

116-1
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Conadilla a Duo;

El Presidario, y la Maya

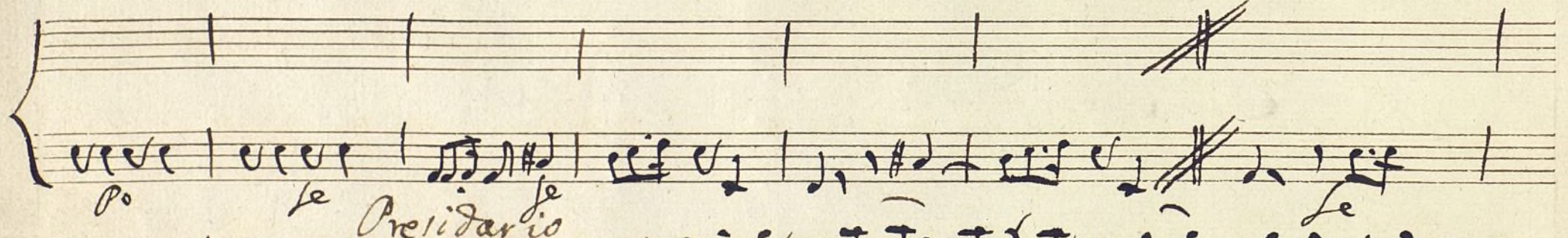
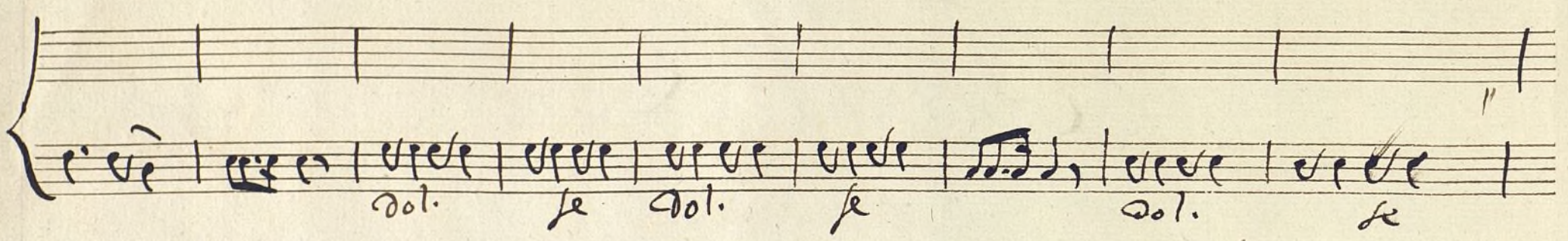
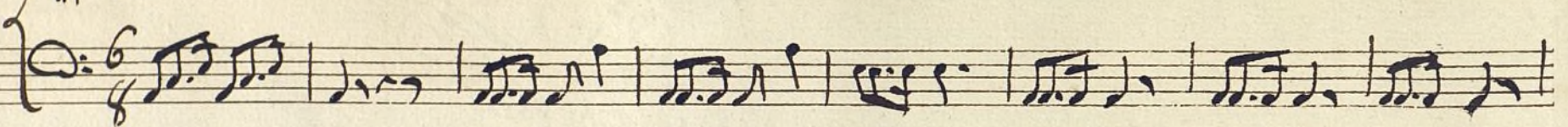
Del S.^r Castel;

v^{ra} Perez, y Garrido;

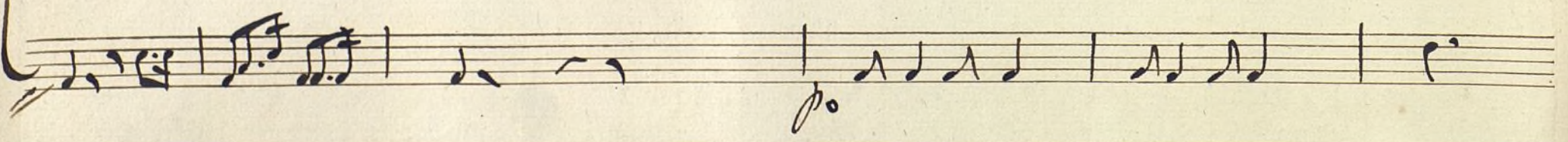
+

And.^{te}

6/8



Gracias a Dios Perro-quia Perro-quia de San
Voy a be-a la Pe-pa Pa Pe-pa porq. e



sa bas tian
 sa bi do
 que se po brico om rra do
 que Vonda ba tu cara

te buel be a mi rar
 o tro Mayi to
 pue s ino es por ti
 co mo le en cuen tre
 le ha zen va ila rin
 a bien que ve el ca

gana mui Cerca de aqui
 mi no buel bo a per der me

je
suave

mui cerca de aqui
bue l bo a per der me

allegro

And. Allegro

Maya
Aun la di to ma to nas
ma to nas

po

afuera ^{orías} ~~ruinas~~ q^e viene aqui una Maja Una

Maja de fantasia y por parvosa y por par

vosa es por ante nomaria la poderosa

es por ante nomaria la poderosa la podero

mas como me a legro Con tanto pesar

faltandome Carta de mi sabastian dos veces meas

Crito en seis años q'ha q'atomar los ayres el pobre fue aoran

q'sus to q'pena q'ansia q'afan el corazon

tie-ne Con tanto pesar haze q' hora

sabe el Presi.
di simu lar per

zendo *g.* preendo pe-ro que mi ro por *g.* lo
 ras sa la da sa la da *Maya* ay Bas tian mis *Je*
 Dime que es to *Pre.* nada a bien *Maya*
 do de bis to *Je* *g.* vienes bueno nada a biendo re vi to *Le* *que vie*
 nei bueno *Pre.* *g.* vienes bueno Cuenta me en esta au

sen cia Como ka y do *Maja* oye me dos ja
 labras monito mi o Vamos al cuento va
 mos al cuento para q^e se di biertan los mosqueteros
 para q^e se di biertan los mosqueteros los mosquete
 ros

Coplas

Alleg^{ro}

$\frac{3}{8}$

Maya

Despues que a ti te llebaron
el dia que años Cumplistes

y yo si li' ta quede a llorar tan larga ausencia
fue mi pena mas Cruel que me en Con te tu mon tera

En mi Cuarto meen Terré
 ya al ver la me desmayé
 a la ora que so
 ya que bolvi del des

tias de tu trabajo volver mea Cordava de mil cosas
 mayo a la Perroquia marché a pe dirle a San Antonio

y mayor la pena fué, ven a ca mal di- ra hembra
 q^e te traxiera con bien, Cuando me fui ami- des ti no

Pre.º (enfado)
meo se

te pa reze que - no iè que pas tado mu - chos
 dos si lleras te - de je un Bri al de Ca - la

fi lir de sillar y ca - na pè no tiene que dir -
 ma co un colchon y una al mirez ya ora en Cuen tro ~~ca~~ mi -

- Cul par se nien pa ñar me con tu a quel q.º me a ne cri bi -
~~nue co pido~~ Col chones y Cana pè ya tien prin ci pio -
 - co y Mona

do Coras ^{no ignoras} ~~g. ~~muñecas~~~~ y yo re
 deo ria con re lox y petan le

oye me se bas rian ^{Maya} ^{Re^o} quita alla
 oye me

ma la res ^{Maya} ma la res que tuas sido
 que to do esto

Du ño mio a quien Constante adore
 loca nado Con a planchar y Corer

Pre.
 que me a de ja do sin om rra por siempre. Ta
 que me a —————

Imparar
 ma amen q. me a de ja do — sin om rra por siempre Ta
 —————

6
 —————

Maya
 mar amen
 Pobre ci
 tade mi sin tu amparo q' haré mujer Moray
 Venceras por si se dijo esta vez por si se di
 so esta vez

All.^o *Pre.^o* *Maya* *1^{or.}*
 Dame los brazos tomay en ellos se
 doy el alma tambien
 cabe la tona dilla oigan señores las segui dillas
 las segui di- May
 y por g^a

Segun.
All.^o

Bes Clara ay de
 Mayas de fundamento Bes Clara ay de Mayas de fundamento de
 fundamento
 de fundamento Barguillo para
 a dios que pido ya ave este Tu
 villas y San Lorenzo
 guete Conrepozio
 Era tu del Bar
 di si quieres ca
 se po

Violin Primero

+

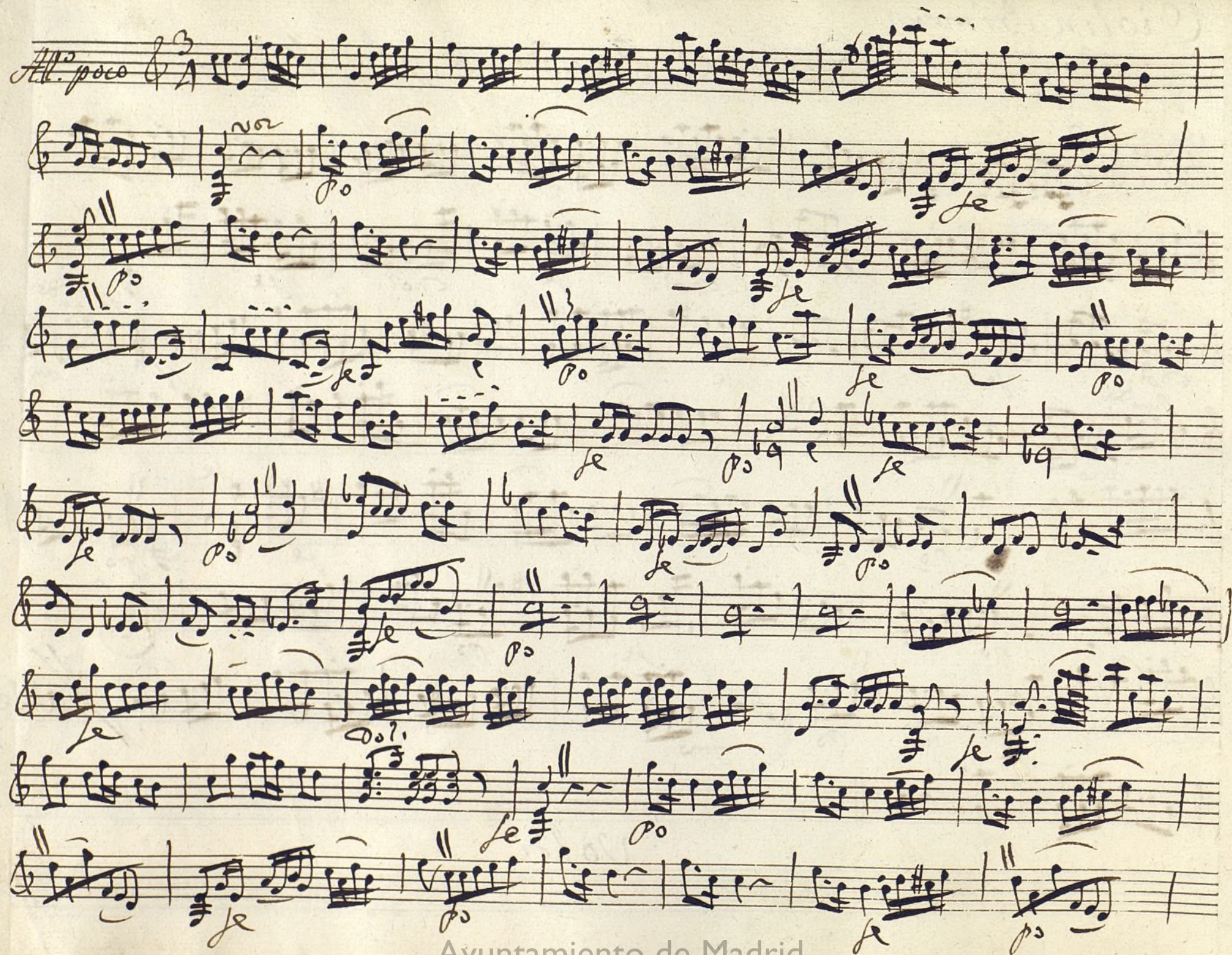
Mus 116-1

tonadilla à Duo; el Peridario, y la Maya

And.^{te} 6/8

Handwritten musical score for Violin I, titled "tonadilla à Duo; el Peridario, y la Maya". The score is in 6/8 time and marked "And.^{te}". It consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line on the 10th staff.

