

Leg^o 36. n. 25.

Leg^o 5.º n. 26

Mus 158-1

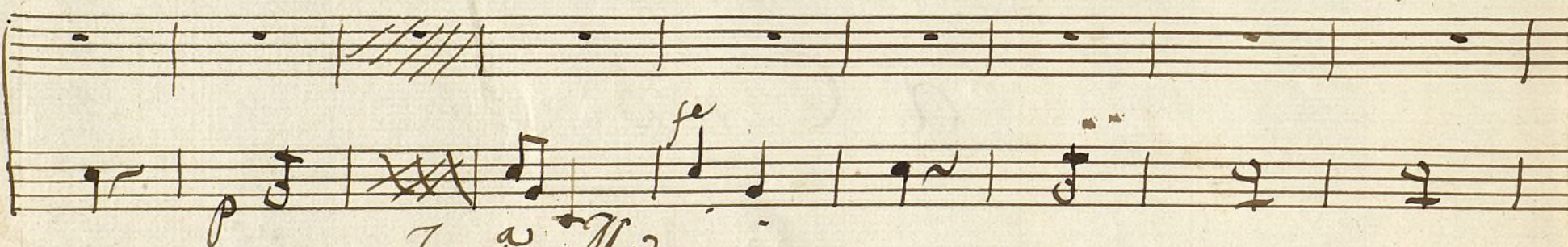
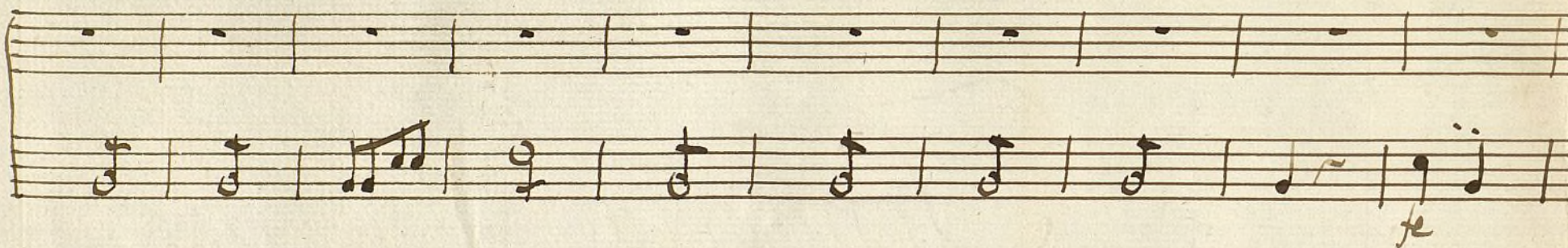
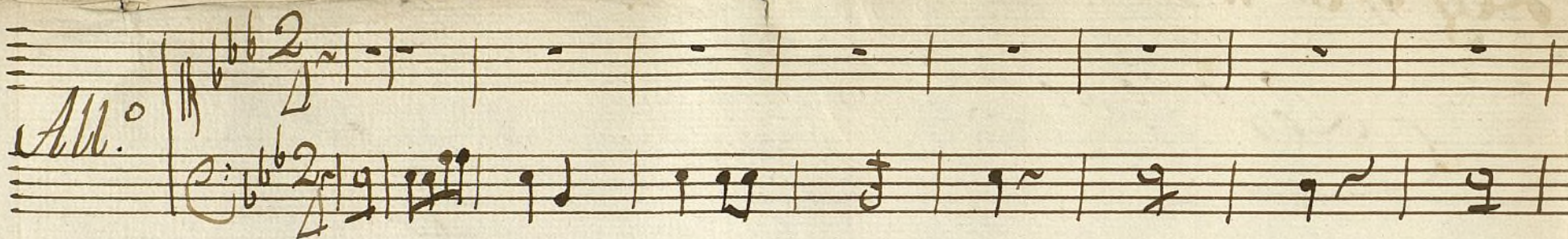
De Arriba. 1789

158-1
Tonadilla
a Cinco

La Pulpullos
Loaguna
Tadco
Paco
26

La Razon y la Moda.

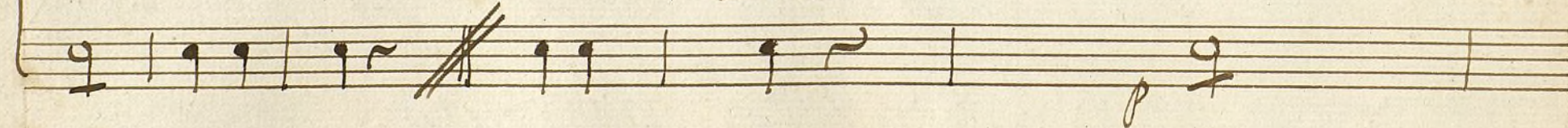
De Laverna.



Trag. Moda

Oi de ti Razon mi

Dexo Fad. # Delino Parott. Fue el aguesto que es a.
Los 2.



Pulp.º Razon

fuxia sin remedio a de triunfar
 oi con-
 quetto Madamitas aya paz Las 2. en don-

tigo moda instable sin aditrio e de acabar sin ad-
 de ustedes entraren no la puede haber jamas no la

Moda Razon Moda Razon Moda
 fiera falsa llora xavia fiera
 (Las 2) nego (Las 2) provo
 (Las 2) siempre (Las 2) todo (Las 2) nego

Razon. Moda Razon las 2.

falsa hora a via q.^e del Mundo te e de echar q.^e del

(las 2) prouo (las 2) siempre (las 2) todo (las 2) quanto digo es la Verdad quanto

q.^e del Mundo te e de echar q.^e del -

quanto digo es la verdad quanto

q.^e del

quanto

Al Segno.

Parola.

Moda.

Me conformo vamos luego por q.^e el siglo es mi par-

Razon.

cial la razon a nadie teme con q.^e asi vamos ha-

Delirio *Deseo*

lla. el De lirio es tu Abo gado el de

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1or 2.

seo es tu Le trado tu la causa as de ganax tu la.

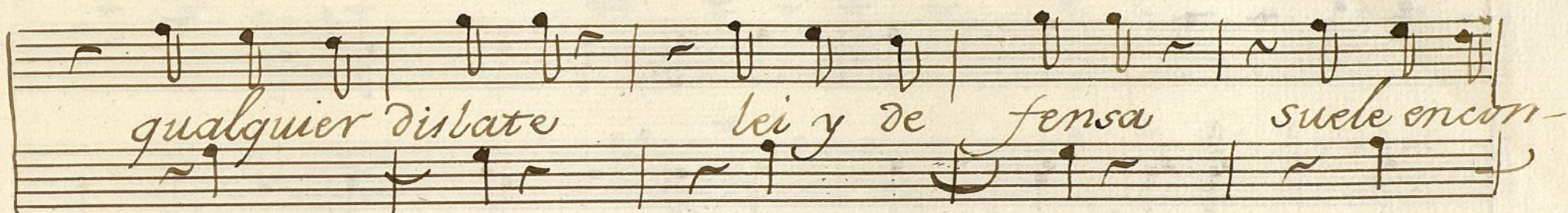
tu la Deseo pues vele-

Delic. Deseo yano pues Maquiabelo in propriis terminis

Delic. 1or 2. codicus ejus casibus ejus hablando es-

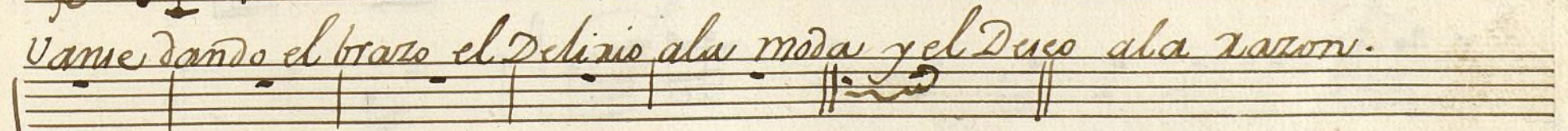
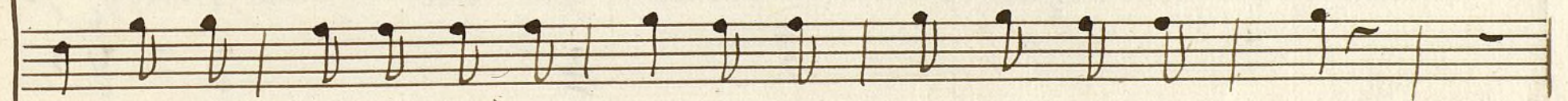
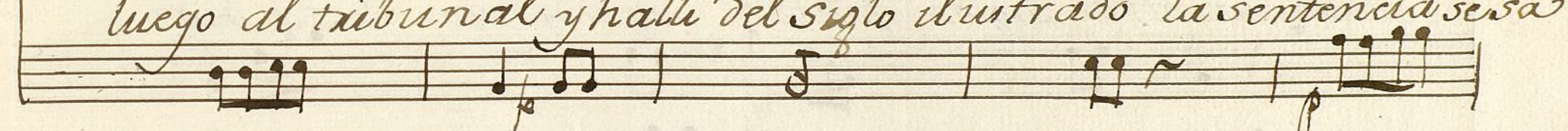
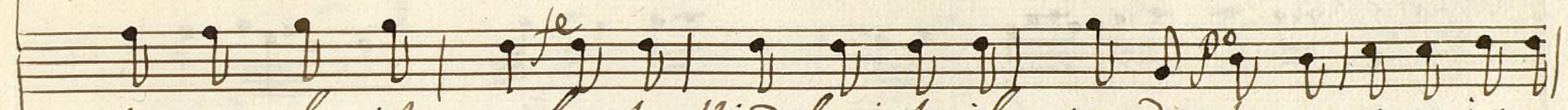
1or 2. tan hablando estan siempre en urtedes-

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Handwritten musical score for the first system, featuring three staves with notes and lyrics in Spanish. The lyrics are: *luego al tribunal y habli del siglo ilus trado la sen* and *luego al tribunal y habli*.

Handwritten musical score for the second system, featuring three staves with notes and lyrics in Spanish. The lyrics are: *tencia se sabra* and *pero no nos detengamos vamos*.



And.^{te}

Mutacion de Salon con Mesa Escrivania Campanilla
y tres asientos, varios Ministros repartidos por la scena y sale el siglo
bien vestido p con baston.

Brindale siglo

Aunque otros siglos fueron mas q.^e yo sa bios

aunque otros siglos fueron mas q.^e yo sa bios mas q.^e yo

sabios mas - - - q.^e yo sabios mas q.^e yo

sa bios de ilustrado el xenom bre yo solo al-

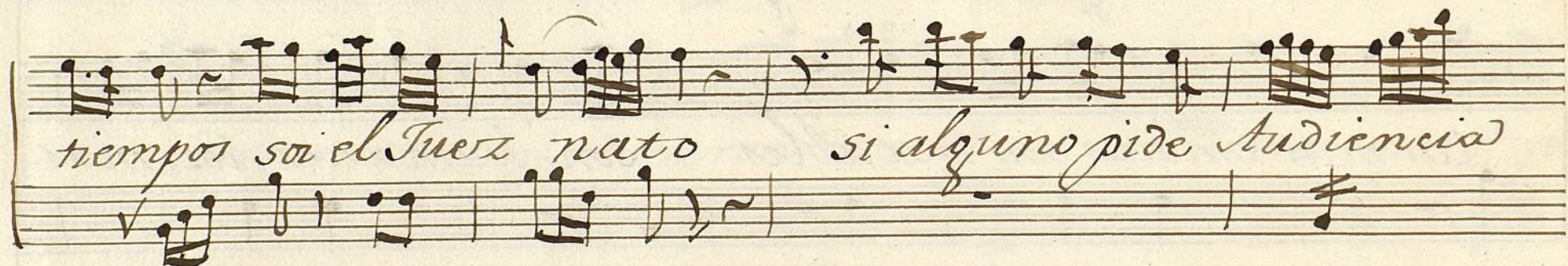
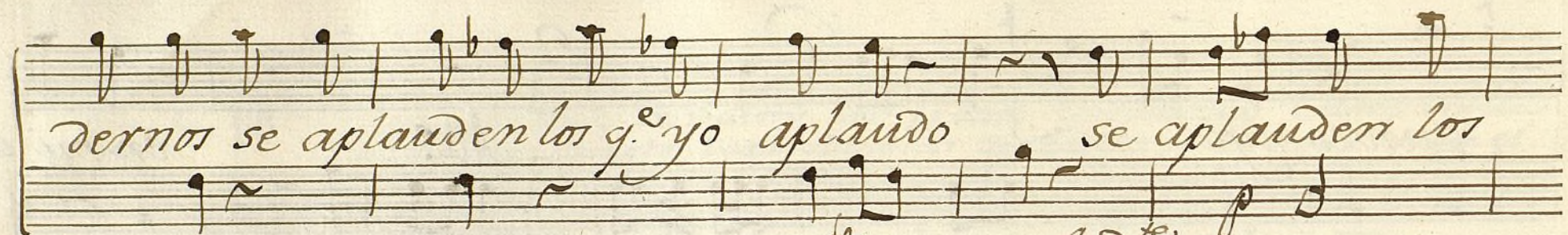
canzo yo *All: en mi el*

andax por los aires varias veces sea logxado

las mas embras son tratables son humanos los mas.

machos a infi nitos charlatanes el re.

nombre doi de sabios y de antiquos y mo



Ret.^{do}

All.^o

se ponen dos Ministros alorados con sus varas y salen la moda

Moda

gel Delirio; la Razon, y el Deseo como entraron

Salve siglo diez y

Razon

ocho ilustradissimo

Salve siglo diez y ocho a.

Deseo

loca dissimo

la razon mi cli.

Delirio

ente y la mia la moda

Desco
bienven a ti de jando disensiones a

Lo 2
fin de q.^{er} eicu chadas tus razones declares sin q.^{er} en

ello te delumbres sie la moda q.^{er} vicia tus cos-

tumbres...

Siglo

Pa ra proce der conforme de
 Delirio La de recha yo me llebo (Dere) la
 Lay 2... se gun son los dos pedantes es
 las dos tomare informe y vo sotros os sentad y
 derecha ocupar devoto la respetad la antigüedad re
 forzoso q.^a ignorantes, nadie los pueda ganar na
 vo so tros os sen tad y
 sts tir la anti que dad resis-
 die los pue da ga nar nadie

Delirio *Deseo*
locum. istum istum

Allegro 2º mas.
f *p*

Delirio *Deseo*
locum locum istum istum locum istum locum

Los 2

tu no leas de ocupar tu tu

siglo
los Le traidos q.^e son Doctor los Le-


tráidos q.^e son Doctos q.^e son Doctos no tienen vani
dad no no es ver
dad es verdad es verdad es ver-
dad no ai remedio Amigo ce dex y callar
y callar y callar. y asi dexando a un

Modas
Del.^o
Razon.
Despo
los A.

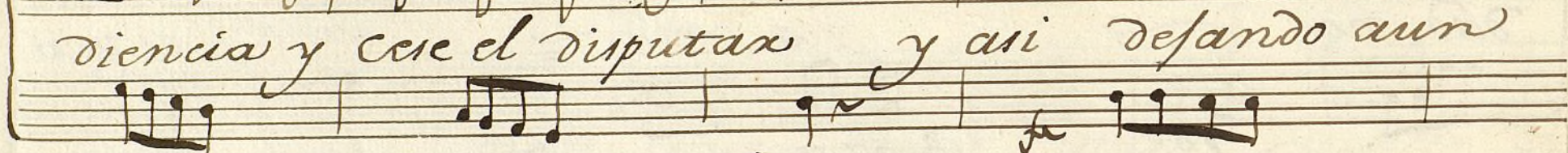
Ayuntamiento de Madrid



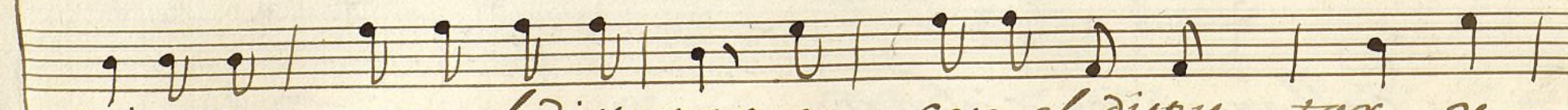
lado qualquiera compe tencia de principio ala Au.



diencia y cese el disputar y asi desando aun



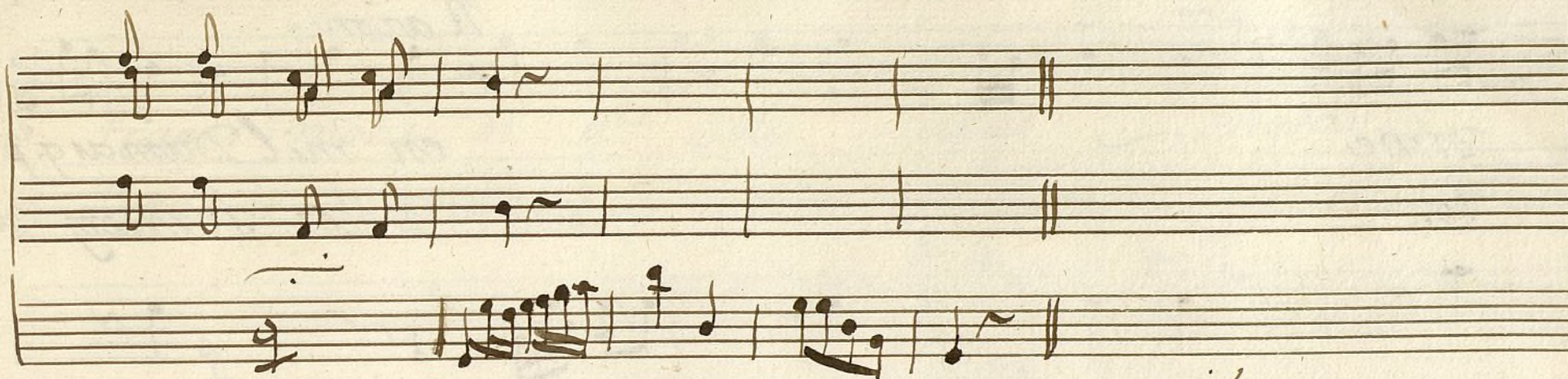
lado qualquiera competencia de principio ala Au.



diencia y cese el disputar y cese el dispu tar y -



tu.

