

Leg<sup>o</sup> 1<sup>o</sup> n<sup>o</sup> 17.

Mus 127-2

Leg<sup>o</sup> 2<sup>o</sup> n<sup>o</sup> 18

+

Ton a dilla

a 3.

el chasco del fran.<sup>s</sup>

Esteve.

Jo









a dos hermanas sirviendo estoy una del Diablo



una y otra de Dios

No que de



Pase bestido boy todo es Cautela de mi intencion



y asi yo quiero burlar las dos y asi



burlar las dos.

Yo soy un Tuno



fui a una funcion. y a mis dos Almas  
las Cobre Amor. para po-  
berlas hablar mejor. me fingi Criado me  
de otra nacion  
me xeci bieron y espexo oy el decla

The image shows a handwritten musical score on aged, slightly stained paper. It consists of five systems, each with two staves. The notation is in brown ink, featuring various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive script below the staves. The first system has a long note with a fermata over the word 'Almas'. The second system has a long note with a fermata over 'para po-'. The third system has a long note with a fermata over 'Criado me'. The fourth system has a long note with a fermata over 'de otra nacion'. The fifth system has a long note with a fermata over 'el decla'. The paper has a slightly irregular edge and some minor staining, particularly along the left margin.

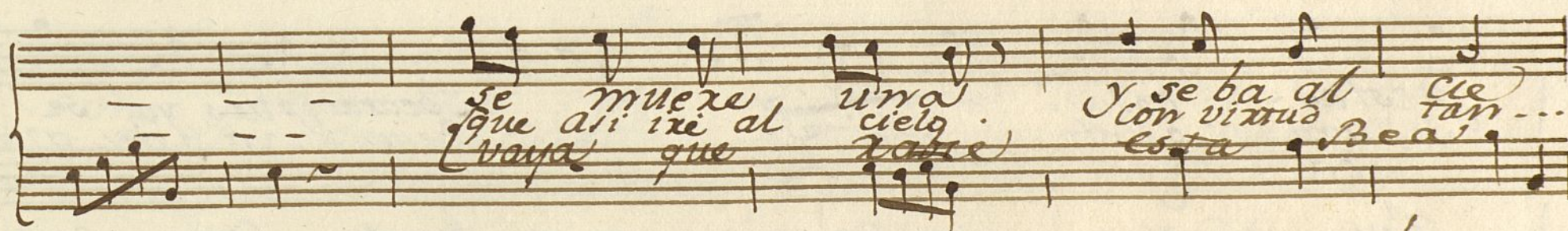
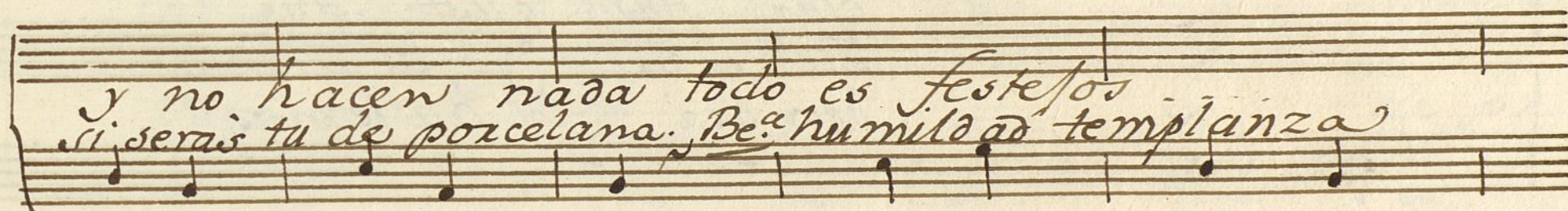
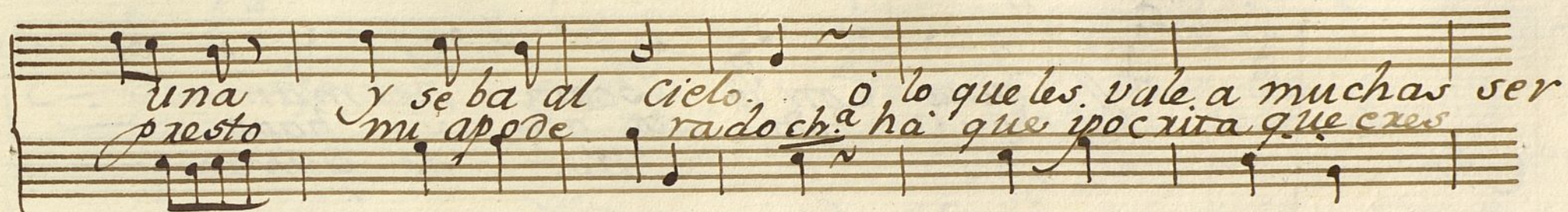






beo. vida yo sola vivo... Con mucho a reglo...  
 que ser mui chusca Beata: que tanta si a  
 exemplar vida  
 chusca: esa gar morra  
 en todo tempo. mis esco fietas mis deba-  
 esta na bianda por hallar nobio Beata: bello re-  
 neos.  
 e alo:  
 Prado y come dia Y mi con fejo se mueve  
 chusca: yo no te cexo Beata: santifi cado Dios traiga







*And.* *Chusca:* Con lo Beata hermana  
*chusca* todo lo que yo hago  
*chusca* Tu alor v'si de queres  
 2. Sientate france sito  
 claro está toda me a  
 claro está gusto que  
 bien se ve yo ala chus  
 ben aca y hablemos  
 pestas toda Beata: pues yo se  
 sepan gusto Beata: yo de que  
 cada yo Beata: A ti te  
 algo y frances. Como entra



ch.<sup>a</sup>

que me in  
mar la  
gustan  
dos Ga  
genio  
Casa  
vbas  
linas

de esta manera ha ha  
sin q. humo vean Candil  
ya mi las pasas Luxon  
Estara vn gallo Candil

aprende chiste  
necio re paxo  
la lumier saco

y de...  
que te  
por que.

Vaya vn Xatito

de pre.

mi genio, ale pre a diven tinte...  
se da de naide en ese caso  
ser ya de noche y estar nu blado  
guntas res puertas y rego cifo



*Beata.*

unas gustan de alegre -- y otras de  
 que oy lo bueno murmuran q. harán lo  
 no quiera Dios que tuene q. me da el  
 lor 3. para pasar la noche mui diver

chiste malo --  
 flato.  
 tidos

unas gustan de a  
 que oy lo bueno mor  
 no quiera Dios que  
 para pasar la

lepre y otras de chiste --  
 muran q. harán lo malo.  
 tuene que me da el flato  
 noche mui divertidos, --

*Allegro*  
 tres mas.







*frances*  
 go mejor qui sino zuita fue marmi-  
 ton qui  
 ch<sup>a</sup>. con q. tu Padre fue maxmion  
 fran. Qui Madam.  
 Beata y tu Madre?  
 fran. mamex era un mixade de virtud  
 fue recosida. dis amor in S. y fernando  
 de Parris. Chur<sup>a</sup> la galera guerra decit.  
 fran. Qui qui la galerra. O que buen xa  
 fran.  
 las 2.  
 to. Yebusem datud monquux es un pro di-  
 fe p



*fran.<sup>5</sup>* *fran.<sup>5</sup>* *ó amor mal.*

*gio ó mondui ó Amor maldito*

*Dito como me aprietas el Corba tino el*

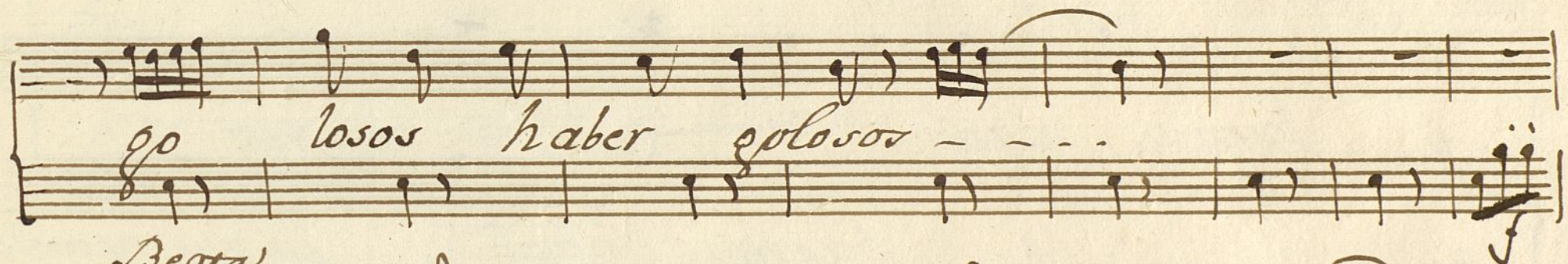
*Corba tino* *Beata* *Juan-*

*tos her manos te a dado Dios con marmo.* *fran.<sup>5</sup>*



tiñas binieron dos bi-  
chu.<sup>a</sup>  
en que beniste de francia a  
fran.  
ca an dando amiamo piano pian pian pia  
no pian pian.  
chu.<sup>a</sup>  
te pa xe ce hallaremos Maxi -- do







*fran.*

la luz a pago ahora veran' que

usa veran'

*las 2.*

buena maña

*fran.*

buena maña la que necesito

*las 2.*

bea encenderla be

bea encender la.



*Lan 2.*

*fran.* *donde bas - - -*

*Si è perdidò el Tino* *donde vas - -*

*fran.* *fran.* *yo les querrer mu.*

*Se ne sepa se è perdu le Xemin*

*chisi mo muchisi mo muchi si me*

*e e*

*vefca*



*lais 2.*

*fran.*

*O amor nocturno*  
*o terrible amor.*

*p* *uisa* *Vete* *buen chasco a*

*fran.*

*Sido* *buen* *aora lo vexis lo mejor*

*lais 2. Beata.*

*Vaya que el france* *chua* *sito es un* *prodigio es*

*Vaya que el france* *sito es.*

*p*



un pro digio es un pro digio

un pro di gio un pro di gio vaya que el

frances sito es un pro digio es un pro.

digo

Beata

Sal apri sa mu.



ch. a

chacho por que no enciendes

1a 2.

Diablo. Des pacha te mu -

chacho Despa chate Dia blo Despa

chacho

chate Diablo Diablo



*fran.* *Beato*

Va boy q' en la Paqueta sapichato il Gato. *And.* Yo tengo

*chua* *Punt<sup>do</sup>* *fran.*

miedo yo estoy temblando alas dos quiero

irme arri mando *1<sup>a</sup> 2.*

ay hermanita dame la

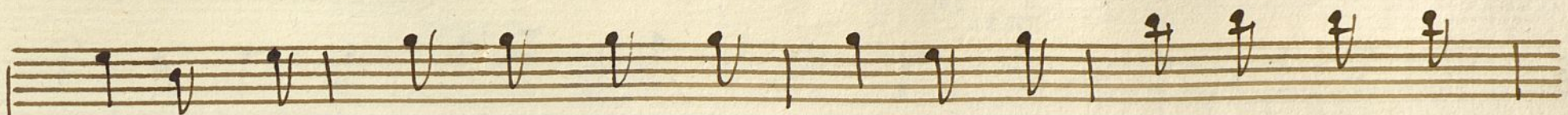
*fran.* o que Ventura

mano Dame la mano



*las dos agarran las*  
*las 2. Cerca me hallo*  
*frances no bienas*  
*fran. Vexo mas claro ---*  
*las 2... aqui ay embrollo*  
*Beata. Que es esto que no...*  
*Presto.*





*pasa*



*que es esto que nos pasa que es esto que nos*



*pues vamos ca.*



*pasa que es*



*llando pues*



*por q<sup>ue</sup> el frances sea*



*Beata*

*buelto un Caste llano para que de estrangero.*





*fran.<sup>o</sup>*

te as disfrazado por poder mas de cerca y dola.

*chu.<sup>o</sup>* *fran.<sup>o</sup>*

traros por eso de no sotras no te apartabas lo tra

cia por si algo se me pe gaba.

*lai 2...*

perdon me rez ... ca el chasco me rez.



