

MUS 189-7

Los Fidalgos
de Medellin
o
D. Celedonio y
D^a Toribia

Estere

1788

Allegro Brillante

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of beamed eighth notes.

Dña. Toribia Yda
Dr. Celidonio Yda

Handwritten musical notation for the second and third systems. The notation includes various note values, rests, and dynamic markings such as *le po* and *le po*.

gar de
Nicoria me he puer to
Cuento a la

con te Con todo mi ten - por que una vi
ci nas de todo el lugar - el ruido y el
no ra llega mi aten cion - Gues tra vien ve

si ta a Doña to ribia la tengo q. ha
golpe q. ha dado en la corte mi pro fa ni
ni da pues es Cor re sia yes obli ga

zer la tengo q. ha cer
dad mi pro fa ni dad
cion yes obli ga cion

es pa riente hidalgo Viene de Ma drid
de cia la gente luego que me vio
Nio mi Do celidonio lo lle go a pre ciar

Te cha à que llas mo das es co ra for zo ra
e ta tan vi va es Do ña to ri bía
Ami gos que co ras:: de allà tan pre ci osas

pre ven tar re a ri
la de to rre jon
traigo que con tar

que casos tan raros traerá que de
 andava mirava pasaba á ma
 (Gard) Veiremos tendemos un buen rato a
 cir de modas de trapes lo horani
 drid y toda la gente al ber mi ro
 si ... Nio y que se contava mientras allas
 males que andan por alli Co
 de te echava arreir ve
 tava por acá de mi Gard que i
 Sr. Sr. Sr.

mo si yo fuera à llà y me miraran al punto sa
avte gl' infamia y que p' car dia de una hida ga
can a po nexos por lo primo rosa en aquella hii

Caran Retrato de mi
ria et burlarse as
toria Natural de alli

Re tra to de
~~ay~~ ~~del burlarse~~
Natural de a

mi
si
lli

ay Doña tori'bia
ay Doña tori'bia
ay Doña to ri'bia

ay
ay
ay

me muero por ti me
no vuelbas halli no
no mas a Madrid no

muero por ti
vuelbas halli
mas a Madrid

ad... ¡Bien Parientamia
vendreis de Madrid Contenta
Cio... ay Pariente que comidas,
que pases, que comedias,
que aguas de todos colores
conque dicen se refreca;
y como me cortejaban
como y bañan Petimetra
los cortejos:
ard... que es cortejos?
Cio... unos tontos q' a cualquiera
la quieren

Allegro

Parola

^{8.}
Coplas

All. poco $\frac{2}{4}$ *Punto bajo.*

Nico sa

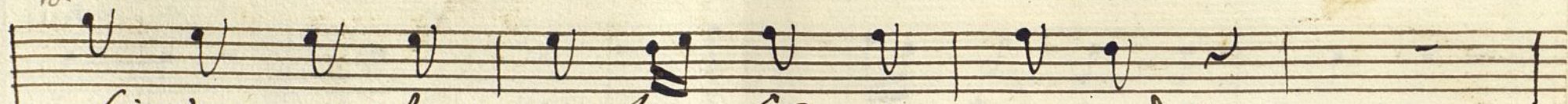
Nico sa
no *Ay tal Engaño de or*

p. *le*

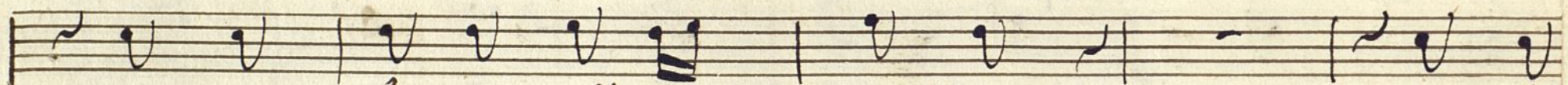
geres por e villa en el Zapato
teras en Madrid tiendas no niendo

p.

