

115-13

+
Sonadilla a Duo

El Encuentro de los Pariegos;

//
the.º de Parua
de 1784.

Del S.º Esteve

} La Torre y
y Garrido

And.^{te} Brillante

po rinde le

po rinde le fmo

Pariego fP

es ta es Santa

po rinde

Cruz la Plaza es aquella

ra llí ay una fuente de tras una i

glesia En cima ay un

Angel con alas y espada de bajo unas

puertas de hierro muy altas)

(Sequita la Montero)

halla entro à rezar con grande vacion Va

po

zon es q. un ombre se en comiende a Dios Va

f p

zon es q. un ombre se en comiende a Dios se

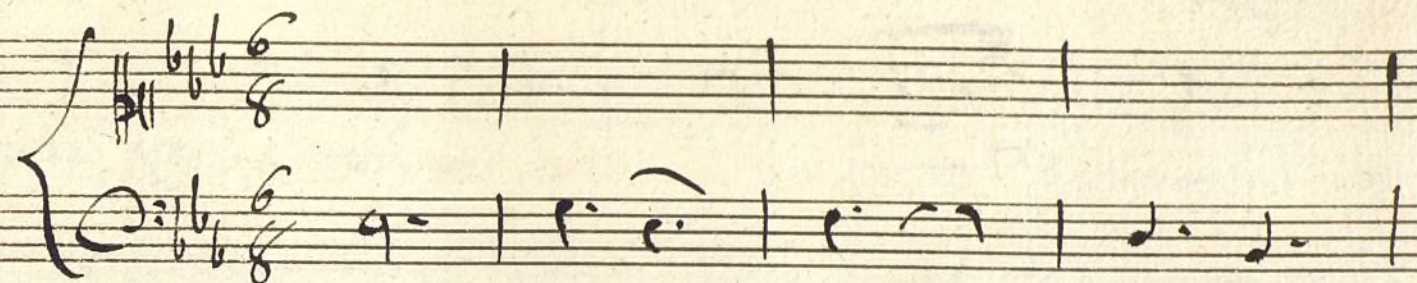
f p

(vate)

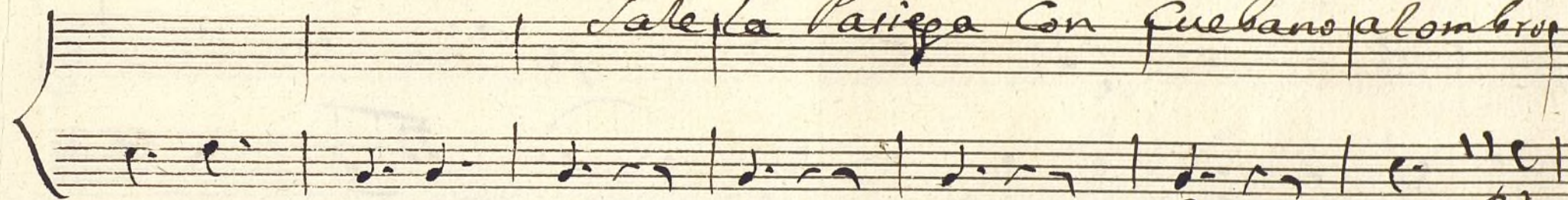
fmo

Sigue

Allegretto non molto



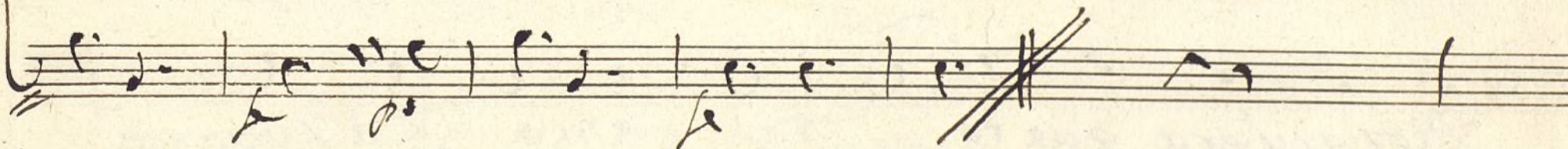
Salta la Pariepa con fuebanos alombros



Pariepa

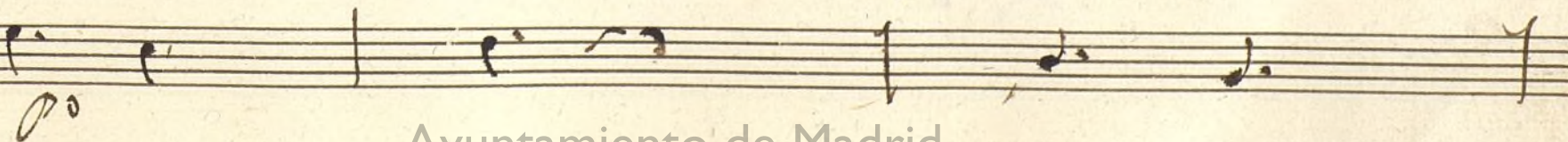
A cri

Devna



ar a los Madriles me mando venir mi

Madre con Correfos un chi quillo yo Cri



ti a - por q.º aquí ay falta de
a - ra - por que los mas que su
Amas y ~~ay~~ Abundancia de Cri - as -
Padre suelen regalar al A - ma -
Dios quiera que to - pe una casa
ya si iria en Co - che con Rica mon

The musical score is written on a single page of aged paper. It consists of three systems of staves. The first system has three staves: a vocal line with lyrics, a guitar line, and a bass line. The second system also has three staves, with the vocal line continuing the lyrics. The third system has three staves, with the vocal line continuing the lyrics. The guitar line is written in a style that suggests a specific rhythm, possibly a 3/4 or 4/4 time signature. The lyrics are written in a cursive hand, and the overall style is that of a handwritten manuscript.

The lyrics are as follows:

System 1:
 vocal: *bue - na q.^a en Madrid ay po - cas q.^a no es tén en*
 guitar: *re - ra sayas con pa lo - nes y lipas de*
 bass: *re - ra sayas con pa lo - nes y lipas de*

System 2:
 vocal: *Serman A la ro-ro Pan*
 guitar: *se da A la ro-ro Pan*
 bass: *se da A la ro-ro Pan*

System 3:
 vocal: *torros ro ro ro ra*
 guitar: *torros ro ro ro ra*
 bass: *torros ro ro ro ra*

que yo te echaré ala In Clusa en a llando q. cri
que yo te echaré ala In Clusa en a llando q. cri

ar ya lli' seràs mona guillo Comprador o Capi
ar

tan - Comprador o Capi

se arrei

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a cursive, handwritten style.

The first staff contains the lyrics "tan - Compra" and a long horizontal line indicating a sustained note or rest.

The second staff contains a series of notes and rests.

The third staff contains a series of notes and rests, with a double bar line and a diagonal slash indicating a section break.

The fourth staff contains a series of notes and rests, with a double bar line and a diagonal slash indicating a section break.

The fifth staff contains the tempo marking "And.^{te} Brillante" and the lyrics "Sale" and "Paseo".

The sixth staff contains the lyrics "sug.^{ra} de monios" and "y que sa cris".

The seventh staff contains the lyrics "Vinde" and "po rinde".

The score concludes with a final double bar line.

ta nes a los pie dos hierros
 qui siéron e charme
 ella) el)
 (q^l es eno Pa corro sa lu de la Carrel? suel
 ta no me copan tantos sacristanes)
 de Madrid me voy luego a mi lu

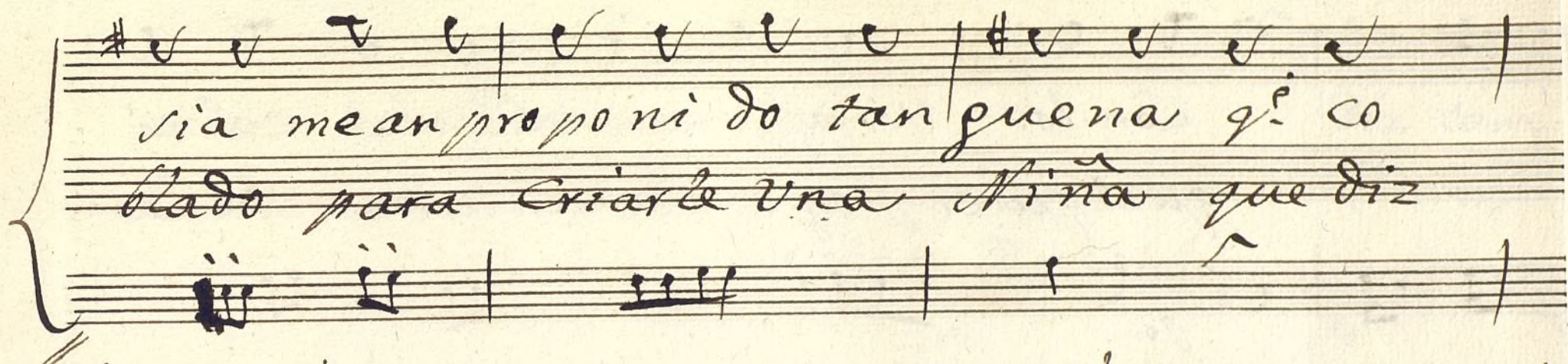
gar, q^e los sa cris tane, a lli no hazen mal q^e
 los sa cris tane, a lli no hazen, mal a lli no hazen
 mal;

