

Leg. 13. n. 16.

Mus 127-8

ti

Leg. 5. n. 22.
Conadilla

a 3.

1^a Parte

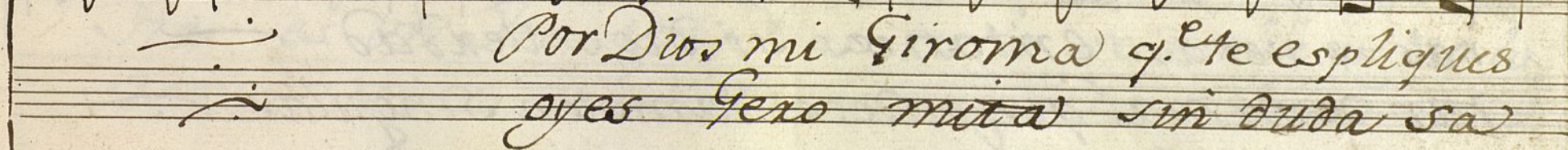
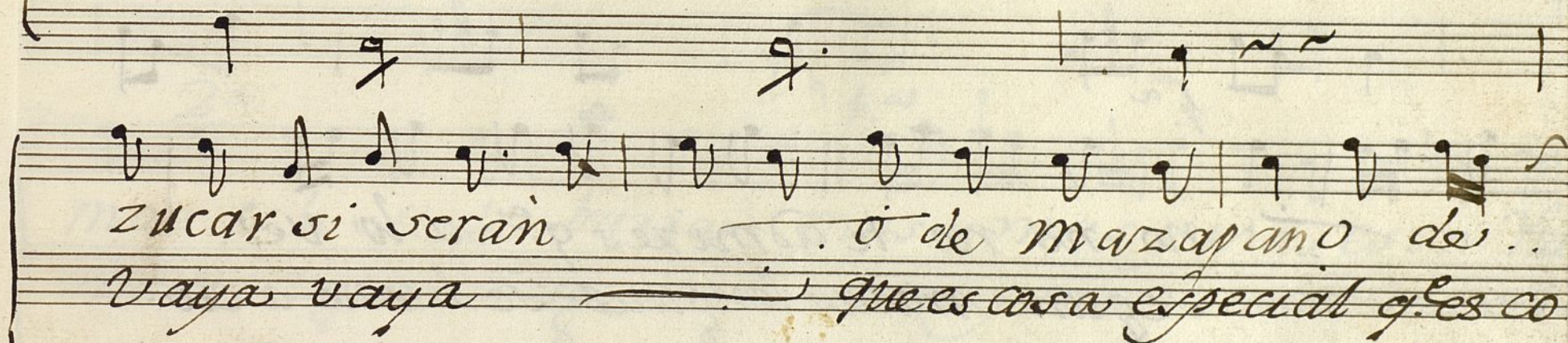
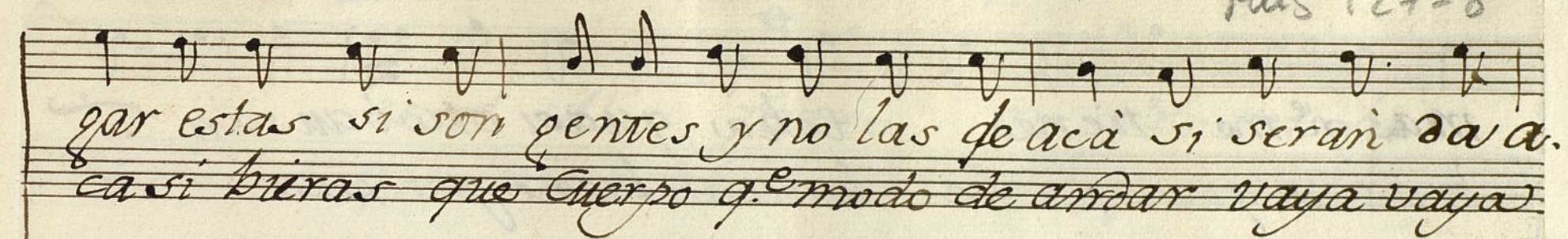
del forastero.

y los Payos.

All.^o { $\frac{15}{4}$ $\frac{3}{4}$ *Punto Vaso*

1.^a Mueca.
Vamos toma sita
En fin es un hombre

pronto a despachar q.^e ay mucho q.^e ver oy en el Lu-
tan particular q.^e en nada parece a los q.^e ay a.



mas q.^e me tienes echa quasi otro bausan
bras a que su se leucia bien por aca

no no no te admires q.^e ya lo ve.
segun malas lenguas se buene a cu.

rais y verais entonces si digo verdad
rar de un mal que parece tambien singular

2.^a 1.^a

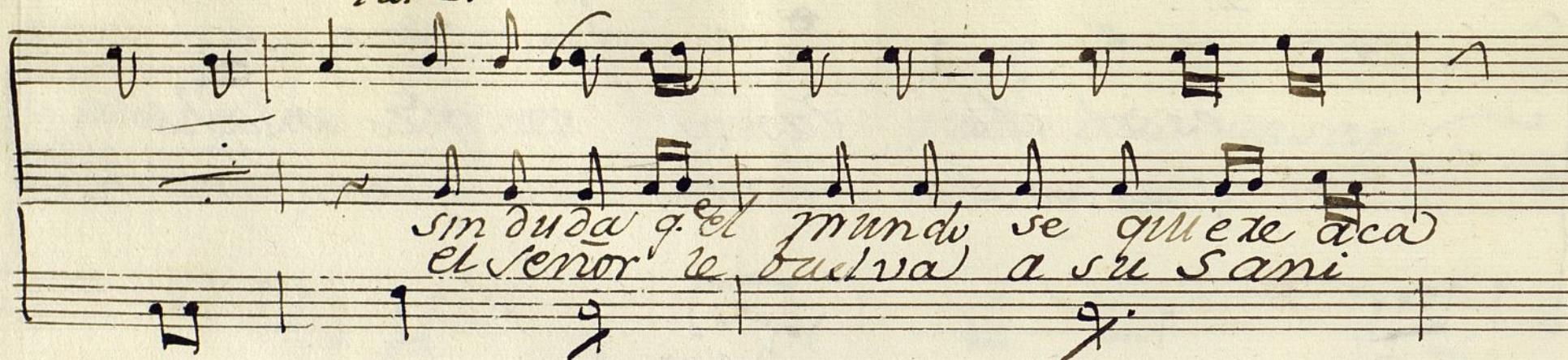
es el Ali fante no q. es mucho
que son Sabañones. no que es mucho

2.^a 1.^a

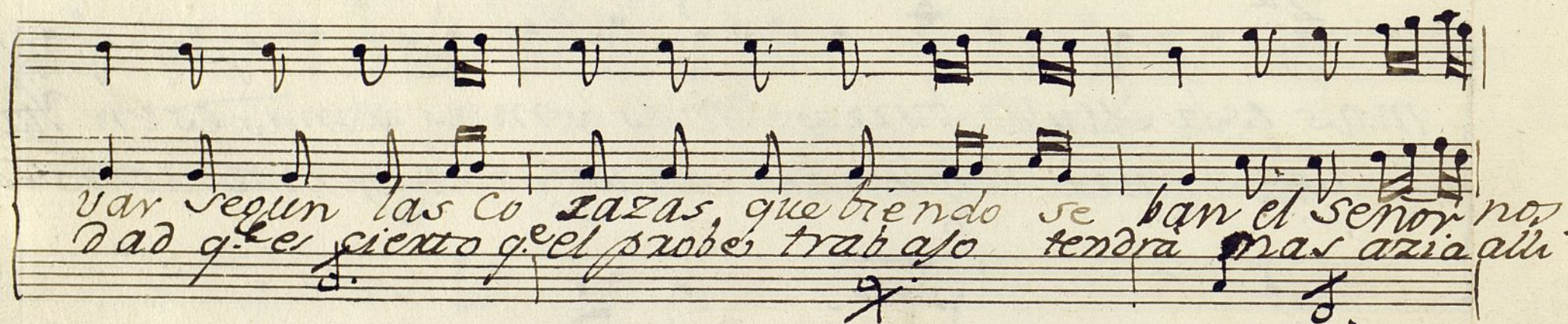
mas es la Mula burra mas y mas y mas es un Ita un.
mas algun aziguento mas y mas y mas toma toma

Ita es un Ita un Ita no lo se explicar no lo.
toma toma toma toma no lo se explicar no lo.

1a 2.



sin duda q. el mundo se quiere aca
el señor le vuelva a su sani



var segun las cosas, que viendo se ban el señor no
dad q. e. cierto q. el pobre trabajo tendra mas azia alli



mi te con su gran piedad con su gran pie
biene que raro animal que raro ani

*dad con su
mal que*

Al sepro

And.te Poralamiane

*Italiano.
La dextra ti chiedo mia cara Na.*

gaza. ^{4^a vafa} Ca ^{Sy e. D.C.B.}

ra xagaza. mia vita mia giocha mio amore mia

calma la destra ti chiedo mia vela xa

gaza mia vita mia giocha mio amore mia

Ca ^{4^a vafa} ^{Sy} ra mia vela xa

Si

ga za mia

2.^a por a la mi x e

And.^{no} oyes segun canta hablaste ven.

Ital.^o Mi cara Carina a costati

Ital.^o Zazaga vo lere con migo pa

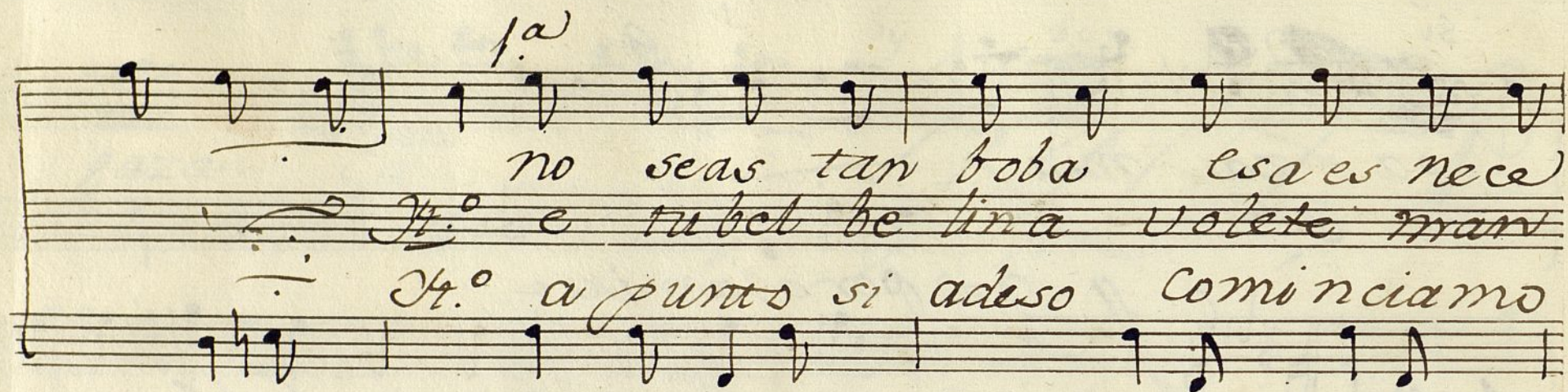
dad sin duda no es hombre como los demas co-

qua. 1.^o señor a estas oras qⁿ se ba a costar quien

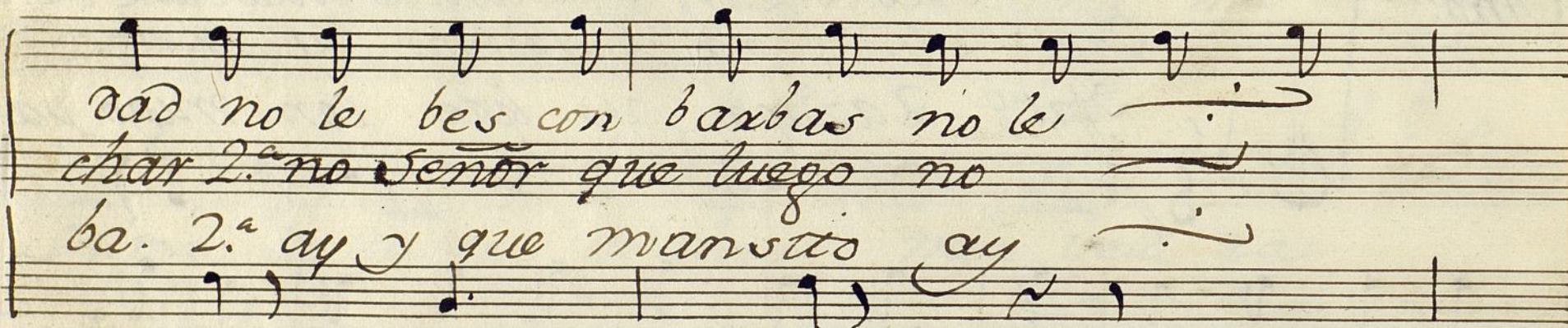
lar 1.^a eso decir quiere que si quiero hablar que.

a. ara mia la zazaga - za mia vella xpa - za

1.^a

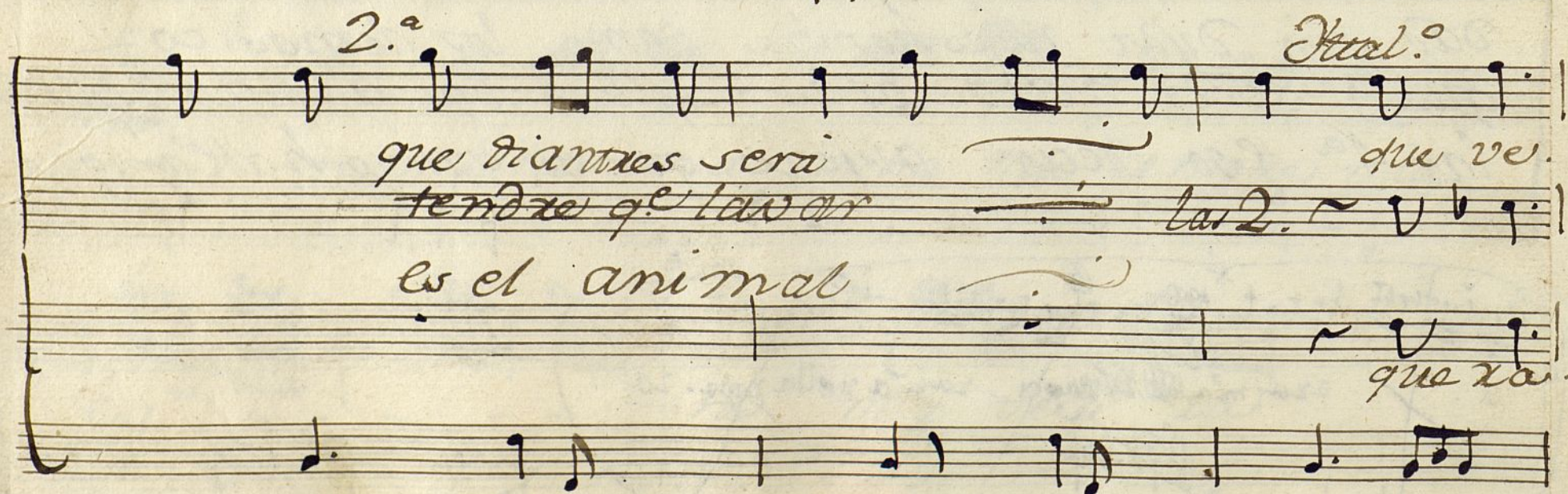


no seas tan boba esa es nece
 1.^o e tubel be lina uolete man
 1.^o a punto si adeso Cominciamo



dad no le bes con barbas no le
 char 2.^a no señor que luego no
 ba. 2.^a ay y que manstto ay

