

Leg^o 6^o

111-4

Conadilla a Dew

Los Mayos del contentos

Theatro de
Comcep.^m

Del Sr. Laterna;

la Sr^a Marques
y Sr. Ferrido

1796

+

Andte

Maja

Levien Diablos mea me si do Con er se

Majo... Luven Diablos mea si do Con er sa

Majo con er se Majo que no me da di

Mi na con er sa Mi na que me Cues pa un Ca

ne ro y me dà pa los y me da pa los
ri ño Cuarenta Viñas Cuarenta Viñas

er Ce loso Maja dero y no lo pue da aguan
me in Comoda me dà Celos y siempre ta biando es

tar - Con sus temas tan es trañas me mo lerta hay
tà - si lo digo se mo lerta yen Vi ña vie

ta no mai - Como si ga con sus ne zeda des impo
 ne aparar - sien sus tema, sigue imper ti nen te yo no
 sible sufrir lo se ra - Como si ga con sus ne ze
 Creo la podre aguantar - sien sus tema, sigue imper ti
 da des impo sible sufrir lo se ra su frir lo se
 nente yo no Creo la podre aguantar la podre aguan

se sienta de espaldas

ra su
tar la
se sienta de espaldas a ellas
Allegro

Allegro
ella
ay - for tu

nilla fiero do lor que caro ~~caro~~ el gusto amor
el. ay - for tu nilla fiero do lor

ay — ay que do lor ay ay. que do
 que caro ~~compañado~~ el gusto amor ay — ay que do

lor que — do lor que — do lor
 lor que — do lor que — do lor

Parola / ella / Zeloso esta porque hablé ayer
 aun Cadete afable, el / Zelosa esta porque a otra
 ea Compañado esta tarde, ella / mas le hare
 desesperar, el / pero la he de hazer que Rabie;

Polo

Andno

er
ay —
ella ay —

todo el ombre quea - ga saja
el premio que la - mugeres

la mugeres y — los gatos la mugeres y los
suelen sacar de — los platos suelen sacar de los

ga - - - - - tos
 tra - - - - - tos
 ay
 ay
 suele en
 es que
 vez de Una - Ca rricia
 darre pe - re ciendo
 en con trar una - ra
 y Car gada de - tra
 ña zo
 en con trar un a ra ña - zo
 bajos y Car gada de tra ba - - - - - tos

porque a quel que ma — le quie ren sue len

 ya ve ze dan o — tra cora que yo

hazer le — ma daño sue len hazer — le ma da —

 bien la sey — la Callo que yo bien la sey la ca —

no — — —

 no — — —

Allegro

Seguir

Selebanta el

Allegretto

Selebanta

Ella

Pero porque me a pu - - -

Pero porque me a pu - - -

ro por una den bra - por una jen bra - - -

ra un maja de ro - Un maja de ro - - -

que tiene mar mudanza - - - que una de le ta - -

que solo ser bir puede - - - de espanta perros - -

- que tiene mas mudan - - - za, que una Beleta
- que solo ser birpue - - - de de espanta perros

que tiene mas mudanza - - - - - que una Beleta
que solo ser birpue de - - - - - de espanta perros

Poco
Alllegro
Parola) ella) Conque me dejai por otro;
el) Conque por otro me dejai, ella) y di quien el era
Dama? el) Una Señora Margueta, y a quel
1.º ella) el Cadete marigracioso que se
encuentra, y que a siempre opositor

en amor y prebenda, el pua si el semete contigo afe le cayò una
 buena, ella buena la tiene contigo era. Margueta, el y te quisiere mucho.
 ella si, yati.² el excucha y caete muerta;

Coplas

Allegro

el
 Mique rida mi a
 ella... el Ca dete me pre
 el... el Marido de mi a
 ella... todo al fin los mi li

fe
 fec - tor so li uita con fe tierna
 ten - de y lo corres pondo a tenta
 man - te me tra ta con a ga sa jo
 ta - res con sa gracia lo con funden

p.

ella

no es el frañó que ya es moda en es
el... hazer bien a mi ga mia porque es
ella... sera ese sin duda alguna al gun
el... tienen siempre pocos cuartos y su

ta preciosa tierra ser el ombre des de no so
ta gente de guerra si la Plaza se de fiende
marido de tantos que siempre sus años cumplen
gracia no me a turde que un Amante sin di nero

de se ño so y la muger la que juega
 se de fien de al punto le habren la brecha
 años Cumpren en el dia de s.ⁿ Marcos
 sin di nero es como un farol sin luzer

y la
 al punto
 en el
 es como un farol sin luzer:

Allegro

3 veze

ella

a mi Nada me importa - - -

el Conozco la Magestad

Allegro

le

po

- Correo tengo
- yari' teo frezco

Correo
yari' teo

Tenpor - - - que si tu tienes uno - - - yo una do
 frezco - - - tanta como Camisa - - - mudar cor

zena - - - que si tu tienes
 tejos - - - tanta como Ca

uno - - - yo una do cena
 mi da - - - mudar cor tejos

pero conozco - - - que al fin a prozedido - - - tu como
 Con el pago - - - lo que te he merecido - - - Con mis a
 lagos - - - *Allegro*
 lagos - - - lo que te he merecido - - -
 - - tu como todos
 Con mis alagos

Parola, ella, adios, el, adios, ella, y reba, el, y remarcha, ella, va de bera,²
 el, yans, puedo aguantar mas, ella, el, yogar lo sera fuerza el, ven choco rro pita mia,

vo lun tad — ce le brando pla zen teros nueva
me se
fina volun tad — nueva

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line contains the lyrics 'vo lun tad — ce le brando pla zen teros nueva' and 'fina volun tad — nueva'. The piano accompaniment features chords and melodic lines. The second system continues the piano accompaniment. The paper shows signs of age, including some staining and discoloration.

