

Conadilla à tres

el frances Correfante



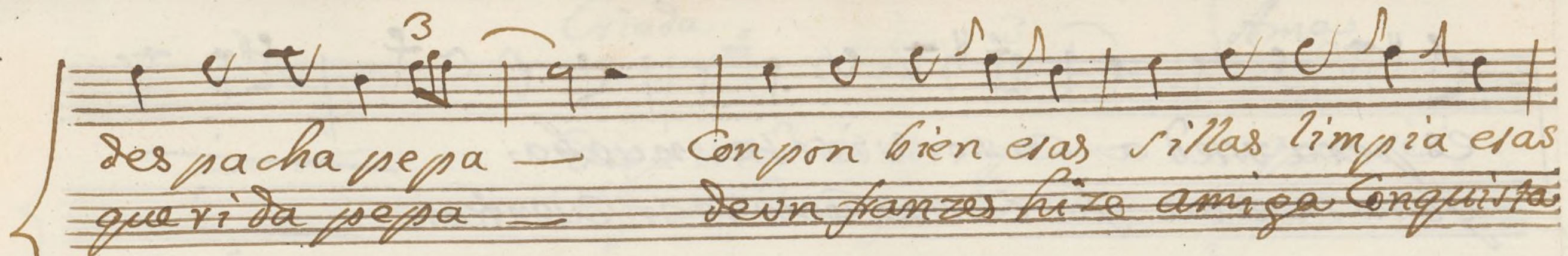
+

*Allegro*

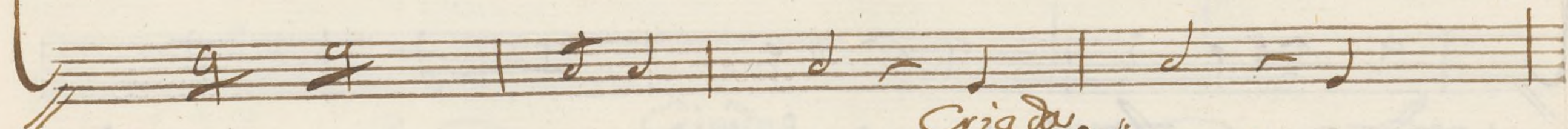
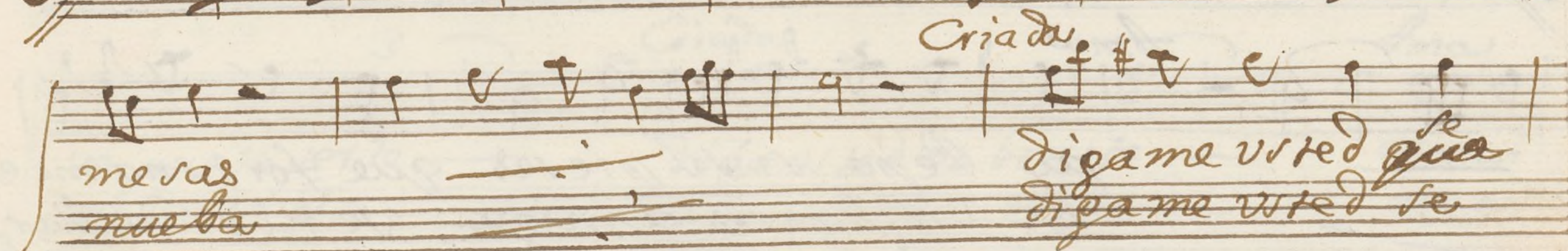
*Amase*

La son las once dadas las once dadas  
ayer en la visita querida Pepa

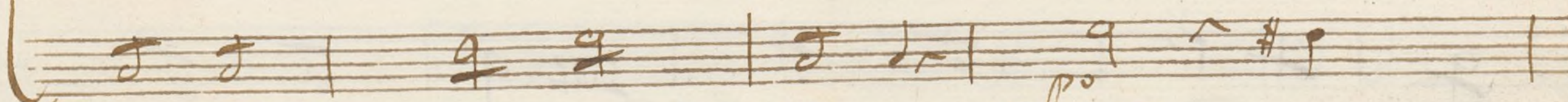




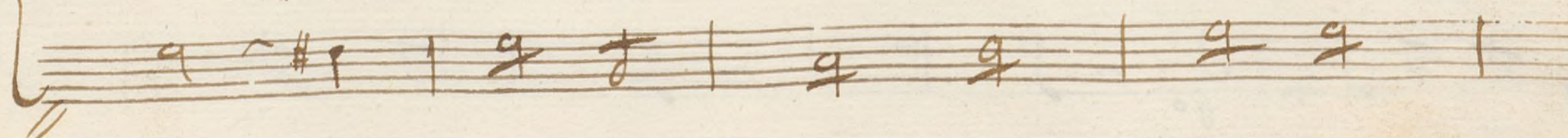
des pacha pepa — Con pon bien esas sillas limpia esas  
querida pepa — de un frances hizo amiga Conquista

