

Conadilla a tres

El Lapa.<sup>ro</sup> Barbero, y Aguarden;<sup>ra</sup>

Del S.<sup>r</sup> Rosales

S.<sup>ra</sup> Rabero, garr.<sup>do</sup> y Camar;

La Sanz  
Rom.<sup>o</sup> y Alf.<sup>o</sup>



+

All.<sup>o</sup> Brillante

Punto vajo

3  
8

3  
8

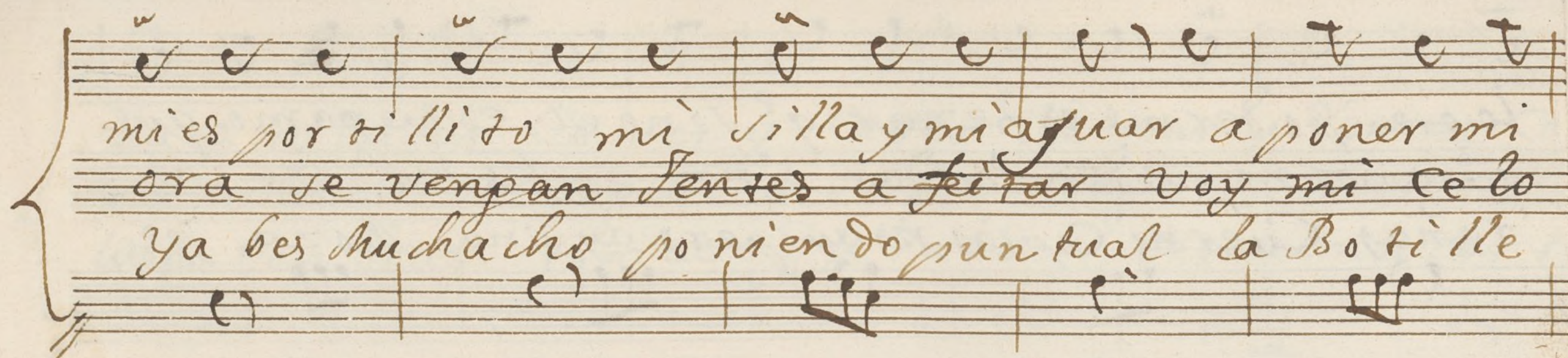
Zapp.<sup>ro</sup>

Con

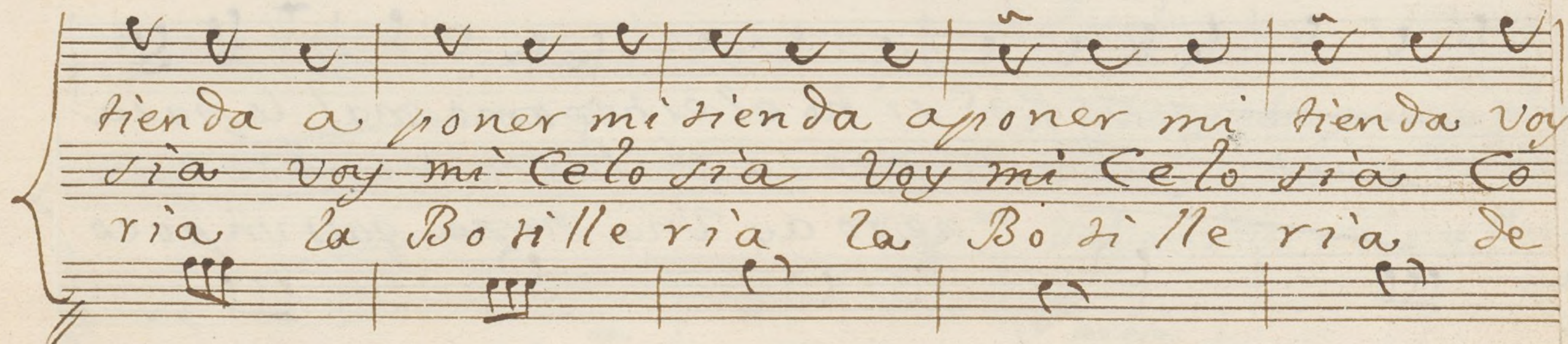
Barb.<sup>ro</sup> y a es

Aguar... Va

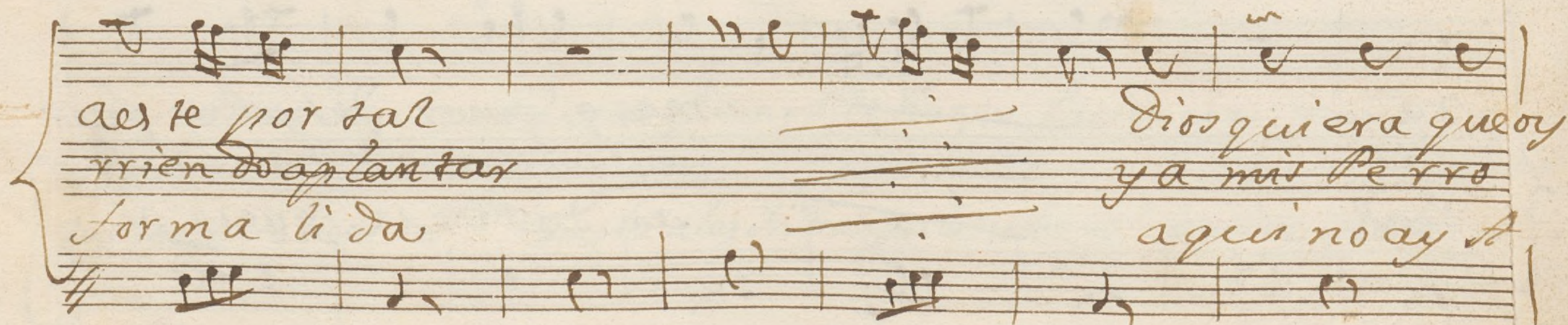




mies por ti lli to mi villa y mi aguar a poner mi  
 ora se vengan Jentes a feitar voy mi celo  
 ya bes muchacho poniendo puntual la Botille



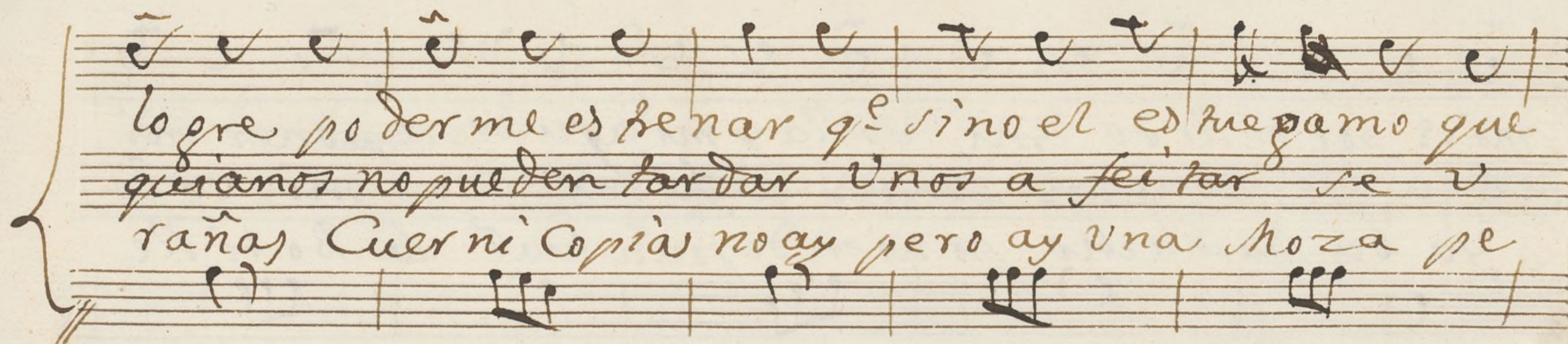
tienda a poner mi tienda a poner mi tienda voy  
 sia voy mi celo sia voy mi celo sia Co  
 ria la Botilleria la Botilleria de



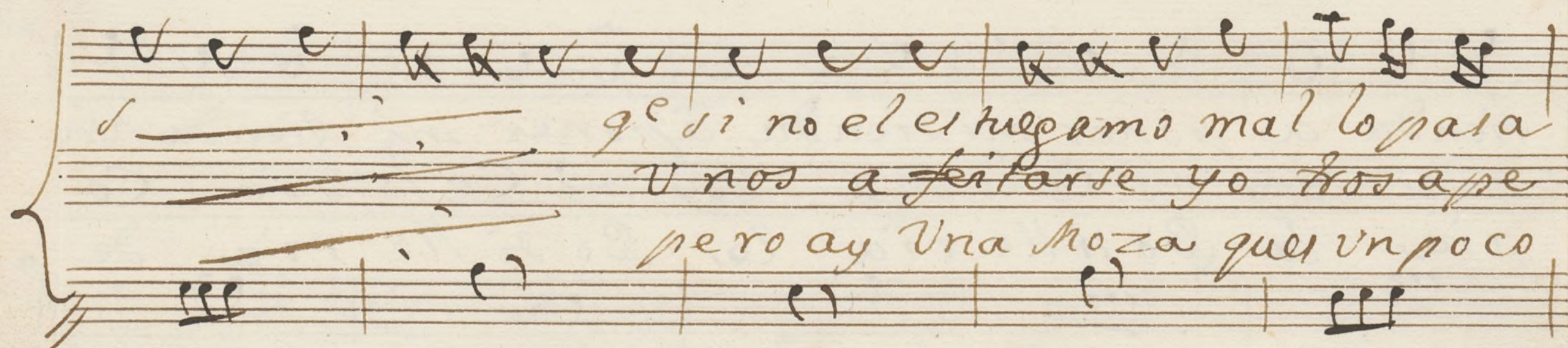
aeste por tal  
 rien do plantar  
 forma lida

Dios quiera que oy  
 ya mi perro  
 aqui no ay

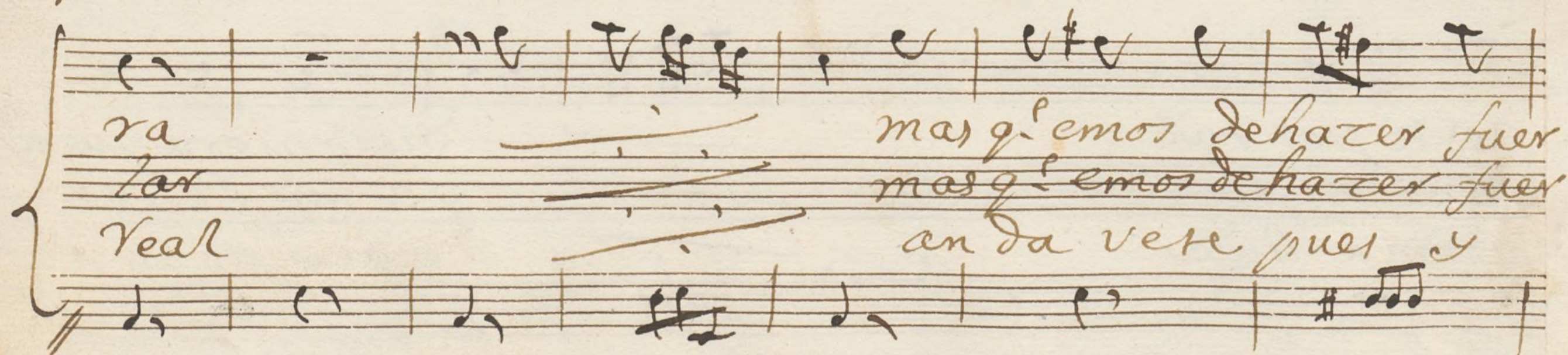




lo pre poder me es benar q<sup>e</sup> sino el es tu g<sup>o</sup>amo que  
 quianos no pueden tardar Vnos a feitar se v  
 rañas Cuerni Copia no ay pero ay una Moza pe

