

139-2

Mus 139-2

Conadilla a 3;

Leg. ff.

Los Serranos Inocentes;

Del Sr. Esteve:

{ Sr.ª Nicolara
Car.ª y Alfonso

1780.

+

Allegro

Staccato

pp *Cre do* *le*

f *Sorrido*

~~El día que no salgo~~
 Mientras reparo el Año

pp

à arar con los Nobillos Jugando Con mi' trompo

los Regalos de el tiempo Jugando Con mi' trompo

me di vier to y me Vio

Solo to me en se tengo

Tira el trompo riendo

ha ha ha como vaila

ha ha ha como vaila

Cresc. p

ha ha ha Como Vela

ha ha ha Como Vela

Vale mas es te rompo que la camisa —

Vale mas es te rompo que no las ligas —

q^e se levè ala Y dalga quando ves

que quita el Carnizero a las No

singa
villas

de po

Allegro

Allegro

Fate la Vio^{la}

Nic. sa

Sor. do

Anton Bragatas q.^a haciendo estas, es
toma las Casas q.^a pesan mas, to
esta car tita te lea de dar, pa

toi Jugando Como un bausan
que mas pesa vo so tras dais
ra q.^a efuso se ha de llevar

de farte
es te pre
para que

de eso q.^a manda el Amo
sente al Mata sanos
diga al Mata perros

que. tu y Yo
q.^a es ta en Buy
sinor co

4

Sar^{do},

Vamos es to a llevar — mui bien es ta
 trago sea de llevar — mui bien es ta
 me mos lo q^o aqui va — mui bien es ta

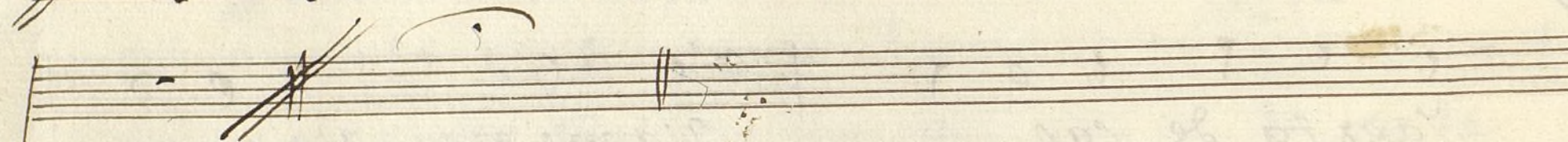
Nic^{ta} Ya es ta de fao. Vamo nos Vamo nos
 sera el regalo Pa que nos mate
 Vamo nos luego *Sar^{do},* Vamo nos breve

Nic^{ta} por que bol bamos mui presto a ca^{lon 2.}
 que ay q^o pagalle as ta el ma tar por que bol
 q^o ay mucha niebe desde aqui halla q^o ay que pa
 q^o ay mucha

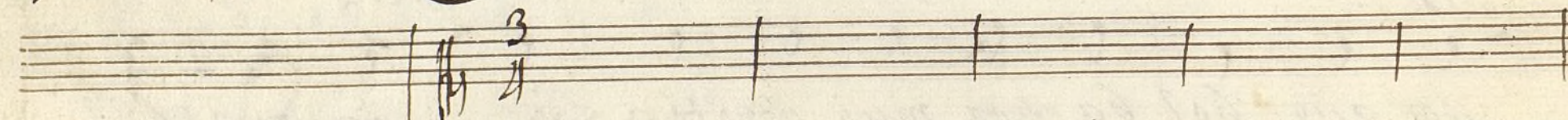
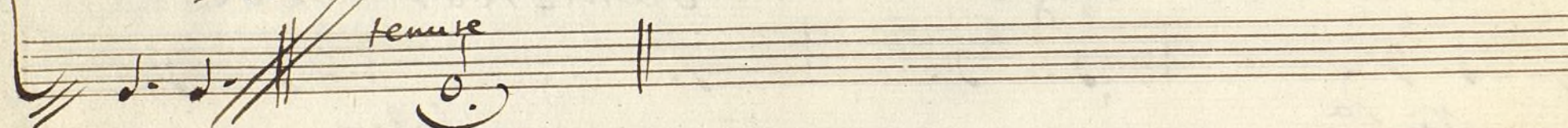


vamos muy presto a ca
galle has ta el mator
niebe de de aqui halla

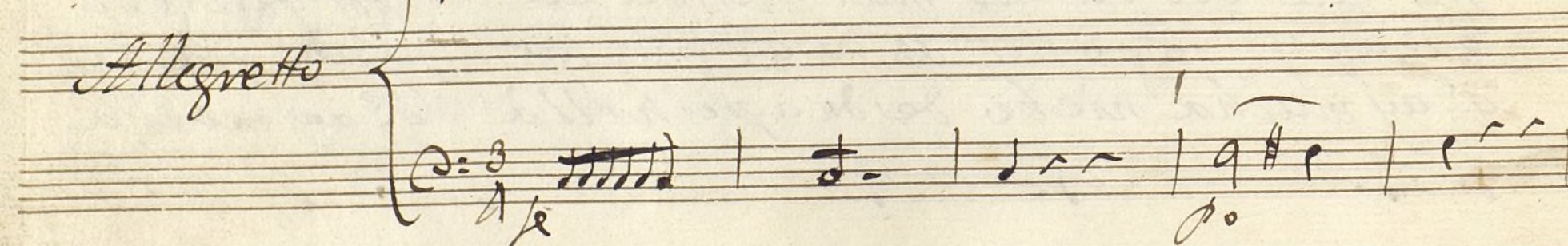
(vanse)



Allegro
2 vez



Allegretto



5

Bri li
 soy
 soy

Medico famoso
 mui aficionado

de ay de Bui
 a Matar

trago
 aves

de ay de Bui trago
 de Matar aves

de ay de Buitrago — Yen la Caza y el
A matar Aves — porq.^e de el ma tar

Juego el tiempo pa lo — Yen la Caza y el
penden todos mis pajes — porq.^e de el ma tar

Juego — el tiempo pa lo —
penden — todos mis pajes —

*Sigo ayn fi- ni- tos por q^e los Li- bros
subo a ere Cerro q^e es mi re- creo*

*des de q^e mea pro- varon
a esperar Vna chocha*

*no los he vii- to des de q^e mea pro- varon no los e
Con mucho tiento a esperar Vna chocha Con mucho*

vii to no

 tien to si

 (subet horse) Allegro

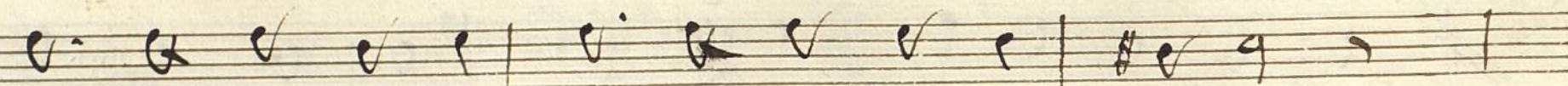
Cancion Pava

Alleg.^{ro} Sentado

sale

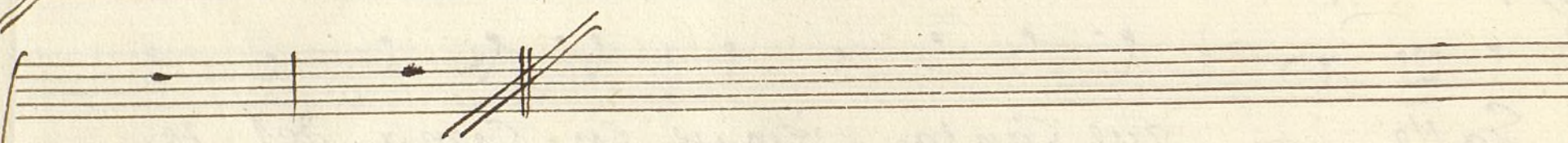
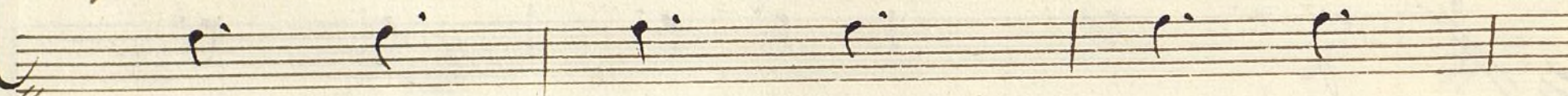
Nic. sa

La tía sanguijuela — tiene en su Casa un
Si mi Mujer es Calba — y yo tan bien soy
Sa llo — que Canta siempre en Cima del te
Calbo — todos los hijos que ella para den
Ja do quando no duerme q? Canta siempre
tambos serán Calbitos todos los hijos

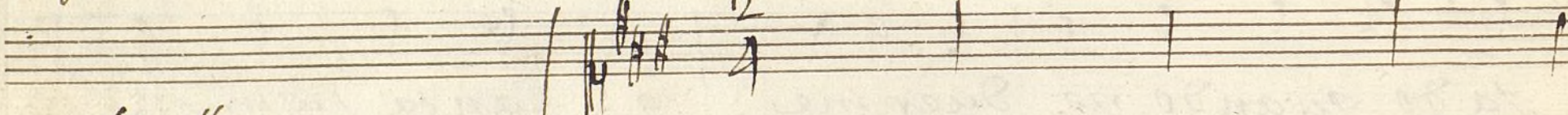
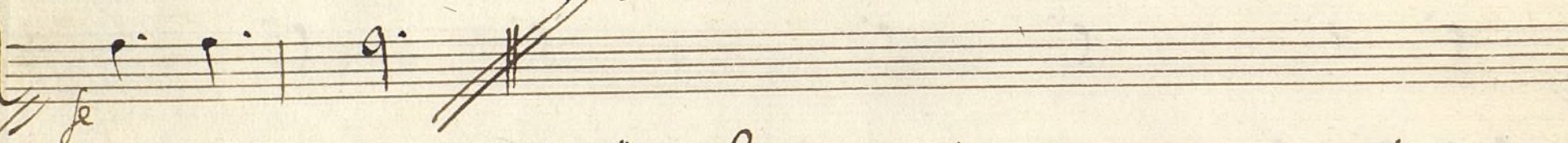


en cima del te ja do quando no duer me

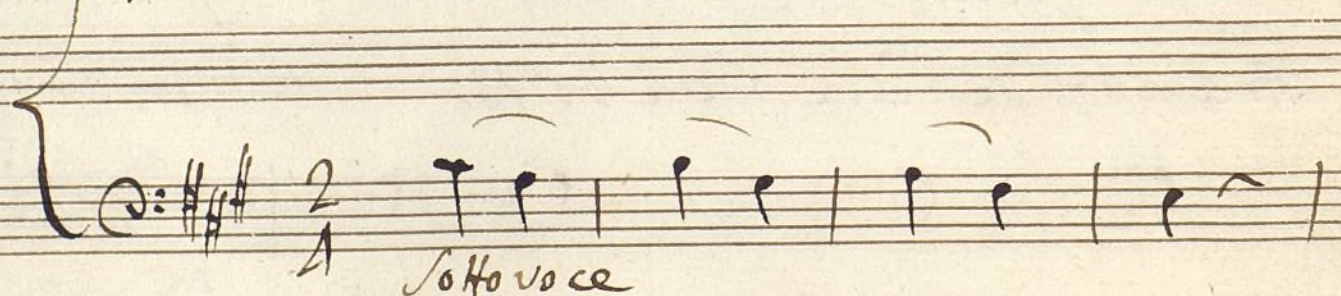
que ella para den tran los seràn Cal bi tos



