

Leg. 2o. N.º 18.

MUS 101-18

Leg. 3o. n.º 13

1778

t

S.<sup>ra</sup> Polonia y Tado

Conadilla

à Duo

El Cortesano y la Paya.

///

: De D.<sup>n</sup> fern.<sup>do</sup> fernandiere:

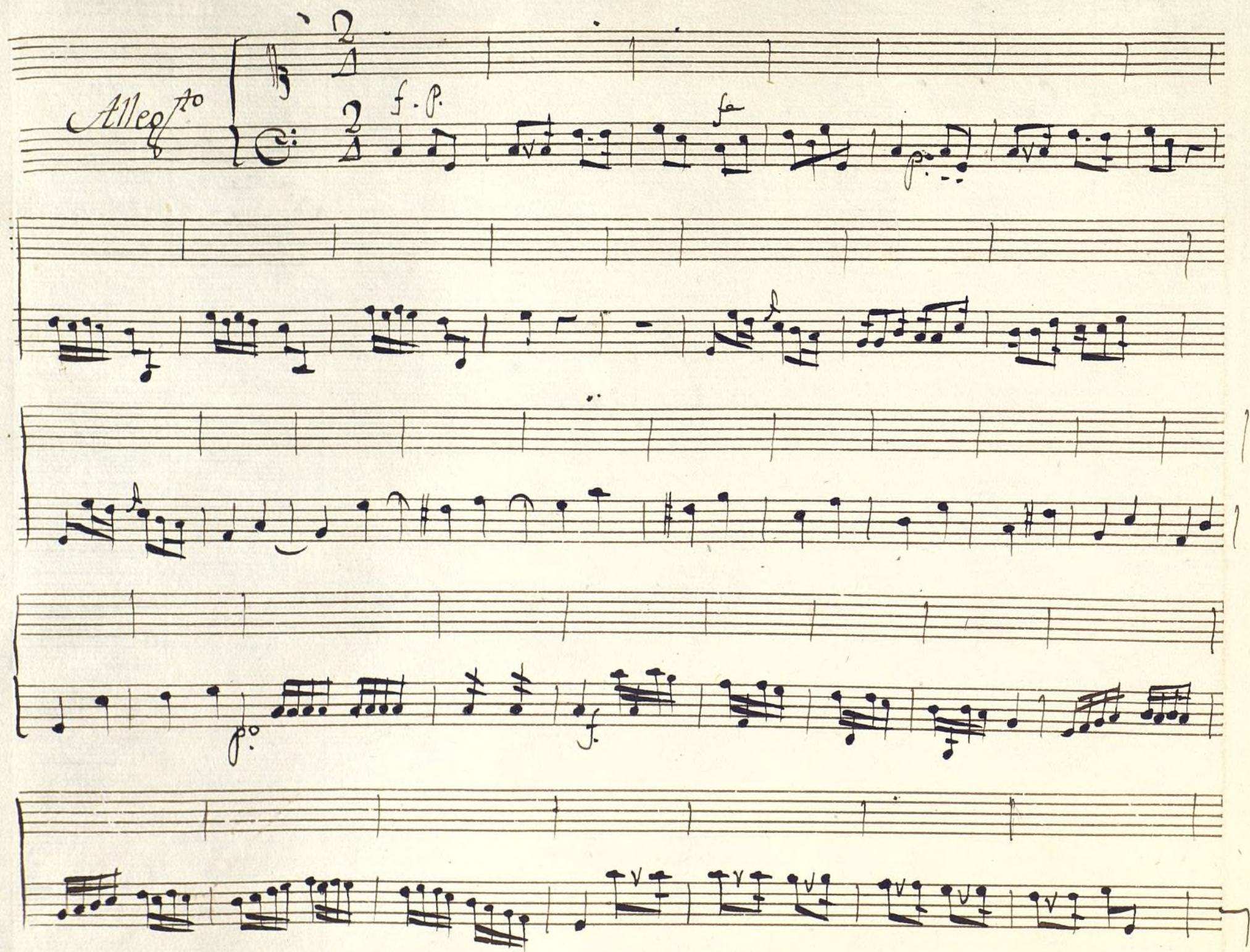
13

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Ayuntamiento de Madrid

Vol. 58







Jadeo.

2

Solo pòwex á una Paga, e ve -  
Mas Parece que sentida, deve -  
nido haeste Supax Pues en la corte no es facil -  
sin duda de estar - Pues á quollas espte siones -  
el pòdex hènamo xax - Y no Centes no se en -  
Son hijas de algún pesax - aun q. en esta gente -



cuentan, que están todas por acá y si esta que busco-  
 Paia, no se puede abexi guar- sias dolor o si se con-  
 lo es por Dios que la e de engañax= engañax enga-  
 tento, q.º las ace sus pi- - tax= suspi- -  
 ñax= No toco io canto No sirvo No mando No-  
 xax= mas yo neqax quiero, ya blaxta despacio, que-



Como Yo bevo, sin tenex un quaxto mas chito si  
de su yno cencia, el triunfar a guaxto la ablate en su  
lencio que sino me engañó- la Paya que busco- se  
toro que así me pex suado- Savex de susdozes, me  
viene âcexcando mas chito si lencio que  
la aflige tanto- mas chito si lencio q.â.



si no me engañó. mas chito si lencio, que sino me en-  
si me pex suado mas chito si lencio que asi me pex  
gaño. La Paya que busco se viene acercando. se-  
suado. Saver de sus bozes que la aflige tanto. la  
viene acercando =  
a flise = tanto  
la 2ª vez (no)  
Andte sostenuto:



la 2.<sup>a</sup> vez, (no)