Tirana

Allegretto

3/4

4

3/4

4

3/4

4

el cid y - - - Doña Xime - - - na que di
 Ay en el - - - dia una espe - - - cie a quien

rian - - - sia ora vie - - - sen a los om - - - bre sin cal
 llaman - - - Cer rru ta - - - cos que ni son - - - huge res

zo... nel yen Ca mira a lai muge... res y en ca
 niom brei ni son em brai... ni son ma... chos ni son
 mira a lai... muge... res no se llama eta... si
 em brai ni... son ma... chos no se
 rana que... se llama la Piadosa puel co

mo estan ca - ri - nosa sa - bea todos agra

~~dar~~ ay ay - piado si ta que a la tira ni ta ay
dar ay ay - piado si ta que a

ven ci do ya a ven ci do - ya a ven ci do ya
la tira ni ta a ven ci do ya a ven ci do ya

sf

y tu Reva le ro - - - tam bien el Bo le ro - - -

 y tu Reva le ro - - - tam bien el Bo le ro - - -

- des terrar sabrás que era de to

 - des terrar sabrás que era de to

i tos a frac tivo y man - a frac tivo y

 i dos a frac tivo y man que eres de to i tos a frac tivo y

man a - - - - - a - - - - - ay: -

man a - - - - - a - - - - - ay:

Parola 1^o ella Vaya señora garridito mueba usted ese Cuerpecito, el ya voy
 Señora Zorongo, que por usted me dispongo, ella sobreque me trae
 perdida era gracia y era sol; el sobreque es usted ma dulce que
 azucar y mazapan;

Parola 2^a

Allo

Vallano Londos

pue va - mos vay

pue va - mos vay

Allo

londo para celebrar de la — Piadosita el
londo para celebrar de la — piadosita el

chiste y la sal de la piadosita el chiste y la sal —
chiste y la sal de la Piadosita el chiste y la sal

Ma. All.^o Vailon
viva viva la — pia
viva viva la — pia

Diosa que el mundo a de a va - sa Nar - viva
 Diosa que el mundo a de a va - sa Nar - viva
 que se pin - ta sola en saber ena - mo
 que se pin - ta sola en saber ena - mo
 rar - ay ay ay en sa
 rar - ay ay ay ay en sa

ver ena — mo rar — ay ay ay ay ay
 ver ena — mo rar — ay ay ay
 ay en sa ber ena — mo rar — en sa
 ay ay ay en sa
 ber ena — mo rar a — — — ay.
 ay ay ay ay

p.

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top two staves are vocal parts, with lyrics written below the notes. The lyrics include "a", "ay", "ay ay ay ay a", and "2a 2a vez no". The bottom three staves are instrumental parts, likely for a keyboard instrument, with complex chordal textures. The score is divided into measures by vertical bar lines. There are several slanted lines across the staves, indicating cuts or corrections. The word "Allegro" is written in a cursive hand on the right side of the page. The paper shows signs of age, including foxing and some staining.

a - - - - ay a - - - -

ay ay ay ay a - - - -

2a 2a vez no

ay

ay

2a 2a vez no

Allegro

Handwritten scribbles

999-h

4-111

+

Violin Primero

Conadilla a Dios

Los Majos descontentos

✓

Handwritten musical score on aged paper, featuring multiple staves of music. The score is written in a historical style, likely 18th or 19th century. The tempo markings include *Andante* at the beginning and *Allegro* later in the piece. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* (pianissimo) and *vo* (forte). There are several measures with a double bar line and a repeat sign, indicating repeated rhythmic patterns. The handwriting is in dark ink, and the paper shows signs of age and wear.