Volvi





Volvi pto

Coplas Allegro No. 3 3/4

The musical score is written on 12 staves. The first staff begins with the title "Coplas" and the tempo marking "Allegro". The time signature is 3/4, and the key signature has one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", "dol.", "p0", "le", "suave", and "p0". The music is written in a single system across the staves.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble clefs, key signatures (one sharp), and various musical symbols such as *le*, *po*, and *allegro*. The score concludes with the handwritten text *No li po*.

Violin segundo.

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Mus 116-1

Sonadilla à Duo; el Presidario y la Maja

Andte. 6/8

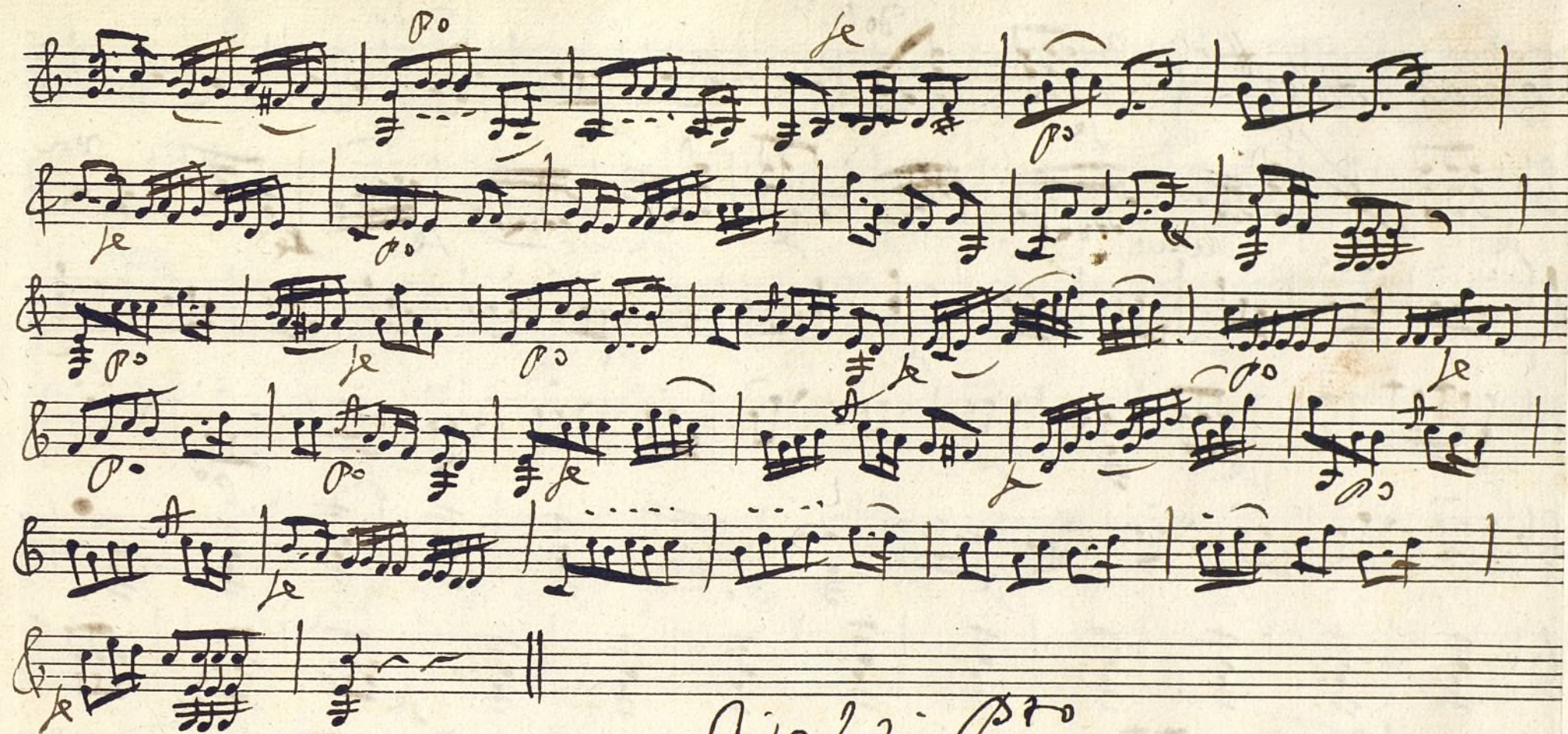
Handwritten musical score for Violin II, titled "Sonadilla à Duo; el Presidario y la Maja". The score is in 6/8 time and begins with a tempo marking of "Andte.". It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of "dol." (dolce) and "se" (sempre) markings. The fourth staff has a section marked "arco" and "Punto". The eighth staff has a section marked "fmo". The tenth staff is marked "Allegro". The score ends with a double bar line.

No 141

All. poco 3/4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All. poco* and a 3/4 time signature. The notation is written in a single system across the staves. Key features include:

- Staff 1:** Starts with a treble clef and a 3/4 time signature. The first measure contains a triplet of eighth notes. Dynamic markings *p* and *f* are present.
- Staff 2:** Continues the melodic line with various note values and rests. A *p* marking is visible.
- Staff 3:** Features a series of eighth notes and a *p* marking.
- Staff 4:** Shows a mix of eighth and sixteenth notes, with *p* and *f* markings.
- Staff 5:** Continues the rhythmic pattern with *p* and *f* markings.
- Staff 6:** Includes a *p* marking and a *Vol.* (volume) marking.
- Staff 7:** Features a *p* marking and a *Vol.* marking.
- Staff 8:** Shows a *p* marking and a *Vol.* marking.
- Staff 9:** Includes a *p* marking and a *Vol.* marking.
- Staff 10:** Ends with a *p* marking and a *Vol.* marking.



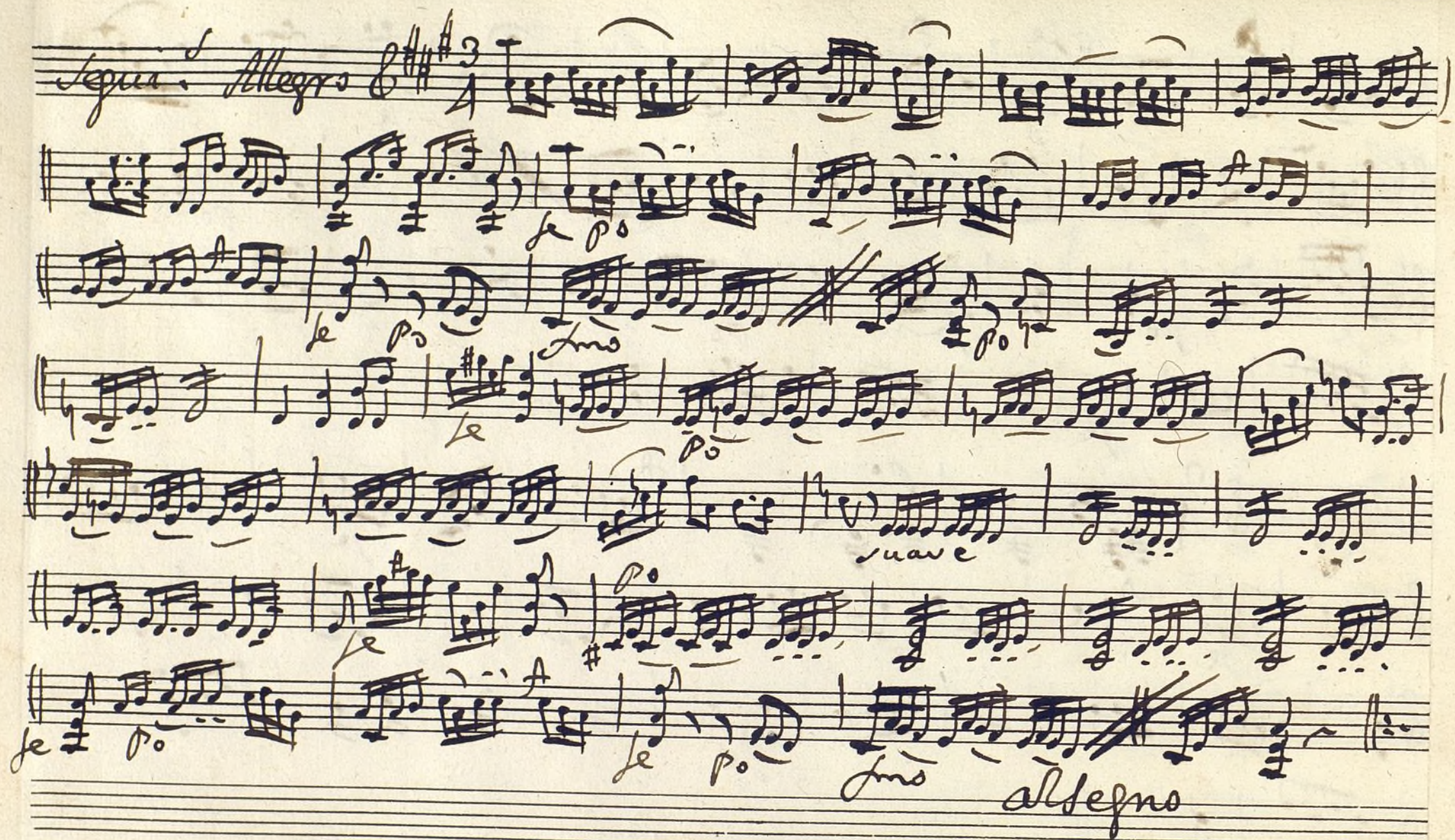
Volzi p^{ro}

Coplas Alleg. *Dol.* *Dol.* *vo*

The musical score is written on 12 staves. The first staff begins with the title 'Coplas Alleg.' and a key signature of one sharp (F#). The time signature is 3/8. The first two staves are marked 'Dol.' (Dolente). The third staff is marked 'vo' (Vocal). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The notation is handwritten and appears to be from a historical manuscript.



