

Leg.º 12 n.º 367

Mus 159-7

Leg.º 5º n.º 17

t

1774

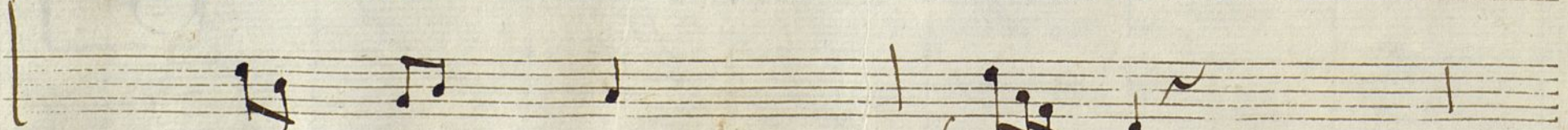
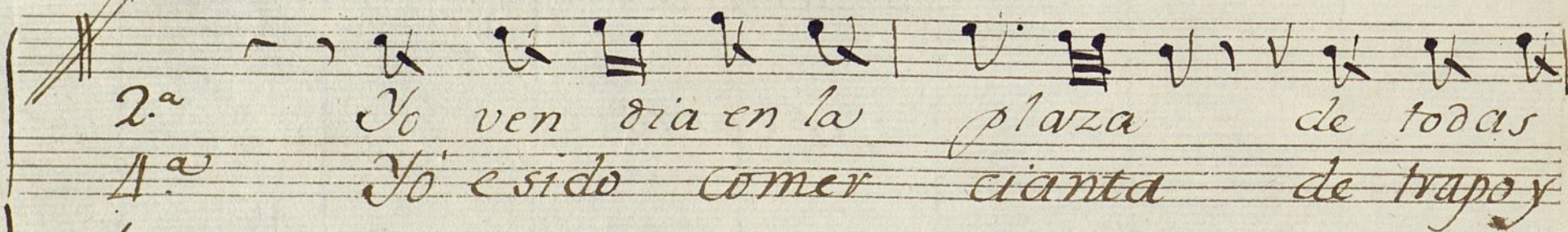
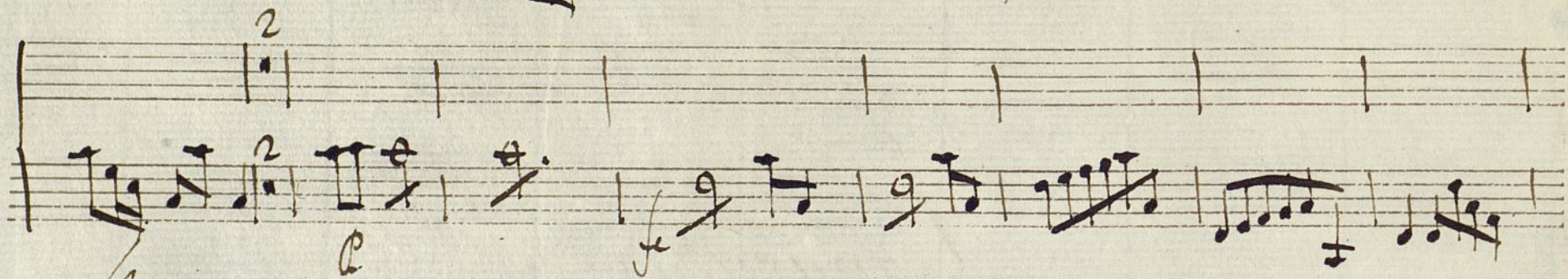
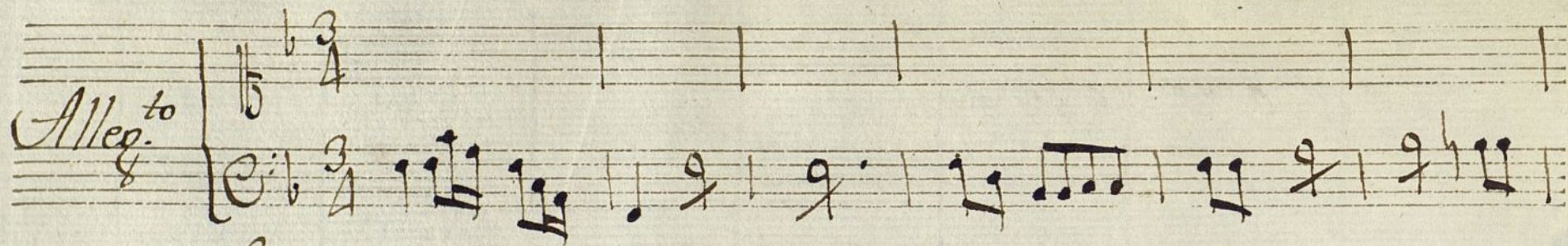
Tonadilla

a Cinco

17

Las Colegiales de moda

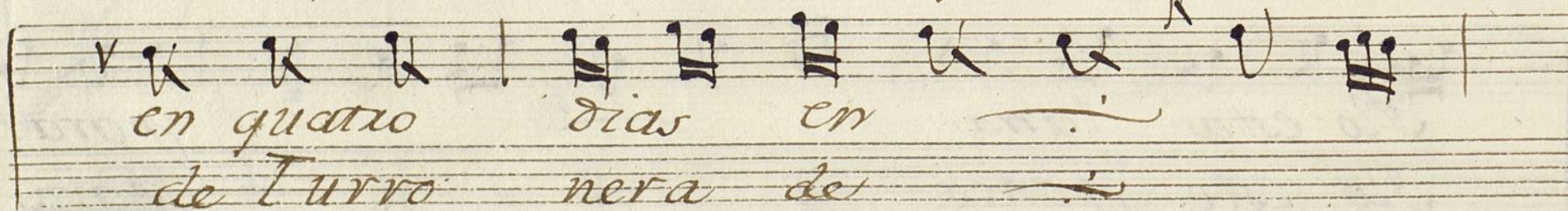
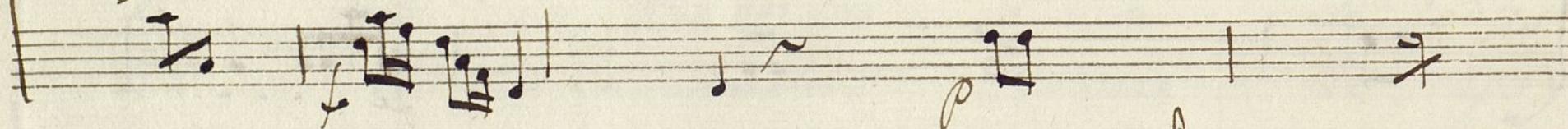
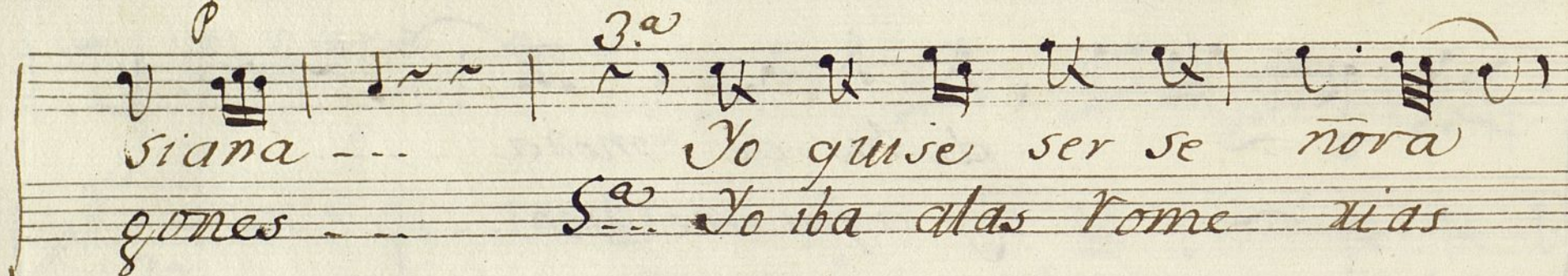
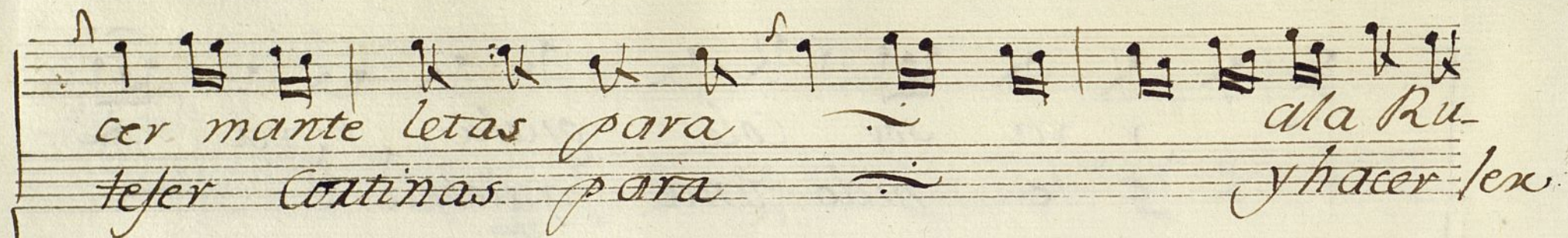
Esteve.

