

Reg. 12. BB.

Leg. 70 n. 15

Mus 12.3-1

1.

1774

+

123-1  
Tonadilla a 3.

86

del Zapatero.

Esteve.



*All.<sup>o</sup>*

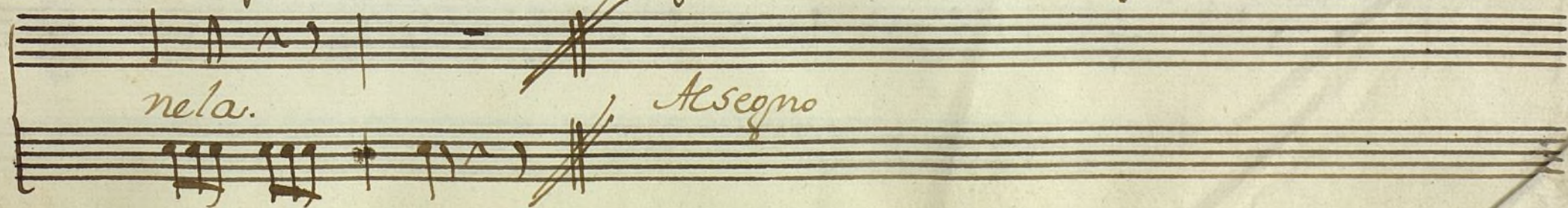
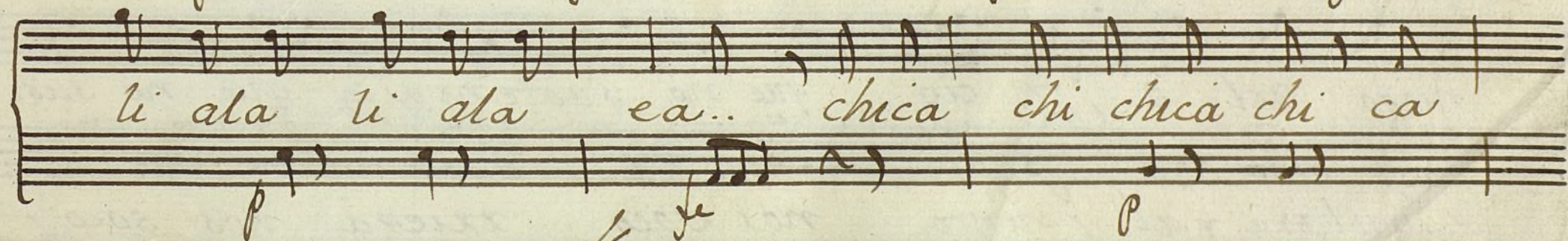
*fmo Zapatero*

Yo soy un Za.  
Quien do es-

pate xito de vna habili dad mui grande mas ten.  
ta mi hermana q.e no le doy ni un real y por

go poco que hacer --- Con que me muezco de.  
mas que este cosiendo Solo gano para







*And.<sup>te</sup> Alleg.<sup>to</sup>*

*Muger.* todo el dia xablando ... con uso y Meca re  
*Zap.* tu dis curre mi Juana.. trato que sea ca  
*Mug.* como tu disi mules.. afable y ciego ve  
*Mug.* Aqui llega don pepe. si tu qui sieras yo  
 niego del o fi cio que no sustenta que no sus.  
 paz de xeme diarnos tanta mi seria tanta mi-  
 ras como don pepe. nos da dinero nos da di-  
 le hablara y al punto nos soco xxiera nos soco -



tenta - - - y oy Consi dexo que por falta de  
 sena - - - que es caso fiso que la Mujer dis  
 nexo - - - Zap. Estoy en todo me beras en el  
 xiera - - - Zap. Yo lo Con cedo y sacale para un.

cuantos -- ayuna vemos a yuna vemos - - -  
 cuare mas que un Judio mas  
 caso ser mudo y sordo ser  
 trapo de bino añeso de

Allegro dor mai.



*Alleg<sup>to</sup>*

*Petimetre. Juana*  
*Mug.. Don Pe*  
*Pet e... Pide*

bella con que estrella as na uido para mi as  
 pito quexi oito oy te tengo que pedir oy  
 Juana mui ufana quanto quisieres de mi quanto  
 que esos olos tan hermosos...  
 una cosa que forzosa  
 que amoroso Caniñoso...

*f*



que eres o los tan hermosos tan hermosos son y.  
una cosa que fox zosa que forzosa es pre  
que amoroso y Caxi nōso y Caxi nōso Compla  
man para zendir Juana Juana. And<sup>te</sup> se pa  
ciso para mi:  
certe quiero a ti;  
rece mi hermana - - - alas Gallinas que.



Handwritten musical score on aged paper, featuring six systems of staves. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The lyrics are written in Spanish and are interspersed with musical notation. The notation includes various note values, rests, and bar lines. The lyrics are: "con todos los gallos... se hacen Amigas se", "pero Calleemos no al", "bonote de un palo... el Galli nexo el Galli", "nexo - - - o Ami garzo garbo.", "sazo el mayor que ay para mí el ma".

con todos los gallos... se hacen Amigas se

pero Calleemos no al

bonote de un palo... el Galli nexo el Galli

nexo - - - o Ami garzo garbo.

sazo el mayor que ay para mí el ma



*Pet.<sup>o</sup>*  
yor que ay para mi- este lobo que es tan bobo.

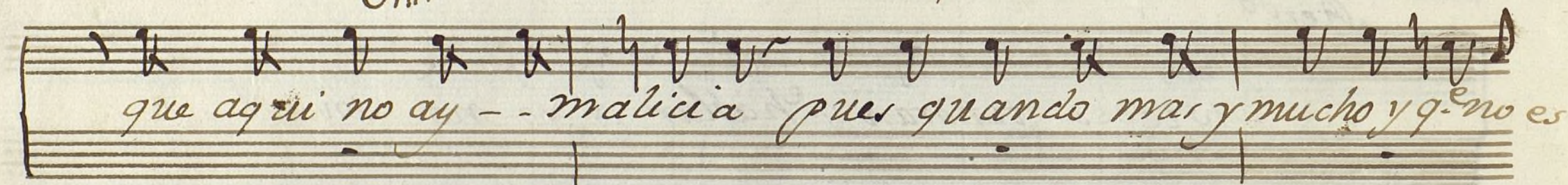
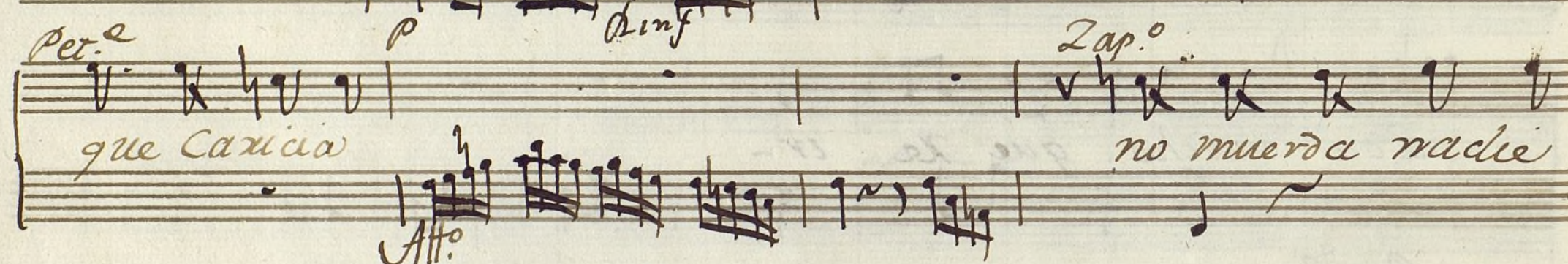
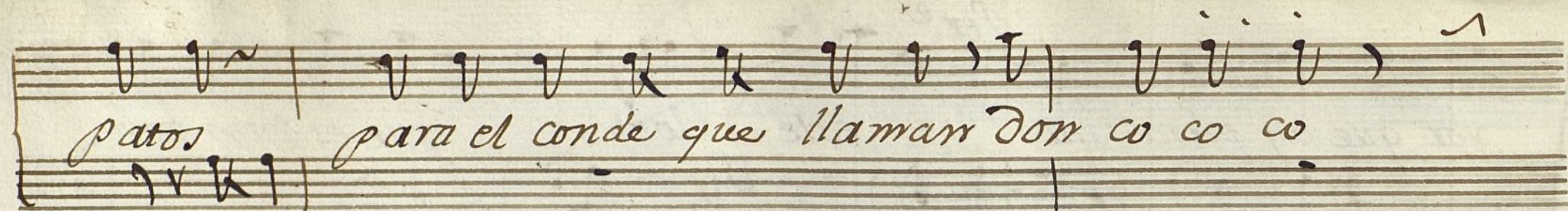
meda mucho que xein este lobo este lobo

me da mucho que xe ir-

*And.<sup>te</sup>*  
ustedes tendran q. hablar y yo no soy A.

migo de estorbar que tengo que aca bar vnor Za.







