

Mus 140-1

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Conadilla à 3.

De la Carta

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S^{ra} May. Nio^{sa} y garrido

Handwritten musical score for a song, featuring a treble and bass staff system. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are:

son mira arder su Corazon
Dueño q' a do ra el despego y el rigor
sufrir del Dueño q' a do ra
el despego y el rigor

The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staff, possibly indicating phrasing or performance instructions.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Spanish. The lyrics include:

quinto Pipido... Un pecho ingrato

More Andte

es posible bien mio

es posible vien

le f... #

no es posible bien mio... ingrato que no

mi o

Es posible bien mio... ingrato que no

pena - - -

pena - - - que - fie - ra - an - cia - - -

Di me di me ti rano
 Dime di me ene miga

Di me di me ti
 Dime di me ene

Di me di me ti rano
 Dime di me ene miga

rano di me fiero
 miga di me tirana

Di me tirano fiero
 Dime fiero tira na

ay que mar ti rio (ay) ay que fa
 po

le
 porque das este pago
 fueres de mi tormento
 a mi apec
 la triste Causa
 Mezo ay
 ra ansia ay
 porque das este pago a mi apector -
 fueres de mi tormento la triste Causa -
le *po*

le
 allegro

Allegro

Propio

Dios guarde señoras a quera velidad a qui un D. fu
de suer re y manera q. mandu me andar un tal D. Al

la no me mandu llegar es plica re om bre q. rem bria à cà, as
ber sus de Carrabafal, a quere es mi dueño ay Dios quera, o

pa cu aspacito ay tal apurar no tienen ay algu que
la que sea sustan al oir lo nombrar pues sino dan algu nun

meaga arrancar ^{la 2.} que quieres (un) bueno que pi
 par late mas ^{et.}

des (un) ya — toma un dulce rito yes plicar mas; por diez que nune
^{et.} che velar v ^{Proprio}

ra esu no mi vo luntad mais q' emude azellu en fin allaba, mais
 de mu que pro bes estan Cun tanta buatu y tanta farfala, Cun

1a 2.

Corazon zi to mis

que anunciandome estas — as pacio y no tan presto
as pacio q'avn tenemos

tempierez al terar
mucho que te celar

allegro

Coplas

Allegretto

Propio
de suer
May... yodes

rey de manera q' aquesse señor
re Cavallero rei adorada

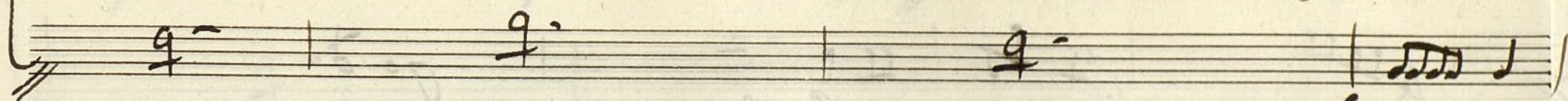
Je

que aques te Señor es un tal linda Caña
 soia dorada ^{Ni^{ra}} ya mi dada me tiene

Comu Comu Comu, dilo dilo dilo, lus que biendu es
^{Prop^o} oigu oigu oigu, ~~oigu~~ Cierro Cierro Cierro, ^{Ni^o} mano y palabra

^{foi} dichume tu ri bi ñu bes y
^{Prop^o} por aques tu se dijo sin ha

bus canna dama que te in llus ollus negrus y la cari'ña blanca
vramai en casa mai para toda tiene non pur ero aya Zambra



mais yo segun las señas las dos en Cuentru patas (si pardi mi alma)
Maya yo de si a borrevida Mica yo de si des preciada et. (vaya vaya)



ya si pus ~~nu~~ sun ellas ager madamas -
que aqui estoi y oug' pue du suplier la falta -



las dos

ten te pel mazo y dinos a quien
 loiz) y pues te quiere toma alla su fe

bienes
 trato

oigu oigu oigu, di lo di lo
 et. (oigu oigu oigu) toma toma

Prop.^o

di lo, Con el Recado
 toma, y sus papeler

Prop.^o

di chume tu ri
 el mai digu digu

biña en hallando esta dama sing^{ra} nadie llubea. Medaras esta
 diga nuandemus aq^m enchanzas afojen o diñetro o Cumien co, san
 Carta para mi biene suelta para mi biene daca, (aguarda
 Cadas ^{May^a} que le de su dueño, ^{Nico^{sa}} que le de su dama, ^{el.} (aguarda)
 (Vaya vaya,
 Suelta no seas perado Vella en salada
^{Prop^a} venga u rino por meca des nudo acentanbas

Tor. 

lail. Tirana e bella Suerte Tirana
Tirana e bella Suerte Contraria



Prop. 

porque ene miga el bien me tar das acabemus de
Contraeste ingrato dame venganza acabemus de



lail.  *Prop.*  *lail.* 

rachen  *ten re*  no sean mazas — espera a guarda —
rachen  *toma et*  a diuou per alta *lail.*  Cielos venganza —



Seguidillo

(allegro) fuego fuego en los hombros

Propio agua ~ ~ agua, fuego en sus

Propio manos agua muchachas ~ fuego en sus manos

Carl.