Parola ^{ella} Pero Colapereita? ^{ella} que no me a, bisto sal baje;
^{ella} el que Infortunio va y vaya, ^{ella} de donde tem blan
^{ella} dosales? ^{el} de donde? de aquella y gleia, ^{ella} tonto si aquella es la Caral,
^{ella} el ver un Caro; ^{ella} no te admires q^e es facil equibocarse, ^{el} ya que as
 venido? ^{ella} a Criar, ^{el} y tambien Vine ayer tarde a lo mesmo, ^{ella} si? ^{el} si
 porq^e vengo con un Estudiante a aprender fino solia y al mismo tiempo a
 criarle, y ha topado Casas, ^{ella} si quatro me andicho en de nante, ^{el} dime los
 aber ^{ella} es cuha ^{el} veremos si me conplazen;

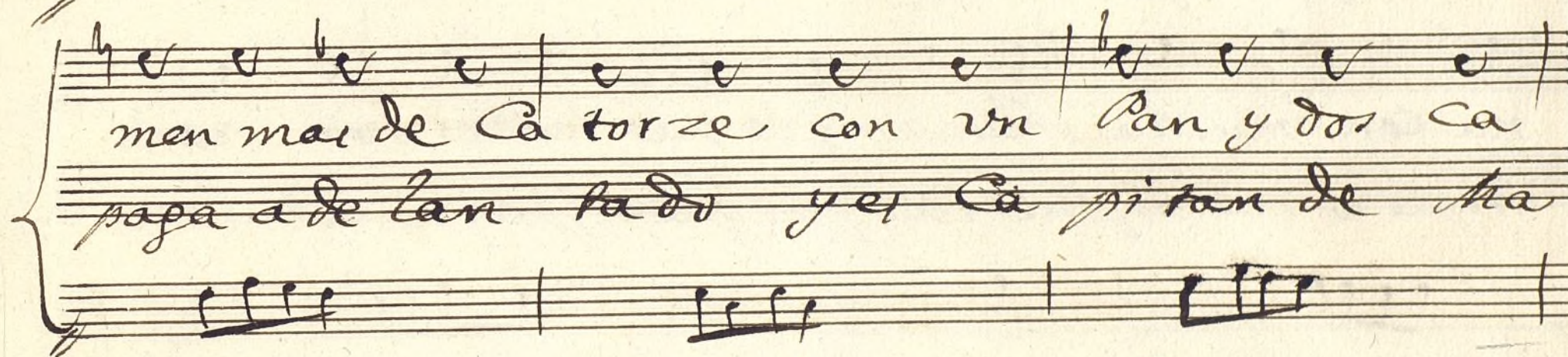
Coplas

Allegretto Moderato

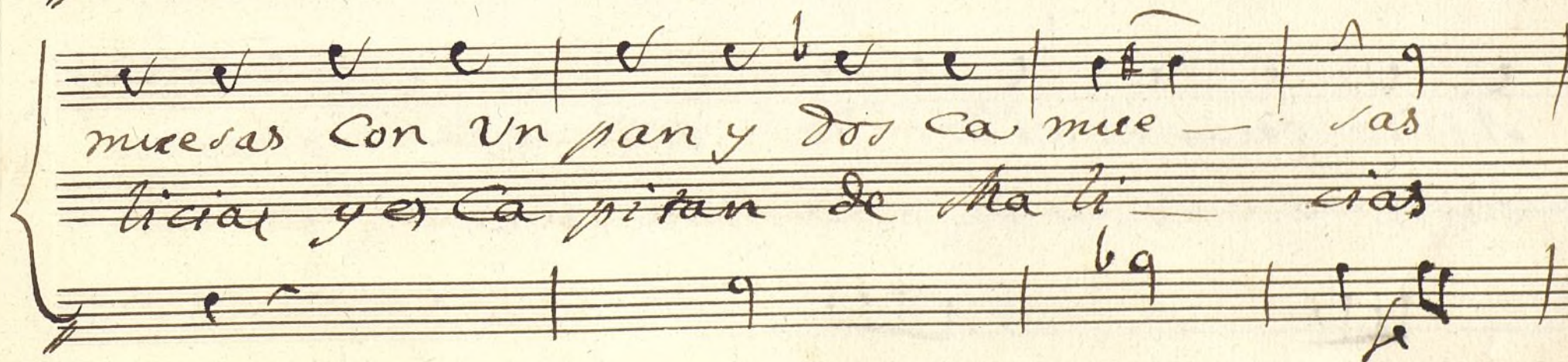
Una casa de un v
tambien un señor me a



sia me an pro po ni do tan guena q^u co
 blado para Criar la una Niña que diz



men mai de Ca torze con vn Pan y dos Ca
 paga a de lan lado y el Ca pi tan de Ma



mueras Con vn pan y dos Ca mueras
 licias y el Ca pi tan de Ma li cias

el,

Con los Usias mucha cha ca mi
qualquier papa a de lan ta da de la
na con macha flema que sue len es tor sus
tropa es mu' es pue sta por que es para a de lan
Niños guar ne ci dos de ^{de guallas} ^{si rue las} guar ne
tar se en co sa de o tra Ma se ria en co

ra quantos en tierra q^e cura quantos en
to ne ze si tar la mui pronto ne ze si

tie - rra (el) sie se Medi co re
tar - la en ca nengun Cri

ze ta porq^e no se ay te el Torro se pan
vano no sea Como de Co Zasa porque

drà a ti luego en dieta Con a guay y caldo de
para Criar Niños muchos de ellos buscan
pollo Con a guay Cal do de po — llo
gatos muchos de ellos buscan ga — ras
ella el,
ese es disparete Co lar a ei de
que Ca sa tan malas aun la ay se.
po a
seur

ella el.

veras es cucha ya tiende pro sigue tua
 o re) pue vamos al Pueblo an sei del mier

renpa
 co les

silencio silencio
 silencio silencio

todos a tended todos ^{to} ~~de~~ ^{den} todos a sen
 Je to a cabere ya to yes to ya to a cabe

ded se que sigue el Duqueto Congusto y pla
y la segui di llas todos a ten
zer ded
la 2ª vez no se dice

Allegro

Segui

Allegro

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes several measures of music, with some measures containing dense, rapid sixteenth-note passages.

lo 2.

Ya no es Madrid se ñores

log. antes era

Ya no es Madrid se ñores log. antes era log. antes

era

*log. antes
pero que ad*

era por que esta la ma li cia oy en su
mira si la gente se tiene la culpa

fuerza
mi ma

ella
ya no ay en los ombres
los ombres parecen

el.
Sino es tra tagemas ya las mas mugeres
maricas con pueras el. ellas con las plumas

ella

Sean buelto Culebras la mai Ino cente al buelola
 Erizos Con Cresta ^{ella} ellos dan pe tardo alas pobres

el.

pepa la q.^a menos sabe haze plato a beinta
 embra ^{el} ellos por su lado a to no se quedan

ella el. ella

fuego en q.^a se pare Rayo en q.^a se duerma, que es
 fuego en

le pu

tos de senpaños, abren la No llera

2/4 *los 2. (apoyado)*
 Vien aya los pueblor Vivan la Aldea

2/4 *p*
 Vivan las Al de as

Comprimas
 3/4 *f*
 Y con grande yno

3/4 *p*

cencia allí vive la gente gorda y Con tenta

gorda y Con tenta
a dios se ñores hasta la vuelta — hasta la

tenta —
vuelta —

Allegro

Ayuntamiento de Madrid

115

Ayuntamiento de Madrid

115-13

+

Violin Primero

Tonadilla a Seco;

El Enquentro de los Pariegos;

//

[illegible]

Handwritten musical score for a piece titled "Alleg. no mucho". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Alleg. no mucho" is written above the first staff. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. The score concludes with a double bar line and repeat dots.