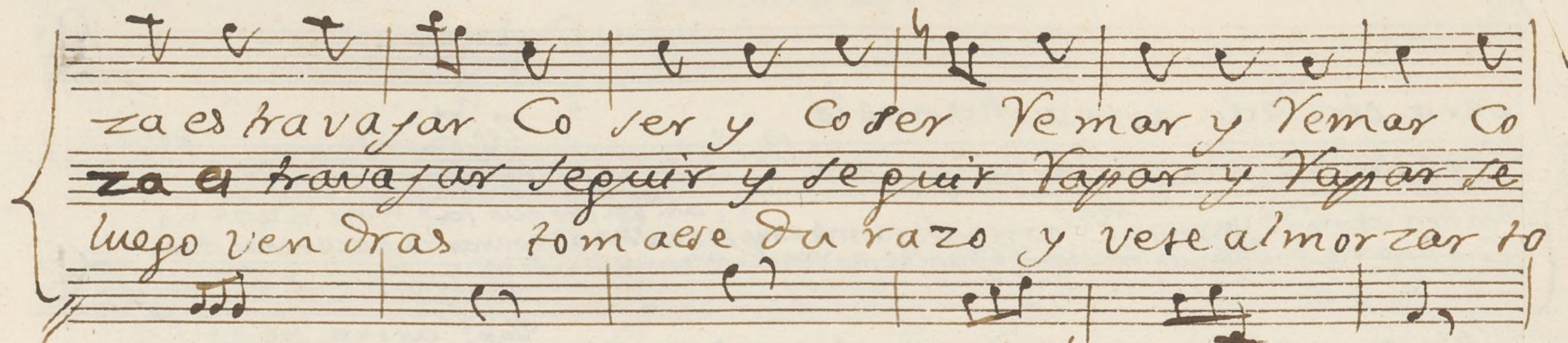


q<sup>e</sup> sino el es tu g<sup>o</sup>amo mal lo para  
 Vnos a feitarse yo tros ape  
 pero ay Una Moza que vn poco

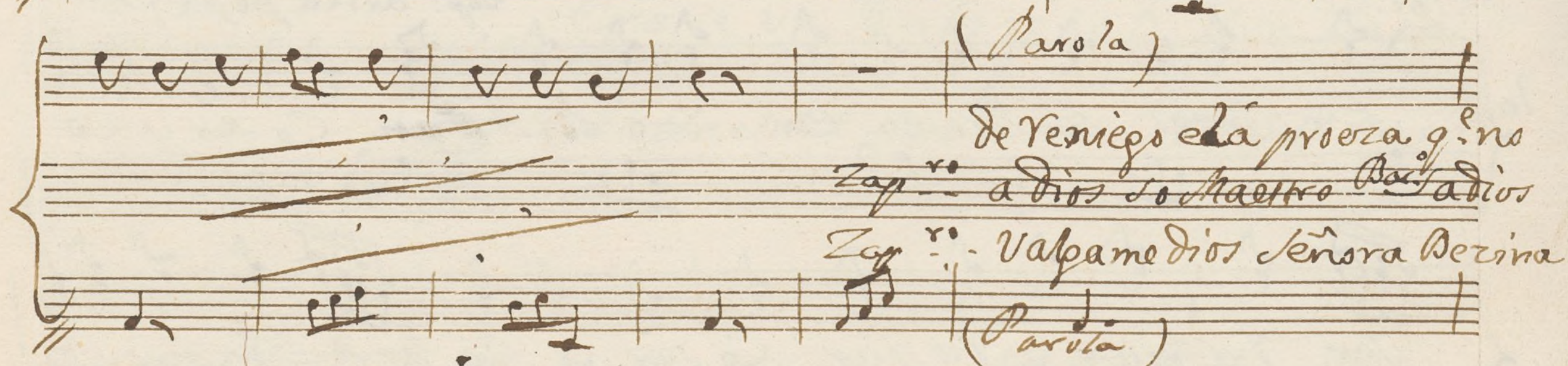


ra  
 lar  
 Yeal  
 mas q<sup>e</sup> emos de hazer fuer  
 mas q<sup>e</sup> emos de hazer fuer  
 anda vete pues y

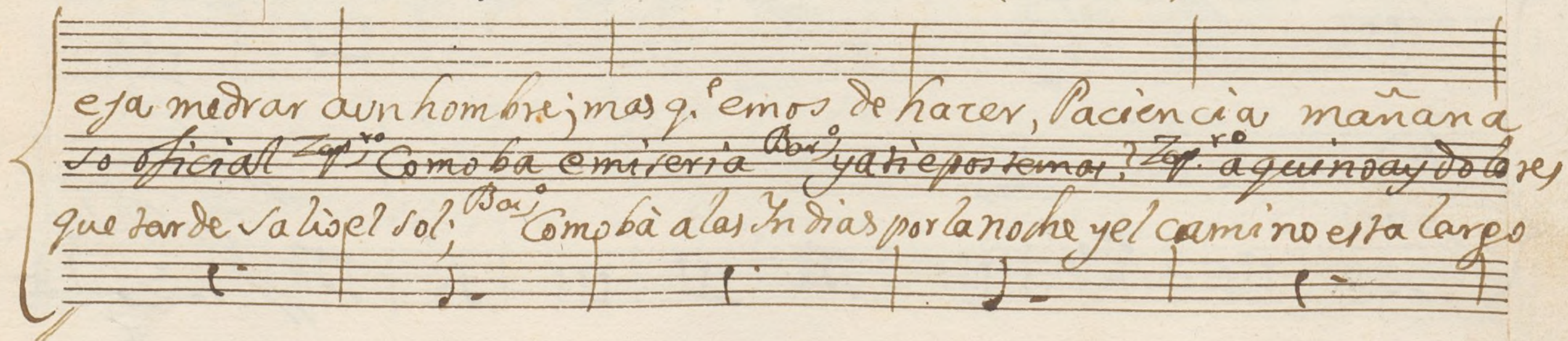




za es travajar Co ser y Co ser Ve mar y Ve mar Co  
~~za~~ ~~e~~ travajar se guir y se guir Va par y Va par se  
 luego ven dras to ma a se du raze y ve te almorzar to



(Parola)  
 de Ve nie go e da proeza q. no  
 Zap. a dios so Ma e stro Boi a dios  
 Zap. Va pa me dios Se ño ra Be zi na  
 (Parola)



e ja me drar a un hom bre; mas q. e mos de ha cer, Pa cie ncia ma ña na  
 so ofi cial Zap. Co mo ba e mi se ria Boi ya ñe po se ma? Zap. a qui no ay do lo re,  
 que tar de sa lió el sol; Boi Co mo bā a las In di as por la no che y el ca mi no es ta lar go



alo parafos

1<sup>a</sup> Será otro día arrea Manuelo

2<sup>a</sup> Sino quando <sup>me</sup> mequita <sup>los</sup> quiza <sup>ai</sup> <sup>Boi</sup> a catanpo <sup>lo</sup> pue <sup>q</sup> los <sup>ten</sup> pag <sup>li</sup> ma <sup>al</sup>

3<sup>a</sup> sea bra etenido un <sup>po</sup> <sup>Ar</sup> <sup>re</sup> <sup>gu</sup> <sup>le</sup> <sup>o</sup> <sup>ra</sup> <sup>me</sup> <sup>em</sup> <sup>pie</sup> <sup>za</sup> <sup>vi</sup> <sup>te</sup> <sup>a</sup> <sup>re</sup> <sup>pu</sup> <sup>ra</sup> <sup>la</sup> <sup>pa</sup> <sup>ci</sup> <sup>en</sup> <sup>cia</sup> <sup>pu</sup> <sup>er</sup>  
Cuidao no bayan <sup>los</sup> <sup>tr</sup> <sup>ai</sup> <sup>to</sup> <sup>s</sup> <sup>yo</sup> <sup>dan</sup> <sup>do</sup> <sup>po</sup> <sup>re</sup> <sup>n</sup> <sup>ci</sup> <sup>ma</sup> <sup>u</sup> <sup>ca</sup> <sup>te</sup> <sup>ti</sup> <sup>Boi</sup> <sup>per</sup> <sup>do</sup> <sup>ne</sup> <sup>vi</sup> <sup>te</sup> <sup>re</sup> <sup>yna</sup>

1<sup>o</sup> 2. <sup>Ar</sup> <sup>re</sup> <sup>gu</sup> <sup>le</sup> <sup>o</sup> <sup>ra</sup> <sup>me</sup> <sup>em</sup> <sup>pie</sup> <sup>za</sup> <sup>vi</sup> <sup>te</sup> <sup>a</sup> <sup>re</sup> <sup>pu</sup> <sup>ra</sup> <sup>la</sup> <sup>pa</sup> <sup>ci</sup> <sup>en</sup> <sup>cia</sup> <sup>pu</sup> <sup>er</sup>

1<sup>o</sup> 3. Empieze La Broma Empieze el Afan Co ser y Co

ser Va par y Va par Co ser y Co ser Va par y Va

par;

al se no



Punto vajo

Segu.

