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Sonadilla a 3.

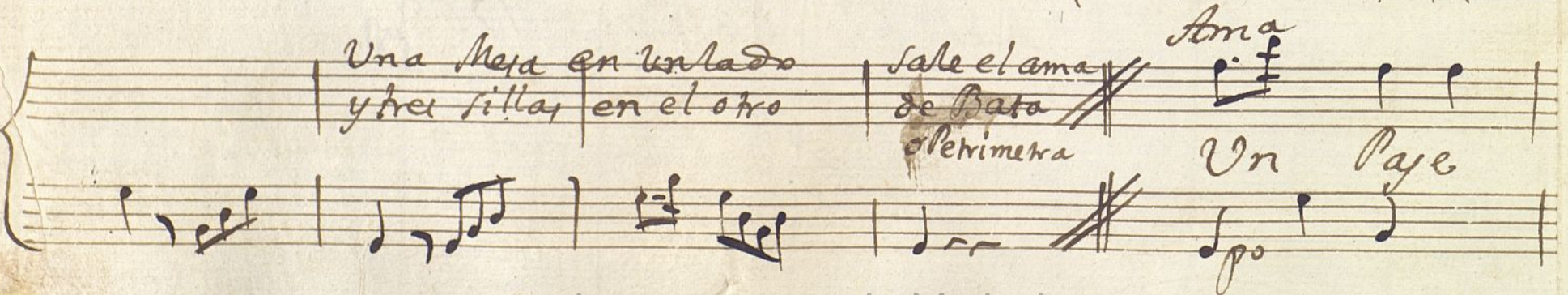
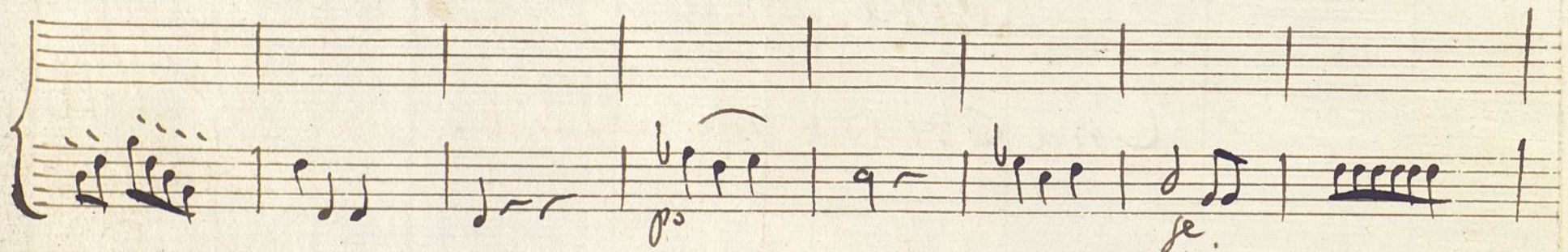
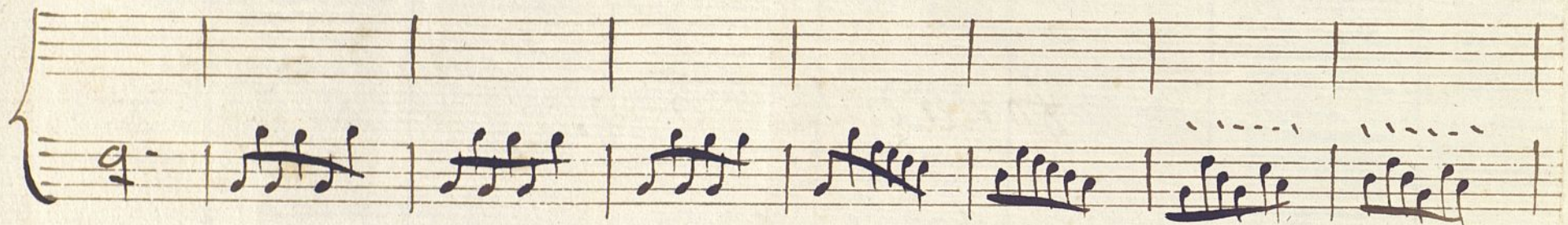
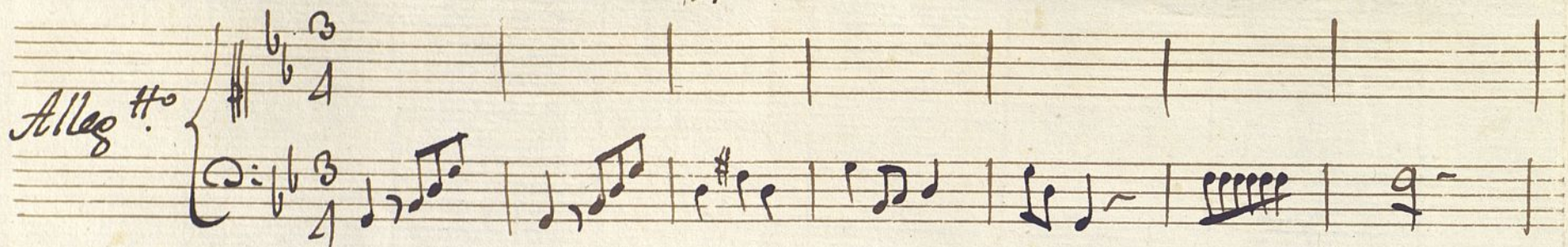
Una Ama

Una Criada y Un Page:

del S.^r Esteve: 1765.

