

Leg. 1.º N.º 10.

Mus 100-5

Leg. 2.º n.º 47

t

1785

100-5

Con.º a Duo.

Brinote y la Prado

La Xareza de Brunali?

219.

De Laserna:

All.^o

2/4

f p

f p

f

Bri:

Aunq.^e el alma lo sienta
Y pues las mas corridas

f

vengo a noticiaros
a prueba de espada

como de mi ejercicio desde oi me se
a dar de espada prueba toi sin mai tar.

ayuntamiento de Madrid

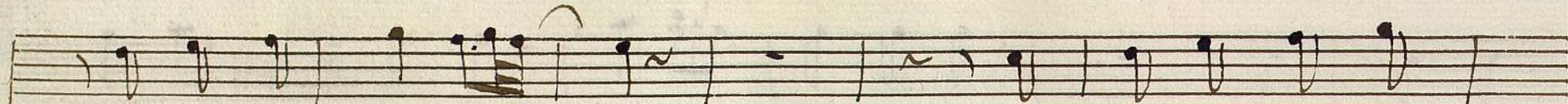
para por q^e contemplo q^e en once años
danza que aung^e Italiano tengo a Dios gracias

fe

q^e por moneda corro del Teatro q^e por moneda co.
para torero las circunstancias para torero las

orro del Teatro aunque por mi fortuna
Circunstancias de tener la figura

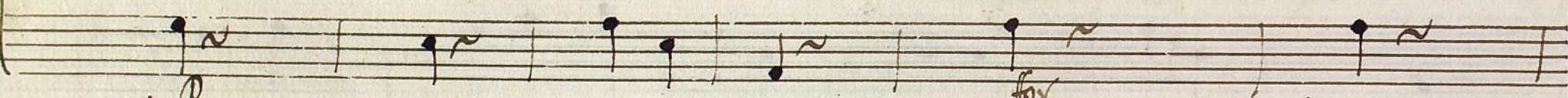
fe p



no e sido ochabo — tampoco he conse
de el todo maza — y mollar donde el



quido pasar por quarto tampoco e conse quido pa
tero de una cornada y mollar donde el toro de u-

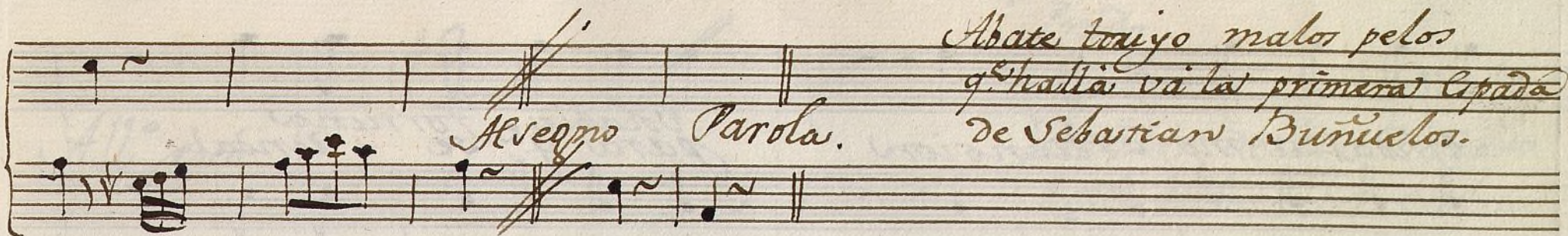


sar por quarto pasar — pasar —
na cornada de — de —



Abate truiyo malos pelos
q. hallai va la primera Copia
de Sebastian Buñuelos.

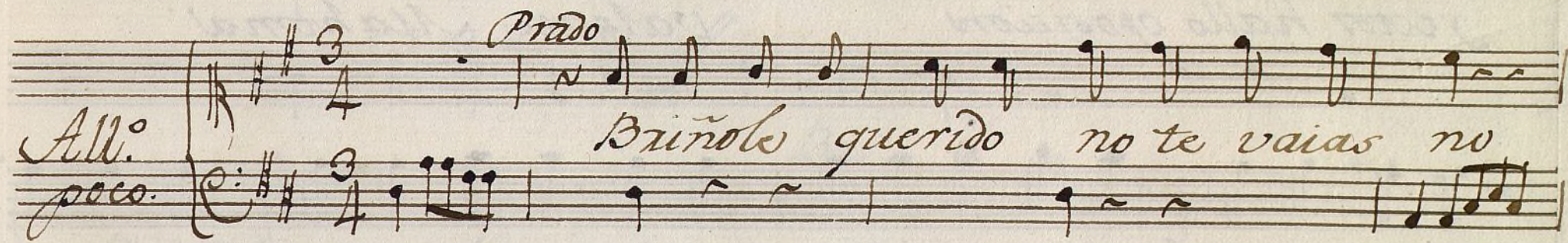
Allegro Parola.



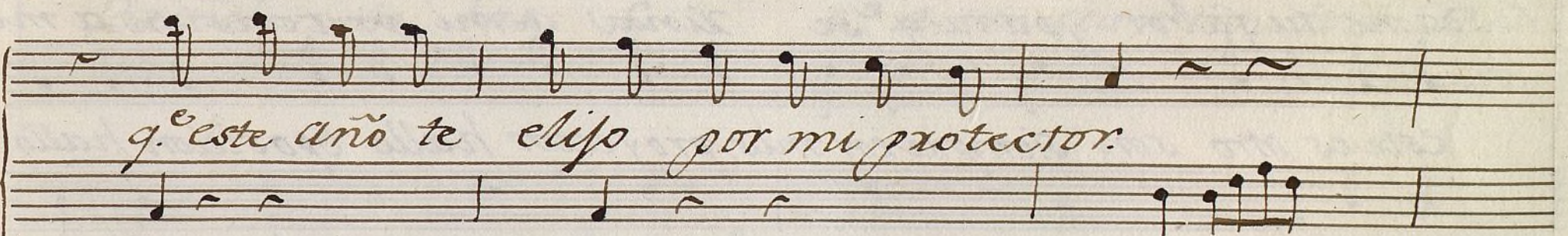
Prado

*All.
poco.*

Buñolo querido no te vaias no



q. este año te elijo por mi protector.

