

Mus 145-10

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Conadilla a 3,

Del Hotelero;

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Nico^{sa} Perez, y Ramos

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Handwritten musical score on aged paper. The score is written in brown ink and includes a vocal line with lyrics and several instrumental staves.

Top Section:

- Staff 1: Treble clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of empty measures.
- Staff 2: Bass clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests.
- Staff 3: Treble clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of empty measures.
- Staff 4: Bass clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests.

Middle Section:

- Staff 5: Treble clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests. The word "poco" is written above the staff.
- Staff 6: Bass clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests. The word "poco" is written above the staff.

Bottom Section:

- Staff 7: Treble clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests. The word "poco" is written above the staff.
- Staff 8: Bass clef, key signature of one sharp (F#), time signature of 2/4. It contains a series of notes, including eighth and sixteenth notes, and rests. The word "poco" is written above the staff.

Lyrics:

~~o r r r r r~~
Yo seño rei mios soi un hos re ro que ga to por
Quas Madamu se las estar alla dentro me rrendan do

liebre vendo con el mero
 so las ~~lo que me da con el mero~~
 eno a ber Cortejo

En la mia os herria todo en con har bueno ma carro ni e
 yo las mando todo lo que ban pi diendo mas luego ala

Pas ta e fricando bueno
 paga ve rre mos ve rre mos

la la ra
 la la ra
 la la mua mua me ser gran sugeto qui siempre es
 la la mua mua ya venir las beo qui e to
 tar a llegro sempre estar a lle - gro;
 mar di nero e tomar dine - ro;
 allegro

Alleg.^{ro}

En Dos Sup.^o

Señor os re ri ri to

ho^o To soì un Salan tomo

e votr. ser vitor

e vot ser vi

Eya mirra vte

eya mirra vs

1a 2.
for diga Cuanto de vemos

re Con las niñas bonitas

ho^o
vi a londona

qui Caronoe de

lon q^o chi cas tan bo ni tai - e guer rer las
 ser ^{la 2.} no b à mui mal sa liendo - Con el sal fran

yo ^{la 2.} de pa che se vire, a cure mua Ma dama fermata
 ze ^{ho 1.} Vaya de pa ché ^{ho 2.} apoco apoco chique fermata

^{la 2.}
 — qui a cure a cure; yo cre que al fin ganpa — yo cre.
 — qui no ay q^o a lterarse; ^{ho 3.} asencion y si lencio — a xen

an

avemos de hacer;
que bá de lan ze; *allegro*

Coplas
All.

Ork.
Si vea la de vino e ca de de pan frein
yo quierro me paguen aqui mi di nero el

la del Asado Veinte de formach.
sino al Instante los deos agüen Cueros; ^{1a} Señor Señor es o a mi caro;
^{2a} O Madam y o ser ombre de bien
e tener mucha Conciencia; ^{1a} Señor Señor

o y mi archan alon, ei no
Proa fuera

^{1a} ^{2a}
mire vied que ri' di to, mire vied que ri' di to
mire vied ello al cabo ^{2a} mire vied ello al cabo

^{1a} ^{2a}
ay si no so tra remos no so tra
ay si no ay ma Remedio no ay ma re

2^a

se nos
me dio

do po bre huerfa nitas qe no
de que vna d home en prendas en en

re ne mos
be le co

(acan un
manto roto)

y Como vna d nos fie y
y perdona vna d el chaco y

lo para re mos
puer no re ne mos

All.^o *orle^o* *lai 2.* *orle^o* *lai 2.*

Vayan aun (quedo) Vayan aun (quedo)
 e vien: q.^o diablo e vien que el eto?
Viamo.

orle^o

no en tender yo de Coche que me marras (qui)
 Vayan con mil de moños que nada quierro (no)

3.

sipa el a unto pro sipa el cuento Vaya de bromas Vayaden
 sipa el a unto pro sipa el cuento Van segui' dilla yacabe

redo va ya den re - do
presto ya cabe pre - to

allegro

Segui' Allegro

ay mosqueteros mios dulces prendas del

oigan las segui' dillas

alma
 oygan las segui dillas si les agrada
 da si les agrada Conquedà fin y porre
 esta sonada Dueño de

2^a

os temero gracioso
toda el alma mi perli ta ado
dime Cuanto me quieres
ra da o que gusto perruca
amas
vendida sea nuestra alma sino que verer di nero ni cosa q.^a lo

Handwritten musical score on aged paper. The score consists of several staves. The first staff has a treble clef and contains the lyrics "valgasies tar siempre Vendido a vuestras plantas yagur señores". The second staff has a bass clef and contains the lyrics "yagur señores míos hasta mañana". The third staff has a treble clef and contains the lyrics "míos hasta mañana". The fourth staff has a bass clef and contains the lyrics "allegro". The score is written in brown ink and includes various musical notations such as notes, rests, and clefs.

valgasies tar siempre Vendido a vuestras plantas yagur señores

yagur señores míos hasta mañana

míos hasta mañana

allegro





Violin I. *Con. a tre.* del hostelero.

All. Stacato. $\frac{6}{8}$

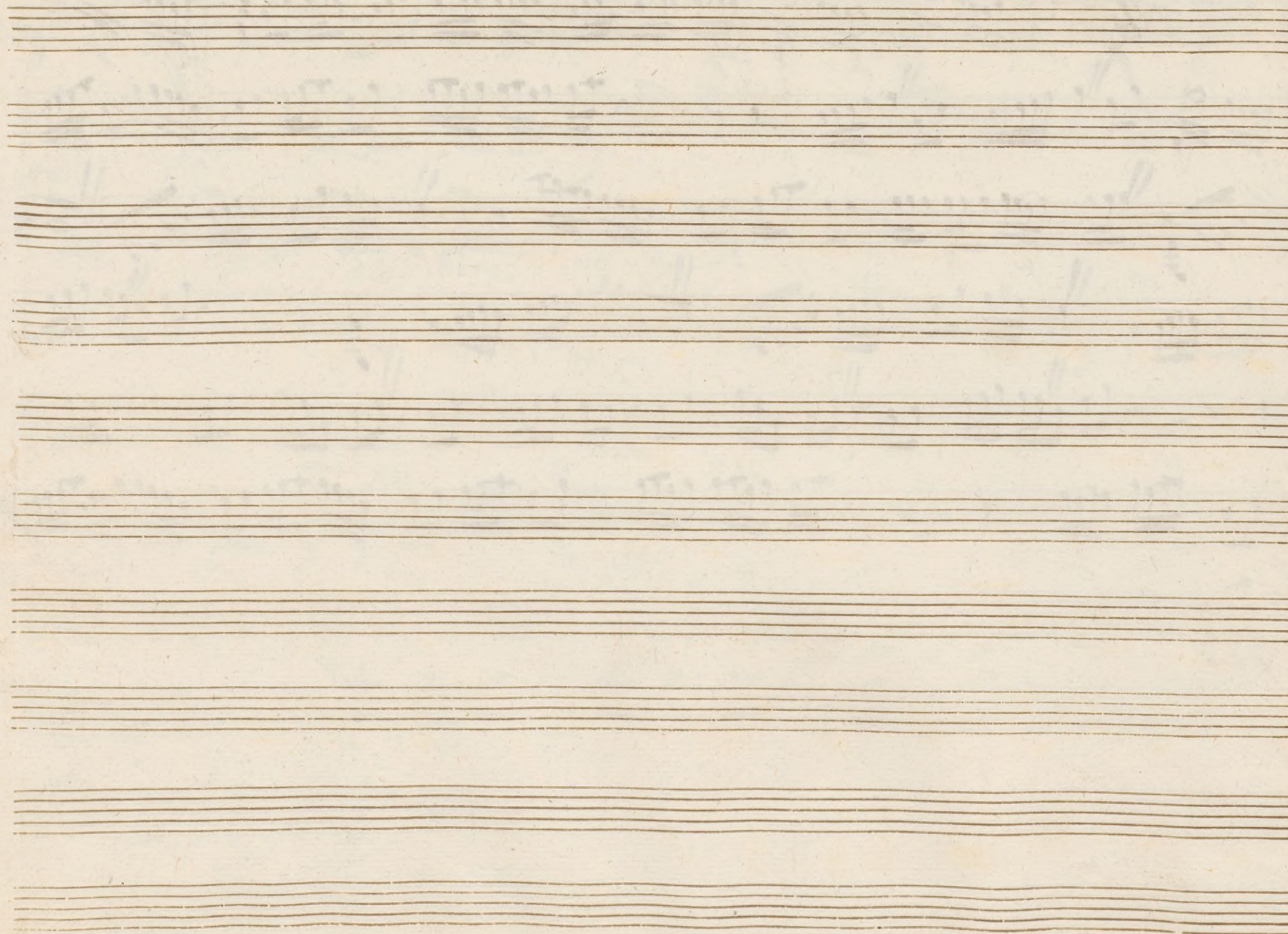
Allegro.

