

L

Mus 182-6

1

Conadilla a Duo

La Venida de Saturnio;

J. Prado, y Garrido

Del 1.^o Esreve;

[Faint handwritten notes, possibly "M. de la Torre"]

182-6

+

Alleg^{ro}

$\frac{3}{8}$
 $\frac{3}{8}$

po

Saturis

*Es ta si es des gracia es
Ami ~~Si ta na ta~~ Co*

po

te ^{si} ~~el~~ esperar . Venir de Pre ^{si} ~~zillo~~ ^{diu} lo pro pio q.^a Adan
mo la hallare es trupiada toda y sin que Comer

ha llà me em biaron y por a li biar Vol ~~tillo~~ Bo
Es tarà ~~tan~~ ^{sin} den que y sin guar dajies y sin otras

rricos Capas y de mas ya se ve sin pon de ra cion
Co ras que yo la de je ya se ve qu en oes de so nòr

fue mi Empleo de sa posición
 que este ^{ella} po bre es tando lo yo

fumar Cantar jugar matar y
 fumar Cantar jugar matar yea

Cojer de noche lo bor a rabiar y
 mi ~~Lita~~ ^{mi} ~~quita~~ ^{suger-cita} voy luego á buscar yea

lobos a Vabiar;
voy luego a buscar; (vare)

~~allegro~~

Andrò $\frac{3}{8}$ ~~allegro~~ ~~de Mayo~~ Vicamente
~~de Mayo~~ Vicamente
verrida;

~~Luisa~~
A mi ~~Situa~~ no es pero
no [Desde que fue a Presillo

(ale) ~~Saturio~~ Pormas bueltas q. e da do
1 po

q.^a viene de orán que traera
me he Ingeniado mas ya se be
no he podido hallar que dolor!

~~pobre chay~~ a mi ~~Gitano~~ es pero q.^a viene de orán
que es verdad desde que fui a Pretilome Ingeniado mas
que pesar! por mas vueltas q.^a dado no he podido hallar

des - pue de Cinco años - que es la por a
por - q.^a en conbado arbitrio - yode Viti
a - la Gitana hermosa - q.^a vengo abus
~~mi amor~~

lla — des pue de Cinco años — quesi por a lla
 [dad por — q.^a en conrado al bitrios — yo de Uti li dad
 car a — ~~la~~ ^{mi mujer} ~~Sitana~~ her mosa — q.^a Ven go a bus car

— des pue de Cinco años — quesi por a lla
 [por que en conrado al bitrios yo de Uti li dad
 a ~~la~~ ^{mi mujer} ~~Sitana~~ her mosa q.^a Ven go a bus car

no [ay for tu ni ta — a el fues tes con traria —
 si [ay for tu ni ta — q.^a a bus car mi Si tano —
 ay for tu ni ta — q.^a de em fan bre a brã muerto —

ya mi pro picia — ael fuistes con Maria — ya mi pro
 Voy con gran priva — q.^a a buscar mi Si tano — Voy con gran
 La Po bre ri ta — q.^a de em fan bre ha brà muer to — La Po bre

pro picia — ael fuistes con Maria ya
 priva — q.^a a buscar mi Si tano voy
 ri ta — q.^a de em fan bre ha brà muer to la

mi pro pi cia; (vare)
 Con gran priva; (vare) *allegro*
 Po bre ri ta; *Pirola*

(ale) ella) No es aquel Saturo? si, Saturo de mi alma:
 el) Quien eres que no conozco, toda era pro ro po peia;
 ella) Soy tu Luira; el) Jezuz hija;

And.^{te}

el
ay — — — — — ay y que me
ella — — — — — ~~tan bien entia~~

3^{ro} siempre el — — — — — ay — — — — — ay pobre Lui
ella
drada que tñ Doña Luiza — — — — — me ha caido un
bierto que es tan mui profano — — — — — el ~~pasto~~ poca
si ta ^{ella} ay saturaio mio — — — — — ^{la 2^a} q. afane se

terno en la Loteria — — — — —
Topa Como a de verano — — — — —
paran hallà en los Presillos — — — — —

el Pero Luiza... ^{ella} que saturaio: el ~~se~~ caido ambo oterno?
ella terno, y de Cingenta mil Reales ^{el} Jezuz y que fortunata: pero a
justemos las Cuentas, y el que debiere ^{ella} que pague;

Parola

Coplas

Alleg.^{ro}

6/8

Sib.^a po

despues q' ami me lle

Dime puei mien tramiar

Sib.^a

varon que lo q' hiziste aqui — fue de ~~ti~~ ^{ma de ar me por to} por ~~eras~~

sencia que ~~ti~~ ^{magis} ~~no~~ ^{no} ~~te amo mas~~ — nenguno por que vo

el
 Calles la Buena Ventura amil - segue las que na ven
 so tros no hacedis mal que traquilar - Borricos Au lo y
 tu ras la sa ve mui bien de ir - las
 Ma chos y vo so tras los de ma - y
 Con e re a bitrio as ga na do se gun beo un po to
 se gun ero a brai es ta do en mui grande au steri
 po

ella

si- ma me vale a tarpanada que perdi day sin ve-
dad- tan to que en todo el tiempo Con uno mean barto a

el

fir- pue sa ve que era ganancia no me gustan nada a
clar- lo creo por que con muchos reversion siemp rean.

mi- no

dar re

quien tea
quien tea

ella
Comprado ^eere ^edenque ye ^eguarda ^epies asi - Uno
dado ~~en~~ ~~la~~ ~~cadena~~ ~~y~~ ~~de~~ ~~la~~ ~~cadena~~ - Un In
la peyneta lo de ma

de los muchos son tos que sean do li do de mi - y tu
diano que en Indianas ha empleado su Caudal - y tu

el. ella
Como etas tan chairo, mi genio me a puesto asi - porq.^o mo
Como etas tan fina, no gasta profanidad - ha brás pas

el. ella

ti bo, por q' yo alli quise unachuca, y ella sea maba
tado, mucho queri con mi muchacha, y ella sea maba

el. ella

si - si (si: perosiera ha! mala ora se coja ha
si - si (si: ^{ella} ^{dei: Cachipolin} perosiera ha mala ora se coja In
un: aydemi)

Ma All.^o

perro Vuir q' con ~~esta~~ ^{estas} cosas me das que sen
~~esta~~ Vuir por que me das Zelos ni das que sen
dino

8

el. ella

tir no - no - no seas tonta que no es así, pue -

tir no - no - no seas tonta que no es así, pue -

di - a quien tu quieres, tan solo así vamos chiguista

di - a quien tu quieres, tan solo así vamos chiguista

ella

Vamos chiguisto (vamos) en a plau so vay lemos un

Vamos chiguisto (vamos) en a - plau so Vay lemos un

Poco

Molto All.

bai le ri so un vay le ri so
bai le ri so un vay le ri so

Notan All.

ella. (vairan)

ay Robbe l'atario q' l'atario querian, erguian su
ay Robbe l'atario q' l'atario querian, Con lo que se

allegro

ella. el

file de ayren l'atario q' l'atario querian, erguian su
sobratu me ver tirai ay honito mis ay

todos

9

monilla mia q^{ue} to do el cuerpo se me da
monista mia q^{ue} to do el cuerpo se me da

lucha que tira que tira q^{ue} fala que fala yes

taba falando toda la semana q^{ue} tira que

tira que fala que fala chi chi chi - - -

(de jant vaillar)

(ha!)

Reb el pallo el llo tior que me adiverai da pro
ya cabe aqui el cuento con las segui dillas ya

Sigalla Chel rida que me adiverai (el daro;
Cabe aqui el cuento con las segui dillas;

Seg.

Allegro

10

Coro 2.


