

Leg. 20 n. 8.

Mus 157-1

Leg. 20 n. 2

t

1783

Con.<sup>a</sup> General

- Polonia
- La Ribera
- La Barica
- Guapuna
- Alfaro
- Jurol
- Alca
- 4 todos

El Payo Credulo.

De Laserna.

2



*All.<sup>o</sup> poco*

*Rivera. Yañez. Rafaela. y Joaquina*

*Ya q<sup>e</sup> mañana es fiesta y el agua fria es*

*ta. vamos chicas labando con gusto y con so-*



larz ea ea - dale a prisa q. ya blarr.

quea nuestra topi ta - - que ya

*All. Ho*

*fe*

The image shows a handwritten musical score on aged paper. It consists of several staves. The top staff is a vocal line with lyrics written below it. The lyrics are: "larz ea ea - dale a prisa q. ya blarr." and "quea nuestra topi ta - - que ya". The second staff is a piano accompaniment line. The third and fourth staves continue the piano accompaniment. The fifth staff has the tempo marking "All. Ho" written in the left margin. The sixth staff continues the piano accompaniment and has a dynamic marking "fe" written above it. The paper is yellowed and has some damage on the left edge.

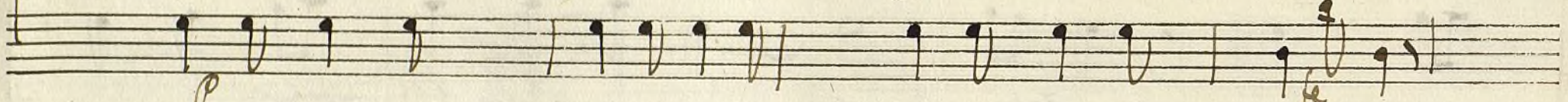


Querol.



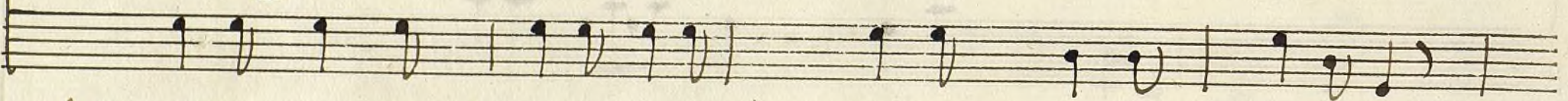
Fraigo de los Madriles estos despa chos.

Palonia Con mi Cantari Iltia Vengo por agua



q.<sup>e</sup> para en mugerarme. me dio un Notario

para apagar de un Viejo Las esperan zas.

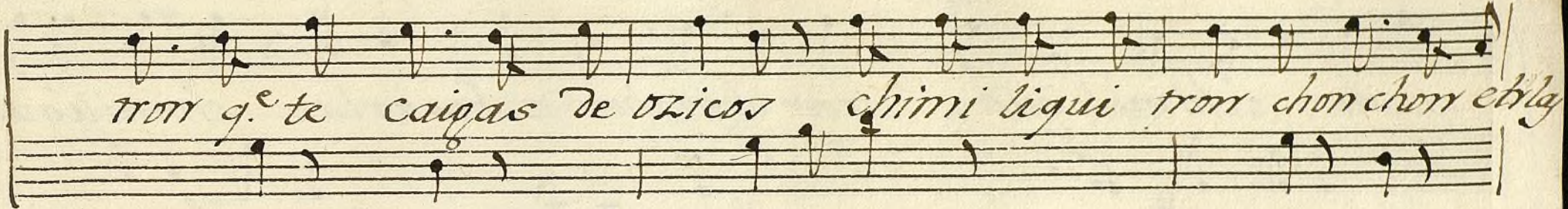


q.<sup>e</sup> para en Mugerarme me dio un Notario - chimiliqui -

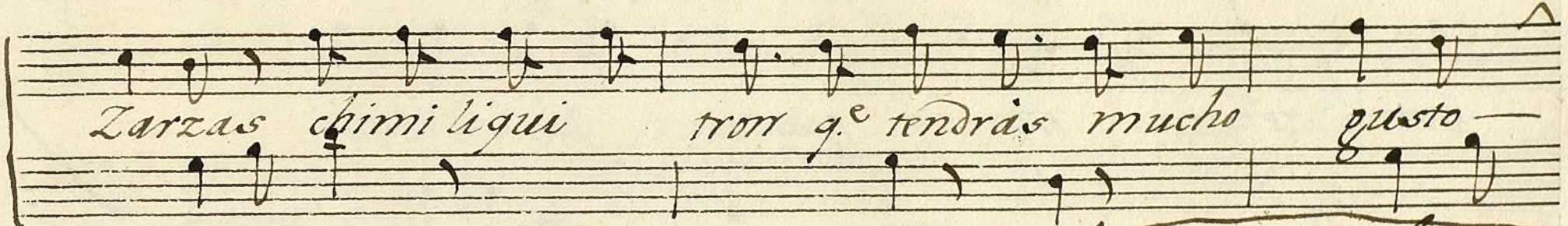
para apagar de un Viejo Las esperan zas chimiliqui -



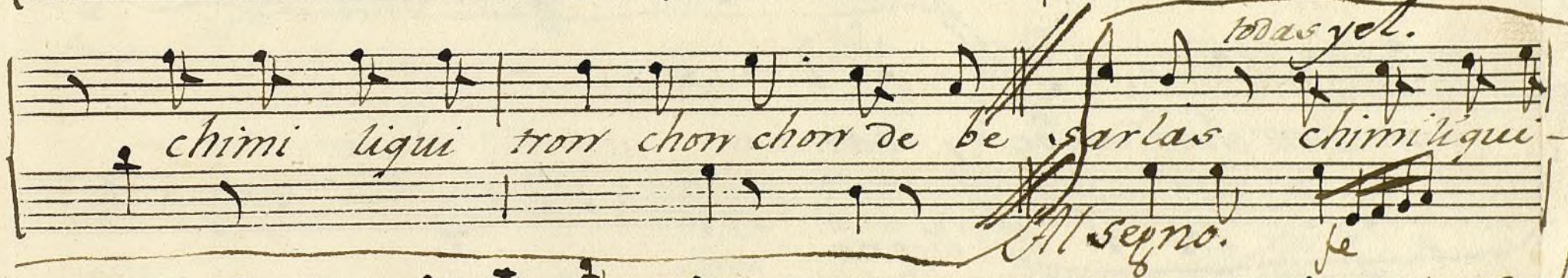




tron q.º te caigas de olivos chimi liqui tron chon chon et la




Larzas chimi liqui tron q.º tendrás mucho gusto



chimi liqui tron chon chon de be sarlas chimi liqui

*Allegro.* *todas yel.*



tron q.º te caigas de olivos chimi liqui tron chon



chon en las Larzas chimi liqui tron q.º tendrás mucho



gusto chimiliqui tron chon chon de besarlas chimiliqui

tron q.<sup>e</sup> tendras mucho gusto chimiliqui

tron chon chon de besarlas.

*Allto*

Paco. oyes hermana - q.<sup>e</sup> quieres Blas - q.<sup>e</sup> ya a lle.



*Pol.<sup>a</sup>*  
 pado — tu novio acá — q.<sup>e</sup> se me da q.<sup>e</sup>

*Paco.*  
 te trae un mono — al natural  
 que quanto tiene sabe mercay

*Pol.<sup>a</sup>* *el*  
 — q.<sup>e</sup> se me da que oy te casarais

*Pol.<sup>a</sup>* *Paco* *Pol.<sup>a</sup>*  
 no lo lograrais lo puedo mandar yo boi a lle

*Paco*  
 nar yo Sies que me enfado her



*manda si es*  
*si es que me enfado hermano haxi haxi - q. harás.*  
*desemoslo estar*  
*chilimiquitron q. te caigas de o.*

*Alto*

Ayuntamiento de Madrid



zicoj chimiliqui tronr chon chon en las Larzas chimiliqui

tronr q.<sup>e</sup> tendras mucho gusto chimiliqui tronr chonr

chon de be sarlas chimiliqui tronr q.<sup>e</sup> tendrais mucho

gusto chimiliqui tronr chon chon de be sarlas.

