

Conadilla a 3.

La Entrada de Casuela;

Del S.^o Esteve;

Teatro de Nov.^e

de 80%.

Piegor 12.

La Caranba
La Sanz
y Garrido

Alleg.^{ro} Moderado $\frac{3}{8}$

Musica de Calle con Puerta de la Carretera
del Principe.

Sar do ~~*Allegretto*~~

Co mo oy — ~~ay~~ mi's Co legas — de tra — gedia es
 Con el — te mo ti bo — me que — roa que es

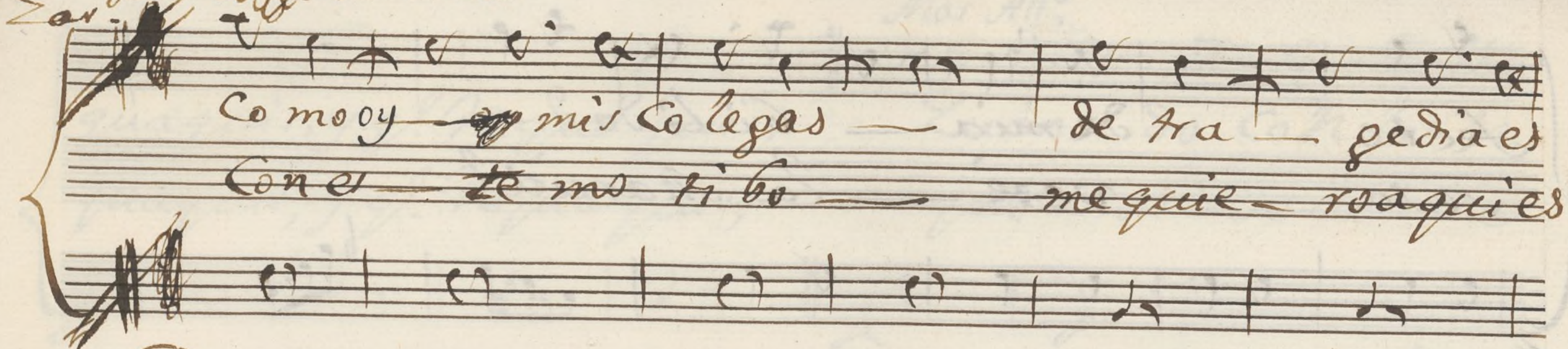
tan — se en Cuen — tra Va can te
 tar — Viendo en — la Ca zuel la

mi Pa — ter ni dad — que tal — el e
 Las Mo — zas entrar — Ve re — la que es

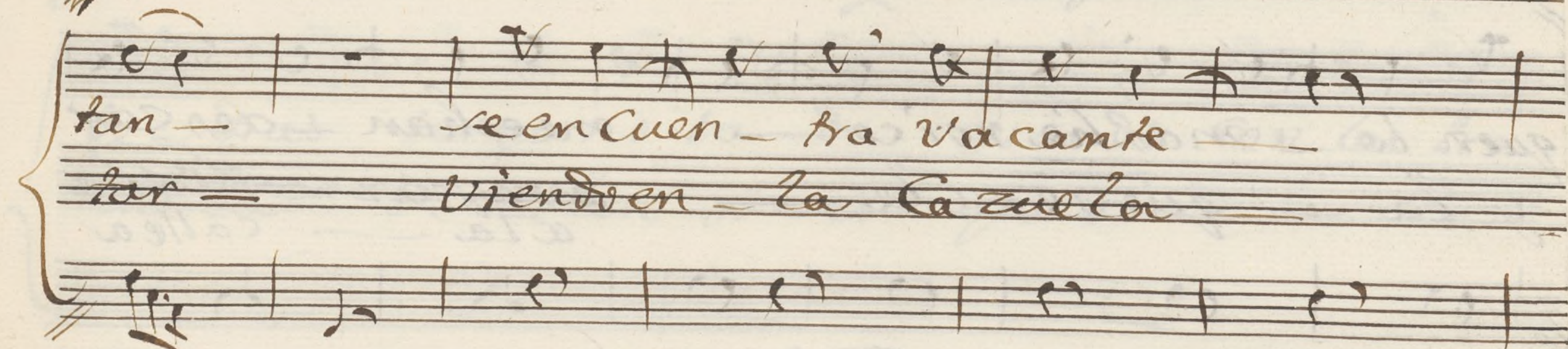
Alleg. Moderato $\frac{3}{8}$

Musica de Calle con Puerta de la Carretera del Principe.

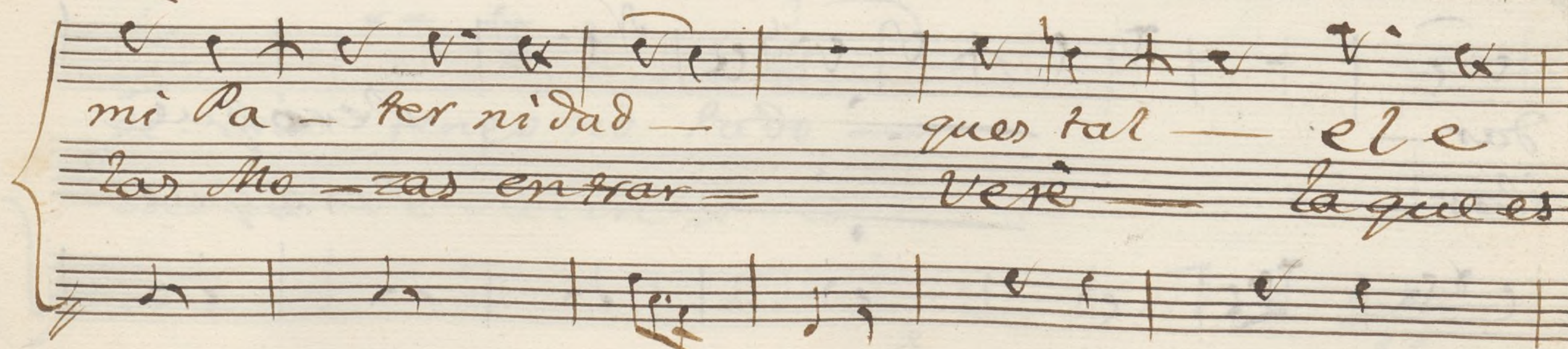
Sar do ~~Muy trillado~~



Co mo oy — ~~ay~~ mis Co legas — de tra — ge dia es
Con el — te mo ti bo — me quie — ro a quie es



tan — se en Cuen — tra Va can te
tar — Vi en do en — la Ca zuel la



mi Pa — ter ni dad — que es tal — el e
las Mo — zas en trar — ve re — la que es

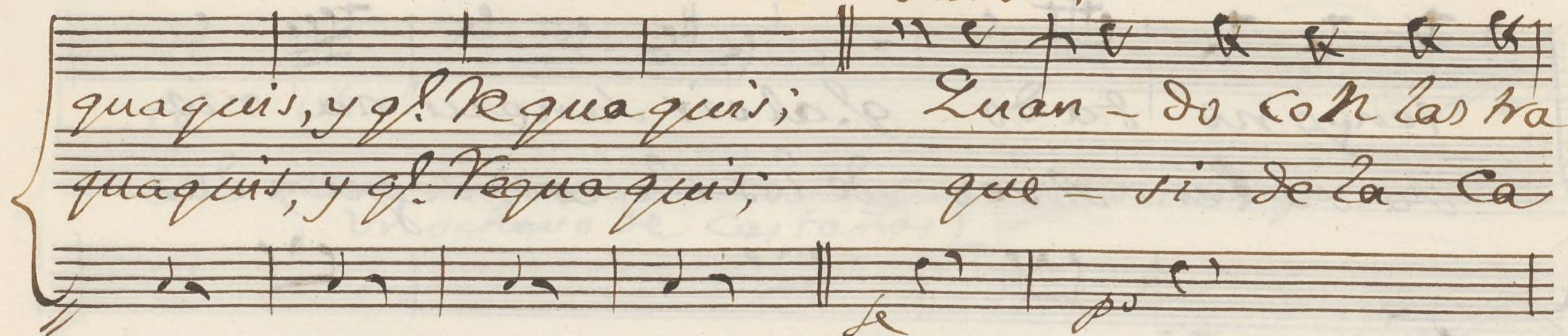
fecto de mia bi lidad
rosa veré la Madrid

quen lo mar he roico me echan a en car
y la que se sa le a la calle a

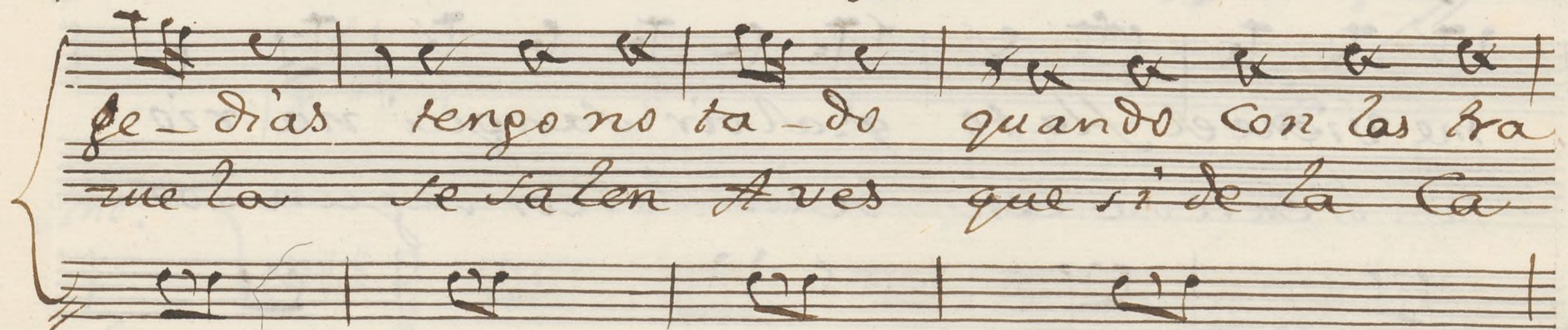
dar
clar

Pero que
Pero que

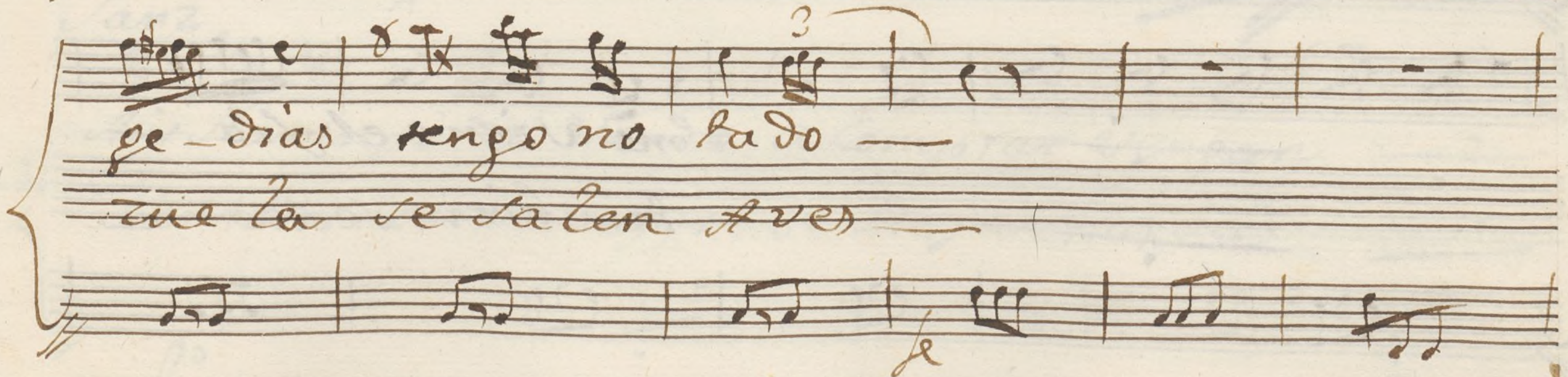
Mas All^o



quaguis, y q^{ue} quaguis; Quan - do con las tra
quaguis, y q^{ue} quaguis; que - si de la Ca



se - días tengo no ta - do quando con las tra
que la se salen Aves que si de la Ca



se - días tengo no ta do —
que la se salen Aves —

tengo no bado q. al oir sangui'na rio
sa sa len Aves de los Palcos segundos

me viene el fla to q. al oir sangui'na rio
tam bien se sa len de los Palcos segundos

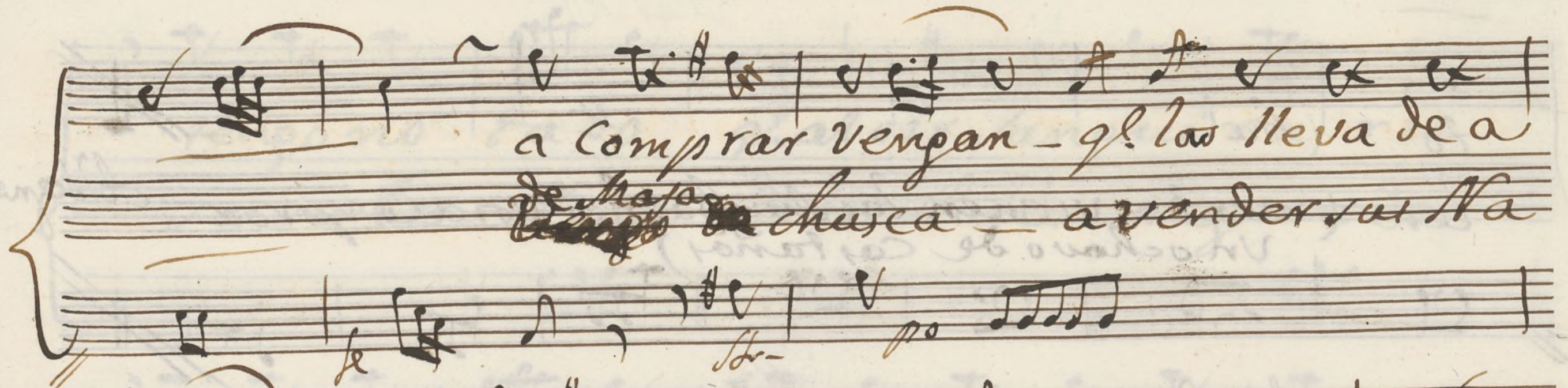
me viene el fla
tam bien se sa

to (ha!

