

Mus 178-8

Conadilla à 4.^o

Del figuron



La May.^a Perez, Exr.^o y May.^{to}

178-8

+

All.^o

Dama

Quel be con di si mu lo a tras la cara —

Sal^{ta}. sin du da que son ellas oyes sil bes ve —

3^a... Pa se mos al des cui do a ver si me ab la —

Cria

y mira si nos sigue a quel fantasma - se no -
 mira si a bien questo mi lo tole que - *Lacoy / ebra*
Sal^m lleguemos y veremos si se declara - *D^o q^o ayro*

ra - - - - - hacia alli vie - ne sin du - da sin
 vo *perfecto* Coza excele - te *Capi - do ya*
Sal^m que vella *loz* gentil donai - re *Lacoy* frego - na *Cria* *La*

da - da q^o lance tie - nes no vuelbas a mi
 do nis *Usia* pa re - ze *Sal^m* no vuelbas a mi
 ca - yo *loz* gran persona - je *Sal^m* nada al pararme

rar - le de ja q.^a a blar nos lle que veras como si
 rar las de ja las pues que pe - nen q.^a a que se par boy
 di - so ^{da} nada dijo al mirar - me ^{Sal} sin duda que di ab

lle pa si si si lle pa nos en tre tie - ne
 talle si gar bo y talle mas se me re - ze
 sorta si quedo ab sorta de ver mita - lle

Cri.
 Como algo le chupemos si le chupemos sea lo que fue -
 Lac es via el mo de lo si si el mo de lo de Pe rime -
 mas pues q.^a se a parado si se a parado le vindi miar.

re
 tes
 re

Da Vamos, *cria* que to, Vamos, que
Sol^{2a} limpia *La^{2a}* ya limpio *Sol^{1a}* opia *La^{1a}* que
La^{1a} Señor que miran *Sol^{1a}* mio e el

denque, mira que llega, deja que lleguen
 denque, *Sol^{1a}* que tal, *La^{1a}* perfecto, *Sol^{1a}* a lon ze renque *La^{2a}*. Vamos q^a
 lanze, *cria* yaya se vien *Da* sobre pe ta re *Sol^{1a}*. Llegue mos

bra buen Vato vamos q^a abra buen Vato Como ello
 bra buen Vato vamos Como ello
 puei hablar las no sea ques

pe - que
 pe - que
 pes - pen

musas

2 veces

allegro

Coplas

All.^o

Sap.ⁿ

cadi (chi chi di) Nada
 cadi (chi chi di) sieste
 chuchin (chi chi di) porque

mi ta vite ya sebi yo dis curro yes mui Regu
 quiere un Cor tejo alaje que la sepa folias to
 veais quan liberal soy tomad niña por aora este

lar yo dis curro yes mui Regular
 Car que la sepa folias to car
 Yeal tomad niña por aora este Yeal

- q^o vite quis te de andar a la grec , y vivir a la
 - yome llamo Monsieur Zaranbi y el fandango es
 - quen biniendo la flota bereis q^o os Rega lo pa

moda marcial y vivir alla moda marcial y vi
 mi natural y el far dango e mi natural y el far
 ra un debanta! q^o regalo para un debanta! q^o ve

de modo q^o señor ya be us
 de modo q^o señor ya se
 norama la marcharon de a

te quen las damas es mui regular
 be que lo a legre es par ti cular
 qui y guardaros alla buestro real

el que vivan Cabal ya sebi Como miran vi
 pero yo me di bierto mas bien Con un duro que
 q^e Mujeres Cual beis q^e yo soi no se tratan con

vir las demas Lacayo
 no con un Real yute
 tanta Ruindad yute
y no

digo mi Real Carini no la gusta la Paba se
 digo Real vhoza por fin mi li breca la Mega agra
 so tros por por se y por fin nos Casamos o no ablamos

Cri.^o

lar
dar
mas

sila Pabaetta
loque bes que
no me gustan la

fierna ari a si no me u curso una mano echar
no es para mi no me suele tan pronto cho car
Cayos ami yari amigo marchad a es car dar

Salm.

oyes sil bes re
oyes La cayo
oyes sil bes re

^{da}
 limpia me el frac, oyes ya el pobre cayendo ba, ^{Cri.^a} que
 llega a Ca, ^{Cri.^a} tal Señora ^{da} roba mi mal, ^{Cri.^a} que
 no limpie ya, ^{Cri.^a} digo el Indiano ^{da} que gran peligro, ^{Cri.^a} La
^{Lac.^o}
^{da} ^{Sam} ^{todos}
 gusto, que Vira, que pollo q^e par vamos que del
 Cayo, sepona, Petate, Tabiar, sequi di
 Cavo vamos que ^{del} cabo vamos q^e al cabo tante sea
 llitas sequi di llitas sequi di llitas ya cabe

Handwritten musical score for voice and piano. The top staff contains the vocal line with lyrics "ra" and "ya". The piano accompaniment is written on two staves below. The piece concludes with a double bar line and a sharp sign. The tempo marking "allegro" is written on the right side.

Handwritten musical score for voice and piano. The top staff contains the vocal line with lyrics "Quando a pasear al Prado va un forastero aencion Madamitas y Cavallero". The piano accompaniment is written on two staves below. The tempo marking "All." is written on the left side. The piece concludes with a double bar line and a sharp sign.