Parola

Polo And. 3/8

Allegro

Vollendo

Allegro 3/8 *vo* *po* *seguir* *vo* *po* *Allegro* *po* *Allegro*

Parola

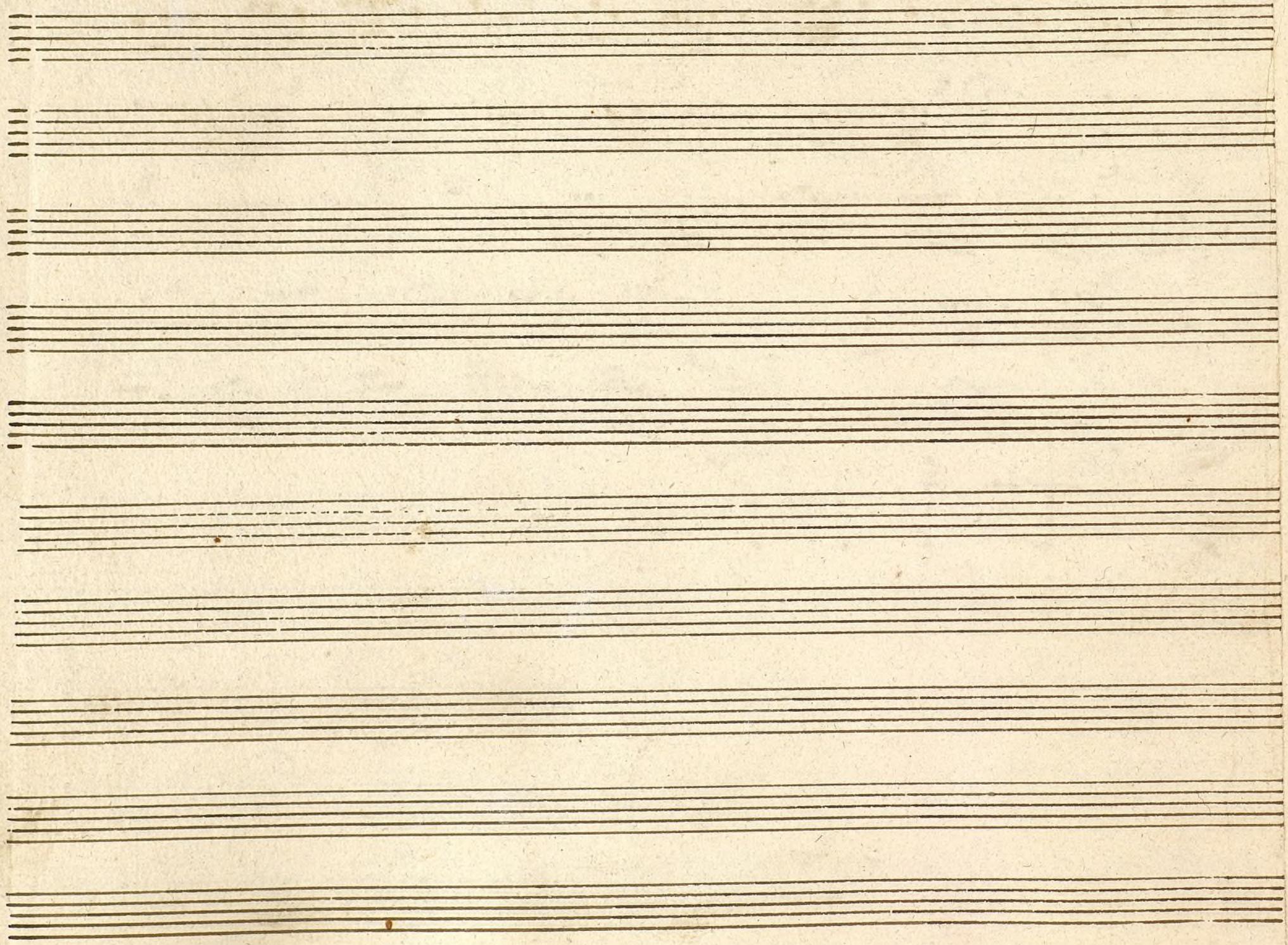
Coplas *Allegro* 6/8 *vo* *po* *Allegro* 3 *vece*

Segue
Alleg. $\#0$ $\#$ $\#$ 3
A
le
p_o

Allegro $\#$ $\#$ 2
4
le
p_o
Parola

me^o de
le
Volli p_o

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, and *Allegro*. The text "no redize" is written under the first staff, and "1a 2ª vez" is written under the fourth staff. The word "Allegro" is written above the fifth staff, and "fmo" is written below it. The paper shows signs of age and wear.



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Violin Primero Sup^{do}

Tonadillo a Suo

Los Maños descontentas:

-||.

And.^{mo} 6/8

Handwritten musical score for the first section, marked *And.^{mo}* and *6/8*. The score consists of seven staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The music features various dynamics including *fe* (forte), *p* (piano), and *p.o.* (pianissimo). There are also markings for *voz* (voice) and *tr* (trill). The notation includes eighth and sixteenth notes, rests, and slurs.

Al Segno

Handwritten musical score for the second section, marked *Al Segno*. The score consists of three staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). The music features dynamics like *fe* and *p.o.*. There are also markings for *voz* and *tr*. The notation includes eighth and sixteenth notes, rests, and slurs.

