

el Zorongo 1<sup>a</sup> pte

Seg<sup>a</sup> 7<sup>o</sup>

Conadilla a Dos.

Segunda Parte del Zorongo

La Maja pobre, y Majo enamorado;

Del S.<sup>r</sup> Bruzzoni;

1794

{ La Marquer  
y Garrido



Allegro

Interrupcion de Calle

Sarrido

Can sado de tro  
He sido privio



ba-jos pe-nas y an-sias de sol-dado gus-toso  
ne-ro a la en-tara-ya me die-ron mi li-cencia

de sol-dado gus-toso de sol-dado gus-toso  
me die-ron mi li-cencia me die-ron mi li-cen

so sen-te la Pla-za  
cia ven-go a mi ca-sa



ay Querida Ponchita pren  
 esta rã mui agena des

da del al- ma los instantes son si glos por ver tu  
 ta for na da puer en mai de seis años no me espe

Ca ra los instantes son si - - - -  
 ra ba puer en mai de seis ma - - - -



*And<sup>te</sup>*

glo por ber tu ca - - - ra  
 no no me es pe ra - ba

del mal que traigo si no se en  
 voime bo lan do luego a bus

*Pensado*

fada se ra pre ci so luego in for mar la: se  
 car la que en esta calle es ta mi Ca sa: quen



*Peri<sup>do</sup>*

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

ra pre ci so

luego in formar la:

eta Calle

eta mi Casa:

Pon

arco fe

le

mien tra lo des cu bre Con mil du la das pro cura re si  
cha del alma mia Corro a abrazar la quiera Dios que la en

pue do pro cura re si pue do el a le grar la — el  
Cuen tre quiera Dios que la en cuen tre mui buena y sana mui

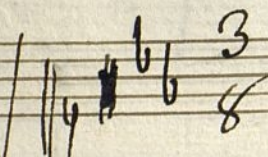


*a legar la*  
*buena y sana* *(vare Allegro)*

The musical score is written on ten staves, grouped into five pairs by large curly braces on the left. The notation includes various musical symbols: treble and bass clefs, a key signature of one sharp (F#), a 6/8 time signature, and various note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings: 'vare' (likely 'vivo'), 'Allegro', and 'p' (piano). The paper shows signs of age, including foxing and some staining. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

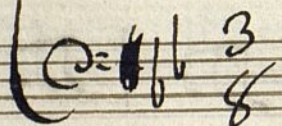


Voleras



Salé Mariana muy triste  
y pensativa

Amar teladas



Mariana

el Alma se me a rran - - -

ca de v - na tris - - - te za



de una tri- ze- za — que de día ni  
tan ta- fa- ti- ga — es im- po- si- ble  
hom- bre mal ba- do — me al de- ja- do y te

no — che- — ja- mar me de — — — — — ja — ja- mar me  
pue- — — — — — da — — — — — ya ve- ris tir- — — — — — las — — — — — ya ve- ris  
fui- — — — — — re — — — — — a ser sol- da — — — — — do — — — — — a ser sol-

de — — — — — ja — — — — — que de día ni no — — — — —  
tir- — — — — — las — — — — — es im- po- si- ble pue- — — — — —  
da — — — — — do — — — — — me al de- ja- do y te fui- — — — — —



che ja mas me de - - - - ja - - - -  
da ya te ris tir - - - - la - - - -  
te a ser solda - - - - do - - - -

*Allegro*  
dos vezes

*Parola* / *El fue he de hazer en este estado*  
*de tanta amargura llena*  
*con unos can sares tristes*  
*ver si divierte mi pena;*



*poco Andte*

3  
4 8

3  
8

Aunque

quiera a su Ma-rio - - - Una ga-cha a.

San-do na - - - a ei-ta mui Zer-ca al-gun dia - - -

de de far de ver om rra - - da ei-ta mui zer - -

ca al-gun - - dia - - de de far de - - ver om - -



rra - - - - a - - - - ay - - - - a fana Pon

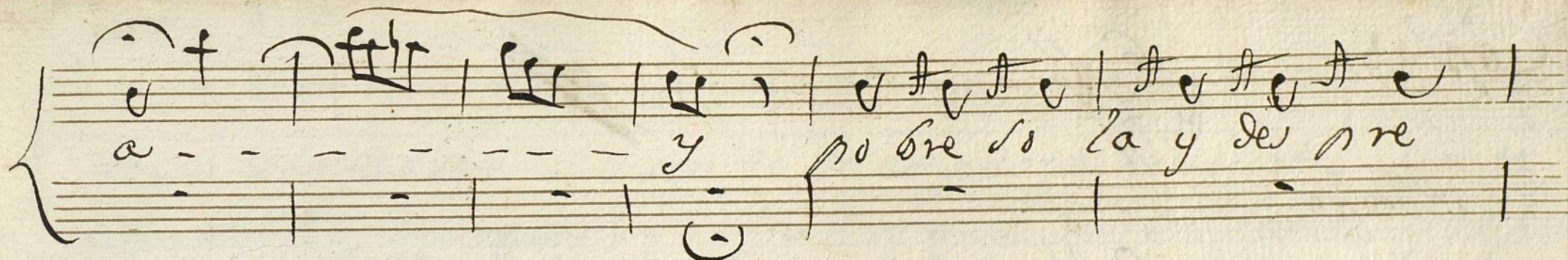
chita ex mo sa - - - - ay - - - - a

fana ~~Desprecia~~ des ~~agua~~ gra - - - - - cia ay - - - -

- t, que te be rai a ~~la~~ bre xri - a - - - - ay - - - -

- t, no bre y sola despre ~~cia~~ cia - - - - - da





Parola / mas llamaron ala puerta, veré quien es; *(alegarrido)* *prenda*  
 amada Ponchita del alma mia; ella / que es esto que por mi pasa, como as venido  
 tan presto, el / por ver esa hermosa cara; ella / la verdad, sea de ser tado, el / no hayer  
 que mi azaña, me al canzaron este premio; ella / aromales que me en  
 pañas, y las bragas del Buchi, a tu percuero amenazan; el / pierde el temor  
 no te zelas no tengas susto de nada, que yo traigo mi licencia mas corriente  
 que unas naves; me he destimao en la guerra, y me mandan à mi casa;  
 ella / cuéntame por vida tuya lo que dicen de las valas, de las bombas, los  
 Cañones y los / horeros de la planas, y tambien tu enfermeda, el / escucha  
 prenda de el alma;



# Coplas

*Allegro*

*Corrido*

el Primer lance que tu be a sido en trarme una  
Cinco muelas me tronpió — el golpe de una gra

bala a sido en trarme una bala por la  
nada el golpe — de una granada me dio un

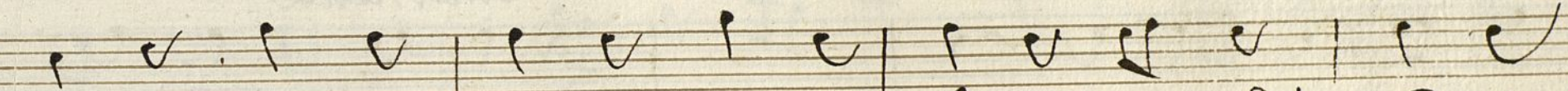


boca y la arrojé — sin to mar purga ni orchata sin to  
 agua un ~~extranjero~~ Boti cario ya el punto que daron sanas ya el pun  
 Mariana  
 pue para ti de ese  
 pue de un ~~extranjero~~ Boti cario es  
 modo son me dizinas las valas son me di ci  
 cura se rá forzoso tragar la se rá for zo




na la va la  
 so tra pa ra la  
 Yo te cu ra re aba  
 que so lo por ~~el~~ ~~señor~~  
 Bo ti  
 la zos y ve rai que pre sto sa na y ve  
~~que~~ ta les mi la gros se fra guan ta les  
 carios  
 arco  
 par do  
 Con el  
 de Co  
 le






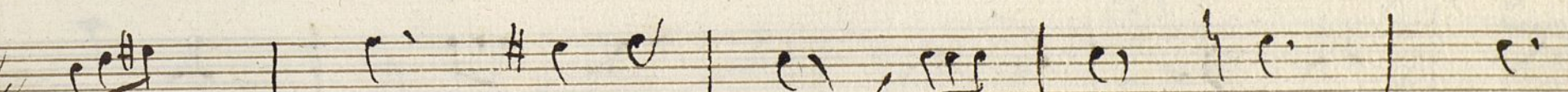
Caico de una bon ba me lle baron me dia Cara  
rer en un a banze Con el peso de las armas




*pp*



me lle baron me dia Cara      la Re cogio un  
Con el peso de las armas      me he que brado.



Zerujano me la pegò y es la sana me la  
por el vientre y me en biaron a mi Cara y me en





Mariana

segun ero  
no te de cui

yo di auro  
dado al pino

me tra taras Con dos caras  
que otros que brados se hallan

me tra ~~taras~~ Con dos Caras  
o tros que brados se hallan

la ma  
Comen



la con que alla fuis te y la que tra e pegada y la  
 beben ~~publicamente~~ y Tama les falta nada y la  
 se di vierten

*Punteado*

*arco*

*Alleg<sup>ro</sup>*

*corda*

que dize mi Ponchi - ta  
 Con pa sar tra ba ji - tos

*p.*



Mariana

de mis hazas, que tu  
te hallar gustosa, e tan

siempre abrás sido q. un gran — de man —  
do tu Con migo que to do — me sobra —

que tu — siempre abrás sido que un gran — de man —  
e tan — do tu Con migo que to do — me so —



2a 2.

dria  
 bra

vamos si guiendo y lo  
 No aya mas penas to do

que te apa sa do que te ire  
 me a

sea a le gria que vaya de fierta

y lo que sea pa sa do que ire sa bien  
 todo sea a le gria que vaya di cien de fier



Handwritten musical score for a song, featuring lyrics in Spanish. The score is written on five systems of staves, with lyrics written below the notes. The lyrics are: "do ta sin hacer caso del o rror de la guerra que pue es ta sal bo del o rror de la guerra que pue es ta sal bo". The score includes various musical notations, including notes, rests, and bar lines. There are also some handwritten annotations, such as "la 2ª vez esto" and "Allegro".



Parola / *par<sup>do</sup>* vaya mujer que yo vengo, con una hambre tremenda,  
 de oírte tocar la guitarra, y una canción de las nuestras; <sup>en Cadiz</sup>  
 ella / pues mira voy a cantarte; que te cantare? La lea, que ~~cuando~~  
~~estaba en Cadiz~~ me la en señó, una ~~flamenca~~: *el* / toma, toma la guitarra  
 y el mundo abajo se venga; *Titon a de aque llas;*

Canta a la guitarra sin orquesta: La Lea;

Parola / *el* Concluimos nuestra Zambra, con una tirana nueva, y mira  
 que a de bailar a quello que en Madrid ~~se~~ *ta*; ella / el vailete a lo gitano  
 tocando las Castañuelas? *el* este mismo, *ella* / puer a ello, y muera se quien  
 se muera;

Tirana

And<sup>te</sup>

The musical score for 'Tirana' is written in 3/8 time. The vocal line (top) begins with a treble clef and a key signature of one sharp (F#). The guitar accompaniment (bottom) begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'sf' (sforzando).



