

134-9

Mus 134-9

Leg.^o 12.

Conadilla à tres

Los Mayos del Vaile;

the.^o de Navidad:

1780

Del S.^r Esteve;

La Pretola

} Maria Antonia
Gar.^o y Rom;

And.^{no} gracioso

3

4

3

4

fe

Romero

Con quatro mil diablos de ja me tu

alla Ventana

Maria Antonia

And.^{no}

assi vil Infa me de ja te tu

po

per Y sino antes deirme te sa Cu di re
per ^{Rom^a} Siagarro yo un canto te parto una sien

Ya se me dio a dentro voy a la fun cion
Ant^a Pobre des di cha da q^e me haze mo vir

q^e el ti ño so tiene junto a Sⁿ Anton
en re dos pa redes el ombre mas vil

Con mi capa nueva quando se esbreni y es se sobre.
 Con esta fequera y esta Imperial y este Real sa
 rito q.^o fue de Castor to di tas las chuscas Conquis
 lero llenito de sal ala funcion marchos porque

tare yo q.^o allien aquel ba-rris ay muchas de o
 tarde ya ^{1.ª} Procura esta no- che dormir y Ca
 ella... hamala ca ve-za tu me oi de ma

Procura esta no- che dormir y Ca
 hamala ca ve-za tu me oi de ma

nor q.^o allí en aquel barrio ay mucha de onor

Mar procura esta noche dormir y callar
tor ha mala ca vera tume ai de matar (vanse)

f. p. po

Allegro

tenido toda la Parola)

Parola) Ant.^a aque ora vendras Paquillo, Rom.^{ro} quando tomer chocolate,

Ant.^a toda la noche me dejas así solita, ha! vinagre Rom.^{ro} duerme bien, Ant.^a sinti

no puedo Rom.^{ro} adiós que me voy, Ant.^a quanto antes que en siendo las

diez mano lo vendrá porti a compañarme; } *allegro* X

Jale Garrido de Mapo pillo.

And.^{te}

fe

Garrido

Después de las diez mi blasa

me dijo la Venpa a ver — q.^{er} la ora q.^{er} su Ma

rído ya Vonca como un Lebre! — q.^{er} va si tor

q.^{er} pa vapes Con el frío por las noches so

lemos aqui tener so- lemos aqui tener

Parola)

que ora sera, voy a mirar lo a la Luna, q. me velox.
esta enfermo de ydropesia;

(toca Campana de quartos en la orquesta)

And. Moderado

2 violin. Una dos tres quatro

(otra gorda de ora)

Una dos tres quatro cinco seis siete
Una dos tres quatro cinco seis siete

se

ocho nueve diez
 ocho nueve diez
 esta es la
 A donde
 ora Voy me hacia alla q. mi Blasita me espera
 Paco dime mardio ella ay do a un baile y me de
 ra si algun Va zero viene a ca Como una
 jo fard. y en que parape es la funcion ella al barrio y

Rana mea de de jar; 9.º miedo tengo Yo ei to; mor
luz se de San Anton; lo 2.º mucho mea lepro porque tu y
tal - los pier me tiem blan no puedo andar - los pier me
yo - ari po dre mos ha blar me jor - ari po
tiem blan no puedo andar
dre mos ha blar me jor

Parola 1.^a *for. do* *chir Blasilla, Ant.^a* *querer Mano 6.^a*

gord² si, bur² ven ven gord² echame una excusitina

en uno, Ant^a - quitatome el Sardi y el marido, Ant^a se fue,

part. ay que guatito, en albrizias te comprare una cabrolé

guarnido de Pellos de Unicornios y de ~~pelos~~ yunos
Luz me


Zapatos con lazos de la Union, Ant^a está muy bien, al segund^o

Parola 2^a *scand* oyei Blera Ant^a que mano lo, *scand* quierei venir a to vai 2^a

Ant^a yori gards pusi Vamor, Ant^a y ay buena musica? gards toda la

De los Suizos, hasta los Platillos y el tamborilom; ^{Ant^a} - entra mientras que

me barto gar de ya que a de ver halla voy;) sigue //

102. 

puer churca mi'a voy luego a la' - por que la noche
 puerchur co mio ven luego a ca -

Handwritten musical notation on a grand staff. The upper staff contains notes and rests, with lyrics written below it: "muy cerca ei ta - por q.^a la noche muy cerca ei". The lower staff contains rests.

Handwritten musical notation on a grand staff. The upper staff contains notes and rests, with the word "vanse" written below it. The lower staff contains notes and rests, with the word "ta" written below it.

Handwritten musical notation on a single staff. It begins with a key signature of one flat (Bb) and a time signature of 3/8. The lyrics "Vale Romero encendiendo yera" are written below the staff.

Alleg.^{ro} Mode.^{do}

Handwritten musical notation on a single staff. It begins with a key signature of one flat (Bb) and a time signature of 3/8. The word "Punteado" is written above the staff. The notation consists of a series of eighth notes.

Handwritten musical notation on a grand staff. The upper staff is empty. The lower staff contains a series of eighth notes.

Romero

Sígas tann Po - bre Cor re jo —

Sarr^{do}

Lo etoi en la — Ra to nera —

ban tan te Vi - cor le tienen —

re miendo no — buel ba el gato —

por q^e el Cor re — jo el un tra to —

que si me alla — Con el quero —

muy General — en las gentes —
 puede dejar — me arañado —
 tan tana nina tan tana na — 9ª ya — la ti
 tan tana nina tan tana na — que ya — la ti
 rana ti rana la Van a enerrar — tan tana
 rana ti rana fue a San Juan de Dios — tan tana

ni na — tan ta na na — ay — si — ay —
 ni na — tan tana no — ay — si — ay —

— ya — tan ta na na —
 — no — tan tana no —

(Parola 1^a Rom^{ro}) abre Dlara, Comoduerme, habre ò derribo la puerta
Ant^a quien es? *Rom^{ro}* yo soy mujer, abre que en el vaile
 ay fente zuela, y vengo a buscar los cliime *Ant^a* si es toi de
 nuda y durmiendo, *Rom^{ro}* pue ea echame hacia acá la espada
 de dektar viias, *Ant^a* voy por ella a toda priera, *Rom^{ro}* pobrezita
 que obediente, pero el no abirme la puerta *Ant^a* toma
 y adios *Rom^{ro}* buenas noches; me ocasiona mil los
 pedras que v: v: pero Callemos y valgame
 la prudencia. *Ant^a* elos parr! §

Parola 2.^a / Garrido en la Vea y ella en la Ventana /

8

Ella: Blasilla? que? ^{ella} ^{garrido} se marchó! ^{ella} ya se fue con mi demonio;

Cantando el tana nina, ^{garrido} pues vaya y vamos, ^{ella} ya voy. ^{garrido} del miedo
que he tenido todito sudando el tori)

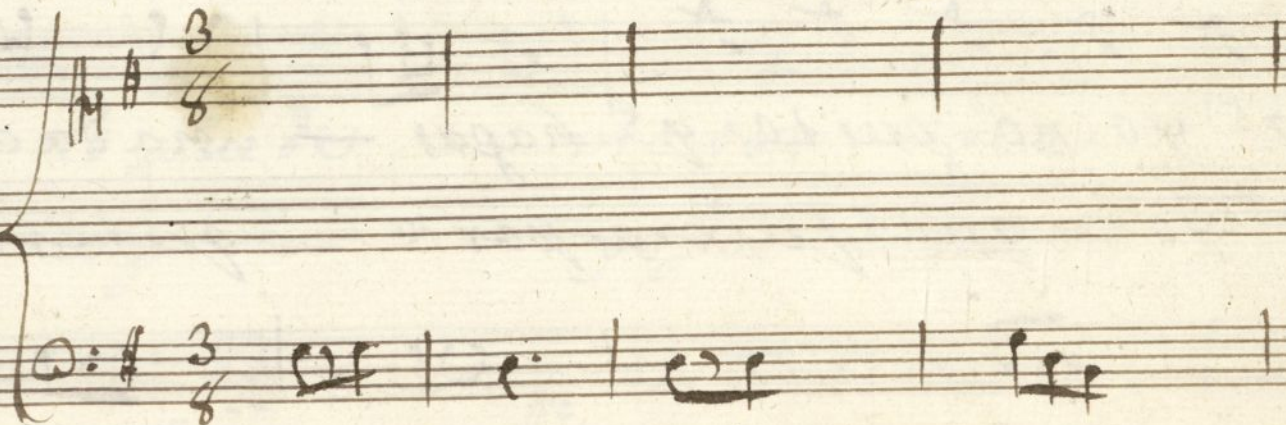
Se sepise al segno X

Parola 3.^a / Salen todos, ^{ella} vamos a la misa, ^{garrido} vaya vaya

salerosa, que chusca estás, ^{ella} ala Ley en viendome los de el Baile,
se ande caer a mis pies, ^{garrido} pues sobre eso tengo yo que advertirte ^{ella} a bierre
pues:)

Coplas

And. vivo



Sarrido

Cuidado allá en el valle
ellos no miran allí en el valle
Con cuichicos
noables con otras
qº yo no guito qº hagas - nada en secreto -
qº yo en qualquiera parte - quiero ser sola -

Ella

(osino, lu:::) mia tu mia tu
(osino lu:::) *f* mia tu *p* mia tu
q.º guapo anda luz lu::: y de un soplo no puede —
q.º facha de col lu::: poquerrimo Cogo llo —
y de un soplo no puede. matar una
poquerrimo Cogo llo yofa amon

par.^a Venedadola

luz
ton
ella
mia tu
mia
mia
tu
g.^a Moza Imperial Ju:
tu g.^a Me la co ton Ju:
tañá — Y para Una Castaña
Cuerpo — g.^a de miente su Cuerpo
Empeño un Bri
que el sea Va

ella. *par.^{do}*

al
ron

par.^{do} ax, y q.^a Fanadero, ax, y q.^a poco sebo)
ella ax, y q.^a poca manteca, ax y poca yerba)

par.^{do} *lo 2.*

ella
Ju... Ju... he! dame da —
 Ju... Ju... he! dame da —

po

— me la mano dame la mano sal demique
 — me los brazos dame los brazos sal demique

Handwritten musical notation for the first system, featuring two staves with notes and rests, and a double bar line with a repeat sign.

