

Leg. n.º 4,

Mus 131-5

+

Conadilla à tres

Del Abate,

D.^{na} Tiburcio, y Dama;

Del S.^r Salban;

h

Andr

2
4

Abase

adentro

Mu cha cho

(yaban)

saca Cafe

adentro

Mu cha cho

(yaban)

saca Cafe

saca Café

Como ba Dⁿ ti burcio

Dⁿ ti burcio
que ai de nue bo en la Corte; no me reze la pena

Abate
no ay no ticias que me importen y que se di ze de

Dⁿ ti bur.
Mozas ay al guna cosa nueva, no se na da por quea

Abate *fibur.º*

Dias Doña Juana no me deja, es celosa, es per

Abate *fibur.º* *Abate*

bera, es celosa es per versa eia es

grande ton te ria la muger a estar su geta

usted aga como yoecho y le saldra bien la

fibur.º

Cuenta, puer usted digame como, quien y Cuando

Abate

las Cor seja Dñ ti bur cio el re mea tenso y le

tibur.º *Abate* *tib.º*

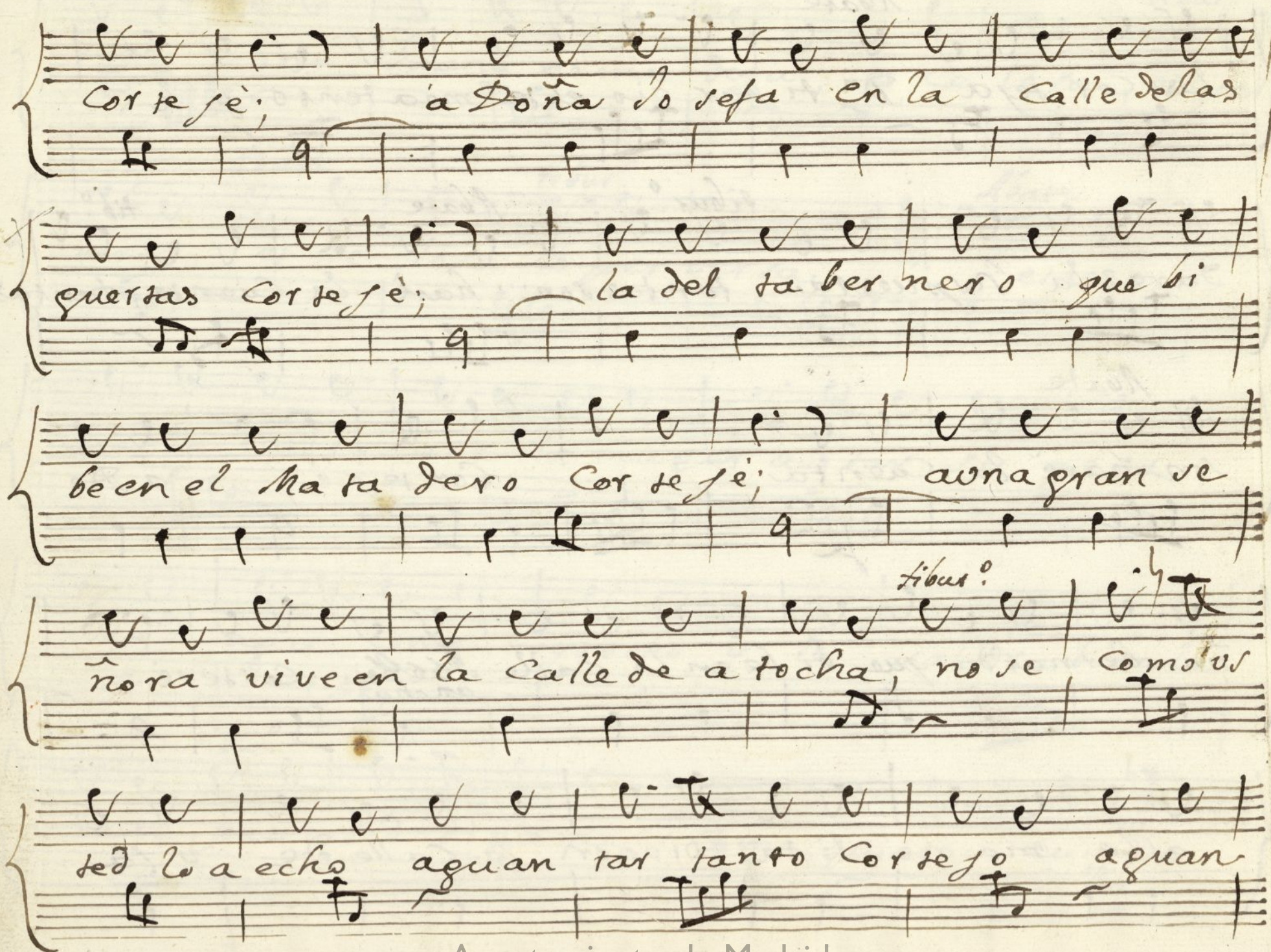
dare la Respuesta tantas son::: harè la Cuenta, tantas

Abate

son: harè la Cuenta Cor te je; a Do

ña bernarda que bi been en la calle ~~de la~~ *ancha* Cor te je

a la ma no li ta vi een la Calle de y ta



Cor te je; a Doña Josefa en la Calle de las
 guertas Cor te je; la del tabernero que bi
 be en el Mata dero Cor te je; avna gran ve
 ñora vive en la Calle de a tocha, no se ^{fibus?} como os
 sed lo a echo aguan tar tanto Cor te je aguan

Alate
tar tanto Correo, to da b'ia, seme ol bi dan asta
asta muchos, mas de ciento

selevantan
muchas mas de ciento, esta noche tengo

tibur?
cita a ber una nada mita, tan bien es toi yo ci

Alate
tado a las diez la ora me an dado, pues la dama es

tibur?
Doña Juana Cerca de los 2ta lianos, era es

Alare
la que yo corrego y de quien es to' ci' tado pues ba

mos los dos Jun titos a des cubrir los en gaños

1^{os} 2.
pues Va mos los dos Jun titos a des cubrir los en

ga - nos a des cubrir los en ga - nos;

Van se

Andte

Dama

Boime so li ta a mi casa so

li ta a mi casa a po ner me en es pera apo

ner me en es pera porque e zi ta do al A

bate e zi ta do al A bate alas ocho en la

Abate

mui obscura esta la

tibur.^o

Punteado

Abate

noche

yo lo doi por bien empleado

a si ve

tibur.^o

lordos

re si me engaña

oy re mos el de sen gaño pues lle

guemos los dos juntos di si mu lo y al ca so

di si

mu lo y al ca - so;

Coplas

Andrino *3* *mo*

Ab. e *Dama* *Abate*

chi chi chi chi chi chi chi llega llega Buena

tib^o chi chi chi chi chi chi chi llega llega tiburziott Buena

noches que rida prenda del alma aqui me tienes

noches mi cielo biende mi alma ya esta aqui tu ti

Dama

pronto a lo que mandas; Abate de mi ~~alma~~ ^{alma} mui bien veni
burcio puesto a tus plantas; ^{Dama} seas si burcio amado tambien veni

do a ti. solo te quiero por dueño mio
do comeres deseado y dolo mio

Abate
yo no
tibur
yo no

se como crea esa fineza quando no soi yo
puedo creerte por que y magino que un Abate es el

Dama
 solo para esta Reya para esta Reya — siempre
 dueño de tu Albedrio de tu albedrio — *Dama* no esus

fmo *po*
 tuasido solo Abate mio el que firme y Constante me as
 tado en mi vida de cosas feas que no quiero amilado Reguier

Abate
 te nido, esabido que quieres a D.ⁿ Tiburcio y por
 eternam, ^{tibur?} eno dizes a ora porque está ausente y re

Dama
eso no creo lo que te cuccho, gran petate es el
yo que en el alma le tienes siempre, *Dama* Cierro que el a
je po

hom bre por vida mia yo Dama e gust ado de por que vi
bate buena prevenida y pare ze a los Judas de la quares
g.

ribus?
as de por que rias Maldita sea tu alma Pica
ma de la quaresma. *Abate!* si aqui fuera un instante yote
a ca
je po

Abate
 ra Infame, que tenga yo paciencia para aguantarte, Pude ti sa tis
 filla ra ya te hiziera el Abate que te a cordaras, ya quedo sa tis
tibut?

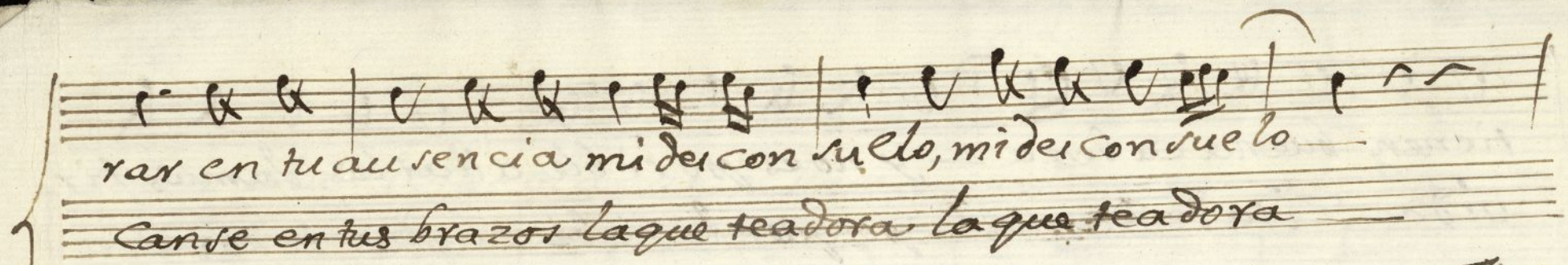
4.

fecho ya me he ti ro da me la ma no Juana que me des pi
 fecho a dios mi vi da da me Juana la ma no por des pe di

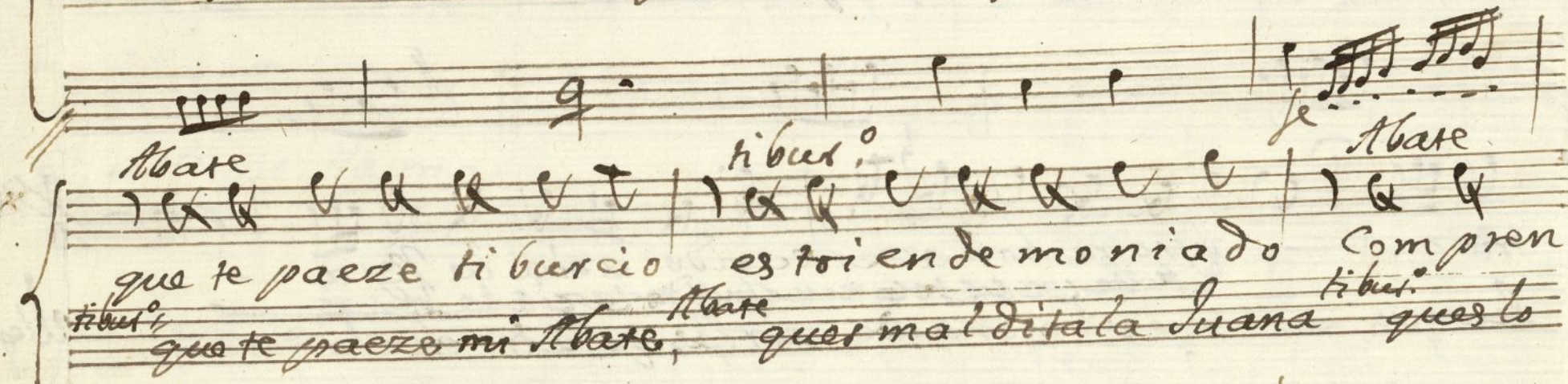
4.