Alleg.^{ro}

The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg.^{ro}* and a treble clef. The music consists of dense, rapid passages of eighth and sixteenth notes. Handwritten annotations in brown ink include *fe*, *po*, *vor*, and *le* scattered throughout the first three staves. A double bar line with a repeat sign is present at the end of the third staff. The fourth staff begins with the tempo marking *All.^o* and a treble clef. It includes the annotation *à loir Pass.* and the tempo change *Al Segno!*. The fifth staff has the annotation *And.^{te}* and a treble clef. The sixth staff begins with the tempo marking *All.^o* and a treble clef. The seventh staff includes the annotations *fe*, *po*, *le*, *po*, *le*, and *po*. The eighth staff continues the musical notation. The ninth staff ends with a double bar line and the tempo change *Al Segno.* written below the staff. The tenth staff is empty.

Alleg^{ro}

Allegro



Mus 145-10

Violin 2.^o Ton.^a à 3. Del portero.

All.^o Staccato. 6/8

The musical score is written on eight staves. It begins with a treble clef and a 6/8 time signature. The notation is characterized by frequent staccato marks (vertical lines with dots) and dynamic markings such as 'ff' (fortissimo) and 'vz.' (possibly indicating a specific performance technique or a correction). The music consists of eighth and sixteenth notes, often beamed together in groups. A double bar line with a diagonal slash appears after the fourth staff, followed by the instruction 'Al Segno.' at the end of the eighth staff. The paper shows signs of age, including some staining and a small tear at the top right corner.

Alleg. H° G V p. *Vol.* p.

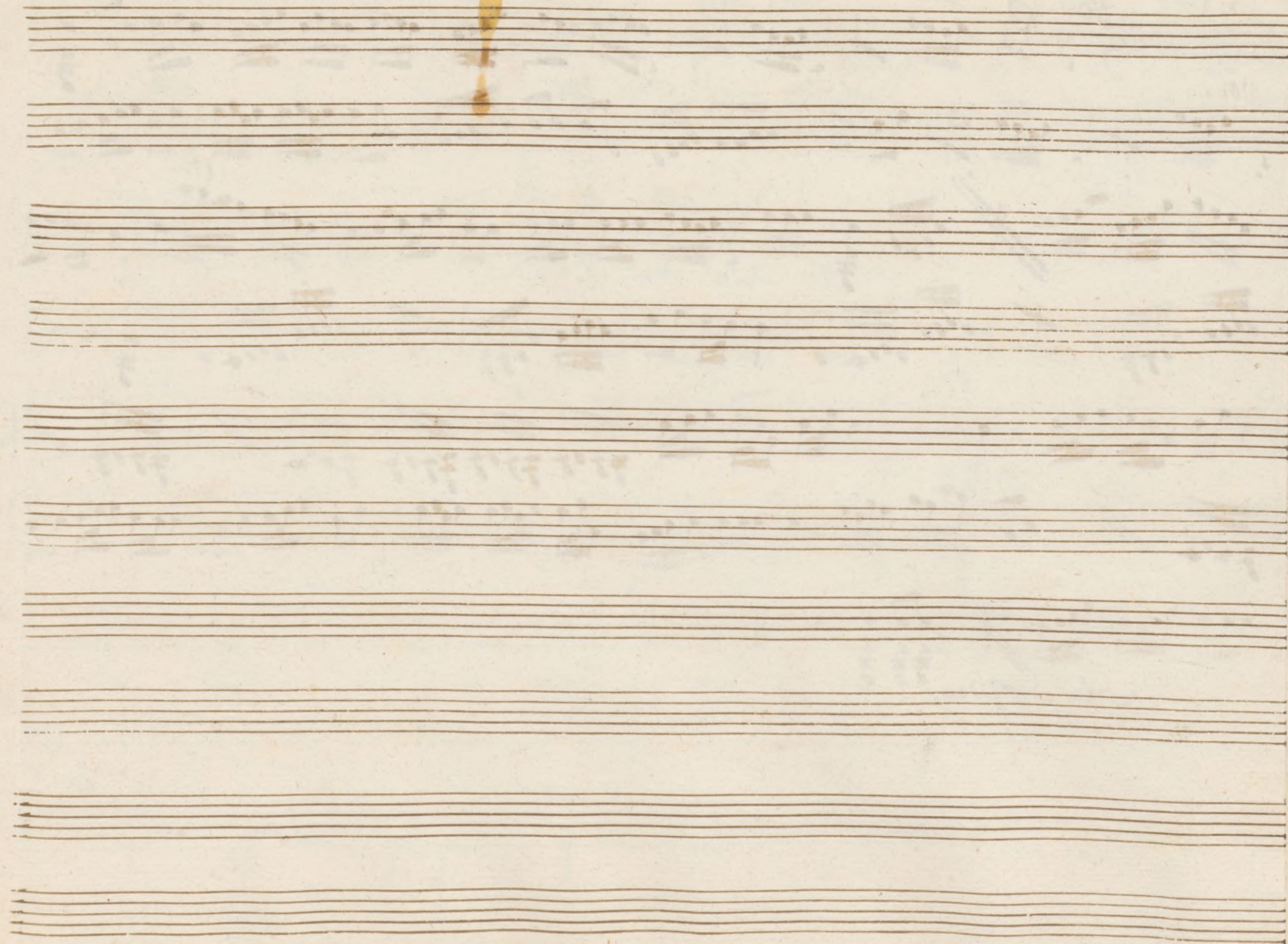
à los Partos. Al Segno.

All. H° G V p. *Vol.* p. *And.* p.

Al Segno.

Seg.^{to} Alleg^{ro}
vor.

Allegro.



