

Leg.^o 12, n.^o 33 ~~121-10~~

Mus 121-10

Contra 561 Contra 10

121 10

Leg.^o 6.^o n.^o 18

Tonadilla

à 3

A Chapucero y Barbero

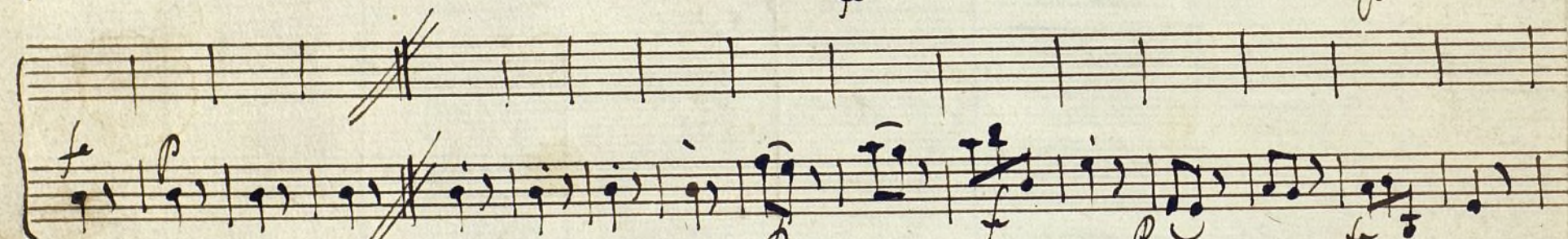
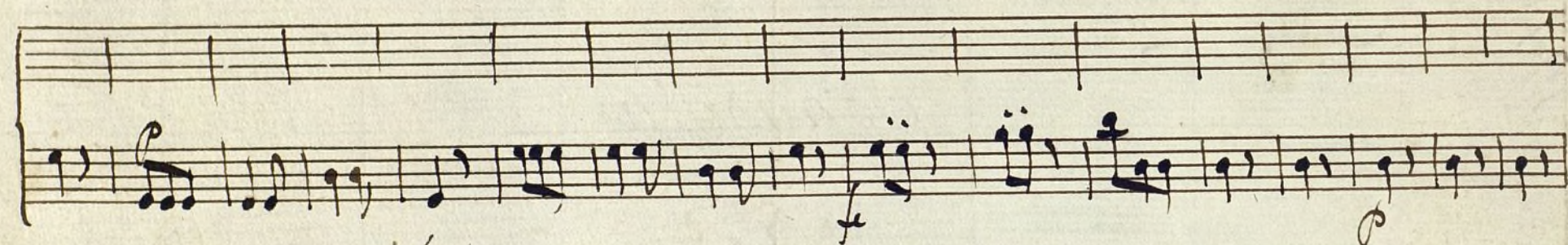
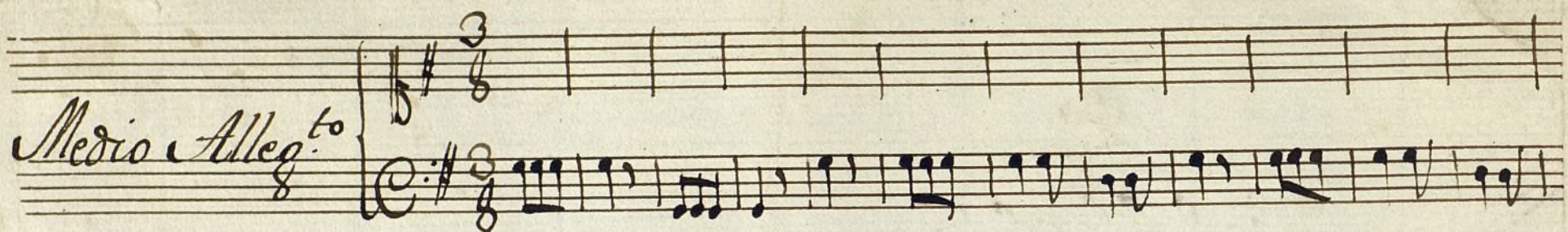
Esteve.

18

Contra 5

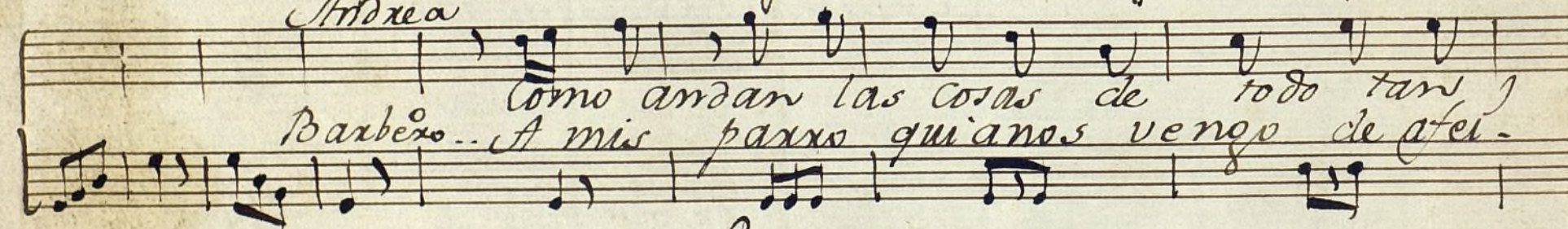
n.^o 18

Medio Alleg^{to}

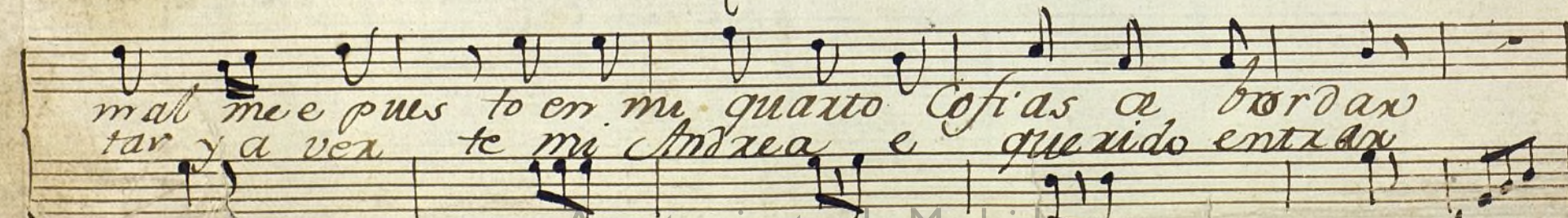


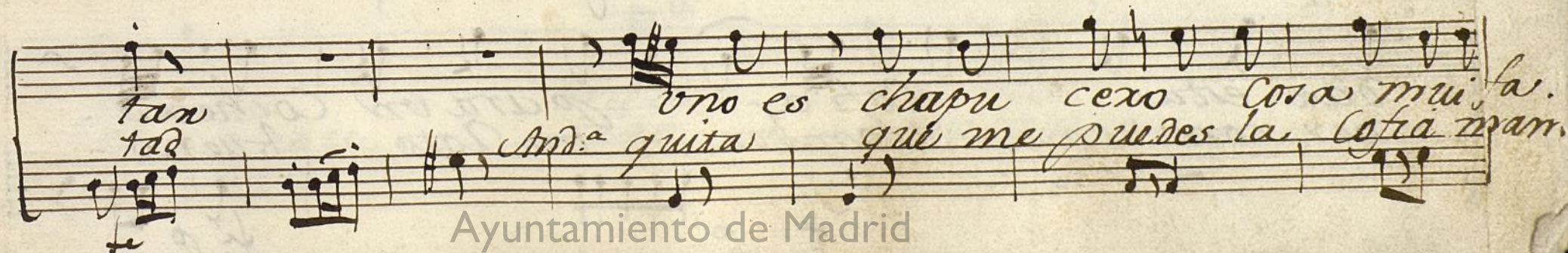
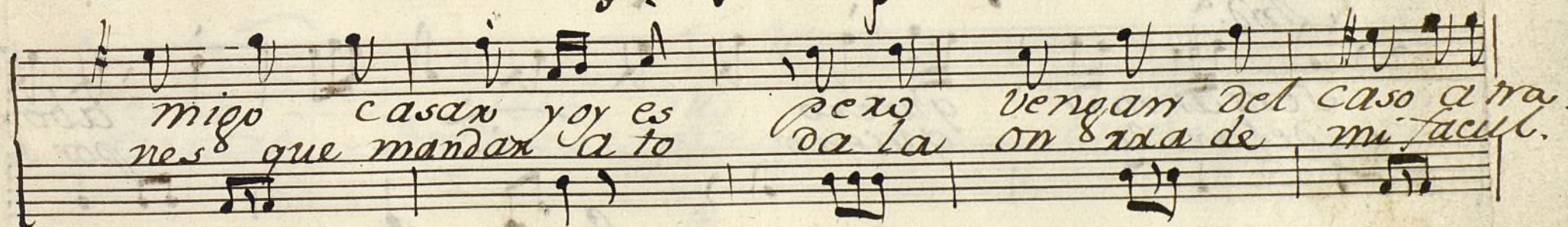
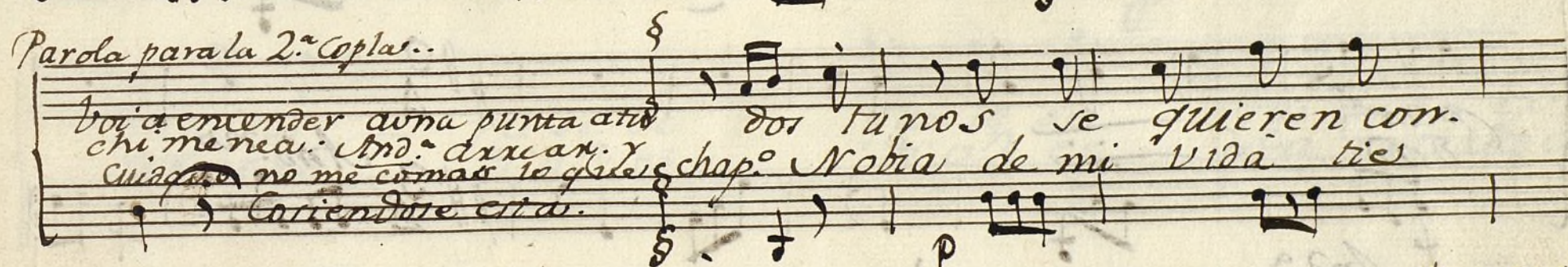
Andrea

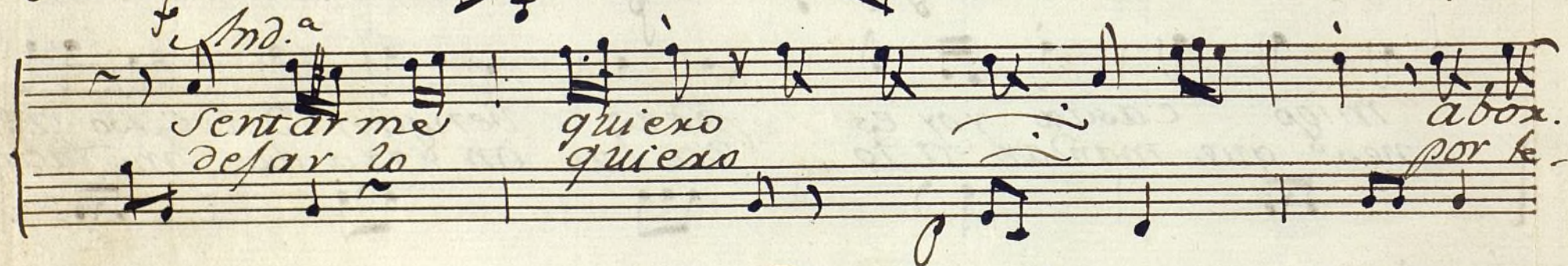
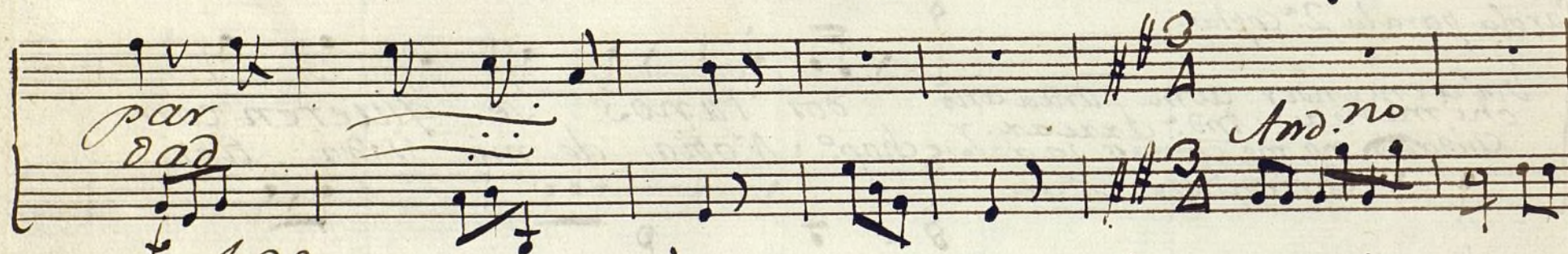
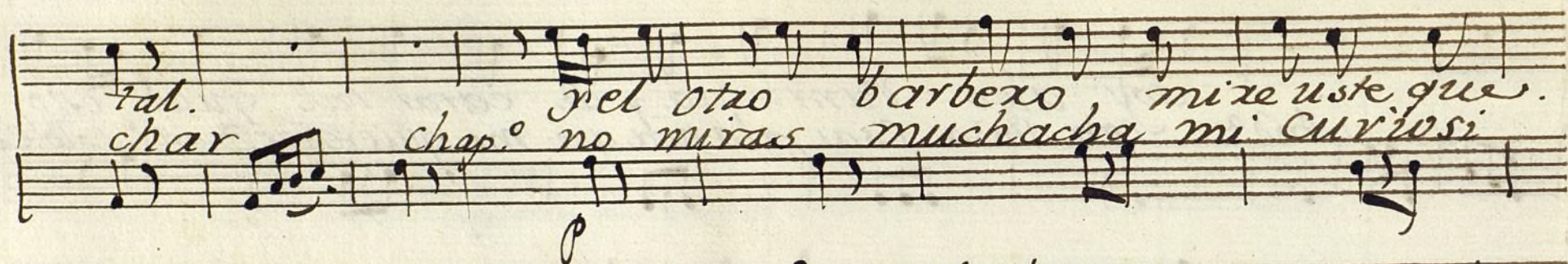
Barbero... Como andan las cosas de todo tan / A mis paños quianos vengo de afe-

