

Leg. 32 n. 13.

la letra

Ha Trederi Man y ...

la letra se queda en casa la ...

1786

Leg. 4 n. 10

t

Fon. a Duo

Mus 104-4

A

El Comico Sincero.

Jo.

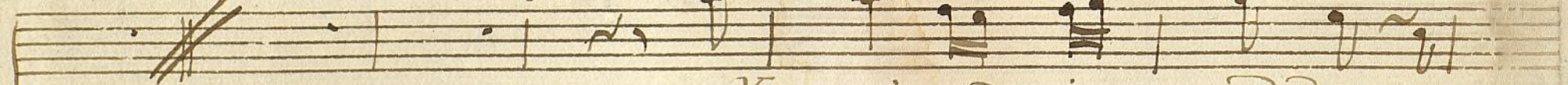

104

De Laserna.

12000 26655

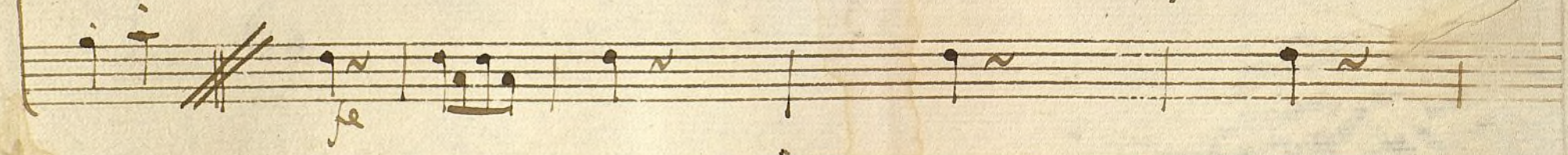


*All. Modto*



*For d. s*

*Ya esta deci dido*  
*A Brinole espero con*



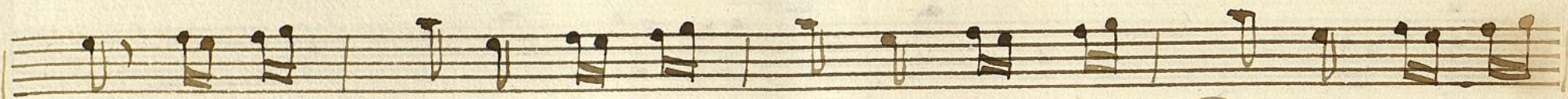


Comica e de ser que quiero del Teatro go  
 mucho inte res por ver si me impone de.

zar el placer soi dirosa soi gra-  
 to q. e de hacer que precioso que quis-

ciosa y aplaudida me ve re y aplaudida  
 toso es el teatro a mi entender es el





— soi airosa soi graciosa y aplaudida me ve

que precioso que gustoso es el Teatro a mi enten



der y aplaudida me verè y aplaudida

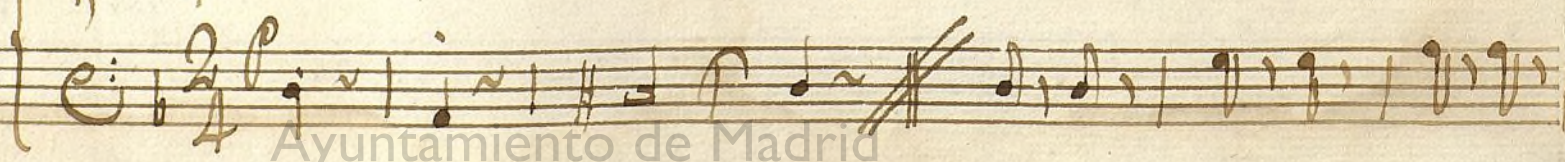
der es el Teatro a mi entender es el



*Allegro.*



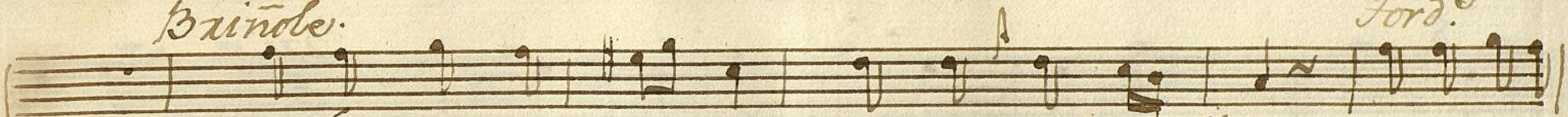
*Al mismo  
aire.*





*Briñole.*

*Ford.*



Esta es la Madama q.<sup>o</sup> me embio a llamar ya esta aqui Bri  
Fue cosas me tiene otra q.<sup>o</sup> mandar antes de de.



ñole voi con el hablar voi  
cerlo lo voi a mirar lo

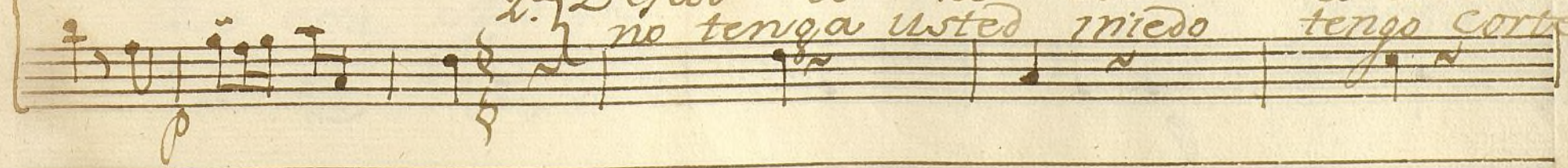


*Bri:*

*Ford. f*



1.<sup>a</sup>) A Dios seño rita yo cite a usted a  
con que fin Señora tengo corte.  
2.<sup>a</sup>) Dejád el re celo es usted de.  
no tenga usted miedo tengo corte.





*Bri:*

*ca tengo si si si si citar me una.*

*dad. / fiar / tengo si si si si Citar me una*

*moza u, citar me u, que*

*moza u,*

*Rinf Ford.º*

*diantres querrà que del*

*p*



todo mi pecho del  
del todo mi pecho indeciso es

ta del todo mi pecho indeciso esta inde

ciso esta. *Al Segno.* Parola.



Parola: Bri: Desemones de raxones y al punto epliquere uted.

Ford: pues de raxones no quita en pocas tela diai  
por raxioname del mundo yo quiero comical ser

Bri... y esa bocacion Señora es perfecta

Ford... puede ser.

Bri... y que quiero qe yo haga.

Ford... qual qe me cologue uted

Bri... ya que comical ser quiero saber el featro qe cosa es?

Ford... Si Señor yendo palabras vai a explicarcelo a uted.

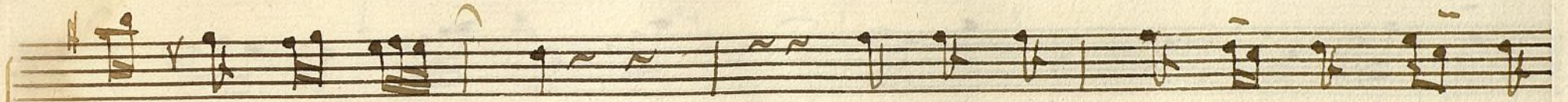
And. no

Ford. s

es a mi modo el featro un pensil bello un

Bri) Las flores qe en el featro admiran todos ad.





perisil bello — un — en donde

miran todos ad aunque pa.



las tres gracias tienen su asiento tienen

tecen flores son solo abrojos son



en donde las tres gracias tienen su a.

aunque parecen flores son solo a.





siento tienen      tienen su asiento —  
 brojos son      son solo abrojos

*Parola y*      *Br: con q.<sup>a</sup> el Teatro es un pensil*  
*al segno.*      *de flores para el Actor.*  
*Foro: asi parecei.*  
*Br: a Señora:*  
*q.<sup>a</sup> falsa es vuestra opinion*

*All.<sup>o</sup>*      *Tord.<sup>o</sup>*  
 Pues en  
 en el

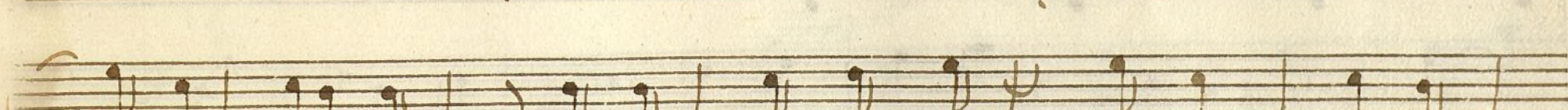
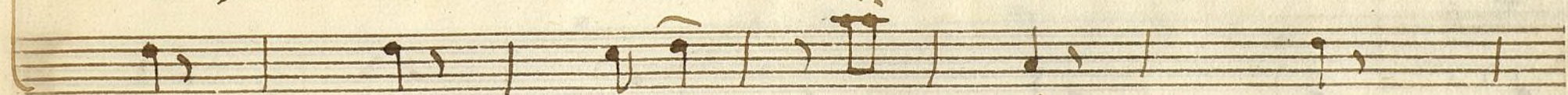