2.^a



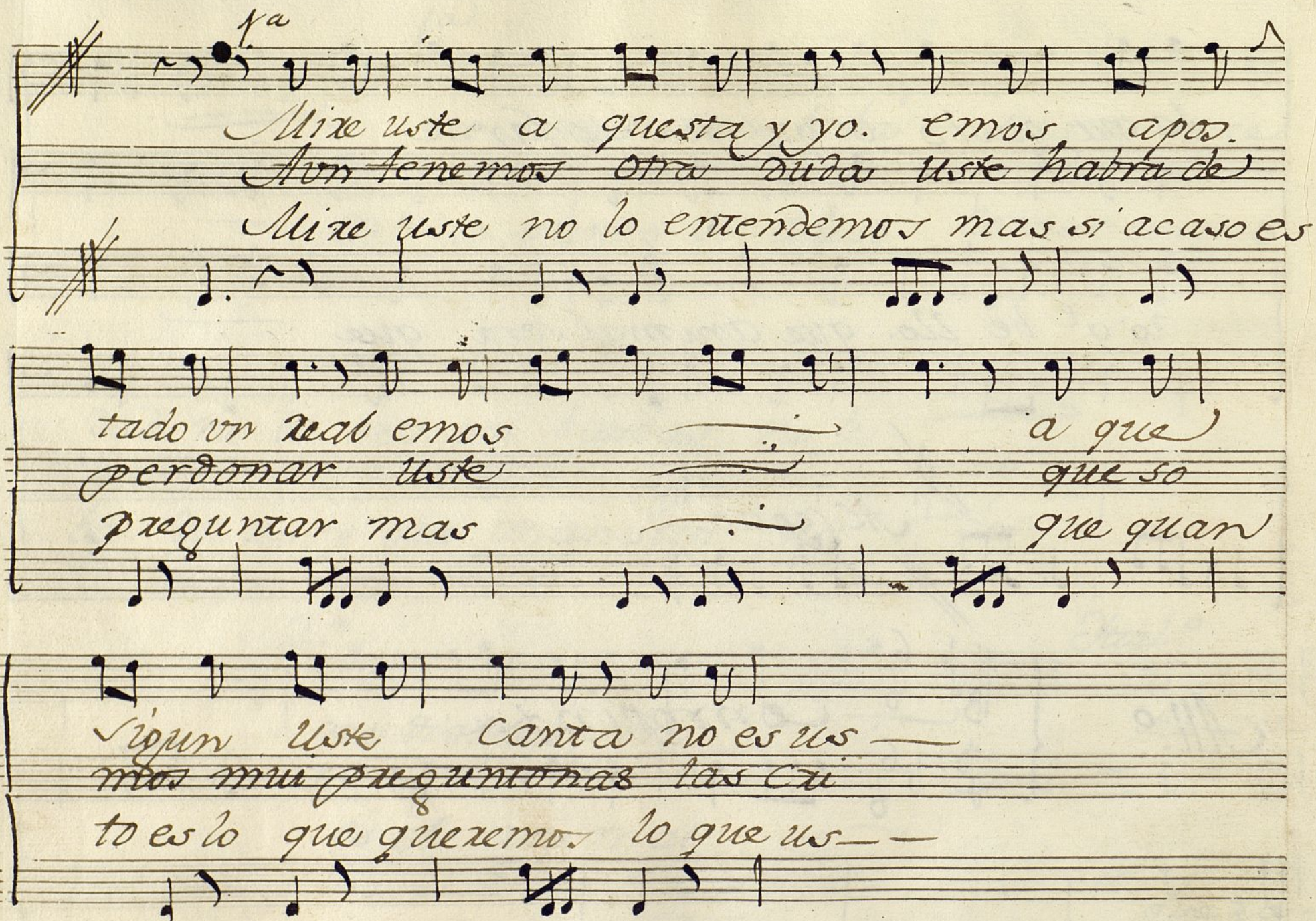
que diantres sera
 tendre q.^e lavar
 es el animal
 1.^o que ve.
 las 2.^a que xa.

la que gusto e que sea de far e

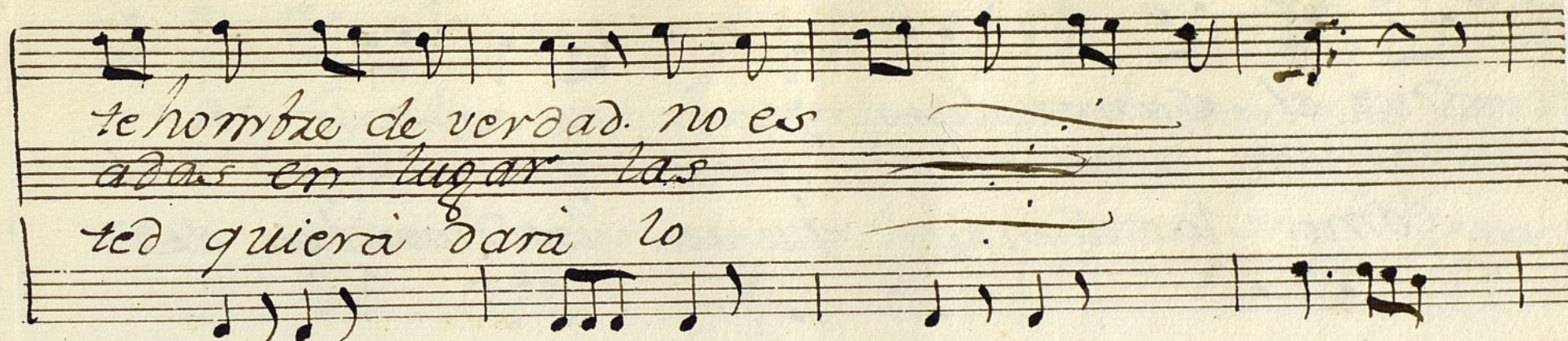
no q.^e be llo. que animal sera que

Allegro.

All.^o *Corropinta*

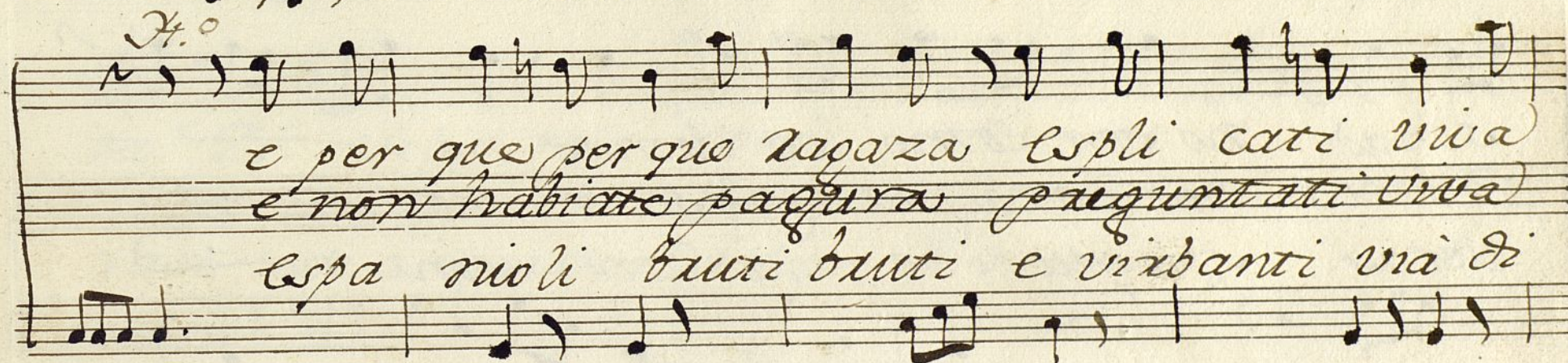


ya
 Mire usted a questa y yo. emos, apos.
 Aun tenemos otra duda usted habra de
 Mire usted no lo entendemos mas si acaso es
 tado un real emos a que
 perdonar usted que so
 preguntar mas que quan
 Sigun usted Canta no es us —
 mos muy preguntonas las Cri
 to es lo que queremos. lo que us —



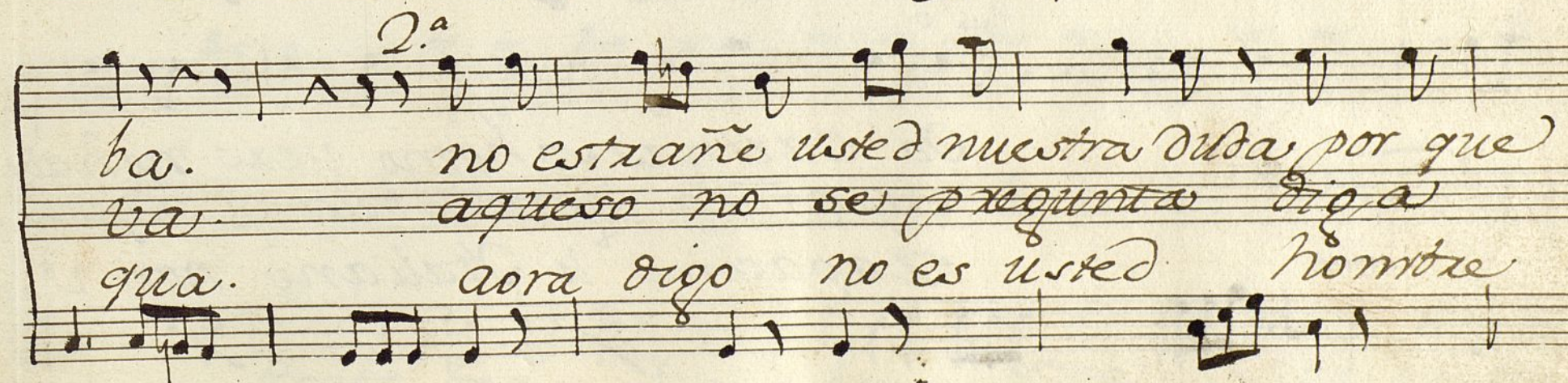
te hombre de verdad. no es
 adas en lugar las
 ted quiera daria lo

4.^o

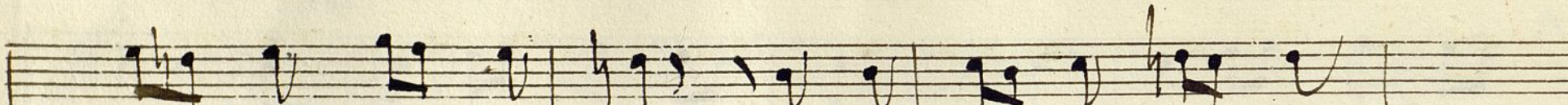


e per que per que rapaza espli cati viva
 e non habiate pagura preguntati viva
 espa nioli bunti bunti e virbanti via di

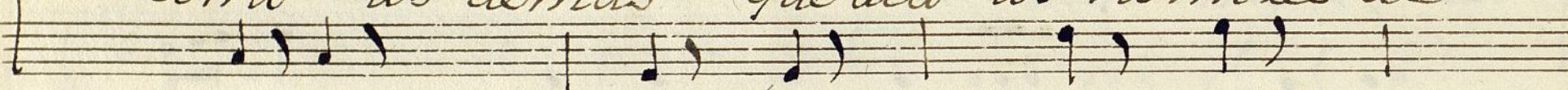

2.^a



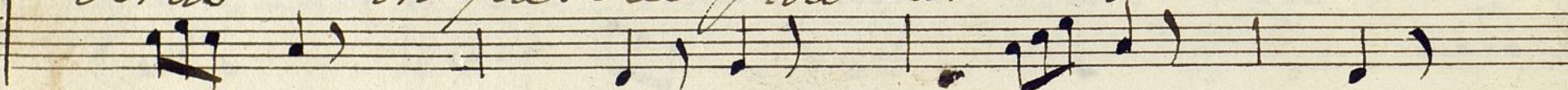
ba. no estrañe usted nuestra duda por que
 va. aqueso no se pregunta diga
 qua. aora digo no es usted hombre



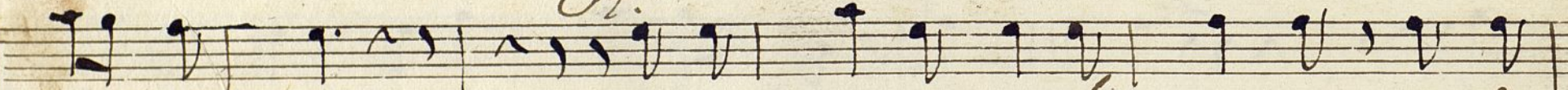
dice el Sanxistan que los que cantan an
 me uste no es verdad que sin que se lo pi
 como los demas que acá los hombres de

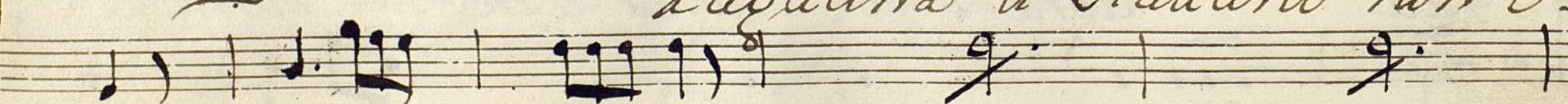
sina no son como los demas no
 damos nos dará pa refrescar no
 veras sin que se les pida dan sin




Or.^o

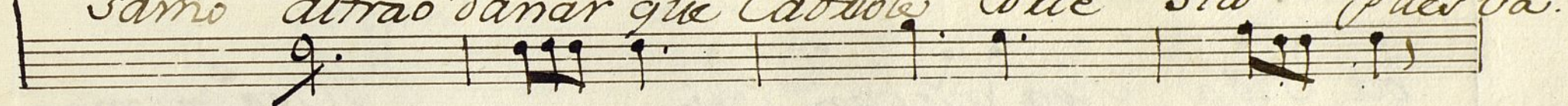


No carinas o homo vero no habia.
 Española genti tutta aques.
 Ragacina li Italiani non v.





te di fi culta per amarras per servir las con tu.
 ta e vestialita si vo leto venir meco vida
 samo al trao danar que cabuole. Cotte sia ^{las 2.} puer va.




ta Zi vili ta. con
 ro de merendar vida
 yase uste a escudar puer




Bravo bravo bueno bueno siga
 seguí siga que bien
 diga y aca.



ba siga siga que bien va.
 bar seguidilla y acabar.

Aleg. con mas.

All.^o 5^{3}_4 *Punto de aseo*

Oigan las segui dillas

vexan que broma

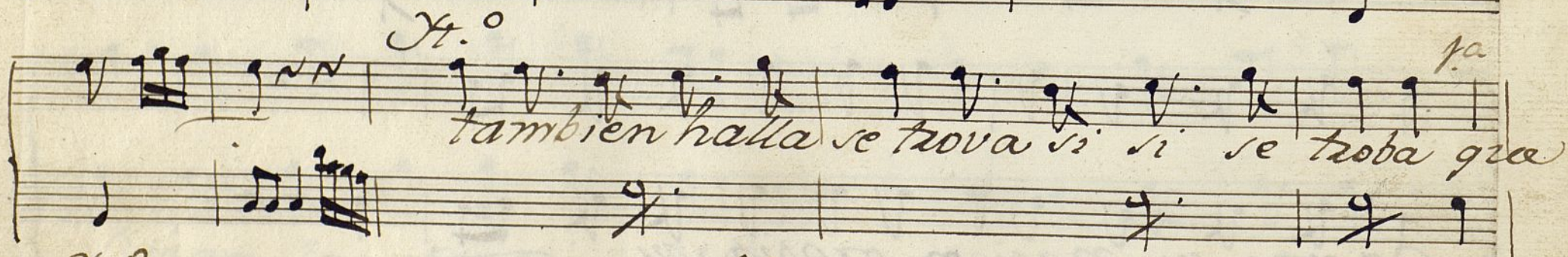
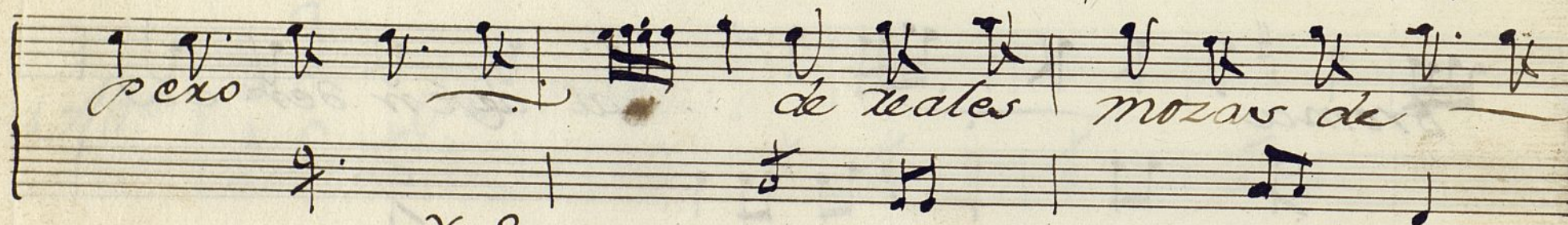
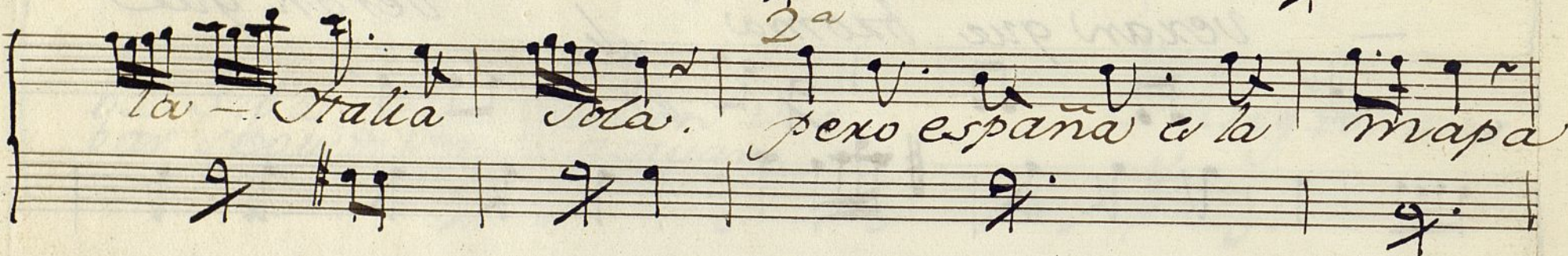
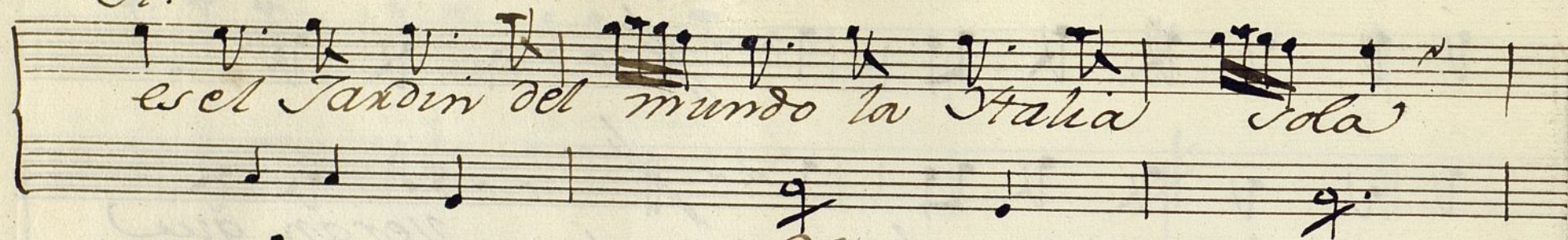
Veran que

broma

al de fer der ca.

da uno su nacion propia su

4.º



pero siempre colgado - -

34.º
Viva la Italia *1.ª 2.* Viva viva la España bravo
34.º

I vivan nuestros chuscos apa sionas

dos Apasio nados.