Volte p2



Oboe Primero

Mus 116-1

tonadilla à duo; el Presidario, y la Maja

And.^{te} 6/8

le po

le po

le po

le po

le po

le po

All.^o 3/4

le po

le po

le po

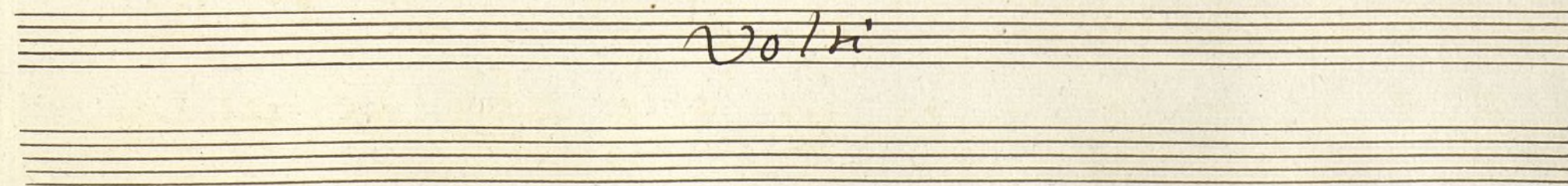
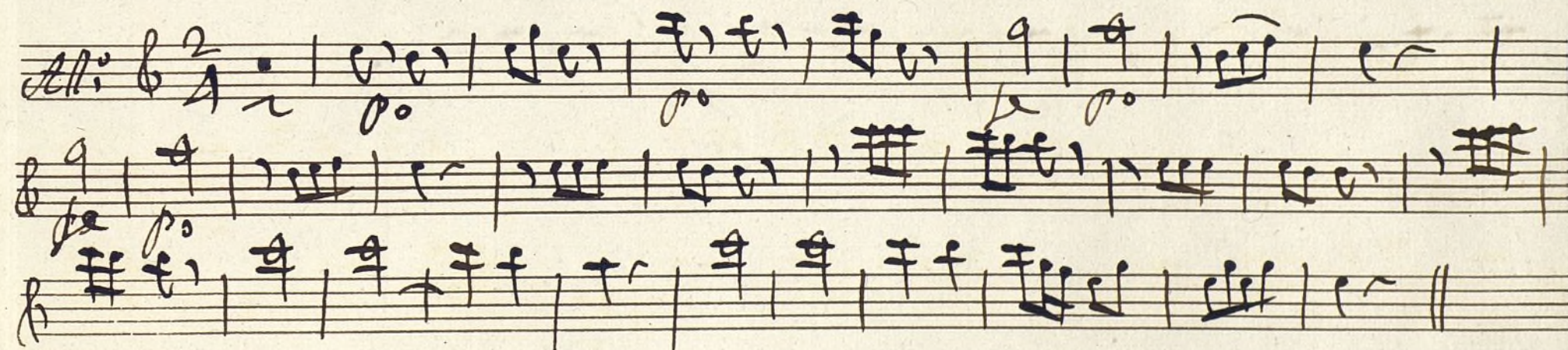
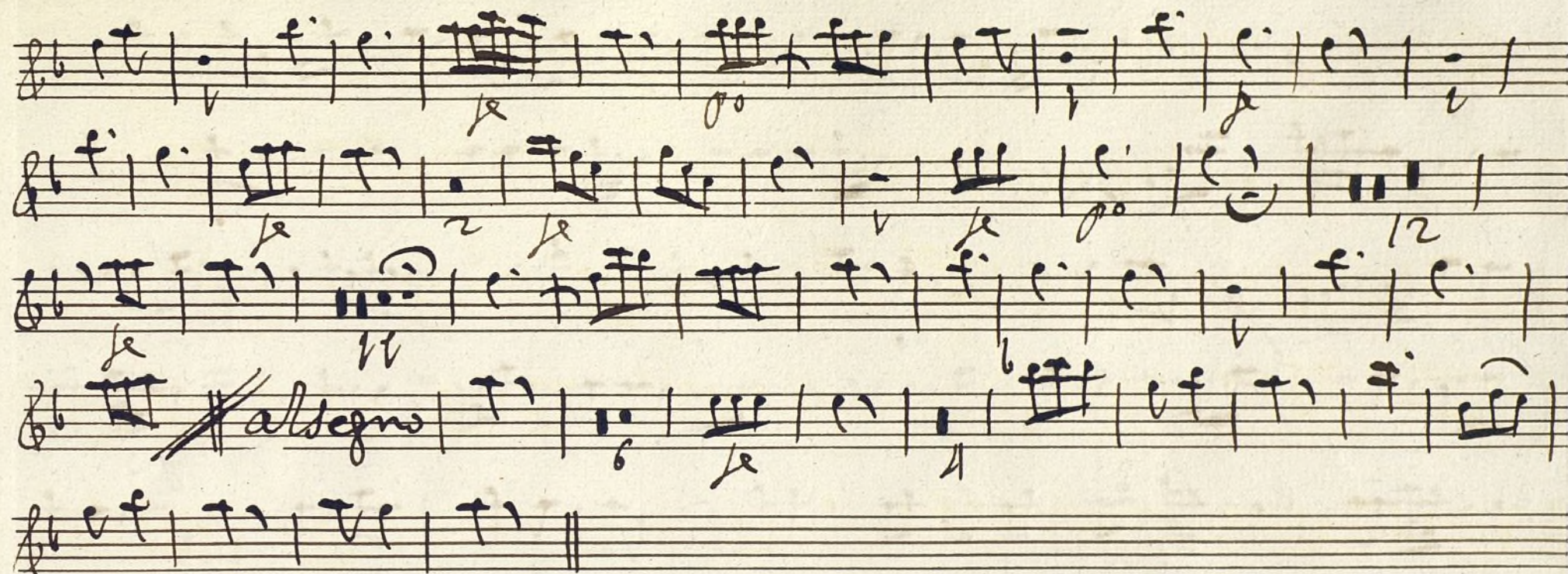
le po

le po

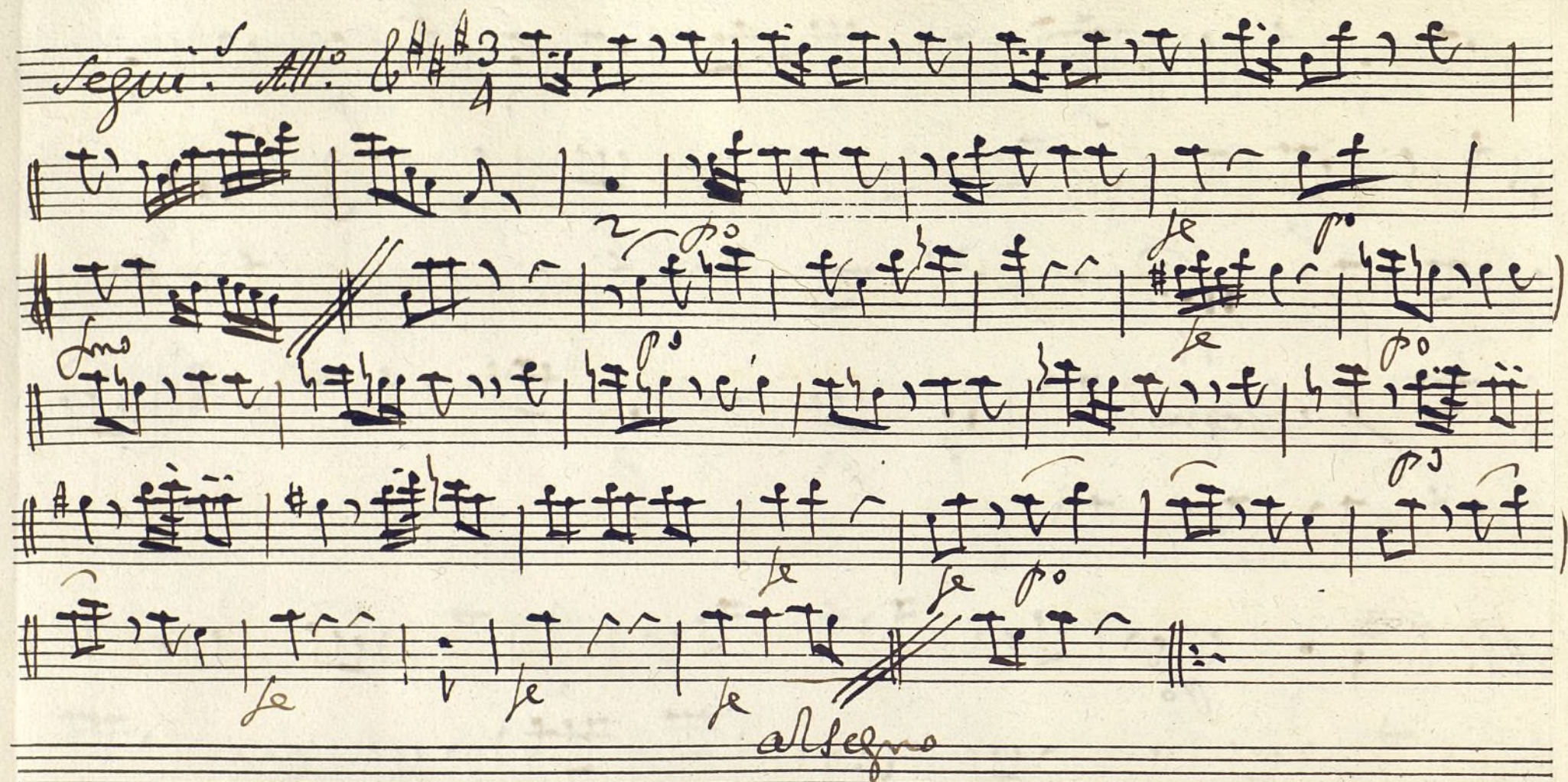
le po

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *je*, *po*, and *je*. The music is written in a single system across the staves.

Handwritten musical score on four staves, beginning with the title *Coplas Allegro* and a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *po*, *je*, and *po*. The music is written in a single system across the staves.