*fran.*

*Viva ese garbo*

*-ca el chasco*

*los 3.*

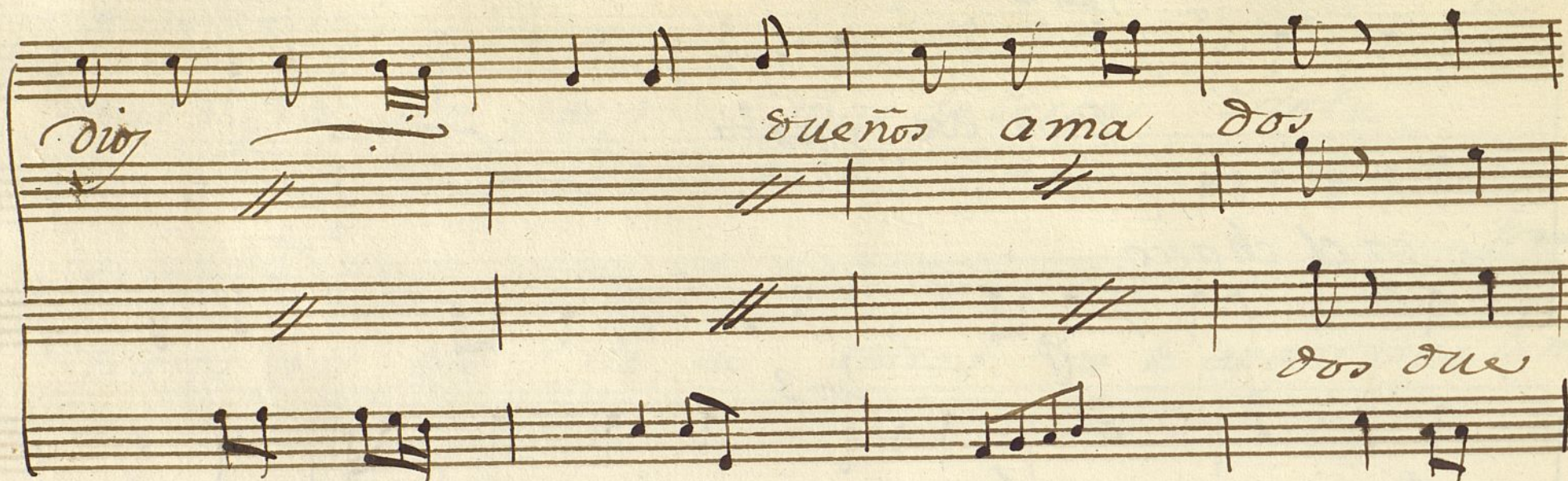
*Viva ese garbo... que viva la tonada que.*

*Viva la tonada y todo el Pa*

*y a dios Mosquete xito ya*

*trio y todo el Patio*

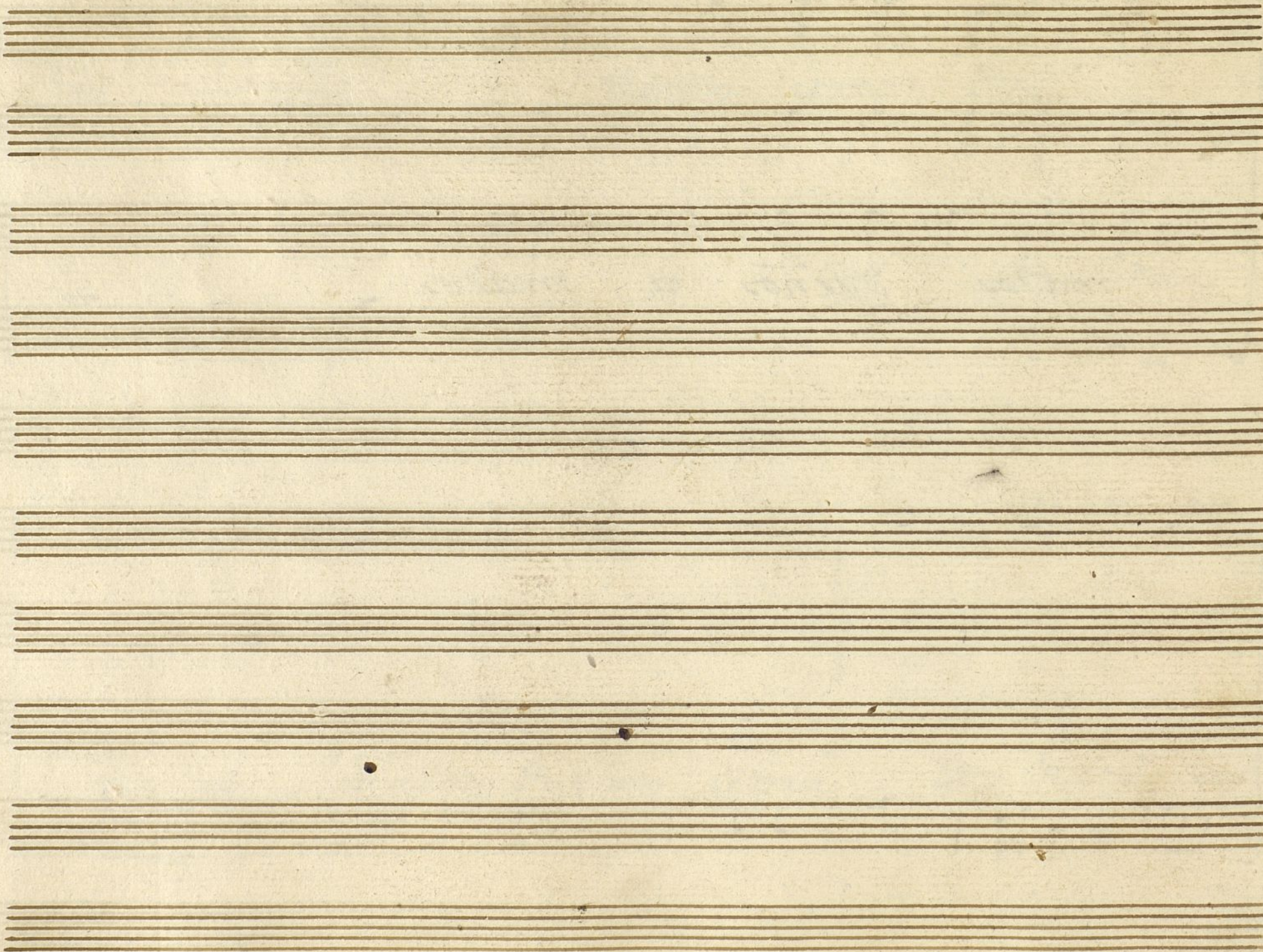






*mados dueños a mados.*







*Violin 1.º Ton.ª a 3. el chasco del frances.*

*Allargo.*

*Allegro*

*Allegro*

*Reprie - V. P.*

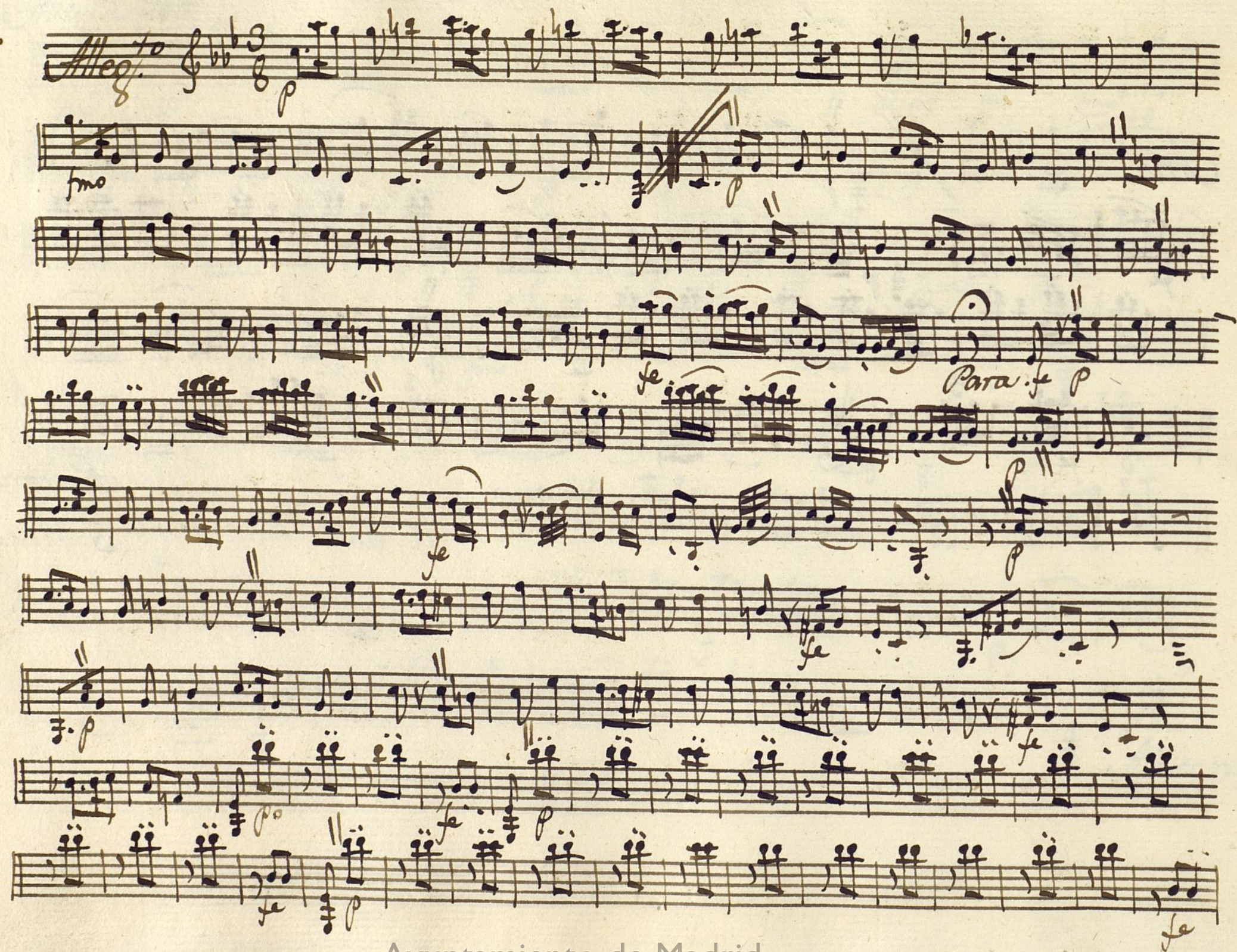






Handwritten musical score on five staves. The first staff begins with the tempo marking *And.<sup>te</sup>* and a 3/4 time signature. The music is written in treble clef with a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with the tempo marking *Allegro* and the instruction *3 mas.* (three measures more).







A 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 paper is aged and shows some wear.

Dynamic markings and other annotations include:

- Para. p* (first staff)
- fmo* (second staff)
- Allegro! po* (third staff)
- Allegro* (third staff)
- fe* (fourth staff)
- fe* (fifth staff)
- fe* (sixth staff)
- fe* (seventh staff)
- fe* (eighth staff)
- fe* (ninth staff)
- fe* (tenth staff)

The score concludes with a double bar line and a final key signature of two sharps (F# and C#).