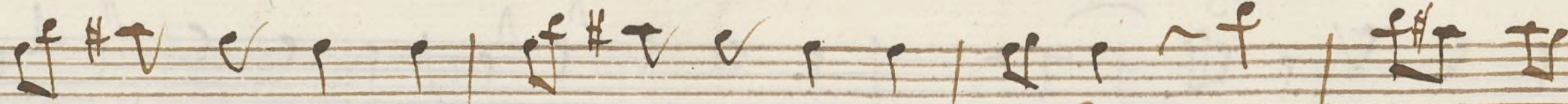
me las Cria da  
nueva Digame vsted que  
Digame vsted se




ño ra que bu lla es es ta  
no ra Como eno sea

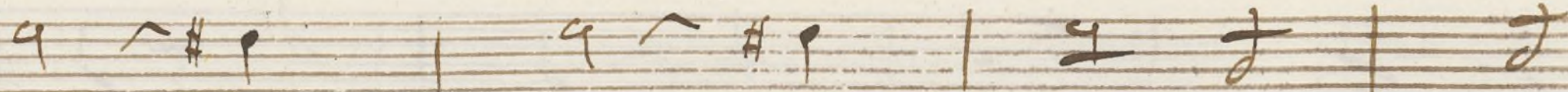




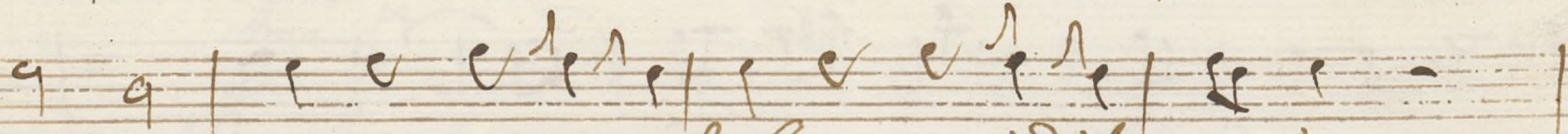
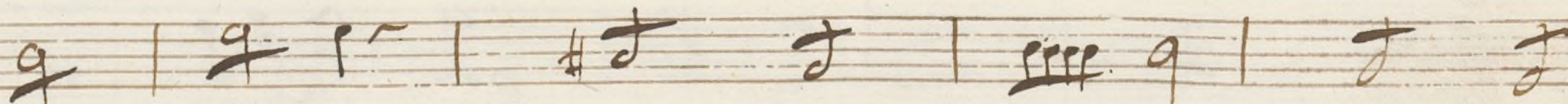


es pera wred a caso visita nueva

yo no se estas fortunas como se encuentran

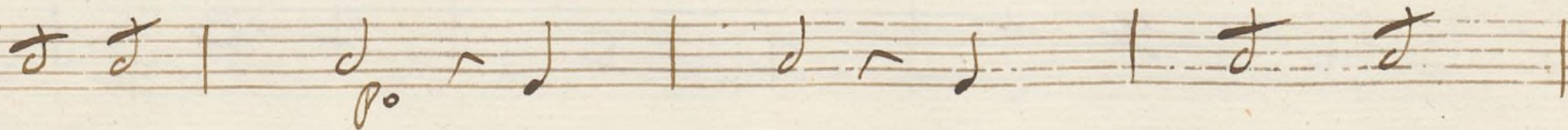


ay Pepa si supieras que fortuna me es  
es un fantes amigo venido de Mar



pera yo se que tu alabaras mi diligencia

sella mas bonito y mas Tubio que unas Candelas





*Criada* *3* *Amor*

diga usted es cortijo — que se  
 diga usted es garboso — pare

*3* *Criada* *Amor*

yo puede ser lo — es mui  
 ze da di boso — es mui ena morado en es

*Criada* *Amor*

Pe ri me trito — tiene muchos do blones He ba  
 so es ex tremado — le pa re ze a usted fino se muel



*Cri.<sup>a</sup>*

*Amo*

~~las de la vida~~ ~~es el bien de la vida~~ ~~espa~~  
 muchos galones — es frances o italiano — yano  
 tra mui rendido — y que a de benir luego — yano

ri rien de garbo — di que tal —  
 tar darà Creo — bueno ba bueno ba *la 2<sup>a</sup> vez llama*

Vaya que las fortunas  
 Parece que llamaron



Vaya que las for runas se pueden apreciar
   
 2a 2a parece que llaman sin duda que el será

allegro

Allo Presto



*frances*

Ma da mu sel  
e bien Ma da me  
pre ne buun pri

*Amor*

votr Ser bi <sup>tor</sup> ~~tor~~  
Co man se port  
e san fa son

*Amor*

mui bien ve  
siem pre mui  
viva is mil

*frances*

ni - do  
bues - tra  
a - ños

*Amor*

votr ~~ser vi~~ <sup>tor</sup> ~~tor~~  
xe la sui le votr  
~~votr~~ ~~ser~~ ~~votr~~ <sup>votr</sup> ~~ser~~ ~~votr~~