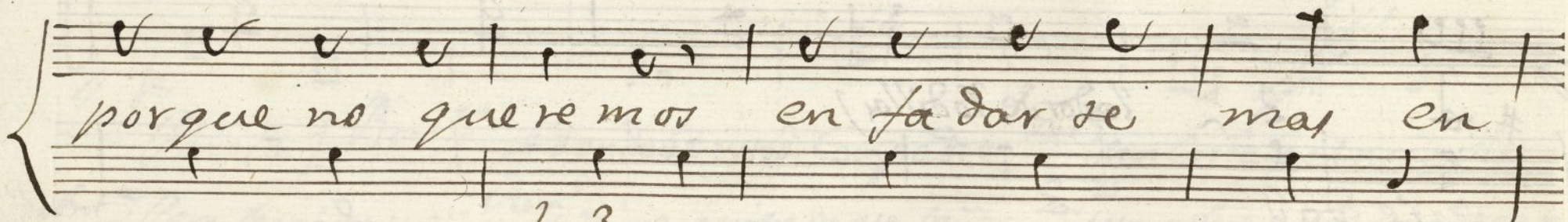
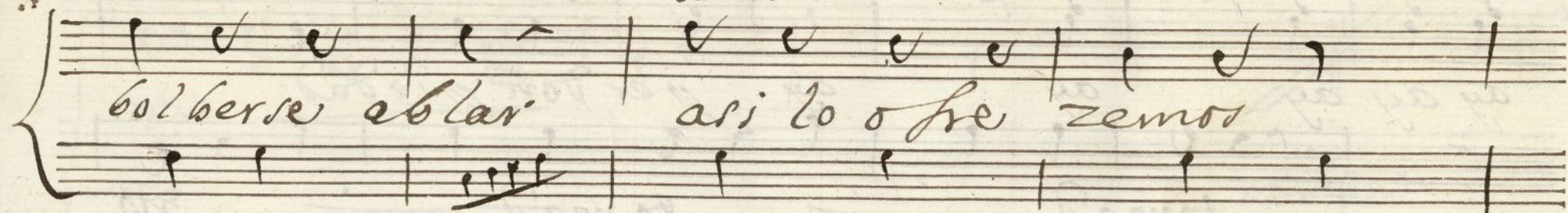
Parola) *Rom^{ro}* *Adondeba' vited Compadre;* *Sar^{do}* *San Ciriaco el nos pillò;*
Ant^a *Pero Marido yo::* *Rom^{ro}* *dime quien es ese señor,* *Sar^{do}* *un pobre enfermo de gota,*
Ant^a *y yo que oí su dolor alle barle al ospital iba con gran Compasion;*
Rom^{ro} *adonde tiene la gota::* *Sedecubre* *pero Mono lillo ho ho::* *Sar^{do}* *amigo mis,*
Rom^{ro} *del alma creo lo somos todos, y de mi amistad Veriban estos palos*
por favor) *leicaica*

Handwritten musical notation for the second system, featuring three staves with notes and rests, and a double bar line with a repeat sign.

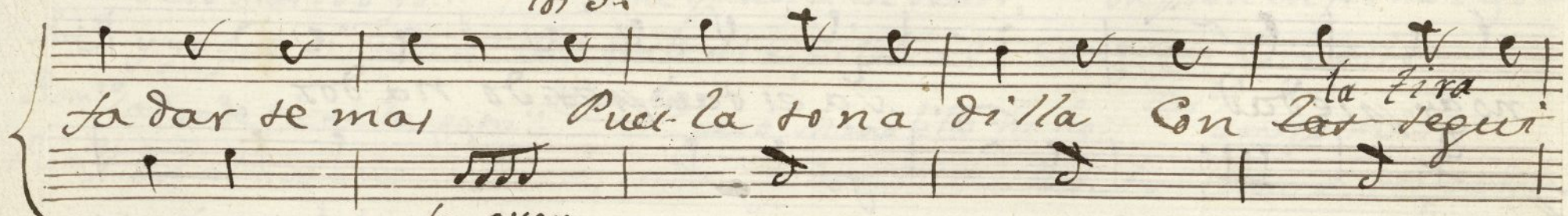
Handwritten musical score on aged paper. The score is written in a single system with two staves. The lyrics are in Spanish and include the following phrases: "ay ay ay", "ay", "ay perdon piedad", "tomad", "tomad", "no", "piedad", "no ay piedad", "Ya el tair perdo nador", "Como ohezcais am bor", "no bol berse a b lar", "no". The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

ay ay ay ay ay perdon piedad
tomad tomad no
piedad
no ay piedad Ya el tair perdo nador
Como ohezcais am bor no bol berse a b lar no

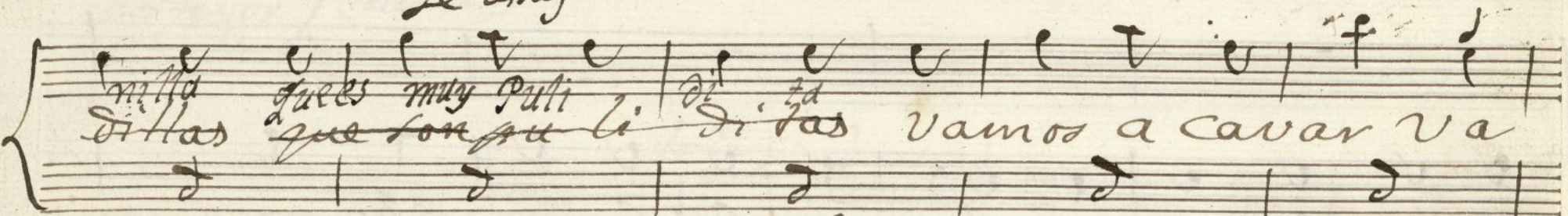
lo dos



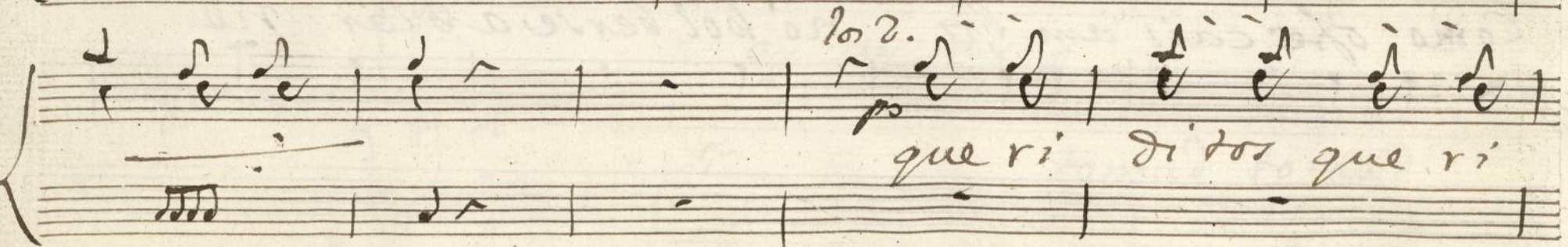
lo 3.



le assay



lo 2.



ditos mo re ni tos mo re ni tos o i d

todos q^a allà bñ o i d todos q^a allà

bñ Firana

García, Cabas y Briones

Segui. Allegro

los 3. de la fuente del Prado

Las de

de la fuente del Prado por cosa nueva — es de

las seguídillas toda la y dea *lo 3.* de la fuente del

Prado por cosa nueva — *lo 3.*

Por cosa nueva es de las seguí
las Novedades siempre dan a los


3
 di-las - toda la y de a es de las segui di-las
 necios - q' ablar bastante siempre dan a los ne-cios

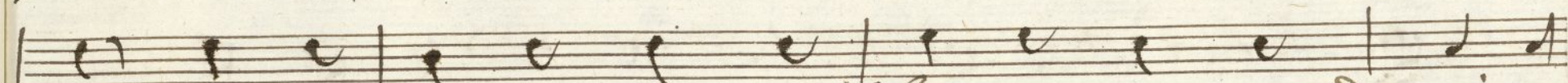
3
 to da la y de a toda la y ^{di-las} ~~di-las~~
 q' ablar bastante re q' ablar bastante ^{necios} ~~necios~~

And.^{te} Romero
 dijo un
 Rom^{ro} un Pe

And.^{te}

La llega la es tanta pondran del Cid Capa
 time te de cia alli pondran un Ca
Ant^a
 dor Yo tro dijo q^e a una Maya Con som Greco
Ant^a non Yo tro que dos Valen cianos Comiendo chu
Sar^{do}
 de la Union
 far yarroz *gaid* otro
 o tro
 (mejor)


 dijo que pon drian diez Barberos Jon la
 dijo que pon drian de Plata el Alba y el
~~El~~ por dal ri nea que pongan ~~venida~~ la
 des la mu


 don Yo tro dijo q'avn Abate tocan do siem
 sol Yo tro dijo q' a Garrido Cantando a mul
~~La~~ Romero por on Quirote y que yo haga
 chacha


 pre el Bayon
 la si mon
~~Tancho paraza~~
 Como Prima

The image shows a handwritten musical score on aged, slightly stained paper. It consists of four systems of staves, each with a vocal line and a corresponding line of lyrics in Spanish. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. Some staves have additional markings like 'gato', 'los 3.', and 'se'. The lyrics are written in a cursive hand.

