

El ciego fingido y paya.

Tuallla a duo

Partitura

violín 1^o

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^a

Contrabajo.

118-7

+

Conadilla a Duo

el Ciego fingido; y Paya

//

J^{ta} M^a y Garrido
Caranba

+

All^o

3
H A
C: 3
A

Musical notation for the first system, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests.

Musical notation for the second system, featuring a treble clef and a 3/4 time signature. The melody continues with eighth and sixteenth notes, and some rests.

Ciego
Disfraza do señores Con es te - traje ~~que~~ que
Aug.^r te me ro sa g^{ra} Caro me oiga mi - madre ~~que~~
Musical notation for the third system, featuring a treble clef and a 3/4 time signature. The melody continues with eighth and sixteenth notes, and some rests.

Con es te rape —

me oipa mi Madre —

Con es te rape — Vengo a

vaya otra seña — y si

me oipa mi Madre — vengo a

Cie^o) Albricias alma — puel to

Ver una moza q^e me Compla ze Vengo

la lir no quie re ma q^e si quiera y si

ver si mi Pa co es ta en la Calle Vengo

q^e ya se ne mo ro en Campaña puel to

oro y mal oro ay re y mal

oro y mal oro

oro y mal oro

oro y mal oro *Mug.* ay re y mal

ay re quer una Moza de Techu maimes mas
 ay re quer una Moza de Techu maimes va
 ay re quer cieque ri to vendrá abusarme quie
 ay re cie viva mi prenda ^{mu} viva mi amante lo? mas

Vaya de Can ti cio aver si sa le
 ya o ka llama di ta aver si sa le
 ro hazer le la seña para llamarle
 Vaya de a le gría para a legrarse.

(gaita) ya no quiere la niña ir mas al vai
 no te vendas con migo ya con Teba
 ya no quiero querermos los dos ve ni
 no se des cui de na die en esta tie

Mod. All.^o

le porque tor na que buetbe y porque dale
nes q: no esta la mala para fe tane
dos porque pan no se parte con ti go y migo
rra q: mientras unos duermen los otros velan

Como Prima

(viva la pepa) mai mi churca no
viva la pepa pero ya abre la
Geg: Viva la pepa (ella) pero si no me en
(viva la pepa) viva viva ela

viene si sera tarde
puerta sin duda sale
gaño alli le miro
dunto viva la y dea

allegro,
y D. C. a la voz
comis mo !.

Muger

All.^o *Mug.^r* *Cie.^o* *Mug.^r* *Cie.^o*

Voi pues a lla mar le ami dulce bien pues
 mi Paes ado rado *Cie.^o* dulcissimo a quel *Mug.^r* por

mi Madre duerme y en tar le podre
 si vivo muerta *Cie.^o* yo por ti tambien

Cie.^o *Mug.^r* *Cie.^o* *Mug.^r* *Cie.^o*

- (Er mani to, her mana ven ga *vaya* *ven ga* pues, di qui llo anda
 - tu qui ta re ere traze *Cie.^o* qui to me le pues, *Mug.^r* ya o le mos a

Muchacho)
vete q^e te buscare, no tarde v^{is}te mucho que me dormi
quello q^e a blamosa yer ya blamosa quello q^e a blamosa

lor.
re) que gusto y Contento q^e gozo y placer q^e viva q^e
yer, que gusto y Contento q^e gozo y placer q^e viva que

viva el fino que ver y viva la y de a pue ran ^{nue}ba

es

se

*Señorite
hahrae*

Coplas

Moderatto

Muger

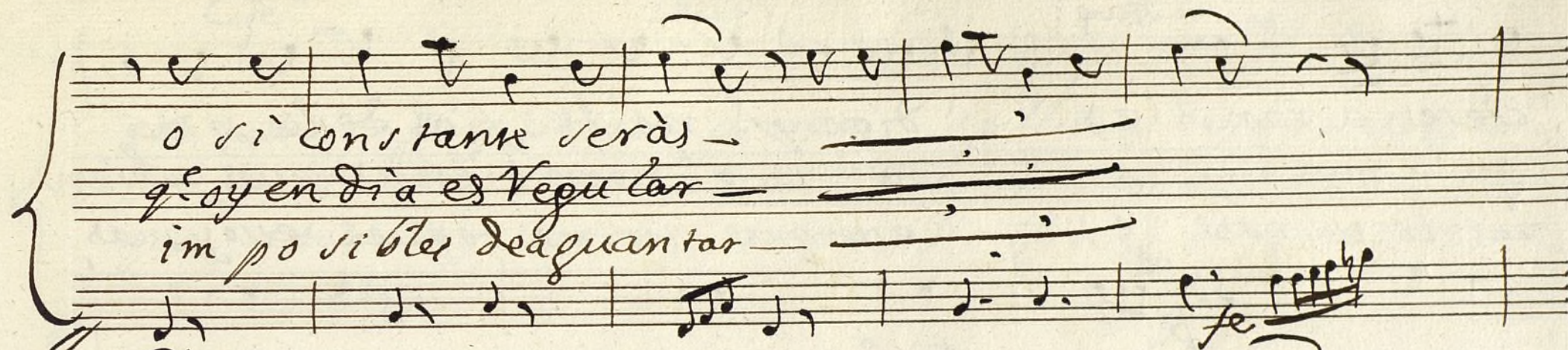
Yo mi Paco de mi vida te quisiere pregun
tambien quiero preguntarte Cuando mi esposo se
Con que tu pa corra misa segun lo llevo a mi