/

Allegro

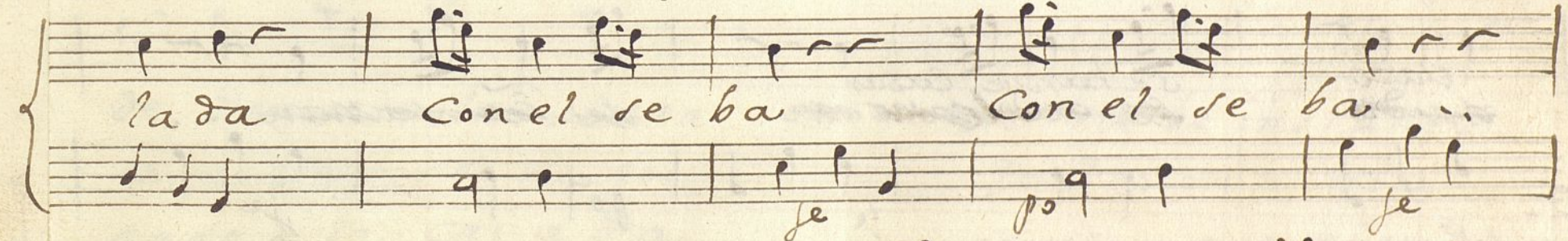
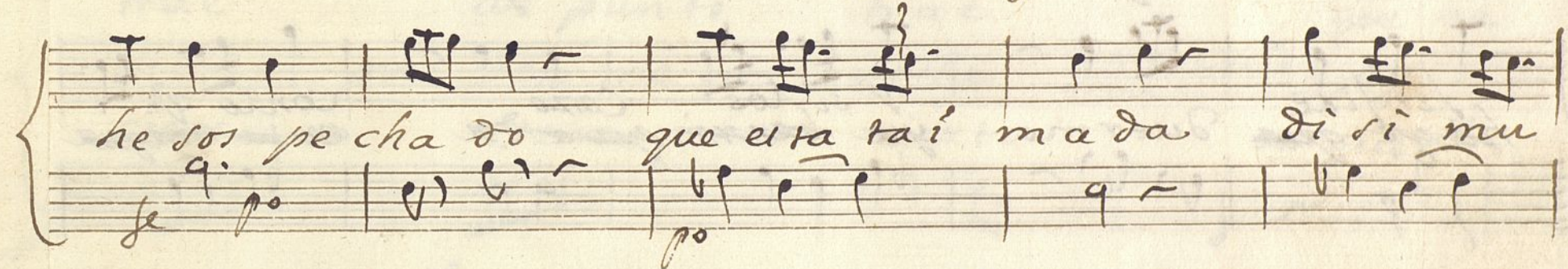
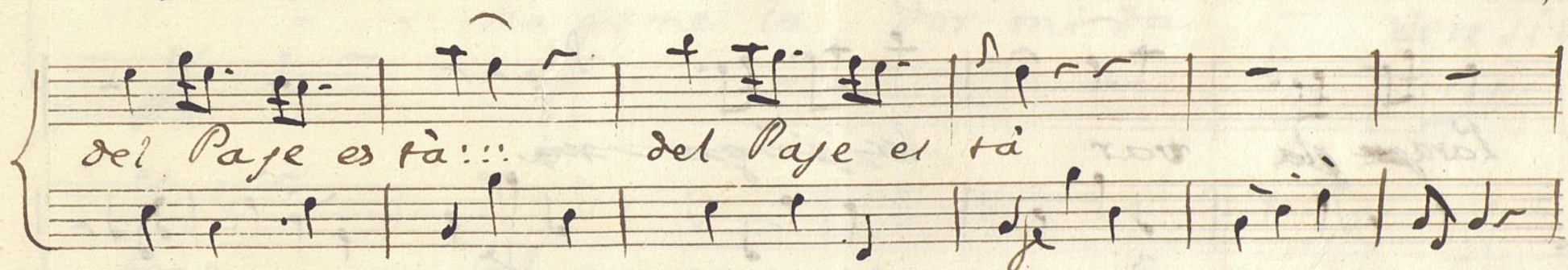


Una Meja en un lado
y tres sillar en el otro

sale el ama
de Bata
o Petrimera

Amia

Un Paye



a seba trana ~~ya mare que traiga~~ *que aqua me* ~~ya mare que traiga~~ *traiga*

