

Mus 168-5

S.<sup>ra</sup> Maria Antonia;

+

Conadilla à Solo;

La Husca Naranjera

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Del S.<sup>r</sup> Castel;

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Handwritten musical score for "A la Virgen" by Manuel Sarmiento. The score is written on ten staves, with the first staff containing the tempo "Alleg. #0" and the time signature "2/4". The music is in G major and 2/4 time. The lyrics "nores q'ba mi to na da chus quita graciosa ymui sa zo" are written below the final staff. The score includes various musical notations such as notes, rests, and dynamic markings like "poco" and "A".



nada  
 aya pues silencio q.<sup>o</sup> boi a pin taros  
 de una Naranjera suchi y sugarbo  
 esta era una  
 chusca como verbigracia supongamos prima de la yntere  
 sada  
 la Pobre te niatrato de Naranjas  
 Besugos al tiempo Nueces y Abe llanas



Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines.

**System 1:**

chi ti to chi ti to q.<sup>a</sup> boi aem pezar ve  
 ràn q.<sup>a</sup> sa lero tan parti cular veràn q.<sup>a</sup> sa lero tan

**System 2:**

par ti cu lar veràn q.<sup>a</sup> sa lero tan par ti cu lar tan  
 par ti cu lar



Coplas

sin mudar ay re

salia con su Zesta  
pani sie re sea la zos

Alleg.<sup>ro</sup>

Como yo aora —  
en cada ozena —

bendiendo sus Naranjas  
la ganancia no es mucha

a las pre  
para ir por



sonar - yawn Maja dero le dijo estas pa  
 piezas - ello es un Robo mas yo g.<sup>a</sup> Culpa

labras Con gran sa le ro  
 tengo de que aya ton to

el Demonio del mono Con lo g.<sup>a</sup> sa le que  
 Ayer tomò un Abate media dozana sin



le de tres dozenas por Cuatro reales — mas la respuesta —  
 tener en su bolsa Cruz de moneda — y y en fada da —

ya la lleba de a quarta — en la Cabeza —  
 le quite por mi hacienda — la media Capa —

ya la lleba de a quarta en la cabeza  
 le quite por mi hacienda la media Capa



a mis Limas Limitas amis Resa la Ditas a

mis - Limas morenas que son Como Cabezas y

doña siete Rea la Cada do

zena Cada do zena - - - y doña siete -

Rea - - - les Cada do zena - - - *allegro*





*All. vivo*  $\frac{2}{4}$  el abergon zado

se subio amayores pero mi res puesta fue doo moji

*Cones* me bine a mi casa

mui repare an do y vna segui di lla me dieron al



para q' hablan con las cosas ena mo  
 ra - dos

Sequi. Allegro  
 do se quiaba a una Niña Cierro su jeto  
 Cierro su je - - to ay q' dulce pena es saber a do



rar obsequiaba a una Niña cierto sujeto

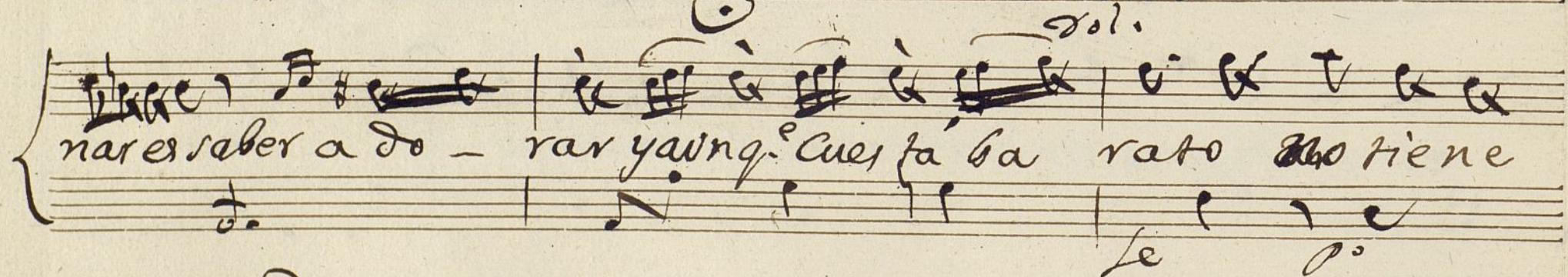
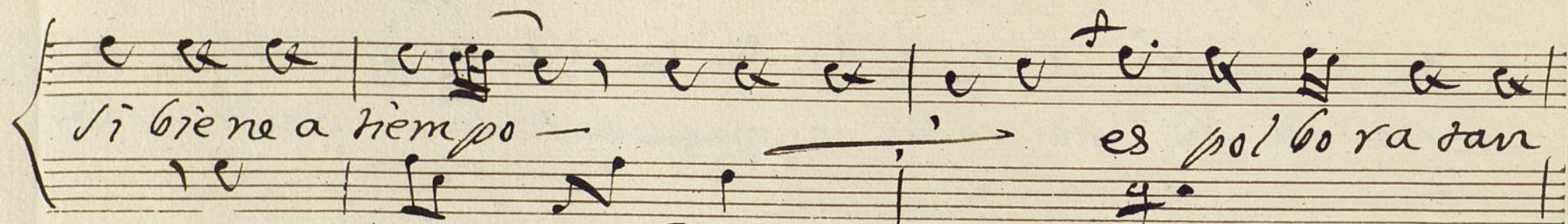
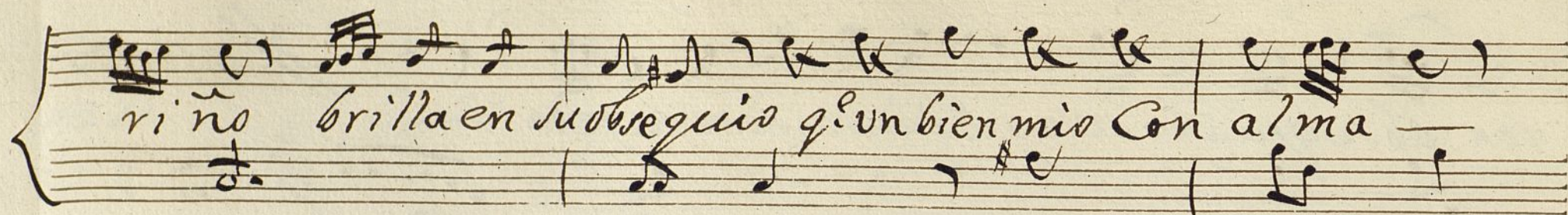
cierto su je - to y ella le preguntaba - que era Cor

tejo - y ella le preguntaba - que era Corte

el la dijo es un dulce de sa so siego - de sa so

siego - y un echizero Enigma por lo a la que ño; Refinado e! Ca'







Ayuntamiento de Madrid



Ayuntamiento de Madrid



Violin 1.<sup>o</sup> Ton.<sup>a</sup> a solo.

t

La duca Naranjera Mus 168-5

This is a handwritten musical score for Violin 1.º, titled "La duca Naranjera" (Mus 168-5). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a single system, with various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *mo* (mezzo). There are also some handwritten annotations like "Voz" and "For" (for) interspersed within the musical lines. The paper shows signs of age, including some staining and wear.