Propio

agua muchachas

Y la que bien los

Carl.

Propio

Propio

Amen ma

quiere agua Amen malaya Vienaya su alma Amen ma

laya

todos son a le vos os

todos fieros si

laya

Propio

no son sinu mui finus

ranos
nun sinu de rre zidus ojala no lo fueran algunos —

tanto — para despues no berse (pues)

tan tan tan tan tan apurados —

Vivan las Embras, mueran los machos
 vivan para
 mueran los ombres y viva el Patrio y viva
 deja brabu brabu y viva q. nos.
 diere mejor aplauso
 allegro

Coro. Vivan las hembras
pall. vivan las hembras
Coro. - que desprecian los hom.^s
el. - agua agua
Coro. y sus finezas
el. - Veniegu de ellas
Coro. todos son &
el. - ellas cierva q^l algunos
non son muy buenas
pero si ellas son malas
chi chi chi chi
que anda hacer ellas &
Coro. - Vivan los hom.^s &

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4

[illegible]

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Handwritten musical score for a single melodic line, likely for a violin or flute. The tempo is marked *Allegro*. The key signature is one flat (B-flat), and the time signature is 6/8. The score consists of 11 staves of music. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *se*, *vo*, *po*, *le*, *no*, and *se*. The piece concludes with the word *allegro* and a double bar line.

220/21'

Coplas Allegro $\text{No } \text{G major } 3/4$ *fmo*

aloparrator

Da Capo *arriba* *Segui. All. vivo* *fmo*



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Violin secondo.

Donadilla à 3. de la Carta 1/.

Mus 140-1

A handwritten musical score for piano, consisting of ten staves. The notation includes treble clefs, key signatures of one sharp (F#), and time signatures of 6/8 and 3/4. Dynamics such as *p*, *f*, *pp*, *ff*, *molto*, and *allegro* are written throughout. There are also performance instructions like "Solo" and "Molto". The handwriting is fluid and characteristic of 19th-century manuscript notation. The piece concludes with a double bar line and repeat dots.

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Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *le*, *po*, and *fmo*. The piece concludes with a double bar line and the word *Adagio* written in a large, stylized script.

Vol. 10

A handwritten musical score on four staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the first three staves. The fourth staff concludes with a double bar line and a repeat sign. Below the fourth staff, the word *allegro* is written in a cursive hand.

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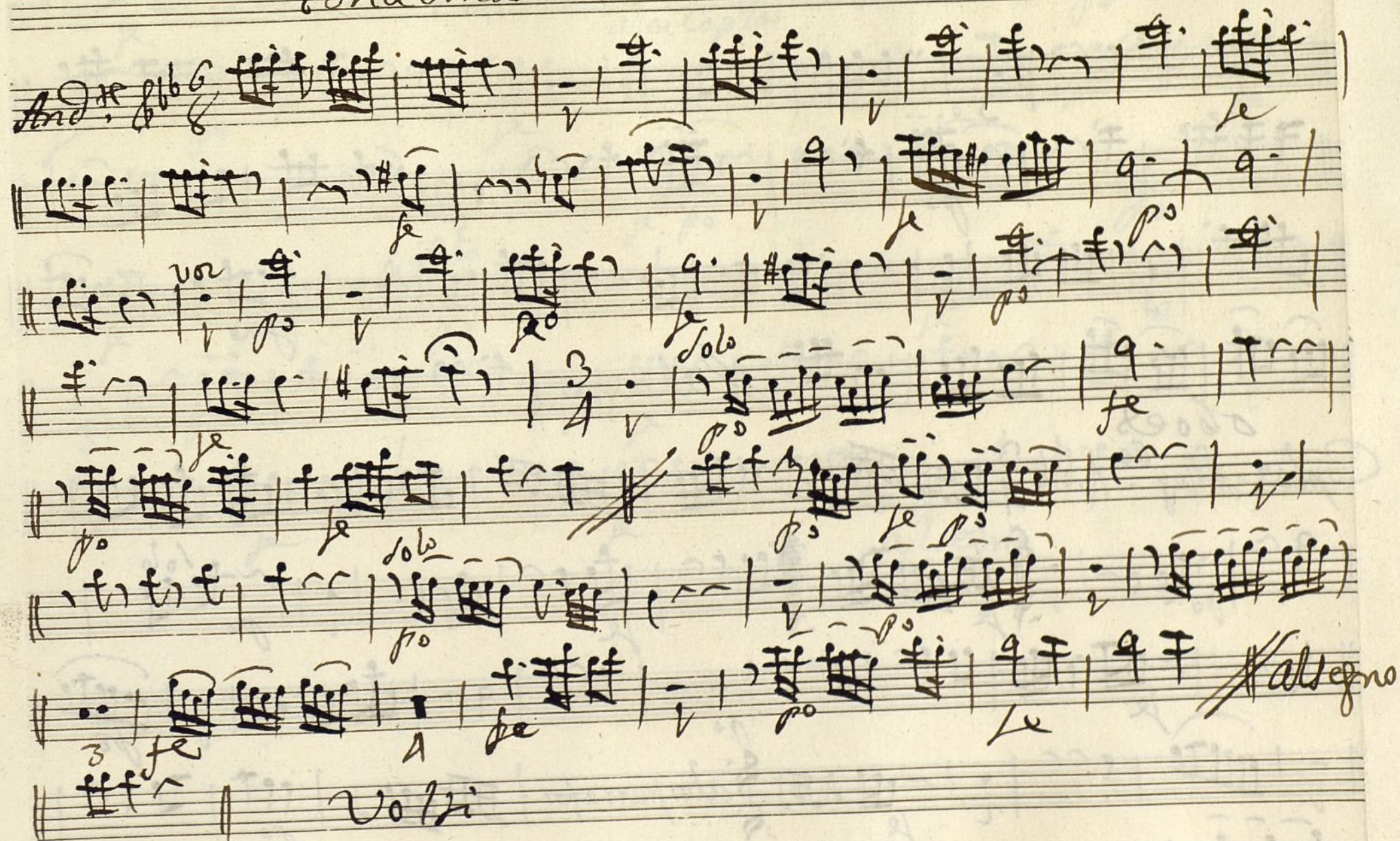
Flauta Primera

