

All.^o

Criada
Señora mia Ama de

Ama
mi alma de/ame niña q. ya me enfadas Usted per-

done si esta mañana fui de/atenta pues tube

Alma

Mus 176-6

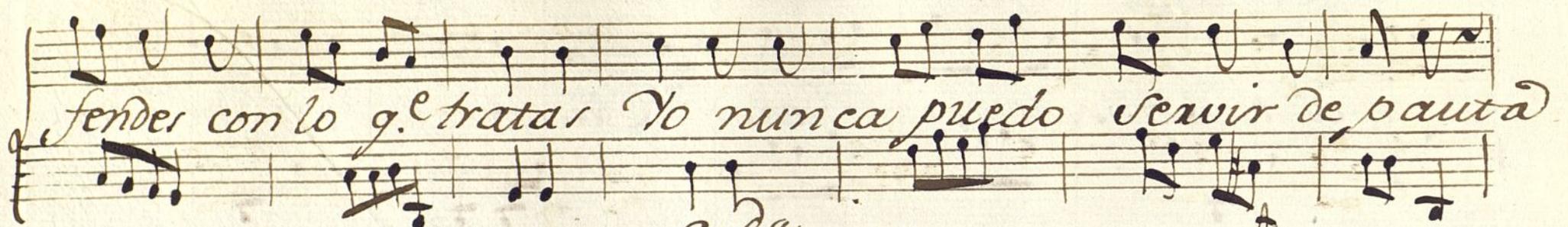
Caua tu Considera q.erer Criada y Estoi su.

pliendo toda tu faltas y estoi supliendo todas tu fal.

ta,

Criada
Yo le prometo quede enmendada si con su ejemplo u.

Alma
ted me Calla Calla te digo no hables palabra q. maime o.



fender con lo q.º tratar Yo nunca puedo servir de pauta



Cx.º a
a los abusos q.º tu mi Ama escuche atenta



Oirá en plata en una seguidilla la Verdad cla



ra la



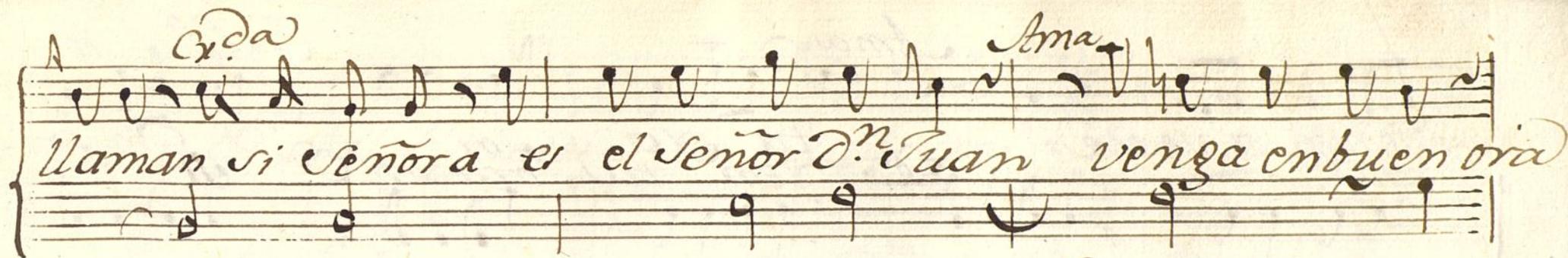
Cx.º a
Quien anda con un

All.º Seg.º

Como dice el proverbio
que Cojean Entrambas andando el
tiempo si los qe Cojean Entrambos an dando el
tiempo andando el tiempo Vesto aientado
si usted tiene cortejo yo tendre Mafo.
Ama
tal de verguenza no e de aguantarla

Vete atribida pues q.^e me enfadas Yo hare q.^e al-
punto valgas de Caia no no lo Creo pues por q.^e
Causa por q.^e Señora ni Yo q.^e a mi me su-
fra e de hallax Ama ni urted q.^e le acomo
de otra Criada Pero Creo que

Coda
llaman si Señora es el Señor D.ⁿ Juan venga en buen ora



Coda
y Vete tu de aqui si vete luego con eso podre



Ver a mi Gallego.



Toag.
And. no Dulce amado embeleso, Caxo y man
Gallego: mi Juanilla mea dicho g^e yo la



de mi amor de tu O/oz atraido
venga aver c.^a ya a llegado mi palanco



Amor *Joag.^o*
vengo a verte mi Do. tu ya soi No soi-
y en tu brazos Co. da. Mi mi

Co. da
tuyo bien y en tu *Amor* que brabo, brabo q. bueno
que brabo brabo

bueno me quita mi Señora Con su Cortejo
el buena picax dia Co. da. de usted lo aprendo.