Unas Cintas de Co lo res Co mo
q en un instante hacen tienda de un Por
vigo res Vi za dos Co mo vigo
tal o Ba su re ro de un por tal o
res Vi za - - - dos; Una Co fias yes Co
Ba su re - - - ro; Andan otros mui so
p.o Le



fietas aotras se las ~~6~~ tan grandes
plados siempre mondan do los dienes

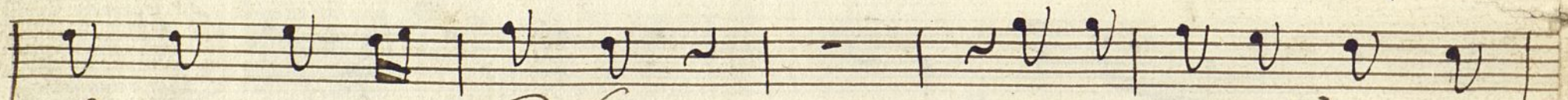
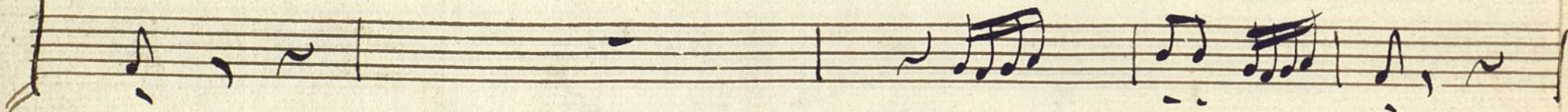


que por las Calles angostas

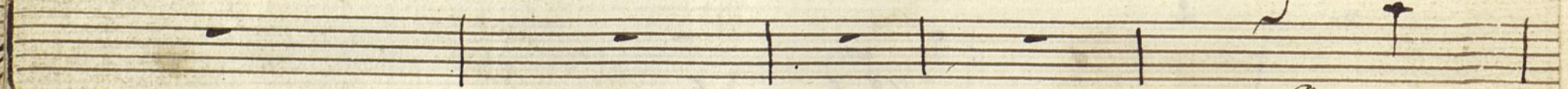
ay a l

que ninguno los a

a don



gunas que no Caben
de Coman o Cenen



par do

Uno y otro á cá lo

par do

A cá también se aumen

le

gasta la ten dera y la Bar bera
tado las tiendas con mucho exceso

le

que oy a todas pilla el día 6 lo
que pro du ce a Dios las gracias

le

Medica som bre ro
mos Con la hidalgia
Con tantas plumas de
siempre gordos y re

gallo
pletos
Con tan
siempre

Nico^{1a}
Alli asta la tra tantas — y verdu leras
X alao segundillo

Nico^{1a}
Con Aguas y Colores — alli las viejas
Allegretto

y verduleras andan con sircarianas - y Polo
allí las viejas seponen que parecen - tarascas

3
neas - andan con sircarianas y Polo neas;
nuevas - seponen q^e parecen tarascas nuevas;

gato
Jaca la Usia - gasta Bata y Dios save - sia bräc
gato
el Boticario vende acá giraptiepas para oñ

3
mira — gas ta Ba ta y Dios save sia brà Ca mi sa ;
tan to — ven de a cà gira plie gas pa ra o tro tan to ;

Allo
Nico^{1a} *Le gar*
Don Ci li do nio mui bien de cis, Do ña to

Nico^{1a} — Don Ci li do nio mui bien de cis, *gar^{2a}* Do ña to

Allo
Don Ci li do nio mui bien de cis, Do ña to

1or 2.
ri bia el lo es a si, *ff* ~~en las Ciudades Villas Lugares~~ *de mallos de*
ri bia el lo es a si *1or 2.* en las Ciudades Villas Lugares

quey ena rias las Alque rias
 ay todo a
 las Ca se rias las Alque rias
 ay todo a
 que llo de ma lo y Buens q. ay en Madrid q. ay en Ma
 que llo de ma lo y Buens q. ay en Madrid q. ay en Ma
 drid, ay todo a que llo de ma lo y bueno q. ay en ma
 drid, ay todo a que llo de ma lo y bueno q. ay en Ma

Madrid *vez mas* *17.*

drid q. ay en Madrid

drid q. ay en Madrid *Salva*

nonos Can temos ei to de jemos para otro

Can temos nuevas con

que ala y de a se dar a fin de da ra fin

Can remos nuevas con gl. alaydea se darà fin se

da rà fin se da rà fin

Segui.

Punto bajo.

