

116-13

u

Conadilla a Duo

La Pretendiente de Comica

y Un Petrimetre en la Corte

Del Sr. Cervantes.

1765

Allegro

The musical score is written on six systems of staves. The first system begins with the tempo marking *Allegro* and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes treble and bass clefs, and various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows signs of wear, including tears and staining.

le

meno

Ayuntamiento de Madrid

Petrimetre

ha llegado a esta Corte Cierta mu
~~Por la Primer visita~~ ~~llevarla es~~
 al verme de Repente me pondra

Chacha — ver Comica de sea y voi a
~~fuerza~~ ~~algunas chucherias~~ ~~de extraña~~
 Ceño — pero por que la temo sino la o

blarla — Vive en la Calle de Melatores
~~sea~~ ~~que dicha mia fuera enganarla~~
 fendo — la Calle es esta llego con tiento

se queda en rativa.

y para ablarla oigan señores
~~ag mona nica~~ ~~per bira amada~~ si será en
 el tad que ditos mi Mos queteros ~~siella ama~~ será chus
ten

allegre

grata si será falsa pero que
~~da ble~~ ~~no hazemos nada~~ ~~pero que~~
 cada sy yo la en quentro a dios chus

dudo pero que temo siga siga el en Ne
~~dado~~

quitos mi que ri ditos voi bo lando y Carrien

Do tra - mira tra - oye siga siga el En re - *allegro*
~~Do tra - mira tra - oye~~
 Do tra - mira tra - oye voi bolando y corrien *allegro*

~~La can silla merra y tocador mien tra
 el Ritorne lo gal acavar vale la Dama
 Corna to halla en la mano Como lavandose y componiendose~~

Dama

And.

La que tiene un vrr'a le canta el no me perيجا tanto fortunayn

gallo le Canta el gallo le Canta el gallo pobre grata fortunain grata pue sa

Punteado

de mi que como sopas ~~adagio~~
ves que de res lucirenta blas

arco
povre de mi que como
pues saver que de res lucir en

arco
ga to
ta blas

pero el mal
nada e lo

viejo ~~que las que~~ somos seas ~~conamos~~ ~~pero~~
 grado pues los muchos empeños an sido en vano —
Pun. *ario*
~~que las que~~ somos seas ~~conamos~~
 pues los muchos empeños an sido en
~~pero~~
 viano ~~pero~~
Allegro

Revi. do
Allegro
dentro golpe
Dama
 Pare ce que llaman
golpe
 quien es Un servidor ya m ante
Dama
 le v ante el Pica porte
 pare vied a de l ante
 sigue
se

Petrite

Alleg.^{Ho}

Se ñora Z sa ve lisa sen
 Se ñora mean informado que us
 Por que yo pueda imfor mar — la

pa vñed mui buenas tardes
 Red Re present ar quiere
 pido que Cante algo

Dama

man de me vñed señor mio y
 si gusta yo aré el empeño y
 Da el cu che unas segui dillas que a

pare usted a ^{en} ~~la~~ ^{parte} ~~la~~ y ^{Peri^{to}} no es rañe la vi
 le ^{Peri^{to}} pondere breve y ^{Peri^{to}} la verdad señor
 poco me an en se ñado q^{do}. ello no tengo
 si ta que soi a pa rio na do mucho
 mio pue^r que me fa vo re ce que sa
 gracia pue^r dios no me la a³ dado ^{Peri^{to}} no se a
 de las co me dias y vengo a blarla claro y
 lir a las ta blas mi Ca ri ño a pe re re mi
 pa u sed y no rante que soi vien in for ma do que es

Vengo a blarla claro
 Carriño ape teze
 toi vien ym formado
 tremo ei mui lindo en efecto
 puei ripa el cuen
 to- puei ripa el cuen - to
 go pro ripa lue - go

1or 2.
 D.C.
 allegro

Segu!

And^{no}

Dama

Vive Au sente un dichoro de lo que es tima

de lo que es tima

de lo que es tima

ya si siente en lo que ama

lo que no mira ay

ay aque muero

ay ay que lloro

dichas que no po

viuas ansias que a

viuas ansias que a

viuas ansias que a

Doro yatan fiero tormento tormento ay ay ay
mi vida por no
Certo que me agustado
Adonde nos veremos
la seguí di - na por mi ca rí ño
querida Pre - da Da en la Boti - lle

Handwritten musical score on aged paper, featuring three systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish and are interspersed between the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *da*, *per.^{te}*, and *no*.