Dama
 do, to ma ya dios que ri do que yo me quedo a llo
 da; *Dama* so ma la en tre tan to lle ga la ora que des

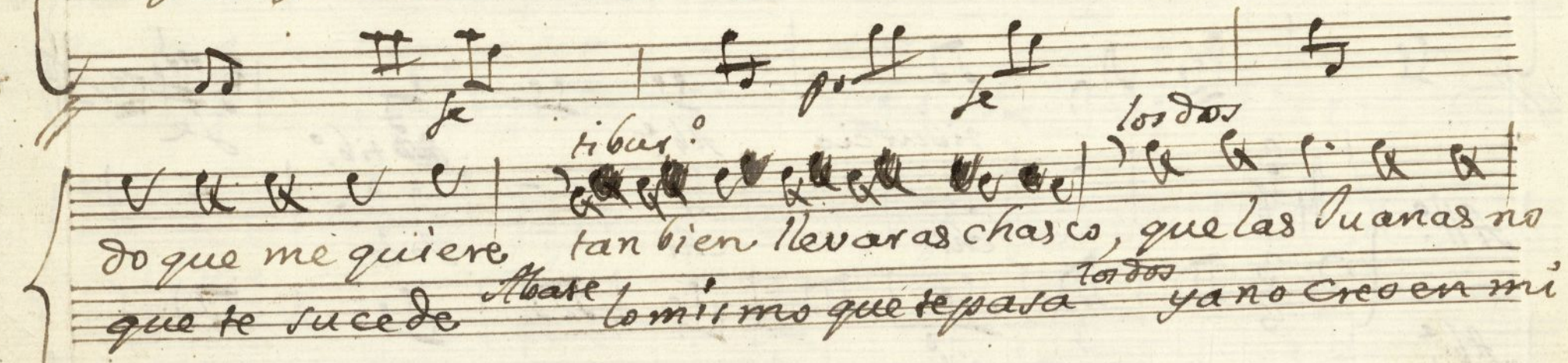
Je



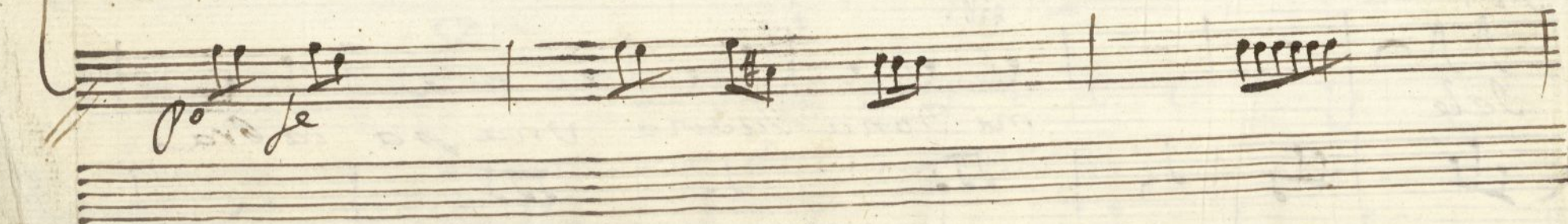
rar en tu ausencia mi dei con suelo, mi dei con suelo
 Canse en tus brazos la que te adora la que te adora



Abate *tibur.* Abate
 que te parece tiburcio es toi en de moniado Com pren
tibur. que te parece mi Abate, *Abate* que es mal dita la Juana *tibur.* que es lo



Je *tibur.* *Je* *todos*
 do que me quiere tan bien llevaras chasco, que las Juanas no
 que te sucede *Abate* lo mismo que te pasa *todos* ya no creen en mi



Je

tienen buena cabeza — y no es posible allar las Jamas fir
vida Zita de Damas — porquien lo Cabe zuelas todas son

meza — y ome boi azer cando aza la Jca
~~Carre y azer azer chula de la Jca~~
Juana — y vamosa de zirlas quatro chuladas

allegro

All.^o
riburcio *Ab.^e* *tib.^o*
chi chi Jele

Ab.^e *tib.^o*
Jele mi Doña Juana una pa la bra

Ab^e

ga

MW 131-5

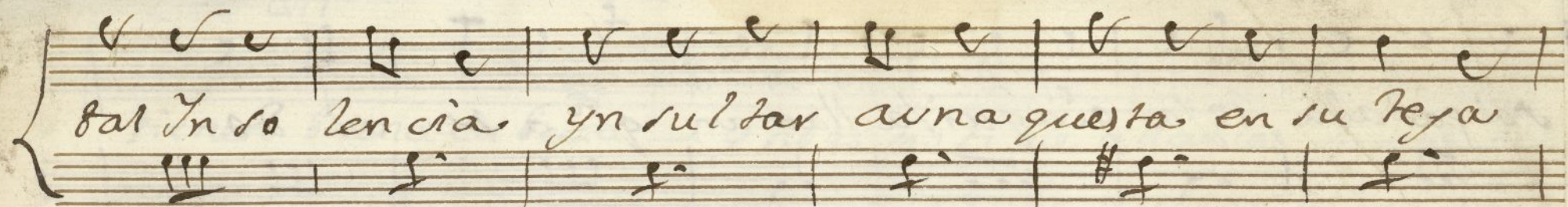
salpa ala teja q.^a aquila llaman q.ⁿ a re vi do

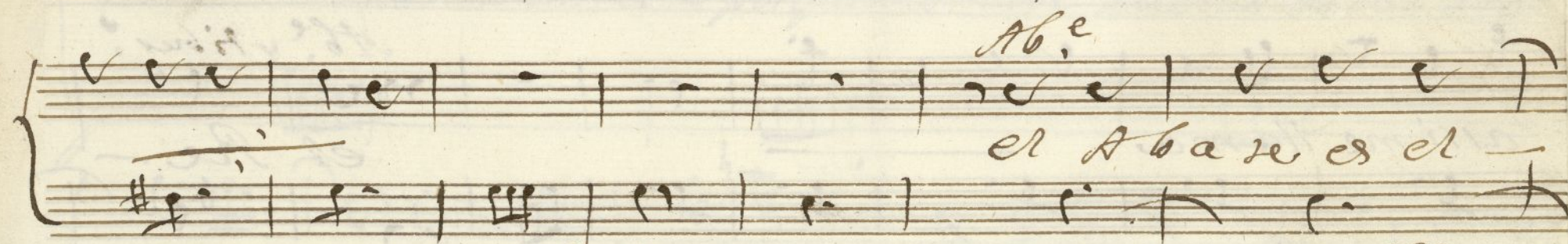
así me llama el Re-

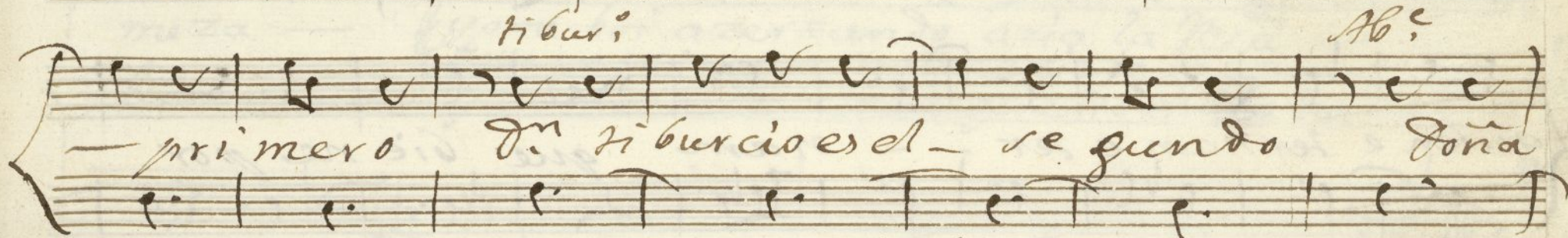
quien e ternam e ter - nam que biene por

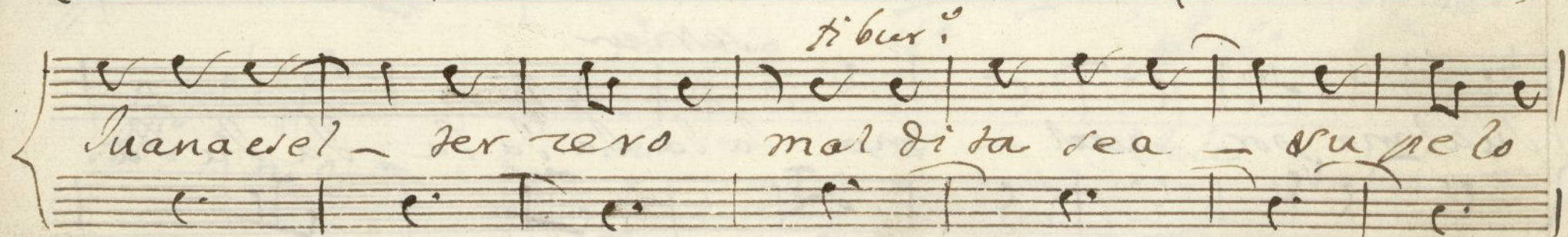
serien
sualma por sual - ma la la la la la la la la

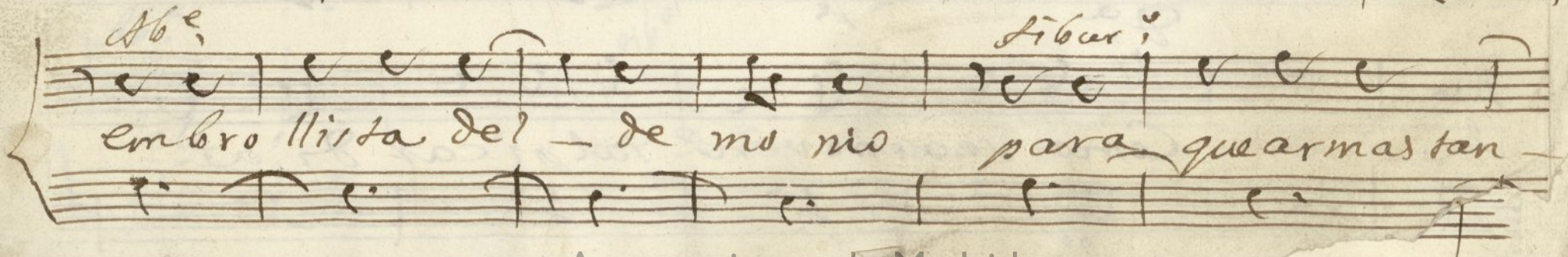
ga
la, Como sea beven talpicar di a.


