

132-14

+

Leg.^o *Q.*

Conadilla a tres:

el Amo Burlado

//

theatro de
Concepcion

Impreso por
Garrido y Vizente

Del Sr. Laverna.

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 pa co mis ante que D.^o Pio ante que D.^o

p_o

que amo a verme Vendrà
 Pío vuelva por a cá

iel Año me coje 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
 ra se ve ra que nuestra union sera digna

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 ^{Prado} que trae Proto Barbero

~~Allegro~~

~~Allegro~~

viz?

Prado

ay chiqui rri tita ay chiqui rri

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:

Prado / tuerta trite que te aflige?

Cavola

Prado

Cuanto ne te vitar

no / saliro mio

All. no mucho

Vize^{te}

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 ^{Vize} vuelbo luego — ^{Prado} no mal

tu tanto dinero yo no quiero yo no quiero
gaster el dinero ^{Vize} siempre erido Zica zero

Viz^e *Prado*

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

Viz^e

se lo pe 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 mea da lido la

dar ^{Prado} ya esa lido de ir bien da

^{Viz?} bien mea 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

mal el caso ba pensa tibo sea quedado malo malo
caso ba pensa tiba sea quedado luego

malo el caso ba malo mal el caso ba
luego luego

luego luego luego luego luego luego luego luego luego luego luego luego

luego luego luego luego luego luego luego luego luego luego luego luego

Allegro

Vare

Parola Prada misal bajo Arno

Allegro Sarrido desde la Neja

que aplicada

que a cenrosa que a fanada Cui da do sa mi cr

ada Mariguita siempre esta Prado el go

rrito de mi Amigo chiqui rito ^{gordo,} ~~ella~~ ^{gracia} ~~ella~~ ^{sito} ~~ella~~ ^{sala}
 dito puli dito a plancharé ay que ojillos
 pica rillos tan negrillos gachonrillos ^{chuzon}
 rillos ^{Prado} ~~ma ri~~ ^{Prado} ~~quita~~ ^{Prado} tiene en si y en vi
 viendo cuida dora hazen dora Carriñosa afe

per^{do} sale) Prado
tuosa el gorrito le pon dré, me planchará lea plancha

per^{do} Prado loz.
re me le pon drá se le pon dré, amor mai fino quien llegò a

per^{do} Prado
ber amor mai fino q.^m llegò a ber meaplanchará lea plancha

per^{do} Prado loz. po
re me le pon drá se le pon dré amor mai fino q.^m llegò a

ber amor mai
quien llegò a

ber

Allegro

deja ya el Planchado

Marigueta a ma da que estara cansada mia do

Prado

ra do bien si a zen do va soy Cuida 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^{de}* non me le luego *se pone*

me de jar ziego may a la sen te a si está

bien *Prado* viente de aqui me sen taré llegate a *par^{de}*

mi me llega ré *Prado* amor may tierno q^{ue} llega 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^{da} Conque de berame quieres

Allegretto

que se liz el a quel

pecho — que el de amor Correl por di do

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

mor tan *fi 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 do
Prado
for do
Prado

buelba usted

bol be re

Parolas *Prado* arro ^{rese} usted por Dios Señor que hace mucho frío,
 por Comome Cuida! *Prado* la vida del humo que fue
 y no bol bio; (*vare garrido*)

Alleg^{ro}

Prado

que tontos son los

La noche esta fria

(abre la puerta con un pica por te)

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

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

om - - - . ra a peso de o ro - - - puer Compran su de
 bo - - - quios 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

ff

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

anochea de todo;
Allegro

Alleg.^{to} Moderado

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

Punteado

Prado

no a ve

nido *esperar le a quien*

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

rado allí *chir chir* *si me*

llama si me busca *el objeto por quien*

mueras *despacito 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 esacado al

Amo par do
yo es toi confuso yo es toi tur

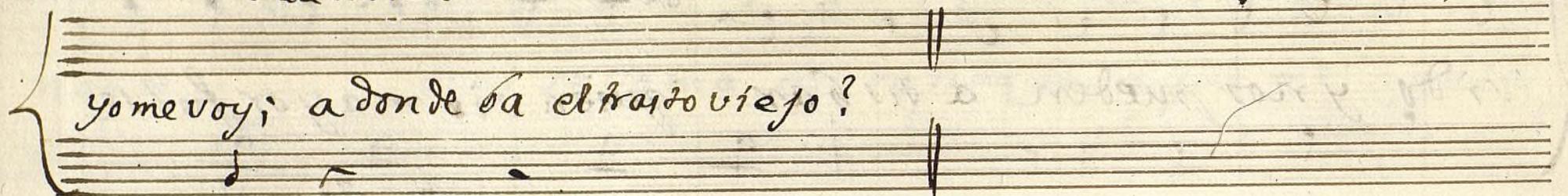
bado y en tal estado no se que ha t'er y en

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

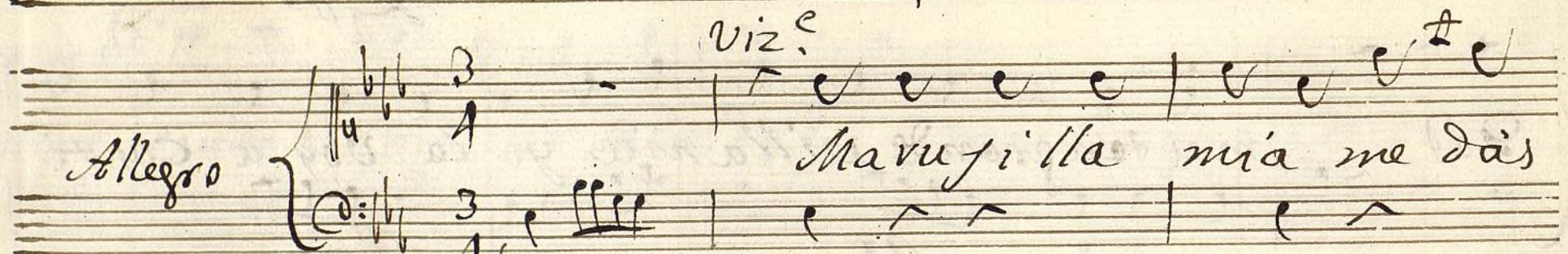
nar se esto se llama en señarte a que me se pasa
 más quien bio mayor faldedad mas tan grande villa
 nia yo la quiero castigar yo la yo la
 quiero castigar vete pronto Pa co
 mis que sinome engaño e oído que hacia este lado ante

Sale la Prada con la luz:

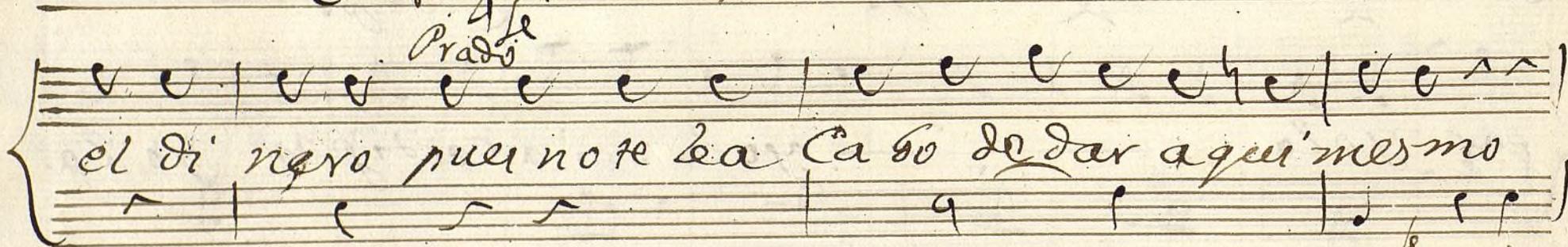
yome voy; a donde va el trasto viejo?