Sequid
Allegro

ff *vo* *po* *le* *le*

Allegro

Parolati

Allegro *vo* *mezzo* *le*

Finana

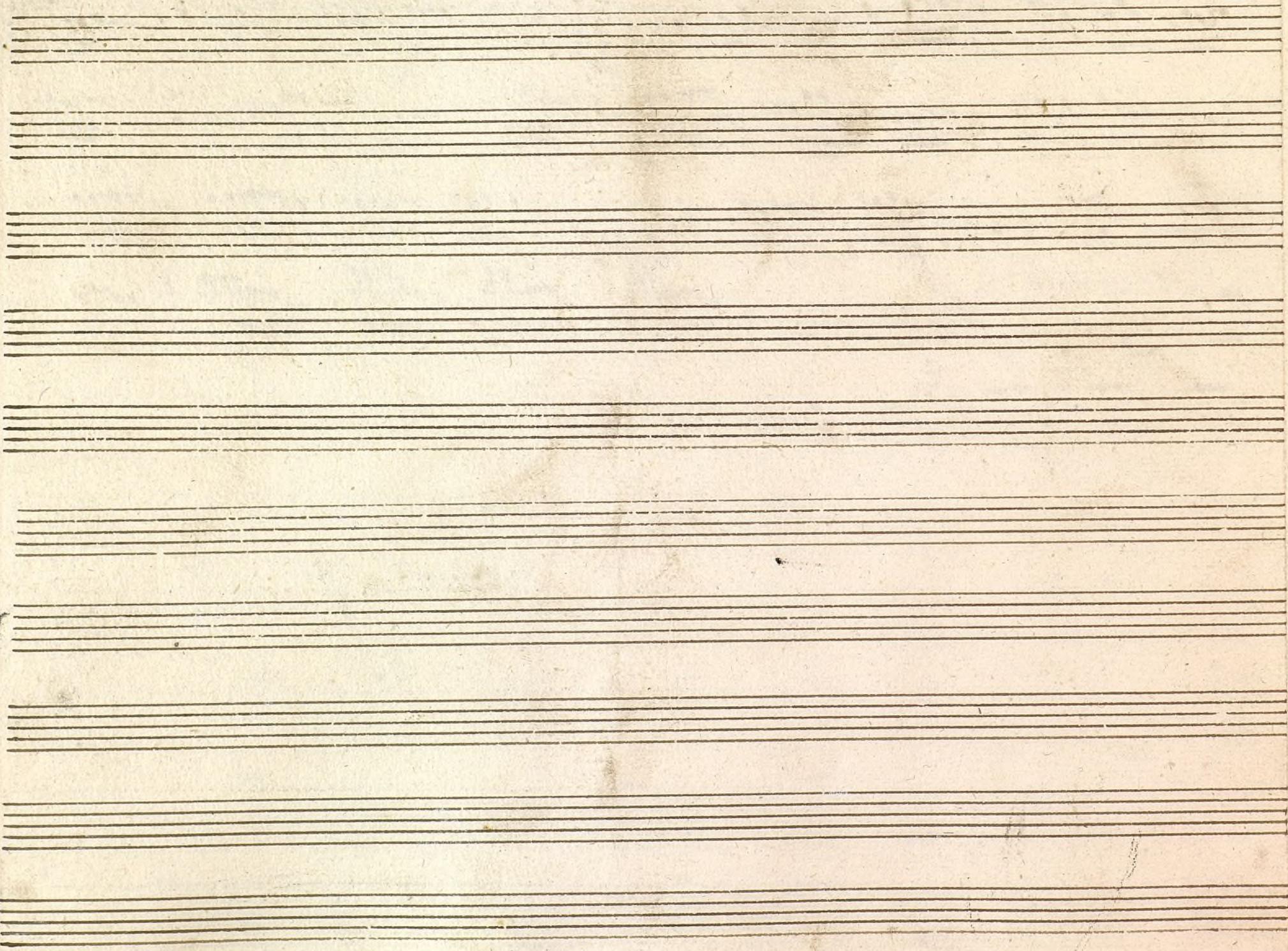
Handwritten musical score for 'Finana'. The score is written on ten staves. The first staff begins with the tempo marking 'Allo' and the time signature '3/4'. A double bar line with a diagonal slash is present after the first few measures. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. The word 'Parola' is written in the eighth staff, and 'Allo' is written above it. The word 'Voz' appears in the second and eighth staves. The score concludes with the tempo marking 'Ma. Allo' at the beginning of the final staff.

la 9ª vez no

Al Segno:

Fine //

//



Violin Segundo

Conadilla a duo

Los Majos del contentos

Andte G major $\frac{6}{8}$

Allegro

Allegro G major $\frac{6}{8}$

Parola

Polo Andno *3^o* *tem*

Volte 2^o

Allegro

Livana

Allegretto 3/8

The musical score consists of ten staves of handwritten notation. The first staff begins with the title 'Livana' and the tempo marking 'Allegretto' in 3/8 time. The music is written in a treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Dynamics markings include *le* (piano), *pp* (pianissimo), *ff* (fortissimo), and *sfz* (sforzando). A section of the score is marked 'All^o' (Allegro) and includes the instruction 'Parola fe'. The final section is marked 'Ma All^o' (Ma Allegro). The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