Parola.  
querol. vaya vaya el Demonio  
del chilimiquitronr  
y como lo canta chimiliquitronr



*All.<sup>to</sup>* *Paco* *Querol*  
Abur tío *mo*sto — q.<sup>e</sup> quieres

*Paco*  
Blas — a mi hermanita — id abrazar —

*Querol*  
mui bien está mui

*Paco*  
para abrazarla — tiento llebad — por q.<sup>e</sup> se

*Querol*  
puedé — despanchurrar — mui bien está mui



*Paco* *Querol*

oy buestra serà lo repugnará

*Paco* *Querol*

el temor desad tiene terquedad

*Paco*

si acaso lo te usa si

*rit.*

si acaso lo reusa ha-

re harè. q. haràs? desemos lo estar



Parola.

(Juan) tio mosto aqui está la novia

Pol.<sup>a</sup> maldita sea tu lengua.

Nio.<sup>a</sup> traeis los despachos? (Quezol) muchos.

Pol.<sup>a</sup> - ojala se le perdieran

Raf.<sup>a</sup> - que habeis visto en los Madriles

Quezol. las operas y las ferias.

Joana y habeis estado en los toros?

Quezol - si. y te aseguro Marueta

que no ai toros en el mundo  
como los de Madrid.

Juan - deya que sean mejor q. los nuestros.

Nio.<sup>a</sup> - y que nos traeis de ferias!

Quezol. una cosa para todas

Raf.<sup>a</sup> - y qual es la cosa?

Quezol - está

toda. vaya vides con mi Demonio  
y siga otra vez la gresca.

All.<sup>o</sup> poco.

todas  
no: vamos a  
vamos con  
mañana es  
bulla nueva  
y el...



tra ropa atender. y aumentar en  
 agua fría está No damos chicas la

pecho con gusto y con solaz ea ea

vale a prisá - q. ya Manquea mes -

tra ropi ta q. ya



*All. poco* *Pol. a*  
Desame hermano -  
yo no hablo al novio

*Paco* *Pol. a*  
as de venir — pues yo no chero no chero dir  
pues leas de ablar tengo virguenza y Cortedad

*Paco* *Pol. a*  
no as de venir no chero dir  
empieza hablar Jesus q. Blas.



Querol.

pobre de mi pobre  
 desata en paz desata

*Allegro*

*All.*

Querol

Dame ya q.<sup>e</sup> estamos solos de tu amor una ta  
 (no) Por n<sup>e</sup> estoi a todas horas con calentura de



*Pol. a*  
/ada de tu *como.*  
pollo con *si perv*

teneis pocas muelas quiza no podreis mas  
sais comer Gallina bien podreis moriros

carla quiza quiza  
pronto bien bien po-



Querol

vaya

si no

casemonos pronto no seas tontirrin tuela no se  
te casds maruja en la vida tendrais hijos en la

*pp. a*

avunque quisiera ca

ande usted q. en ese a



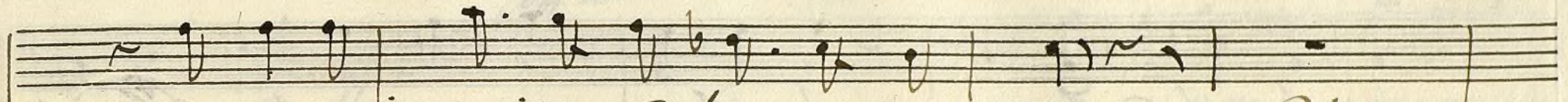
sarme no se por donde se empieza no se *no se*  
 tanto suelen errarse los juicios suelen *suelen*

*Querob*  
 (no) ay torto lita ay chucun  
 por que chi quita por que per

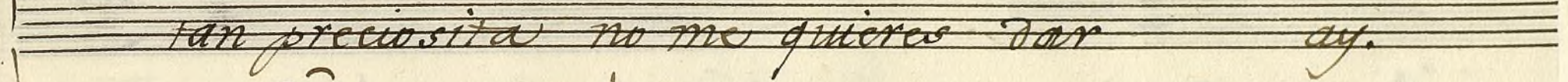
*Rinf.*

Dita - con mi ma nita tu nari zita  
 lita esa ma nita tan precia sita

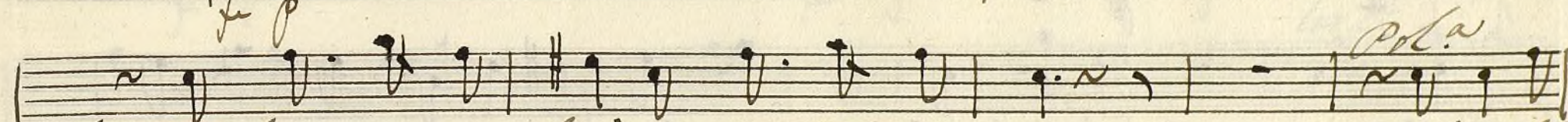
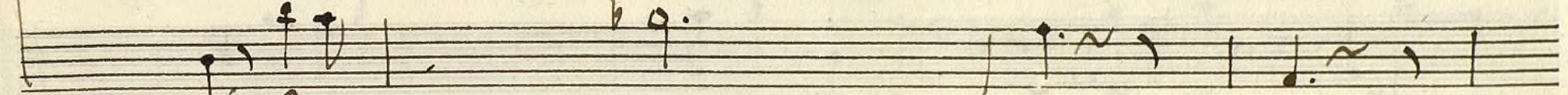




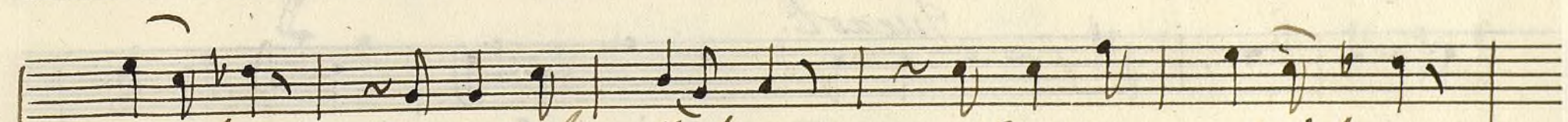
tu nari zita desame tocar. Ita.



tan preciosa no me quieres dar ay.



ha. q.º bien me sabrà que quite el ben  
ay dime la verdad dime por q.º el ven



ceso - quite el pellejo - q.º como viejo  
por que el pellejo como es un viejo





huele a badejo — huele — de la obligacion  
puf puf q.<sup>e</sup> da mal olor que  
querol.  
que desprecio q.<sup>e</sup> me dan

The image shows a page of handwritten musical notation on aged paper. It consists of seven staves of music. The first staff contains the lyrics 'huele a badejo — huele — de la obligacion'. The second staff has dynamic markings 'f' and 'p'. The third staff contains the lyrics 'cion puf puf q.<sup>e</sup> da mal olor que'. The fourth staff has a dynamic marking 'f'. The fifth staff contains the lyrics 'que desprecio q.<sup>e</sup> me dan'. The sixth staff has a dynamic marking 'f' and the word 'querol.' above it. The seventh staff has dynamic markings 'f' and 'p' repeated four times. The notation includes various note values, rests, and bar lines.



*Pr. a*  
ganas de llorar que porfia que — esto ya es mucho apre

tar esto es esto pobre

*rit*

*rit*  
zita pobre zita ay ay. no me puedo conso-



lar pobre zita      pobrezita      ay      ay no me

puedo consolar no me      no me

*Al Segno.*

Quel. por que me desprecias perra  
 Pol.ª por que os desprecia, por chocho  
 que y me quisieras si yo me pudiera volver mozo  
 Pol.ª ha ha si: ¿qu? de lo estar tu seras mia muy pronto  
 en Madrid de temerarse las gentes  
 evita el modo en la Opera. Pol.ª y en quien  
 en arca: arca: que demonio Pol.ª en que arca  
 Quel. en arca arca: si fonda  
 Pol.ª este hombre se ha buuelto tonto  
 Quel. con que quedamos en eso Pol.ª si señor  
 Quel. pues al negocio que abien q. pensando en eso  
 lo dese todo dispuesto.



Allto

*Pol.<sup>a</sup>*

si sera a questo cierto si

*Paco.*

vaya estas ya conforme va

o sera broma.

no.

con el tio moito

*Pol.<sup>a</sup>*

si-

si q.<sup>e</sup> en Madrid diz q.<sup>e</sup> se hacen q.<sup>e</sup> en

las.