tar -

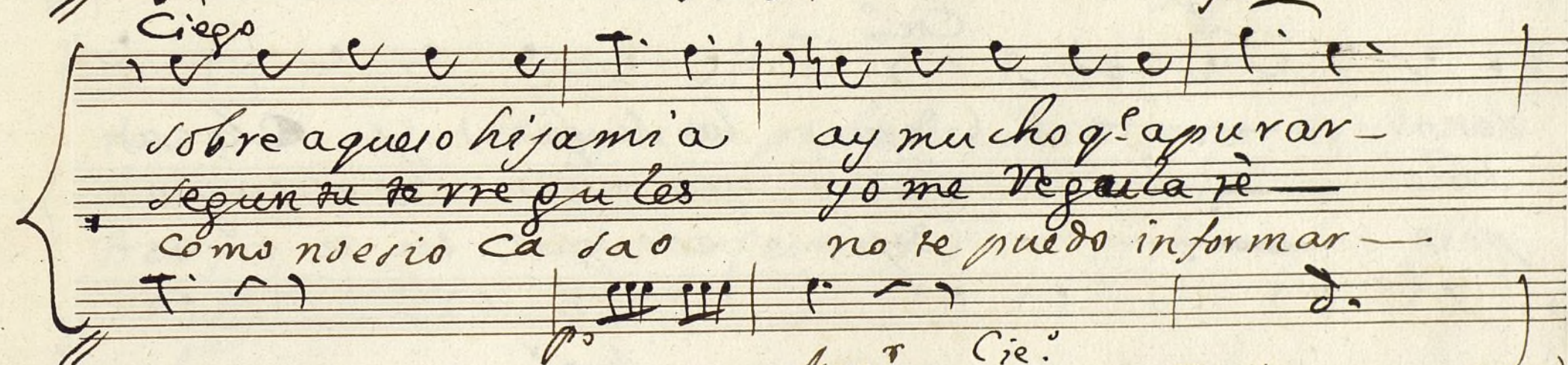
ras -

rar -

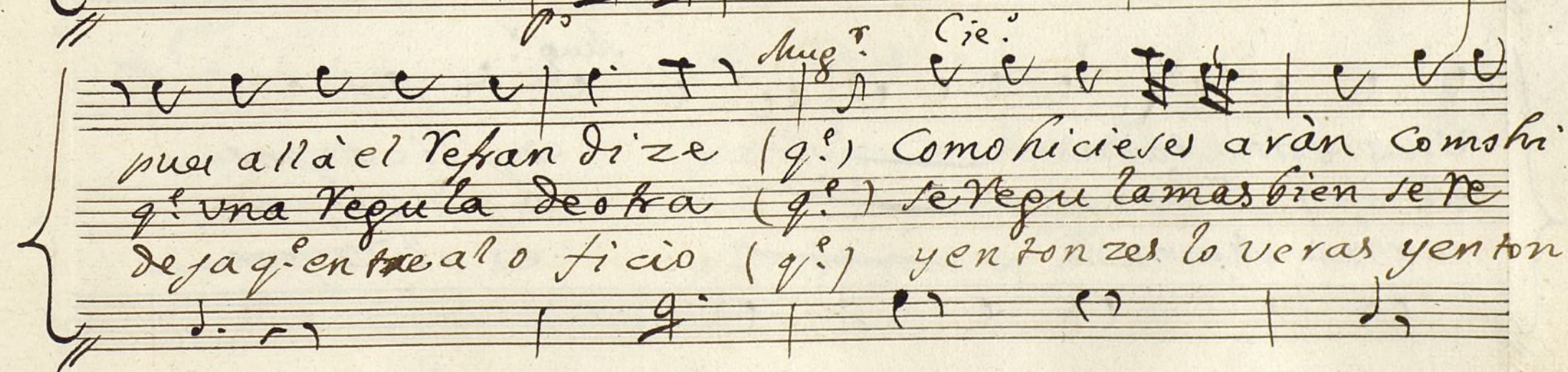
si me dejas por otra
si seras de los maridos
Un Marido seras de estos



o si constante seràs —
q^o oyen dia es regular —
im posibles de aguantar —



Ciego
sobre aqueo hijamia ay mucho q^o apurar —
segunda terrepules yome regularè —
como no esio ca da o no te puedo informar —



Mug^r Cie.^o
pues alla el Refran di ze (q^o) Como hiciere aràn como hi^o
q^o una Regular de otra (q^o) se Regular mas bien se se
deja q^o en tre al o ficio (q^o) y enton zel lo veras y enton

Mug.

cierres a ran (e) digo q. no te fias de la pre
 gu la mas bien (e) parete q. no entiendes pues yobien
 zes lo veras (e) ello que tu me toques enoymas

34

Cie.

sona (deja) las mugeres y Taca
 ablo (ya) ya te beo ve supo
 poco (deja) ello que tu te rrias

Mug.

