

Mus. 145-7

—f—

Conadilla a tres

La farra (de hombre)

Maracas

Juan Manuel

La Maja Petardista

En la Zarzuela de las Segadoras:

Del S.^r Castel

Allegro $\text{No. } 10$

6/8

tenu

p^{mo} *f* *p*

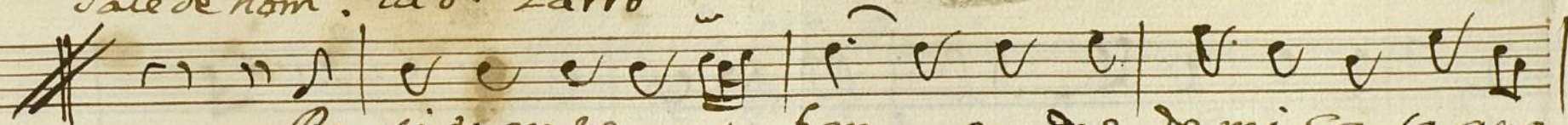
f *p* *p^o* *f* *p* *f* *p* *f* *p*

p^{mo} *p^o* *f*

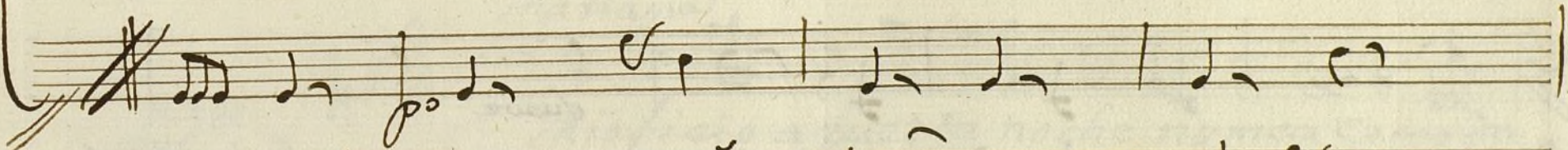
p^{mo}

fmo

Salade hom e la S.^{ra} Zarro



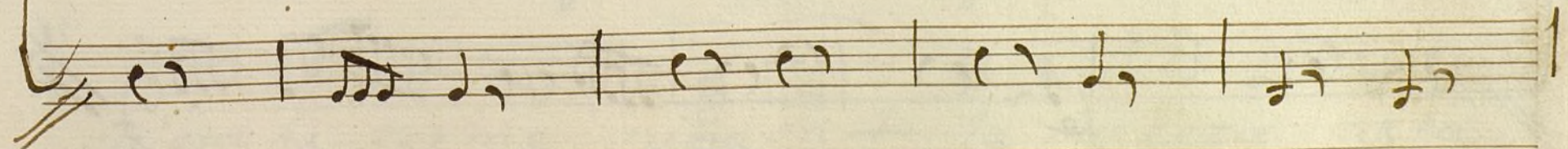
*Pa si to entre pa so ben - go des de mi ca sa apa
mas Cres si no men ga - ño que a quella que aroma*

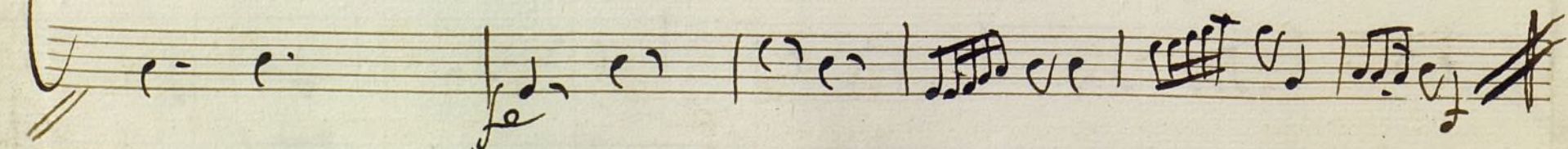
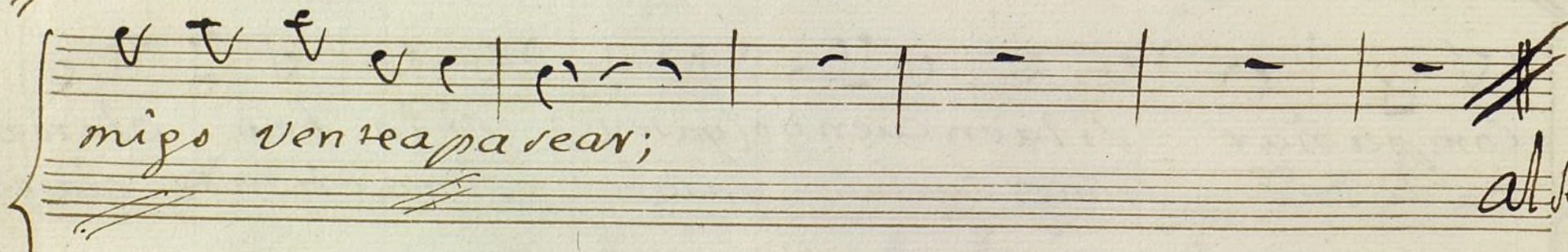
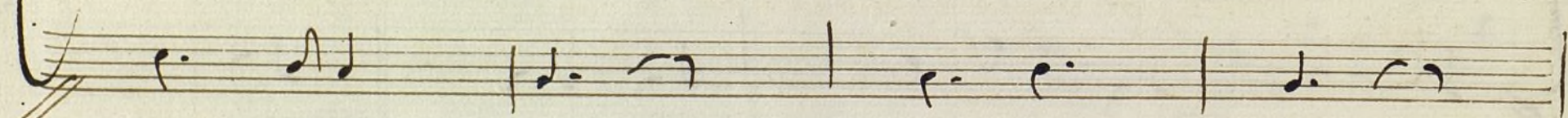
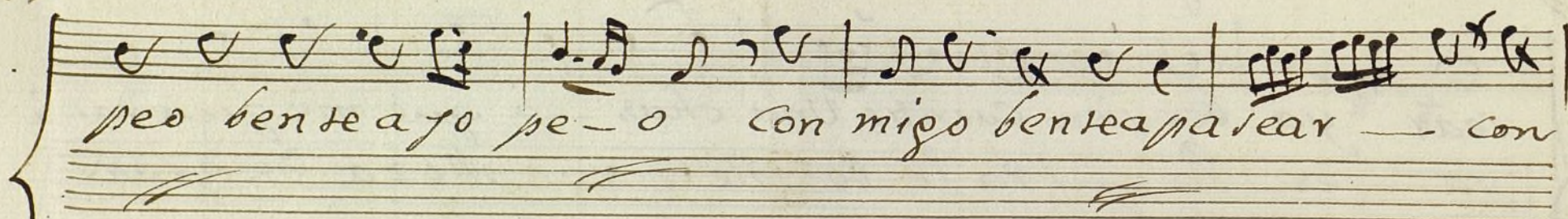
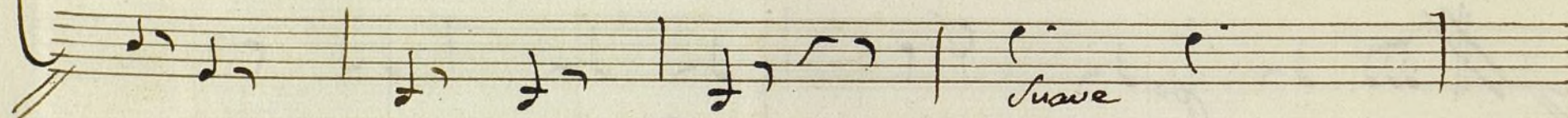
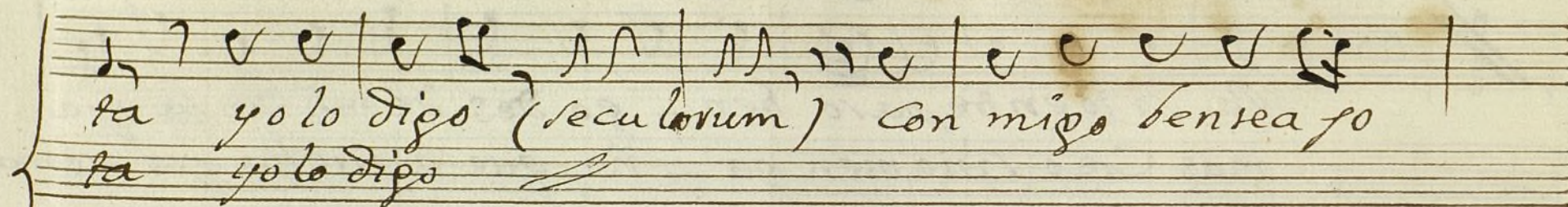


*rear ya ver sien Cuentro Una chus - ca que me quiera à
ya es Pa qui ta le bo lle - ra Mo za de gran*



*Com pa ñar si la en Cuentro (ya re ve) si la beo claoes
ca li dad si mes Cucha (ya re be) si mea tiende claoes*





*Salé la 1^{ra} Mariana
de Maya*

Mariana

And.^{te}

Mi oficio a questa noche nomea Como da

pues por mucho que venda - pues

- poco sea orra - La mi enpen rado es - tar me

quieta ha - zer me niña en la Mageza asta

que yo con siga asta que yo con siga que alguno lle-
 je i poe je tener

que (si si) y le pe - que un petardo y le pe - que un per-

tardo de los que suele - pegará questa niña (si)

siempre que puede, pegara questa niña siempre que puede -
 je

^{Sarvo}
 Mucho el aire me gusta

de su meneo — oye Bollera escucha — oye

Maya *Sarro*
Bollera escucha — ¿que te ne — mor que è de te ner ar

Maya *f. p. f. p. f. p.*
dores rabias y celos Jesus quen bus te Jesus que en

Sarro
redo mira que yo mea brazo mira que yo mea brazo

Maya
que yo me que mo *muera mi po a pa a pa a pa*
fe po

pues amigo agua agua — pues amigo agua

agua — que el remedio — que el remedio

quien me los compra Vollositos tiernos mirad que

tan Calientes y son muy buenos — Oye Bollera es

cucha otra tenemor — no te aures (pe

Maja Sarro Maja

Sarro Maya Sarro Maya Sarro

rate) no te bayas (enredo) que te adoro (pues) que te quiero

Maya Sarro

(Vaya como que tanto?) Como ami meimo -

Maya

si mi mano lo o ye ra es vos requie bros a ti

por que los dices ya mi por - si los creo / te apues

to nos pon dria a en trankos el pe llejo con romchas como

(Parola)

platos (pues si, que están bueno; Permenos que esto anoche
me la dio un sollo
que barto sobre mi alma
Míral por dango y lo pes

Maya

Comen no balen charras — Kango co cum plinientos
pues a mi go agua agua — pues a mi go agua agua —

— pues lo del de tierno — si se dice no
pues a mi go agua agua — que el re medio

le da de me no — qⁿ me los compra vollos
que el re medio —

tiernos mirad que están calientes y son mui buenos —

Handwritten musical score for "El Gallo y la Culebra" by Juan José de la Cruz. The score is written on five systems of staves. The first system shows a piano introduction with a treble and bass staff, a tempo marking "Allegro", and a 3/4 time signature. The second system introduces the vocal parts: "El Gallo" (soprano) and "Maja" (alto). The lyrics are in Spanish. The third system continues the vocal parts with more lyrics. The fourth system shows the vocal parts with lyrics. The fifth system shows the vocal parts with lyrics. The score is handwritten on aged paper.

Falso

quis - ro dame da me una bra - ro

Uso

Venga aca eie di ne ro que ton ti to
 Mayall ~~te~~ ~~usted~~ ~~mas~~ ~~di~~ ~~ne~~ ~~ro~~ no

es puey no sa be ya que para cojer antes

es sembrar pueyen mi emple - o

agarran - ti bus ilis es - lo pri

mero — es lo pri mero —

sale Juan Manuel
ala Señal una vez y sigue.

Allegro no mucho J.^o Manuel
hacia aqui mi Pa ca

Di fo ques ta ria Voi teniendo Cuen ta

a ber si mea tis ba ella no pa

Ayuntamiento de Madrid

reze ay Ca beza mia si sea bra en bro

ma do Con algun U sia mucho me re

ce lo pues es mui mal dita pues es mui mal

dita mal dita — ~~mal dita~~

pa ota al li re di vi xar e ye ha es ta par

Una figura bella

hasta el mal día

tapa de blanco de vino

tapa de blanco de vino de blanco de vino

mi mano lo tiene

Sarro *Maya*

pues dime que aré. haga usted que compra y retire

Sarro

se diga usted se ñora quanto son los seis

Maya *J. M.?*

de usted cinco reales ya entiendo el pastel.

Sarro *Maya*

niña mi Bol rillo vamos da me le que J. M.

J. M.?

¿diano es el hombre va ia di go (he) su

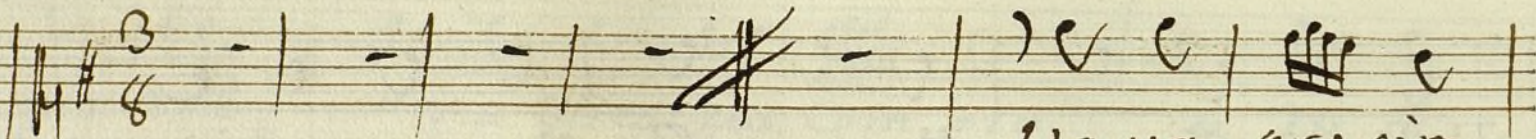
plico Ca va lero Po llera ven ga vited par

len o tro po qui to que yo me a guardar e que

no e Ra zon se va yan tan se rios ya se ve ya se

ve ya se ve; Vol ti P. to

Coplas

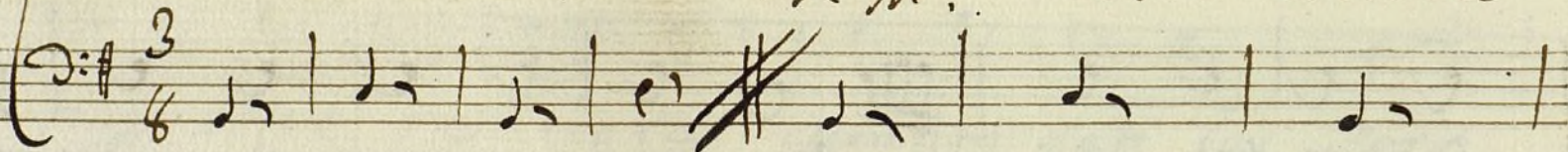


Vaya prosia

1.^a M.^a Puer dime con

2.^a M.^a Usted bien sa

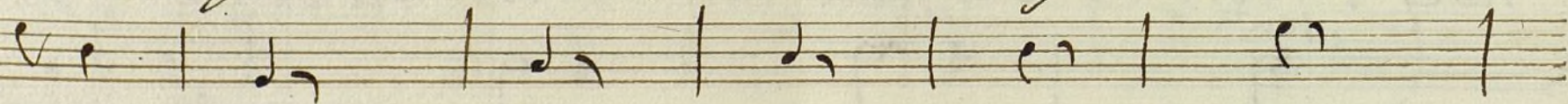
Alleg.^{ro}



gan vi te des lo empezado digo que

este vicho ques lo que tiene que azer

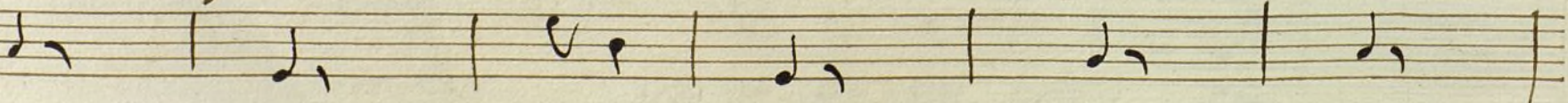
bra Com padre cuanto dinero ay en el



si sirbo de al gun es torbo dipan lo mea

mayor a li biar le los bol rillos como lo encar

Saroll tiene quatro mil de monios que se lo lle



par ta re — digan lo me a par — ta — re —
 pas te a yer — Como lo en Carpas te a yer —
 ven a ver te — que se lo lleven a ver — te —