Alleg. Ho

3

3

Bar.<sup>ro</sup>

Zap.<sup>ro</sup>

Era se un Barberito

y un Zapa

Bar.<sup>ro</sup> el Barbero era chusco

Zap.<sup>ro</sup> el otro

Bar.<sup>ro</sup> Al fin el tal Barbero

Zap.<sup>ro</sup> y el zapa

tero

Era se un Barberito

y un Zapatero

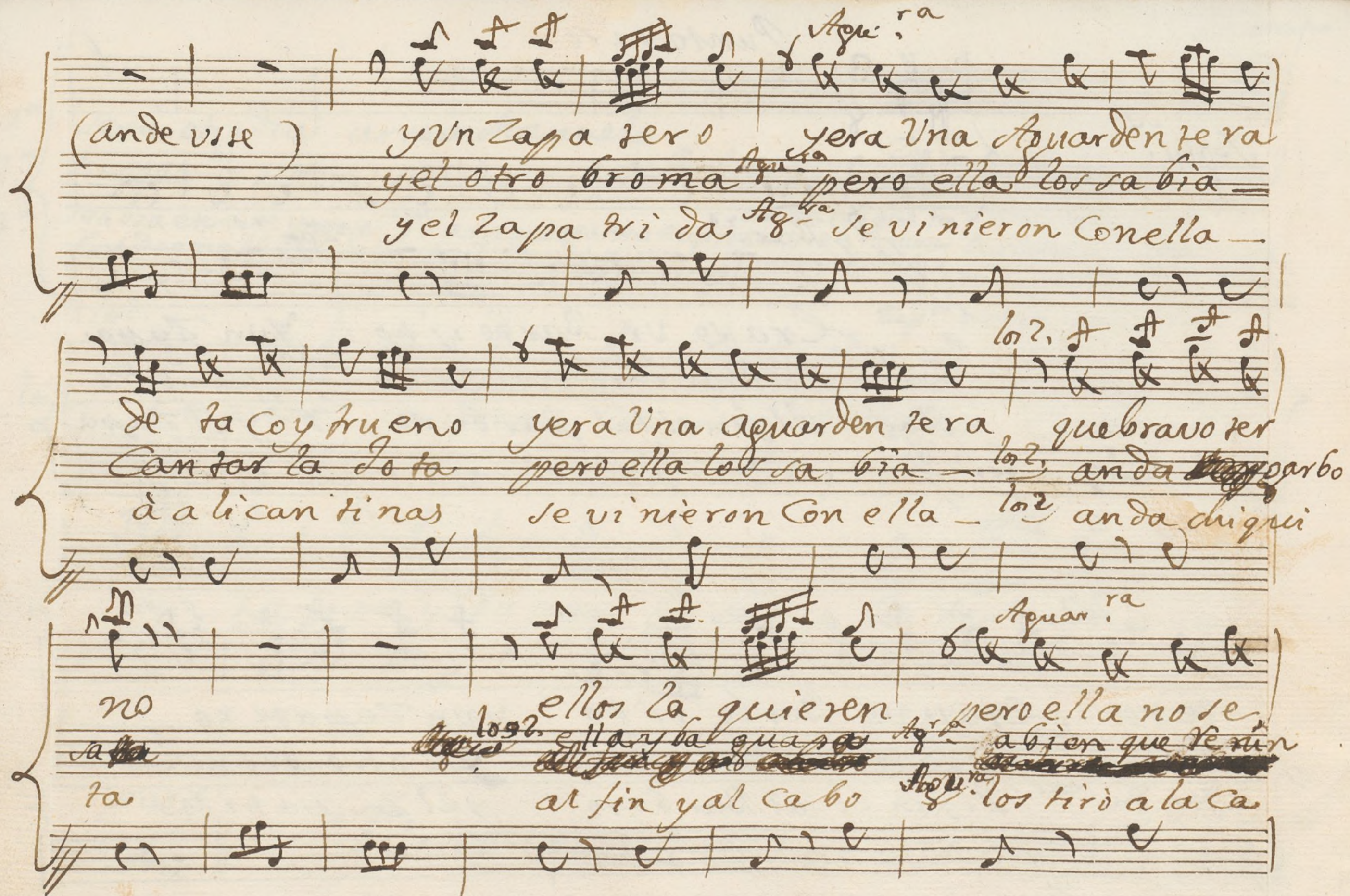
broma el Barbero era chusco

el otro broma

trida Al fin el tal Barbero

y el zapatero




  
 (ande vire) y un Zapa zero yera Una Aguarden te ra  
 y el otro broma pero ella los sa bia  
 y el Zapa tri da se vi nieron Con ella  
 De ta Coy tru eno yera Una Aguarden te ra que bravo ser  
 Can tar la Lo ta pero ella los sa bia anda ~~aguarden~~ garbo  
 a a li can ti nas se vi nieron Con ella anda chi gui  
 no ellos la quieren pero ella no se  
 a bien que se nien al fin y al cabo los tiro a la Ca



papa — de ta les muebles — pero ella no se papa  
~~uno~~ ~~se lo pa gava~~ ~~la bien que le nin guo~~  
~~veza~~ ~~todos los brazos~~ ~~los tirò a la ca veza~~

1<sup>or</sup>. ~~anda muchacha~~ ~~anda muchacha~~ ~~anda muchacha~~  
 2<sup>or</sup>. ay de mis Cas cos;  
 miren que dengue; (ande vna)  
 allegro por veza,  
 y la 3<sup>ta</sup> se deja al

Coplas  
 Allegro  
 Puntovajo



Zap.<sup>ro</sup>

Diga vñe se ño ra

~~no~~ (mire vñe yo no lo

Al fin mi Reyna mi a

mia Diga vñe será Vazon

q' vñe venga sus a

siendo por mi por q' un probo soy

pero por el Zeru

fleuto lo tiene todo a su quel

Con las ormas y el ban

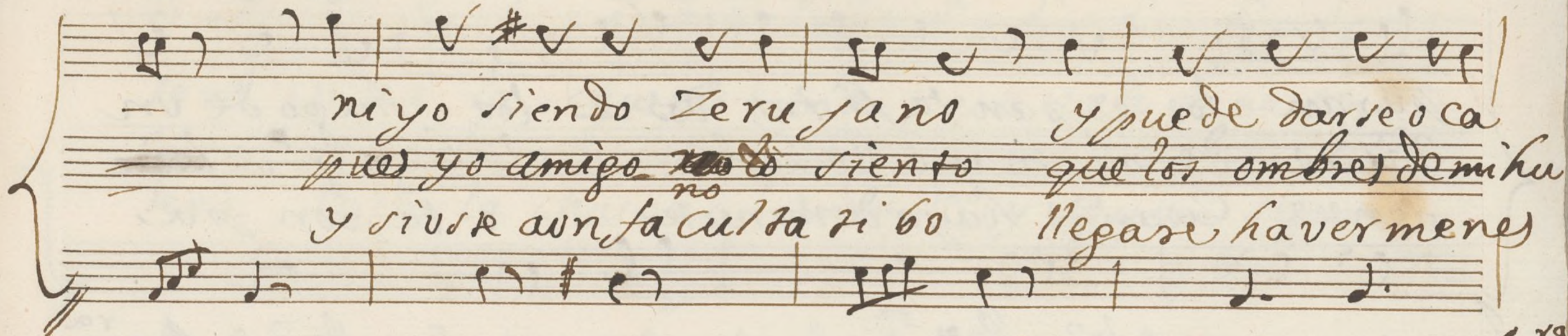
que lles Con vn a quel Como yo

lano se lo es timo Como ay nos

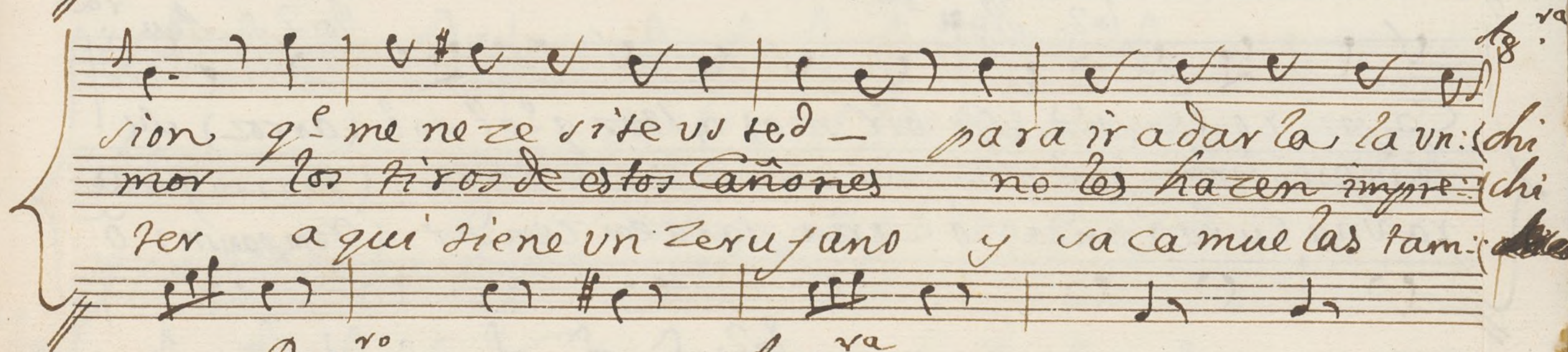
quillo la Lesna y el tira pie



Bar.<sup>ro</sup>



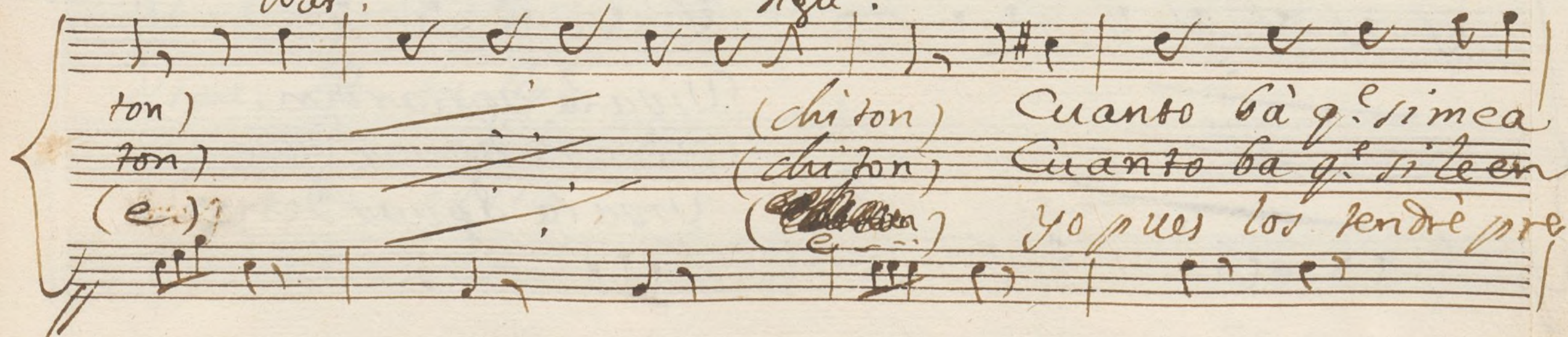
ni yo siendo Zerujano y puede darse o ca  
pues yo amigo ~~no~~ <sup>no</sup> siento que los ombres de mi hu  
y si usk aun, fa culta ti bo llegase haver menez



sion q<sup>e</sup> me ne ze site us ted - para ir a dar la la un: (chi  
mor los tiros de estos Cañones no los hacen impre: (chi  
ter a qui tiene un Zerujano y va a camue las tam: (chi

Bar.<sup>ro</sup>

Agu.<sup>ra</sup>



ton )  
ton )  
(e ) )

(chi ton )  
(chi ton )  
(e ) )

Cuanto ba q<sup>e</sup> simea  
Cuanto ba q<sup>e</sup> site en  
yo pues los tendré pre



puran los espan ta ji tos dos — los hago de vn  
 Tintero de mi mano vn bofetón — le hago q.<sup>o</sup> se ~~le~~  
 sentes Cuando haya de menester — o tapon pa.  
 lo 2. <sup>ra</sup> *Agu*  
 Capirote (q.<sup>o</sup>) su bir mas altos q.<sup>o</sup> el sol (arroz) su  
 le impresionen (que.) las muelas en torrefon (ferron) las  
 ra una Cuba (anda) o Caña para en tender (Vompante) o  
 lo 2. *Agu*  
 Viva la aguarden.  
 lo 2. Viva la aguarden  
 lo 2. Viva la aguarden



tera viva la chusca (anda) que vale mas su  
 tera viva la chusca (anda) que vale mas su  
 tera viva la chusca (anda) <sup>1<sup>o</sup> 3.</sup> y vayan segui

garbo q'el de otras muchas (ea)  
 garbo q'el de otras muchas (ea)  
 dillas por q'el Con Cluia

<sup>1<sup>o</sup> 3.</sup> Sipa la bulla —  
 Sipa la bulla —  
 Vaya de bulla —



Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score includes various musical notations such as notes, rests, and bar lines, along with dynamic markings like *Allegro* and *Alleg.*

Lyrics visible include:

- Allegro*
- Conveitan*
- En los Vailes se*
- ñores*
- si de pipay candil*
- de pipay Candil*
- sigay vesiga*

The manuscript shows signs of age, including yellowing and some staining.



Agora

para Vepasa Vepu lar mense  
Como sea Como se haze en los vailes


ques aques te Dollin  
ma de mara billa

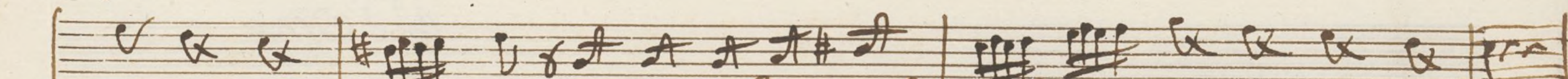
mense aques te Dollin  
vailes de mara billa

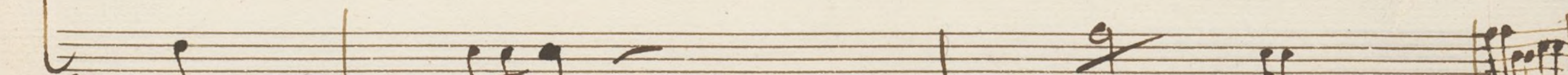


*Zap.<sup>ro</sup>* *Bar.<sup>o</sup> y B.<sup>o</sup> ra* *Zap.<sup>ro</sup> tocando la guitarra y todos bailan*  
 los unos tocan los otros bailan (ea) Ya Vin conate  
*Bar.<sup>o</sup>* los unos tocan los otros bailan (ea) *Bar.<sup>o</sup>* Vale mas tu sa  
 Callue de la Pa loma q.<sup>e</sup> ya tus pichon ri to  
 lero sin pollo de oro q.<sup>e</sup> un terno de mil Reales  
 se des ca ñonan q.<sup>e</sup> ya tus Pichon ri to se des ca ño  
 Conan boy to do q.<sup>e</sup> un terno de mil Reales Conan boy to




  
 ñan Arriba arriba y que malaya el alma
   
 do arriba paco q<sup>e</sup> la chusca que vai la


  
 que no ves pinga y q<sup>e</sup> malaya el alma que no ves pinga
   
 chupa ta vaco q<sup>e</sup> la chusca que vai la chupa ta vaco


  
 todos y des te modo forman y des
   
 yager querido mios yager



te modo forman la tara ri ra;  
queridos misos yager muchachos;

*allegro*



Ayuntamiento de Madrid



Ayuntamiento de Madrid



# Violin Primero.

+

Mus 145-5

Conadilla à 3. del Zap.<sup>ro</sup> Bar.<sup>ro</sup> y Aguas.<sup>ra</sup>

~~Placido Capriccio~~

Al.<sup>o</sup> 3/8

Puntovajo

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. There are also some slurs and phrasing marks. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and wear at the edges.



