


132-14

+

Leg.<sup>o</sup> 

Conadilla a tres:

el Amo Burlado

//

theatro de  
Concepcion

} L. Prado  
Garrido y Vizente

Del Sr. Llerena.

1793



Allegretto

Mutacion de sala con Vexa a un lado:  
y una puerta transitable

Manzilla de va ye - - - - ta lleva una da - -

Venga lo que viniere solo me import

ma lleva una da - - - - ma yo  
ta solo me import - - - - ta di



Co noz co al borrego  
 poner que me to que - - - - lo que me to - - - -

na yo conozco al Borre - - - - go que dio la la -  
 ca di poner que me to - - - - que lo que me to -

na y ello es el caso - - - - ~~to~~ que ella queda bes  
 ca tenga yo gusto - - - - ~~to~~ y mas q. al mundo a



ti da - - - - y el traquila - - - do que ella que  
 rrojen - - - - del mismo mun - - - do y mas que al

da be ti - - - - da y el traquila - do  
 mundo a rro - - - - jen del mismo mundo

No

Con este re clamo el objeto que amo el objeto  
 Prado / en tra la co mis ante que D.<sup>o</sup> Pio ante que D.<sup>o</sup>

*p*



que amo a verme Vendrà  
 Pío vuelva por a cá

iel Año me loje en es  
 a fuera la Yopa a fue

ta vo lina que gran cha mus quina Con miso ar marà que gran  
 ra el planchado que mi dueño amado ya en la puerta está que mi

cha mus quina ~~con miso ar marà~~ que gran cha mus quina  
 dueño amado que mi dueño amado ya en la puerta es



ra yo sa gar y va ro nil el bau san y mu ge  
 ta vize ta sa gar tu tu nan ton viz ta su til tu gar ro

ril se ve ra Cual ma su til en el lan ze vi ene a  
 shon se ve ra que nue tra Union se ra di gna de ad mi

ser en el lan ze en el lan ze vi ene a ser se ve  
 rar se ra di gna se ra di gna de ad mi rar se ve



ra se ve ra Cual mas util en el lance en el  
se ve ra que nuestra union sera digna de admi  
se ve ra que nuestra union sera

lance viene a ser en el lance viene a ser en el  
digna de admirar sera digna de admirar sera  
digna de admirar sera digna de admirar sera

lance viene a ser viene a ser  
digna de admirar de admirar  
digna de admirar de admirar



Parola <sup>Prado</sup> que trae Proto Barbero

~~Allegro~~

~~Allegro~~

viz?

Prado

ay chiquirritita ay chiquirriti

tito por ti me de rrito y muevo de amor por ti me de

rrito y muevo de amor por ti me de rrito y



muero de amor - y muero de amor:

Parola Prada tuerta trite que te aflige?

Prado

Cuanto ne te vitar  
no saliro mio

All. no mucho



Vize<sup>te</sup>

para examinar te Una bapa se la no becientos  
en sancho ese quajo que para servir te hare yo ~~un~~  
un mi

Prado

Tea les ni des tanto mi sa la rio — ya bes  
lacro vuelbe pronto <sup>Vize</sup> vuelbo luego — <sup>Prado</sup> no mal

tu tanto dinero yo no quiero yo no quiero  
gaster el dinero <sup>Vize</sup> siempre erido Zica zero



*Viz<sup>e</sup>* *Prado*

puerta te lo perderás dime pues que lo que arás  
*Prado* no eres mucho de fiar *Viz<sup>e</sup>* lo contrario es de tocar

*Viz<sup>e</sup>*

se lo se diré a Paquita que me quiere una mia  
 en estando examinado nuestra Boda Dueña a

*fff*

quita y se que me servirá y se que me, ser vi  
 mado trataremos sin tardar — trataremos sin tar



Prado

Viz?

ra ete ba a tomar sol eta

bien me a da lido la

dar <sup>Prado</sup> ya esa lido de ir bien da

<sup>Viz?</sup> bien me a da lido la

bre ta

bien

pensa

tuenta

bien

pensa

pensa si bo sea que dado

malo

si ba

sea que dado

malo  
bueno

malos el  
bueno el



ma lo el ca so ba pen sa ti bo sea que da do ma lo  
ca so ba pen sa ti ba sea que da do luego  
ma lo el ca so ba ma lo ma lo el ca so ba  
luego <sup>buel be</sup> a ca ña luego luego <sup>buel be</sup> a ca ña  
Allegro

(vare)



Parola Prada misal bajo Arno

Allegro

Sarrido desde la Reja

que aplicada

que a cen d o s a

que a f a n a d a Cui da d o s a mi cr

ada Marigueta siempre esta

Prado

el go



rrito de mi Amigo chiqui tito <sup>gorda</sup> halla ~~ella~~ <sup>gracia</sup> ~~ella~~ <sup>sala</sup>  
 dito puli dita a plancharé ay que ojillos  
 pica rillos tan negrillos gachonrillos <sup>chuzon</sup>  
 rillos <sup>Prado</sup> ~~ma ri~~ <sup>Prado</sup> ~~quita tiene en si~~ <sup>Prado</sup> y en vi  
 viendo cuida dora hazen dora cariñosa afe



per<sup>do</sup> sale) Prado

tuosa el gorrito le pon dré, me planchará lea plancha

per<sup>do</sup> Prado loz.

re me le pondrá se le pon dré, amor mai fino quien llegò a

per<sup>do</sup> Prado

ber amor mai fino q.<sup>m</sup> llegò a ber meaplanchará lea plancha

per<sup>do</sup> Prado loz. p<sup>o</sup>

re me le pondrá se le pon dré amor mai fino q.<sup>m</sup> llegò a

ber amor mai

qui en llegò a



ber

Allegro

par do

deja ya el Planchado

Marigueta a ma da que estara cansada mia do

Prado

ra do bien si a zen do va soy Cui da do sa

y por la Casa le miro a usted



Amo de mi vida aqui está el Sorrito mi a plancha

dito y se le pondré *par<sup>de</sup>* non me le luego *se pone*

me de jar ziego may a la senze a siesta

bien *Prado* viente de aqui me sen taré llegate a *par<sup>de</sup>*

mi me llegare *Prado* amor may tierno q<sup>o</sup> llego a



ber amor mai tierno q.º llego a ber amor mai  
tierno quien llego a ber amor mai tierno q.º  
llego a ber q.º llego a ber

Parola, gar<sup>da</sup> Conque de beramequieres



*Allegretto*

3  
4 8  
3  
4 8  
p.  
par d  
que se liz el a quel

pecho — que el de amor Correl pon di do

*Prado*

o que dicho sa el alma — que en Cuen tra un a



mor tan *f* no a Dios dueño mio que  
 ba à noche ces ay ay ay mire usted lo que aze pron  
 to buelba usted no llore por eso pronto volbe  
 mire usted lo que haze pronto buelba usted pronto  
 re no llore por eso pronto volbe re pronto

*for<sup>do</sup>*  
*Prado*  
*for<sup>do</sup>*  
*Prado*



¿Qué le ha usted

¿Qué le ha usted

Parolas *Prado* arro <sup>rese</sup> usted por Dios Señor que hace mucho frío,  
 por *Prado* Comome Acida! *Prado* la vida del humo que fue  
 y no colbio; (*vare garrido*)

*Alleg<sup>ro</sup>*

*Prado*

que tontos son los

*Prado*

La noche esta muy

(abre la puerta  
con un pica por te)



om - - - . bres y que va vo - sos y que va vo sos  
 fri - - - a, buelbome a Ca - sa buelbome a Casa

y que va vo - sos puer Compran su de  
 buelbome a ca - - - - da ya si estare en Co

som - - - - ra a peso de o ro - - - - puer Compran su de  
 lo - - - - guios con mi criada da - - - - ya si estare en Co.  
*fin.*



son - - - rra apeso de o - ro

lo - - - guios con mi Cria - da

y Cuantos ne - - - cios en man tener ca

No espoca di - - - cha tener una Cri

cho - - - rros gastan sus pesos - - - en man tener ca

a - - - da honesta y linda - - - tener una Cri



cho - - - rros gastan sus pesos  
 a - - - da honesta y lin - da

anochea de todo;

*Allegro*

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

sale la Prada y se bñ a tomar a la Vega:

Punteado Prada

no a ve



nido *esperar le a quien*

zendo *pero que es lo que está haciendo el esta pa*

rado allí *chir chir* *si me*

llama si me busca *el objeto por quien*

mueras *despa cito llegar quiero por via*



Prado  
salido por mi chi chi pa co de mi

par do Prado  
vida que lo que escuchado ya las tres medallas le sacado al

Amo par do  
yo es toi confuso yo es toi tur

bado y en tal estado no se que ha t'er y en

Prado se la da  
toma toma las tres onzas ya punto be axa mi



nar te ci to se llama en se ñar te a que me se pasa  
 mas quien bio mayor faldada mas tan grande villa  
 nia yo la quiero castigar yo la yo la  
 quiero castigar ve te pronto Pa co  
 mis que sinome engaño e oído que hacia este lado ante



Handwritten musical notation on a five-line staff. The lyrics are: "sido y nos pueden a visbar quien vio mayor false". Above the staff, there are some markings including "por di" and "t". The music consists of a series of notes and rests.

Handwritten musical notation on a five-line staff. The lyrics are: "Dad mai ten grande villania yo la voy a casti". Above the staff, there are some markings including "SIU". The music consists of a series of notes and rests.

Handwritten musical notation on a five-line staff. The lyrics are: "gar, yo la yo la voi a castigar yo la". The music consists of a series of notes and rests.

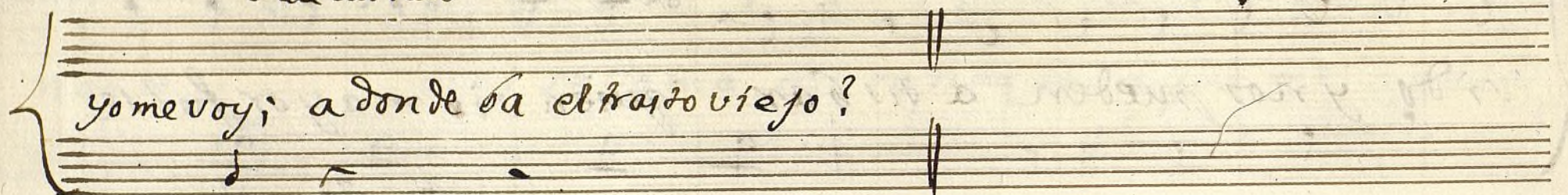
Handwritten musical notation on a five-line staff. The lyrics are: "Mirada oyo si acaso: Voy por una luz". Above the staff, there is a marking "Prado". The music consists of a series of notes and rests.

Handwritten musical notation on a five-line staff. The lyrics are: "(vare) Sale vicense; Corriendo; Marujilla, Marujilla si sea bramar chado a dentro, Marujilla,". The music consists of a series of notes and rests.