Allegretto

De lo que aora se,

Y aquí la to na

Y aquí la to na

Can ta na da me pe ta de lo q! a ora se Can ta na
 di lla fi na li za mos ya qui la to na di lla fi

da me pe ta de lo que a ora se Can ta na da me -

na li za mos ~~ya qui la to na di lla fi na li za~~
 lo gre por rra ray Nueva per don ya -

pe ta na da me pe ta -

~~la na fi na li za mos~~
 plauso per don ya plauso

Trigo

Alleg.^{ro} 24.
nuestras Abuelas;

pedon ya plane vola

Baion

Nico.^{ra} (accion y Cantor ordinario)

me vale mas un Rodete con

mechas

Caraca Suelazos y el es cura

je

que no todas a que llas Co

razas - de las escofietas que train en Ma

drid drid drid - q? train en Madrid;

par.^{do}

25.

vale mas mi casa ca y corbata

ta lega chupita y el pe li to a si z.

que no todos aquellos pei nados

de los Pelos tielos Como puerco es pin -

pin - pin - Como puerco es pin; *solo.*

los dos Bailan Rediculis

fo lias y mas fo lias fo

arco Andar

li as ne de vai - tar - - has ta que apu ro fo -

li... as te con si ga una mo - rar.

Sigue la Tirana del Triunfo

Al Segno
hasta el

Felton

Bayon

Al Segno hasta el

tirana de el tripili

all.

Handwritten musical score for 'tirana de el tripili'. The score is written on six staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, handwritten style. The lyrics are written below the staves. The first system of music (staves 1 and 2) is followed by a double bar line. The second system (staves 3 and 4) contains the lyrics 'La tira ni - lla en el di - a es'. The third system (staves 5 and 6) contains the lyrics 'lo q.e mas gus to da sa'. The fourth system (staves 7 and 8) contains the lyrics 'ti - ra ni - lla en el di - a es'. The music is written in a simple, handwritten style.

lo que mas gusto da don de esta este
so ne tillo to di tos pue den Ca-
llar don de es taes te sone tillo to di/
tos pueden Callar Tri pili tri pili
tra pa la tra pa gues ta Fi ra na se

Canta y se vaila an da mo rena

an da mu cha cha que me rro - bar el al -

ma da le con brio da le con gracia

ti ti ti ti ti ra na

Vailando

tripili

tri pili tra pa la tra pa tri pi li tri pi li

Benigno José Alvarado
1888.

tra pa la tra pa an da mo re na

an da mu cha cha ge me ro bas el al

ma dale con a re da le con gracia

que me ro bas el al ma

A. 3

Violin Primero

Sonadilla a Duo;

Los Balgos;

N.º 3.

Alleg. Brillante & b^2

The musical score is written on 11 staves. The first staff begins with the tempo and mood 'Alleg. Brillante' and the key signature & b^2 . The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte), 'p' (piano), and 'se' (sforzando) are used throughout. There are also repeat signs and a double bar line. The paper is aged and shows some staining.



Parola;

Coplas

Punto bajo.

All.^o poco

2/4

Handwritten musical score for 'Coplas' in G major, 2/4 time. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All.^o poco'. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are numerous dynamic markings, including 'p' (piano), 'f' (forte), and 'p_o' (pianissimo). The notation includes many beamed notes and slurs, indicating a fast and intricate piece. The paper is aged and shows some staining and wear.

Alleg.^{ro} p_o

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *p*, and *le*. There are also performance instructions like *All.* and *salta*. A section of the score is heavily crossed out with dark ink. The word *Volte* is written in cursive at the bottom right of the page.

Sequi. *Punto bajo.* *Allegretto* 3/4

Voz
P.
fmo
3
6
3
3
fmo
dol.
Allegretto
Punt.
8

alorparrafor

Handwritten musical score on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various note values and rests. The middle staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with various note values and rests. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with various note values and rests. The word "Andte" is written above the middle staff. The word "arco" is written above the bottom staff. The word "Sigla Tirana" is written below the bottom staff.

