

Leg.^o 30. n. 15.

Mus 166-12

27. 22. con do. le. 22.

t

1784

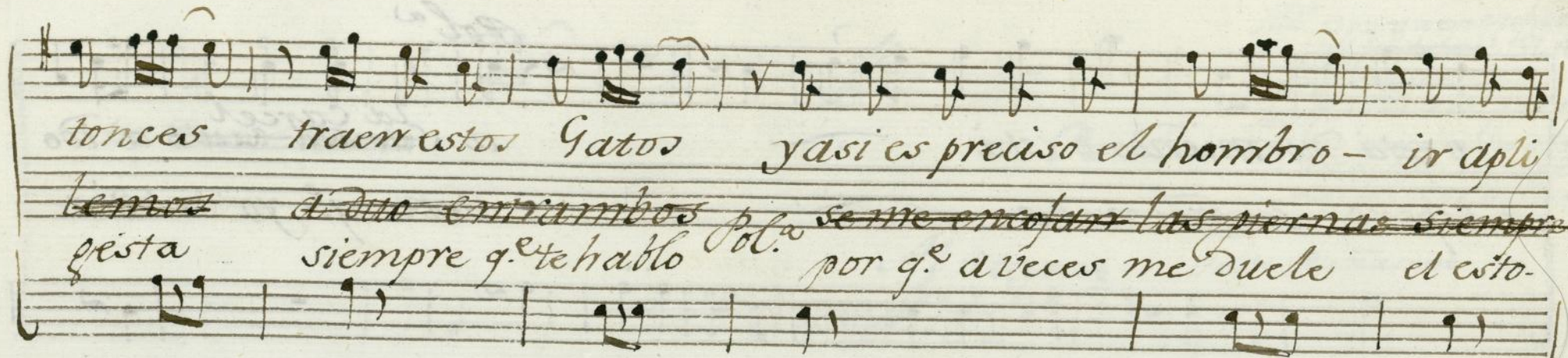
Con.^{ar} a Duo

Polonia - Falce


El Peluquero y la Criada

Leg.^o 5. n. 8

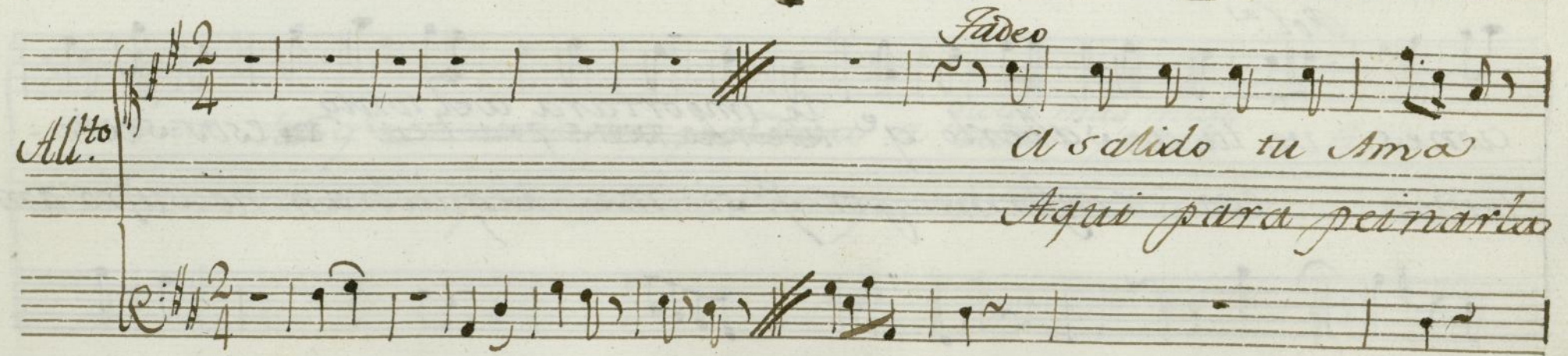
De Laserna.



