

MUS

141-15

Conadilla a 3.

De la Criada que va avisar.

Del S.^r Marcolini;

1767.

Allegro

Handwritten musical score for a piece in D major, marked *Allegro*. The score consists of six systems of staves. The first system has a treble and bass staff with a brace. The second system has a single staff. The third system has a single staff. The fourth system has a single staff. The fifth system has a single staff. The sixth system has a single staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like 'fmo' and 'p' throughout the piece.

Salé el Alma.

Segura

2

chi chi Callen

chi chi digan chi chi chi silencio, Nos que teros

de mi vi-da es tad a ten tor un Va to es tad

a ten tor un Va to Vereis un Caro precio-so

quen es ta Corte apara-do quen es ta Corte apara

do es de una cierta criada que fue para á

Como dar-se con una buena se ño-ra mui sin

cer a y mui agra-ble ya parece que vie-ne

yo bol bere a lis tan re tenpan todos Cuidado que un buen

lan-ze a ten cion mis

fmo *po*

mos que teros mosque teros que ya la muchacha sa -
le que ya ^{la mu} ~~la muchacha~~ chacha sa - le *vare)*

sale la Criada *Coro do*
y Coro do
All. *Mira pe pi ta be con Cui da - do*

Barra la
mui hu mil di ta y Con Re ca - to ya tio Antonio

as ri lo ago aunque me cues ta mu cho tra

bajo mucho tra va - jo
 Coro *rinfe*
 has avna Casa de mucha pompa Como aya
Barrala
 mus bles Corra la bola Como aya mus bles Co
 rra la bo - la pero Pepa ya sa le
Coro rinfe
Bar.
 la que a desier tu ama (cha, cha) poca pri so po
po fe po

Sole, segura \sharp

pe ia pa re ze que pas ta — tio An to nio que es

Coro. \sharp

ero que traigo la Mucha cha (cha) cha pa re ze buena

Bar. la *se po*

moza, yus te buena ma u la — *Parola* *seg.* vaya que sabe hacer?

Alleg. \sharp *Barola*

Lo me lla mo pe pa

\sharp \sharp

Canto a la y ta li ana an do a la fran zesa \sharp

Seg.^a

y binto alo Ma-ja, y que sa lario quieres por esas

Ba. la. Andte.

gracias, Veintisiete do blones Cada semana

Alleg.^{ro}

yo tengo Cor tejo y quiero mi ama

Seg.^a

que Venpa a Virita to das la maña nas y que

Ba. la. Andte.

sa lario quieres por esas gracias, Veintisiete do

1^a
blones Cada semana — *2^a* que da te pues en mi

Coro^{do}
Cava me alegro que aia gusta — do *All.^o* y ten dras qua

renta Reales en Cada un mes de sa la — rio

Reri^{do} Barata
Pero diga me usted; Señora mia

Reri^{do} Despacio *1^a*
tiene usted tocador, si mi que rida;
All.^o

Barala

me le enseñara usted,

Leg.^a

luego al instante

Barala

entra conmigo pues,

agui esta el lance;

And.^{te}

Perp.^o

Seg.^a

es se tocador hija es el que sen

Bar.^{la}

go señora de mi vida señora de mi vida

Leg.^a

Bar.^{la}

no digo eso no reñen dido; que si tiene cor

Leg.^a *Bar.^{la}*

tejo, ni lo ymagino yo no soi para su

Leg.^a *All.^o* *Bar.^{la}*

Casa pues por que que ri da mia yo me explica

re me for oigan me dos pa la britas oigan

me dos pa la britas

Voln. P.^{to}

All.^o *Bar.^{la}*

el to cador ò Cor te jo
 si ay alguna qui me ri lla

a si te con gran pres te za
 en tre el Cor te jo ò el ama

siem pre que es
 la Cria

ta mos pei nan do
 da se in ter pone

a la Da ma que Cor te ja
 y Cor re mui bien la pla ta

por que sa que mos bien el pei na do nos dan do
 ries to no tie ne se ño ra mi a no hallara

blones quei un re pa lo no dan do blones
 moza que bien la sir ba no hallara moza

quei un re pa lo, esta si quei se ñores
 que bien la sir va, Cor.^{do} esta mi sobri nita

And.^{te}

Seg.^a *Bar.^{ta}*

buena Criada, sigue querida mia, sigo mi ama
 mui bien Criada *Seg.^a* *Bar.^{ta}* *no ten ganada*

Bar.^{ta}

allegro *All.^o*

digo que yo no me quedo

Seg.^a

su puesto que esto le falta yo tan po

Co re re zivo Con aque sas Circunstancias

To 3.

y pues han visto se ño

re lo que oí en la Corte para es Cuchen

las seguí díllas con que la tonada a Cava

oigan es Cuchen que son mui guapas oigan

oigan es Cuchen que son mui guapas oigan

oigan es cu chen que son muiguapas;

fmo

Sequi. Allegro

3

a tencion Como venden

las Mayas limas a tencion Como Venden las mayas li

mas las Mapas limas en el Prado y las
y aqui sea Ca ba la tonada se

Compran muchos U rias en el Prado y las Compran en el
ñore, de la Cri a da la tonada se ñore, la to

Prado y las Compran muchos U rias; a mis limitas re
na da se ñore, de la Cri a da;

je

(Parola)

Dulces
 orias que se rematan
 limas limas de la vana
 limas limitas Prusianas

fmo *fmo* *Parola*

Ba.^{1a} *fleg.* Ba.^{1a}

a quatro de Plata; quiere a catorze quartos? a Partate media Bata, a catorze Resonazos
 Señora a quatro de plata, si quiere a nuebe quartos? anda fuera que me mancha si que la que trae
 Señora a quatro de plata; si quiere a cinco quartos? esta oria no trae Blanca, a cinco piezas de fuego *chine las*

lo 3. A *A*

que la a kavieren) atencion Como venden las Mayas limas en el
 el alma;
 a nuebe repunadas;
 que te la bene en bolandas;