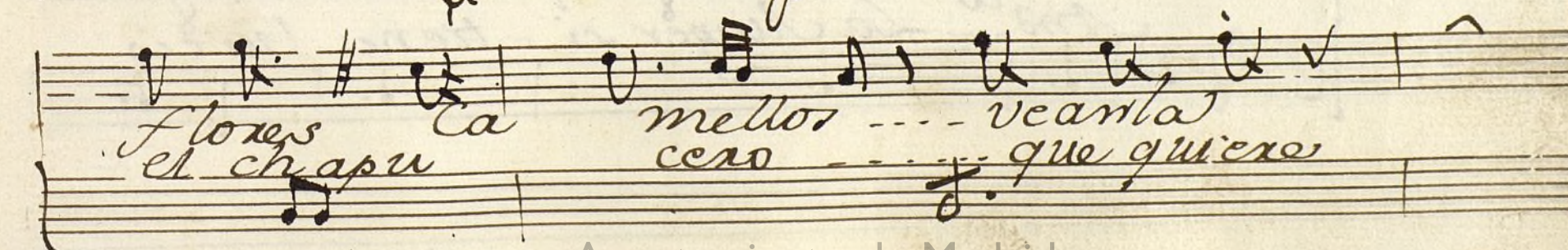
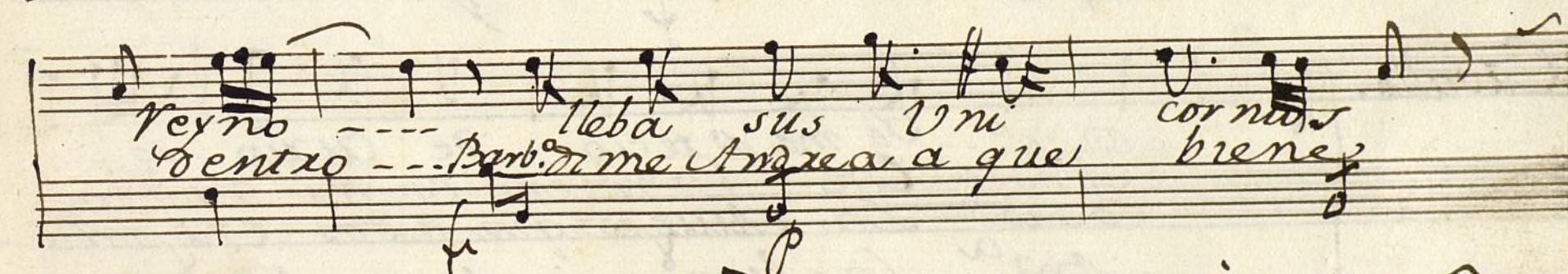
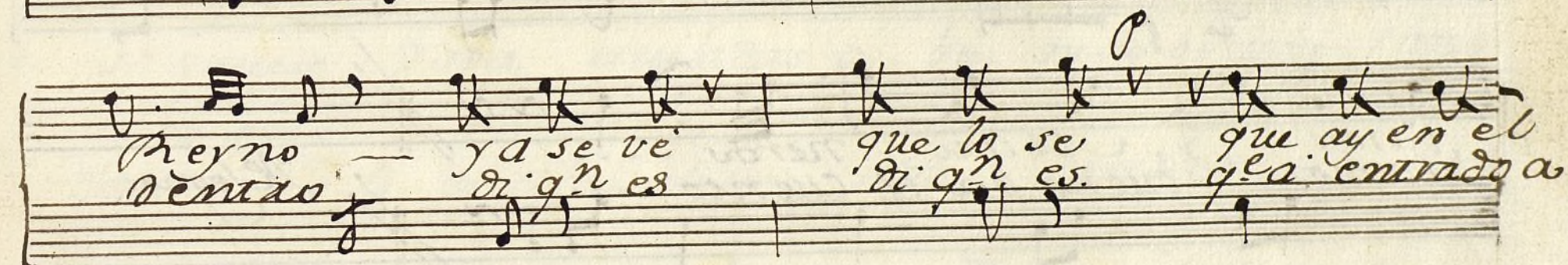
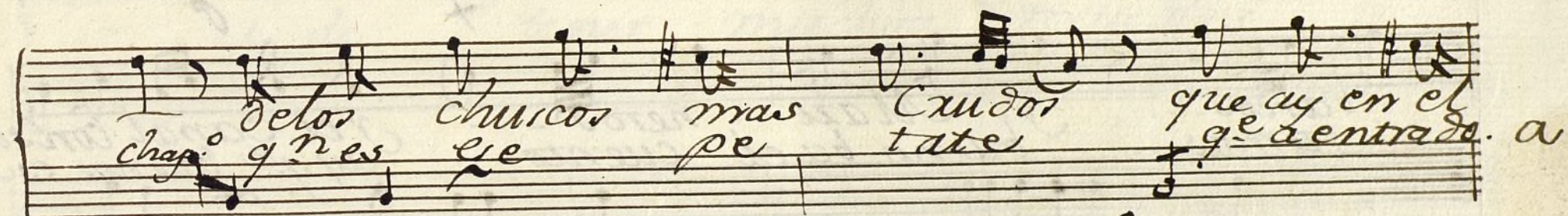


mal me e pues to en mi quarto cosas a bordan / tar y a vez te mi Andrea e querido entrar

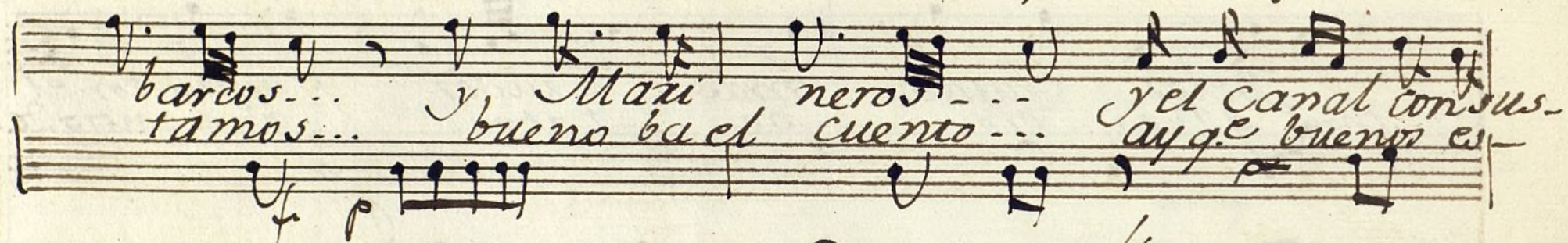




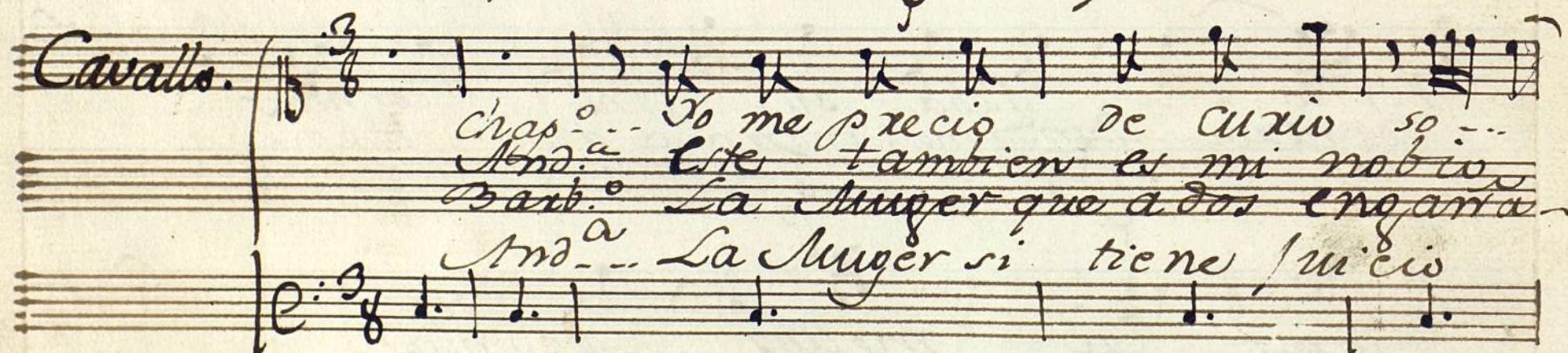





 muren la Flores, Camellos y el canal con sus
 dimelo el chapuce no ... lo 3. ... ai que buen es-


 barcos... y Maxi nero... y el canal con sus
 tamos... bueno ba el cuento... ay q.e buen es-


 barcos y Maxi nero...
 tamos.. bueno ba el cuento... *Allegro.*

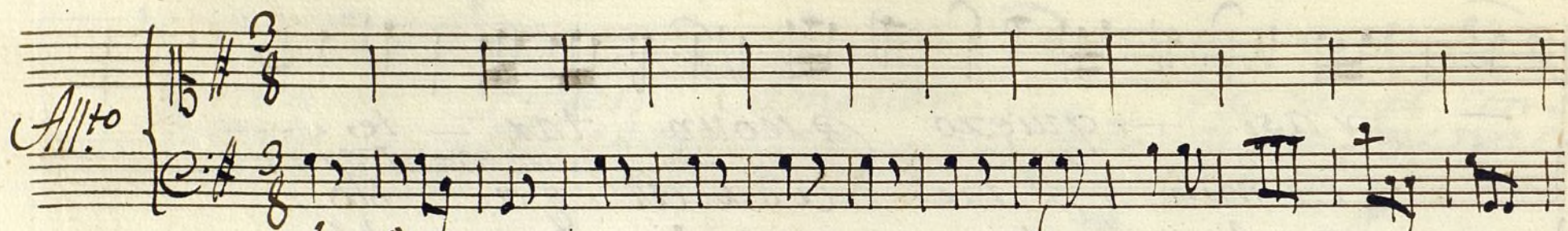

 Cavallo. 3/8
 Chap.º So me precio de curio so...
 And.º Este tambien es mi nobio
 Barb.º La Mujer que a dos engaña
 And.º La Mujer si tiene juicio

y así — quiero preoun tax — te — — — —
 y se — rufa no y de cue n — ra — — — —
 es mi — pare cida al ga llo.
 a de tener muchos muebles.

si a quese, xapa quifadas a be. nido oy afei tax.
 y a venido para echarle a mi gato sanguijue.
 y tu eres mancha con tu n como dice el Italia
 por si se le enco/a alguno otros con patas le que.

te — — — — —
 las — — — — —
 no — — — — —
 den — — — — —

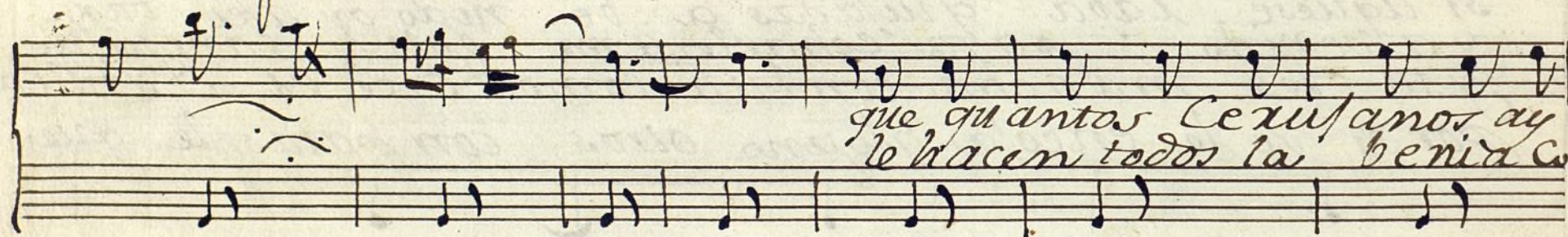
Allegro



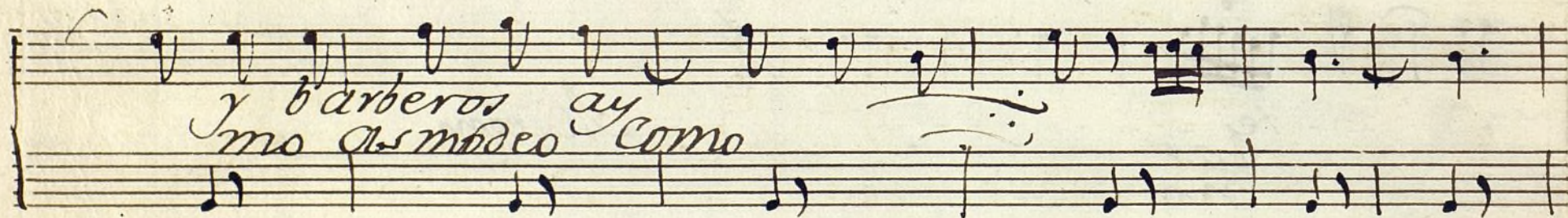
chap.^o



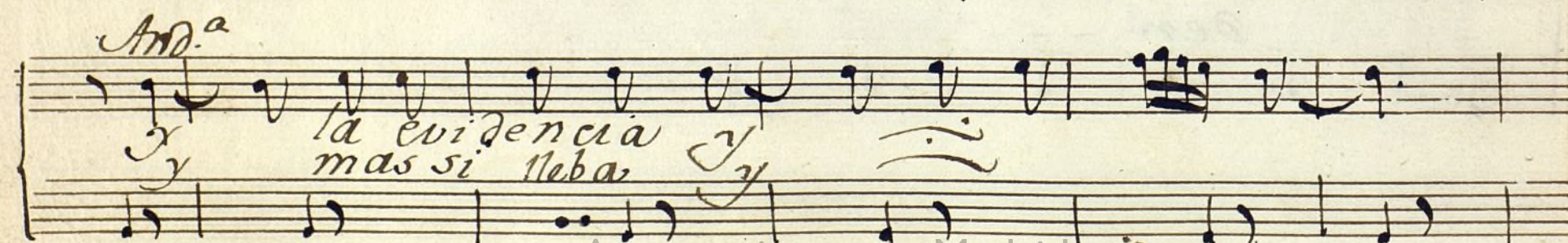
Vale mas la limpieza de vn chapucero -
quando ba por la Calle vn chapucero



que quantos Cexufanos ay
le hacen todos la benid c.

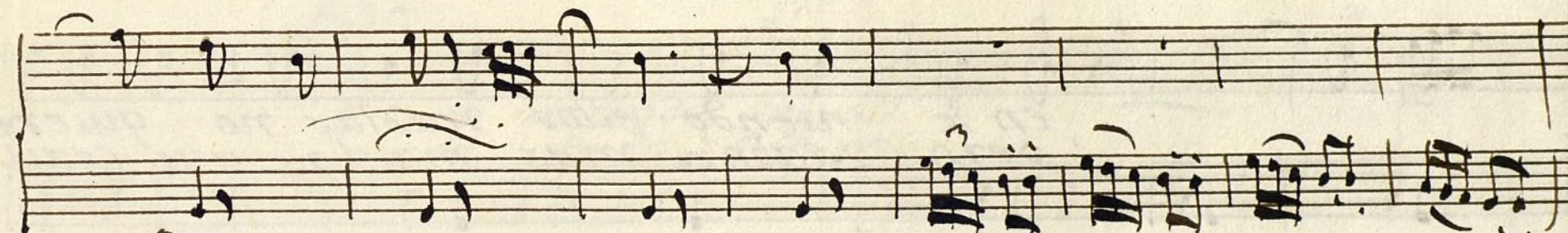
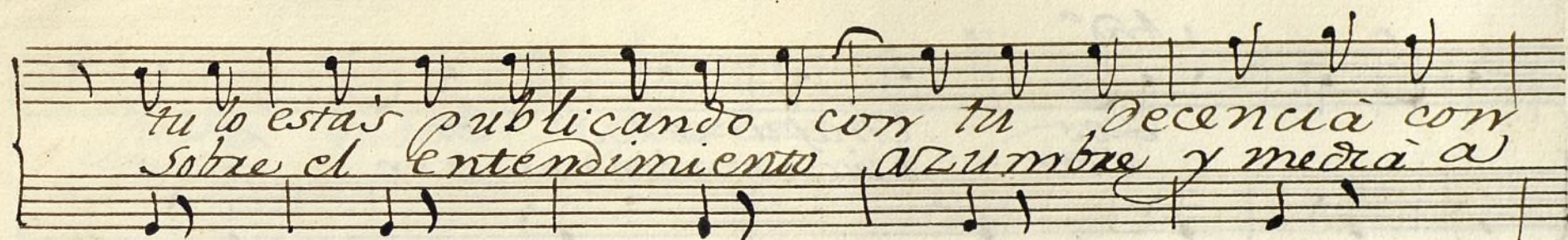