 bal In so len cia yn sultar a una questa en su Reja

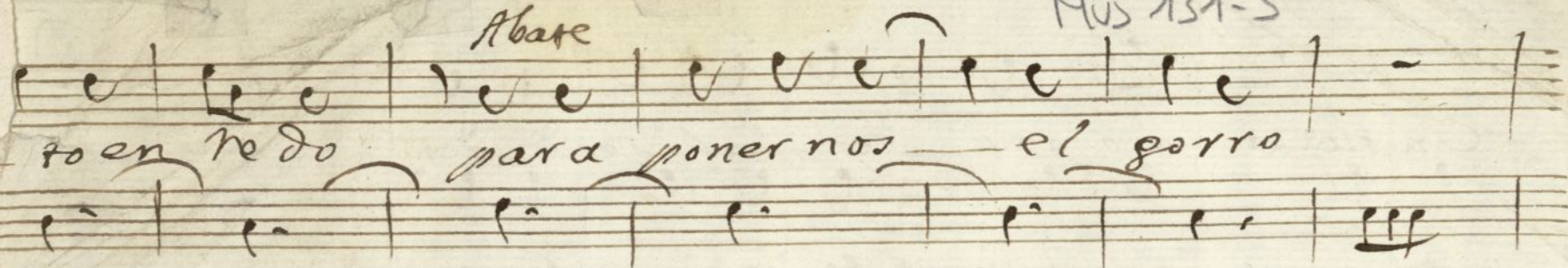

 el Aba se es el


 — primero *Tibur* 2.^o Tiburcio es el — se gundo *Ab* Doña


 Juana es el — ter cero mal di ta sea — su pe lo

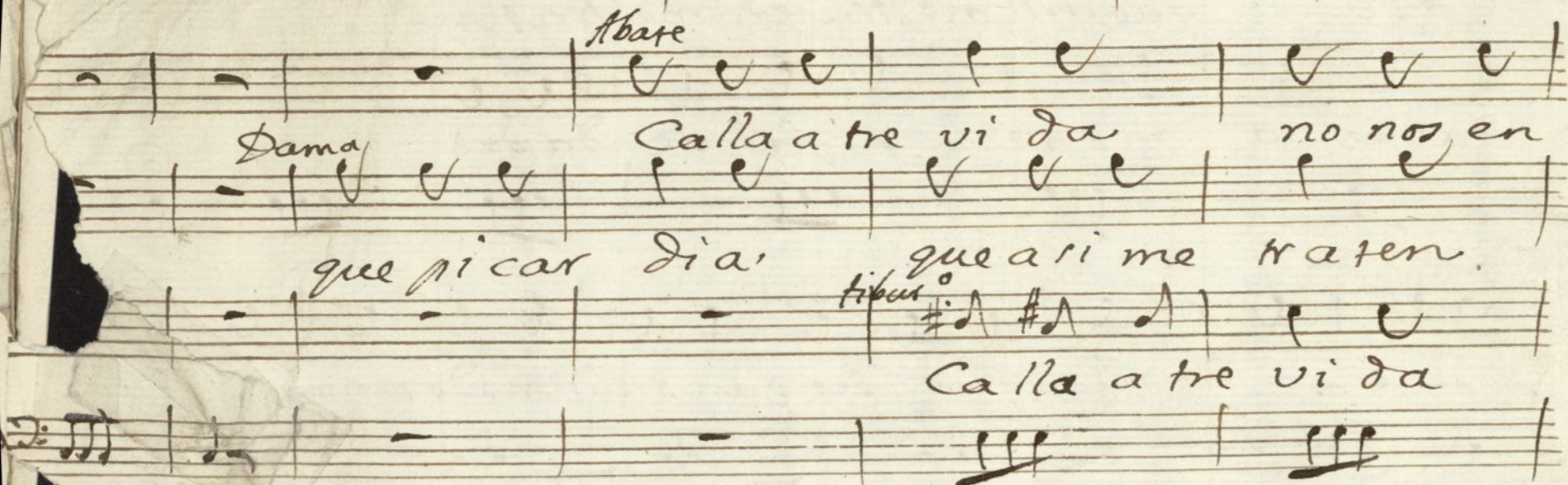

 Embro llista del — de mo nio para que armas tan

Abate



Abate

Dama



tibur

Calla a tre vi da

Con tus a mo res y fal se da des



Con sus a mo res y fal se da des

dia que as si me tra ten me tra ten

da des a mo res y fal se da des

Dama

se — ño re mi os ten gan ma y mo dos no a — si ul

tra yen a mi de co ro es — to es un cha

de vnos a o — tros es

Ayuntamiento de Madrid

Violin 1.^o // tonad.^a a 3. del Arbore y D.^o Riburcio;

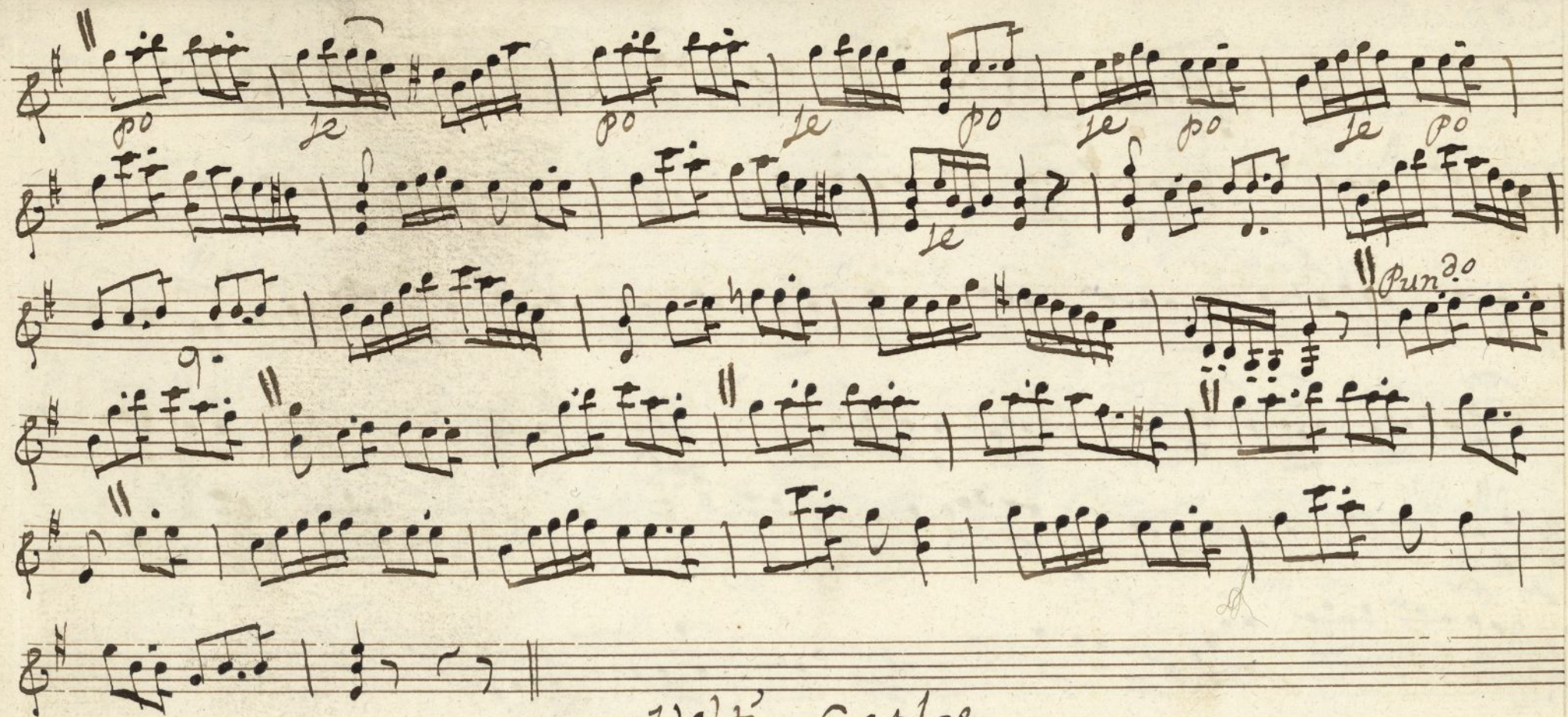
Mus 131-5

Poco Alleg.^{ro}

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo marking 'Poco Alleg.^{ro}' is written below the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the word 'vlti' (likely 'ulti' or 'ulti').

Handwritten musical score for a piano piece, featuring six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings. The first staff begins with a piano (p) marking. The second staff includes a forte (f) marking. The third staff features a piano (p) marking. The fourth staff includes a piano (p) marking. The fifth staff includes a piano (p) marking. The sixth staff includes a piano (p) marking.

Handwritten musical score for a piano piece, featuring four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings. The first staff begins with an *And.^{te}* marking. The second staff includes a piano (p) marking. The third staff includes a piano (p) marking. The fourth staff includes a piano (p) marking.



Vol. Coplas

Coplas

Mod.^{no} 3/4

fmo

le po le

voz po

fmo po

fmo

alosparrapos

2 mas 3 le po

fmo

al segno

lo mismo

Alleg.^{no} 3/4

voz po le po le po le po

le

le

Poco fe

Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values (eighth, sixteenth, and quarter notes), rests, and dynamic markings such as *le*, *po*, *tenu*, and *mo*. The lyrics are written below the staves, including "le", "po", "tenu", "mo", and "Mar All". The manuscript is written in dark ink on aged, slightly stained paper.



Violín Primero.

7

Mus 134-5

Conadilla a 3 Del Abate y D.ⁿ Furcio.

Poco Allegretto

Handwritten musical score for Violin I, featuring a 2/4 time signature, a key signature of one sharp (F#), and a tempo marking of "Poco Allegretto". The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece is titled "Conadilla a 3 Del Abate y D.ⁿ Furcio." and is identified as "Mus 134-5".

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures (3/4, 6/8, and 4/4). The score is written in a cursive, historical style.

Dynamic markings and performance instructions include:

- fe* (f) and *po* (p) markings throughout the first section.
- Le* (Lento) markings on the fourth and sixth staves.
- Poco fe* (Poco f) on the sixth staff.
- fmo* (finito) on the seventh staff.
- And* (Andante) marking on the eighth staff, which also includes a 6/8 time signature.
- voz* (voice) marking on the ninth staff.
- Repeating *fe po* markings on the final two staves.

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as slurs, ties, and dynamic markings like "fe" and "po". The sixth staff is marked "Punteado" and the seventh staff ends with a double bar line and the text "Voln' Coplas".

Coplas.

Mode. ^{no}

Amo

90

६.३०२

alos parrafos

2 vers.

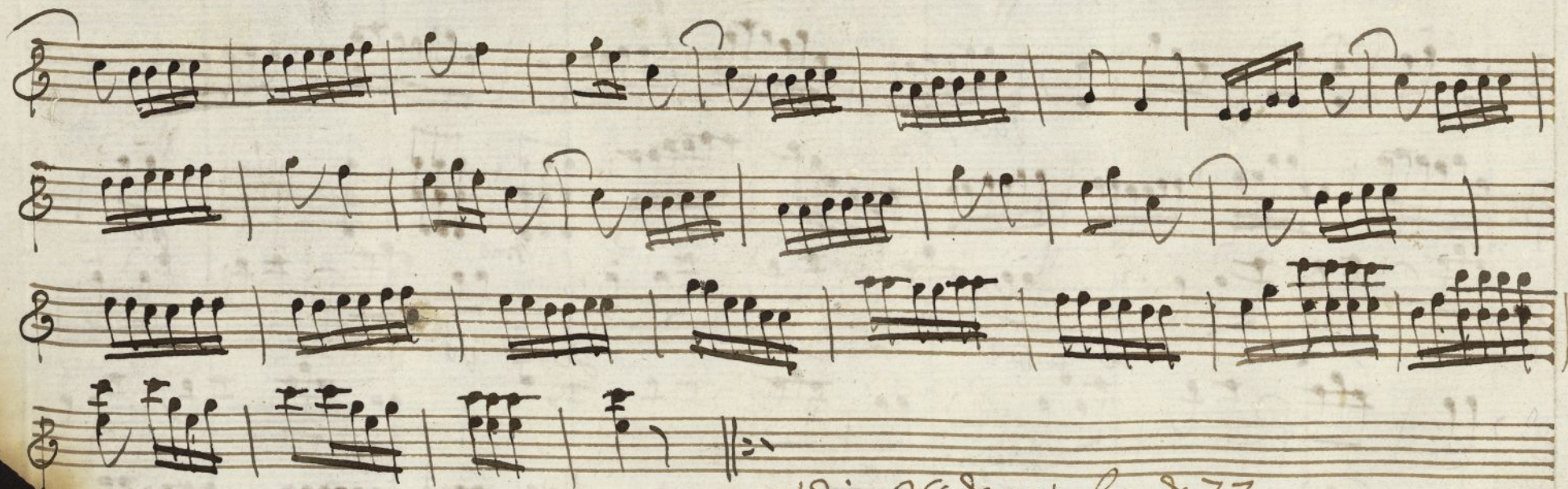
ala señal

20misto

Alto

vor

Ayuntamiento de Madrid



el día 28 de octubre de 77.