- baun foras tero - baun foras tero assi
 dize yel dize al mi mo tiempo assi dize yel dize al
 mi mo tiempo - Mirad aquel Lanudo - - q' du
 lo bay q.º tiesso - yel pensando le alavan - dize mui sa tis
 fecho - to i ti tos se par man - de ver mi

por te — de ver mi por te — supongo q.^e ari

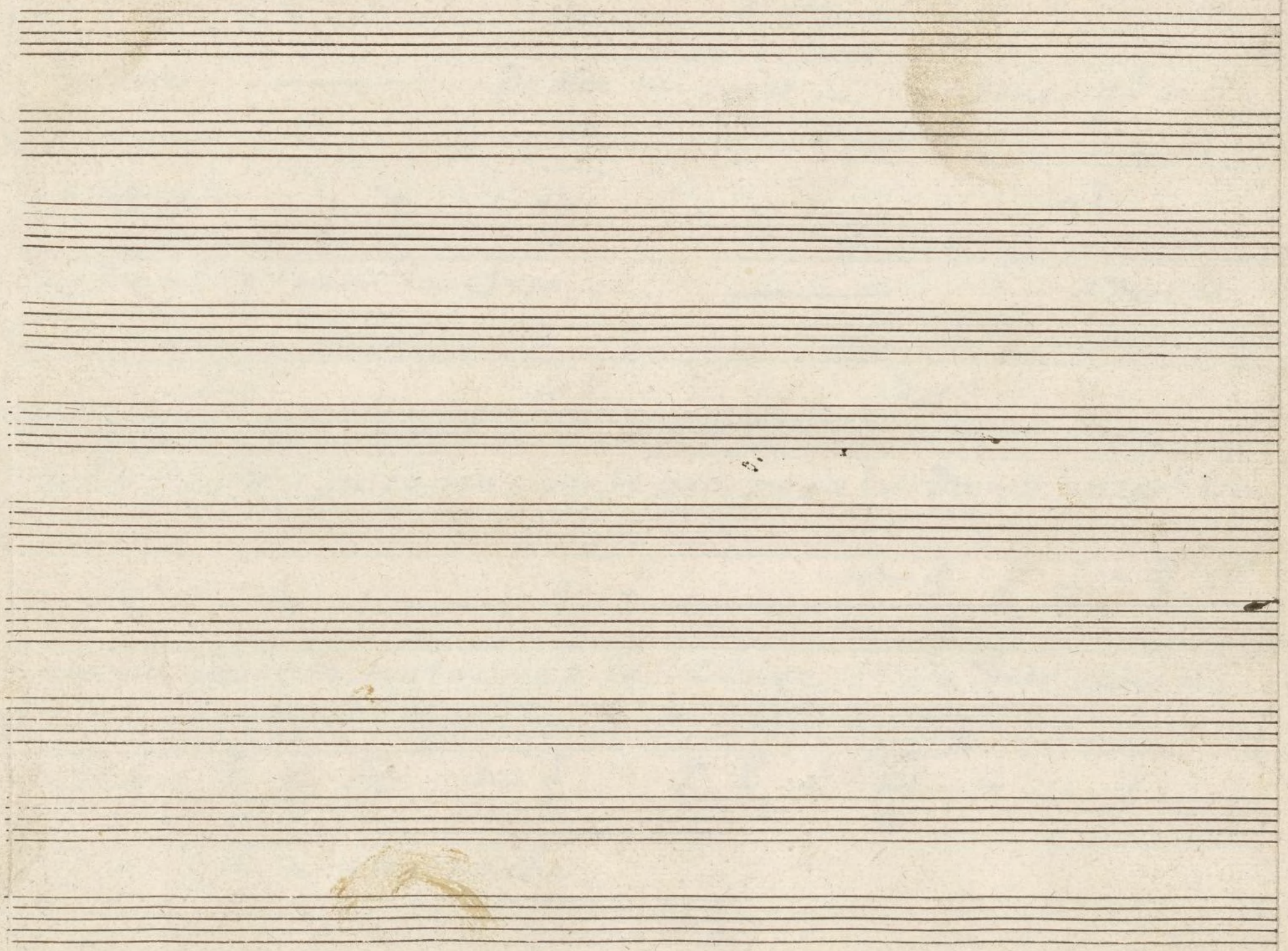
ni tas - q.ⁿ bai en la Cor se — (A dios la

nudo Andad pero tes vi se ala pe pa? i dame vozes) va

va va Cuanto tonto ay en la Cor se Ja dios seño res

mios hasta otra noche