Bellas a pasio nadas, ya pasiona dos bellas a pasio

nadas ya pasio nados, ya

Ya pasio nados - o id las Segui di Nas-

Lo gwen tu amparo - los q.^e se Sa cxi fi can-

Canifa.
— de lumbos y garbo, de yo se
— por agra daros, por *Paco* tu se
Paco.
re' tu ga rrama — a yo tu verga li
ras mi ga rrama *catu.* tu mi verga li
catu.
cha do — yo
cha do — tu *Paco* *Pues*
Pues



A snippet of handwritten musical notation on a five-line staff. It begins with a treble clef, followed by a key signature of one sharp (F#) and a time signature of 3/8. The word "Cavallo" is written in cursive above the staff. The first measure contains a single eighth note, and the second measure contains a single eighth note.

oye aung.^e te pique la espuela mi Ca vallo.)

oye q.^e esta Copueta te pica por lo vasp.)

Parola. *B mod.^{to}*

Carola.

ella.)

chy - ay - go te ni - avna stw

el,

cty - ay - Tu pi ter - di so a los

cha cha ay dos petar do me se go' ay - ay -

Dioses - ay el cielo es fuerza sa. lir ay - ay -

yo le pe - qué m(par de cozes) ay ya dos sa-
ca da qual - se fue(a su tierra) ay Mercurio-

- li mos los dos ay- ay ya dos sa li mos los
vi no a Ma drid ay- ay Mer cu rio vi no a Ma

dos - - - ay - ay - (Poco Cat^a Los dos.
drid - - - ay - ay - (Saber lo q. ay? Cambraiazo.) Pues di
drid - - - ay - ay - (Cat^a Saber lo q. ay? (Poco Canario.) Pues di



ta zo — — — — — *de las cegras de las*
con palmas de rios gusta
de las cegras de las
nos contentamos — con palmas de rios
de las cegras de las
gusta nos contentamos, nos conten —

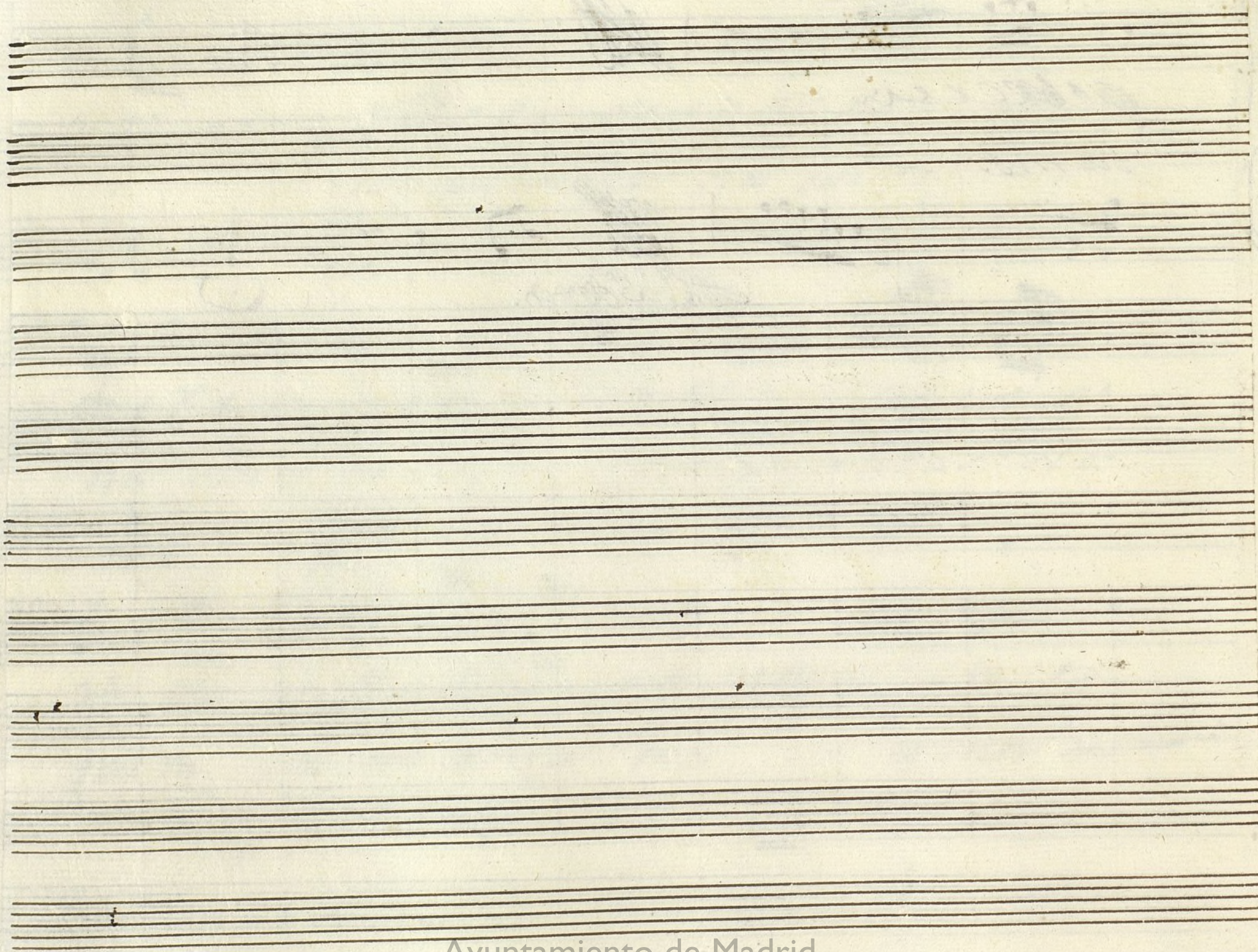
Solo. tonadilla à duo: de la Mizelania;

12

~~allegro~~

ta mos

~~allegro~~
Soprano.



Ayuntamiento de Madrid

La Segui: 5 de la tonadilla à duo: de la Miszelania;

13

Segui.

Pen semos mi da tu rio que vida haremos Pen semos Luisa

mia Pen semos mi da tu rio que vida haremos

que vida haremos por huir que me omrren Con o tro em
mudemos vida porq' and a nuel tro tra to mi de per
se po'

Ayuntamiento de Madrid

+

Contrabajo;

Sonadilla à Duo;

~~La Venida de Saturno~~

La Venida de Saturno;

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The score contains several measures of music, some of which are crossed out with diagonal lines. The final measure of the eighth staff is marked *allegro*. The manuscript is written in dark ink on aged, slightly discolored paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 3/8), and notes. The score is divided into sections by double bar lines. Key markings include:

- Andrno* (top left)
- allegro* (middle right, crossed out with a diagonal line)
- Parola* (middle right, in parentheses)
- dolce sempre* (bottom left)
- aloparr.* (bottom right)
- Parola* (bottom left, in parentheses)
- Volte* (bottom right)