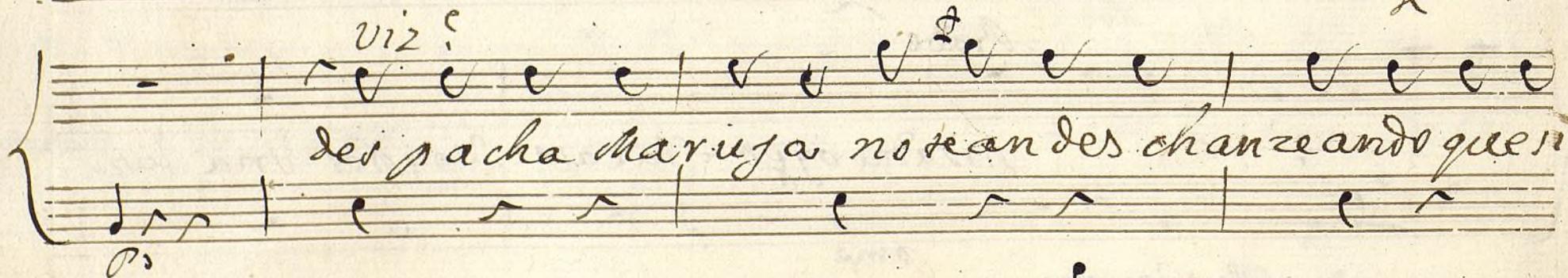
Allegro *Viz^e* Marujilla mia me das



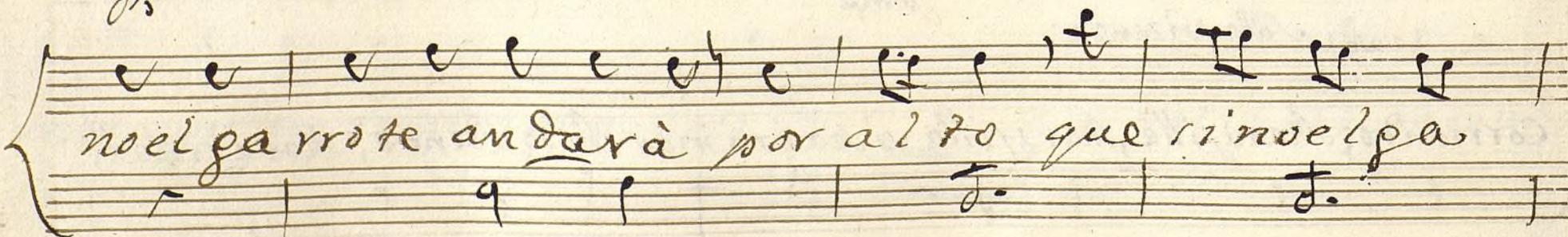
Prado el di negro puei no te da Cabo de dar aqui mesmo



Viz^e 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^o Moderado
 que sorpreta que fra caso que sor

Prado

por mis venas ^{dice por mis} venas ^{pasos} ^{pasos} siento

presa que fracaso ^{para} por mis venas ^{pasos}

yelo de la tar ^{de la tar} siento un hielo de la tar ^{siento un}

pasos ^{pasos} siento un hielo de la tar: ^{siento un} hielo de la

tar por mis venas ^{pasos} ^{pasos} siento un hielo de la

tar

tar pa so a pa so di la tar sientoun
por mis venas sientoun yelo sientoun
por mis venas pa so a pa so sientoun
yelo di la tar por mis venas pa so a pa so sientoun
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 que os quise en ba du
rredo imposable de tapar er to el ver se en un em
er ta el una de verguena no te quiera di cul

f

car Con que os quise en ba du car Con q.

redo imposible de sa par impo

par etae una de verguenca, no se

Parola ^{pau} que eto meucedo ami, ^{viz} le etta
usted bien empleado, puer usted tiembra
la tierra, para que ota cosa el grano;

Prado

Vamos al Bicarrio puer et neze
Vamos amo hermoso un fin ventu

Alegro

#ff e | t t e e | f t e | ã ã | e ~
 sa rio Vin di'car mi onor Vin di'car mi onor
 ro ro a dar a mi amor a dar a mi amor

- | e e | e e | t) viz. p 3 Alleg. f 4 e e e e | e ~
 que se suelbo puer: se suelbo que si
 que se suelbo usted; que se suelbo que si

e e | e e | e e | e e | 3 Alleg. f 4 - | -
 se suelbo que no y en se no y que
 se suelbo que no y en se no y que

e e | e e | - | - | e e | e e | - | -

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; ^{Prado} 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: *Viz* The e *Prado* vive ve ve

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

par do *Prado* he e T he e T he e T he e

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: zen te tie so

zen te tie so zen te tie so ver no puedo su em be

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

viz^e
Co ra zon o ma laya mi fiereza o ma laya mi fie

viz^e *par^{do}*
reza quea Causado a su Belleza quea Causado a su Be

viz^e *par^{do}*
lleza un terrible ~~acciden ton~~ un terrible ~~acciden~~

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

un te

Parola, ^{Todos} esta mejor cielo hermoso? ^{Prado} que tantos que son los dos;
por ^{Prado} con que el fingido el soponcio, ^{Prado} pocos ay que no lo son;

final *Allegro* *Prado*

o que de senpa ño pre

sen ta tan vello la ydea à los Amos que pasan sus

pe sos con la Amarglencasa tienen sir viendo

Todos *ps*

o que de senpa ño pre sen ta tan vello la ydea à los

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

Cantos yel a mor de jad yela
 Cantos yel amor de jad yela
 mor de jad a - - - viz?
 mor de jad a - - - viz?
 a - - - a - - -
 Cantos procurad ser Cantos
 a - - - a - - -

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

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

— — — — —
mor de *Jad* er car men tad er

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

Cantos del amor de *Jad* er car men tad er — — — — — es

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

Car men tad — — — — — er car men tad

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

Car men tad — — — — — er car men tad

Handwritten musical notation on a staff, consisting of a sequence of vertical strokes and beams.

Musical score on aged, yellowed paper with multiple staves. The notation is extremely faint and illegible. There are some dark ink marks on the second staff from the top, possibly representing notes or rests. The paper shows signs of wear, including a tear at the top left corner and some staining.

+

Violin Primero

Conadilla à tres

El Amo Burlado:

//

Allegretto & $\sharp\sharp$ 3/4

Handwritten musical score for a piece titled "Allegretto" in G major and 3/4 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f". The piece concludes with a double bar line and the word "Parola" written above the final staff.