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Mus 140-1

Sonadilla à 3 de la Carra

Handwritten musical score for Flauta Primera, titled "Sonadilla à 3 de la Carra". The score is written on ten staves, with the first staff marked "And." and the last staff marked "Allegro". The music is in 6/8 time and features various musical notations, including notes, rests, and dynamic markings such as *ff*, *pp*, *sol*, and *Volzi*. The score is signed "Volzi" at the bottom.



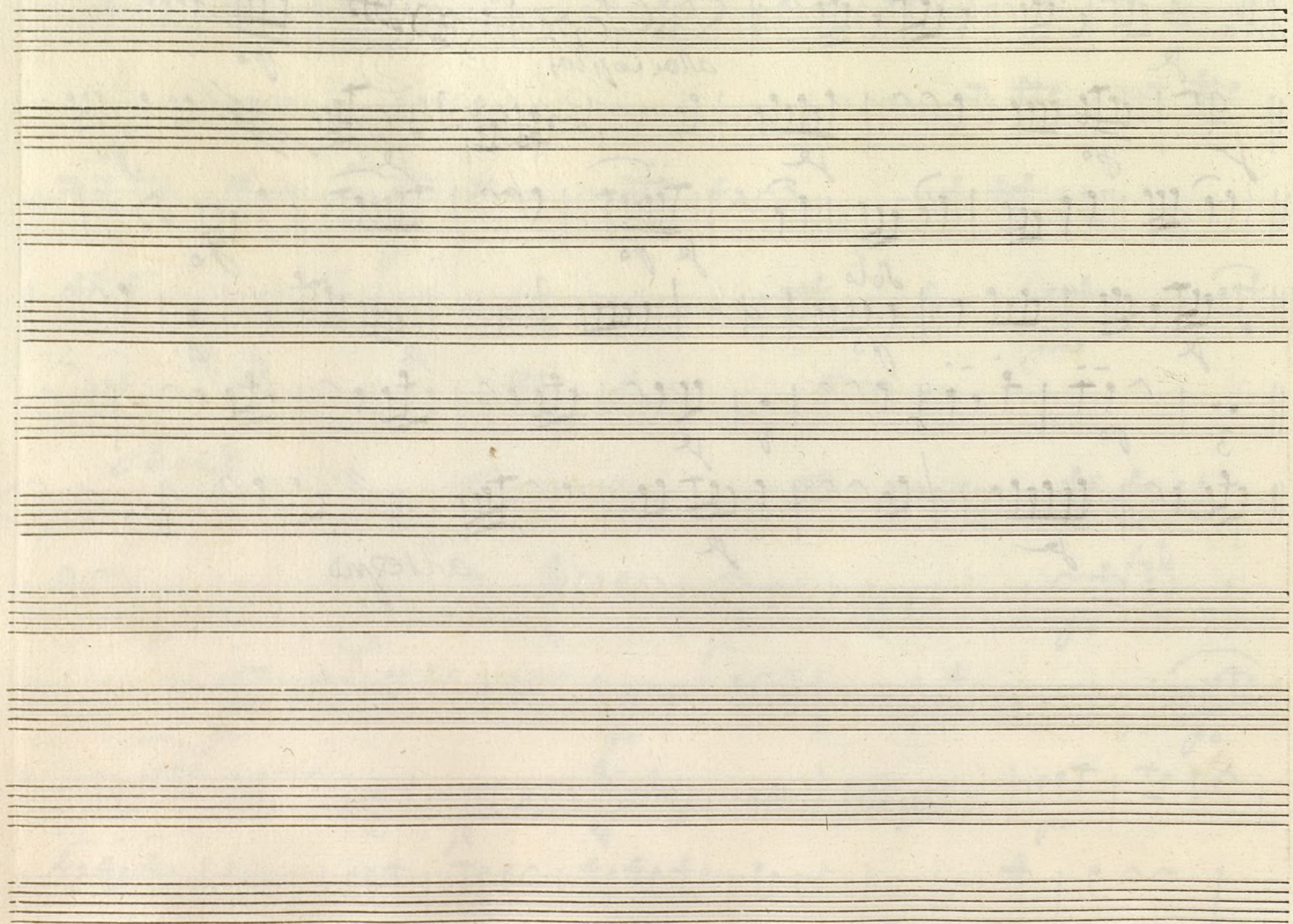
All.^o $\text{F}\sharp\text{C}$ $\frac{6}{8}$