Handwritten musical score for a song, featuring multiple staves with musical notation and lyrics in Spanish. The lyrics are:

Pa-ra quel Mun-do sea som-bre si-sea  
 el-quel mui ena-mo-ra-do si e-namo-  
 som-bre ya prendan los ha-ca re- no- ya-  
 ra-do y nunca ha-e-un o-ha-bo y



prendan los machos y nos      Yo - traigo una  
 nunca trae un o cha bo      a - Co mo los

ti - ra - ni ta si ti - ra - ni ta      Con  
 Pa na - deros si Pa na deros      que

mu chi si mo sa - be ro      Con mu chi si  
 siem pre es tan a fe chan do      que siem pre es tan







tiempo nos ja le — a ran nos ja le aran;  
 tiempo nos ja le — a ran nos ja le aran:

Parola 1ª *gar. d.* Vaya Vaya Marianita empiezan a alegrar  
*Mar. 2ª* alla voy J. Sarrido, haga se vsted para alla,  
*gar. d.* vsted quiere campo ancho, della quiere lo que el Naturali;

Parola 2ª *gar. d.* Ven acá cuerpo fermoso, quien te acentenado a bailar.  
*Mar. 2ª* lo dice porque está malo? y no puedo ya armar; el lo que siento es que se cae;  
*Mar. 2ª* ~~porque~~ ven acá;  
 chuchuchuch.  
 All.  
 Le voy a te hasta que se pone  
 la cartanque la;

Los 2. vailan  
 Como al Tupa dor de manos  
 un Mari nero mur di es tro un



mo al jugador de manos te tiene de su zedder  
Marinero meo diestro sabrà cortar unas olas

que se arañan doscientas suertes  
Con di tinto en ten di miento  
que se arañan dos  
Con di tinto en

cientas suertes y ninguna arde cojer  
ten di miento que un pafecito de en coba



porque aquel que mira  
porque la experiencia

es menor  
le hace con

de  
zer

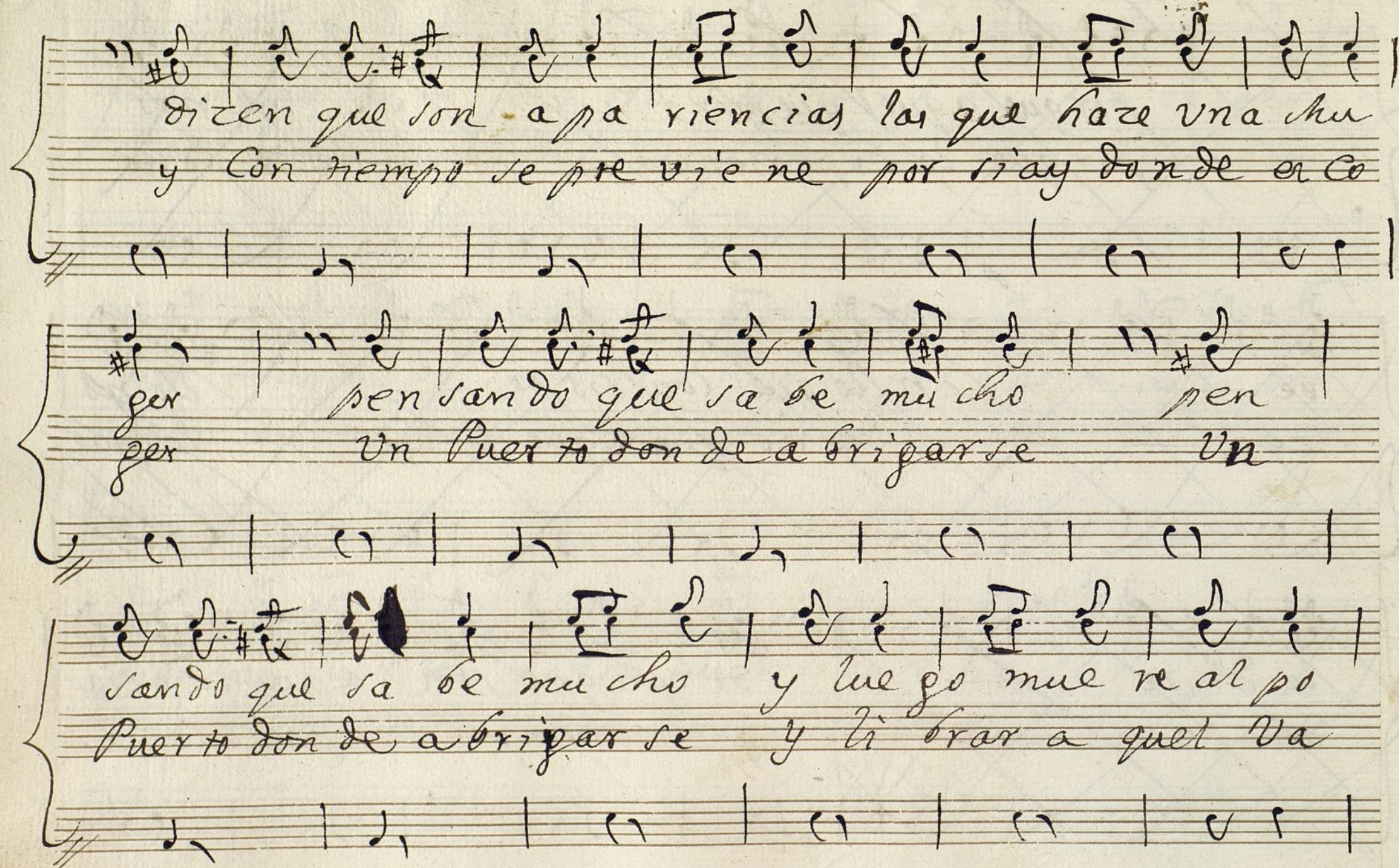
en lo que con siste  
el daño que aque llo

so no  
le pae

lo di re  
de a ha er

di zen que son apa riencias  
y con tiempo se pre brie ne





dicen que son a pa riencias las que haze una mu  
 y Con tiempo se pre vie ne por rray donde er Co

ger pen sando que sa be mu cho pen  
 ger Un Puerto don de a brigar se Un

sando que sa be mu cho y lue go mue re al po  
 Puerto don de a brigar se y li brar a quel Va



Sy.

1010

der  
fel

el om bre que el Ye re che ro  
que el que la ve la de un Bar co que el

om bre que el Ye, re che ro y pre su me de sa  
que la ve la de un bar co sabe en tiem po Ye co

ber  
der

si cre e que nos en pa na  
ra de estar en un vi a je



Creé que nos en paña a er en pa ña do  
 de estar en su viage mui lejos de pere

+ aqui no *Ad. bitem*  
 der el muer al pop der  
 tel ver muer al pop der  
 y li orar a que Baje? - - -

*no*  
 Preito  
 ti ra na pu li da que Ve chusca es  
 tirana

*Le* *ps*



tá te quiero y tu sabes que me a de pagar

e te amor tan en - tra ñable que - no

lo pue do ol vi' dar - ay si - ay -



Handwritten musical score on aged paper. The first system consists of a vocal line with lyrics "no — ay — si' — ay — no;" and a piano accompaniment. The piano part has two staves, with the second staff crossed out and the word "Allegro della tirana" written below it. The piano part continues with a new melody on the first staff and some scribbled-out notes on the second staff. The paper is yellowed and shows signs of wear.

no — ay — si' — ay — no;

*Allegro della tirana*



Violin Primero

Tonadilla a Dos

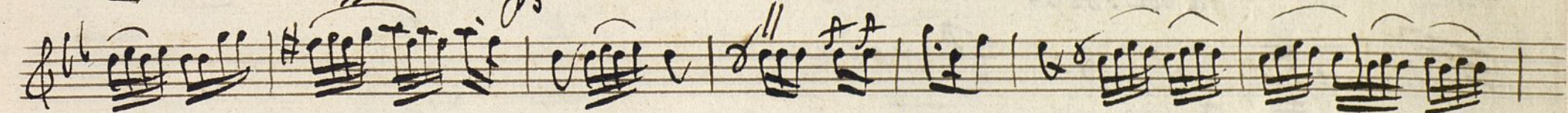
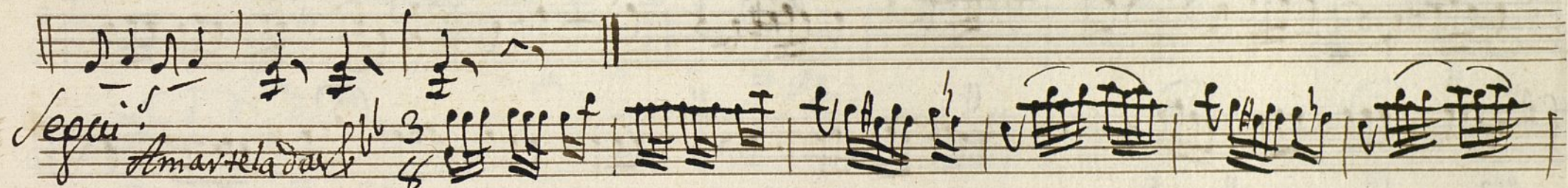
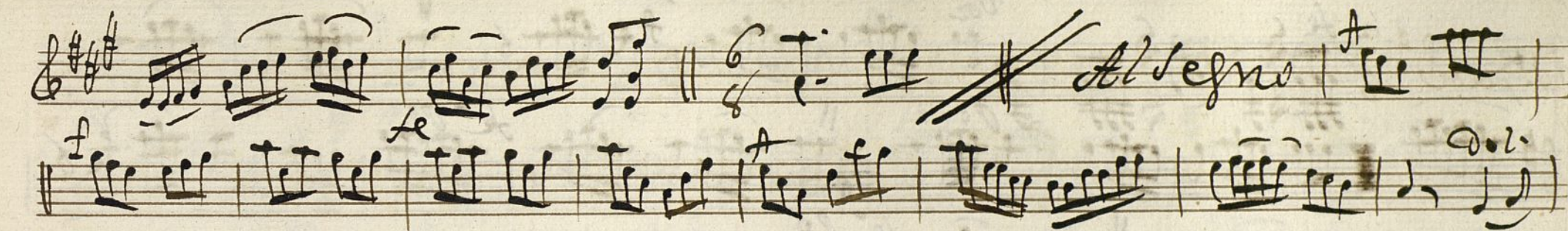
2.<sup>da</sup> p.<sup>te</sup> del Zorongo;

La Maja Pobre y Majo Enamorado.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures (6/8, 3/4, 4/4), and dynamic markings (p, f, le, p<sup>o</sup>, rinf, And<sup>te</sup>, Rerid<sup>o</sup>, *Allegro*, *Alleg<sup>ro</sup>*). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes performance instructions like "Punteado" and "Rerid<sup>o</sup>".





Parola



*And.te poco*  $\#$  3/4 *le*

*voz*

*poco*

*la voz sola*

*Parola*

*Copla* *All.*  $\#$  6/8 *le* *voz*

*poco*

*la voz sola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. The score is written in a historical style with some ink bleed-through and corrections. The bottom staff contains the text 'Parola; // la Lea taze // Parola'.



Tirana

*Tirana*  
*And.<sup>te</sup> & 3/8*

*Parola*  
*Allegro*  
*Or so se Repite la 1.ª vez*  
*hasta que tenga puerta y palillos*  
*al Puente*  
*fe...*  
*A. 11.*

Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Pon tice lo* (written above a staff)
- Sigue* (written after a double bar line)
- Presto* (written at the beginning of a section)
- Allegro* (written at the beginning of a section)
- Allegro* (written at the beginning of a section)

The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The score is written in a historical style, likely from the 18th or 19th century.



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Leg.<sup>o</sup> 7

t

Violin 1.<sup>o</sup>

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

2.<sup>o</sup> Parte

La Maza Pobre y Mazo enamorado.

• //



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.

Key markings and tempo changes include:

- All.* (Allegro) at the beginning.
- And.<sup>te</sup>* (Andante) in the middle section.
- Rec.<sup>do</sup>* (Ritardando) in the middle section.
- Allegro* at the end.

Dynamic markings such as *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte) are used throughout the score. The notation also includes various rests and accidentals.