System 1:

Vocal: *tome esta sor ti-ja*
 Piano: *ria de la Carre-ra*
 Lyrics: *señor vited me*
per.^{te} Pues halli a bla

System 2:

Vocal: *Corre pe ro à tal dicha*
 Piano: *remos chusca mo rena*
 Lyrics: *no puedo yo ne*
no mire vited queno

System 3:

Vocal: *gar-me nia corte si - a*
 Piano: *quero na die lo se - pa*
 Lyrics: *no puedo*
mire vited

yo ne gar-me nieu Corte si-a
que no quiero nadie lo se-pa

D.C.
allegro

Allegro vivace ^{1^{or} 2.}
A dios se ño res a dios ma damas
que aquí sea cava esta to nada y riagus ta do
mis More nitos darnos palmadas y sino un Victor

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegro".

Vocal Lines:

- Top vocal line: *y sino un victor y sino un vic*
- Bottom vocal line: *tor* (continuation of "victor")
- Bottom vocal line: *oñezco siem pre amante oñezco siem pre amante dueño que*
- Bottom vocal line: *ri do dueño que ri do*
- Bottom vocal line: *se*

Piano Accompaniment:

- Left hand: *Allegro*
- Right hand: *Allegro*

Lyrics:

y sino un victor y sino un vic
tor
oñezco siem pre amante oñezco siem pre amante dueño que
ri do dueño que ri do
se

pi diendo no pa dez cas jamas ol vi do
 ay- mas yo temo ay mas ve celo ay ay- que tus dul
 zel fi nezas siempre min fieron



Pero metemo
que mereas ingrato
en algun tiempo

Ayuntamiento de Madrid

Handwritten musical score for 'L'Alceste' by Gluck. The score is written on multiple staves, featuring vocal parts (soprano, alto, tenor, bass) and instrumental parts (strings, woodwinds, and keyboard). The tempo markings include 'Largo', 'And.te', and 'Allegro'. The dynamic markings include 'p' (piano) and 'f' (forte). The score is written in a clear, elegant hand, with some corrections and annotations visible. The title 'L'Alceste' is written at the top left, and the composer's name 'Gluck' is written at the top right. The score is divided into sections by double bar lines and repeat signs. The overall style is characteristic of 18th-century musical notation.

Ayuntamiento de Madrid

Handwritten musical score for "El Puntzudo" by Manuel de Falla. The score is written on ten staves, featuring vocal and instrumental parts. It includes tempo markings such as "And.te", "Medio All.o", "Allegro", and "Segui. And.te". The key signature changes from one sharp (F#) to two flats (Bb, Eb). The score is signed "Manuel de Falla" at the bottom right.

Ayuntamiento de Madrid

Oboe Primerizo. sonadilla à Juw la Dientendiente a Comica y Perimetre en la Corte