Allegro & $\sharp\sharp$ 3/4

4 le do
le do
le

Parola

la

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

Parola

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

Volti p. 70

Allegro & $\frac{2}{4}$ *var*

Parola

Allegretto & $\frac{3}{8}$ *var*

Parola

Sequi.^s
Allegretto 3/4 *se*

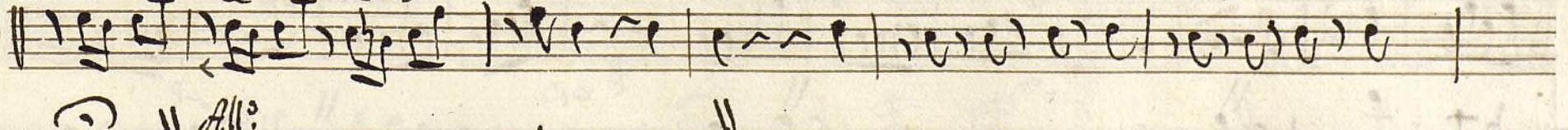
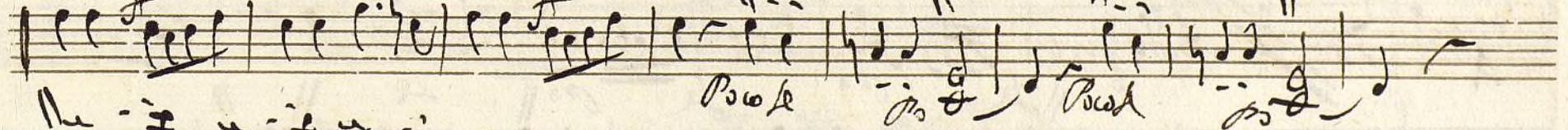
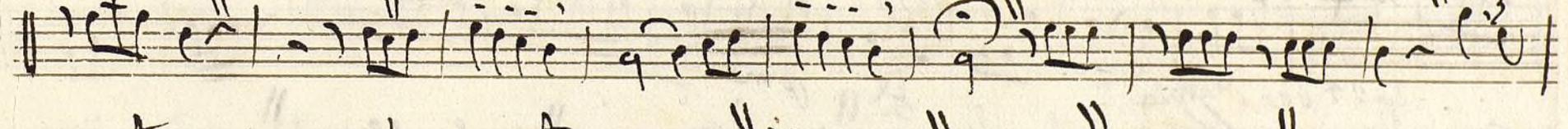
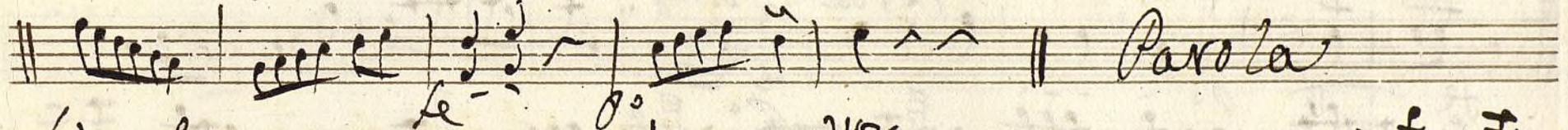
se

fr. Contador la voz

fr

Allegro

Volto



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various clefs, time signatures (2/4, 3/4, 4/4), and dynamics (p, pmo). The word "Parola" is written in several places, indicating vocal entries. The score is marked "Allegro" in several instances. The paper shows signs of age, including foxing and some staining.

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 passages. The fourth staff concludes with a double bar line and repeat dots. The paper shows signs of age and wear.

+

Violin Primero Dupli^{do}.

Conadilla à tres

El Amo Burlado;

//

All^o 

 *Parola.*

All^o p^o 











 *Al. segna*

Parola. 

rola.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes clefs, time signatures, notes, rests, and dynamic markings such as *Allo*, *p*, *f*, and *voz*. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age and wear.

Handwritten musical score on four staves. The first three staves contain dense musical notation with various dynamics like 'p' and 'f'. The fourth staff ends with a double bar line and the word 'Parola.' written in cursive.

Handwritten musical score on three staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It includes dynamics like 'p', 'f', and 'p.o'. The second and third staves continue the notation. The third staff ends with a double bar line and the word 'Parola' written in cursive.

Parola
J.

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 historical style with some slurs and ornaments.

Handwritten signature or initials

All^o 

Parola

Finad *All^o Moderado* *VOZ* 



All^o 

Parola

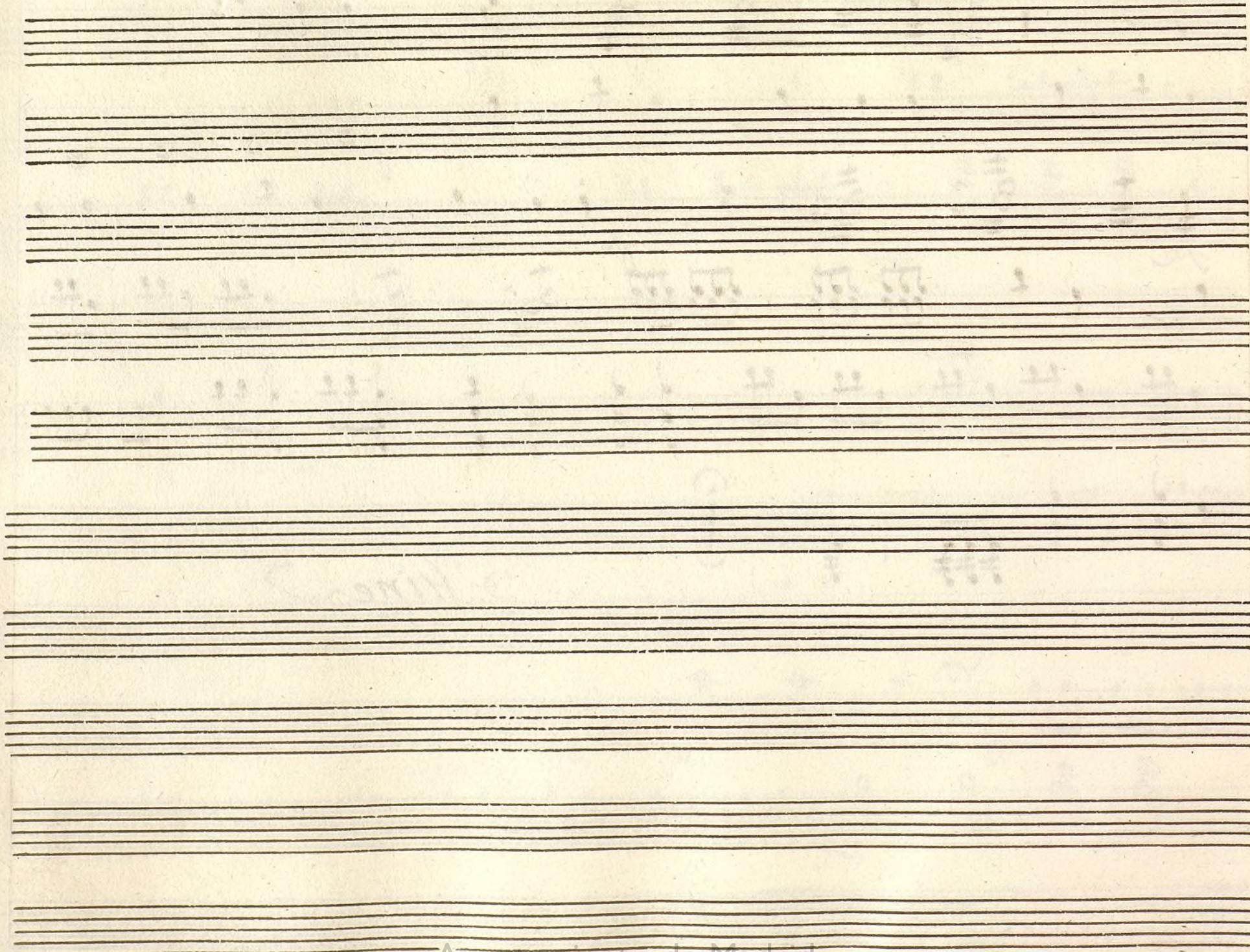
All.^o *2/4* *voz* *fe.* *Alto...* *3/8* *voz* *fe.* *fe.* *2/4* *Al. segno.* *fe.* *po.*

J. S.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *p*, *ff*, *cres*, and *poco*. 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 rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *ff* and *pp*. The score concludes with a double bar line and the word *Fine* written in a decorative, cursive hand.

Fine



+

Violin Segundo

Condilla á tres

el Año Burlado;

//

Allegretto & # # 3/4

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves, featuring treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings like *p* (piano) and *f* (forte) are used throughout. There are also some handwritten annotations like "te" and "voz" above certain notes. The paper shows signs of age, with some staining and a small mark at the top center.

Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The tempo marking is *Allegro*. 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 a diagonal slash.

