

Mus 143-12

Conadilla a 3.

Brinoli

La Burla

Gambu  
La Jansa

de Los Abates, y Dama;

Del S.<sup>o</sup> Esteve;

143-12

*Allegro Tosto*

$\frac{2}{4}$   
 $\frac{2}{4}$

*Brinolina a Gate Primero*

*que se liz dicha*

*9.º se liz plazer*

*despues de tres Meses Con seguir mi bien*

mea bira aora mismo por este papel —

q<sup>l</sup> vaya esta tarde subhermo sura a ber

q<sup>l</sup> se li ze suerte que se liz que

rer — quiero muchas vezes el Papel Le

er — q<sup>l</sup> se li ze suerte que se liz que

ver - quiero muchas veces, el pa pel Le  
 er; que dicha tan grande  
 que fe li ci dad - des pue de ser me res a mi  
 bien lograr por esta car ti ta  
 a vi so me da - qº vaya esta tarde a ver

Handwritten musical score for a song, featuring lyrics in Spanish. The score is written on ten staves, grouped into five pairs by large curly braces on the left. The lyrics are written below the notes. The music includes various notes, rests, and dynamic markings such as *Brill.*, *For.*, *sfz*, and *se encuentran todos*. The lyrics are:

su verdad  
Papel Ven tu ro so  
dicha singular — Yo me parto a ver la  
yo me parto alla — papel ven tu ro so  
dicha singular — Yo me parto a ver la yo me  
parto alla;  
se encuentran todos.  
Volvi.

*Bri.<sup>te</sup>*

*par.<sup>do</sup>* A bur D<sup>n</sup> Li boris a bur D<sup>n</sup> Pascual, que

*Bri.<sup>te</sup>* Con quantas en pleas tu Con tanse amor Con

*par.<sup>do</sup>* tal se cor teja no lo hago mui mal;

*Alleg.<sup>ro</sup> Mode.<sup>ro</sup>* quantas se puede lo pro pio que vos

*par.<sup>do</sup>* le coje de la mano y se lo dice a media voz

*Alleg.<sup>ro</sup> Mode.<sup>ro</sup>* Cor tejo Una In dia - na Yu

*Bri.<sup>te</sup>* Cor tejo Una Uri - - a Yu

*Se*

na Beru guera Cor re jo Una Ma — ja Yu  
na Pana dera Cor re jo Una chu — ca Ju

na A vella nera Ja ora mis mo par to a  
na Cal ze tera y oy e Con quir ta do V.

ver Una Ni ña q.ª ya hã muchos me ses q.ª Jo pre ten  
na bella Ni ña q.ª Ja ha l gu nos me ses q.ª la pre ten

Ari. li

dia  
dia

gra-cia  
fuer-ro

cha-cha vo nita  
Cor-te far mozas

y tu do nai-re  
e res ga llar-do

no ay  
soy en

Viva tu  
Viva tu

que  
vien

yo no a ba se  
 pre un Bernardo

Viva  
 ya Dios

muel tra ve lle za  
 me

mor y ar se  
 voy vo lan do

mor y ar se  
 voy vo lan do

mor y ar se  
 voy vo lan do

*Allegro*

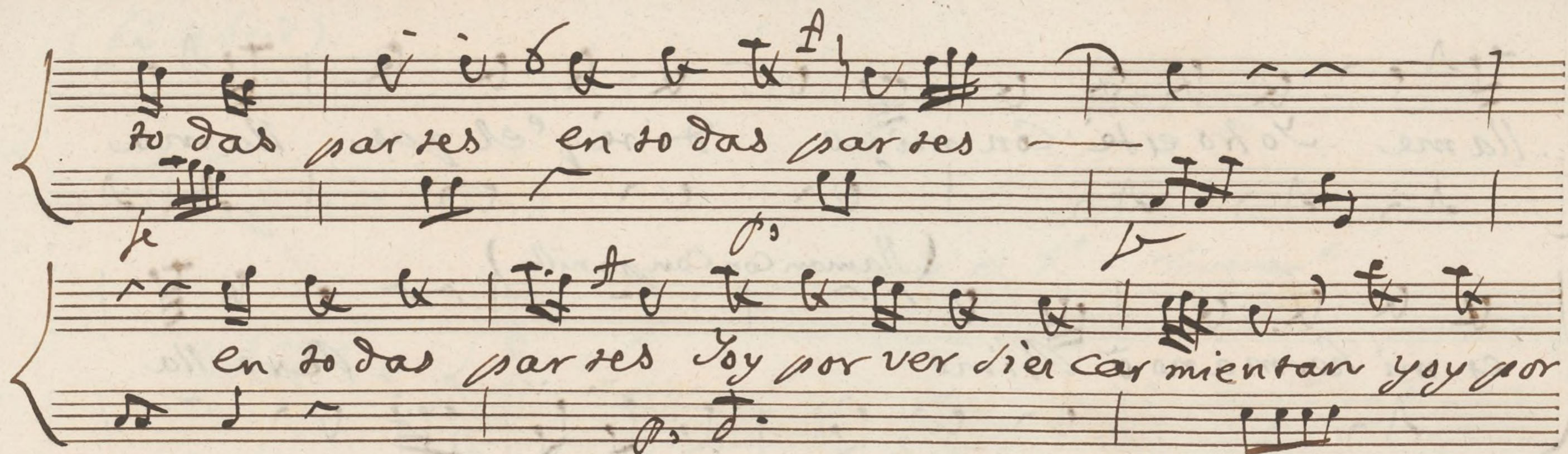
*Andr vivace*

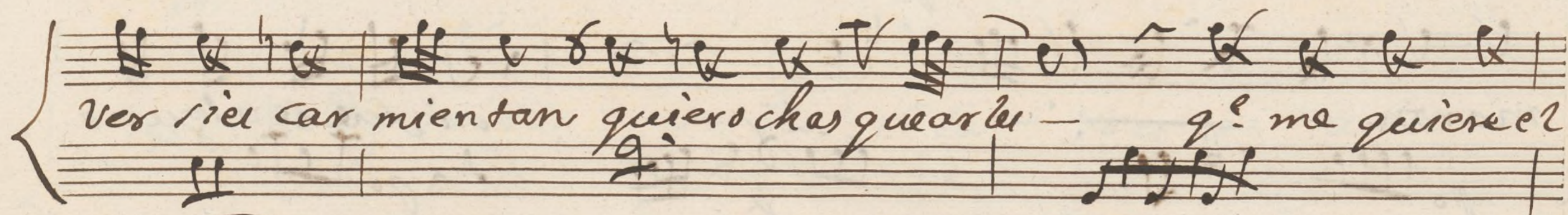
Sala Condor sillos; dos Puertas, la que  
 se zerraron; Una Mesa Condor, Paquitas y  
 dos Mantillas;

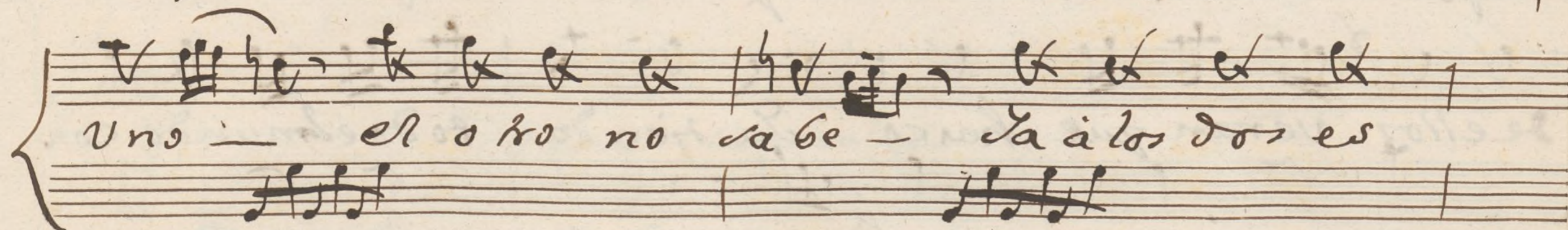
*Dama*

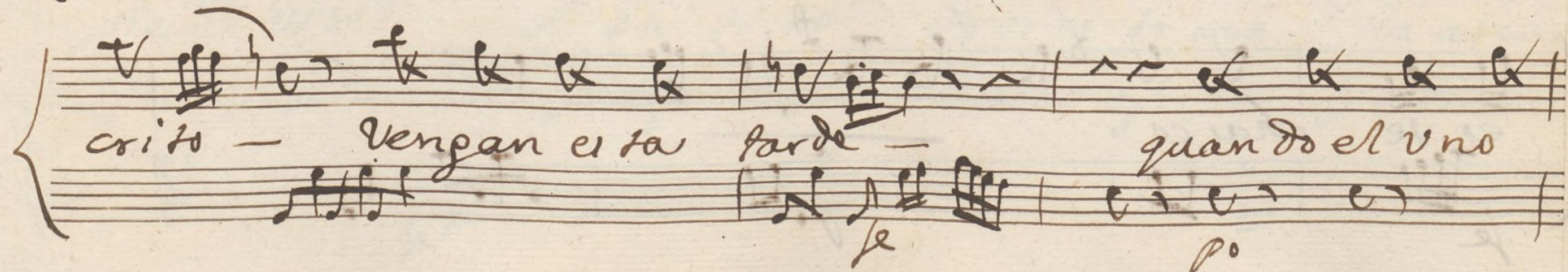
dos muebles me per

siguen en to das partes dos muebles me per siguen en


 to das par ses en to das par ses  
 En to das par ses Soy por ver vie car mientan yoy por


 Ver vie car mientan quiero cha que ar de — q<sup>e</sup> me quiere e?


 Uno — el o ro no sa be — La a los dos es


 crito — Vengan e la tarde — quan do el uno

llame Yo to este Con migo di re q' el que llama  
 es mi hermano o Primo Pero la  
 maron si fue se alguno  
 de ellos veran que charco la tienda todo el mundo con  
 es se charco

(llaman Con Campanilla)

(bá abrir)

Andr.  
Bri!

Sale el 1.<sup>o</sup> Reveren.  
Sale el 2.<sup>o</sup>

Ma da mi ta se ño ri ta y se to i a los  
Dul ce ech i ro Due ño mio yo me por to a

Dama (Corteja a la fran<sup>ca</sup>)

pie de U<sup>sted</sup> A ba si to Yo os cu si mo la aten  
Dama  
buenos pies yo agradez co buen to afec to yo os lo

Bri.<sup>li</sup>

8.<sup>a</sup>

cion q.<sup>o</sup> me te neiv que chusca q.<sup>o</sup> vella <sup>da</sup>mas  
re Compensa se <sup>sar</sup> que her mora que linda mas

chusco mas chusco es urto

di cho sa la suerte que

~~chusco mas chusco es urto~~

di cho sa la suerte que

lindo mas lindo es urto

Une nuestra fei <sup>Bri.<sup>li</sup></sup> en prueba de mia fecho es to te  
<sup>(la da un carucho con la vanos dentro)</sup>

Une nuestra fei <sup>sar</sup> to mad este regalo mi dulce

<sup>(la da una lechuga en buelta en un papel)</sup>

traigo q<sup>e</sup> con una Pavita sabrá de par mo, por  
 prenda q<sup>e</sup> os puede ser de par mo para la Cena, <sup>ga</sup> <sup>vo</sup>

er repa lo ves que sois vi  
 que reis segun ves que yo esté

Za rro — Bri. li (arrimando la silla) ga  
 feca — gardo, me quieres mi alma soy  
me quierel mi dueño da soy

le p<sup>o</sup>

tocan la Campana  
y celebran el festivo

D<sup>a</sup> - i

tría mi vida

tría que rido

(Cortada el 1.º de los peces)

ay ay

ay de

Mar And.<sup>te</sup>

Bri.<sup>li</sup> (Coleris y temblando)

ay yo el tor muerta

mi ay que su to

no tenga se  
de se cha el te

car q<sup>da</sup> mi? si se feze, sabre yo ma tar a

mor q<sup>da</sup> para mil ombres me sobra el valor a

mil a mil sabré yo matar ha  
mi a mi me sobra el valor ha

blad que dito quer mi hermanito y sia qui os alla con  
blad que dito quer el primito y si en Cuentra con  
Una ranca con Una ranca os mo lerà  
Una felpa con Una felpa os matará

*Brili*

*po* Yano resuelbo di que hazer debo *ga*

*parto* yano resuelbo di que hazer debo *ga a*

llia conderre sin de te ner se sin de te ner se ya

*Brili*

*lodos* Voy allà { prenday a do rada  
que charco el tonto

Voy allà { prenday a do rada  
veran que charco

Yavoi allà  
gl'adelebar  
Yavoi allà  
quell'evan

*ffor.*

(vare) el 1.<sup>o</sup>

(vare) el 2.<sup>o</sup>

Φ.C.

