

+
Conadilla à 3.

La Granadina
de la plaza
Ambrosio

el charco de la Casada

Del S.^r Marcolini.

All.^o

quien ha bra mas dichosa

Amb.^o tener la muger fonsa

Era^{na} ay a quanto meo obligas

que yo en el mundo — que yo en el mundo
 — todos me crean — todos me crean
 — parion tirana — pa rion ti ra na

qual hallara Mari' do mas a su gusto ^{qual} hallara Ma
 que rre travajo a vezes es con venienzia que rre travajo a
 pues apenas na zi da me hallo criada pues —

rido mas a su gusto — su yo es el
 vezes es con venienzia — que a ti me
 — me hallo criada — que tempra

mio menos erro de ha zer se se mi Ma ri do menos
 li bro que ze le a una Criada que he ve zi vi do que ze
 ni to mean muer to los amo res de un se ñor ^{mio} mean muer

erro de ha zer se se mi Ma ri do
 le a una Criada que he ve zi vi do
 to los a mo res de un se ñor ^{mio}

— por que el no Con siente tan per ver so es ti lo Co mo ya en la
 — a gri tos ya vo zes Re qui e bro la di go que ri en do can
 a ser vir le vengo por ver le con ti nuo ^{por que es ta}

Corte se halla introducido vayan fuera Cor rejos
tado que la en seño a firme mas los verinos lo oyen
~~atras y en se oye en el de los~~ mas que no aran amores
~~prenda que quiero yes si mo~~

Vayan fuera Cor rejos que son malditos —
mas los verinos lo oyen que son malditos —
mas que no aran amores que son malditos —

allegro

Allegro

chi chi chi

ay dulce prenda del alma

siempre sana
estas en a queste sitio ya la la vor e de

jado solo por verte bien mio

solo por verte bien mio

Amb.
siempre

Lra na *los dos*

te que rre siempre te e de amar siempre

te que rre siempre te e de mar querer a

Poco se *po* *Poco se*

mar

segura

All: vivo *2* *4* *2* *4*

Mirad como asi estais dando

que de zir a los vezinos ya mi meo fen

deis tan bien traidores falsos indignos

Gra. na ay Señora mi a callay no a ya

mas que la estoi diciendo como ade en tonar

que la estoi diciendo como ade en tonar y

para que veas que digo verdad es cu chame un

Yato y Co no zeras Como soi ye si do Constan te y le
 al eno es o tra Cosa yo quiero escuchar — Cui
 da do mucha cha que se as de ap plicar; si lencio si
 lencio que se va em pizar;

Coplas Alleg^{ro}

Amb.^o
 tu so li ta eres mi dueño
 Gra^{na} yo firme te correspondo
 Amb.^o dame los brazos a fable
 Jenu
 tu so li ta eres mi hechizo y nada de lo pre
 y con las obras lo digo pues de lo el servicio y
 vello adorado prodigio Gra^{na} los brazos y el alma
 sente me gusta estando con tigo
 vengo para tu mayor ser vicio
 toda daran de mi amor yndicios
 la 3.^a vez vivo

Segura

ero si me gusta que dulce Compas sigue Ma ri
miren la muchacha cual llego a pillar todas las lec
mas que lo que miro Coraje mortal esto fiera

dito que bueno que ba
ciones que el otro la da
habia ya es otro cantar

dichosa mil
mas de tal ma
a que as lec

Veres quien te llego a amar Vendita sea tua bi li
estro di zippu la tal Vendita sea tua bi li
ciones tu las pagaras maldita sea tua bi li

Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on multiple staves, with some parts marked "vivo" and "allegro". The lyrics are:

dad blen di ta
dad ven di ta
dad mal di ta

Am 6.^o mira mi ra
Sra na mi se ño ra
los dos no tie

nes que ve ze lar que sto a si do so la men se las ac

ciones de mo strar
que ac cio nes si yo te e

bisto que la lle gaste a bra zar voy aun
 Al calde de varrio que Cas tigue es ta mal
 dad ten te Ju ana de mi vi da se ño ra
 tenga piedad pi ca ro nes mal na ci dos me la
 que ri a is pe gar os a se gu ro que

pronto de los dos me he de vengar los dos pe

dimos perdon si quiera por ca ri dad perdon per

don por Ca ri dad, pica rones mal na tidos de los

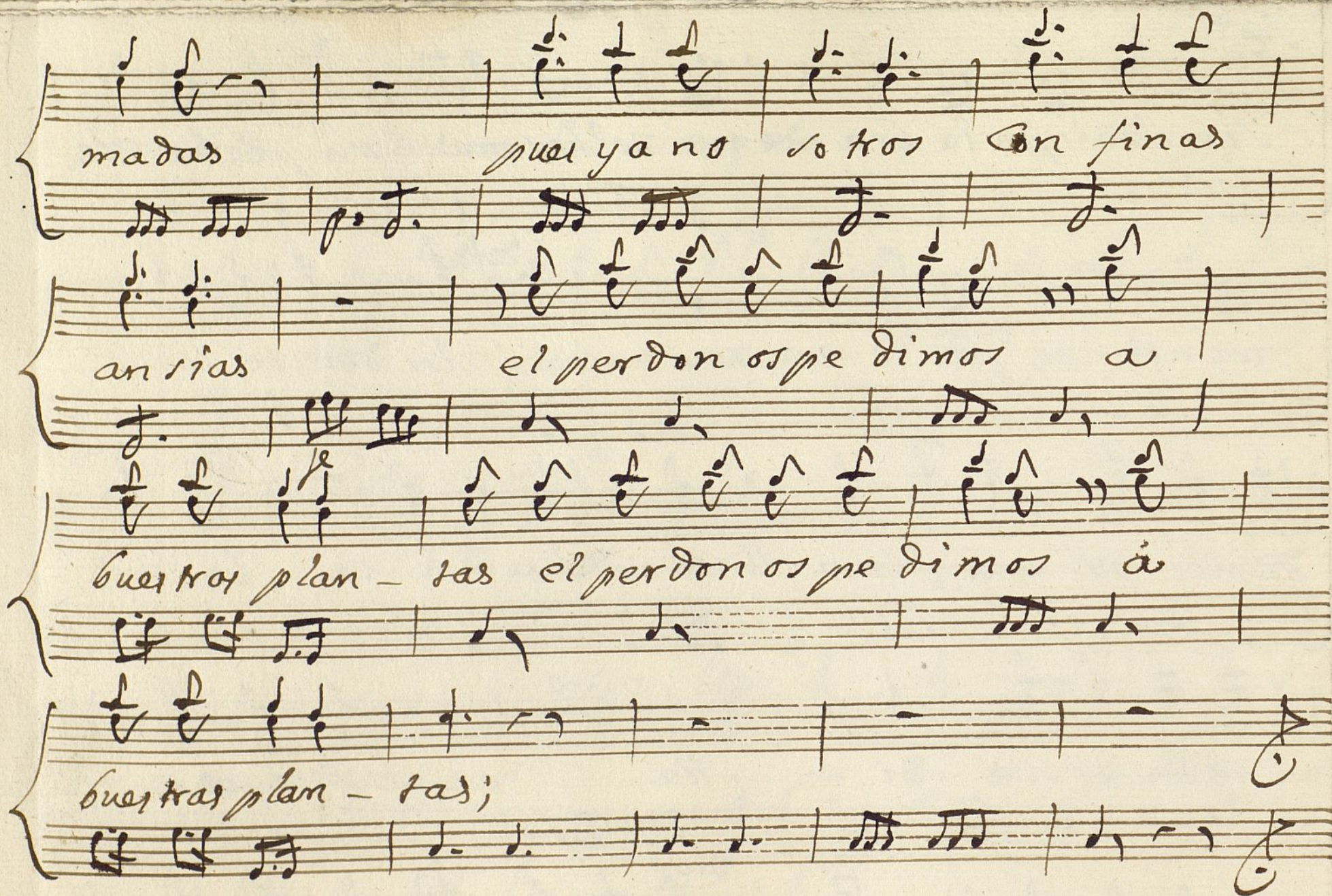
dos me he de vengar los dos pe di mos perdon por

Ca ri dad perdon perdon por Ca ri dad

See^a

Sí me daír pa la bra de no volber mas mi pecho cle
 mente os perdo na ra los dos se la
 damos ya qui fina liza del ama ze losa
 esta to na di — *vivo* Mos que re
 ritos dueños del alma rios a gus ta do dad nos pa l

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The lyrics are: "madas pue y a no so tros con finas", "an rias el perdon os pe dimos a", "bue tros plan - tas el perdon os pe dimos a", and "bue tras plan - tas;". The notation includes various musical symbols such as notes, rests, and bar lines, with some lyrics written in a stylized, cursive script.



madas pue y a no so tros con finas

an rias el perdon os pe dimos a

bue tros plan - tas el perdon os pe dimos a

bue tras plan - tas;

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+

Violin Primero

sonadilla a 3.

