

Mus 184-13

S.<sup>ra</sup> Nicolara;

+

Conadilla a Solo

La Soldada

//

Del S.<sup>ra</sup> Esque;

//



*Alleg.<sup>ro</sup>* *Stacatto*

*2*  
*4*

*2*  
*4*

*Sale de Soldada con su mochila  
y Niño;*

*po fe*

*po fe po*

*Mi Marido es sol  
Vengo a pie des de*

*po*



dado y yo es for zo so  
Ca diz Con mil trabajos

que le Vaya siguiendo de un lado a otro  
sin q'vndia Bagage me ayan tomado

Conque tra vajo y Conque a  
ay Pobre u ta de la Infe



fan las soldaditas Con su mochila a su ma-  
liz que no es bonita ni techusquita ni a los Ca-

ridos siguiendo ban es do lo fuerte  
de tes quiere servir nunca amedrado

tener g. andar Como Pelota - de aqui y de alla  
la que es a si pero Con omrra - quiero vi vir



es do lor fuer te tener q.º an dar Como pe lo ta  
nunca a me dra do la que es a ri pe ro Con om rra  
de a qui y de a llá A la ro ro ro  
qui ero vi vir A la ro ro ro  
ro mi Ni ño a la ro ro ro ro mi amor — que se  
ro mi Ni ño a la ro ro ro ro mi amor — Due r me



gun 9.<sup>o</sup> segun van las cosas tu serás ay tam bor ma  
Quierme mi bien un Pañito sobre de este Rico col

yor —

chor —

debera

ay chocorrotico demi Corazon / dejala te al seg

dulce en suelo donde  
more el Niño.

*Alleg.<sup>to</sup> Mode.<sup>to</sup>*



4  
He en Conrado en este vi  
To he allado en la Pa

ape Patrona de ~~carra gas~~ q.<sup>a</sup> tan solo ami Ma  
trones muchissima Caridad y mas que no ami Ma

rido le querian a lo far  
rido me so lian a lo requiar

Con v  
Con v



na Patrona Coja y gansa amar a mas; me pa  
na Patrona ~~Coja~~ vieja de se tenta años de edad, tambien

so el Lanze q. a todos aora mismo he de contar  
tube otro al ter cato muy extraño y singular

Yo llamè a su Casa  
Yo llamè a su Casa



*Peri. do*

*Como Prima*

5

Respondio quien va?

Por

Respondio quien va?

Por

*And. po.*

*Como Prima*

esta voleta vsted lo vera

la comoenta

esta voleta vsted lo vera

saco sus an

*tenu*

mano

luego la Leio

y con grande enfado

~~mano~~

luego la Leyo

yaziendo la trozos

tejos



de este modo hablo y con grande enfado de este  
de este modo hablo (la trompe) haciendo la trozos de este

modo hablo  
modo hablo

3 Alleg.<sup>to</sup>  
4

to me usked - - - - - subo le ta  
diga Usked - - - - - al Alcalde



Doña sol dada doña sol da  
 q' aung' soy vieja q' aung' soy vie

da  
 ja

Doña sol dada que no a  
 aungue soy vieja con las

Pensado

lo yo faldas  
 soldadas hago

si no casa cas  
 mala pareja



Handwritten musical score with lyrics in Spanish. The score is written on five systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are:

— si no ca sa — cas porq.<sup>a</sup> aunque — soy an si  
 — mala pa re — ja y que so — la solda  
 na porq.<sup>a</sup> aunque — soy an si na no tengo  
 dos y que so — la solda dos to mo Bo  
 tachas no tengo tachas (Puesta a lo  
 le ta to mo Bo le ta (Congra

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *ff* and *sfz*. There are also performance instructions like *arco fe* and *Puerta a lo*.



Allegretto

7

Zai no le dice a la gangosa en mucho parbo)

modo, le dice a la vieja ~~que es muerta~~  
Con este tono)

separated - reyna mia -

Los solda - dos mas quieren -

que las gangosas - no rue len cojer

que las Patronas - sean mu letas



gampas — nunca en la tropa — no suelen cojer gampas nun-  
 nuevas — q<sup>º</sup> no Candongas — sean mu letas nuevas que —

— Caen la no pa — (Cabal) por que no quieren  
 — no Candongas — (fijo) por que tan so lo

mozas — defectu o sas de  
 sirven — para simonar pa —



aquí se mueve el Niño y llora)

8

— fect u o r a s —

— r a s i m o n a s —

se en f a d o e l l a

e l l a p a r e a b a

m e r e i' y o —

a y q u e m i' n i ñ o

s e d i s p e r

m e b u r l e y o —

a y q u e m i' N i ñ o

s e d i s p e r

le toma en brazos, puesta una Rodilla en el suelo

y calla el Niño luego que le toma

to —

to —

Punteado



Handwritten musical score for a song, featuring vocal lines and castanet accompaniment. The lyrics are in Spanish and include "a la Yo roro ro mi Niño", "ro mia mor", and "di to chi to que se duer mis".

The score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a castanet line (bass clef). The lyrics are written below the vocal line.

**System 1:** *a la Yo roro ro mi Niño a la Yo roro*

**System 2:** *ro mia mor* — *Castañetes* *v. v. v. v. v. v. v. v.*

**System 3:** *di to chi to que se duer mis* — *le pone a su lugar.*



y se le balsa ella )

y todos a tiendan q. a proseguir  
Con las seguidillas es to sea Ca

Voy - y todos a tiendan q. a proseguir voy  
bo - Con las seguidillas es to sea Ca bo

arco

2 Como Prima

4

allegro

la 2ª vez no redizen



*Segui.*  
*Alleg. Ho*

*3*  
*4*

*Aug. soy soldadita*

*Vi so ña Novata*

*vi so ña novata*

*Vi so ña no vata ya tan so — los dos*  
*pro ripo mia sunto de lo que — yo a pren*

*le*

*po*



a - ños que toi Casada ya tan so - los dos a - ños  
 di - do andando el Mundo de lo que yo e pren di - do

que toi Casada he es tado en Cata  
 andando el Mundo pues se aprenden mil

luña - Sa licia y Vizcaya - La Mancha Andaluçia - A  
 Cosas - a legres de gusto - ya aquellos q. son tontos - en



ragon y Navarra — de las mala queñas — aprendi Ma  
breve son agudos — de las Cata lanas — aprendi el

jeza (je) y de una Andaluza — estas Coplas chuscas —  
abla (miñoneta) de una Alemana nita — Una Cancion zita —

escuchad las todos — per litas que ridas —  
atended que ridos — Como la Alemana

*p.*

*Creto.*



*g. asi la Can tava — Una Anda luci ta es cu*  
*la Copla en su lengua — a mi me Cantava es cu*

*pe* *fmo* *po*

*chad la Coplita g. asi Can ta — — — ba la Andalu rita —*  
*chad la Cancion de la Alma — — — ra a su Usanza —*

*All.º la 2.ª vez no se dice esto*

*la 2.ª vez no se dice esto*

*Herma ni ta del alma Rubi . rubi me lo*

*po*



di Ar bo le mi que le — la la que tu Cuerpe

ci to — la la que tu Cuerpe ci to (alza cor  
le

Miso, q' ay un charquito) lo manejas con  
p

Car bo Ru bi ru bi me lo di Ar bo le mi que le — la

la y con sa le ri to — la la y con sa le ri to



*Juñe diquiso, q.<sup>o</sup> repilla el torito;*

*Como Prima*

*Ya veis por diver tiros — lo que yo hago — ya un ha*  
*Ya Dios señores míos — q.<sup>o</sup> yame marcho — y su*