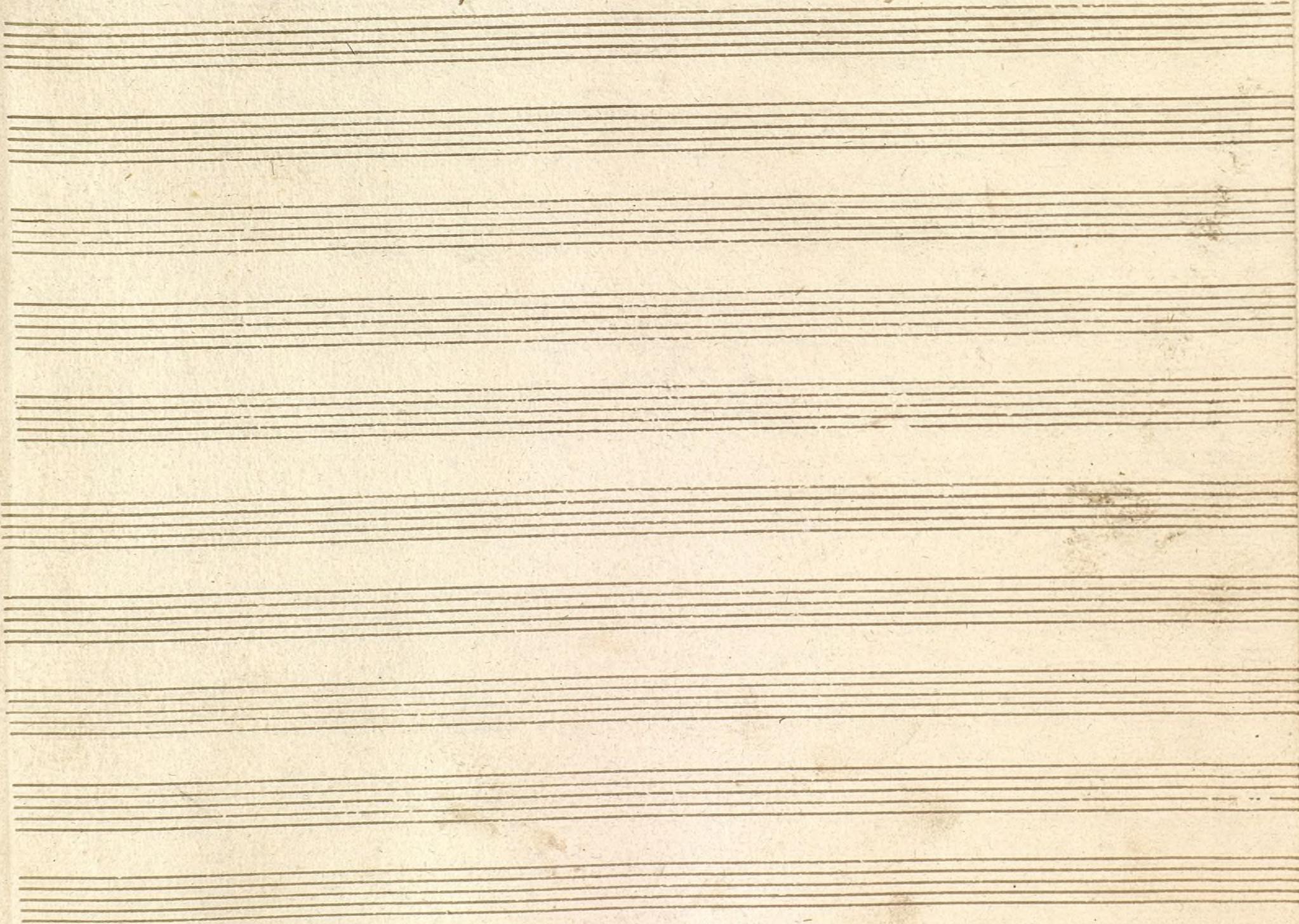
Handwritten musical score on six staves. The first five staves contain dense musical notation with various dynamics and markings. The sixth staff has a double bar line and the word "Allegro" written above it, with "no sedize" written below. The seventh staff contains a few notes and a double bar line.

no sedize

Allegro

no

Larghetto



Oboe Primero

Mus 111-4

Conadilla a Dios; Los Mayos del contento

Handwritten musical score for Oboe Primo, featuring various movements and markings:

- First System:** *And.te* (Andante), 6/8 time signature, *fe* (forte), *solo*, *2 fe*, *A*, *A fe*, *solo*.
- Second System:** *solo*, *2 fe*, *Allegro*, *fe*.
- Third System:** *Allegro*, 6/8 time signature, *fe*, *p* (piano), *3*.
- Fourth System:** *le*, *Parola*.
- Fifth System:** *Polo And.* (Polo Andante), 3/8 time signature, *p*, *16 p*, *15 solo*.
- Sixth System:** *3*, *8 p*, *Allegro*.

Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ f $\#$ r f 12 *solo*

Segue *Allegretto* $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ le 2 po 8 le 2

Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ le 2 po 8 le 2 *Parola*

Copla *Allegro* $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$ f 5 le 8

Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ le 2 po 8 le 2 *Allegro 3 vezes*

Segue *Alleg.* $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ le 3 le 6 le

$\frac{3}{8}$ le 6 le 3 le

Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ le 3 le *Parola*

Alleg. $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ f 24 mo le 9 le

Handwritten musical score on a single page. The score consists of six staves of music. The first staff is a short melodic line. The second staff begins with the title "Cirano" and the tempo marking "Allegro". The third staff includes the tempo marking "Allo" and the word "Parola" with the number "13" written above it. The fourth staff has the tempo marking "Allegro" and the word "no" written above it. The fifth staff has the tempo marking "Allegro" and the word "no" written below it. The sixth staff has the tempo marking "Allegro" and the word "no" written below it. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "fmo". There are also some numbers written on the staves, possibly indicating measure numbers or fingerings.