Maja
 Ay ma no lo — de mi vi da — no te mas de
In. M. ~~mas~~ cho era di li gencia ~~Maja~~ toma ri esta
In. M. no se en fa de mi Aniguito — pues crea que

tu mu ger que sea bol le — la Ca be za —
 mira te *In. M.* pa re ce que tiene mucho
 li bra bien que yo guar da re si len cio

Sarro

pues te Consta mi om rra dez
Ay pre gun ta lo a tu mer ced
y ei so que de entre los tres
Sarro ay mi po bre zi
Sarro ay mi po bre zi

to bol si No en que a prieto que te bes
to bol si No en que a prieto que te bes
to bol si No cuando te bol bea a bea

allegro

se

Maya y Zarro

Vivo

3/8

3/8

3/8

3/8

3/8

Por no cansaros dueños del

alma aqui de jamos es - ta to nada y Con

un baile cillo so noro quen es paña lo

bailan érfan
dango los 3.

bailamos todos

taccone
digo ele ala ele que bonitos sonos medes

Adios que ri dos adios Madamas adios se

ñorey asta Mañana asta Mañana

na si si asta maña - na si si asta maña -

na;

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Violin Primero

Sonadilla a 3.

Allegretto # 6

Andante # 3

Ayuntamiento de Madrid

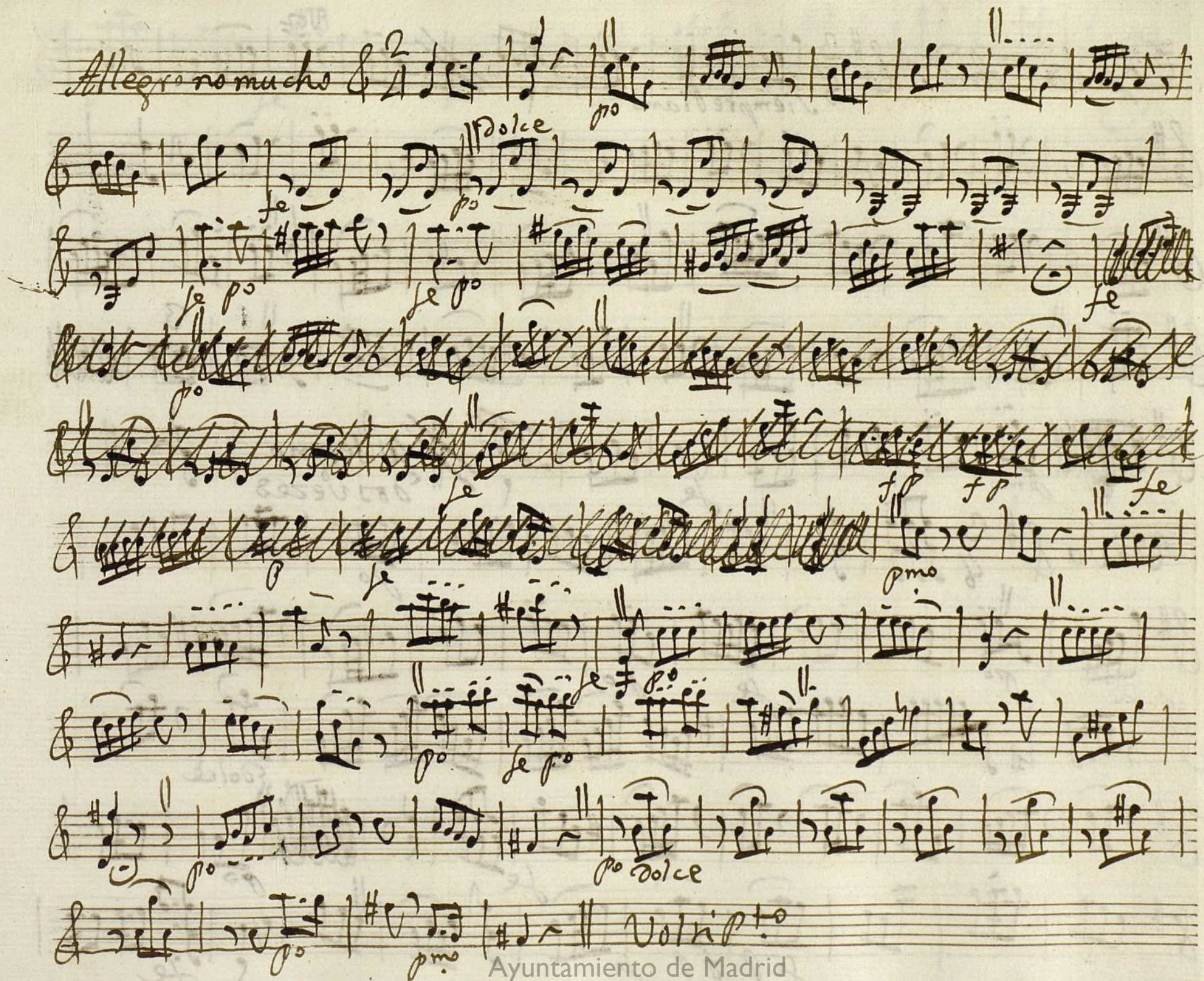
Handwritten musical score on ten staves, featuring complex notation with many beamed notes and dynamic markings. The notation is in a single system across ten staves. The key signature is one sharp (F#). The score includes various dynamic markings such as *fe*, *pro*, *mo*, *se*, *po*, *f. p.*, *Volte*, and *Allegato*. The notation is dense, with many beamed notes and some crossing lines. The score concludes with a double bar line and a repeat sign.

Handwritten musical score, first system. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like *se* and *p^o*. The manuscript is written on aged, slightly stained paper.

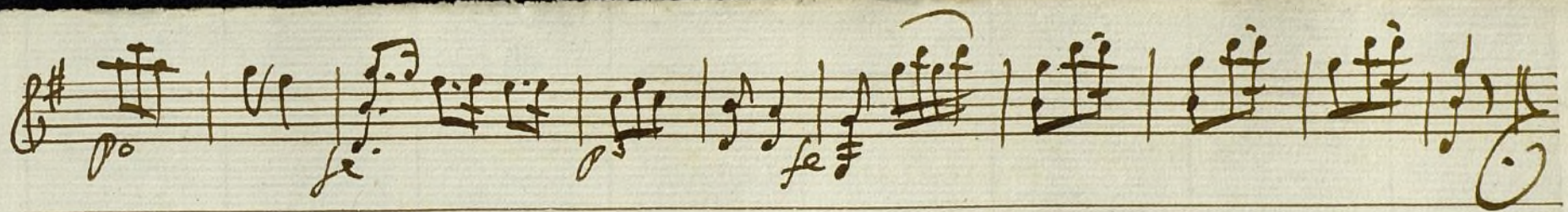
Handwritten musical score, second system. The notation continues with various musical symbols and dynamic markings. The word *Allegretto* is written in the first measure of the system. The manuscript is written on aged, slightly stained paper.

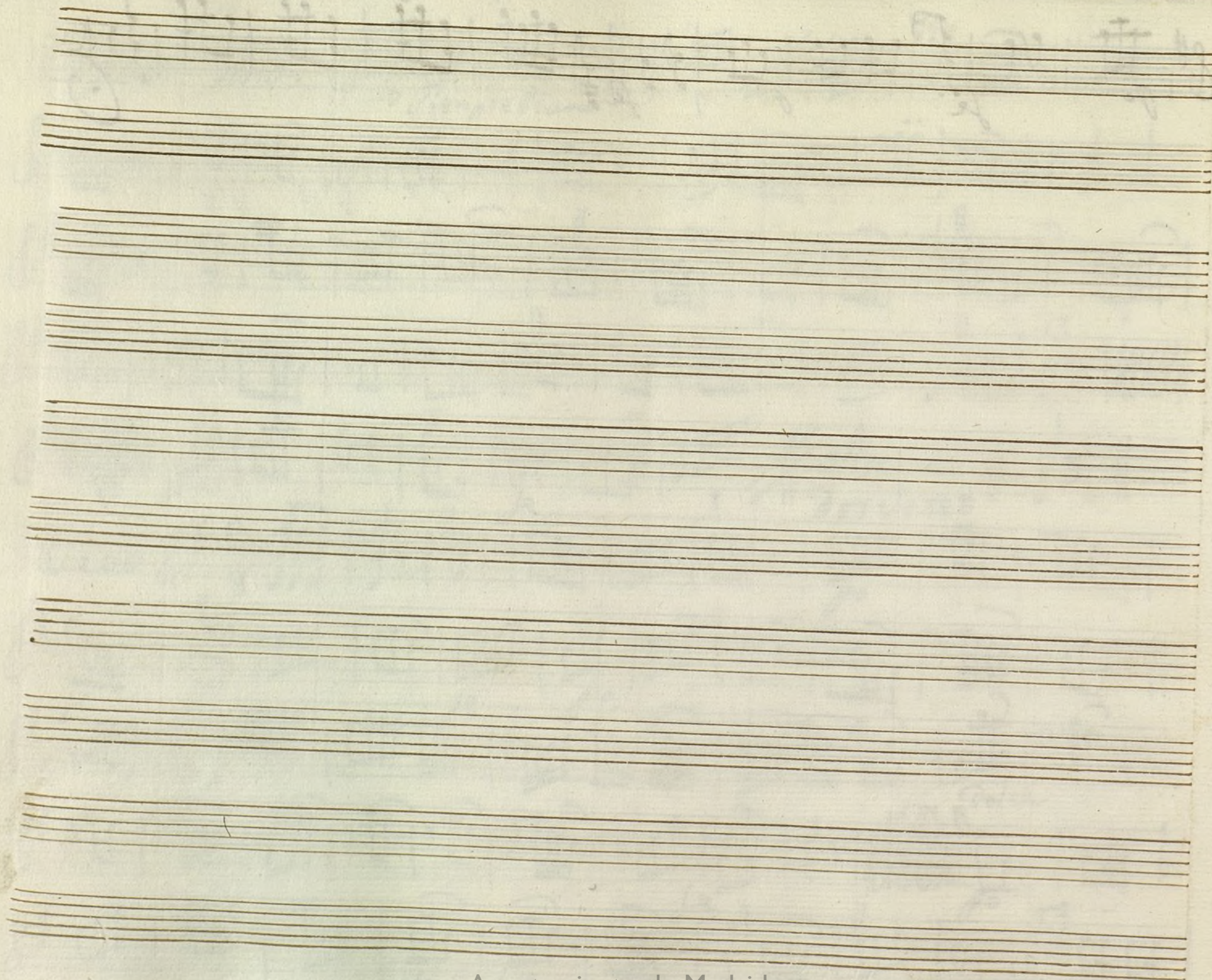
Allegretto

Allegro no mucho & 2/4



Handwritten musical score for a piece titled "Coplas And." and "Vivo". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with the tempo marking "And." and the dynamic "siempre Piano". The second system begins with the tempo marking "Vivo" and the dynamic "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "piano", "f", "dolce", and "se". There are also some corrections and deletions visible in the manuscript.





Mus. 145-7

7

Violin Primero

Morrell

tonadilla a 3.

Allegro No. 6 6/8

fmo

Voz

fmo

fmo

allegro

Andre 3/4

Biblioteca de Madrid

Handwritten musical score on ten staves, featuring complex notation with many beamed notes and rests. The score includes various musical markings and dynamics:

- Le pmo* (first measure of the first staff)
- Le po* (multiple occurrences throughout the score)
- fmo* (multiple occurrences throughout the score)
- Volte* (written at the end of the eighth and tenth staves)
- And. moderato* (written below the eighth staff)
- 6* (written below the ninth staff)
- 3* (written above the ninth staff)

The notation is dense, with many beamed notes and rests, suggesting a fast or complex tempo. The key signature is one sharp (F#).