*Amor*

mui bien veni - do  
siem pre mui bues - tra  
viva is mil a - ños

*frances*

votr ~~ser vi~~ <sup>tor</sup> ~~tor~~  
xe la sui le  
votr ~~ser vi~~ <sup>tor</sup> ~~tor~~

*Amor*

pa se vied a de lan te  
pa se vied a sen tor se  
de me vied a mi un pol bito

*Amor*

a de lan te se ñor  
siem pre vied se ñor  
tam bien lo gas to yo



qui ~ ~ ~ Ma dama a ~~londra~~ <sup>a london</sup> don  
 qui ~ ~ ~ Ma dama a london san fa son  
 qui ~ ~ ~ Ma dama pre ne bu san fa son

qui ~ ~ ~ Ma dama a lon <sup>dore london</sup> ~~se don~~  
 qui ~ ~ ~ pre ne bu sa fa son  
 qui ~ ~ ~

*allegro*  
 Parla) Ha bien madam, qui qui budi;  
 Ama) mire usted hablo usted en español;  
 Como anoche; Cri<sup>a</sup> si si Español que todos lo  
 entendamos; H<sup>o</sup> qui madam le parlere Español  
 Come fo;



Coplas

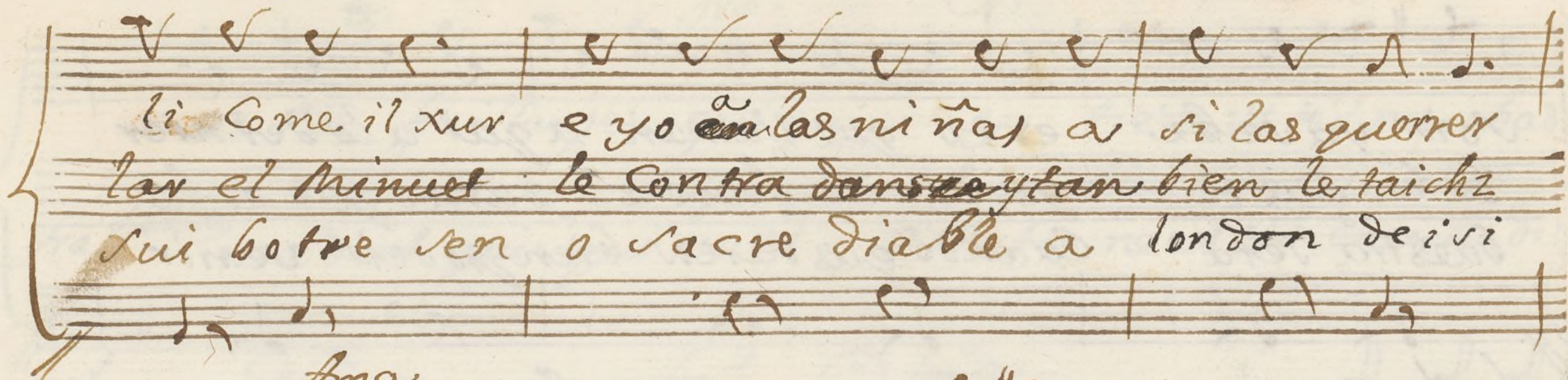
All.<sup>o</sup>

Fra!

Se seño rrita la quiera baste  
si vosse niña a mi me querer  
si yo me estar un po co mas aqui

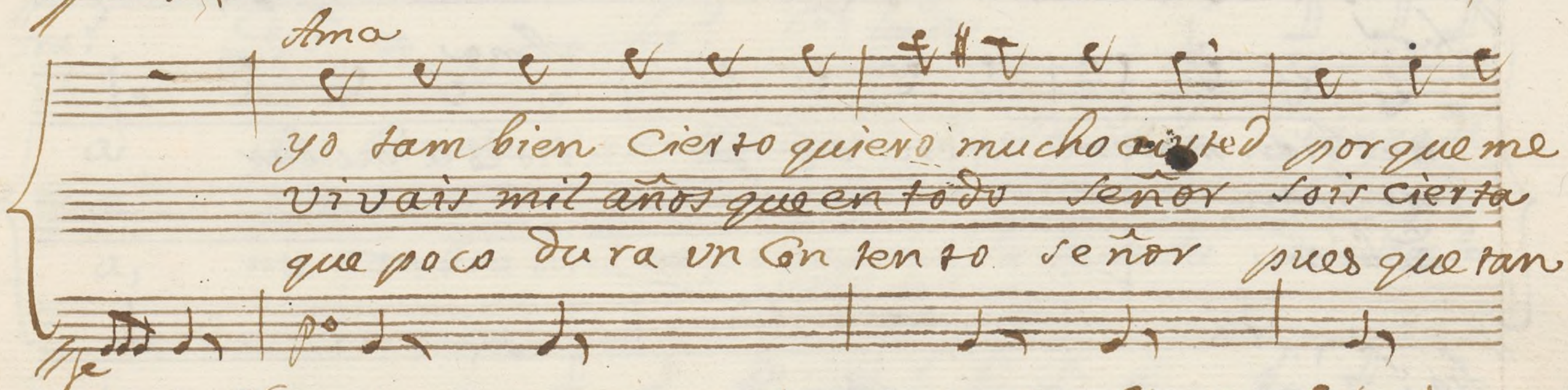
per que il di mo ñe <sup>ya vire me entender</sup> ~~me bien se querer~~ vu set charman exo  
yo la pei nar <sup>a</sup> la mod de parri yo la en se ñar a bai  
me an de pe lar es se di able de chic a die ma dame ~~ten~~ se