Sigla Tirana

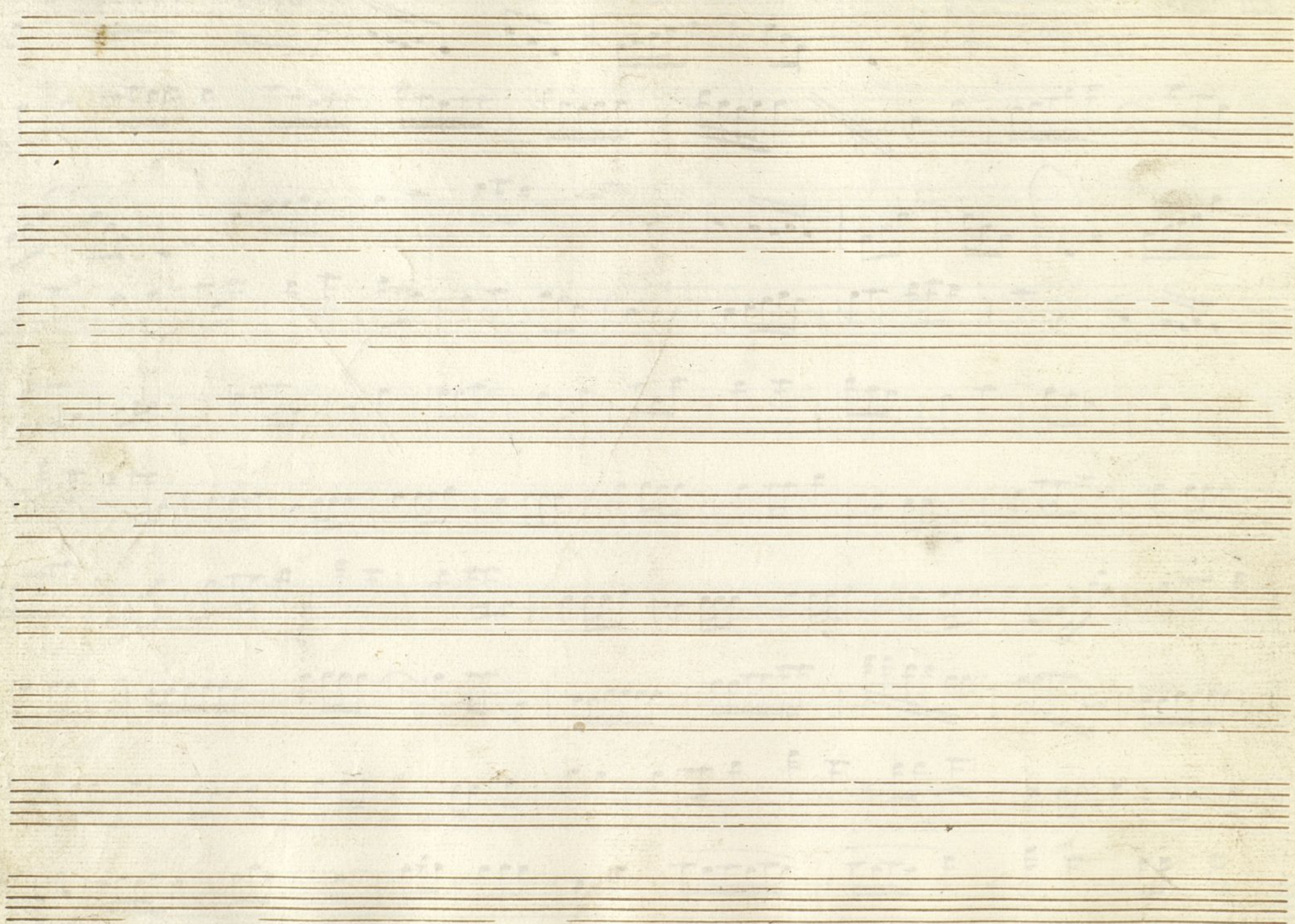
Handwritten musical notation on a single staff, consisting of a series of notes and rests.

Ayuntamiento de Madrid

triana
all.^{to}

Voz

D. c.



Fonadita Violin 2.^a a Duo *Los Hidalgos* *Mus 189-7*



al Segno
Parota

Punto Bajo

Coplan,

All.^o poco

2
4f.

P.

f.

60

P.D.