Handwritten musical notation on a single staff, consisting of a double bar line followed by a fermata and the word *Parola*.

Handwritten musical notation on two staves. The tempo marking is *Allegro*. The key signature is two sharps (F# and C#). The time signature is 3/4. The notation includes several measures of music with dynamic markings such as *le*, *fe*, and *po*.

Handwritten musical notation on a single staff, consisting of a double bar line followed by a fermata and the word *Parola*.

Allegro poco & # 2/4

p *voz*

p

p *p*

p

p

p *tenu*

p *Allegro*

Parola

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

Volte p. 70

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

Parola

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

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

Parola

Sequi.

Allegretto

3/4

~~le~~

no

Musical notation on a staff with a treble clef and a key signature of one flat.

Musical notation on a staff with a treble clef and a key signature of one flat.

Musical notation on a staff with a treble clef and a key signature of one flat.

Musical notation on a staff with a treble clef and a key signature of one flat.

~~Allegro~~

alosparrato

Volte p^{to}

Allegro Moderato & C p^o

tenu

tenu

Allegro

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.

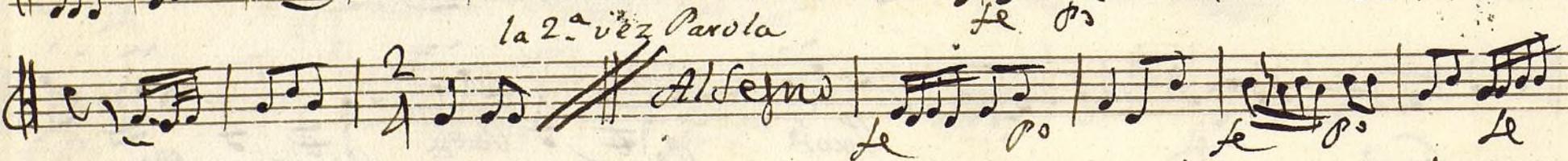
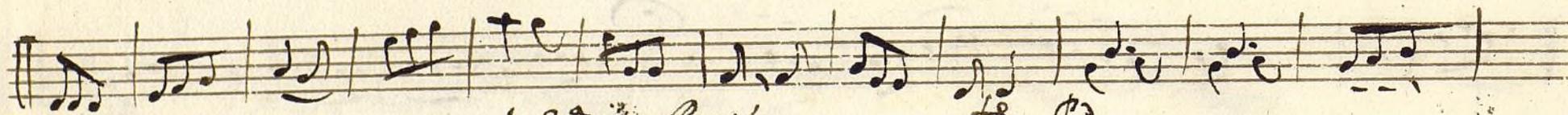
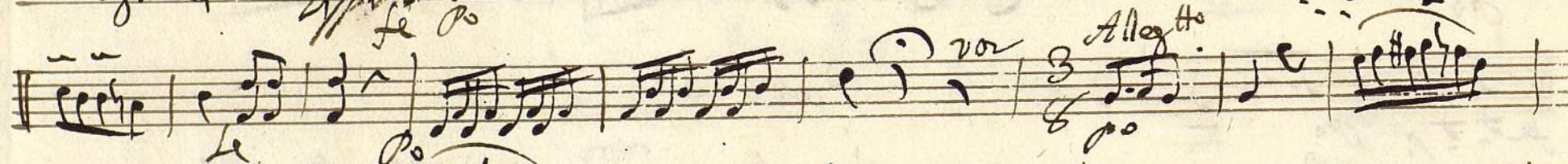
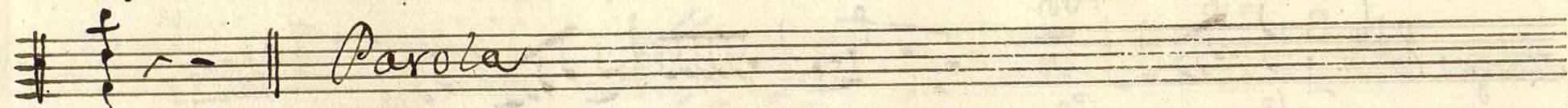
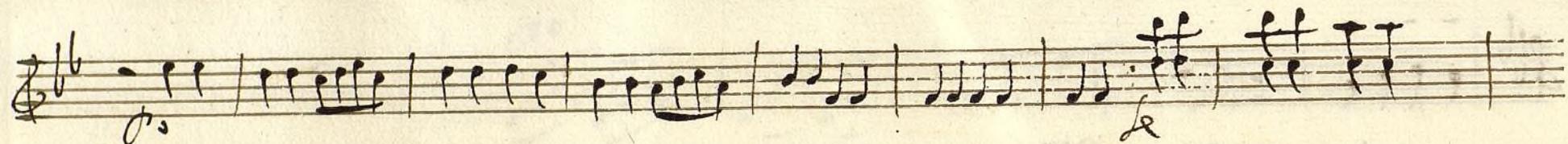
Allegro & 3/4 *le* *no* *no*
Handwritten musical notation on two staves. The first staff begins with the tempo marking *Allegro* and the time signature 3/4. It includes dynamic markings *le* and *no* and a fermata.

Parola
Final *All. Moderato* & *no* *le* *no*
Handwritten musical notation on two staves. The first staff contains the word *Parola*. The second staff begins with *Final* and *All. Moderato*, followed by dynamic markings *no*, *le*, and *no*.

Poco *Poco*
Handwritten musical notation on two staves. The first staff features a series of notes with a fermata. The second staff includes the dynamic marking *Poco* twice.

no *All.* *3*
Handwritten musical notation on two staves. The first staff includes dynamic markings *no* and *All.*. The second staff ends with a triplet of notes marked with a '3' above them.

Volte



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

Handwritten musical notation on a five-line staff, including dynamic markings such as *le* and *po*.

Handwritten musical notation on a five-line staff, concluding with the word *Parola* written in a cursive hand.

Handwritten musical notation on a five-line staff, starting with the tempo marking *Allegro* and the time signature $\frac{2}{4}$.

Handwritten musical notation on a five-line staff, featuring a series of rhythmic patterns.

Handwritten musical notation on a five-line staff, including dynamic markings such as *le* and *po*.

Handwritten musical notation on a five-line staff, including the marking *Cre.* and dynamic markings such as *le* and *po*.

Handwritten musical notation on a five-line staff, including dynamic markings such as *le* and *po*.

Handwritten musical notation on a five-line staff, including dynamic markings such as *le* and *po*.

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 (C). The music consists of several measures of notes, including a dense sixteenth-note passage in the first measure. The second staff continues the melody with notes and rests, featuring a *p* (piano) dynamic marking. The third staff contains a complex rhythmic pattern with many beamed notes. The fourth staff concludes the piece with a final cadence, including a double bar line and a fermata over the final note.

+

Violin Segundo

Conadilla a tres

el Año Burlado:

Handwritten musical notation on two staves. The top staff contains a melodic line with notes and rests, including dynamic markings *le*, *po*, and *le*, and a tempo marking *Allegro* at the end. The bottom staff contains a few notes followed by the word *Parola* written in cursive.

