

132-6

— u

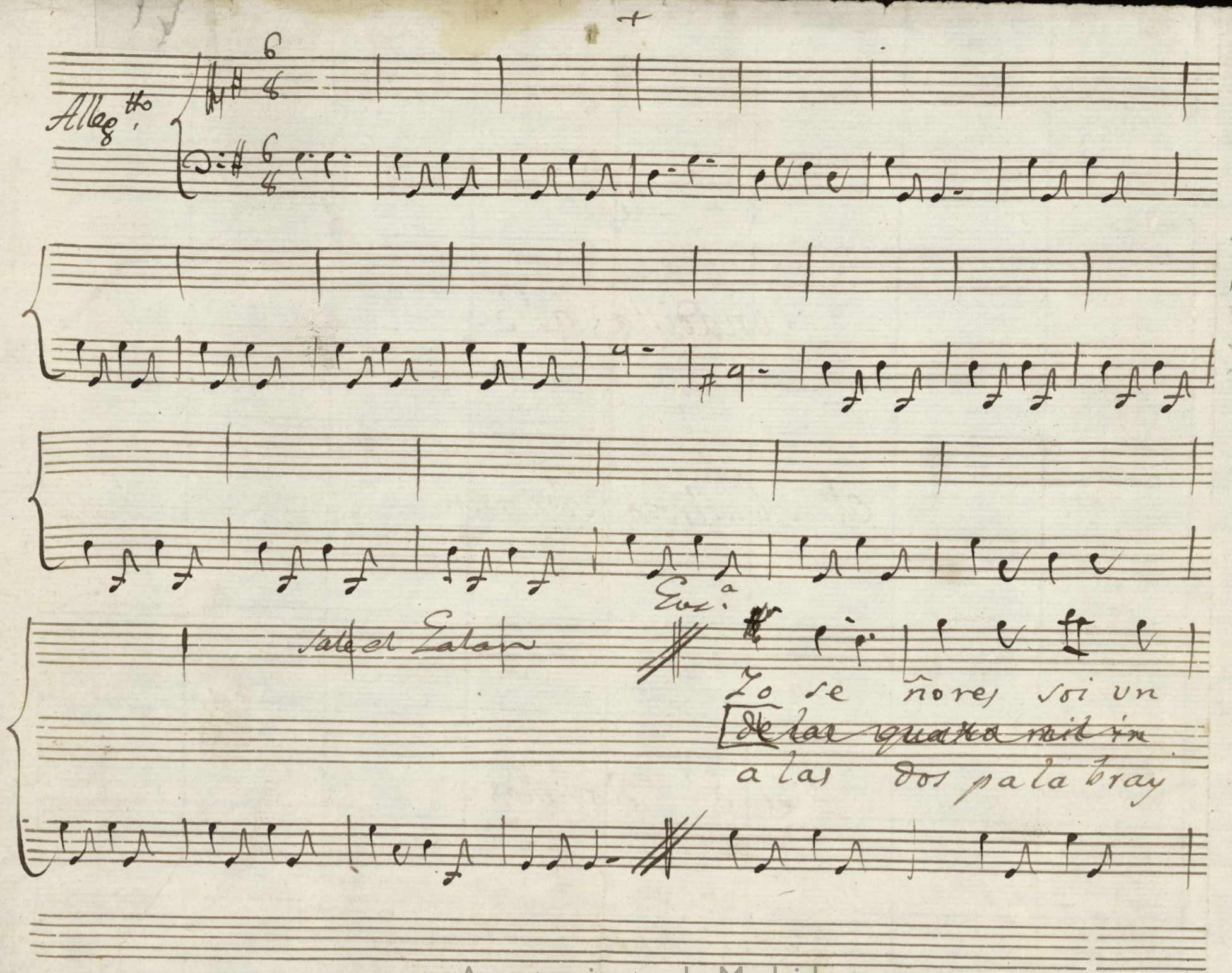
Guernane Portuguesa
y Sepura

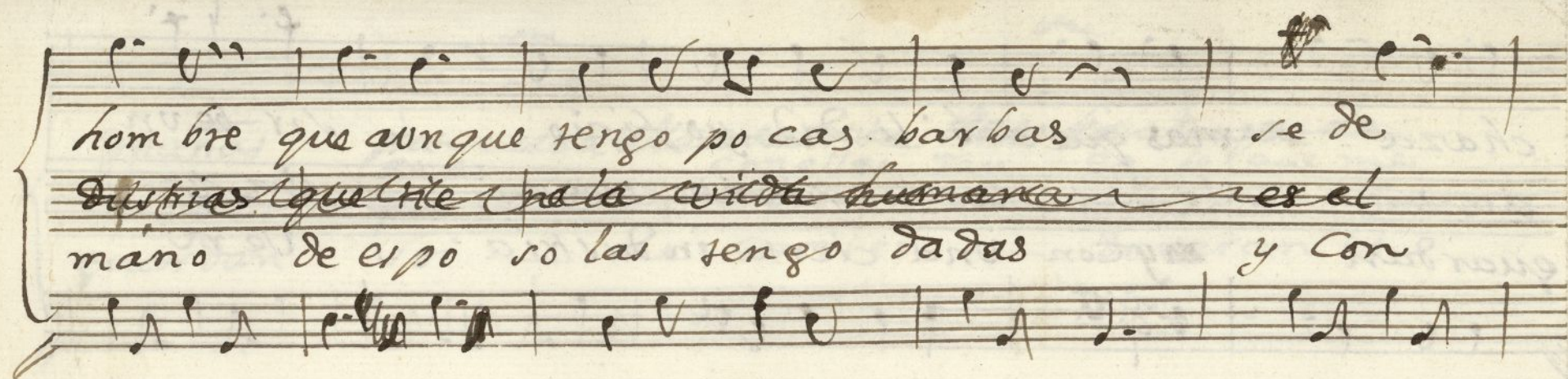
2
Conadilla à 3.