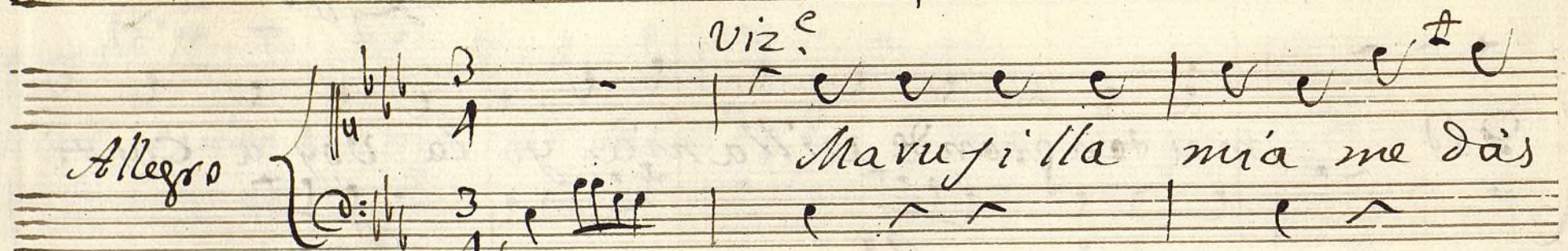


Sale la Prado con la luz:

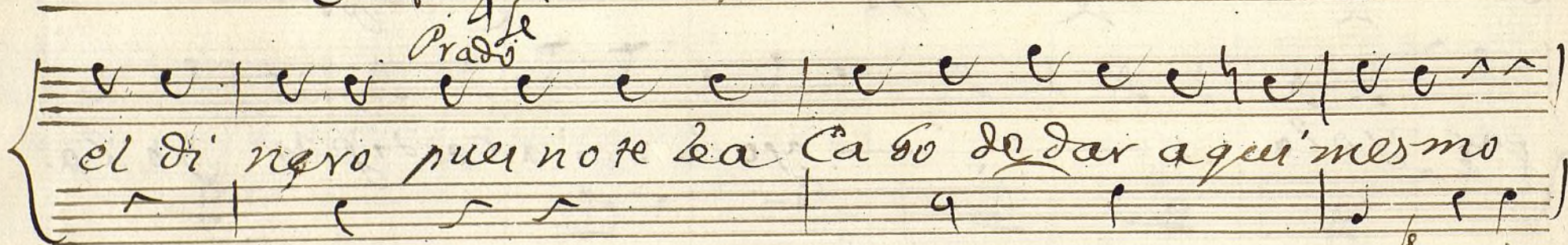
yome voy; a donde va el trasto viejo?



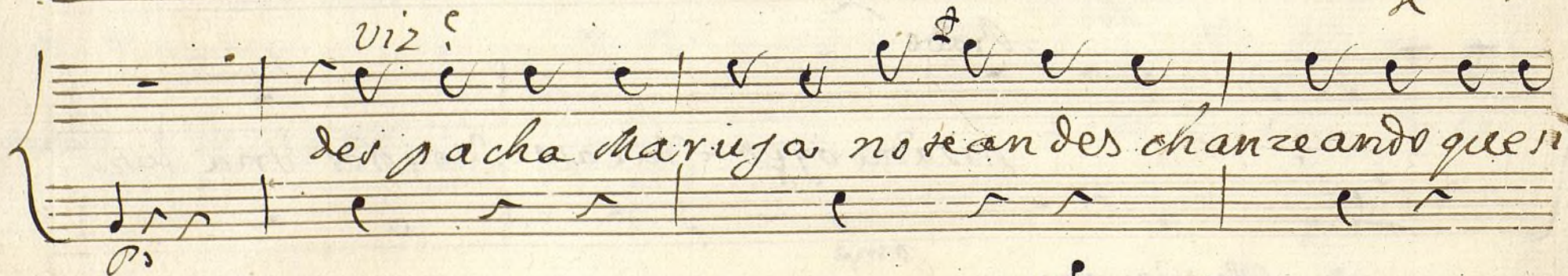
*Allegro* *viz<sup>e</sup>* Marujilla mia me das



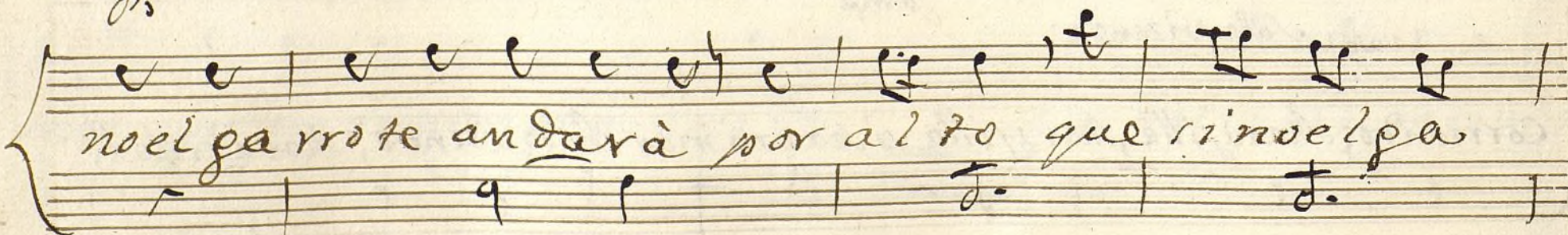
*Prado* el di negro puer no te da Cabo de dar aqui mesmo



*viz<sup>e</sup>* des pacha Maruja no te andes chanzando que si



noel ga rrote andarà por al to que si noel ga





rro te andarà por alto el parrote, andarà por  
 a? to;

Parola Prado) si te he dado a qui mismo, sin duda tu estas Borracho  
 viz) te vuelbo a decir Maxusa que ami no me a dado un Cuarto;  
 Prado) puer a quien se lo di? (alegrad) Ami, viz) emor echo un buen fegado:)

Final

*todos*

All<sup>o</sup> Moderado  
 que sorpreta que fra caso que sor



*Prado*

por mis venas <sup>viz</sup> por mis ve nas pa so siento

presa que fracaso por mis venas pasa

yelo di la tar di la tar siento un

pa so siento un hielo di la tar: siento un yelo di la

tar por mis venas pasa a paso siento un yelo di la

tar



tar pa so a pa so di la tar siento un  
~~tar~~ por mis venas siento un yelo siento un  
 por mis venas pa so a pa so siento un  
 yelo di la tar por mis venas pa so a pa so siento un  
 All.  
 All.  
 yelo di la tar: nica rona so car rona el ar



Orado

er to solo arido un  
did me as de pagar el ardid

charco con que os quise en ba du  
vize  
er to el ver se en un em

sigue

car er to solo arido un charco con q. os quise en ba du  
rredo imposable de tapar er to el ver se en un em  
gar.  
er ta el una de verguena no te quiera di cul



*f*

car Con que os quise en ba du car Con *f*.

redo imposible de sa par impo

par et a ei una de verguenca, no se

Parola <sup>pau</sup> que eto meucedo ami, <sup>viz</sup> le eto  
usted bien empleado, puer usted tiembra  
la tierra, para que ota cosa el grano;

*Prado*

Vamos al Bicarrio puer ei neze  
Vamos a no hermoso un fin ventu

*Alegro*



sa rio Vin di'car mi onor Vin di'car mi onor  
 vo ro a dar a mi amor a dar a mi amor  
 que se suelbo puer: se suelbo que si  
 que se suelbo usted; *parce* se suelbo que si  
 se suelbo que no y en se no y que  
 se suelbo que no y en se no y que



si y en te si y quero ni Resuelbo si ni Resuelbo  
si y en te si y quero ni Resuelbo si ni Resuelbo

no ni Resuelbo si ni Resuelbo no ni Resuelbo  
no ni Resuelbo si ni Resuelbo no ni Resuelbo

Prado.  
si ni Resuelbo no; ataimado sime irrito:: perono te  
si ni Resuelbo no; <sup>Prado</sup> aunque etoi echa unapietra



Prado

necesito  $\frac{2}{4}$  Ingrato villa no

yo de ablandar *Allegro*

adureza:

Ca llar es mejor Ca llar es mejor dome esa m

Prado de

Viz: The e Pradi vive

ni ta per dona por Dios no os Crei tan fi ero

par do Prado f

soi como un Leon soy como un Leon ay po



bre Ma ria quien se — lo di ría me

ro me — da el fla — go el fla — go me a o

ban a lo correr la y se de tienen

ga el vapor me a o ga el vapor: ten te tie so

ten te tie so ten te tie so ver no puedo su embe

le so sin Ten dir la el co ra zon sin Ten dir la el



*viz<sup>e</sup>*  
Co ra zon o ma laya mi fiereza o ma laya mi fie

*viz<sup>e</sup>* *par<sup>do</sup>*  
reza quea Causado a su Belleza quea Causado a su Be

*viz<sup>e</sup>* *par<sup>do</sup>*  
lleza un terrible ~~acciden ton~~ un terrible ~~acciden~~

*ton*  
~~lla~~ un te rri ble ~~acciden ton~~ un te

un te







Amos que pas tan suspesos con los Amargos en Casa tie  
 nen sirbiendo ojo a lerta ojo a lerta ojo a  
 lerta ~~Bava~~ ~~ser in~~ ~~can~~ ~~curad~~ ~~ser can~~ ~~tos~~  
 que en Madrid ay mucho de er - - - to  
 va vosos yn Cantos ~~pro~~ ~~curad~~ ~~ser~~  
 va vosos yn Cantos ~~pro~~ ~~curad~~ ~~ser~~

Ayuntamiento de Madrid



Cautos yel a mor de jad yela  
 Cautos yel amor de jad yela  
 mor de jad a - - -  
 mor de jad a - - -  
 Prado  
 Vize  
 Cautos procurad ser Cautos  
 a - - -







Handwritten musical notation on a five-line staff, consisting of two groups of three vertical strokes.

Handwritten musical notation on a five-line staff, consisting of a sequence of vertical strokes: f, e, f, f, +, +, +.

Handwritten musical notation on a five-line staff with lyrics: "er carmen tad er" and "mor de".

Handwritten musical notation on a five-line staff with lyrics: "Cantos del amor de Jád er carmen tad er".

Handwritten musical notation on a five-line staff, consisting of a sequence of vertical strokes: J., J., J., g.

Handwritten musical notation on a five-line staff with lyrics: "Carmen tad" and "er carmen tad".

Handwritten musical notation on a five-line staff with lyrics: "Carmen tad" and "er carmen tad".



Musical score on aged paper with multiple staves. The page contains faint, illegible handwritten text and musical notation. There are some ink smudges and a small mark on the left side of the page.



+

Violin Primero

Conadilla à tres

El Amo Burlado:

//



*Allegretto* &  $\sharp\sharp$   $\frac{3}{4}$

Handwritten musical score for a piece titled "Allegretto". The score consists of ten staves of music. The first staff begins with the tempo "Allegretto" and the key signature of two sharps (F# and C#). The time signature is 3/4. The music is written in a single system with various dynamics such as "p" (piano) and "f" (forte), and includes some slurs and accents. The final staff ends with a double bar line and the word "Parola" written above it.