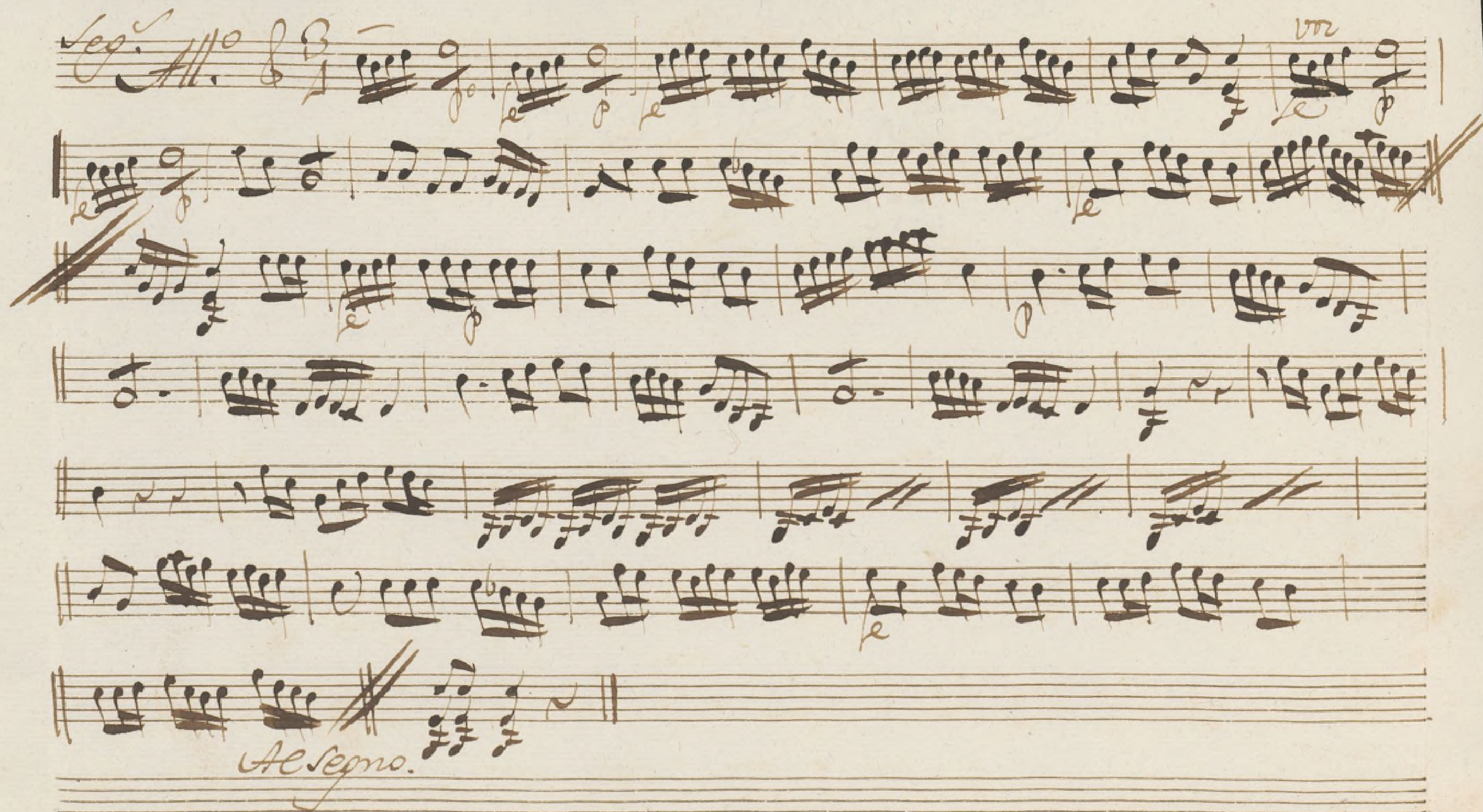
Violin 2.^o Ton.^a à B. del harterera.

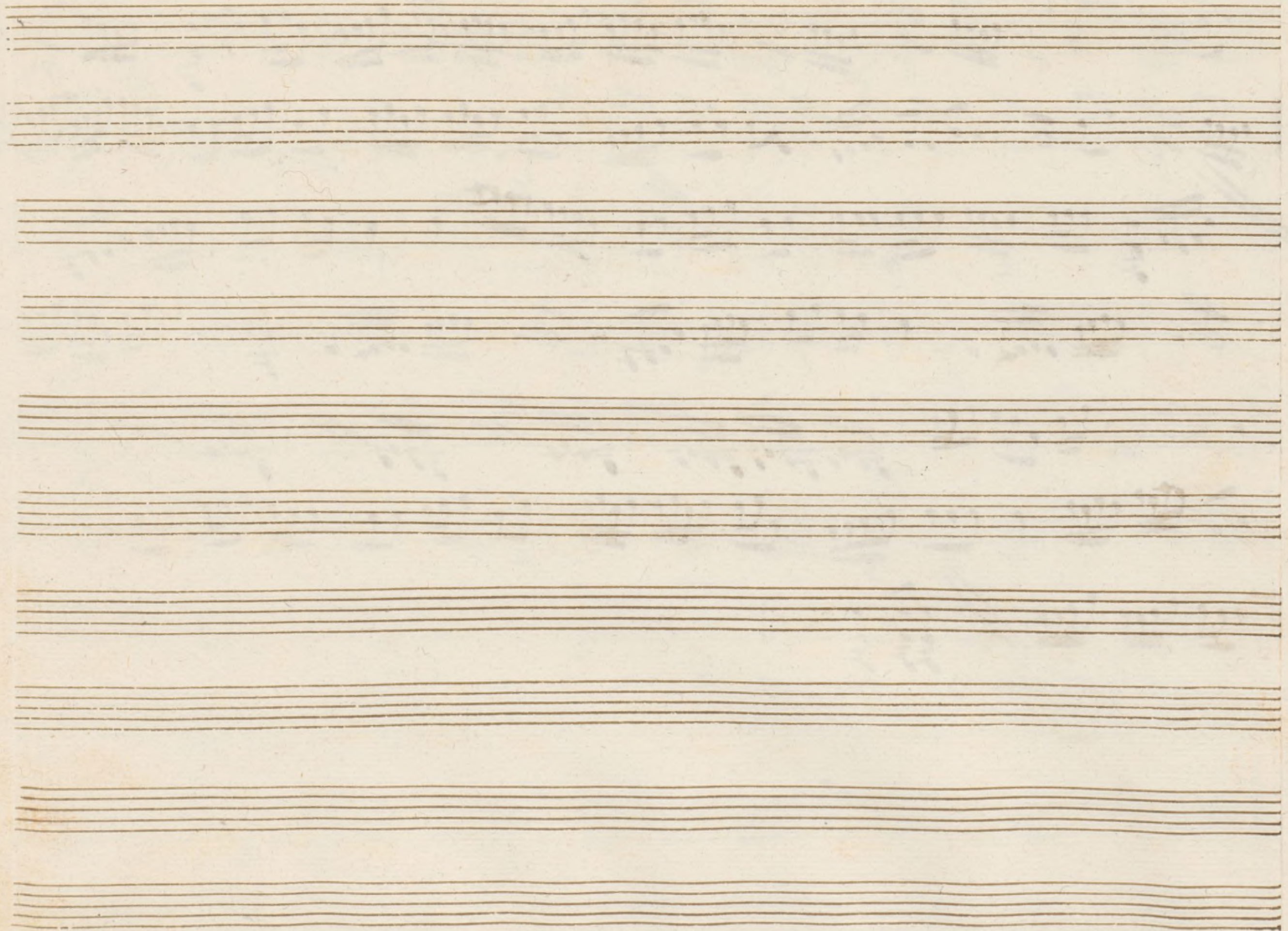
All.^o Staccato 6/8

The musical score is written on ten staves. The first staff contains the title. The second staff begins with the tempo and articulation marking 'All.^o Staccato' and the time signature '6/8'. The notation consists of eighth and sixteenth notes, often beamed together in groups. There are several measures with multiple notes on a single stem. A double bar line appears after the fourth staff. The fifth staff begins with a key signature change to two sharps (F# and C#), indicated by a double sharp sign. The notation continues with similar rhythmic patterns. A double bar line appears after the eighth staff. The ninth staff begins with the marking 'Al segno.' and continues with the same notation style. The final staff is empty.