el Mentiroso Amante

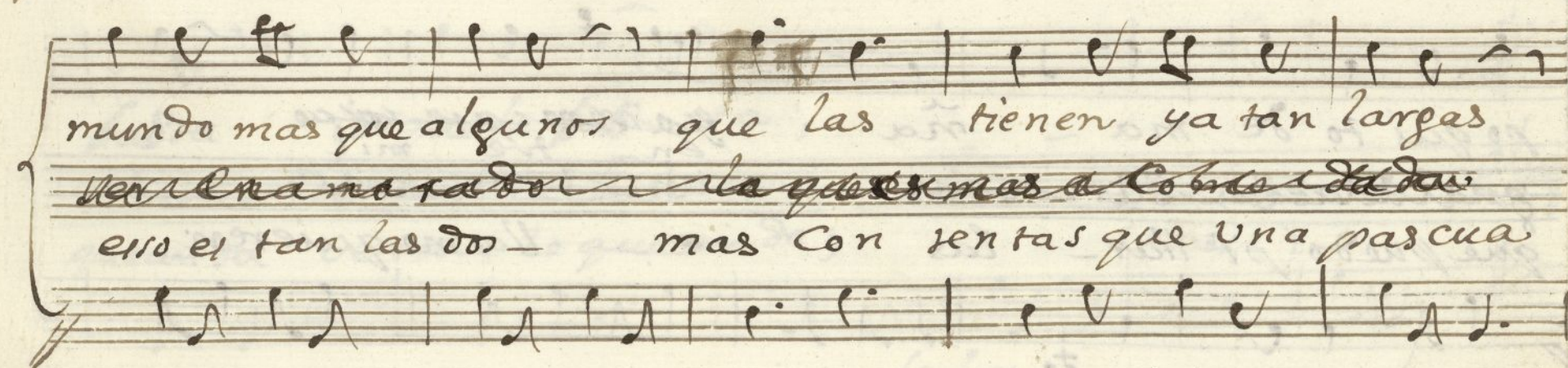
Del S.^r Rosales:

Handwritten musical score on aged paper. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 6/8. The tempo marking "Alleg^{ro}" is present at the beginning. The music is arranged in systems, with some parts enclosed in brackets. The lyrics "Sale el Galan" are written below the music. The lyrics "Lo se ñore, soi un" are written below the music, followed by "[de las guaxa mil in" and "a las dos pala bray". The score ends with a double bar line and a repeat sign.

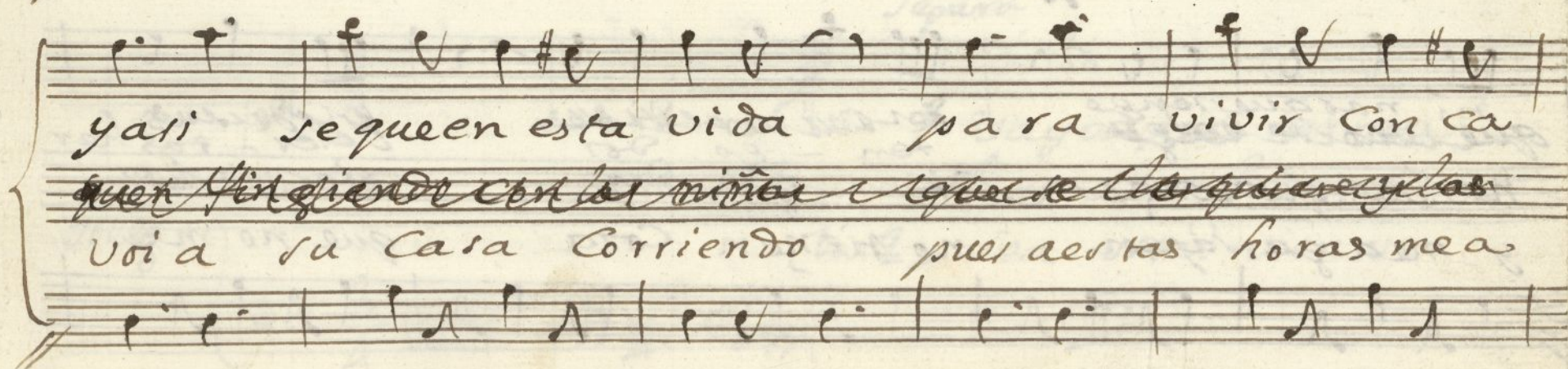




hom bre que aunque tengo po cas barbas se de
~~distrias que tie na la vida humana~~ es el
 mano de es po so las tengo dadas y con



mundo mas que algunos que las tienen ya tan largas
~~ver en a ma ra dor la que es mas a Co mo de da~~
 ero el tan las do — mas con sentas que una pas cua



y asi se que en esta vida para vivir con ca
~~quen sin gien do con la ni ña que se la quie re y las~~
 Voi a su Casa Corriendo pue a es tas ho ras mea

chaza mas que a bi li dad yo ficio sir be un
~~donde se dan asnores que lo tienen con un~~
 guardan y con una cierta industria ve re
 po qui to de ma - ña ga rias que se ve en re mil
~~gal de las dan las con el mal~~
 que puedo pi llar - las e - llame quieren
 ni nas que tengo de las car e di das y de las
~~que no se ve en ten - go de~~ fier - tas her
~~ni mas que tengo ven por das aler tas her~~
 y me a ga sa yan no tienen Cosa que no me

va

mañai, ~~mañai~~ ~~que~~ ~~conellai~~ ~~ten~~ ~~go~~ ~~lo~~ ~~que~~ ~~me~~
 mañai, ~~que~~ ~~conellai~~ ~~ten~~ ~~go~~ ~~lo~~ ~~que~~ ~~me~~
 guardan voi — me Corrien — do veran lo

allegro

badra lo que le has — ta;
 badra lo que me has — ta;
 que anda veran lo que anda;
(vare)

Segura

Allegro

Vaya pues herma
 Pero ala Puerta
(var 2) Sea vsted vien ve

ni-sa despacha luego despacha
 llaman este el D. Pedro este el D.
 nido ^{2da} a vuestras plantas a vuestras

luego despacha luego porque de aqui a un instante
 pedro ^{1a} este el D. Pedro ^{2a} voy a brirle a la tanta
 plantas a vuestras plantas ^{1a} que buen charco la espera

por que de aqui a un instante vendra D. Pedro vendra don
 voy a brirle a la tanta ^{1a} yo hire primero yo hire pri
 que buen charco la espera oy a mi hermana oy a mi her