tonces traen estos Gatos y asi es preciso el hombro - ir apli
camos a ~~duo~~ ~~enrambos~~ ~~pl.a~~ ~~se me encofar las piernas siempre q.~~
gesta siempre q. te hablo ~~pl.a~~ por q. a veces me duele el esto-



cando y asi es preciso el hombro ir apli cando - *Al Segno*
~~vaito se me encofar las piernas siempre q. vaito.~~
mago por q. a veces me duele el estomago



All.to *Fadeo*
A salido tu Ama
Aqui para peinarla

Pol.^a
o está durmiendo o está ~~la Carcel~~ a ido
espero su orden es ~~ve~~ q.^e yo de día

Fad.^o
a tomar suero a tiene acaso obstruc-
temo a los hombres temo y de noche los

Pol.^a
ciones ve tu a saberlo q.^e ~~le importara a el tonto~~ ~~tema~~ ~~tema~~ ~~tema~~ esos secre-
temes eso conforme por q.^e si me requiebran no sufro amo

Fad.º e para ti es escopeta
del ~~paño~~ 1.º Globo.



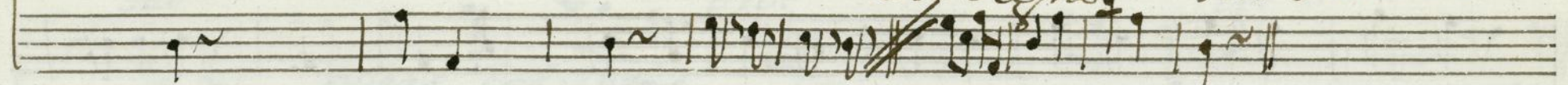
tor

Parola. Pol. un muchacho q. me
tira a mi el tupe
todas los dias de fiesta

res no

Fad.º de veras.
Pol.ª Puñareve

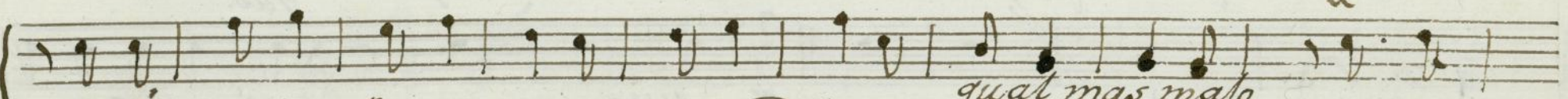
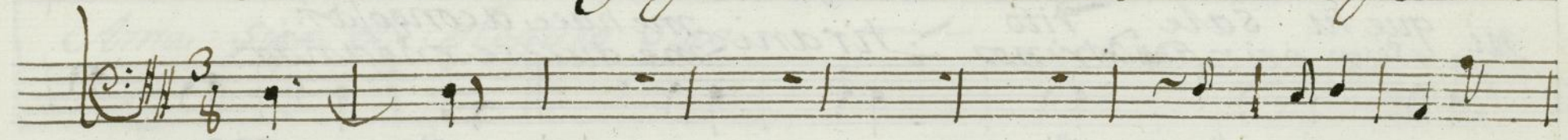
Al segno



Fad.º

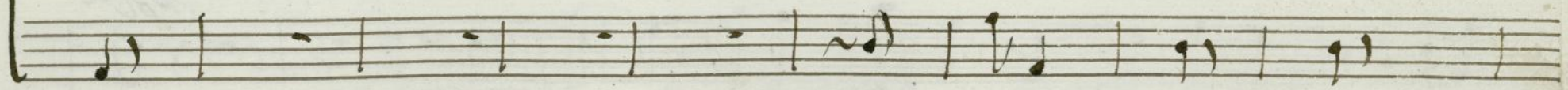


Si quisieras Catalina ir peinada de mi mano
Pol.ª tambien yo prometo hacerte al erizon el peinado



venias tu q.º erizones te pondria a ~~esta~~ ^{qual mas malo} ~~pasase~~ tira

del mismo modo q.º le hace el Petuquero del castro tira



nilla ^{que eres muy graciosa} ~~XXXXXX~~ ~~XXXXXX~~ tira ^{nilla para enamorar} ~~XXXX~~ ~~XXXXXX~~ ~~XXXX~~ ~~XXXXXX~~ ~~XXXX~~ ~~XXXXXX~~ ~~XXXX~~ ~~XXXXXX~~

f

pues tus ojos tienen gracia hasta para despreciar. tira

ni que tu sale ^{rito} ~~de un peina de~~ ~~doctrinos~~ tirani ^{me hace a congojar} ~~me quiere engañar~~

f *p* *f* *Fad.*

All.to Mira q. Pelu-

quero. soi de Bialocho soi ^{pol.} a.