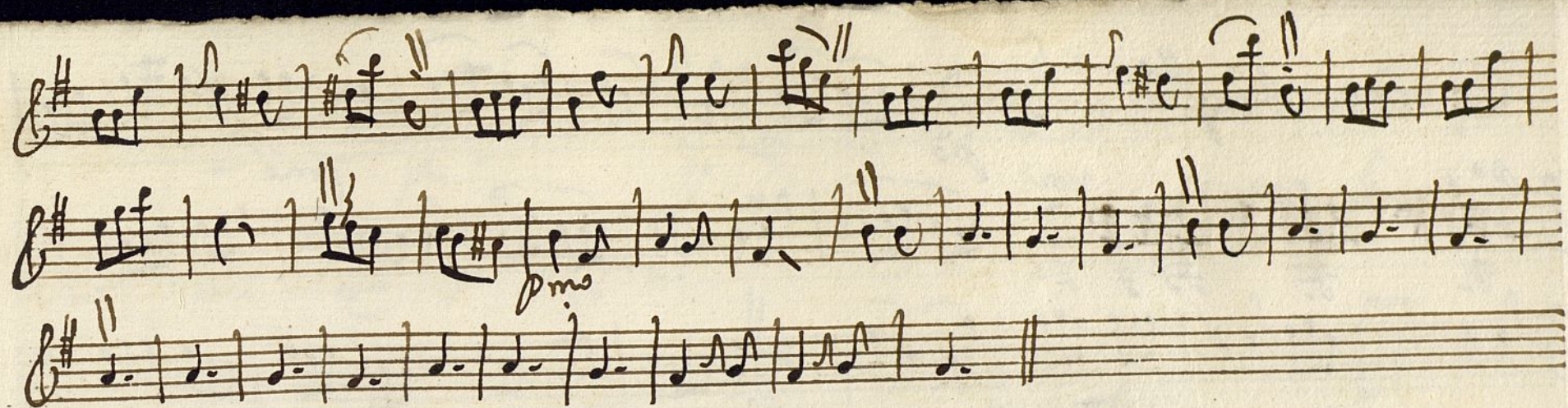
el charco de la Carada %.

Allegretto
Allargo 3/4

boer
pmo
fmo
poco
poco
poco
poco
poco
poco
Allegro
2 vezet

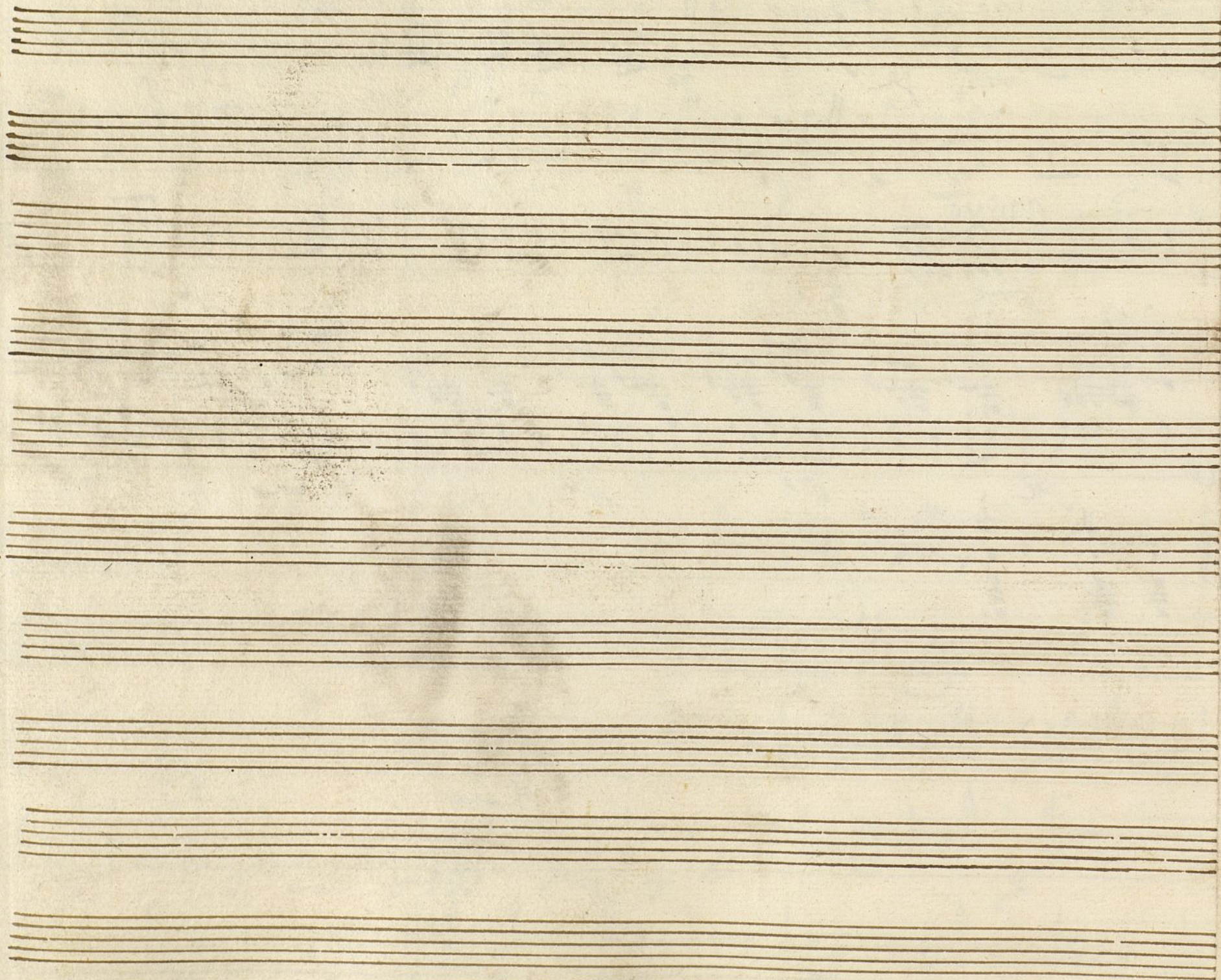
Allegro 3/4

poco



Handwritten musical score for "Coplas Allegro" in 6/8 time. The score consists of 11 staves. The first staff is titled "Coplas Allegro" and includes a 6/8 time signature. The music is written in a single melodic line with various note values and rests. Dynamic markings include "p" (piano), "f" (forte), "no" (no), "mo" (mo), "la 3.ª vez vivo", "la última", "absceno", and "2 vezes". The score ends with a double bar line and a repeat sign.





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Violin Segundo.

MUS 144-14

tonadilla a tres. el charco de la Carada.

Allegro 3/4 F\#

pme *800*

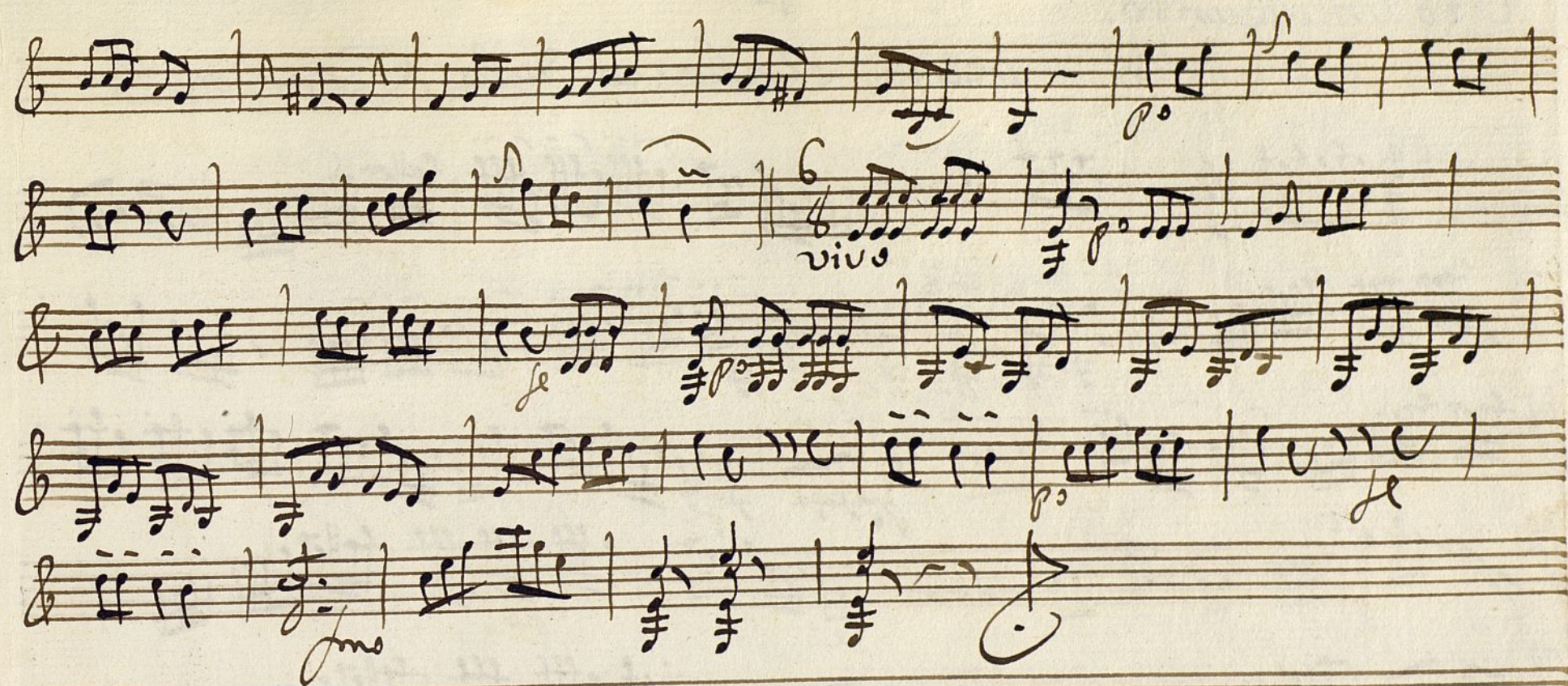
vor *p* *fe* *p*

Allegro *2 veces*

Allegretto *pme* *vor*

tenu

[illegible]