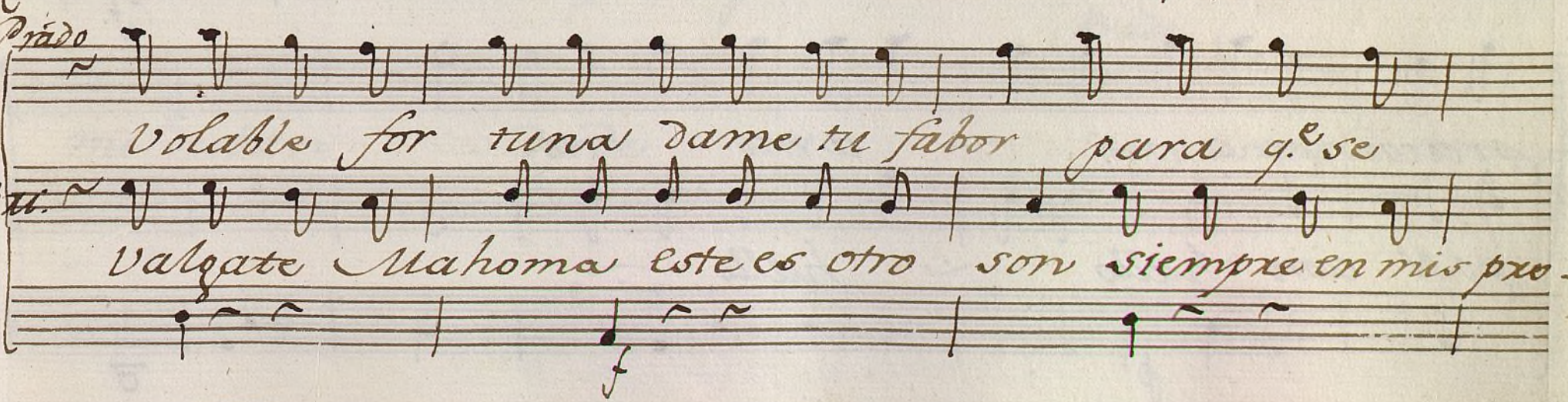


Prado

Volable for tuna dame tu favor para q. se

Bu.

Valgate Mahoma este es otro son siempre en mis pro-



¿inda a mi pretension *volable e fortuna*
para q. se ¿inda
jector hallo oposicion *valgate Mahoma*

dame tu favor para q. se ¿inda a mi pretension a mi
este es otro son siempre en mis proyectos hallo oposicion hallo o

pretension a mi *a mi*
posi cion hallo *hallo*

All.^o poco.

Prado

Donde de ese modo
con cofia la calva

Bri

Briñole te bas
no podrá cubrir

a matar un toro desde
me pondré la cofia sobre el

Prado

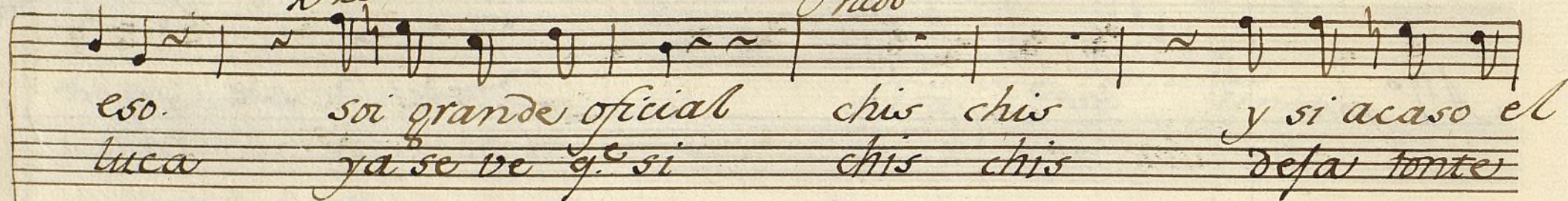
mi desbar
peluquín

desde
sobre

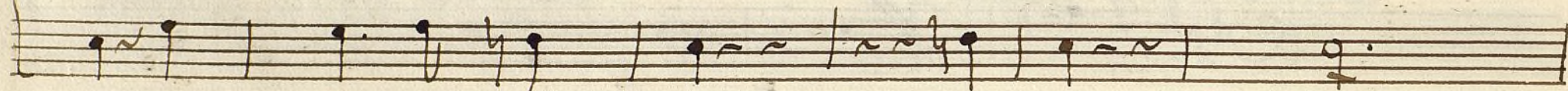
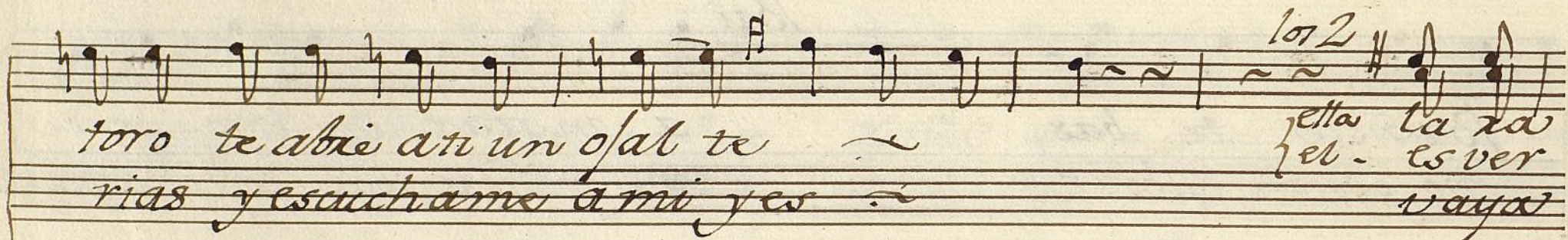
y estar diestro en
maño con pe.

Bxi.

Prado



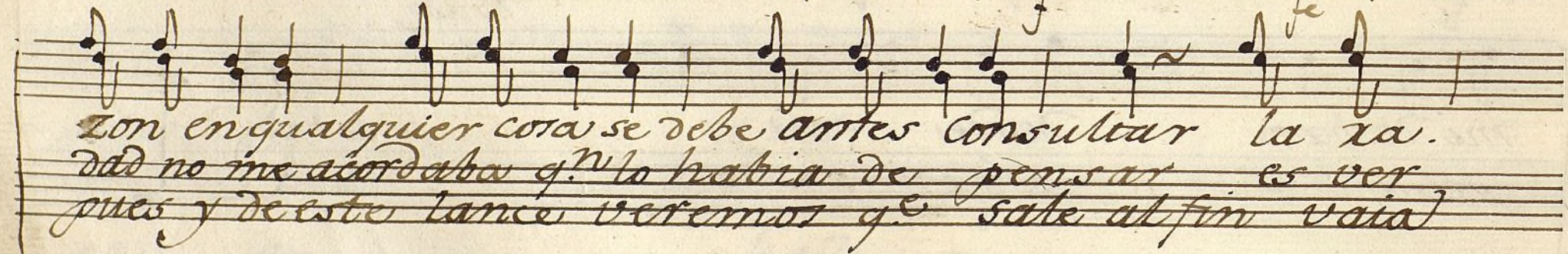
eso. soi grande oficial chis chis y si acaso el
luca ya se ve q. si chis chis defas tontes

toro te abie ati un ojal te
rias y escuchame a mi yes

1or 2

ella la xa
el. es ver
vaia

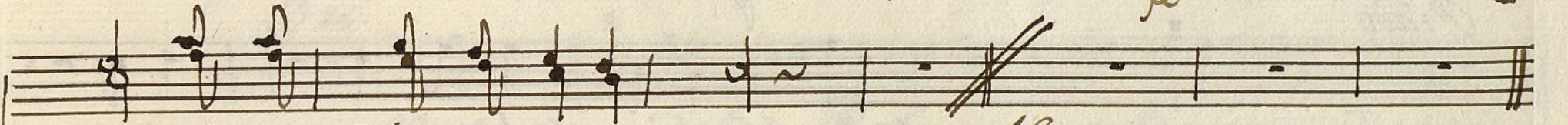
Lon en qualquier cosa se debe antes consultar la xa.
dad no me acordaba q. no lo habia de pensar es ver
pues y de este lance veremos q. sale al fin vaia





zon en qualquier cosa se debe antes Consultar se
dad no me acordaba q.^{ta} lo habia de pensar q.^{ta}