System 1:
 Staff 1: *maja de rias*
 Staff 2: *maja de rias*
 Staff 3: *dizen di*
 Staff 4: *dizen di*

System 2:
 Staff 1: *versos*
 Staff 2: *versos*
 Staff 3: *y lo que ello en si fuere ya lo ve*
 Staff 4: *y sia caro os enfadan suplid sus*

System 3:
 Staff 1: *remos*
 Staff 2: *hierras*
 Staff 3: *y lo que ello en si fuere ya lo veremos*
 Staff 4: *y sia caro os enfadan suplid sus hierros*

System 4:
 Staff 1: *se*

Paso de Musica

en la tonadilla a tres

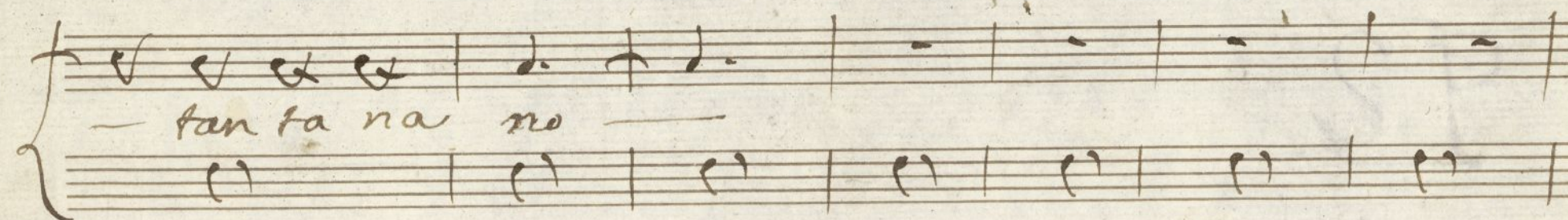
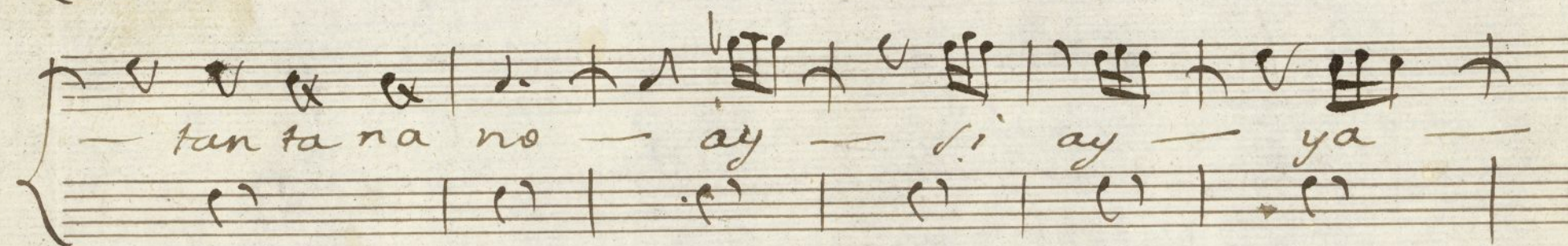
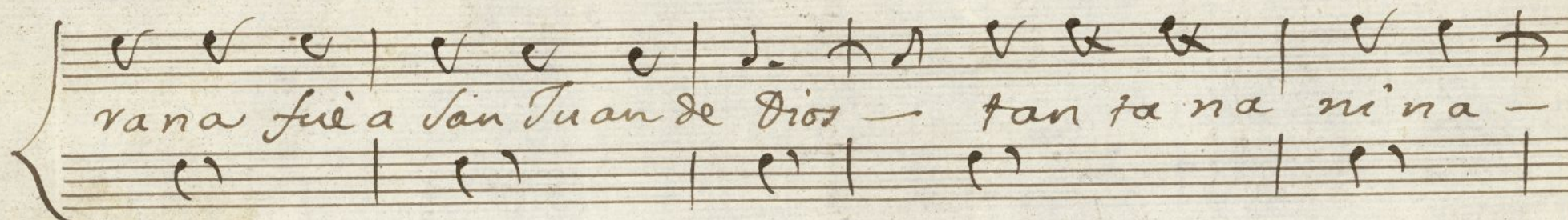
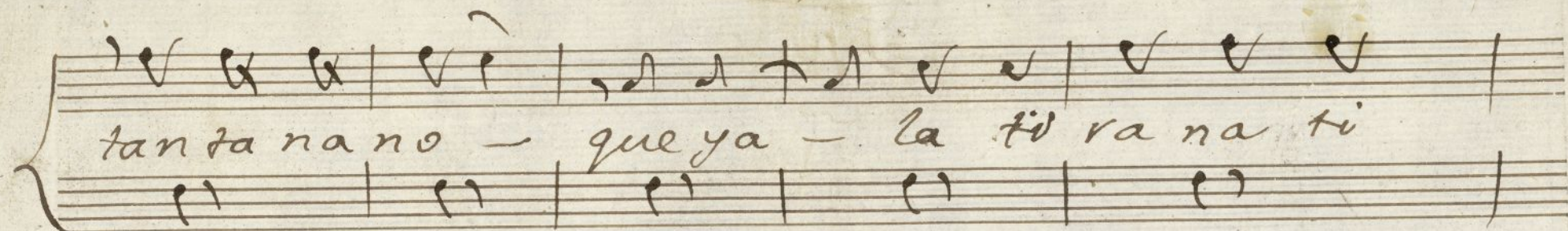
Los Majos del vai le;

Sarrido.

+

Alleg.^{ro}

Yo estoi en la — Ratonera —
temiendo no — buelba el gato — que si
me alla — Con el queso — puede de far —
me ara ñado — tan ta na ni na



R



Mus 134-9



Ayuntamiento de Madrid

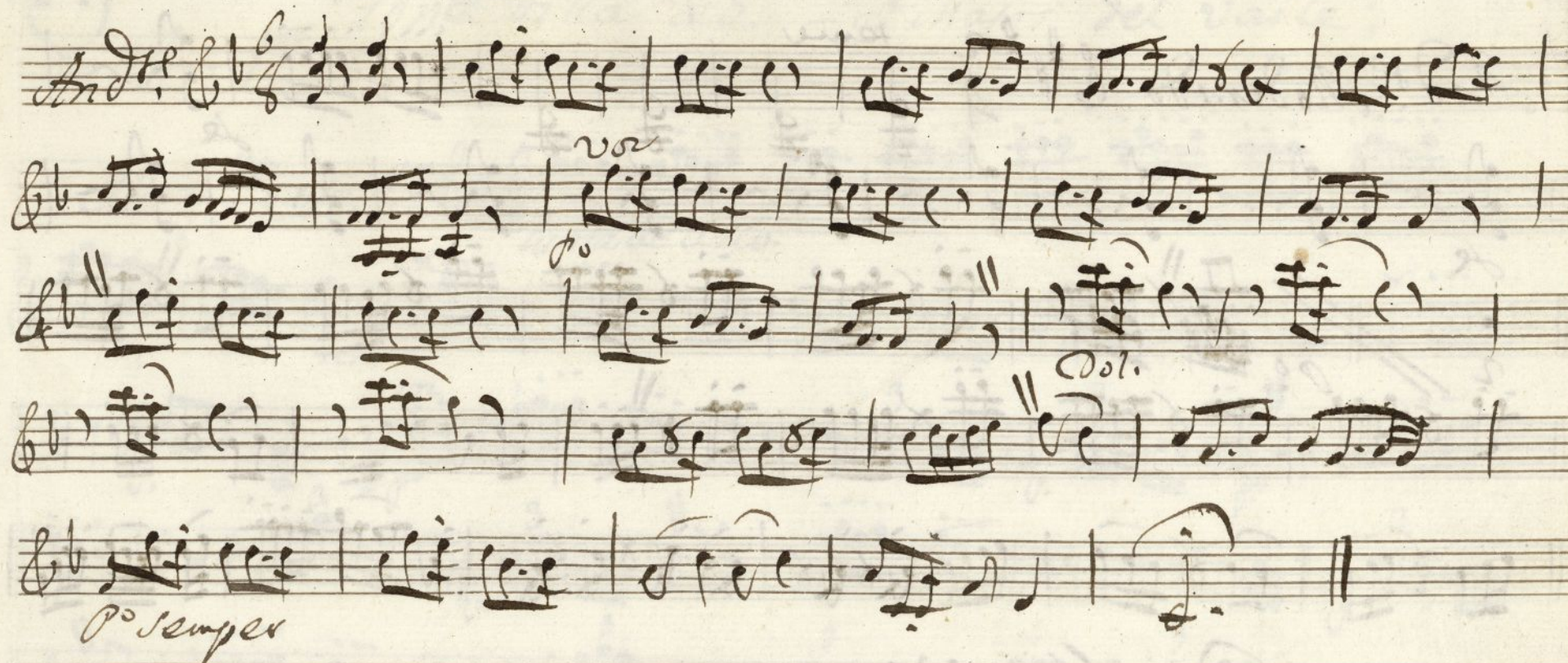
Mus 134-9

Violin Primero

Tonadilla á tres

Los Mayores del Vaile;