Parape gla var ~~la perra~~ *ra*

fin/ine ~~haver que~~ *duermo* *y si tos* *Caro* *Con lo qd.* ~~ya mare que traiga~~

dazo ~~ya mare~~ *se han de casar* ~~ya mare que traiga~~ *ya mare que traiga*

2 *4* *chi chi chi* *2* *4* *Alleg^{ro}* *sa la Criada* *Ued me*

Am

mande Recado de la barme al punto
 mientras me voi la bando preven~~la~~
 ha gome la dor mi da Vere sies

trae al punto trae que he
 silla pre ven me la silla Cri^a oy
 cierto Vere sies cierto que el

de dormir la siesta un bre be instante
 esta im per ti nente Doña ma ria
 paje y la cri a da se eitan que riendo

Un brebe instante
 doña ma ría
 se eitan que riendo

And.^{te} Criada u
 Aquí ríenes se
 Amoll Cuidado en esta
 Criada Duermá^{te} usted ama

ño ra se ñora a to da prisa agua iá bon y
 siesta esta siesta Con el si lencio *Cri^a* noma que con el
 mia Ama mia yo belar quiero ~~hablare~~ ~~hablare~~ Con mi

Jarro y sal se ri lla
 Paye dos chico le os
 paye Un Am bo y ter no

Alleg.^{ro}
Alleg.^{ro} 2 veces

And.^{te} Piano

se hecha el ama a dormir
y con cara compas

Punteado

llega la criada mirando si el ama duerme y dice //

// ~~Si no duerme ya~~
el paje puede entrar //

sea o sea el paje a la corrina

Paje

chi chi c. c. c. chi se durmio el a

Cri^a

ma chi chi c. c. c. chi ya sea dormi do ha

Paje

Cri^a

lla boi vida mia, en tray no metas ruido

Pape *Cria*

yo te quiero mi prenda yo te quiero bien mio
~~dame da me los de aros~~ ~~para tomar~~

Am

y siem pre andan Viñiendo y siem pre andan Viñiendo
 loro chi chi chi chi chi chi chi chi chi chi tru-

Pape

miren que lindo miren tra semos mientras

Cria

duerme de nuestra bo-da si quer toi ve ben

1. 2.

tando ya por ser no-bia chi tico silencio

y que duerma el ama

los dos ve le mos ve le mos;

se sientan el paje y la cri

Medio Allegro

Piano todo

*Cri^a
Pa je ci
me compra*

to de mi vida du pon el que nos ca
ras una Bata y un par de pares de

Paje
 se mor bue los todo di puelto sea llara
Paje a li tante lo tra jera

Cria *Paje*
 pero me fal ta: que? di nero di nero
 pero me fal ta: que? *Paje* di nero di nero

Cria *Paje*
 por ello no te a co bar des puei don de lo halla
Cria *Paje* por ello no te a co bar des puei don de lo halla

Cri^a alomayo And^{te}

remos

Per mite me hijo

mio in car los dedos

remos

Cri^a

Per mite me

~~ante tanta~~ ~~hija~~ ~~hija~~
hijo mio in car los dedos

And^{te}

Oye

— hu, hu chi, oye el cucha oye el cucha

— ~~Oye~~ hu, hu chi, oye Bastiana oye Bastiana

Como prima

tu busca al ~~chico~~ ~~chico~~
hija mia

~~una~~ ~~una~~ ~~una~~
que yo me a burra

~~no~~ ~~quieres~~ ~~se~~ ~~sa~~ ~~cuda~~
tu quierel se sa cuda

~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~
Cuatro patadas

Alma

bueno ba el cuento fuego fuego en los Criados sien

Amor a ca bo el cuento mas sera Con esta bara los

do Como elos

dos aun tiempo

sele banta el
ama y coje la
bara que ena en
lameja

Allegro

Allegro

Paje *Criado*

a dios, sienta se otro Yato

Paje

ya se o be dezco mi

seca el paje
alientarse

Allegro *Amor*

ay ay ay to mad - pi ca ro nei to

ay ay ay ay ay ay ay ay

Allegro *Cris*

mad - los Regueiros a mi ra del alma ca

ay ay ay a mi ra del alma ca

Amor

sar nos que re mos per do na se ño ra bay an

sar nos que re mos

los dos.

se al mo mento a mi ta del

a mi ta del alma Casarnos que

Am a

re mos siendo de te mo do el per don fran

los 3.

queos pue vayan se qui di llas ~~mi~~ ~~que~~ ~~te~~

fmo

ros por que del Pa ye y Cri a da sea ca be el cuen —

to quantos abra ei cu chando que ar an lo mes mo lo mes

mo lo mes — mo;

Segui.