Mus 116-13

Allegro $\frac{2}{4}$

1 3 4 le le le mo temu A Segno

Voln

Flauta

And^{te} $\frac{3}{4}$ *Do solo* *f*

Rez^{do} Meoro Alegro $\frac{C}{8}$ *f*

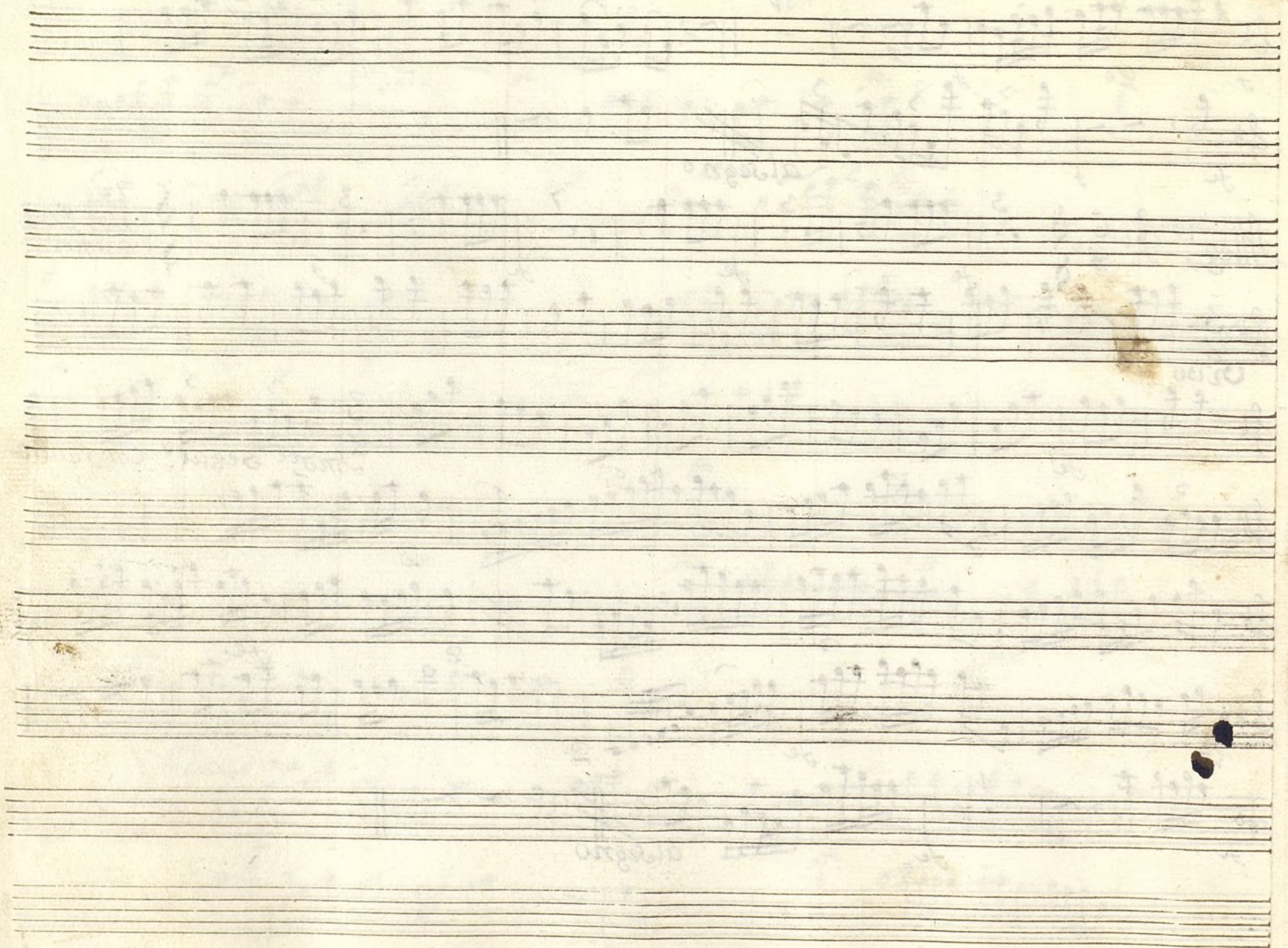
Alegro $\frac{6}{8}$ *f*

f *Mo* *Allegro 2. mas*

Flauta

Segu^s And^{te} $\frac{3}{4}$ *f*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp and one flat), time signatures (2/4, 3/8, 6/8, 4/4), and dynamic markings (*f*, *se*, *allegro*, *vivo*, *allegro*, *Andte seguit*, *con flauto*). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes repeat signs and a double bar line. The handwriting is in ink on aged, slightly stained paper.



Ayuntamiento de Madrid

Oboe Segundo. tonadilla à Duo + la Pretendiente a Comica y Perimete en la Corte

Mus 116-13

Allegro $\text{F} \flat \frac{2}{4}$

fe f fmo ten

al segno ammon

Voln'

And^{te} $\frac{3}{4}$ *se* *2^o*

Handwritten musical score for the first system, featuring three staves with treble clefs and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings like 'se' and '2o'.

Dec^{do} *Meoio Allegro* $\frac{6}{8}$ *se*

Handwritten musical score for the second system, featuring three staves with treble clefs and a 6/8 time signature. The notation includes various notes, rests, and dynamic markings like 'se' and '2o'.

Segui^s *And^{te}* $\frac{3}{4}$ *se*

Handwritten musical score for the third system, featuring two staves with treble clefs and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings like 'se' and '2o'.