Handwritten musical score for three staves. The first staff begins with the tempo marking "Allegro" and a treble clef. The second staff begins with a bass clef. The third staff ends with the tempo marking "Allegro." and a double bar line. The notation includes various note values, rests, and dynamic markings like "p" and "f".

Handwritten musical score for a piece titled "Allegro" in 8/6 time. The score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings such as "p" (piano) and "f" (forte). The second staff has a double bar line and a "p" marking. The third staff has a "p" marking. The fourth staff has a "p" marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The score concludes with a double bar line and the word "Allegro" written below the staff.





Oboe 1.^o Ton.^a à B. del portero.

All.^o staccato.

Alleg.^{ro} *Allegro.*

flauta

Handwritten musical score for flute, featuring multiple staves with notes, rests, and dynamic markings like 'p' and 'f'. The notation includes various musical symbols such as clefs, key signatures, and time signatures, along with slurs and articulation marks. The score is written in brown ink on aged paper.

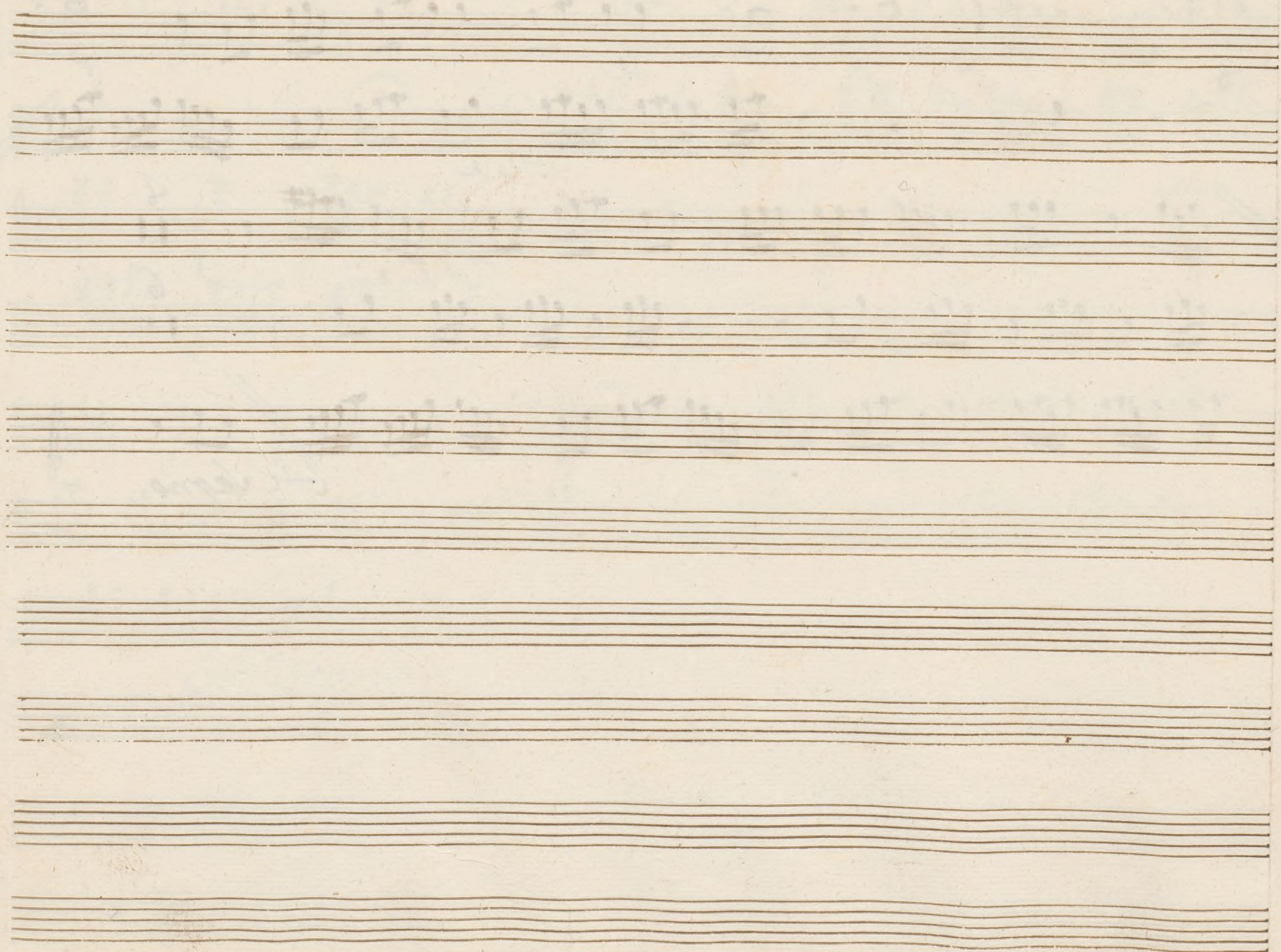
Al segno.

Siguen seg.

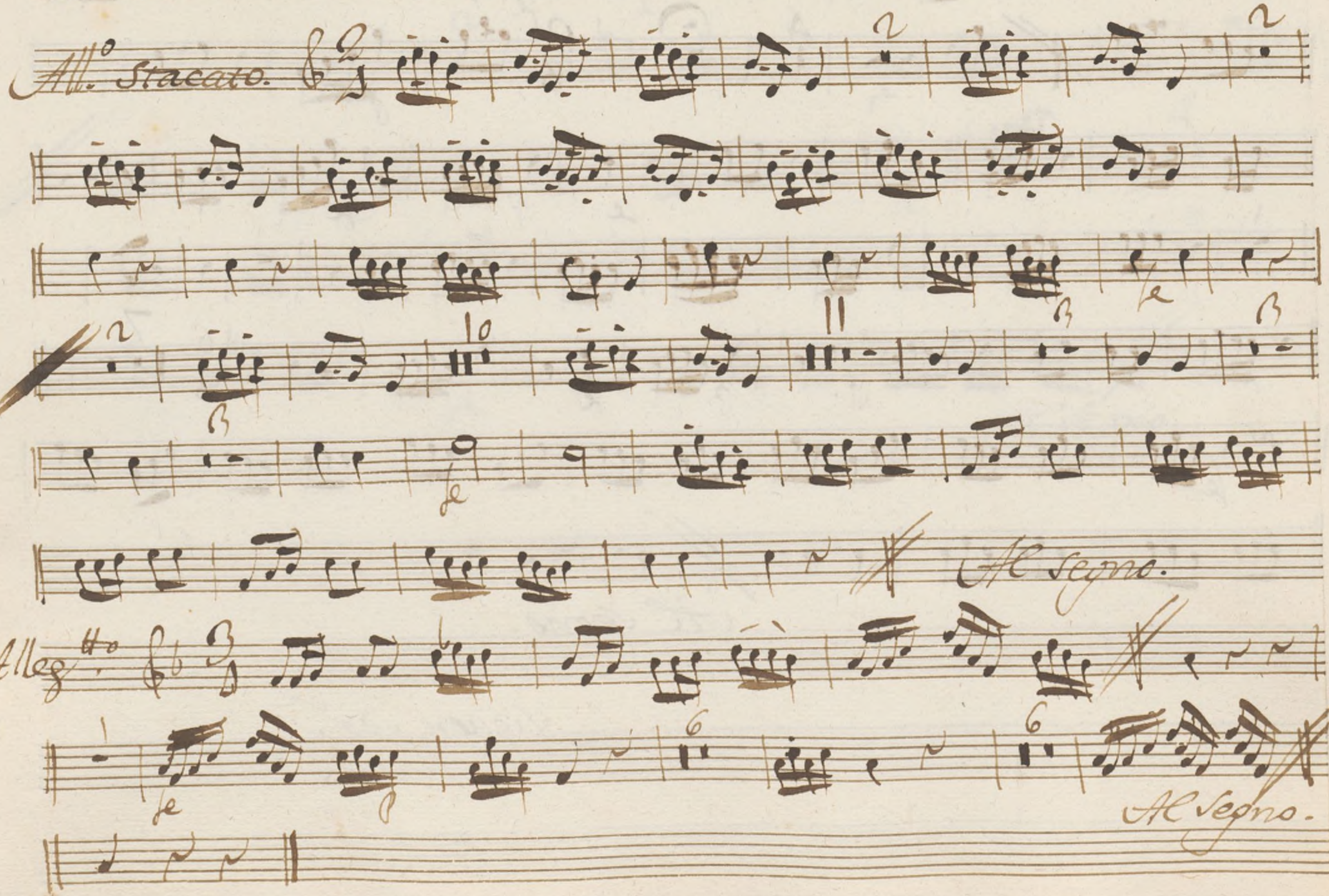
Oboe.