Triada

Bau na Da ma Con Pa ye por la Car rera por la ca

rrera — por la ca r rera y una

Pa ye y Ama

Maya los sigue - mui so flamera y una

maya los sigue mui so flamera - dizela

maya pue ta con ay - re de ta ma nera

Paje po taje ay ba la o sia ha gan la calle

si me en fa da el de mo nio de la mo co -

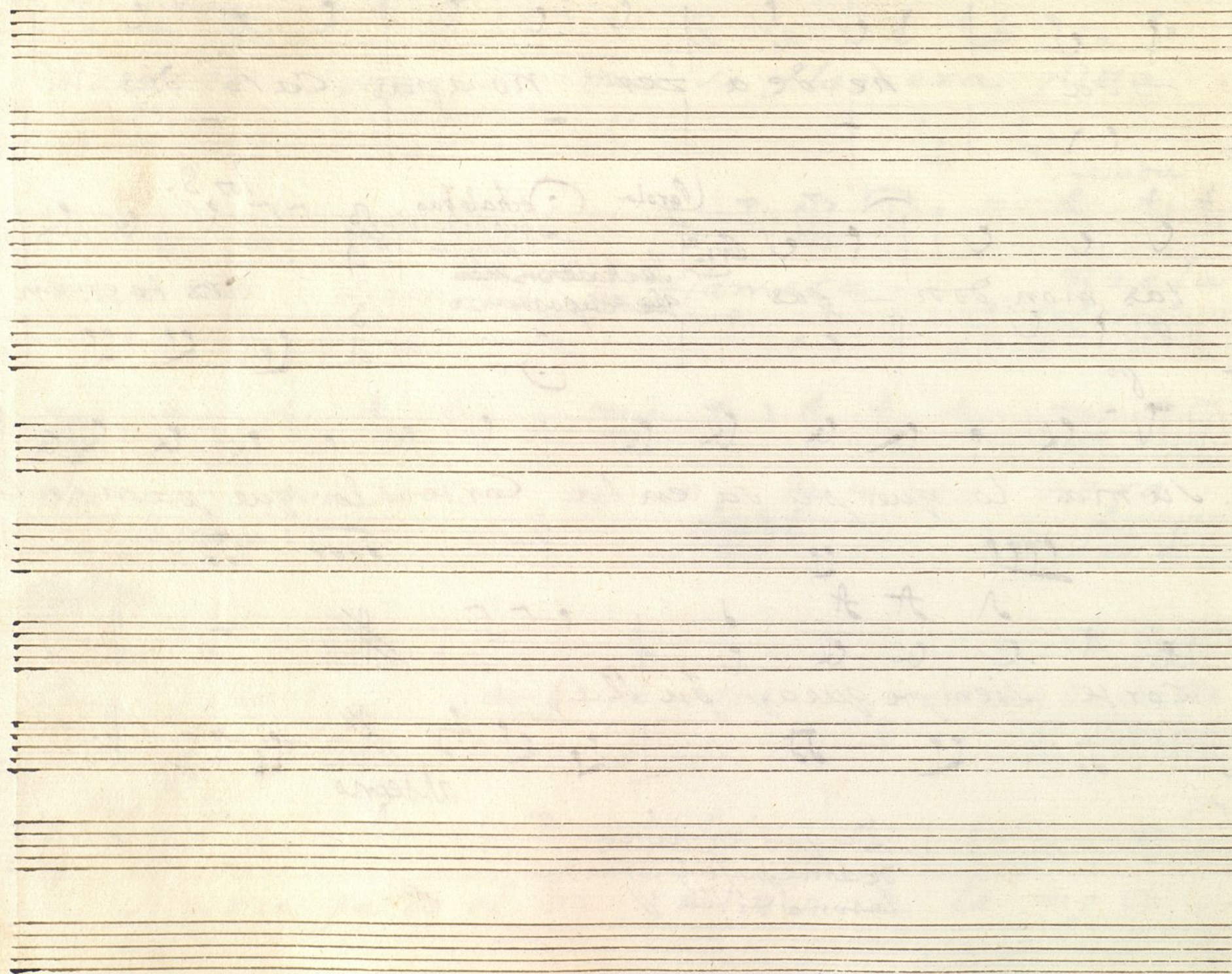
sona
- sa he de a zer no a pas Caro des

Carola (echale bas que baderengas) ^{los 3.}
tas mon don - gas ^{Cria} ~~echale con la~~ ~~que baderengas~~ es to e en