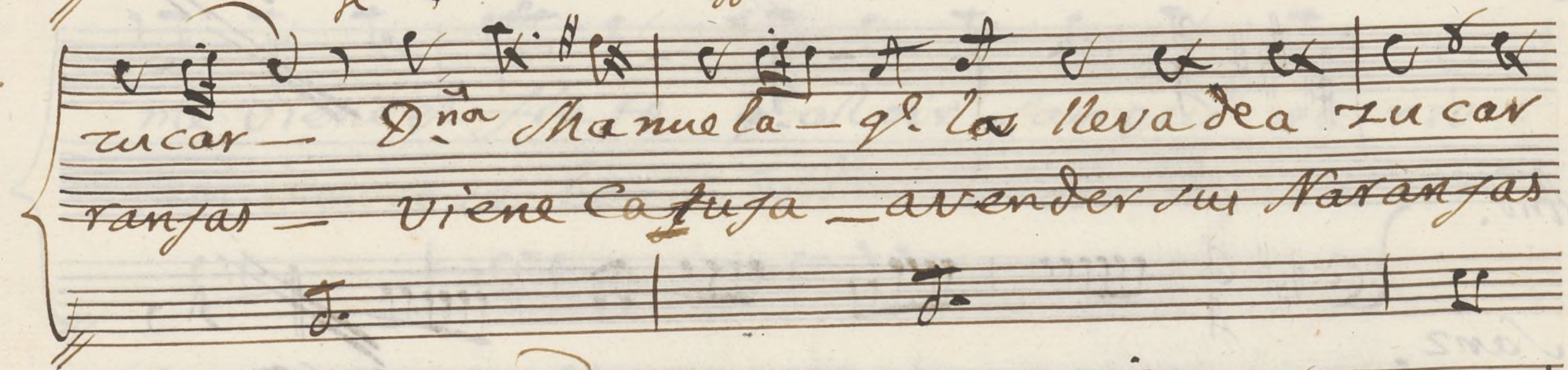
len (mientras vienen las Muchachas via a comprar
Un ochavo de Castaños)

Allegro
And.
Sanz

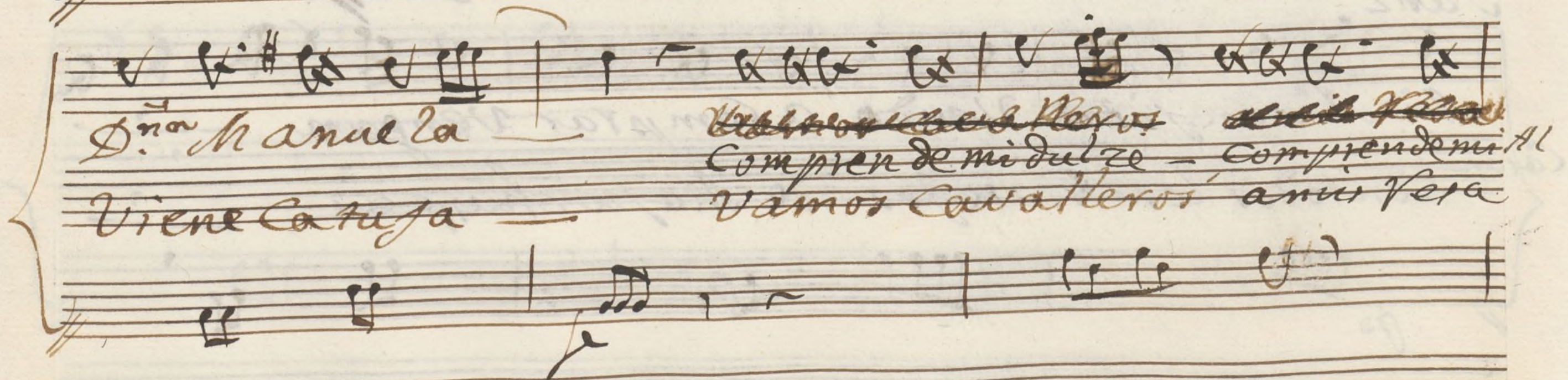
Mis Naranjitas Vendo a comprar Vengan
Caran Con todos los fravejos de Maja chusca



a Comprar Vengan - q! los lleva de a
~~de casa~~ chusca - a vender su Na



ucar - D.ña Manuela - q! los lleva de a Zucar
 ranjas - Viene Catuja - a vender su Naranjas



D.ña Manuela - ~~Vamos a vender Naranjas~~
 Viene Catuja - ~~Comprende mi dulce~~ - ~~Comprende mi Al~~
~~Vamos Cavalleros~~ ~~amig Vera~~

~~Alto e fagot~~ ~~que lo da~~ ~~ba~~ ~~ta~~ ~~to~~ ~~la~~ ~~Maya~~ ~~vi~~ ~~via~~ ~~...~~ (Naran
mi gar que lo da ba ta to la Maya vi via
tadas q. oy tengo echo voto de dar las Varatas... (ame

saide Larode Cañonera) sobre que son de mo da
dalla Cada Una nomas) sobre q. nunca e ~~ido~~ ^{ido}

41
mis Naran si tas, sobre q. son de Mo da mis Naran
in te re sa da, sobre q. nunca e sido in te re

Si tas (al aritron de D. Manuela)
 sa - da (ami Naranjas al Arropedela faja,) *Allegro*
 Parola, sanz se vende mudro fujilla? Car^o que seade
 vender Manuela ^{par^o} que buen parde colegialas;
 adios Señoras Donzellas sanz allime llamo, ^{Car^o} yono,
^{par^o} Vaya fujilla no mientas, ^{Car^o} si soy Biuda, sanz deide an rina;
^{par^o} y tener Naranjas buenas? ^{Car^o} Como Cabezas, ^{par^o} aver?
 toma, y pareren lentajas;

Allegretto

Sanz
 to me v
 He be v

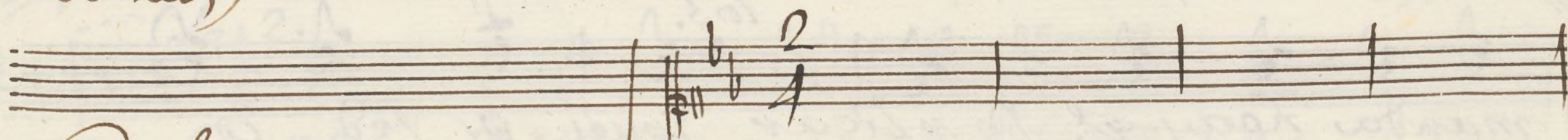
Car.
 ted estas quatro buen mozo to me v ted estas
 ted estas tres que me quedan He be v ted estas
 seis de a le ro to oye v ted no be v ted q to
 dos que me fentan oye v ted quiere v ted que v

Coro

maestras oye vsted desvested eras fiestas
namos oye vsted sepavted que aseo estamos
... las 2.
si no lo vera si no lo vera
pue va mos halla pue vamos halla
gardo
muchachas — haya fiesta y paz mu
~~muchachas~~ ~~muchachas~~ no ay q. reparar ~~mu~~
mu chachas *mu*

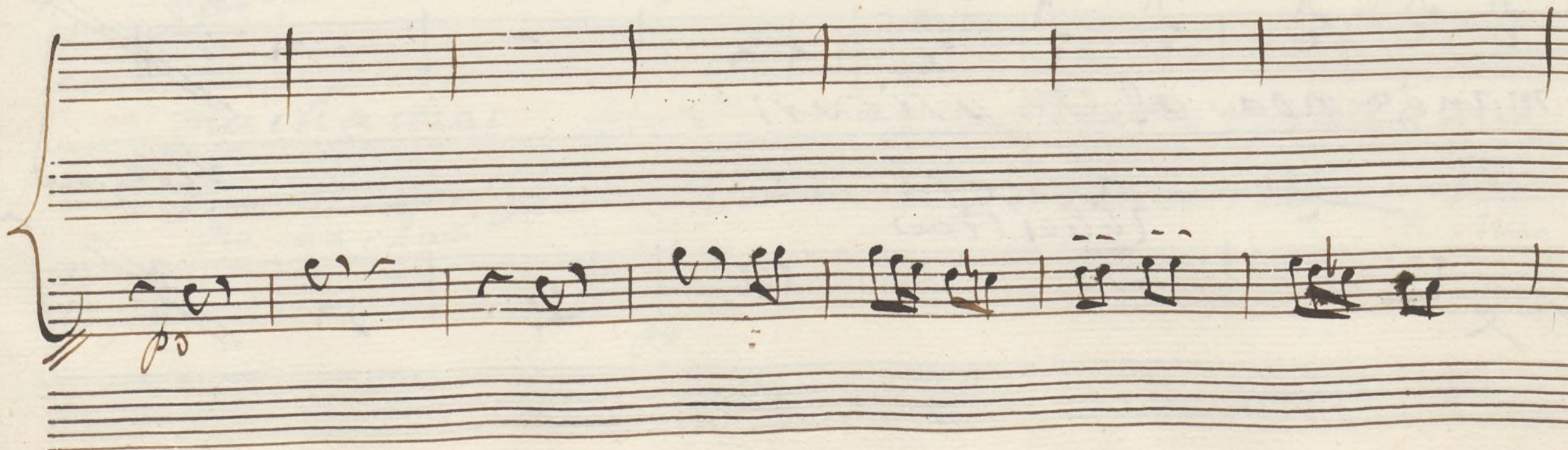
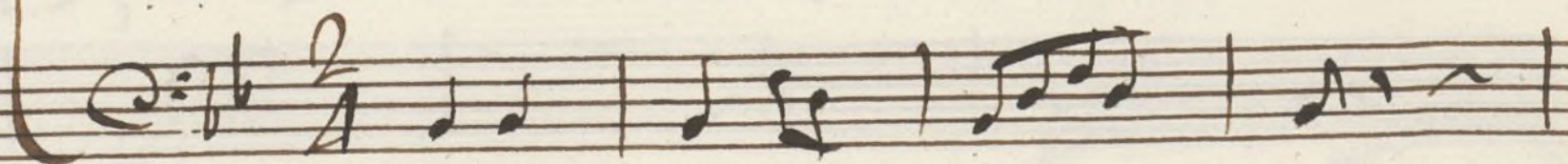
chacha *las 2.* haya fiestas por puer vsted lo
~~noay~~ chacha noay q! Repañar *las 2.* Carita de
 manda noay q! Replicar puer vsted lo *las 3.*
 Vota viva aquella sal *las 3.* Carita de
 Carita de
 manda noay q! Replicar;
 Vota viva aquella sal *Allegro*
 Guerra

Parola / por.^{do} quereis que os pague la entrada? Cor.^a se es
 tima, ^{Sanz} Navanpogordas del Lazo de Cañonera, Cor.^a a la de la
 suya por.^{do} ola que thora tan marcial biene Cor.^a La Conoce
 vsted por.^{do} atodas ^{Sanz} Con el o de la que ben gan no dirá falto, y
 obras;)



Coplas

Alleg.^{ro} Moderado



Cor.^a

Luien e essa gl'ora aen bado

tan Pe trime tra y tan lin da

la Muger de un Pa ri ante

de tan rara econo mia

quedar sueldo del marido aora ha puesto

Bidre ria aora

mo

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of six staves. The first four staves are grouped by a large left-facing curly brace. The lyrics are written in a cursive script below the notes. The first line of music has a whole rest followed by four measures of eighth notes. The second line has two measures of eighth notes, a whole rest, and two measures of eighth notes. The third line has two measures of eighth notes, a whole rest, and two measures of eighth notes. The fourth line has two measures of eighth notes, a whole rest, and two measures of eighth notes. The fifth line has two measures of eighth notes, a whole rest, and two measures of eighth notes. The sixth line has two measures of eighth notes, a whole rest, and two measures of eighth notes. The word 'mo' is written at the end of the sixth line. There are some faint blue ink markings on the paper, possibly from a previous page or a watermark.

Sanz

Porque e

se viefo Ca Du co

Paga a esa Vi-

ña la en trada

Gar.^{do}
Porque es el vino que me
Porque a que te Cava

Blasencos
He ro

la tiene por Ama en Cava

y hay vicio que tratar sue len co mo

muger propia al et ma co mo

f

Car.ª

que signi fi can los gerron

que aquel otro le hace a era

Gar.^{do}

Sig ni fi ca quen en trando

su Cor te po ala Co me dia

se mu dara la Man ti lla y con el sal dra i co.

Handwritten musical score on aged paper. The score consists of six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Spanish. The first staff has the lyrics "rrerla y con el". The second staff has the lyrics "Sanz" and "fmo". The third staff has the lyrics "Liven es". The fourth staff has the lyrics "pue a quella vieja". The fifth staff has the lyrics "de aquel". The sixth staff has the lyrics "po".

rrerla y con el

Sanz fmo

Liven es

pue a quella vieja

de aquel

po

Par. 2

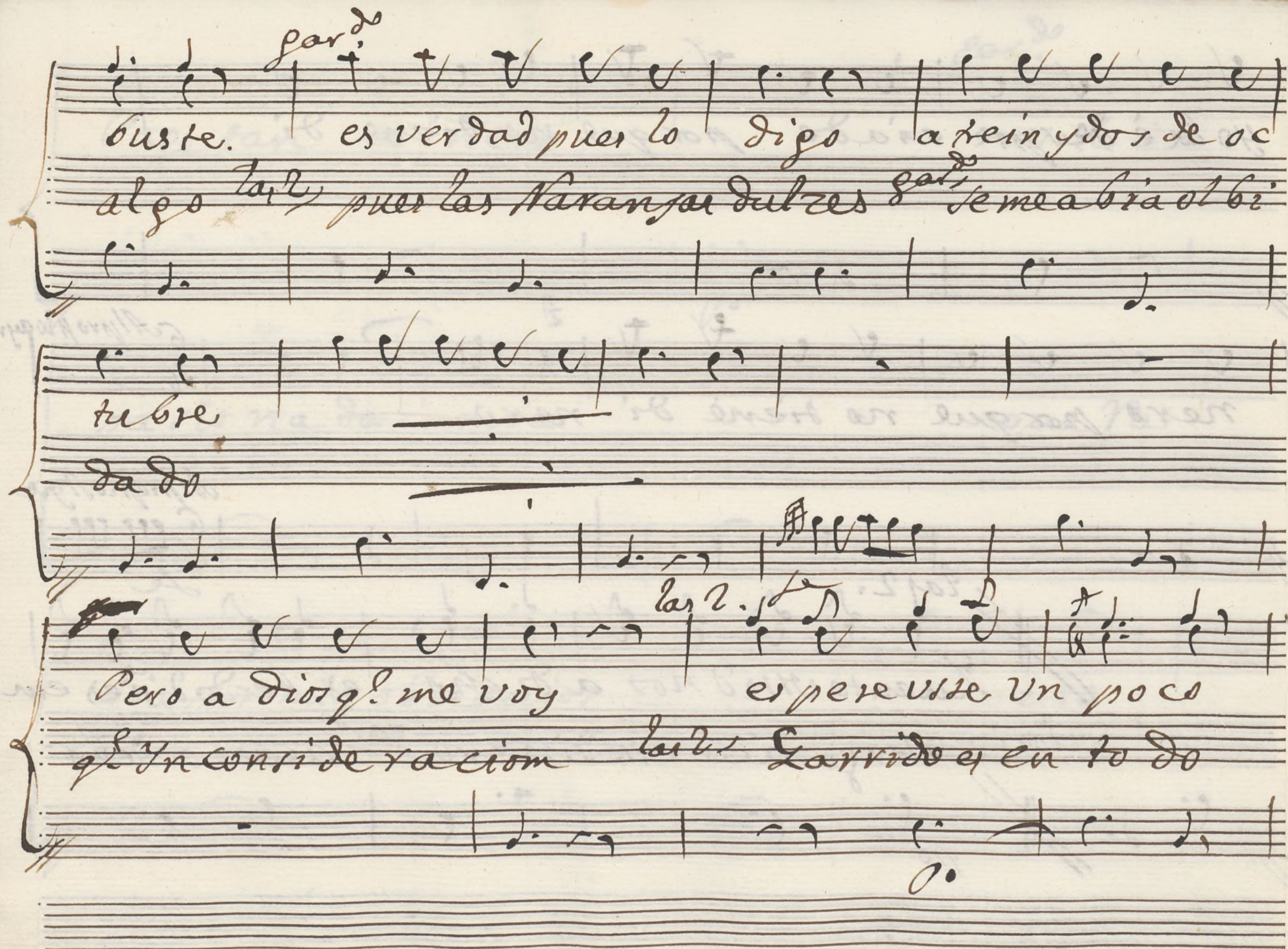
Par. 2

Pape tan a ñeja una à

pasio na da mia que Ra

bia por mis obsequios pero

yola è despre ciado porque no tiene di
 nero porque no tiene di nero *Al proprio que*
Al proprio que
 Quanto vñed nos a dicho es verdad o es em
 la 2. Venga acá el dinero saca o debo



buste. ^{par.} es verdad puer lo digo a rein y dos de oc
 algo ^{lar.} puer las Naranjas dulces ^{gar.} semea bria el bi
 tu bre
 da do
 Pero a Dios q! me voy ^{lar.} es pere viste un poco
 q! Inconsideracion ^{lar.} Larrido y en to do
 o.

que es - to no es Vazon
 hom - bre de - Vazon
 que es - to no es - Va - zon
 hom - bre de - Va - zon

Allegro

Parola) *Cor.^{do}* adonde vivei Tujilla? *Cor.^{2o}* en la Calle del soldado
Cor.^{do} quando se Casar Manuela? *Cor.^{2o}* quando halle un
 charido calbo; *Cor.^{do}* aessa la hedado unayieca de ocho etoi? *Cor.^{2o}* Ya etoi al calbo;
Cor.^{do} para lo de - ala Tuya una medalla la e dado, Cuenta que
 partais *Cor.^{2o}* mai bien *Cor.^{do}* ei to es proceder con garbo;)

las 2.