Portug.^a

le dro — aquesta ei buena — mi hermana piensa
me ro — ^{seg.^a} aparta quita — piensas que atite
mana — ^{Enz. ~~lento~~} Vaya sentarse — las 2 y diga ~~que~~ que

biene — mi hermana piensa viene
Viene — piensas que atite viene
sea echo — y diga ~~que~~ que sea echo

so lo por ella —
hazer bi sita — ^{allegro}
aquesta tarde — ^{fin}

Cui^a

A penas sa li de
 pen sando pue en el
 al fin con la mona

Casa Cuan do pen sando en mi due ño sin sa ver
 dia que a le gre, no! Casa re mo! y ba de
 mia en mui bre ve tien po es pe ro ~~cu ran do~~ ^{lograr en}

a don de me i ba me a Cor da va de su a fec to
 sean do lle ga se el dia de a que se em pleo
~~las dul zes la zo~~ ~~la co re mi~~ ~~las~~ ^{las pri mi ci as de ti me neo}

Seg.^a

ay mono mio — el por mi ello — pue por q.ⁿ quierel —
 ay mono mio — el por mi ello — *En.^a* pue por q.ⁿ quierel —
 y soi yo essa — decid D.ⁿ Pedro — *En.^a* que ton ta que erei —

Por.^a

— que diga yo esto — dime bien mio — el con migo ello —
 — que diga yo esto — *Por.^a* dime bien mio — el con migo ello —
 — quien po dia ser lo — *Por.^a* ay dueño mio — que sera presto —

En.^a

no saber que erei — a q.ⁿ yo quiero — *las 3.* ay que for
En.^a no saber que erei — a q.ⁿ yo quiero — *las 3.* ay de
En.^a de aqui a un instante — segun el pe ro — *las 3.* ay de

que para luego por los despachos ir al mo
mento la sor ti ji ta tan bien la tengo para Ca
rarnos luego al mo mento *la 3.* puei vayan segui
di llas ya ca bere ei to ya cave
se ei to *Volvi*

Segui!

Allegro

2 veces

oigan oigan se ñores por fin de

fiesta por fin de fiesta — por fin de

Como Corrijan avno —

fiesta — Como Corrijan avno

Como Corrijan avno

1.^o

2.^o

dos — pe tri me tras

Como ^{Cortejan} ~~aviso~~ ^{aviso} ~~sepan~~

ay ay ay ^{Por:} ay a dorado

dos pe tri me tras

ay a dorado

dueño que que que ay a dorada prenda si si si

dueño ay a dorada prenda

6

Seg.^a *Terc.^a* *Seg.^a*

yo te quiero y sea dorado e. e. e. dueño de mi po

yo te quiero y sea dorado dueño de mi po

lencias chereme si si si amame si si si

lencias chereme si si si amame si si si

uuu u u. u. u. u. u. u. u. Como cortejan

u. u. u. u. u. u. u. u. Como cortejan

6

año
~~segunda~~ dos pe trime tras

año
~~segunda~~ dos pe trime tras

allegro

Estas Señores
 son las seguidillas
 de los Amores //

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Violin Primero. Bonadilla + a 3. el Mentiroso Amante Nos 132-6

Allegro $\text{No } 6$ $\text{G}^\#$ $\frac{6}{8}$

allegro

Volini

Allegro vivace No. 3 4

Allegro

2 vez

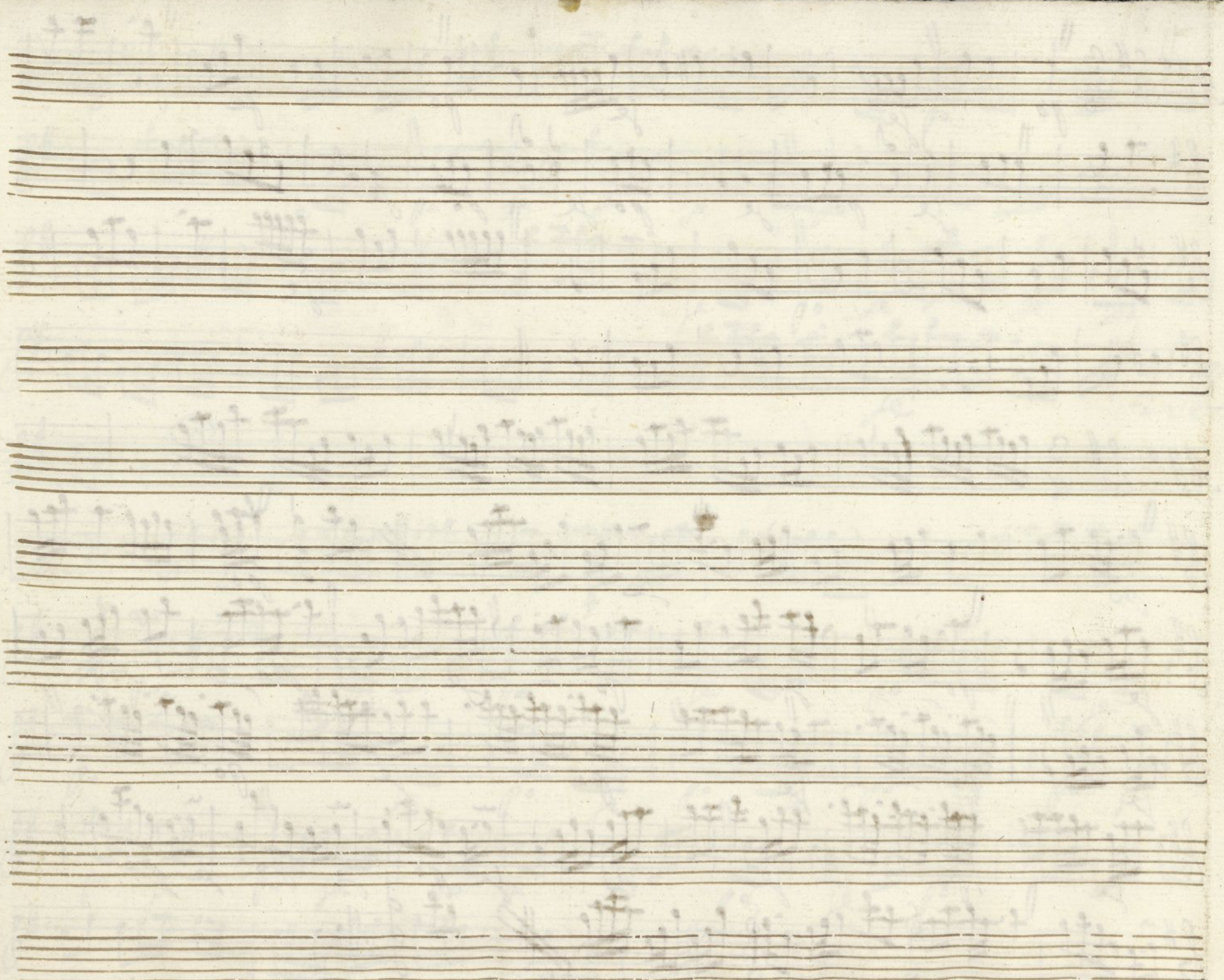
Poco Andte No. 3 4

Allegro

2 vez

Handwritten musical score, first system. It consists of four staves. The first staff is marked "Allo." and "3/4". The music is in G major (one sharp) and 3/4 time. It features a variety of note values including eighth and sixteenth notes, with some triplets. Dynamics such as *p* (piano) and *f* (forte) are indicated. The system concludes with a double bar line.