unas sois todas explica por
 el ojo Claro explica por
 arrea mano lo explica por

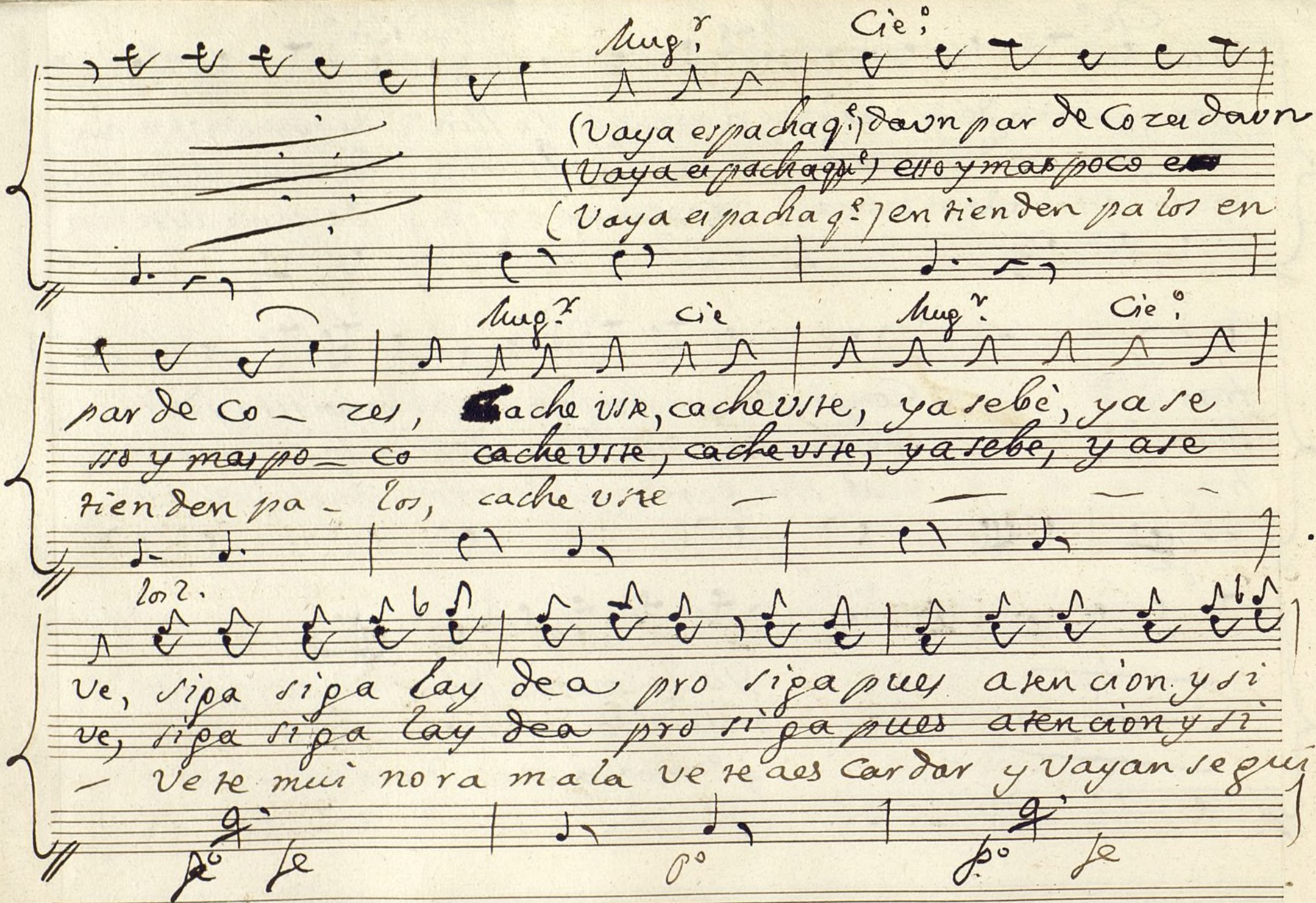
Cie.^o Aug.^o Cie.^o

que, a tiende y veras, arrea Tollin, dejeme vste en
 que, a tiende y veras, arrea Tollin, dejeme vste en
 que, a tiende y veras, arrea Tollin, dejeme vste en

trar,
 trar,
 trar,

Compra un probre una Jaca mansita y dozi'l
 regular son Maridos de todos modos
 las Mujeres y Burros Unas las allo

ya lo mejor del tiempo (si)
 mas de los q^e tu piensas (si)
 q^e mas que no Razones (si)



Sugr, Cie,
 (Vaya espachag? down par de Coza down
 (Vaya espachag?) esto y mas poco e
 (Vaya espachag?) en tienden pa los en
 par de Co - zes, ~~cache vne~~, cache vne, ya se be, ya se
 no y mas po - co cache vne, cache vne, ya se be, ya se
 tienden pa - los, cache vne
 lo 2.
 ve, sipa sipa lay dea pro sipa pues atencion y si
 ve, sipa sipa lay dea pro sipa pues atencion y si
 - Ve te mui nora mala ve te a es Cardar y Vayan segui

9.
 9.
 9.

ya la so nada a plaudid agarrido ya la ca
 ranba a plaudid agarrido
 para ganar la vida di como a remos
 tomar yo la Zampoña y tu los hierros
 aver veamos zangan si silencio

gaita

todo
 quien qui viere for tuna. tener en todo.

pro curé quedar tuerto y será di choro arriba

pro curé quedar tuerto y será di choro arriba

viva la tona dilla la lero vivan los Mosque

teros a prieta las gradas y luneta (viva la gala)