Allegro

oboes
Coplas Alleg.^{ro} $\text{F}\sharp\text{C}$ $\frac{3}{4}$

allos parratos





Flauta Segunda

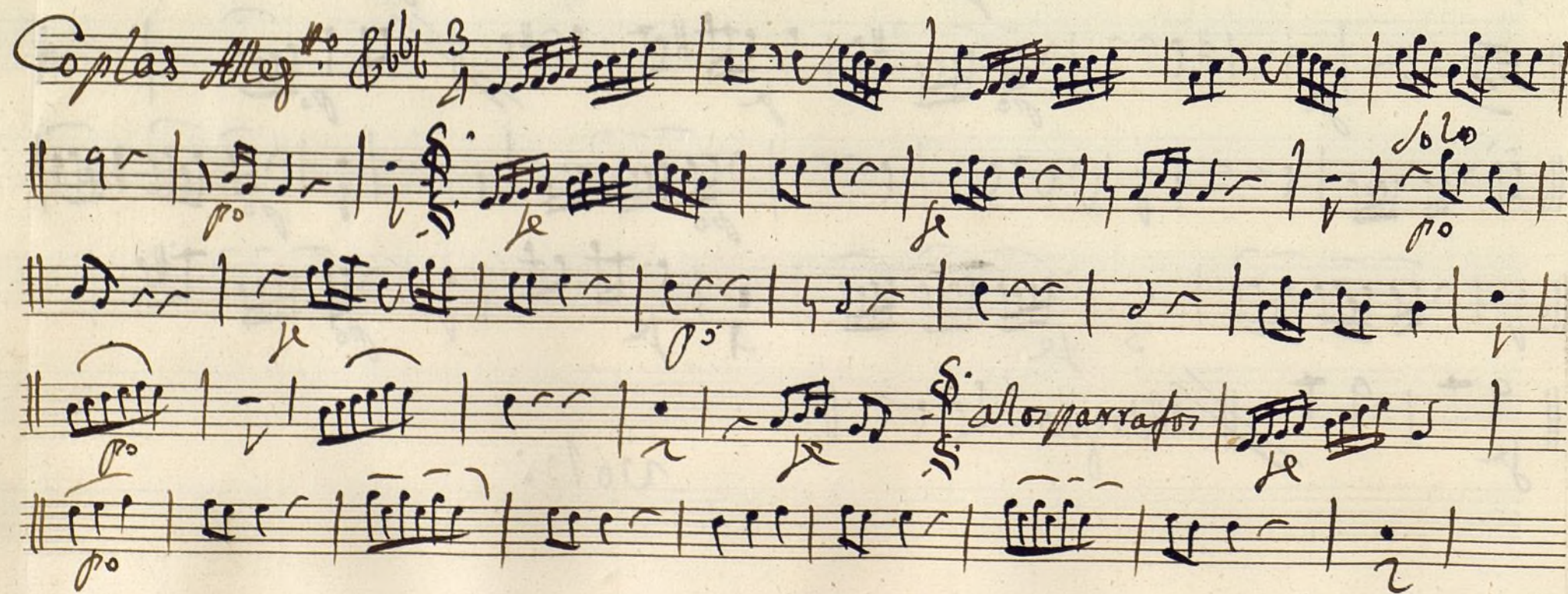
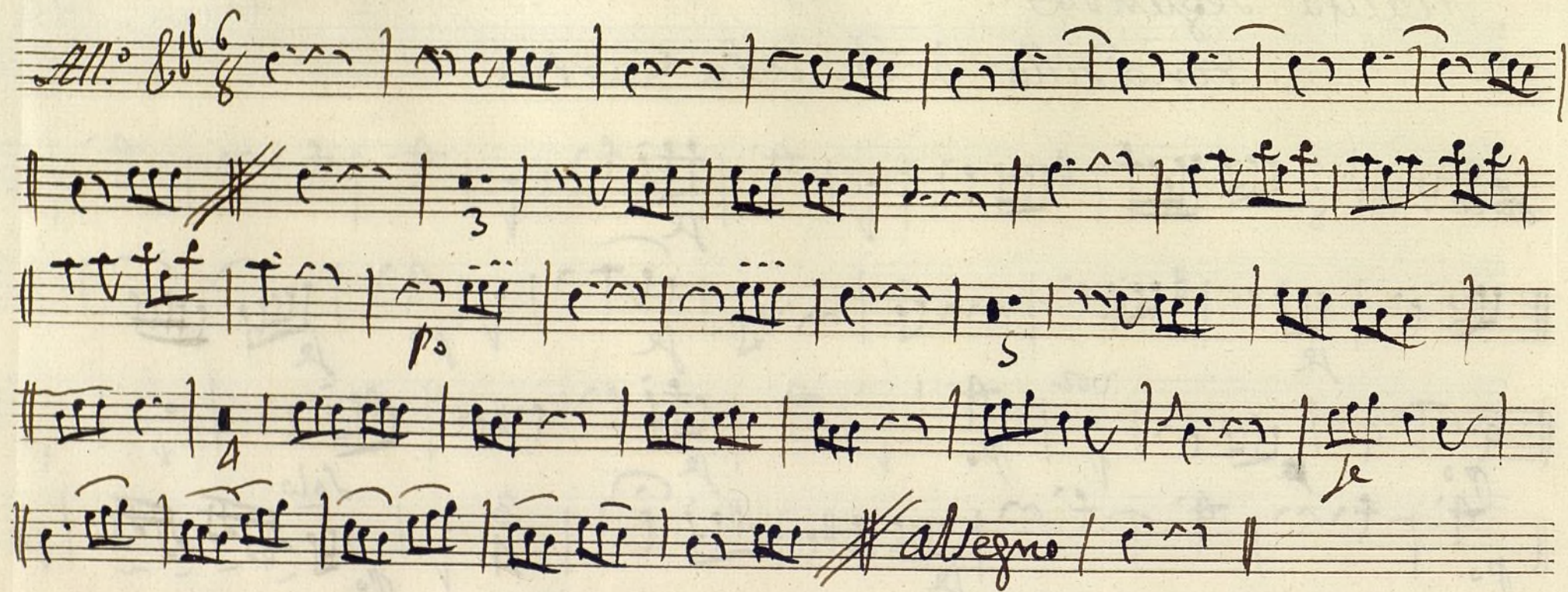
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Mus 140-1

