

Conadilla à 3.

Del Bromista
y las hermanas;

J.^a May. Nic.^a y May.^{to}

+

Allegro

se po se po se

se

Salan

No ay en el mundo vida mas es tu pen
Do hermanitas tengo en lista puer

se po se po

da q' la de un Corjante
ta que tan por milas pobres

le

da se para una vida a legrey contenta niem
a es la una mui linda es la otra perfecta la v

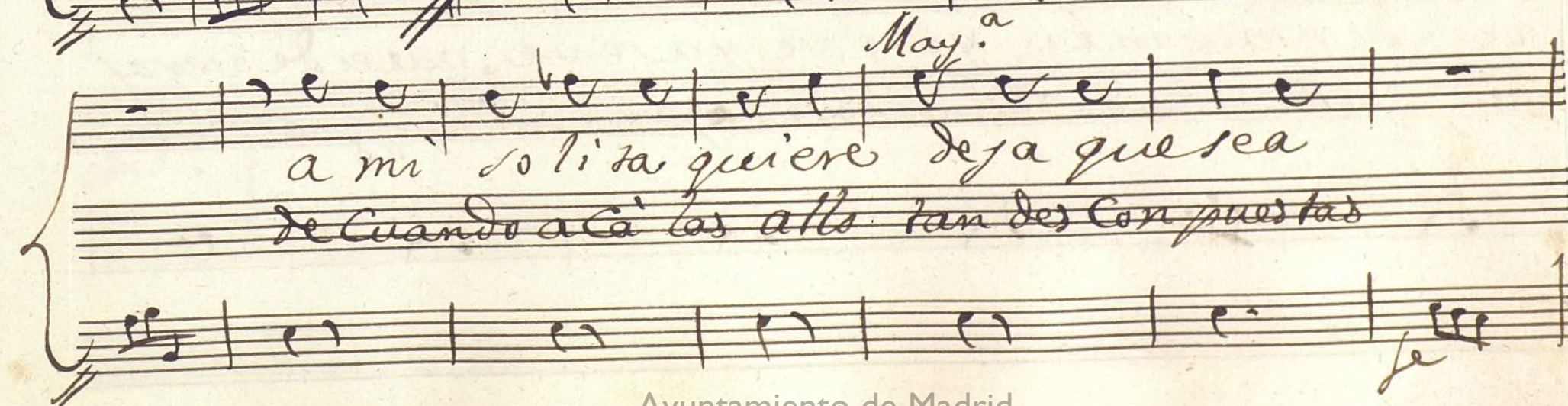
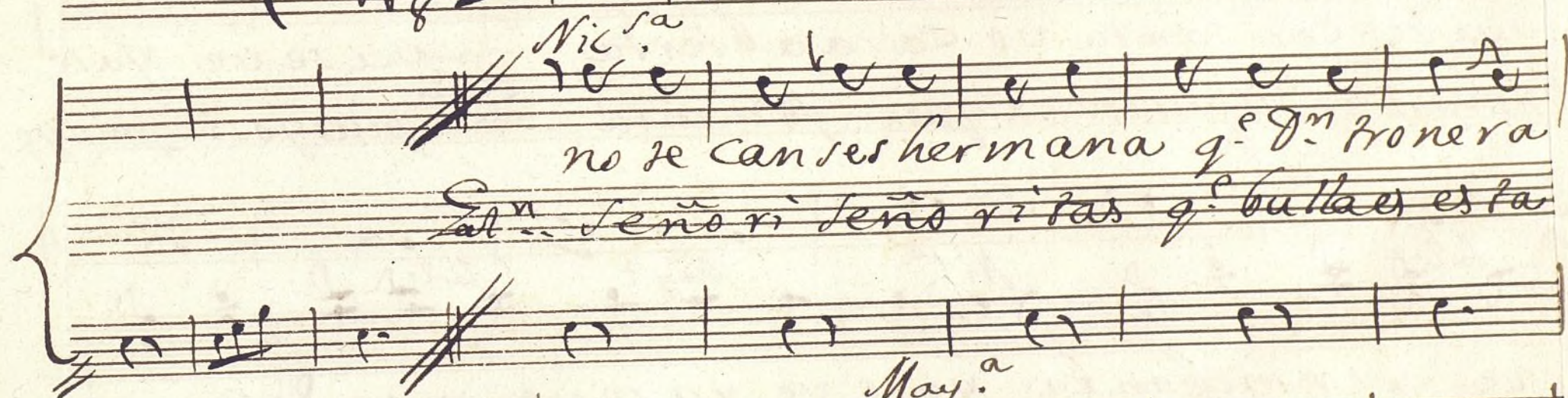
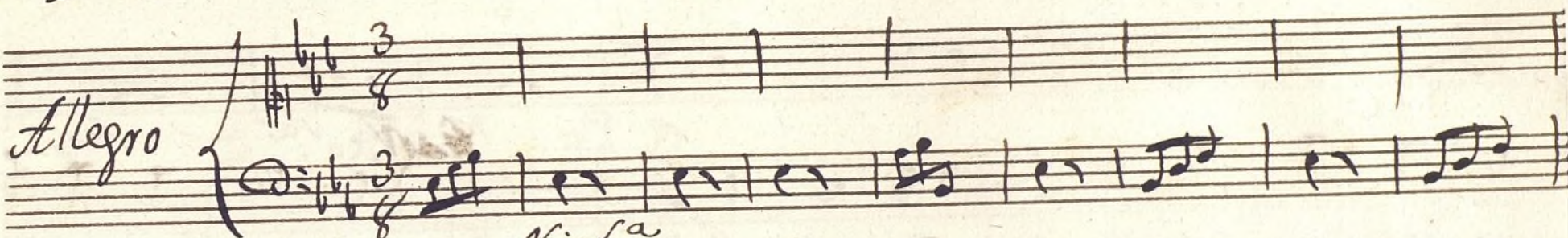
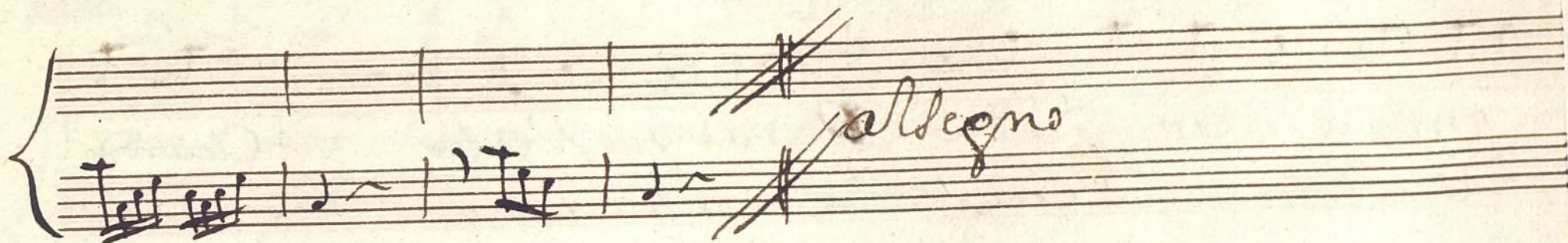
le