ya dios mos que te ritos

has ta ma ñana

allegro

Ayuntamiento de Madrid

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Violin Primero

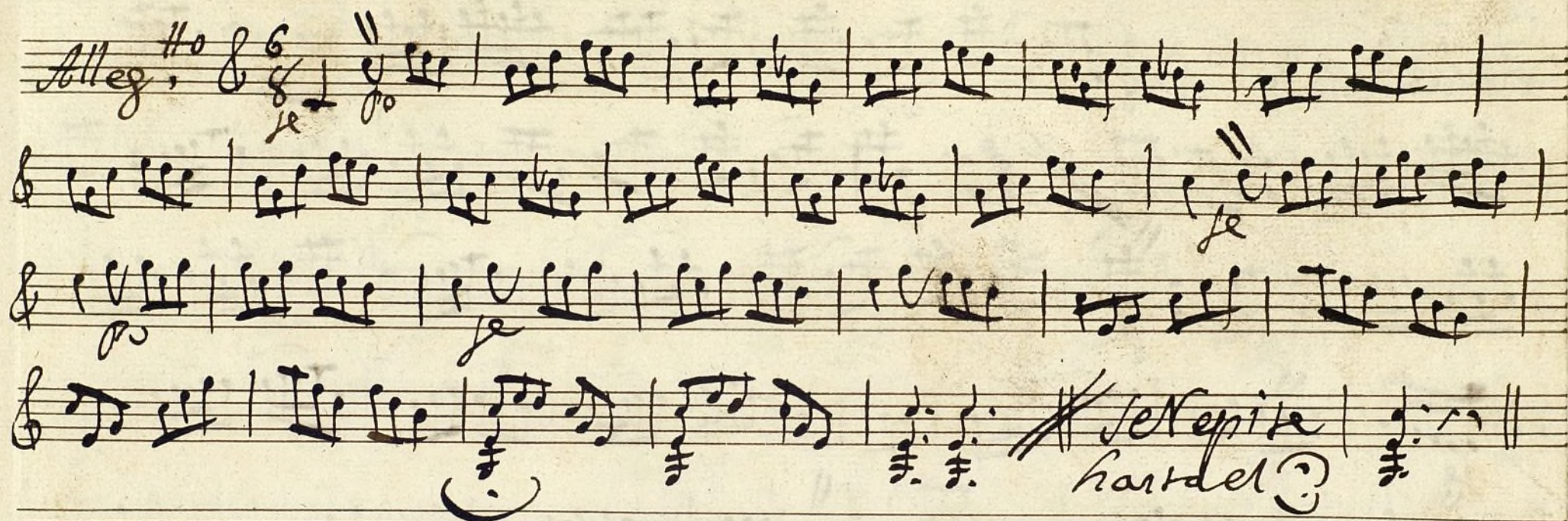
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Mus 118-7

tonadilla a duo; del Ciego fingido.

Handwritten musical score for Violin I, titled "tonadilla a duo; del Ciego fingido." The score is written on ten staves. The first staff begins with the tempo marking "All.^o" and a 3/4 time signature. The music is in G major (one sharp) and features complex, rapid passages with many beamed sixteenth and thirty-second notes. There are several dynamic markings, including "f" (forte) and "p" (piano), and articulation marks like slurs and accents. A section of the score is crossed out with a large diagonal line. The piece concludes with a double bar line and the word "Adagio" written below the staff. Below the final staff, the text "D.C. alavoz" and "lo mismo" are written.

Handwritten musical score for Violin I, titled "tonadilla a duo; del Ciego fingido." The score is written on ten staves. The first staff begins with the tempo marking "All.^o" and a 3/4 time signature. The music is in G major (one sharp) and features complex, rapid passages with many beamed sixteenth and thirty-second notes. There are several dynamic markings, including "f" (forte) and "p" (piano), and articulation marks like slurs and accents. A section of the score is crossed out with a large diagonal line. The piece concludes with a double bar line and the word "Adagio" written below the staff. Below the final staff, the text "D.C. alavoz" and "lo mismo" are written.



Volvi p^{ro}

3

[illegible]

4

Segui. All. 3/4

allegro

Violin segundo.

+

Mus. 118-7

Sonadilla à Duo; el Ciego fingido.

Allo.

ma. Allo

fmo

D. C. alavoz lo mismo

Volli

Allegro $\text{No. } 6$ 8 6

se ne pite
hastael

Capas Mode $\text{No. } 6$ 8 6

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Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The fifth staff ends with a double bar line and the word "allegro" written above it, followed by "doo vee" below it.

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Oboe Primero.

+

Mus 118-7

1

Tonadilla à duo; del Griego fingido.

Handwritten musical score for Oboe Primero. The score is written on five staves. The first staff begins with the tempo marking "Allo." and the time signature "3/2". The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a "voz" marking above it. The third staff has a "Flau^s" marking above it. The fourth staff has a "Como Prima" marking below it. The fifth staff has a "se" marking below it and ends with the tempo marking "allegro".

Allo. fare

No 121

Alauna

Coplas Mode ^{No}

Handwritten musical score for 'Alauna' in G major, 6/8 time. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The notation includes various ornaments, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line on the tenth staff. To the right of the final staff, there is a handwritten note 'Allegro 2 veces' with a diagonal line through it.

