

falta un Oboe (c)

Mus 145-6

—tt—

Conadilla ã 3.

Un Petrímètre, Una Maja

y Un tostonero;

Del S.^o Esteve;

Allegro

3/4

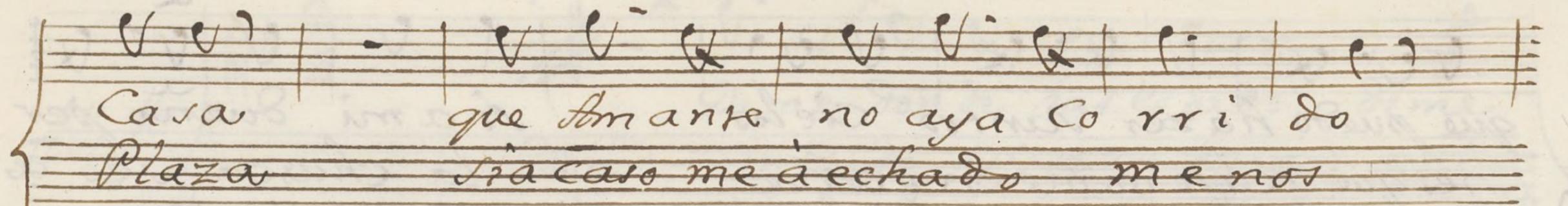
4

p
 p
 Maja
 Bus
 Bus
 Cando una chusca vengo que me arre vatado el
 Cando vengo ami vria mui fina y ena mo
 77
 p
 p

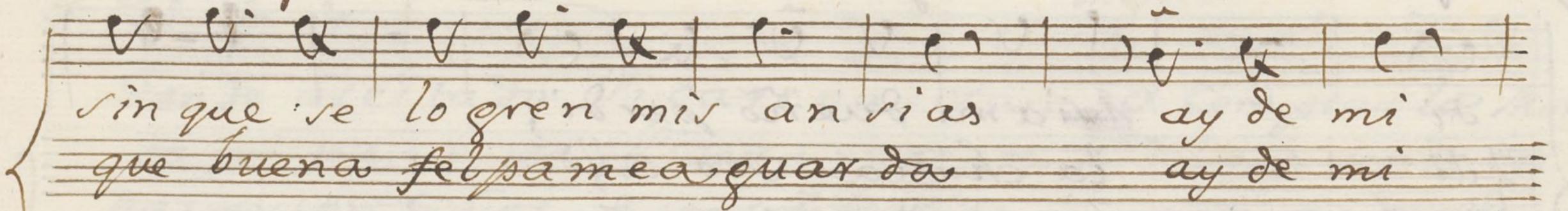
al ma rada sin que se pan mis de se os
y el estava da do al diablo

don de po dran en con trax la no mea que
sino mea en con trado en casa A comprar

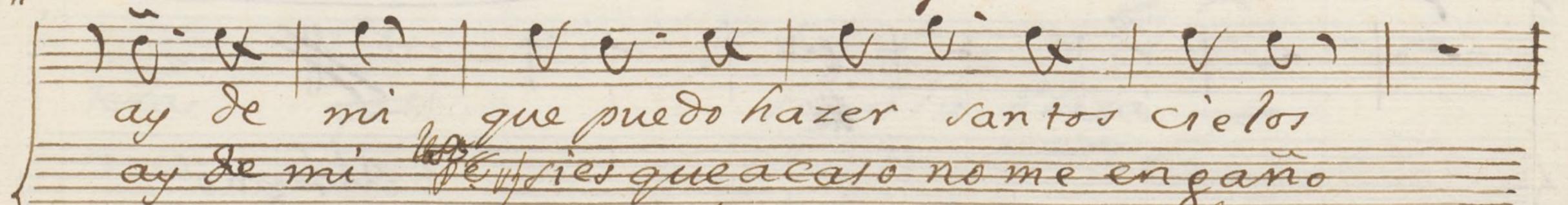
da do pa ses Calle Ca llejuela y
una Mon tesa al por tal fui de la



Casa que amante no aya corrido
Plaza si a caso me a echado menos



sin que se logren mis ansias ay de mi
que buena felpamea guarda ay de mi



ay de mi que puedo hazer santos cielos
ay de mi ~~que~~ ries que acato no me engañe



Moraleja que puedo hazer santos cielos

que puedo hazer santos cielos si a mi dueño per
la chusca veo a
si a mi dueño per
la chusca veo a
si a mi dueño per di;
la chusca veo a
si a mi dueño per di;
la 2. vez no

Allegro

The image shows a handwritten musical score on aged paper. It features several staves of music with lyrics in Spanish. The lyrics are: "que puedo hazer santos cielos si a mi dueño per la chusca veo a si a mi dueño per la chusca veo a si a mi dueño per di; la chusca veo a si a mi dueño per di; la 2. vez no". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The word "Allegro" is written at the bottom right of the page.