Handwritten musical notation on two staves. The top staff begins with the tempo marking *Allegro*, followed by a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of several measures of notes. The bottom staff continues the melody with notes and rests, including dynamic markings *le*, *le*, and *po*. The word *Parola* is written in cursive between the staves, 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

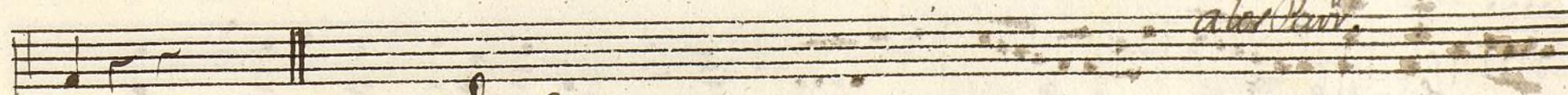
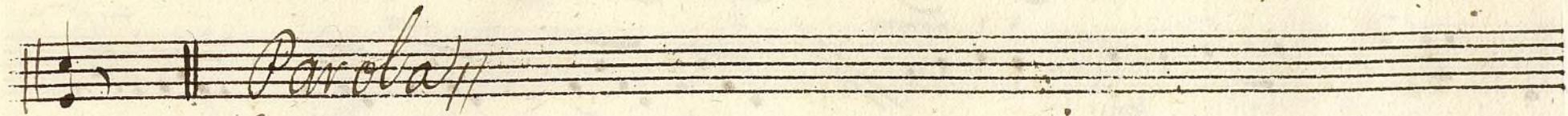
Allegro $\frac{2}{4}$

le *p* *le* *le* *le*

Parolatt

Allegro $\frac{3}{4}$

le *p* *le* *p* *le* *p*



J. P 70

~~Allegro~~

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". The word "Parola" is written in a decorative script on the third staff. The manuscript is on aged, yellowed paper.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is annotated with several performance instructions:

- Staff 1: *Parola.*
- Staff 2: *Allegro* (written vertically), *vo*, *fe*, *po*
- Staff 3: *Alto*, *vo*, *po*
- Staff 5: *Al. segno* (crossed out)
- Staff 6: *2* (above the staff)
- Staff 7: *fe*, *po*
- Staff 8: *po*
- Staff 9: *2* (above the staff), *fe*, *po*
- Staff 10: *Parola*, *fe*

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *po* (piano) and *fe* (forte). There are also some scribbled-out sections, notably in the eighth staff.

voz

fe

2

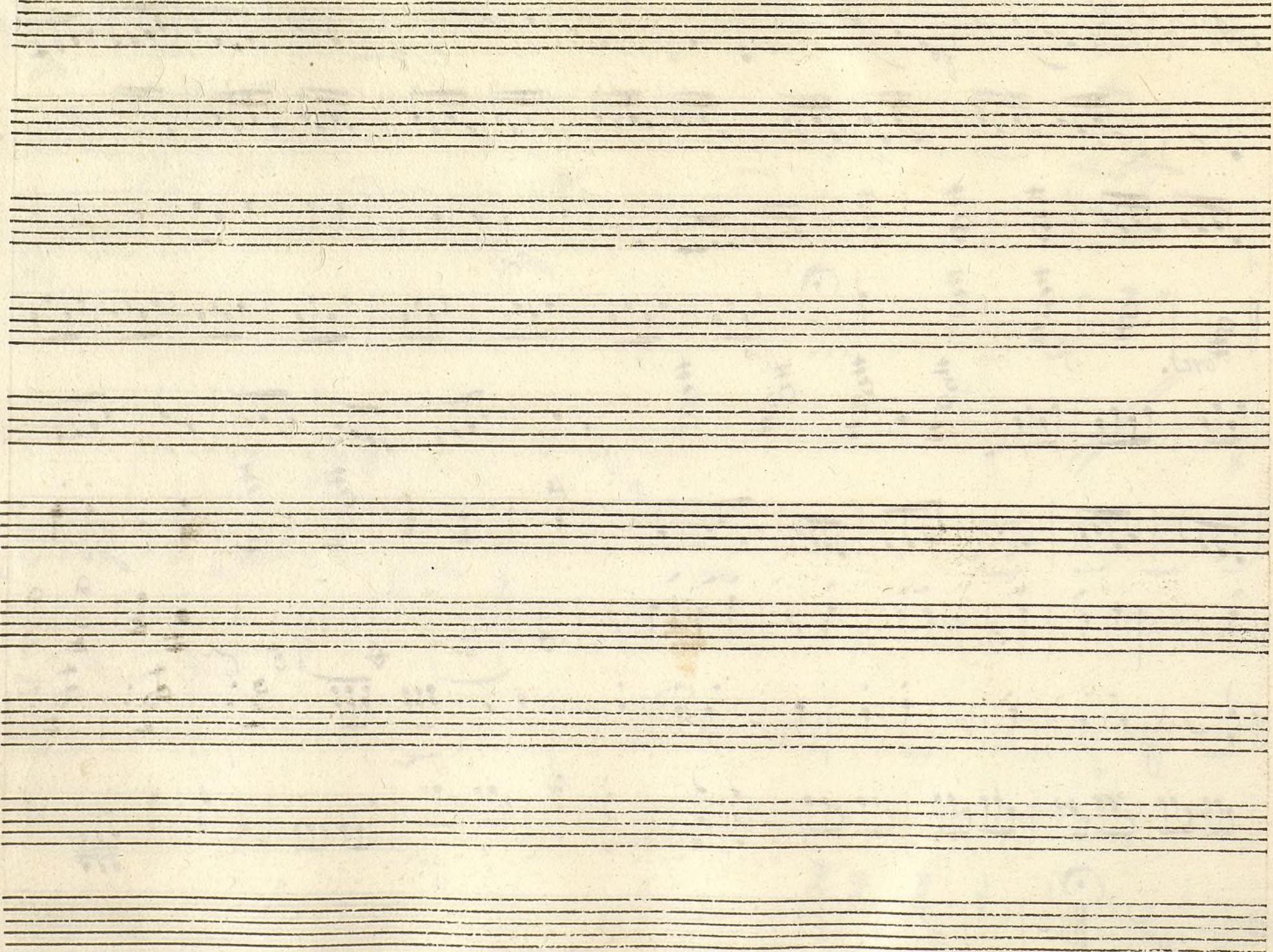
cres. fe

A

fe

ola

Ayuntamiento de Madrid



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1200055187

Oboe Primero

Mus 132-14

Conadilla a her; et Amo Burlado;

Allegretto 3/4

Handwritten musical score for Oboe 1, first system. It consists of seven staves. The first staff is the melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The second staff is a figured bass line with notes and rests. The third and fourth staves contain rhythmic patterns of eighth and sixteenth notes. The fifth and sixth staves continue the rhythmic patterns. The seventh staff ends with a double bar line and the word 'Allegro' written above it.

Parola *All.* 3/4

Handwritten musical score for Oboe 1, second system. It consists of two staves. The first staff is the melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'All.'. The second staff is a figured bass line with notes and rests. The word 'Parola' is written at the end of the second staff.

All. Moderato & $\flat\flat$ C *Solo* *Solo*

Allegro & $\flat\flat$ C *Al* *Parola*

final

All.^o Moderado

Musical staff with treble clef, key signature of two flats, and notes. Includes dynamic markings like *le* and *po*.

Musical staff with notes and dynamic markings like *vo* and *po solo*.

Musical staff with notes, dynamic markings like *All.^o*, *le*, and *po solo*.

Musical staff with notes and dynamic markings like *le*.

Musical staff with notes, dynamic markings like *le*, and the word *Parola*.

Musical staff with notes, dynamic markings like *All.^o*, *le*, and *3*.

Musical staff with notes, dynamic markings like *All.^o*, *le*, and *22*.

Musical staff with notes, dynamic markings like *le*, *26*, *le*, *13*, and *le*.