④

P

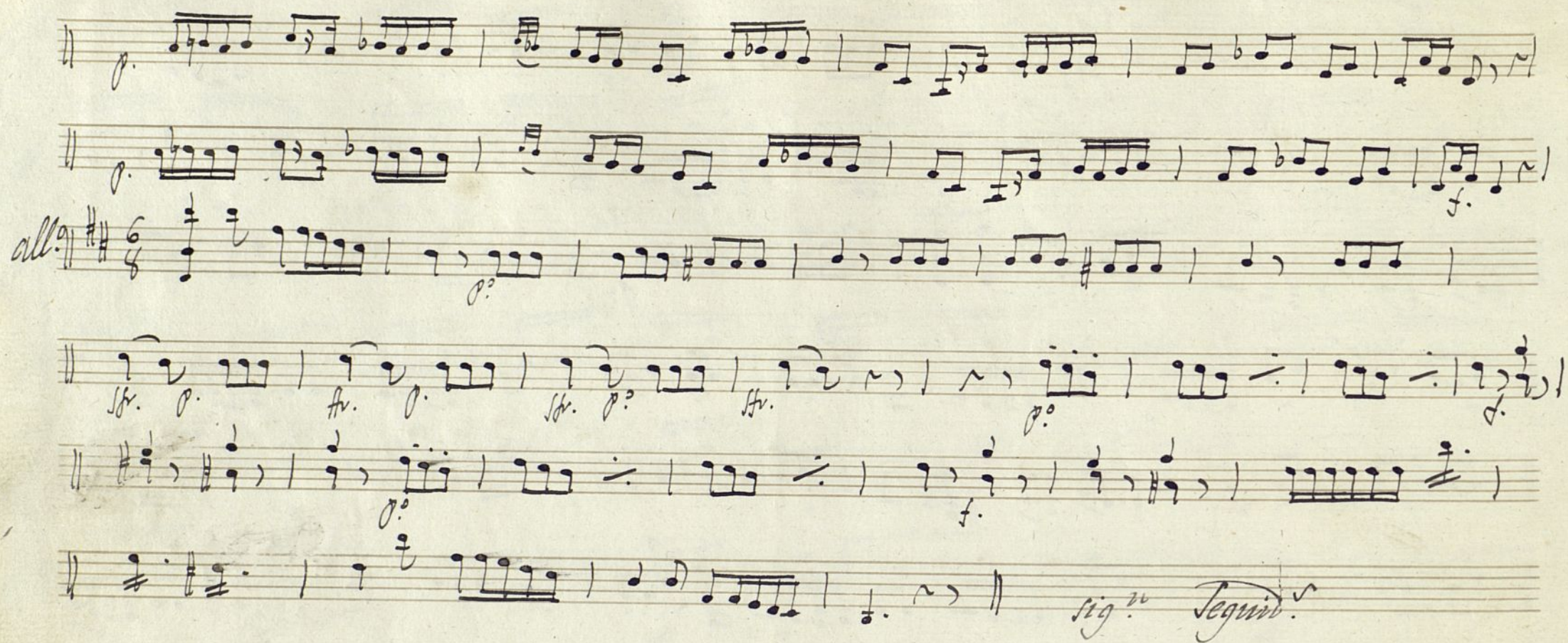
20

P.O.

P.

all to

P.



+

Segno 2^o

Segno

Segui. *Puntobajo*
Alleg. *no*

all.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), and dynamic markings like *fmo* (fornito) and *le*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are some corrections and annotations, such as a large 'X' over a section on the third staff and a 'Puntobajo' marking. The paper is aged and shows some staining.

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 annotations include:

- folias* (written above the fourth staff)
- Andte* (written above the fourth staff)
- salta ala Tirana* (written above the fifth staff)
- Al Segno* (written above the fifth staff, with a double bar line and repeat sign)
- Como Oxirna* (written below the sixth staff)
- NO* (written below the sixth staff)
- le* (written below the sixth staff)

The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and wear along the edges.

Segno

Liriana

viol. n 2º

Punto bajo *allº*

voz

D. C.

Octavina

Mus 189-7

Tirana

Punto bajo

8^a alta

32.

Alleg.º D. C.

22

22

24

10

12

18

08

18

30

30

24

218

Salvador Ballester
Ms 189-7

Nº 3.

Contrabajo

Tonadilla a Dios:

Los Indios

Con Violines, Oboes, Trompas, Bajon, y Contrabajo.

All^o Brillante C^{\flat} $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the title *All^o Brillante*, a key signature of one flat (C-flat), and a time signature of 2/4. The notation is dense, featuring many beamed notes and rests. Dynamic markings such as *p*, *f*, *ff*, *p_o*, and *v* are interspersed throughout the piece. There are several instances of correction and deletion, particularly in the middle staves. The manuscript is written on aged, slightly stained paper.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *le* and *po*. The fourth staff contains the handwritten text "a los parrteros" and "Al Segno seguido;" with a double bar line and a sharp sign.

Parola

Punto Bajo

Coplas

All. poco

Handwritten musical score for 'Punto Bajo' featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by dense, rhythmic patterns of eighth and sixteenth notes, often beamed together. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout the score. The manuscript is written on aged, slightly stained paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, 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:

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

Volte

Segui!

Punto Vaya

Allegretto

C: # 3/4

Handwritten musical score for the first section, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *fmo*, *mol.*, and *vo*. A large diagonal slash is drawn through the second staff. The section concludes with the word *Segue* written above the sixth staff.

Widener Bayon

Contra?

Widener

Handwritten musical score for the second section, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *punt.*, *vo*, and *le*. The section concludes with a large diagonal slash.