Levese al segno ^{aloi parrafos} ~~X~~ *y volti*

Coplas *Allegretto Moderato* *2/4* *Apunta de Arco,*

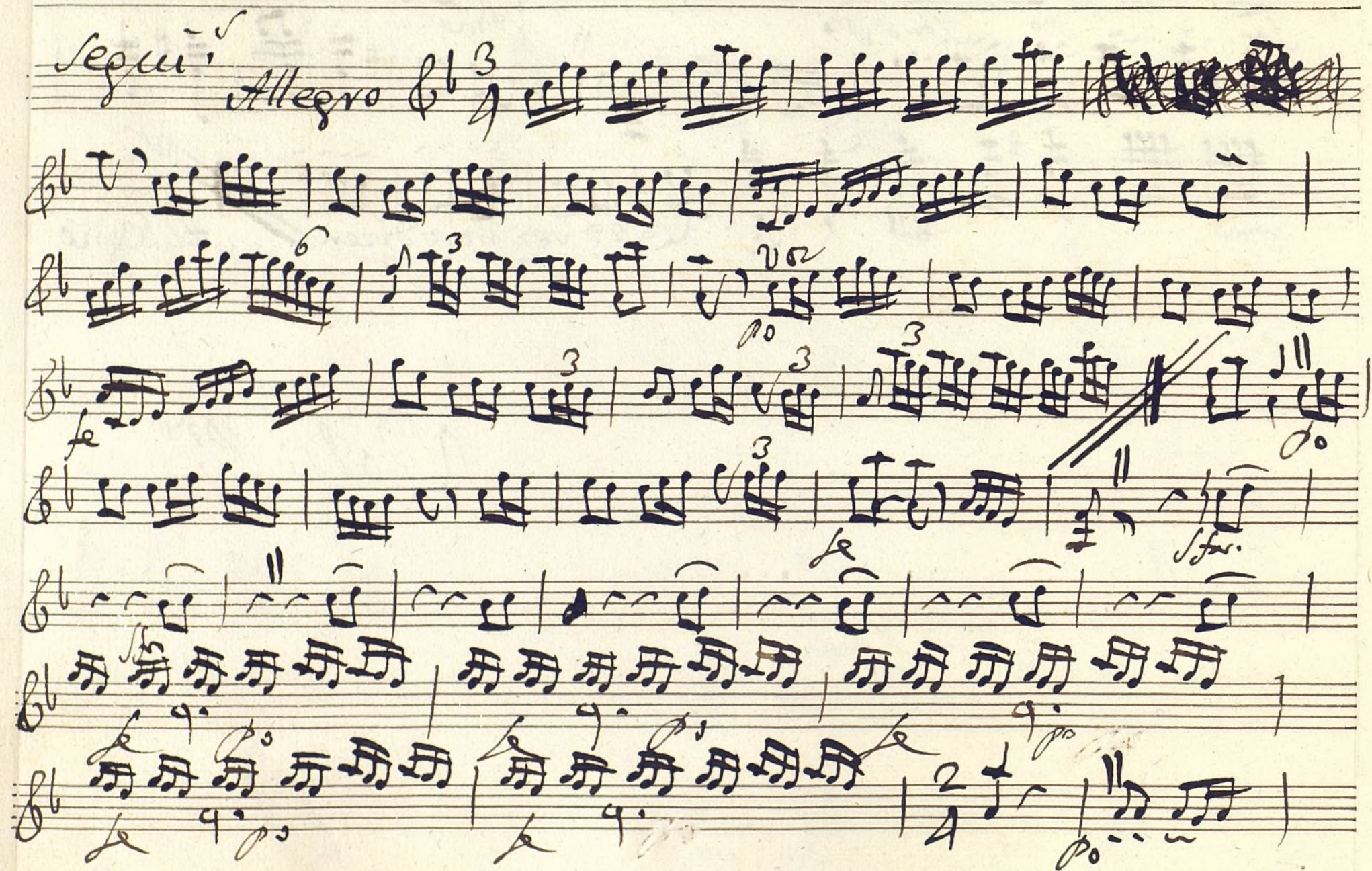
The musical score consists of ten staves of music. The notation is dense, with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. The key signature has one sharp (F#). The tempo and mood are indicated as 'Allegretto Moderato'. The title 'Coplas' is written in a decorative script. The piece is marked 'Apunta de Arco,'. There are several dynamic markings: 'p' (piano) appears at the beginning of the first staff, after the double bar line on the second staff, and at the end of the eighth and tenth staves. 'f' (forte) appears on the third, fourth, sixth, and seventh staves. 'sfz' (sforzando) appears on the fifth and ninth staves. 'fmo' (finito) appears on the sixth and seventh staves. The piece ends with a final cadence on the tenth staff.

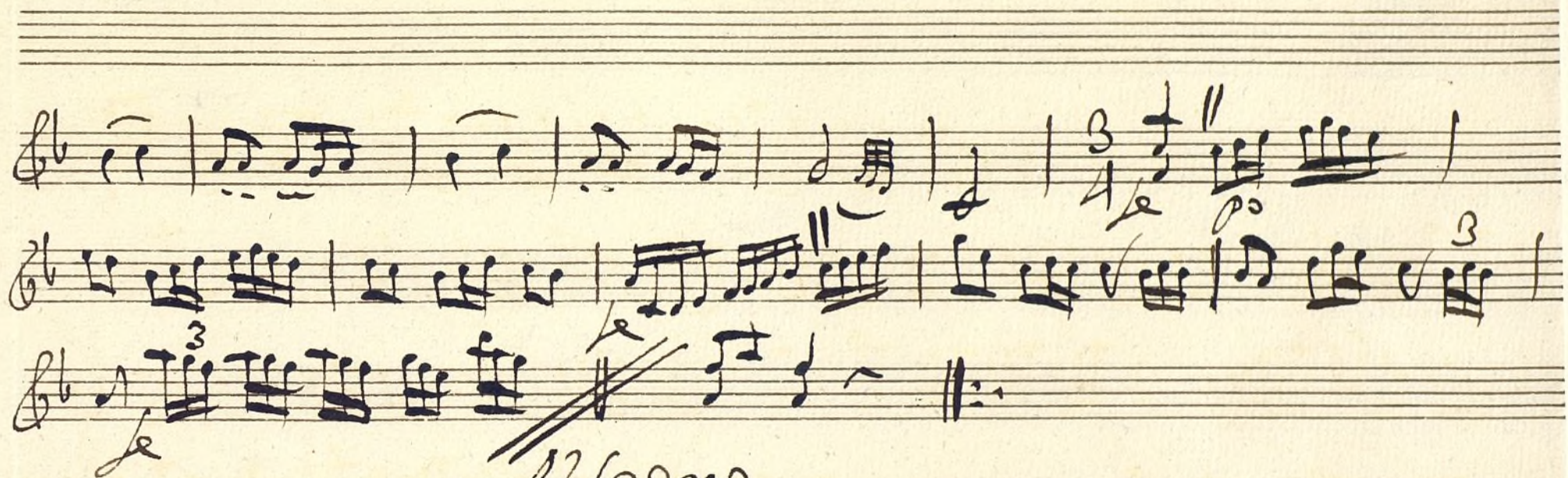
Handwritten musical score on three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The score concludes with the instruction "Allegro" written in a large, stylized script.

Str. po *Str. po* *Str. po* *Str. po*

fmo *La 2ª vez no se dicen* *Allegro*

Volli P.º





Allegro

Handwritten scribbles

/

Duplicado.

Violin Primero.

Con. a' Duo.

El Encuentro de los Paricos.

//

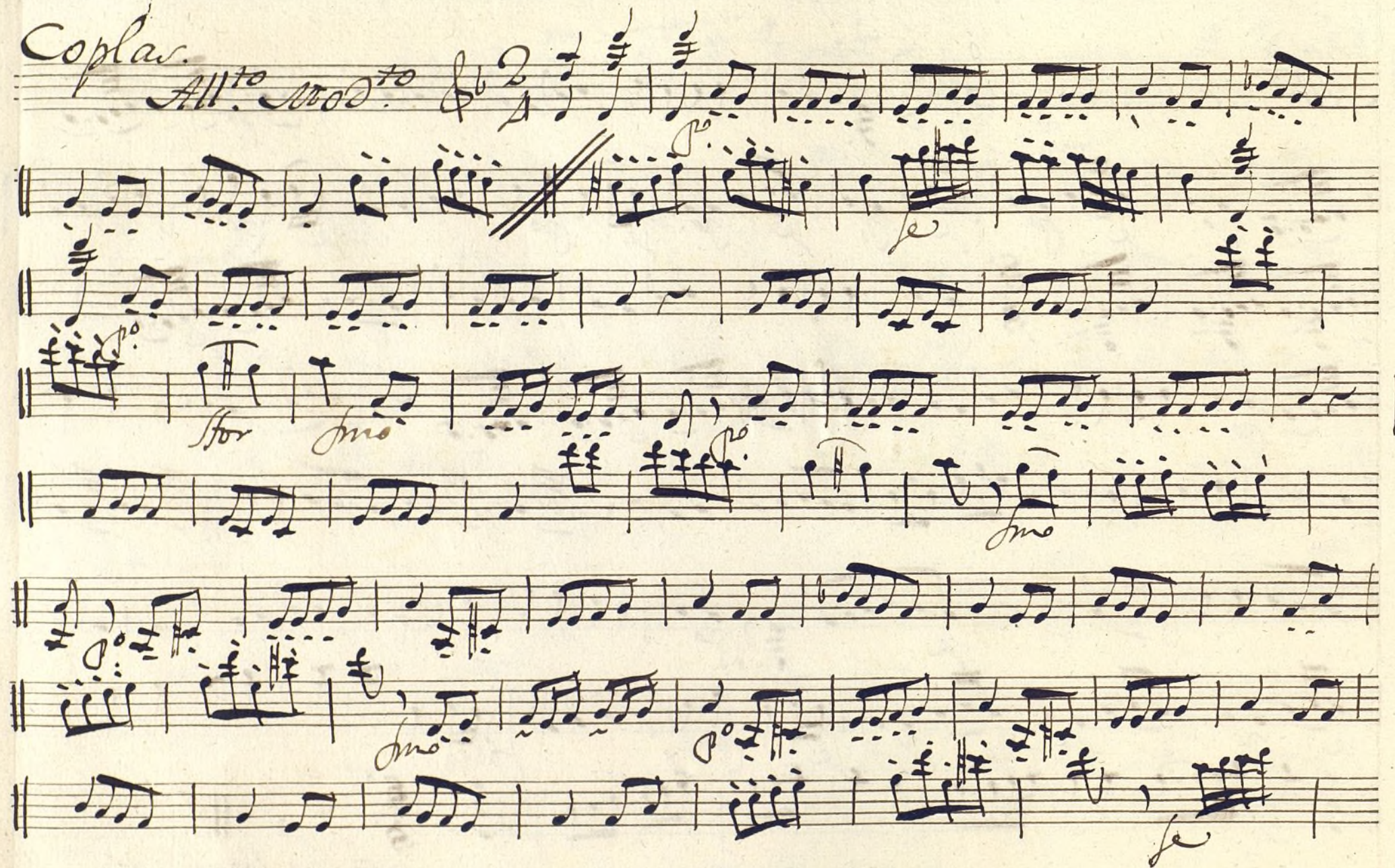
All.^{to} no mucho.

a los Parr.

se Repite al Seono y volti

Coplar.