*Paco.* bien seré tuya en el punto se

q.<sup>e</sup> el

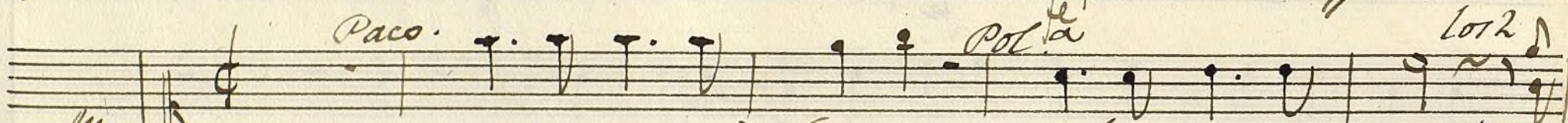
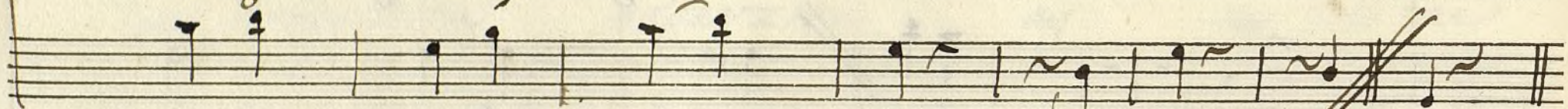
*Pol.<sup>a</sup>*





Viejas mozas las  
se haga mozo q. el

*Allegro*



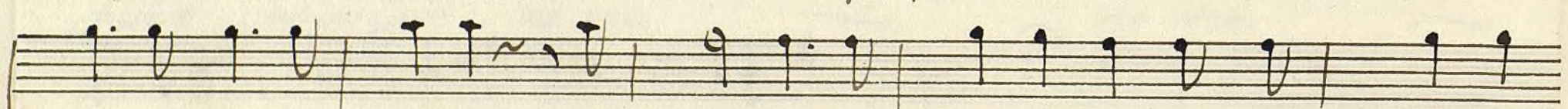
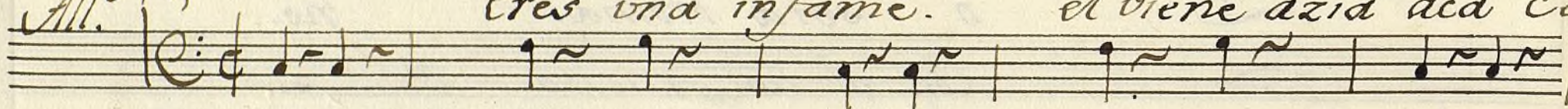
*Poco.*

*molto*

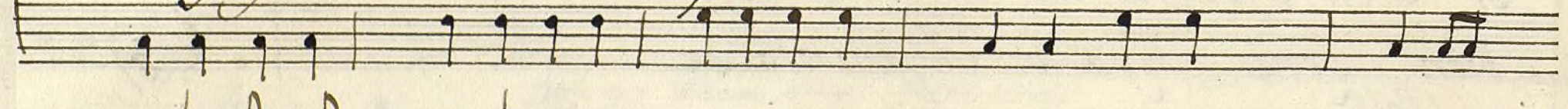
*lot 2*

*All.*

eres una infame. el viene azia acá ca



llemos y veamos lo q. esto será lo lo





Todos

o q.<sup>e</sup> gran portento o que novedad Cada uno ese.

cute lo q.<sup>e</sup> sabe ya lo q.<sup>e</sup> lo que

(Parola) Querol. dora lo veras picaña.  
Alcalde. con que os baie a temozas.  
Que! - como tres y dos son cinco  
el profundij entromas.



*And. no*

Sea servido el seor peñon por virtud del flin flin  
flon por yor pro nobis del pe a



pa por virtud del tapata.

Querol.

del flin flin del flin flin del flin

florr.

bruto el cesto estarecho



ya bruto

Parola 1.<sup>a</sup>  
 que! que de montres avn no quieren  
 vaya bolvedto a enmanan  
 y por si jaquig es ppefugo,  
 deppa burbak time libub.

Parola 2.<sup>a</sup>  
 Segno.

Parola 2.<sup>a</sup>

~~Querel. tira tira del hijo loro  
 a pique del papato  
 de los picados de mi  
 por dos no mitezai mas~~

Alc.<sup>de</sup> a donde abeu bito ero  
 que! en la opexa  
 Hex.<sup>o</sup> y donde esta, ~~era~~ la opexa?  
 que! en la comedia  
 Alc.<sup>de</sup> habra mayor necesidad?  
 que! pues alli entodo quanto hacen  
 no imitan el natural!

Alc.<sup>de</sup> defere de ero y de todas, y piense en su mucha edad  
 que! - edad quando a todas estas soy io capaz de enterrar  
 Col.<sup>a</sup> - benqa la mano y vexemos qual en tierra antes  
 aqual.



Coro

*Mup.*

15

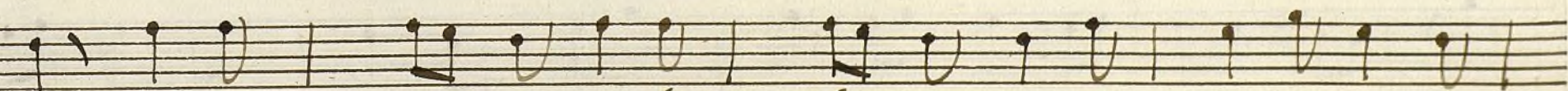
final

*fe*

*All.*

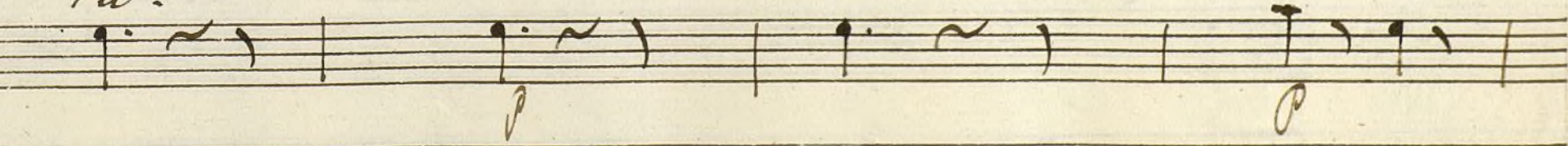
*Momb.*

y con esto del capricho la ilacion termina.



sino quista se hizo al menos con de seo de agrar

ra.





nar abur abur. y las faltas nar abur Polaquitos mios y las faltas perdo

*p* *cres.* *f*



Handwritten musical score on six staves. The first five staves contain a vocal melody with lyrics "nar y las" and "perdonar". The sixth staff contains a bass line. The bottom of the page has several empty staves.

*nar y las*

*perdonar*







Violin N.º 1.º con. Gen.º el Taxyo Credulo.

Mus 157-1

All. poco. & 2/4

*p.o.* *f* *ffov*







*All. to*

*All. to*

*Parola.*



*All. poco* & 2/4

*All. poco* & 2/4

*All. poco* & 2/4

*All. to* & 6/8



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *f*, *for*, and *rit.*. The score concludes with a double bar line and the word *Parola* written in cursive.