Ayuntamiento de Madrid

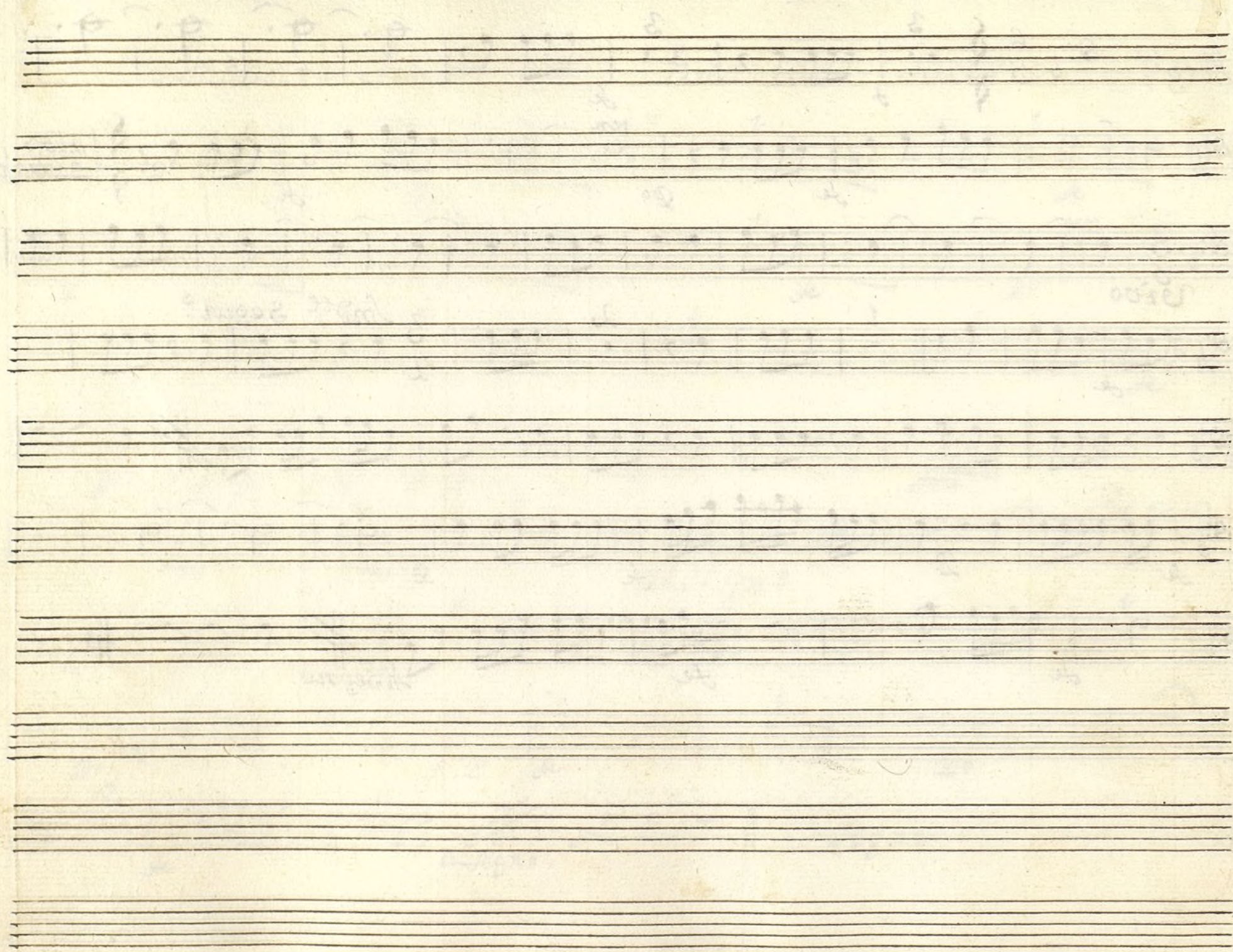
Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in a single system across the staves.

Key markings and annotations include:

- Allegro* (top left)
- 6/8* (top left)
- 3* (above first measure)
- 3* (above second measure)
- Je* (below first measure)
- Je* (below second measure)
- Je* (below third measure)
- Je* (below fourth measure)
- Je* (below fifth measure)
- Je* (below sixth measure)
- Je* (below seventh measure)
- Je* (below eighth measure)
- Je* (below ninth measure)
- Je* (below tenth measure)
- Je* (below eleventh measure)
- Je* (below twelfth measure)
- Je* (below thirteenth measure)
- Je* (below fourteenth measure)
- Je* (below fifteenth measure)
- Je* (below sixteenth measure)
- Je* (below seventeenth measure)
- Je* (below eighteenth measure)
- Je* (below nineteenth measure)
- Je* (below twentieth measure)
- Je* (below twenty-first measure)
- Je* (below twenty-second measure)
- Je* (below twenty-third measure)
- Je* (below twenty-fourth measure)
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- Je* (below twenty-ninth measure)
- Je* (below thirtieth measure)
- Je* (below thirty-first measure)
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- Je* (below thirty-third measure)
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- Je* (below ninety-fourth measure)
- Je* (below ninety-fifth measure)
- Je* (below ninety-sixth measure)
- Je* (below ninety-seventh measure)
- Je* (below ninety-eighth measure)
- Je* (below ninety-ninth measure)
- Je* (below one hundred measure)