Conadilla à 3 de la Carta

And.^{te} 6/8

Volvi

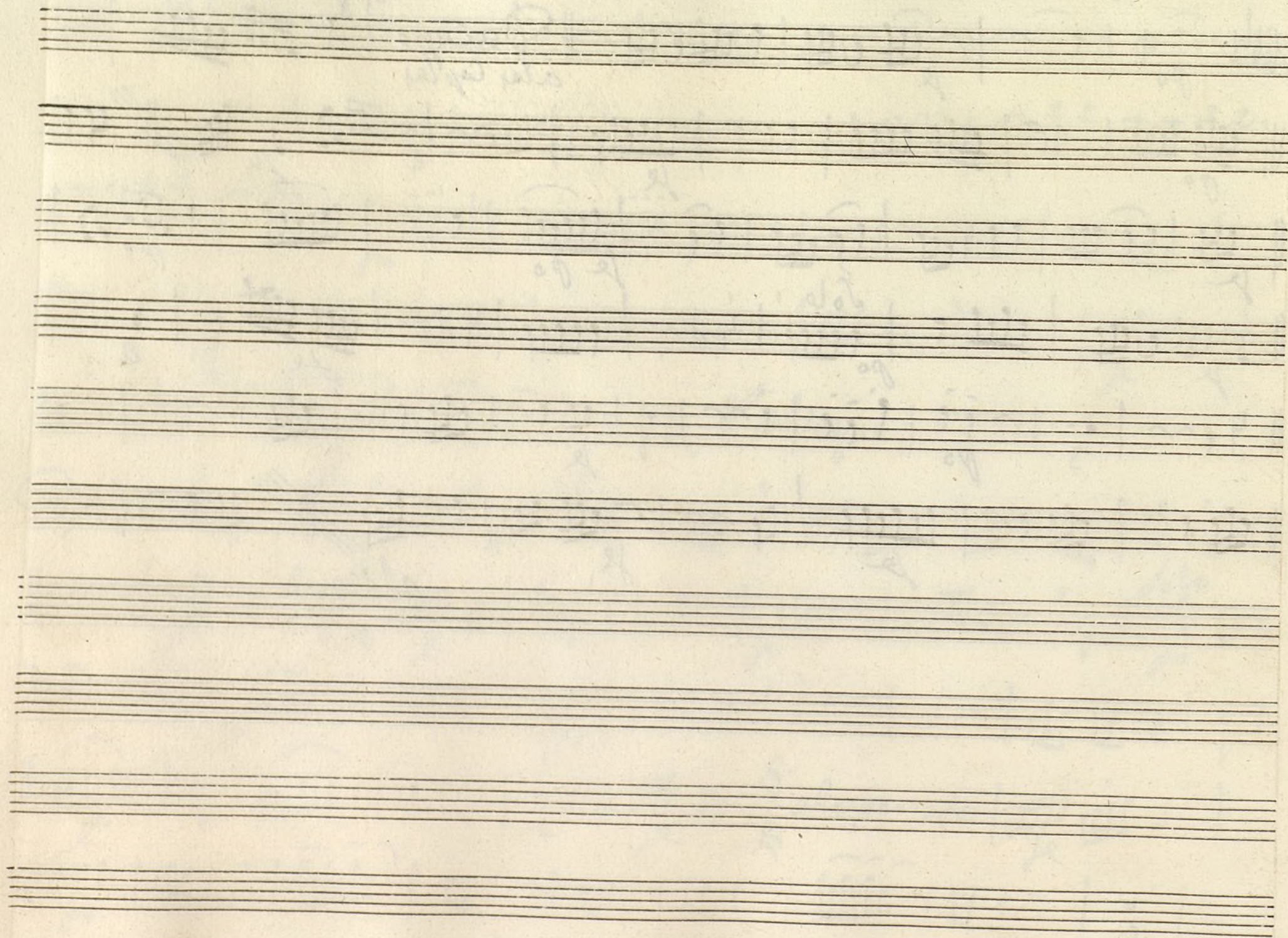


Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Da Capo* (written above the staff, with *alas Coplas* written below it)
- seguir All.* (written above the staff)
- Solo* (written above the staff)
- allegro* (written below the staff)

The score concludes with a double bar line and a repeat sign.



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Trompa Primera +