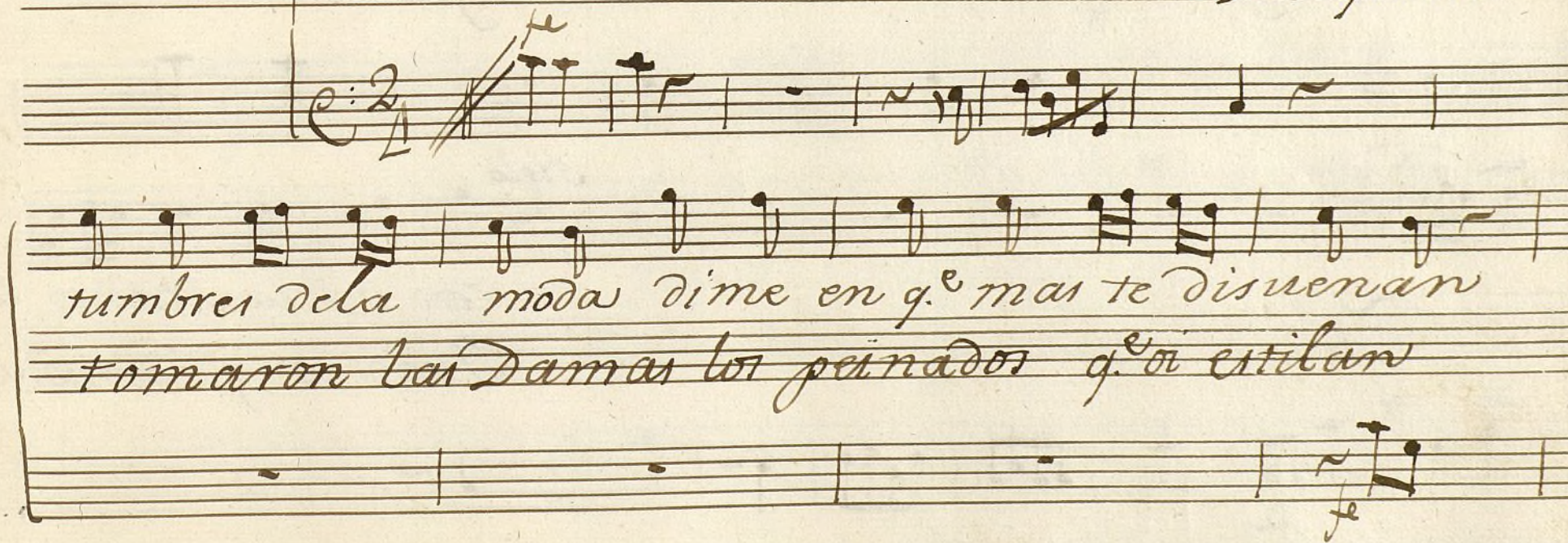


Coplas.
All.

2/4

siglo

Las cor-
De quien



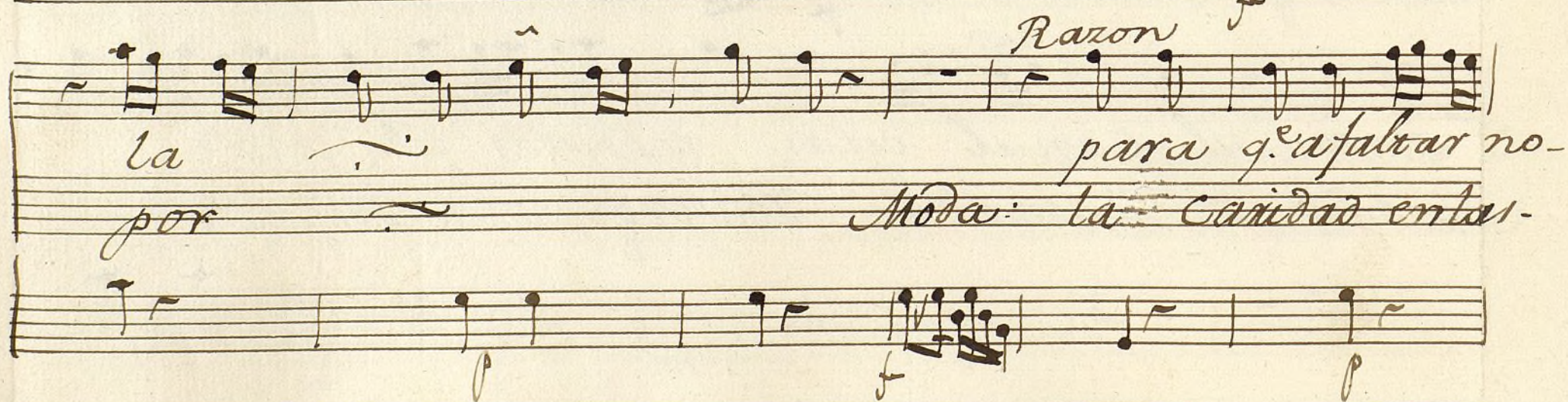
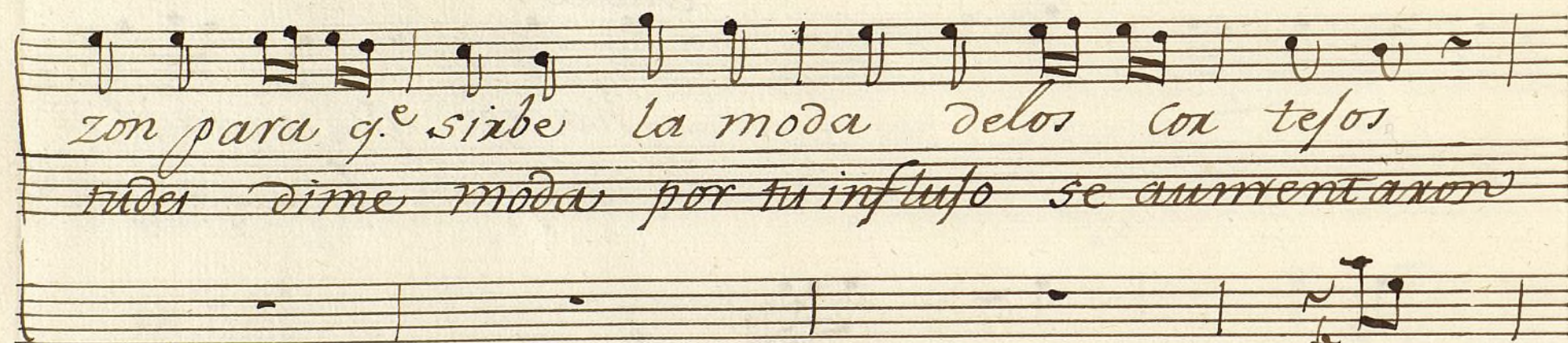
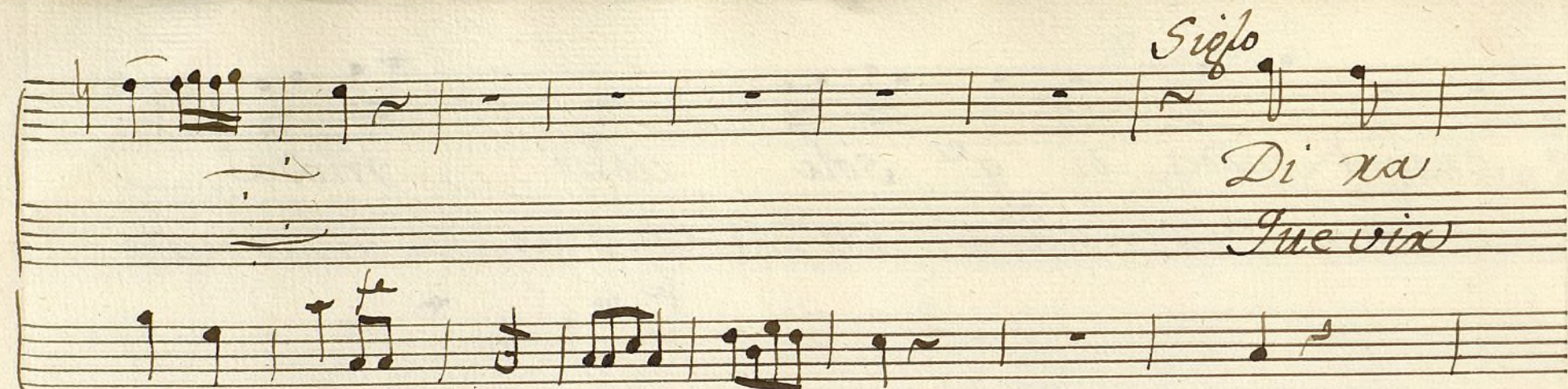
Razon
dime en mil Damas q. p. a
los Moda. Delos Penitentes de
recen en sus modos verduleras en sus
modos cuyas quedas i mitan cuyas
siglo
con variaz tanto los
Que es lo q. la moda
fe

trages moda di q.^e soli citas moda
llama marcialidad en las embras marciali

Moda.

hacer q.^e vaya el di
Razon. lo q.^e en el siglo pa

nero al canal delas modistas al
sado se llamaba de verguenza se

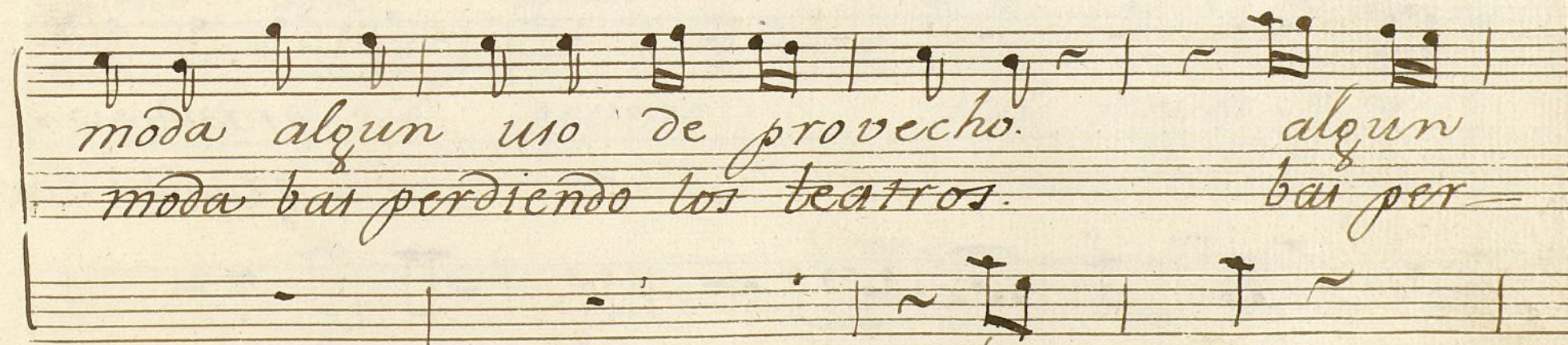




lleque la cosecha en los Infiernos la
embras y la paciencia en los machos y la



As establecido
tambien dicen q la



moda algun uso de provecho. algun
moda bai perdiendo los teatros. bai per-



Moda

Delos estados de es-
 Razon. preguntado alas en

pañal he dente rrado los celos e
 tradas de chorizos y polacos de

Del.º

grandes sex-
 grandes ser-

Deseo *los 2*

vicios grandes perjuicios la moda a echo ala Na

Del.º *Deseo.* *Del.º*

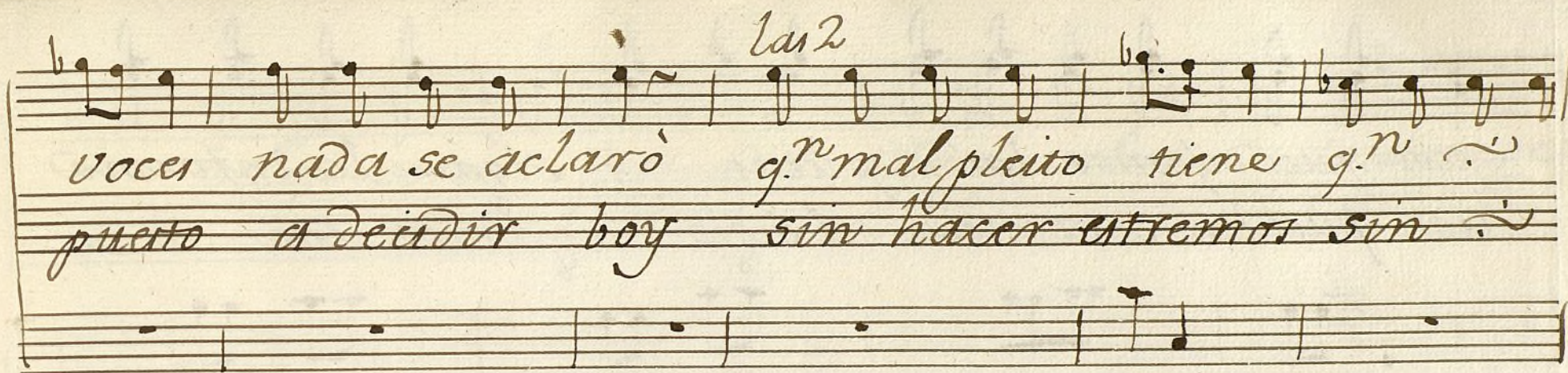
aion nihil melior nihil peior melior

Deseo *Del.º* *Deseo.* *Del.º* *Deseo*

nihil nihil peior nihil melior nihil

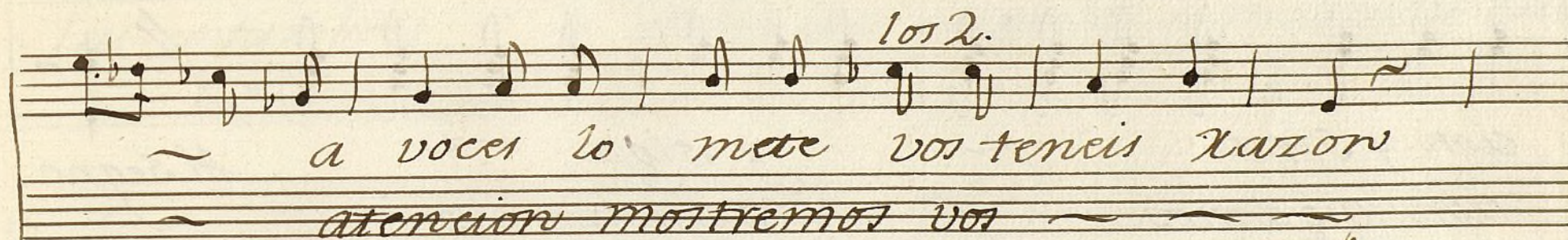
Del.º *Deseo* *Del.º* *Deseo* *los 2*
pesimo *mejor* *nihil* *nihil* *pesimo* *moribus*
toca la Campanilla *Siglo*
moda encuentro yo en *Si.*
lencio chiton chiton chiton q.º con tantas
que ya por lo es-

las 2



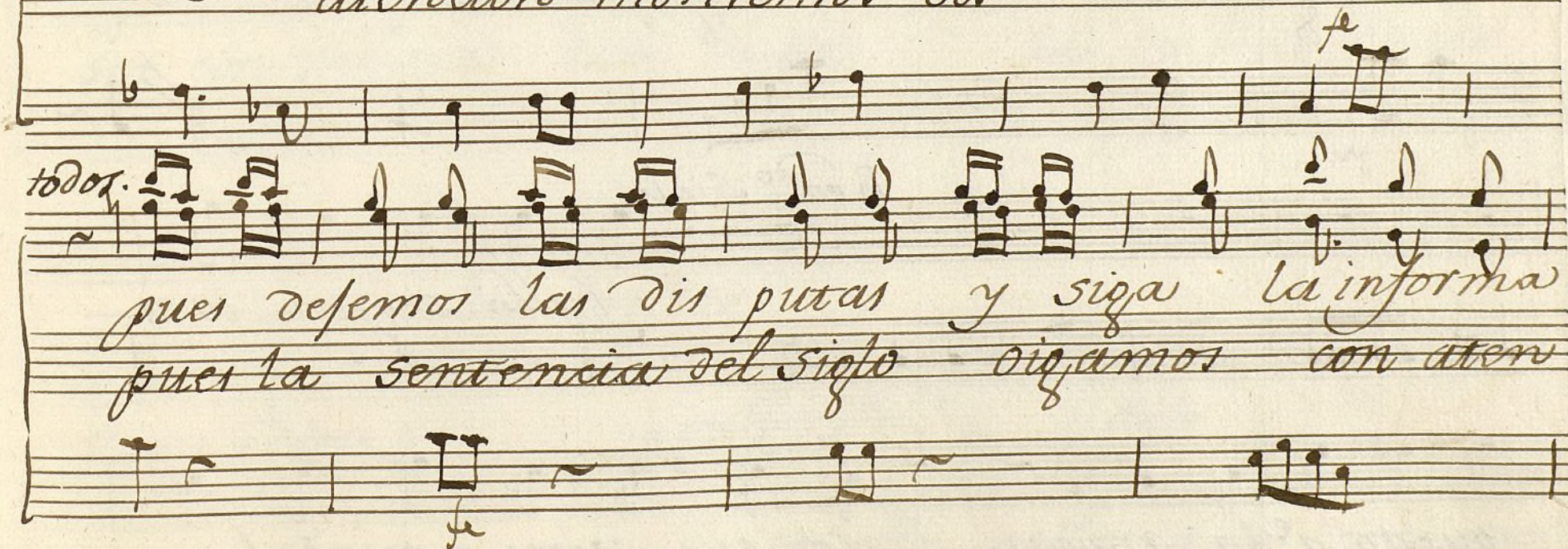
voces nada se aclarò q.^{ra} mal pleito tiene q.^{ra} ~
 puesto a decidir boy sin hacer extremos sin ~

los 2.