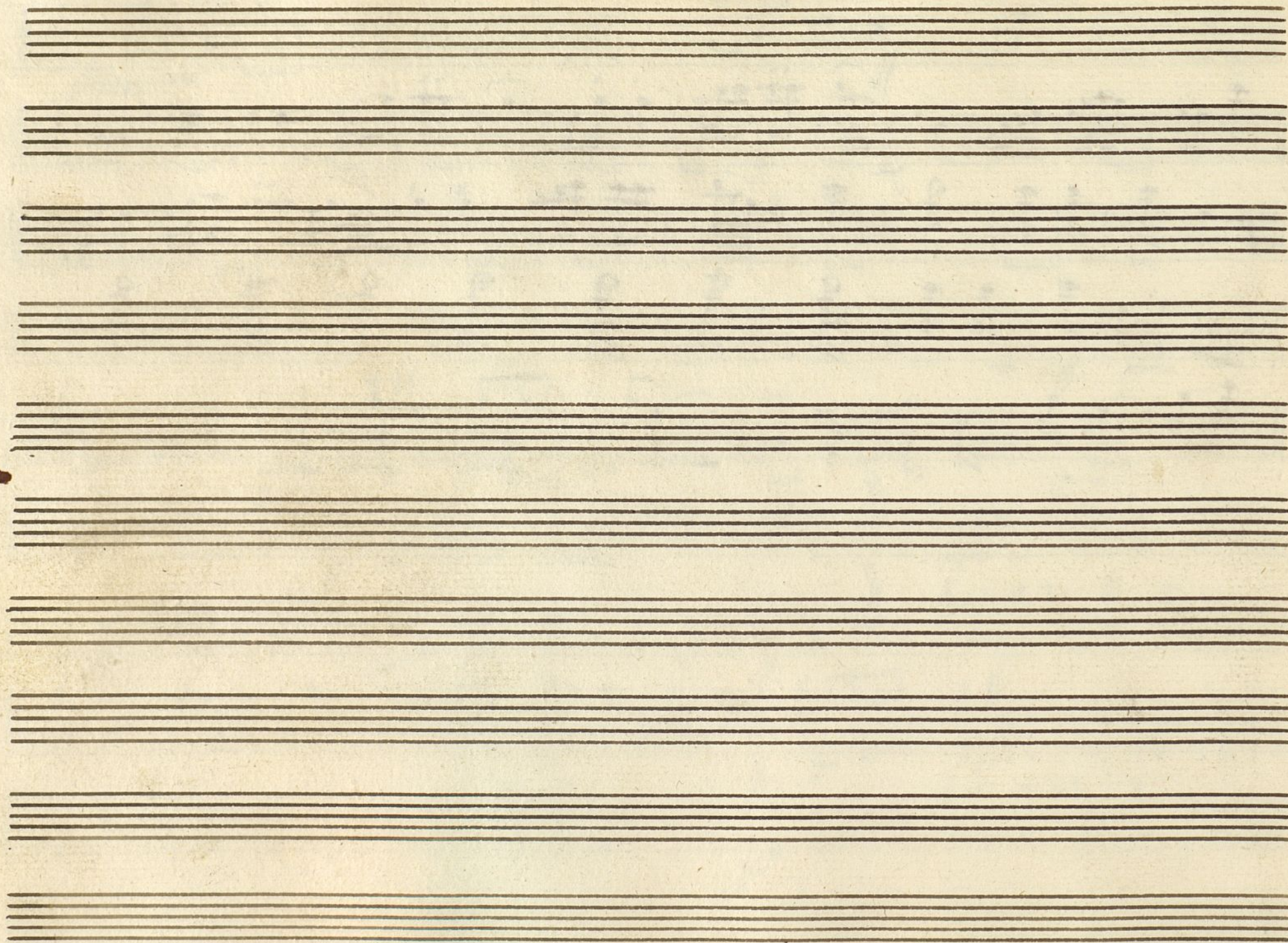
*And.<sup>te</sup>*  
*Punt. do*

*Arco*  
*Cres. do*  
*fmo*  
*f*











Violin. 1.<sup>o</sup> Ton.<sup>a</sup> a. 3. el chasco. Del frances. #

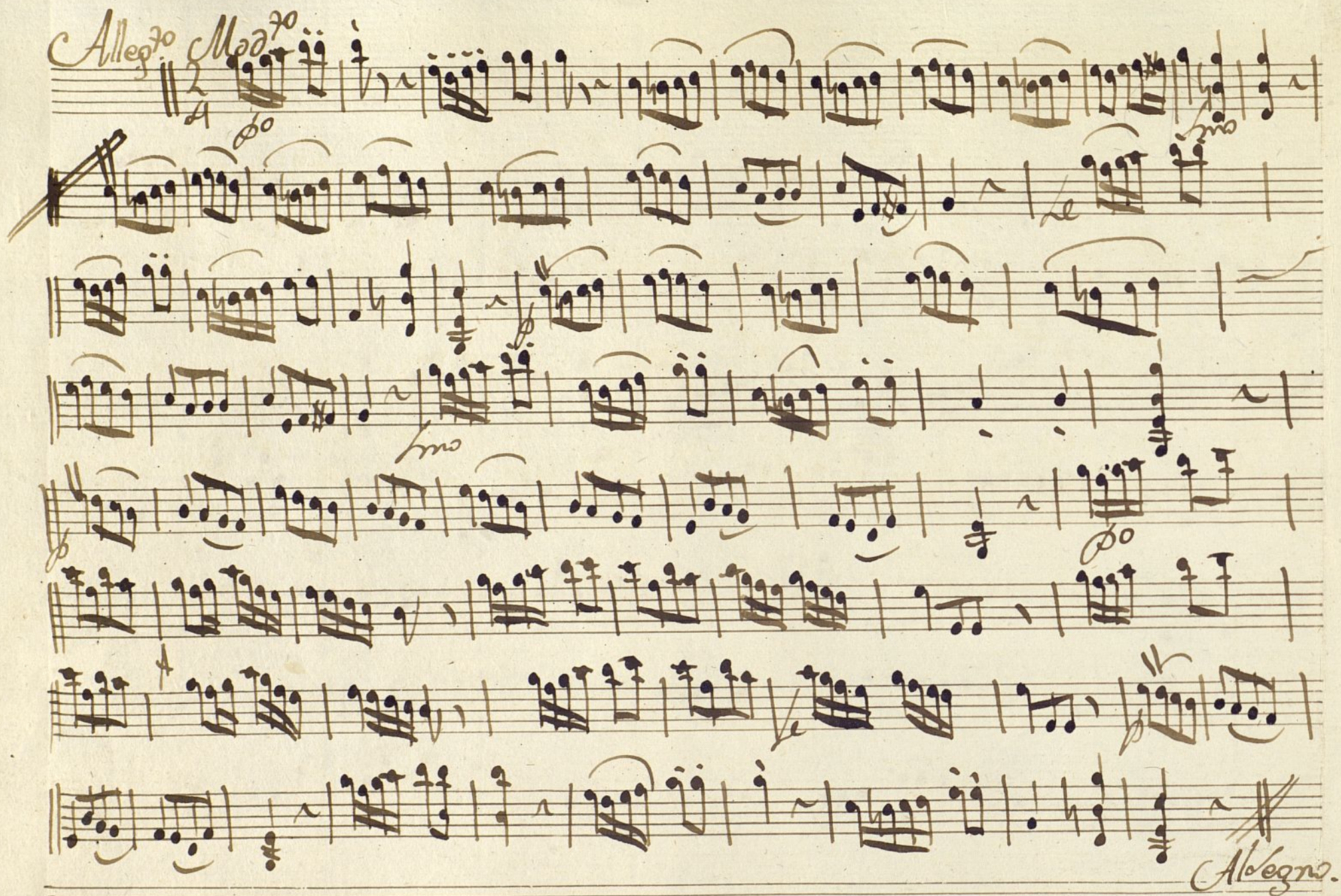
*Allegro*

*Allegro*

*Allegro*

*Depite* V. p.