All.^{to} Mod.^{to}

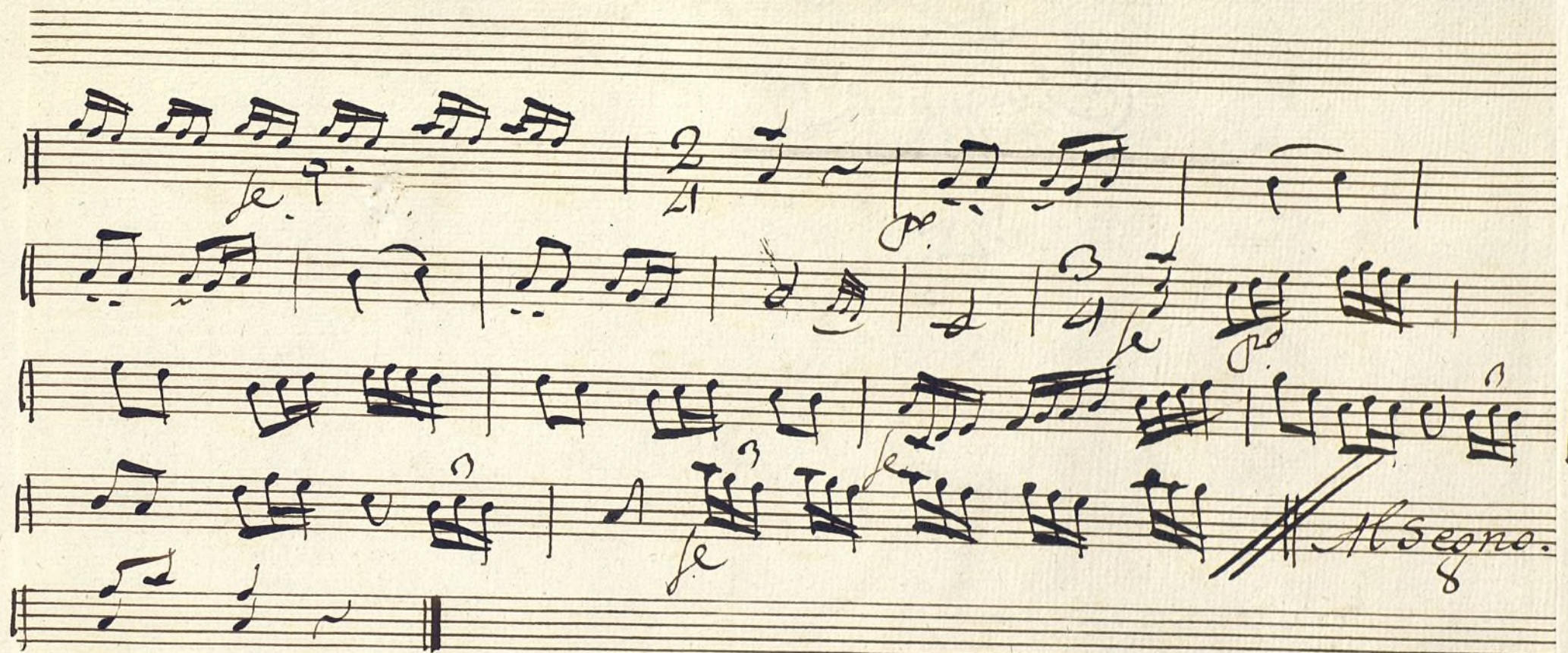


Handwritten musical score for "Allegretto scherzoso" by Franz Schubert, Op. 9, No. 3. The score is written on six staves. The first five staves contain the musical notation, including various notes, rests, and dynamic markings like "p" and "f". The sixth staff is a double bar line followed by the text "Allegretto scherzoso" and "Op. 9, No. 3". The handwriting is in dark ink on aged paper.

Sequid.

All.^o





Ayuntamiento de Madrid

/

Duplicado.

Violin segundo.

ton.^a à Duo.

el encuentro de los Pariegos.

//

Andte Brillante gracioso. 3/8

P. timb. *fmo*

P. timb. *fmo*

voz.

tim. fon. *P. tim. fon.* *fmo*

fmo

Segue.

Alleg.^{ro} no mucho

f. p. v. p. f. p. f. p.

alor parraxos.

se repite al segno ~~✱~~ *Volte.*

Coplar.

All.^{to} mod.^{to} $\text{G}\flat$ $\frac{2}{4}$

p. *fmo* *p.* *ff.* *fmo* *fmo* *fmo* *fmo*

ten.

Pmo

mo

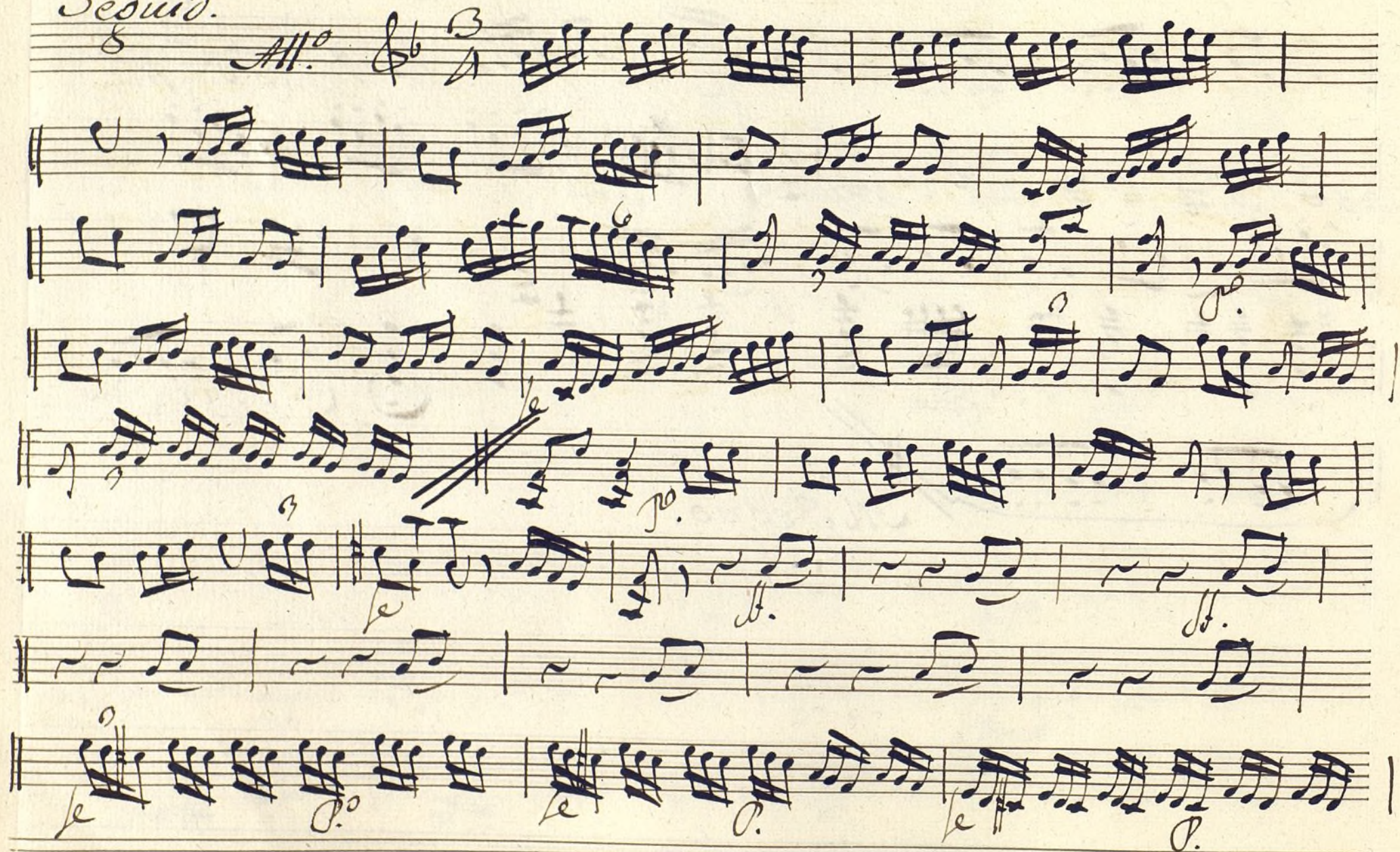
la 2a ver no

Al Segno.