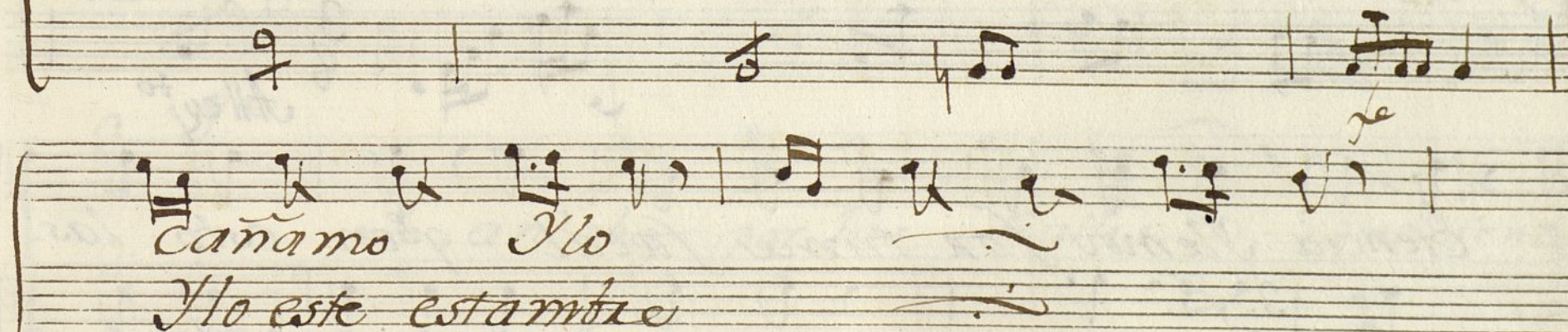
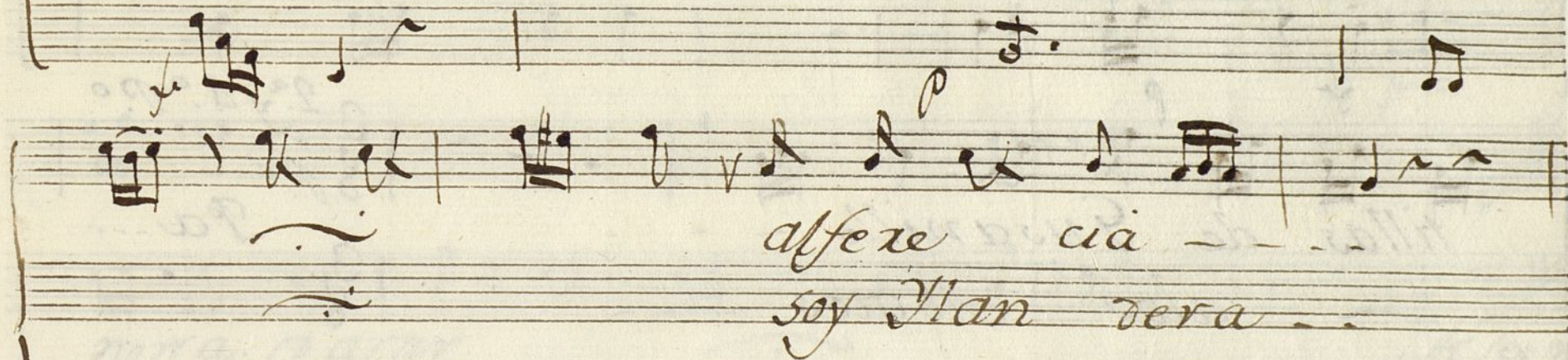
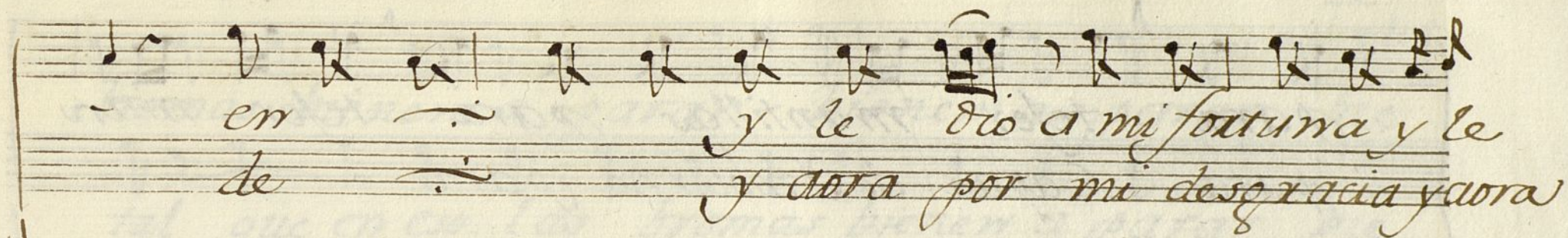


y ya soy Cole gíala y ya
 e te nido una quiebra e

de las de moda ---
 y aquí me veo ---

No esta lama para ha.
 No esto pones para





para tejer mantillas para tejer man
para Capas de Invierno para
tillas de Gusanillo - - - - - Pa...
alos Abates - - - - -
ciencia Nemos fortuna fatal q'en esto las
- - - - - 3.^a y 5.^a - - - - -
pa ciencia Nemos fortuna fa-

fe
bromas bienen a parar bienen a parar bie
tal que en eso las bromas bienen a parar bie
fmo
nera parar *Allegro*
ya
Yo andaba por las Calles vendiendo
Allegro
Poesas vendiendo *fe*

y ya de este Colegio y ya
soy la retora
que estos honores. que
son para las que suelen son
andarse a flores.

And.^{no} *las 1.^o*

todas las Cole gias de nue-
tra

va moda --- hagamos el ob seguio a

la refo --- ra --- hijas mias pa-

ciencia mientras Dios quiere --- y. ca:

da qual es cape don de pudie. --- re.

Allegro

3^{ra} y 4^a Que haremos pues nos vemos... tristes y...
 1^a Contar para ale grarnos nuestras is-
 2^a Jo con nuestro per miso principiar
 1^a y 2^a Atencion todo el mundo y aya Si-

solas... tristes y...
 tonias... nuestras is-
 quiero... principiar
 lencio... y aya Si-

1^a y 4^a 1^a
 chii c. c. c. c.

allegro 3 mas.

1^a 4. 1^a 1^a 4. 1^a

c. c. c. c. G. c. c. c. c. c. c. ayge silen

fmo

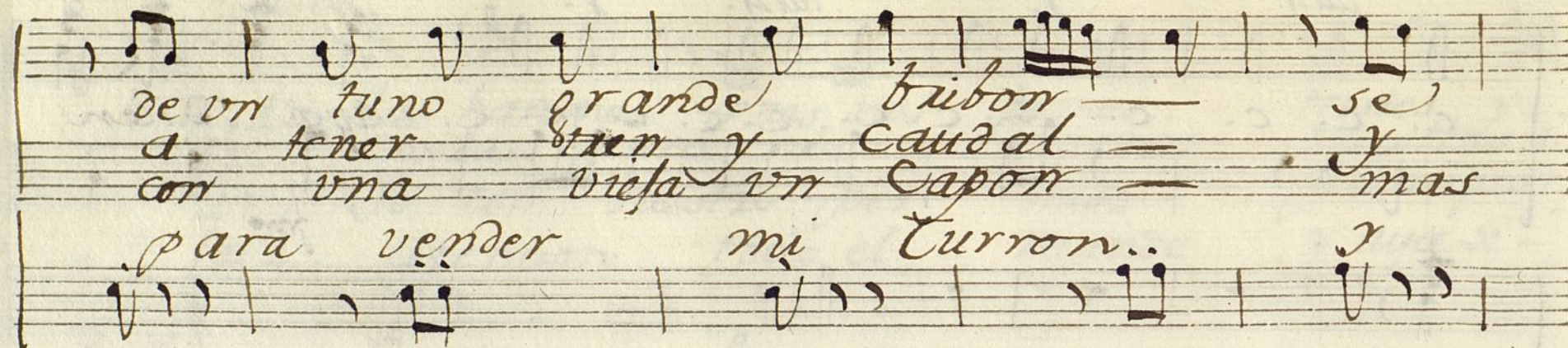
ciò.

Tota

Alleg.^{to}

2^a Yo pasaba por hermanas
 3^a Yo subi de naranjera
 4^a Yo cenaba cierta noche
 5^a y ba yo aoma Ome xia

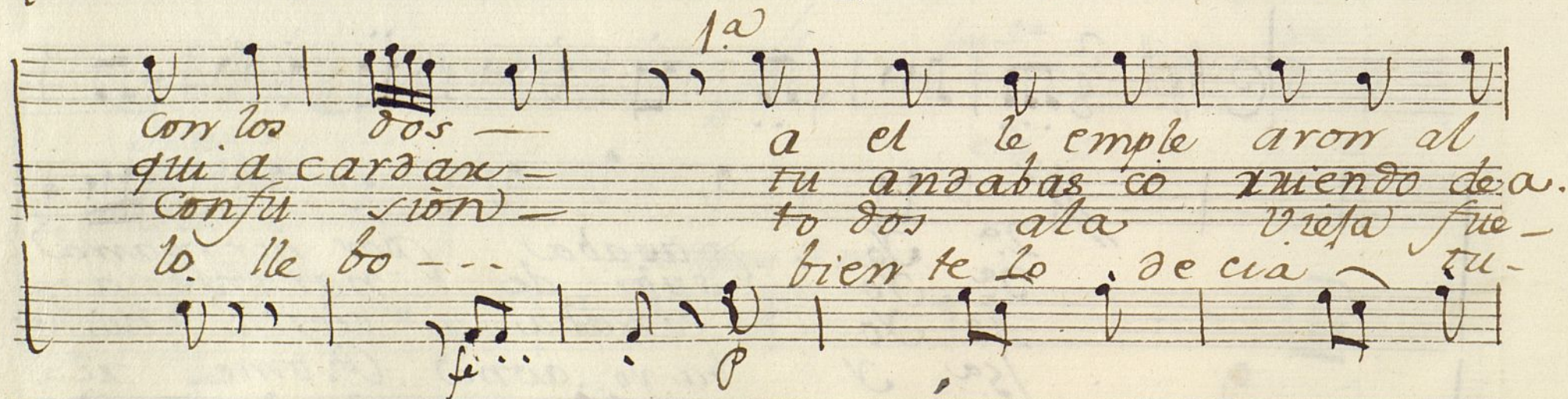
p



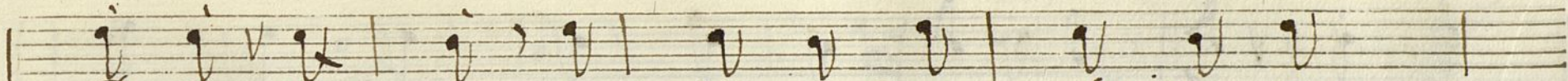
de un tuno grande buhon — se
 a tener bien y caudal — y
 con una vieja un Capon — mas
 para vender mi Turron.. y




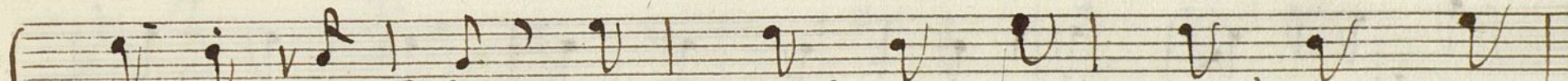
descubrio la ma rana y aga rranon
 se combia tio este fausto. en benix a
 entrando la sus ticia na lli fue la
 sobre cieta Camorra todo el diante




1a
 con los dos — a el le emple aron al
 qui a cardan — tu andabas co rriendo de a.
 Confu sion — to dos ala vieja fue —
 lo lle bo — bien te lo de cia tu —



Prado acavar y a ti te des trñan que.
 qu y de allí quantas hoste rias te.
 ron a pillar y ella a bara ona se
 tio ... Pasqual el que vende yerro. sur.