*Sol.<sup>a</sup>*  
*Ay balgame*  
*Para que se-*

dios que sexa, de mi Pues la por soldado Salio mi Joā-  
 ran las quintas, a qui Pues otros Soldados demas, por a-

quin y todas las mozas se buxlan de mi- No  
 i- y la mitad sobran si no anda xerrix Fad.<sup>o</sup> di-

nose que ācerme ni se que decix- Estoi por ma-  
 me niña hēxmosa que tea flaxedi- Sol.<sup>a</sup> Sibendra este



taxme      Que éde ácez ansi      Ay balseme Dios -  
 tio      á quentarme ami;      No Puedo ber gen-

- Que sera demi: ay balseme Dios que sera; de-  
 te vestidos ansi no puedo bexgente vestidos an-

mi: Que sera: Que se      ra: Que sera: Sera de-  
 si: vestidos besti-      dos besti vestidos an-



mi que sexa, sexa de mi - - - - - *Allegro*

si- ~~besti~~ vestidos ansi

*los 2:*  
Fengan atencion: si quixen oix = *La con*

*All:*

bexacion: que se mueve aqui: Oixan a esta Paia, he aing



Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has three staves with lyrics: "noës sutil susgraciosos dichos Pueden divertix, siñna". The second system has three staves with lyrics: "ciosos dichos. Pueden divertix: Pue". The third system has two staves, with the first staff starting with the tempo marking "Alleg<sup>to</sup>". The music is written in a cursive style with various note values and rests.

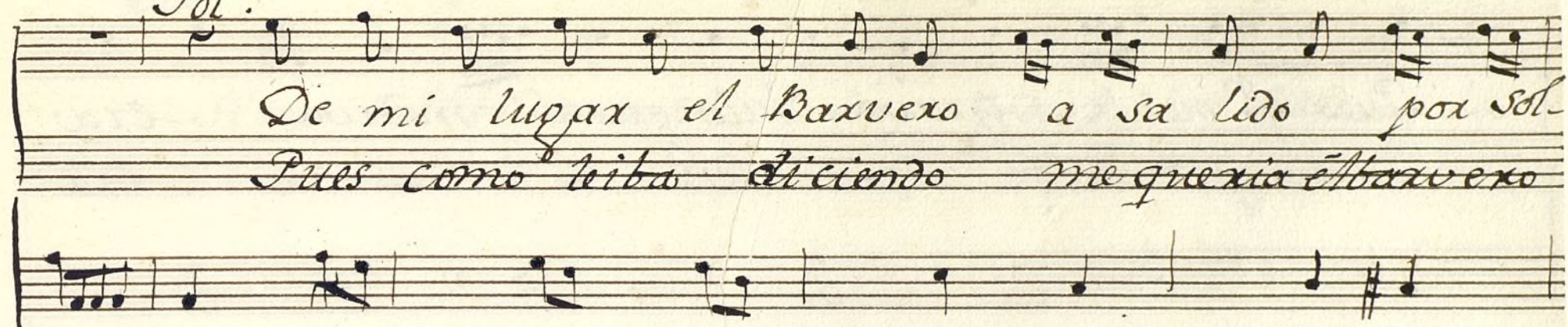
noës sutil susgraciosos dichos Pueden divertix, siñna

ciosos dichos. Pueden divertix: Pue

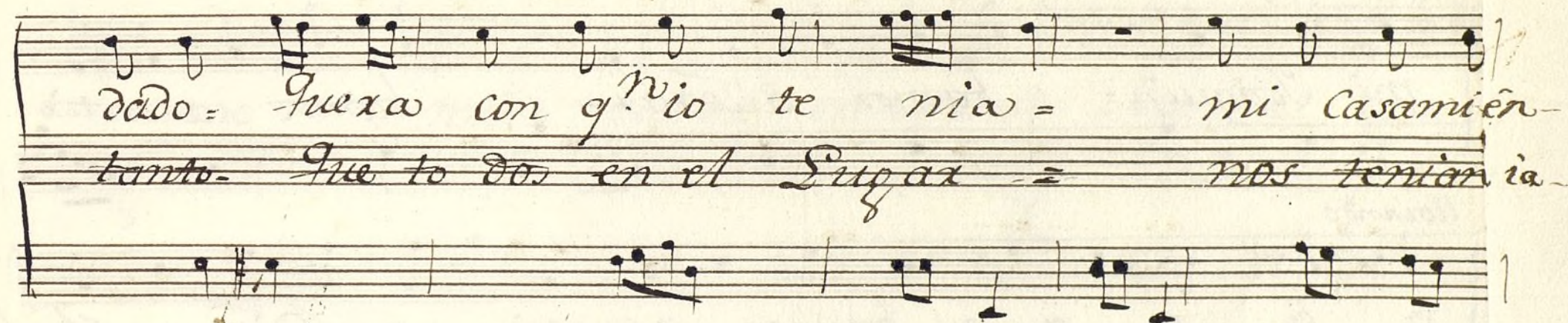
*Alleg<sup>to</sup>*



Ps. a



De mi lugar el Barbero a sa lido por sol-  
Pues como le iba diciendo me quexia el barbero



dado = Que xeo con q<sup>uo</sup> te nia = mi Casamién-  
tanto = Que to do en el Lugar = nos tenian ia.



to tratado. ay Pobre demi = Que aye yo sinti-  
por casados. ay Pobre Que



Pues q<sup>ue</sup> me a le grava, Quien gusto me dava exa  
Pues ~ ~ ~ ~ ~ Quien ~ ~ ~ ~ ~ exa