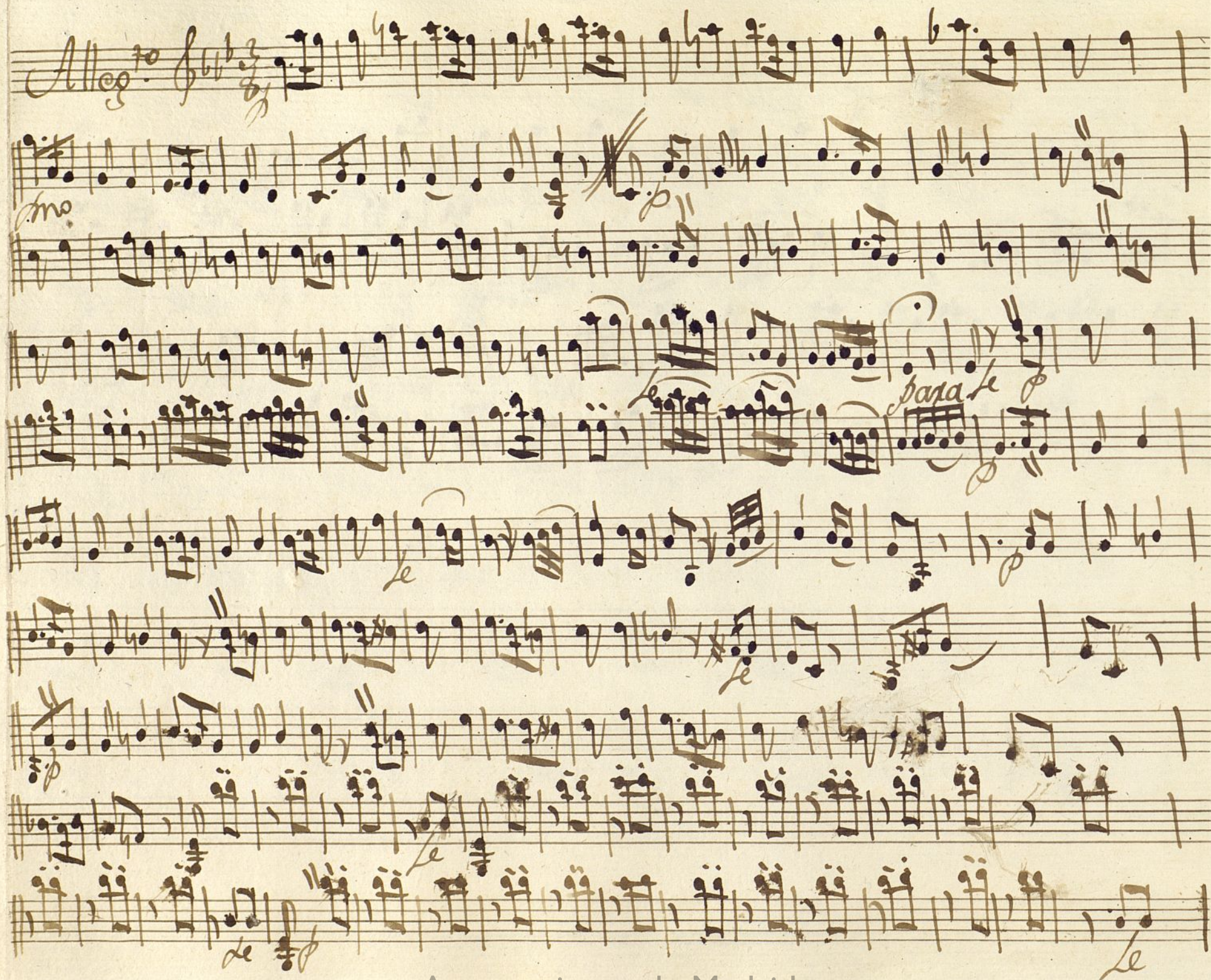






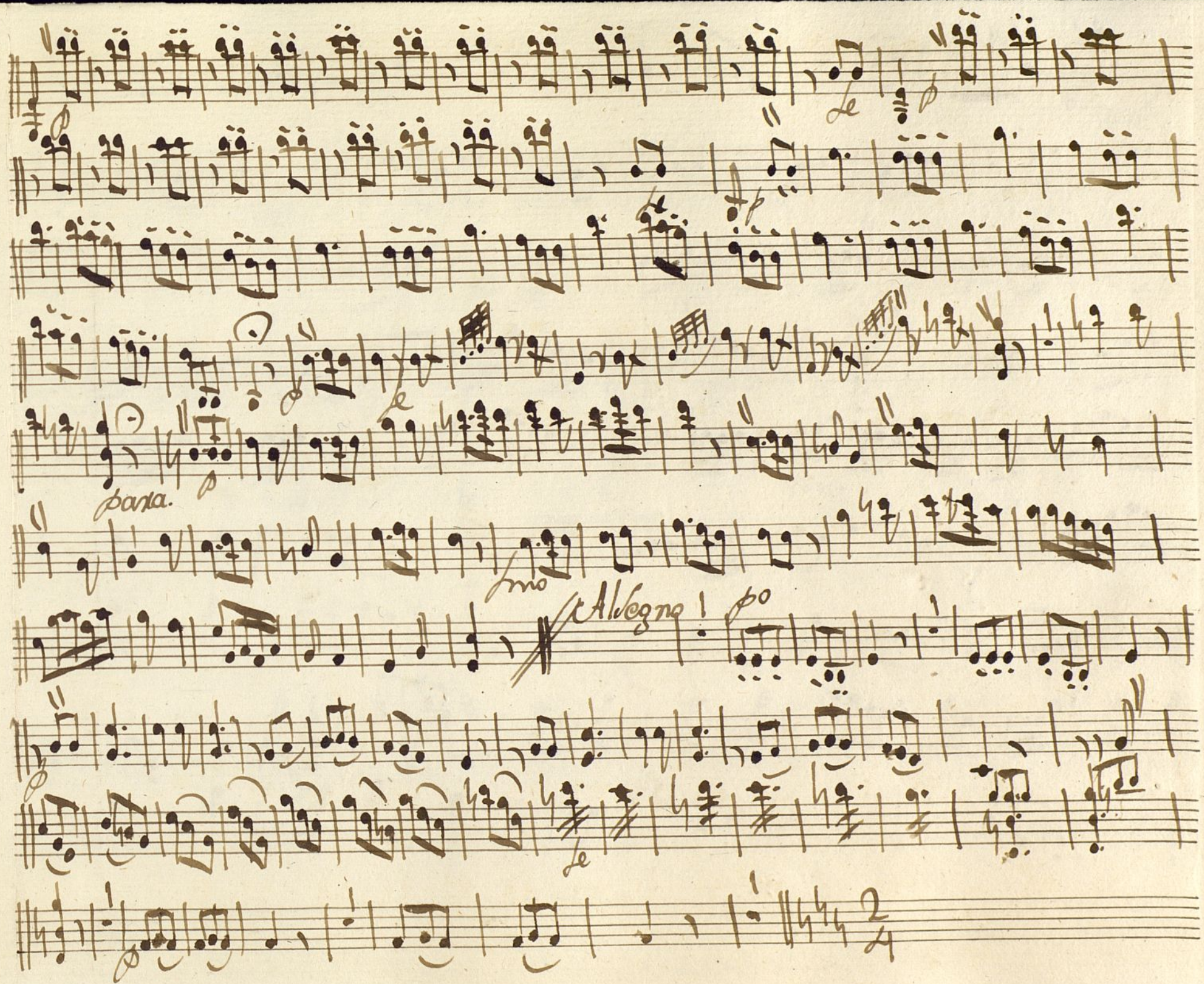
*Allegro*  
*3 mas.*





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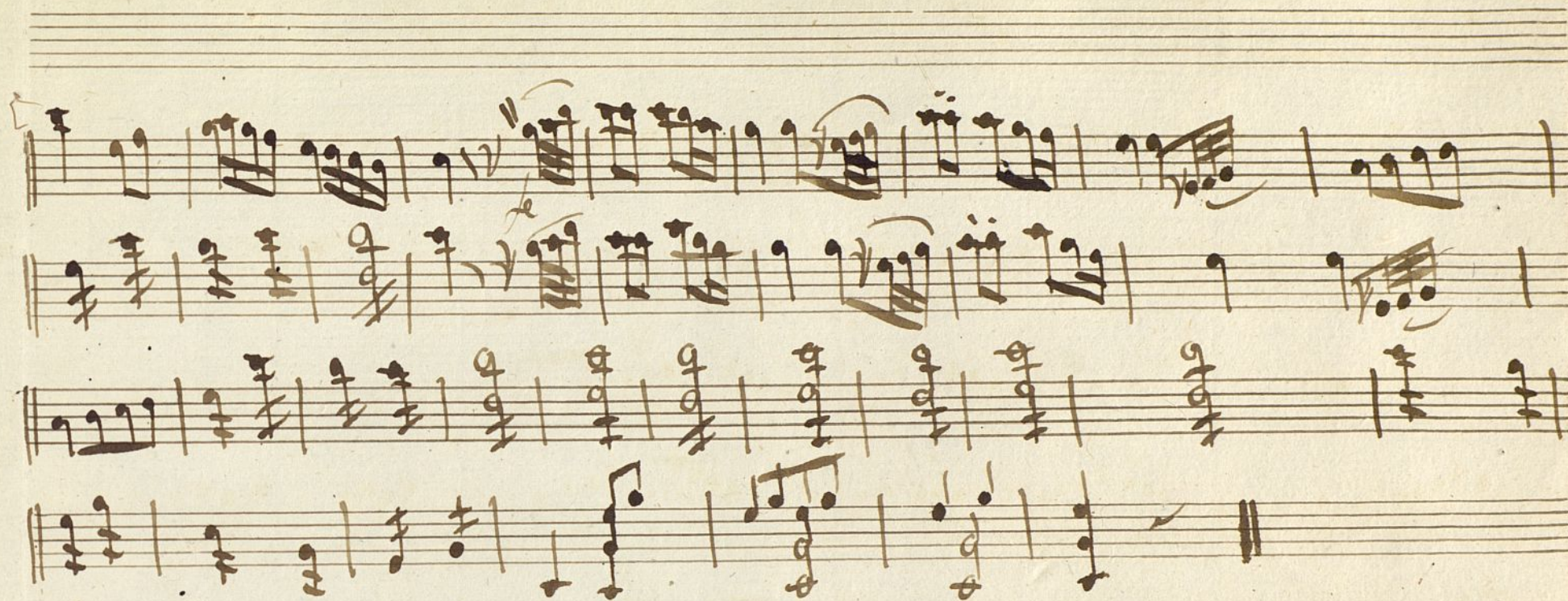














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*Violin 2.º Ton.ª à 3 el Chasco del frances*

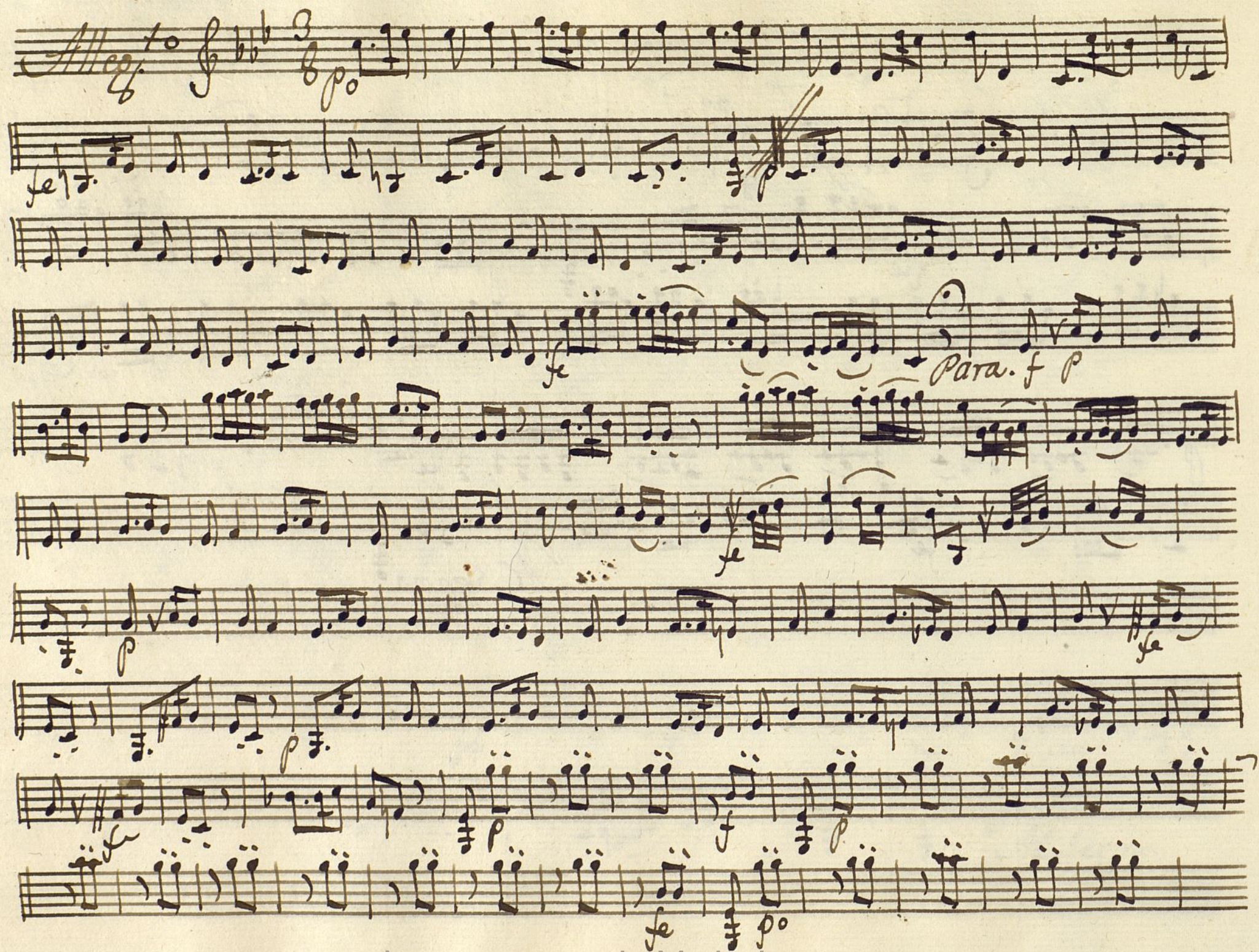


*Alleg.<sup>to</sup> Mod.<sup>to</sup>*



Handwritten musical score on a single page. The score is written on ten staves. The first staff begins with the tempo marking "And." in cursive. The music is written in a single system, with various notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are several slurs and ties throughout the piece. The notation includes treble and bass clefs, and a key signature of one flat. The piece concludes with the instruction "Al Segno" and "tres mas." written in cursive below the final staff of the first system.







A 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 staves are numbered 1 through 10. 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 other annotations include:

- fe* (first ending) and *p* (piano) on the first two staves.
- fmo* (fine) on the fourth staff.
- Para p.<sup>o</sup>* (For piano) on the fifth staff.
- Allegro* and *fmo* on the sixth staff.
- fmo* on the eighth staff.
- V. P.* (Vivace) on the tenth staff.