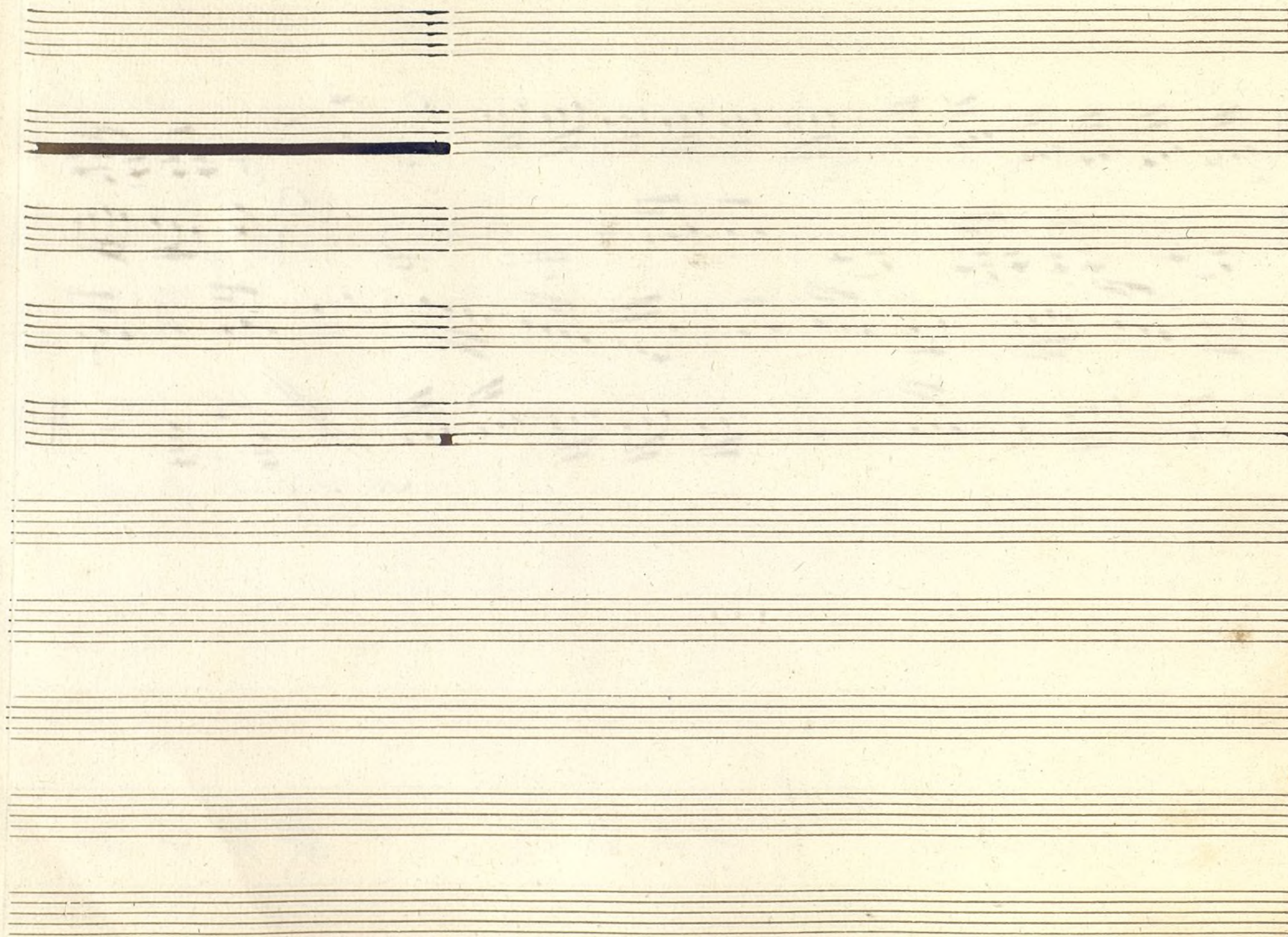
Sequit.

8

All.^o 3/4







Violin Segundo.

Tonadilla à Duo;

El Enquentro de los Pariegos;

Alleg. no mucho G major 6/8

Se Repite al segno ~~X~~ y volti
Volte

Coplas Alleg.^{ro} Moderado & 2/4

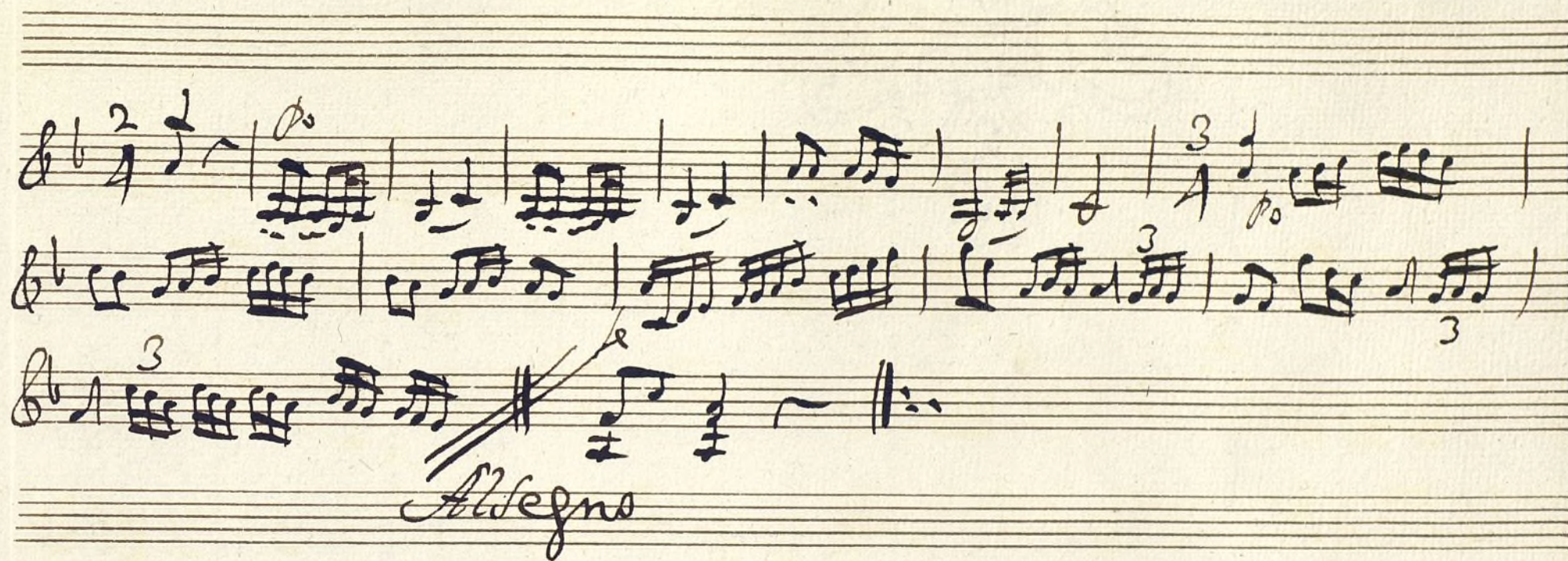
The musical score is written on eight staves. The first staff begins with the title 'Coplas' and the tempo markings 'Alleg.^{ro} Moderado' followed by a treble clef and a 2/4 time signature. The music is in G major, indicated by one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *pp*, *for*, *pp*, *for*, *pp*, *for*, *pp*, and *for*. There are also markings for 'Voz' and 'f'. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

Handwritten musical score for "L'Allegro, molto tosto" by Franz Schubert. The score is on four staves, featuring treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music includes various dynamics such as *p* (piano), *f* (forte), *pmo* (piano molto), and *fmo* (forte molto). The tempo is marked *Allegro* and the mood is *molto tosto*. The score concludes with a double bar line and the word *Allegro* written below the staff.

Vol. 70

Segui. *Allegro* 3/4

The musical score is written on nine staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' and the time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The fourth staff has a double bar line and a key signature change to two flats. The seventh staff has a double bar line and a key signature change to one sharp. The eighth staff is heavily crossed out with multiple diagonal lines. The ninth staff continues the musical notation. The manuscript is written in dark ink on aged, slightly yellowed paper.



+

Boe Primero

Conadilla à Duo;

El Enquentro delos Pariegos;

//

Flauta

And.^{te} Brillante $\text{F}\flat\flat$ $\frac{3}{8}$

The musical score is written for a flute. It begins with a treble clef, a key signature of two flats (F major), and a 3/8 time signature. The tempo and style are indicated as 'And.^{te} Brillante'. The notation is dense, featuring many sixteenth and thirty-second notes, as well as rests. Dynamic markings are used throughout to indicate volume changes. The piece ends with a double bar line and the word 'Segue'.