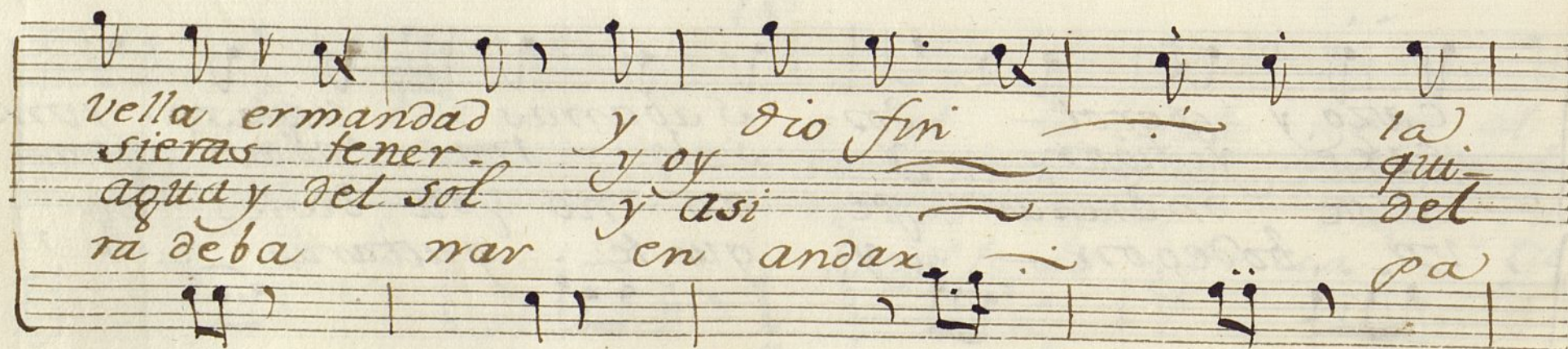
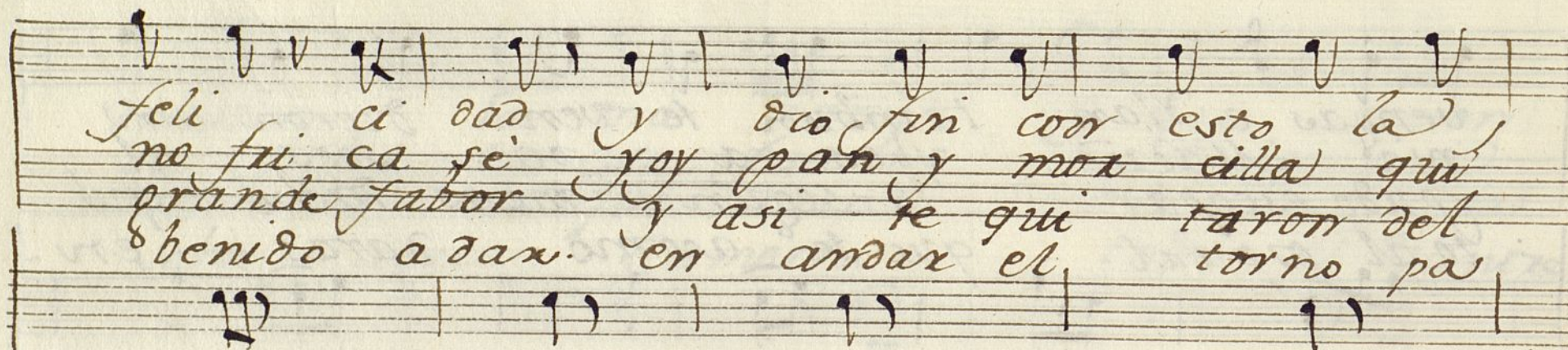
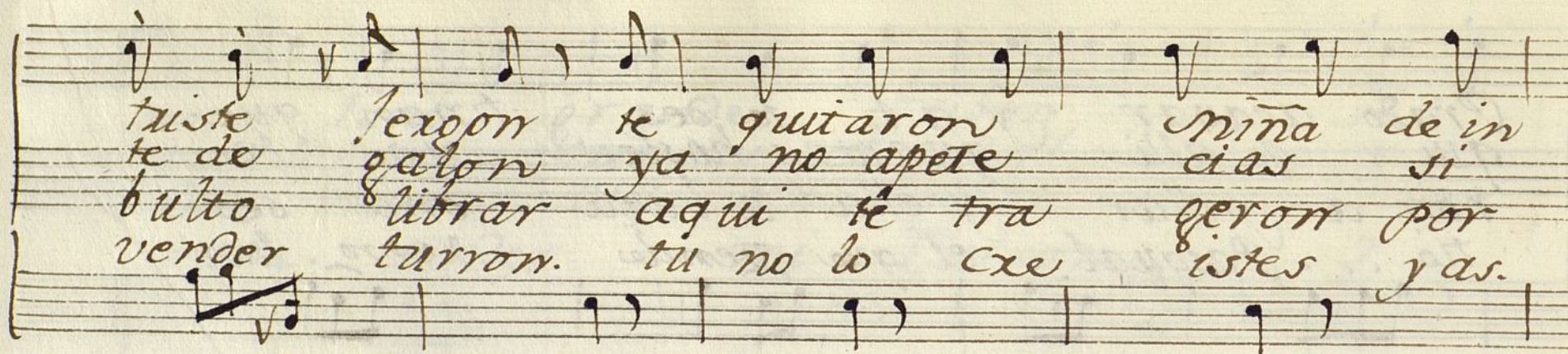



vengas a Vlar. tambien te ven dieron vn
 nia Madrud ybas a pa ses, ab
 pudo escapar tu segun meas dicho qui
 to al ospital que te acomo daras en.




cazo y perol- dos Sabanas viejas, yvn
 cafe y figon y solo tra tabas gen-
 siste marchar pe xo no pu distes el
 vn. bodegon - y que te quitaras de





bella erman dad la
sieras tener qui
agua y el sol del
ra de ba mar. para

2.
3.
tiene razon nuestra recto

1.a
ra. tambien yo e pa sado estas his-

otra Copla
y sigue.

laid. Piano

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment starts with a whole note G3, followed by a half note A3, and then a series of eighth and sixteenth notes. The lyrics "toxi as" are written below the vocal line.

toxi as

ay pobre zitas tristes y solas

Handwritten musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The piano accompaniment starts with a whole note G3, followed by a half note A3, and then a series of eighth and sixteenth notes. The lyrics "Vailete) chic-c." are written above the vocal line, and "Mando Siempre lana y es topa." are written below the piano accompaniment.

Vailete)
chic-c.

Mando Siempre lana y es topa.

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. There are handwritten lyrics in Spanish at the bottom of the page.

Somos Cole gias de las de perfecta

Handwritten musical score on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a double bar line with a slash, indicating a section break. The third staff includes the lyrics "mo da Cole gidas delas perfecta mo" written in cursive. The fourth staff has a dynamic marking "fmo" (forzando) under the first measure. The fifth staff is empty.

Handwritten musical score on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the lyrics "da." written in cursive. The third staff is empty.

All.º Seg.º

Lau S.

Organlas Segui villas de dos es.

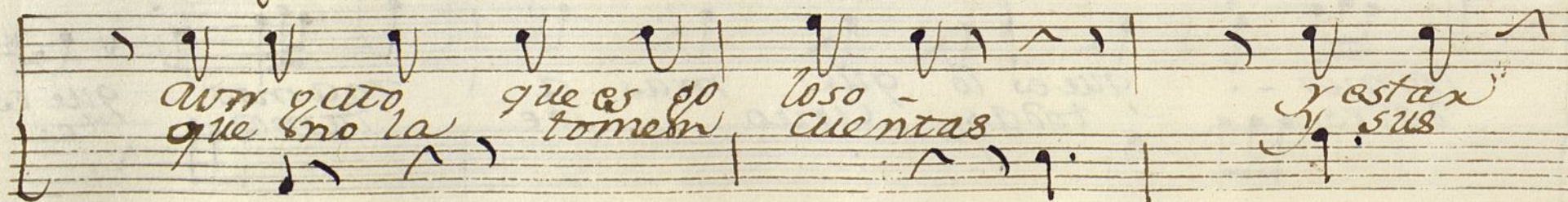
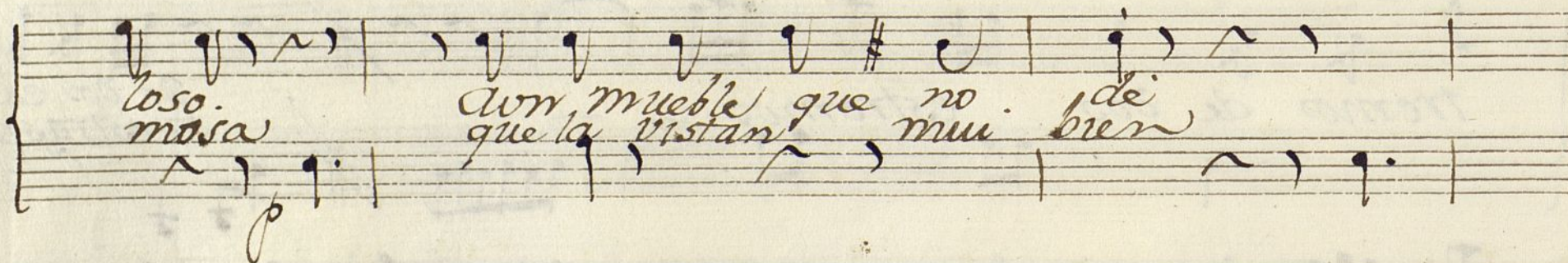
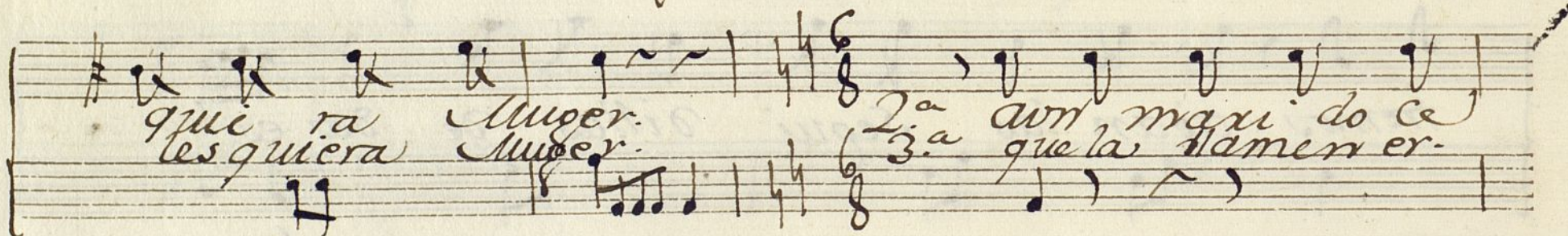
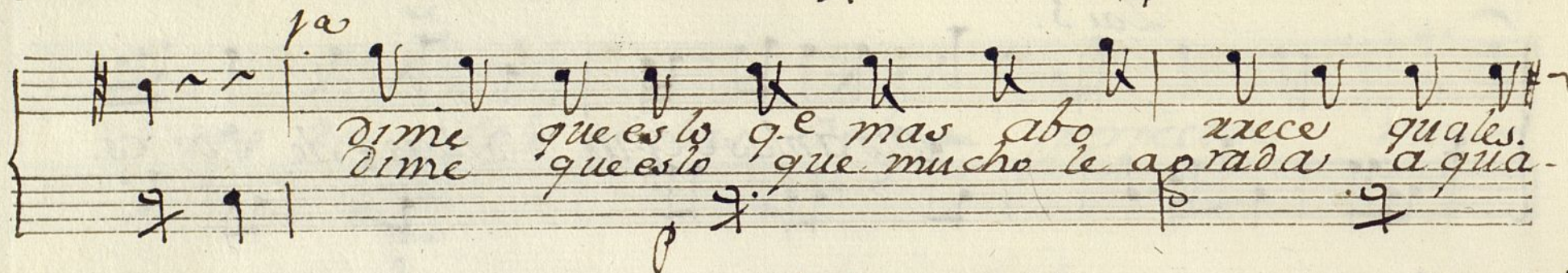
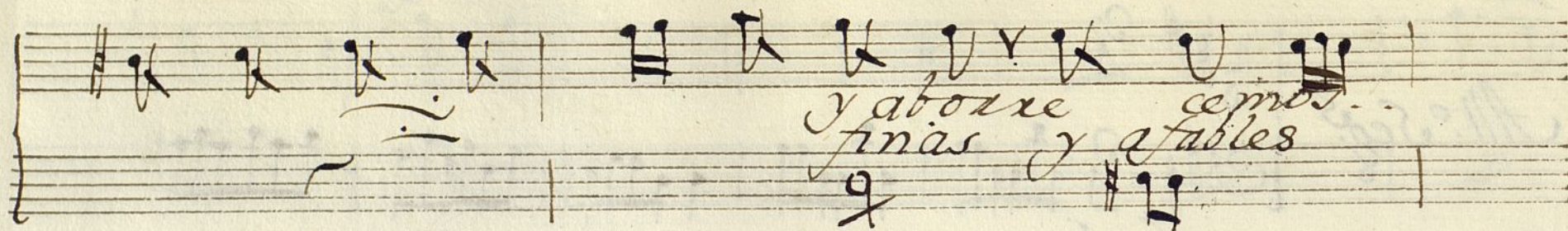
tremos Organ las Segui villas de dos es.