*Coplas*

3 4

tomará la ~~sta~~ una Baquiniña y mantilla  
y eladará ~~el 1.<sup>o</sup>~~ y lo propio ará con el 2.<sup>o</sup>

*Allegro*

3 4

ga

Para que sin riesgo dea  
ponga se esta To pa ya  
A qui me te ti ro pa

qui sa lir pueda — non te a que sta to pa que  
 si sin re ze lo — puede de este quarto sa  
 ra ver el charco — si len cis ya tiendan que

de la don zella — *Bri!*  
 lir vosed luego — *par do* que mu  
 ya sa len am bor — *(alen) Bri li* ya ve

ger tan fina Cual a ria a que ro —  
 o mi he chizo me quie res de ve ra —  
 tar ves ti da va mos mi que ri da —

que charco el hermano lleva tan he mendo  
al fondo del primo como de la peca  
Vamos con si' gilo ya que esta pronta  
to ma ante los bra - zos  
o que dulce la - zos que fe liz

*allegro*  
*dos veces*

*lento*

*sale la 2.<sup>a</sup> da (haciendo burla)*

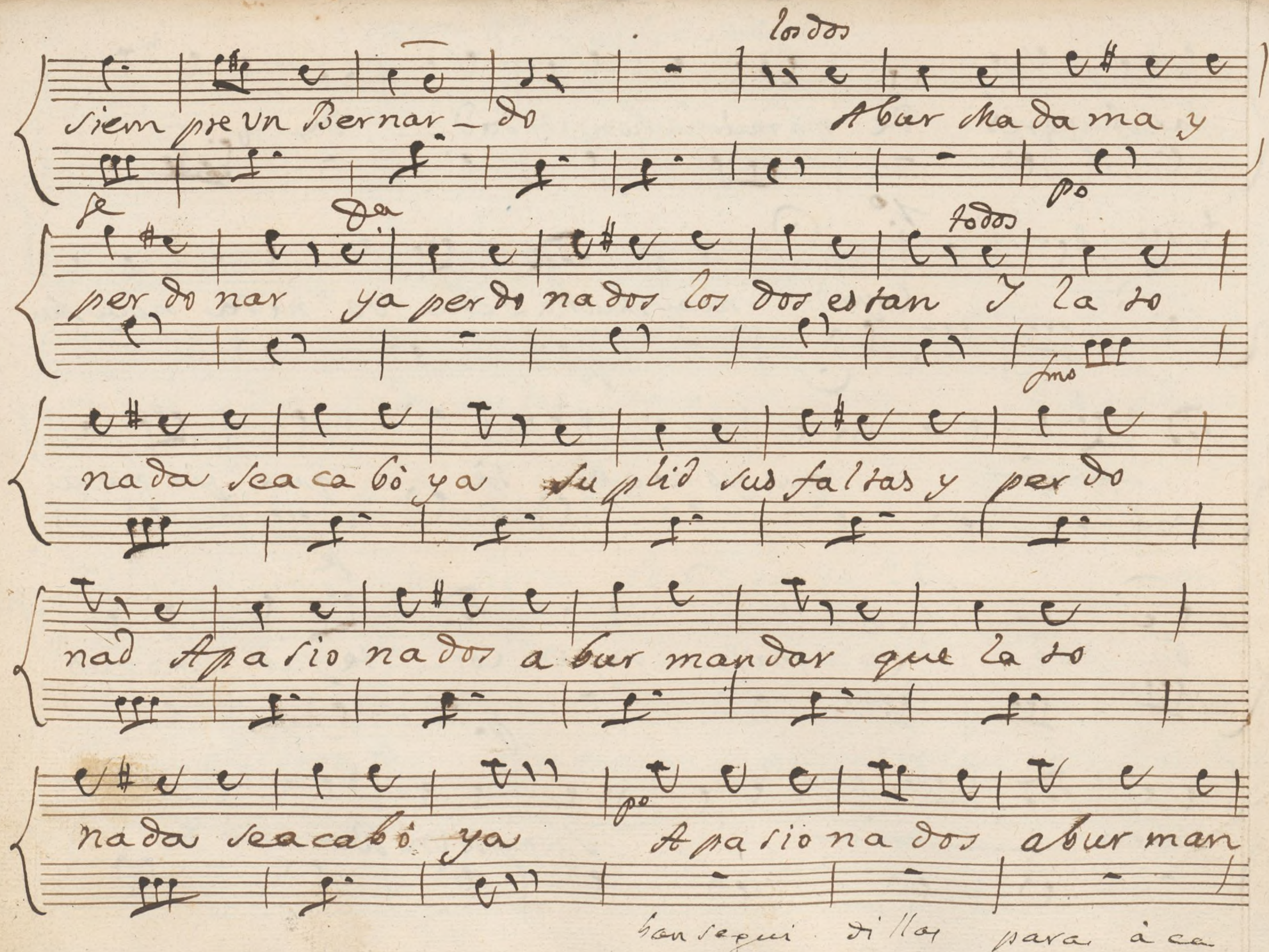
a mor; A dios se ño ritas a dios Nada

mitas a dios Nada mitas Vaya otro favor; ò que chasco

*lento* ò q.<sup>a</sup> Infuria muger fiera Poca bulla no

*Ma. All.<sup>o</sup>* tienen q.<sup>a</sup> alboro tar q.<sup>a</sup> a queros chascos merezen los q.<sup>a</sup> ban tras

las Mujeres de mi mucha honestidad — de  
 noy mucha — cha vo nita noy mu  
 que yo no aba tē que yo no a  
 ba — tē (eucha) soy en Cor — te jar mozas  
 soy en Siempre un Bernar do



siem pre un Bernar - do todos A bur ma da ma y  
 per do nar ya per do na dos da los dos estan todos y la so  
 nada sea ca bi ya fmo sup lió sus faltas y per do  
 nad Apa rio na dos a bur man dar que la so  
 nada sea ca bi ya p Apa rio na dos a bur man  
con se qui di lla para a ca

dar ban segui di lla para acabar se ban de lla

dar Apario nador abur mandar que la so

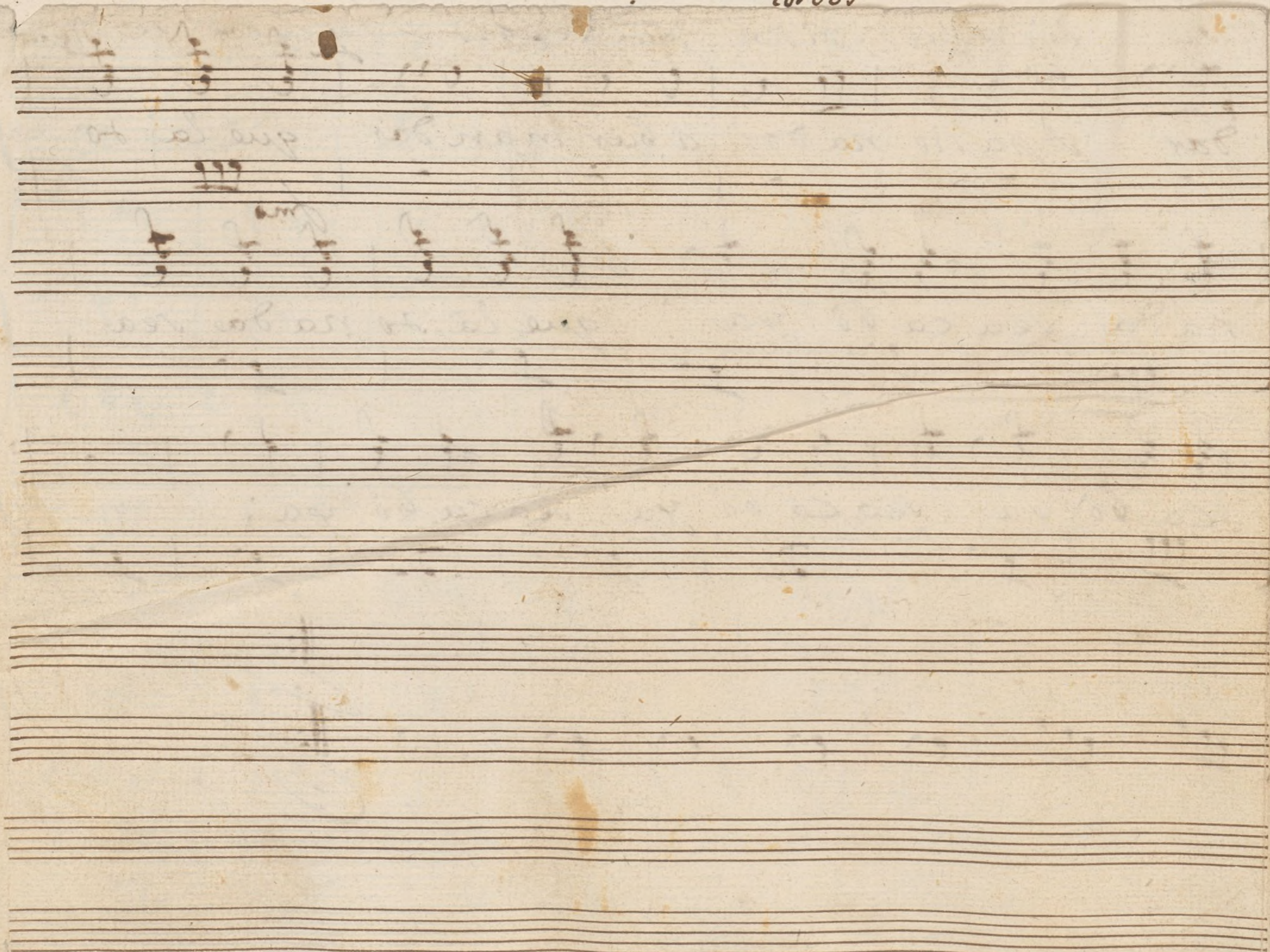
nada sea cabo' ya que la so nada sea

di lla para acabar

cabo' ya sea cabo' ya sea cabo' ya;

para acabar

2000



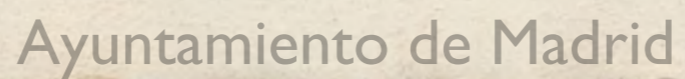
— 2 —

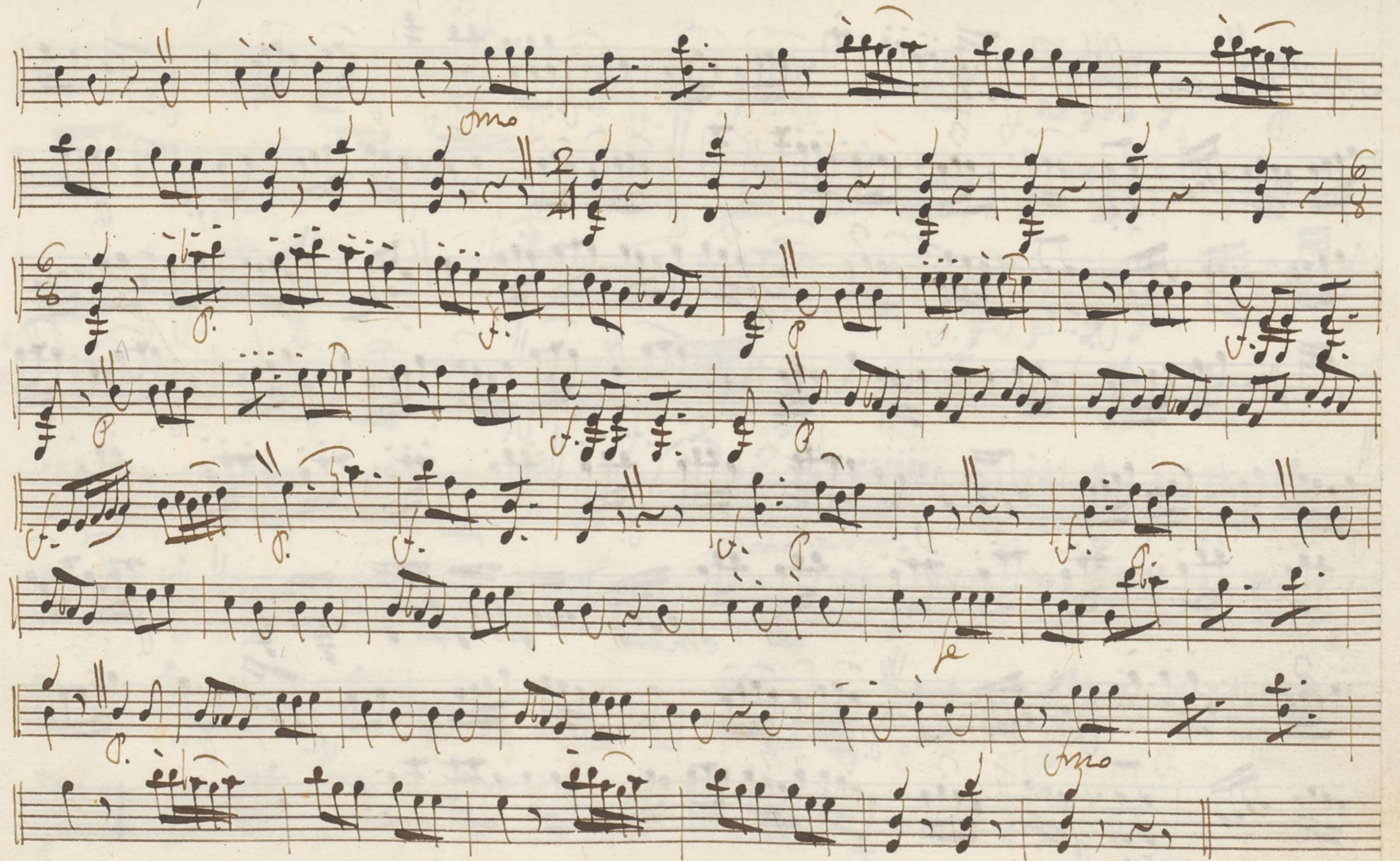
Violin Primero.

Con.<sup>a</sup> a B.

Los Abates Burlados.