*re mas si puedo — por agra da ros — ya un Arè mai si*  
*plid me las faltas — apa riona dos — y su plid me las*



puedo ya un aré mas si puedo por agradaros —  
faltar y suplid me las faltas apasionados —

*allegro*

— ||

— ||

Copla o Canzoneta

*2<sup>a</sup>*

*All.<sup>to</sup>*

*3*

*8*

Dien del tu Crot ig chau dig gae



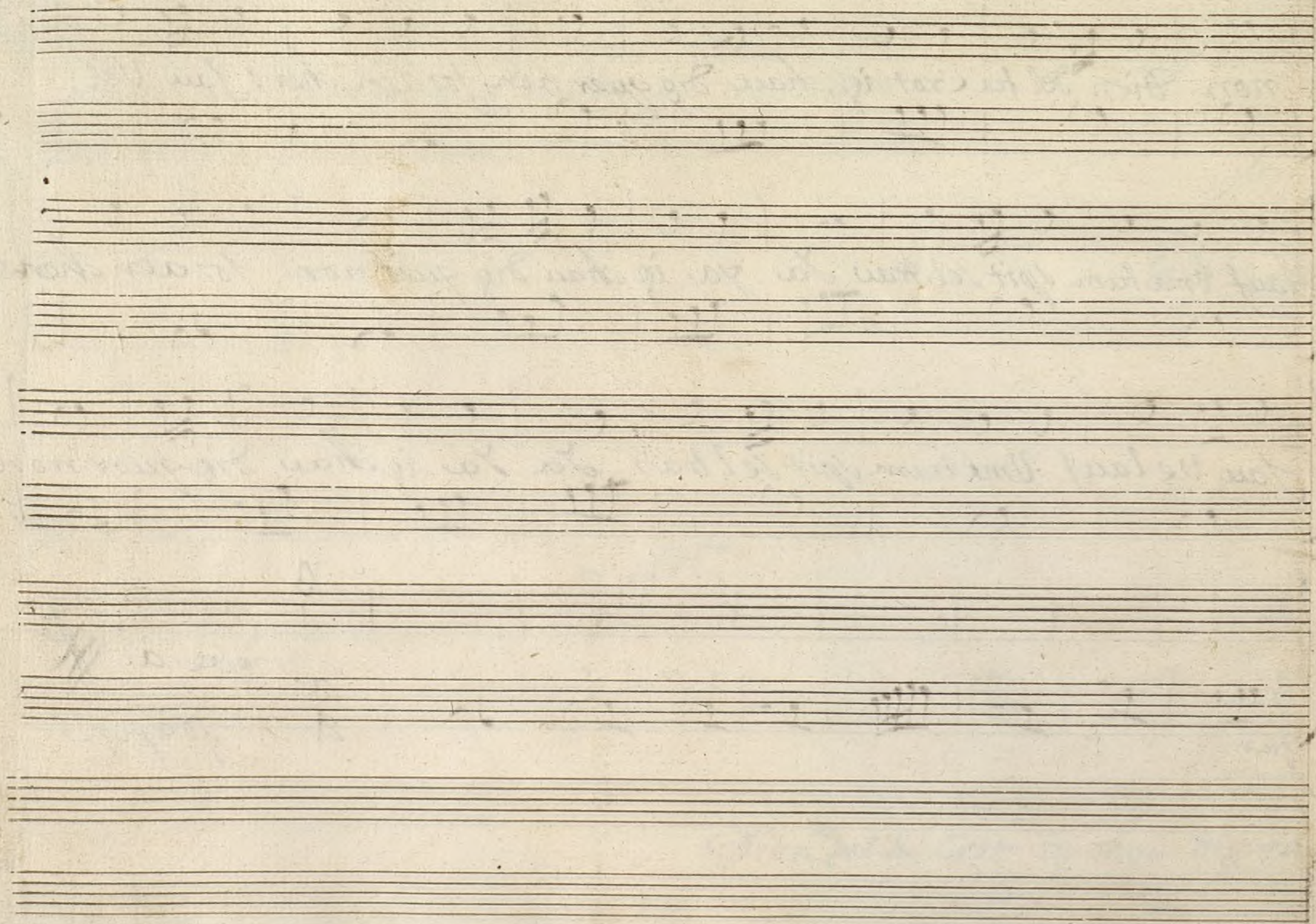
non Dien del tu Crot ig chau dig quer non fos aen chens jau Vel

lauf Vme tum spit sel trav Ja ya ig chau dig quer non fos aen chens

jau Vel lauf Vme tum spit sel trav Ja ya ig chau dig quer non

*fmo* *3*  
*4* *Sigue al*  
*3* *ya fin*  
*4*







Violin Primero

tonadilla à Solo

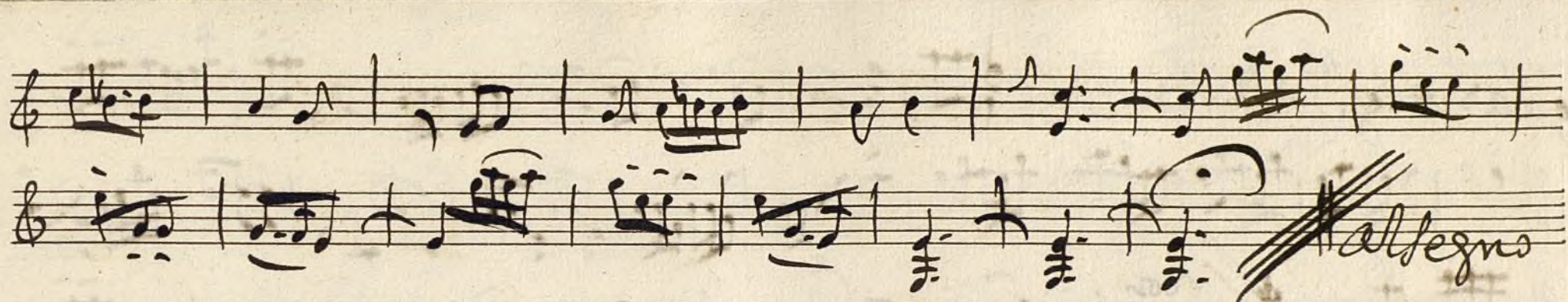
La Soldada;



*Alleg.<sup>ro</sup> Staccato*  $\text{C } \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'Alleg.<sup>ro</sup> Staccato' and 'C 2/4'. The notation is in a single system, with various note values and rests. Dynamic markings 'p' and 'f' are used throughout. The piece ends with a '3' time signature and the tempo marking 'Alleg. ro'.





Vol. 10



*Coplas Alleg.<sup>ro</sup> Moderado* 2/4

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Alleg.<sup>ro</sup> Moderado'. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), *le* (leggero), *pp* (pianissimo), and *ff* (fortissimo) are used throughout. There are also markings for *no* (no) and *Perid.* (Peridote). The score includes a section marked 'Como Prima' and another marked 'Poco le'. The tempo changes to 'Alleg.<sup>ro</sup>' in the final section. The piece concludes with a double bar line.