Violin Primero.

+

Mus 178-8

Sonadilla à 4. del figuron

All.^o

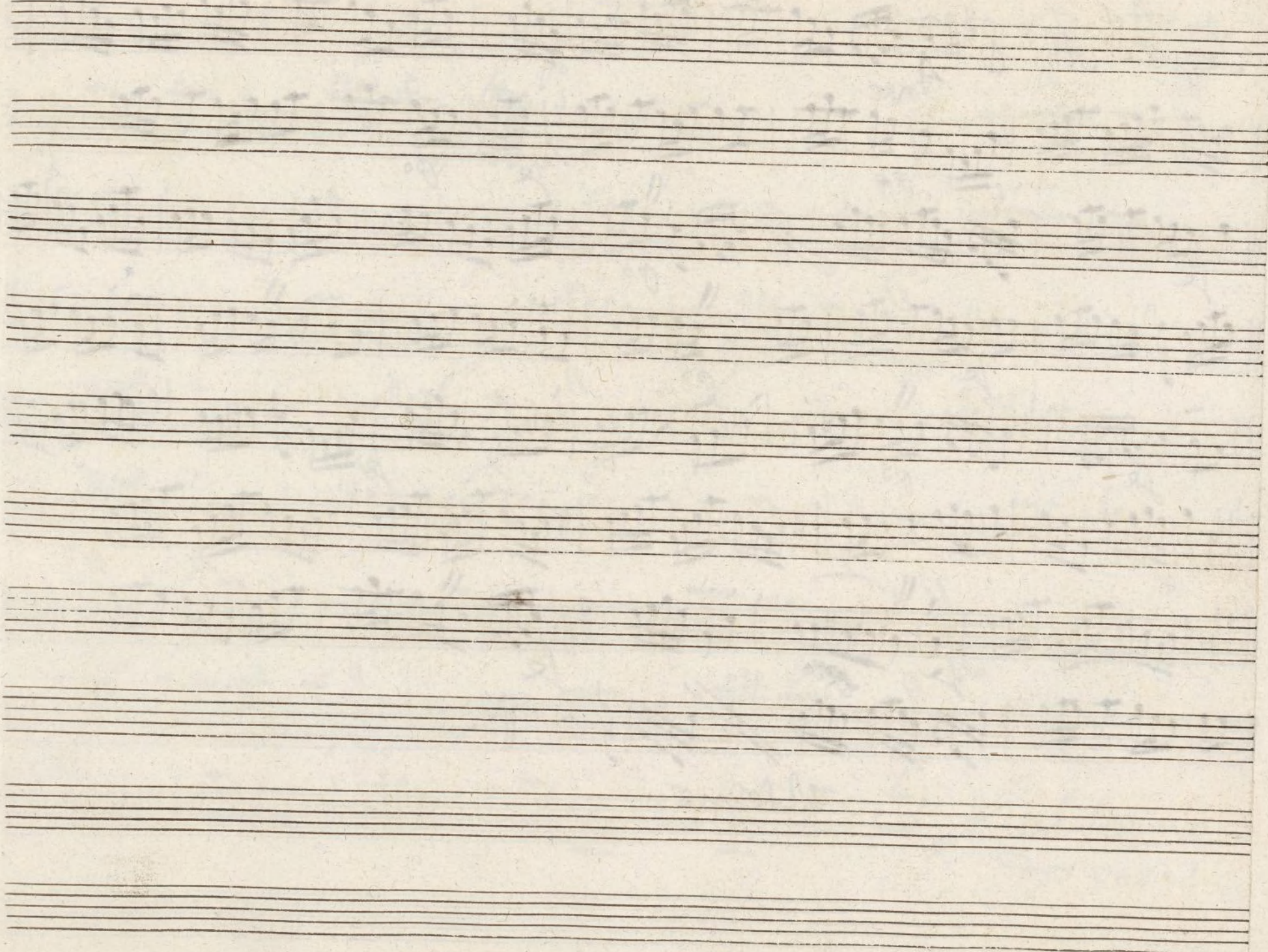
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All.^o' and a treble clef. The music is written in a single system. Annotations include dynamic markings like 'p' (piano) and 'cresc.' (crescendo), and performance directions such as 'valse' and 'Je'. There are also numerical markings like '3' indicating triplets. The piece concludes with the tempo marking 'allegro' and the instruction 'dos veces' (two times).