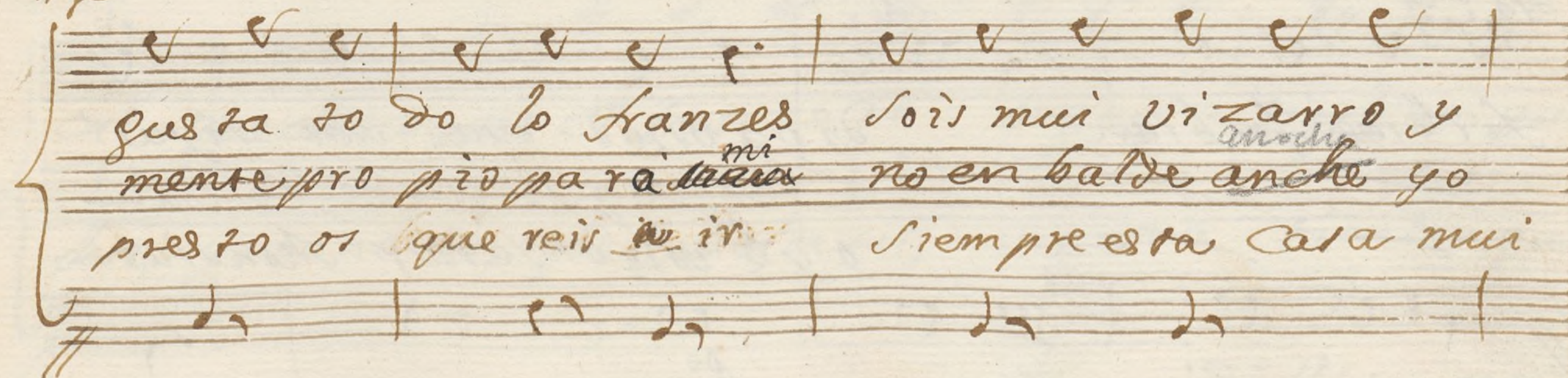


li Come il xur e yo ~~en~~ las niñas a si las guerren  
 lar el minuet le Contra danste y tan bien le taichz  
 sui botre sen o sacre diable a london de iri

Ama



yo tam bien Cier to quiero mucho ~~quiero~~ porque me  
 vivais mil años que en todo señor sois cierta  
 que poco dura un Con tento señor pues que tan



gusta to do lo franzes sois mui vizarro y  
 mente pro pio para <sup>mi</sup> ~~la~~ no en balde <sup>ancho</sup> anche yo  
 presto os lo que reis ~~en~~ ir Siem pre esta Casa mui



sois ya sebi esto que llaman a qui a la dernier  
 de vos que tē yor di mi afecto al punto que os bi  
 vuestra será Cuando gustareis bien poderis venir  
 fra!

me bien madam vien obligada no es a du lar  
 me bien  
 me bien

fra!

for bien for bien

Tri.  
 diga vsted esa sor tija  
 a ver saque vsted de los  
 oye vsted señor Monsiur  
 3<sup>a</sup>  
 je po



es de brillantes, qui qui y tiene usted muchas:  
 es echo en Londres qui qui y tiene usted otro:  
 fra jablón madam qui qui vudi Cri: tie ne usted mucho di:  
 a, que bonita es; prene un pri; la la la la Cuerpo de  
 a, que bonito es; qui qui, qui v e e e e e e e e e e  
 a, me cambia usted. qui qui, riqui) la la la la diable la  
 cri que chusco quer el fran ze si oigan a tiendan que  
 hic, yo conozer, que quier de zir, oigan a tiendan que  
 Segui di lli sa yes



Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "ba apro se guir oigan". The middle staff is another vocal line with lyrics "to a cabe a qui se guir di". The bottom staff is a basso continuo line, indicated by a double slash (//) at the beginning. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line. The middle staff is another vocal line. The bottom staff is a basso continuo line, indicated by a double slash (//) at the beginning. The section is marked "allegro" in the middle of the system. The music continues with various note values and rests.