su ma lo que pa sa en la Corte lo que para en la

Corte siempre que ay bu lla;
allegro

La qui termina
de amapaje y Criada
la sona di lla //



Ayuntamiento de Madrid

Ayuntamiento de Madrid

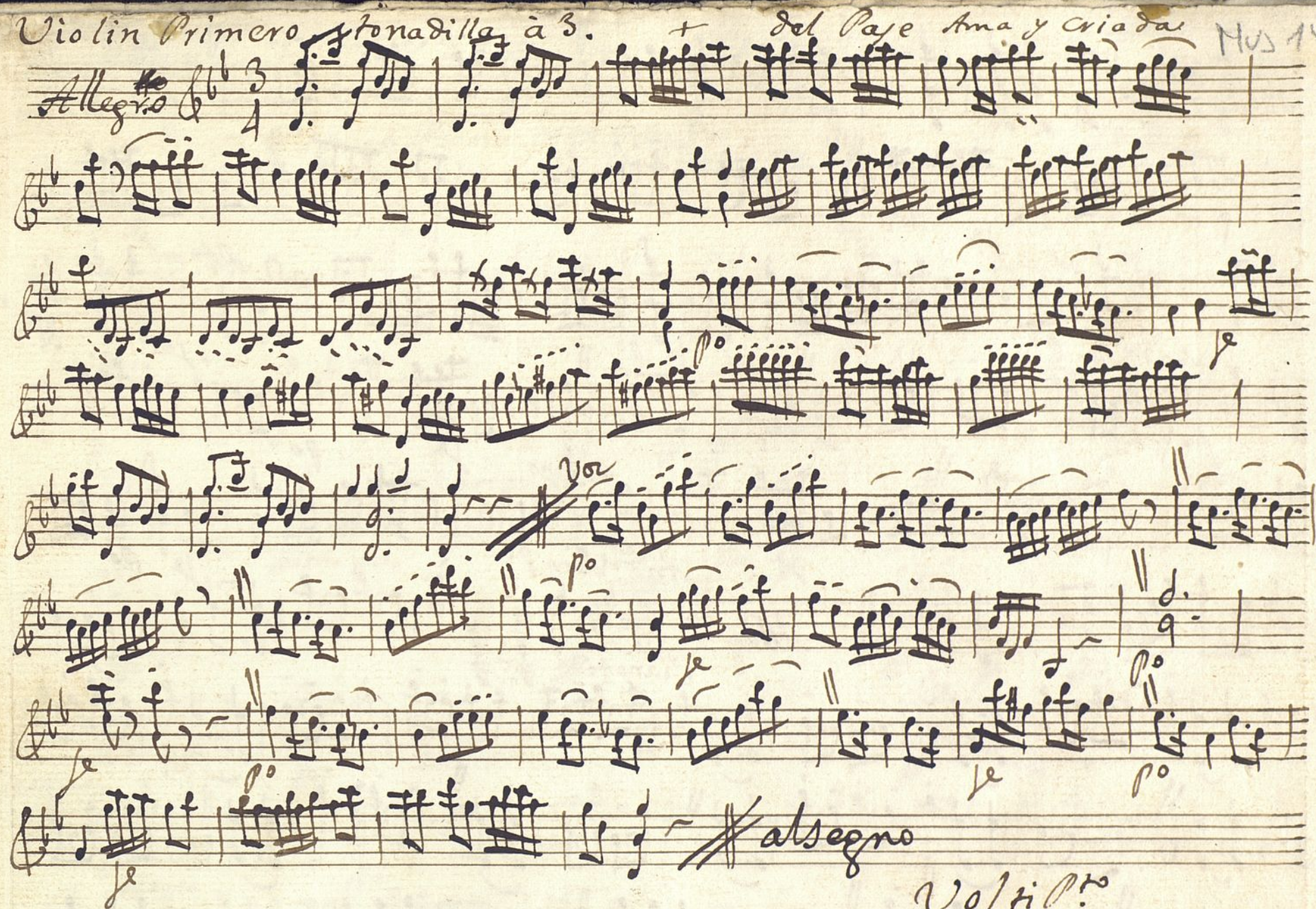
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Violin Primo ~~Flonadilla~~ à 3.

+ Del Paje Ana y Criada

Mos 144-8

Allegro



Allegro 2/4 Bb

Andr. poco 3/4 Bb *Alto* *aloparra*

Andr. poco 3/4 Bb *Piano todo* 4/4 Bb

Alleg. Ho 4/4 Bb

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* (multiple instances)
- Piano* (multiple instances)
- fuertissimo* (written vertically on the left side of the eighth staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Allegro* (written below the tenth staff)
- Allegro* (written below the eleventh staff)
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- Allegro* (written below the ninety-eighth staff)
- Allegro* (written below the ninety-ninth staff)
- Allegro* (written below the hundredth staff)

Handwritten musical score on a single page, featuring multiple staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *le* (leggero). The score is divided into sections by tempo markings: *Segue: Allegro* and *Allegro*. The final section is marked *Parola* and *allegro*. The manuscript shows signs of age, including yellowing and some staining.

Violin Primero. madilla à 3⁺ del Paje Ama y Criada

Mus 144-8

Violin L'Espresso. *Andante* a 3

Allegro 3/4

The image shows a page of handwritten musical notation. At the top, it is labeled 'Violin L'Espresso. Andante a 3'. Below this, the tempo changes to 'Allegro' with a 3/4 time signature. The music is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several annotations in the margins and between staves, including 'Andante', 'Allegro', and 'M Segno'. The handwriting is in ink on aged paper.

Andante

Allegro

M Segno

Violin L'Espresso

Voln L^{to}

fmo *Sigue Pianissimo astra el 2*

Mlegro $\text{G}\flat\text{B}\flat$ $\frac{3}{4}$

Andte *Allegro*

al segno

Lorissimo $\text{G}\flat\text{B}\flat$ $\frac{6}{8}$

Allegro *fe* *Do* *fe*

fmo $\frac{3}{4}$ *Voln*

Violin Segundo, tonadilla a 3. + del Pape Ama y Criada Mus 144-8

Allegro

allegro

Volvi

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 cursive, handwritten style.