Allegro



Alleg.^{ro} Moderado



8

Nic. sa

es ta can sa do

que bien q. que le

par. do

querido Anton Vae toi su dan do Co mo un Le

es te turrón *par. do* mas no me in zi tes Ca lla por

Nic. sa con mi no.

chon mira mira Vaya Vaya *Nic. sa*

Dios *Nic. sa* mira mira *par. do* Vaya Vaya *Nic. sa* sabes

lo que digo yo *par do* (que?) *Nic, ra* que nos
 lo que digo yo *par do* (que?) *Nic, ra* q^e en no

Comamos el dulce de una Caja de tu
 viendo lo la Carta no di ra lo que no

ron *vio* *gardo* *gardo* qui ta
gardo qui ta

qui ta an da fu e ra ten sa cion
 qui ta tu no me en ga na ra i no
 q? en la Carta puede verlo y des cubrir
 ta pa la Con la Montera y Co ma mos
 a los dos.
 el turrón

lor 2. Comp llorando,

(Al dandopañadotola carta)

ha par lera de los diabllos mala sarna
ha par lera de los diabllos no a de berno
se de dios - mala sarna se de dios
a los dos - no a de berno a los dos

Parola *N. ra* *par di*
gar di Maruja, que *?* mira sino ve la carta,
Ni *?* Hoy, no, no benada, no, *gar di* bueno bueno,
Allegro voy lo a ver yo tambien, con el leuto, tu di curso
ei di curso de mujer:)

1or 2. *topulla ca...*
pue va mos con a le gria es te
se
turron a Comer — es te turron a Comer
se
ei se turron a Comer:

se sientan en el suelo ala Izquierda
Comiendo a porfia:

Canon a 3.

Alleg.^{ro}

sare Bri.^{li} por el Alto
del Monte

Bri.^{li}
Tun

le Dismiss.

to avn to millo ve-o un guapo per digon - pre

Vengo la es co pe ta ya dis pa rar le voy que

Dol. assai

Nica
11

gusto ya llega que vella es la ocasion - Jun

bien q^e sabe el dulce co miendo sin se
to aun to millo veo un guapo per di

mor - Ca da vez que le lamo me
pon - que gusto ya llega

pa re ce me jor que gusto que Vira la
 q^e bella o ca sion que gusto que Vira
 Col.

Sar^d. (lamiendo la cara)
 que bien q^e sabe el
 Carta no la vio — q^e bien q^e sabe el
 q^e vella o ca sion — Jun to aun to mi llo

dulce Comiendo sin se mor - Ca
 dulce Comiendo sin se mor -
 ve o un grande per digon

da vez q? le la mo me pa re ze me
 q? gu to q? Vira Como sin se
 q? gu to Ya llega ve lla oca

Handwritten musical score for "El amor viene" by J. P. Arriaga. The score is written on five staves. The first staff is for the vocal line, with lyrics "tor que gusto que viva la carta". The second staff is for the piano accompaniment, with lyrics "mor q. gusto q. viva la mo". The third staff is for the piano accompaniment, with lyrics "vien q. gusto Ya llega q. ve". The fourth and fifth staves are for the piano accompaniment, with lyrics "q. gusto Ya llega q. ve". The score is written in a cursive, handwritten style.

no la viò — *q^e gusto q^e Vira*
sin te mor — *que gusto que Vira la*
Nasca sione *q^e gusto Ya llega*
le assay

no — la — vio
 Carta no la vio
 q^a vella o ca sion

tira Bri.^{li} el tiro, y la Bayando
 al monte buscando la Perdiz)

1^{or} 2. *q. temblando*
 ay — ay que mie do
 ay — que mie

po todo

do aquel Zerro es tor nu do

Bri.^{li}
 Yo la e muer ~~ta~~ y no la en Cuentro donde es taes te

lor 3.º

per digon vaya que tra ñeza se ben
 en el día de oy se ben en el día de oy;

lor 2.º

ay — ay q! miedo ay que
 mie do q! ase si no viene a cá q! ase

Bri!i

Es to dos que tan tem

Handwritten musical score on three staves. The lyrics are written below the notes. The first staff begins with "blando quiza el Perdigon tendran" and ends with "valga" and "valga". The second staff begins with "que es tra" and ends with "seben". The third staff is mostly empty with some notes.

blando quiza el Perdigon tendran valga valga
que es tra seben

Carola) Bri^{li} oyes brutazo adonde esta el Perdigon? ^{gar^{do}} que es yo;
la perdite aqui estan - ^{Bri^{li}} puer vengan ^{gar^{do}} un torozon, ^{Ni^{ra}} dare la
tonto, ^{gar^{do}} noquero, ^{Ni^{ra}} dare la porque el señor es de Buitrago el Medico,
ya quien llebamos los dos este Regalo, ^{gar^{do}} es verdad, ^{Bri^{li}} y quien os embia?
^{gar^{do}} Dn Celedonio lechuquillo, ^{Bri^{li}} aver la Carta, ^{gar^{do}} yonome e comido nada
Ni^{ra} ni yo tampoco, ^{Bri^{li}} ya, ya esto! ^{abre la carta y lee}

Alleg.^{ro} *Solo quenta mui baixo.* *Sar.^{do}* *Nic.^{sa}* *Oye Ma la Carta*

Sotto voce

Nic.^{sa}
 ruja que ri da q^{ue} lo que dize Anton
 sin duda es bruja puer quenta lo q^{ue} no vio

Sar.^{do} *Nic.^{sa}*
 la Carta no se lo dize Ya se be si no la
 por Bruja yo e de acusarla a la Santa Inquiti

102.

vio que vien que se la pegamos a la far Carta los
 on - quiera el cielo que la Carta la caiga mi mal di
 Brili que simplones q' y no centes es los dos Criados

dos
 cion

son

temse lo que durala parola

Parlay Bri. Vamos aver lo que el eno, una, dos, tres, quatro, Cinco, aqui me
 farta una casa de turrón, ^{Ni ra} quien os lo a dicho? Bri. la carta, ^{gar} no puede ser
 sobre que ella no lo a visto, ^{Bri.} puer lo dize y vos otros os lo a brei comido,
^{gar} si señor; pero la Carta no lo dira, boto a Crispo, ^{Bri.} que sinzeridad,
^{Ni ra} señor si la Carta no lo ha visto, ^{gar} ya se ve; al segno //

Bri?i

Allegro

Allegro a llebar a Bui

trago

Con migo el don vendreis.

lortomadelamano

Yalli para vuestro Amo.

Una

Carta

os da re.

Una

derodillo)

lor 2.

Por amor de Dios

ay se ños Doctor no mai carta
no no sea que Cuente lo q' en el ca
mino hagamos los dos no
tengas Re ze lo q' es tair per do na dos de
jad el re mor de y la tona
le avai

Con la sigui dilla

dilla Ves churca y pu li da a qui sea ca bo'

a qui sea ca bo'

Par do

~~ser tiem po de Pas cua or su pli ca Dn Miguel hu mil~~

~~de men te por tra do q. un Aquina do le des de sal~~

~~ma das y de en tra das q. bien lo a de me nes ser~~

Fin

y por ser tiempo de Pascua os suplicamos los reyes humildes

por traednos un Aquinaldo de palmas y de enramadas

que es a bemos menester de palmas y de enramadas que es a bemos menester mucha gracia