Petri. tre

esa es vana disculpa de tu su
 Maya // discurre a caso el mono que ri te a
 Petri // Con la zana desconfia adversa

dan-za, La empiezo yo a tu farme
 mara, su friera que un vria
 gracia, *Maya* // La que da tiene siempre

de tus monadas eres traidora
 me te quebrada — *Pen.^e* eres traidora
 la vena de caral *Pen.^e* // *Puffe* eres traidora

Maya Pe.^{no} Maya

mira lo que a blas si me a mos tazas sier que me en
 Mira tu un Papa natas si me a mos tazas sier que me en
 Mira eres un kandria si me a mos tazas sier que me en

fadas hu, hu, Veras Como te en vio
 fadas hu hu Veras Como te en
 fadas hu hu hu hu Veras Como te en

vio en ora mala
 vio en ora mala

allegro

Sale el totonero

los tonero

Allegro

los tones tiernos qⁿ me los

Con esta espada *Moz* na diere

de una es tocada *Moz* tenga mas

merca son tierne ci tos qⁿ me los lleva pero que

mueba *pe* por que me impides *tos* seya que venga *Moz* to di to es

flema *pe* por que me es torvar *tos* deya al ba de a *Moz* to do es fan

miro a quella perra Con el usi a si me la

planta to di to es lengua ambos de miedo estan que

farrria to do es a renca ambos de miedo estan que

pe - ga A pi ca ro nes por la in so len - cia
riem blan, ^{1^o} de ja que le abra me dia Cave - za
riem blan ^{2^o} de ja que le abra me dia Cave - za

la Caveza les a bro Con estas pe sas -
~~lo ve~~ esas va la dro na das no me ha zen fuer za -
~~lo ve~~ esas va la dro na das son pu ro a ren gas -

oyes digo Pi ca ro na mien tras lle vo el ces to a
~~Per~~ se ñor vi na gre tor ci - do que le im por ta a dis se que
^{1^o} si o tra vez Pe pi ta buel - bes ha bla con ese bo
no tan *Allegro* *Piñeado*

Cuestas te estas tu con este mono no en
 [pepa se venga con mi persona a
 dea te he de sacar los livianos avn

chacharas Len par le ta por vida de los de
 gastar quatro chufle tos ^{Major} a caso tu gran de
 que el demonio no quiera ^{Major} riyome en fado un po

monios que sino mirara hi cie ra
 monio la Presonita sus ten- tas
 qui to ha de andar buena la gres- ca

Peni^e
 Diga me usted lo que haria — aplastarle la mo
 Cierta que con sus tos tones — Comeria vien la
tos Diga me usted lo que haria — *Maja* bolverle de dentro a

Peni^e
 Nera — se se se se se se se se — muda se usted
 Pepa — *Peni^e* se se se se se se se se — *Maja* avender los
 fuera — *tos* se se se se se se se se — *Maja* pues que a rite

prom - to que yo no quiero avite
 tones — que ella no quie avite *allegro*
 bur las ^{(Jaca en} *toma::* *pe* jengasevite ~~de de de~~
 cuchillo)

arco *po*

Seavrodilla f.º

Allegro

Perdona Pepa mia esta No ierta es

ta No ierta quel amor ques mas fino pa

ra en quimeras por mi Ya se per

dono grande va vi eca grande va vi eca

Petri.º

Cuidado que con migo Ya mas se metas

los 3.

a ca ve en se qui di llas es ta con

tienda es ta con tienda y sial pa tiona a

gradan ten gan pa cien cia

3/4 sacala es

All.^o

pa da un ma yo con tra un ussia sacala ei pa da un

majo con travn ussia — Con travn us

sia todo se buel be plantas todos ri

ri tan todo se buel be plantas todos ri

ri tan — me ten Vuido

anda la es grima llega la jente vaba Jus

hicia huien to ditos echando chirpas Yawnguepa

rezen Gallos son mui Gallinas yawngue pa rezen

gallos son mui Gallinas

allegro

Ahi son muchos
de ellos que entre la dense
se hazen los Cruados !!

Handwritten musical notation on 15 staves. The page contains faint, illegible text and musical symbols, including what appears to be a treble clef and some rhythmic markings. The paper is heavily stained with large brown water spots, particularly in the upper and lower central areas.