Key markings and annotations include:

- mp* (mezzo-piano) above the second staff.
- Piano tutto* above the third staff.
- Allegro poco* above the third staff.
- Andr.* (Andante) above the sixth staff.
- Come prima* above the seventh staff.
- Allegro* above the eighth staff.
- Allegro fmo* (Allegro fortissimo) above the eighth staff.
- Volta* at the end of the tenth staff.

The score is written on ten staves, with the first two staves containing a single melodic line, and the remaining eight staves containing a more complex, multi-voiced texture. The notation is dense and expressive, with many slurs and ties.

Violin Segundo. tonadilla à 3. + del Paye y Ama Mus 144-8

Allegro

fmo

f

p

v

f

p

f

allegro

voln

Allegro 2/4

p *f* *3^{ra} p.* *And. poco* *All.* *f* *alo parrales* *f* *3^{ra} p.* *And. poco*

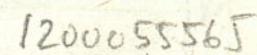
Allegretto 6/8

p *f* *3^{ra} p.*

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Piano* (written above the third staff)
- Allegro* (written above the third staff)
- And.^{te}* (written above the fifth staff)
- Allegro* (written above the seventh staff)
- And.^{te}* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- And.^{te}* (written above the tenth staff)
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- Allegro* (written above the ninety-ninth staff)
- And.^{te}* (written above the one hundredth staff)