*Allegro* &  $\sharp\sharp$  3/4

4 le do  
le do  
le

Parola

la



*Allegro poco* &  $\sharp\sharp$   $\frac{2}{4}$

*Allegro* Parola



*Allegro*  $\text{G}^{\#}$   $\frac{6}{8}$

*Volti p. 70*







Parola

*Sequi.<sup>s</sup>*  
*Allegretto* 3/4 *ff*

*ff*

*ff*

*ff*

*ff*

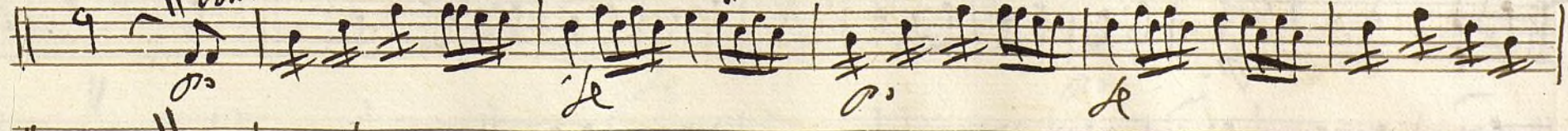
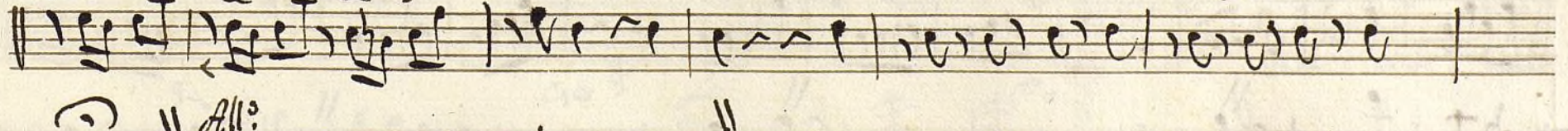
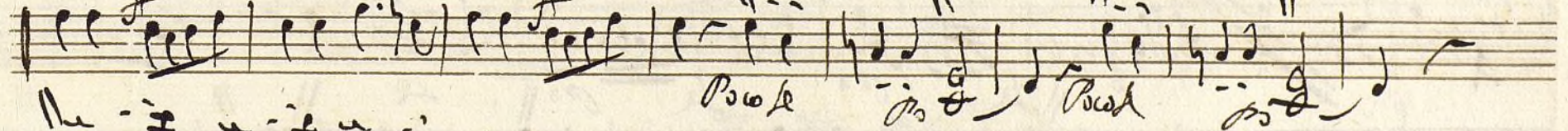
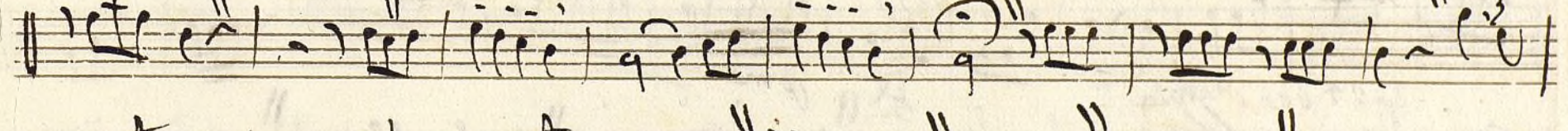
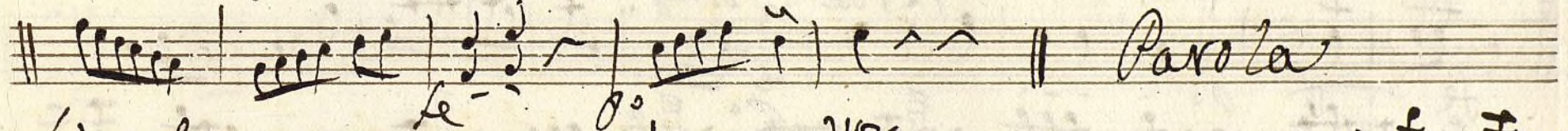
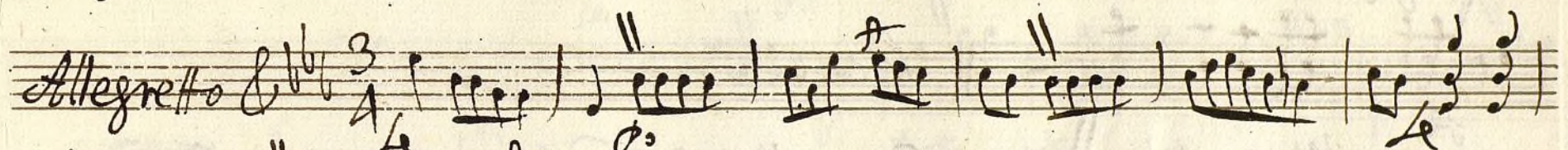
*ff* *Allegro* *ff*

~~Allegro~~ *Volto*











This is a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *pp*, and *ppmo*. There are several double bar lines with repeat signs. The word "Parola" is written in large, cursive letters across the second staff. The tempo marking "Allegro" appears on the third staff. The time signature changes from 2/4 to 3/4. The handwriting is in dark ink, and the paper shows signs of age and wear.







A handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a *f* dynamic marking. The third staff features a *p* marking and contains dense, rapid sixteenth-note passages. The fourth staff concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and discoloration.



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Violin Primero Dupli<sup>do</sup>.

Conadilla à tres

El Amo Burlado;

//

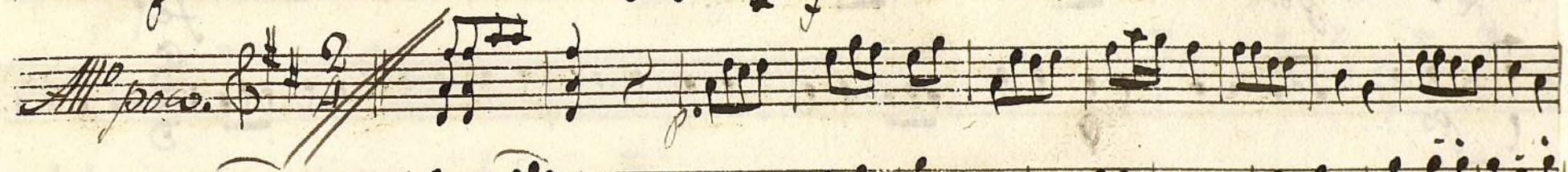


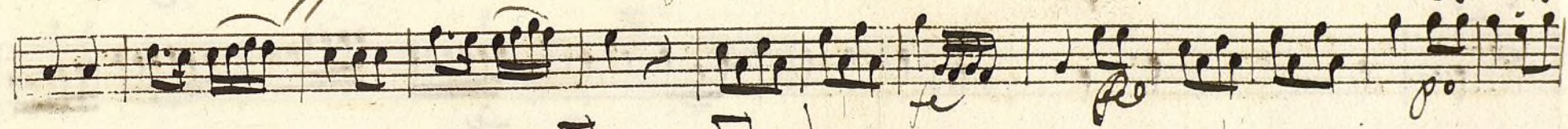
Handwritten musical score on ten staves. The first staff begins with the tempo marking *Allto* and the time signature  $\frac{3}{4}$ . The score includes various musical notations such as notes, rests, and dynamic markings including *fe*, *po*, *voz*, *ff*, *f*, *p*, and *ff*. A double bar line with a repeat sign is present in the second staff. The piece concludes with the instruction *Parola.* and *Al segno.* at the end of the tenth staff.



*All<sup>o</sup>* 

 *Parola.*

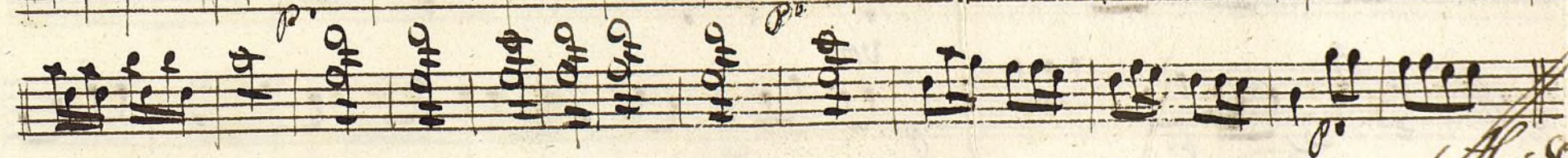
*All<sup>o</sup> p<sup>o</sup>* 



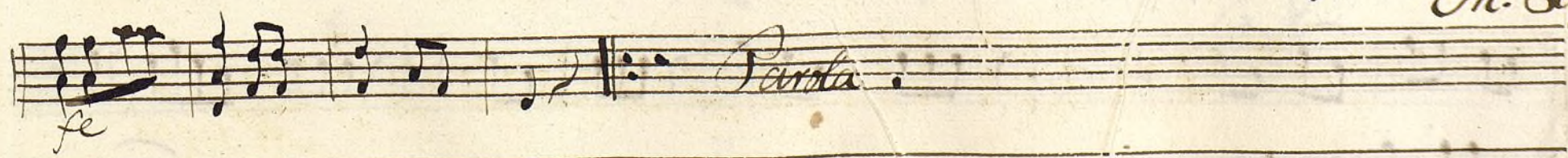








*Al. segna*

 *Parola.*

*rola.*







Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The fourth staff concludes with a double bar line and the word 'Parola.' written in cursive.

Handwritten musical score for the second system, consisting of four staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It includes dynamic markings like 'p', 'f', and 'p.o'. The fourth staff ends with a double bar line, the word 'Parola', and a large decorative flourish.