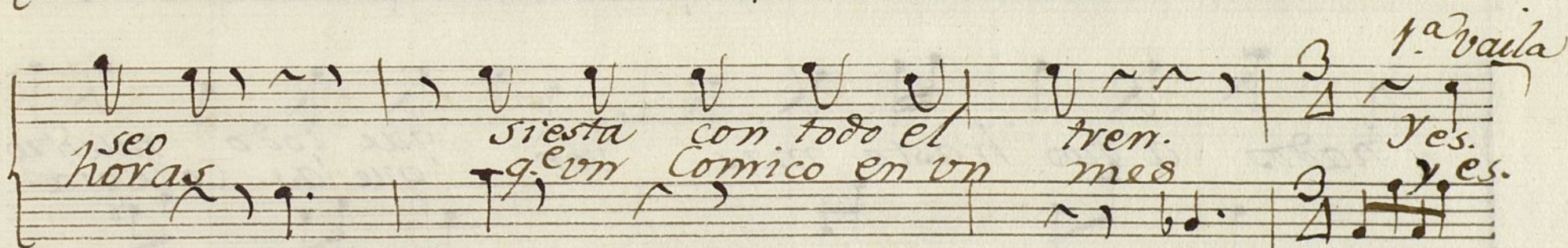
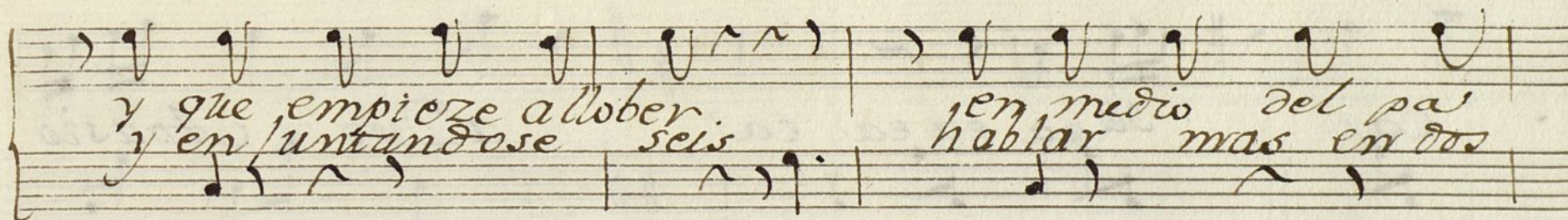
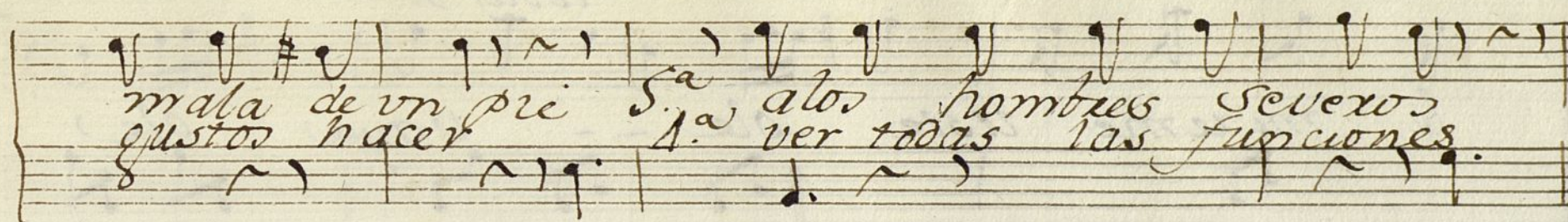
tremos de dos extremos

de dos es vuestras pre

tremos - que es lo que mas a manos que es

dades. todas Curo pe dimor to.





todas 5.

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Spanish. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script. The score concludes with a double bar line and the instruction 'Allegro'.

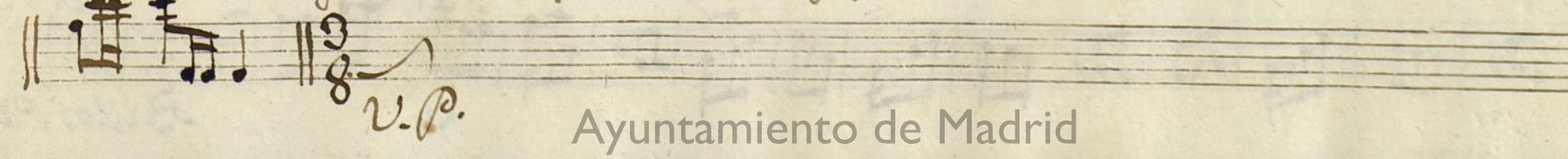
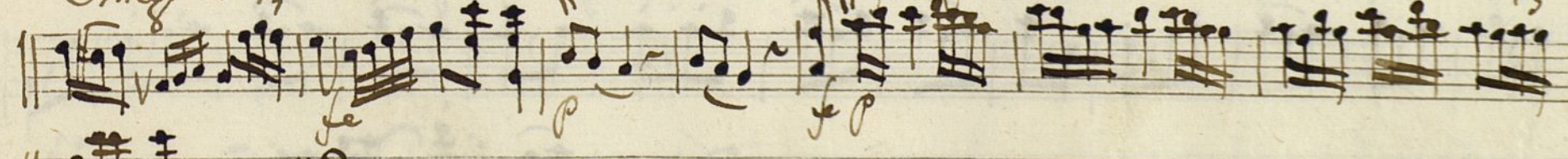
le mireme viste ole - - - vaya ole
ea olea ea ea ea a Dios Apasio
nados a Dios hasta mas ver que todo nuestro a
que las Colegia
nelo el dwer a tiros es el dwer a
litas es tan a nuestros pies estan a
tiros nuestros es pies
Allegro

Ayuntamiento de Madrid

Violini 1.^o Ton.^a a Cinco

+ las Colegiales

Mus 159-7



Andro

Handwritten musical score on aged paper. The score consists of ten staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music is written in a historical style with many beamed sixteenth and thirty-second notes. There are several slurs and dynamic markings. The third staff is marked *Allegro* and *3 mal.* at the end. The fifth staff is marked *Allegro* and *Tota.* and has a key signature change to two sharps (F# and C#). The eighth staff has a *fmo* marking. The score ends with a double bar line and a final cadence on the tenth staff.

segno
mal.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the instruction 'Al Segno.' written in cursive. The paper is aged and shows some staining.

Seg. 5. *All.^o* 6/8

Al Segno.

And. no

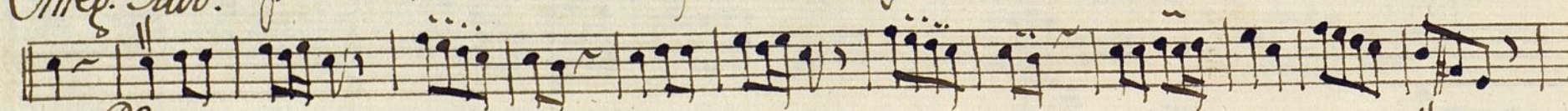
Alleg. to

alos Parr. Herman.



Tota.

Alleg.^{to}



A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The notation is written in a clear, elegant hand. The paper is aged and shows some wear, with a small tear in the top right corner. The score concludes with a double bar line and the instruction 'Al Segno' written below the final staff.

Al Segno

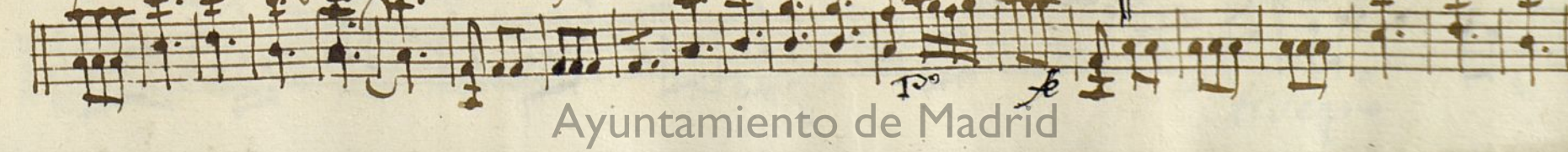
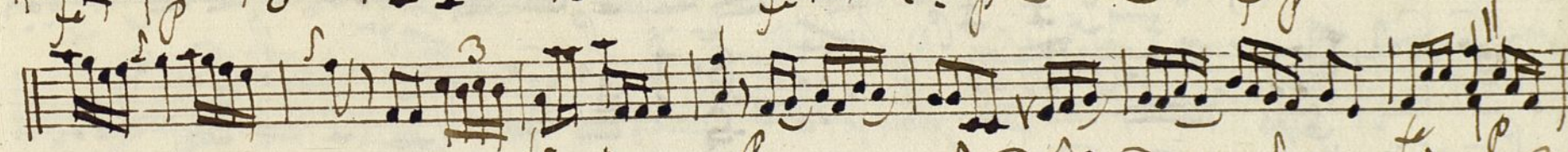
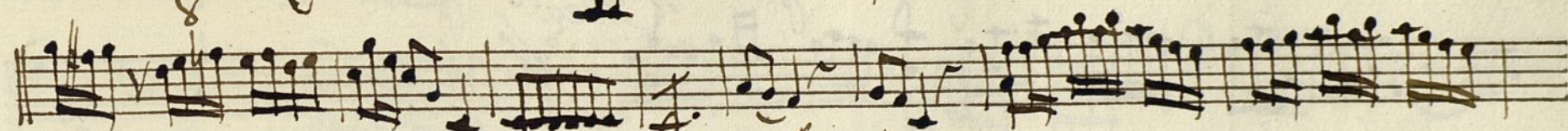
Violini 1.^o Ton.^a a Cinco las Colegiales

Nu 159-2

Handwritten musical score for Violini 1.^o (Violin 1st) in G major (Ton.^a a Cinco) for the piece "las Colegiales". The tempo is marked *Alleg.^{to}*. The score consists of ten staves of music, featuring complex rhythmic patterns, triplets, and dynamic markings such as *f* (forte) and *p* (piano). A double bar line with a repeat sign is present on the third staff. The tempo changes to *Alleg.^{to} p.* on the eighth staff, and then to *Adlegno.* on the ninth staff. The manuscript is written in brown ink on aged, slightly stained paper.

Violini 2.^o tonar 5.^o 1a Colegiata de moda.