os damos los reyes

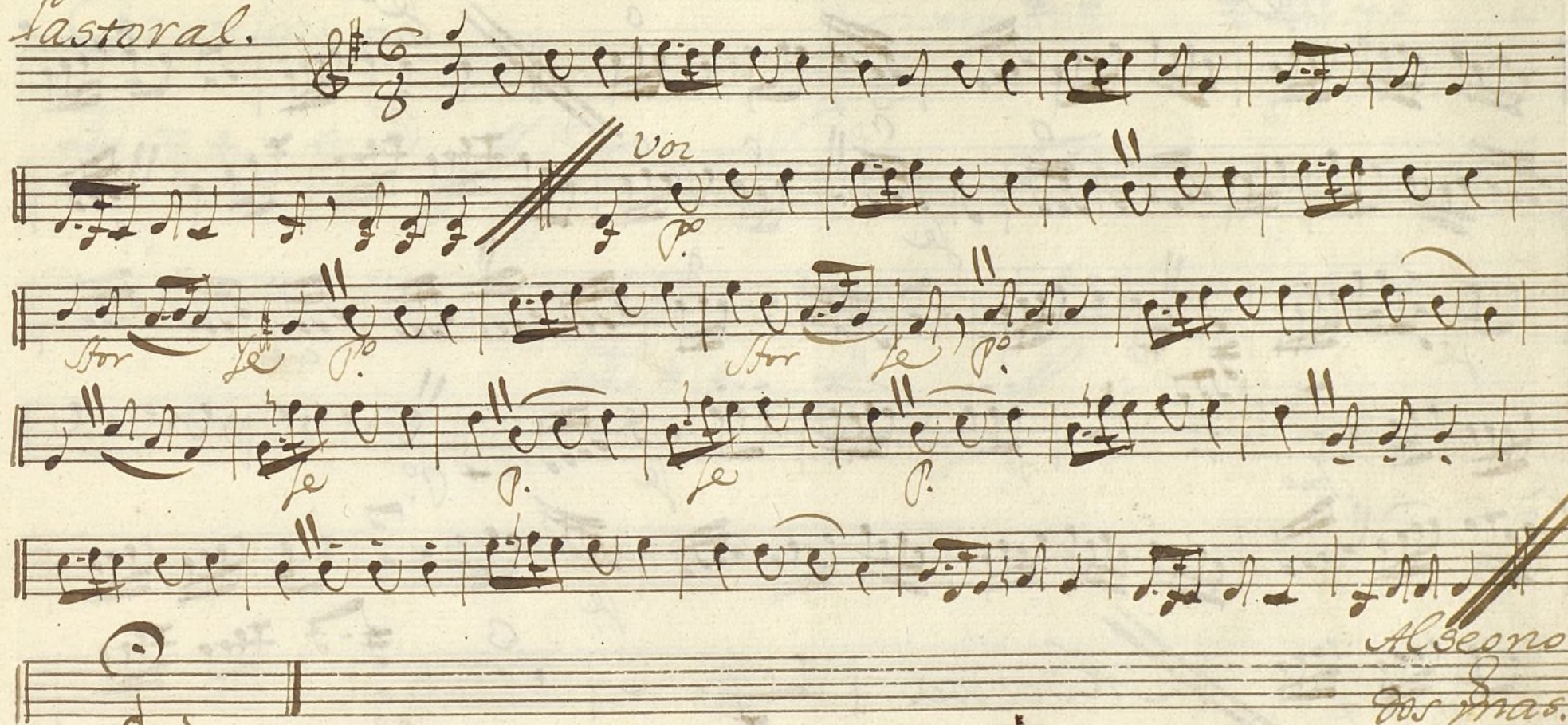
Ayuntamiento de Madrid

~~2. Bando~~
1
Mus 139-2

Violin Primero. Duplicado

ton^a à B.

Los Serranos Inocentes.

Pastoral.*tenu.**Voltri.*

All.^{ro} 3/4

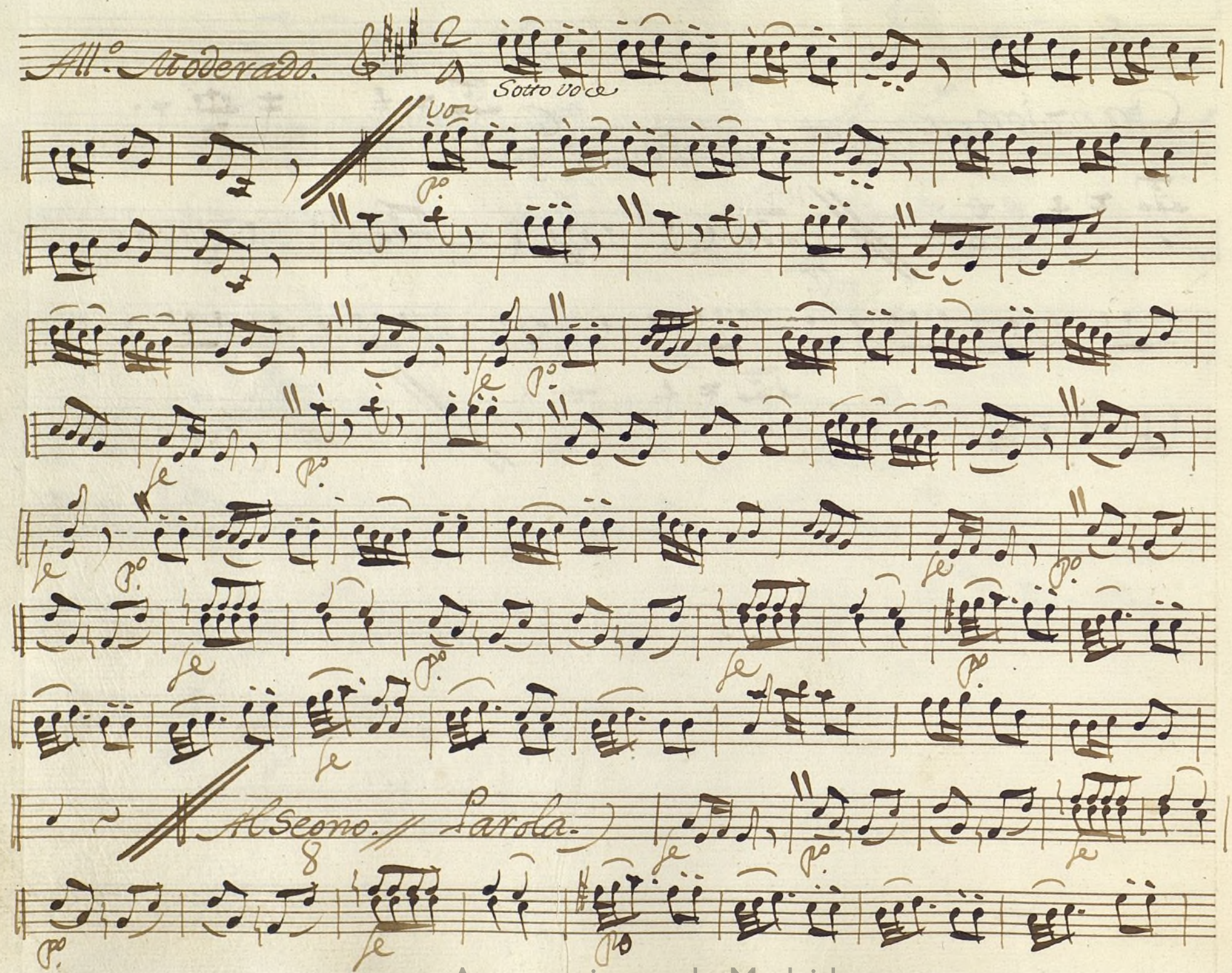
The musical score is written on ten staves. The first staff begins with the tempo marking *All.^{ro}* and the time signature 3/4. The music consists of dense, rapid sixteenth-note passages. Handwritten annotations include *le* (likely *leggero*) and *for* (likely *forte*). Dynamic markings include *o* (likely *forte*), *po* (likely *piano*), and *cre.* (likely *crescendo*). A double bar line with a diagonal slash indicates a section change. The tempo changes to *Allegro*, marked with a large '8' below the staff. The score concludes with a final double bar line. The bottom of the page features three empty staves.

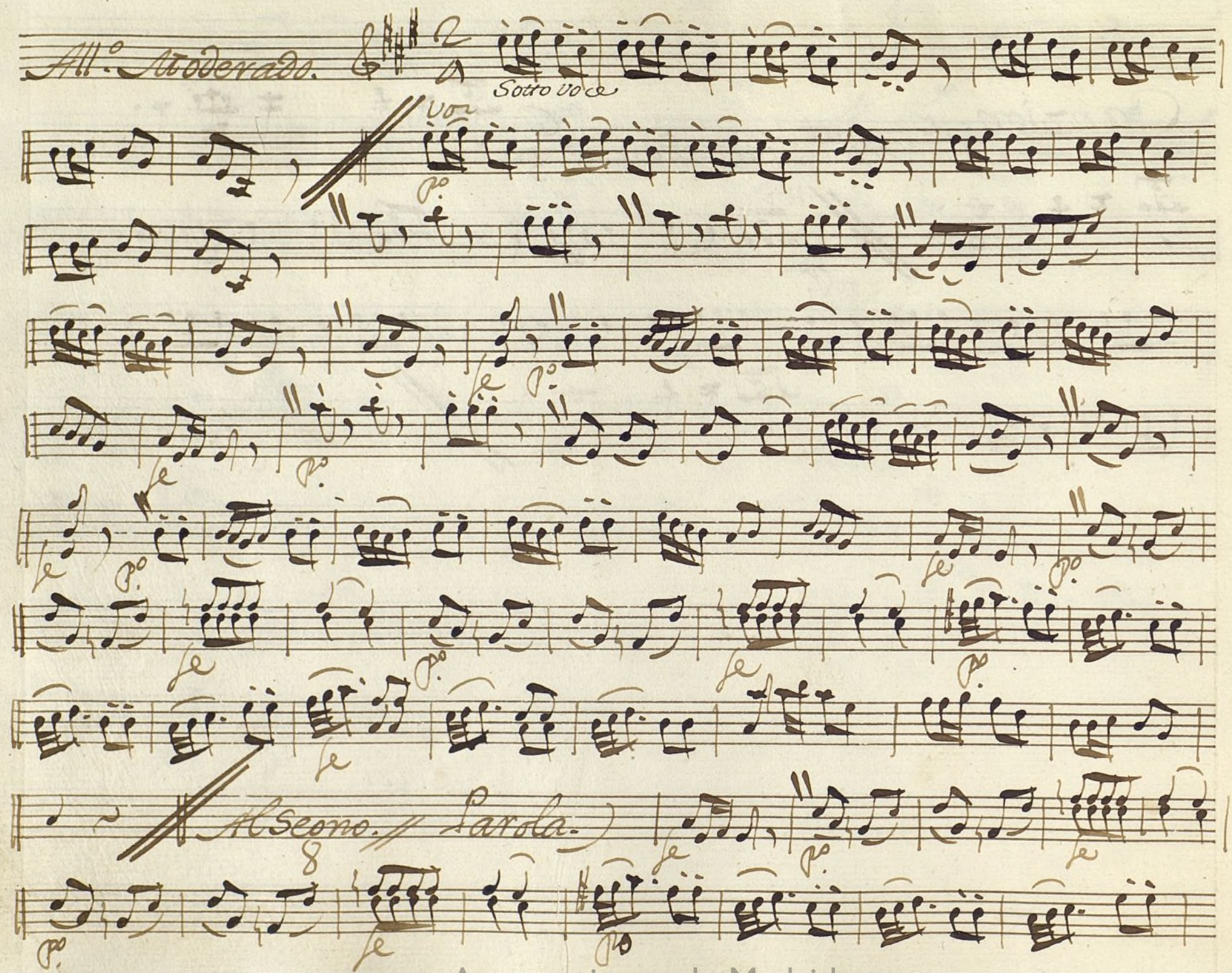
Canzion. *All.^{to} Sentado.* $\text{C} \frac{6}{8}$