pre divertido siempre de chufleta Lavng! algunos sustos
na tiene do te la otra tiene tanta en las me que en

le

alguna vez lleba sies a los bro mir ta y en tiende la
 en tran bas me en peñan pero ya se da o ra de que vaya a
 ger ga se rie de todo se bur la y se queda para en pren
 ber las a dios pues se ñores ya tien dan la lerga ver an de
 der al punto Con quista nueva
 lo que oy dia ay ma co re cha

Je



vive así con fiada Veras que fiesta Cuando
 May.ª Usted tiene la Culpa de nuestra fama Ni.ª Usted
 queda con tanta vo Carca abierta ya se ve ya se
 nuestros disgustos es quien fomenta Sal.ª pues yo si me voyo
 ve que no es chanza ya se ve ya se ve, que es de veras
 si lo.ª ya lo entiendo Sal.ª yonore yonore lo.ª y ygnozencia

Andante

veremos luego quien mejor queda q^{ra} mejor que
Salid de cid la Causa ^{los} oid y sabreilla ^{todos} si ten cio ten

da
pan

allegro

And.^{te}

May.^a

Ay mi hermana sa-tis fecha dice
~~mi hermana~~ ~~no voy viva como~~
May.^a ~~haya~~ algo q^e mi hermana se de

q^e a ella quiere ver y yo digo
~~mi hermana~~ ~~se enpañe por fin~~ ~~haya~~ ver por
May.^a ~~que se fie que ya lo vera despues~~ ~~de suer~~
~~maria media en casa a mi muy bien~~ ~~(Ende) en la~~
donde sea q^e ver quiere solo a mi ~~(Ende.)~~ de ya

May. And.^{te}

te se ño ritas si si si si
~~que se ño ritas~~ si si si si
 tu - que otro día di si si si si

9^a sois tan bellas - 9^a sois tan bellas
~~que soy del tiempo~~ ~~que soy del tiempo~~
 vendré despacio - vendré despacio

9^a a Credoras os mi - ro de y gua -
~~de omisión de concusión~~ ~~de omisión de concusión~~
 deja veras Cualque da en -

les pre-n-das q^{da} cre doras os miro de yguales
~~la coniciencia se loo en mi~~ ~~con una vehalla con~~
 viendo el chasco ya dios Luzero mis asta otro
 May^a
 pre-n-das pue digo como no re ar
~~viene~~ ~~no entiendo esto~~ ~~no re ar~~
 rrato May^a a quien es ello Sal^{te} ati re
 Nio^{ra} Sal^{te}
 ne cia pue no dixisteis Calla mi prenda que Vemo
~~no va~~ ~~no quiero~~ ~~Calla mi gloria~~ ~~queremos~~
 pa lo Nio^{ra} a quien dixisteis Sal^{te} ati vien mio esto es mas

ra sois ambas de mis potencias
~~Como en el de ese hallar en el no dar~~
 car señores ados Ca rrillos
 Viva el afecto Vivian las ansias Viva el cariño
~~Viva el afecto~~
 Viva el afecto Vivian las ansias Viva el cariño
 y la Constancia y q. viva el destino de q. viena
 y la Constancia y vayan seguidillas puer q. sea ca

ma y q.º

ba y vayan

de q.º bien a -

pue q.º sea ca

ma

va;

allegro

Sequi.

All.º poco

se

lai 2.
May?
oi gan las se qui di llas oi gan a - - -
oi gan las se qui di llas a - - -
Nic. ab May. b Ni. sa May. a lai 2.
a - - - a - - - a - - - dey de a es tra
dey de a es tra ña
ña
dey de a es tra ña

todos

Handwritten musical score for a choir, featuring vocal staves with lyrics and piano accompaniment. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Spanish and Italian. The piano part includes a section marked 'Cant. n.º'.