Allo

f

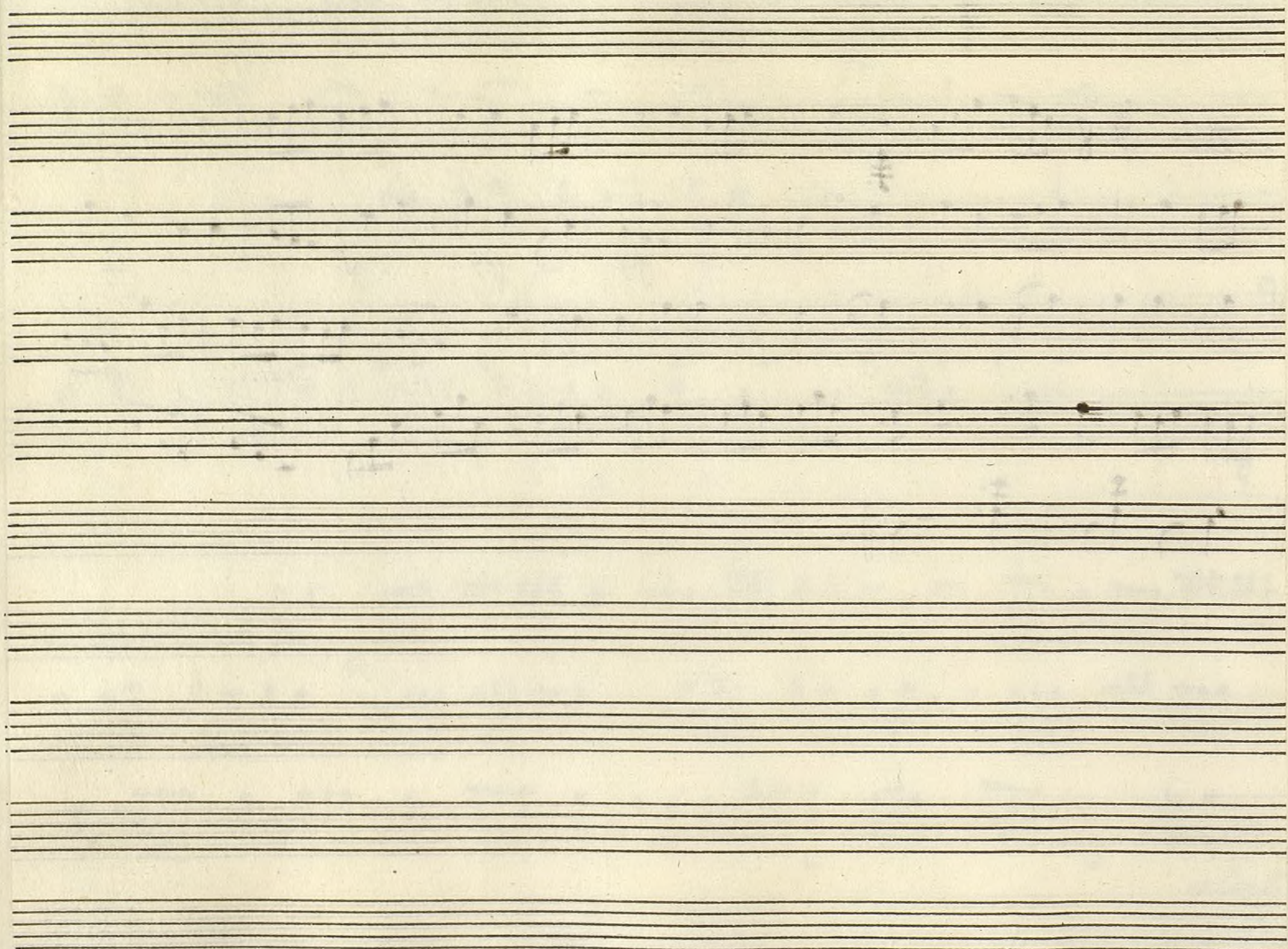
p

cres.

pno

la y  
rr.  
la















*All.<sup>to</sup>* 

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

*Parola.*

*All.<sup>to</sup>* 

*f* *for.*

*f* *p* *for* *p* *for* *p* *f* *p* *f* *p* *f* *p*

*Parola.*





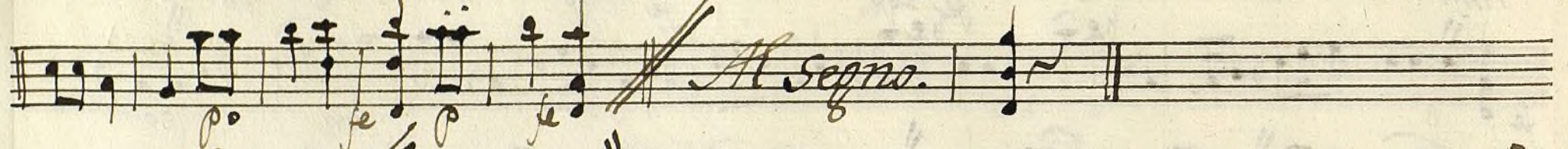


Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *for*, and *vinf.*. The piece concludes with a double bar line and the word *Parola.* written in cursive below the final staff.

*Parola.*



*All.<sup>to</sup>*  $\text{G} \# 2/4$  

*p.o.* 

*All.<sup>o</sup>*  $\text{G} \# 2/4$  

*Parola.*

*And.<sup>no</sup>*  $\text{G} \# 2/4$  

*Parola y  
aloz Parr.<sup>s</sup>*

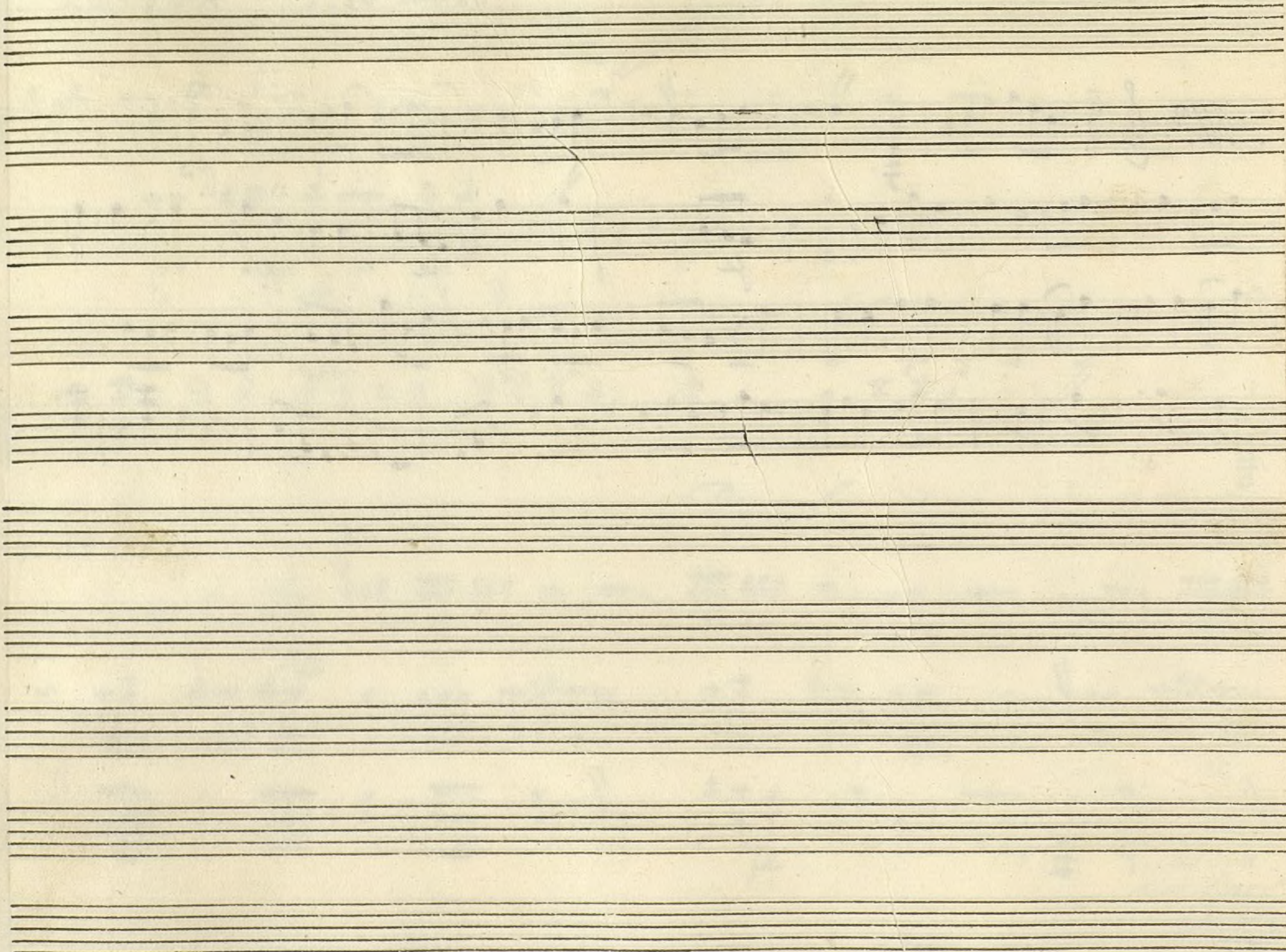
*Parola.*



Al. *ff* *p* *fz* *cres.* *fmo*

a.