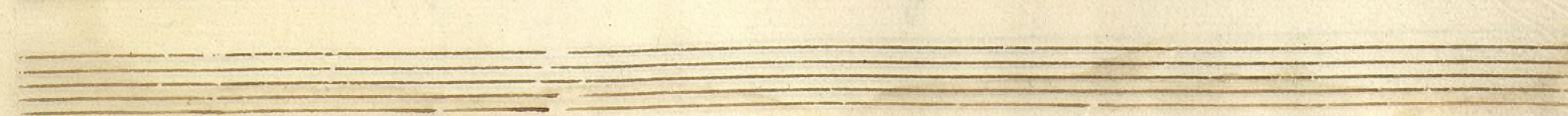
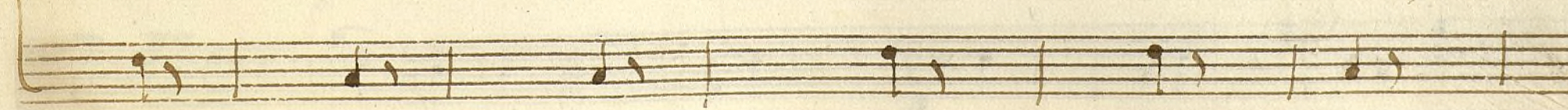
q.<sup>e</sup> pende q.<sup>e</sup> el Teatro parece un vergel hermoso  
Teatro estan visuenos siempre galanes y Damas



parece *Bari:* en q.<sup>e</sup> mirado  
siempre y antes adentro



- de afuera engaña mucho a los ojos  
sean dicho quizá el nombre de las Pasquas

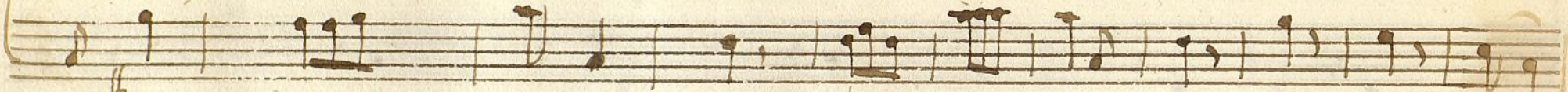






engaña

quizá



*Ford.*



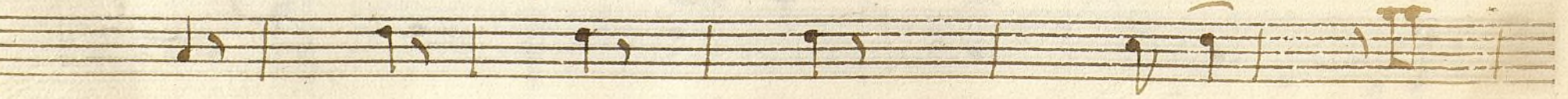
Yo e visto q.<sup>e</sup> en el teatro lleban galas es.

Yo juzgaba q.<sup>e</sup> era el teatro todo una pura



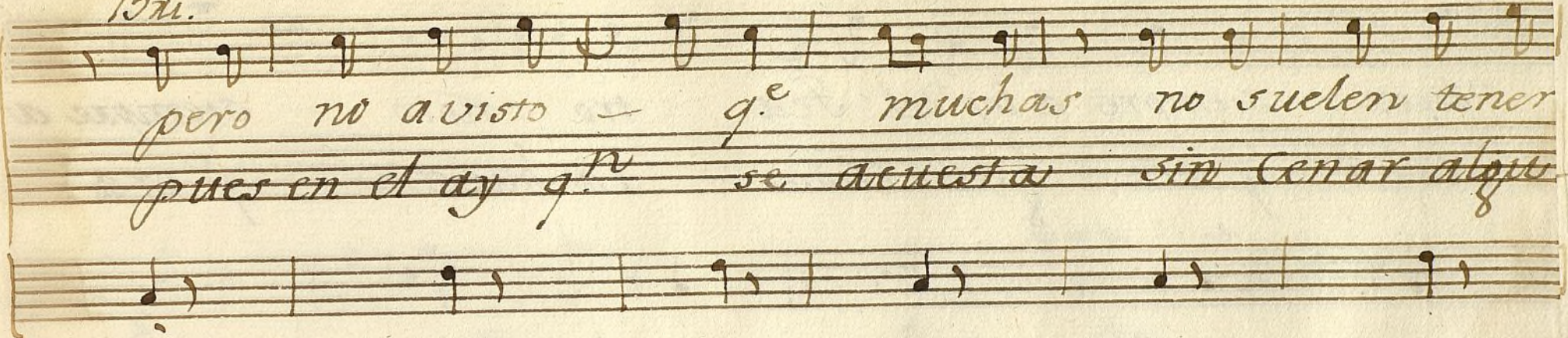
qui sitas lleban

de licia todo

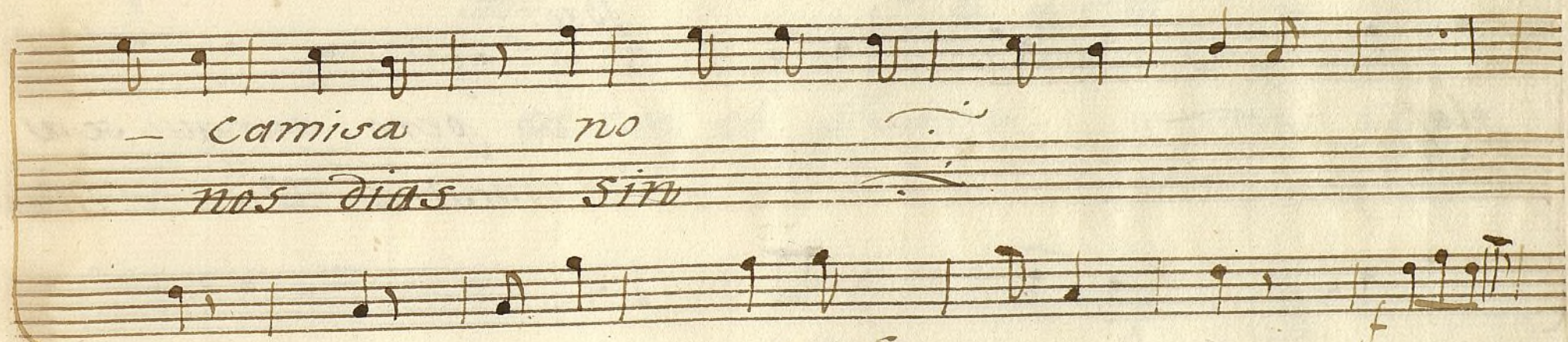




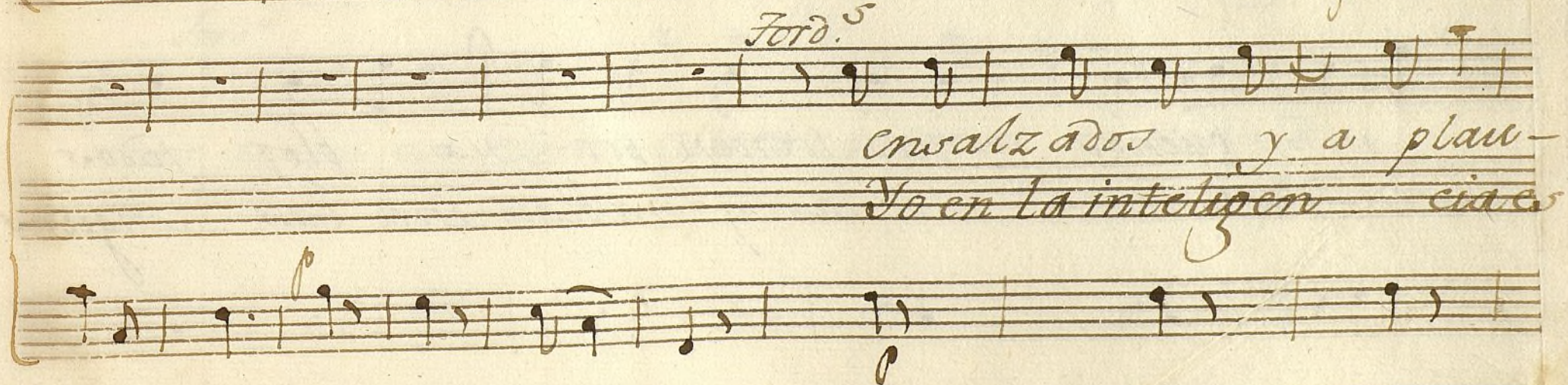
*Qui:*



pero no a visto — q.<sup>e</sup> muchas no suelen tener  
 pues en el ay q.<sup>n</sup> se acuesta sin cenar algo