Allegretto

Vi

lar 2.

ha

ba vste mil años señor san farron

pa vste que par ta con migo el do blon

de gad a la bancias que

so mad lo que os debo pues

me dan calor
 todo a ficcion

nos sa le ro so
 vaya visted Con dios no
 gemo nos di ca de a te pi ca ron gar d bas

ma a la bancias de gad me por dios
 ta de ora no os de gad me por dios

2a 2. se
 2a 2. ven
 2a 3. no
 3a se
 3a ven

{ mas a la banca de jad me por dios } no mas
 { ñor sa le roso vaya vsted con dios } senos
 { ta de ala banca de jad me por dios } ba sa
 { gemo, nos chica de ei re pi caron } venge

{ de jad me por dios }
 { vaya vsted con dios }
 { de jad me por dios }
 { deuse pi caron }

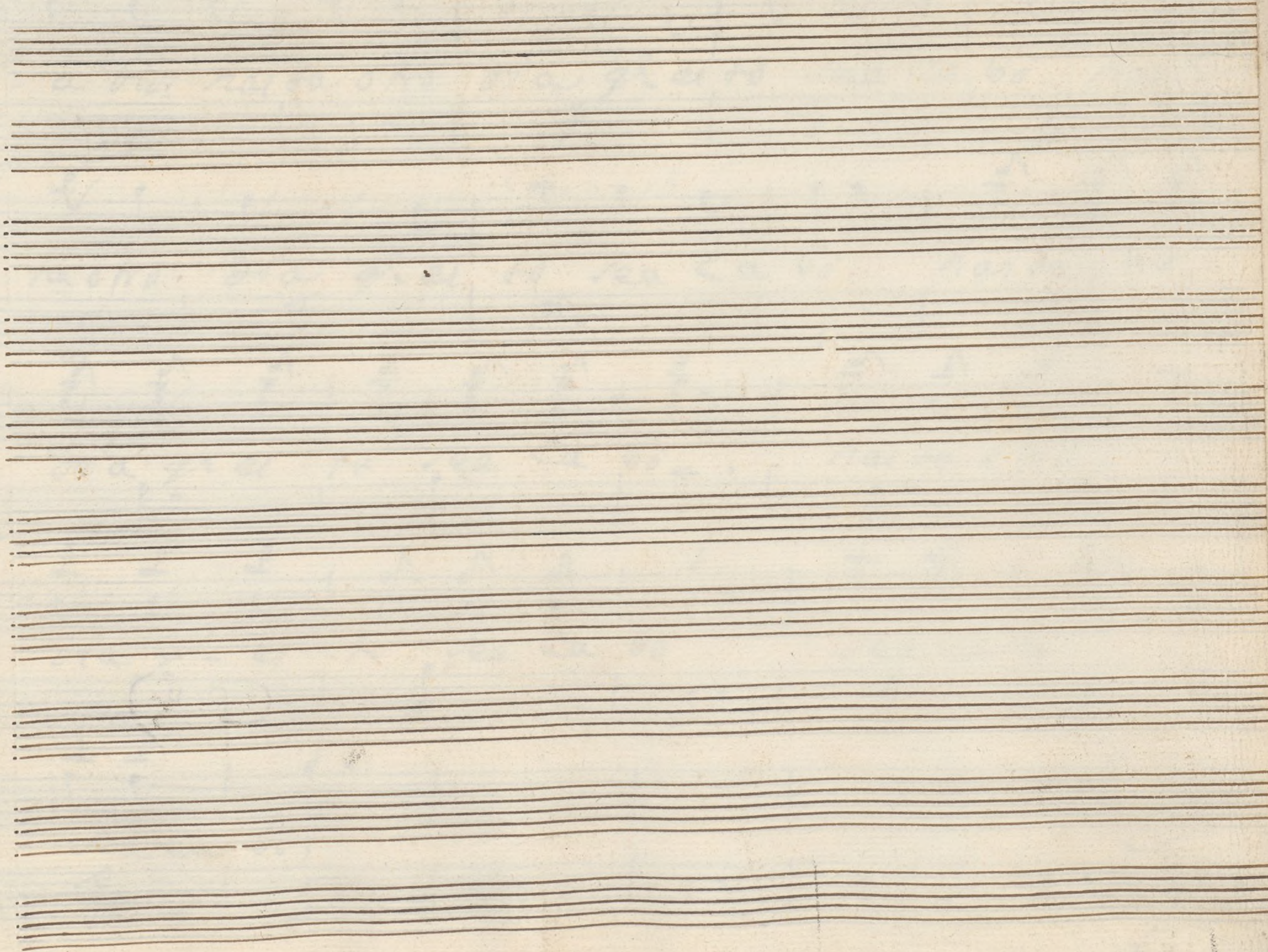
Parola, sanz vamos apartir sufilla, Cor vamos apar
 tiv Manuela, pronto pronto, sanz sacala Piera
 de a cho, Cor que Inocencia: site la dioati, sanz ami? Cor ati
 riri, sanz ami? no mientas; Cor sacala o por vida de:
 sanz) requiere quedar con ella? Cor no sera, sanz no era
 Parola; y D.C. la 2. En bus tava trapa rera ser. solo, y logre lo que
 queria, aora salgo a campo a ver ^{que az tengam} ~~lo que~~ Vaya
 que yo le mando; la 2. Callo pues q' vsted lo ordena;
 se repite al D.C. 3.

203.

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The lyrics are in Italian: "Ave Maria, gratias agimus tibi, Sancta Maria, Mater Dei, ora pro nobis peccatoribus." The music is in G major and 3/4 time. The vocal part is written for a soprano or alto voice, and the piano part is for a grand piano. The score is written in brown ink on aged paper.

Ave Maria
gratias agimus tibi
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus.





144-2
-771

144-3

Violin Primero

Tonadilla a 3.

La Entrada de la Cazuela;

Allegretto Moderato $\text{G}\flat$ $\frac{3}{8}$

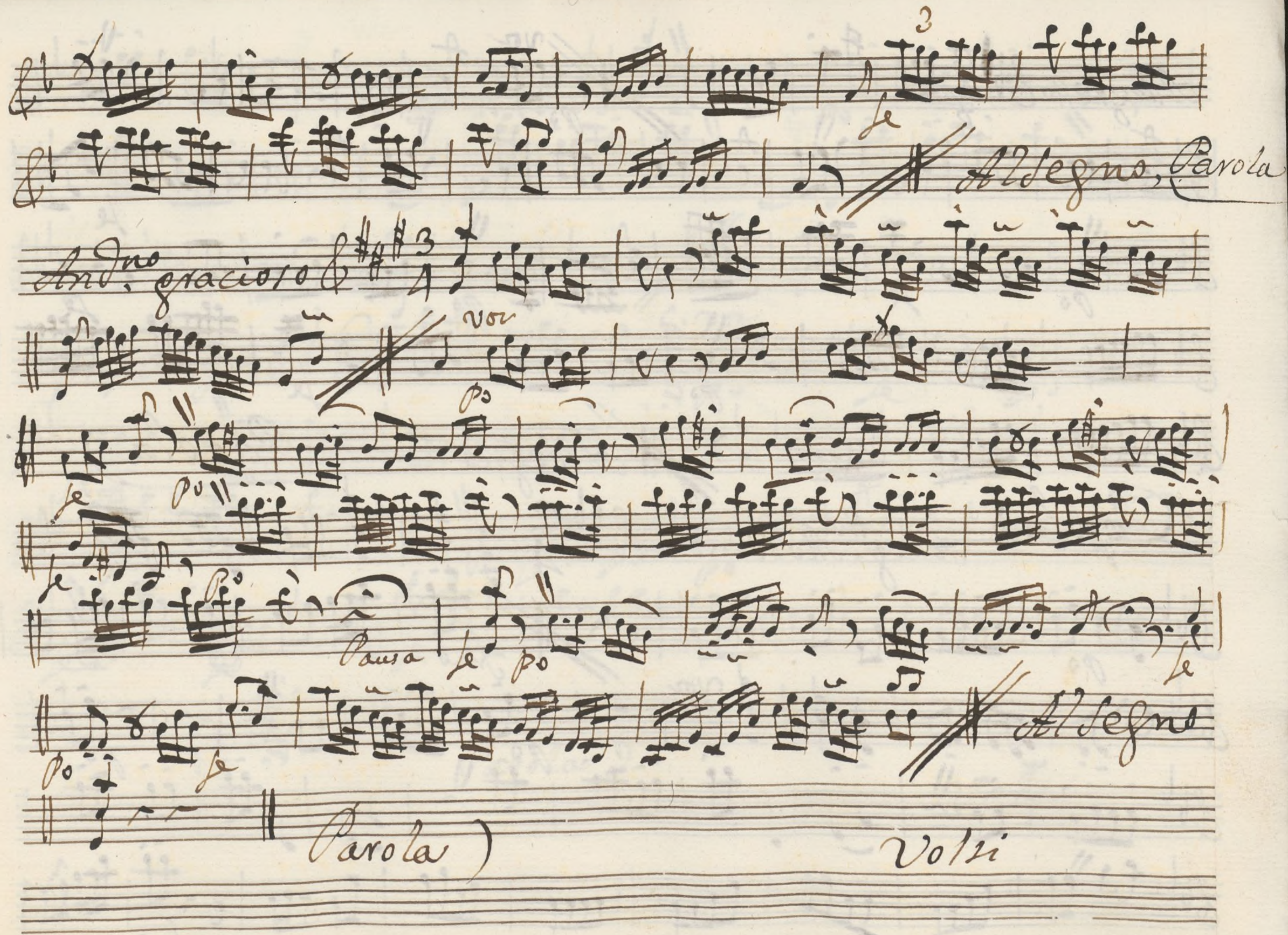
Noz p

6 Mai All.

Allegretto Moderato $\text{G}\flat$ $\frac{3}{8}$

Handwritten musical score for a piece titled "Allegretto Moderato" in G-flat major and 3/8 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano), "f" (forte), and "pp" (pianissimo). There are also some handwritten annotations like "Noz" and "le". The music features a mix of single notes, beamed sixteenth notes, and chords. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "Allegro, Parola" is written across the second staff. The tempo marking "And. no gracio" is written across the third staff. The word "Pausa" is written across the sixth staff. The word "Parola" is written across the seventh staff. The word "Volte" is written across the eighth staff. The word "Allegro" is written across the ninth staff.



Allegretto 3/8 *no* *A*

Coplas Alleg. Moderado 2/4 *no* *Parola*

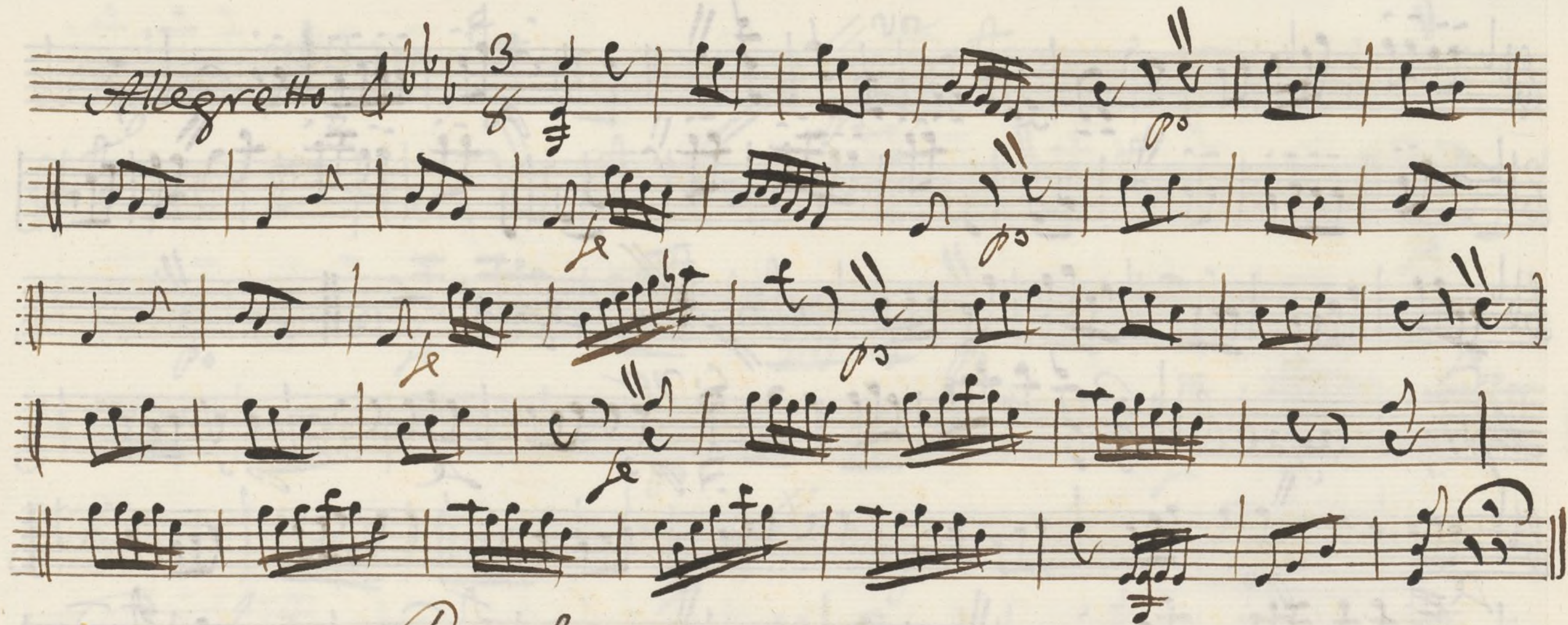
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp* and *sf*. The score is written in a historical style, likely from the 18th or 19th century.