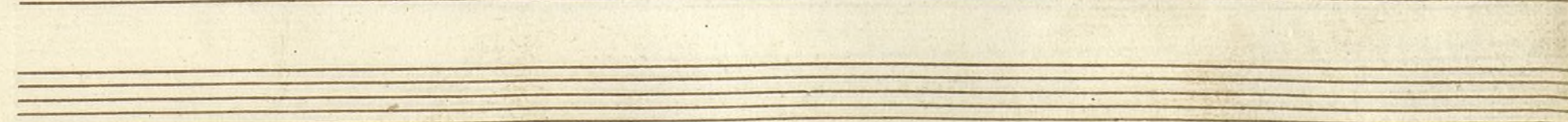
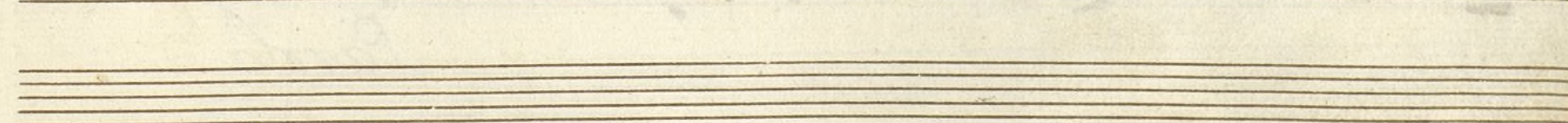
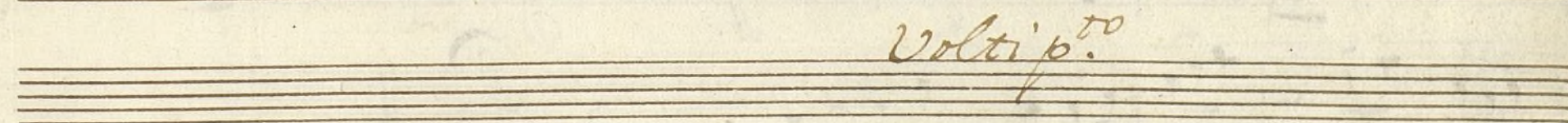
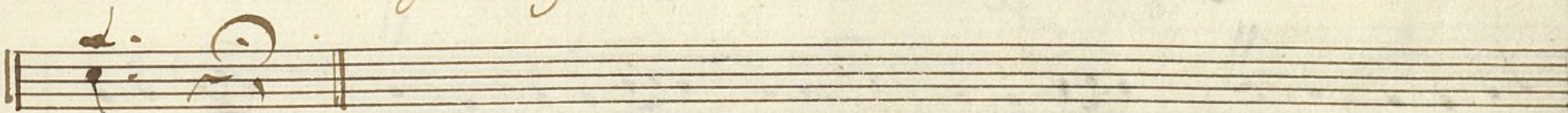
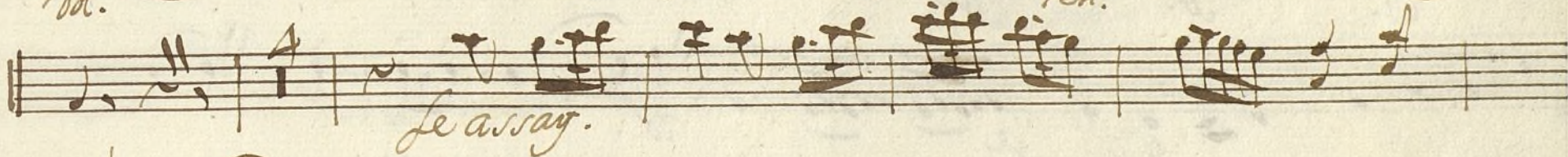
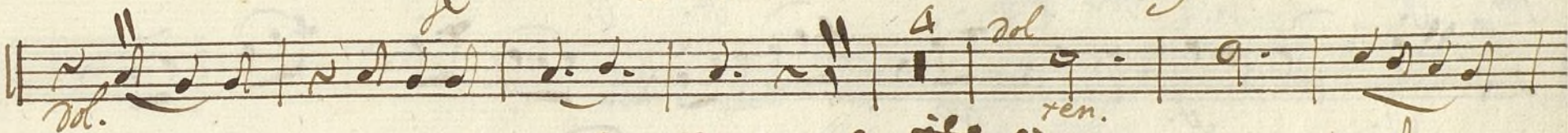
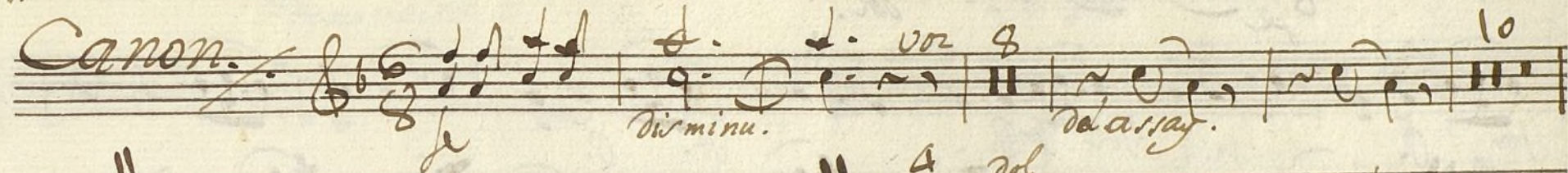
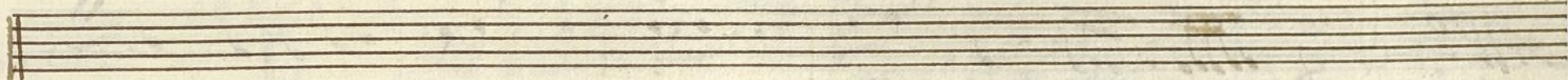
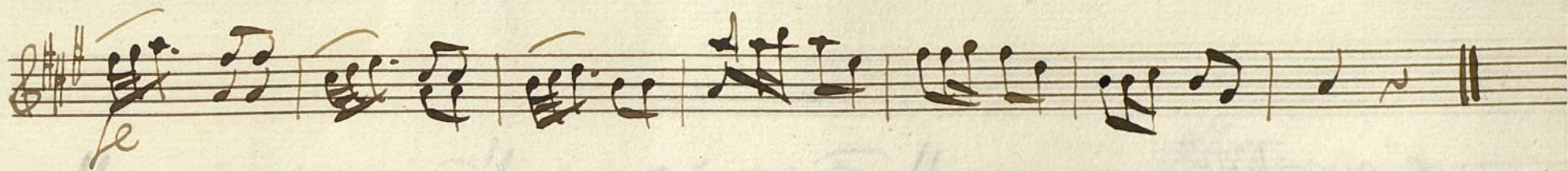
Vor

Allegro.

Voltri.

All.^o Moderado. 

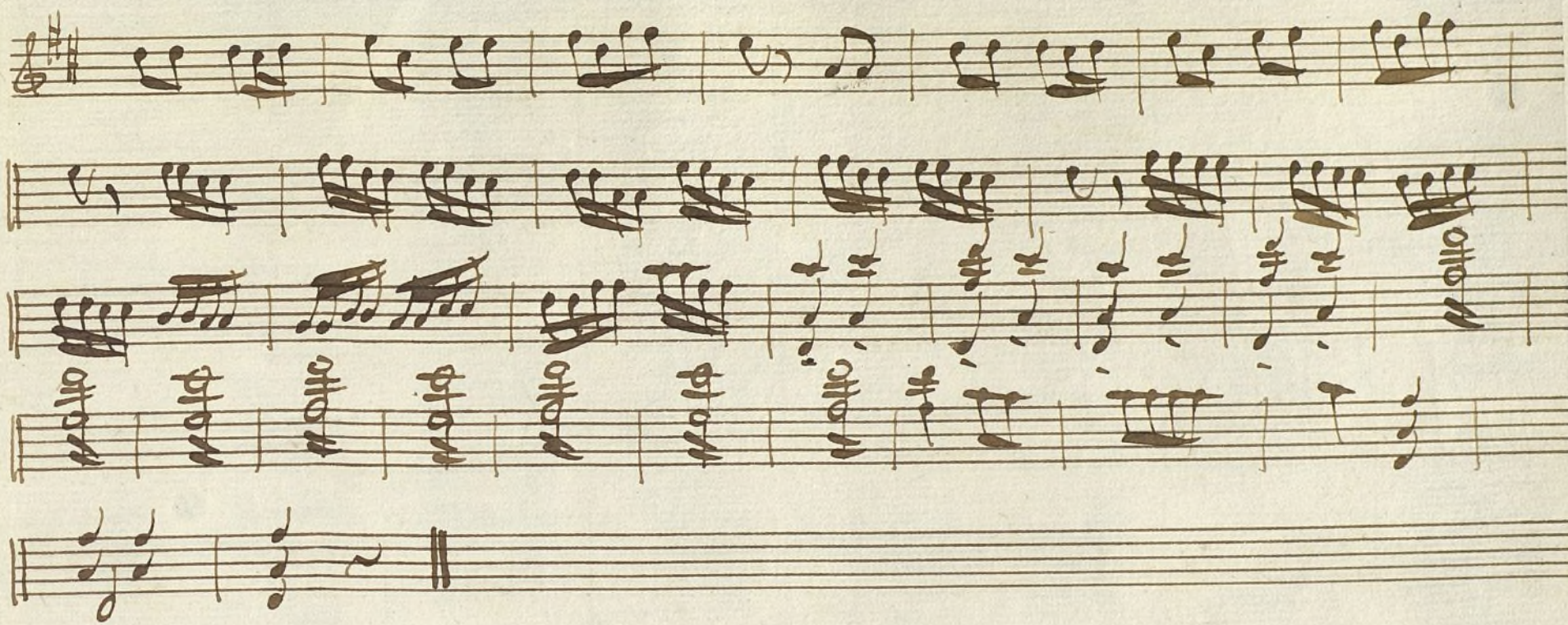
Allegro. Parola. 