— Camisa no  
 nos dias sin



*Ford.<sup>5</sup>*  
 cruzados y a plau-  
 do en la intelligen ciales



didos siempre a loy del Fea tro noto siempre a  
taba q<sup>e</sup> era gran vida La buestra q<sup>e</sup> era

loy *Bri:* si pero aunque sea  
nuestra vida es mué

mos buenos nos tienen por Dia bloy todos  
distinta de lo q<sup>e</sup> hablan ma las lenguas



nos  
de lo

*Ford.* *Bui*  
es ese el Featro y otras cosas  
es

*Ford.* *Bui:* *est.*  
mas usted es mui claro profeso verdad



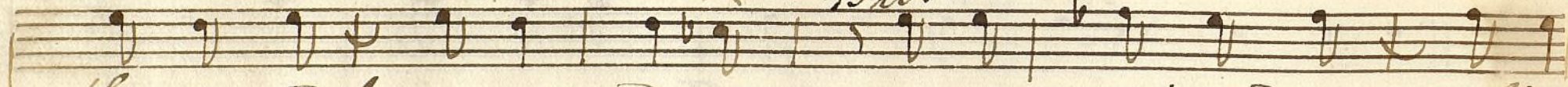
toro.<sup>o</sup>



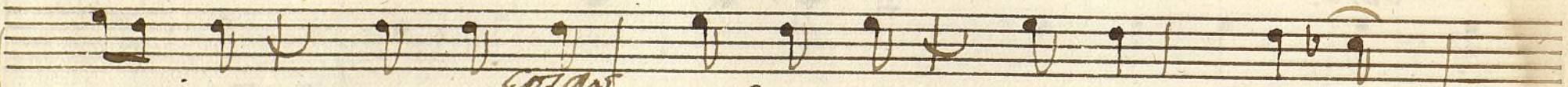
pues por q.<sup>e</sup> el Fea — tío nuestro es el  
de esa manera de sista de abrai



Bri.



blanco del mordaz por que aqui ay de ga li  
La su fa cul tão hara usted bien si usted



cismo <sup>cosas</sup> ~~quiere~~ feridas — a saz —  
quiere Vivir con tranqui li dad







por q.<sup>e</sup> aqui ay de q.<sup>e</sup> li cismo <sup>cosas</sup> ~~pluistracua~~ feridas.  
hara usted bien si usted quiere Vivir con tranqui



awar- <sup>Foro</sup> quantas cosas son dis tintas  
li dad. y con unas se qui dillas



q.<sup>e</sup> uno suele ima <sup>q.<sup>e</sup> nar q.<sup>e</sup> el</sup>  
el ca pricho aca <sup>varia</sup>



quantay cosas son distintas q.<sup>e</sup> uno suele ima  
y con unas se qui dillas el capricho aca





gi nar q' uno suele imagi nar q' uno  
va ra el capricho acava ra el ca'

*Al Segno*

*All.*

*tord.* es un mar borras coso pa' el-  
*lot 2.*



Featro nuestro  
 un mar borrascoso el Featro nuest tro

es un mar borrascoso el Featro nuestrogun

Mar borrascoso el Featro nuestro q.<sup>e</sup> sus o-

las en crespai q.<sup>e</sup> sus al menor



*Viento* — *fe*

— *al menor viento al*

*El Teatro nuestro*

*Siempre en crespas sus O las al me nor viento*



*Ford.*

al menor vien to.

*aquel q.º na*

*Paco*

vega - con la mayor calma aun leve desuido el

*los 2.*

mar se levan ta ya corre tor mentas ya corre bo

*for*

rasca yentra mi es co lloj. se le ve q.º enca.



*pp.*  
lla. mas luego q. ce de del mar la vio  
lencia se buelben las an sias en dulces clemenc  
*Ford.*  
cias en dul ces clemencias  
de fu ria tan fiera con pena ve mos con pena  
y de fu ria tan fiera con pena



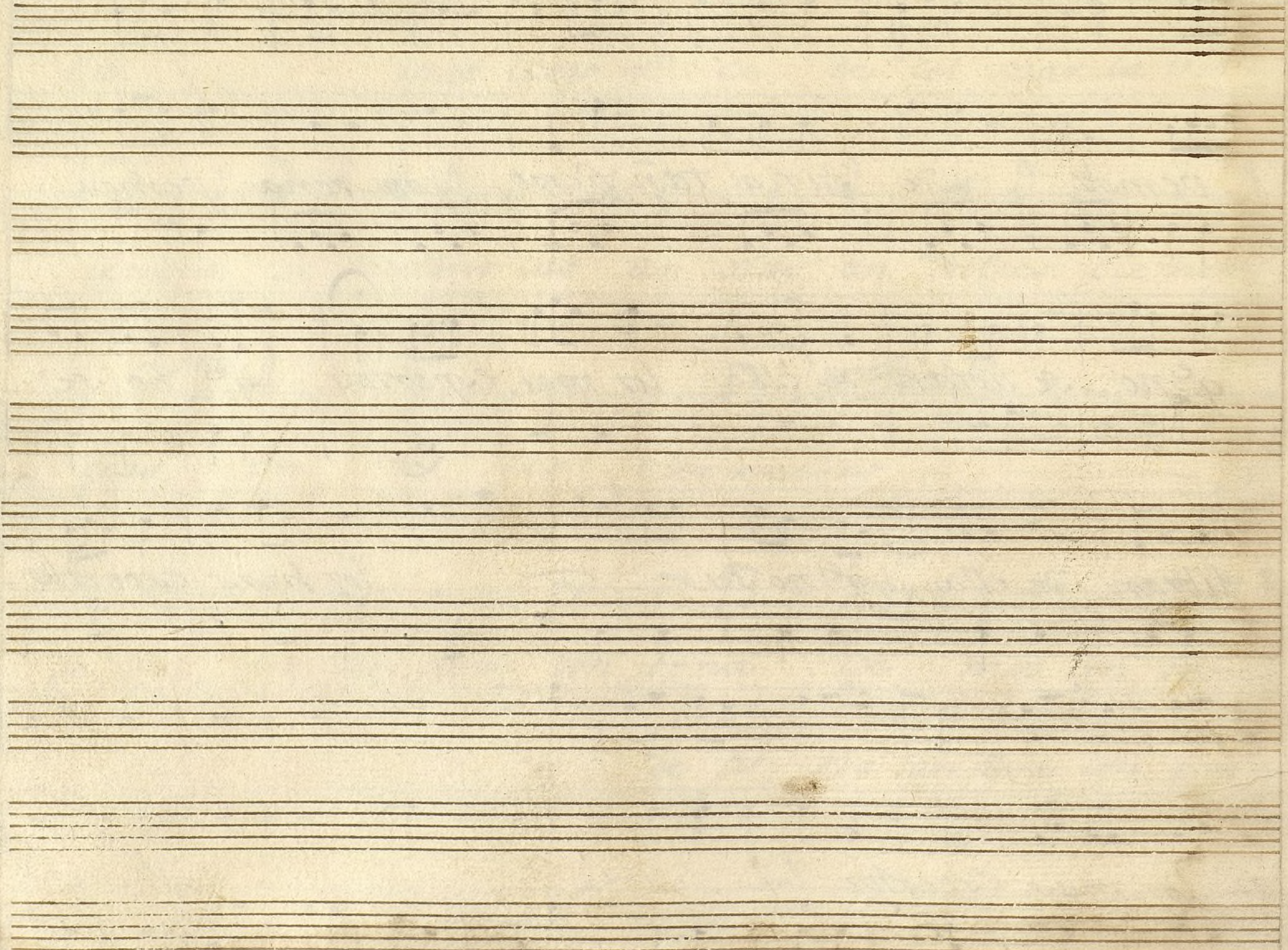
*Vemos y de furia tan fiera con pena vemos*

*q.<sup>o</sup> no se libran de ella los mas espertos q.<sup>o</sup> no se*

*libran de ella q.<sup>o</sup> no se los mas espertos*

*los mas espertos los* *Allegro*







Mus 104-4

+

Violin 1<sup>o</sup>

Fon.<sup>a</sup> a Duo

El Comico Sincero.