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

Key markings and text include:

- Allegro^{no}* (marked on the fourth staff)
- Allegro^{no} mucho* (marked on the tenth staff)
- Le* (multiple occurrences)
- p^{mo}* (multiple occurrences)
- Parola* (written below the second staff)
- allegro* (written below the eighth staff)

The score is written in a historical style, likely from the 18th or 19th century, and is signed "Ayuntamiento de Madrid" at the bottom.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures with one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and performance instructions include:

- dolce* (top right)
- le* (multiple instances throughout the score)
- po* (multiple instances throughout the score)
- le po* (middle section)
- pmo* (multiple instances throughout the score)
- voln' pto* (bottom right)

p^o ...
p^o Dolce

p^o
p^{mo}

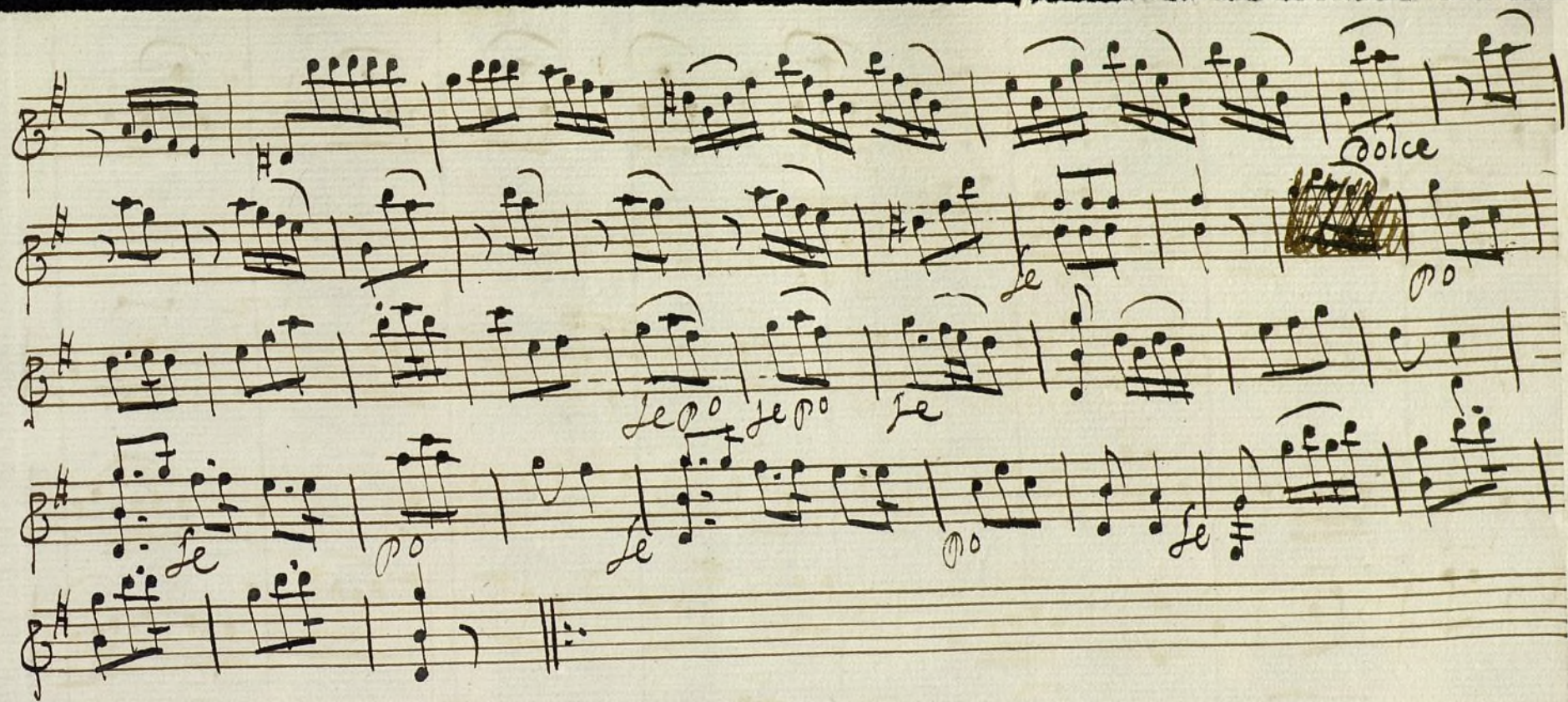
Coplas And.^{no}
siempre piano
voz

p^{mo}
fe

al segno
2 vezes

vivo
3
p^o

le
p^o
le
p^o



Ayuntamiento de Madrid

2^a

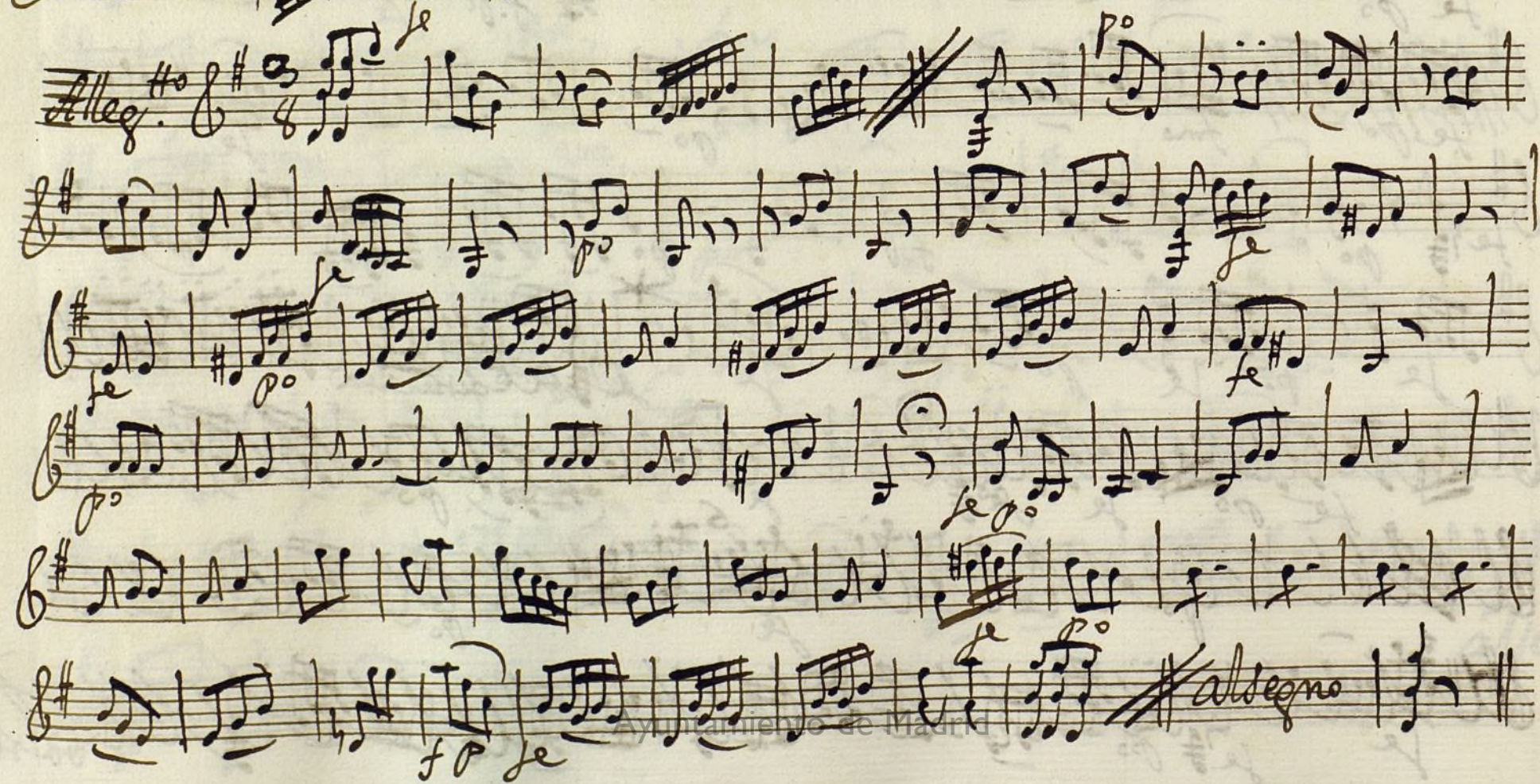
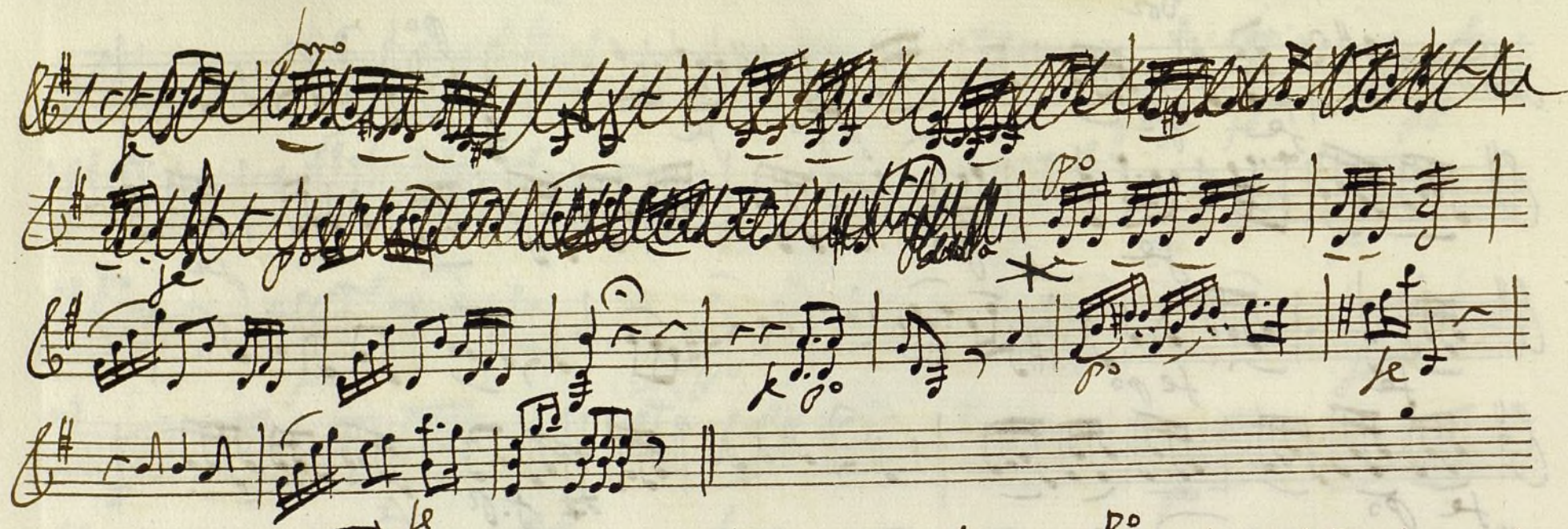
Mus 145-7

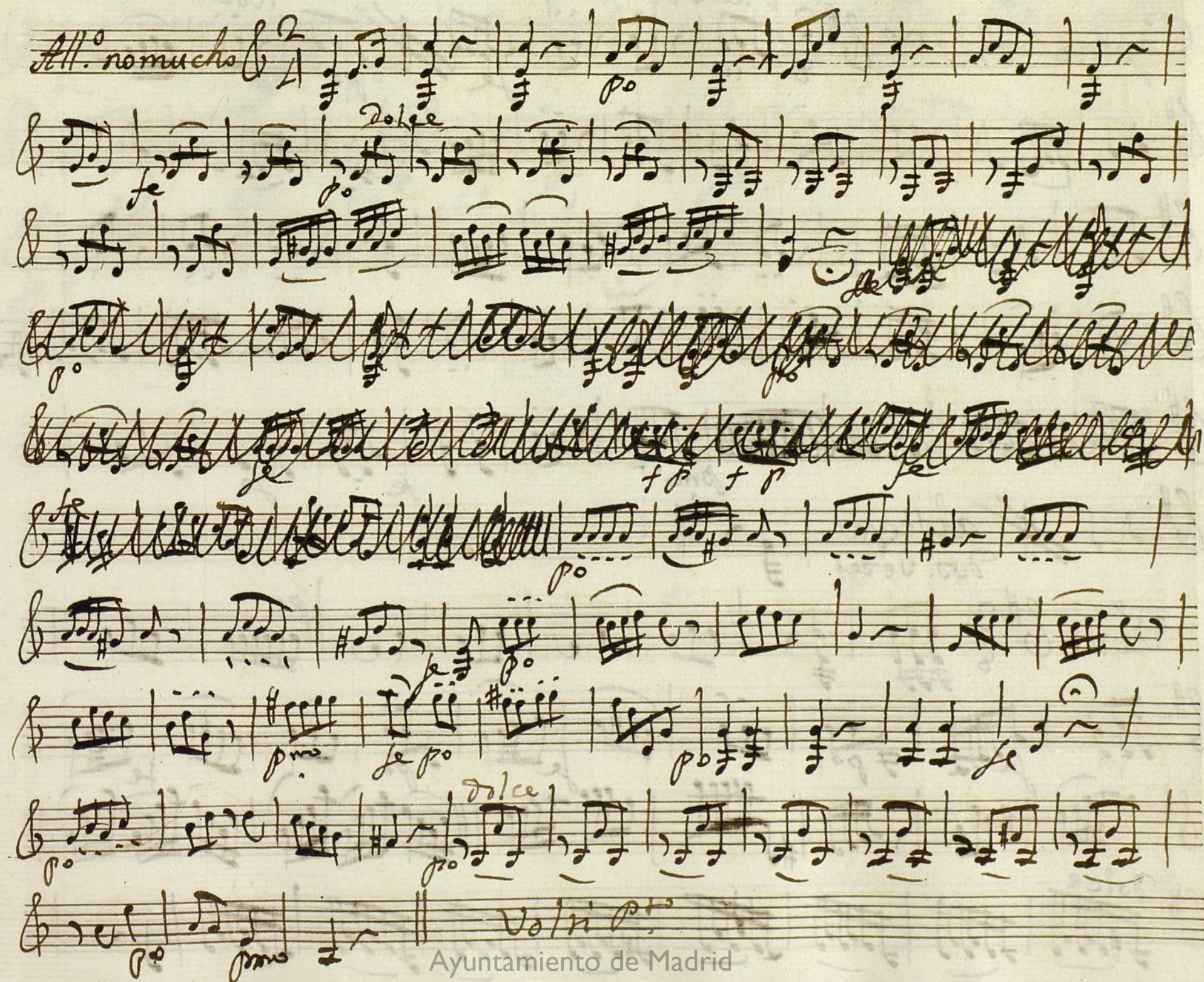
E. 591

Violin Segundo

Sonadilla à 3.

Handwritten musical score for "Allegretto" in G major, 6/8 time, by Antonio Vivaldi. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Allegretto". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as "p" (piano) and "f" (forte) are indicated throughout. The piece concludes with a double bar line and the word "allegro" written below the final staff.





