

Leg. 3<sup>o</sup> B<sup>3</sup>. N.º 41

Mus 125-6

(Leg. 3<sup>o</sup> n.º 41)

1787

t

Pulpillo - Fudeo y Pico

Con.<sup>a</sup> 3.

~~1787~~

A Entretenido y el Page.

De Saferna.



*All.<sup>o</sup>*  
*no mucho.*

*Medio punto bajo*

*Pulpillo*

*Fue bien hago Yo este año en de Jar de ser gra.  
 Aunque estas tres compañeros mean ayudado cons-*

*cosa en ~~~~~ puef con unos mismos.  
 tantez me ~~~~~ los Teatros y las*





hombres es difícil verme airosa es  
modas quieren siempre nove dades quieren



Siempre Pulpillo siempre Paquillo siempre Tadeo  
Siempre

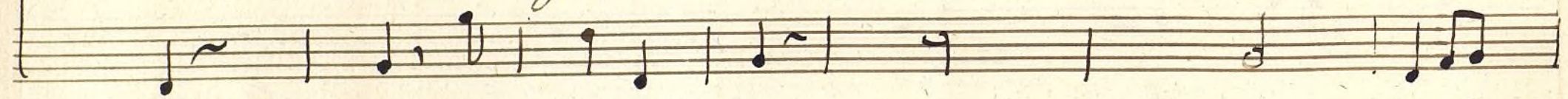


siempre querol an de cansar antes de verme en un azar  
y pues el teatro boy a dejar

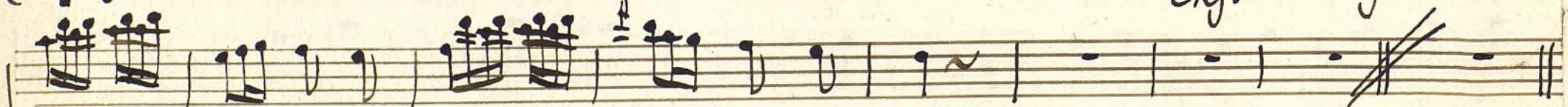




dejar el Cargo bueno será antes de verme en un a-  
quiero ponerme luego a bordar y pues el teatro quiero de



zar. dejar el cargo bueno será dejar el car-  
jar <sup>quiero</sup> <sub>boi a</sub> ponerme luego a bordar boi a poner



yo bueno se ra. bueno será. Al segno.  
me luego a bordar luego a bordar.





*And.<sup>te</sup>* *Pulpillo*

La di sípa -

(Paco y Judeo) Un a fecto -

cion mas noble viene a ser esta ta rea pues a parta dela y

gene roso en sacrificio yo prendo te de dica y esta

dea toda infausta distraccion pues apar ta dela y -

prenda para q<sup>e</sup> onrres tu bal con te de dica y esta -



de a toda infausta distraccion - toda infaus ta. toda in  
prenda para q. on rres tu balcon - para q. e on rres para

fausta distraccion toda  
q. e on rres tu balcon - para

All.º Pulp.º  
Lebenise las palmas por q. e son presagios  
Yo e dejado el teatro por causas q. e tengo



de q.<sup>e</sup> de quedarme para vestir Santos de q.<sup>e</sup> para  
y a mi sucesora podéis llevar eso y a mi podéis

Judeo

Como tu la palma cantando te llevas  
Paco tuas jurado siempre ser de los Polacos

cada uno te ofrece una palma bella cada  
y faltar no debes a lo q.<sup>e</sup> as jurado y faltar







*All.<sup>to</sup>*  
Lof. Pero por q.<sup>e</sup> mo tibo q.<sup>e</sup> dejas — el Teatro —  
Pulp. en dejar el teatro q.<sup>e</sup> procedo cuerda —

dejas el Teatro quando — tantos fa bores q.<sup>e</sup> tea dis — pensa —  
procedo cuerda por que — para se quirle q.<sup>e</sup> me hallo sin fuer —

do quando — tantos fa bores ole o le tea dispenso do —  
zas por que — para seguirle ole o le me hallo sin fuerzas.