Lyrics (Spanish):
y veran Un terzeto a la Ita liana

Lyrics (Italian):
dol che mio vene a ni ma Cara Per te mia

Lyrics (Spanish):
a - - - a - - -

Lyrics (Italian):
a - - - a - - -

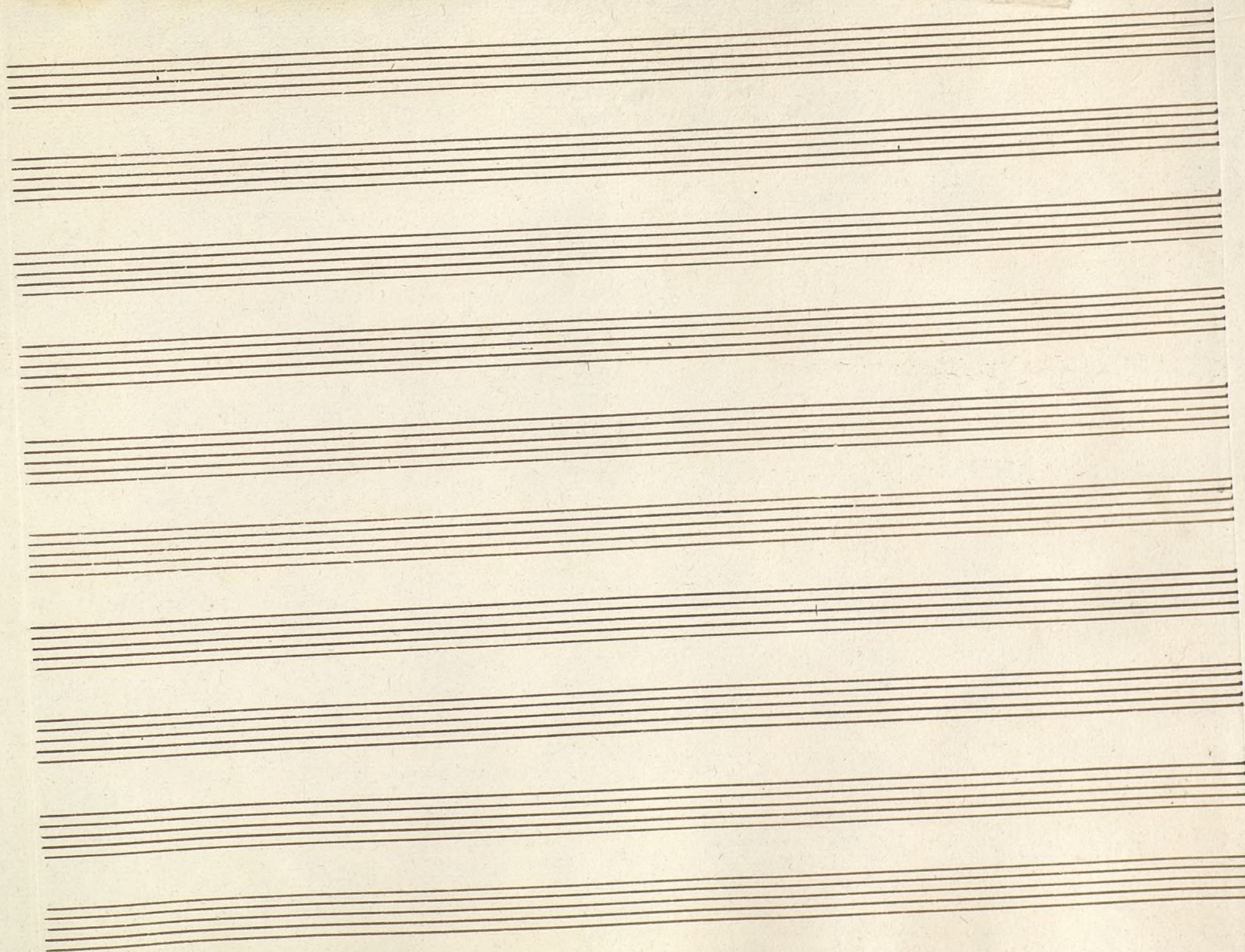
Vita
 mie ve - ne -
 mie marre y l'anima
 mia ca - ra -
 la sorte
 la
 mia sempre ti rana
 a --
 sorte mia ti rana
 a --
 May.^a Ni.^{sa} May.^a May.^a
 a --
 a -- a --
 a --

Ni ra
lan?
le

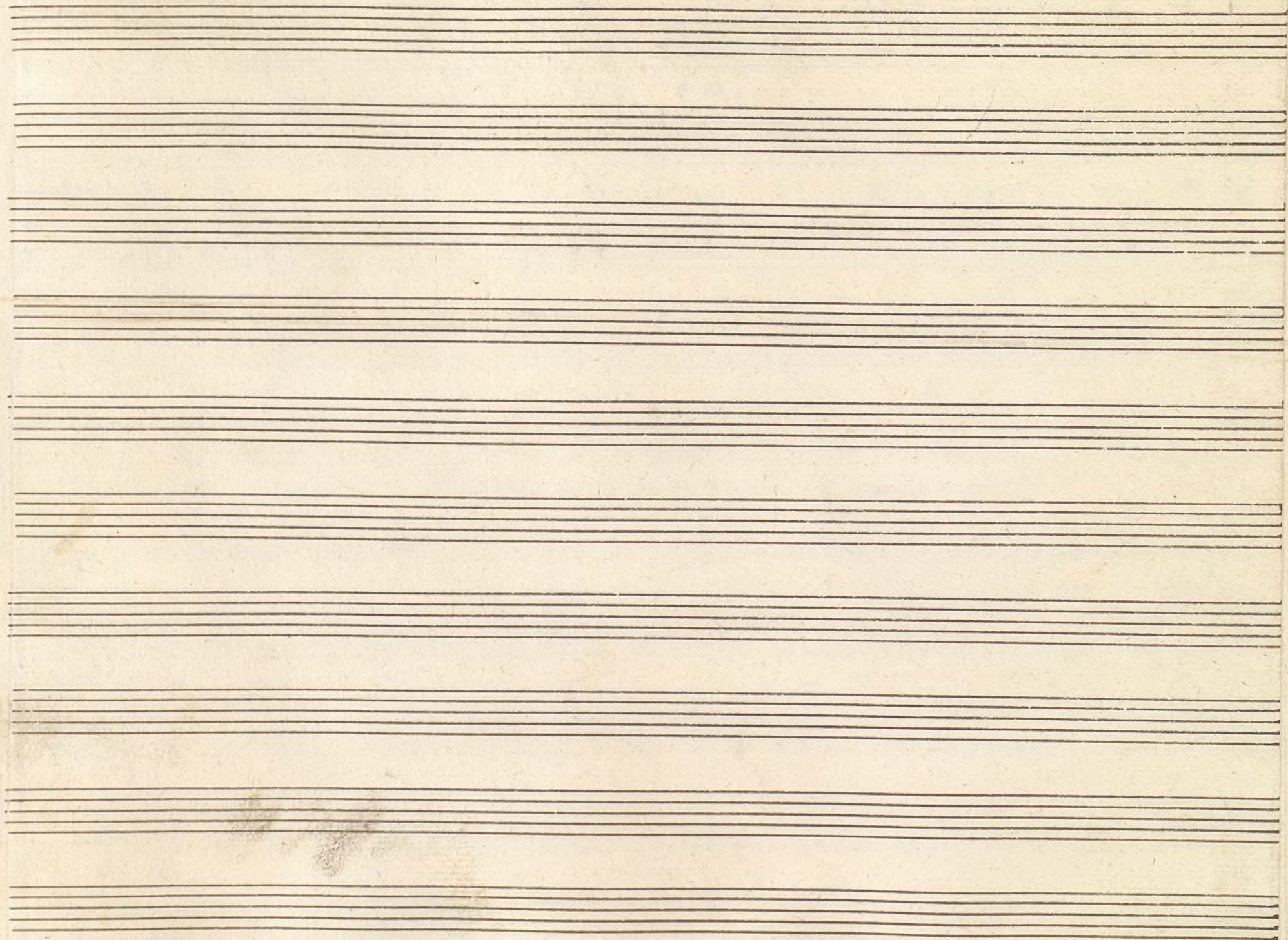
mi a - - - Ca ra
mi a - - - Cara Ca ra, ya dios