6

puede esto de parola.

*And.<sup>no</sup>*

*Pet.<sup>e</sup> Pideme tu dueño hermoso lo que te.*  
*Pet.<sup>e</sup> Si te faltare otra cosa dilo mi*

*Negue a ful tar. Muy. si tu mi temor a lientar*  
*bien sin dudar Muy. bien quisiera pero tengo.*



*Pe.<sup>e</sup>*

rompexa mi Corte daa. dime que quieres  
muchisima Corteada habla bien mio

*Mug.*

unos quantos doblones  
pues a mi me hace falta

sies q' los tie nes.  
un buen besti do.



pues la librianza  
 eres q. tu puedes

tengo para tu  
 logre yo esta fe

garbo  
 fuerza

tomalos Juana  
 yo ire a traerle

Zap.<sup>o</sup>  
 di ya usted d. n. pe  
 si a ca so estar.

Alto



pito no es mi chucota no es Caxiñosa ya  
 puedo como machaco como tre mientras q.e  
 falle y marcialota y marcia lota es mucha a  
 hablan cezote dando cezote dando Es despa  
 lafa vale mas su talento  
 tare que el perro q.e no muerde.



8

*Aug.*

que media España que no es mi Pe.  
no estaba a nadie que bien mi.

rico en el genio lo mismo  
lado es mi pero de genio

*f*

*Aug. y per.*

q. con Corde rico que chi chi  
pero muy guapo pero la ra.

*Alleg.<sup>to</sup> f*



chi dueño mio c.c.c. dulce Yman c.c.c.c.c.c.

la el ce xote la ra la bueno ba la ra la la ra

c. de mi finia voluntad

la ay que pegando ba

*Zap.<sup>o</sup>*

que mal dire que corre que corre que corre



si lloverá

Per.<sup>e</sup> Yo Ac. segno

boy por el vertedo yo quedo agrade aida de us.

Per.<sup>e</sup> y mug. ted mi Don Pe pito vaya que es cora linda

Lap.<sup>o</sup> mug. lo 2. pegó Juana a pegado vwa y reviva

vwa



toma toma los brazos toma toma mi  
ay que alegría la ra la ra la sudo don pepe  
Vi da y aqui se acabe por que no  
la ra la ra la. Vivo  
Canse la tona di la. yaqui se acabe

The image shows a handwritten musical score on aged paper. It consists of six staves of music. The first two staves have lyrics written below them. The third staff has a double bar line and then continues with lyrics. The fourth staff has a double bar line and then continues with lyrics. The fifth staff has a double bar line and then continues with lyrics. The sixth staff has a double bar line and then continues with lyrics. The lyrics are in Spanish and appear to be a song or a piece of music. The handwriting is in cursive and the paper shows signs of age and wear.

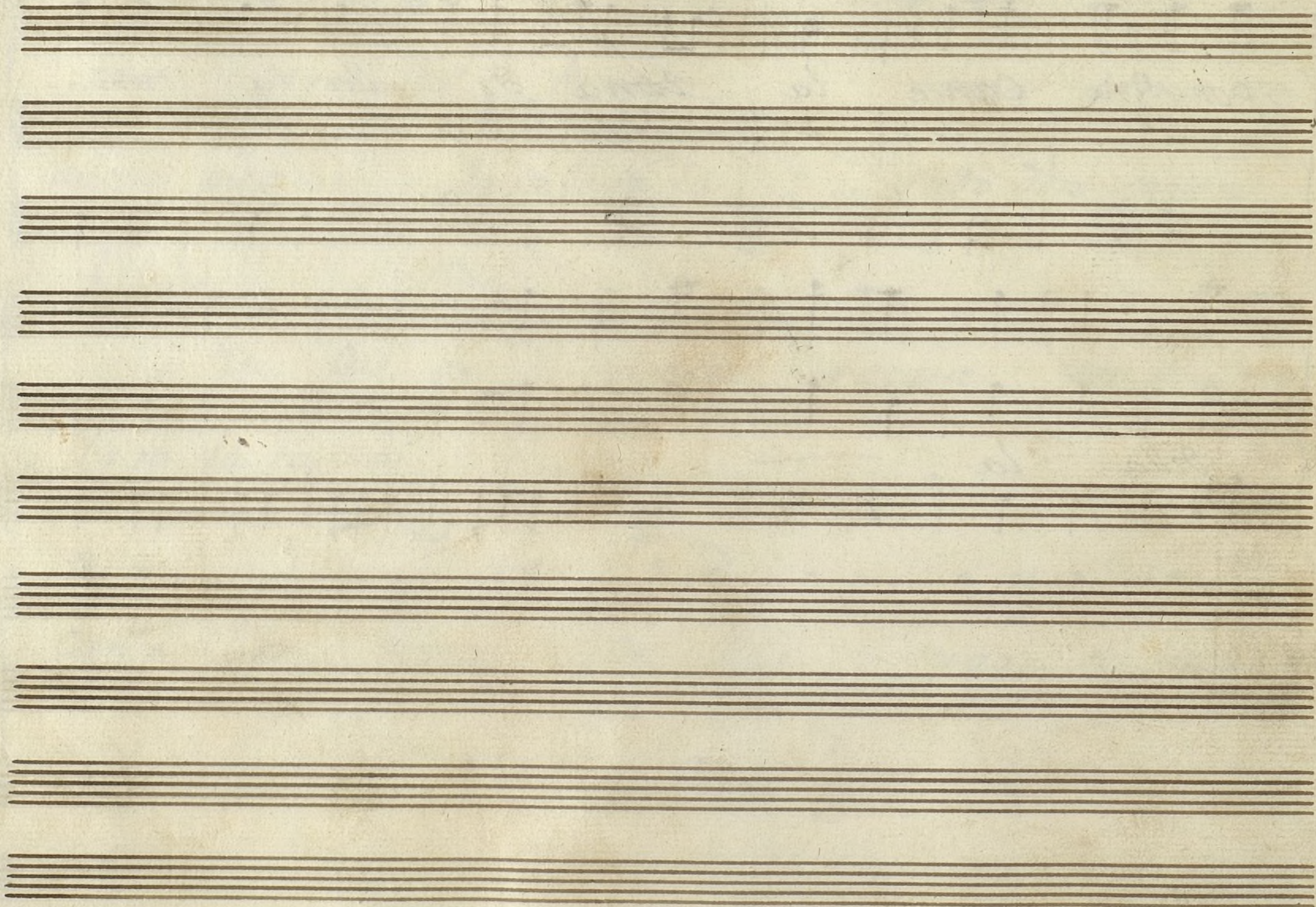


10

por q.º no cance la tona di' lla la tona

olla la







Violin 1.º Ton.ª a 3. el Zapatero.

Handwritten musical score for Violin 1.º, titled "Ton.ª a 3. el Zapatero." The score is written on ten staves. The first staff begins with the tempo marking "Al.º" and a 6/8 time signature. The music is in G major (one sharp) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used throughout. The score includes several repeat signs and a double bar line. The notation is in a cursive, handwritten style.