The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Coplas Alleg^{ro} $\text{C}:\text{H}\frac{6}{8}$

p. *f* *p.* *p.* *f* *p.* *f* *p.* *f* *p.*

Parada *Mas All.* *Poco se* *Notanto All.*

Ayuntamiento de Madrid

~~Allegro~~

fmo

p *f*

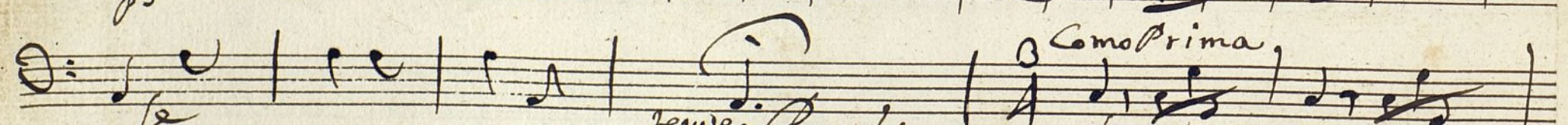
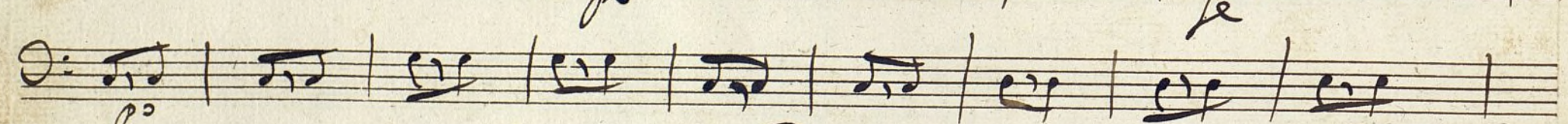
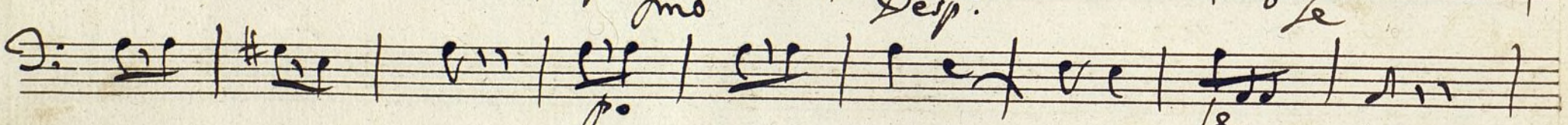
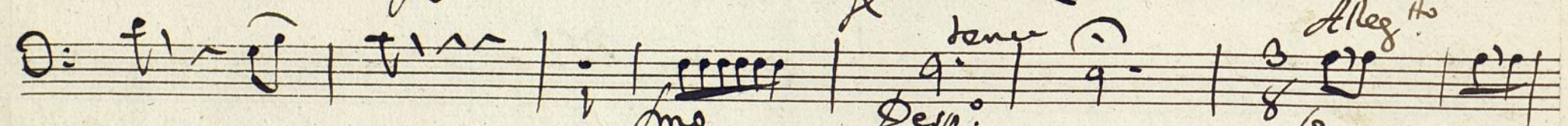
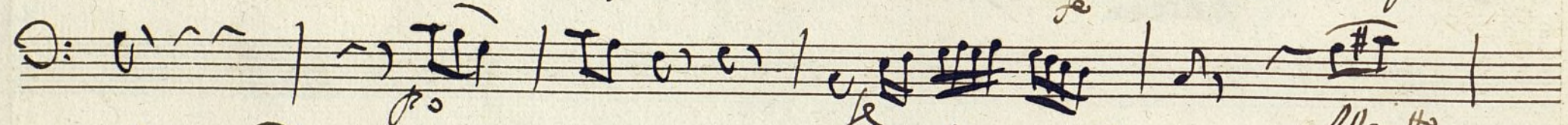
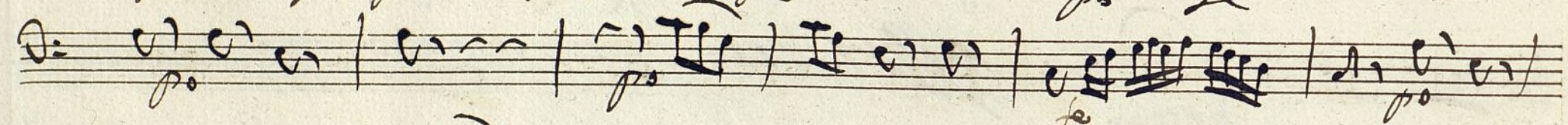
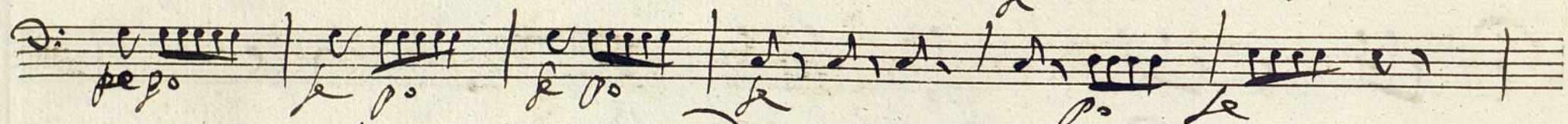
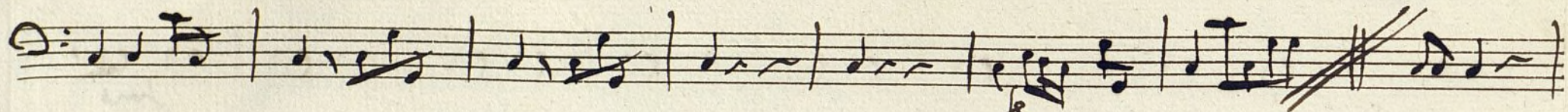
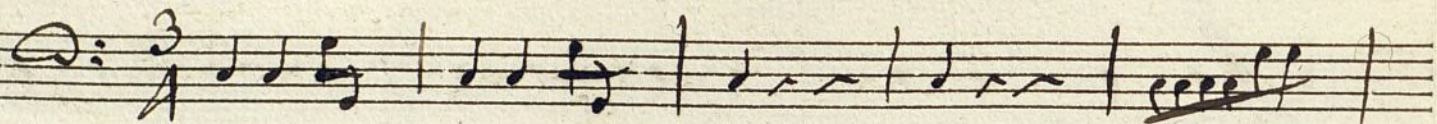
Allegro

Vol. 1.º

~~No~~

Segui.

Allegro



tempe. Parola
Como Prima

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with dynamic markings *p* and *le*. A section of the music is crossed out with a diagonal line, and the word *allegro* is written below it.

Handwritten musical score consisting of seven staves. The first staff is marked *Segue* and *Allegro*. The key signature changes to two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *le*, *Modero*, and *vor*. There are several instances of music being crossed out with diagonal lines. The sixth staff is marked *Sandango*. The final staff ends with a double bar line and repeat dots.

Ayuntamiento de Madrid

—

Violin Primero.

Sonata a Duo

La Vendeda de Cava.

Allegretto

Allegro

Andantino

Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like 'p' and 'f'.

al segno Parola.

And. *dolce sempre*

Handwritten musical score for the second system, continuing the musical notation with various dynamics and a 'vol.' marking.

al segno 2 mas. Parola.