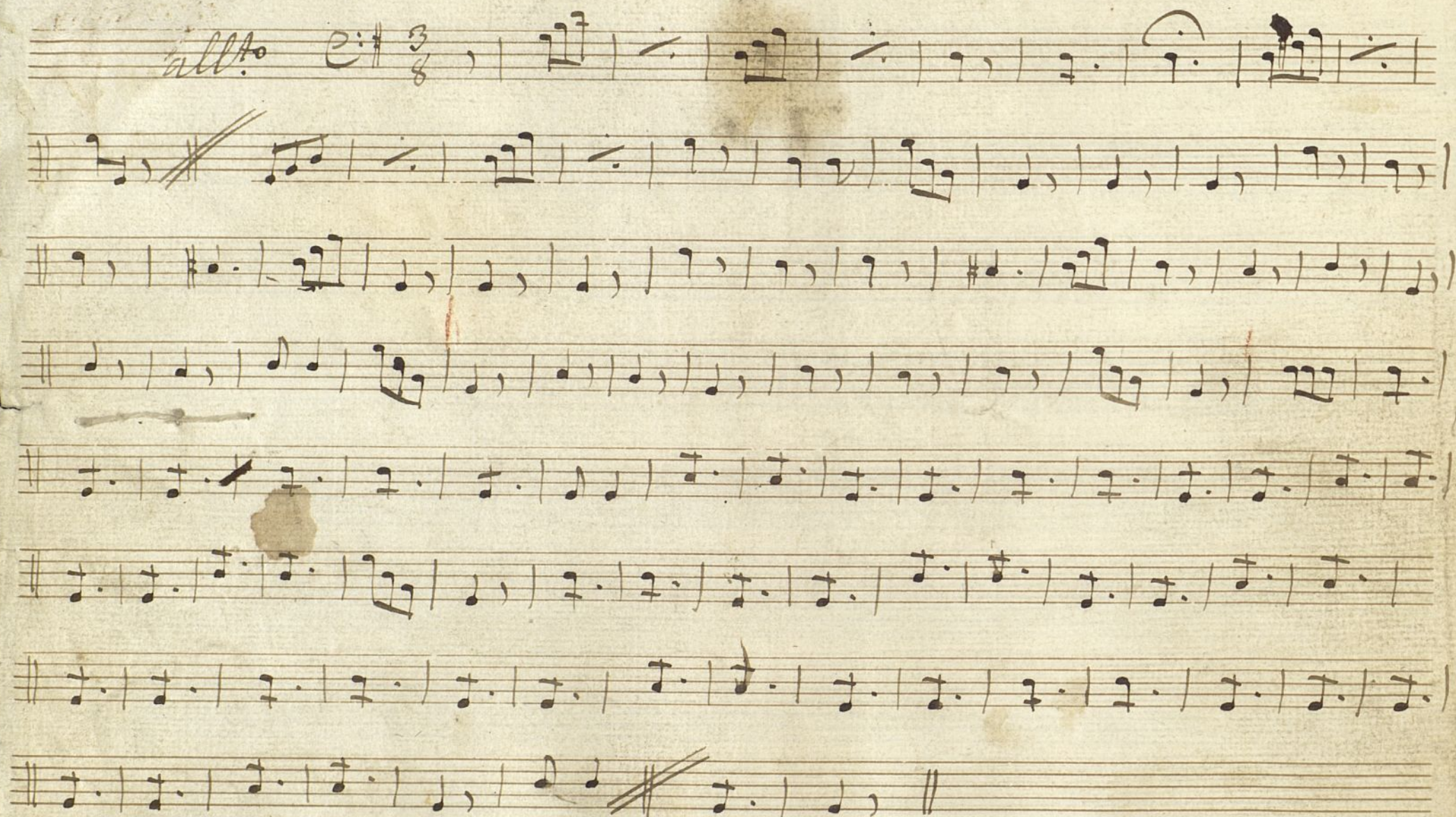
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as treble and bass clefs, time signatures (e.g., 3/4, 4/4), and dynamic markings (e.g., *f*, *p*, *le*, *no*, *fir*, *mol*, *col*). The notation is dense and includes many slurs and ties. The paper shows signs of age, including staining and wear.