 Sonadilla à 3. de la Carta 7.

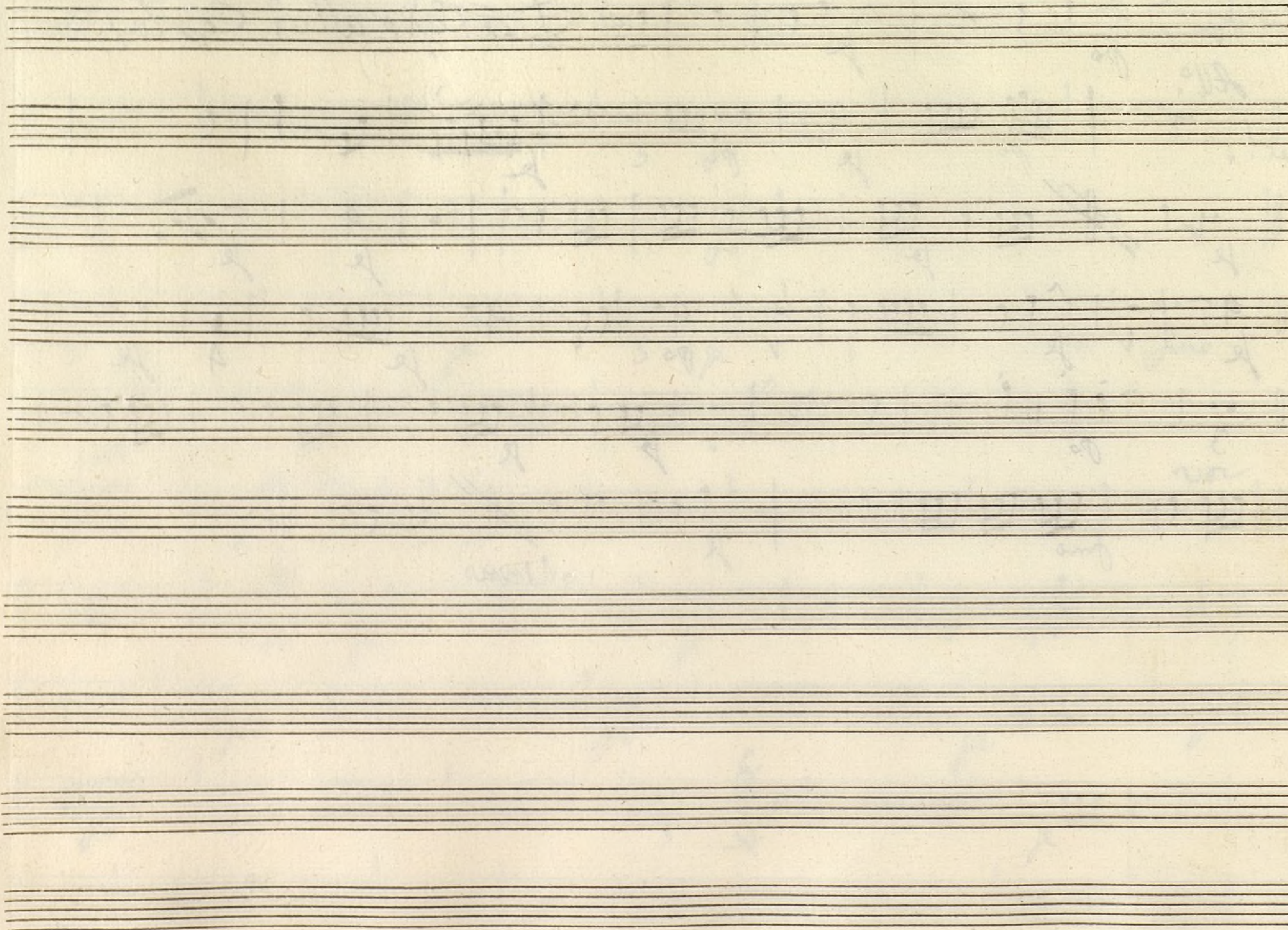
Ms. 140-1

Inelapa

Handwritten musical score for a piece titled "Andante". The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte), *p* (piano), and *fz* (forzando). There are also markings for *no* (noisy) and *3* (triplets). The piece concludes with a double bar line and the word "allegro" written below the staff.