*p* *f* *le* *no* *Perid.* *le* *And.<sup>te</sup> p* *Como Prima* *Poco le* *f* *Alleg.<sup>ro</sup>*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The manuscript is written in dark ink on aged paper.

Key markings and annotations include:

- leg. vivo* (left margin, first staff)
- le* (multiple instances throughout the score)
- pp* (multiple instances throughout the score)
- pausa* (above the second staff)
- allegro* (at the end of the tenth staff, crossed out with a double slash)
- la 2.ª vez no se dice esto* (written below the bottom staff)



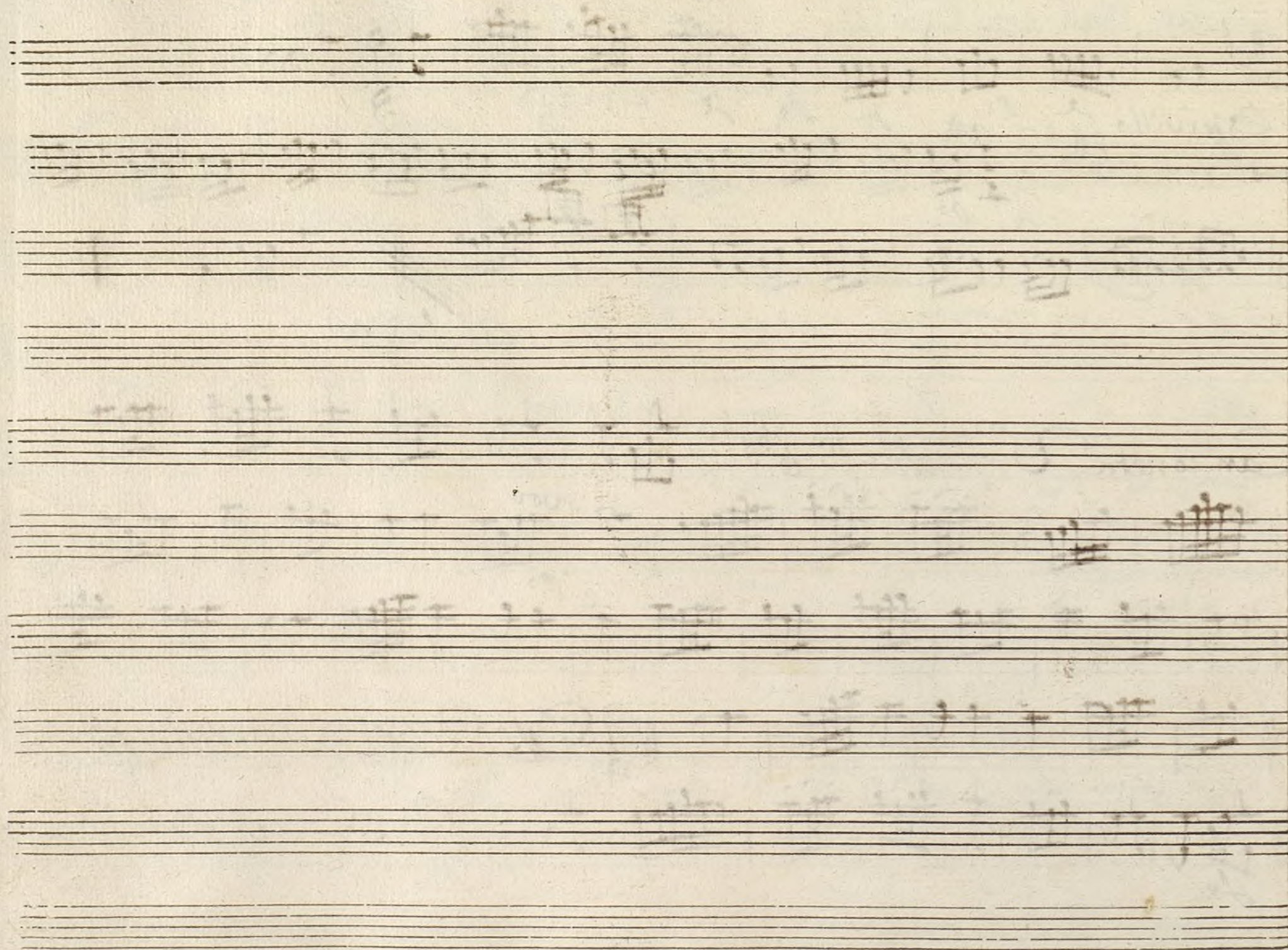
The image shows a handwritten musical score on aged paper. The first section is titled "Segui Allegro" in a large, flowing script. It is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages, often grouped in threes (trios). There are several dynamic markings, including "p" (piano) and "f" (forte), and some slurs. The second section is titled "Canzion Allegro" in a similar script. It also features rapid sixteenth-note passages and dynamic markings. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. At the bottom right, there is a faint, printed text "Ayuntamiento de Madrid".



Handwritten musical score for a piece titled "Equivillo" by "Como Prima". The score is written on three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and melodic lines, with some notes marked with "p" (piano) and "f" (forte). The second staff is in treble clef with a key signature of two sharps, and it contains a series of chords and melodic lines, with some notes marked with "p" and "f". The third staff is in bass clef with a key signature of two sharps, and it contains a series of chords and melodic lines, with some notes marked with "p" and "f". The word "arlegno" is written at the bottom right of the page.