*Al Segno.*



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes tempo markings such as *And.<sup>te</sup> Alleg.<sup>to</sup>*, *Alleg.<sup>to</sup>*, *And.<sup>te</sup> All.<sup>to</sup>*, and *Alleg.<sup>to</sup>*. It also contains performance instructions like *Allegro 3 mas.* and *dos mas alon Parr.*. The notation includes various musical symbols, including notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The manuscript is written in brown ink on a single page, showing signs of age and wear.



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 historical style, likely from the 18th or 19th century.

Dynamic markings and annotations include:

- And.te* (Andante) written above the second staff.
- Allo* (Allegro) written below the fourth staff.
- Allo* (Allegro) written below the fifth staff.
- Allo* (Allegro) written below the sixth staff.
- Allo* (Allegro) written below the seventh staff.
- Allo* (Allegro) written below the eighth staff.
- Allo* (Allegro) written below the ninth staff.
- Allo* (Allegro) written below the tenth staff.
- Allo* (Allegro) written below the eleventh staff.
- Allo* (Allegro) written below the twelfth staff.
- Allo* (Allegro) written below the thirteenth staff.
- Allo* (Allegro) written below the fourteenth staff.
- Allo* (Allegro) written below the fifteenth staff.
- Allo* (Allegro) written below the sixteenth staff.
- Allo* (Allegro) written below the seventeenth staff.
- Allo* (Allegro) written below the eighteenth staff.
- Allo* (Allegro) written below the nineteenth staff.
- Allo* (Allegro) written below the twentieth staff.
- Allo* (Allegro) written below the twenty-first staff.
- Allo* (Allegro) written below the twenty-second staff.
- Allo* (Allegro) written below the twenty-third staff.
- Allo* (Allegro) written below the twenty-fourth staff.
- Allo* (Allegro) written below the twenty-fifth staff.
- Allo* (Allegro) written below the twenty-sixth staff.
- Allo* (Allegro) written below the twenty-seventh staff.
- Allo* (Allegro) written below the twenty-eighth staff.
- Allo* (Allegro) written below the twenty-ninth staff.
- Allo* (Allegro) written below the thirtieth staff.
- Allo* (Allegro) written below the thirty-first staff.
- Allo* (Allegro) written below the thirty-second staff.
- Allo* (Allegro) written below the thirty-third staff.
- Allo* (Allegro) written below the thirty-fourth staff.
- Allo* (Allegro) written below the thirty-fifth staff.
- Allo* (Allegro) written below the thirty-sixth staff.
- Allo* (Allegro) written below the thirty-seventh staff.
- Allo* (Allegro) written below the thirty-eighth staff.
- Allo* (Allegro) written below the thirty-ninth staff.
- Allo* (Allegro) written below the fortieth staff.
- Allo* (Allegro) written below the forty-first staff.
- Allo* (Allegro) written below the forty-second staff.
- Allo* (Allegro) written below the forty-third staff.
- Allo* (Allegro) written below the forty-fourth staff.
- Allo* (Allegro) written below the forty-fifth staff.
- Allo* (Allegro) written below the forty-sixth staff.
- Allo* (Allegro) written below the forty-seventh staff.
- Allo* (Allegro) written below the forty-eighth staff.
- Allo* (Allegro) written below the forty-ninth staff.
- Allo* (Allegro) written below the fiftieth staff.