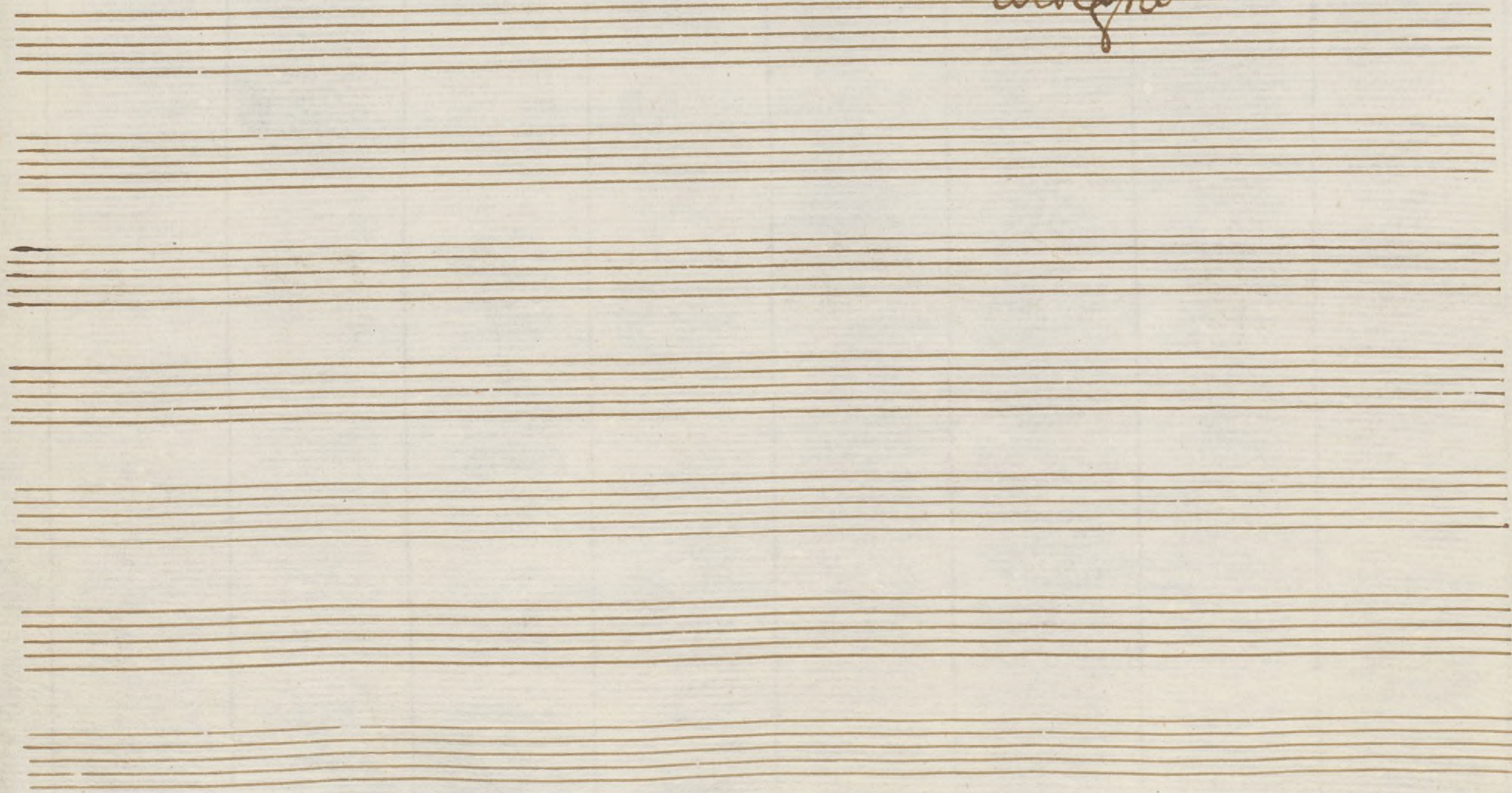
fz



Prados y las Compran muchos Urias;



allegro



Violin Primero.

tonadilla a 3. de la Criada

1

Handwritten musical score for Violin I, titled "tonadilla a 3. de la Criada". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo marking "Allegro" is present at the beginning of the first staff. The music is characterized by frequent trills and slurs. Performance markings include "p^{mo}" (piano), "rinfe" (trill), "se" (accents), "fmo" (forte), "poco cre^{do}" (poco crescendo), "vol" (volume), "rinfor." (trill), and "rinfe" (trill). The score concludes with a double bar line.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in G major (one sharp) and includes the following elements:

- Staff 1:** Melodic line with notes and rests, ending with a fermata and the word "mo".
- Staff 2:** Rapid sixteenth-note passages, marked with "p" (piano).
- Staff 3:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 4:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 5:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 6:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 7:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 8:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 9:** Melodic line with notes and rests, marked with "p" (piano).
- Staff 10:** Melodic line with notes and rests, marked with "p" (piano).