mi Joaquín = bamos a llozar = bamos asentix =

*llozando*

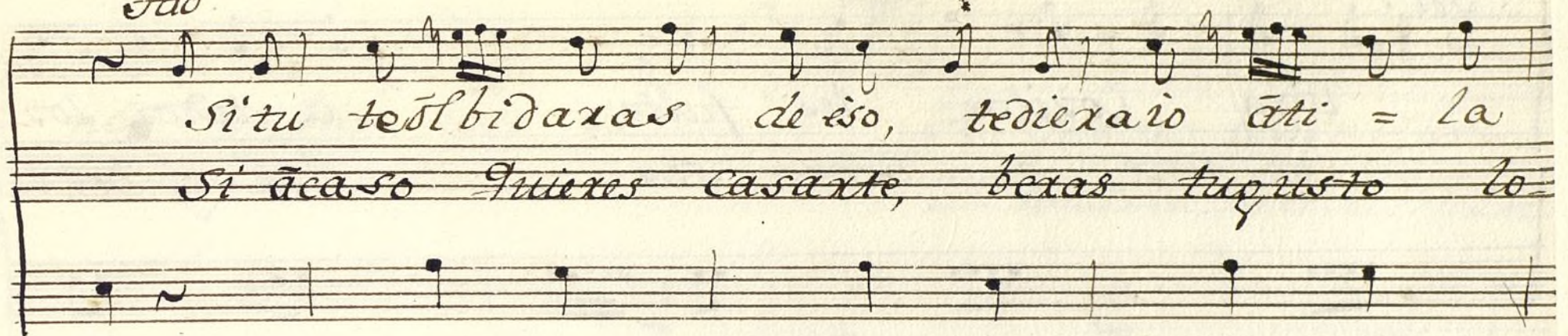
a a a a a: bamos asentix: maldita sea el alma

de tanto fusil = a a a a de tanto fusil =

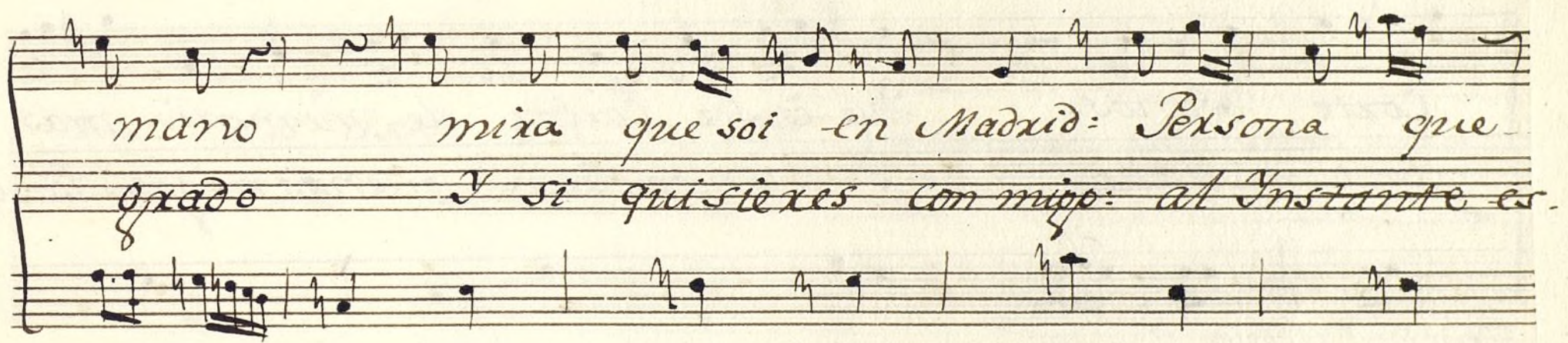


*Fad°*

7



Si tu te olvidaras de eso, tendrías a ti = la  
Si acaso quisieras casarte, bexas tu gusto lo-



mano mira que soi en Madrid: Persona que  
grado y si quisieras con migo: al Instante es.



*Diop* yapp= Per Sona  
ta es mi mano, al Instante



*Pf. a*

una cosita les falta. a todos los  
 con uste no podra ser. que soy del es

Corte sanos. que es sei cortos de memoria, mas de  
 tado nano. y nunca acen buenas migas, los cor-

boluntad son largos. si si digan melo ami: que  
 tesanos y Pagos. si si digan



*Fad.*

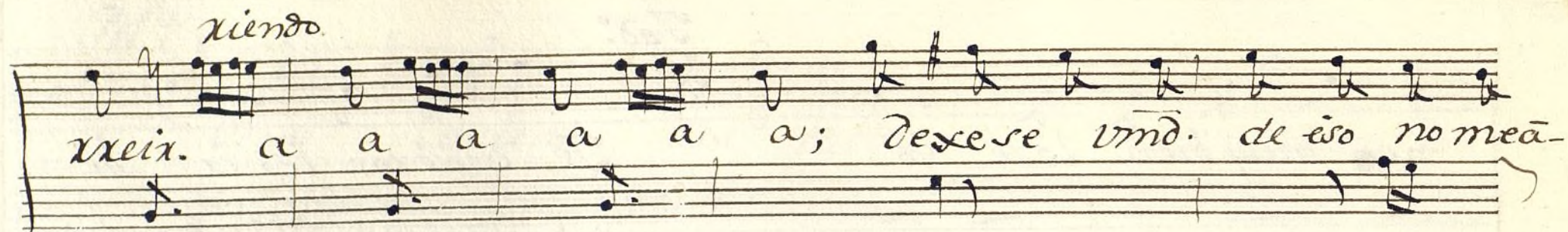
nō muy bien love yo      Fe quēxas benix be-  
Fe quēxas benix be-

*All.to*

xas no és āssi: Pox que los señoxes, son sus coxa-  
Pox son

Zones= Piadosos: Piadosos, Piadosos en fin, Pia-  
dosos en fin: Dexese vmd. de eso no meāga vmd.







xase pro sequix= nos dexase prosequix= dexa

Allegro:

Allegro

tad: y pues nopo demos: y

1<sup>o</sup> 2.

Pl<sup>a</sup> y pues nopo-



*Otro día bendemos, otro*  
*Demos. Esto concluíx -* *Otro Diaben*

*demós: Pouex si po demos, con seguir el fin vaian.*

*Vaian Vaian Vaian Vaian seguidillas.*

The image shows a handwritten musical score on three systems of staves. Each system consists of two staves joined by a brace on the left. The notation is in a historical style, featuring various note values and rests. The lyrics are written in Galician. The first system has lyrics 'Otro día bendemos, otro' on the top staff and 'Demos. Esto concluíx -' on the bottom staff, with 'Otro Diaben' appearing further to the right. The second system has the lyrics 'demós: Pouex si po demos, con seguir el fin vaian.' spanning both staves. The third system has the lyrics 'Vaian Vaian Vaian Vaian seguidillas.' also spanning both staves. Below the third system, there are two empty staves.