Volh

Handwritten musical score for guitar, titled "Da Capo a los Coplas". The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The tempo is marked "Allo." (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign. The word "Da Capo" is written above the first staff, and "a los Coplas" is written above the second staff. The word "Segue" is written to the left of the third staff. The word "fmo" is written below the fifth staff, and "allegro" is written below the sixth staff.



Ayuntamiento de Madrid

Trompa Segunda

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Mus 140-1

tonadilla à 3, de la Carta 7.

Inclata

Andte $\text{C}:\flat$ $\frac{6}{8}$

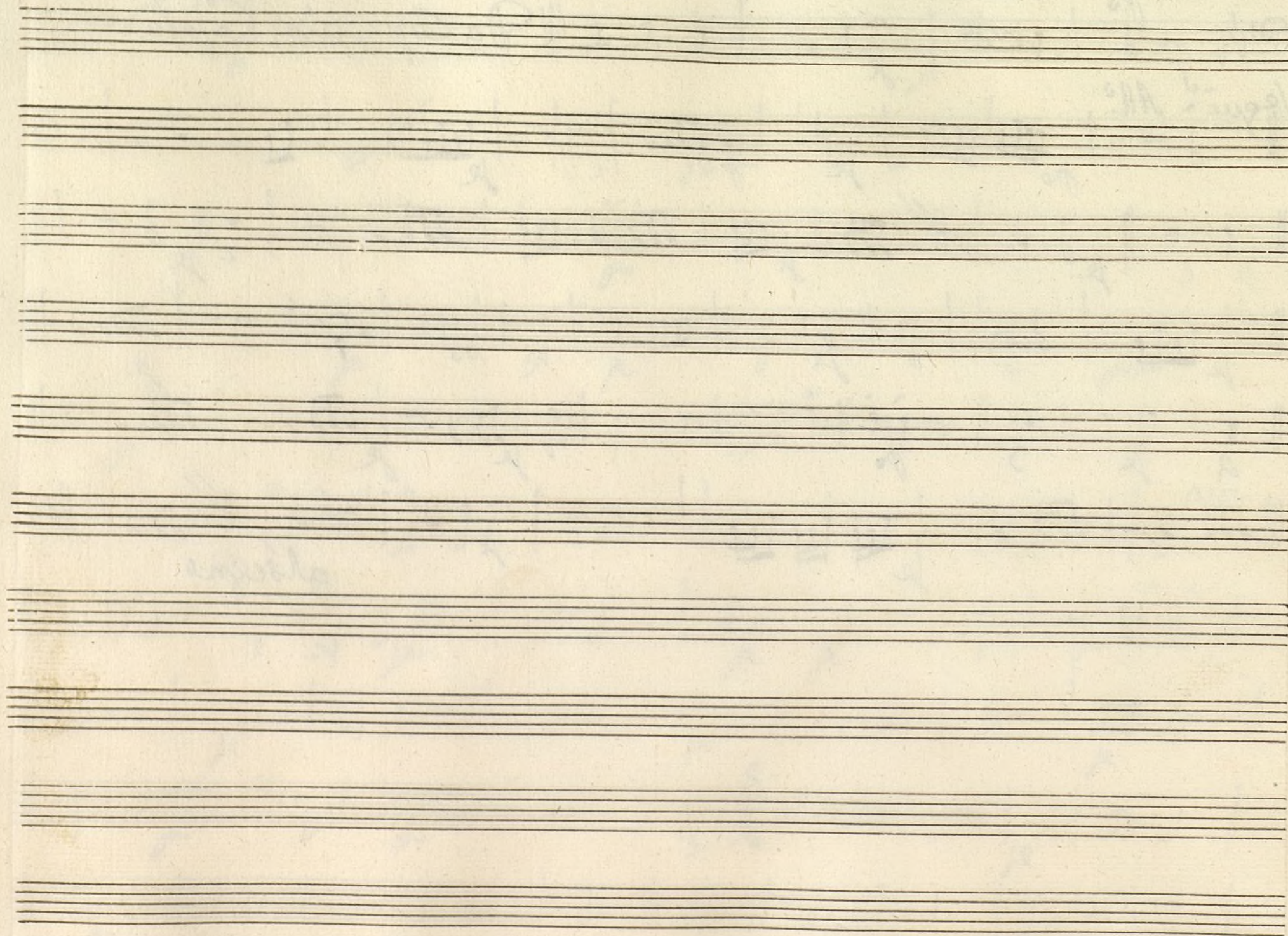
The musical score consists of six staves. The first staff begins with a treble clef, a key signature of one flat (C major/B minor), and a 6/8 time signature. The music is written in a single melodic line. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten annotations like '5', 'fe', and 'vor'. The piece concludes with a double bar line and the word *allegro* written above the staff.

Volte

Da Capo *alas Coplas*

seguir *All.^o*

allegro



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Contrabajo;

Nus 140-1

sonadilla à 3 de la Carta

Handwritten musical score for Contrabajo (Double Bass). 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 6/8 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), *poco* (poco), *molto* (molto), *allegro*, and *Volo*. There are also some handwritten annotations like *voz* and *Noi Noi*. The score ends with a double bar line and the word *Volo* written below the final staff.