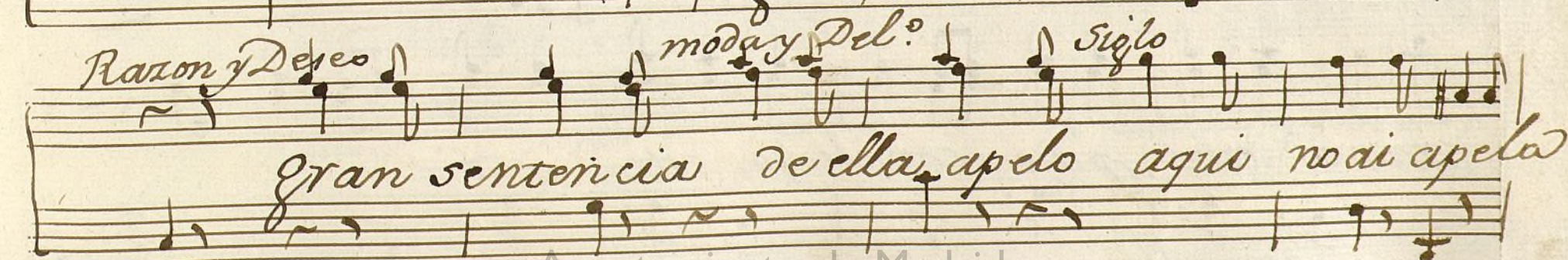
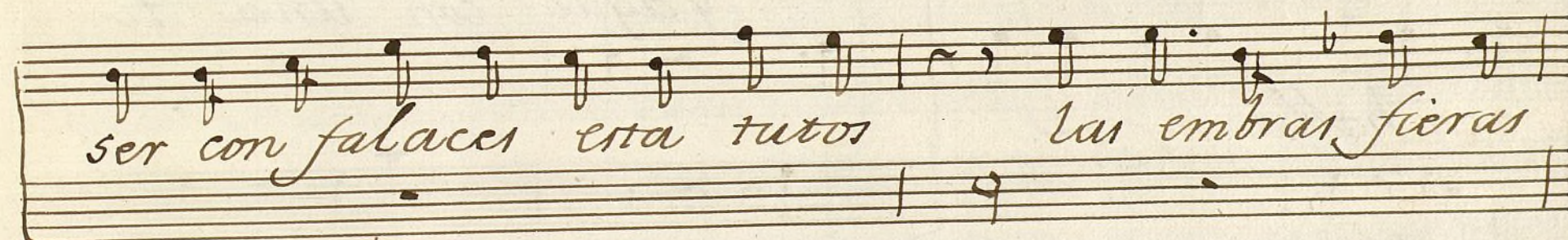
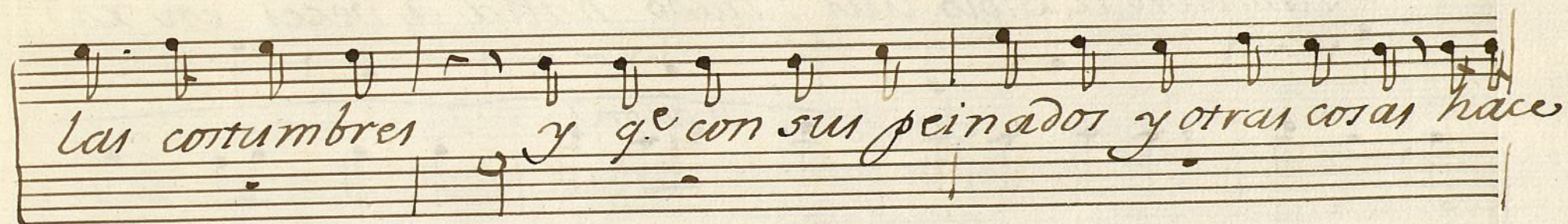
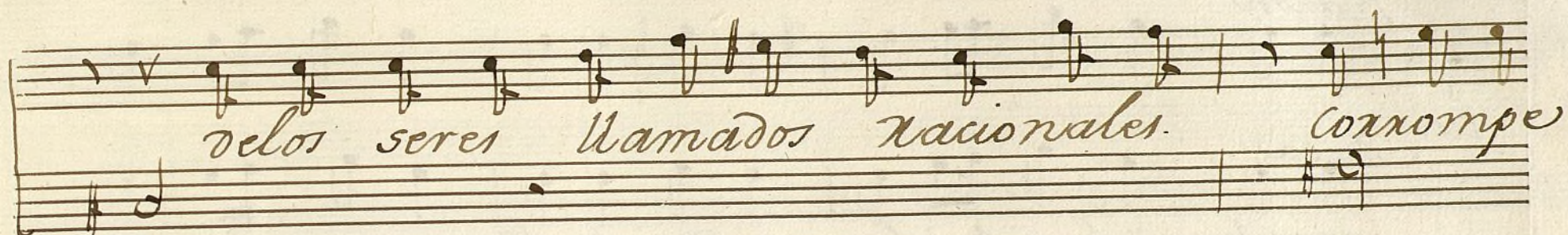
~ a voces lo mete vos teneis razon
 ~ atencion mostramos vos ~

todos.



pues desemos las dis putas y siga la informa
 pues la sentencia del siglo oigamos con aten

cion puei desemos las disputas y siga la informa
 cion puei la sentencia del siglo oigamos con aten
 cion y siga y siga Allegro
 cion oigamos oigamos
 Rez^{do} Siglo
 fallo segun lo es
 puerto q^e la moda con sus usos triviales



Razon

cion

Meda

tambien el siglo ilus trado habla a veces en ra

Razon

y aqui con una ti

zon habla

todos.

no rana este paso concluyò y aqui con una ti

rana este paso concluyò este

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The word *vor* is written above the first staff, and *de* is written above the second staff. The word *vor* is also written above the third staff.

†

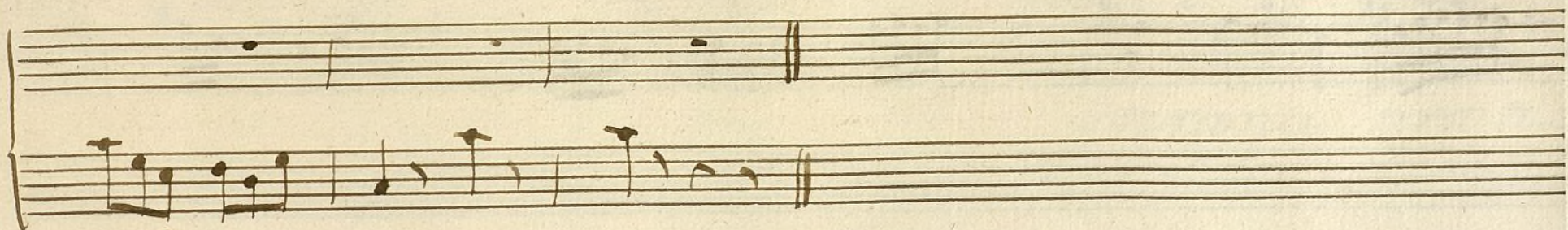
Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The word *vor* is written above the first staff, and *de* is written above the second staff. The word *vor* is also written above the third staff.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The word *vor* is written above the first staff, and *de* is written above the second staff. The word *vor* is also written above the third staff.

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ppp*. The word *vor* is written above the first staff, and *de* is written above the second staff. The word *vor* is also written above the third staff.

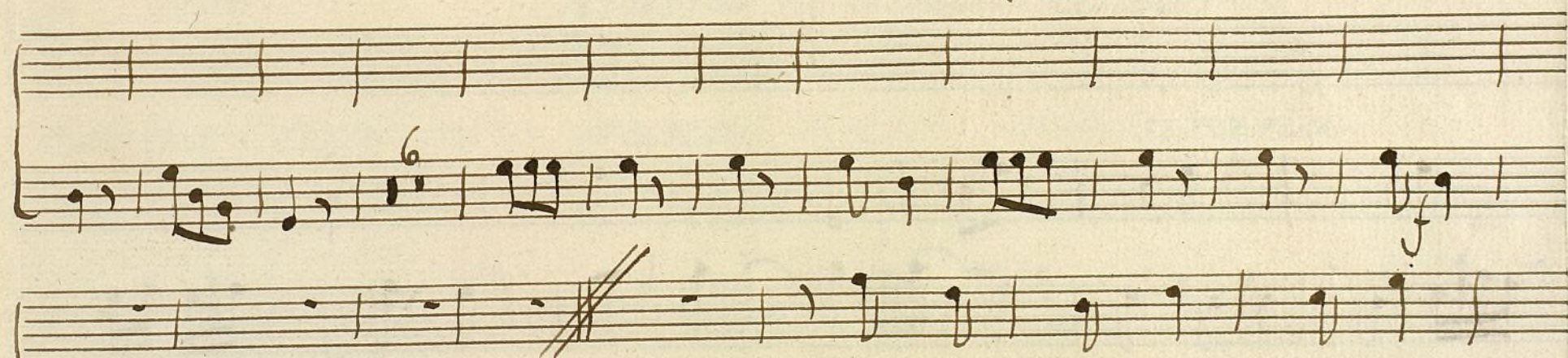
Arquitectura de Madrid

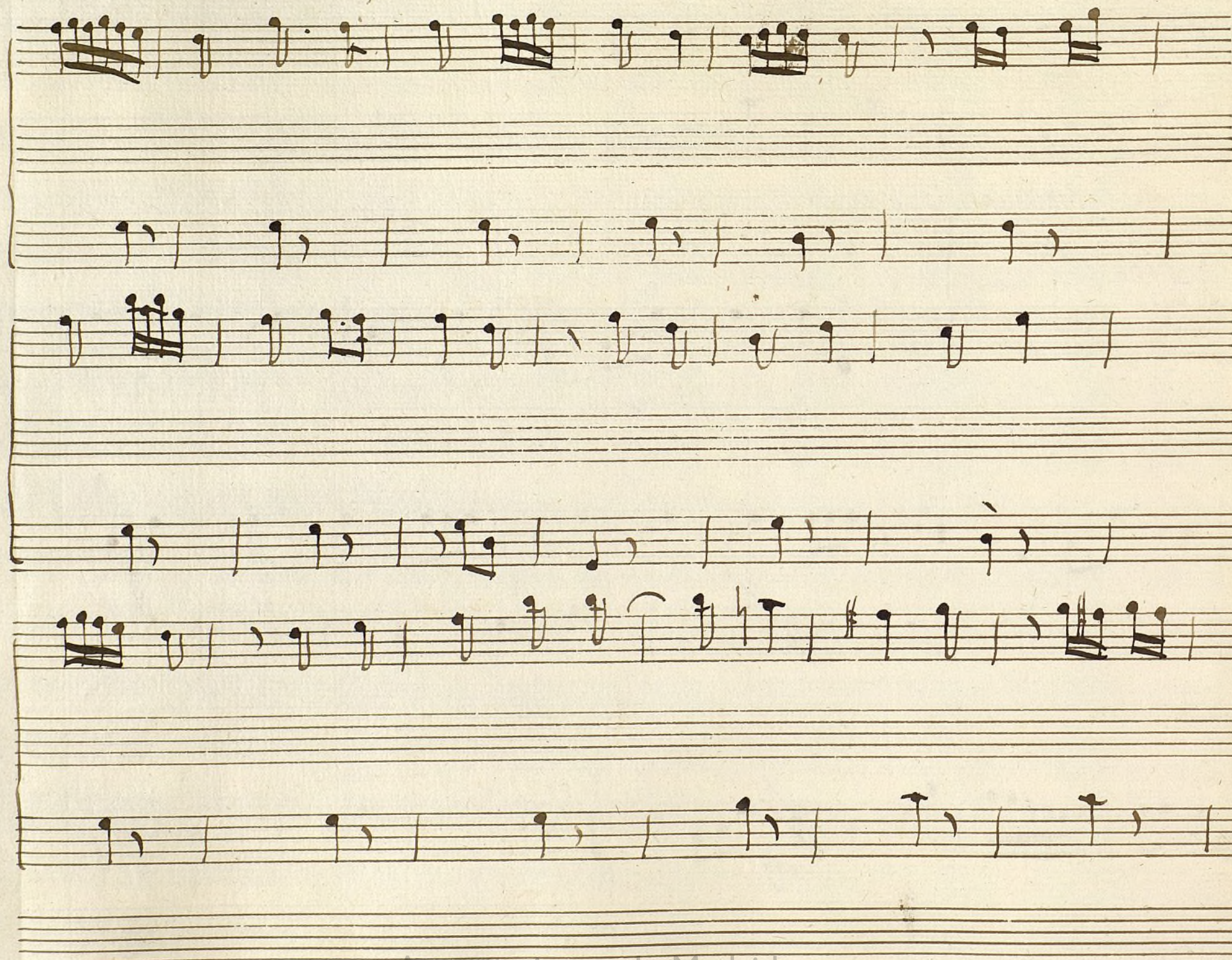
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include the phrase "Como antes" at the top left. The score is written in a historical style, possibly from the 18th or 19th century. The lyrics are: "Como antes", "non y la moda reconocia q' proce de con error go", "a... q' proce de con error a...", "a... q' proce de con error a...", "a... q' proce de con error a...".



Firana.

All.^o





Ayuntamiento de Madrid

Pulp.^o

tirana tira ti-

Toda rana

tirana y andar andar

tirana tira ti rana.

tirana

las 2.

y andar andar q.^e lo bueno está muy malo y lo

Handwritten musical score on aged paper. The score consists of ten staves of music, with lyrics written in Spanish. The lyrics are: "que lo bueno esta mui- malo peor es ta- malo y lo malo peor esta- ay tira tira ni- ni tirani- tiranita yandax." The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper shows signs of age, including discoloration and some wear at the edges.

que lo bueno esta mui-
malo peor es ta-
malo y lo malo peor esta- ay
tira
tira ni-
ni tirani- tiranita yandax.

todos.

tirana tira ti rana. tirana y andar an-

tirana tira ti rana

dan

tirana y andar andar q.º lo bueno está mui-

q.º lo -

malo y lo malo peor es ta -

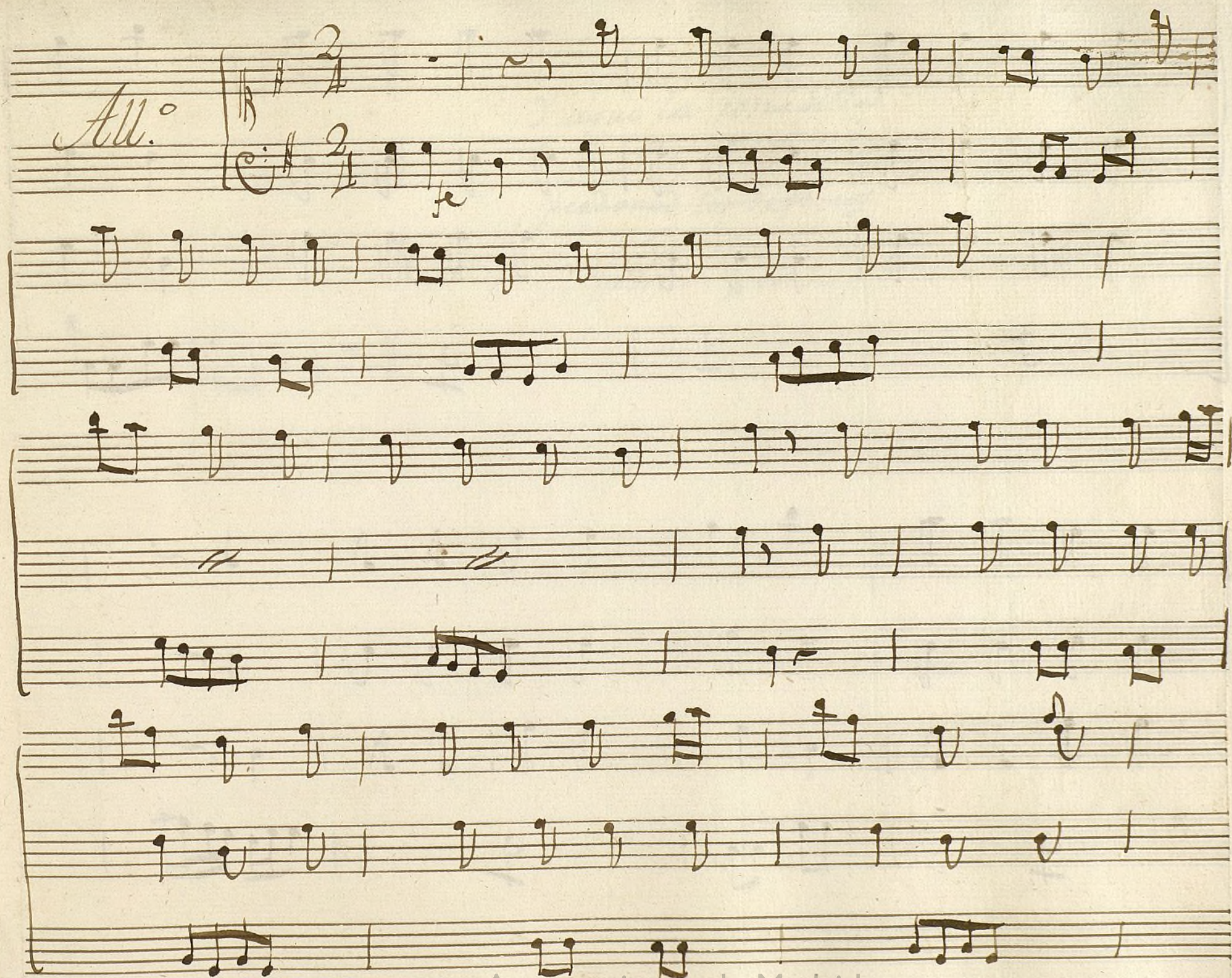
Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish. The first staff has the lyrics "bueno esta mui malo - y to... malo peor es-". The second staff has the lyrics "ta ay -... ai -... tira -". The third staff has the lyrics "tirani tirani." and "tira". The fourth staff has the lyrics "nita yandar." and "Al Segno.".