Violin Primero Sonata à 3 + del Jostoneo

Mus 145-6

Allegro $\frac{3}{8}$

Po assai

Po assai

voz

P *f* *P^o* *f* *L* *f* *P*

M Segno *V^olta*

la 2^a vez no se dice esto

Handwritten musical score for guitar, consisting of seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic markings such as '3', '2', '3', '4', and '3'. Dynamic markings include 'fe', 'p', 'f', and 'mo'. The tempo marking 'Allegro' appears twice. The piece concludes with a double bar line and repeat dots.

Allegro
La Jenera ver
muri vido

Violin Primero, tonadilla a 3. + del bostonero.

Mus 145-6

Allegro

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and note values.

Handwritten musical notation on a five-line staff, including the dynamic marking *pp* (pianissimo) above the notes.

Handwritten musical notation on a five-line staff, featuring the dynamic marking *pp* and some slurs over the notes.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic and harmonic material.

Handwritten musical notation on a five-line staff, including the dynamic marking *pp* and some slurs.

Handwritten musical notation on a five-line staff, featuring the dynamic marking *pp* and some slurs.

Handwritten musical notation on a five-line staff, including the dynamic marking *pp* and some slurs.

Handwritten musical notation on a five-line staff, featuring the dynamic marking *pp* and some slurs.

Handwritten musical notation on a five-line staff, including the dynamic marking *pp* and some slurs.

la 2. vez no se dice esto

Allegro

Volvi

Alleg. ^{no} 8 ³ 4

poco *p* *allegro*

Allegro 8 3 4

non tan All.

Allegro
due volte
All.
fmo
allegro
La terza a ven
mu' vivo

A page of handwritten musical notation on ten staves. The notation is in brown ink and includes various notes, rests, and clefs. The paper is aged and shows some staining. The handwriting is somewhat faded and difficult to read in some places. There are some faint markings on the left side of the page, possibly indicating the start of a section or a measure.

Violin Segundo, tonadilla a 3... + Del tortonero

Mu 145-6

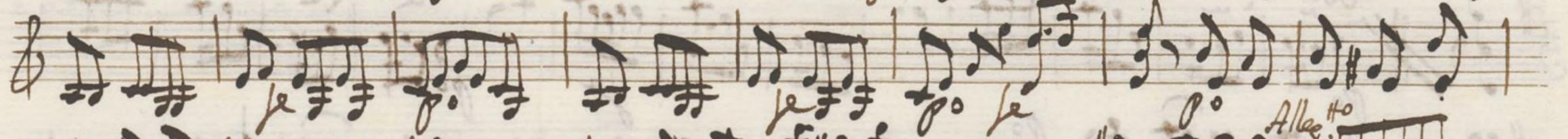
Allargo $\frac{3}{4}$

p *pp* *arai* *voz* *p* *allegro*

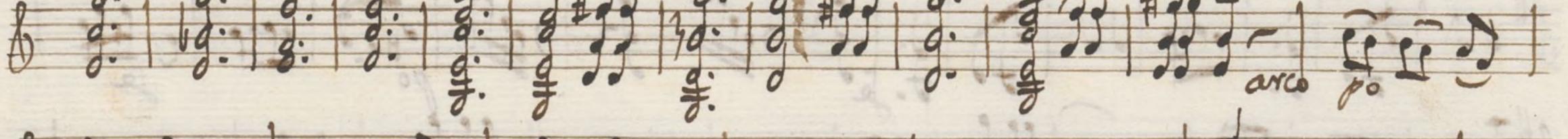
la 2.ª vez no se dice *Alto* Ayuntamiento de Madrid *Voln'*

Alleg.^{ro} $\frac{3}{4}$ \sharp 

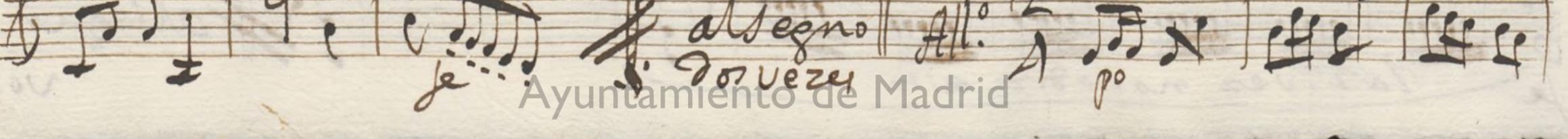
Allegro $\frac{3}{4}$ \sharp 

Alleg.^{ro} $\frac{3}{4}$ \sharp 

Alleg.^{ro} $\frac{3}{4}$ \sharp 

Alleg.^{ro} $\frac{3}{4}$ \sharp 

Alleg.^{ro} $\frac{3}{4}$ \sharp 

Alleg.^{ro} $\frac{3}{4}$ \sharp 

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings (*p*, *f*, *p^{mo}*, *f^{mo}*), and performance instructions like *All.* and *allegro*. The piece concludes with a double bar line and a fermata. Below the final staff, there are three empty staves and the handwritten text "la 3. vez mismo".