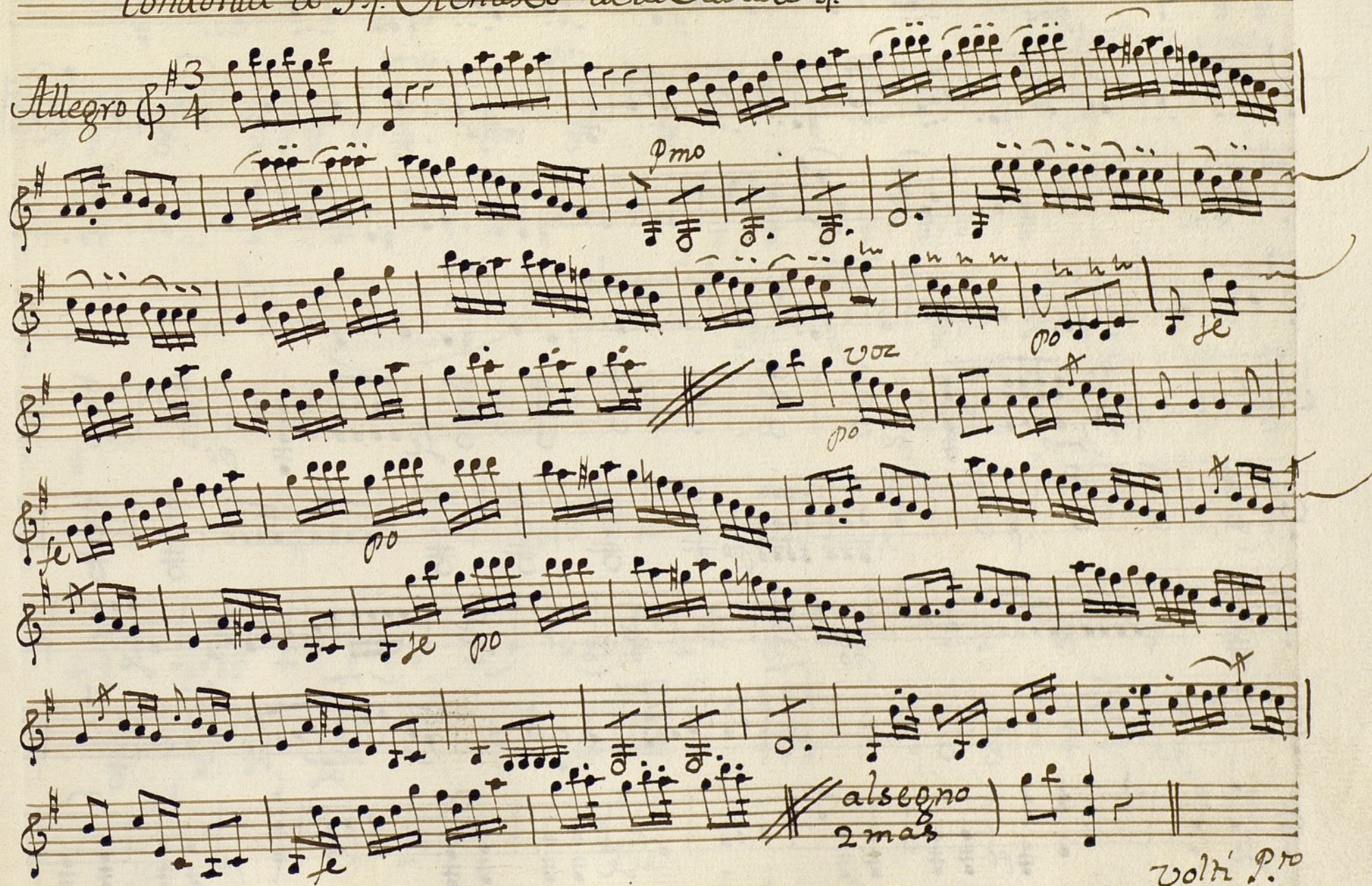
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and various note values (quarter, eighth, sixteenth notes). Dynamic markings such as *tenuto*, *ppmo*, *Al. viv.*, *fmo*, *le*, and *Vol. p^{to}* are present. The score concludes with a double bar line and a final measure.

Violin Secondo

Mus 144-14

tonadilla a 3. El chasco de la Casaca.

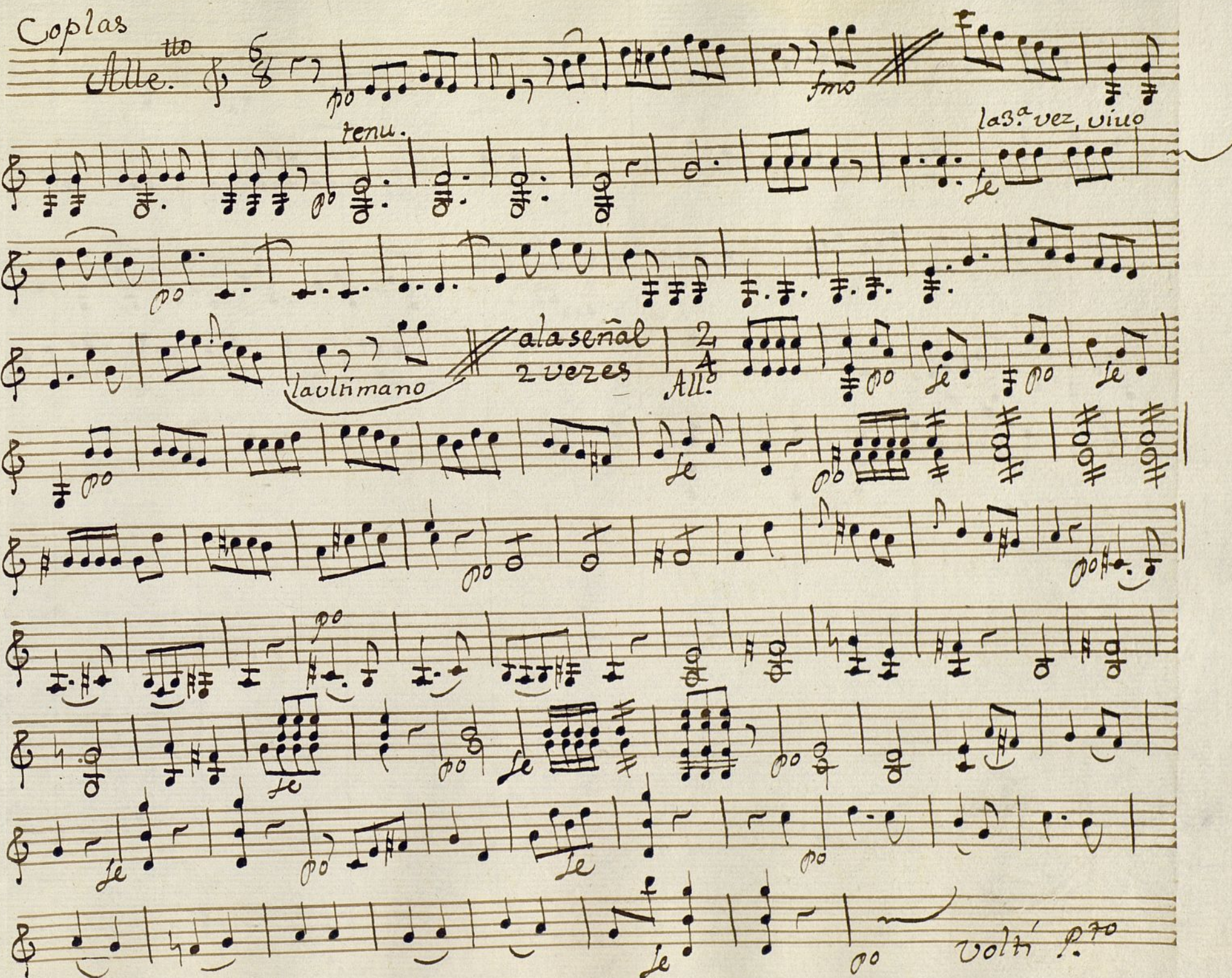
Allegro $\frac{3}{4}$

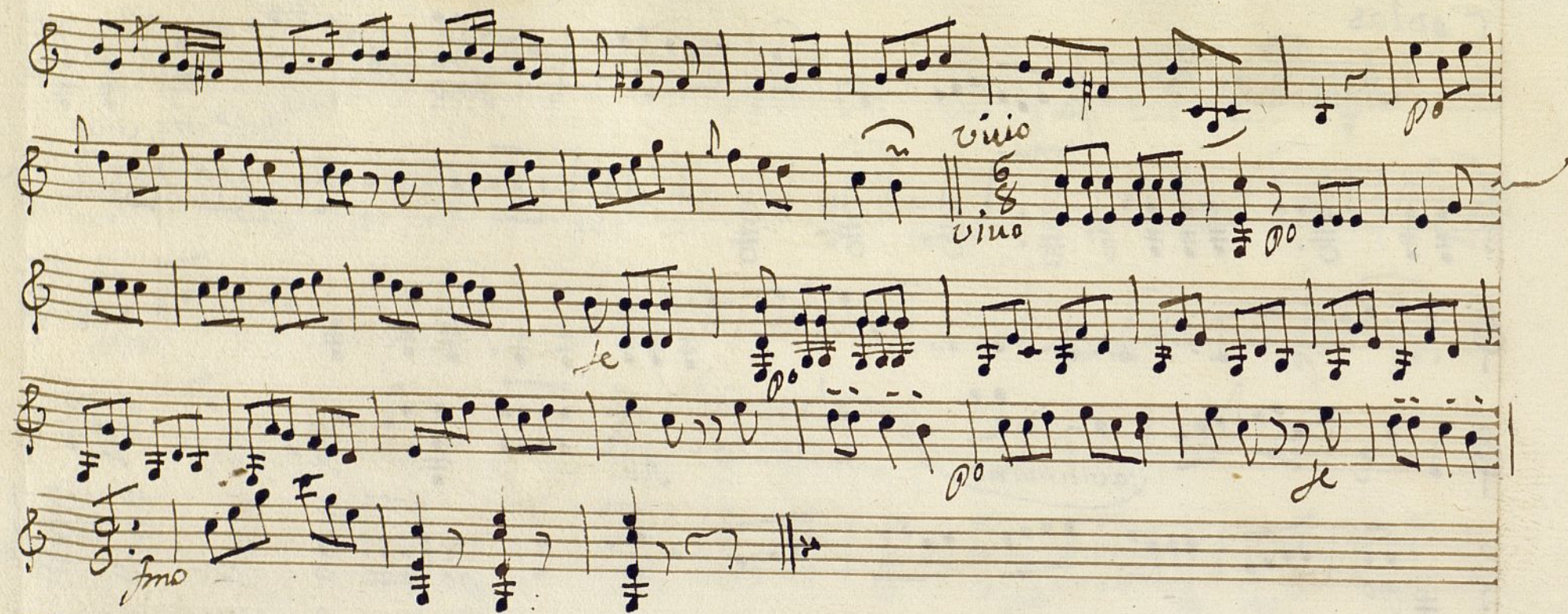


Handwritten musical score on aged paper, featuring two distinct sections. The first section, titled "Allegro" with a tempo marking "no" above it, is in 3/8 time and marked "pmo". It consists of four staves of music, with the first staff also marked "vz" and "tenu.". The second section, titled "All'ro vno", is in 2/4 time and marked "pmo". It consists of seven staves of music, with the first staff also marked "le". The notation includes various musical symbols such as notes, rests, and dynamic markings.