Ayuntamiento de Madrid

Violin 1.^o Ton.^a a 3. + el forastero. Prim.^a Parte:

All.^o *Por el arm.*

Mus
127-8

Adagio

Por Alamiros.

And.^{te}

Allegro. dos mas.

Allegro.

elami.

Violin 2.^o Ton.^a a 3. Prim.^a Part. Del forastero.

mus 127-8

All.^o *Por el arm*

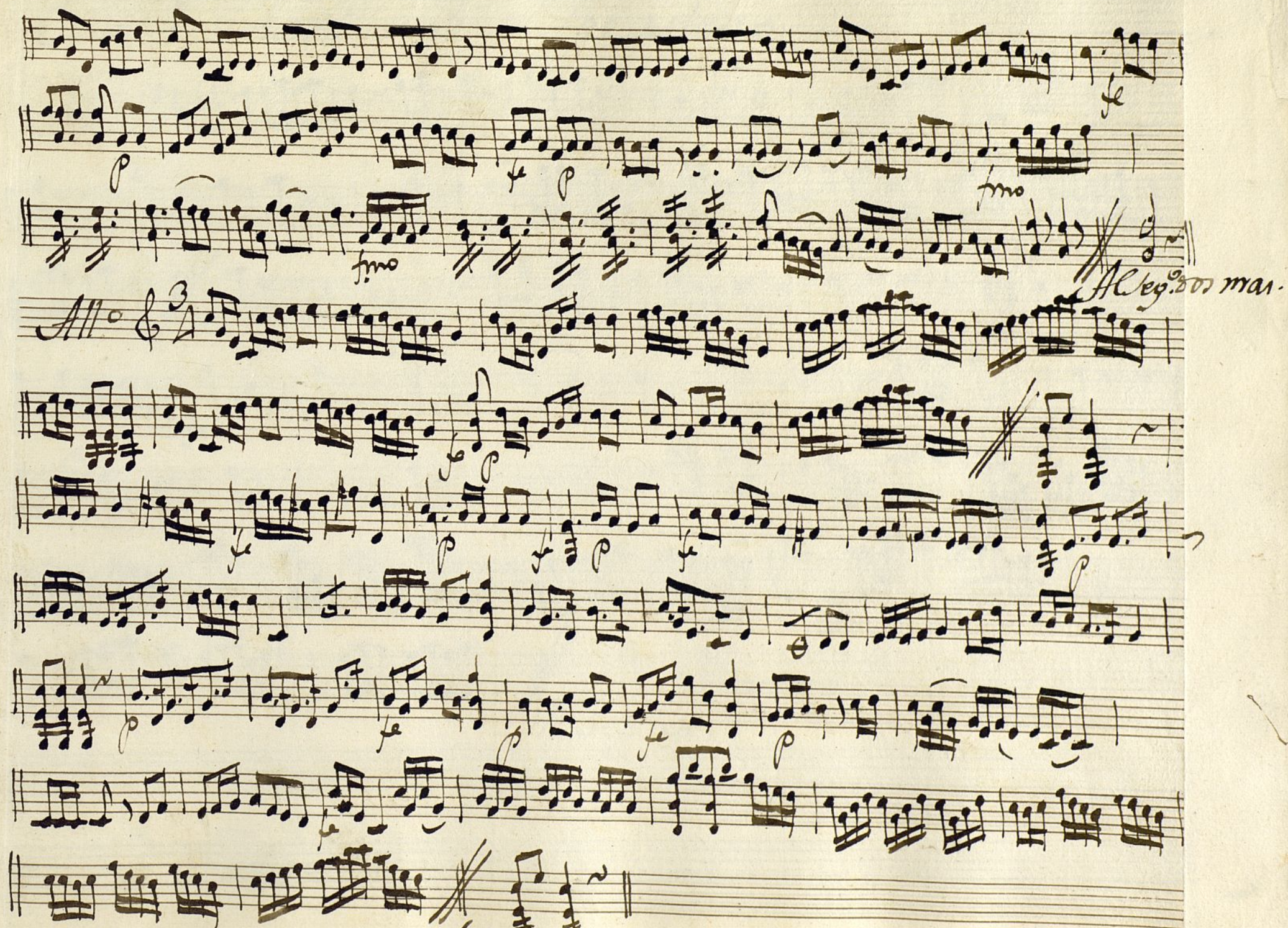
Allegro.

And.^{te} 3^{da} sol.
Por Alariz.

And.^{no} 6/8

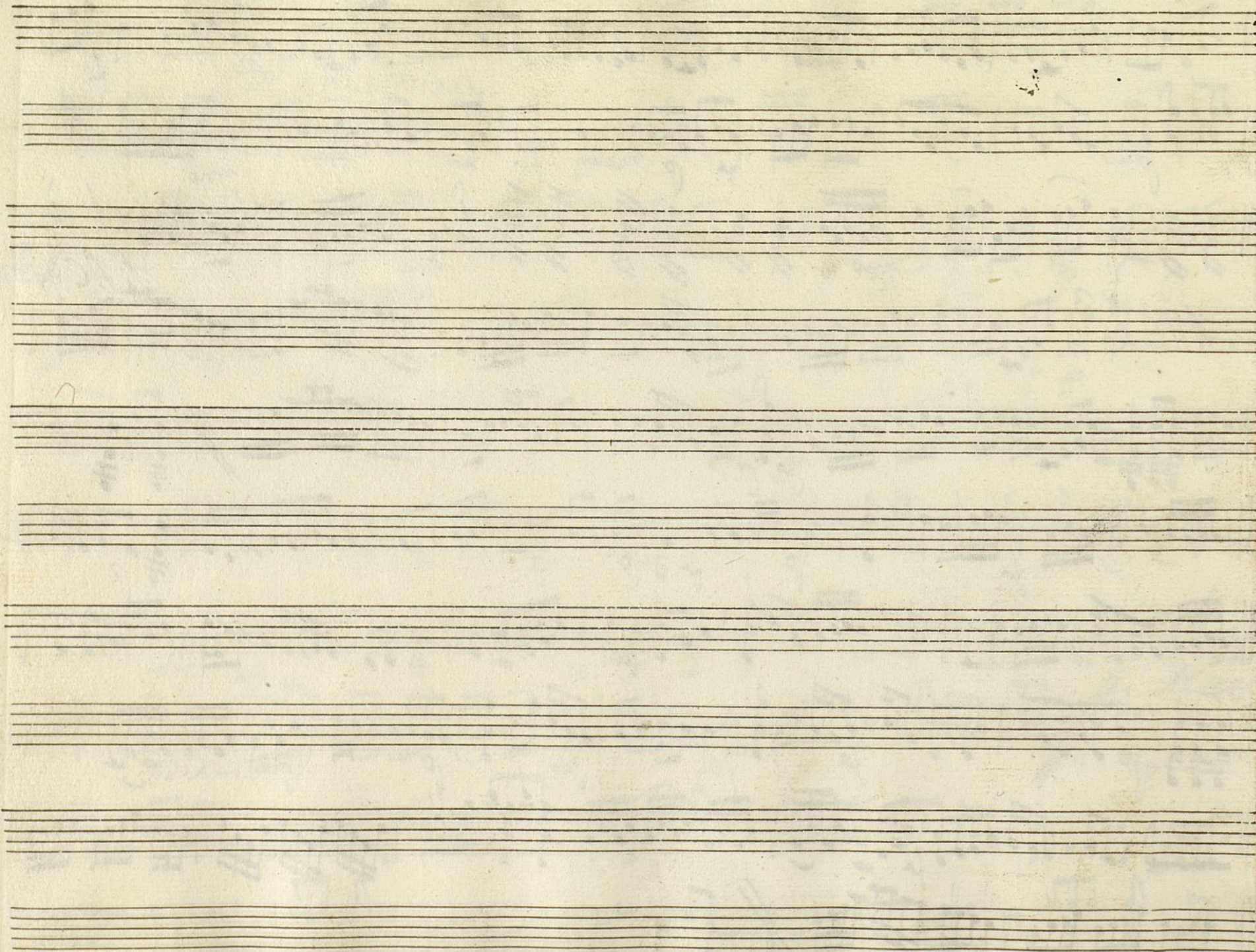
All.^o 6/8
en el am.^o p

Al seño. 2^{ma}



Alleg. 2^{da} mar.

2ma.



Oboe 1.º Ton.ª a 3 el forastero.

Por Elvini:

Allegro

Flauta. *Por Almirre*

And.^{te}

p. *f.* *And.^{te}* *Allegro dos mas.* *All.^o*

Allegro dos mai.

All.^o 3/4

Allegro.

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Oboe 2.^a Ton.^a a 3. del forastero.

For Elami

All.^o & 3/4

Allegro.

Flauta.

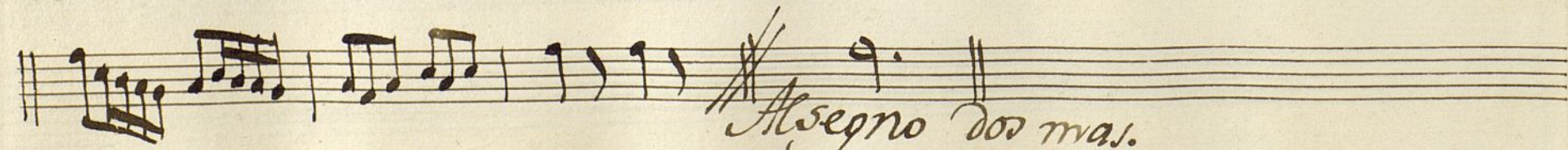
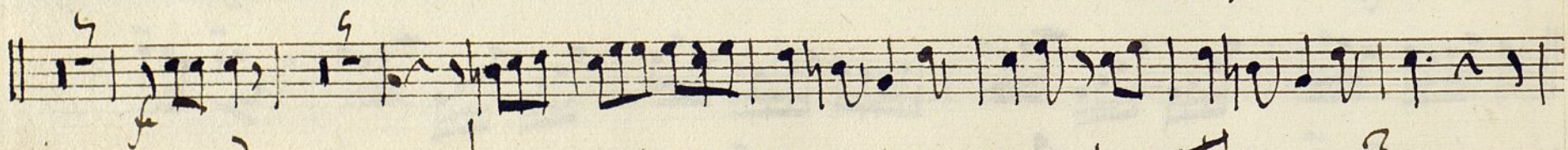
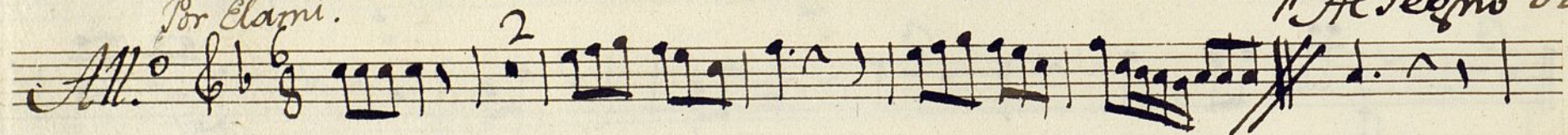
Por Alcañixe

And.^{te}



Por Clami.

All.^o

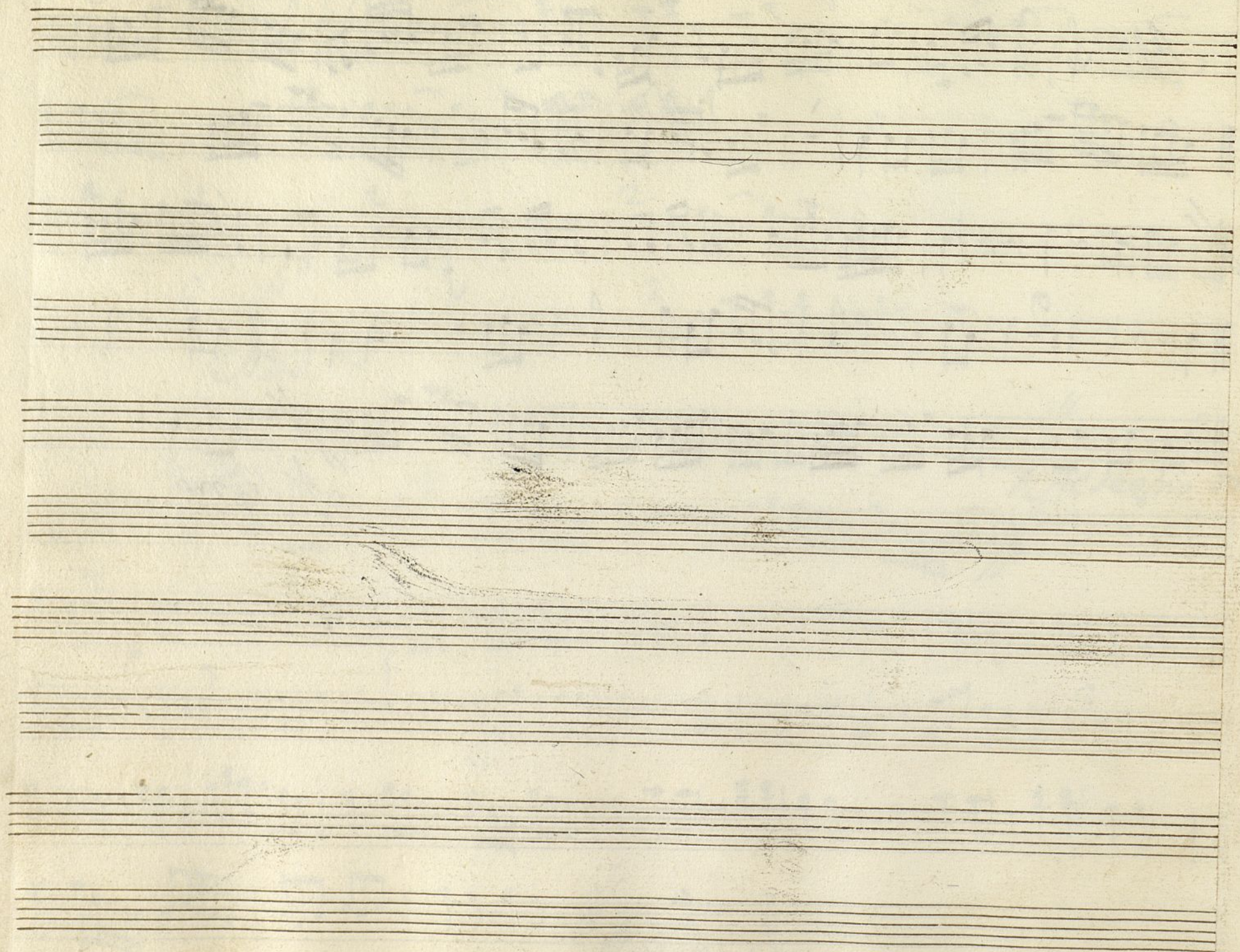


Allegro dos mas.

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Allegro



t

Tronpa 1.^a Ton.^a a 3. del forastero.

All.^o

Allegro.

In A.
And.^{te}

And.^{te}

Allegro
In f.



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Trompa 2.^a Ton.^a a 3 del forastero.

Allegro

Handwritten musical notation on seven staves. The notation includes various note values (eighth, sixteenth, quarter, half notes), rests, and bar lines. There are several '2' markings above notes, possibly indicating fingerings or multi-measure rests. The piece concludes with a double bar line.