Seg. *All.^o*

Allegro.



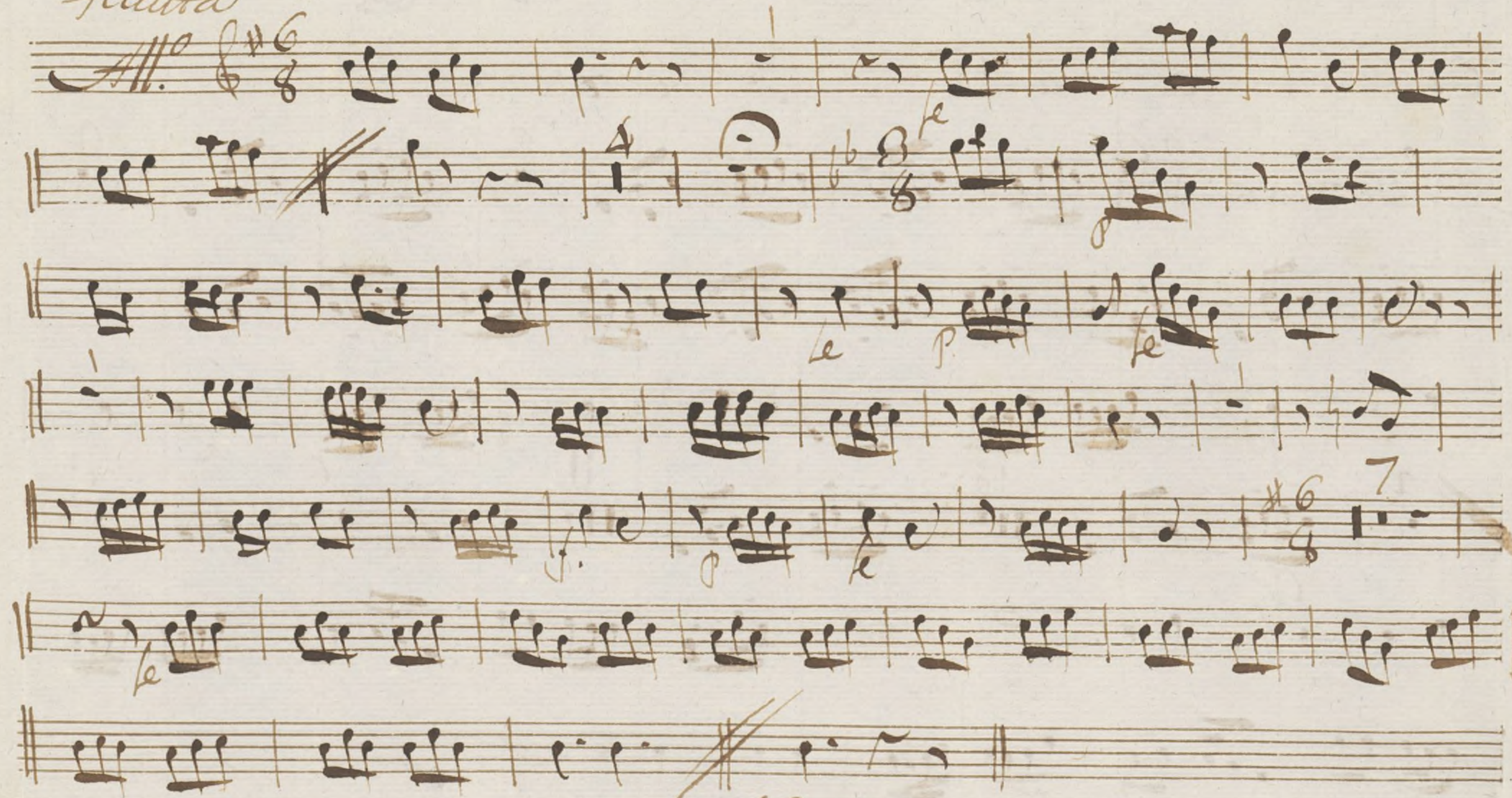
Oboe 2.^o Ton.^a à 3. del portero.

All.^o Staccato. 

Alleg.^{ro}

Allegro.