Coplas

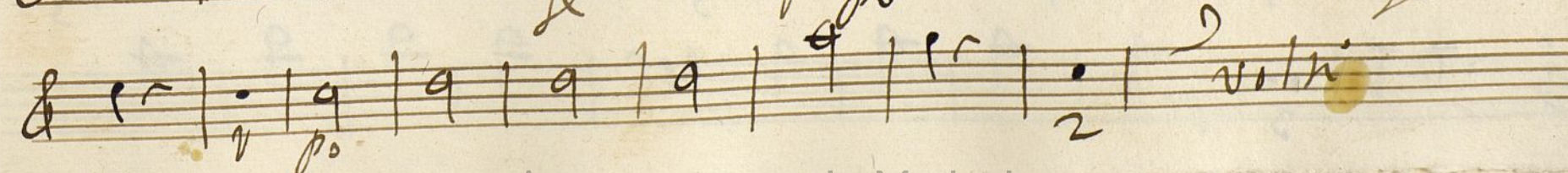
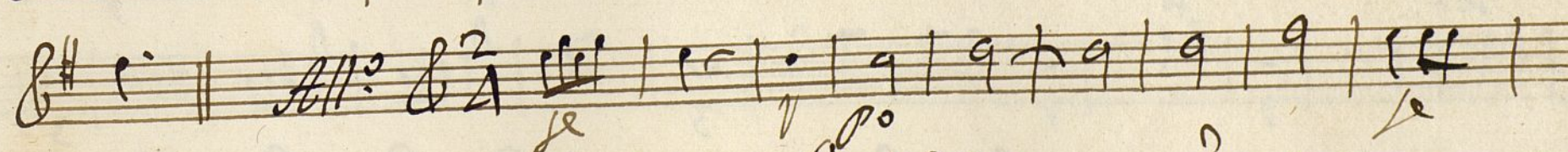
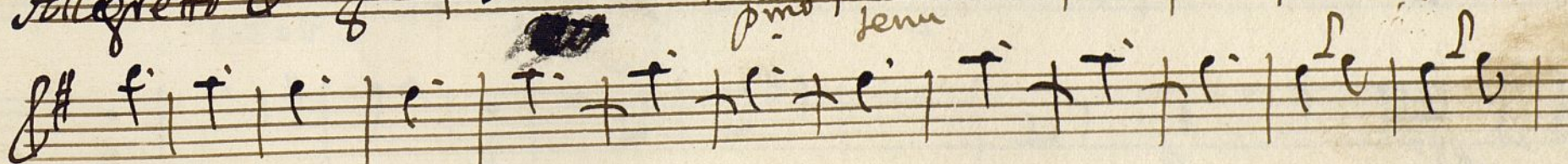
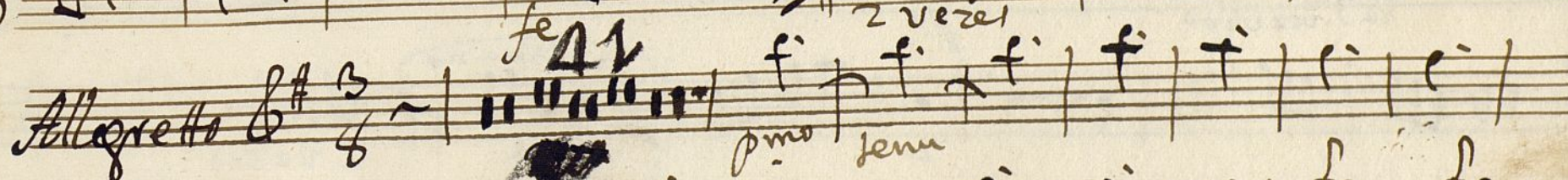
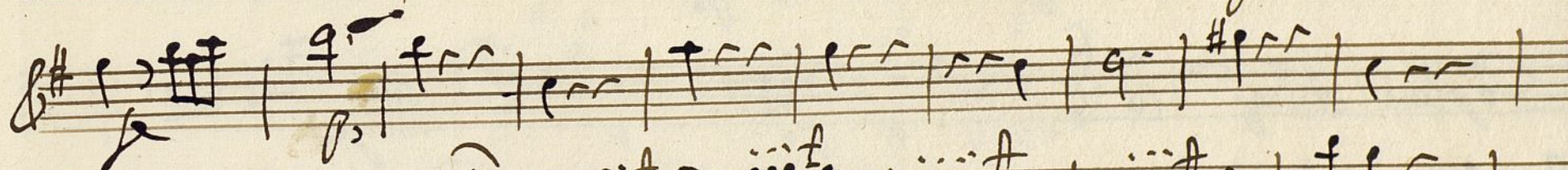
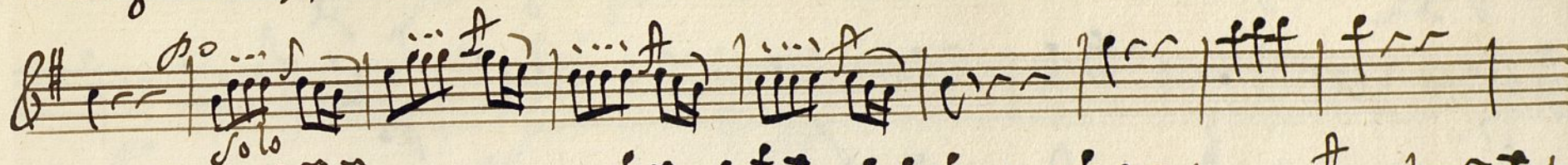
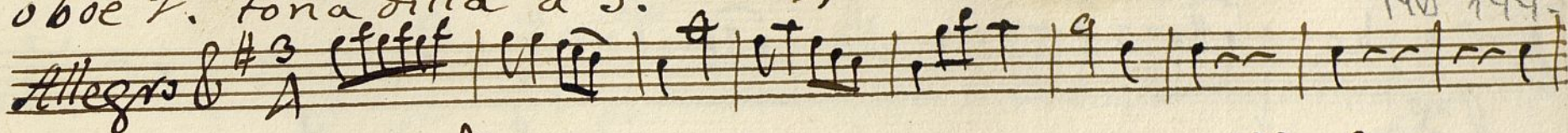
Handwritten musical score for "Coplas" in 6/8 time, marked *Allegretto* (*Allegro* with a small *to*). The score consists of ten staves of music. The key signature has one sharp (F#). The notation includes various dynamics such as *pp*, *fmo*, *tenu.*, and *Allegro*. There are also performance instructions like "la 3.ª vez, vivo" and "la última mano". The score ends with the instruction "vuelve p.º".





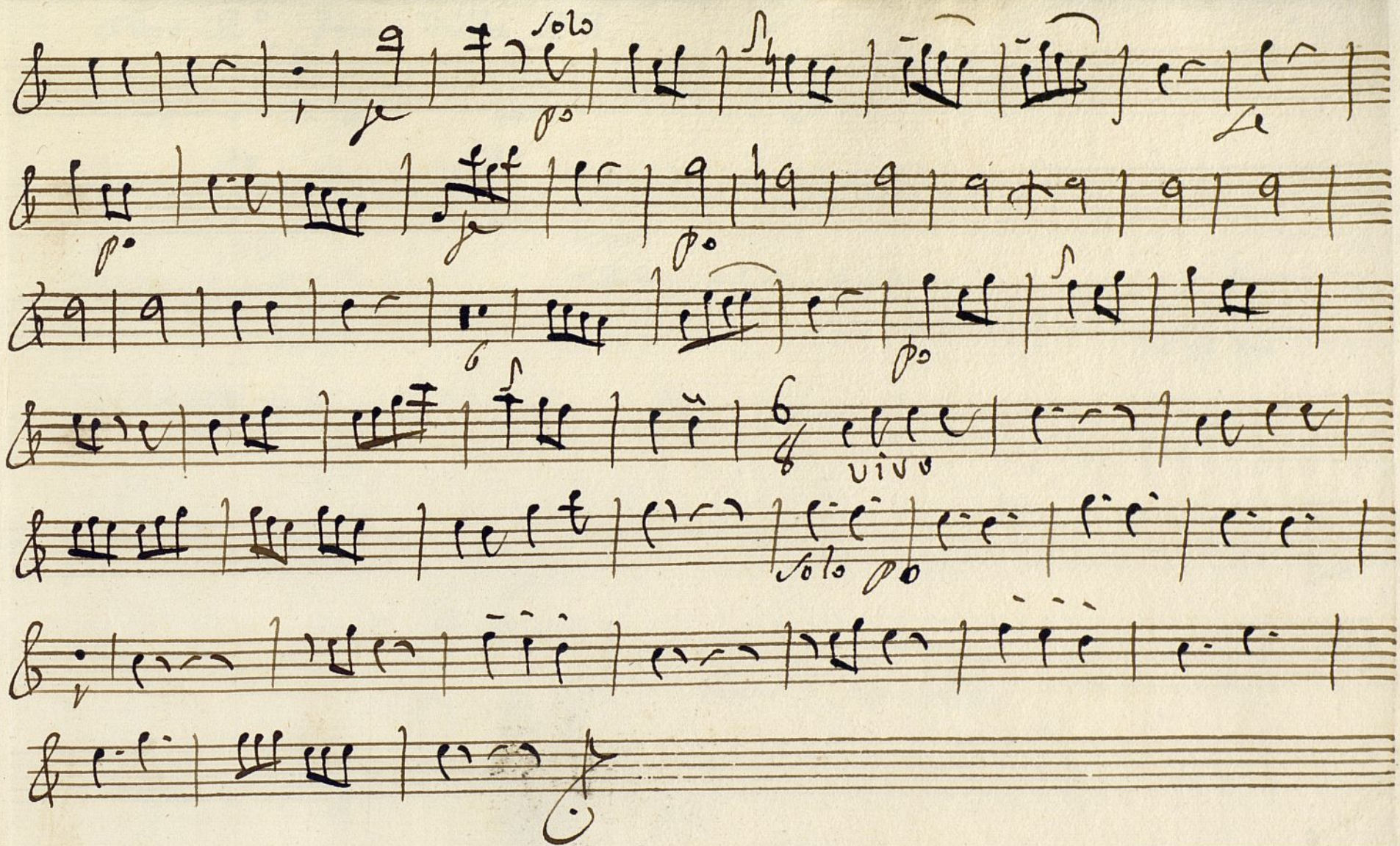
oboe 1.º tona dilla a 3.