*Can coneta* *V<sup>a</sup>*. *All.<sup>o</sup>* *#* *8* *#* *3*





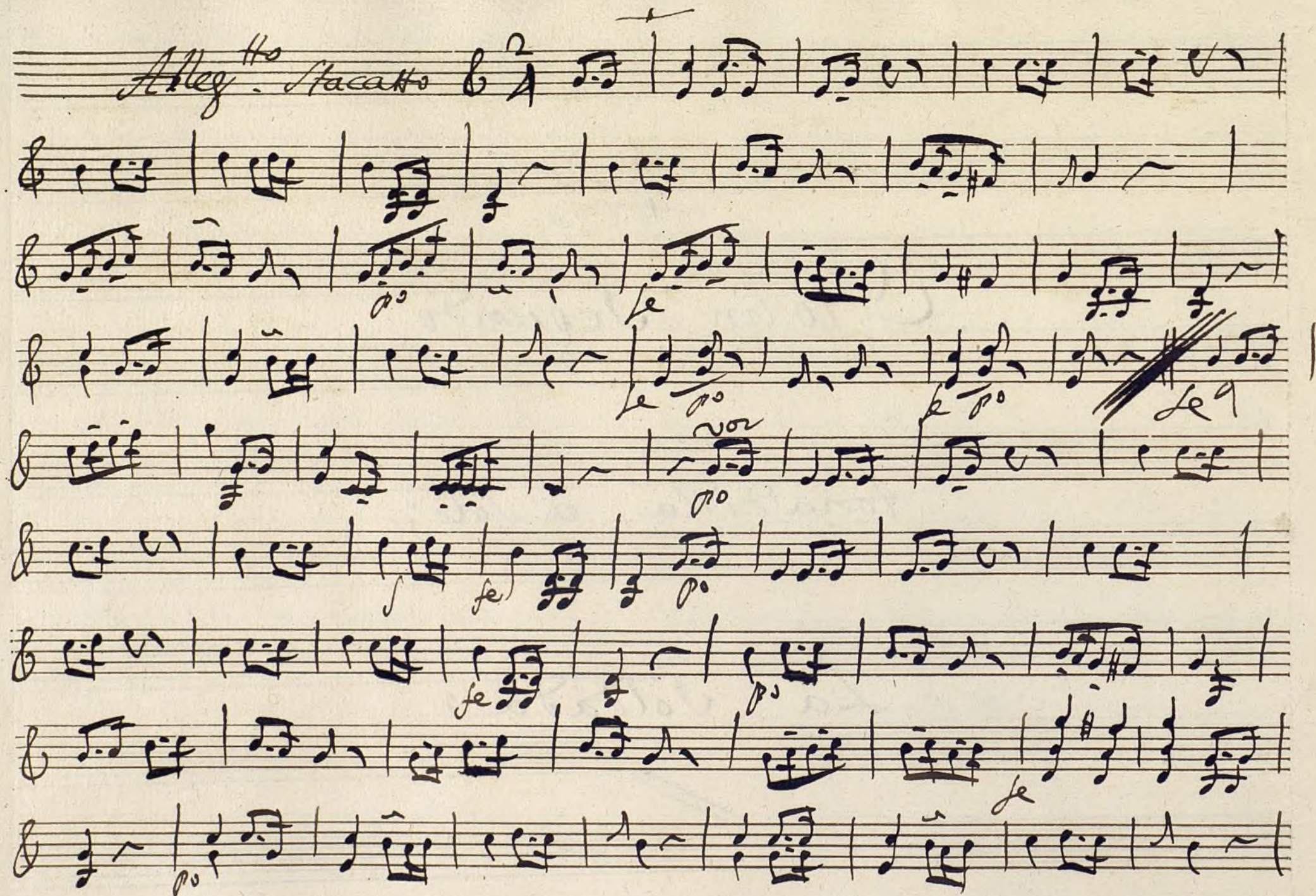


Violin Segundo

Tonadilla à Solo;

La Soldada







Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 3/4 time signature and includes the marking "Allegro". The fourth staff ends with a double bar line and the word "Allegro".

le *po*      le *po*

3 *Allegro* *po*

*Allegro*

*Volante*



# Coplas

*Alleg<sup>ro</sup> Moderado*  $\text{b}^b$   $\frac{2}{4}$

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Alleg<sup>ro</sup> Moderado'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'le' (leggero), 'And<sup>te</sup>' (Andante), 'Como prima', and 'Poco le'. There are also some markings that look like 'Poco' and 'Alleg<sup>ro</sup>'. The score concludes with a double bar line and a repeat sign.

*And<sup>te</sup>* *Como prima* *Poco le* *Alleg<sup>ro</sup>*

Apilamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Dynamic markings and tempo changes include:

- le* (multiple instances)
- Paura*
- Alleg.*
- la 2.<sup>a</sup> vez no redice eto*
- al segno*
- Volte'*

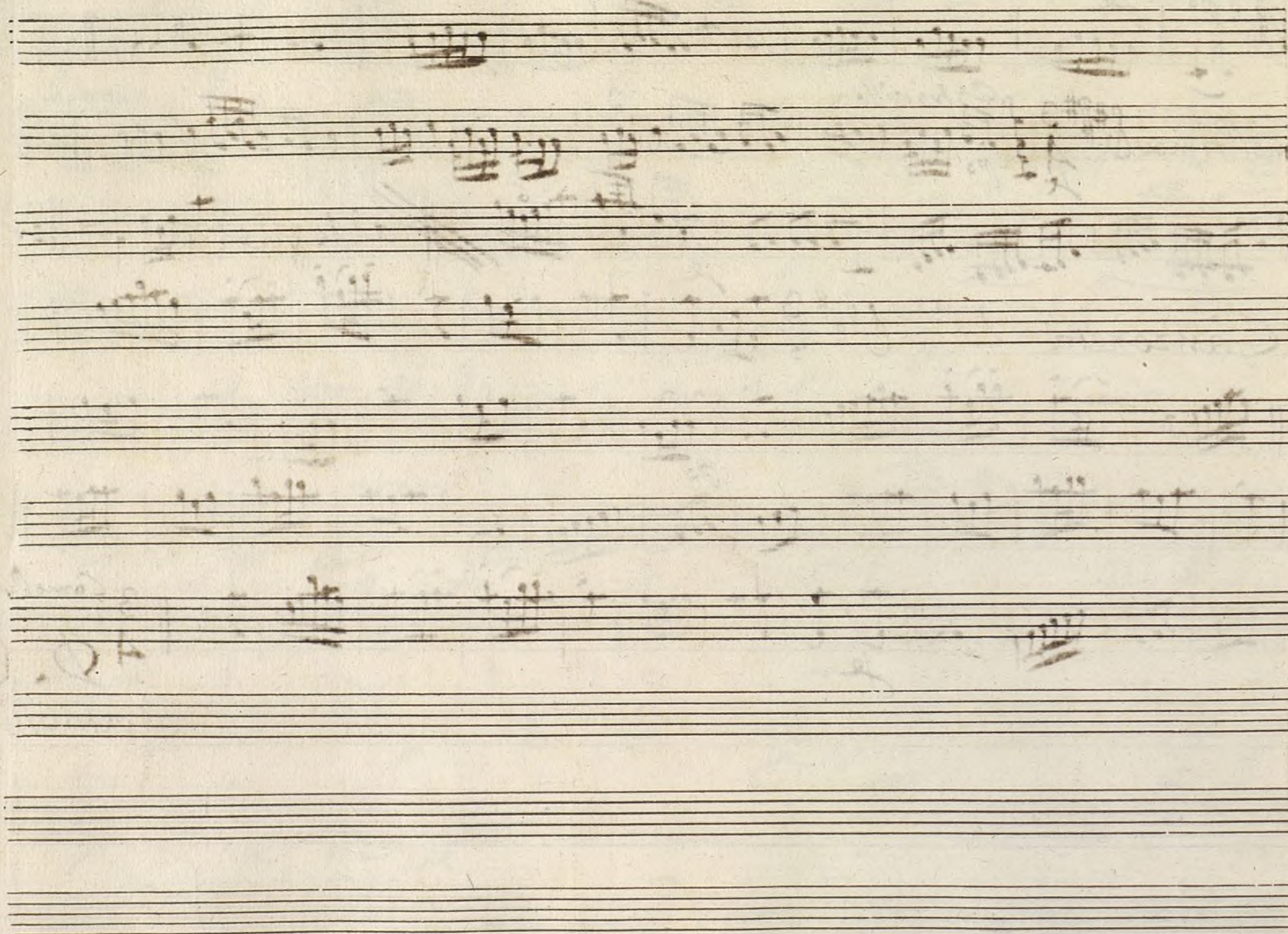


A handwritten musical score on aged, yellowed paper. The title 'Segni. Alleg.' is written in a cursive hand at the top left. The time signature is 3/4, and the key signature has three sharps (F#, C#, G#). The score consists of five staves of music. The notation is dense, featuring many beamed sixteenth and thirty-second notes, as well as triplets indicated by a '3' over the notes. There are also rests and some markings that look like 'no' or 'p' (piano). The paper shows signs of age, including stains and some fading of the ink.