señore mios hasta mañana

allegro



Ayuntamiento de Madrid



Violin Primero

Mus 144-11

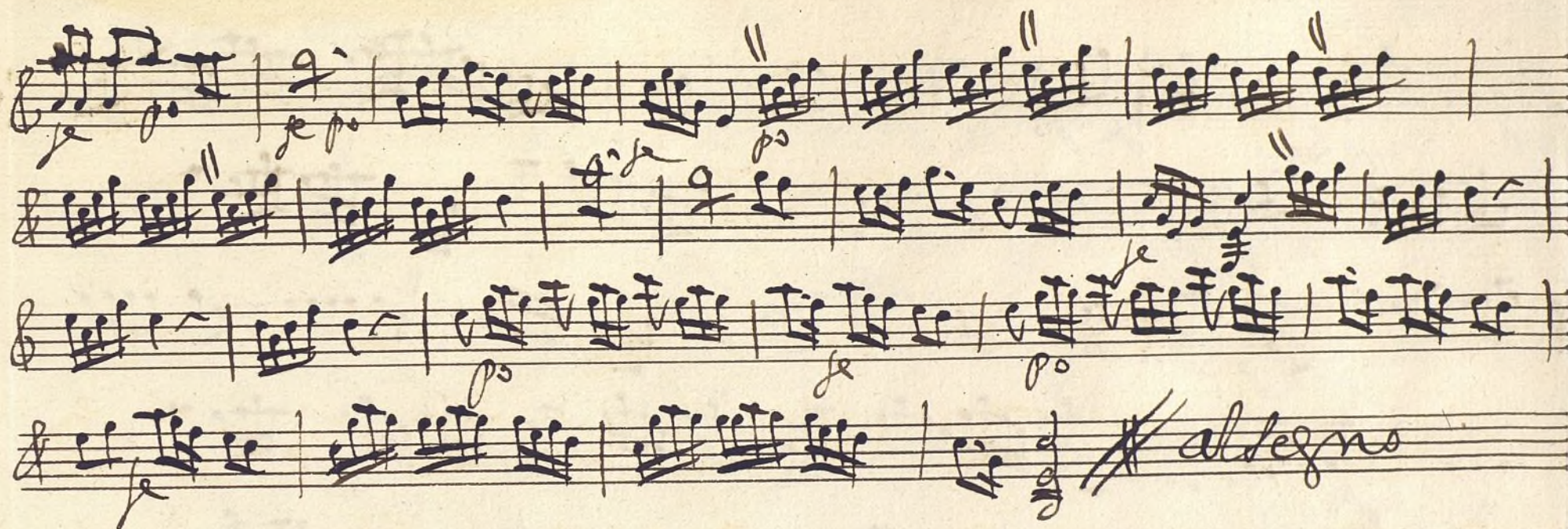
tonadilla à 3. del Bromista, y las hermanas;

Handwritten musical score for Violin Primo. The score is written on ten staves. The first staff begins with the tempo marking *Alleg.* and the key signature of one sharp (F#). The music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also handwritten annotations in Spanish, including "le" and "voz" (voice). The score concludes with the instruction *allegro* and the word *Volte* (Turn).

Handwritten musical score on two staves, featuring complex rhythmic patterns and dynamic markings.

The first system (top) consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as *no*, *p*, *f*, and *pp*. The system concludes with the tempo marking *allegro*.

The second system (bottom) consists of five staves of music. It begins with the tempo marking *Coplas And.^{te}*, followed by a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *pp*. The system concludes with the tempo marking *Mas And.^{te}*.



Vol. 100

Handwritten musical score for a piece titled "Segue. All. poco". The score is written on ten staves, featuring complex rhythmic patterns and dynamic markings such as "p" (piano) and "f" (forte). The notation includes various note values, rests, and articulation marks. The piece concludes with the word "allegro" written in the bottom right corner.

Violin segundo.

Mus. 144-11

tonadilla à 3. del Bromista y las hermanas.

Handwritten musical score for Violin II, titled "tonadilla à 3. del Bromista y las hermanas." The score is written on ten staves. The first staff begins with the tempo marking "Alleg." and the key signature of one sharp (F#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the tempo marking "Allegro" and the word "Volte" written below the staff.

Handwritten musical score for a piece in 3/4 time, marked *All.^o*. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The notation includes various ornaments and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line.

allegro

Handwritten musical score for a piece titled "Coplas And.^{te}" in 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The notation includes various ornaments and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *se* and *po*. The fifth staff begins with the tempo marking *allegro* and the word *Volta* written below the staff.

Segui ⁵ *All.^o poco* $\frac{3}{4}$

allegro

Violin Segundo.

+

Nos 144-14

tonadilla à 3. del Bromista, y las hermanas.