*Violin 2<sup>o</sup> Ton. Ten. et Rayo Creduto.*

*All.<sup>o</sup> poco.*  $\frac{2}{4}$

The musical score is written on eight staves. The first staff contains the title: *Violin 2<sup>o</sup> Ton. Ten. et Rayo Creduto.* The second staff begins with the tempo marking *All.<sup>o</sup> poco.* and a 2/4 time signature. The music is written in a tenor clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The handwriting is in ink on aged paper.

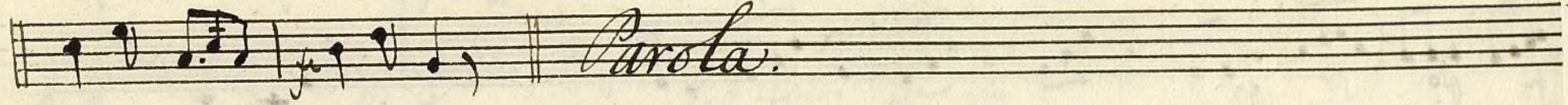


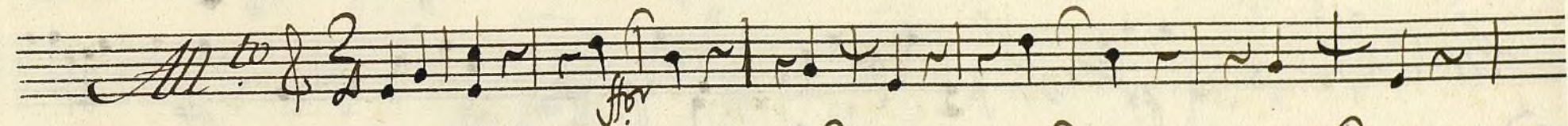




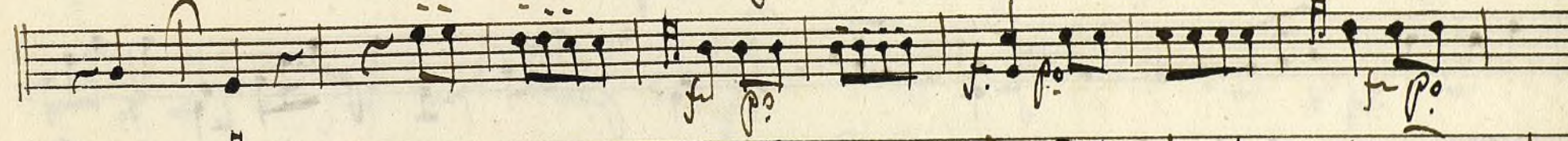
*All.<sup>o</sup>* 



 *Parola.*

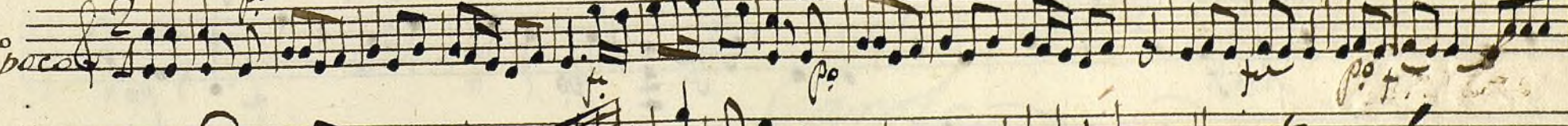
*All.<sup>o</sup>* 

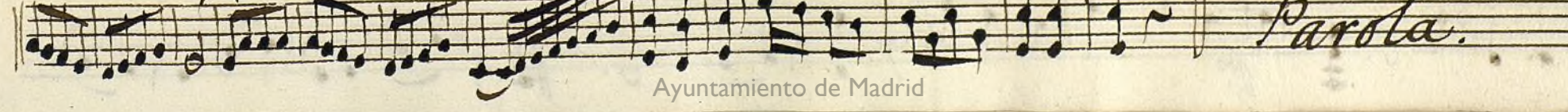








*All. poco* 

 *Parola.*



Handwritten musical score on ten staves. The first system (staves 1-3) is marked *All. poco* and  $\frac{2}{4}$ . The second system (staves 4-6) is marked *All. to* and  $\frac{3}{8}$ . The third system (staves 7-10) includes the tempo change *Allegro*. The score features various dynamics such as *ff*, *po*, and *rit.*, along with slurs and repeat signs. The bottom of the page contains the text "Ayuntamiento de Madrid".



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p.o.*, *f.*, and *ff.*. The piece concludes with a double bar line and the instruction *Al segno* written in cursive. Below the staves, the word *Parola.* is written in a large, elegant cursive script.



*All.<sup>o</sup>* 2/4 *pp*

Musical notation (Staff 1)

Musical notation (Staff 2)

*All.<sup>o</sup>* Musical notation (Staff 3)

Musical notation (Staff 4)

Musical notation (Staff 5)

Musical notation (Staff 6) *otto* *Parola*

*And.<sup>no</sup>* 3/4 Musical notation (Staff 7)

Musical notation (Staff 8)

Musical notation (Staff 9) *f*



*Parola: y al Segno // Parola*

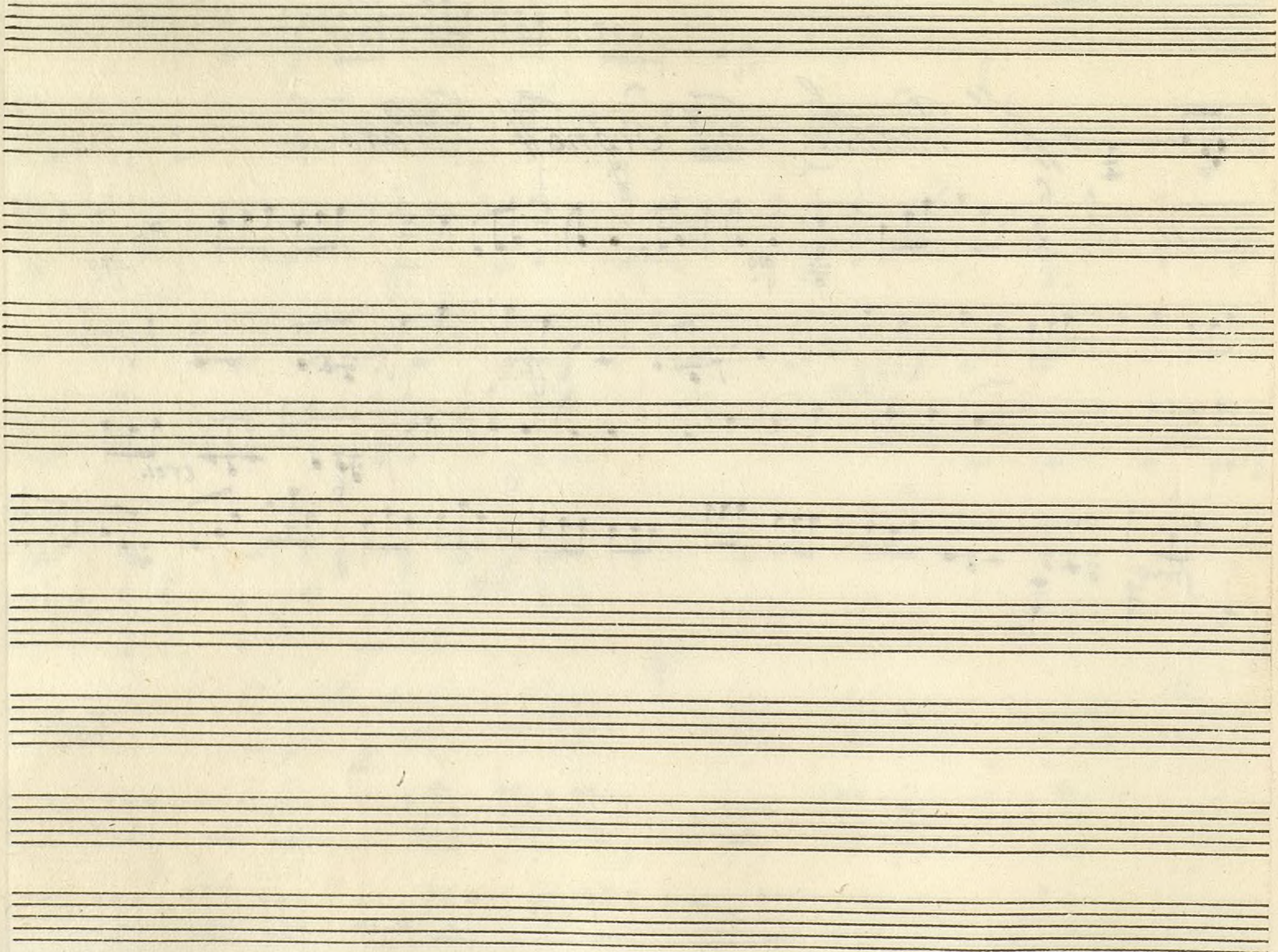
*Allo*

*p.*

*p.*

*cres.*







t

Violin 2.º Con.<sup>a</sup> General. el Payo Credulo.