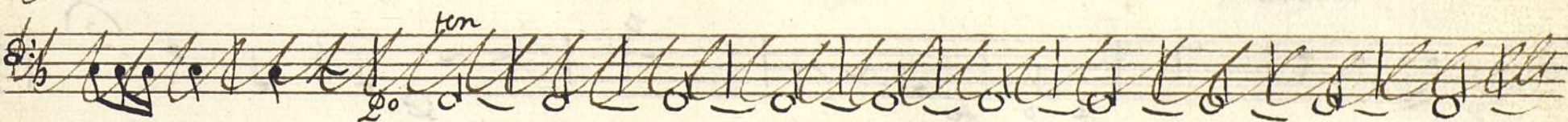
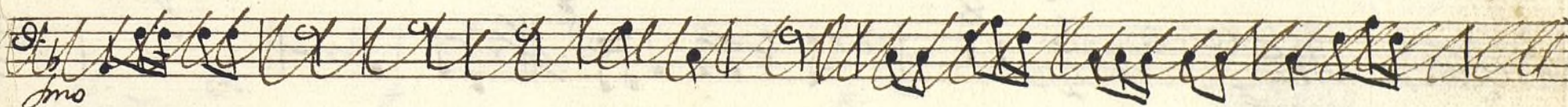
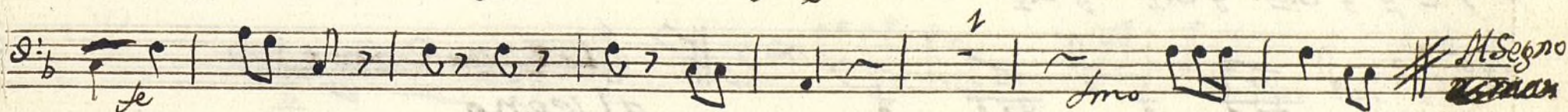
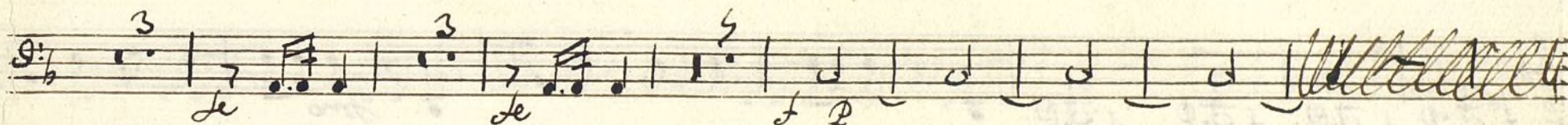
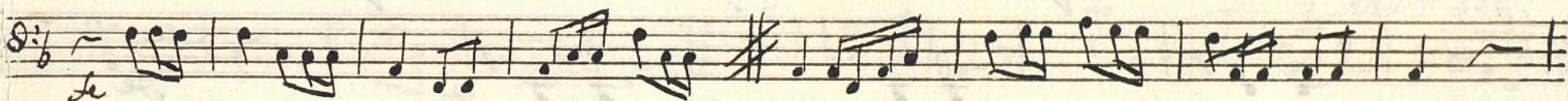
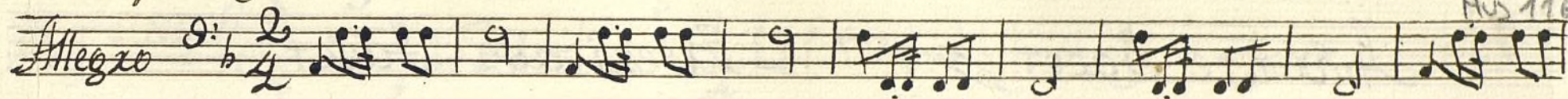
Additional markings include:

- allos* (top right)
- Parrafos* (top right)
- Vivo* (below first measure)
- Andte segui^s* (below second measure)
- 1* (below third measure)
- 2* (below fourth measure)
- 3* (below fifth measure)
- 4* (below sixth measure)
- Je* (below seventh measure)
- Je* (below eighth measure)
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- Je* (below ninety-ninth measure)
- Je* (below one hundred measure)



Trompa Segunda. tonadilla à duo + la Pretendiente a Comica y Desimexee en la Corte

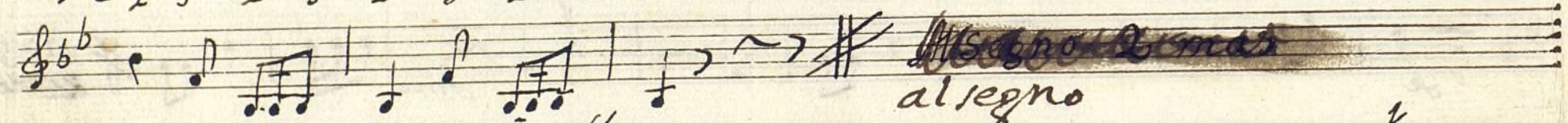
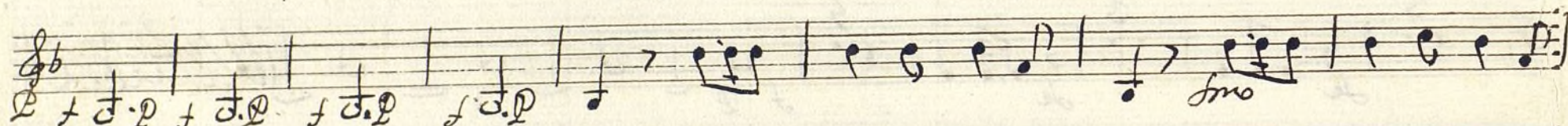
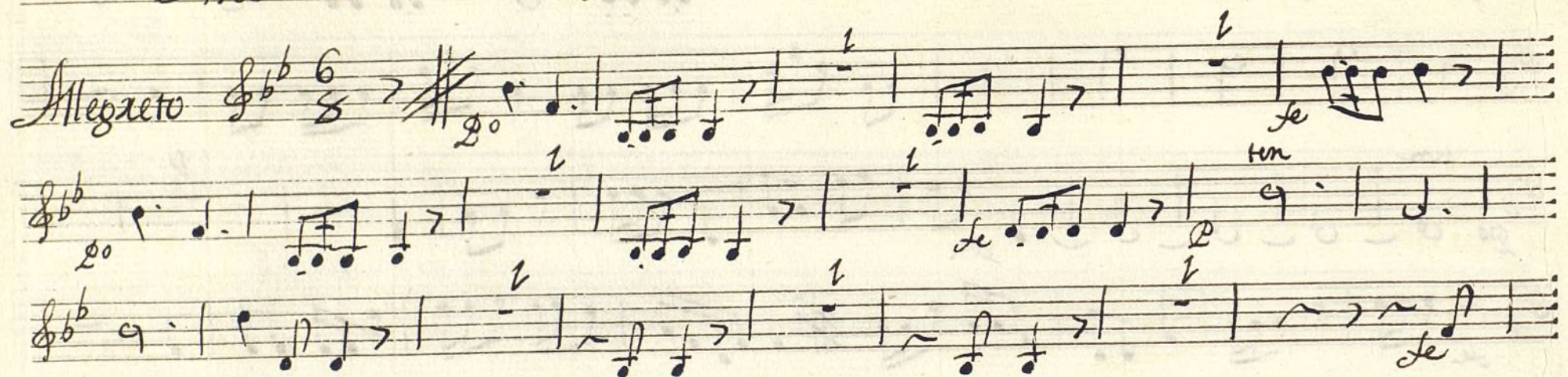
Mus 116-13