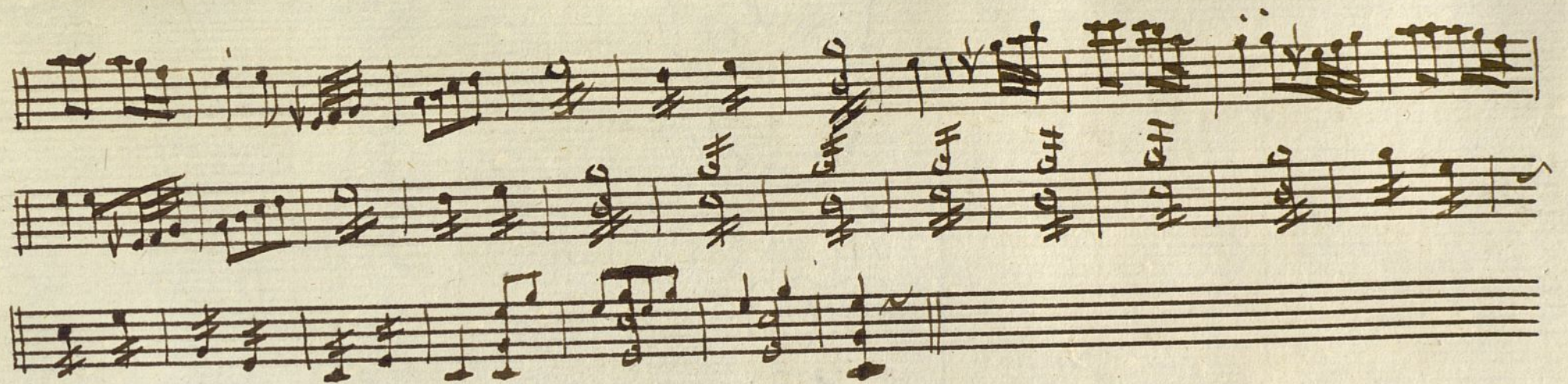
*And<sup>te</sup>*

*Presto*

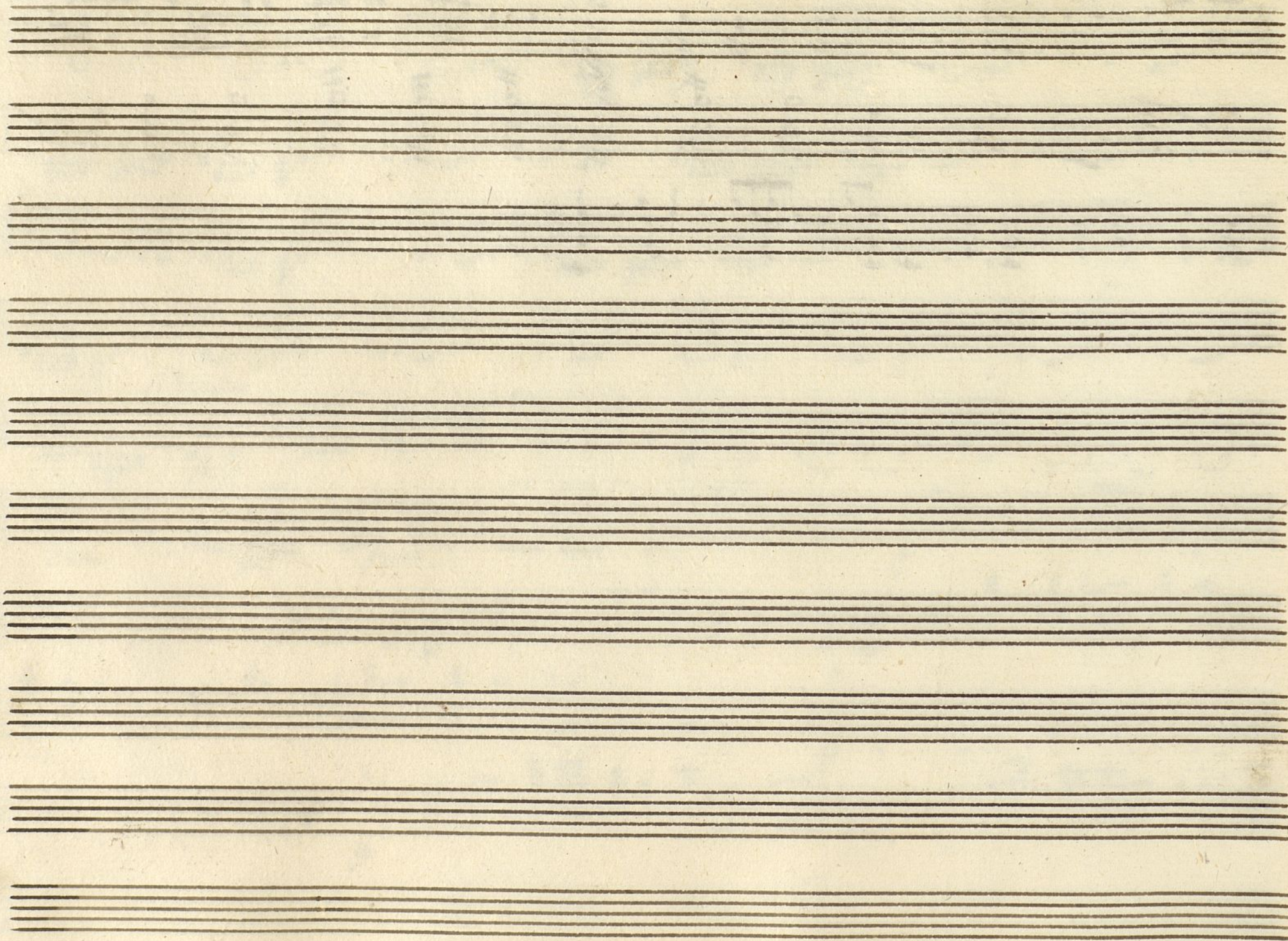
*Cre.* *fe* *fmo*

*fe*











Violin. 2.<sup>o</sup> ton.<sup>a</sup> a 3. el chasco. del frances //

Handwritten musical score for Violin 2, featuring a 2/4 time signature, a key signature of one flat (B-flat), and a series of measures with various musical notations including notes, rests, and dynamic markings like *Allegro* and *Allegro*. The score concludes with a double bar line and the instruction *Al Segno. //*