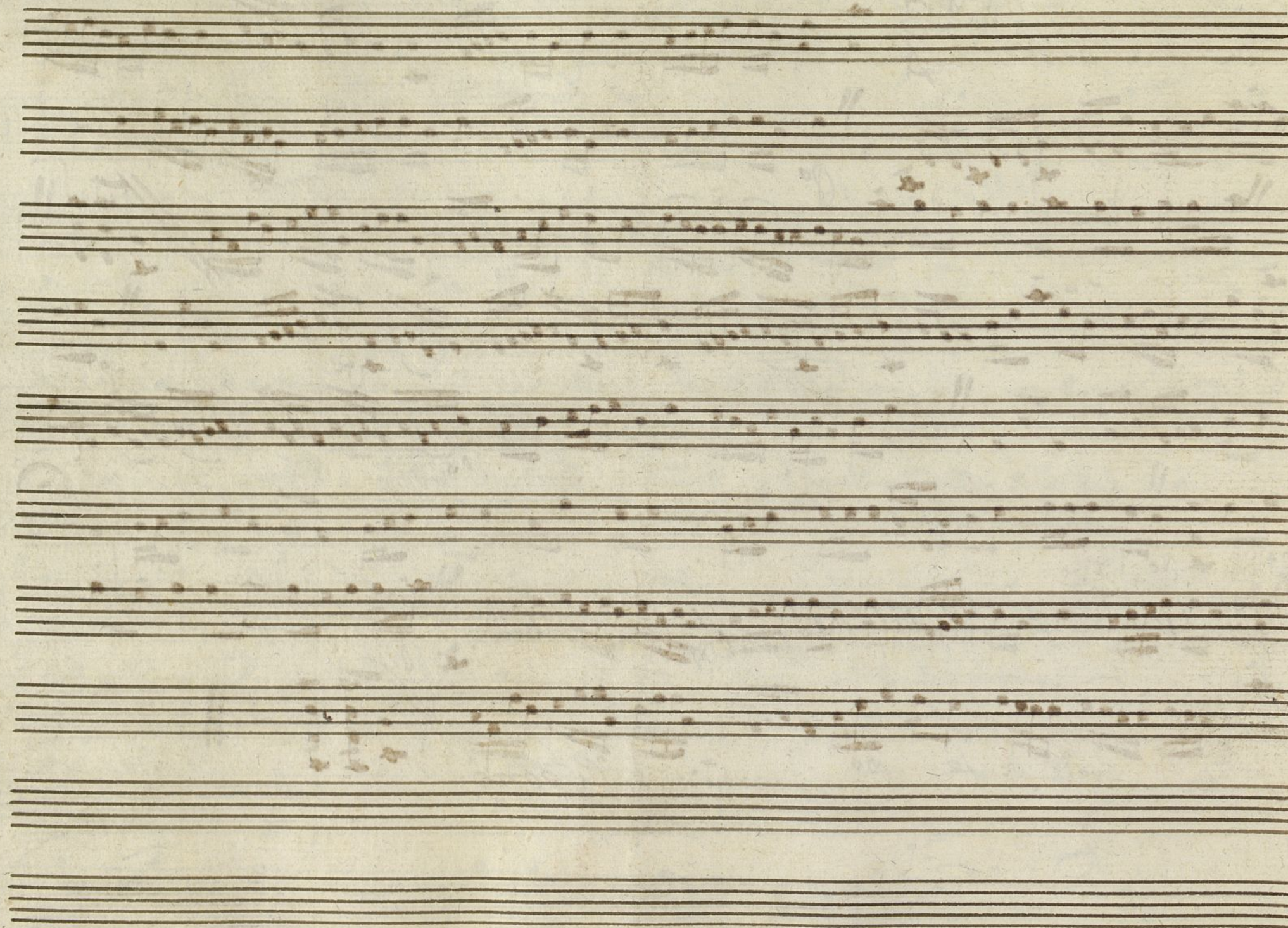






Handwritten musical score for "And. no. 11. 40" in 3/4 time. The score is written on ten staves. The key signature is one sharp (F#). The tempo is marked "And." (Andante). The score includes various musical notations such as triplets, slurs, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the instruction "Allegro." and a double bar line.