dejaron quemar la casa la Vio. Primeros

Violin Segundo

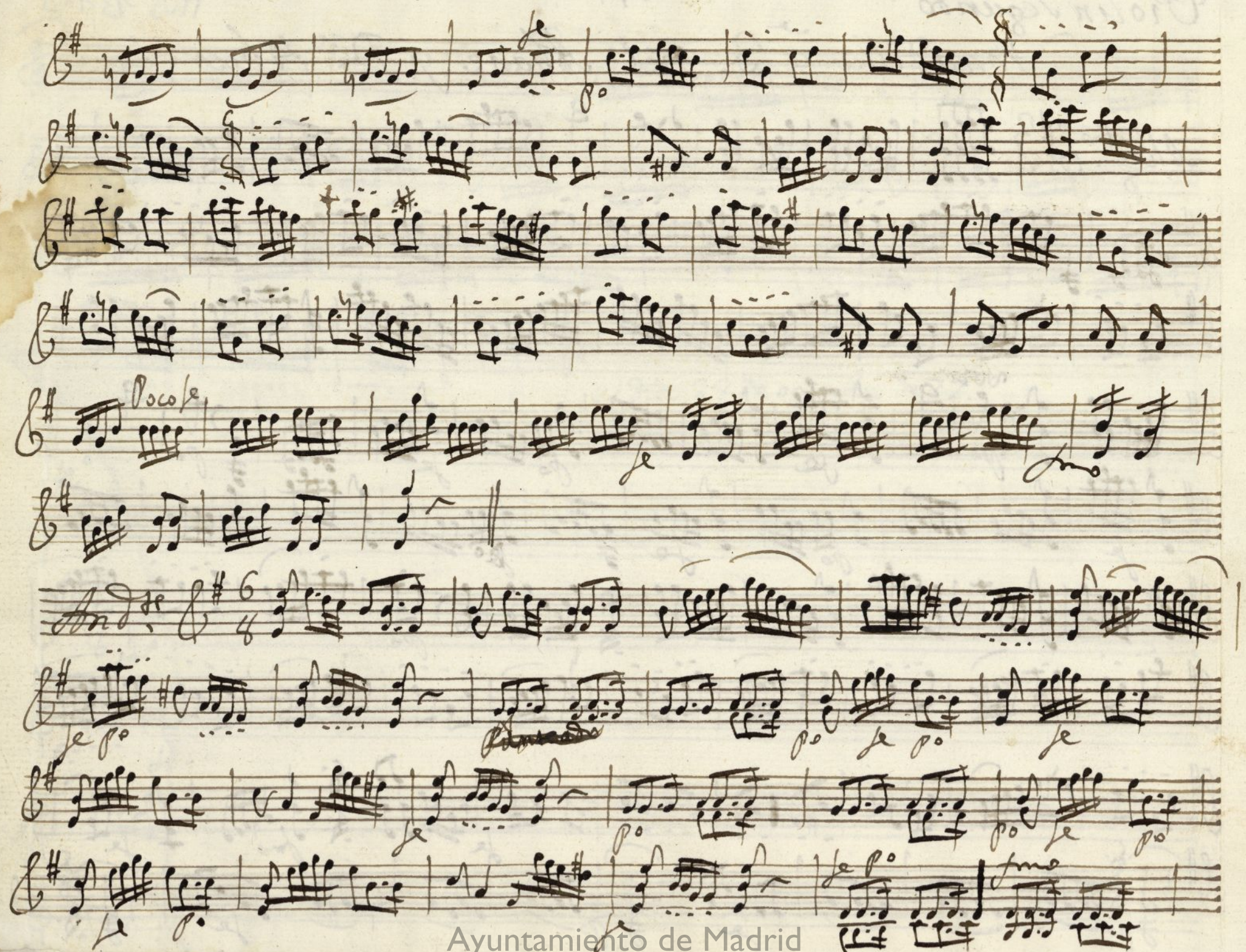
+

Mus 131-5

tonadilla a 3. Del Abate. y D.ⁿ Tiburcio

Alleg.^{ro} #3

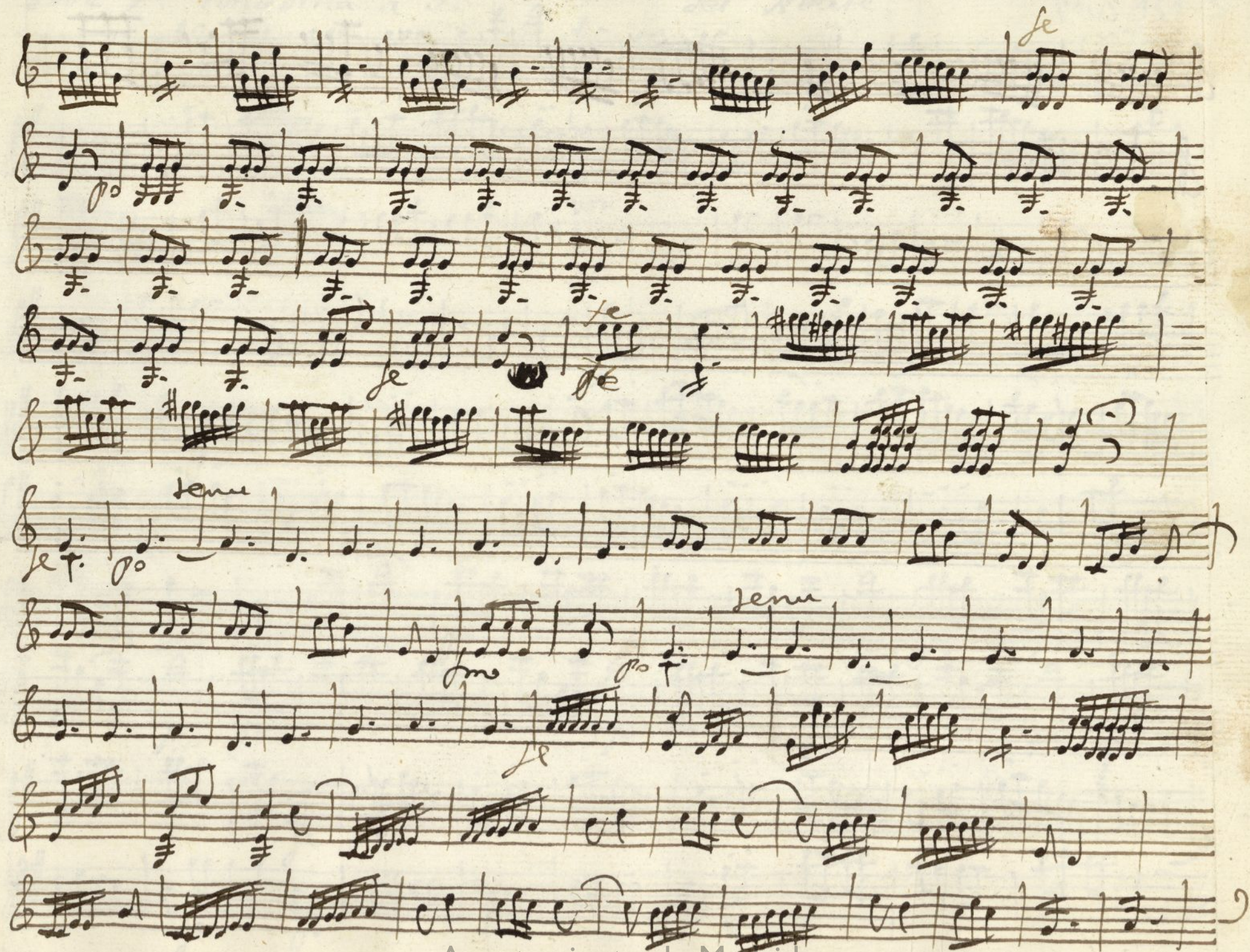
The musical score is written for Violin II and consists of 11 staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Alleg.^{ro}'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.



Handwritten musical score on six staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. The first staff begins with a *P^o* marking. The second staff has a *Je* marking. The third staff is marked *Quaradato*. The fourth staff has a *Punteado* marking. The fifth staff ends with a double bar line. The sixth staff concludes with the text *Volvi P^{to}*.

Coplas Moderato 3/4 *fmo* *p* *vo* *fmo* *allegro* *2 vezes* *allegro* *lo mismo*

This is a handwritten musical score on aged paper. The first section, titled 'Coplas Moderato', is in 3/4 time and features a melody in the upper staves and a more rhythmic accompaniment in the lower staves. It includes dynamic markings like *fmo* (fortissimo) and *p* (piano), and a '3' indicating a triplet. The second section, 'Allegro', is in 3/4 time and continues the melodic and rhythmic themes. It also includes dynamic markings and a '3' for a triplet. The score is written in a clear, cursive hand, with some corrections and annotations visible.





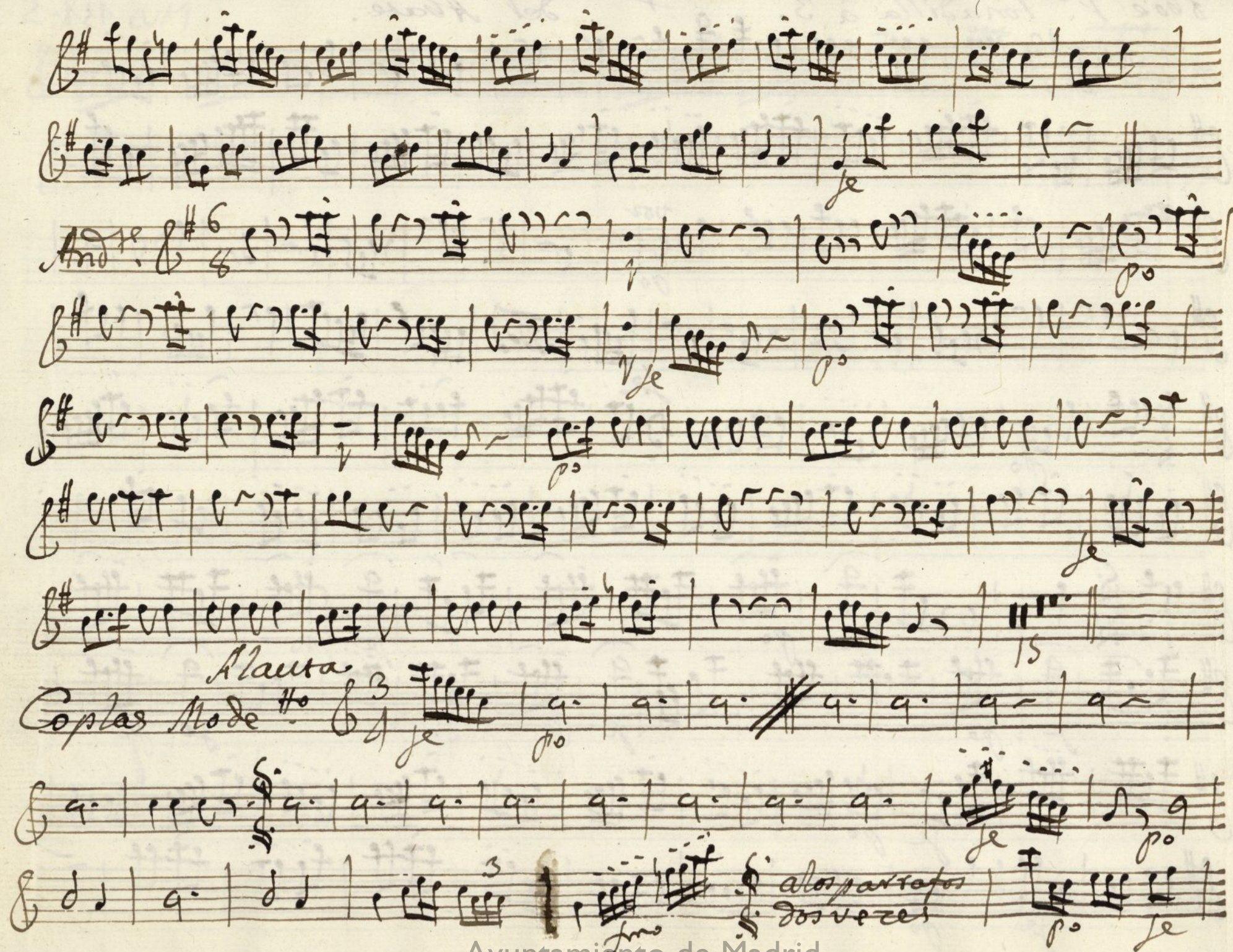
Oboe 1.^o tonadilla à 3.

del Abate.

Mus. 131-5

Alleg. $\text{No. } 2$

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo is marked 'Alleg.' and the number '2' is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive, handwritten style.