Dynamic markings include "p" (piano), "p^o" (piano), "p^o cre" (piano crescendo), "p^o rinf" (piano rinforzo), and "p^o rinf" (piano rinforzo). The tempo marking "Alleg^{ro}" is present on the fourth and tenth staves. The time signature is 3/4. The word "Parola" is written at the end of the ninth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

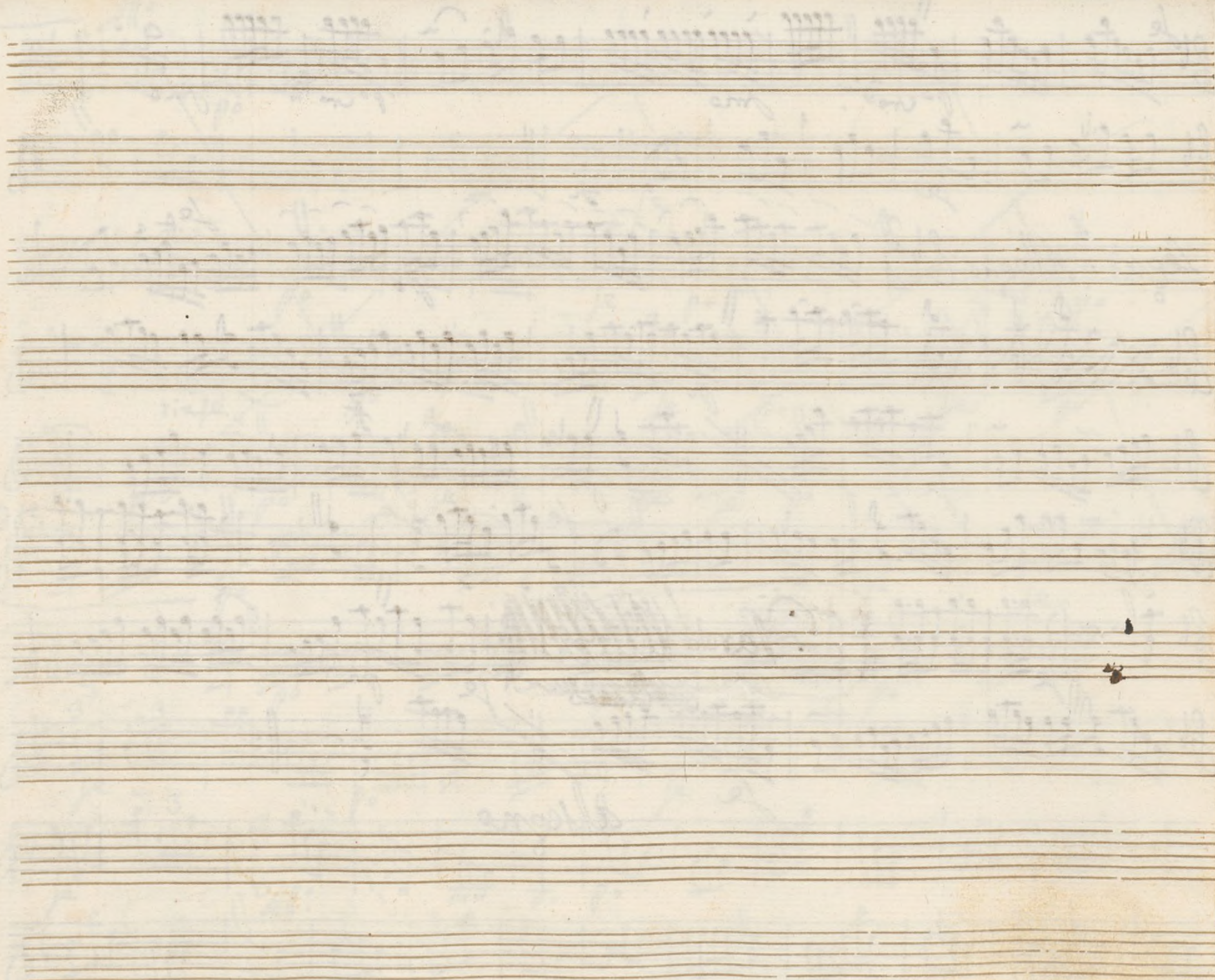
- Andte* (Andante) at the top.
- allegro* in the second staff.
- Allegro* in the third staff.
- Adzi.* (Adagio) in the fifth staff.
- Depacio* (Adagio) in the sixth staff.
- Dep.* (Adagio) in the seventh staff.
- Andte* (Andante) in the eighth staff.
- al² A* at the bottom right.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics such as *pp* (pianissimo) and *ff* (fortissimo).