10

*si si si si si si, Para*

*Para divertix = si si si, Para despedix, Para*

*despedix*

*Seq.*

*Allo*

*los 2:*

*Quien inocentes busca... Quien*



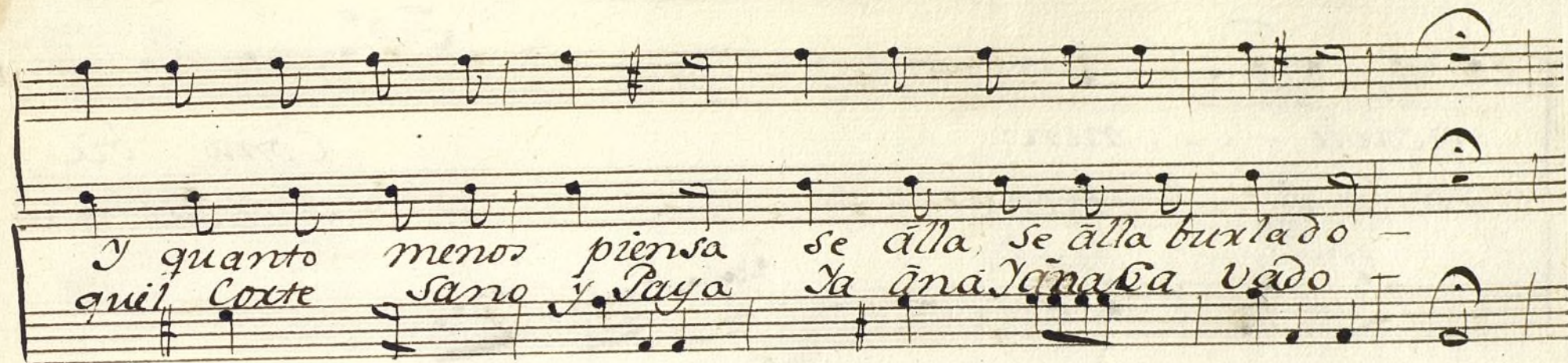
*bive enganado = Quien*

*Quien bive enganado = Vive*

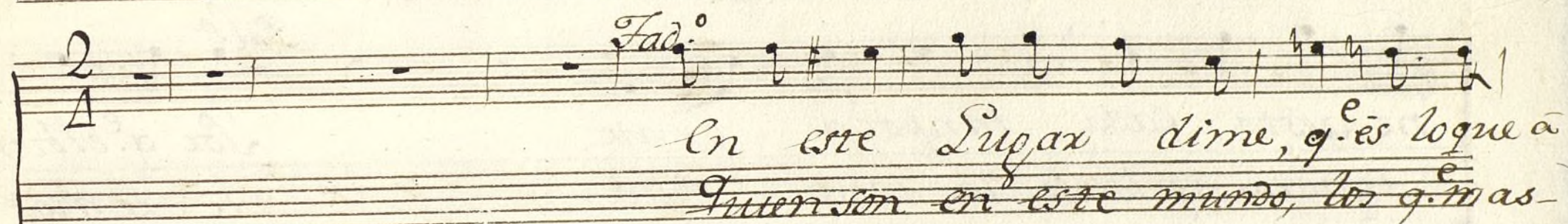
*Bive enganado = A Dios mi Patria = bive a Dios*

The musical score is written on six systems of staves. The first system has two staves with lyrics 'bive enganado = Quien'. The second system also has two staves with lyrics 'Quien bive enganado = Vive'. The third system has two staves with lyrics 'Bive enganado = A Dios mi Patria = bive a Dios'. The notation includes various musical symbols such as notes, rests, and bar lines. There are some ink smudges and a vertical crease down the center of the page.

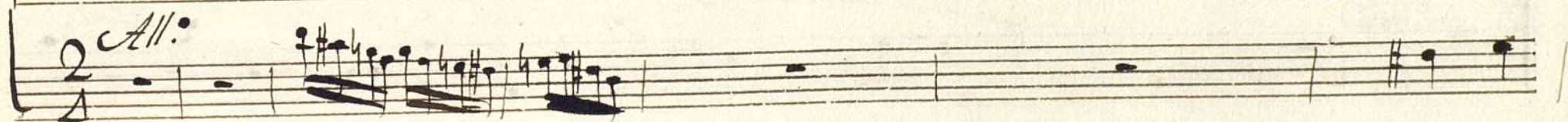




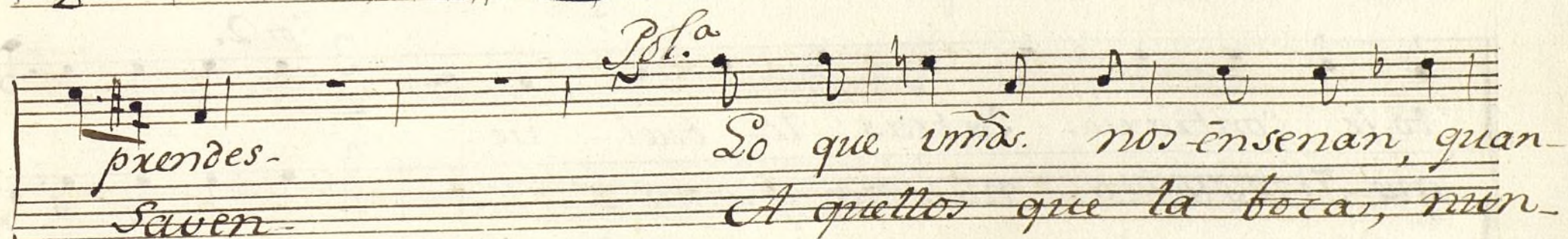
Y quanto menos piensa se álla, se álla burlado -  
 qui! Corte sano y Paya la ña ña ña ña vado