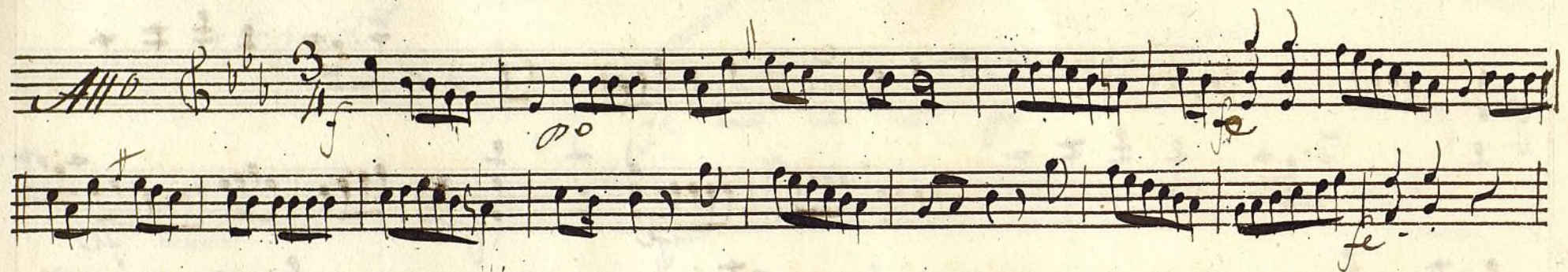




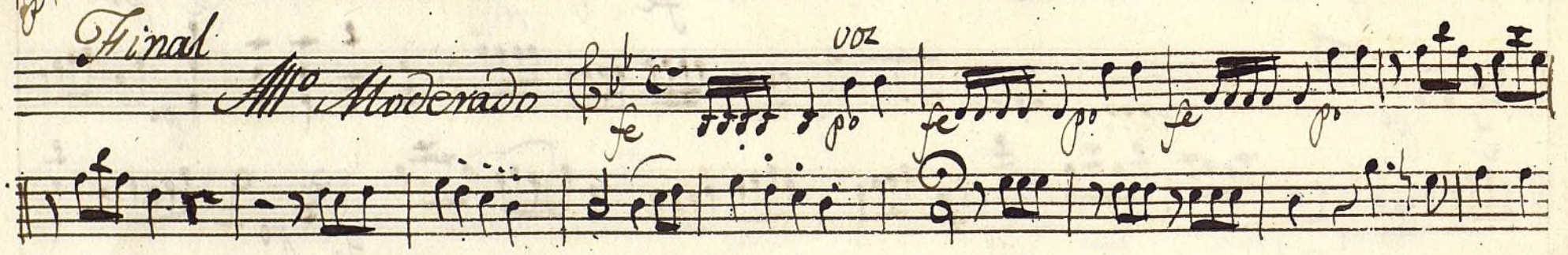
Handwritten musical score on a page with seven staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The music is written in a cursive style typical of 18th or 19th-century manuscripts.

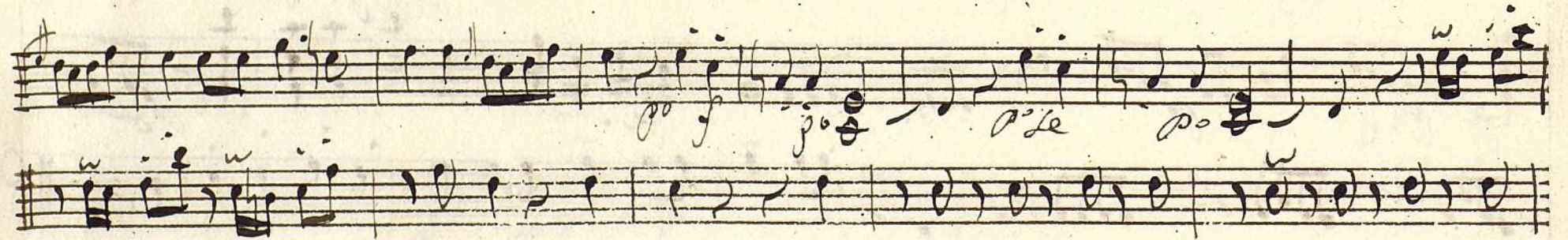
*Handwritten signature or initials*

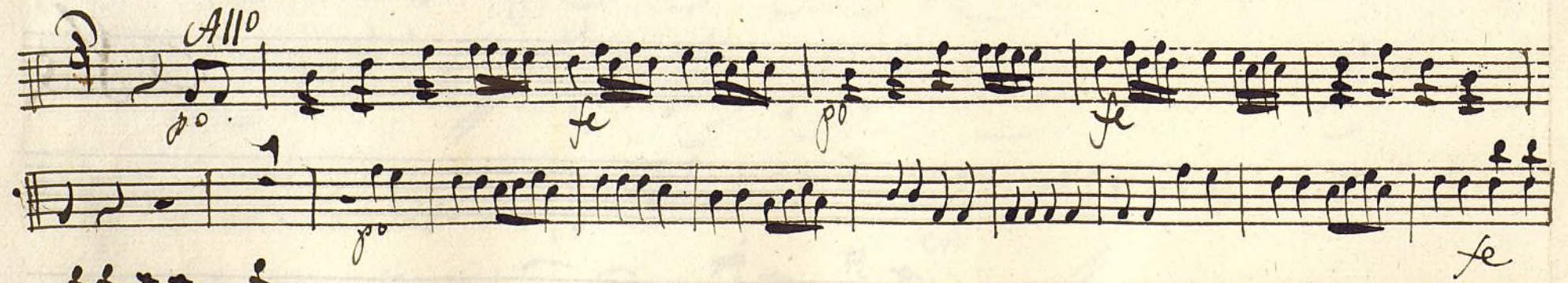


*All<sup>o</sup>* 

*Parola*

*Finad* *All<sup>o</sup> Moderado* *VOZ* 



*All<sup>o</sup>* 

*Parola*



*All.<sup>o</sup>* *2/4* *voz* *fe.* *Alto...* *3/8* *voz* *fe.* *fe.* *2/4* *Al. segno.* *fe.* *po.*

*J. S.*



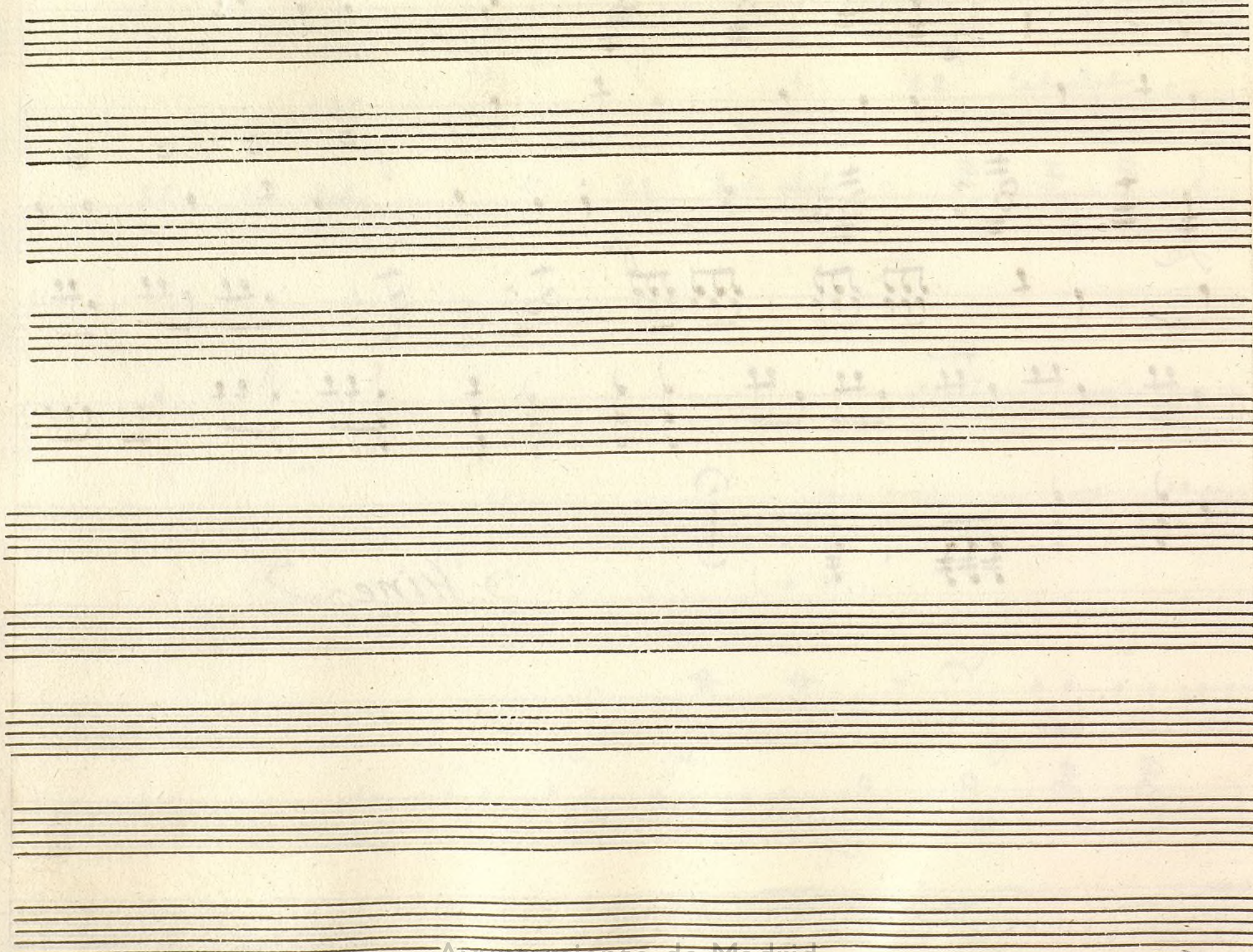
Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, *ff*, *cres*, and *p*. A section is marked *Parola.* with a repeat sign. The manuscript is on aged paper with some staining.



A handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *ff* and *fe*. The music concludes with a double bar line and a fermata. The word "Fine" is written in a decorative, cursive hand below the final staff.

*Fine*







+

Violin Segundo

Condilla á tres

el Año Burlado;

//



Allegretto

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff indicates a 3/4 time signature and a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. There are also some markings that look like "le" or "vo". The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. A small cross-like symbol is at the top center of the page.



Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The notation includes several measures of music with dynamic markings such as *le*, *fe*, *po*, and *le*. The piece concludes with a double bar line and the tempo marking *Allegro*.

A single staff containing a double bar line followed by the word *Parola* written in cursive.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *Allegro* and a 3/4 time signature. The key signature is two sharps. The notation includes various notes and rests, with dynamic markings such as *le*, *fe*, and *po*.

A single staff containing a double bar line followed by the word *Parola* written in cursive.



*Allegro poco* & # 2/4

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*Allegro*

*Parola*



*Allegretto*  $\text{G}^{\#}$   $\frac{6}{8}$

*Volte p. 70*



*Allegro*  $\frac{2}{4}$  *Voz*

*Parola*

*Allegro*  $\frac{3}{4}$  *Voz*



Parola

Sequi.

Allegretto

$\text{3/4}$

~~le~~

no

Musical notation (first staff)

Musical notation (second staff)

Musical notation (third staff)

Musical notation (fourth staff)

Allegro

alosparrato

Volte p<sup>to</sup>



*Allegro Moderato* &  $\text{C}$   $\text{p}^{\circ}$

*tenu*

*tenu*

*Allegro*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*



Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two flats.

*Allegro* & 3/4 *le* *no* *no*  
Handwritten musical notation on two staves. The first staff begins with the tempo marking *Allegro* and the time signature 3/4. It includes dynamic markings *le* and *no* and a fermata over the final measure.

Handwritten musical notation on a single staff, concluding with the word *Parola*.

*Final* *All. Moderato* & *no* *le* *no*  
Handwritten musical notation on a single staff. It begins with the tempo marking *All. Moderato* and includes dynamic markings *no*, *le*, and *no*.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns.