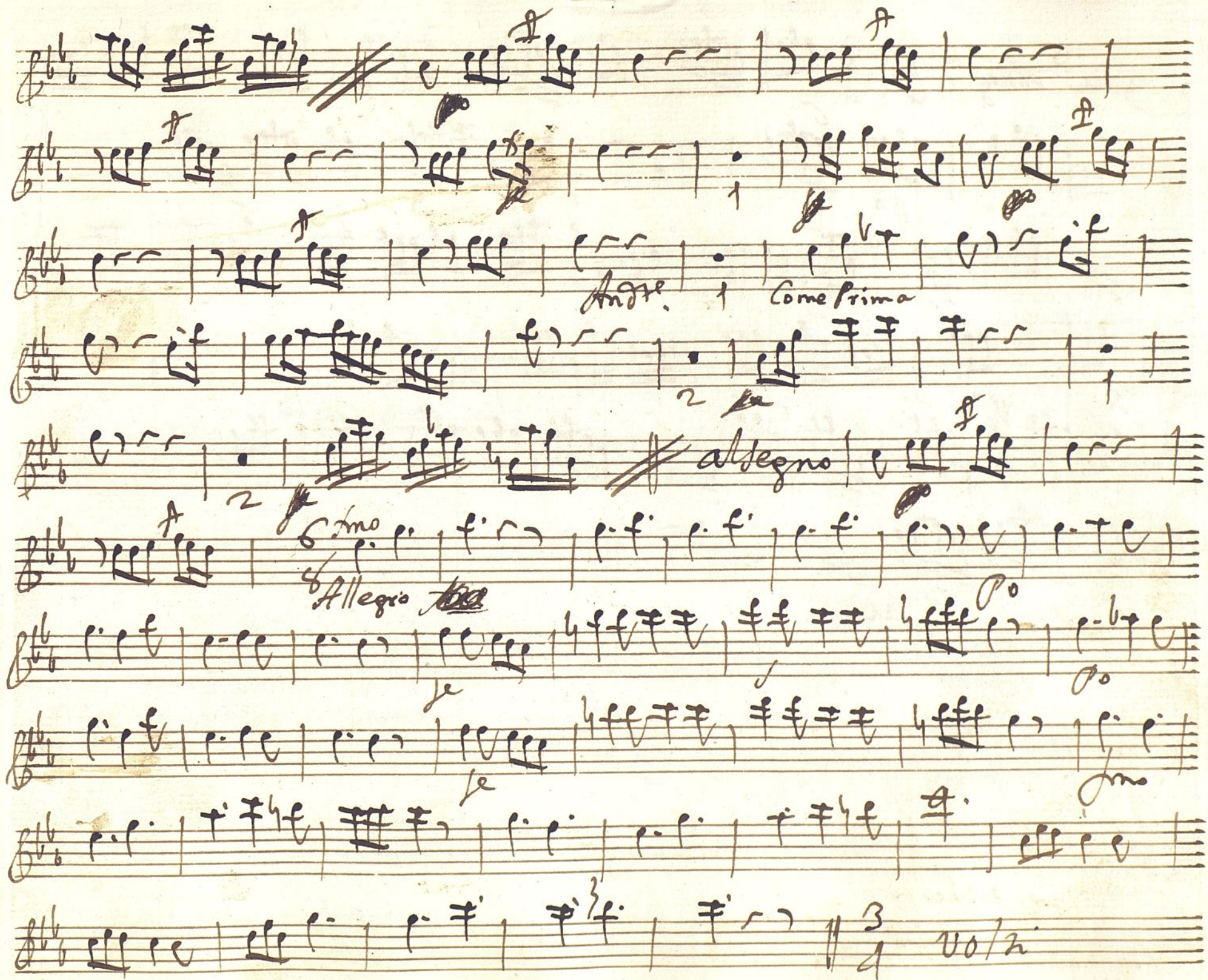


Oboe Primero. tonadilla a 3. 4 del Paje Amay criada

MUS 144-8

Allegro

allegro



Segu. Alleg. ^{mo}

Parola

allegro

Oboe Segundo. Ronadilla a 3. + del Paje Ana y criada

MV 144-8

Allegro

Allegro

vo

p

f

p0

allegro

vo/r

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

The score begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff is marked *p^{mo}* and includes a double bar line. The second staff has a *f* marking. The third staff includes the markings *Andr.* and *Come prima*. The fourth staff has a *2* marking. The fifth staff is marked *allegro* and includes a double bar line. The sixth staff has a *f^{mo}* marking and a *6/8* time signature. The seventh staff is marked *Allegro* and includes a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff ends with a double bar line and a *3/4* time signature, followed by the word *Vol. ni*.

Segu. Aleg. G major 3/4

6 *6* *3*

p. *p.* *Parola* *allegro*

Trompa Primera. tonadilla a 3. + del Paje Amay Criada

MW. 144-8

Allegro F^{\flat} $\frac{3}{4}$

al segno

Volvi

Allegro 4^{o} 6^{b} $\frac{2}{4}$ p^{o} va 9 2 2

6^{b} p^{o} Andte. $\frac{3}{4}$

6^{b} p^{o} Concristina 9 2

6^{b} 2 2

6^{b} $\frac{3}{4}$ Andte. p^{o} se

Allegro Clafa 6 8 Piano todo

9 q q q q q q q q q

9 q q q q q q q q q

9 q q q q q q q q q

9 q q q q q q q q q

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The notation includes eighth and sixteenth notes. Dynamics: *Piano* (written below the staff), *f* (written above the staff).

Staff 2: Treble clef, key signature of two flats. Tempo marking: *Allegro Poco*. Time signature: $\frac{3}{4}$. The notation includes eighth and sixteenth notes. A double bar line is present.

Staff 3: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes.

Staff 4: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *Andte* (written below the staff), *Como Prima* (written to the right of the staff).

Staff 5: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *mo* (written below the staff).

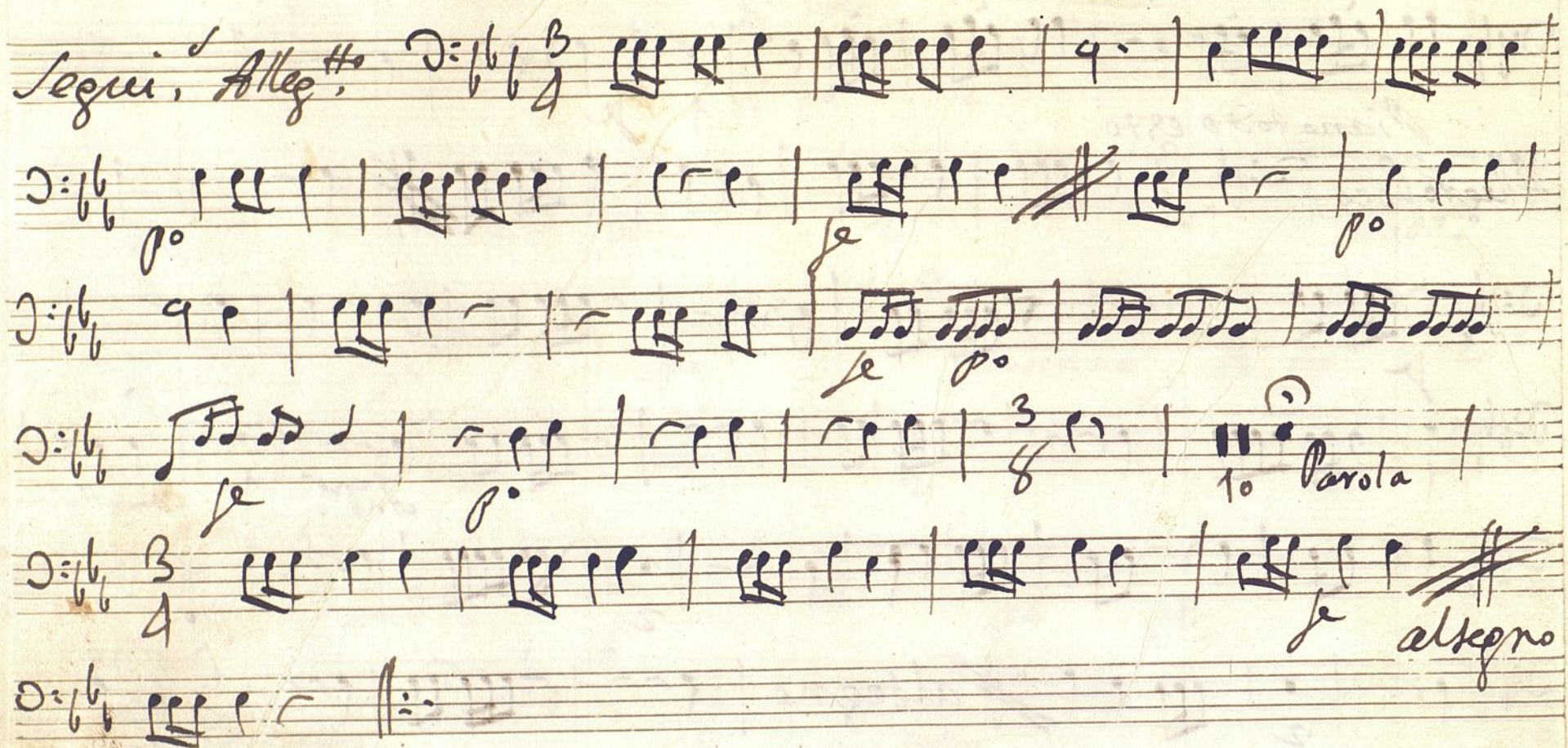
Staff 6: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Tempo marking: *allegro* (written below the staff). Dynamics: *fmo* (written below the staff), *Att^o* (written below the staff).