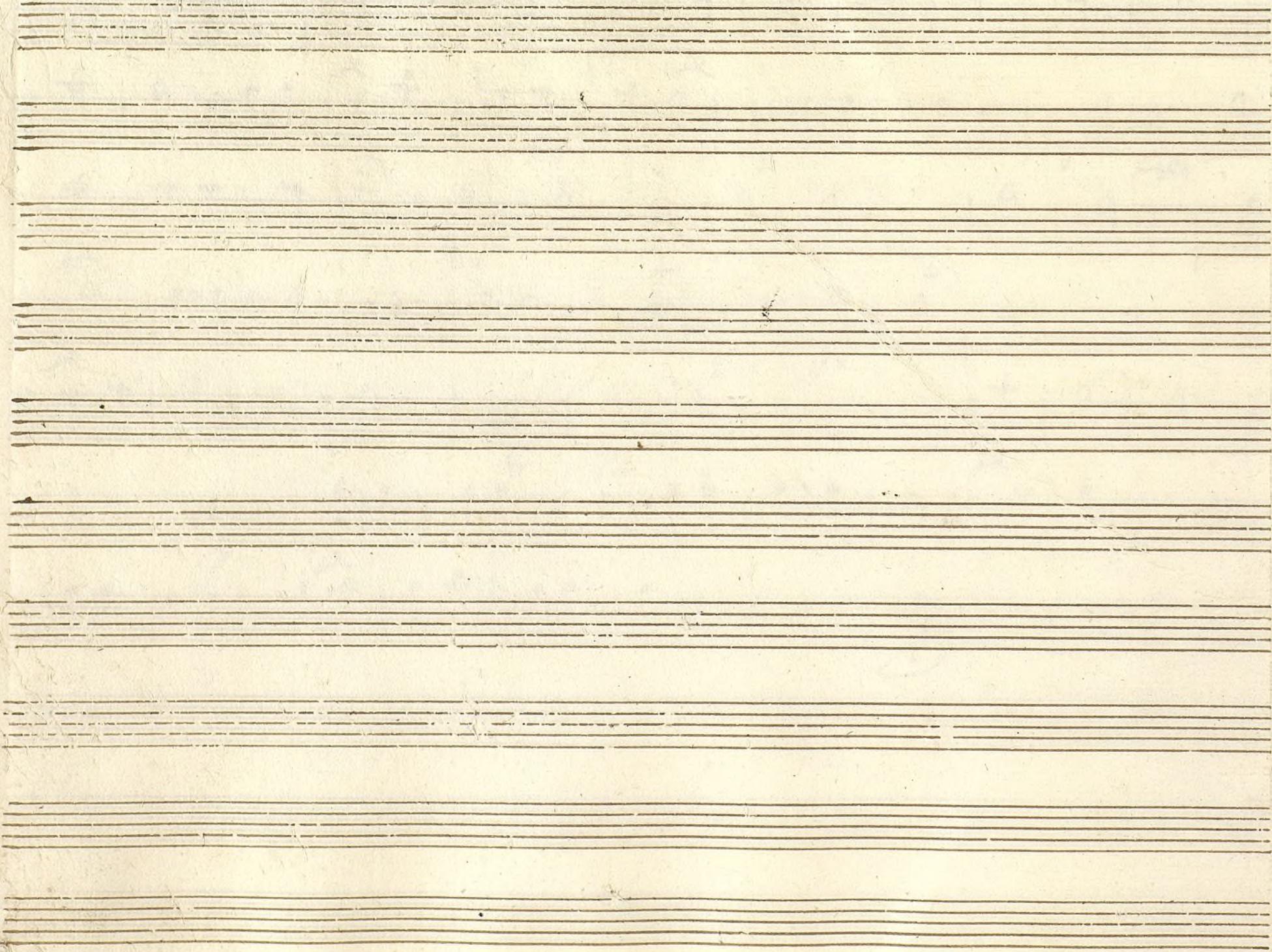
Musical staff with notes, dynamic markings like *le*, *2*, *le*, *9*, *le*, *9*, *le*, *9*, *le*, *9*, *le*, *solo*, and *le*.

Musical staff with notes and the word *Parolas*.

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

Handwritten musical score for a piece titled "Allegro" in 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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Oboe, segundo

Mus 132-14

Tonadilla a hei; el Año Burlado;

Allegretto 3/4

Musical notation 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 score includes various rhythmic values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten annotations like "no", "le", "vo", "3", "Solo", and "Parola". A double bar line with a repeat sign is present in the seventh staff, followed by the tempo marking *Allegro* and the word "Parola". The piece concludes with a final double bar line and the word "Parola" written below the staff.

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

All.^o $\text{F}^{\flat}\text{B}^{\flat}$ C *Solo* *Solo*

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

Parola

final *All.^o Moderado* F^{\flat}

voz *solo* *p* *pp* *voz* *All.^o*

Parola

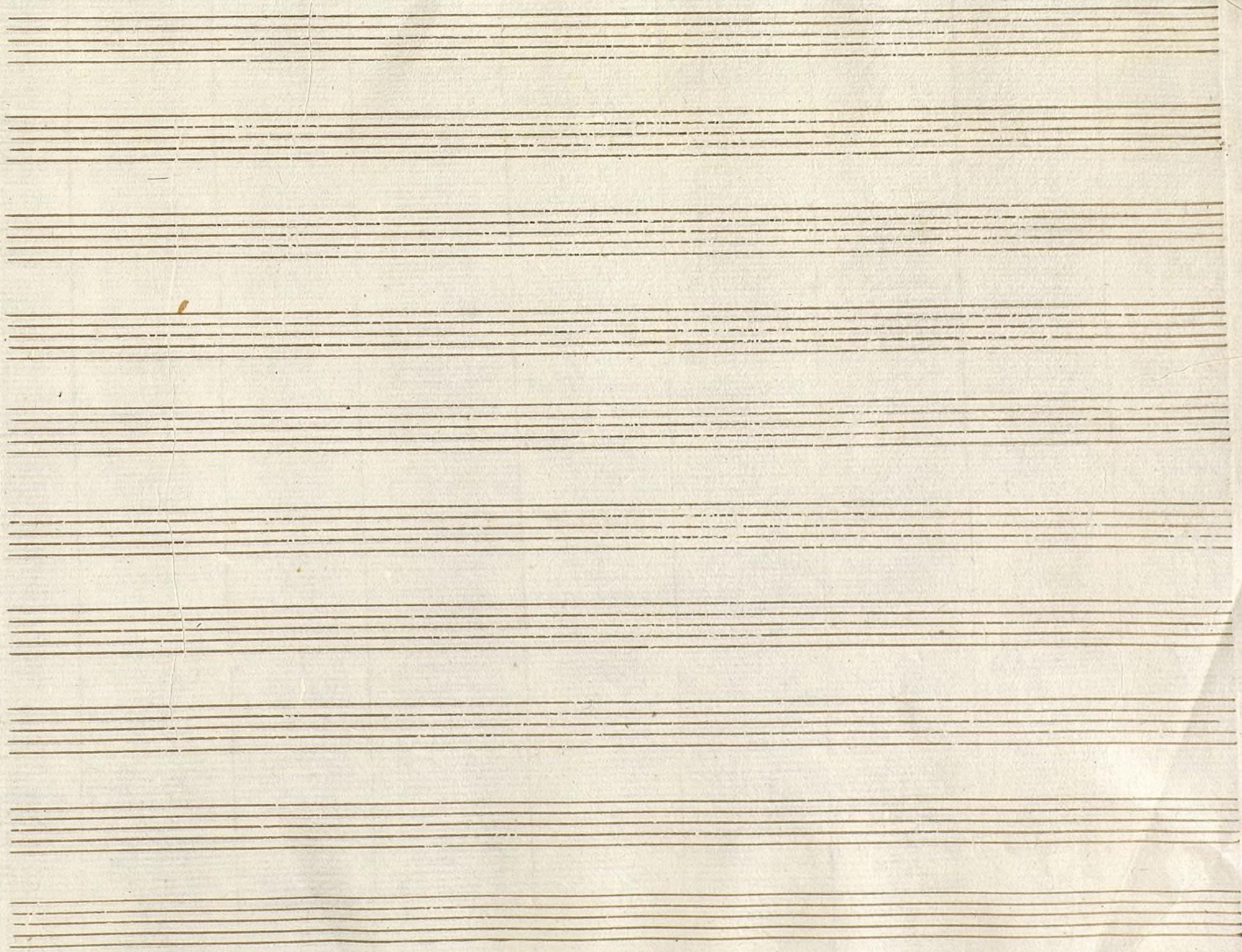
Allegro F^{\flat} $\frac{2}{4}$

Allegro *Allegro*

Parola

Allegro & 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. 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 of the page has four empty staves.