Amor
All.^o Muchacha muchacha ai tal atrevida en

Co. da
Casa tu Amor ay tal igno minia Señora se

nōra ai tal Picardia en Casa mi Amo ai tal Ygro
minia Callate muchacha no quiero atrevida
atrevida puer todos son Reos de una Causa mis-
ma perdonense Entrambas, y sean Amigas es
sano el Consejo fuerza es q. le admita puer aguesto a'

*pues aquesto Acabe con
cave con las seguidillas*

las Seguidi-llas.

*All: Seg. Pues a todos un alma de amor go
de amor go-*

bierna

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The lyrics are written in a cursive hand, often overlapping the musical notes. The first system includes the lyrics 'pues aquesto Acabe con' and 'cave con las seguidillas'. The second system has the lyrics 'las Seguidi-llas.'. The third system begins with 'All: Seg.' and continues with 'Pues a todos un alma de amor go' and 'de amor go-'. The fourth system has the lyrics 'bierna'. The notation includes various note values, rests, and bar lines, with some staves ending in double bar lines and repeat signs.

bierna Cada Oveja se vaya
 Con su Paxeja con Cortejo Ama
 O dueño amado O
 Ydolo mio que dulces son las glorias de un amor fi.
 no de Cuidado Yo quiero amor al majo q.
 Punt. do
 no amor de Cavallero q. al fin todos son amores ya.

Pall. y Cda

quel con meno rōcos ala Cota Cotita Co tita

ala Cota q.e canta mi Pepa q.e que

todos

Cada obeja se vaya con su Pareja Cada o.

And.

beja se vaya con su Pareja

Oto se acaba 1.^o
 perdonar Moigueteros
 y hasta mañana. O dueño V.

Pall. = ma qui'ero To una fregon a
 qe me Cuide, y qe me aritta
 qe una Uria qe me gaste
 y me dese si Camia lo'ala Cota V.
 qe canta mi ca que: Perdonar Moig. asta manana

+

Amor, amor, amor, amor

Violin I. Tona 1.ª 2.ª Parte de la Cuada, y Gallego.

All. 6/8

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking 'All.' is present. The music is characterized by intricate rhythmic patterns, often using eighth and sixteenth notes, and includes dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with the word 'Segue' written in cursive at the end of the final staff.

176-6
Mus 176-6

Punteado *All.^{to}* *Uol*

And.^{no} 

All.^{to} 



Pastoral. 



Reprise
al Verno.

All.^o

All. Seg.

Rand.^o

Adagio

A page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves, each with five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The handwriting is somewhat cursive and appears to be from the 18th or 19th century. The paper shows signs of wear, including some staining and a slightly irregular edge. The overall appearance is that of an old, well-used manuscript.

Violini 1.^o Oboc. Ton. a N. 2.^a Parte del Amari / Guada

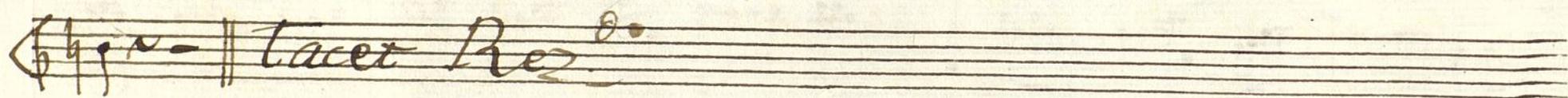
All.^o 6/8

The musical score consists of ten staves of handwritten notation. The first staff is the title line. The second staff begins with the tempo marking 'All.^o' and the time signature '6/8'. The notation is dense, with many sixteenth notes and rests. There are several slurs and phrasing marks throughout. The piece ends on the tenth staff with the instruction 'Vesp. Tacet' written in a decorative script.