Oboe Segundo

Conadilla a Duo; Los Majos de Contentos;

And.^{te} $\text{G} \# \# \frac{6}{8}$ *le* *solo* *le* 2

2 *le* *A le* *A le*

solo 1

le 2 *Allegro* *le*

Allegro $\text{G} \# \# \frac{6}{8}$ *le* *p* *le* 6 3

le *Parola*

Polo *And.* $\text{G} \# \# \frac{3}{8}$ *p* 16 15 *solo*

3 10 *p* *Allegro*

Allegro G major $\frac{3}{4}$ p
16 Allegro 2 4

Segue Allegretto G major $\frac{3}{4}$ p
2 4

Allegro p Parola

Coplas *Allegro* G major $\frac{6}{8}$ p
5 4

Allegro 3 *Veze*

Segue *Alleg.* G major $\frac{3}{4}$ p
3 6

Allegro p Parola

Allegro G major $\frac{2}{4}$ p
24 mo 4

9 9

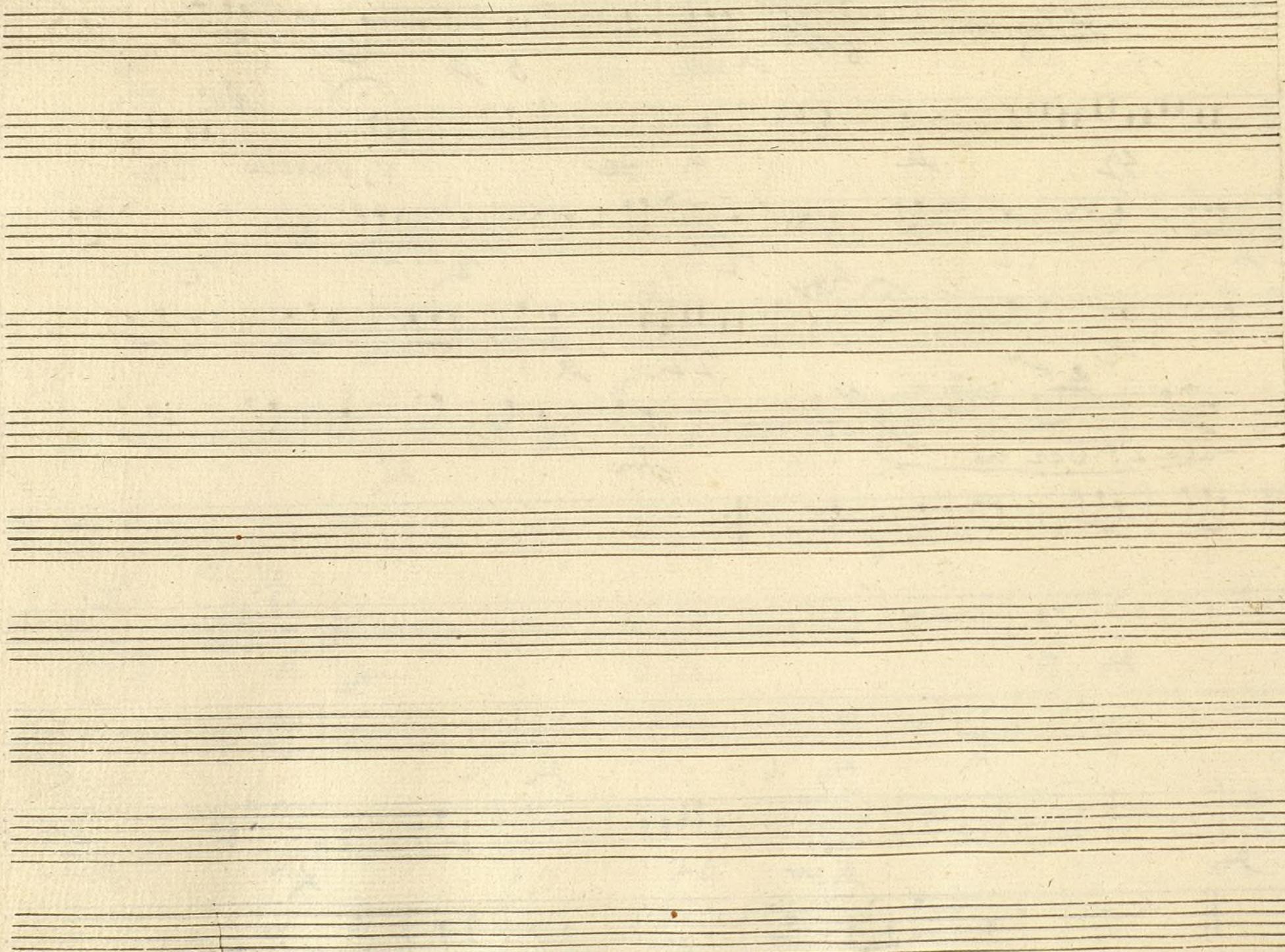
Cirana

Allegretto

$\frac{3}{8}$

Handwritten musical score for 'Cirana' in G major, 3/8 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff contains a dense sixteenth-note passage followed by a rest of 52 measures. The third staff includes a rest of 4 measures and a section marked 'Allo.' with a rest of 22 measures. The fourth staff has a rest of 22 measures. The fifth staff is marked 'Allegro' and 'fmo', and includes a section marked '2a 2a vez no'. The sixth staff concludes the piece with a double bar line.