Mus 159-7



Allegro

Alleg.^{to}
*Se
tus mas.*

Tota Alleg.^{to}

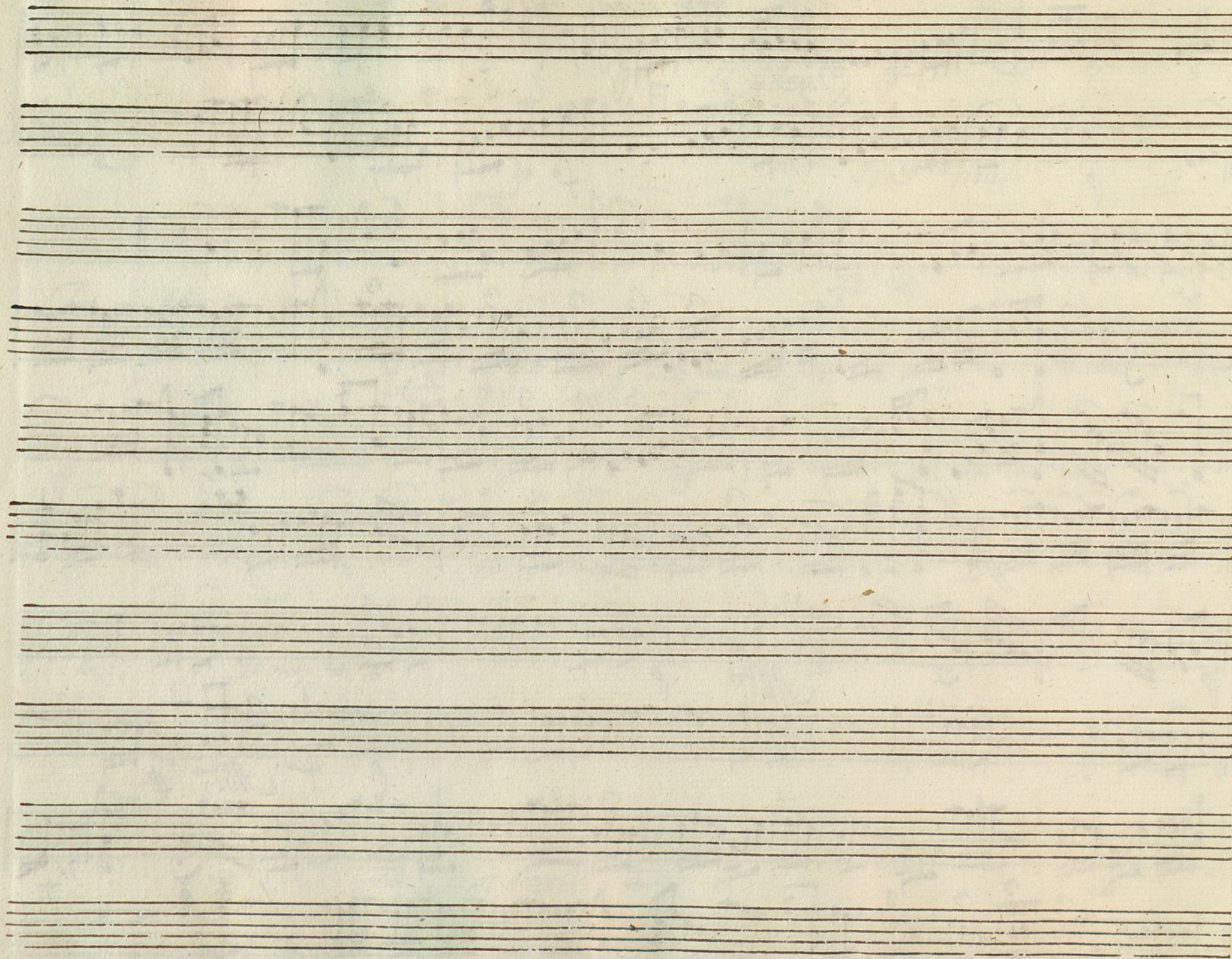
Alon Parr:
pmo

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 annotations include:

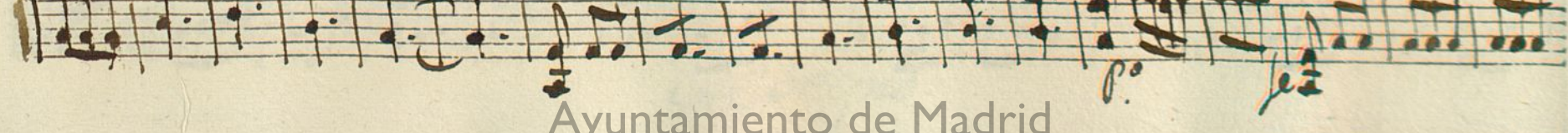
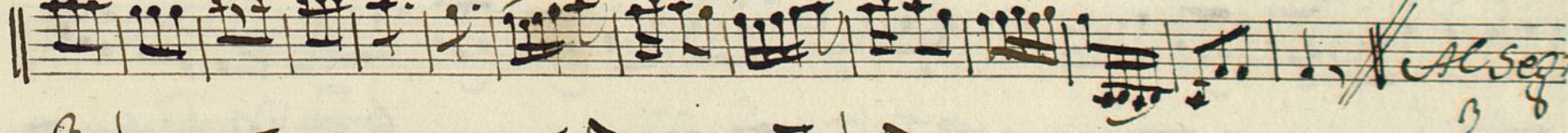
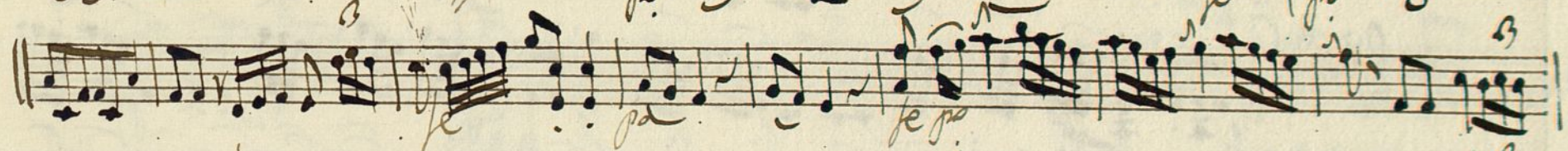
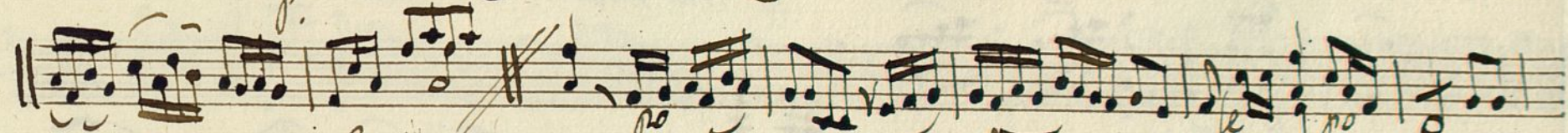
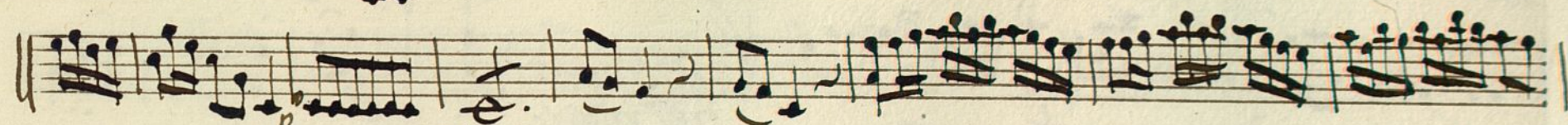
- no* (written vertically on the left side of the third staff)
- Allegro* (written at the end of the second staff)
- All.^o* (written above the sixth staff)
- All.^o* (written above the seventh staff)
- Allegro* (written at the bottom right of the page)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamics such as *p* (piano) and *f* (forte).



Violin 2.^o ton.^a a 5. las Colegiales de moda. C

Mu 159-7



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

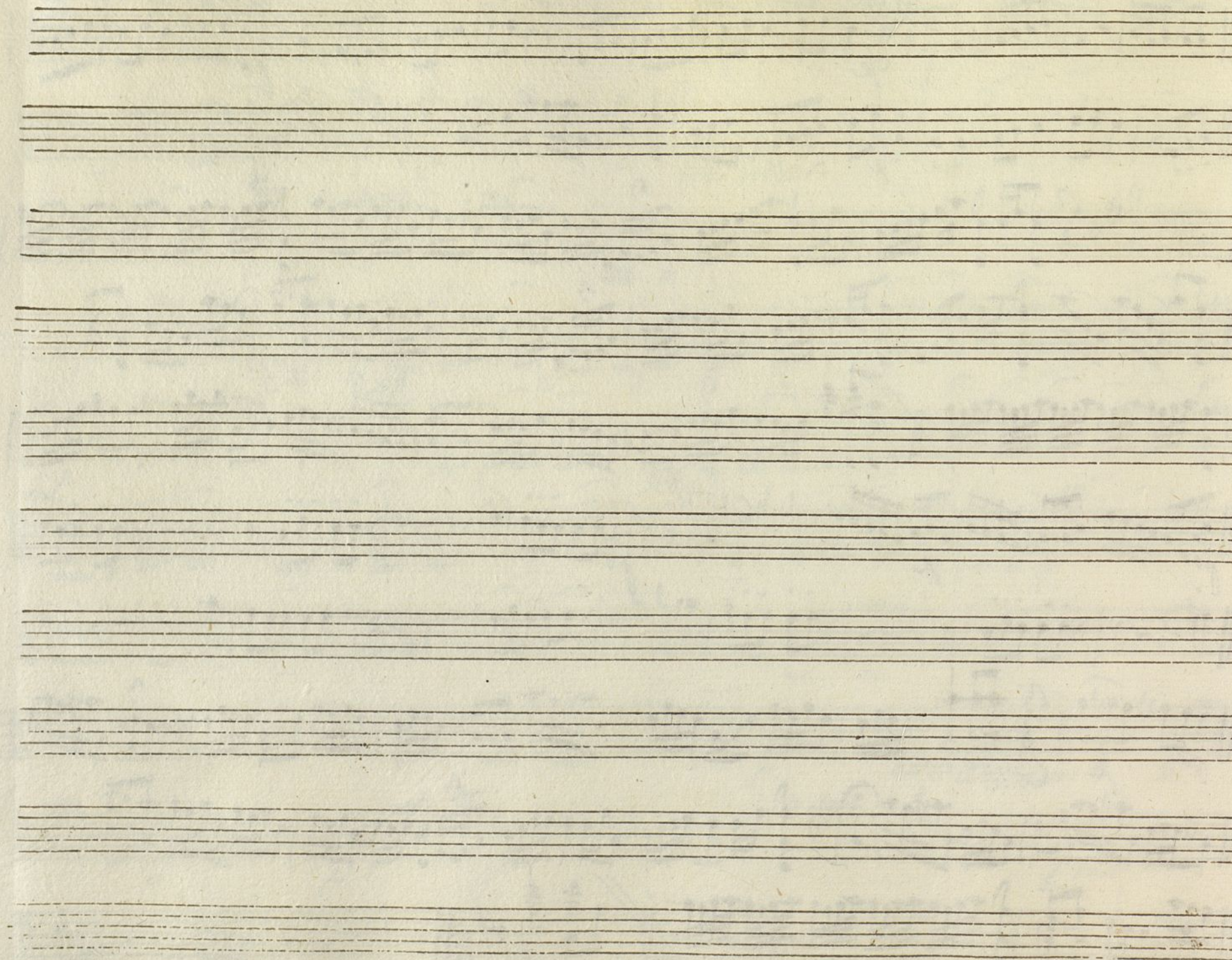
- Alto* (written above the first staff)
- Allegro* (written above the first staff)
- Allegro* (written above the second staff)
- Allegro* (written above the third staff)
- Allegro* (written above the fourth staff)
- Allegro* (written above the fifth staff)
- Allegro* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- Allegro* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- Allegro* (written above the tenth staff)
- Allegro* (written above the eleventh staff)
- Allegro* (written above the twelfth staff)
- Allegro* (written above the thirteenth staff)
- Allegro* (written above the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- Allegro* (written above the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- Allegro* (written above the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- Allegro* (written above the twentieth staff)
- Allegro* (written above the twenty-first staff)
- Allegro* (written above the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- Allegro* (written above the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- Allegro* (written above the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- Allegro* (written above the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- Allegro* (written above the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- Allegro* (written above the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- Allegro* (written above the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- Allegro* (written above the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- Allegro* (written above the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- Allegro* (written above the fortieth staff)
- Allegro* (written above the forty-first staff)
- Allegro* (written above the forty-second staff)
- Allegro* (written above the forty-third staff)
- Allegro* (written above the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- Allegro* (written above the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- Allegro* (written above the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- Allegro* (written above the fiftieth staff)
- Allegro* (written above the fifty-first staff)
- Allegro* (written above the fifty-second staff)
- Allegro* (written above the fifty-third staff)
- Allegro* (written above the fifty-fourth staff)
- Allegro* (written above the fifty-fifth staff)
- Allegro* (written above the fifty-sixth staff)
- Allegro* (written above the fifty-seventh staff)
- Allegro* (written above the fifty-eighth staff)
- Allegro* (written above the fifty-ninth staff)
- Allegro* (written above the sixtieth staff)
- Allegro* (written above the sixty-first staff)
- Allegro* (written above the sixty-second staff)
- Allegro* (written above the sixty-third staff)
- Allegro* (written above the sixty-fourth staff)
- Allegro* (written above the sixty-fifth staff)
- Allegro* (written above the sixty-sixth staff)
- Allegro* (written above the sixty-seventh staff)
- Allegro* (written above the sixty-eighth staff)
- Allegro* (written above the sixty-ninth staff)
- Allegro* (written above the seventieth staff)
- Allegro* (written above the seventy-first staff)
- Allegro* (written above the seventy-second staff)
- Allegro* (written above the seventy-third staff)
- Allegro* (written above the seventy-fourth staff)
- Allegro* (written above the seventy-fifth staff)
- Allegro* (written above the seventy-sixth staff)
- Allegro* (written above the seventy-seventh staff)
- Allegro* (written above the seventy-eighth staff)
- Allegro* (written above the seventy-ninth staff)
- Allegro* (written above the eightieth staff)
- Allegro* (written above the eighty-first staff)
- Allegro* (written above the eighty-second staff)
- Allegro* (written above the eighty-third staff)
- Allegro* (written above the eighty-fourth staff)
- Allegro* (written above the eighty-fifth staff)
- Allegro* (written above the eighty-sixth staff)
- Allegro* (written above the eighty-seventh staff)
- Allegro* (written above the eighty-eighth staff)
- Allegro* (written above the eighty-ninth staff)
- Allegro* (written above the ninetieth staff)
- Allegro* (written above the ninety-first staff)
- Allegro* (written above the ninety-second staff)
- Allegro* (written above the ninety-third staff)
- Allegro* (written above the ninety-fourth staff)
- Allegro* (written above the ninety-fifth staff)
- Allegro* (written above the ninety-sixth staff)
- Allegro* (written above the ninety-seventh staff)
- Allegro* (written above the ninety-eighth staff)
- Allegro* (written above the ninety-ninth staff)
- Allegro* (written above the one hundredth staff)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into sections by double bar lines.