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.

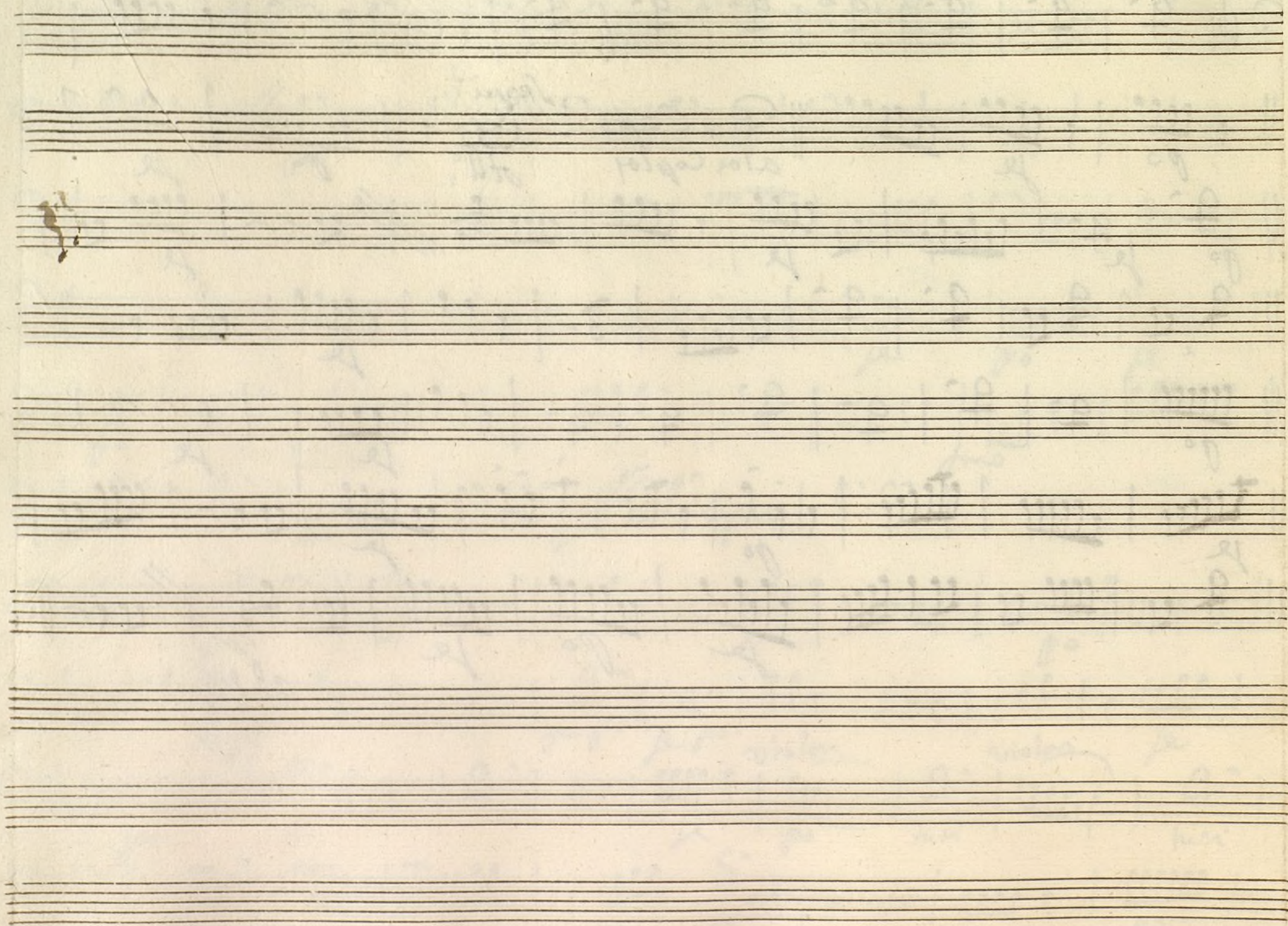
The first section is marked *All.^o* and consists of six staves. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Dynamic markings such as *p^o* (piano) and *f^o* (forte) are present. A section is marked *allegro* with a double bar line.

The second section is marked *Coplas Alleg^{ro}* and consists of four staves. The notation includes various note values and rests. Dynamic markings such as *p^o* (piano) and *f^o* (forte) are present. The section is marked *alosparrato* with a double bar line.

The third section is marked *alosparrato* and consists of two staves. The notation includes various note values and rests. Dynamic markings such as *p^o* (piano) and *f^o* (forte) are present.

The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. Dynamic markings such as *p^o* (piano) and *f^o* (forte) are present. The section is marked *alosparrato* with a double bar line.

Handwritten musical score on a single page, featuring seven staves of music. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes, and rests) and dynamic markings such as *p*, *f*, *pp*, and *ff*. The score is divided into sections by double bar lines and includes tempo and performance instructions: *Da Capo*, *alor Coplos*, *seguí!*, *All.*, and *allegro*. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with some ink bleed-through from the reverse side visible. The bottom of the page shows three empty staves.



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