y barberos ay
mo asmodeo Como

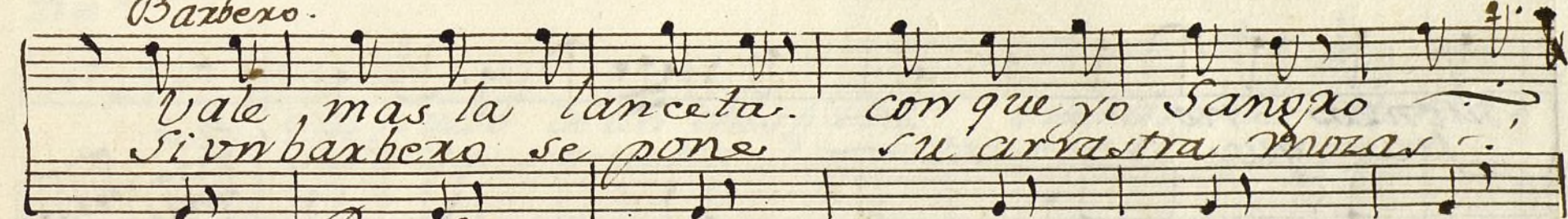


And.^a

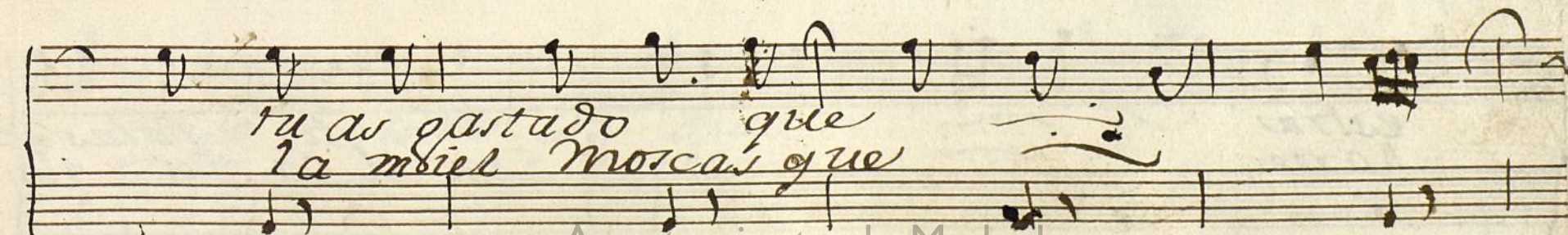
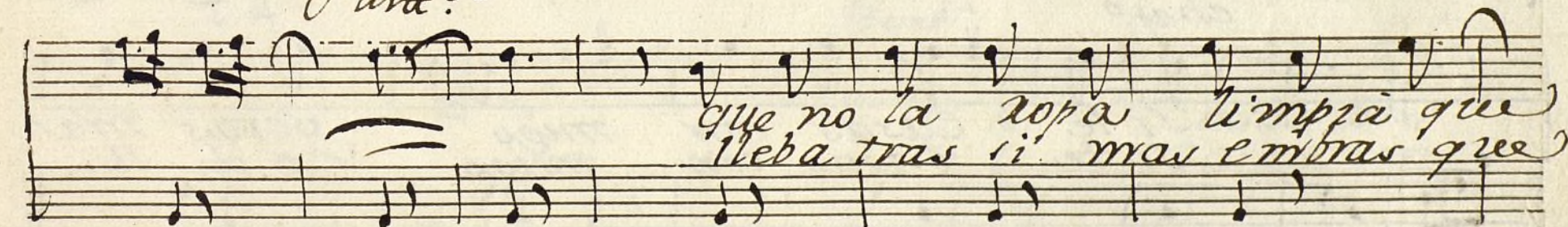
la evidencia
mas si neba



Barbero.



Pura do



And.^a

Los Chapuceros los
 Son piezas lindas son

en te niendo ellos medias no quieren
 pero saben mas maulas que ceu-

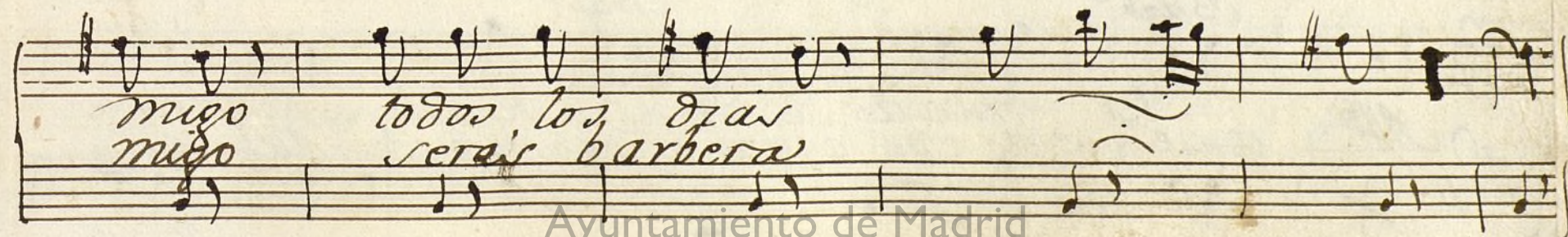
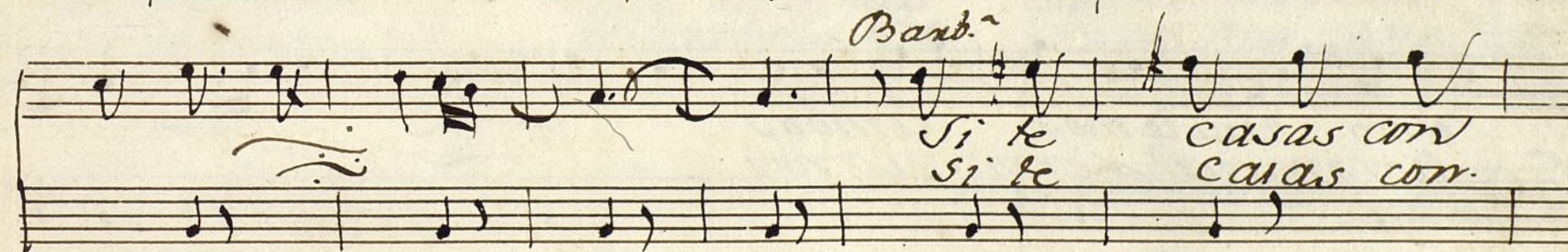
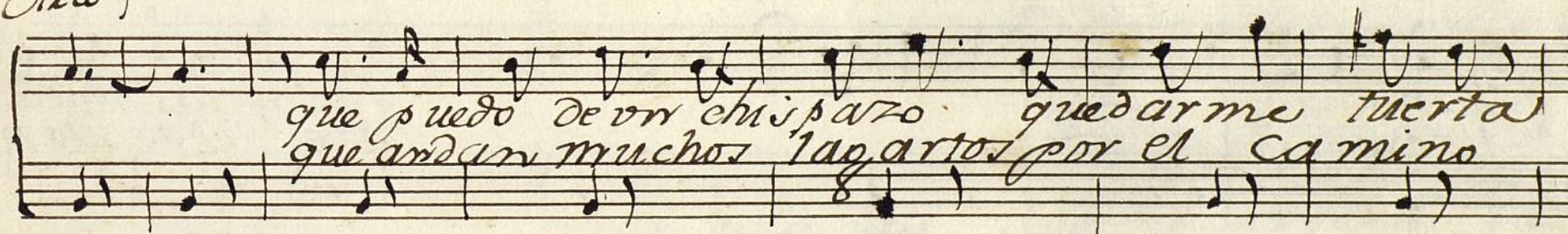
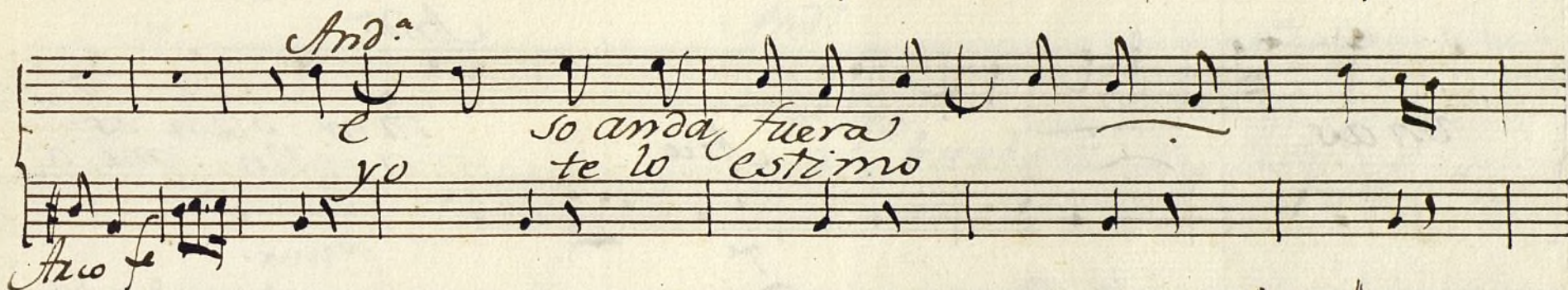
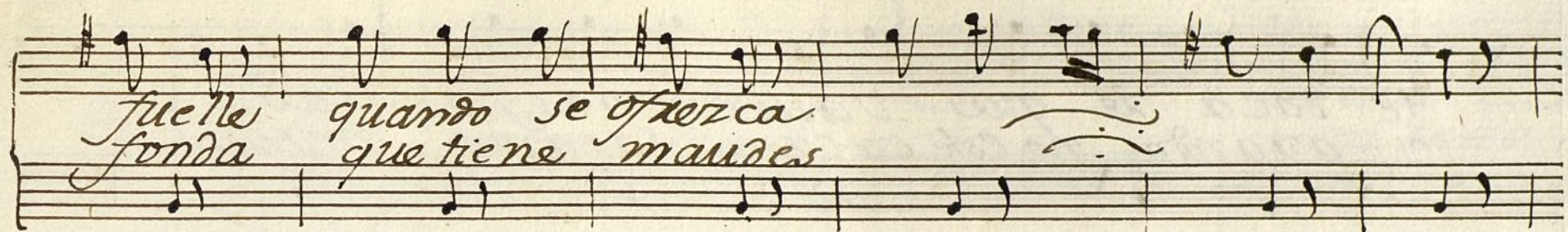
lienzos no
 fia que

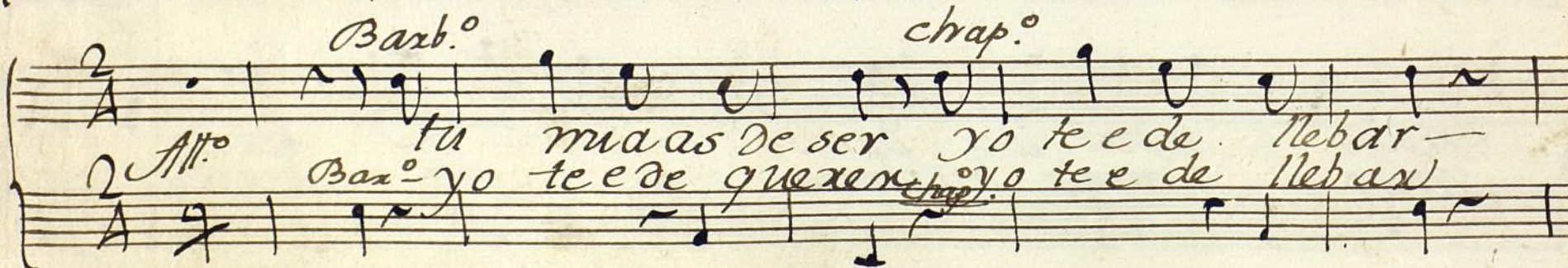
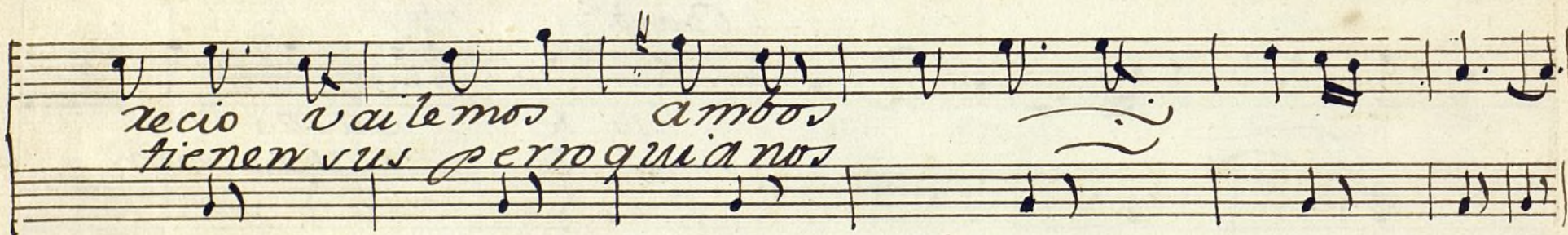
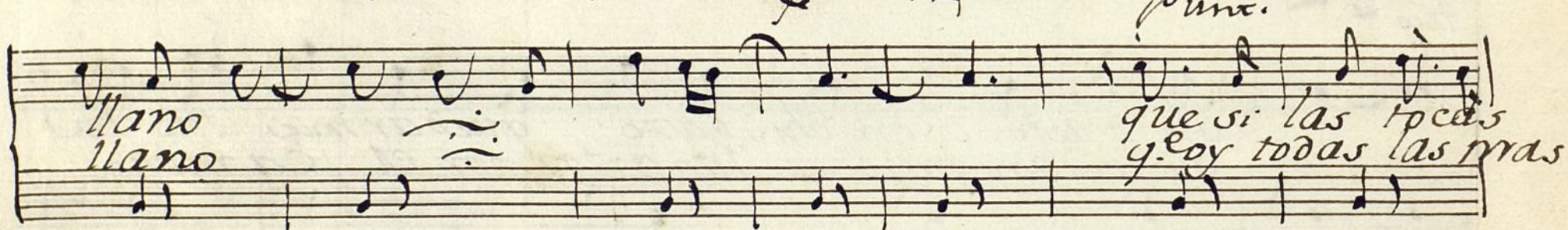
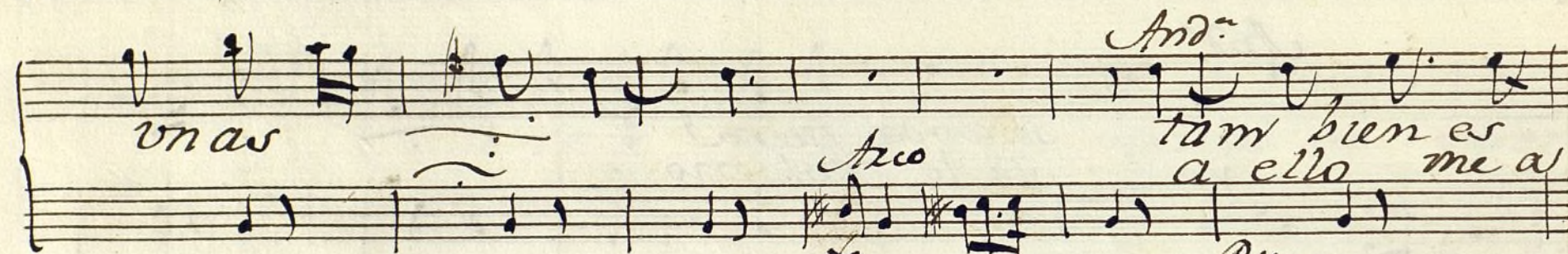
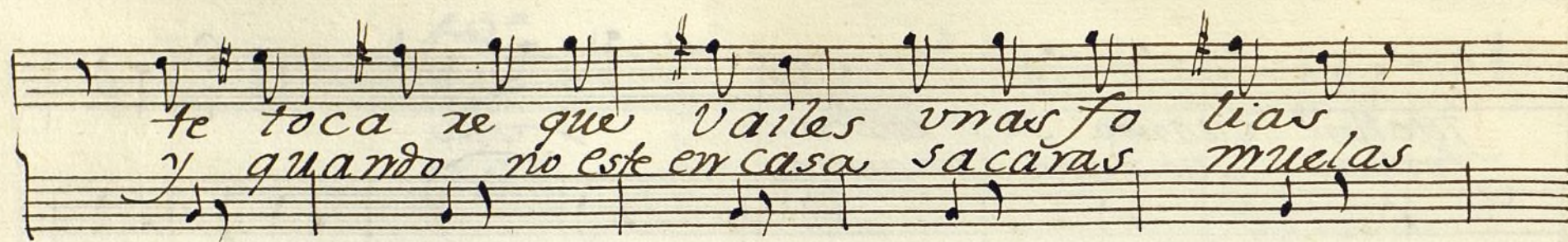
And.^a

Si te Casas con miop veras ma
 Si te Casas con miop e de la.

extra
 barte.

y ti raras del
 al ca. fe y ala.





onde un trabafazo onde te de de estai.
 2.º. dinos al que quixeres dinos para deipa

And.^{te}
 par te tente, no le des
 char para al barbero e liso

Chap.^o
 tu te acordaras va
 xabio de peiar And.^{te} xabio de pesar va

And.
 que me perderas tente no le des que me perderas va.
 Barbo yo soy tuyo ya al barbero eliso yo soy tuyo ya va

ya prosiguiendo sin alboroto tar va ya
 yan seguidillas para xuma tar va yan

*sin alborotar sin
para rematar para*

Allegro.