All.^{to} *Sottovoce* *von* *po* *tenure. loque dure la parola.* *von* *po* *le*

Volti.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style, with various musical symbols such as notes, rests, and dynamic markings (e.g., *ff.*, *for.*, *le*, *le ar ray*). The score is heavily crossed out with large, diagonal X marks, indicating it is likely a draft or a piece of music that was later revised or discarded. The bottom staff is completely obscured by these marks. The paper shows signs of wear, including stains and tape repairs.






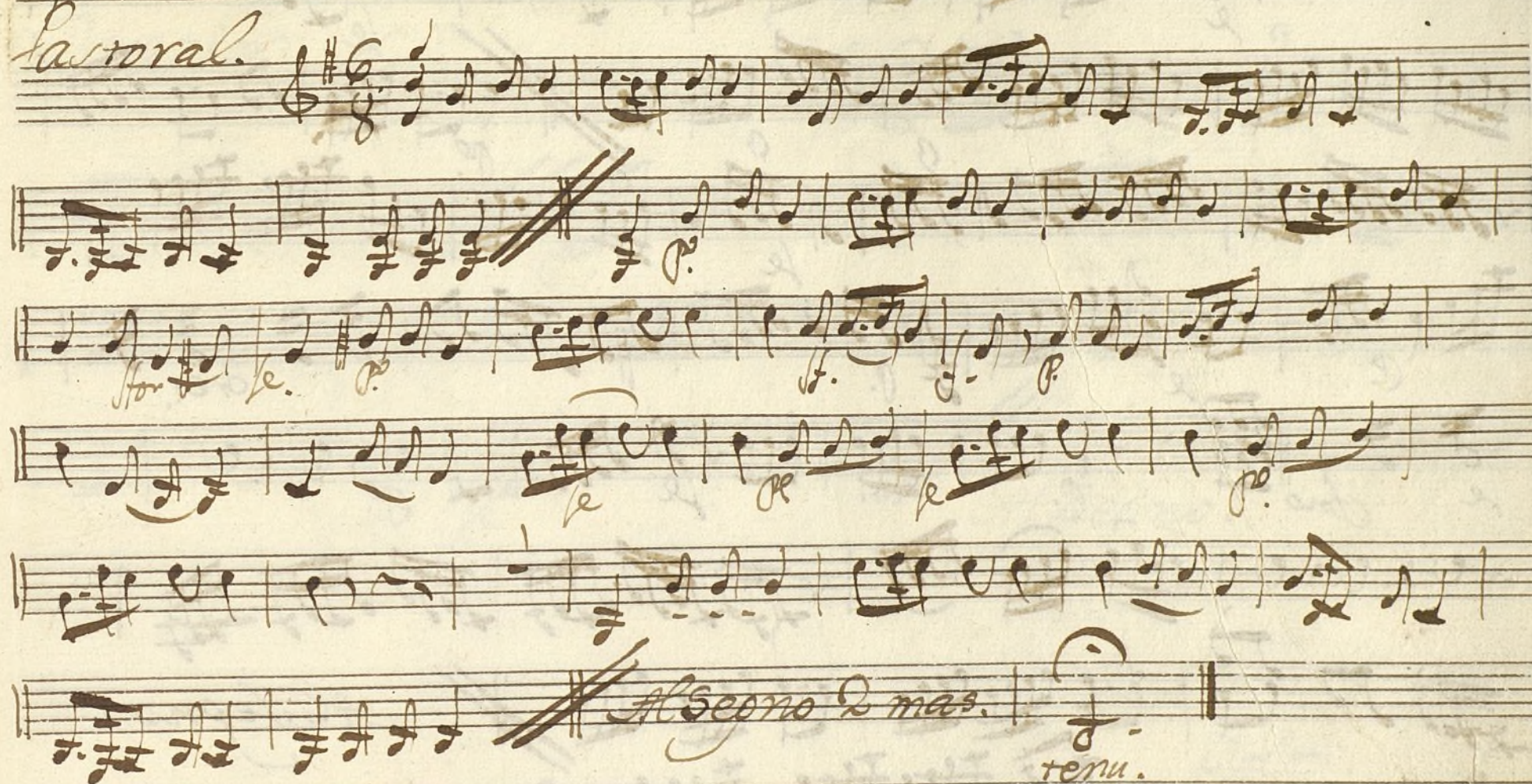
Violin Segundo.

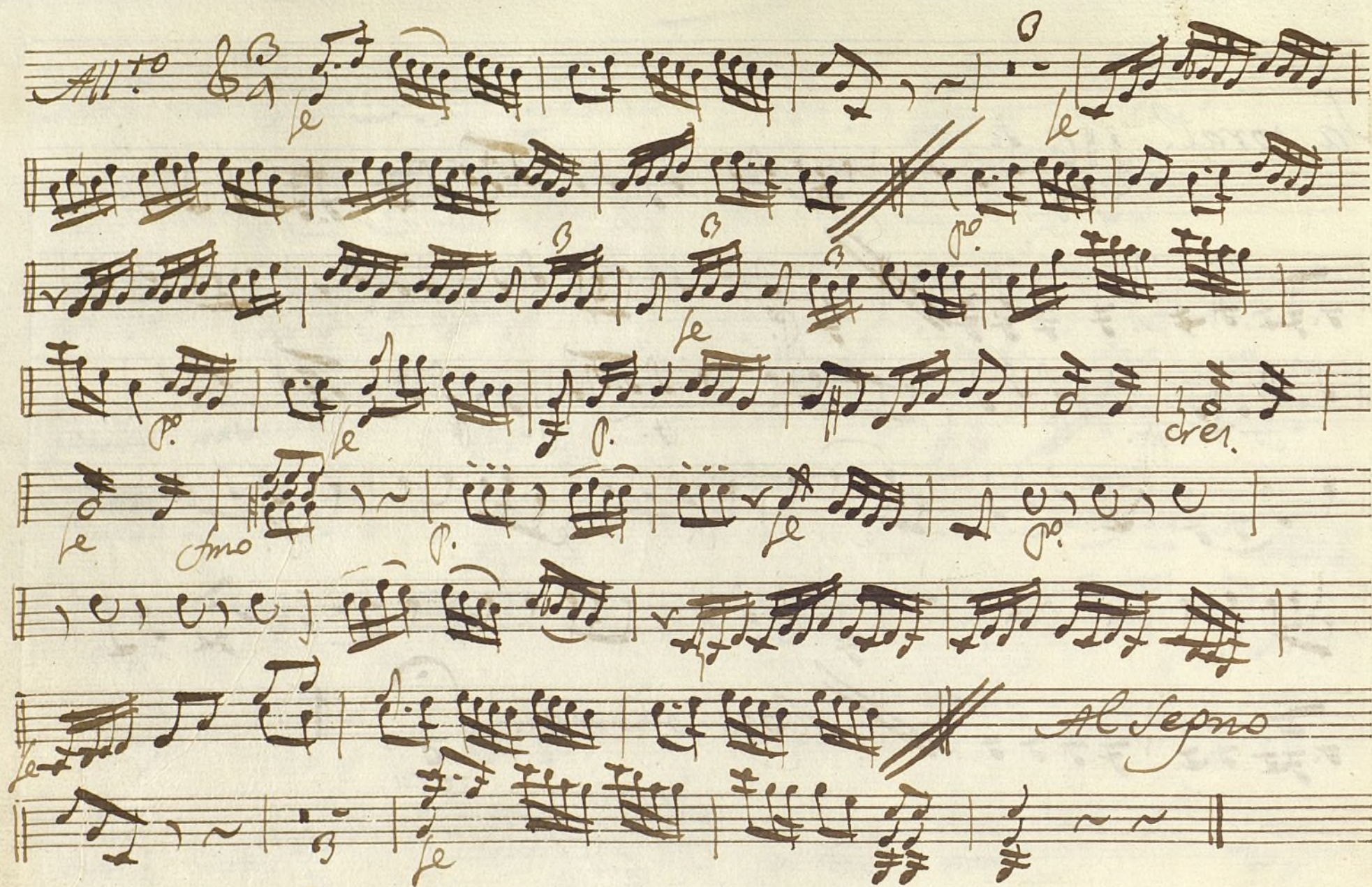
ton.^a à B.

Los Serranos Inocentes.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a key signature of one sharp (F#). The first staff is marked *All.^o*. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamic markings include *le*, *crei*, *ffr.*, *p.*, and *ffr. p.*. The score concludes with a double bar line and the word *Allegro.* written in a cursive hand.

Pastoral.



Canzion.

All.^o Sentado.

Al Segno.

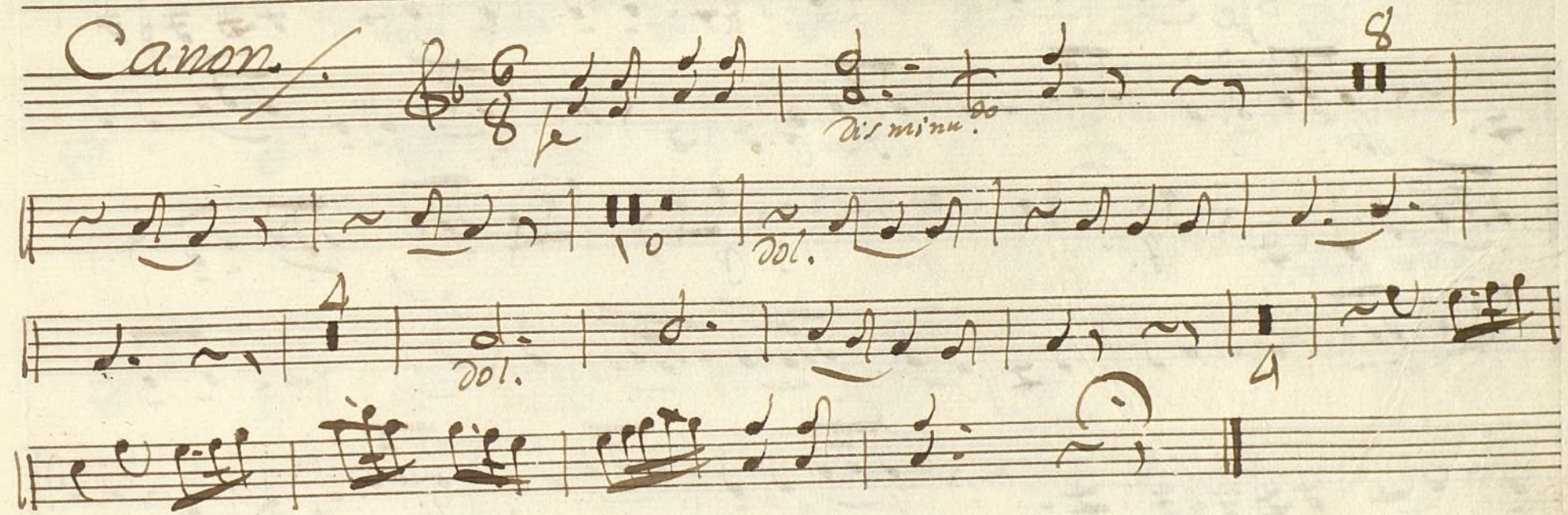
Voltri.