Handwritten musical score on ten 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 flat. The second staff has a *del* marking above it. The third staff is marked *Seq.* and *Amarceladas*, with a 3/8 time signature. The fourth staff has a *fe.* marking below it. The fifth staff has a *p.* marking above it. The sixth staff has a *p.* marking above it. The seventh staff has a *fe.* marking below it. The eighth staff has a *fe.* marking below it. The ninth staff has a *fe.* marking below it. The tenth staff has a *fe.* marking below it.

*Allegro  
dos mas.*

*Parola.*



*poco And.<sup>te</sup>* 3<sup>te</sup>

la voz sola

*Coplas All.<sup>o</sup>* 6/8

*Parola.*

ayuntamiento de Madrid



Handwritten musical score for a piece titled "Parola. // la lea tace. // Parola." by the Ayuntamiento de Madrid. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as "p", "f", and "Allegro". The text "Parola. // la lea tace. // Parola." is written in large, stylized letters across the bottom of the staves. The signature "Ayuntamiento de Madrid" is visible at the bottom right.



*Firana.*

Handwritten musical score for "Canto de la Virgen" by Juan José de la Cruz. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked "And.te" (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like "fmo", "p", "f", and "p.o.". There are also performance instructions like "Allegro" and "Parola." (Parole). The lyrics are written in Spanish: "Canto de la Virgen. La 1ª vez harra q.e tenga puenos los Patilloj al puenre". The score ends with a double bar line and a large, ornate flourish.







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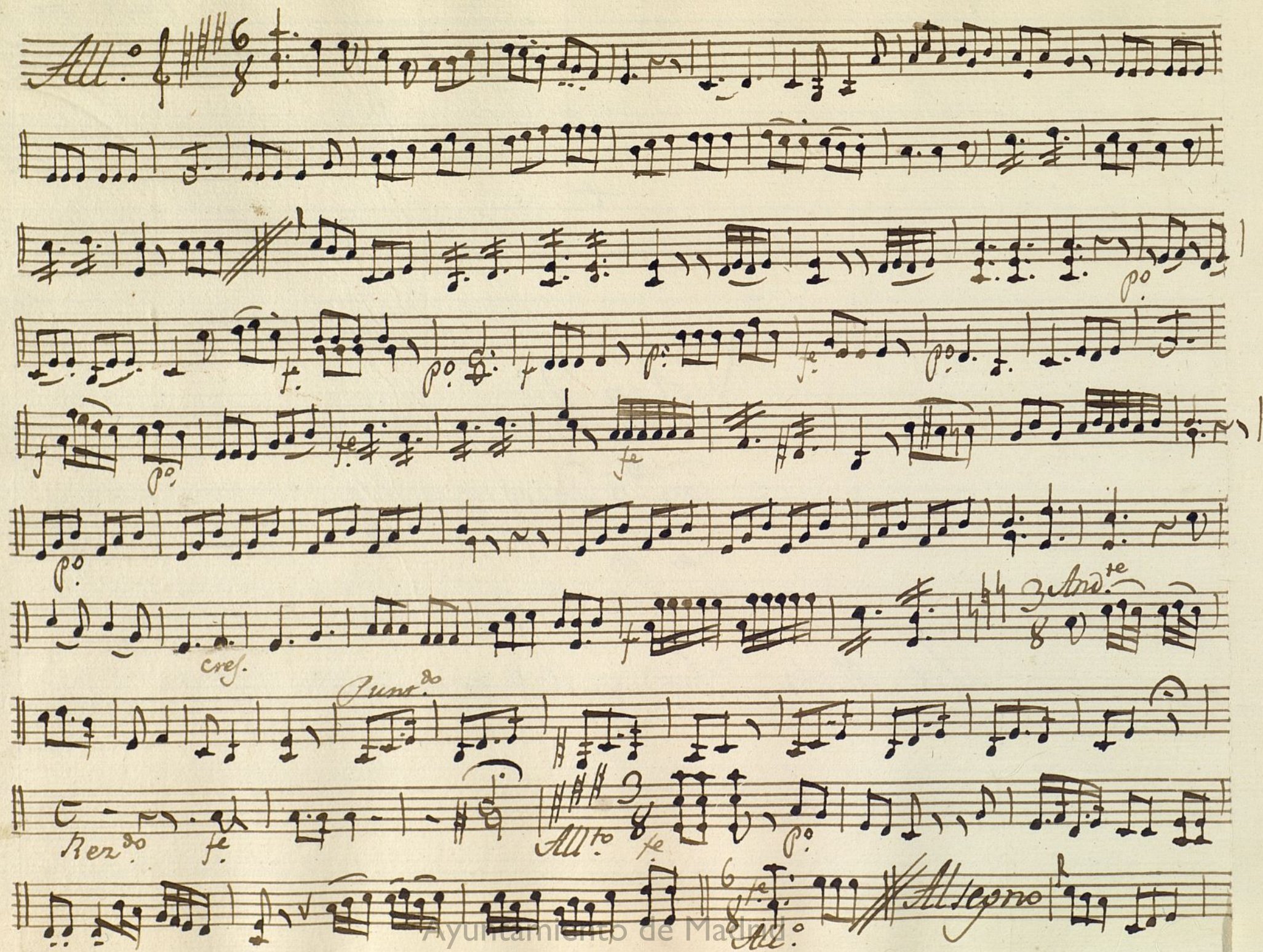
Violin 2<sup>o</sup>

Fon.<sup>a</sup> à Duo

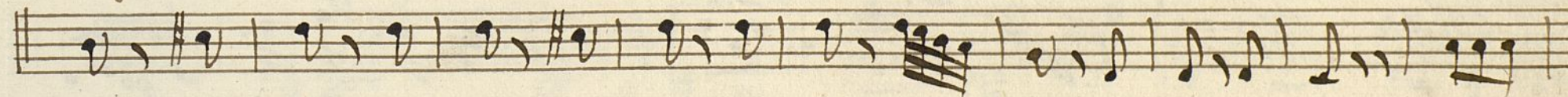
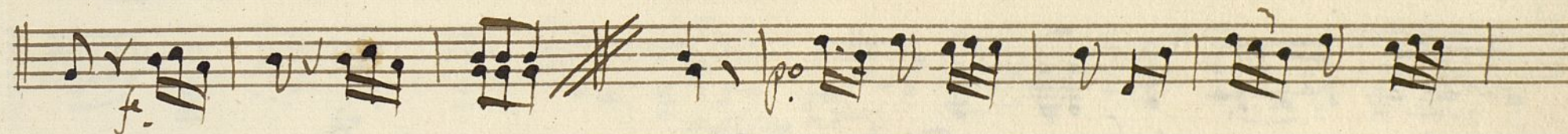
2<sup>a</sup> Parte

La Maza Pobre y Mazo enamorado  
//









*Al segno*  
*dol mas*

*parola*

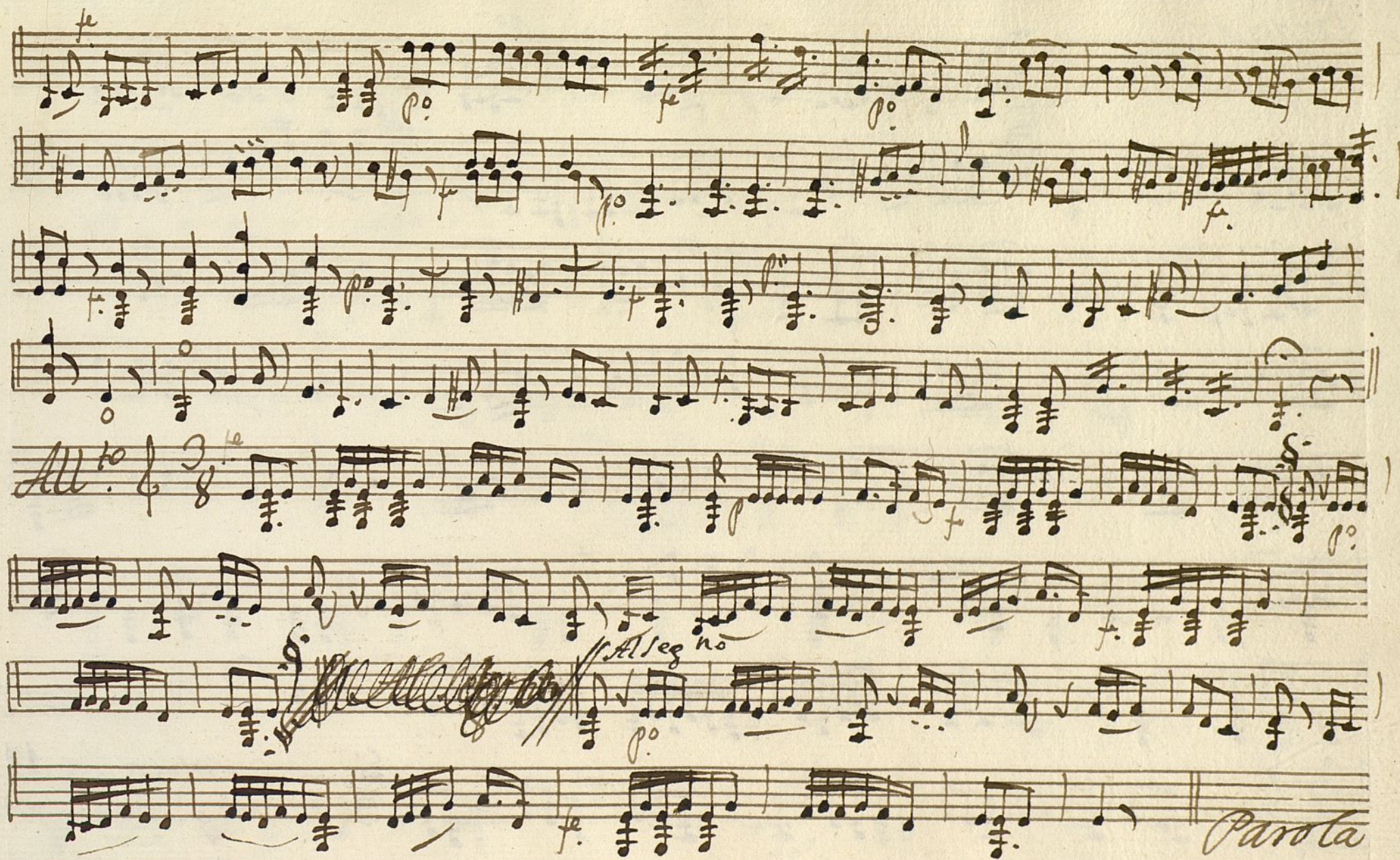


*poco And.<sup>te</sup>*

*Parola*

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



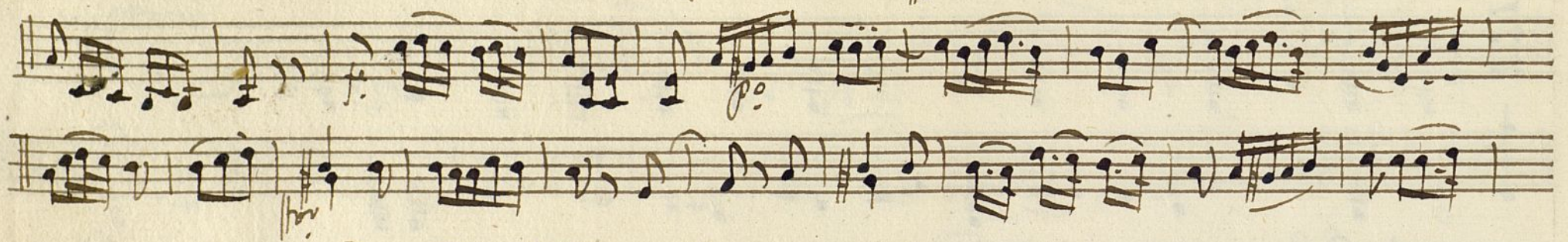


la Lea tace // Parola.