Allegro

And.^{te} *3* *4* *A* *2*

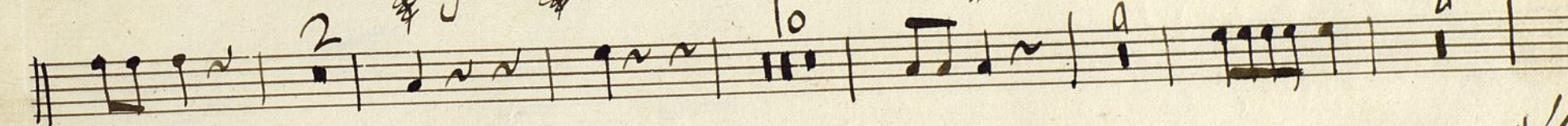
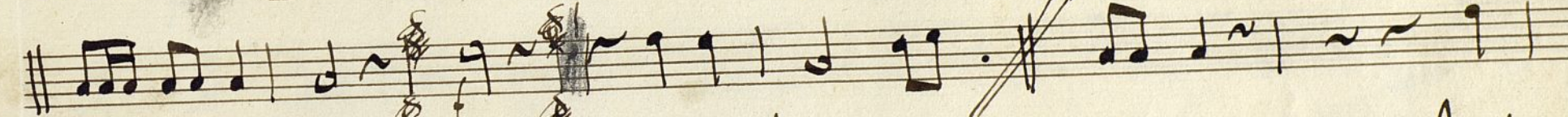
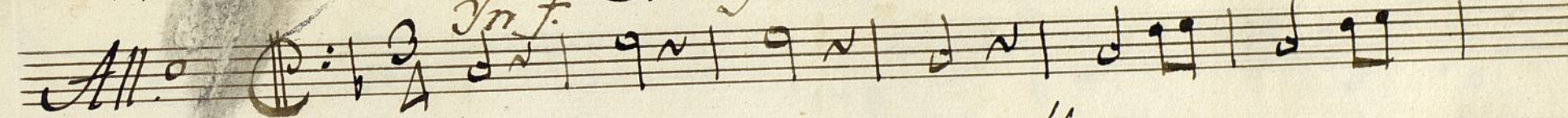
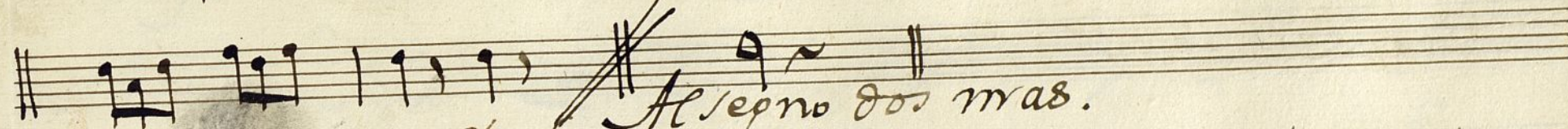
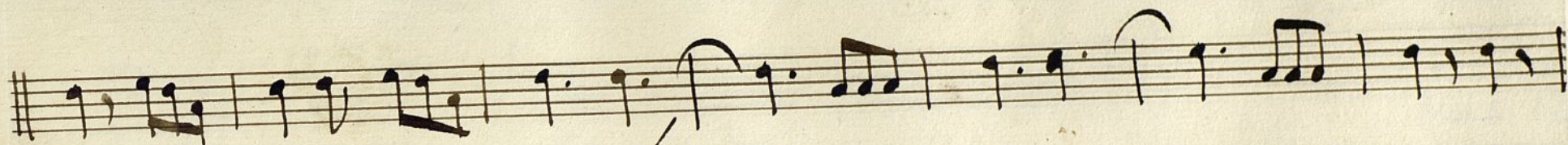
And.^{te}

And.^{te}

Allegro. dos mas.

All.^o *6* *2* *4* *2* *3*

All.^o



Allegro

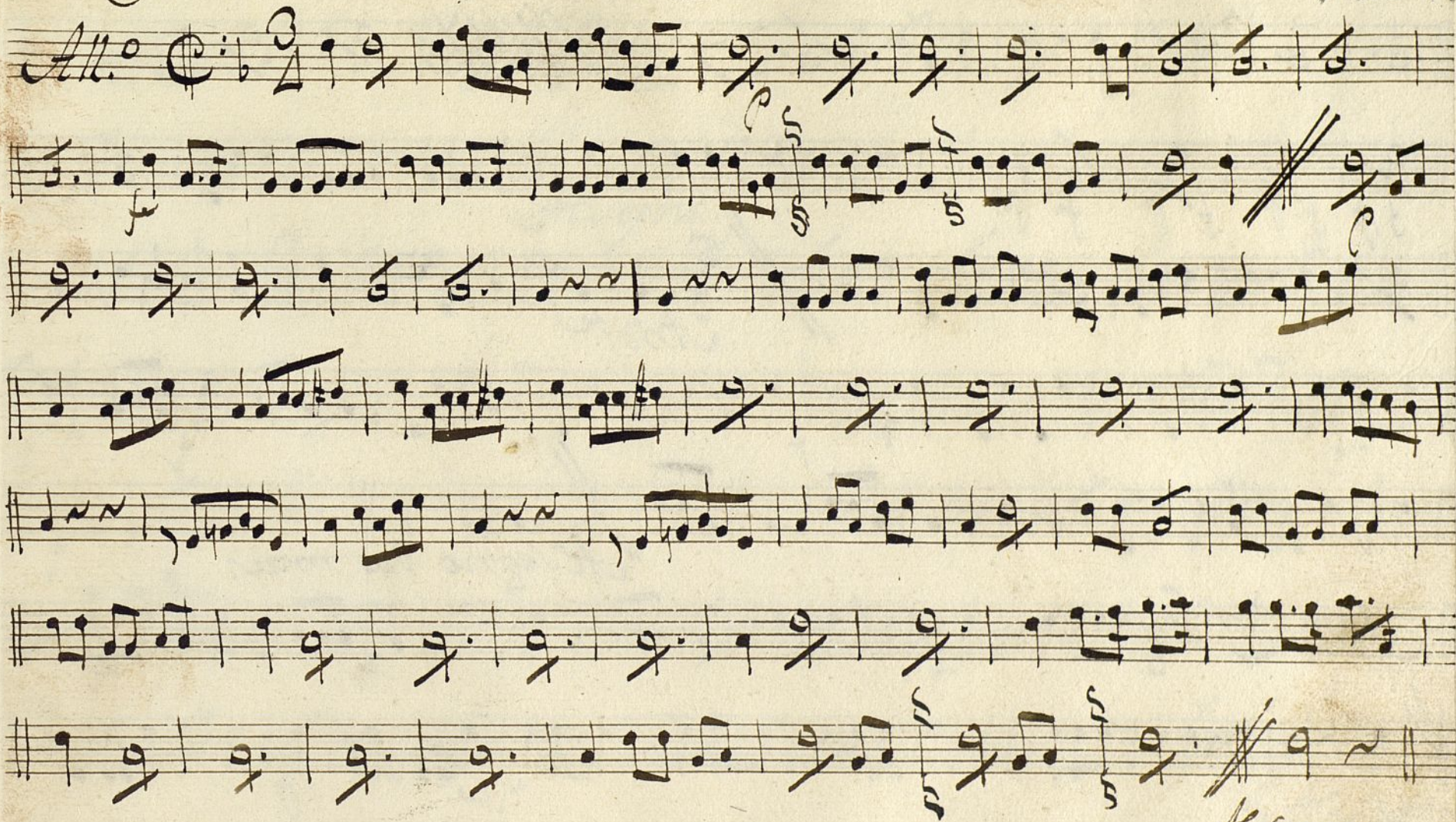
Ayuntamiento de Madrid

z

Leg.^o 5.^o al n.^o 29.

Bajo Ton.^a a 3 del forastero.

Mus 127-8



Allegro

And.^{te}

Allegro dos mas.

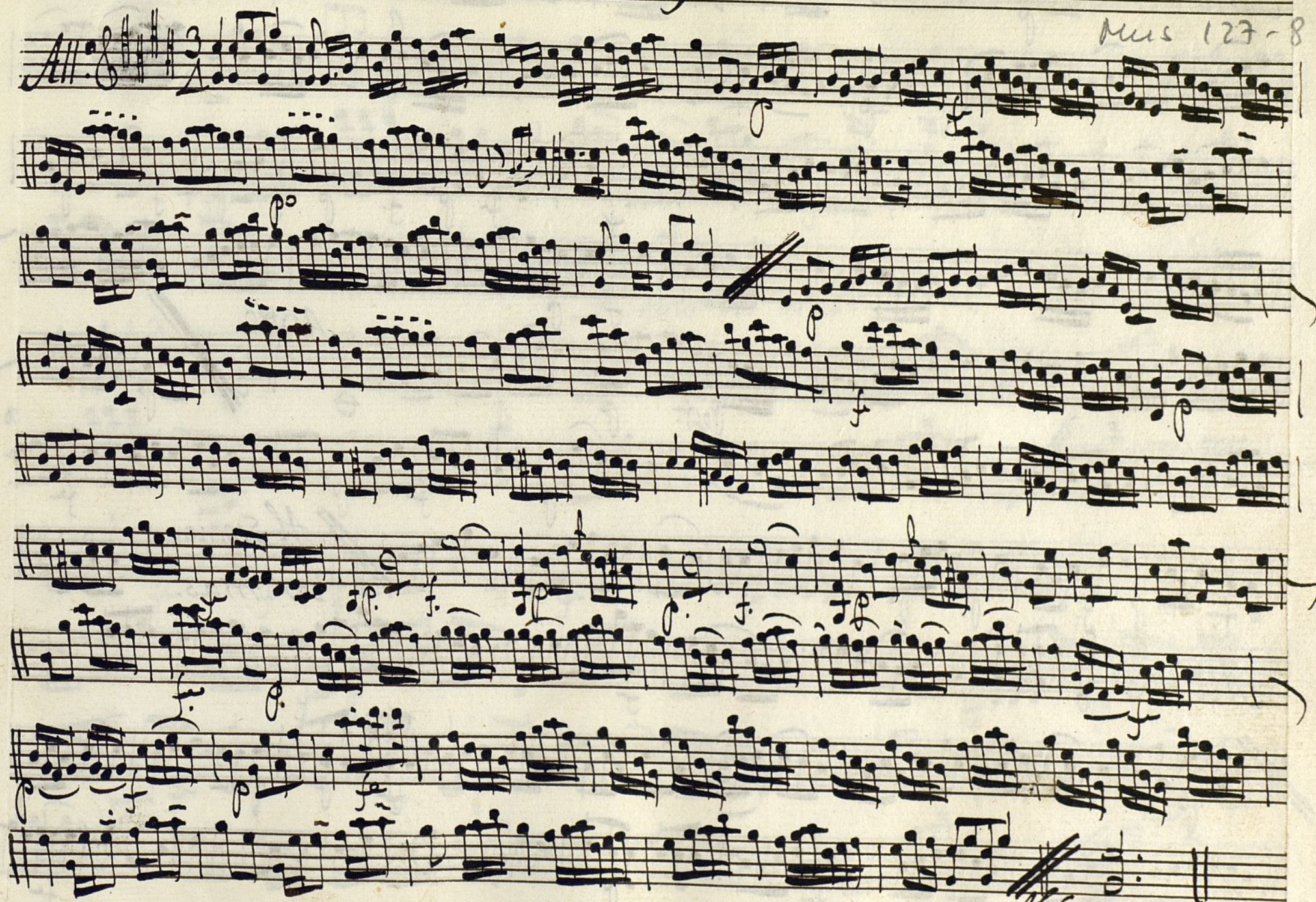
All.^o

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *Allegro* and *Allegro*. The score is written in a historical style, likely from the 18th or 19th century.

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Violin 1.º Ton.^a a 3# il forastero:

Mus 127-8



Al Segno

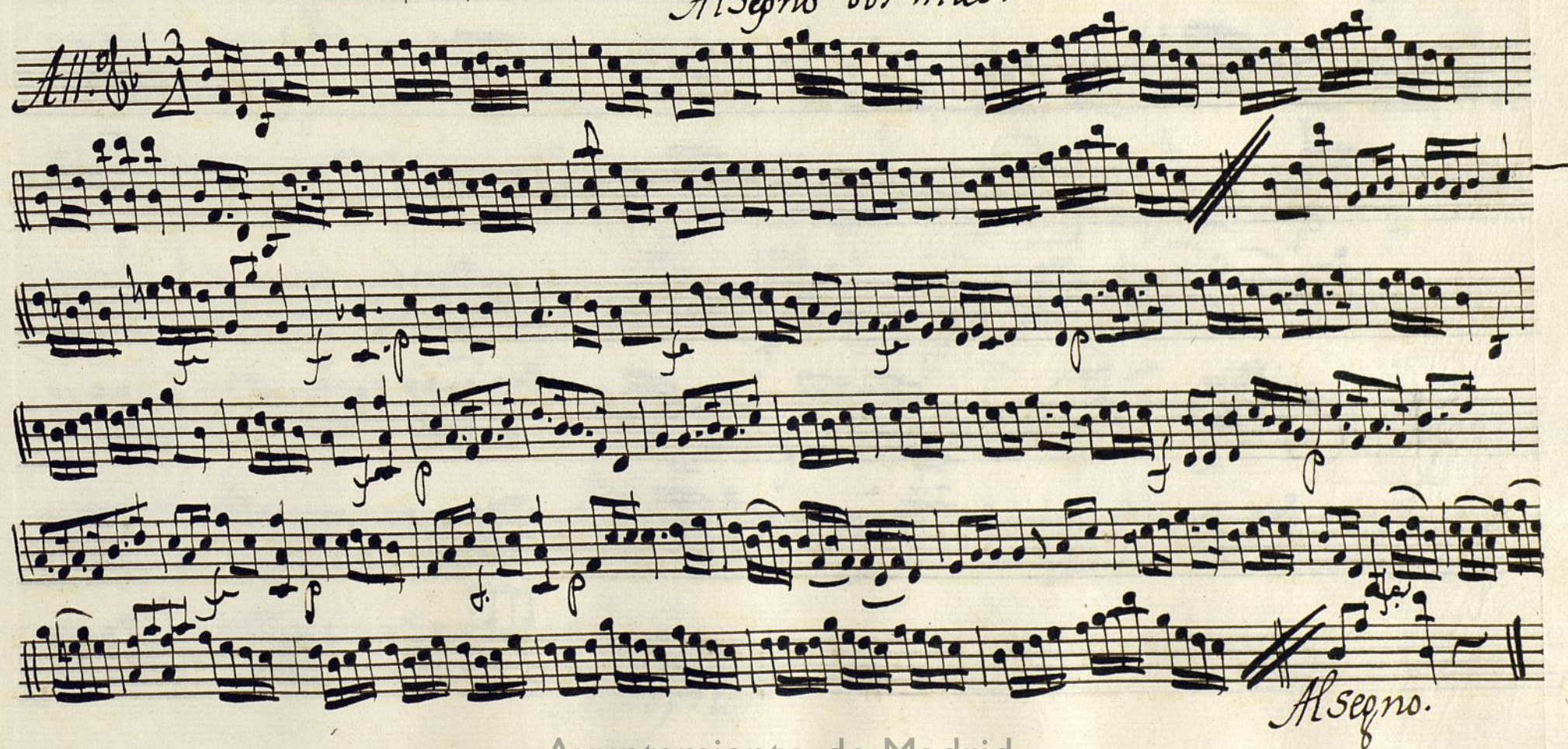
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The score is marked with various tempo and dynamic instructions:

- And.^{te}* (Andante) at the beginning.
- And.^{te} 6* (Andante 6) on the fifth staff.
- Al Segno* (Al Segno) on the seventh staff, followed by *do mas.* (do más).
- All.^o* (Allegro) on the eighth staff.

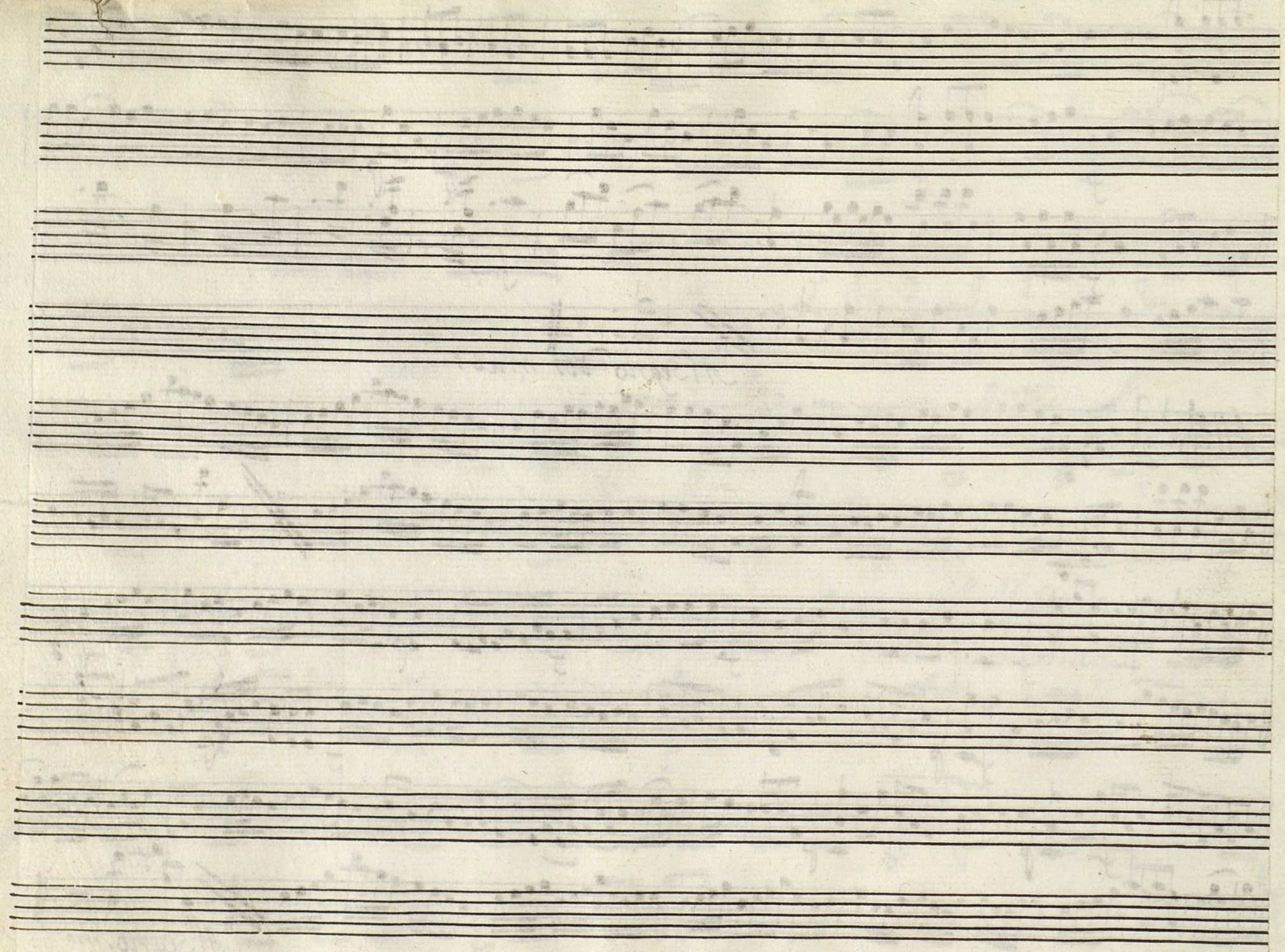
The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. There are several dynamic markings such as *f* (forte), *p* (piano), and *ppet.* (pianissimo). The score is divided into sections by double bar lines and slanted lines. The paper is aged and shows some staining.