Coplas And^{no} $\text{G}\sharp 3/8$ *Piano sempre*

se po

3

pino

se se

al segno
dos vezes

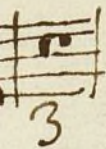
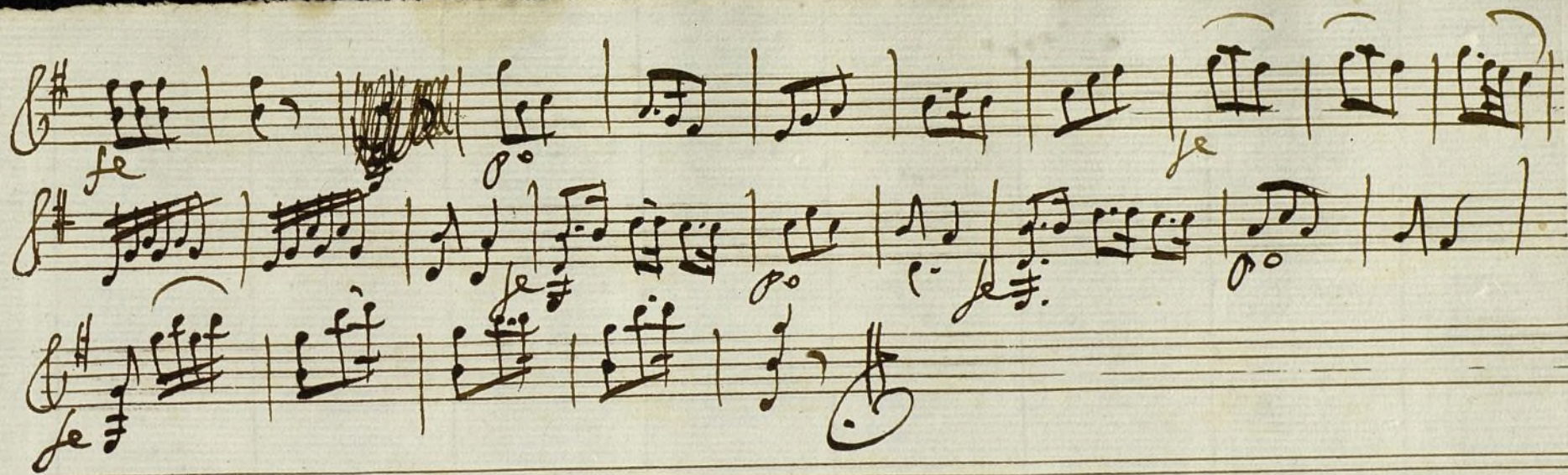
Vivo $\text{G}\sharp 3/8$

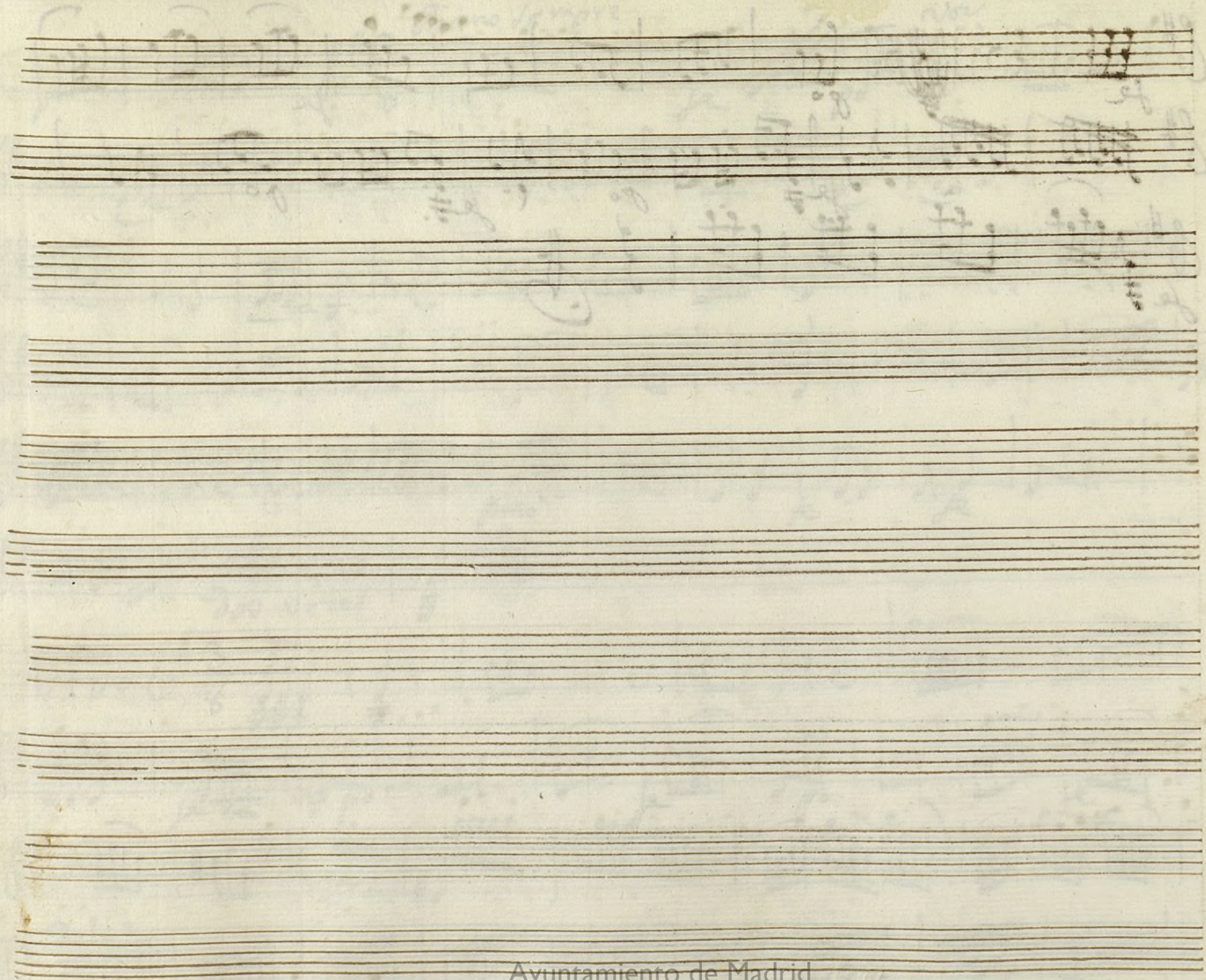
p

se

Dolce

Dolce





7

Violin Segundo.

tona d'illa a 3.//

Allegretto $\text{G}^{\#} 6/8$

The musical score is written on 11 staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto'. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece concludes with a double bar line and the instruction 'al segno'.

al segno

And.^{no} 3/4 ^{voz}

Le po Le po Le po Le po Le po Le po Le po Le po Le po

fmo

Estacato.

Voln. pto

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The music is characterized by complex, often tripleted, rhythmic patterns. Dynamics include "p" (piano), "f" (forte), "le" (likely "le" for "le" or "le"), and "allegro". The score includes various musical notations such as notes, rests, and slurs. A large "X" is written on the left side of the fourth staff. The piece concludes with a double bar line and a repeat sign.

Alleg. no mucho 2/4

Voln. 70

dolce

p^o

p^o

p^o

sempre

voz.

Allegro 3

2^{vez}

Vivo

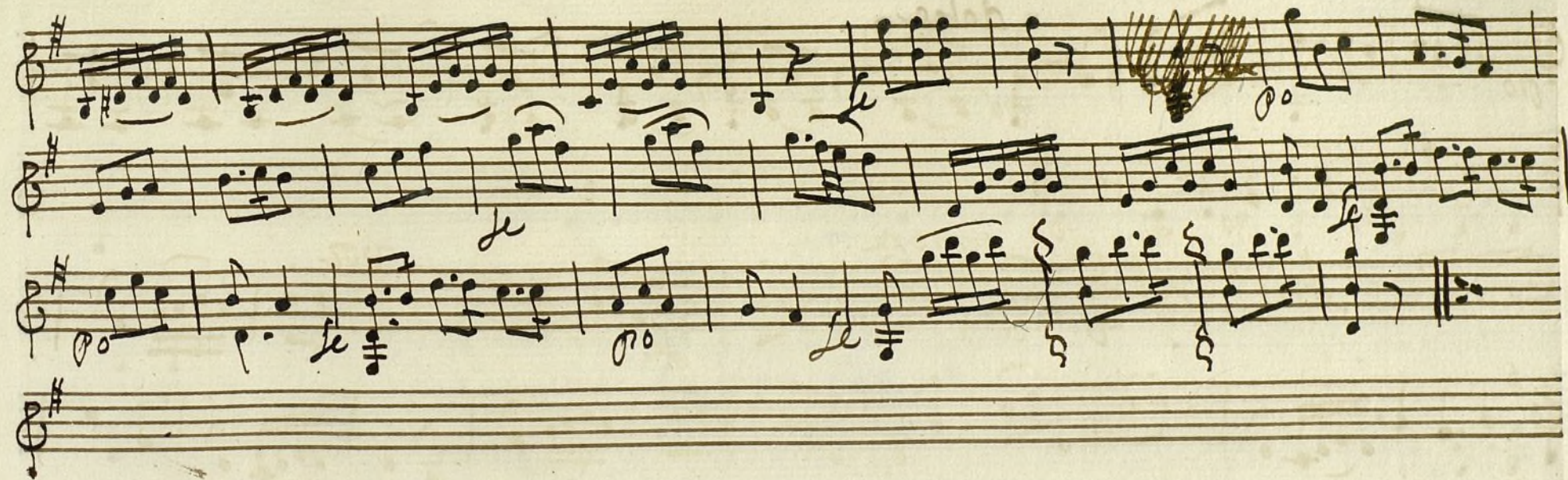
p^o

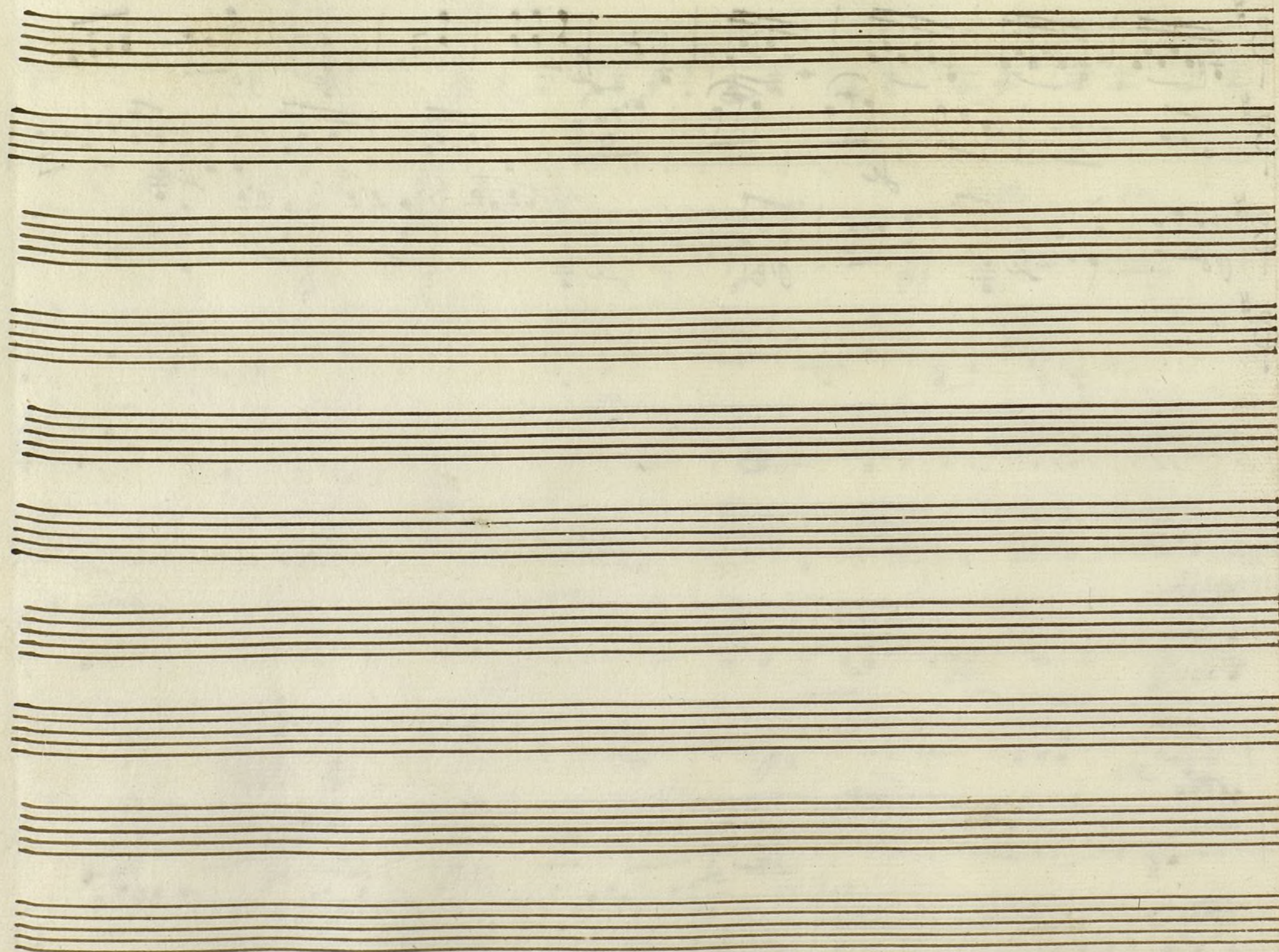
p^o

p^o

dolce

This is a handwritten musical score on aged paper. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. Various dynamics are marked throughout, including *p^o* (piano) and *dolce* (softly). Tempo markings include *And* (Andante), *sempre* (sempre), *Allegro* (Allegro), and *Vivo* (Vivo). There are also markings for *voz.* (voice) and *2^{vez}* (two times). The score includes many beamed notes, suggesting a fast or lively tempo in some sections. The paper shows signs of age, with some staining and wear at the edges.

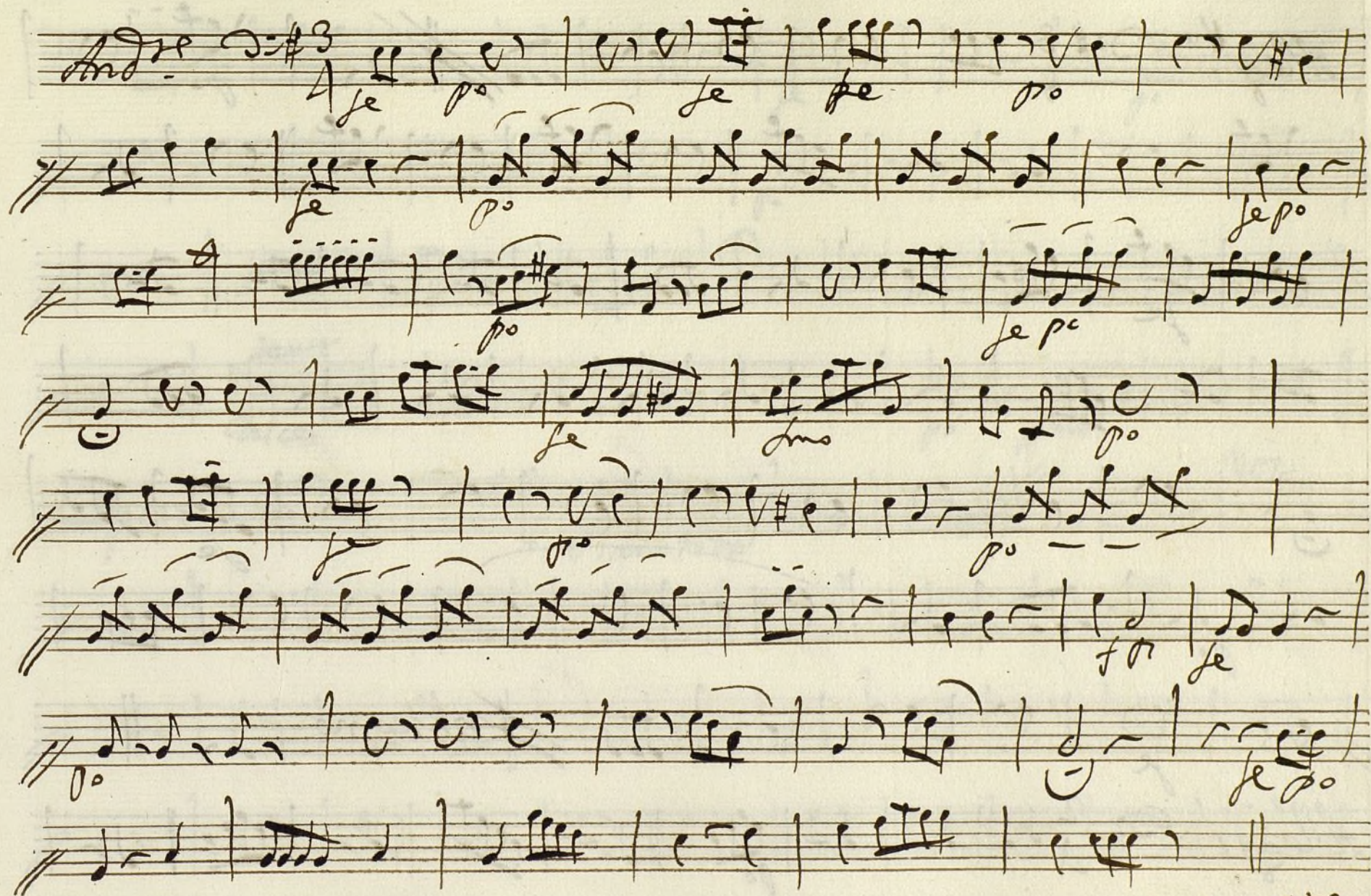




+

Viola

tonadilla a B.