Vol. 1



Oboe Segundo,

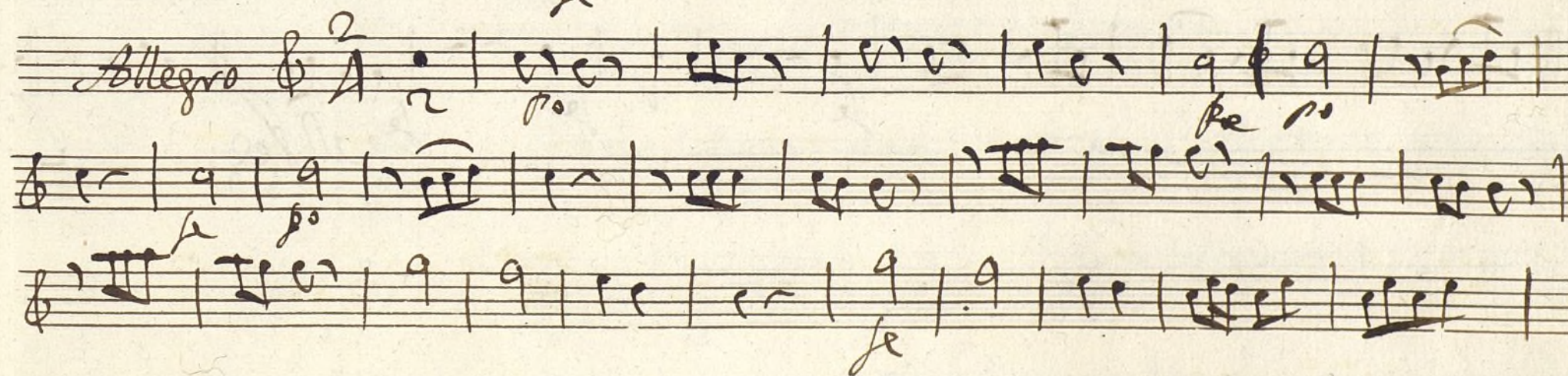
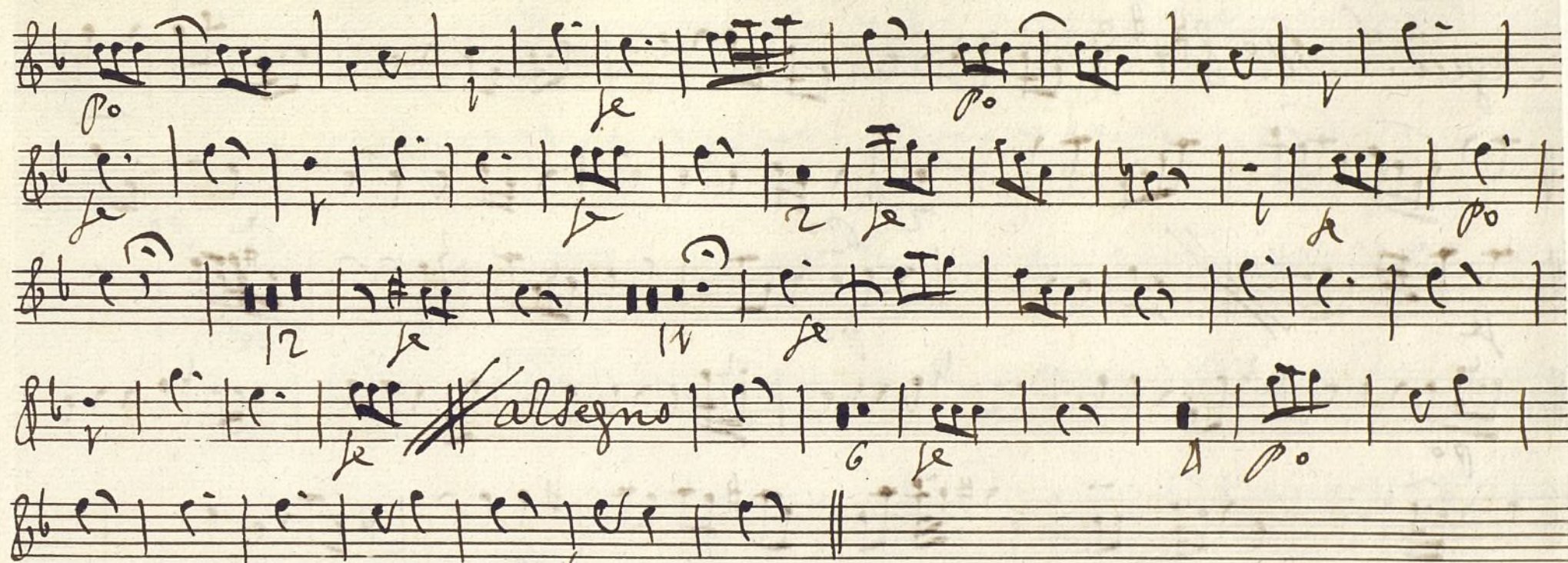
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Mus 116-1

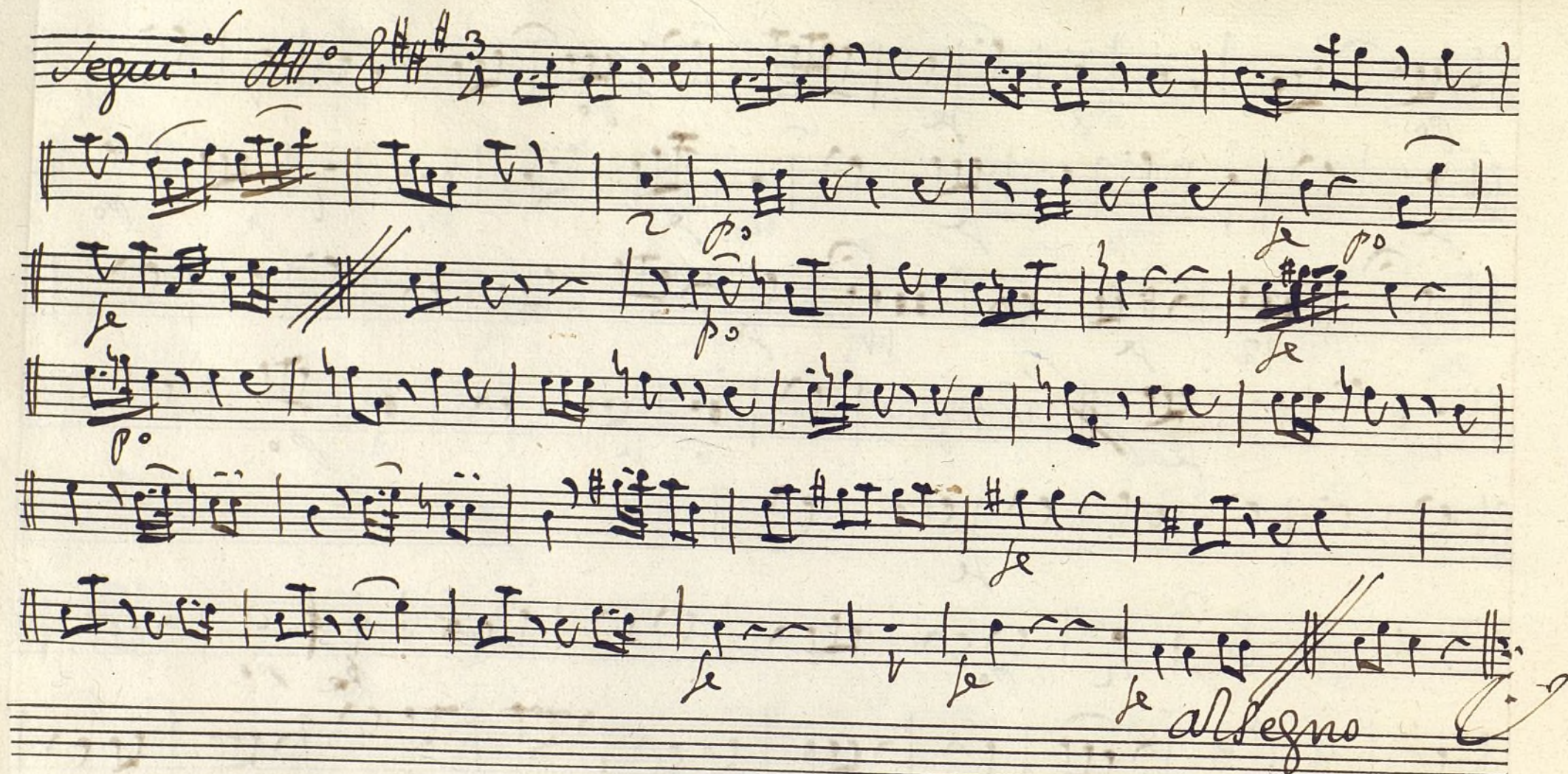
Sonadilla à Duo; el Presidario, y la Maya

Handwritten musical score for Oboe Segundo, featuring a Sonadilla à Duo for "el Presidario, y la Maya". The score is written on ten staves with various musical notations, including notes, rests, and dynamic markings like "p" and "f". The tempo changes from "And." to "Allegro" and ends with "volte".

Handwritten musical score on ten staves. The first six staves contain a single melodic line with various ornaments and dynamics. The seventh staff is a section header "Coplas Alleg" in 3/8 time. The remaining four staves contain a more complex texture with multiple voices or instruments, including some crossed-out passages.