Coplas All.^o

The image shows a page of handwritten musical notation on aged paper. The title 'Coplas All.' is written at the top left. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and some slurs. A large section of the second staff is heavily scribbled out with dark ink. At the end of the tenth staff, there is a double bar line followed by the handwritten text 'allegro' and 'dos veces' below it. The paper shows signs of age, including some staining and discoloration.

Sequi. All.^o $\frac{3}{4}$ $\text{F}\sharp$ $\text{C}\sharp$

allegro



Violin segundo, +

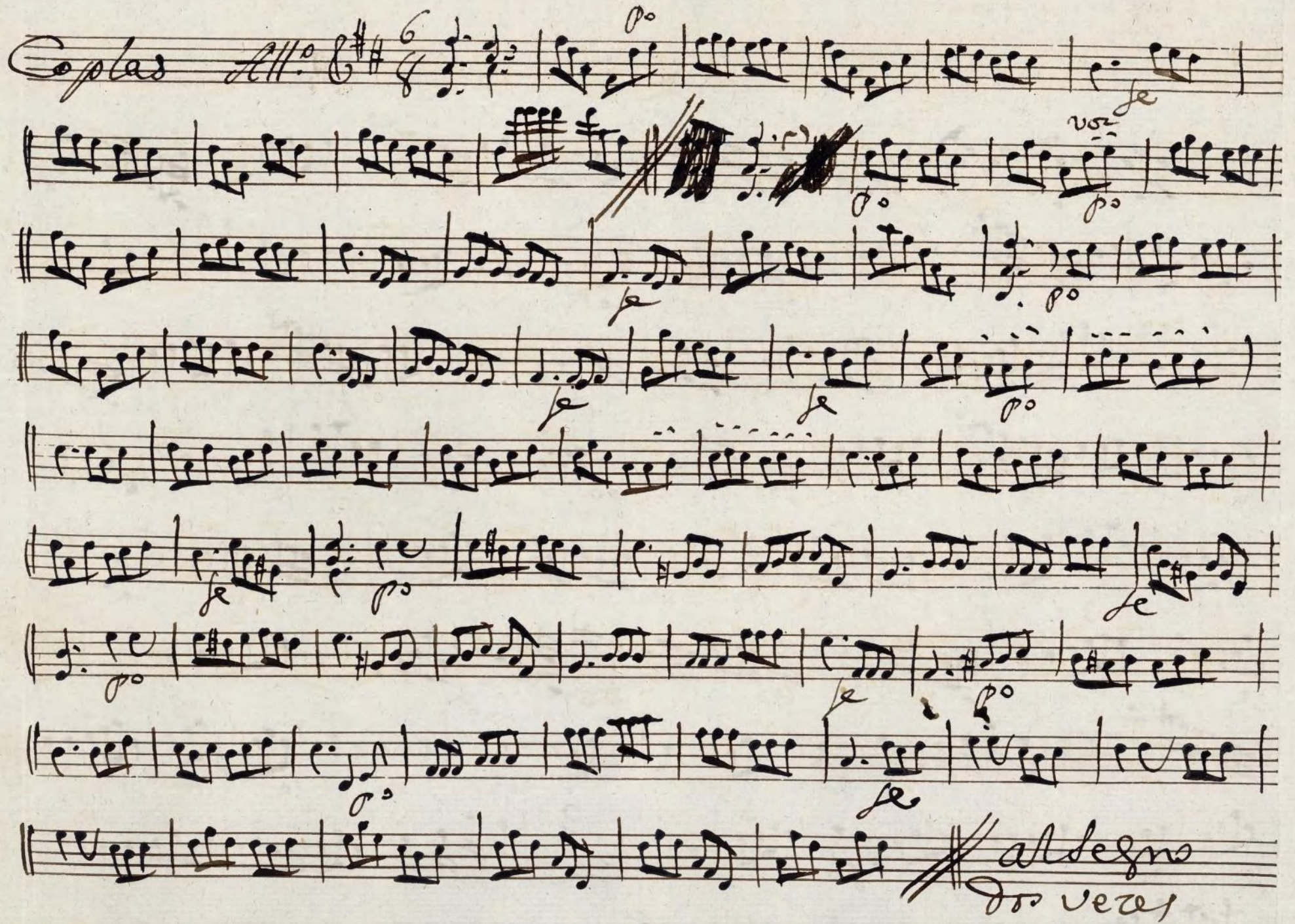
Mus 178-8

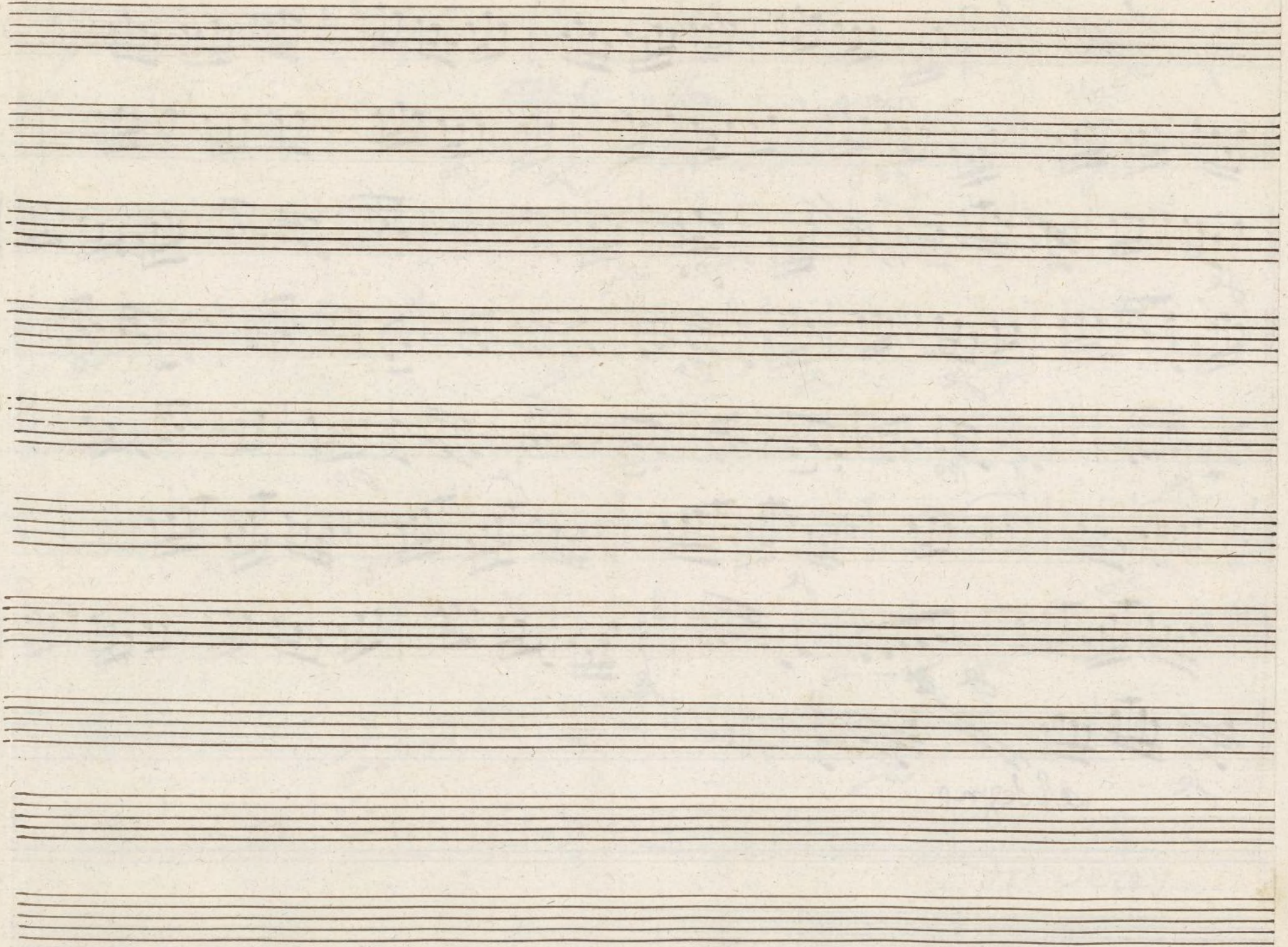
sonadilla à 4. del figureon

All.^o

p *Cresc.* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f*

al Segno

Coplas All.^o 



Oboe Primero

Mus 178-8

tonadilla à 4. del figuron

All.^o 6/8

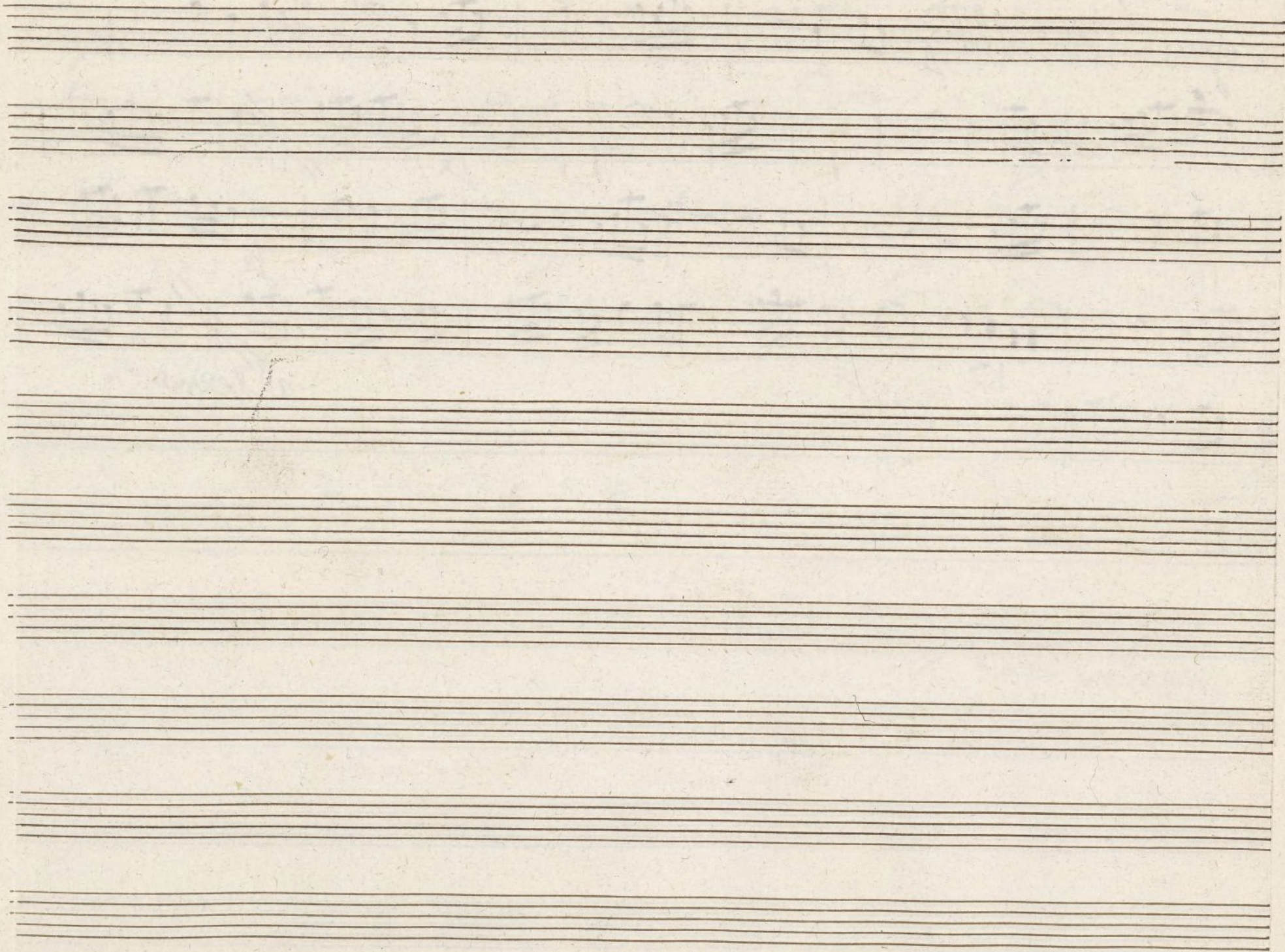
The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking 'All.^o' is written above the first staff. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano). The score includes a repeat sign with first and second endings. The piece concludes with a double bar line and a fermata over the final note.

al segno
due vez

volti

Segu. All. $\text{G}^{\#} \frac{3}{4}$

f *se* *se* *allegro*



Oboe Segundo.

Mus 178-8

Conadilla a 4. del Figuron

Handwritten musical score for Oboe Segundo, titled "Conadilla a 4. del Figuron". The score is written on seven staves. The first staff begins with the tempo marking "Allegro" and the key signature of two flats (B-flat and E-flat). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are several dynamic markings, including "ff" (fortissimo) and "p" (piano). A section of the music is marked with a double bar line and the tempo change "allegro". The score concludes with the instruction "dos veces" (two times).