Handwritten musical score for Violin Second. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the key signature of one sharp (F#). The music is in 3/4 time. 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 fermata.

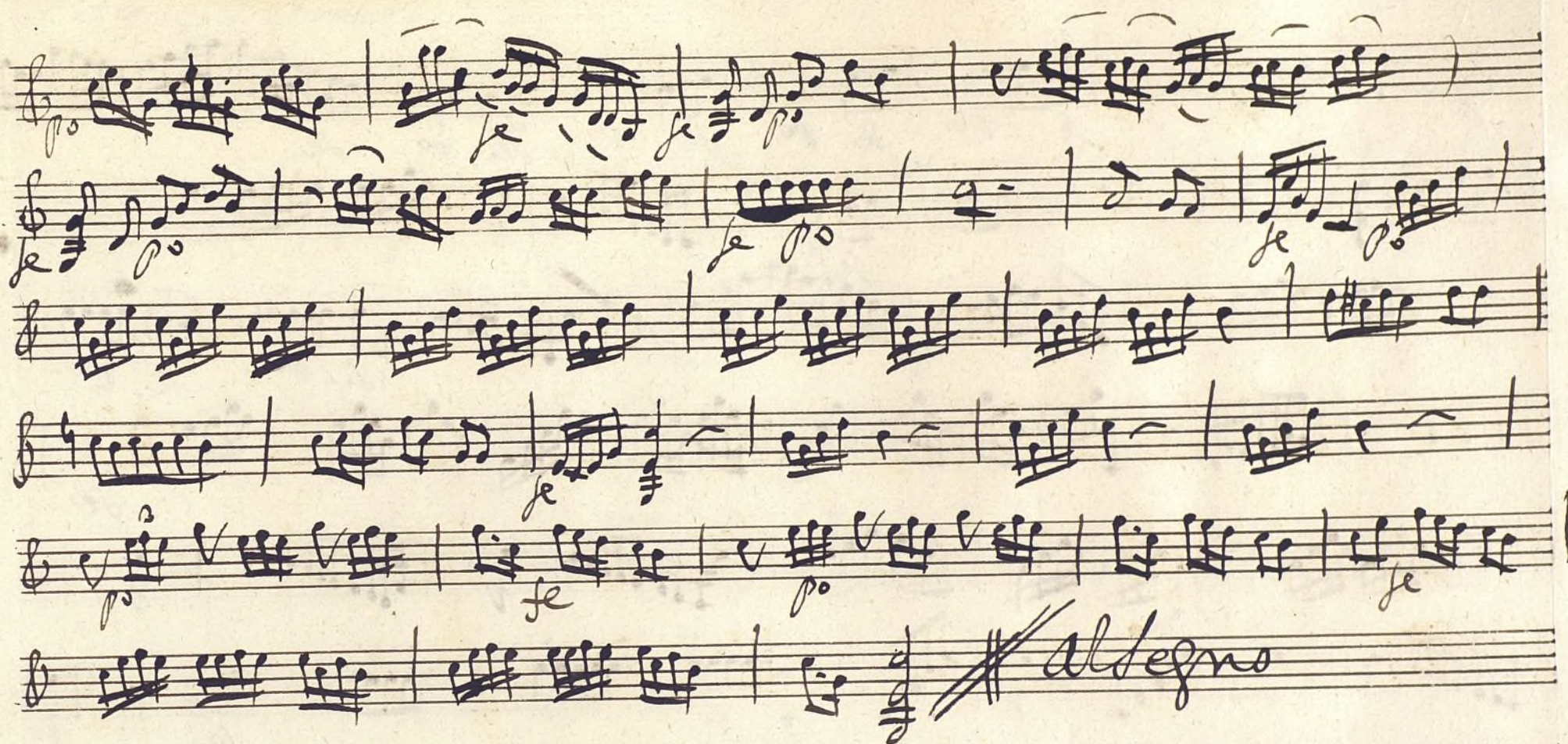
~~Allegro~~

Volte

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/8, 3/4, 9/8), notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*). The score is divided into sections by double bar lines and includes the following text annotations:

- Allegro* (written above the first staff)
- Allegro* (written above the sixth staff)
- Coplas And.^{te}* (written above the seventh staff)
- Allegro* (written above the eighth staff)
- And.^{te}* (written above the ninth staff)

The manuscript is written in dark ink on aged, slightly discolored paper.



Volte

Oboe Primero

Mus 144-11

tonadilla à 3. del bromista y las hermanas /.