Segu. All. 3/4

Flautines

14

Le

allegro

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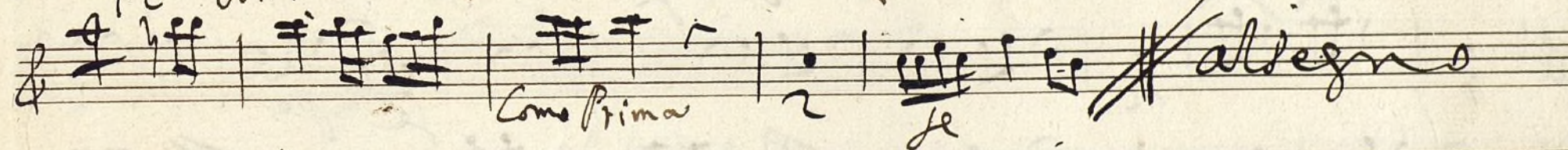
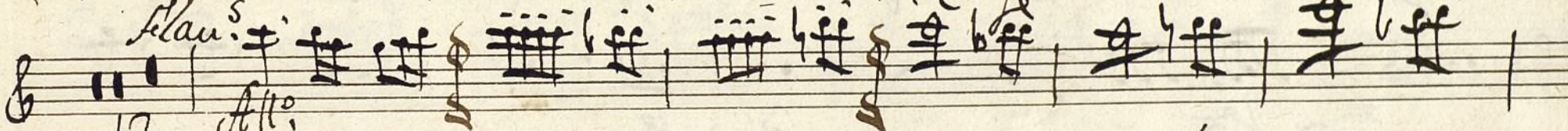
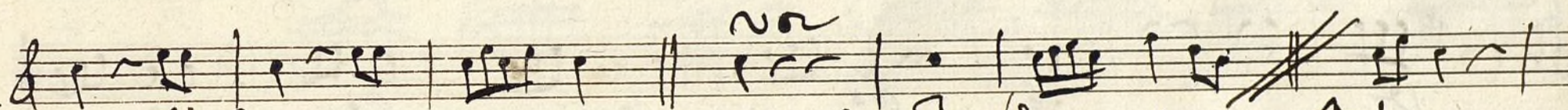
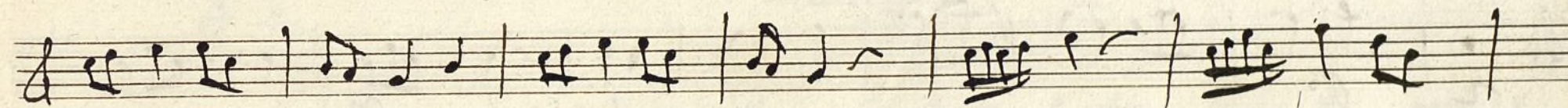
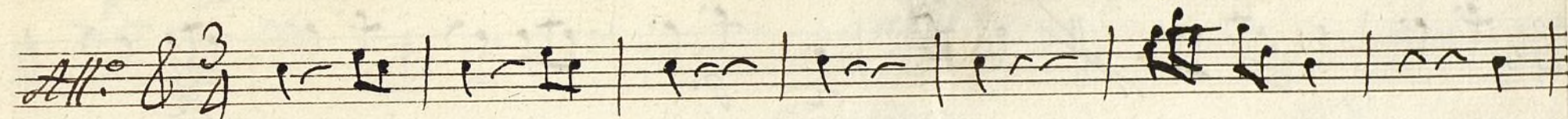
Oboe segundo.

+

Mus 118-7

1

Sonadilla à duo; del ciego fingido.