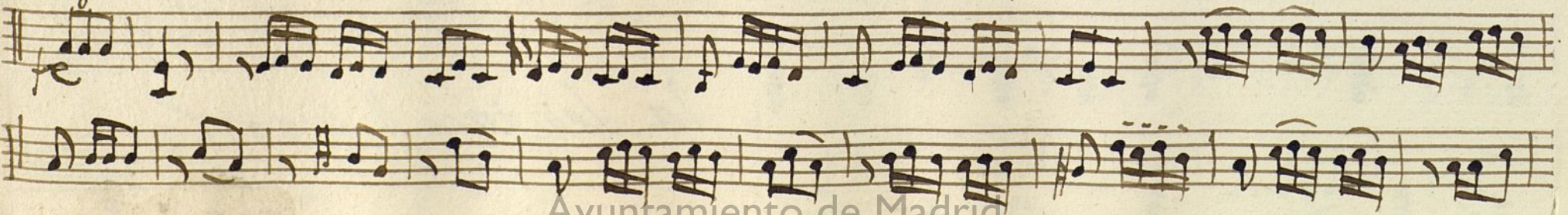


# Tirana

*And.<sup>te</sup>*



*Alleg.<sup>ro</sup>* *Si esto se toca la 1.<sup>a</sup> vez  
hava q. se pone el Calillo*





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo markings: *All.<sup>o</sup>* (Allegro) and *Presto. fe.* (Presto feroce). The final section is marked *Allegro*. The manuscript shows signs of age, including ink smudges and a large, dark, irregular mark on the third staff.

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

*Presto. fe.*

*Allegro*



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+

Violin Segundo

Conadilla a Dios

2da P.<sup>a</sup> del Zorongo;

La Maja pobre, y Majo Enamorado;

//



*Allegro* &  $\sharp\sharp$   $\frac{6}{8}$

*Andr.*

*cresc.*

*Pausado*

*Andr.*

*Allegro*

*Allegro*



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), time signatures (3/4, 6/8), and notes. The score is written in a cursive, historical style.

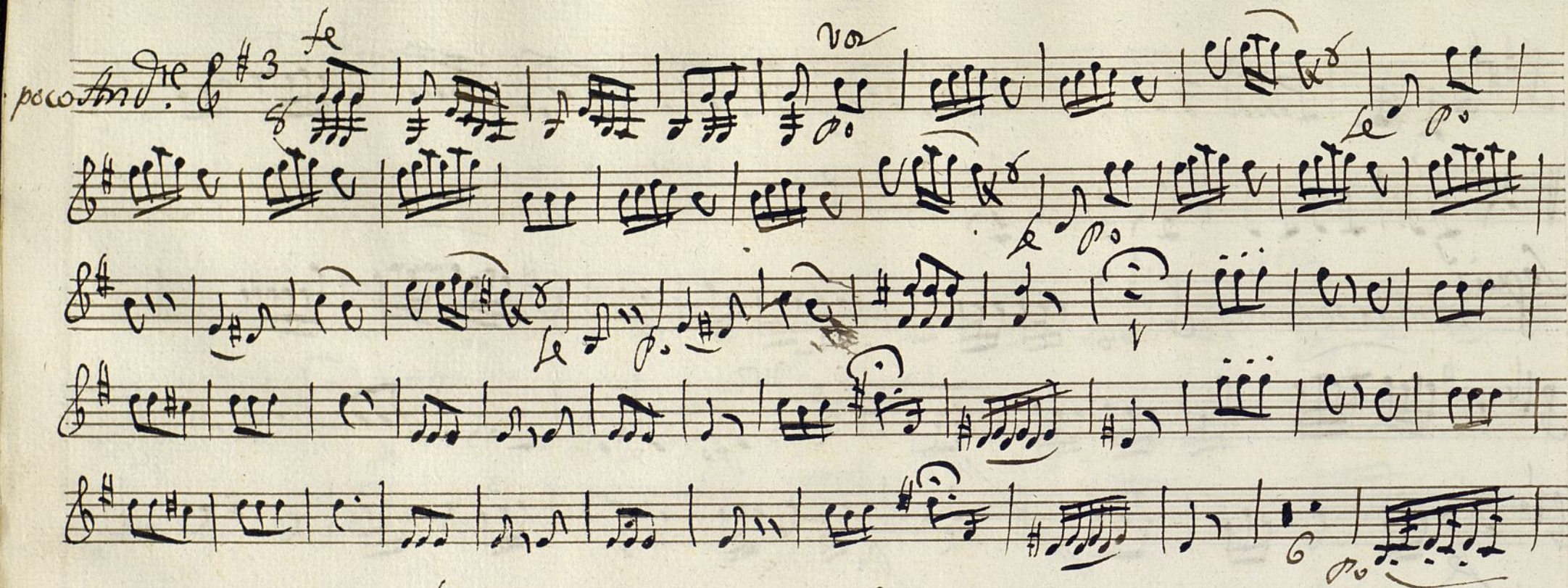
Key markings and annotations include:

- Segui.* (Second part)
- Amar telada* (written above the third staff)
- Allegro* (written below the sixth staff)
- Parola* (written to the right of the sixth staff)
- 12a vez* (written below the *Allegro* marking)

The score concludes with a double bar line on the sixth staff.



*poco And.<sup>te</sup>*  $\text{3/8}$  *fe* *vo*



*Capla Allegro*  $\text{6/8}$  *fe* *Parola* *vo*





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp, with the tempo marking "Allegro" and a 3/8 time signature. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp, with the tempo marking "Allegro". The eighth staff has a treble clef and a key signature of one sharp, with the tempo marking "Allegro". The ninth staff has a treble clef and a key signature of one sharp, with the tempo marking "Allegro". The tenth staff has a treble clef and a key signature of one sharp, with the tempo marking "Allegro".

Parola  
la Lea taze // Parola

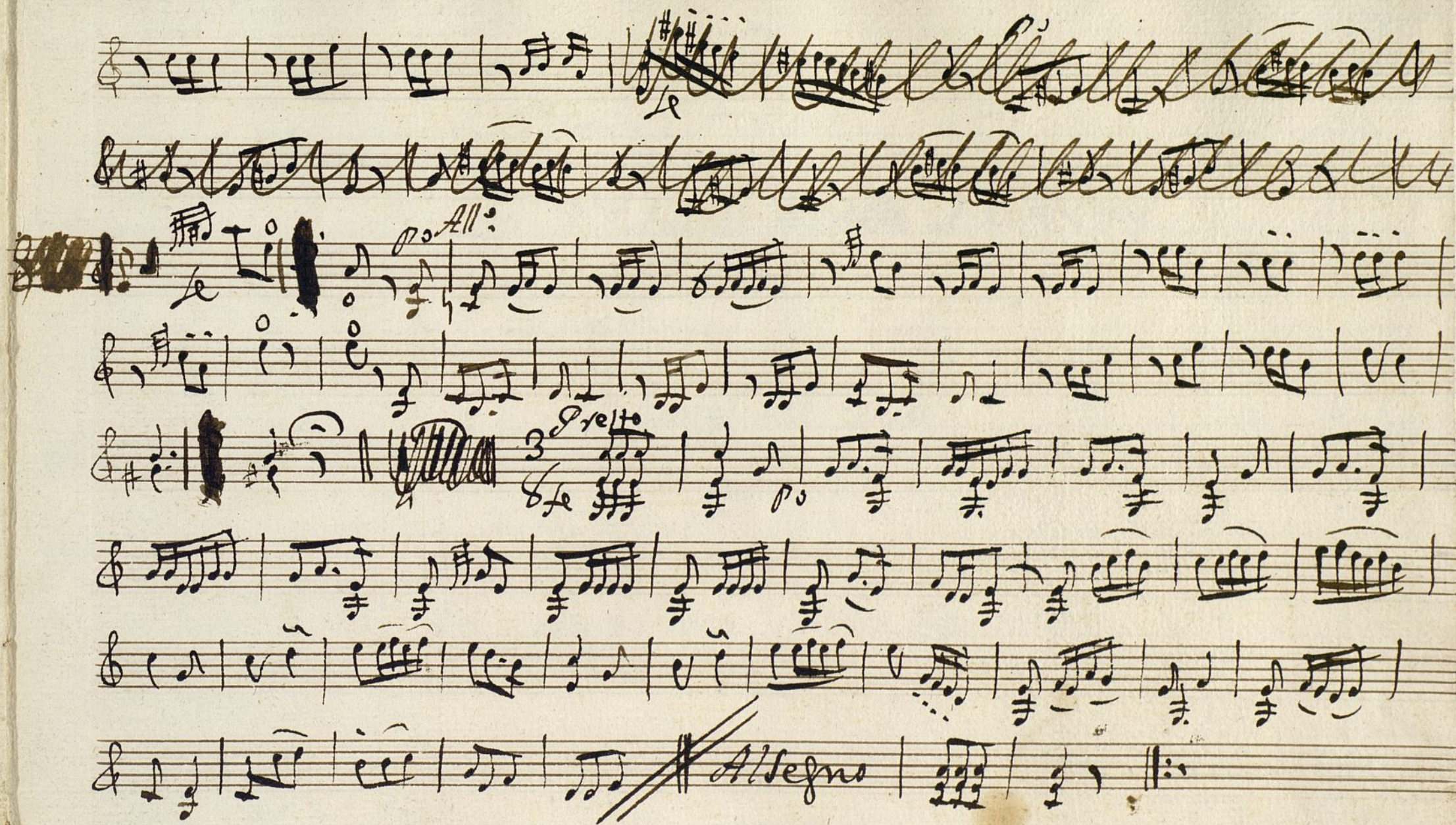


*Lirana*  
*And.<sup>te</sup>* & 3/8

*Parola*  
*Allegro* 3/8

Si esto se tocala 1.<sup>a</sup>  
vez, hasta que se  
ponga los paliños.







Ayuntamiento de Madrid



z

Flauta Segunda Primera

Tercer.ª a Duo

2.ª pte de Zorongo;

La Maya Pobre y mayo Enamorado

//



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The score is divided into sections by tempo markings: *All.<sup>o</sup>* (Allegro), *And.<sup>no</sup>* (Andante), *Recit.<sup>o</sup> adagio* (Recitative adagio), and *Al Segno.* The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various performance instructions and dynamics. The manuscript is written in ink on aged paper.