no hi

Caplas All.^o 6/8 #4

f *p* *f* *p* *f* *p* *f*

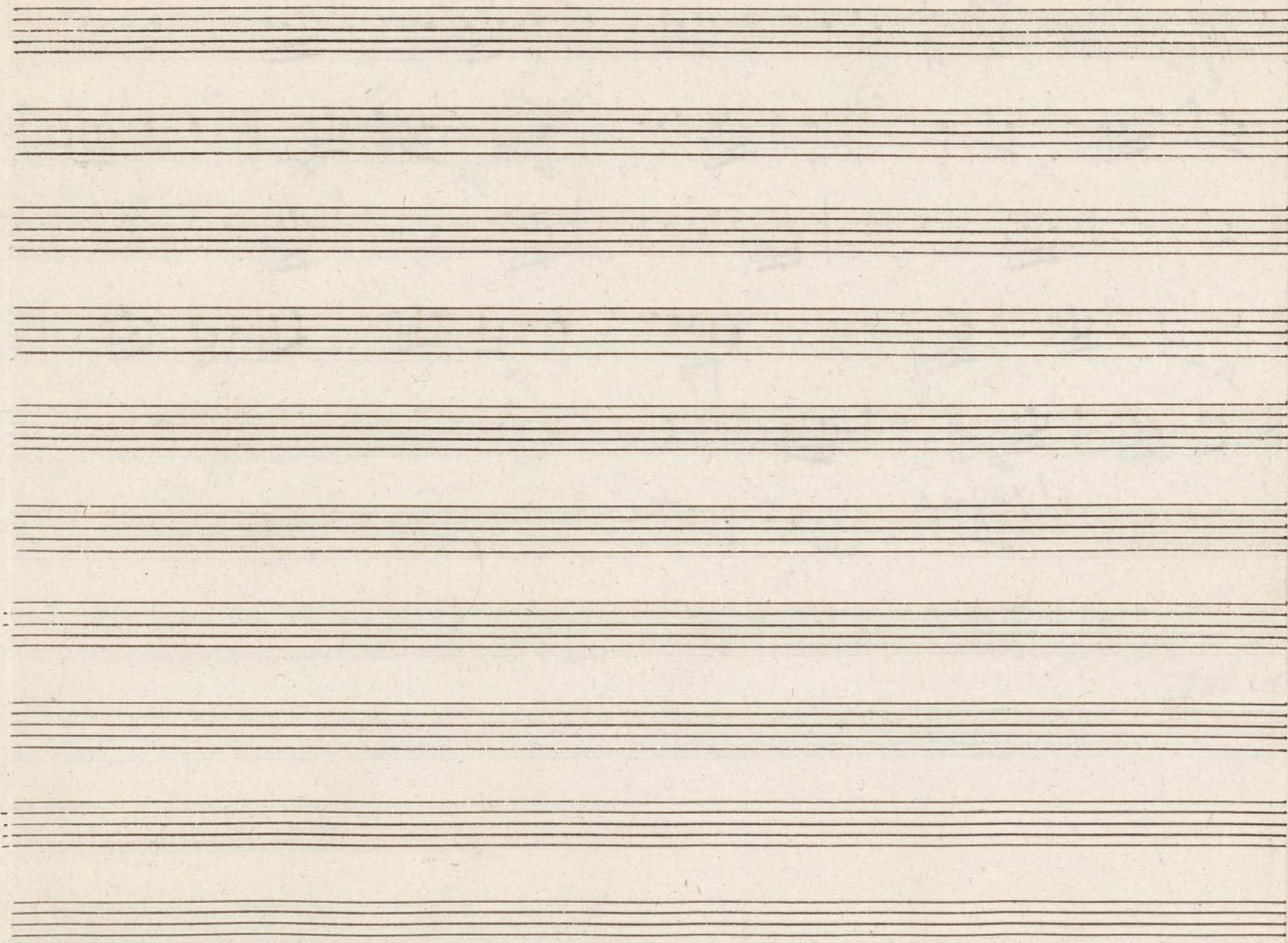
allegro
dos ve zes

Segue. All.^o $\text{G}\sharp\text{4}$ $\frac{3}{4}$

17

allegro

1



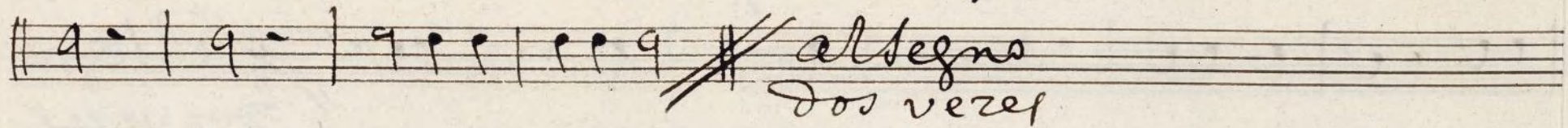
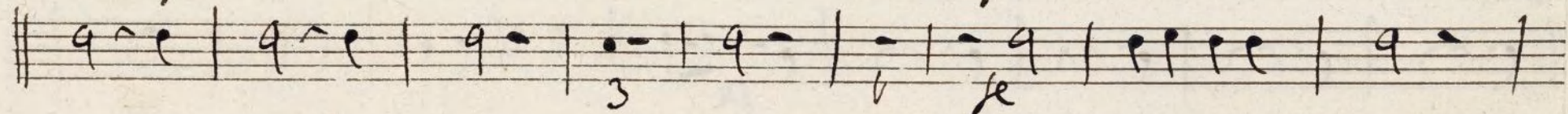
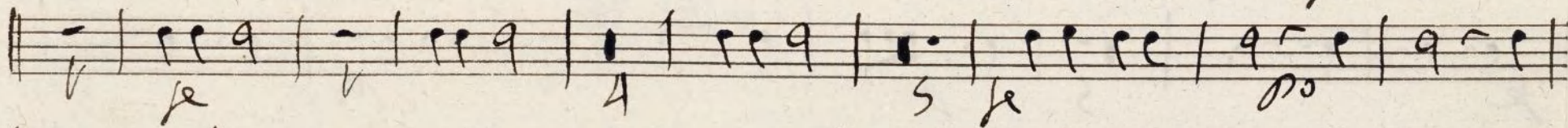
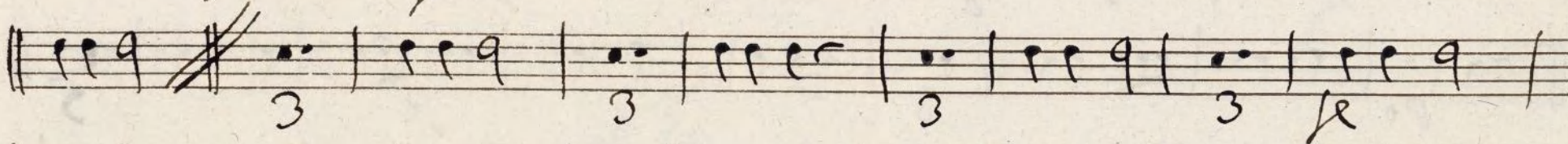
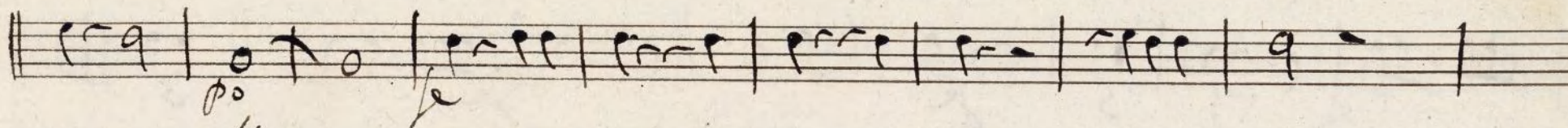
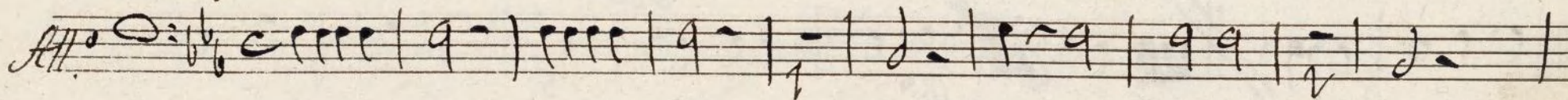
Trompa Primera