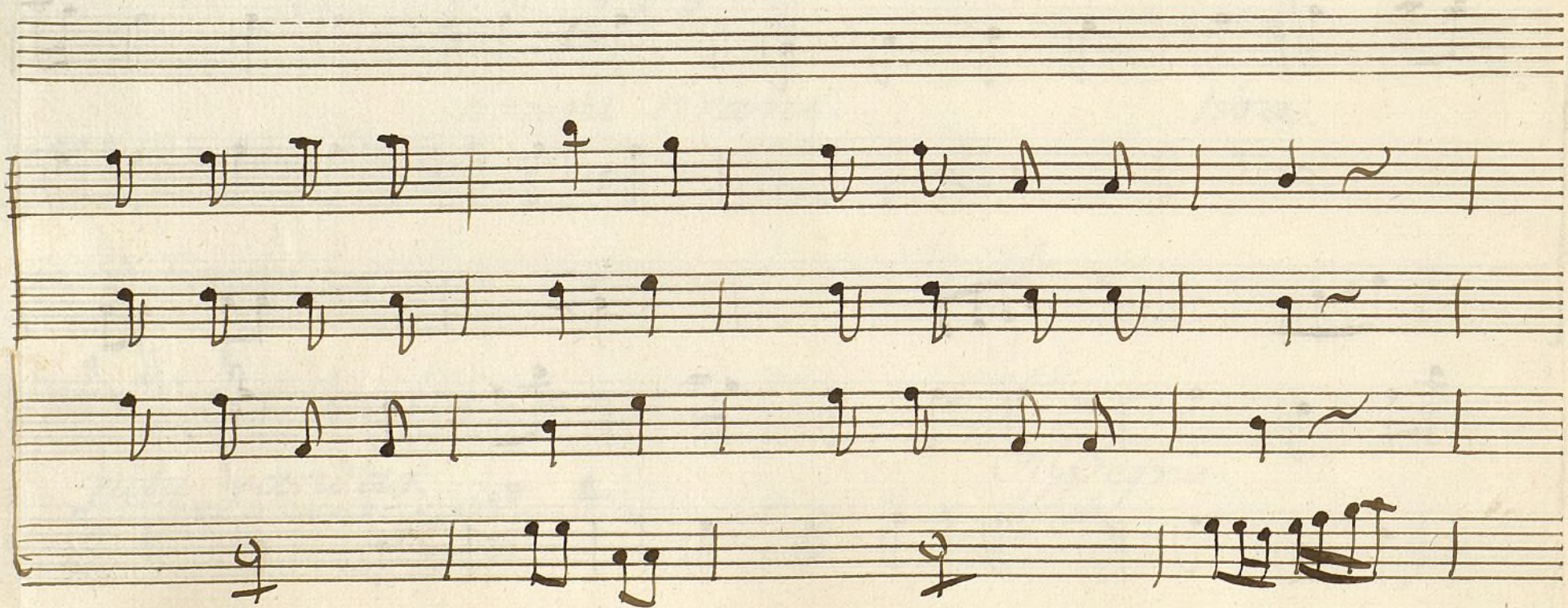
bueno esta mui malo - y to... malo peor es-

ta ay -... ai -... tira -

tirani tirani. tira

nita yandar. Al Segno.







Y aqui la tonadilla
del todo ^{concluso} se ~~acaso~~
perdonad los defectos
si acaso no a gustado
os pedimos perdon.

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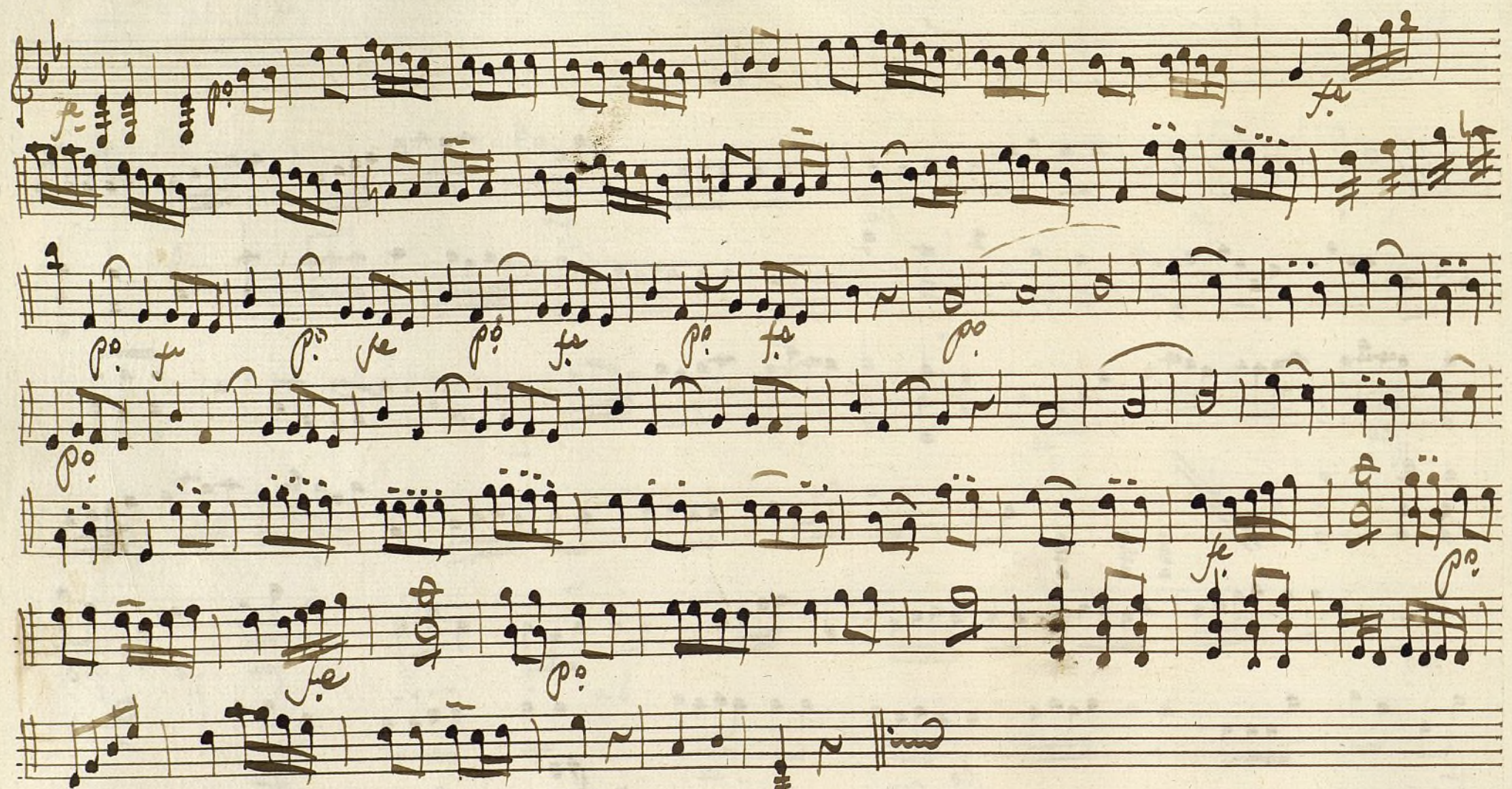
1200055256

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violín 1.^o Son.^a a Cinco la Razon y la Moda.

Handwritten musical score for Violín 1.^o (Violin 1). The score is written on ten staves. The first staff begins with the tempo marking "Al.^o" (Allegro) and the time signature "2/4". The music is in G major (one sharp) and 2/4 time. The score features various dynamic markings such as *fe* (forte), *po* (piano), and *po. cresc.* (piano crescendo). There are several measures with double slashes indicating cuts or repeats. The piece concludes with the instruction "Parola: Al Segno." written in a large, decorative script.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p.* (piano), *All.* (Allegro), *And.te* (Andante), and *Rez.* (Ritardando). The score is written in a historical style, likely from the 18th or 19th century. The bottom two staves show a change in key signature and time signature, with the bottom staff ending in a double bar line and a repeat sign.





Coplas: All. no mucho.

9

alos Parr.
tres mas;

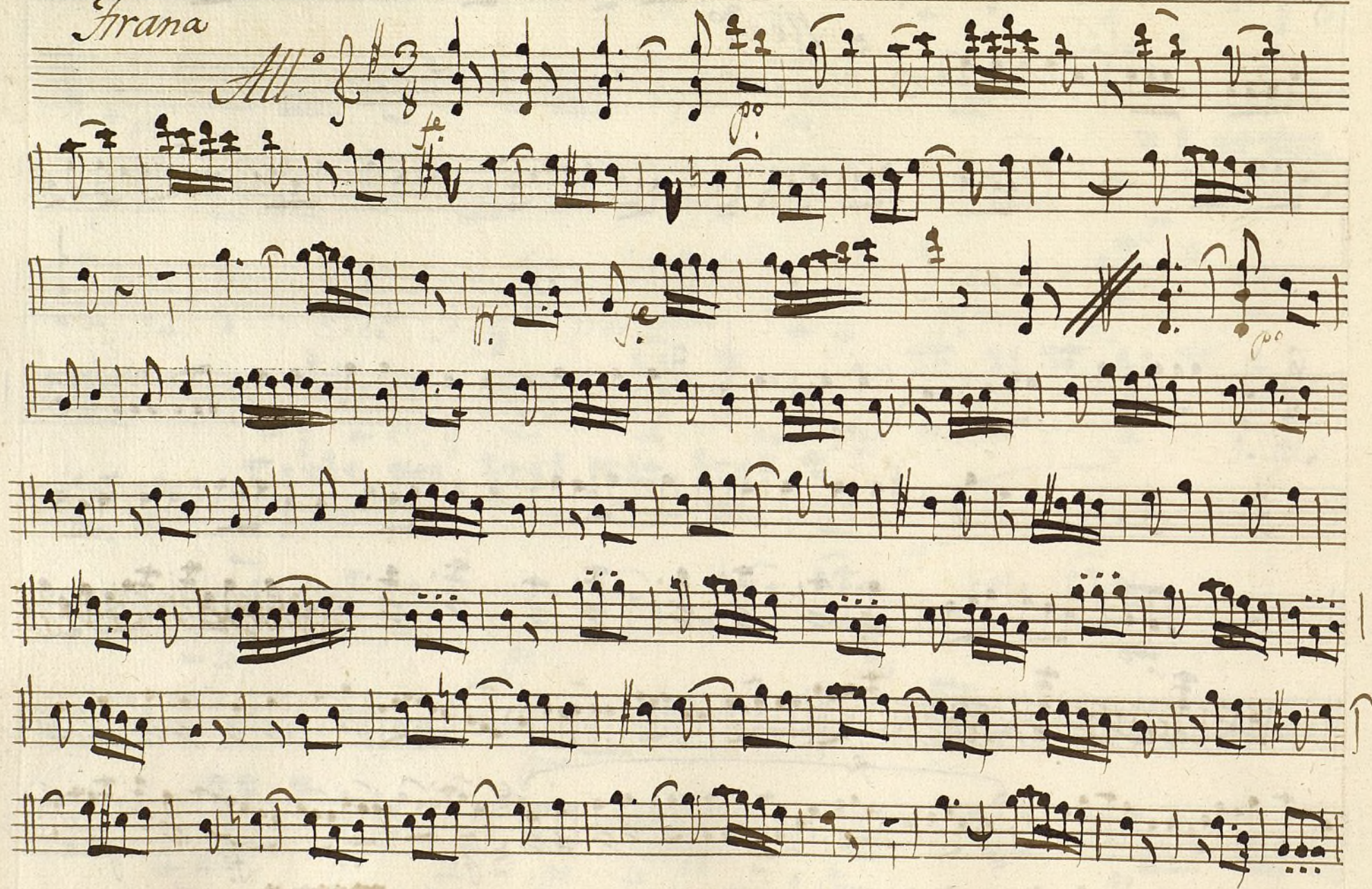
D.C.

alas coplas:

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature (C). The second staff has a 'Rez.' marking. The third staff has a '6' time signature and an 'All.' marking. The fourth staff has a 'p.' marking. The fifth staff has a 'f.' marking. The sixth staff has a 'f.' marking. The seventh staff has a 'f.' marking. The eighth staff has a 'p.' marking. The ninth staff has a 'f.' marking. The tenth staff has a 'f.' marking. The score is written in a cursive hand, and there are some corrections and crossings out in the lower staves.

170

Frana





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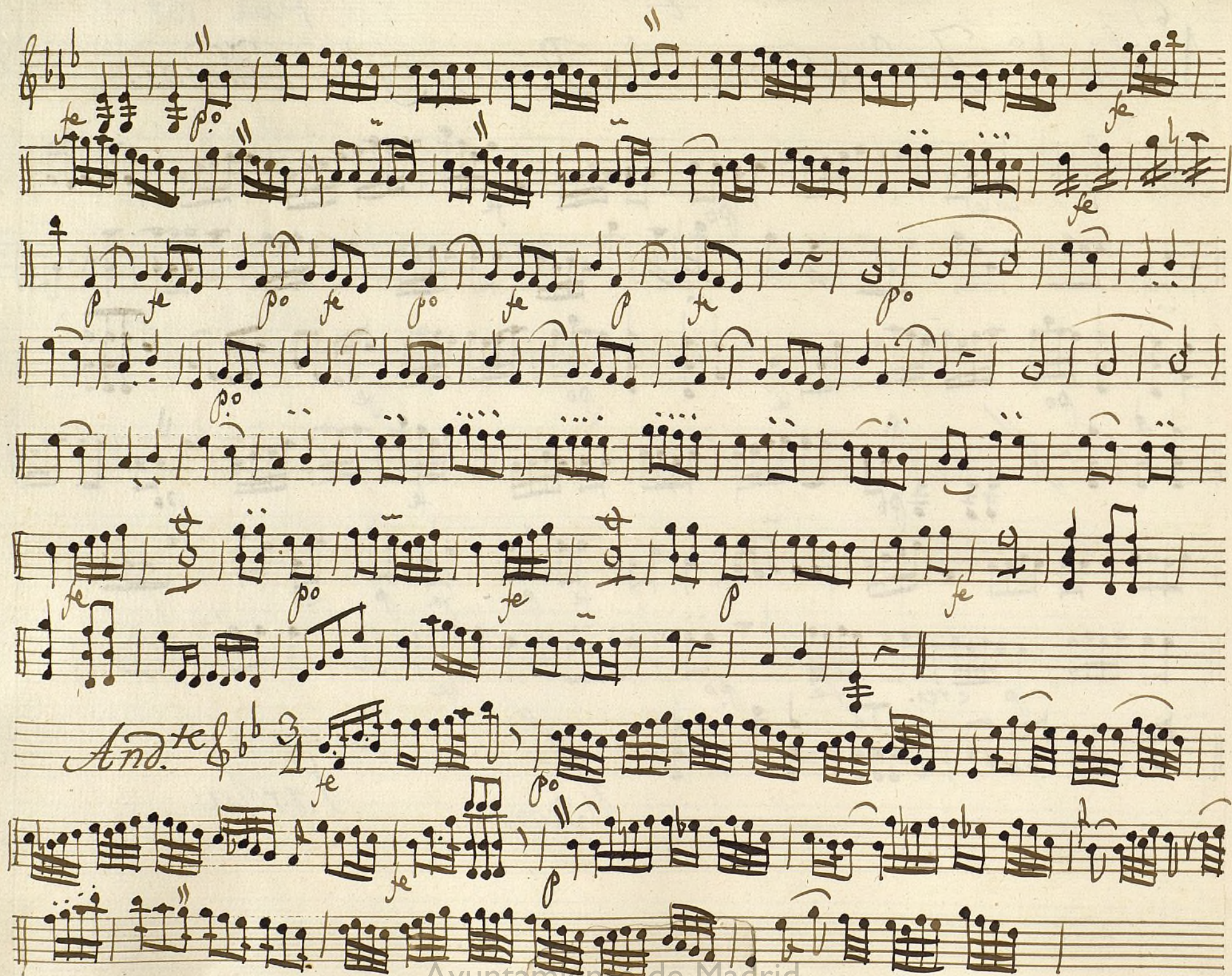
Violin 1.ª Fon.ª a Cinco la Razon y la Moda.