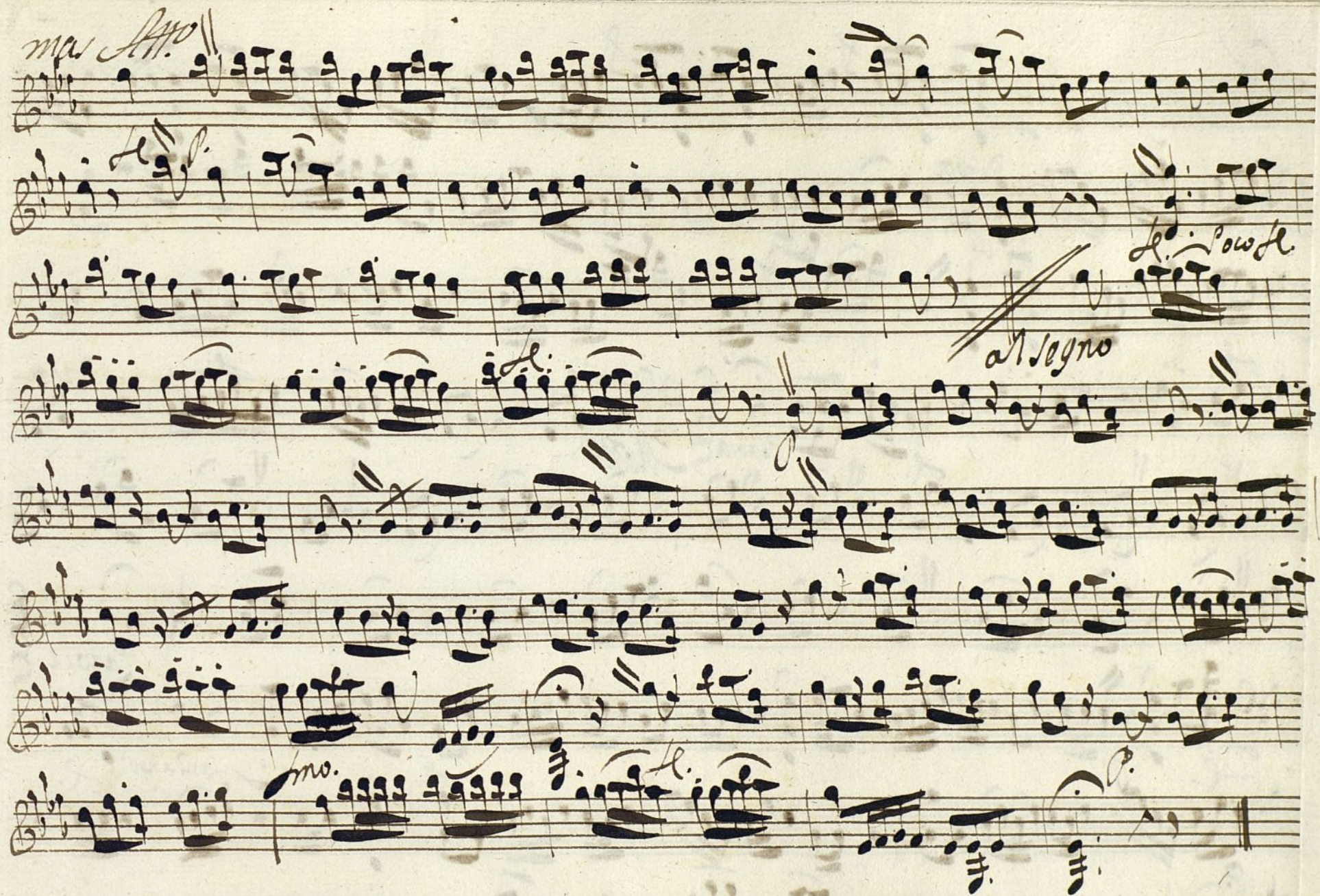
Coplas.

Allegretto



Parola.

Sigue mas Allegro.



Seq. Allegretto

vo

3 Cava

Parola

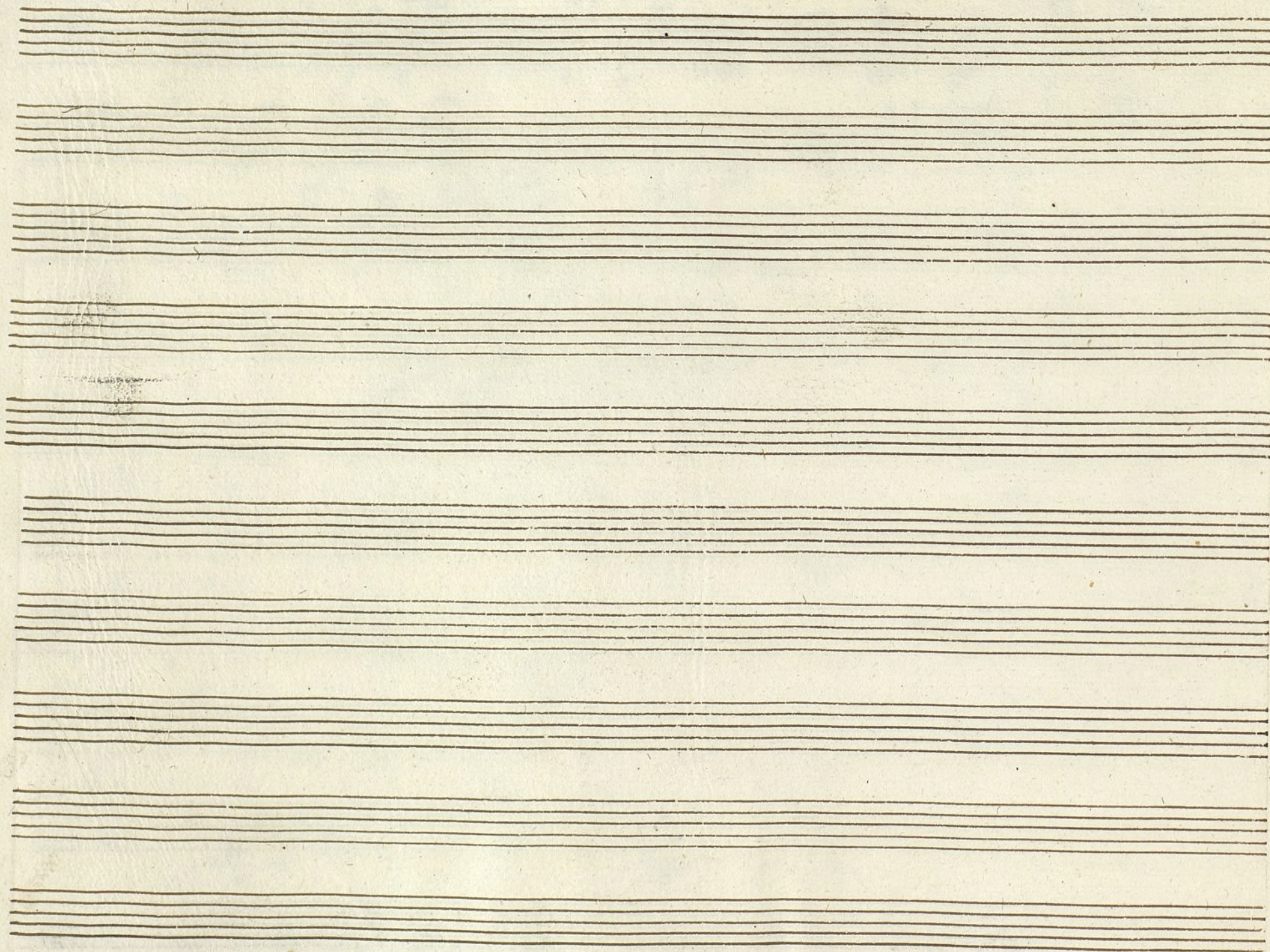
Molto

Parola

Landango

L.