All.<sup>o</sup> poco.  $\frac{2}{4}$

The musical score is written on eight staves. The first staff contains the title "Violin 2.º Con.<sup>a</sup> General. el Payo Credulo." and the tempo marking "All.<sup>o</sup> poco." followed by a 2/4 time signature. The second staff begins with a treble clef and contains the first measure of music. The notation includes eighth and sixteenth notes, often beamed together. Dynamic markings such as "p" (piano) and "f" (forte) are used throughout. The piece concludes with a double bar line and a fermata.







*All.<sup>o</sup>*

*fe* *Parola.*

*All.<sup>o</sup>*

*Parola.*

*All. poco.*

*Parola.*








Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the word 'Parola.' written in cursive below the final staff.



*All.<sup>mo</sup>*  $\text{G} \frac{2}{4}$   *Al Seono.*

*All.<sup>o</sup>*  $\text{G}$   *Parola.*

*And.<sup>no</sup>*  $\text{G} \frac{2}{4}$   *f*



*Parola: y al Segno || Parola.*

*All.<sup>o</sup>*

*p* *f* *cres.* *fmo*







*Obce 1.ª Con.ª General. et Payo Credulo.*

*All. poco.*  $\frac{2}{4}$

The musical score consists of ten staves. The first staff is the title. The second staff begins with the tempo marking 'All. poco.' and a 2/4 time signature. The music is written in a single melodic line with various dynamics such as *fe*, *p*, and *for*. There are several instances of crossed-out passages, notably in the sixth and seventh staves. The eighth staff starts with a new tempo marking 'Allegro' and a 6/8 time signature. The ninth staff contains a large section of music that is heavily crossed out with diagonal lines, with the word 'Allegro' written at the end of this section. The tenth staff continues the melodic line.



*All.to* 2/4

*f*

*p*

*All.to* 6/8

*f*

*Parola.*

*All.to* 2/4

*f*

*Parola.*



*All. poco.*  $\frac{2}{4}$

*All. poco.*  $\frac{2}{4}$

*Allegro.*

V.P.



Allegro *f*

*Parola.*

*Allegro*

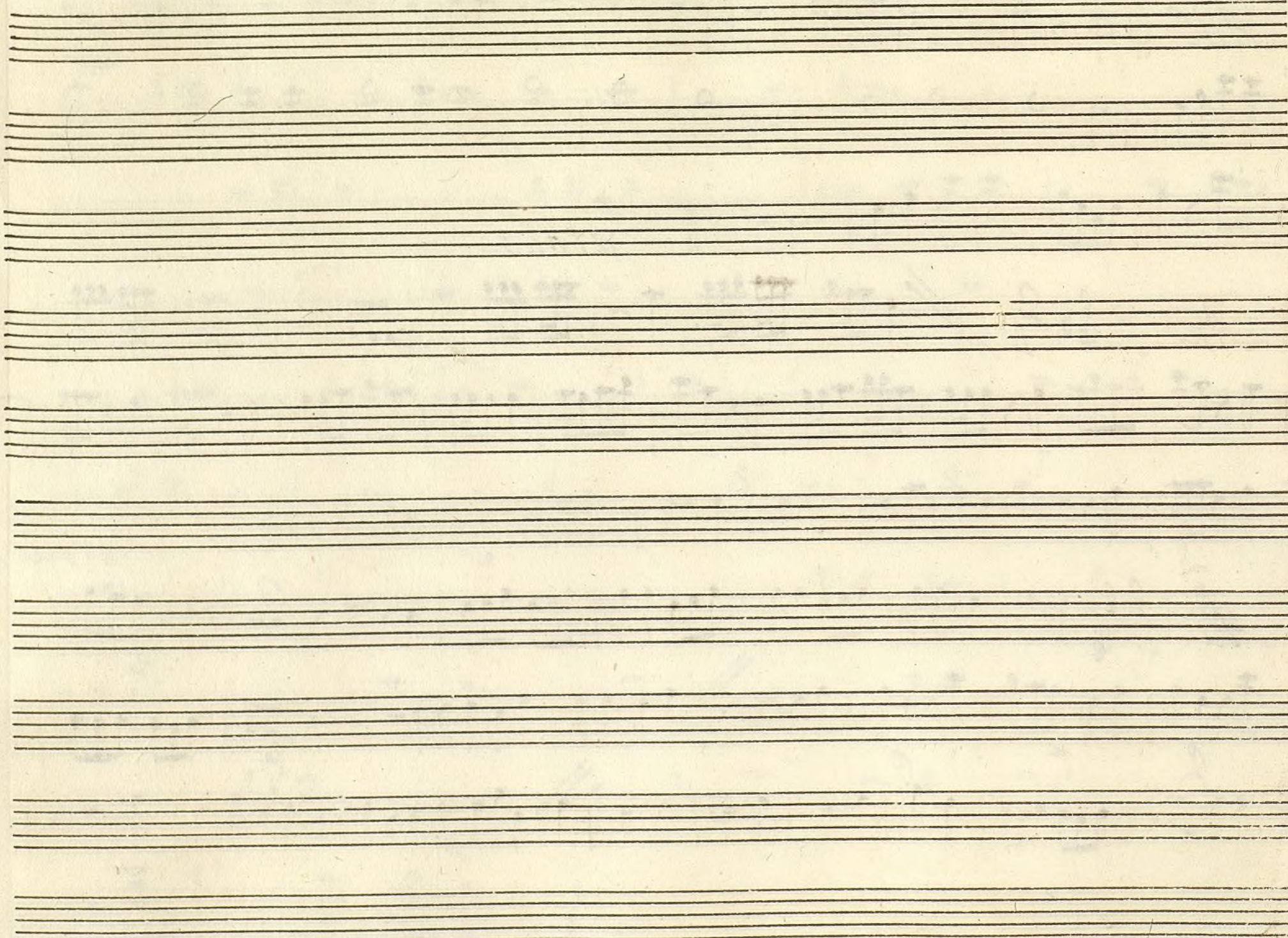


*All.<sup>o</sup>*

*And.<sup>o</sup>*

*All.<sup>o</sup>*







Oboe 2.ª Con. General. el Payo Creído.

*All. poco.*  $\frac{2}{4}$

*All.*  $\frac{6}{8}$

*All. epno*



*All.<sup>o</sup>*  $\frac{2}{4}$  <sup>2</sup>

*All.<sup>o</sup>*  $\frac{6}{8}$

*All.<sup>o</sup>*  $\frac{2}{4}$



Parola.

Allo. poco.

Allo.

Allegro V. S.



Handwritten musical score on ten staves. The first staff begins with the tempo marking *Allo* and the key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *se*. The score concludes with a double bar line and the word *Parola.* written in cursive. The second system starts with *Allo* and a 2/4 time signature, followed by a section marked *Allegro.* with a 4/4 time signature. The manuscript shows signs of age, including some ink bleed-through and corrections.