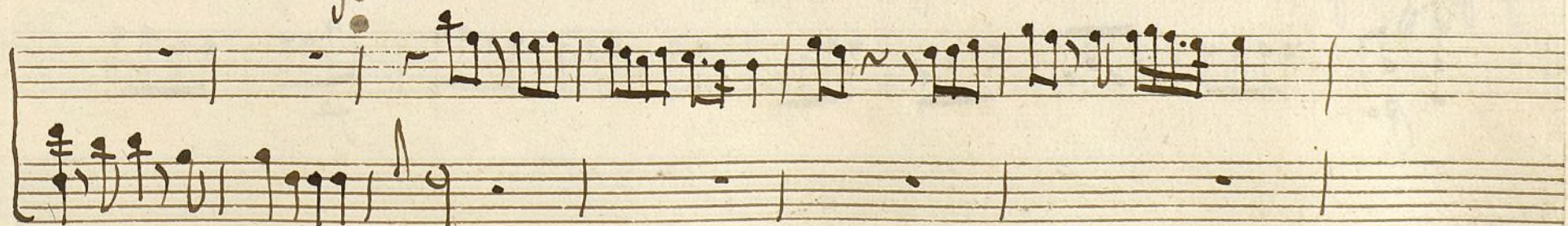
mus 158-1

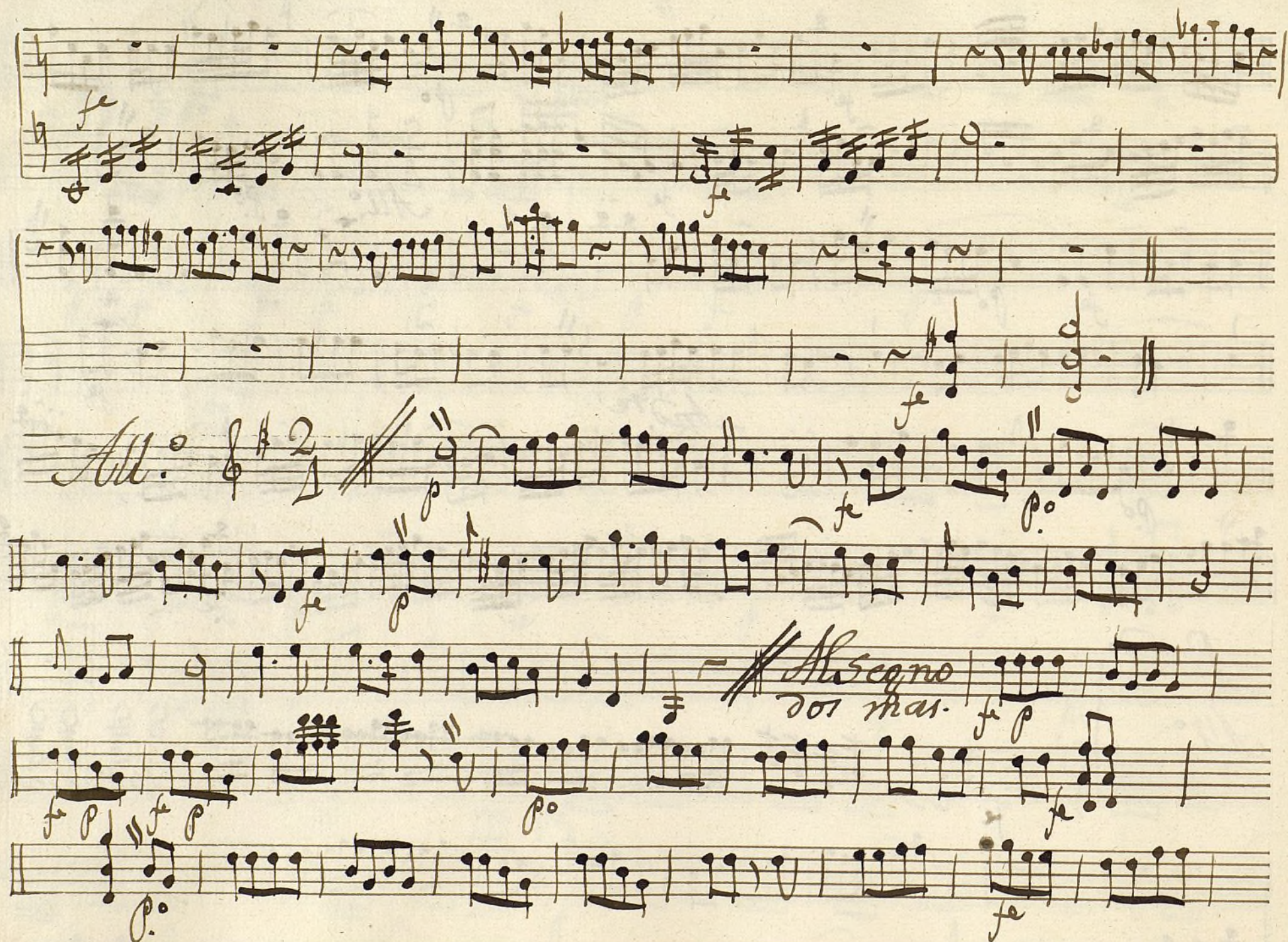
All.º

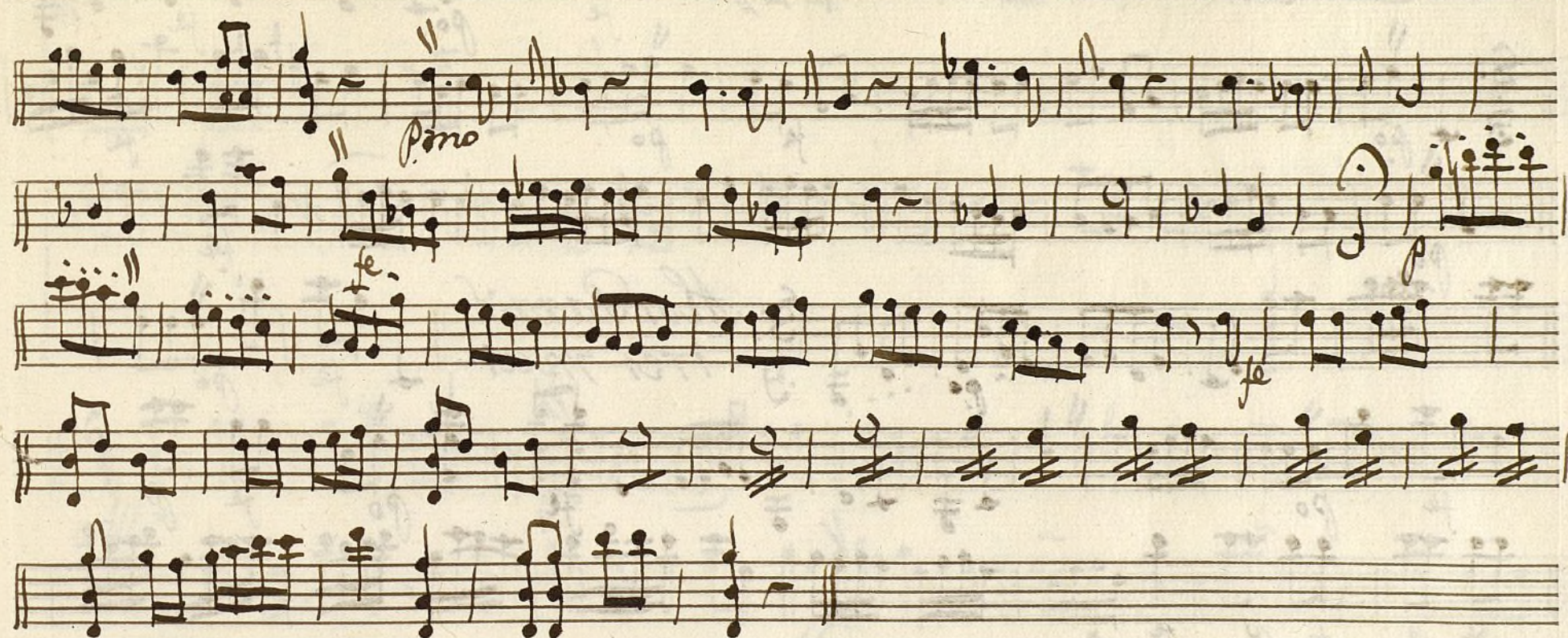
Al Segno.

Parola.









Coplas

All. No mucho.

$\frac{2}{4}$

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *fe*, *po*, and *p^{mo}*. The score is written in a single system, with a key signature of one sharp (F#) and a time signature of 2/4. The music is characterized by frequent beamed sixteenth and thirty-second notes, creating a lively, rhythmic texture. The notation is in a historical style, with some ligatures and a lack of modern standardization. The paper shows signs of age, including discoloration and some wear at the edges.

A los Paes

tres mas.

D.C.

alas coplas.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a historical style, possibly from the 18th or 19th century. The bottom right corner is marked *fin* in a large, stylized script.

Firana
All.^o

This is a handwritten musical score for a piece titled "Firana". The tempo is marked "All.^o" (Allegretto). The music is written on ten staves, with the first staff containing the title and tempo. The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears on the first, third, and eighth staves; "fr." (forzando) appears on the third staff. The score concludes with a double bar line on the eighth staff, followed by a final flourish. The paper is aged and shows some staining.



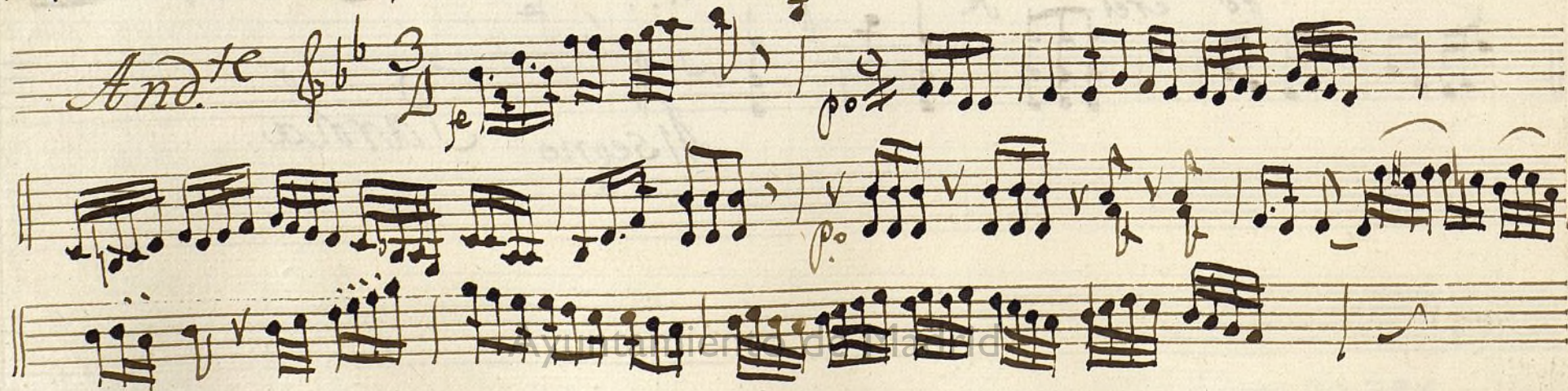
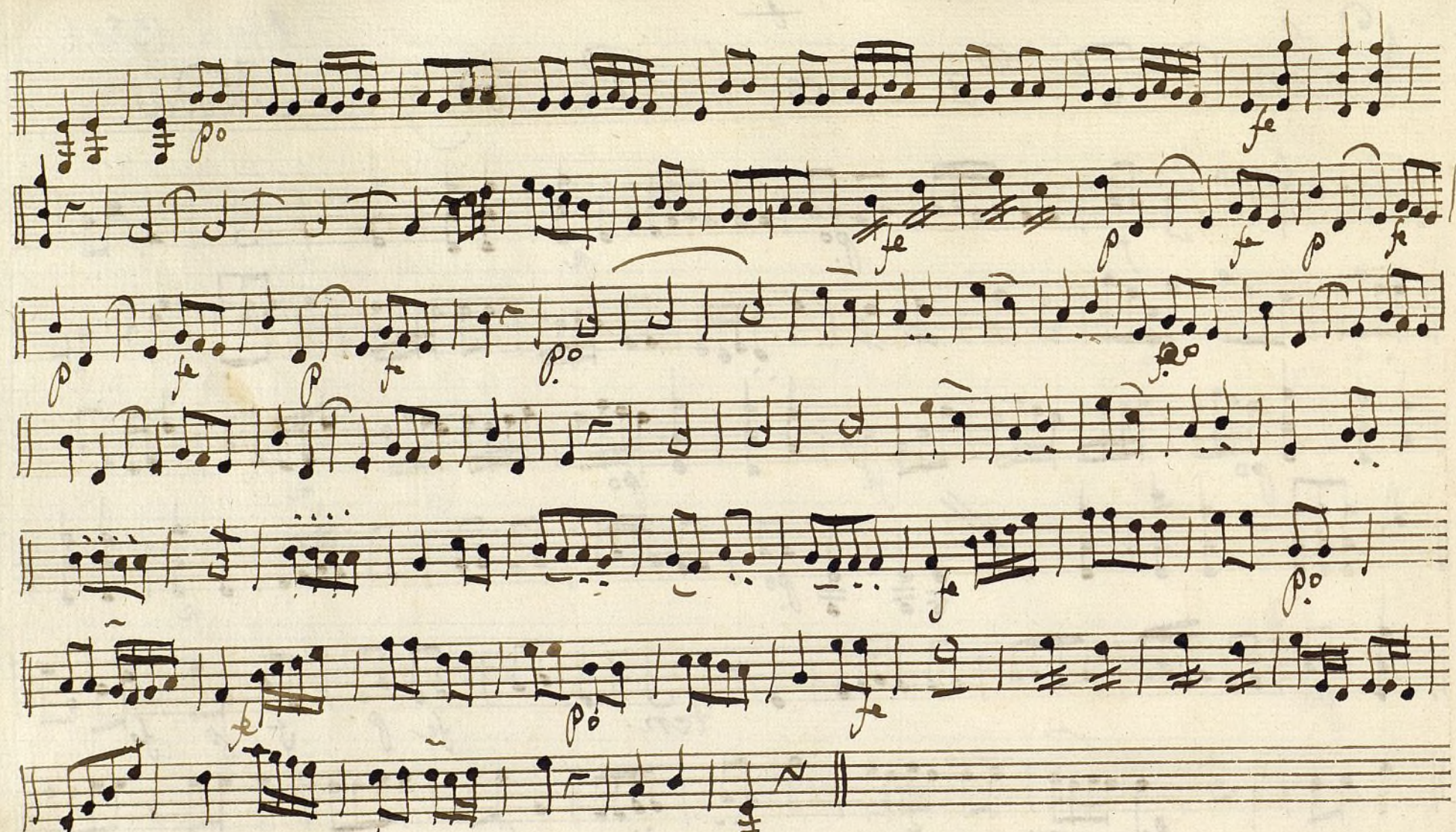
Ayuntamiento de Madrid

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Violin 2.^o Fon.^a a Cinco la Razon y la Moda

fe *p.o* *fe* *p.o* *fe* *p.o* *fe* *p.o* *ten.* *fe* *p* *f* *p* *fe* *p.o* *cres.* *fe* *p.o* *fe*

Al segno Parola.





All.^o

All.^o



Ayuntamiento de Madrid

M. Leg.
ma.

Coplas

All. No mucho.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *fe* and *po*.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *po*.

*A los Parr.
tres mas.*

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *po*.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *po*.

Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *po*.

*D. C. alas
coplas.*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests.

A handwritten musical score on aged, slightly stained paper. The score consists of ten staves. The first two staves are in common time (C) and feature a treble clef. The first staff has a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The third staff begins with a 6/8 time signature and the tempo marking 'All.' (Allegretto). The fourth staff continues the melody. The fifth staff features a treble clef and a key signature of one sharp. The sixth staff is heavily crossed out with diagonal lines. The seventh staff continues the melody with various musical symbols. The eighth staff features a treble clef and a key signature of one sharp. The ninth staff continues the melody. The tenth staff features a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano).