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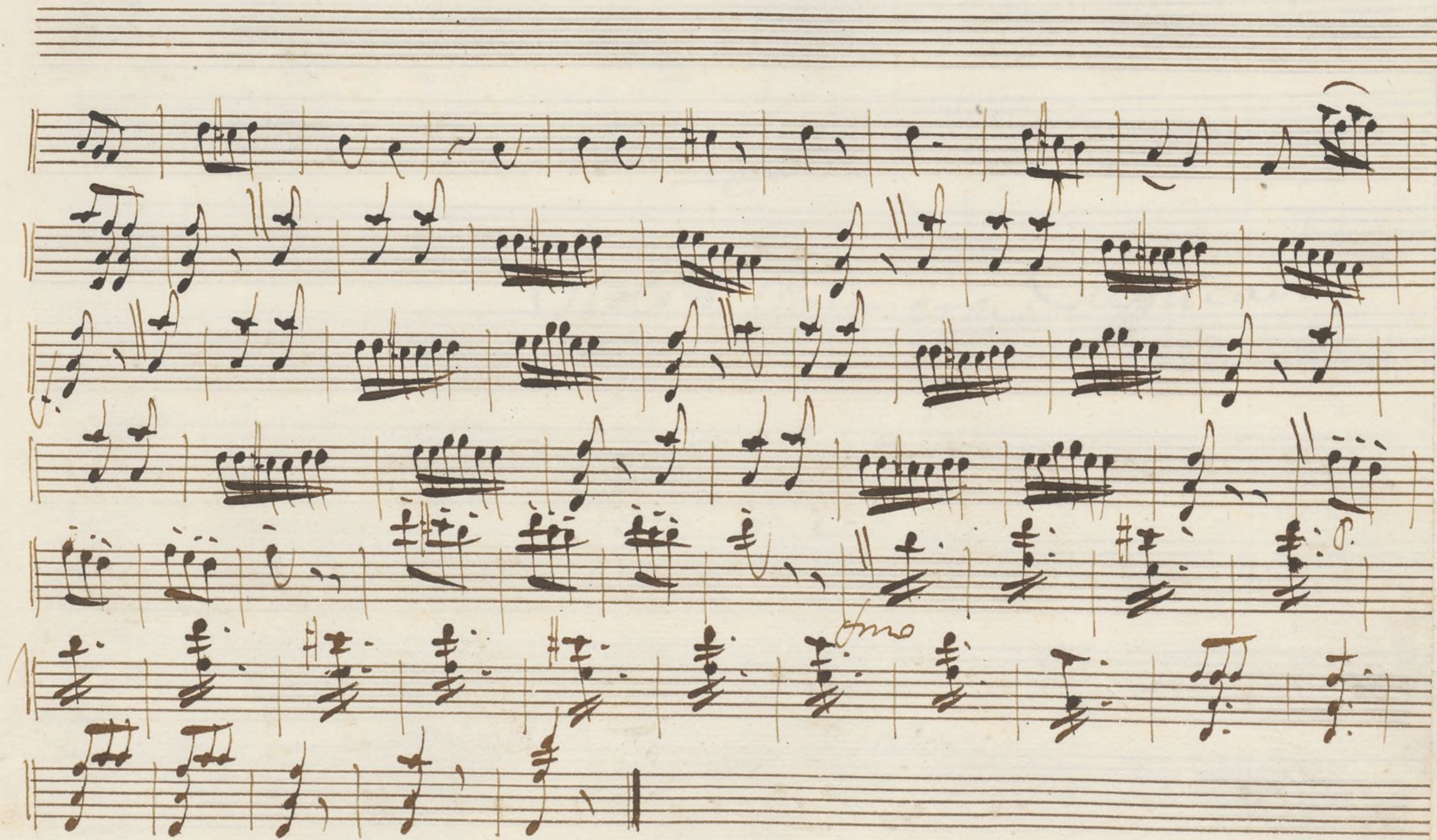
*And.<sup>te</sup> vivace.* 6/8 3

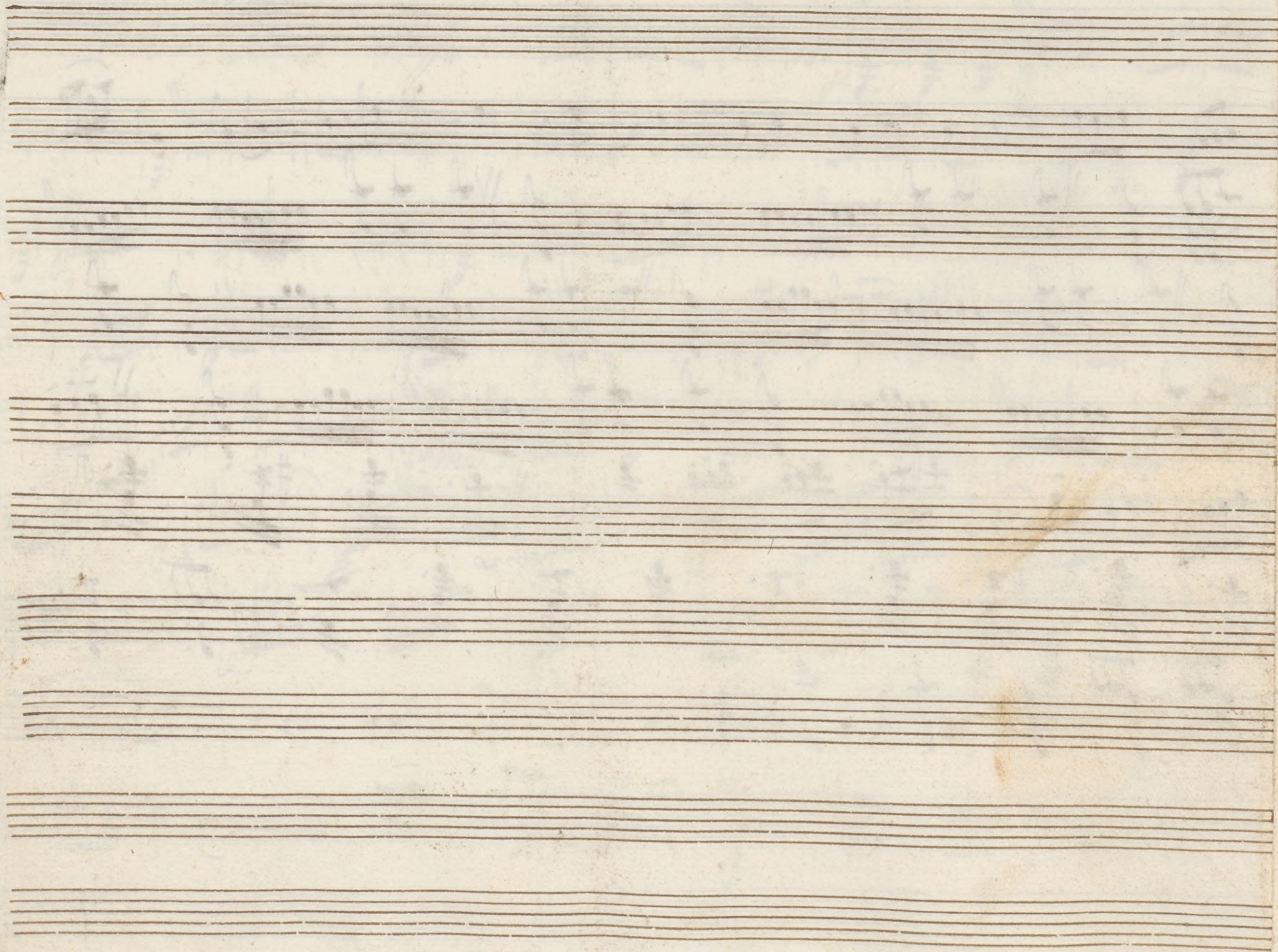
The musical score is written on two systems of staves. The first system consists of 8 staves, and the second system consists of 2 staves. The music is written in a cursive, handwritten style. The first staff of the first system is marked with *And.<sup>te</sup> vivace.* and the time signature 6/8. There are various musical notations throughout, including notes, rests, and dynamic markings like *p* and *f*. There are also some handwritten annotations in brown ink, such as *mo* and the number *3*.

*Mas  
Andte.*

A handwritten musical score on eight staves. The notation is in brown ink on aged, slightly stained paper. The first seven staves contain dense musical notation, including many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. There are several double bar lines and repeat signs. The eighth staff ends with a double bar line and the letters 'D.C.' (Da Capo). Handwritten annotations in brown ink include 'Mas Andte.' on the left margin, 'piano arway.' written above the sixth staff, and 'for.' written below the seventh staff. There are also some small numbers like '3' and '6' written above certain notes.







+

Violin Primero. Duplicado

ton.<sup>a</sup> a 3.

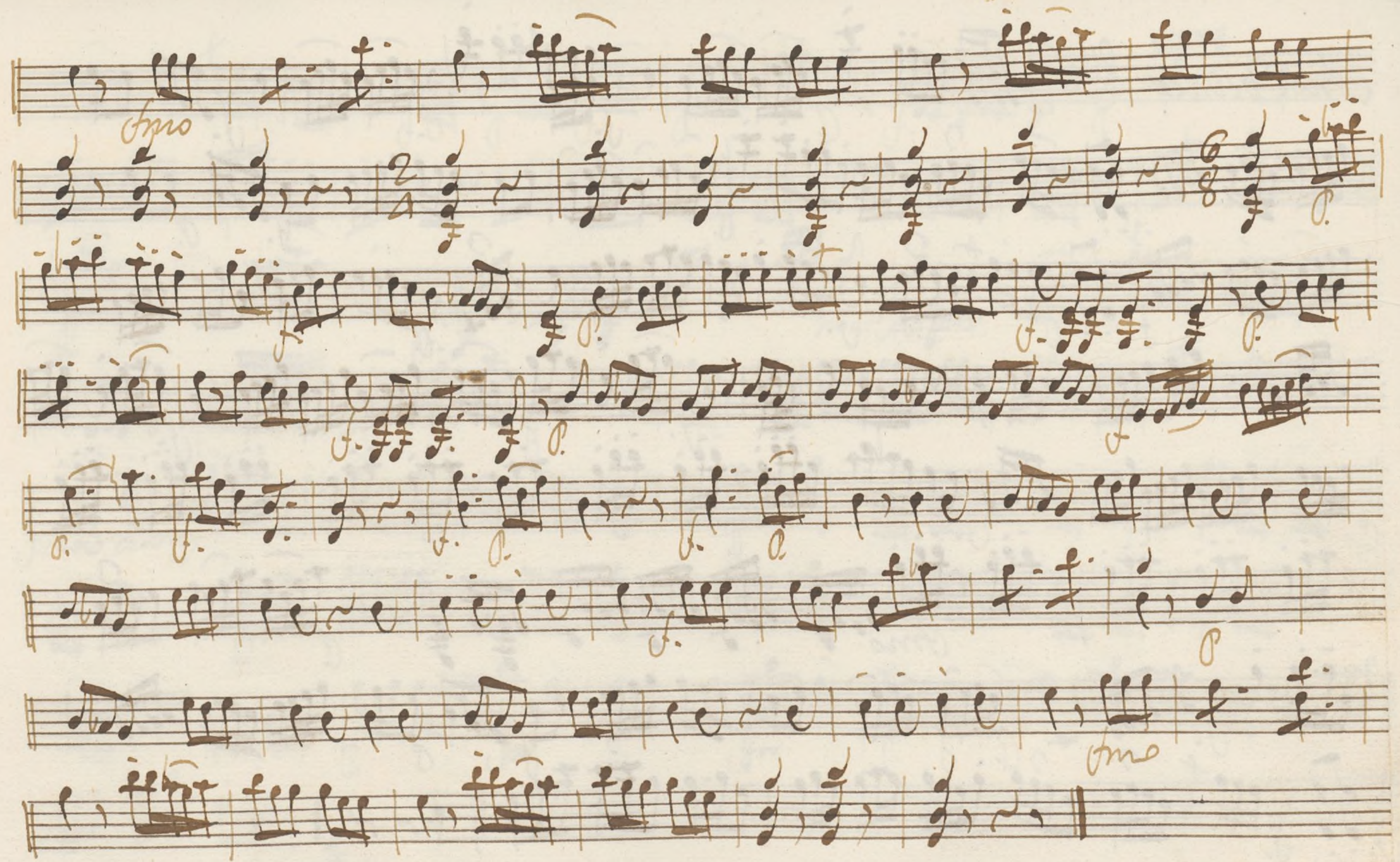
Los Abates Burlados.

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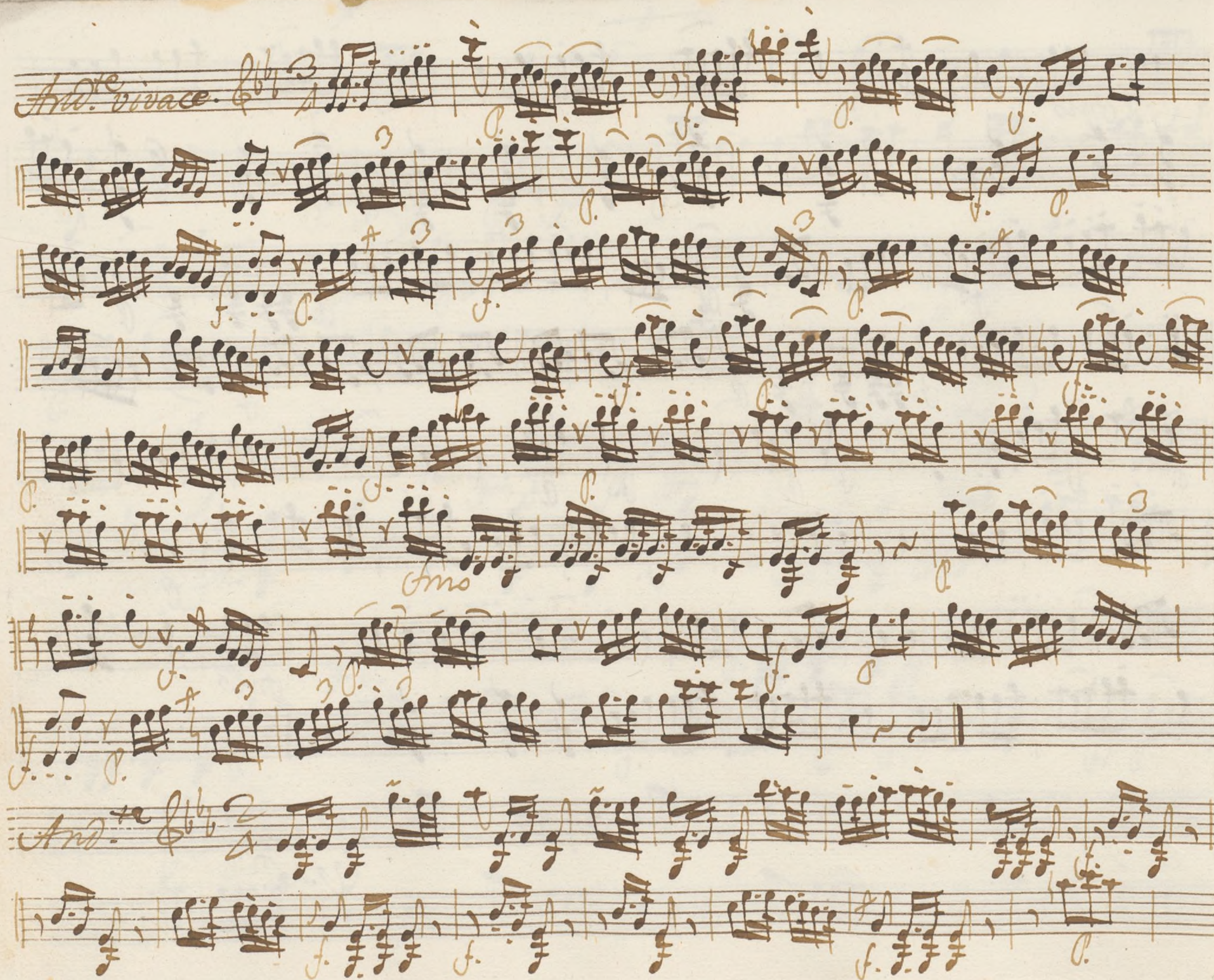
Handwritten musical score on ten staves, featuring complex rhythmic patterns and various musical notations. The score includes several tempo and performance markings in brown ink:

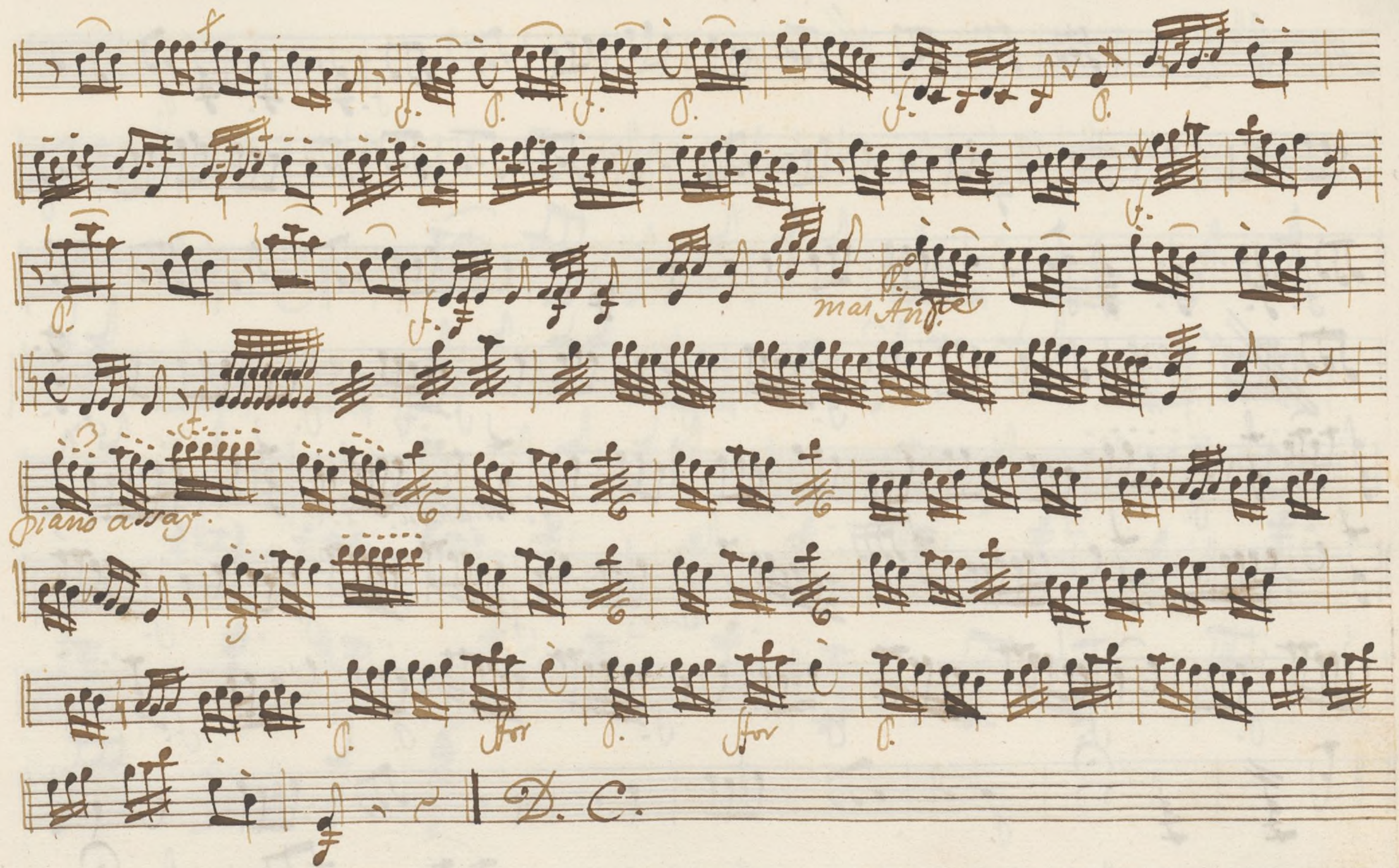
- All. Furto.* (Allegretto Furto) at the beginning of the first staff.
- Allegro* markings on the second and third staves.
- Allegro* and *Mod. to* (Moderato to) markings on the sixth staff.
- Allegro* and *Mod. to* markings on the seventh staff.
- Allegro* and *Mod. to* markings on the eighth staff.
- Allegro* and *Mod. to* markings on the ninth staff.
- Allegro* and *Mod. to* markings on the tenth staff.

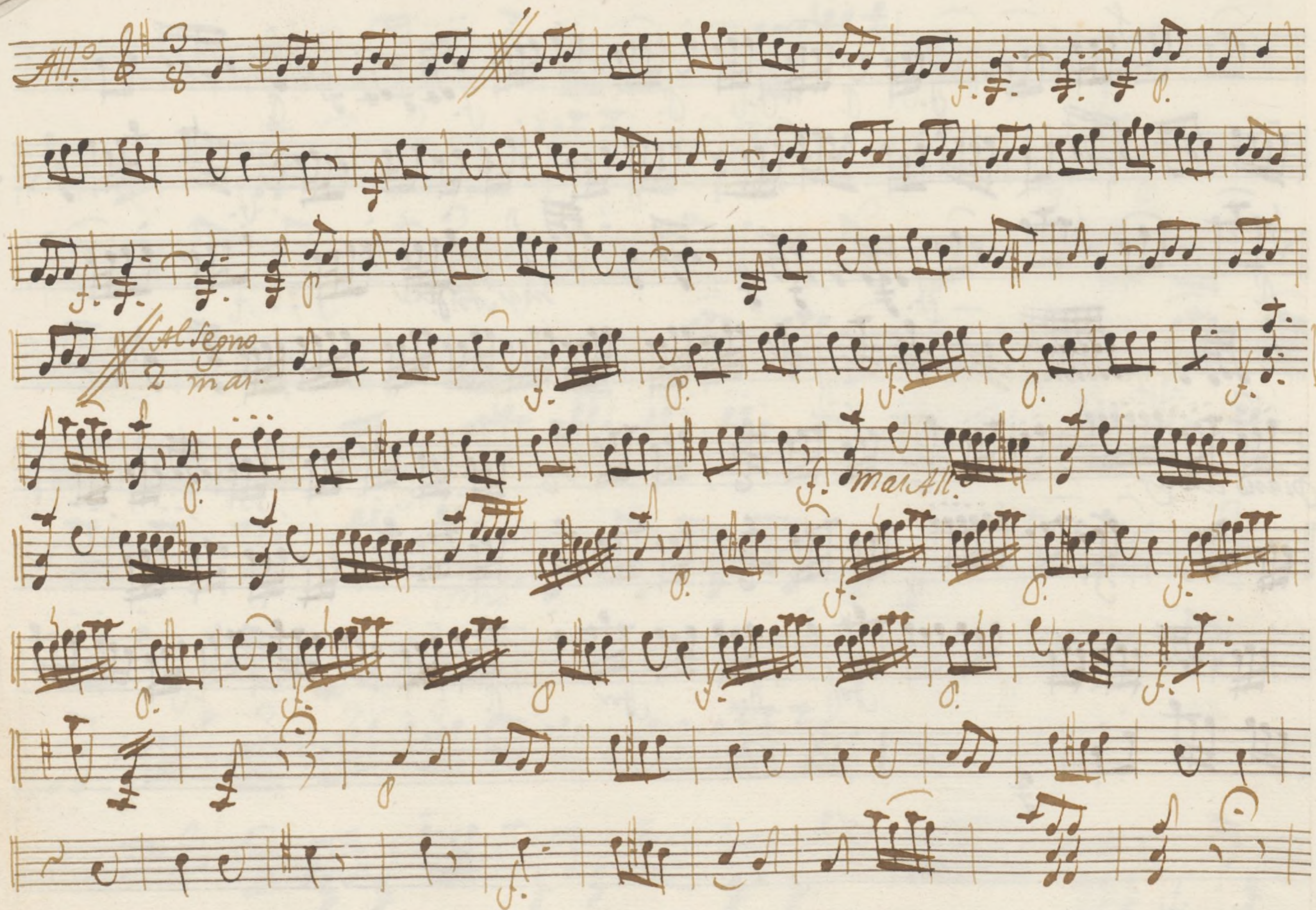
The notation includes various note values, rests, and dynamic markings, all written in brown ink on aged, slightly stained paper.

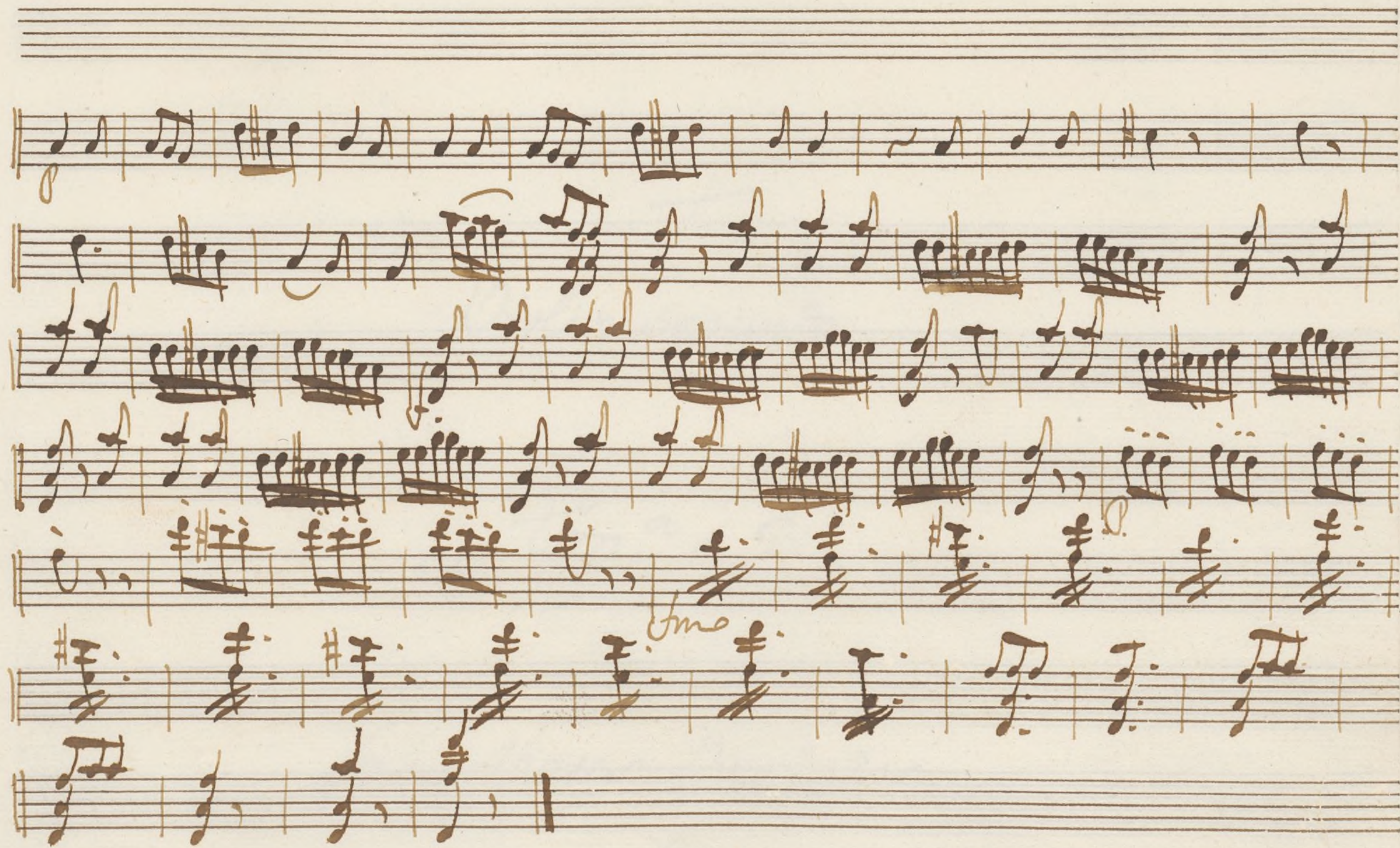


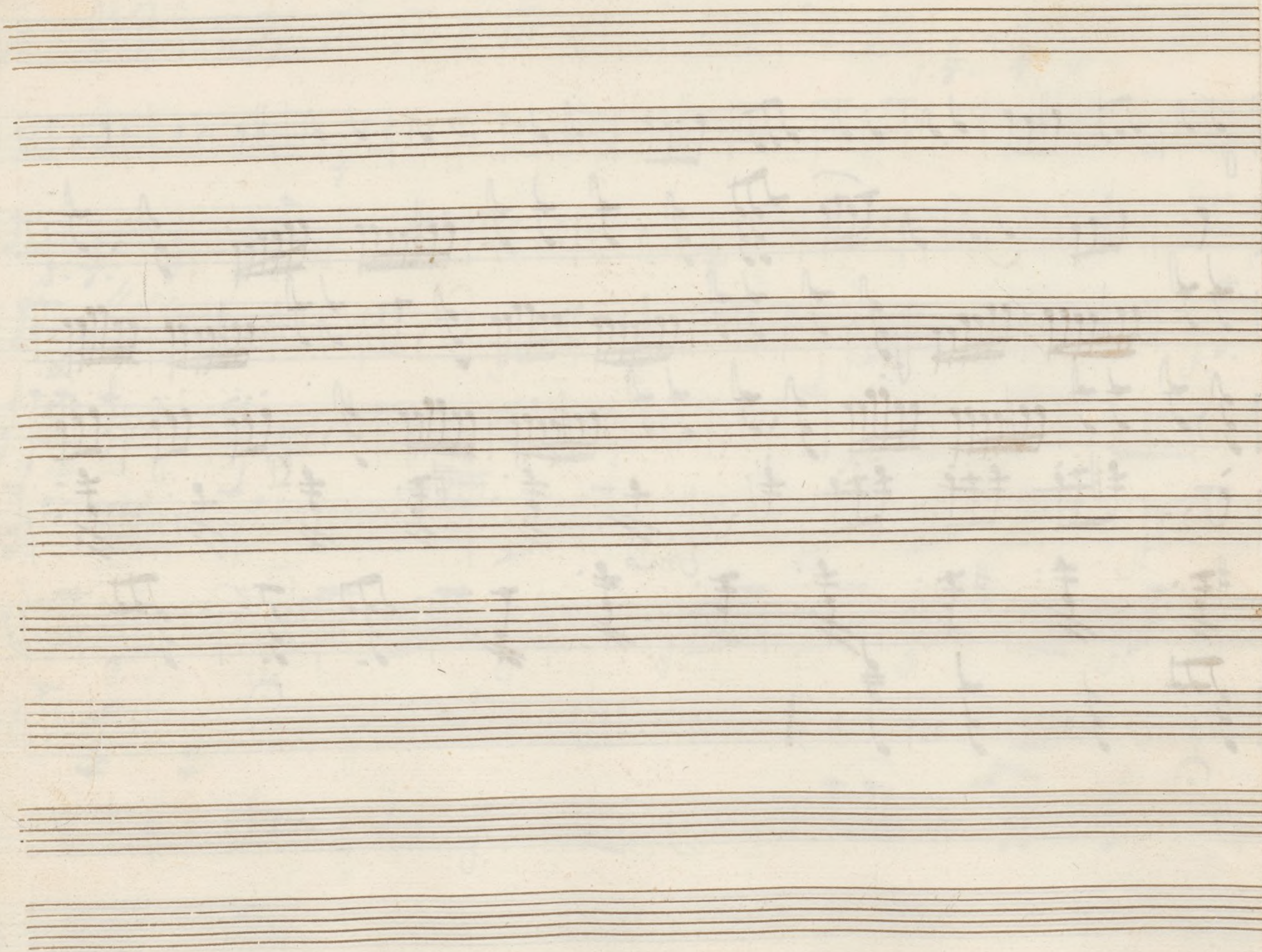
V. P.