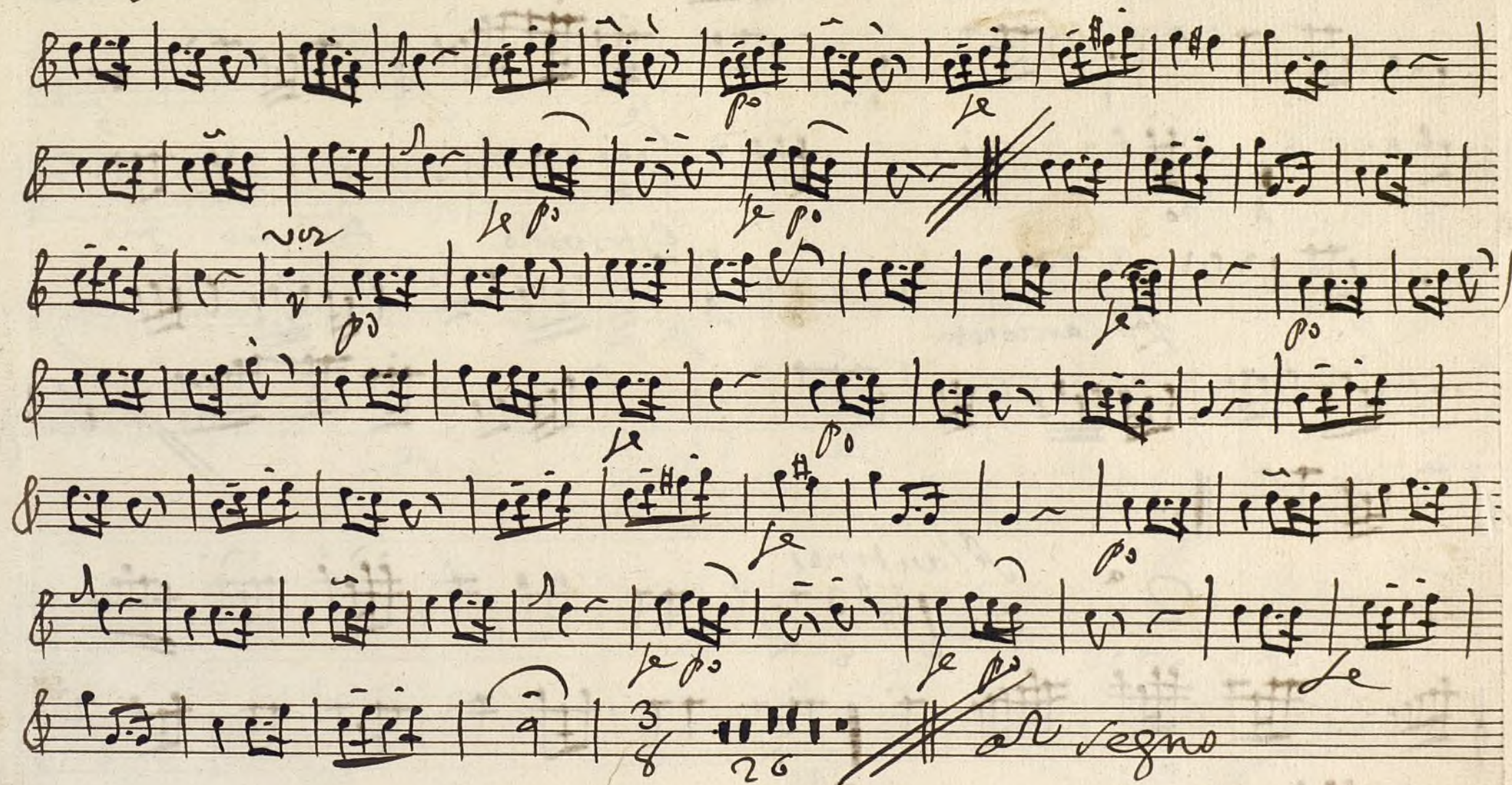
*le*  
 Como Prima *Esquivillo*  
*po No 20* *po No 20* *po* *le* *allegro*  
 Canzoneta 2<sup>a</sup>  
*po* *le*  
*le*  
 Como Prima  
 3/4 D.C.  
*allegretto*







~~Flautin~~ Flautin ~~Allegro~~ sonadilla à solo; La volcada / 22



Coplas haze // Volte







Boe. 2.<sup>o</sup> ~~Obse. Segundo~~: Flautín ~~Segundo~~ tonadilla à solo; La soldada :/.

23

*Alleg.<sup>ro</sup> Maatto:* 6/8

*allegro*

Coplas taze :/

Voln



Handwritten musical score for a piece titled "Canzoneta 2.<sup>a</sup>". The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing a section labeled "Allegretto". The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), and dynamic markings (p, f, sf, ff). The handwriting is in a cursive style, and the paper shows signs of age and wear.