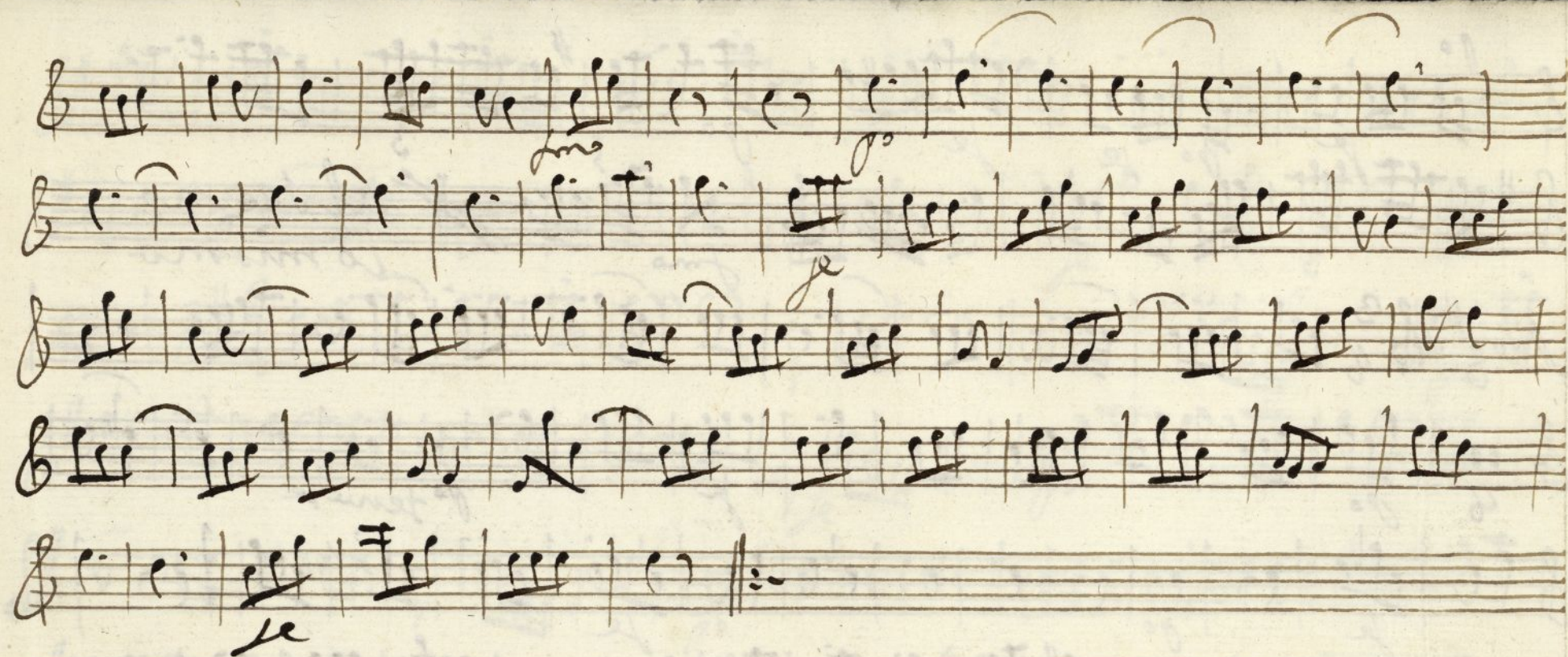


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- p^o* (piano) at the beginning of the first staff.
- se* (sordina) markings on the first and second staves.
- fmo* (finito) marking on the second staff.
- al segno* and *lo mismo* (the same) written across the second staff.
- Alleg^{ro}* marking on the third staff.
- p^o tenue* (piano tenue) marking on the fourth staff.
- oboes* marking on the eighth staff.
- voln* (violon) marking at the bottom right of the tenth staff.

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



trama 1.^a tonadilla à 3
Sboe. 2.^o tonadilla à 3.

+ del Abate
+ del Abate

Mus 131-5

Allegro $\text{H}^{\#} \text{C} \frac{2}{4}$

The musical score consists of two staves per system, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'le' (likely 'le' for 'le' or 'le' for 'le'). The score is written on aged, slightly stained paper.

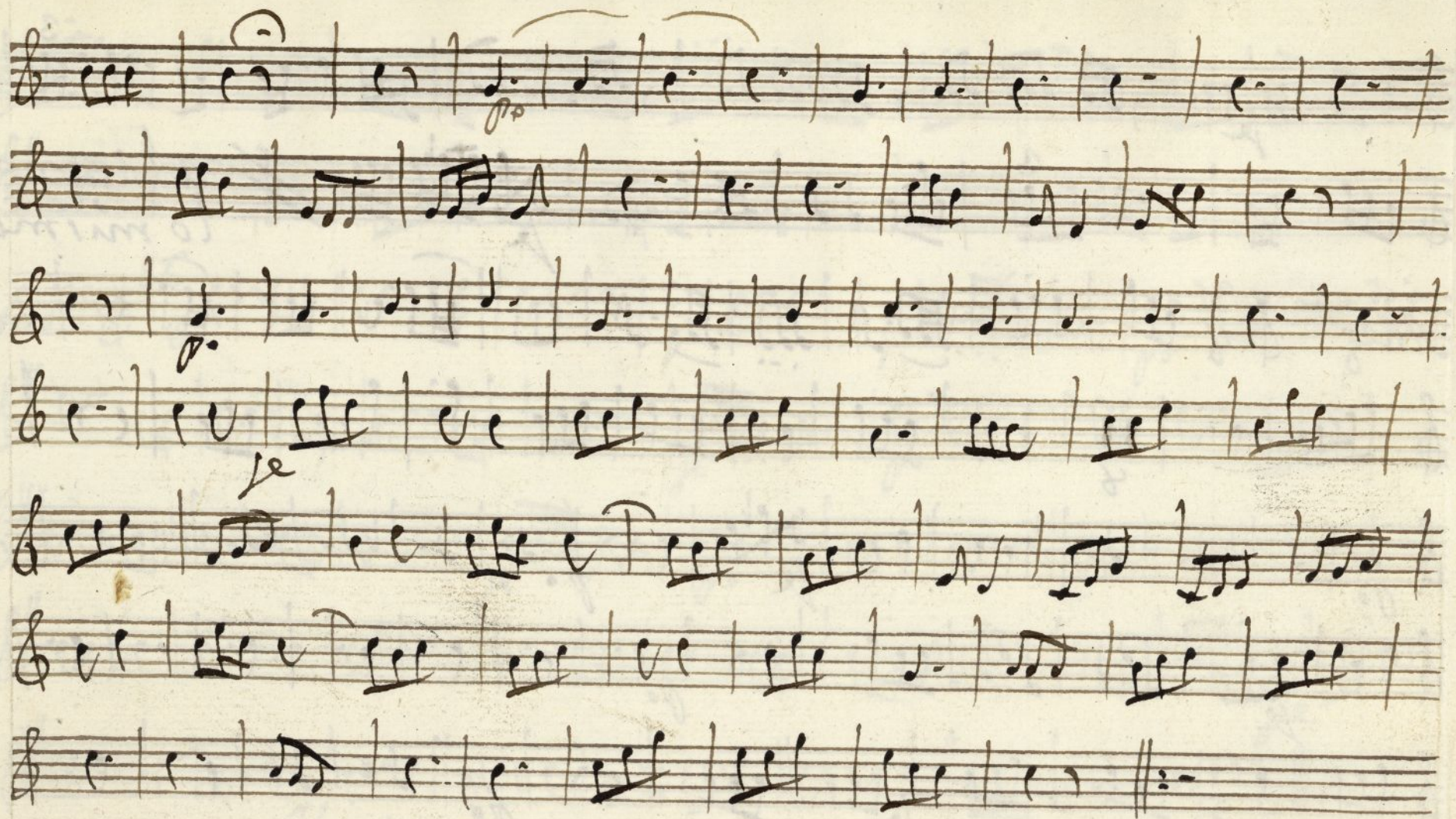
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8, 3/4), and dynamic markings (p, f, sf). The score is written in a cursive, historical style.

Staves 1-8: Main musical notation with various rhythmic patterns and dynamics.

Staff 9: *Alta* *Coplas Mode* \sharp $\frac{3}{4}$

Staff 10: *Alto parratos* \sharp *dos veces*

Handwritten musical score for "Tramus 1.^a tonadilla 23" by "del Alhace". The score consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff is marked "Alleg.^{ro}" and has a 3/8 time signature. The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". There is a section marked "allegro" and "lo mismo".



trompa 1.^a tonadilla a 3. + del Abate

Nos 131-5

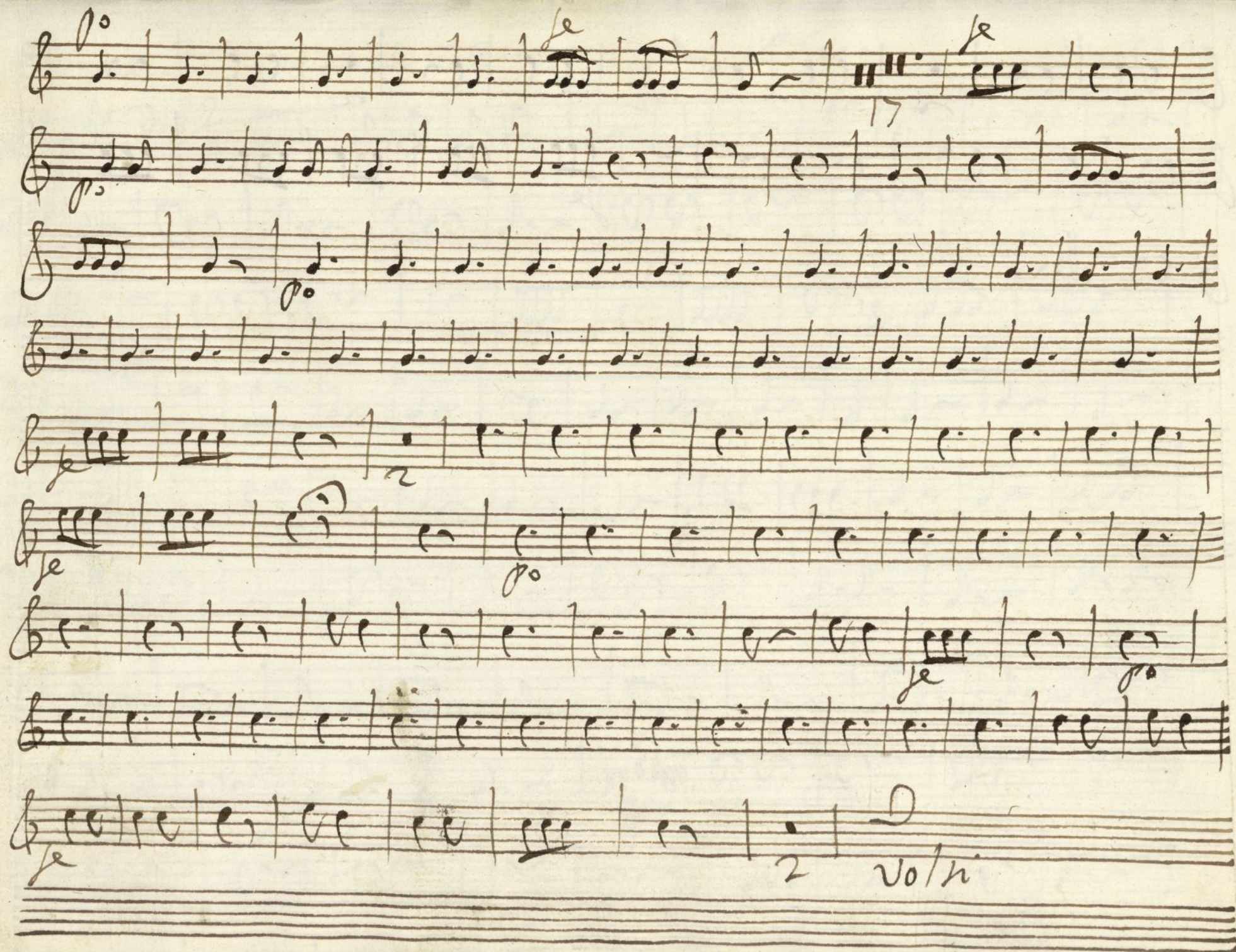
Alleg. 2/4

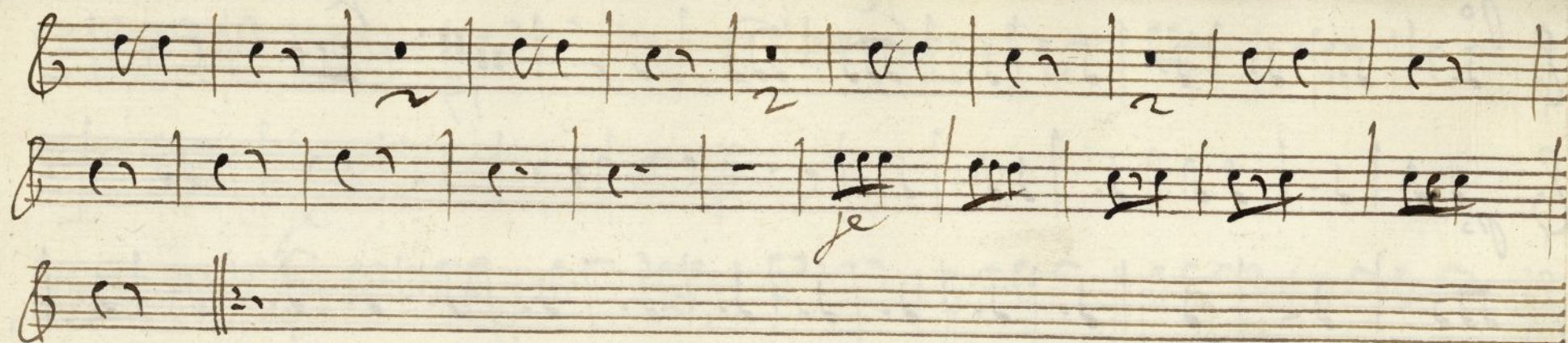
Handwritten musical score for Trompa 1.^a, tonadilla a 3.^a, del Abate. The score is written on ten staves in G major (one sharp) and 2/4 time. It begins with the tempo marking *Alleg.* and the time signature 2/4 . The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a fermata. The manuscript is on aged, slightly stained paper.