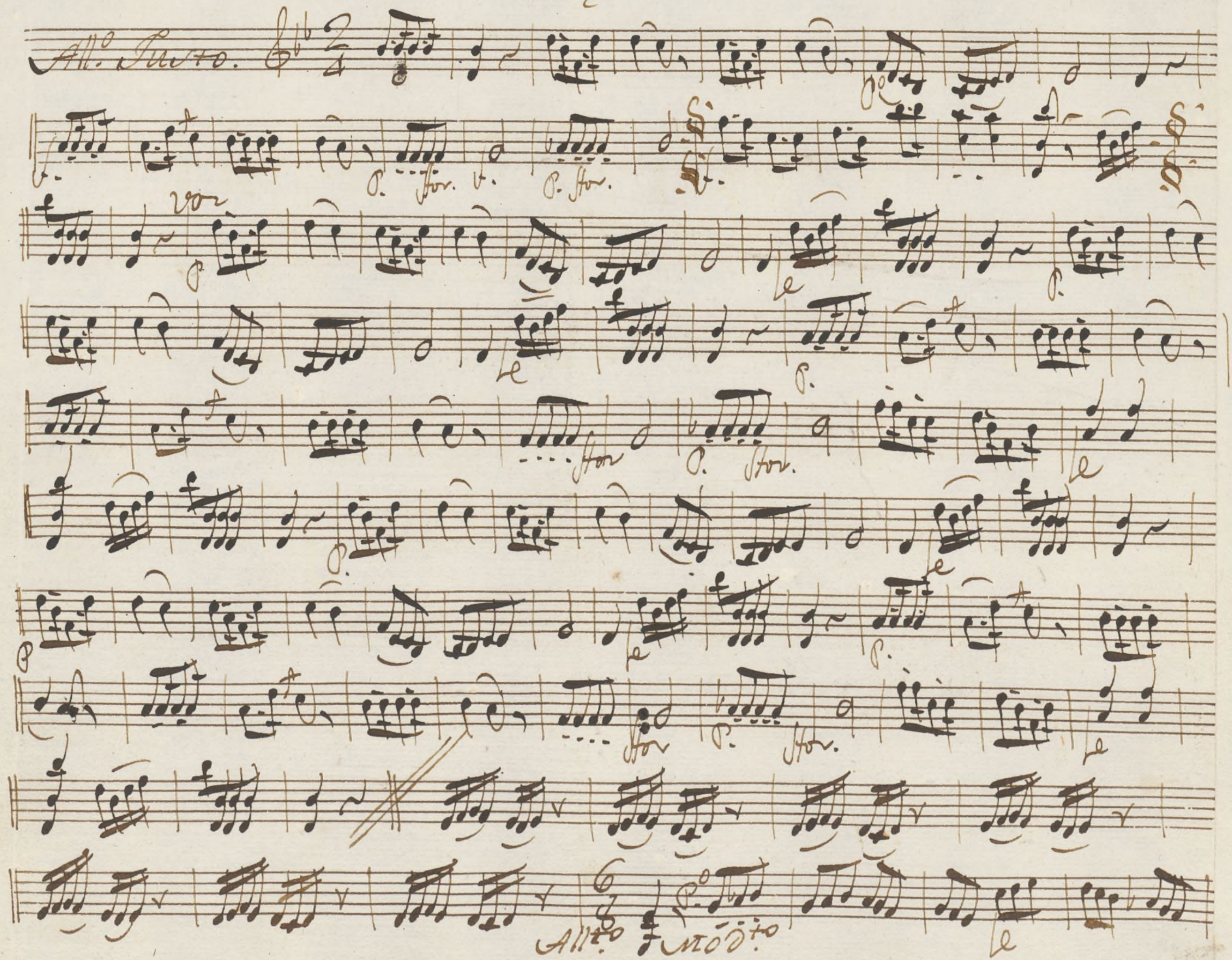
+

Violin Segundo.  
8

ton.<sup>a</sup> a B.

Los Abates Burlados.

//

*All.<sup>o</sup> Furto.* 

*All.<sup>o</sup> MÓD.<sup>o</sup>*

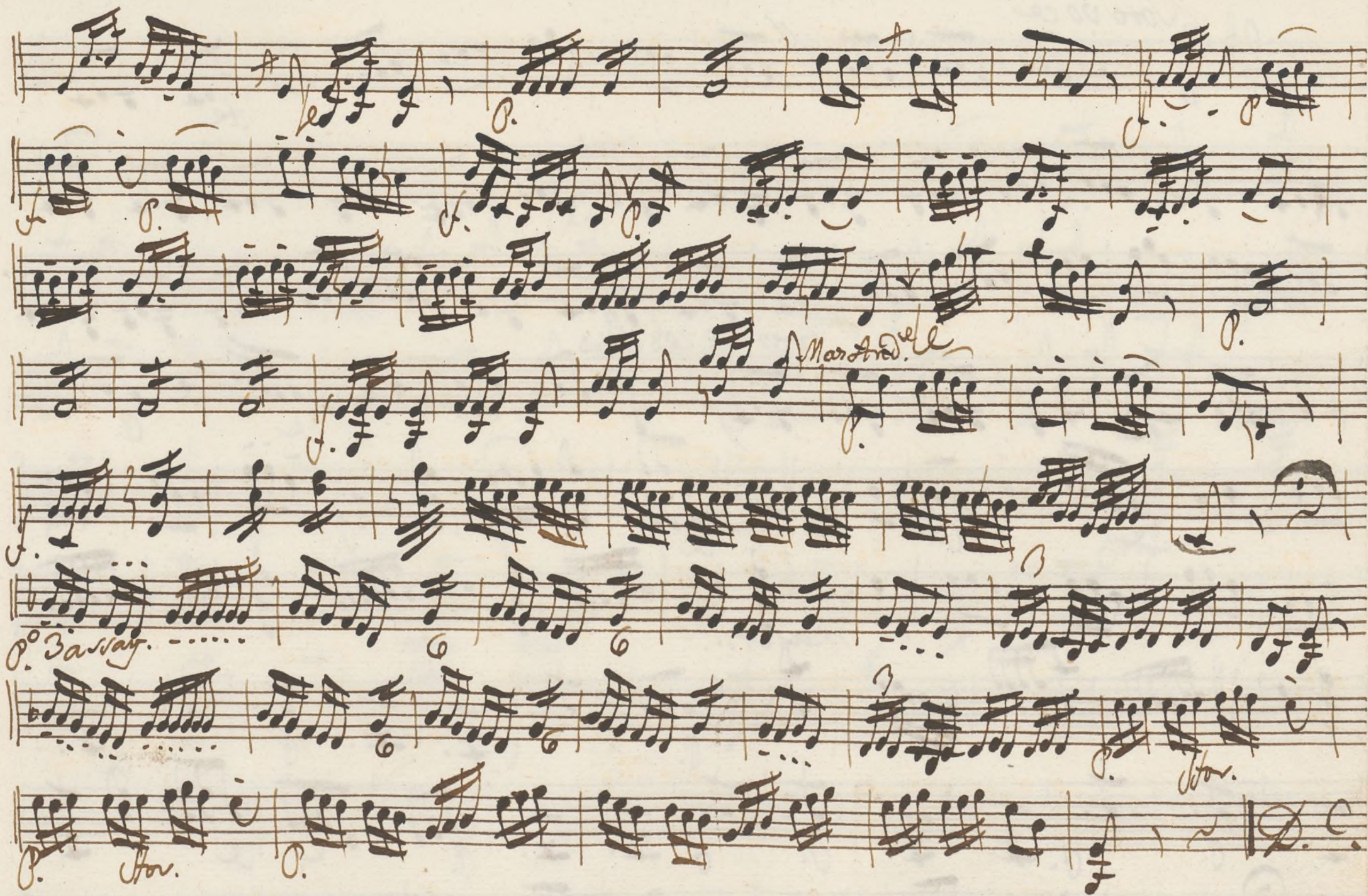


*And.<sup>te</sup> Vivace.*  $\text{G}\frac{3}{2}$

*Segue.*

*And.<sup>te</sup>*  $\text{G}\frac{3}{2}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.<sup>te</sup> Vivace.' and a treble clef. The second staff is marked 'Segue.' and continues the musical notation. The third staff is marked 'And.<sup>te</sup>' and the fourth staff is marked 'G 3/2'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and wear along the edges.



*Allo* *Solo voce.*

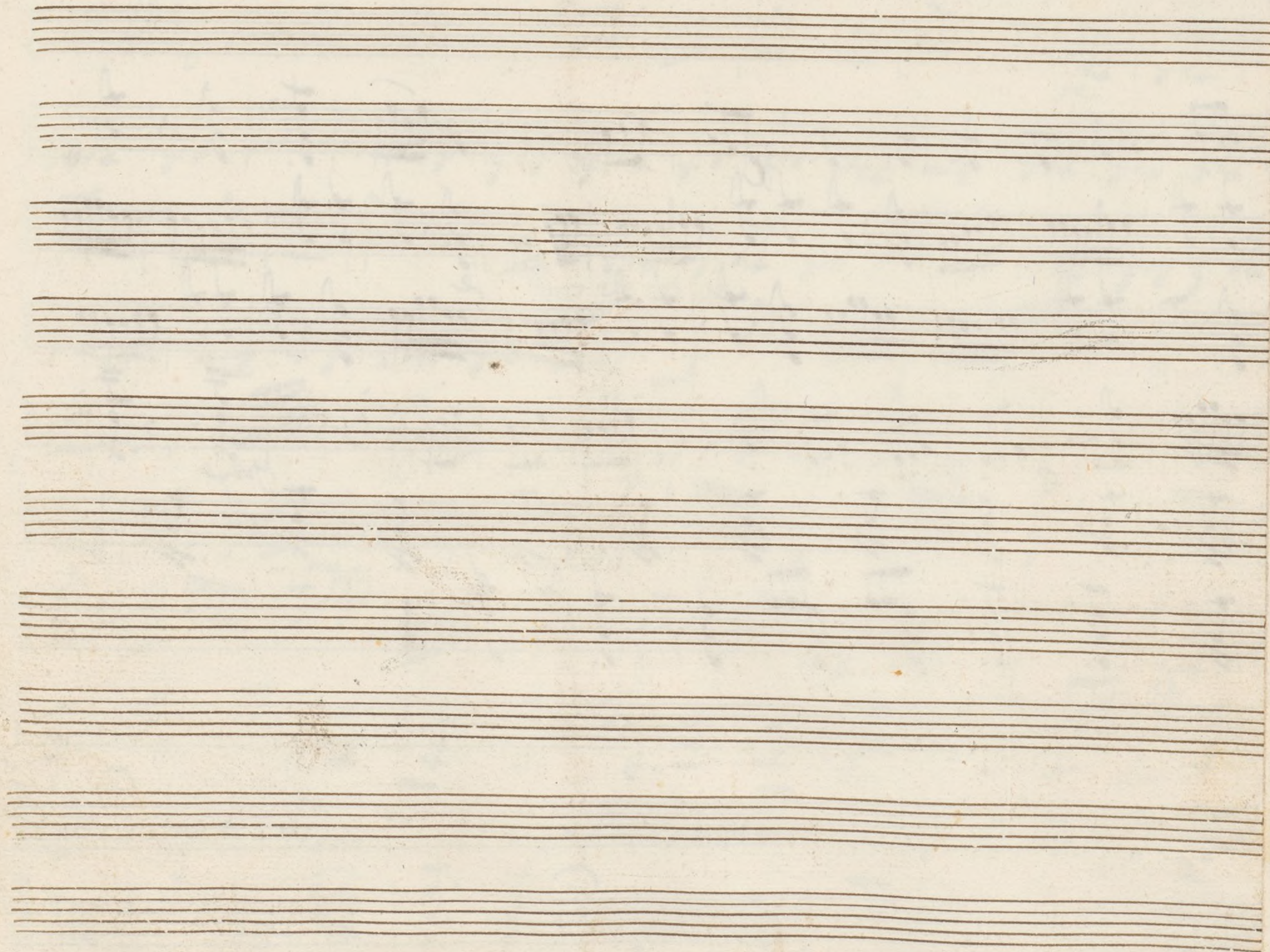
*le*

*le* *das vezes mais*

*le* *may Allo*

*le*





x

Violín Segundo, Duplicado

tonadilla a 3.

Los Abates burlados.

//

*All.usto*  $\text{F}^{\flat}$   $\frac{2}{4}$

*le vor po Hor le po Hor le po Hor po Hor po Hor*

*All<sup>to</sup> Moderato*

le po le po le po le po le po le po

*Allegro.*

*Voln'*

*And.<sup>te</sup> vivace* 3/4

Handwritten musical score for a piece titled "And.<sup>te</sup> vivace" in 3/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations in brown ink, including "le" and "po". The piece concludes with a double bar line on the tenth staff.

*And.<sup>te</sup>* 2/4

Handwritten musical score for a piece titled "And.<sup>te</sup>" in 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations in brown ink, including "le" and "po". The piece concludes with a double bar line on the second staff.