Allegro

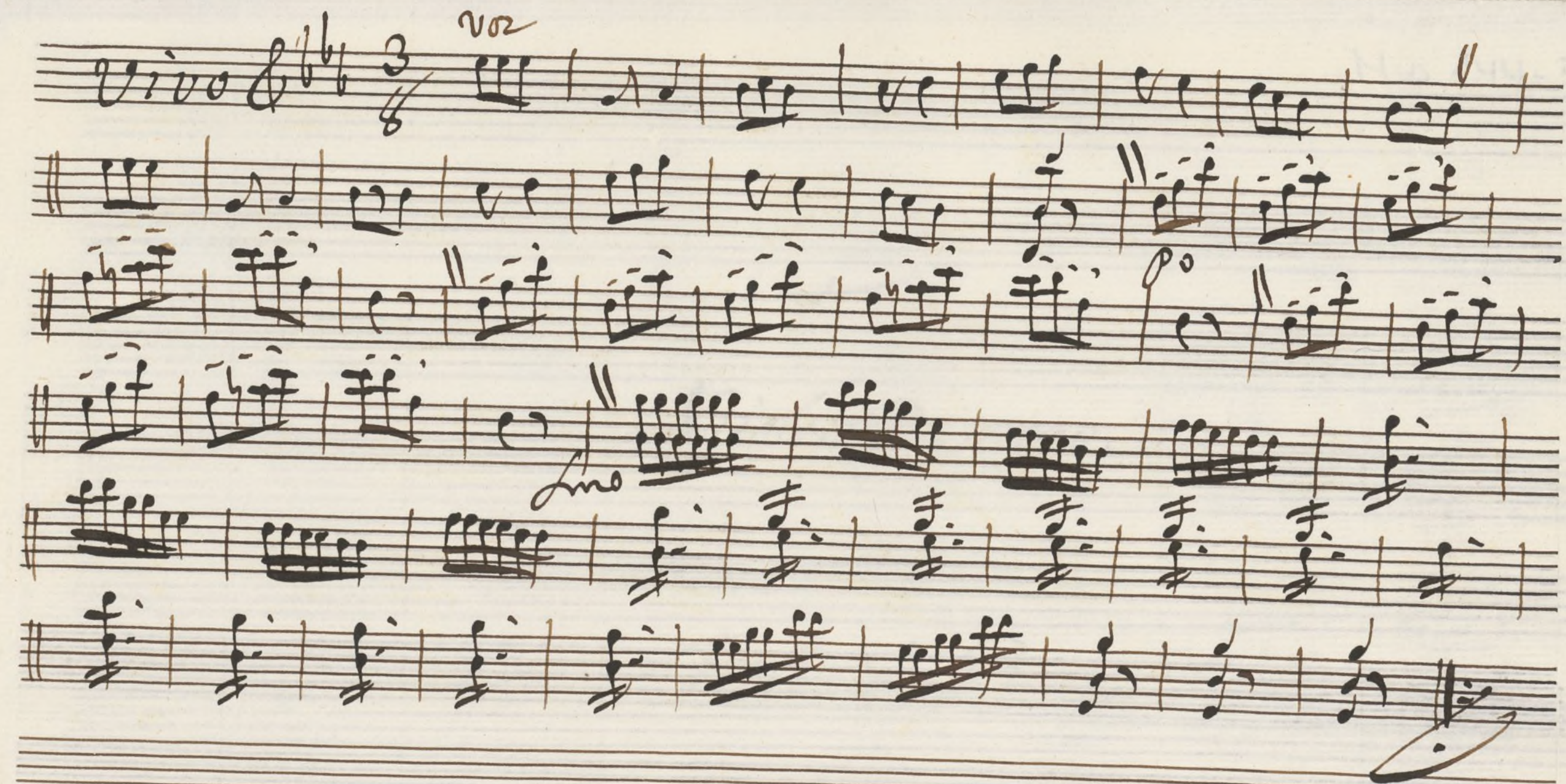
Proposizione

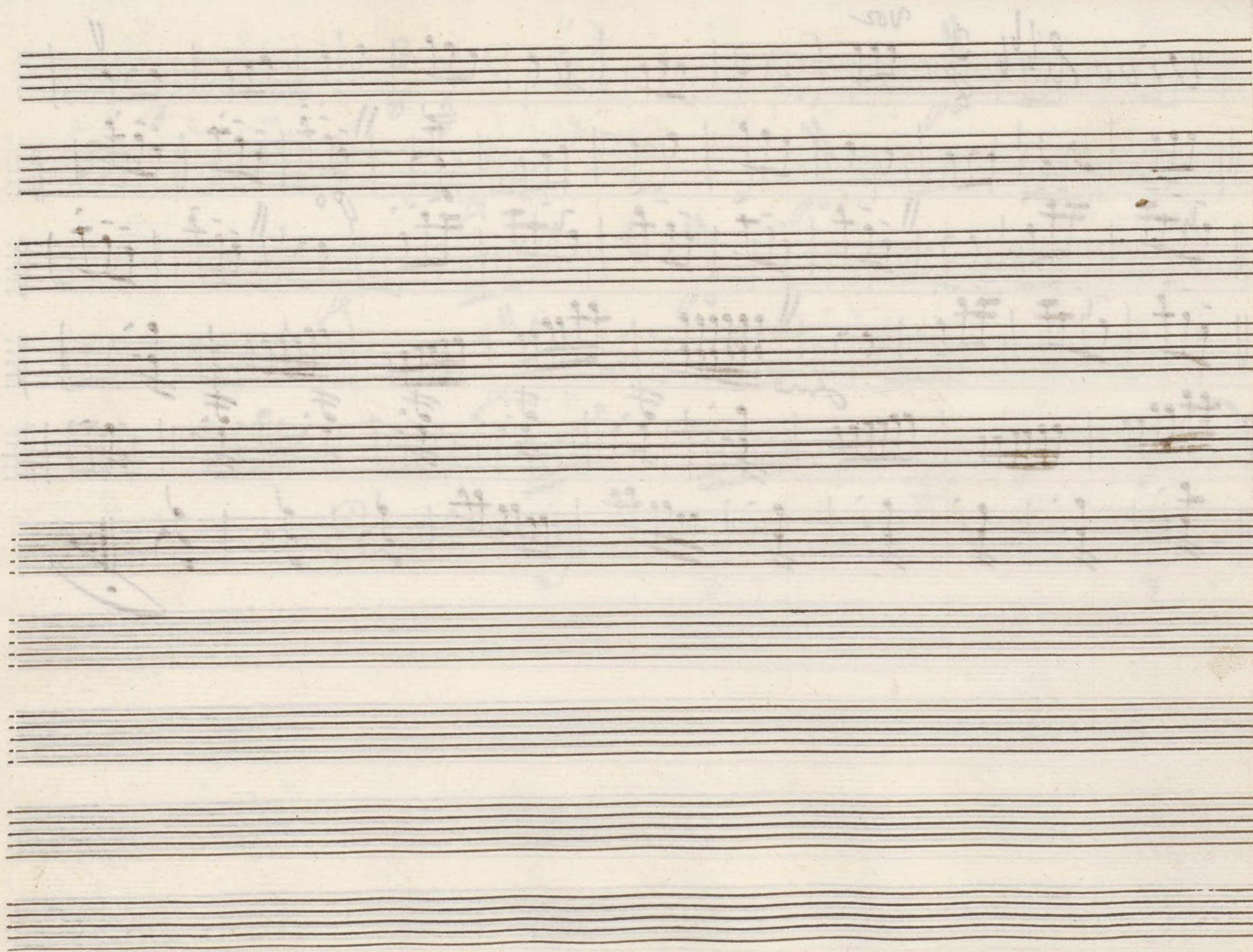
Parola

Volti



Parola ; y se repite o travez el $\frac{3}{8}$.





Mus 144-3

+

Violin Primero.

Ton.^a à B.

Allegretto Moderato $\text{F}^{\flat} \frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the tempo and key signature. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) and *f* (forte). A double bar line with a repeat sign is located on the fourth staff. The notation is handwritten in dark ink on aged, slightly yellowed paper.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *fe* and *3*. A double bar line with a diagonal slash is present, followed by the handwritten text *Al Segno. (Parola*.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *And. no* and the tempo/style marking *gracioso*, followed by a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *fe* and *p*. A double bar line with a diagonal slash is present.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *fe* and *p*. A double bar line with a diagonal slash is present, followed by the handwritten text *Al Segno*.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *fe* and *p*. A double bar line with a diagonal slash is present, followed by the handwritten text *Al Segno*.

Parola

Volte

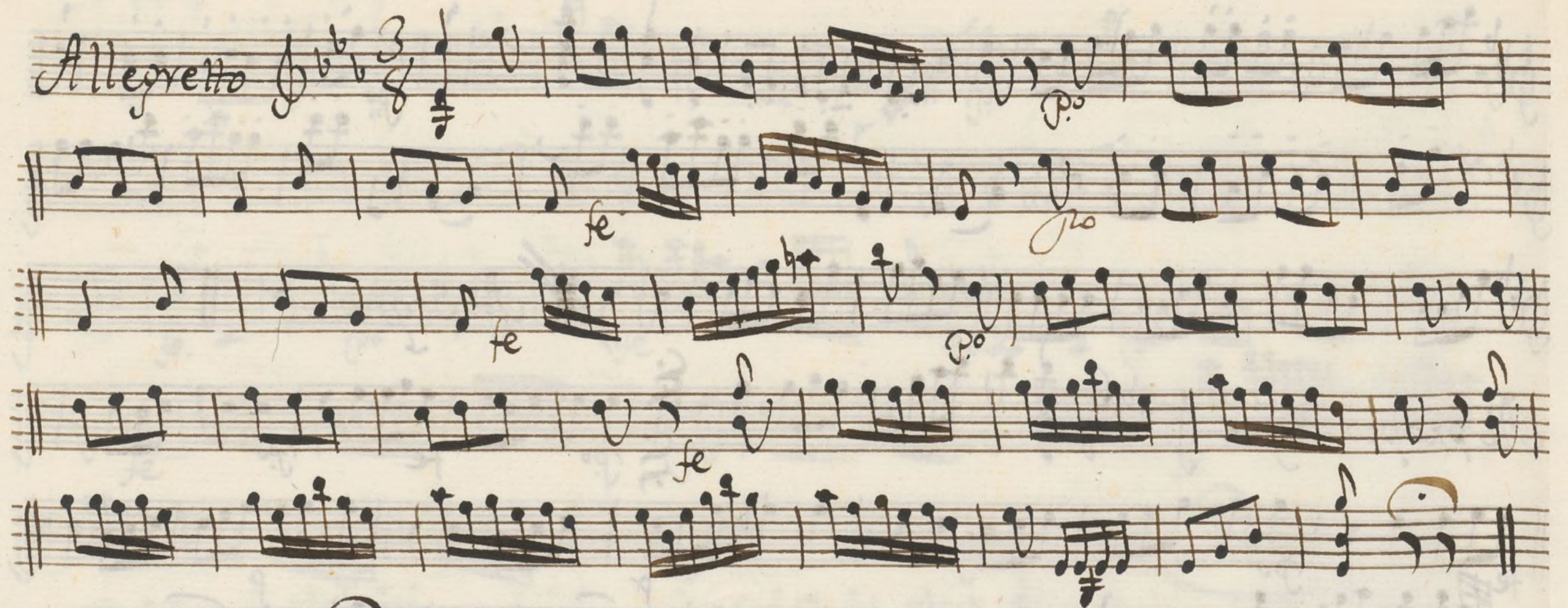
Allegretto 3/8

Allegretto 3/8

Coplas Alleg.^{ro} Moderado. 2/4

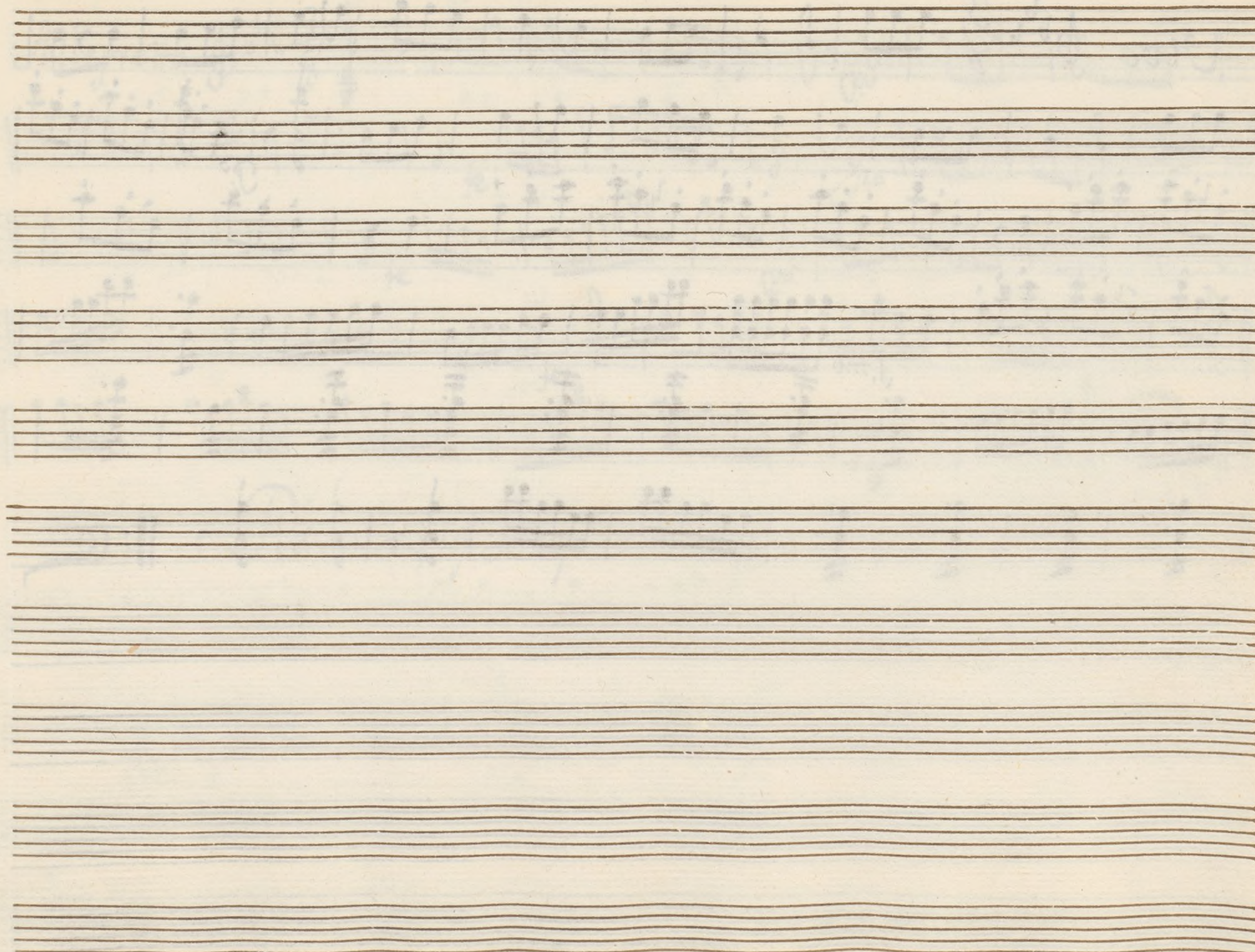
Coplas Alleg.^{ro} Moderado. 2/4

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p.o.* and *fe*. The text *Al proprio ayre* is written on the fourth staff, and *Al Segno* is written on the third staff. The piece concludes with *Parola)* and *Volte* on the seventh staff.