All.^o Moderado. *Sotto voce.*

Allegro.
Parola.)



Canon.



Voltrip^{to}

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "All.^{to}" is written at the beginning of the first staff. The word "Parola." is written at the end of the eighth staff.

All.^{to}

sol

for. *p.* *ff.* *p.* *ff.* *p.*

sol

ff. *p.* *ff.* *p.* *ff.* *p.*

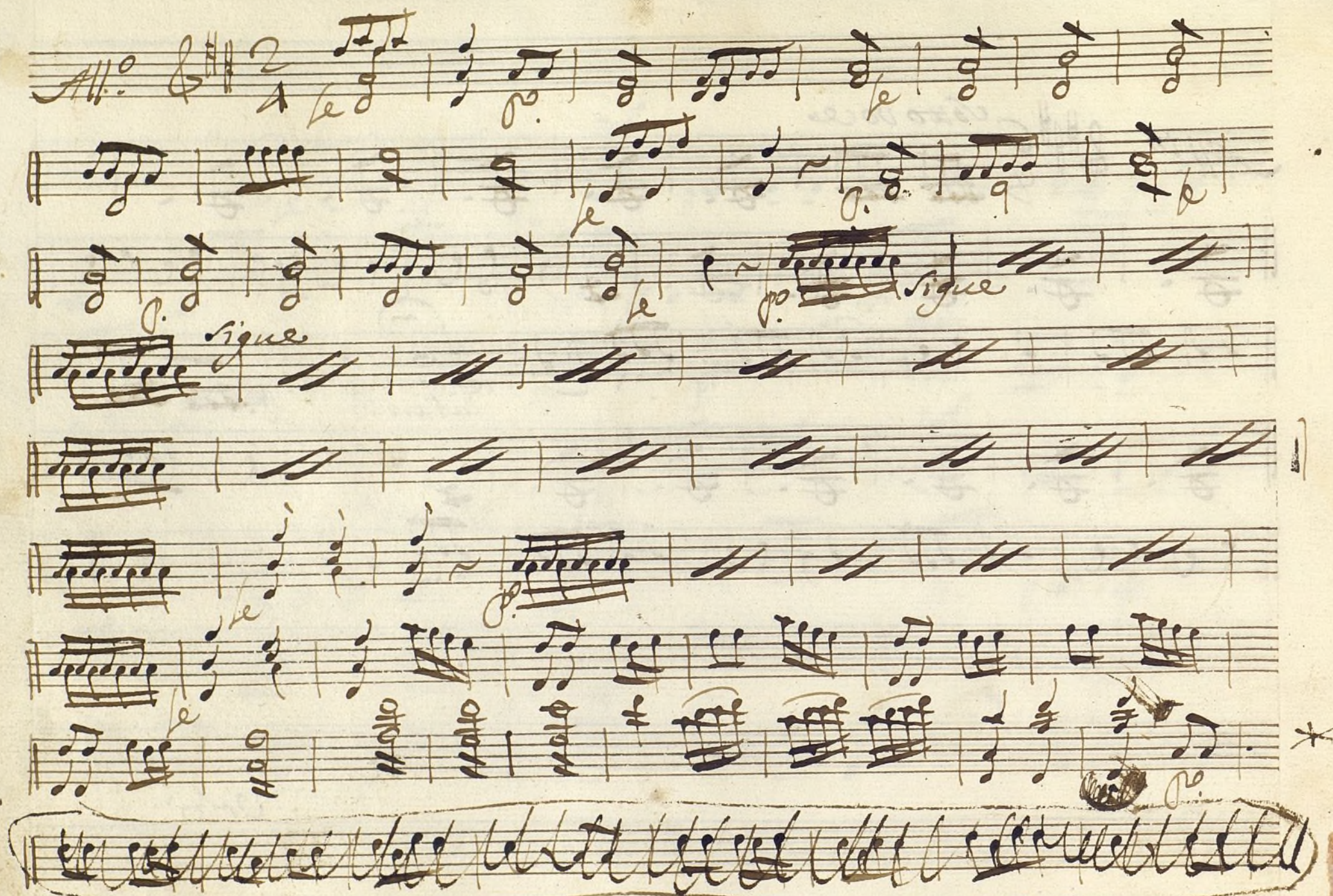
Parola.

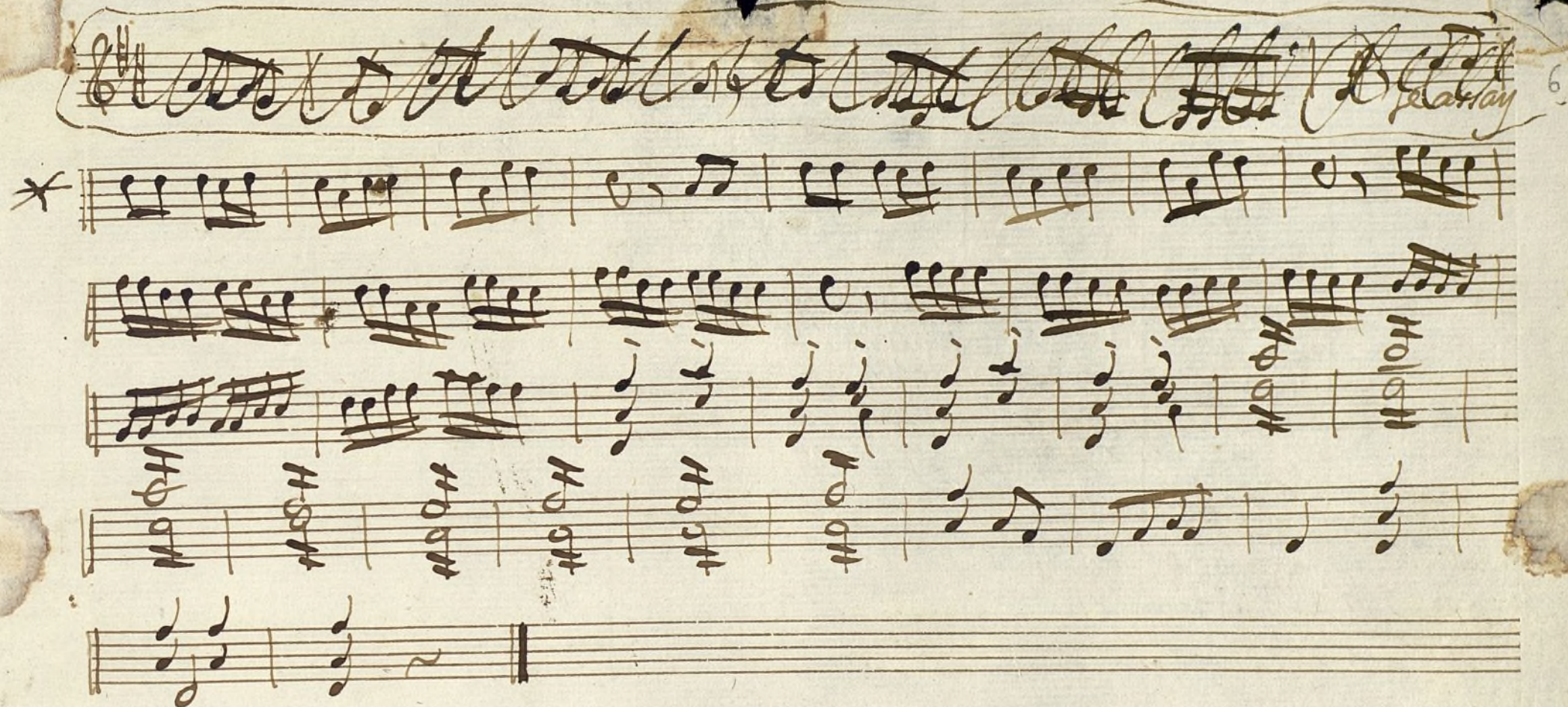
Alto *Sotto voce*

tenute loquere la parola.

le

Volti.








Ayuntamiento de Madrid


Mus 139-2



Flauta Primera.

ton.^a a B.

Los Serranos Inocentes.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *for. p.* and *le*. The score concludes with the word *Alcorno.* and the number 8.

Pastoral.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with a '9' above it and a 'p.' below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with 'Allegro 2 mas.' written above it and a 'ten.' below it.

Oboe.
All.^{to} Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with 'Solo.' written below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with a '3' above it and a 'le' below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with a 'le' below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with a '7' above it and a 'le' below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with 'Allegro.' written above it and 'Solo.' below it.

Handwritten musical notation on a staff, featuring various notes and rests. A double bar line is present, with 'Canzion taret.' written above it and 'All.^o mod.^{to} taret.' below it.