Handwritten musical score, second system. It consists of seven staves. The first staff is marked "Allo." and "3/4". The music continues in G major and 3/4 time, featuring dense, rapid passages with many sixteenth and thirty-second notes. Dynamics like *p* and *f* are used throughout. The system ends with a double bar line. Below the staves, the text "2 vezes" is written, indicating a repeat.



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Oboe

+

Mus 132-6

Violin Primo - Sonata à 3 et Menúoso amante

Handwritten musical score for Oboe, Violin Primo, and Menúoso amante. The score is written on ten staves. The first staff is marked "Violin Primo". The second staff is marked "Menúoso". The third staff is marked "Menúoso". The fourth staff is marked "Menúoso". The fifth staff is marked "Menúoso". The sixth staff is marked "Menúoso". The seventh staff is marked "Menúoso". The eighth staff is marked "Menúoso". The ninth staff is marked "Menúoso". The tenth staff is marked "Menúoso". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Allegro $\text{no} \frac{3}{2}$ $\text{F}\sharp$

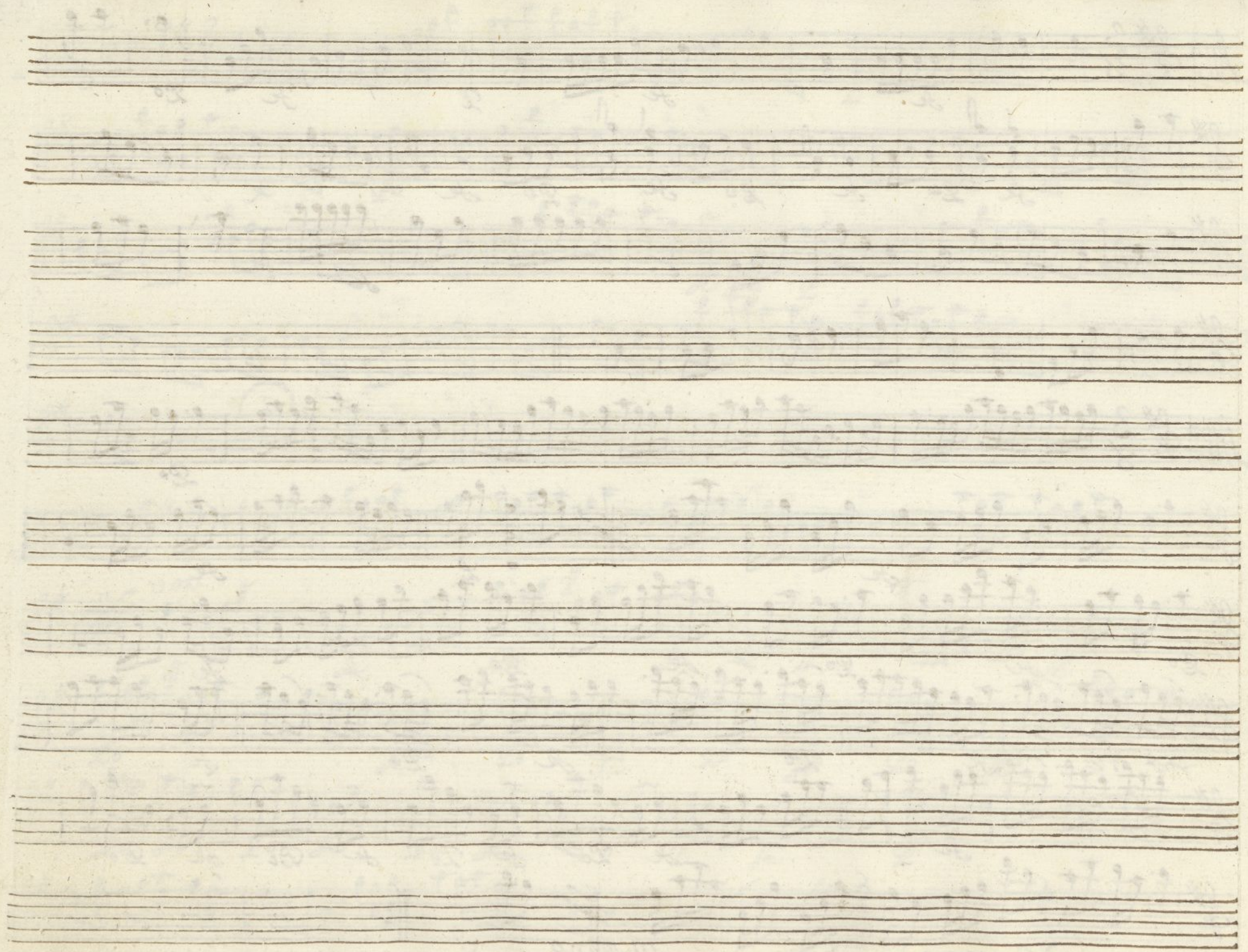
Allegro $\text{no} \frac{3}{2}$ $\text{F}\sharp$