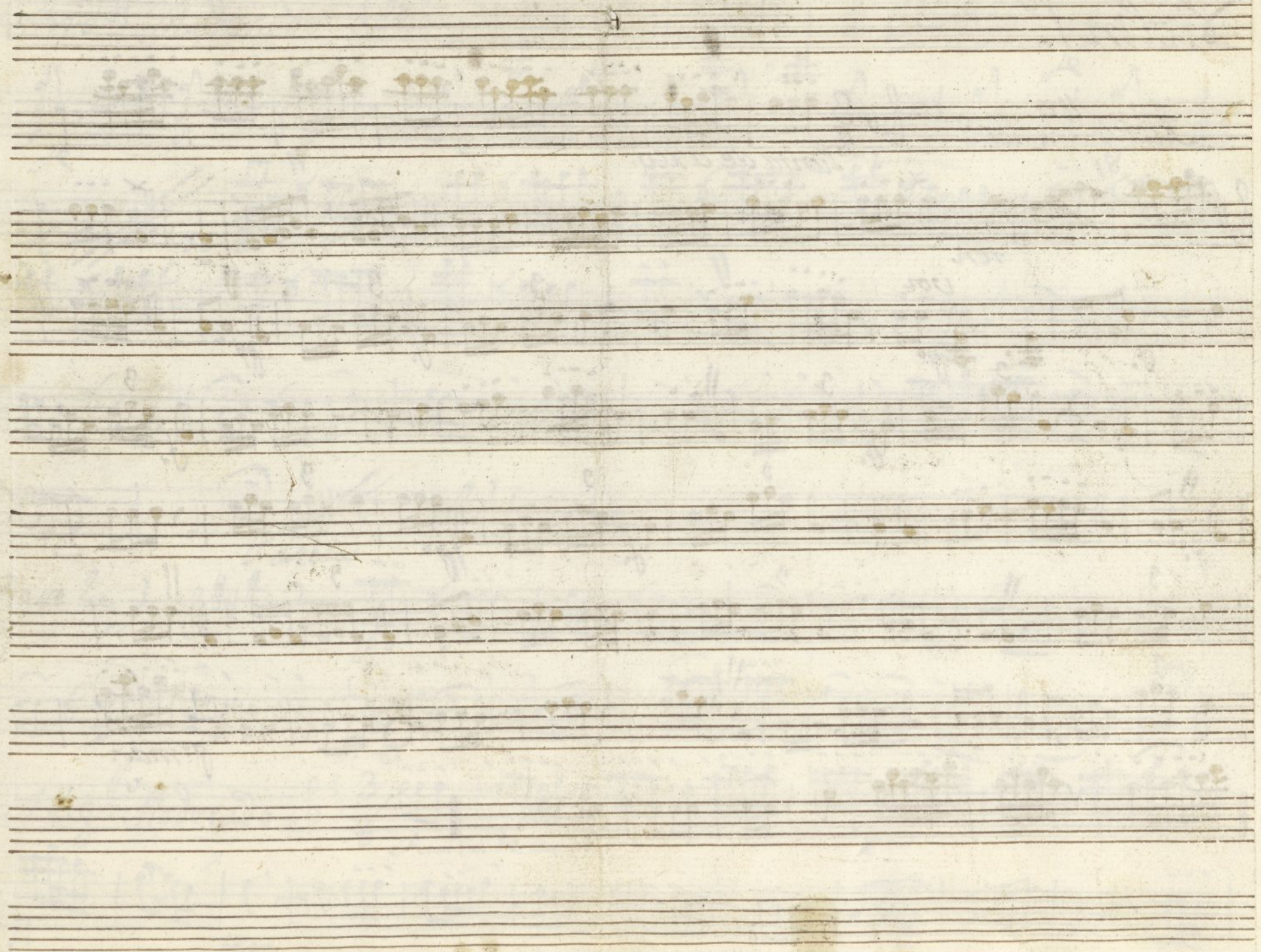
[illegible]



Volte

Violin 1.^o Tonda dilla à 3. Los Mayos del vaile;

[illegible]



Ayuntamiento de Madrid

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also triplets indicated by a '3' over a group of notes. The handwriting is in a historical style, likely from the 18th or 19th century.

Parola. // Se Vepire a los Parrafos
 Parola y D. C. al Segno

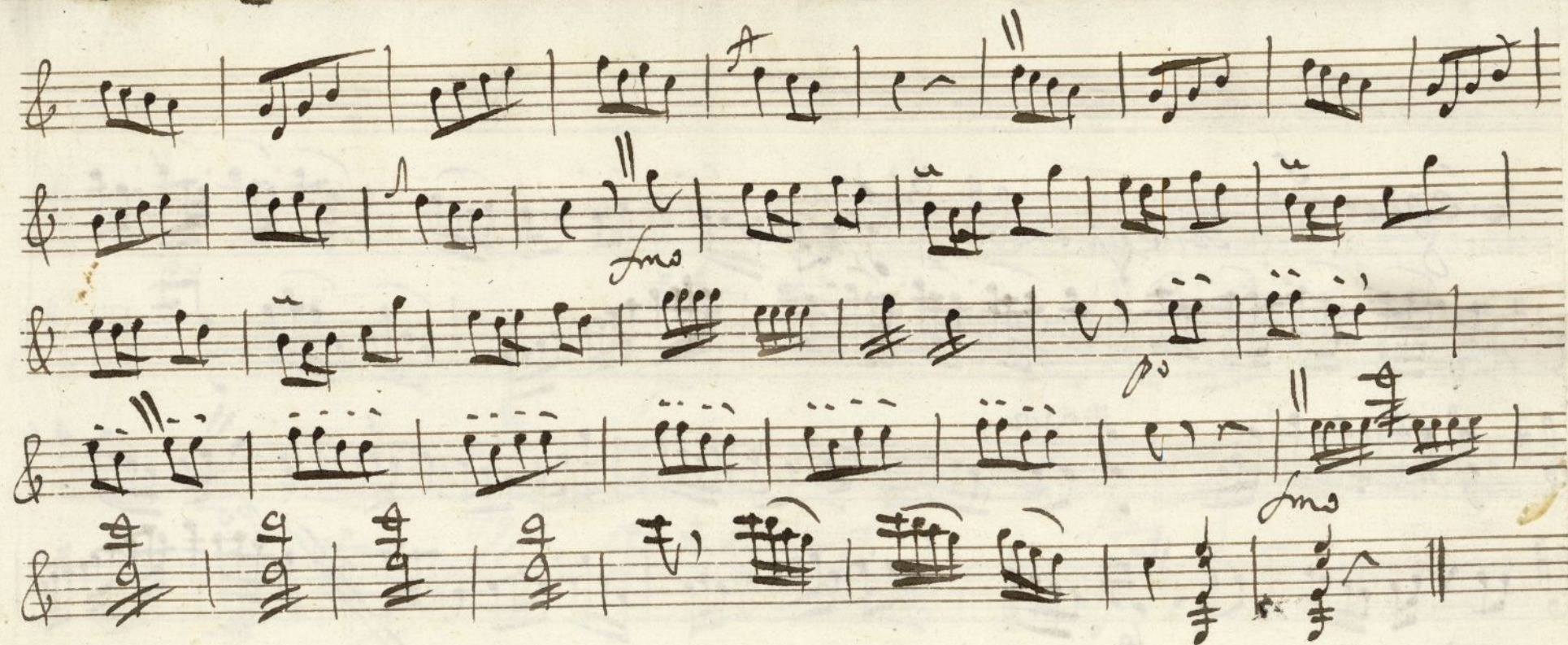
(Allegro Moderato)

Parola

Coplas *And. vivo* $\text{G}\sharp$ $\frac{3}{8}$

Allegro *Parola*

Allegro assai $\text{G}\sharp$ $\frac{2}{4}$



Vol. 1. 17

Sequi. *Allegro* 3/4

vz *3* *p* *f* *Andr* *p* *f*

Handwritten musical score on four staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a fermata, followed by a series of eighth notes. The second staff has a treble clef and a key signature of one sharp. It contains a series of eighth notes, followed by a double bar line and a fermata, and then a series of eighth notes. The third staff has a treble clef and a key signature of one sharp. It contains a series of eighth notes, followed by a double bar line and a fermata, and then a series of eighth notes. The fourth staff has a treble clef and a key signature of one sharp. It contains a series of eighth notes, followed by a double bar line and a fermata, and then a series of eighth notes. The word "Allegro" is written below the fourth staff. The word "Comprimia" is written above the second staff. The word "Allegro" is written below the fourth staff.

Ayuntamiento de Madrid

†
Violin Primero Duplicado:

Tonadilla à tres;

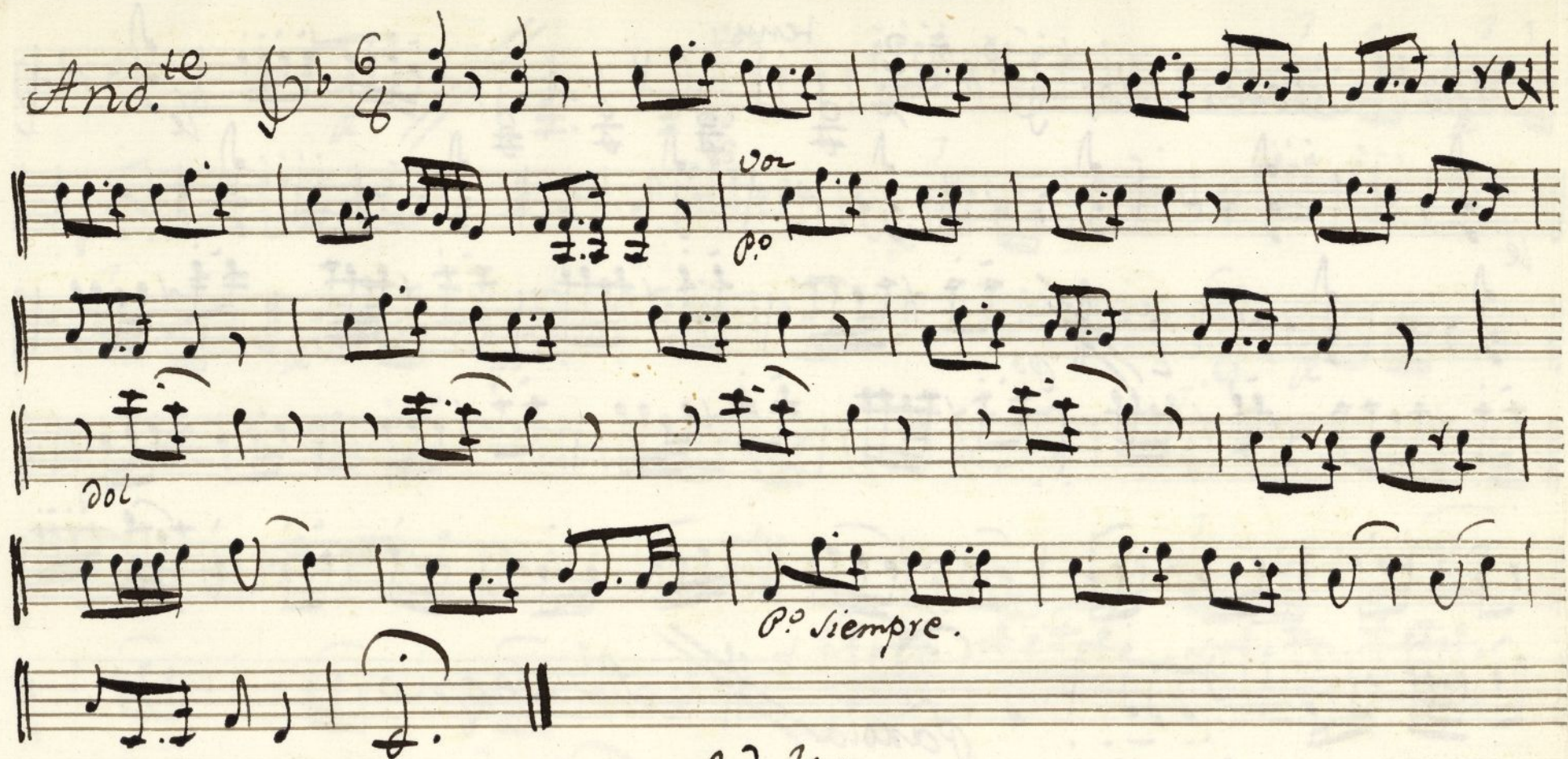
Los Majos del Vaile:

//

And.^{te} gracioso $\frac{3}{4}$

le *po* *vo* *le* *po* *sh* *le* *po* *Piano todo*

tenute lo que duxa la paxola **Al Segno**

And.^{te} 
For
p.o.
dol
p.o. sempre.
Volti

And.^{te} Moderado; *tenu*

le

2 *p_o*

Paxola *Allegro*

(Paxola) *2* *p_o*

Alleg.^{ro} Moderado *6* *Punta de arco*

ten

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.^{te} Moderado;' and a dynamic marking 'tenu'. The key signature is two sharps (F# and C#). The second staff has a bass clef. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef. The fifth staff has a treble clef and a key signature of two sharps. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of two sharps. The eighth staff has a bass clef. The ninth staff has a treble clef and a key signature of two sharps. The tenth staff has a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like 'le', '2', 'p_o', 'Paxola', and 'Allegro'.

Handwritten musical score for a piece titled "Paxola". The score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a few notes followed by a double bar line and a repeat sign. The subsequent staves are filled with dense, rapid sixteenth-note passages, often grouped in threes (trios). Various performance markings are present, including "p.o." (piano), "voz" (voice), "3" (trio), and "mas p.o." (more piano). The piece concludes with the word "Paxola" written below the staff, followed by a double bar line and the instruction "Se Repite a los Parrafos." (It repeats at the paragraphs).

Paxola) y D. C. al Segno #

Segni!
Allegro. 3/4 F\#

And^{te} 6/8

Como Prima 3/4

Al Segno

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' and the time signature is 3/4. The music consists of many beamed sixteenth and thirty-second notes, creating a fast, rhythmic melody. The second staff has a '3' above it. The third staff has a '3' above it and a double bar line with a slash. The fourth staff has a '3' above it. The fifth staff is marked 'Andte' and changes to 6/8 time. The sixth staff has a '6' above it. The seventh staff has a '6' above it. The eighth staff is marked 'Como Prima' and changes to 3/4 time. The ninth staff has a '3' above it. The tenth staff ends with a double bar line and a slash, followed by 'Al Segno'.

Mus 134-9

Violin Secundo.

Con.^a à 3.

Los castaños del Vaile.

And^{te} no Gracioso. 3/4

p. *for fe* *fe* *p.* *p.* *p.* *p.* *p.* *piano todo.* *f. tenido*

46. Segno.

Violin 2.^o Tonadilla à 3. Los Major del vaile;

Alleg^{ro} Mod.^{to} *A Punta de arco...*

The musical score consists of ten staves. The first staff begins with the tempo marking "Alleg^{ro} Mod.^{to}" and the instruction "A Punta de arco...". The music is written in 3/8 time. The notation includes many beamed notes, slurs, and dynamic markings such as "p" (piano) and "f" (forte). There are also articulation marks like "acc" (accents) and "vol" (volume). The paper is aged and shows some staining and wear.

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Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature. The second staff has a vocal line marked "Voz". The third staff has a piano line marked "Piano". The fourth staff has a piano line marked "Piano". The fifth staff has a piano line marked "Piano".

Vol. 10

Handwritten musical score for guitar, featuring three systems of music. The first system is marked "And. mod." and "Ligado todo". The second system is marked "Parola 2^a" and "Cada et segro.". The third system is marked "Alleg. mod." and "apuntado arco". The notation includes various musical symbols such as notes, rests, and dynamic markings.



allegro 3/8. Allegro 4/4. Adagio 3/4.

Carola.

Coplar. *And. Vivo.* $\frac{3}{8}$ *vor*

Caura

Allegro

Carola.

All. arcy. & 2

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like "mo" and "vmo". The manuscript is written in dark ink on aged, slightly stained paper.

Vol. II

Sep.
4^{ta} 3/4

Vor

Grande

3 Como Prima

Allegro

Violin Segundo

Conadilla à tres

Los Mayos del Váile;

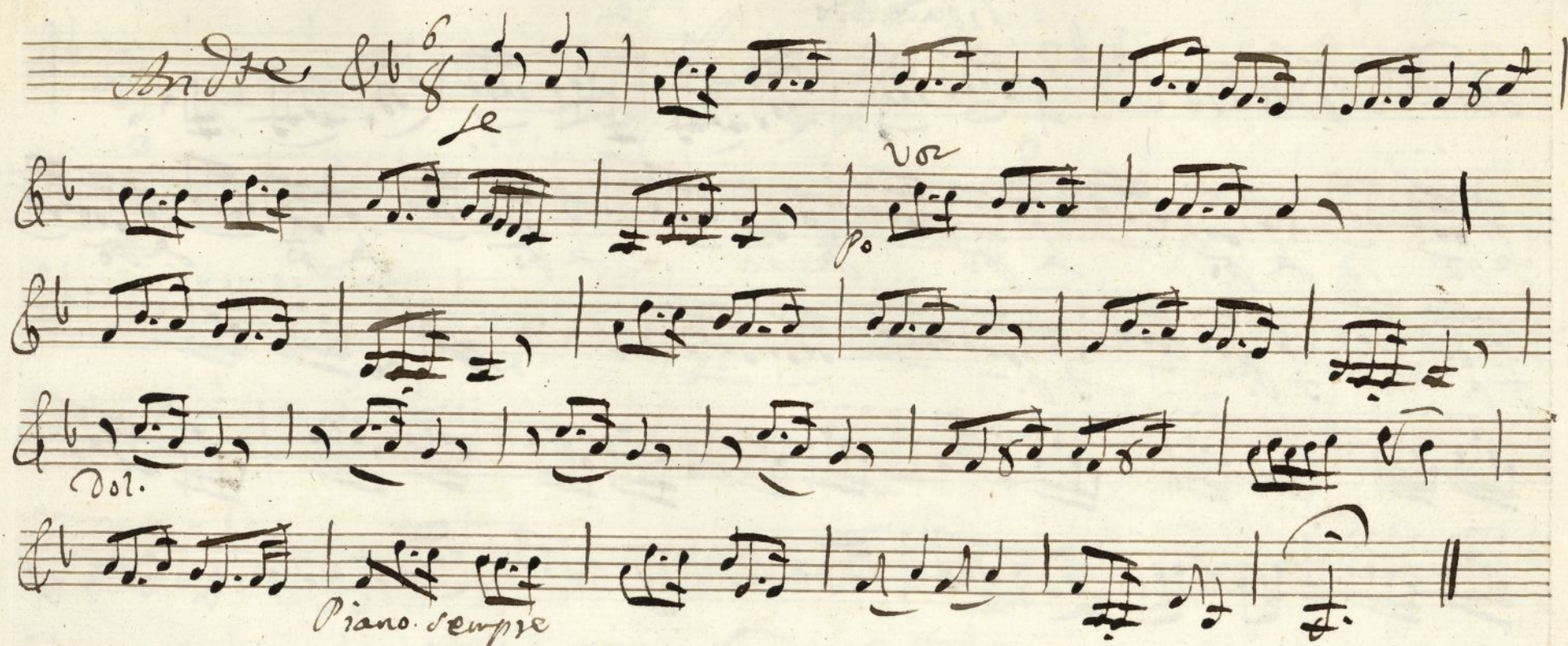
Andte & 6/8

le

vo

sol.

Piano sempre



Volte P.^{to}

Ligado todo

And.^{te} Moderado $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

le p^o

Parola ~~*Allegro*~~

Parola 2.^a $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

Alleg.^{ro} Moderado $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ *Apunta de arco*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *vo*, *po*, and *ma*. The score concludes with the instruction *Parola y D. C. al seg^o*.