ola



Trompa Primera

MUS 111-4

Concetta à Deus; Los Mayos de contentos

In de And.
 Solo Solo
 Le Le Le
 Solo
 2 4 2
 3 3 4 2
 Allegro

Allegro
 Le po Le 8
 Parola

Polo And.
 Solo
 po vor
 16 34
 Allegro 3/8 All. fare

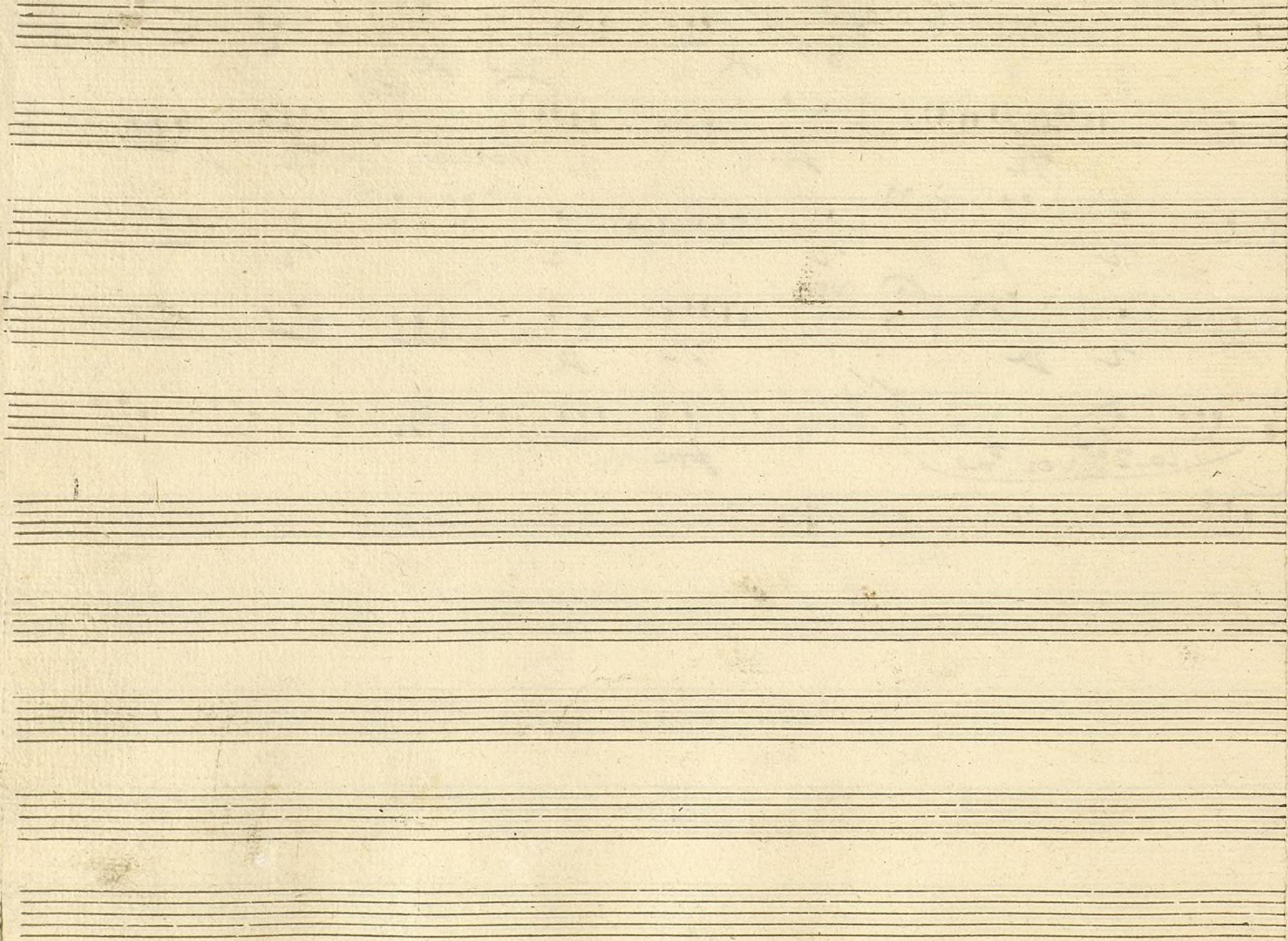
Handwritten musical score on a single page, featuring multiple staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo markings include *Allegro*, *Allegro*, and *Allegro*. The score is divided into sections by double bar lines and includes the word *Parola* written above the staff. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also some markings like "3" and "2" below the staff, possibly indicating fingerings or groupings. The paper shows signs of age, including some staining and a small tear at the top left corner.