*Allegro<sup>ro</sup> Mod<sup>ro</sup>*

*Allegro.*

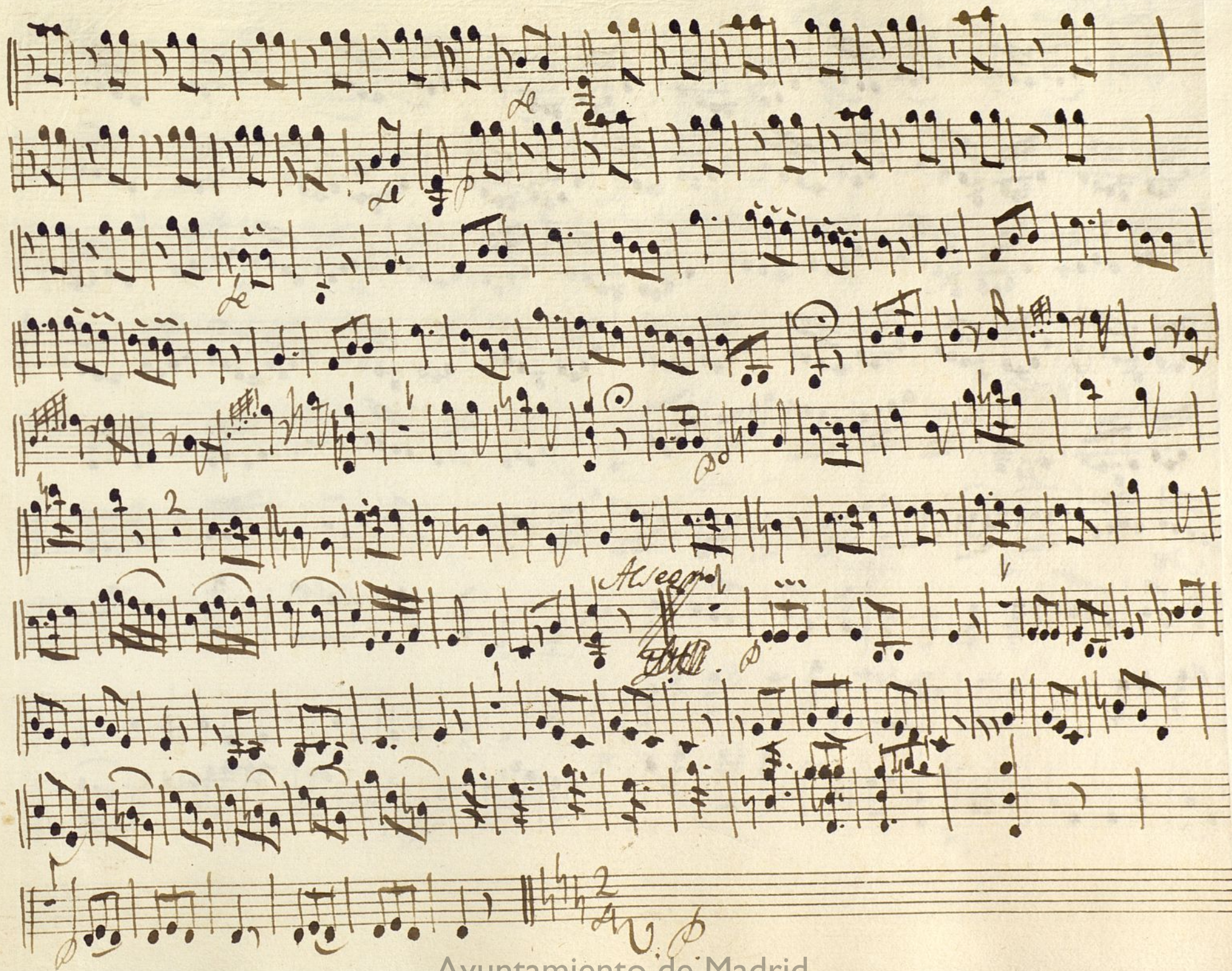














*And<sup>te</sup>*

*Presto.*

*Cre*

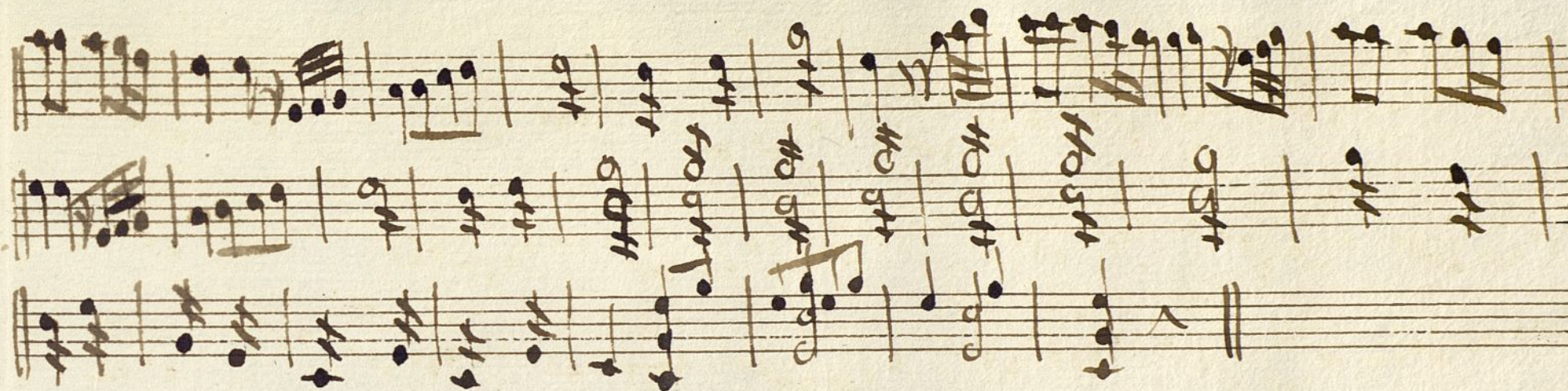
*mo*

*mo*

*mo*

*mo*



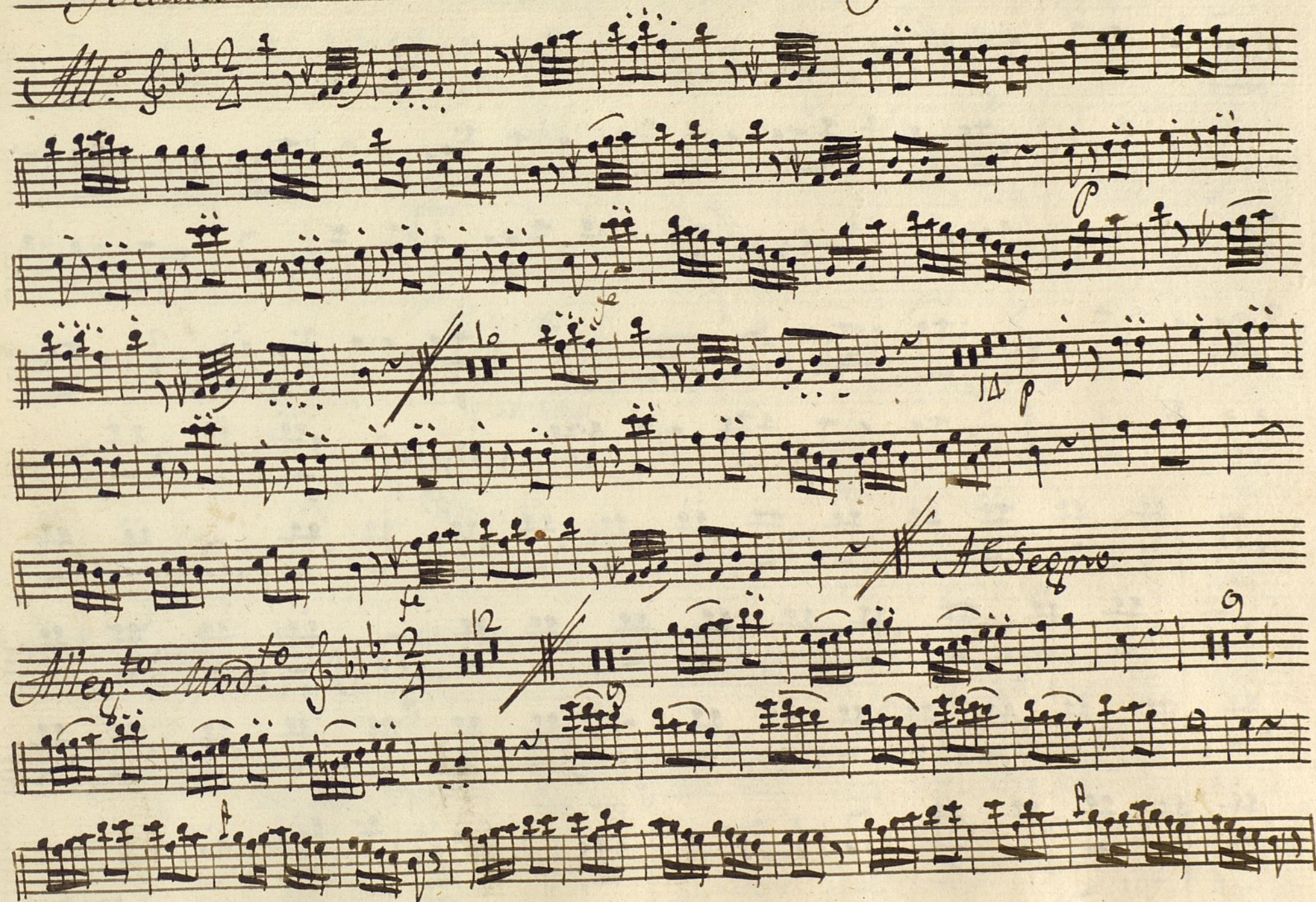




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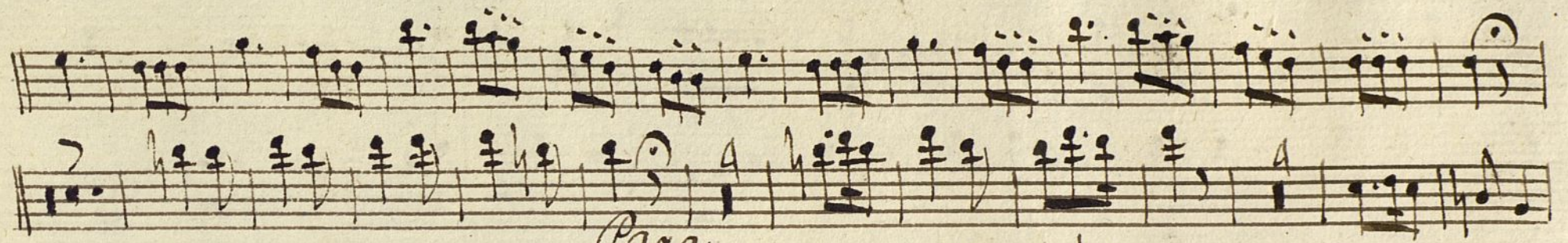
Flauta 1<sup>a</sup> Ton<sup>a</sup> a 3 el chasco del frances.





A handwritten musical score on aged, slightly torn paper. The score consists of approximately 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'Allegro' at the beginning, 'Allegro' and 'Tace 3' in the middle, and 'Para. p' further down. The paper shows signs of age, including discoloration and small stains.