Parola || *Se pise a los Parrasos* *S.* *Parola y D. C. al seg^o*

Parola

Volte

Coplas *And.^{te} vivo* $\text{G}^{\#} \frac{3}{4}$

no

p

p

p

p

Pausa

p

Al Segno

Parola)

All.º assai & $\frac{2}{4}$

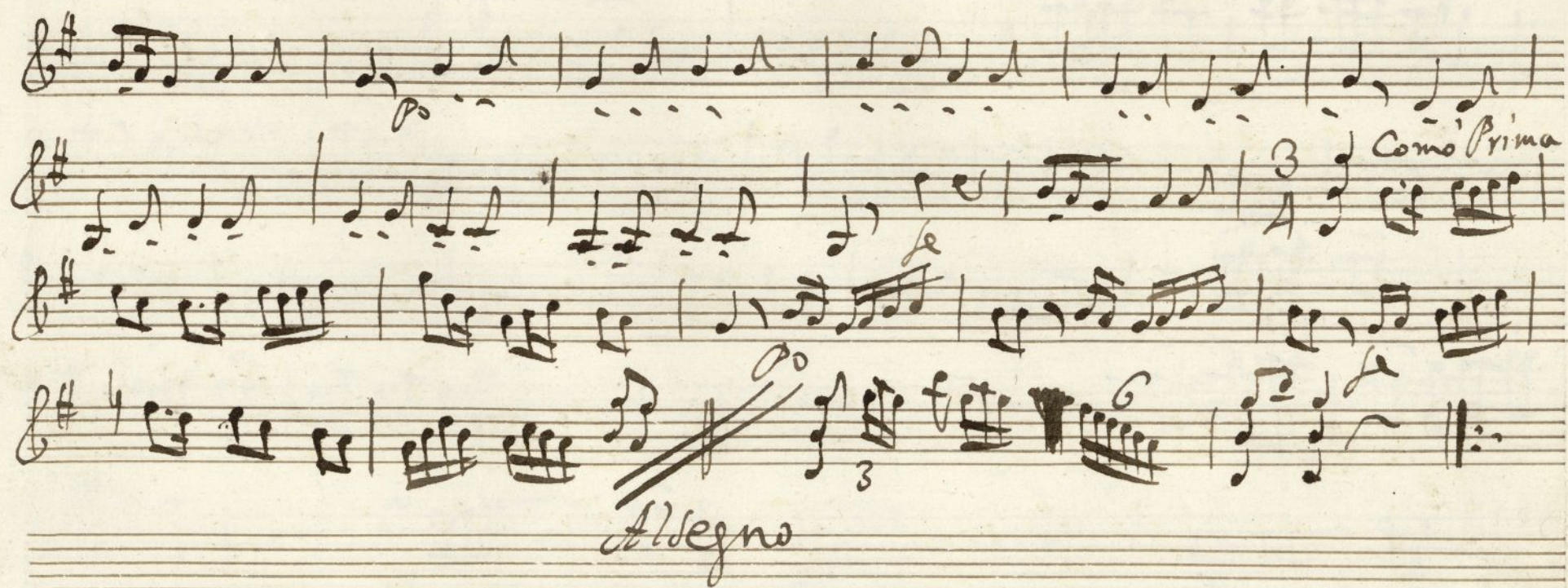
p. *mo* *p.* *mo*

Volti Liana

Sequi. *Allegro* $\text{G}\sharp$ $\frac{3}{4}$

Voz

Andr.



Ayuntamiento de Madrid

Oboe Primero.

Mus 134-9

Tonadilla à 3. Los Maestros del baile.

And.^{te} gracioso & 3

Measures 1-12 of the musical score.

$\frac{2}{4}$ And.^{te} tace //

$\frac{6}{8}$ Alleg.^{ro} tace //

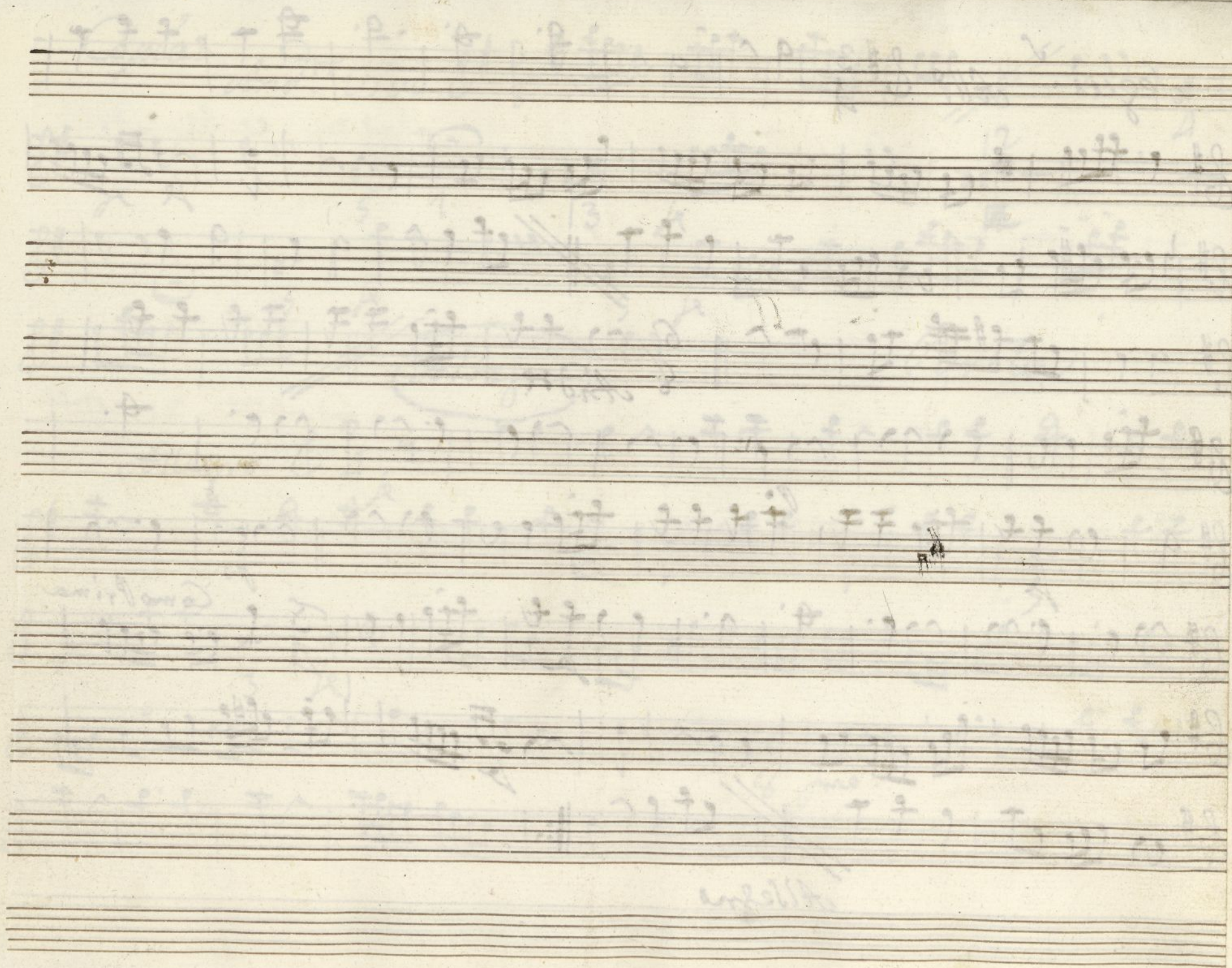
volti

Coplas And. ff vivo $\text{G}\sharp$ $\frac{3}{8}$

Allegro *Parola*

Allegro $\text{G}\sharp$ $\frac{2}{4}$

Parola



Oboe Segundo.

+

Mus 134-9

Conadilla à 3. Los Majos del Vaile;

And.^{no} gracioso & $\frac{3}{4}$

Allegro

$\frac{2}{4}$ And.^{te} fare //

$\frac{6}{8}$ Alleg.^{ro} fare //

Volte

Coplas *And. vivo* $\text{G}^{\#} \frac{3}{8}$

Parola

Allegro $\frac{2}{4}$

Allegro



Trompa Primera

Mus 134-9

Truandilla à 3. Los Majos del Vaile

In Cerol.

And.^{te} gracioso $\frac{3}{4}$ 4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. | *Allegro*

Inf.

And.^{te} 4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

4. | 4. | 4. | 4. | 4. | 4. | 4. | 4. |

And.^{te} 2. tar.

Al.^{to} 3. tar.

Coplas

And. ^Avivo

Vivo

vor

Allegro

Parola)

31

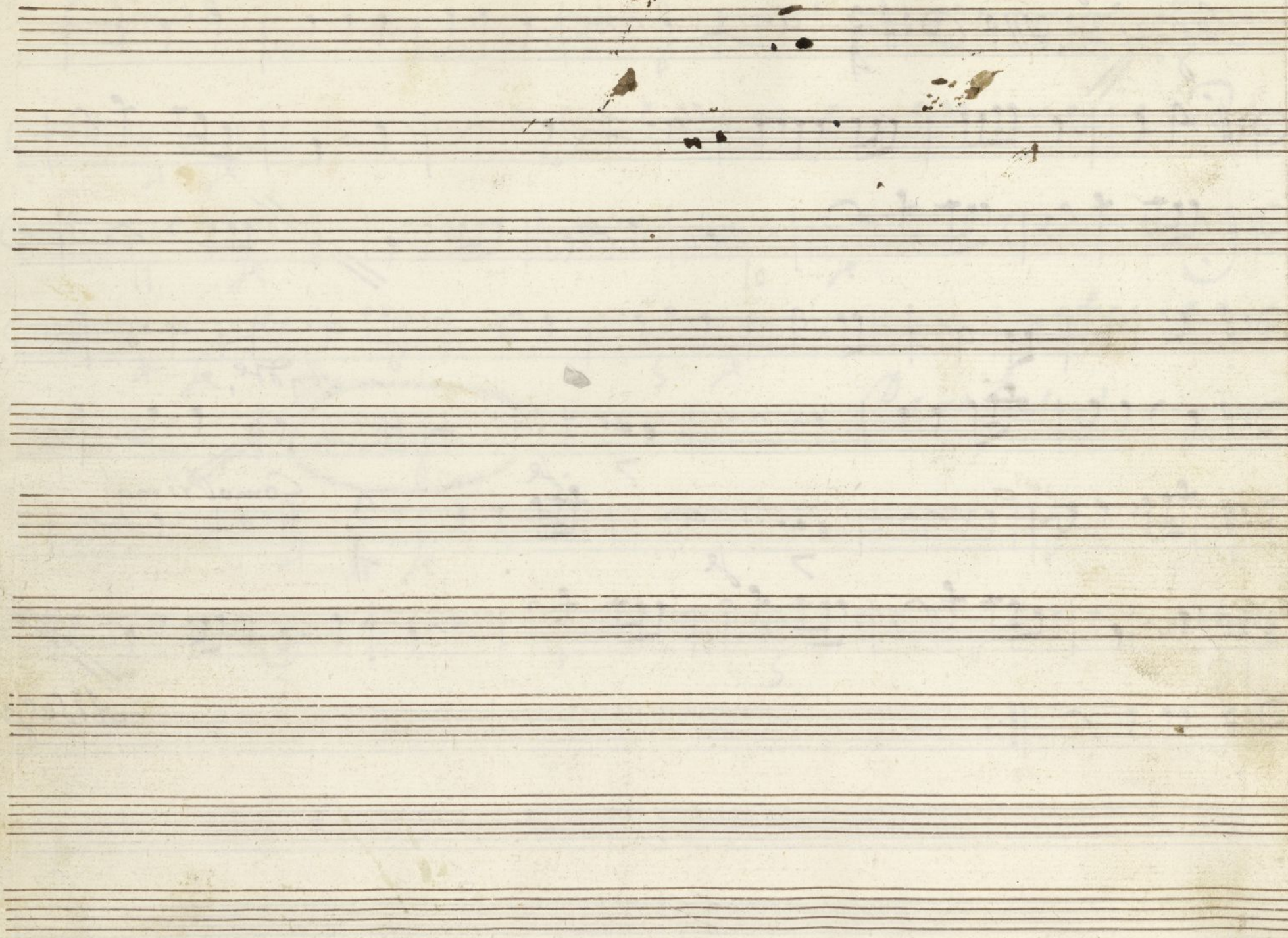
Sequi. *All.* *3*
4

Andte,

Como Prima
3
4

Allegro

The musical score is written on ten staves. The first staff begins with the tempo marking 'Sequi.' and 'All.' followed by a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The sixth staff has a 3/4 time signature. The seventh staff has a 3/4 time signature. The eighth staff has a 3/4 time signature. The ninth staff has a 3/4 time signature. The tenth staff has a 3/4 time signature. The score ends with a double bar line and a repeat sign.