q.^e ora compa duto se ba yte al sop se
~~me esna ariant~~ ~~me~~

Fad. *Pol.* *Lot 2*
al de ~~brida~~ miqas calientes ~~axxa~~ axxa Manolo y mientras viene el

p *for*
Ama siga el coloquio siga

All. Coplas.

Fad.
si con migo te casaras pronto dichosa serias
si me quieros de modista pondremos luego una lonja

Pol.



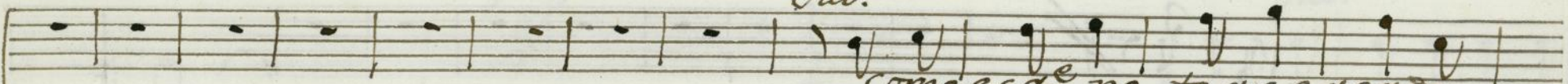
pronto dichosa — serias no me faltari — a
podremos luego una lonfa con un letterero que



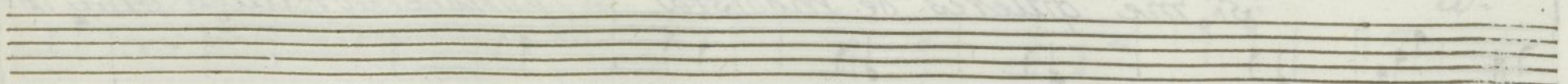
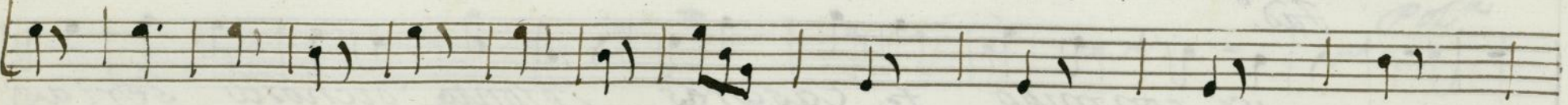
muermo y quiza otras epi — ~~XXXXXX~~ ^{Corillas} y quizas —
diga almacen de to das modas almacen —



Fad.



como es qe no te as casado
~~Dize~~ ^{habla} ~~personas~~ ^{personas}
que dirà q. no de personas



con esa gracia q. tienes con esa
~~con esa gracia q. tienes con esa~~
 te vea hacer en la tienda te

Pol. a
 es q. di gracias en las embros q. espantar los hom bres sueten
~~es q. di gracias en las embros q. espantar los hom bres sueten~~
 q. otras q. un vendido puerros en coche simon pasean

q. ra en coche *Fad.* Ju - - - q. buena
 Ju - - - que laqar

Pol. a

trucha q.^e serás tu su -- y tu Manolo q.^e buen taur
tifa que serás tu su -- y tu que casa para alcaburs

Fad.º

q.^e aportamos q.^e si yo me arrobo apa tadas te desapp el-
q.^e aportamos q.^e si yo me engrio te desago todo el umor

Pol. a

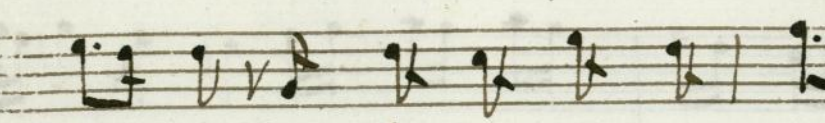

Globo que aportamos q.^e si yo me atujo de un sopapo te quito ese.
fio q.^e aportamos q.^e si yo me apaño con las uñas te saco el re