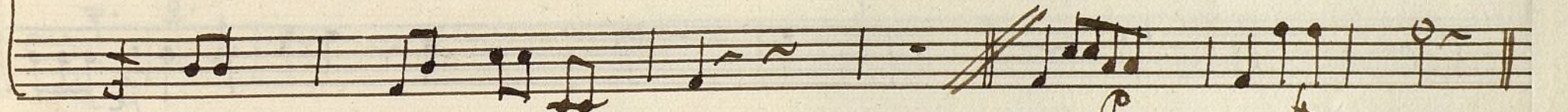
pues y de este lance veremos q.^e sale al fin veremos ~



se
q.^{ta}

Allegro

veremos ~



Parola. (el) Sepamos q.^{ta} se ofrece
y en q.^{ta} puedo ayudar

Prado no ignoras q.^e por desgracia
o por poca habilidad
muchas veces mis tomadas

al pueblo suelen cansar

(el) no lo ignora mas q.^e queres
Prado. ayelo sin mas tardar.

All.^{to}
Mod.^{to}

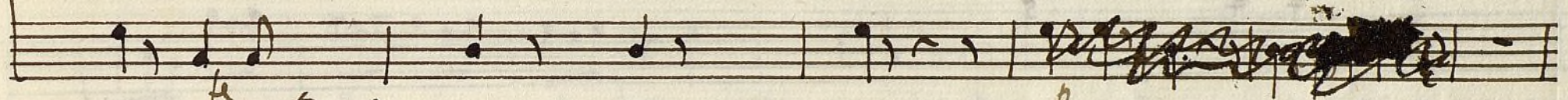
Prado

Se pido q.^e con el pueblo pues q.^e le tienes por tuyo
es posible q.^e del pueblo estes tan desconfi ado

por q.^e me supla interpongas en mi favor tus in
quando en todo quanto cantas le mereces los a.



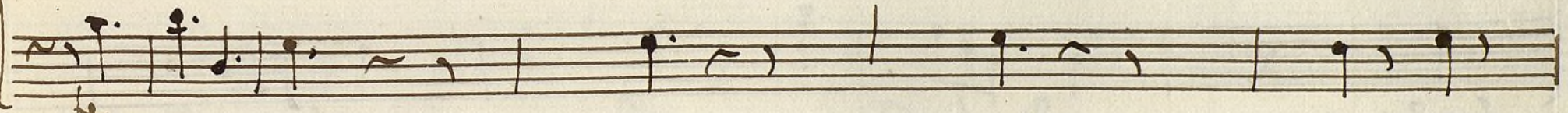
flujos en mi
plausos te



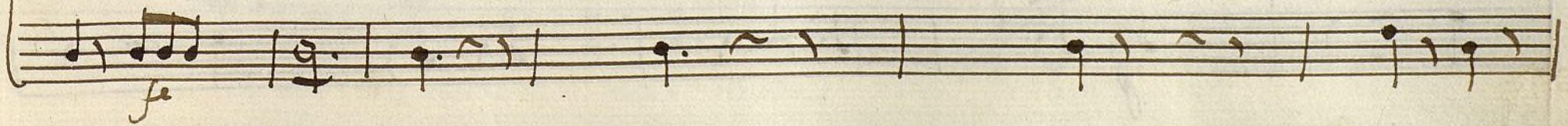
Bri.



No temas de los Polacos q.^e como por ti les
Aunq.^e el pueblo me onrra mucho me acuerdo q.^e veces



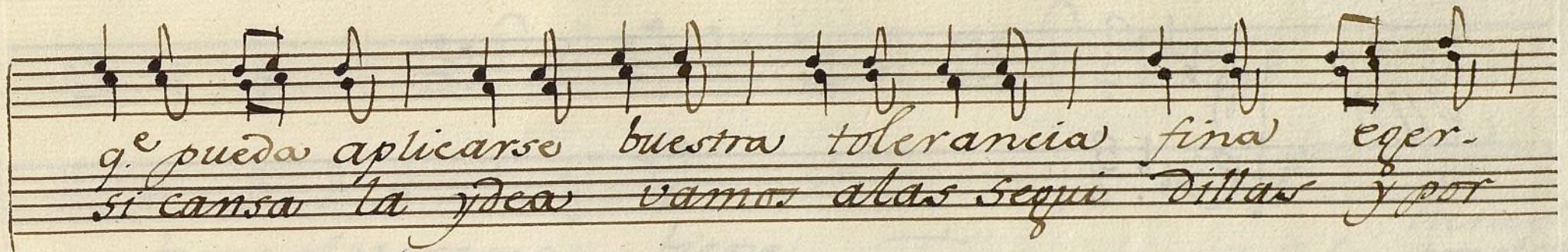
hable si habian de ser graneadas te las daran gene.
varias sin embargo de sus onrras me a Zurrido la ba.



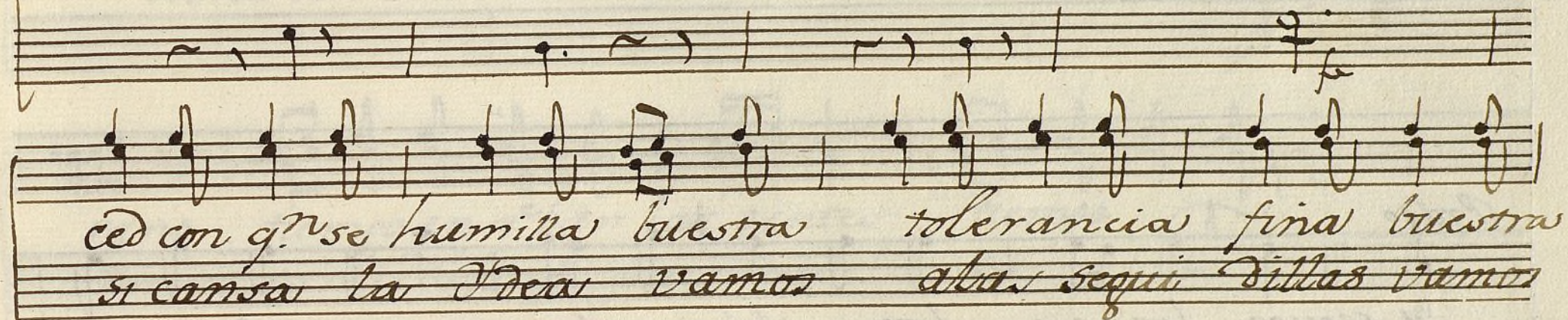
rales te las
dama mea

Prado triste consuelo *Bui:* calla chi quilla
por Dios sufridme calla y con fia

Coro 2. Pola quitos generosos eger ced con q.º se humilla para
tolerad a q.º y por.