Volto p^{ro}

Allegro $\text{C} = \#$ $\frac{3}{8}$

Allegro $\text{C} = \frac{2}{4}$

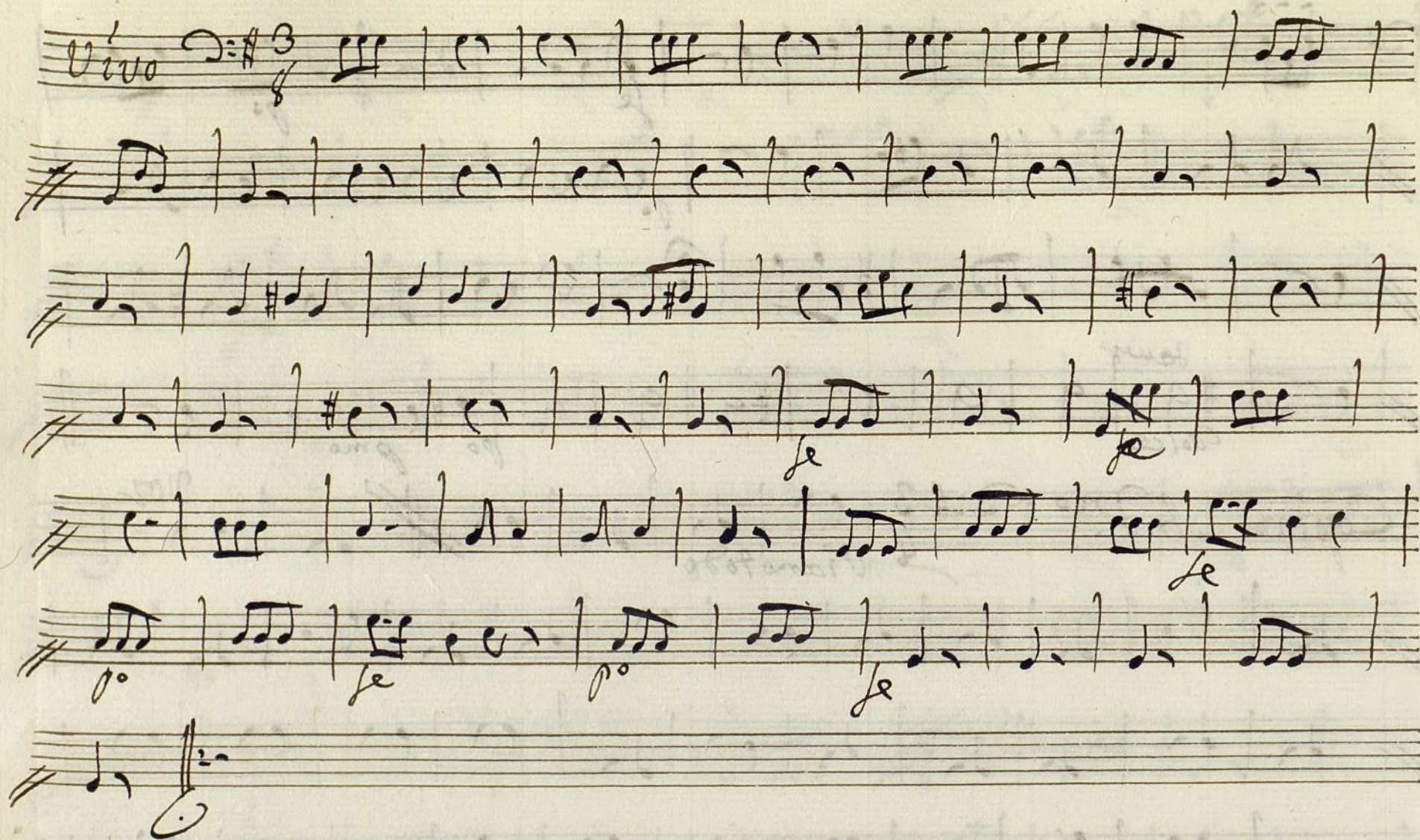
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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

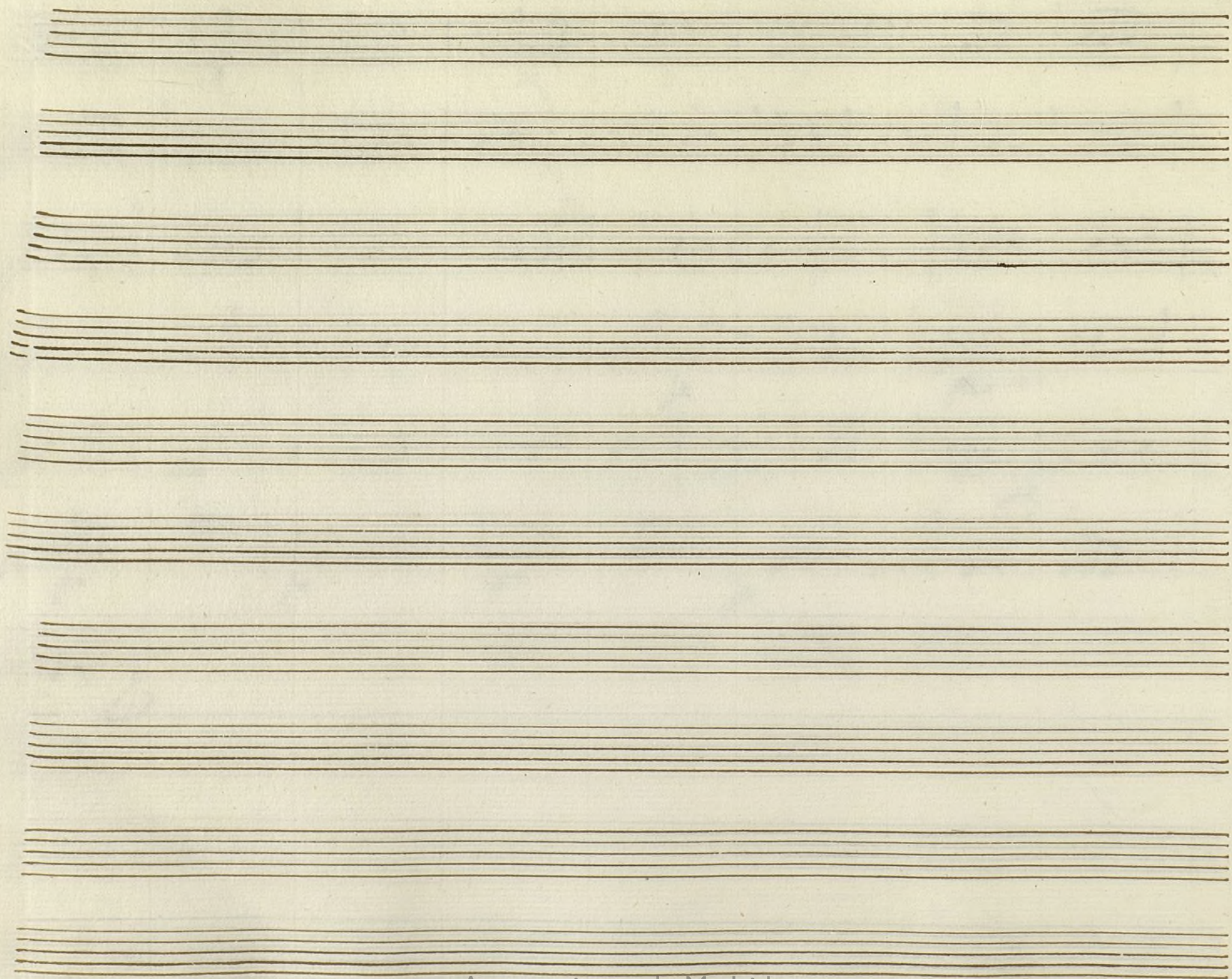
Key markings and text include:

- tenor* (written above a staff)
- Dolce* (written below a staff)
- Coplas And.^{te}* (written across a staff)
- Piano todo* (written below a staff)
- Vol.* (written above a staff)
- allegro* (written across a staff)
- dos veces* (written below a staff)
- Vol. n.º* (written across a staff)

The score is written in a cursive, handwritten style on aged paper.







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Handwritten musical score on ten staves, featuring complex notation with many beamed notes and dynamic markings.

Staff 1: $\text{G}^\#$ key signature. Dynamic markings: *se*, *fp*, *z*, *f*, *po*.

Staff 2: $\text{G}^\#$ key signature.

Staff 3: $\text{B}^\#$ key signature. Dynamic markings: *se*, *se*.

Staff 4: $\text{B}^\#$ key signature. Dynamic markings: *se*.

Staff 5: $\text{G}^\#$ key signature. Dynamic markings: *po*, *po*.

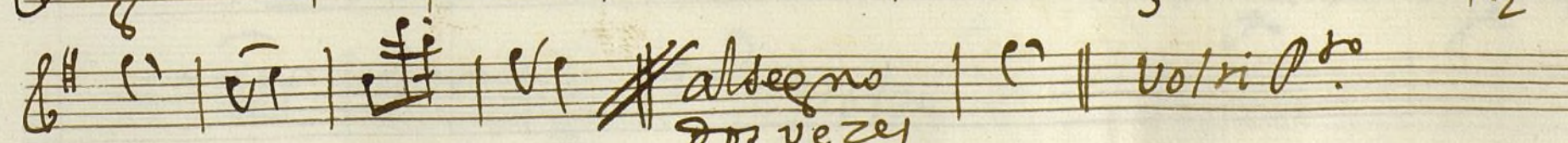
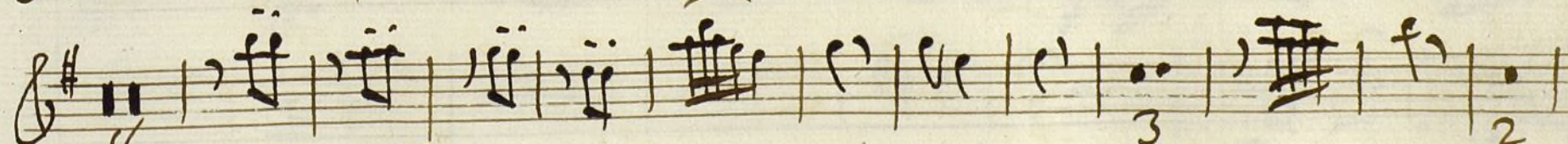
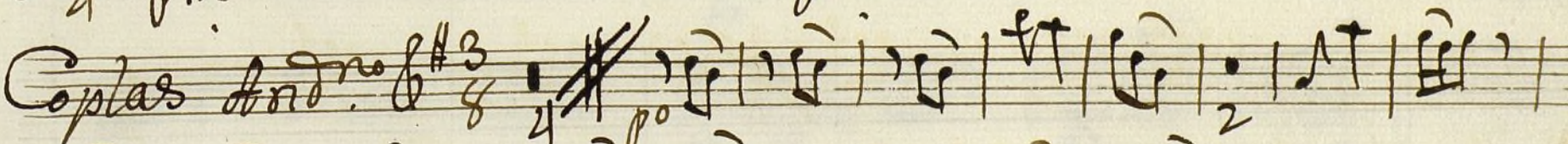
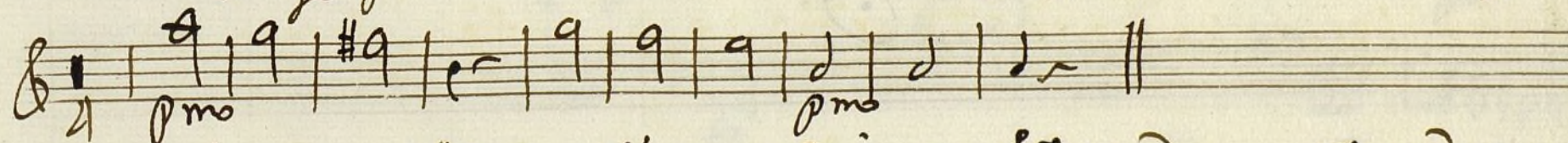
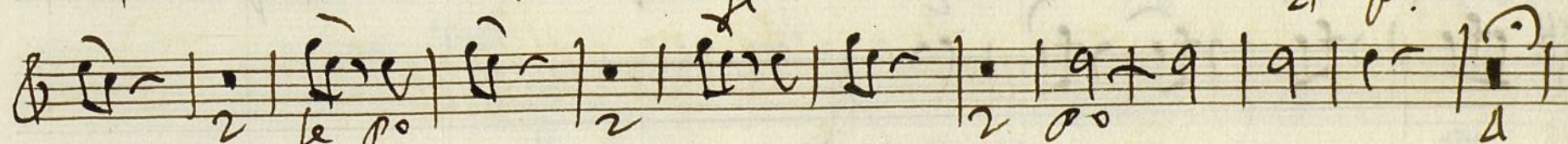
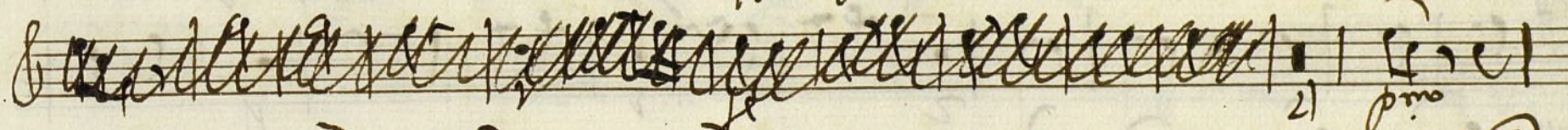
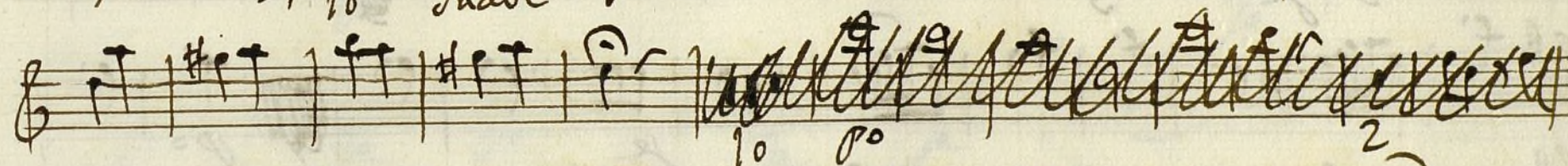
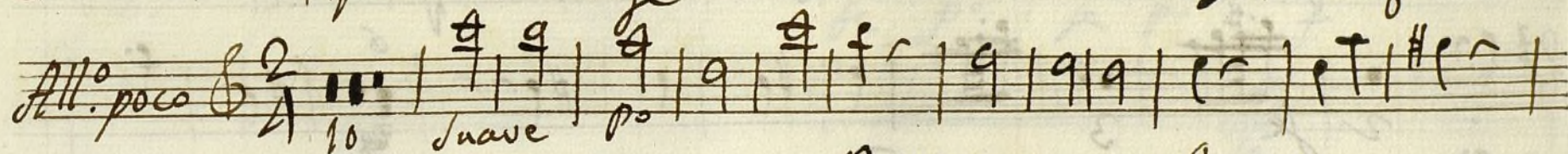
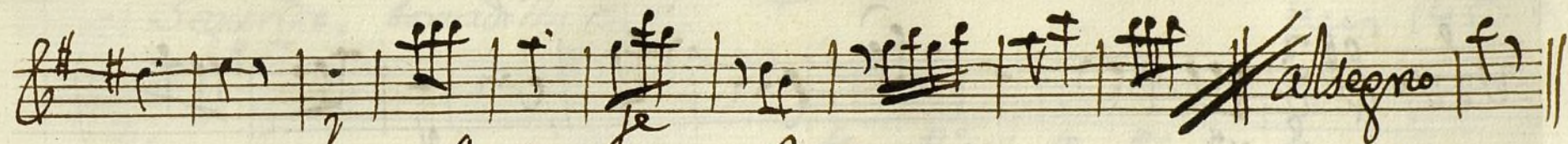
Staff 6: $\text{G}^\#$ key signature. Dynamic markings: *3*.