Key markings and annotations include:

- Seg.* (Segno) written vertically on the left margin near the third staff.
- All.* (Allegro) written above the third staff.
- Al Segno.* written above the second staff and below the tenth staff.
- Alto* written above the sixth staff.
- po.* (piano) written below the eighth staff.
- Alto po.* written below the eighth staff.
- Alto* written above the ninth staff.

The score concludes with a double bar line and a repeat sign at the end of the tenth staff.



Flauta 1^a Ton^a a 5^o

N^o 159-3

Alleg.^{to} 3/4

Solo

Alleg.^{to}

Alleg.^{to}

Solo.

Alleg.^{to}

Solo.

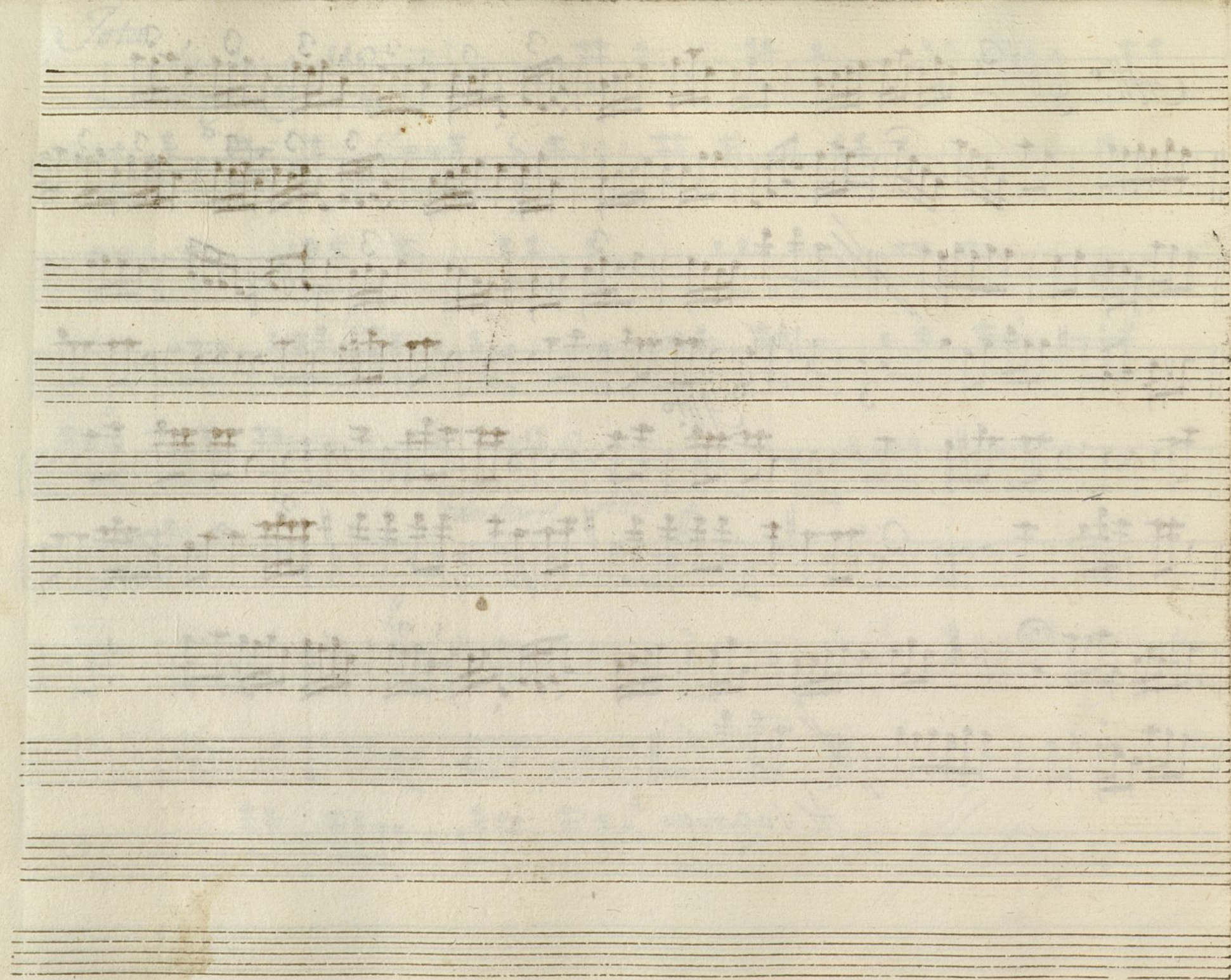
Tota.

Alleg.^{to}

Alto Parr. Allo. p

al Segno.