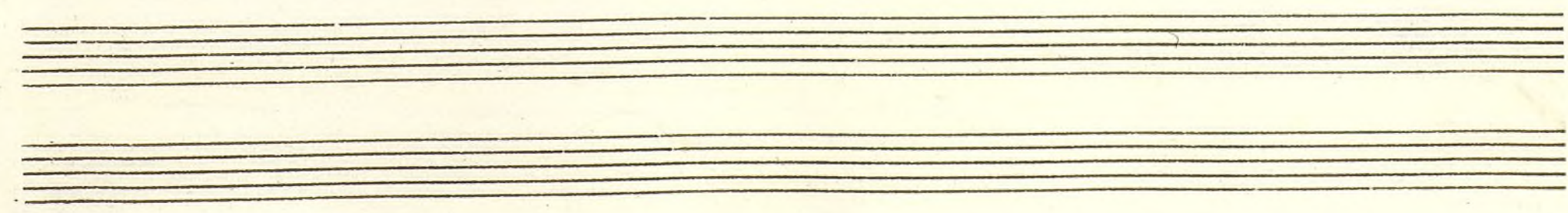
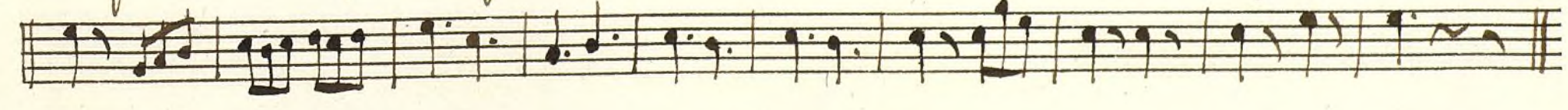




*Parola*



*Parola.*









*Trompa 1<sup>a</sup> Con. Gen. el Payo Credulo.*

Mus 157-1

*All. poco*  $\frac{2}{4}$

*All. poco*  $\frac{6}{8}$

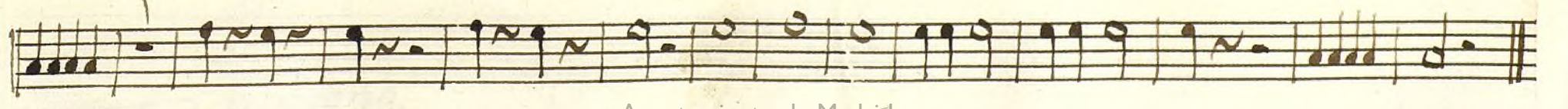
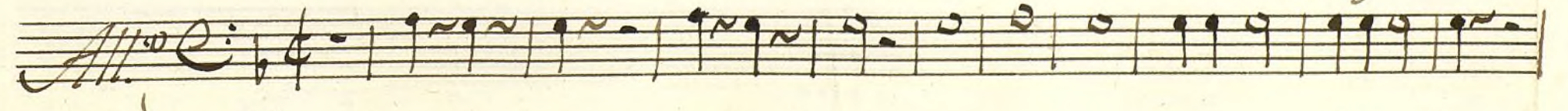
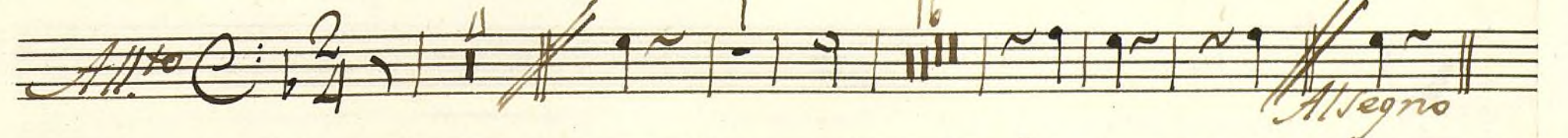
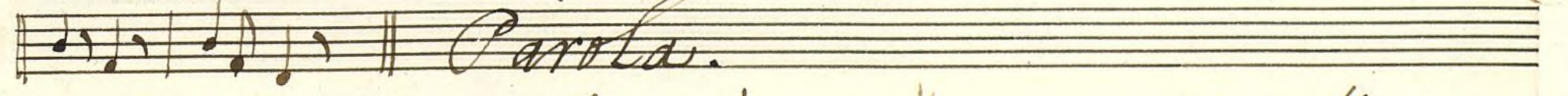
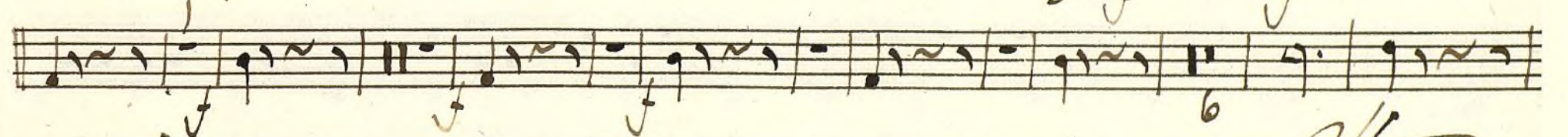
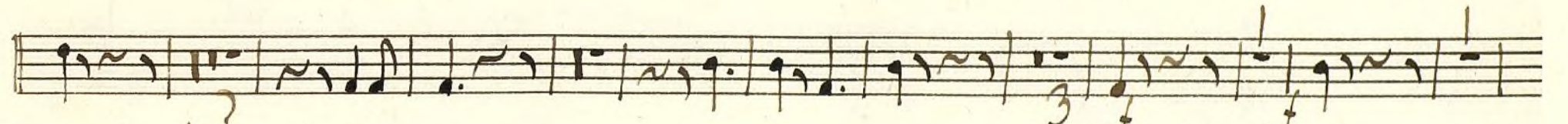
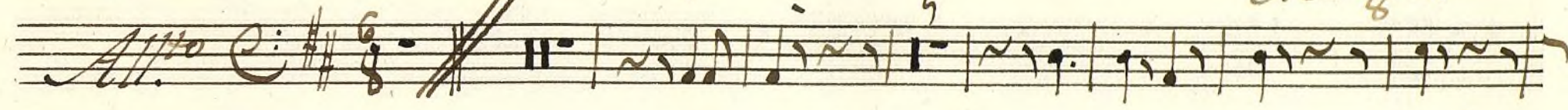
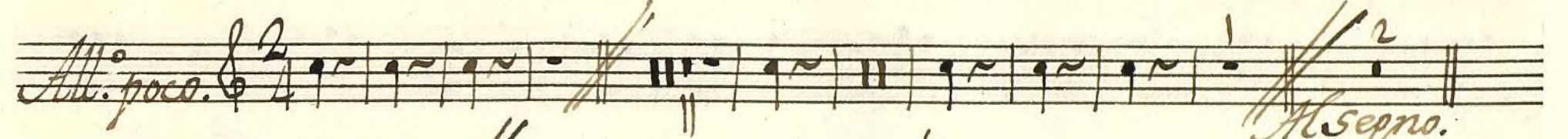
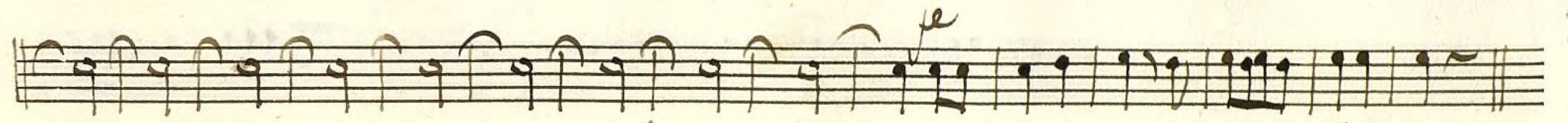
*Allegro*

*Allegro*











And. no

Parlayat Parlas

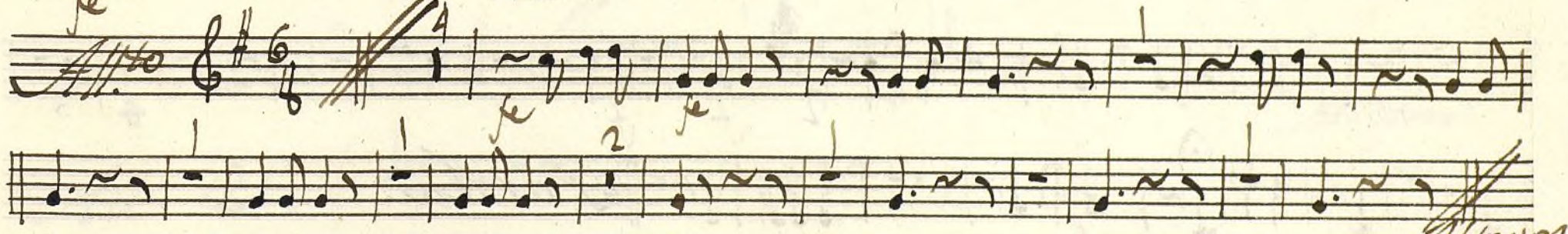
Al. no



*Trompa 2.<sup>a</sup> Con.<sup>a</sup> Gen.<sup>1</sup> et Payo.*

Mus 157-1 3

*All. poco.* 

*All.<sup>o</sup>* 

*Al segno.* 



*And. no*  $\text{C}:\flat$   $\frac{2}{4}$

*All. no*  $\text{C}:\flat$   $\frac{6}{8}$



*Trompa 2.<sup>a</sup> Con.<sup>a</sup> Gen.<sup>1</sup> et Pajo.*

*All. poco.*

Handwritten musical score for Trompa 2.ª, measures 1-10. The music is in 2/4 time and features a melodic line with slurs and accents, and a bass line with chords. The tempo is marked "All. poco.".