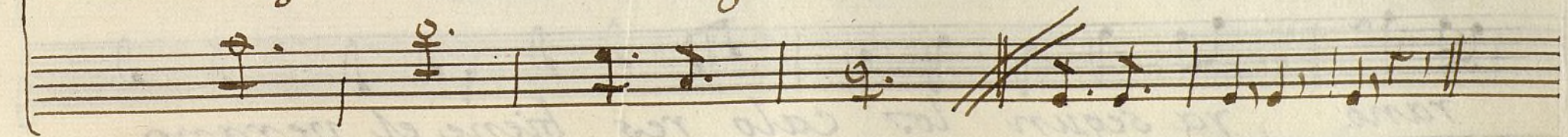
q.^e pueda aplicarse vuestra tolerancia fina eger.
si cansa la ydea vamos alas sequi dillas y por



ced con q.^{va} se humilla vuestra tolerancia fina vuestra
si cansa la ydea vamos alas sequi dillas vamos



tolerancia fi na si fi na.
alas sequi di llas sequi di llas.




All.^o

Prado

Ya segun los calores viene el verano viene el ve
ya segun los calores viene el ve.


rano ya segun los calores viene el verano



Handwritten musical notation on a five-line staff, featuring various note values and rests.

biene el verano biene

biene el ve
por el ve



Handwritten musical notation on a five-line staff, including a section with a treble clef.

rano tiempo en q. ban las gentes tiempo
rano es el Prado el pa seo es



Handwritten musical notation on a five-line staff, with a section marked "Prado".

de noche al Prado
mas frecuentado

Prado
tan dulce recreo
tan

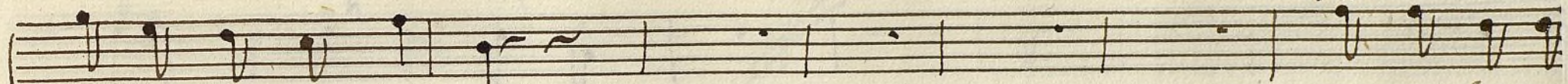
Bri.
g.^{no} no irá a gozar quando son sus delicias delicias sin

par delicias sin par.

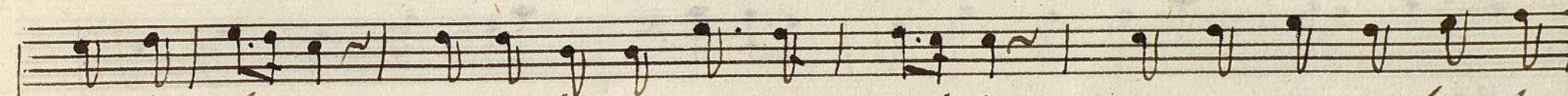
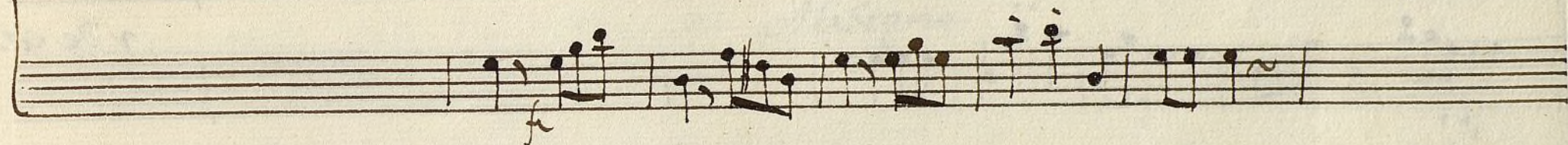
Prado
Y así para disfrutarlas con caprichos dife rentes
a competencia los chulos ban halli a cantar tiranas

ban halli por las noches tropas de hombr.^s y Mujeres tropas
y algunos cantan de modo que con su canto escálabran q.^o con

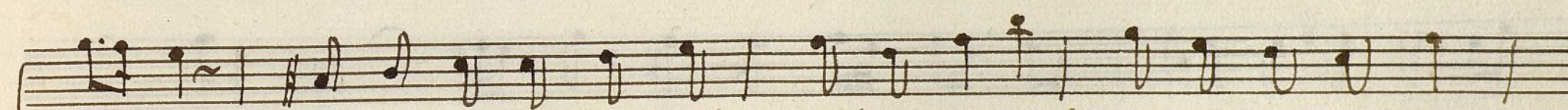
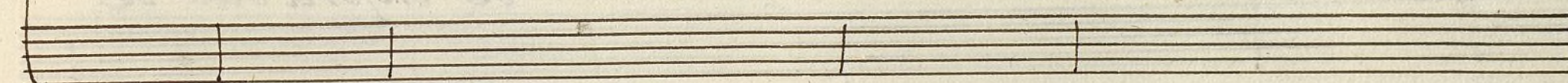
Bri.