Trompa Segunda

Tonadilla à 3. Los Mayos del Vaile;

Mus 134-9.

In C sol.

And.^{no} gracioso

Handwritten musical score for Trompa Segunda, Tonadilla à 3. Los Mayos del Vaile. The score is in 3/4 time and consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'And. no gracioso'. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Allegro' written below the staff.

Inf.

Handwritten musical score for Inf. (Inferior). The score is in 3/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'And. no gracioso'. The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Allegro' written below the staff.

And. no gracioso

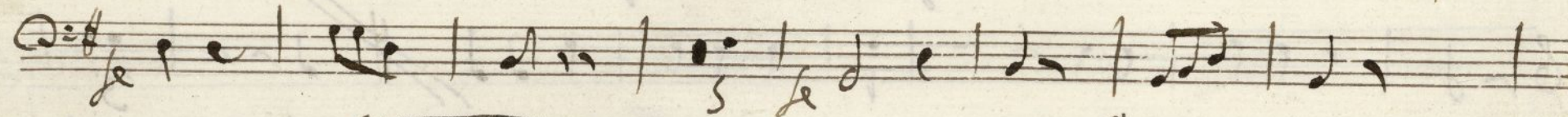
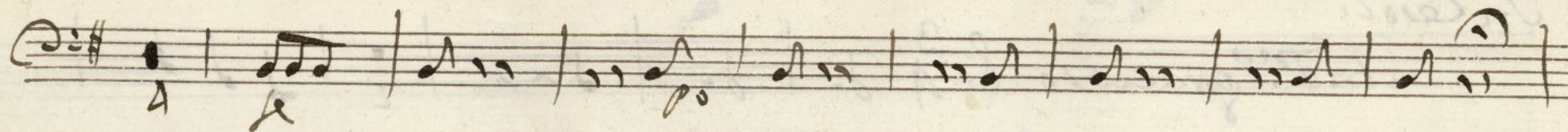
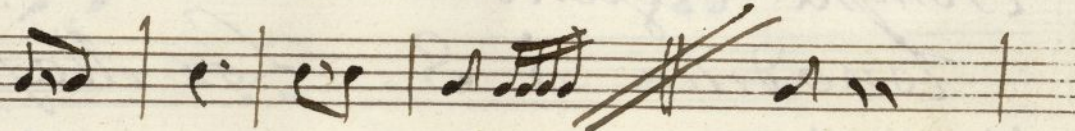
Allegro

Ayuntamiento de Madrid

Coplas

And. vivo

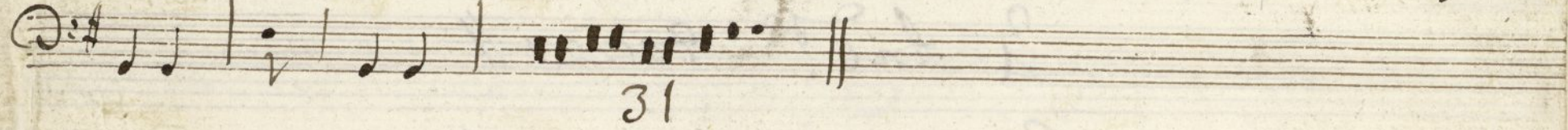
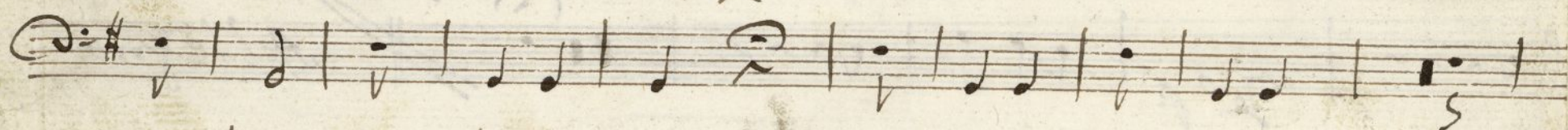
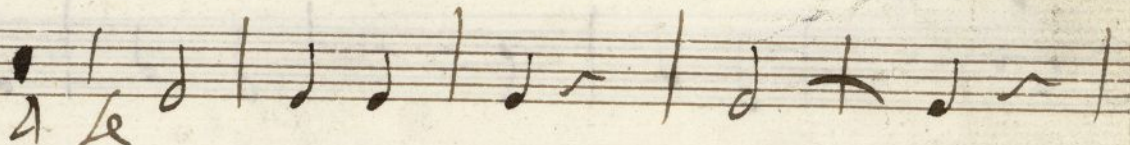
3/8



Parola

Allegro

2/4

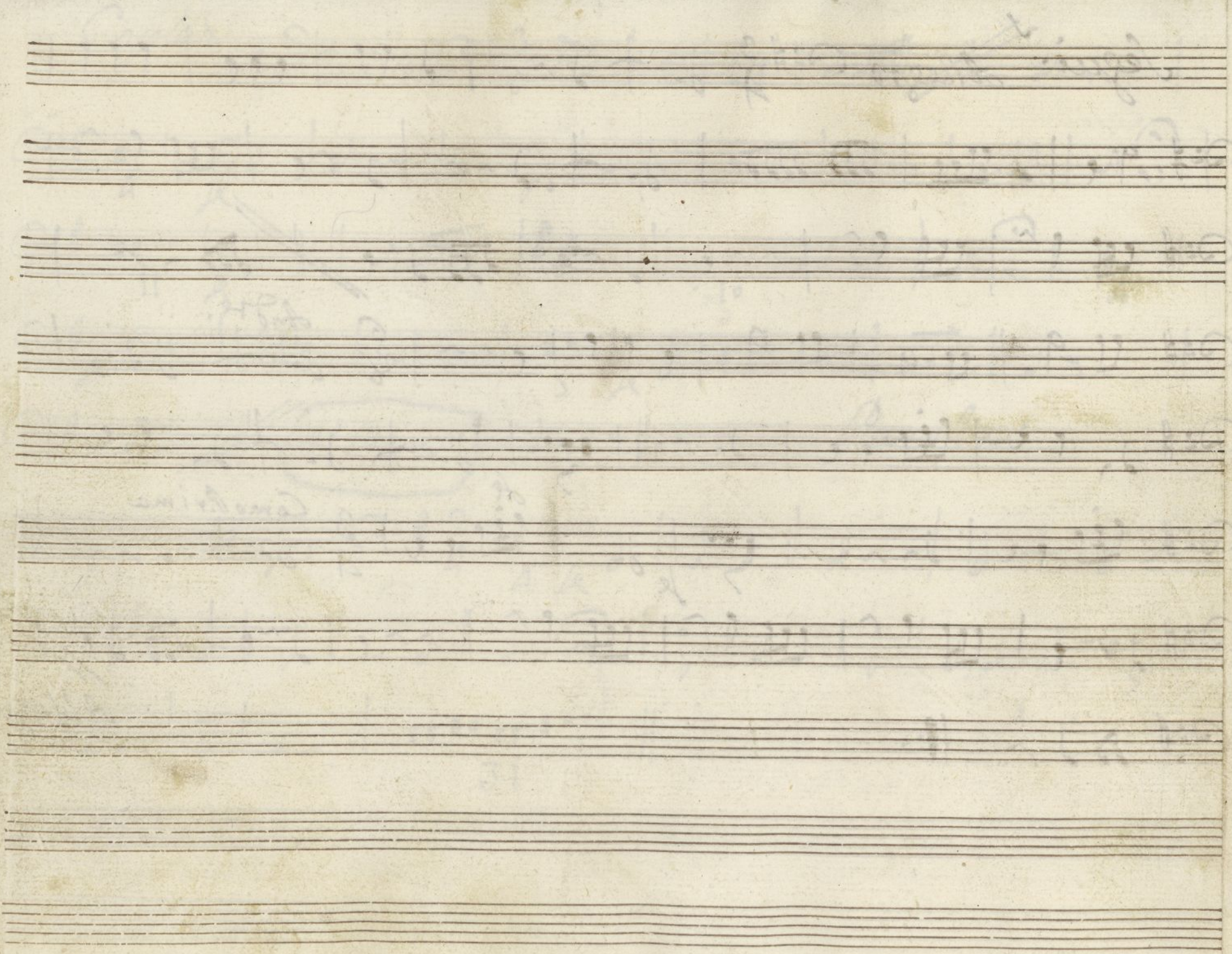


Segui. Allegro $\text{C}\sharp\text{F}\frac{3}{4}$

Andte.