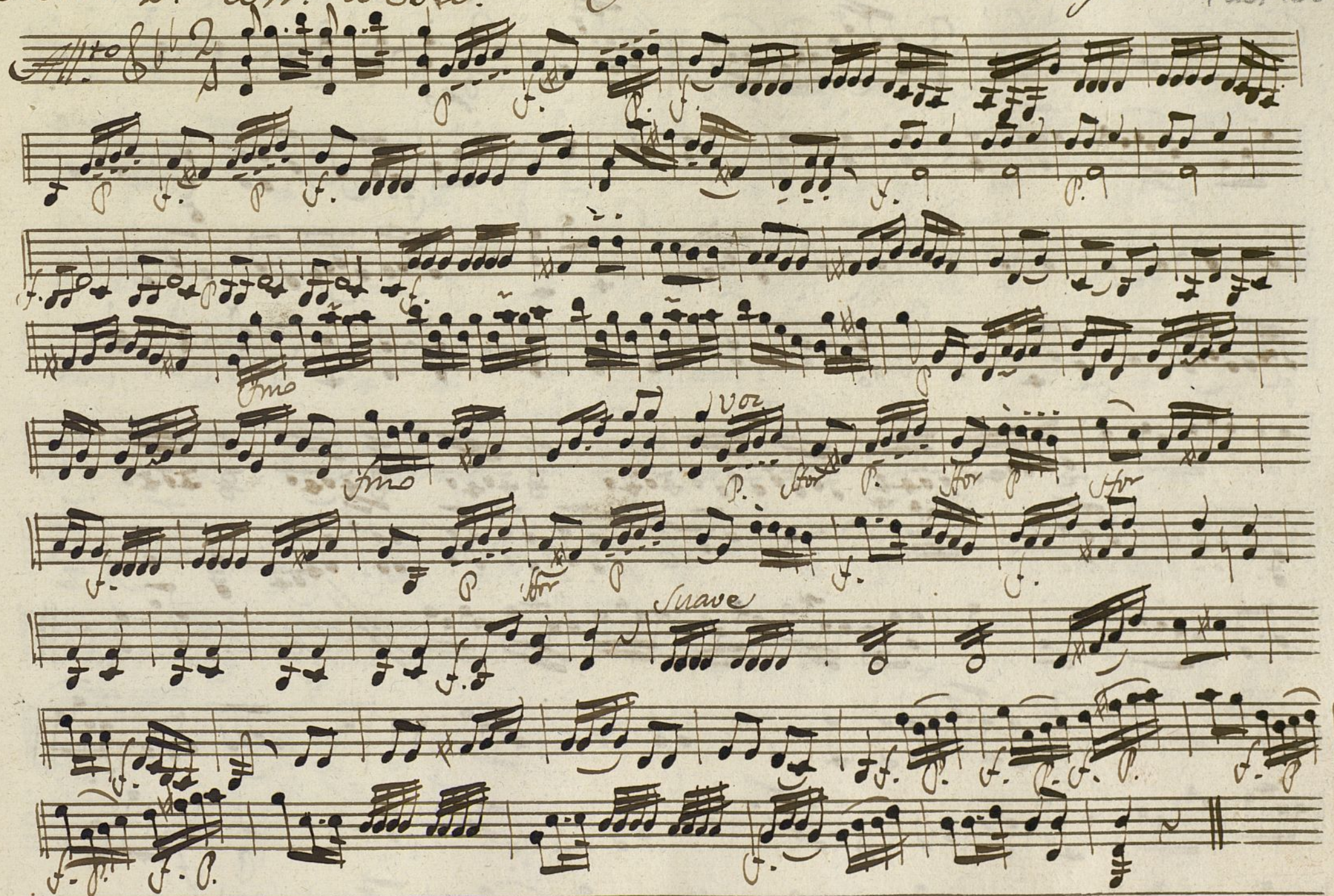




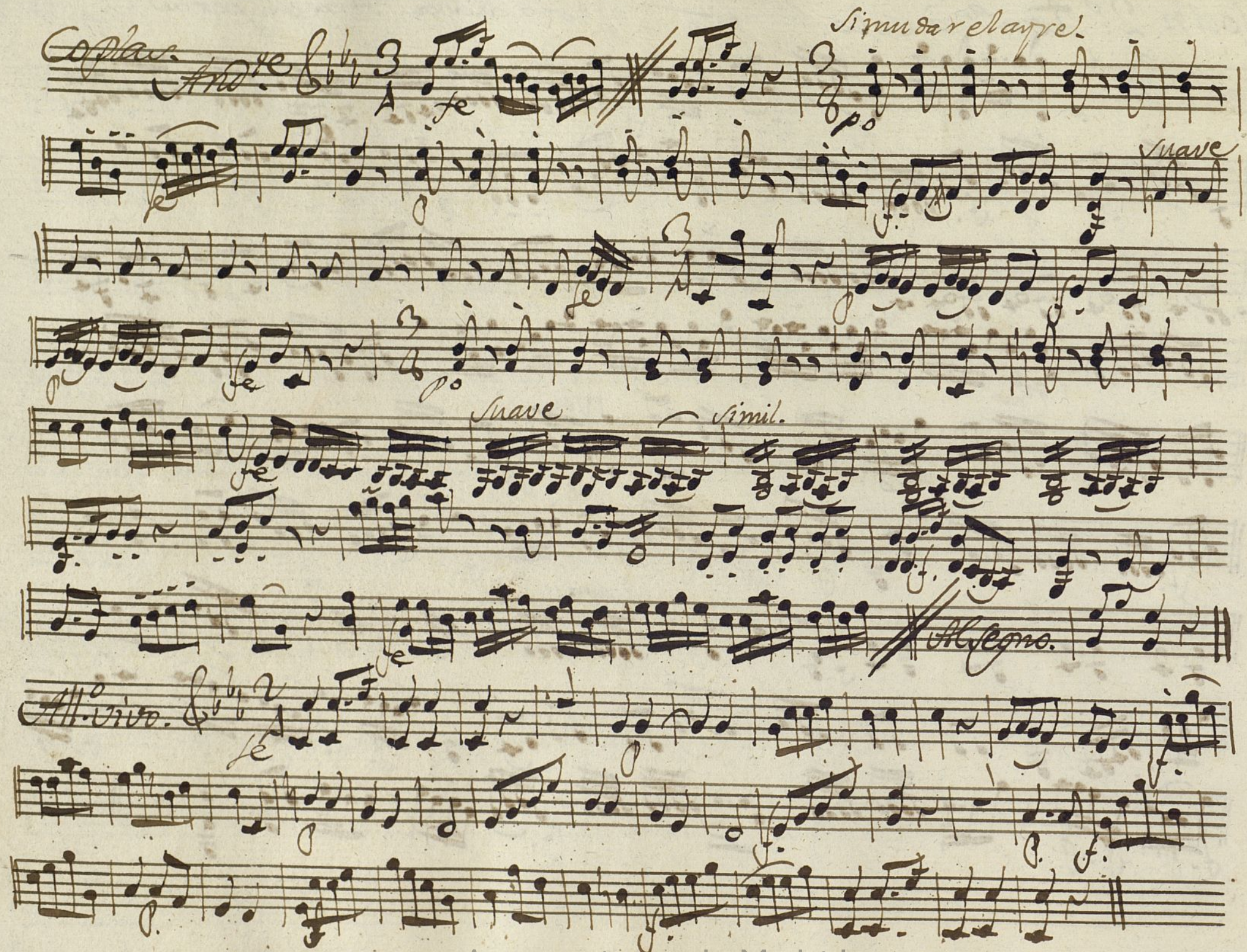


Violin 2.<sup>o</sup> ton.<sup>a</sup> à solo.