All.^o G major $\frac{3}{4}$ *p.*



G major *Tacet Res.*



Pastoral. G major $\frac{6}{8}$ *p.*

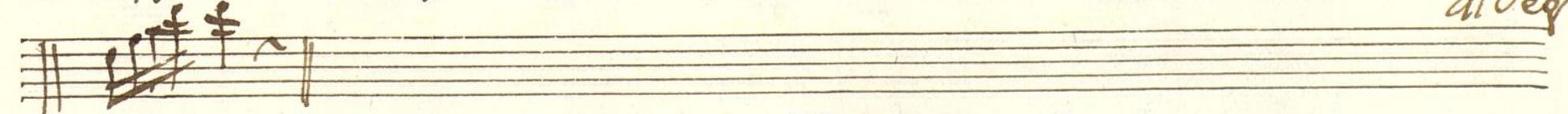
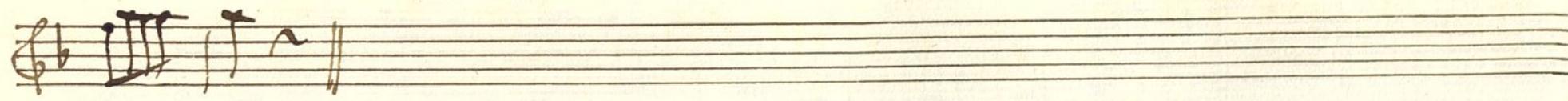
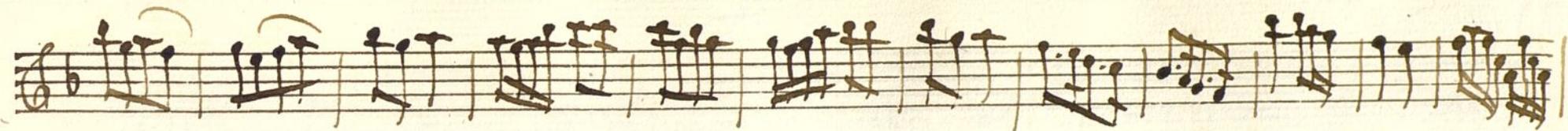


Repite allegro.



All.^o G major $\frac{2}{4}$ *p.*





allegro.





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Violin 2.º Ton. a 4.º 2.ª Parte de la Ciudad, y Gallego.

All.º

Handwritten musical score for Violin 2.º, 2.ª Parte de la Ciudad, y Gallego. The score is written on ten staves in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings such as 'p' (piano) and 'f' (forte) are present throughout the piece. The piece concludes with the word 'Segue?' written in the final measure.