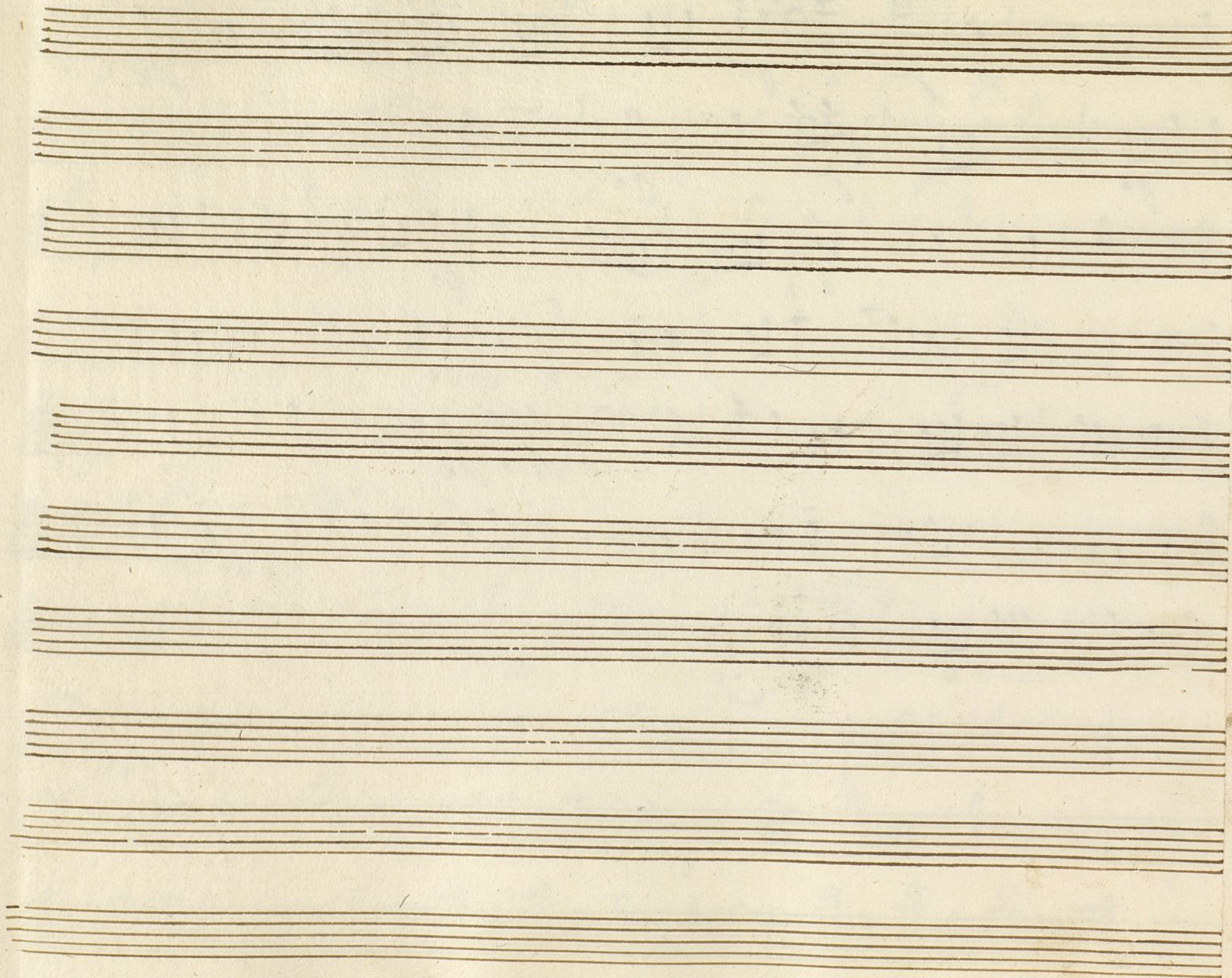
Nu 144. 14



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key markings include:

- pmo* (first time)
- Allegro* (Allegro)
- la 3.ª vez vivo* (the 3rd time alive)
- la ultima no* (the last one)
- Allegro* (Allegro)
- 2 veces* (2 times)





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Oboe 2^o tonadilla a 3.

Mus 144-14

Allegro 3/8

Allegro 3/8

Allegro 3/8

Allegro 3/8

Allegro 3/8

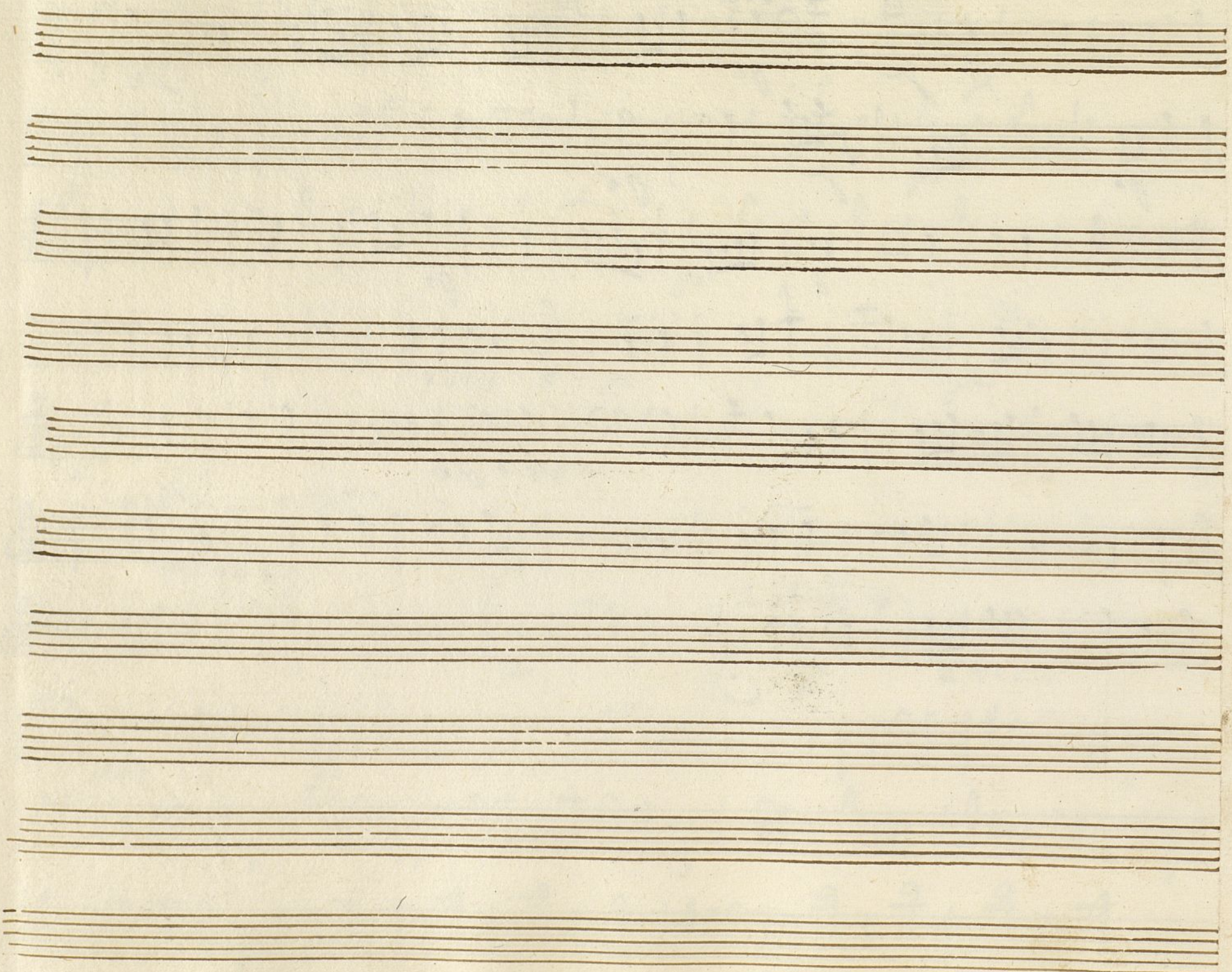
Allegro 3/8

Allegro 3/8

Allegro 3/8

Allegro 3/8

Allegro 3/8



oboe 2^o sonadilla a 3.