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line. The middle staff is another vocal line. The bottom staff is a basso continuo line, indicated by a double slash (//) at the beginning. The section is marked "Segui. All." in the middle of the system. The music continues with various note values and rests.



no

Un frances en el Prado hallò unas Damas

hallò unas Damas y al instante se  
Volvió a encontrar las y así dio la Res

Vino a Correr las ya lixarse se vino a Correr  
pues tá a sus pa la brás y así dio la Respuesta a sus pa



Jar las la bras; a dios Doña salerro, Zambonba y que mo chachas  
 Digo Doña salerro, si yo peñar la paba la dos ellas solo le  
 Siquereii comex sopa yo con bido a la ta bla;  
 vos otras paba e pabo de sollais con gran maña;  
 dizen estas pa la bras Una Monsiur don demonio  
 aqui no de suellan Allegro.



otra Una

sieste busca paba — cacia el otro  
nise pela nada — solo se tras

lado —  
quila —

otra puede ir a pelar la — ha.  
un poco la lana —

pelar paba' e  
la lana e' dimono,

3 4

3 4

la la la la la la la la la la... Yari  
Yari

3 4

Allo



por su be re da Ca da v no marcha

Aqui se acaba  
perdonarnos sigula  
esta humorada. /  
adios Doña la tierra

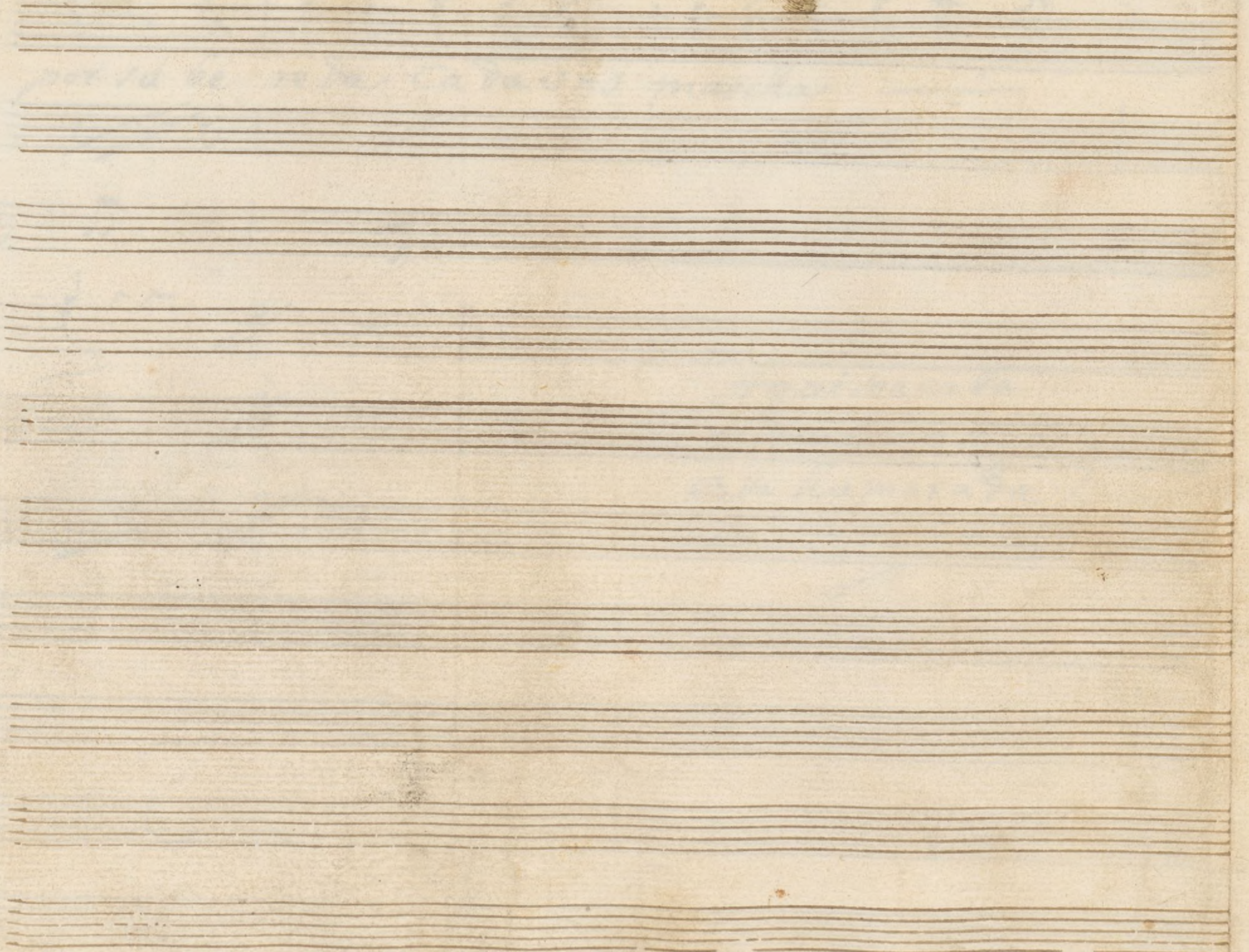


Violin Prima

+ Sonata 3









Violin Primo.