Vol. 1



Trompa Primera

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Mus 116-1

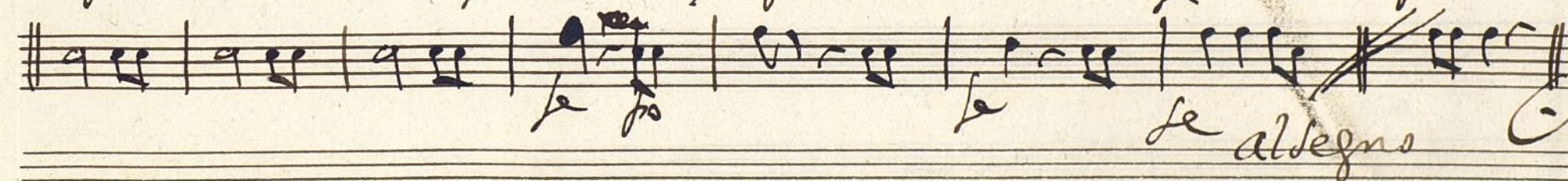
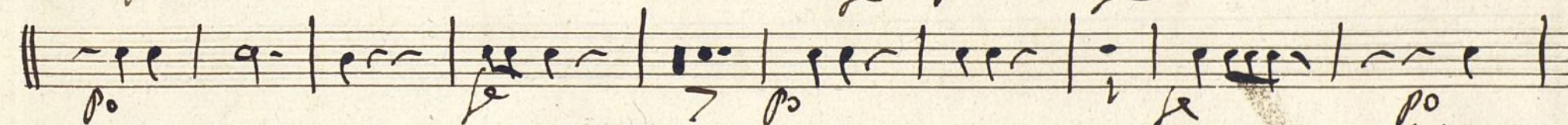
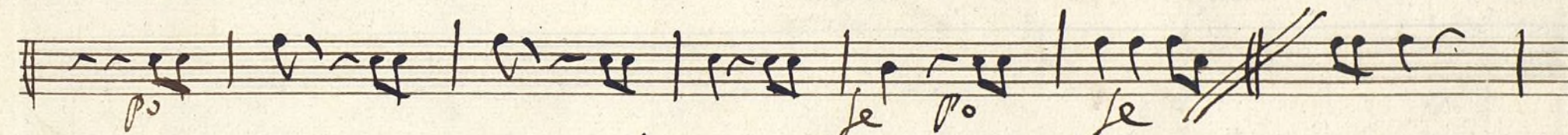
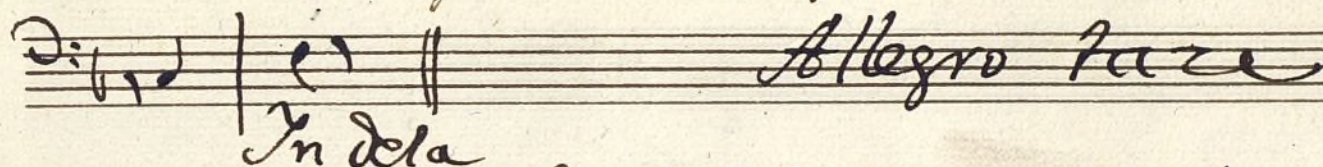
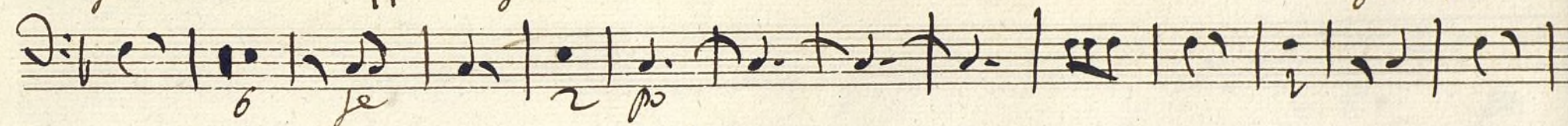
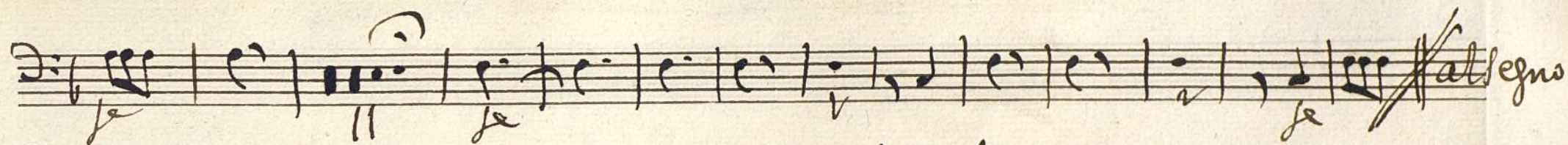
Sonadilla à Duo; el Peridario, y la Maja

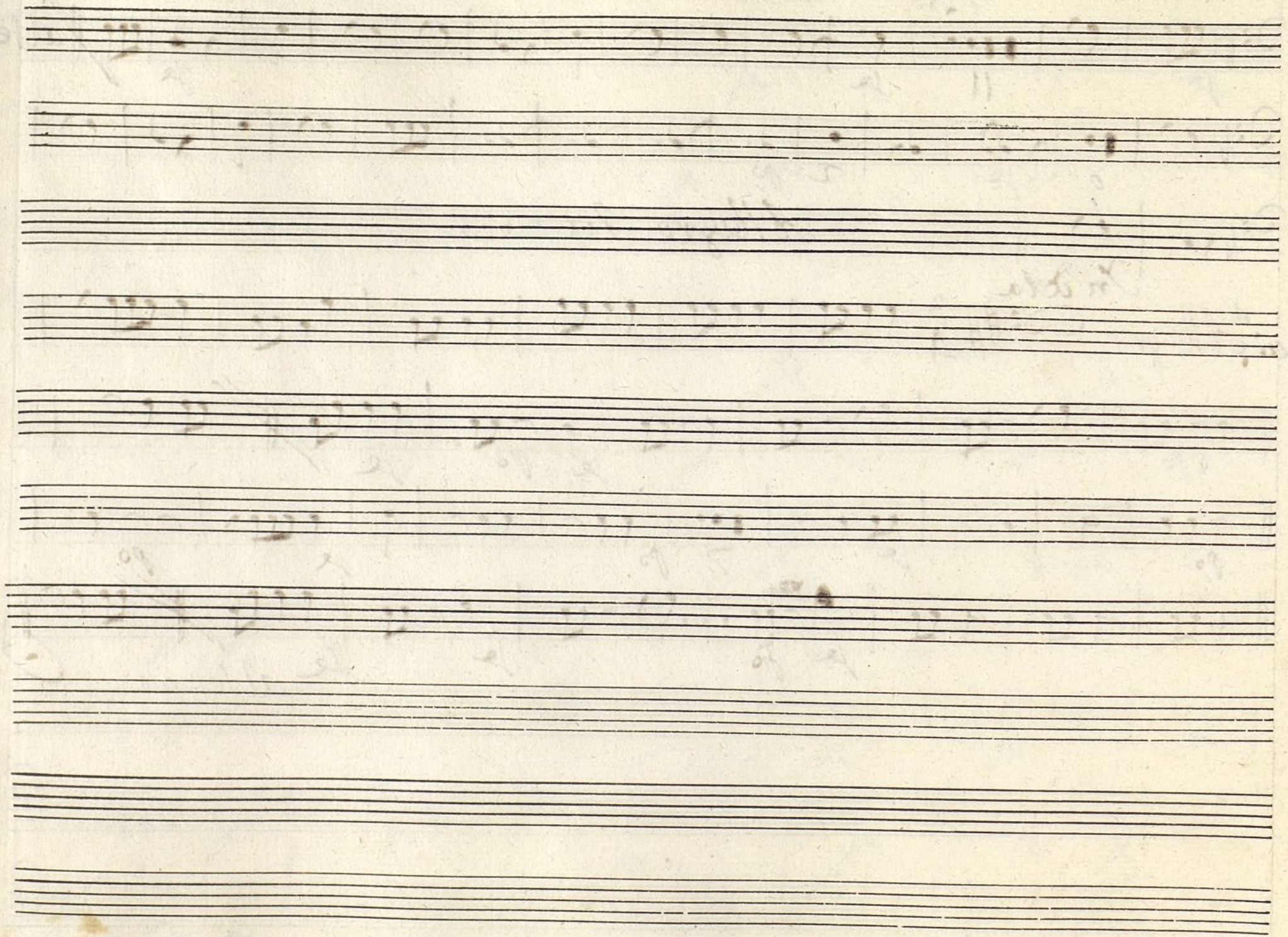
Infant

Handwritten musical score for Trompa Primera, featuring multiple staves with notes, rests, and dynamic markings such as *Andte*, *Allegro*, and *voltri*.

The score is written on ten staves. The first staff begins with the tempo marking 'Andte' and a key signature of one flat. The second staff has a '2' above it. The third staff has a 'p' below it. The fourth staff has a '2' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it. The seventh staff has a '2' above it. The eighth staff has a 'p' below it. The ninth staff has a 'p' below it. The tenth staff has a 'p' below it. The score ends with a double bar line and the word 'voltri' written below the final staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *je* and *po*. The fifth staff begins with the tempo marking *Coplas Alleg^{ro}* and a 3/8 time signature. The manuscript is written in a historical style, likely from the 18th or 19th century.





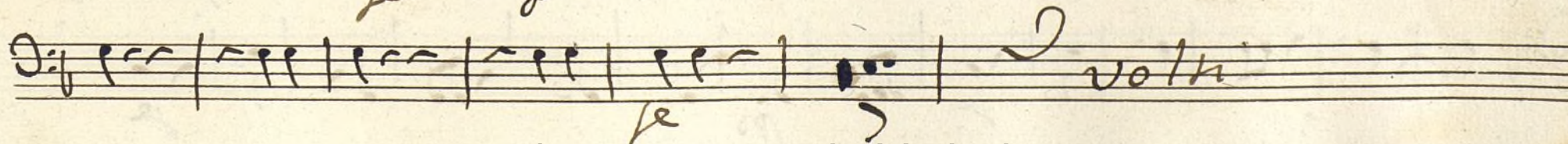
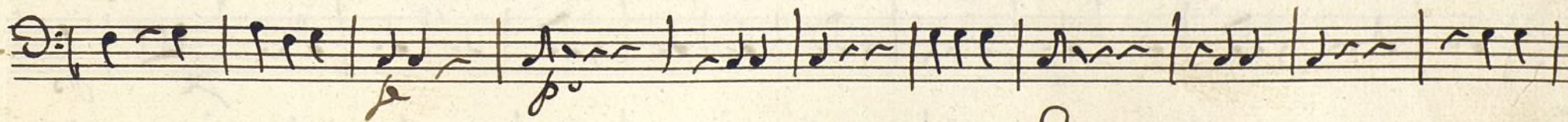
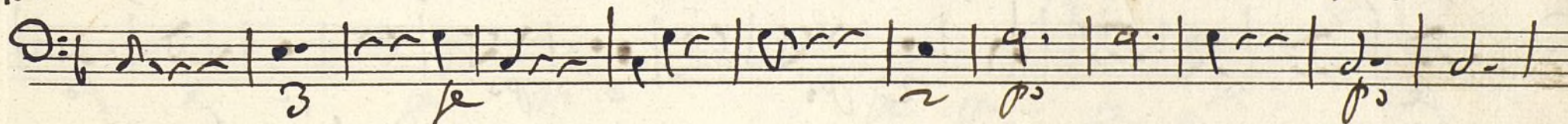
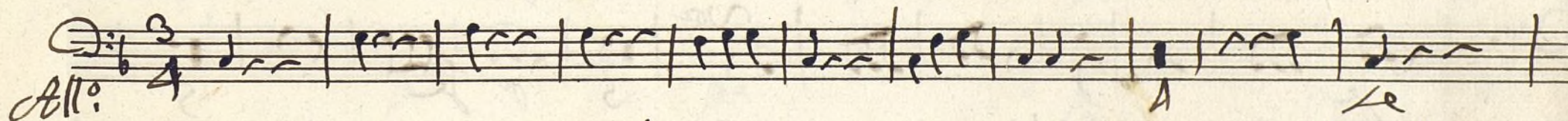
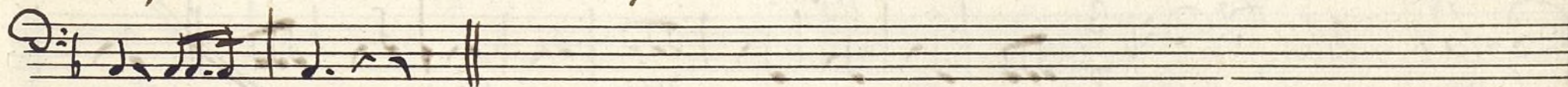
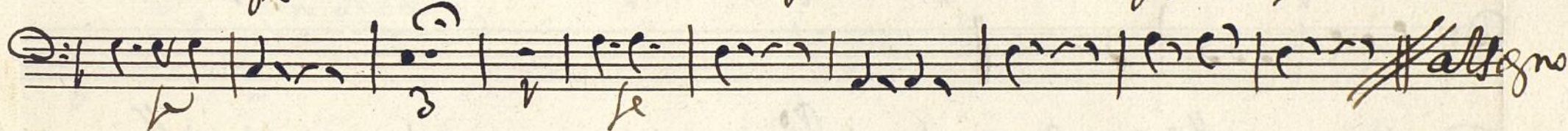
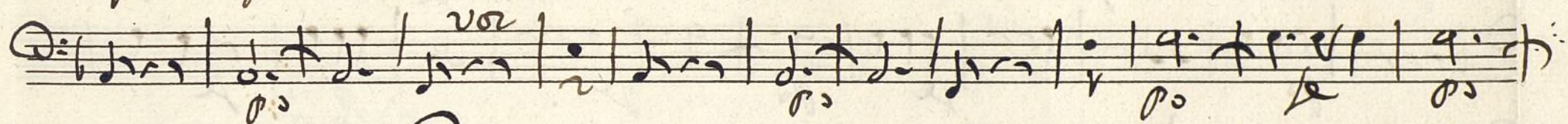
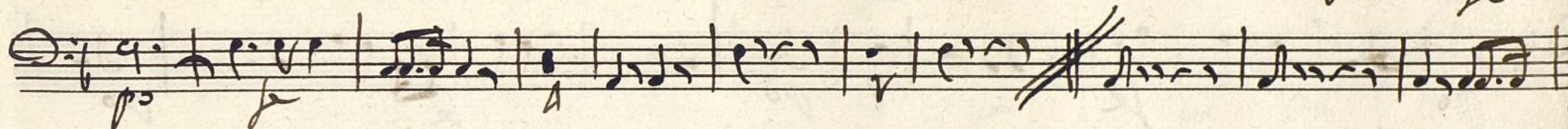
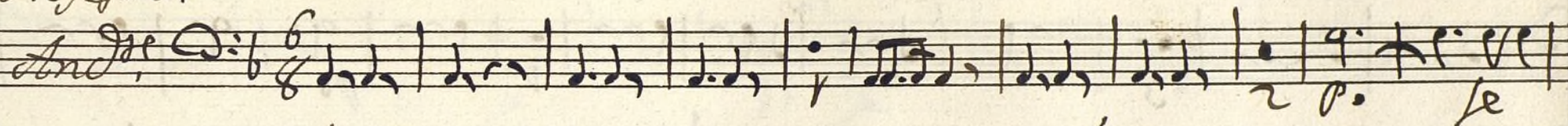
trampa segunda