*All.<sup>to</sup>*

Handwritten musical score for Trompa 2.ª, measures 11-20. The music is in 6/8 time and features a melodic line with slurs and accents, and a bass line with chords. The tempo is marked "All.to".

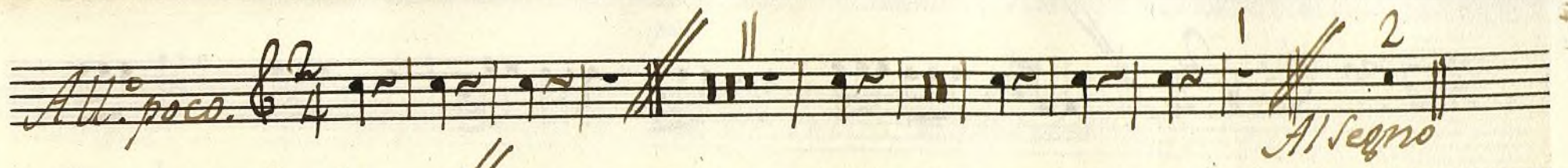
*Al segno.*

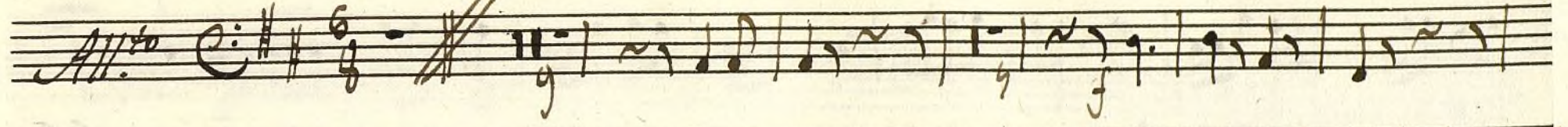
Handwritten musical score for Trompa 2.ª, measures 21-30. The music is in 6/8 time and features a melodic line with slurs and accents, and a bass line with chords. The tempo is marked "Al segno.".

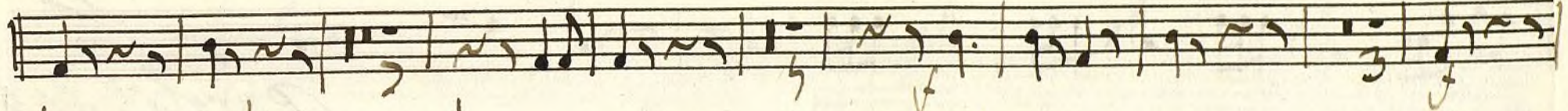


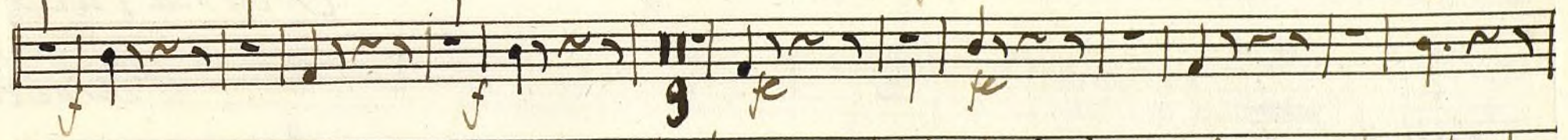


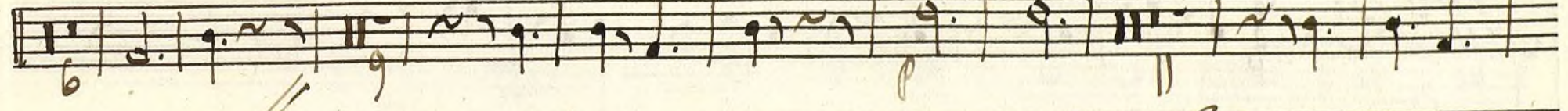


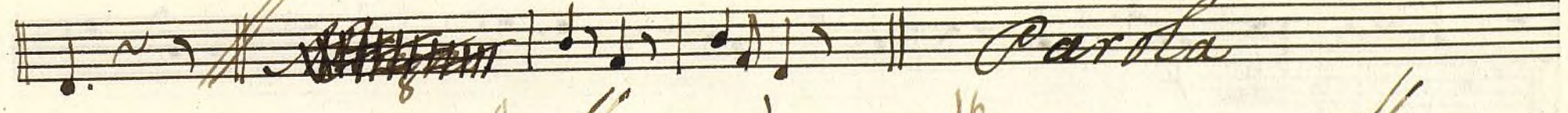
*All. poco.*  $\frac{2}{4}$   *Allegro*

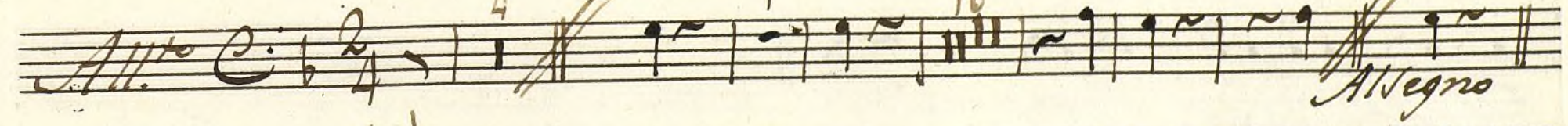
*All.*  $\frac{6}{8}$  







 *Parola*

*All.*  $\frac{2}{4}$   *Allegro*

*All.*  $\frac{2}{4}$  



 *Parola.*



*And.<sup>no</sup>*  $\text{C}:\frac{2}{4}$

*Parolayal*  
*Parola.*

*All.<sup>o</sup>*  $\text{C}:\frac{6}{8}$



Bajo Con.<sup>o</sup> General et Payo Credulo.

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Al.<sup>o</sup> poco.

$\frac{2}{4}$

Handwritten musical score for Bass and Tenor parts. The score consists of six staves. The first staff contains the tempo and time signature. The second staff begins with a treble clef and contains the Tenor part. The following four staves contain the Bass part. The music is written in a simple, clear hand. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some articulation marks like slurs and accents. A fermata is present over a note in the second staff. The notation includes quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.

V.P.



Alto

Allegro

Allegro

Allegro



*All.<sup>o</sup>*  $\text{C}:\#$   $\text{6/8}$  *fe p fe p fe p*

*Parola.*

*All.<sup>o</sup>*  $\text{C}:\#$   $\text{2/4}$  *fe p fe p fe p fe p fe p fe p*

*Parola.*

*All.<sup>o</sup> poco.*  $\text{C}:\#$   $\text{2/4}$  *fe p fe p fe p fe p fe p fe p*



*All. poco.*  $\text{C} \flat$   $\frac{2}{4}$

*Allegro.*

*All. to*  $\text{C} \sharp$   $\frac{6}{8}$

*Rit.*

Ayuntamiento de Madrid



Musical staff with notes and dynamics *p* and *f*.

Musical staff with notes and dynamics *je* and *je*. Includes a crossed-out section and the word *Parola.*

Musical staff with notes and dynamics *je* and *p*. Includes the tempo marking *All.<sup>to</sup>*.

Musical staff with notes and dynamics *p*. Includes the tempo marking *Allegro*.

Musical staff with notes and dynamics *p*. Includes the tempo marking *All.<sup>o</sup>*.

Musical staff with notes and dynamics *p*.

Musical staff with notes and dynamics *p*. Includes the word *Parola.*

Musical staff with notes and dynamics *And.<sup>no</sup>*. Includes a crossed-out section.

Musical staff with notes and dynamics *je*.

Musical staff with notes and dynamics *je*. Includes the words *Parola y Repite //* and *Parola*.



Handwritten musical score on four staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a common time signature *C*. The music is written in a treble clef with a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *fe*, *f*, *p*, and *cref.*. The piece concludes with a double bar line on the fourth staff.