A page of handwritten musical notation on aged, yellowed paper. The page features approximately 15 horizontal staves. The notation is written in brown ink and is very faint, making it difficult to discern specific notes and symbols. There are some markings that appear to be clefs and stems. The paper shows signs of wear, including some staining and discoloration, particularly on the right side.

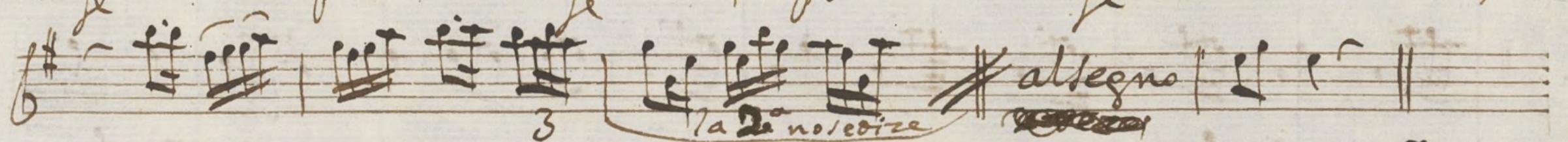
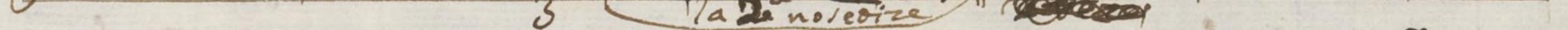
Oboe sonadilla a 3.

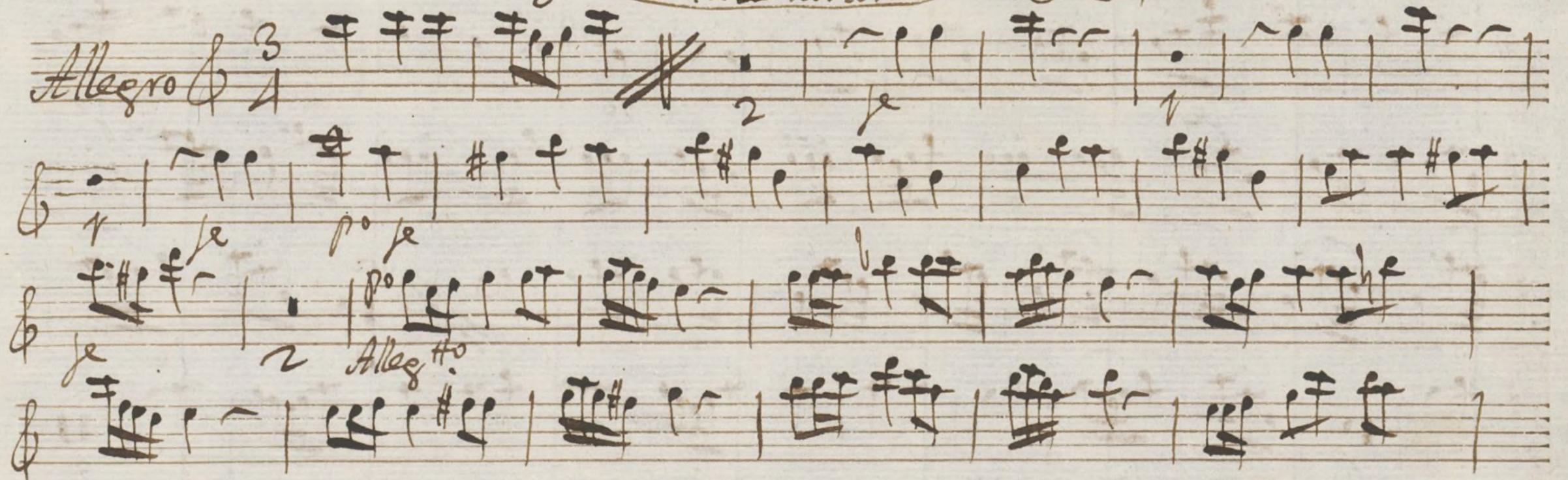
del Postonero.