Mira lo q.<sup>e</sup> haces q.<sup>e</sup> es precursor tu intento q.<sup>e</sup> de muchos ma-

Ademas de eso q.<sup>e</sup> tengo pocos hombres q.<sup>e</sup> para el inten

les es — precursor tu intento ole o le de muchos males —

to que — tengo pocos homb.<sup>s</sup> ole o le para el intento —

*Allegro.*

*Parola*

tad.<sup>o</sup> vaya Señora Pulpillo no se haga usted de rogar  
 que habla usted con dos sujetos de muchisima entidad  
 Pulp.<sup>o</sup> quien son ustedes  
 Pao. yo Pages. (tad.<sup>o</sup>) y yo entretenido  
 Pulp.<sup>o</sup> mal o bien  
 tad.<sup>o</sup> eso no es del caso salir al Teatro y callar  
 Pulp.<sup>o</sup> se atrabiesan dos empeños  
 q.<sup>e</sup> hacerlo me obligarán  
 Pao. suponemos mas q.<sup>e</sup> piensan m.  
 Pulp.<sup>o</sup> habla usted formal  
 tad.<sup>o</sup> si en el teatro suponemos en esto  
 usted lo verá.



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

1.<sup>a</sup> Yo soy un entretene nido q.<sup>e</sup> no dejo el teatro un  
 tambien soy q.<sup>e</sup> mas celebra que ustedes den cuchi-

2.<sup>a</sup> Ahora que a Madrid serbiaj abandonarte te  
 te bas por q.<sup>e</sup> esta el teatro casi de miseria

*pulp.<sup>o</sup>*

Dia q.<sup>e</sup> no  
 llada que  
 silento  
 lleno casi

Si Señor pero de a  
 pero aunque usted lo ce-  
 quiero hacerme de zo  
 Si estubiera lleno

quellof q.<sup>e</sup> le ven por las rendijas si Señor pero  
 lebre para vez ayuda a darta pero  
 q.<sup>e</sup> ar por que es moda oy el hacerlo quiero  
 de ella su soberbia fuera menos si estubiera

q.<sup>e</sup> le  
 para  
 por que es  
 su so.



*Paco*

ven  
moda

Yo soi un Page q. aplaudo quando  
todos los Actores tienen con mi  
Dela falta de Mugeres que  
dado la palma hubiera aora a

*Pulp.º*

me pagan la entrada quando  
es mucho de asajo con migo  
ver apróbe "charse es  
ber tu pensamiento a saber

y despues es el pri-  
em e so imitan la  
y nunca en las compo-  
unas la merecen

mero q. quita a q. n. se la paga y despues  
vieja q. po nia luz al diablo en eso  
nias hubo cosecha tan grande y nunca  
~~tanto~~ <sup>menos</sup> y otras la merecen tanto unas  
q. qui-  
que po-  
hubo-  
y otras



ta  
nia

loj 2.

de los Apasio nados se  
dege usted un capricho q. e

Pulp.º

quiere usted burlar yo me burlo tan solo de buestra necesidad que  
le a de acarrear el epitecto indigno de ingrata y desleal de los

loj 2.

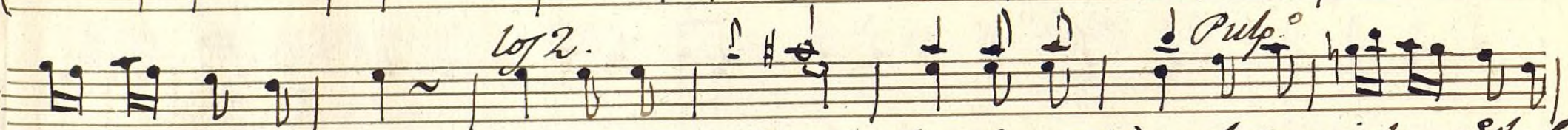
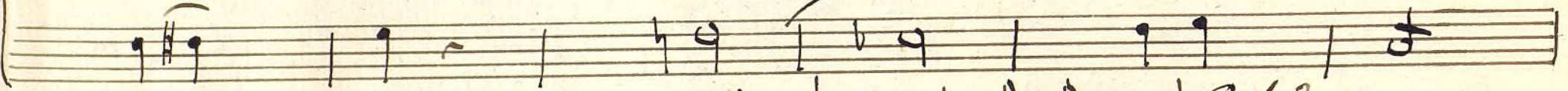
Pulp.º

mis Pola quitos tienen y tendrán en mi pecho siempre  
prendas son esas q. en mi no tendrán jamas deo qida