Key markings and annotations visible in the score include:

- f* (forte)
- p* (piano)
- le* (likely *le* for *le* or *le* for *le*)
- no* (likely *no* for *no* or *no* for *no*)
- fir* (likely *fir* for *fir* or *fir* for *fir*)
- mol* (likely *mol* for *mol* or *mol* for *mol*)
- col* (likely *col* for *col* or *col* for *col*)
- Andte* (likely *Andte* for *Andte* or *Andte* for *Andte*)
- Alleg^{ro}* (likely *Alleg^{ro}* for *Alleg^{ro}* or *Alleg^{ro}* for *Alleg^{ro}*)
- salta a la tirana* (likely *salta a la tirana* for *salta a la tirana* or *salta a la tirana* for *salta a la tirana*)
- los pajaros* (likely *los pajaros* for *los pajaros* or *los pajaros* for *los pajaros*)

Ayuntamiento de Madrid

Bajo Tirana



D. e. Al seg.^o

Mus 189-7

Violin I.^{ro}

Donadilla a Duo

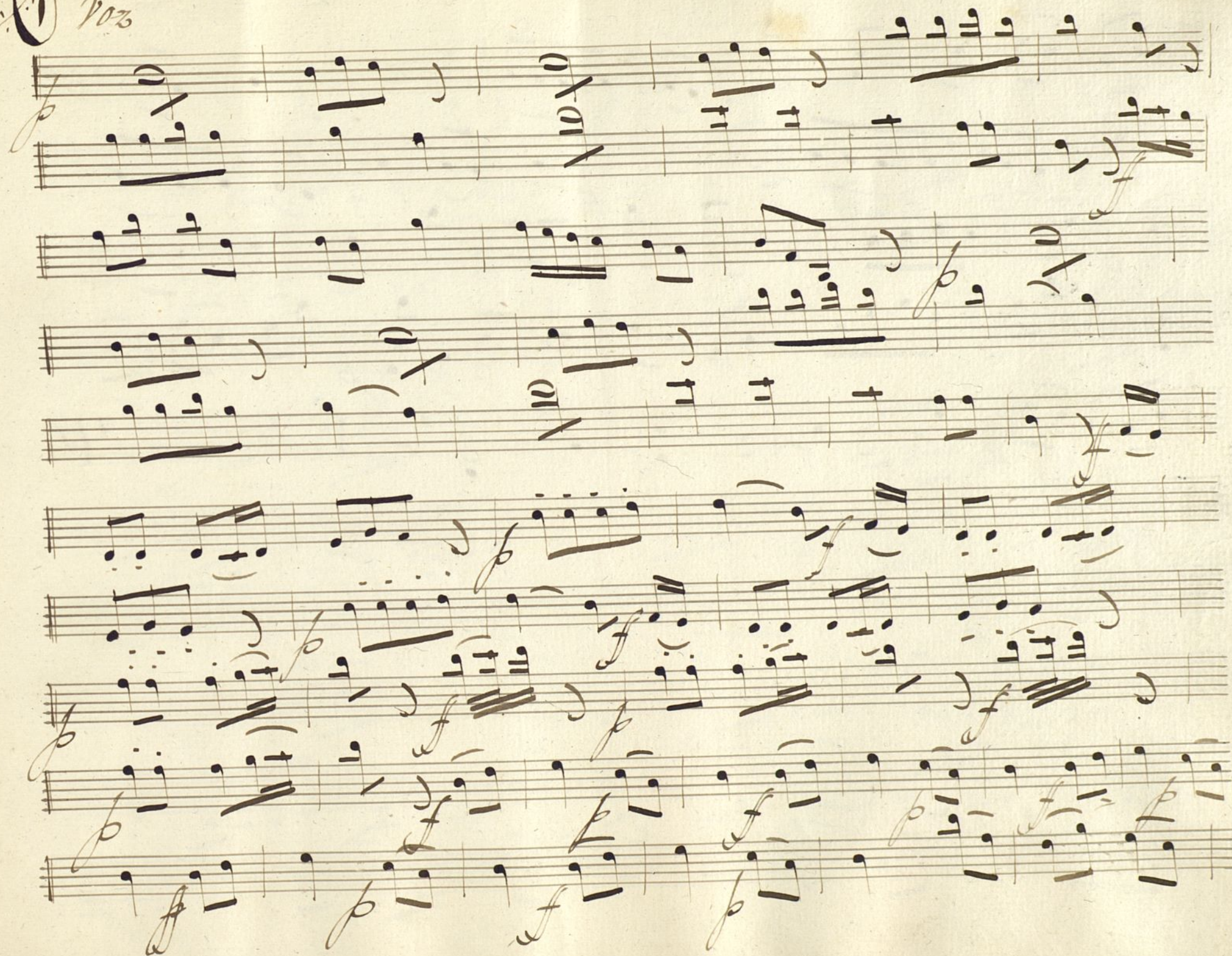
Los Yetalgos

No. 3

Allegro brillante



2.º voz



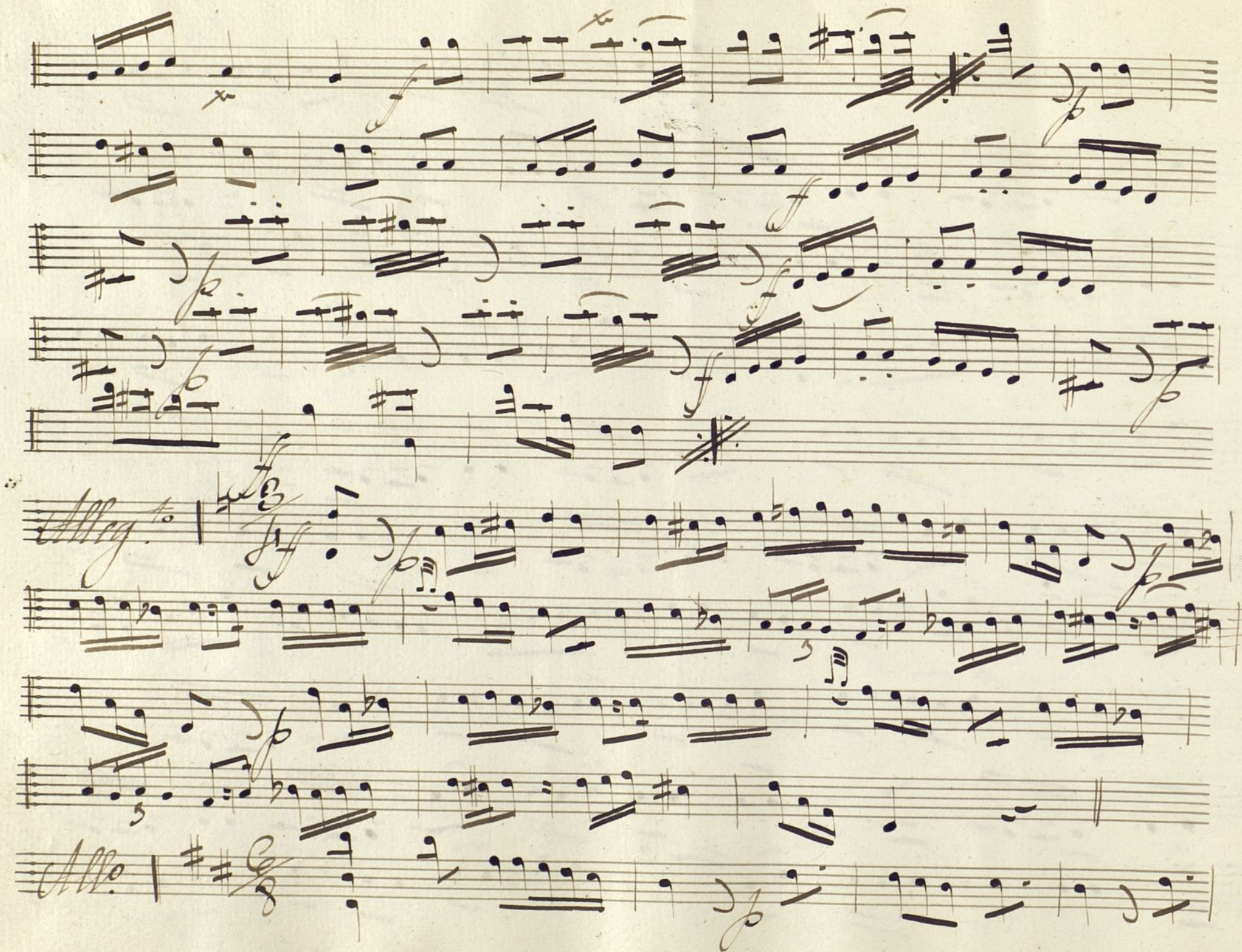


punto bajo

Coplas // *Alto poro* // $\text{G} \# \frac{2}{4}$

vog

vs.





VS

punto bajo

Pequidillas / Allegro

The musical score is written on ten staves. The first staff is the vocal line, marked 'Voz' and 'Allegro', in 3/8 time with a key signature of one sharp (F#). It begins with a treble clef and a common time signature 'C'. The melody is characterized by rapid sixteenth-note passages. The second staff is the piano accompaniment, marked 'piano' and 'punto bajo', in 3/8 time with a key signature of one sharp. It begins with a bass clef and a common time signature 'C'. The piano part features a steady eighth-note accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.