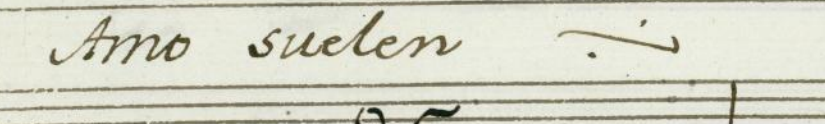
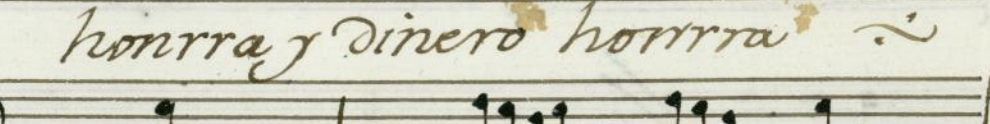
Fad.
pupo a ladina y mona ninguna chuscorra te a
daño yes esto de veras no q.^e son fijo teras pues

Pol.^a
bentafa a ti. calla D.ⁿ Teroncio que me da un soporacio de o-
eres mi amor *Fad.* venga de la mano a ~~teron~~ me allana yes-
ello *Pol.^a* *luz.*

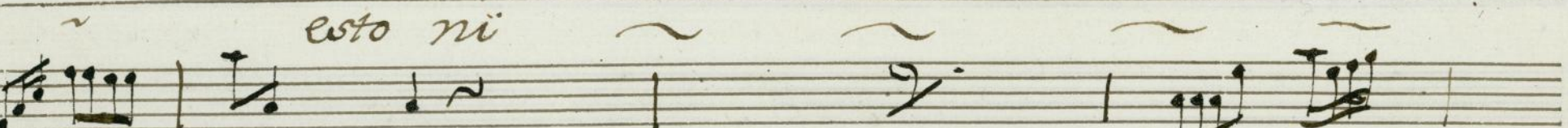
Pol.^a
irte mentir de esta si es chusca - da
to se acabo y esto con las sequi - llas.

Fad.
Entre se le ponen la xopa le asaltan la dis
Pol.a
entre unas gustan de bromas otras de los ma
Fad.
pensa se destruyen los trastos y quanto ai qolosean y con nombre de
Pol.a
jillos otras de los retozos y otras de los pellizcos y otras gustan de
Fad.
Primo y con nombre entran el Majo — y el Diablo q.^{no.}
Causas y otras q.^e los efectos — — suelen costar al.