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Clavinet obligado

+

Mus 132-14

Conadilla à tres: el Amo Burlado;

Introdu^m: La Ze //

Segui^v

Allegretto

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

~~te~~

voz

solo

Volte pto

All.º Moderado &bb *c* *solo*

Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic patterns, accidentals, and performance markings such as 'solo', '6', '4', '5', and '3'. The piece is in a minor key and common time.

All.º &bb $\frac{3}{4}$ *Parola*

Handwritten musical score for guitar, consisting of two staves. The notation includes a 3/4 time signature and the word 'Parola'. The piece is in a minor key.

final

Al.^o Moderato &bb C

fi
ve

Al.^o

Parola

ne
t

Solo

Allegro

Allegro

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

Handwritten musical score for a piece titled "Allegro". The score is written in G major (one sharp) and 2/4 time. It consists of multiple staves of music, including a vocal line with lyrics and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, and *sol*. There are also some corrections and scribbles in the lower staves. The word "Allegro" is written at the beginning of the piece.

+

Trompa Primera

Conadilla a tres

el Amo Burlado:

//

In de

Handwritten musical score for 'In de'. The score is written on seven staves. The first staff begins with the tempo marking 'Allegretto' and the key signature of one sharp (F#). The time signature is 3/4. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 'p' and 'p_o'. There are some handwritten annotations, including a '+' sign above the first staff and a '28' below the second staff. The sixth staff contains the word 'Parola' written in a large, decorative script. The seventh staff also contains the word 'Parola' and begins with a triplet of notes. The paper shows signs of age and wear.

All.^o poco $\text{C}=\sharp$ $\frac{2}{4}$ ~~||~~ e e e | e \sim | e e e | e \sim | e e e | e e e | e e e |

e \sim | e \sim | e \sim | e \sim | e \sim | e \sim | e \sim | e \sim |

e \sim | e \sim | e \sim | e \sim | e \sim | e \sim | e \sim | e \sim |

e \sim || *Parola*

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

e e e | e e e | e e e | e e e | e e e | e e e | e e e |

e e e | e e e | e e e | e e e | e e e | e e e | e e e |

e e e | e e e | e e e | e e e | e e e | e e e | e e e |

segue

Allegro $\text{C} = \flat$ $\frac{2}{4}$ 10 do 4 le 13 do

Parola

Allegretto $\text{C} = \flat$ $\frac{3}{8}$ 4 le 4 le >

Parola

Seguir ¹⁹ *Allegretto* $\text{C} = \flat$ $\frac{3}{4}$ 4 le 5 ^{8/10} 10

Allegro

Segue

clafa

All.^o Moderado $\text{C} = \text{B}_4$ C A p_0 g f p_0

Allegro $\text{C} = \text{B}_4$ A g f p_0 g

Parola

final *All.^o Moderato* $\text{C} \frac{3}{4}$

vo $\text{C} \frac{3}{4}$ *All.^o*

$\text{C} \frac{3}{4}$

Parola

Allegro $\text{C} \frac{2}{4}$ *te* $\frac{3}{8}$ *te*

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

so $\frac{2}{4}$ *te* $\frac{2}{4}$

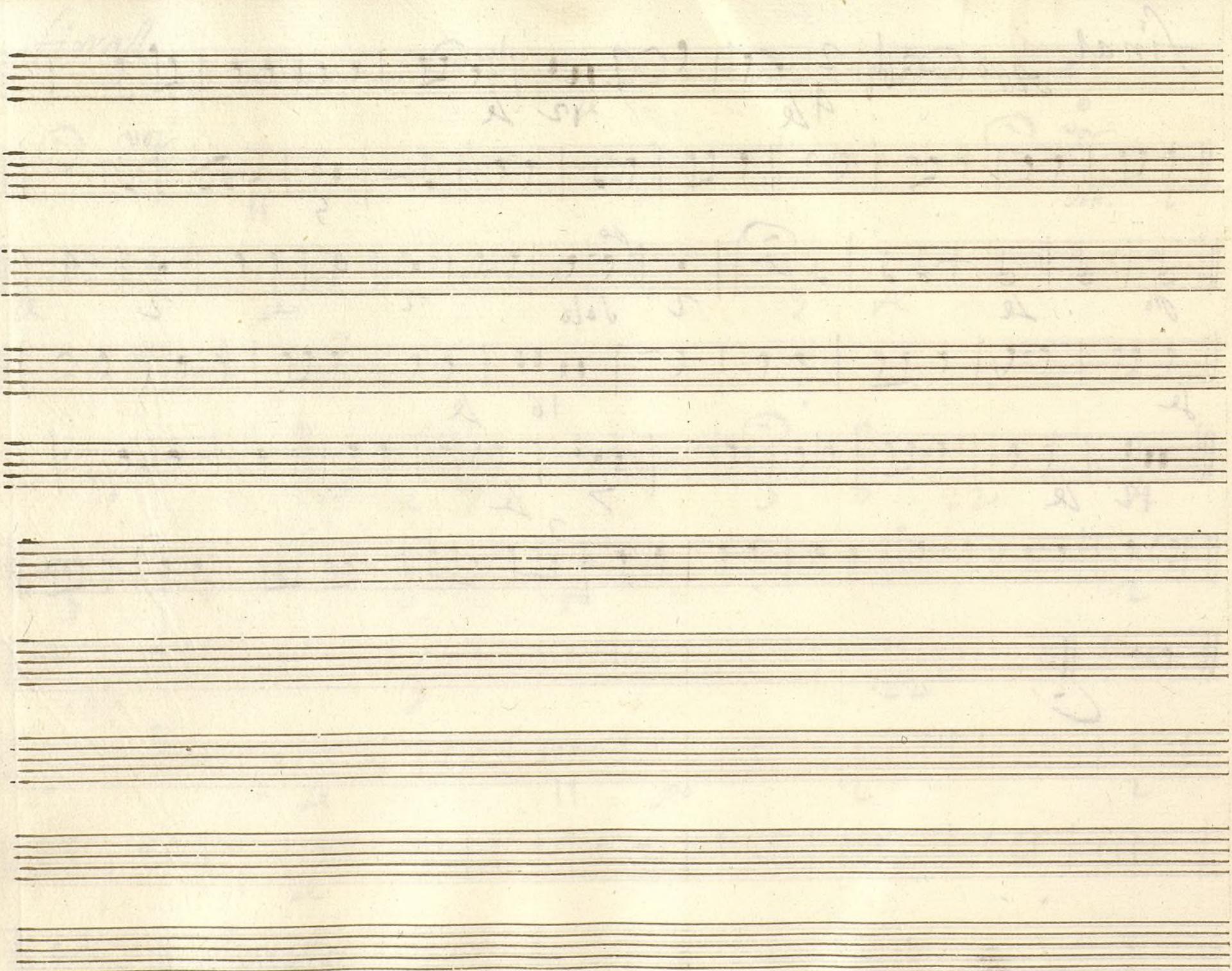
$\frac{2}{4}$ *te* $\frac{2}{4}$ *te* $\frac{2}{4}$

$\frac{2}{4}$ *te* $\frac{2}{4}$ *te* $\frac{2}{4}$

Parola

final *All.^o* $\text{C} = \text{b}_2$ $\frac{2}{4}$ $\frac{12}{4}$

p *Le* *solo* *p* *Le* *12* *16* *3*



✦
Trompa Segunda

Conadilla a tres

el Año Burlado:

In G

Allegretto $\text{C} = \text{G}$ $\frac{3}{4}$

~~Allegretto~~ ~~Allegretto~~ ~~Allegretto~~ ~~Allegretto~~ ~~Allegretto~~ ~~Allegretto~~

Allegretto

Allegro $\text{C} = \text{G}$ $\frac{3}{4}$

Allegro

Allegro

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

3 A 37 A

~~4~~ *Allegro* A Parola

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

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

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

$\text{C}=\sharp$ A

$\text{C}=\sharp$ 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.^o Moderado

Allegro

final *All.^o Moderado* $\text{C} = \text{b} \frac{3}{4}$

voz $\text{C} = \text{b} \frac{3}{4}$ *All.^o*

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

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

le *Parola*

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

12 *le*

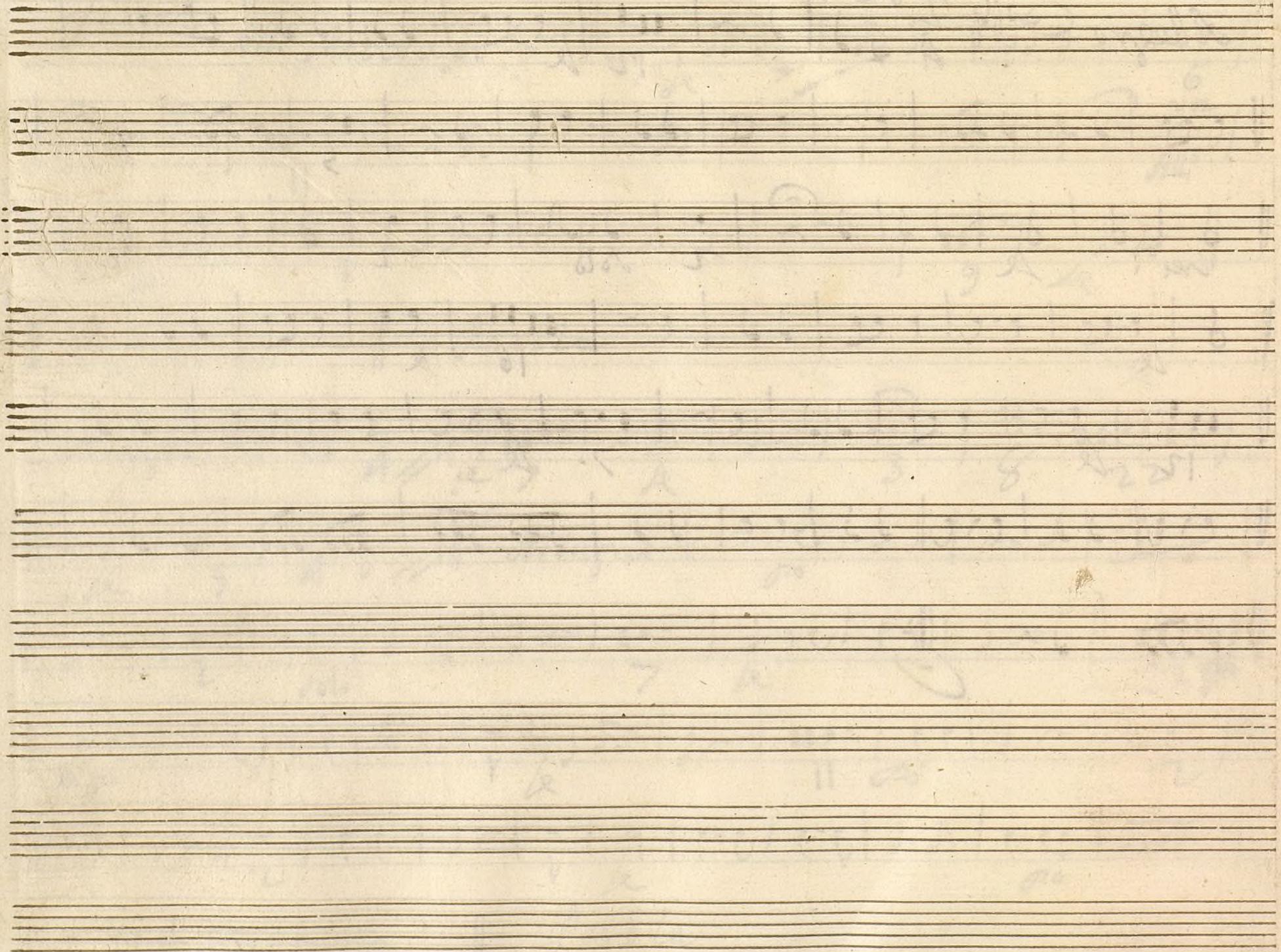
5

Gra. *le* 2

16 *le*

12 *le* 7 *le*

7 *le*



+

Contrabajo y Violon

Conadilla a tres

el Amo Burlado;

Allegretto $\text{C} = \text{D} \text{F} \text{A}$ 3

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings such as "p" (piano) and "le" (likely "le" for "le" or "le"). There are also some handwritten annotations like "A le" and "le vor" above the notes. The paper shows signs of age and wear, with some staining and a small mark at the top center.

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. The key signature remains two sharps. The notation includes notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The word "Parola" is written at the end of the third staff.

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

pp *v* *p* *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*

Parola

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

f *Allegro*

Volli *to*

Punteado

All. Moderato

The musical score consists of ten staves of music, all in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The score is annotated with several performance instructions:

- Staff 1:** Starts with the tempo marking "All. Moderato".
- Staff 2:** Features a double bar line with a slash, indicating a section change. The word "arco" is written above the staff.
- Staff 3:** Features a double bar line with a slash and the tempo marking "Allegro".
- Staff 4:** Includes dynamic markings "p" (piano) and "f" (forte).
- Staff 5:** Includes dynamic markings "p" and "pizz" (pizzicato).
- Staff 6:** Includes dynamic markings "p", "f", and "pizz".
- Staff 7:** Includes dynamic markings "p", "f", and "pizz".
- Staff 8:** Includes dynamic markings "p", "f", and "pizz".
- Staff 9:** Includes dynamic markings "p", "f", and "pizz".
- Staff 10:** Includes dynamic markings "p", "f", and "pizz".

pp *Parola*

Allegro *vor* *le pp* *A*

pp *vor* *3 Allegro* *pp* *A*

le

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

pp *A* *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* *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, starting with the tempo marking *Allegro* and a 2/4 time signature.

Handwritten musical notation on a single staff, continuing the piece with various rhythmic patterns.

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

Handwritten musical notation on a single staff, featuring dynamic markings such as *pp*.

Handwritten musical notation on a single staff, continuing the melodic and rhythmic development.

Handwritten musical notation on a single staff, including dynamic markings like *pp*.

Handwritten musical notation on a single staff, ending with the marking *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 some corrections and annotations in the score, including a 'v' above a staff and a 'v' above a note. The paper shows signs of age, including yellowing and some staining.

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

le ~~Allegro~~ *Parola*

Allegro $\text{C}:\#F\#$ $\frac{3}{4}$ *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 *rit.* marking is visible in the second staff. The piece concludes with a double bar line and the handwritten text "Volta pp".

voz

Allegro

2/4
4^{te} po

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

The "Parola" section begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It consists of a single melodic line with notes and rests. The word "Parola" is written at the end of the first line. The music includes dynamic markings such as *p* and *pp*, and articulation marks like accents and slurs.

The "Allegro" section starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a complex rhythmic pattern with many sixteenth notes. The word "Allegro" is written at the beginning of the section. This section also includes dynamic markings like *p* and *pp*, and various articulation marks.

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.