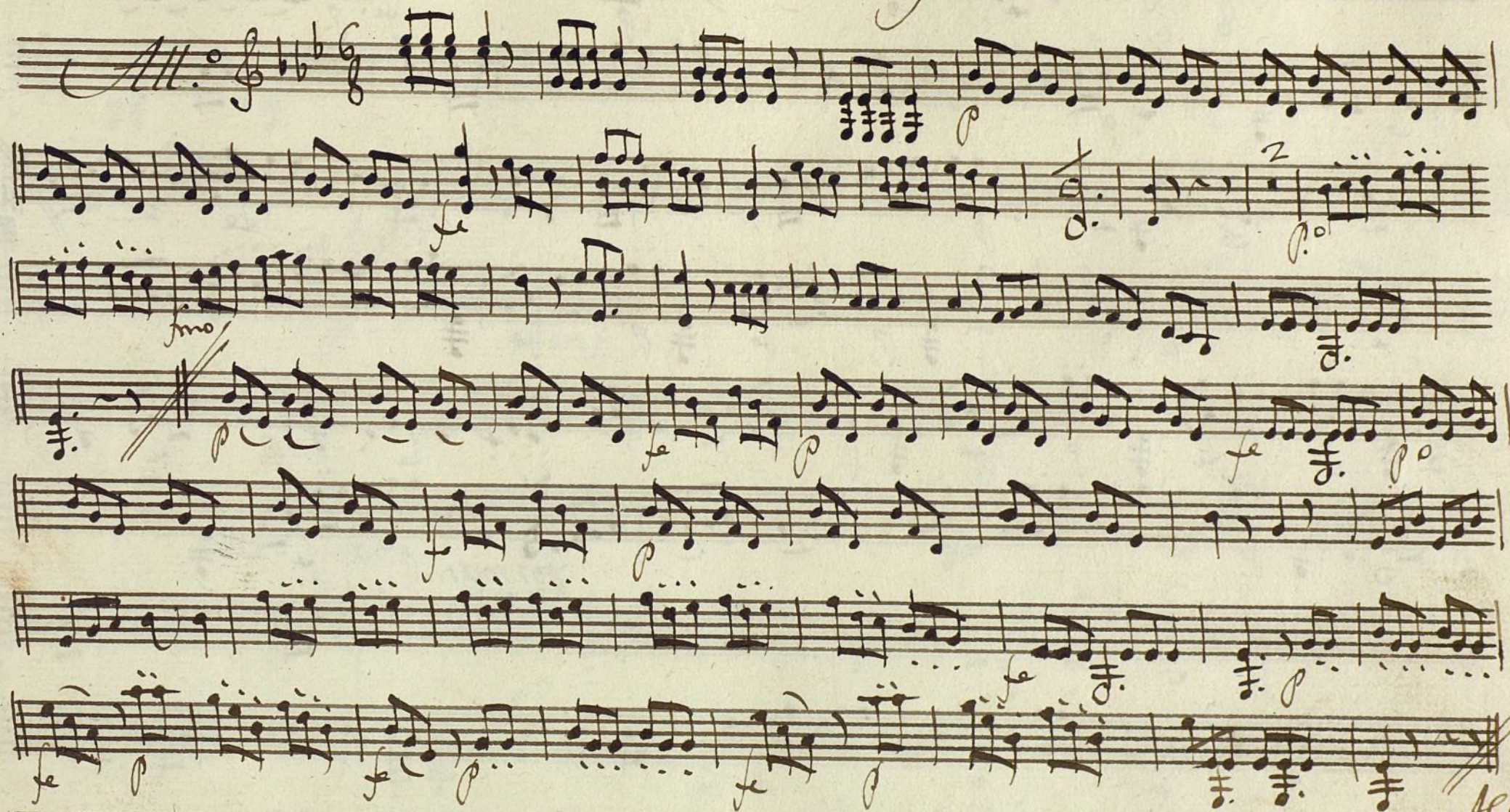
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And. no* (Andante no) at the beginning of the first staff.
- Alleg. to* (Allegretto) on the left margin of the sixth staff.
- Alleg. L* (Allegretto) on the right margin of the fourth staff.
- Allegro* on the left margin of the eighth staff.
- Allegro* on the left margin of the ninth staff.
- Allegro* on the left margin of the tenth staff.
- Allegro* on the left margin of the eleventh staff.
- Allegro* on the left margin of the twelfth staff.
- Allegro* on the left margin of the thirteenth staff.
- Allegro* on the left margin of the fourteenth staff.
- Allegro* on the left margin of the fifteenth staff.
- Allegro* on the left margin of the sixteenth staff.
- Allegro* on the left margin of the seventeenth staff.
- Allegro* on the left margin of the eighteenth staff.
- Allegro* on the left margin of the nineteenth staff.
- Allegro* on the left margin of the twentieth staff.
- Allegro* on the left margin of the twenty-first staff.
- Allegro* on the left margin of the twenty-second staff.
- Allegro* on the left margin of the twenty-third staff.
- Allegro* on the left margin of the twenty-fourth staff.
- Allegro* on the left margin of the twenty-fifth staff.
- Allegro* on the left margin of the twenty-sixth staff.
- Allegro* on the left margin of the twenty-seventh staff.
- Allegro* on the left margin of the twenty-eighth staff.
- Allegro* on the left margin of the twenty-ninth staff.
- Allegro* on the left margin of the thirtieth staff.
- Allegro* on the left margin of the thirty-first staff.
- Allegro* on the left margin of the thirty-second staff.
- Allegro* on the left margin of the thirty-third staff.
- Allegro* on the left margin of the thirty-fourth staff.
- Allegro* on the left margin of the thirty-fifth staff.
- Allegro* on the left margin of the thirty-sixth staff.
- Allegro* on the left margin of the thirty-seventh staff.
- Allegro* on the left margin of the thirty-eighth staff.
- Allegro* on the left margin of the thirty-ninth staff.
- Allegro* on the left margin of the fortieth staff.
- Allegro* on the left margin of the forty-first staff.
- Allegro* on the left margin of the forty-second staff.
- Allegro* on the left margin of the forty-third staff.
- Allegro* on the left margin of the forty-fourth staff.
- Allegro* on the left margin of the forty-fifth staff.
- Allegro* on the left margin of the forty-sixth staff.
- Allegro* on the left margin of the forty-seventh staff.
- Allegro* on the left margin of the forty-eighth staff.
- Allegro* on the left margin of the forty-ninth staff.
- Allegro* on the left margin of the fiftieth staff.
- Allegro* on the left margin of the fifty-first staff.
- Allegro* on the left margin of the fifty-second staff.
- Allegro* on the left margin of the fifty-third staff.
- Allegro* on the left margin of the fifty-fourth staff.
- Allegro* on the left margin of the fifty-fifth staff.
- Allegro* on the left margin of the fifty-sixth staff.
- Allegro* on the left margin of the fifty-seventh staff.
- Allegro* on the left margin of the fifty-eighth staff.
- Allegro* on the left margin of the fifty-ninth staff.
- Allegro* on the left margin of the sixtieth staff.
- Allegro* on the left margin of the sixty-first staff.
- Allegro* on the left margin of the sixty-second staff.
- Allegro* on the left margin of the sixty-third staff.
- Allegro* on the left margin of the sixty-fourth staff.
- Allegro* on the left margin of the sixty-fifth staff.
- Allegro* on the left margin of the sixty-sixth staff.
- Allegro* on the left margin of the sixty-seventh staff.
- Allegro* on the left margin of the sixty-eighth staff.
- Allegro* on the left margin of the sixty-ninth staff.
- Allegro* on the left margin of the seventieth staff.
- Allegro* on the left margin of the seventy-first staff.
- Allegro* on the left margin of the seventy-second staff.
- Allegro* on the left margin of the seventy-third staff.
- Allegro* on the left margin of the seventy-fourth staff.
- Allegro* on the left margin of the seventy-fifth staff.
- Allegro* on the left margin of the seventy-sixth staff.
- Allegro* on the left margin of the seventy-seventh staff.
- Allegro* on the left margin of the seventy-eighth staff.
- Allegro* on the left margin of the seventy-ninth staff.
- Allegro* on the left margin of the eightieth staff.
- Allegro* on the left margin of the eighty-first staff.
- Allegro* on the left margin of the eighty-second staff.
- Allegro* on the left margin of the eighty-third staff.
- Allegro* on the left margin of the eighty-fourth staff.
- Allegro* on the left margin of the eighty-fifth staff.
- Allegro* on the left margin of the eighty-sixth staff.
- Allegro* on the left margin of the eighty-seventh staff.
- Allegro* on the left margin of the eighty-eighth staff.
- Allegro* on the left margin of the eighty-ninth staff.
- Allegro* on the left margin of the ninetieth staff.
- Allegro* on the left margin of the ninety-first staff.
- Allegro* on the left margin of the ninety-second staff.
- Allegro* on the left margin of the ninety-third staff.
- Allegro* on the left margin of the ninety-fourth staff.
- Allegro* on the left margin of the ninety-fifth staff.
- Allegro* on the left margin of the ninety-sixth staff.
- Allegro* on the left margin of the ninety-seventh staff.
- Allegro* on the left margin of the ninety-eighth staff.
- Allegro* on the left margin of the ninety-ninth staff.
- Allegro* on the left margin of the hundredth staff.



Violin 2.<sup>o</sup> Ton.<sup>a</sup> a 3. el Zapatero.



*Allegro*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, key signatures (one flat), and time signatures (3/4 and 2/4). The tempo markings "And.<sup>te</sup> Alleg.<sup>to</sup>" are present at the beginning of the first and seventh systems. The score concludes with the marking "Alleg.<sup>ro</sup> 3 mas." (Allegretto 3 measures). The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



Segno.  
mas.

Handwritten musical score on ten 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 two flats. The second staff has a treble clef. The third and fourth staves are a grand staff with a bass clef on the left and a treble clef on the right. The fifth and sixth staves are a grand staff with a bass clef on the left and a treble clef on the right. The seventh and eighth staves are a grand staff with a bass clef on the left and a treble clef on the right. The ninth and tenth staves are empty. The score includes dynamic markings such as 'And.te', 'p', 'Rinf', 'Allo', and 'U. P.'







Oboe 1.º Ton. a 3 el Zapatero.