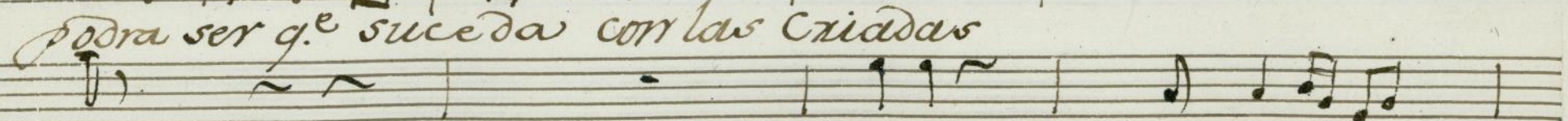
duerme y el  Despierta en ambas des 

Año suelen  honrra y dinero honrra 

lo 12
esto ni mas ni menos en muchas Casas 

esto ni 

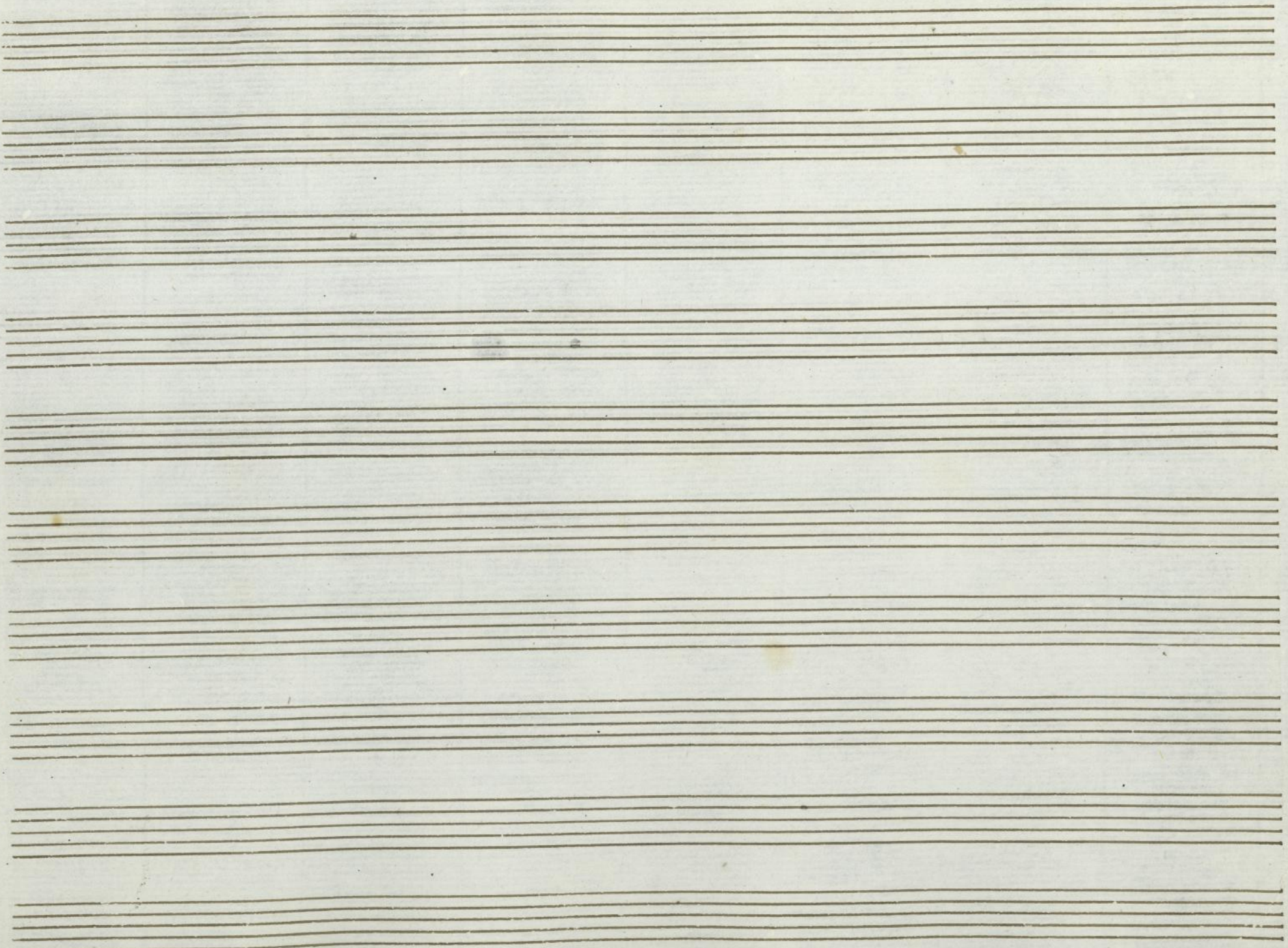
 podrá ser q. e su - 

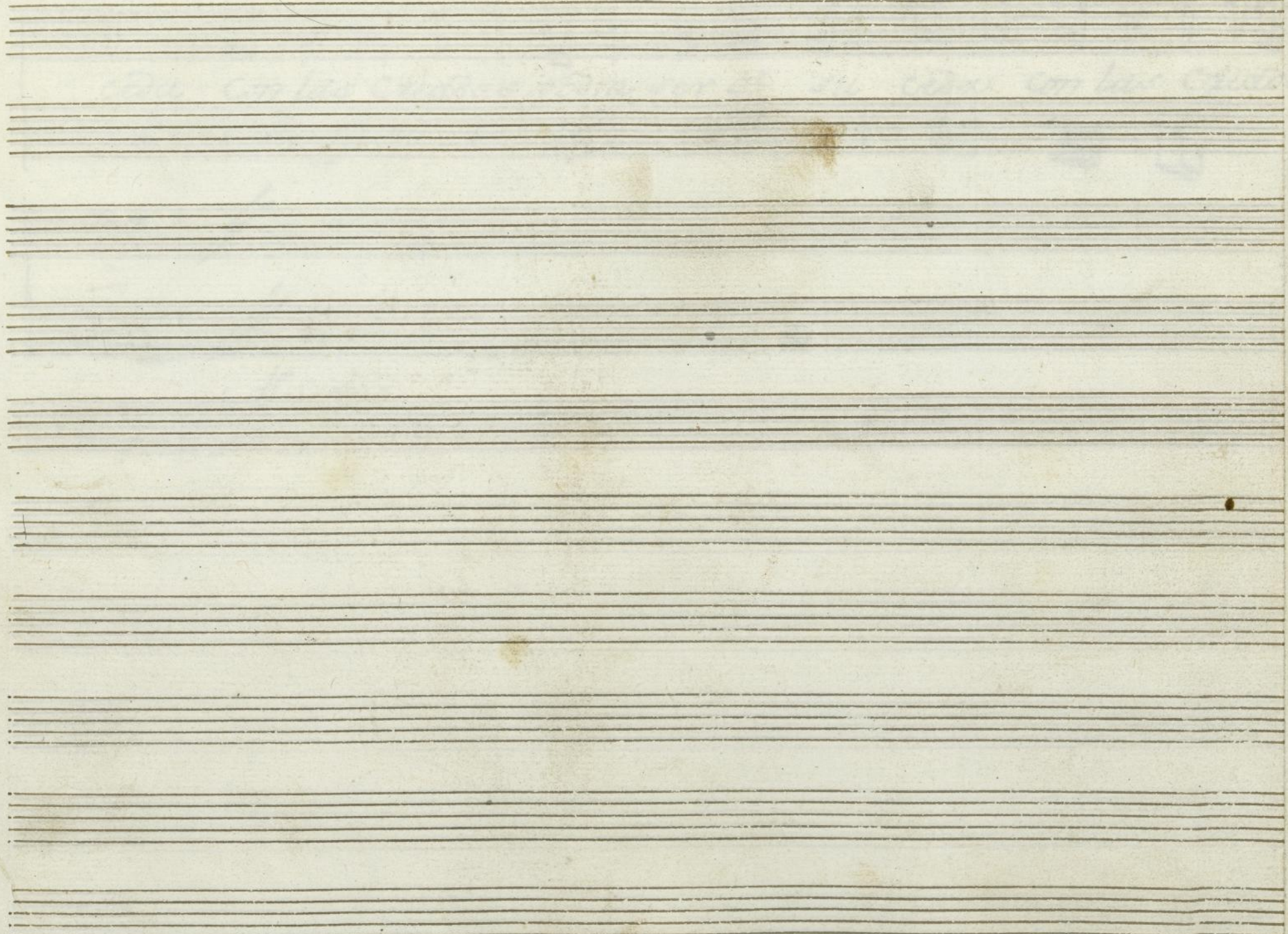
podrá ser q. e suceda con las Criadas 

cēda con las Criadas podrá ser qe su cēda con las Criadas

Allegro.

8





Violin I. Son.^{da} a duo el Peluquero y la Criada

The image shows a page of handwritten musical notation for Violin I. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics such as *pp*, *mf*, *f*, and *for* are indicated throughout. There are several instances of slurs and accents. The notation includes various note values, rests, and slurs. The paper shows signs of age, including some staining and foxing.

All.^o 

And.^o 

All.^o 

A handwritten musical score on ten staves. The first staff begins with the tempo marking *All.* and a 3/4 time signature. The music is written in treble clef and includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo) are used throughout. Performance markings include *crec.* (crescendo) and *for* (forzando). The score concludes with a double bar line and the tempo marking *Al segro*. The paper shows signs of age, including some staining and foxing.