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2

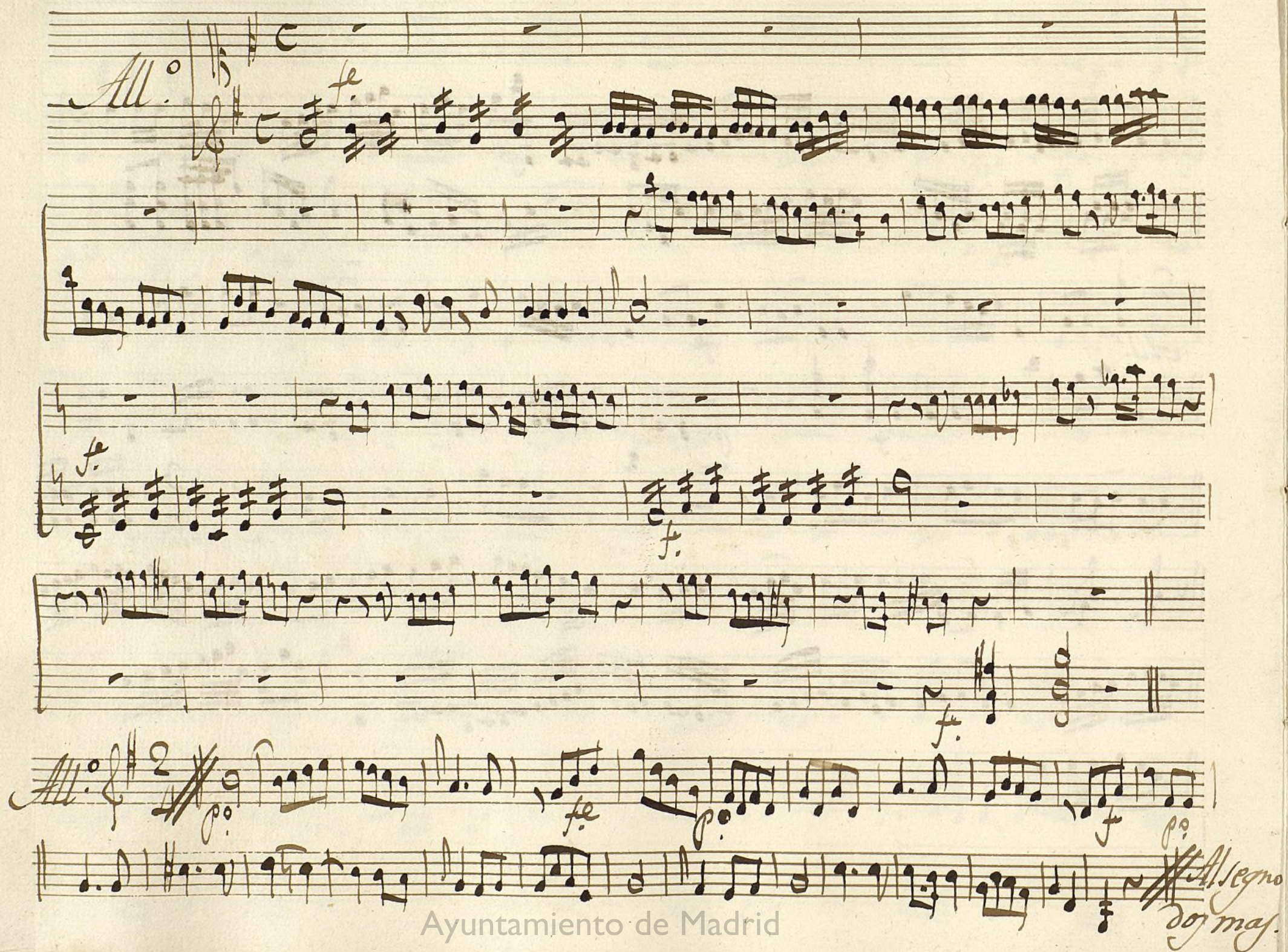
Handwritten musical score for a piece titled "Parade" by J. S. Bach. The score is written on a single system of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings are present throughout, including "f" (forte), "p" (piano), "ten" (tenu), and "cres." (crescendo). The notation is in a cursive, handwritten style, typical of 18th-century manuscripts. The piece concludes with a double bar line and the word "Parade" written in a decorative script.

Parola:

Allegro









*Allegro
maj.*

Coplas. *All. no mucho.* $\frac{2}{4}$

alor Parr.
tres mas.

pmo

D.C.
a las coplas

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *All.*, *p.*, and *f.*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a 6/8 time signature and the marking *All.*. The fourth staff has a *p.* marking. The fifth staff shows a *f.* marking. The sixth staff contains a large section of music that has been heavily crossed out with diagonal lines. The seventh staff continues the melody. The eighth staff has a *p.* marking. The ninth staff has a *f.* marking. The tenth staff concludes the piece with a double bar line.

Frana

All.

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Frana' is written in a cursive hand at the top left. The tempo marking 'All.' (Allegretto) is written in a stylized script. The music is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). There are some corrections and crossings out in the third staff. The paper shows signs of age, including foxing and staining.

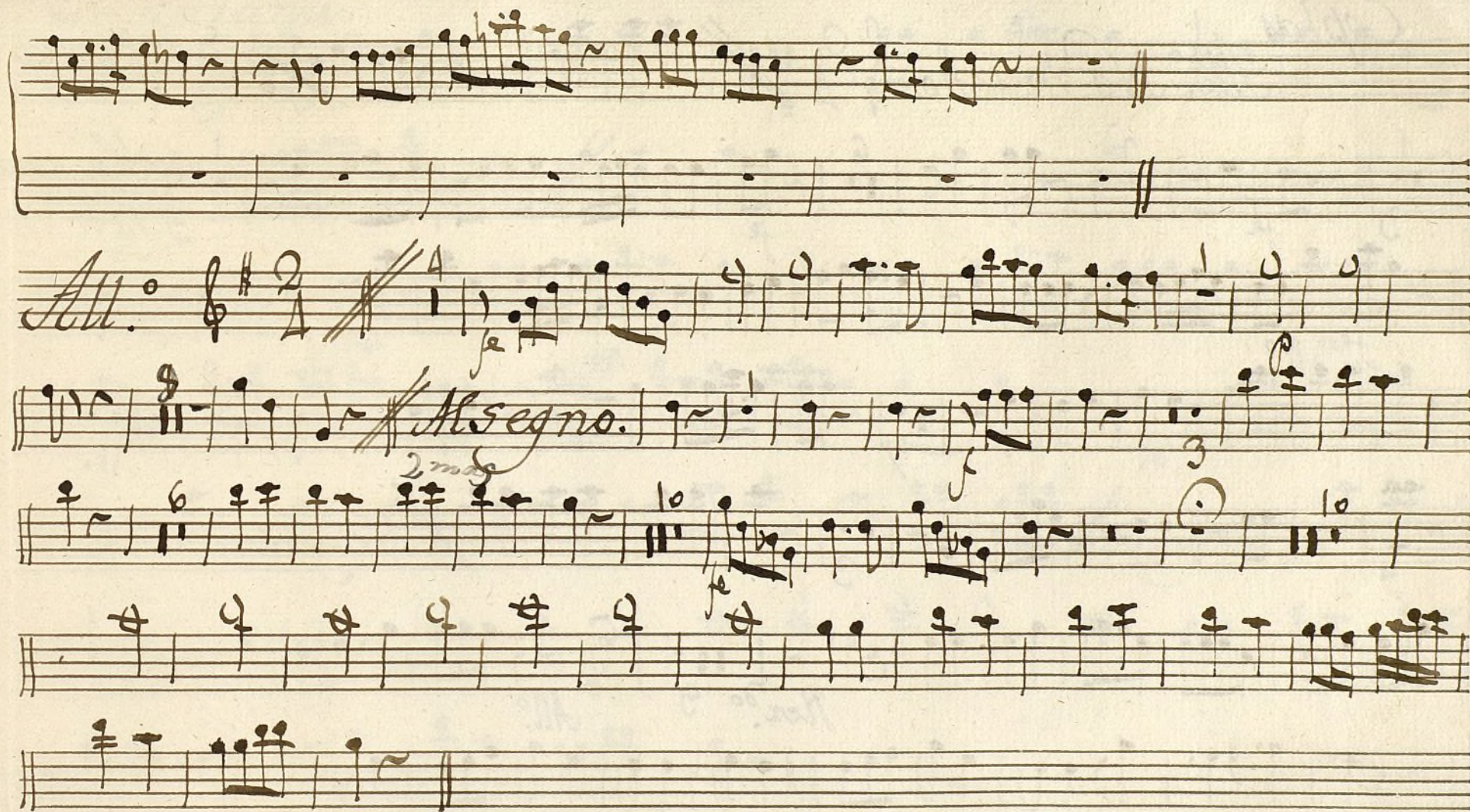


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Oboe 1.ª For.ª a Cinco la Razon y la Moda





Coplan

1. All. No mucho.

2
1

Hot Parry.

Frei mal.

Allegro

Рез. 20

All.

Fixana.

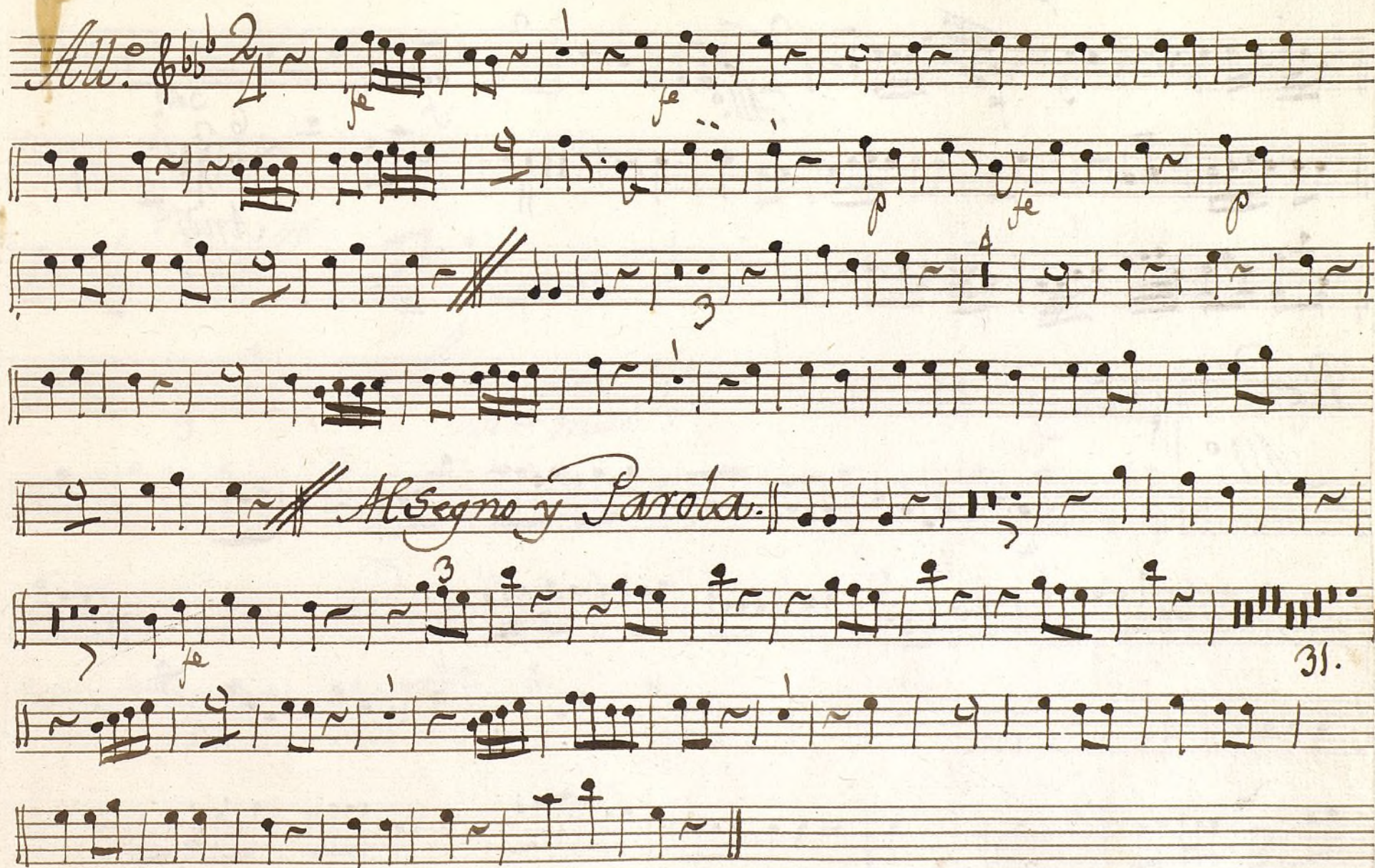
All.^o Handwritten musical score for 'Fixana'. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff has a '6' written below it. The third staff has a '34.' written below it. The fourth staff has a '6' written below it. The fifth staff has a '6' written below it. The sixth staff ends with a double bar line and the word 'Allegro' written in a cursive script.

All.^o Handwritten musical score for 'Allegro'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The second staff continues the melody.

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Boe 2.^o Fon.^a a Cinco la Razon y la Moda



And.^{te} 3/4

All.^o 2/4

Solo

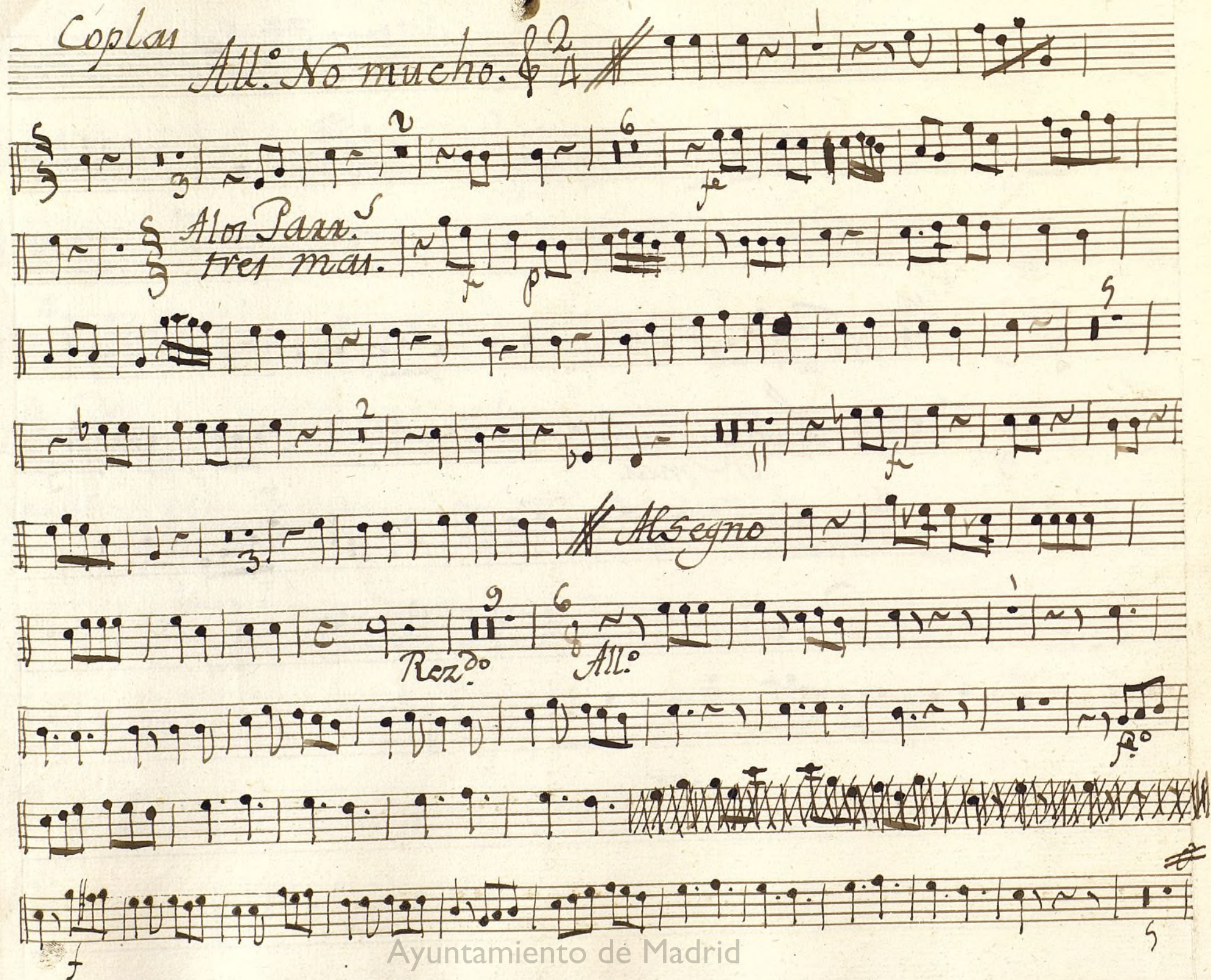
And.^{te}

Rez^{do}

All.^o

And.^{te}

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is divided into sections by double bar lines. The first section consists of two staves. The second section begins with the tempo marking *All.^o* and the key signature change to one sharp. It includes dynamic markings such as *f* and *ff*. The third section is marked *Allegro* and *mod. mai.* (moderato maggiore). The score concludes with a final double bar line.

Coplas *All. No mucho.* $\frac{2}{4}$ 

Alo! Para.
tres mas.