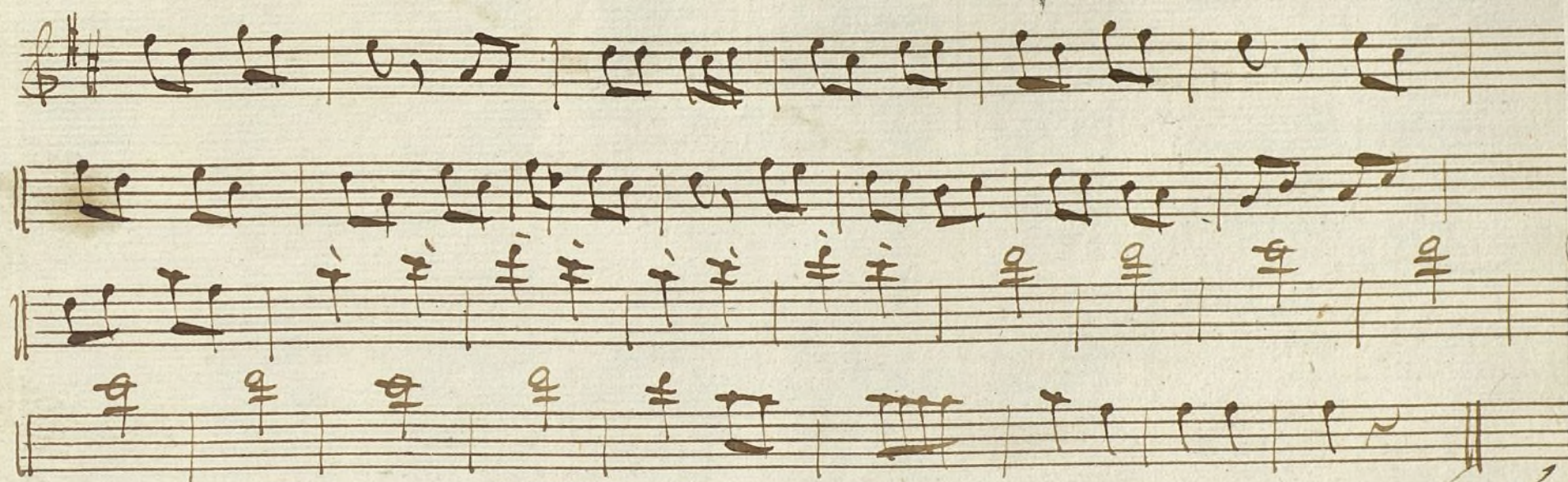
Coltri.

Canon.

Oboe. *Diminuendo.*


piano. 31

All.^{to} 6/8 *tacet.* All.^{to} 6/8 *tacet.*



Ayuntamiento de Madrid

1
Mus 139-2


Flauta Segunda

ton.^a à B.

Los Serranos Y nocentes.

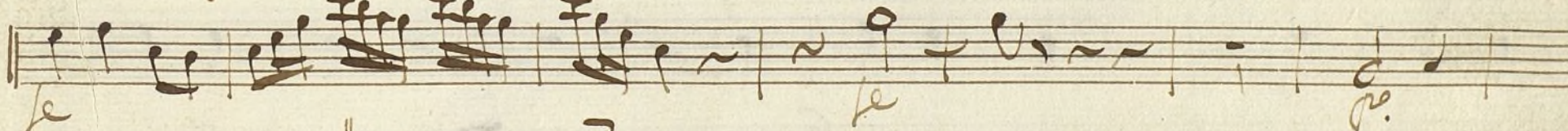
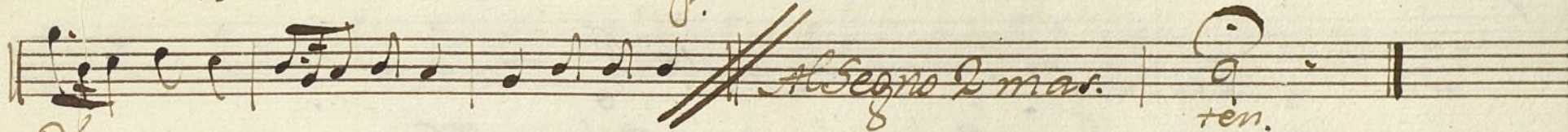
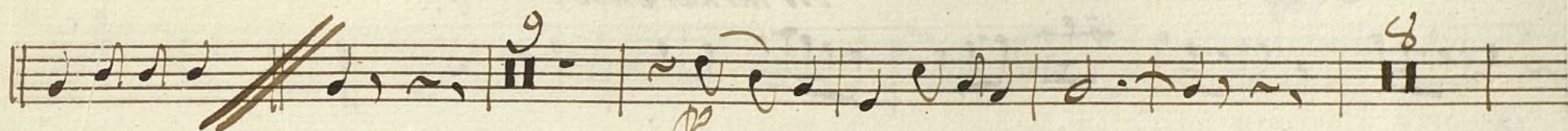


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *ff.* (fortissimo), *p.* (piano), and *le* (leggero). The piece concludes with the instruction *Allegro.* written in cursive.



Pastoral

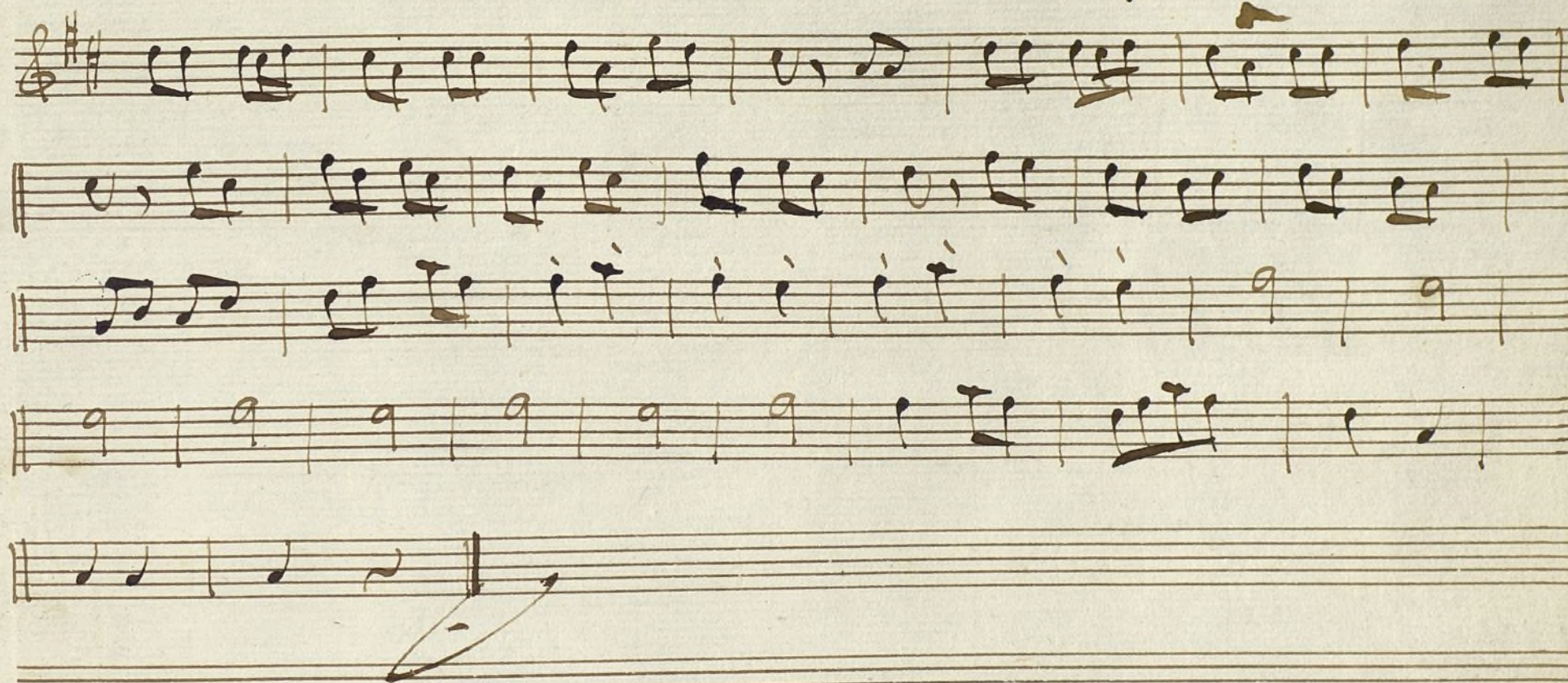
2



Canzion. tar. / All. Mod. tar. / Vlti.

Canon.
Oboe. *Diminuendo.* *p.^o* 34

The musical score is written on ten staves. The first staff is for the Oboe, starting with a treble clef and a 6/8 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The tempo is marked 'Diminuendo.' and the dynamics are 'p.^o'. The section ends with a measure containing a series of beamed eighth notes, numbered 34. The second staff is a continuation of the Oboe part, featuring a series of beamed eighth notes. The third staff is for the Alto Saxophone, marked 'Alto 6 Tazet.' and 'Alto 6 Tazet.'. It begins with a treble clef and a 2/4 time signature. The fourth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The fifth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The sixth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The seventh staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The eighth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The ninth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The tenth staff is a continuation of the Alto Saxophone part, featuring a series of beamed eighth notes. The final measure of the tenth staff is circled.



Ayuntamiento de Madrid

Trompa Primera.

Mus 139-2₁

ton.^a à 3.

Los Serranos Inocentes.

In Gerd.

All.^{ro}

Voltri.

Pastoral.

Handwritten musical notation for the first section, titled "Pastoral." The notation is in 6/8 time and includes a double bar line with a repeat sign. The notes are written on a single staff, and there are some markings below the staff, including "le" and "p.".

Allegro 1 taret. Canzion 6 taret. Allegro 2 taret.

Handwritten musical notation for the second section, titled "Canon." The notation is in 6/8 time and includes a double bar line with a repeat sign. The notes are written on a single staff, and there are some markings below the staff, including "le" and "37".

Handwritten musical notation for the third section, consisting of a single staff with notes and rests.

Handwritten musical notation for the fourth section, consisting of a single staff with notes and rests.

Handwritten musical notation for the fifth section, consisting of a single staff with notes and rests.

Handwritten musical notation for the sixth section, consisting of a single staff with notes and rests.

Handwritten musical notation for the seventh section, consisting of a single staff with notes and rests.

Clarines.

Handwritten musical score for Clarines, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp* and *le*. The score is written in a historical style, with a key signature of one sharp (F#) and a time signature of 2/4. A large, ornate flourish or signature is visible on the fifth staff. The manuscript shows signs of age, including staining and wear along the edges.