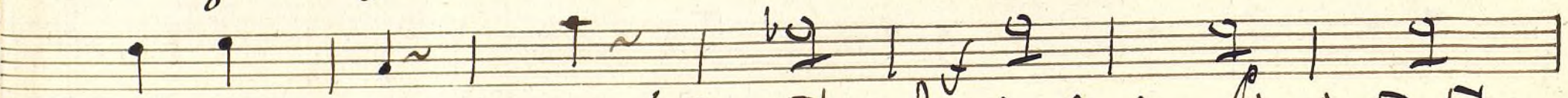




el primer lugar en mi pecho siempre el primer lugar —  
por ningun lugar jamas aco gida por ningun lugar —



el primer lugar — teaf de quedar teaf ~ el capricho q. euf —  
por ningun lugar te ~ ~ ~ otra vez buelbo que



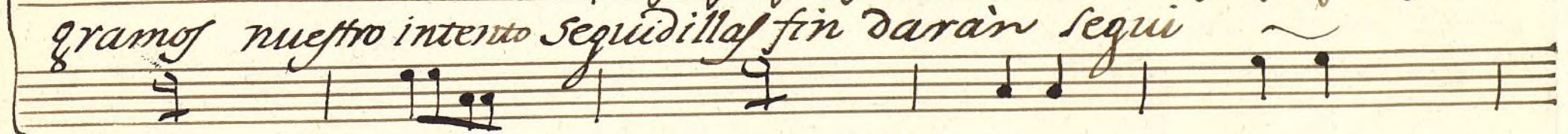
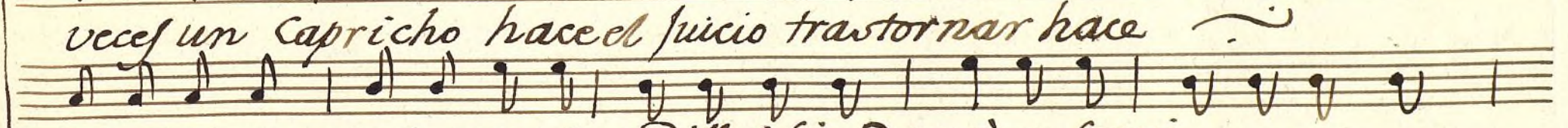
tengo me hace de ellos Separar quantas veces un ca pricho hace el —  
darme por huir de nota tal pues lozramos nuestro intento Segui —







Juicio trastornar quantas veces un capricho hace el Juicio trastornar quantas  
veces un capricho hace el Juicio trastornar hace





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



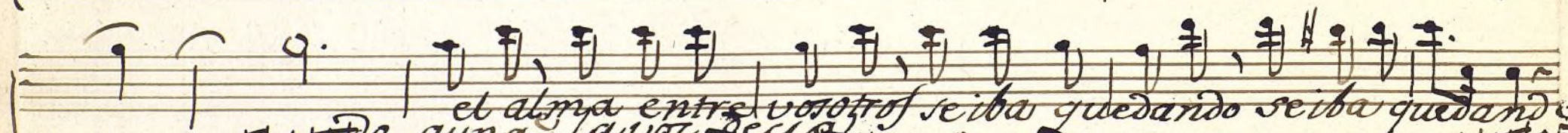
*Pulp.*



Aunque la voz de cia q. iba a de sa — vos el alma entre vo-



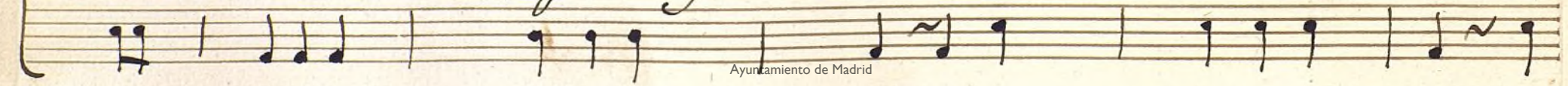
sotros se iba quedando se iba que <sup>dan</sup> bien puede esto creer — se de su de.



el alma entre vosotros se iba quedando se iba quedando.