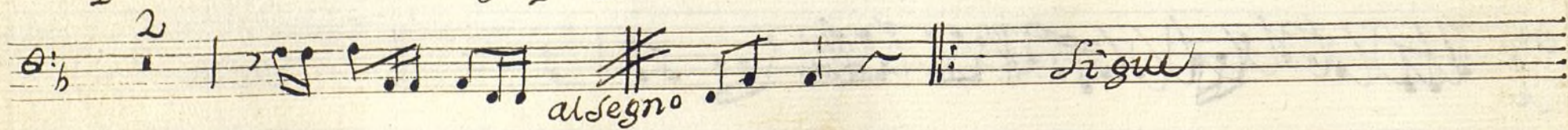
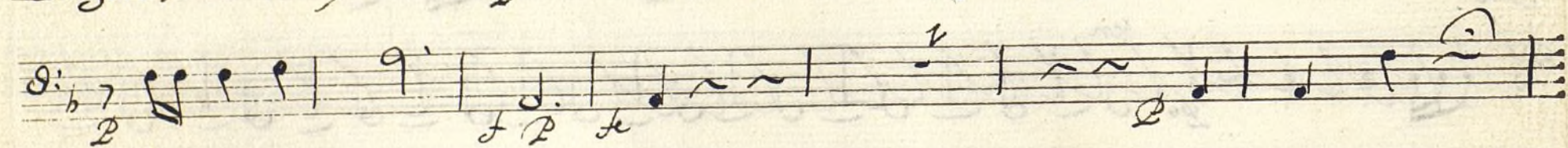
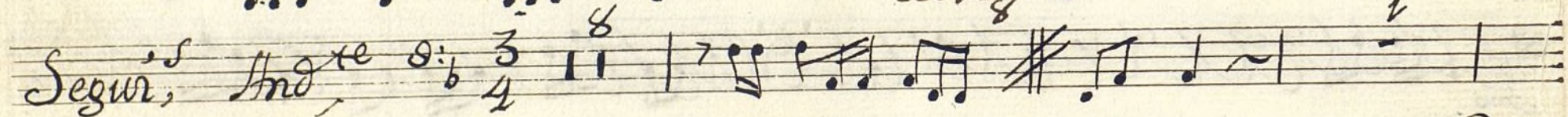
Andante Tacet //

Azuzado Tacet

Allegretto $\text{F}^{\flat}\text{G}^{\flat}$ $\frac{6}{8}$ F^{\sharp}



Seguir, And^{te} $\text{F}^{\flat}\text{G}^{\flat}$ $\frac{3}{4}$ F^{\sharp}



Allegro 10 8:6 8 3 3

Je *fun*

alors La
mafor

Vivo 3 2 3 *Andte seg.s*

Je *Je* *Je* *Je*

Allegro

Ayuntamiento de Madrid

Contravaxo tonadilla à Duo la Pretendiente a Comica y Perimetre en la Corte

MUS 116-43

Handwritten musical score for Contravaxo, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings (e.g., *Mezzo*, *ten*, *se*, *f*, *p*, *Allegro*). The score is written in a historical style, with some staves showing signs of correction or deletion. The final staff concludes with a double bar line and the word *Voln*.

And^{te} 3/4 *Punteado* *arco*

fe *Punteado* *P^o*

arco *fe* *P* *fe* *Punteado*

arco *fe* *fe* *P^o*

fe *Misero*

Medio Alegro *1* *1* *amezavore* *amezavore*

fe

Megzeto 6/8 *P^o* *f* *P* *f* *P* *fe*

P^o *f* *P* *f* *P* *fe* *P*

fe *P*

Msegno *2 mas*

Segu^r *And^{te}* 3/4 *P* *fe*

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, key signature of one flat (B-flat). The first measure contains a sharp sign (F#) and a double bar line. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A tempo marking *2^o* is present.

Staff 2: Treble clef, key signature of one flat. It begins with a *f* dynamic and a *2^o* marking. A *Largo* tempo marking is written above the staff. The notation includes eighth notes and rests. A section marked *Comoprima al segno* ends with a double bar line.

Staff 3: Treble clef, key signature of one flat, and a 6/8 time signature. It starts with an *Alleg^{ro}* tempo marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*.

Staff 4: Treble clef, key signature of one flat. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*.

Staff 5: Treble clef, key signature of one flat. It begins with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*.

Staff 6: Treble clef, key signature of one flat. It starts with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A section marked *allos Parrafos* is indicated.

Staff 7: Treble clef, key signature of one flat. It begins with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A *vivo* tempo marking is present.

Staff 8: Treble clef, key signature of one flat. It starts with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A section marked *And^{te} Seg^s* is indicated.

Staff 9: Treble clef, key signature of one flat. It begins with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A *And^{te} Seg^s* tempo marking is present.

Staff 10: Treble clef, key signature of one flat. It starts with a *f* dynamic and a *2^o* marking. The notation includes eighth and sixteenth notes, rests, and dynamic markings *f* and *p*. A section marked *al segno* is indicated.

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