Segui. *In el lami*
All. *3* *9*
4
2 *le*
po *le*
gaita *le* *le*
Allegro

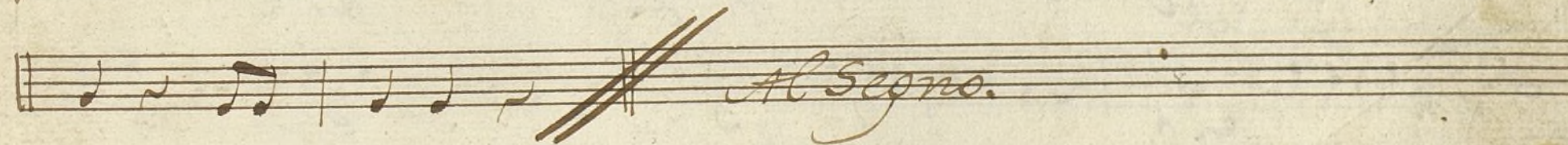
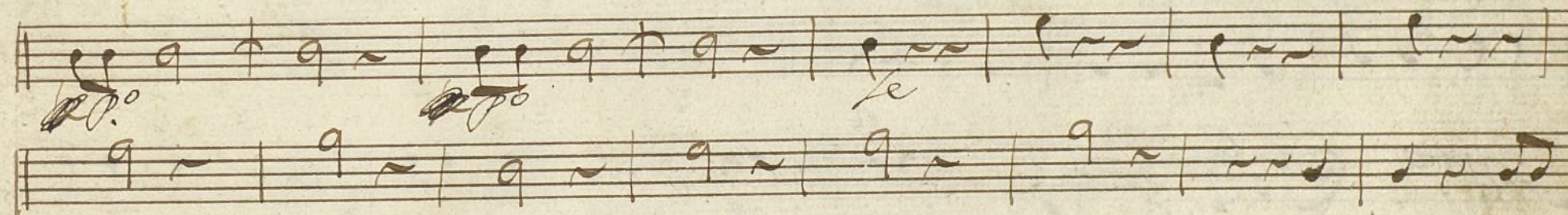
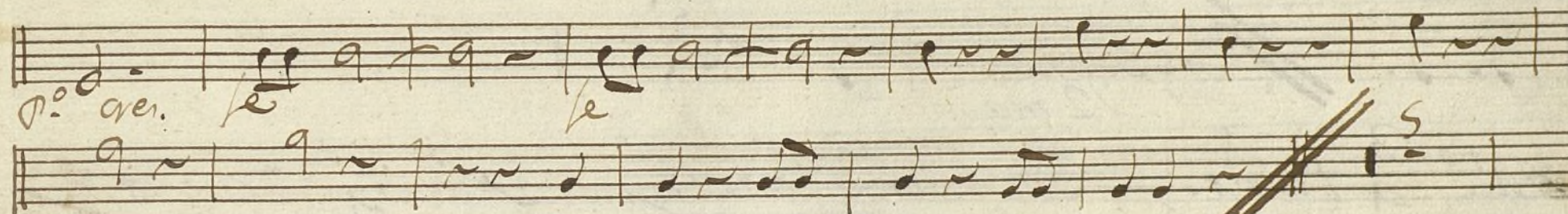
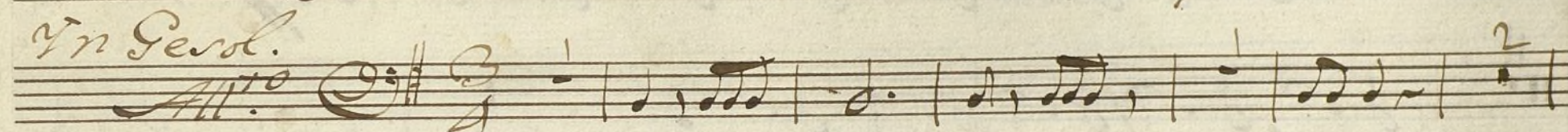
Trompa Segunda

Mus 139-2

1^a a 3.

Los Serranos Inocentes.

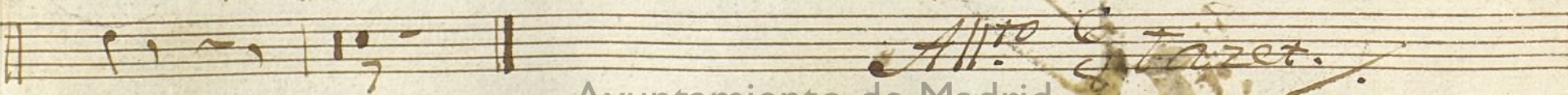
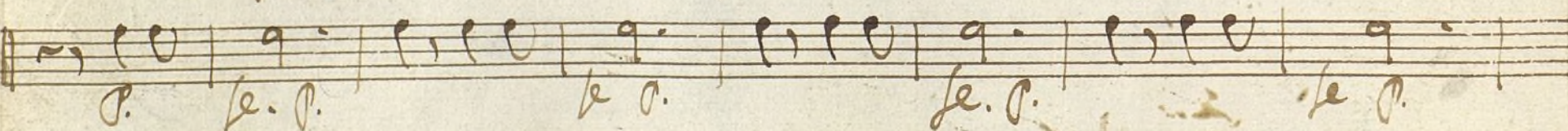
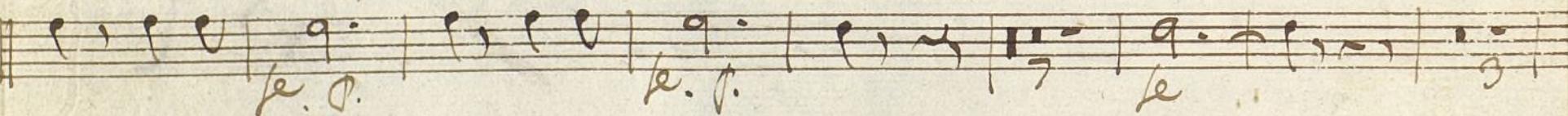
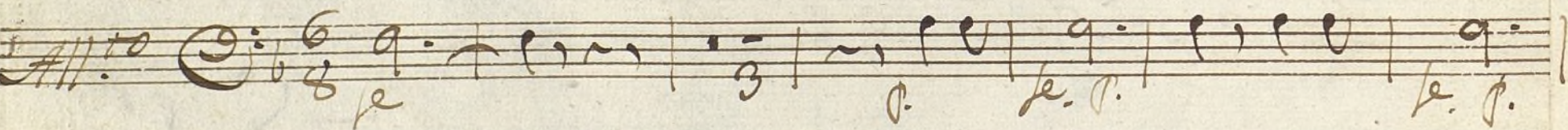
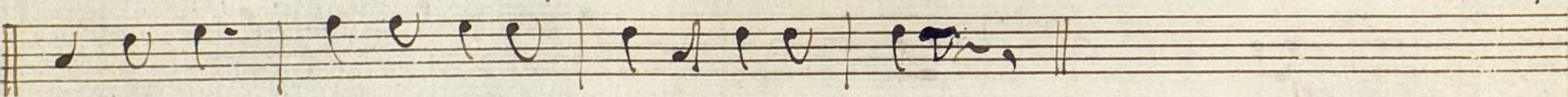
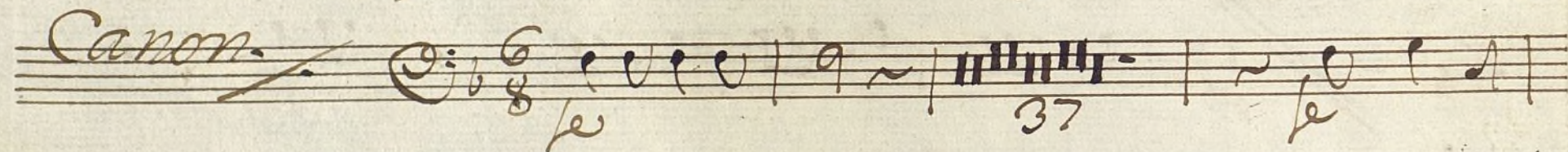
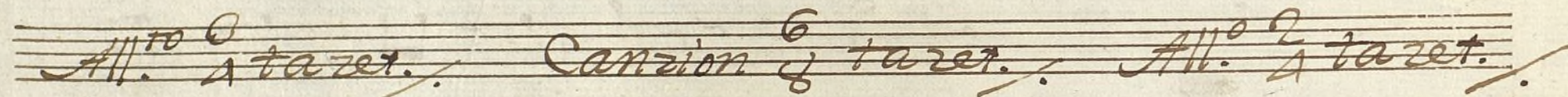
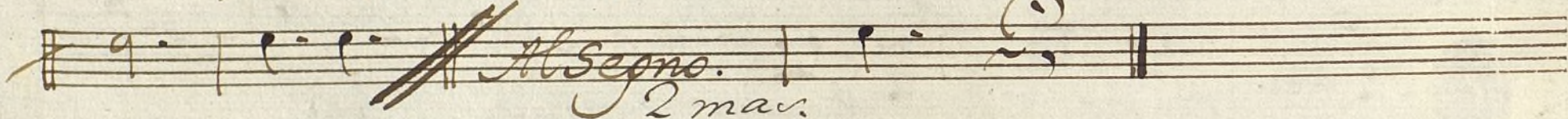
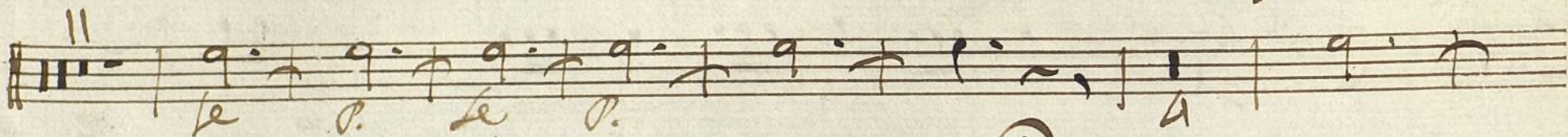
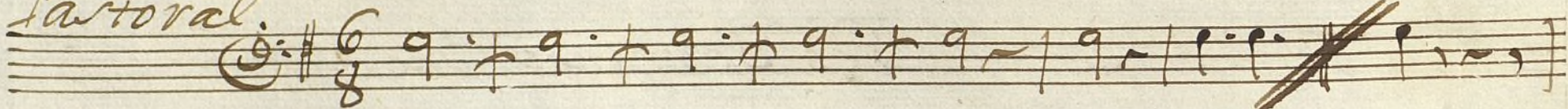
Un Gerd.



Al Segno.

Voltri.

Pastoral.



Clarines.

Handwritten musical score for Clarines, marked *All.^o* (Allegro). The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte), and articulation marks like accents. A large, dense, scribbled-out section is present on the fifth staff. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Segui. S In elami
All. C: G# A# B# 3 9
4 II- | ^ G# A# B# | G# A# B# | : | 9 J |
	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#
	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#
	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#
	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#	G# A# B#
Allegro