All.

Ariendan los o rroxos sustos y males - a

tiendan los o rroxos sustos y males

Sustos y males que en

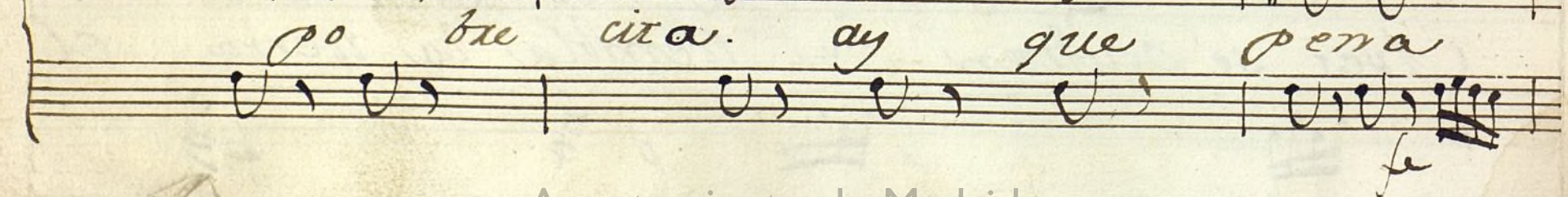
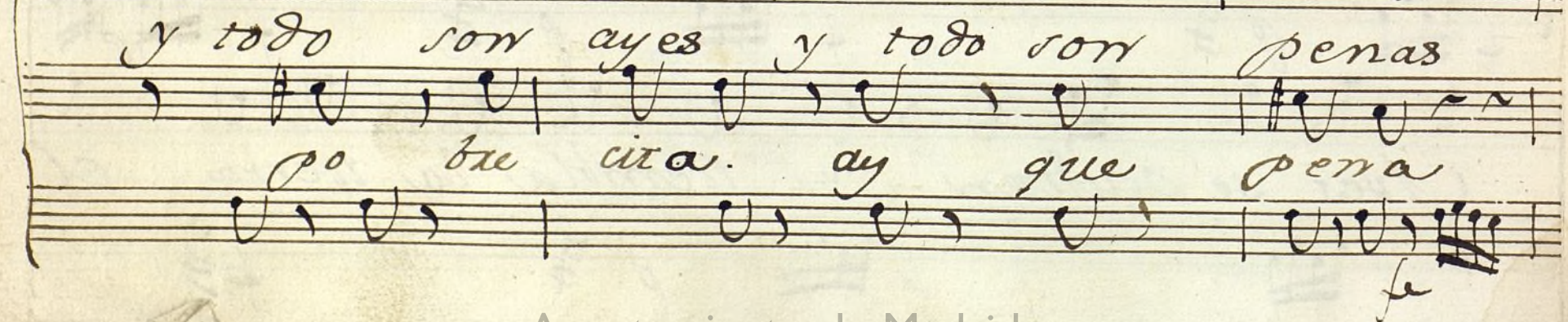
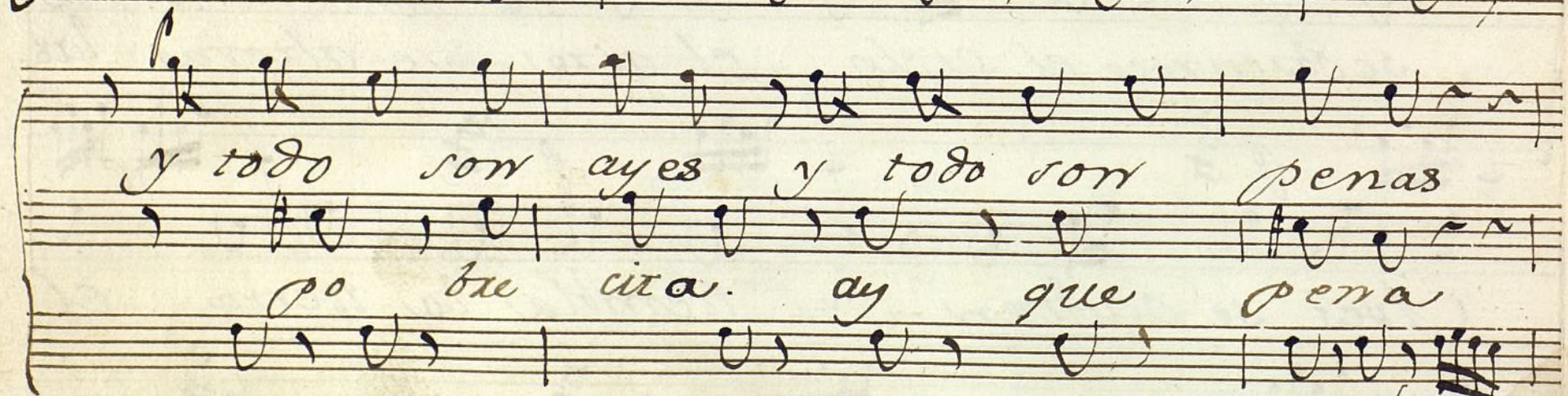
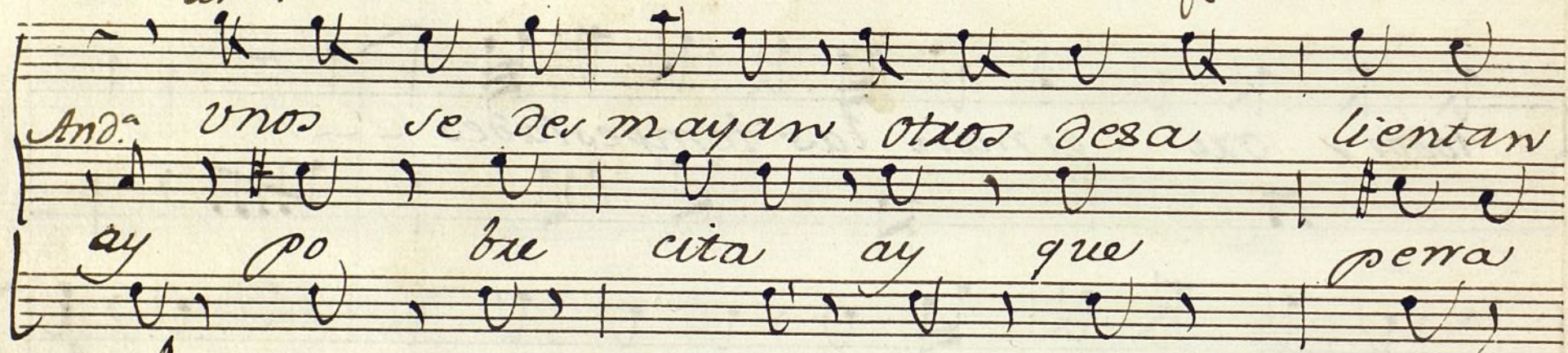
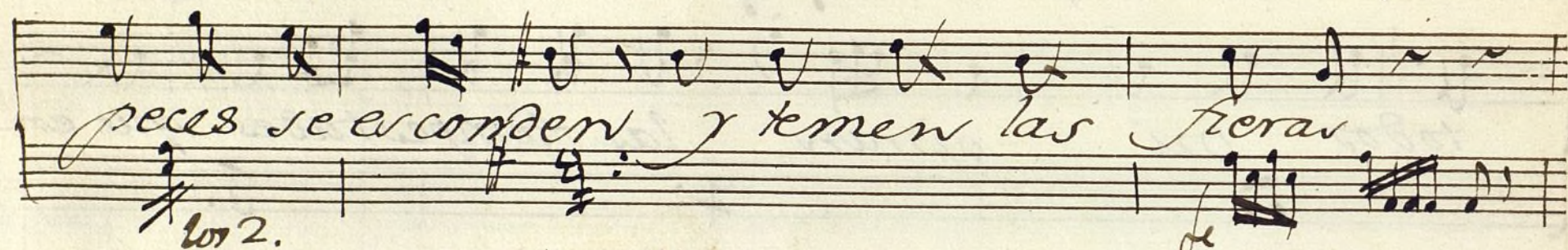
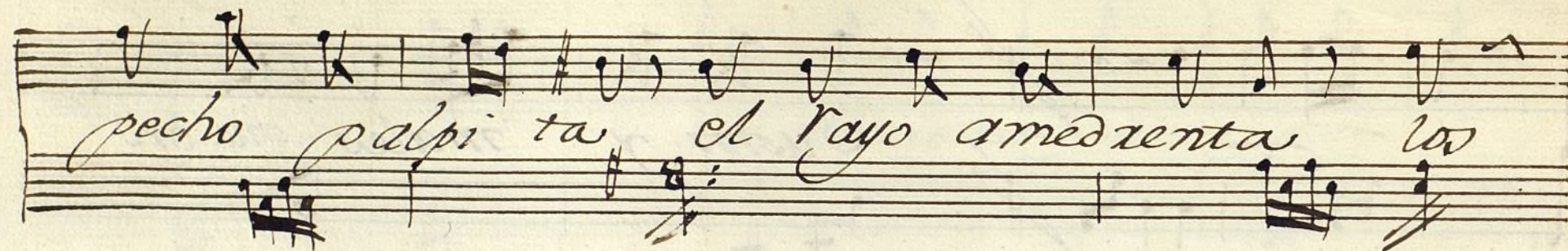
todos oxi giran las tempestades que en

todos oxi giran las tempestades - - -

se oscurece el cielo el aire se altera las.

Aves se ocultan y tiembla la tierra el

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive hand below the staves. There are several double bar lines with repeat signs (two dots) in the piano part. The paper is aged and shows some staining.



y luego que se se xena yaban respi-

rando del ansia y la pena. Barb.º

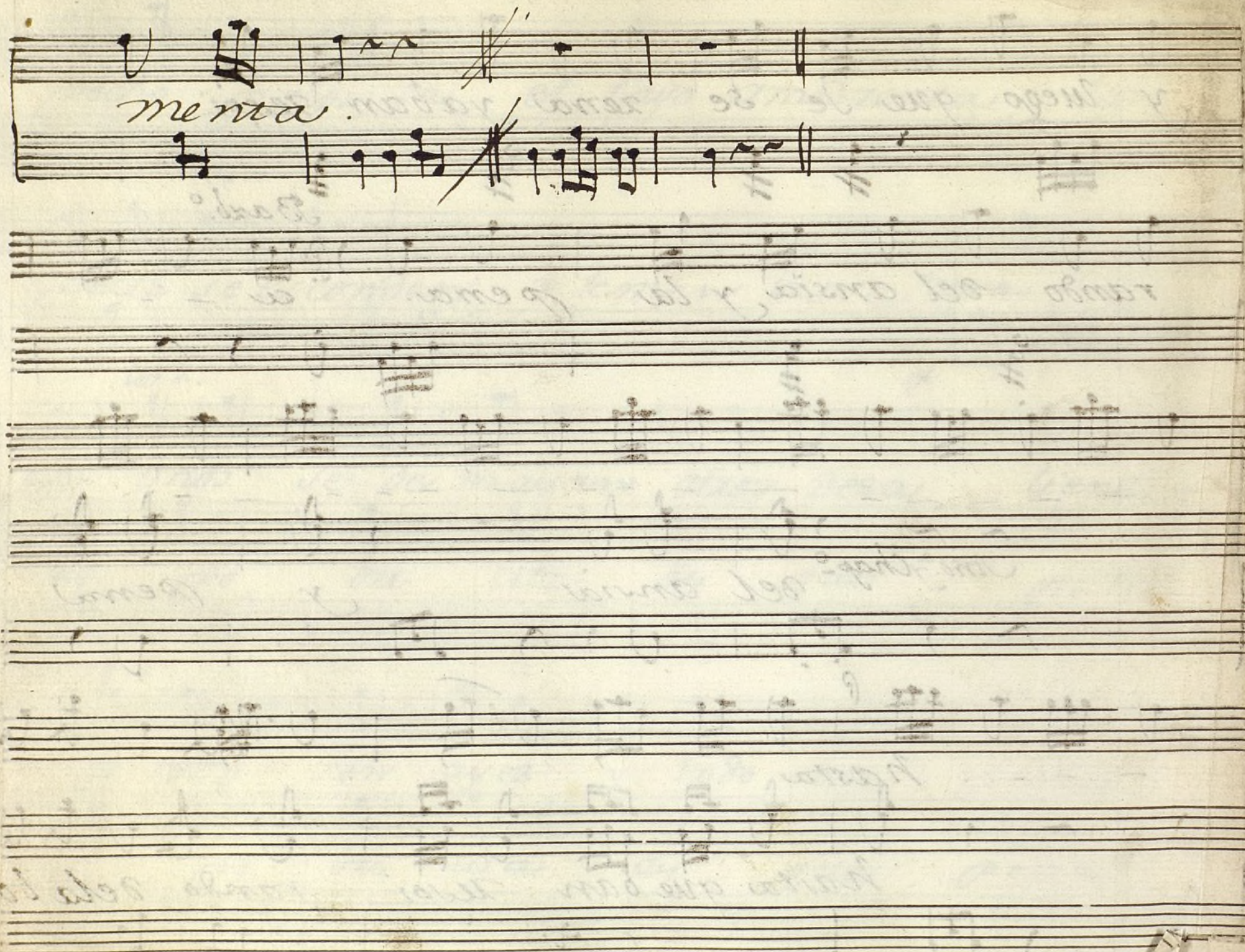
And.º Chap.º

del ansia y pena

hasta

hasta que ban respi rando dela tor.