Mus 144-14

Allegro $\text{G}^{\#3}$

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth notes, sixteenth notes, and rests. There are several accidentals, including natural signs and sharps. A double bar line is present, followed by a key signature change to one flat (Bb). The notation continues with more rhythmic values and accidentals, ending with a final note.

Handwritten musical notation on a single staff. The notation includes various note values (eighth, sixteenth, and thirty-second notes) and rests. There are some markings below the staff, possibly indicating fingerings or breath marks, such as "p" and "so".

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures, including a half note, a quarter note, and a half note. There is a double bar line followed by the word "allegro" and the number "2" below it. The notation ends with a double bar line.

Allegretto 8 $\frac{3}{8}$ *primo*

[illegible]

Allegro $\frac{8}{4}$ *ff* | r - | ; | 2 vol'n

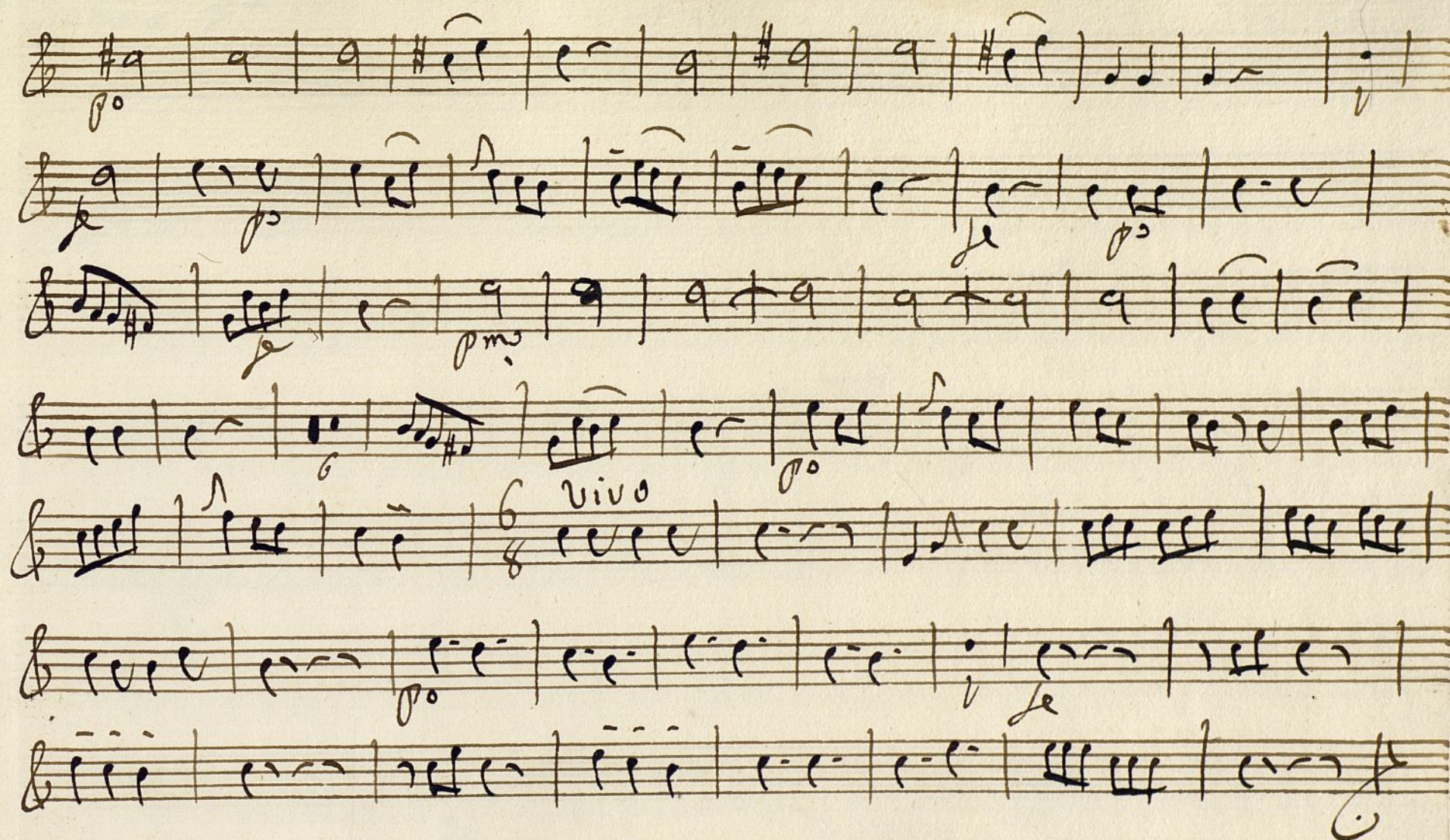
voln

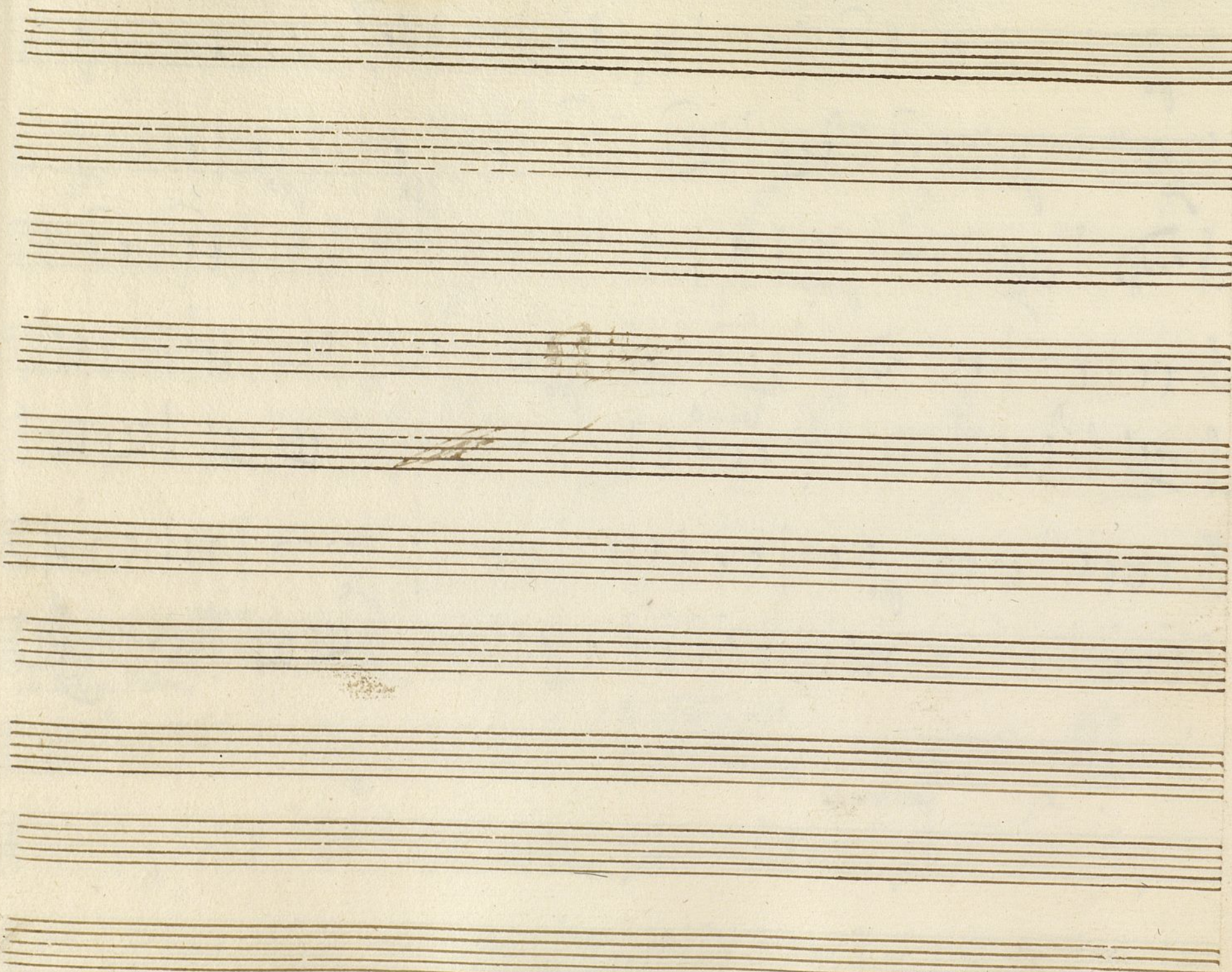
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like *p*, *se*, and *pp*. The score is written in a single system across the staves.

Key annotations and markings include:

- Coplas Alleg^{ro}* (Staff 5)
- la 3^a vez vivo* (Staff 7)
- la ultima no* (Staff 8)
- allegro 2 veces* (Staff 8)
- All^o* (Staff 8)

The score concludes with a double bar line on the tenth staff.



The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some visible foxing and staining, particularly a small brownish mark on the fourth staff from the top. The staves are empty of any musical notation. The page is slightly torn at the edges.