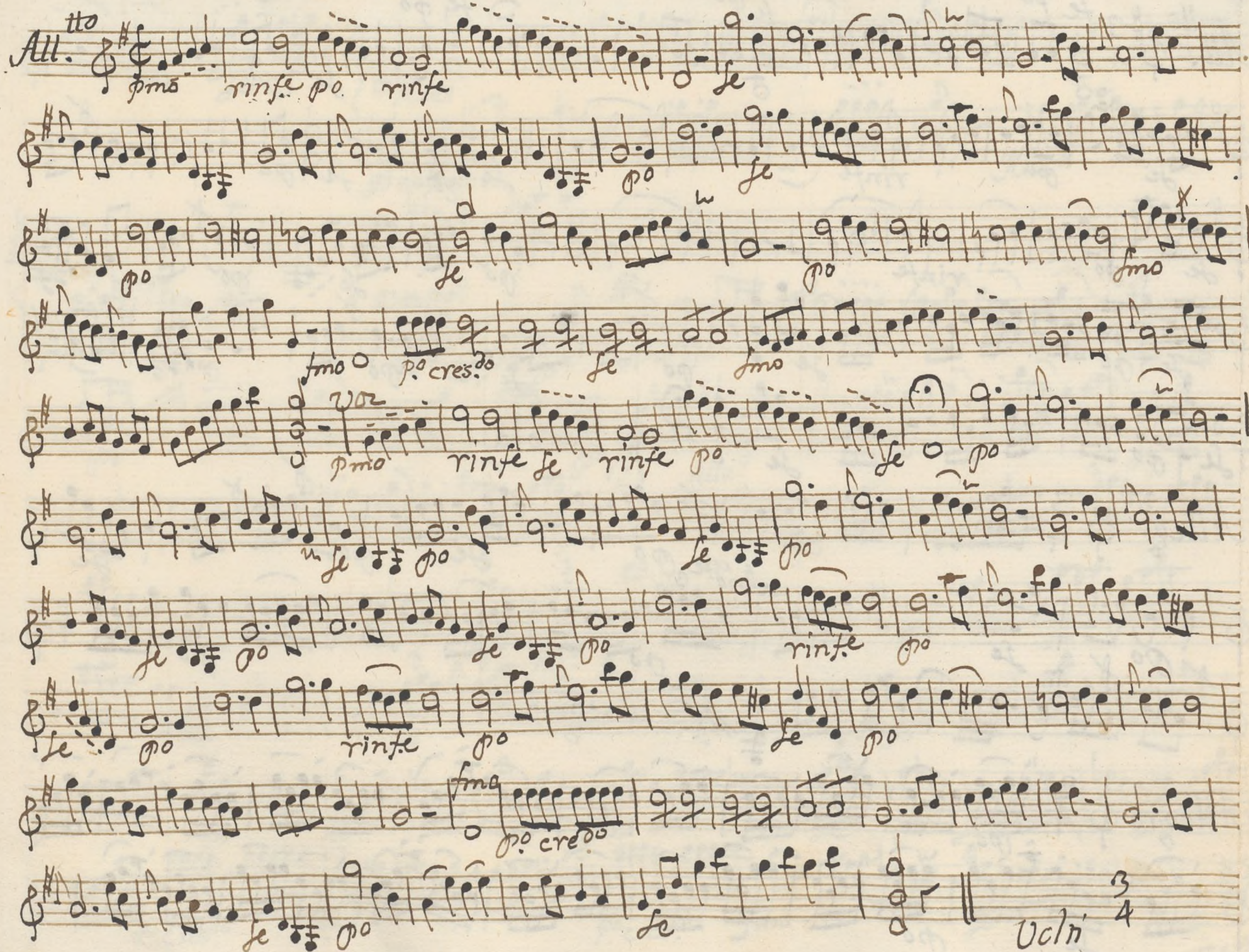
All.^o

All.^o *3/4* *p* *f* *rinse* *And.te.* *3/4* *p* *f* *Allegro* *2/4* *p* *f* *All.^o* *3/4* *p* *f*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the word "se" written above the notes. The third staff starts with the tempo marking "Allegro" and a 3/4 time signature. The fourth staff has a double bar line and a repeat sign. The fifth staff contains the word "se" above the notes. The sixth staff has a double bar line and a repeat sign. The seventh staff contains the word "se" above the notes. The eighth staff has a double bar line and a repeat sign. The ninth staff contains the word "se" above the notes. The tenth staff contains the word "allegro" written below the notes. The score is written in brown ink on aged, slightly stained paper.



Violin Primero, tonadilla a 3. dela r Cuiada.

Allo
All. 
pmo rinfe po rinfe
se
po se
se
fmo
fmo p. cres. do se fmo
voz
pmo rinfe se rinfe po
se po
rinfe po
se po
fina
p. cres. do
se
Ucln 3/4

Handwritten musical score for 'L'Alceste' by Gluck. The score is written on ten staves, with the first five staves representing vocal parts and the last five staves representing piano accompaniment. The tempo markings are 'All.' (Allegro), 'Allegro', and 'Allegro'. The dynamic markings include 'p' (piano) and 'f' (forte). The lyrics 'L'Alceste' are written at the top of the first staff. The score is in G major (one sharp) and 4/4 time. The first section is marked 'All.' and the second section is marked 'Allegro'. The third section is marked 'Allegro' and the fourth section is marked 'Allegro'. The score ends with a double bar line and the word 'Allegro'.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a section marked "Rezi do" and another marked "Despacio". The second staff continues the musical piece, featuring a section marked "Allegro".

Handwritten musical notation on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Despacio", "And.te", "Allegro", and "Allo". There are also numerical markings like "3" and "4" indicating measures or groups of notes. The piece concludes with a section marked "poco cres. do" and "fmo".

Voln. Se.