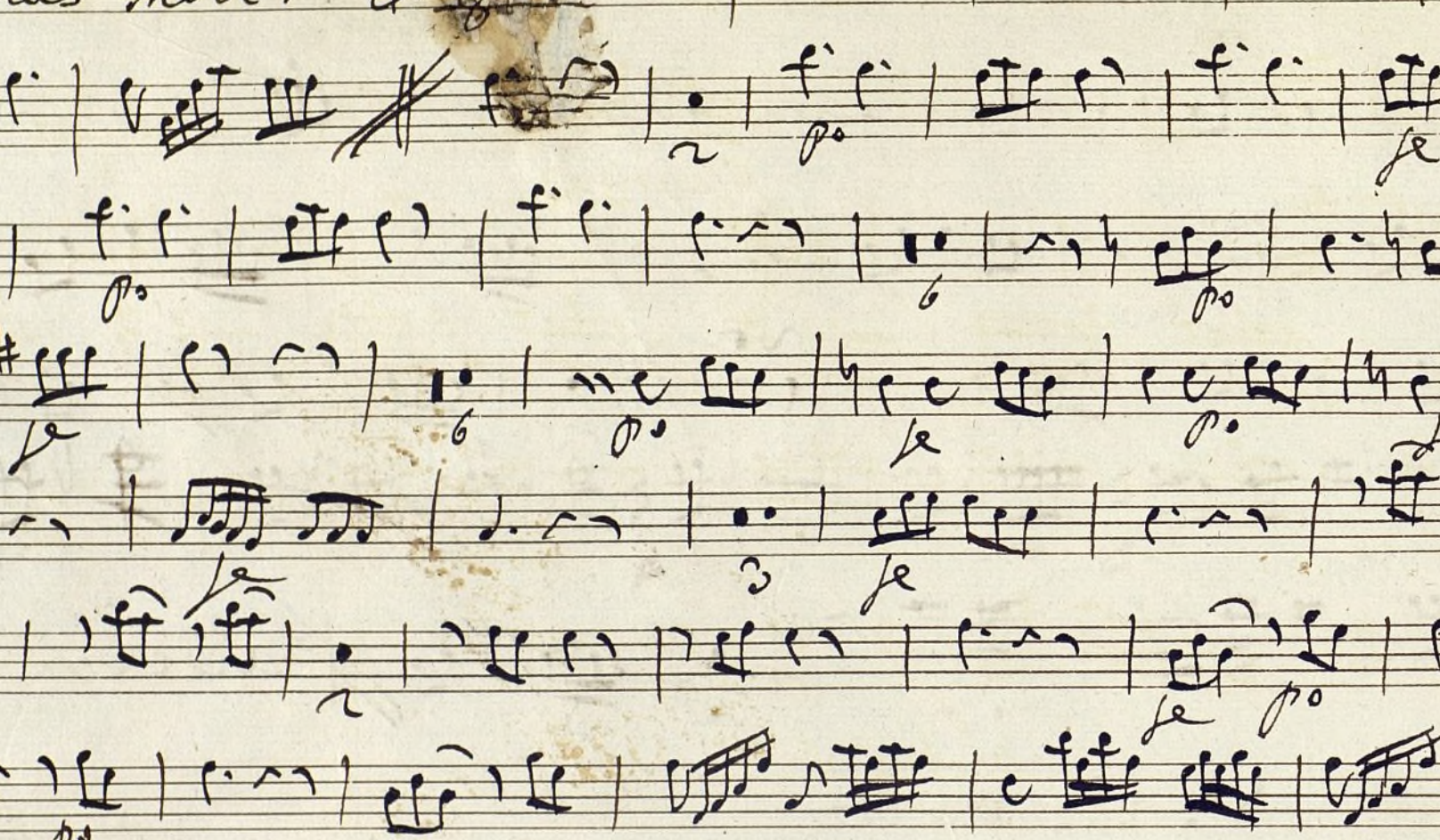


Volte

Мама

Coplas Mode

Coplas Mode ^{tr} & 6/8



allegro
dos vezes

segu. *All.* $\text{G}^{\#} \text{A}^{\#} \frac{3}{4}$

Flautines

allegro

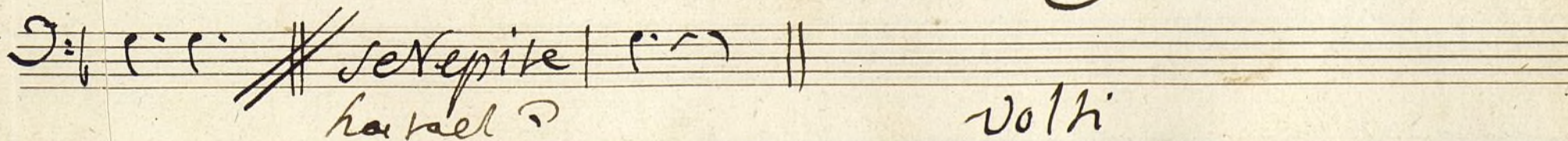
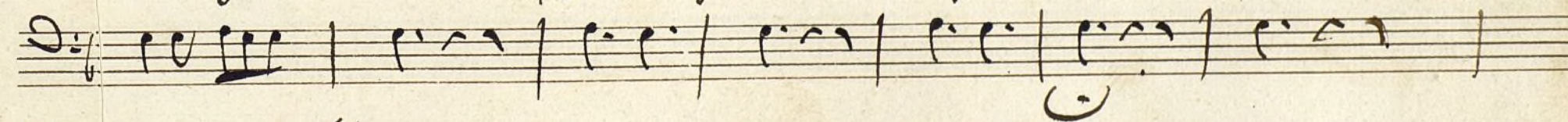
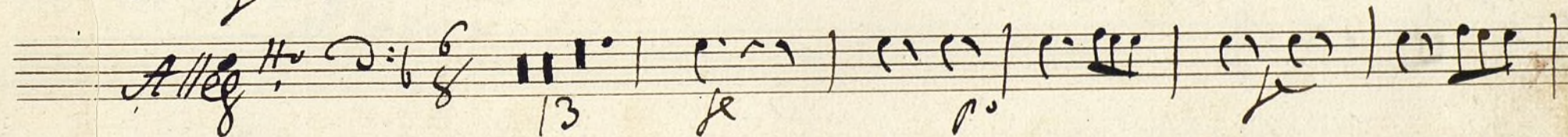
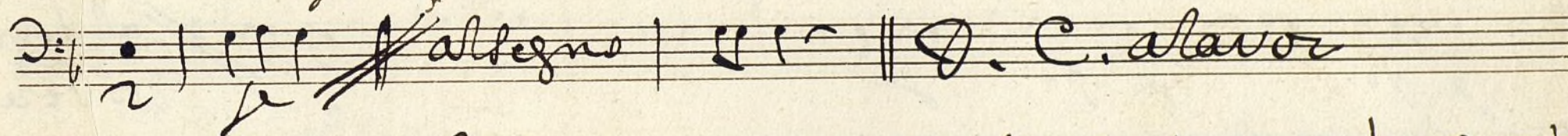
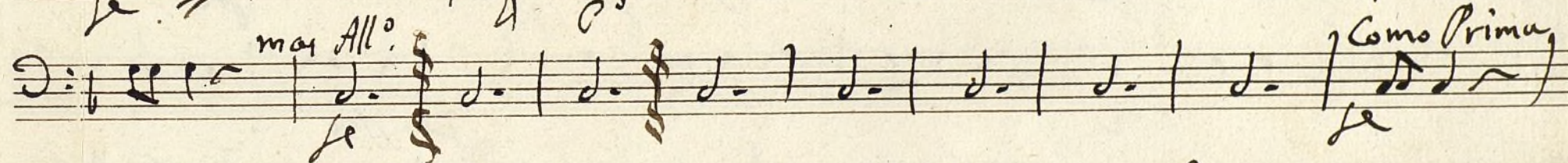
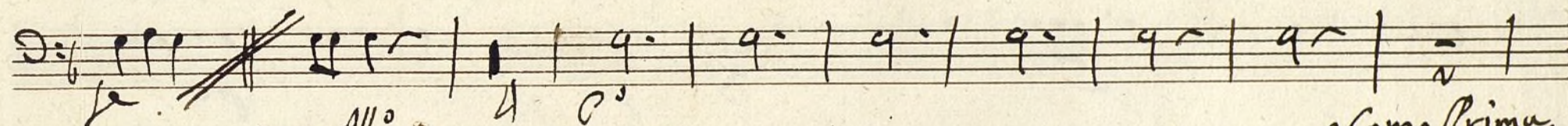
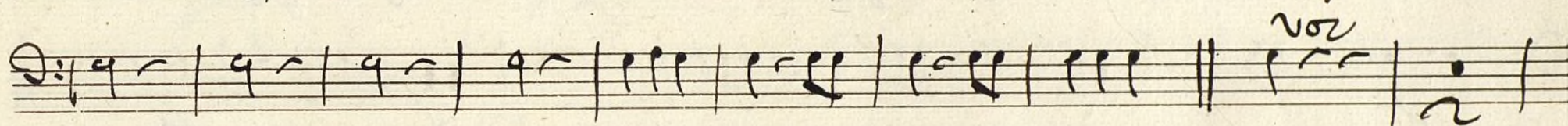
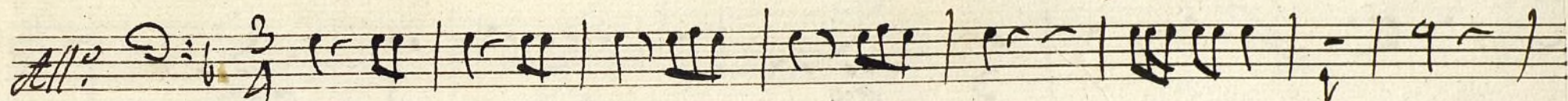
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Trompa Primera