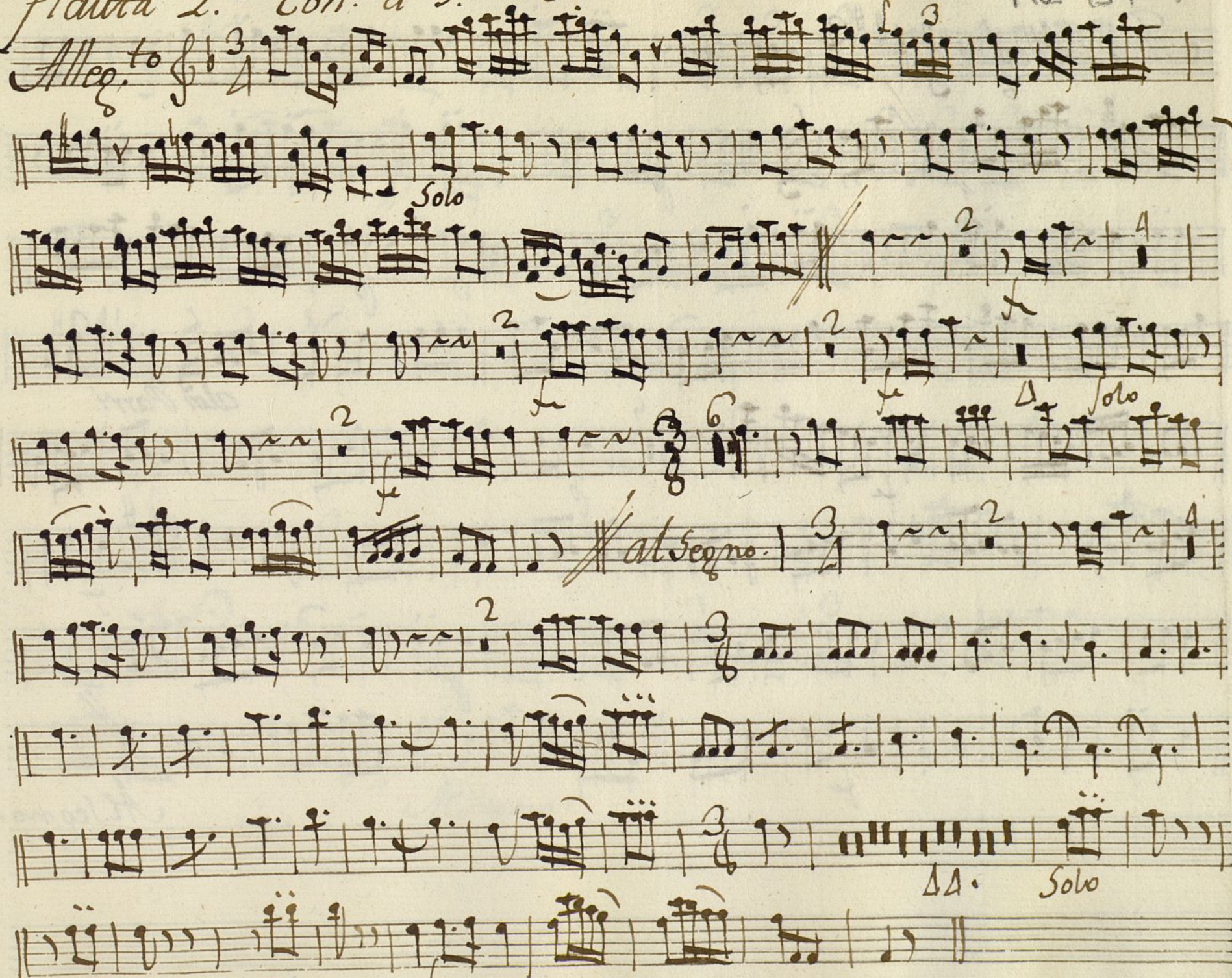




flauta 2.^a Ton.^a 5.^o t

Mu 159-7

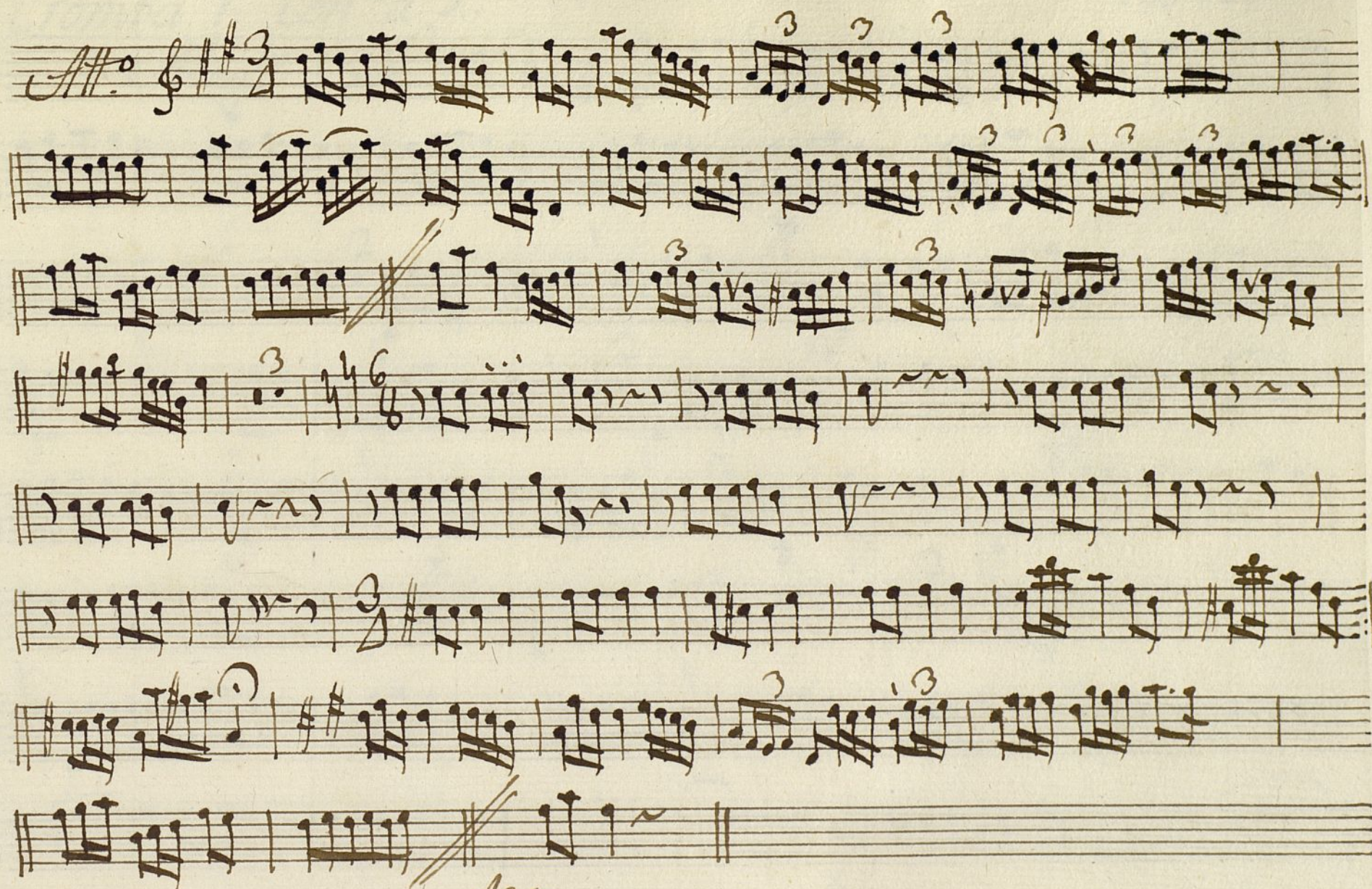
Alleg.^{to}



Tota Alleg^{ro} & $\sharp\sharp\sharp$ 3/8

alor Parr.

Allegro.



Allegro.

Trompa 1.^a Ton.^a a 5.^o +

Nº 159-7

Alleg.^{to} C[♯] 3/4

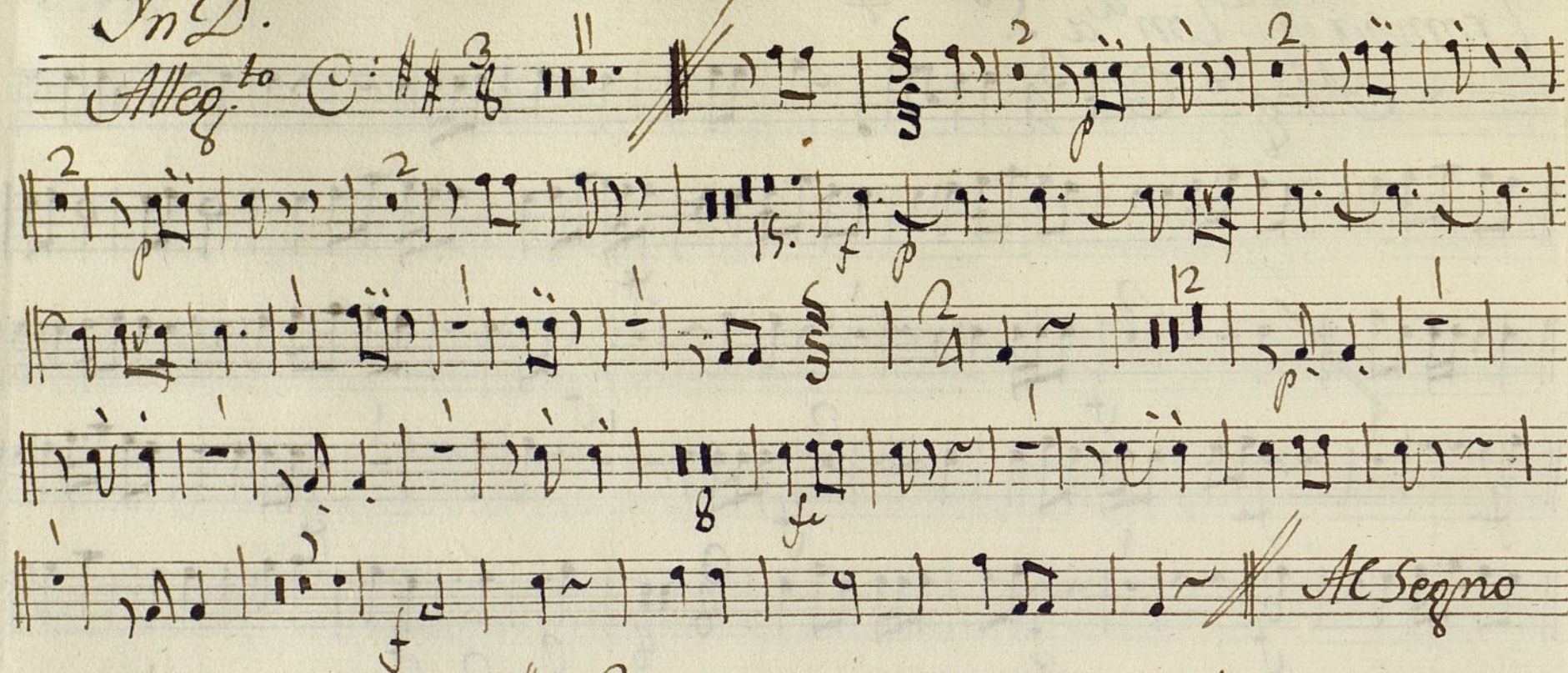
Allegro.