La duca Navanpera Mus 168-5







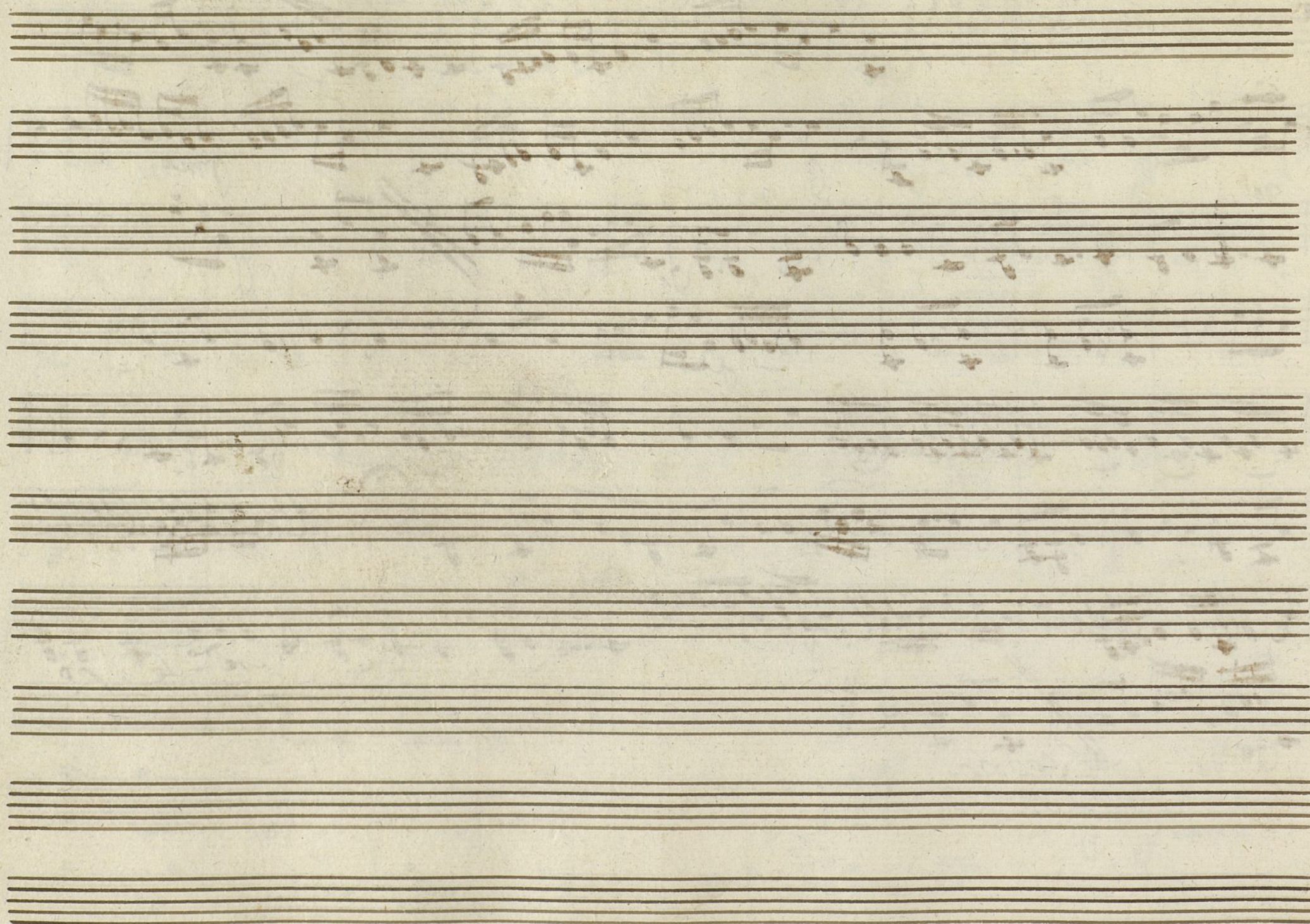


*Seg. no. 10* *And. All.* 3/8 *ff*

*ff* *p* *f* *cresc. f. p.*

*Allegro.*







Oboe Primero

Mus 168-5

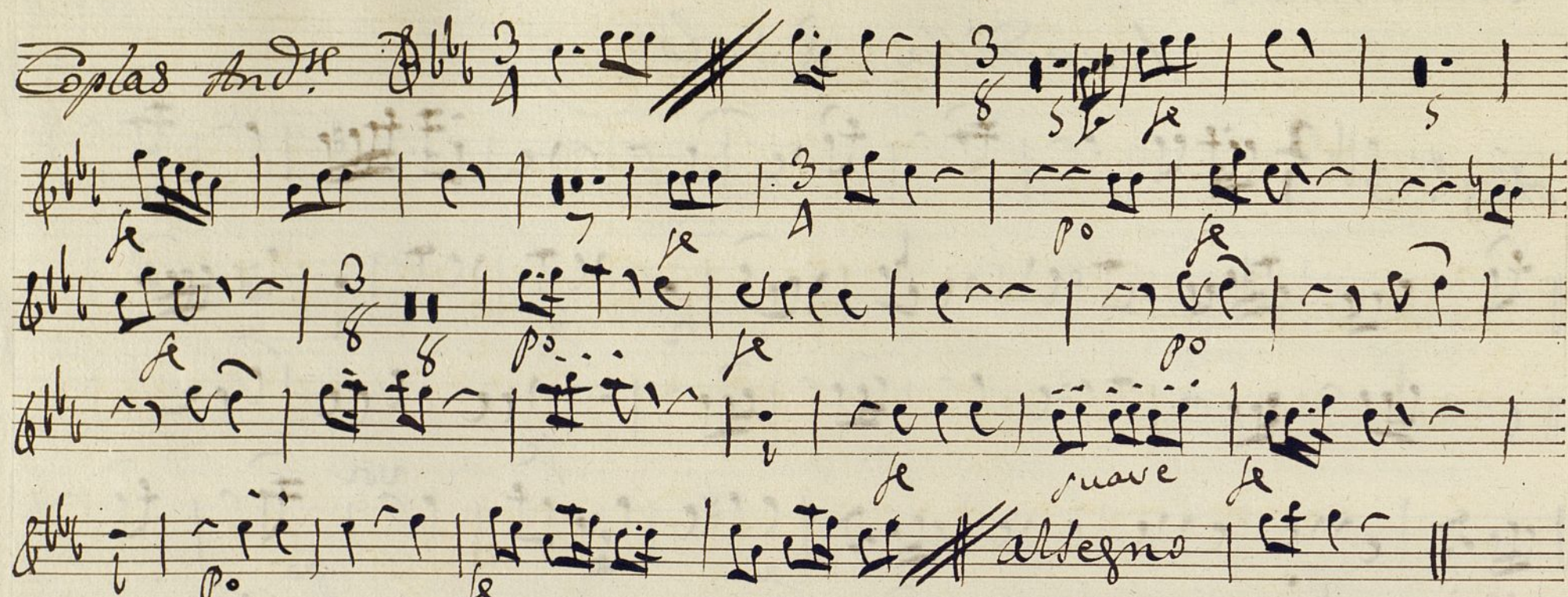
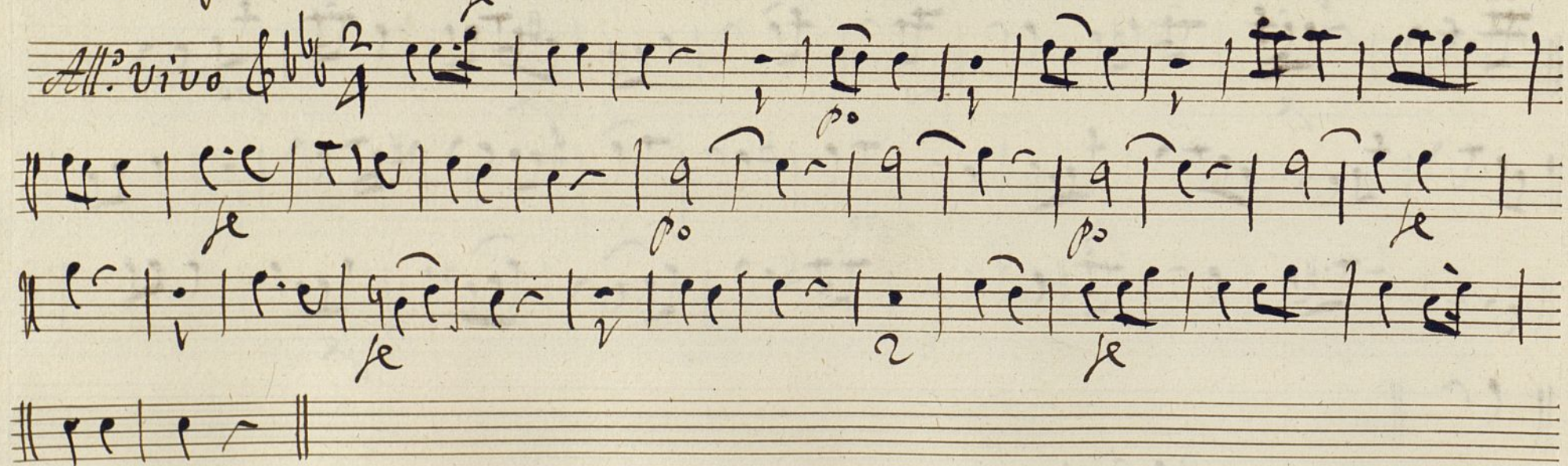
tonadilla à solo;