fmo



Monje

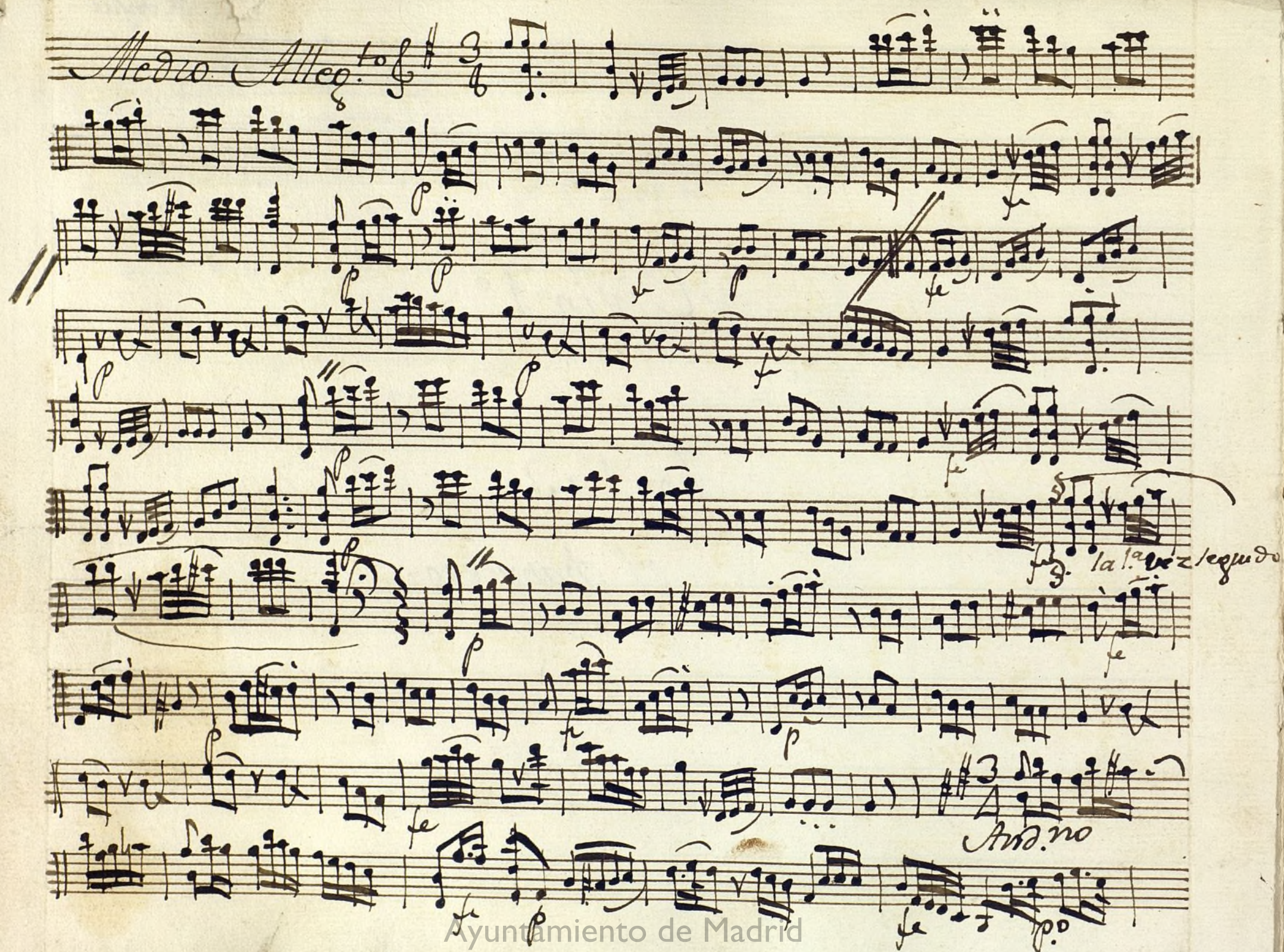
Mus. 121-10

+

Violin 1^o

Con.^a a 3

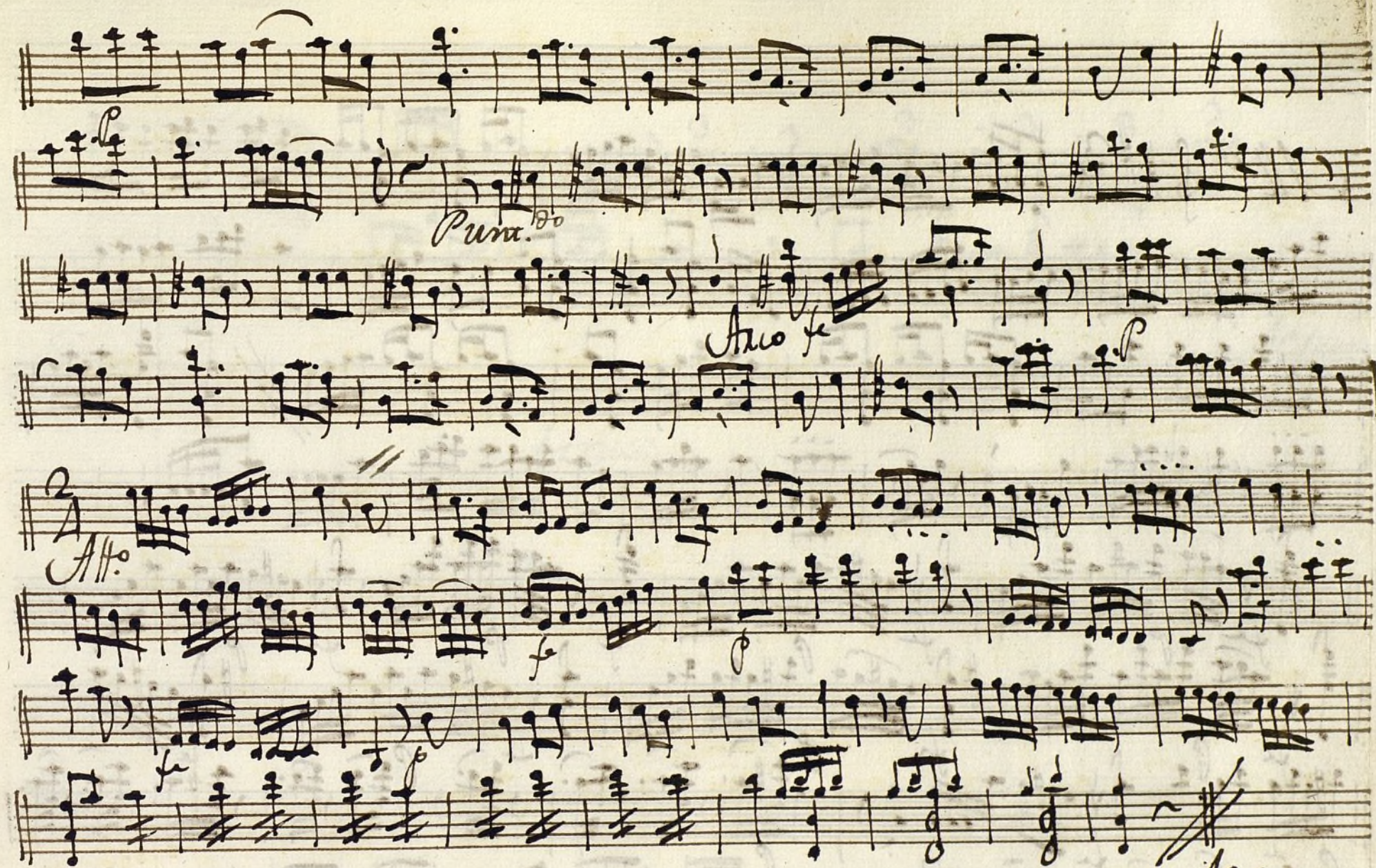
A chapucero.





Allegro 3/8

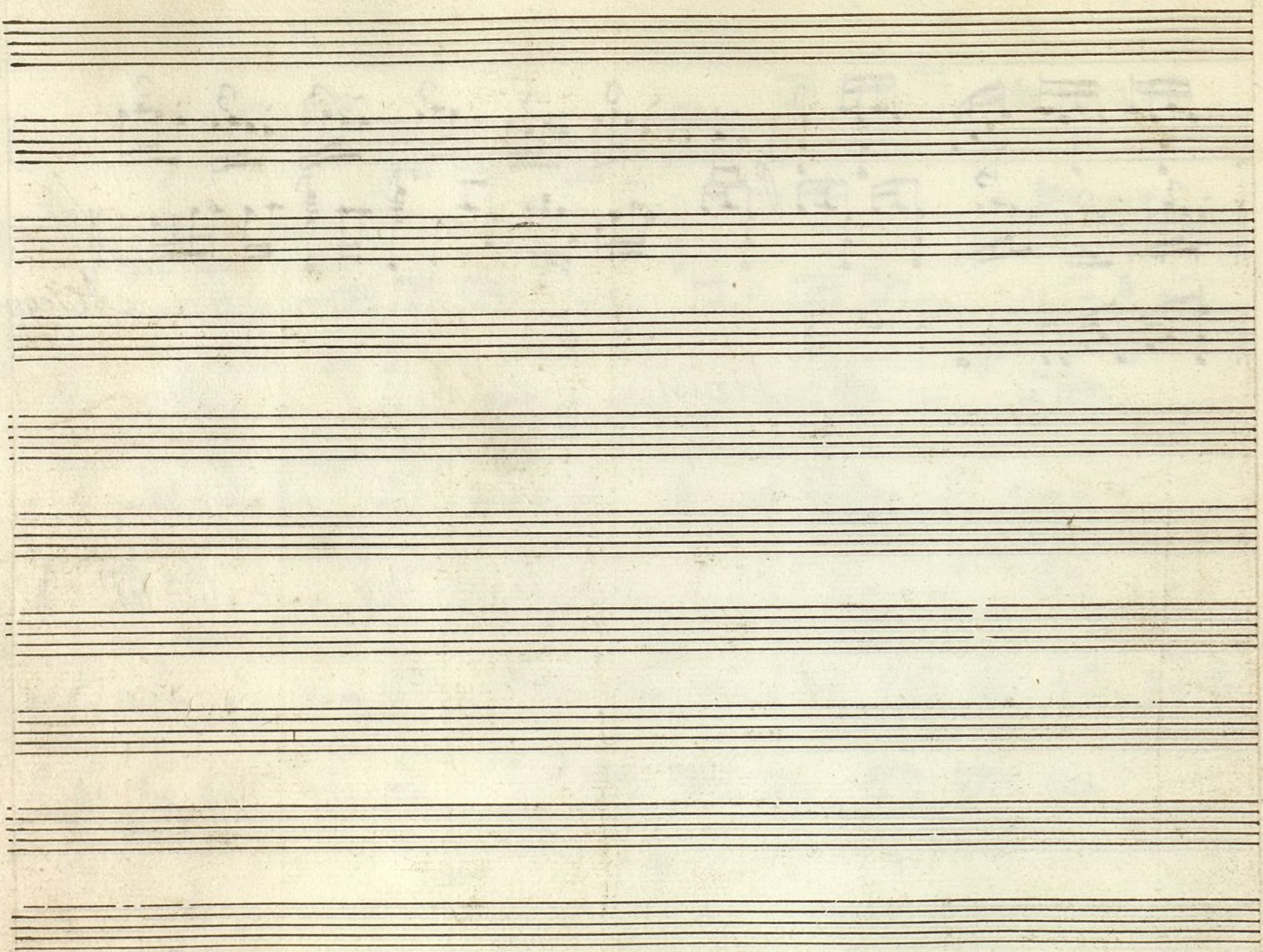
p *f* *Pura do*



Allegro







Al.

Violín 1.^o

Ton.^a a 3.

El chapucero.

Molto Allegro ^{no} 10

Andante

Ayuntamiento de Madrid



V.P.

Allegro

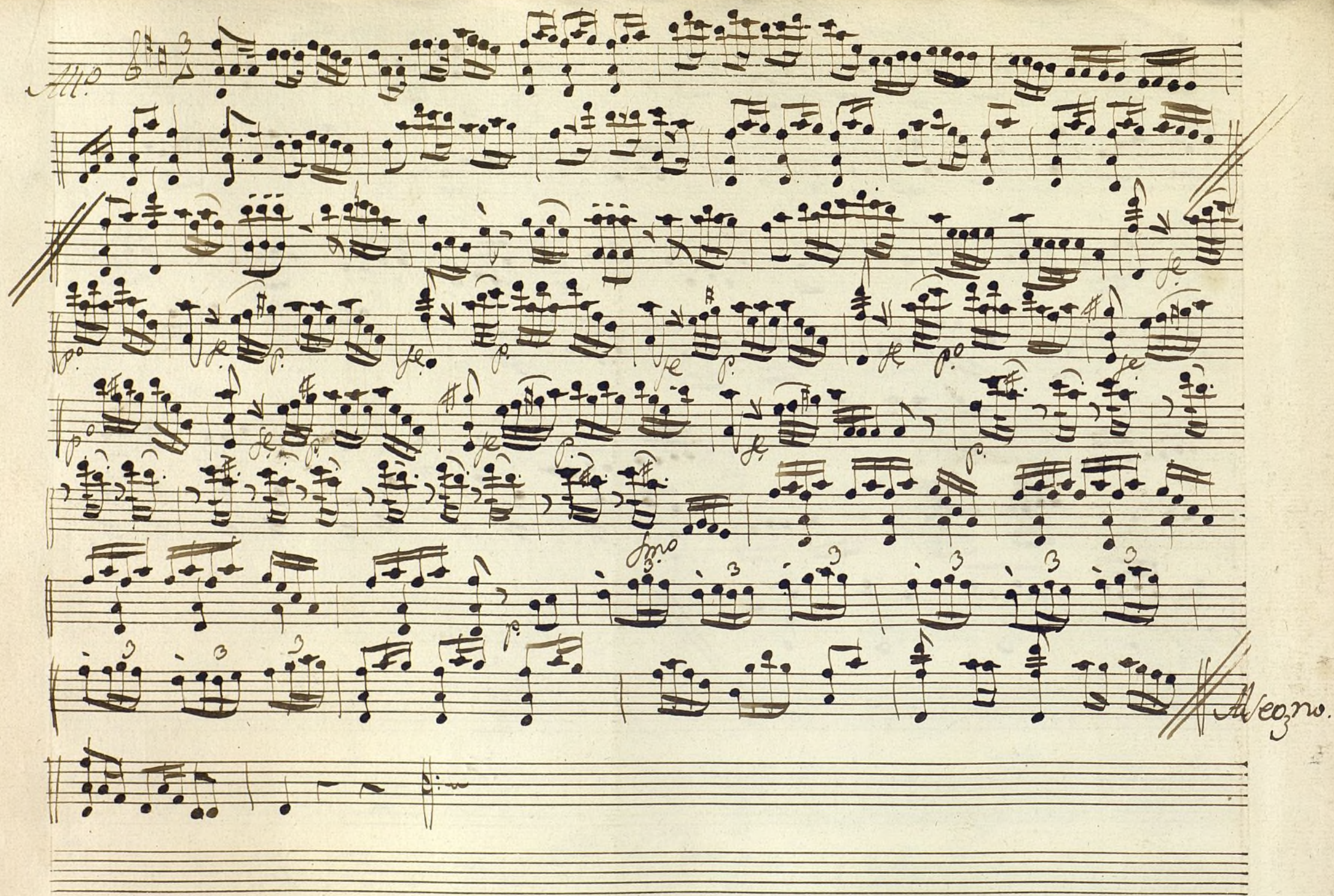
Ring.

Ring.

Punt. do

Accof.

Punt. do



ff

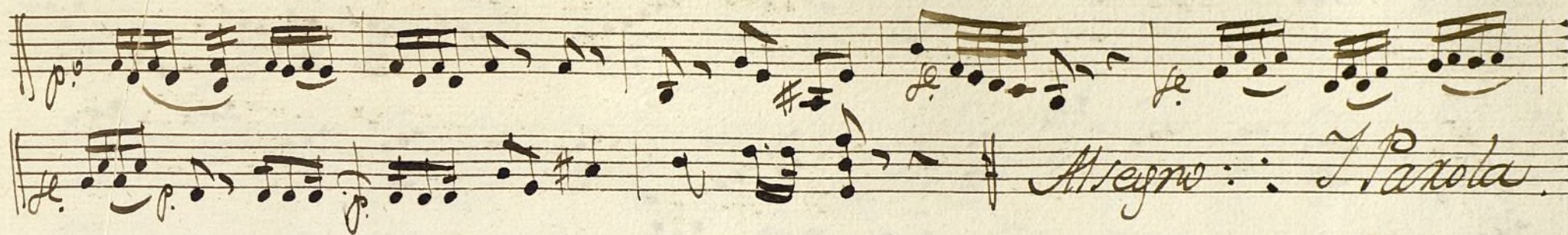
Violin 2.º

Tonadilla a 3.

El Chapucexo.