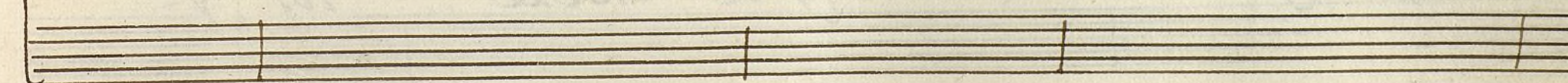
Unas ban a
aunque en la ma

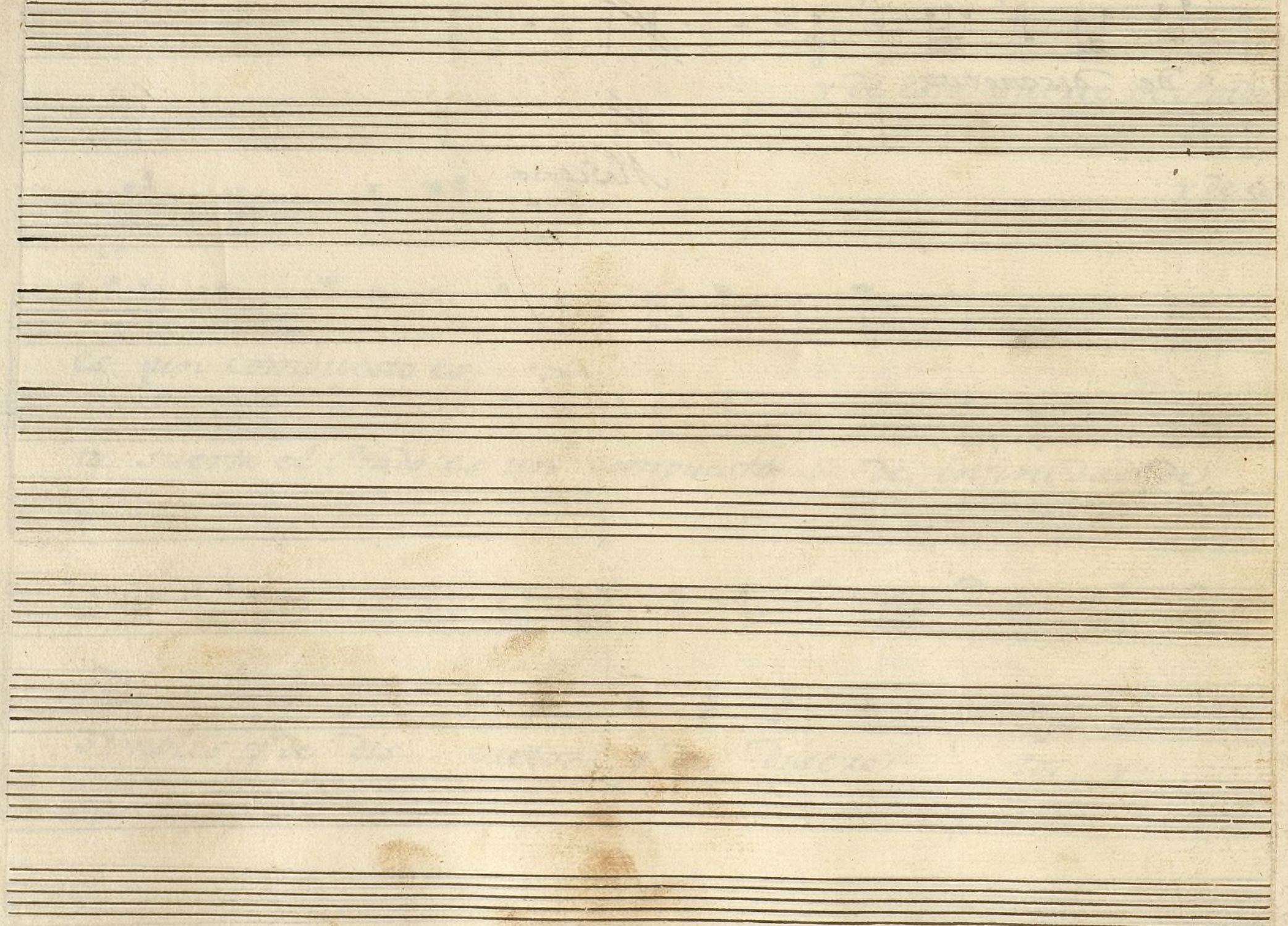


q.^o las bean otras ban a no ser vistas y otros a pelar la
sicas q.^o ai suele haber muchas guitarras mas guitarras Ando



Paba. con los tontos en las Sillas con los
luras ai en las Sillas sentadas ai en





t

Violin V. Con. a Duo la Zareza de Brinoli.

Handwritten musical score for Violin V. The score is written on ten staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The music is in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. There are several double bar lines with repeat signs and some slanted lines indicating cuts or corrections in the manuscript.

Al Segno

Parola.

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

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

Primo

Parola *Allegro*

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{3}{4}$. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Crez.*, *fe*, *p*, and *for*. A double bar line with a slash is present on the third staff. The piece concludes with a double bar line on the tenth staff.

Allegro.

Violin 1^o Con.^a a Duo: La Zarzuela de Bruñete

Handwritten musical score for Violin 1^o. The score is written on ten staves. The first staff indicates the tempo *All.^o* and the time signature $\frac{2}{4}$. The key signature has three sharps (F#, C#, G#). The music consists of a single melodic line with various dynamics such as *fe*, *po*, and *p*. There are several slurs and accents throughout the piece. The piece concludes with the marking *Allegro.*

Handwritten musical notation on a staff, consisting of a few notes with slurs, likely representing the beginning of the lyrics.