Flauta

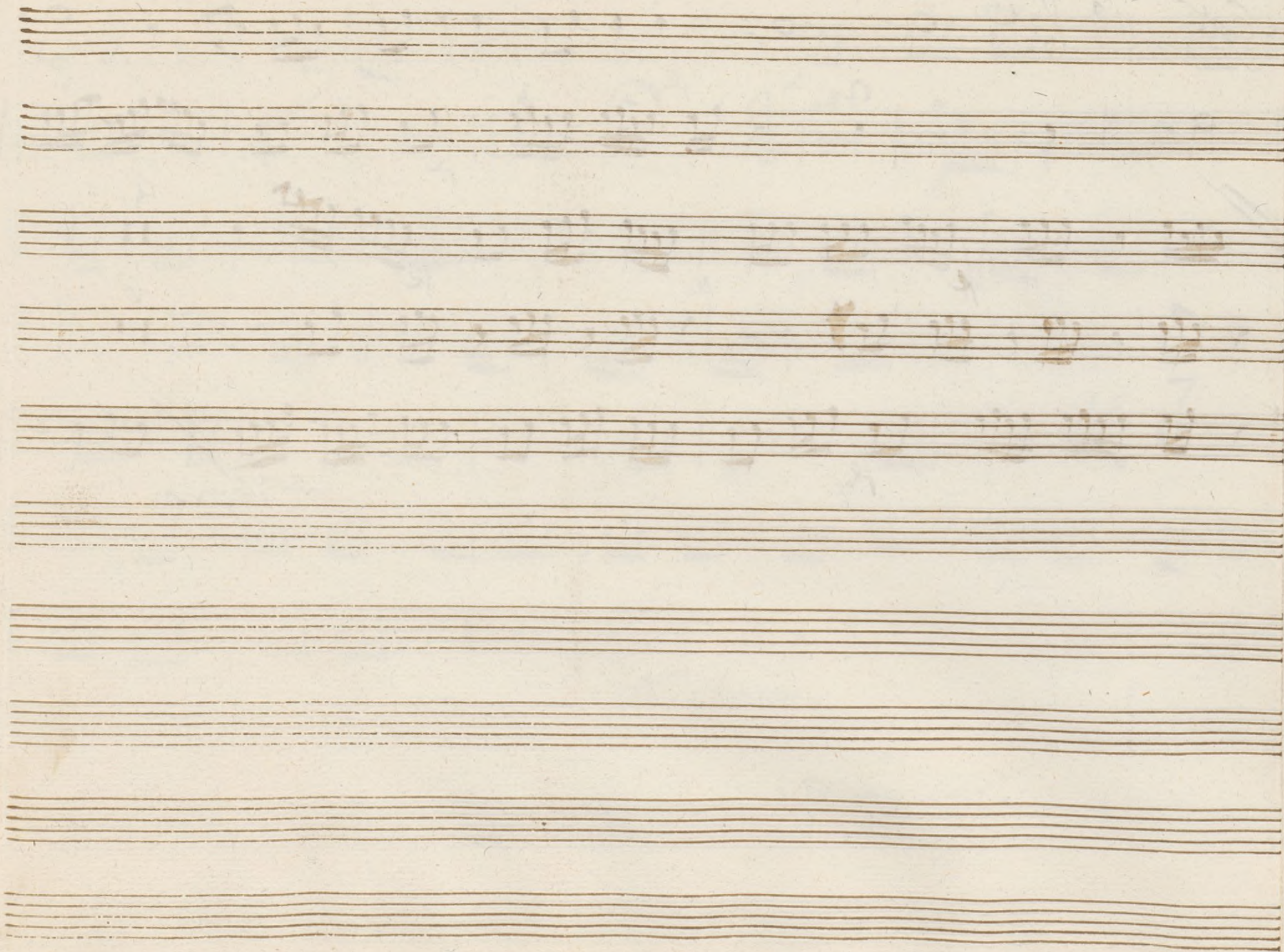


Al segno.

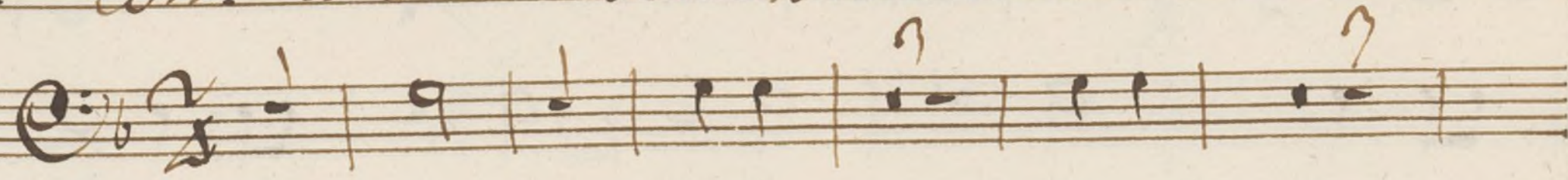
Siguen seg.

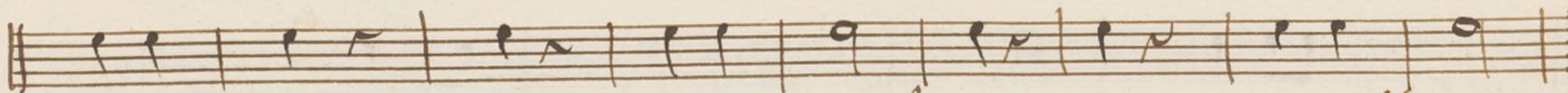
Seg.^{va} Oboe
All.^o

Allegro.

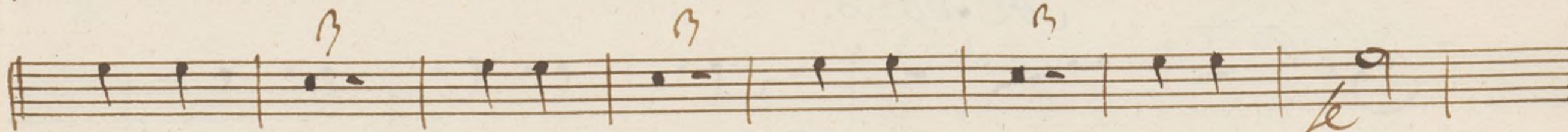


Trompa 1.^a Ton.^a à B. del hatterero.

All.^o Stracaro 











U. P.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8, 4/4), notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the instruction "Allegro." written in cursive.

The first section (staves 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including a measure with a double bar line and a diagonal slash through it. The second section (staves 5-10) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a measure with a double bar line and a diagonal slash through it, and a measure with a 4/4 time signature. The third section (staves 11-14) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a measure with a double bar line and a diagonal slash through it, and a measure with a 4/4 time signature. The fourth section (staves 15-18) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a measure with a double bar line and a diagonal slash through it, and a measure with a 4/4 time signature. The fifth section (staves 19-22) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a measure with a double bar line and a diagonal slash through it, and a measure with a 4/4 time signature.

Allegro.

Allegro.

Allegro.

Allegro.

Allegro.

Allegro.

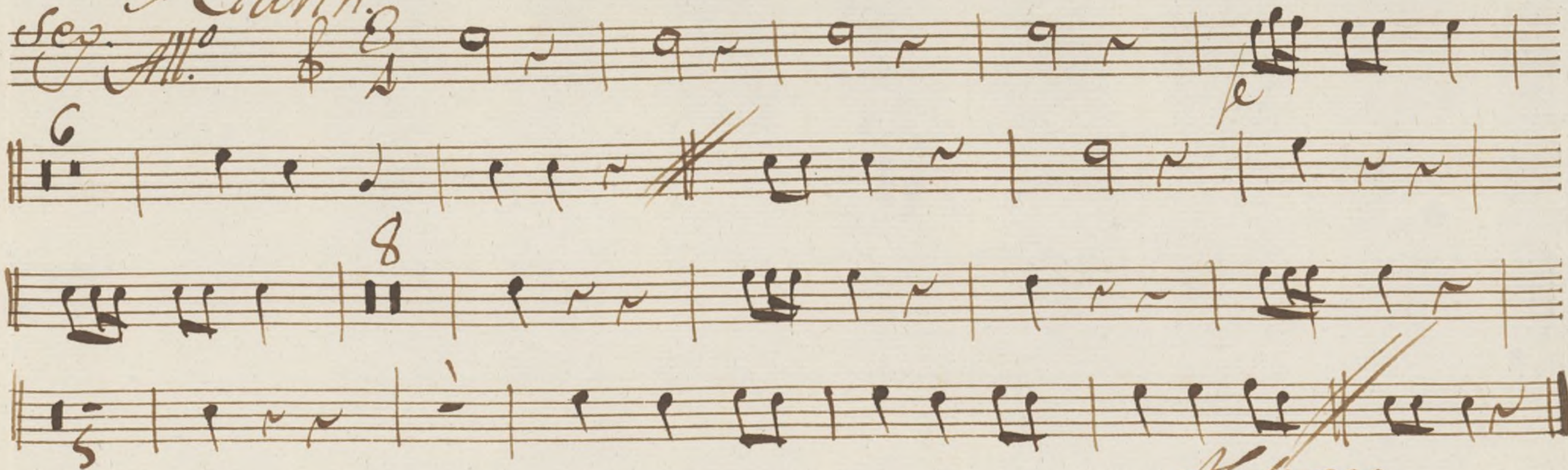
Allegro.