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:

- po* (piano) at the beginning of the first staff.
- le* (forte) markings throughout the first six staves.
- Mar. And.<sup>te</sup>* (Marche Andante) written in brown ink above the fourth staff.
- P.<sup>o</sup> assai* (Piano assai) at the beginning of the sixth staff.
- Rehearsal marks with the number *6* below the sixth and seventh staves.
- Rehearsal marks with the number *3* above the sixth, seventh, and eighth staves.
- stor* (stretto) markings below the eighth staff.
- The word *Voln* (Vollendung) written below the final staff.

[illegible]

Alto Primo

mandilla 2 La Phares

Alto Primo

Handwritten musical score for Alto Primo, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'le', 'po', and 'fmo'. The music is written in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense, with many beamed notes and rests. The piece concludes with a double bar line on the tenth staff.



Oboe Primero

tonadilla a 3. Los Abates

Mus 143-12

*Allegro Justo*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo marking 'Allegro Justo' is written above the first staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'se' (sforzando). There are also articulation marks like slurs and accents. The score is divided into measures by vertical bar lines. The final staff of the piece is marked with a double bar line and the tempo change '~~Allegro~~ Adagio'.

Volte

*Flauta*

*And. vivo*  $\text{F} \flat \text{B} \flat$   $\frac{3}{4}$

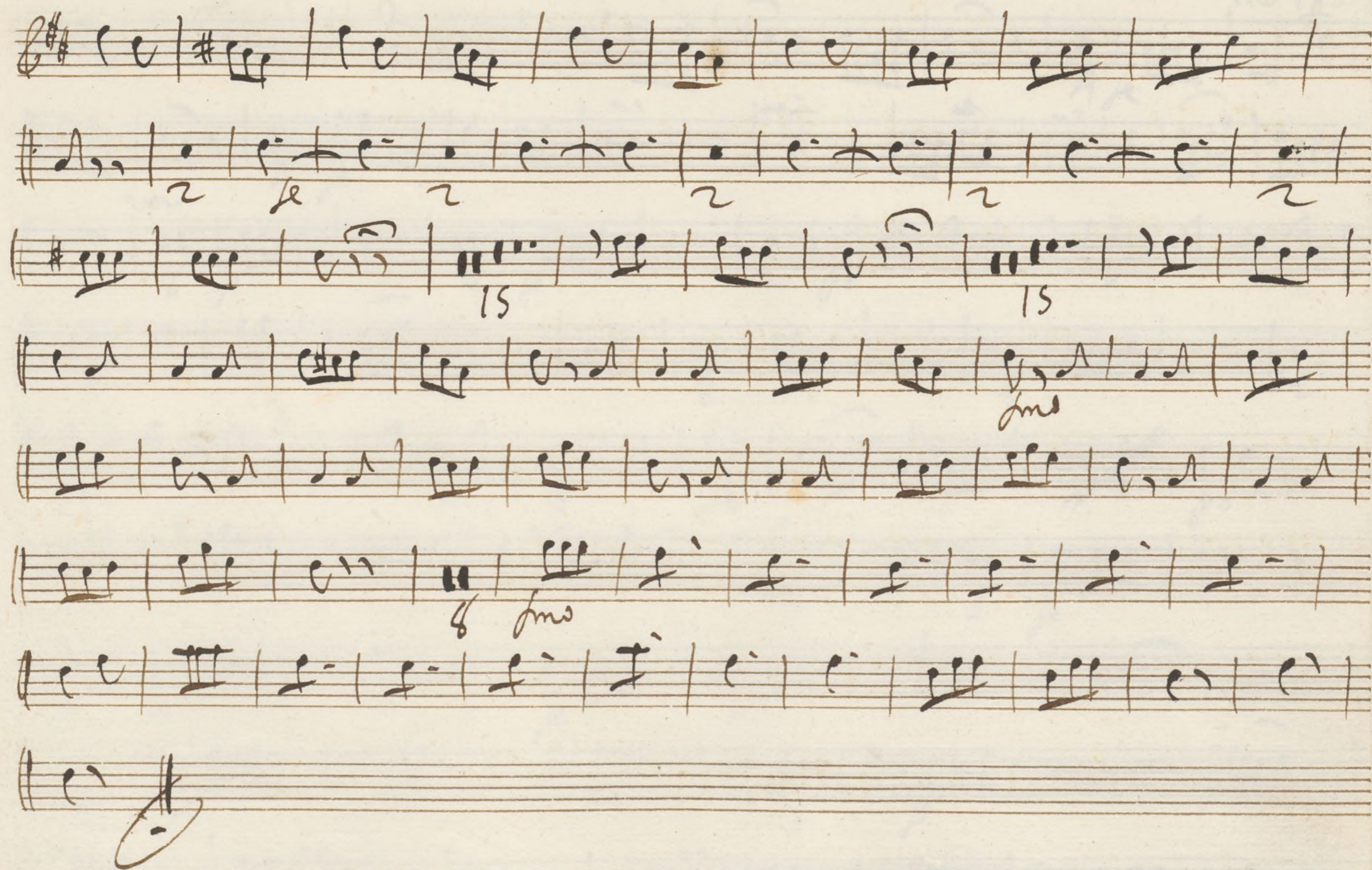
le 3 4 3 16

*And. v.*  $\text{F} \flat \text{B} \flat$   $\frac{2}{4}$

le 3 3 13 po

*Allegro*  $\text{F} \sharp$   $\frac{3}{8}$

po AA *Allegro* *dos veces* 4





Oboe Segundo

+

Sonadilla à 3. Los Abases

Mu 143-12

*Allegro Furto* 2/4

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro Furto'. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), 'p<sub>o</sub>' (pianissimo), and 's' (sforzando). There are also articulation marks like 'acc' (accents) and 'stacc' (staccato). The score ends with a double bar line and the instruction 'al segno'.