Sequi.^{is}

Allegro

8634

Sept 3

po

३०

७०

Parola

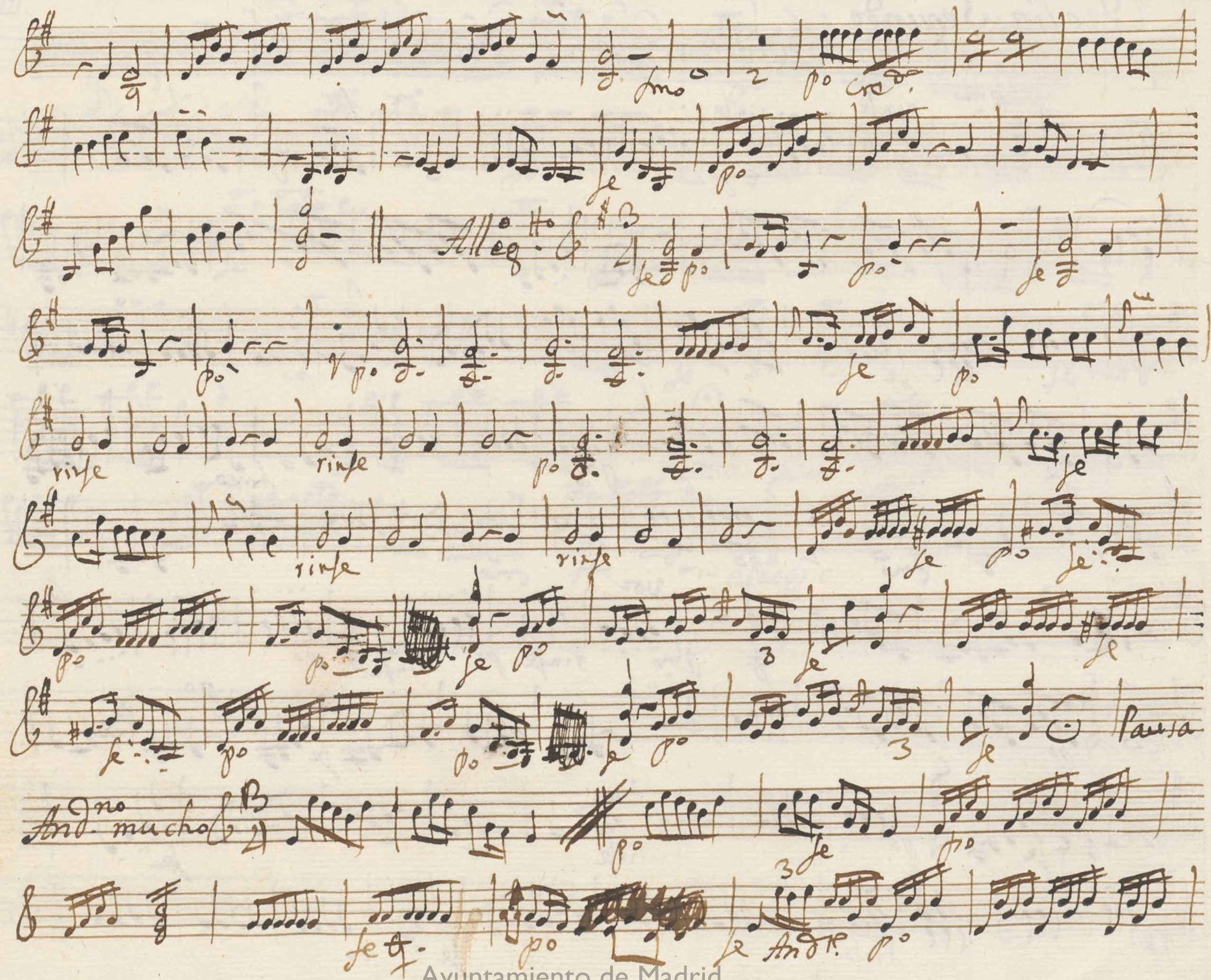
al segno

Violin Secondo

Sonadilla à 3. Ma Crada, //

1

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo marking "Allegro" is written at the beginning of the first staff. The music is characterized by frequent sixteenth-note passages and dynamic markings such as *pmo*, *rinfe*, *fe*, *mo*, *cre*, *vor*, *rinfe*, and *po*. The notation includes various note values, rests, and slurs, indicating a complex and expressive composition.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and annotations include:

- allegro* (top right)
- Allegro* (second staff)
- fe* (third staff)
- Rev. Desp.* (fourth staff)
- Desp.* (fifth staff)
- All.* (sixth staff)
- And.* (seventh staff)
- al 2/4* (bottom right)

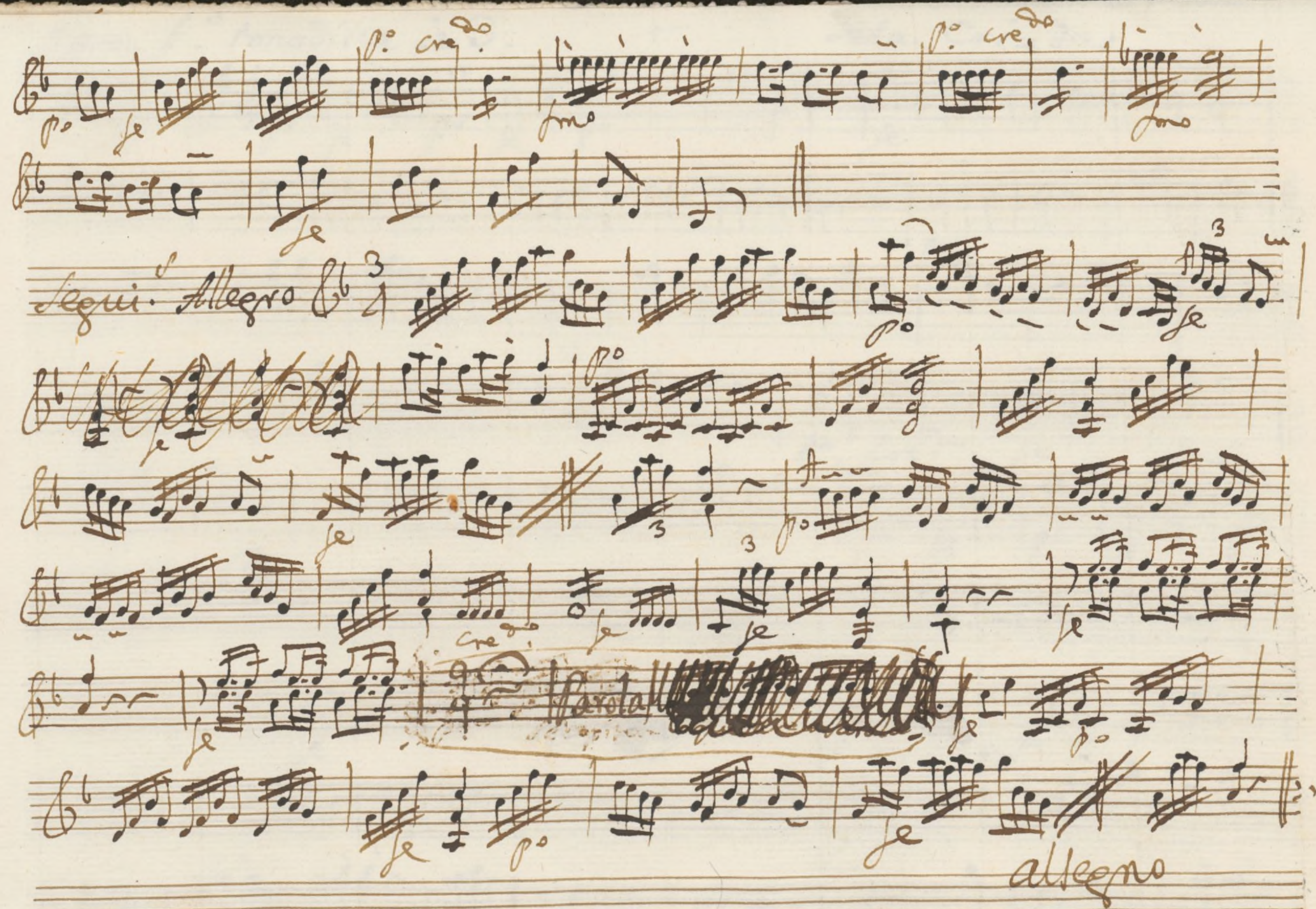
The score features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into sections by bar lines. The final section is marked *al 2/4*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo markings.