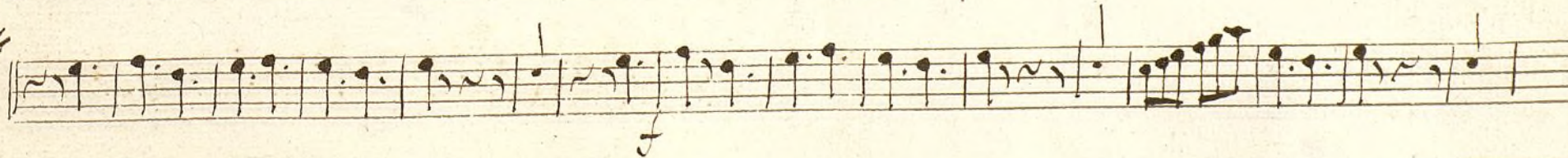
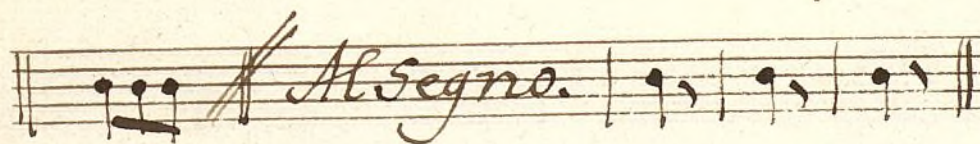
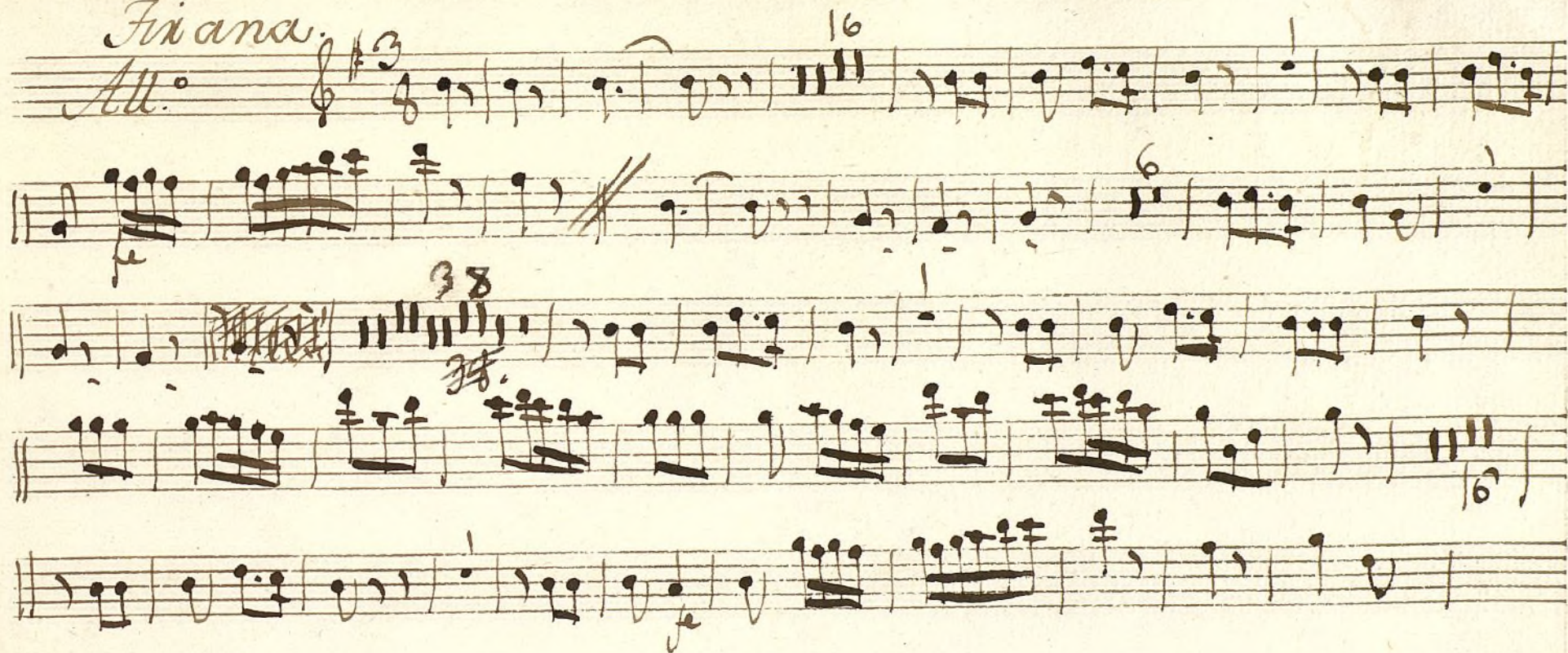
Allegro

Rezdo *All.*

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Finana.

All.



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t.

Mus 158-1

Trompa 1.^a Fon.^a a Cinco la Razon y la Moda.

All.^o 

*Al Segno
y Parolav.*

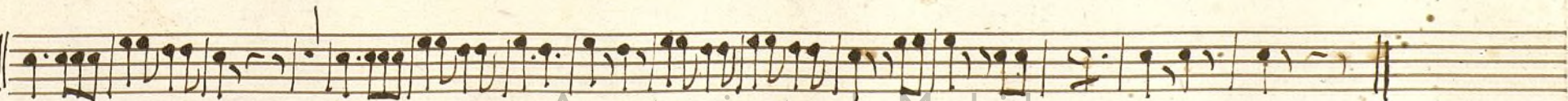
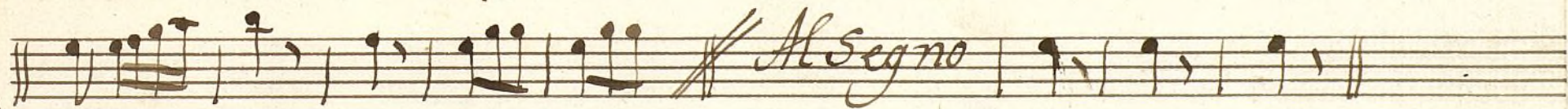
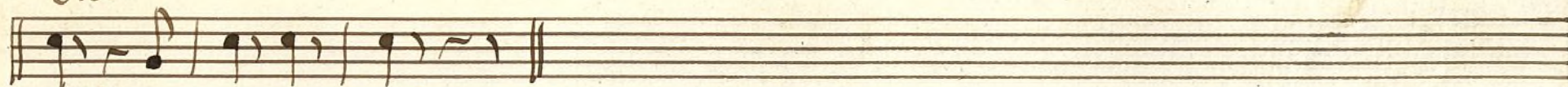
And.^{te} 

All.^o 

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings and tempo changes are present:

- Staff 2: *All.^o* C: \flat C
- Staff 3: *All.^o* $\frac{2}{1}$ $\frac{10}{14}$ *Allegro mas.*
- Staff 6: *Coplas* *All.^o No mucho.* $\frac{2}{1}$ $\frac{2}{3}$
- Staff 7: *Alor Parr.^o* *fres mas.* $\frac{6}{3}$
- Staff 10: *D.C.* *alas coplas.* $\frac{2}{1}$ $\frac{17}{1}$ *Rec.^{do}*

The manuscript is written in brown ink on aged paper. The notation is a mix of treble and alto clefs, with various time signatures including common time (C), 2/1, 2/3, and 3/4. There are several repeat signs and dynamic markings like *f* and *ff*. The text is written in a cursive hand, and the overall style is characteristic of 18th or 19th-century musical notation.



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Trompa 2.^a Fon.^a a Cinco la Razon y la Moda.

All.^o

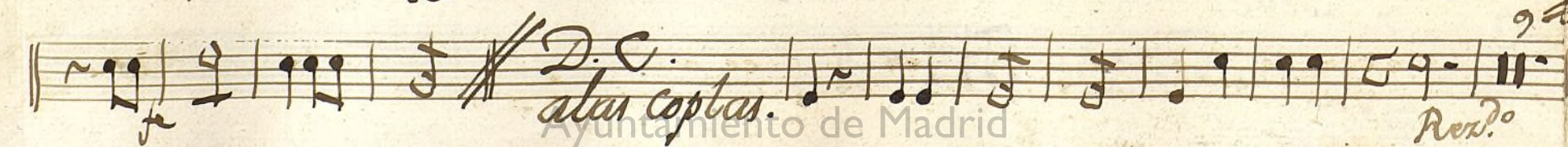
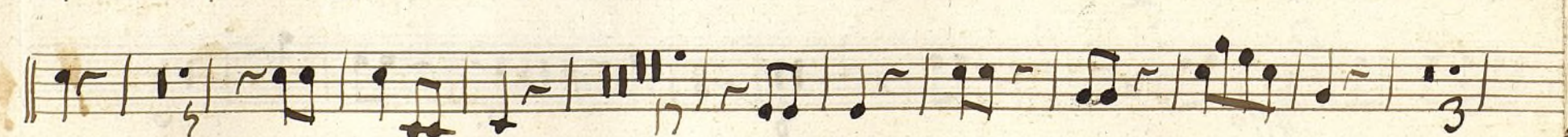
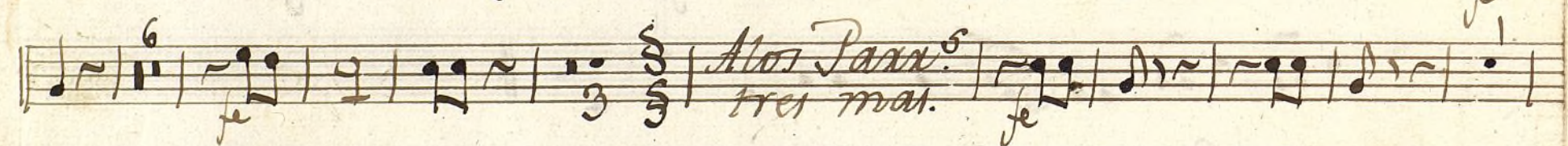
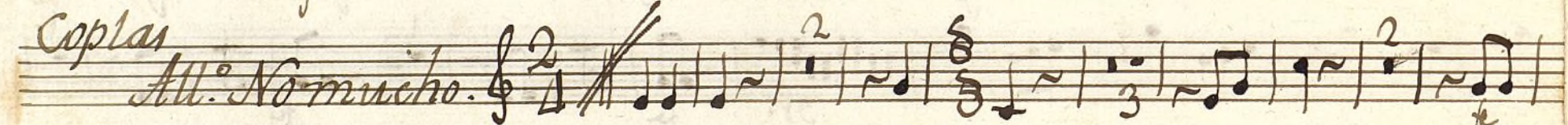
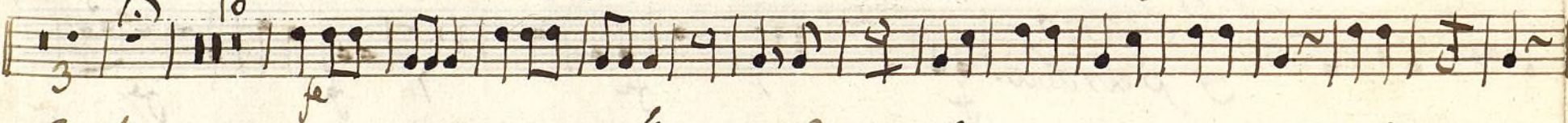
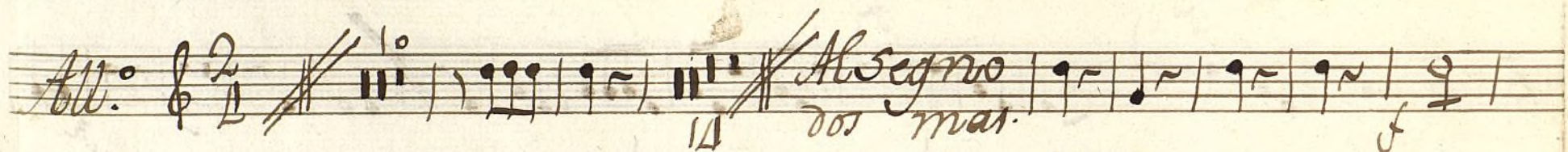
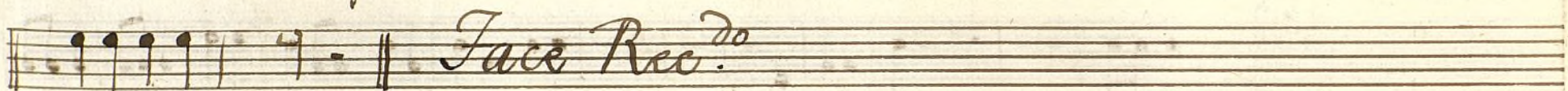
*Al segno
y parola.*

And.^{te}

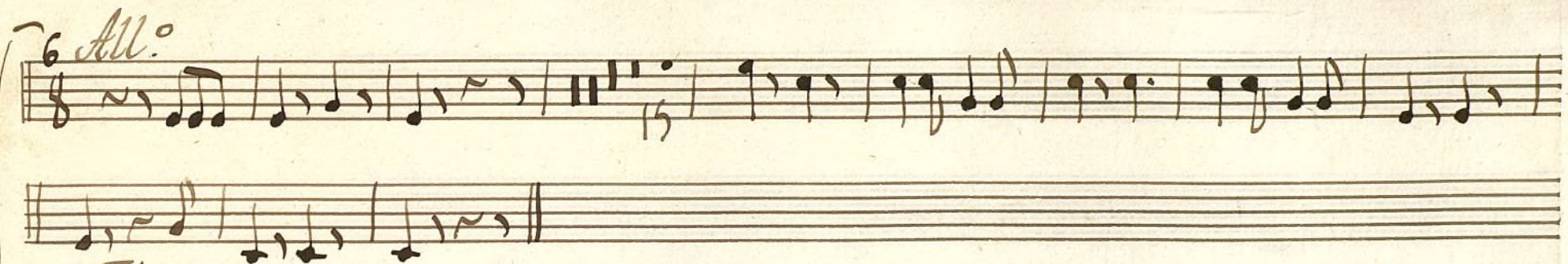
All.^o

And.^{te}

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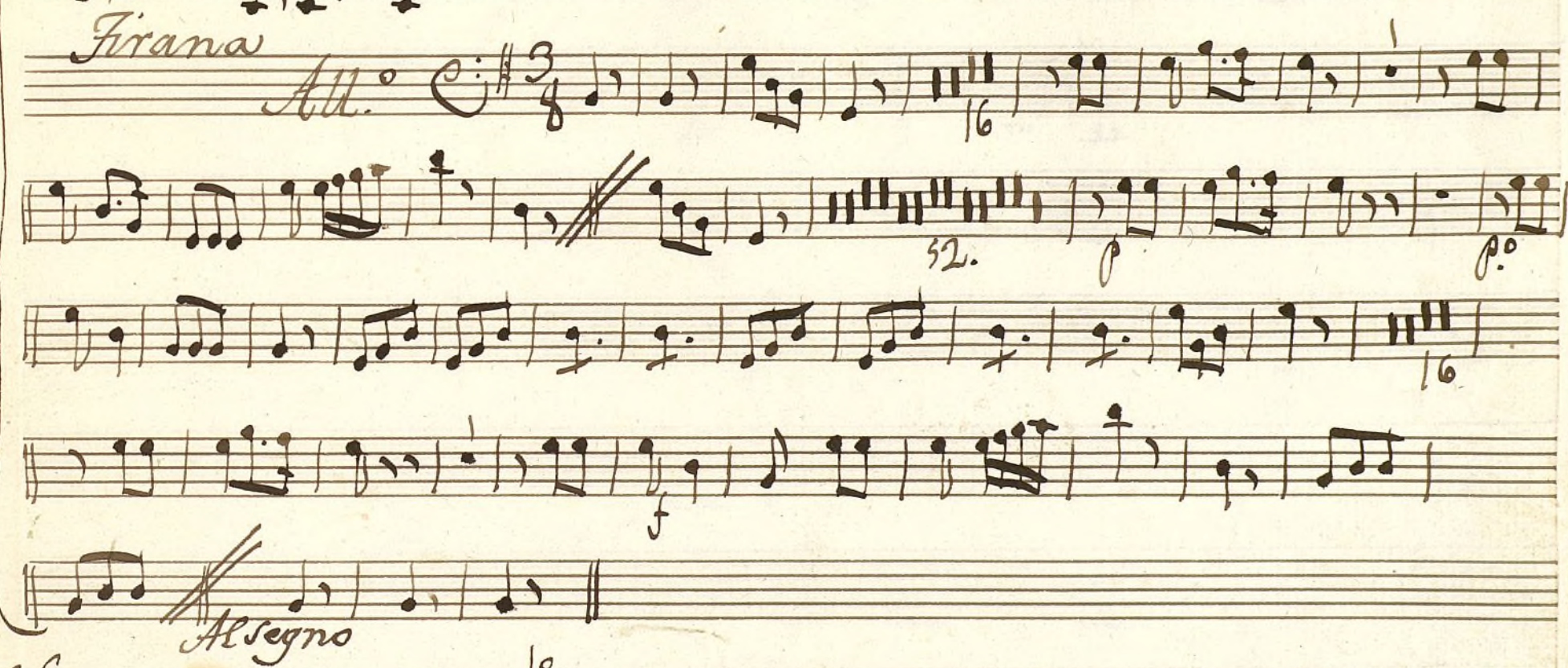