Paxola; y sexepite otxavez el 3/8

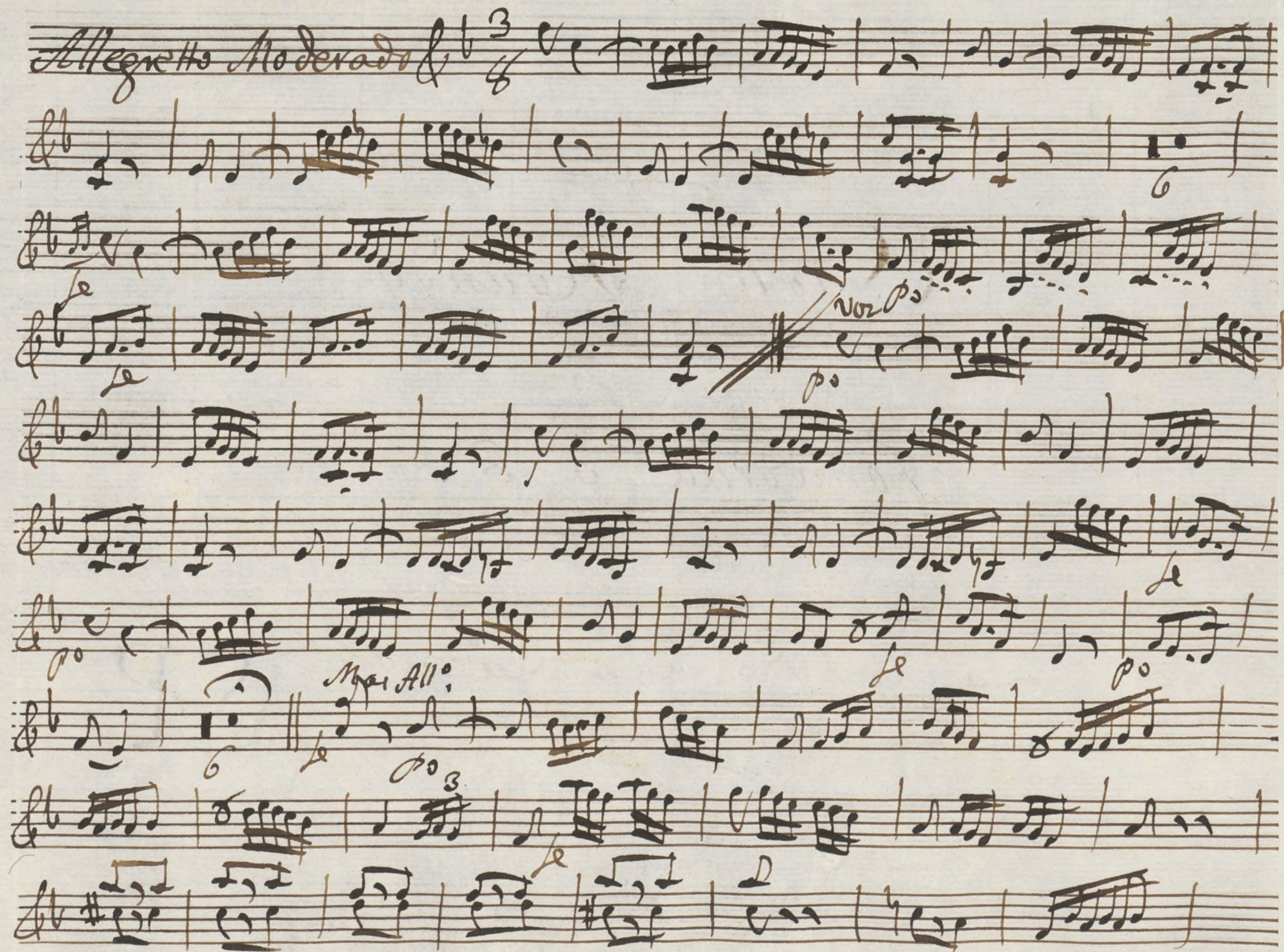




Violin Segundo

Tonadilla à 3.

La Entrada de la Casuela;

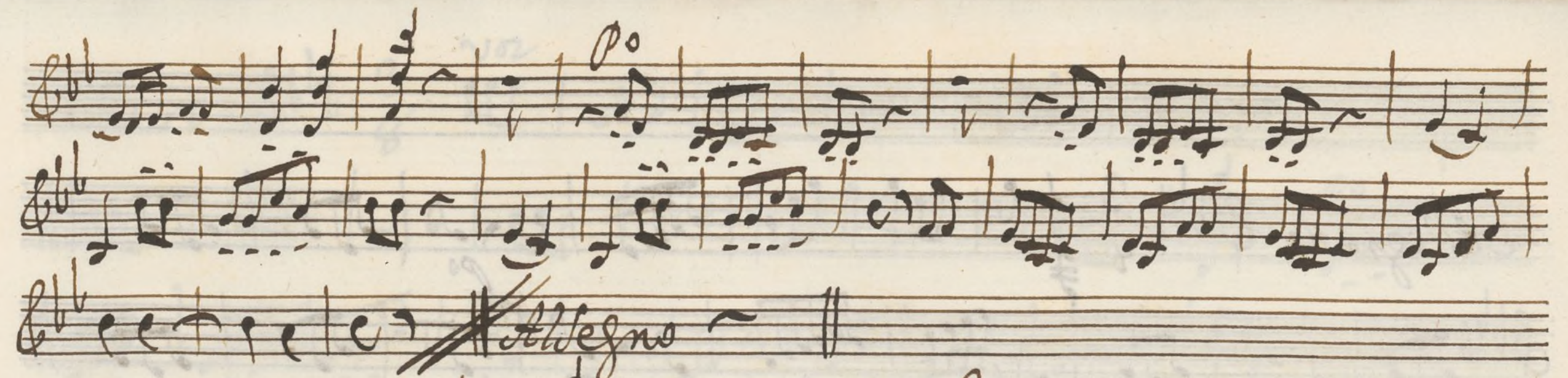


Handwritten musical score on aged paper. The first section is titled "Allegretto" and is in 3/8 time. It consists of five staves of music. The second section is titled "Allegro Moderato" and is in 2/4 time. It consists of five staves of music. The score is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.

Allegretto 3/8

Allegro Moderato 2/4

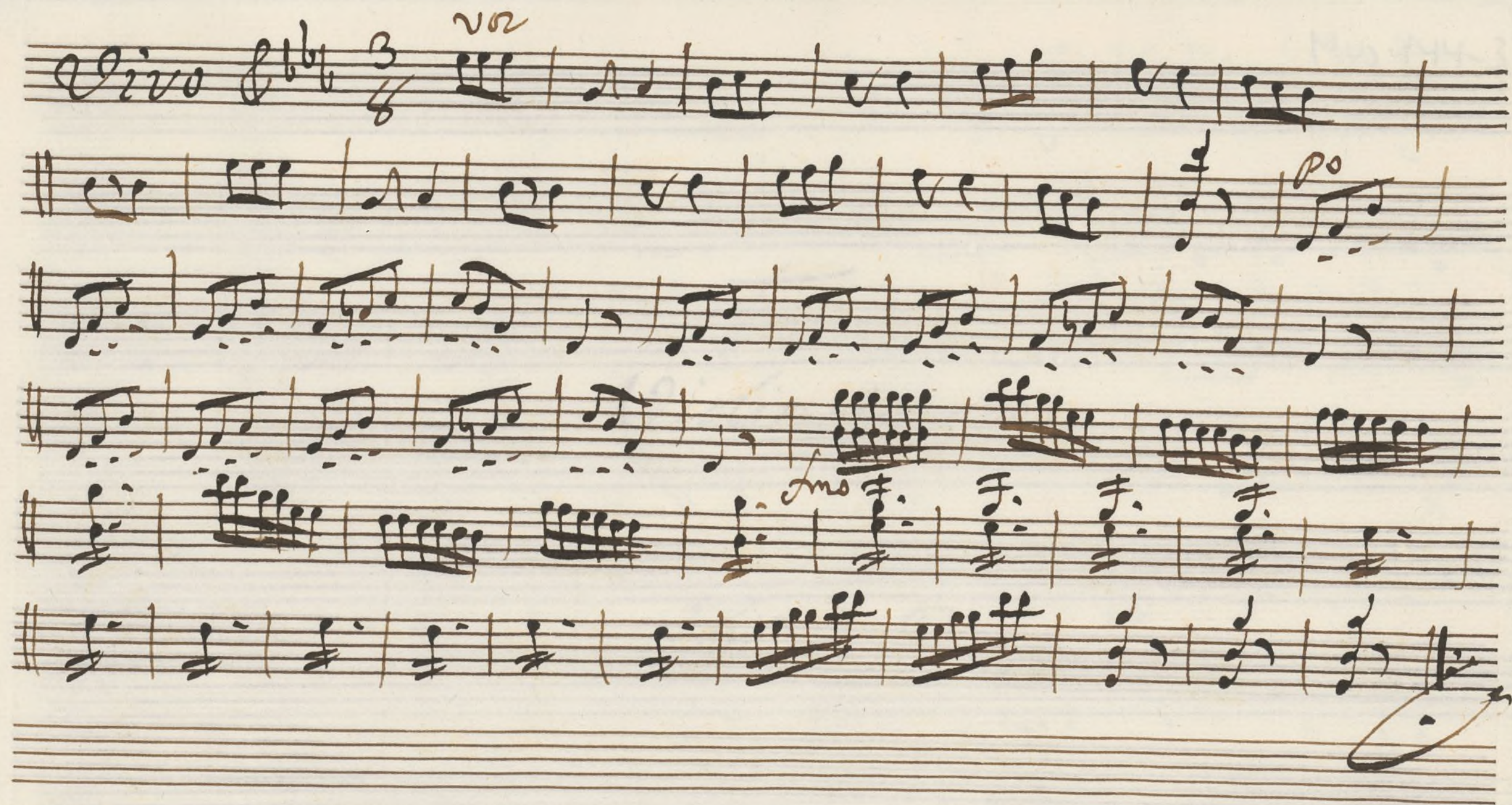
Ayuntamiento de Madrid

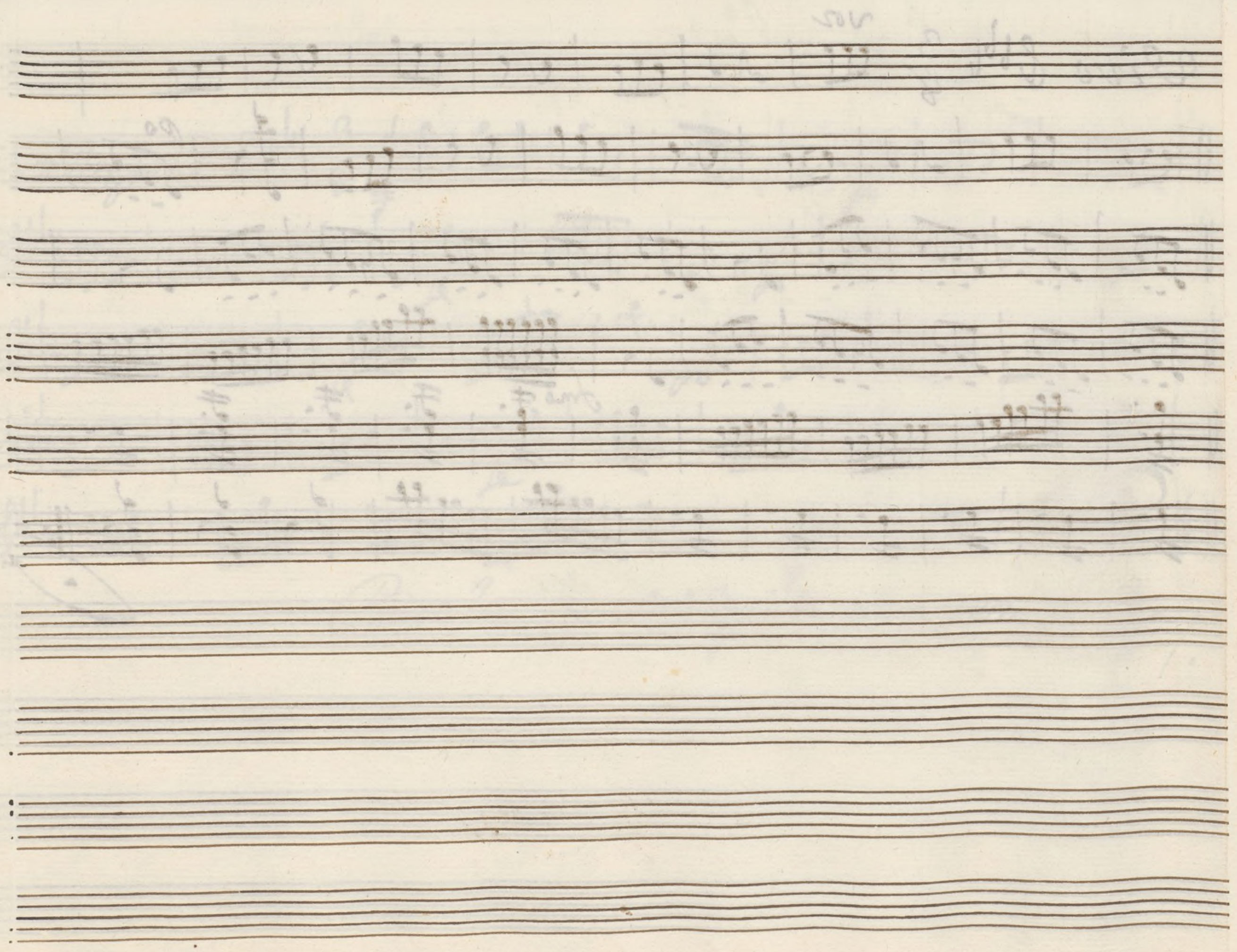


Volte

Allegretto # 3/4

Parola, y se repite otra vez el 3/4.





Leo Brimard

Mus 144-3

Violin Secundo.

ton. a B.

Allegretto Moderato $\text{F}^{\flat} \frac{3}{8}$

6

fe

p.o.

f

fe

p.o.

p.o.

p.o.

p.o.

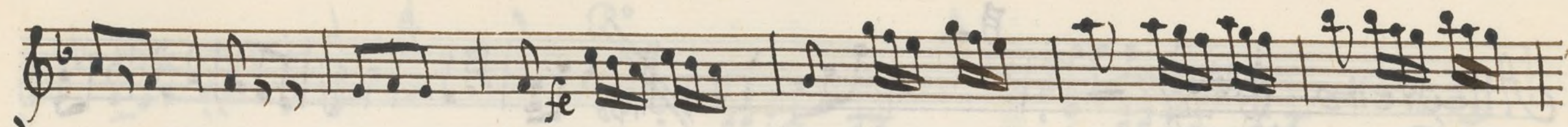
Suras. All?

fe

p.o.