*Fad.<sup>o</sup>*  
 En este Supax dime, q.<sup>e</sup> es lo que a  
 Guen son en este mundo, los q.<sup>e</sup> mas



*All.<sup>o</sup>*



*Pst.<sup>o</sup>*  
 pxendes- Lo que vmds. nos enseñan, quan  
 Saven A quellos que la boca, men-



je



*Fad.º*

acavie - - - nen:  
ca la a - - - bien:

Como bie-  
Piensas que

*Pol.ª*

ne aēsta casa tanpoca gente -  
tendra āplauso la toma villa -

Por q. ē bien -  
Bexemos

*los 2.*

to ē contraxio. Natias los buel - ve -  
que āresuelto. nuestra pami - lla.

Con beidades tan -

*1.º tempo:*



claras= Con Tened cuidado - q.e.-

mas q.e. Corte sanos= Que Saben los-

Paias= Saben los Paias=

Al segno:



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+

Violin 1:

Conad.<sup>o</sup> a Duo

El cortesano y la Paya

~















Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking *Allegro* is written above the first staff, with a 3/8 time signature below it. The score concludes with the tempo marking *Allegro* and a double bar line. The bottom staff is marked *U. P.*



*Alleg.<sup>o</sup>* 3/4 *f* *ff*

*Seq.<sup>a</sup> All.<sup>o</sup>* 3/4

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is written in black ink. The first system of music is marked 'Alleg.<sup>o</sup>' and '3/4', with dynamics 'f' and 'ff'. It consists of four staves. The second system is marked 'Seq.<sup>a</sup> All.<sup>o</sup>' and '3/4'. It also consists of four staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The paper has a slightly textured appearance and some minor staining.

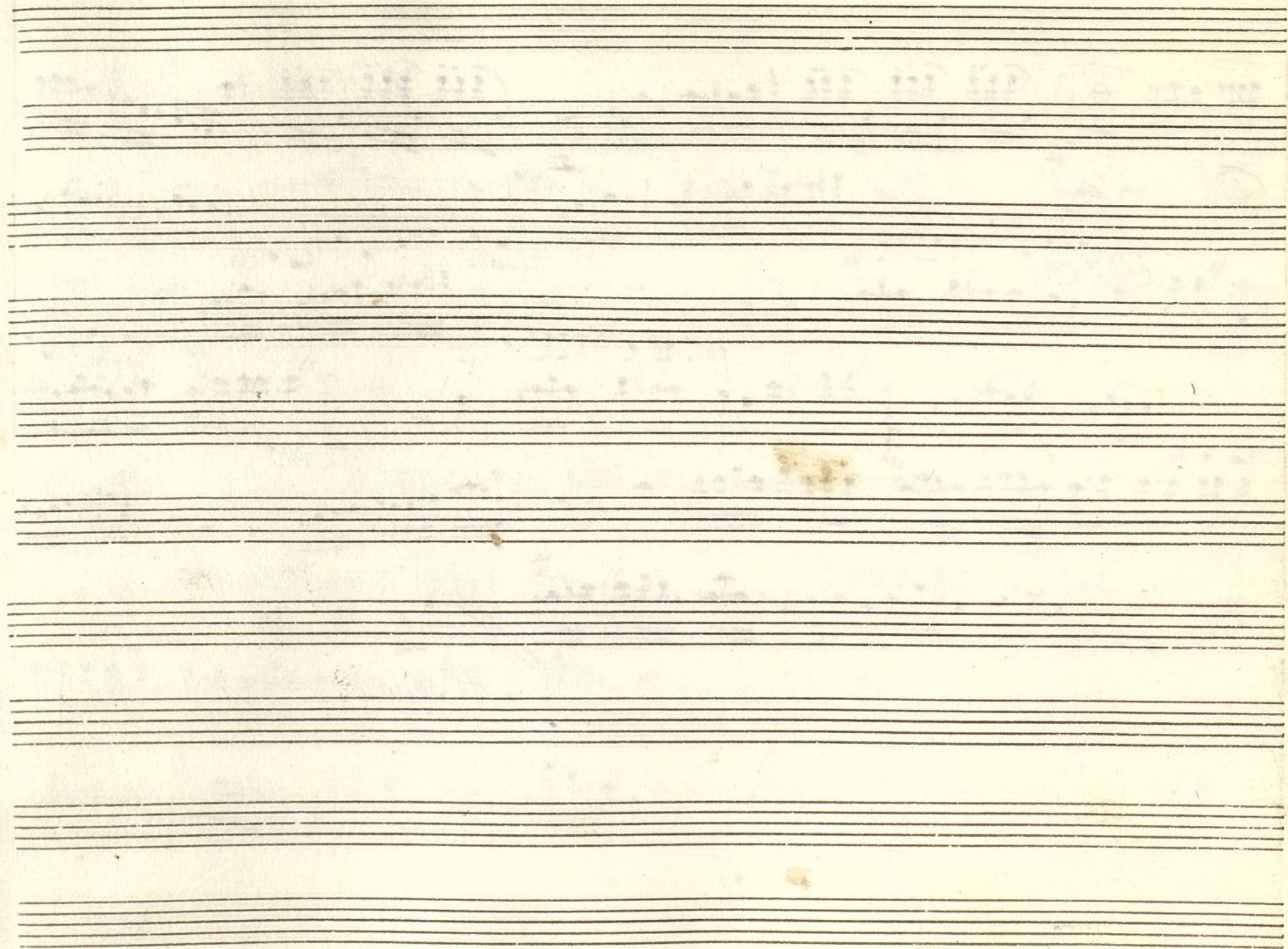


Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "Al sepmo:". The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and tempo indications visible in the score include:

- 2<sup>do</sup>* (Second movement)
- All.<sup>o</sup> a May* (Allegretto a May)
- ligado* (Ligado)
- All.<sup>o</sup>* (Allegretto)





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Violin 2º

Tonad.<sup>a</sup> a Duo

Al cortesano y la Paya

~







la 2ª vez no se dice esto

Al segno.