Allegro do mas!

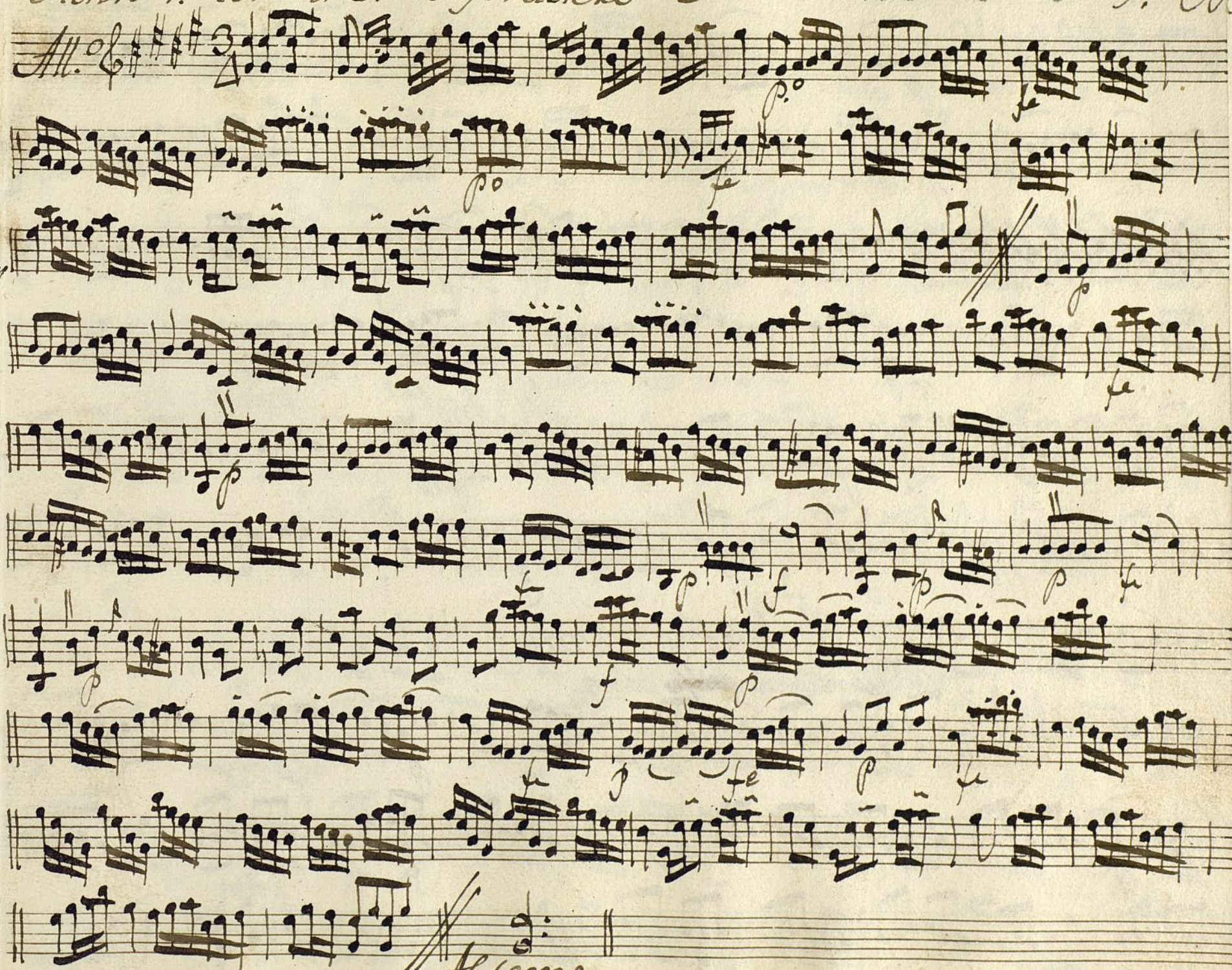


Allegro.



Violin 1.º Ton.ª a 3. del forastero

Mus 127-8 S.º Monja



Allegro.

Ayuntamiento de Madrid

And.^{te}

Alleg.^{ro}

Alleg.^{ro} moder.^{to}

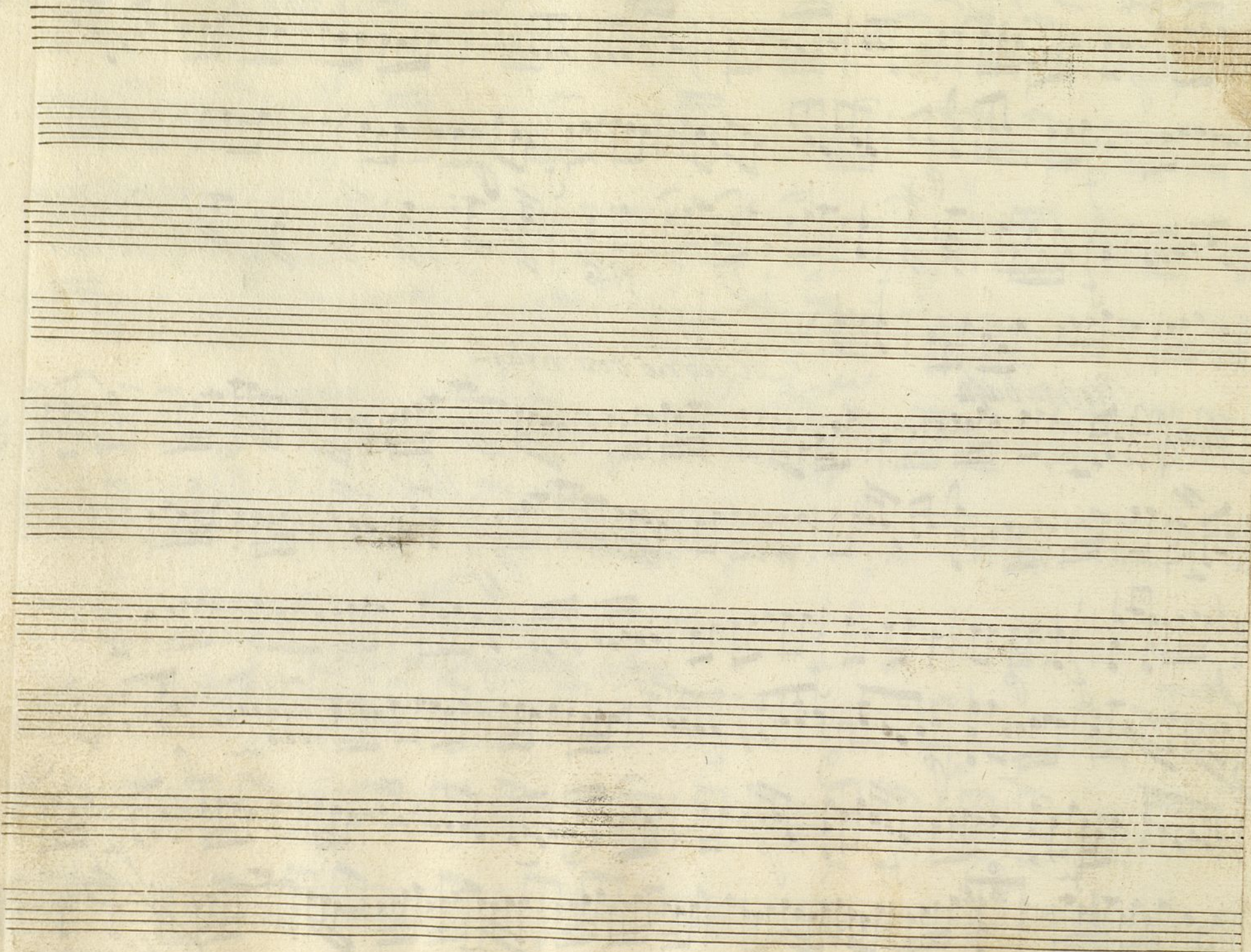
Alleg.^{ro}



Allegro

Allegro dos mai.





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Violin 1.º Fon.ª a 3. el forastero Mus 127-8 Non più

Handwritten musical score for Violin 1.º, Fon.ª a 3.º, titled "el forastero" (Mus 127-8). The score is written on ten staves, featuring complex rhythmic patterns, including triplets and sixteenth notes. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The tempo marking "Al.º" (Allegro) is present at the beginning. The score includes dynamic markings such as *p* (piano), *po* (pianissimo), and *fe* (forte). The notation is in a historical style, with some staves showing double bar lines and repeat signs. The paper is aged and shows signs of wear, including staining and a small tear at the bottom right.

Al.º

20

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The score is marked with various dynamics and performance instructions:

- And.^{te}* (Andante) at the beginning.
- p* (piano) and *f* (forte) markings throughout.
- Poco f* (Poco forte) in the fifth measure.
- A double bar line with a repeat sign in the fifth measure.
- Allegro* (Allegro) in the sixth measure.
- Allegro 2^{da} maj.* (Allegro 2da maj.) in the seventh measure.
- All.^o* (Allegro) in the eighth measure.

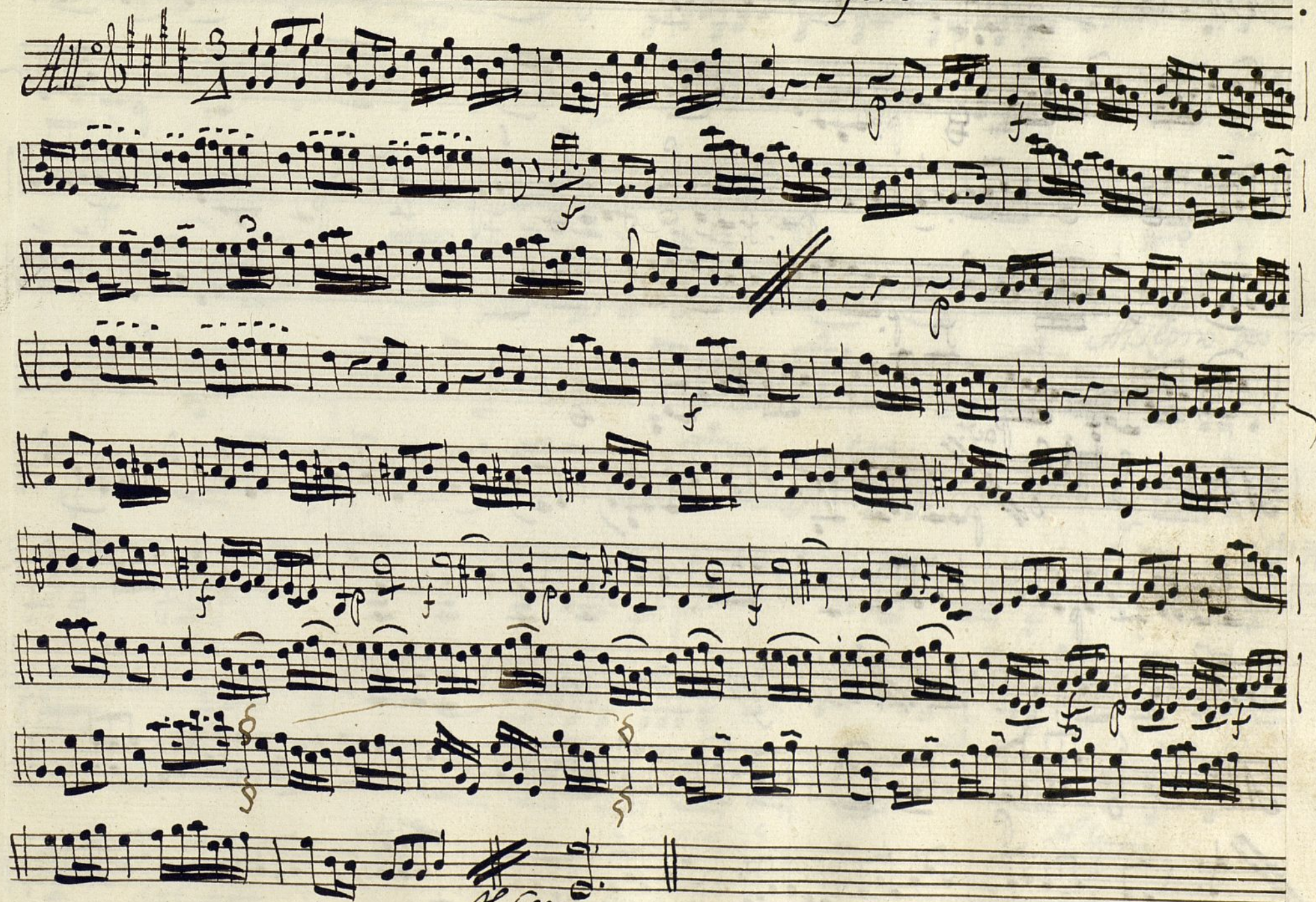
The manuscript shows signs of age, including paper discoloration and a large tear on the left side of the bottom staves.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *fe*, and *fmo*. The score is divided into sections by double bar lines. A section in the middle is marked *Allegro 2 mas* and begins with a treble clef and a 3/4 time signature. The final section at the bottom is marked *Allegro*. The paper is aged and shows some wear.

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Violin 2.º Fon. a 3.º 1.ª Parte del forastero.

Mus 127-8



Al Segno

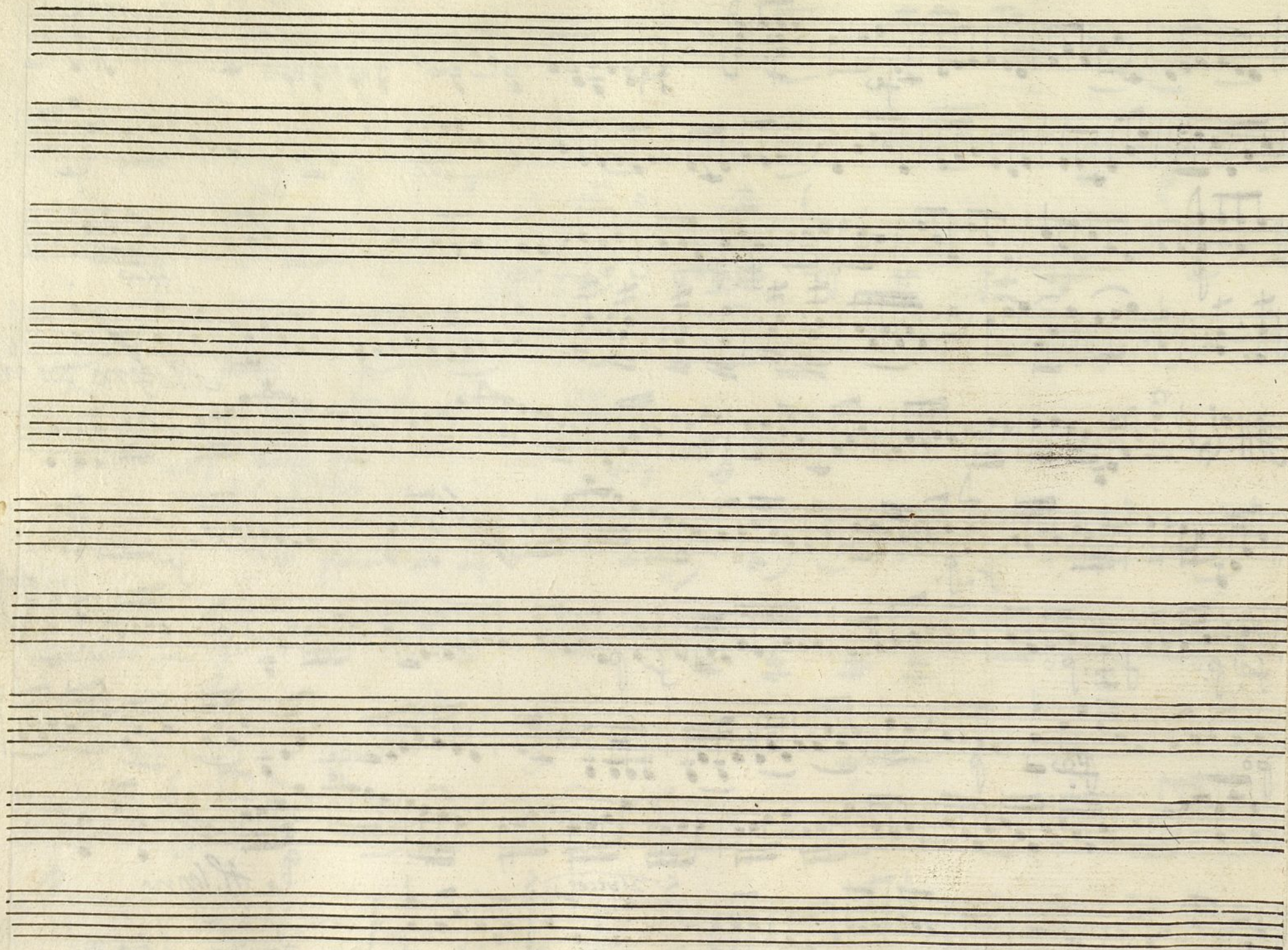
Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (3/8, 6/8, 8/8). The score is divided into sections by double bar lines and includes dynamic markings such as *And^{te}*, *And^{no}*, *Alleg^{ro}*, *mol.*, *pos.*, and *f*. The text *Al segno dos mas.* is written across the seventh staff. The manuscript shows signs of age, including ink bleed-through from the reverse side.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by repeat signs and includes tempo and performance instructions in Spanish.