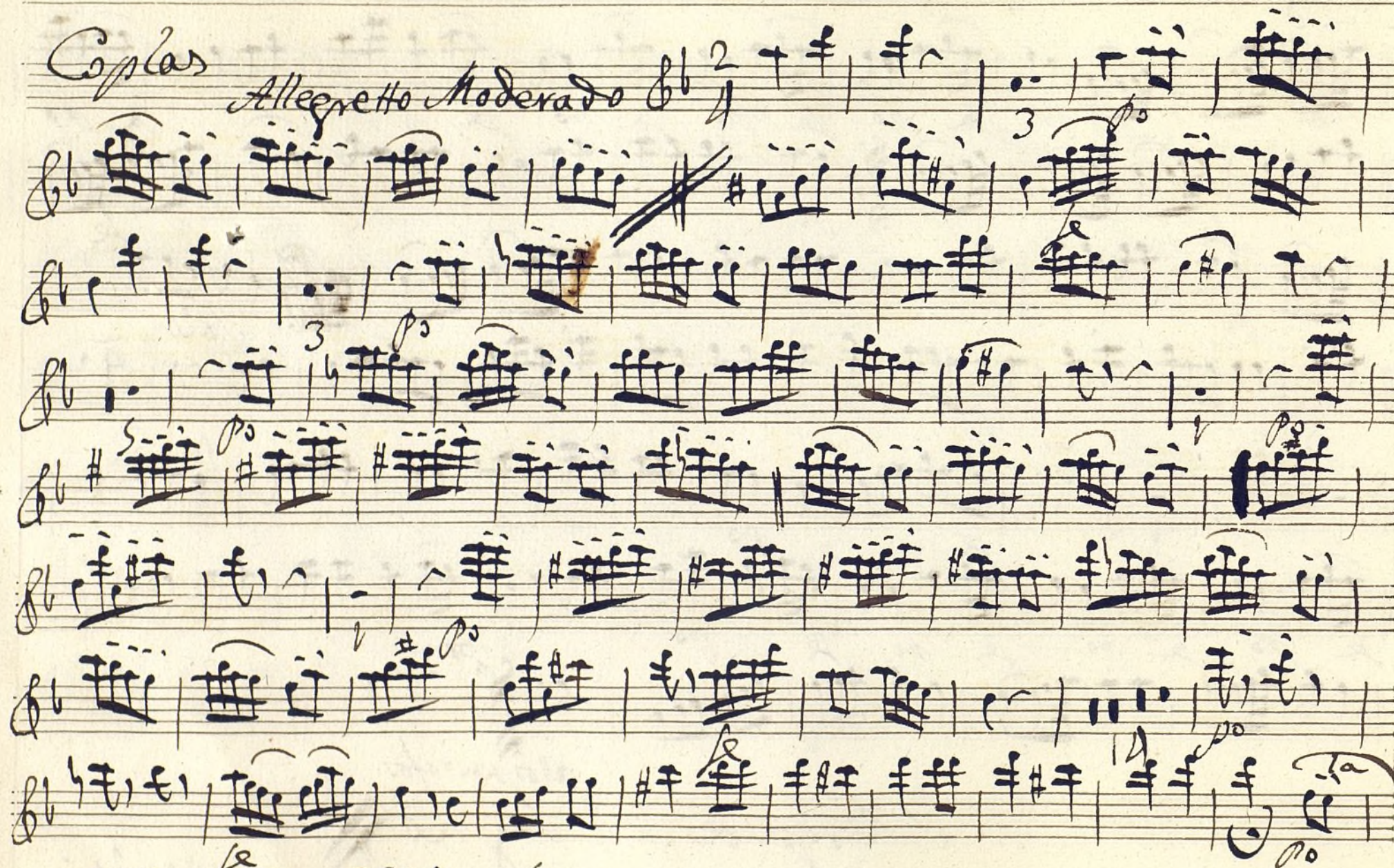
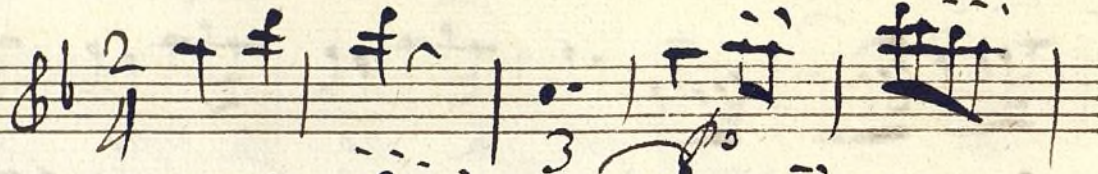
Alleg.^{ro} non molto

aloi parrafos
Y se repite al segno

Volte

Coplas

Allegretto Moderato



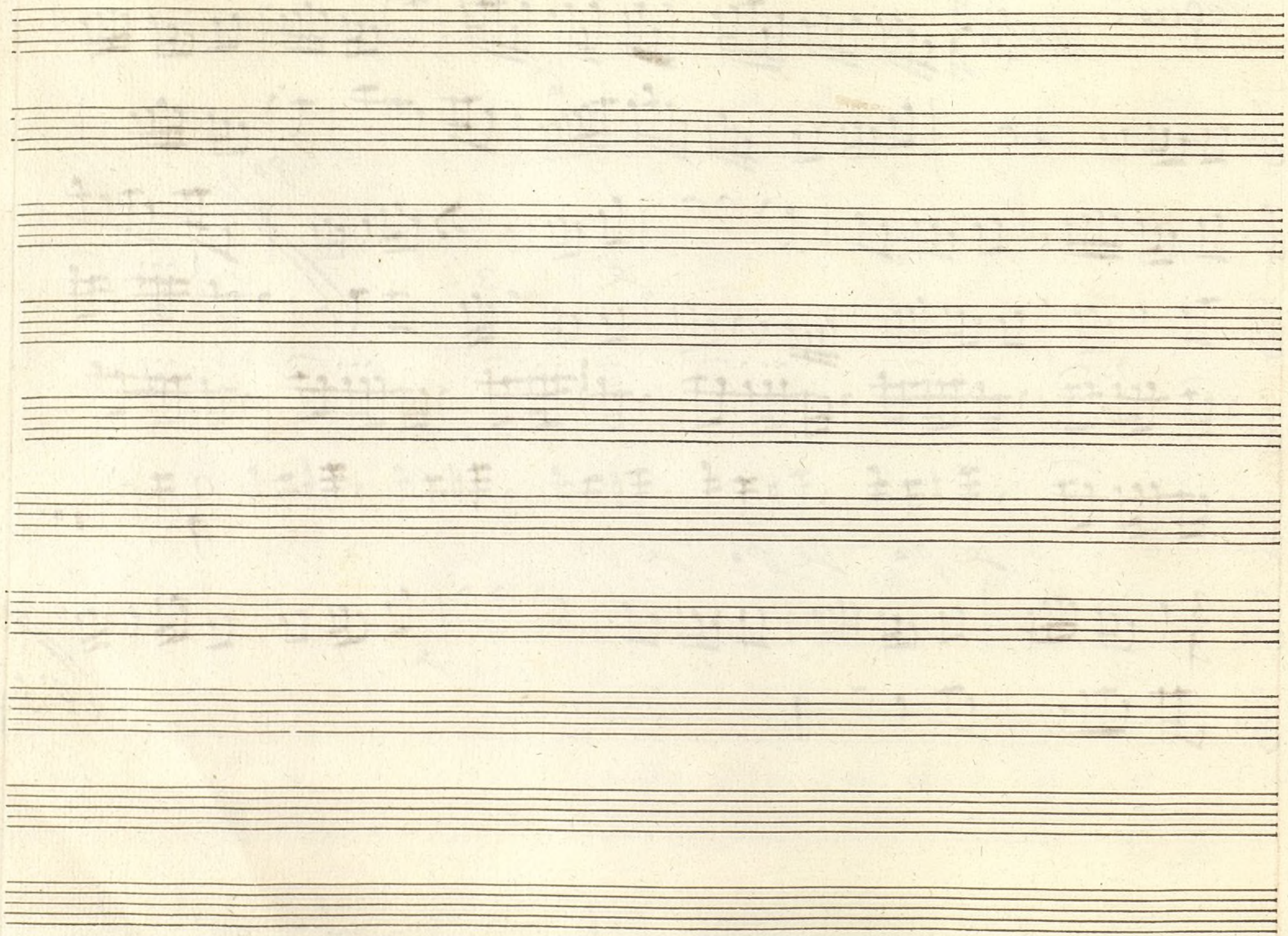
Allegro

2^a vez no sedizem

Segui. *All.^o* 3/4

le po le po le po le po le po

Al Segno



T.
Boe Segundo.

Tonadilla à Duo;

El encuentro de los Carreteros;