+

Mus 118-7¹

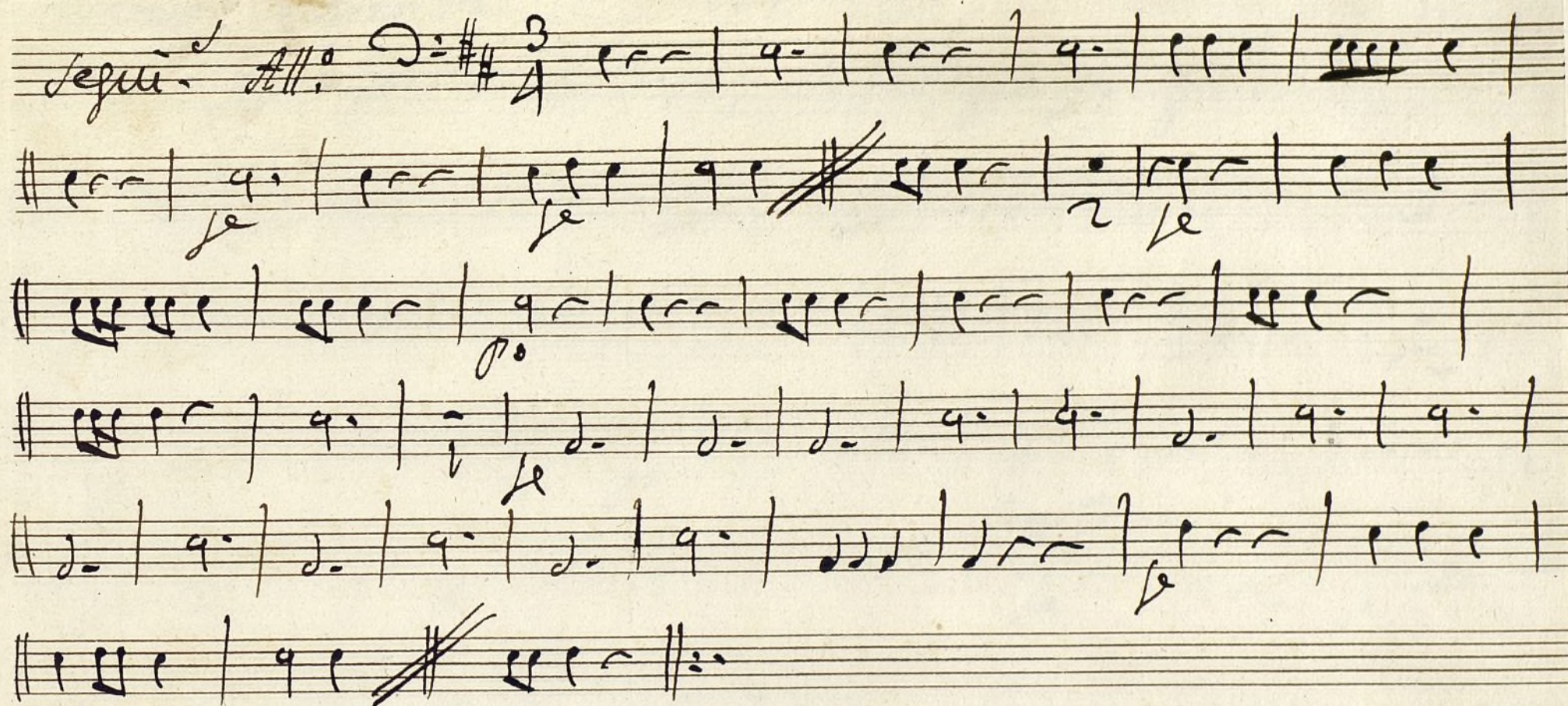
Sonadilla à duo; el Ciego fingido.