Key markings and instructions include:

- Allegro dos mas.* (Allegro two more)
- Op: * Abajo:* (Opportunity: * Down)
- Allegro.* (Allegro)
- Op: Arriba: a la* (Opportunity: Up: to the)
- 2 veces* (2 times)



Violín 2.º Fon.º a 3.º 1.ª Parte del forastero

Fine

And.^{te} 3 *mol.*

Poc.^{to}

And.^{mo} 6

Allegro *dos mas:*

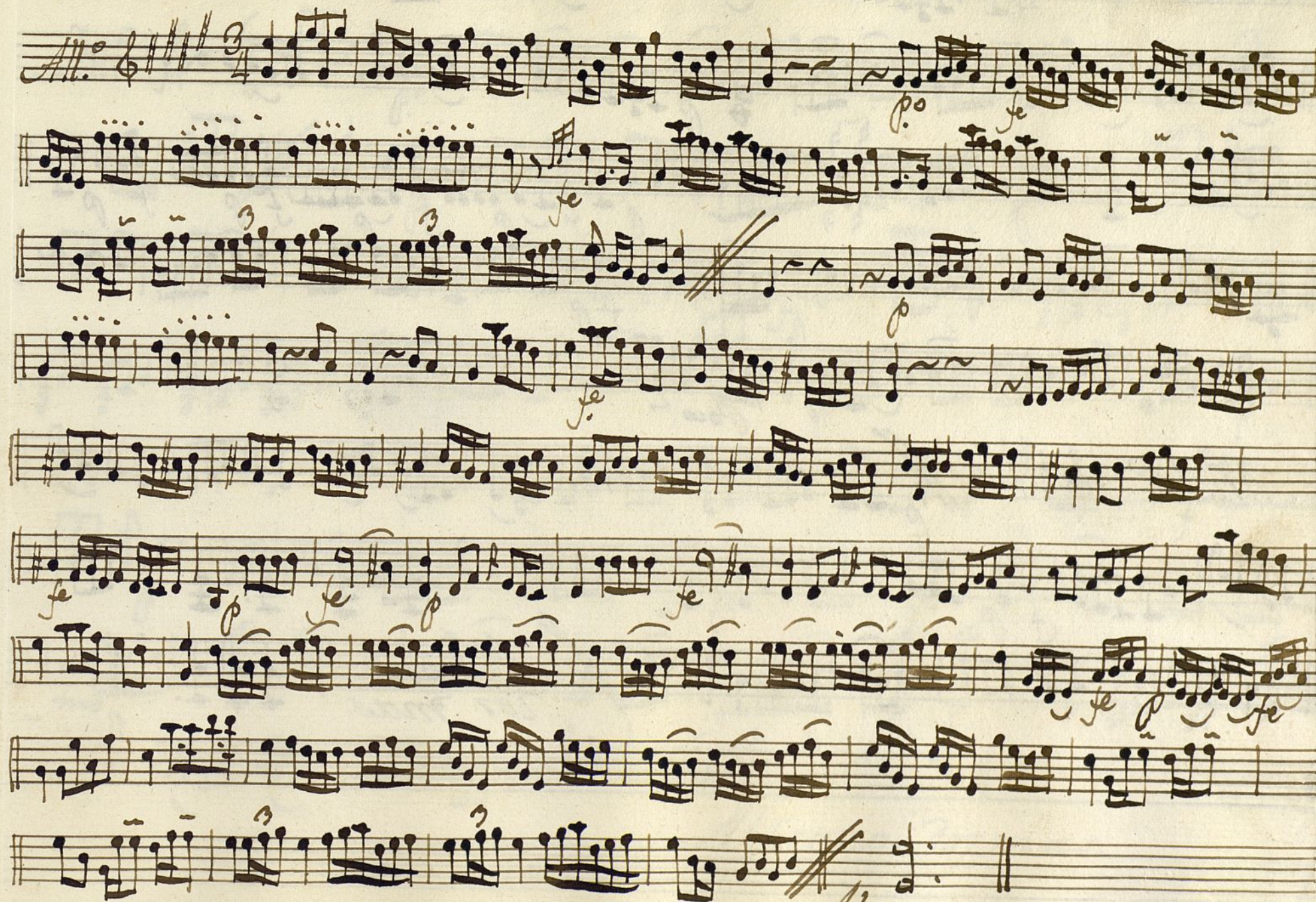
All.^o

A 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 one sharp (F#). The score is written in a cursive, handwritten style. There are several dynamic markings: *f* (forte) appears on the first, third, and fourth staves; *ff* (fortissimo) appears on the fourth staff; *f. p.* (finito piano) appears on the sixth staff. The score is divided into sections by double bar lines. The first section ends on the fourth staff with the instruction *Al Segno dos mas:*. The second section ends on the sixth staff with the instruction *f. p.*. The third section ends on the tenth staff with the instruction *Al Segno.*. The paper is aged and shows some wear and tear.

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Violin 2.^o Son.^a a 3. 1.^a Parte del forastero.

Mus 127-8 Leon

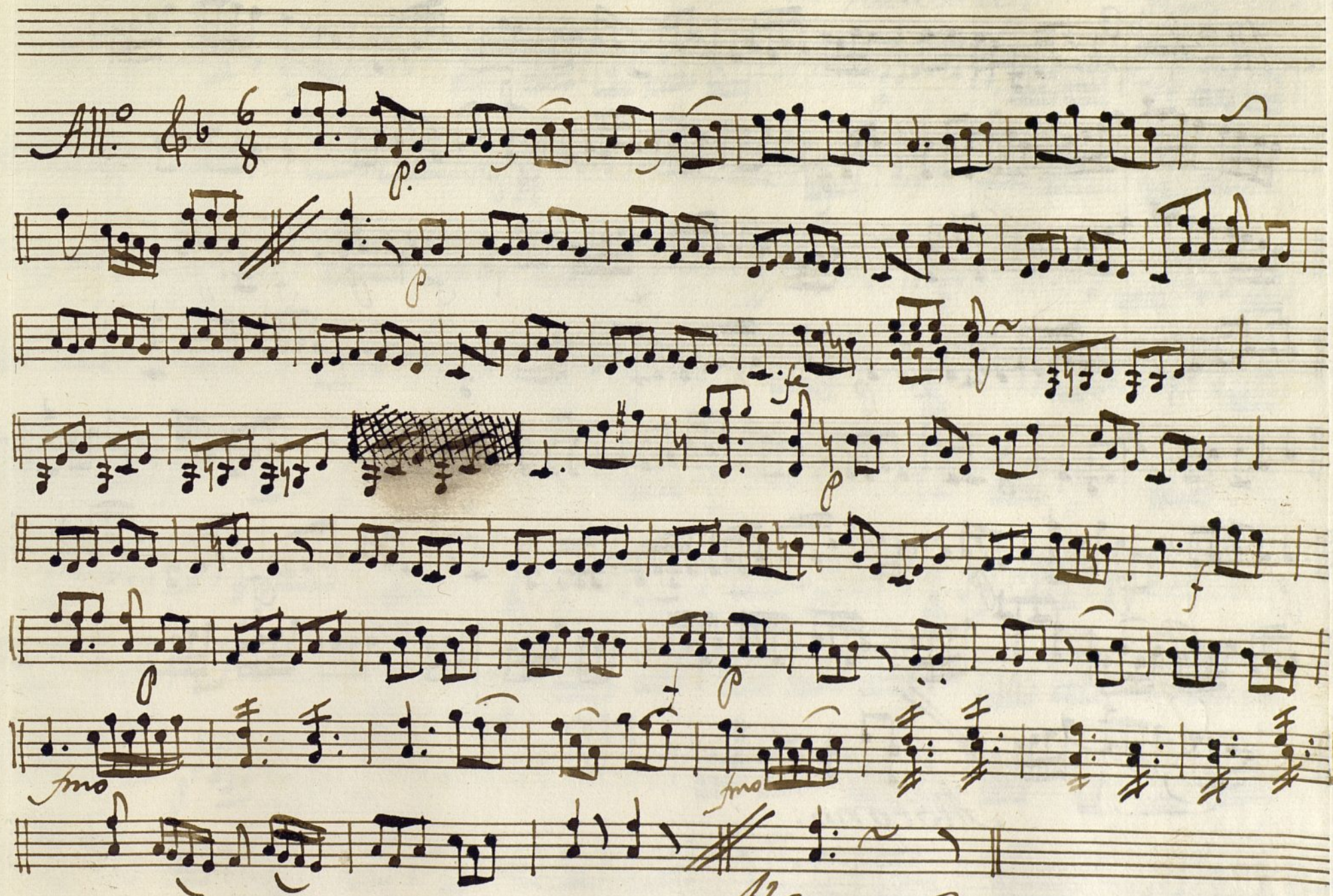


Allegro.

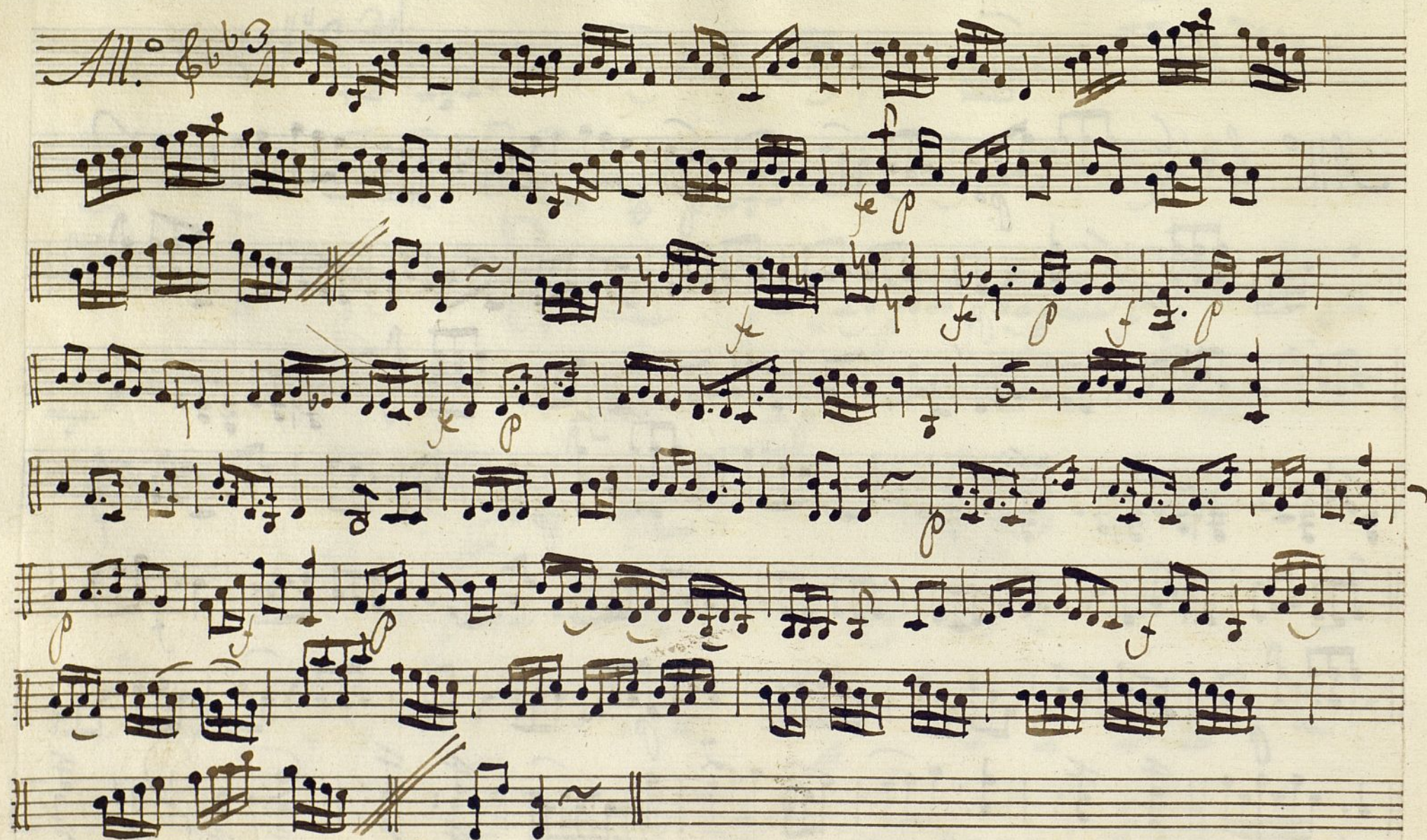
And.te 3/4 *dol.*

And.no 6/8 *Poco f*

Al Segno
dol mas.



Allegro. 2/2 mas.



Al Sepno.

Violini: 2.^o Ton.^a à 3. ⁺

del forastero:

Mus 127-2

Handwritten musical score for Violini 2.^o in G major (Ton.^a à 3. ⁺), 3/4 time, by Del Forastero. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff has a 'P.' (piano) marking. The third staff has a double bar line with a repeat sign. The fourth staff has a 'P.' marking. The fifth staff has a 'P.' marking. The sixth staff has a 'P.' marking. The seventh staff has a 'P.' marking. The eighth staff has a 'P.' marking. The ninth staff has a 'P.' marking. The tenth staff ends with a double bar line and a repeat sign. The word 'Al Segno.' is written below the final staff.

And.te 3/4 *sol.*

p.

And.no 6/8 *p.*

Allegro *do mas.* *All.o* *m. punto alto* *Por se aut.* *p.*

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. 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 features a treble clef and a key signature of one sharp, with the word "fmo" written below it. The fourth staff is marked "Att: 8" and "3", indicating a change in tempo or meter. The fifth staff continues the melody. The sixth staff features a treble clef and a key signature of one sharp, with the word "fmo" written below it. The seventh staff continues the melody. The eighth staff features a treble clef and a key signature of one sharp, with the word "fmo" written below it. The ninth staff continues the melody. The tenth staff features a treble clef and a key signature of one sharp, with the word "fmo" written below it. The score concludes with a double bar line and a repeat sign.

fmo *Puntobajo* *fmo* *Allegro: 2. mas-*

fmo *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo*

Allegro

Ayuntamiento de Madrid

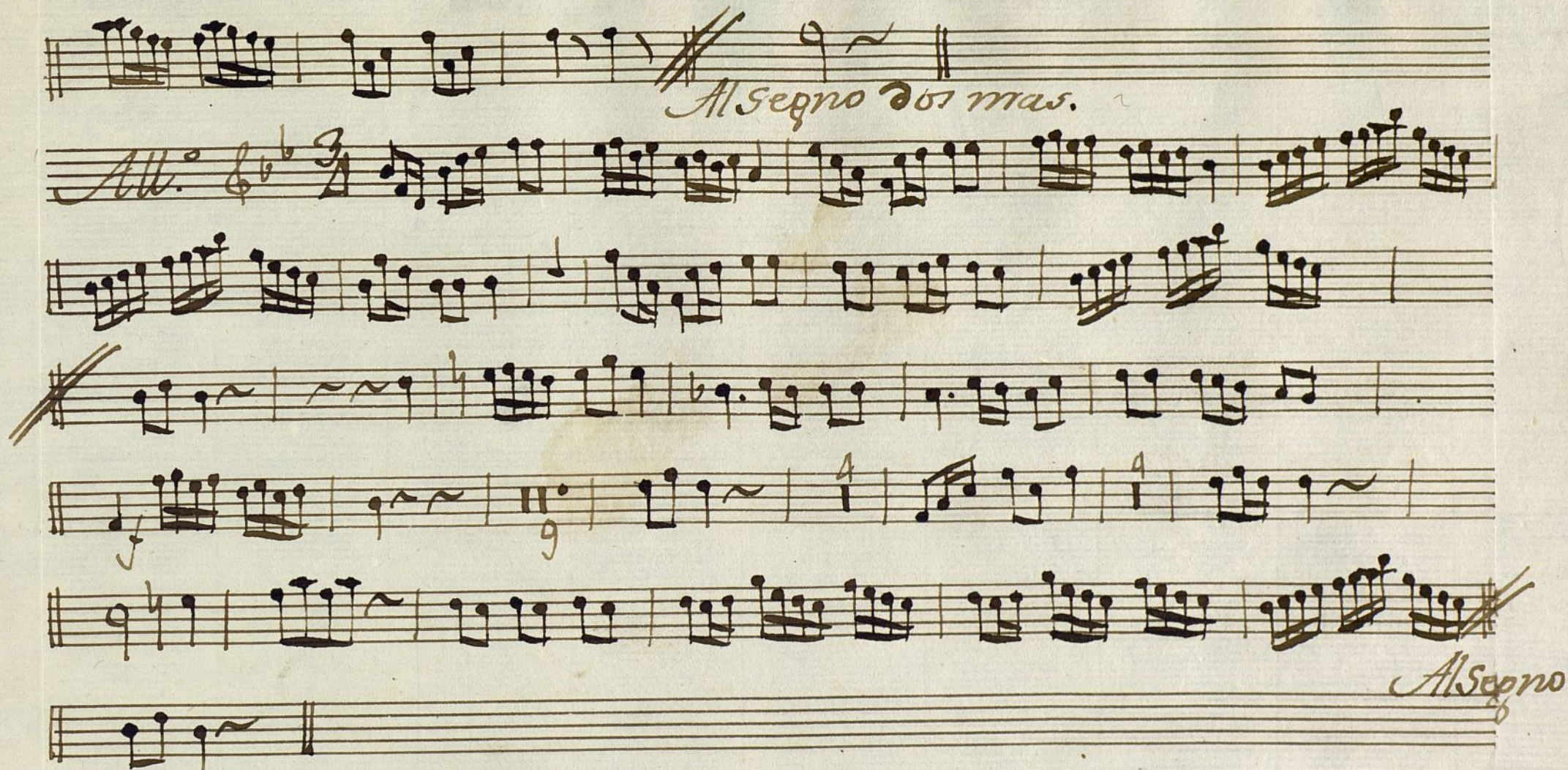
Oboe 1.^o Ton.^a a 3. *Al forastero.*

Handwritten musical score for Oboe 1. The score is written on eight staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music consists of various note values, rests, and slurs. There are several measures with multiple beamed notes. A double bar line with a repeat sign is present in the third measure of the third staff. A measure with a '10' above it is in the fourth staff. The score concludes with a double bar line and a repeat sign in the seventh measure of the eighth staff.