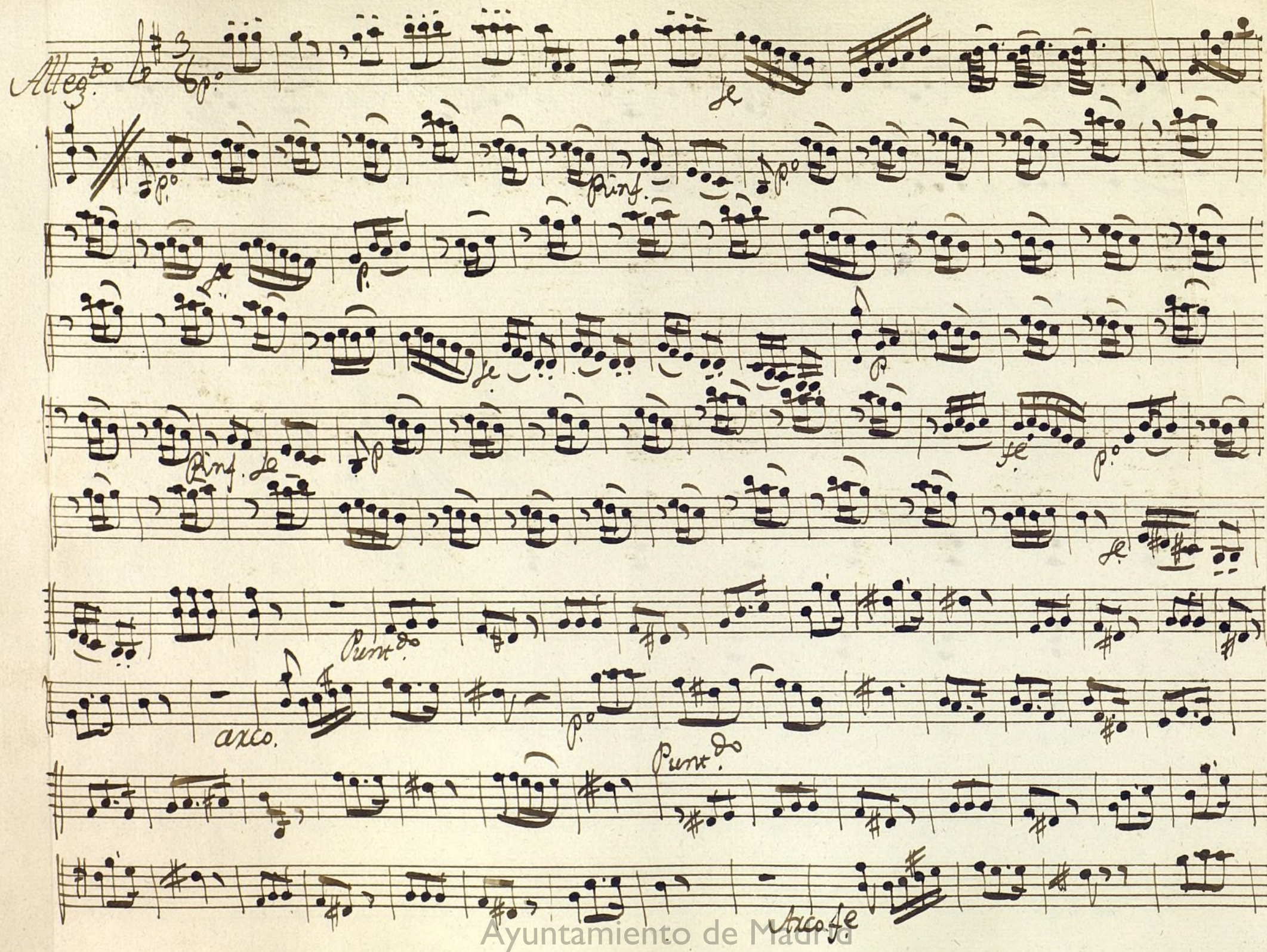
Medio Alleg.^o

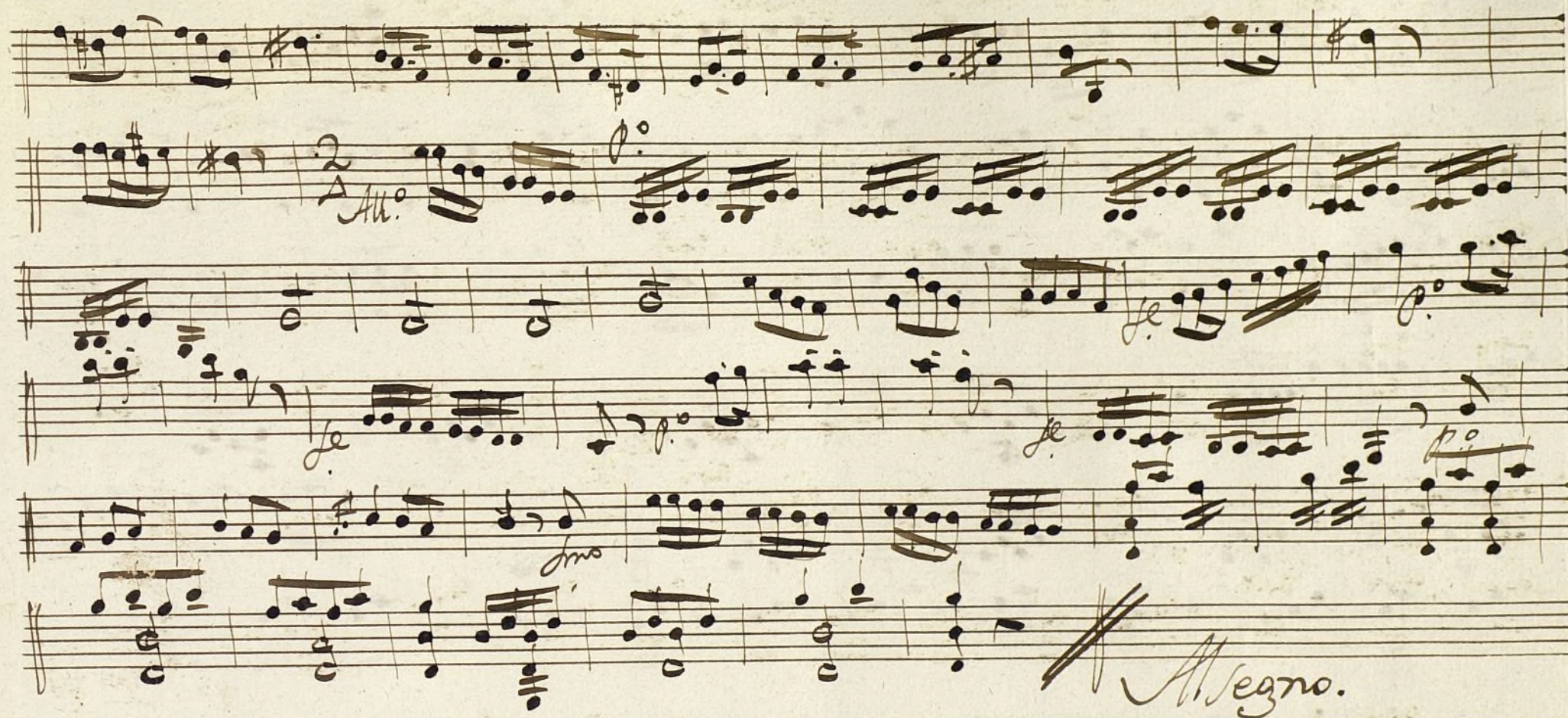
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *p.* and *f.*. The manuscript is written in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single system across ten staves. There are several slurs and ties throughout the piece. A large 'X' is drawn over the middle section of the manuscript. The word *Andante* is written in the lower right area of the score.



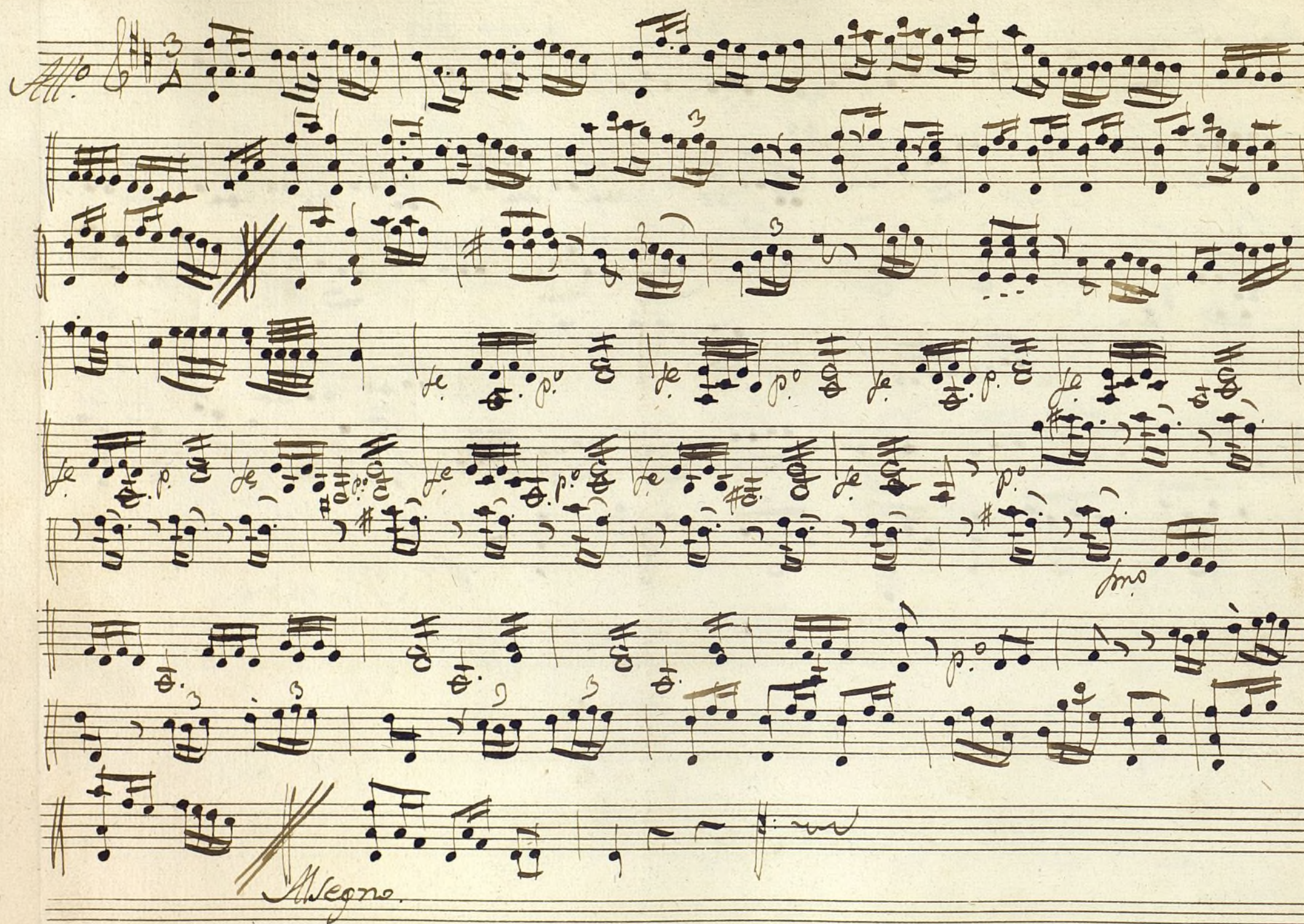
Allegro 3. maj.

V. P.

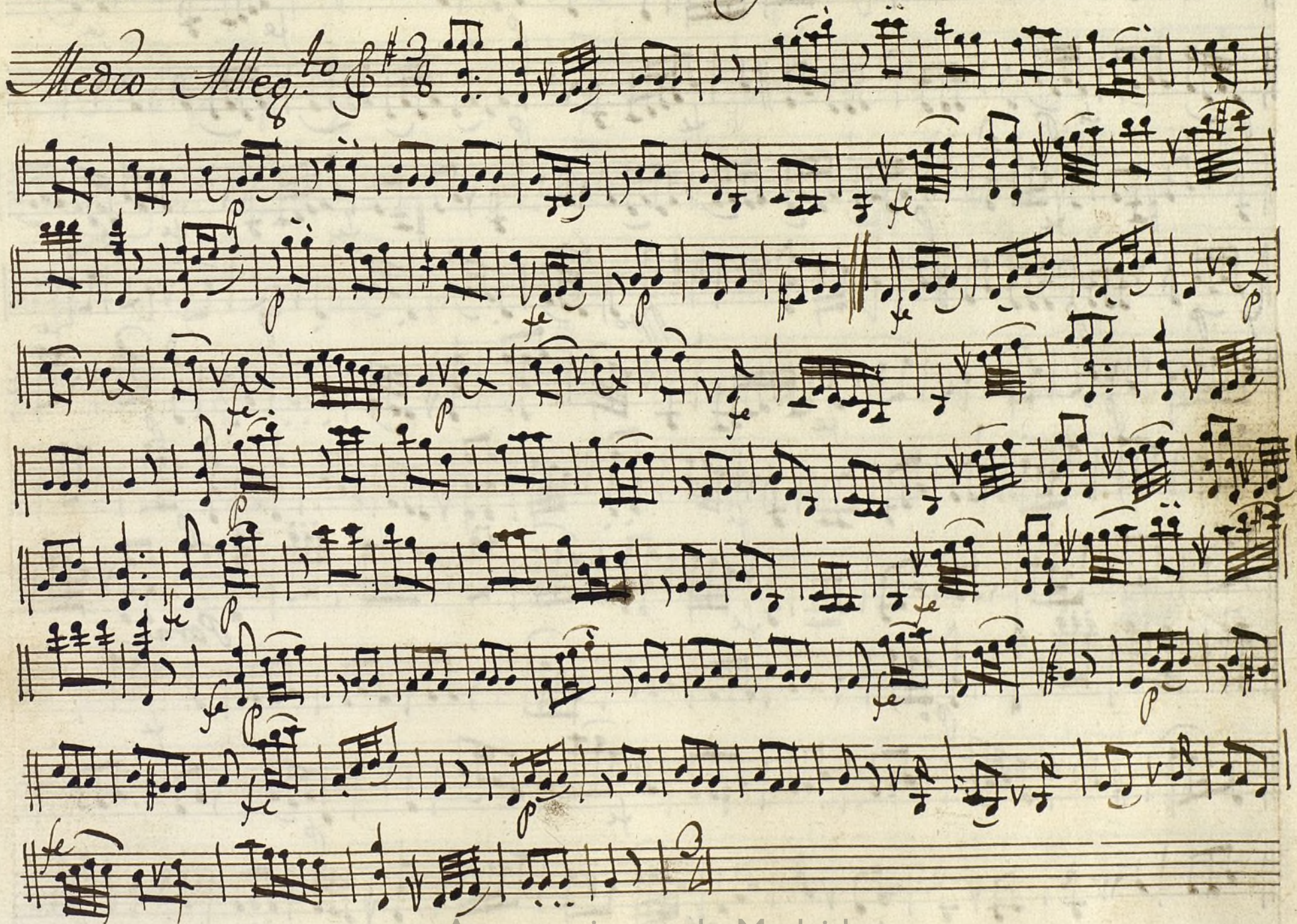




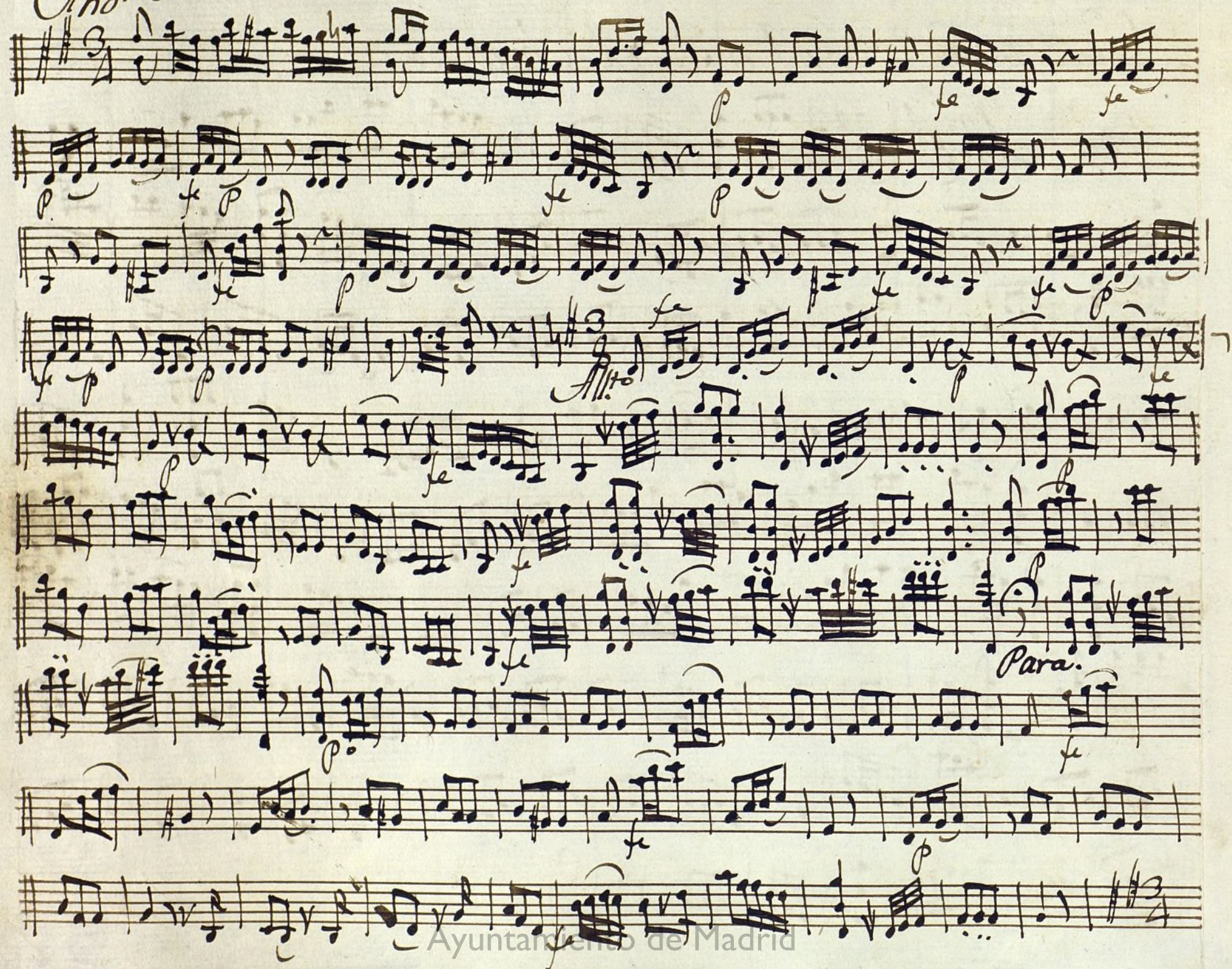
V. P.