+

Mus 178-8

Sonadilla à 4. del Figueron

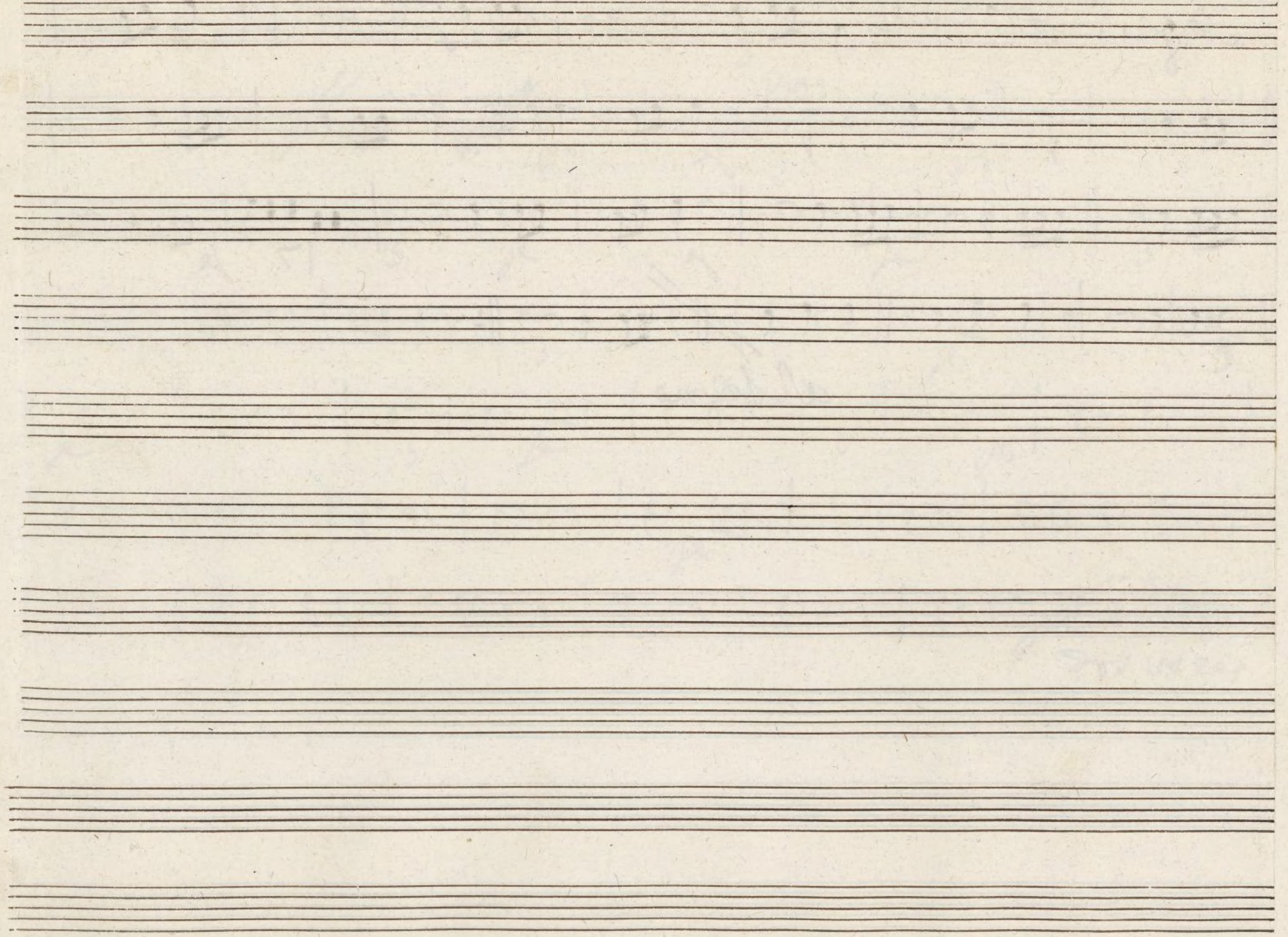
In clafar



Volte

Segui. All.º $\text{D}:\#\#\text{D}$ $\frac{2}{4}$

allegro

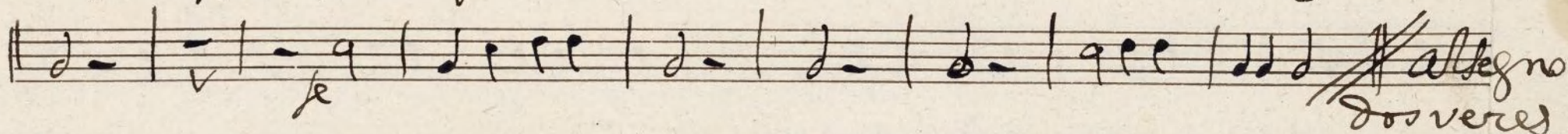
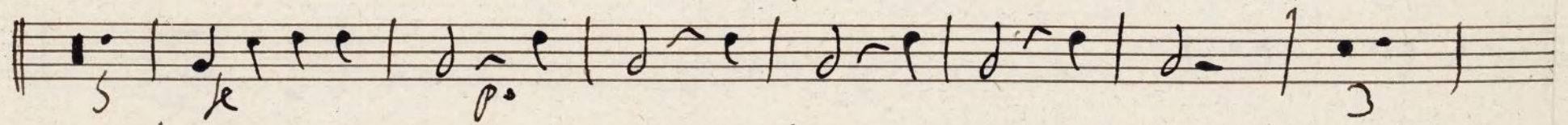
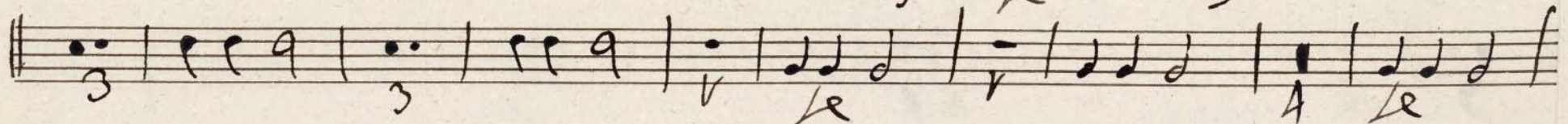
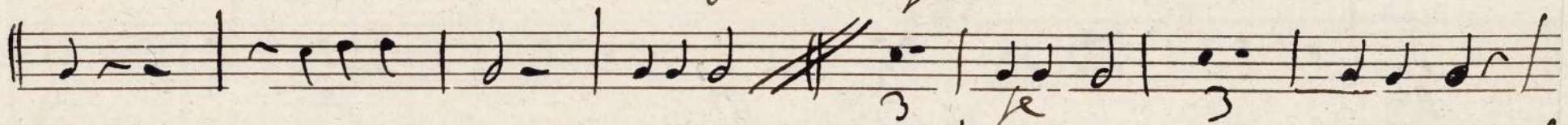
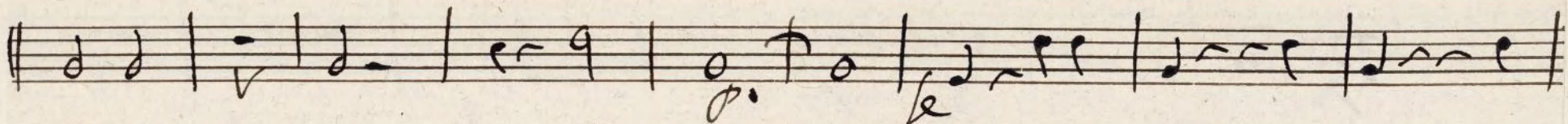
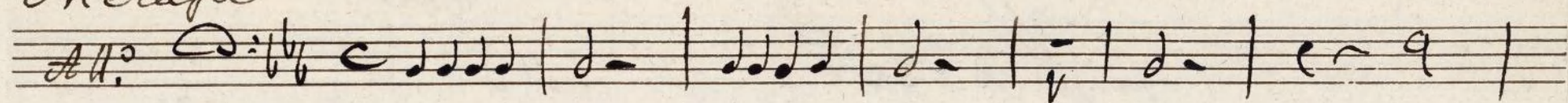