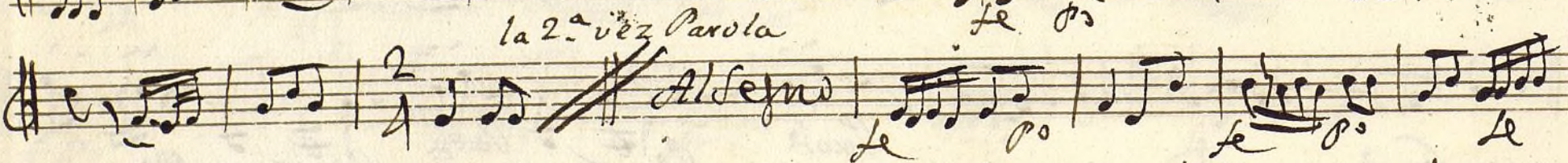
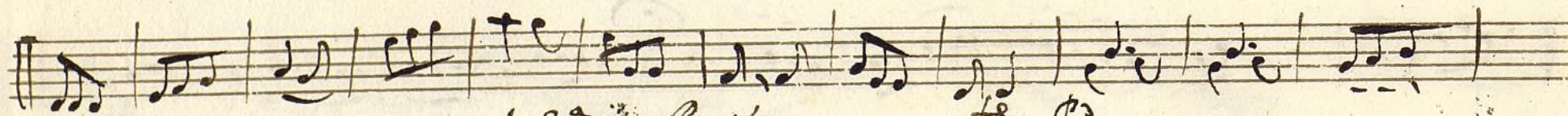
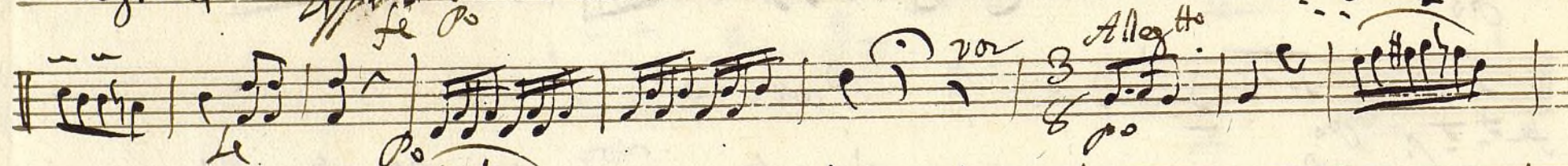
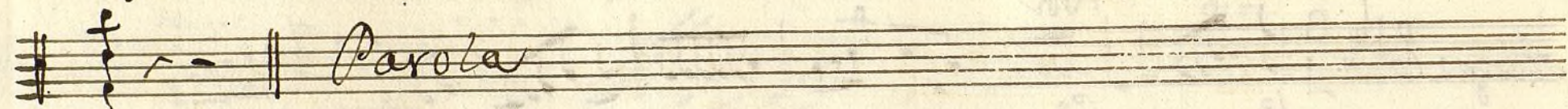
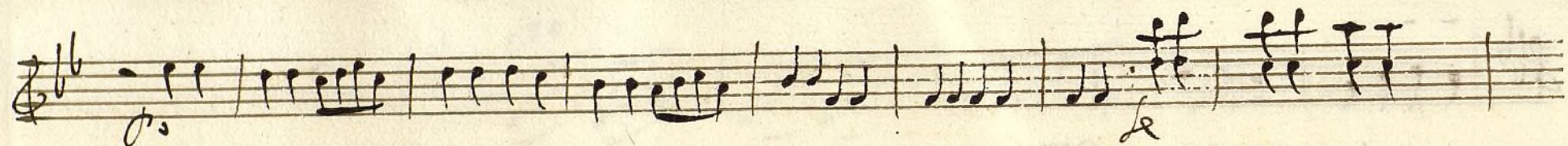
*Poco* *Poco*  
Handwritten musical notation on a single staff. It includes the dynamic marking *Poco* twice.

*no* *All.*  
Handwritten musical notation on a single staff. It includes dynamic markings *no* and *All.*

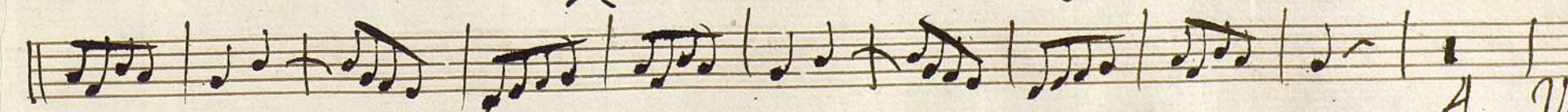
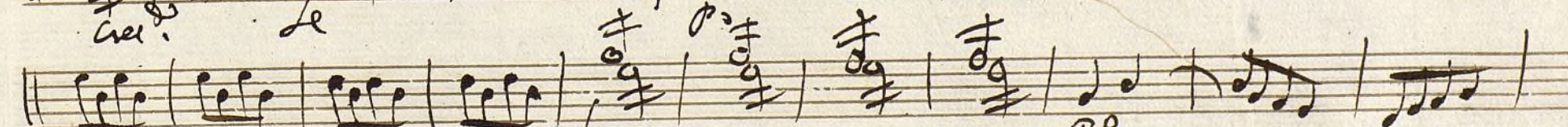
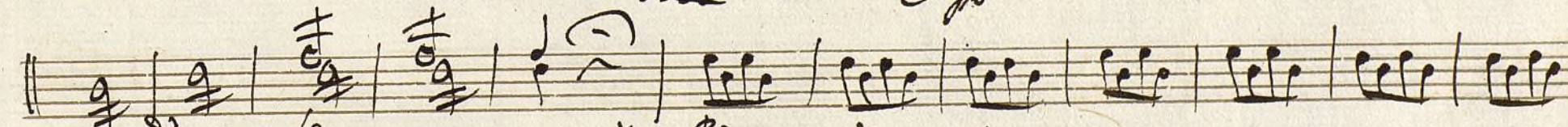
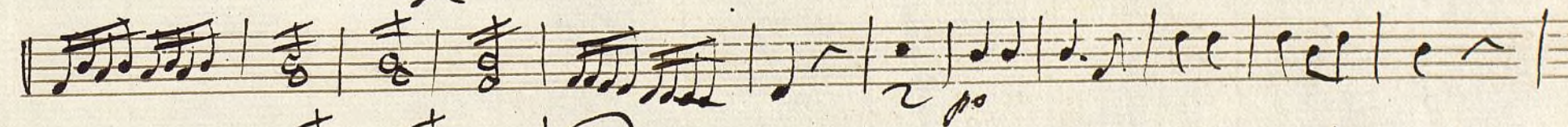
*le* *le* *3*  
Handwritten musical notation on a single staff. It includes dynamic markings *le* and *le*, and a triplet marking *3*.

*Volte*









4 Volli



A handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the piece with a final cadence and a large, decorative flourish. The paper shows signs of age, including water stains and foxing.



+

Violin Segundo

Conadilla a tres

el Año Burlado:







Handwritten musical notation on a five-line staff. The first line contains a melodic line with notes and rests, including dynamic markings *le*, *po*, and *le*. The second line contains a few notes and rests, followed by the word *Parola* written in cursive.

Handwritten musical notation on a five-line staff. The first line begins with the word *Allegro* in a decorative script, followed by a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody continues across the first and second lines, with dynamic markings *le*, *le*, and *po*. The second line ends with the word *Parola* in cursive, followed by a double bar line and a fermata.







*Allegro*

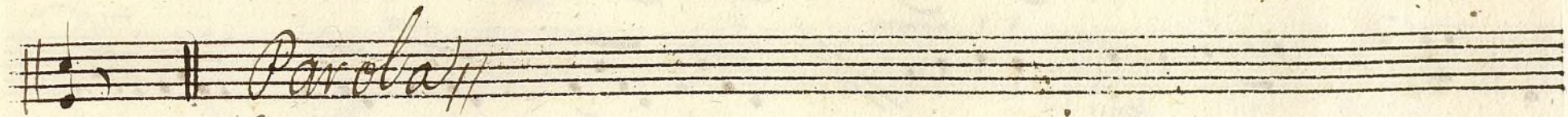
Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as "le" and "p0". There are also some decorative flourishes and a "ff" marking. The paper shows signs of age and wear.

V. Pto









J. P 70



*Allo Moderato*

*fenu*

*fenu*

*Allegro*

*le fu*

*le po le*

*p le*

*le p le*

*le p*



Handwritten musical score on ten staves. The score includes tempo markings such as "Allegro", "Final All'o Moderato", and "All'o". It features various musical notations including notes, rests, and dynamic markings like "p" and "pp". A section is labeled "Parola" with a double bar line. The manuscript is written in brown ink on aged paper.



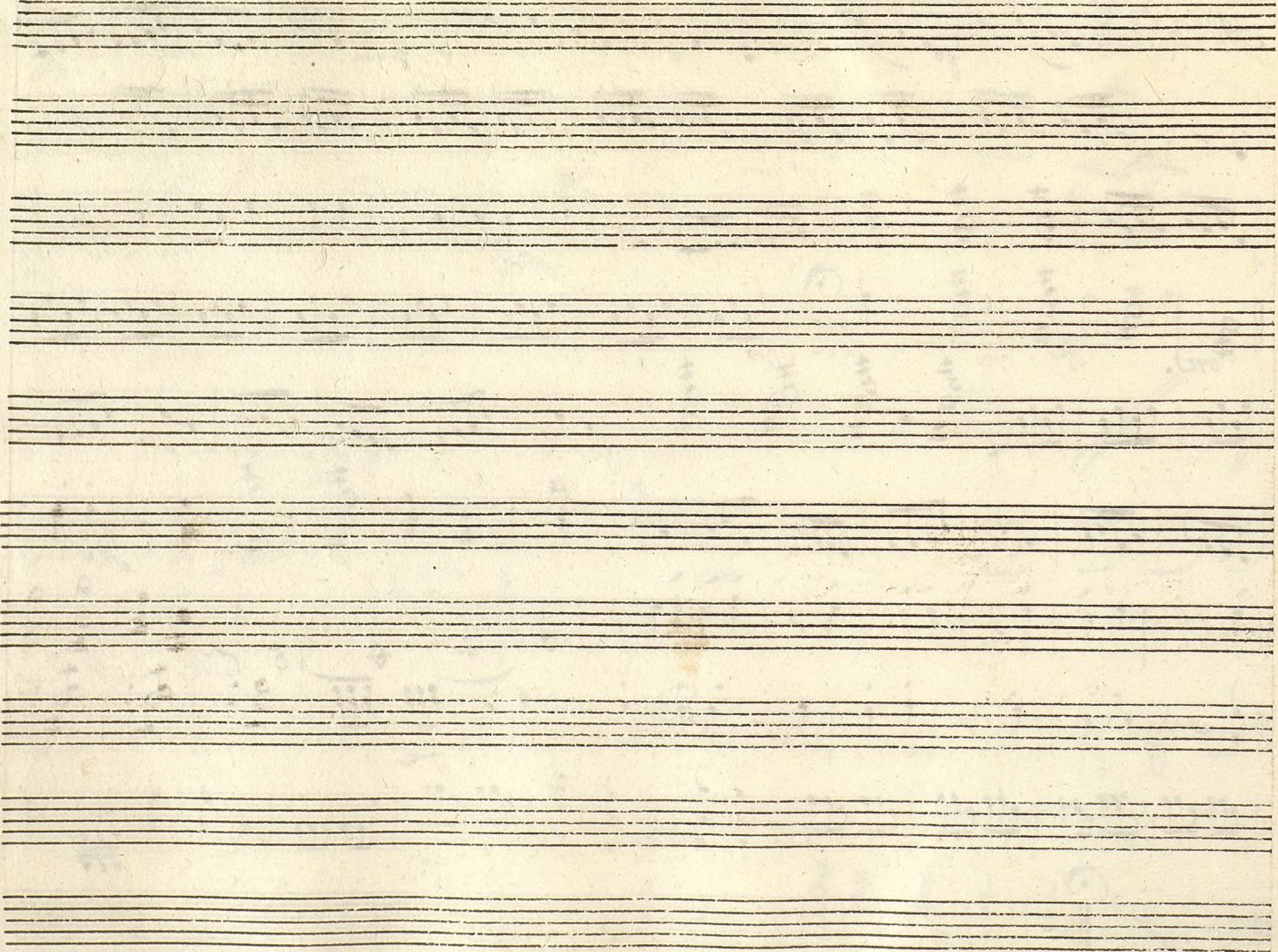
A handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *p* dynamic and ends with the word "Parola". The second staff starts with "Allegro" and includes a *for* marking. The third staff features a *for* marking and an "Alto" instruction. The fourth staff has a *p* dynamic. The fifth staff includes a *for* marking and ends with "Allegro". The sixth staff has a *for* marking. The seventh staff has a *for* marking. The eighth staff has a *p* dynamic. The ninth staff has a *for* marking. The tenth staff has a *for* marking and ends with "Parola".