*All. Mod.<sup>to</sup>*  $\frac{2}{4}$

*fe* *p* *pofor* *pofor* *pofor pia.* *Allegro*

*Al mismo airo.*  $\frac{2}{4}$

*p* *pofor* *pofor*



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *rinf*, *fe*, and *po*. The piece concludes with the instruction *Parola y al Segno.*



*All.*  $\text{3/8}$  *po*

*fe* *po*

*for* *fe* *po*

*for* *for*

*fmo* *Allegro.*

*All.*  $\text{2/4}$  *fe* *po* *f* *p* *cref.* *f*

*po* *cref.*

*f*



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics used are *cref.* (crescendo), *fe* (forte), *po* (piano), and *fmo* (finito). There are also double bar lines and a *rit.* (ritardando) marking. The score concludes with a double bar line and the instruction *Al Segno.* written below the final staff.

*Al Segno.*



Ayuntamiento de Madrid



MUS 104-4

+

Violin V<sup>o</sup>

Fon<sup>a</sup> a duo

Cl Comico Sincero.



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

*Al segno*

*Al mismo aire* 



*f* *p* *mp* *f* *p* *f* *p* *f* *p* *f*

*And no*

*Parola y al segno.*

*Parola y al segno.*



*All.<sup>o</sup>* 3/8 *pp*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*All.<sup>o</sup>* 2/4 *pp* *cre.*

Musical staff with notes and rests.

Musical staff with notes and rests.

*Alto*  
*Pia*  
*Do*

*All.<sup>o</sup> segno*



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics used include *crej.* (crescendo), *f* (forte), *po* (piano), and *mo* (mezzo). There are also some handwritten annotations and a double bar line with a slash on the second staff. The paper shows signs of age and wear.



Ayuntamiento de Madrid



Mus 104-4

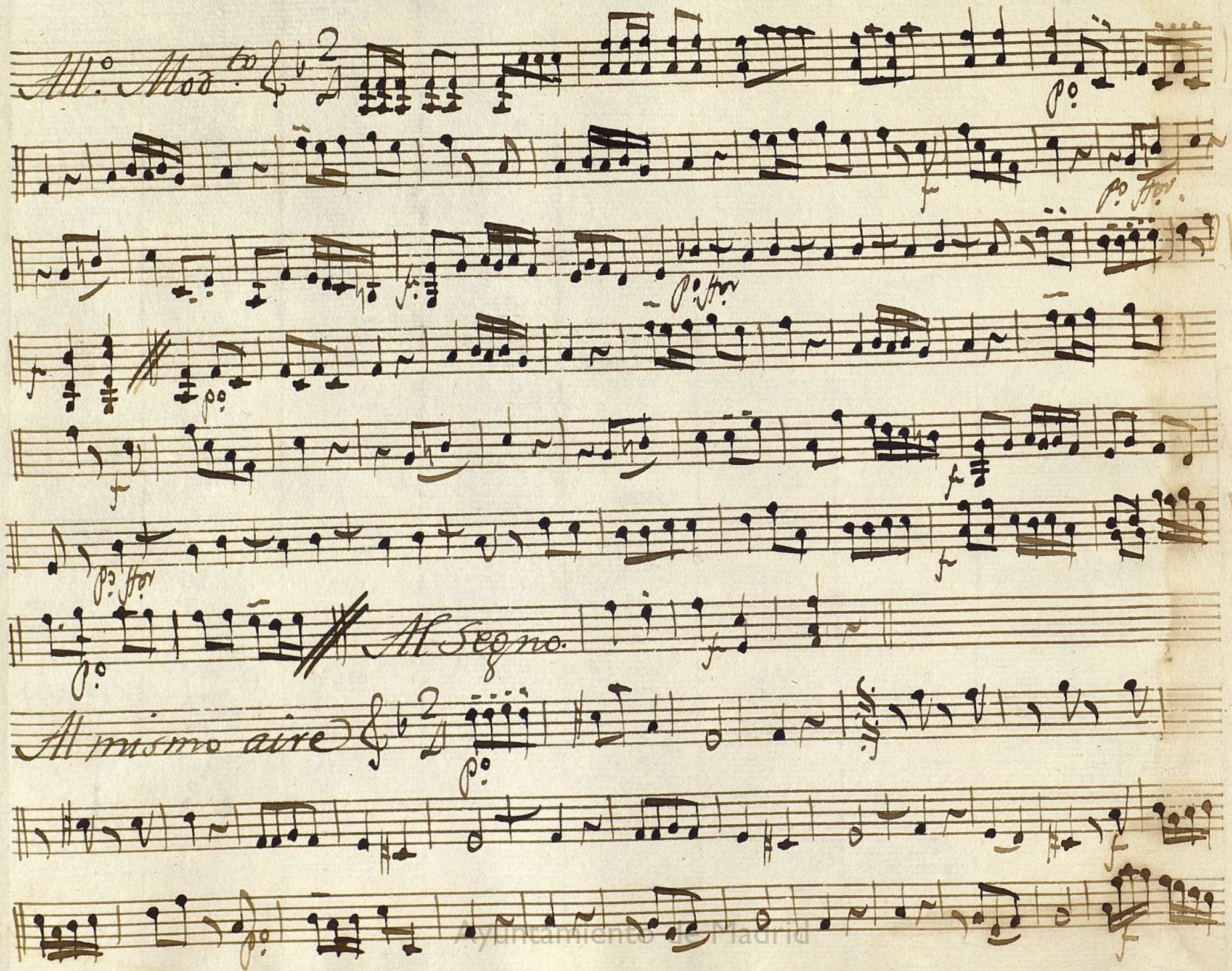
t

Violin 2<sup>o</sup>

Fon.<sup>a</sup> à duo

El Comico sincero.



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

*p.*

*p. fort.*

*p. fort.*

*p.*

*p.*

*p. fort.*

*p.*

*Allegro*

*p.*

*Al mismo aire*

*p.*



Handwritten musical score on aged paper. The score consists of several staves of music. The first staff begins with a *po* marking. The second staff has *rin<sup>te</sup>* markings. The third staff contains the text *Alto Carr.* and *Parola*. The fourth staff starts with *And<sup>no</sup>* and a 3/4 time signature. The fifth staff has a *po* marking. The sixth staff has a *po* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *f* marking. The twelfth staff has a *f* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *f* marking. The fifteenth staff has a *f* marking. The sixteenth staff has a *f* marking. The seventeenth staff has a *f* marking. The eighteenth staff has a *f* marking. The nineteenth staff has a *f* marking. The twentieth staff has a *f* marking. The twenty-first staff has a *f* marking. The twenty-second staff has a *f* marking. The twenty-third staff has a *f* marking. The twenty-fourth staff has a *f* marking. The twenty-fifth staff has a *f* marking. The twenty-sixth staff has a *f* marking. The twenty-seventh staff has a *f* marking. The twenty-eighth staff has a *f* marking. The twenty-ninth staff has a *f* marking. The thirtieth staff has a *f* marking. The thirty-first staff has a *f* marking. The thirty-second staff has a *f* marking. The thirty-third staff has a *f* marking. The thirty-fourth staff has a *f* marking. The thirty-fifth staff has a *f* marking. The thirty-sixth staff has a *f* marking. The thirty-seventh staff has a *f* marking. The thirty-eighth staff has a *f* marking. The thirty-ninth staff has a *f* marking. The fortieth staff has a *f* marking. The forty-first staff has a *f* marking. The forty-second staff has a *f* marking. The forty-third staff has a *f* marking. The forty-fourth staff has a *f* marking. The forty-fifth staff has a *f* marking. The forty-sixth staff has a *f* marking. The forty-seventh staff has a *f* marking. The forty-eighth staff has a *f* marking. The forty-ninth staff has a *f* marking. The fiftieth staff has a *f* marking. The fifty-first staff has a *f* marking. The fifty-second staff has a *f* marking. The fifty-third staff has a *f* marking. The fifty-fourth staff has a *f* marking. The fifty-fifth staff has a *f* marking. The fifty-sixth staff has a *f* marking. The fifty-seventh staff has a *f* marking. The fifty-eighth staff has a *f* marking. The fifty-ninth staff has a *f* marking. The sixtieth staff has a *f* marking. The sixty-first staff has a *f* marking. The sixty-second staff has a *f* marking. The sixty-third staff has a *f* marking. The sixty-fourth staff has a *f* marking. The sixty-fifth staff has a *f* marking. The sixty-sixth staff has a *f* marking. The sixty-seventh staff has a *f* marking. The sixty-eighth staff has a *f* marking. The sixty-ninth staff has a *f* marking. The seventieth staff has a *f* marking. The seventy-first staff has a *f* marking. The seventy-second staff has a *f* marking. The seventy-third staff has a *f* marking. The seventy-fourth staff has a *f* marking. The seventy-fifth staff has a *f* marking. The seventy-sixth staff has a *f* marking. The seventy-seventh staff has a *f* marking. The seventy-eighth staff has a *f* marking. The seventy-ninth staff has a *f* marking. The eightieth staff has a *f* marking. The eighty-first staff has a *f* marking. The eighty-second staff has a *f* marking. The eighty-third staff has a *f* marking. The eighty-fourth staff has a *f* marking. The eighty-fifth staff has a *f* marking. The eighty-sixth staff has a *f* marking. The eighty-seventh staff has a *f* marking. The eighty-eighth staff has a *f* marking. The eighty-ninth staff has a *f* marking. The ninetieth staff has a *f* marking. The ninety-first staff has a *f* marking. The ninety-second staff has a *f* marking. The ninety-third staff has a *f* marking. The ninety-fourth staff has a *f* marking. The ninety-fifth staff has a *f* marking. The ninety-sixth staff has a *f* marking. The ninety-seventh staff has a *f* marking. The ninety-eighth staff has a *f* marking. The ninety-ninth staff has a *f* marking. The hundredth staff has a *f* marking.