vol. 11

Flauta

*And. vivace* 3/4

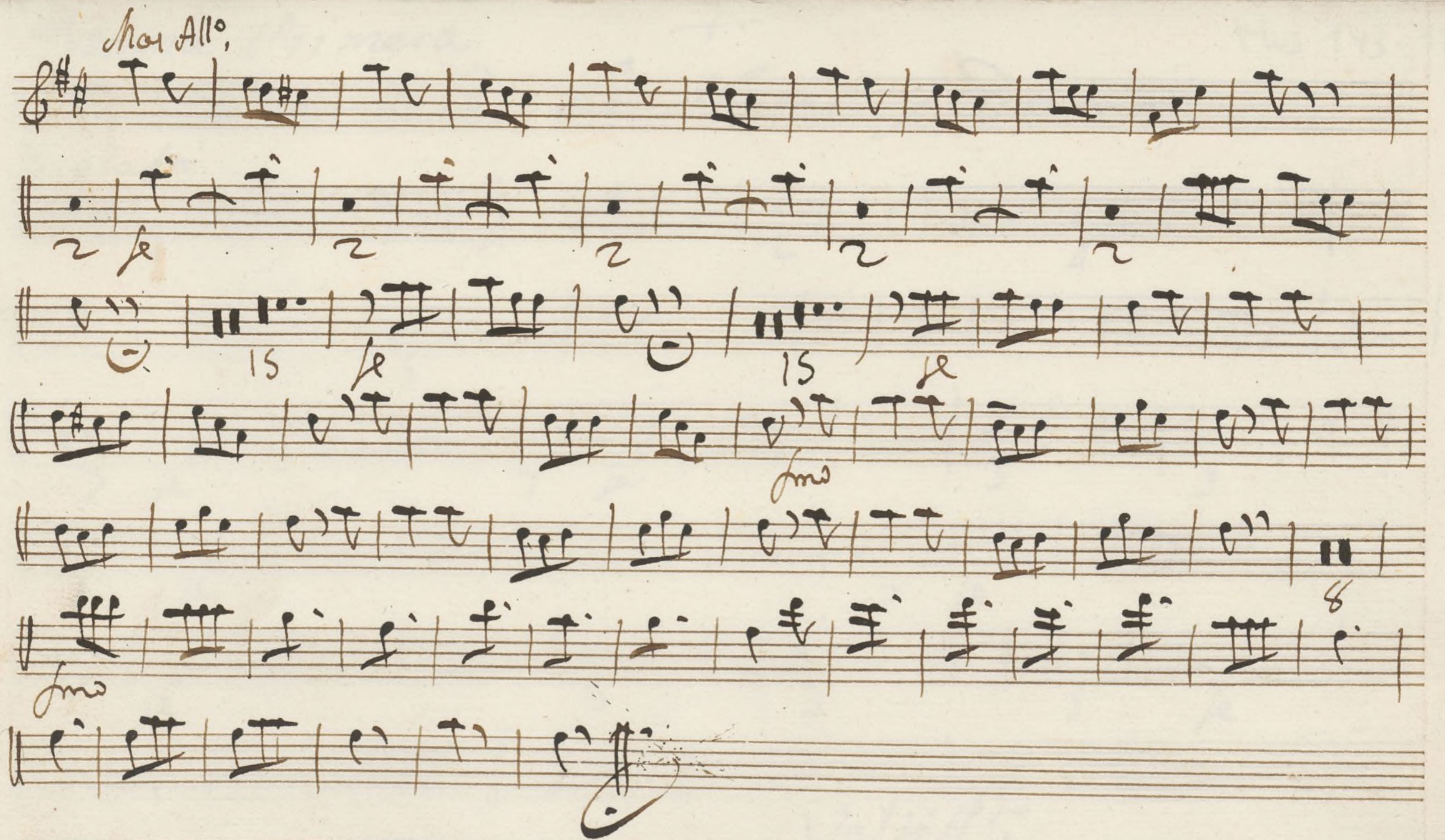
*And. se* 2/4

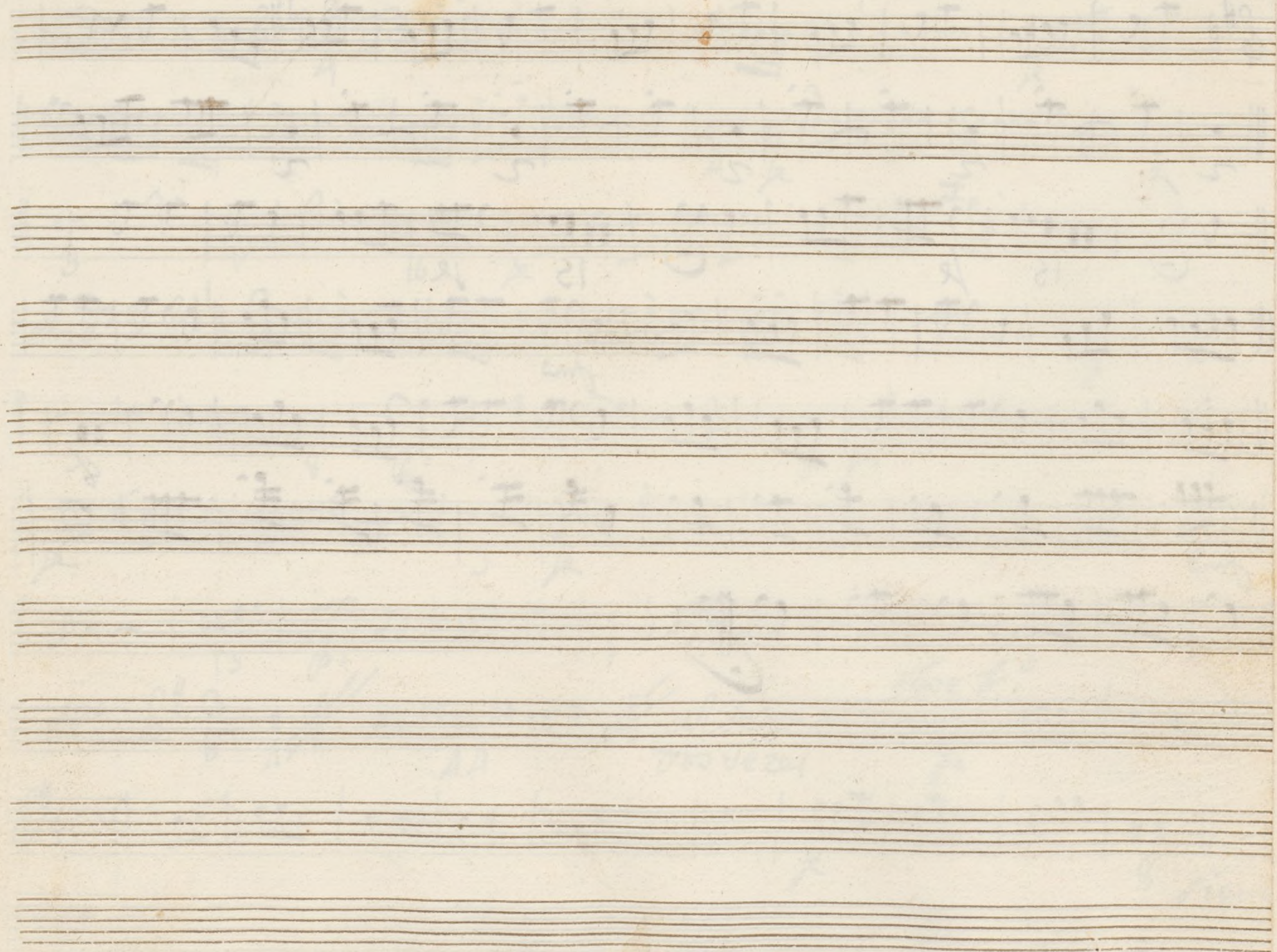
*All.<sup>o</sup>* 3/8

*allegro*  
dos veces

*oboe 1.<sup>o</sup>*

*8. sigue*





Trompa Primera

+

Mus 143-12

Tonadilla à 3. Los Abates y Dama

Inclafá

Allegro Justo C: 2/4

Volti P<sup>ro</sup>

*Allegro Mode. No*

*p*

*f*

*p*

*f*

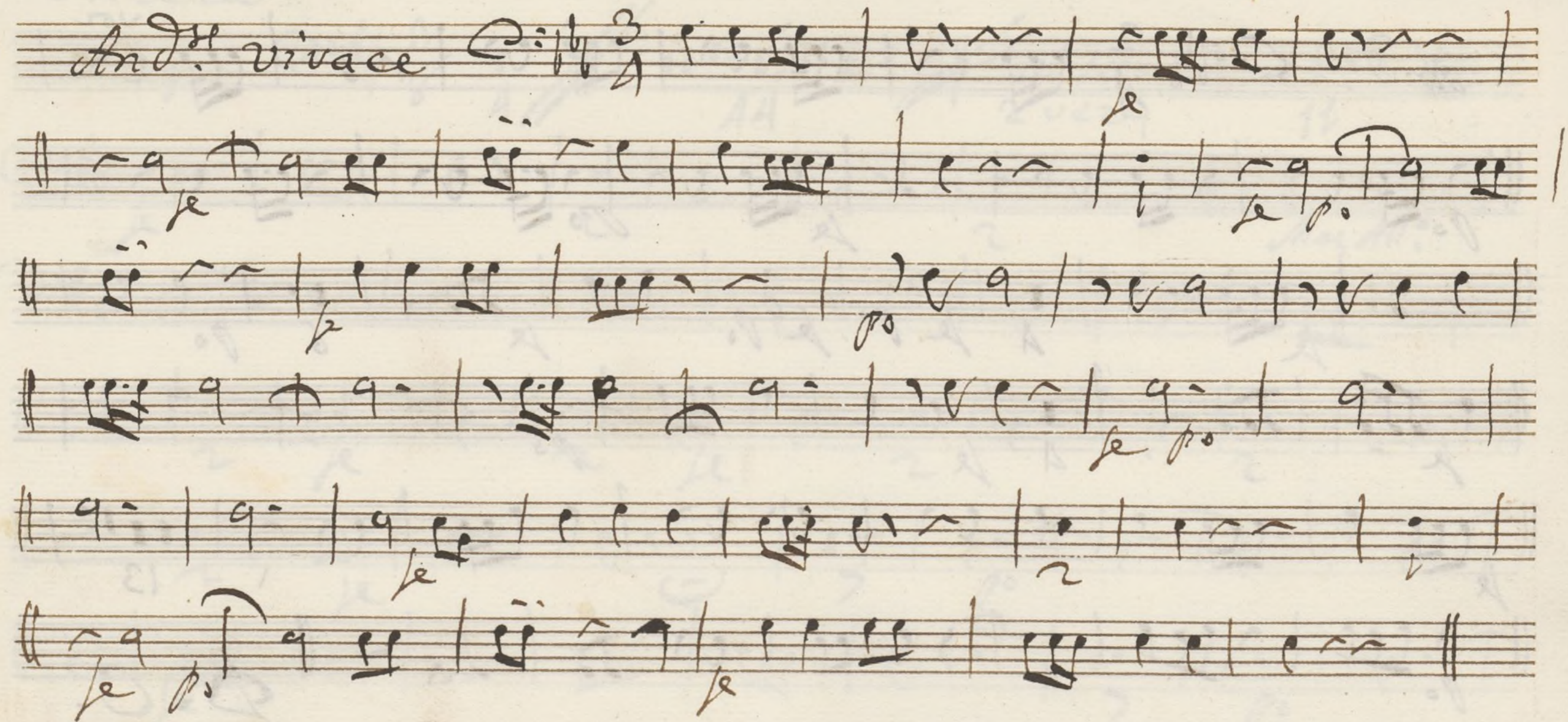
*p*

*f*

*Adagio*

no

And<sup>te</sup> vivace



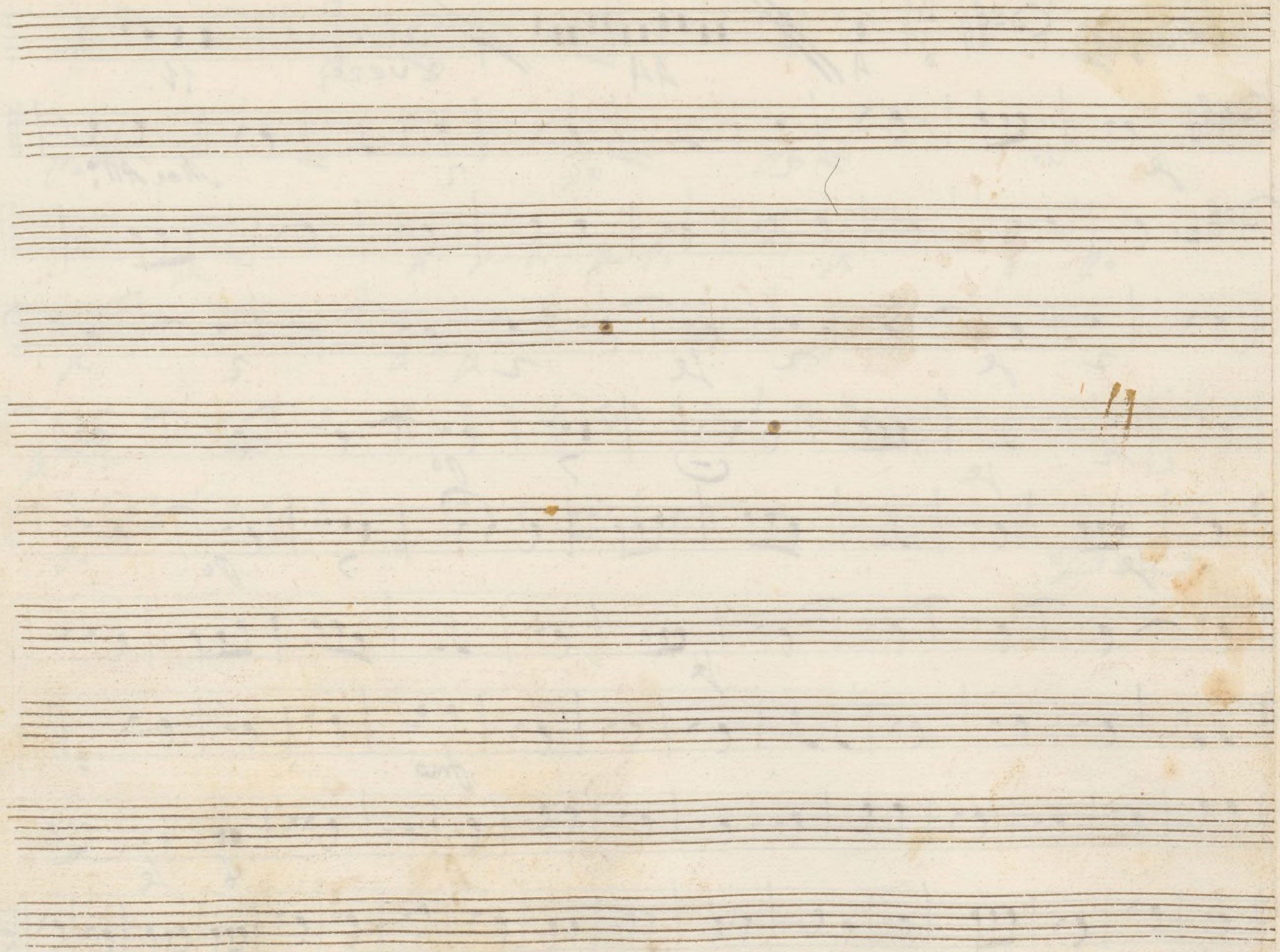
Volti p<sup>ro</sup>

Andte  $\text{C}:\flat$   $\frac{2}{4}$

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with 'Andte' and a key signature of one flat. The piece concludes with a double bar line and the initials 'D.C.'.

In Dela

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff includes the tempo marking "Allegro" and a key signature of two sharps (F# and C#). The time signature is 3/8. The score features various musical notations, including notes, rests, and dynamic markings such as "p", "f", "p<sub>o</sub>", and "fmo". There are also markings for "Allegro" and "Allegro 2 vezes" (Allegro 2 times). The notation is in a cursive, handwritten style.



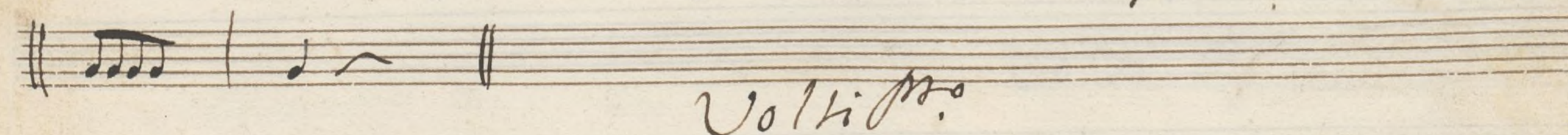
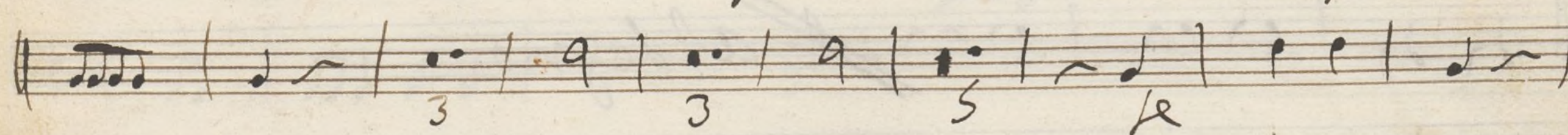
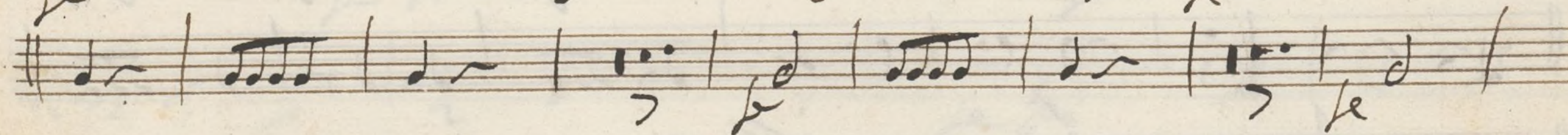
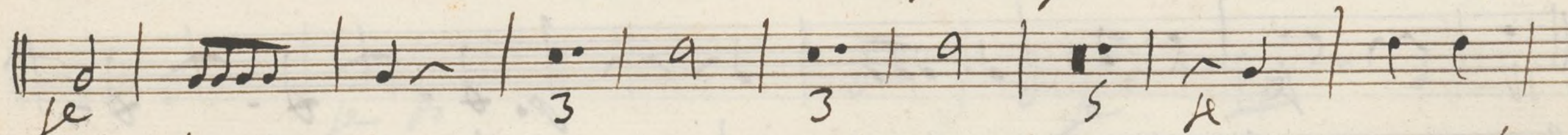
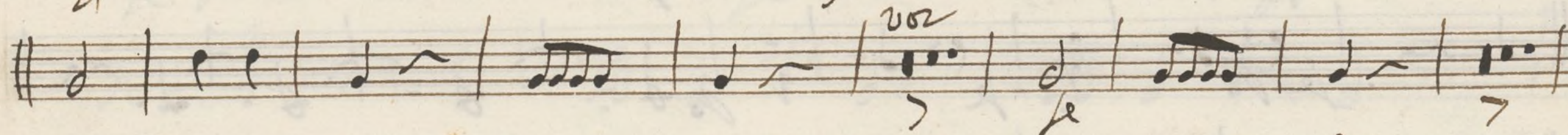
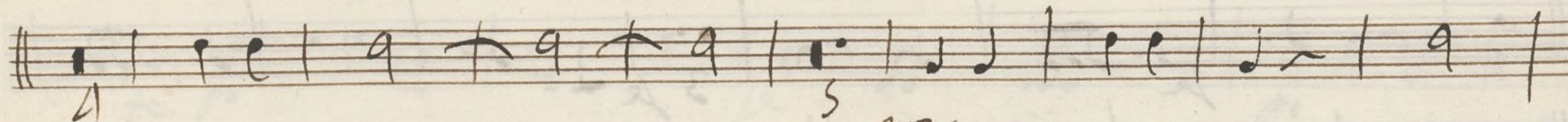
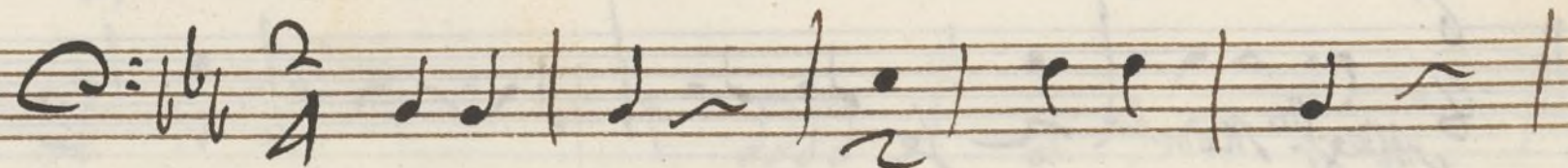
Trompa Segunda