//

Alta

And.^{te} Brillante

f

f

f

f

f

f

f

f

Fine

Alleg.^{mo} no mucho $\text{B}\flat\text{B}\flat$ $\frac{6}{8}$

Solo

al narrato

Y sigue al segno ~~X~~

Volte

Coplas *Alleg.^{ro} Moderado* 2/4

Allegro

2.ª vez no se dicen

Segui. *All.^o* 3/4

Allegro

Trompa Primera

— +

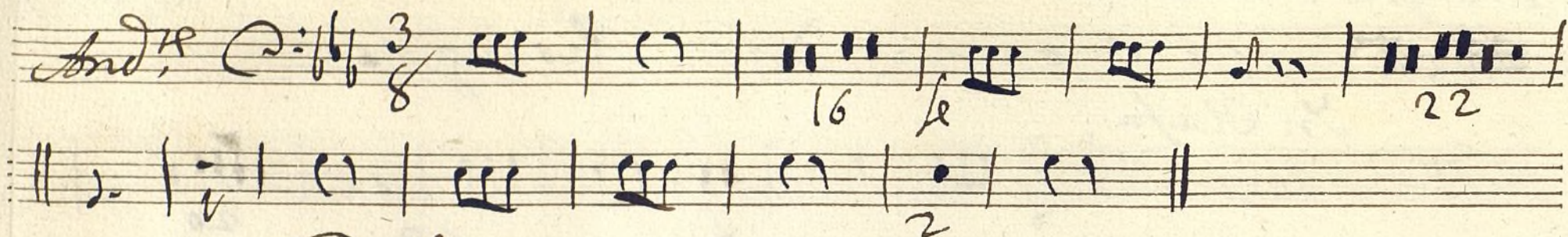
Mus 115-13

Tonadilla a Duo, El encuentro de los Bariegos;

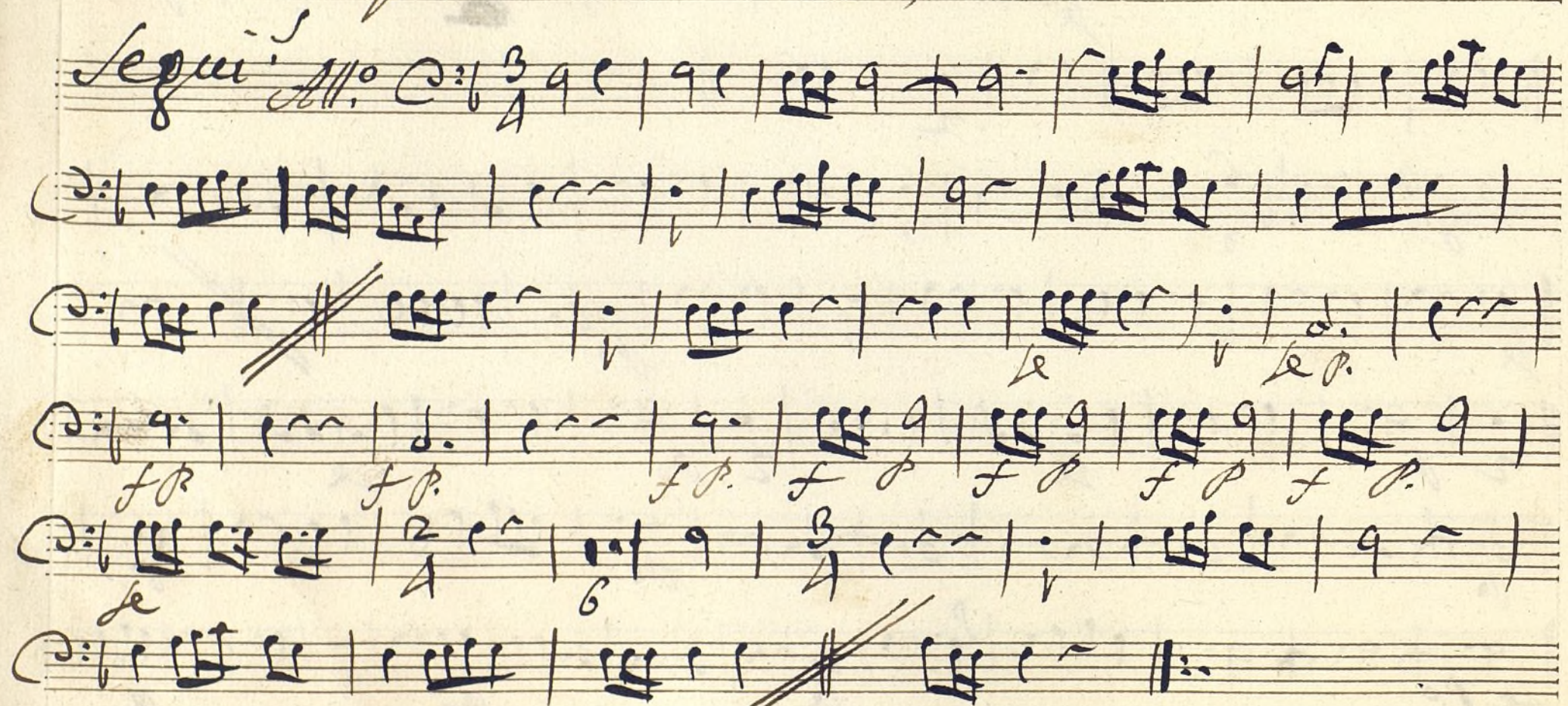
In Clave

And.^{te} Brillante C: 3/4

Alleg.^{ro} C: 6/8



Coplas ta ze



Allegro

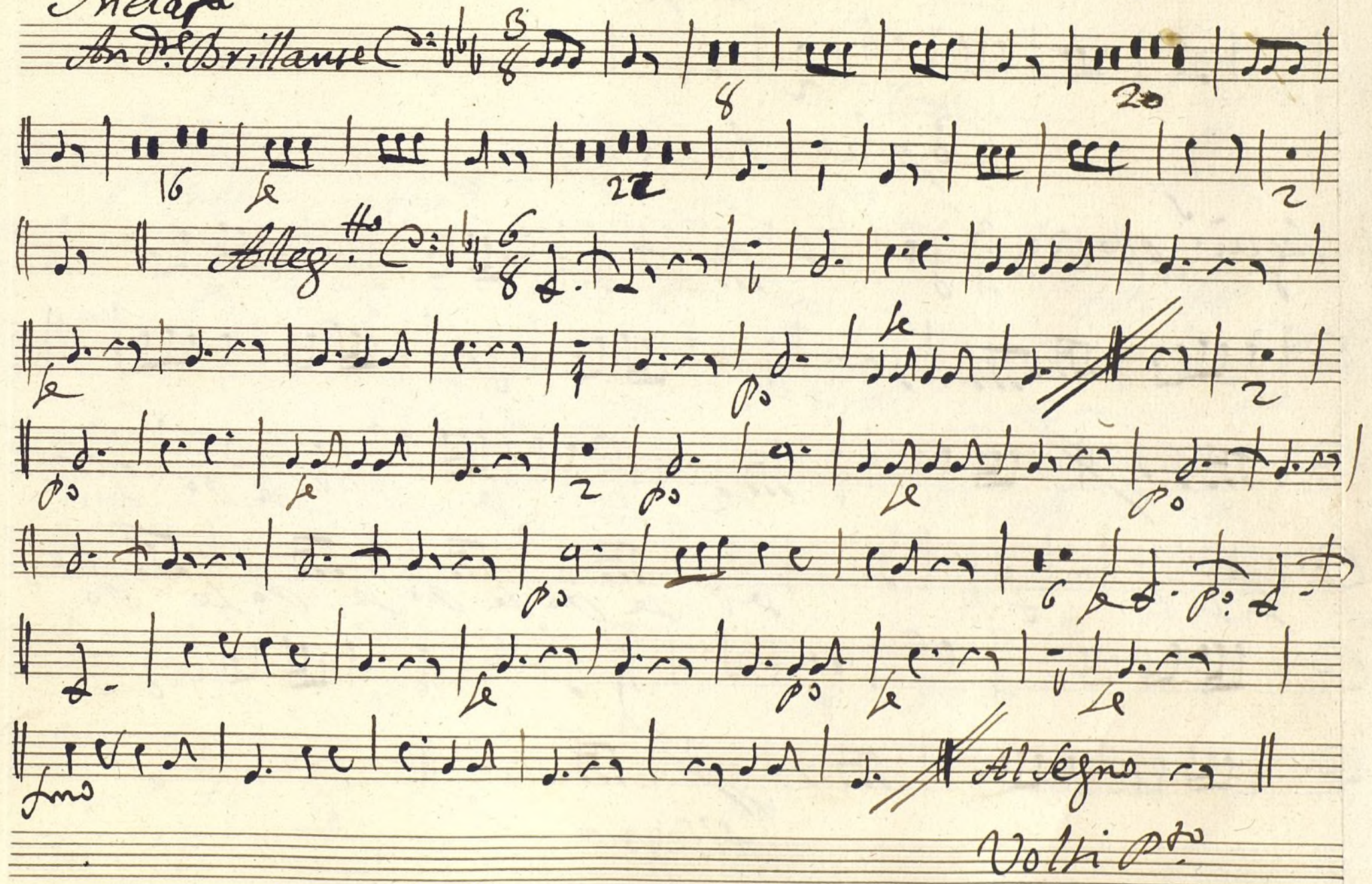
Trompa Segunda

+

Mus 115-13

Sonadilla à Duo; El Encuentro de los Pariesos;