*Parola y al segno.*



*All.* 3/8 *po* *f* *po*

*f* *po*

*f* *po*

*f* *po*

*f* *po*

*Mos. Rivv.*  
*doz mas.*

*All.* 2/2 *mo* 2 *Allegro* *po* *crey.* *f*

*mo* 2 *Allegro* *po* *crey.* *f*

*po* *crey.* *f*

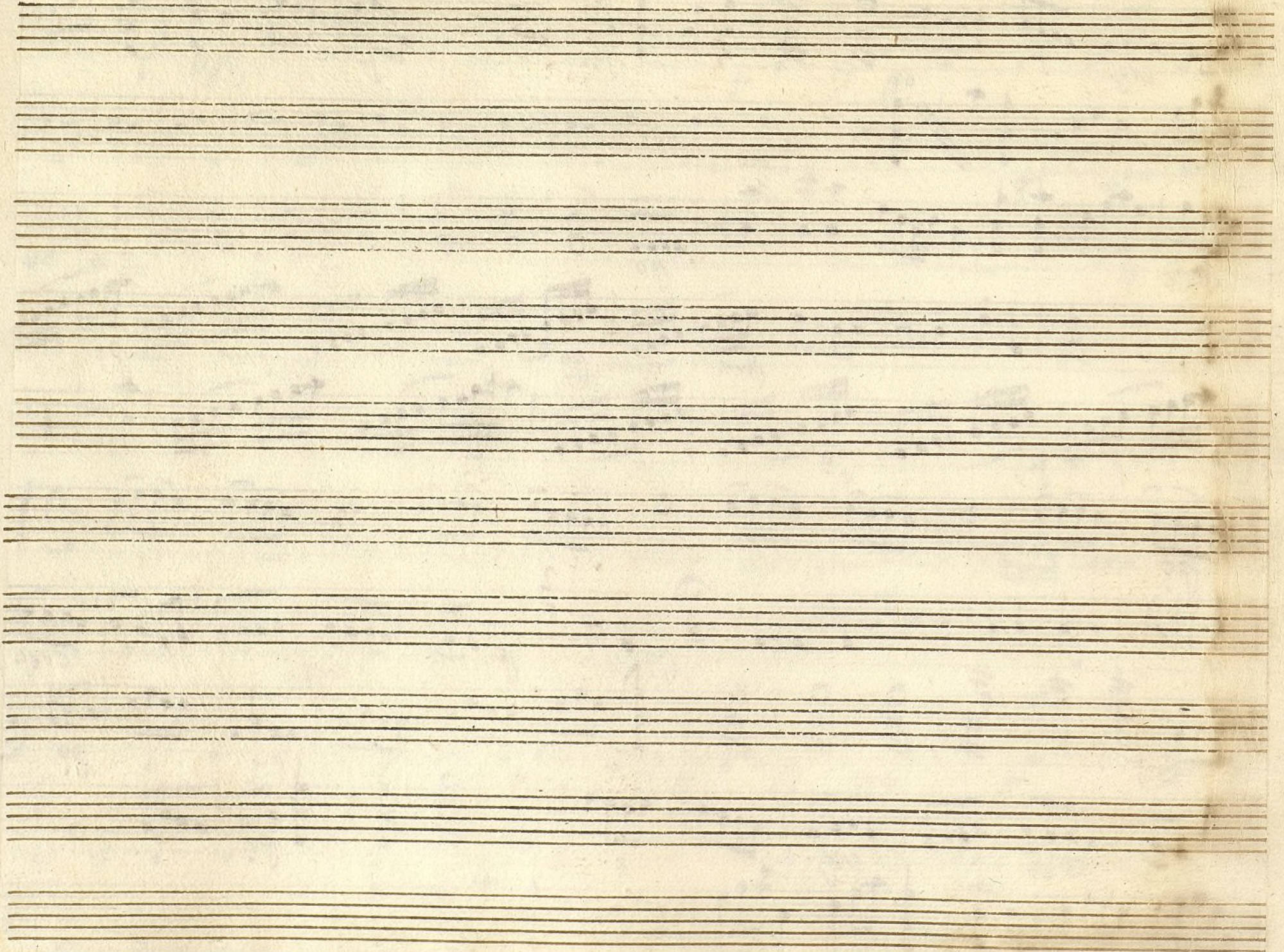
*po* *crey.* *f*

*po* *crey.* *f*



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *crec.* (crescendo) and *dim.* (diminuendo) markings. There are also markings for *f* (forte) and *mf* (mezzo-forte). The score features complex textures with many beamed notes and rests. A double bar line with a repeat sign is present on the second staff. A fermata is placed over a note on the seventh staff. The piece concludes with a double bar line and a repeat sign on the tenth staff. The paper is aged and shows some staining.







t

Violin 2<sup>o</sup>

Son<sup>a</sup> a Duo

El Comico Sincero.