Punto vayo

Coplas Allegro  $\text{G}\sharp\text{A}\text{B}$  6/8

The musical score is written on ten staves. The first staff begins with the title 'Punto vayo' and the tempo 'Allegro'. The key signature is G major (one sharp) and the time signature is 6/8. The music is written in a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations in brown ink, including 'p' and 'f' markings. The piece concludes with a double bar line on the tenth staff.



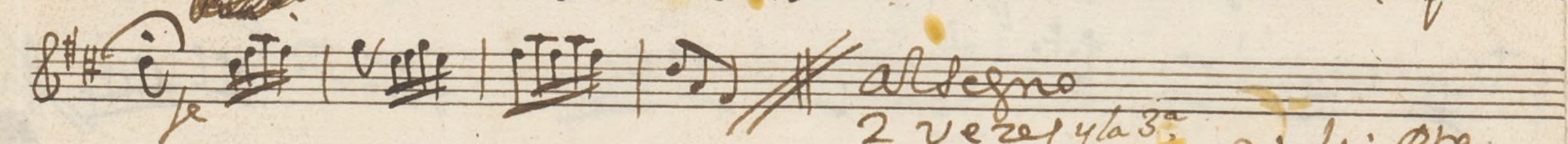
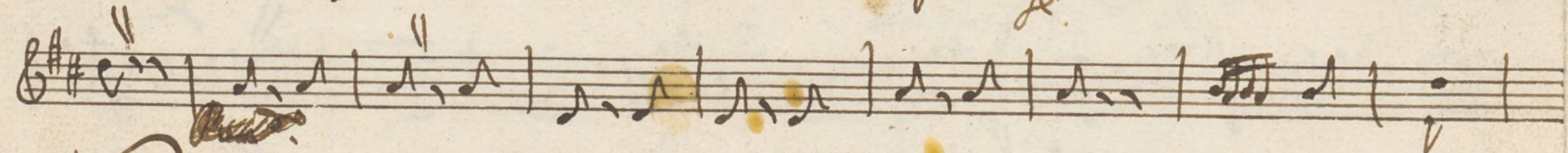
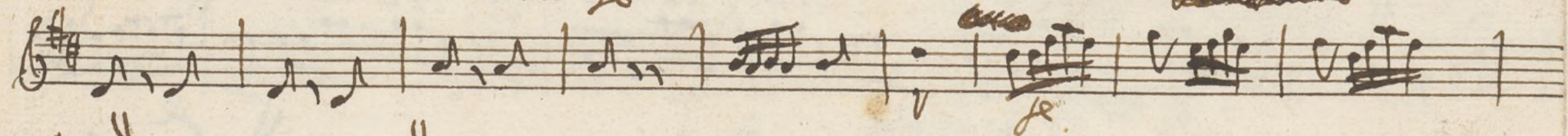
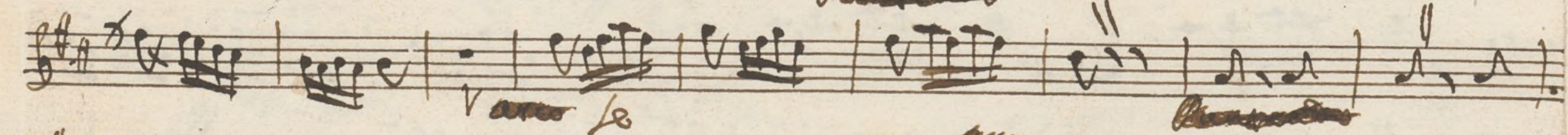
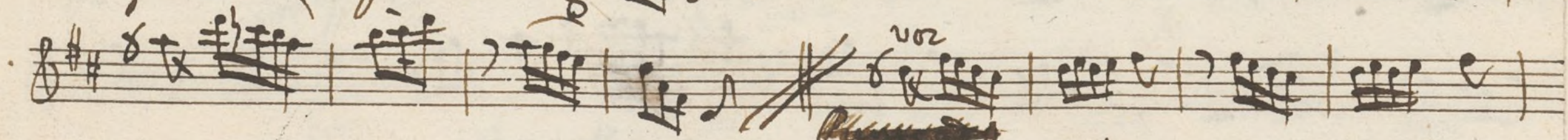
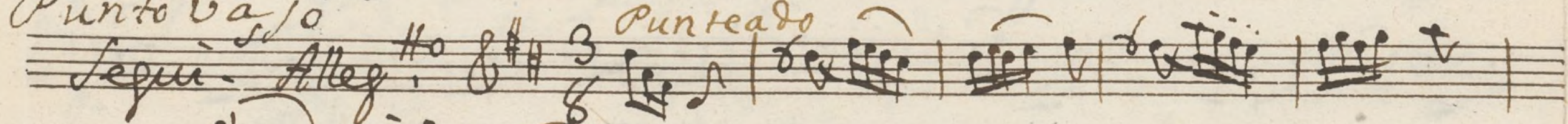






Punto bajo

Punteado

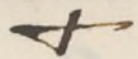


2 veces y la 3ª  
se deja al

Volteado



Violin Primeri



Mus 145-5

ra

Tona dilla à 3. del Zapa. 1.º Barb. y Aguas.

~~Pizzicato~~

Puntovago

Handwritten musical score for Violin Primeri, featuring multiple staves of music with various notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and slurs. Dynamic markings such as *Allo*, *le*, *po*, and *log. duna la panola.* are present. A double bar line is visible in the fifth staff.



Punto vajo

Coplas Allegro

Handwritten musical score for "Coplas Allegro" in 6/8 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps (F# and C#). The third staff has a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a treble clef and a key signature of two sharps (F# and C#). The fifth staff has a treble clef and a key signature of two sharps (F# and C#). The sixth staff has a treble clef and a key signature of two sharps (F# and C#). The seventh staff has a treble clef and a key signature of two sharps (F# and C#). The eighth staff has a treble clef and a key signature of two sharps (F# and C#). The ninth staff has a treble clef and a key signature of two sharps (F# and C#). The tenth staff has a treble clef and a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, and bar lines. There are also some annotations in the margins, including "p", "f", "mo", and "alleg.".



*Concetto*

*Segu. All. 3/4*

*p* *cresc.* *p* *allegro.*



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is two sharps (F# and C#). The tempo markings are *Allegro* and *Allegretto*. The time signature is 3/8. The score is written in a cursive, handwritten style.

Staff 1: *Allegro*

Staff 2: *Punto vajo* *Segu.* *Allegretto* *3 punto vajo*

Staff 3: *Allegro*

Staff 4: *Allegro*

Staff 5: *Allegro*

Staff 6: *Allegro*

Staff 7: *Allegro*

Staff 8: *Allegro* *2 veces, y la 3.ª se de/a al*



Violin segundo.

+

Mus 145-5

Conadilla à 3. del Zap.<sup>ro</sup> Bar.<sup>ro</sup> y Agua.<sup>ra</sup>

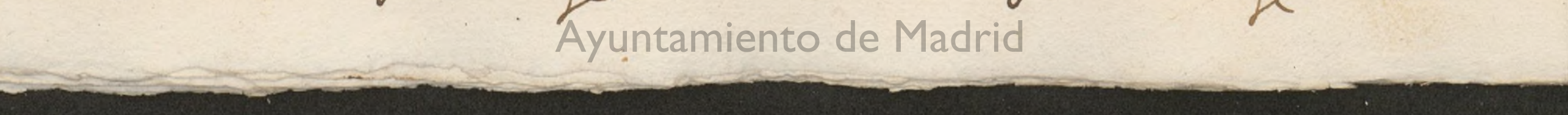
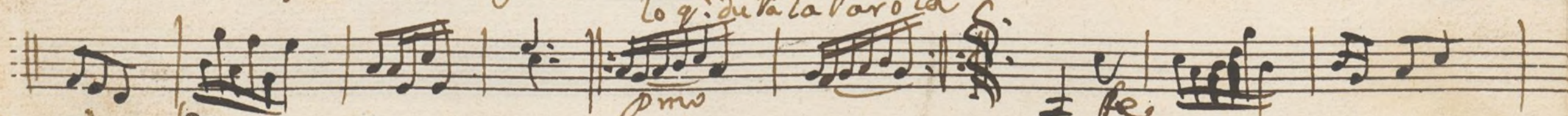
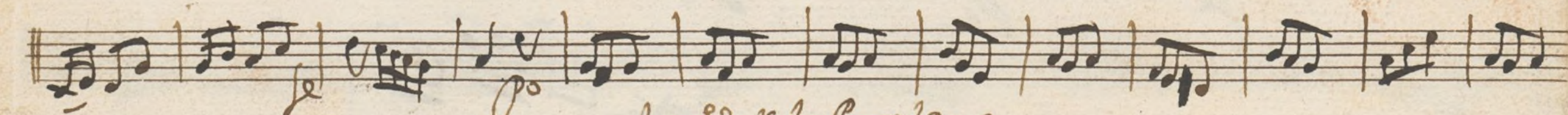
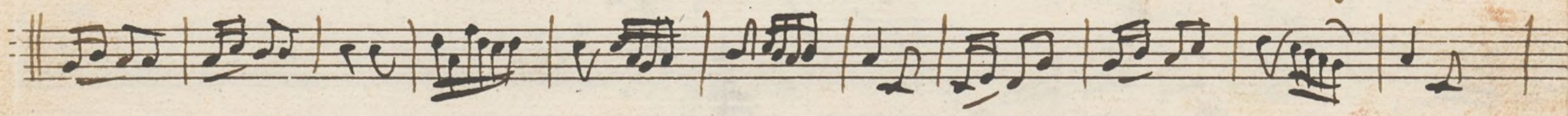
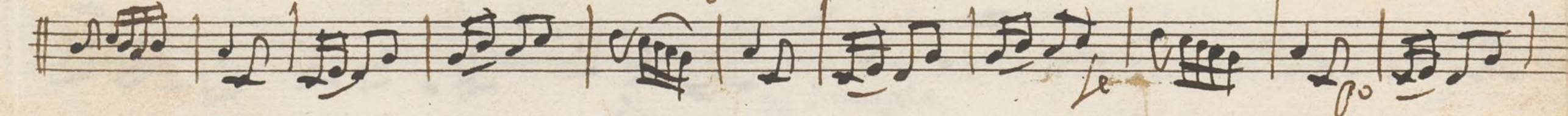
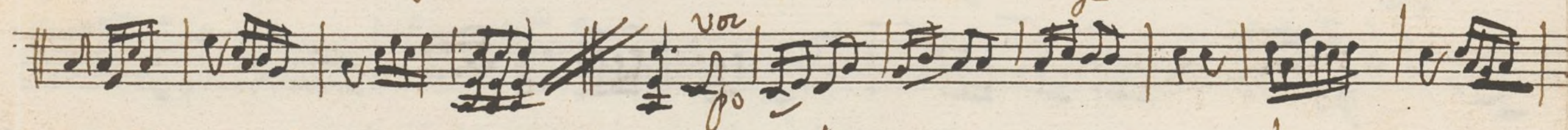
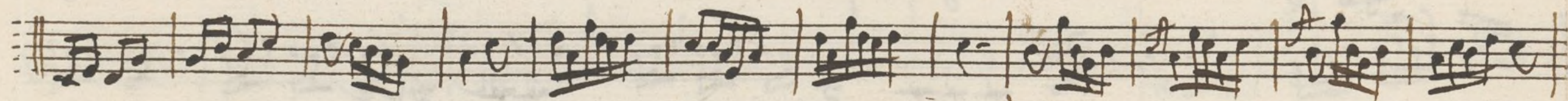
~~Allegretto~~