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.^{te}* (Andante) on the third staff.
- Je* (Jeux) on the third, fourth, fifth, and sixth staves.
- Je* (Jeux) on the seventh staff.
- Je* (Jeux) on the eighth staff.
- Je* (Jeux) on the ninth staff.
- Je* (Jeux) on the tenth staff.
- Je* (Jeux) on the eleventh staff.
- Je* (Jeux) on the twelfth staff.
- Je* (Jeux) on the thirteenth staff.
- Je* (Jeux) on the fourteenth staff.
- Je* (Jeux) on the fifteenth staff.
- Je* (Jeux) on the sixteenth staff.
- Je* (Jeux) on the seventeenth staff.
- Je* (Jeux) on the eighteenth staff.
- Je* (Jeux) on the nineteenth staff.
- Je* (Jeux) on the twentieth staff.
- Je* (Jeux) on the twenty-first staff.
- Je* (Jeux) on the twenty-second staff.
- Je* (Jeux) on the twenty-third staff.
- Je* (Jeux) on the twenty-fourth staff.
- Je* (Jeux) on the twenty-fifth staff.
- Je* (Jeux) on the twenty-sixth staff.
- Je* (Jeux) on the twenty-seventh staff.
- Je* (Jeux) on the twenty-eighth staff.
- Je* (Jeux) on the twenty-ninth staff.
- Je* (Jeux) on the thirtieth staff.
- Je* (Jeux) on the thirty-first staff.
- Je* (Jeux) on the thirty-second staff.
- Je* (Jeux) on the thirty-third staff.
- Je* (Jeux) on the thirty-fourth staff.
- Je* (Jeux) on the thirty-fifth staff.
- Je* (Jeux) on the thirty-sixth staff.
- Je* (Jeux) on the thirty-seventh staff.
- Je* (Jeux) on the thirty-eighth staff.
- Je* (Jeux) on the thirty-ninth staff.
- Je* (Jeux) on the fortieth staff.
- Je* (Jeux) on the forty-first staff.
- Je* (Jeux) on the forty-second staff.
- Je* (Jeux) on the forty-third staff.
- Je* (Jeux) on the forty-fourth staff.
- Je* (Jeux) on the forty-fifth staff.
- Je* (Jeux) on the forty-sixth staff.
- Je* (Jeux) on the forty-seventh staff.
- Je* (Jeux) on the forty-eighth staff.
- Je* (Jeux) on the forty-ninth staff.
- Je* (Jeux) on the fiftieth staff.
- Je* (Jeux) on the fifty-first staff.
- Je* (Jeux) on the fifty-second staff.
- Je* (Jeux) on the fifty-third staff.
- Je* (Jeux) on the fifty-fourth staff.
- Je* (Jeux) on the fifty-fifth staff.
- Je* (Jeux) on the fifty-sixth staff.
- Je* (Jeux) on the fifty-seventh staff.
- Je* (Jeux) on the fifty-eighth staff.
- Je* (Jeux) on the fifty-ninth staff.
- Je* (Jeux) on the sixtieth staff.
- Je* (Jeux) on the sixty-first staff.
- Je* (Jeux) on the sixty-second staff.
- Je* (Jeux) on the sixty-third staff.
- Je* (Jeux) on the sixty-fourth staff.
- Je* (Jeux) on the sixty-fifth staff.
- Je* (Jeux) on the sixty-sixth staff.
- Je* (Jeux) on the sixty-seventh staff.
- Je* (Jeux) on the sixty-eighth staff.
- Je* (Jeux) on the sixty-ninth staff.
- Je* (Jeux) on the seventieth staff.
- Je* (Jeux) on the seventy-first staff.
- Je* (Jeux) on the seventy-second staff.
- Je* (Jeux) on the seventy-third staff.
- Je* (Jeux) on the seventy-fourth staff.
- Je* (Jeux) on the seventy-fifth staff.
- Je* (Jeux) on the seventy-sixth staff.
- Je* (Jeux) on the seventy-seventh staff.
- Je* (Jeux) on the seventy-eighth staff.
- Je* (Jeux) on the seventy-ninth staff.
- Je* (Jeux) on the eightieth staff.
- Je* (Jeux) on the eighty-first staff.
- Je* (Jeux) on the eighty-second staff.
- Je* (Jeux) on the eighty-third staff.
- Je* (Jeux) on the eighty-fourth staff.
- Je* (Jeux) on the eighty-fifth staff.
- Je* (Jeux) on the eighty-sixth staff.
- Je* (Jeux) on the eighty-seventh staff.
- Je* (Jeux) on the eighty-eighth staff.
- Je* (Jeux) on the eighty-ninth staff.
- Je* (Jeux) on the ninetieth staff.
- Je* (Jeux) on the ninety-first staff.
- Je* (Jeux) on the ninety-second staff.
- Je* (Jeux) on the ninety-third staff.
- Je* (Jeux) on the ninety-fourth staff.
- Je* (Jeux) on the ninety-fifth staff.
- Je* (Jeux) on the ninety-sixth staff.
- Je* (Jeux) on the ninety-seventh staff.
- Je* (Jeux) on the ninety-eighth staff.
- Je* (Jeux) on the ninety-ninth staff.
- Je* (Jeux) on the one hundredth staff.



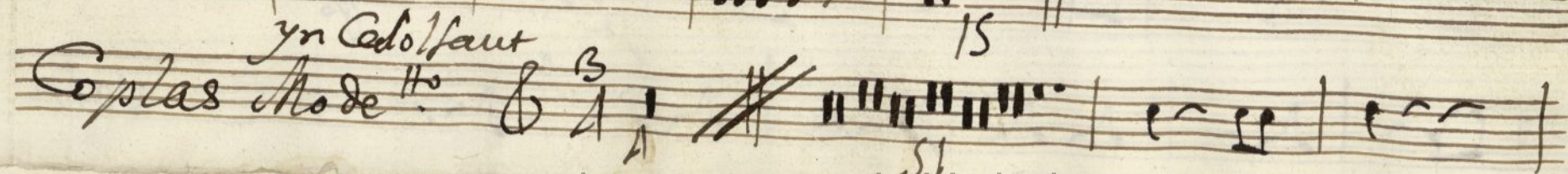
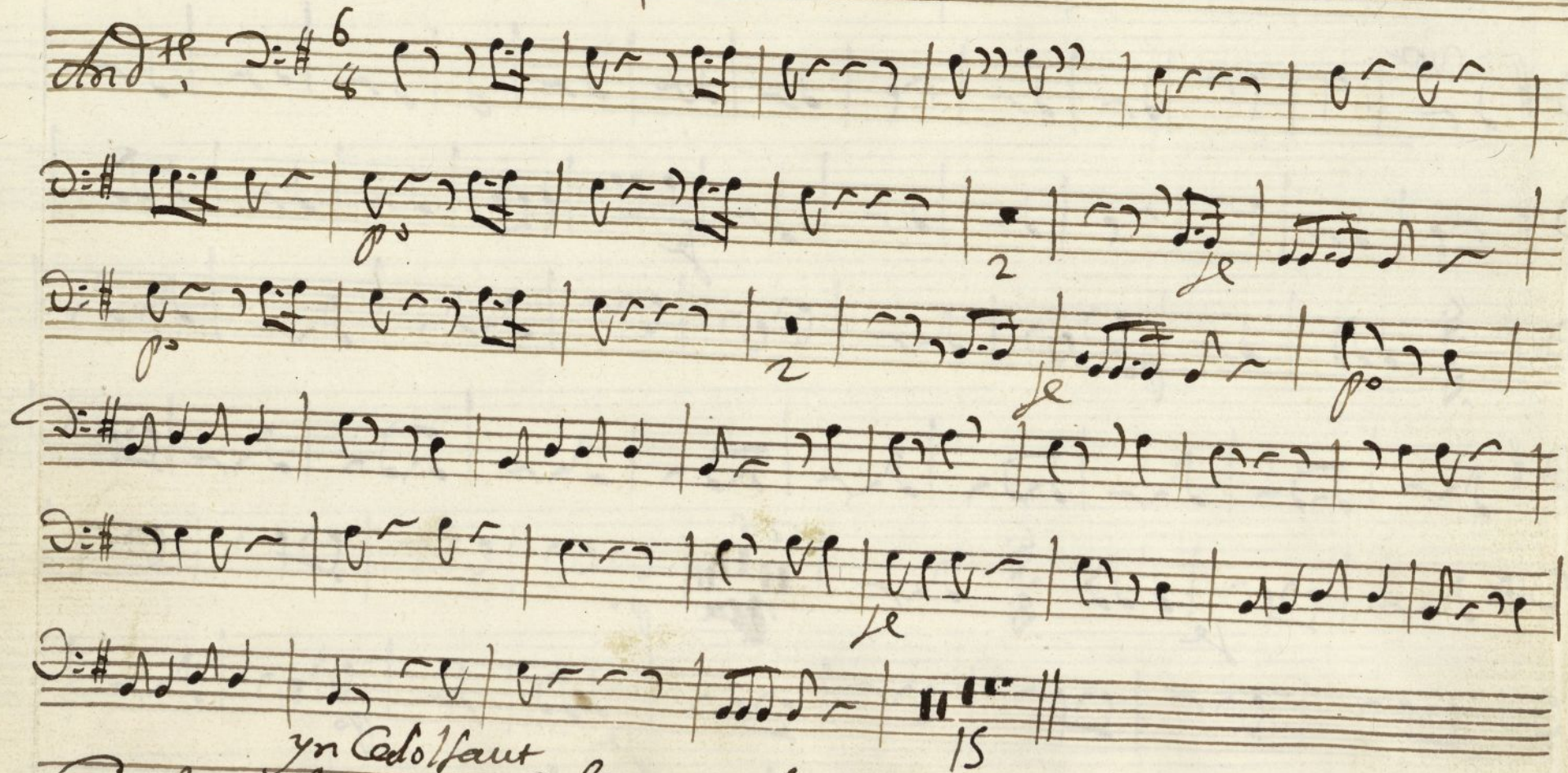
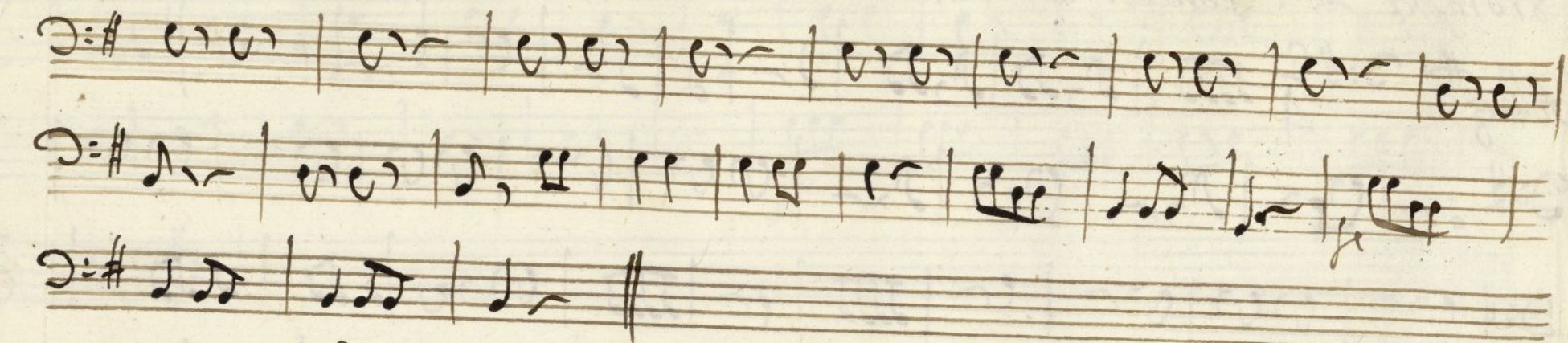