All.<sup>o</sup>



*Alleg<sup>ro</sup>* 8  $\sharp\sharp\sharp$  2

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music is written in a fluid, handwritten style with various note values, rests, and dynamic markings. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The score is divided into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The music is written in a single system, with the first staff starting with a treble clef and the subsequent staves continuing the melody and accompaniment. The notation includes various note values, rests, and dynamic markings such as "p", "f", "se", and "po". The paper is aged and shows signs of wear, including creases and discoloration. The right edge of the page shows the binding of the book.



*Allegro*

*Fin* *p*

*3*  
*8*

*Cre<sup>do</sup>* *p* *Cre<sup>do</sup>* *p* *Cre<sup>do</sup>*

*Allegro*



*All.<sup>o</sup>* 3/4

*ff*

*Se*

*Sep.<sup>5</sup> All.<sup>o</sup>* 3/4

*ff*

*t*



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a "2p." marking. The third staff has an "All: a llay" marking. The fourth staff has a "ligado." marking. The fifth staff has a "3" marking and an "All:" marking. The sixth staff ends with a double bar line and a repeat sign. The paper is aged and slightly discolored.

*Al Segno:*







Oboe 1.º Ton.ª Duo. *Al Cortesano y la Paya:*

*All.º 8 2 Tacet:* *Hautaff* *la zaber no se dice esto*

*And.º sostenuto:*

*D. C. Al principio  
a el 2.º*

*All.º 2 4 Tacet:*

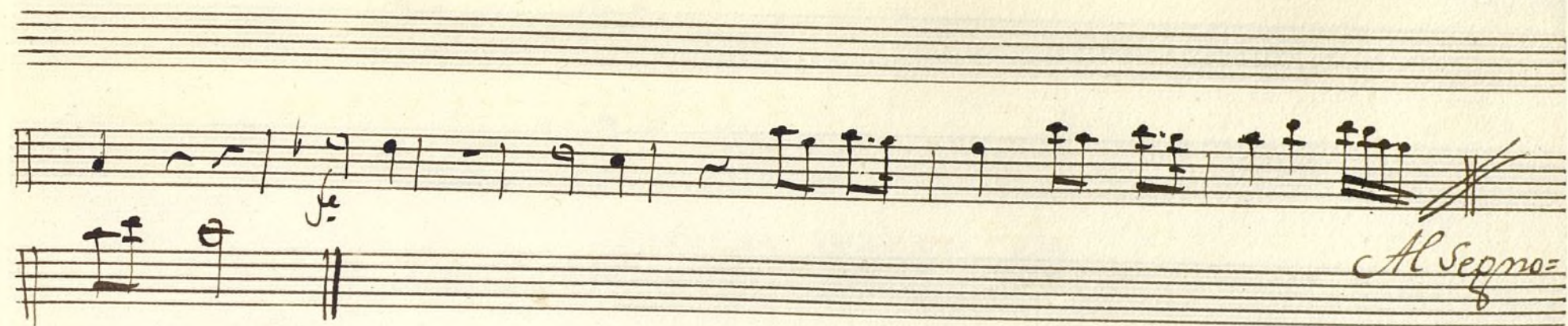
*Oboe:* *All.º 8 2*



*Seg.<sup>o</sup>* *Oboe.* *All.<sup>o</sup>*

The image shows a page of handwritten musical notation for an Oboe part. The score is written on ten staves. The first staff begins with the tempo marking 'Seg.' (Semi-allegro) and the instrument name 'Oboe.' followed by 'All.' (Allegro). The music is in 3/4 time, indicated by a '3' over a triangle. The notation includes various note values, rests, and dynamic markings. There are several measures with complex rhythmic patterns, including triplets and sixteenth notes. Some measures are crossed out with diagonal lines. The paper is aged and shows some staining.





*Al Segno=*







Oboe 2.<sup>o</sup> Ton.<sup>a</sup> Duo. El cortesano y la Paya

Flauta: All.<sup>o</sup>  $\frac{2}{4}$  Tacet:

la 2<sup>a</sup> vez no se dice esto

And.<sup>te</sup> sostenuto.

All.<sup>o</sup>  $\frac{2}{4}$  Tace.



Oboe: *All.<sup>o</sup>* 8  $\sharp \sharp \sharp$  3

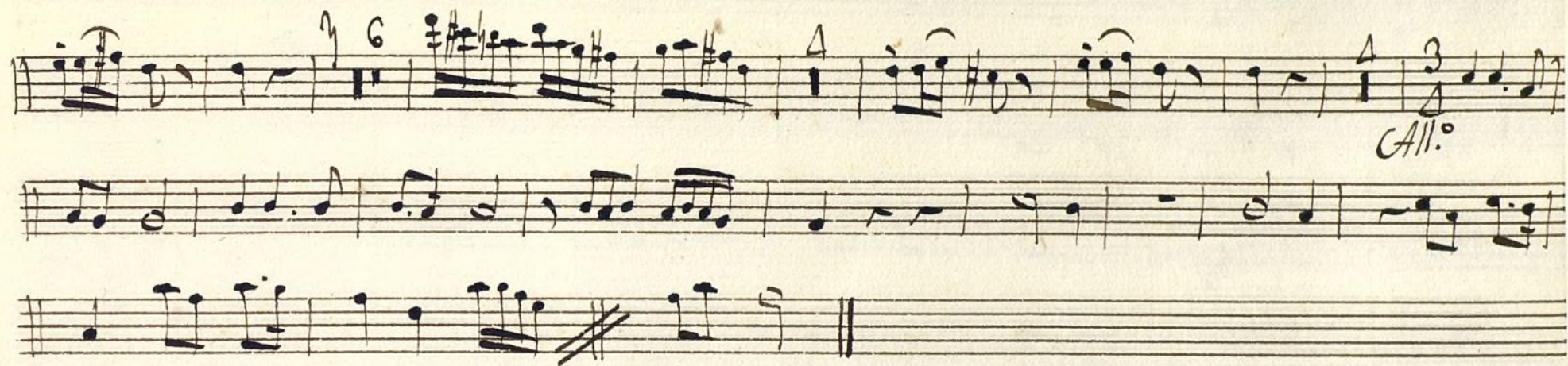
The image shows a handwritten musical score on aged paper. The first section is for Oboe, marked 'Oboe:' and 'All.<sup>o</sup>'. It is in 3/8 time with a key signature of three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings like 'f' and 'p'. The second section is marked 'Seq.<sup>5</sup>' and 'All.<sup>o</sup>', in 3/8 time with a key signature of one flat (Bb). It also features complex rhythmic patterns and dynamic markings. The manuscript is written in dark ink with some corrections and a double bar line with a slash.