And.te $\frac{3}{2}$ $\text{F}\sharp$

And.te $\frac{3}{2}$ $\text{F}\sharp$

Allegro $\text{no} \frac{3}{2}$ $\text{F}\sharp$

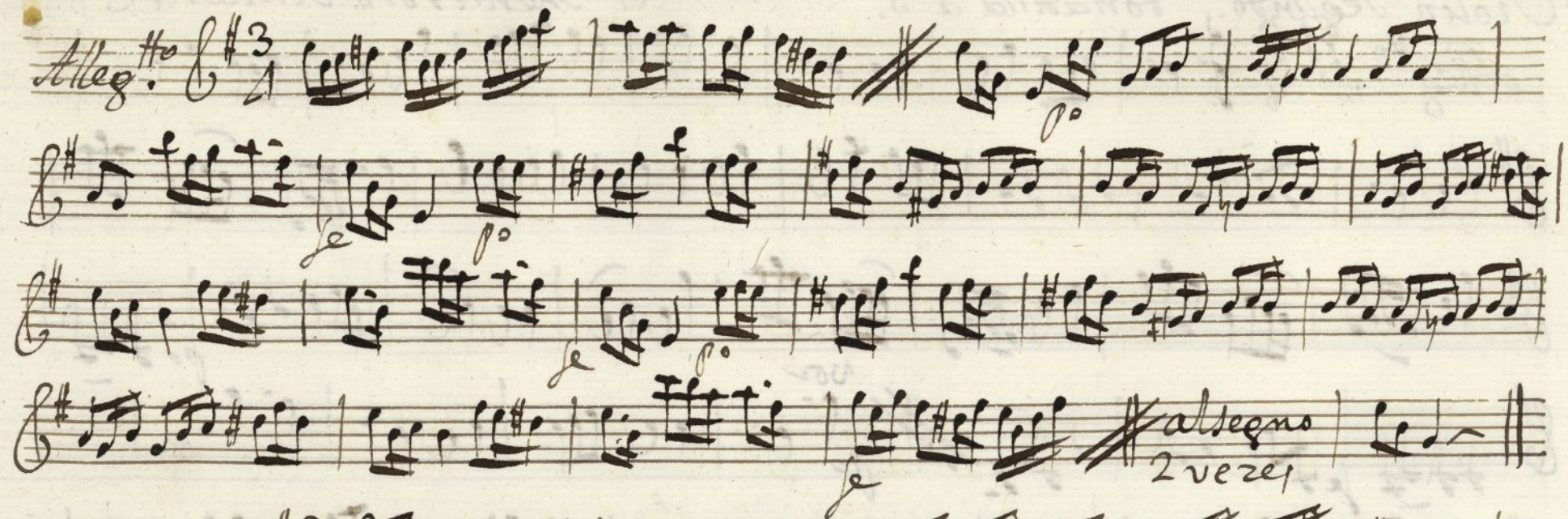
Handwritten musical score on ten staves, featuring treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into two systems of five staves each. The first system concludes with a double bar line. The second system begins with a repeat sign and ends with a double bar line. The notation is heavily annotated with handwritten lyrics in Spanish, including "Se", "Lo", "2", and "2 veces". The score is written in brown ink on aged, slightly discolored paper.