Tempo markings and section labels include:

- Allegro* (appearing twice)
- Andante*
- Allegro* (appearing again)

Other markings include *Caplas*, *le rinf*, and various dynamic markings like *p*, *pp*, and *le*. The notation features many beamed notes and rests, suggesting a complex rhythmic structure. The entire page is crossed out with several large, diagonal orange lines.



Oboe 1.º tonadilla à 3.

de la Criada

Allegro

Handwritten musical score for Oboe 1.º, titled "tonadilla à 3.º de la Criada". The score is in G major (one sharp) and 3/4 time. It consists of 10 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano), "f" (forte), "pº" (pianissimo), and "fº" (fortissimo). There are also performance instructions like "Credo", "le", "fmo", and "2". The music features a mix of melodic lines and rhythmic patterns, including some triplets and slurs. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, *tenu*, and *credo*. The score is written in a historical style, likely from the 18th or 19th century.

haze hasta las Coplas

Coplas

Allegro

Handwritten musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings such as *p.* and *se*. The notation is partially crossed out with a diagonal line.

Handwritten musical notation for the second system, including a treble staff with a 3/4 time signature and the tempo marking *allegro*.

Handwritten musical notation for the third system, consisting of five staves with various musical notes, rests, and dynamic markings including *p.*, *se*, *f*, and *fmo*.

Vol. II

Segni. All. 3/4

p

se

p

se

se

Parola

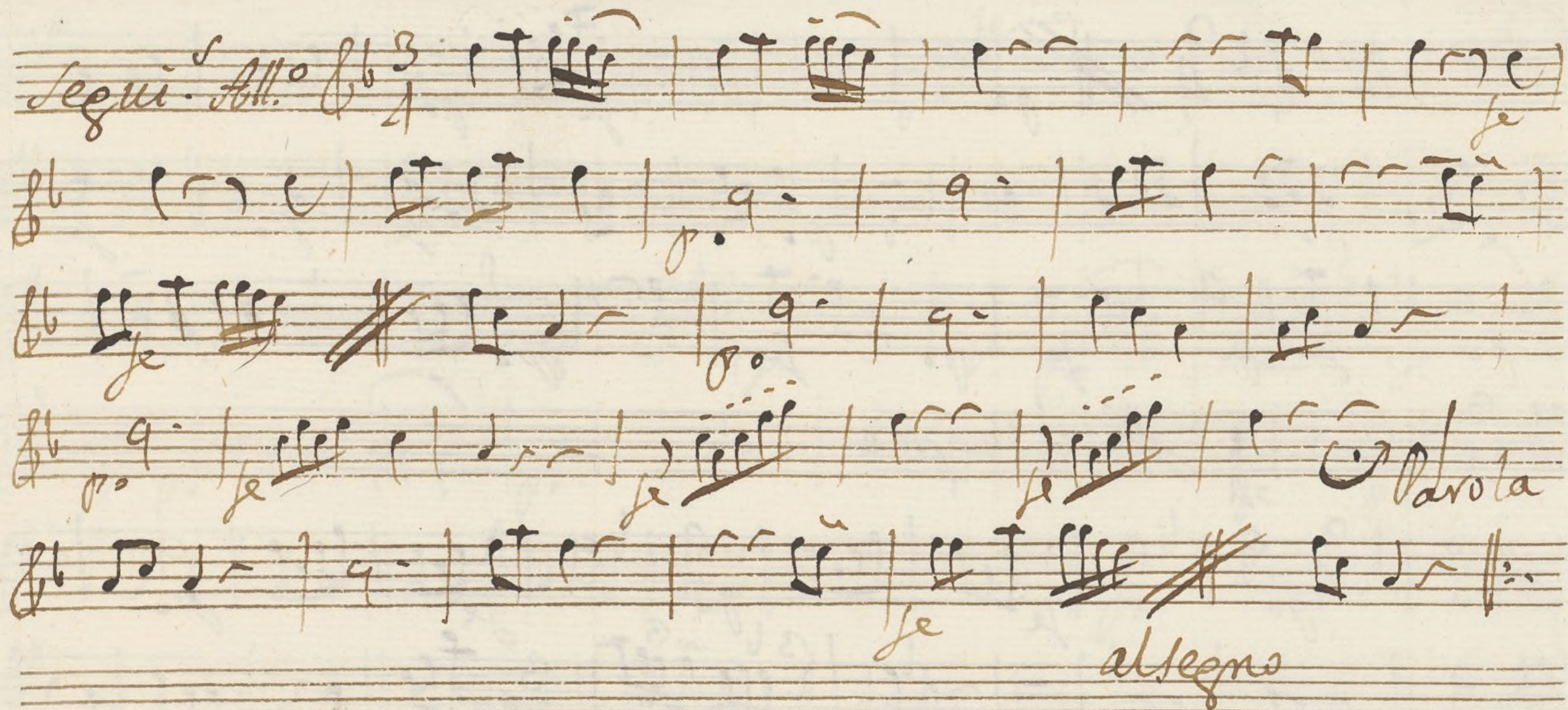
se

Allegro

Handwritten musical score on ten staves. The notation is in G major (one sharp) and common time. The first staff begins with a treble clef and a key signature of one sharp. The music features various note values, rests, and dynamic markings such as *tenor*, *ff*, *se*, and *po*. A tempo change to *Allegro* is indicated on the third staff, followed by a key signature change to D major (two sharps) and a time signature change to 3/4. The notation includes slurs, ties, and other musical symbols typical of 18th or 19th-century manuscript notation.

face hasta las Coplas

Handwritten musical score for "Coplas" by J. S. Bach. The score is written on multiple staves using a system of musical notation. The notation includes notes, rests, and various musical symbols. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. Tempo markings include *All.* (Allegro) and *allegro*. The score is written in a cursive, handwritten style, characteristic of 18th-century manuscript notation. The piece concludes with the word "Volte" written at the bottom of the final staff.



trompa 1.^a tonadilla . a 3. + de la Criada.