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *p<sub>0</sub>*, *fz*, and *cres.*. The score is written in a historical style with a treble clef and a 2/4 time signature. The paper shows signs of age and wear.

ola





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Oboe Primero

Mus 132-14

Conadilla a her; et Amo Burlado;

Allegretto  $\text{G} \# \# \frac{3}{4}$

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '3/4'. The key signature consists of two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout. There are also some markings that appear to be 'le' or 'van'. The score concludes with a double bar line and the word 'Parola' written below the final staff.

Parola



*All. poco*  $\text{G} \#$   $\frac{2}{4}$  *le* 15 *le* 4

*solo* *le* 12 *le* 2

19 *le* *Allegro* *le*

*Parola*

*Allegro*  $\text{G} \#$   $\frac{6}{8}$  *le* 2 *le* *po* *le* *po* 4 *le*

*le* 2 *le* *po* *le* *po* 4 *le*

*le* 5 *le*







*All. Moderato* &  $\flat\flat$   $\text{C}$  *Solo* *Solo*

*Allegro* &  $\flat\flat$   $\text{C}$  *Al* *Parola*



*final* *All.<sup>o</sup> Moderado*  $\text{E}^b$   $\text{C}$

*Parola*

*All.<sup>o</sup> Allegro*  $\text{E}^b$   $\text{C}$

*Parola*



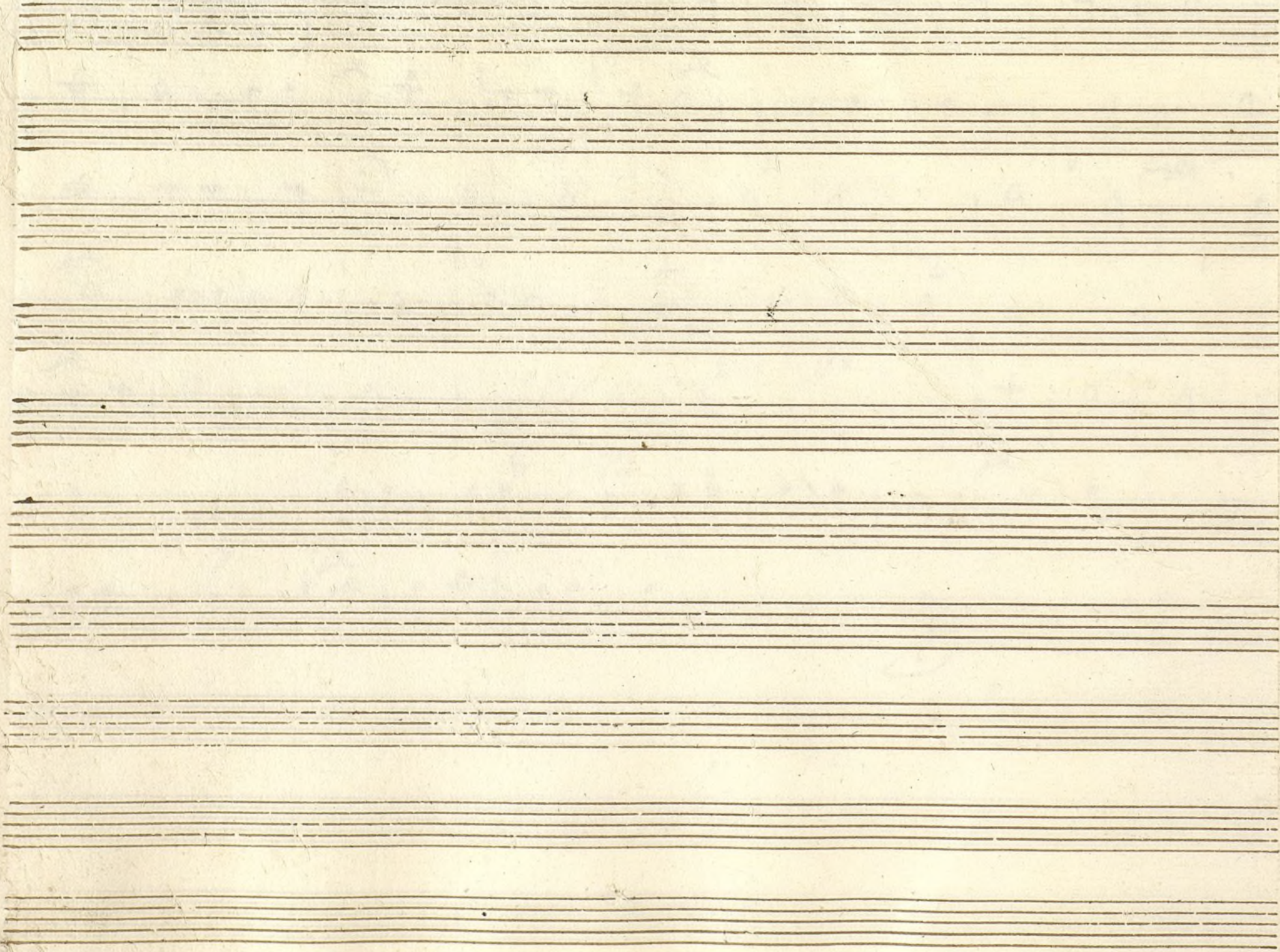
*Allegro*  $\text{E}^b$   $\frac{2}{4}$

Handwritten musical score for a piece titled "Allegro" in  $\text{E}^b$  major,  $\frac{2}{4}$  time. The score consists of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f", "p", "p0", and "cresc.". There are also some numerical annotations like "12" and "2". The piece concludes with a double bar line and a fermata on the final note of the seventh staff.



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*Allegro*  $\frac{2}{4}$  *le* *po* 14 *po* *le* 13

*po* *le* 8 *le* 4

*Parola*

*Allegretto*  $\frac{3}{8}$  *le* 6 *le* 19

*le* *Parola*

*Allegretto*  $\frac{3}{4}$  *le* 4

*seguir*

10 10

*Allegro* *sigue*



*All.<sup>o</sup> Moderado*  $\text{F}^{\flat}\text{B}^{\flat}$   $\text{C}$  *Solo* *Solo*

*All.<sup>o</sup>*  $\text{F}^{\flat}\text{B}^{\flat}$   $\text{C}$  *Solo* *Solo*