Mus 143-12

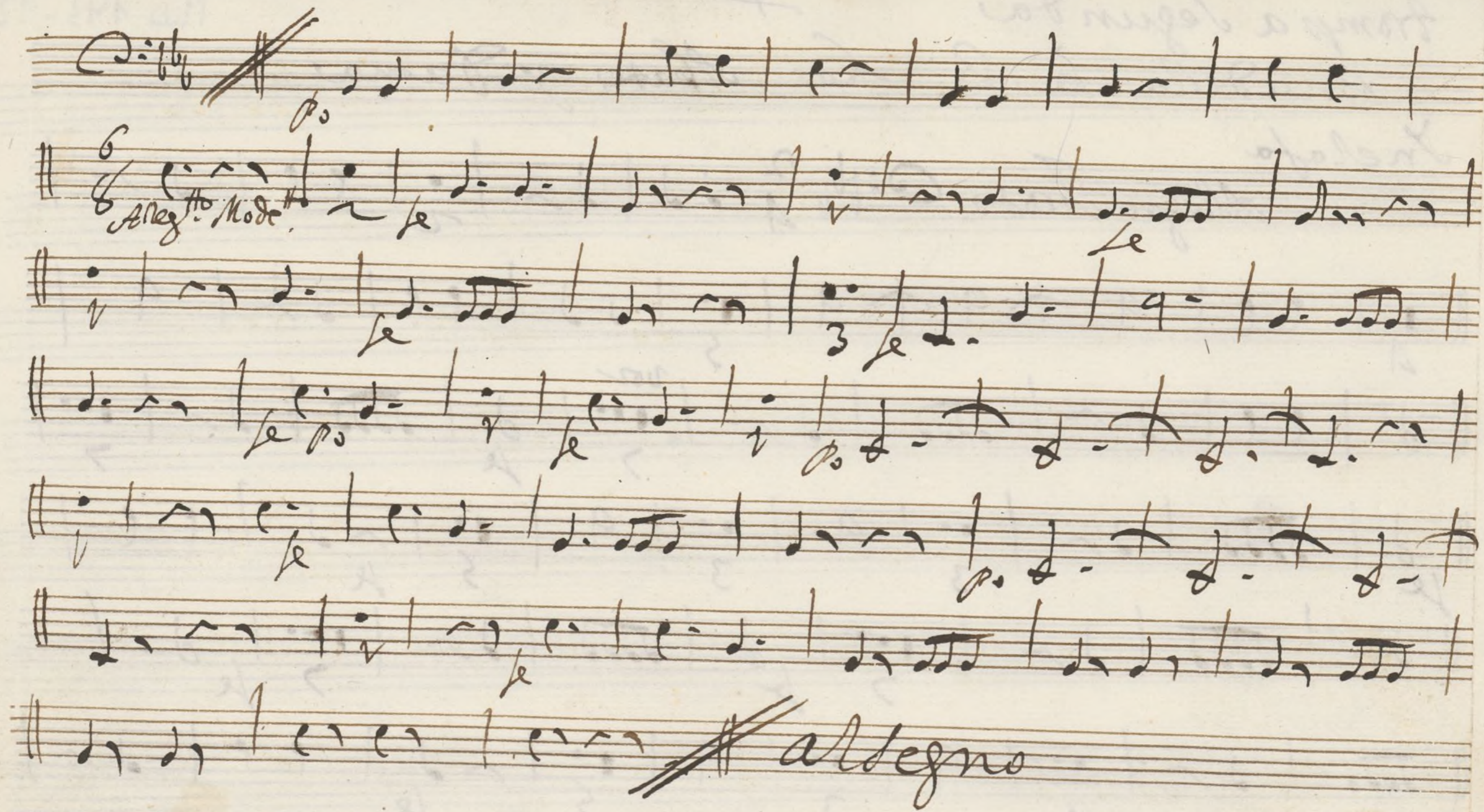
Sonadilla à 3. Los Abates y Jama

Inclafa

Allegro Justo



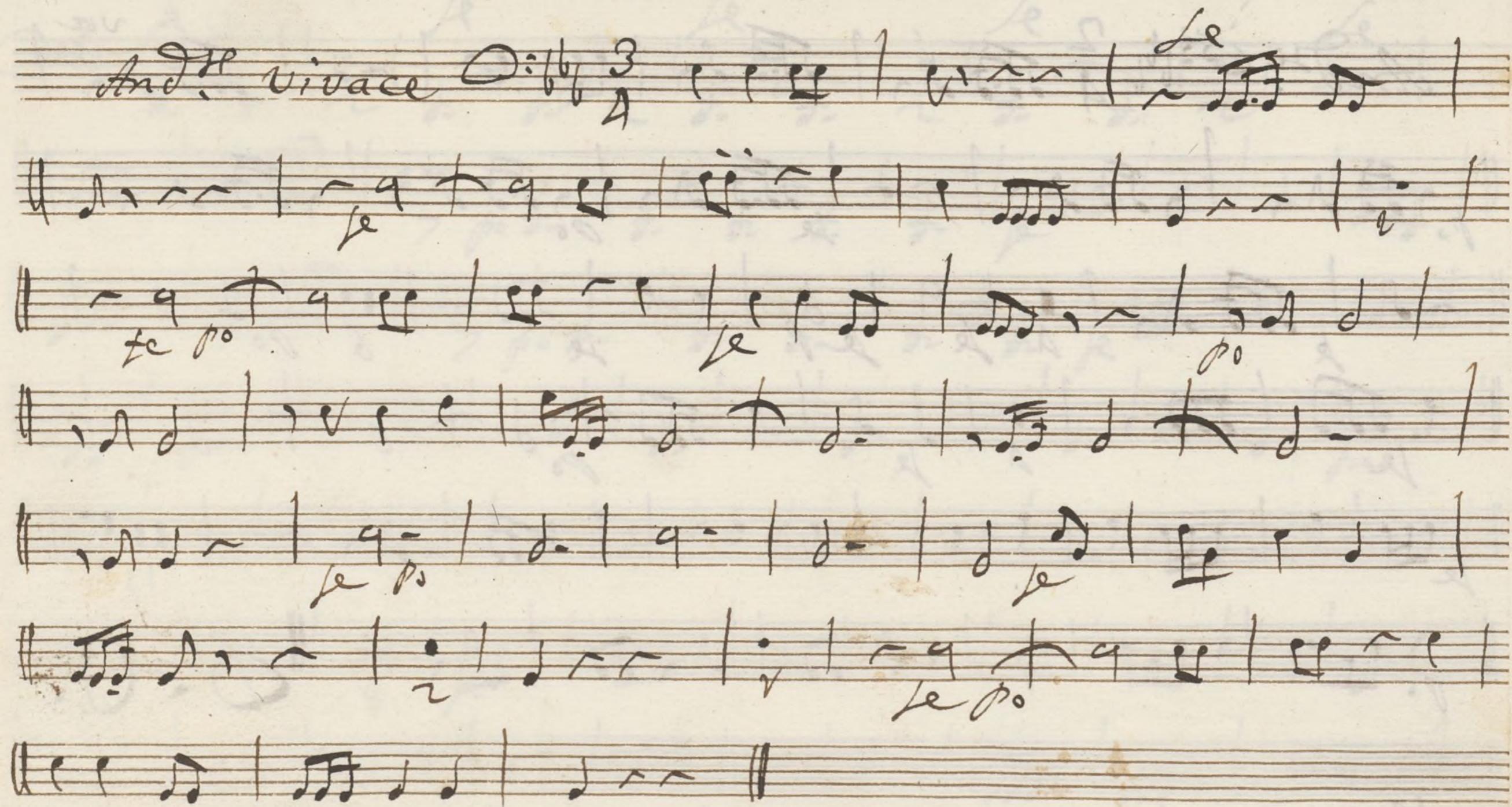
Vol. II



но

And. <sup>H</sup> vivace

0:16 3  
4



Vol. 10

*Andte*  $\text{C} \# \text{F} \# \text{B} \flat$   $\frac{2}{4}$

13

D.C.

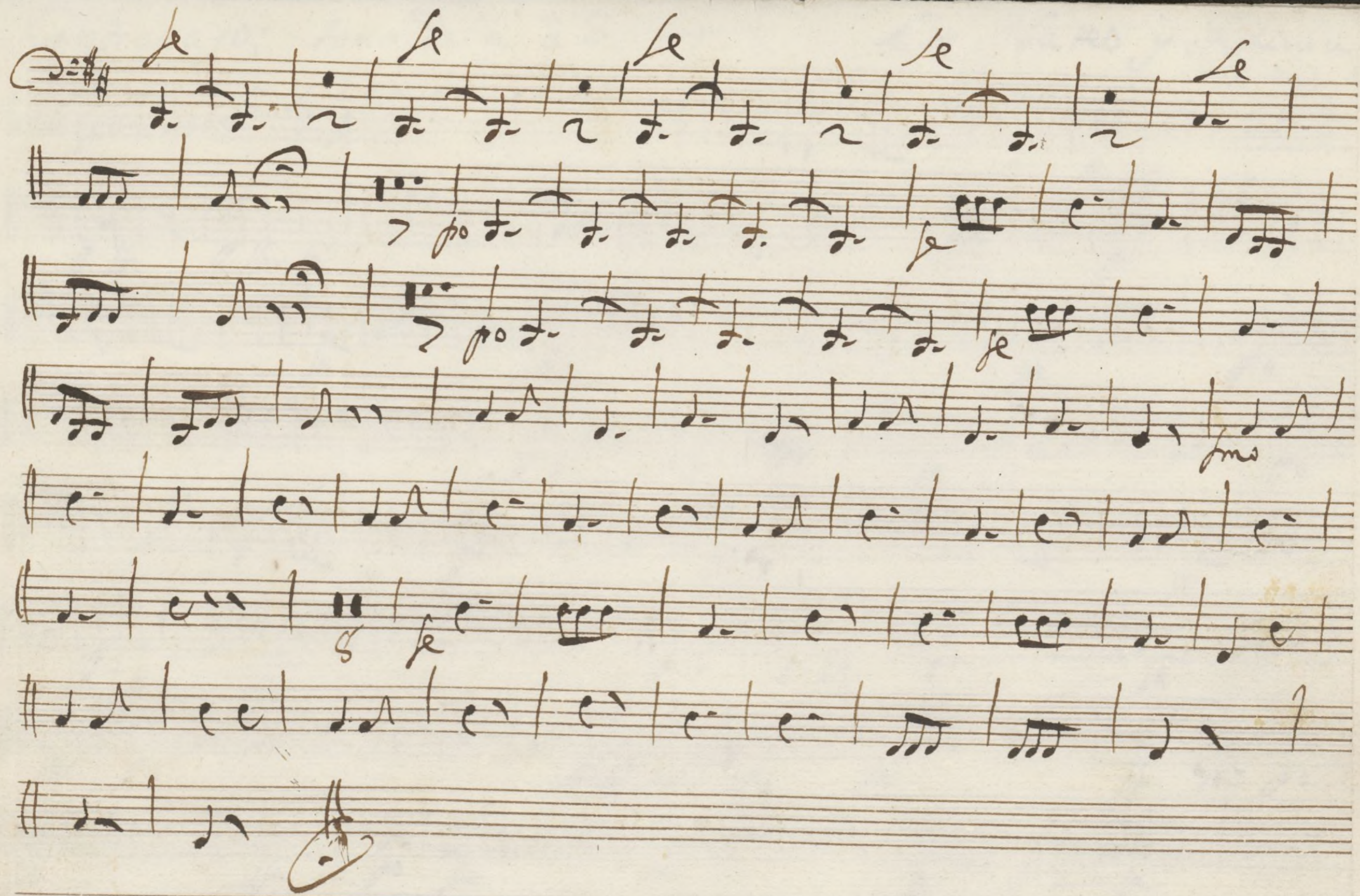
*In Delavolre*  
*Allegro*  $\text{C} \# \text{F} \# \text{B} \flat$   $\frac{3}{4}$

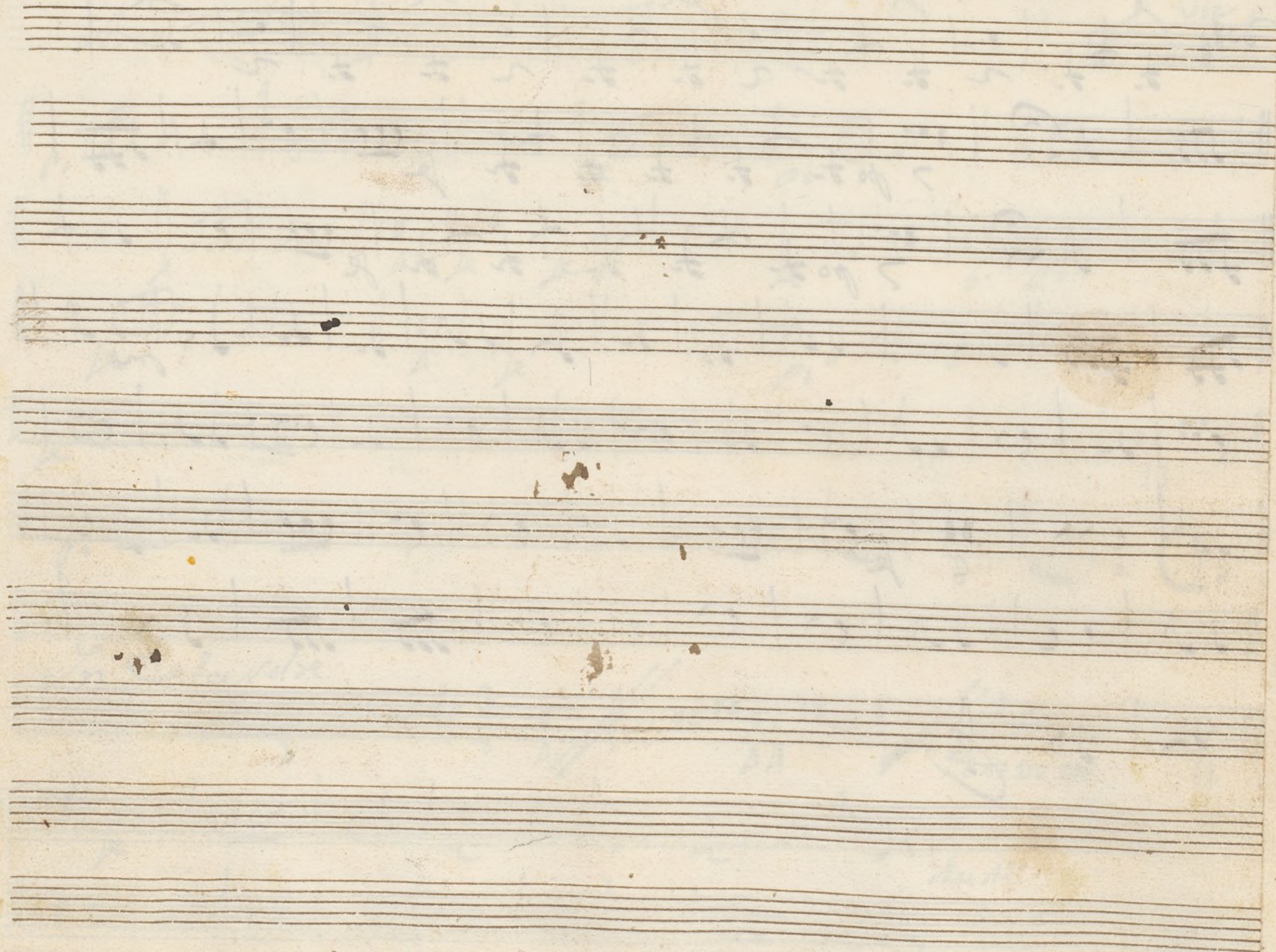
11

*Allegro*  $\text{C} \# \text{F} \# \text{B} \flat$   $\frac{3}{4}$

*Allegro*  $\text{C} \# \text{F} \# \text{B} \flat$   $\frac{3}{4}$

*Allegro*  $\text{C} \# \text{F} \# \text{B} \flat$   $\frac{3}{4}$







*And. Vivace*

The musical score is written on two systems of staves. The first system consists of four staves, and the second system consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.

Coplas

*Allegro*  $\text{D}=\text{F}$   $\frac{3}{8}$  *Solo voce* *Vol*

*Allegro* *dos vezes* *Ma All.* *Vol*

*Vol*