*Seguidillas*

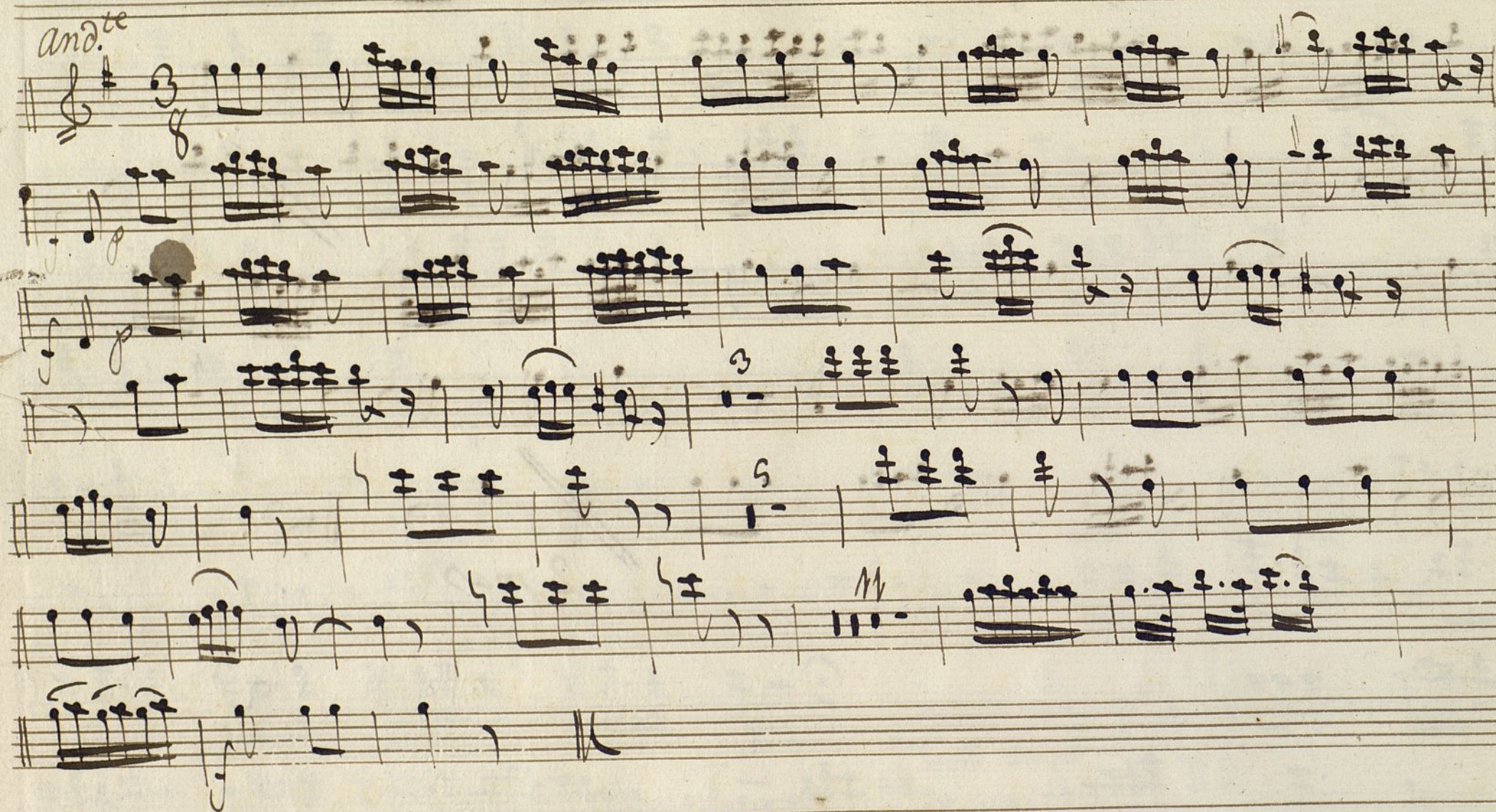
*And.<sup>te</sup>*



*2 mas.*

*2.*







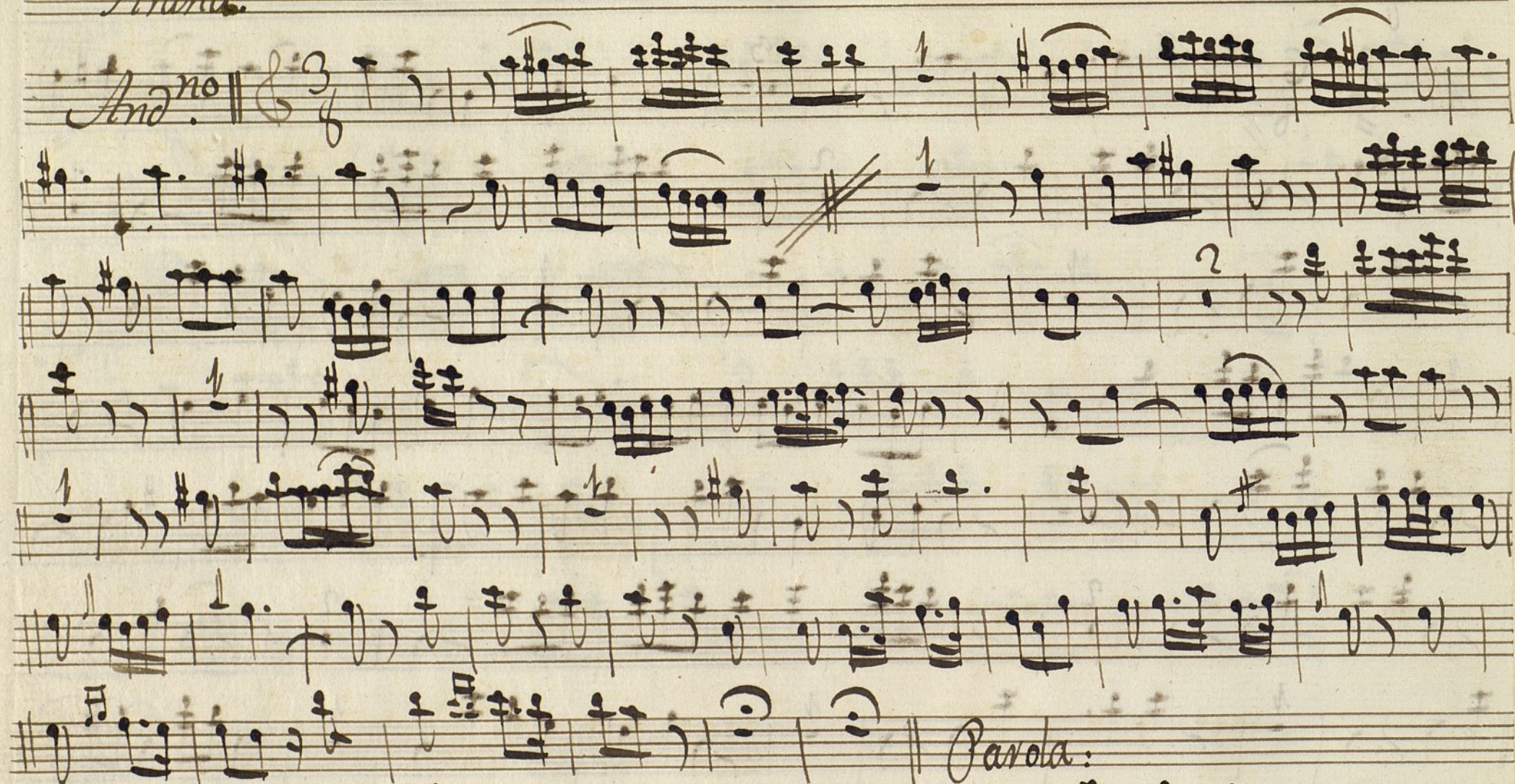
Coplas.

Handwritten musical score for guitar, featuring ten staves of music. The notation includes treble clef, key signature of one sharp (F#), and 6/8 time signature. The music is written in a style characteristic of 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes. The score concludes with the instruction: *taze Boleras: y al segno. La Scatazer*.



*Firana.*

*And<sup>no</sup>*



*esto se rep<sup>te</sup> la  
1.<sup>a</sup> vez, hasta q<sup>e</sup>  
se ponen los  
Palillos //*



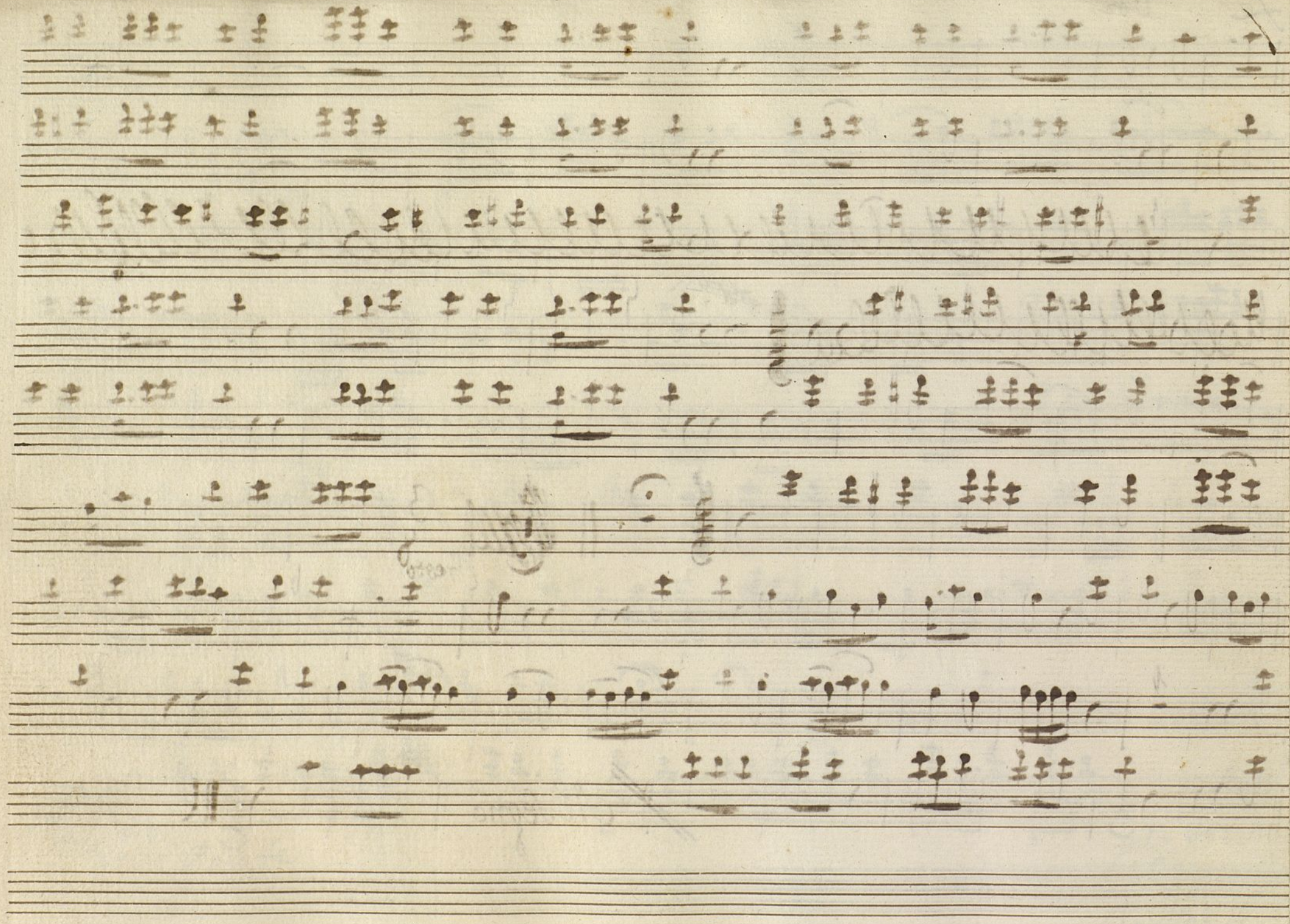
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and tempo indications include:

- se* (first staff)
- vo* (first staff)
- po* (second staff)
- Allegro* (third staff)
- Presto* (seventh staff)
- Allegro* (eighth staff)
- Allegro* (ninth staff)
- Allegro* (tenth staff)

The score concludes with a double bar line and the word *Allegro* written below the final staff.