*Allegro*  $\text{2/4}$

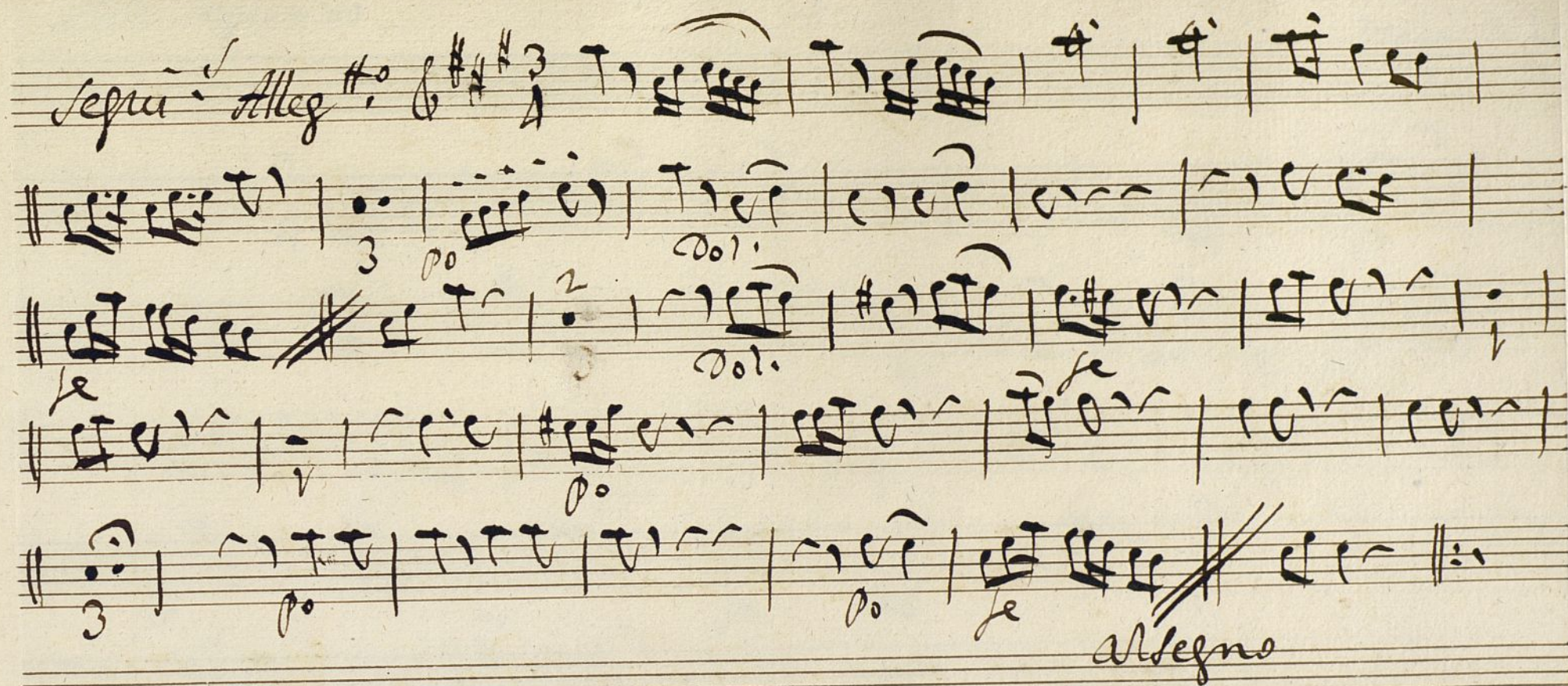
The musical score is written on eight staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The music is in G major (one sharp) and consists of a single melodic line. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line on the eighth staff.