*Para.*



*Allegro.*



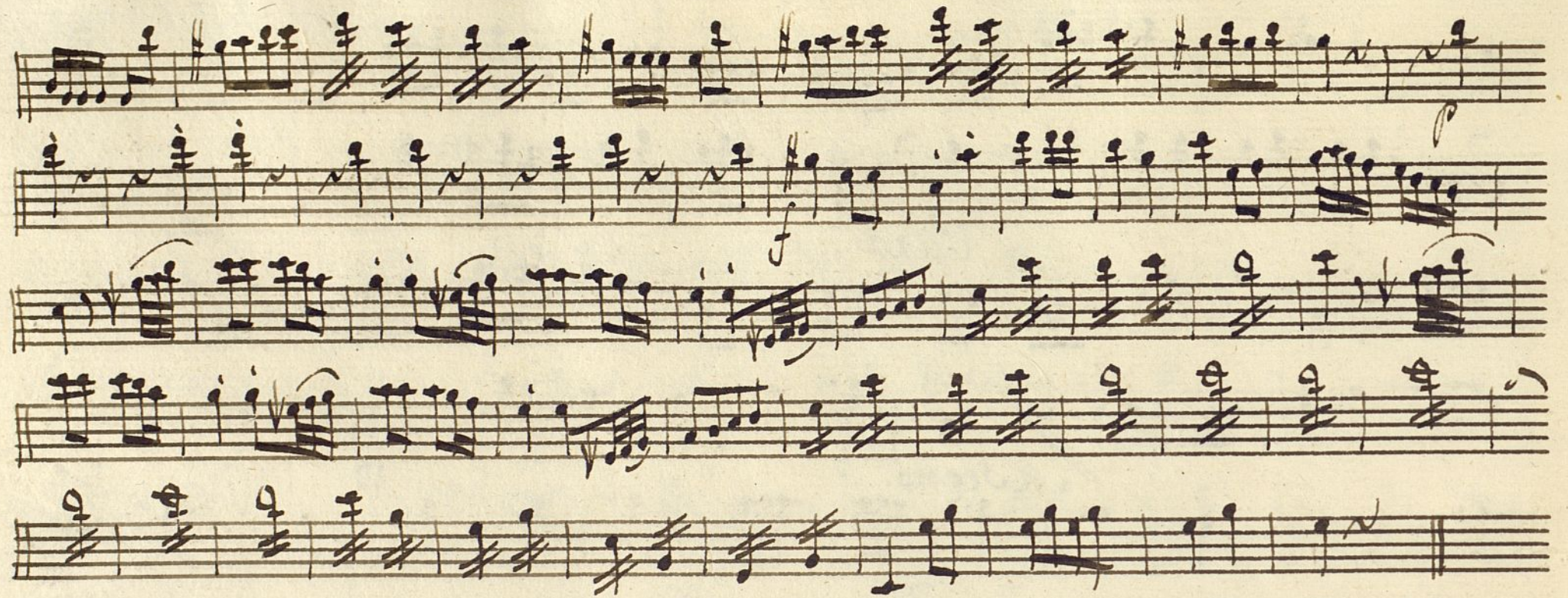
*Andante.*



*Presto.*



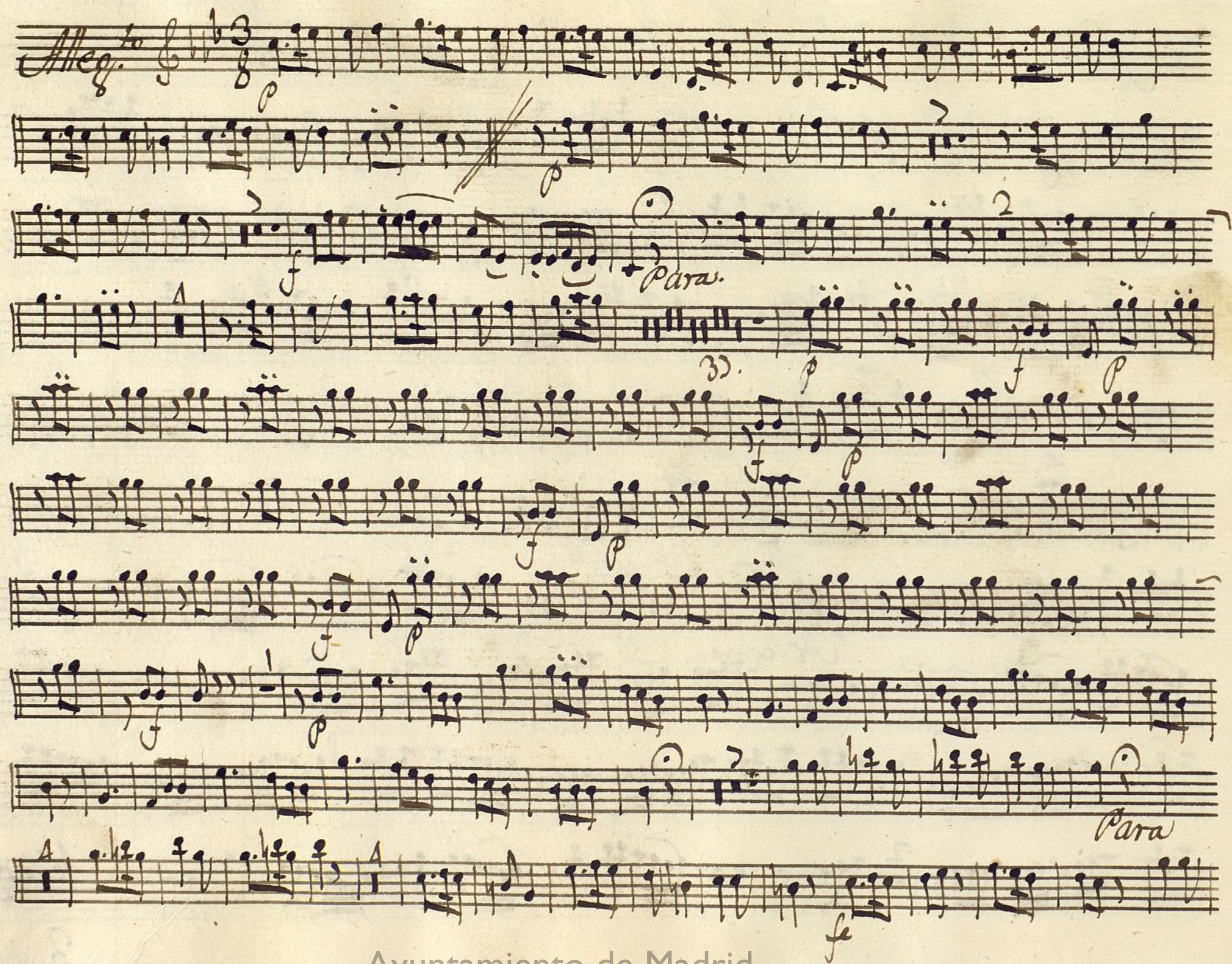






Flauta 2<sup>a</sup> Ton.<sup>a</sup> a3 el Chasco del frances

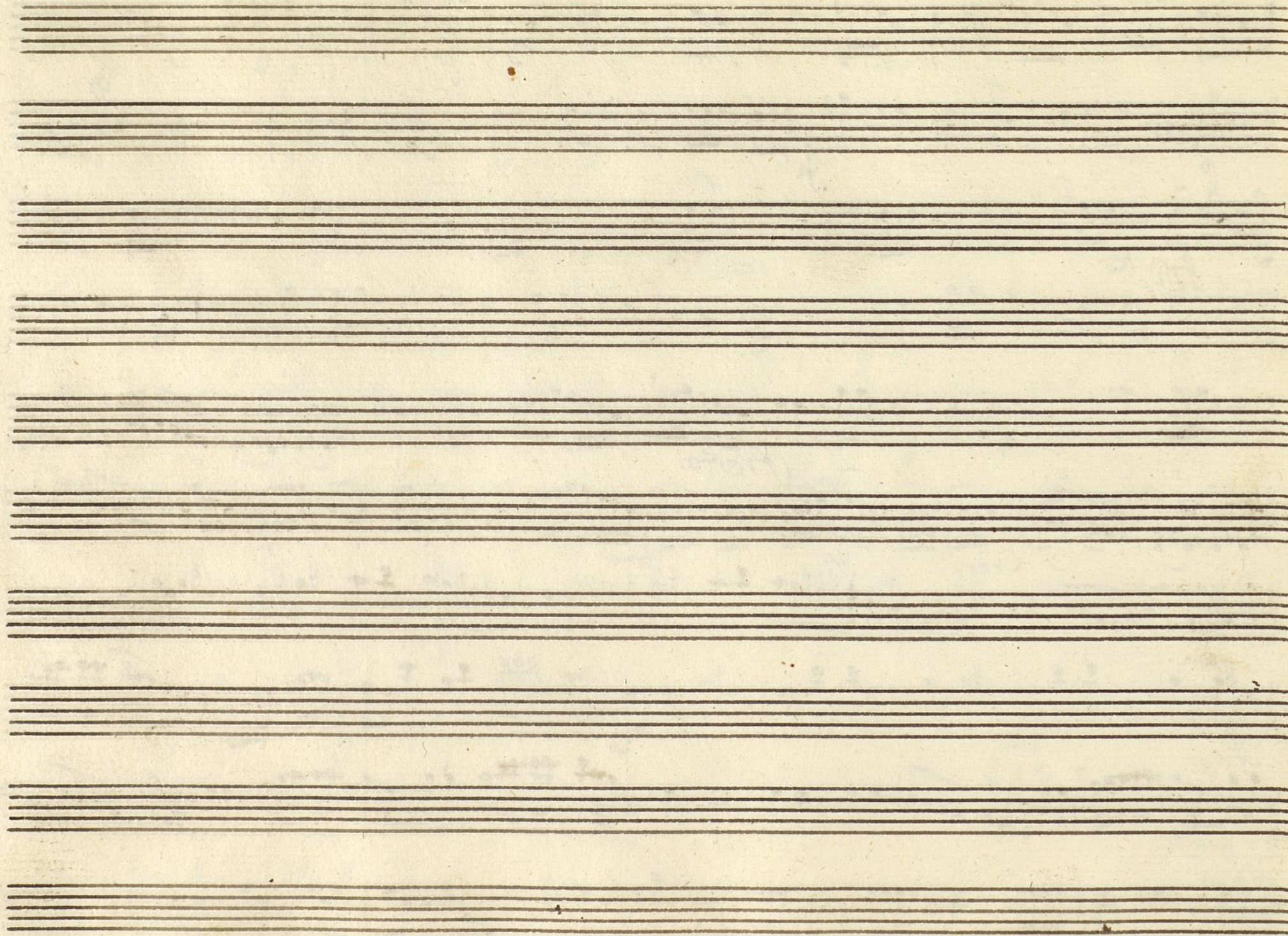












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*Trompa Primera Ton.<sup>a</sup> 3. el chasco del frances.*

Handwritten musical score for Trompa Primera, Ton.<sup>a</sup> 3. el chasco del frances. 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 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with the instruction "Al Segno." on the tenth staff.

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

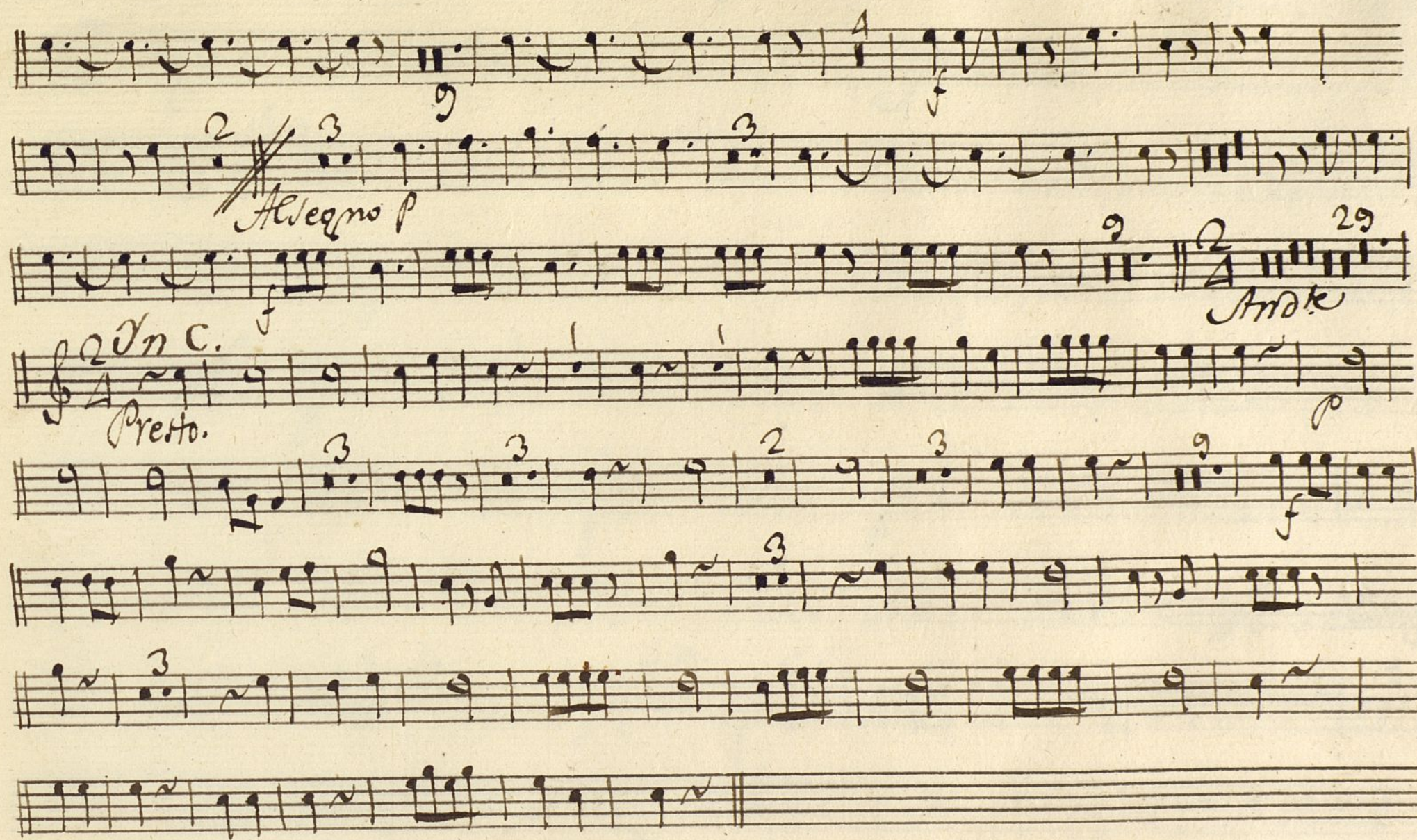
*Al Segno.*



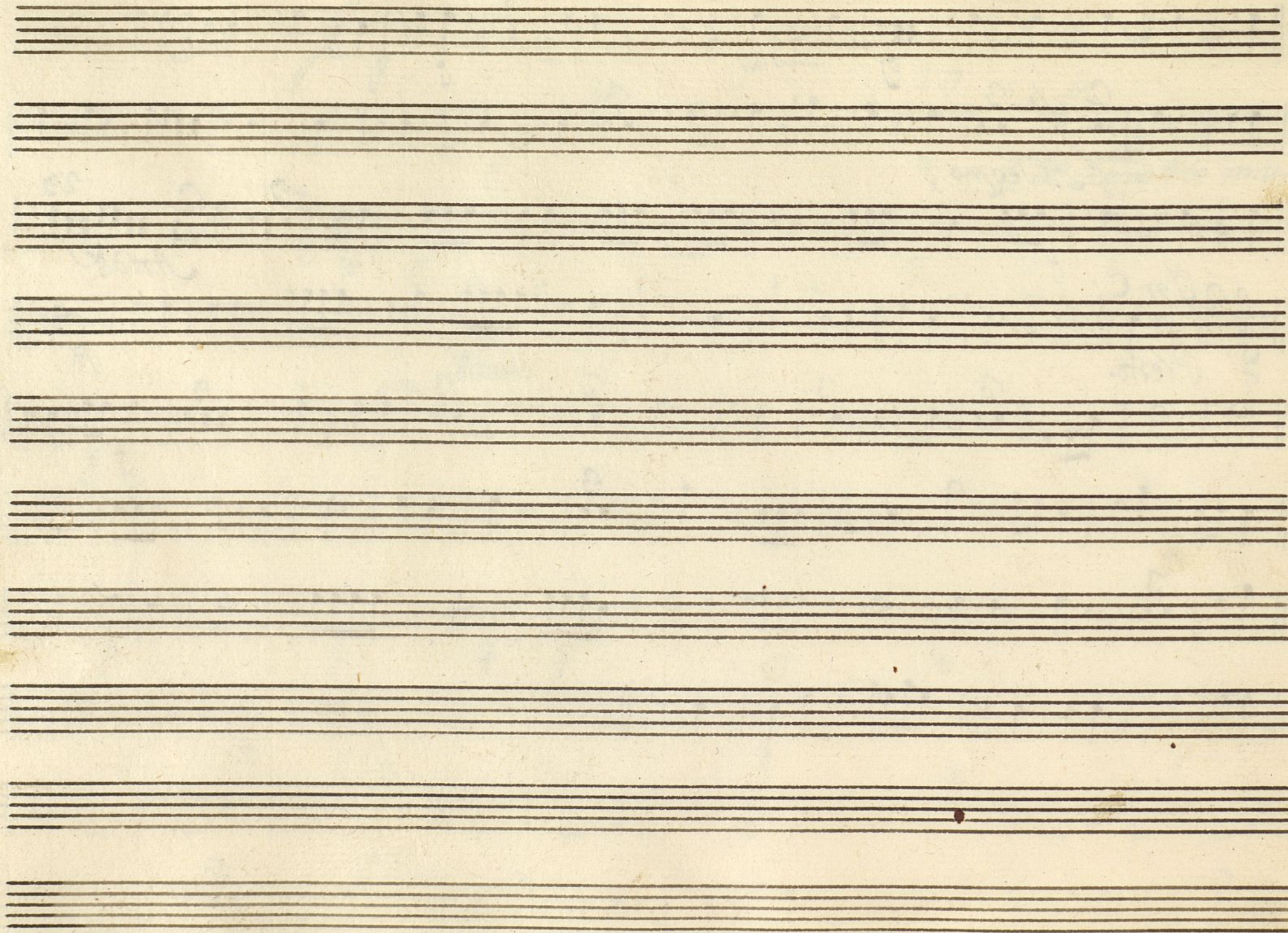
*And.<sup>te</sup>* *Alleg.<sup>ro</sup>* *Allegro dos mai.* *Para.* *Para.*

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*Trompa 2<sup>a</sup> Ton<sup>a</sup> 3 el chasco del frances.*