Punto vajo

*mol.*

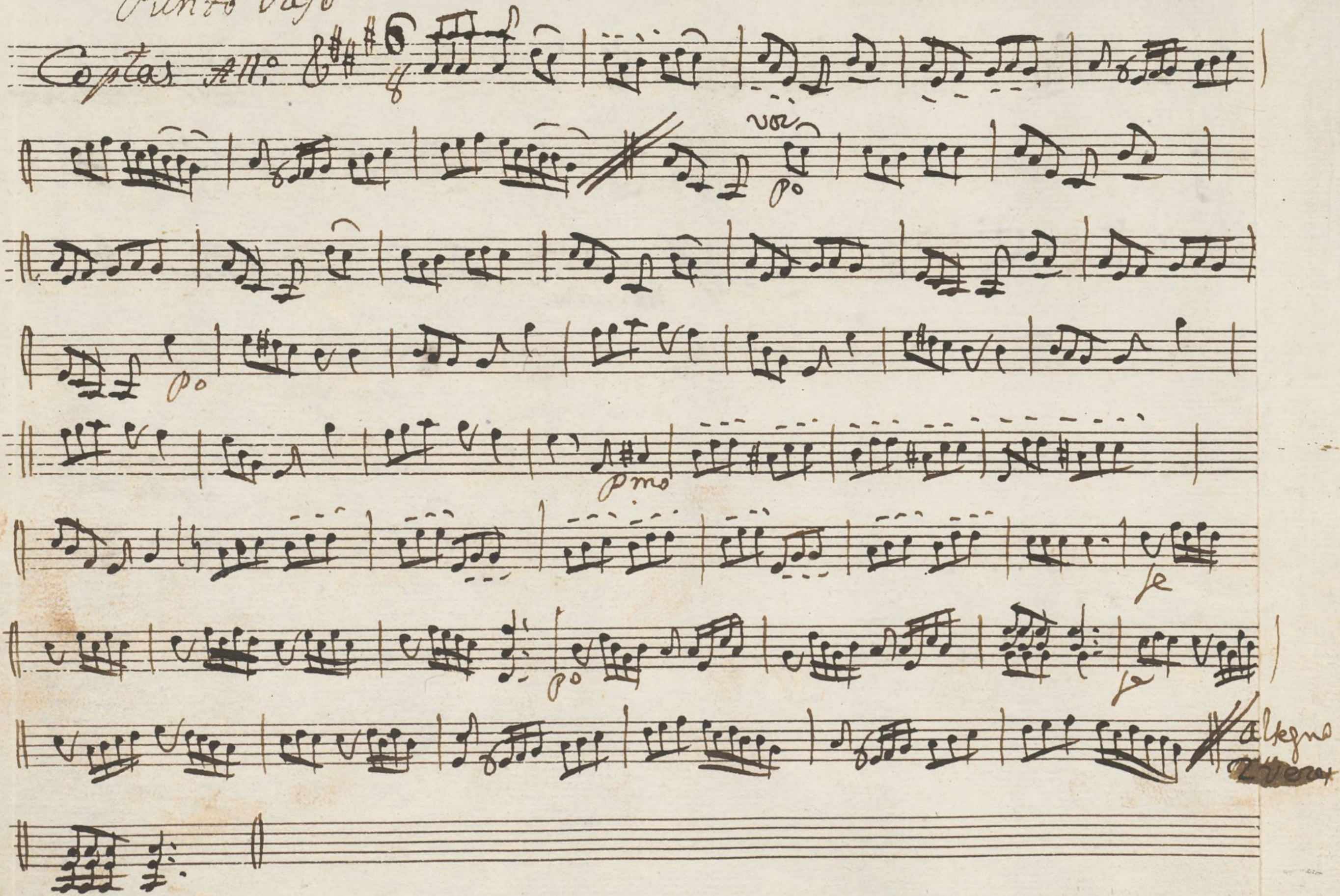
*se*

*po*





Punto vajo



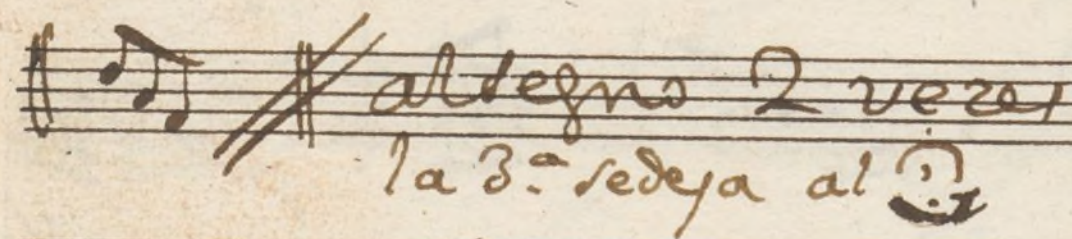
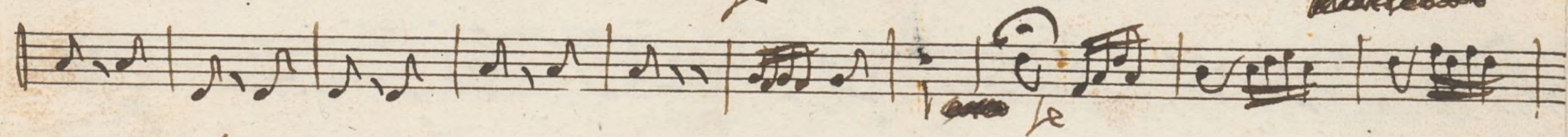
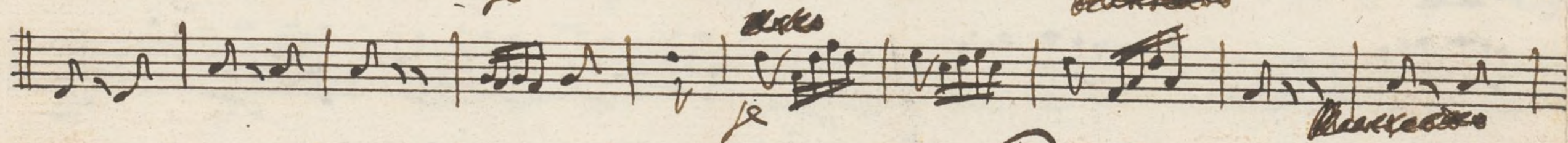
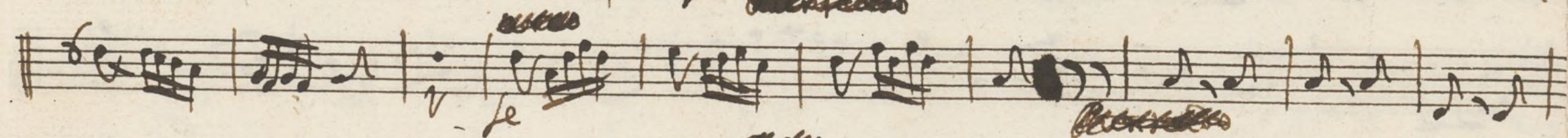
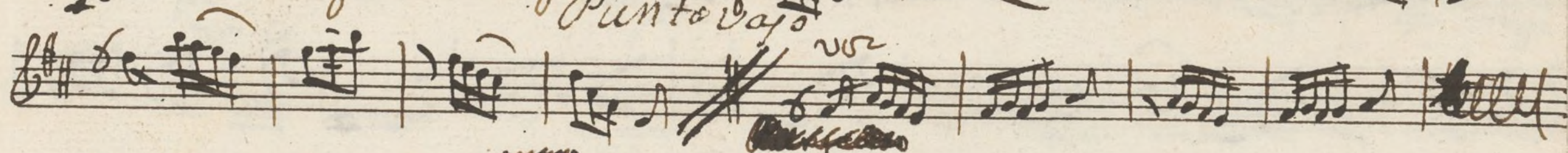
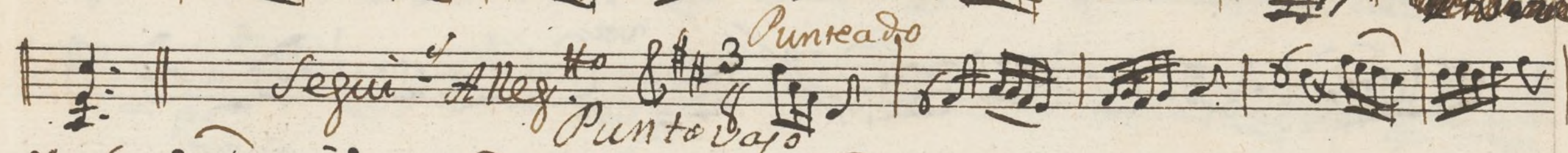
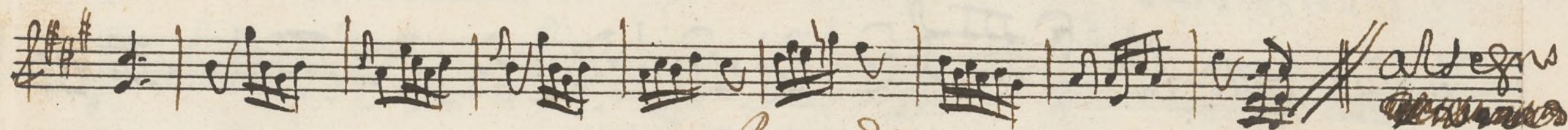


*Allegretto*

*Segue* *All.<sup>o</sup>* 3/4

*p* *f* *cresc.* *p* *f* *a. l'op. par.* *f* *p* *f* *Allegro*





Volteado



Oboe Primero.

+

Mus 145-5

~~Punto vago~~  
Sonadilla à 3. del Zap.<sup>ro</sup> Bar.<sup>ro</sup> y Aguarr.<sup>ra</sup>

M.º 8  $\text{3/8}$  ~~Punto vago~~


Vol.º 1º



*Alouatta Flauta*

Punto vajo

Segue Alleg



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes and rests, with a double bar line indicating the end of a measure.



1

Allegro 2 vez

Coplas All.