Alleg. $\#F\flat\flat$ 2/4

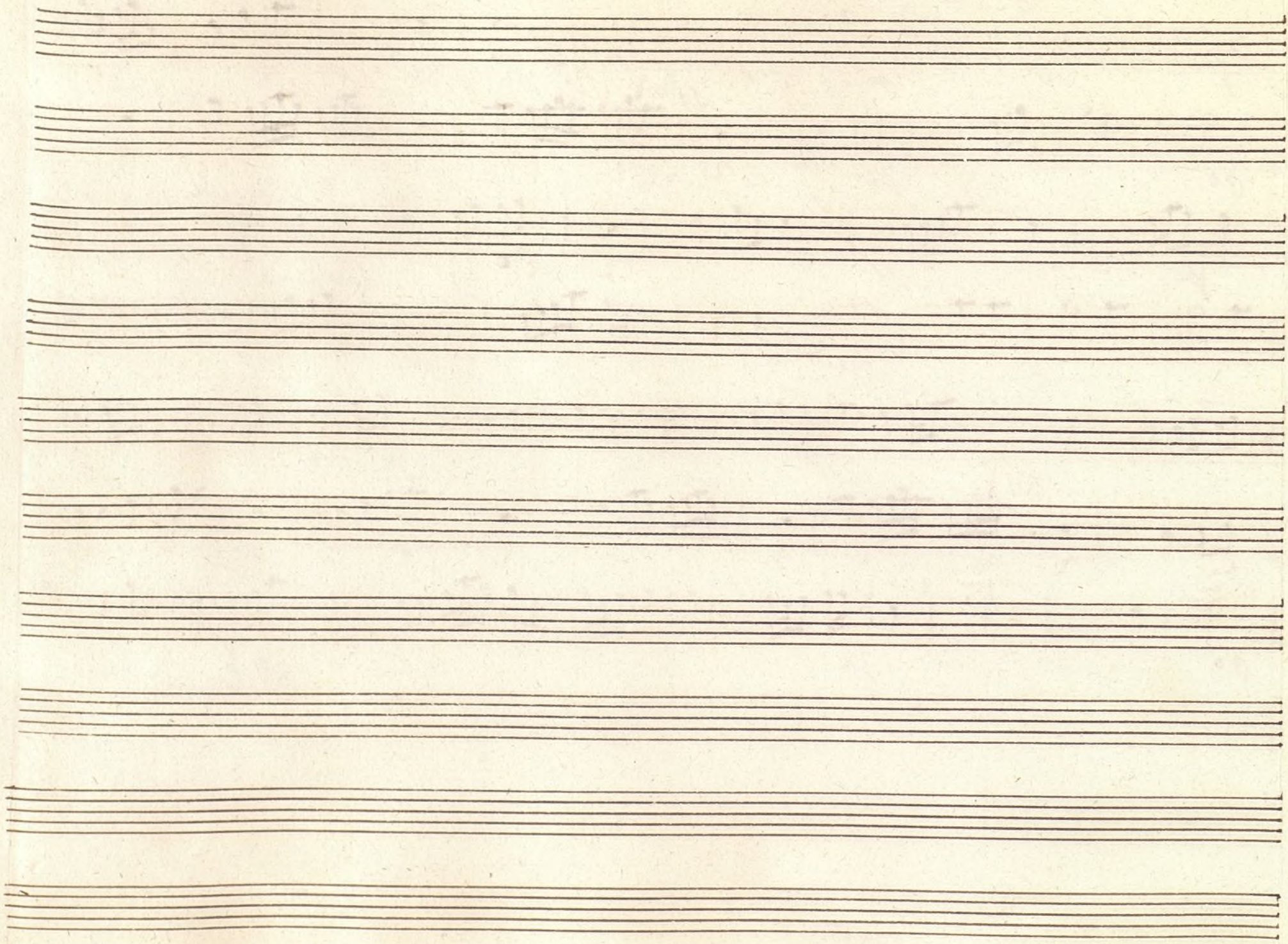
Measures 1-11. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The tempo is marked 'Alleg.' and the piece is titled 'tonadilla à 3. del bromista y las hermanas /.'

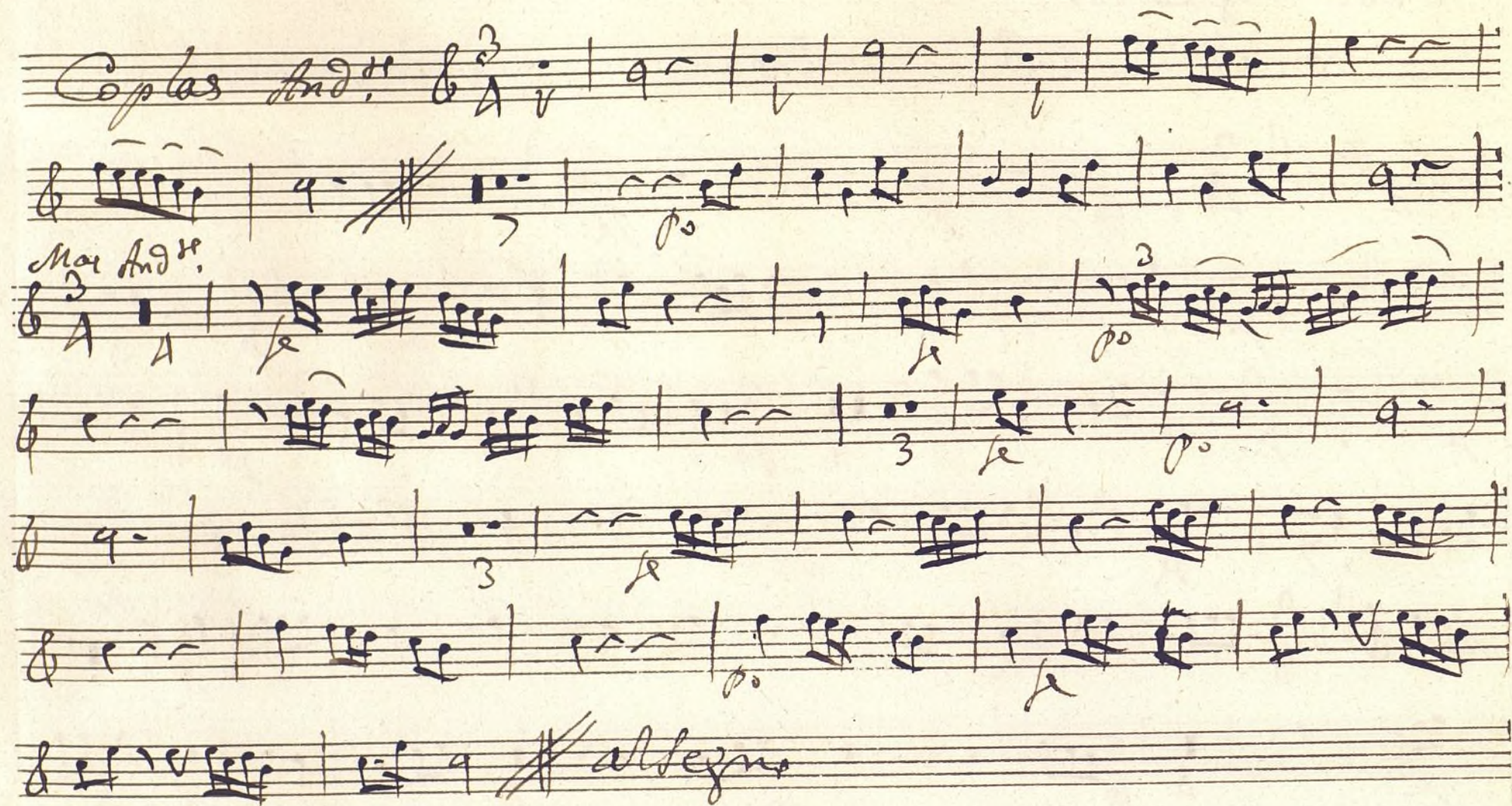
Measures 12-13. The tempo changes to 'allegro'.