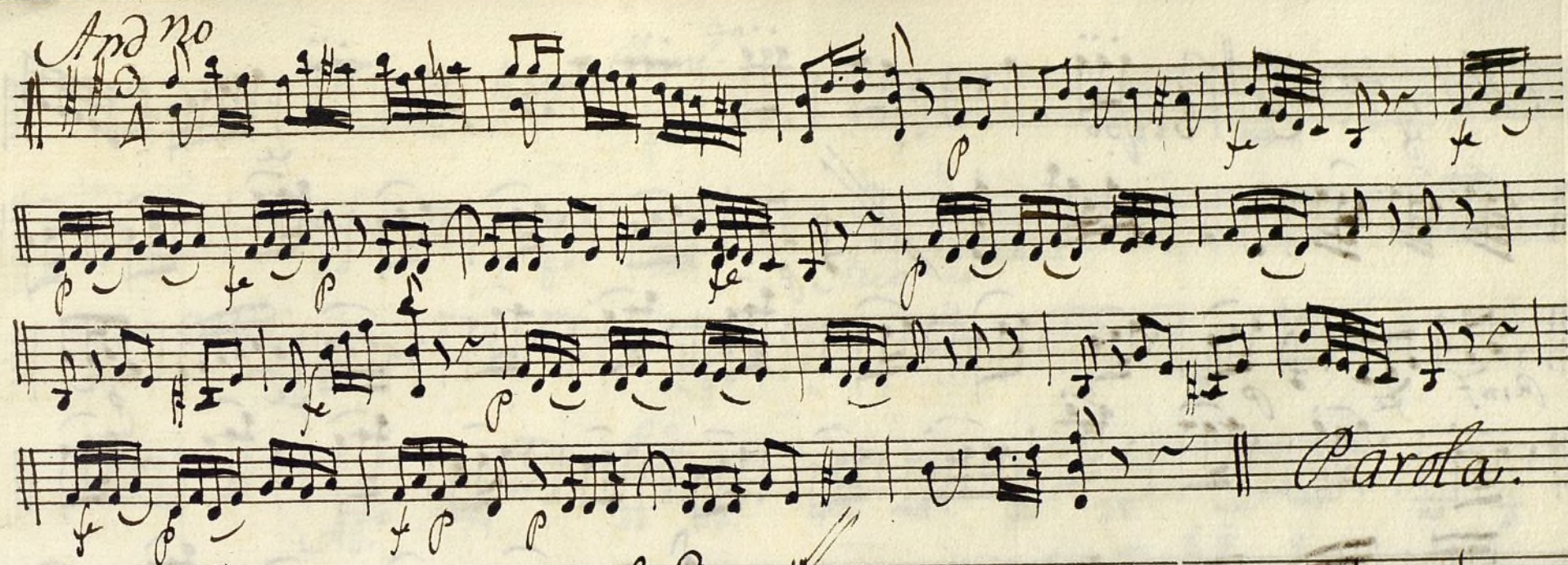


Violin 2.^o Ton.^a a 3. el Chapucero

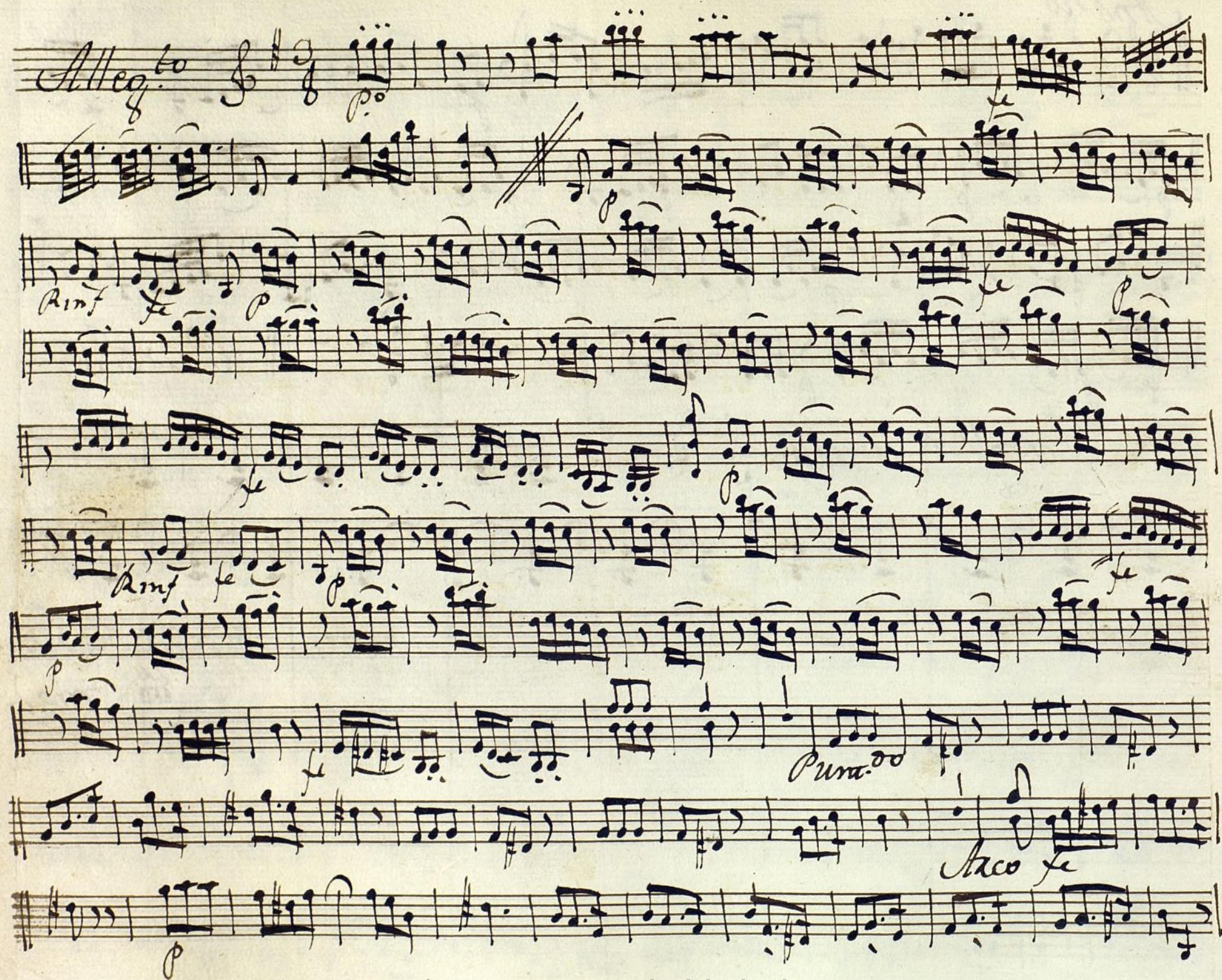


And^{no}

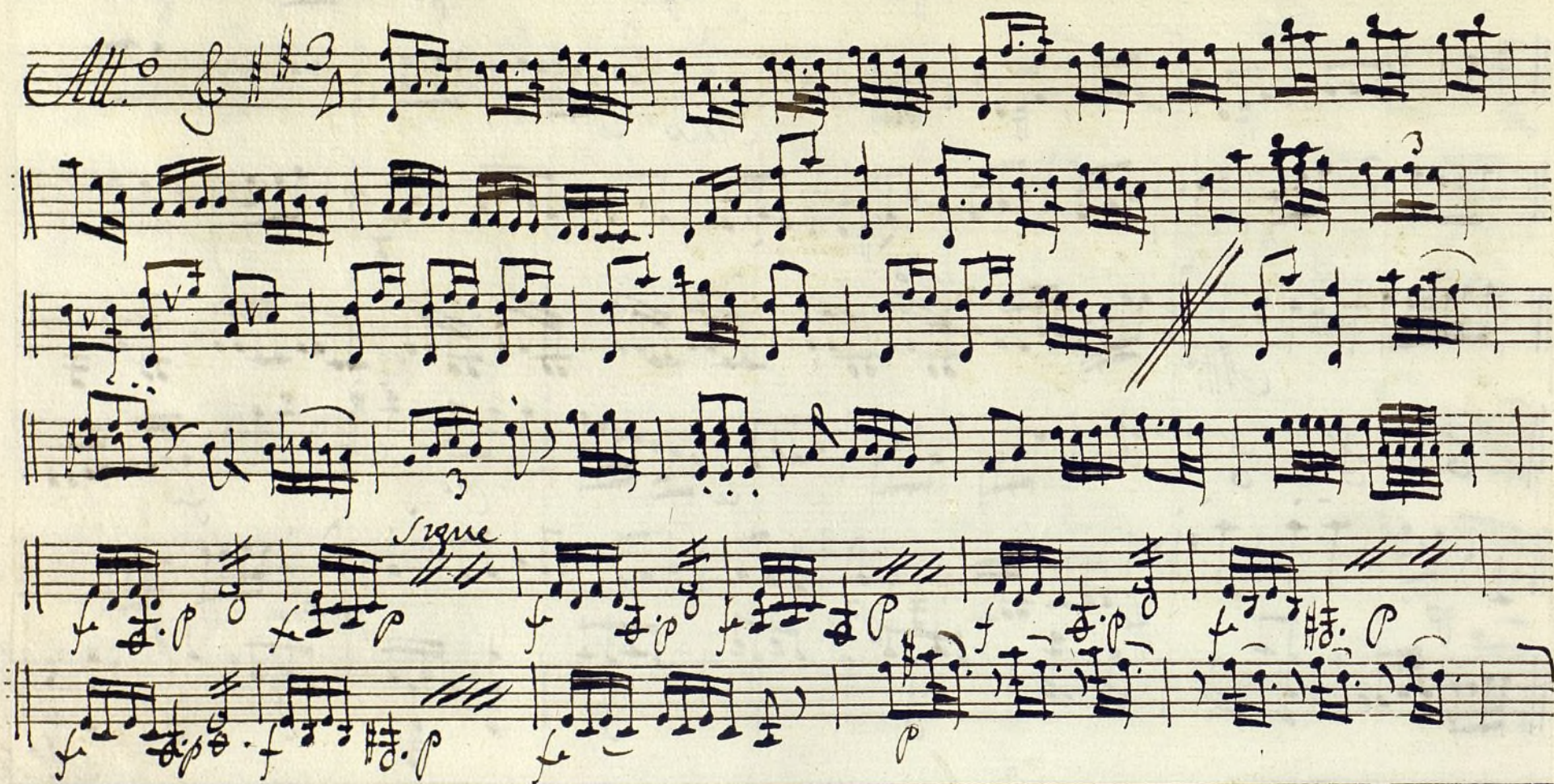


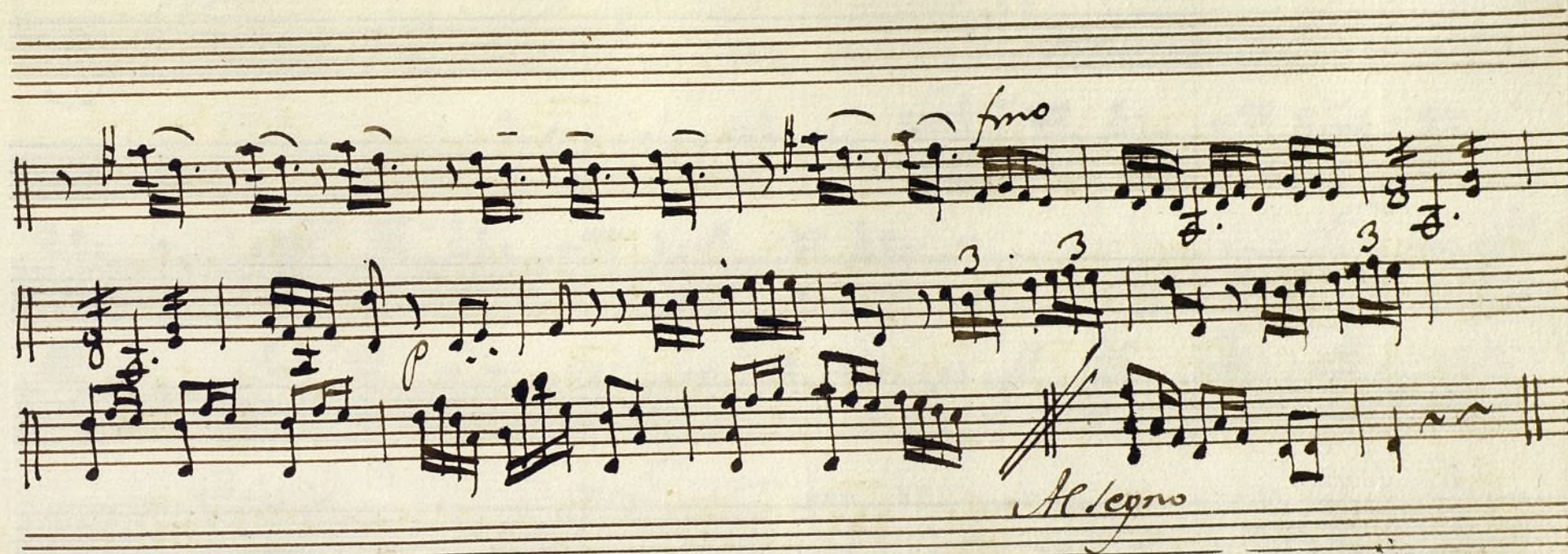


Allegro
tres
mas.