Un zovajo

Ph

---

Alcegro

[illegible]



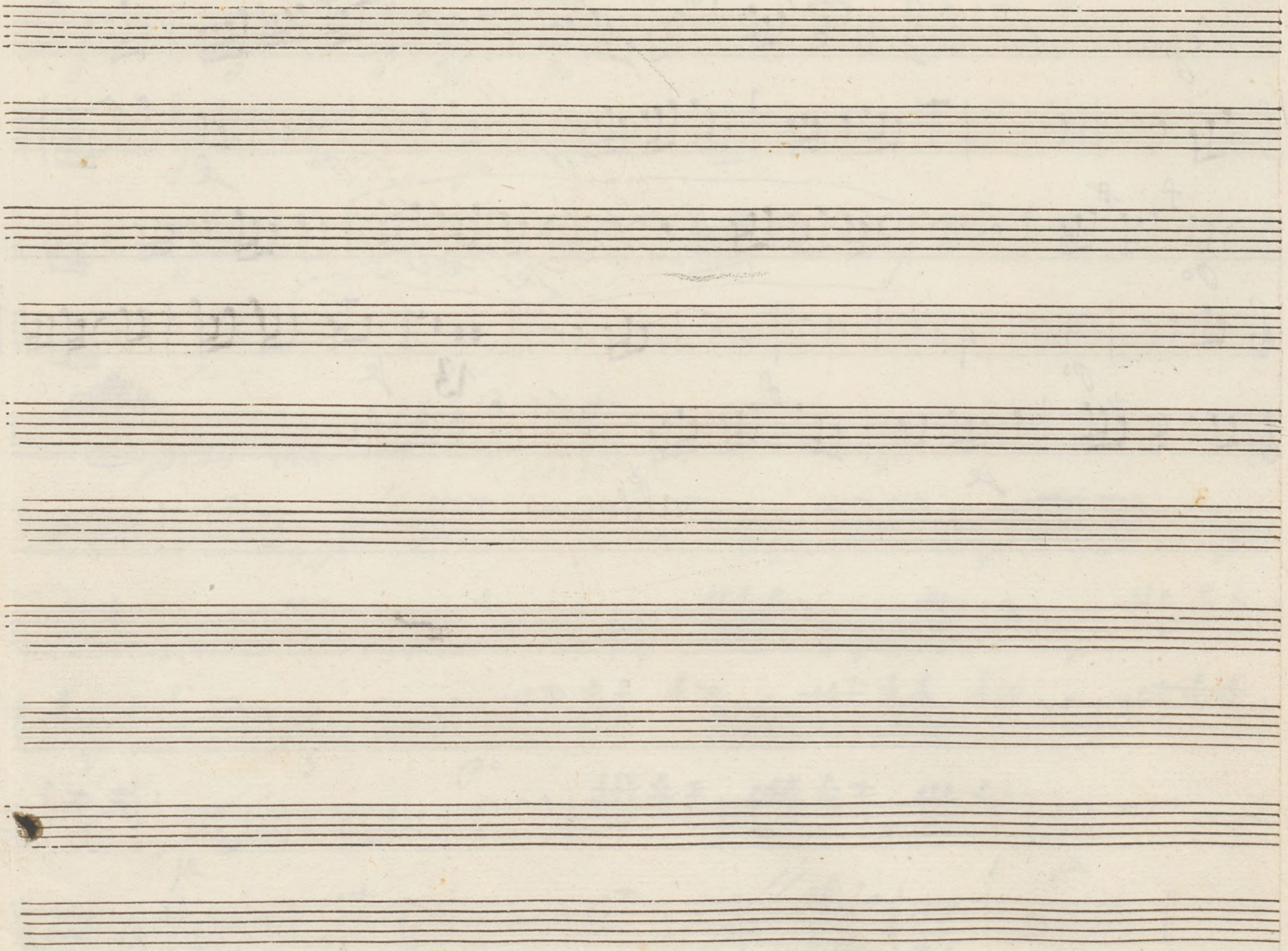
Shoe

Como el to

Handwritten musical score for a piece titled "Segui". The score is written on six staves. The first staff begins with the title "Segui" and the tempo marking "Al.º" (Allegretto). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations in brown ink, including a large bracket under the third staff and the number "13" above the fifth staff. The score ends with a double bar line on the sixth staff.

allegro







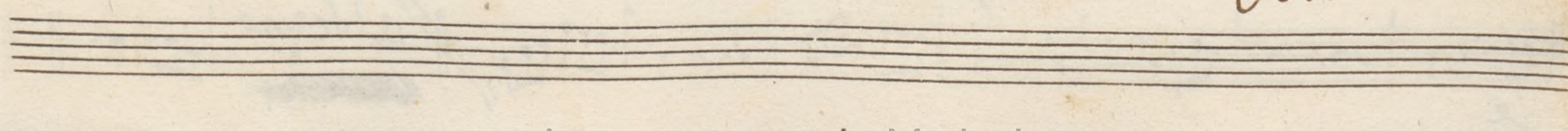
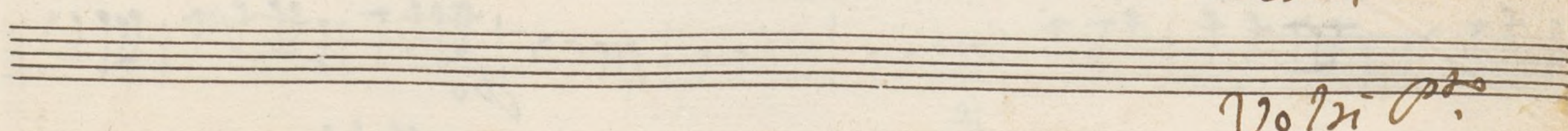
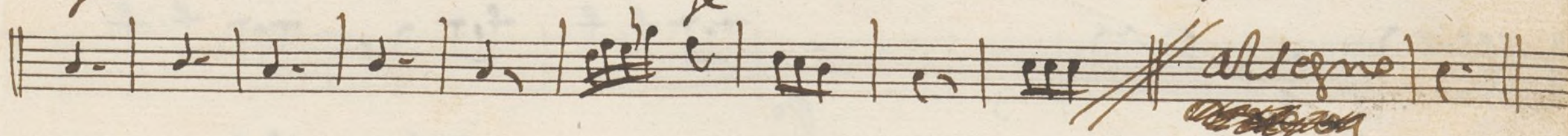
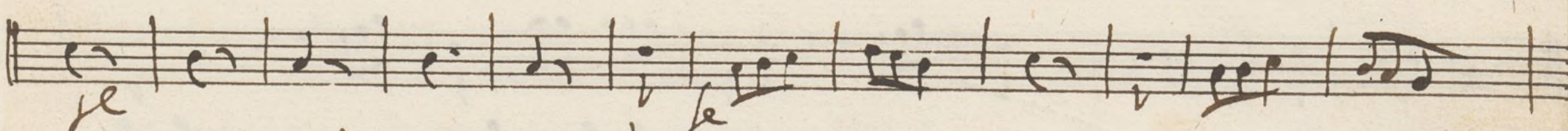
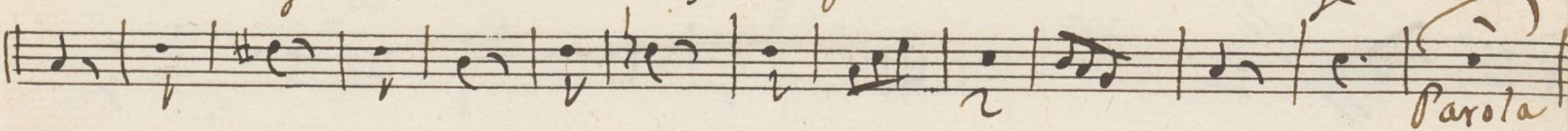
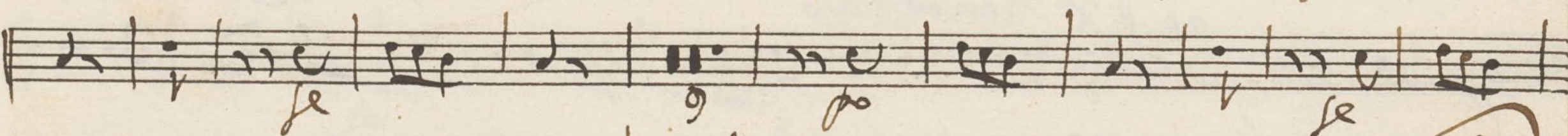
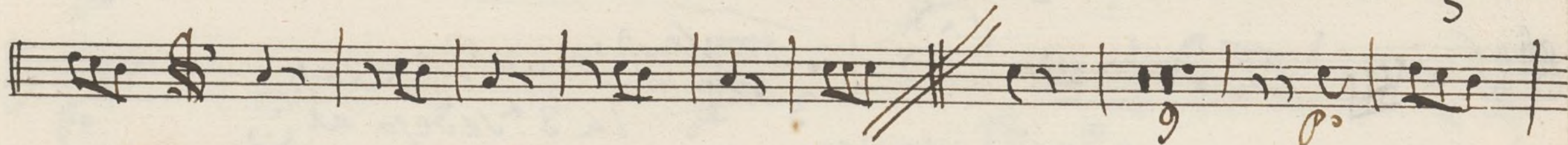
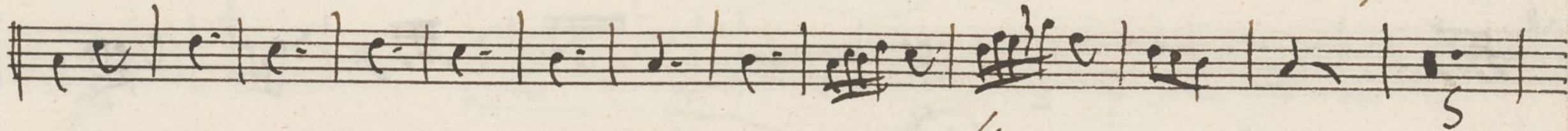
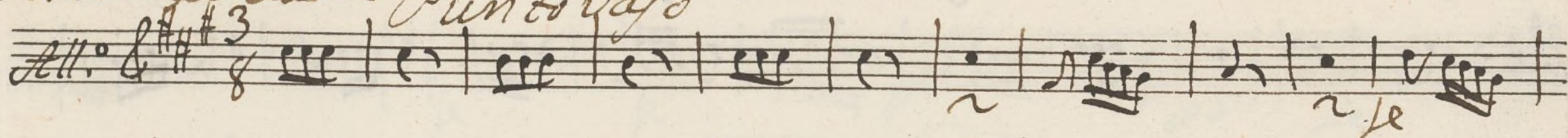
Oboe Segundo.

+

Mus 745-5

Tonadilla à 3. del Top. 1º Bar. 1º y Aguas. 1º

~~Plante de la casa~~ Punt de vista





Alameda Alta      Punto vajo

Handwritten musical score for three staves. The title is "Segu. Alleg." in brown ink. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in brown ink on aged paper.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notes are written in a stylized, handwritten manner. Below the staff, there is a handwritten instruction: "Punto vaio". To the right of the staff, there is a handwritten instruction: "allegro 2. vez e 1a 3. vez eja al".

*Coplas All.<sup>o</sup> 6 Punto vayo la 3.ª veyda al*

The image shows a handwritten musical score on aged paper. The title at the top is "Coplas All.<sup>o</sup> 6 Punto vayo la 3.ª veyda al". The music is written on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: "p" (piano) and "f" (forte). There are also some performance instructions or markings like "vay", "se", and "allegro". The score ends with a double bar line and a fermata. The handwriting is in a cursive style, and the paper shows signs of age and wear.