Como Prima

Allegro



La Pretola

Mus 134-9

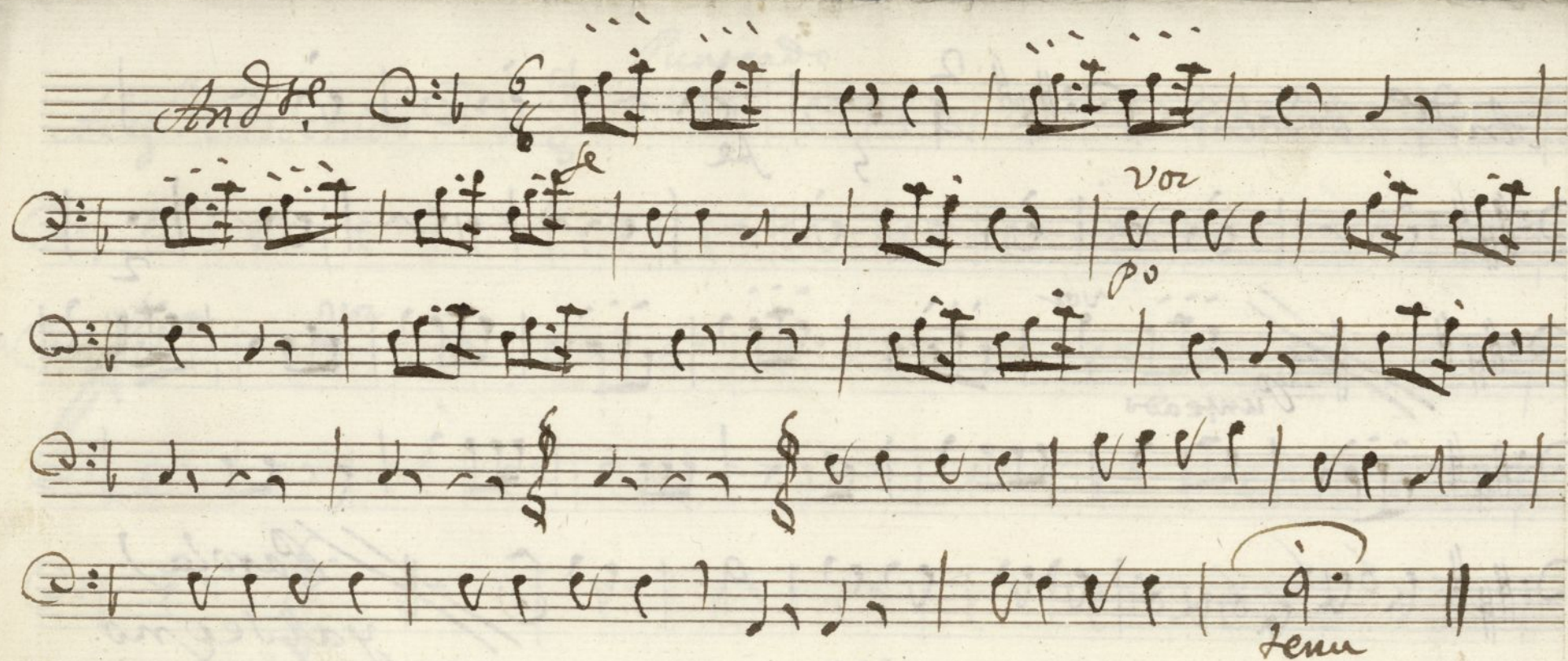
Contrabajo;

Conadilla a 3.

Los Maños del Vaile;

And.^{te} gracioso C: $\frac{3}{4}$

finito
loquedure la Parola
Allegro



Volli

And. Moderado $\text{C}:\sharp\sharp\sharp$ $\frac{2}{4}$ fe

$\text{C}:\sharp\sharp\sharp$ voz Punteado

$\text{C}:\sharp\sharp\sharp$ $\text{Parola)$ y al segno

$\text{C}:\sharp\sharp\sharp$ $\frac{2}{4}$ Punteado

$\text{C}:\sharp\sharp\sharp$ $\text{Parola)$

Alleg.^{ro} Moderado $\text{C}:\flat$ $\frac{3}{4}$ *Punteado*

Voz

*Parola ,
y se repite alor.*

*Parola) ~~Alleg.^{ro} Moderado~~ Parola)
y se repite allegro*

Volvi

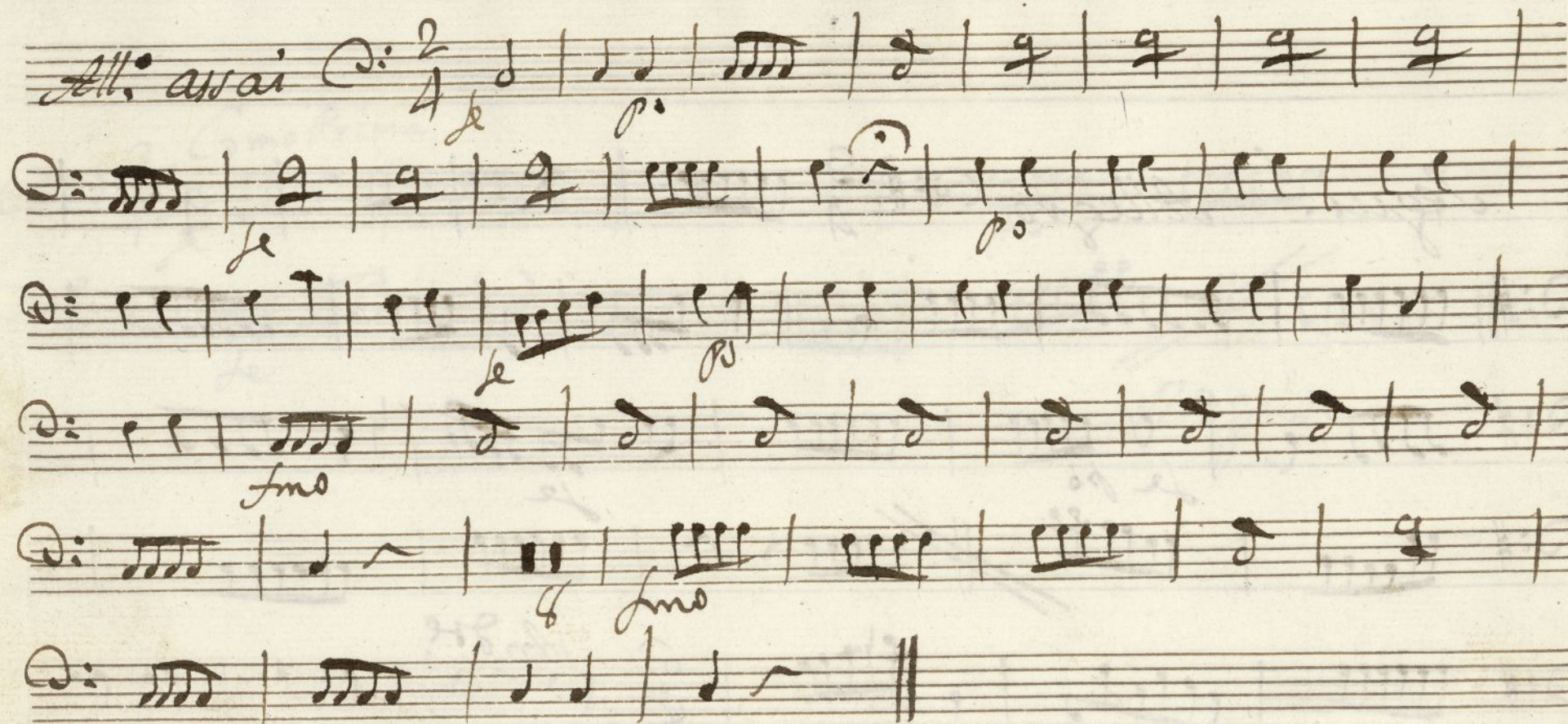
Coplas And: vivo $\text{C}:\sharp \frac{3}{8}$

voz

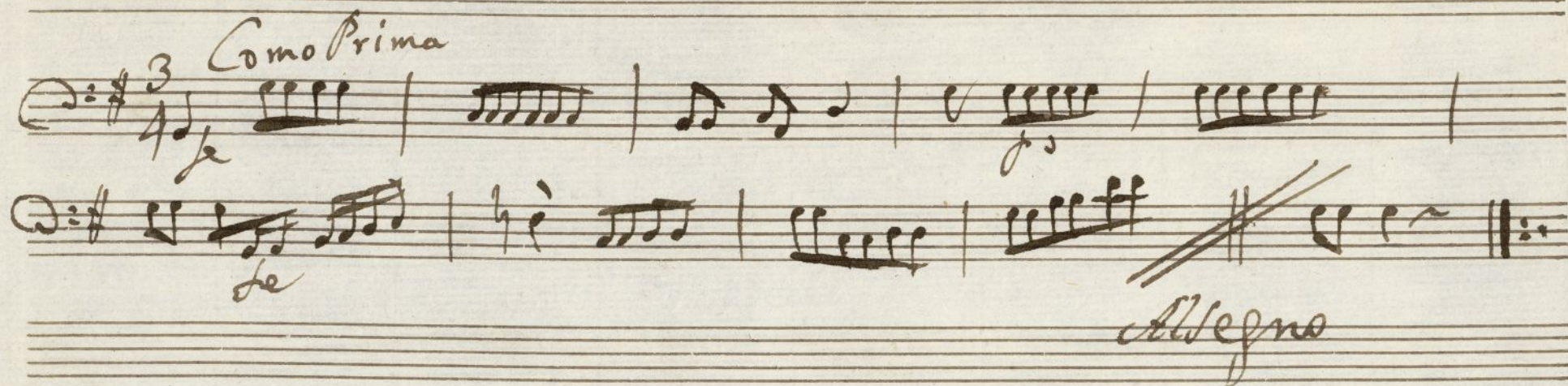
Pausa

Allegro

Parola



Vol.º Firanda



Ayuntamiento de Madrid

dos nos ha pa rado a mi ber lo que pa so Con el Pleito del Mo

lino que sin ser aun sen ten ciado un tur Gion se lo lle

bo un tur Gion se lo lle bo

er

sare Camar por ber o tra vez a Pro sa Guet los a en trar en el Tor