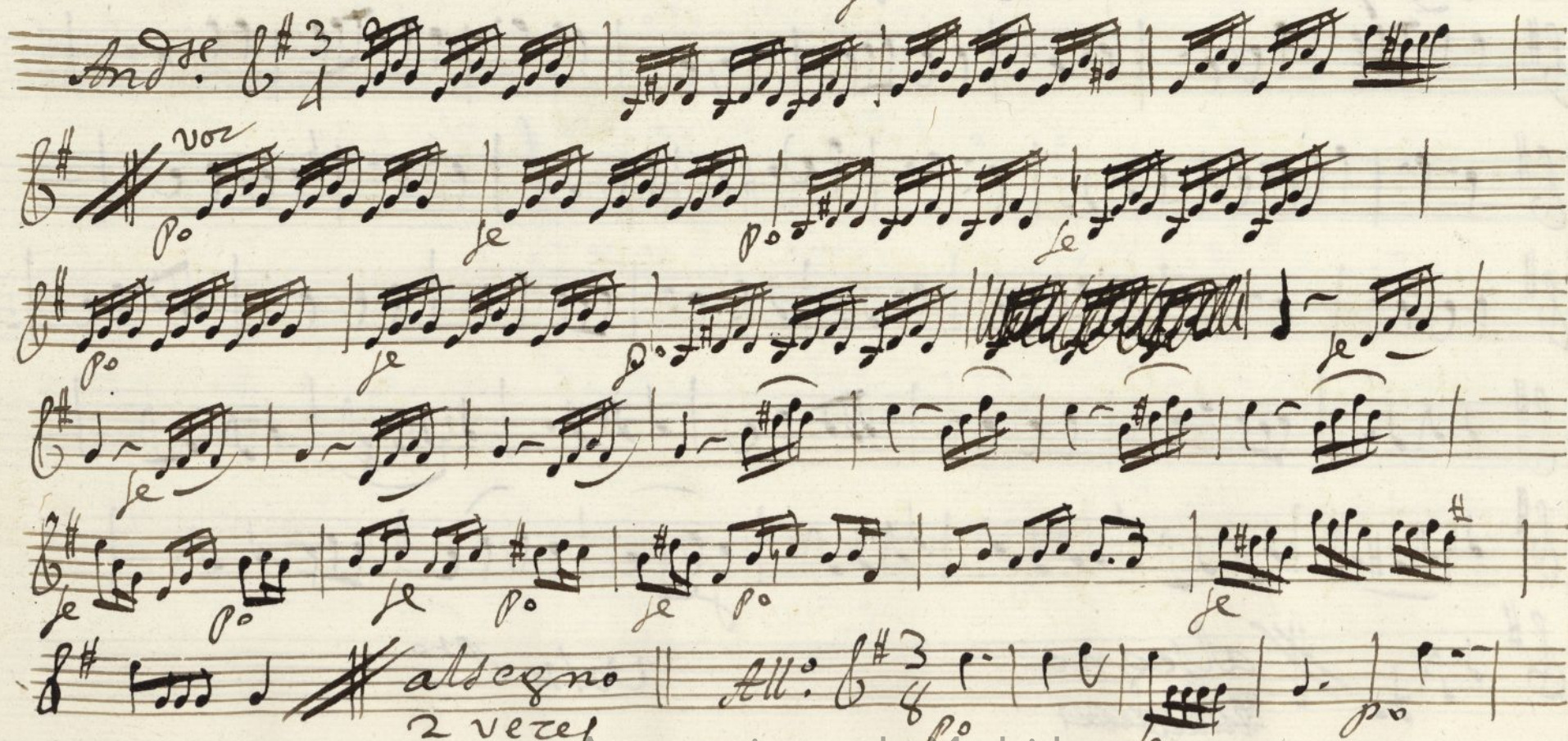


Violin Segundo. tonadilla a 3, + el Mentiroso Amante MW 132-6

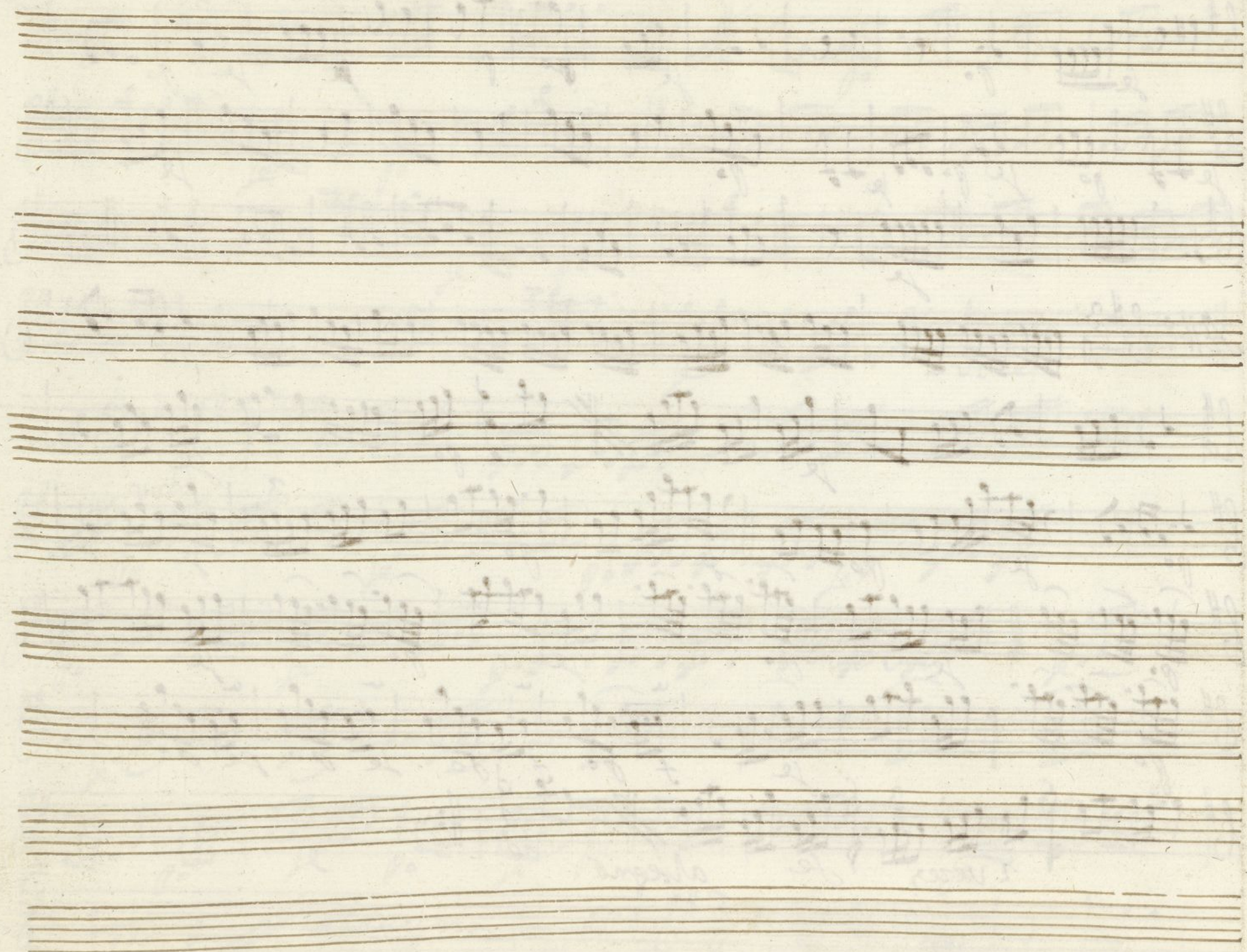
Alleg^{ro} $\text{G}\sharp$ $\frac{6}{4}$

allegro Volta 2da

Alleg.^{ro} $\text{G}\sharp$ $\frac{3}{4}$ 

And.^{te} $\text{G}\sharp$ $\frac{3}{4}$ 

Handwritten musical score on ten staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *le* (forte). The score is divided into sections, with the fourth staff marked *All:* (Allegro) and the eighth staff marked *2 veces* (two times) and *allegro*. The manuscript is written in a cursive style on aged paper.



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Trompa Primera. tonad. a 3, & el Mentiroso Amante Mus 132-6

Alleg. $\text{D}:\sharp$ $\frac{6}{4}$

Vol

allegro 2 veces

Vol

Handwritten musical score for "Marcha de la Victoria" by Manuel Sainza. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo markings are "Alleg." at the beginning, "And." in the middle, and "Allegno" at the end. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". There are also markings for "2 veces" (two times) indicating repeated sections. The manuscript is on aged, slightly stained paper.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *allegro*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff introduces a 3/4 time signature. The fourth staff features a double bar line and a key signature change to two sharps (F# and C#). The fifth staff continues the melody with various note values. The sixth staff includes a key signature change to one sharp (F#) and a time signature change to 2/4. The seventh staff concludes the piece with a double bar line and the tempo marking *allegro*.

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Trampa segunda, londi. ^{an} 3. + el Mentiroso amante MW 132-6

Handwritten musical score for a piece in D major, 6/8 time. The score is written on ten staves. The first staff is marked "Allegro" and "D major". The second staff has a "V" marking. The third staff has a "V" marking. The fourth staff has a "V" marking. The fifth staff has a "V" marking. The sixth staff has a "V" marking. The seventh staff has a "V" marking. The eighth staff has a "V" marking. The ninth staff has a "V" marking. The tenth staff has a "V" marking. The score ends with a double bar line and the word "allegro" written below it.

Vol 1 n.