Measures 14-15. The tempo changes to 'allegro'.

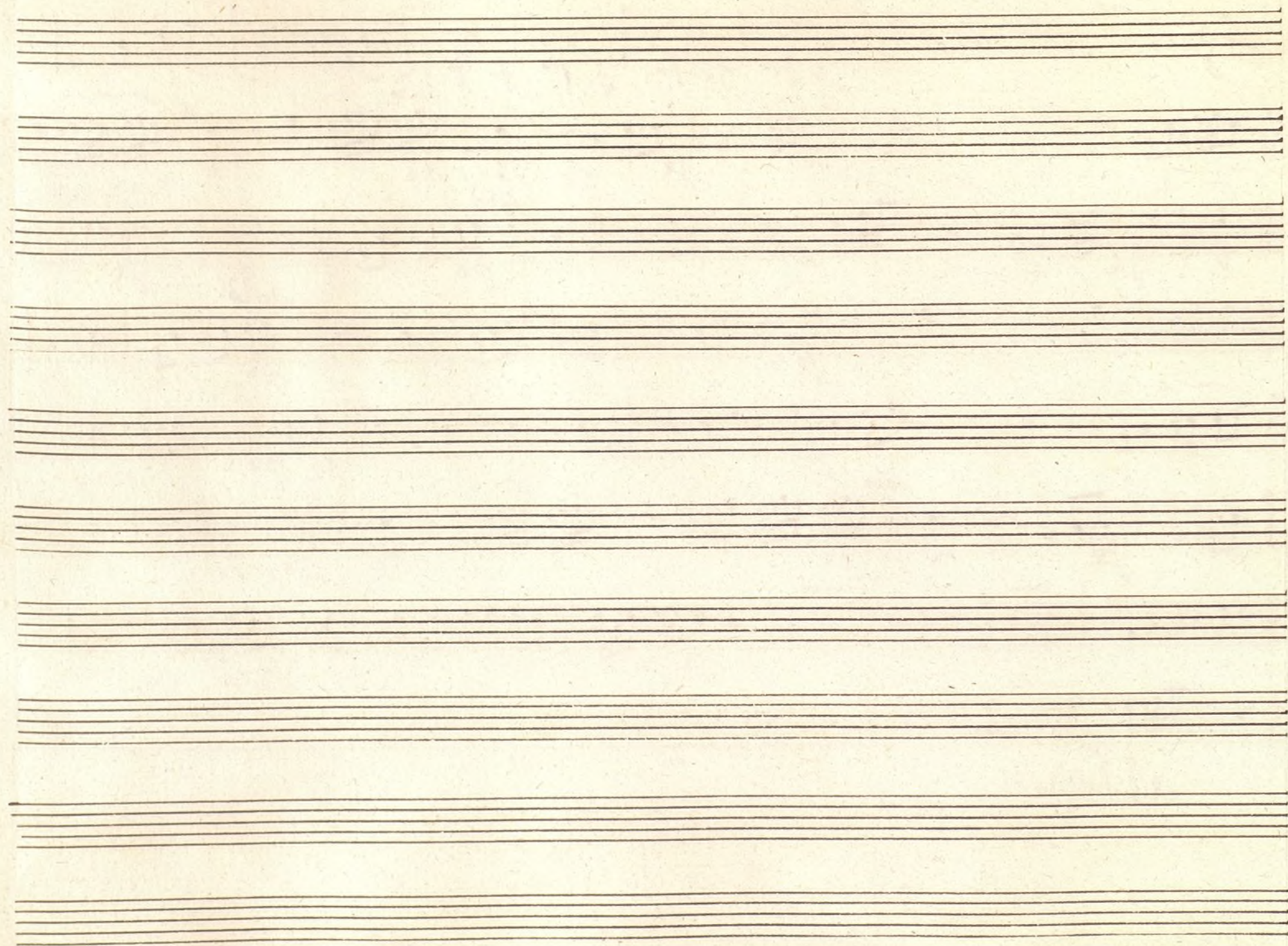
Volti

Coplas And.^{te} $\frac{3}{4}$ *And.^{te}* *May And.^{te}* *allegro*





[illegible]



Trompa Primera

+

Mus 144-11

Sonadilla à 3. del Bromista, y las hermanas.

Allegro 2/4

allegro

Allegro 3/8

volte

Coplas And.^{te} $\text{D}:\flat \frac{3}{4}$ | $\text{q} \sim$ | \cdot | $\text{q} \sim$ | \cdot | r r r | r r r | r r r |

$\text{D}:\flat \text{q} \cdot$ // $\text{r} \cdot$ | $\text{q} \sim$ | $\text{q} \sim$ | $\text{q} \sim$ | $\text{q} \sim$ | $\text{q} \sim$ | $\text{q} \sim$ | r r r | r r r |

$\text{D}:\flat \text{r r r}$ | \cdot | r r r | r r r | \cdot | r r r | r r r | r r r | \cdot |

$\text{D}:\flat \text{r r r}$ | \cdot | r r r | $\text{q} \sim$ | $\text{q} \sim$ | $\text{q} \sim$ | r r r | r r r |

$\text{D}:\flat \text{r r r}$ | r r r | r r r | r r r | r r r | $\text{q} \sim$ // *allegro*

Clarinet *seguir. All.^o po* $\text{D}:\flat \frac{3}{4}$ | r r r | r r r | r r r | \cdot | $\text{q} \sim$ |

$\text{G} \text{r r r}$ | r r r | r r r | r r r // r r r | $\text{q} \sim$ | $\text{q} \sim$ | \cdot | r r r | r r r |