All.^o



Firana

All.^o



Allegro

All.^o

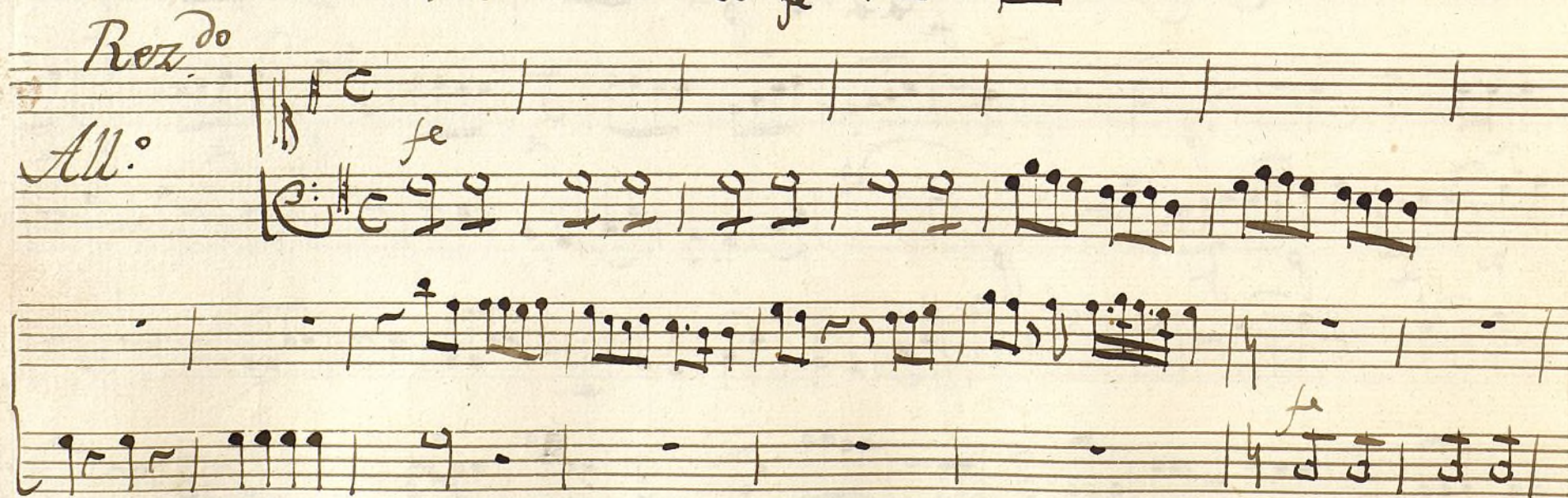
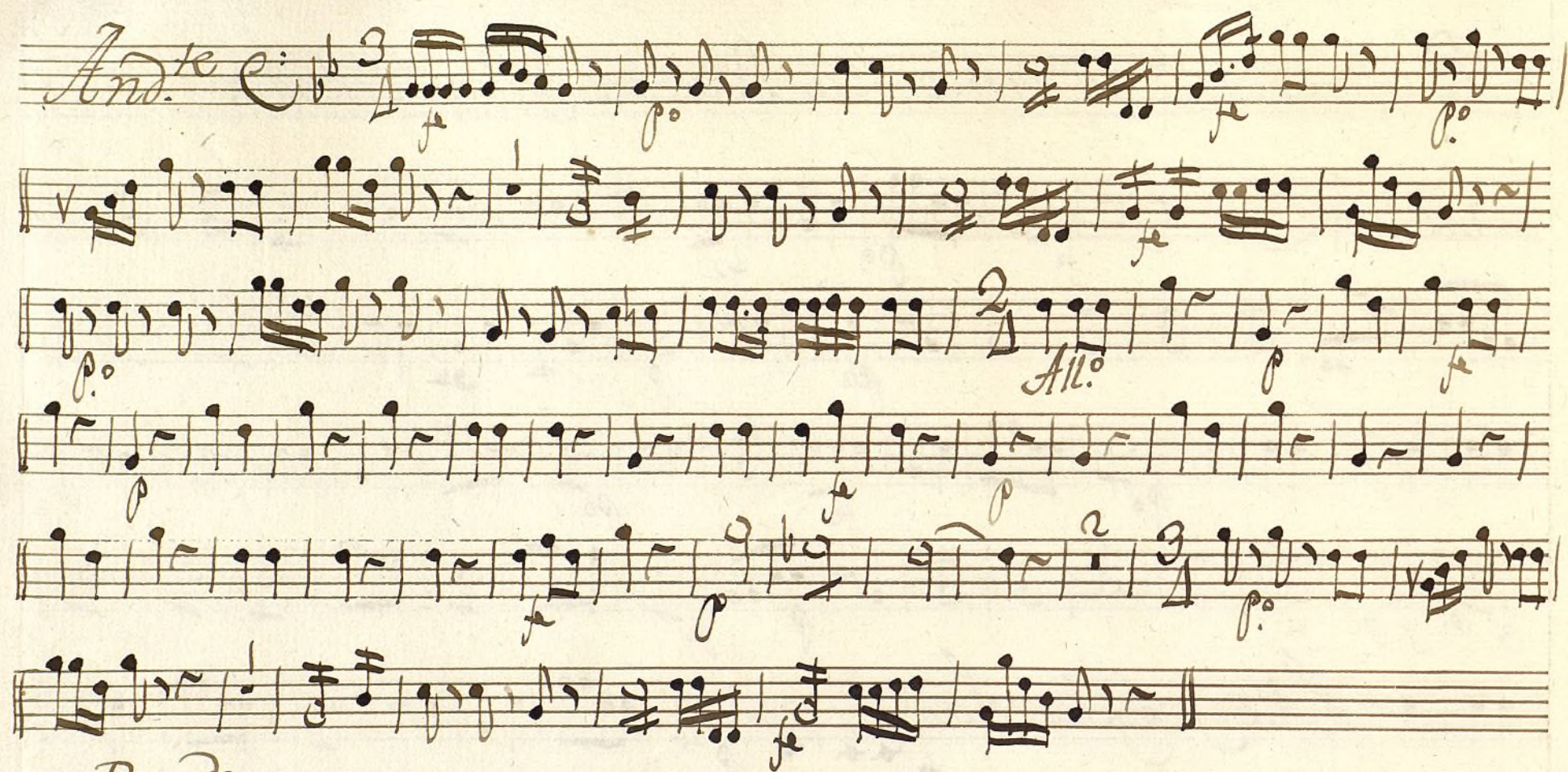


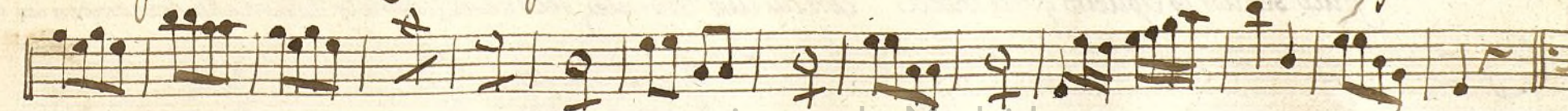
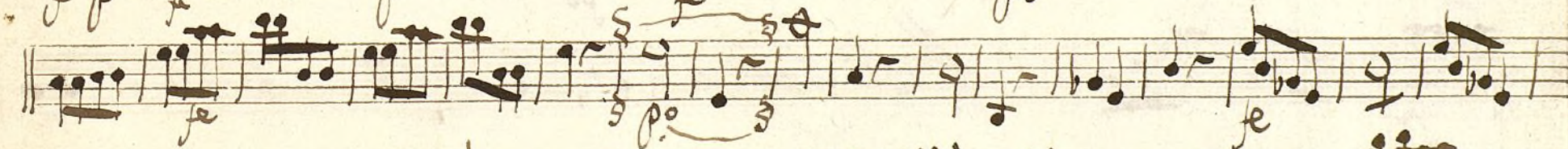
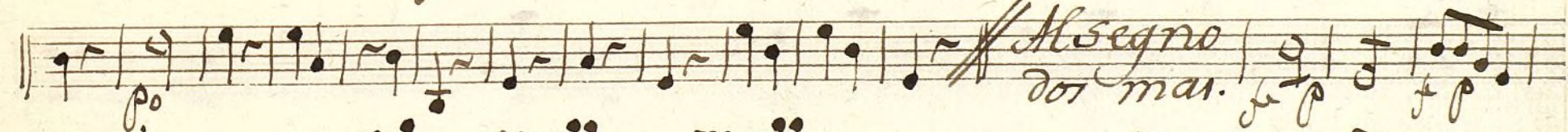
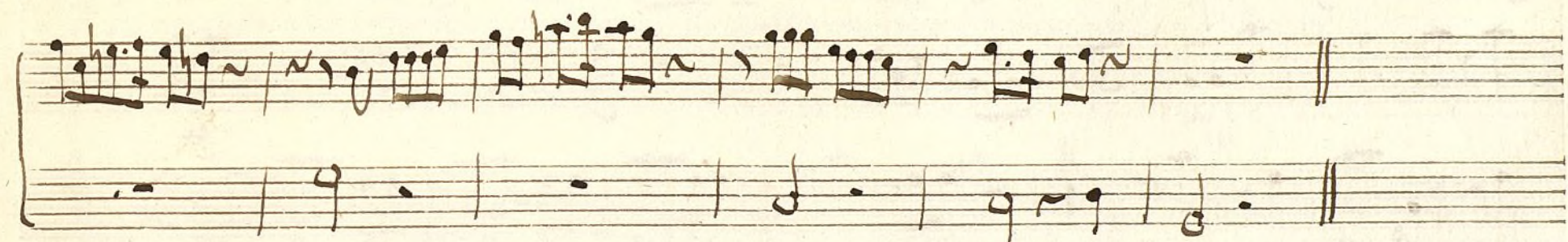
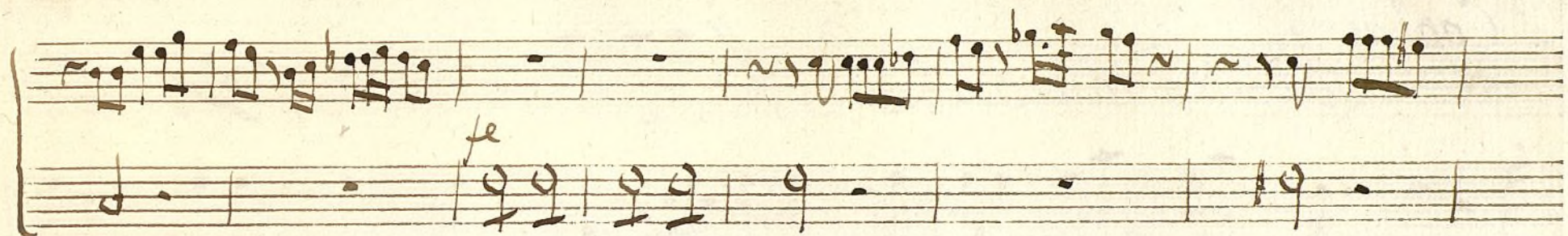
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Bafo Fon^a a cinco la Razon y la Moda







Coplas

All. No mucho. C: 2

tres mas
alos Parr.

Al Segno

fallo segun lo expuesto q. la moda con sus uas triviales, de los seris llamados racionales, corrompen los latum.

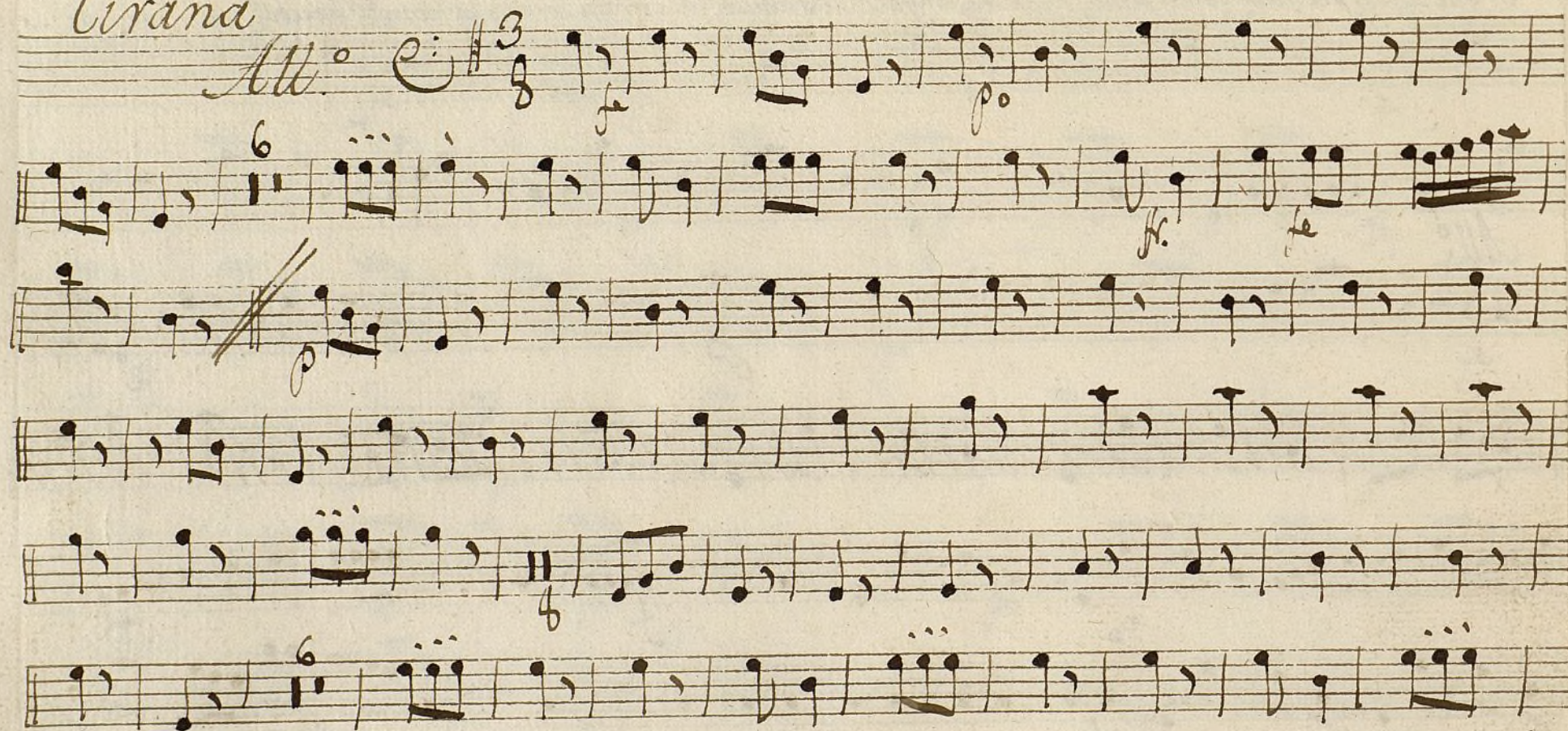
Y que con su peinado y otras cosas, hace sea con falaces estatutos, la embra feras, y los hombr. bautos.

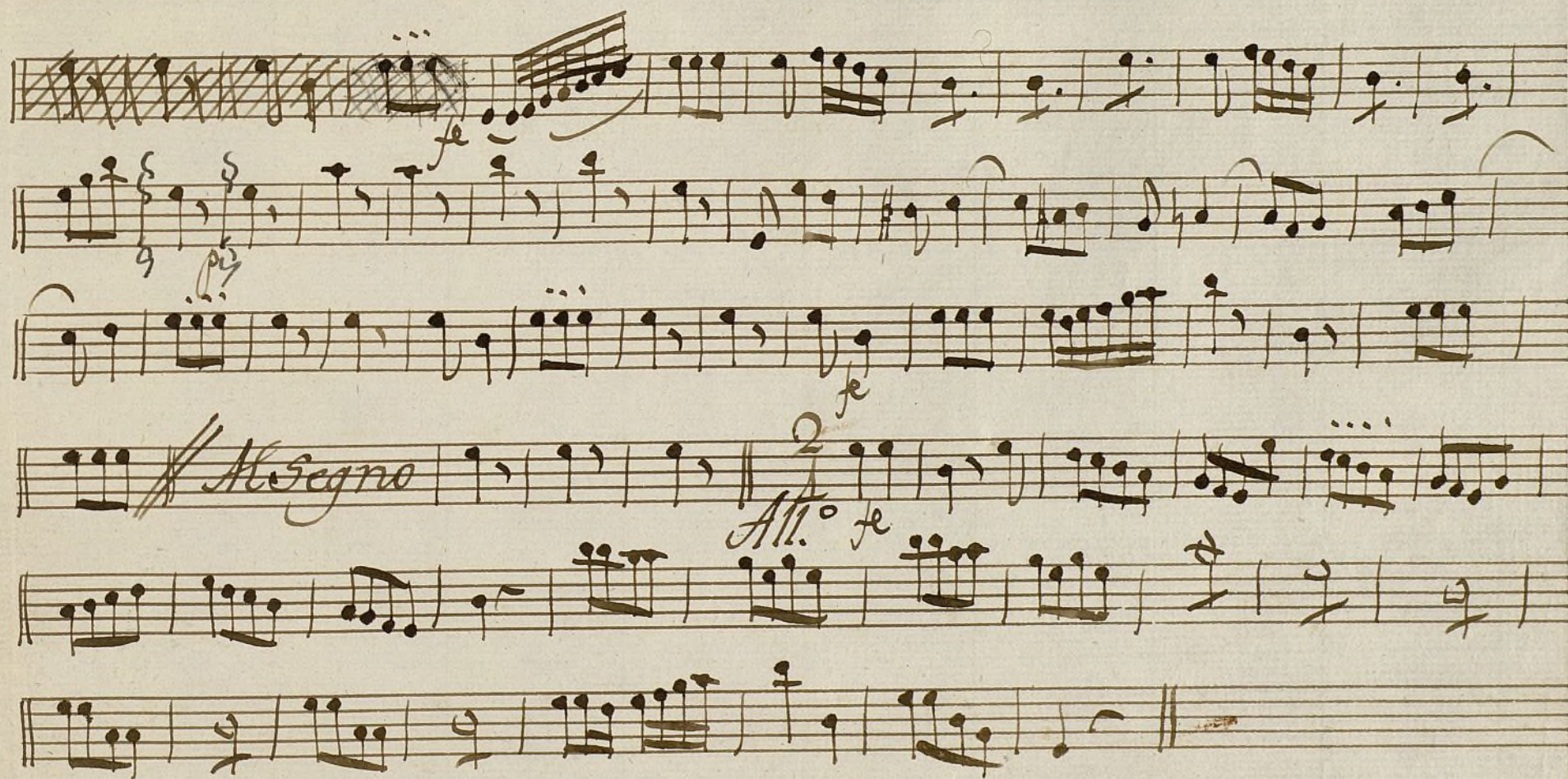
All: f

be
atum.

Tirana

All.^o





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