2

Marta ~~Primera~~ SegundaTonad<sup>a</sup> a Duo2<sup>a</sup> pte del Zorongo;

La Maja Pobre y El Mayo Enamorado

//





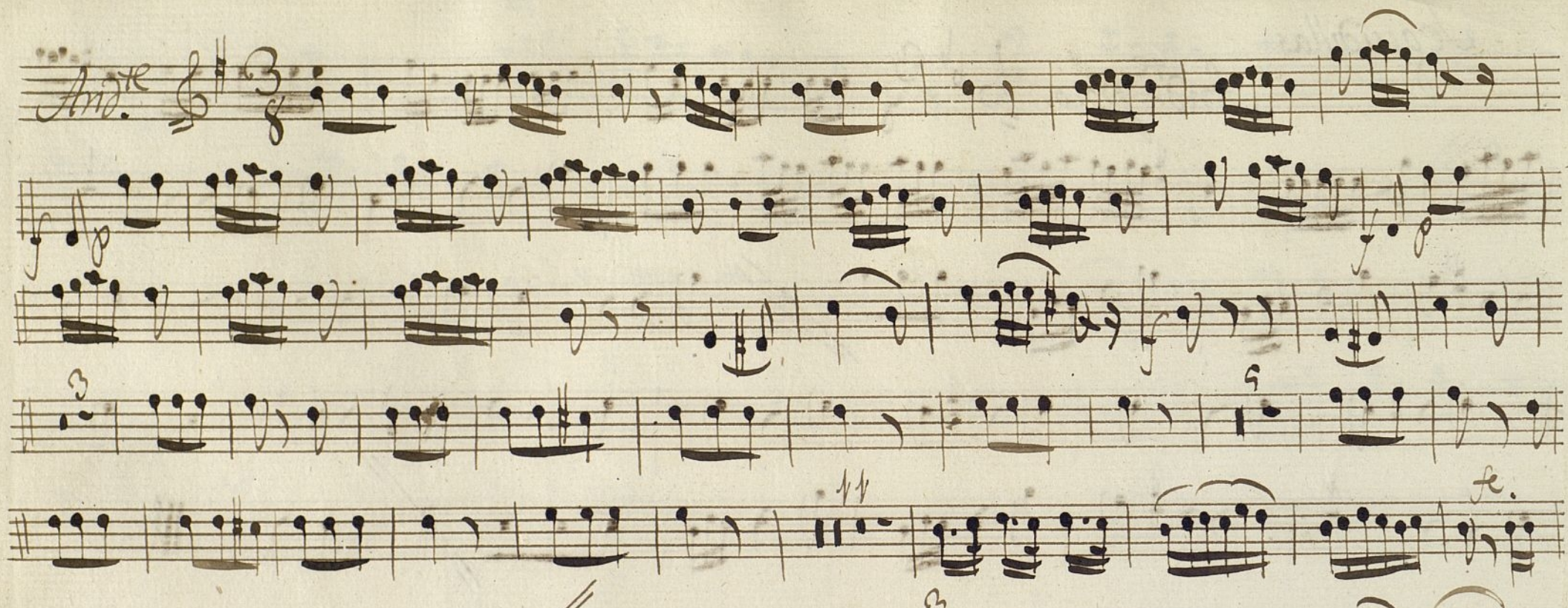
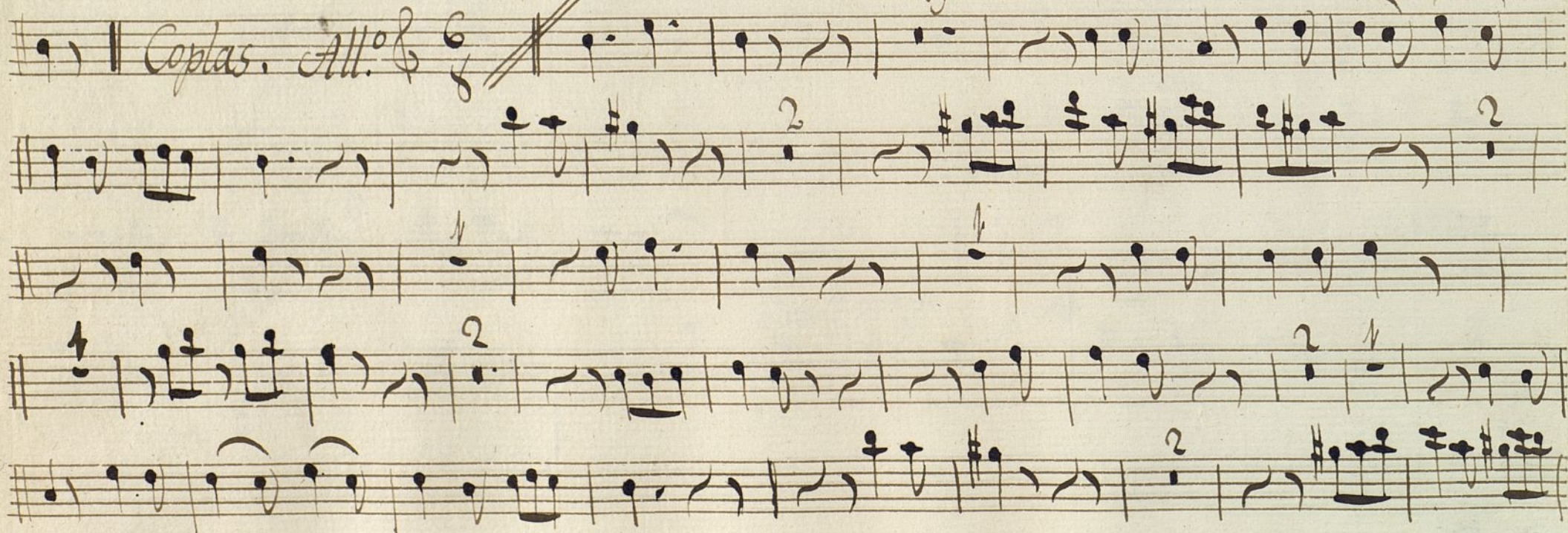


*Seguidillas*

*And<sup>te</sup> poco.*





*And.<sup>te</sup>*   
*Coplas. All.<sup>o</sup>* 





la Lea tacer 3



*tirana:*  
*And.<sup>no</sup>*

*Parola:*

*Alleg.<sup>ro</sup>* *Poco se*

*Se rep.<sup>a</sup> la 1<sup>a</sup> vez  
 hasta q<sup>e</sup> se pongan los  
 Palillos.*



*Voz*

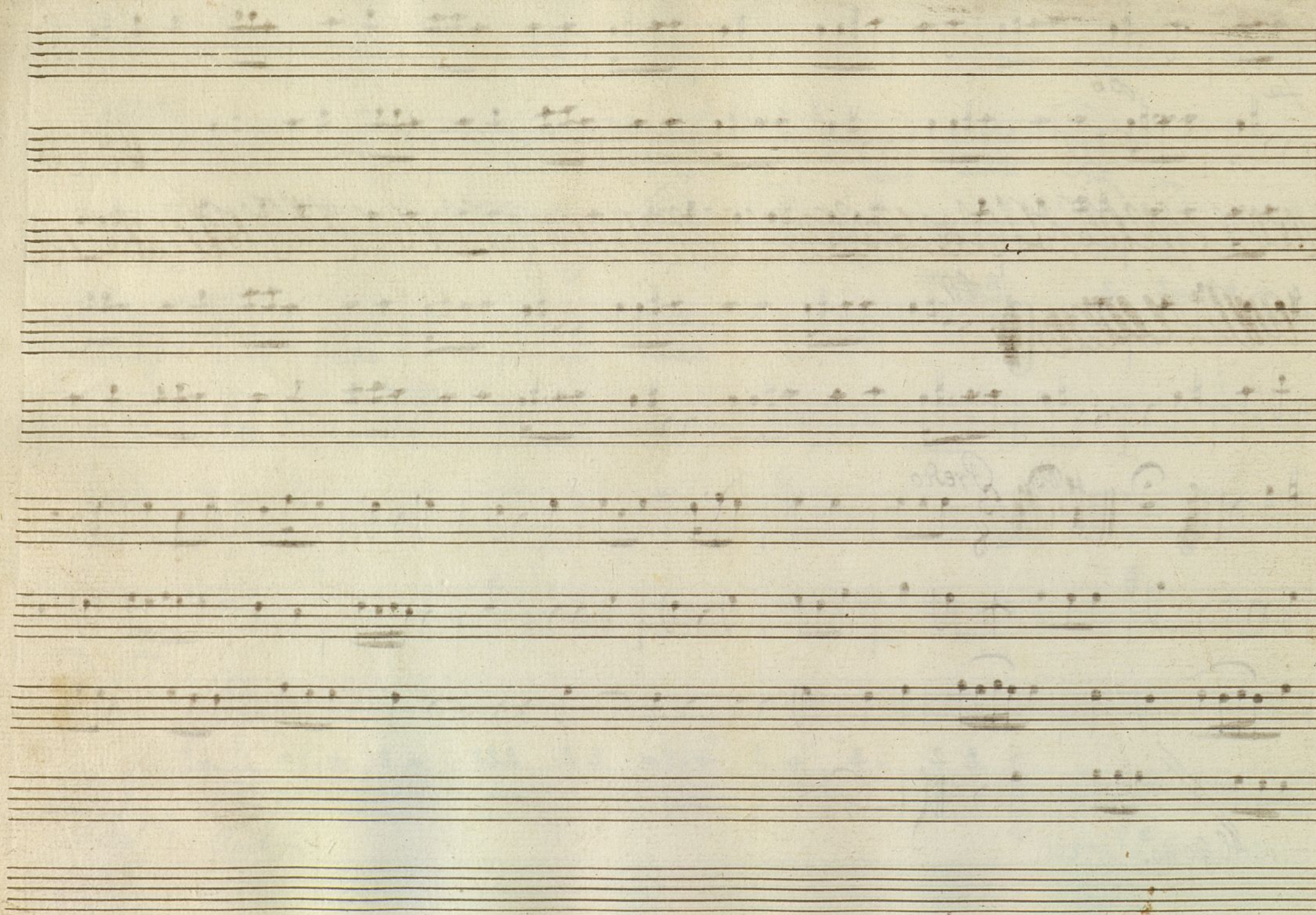
*fe* *po*

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

*Preto*

*Allegro.*







*Trompa Primera*

Trompa Primera + Plus 106-10  
Conadilla a Duo; 2.<sup>da</sup> p.<sup>ta</sup> de la Maja Pobre, y Majo Enamorado;

plus 106-10

In Re

*In Re*

*All.<sup>o</sup> & 6/8*

*Pezzo.*

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

*Allegro*

*volti*

# Ayuntamiento de Madrid



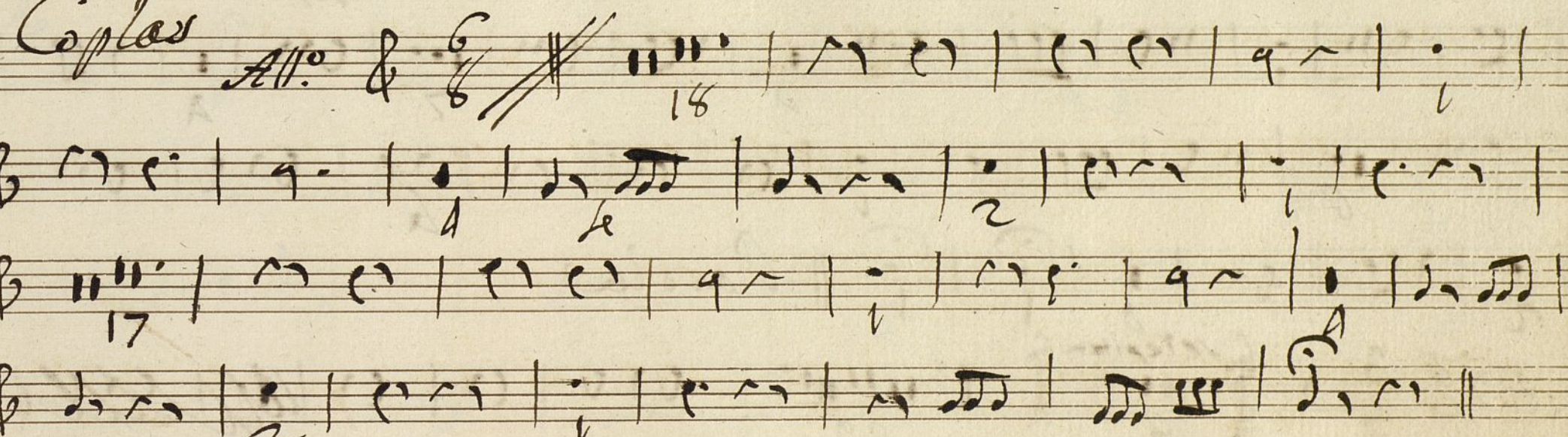
*Segui<sup>do</sup>*  
*And.<sup>te</sup> poco*  $\text{Q}:\sharp$   $\frac{3}{8}$