$\text{G} \text{r r r}$ | r r r | r r r | r r r | r r r | r r r | r r r | r r r | r r r |

$\text{G} \text{r r r}$ | $\text{q} \sim$ | $\text{q} \sim$ | r r r | r r r | \cdot | r r r | \cdot | r r r | r r r |

$\text{G} \text{r r r}$ | r r r | r r r // r r r | r r r | r r r |

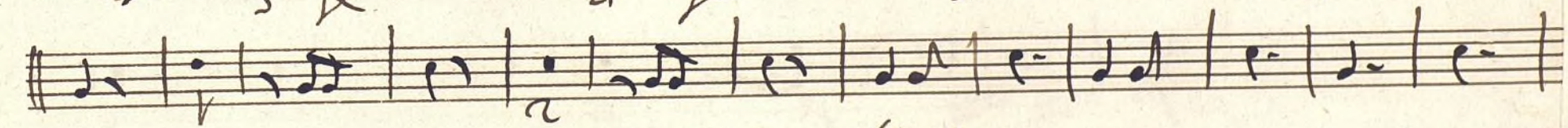
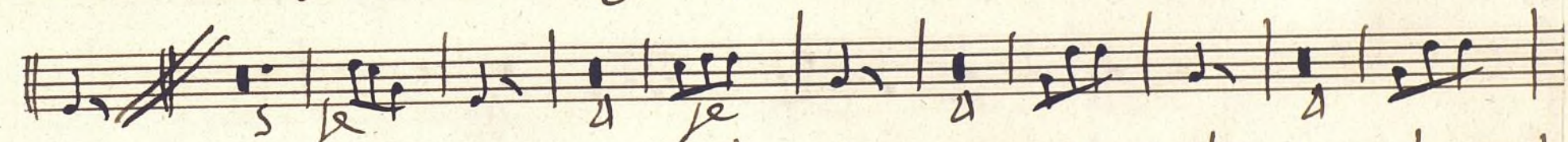
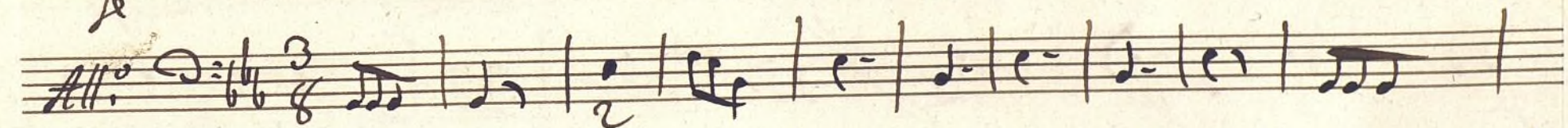
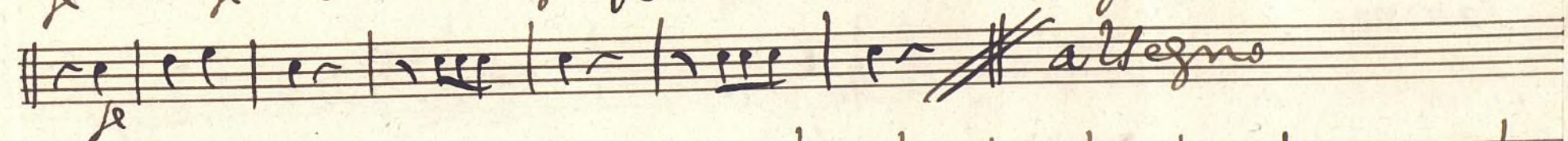
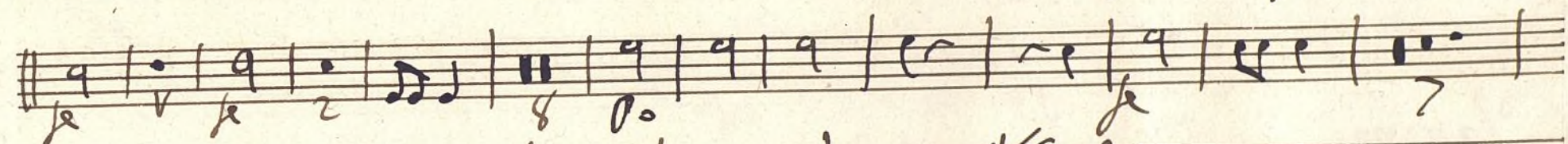
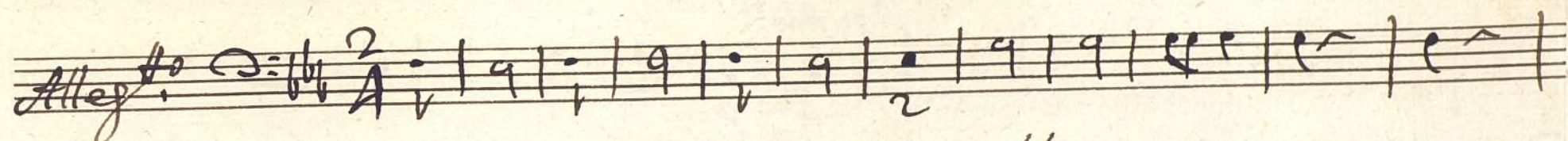
allegro

Trompa Segunda

+

Mus 144-11

tonadilla a 3. del Bromista, y los hermanos 1/2



Volta

Contrabajo;

+

Mus 144-11

tonadilla à 3. del Bro Mista, y las hermanas.

Handwritten musical score for Contrabajo (Double Bass). The score is written on seven staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *se*, *po*, *vo*, and *allegro* are present. The score concludes with a double bar line and the word "allegro" written below the final staff.

Volvi

Allegro 3/4

Adagio

Coplas And.^{te} 3/4

Allegro

Allegro

Allegro

Allegro

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 single system across the staves.

Key markings and annotations include:

- allegro* (written above the second staff)
- Segue All. poco* (written above the third staff)
- allegro* (written below the eighth staff)

The notation features various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat signs on the eighth staff.