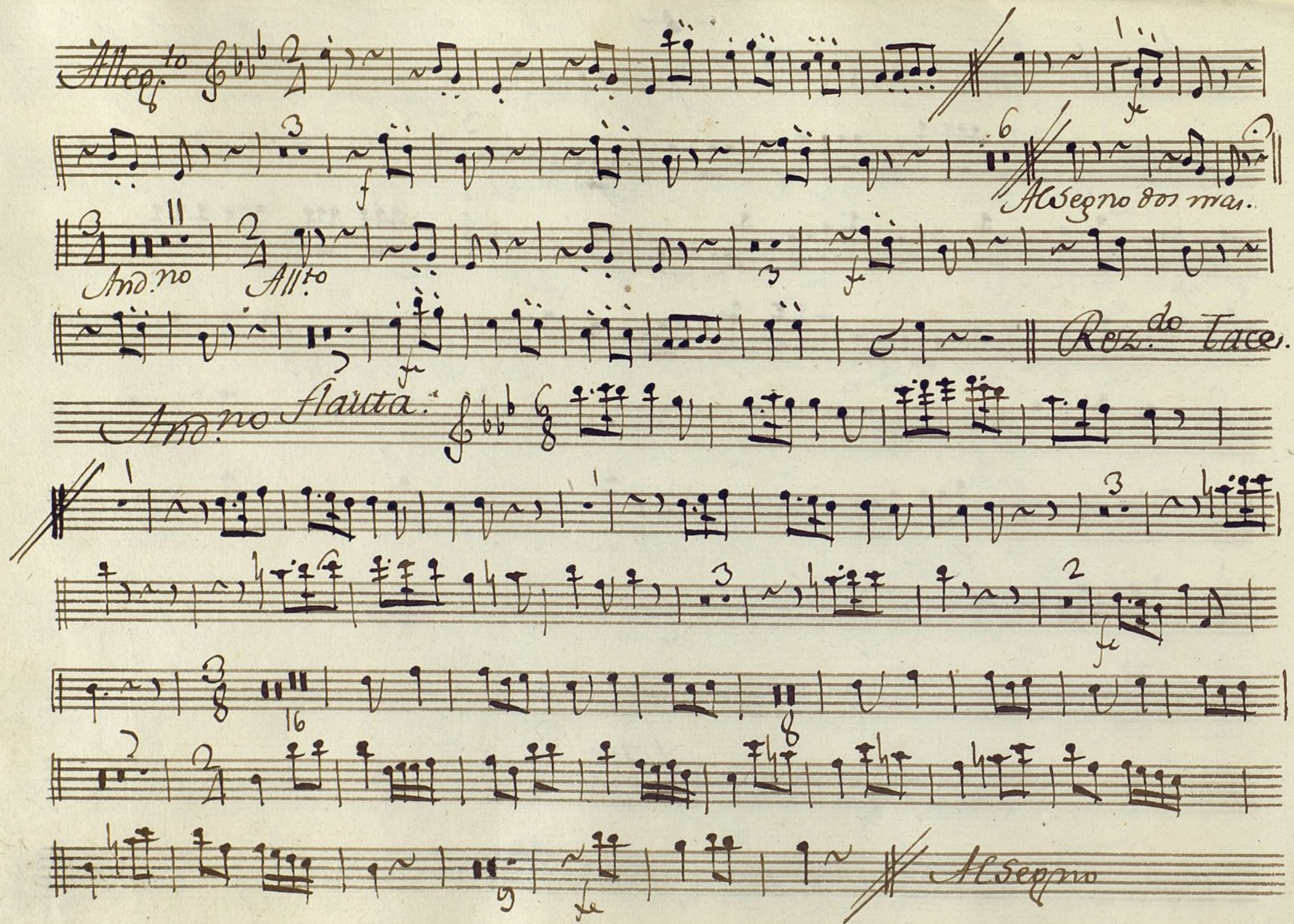
Mus 123-1

1

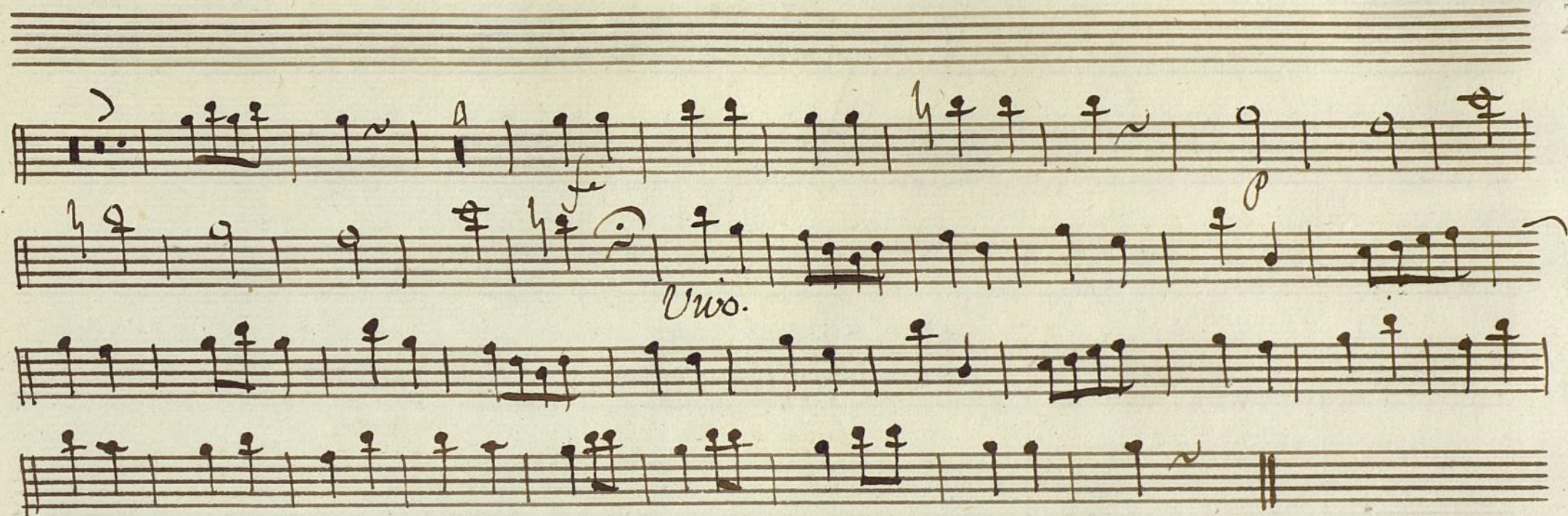
Handwritten musical score for Oboe 1.º, titled "Ton. a 3 el Zapatero." The score is written on seven staves. The first staff begins with the tempo marking "Al.º" (Allegro) and the key signature of one flat (Bb). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "ff" (fortissimo). The score includes a repeat sign with a first ending bracket and a second ending bracket. The piece concludes with a double bar line and the tempo marking "Allegro." The notation is in a cursive, handwritten style.

Tace 3.

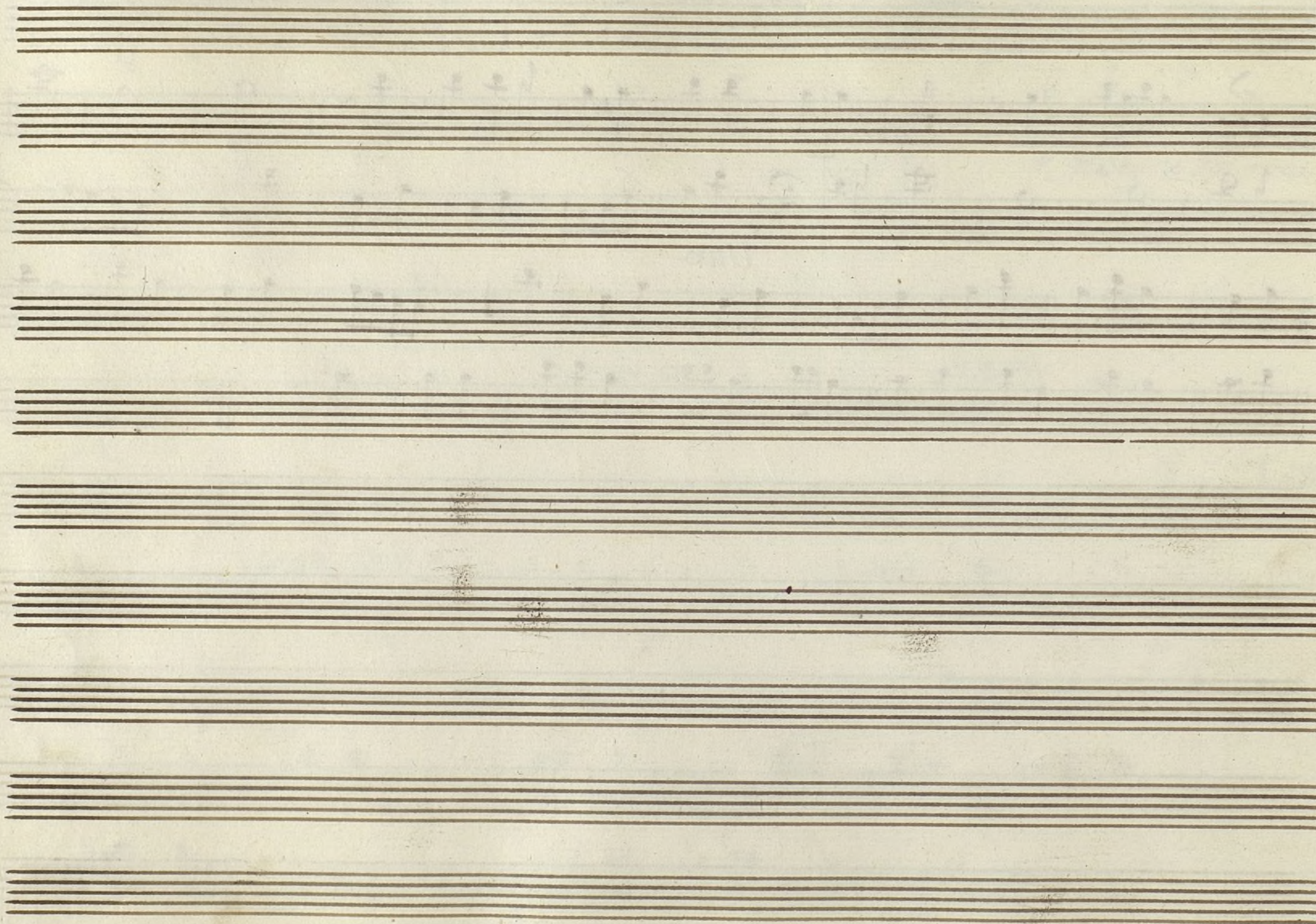


*Alleg.<sup>to</sup>*   
*And.<sup>no</sup>* *Alleg.<sup>to</sup>* *Rex.<sup>do</sup> Tace.*  
*And.<sup>no</sup> Flauta.* *Allegro*