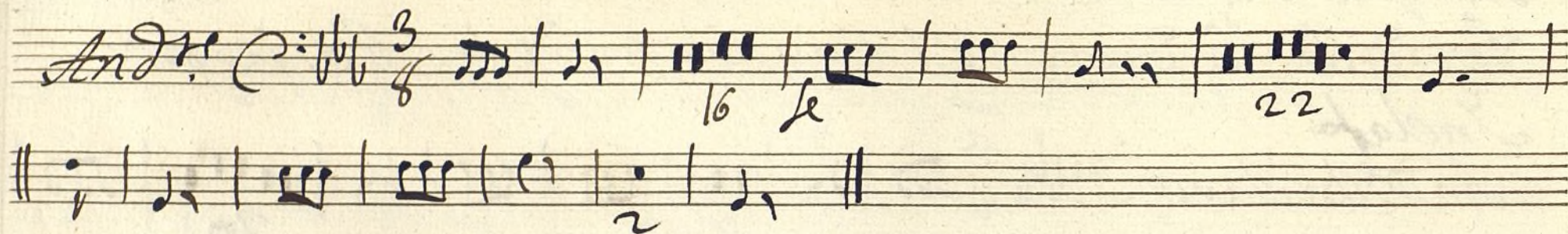
Inclafa'

And.^{te} Brillante 

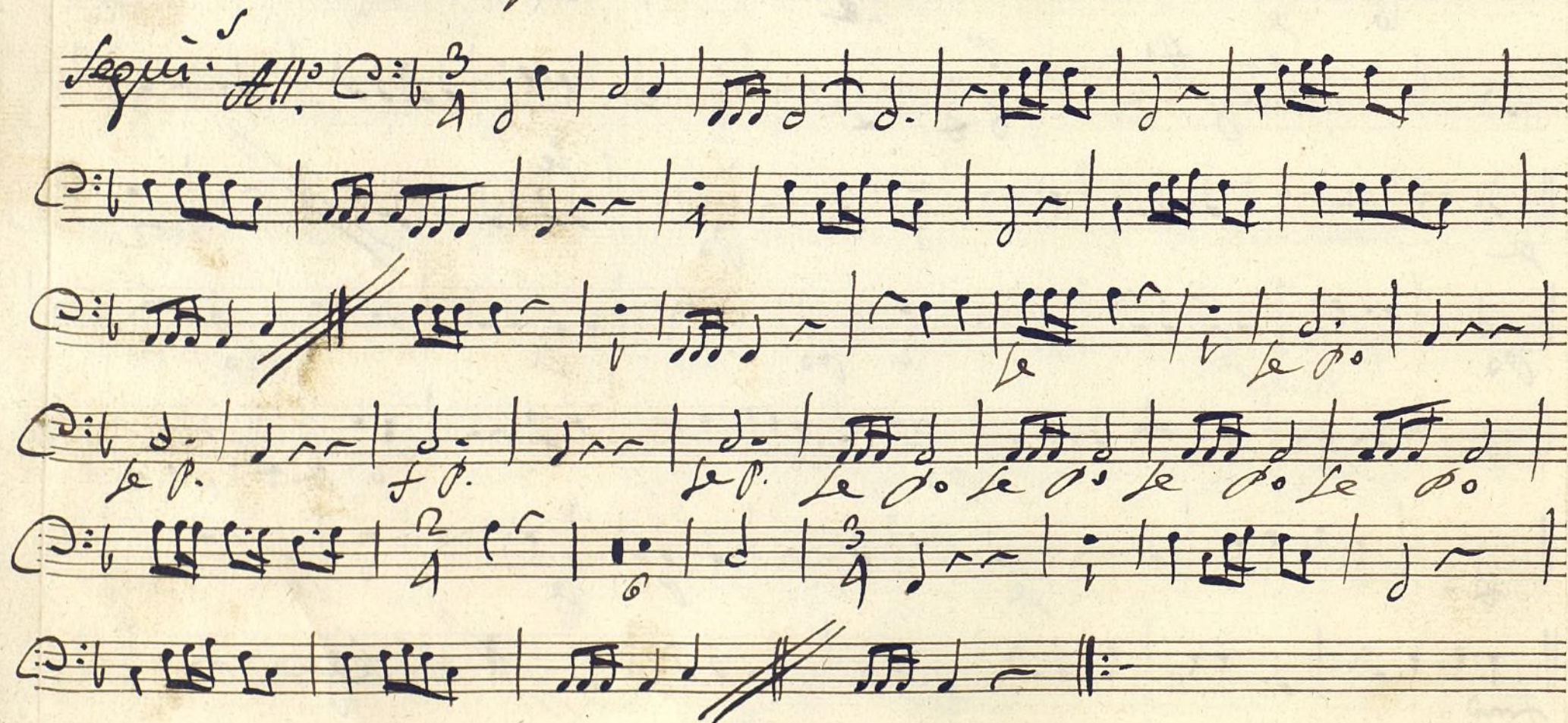
Allegro

Allegro

Voltejo



Coplas haze //

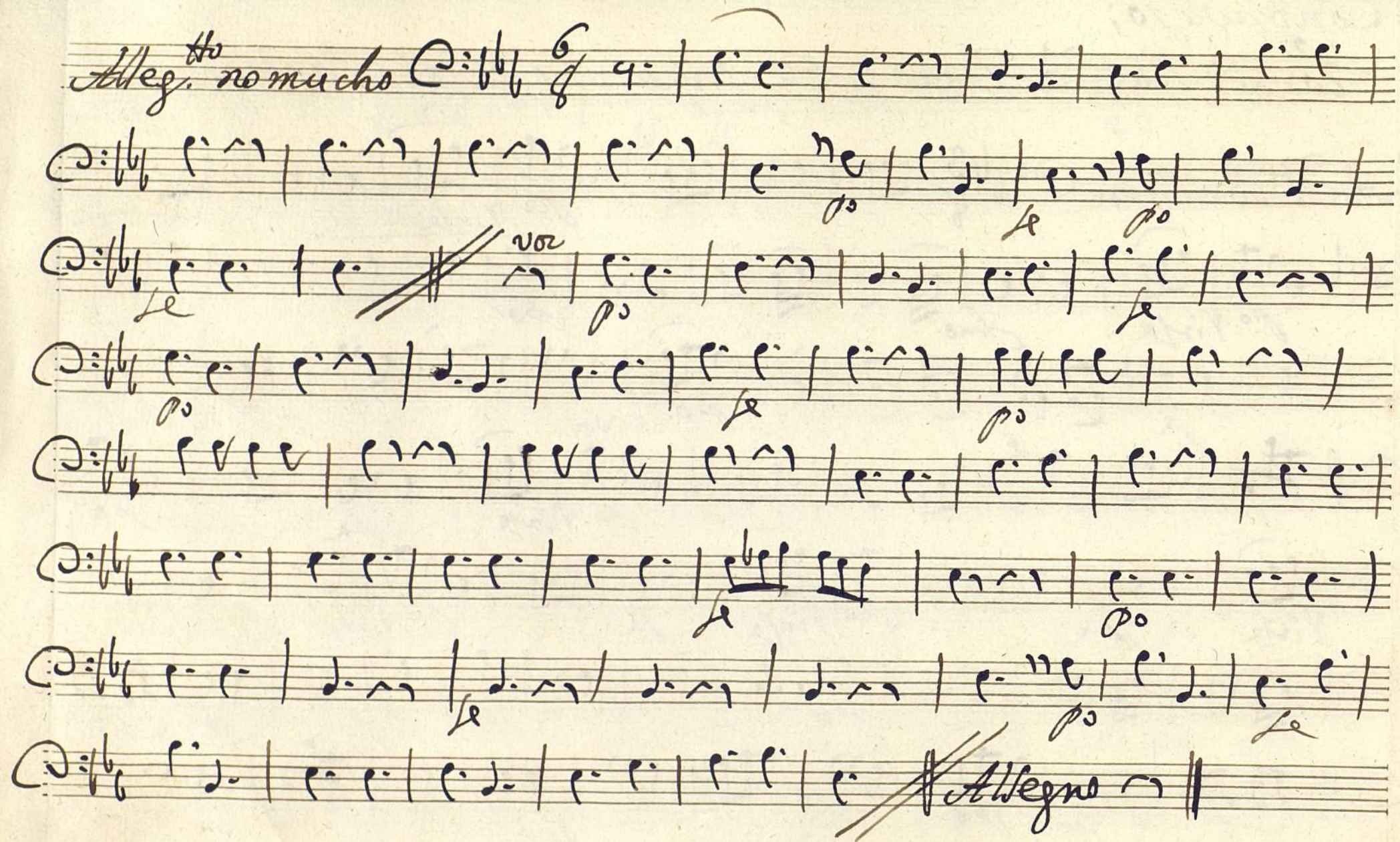


Allegro

Contrabajo; + Mus
Tonadilla à Duo; El encuentro de los Paríegos;

Mus 115-13

[illegible]

Alleg.^{ro} no mucho 

Coplas *Allegretto Moderato* $\text{C} = \text{b}$ $\frac{2}{4}$

Violon

tutti *for.* *Violon* *tutti* *Violon* *le tutti*

Violon *tutti* *Violon* *tutti* *tenu*

do

Ayuntamiento de Madrid