Staff 7: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *mo* (written below the staff).

Staff 8: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *fmo* (written below the staff).

Staff 9: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *mo* (written below the staff).

Staff 10: Treble clef, key signature of two flats. The notation includes eighth and sixteenth notes. Dynamics: *mo* (written below the staff).



Trompa segunda. tonadilla a 3. + del Paje Amay Criada MUS 144-8

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

von
p
le
le
p
allegro

Vol. 2

Handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures of one flat (B-flat), and time signatures of 2/4 and 6/8. The score is marked with tempo and dynamics: *Alleg.^{ro}*, *Andr.^e*, *Concristimo*, *Pianissimo*, and *Clasfa*. The notation features various note values, rests, and articulation marks. The manuscript is written in dark ink on aged, slightly stained paper.

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

Staff 1: *Allegro Poco* (3/4), *Piano tutto esto*, *Voz*

Staff 2: *Allegro*

Staff 3: *Andr.*, *Alte.*

Staff 4: *Allegro*

Staff 5: *Alto*, *Fine*

Staff 6: *Fine*

Staff 7: *Fine*

Staff 8: *Fine*

Staff 9: *Fine*

Staff 10: *Fine*, *Voz*

Sequi. Alleg.^{ro} $\text{D}:\text{F}\sharp\text{C}$ $\frac{3}{4}$

p *f* *p* *f* *p* *f* *Parola* *allegro*

Contravaxo. tonadilla à 3⁺ del Paje Ama y Criada

Mus 144-8

Megzo $\text{D}^{\flat}\text{B}^{\flat}$ $\frac{3}{4}$

fe *vo* *Do* *fe* *Do* *fe* *Do*

M Segno

Megzo $\text{D}^{\flat}\text{B}^{\flat}$ $\frac{2}{4}$

fe *Do* *fe* *Do* *fe* *Do*

comoxima *Do* *fe* *Do*

fe *Do* *fe* *Do* *fe* *Do*

6 voln

Meg^{ro} *Quintado*

Quintado

Quintado

Quintado

Quintado

arco

fmo

Brano 10 do cito

Meg^{ro} *Brano 10 do cito*

Brano 10 do cito

Brano 10 do cito

Brano 10 do cito

Ayuntamiento de Madrid

Meg^{ro} *fmo*

Handwritten musical score on four staves. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *Do* and *fe* are present. The second staff continues the melody and includes the dynamic marking *fmo*. The third and fourth staves contain dense, rapid passages of notes, likely representing a more complex rhythmic pattern or a specific instrumental part.

Handwritten musical score on four staves, continuing the piece. The key signature remains B-flat major. The first staff of this section is marked *Segun, Allegro* and features a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *Do*, *fe*, and *f* are present. The second staff continues the melody and includes the dynamic marking *Do*. The third staff includes a 3/8 time signature and a 2/4 time signature. The fourth staff includes a 3/4 time signature and a 2/4 time signature. The section concludes with a double bar line and a repeat sign.

Handwritten musical score on four staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *Do* and *fe* are present. The second staff continues the melody and includes the dynamic marking *fmo*. The third and fourth staves contain dense, rapid passages of notes, likely representing a more complex rhythmic pattern or a specific instrumental part.

Ayuntamiento de Madrid

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Contravaso. tonadilla a 3.

+ del Paje Amay Criada

Mus 144-8

Allegro

allegro

No/ri

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and tempo indications include:

- Allegro* (top left)
- Andr. p.* (middle right)
- Come prima* (middle left)
- Allegro* (bottom left)
- Punteado* (bottom left)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a historical style.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Key markings and annotations include:

- ar. fmo* (above the second staff)
- Piano todo esto* (above the third staff)
- Allegro* (above the third staff)
- And.^{te}* (above the sixth staff)
- Comel prima* (above the sixth staff)
- allegro* (above the seventh staff)
- 6^{mo}* (above the eighth staff)
- Att.* (below the eighth staff)
- Voln' pro* (above the tenth staff)

The score includes various musical notations such as notes, rests, beams, and dynamic markings like *pp* and *ppp*.