*All.<sup>o</sup>*  $\text{F}^{\flat}\text{B}^{\flat}$   $\frac{3}{4}$  *Solo*

*Parola*



*final* *All.<sup>o</sup> Moderado*  $\text{F}^{\flat}$

*vo* *solo* *le* *pp* *vo* *All.<sup>o</sup>*

*le* *le* *9* *le*

*Parola*

*Allegro*  $\text{F}^{\flat}$   $\frac{2}{4}$

*le* *7* *le* *3* *8* *26*

*le* *5* *2* *Allegro* *le*

*12* *le* *26* *le* *13*

*pp* *2* *le* *9* *9* *9* *9* *solo*

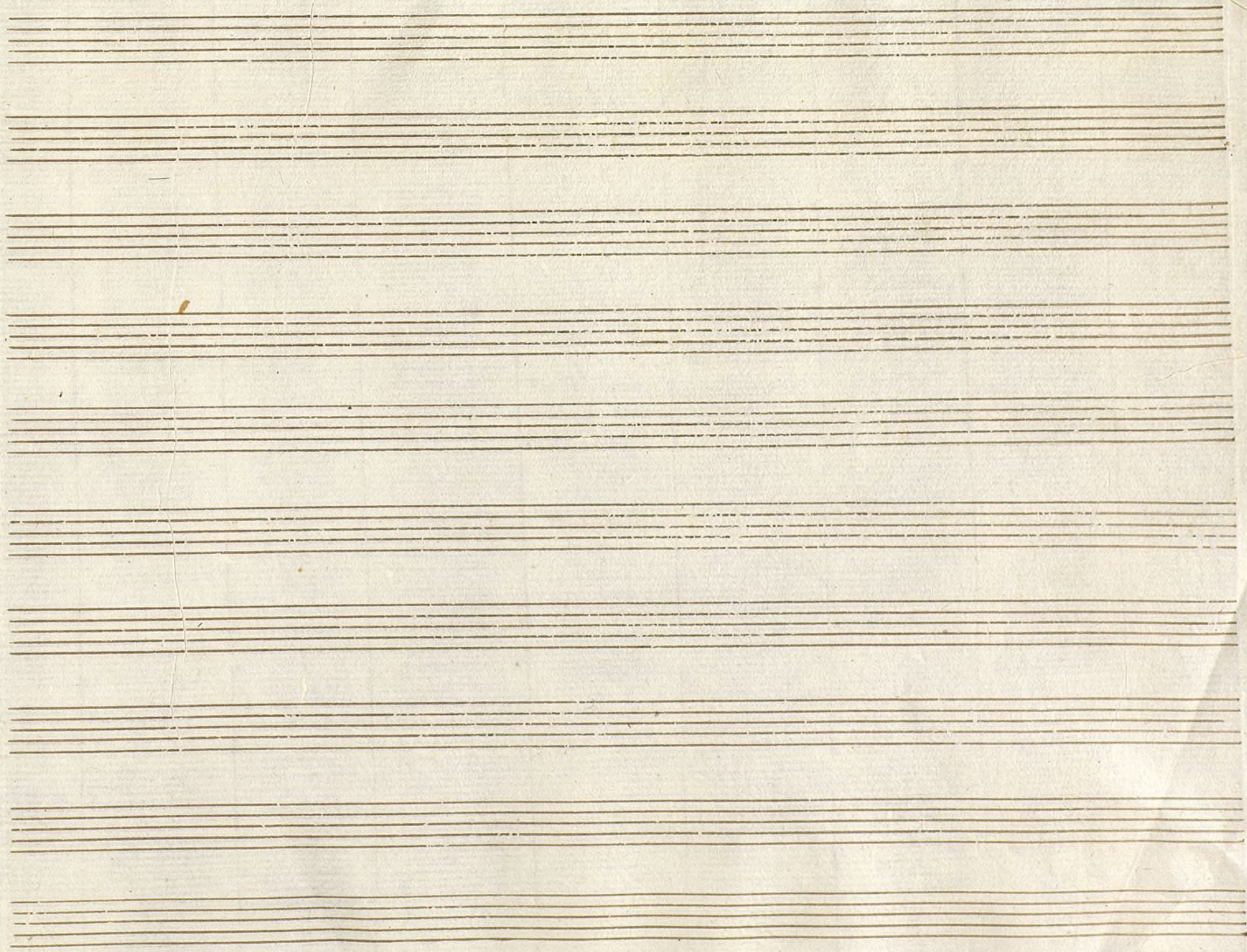
*le* *Parola*



*Allegro* &  $\text{bb}$   $\frac{2}{4}$

Handwritten musical score on eight staves. The first staff begins with the tempo marking *Allegro* and a key signature of two flats ( $\text{bb}$ ). The time signature is  $\frac{2}{4}$ . The music consists of eighth and sixteenth notes, rests, and dynamic markings like *f* and *p*. There are some numerical annotations like "12" and "4" below the notes. The piece ends with a double bar line and a fermata on the eighth staff. The bottom half of the page contains four empty staves.





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Claviner obligado

+

Mus 132-14

Conadilla à tres: el Amo Burlado;

Introdu<sup>o</sup>: La Ze //

Segui<sup>o</sup>

Allegretto

$\text{G}\flat$   $\frac{3}{4}$

~~te~~

voz

*solo*

Handwritten musical score for 'Claviner obligado'. The score is written on six staves. The first staff is the vocal line, starting with 'Segui' and 'Allegretto' in G-flat major, 3/4 time. The piano accompaniment follows on the remaining five staves. The piece concludes with 'Allegro' and 'Volte pto'.

Volte pto







final

Al.<sup>o</sup> Moderado &bb C

fi  
ve

Al.º

Parola

ne  
t

Solo

Allegro

Allegro



Handwritten musical notation on two staves. The first staff is in G major (one sharp) and 4/4 time, featuring a melody with accents and dynamic markings like *p* and *f*. The second staff contains a vocal line with the word "Parola" written in the lyrics.

Handwritten musical notation for a piano piece, starting with the tempo marking "Allegro". The music is in G major and 2/4 time. It consists of multiple staves of dense piano accompaniment with various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *f*, *p*, and *sol* are present throughout the score.



+

*Trompa Primera*

*Conadilla a tres*

*el Amo Burlado:*

//











*Allegro*  $\text{C} = \text{b}$   $\frac{2}{4}$

10  $\text{do}$   $\text{le}$  13  $\text{do}$

4  $\text{do}$

4  $\text{le}$

Parola

*Allegretto*  $\text{C} = \text{b}$   $\frac{3}{8}$

14  $\text{le}$  15  $\text{le}$  17

Parola

*Seguir* <sup>19</sup> *Allegretto*  $\text{C} = \text{b}$   $\frac{3}{4}$

18  $\text{le}$  19  $\text{le}$  20  $\text{le}$  21

Allegro

*Sigue*

Sigue





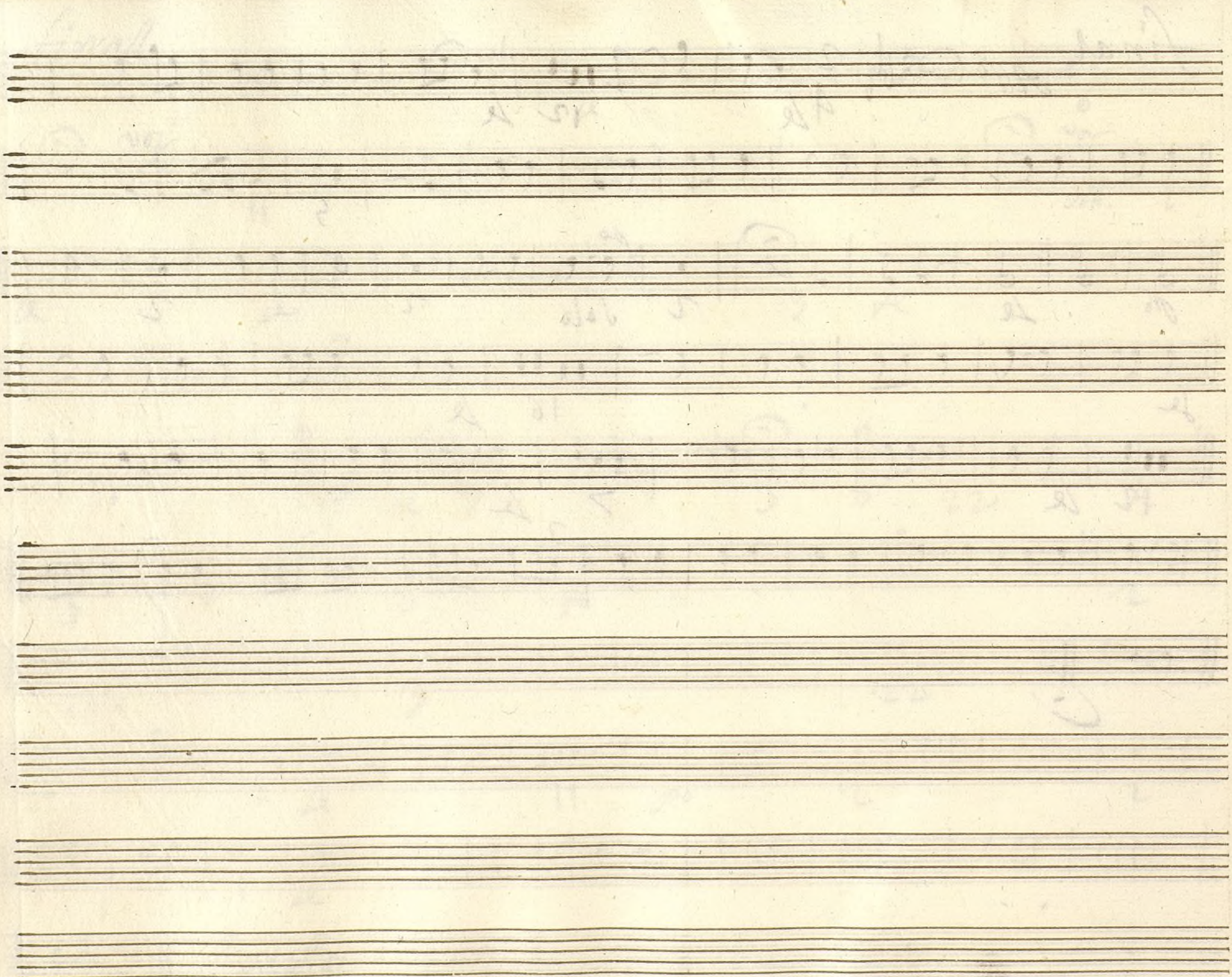














✦  
Trompa Segunda

Conadilla a tres

el Año Burlado:







*All. poco*  $\text{C}=\sharp$   $\frac{2}{4}$  ~~4~~  $\text{A}$   $\text{fe}$

3  $\text{A}$  37  $\text{A}$

~~4~~ *Allegro*  $\text{A}$  Parola

*Allegro*  $\text{C}=\sharp$   $\frac{6}{8}$   $\text{A}$   $\text{A}$   $\text{A}$   $\text{A}$

$\text{C}=\sharp$  7  $\text{A}$  5  $\text{A}$  13

$\text{C}=\sharp$   $\text{A}$  2

$\text{C}=\sharp$   $\text{A}$

$\text{C}=\sharp$   $\text{A}$  *Volte*



*Allegro*  $\text{C} \flat$   $\frac{2}{4}$  11 12 13 *Parola*

*Allegretto*  $\text{C} \flat$   $\frac{3}{8}$  14 15 16 *Parola*

*Sequi* *Allegretto*  $\text{C} \flat$   $\frac{3}{4}$  17 18 19 *Allegro*



elofa

All.<sup>o</sup> Moderado

Handwritten musical notation for the first section, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and fermatas. The second staff contains a measure with a 9-measure rest. The third staff includes a 9-measure rest and a 5-measure rest. The fourth and fifth staves contain more complex rhythmic patterns, including triplets and sixteenth-note runs.

Allegro

Handwritten musical notation for the second section, consisting of two staves. The notation includes various notes, rests, and dynamic markings such as *p* and *pp*. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and fermatas. The second staff contains a 9-measure rest and a 7-measure rest. The word "Parolas" is written at the end of the second staff.