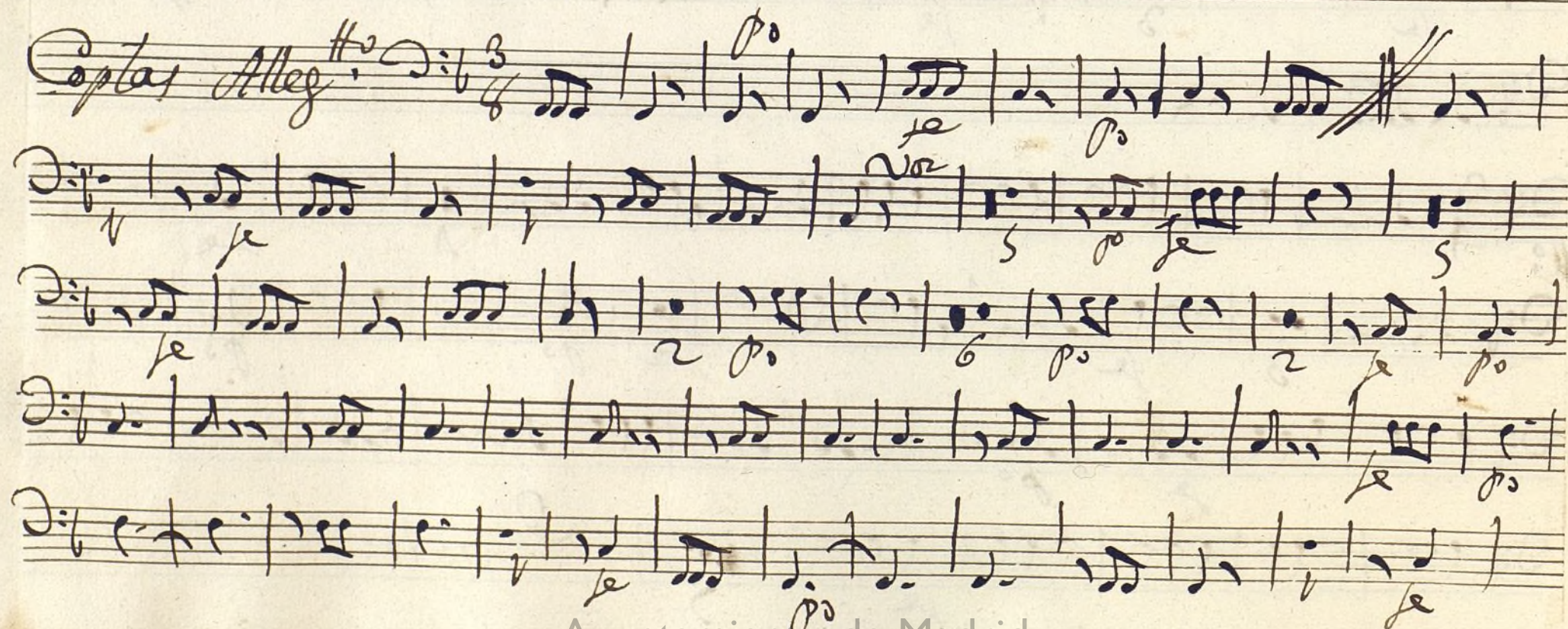
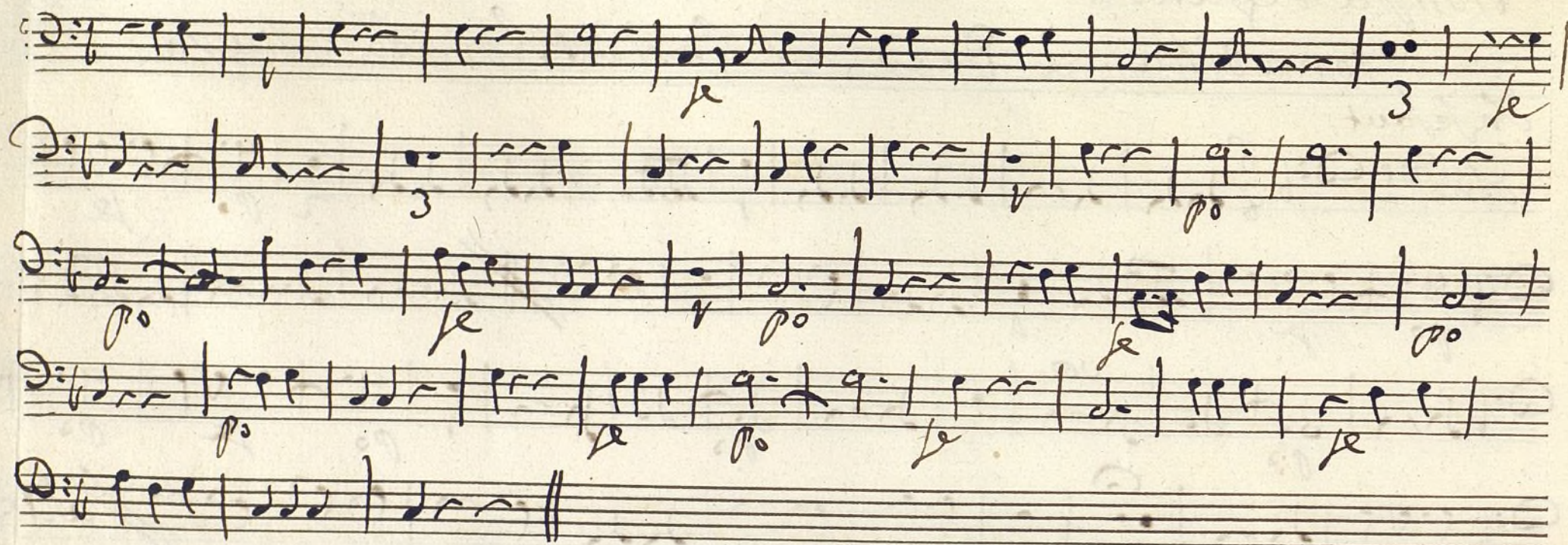
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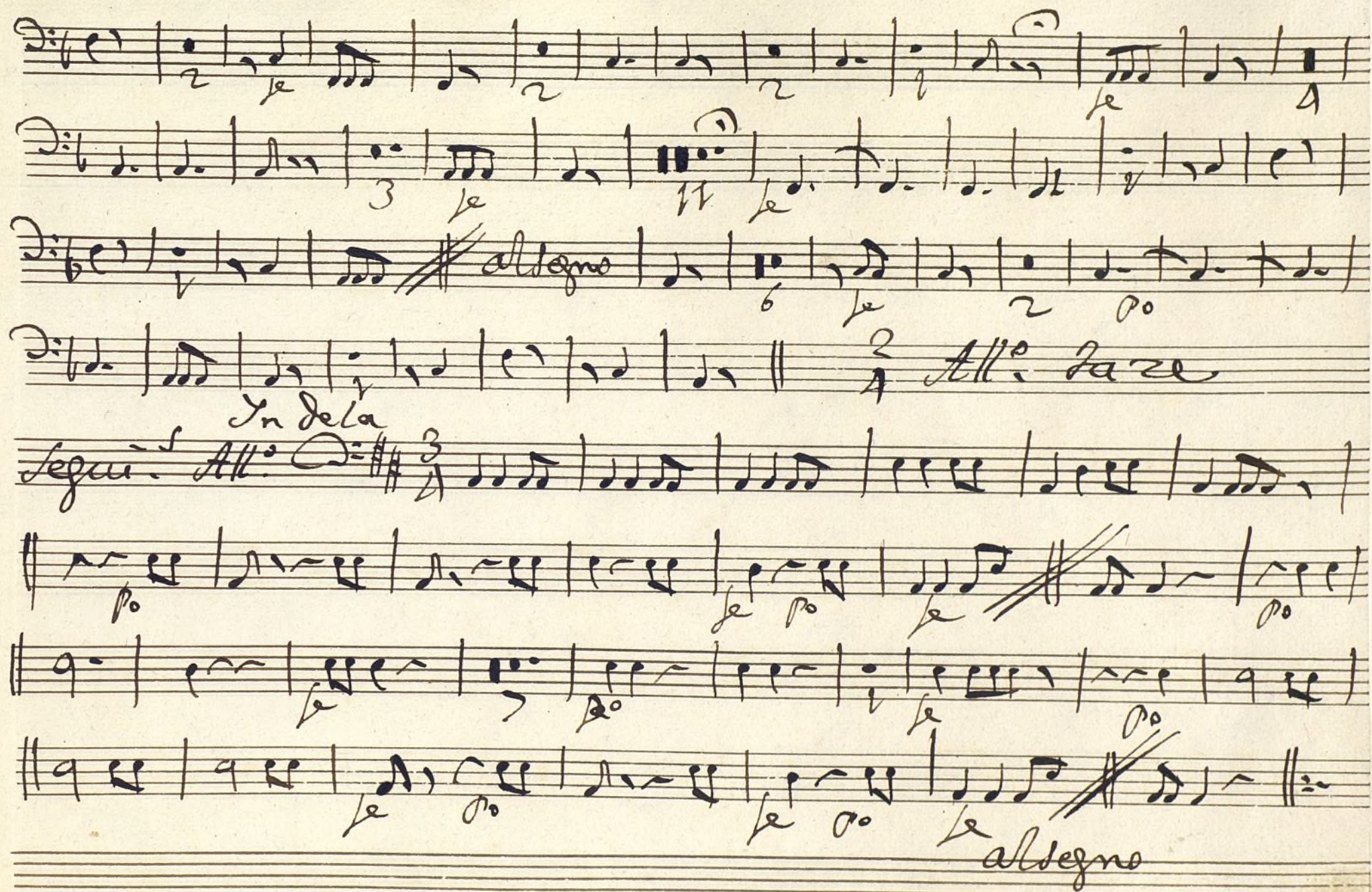
Mus 116-1