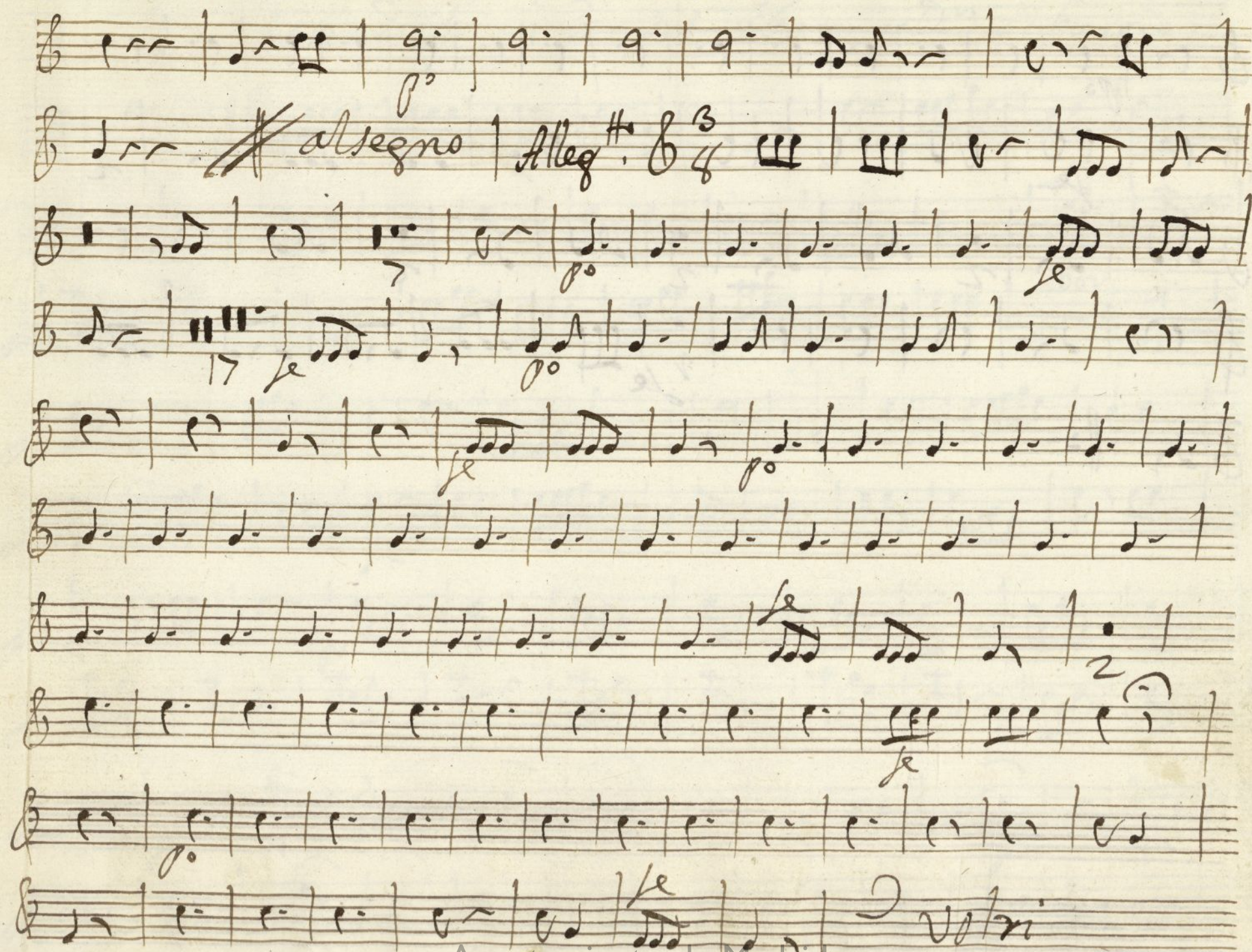
Trompa 2.^a tonadilla a 3. + del Abate.

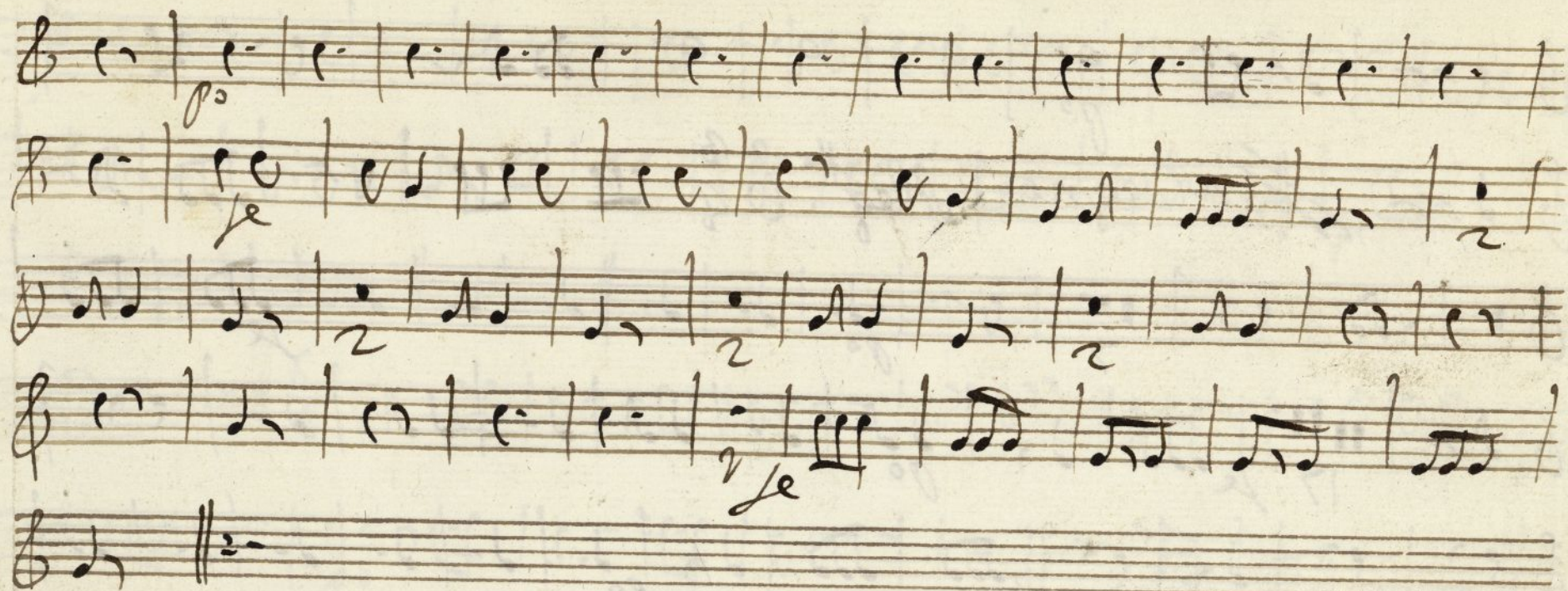
Mus 13 1-5

Alleg. 2/4

Handwritten musical score for Trompa 2.^a tonadilla a 3. + del Abate. The score is written on ten staves in G major (one sharp) and 2/4 time. It begins with the tempo marking "Alleg." and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some corrections and erasures visible in the lower staves. The piece concludes with a "Volta" marking.