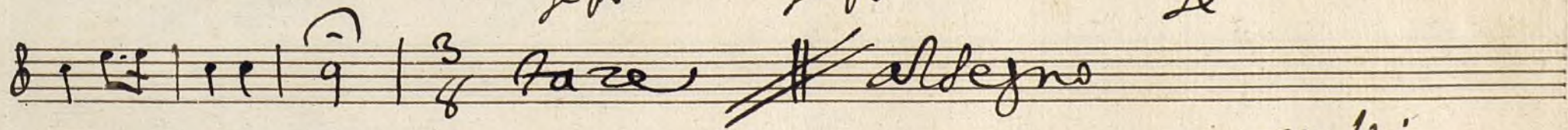
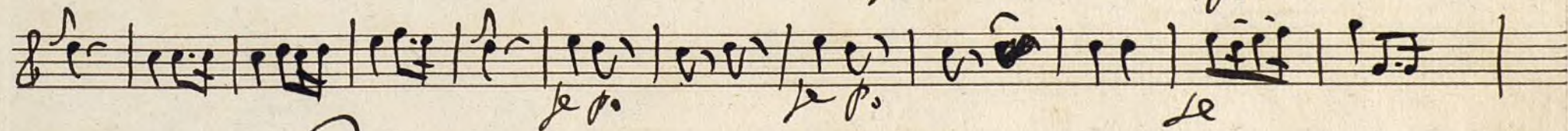
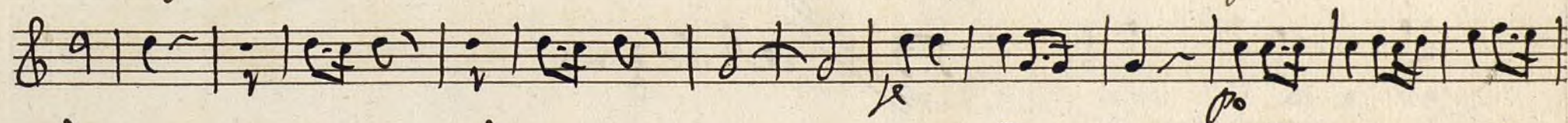
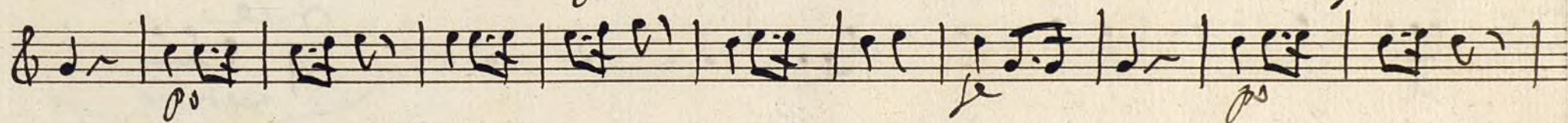
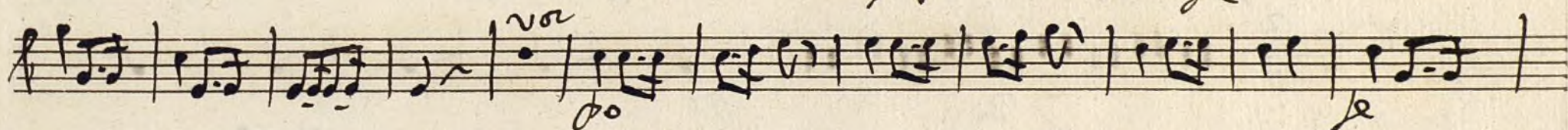
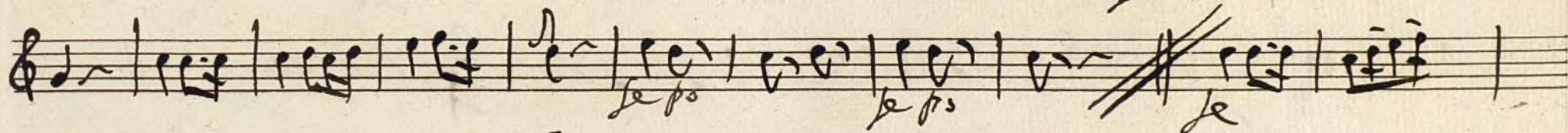
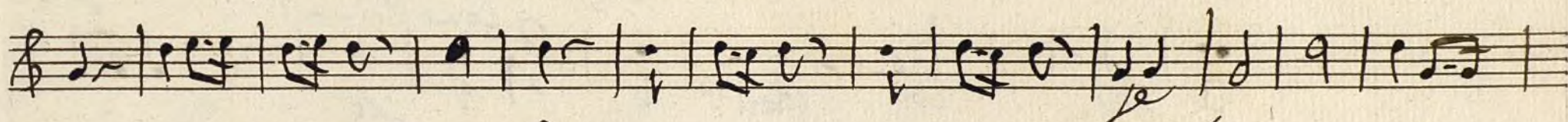
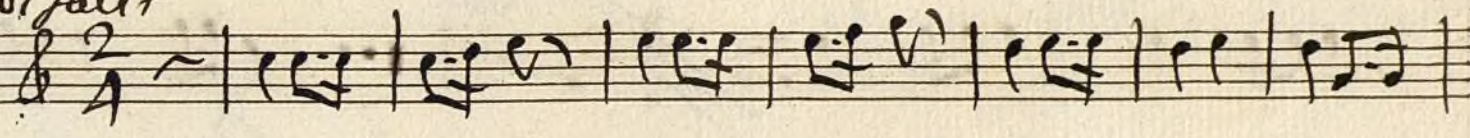
*Trompa Primera*

*sonadilla à Solo; La Soldada.*

24

*Clarinet In C solfaut*

*Allegretto*



*vol'n'*

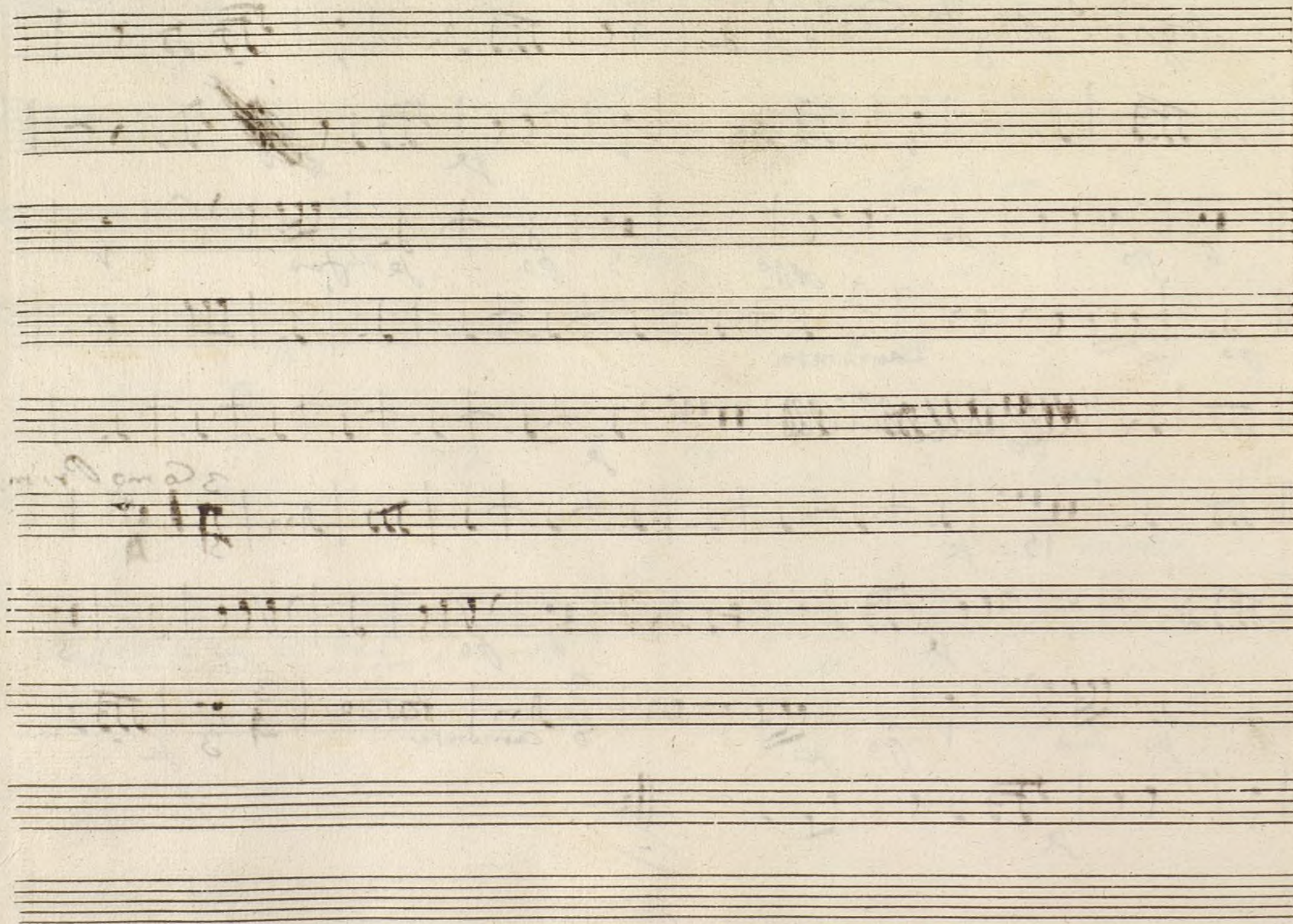














*Trompa segunda*

+

*bonadilla solo; La soldada.*

26

*Clarinet In C solfaut*

*Allegro*

*2/4*

Handwritten musical score for Clarinet in C. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The melody is written in a single line. Dynamics include 'p' (piano), 'pp' (pianissimo), and 'f' (forte). There are several slurs and accents. A key signature change to one flat (F) is indicated by a double bar line with a sharp sign. The score ends with a double bar line and the word 'Volte' written below the staff.