Ayuntamiento de Madrid



Ayuntamiento de Madrid

Violin Primero. Dupli. ^{do}

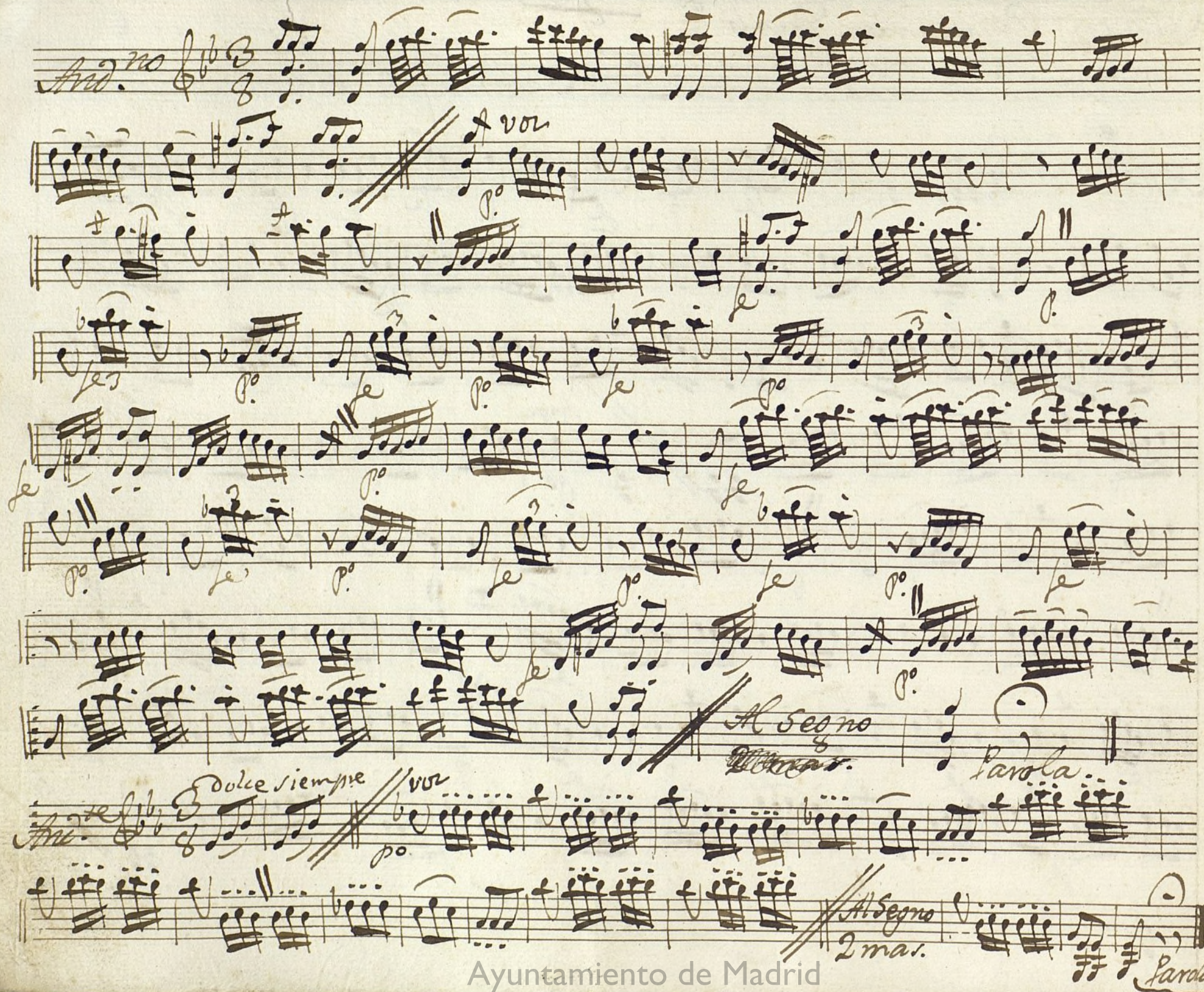
Mus 182-6

For. a Duo.

La Venida de Saturno.

All.^{to}

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.^{to}* and the time signature 3/8. The notation includes a variety of note values, rests, and dynamic markings such as *p.*, *se*, *vo*, and *se ar.*. There are also articulation marks like slurs and accents. The score concludes with a double bar line and the tempo marking *Allegro.* in the bottom right corner.

And. no 

Al segno
2ma.

Dolce sempre *vor*

Parola.

Al segno
2ma.

Parola.

Coplas.

Handwritten musical score for Coplas. The score consists of ten staves of music. The first staff begins with the tempo marking *All.^o*. The music is written in a single melodic line with various rhythmic values and rests. There are several dynamic markings, including *p.^o* (piano) and *f.* (forte), and repeat signs (double bar lines with dots). A section of the second staff is crossed out with a large 'X'. The score concludes with the instruction *Pausa.* followed by *sigue mas All.^o*.

mar All^o

se. po. se

se. po. se

allegro

allegro

mo

Segn

No 8 All.

vor

Ayuntamiento de Madrid

Seg.^o *All.^{to}* *3* *Voz*

3 *cavallo.* *Mod.^{to}*

Parola Coreografia

Andante

Ayuntamiento de Madrid

Violin Segundo.

Conadilla, a Duo.

La Veniza de Saturno.

Allegro no 3

vor

Adagio

And^{te}

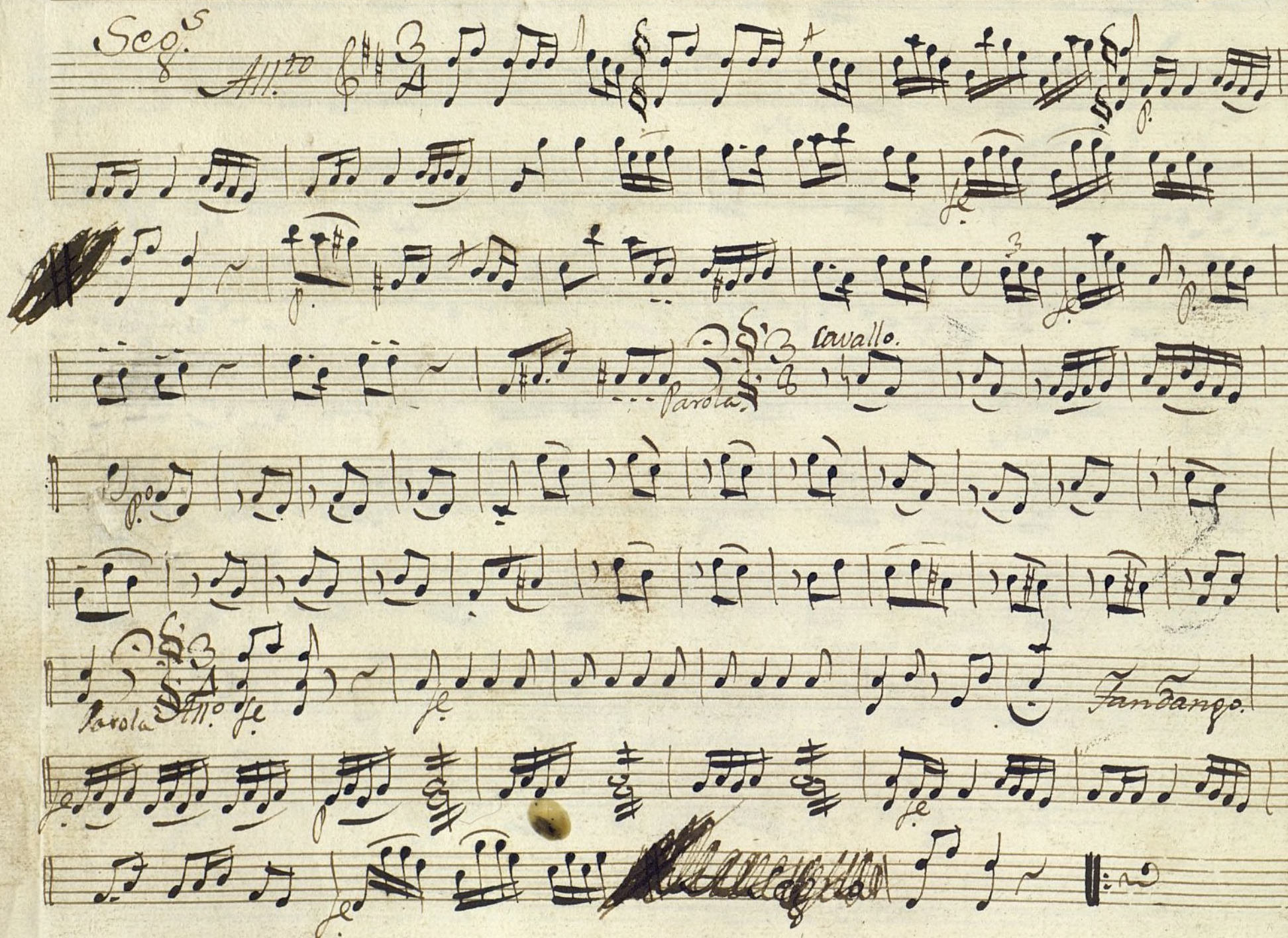


A. segno, y Parola.

Volti.