oboes

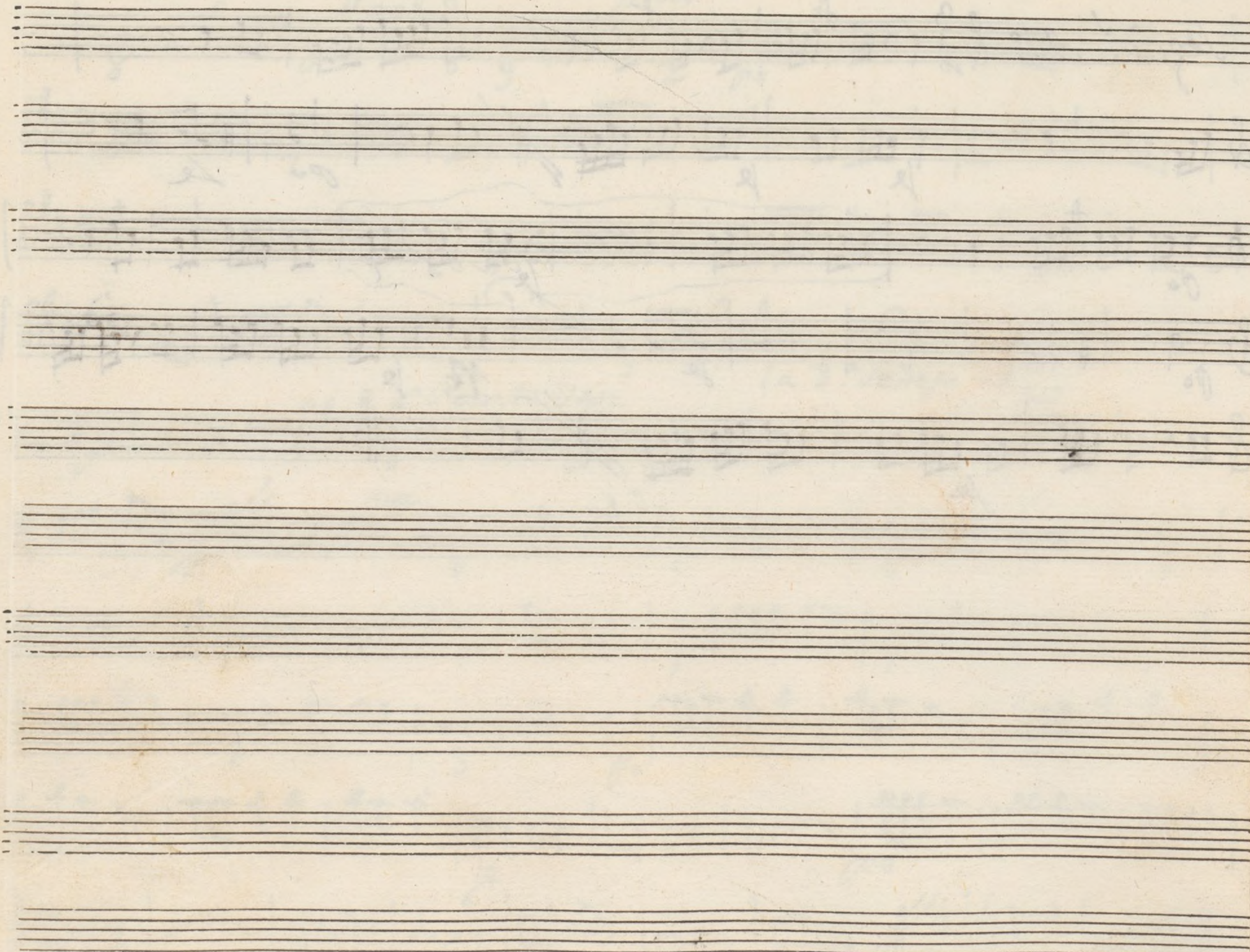
Como esta

Segu. *All.*  $\frac{3}{4}$

13

*allegro*







*Tronpa Primera.*

*+*

*Mus 145-5*

*Conadilla à 3. del Lap<sup>ro</sup> Bar<sup>ro</sup> y Aguas<sup>ra</sup>.*

*En Dola solfa In De*

*Al. O: # 3/4*

*Allegro*

*Vol. 1. 2.*



In Cerol. ~~In Cerol.~~


*Segni. Alleg.*


F# G A B C D E F#

G A

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are also some handwritten markings below the staff, including a 'p' and a 'p.'

*allegro 2. vezas*  
*y la 3.ª vedaya al*

y la 3.<sup>a</sup> sedeya al 

*Allegro* *Ande*  
 Coplas *All.<sup>o</sup>* 

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The final measure contains a triple dot, indicating a triplet or a specific rhythmic value. The handwriting is in dark ink on aged paper.

A single staff of handwritten musical notation. The notation consists of several measures separated by vertical bar lines. The notes are written in a cursive, handwritten style. Below the staff, the word "Je" is written in a cursive script. The paper is aged and shows some staining.

A single staff of handwritten musical notation. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and rests, separated by vertical bar lines. The handwriting is in dark ink on aged paper.

|| *p. p.* ~~||~~ *Allegro* | *pp p* ||



# Clarines

*Sequi. All.<sup>o</sup>*  $\frac{3}{4}$

je

3

13

p

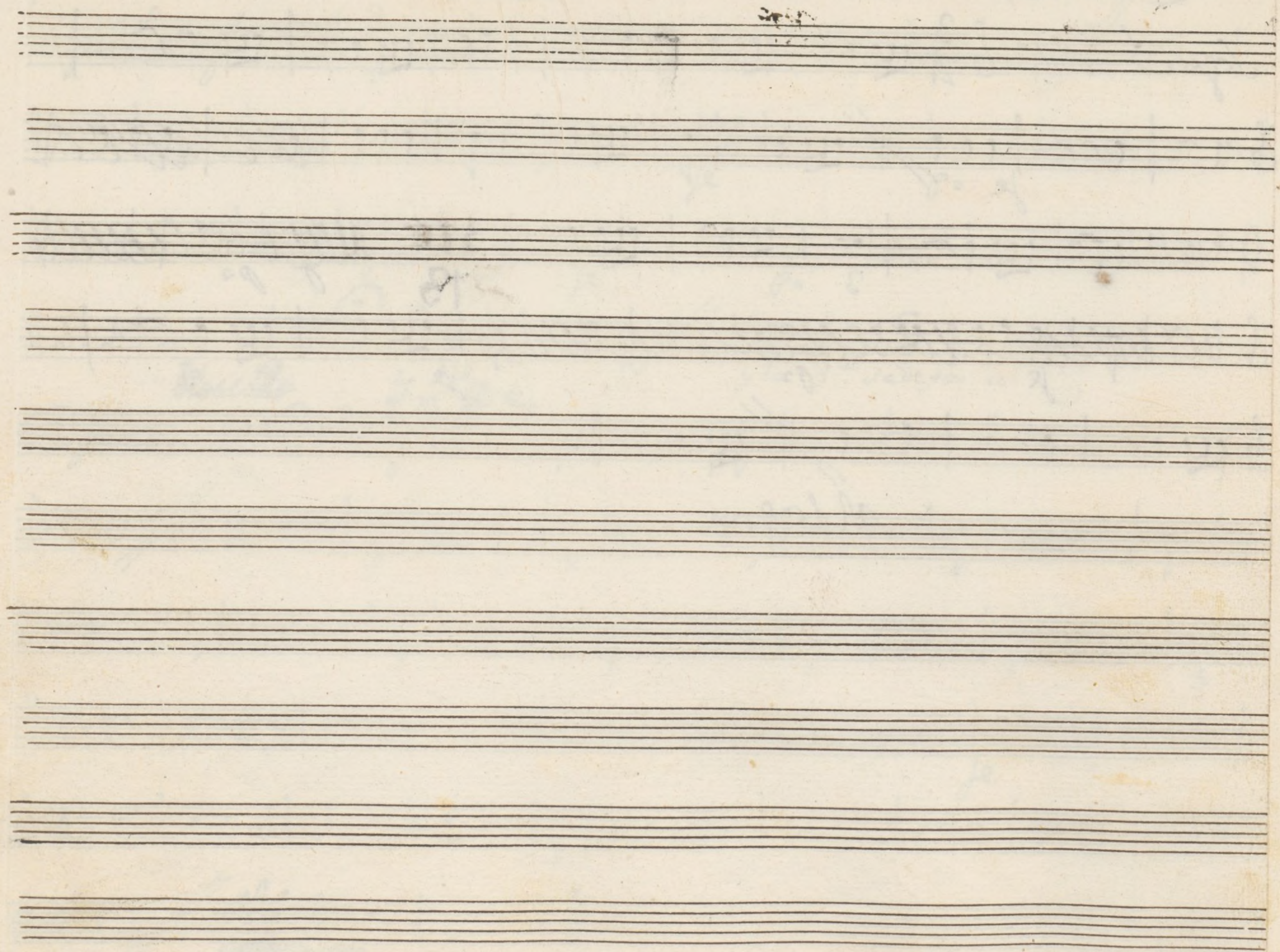
je

p

je

*allegro*





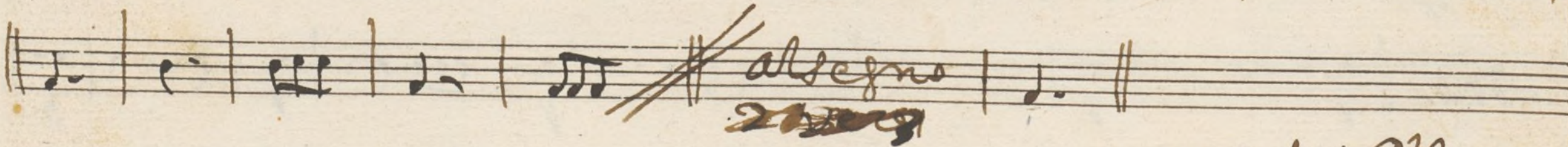
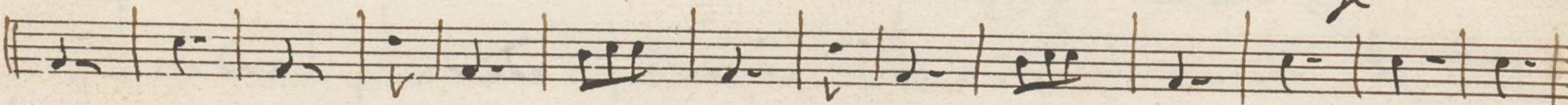
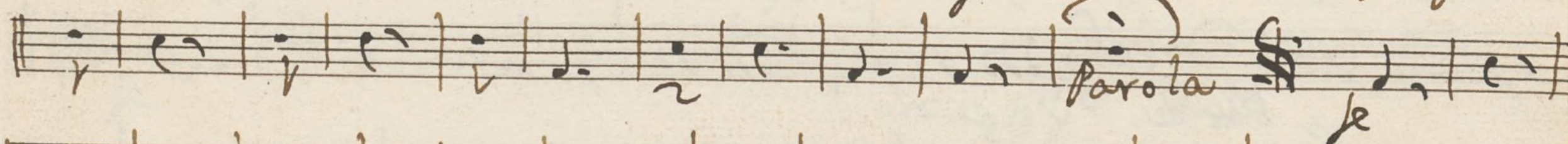
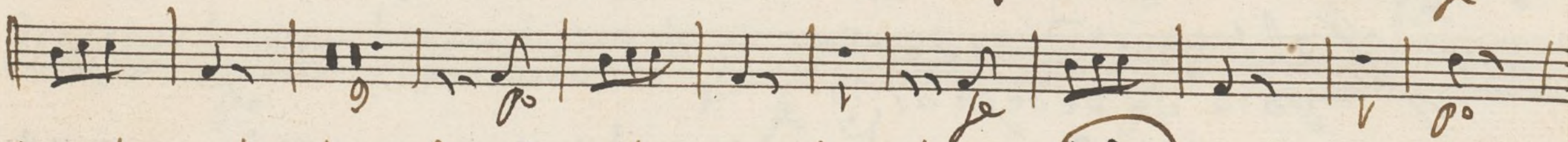
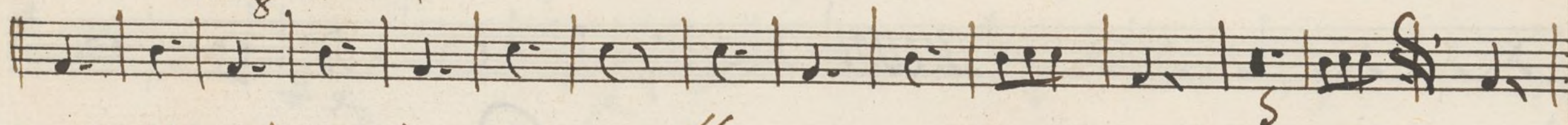
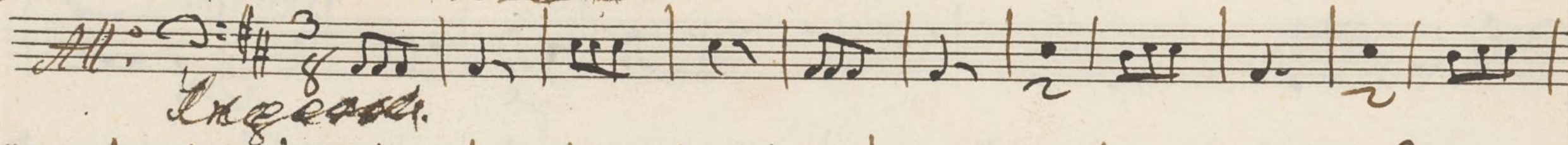