Punt.^o

All.^o 

 *Repite*

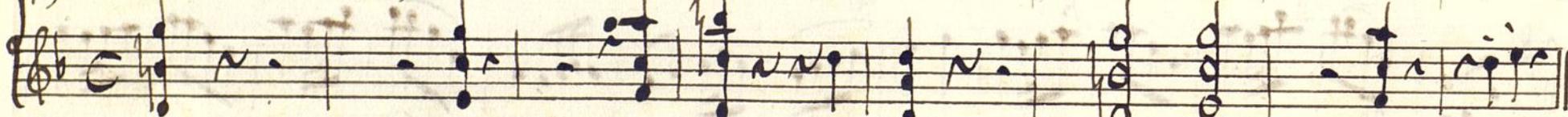
al segno

All.^o 









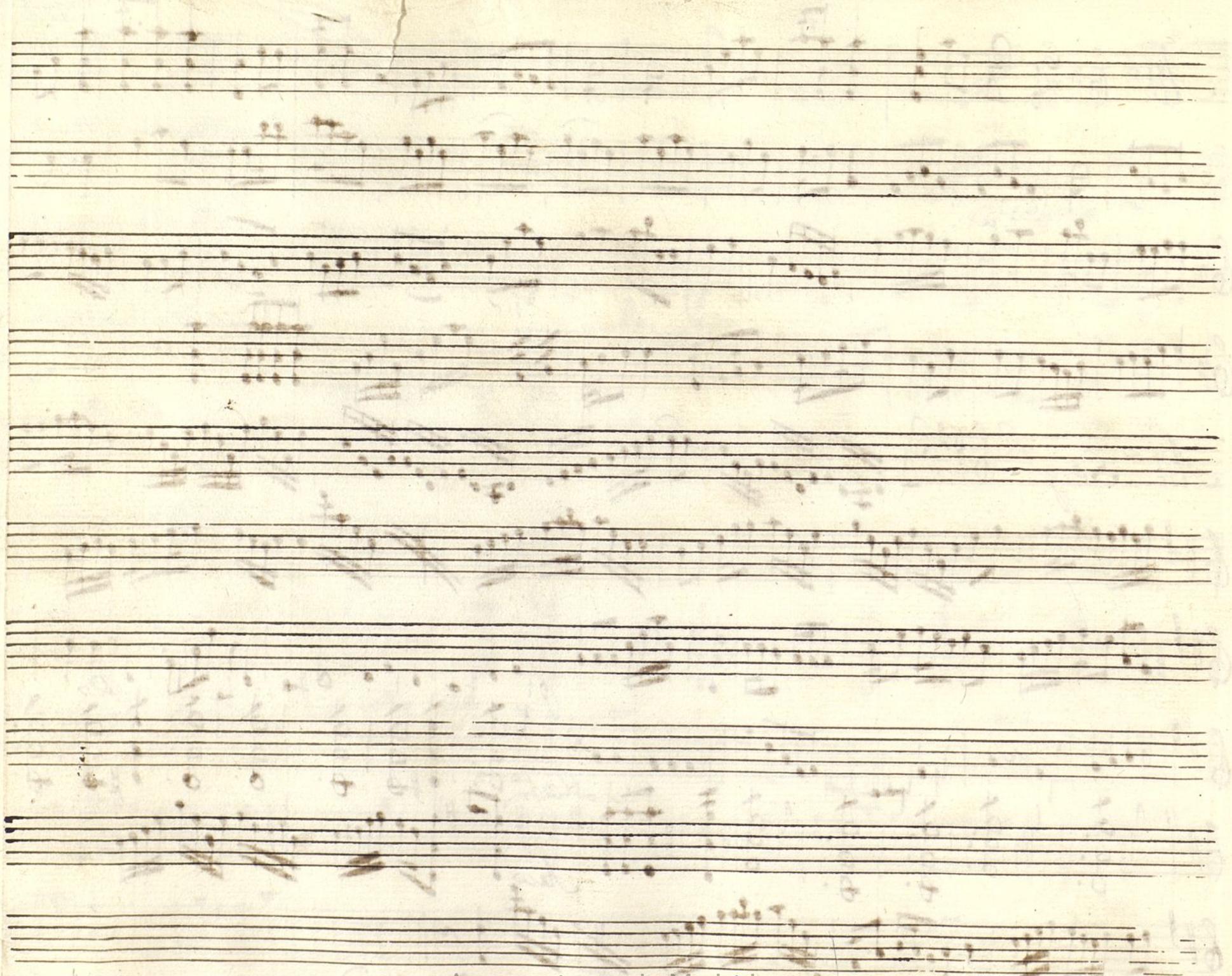
And.^o 



 *Repite*

al segno.

Handwritten musical score on aged paper, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked *All.^o*. The fifth staff is marked *All. Seg.*. The eighth staff has the marking *Rit.^o* above it and *And.* below it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of age, including foxing and some staining.



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Violin 2.ª Vn.ª 2.ª Parte del Ama, y la Cruzada

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by frequent sixteenth-note patterns and slurs. Dynamic markings include a forte 'f' on the sixth staff and a very piano 'v. p.' on the tenth staff. The notation is dense and typical of 18th-century manuscript notation.

And^{no} *Punt.^{do}*

al Segno. *Arco* *All.º*

And^{no} *al Segno.*

All.^o 6/8

All.^o 3/8

Rasgueado.

Allegro.



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Mus 176-6

Trompa 1.^a Ton.^a a 1.^o 2.^a Parte de la Ciudad, y Gallego.

Seg.^o tacet.