Allegro

Handwritten musical score for "Allegro" in D major, 2/4 time. The score consists of 11 staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various dynamics such as "p" (piano), "f" (forte), "pp" (pianissimo), and "ff" (fortissimo). The notation includes quarter notes, eighth notes, and rests. The score ends with a double bar line and a "2" below it, indicating a repeat or a second ending.

Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fmo* and *p*. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff is marked *Allegro* and features a 3/4 time signature. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody.

fare hasta las Coplas //

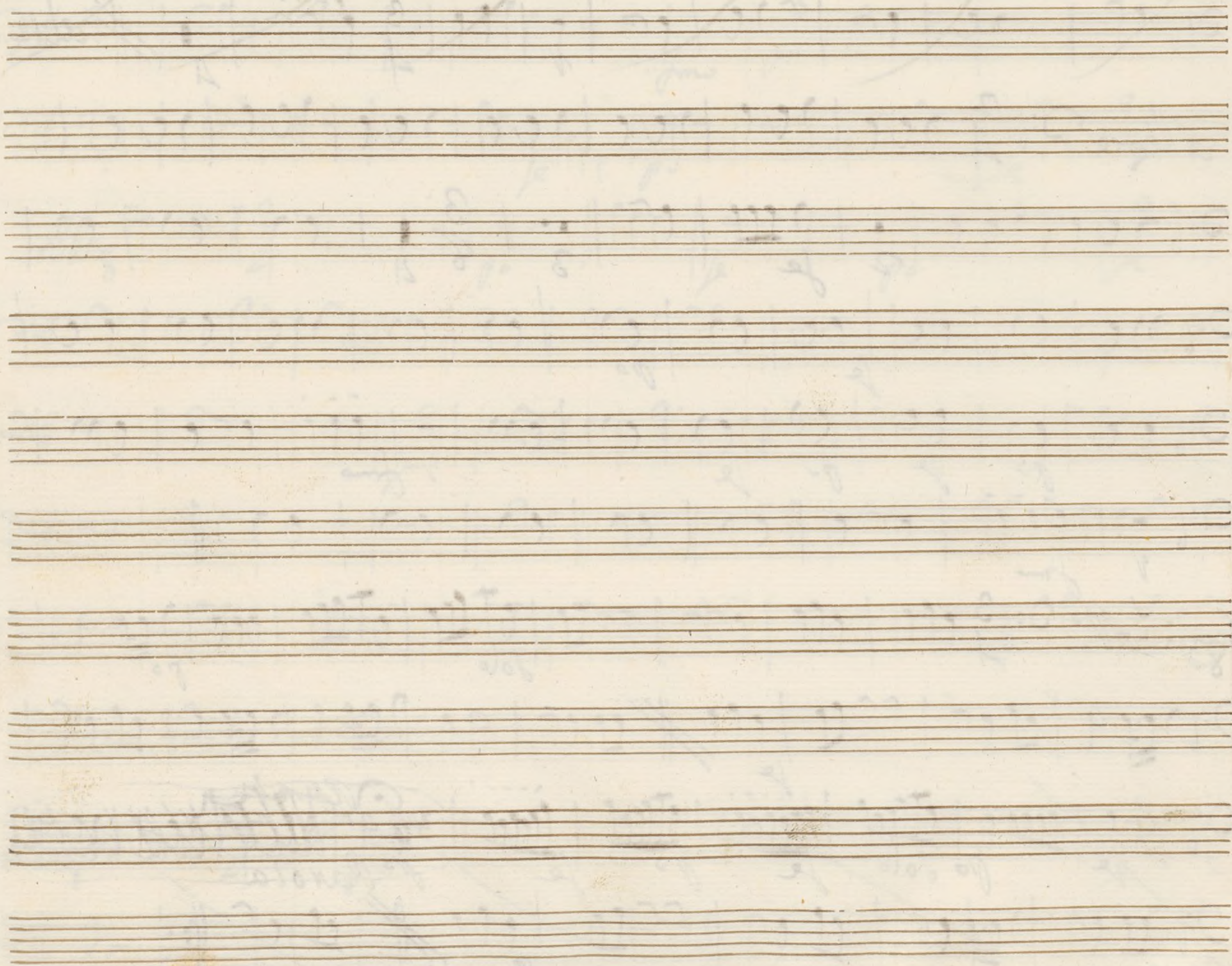
Handwritten musical score on two staves, which are crossed out with a large diagonal line. The notation includes various note values and rests. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody.

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.