+ tonadilla à 3.

Mus 143 16

143. 16

Handwritten musical score for Violin Primo, featuring a tonadilla in 3/4 time. The score consists of 16 staves of music, including a key signature change to D major and a section marked 'allegro'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. The score is written in a cursive, handwritten style.

Vol. 16

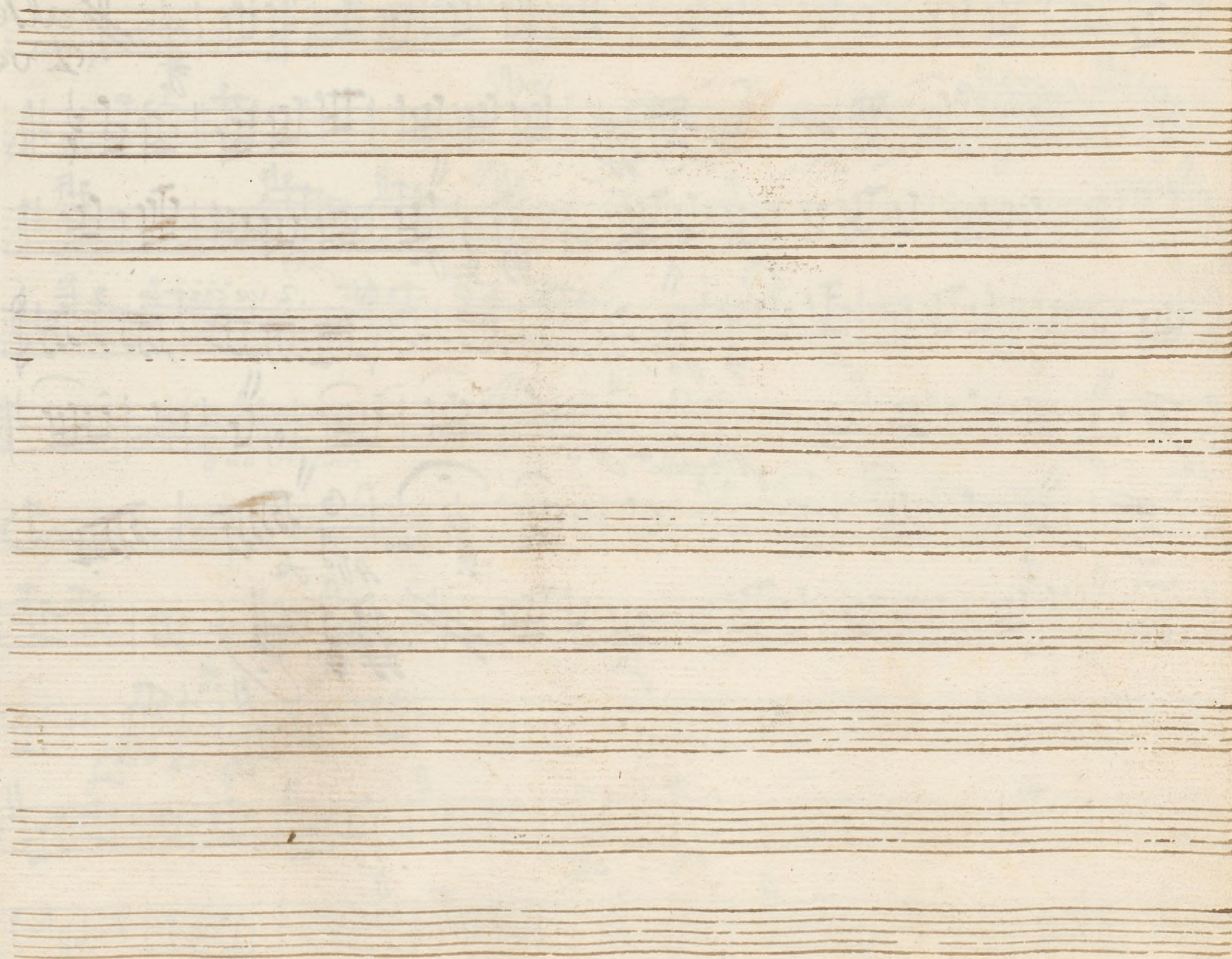














Violin segundo.

+ tonadilla a 3.

Mus 143-16

Handwritten musical score for Violin II, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p*, *se*, and *pp*. There are also triplet markings (3) and a *Vivace* marking. The score concludes with a double bar line and the word *allegro*.