*f. p.*

*Seq.<sup>5</sup>* *All.<sup>o</sup>* 8  $\flat$  3 2

*All.<sup>o</sup>* 2 2

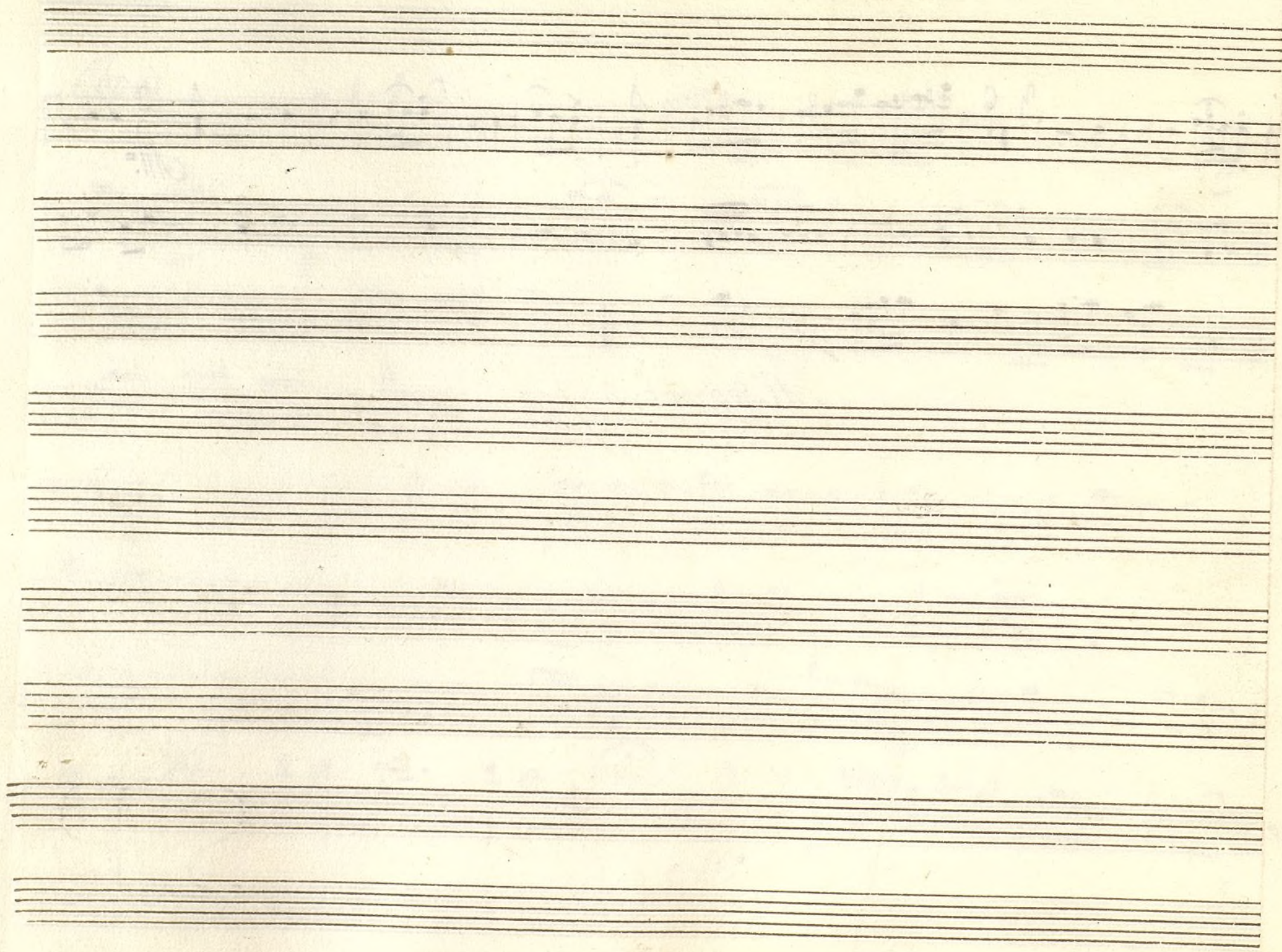




All.<sup>o</sup>

*Al Segno:*



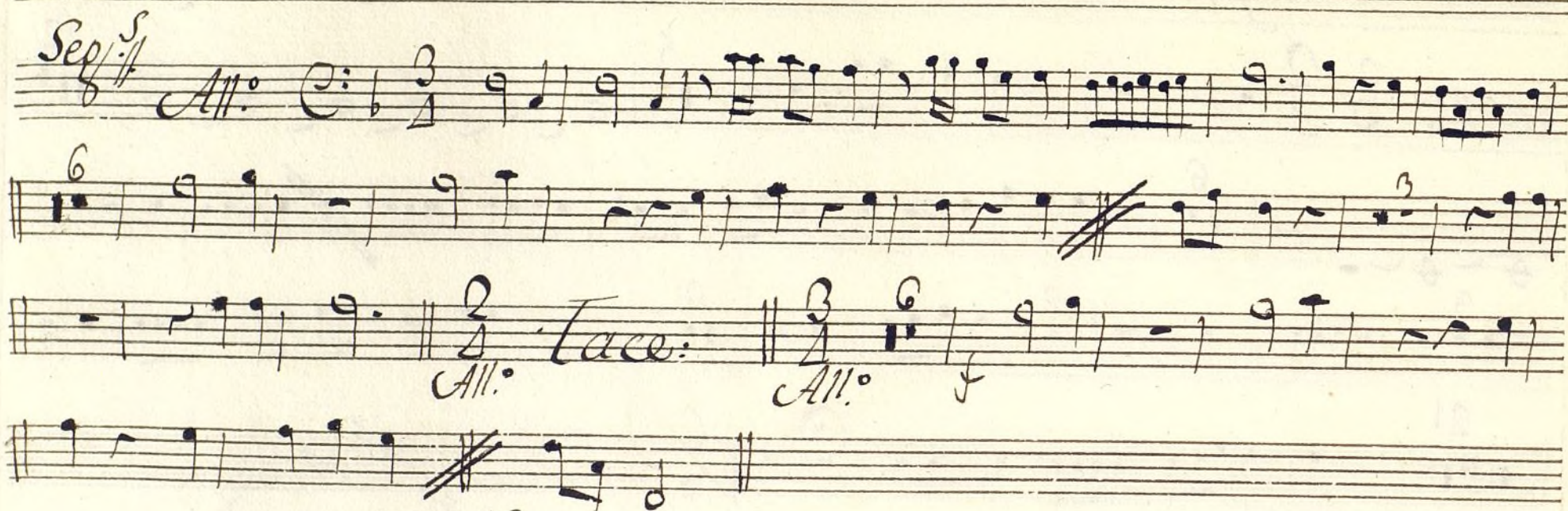








$\frac{3}{4}$  *Tace*



*Al Segno:*



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Duo. <sup>t</sup> Al cortesano y la Paya*

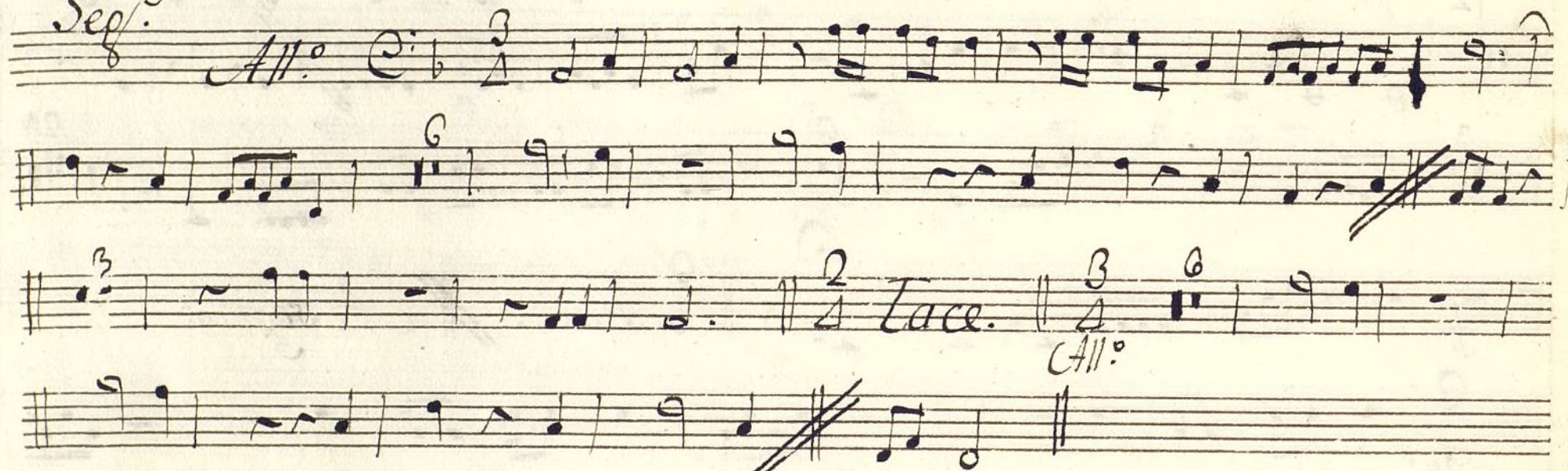
*Alleg.<sup>ro</sup>*  $\frac{2}{4}$

*Alleg.<sup>ro</sup>  $\frac{2}{4}$  Tace.*



*Tace 3.*

*Seg.<sup>5</sup>*



*Tace.*

*All.<sup>o</sup>*

*Al. Segno.*



t

Bajo

Tonad.<sup>a</sup> a Duo

El cortesano y la Paya

~



*Allegro*  $\text{C}^{\flat}$   $\frac{2}{4}$  *f* *p* *f* *p*

*And.te sostenuto*



la se<sup>g</sup>on<sup>da</sup> vez no se dice esto

Allo.  
3 4  
Allegro =







Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes a piano (*p*) marking. The third staff features a crescendo (*créc.<sup>do</sup>*) and a forte (*f*) marking. The fourth staff includes a piano (*p*) marking. The fifth staff is marked *Alleg.<sup>ro</sup>* and includes a 3/4 time signature. The sixth staff includes a piano (*p*) marking. The seventh staff includes a piano (*p*) marking. The eighth staff includes a piano (*p*) marking. The score concludes with a double bar line.



*Seg. 5*  
*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{3}{4}$

*p* *ff*

*2* *2<sup>da</sup>* *p*

*All.<sup>o</sup> a llay* *2* *2*

*3* *All.<sup>o</sup>* *ff* *ff*

*Al Segno:*