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Flauta 1.^a Ton.^a a tres el chapucero

Medio Alleg.^{to}

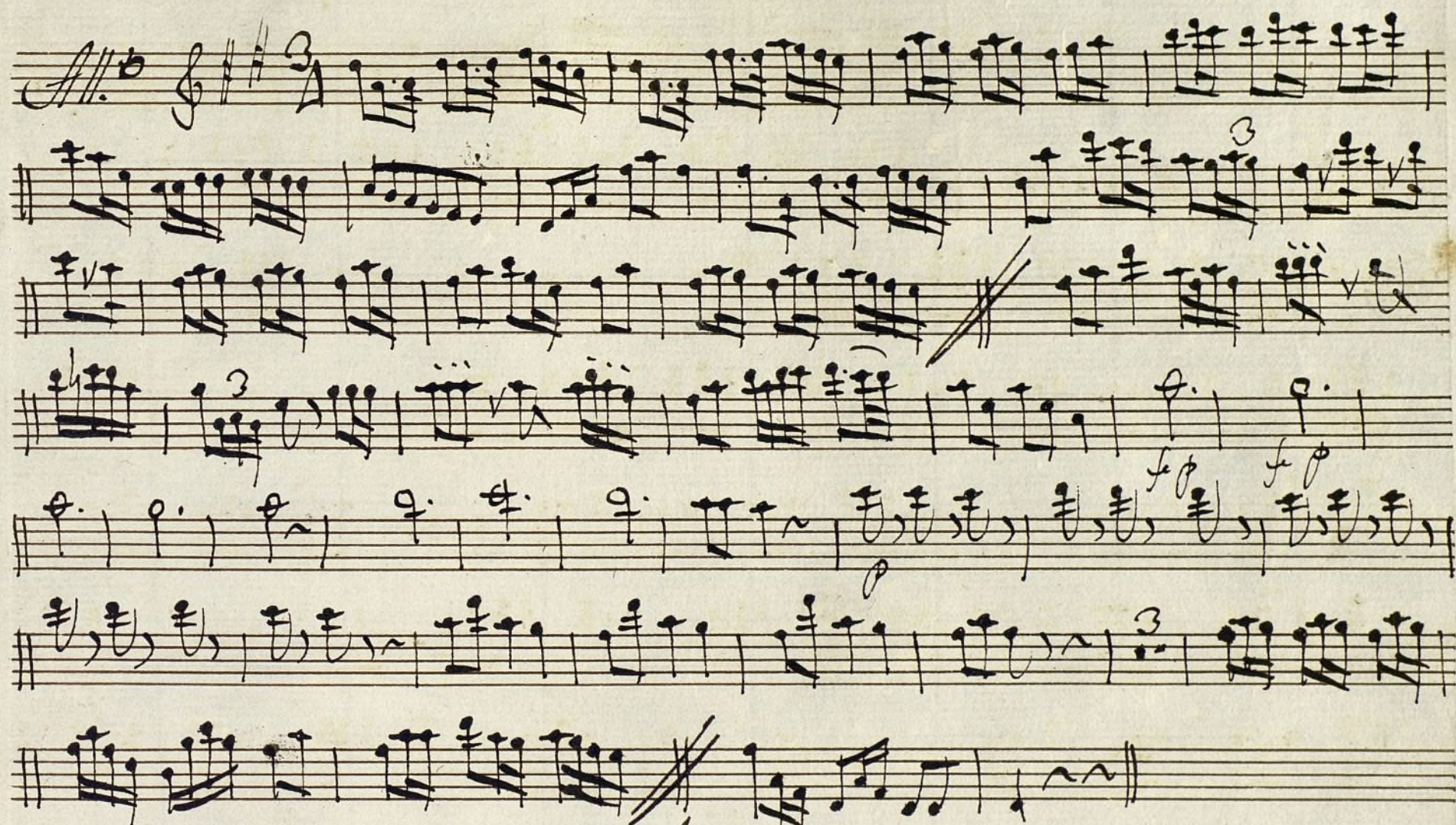
la 1.^a vez seguido - Para

And.^{no}

Al Segno.

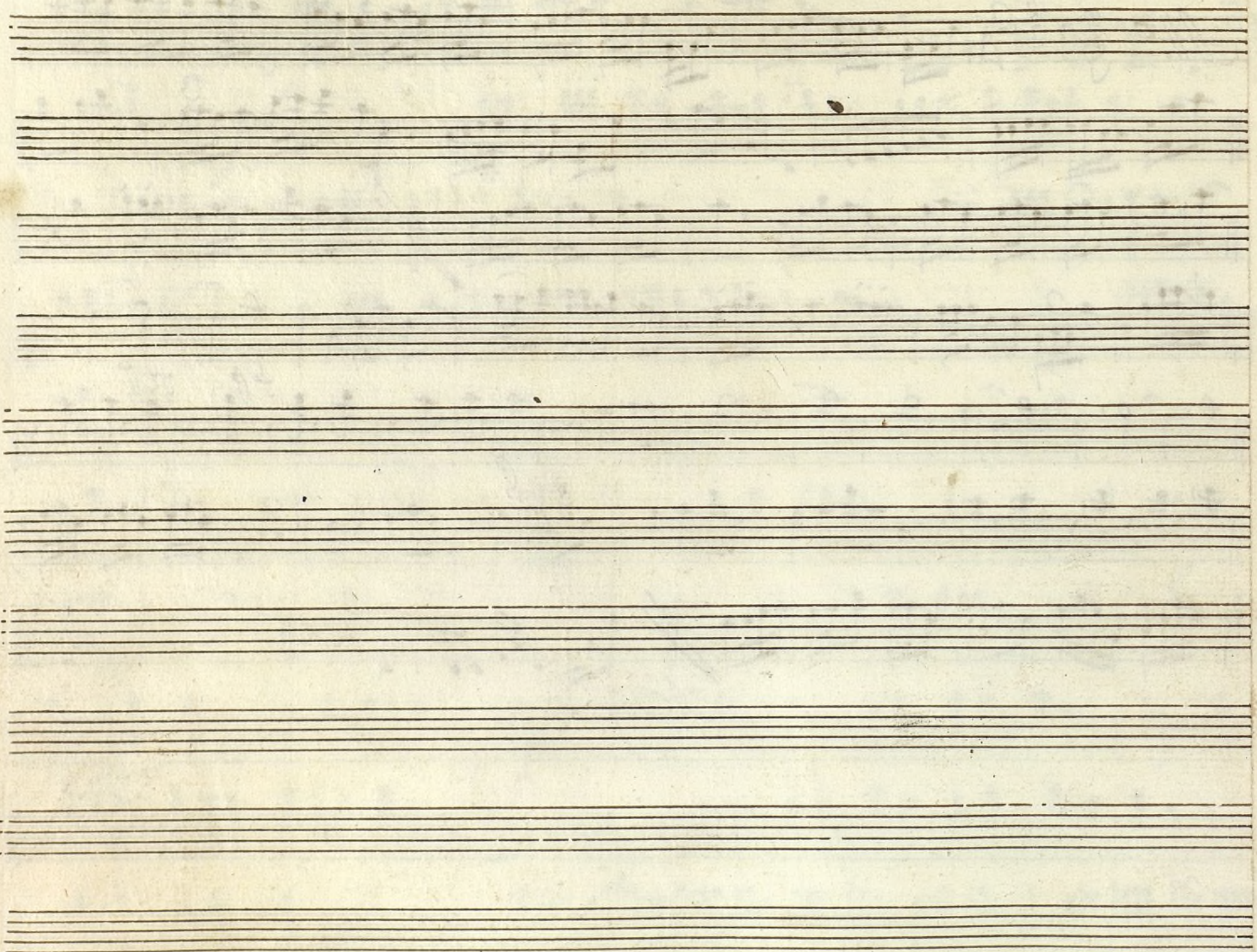
Cavallo tace

Allegro 
Allegro
Allegro
Arriba



Allegro

xiwa



Ayuntamiento de Madrid

Flauta 2.^a Ton.^a a 3 el Chapucero.

Medio Alleg.^{to}

1.^a vez seguido

Para

And.^{no} 4

Allegro.

Cavallo tace.

Alleg.^{ro} $\text{G}\sharp$ $\frac{3}{8}$

2
Alh.

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 9/8), and dynamic markings (f, p, fmo). The score is divided into sections by double bar lines and repeat signs. The word "Allegro" is written at the end of the first staff and below the seventh staff.



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Trompa 1^a Ton^a a 3 el Chapucero.

Medio Alleg.^{to} C: # 3

la 1.ª vez Seguido

Para 5

And. no

Allegro.

Cavallo tace.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*, *ff*). The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The piece concludes with the instruction *Allegro* written across the final staff.



Allegro



Trompa 2.^a Ton.^a a 3 el chapucero.

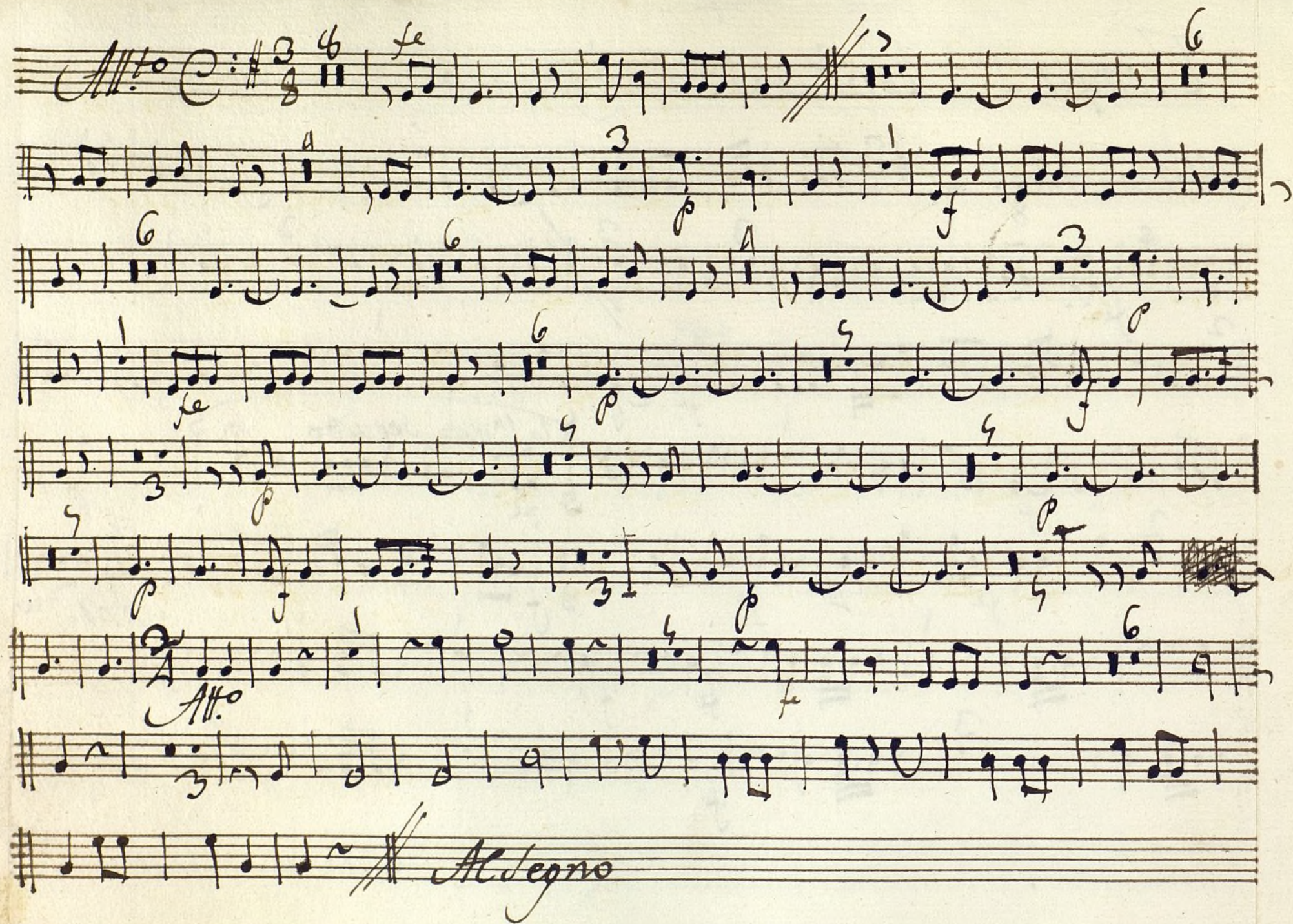
Medio Alleg.^{to} $\text{C}:\sharp$ $\frac{3}{4}$

La 1.ª vez seguido

And. no

Allegro

Cavallo Tace.





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Bafo Tonadilla a3 el chapucero.

Medio Alleg.^{to} C# 3/8

And.no

3^o *All.^{to}*

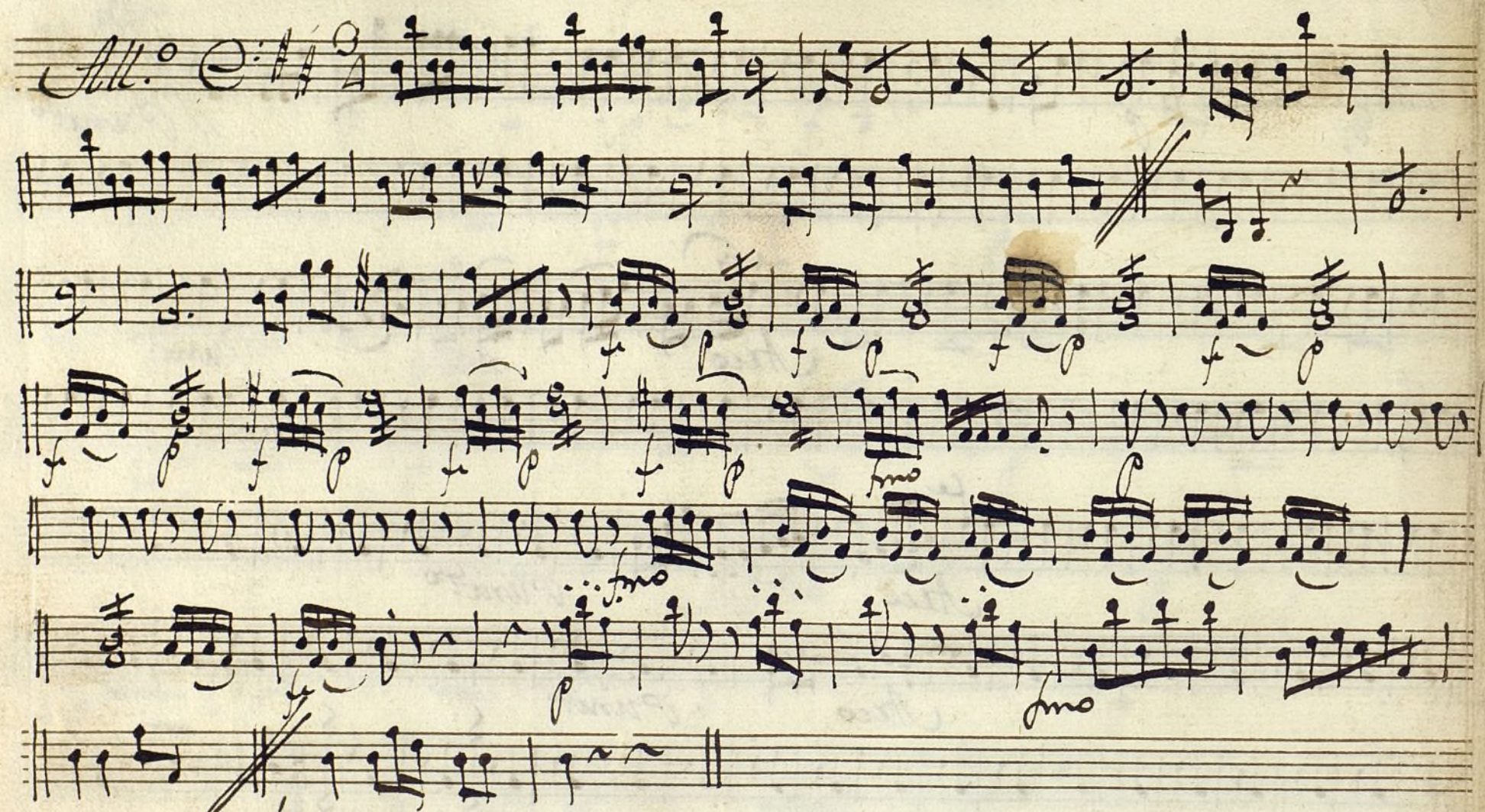
Para.

And.^{no}

Parola.

Larg.^{to} Cavallo. *Alleg.^{ro}*

flew
dato mas.



Allegro

Bajo Ton.^a a 3: A Chapucero.

Medio Alleg.^{to} C# 3/8

La 1.^a vez Seguido

And.^{no}

Volte

Allegro: y Parola.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Medio Alleg.^{to}'. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout. A section is marked 'La 1.^a vez Seguido' with a bracket. The tempo changes to 'And.^{no}' (Adante) in the middle of the piece. The score concludes with the tempo 'Allegro: y Parola.' and a final key signature change to three sharps (F#, C#, G#).

Larg.^{to} Cavallo. C: 3/8

tres mas.

ff *Punt. do*

ff *Arco*

Punt. do

ff *Arco.*

Punt. do *Arco*

Punt. do

Arco.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- le* (top left)
- Punt. do* (top left)
- Arco* (top left)
- 2* (top left)
- Allo* (top left)
- 2* (top left)
- fmo* (middle left)
- Allegro* (middle right)
- fmo* (bottom left)
- Allegro* (bottom right)

The score is written in a cursive, handwritten style on aged paper.

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