3

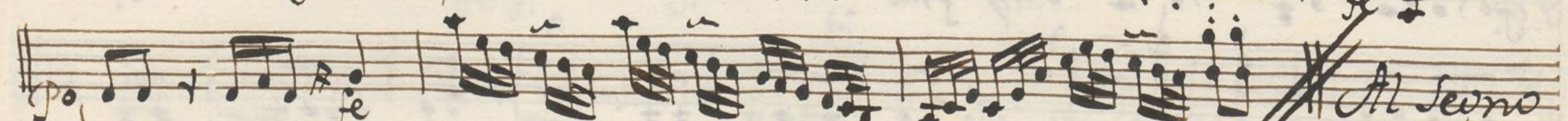
fe



Al Segno. (Parola



Pausa



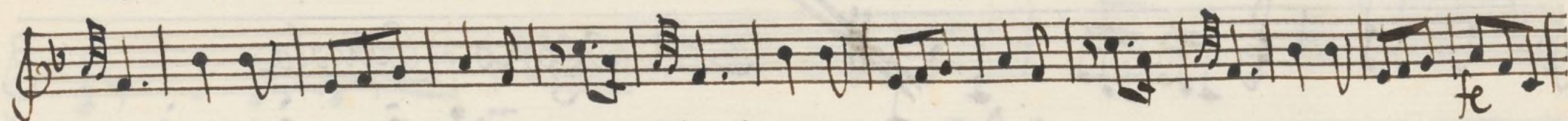
Al Segno



Parola)

Uolti

Allegretto G^b $\frac{3}{4}$



Coplas *Alleg.^{ro} Moderado* G^b $\frac{2}{4}$



Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *P.^o* (piano) and *1^o* (first). The third staff concludes with the instruction *Al Segno ~* followed by a double bar line.

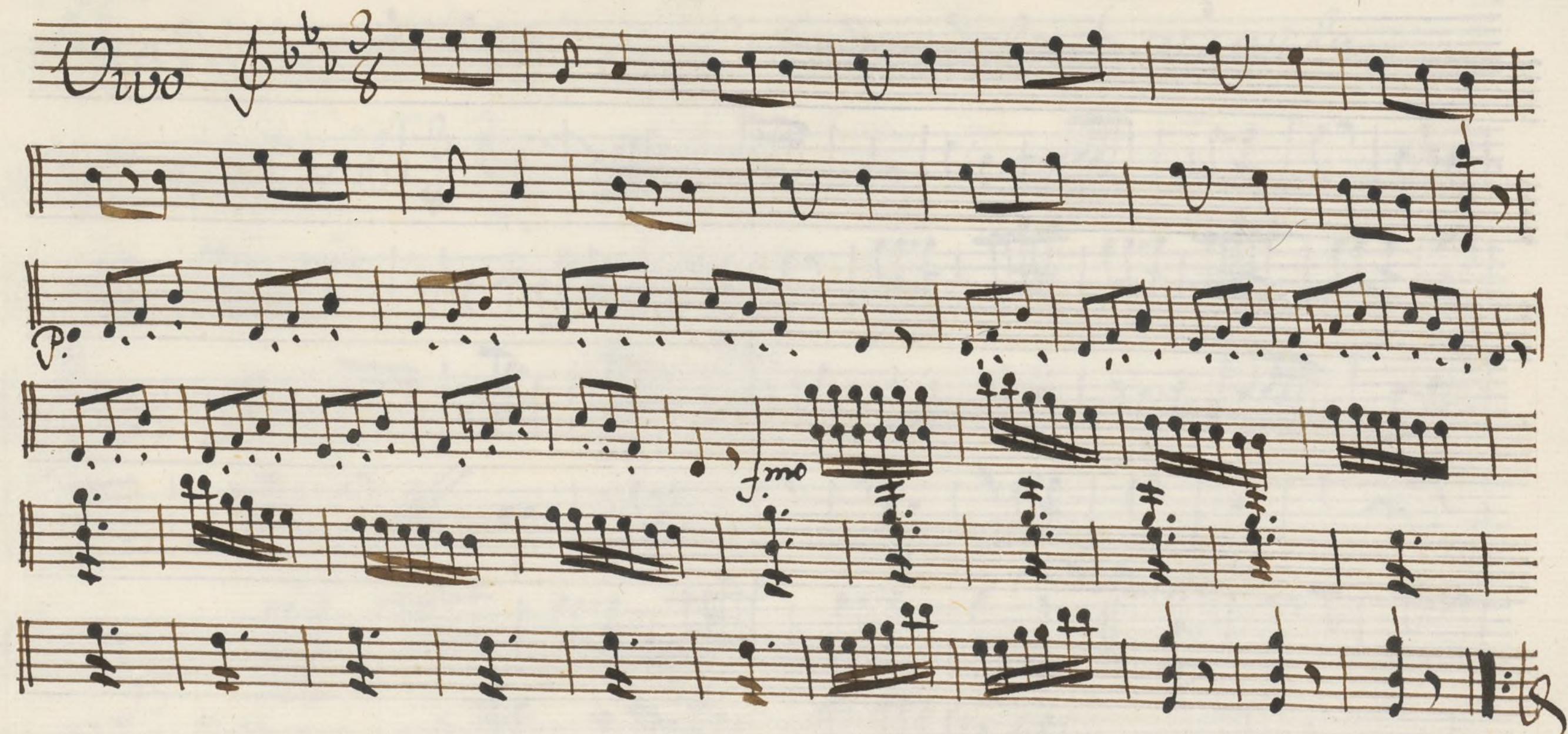
Handwritten musical notation on five staves. The first staff of this section begins with the instruction *Alpropio ayre* (in its own style), followed by a treble clef, a key signature of two flats, and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *P.^o* (piano) and *fe* (forte). The section concludes with a double bar line.

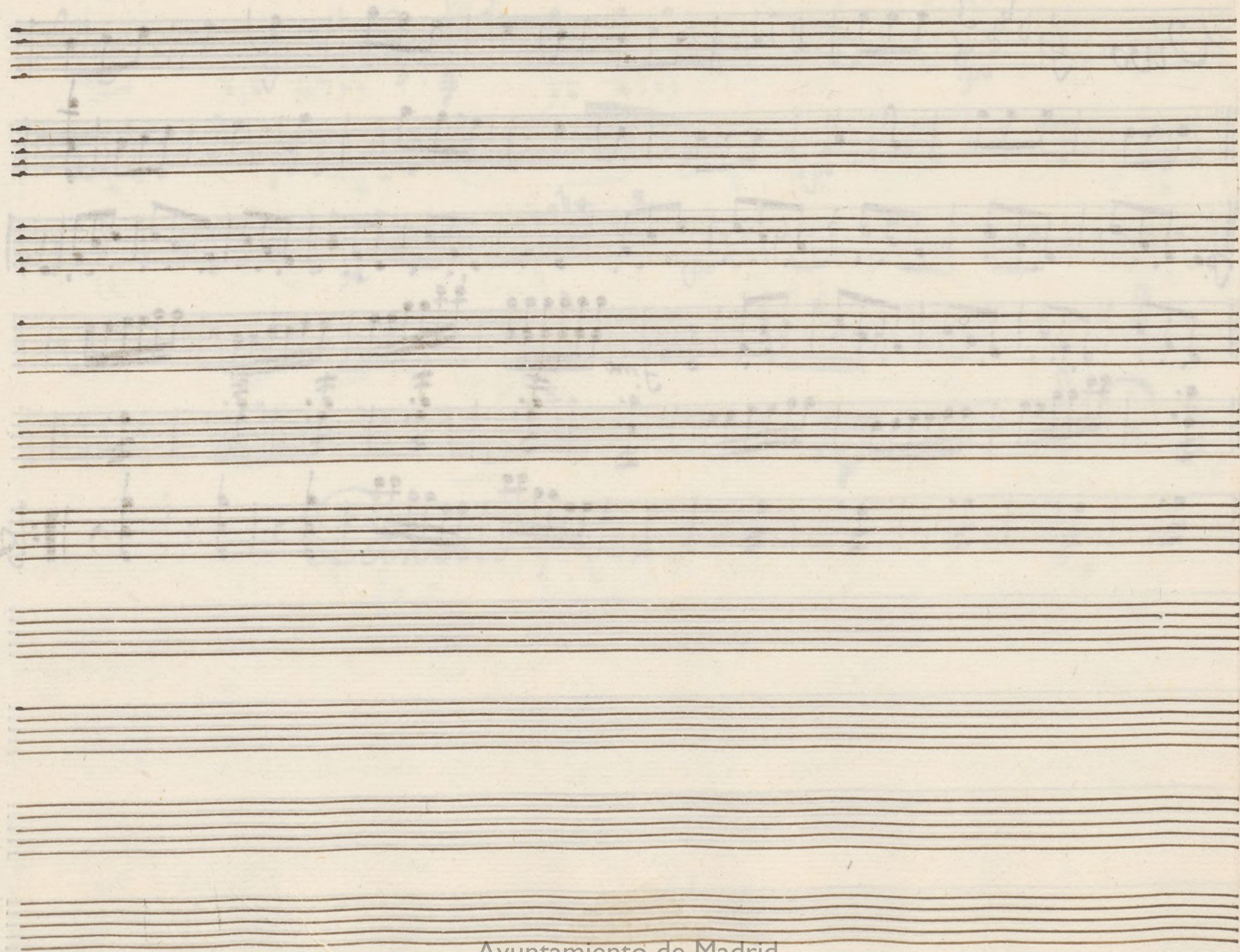
Parola.

Volti



Pavola y Selepite otra vez el 3/8.





Oboe Primero

Mus 144-3

Sonadilla à tres; La Entrada de la Casuela;

Alleg.^{ro} Moderato $\text{G}\flat \frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.^{ro} Moderato' and the key signature of one flat (G-flat) with a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'Solo' written above the staff in the third measure of the second staff, and 'Allegro' written below the staff in the eighth measure of the eighth staff. The score also includes various musical symbols such as slurs, ties, and repeat signs. The final staff of the page shows a 3/4 time signature and the tempo marking 'And.^{te} fare'.