Allegro.

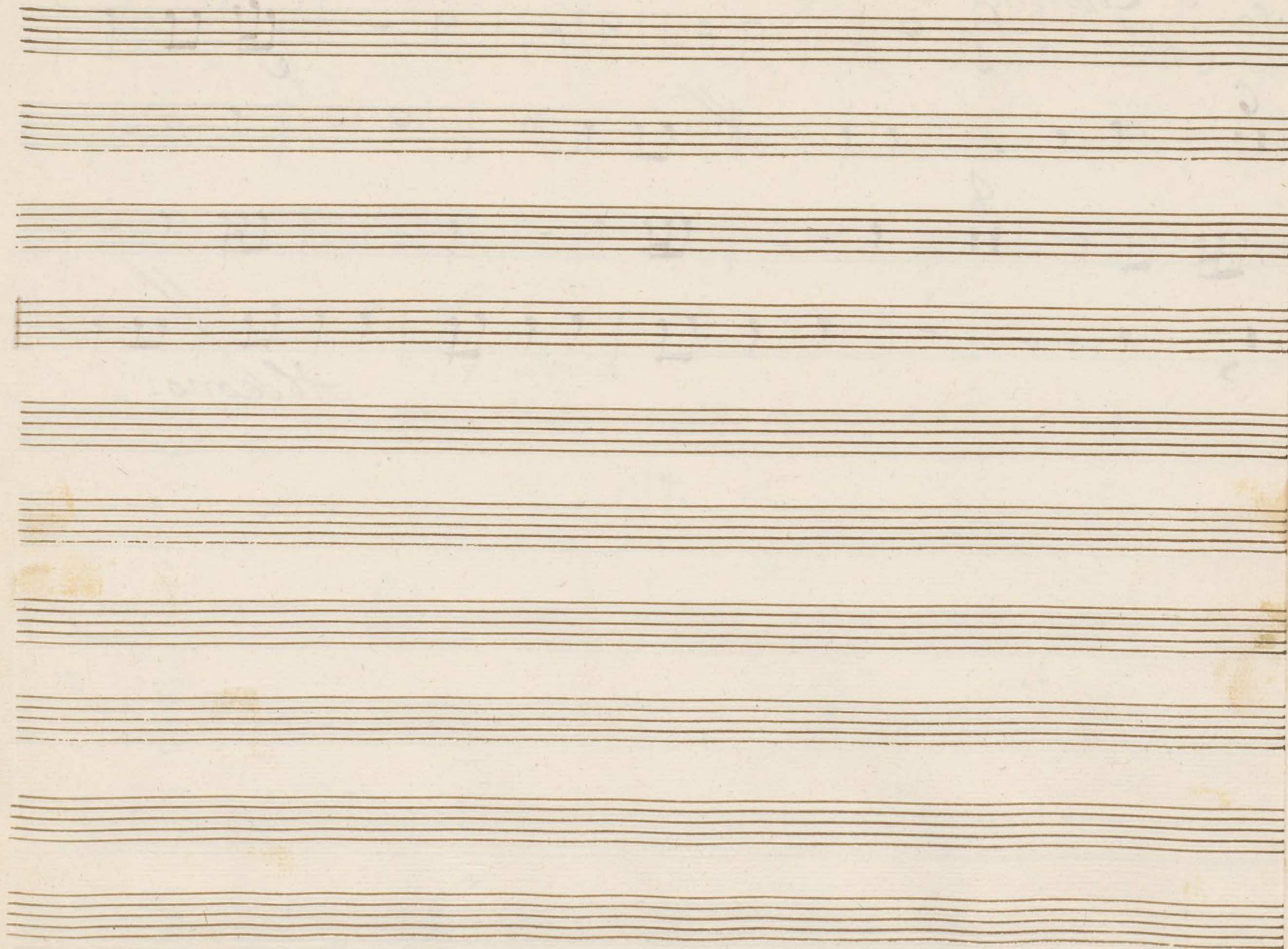
Allegro.

Allegro.

Ser. Clarin.
Allegro

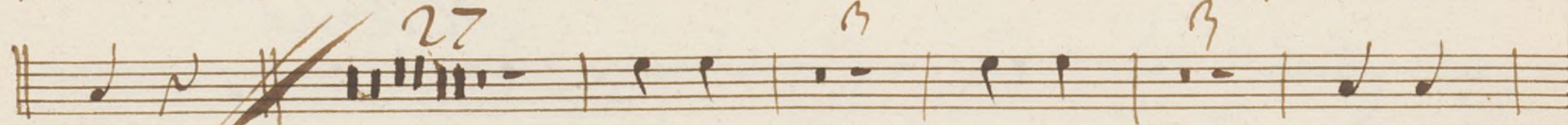
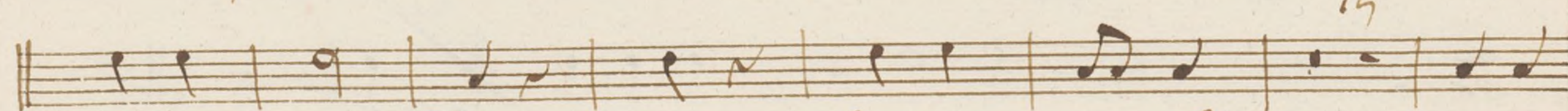
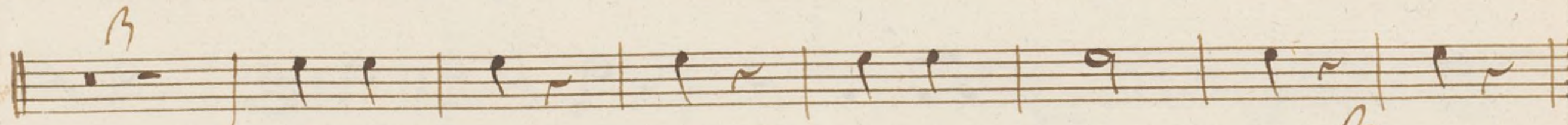


Allegro.



Trompa 2.^a Ton.^a à 3. del hortero.

All.^o Staccato. *C: 6/4*



Al segno.

V. P.

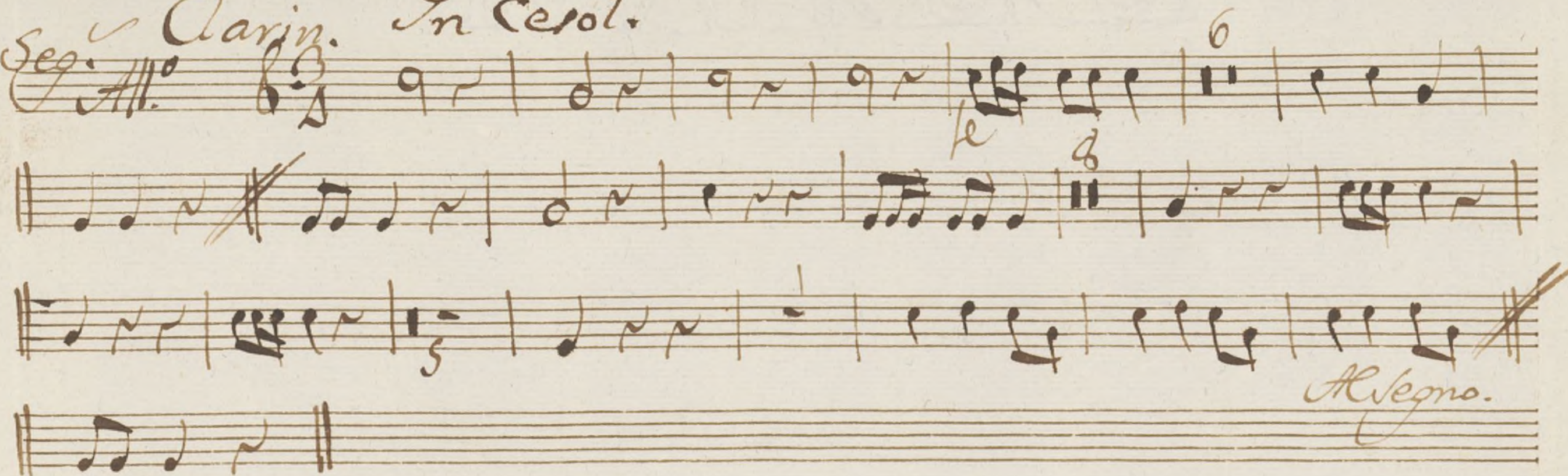
Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. There are several slanted lines through the staves, possibly indicating cuts or corrections. The manuscript is written in brown ink on aged paper.