*All. Mod.<sup>to</sup>*  $\text{2/4}$  *fe*

*fe* *p* *p<sup>o</sup> for.* *p<sup>o</sup> for*

*fe* *fe* *p<sup>o</sup>*

*Al Segno.*

*Al mismo aire.*  $\text{2/4}$  *fe*

*p* *fe* *fe* *p<sup>o</sup>*



*mf* *mf* *Moj Parr.*  
*Parola.*

*And. no* *fe* *fe* *fe* *fe* *fe*  
*Parola y al segno.*



*All.*  $\frac{3}{8}$  *p.o.* *ffor* *fe* *p.o.*

*ffor* *fe* *p.o.* *Allegro* *parr* *oos miau*

*ffor* *ffor*

*fmo* *Allegro*

*All.*  $\frac{2}{4}$  *fe* *p.o.* *Cres.* *fe*

*p* *Cres.*

*p.o.*

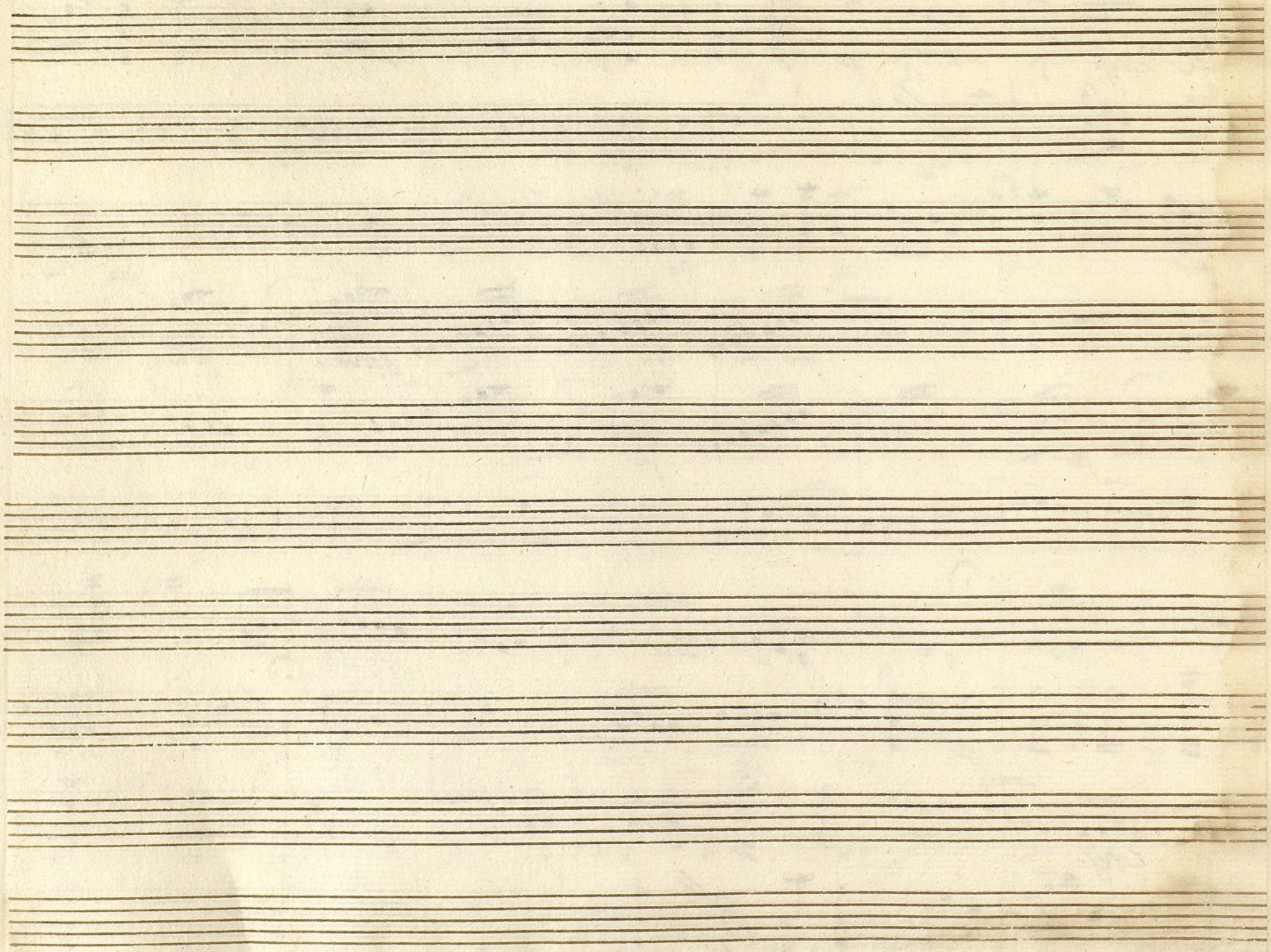


A handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *cres.*, *fe*, *p*, *pp*, *fmo*, and *pp* are used throughout. There are also some markings that appear to be "3" above notes, possibly indicating triplets. The score concludes with a double bar line and repeat dots.

Allegro de Madrid

Ayuntamiento de Madrid









Oboe 1.º For<sup>a</sup> a Duo et Comico Sincero


mus 104-4

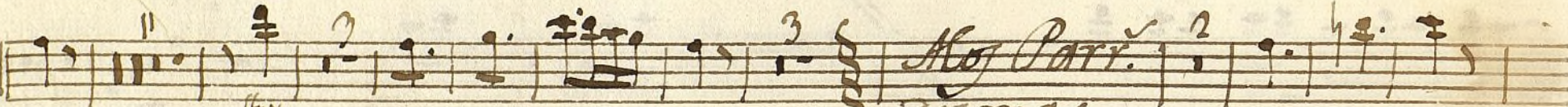
Handwritten musical score for Oboe 1.º, consisting of ten staves. The score is written in G major (one sharp) and 2/4 time. The tempo is marked *All. Mod.*. The piece is divided into sections: the first section is marked *fe* and includes dynamic markings *fe*, *for*, and *solo*; the second section is marked *Al Segno.* and includes *for* and *fe*; the third section is marked *Al mismo aire* and includes *solo*, *fe*, and *p*; the final section is marked *Parla.* and includes *solo*. The score concludes with a double bar line and a fermata.





*And. no* 

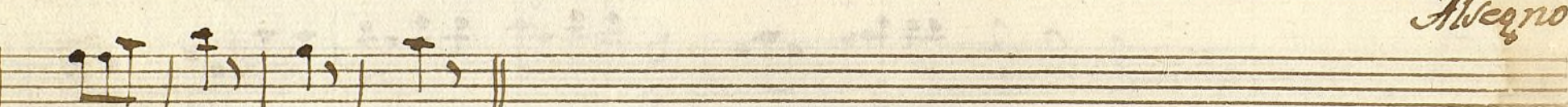



*Canta.*  
*All.* 





*Moj Parr.*  
*ooy mas.* 



*Allegro* 

*All.* 



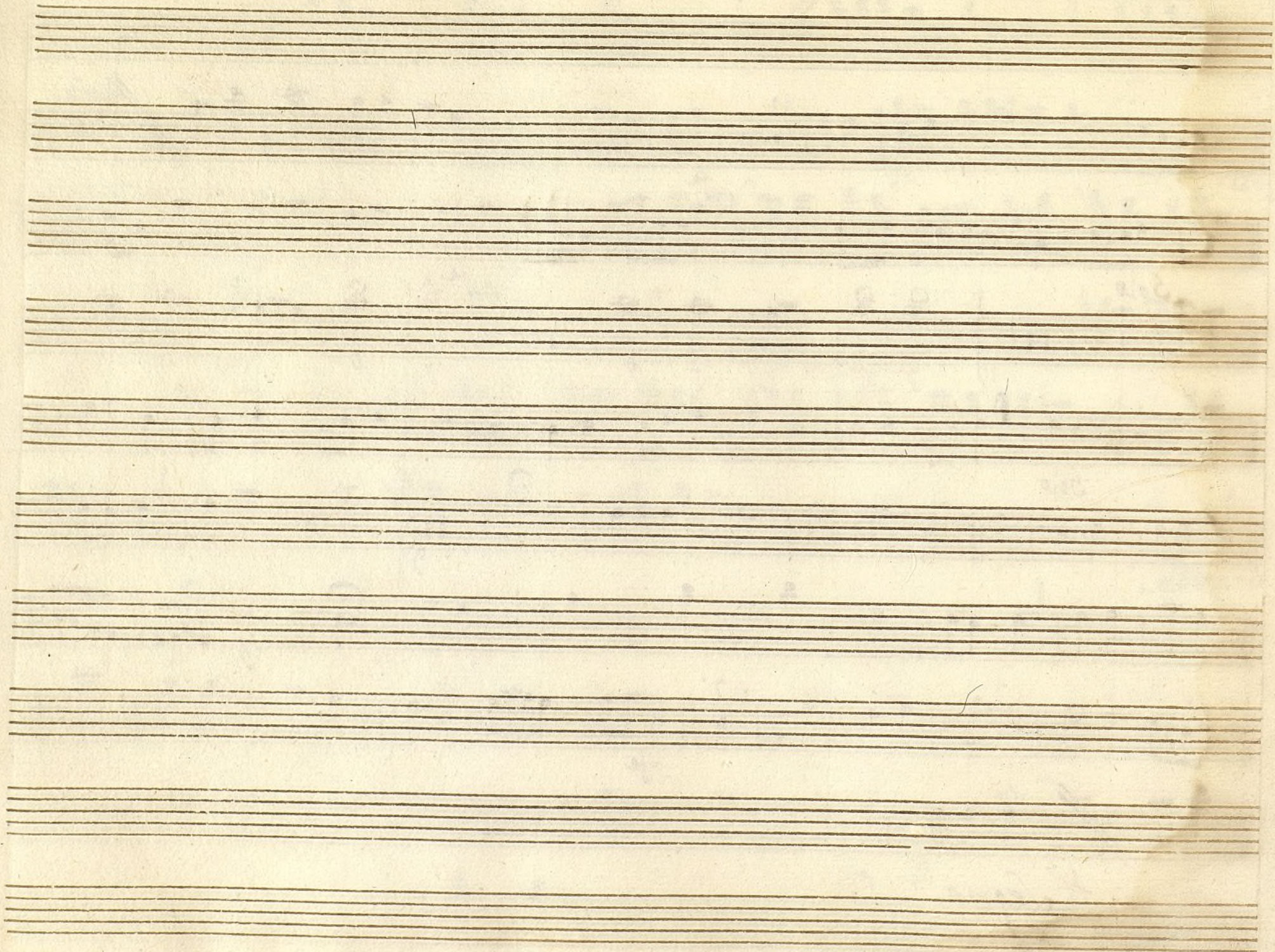




Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as "Solo", "f", and "p". There are also some numerical markings like "2" and "3". The score concludes with a double bar line and a diagonal slash on the eighth staff.

*Al Segno.*







Oboe 2.<sup>o</sup> Con.<sup>o</sup> a Duo et Comico Sincero.

*All. Mod. to* 

*solo* *fe* *solo* *fe* *p. sfor.*

*Al mismo aire* 

*solo* *fe* *p*



*Parola.*

Los Parr.