Trompa Segunda +

Mus 178-8

Sonadilla à 4. del figueron

Inclafa



no?ti

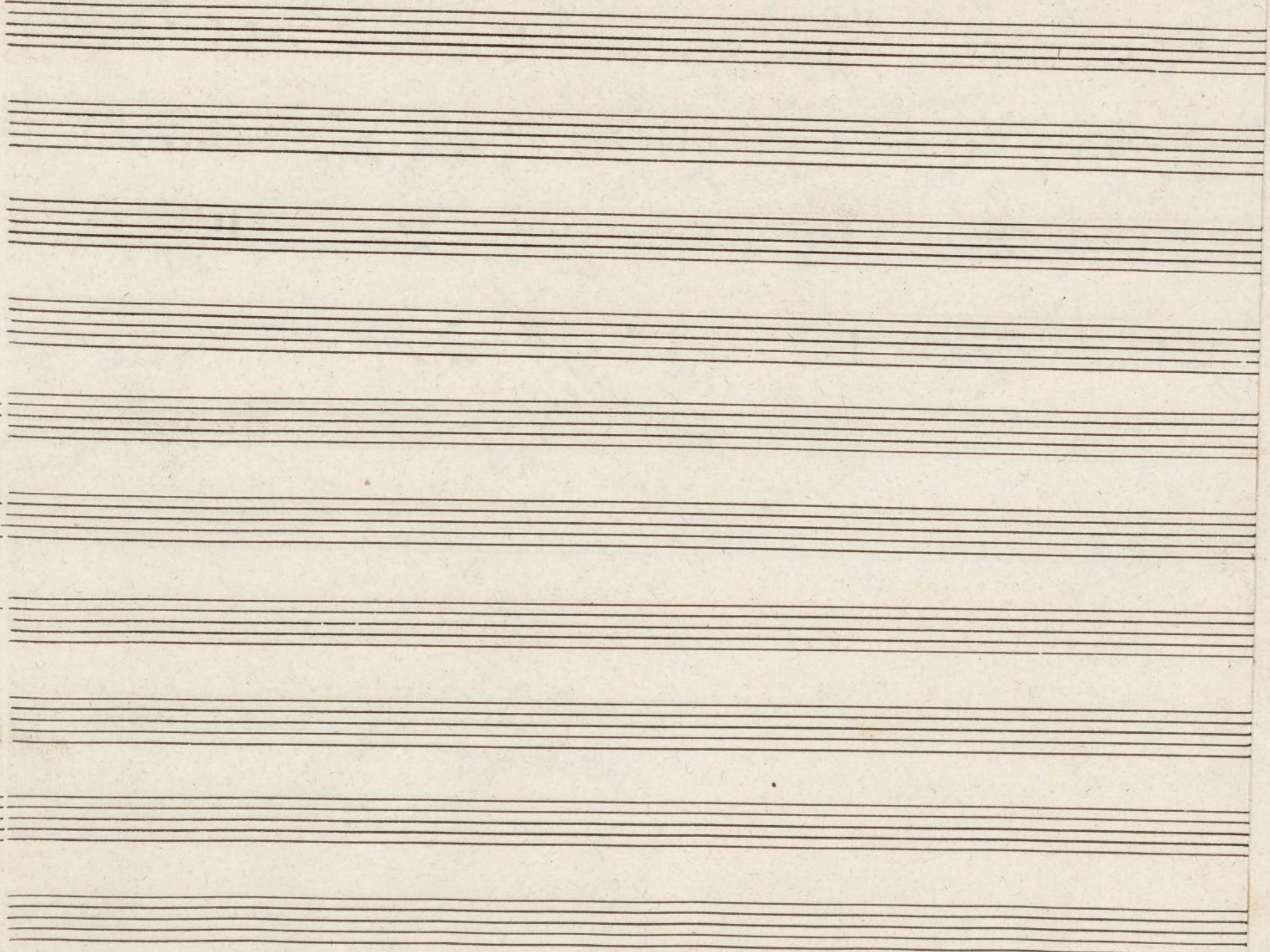
In De,

Coplas All.^o $\text{D}=\text{F}\# \frac{6}{8}$

~~allegro~~
dos veces

Segue *All.^o* $\text{D}=\text{F}\#$ $\frac{3}{4}$

allegro



Contrabajo;

+

Mus 178-8

Sonadilla à 4. del figurone

All.
Musical score for Contrabajo, featuring multiple staves with notes, rests, and dynamic markings such as *pp*, *cre.*, *voz*, *le*, *allegro*, and *dos veces*.

Coplas All.^o $\text{D}=\text{F}\#$ $\frac{6}{8}$

p *se* *se* *p* *p* *p* *p* *p* *p* *se*

allegro
dos veces

Segue - *All.^o* $\text{D}=\text{F}\#$ $\frac{3}{4}$

Handwritten musical score consisting of six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic patterns, including eighth notes and quarter notes, and includes dynamic markings such as *le* and *ff*. The score concludes with a double bar line and repeat signs.

allegro