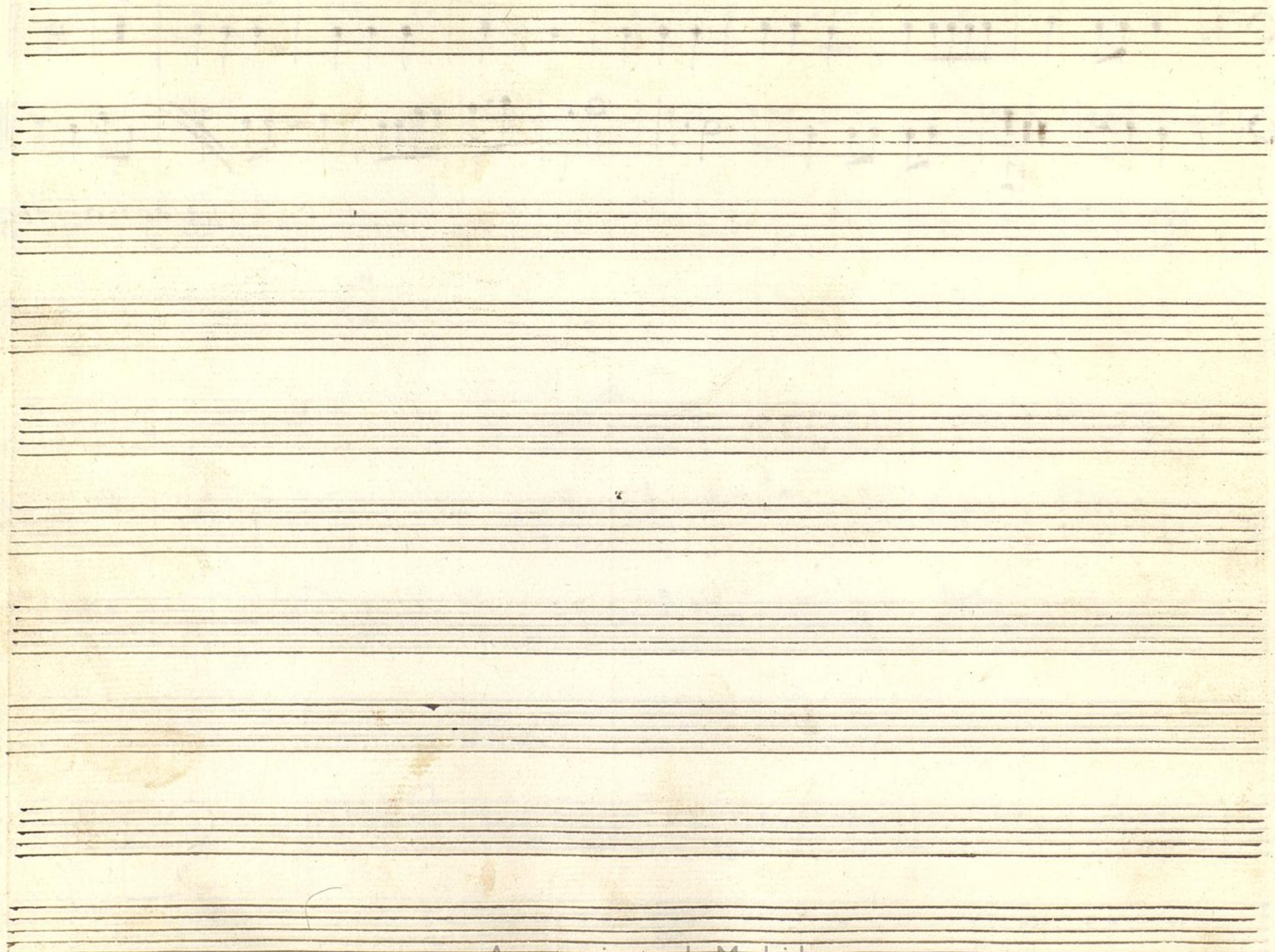
All.^o $\text{C}:\flat \frac{3}{4}$

Pastoral And.^{no} $\text{C}:\flat \frac{6}{8}$

Tacet.

All.^o Seg.^o $\text{C}:\sharp \frac{3}{4}$

Allegro Presto.



Ayuntamiento de Madrid

Trompa 2.^a Ton.^o a 3. 2.^a Parte de la Crida, y Fallego.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some measures containing rests. There are several dynamic markings, including 'p' (piano) and '2' (second ending or similar). The notation is clear and legible, typical of 18th-century manuscript notation.

Seg. Tacer.

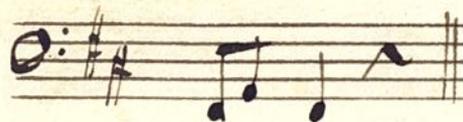
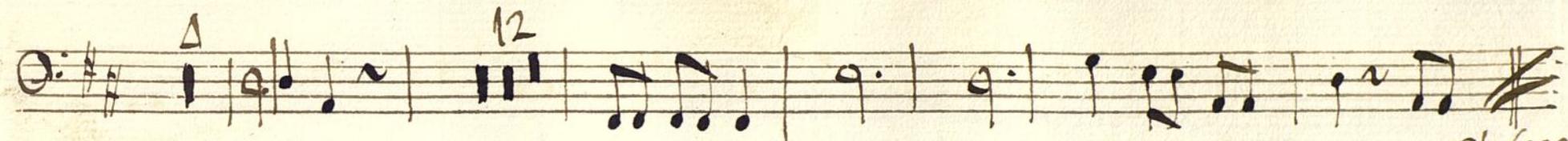
All.^{to} 3/4