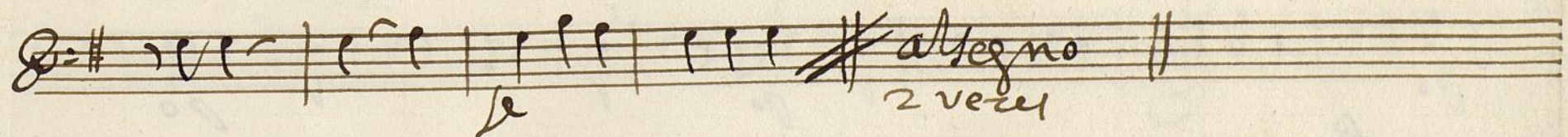
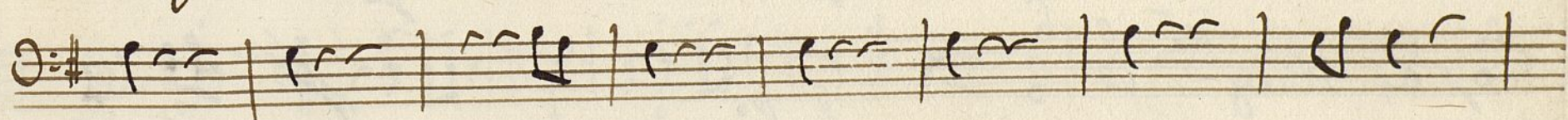
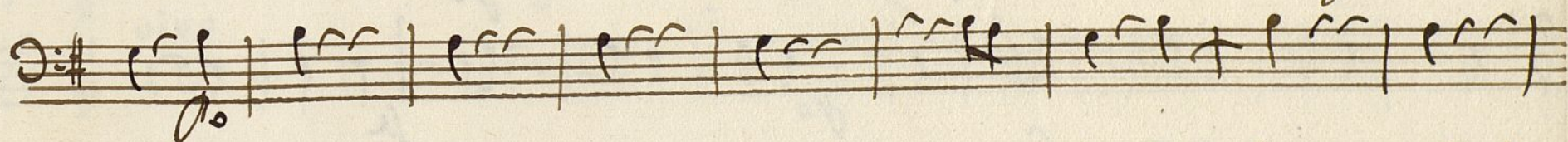
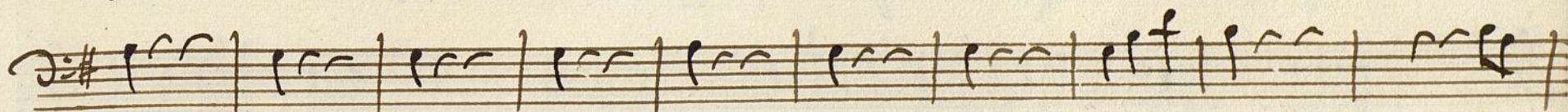
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Trompa 1^a

7

Mus 144-14

sonadilla à 3. / el charco de la Carada /



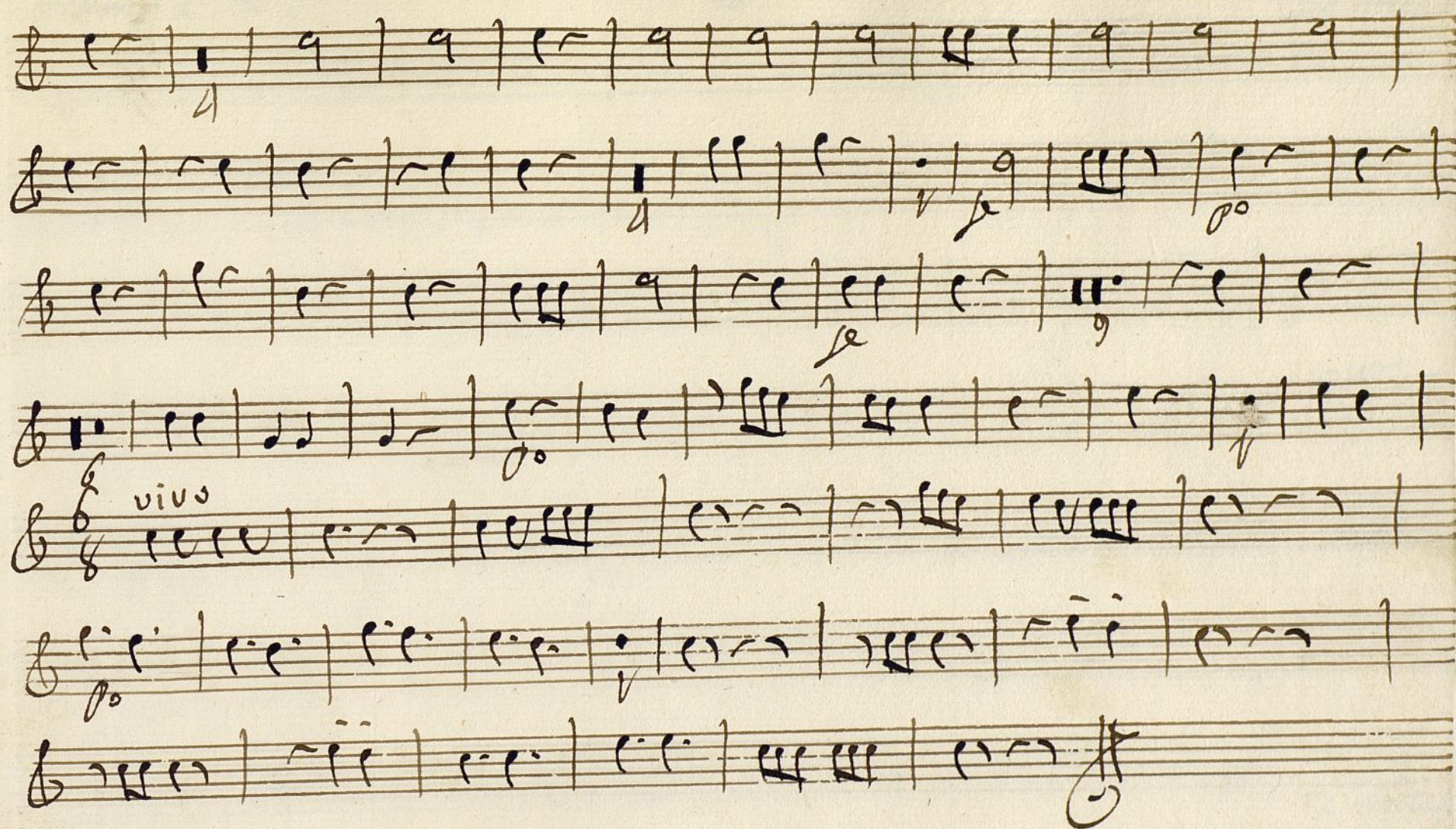
Allegretto tace.

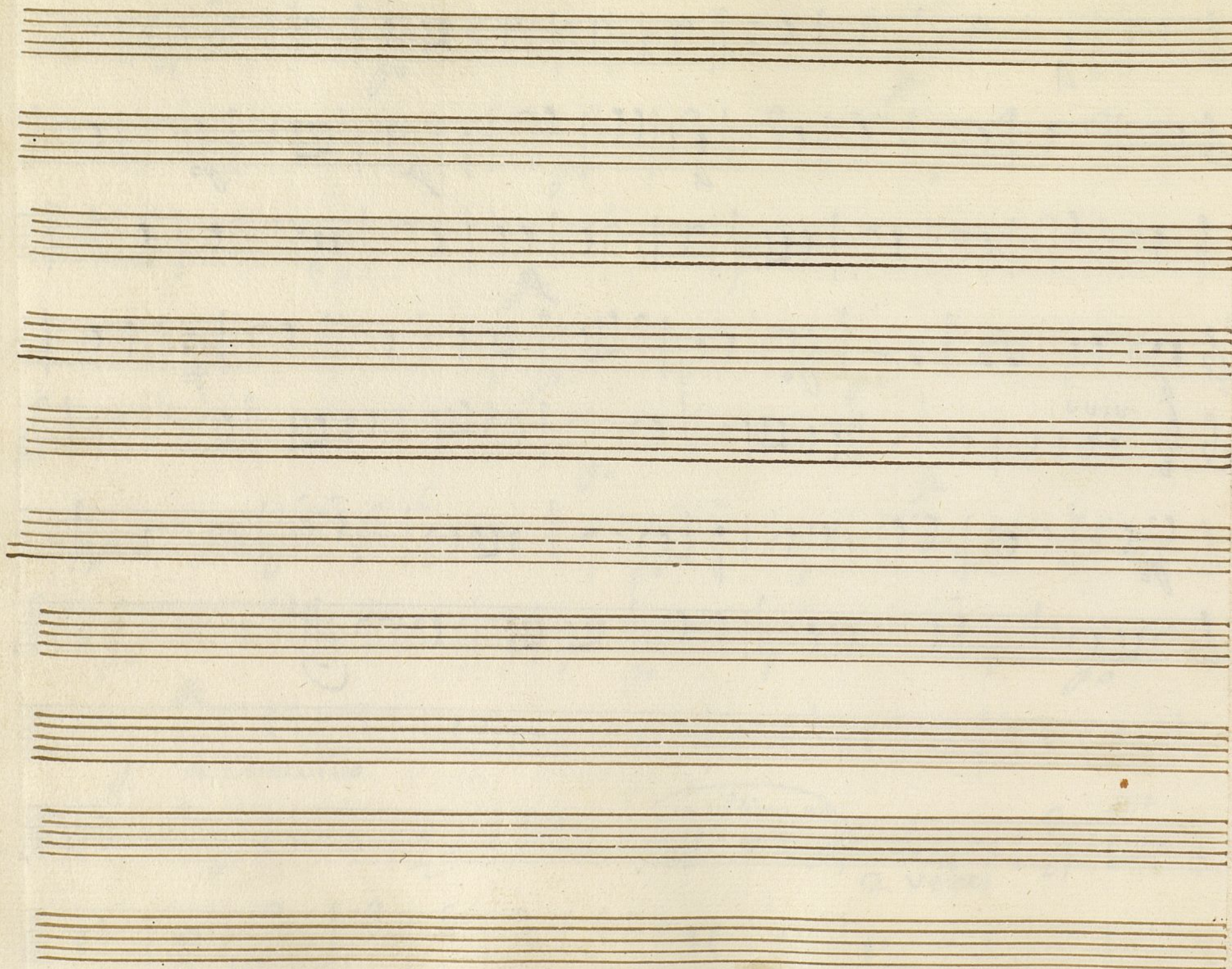
voln.