Al Sepno.

Flauta.
And.^{te}

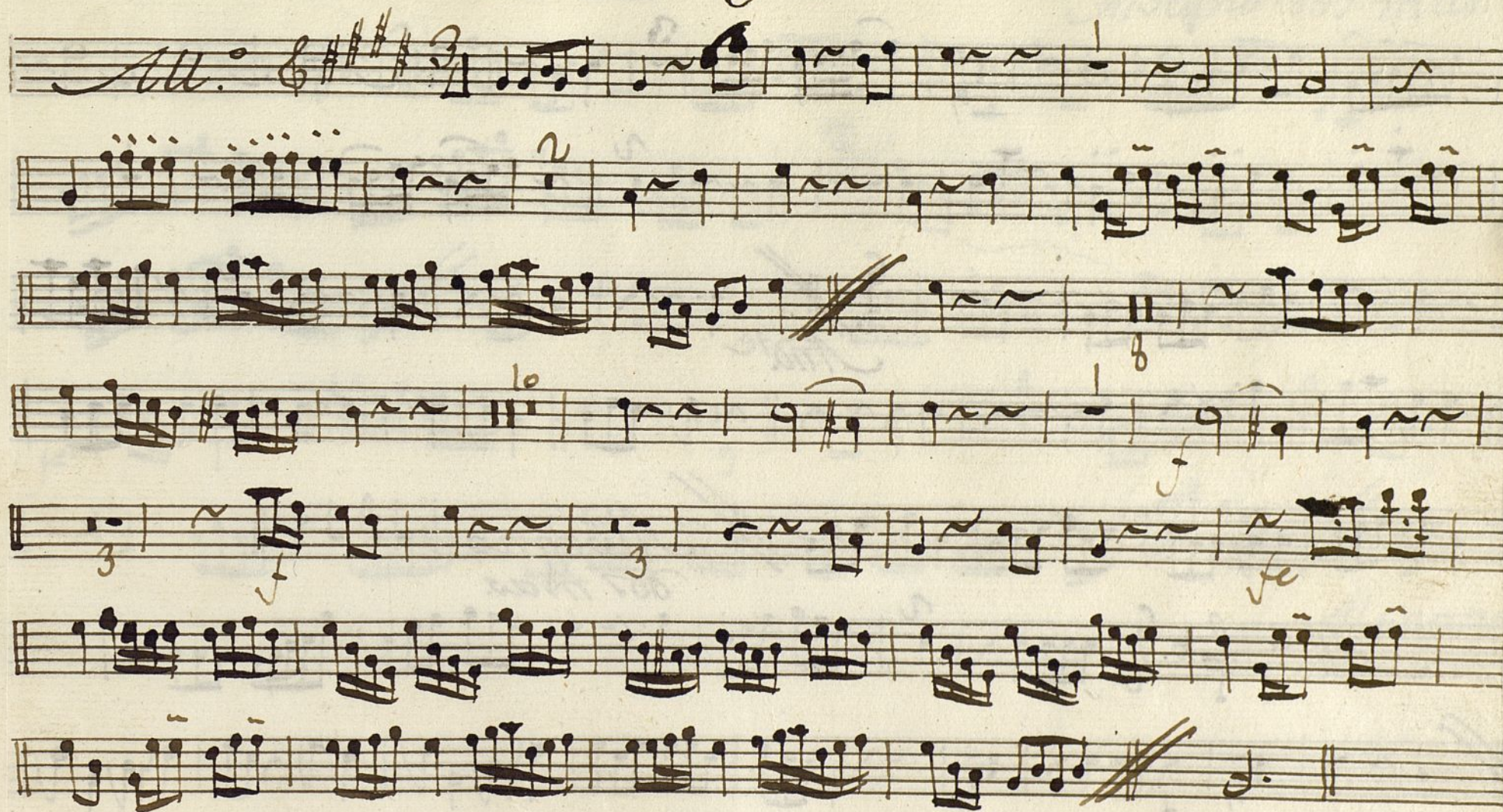
Allegro dos mas.



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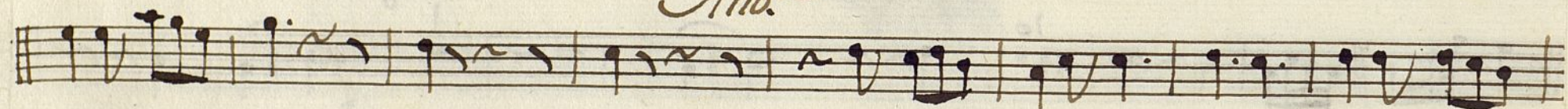
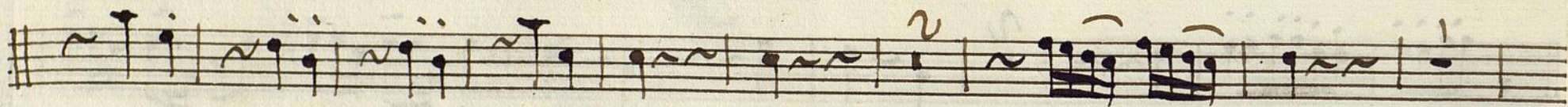
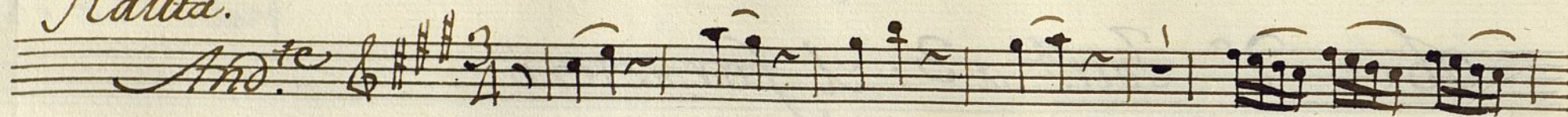
Oboe 2^o Ton.^a a 3: el forastero.

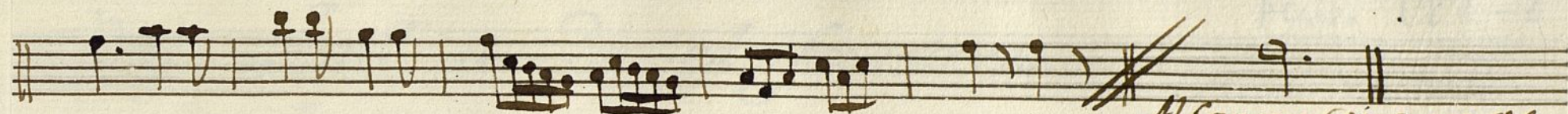
Mus 127-8



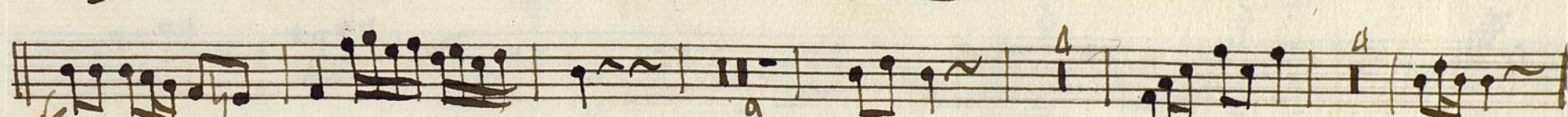
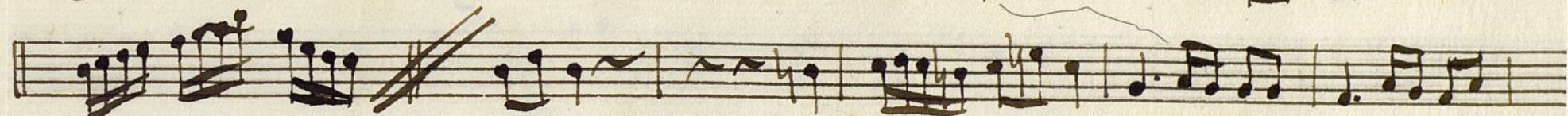
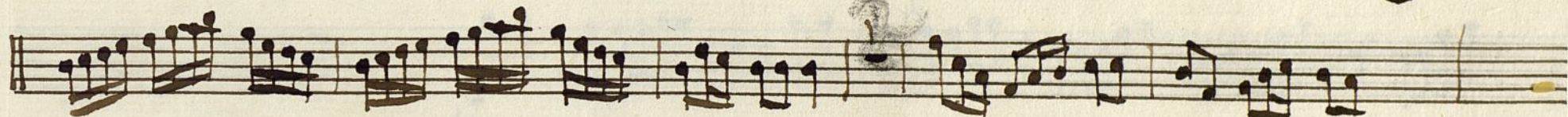
Allegro

Flauta.

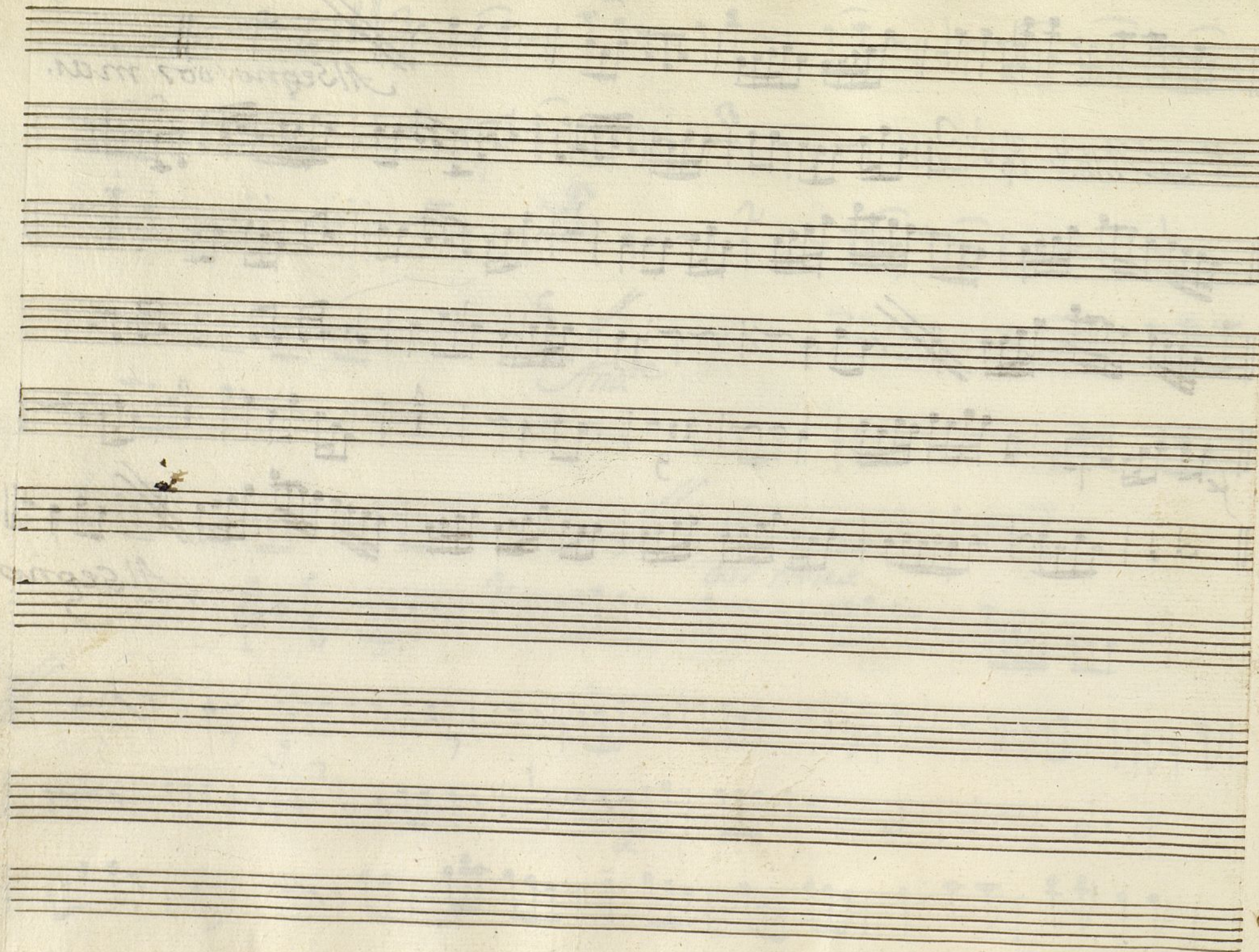




Allegro 007 mar.



Allegro



Bajo Fon.^a a 3. el forastero.

Mus 127-3

All.^o 

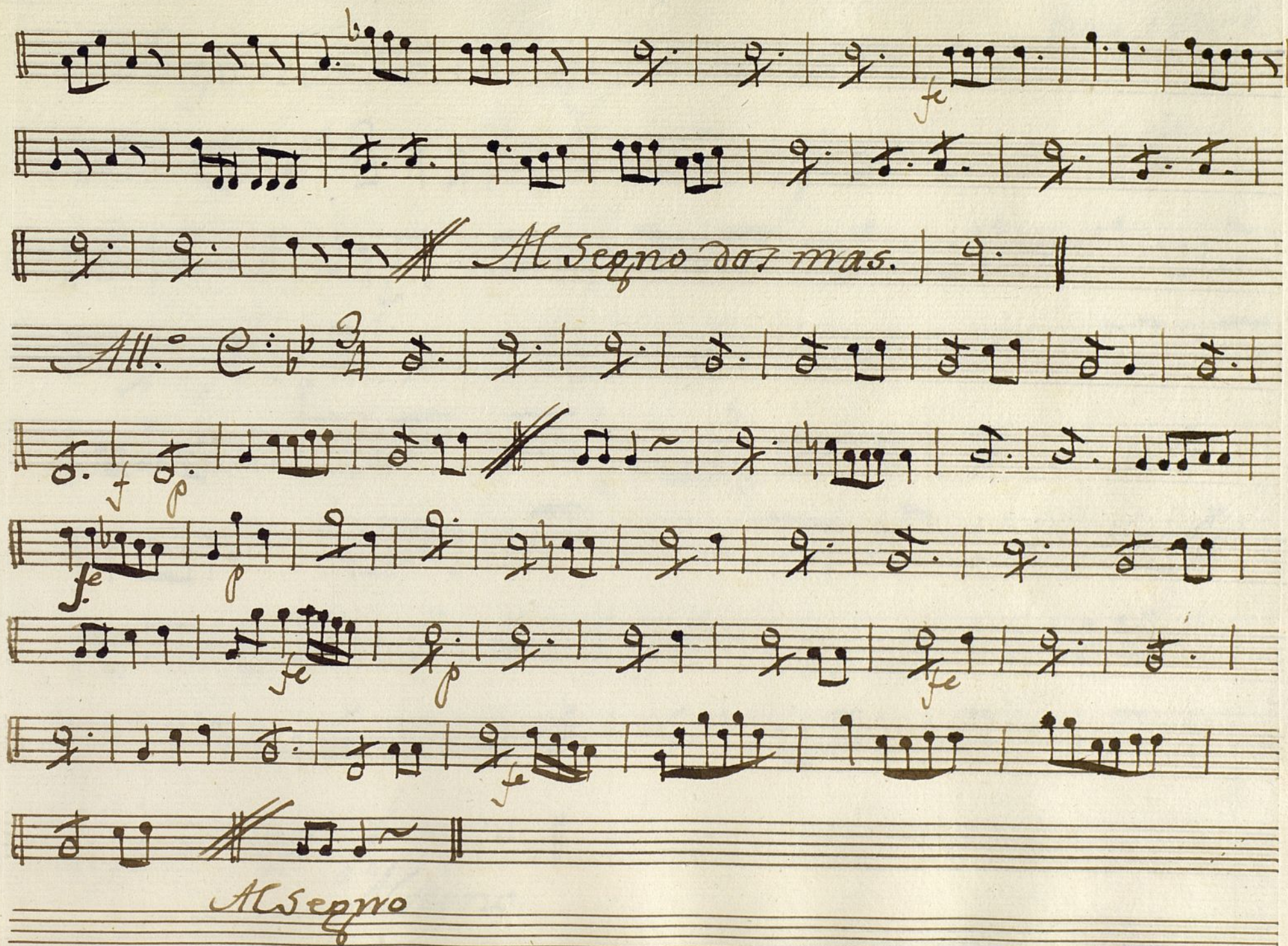
Allegro.