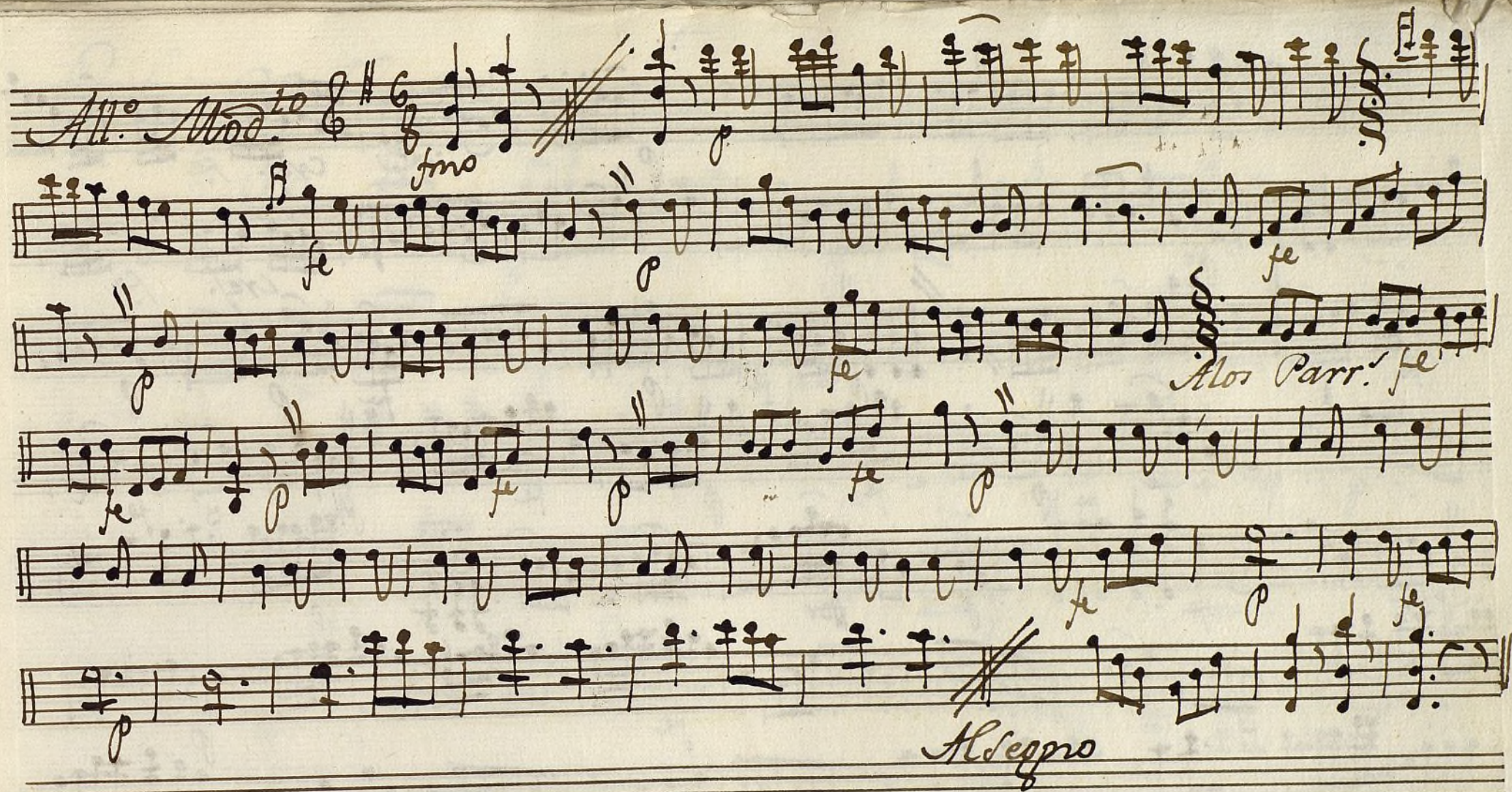
Parola

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

Pura.

Al Segno.

Parola

All. Mod.^{to} 
fmo
fe *p*
p *fe* *Mos Parr. fe*
fe *p*
p *fe*
p *fe*
p *fe*
Allegro

t

Violin 2^o Ton. a duo la carezza de Bruniolo

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 tempo is marked 'Allegro'. The music is written in a cursive hand and includes various rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'ten.' (tenu) are used throughout. There are also some handwritten annotations like 'cres.' and 'dim.'.

Allegro

Parola.

All. poco. $\text{G} \sharp \text{A} \text{B}$ $\frac{3}{4}$

All. poco. $\text{G} \sharp \text{A} \text{B}$ $\frac{3}{4}$

Al Segno

Parola

All. Mod.

Al Segno.

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

cres. f

f

f

f

f

f

f

f

f

f

Allegro

t

Violin 2.º Fon.ª a Duo la Xareza de Brunoli.

Handwritten musical score for Violin 2.º, titled "Fon.ª a Duo la Xareza de Brunoli". The score is written on ten staves. The first staff includes the tempo marking "All.º" and the time signature "2/4". The key signature is two sharps (F# and C#). The music features various dynamics such as *f*, *fe*, *p*, and *ten*. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line on the tenth staff.

Allegro.

Parola

All. poco. G major $\frac{3}{4}$

f p f p f p

f p

All. poco. G major $\frac{3}{4}$

p

Punt.º *arco*

p f p f p f p f p

f

Allegro

Parola.

Handwritten musical score on a page with ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is divided into sections by tempo and performance instructions.

All.^o Mod.^{to} *fmo*

cres. *p* *fe*

Alor Parr.^o *fe* *p* *fe* *p*

Allegro



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

Cres. fe

ffor

Allegro

Flauta 1.^a Ton.^a a Duo La Xareza de Bruñoli.