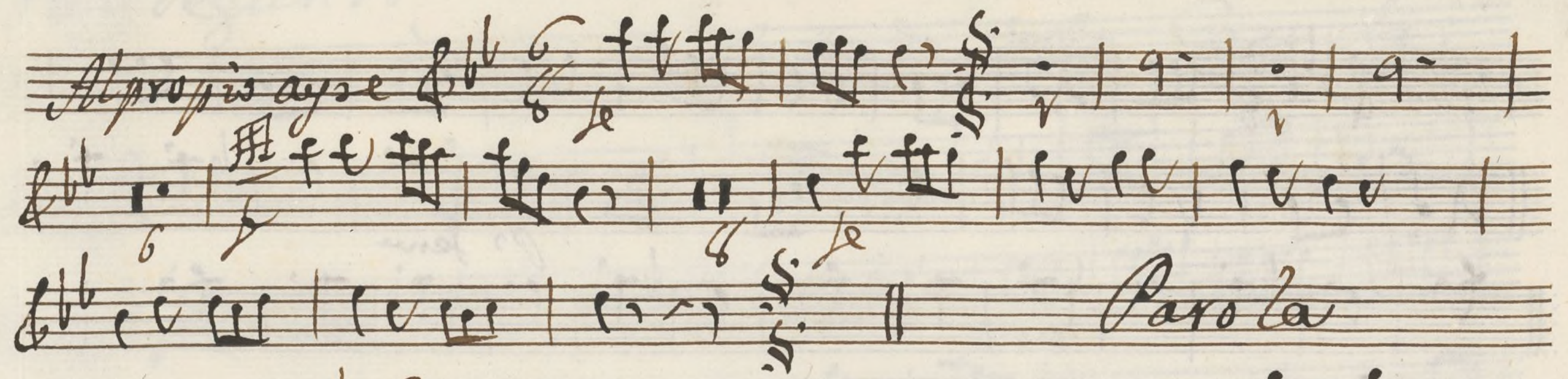
Allegretto 3/8

Parola

Coplas *Allegretto* 2/4

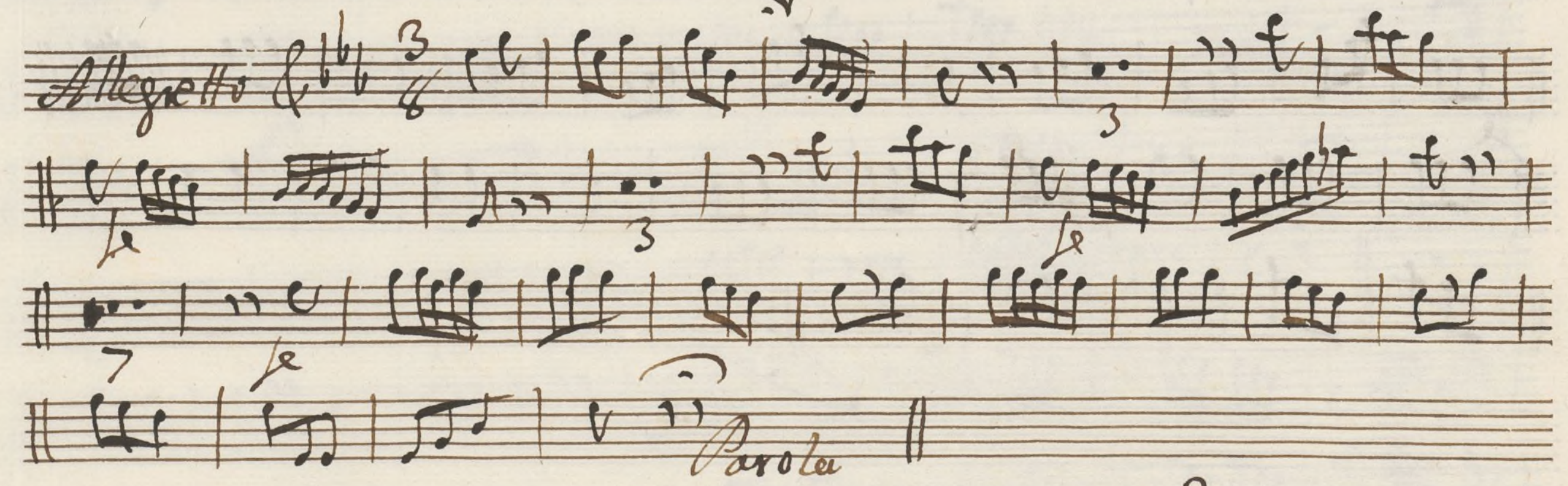
Allegro

Al proprio ayse $\text{F}^{\flat}\text{B}^{\flat}$ $\frac{6}{8}$ Le



Parola

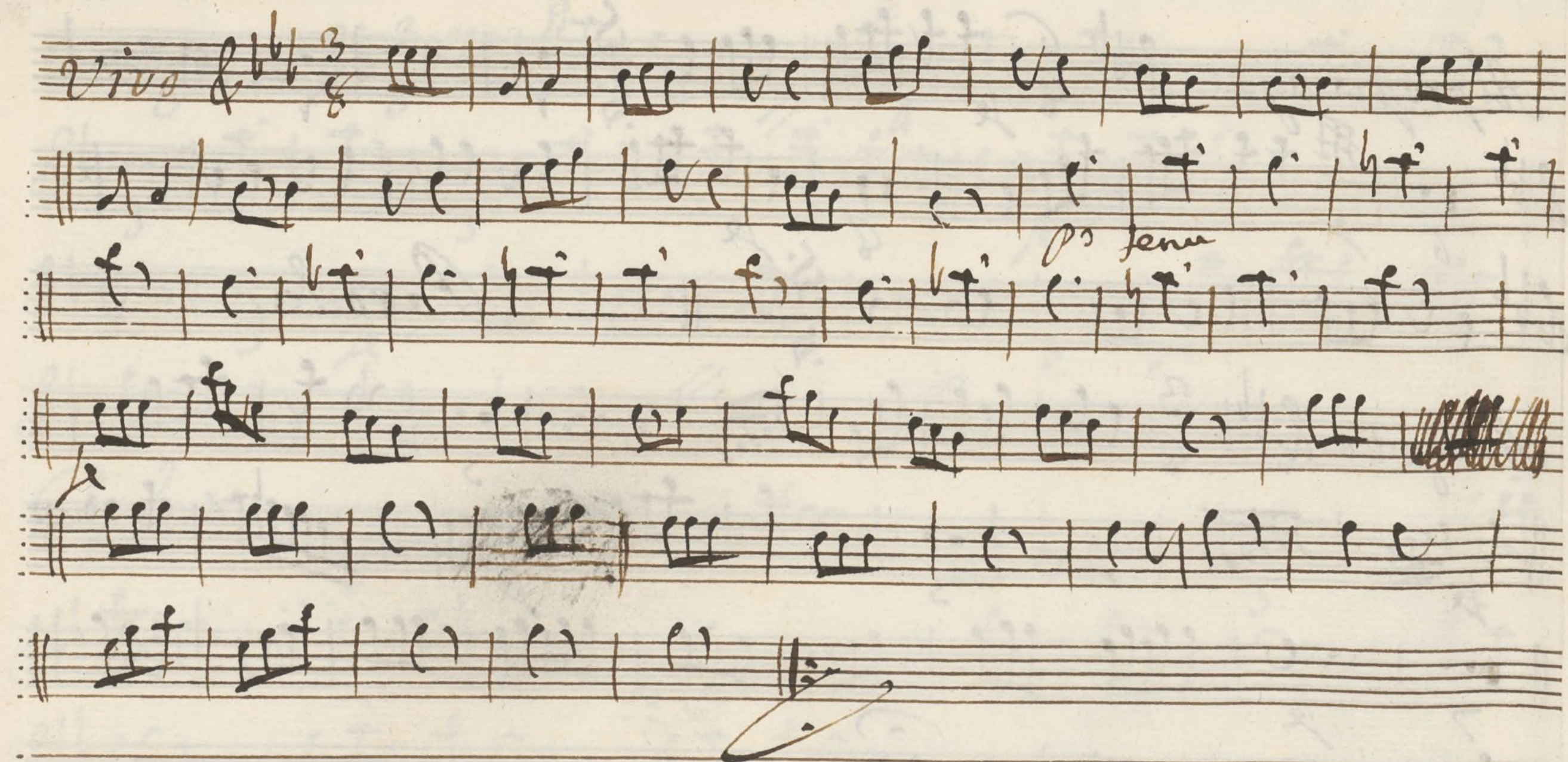
Allegretto $\text{F}^{\flat}\text{B}^{\flat}$ $\frac{3}{8}$ Le



Parola \parallel

Se ne parte o traver el $\frac{3}{8}$

Volli



Oboc segundo

Mus 144-3

Tonadilla à tres; La entrada de la Camela;

Alleg^{ro} Moderado 3/8

Solo

2

6

15 Solo

2

6 3

Allegro

And^{ante} Largo

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegretto" and a 3/8 time signature. It features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). The second system begins with the tempo marking "Allegretto" and a 2/4 time signature. It includes the word "Coplas" and "Allegro" (likely a typo for "Allegretto"). The score concludes with a double bar line and the word "Allegro". The handwriting is in brown ink on aged, slightly yellowed paper.

Ayuntamiento de Madrid

Al proprio ayre & 6/8

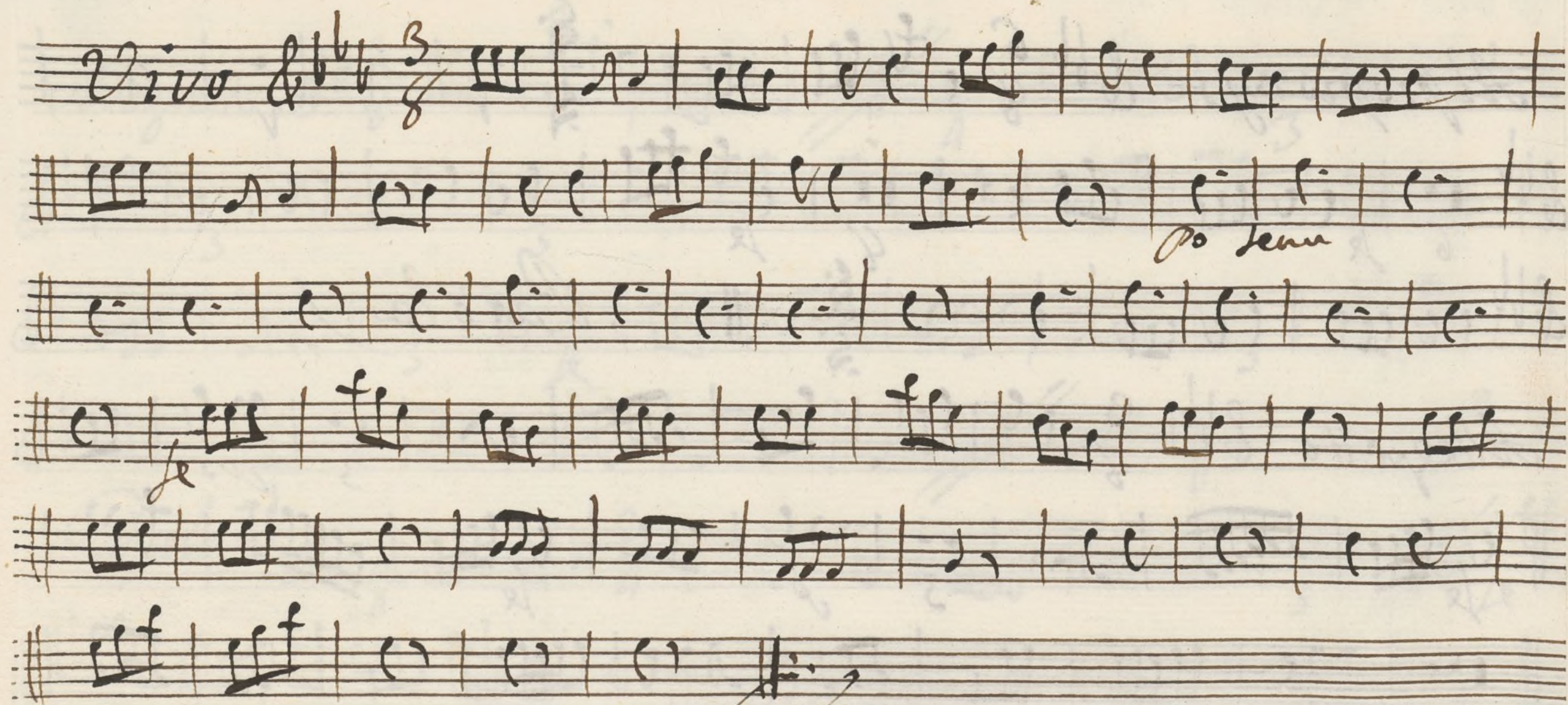
Parola

Allegretto & 3/8

Parola

Se Neppure o stavez el 3/8

Volh



Trompa Primera

MW 144-3

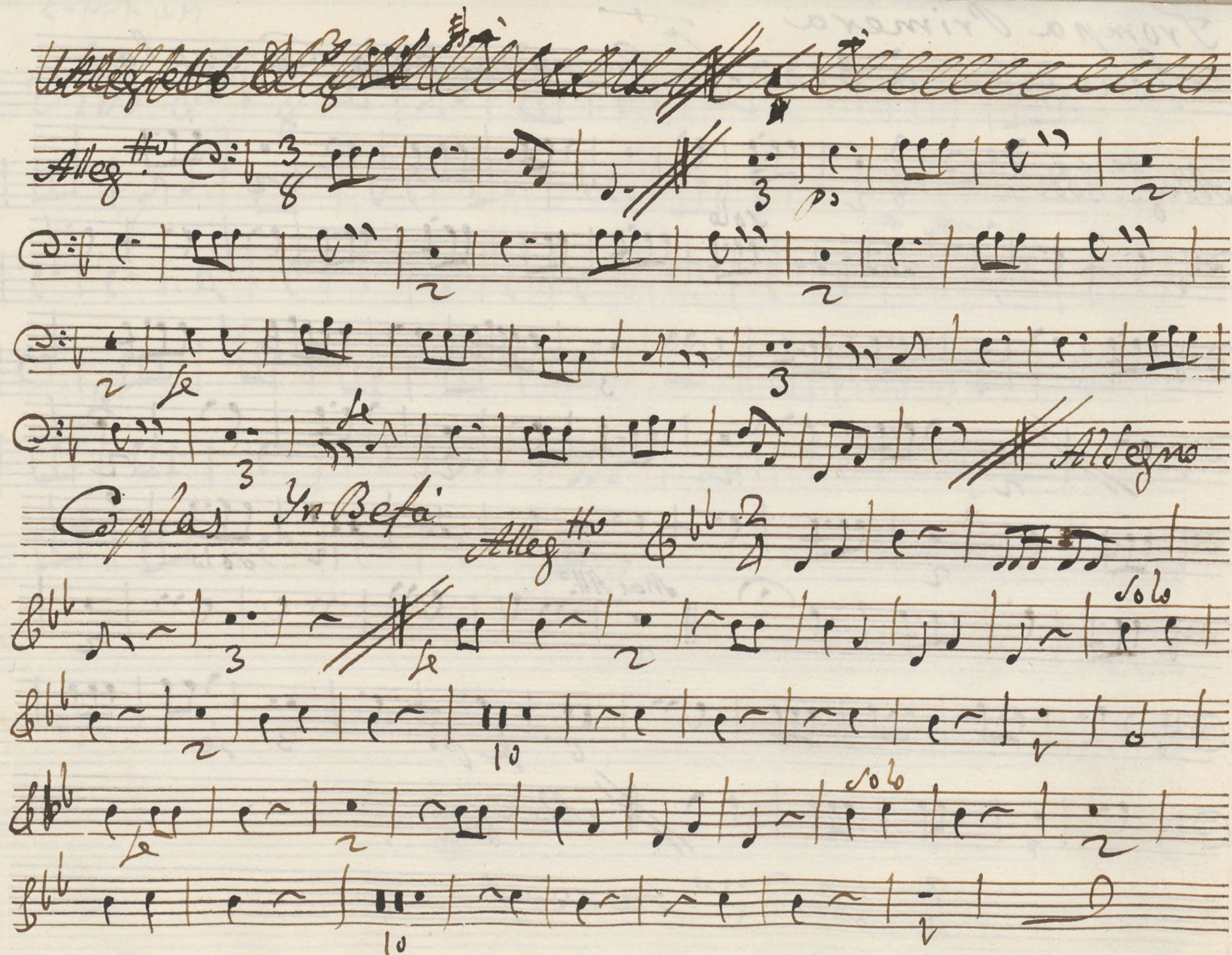
Sonadilla à bes; La Entrada de la Carmela;

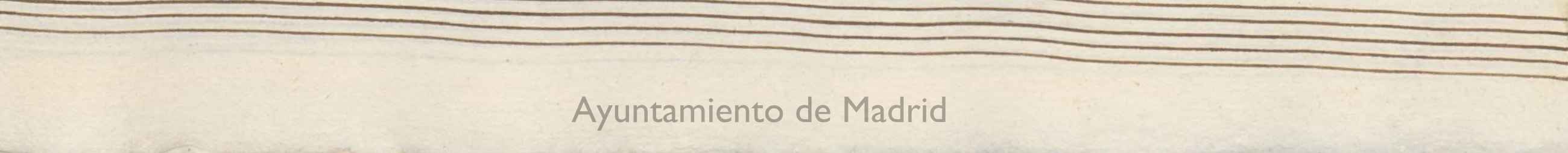
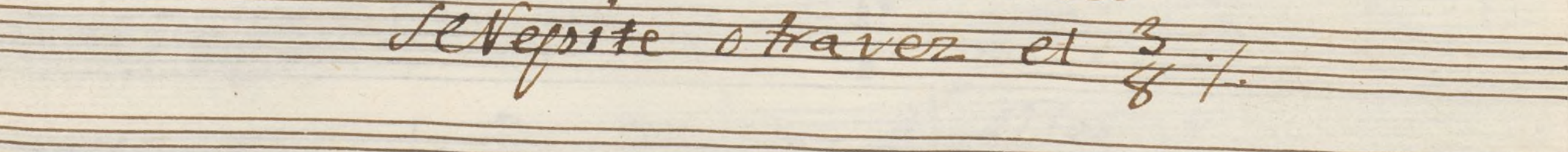
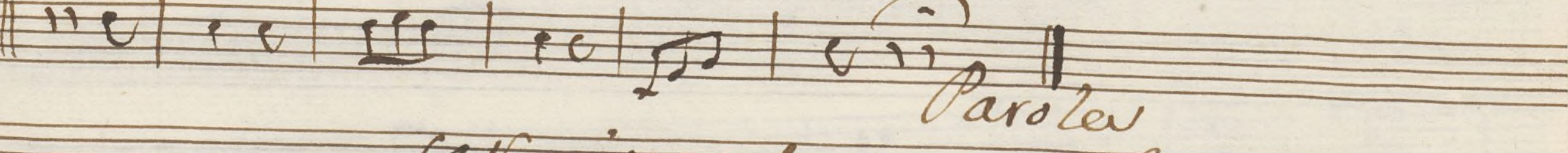
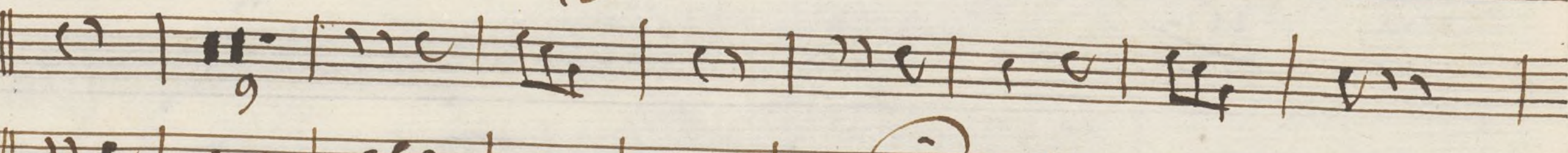
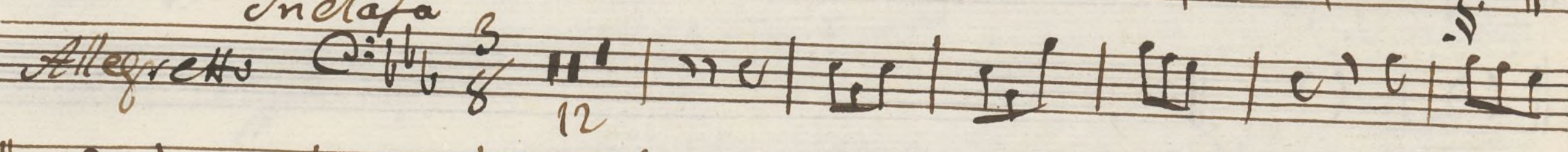
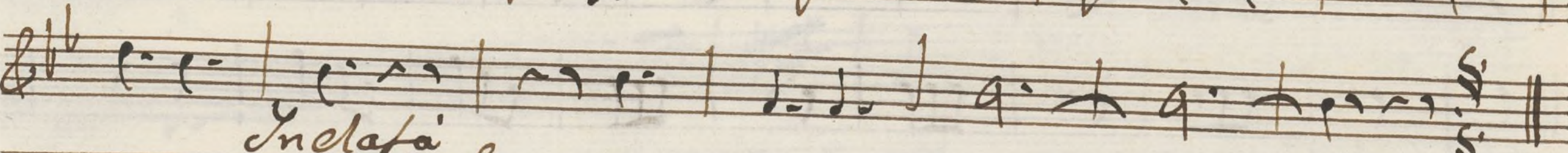
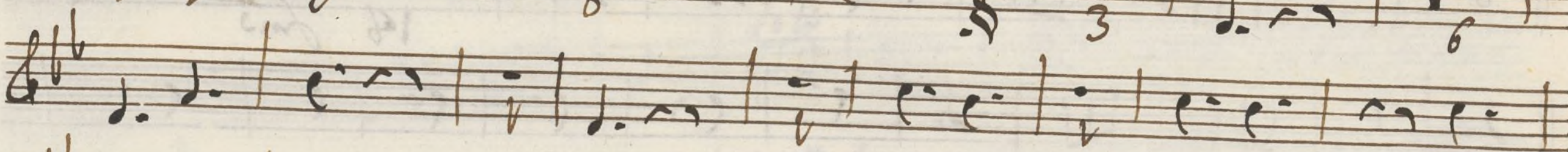
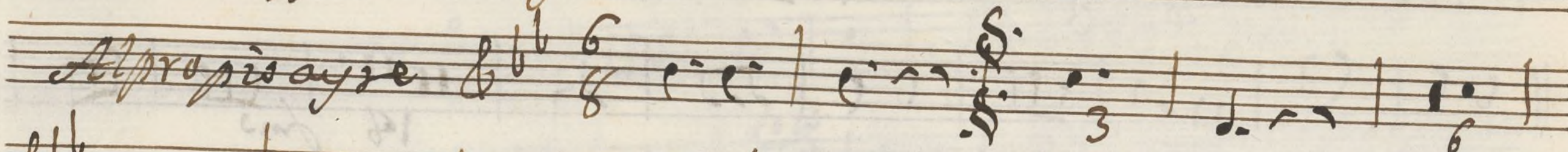
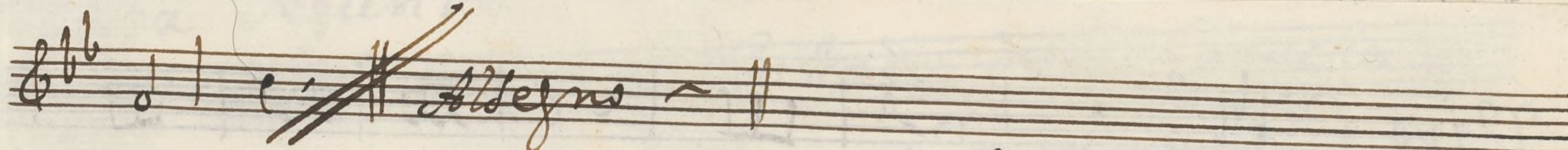
Alleg.^{ro} Mode $\text{C} \# \text{F} \# \text{C}$ $\frac{3}{8}$ $\frac{2}{2}$ *solo* *le*