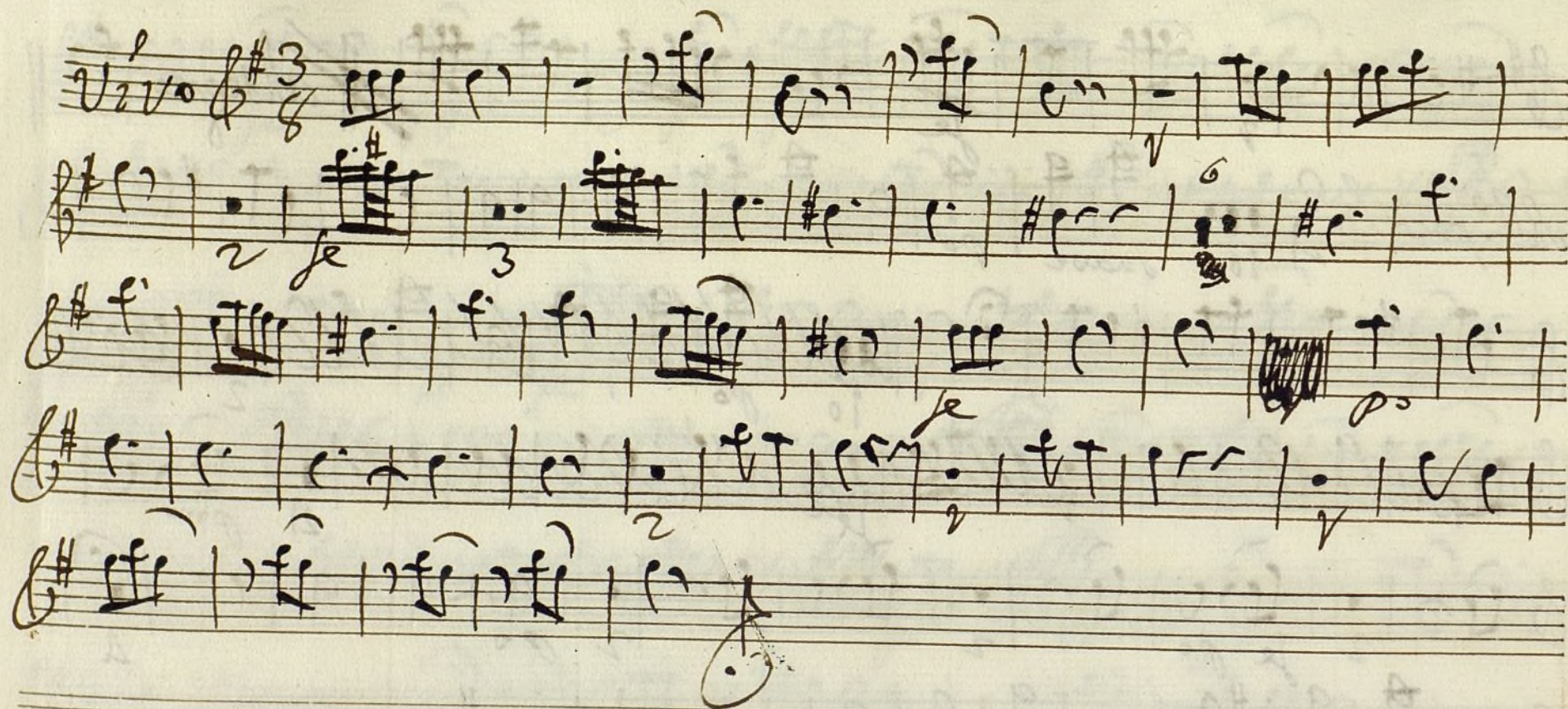
Staff 7: *Alleg.* $\text{G}^\#$ key signature. Time signature: $\frac{3}{8}$. Dynamic marking: *po*.

Staff 8: $\text{G}^\#$ key signature. Dynamic markings: *2*, *1*.

Staff 9: $\text{G}^\#$ key signature. Dynamic markings: *po*, *1*, *2*.

Staff 10: $\text{G}^\#$ key signature.

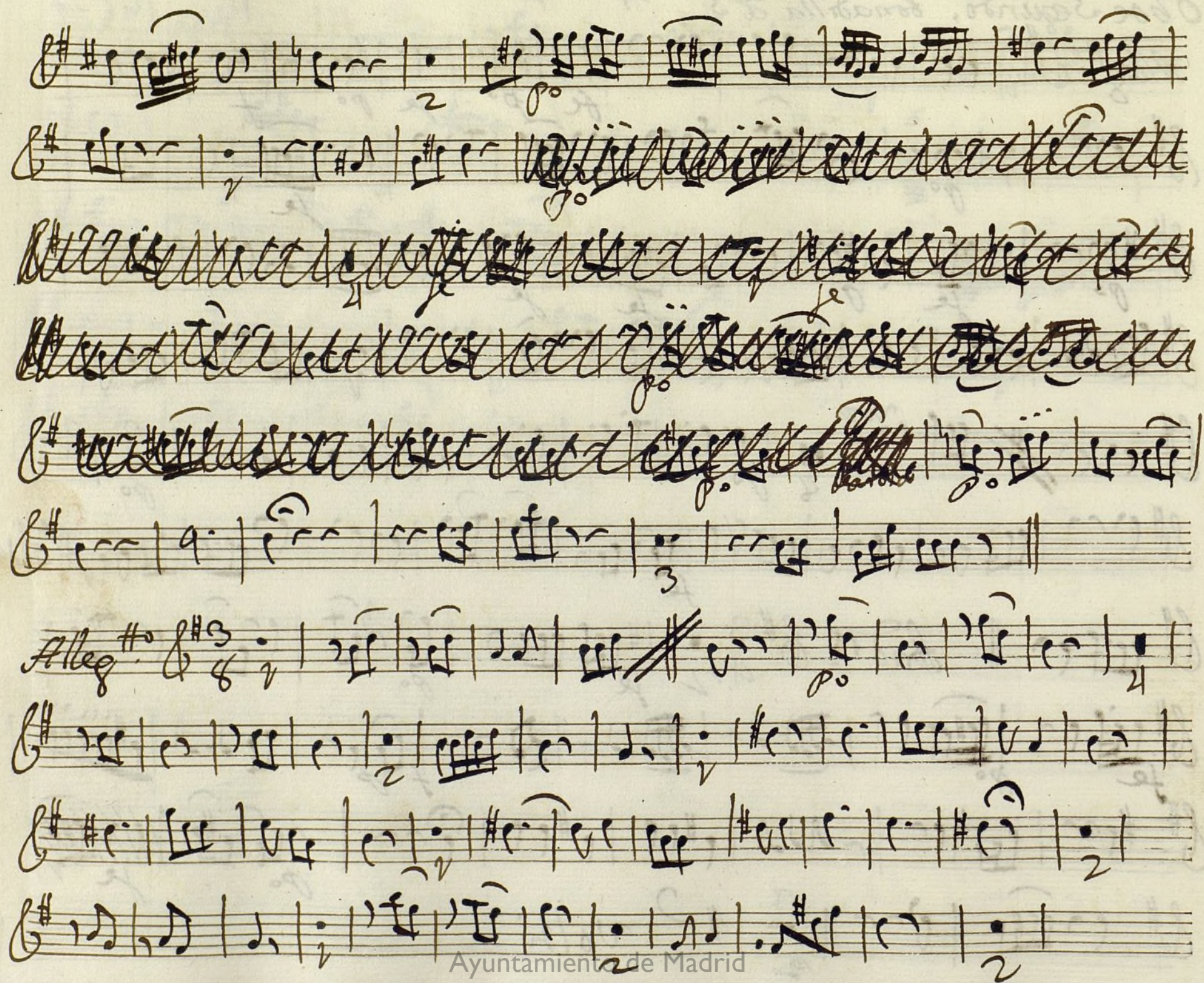




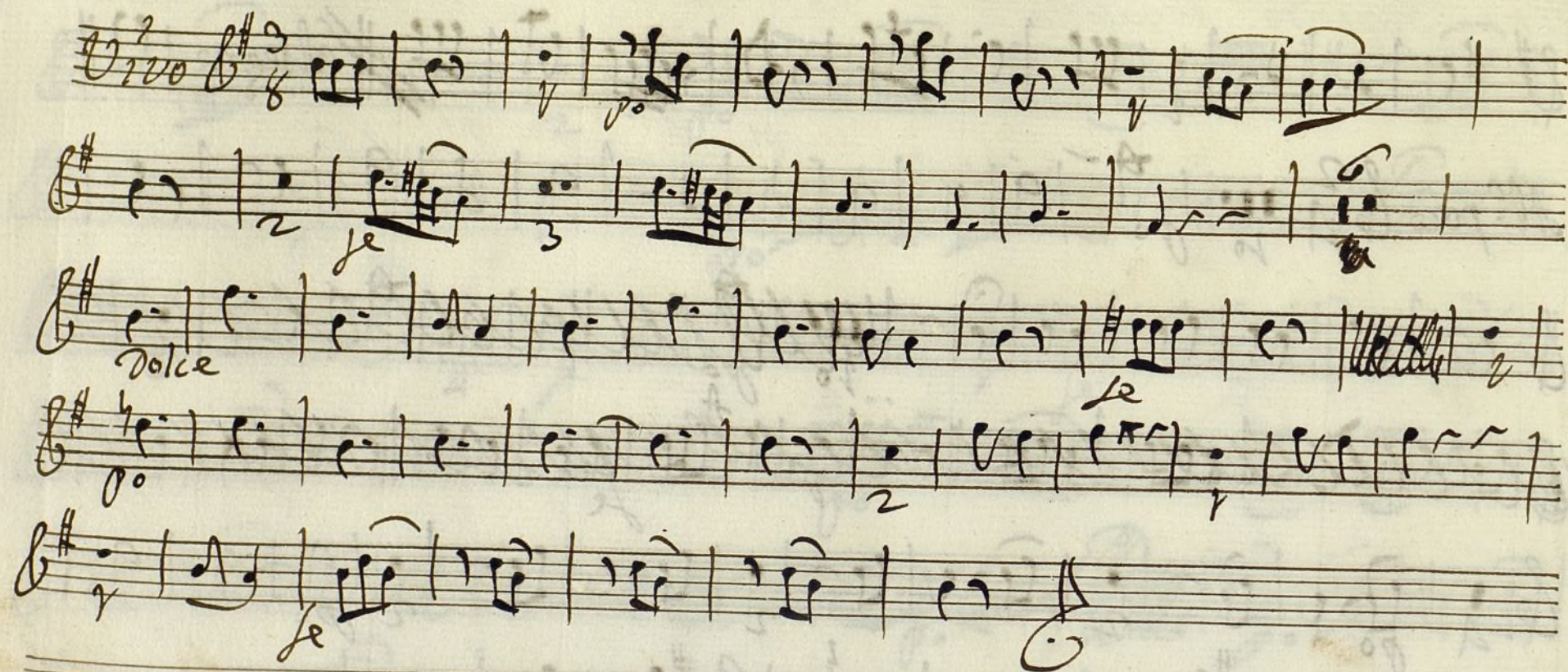
Oboe Segundo, sonadilla à 3. +

Mus 145-7

Handwritten musical score for Oboe Segundo, titled "sonadilla à 3." The score is written on ten staves, featuring treble clefs and a key signature of one sharp (F#). The tempo is marked "Allegro" at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *p*, *f*, and *vo*. The score is divided into sections, with a double bar line and the word "Andante" indicating a change in tempo. The final section is marked "Allegro". The manuscript shows signs of age, with some ink bleed-through from the reverse side.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4, 3/8), and dynamic markings (poco, p, f, alsegrno, volti). The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp. The second staff starts with 'Al. poco' and a 2/4 time signature. The third and fourth staves contain dense, rapid passages, possibly for a keyboard instrument. The fifth staff begins with a treble clef and a 2/4 time signature. The sixth staff continues the melody. The seventh staff is labeled 'Coplas And.' and features a 3/8 time signature. The eighth and ninth staves continue the piece. The tenth staff concludes with 'al segrno' and 'volti'.



Trompa 1.^a sonadilla à 3.