Key markings and annotations include:

- Allegro* (written on the second staff)
- Andr.* (written above the first staff)
- Allegro* (written at the end of the first staff)
- Segu. All.* (written on the eighth staff)
- Solo* (written below the eighth staff)
- Parola* (written below the ninth staff)
- allegro* (written below the tenth staff)

The score features various time signatures, including 3/4, 2/4, and 3/8. There are also dynamic markings such as *se* and *pp*.



trompa Segunda. sonadilla. a3. + de la Criada

Allegro

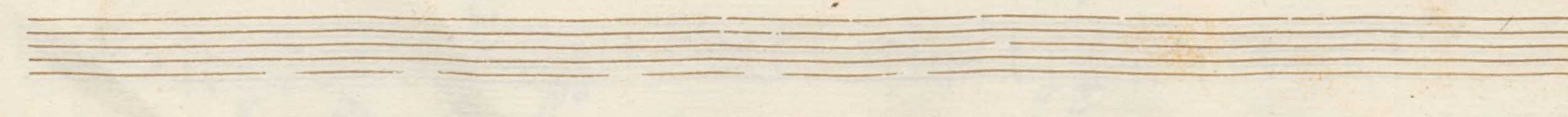
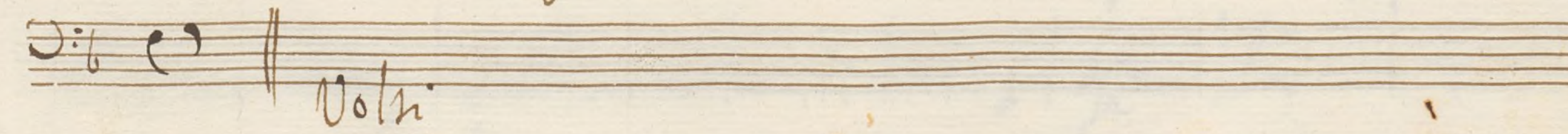
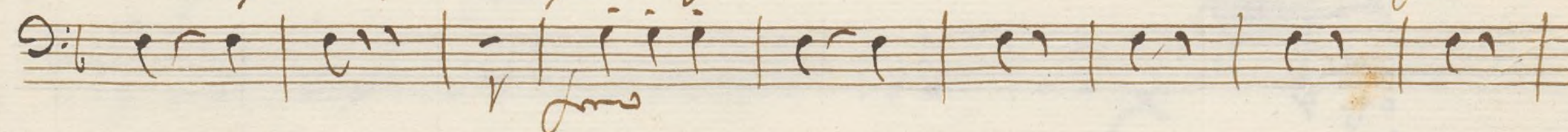
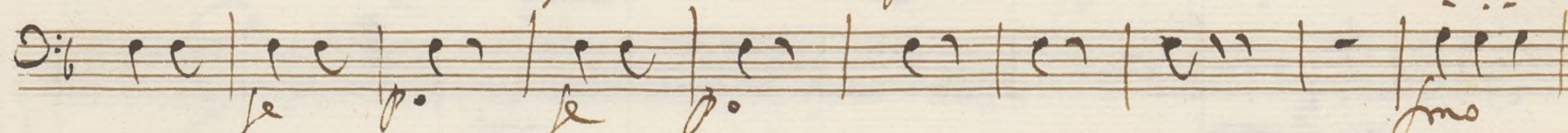
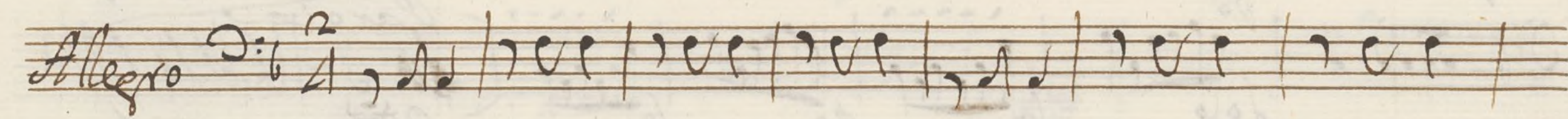
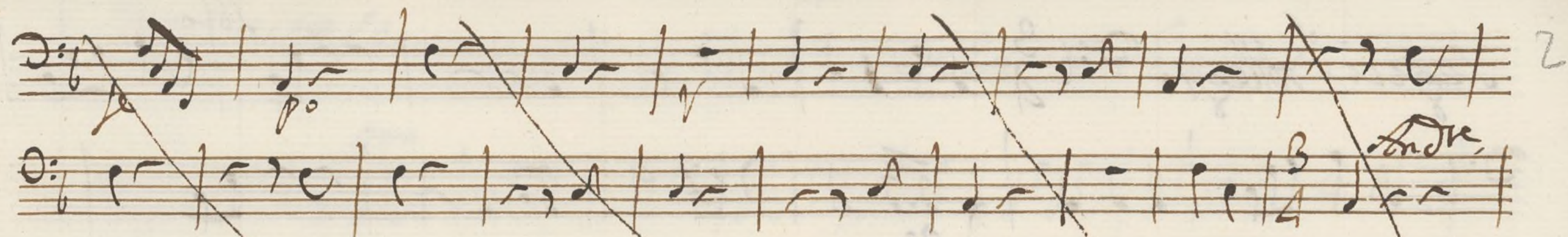
1

Vol. II

Handwritten musical score on eight staves. The key signature is D major (two sharps). The first staff begins with a *fmo* (forzando) marking. The third staff is marked *Allegro* and has a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *fe* (finito).

fare hasta las Coplas

A section of the score that has been crossed out with a large diagonal line. It begins with the word *Coplas* and the tempo marking *Allegro*. The time signature is 2/4, and the key signature is D major. The notation includes notes and rests, with a *ff* marking at the beginning.



Segui. Allegro 3/4

p *f* *p* *f* *p* *f*

Parola

allegro

Contrabajo. Sonadilla a 3. de la Criada

Allegro *p^{mo}*

f^{mo} *p^{mo}* *f^{mo}* *p^{mo}* *f^{mo}* *p^{mo}* *f^{mo}* *p^{mo}* *f^{mo}* *p^{mo}*

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in G major (one sharp) and includes the following elements:

- Staff 1:** Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, 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Handwritten musical score on six 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 second staff is marked "Segno. All." and features a 3/4 time signature. The third staff contains a section of music that is heavily crossed out with multiple diagonal lines. The fourth staff begins with a double bar line and a key signature change to one flat (Bb). The fifth staff contains a section of music that is also heavily crossed out, with the word "leggera" written below it. The sixth staff ends with a double bar line and the word "allegro" written below it. The manuscript is written in brown ink on aged, slightly discolored paper.