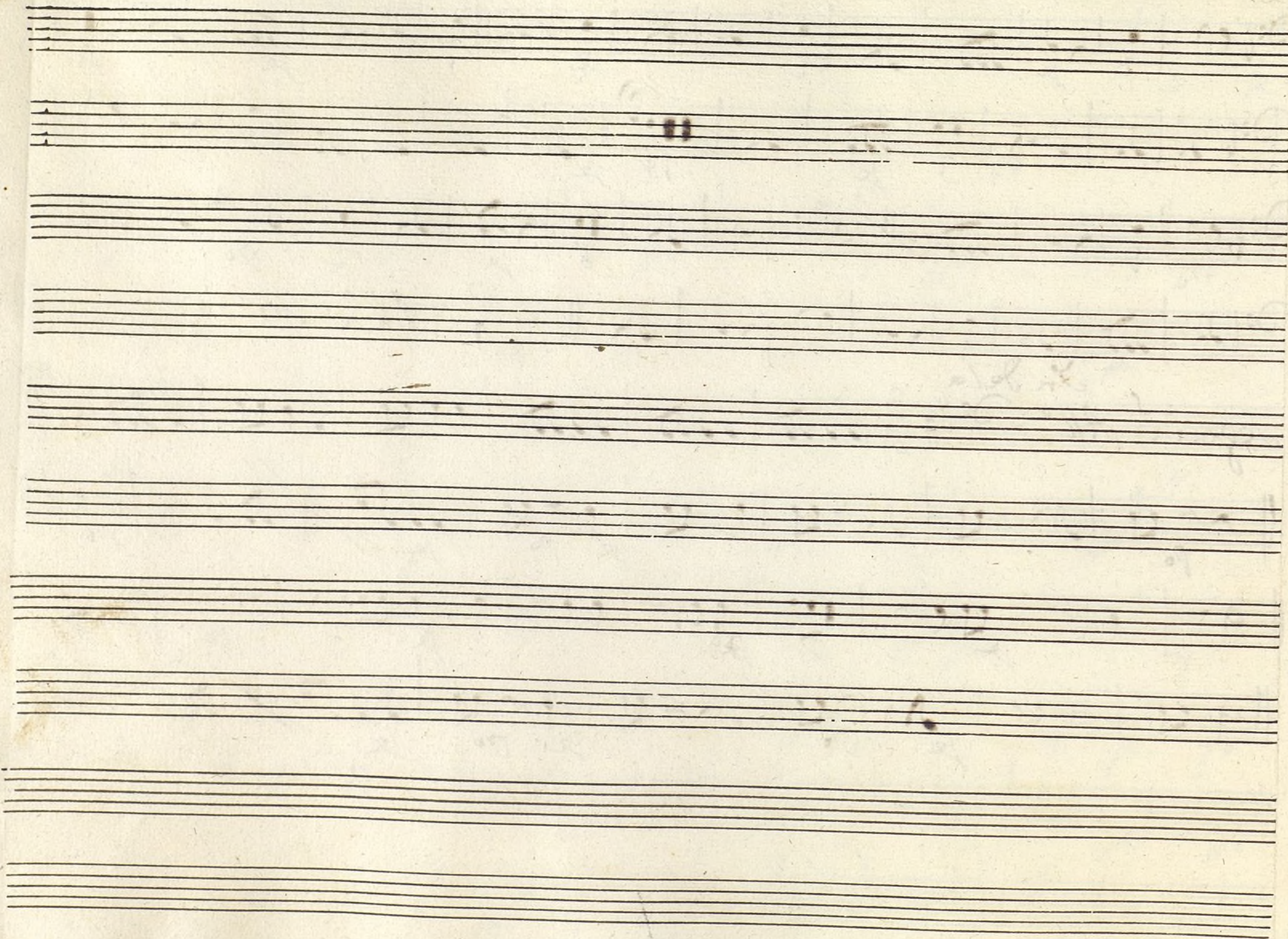
tonadilla à Deus; el Peridario, y la Maja

In fefaut









Ayuntamiento de Madrid

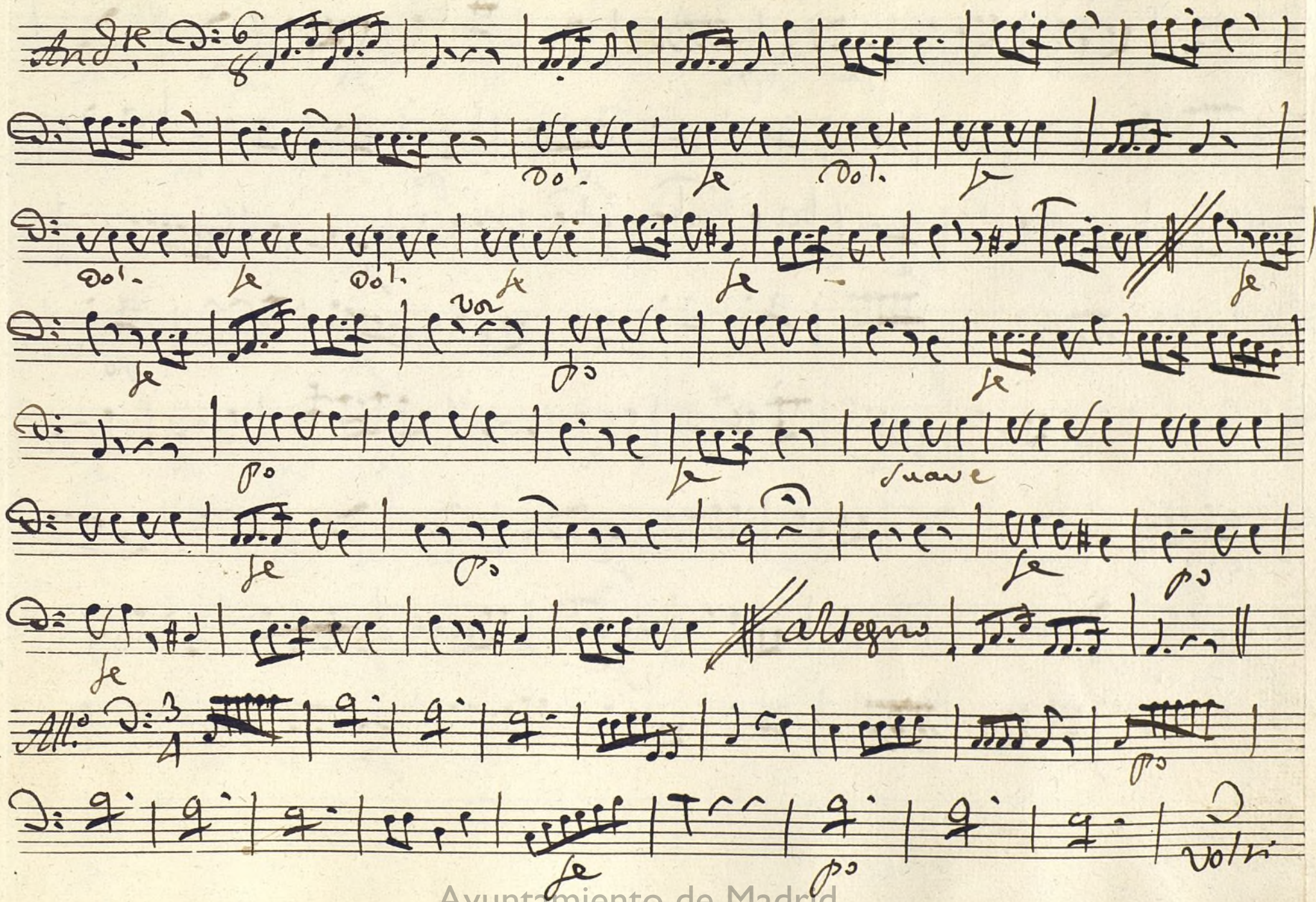
Contrabajo;

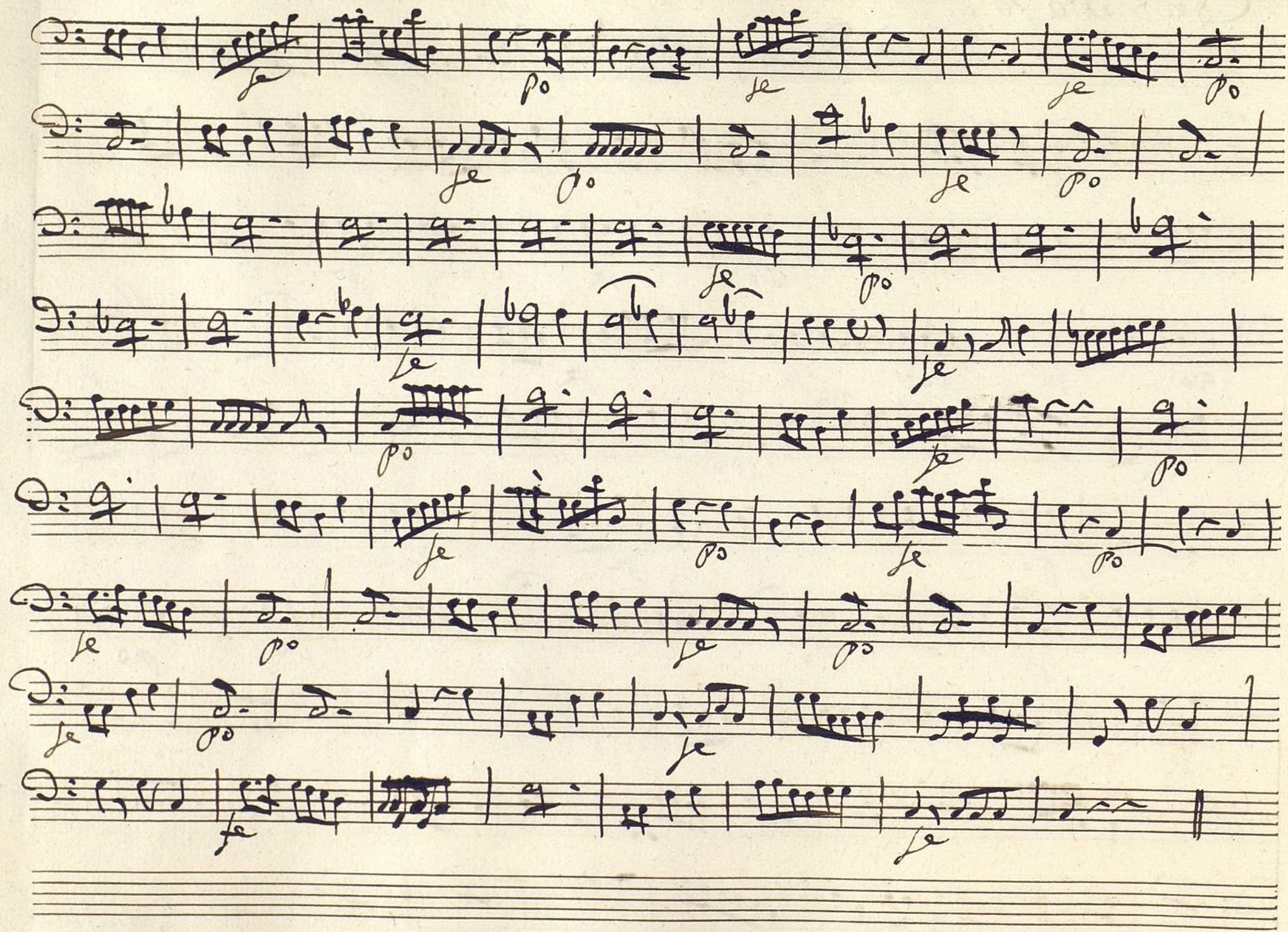
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Mus 116-1