Al segro Ayuntamiento de Madrid

t

Violin 1^o Con.^a a duo el Peluquero y la Criada

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a cursive, handwritten style. Dynamics such as *f*, *po*, *p*, and *for* are used throughout. There are several instances of slurs and accents. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Respro

All.^o 







*Allegro
y Parola*

And.^o 

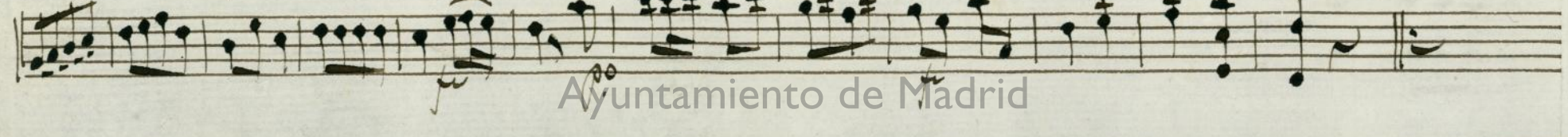


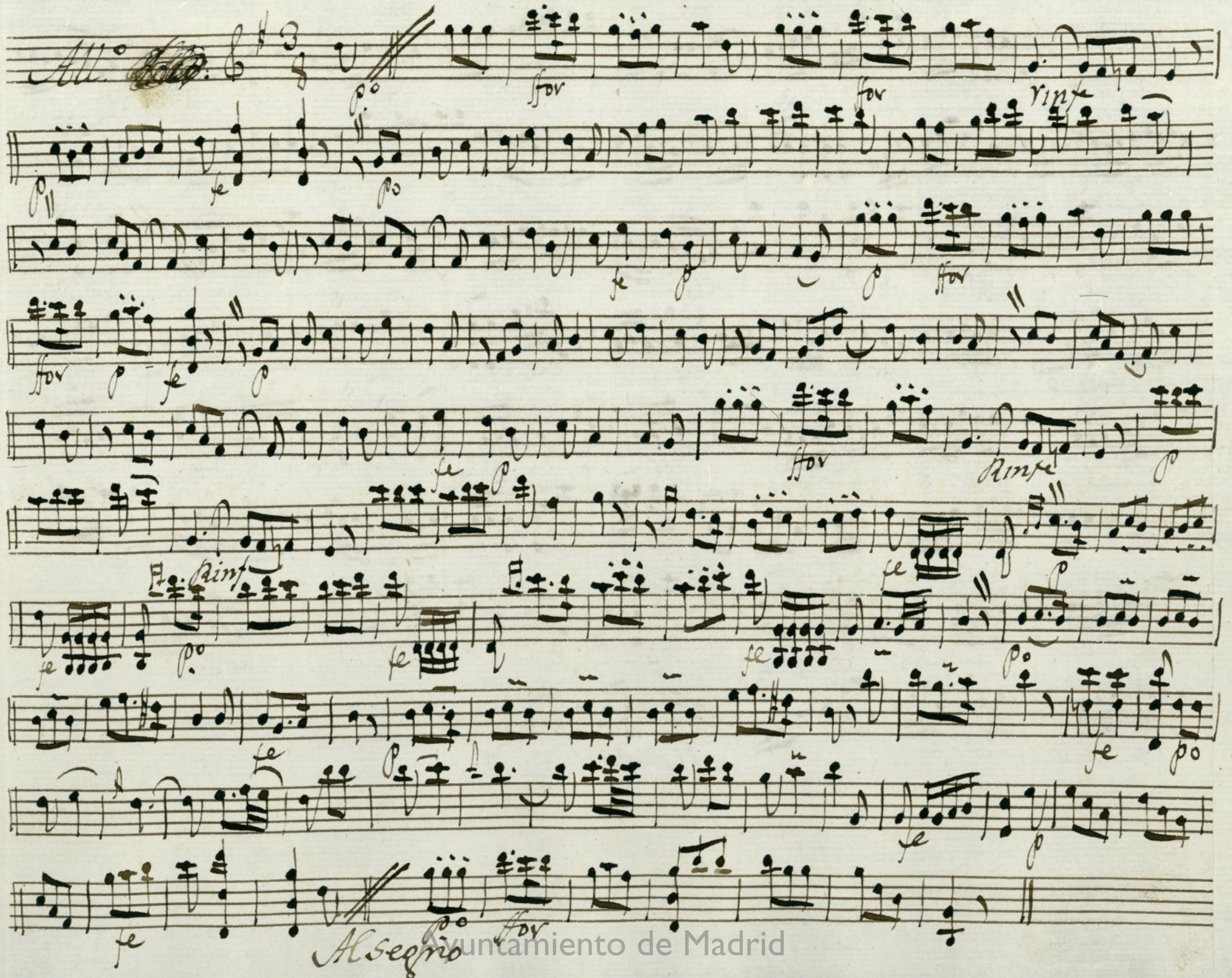


Allegro

All.^o 





All. ~~*And.*~~ 

Allegro Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *cres.*, and *for*. The piece concludes with a double bar line and the tempo marking *Allegro.*

Violin 2.^o Ton.^o a duo el Pelug.^{to} y la Criada

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *fe* (f), *p* (piano), and *for* (fortissimo). There are several slurs and accents throughout the piece. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line on the tenth staff.

Allegro.

All.^o 3/4

p *f* *po* *f* *for* *for* *p* *f* *cres.* *f* *for* *for* *p* *f* *cres.* *f*

Allegro.

Violin 2.º *For.^a a duo* *Al Petrucci y la Criada*, Mus 166-12

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The music is written in a cursive hand and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *for.* (forte), *p.* (piano), and *f.* (forte) are indicated throughout. There are also some markings that appear to be *for.* with a dot above it. The score concludes with a double bar line and a final chord.

Al Segno

All.^{to} 8 \sharp \sharp 2 *pp* *Allegro* *Parola*

And.^{no} 8 \sharp \sharp 3 *pp* *Allegro*

All.^{to} 8 \sharp \sharp 2 *pp* *Allegro*

Handwritten musical score on ten staves. The notation includes treble clef, 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings like "p.o.", "cres.", and "f". The piece concludes with the instruction "Al segno".

Oboe 1.º Con.º a duo Peluquero y Criada

And^{no}

M. segno.

All.^{to}

Parola.

Tace $\frac{3}{4}$

All.^{to}