*And. no*

*Flauta.*  
*Allo*

*Parola y al segno*

*Mos. Part. dox mas.*

*Allo*

*Allegro*

*Allo*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

*fe*

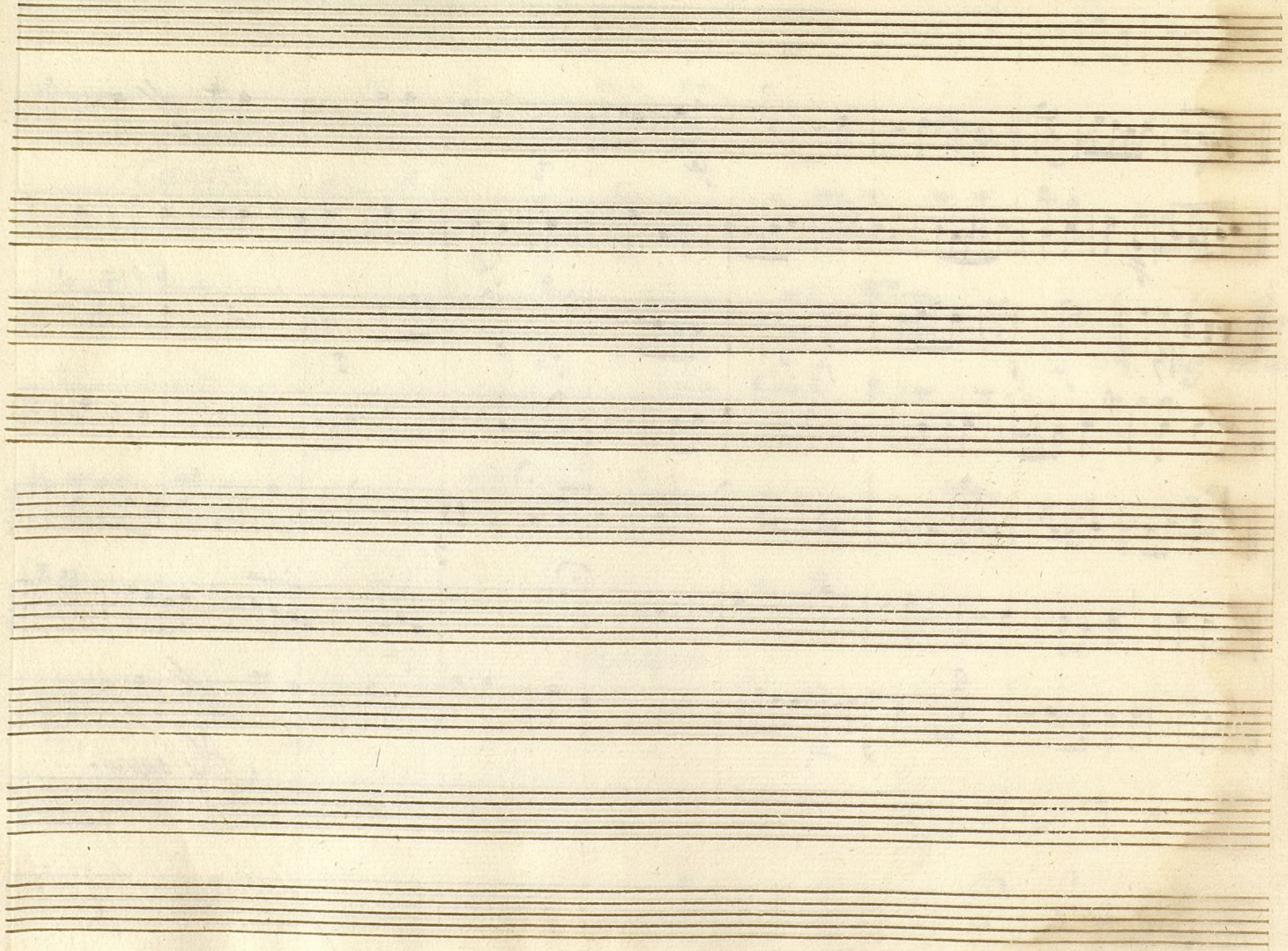
*fe*



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as 'f', 'p', and 'ff'. There are also some handwritten annotations like '2' and 'ff' above notes. The piece concludes with a double bar line and a fermata on the final note of the seventh staff.