tonadilla à deux; el Presidario y la Maja

Handwritten musical score for Contrabajo (Double Bass). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked "And." (Andante) at the beginning and "Allegro" later in the piece. The key signature is one flat (B-flat). The score includes a section marked "Allegro" and a section marked "Allegro". The piece concludes with a double bar line and a final note.





Copla Allegro 3/8

The musical score is written on ten staves. The first staff begins with the title 'Copla Allegro' and the time signature '3/8'. The notation is in a single system, with various rhythmic values and dynamic markings. The piece concludes with a double bar line and the tempo change 'Adagio'.

Handwritten musical score on ten 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.

Staff 1: $\text{C}:\flat$ 1 | $\text{C}:\flat$ 2 | $\text{C}:\flat$ 3 | $\text{C}:\flat$ 4 | $\text{C}:\flat$ 5 | $\text{C}:\flat$ 6 | $\text{C}:\flat$ 7 | $\text{C}:\flat$ 8 | $\text{C}:\flat$ 9 | $\text{C}:\flat$ 10 | $\text{C}:\flat$ 11 |

Staff 2: $\text{C}:\flat$ 12 | $\text{C}:\flat$ 13 | $\text{C}:\flat$ 14 | $\text{C}:\flat$ 15 | $\text{C}:\flat$ 16 | $\text{C}:\flat$ 17 | $\text{C}:\flat$ 18 | $\text{C}:\flat$ 19 | $\text{C}:\flat$ 20 | $\text{C}:\flat$ 21 |

Staff 3: *All.* $\text{C}:\flat$ 2/4 $\text{C}:\flat$ 1 | $\text{C}:\flat$ 2 | $\text{C}:\flat$ 3 | $\text{C}:\flat$ 4 | $\text{C}:\flat$ 5 | $\text{C}:\flat$ 6 | $\text{C}:\flat$ 7 | $\text{C}:\flat$ 8 | $\text{C}:\flat$ 9 | $\text{C}:\flat$ 10 |

Staff 4: $\text{C}:\flat$ 11 | $\text{C}:\flat$ 12 | $\text{C}:\flat$ 13 | $\text{C}:\flat$ 14 | $\text{C}:\flat$ 15 | $\text{C}:\flat$ 16 | $\text{C}:\flat$ 17 | $\text{C}:\flat$ 18 | $\text{C}:\flat$ 19 | $\text{C}:\flat$ 20 | $\text{C}:\flat$ 21 |

Staff 5: $\text{C}:\flat$ 22 | $\text{C}:\flat$ 23 | $\text{C}:\flat$ 24 | $\text{C}:\flat$ 25 | $\text{C}:\flat$ 26 | $\text{C}:\flat$ 27 | $\text{C}:\flat$ 28 | $\text{C}:\flat$ 29 | $\text{C}:\flat$ 30 | $\text{C}:\flat$ 31 | $\text{C}:\flat$ 32 |

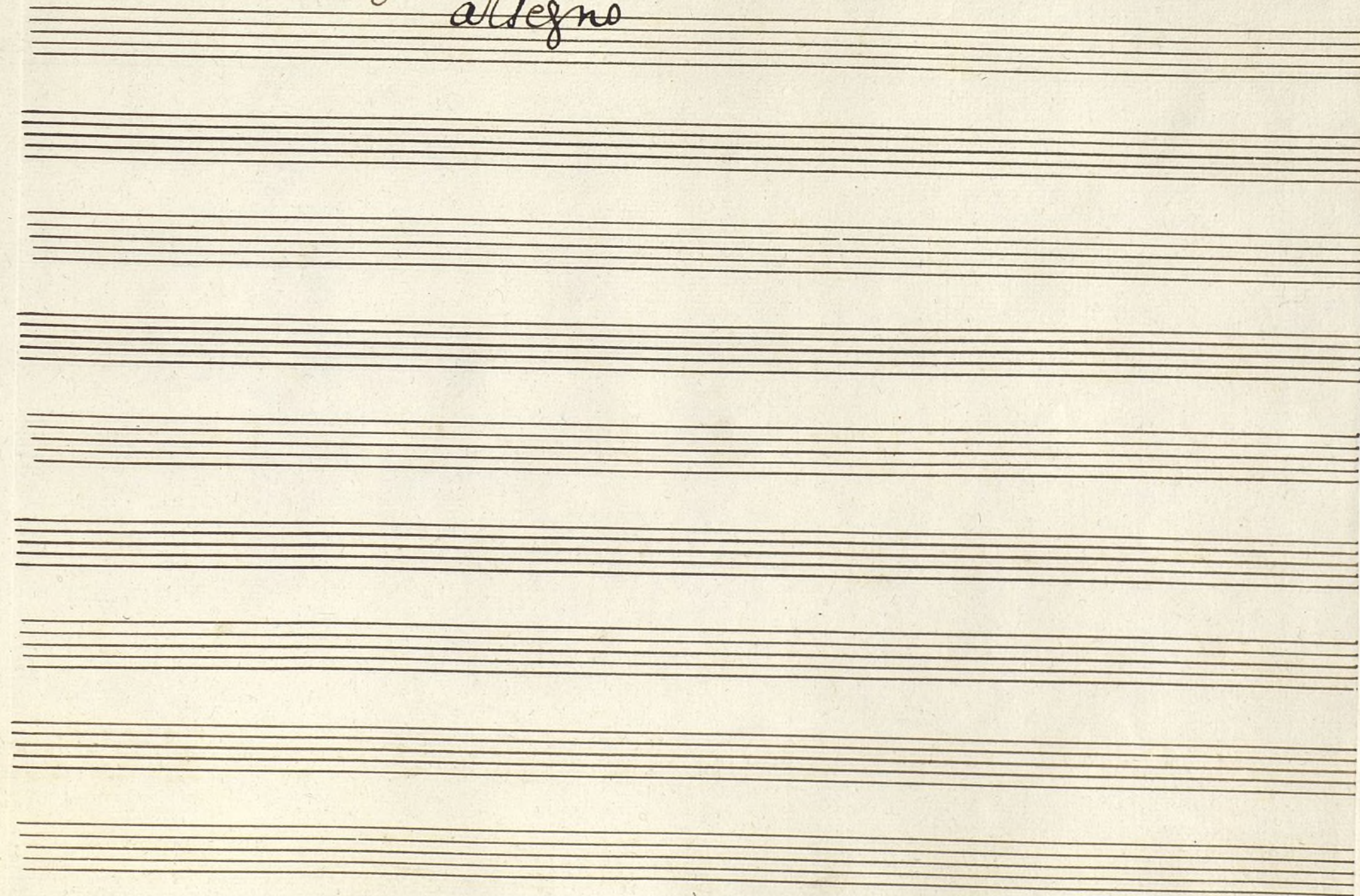
Staff 6: *Segu.* *All.* $\text{C}:\sharp$ 3/4 $\text{C}:\sharp$ 1 | $\text{C}:\sharp$ 2 | $\text{C}:\sharp$ 3 | $\text{C}:\sharp$ 4 | $\text{C}:\sharp$ 5 | $\text{C}:\sharp$ 6 | $\text{C}:\sharp$ 7 | $\text{C}:\sharp$ 8 |

Staff 7: $\text{C}:\sharp$ 9 | $\text{C}:\sharp$ 10 | $\text{C}:\sharp$ 11 | $\text{C}:\sharp$ 12 | $\text{C}:\sharp$ 13 | $\text{C}:\sharp$ 14 | $\text{C}:\sharp$ 15 | $\text{C}:\sharp$ 16 | $\text{C}:\sharp$ 17 | $\text{C}:\sharp$ 18 | $\text{C}:\sharp$ 19 |

Staff 8: $\text{C}:\sharp$ 20 | $\text{C}:\sharp$ 21 | $\text{C}:\sharp$ 22 | $\text{C}:\sharp$ 23 | $\text{C}:\sharp$ 24 | $\text{C}:\sharp$ 25 | $\text{C}:\sharp$ 26 | $\text{C}:\sharp$ 27 | $\text{C}:\sharp$ 28 | $\text{C}:\sharp$ 29 | $\text{C}:\sharp$ 30 |

Staff 9: $\text{C}:\sharp$ 31 | $\text{C}:\sharp$ 32 | $\text{C}:\sharp$ 33 | $\text{C}:\sharp$ 34 | $\text{C}:\sharp$ 35 | $\text{C}:\sharp$ 36 | $\text{C}:\sharp$ 37 | $\text{C}:\sharp$ 38 | $\text{C}:\sharp$ 39 | $\text{C}:\sharp$ 40 | $\text{C}:\sharp$ 41 |

Staff 10: $\text{C}:\sharp$ 42 | $\text{C}:\sharp$ 43 | $\text{C}:\sharp$ 44 | $\text{C}:\sharp$ 45 | $\text{C}:\sharp$ 46 | $\text{C}:\sharp$ 47 | $\text{C}:\sharp$ 48 | $\text{C}:\sharp$ 49 | $\text{C}:\sharp$ 50 | $\text{C}:\sharp$ 51 | $\text{C}:\sharp$ 52 |



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