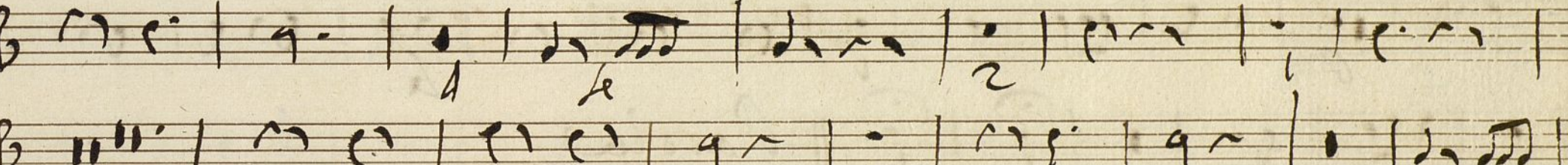
*Allegro*  
*da veze*


*And.<sup>te</sup>*  $\text{Q}:\sharp$   $\frac{3}{8}$

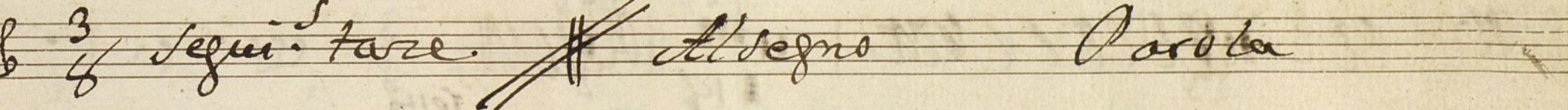
11 9 13



*Coplas* *All.<sup>o</sup>* &  $\frac{6}{8}$   *18*

$\frac{6}{8}$   *17*

$\frac{6}{8}$   *2*

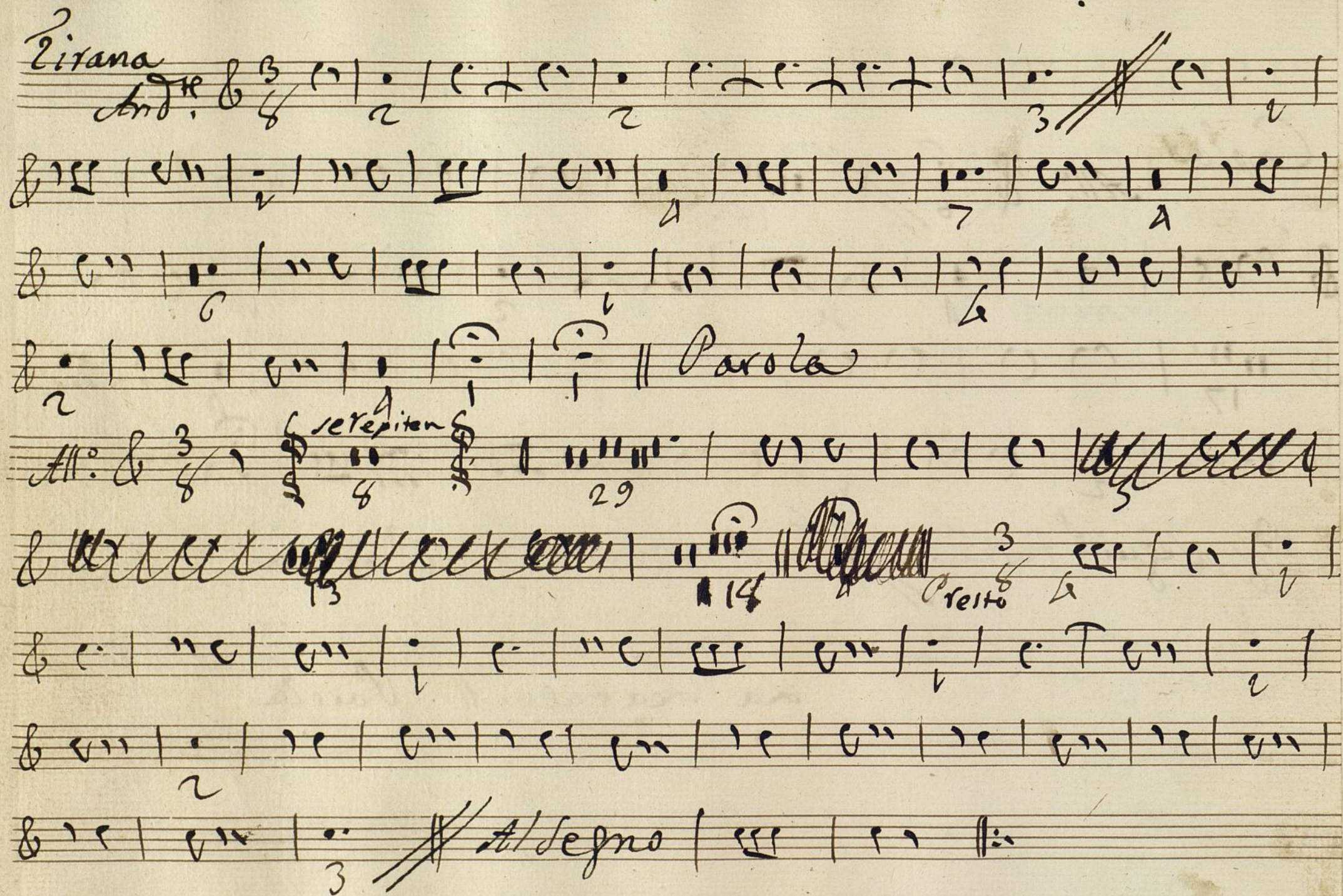
$\frac{3}{4}$  *Segui-tare.*  *All.segno* *Parola*

*La Lettare* *Parola*



2.  
Zirana

And,





Trompa Segunda

+

Conadilla a Duo; 2.<sup>da</sup> P.<sup>ra</sup> de la Maja Pobre, y Majo Enamorado;

In Re

Handwritten musical score for Trompa Segunda, featuring various musical notations, rests, and dynamic markings.

The score is written on eight staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{6}{8}$ . The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several dynamic markings, including *Allegro* (*All.<sup>o</sup>*), *Allegretto* (*Alleg.<sup>o</sup>*), and *Allegro* (*All.<sup>o</sup>*). The score concludes with the word *Volh*.



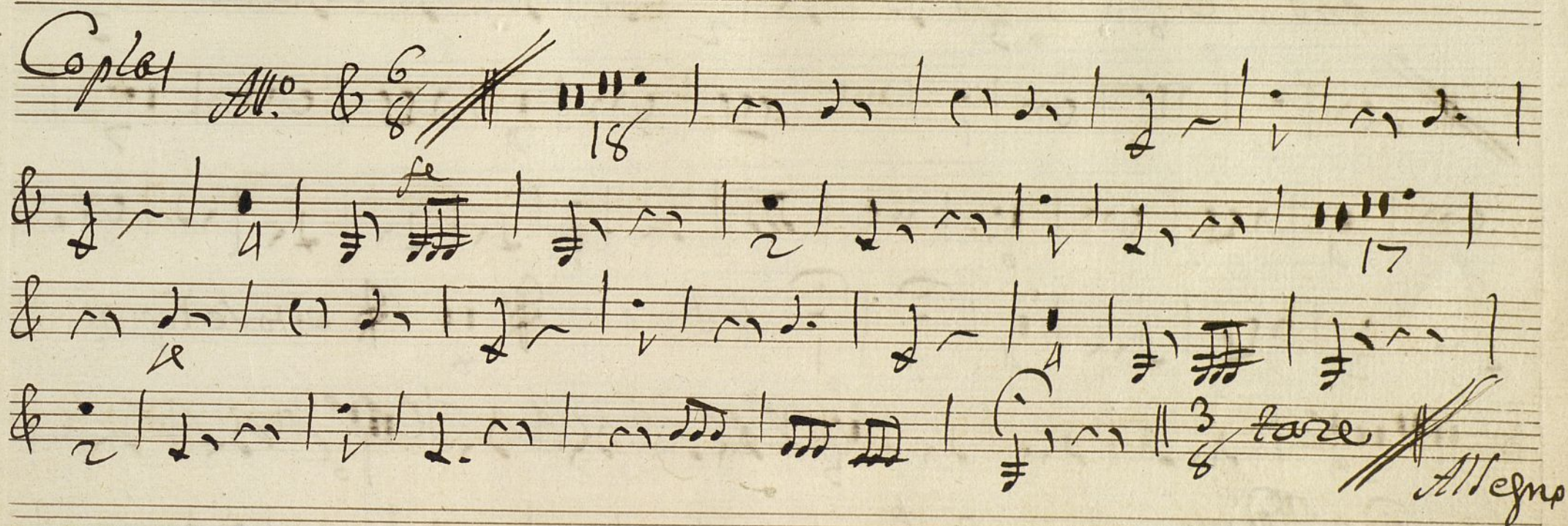
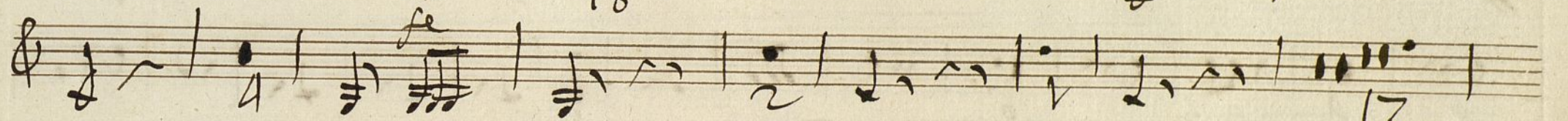
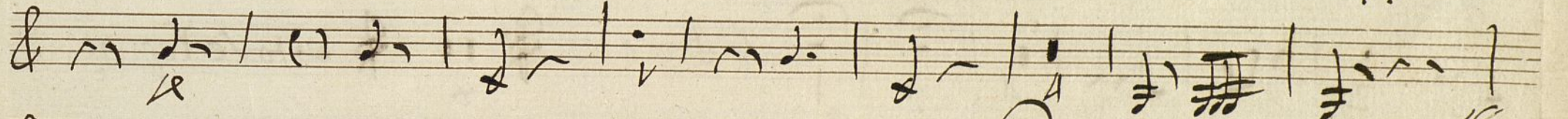
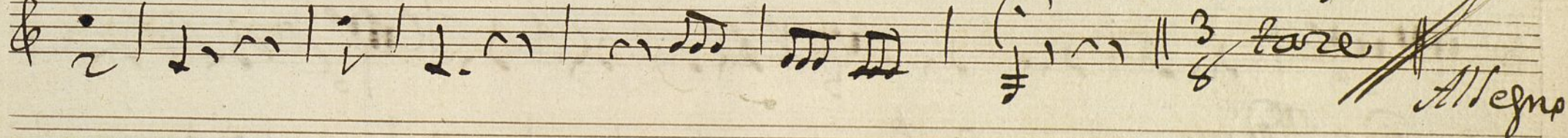
*Segno!*  
*And. poco*

*Allegro*  
*dos veces*

*And.*

13



*Coplas* *All.<sup>o</sup>* & 6/8 ~~18~~     *tare* ~~Allegro~~

*La Lea tare // Parola*



*Sirana* *Andte*  $\frac{3}{8}$

The musical score is written on ten staves. The first staff begins with the title 'Sirana' and the tempo marking 'Andte' (likely 'Andante'). The time signature is  $\frac{3}{8}$ . The notation includes various note values, rests, and bar lines. The second staff has a key signature change indicated by a double sharp sign. The third staff continues the melody. The fourth staff features a section labeled 'Parola' with a key signature change to one sharp (F#) and a time signature change to  $\frac{6}{8}$ , followed by the instruction 'ento se Repite'. The fifth staff contains a complex rhythmic passage with many beamed notes. The sixth staff begins with a section labeled 'Presto' with a time signature change to  $\frac{3}{8}$ . The seventh and eighth staves continue the 'Presto' section. The ninth staff ends with a section labeled 'Allegro' with a key signature change to one sharp (F#) and a time signature change to  $\frac{3}{8}$ . The tenth staff is partially written and ends with a double bar line.