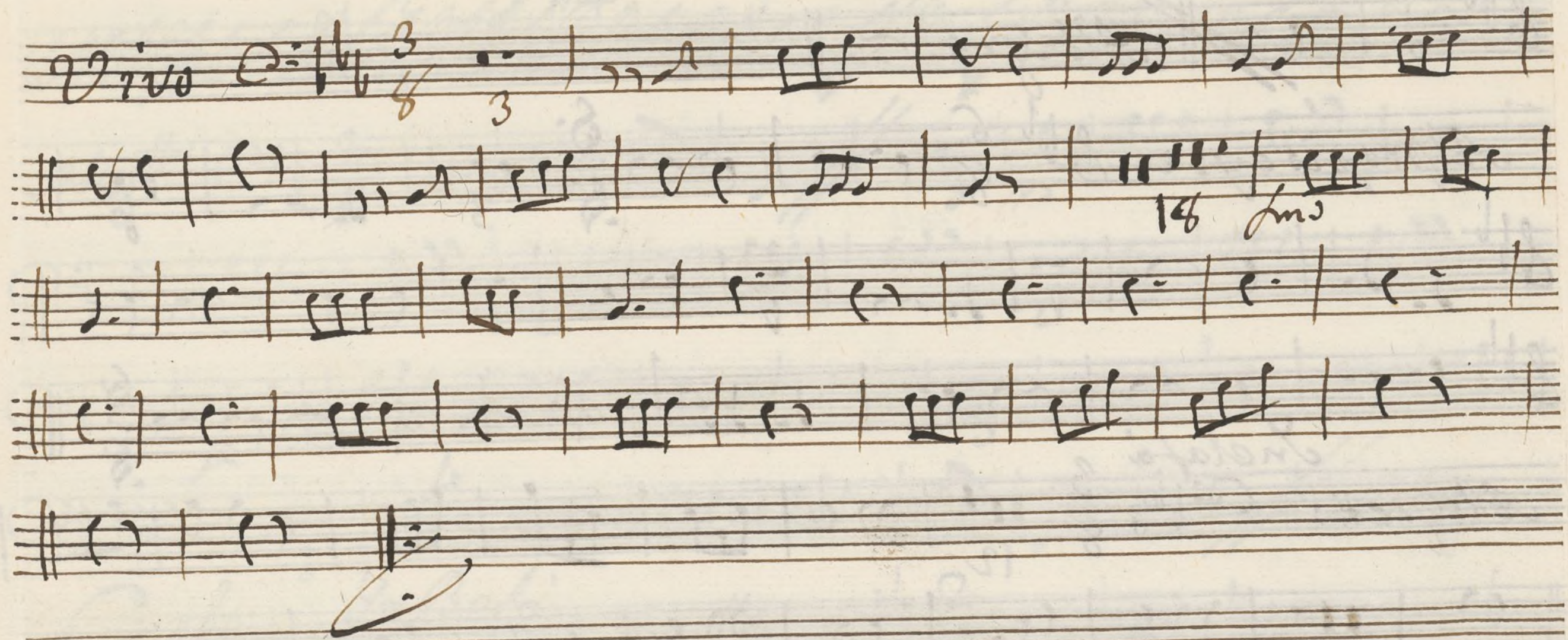
Mod. All.^o $\frac{2}{2}$ *le po* $\frac{3}{4}$ *le*

Allegro

$\frac{3}{4}$ *And.^{te} tarce*







Trompa segunda

Mus 144-3

Sonadilla à tres; La Entrada de la Carabela;

Alleg.^{ro} Moderado $\text{C} \# \text{F} \frac{3}{4}$

Solo

More Allegro

Allegro

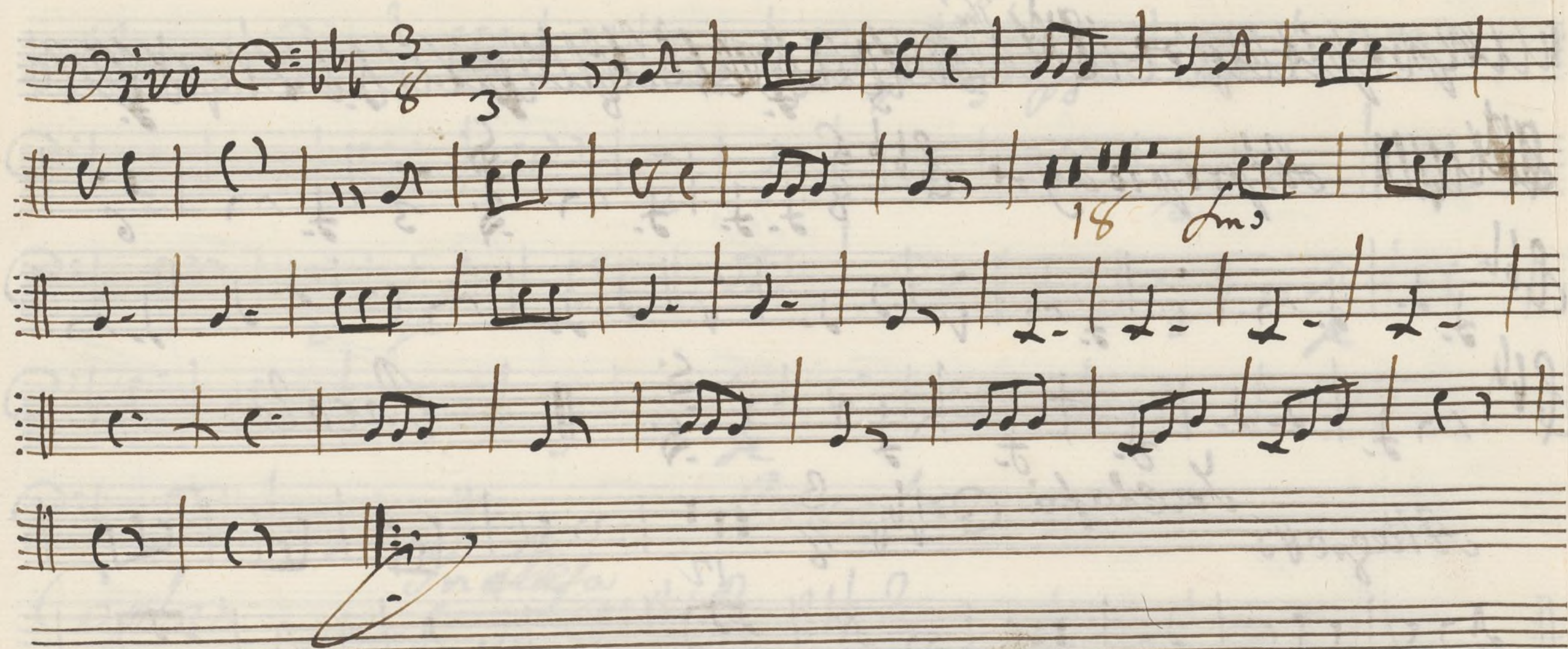
$\frac{3}{4}$ *And. no fare*

Allegretto $\text{C} \#$ $\frac{3}{8}$

Parola

Coplas *In B-flat* *Allegro* $\text{B} \flat$ $\frac{2}{4}$

Adesgno



+

Contrabajo

Tonadilla à 3.

La Entrada de la Caruela;

Allegretto Moderato 3/8

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegretto Moderato* and the time signature 3/8. The notation is in a single system. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. There are also performance instructions written in brown ink, including *voz* (voice) and *Mar All.* (March All.). The manuscript is on aged, slightly stained paper.

Allegro (Parola)

And. gracioso $\text{C}=\text{F}\sharp$ $\frac{3}{4}$

p.

p.

p.

p.

Parola

Volti

Allegretto $\text{C} \sharp \text{B}$ $\frac{3}{4}$

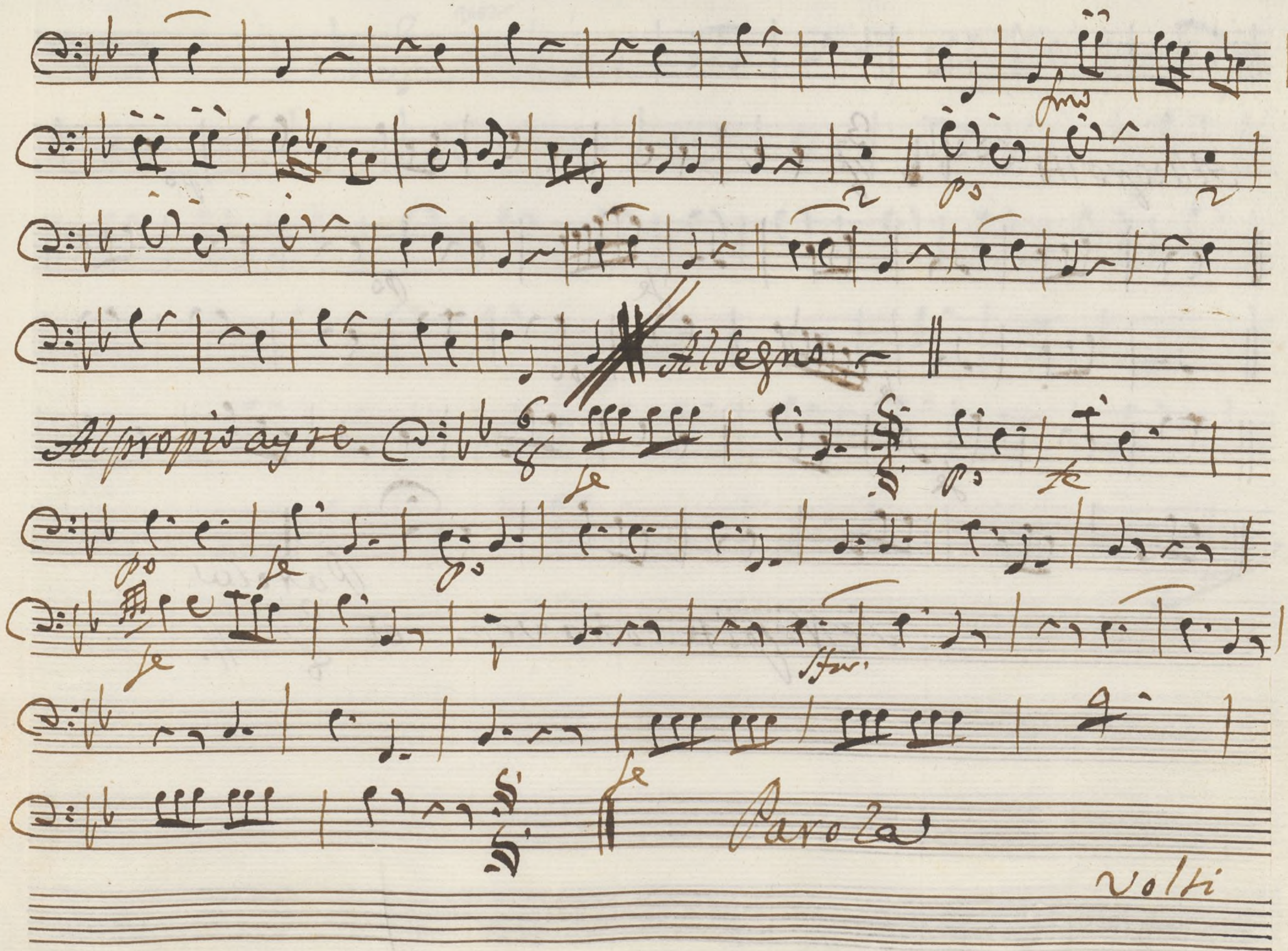
Allegretto

Parola

Coplas *Alleg. Moderado* $\text{C} \sharp \text{B}$ $\frac{2}{4}$

Coplas

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Allegro" is written on the fourth staff, and "Parola" is written on the eighth staff. The word "volti" is written at the bottom right of the page.



Allegro

Parola

volti

Allegretto $\text{C} \frac{3}{4}$ Bb

p.

le

p.

le

Parola
Se Nespite o travez el $\frac{3}{4}$ ff