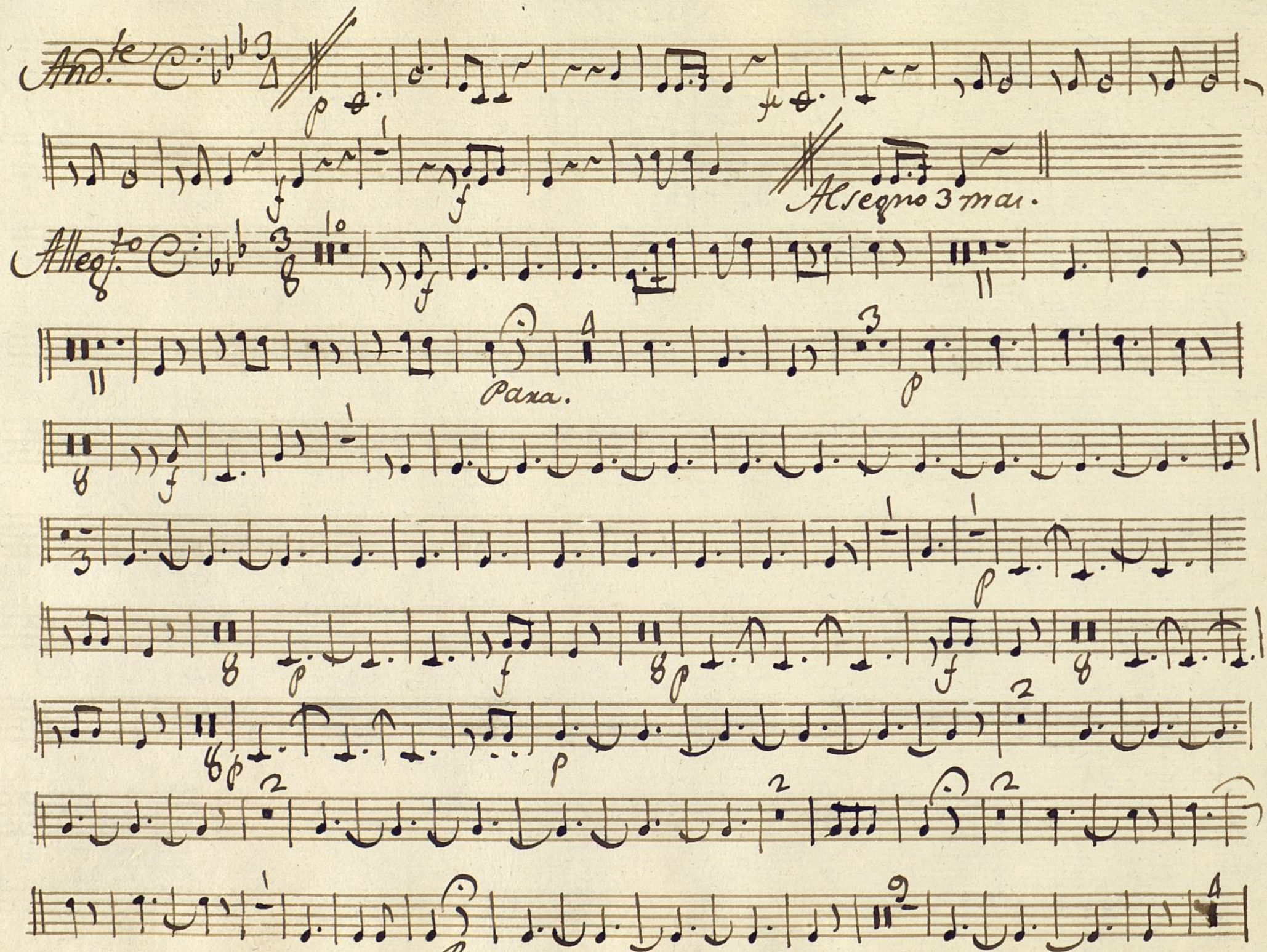
*All.<sup>o</sup> C:  $\text{b}\flat$  2*

*All.<sup>o</sup> Mod.<sup>to</sup> C:  $\text{b}\flat$  2*

*Allegro.*

*Allegro 3 mas.*



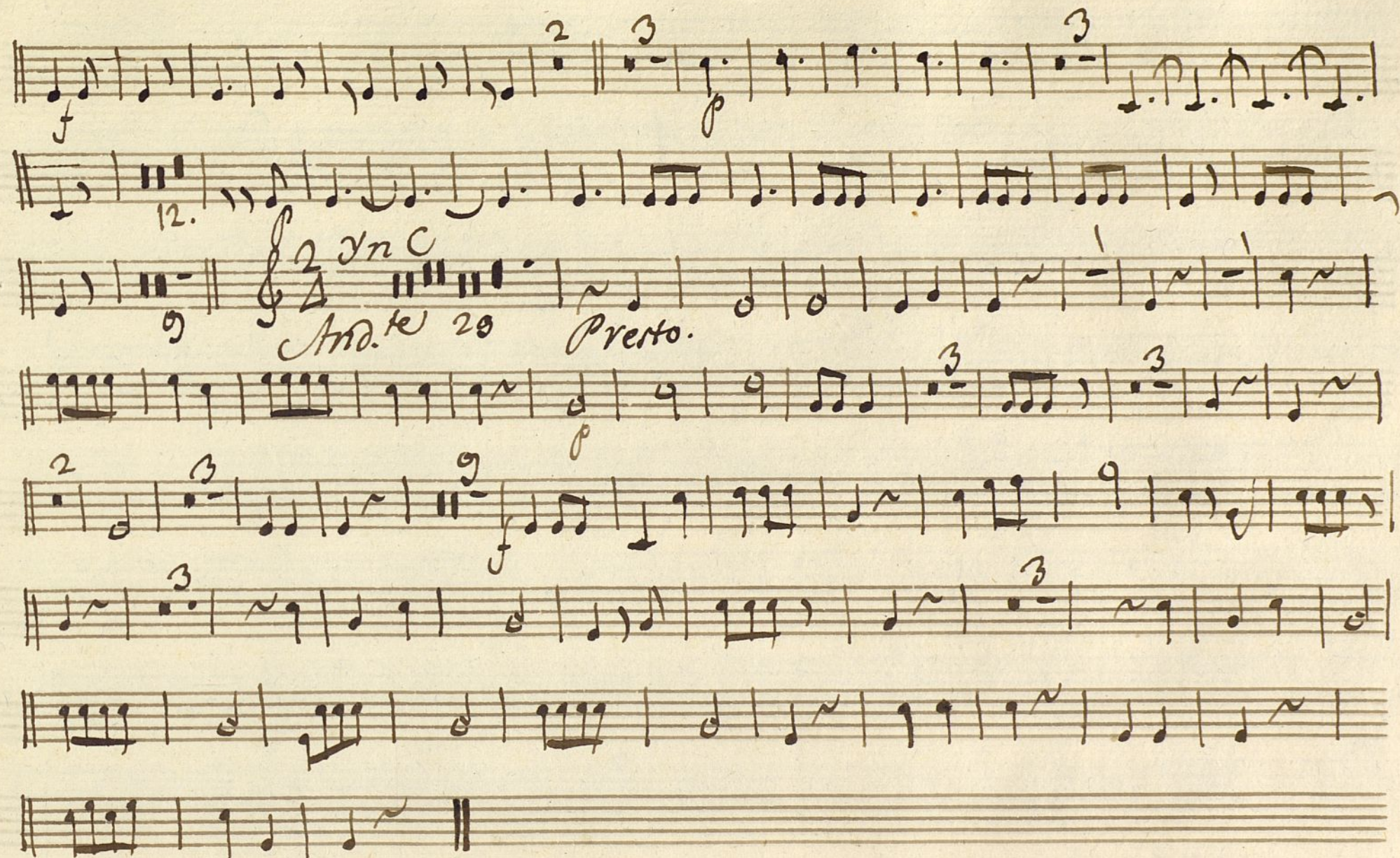
*And.<sup>te</sup>* C:  $\flat \flat \flat$  3/8 

*Allegro 3 mai.*

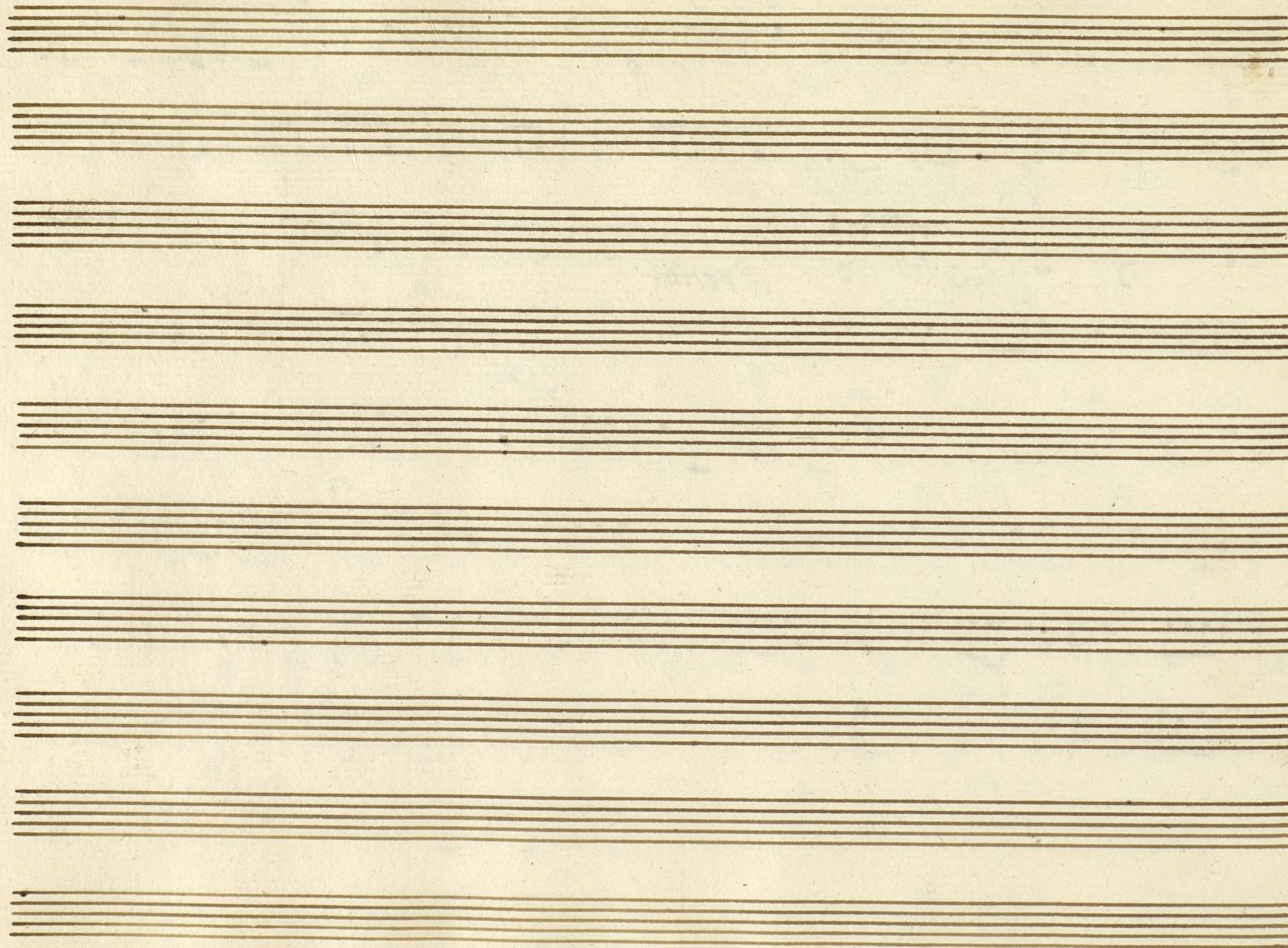
*Para.*

*Para.*











Bajo Ton.<sup>a</sup> a 3 el chasco del frances.

Handwritten musical score for a piece titled "Bajo Ton.<sup>a</sup> a 3 el chasco del frances." The score is written on ten staves. The first staff is a title line. The second staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a single melodic line. 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 final chord marked with a 4. Below the final staff, the word "Adsegno." is written, followed by "Mod.<sup>to</sup>" (Modero). The score is written in a clear, legible hand.



Handwritten musical score for "Pavane" by Franz Schubert. The score is written on ten staves, organized into three systems. The first system (staves 1-4) is in 2/4 time, marked with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melody in the upper staves and a bass line in the lower staves. Dynamics include *p* (piano) and *f* (forte). The word "Rinf." (rinforzando) is written above the melody in measures 5, 9, 13, 17, and 21. The second system (staves 5-6) continues the piece, ending with a double bar line and the marking "Allegro". The third system (staves 7-10) is in 3/4 time, marked with a treble clef and a key signature of two flats. It begins with the tempo marking "And." (Andante) and the time signature 3/4. The tempo changes to "Allegro" in measure 11, and then to "Allegro 3. mai." (Allegro molto) in measure 15. The piece concludes with a double bar line and the marking "Fina." (Fine).