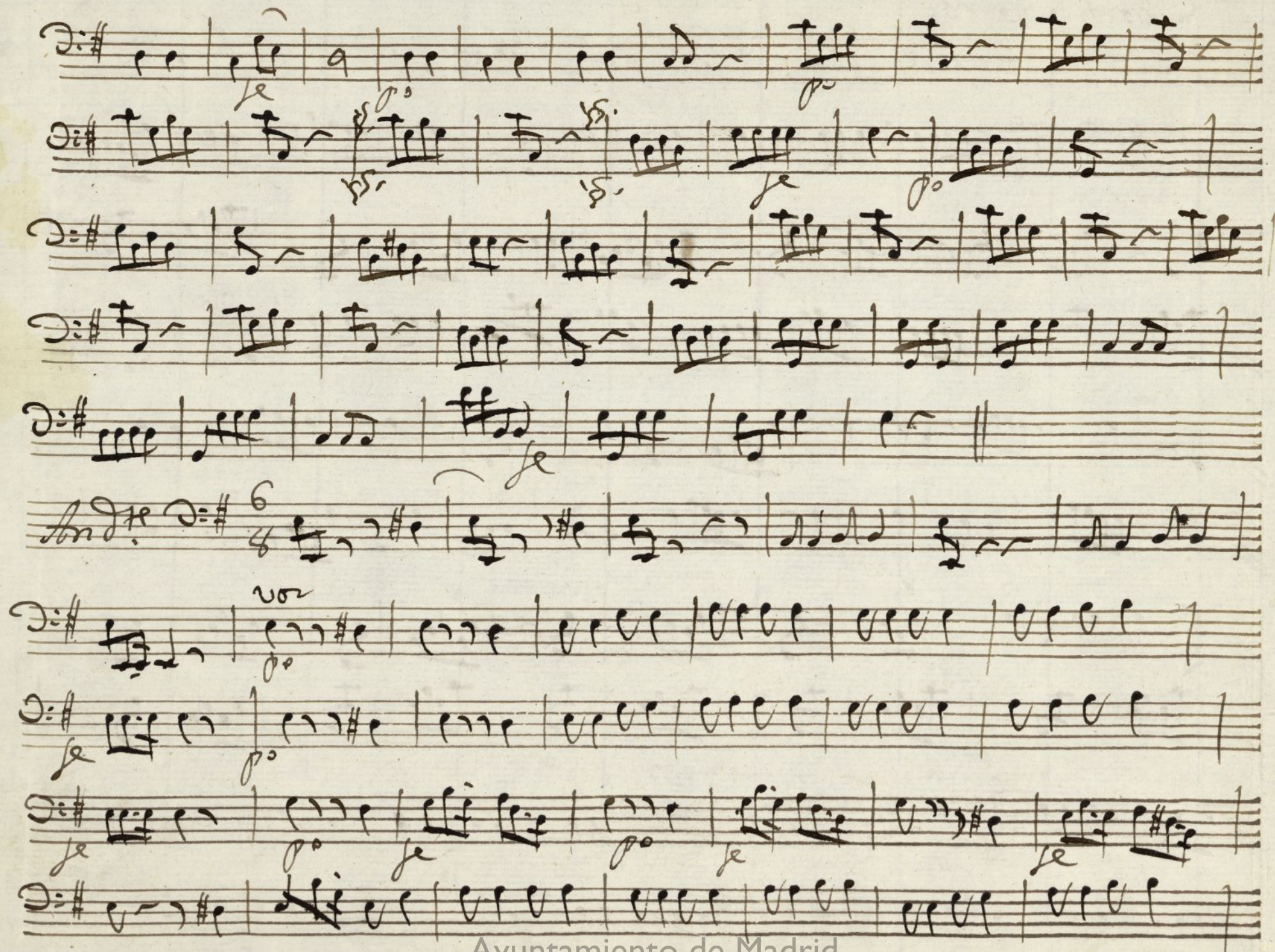


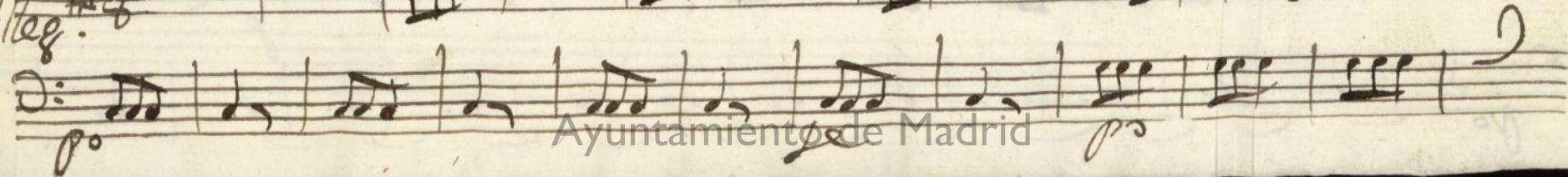
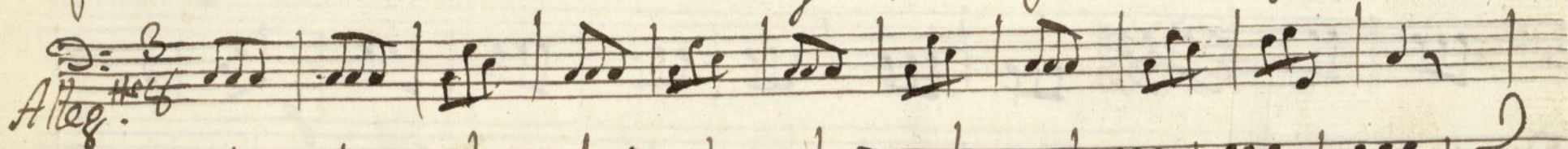
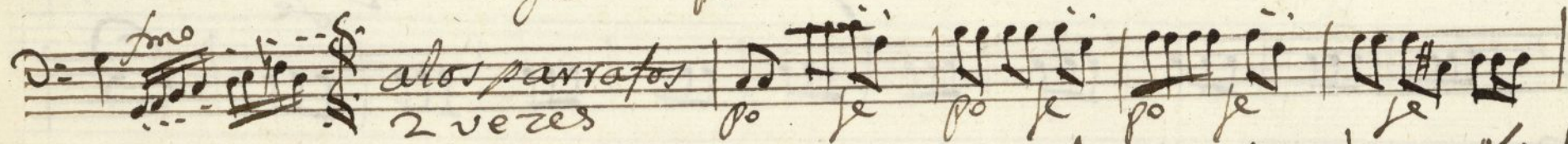
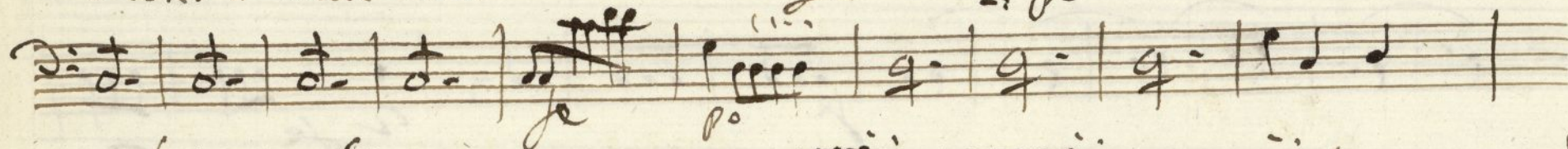
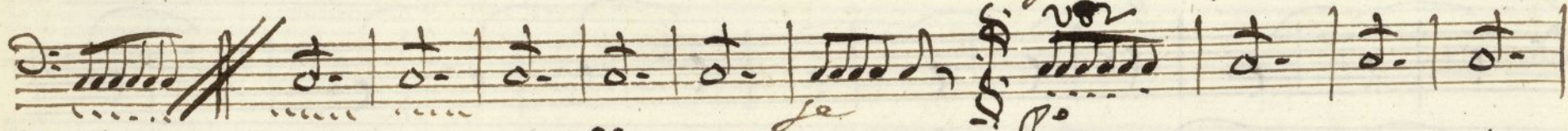
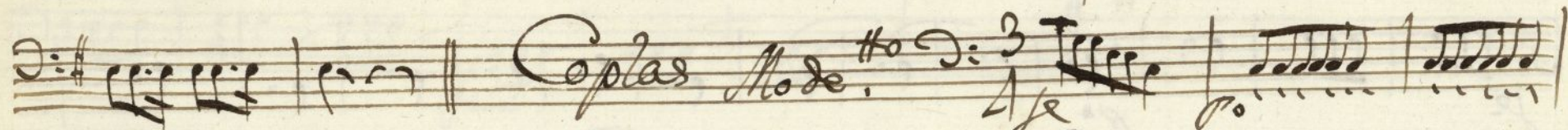
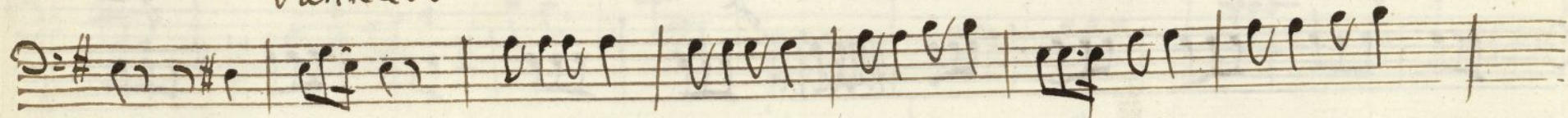
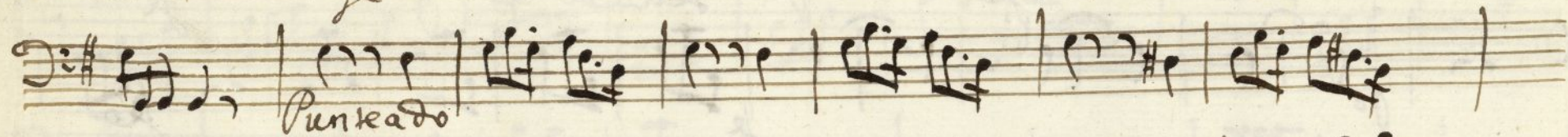
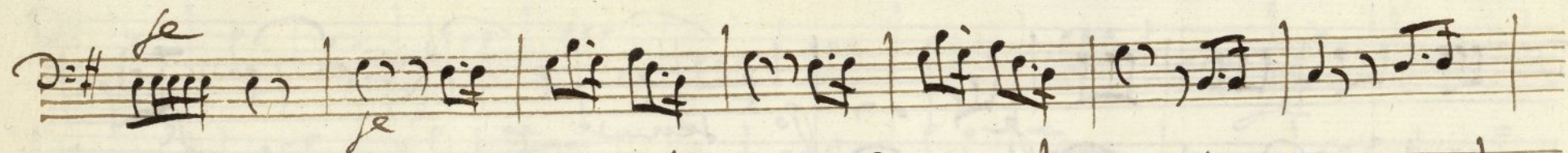
Contravaço.

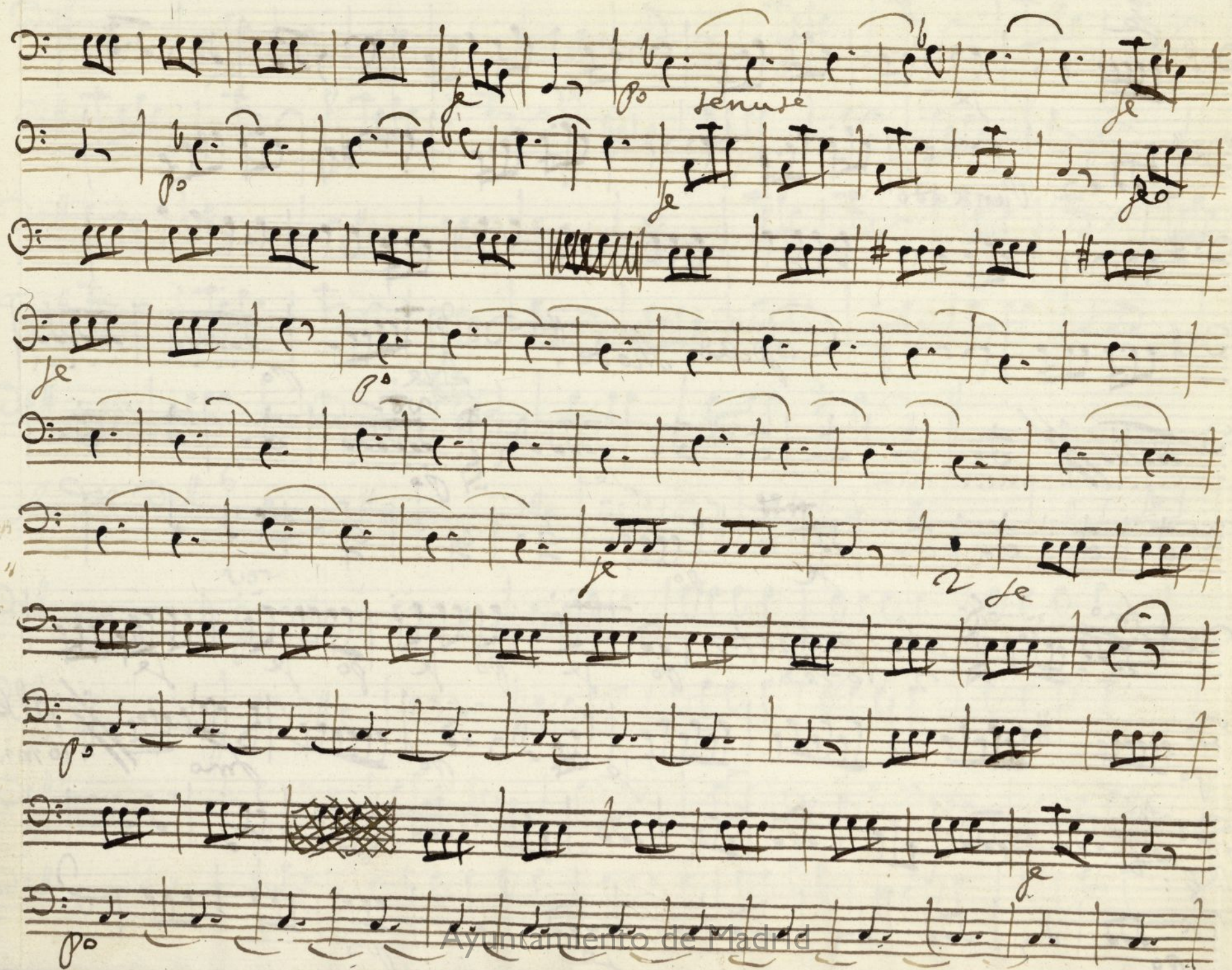
Mus 131-5, Leg. 80

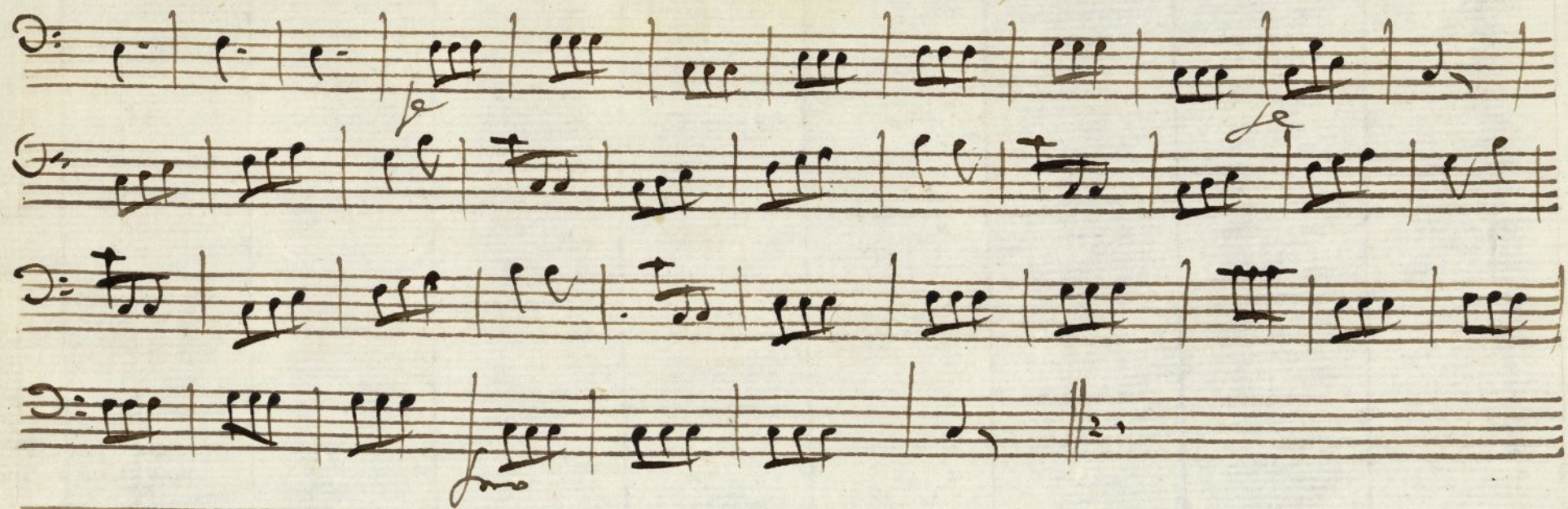
Donadilla à 3 del Abate, y D.^{na} Liburcio;

[illegible]









Ayuntamiento de Madrid