Volh

Coplas Mode \sharp $\text{C} = \text{F} \frac{6}{8}$

allegro
dos veces



allegro

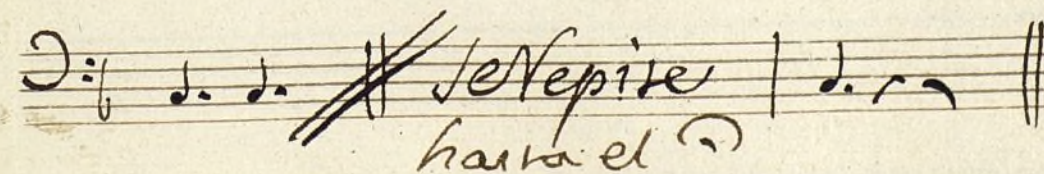
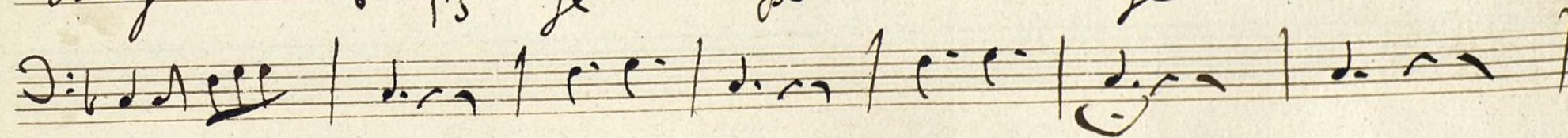
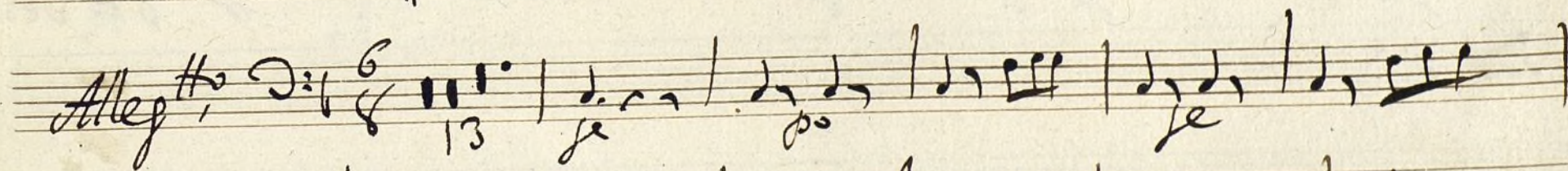
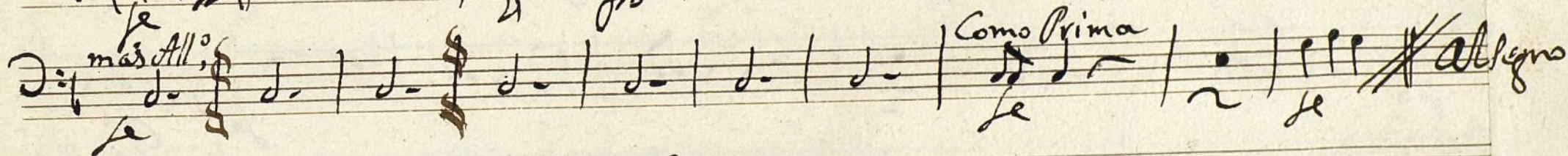
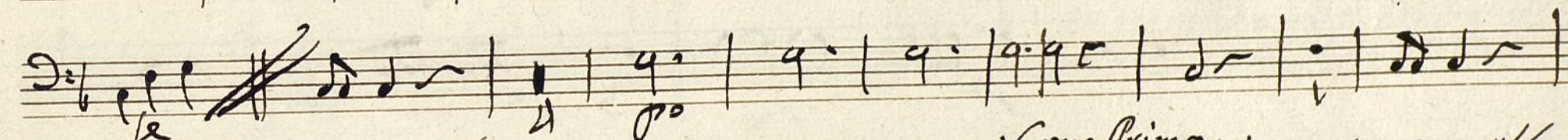
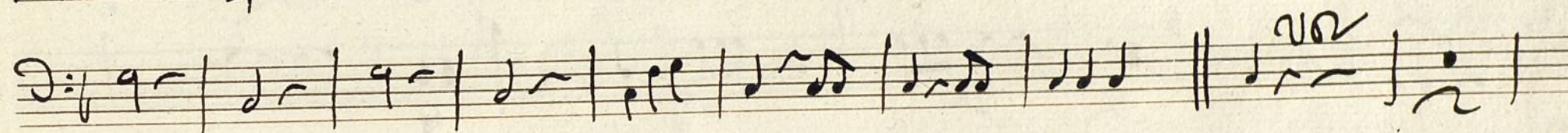
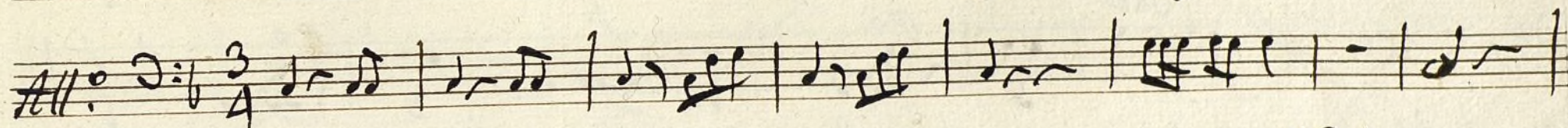
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Trompa Segunda

+

Mus 118-7¹

Tonadilla à Duo; El Ciego fingido.



No/hi

Coplas Mode \sharp $\text{D}=\text{C}$ $\frac{6}{8}$

Handwritten musical notation on seven staves. The notation includes various notes, rests, and dynamic markings such as *le*, *va*, *allegro*, and *do vezei*. The piece is titled "Coplas Mode" and is in D major and 6/8 time. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score for a piece titled "Segno". The score is written on six staves. The first staff begins with the word "Segno" and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with the word "allegro" written below the final staff.

Ayuntamiento de Madrid

Contrabajo;

Mus 118-7

tonadilla à duo; el Ciego fingido %

Handwritten musical score for Contrabajo (Double Bass). The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *se* (sempre) and *ma* (maestri). The score concludes with a double bar line and the instruction *D.C. alavor*.

Volte

Handwritten musical score for two pieces. The first piece, 'Allegro', is in 6/8 time and consists of three staves. The second piece, 'Coplas Mode', is also in 6/8 time and consists of seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations in Spanish, including 'de Venise' and 'haithel'.

Handwritten musical score on a single page, numbered 2 in the top right corner. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, followed by a double bar line and the word "allegro" written above the staff. Below "allegro" is the phrase "dos veces" (two times). The second staff begins with the word "Segu." (Seguendo) and "Al." (Allegro), followed by a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The subsequent staves contain various musical notations, including notes, rests, and dynamic markings such as "p." (piano) and "f." (forte). The seventh staff ends with a double bar line and the word "allegro" written below the staff.

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