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 cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff has a handwritten "3" in the right margin. The third staff has a handwritten "Mas All^o" above it. The fourth staff has a handwritten "p." below it. The fifth staff has a handwritten "poco" above it. The sixth staff has a handwritten "arlegno" above it. The seventh staff has a handwritten "p." above it. The eighth staff has a handwritten "p." above it. The ninth staff has a handwritten "p." above it. The tenth staff has a handwritten "p." above it. The score ends with a double bar line and a repeat sign.

Coltri.

Seg.^o *All.^o* 

cavallo.

Parola.

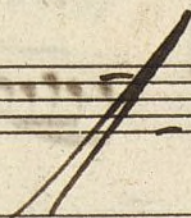
Parola. *f*

Fandango.

Violin Segundo

Monadita à Duo

La Venida de Saturno



Allegro

v

Adagio

And^{te} no 2

voce

Allegro

Adagio

Parda

Voltri

Andte *Volviempre.*

Overmar

Coplar *Allegro* *Parola.*

Voz

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, historical style. Annotations include:

- po...* (poco) at the top right.
- mar. All.* (marcato) above the second staff.
- pausa* (pause) above the second staff.
- Allegro* above the fourth staff.
- total All.* (total Allegro) above the fifth staff.
- mo* (meno) above the eighth staff.
- Volti* (Volte) at the bottom right.

The score shows signs of age, including ink bleed-through from the reverse side and some staining. The final staff contains a large, dense scribble of ink.

Sep.⁵
All.to

Parola. *Cavallo.*

Parola. *Landango*

All.to

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 3/8), notes, rests, and dynamic markings like 'All.to' and 'Cavallo.'. There are also some crossed-out sections of the music. The paper is aged and slightly discolored.

4

no

no

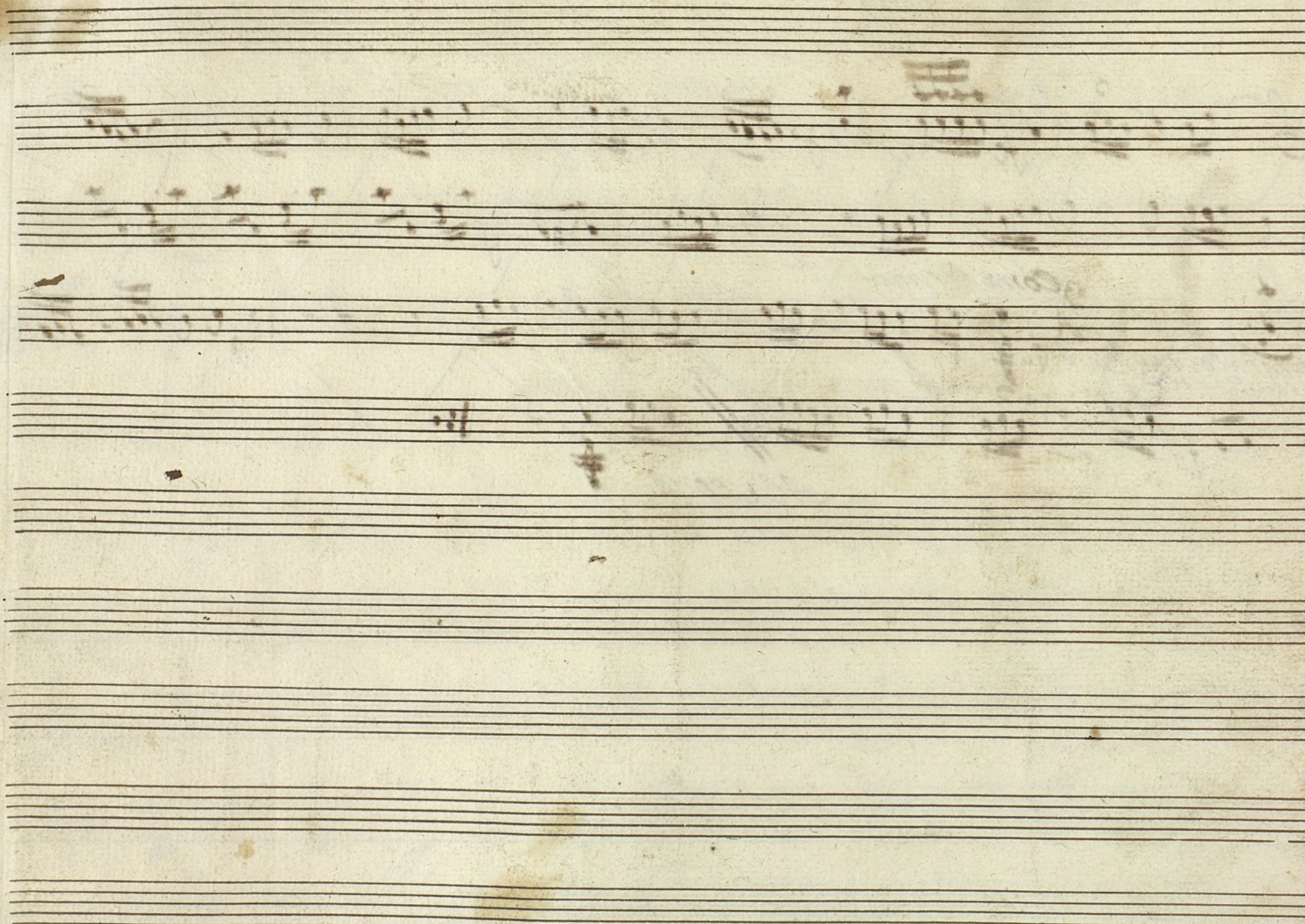
no

3 Como Primo

tem. da to do log. dire. f.

la parola.

Allegro.