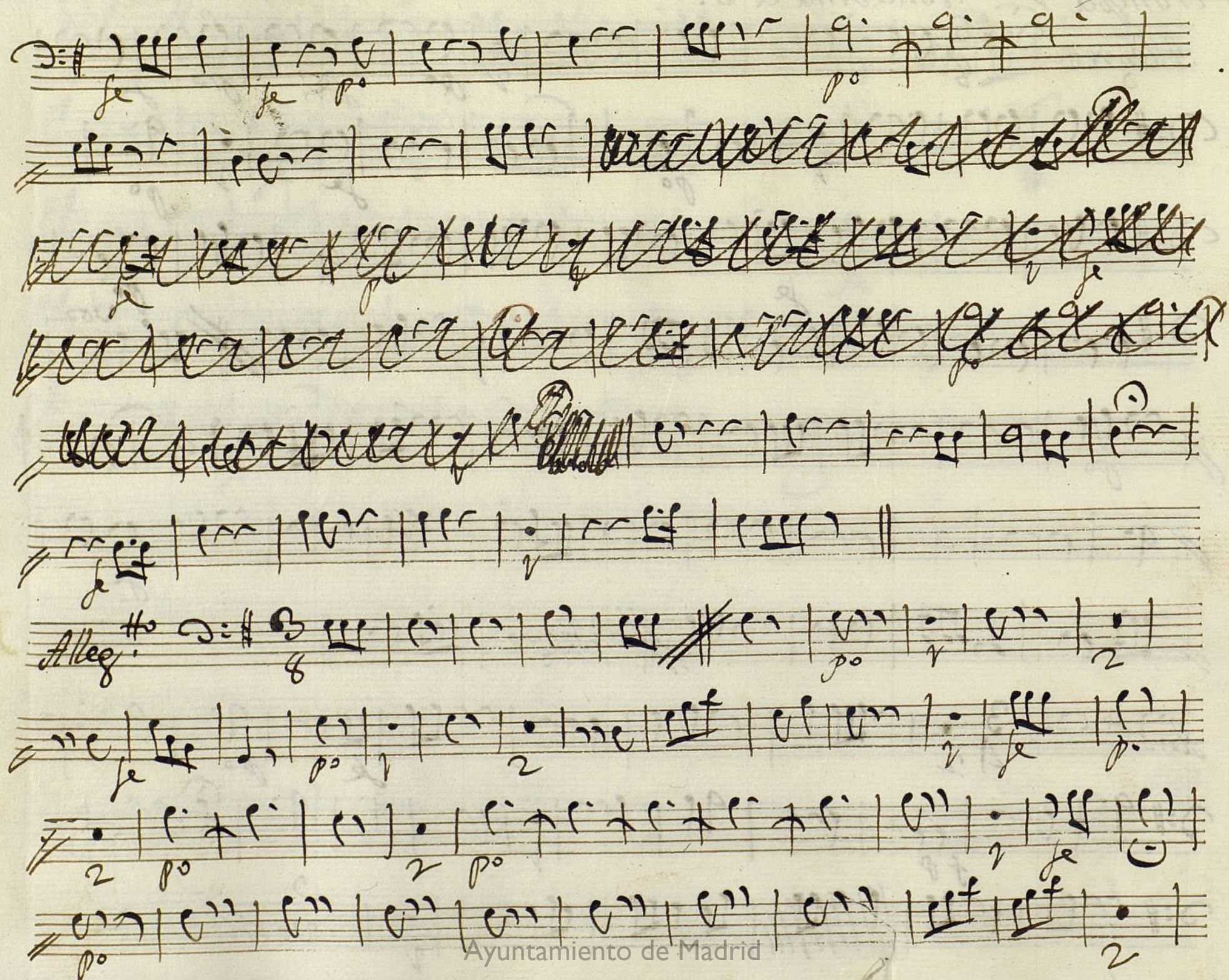
Mus 145-7

Allegretto

$\text{D}:\sharp 6/8$

Andante

$\text{D}:\sharp 3/4$



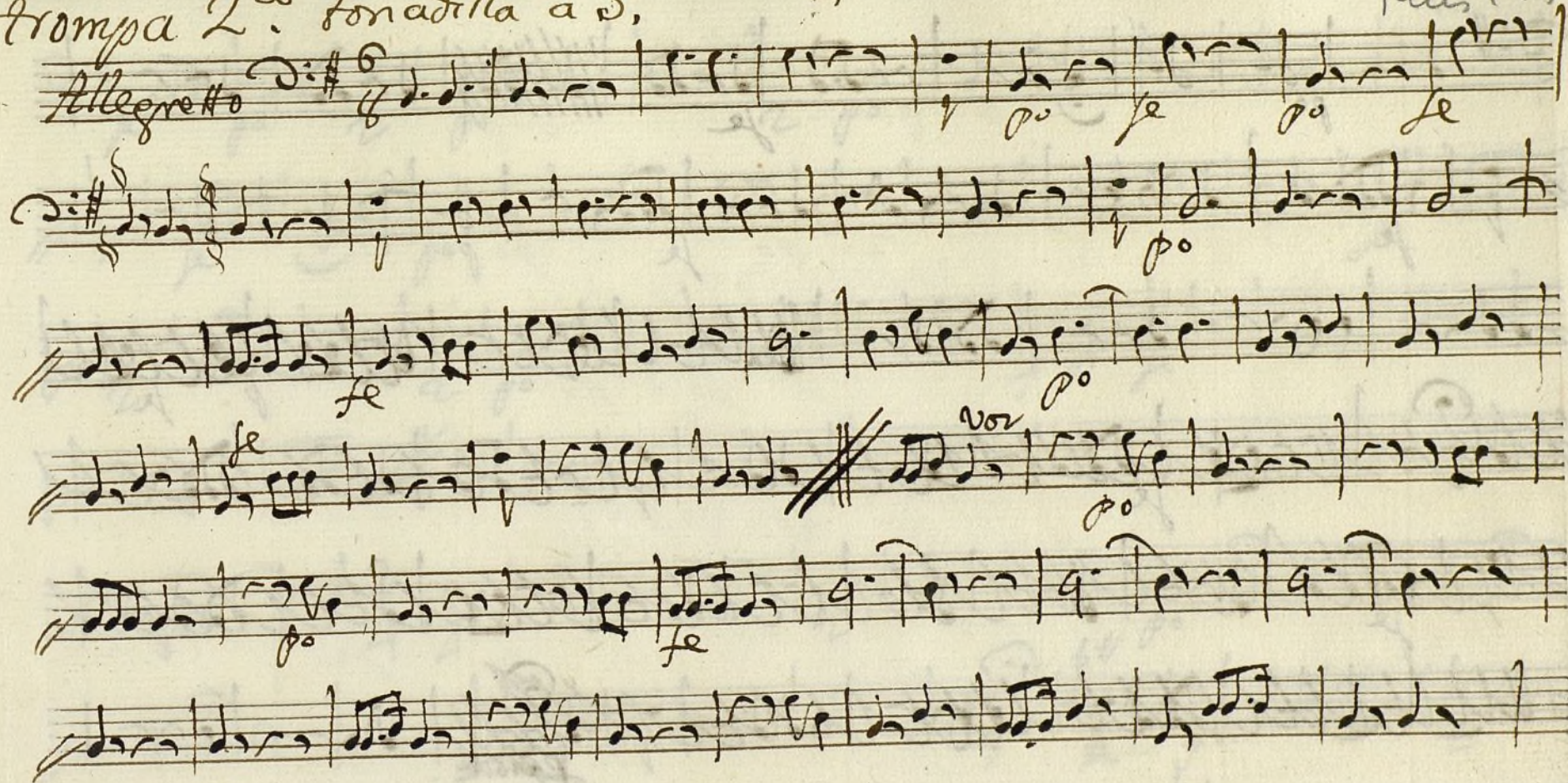
Handwritten musical score for a piece titled "Coplas And." and "Vivo". The score is written on ten staves. The first section, "Coplas And.", is in 3/8 time and features a melody with various ornaments and dynamics like *p* and *sol*. The second section, "Vivo", is in 3/8 time and includes a tempo change to "Allegro" and a key signature change to D major. The score concludes with a final flourish.

Trompa 2^a sonadilla a 3,

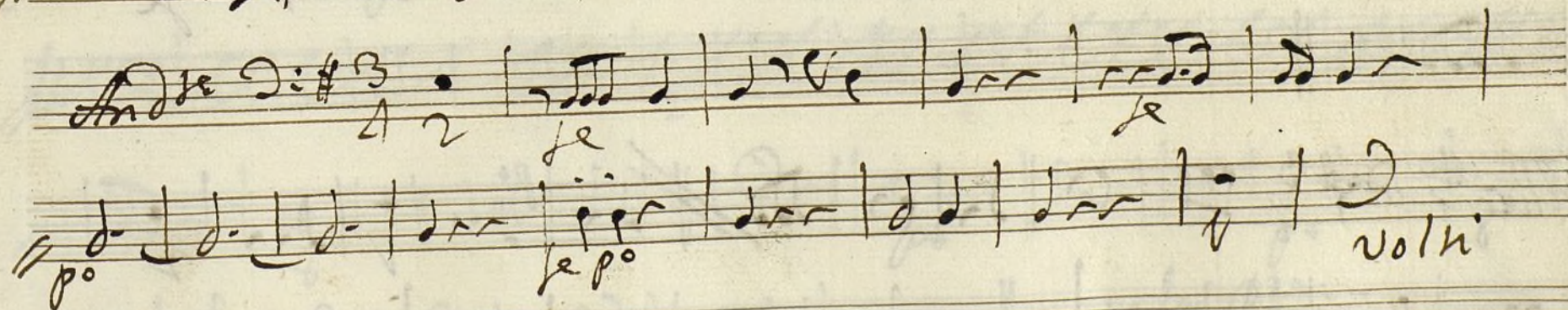
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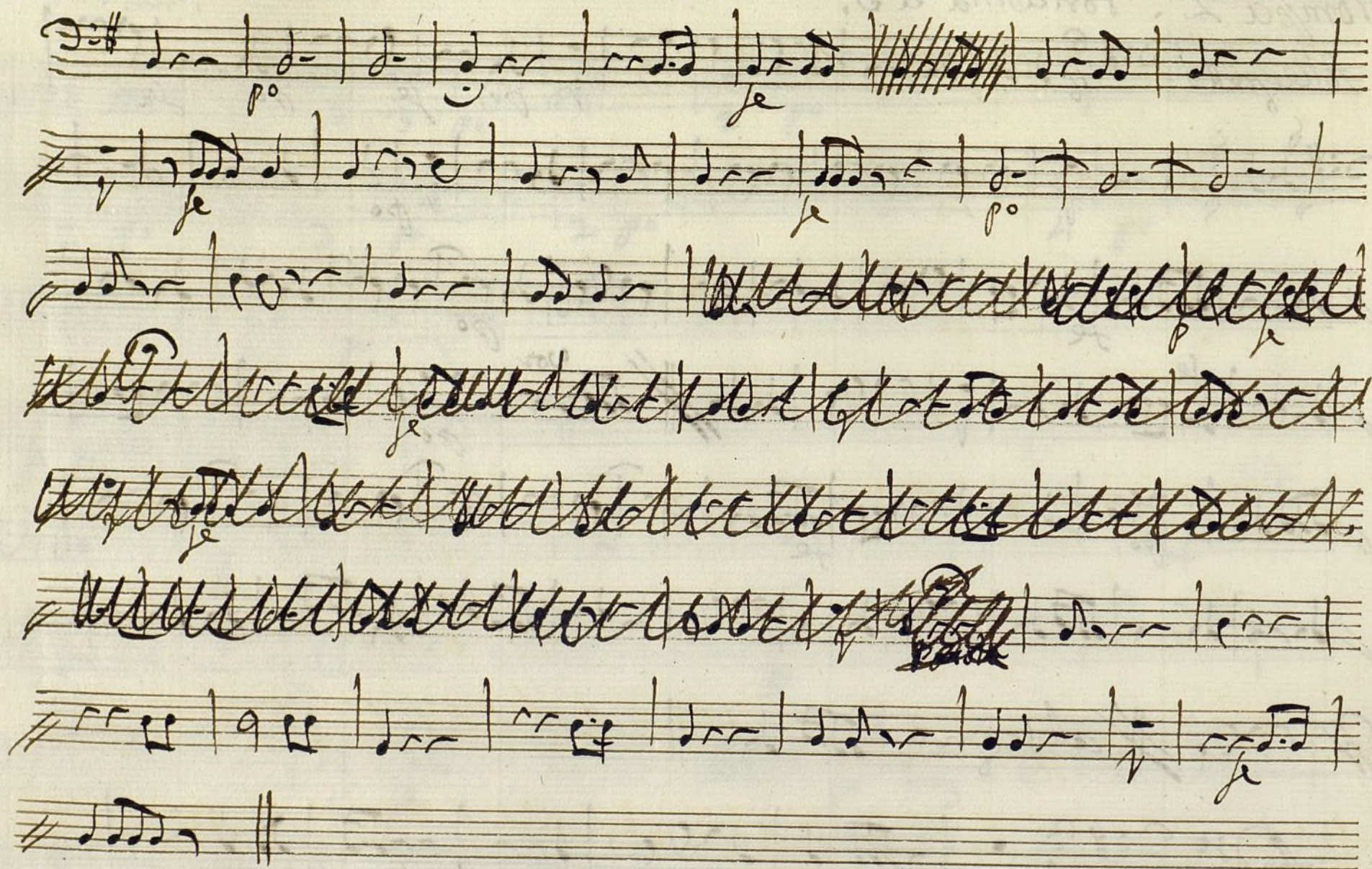
Mus 145-7