Oboe 2.^o Con.^a a duo et Pelug.²⁰ y Criada

Allegro.

Tace 3/4

All. $\text{G}^{\#}$ $\frac{3}{4}$

Allegro.

Trompa 1.^a Ton. a^{do} el Peluquero, y la Criada

Handwritten musical notation on a five-line staff, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece. It features a *for* marking and a triplet of eighth notes.

Handwritten musical notation on a five-line staff, including a *Allegro* marking and a double bar line.

Handwritten musical notation on a five-line staff, starting with an *All.^o* marking and a 2/4 time signature. It includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a *Parola. y tace* marking and a 3/8 time signature.

Handwritten musical notation on a five-line staff, starting with an *All. poco* marking and a treble clef. It includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a *je* marking and a 2/4 time signature.

Handwritten musical notation on a five-line staff, including a *je* marking and a 6/8 time signature.

Handwritten musical notation on a five-line staff, ending with an *Allegro* marking and a double bar line.

All. $\text{C} \#$ $\frac{3}{4}$

Allegro.

7

Trompa 2.^a Ton.^a a Duo. Pelug.^{2o} y Criada

f *6* *3* *f* *Allegro.* *Allo.* *Parola y tace* *Allo poco.* *f* *Allegro.*

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

f

Allegro.

Bajo Con.^a Duo el Peluquero y la Criada

Handwritten musical score for Bassoon (Bajo Con.) in a duo with the hairdresser and the maid. The score consists of ten staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand with various dynamic markings such as 'f', 'p', 'ff', and 'p' throughout. The piece concludes with the instruction 'Allegro.' written in a larger, decorative hand.

All.to $\text{C} \#$ $\frac{2}{4}$ *p* *f* *for* *Allegro* *Parola*

And.no $\text{C} \#$ $\frac{3}{4}$ *f* *p* *f* *se*

Allegro

All.to $\text{C} \#$ $\frac{2}{4}$ *p* *f* *for* *p* *f* *rinfe* *f* *p*

All. poco. $\text{C} \#$ $\frac{3}{4}$ *p* *for* *for* *rinfe* *f* *p*

for p