Volte

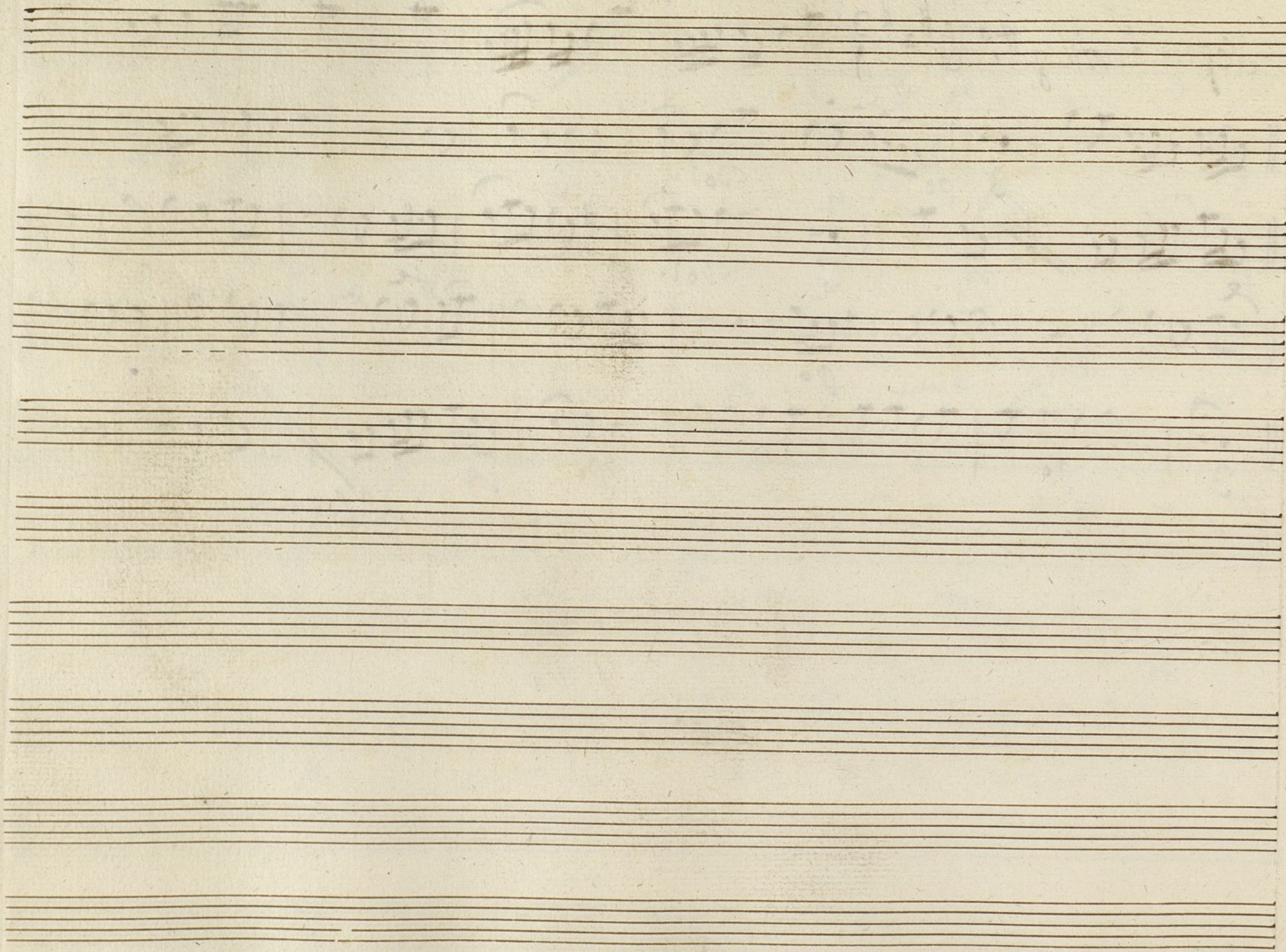


*Coplas And.<sup>te</sup>*  $\text{G}\flat\text{B}\flat$   $\frac{3}{4}$    
*All.<sup>o</sup> vivo*  $\text{G}\flat\text{B}\flat$   $\frac{2}{4}$  