And.^{no} 6/8

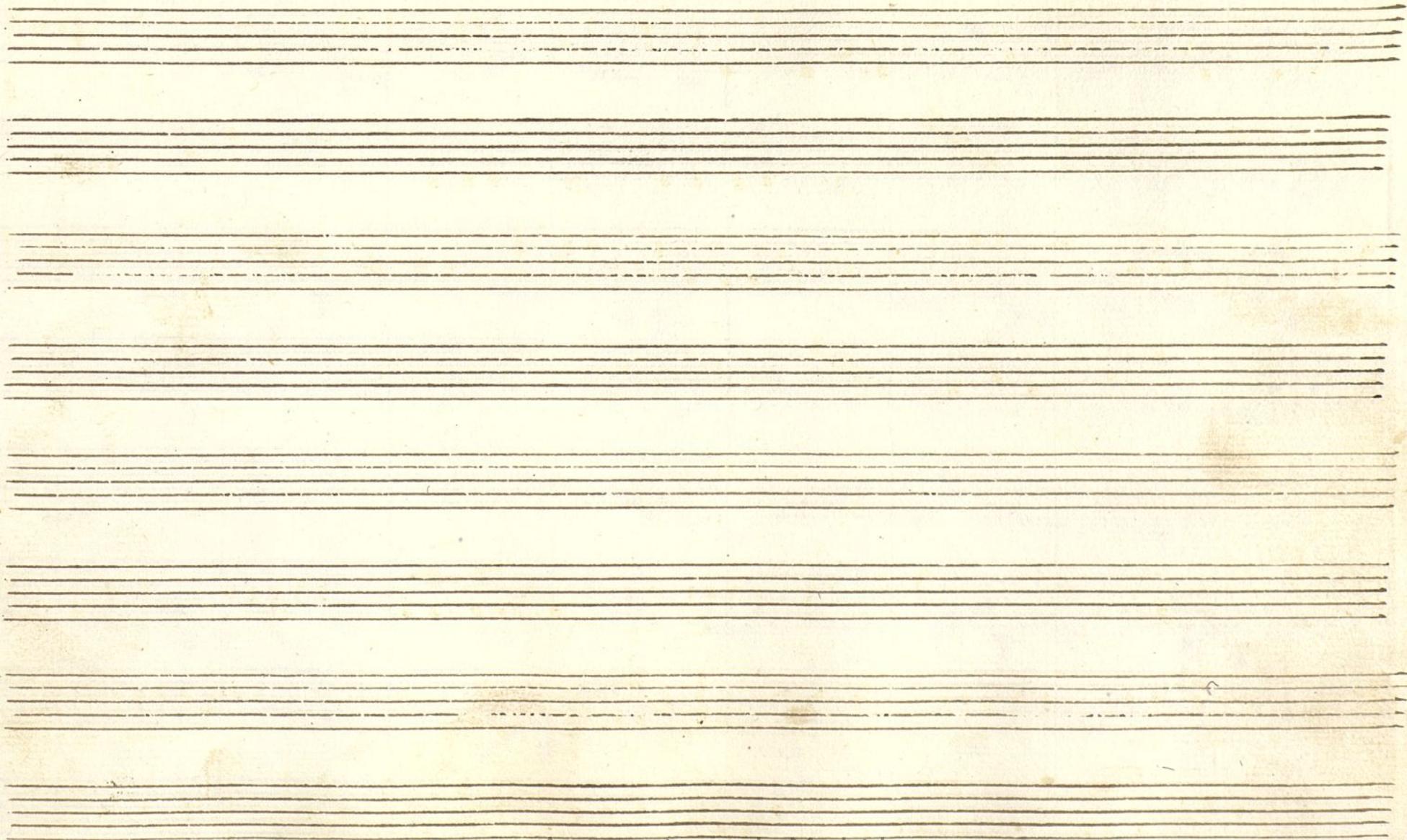
allegro Respi

All.^o tacet

All.^o Seg.^o 3/4



allegro
Reprise:





Ayuntamiento de Madrid

t

Mus 176-6

Bajo Ton. a 1.^o 2.^a Parte de la Cuarta y Gallego.

All.
Musical notation on ten staves, including treble and bass clefs, time signature 2/4, and key signature of one sharp.

Voltejo ⁴⁰

All^{to} Seg. $\text{C}:\flat$ $\frac{3}{8}$

alLEGRO
Reprise

All^{to}

Re^{do}

Pastoral. $\text{C}:\flat$ $\frac{6}{8}$

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Reprise des Parr.

All.^o

All.^o Seg.

Pun.^{do}

Tuo

Reprise al Regno.

Ayuntamiento de Madrid