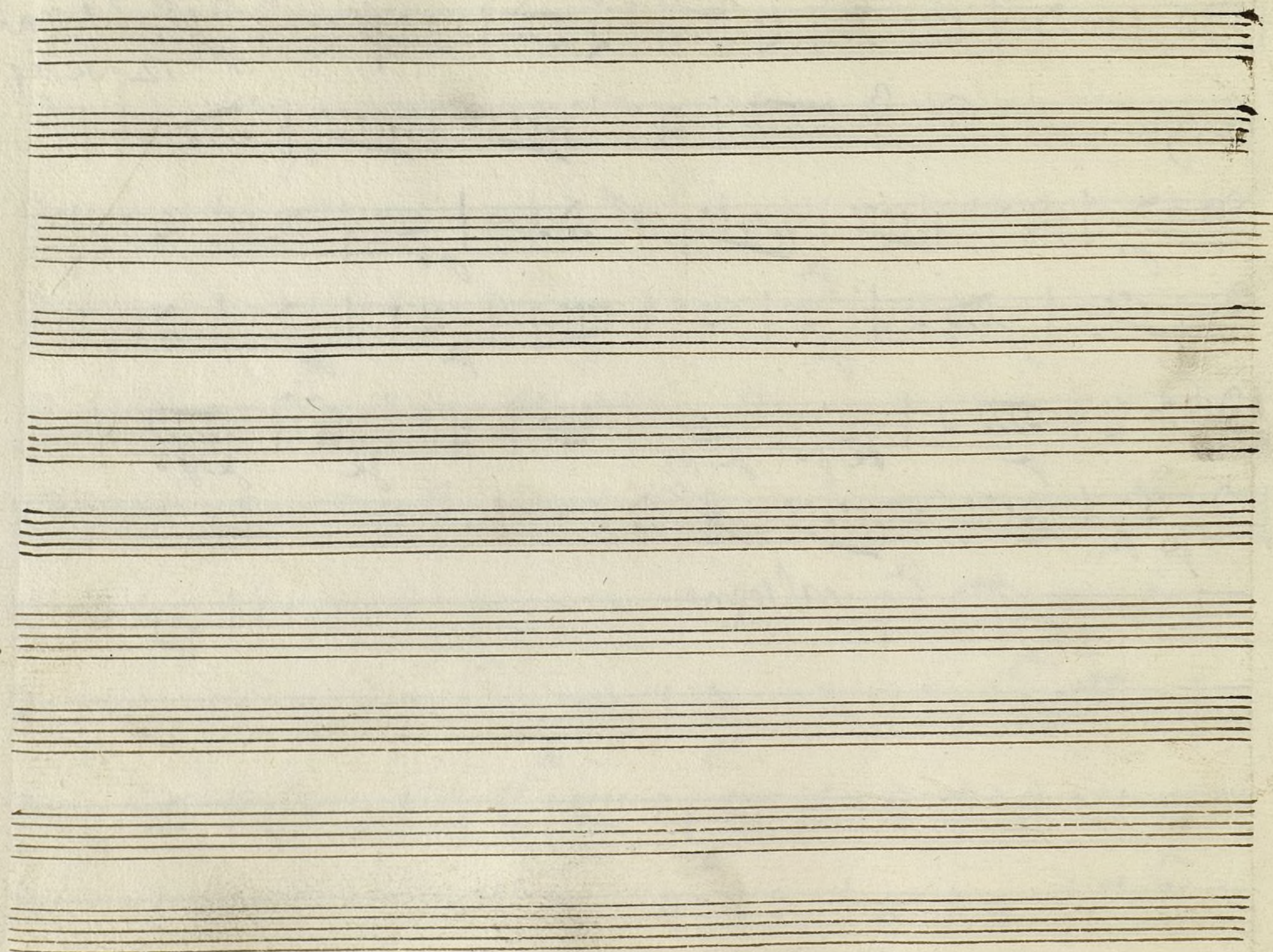
Staff 10: *fe* *po* *fe*

Ayuntamiento de Madrid *fe*









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