All.^o $\frac{2}{4}$

Allegro. Parola

All.^o poco. $\frac{3}{4}$

All. poco. G major $\frac{3}{4}$

Parola

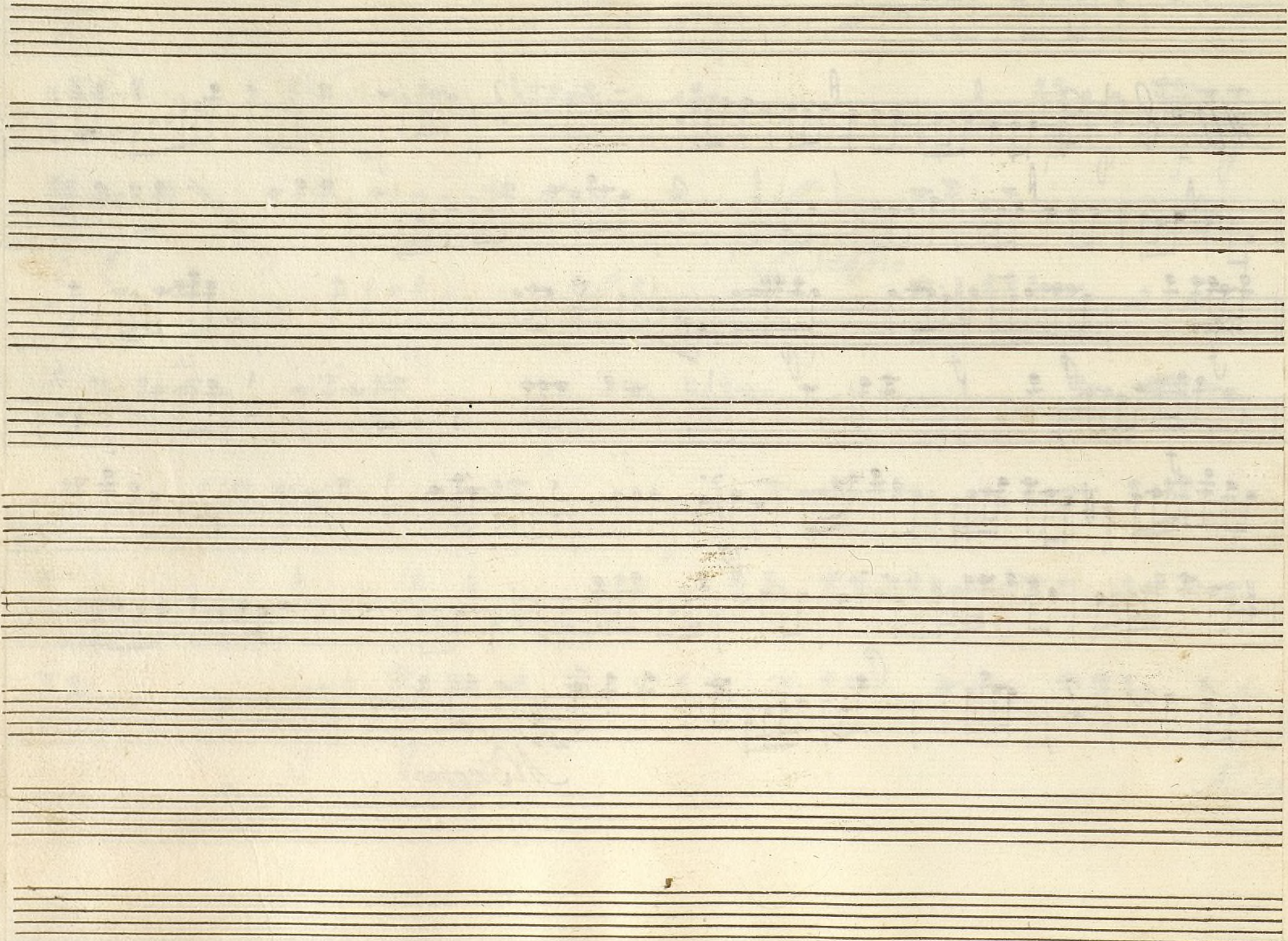
All. Mod. to G major $\frac{6}{8}$

Allegro

Allegro

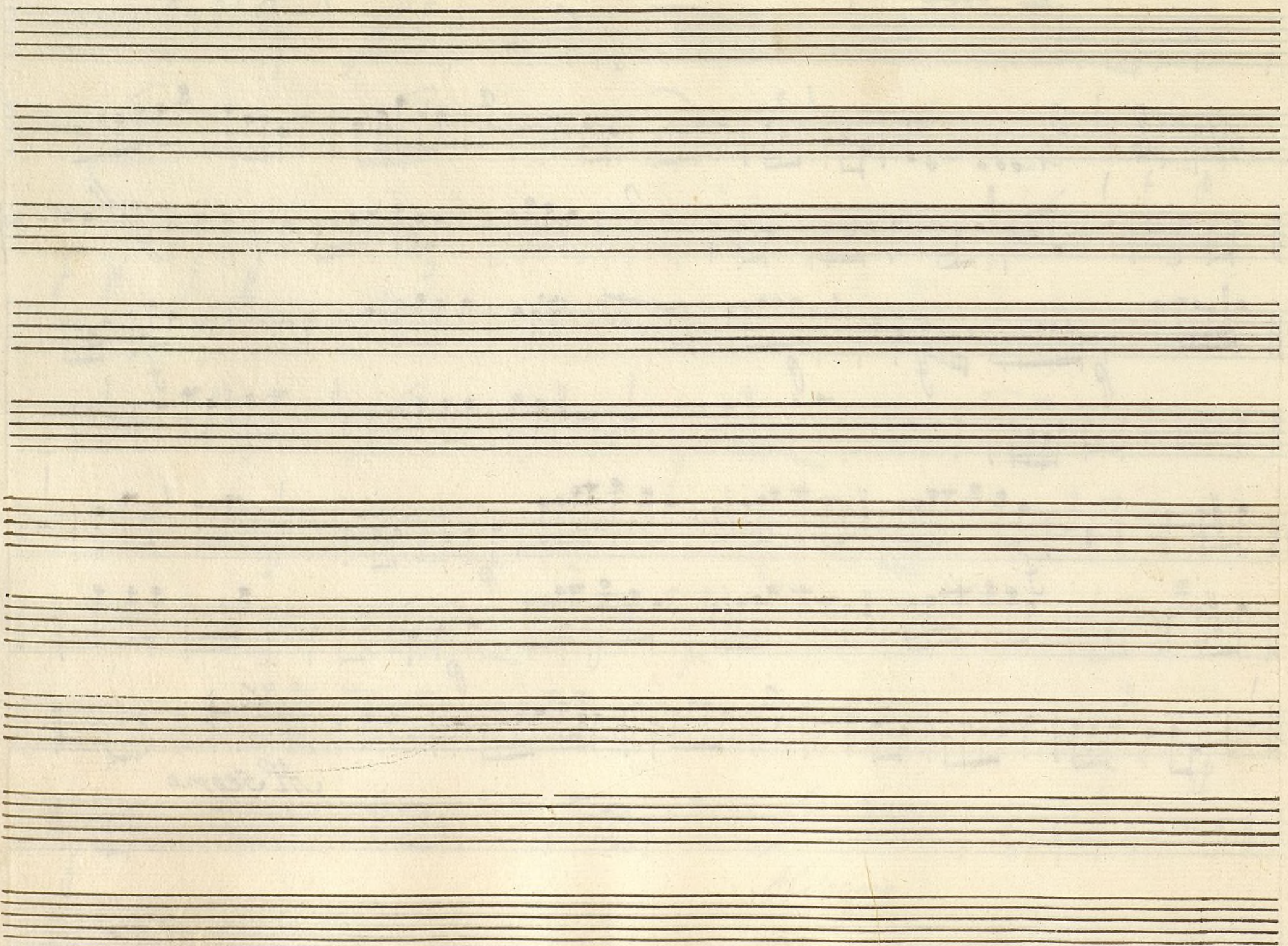
Handwritten musical score on seven staves. The first staff begins with the tempo marking *All.* and a 3/4 time signature. The music consists of eighth and sixteenth notes with various dynamics like *p* and *f*. There are some corrections and markings throughout the piece.

Allegro.

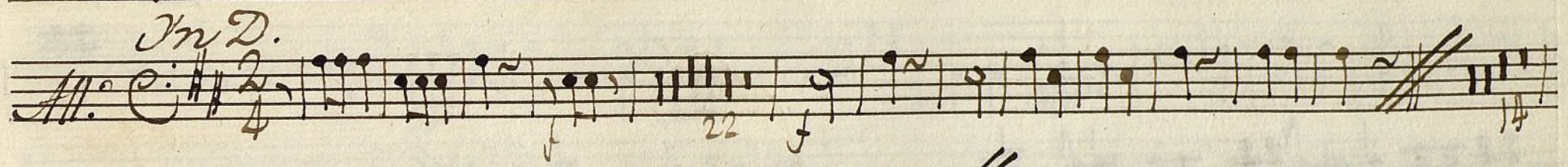


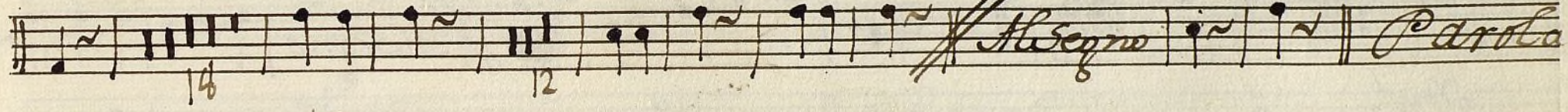
Flauta 2.^a Con.^a a Duo la Zarzuela de Bruñoli.

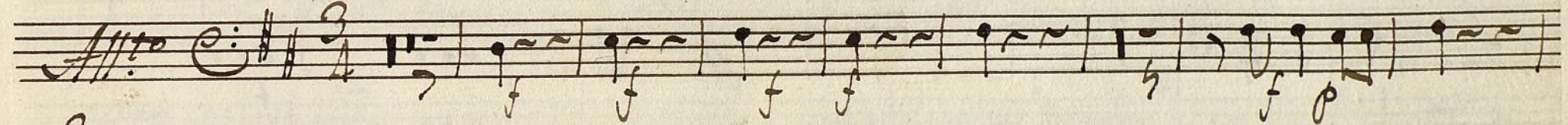
Handwritten musical score for Flute 2nd part, consisting of two systems of staves. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *p* (piano) are indicated. A measure rest of 12 is shown at the end of the first system. The second system begins with a double bar line and the tempo marking *Allegro*, followed by the word *Parola*. It continues with musical notation in the same key signature and time signature, ending with a double bar line.