Segui ^s
Allegro C: # 3/8 // *Allegro* C: # 6/8 // *Parola*

Copla *Allegro* C: # 6/8 // *Allegro* 3 *veres*

Segui ^s *Allegro* C: # 3/4 // *Allegro* // *Parola*

Allegro C: # 2/4 // *Allegro* // *Parola*

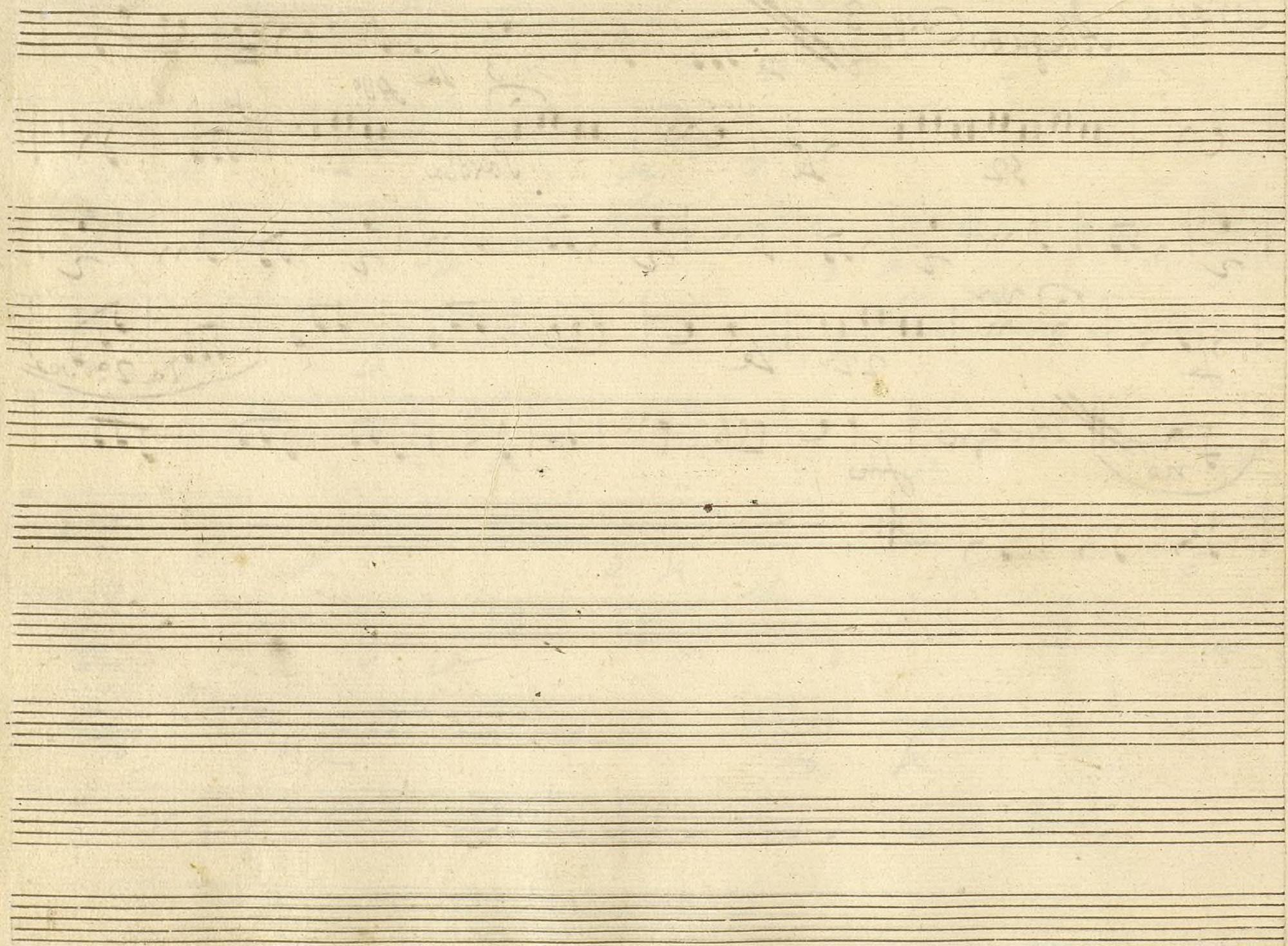


Cirana

Allegretto

$\text{C} \# \text{F} \# \text{3}$
 ~~8~~

Handwritten musical score for 'Cirana'. The score consists of five systems of staves. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'Allegretto'. The second system features a 'Parola' section with a '22' measure count and an 'All.' (Allegro) tempo change. The third system includes a '22' measure count and a '2a 2a vez' (second time) marking. The fourth system is marked 'Allegro' and 'fmo' (finito). The score includes various musical notations such as notes, rests, and dynamic markings.



111-4

111-4

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Contrabajo

Conadilla a Dico

Los Mayos del Contentos

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Handwritten musical score on aged paper, featuring ten staves of music. The score is divided into sections by tempo markings: *Andte* (top), *Allegro* (middle), and *Parola* (bottom). The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *po*, *no*, and *temu*. A double bar line with a slash is used to indicate a section change. The paper shows signs of age, including discoloration and some staining.

Polo *Andte* $\text{C}=\text{D}\sharp$ $\frac{3}{4}$ *po*

no

Allegro

Volti

Segue *Allegretto* $\text{C}:\sharp\sharp$ $\frac{3}{4}$ ~~le~~ *vo* *p*

fe *p*

fe *p* *le*

p *le* *p*

le ~~Allegro~~ *Parola*

Allegro $\text{C}:\sharp\sharp$ $\frac{2}{4}$ *vo* *p*

me. fe *le*

le

Volte

Zirana
Allegretto $\text{C}:\# \frac{3}{8}$

Voz
Parola
Voz
Maest. Alleg.

Handwritten musical score on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with notes, rests, and a fermata. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with many beamed eighth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with many beamed eighth notes and the word "Adorno" at the end. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with many beamed eighth notes. There are several empty staves below the fourth staff.