Alleg. $\text{G}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$ 9 - | 2 - | 1 - ~~||~~ 2 - | 9 - | 2 - | 1 - |

$\text{G}\sharp$ $\text{C}\sharp$ 2 - | 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |

$\text{G}\sharp$ $\text{C}\sharp$ 2 - | 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |

$\text{G}\sharp$ 1 - 2 ~~||~~ *allegro* 2 - ||
2 vez

And. $\text{G}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$ 9 - | 2 - | 9 - | 9 - ~~||~~ 2 - | 2 - |

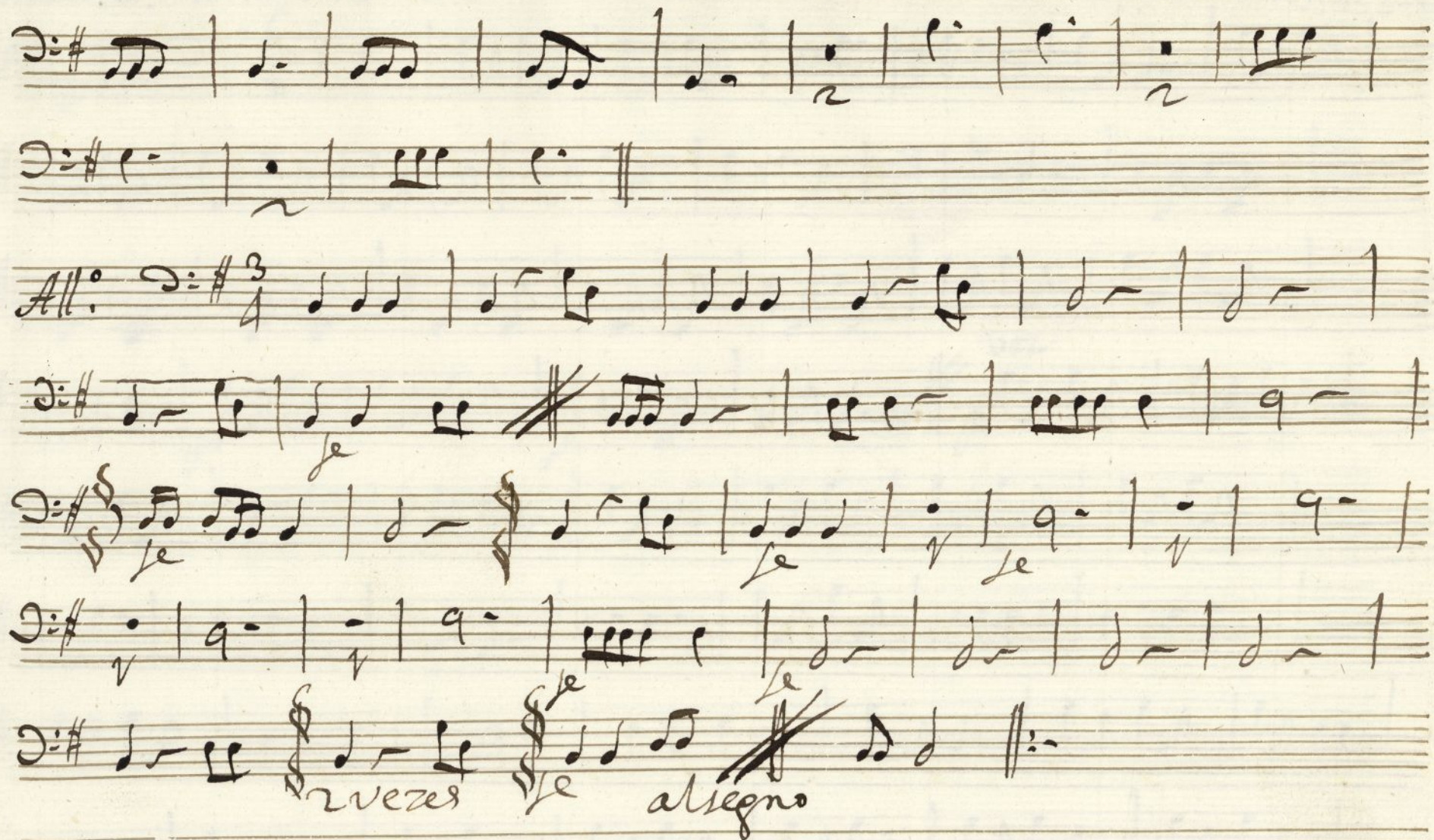
$\text{G}\sharp$: | 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |

$\text{G}\sharp$ 2 - | 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |

$\text{G}\sharp$ 2 - | 2 - | 2 - | 2 - | 2 - ~~||~~ *allegro* 2 - ||
2 vez

All. $\text{G}\sharp$ $\text{C}\sharp$ $\frac{3}{8}$ 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |

$\text{G}\sharp$ 2 - | 2 - | 2 - | 2 - | 2 - | 2 - | 2 - |



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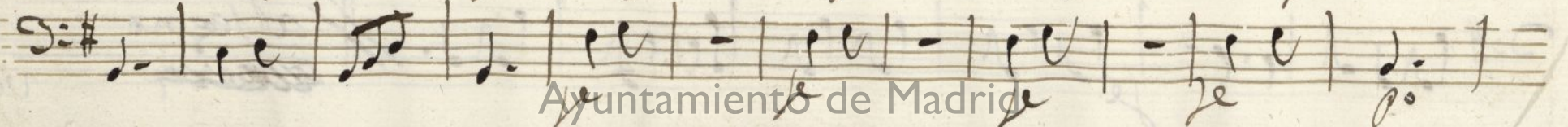
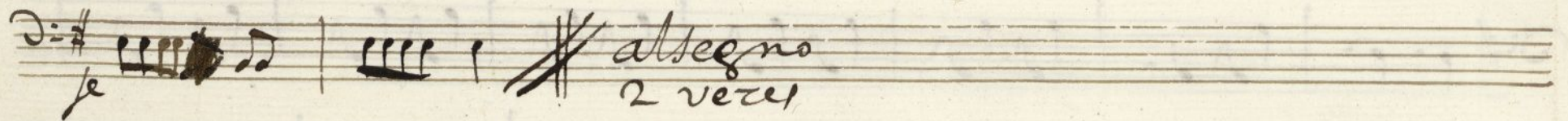
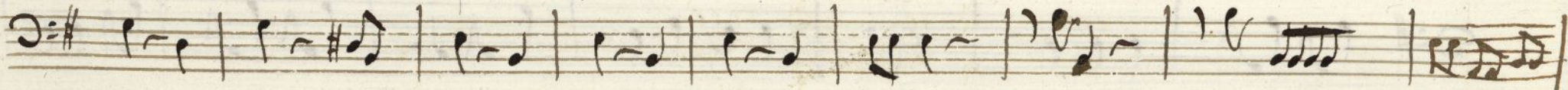
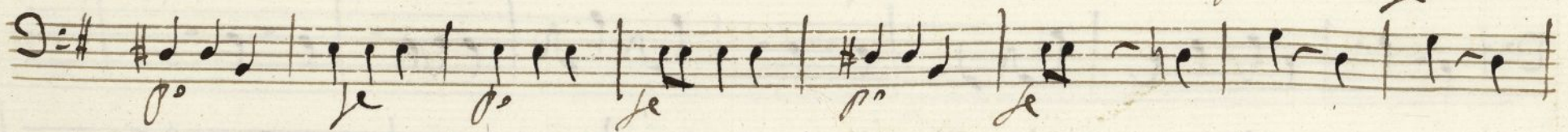
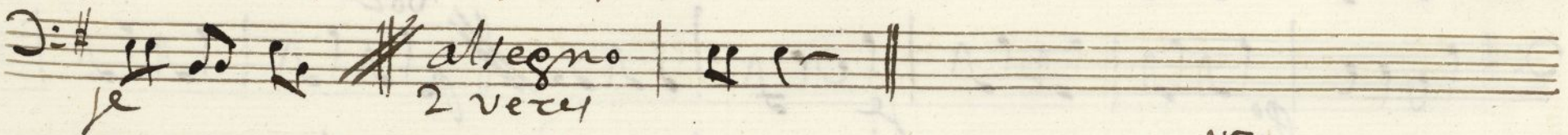
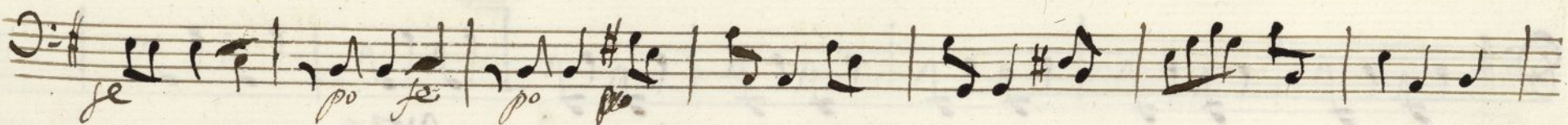
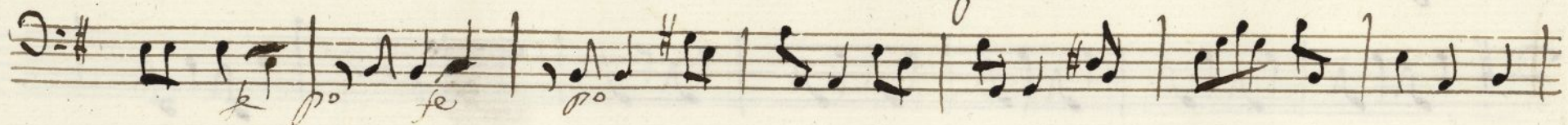
Contravaxo. tonadilla a 3.