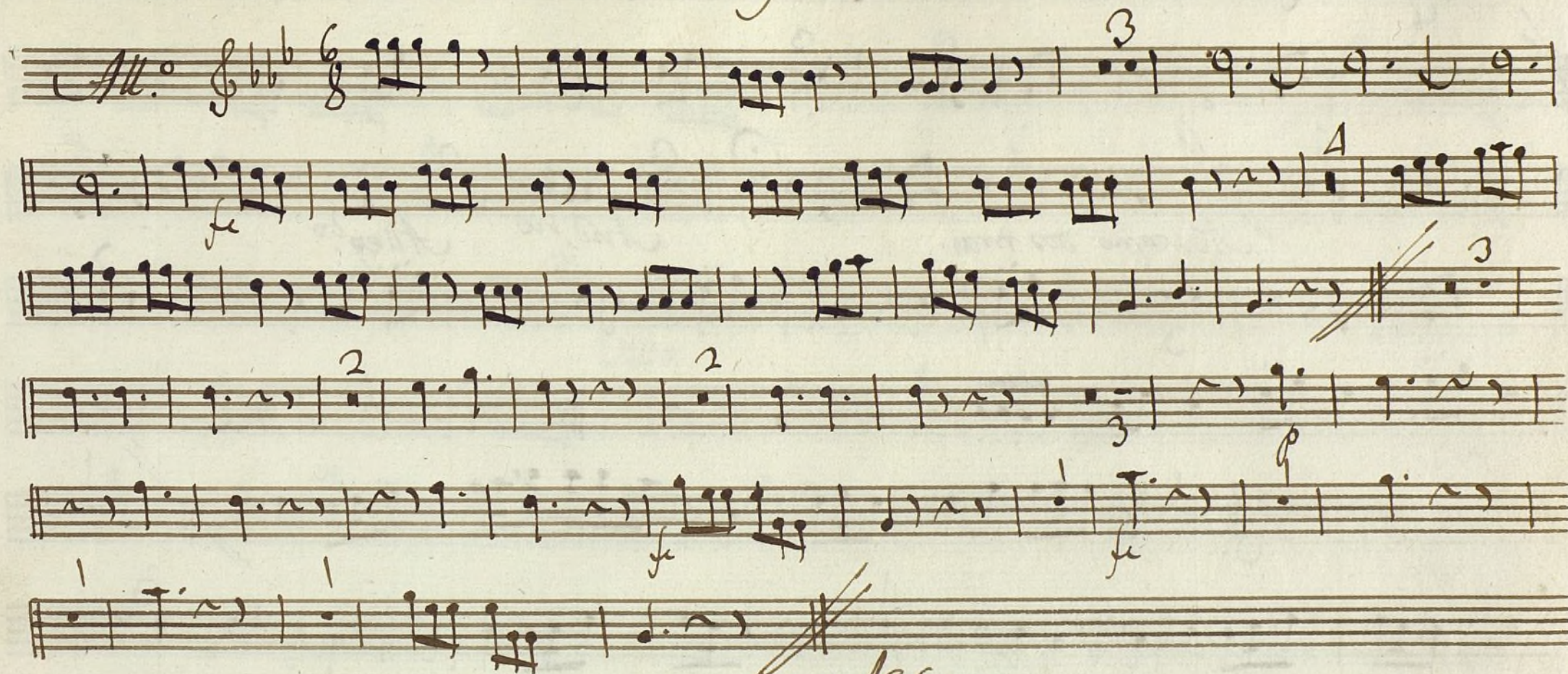










Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a 3. el Zapatero.*Al Segno**Tace 3.*



*Alleg.<sup>to</sup>*  $\text{G major}$   $\frac{2}{4}$

*Allegro dos mar.* *And.<sup>no</sup>* *Alleg.<sup>to</sup>*

*Roz.<sup>do</sup> Tace.*

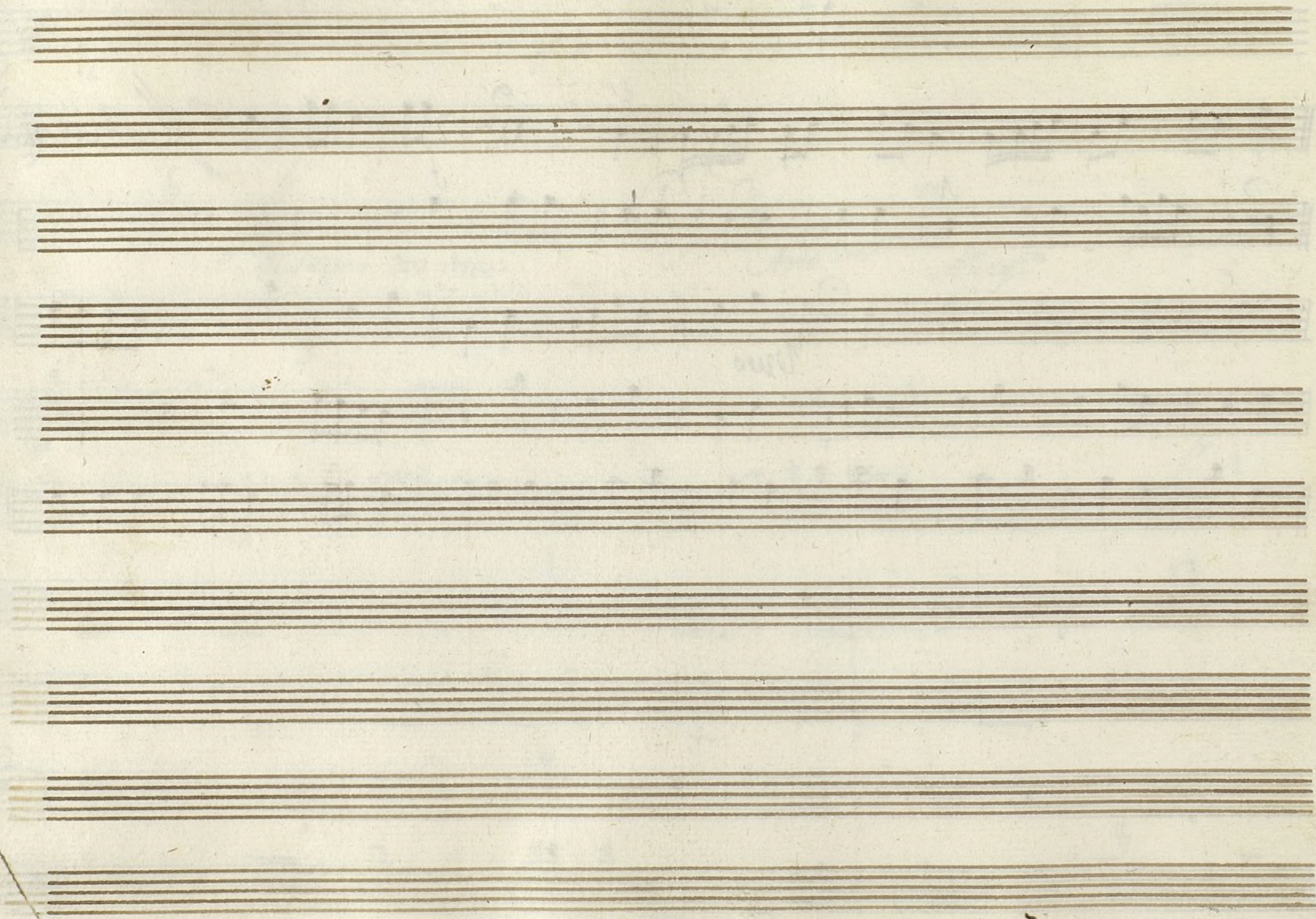
*And.<sup>no</sup>*  $\text{G major}$   $\frac{6}{8}$