*final* *All.<sup>o</sup> Moderado*  $\text{C} = \text{b} \frac{3}{4}$

*voz*  $\text{C} = \text{b} \frac{3}{4}$  *All.<sup>o</sup>*

*le*  $\text{C} = \text{b} \frac{3}{4}$  *le*

*Parola*

*Allegro*  $\text{C} = \text{b} \frac{2}{4}$   ~~$\text{C} = \text{b} \frac{2}{4}$~~  *le*  $\frac{3}{8}$   $\frac{22}{8}$

*le*  $\frac{2}{4}$   ~~$\text{C} = \text{b} \frac{2}{4}$~~  *Allegro* *pp*

*solo*  $\frac{2}{4}$   $\frac{7}{4}$  *le*  $\frac{22}{8}$

*pp*  $\frac{2}{4}$   $\frac{7}{4}$  *le*  $\frac{22}{8}$

$\frac{2}{4}$   $\frac{7}{4}$  *le*  $\frac{22}{8}$

*le* *Parola*



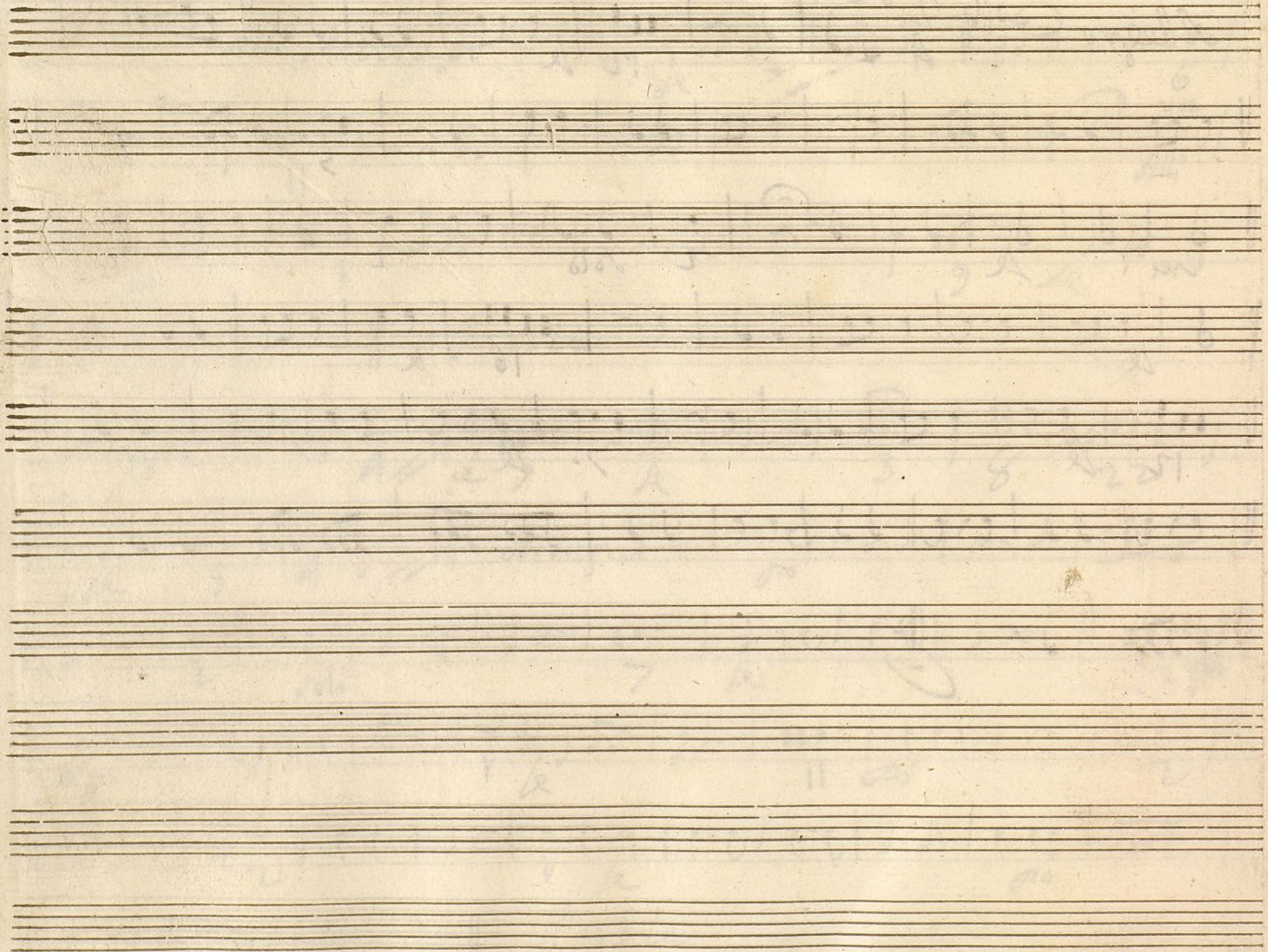
*Allegro*  $\text{C} = \text{H}_2$   $\frac{2}{4}$  *le*

12 *le*

16 *le*

7 *le*







+

Contrabajo y Violon

Conadilla a tres

el Amo Burlado;



*Allegretto*  $\text{C} = \text{G} \text{A} \text{B}$  3

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and the key signature "C = G A B" (one sharp, G major). The time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings such as "p" and "le". The music features a mix of eighth and sixteenth notes, often beamed together. There are several rests and fermatas throughout the piece. The paper is aged and shows some staining and wear at the bottom edge.



Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes several measures of music with notes and rests. A double bar line is followed by the tempo marking "Allegro" and a few more notes. The word "Parola" is written at the end of the staff.

Handwritten musical notation on three staves. The first staff starts with the tempo marking "Allegro" and a 3/4 time signature. It features notes with accents and a dynamic marking "p". The second and third staves continue the musical piece with various note values and rests. The word "Parola" is written at the end of the third staff.







*Allegro*  $\text{C}=\sharp$   $\frac{6}{8}$

*pp* *ppp* *f* *pp* *f* *pp*

*pp* *p* *f* *pp* *f* *pp*

*f* *ppp* *f* *pp* *f* *pp*

*f* *pp* *f* *pp* *f* *pp*

*f* *pp* *f* *pp* *f* *pp*

*f* *pp* *f* *pp* *f* *pp*

*Volto pto.*



*Allegro*  $\text{C}:\frac{2}{4}$  *Alto* *voz*

*pp* *le* *pp* *le* *pp* *le*

|| *Parola*



*Allegretto*  $\text{C} = \frac{3}{4}$  *vo*  
*p* *f* *p* *f*

*Parola*

*Segue* *Allegretto*  $\text{C} = \frac{3}{4}$  *vo*  
*f* *p* *f* *p*

*sfz* *Allegro*

*Volupto*



Punteado

All. Moderado

The musical score consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is marked 'All. Moderado' and 'Punteado'. The second staff has a double bar line with a slash through it. The third staff is marked 'arco'. The fourth staff is marked 'Allegro' and has a double bar line with a slash through it. The fifth staff has a double bar line with a slash through it. The sixth staff has a double bar line with a slash through it. The seventh staff has a double bar line with a slash through it. The eighth staff has a double bar line with a slash through it. The ninth staff has a double bar line with a slash through it. The tenth staff has a double bar line with a slash through it.



Allegretto

Allegretto 3/4 *vo* *po* *te* *po*

*po* Parola

final *Al. Moderato* *vo* *le*

*po* *le*

*vo* *All.* *po* *le* *po* *le*

*le* *Volte*



*pp* *Parola*

*Allegro* *vor* *le pp* *A*

*pp* *vor* *3 Allegro* *pp* *2*

*le*

*la 2.ª vez Parola* *le* *Allegro* *le pp*

*pp* *le* *pp* *2* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*



Handwritten musical notation on a single staff, featuring various rhythmic values and dynamic markings.

|| *Parola*

*Allegro*  $\text{C}:\flat\frac{2}{4}$  Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, including the marking *Cre. do.*

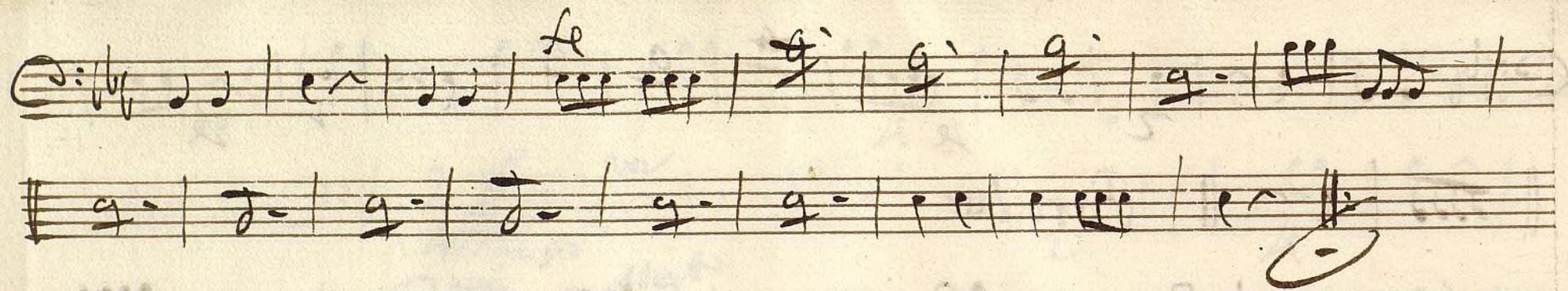
Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, ending with the word *Volte*.







+

Contrabajo

Sonadilla a tres

el Año Burlado:

//



*Allegretto* C: # # 3

A handwritten musical score on aged paper, consisting of ten staves. The title 'Allegretto' is written at the top left. The key signature is two sharps (F# and C#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'A' and 'v' above the notes. The paper shows signs of age, including yellowing and some staining.



*Allegro*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$  *le po* *le po*

*le* ~~Allegro~~ *Parola*

*Allegro*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$  *le* *po*

*le* *po*

*le* *Parola*







Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp*, *f*, and *ppp* are present. A double bar line is followed by the handwritten text "Volta pp".



voz

Allegro

2/4  
4<sup>te</sup> po

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings such as *p* and *f*. The piece concludes with the word "Parola" on the tenth staff.



*Allegretto*  $\text{C} = \frac{3}{4}$  *8 le po*

*po* *le* *po*

*le*

*Parola*

*Segui* *5 le* *Allegretto*  $\text{C} = \frac{3}{4}$  *le* *po* *voz*

*for* *for*

*Allegro* *Volupto*











Handwritten musical score on aged paper, featuring two sections: "Parola" and "Allegro".

**Parola Section:**

- Staff 1: Treble clef, common time (C), begins with a *p<sup>o</sup>* dynamic marking.
- Staff 2: Treble clef, common time, includes a *va* marking above the staff.
- Staff 3: Treble clef, common time, includes a *p<sup>o</sup>* dynamic marking.
- Staff 4: Treble clef, common time, includes a *va* marking above the staff.
- Staff 5: Treble clef, common time, includes a *p<sup>o</sup>* dynamic marking.
- Staff 6: Treble clef, common time, includes a *le* marking below the staff.
- Staff 7: Treble clef, common time, includes a *p<sup>mo</sup>* dynamic marking.

**Allegro Section:**

- Staff 8: Treble clef, 2/4 time signature, begins with a *le* marking below the staff.
- Staff 9: Treble clef, 2/4 time signature, includes a *p<sup>o</sup>* dynamic marking.
- Staff 10: Treble clef, 2/4 time signature, includes a *p<sup>o</sup>* dynamic marking.
- Staff 11: Treble clef, 2/4 time signature, includes a *le* marking below the staff.
- Staff 12: Treble clef, 2/4 time signature, includes a *p<sup>o</sup>* dynamic marking.
- Staff 13: Treble clef, 2/4 time signature, includes a *le* marking below the staff.
- Staff 14: Treble clef, 2/4 time signature, includes a *p<sup>o</sup>* dynamic marking.
- Staff 15: Treble clef, 2/4 time signature, includes a *le* marking below the staff.







Handwritten musical score on four staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.* and *ff*. The second and third staves feature rhythmic patterns with repeated notes and stems. The fourth staff concludes with a double bar line and a fermata. The paper is aged and shows signs of wear, including a tear at the top center.