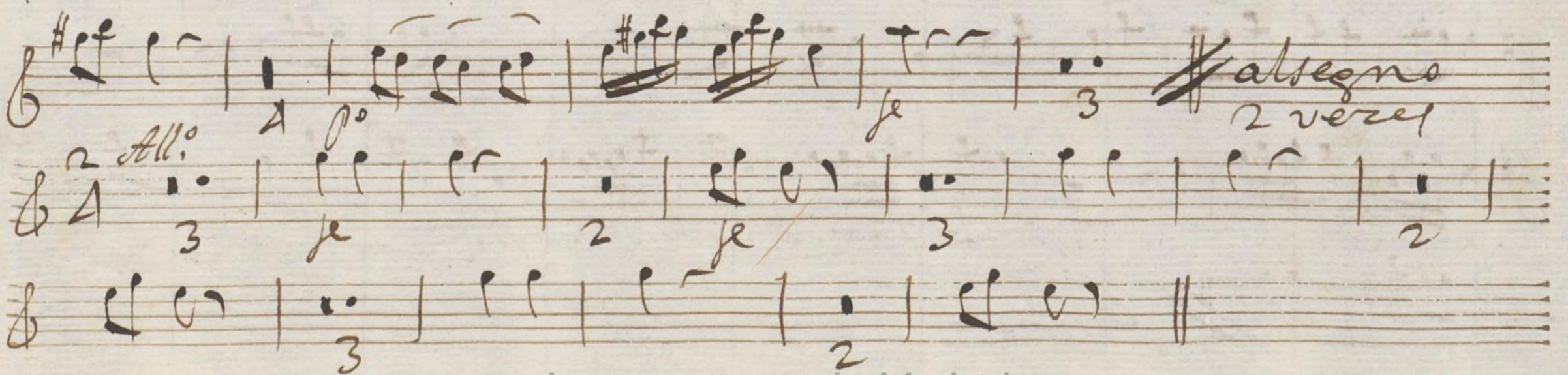
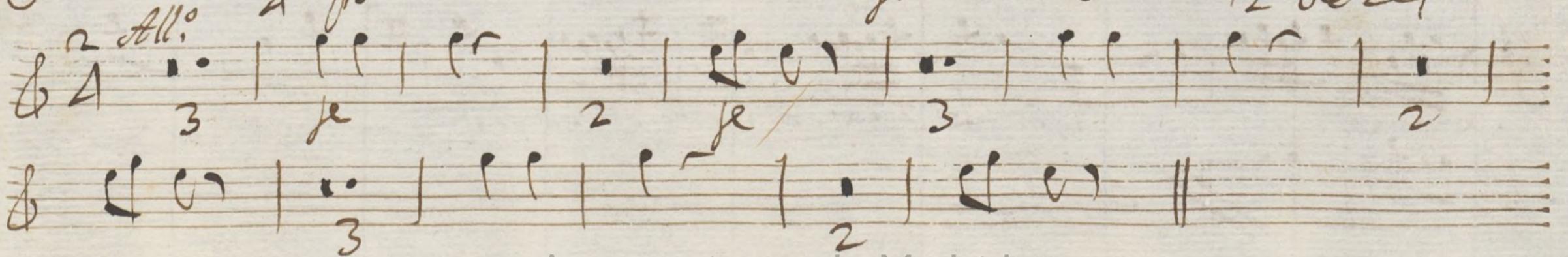
Mus 145-6

Allegro $\frac{3}{8}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the time signature '3/8'. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'sempo' and 'se' written above the notes. A double bar line with a repeat sign is present on the sixth staff. The score concludes with the tempo marking 'allegro' and the word 'voltri' written below the final staff.