*f* *3* *2* *16* *3* *6*







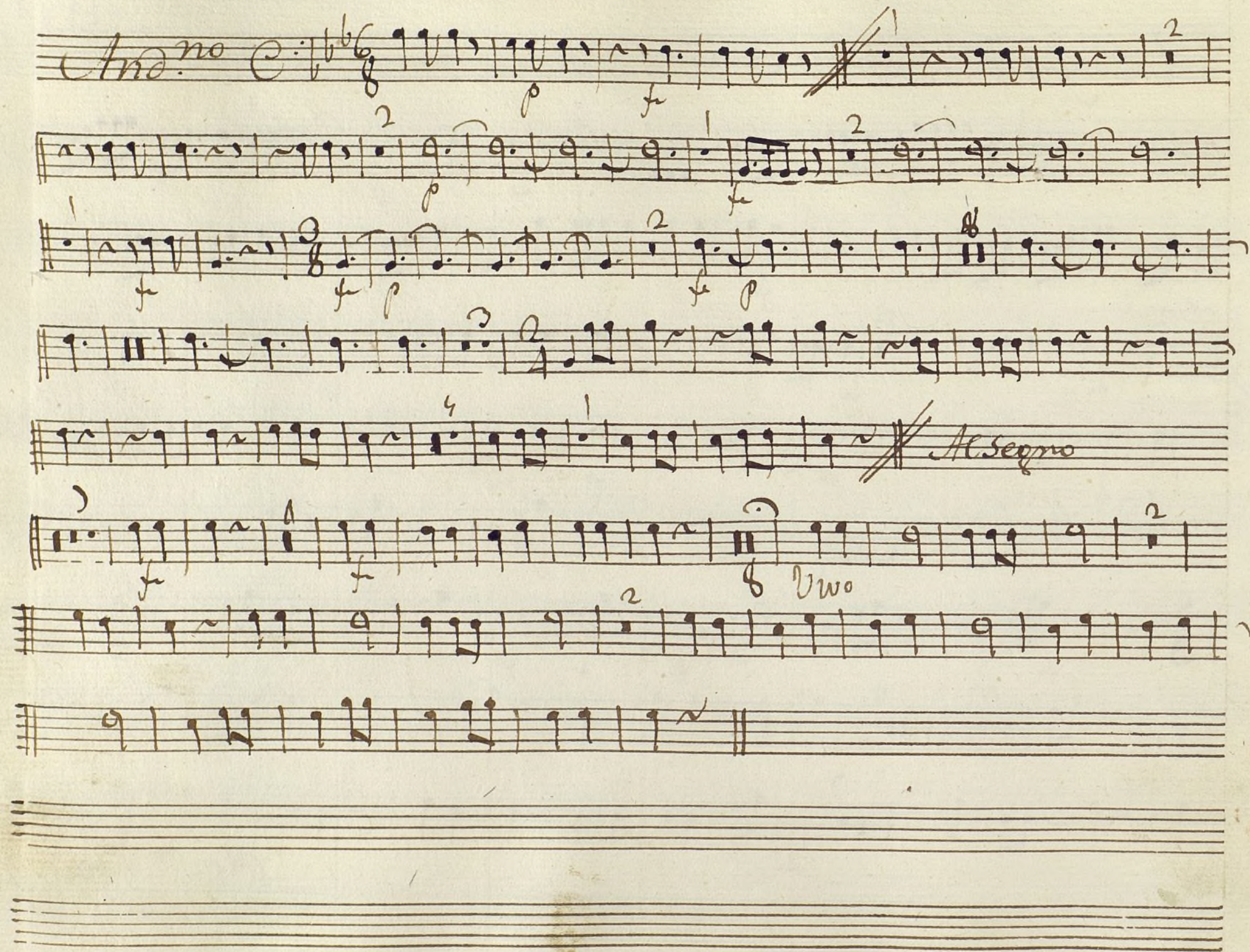




*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3. el Zapatero.*

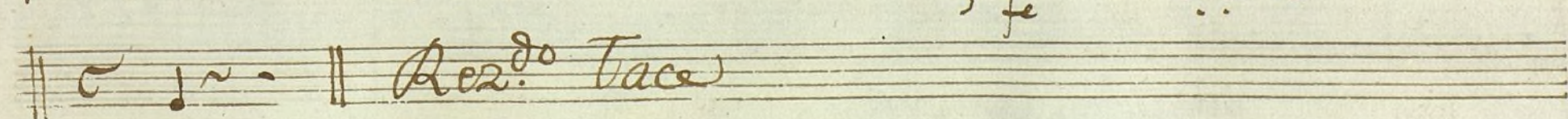
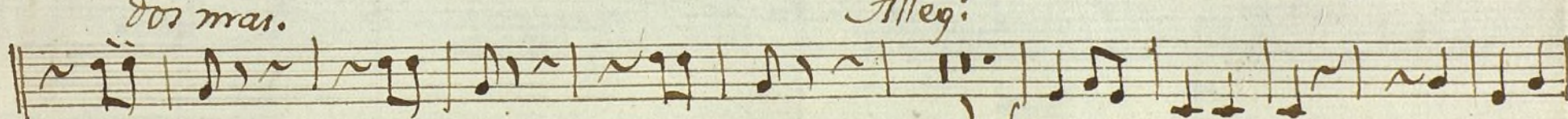
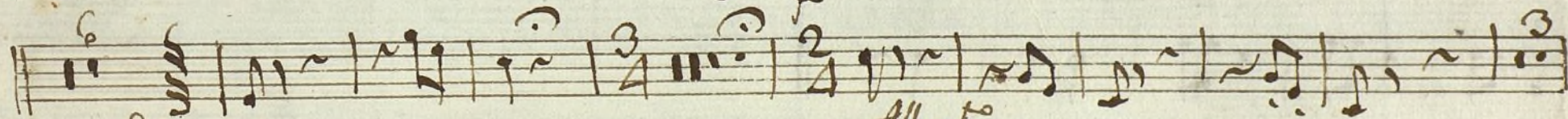
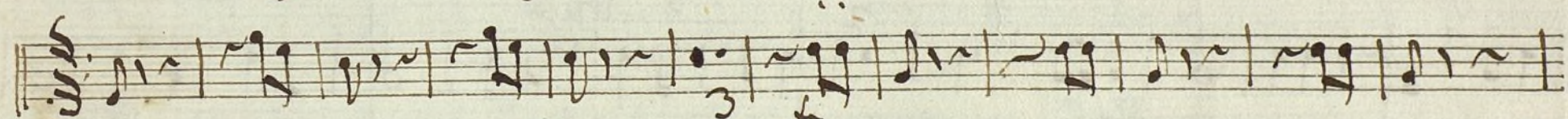
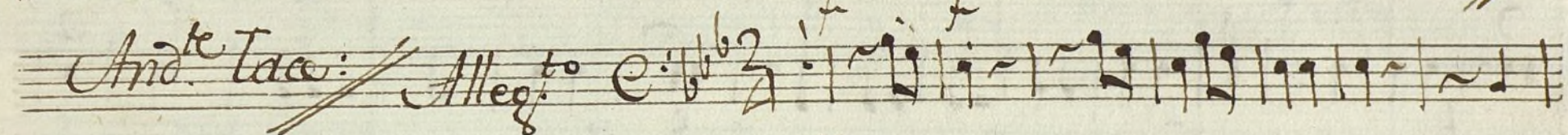
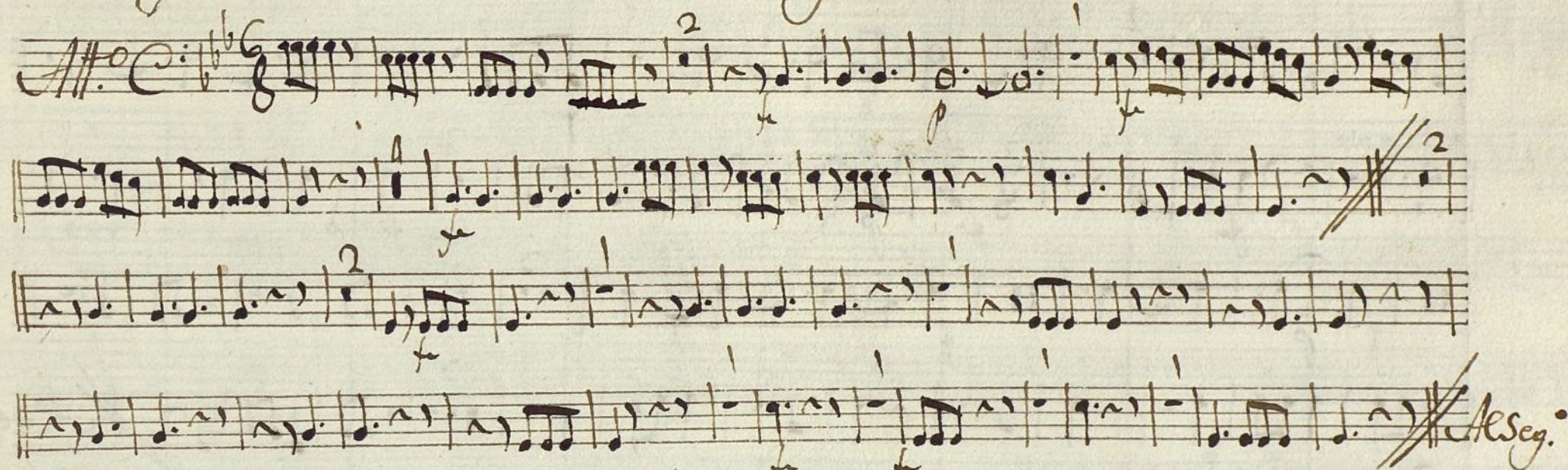
Handwritten musical score for Trompa 1.<sup>a</sup> (Trombone 1st). The score is written on ten staves. The first staff is the title. The second staff begins with *All.<sup>o</sup>* and a common time signature. The third staff has a *f* dynamic marking. The fourth staff has a *f* dynamic marking. The fifth staff has a *f* dynamic marking. The sixth staff has a *f* dynamic marking. The seventh staff has a *f* dynamic marking. The eighth staff has a *f* dynamic marking. The ninth staff has a *f* dynamic marking. The tenth staff has a *f* dynamic marking. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with the instruction *Res.<sup>do</sup> Tace*.