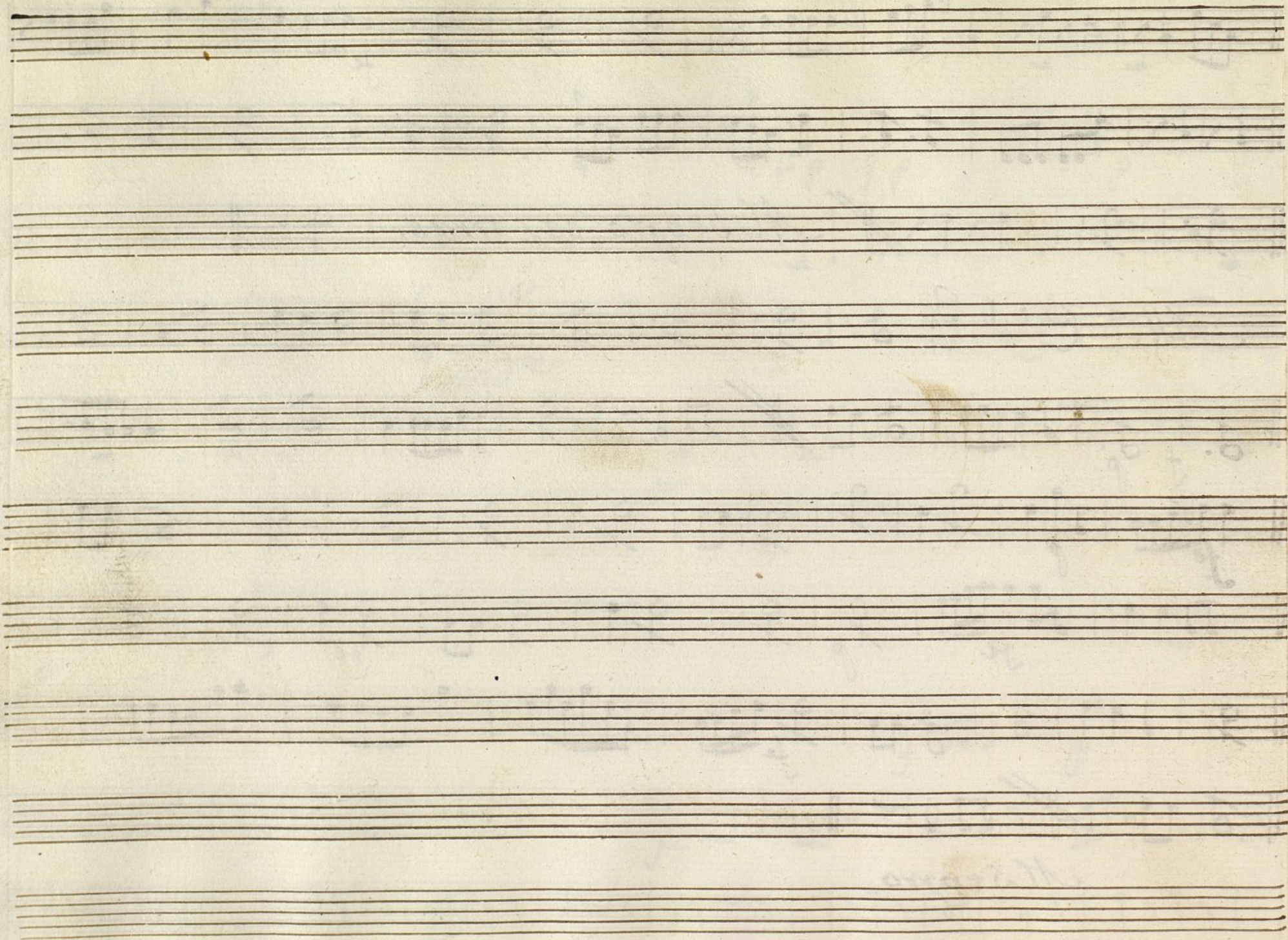
And.^{te} $\text{C}:\sharp\sharp\sharp\ 3/4$

And.^{te}

Allegro dormas.

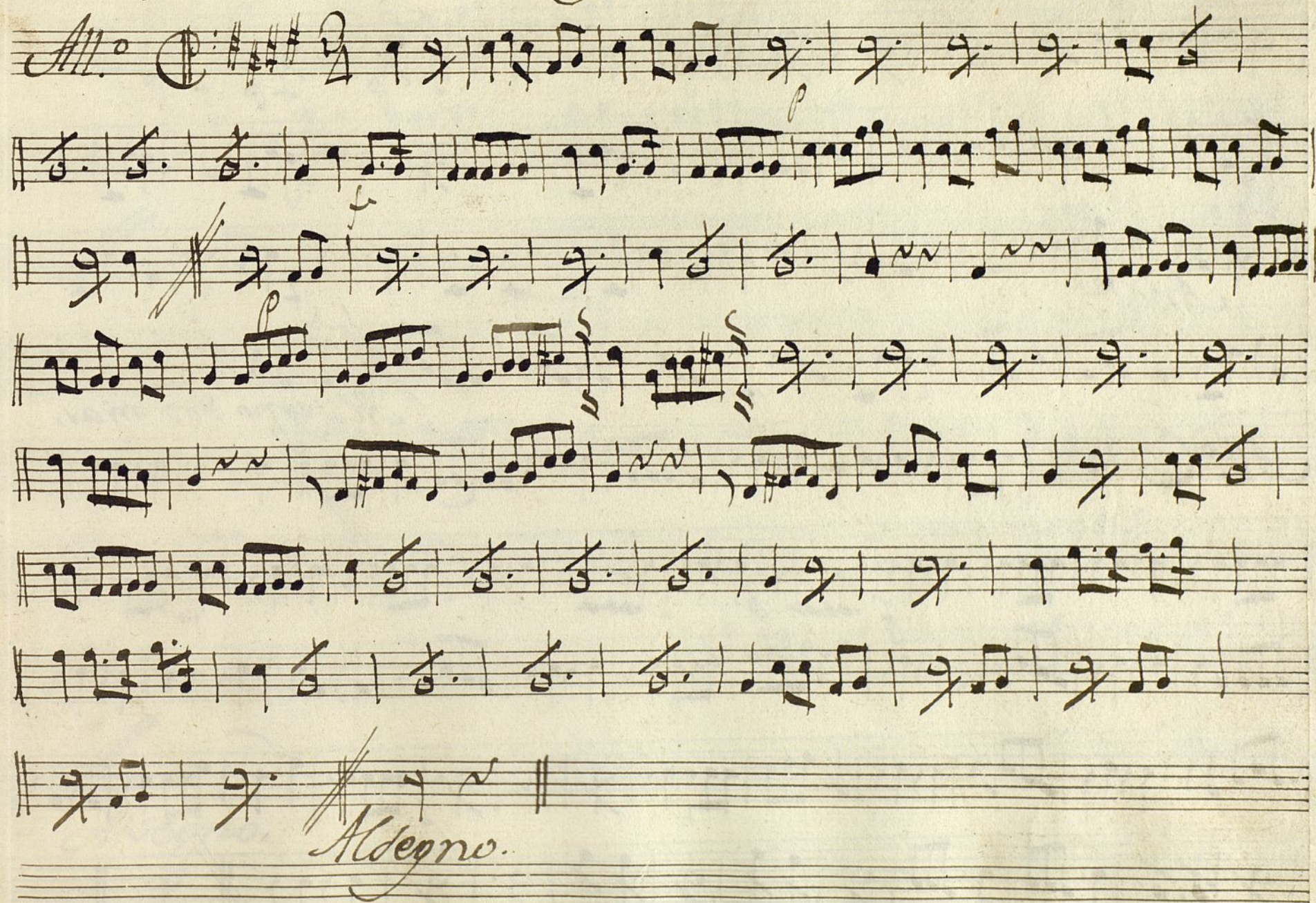
All.



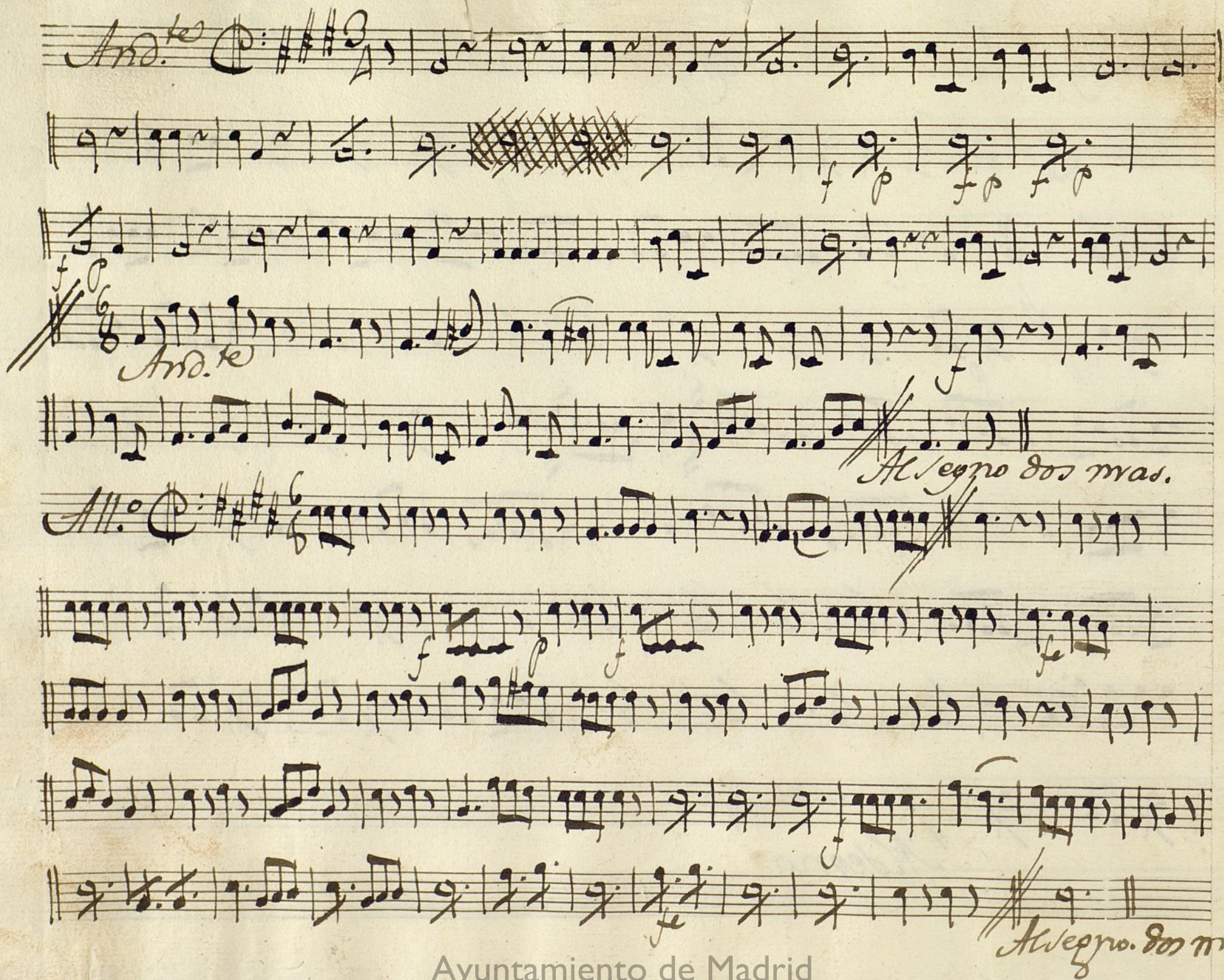


Bajo Ton.^a a 3 del forastero.

mus 127-8



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various time signatures (3/4, 6/8, 3/8) and key signatures (three sharps). The score is divided into sections by tempo markings: *And.^{te}* (Andante), *All.^o* (Allegro), and *Allegro dos mas.* (Allegro molto). The first section, marked *And.^{te}*, spans the first four staves. The second section, marked *All.^o*, spans the fifth and sixth staves. The third section, marked *Allegro dos mas.*, spans the seventh through tenth staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). A large section of the second staff is crossed out with diagonal lines. The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.



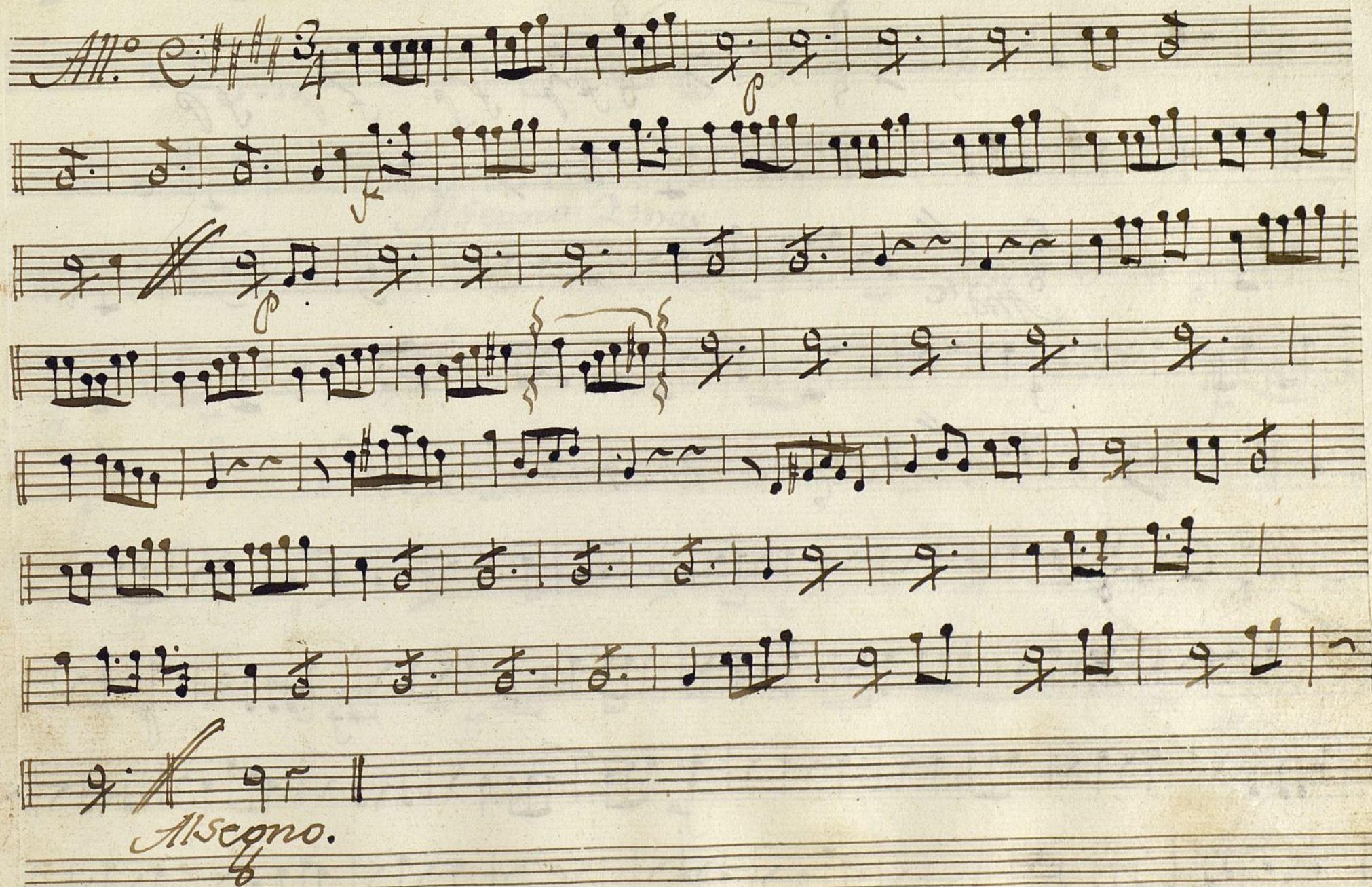
And.^{te} *3/4* *f* *p*

All.^o *6/8* *f* *p*

Allegro dos mas. *3/8* *f* *p*

Allegro dos mas.

Bafo Fon.^a a 3. el forastero.

Al.^o 

Allegro.

And^{te} C: 3/4

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

All.^o C: 6/8

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical notation on a staff, featuring various note values and rests.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *fe*. The piece is divided into sections by double bar lines. The text *Al Sepno 2 mas* is written above the fourth staff, and *Al Sepno* is written below the eighth staff. The paper shows signs of age, including discoloration and a small tear at the bottom right corner.

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