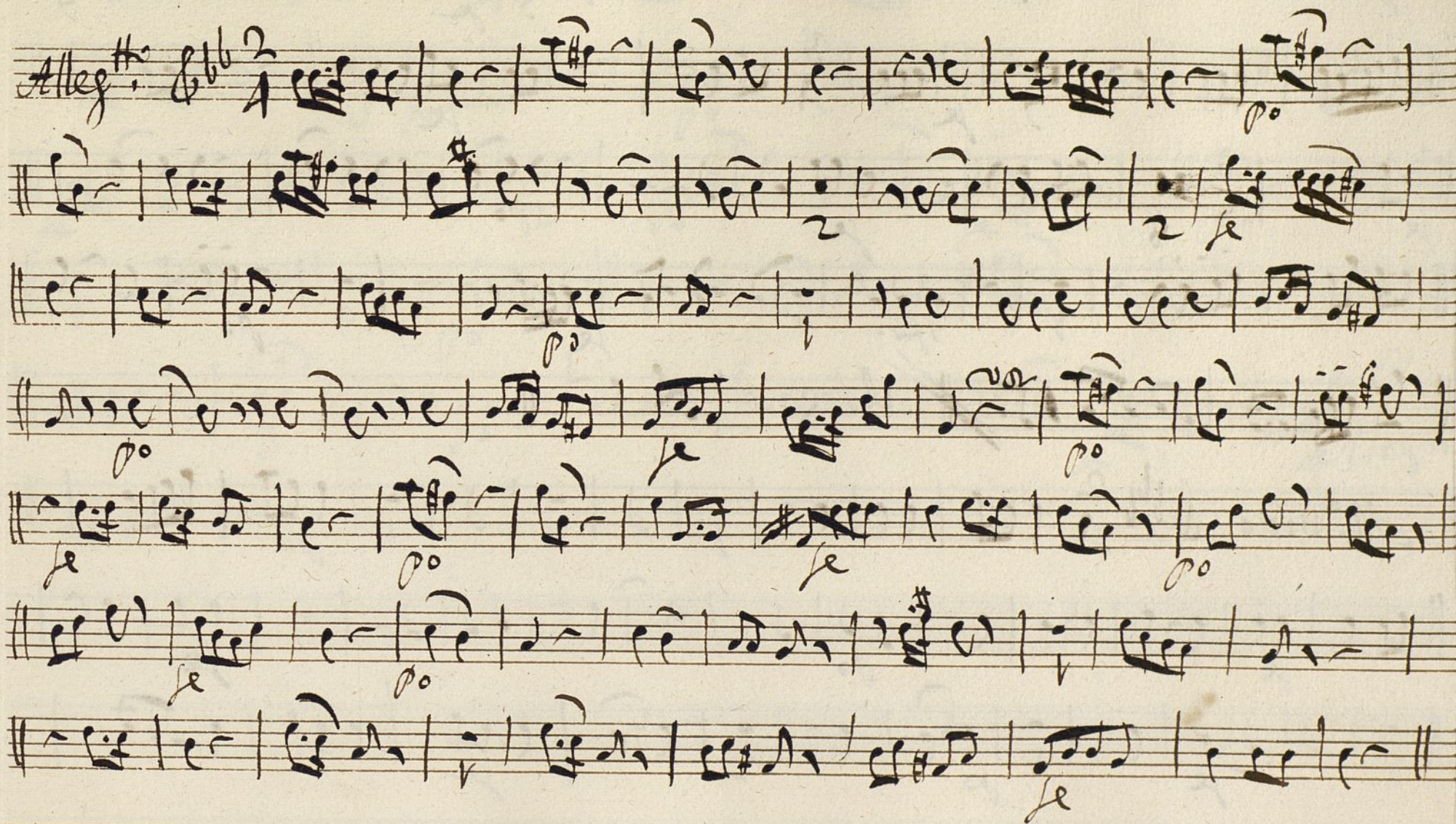




Oboe secondo

+  
bona dilla à solo;