In Cerolaut

All.^o & 4

Coplas. Alleg.^{ro} & 6





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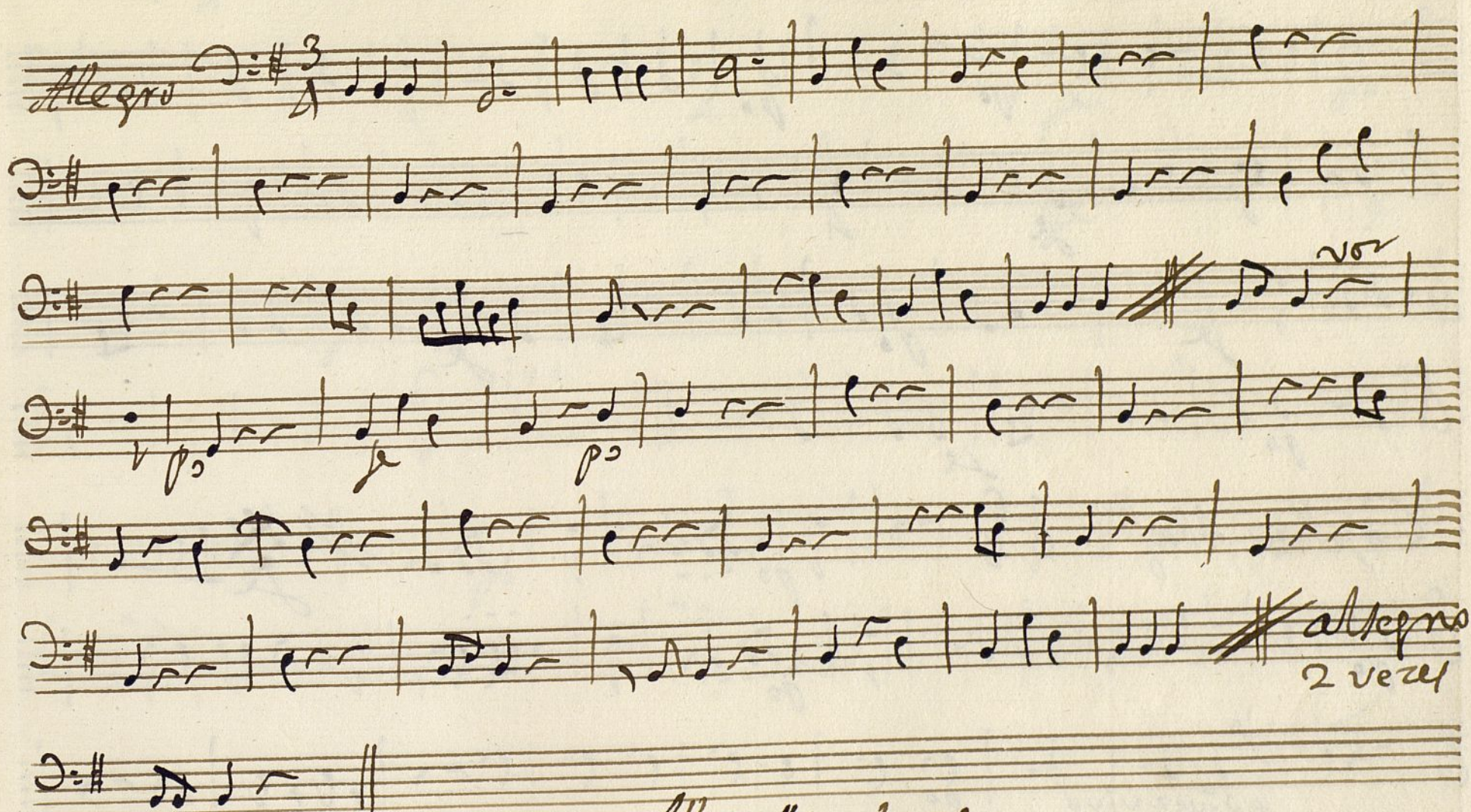
Trompa 2ª

+

No 144-14

tonadilla a 3. y. el charco de la Casada 1.

Allegro



Allegretto fare

volh

In Cesolfant

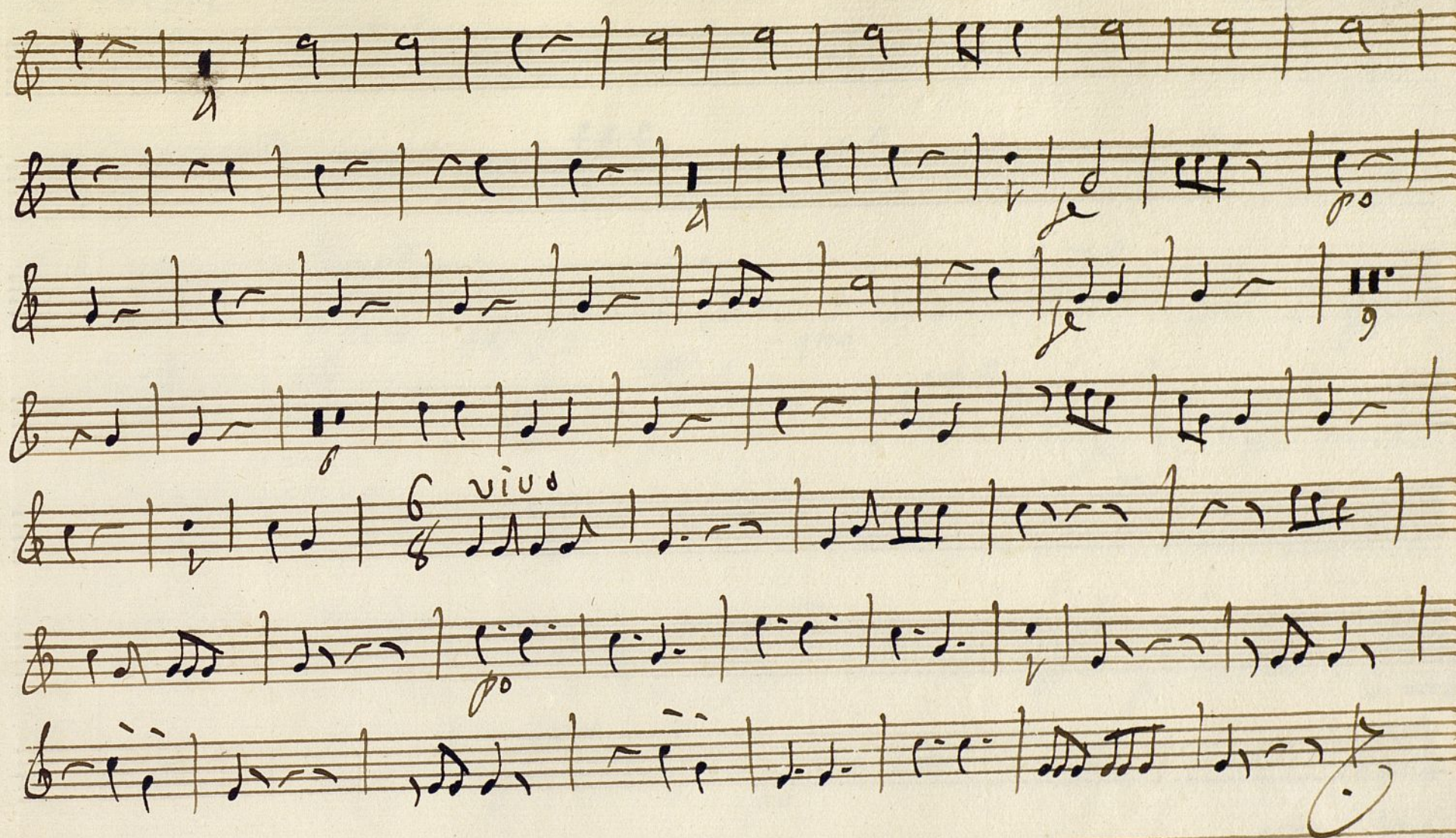
Allegro $\frac{2}{4}$

Handwritten musical score for the first piece, "In Cesolfant", in 2/4 time. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as "p" and "f". The piece concludes with a double bar line on the fifth staff.

Coplas

Allegro $\frac{6}{8}$

Handwritten musical score for the second piece, "Coplas", in 6/8 time. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings. The piece includes a section marked "la 3.ª vez vivo" and a final section marked "la ultima no" and "allegro 2 vezes".



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Violon

Mus 144-14

zona d'illa à Solo. el chasco de la Casada.

Handwritten musical score for "Allegro" in D major, 3/4 time. The score consists of 10 staves. The first staff is marked "Allegro" and "D: #". The second staff has a "p" dynamic marking. The third staff has a "p" dynamic marking. The fourth staff has a "p" dynamic marking. The fifth staff has a "p" dynamic marking. The sixth staff has a "p" dynamic marking. The seventh staff has a "p" dynamic marking. The eighth staff has a "p" dynamic marking. The ninth staff has a "p" dynamic marking. The tenth staff has a "p" dynamic marking. The score includes various musical notations such as notes, rests, and bar lines.

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

Staff 1: *Poco fe*

Staff 2: *Allegro* *2/4* *fe* *po*

Staff 3: *Poco fe* *po*

Staff 4: *po* *fe*

Staff 5: *po*

Staff 6: *fe* *po*

Staff 7: *po* *fe*

Staff 8: *Coplas Alleg.* *6/8* *po* *fmo*

Staff 9: *po* *lento*

Staff 10: *la 3ª vez vivo* *fe* *po*

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 annotations include:

- Allegro* (written on the second staff)
- La ultima no* (written above the first staff)
- allegro* (written on the first staff, crossed out)
- 2 veces* (written below the first staff)
- p_{mo}* (written below the second staff)
- p_{mo}* (written below the sixth staff)
- vivo* (written below the eighth staff)