Allegro.

Andante

Allegro.

Seg. Clarin. In C sol.



Cantata No. 1

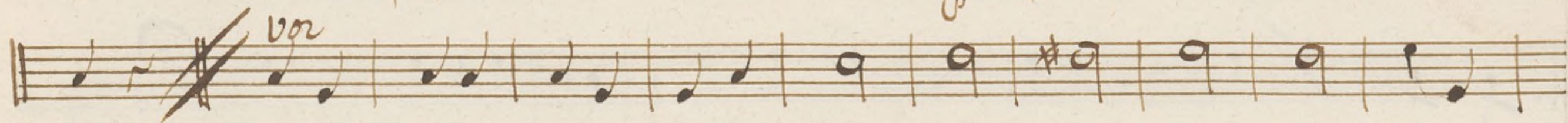
Handwritten musical notation on ten staves. The notation is in brown ink and appears to be a single melodic line. The staves are numbered 1 through 10 on the left margin. The notation is mostly horizontal, with some wavy lines at the bottom of the staves, possibly indicating a tremolo or a specific musical effect. The paper is aged and shows some staining.

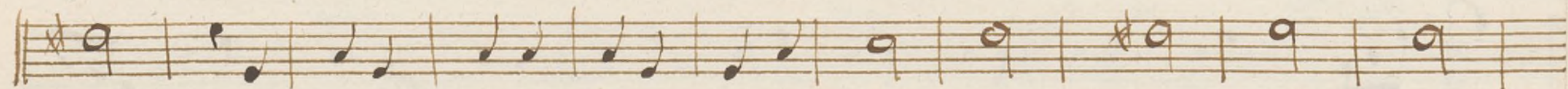
Bajo. Ton.^a à 3. Del Oserero.

All.^o Staccato. 



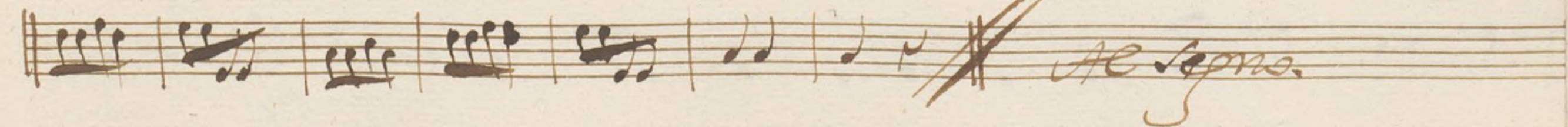










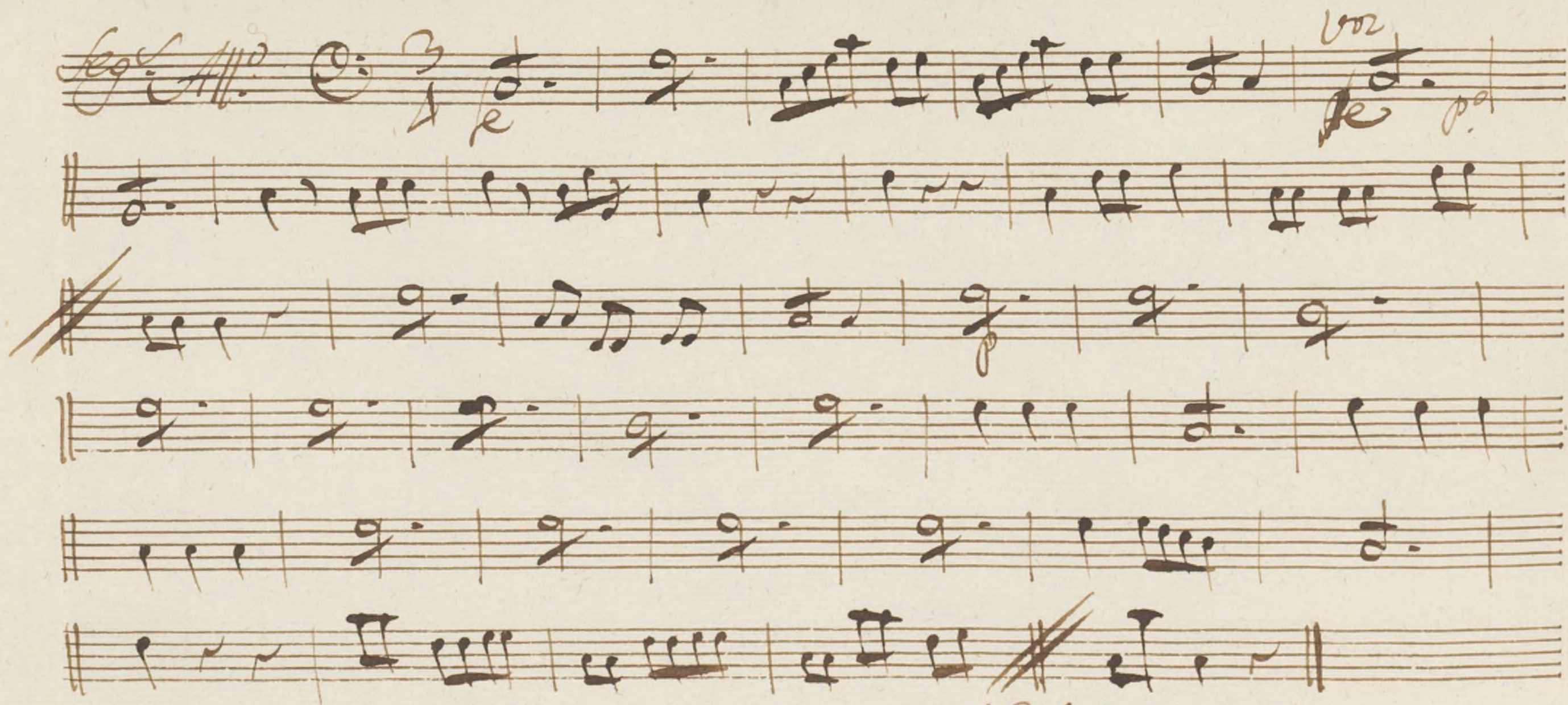


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8, 3/8), notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and annotations include:

- Allegro* (written as *All.^o*)
- Andante* (written as *And^{te}*)
- Allegro* (written as *Allegro*)
- Allegro* (written as *Allegro*)

The score is divided into sections by double bar lines and repeat signs. The tempo markings are written in a cursive hand.



Allegro.