Alleg.^{ro} $\text{G}\sharp$ $\frac{3}{4}$  *allegro*  *allegro*  *allegro* 

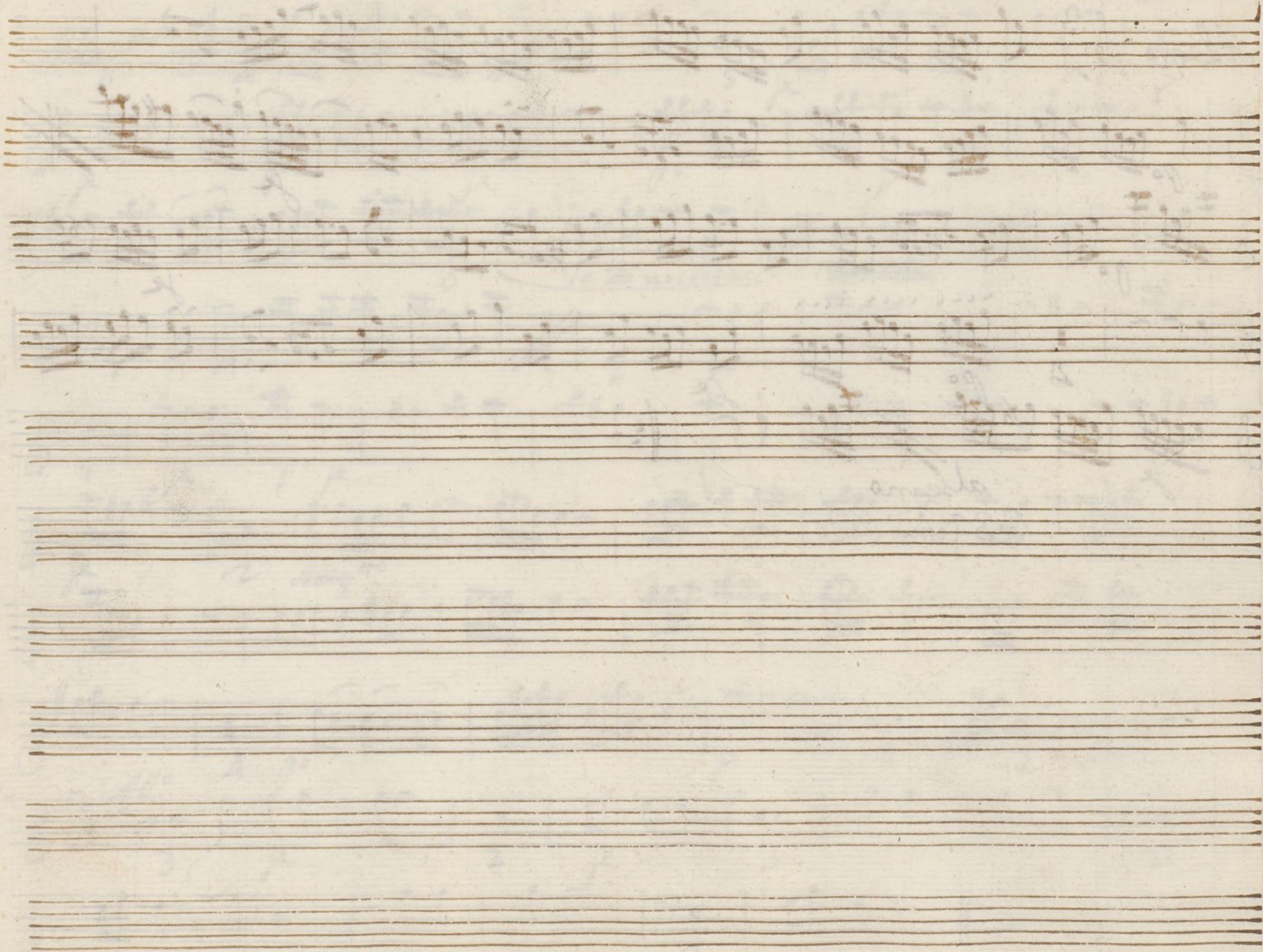
Allegro $\frac{3}{4}$  *Alleg.^{ro}* 

All.^o $\frac{3}{4}$  *allegro* 

Allegro 3/4

p. *f.* *f.* *f.* *f.*

allegro
la 3^a univivo



Trompa Primera. tonadilla + a 3. del tostonero. Mus 145-6

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Allegro* and the key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions such as *voz* (voice) and *al segno*. A bracket under the eighth staff is labeled *la 2ª vez no se dice*. The score concludes with a double bar line and the instruction *al segno* followed by *Volta*.