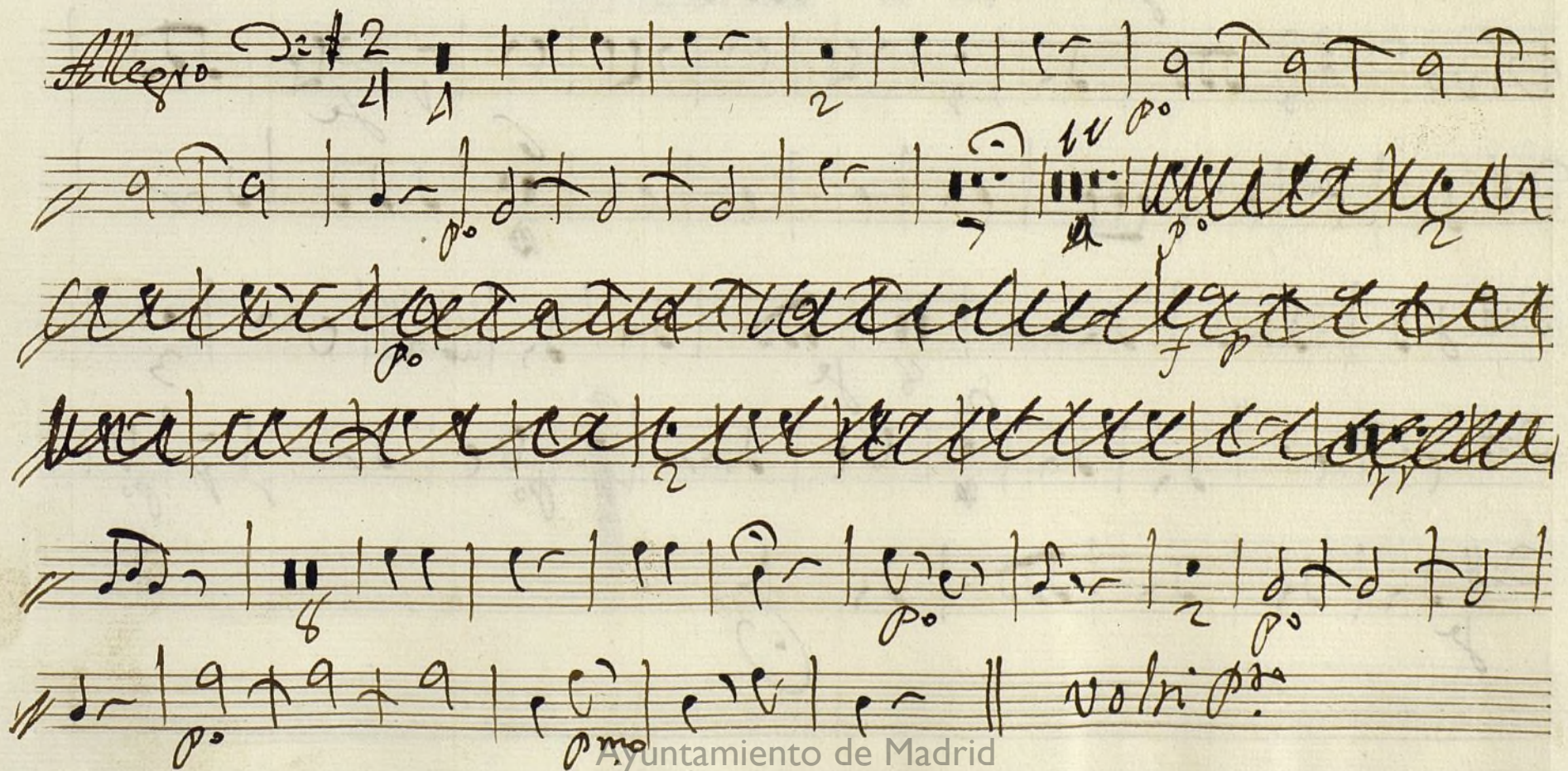
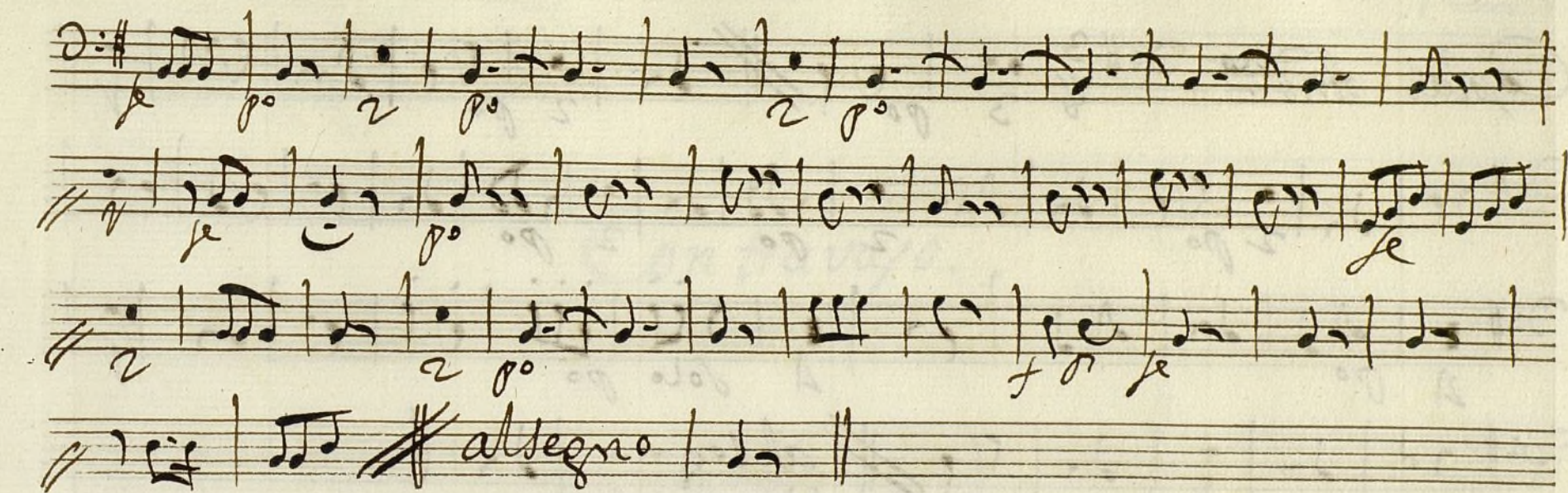
Allegretto



Allegro



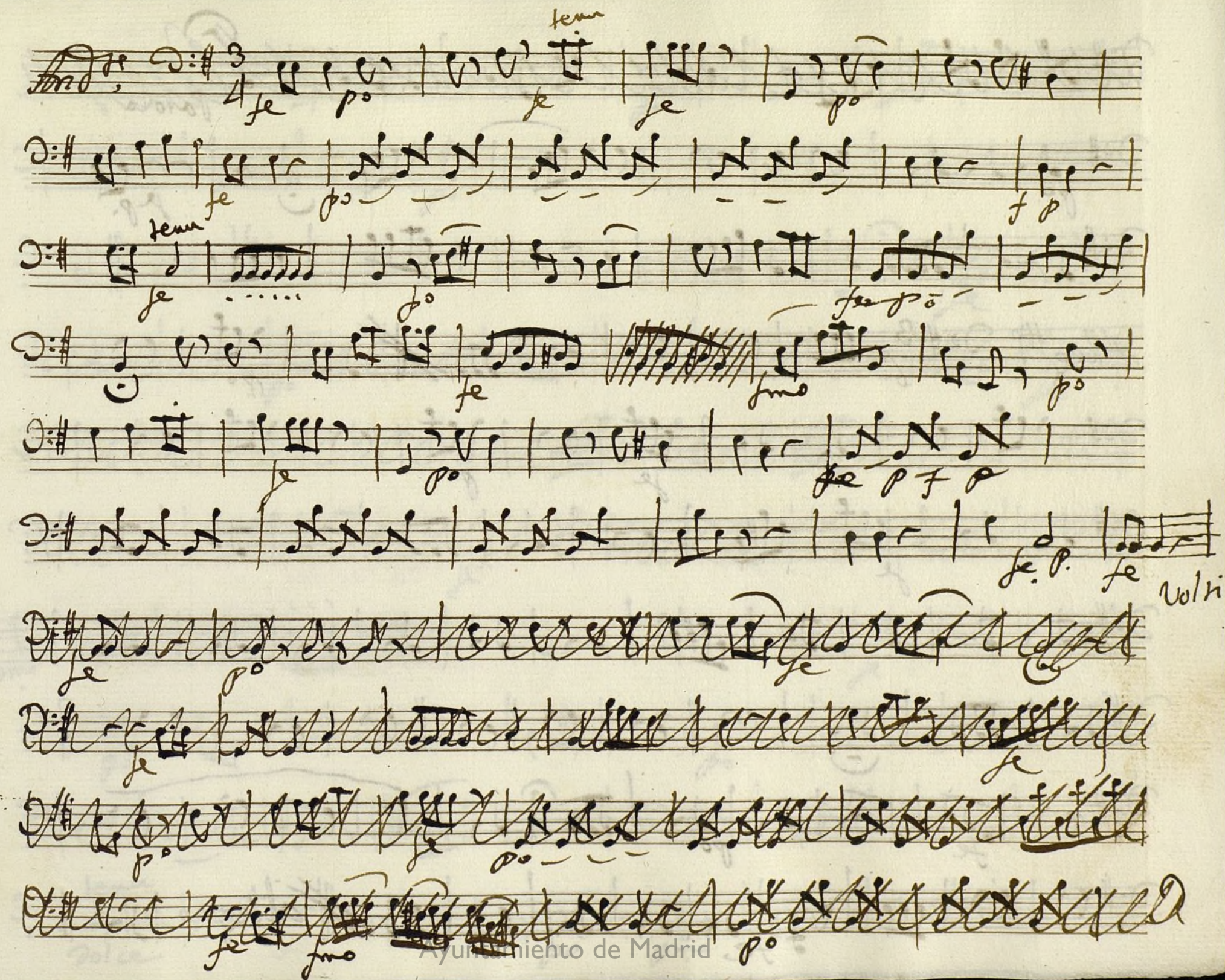




Contrabajo.

tonadilla à 3.

[illegible]



Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in G major (one sharp) and includes the following elements:

- Staff 1:** Treble clef, key signature of one sharp (F#). The notation is highly decorative and dense, with many slurs and ornaments. A large, ornate initial 'P' is visible at the end of the staff.
- Staff 2:** Treble clef, key signature of one sharp. The notation is more standard, with notes and rests. A dynamic marking of *pp* (pianissimo) is present.
- Staff 3:** Treble clef, key signature of one sharp. The notation continues with notes and rests.
- Staff 4:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 5:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 6:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 7:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 8:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 9:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*.
- Staff 10:** Treble clef, key signature of one sharp. The notation includes a *3/4* time signature and a dynamic marking of *pp*. The staff ends with a double bar line and the word *allegro*.

The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, including discoloration and wear at the edges.

Allegro poco 2/4

p.

f

p. *f*

f

f

pmo *f*

p. *p.*

f

tenu
dolce *p.* *Vol/n*

Coplas

And no

Piano tutto

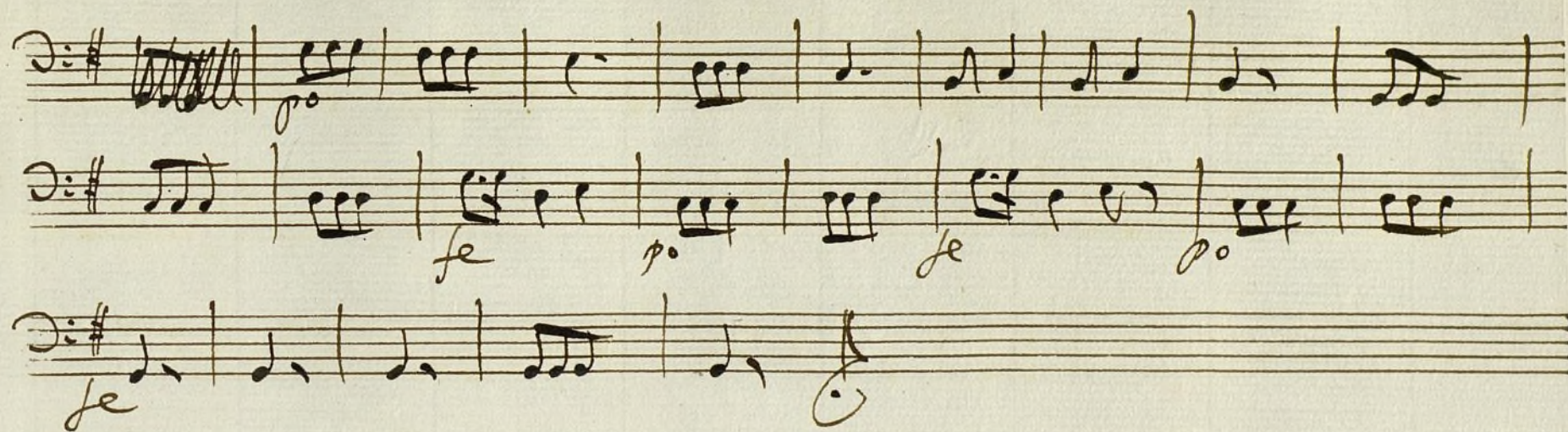
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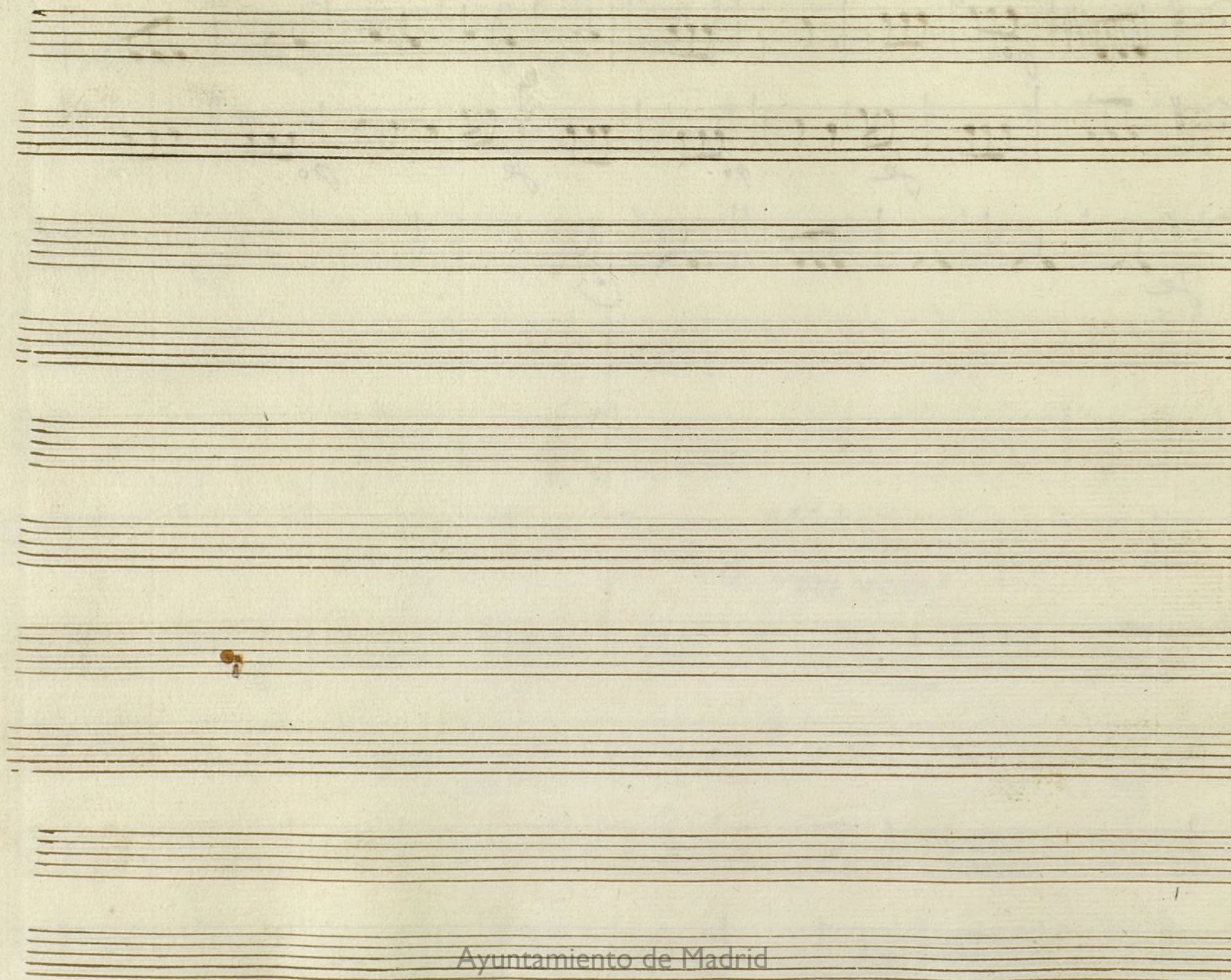
Alseeno

700 vazel

Vivo

Ayuntamiento de Madrid





Ayuntamiento de Madrid