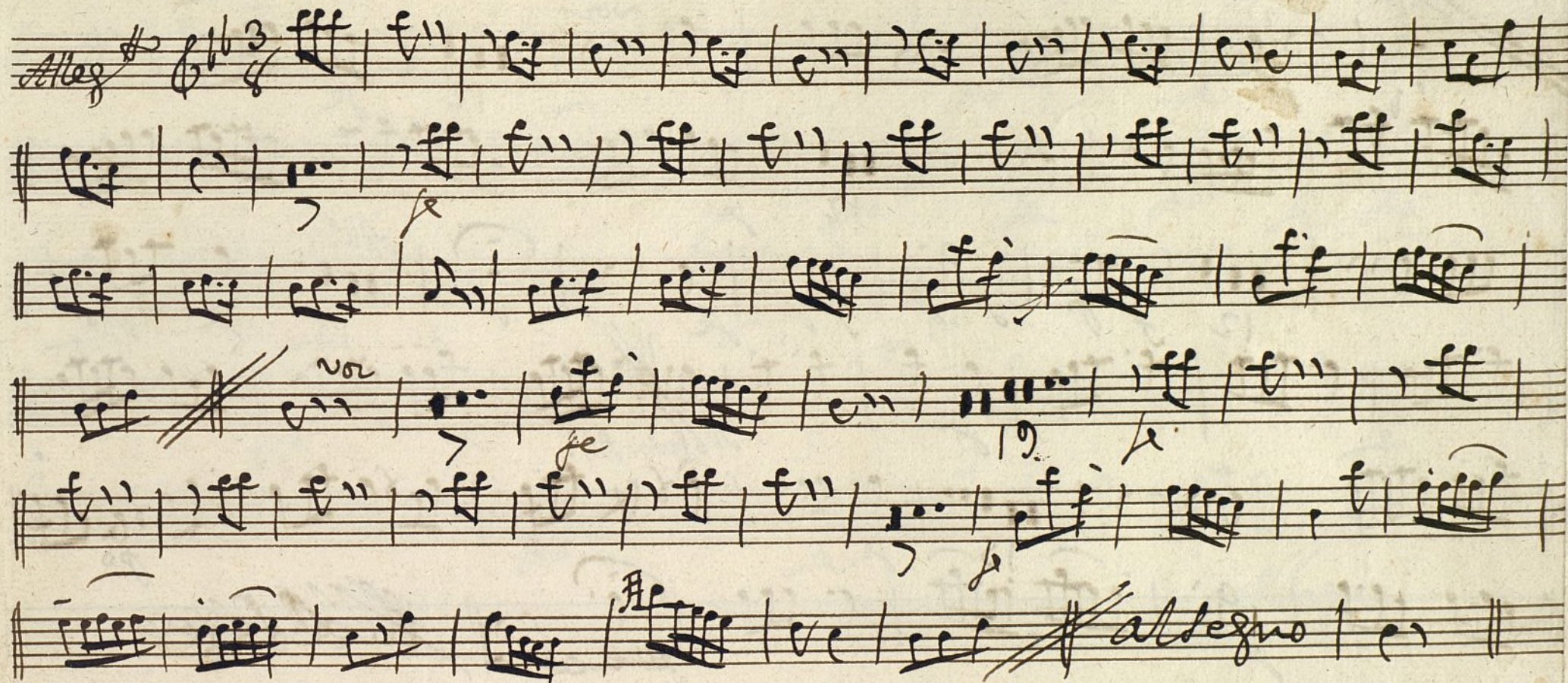


Oboe Primero

Sonadilla à Duo;

La venida de Saturno;

Mus 182-6



Alleg $\frac{3}{8}$ pace /

And $\frac{3}{8}$ pace /

volti



Segu. *Allegro* *Modo* *Ho* *24* *Al.*

Andante *Je* *Allegro*

Oboe Segundo.

La venida de Saturno

Mus 182-6

tonadilla a Duo; ~~Allegro~~ ~~Andante~~ ~~Allegro~~

Allegro $\text{No. } 3/8$

Andante

Allegro $\text{No. } 3/8$ *Andante*

Andante $\text{No. } 3/8$ *Andante*

Vol. 2

Copla Allegro 8/16 6

2

12

12

12

13

15

15

arlegno

Notan All.

No

Segu. All.^o $\frac{3}{4}$

allegro

Segui. *Alleg.* *3* *4* *8* *Mode #* *24* *Fandango* *Allegro*

Trompa Primera

+

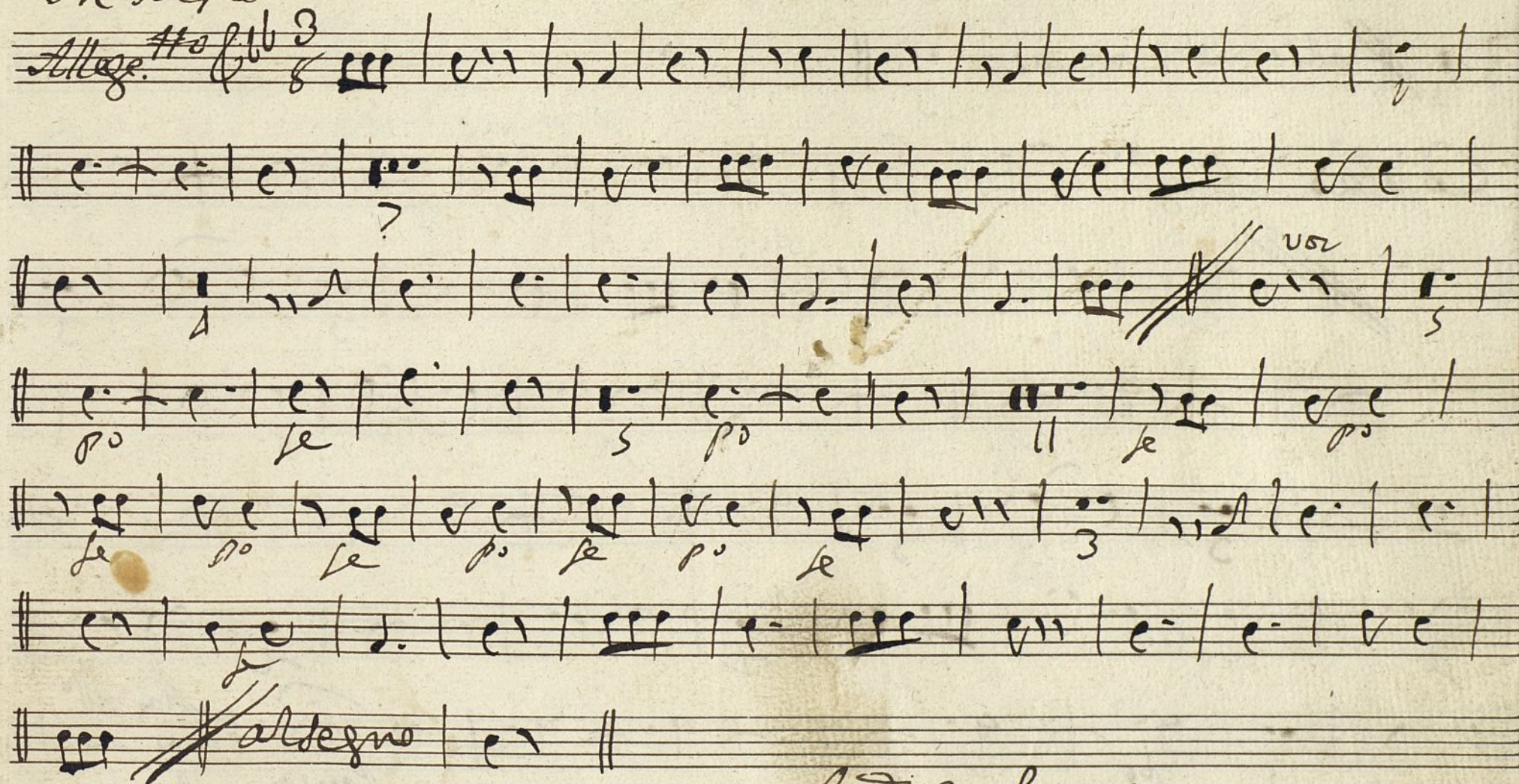
Mus 182-6

1

Conadilla à Duo; La Venida de Satorio;