tres mas al segno

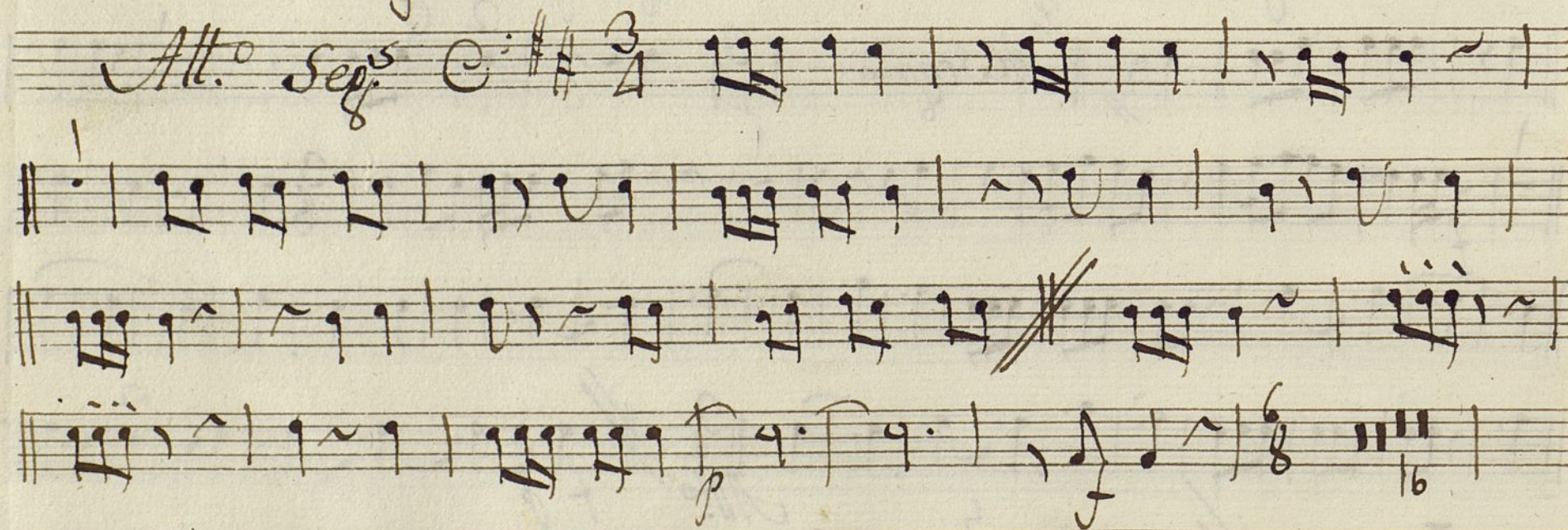
Alleg.to

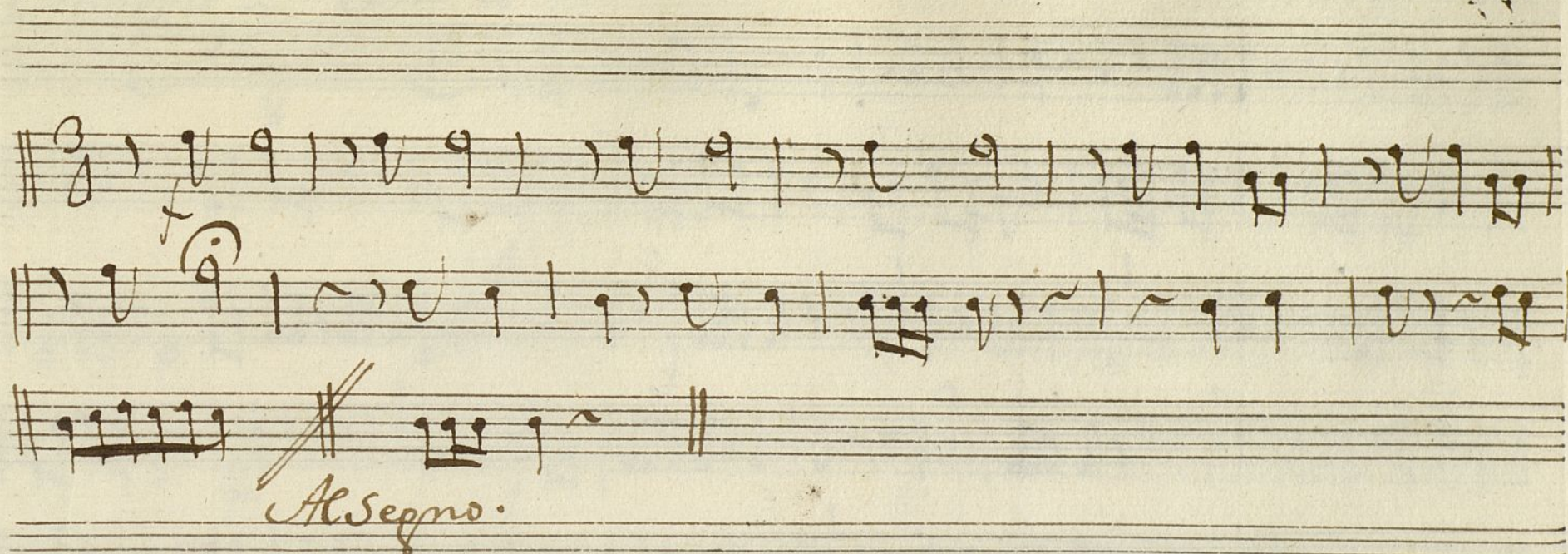
In D.

Alleg.^{to}



Alt.^o Seg.^{to}





Trompa 2.^a Ton.^a 5.^o t

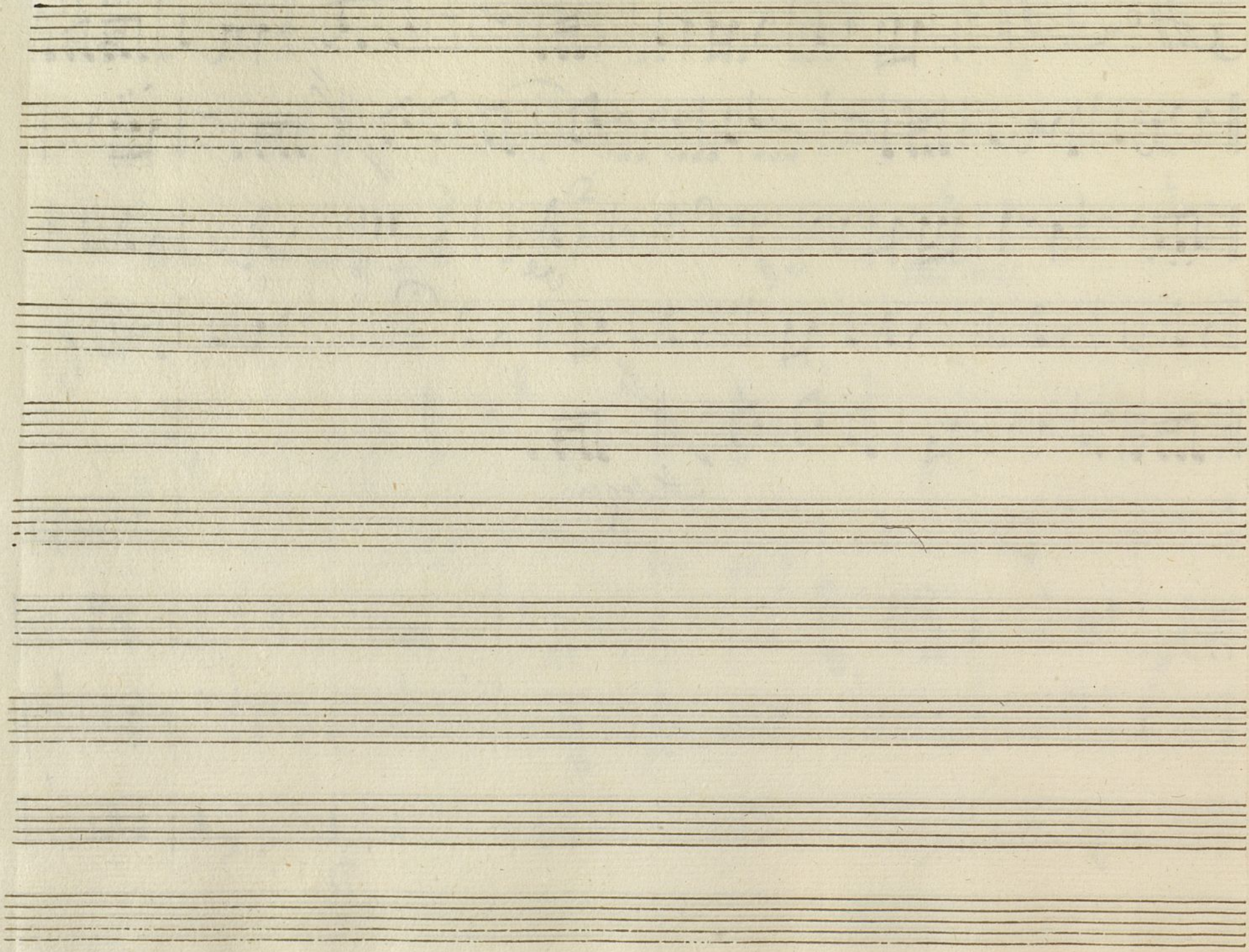
Mus 159-7

Alleg.^{to} $\text{C} \flat$ $\frac{3}{4}$

Allegro. $\frac{3}{4}$

U. P.





Bajo. Ton.^a a Cinco.

t

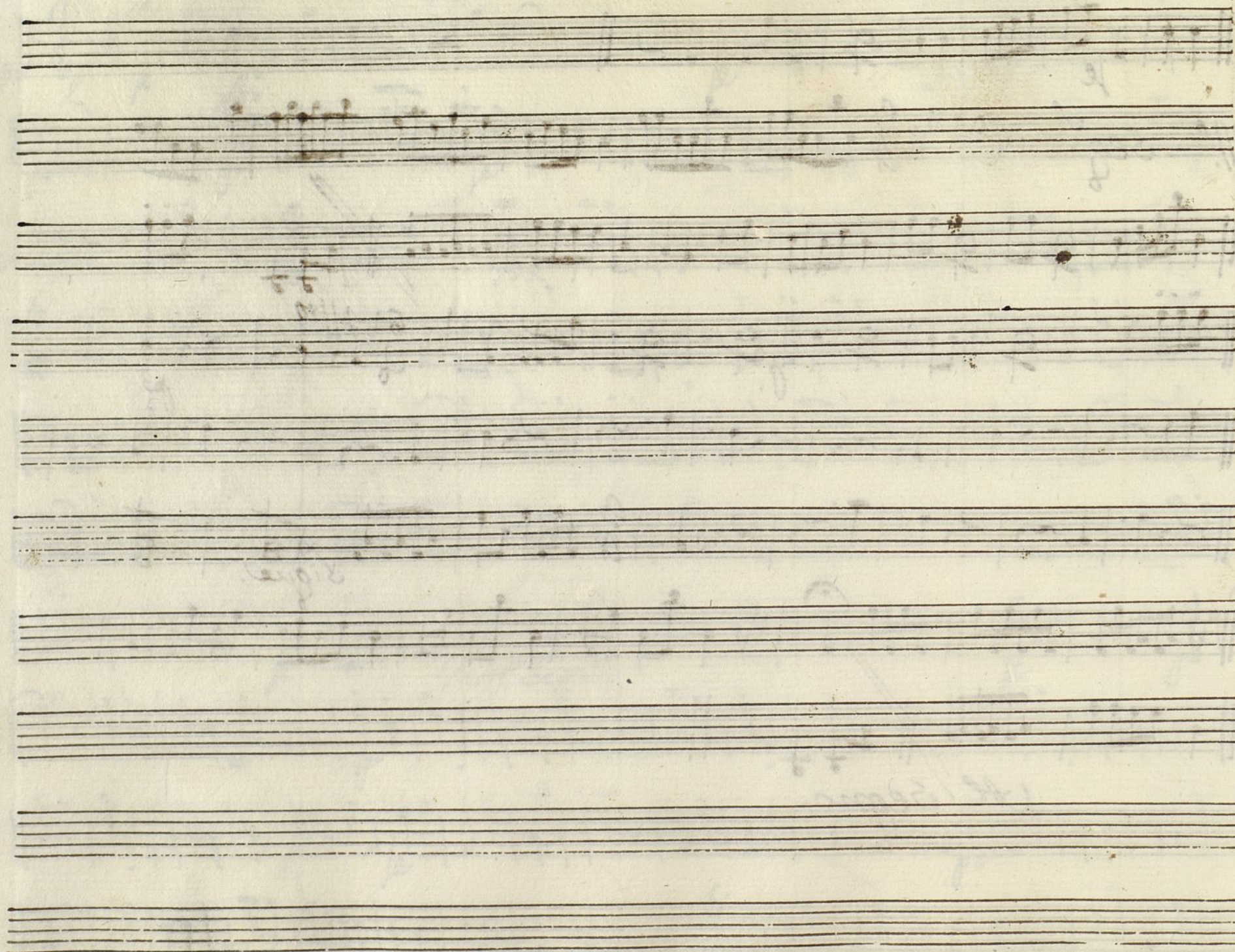
Mus 159-7

Handwritten musical score for Bass (Bajo) in G major (Ton.^a a Cinco). The score is written on ten staves. The first staff is marked *All.^o* and the key signature is G major. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *ten.*. The score is divided into sections by double bar lines. The section starting on the sixth staff is marked *Allegro* and *Allegro*. The section starting on the eighth staff is marked *And.^{te}*. The section starting on the tenth staff is marked *Vol.^{te}*. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked "Allo seg." and features 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 seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score concludes with the instruction "Allo segno." written below the eighth staff.

Allo seg.

Allo segno.



Bajo Ton.^a a Cinco

t

MW 159-7

Alleg.^{to}

Handwritten musical score for Bass, 5th position. The score is written on ten staves. The first movement is marked *Alleg.^{to}* and begins with a treble clef and a 3/4 time signature. It features various dynamics including *p* (piano), *f* (forte), and *fe* (f marcato), and includes some crossed-out passages. The second movement is marked *Alleg.^{to}* and begins with a treble clef and a 3/4 time signature, also featuring dynamics like *p*, *f*, and *fe*. The third movement is marked *And.^{te}* and begins with a treble clef and a 3/4 time signature, featuring dynamics like *f* and *fe*. The score concludes with a double bar line.