+

Contrabajo

Conadilla a Tres;

Segunda P.<sup>ra</sup> del Zorongo;

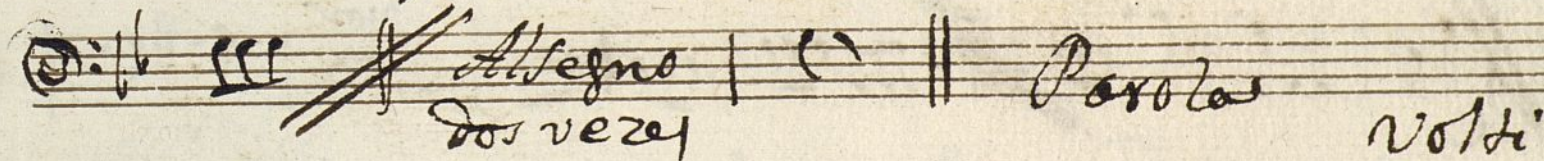
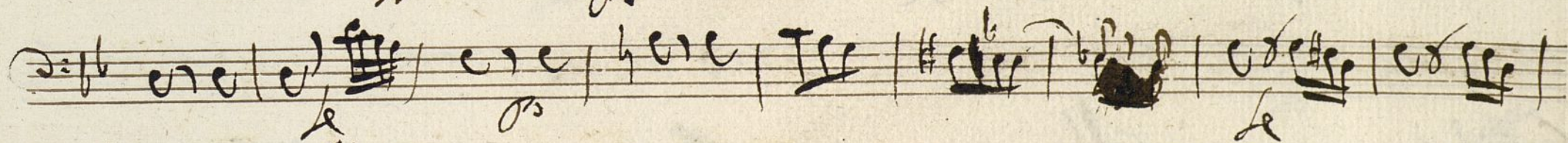
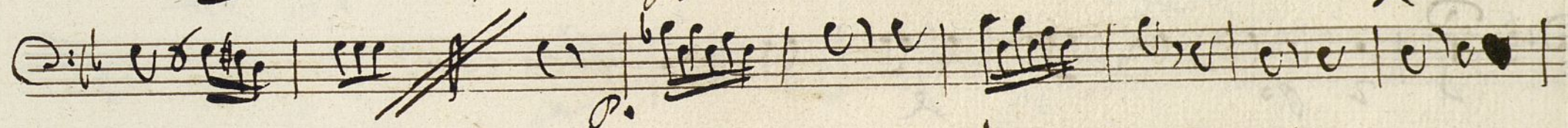
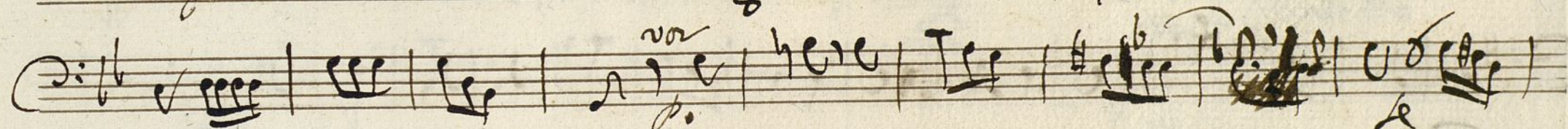
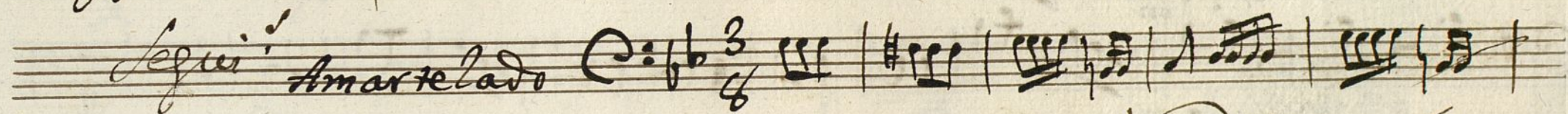
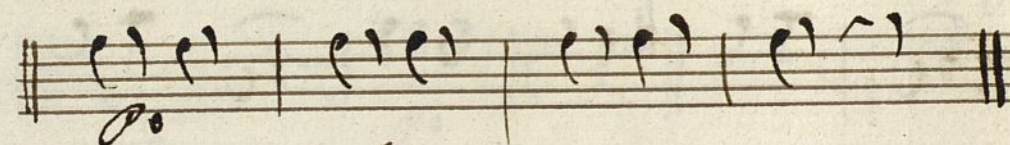
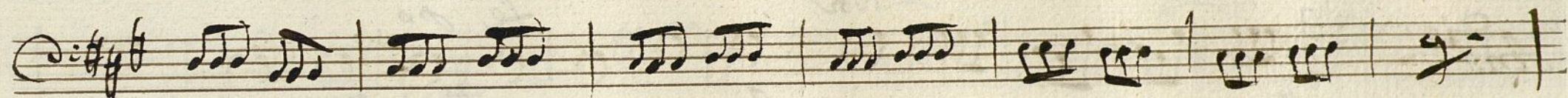
La Maja Pobre, y Majo Enamorado;

//



A handwritten musical score on aged paper, featuring ten staves of music. The piece begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'pp' (pianissimo), 'f' (forte), and 'ff' (fortissimo). There are also markings for 'v' (vivace) and 'Andante'. A section of the score is crossed out with a large diagonal line. The handwriting is in dark ink, and the paper shows signs of age and wear. At the bottom of the page, the text 'Avuntamiento de Madrid' is visible.







*poco And.*  $\text{C}:\# \frac{3}{4}$

*fe* *vor* *pp* *ff* *pp*

*Te* *Te* *Te* *Te*

*Parola*

*Coplas Allegro*  $\text{C}:\#$

*vor* *pp*

*Te* *Te* *Te* *Te* *Te* *Te* *Te* *Te*

*Te* *Te* *Te* *Te* *Te* *Te* *Te* *Te*

*Puntato* *arco*



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 cursive, handwritten style.

Dynamic markings and performance instructions include:

- le* (first staff)
- po* (second staff)
- le* (third staff)
- arco* (fourth staff)
- le* (fifth staff)
- po* (sixth staff)
- le* (seventh staff)
- Allegro* (eighth staff)
- le* (ninth staff)
- Parola* (tenth staff)
- La Leatze* (tenth staff)
- Parola* (tenth staff)

The score concludes with a double bar line and the word *Parola* written twice.



# Lirana

And.<sup>te</sup>

3/8

Handwritten musical score for 'Lirana' in 3/8 time, marked 'And.te'. The score consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some corrections and deletions in the second and fifth staves.

Parola

Allegretto

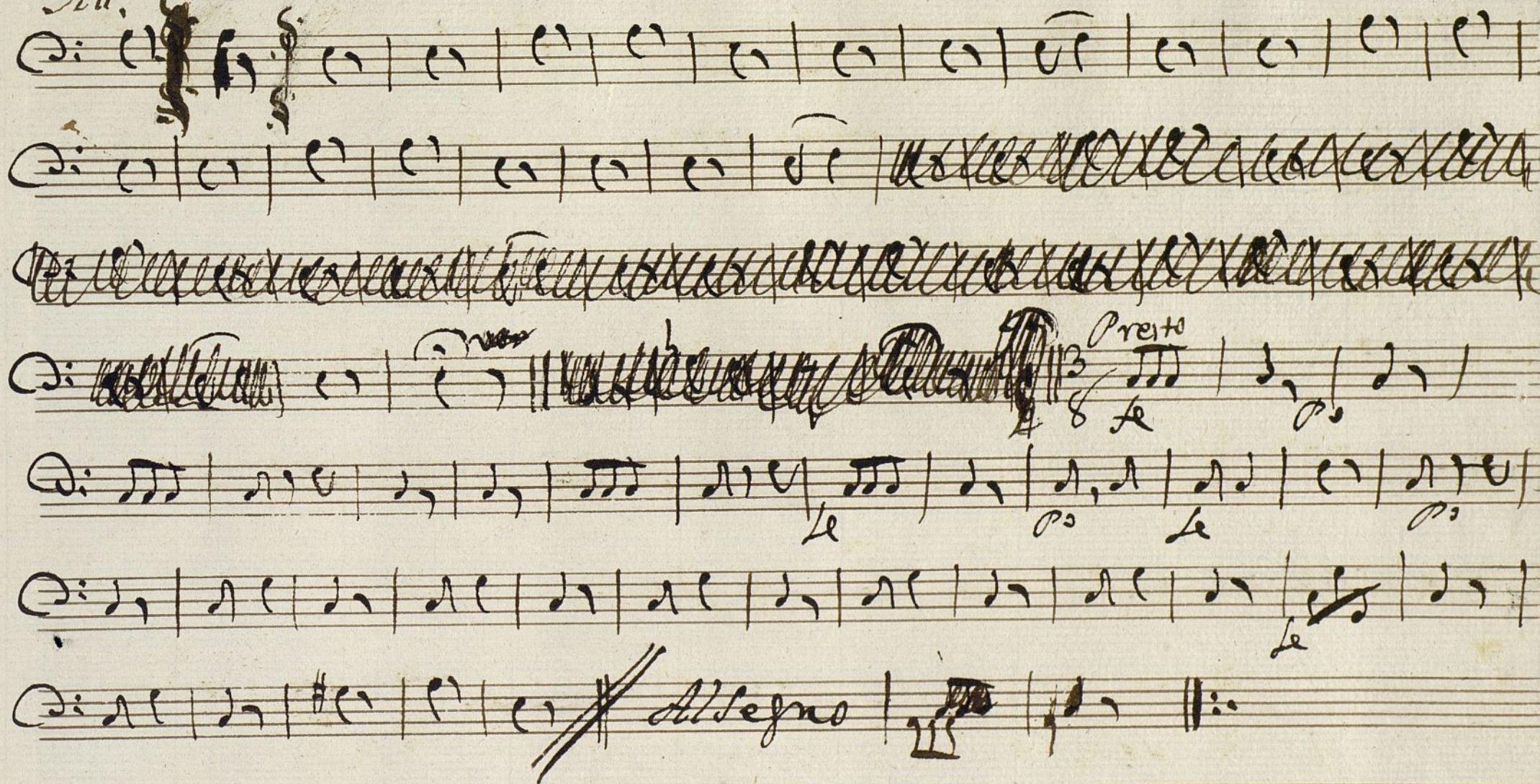
3/8

Se repite hasta que se pone la Castañuela

Handwritten musical score for 'Allegretto' in 3/8 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some corrections and deletions in the third and fourth staves.



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





Ayuntamiento de Madrid