In Befa

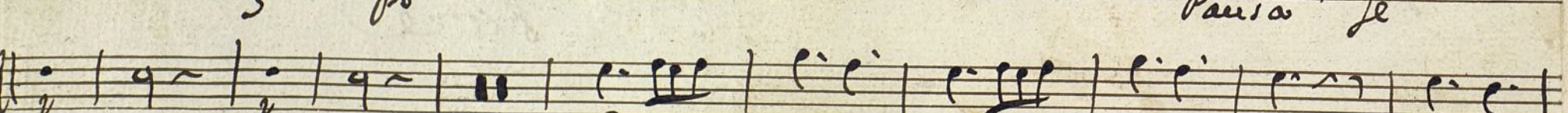
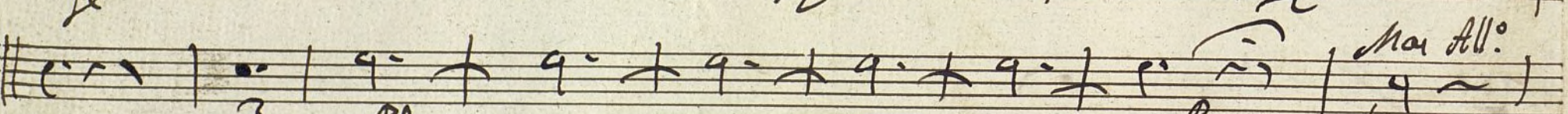
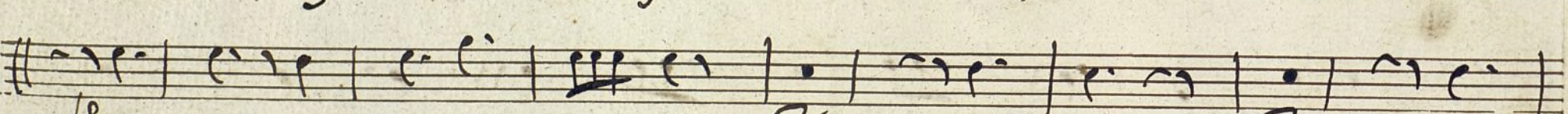
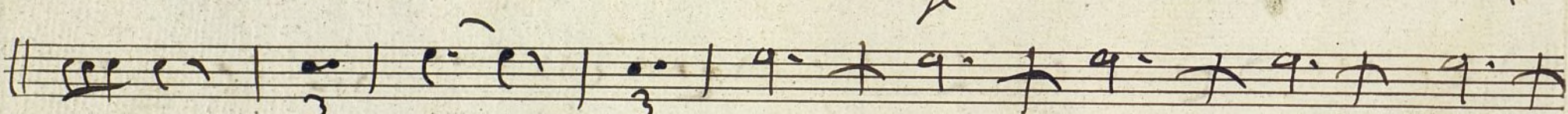
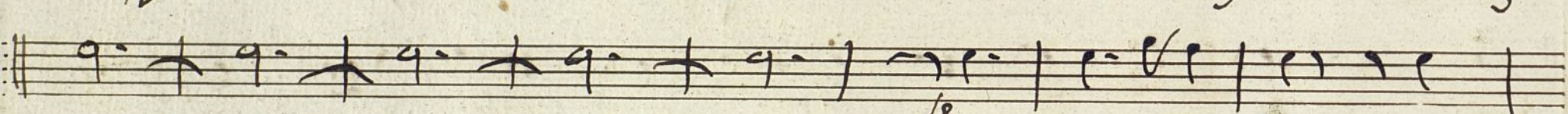
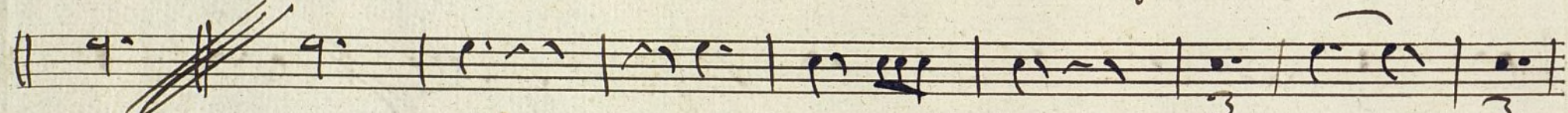
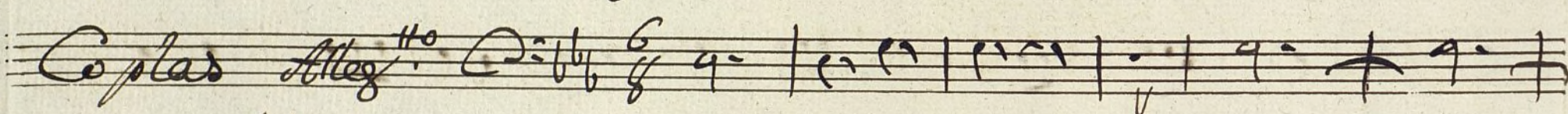
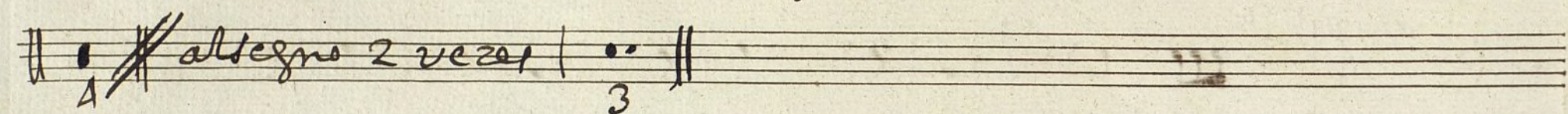
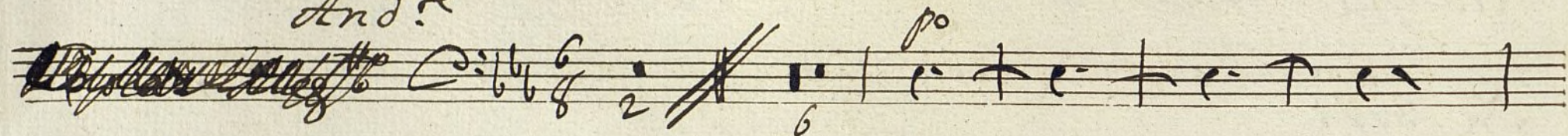
All. ge. #s & b 3



Andro fare

Volti

And:te



Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and dynamic markings such as *le*, *pp*, *semp.*, and *allegro*. There are several measures that have been crossed out with diagonal lines. The score concludes with a double bar line and a repeat sign.

In Dela

Segui.

Alleg.



fandango

Allegro

Trompa Segunda

+

Mus 182-6

Conadilla à Duo; La Venida de Saturno;

In Bèfà

Alleg.^{ro} $\text{B}^{\flat}\text{B}^{\flat}\frac{3}{8}$

allegro

And.^{ro} taze %

Volli

And^{te} C: $\frac{3}{8}$ 2 ~~///~~ $\frac{6}{8}$ $\frac{p}{o}$ | e - + e - + e - + e - + |

~~///~~ *allegro 2. vez* | .. ||

Coplas Alleg^{ro} C: $\frac{6}{8}$ d. | d. d. | d. d. | ; | d. + d. +

~~///~~ d. | d. d. | d. d. | d. d. | ^{no} d. d. | $\frac{3}{3}$ | d. d. | $\frac{3}{3}$ |

d. + d. + d. + d. + d. + d. + | ^{se} d. | e - v e | e d. | d. d. |

$\frac{3}{3}$ | d. d. | $\frac{3}{3}$ | d. + d. + d. + d. + d. + d. + | ^{se} d. | e d. |

e d. | e e e | $\frac{2}{2}$ | d. d. | d. d. | $\frac{2}{2}$ | d. d. | d. d. | $\frac{3}{3}$ |

$\frac{p}{o}$ d. + d. + d. + d. + d. + d. + d. + | ^{Pausa} $\frac{se$ All^o | d. | ; | d. | ; |

d. ~ | $\frac{8}{8}$ ^{Poco se} e - e e e | e e | e - e e e | e e | e d. | e d. | ^{No se} All^o |

~~///~~ *allegro* |

Handwritten musical score for a piece titled "No. 10". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Allegro". The second staff contains a large, dark, scribbled-out section, possibly indicating a deletion or a very dark ink. The third staff is marked "Incorollant" and "Segui: All." (Allegretto). The fourth staff is marked "Segui: All." and "3/4". The fifth staff is marked "3/4". The sixth staff is marked "3/4". The seventh staff is marked "3/4". The eighth staff is marked "3/4". The ninth staff is marked "3/4". The tenth staff is marked "3/4". The score concludes with a double bar line.

In Dola

Segui. Allegro

Handwritten musical score for 'Segui. Allegro'. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes. The second staff has a double bar line and a repeat sign. The third staff has a double bar line and a repeat sign. The fourth staff has a double bar line and a repeat sign. The fifth staff has a double bar line and a repeat sign. The tempo 'Allegro' is written above the third staff. The word 'Fandango' is written below the fourth staff. The word 'Allegro' is written above the fifth staff. The word 'Allegro' is written below the fifth staff.

Fandango

Allegro