+ el Mentiroso Amante Mus 132-6.

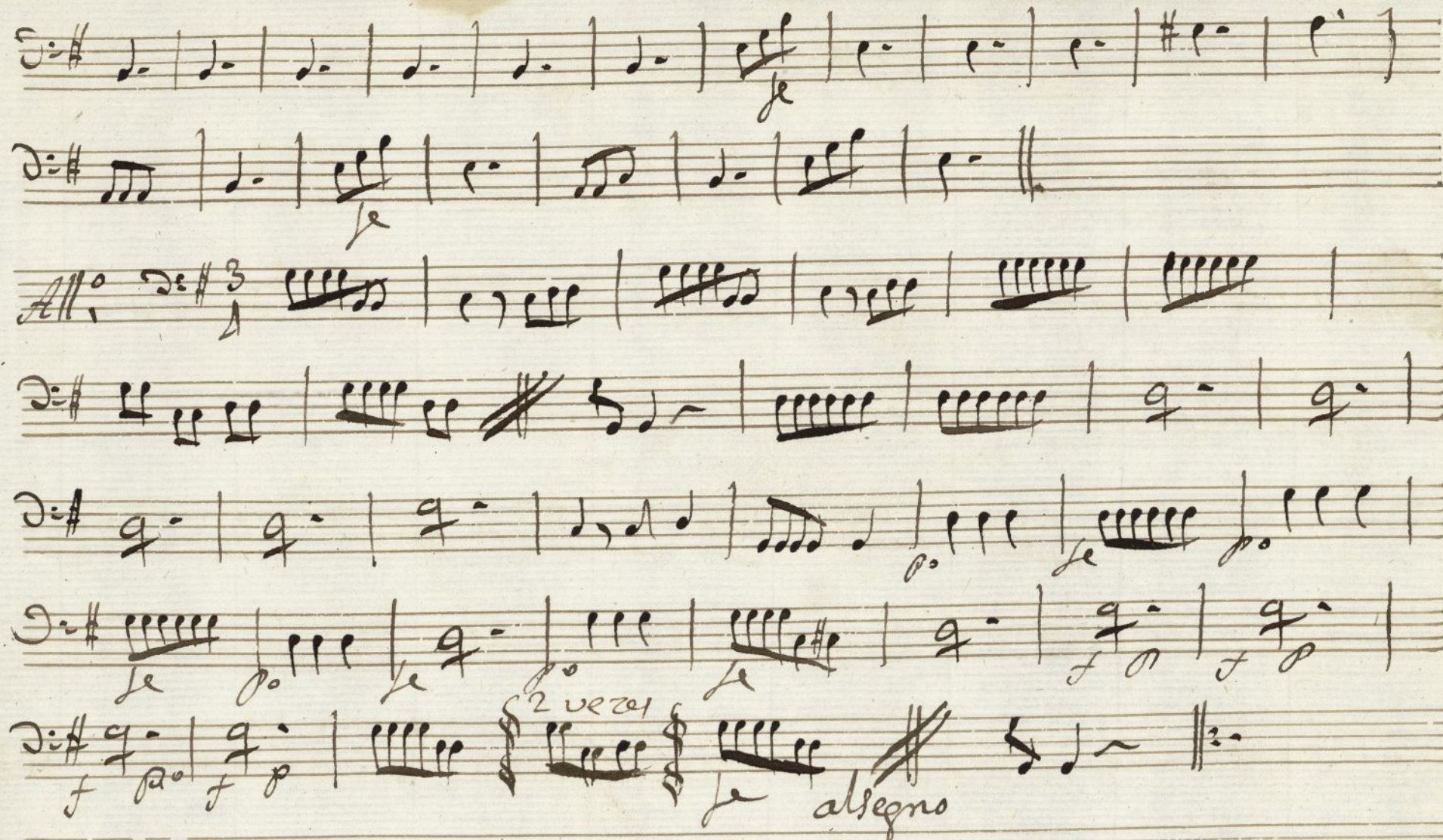
Alleg. $\text{D}:\sharp$ $\frac{6}{4}$

voz

allegro



Apuntamiento de Madrid



Ayuntamiento de Madrid