*Coplas Allegro*  $\text{C}\sharp$   $\frac{2}{4}$

*Periódico*

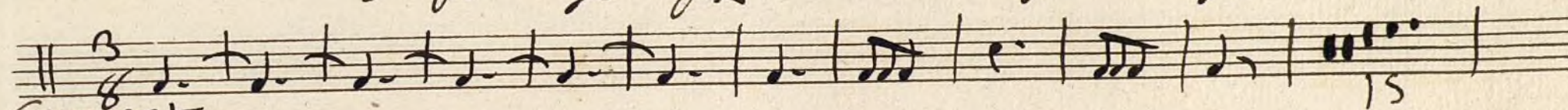
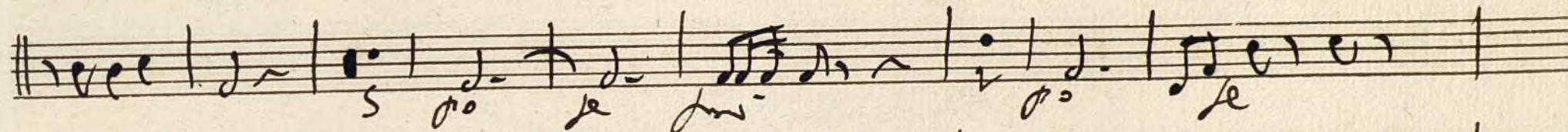
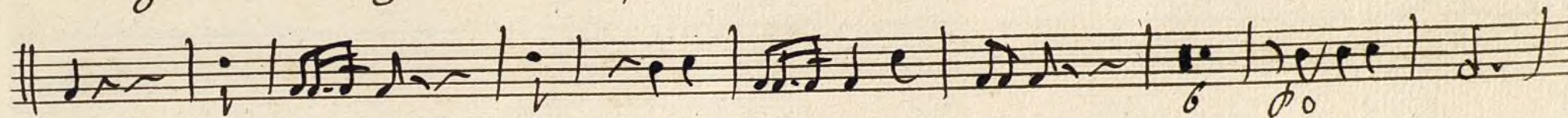
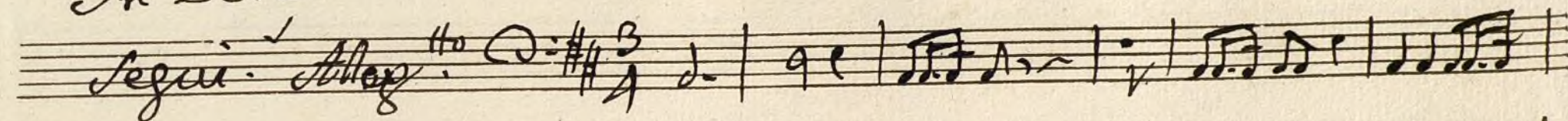
*Allegro*  $\text{C}\sharp$   $\frac{3}{8}$  72

*no dice la 2.<sup>a</sup> vez* *allegro*

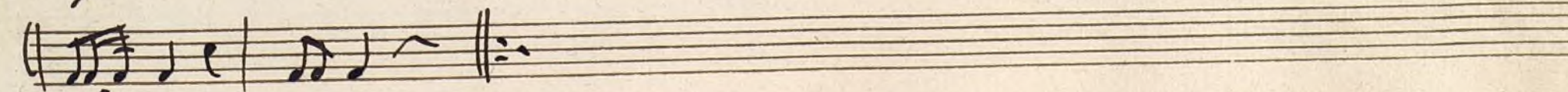
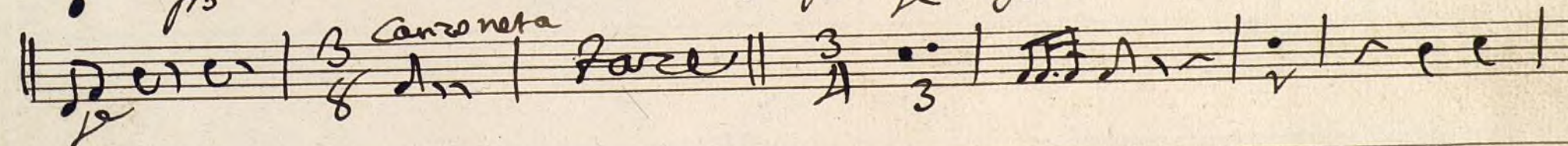
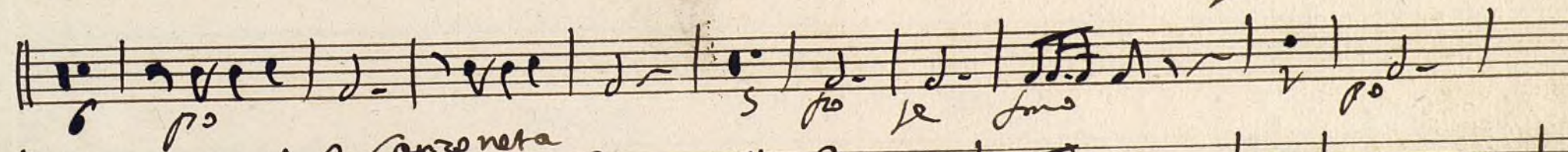
*eto*