*Allegro.*

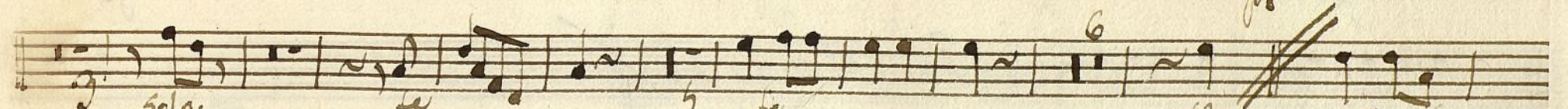





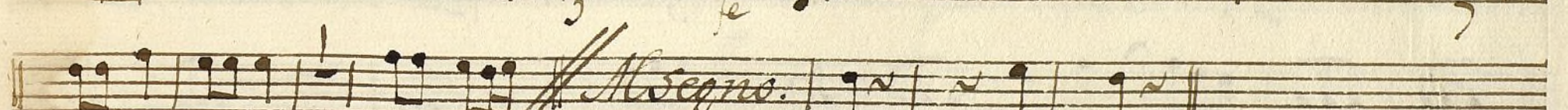



*Trompa 1.<sup>a</sup> Fon. a duo el Comico Sincero*


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

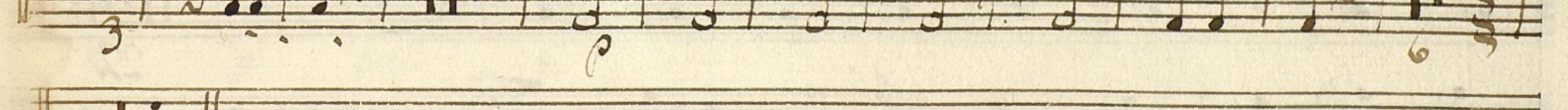
*Solo.* 



*Allegro.* 

*Al mismo aire.* 





*Parola.*



*And.<sup>no</sup>*  $\text{C} \flat$   $\frac{3}{4}$

<sup>2</sup>

*Parolay al*

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{3}{8}$

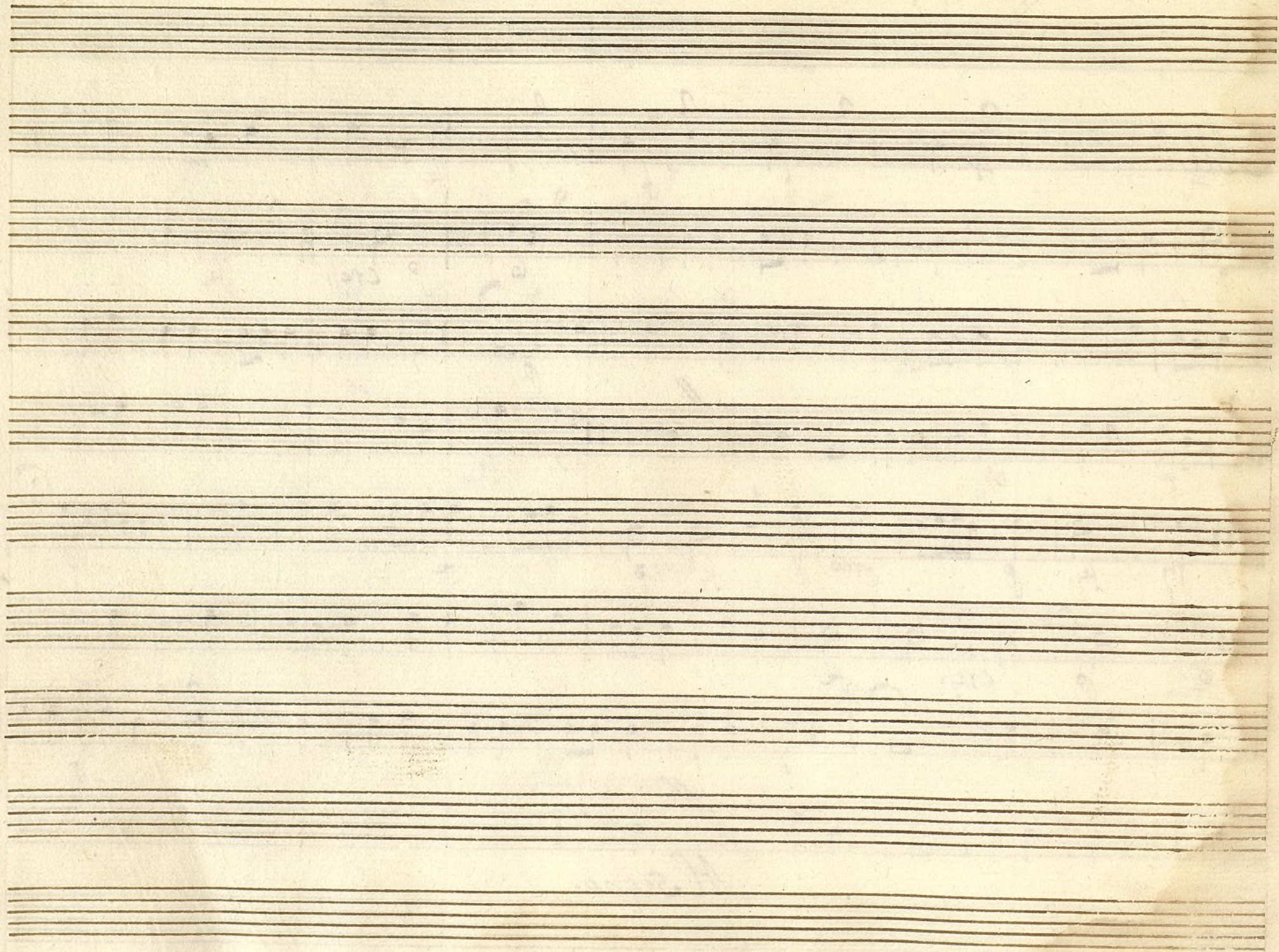
*Moz Parr.<sup>o</sup>* *doj mas.*

*Allegro.*













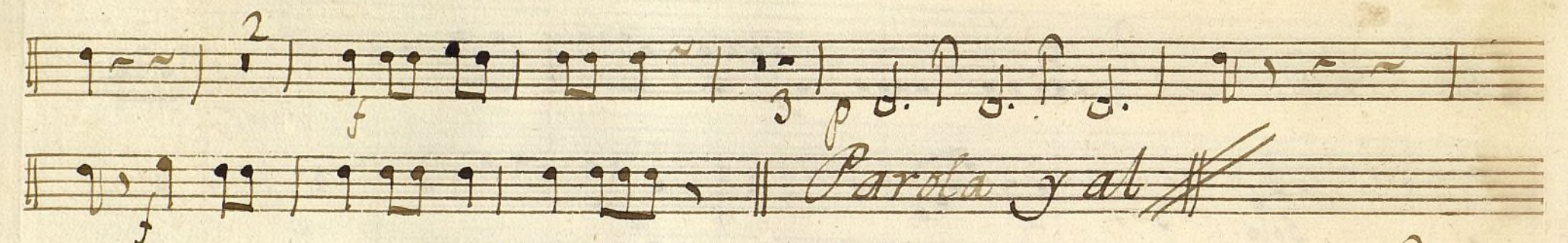
*Trompa 2<sup>a</sup> Fan. a Duo Et Comico Sincero.*


Mus 104-4

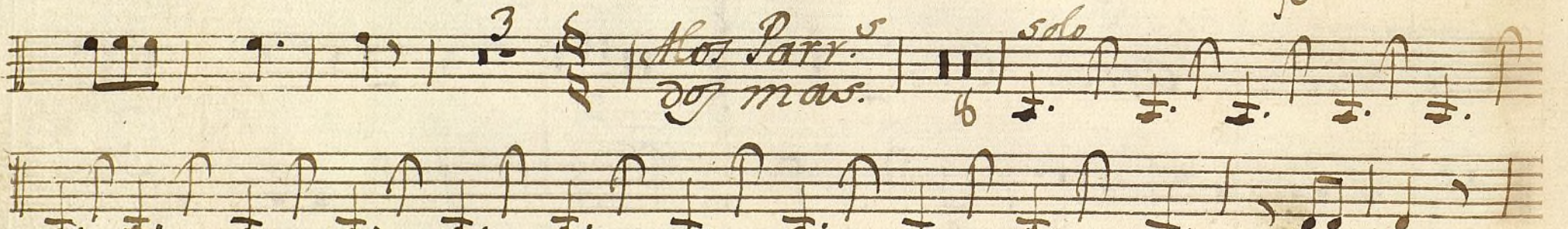
*All. Mod.<sup>to</sup>*   
*Solo.* *poco f*  
*f* *f* *f* *f*  
*f* *f*  
*Allegro.*  
*Al mismo aire.*   
*21.* *f*  
*3* *f*  
*3* *f*  
*6*  
*Moz Parr.* *Parola.*




*And. no*  $\text{C} \frac{3}{4}$  

*Parola y al* 

*All. no*  $\text{C} \frac{3}{4}$  

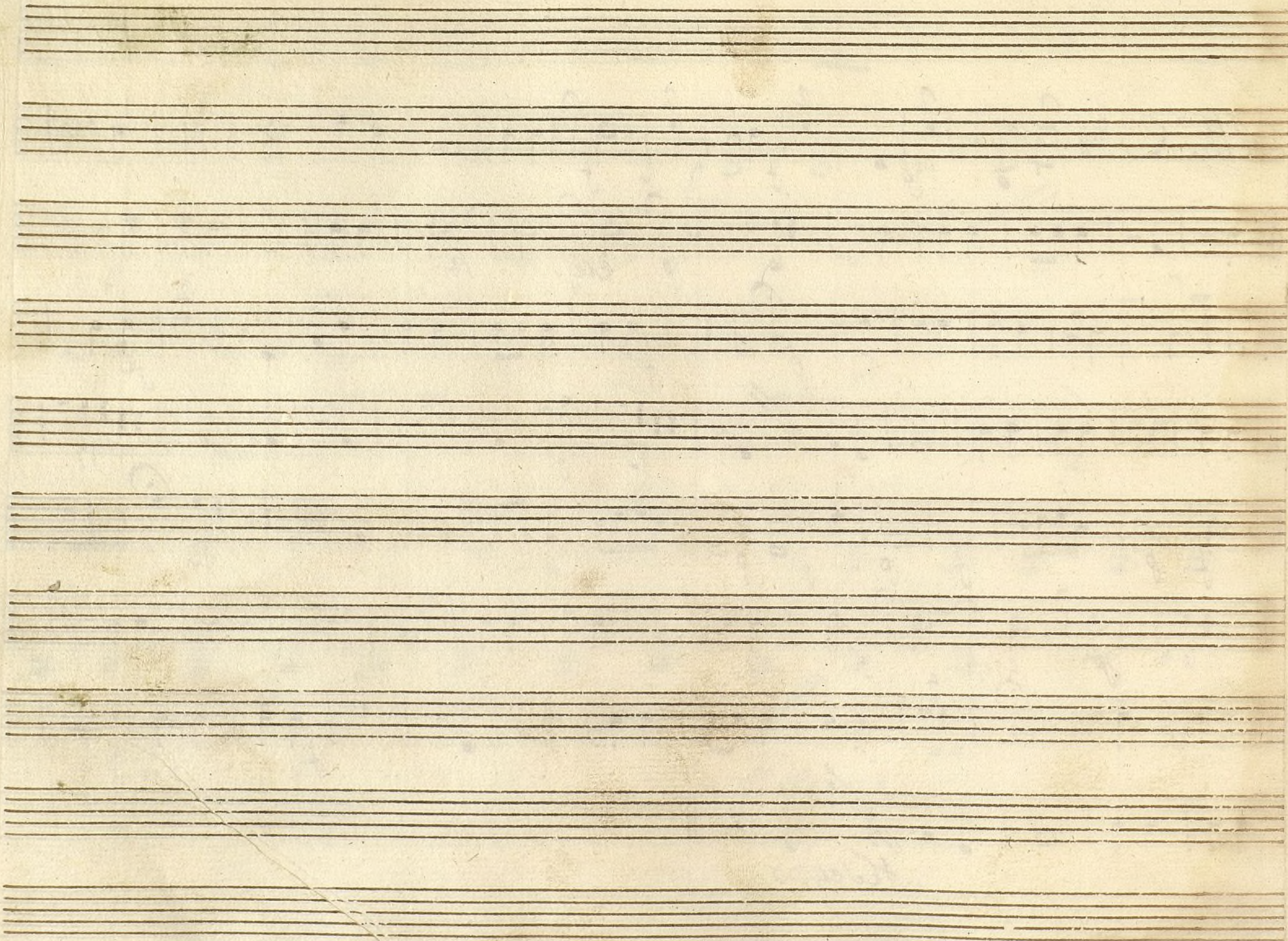
*Mos Parr. do mas.* *solo* 

22. *Al Segno.* 



















Handwritten musical score on ten staves. The piece begins with the tempo marking *All.* and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings including *fe*, *p*, *f*, *pp*, *ppo*, *fmo*, *for*, *fmo*, *p*, *pp*, *f*, and *ff*. Performance instructions like *cres.* and *dim.* are also present. The score concludes with a double bar line and the tempo marking *Allegro.*



Ayuntamiento de Madrid