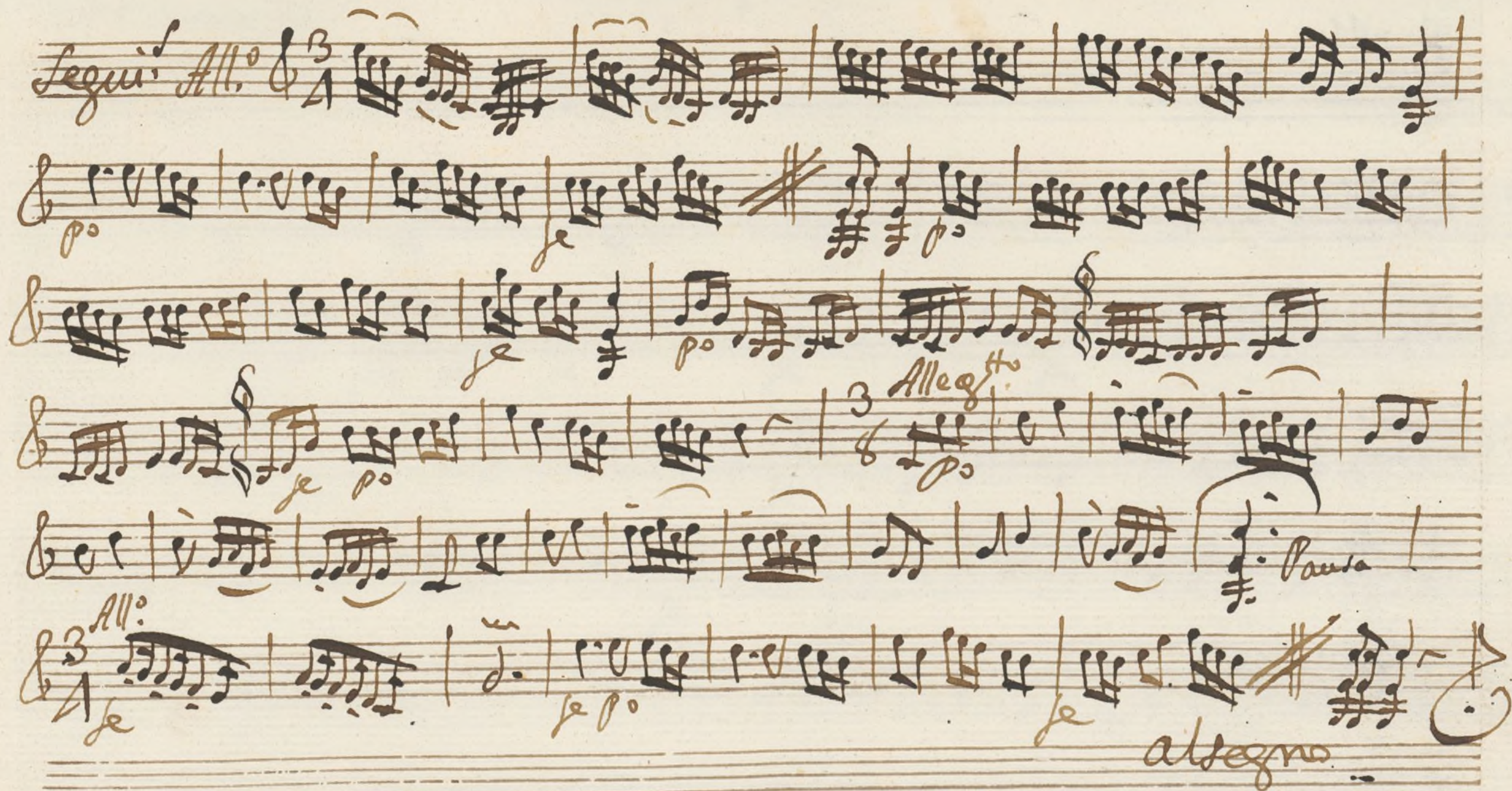


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

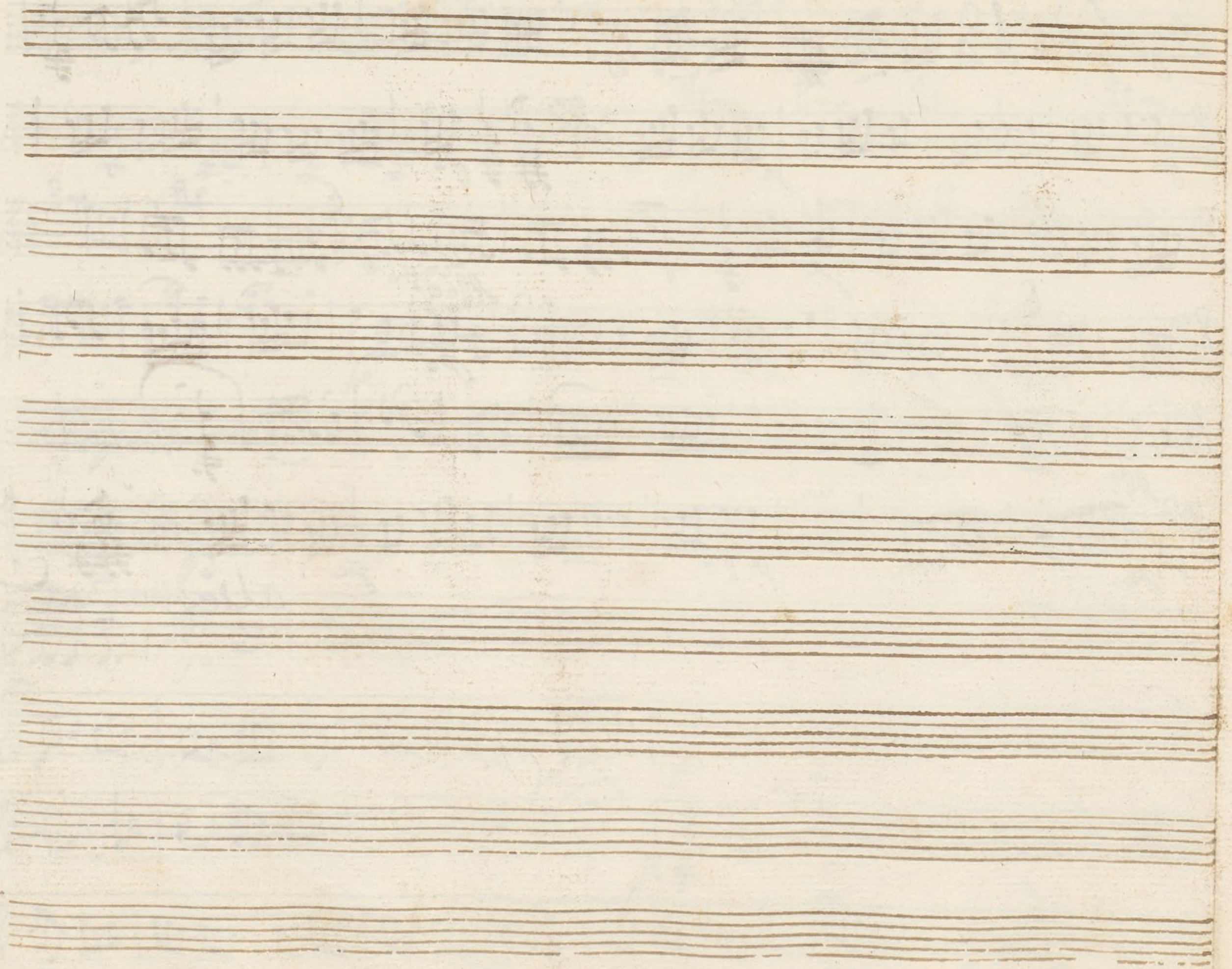
- Top Section:** Multiple staves of music with various note values and rests. Dynamic markings include *ff* (fortissimo) and *se* (sforzando).
- Section Header:** *Coplas* *All. poco* (Allegretto poco).
- Section Header:** *al segno* 2 vezes (2 times).
- Section Header:** *Carola* (Carola).
- Section Header:** *al segno* 2 vezes (2 times).

The notation is in a historical style, likely from the 18th or 19th century, with a focus on melodic lines and dynamic contrast.











Contrava 101.

Mus 143-16

Conadilla a 3.

Handwritten musical score for Contrava 101, titled "Conadilla a 3." The score consists of eight staves of music in a single system. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in brown ink, including "p." (piano) and "se" (sempre). The final staff ends with the word "allegro" written in a stylized, cursive font.

Volvi



Handwritten musical score for a piece titled "Coplax All." in 6/8 time. The score is written on ten staves. The first staff begins with the tempo marking "All. presto" and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte). The score includes a section marked "allegro 2 vezet" and a section marked "Parola". The piece concludes with a final "allegro 2 vezet" marking.



[illegible]

*Allegro*

A handwritten musical score on a single five-line staff. The notation includes various note values such as eighth notes, quarter notes, and half notes, along with rests and bar lines. There are several slanted lines drawn through parts of the staff, possibly indicating corrections or deletions. Faint handwritten markings are visible below the staff.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and symbols, with some markings above and below the staff.

A single staff of handwritten musical notation. It begins with a treble clef (C-clef on the first line). The notation consists of a series of eighth notes, some beamed together in pairs. There are vertical bar lines separating the measures. The ink is dark brown on aged, slightly yellowed paper.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a half note, a quarter note, a triplet of eighth notes, another triplet of eighth notes, a quarter note, a group of sixteenth notes, and a final quarter note. The word "Pavane" is written below the first few notes.

disegno

Ayuntamiento de Madrid

SP