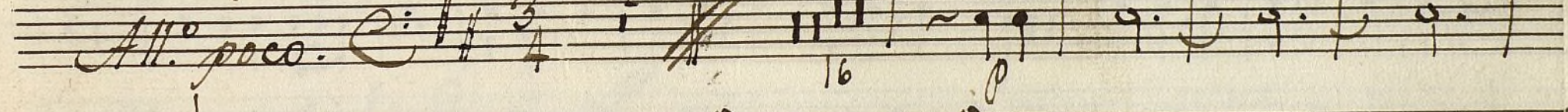
Trompa 1.^a Ton.^a a Duo La Xarrosa de Bannoto

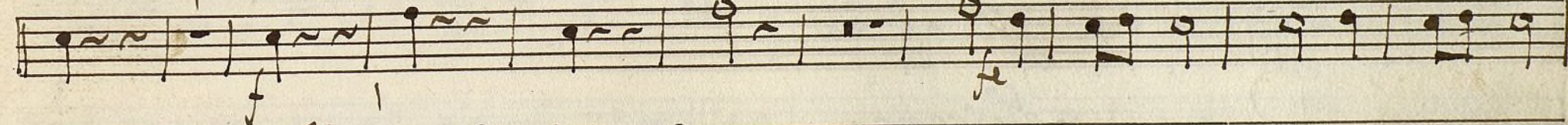
In D.
All.^o 



All.^o 



All.^o poco. 





Parola

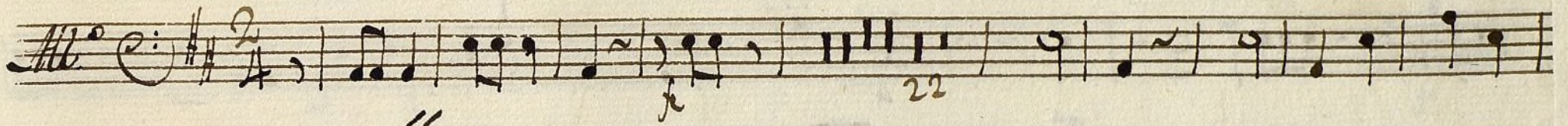
In Mag

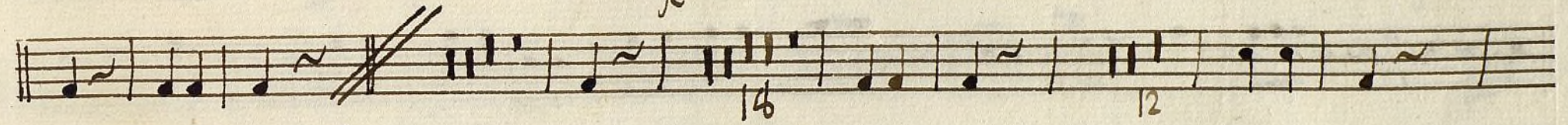
All.^o C: 6/8

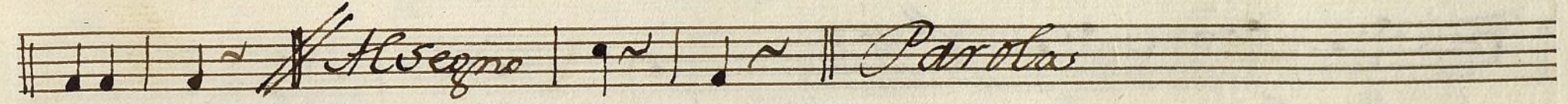
Int.
All.^o C: 3/4

Allegro.

Trompa 2.^a Ton.^a a duo la Tarara de Brindisi

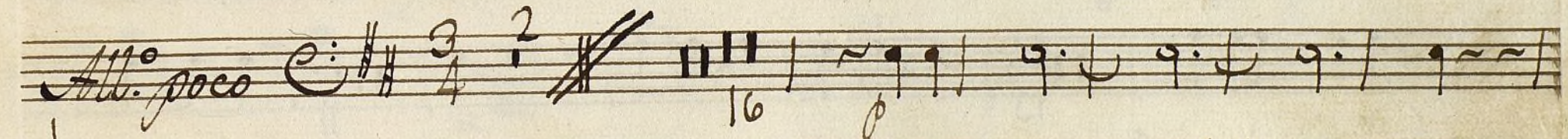
All.^o 

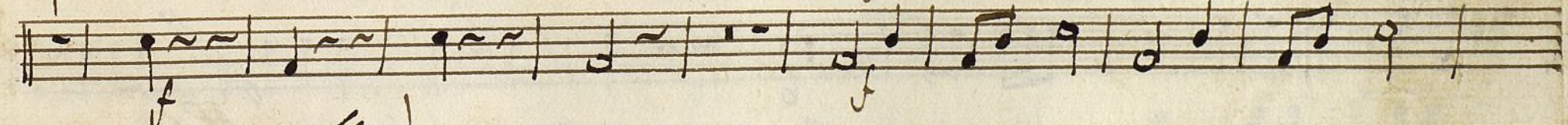


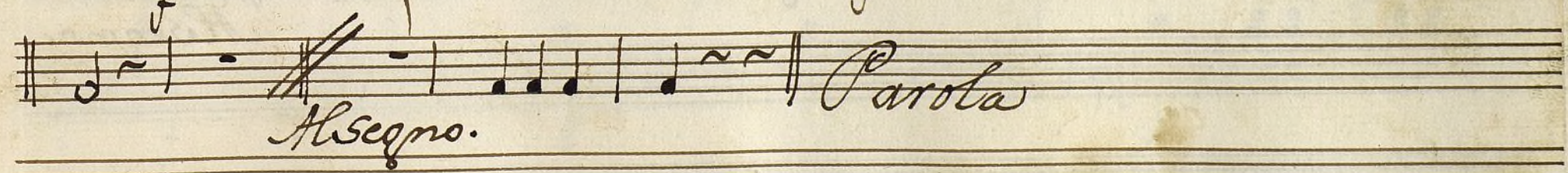
Allegro 

All.^o 



All.^o poco 



Allegro. 

In *Allegro* G.

All.^o C: # 6/8

12

4

4

Allegro.

In f.
All.^o C: 3/4

16

1

13

2

6

Allegro.

t

Bajo Fon. a Duo la Zarzuela de Brinoli.

All.^o $\text{C} \#$ $\frac{2}{4}$

ten

for for p

Allegro. *Parola*

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

All. poco. C: # 3/4

Allegro Parola.

All. Mod. to C: # 6/8

Allegro