Allegro $\text{D}=\sharp$ $\frac{3}{4}$ *la 2^a no*

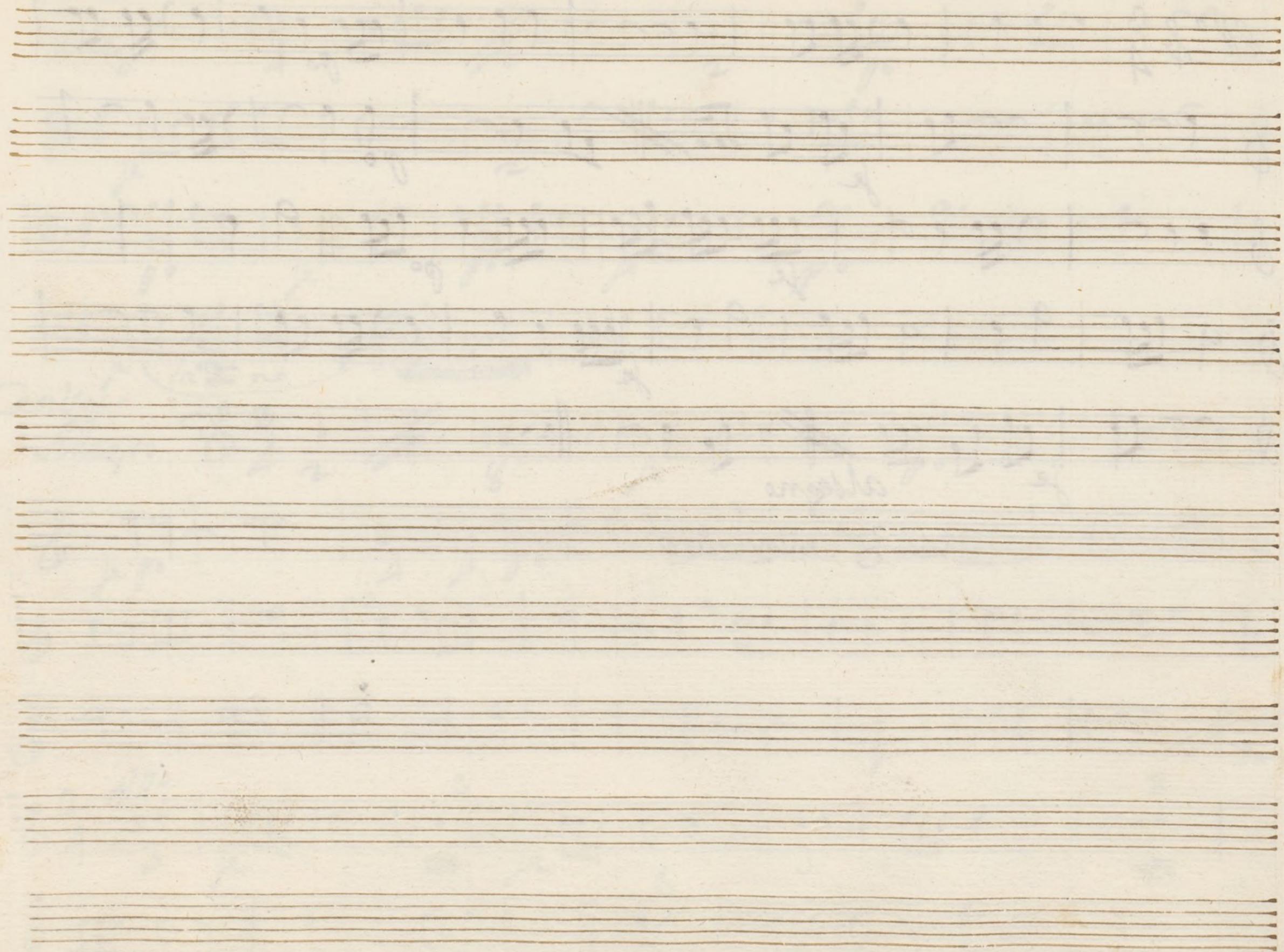
Cerolfaur *Allegro* $\text{D}=\sharp$ $\frac{3}{4}$ *Allegro* *Forvezei*

All.^o

All.^o & $\frac{3}{4}$

f *p* *f* *p* *f*

allegro
La 3^a, muy vivo



trompa Segunda. tonadilla a 3, 7 del festonero.