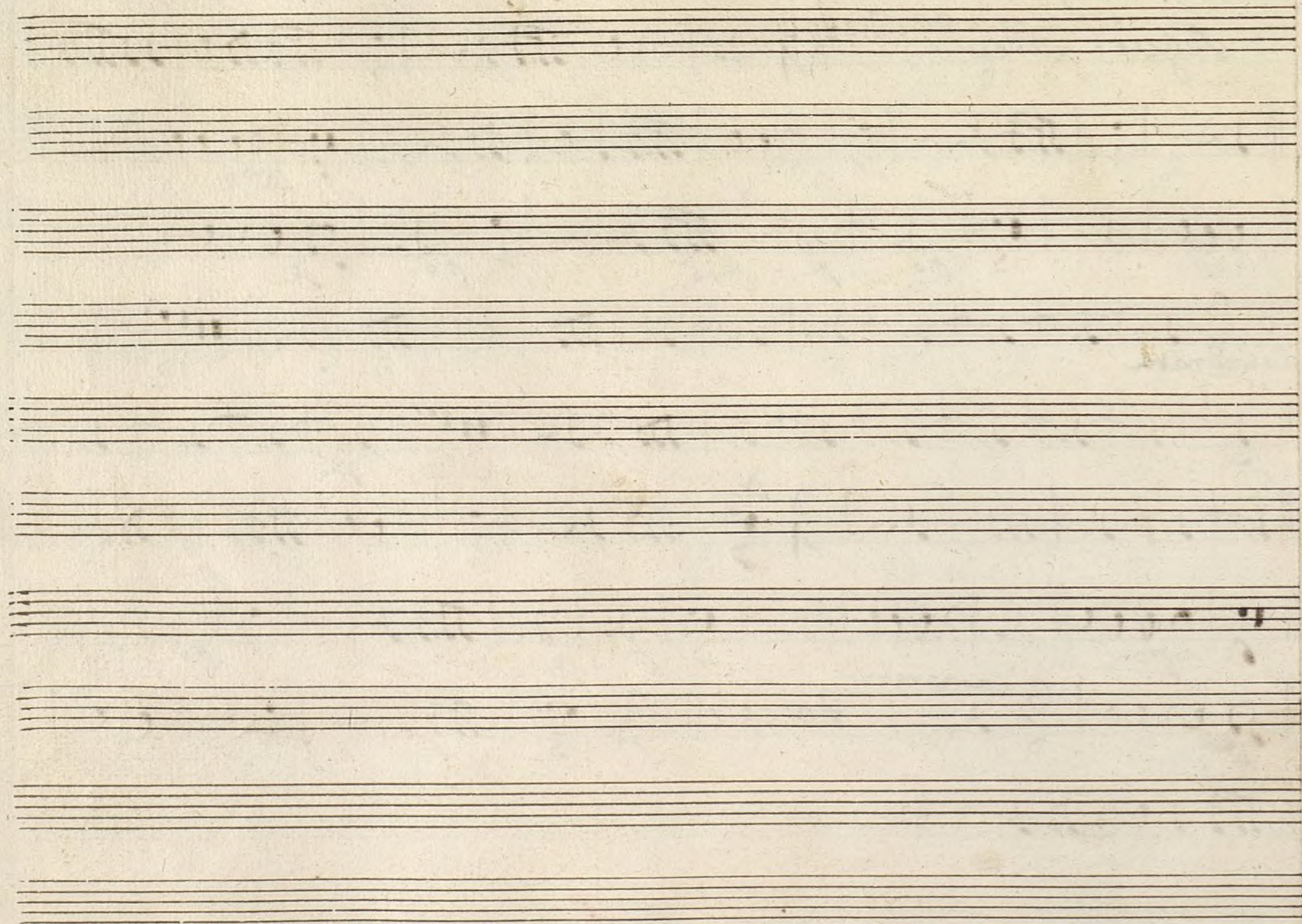
In Dela



Canzoneta









*Contrabajo;*

*Tonadilla à solo;*

*La Soldada*



*Allegretto spaccato*  $\text{C}:\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'Allegretto spaccato' and 'C: 2/4'. The notation includes various note values, rests, and dynamic markings. A double bar line with a repeat sign is present on the fourth staff. The piece concludes with a final measure on the tenth staff.



Handwritten musical notation on two staves. The first staff contains a series of eighth notes with stems. The second staff contains a similar series of eighth notes, followed by a double bar line and a fermata, then a double slash and the word *allegro*.

*Volte p<sup>to</sup>*







Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score concludes with a double bar line and the tempo marking "allegro".

Dynamic markings and performance instructions include:

- le p<sub>o</sub>* (multiple instances)
- Punteado*
- arco*
- le*
- 2<sup>a</sup> vez*
- esto no redize la 2.<sup>a</sup> vez*
- allegro*
- valti*



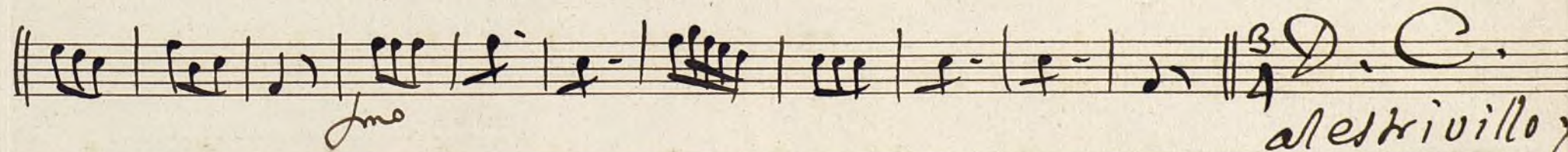
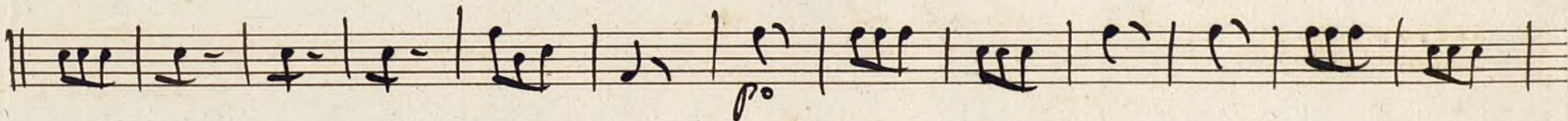
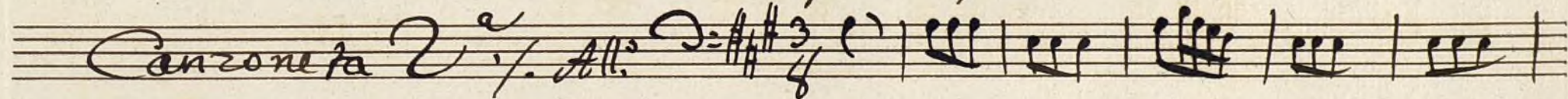
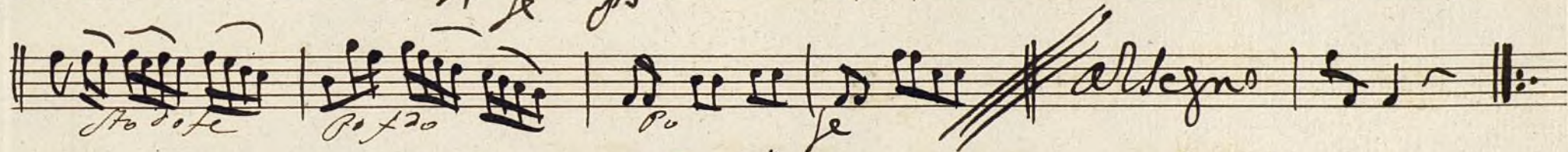
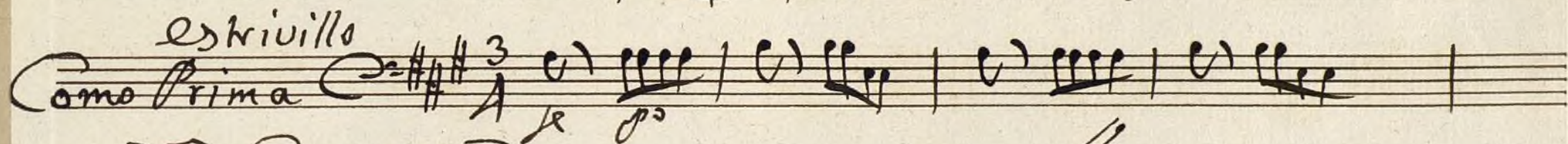
*Segui. Allegretto*  $\text{C} \sharp \text{D} \sharp \frac{3}{4}$

*fmo* *Violon* *futi* *fmo* *Cre. Le Siquen la Canzoneta*

*Canzoneta 1.<sup>a</sup> All.<sup>o</sup>*  $\text{C} \sharp \text{D} \sharp \frac{3}{4}$

*fmo* *Le*





*Estriullo y.*