Mus 168-5



voln



*Coplas And.<sup>te</sup>*  $\text{G major}$   $\frac{3}{4}$

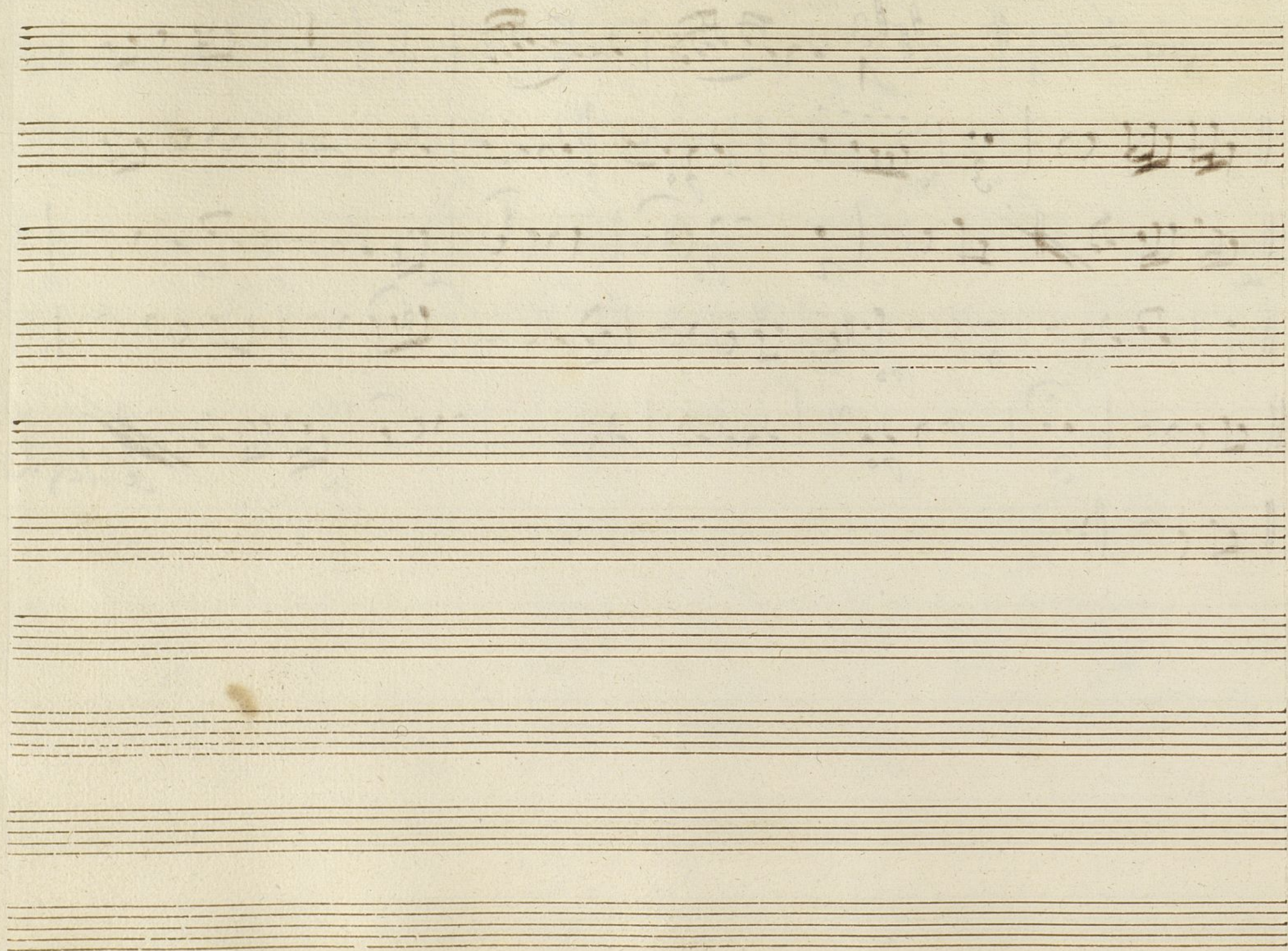
*allegro*

*All. vivo*  $\text{G major}$   $\frac{2}{4}$









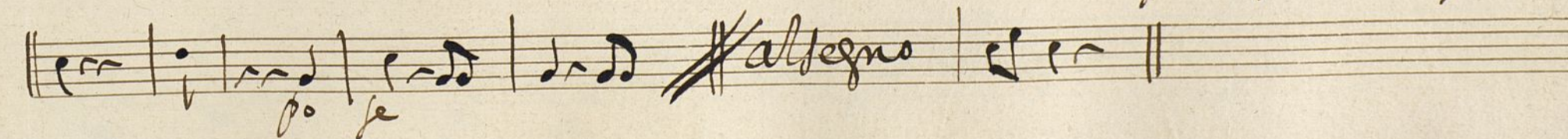
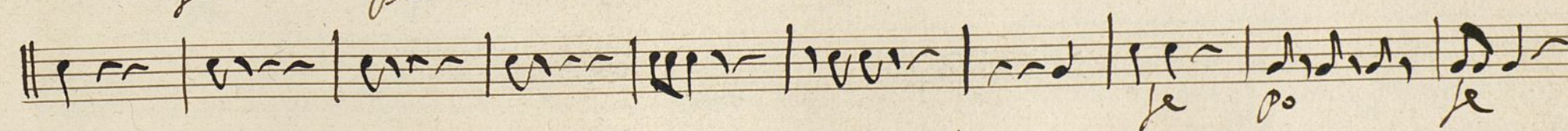
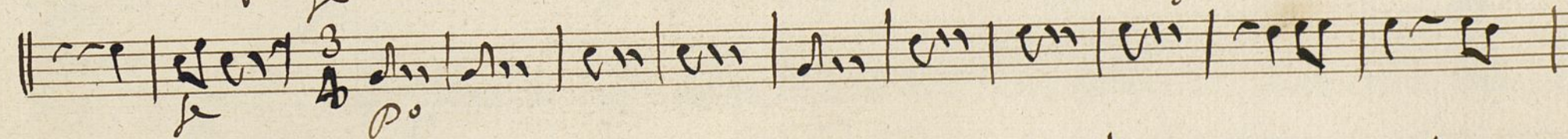
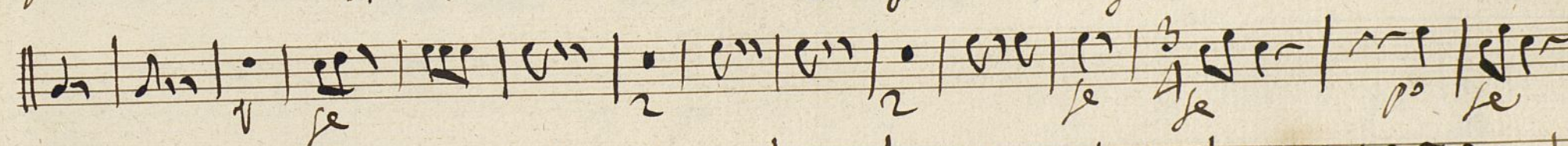
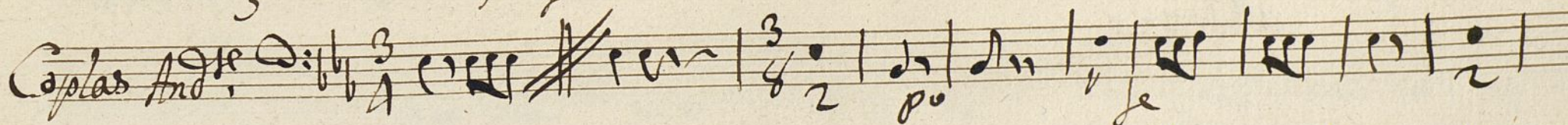
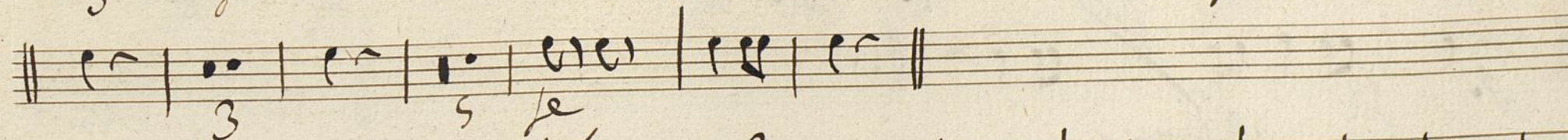
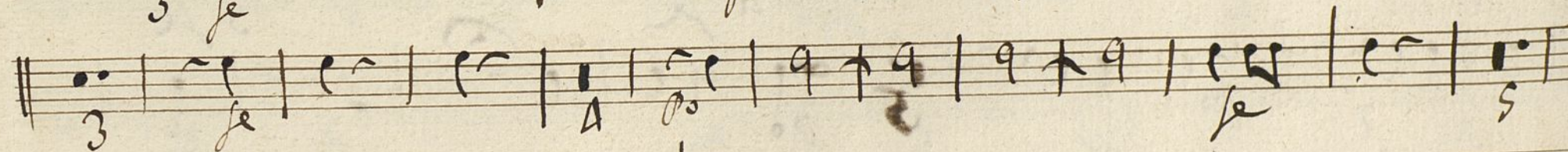
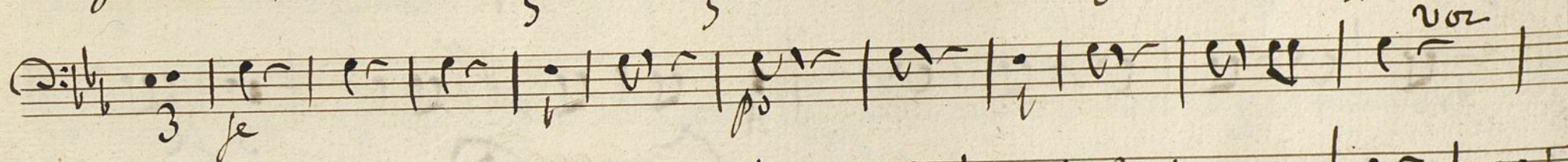
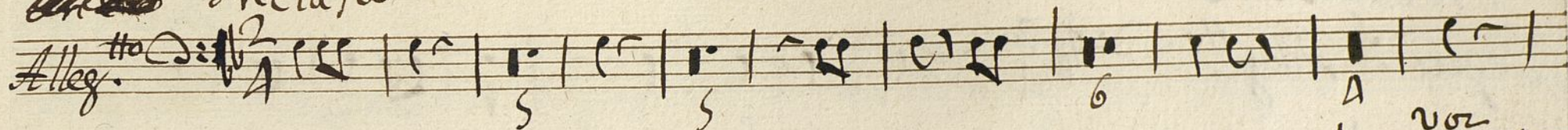


*Trompa Primera*

Mus. 168-5

*tonadilla à solo*

~~Alleg.~~ *Inclafà*





*In del*  $\frac{2}{4}$  *All.<sup>o</sup> tate*

*Sequi. Alleg.<sup>ro</sup>*  $\text{D}=\text{A} \# \frac{3}{4}$

*allegno*



Contra va po;

Mus 168-5

tonadilla à solo;

*Allegro*  $\text{2/4}$

Handwritten musical score for a solo tonadilla in 2/4 time, marked *Allegro*. The score consists of seven 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 music is written in a cursive, handwritten style. Various musical notations are present, including eighth and sixteenth notes, rests, and bar lines. Dynamic markings such as *p* (piano) and *f* (forte) are interspersed throughout the score. Some notes are marked with *le* or *vo*. The piece concludes with a double bar line on the seventh staff.

Volh'







*Segui. Alleg.  $\text{H}^o$   $\text{C} = \text{F} \# \text{H} \# 3$*

*po dol. f cresc. f po*

*allegro*