Mus 145-6

Allegro $\text{D}:\sharp$ $\frac{3}{4}$

pp

2

f

3 *pp*

2

f

f

f

2

f

la 2^a vez no redize

f

allegro

volti

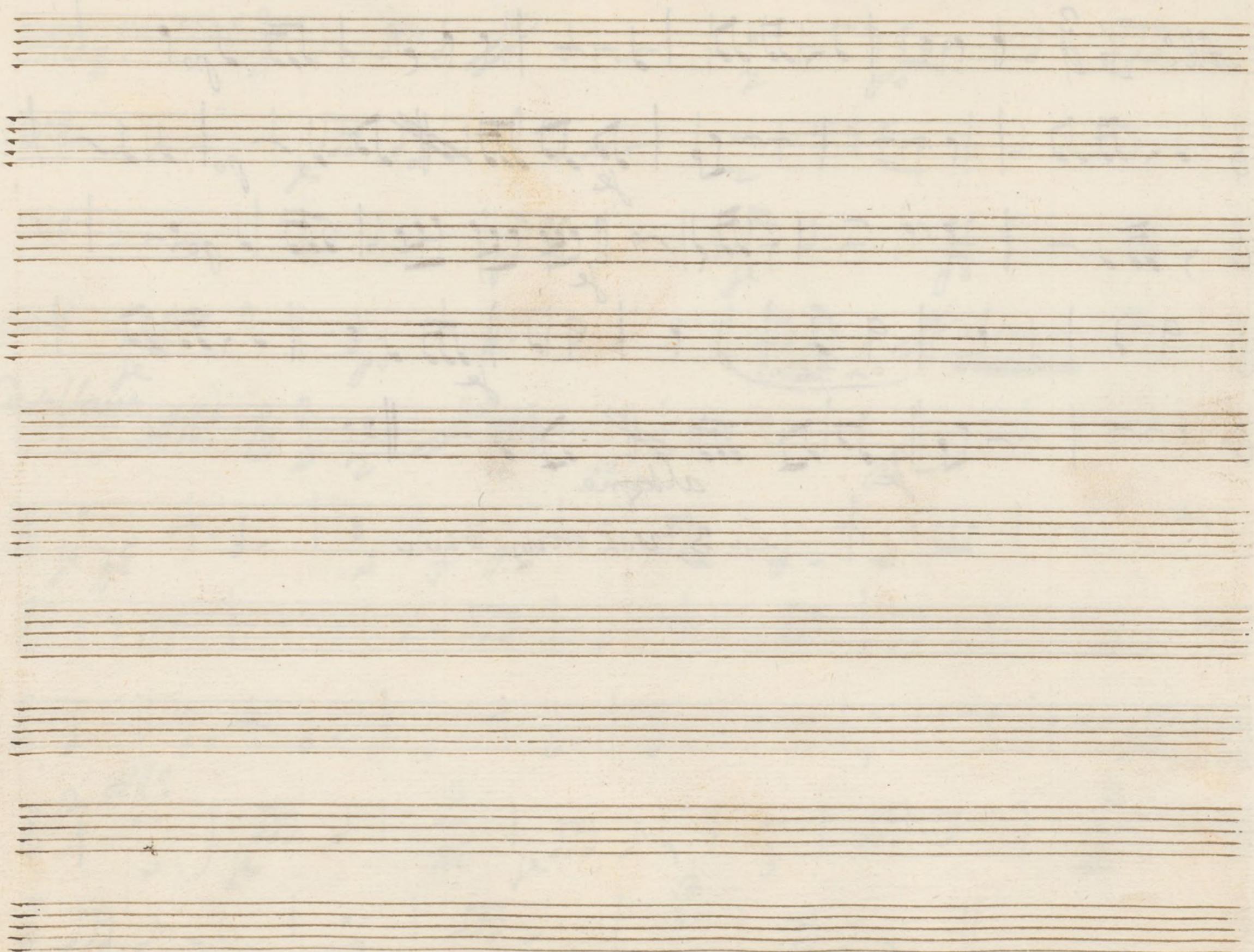
Alleg.^{ro} $\text{D}=\sharp$ $\frac{3}{4}$

Cesolfant *je* *pp* *Allegro* $\frac{3}{4}$

All.^o $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

All.^o $\frac{3}{4}$

La 3^a voz muy vivo



Allegro $\text{D}=\# \frac{3}{4}$

po arai

p *pp* *p0* *f*

1a 2a vez nos odize

allegro

Voltri

Handwritten musical score on aged paper, consisting of 12 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is marked with various dynamics and performance instructions:

- Staff 1: *Allegro*, *p*
- Staff 2: *p*
- Staff 3: *p*, *Allegro*, *p*
- Staff 4: *p*, *notan All. punteado*
- Staff 5: *p*, *Allegro*, *2 arco*, *p*, *Allegro*, *3^{ra} vez*
- Staff 6: *All.*, *p*
- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *p*
- Staff 10: *p*
- Staff 11: *p*
- Staff 12: *p*

The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side. The notation is clear and legible, with some corrections and annotations in the later staves.

Handwritten musical score on six staves. The notation includes various rhythmic values, dynamic markings like 'p' and 'f', and articulation marks like 'se'. The first staff is in treble clef with a common time signature. The second staff is in bass clef with a 3/4 time signature and 'Allo.' marking. The third staff is in treble clef with a key signature change to one sharp. The fourth and fifth staves are in bass clef. The sixth staff is in bass clef and ends with a double bar line and repeat dots.

fmo *allegro*
la 3.ª vez vivo

A page of handwritten musical notation on aged, yellowed paper. The page contains ten horizontal staves, each with five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and clefs. The handwriting is somewhat faded and the paper shows signs of age, including some staining and foxing. The music appears to be a single melodic line, possibly for a voice or a single instrument.