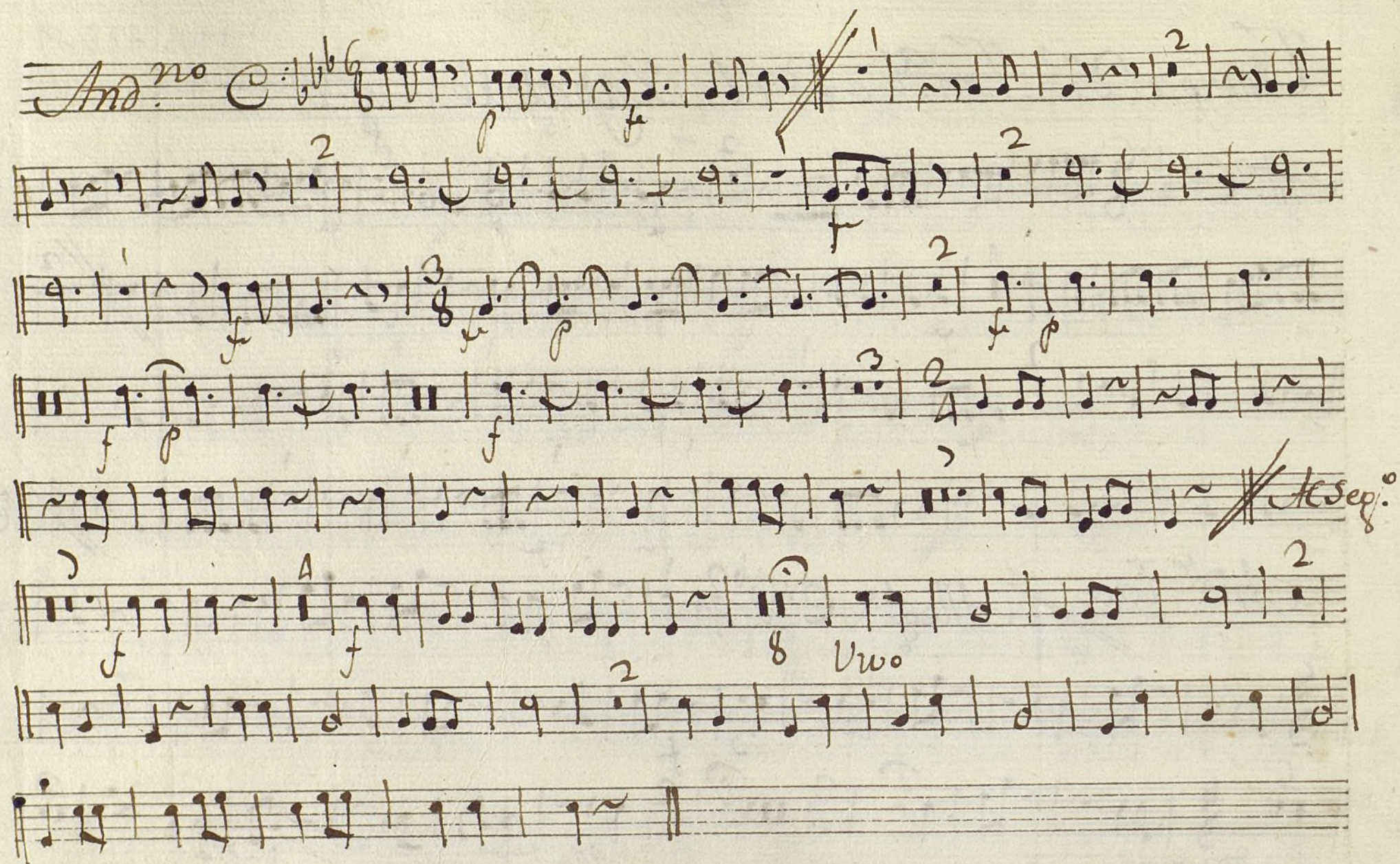


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 3 el Zapatero*



*And.<sup>te</sup> Tac.º*







Bajo Ton.<sup>a</sup> a 3. el Zapatero.

Handwritten musical score for 'Bajo Ton.ª a 3. el Zapatero.' The score is written on ten staves. The first staff is the title. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth and sixteenth notes, with various dynamic markings such as *po*, *fe*, *fmo*, and *f*. There are several double bar lines with repeat signs. The eighth staff contains the instruction 'Allegro' and the tempo marking 'Allegro'. The score concludes with a final double bar line and a repeat sign.

~~mas~~ mas Alsegro



*Allegro*  $\text{C} \frac{2}{4}$  *f*

*And. no* *Punteado* *f*

*And. no* *f* *Alto* *f*

*And. te* *p.* *And. te* *All. o*

*Allegro no*  
*dos mas.*



no  
as.

And no

Alleg.to

Alleg.to

Vivo

p. o. m.