Trompa Segunda

+

Mis 1455

tonadilla à 3.<sup>ra</sup> del Zap.<sup>ro</sup> Bar.<sup>ro</sup> y Aguas.<sup>ra</sup>  
Inde ~~Andaluz~~ ~~Andaluz~~

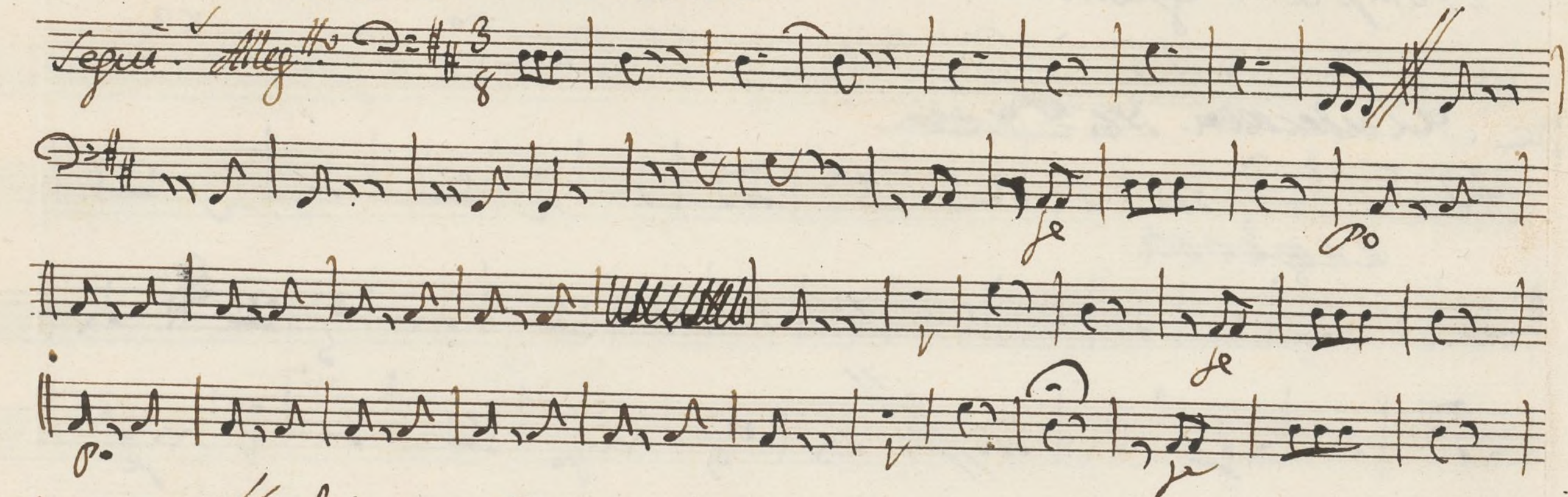


Voluntad



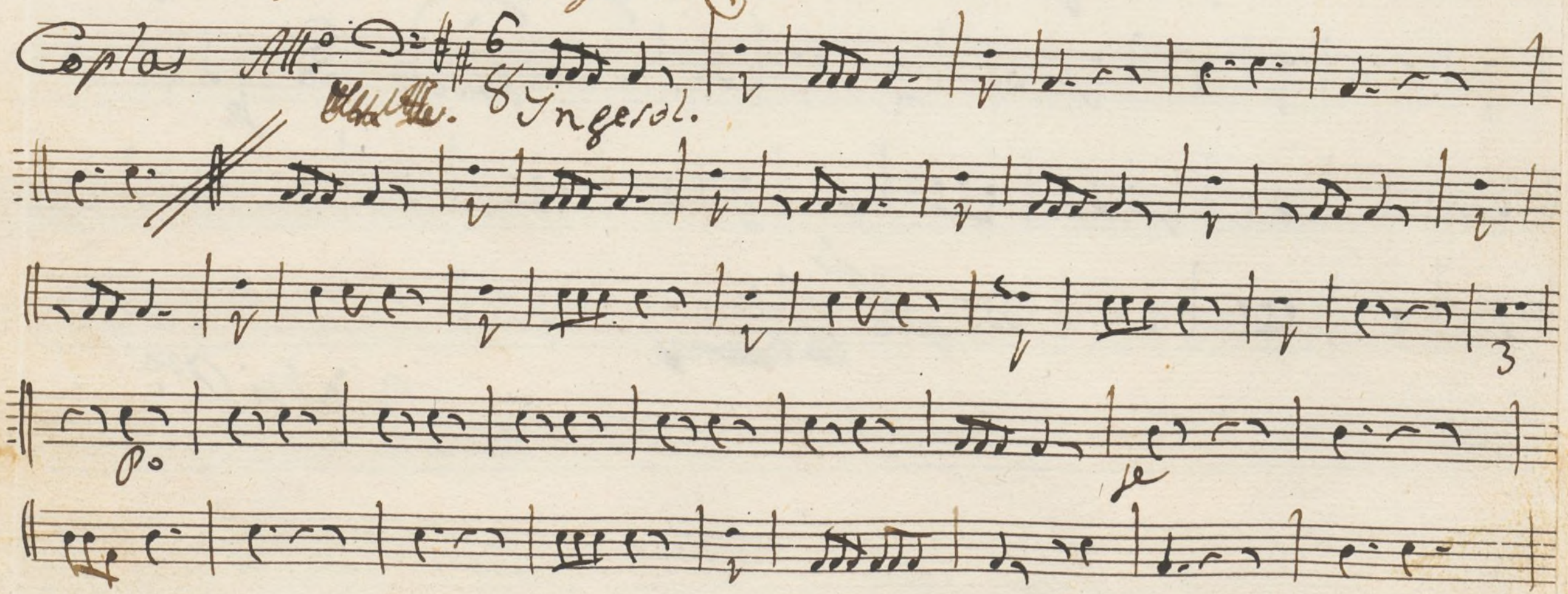
In Cerol. ~~Allegro~~

Segu. Allegro  $\text{D}=\text{F}\# \frac{3}{8}$



~~Allegro~~ 2 veces  
y a la 3.ª se detiene al  $\text{C}$

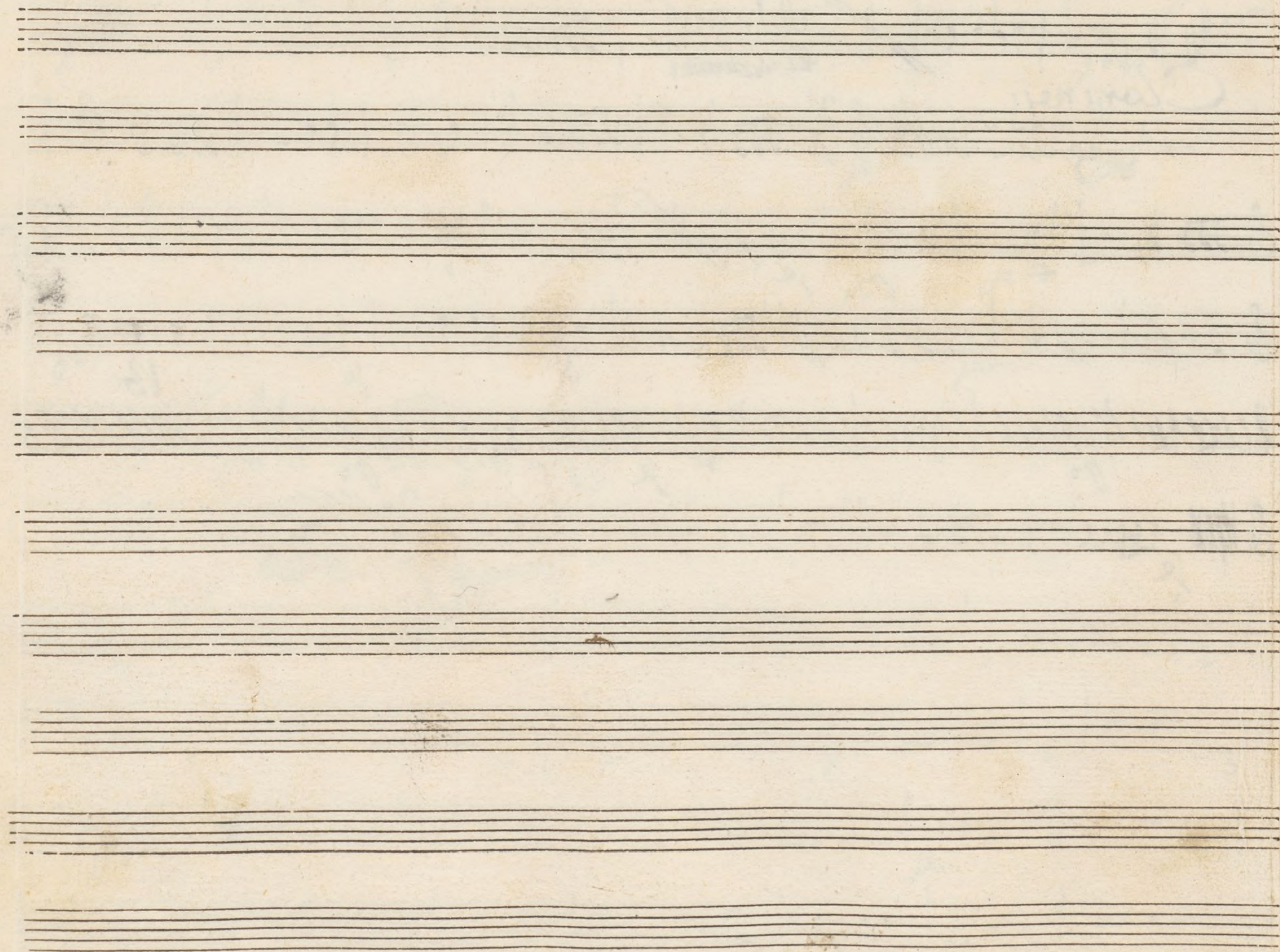
Coplas  $\text{Al}^o \text{D}=\text{F}\# \frac{6}{8}$   
~~Allegro~~ In Cerol.













Contrabajo.

+

Mus 145-5

Tonadilla à 3. del Zap.<sup>ro</sup> Bar.<sup>ro</sup> y Aguas.<sup>ra</sup>

~~Quinto Capitulo~~

Puntovajo  $\frac{3}{8}$

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

~~allegro~~  
~~moderato~~

Volta  $\frac{3}{8}$



Por Carol.

Sequitur Allegro

Handwritten musical score for a piece titled "Sequitur Allegro". The score is written on four staves. The first staff begins with a key signature of one sharp (F#) and a 3/8 time signature. The notation is in a cursive, handwritten style. The second staff has a double bar line with a slash through it, indicating a section change. The third and fourth staves continue the melody. The score is written on aged, slightly yellowed paper.

Allegro 2 vez  
y a la 3.ª se deja al

Capla All.<sup>o</sup> *Puntava* <sup>no</sup> <sub>no</sub>

Handwritten musical score for a piece titled "Capla". The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The tempo is marked "All." (Allegretto). The title "Capla" is written in a stylized font. The word "Puntava" is written in a cursive script. There are some handwritten notes and markings, including "no" and "no" with a slash, and a "le" at the bottom.



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 2/4), and dynamic markings like *allegro*, *Andante*, *Comoda*, *se*, and *no*. The score is written in a cursive, handwritten style.

Staff 1: Musical notation with a key signature of one sharp and a 3/4 time signature.

Staff 2: Musical notation with a key signature of one sharp and a 2/4 time signature. Includes the marking *allegro*.

Staff 3: Musical notation with a key signature of one sharp and a 3/4 time signature. Includes the marking *Andante*.

Staff 4: Musical notation with a key signature of one sharp and a 2/4 time signature. Includes the marking *Comoda*.

Staff 5: Musical notation with a key signature of one sharp and a 3/4 time signature. Includes the marking *se*.

Staff 6: Musical notation with a key signature of one sharp and a 2/4 time signature. Includes the marking *no*.

Staff 7: Musical notation with a key signature of one sharp and a 3/4 time signature. Includes the marking *allegro*.