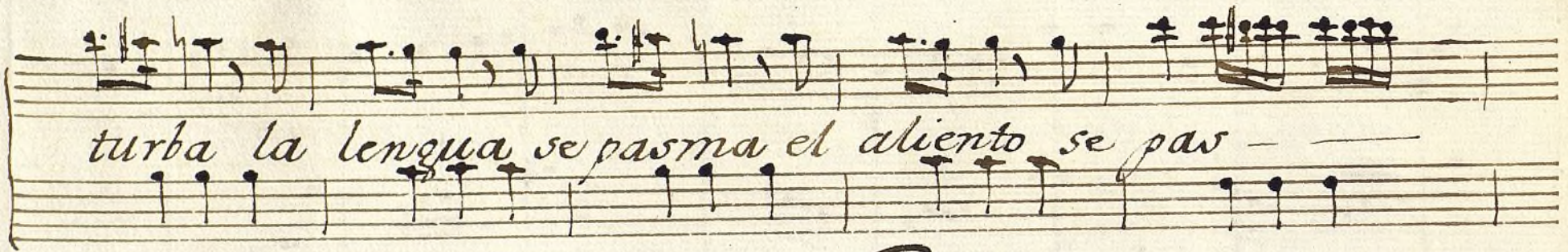
su cona to. bien puede esto creerse de su conato de su cona de su conato.





*lof 3*  
bien puede creerse bien de su conato  
*Pulp.º*  
que iba a dejaros el alma entre vosotros el  
*lof 2*  
se iba quedando como espo-  
sible q. ella abandonó ne al móvil dulce de sus pa-  
*Pulp.º*  
*siones* solo de pensarlo me palpita el pecho se-






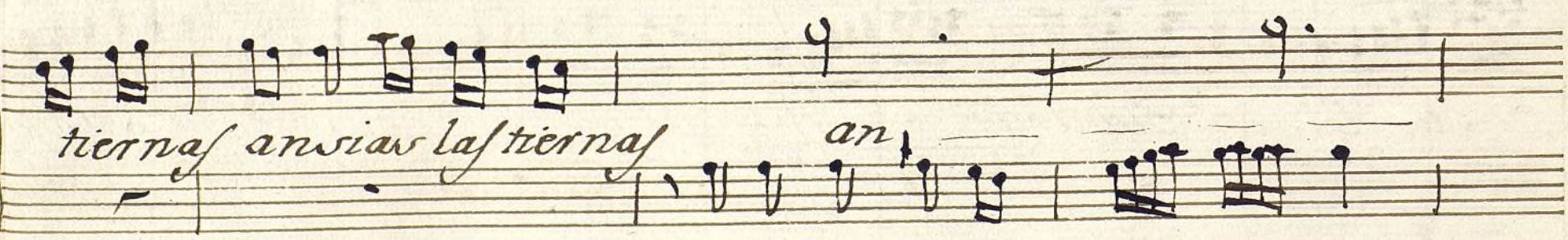
turba la lengua se pasma el aliento se pas



ma el a lien to generosos Po



lacos con tole ran cías premiad de mis cariños las



tiernas ansias las tiernas an



premiad de mis cari ños



4. 4. *sias premiada de sus Carinos las tiernas*  
*las tier las tiernas. ansias premiada de sus Carinos las tiernas*  
*ansias las tiernas ansias premiada de sus Carinos premiada de*  
*ansias las tiernas an las tiernas ansias*  
*sus ca rinos las tiernas ansias*







Violin I. *Jon. a 3. El entretenido, y el Page.*

*All. no mucho.*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All. no mucho.* and a treble clef with a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *p.o.* (pianissimo) and *cres.* (crescendo) are used throughout. There are also performance instructions like *Allegro* and *Allegro.* written in larger script. The score concludes with a double bar line and the tempo marking *Allegro.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Staff 2: *Allegro* (written across the staff)
- Staff 3: *Allegro* (written at the beginning)
- Staff 4: *dos Part. / tres maj.* (written at the end)
- Staff 10: *Allegro.* (written at the end)

The score features complex rhythmic patterns and dynamic markings such as *pp*, *f*, and *pp*.



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

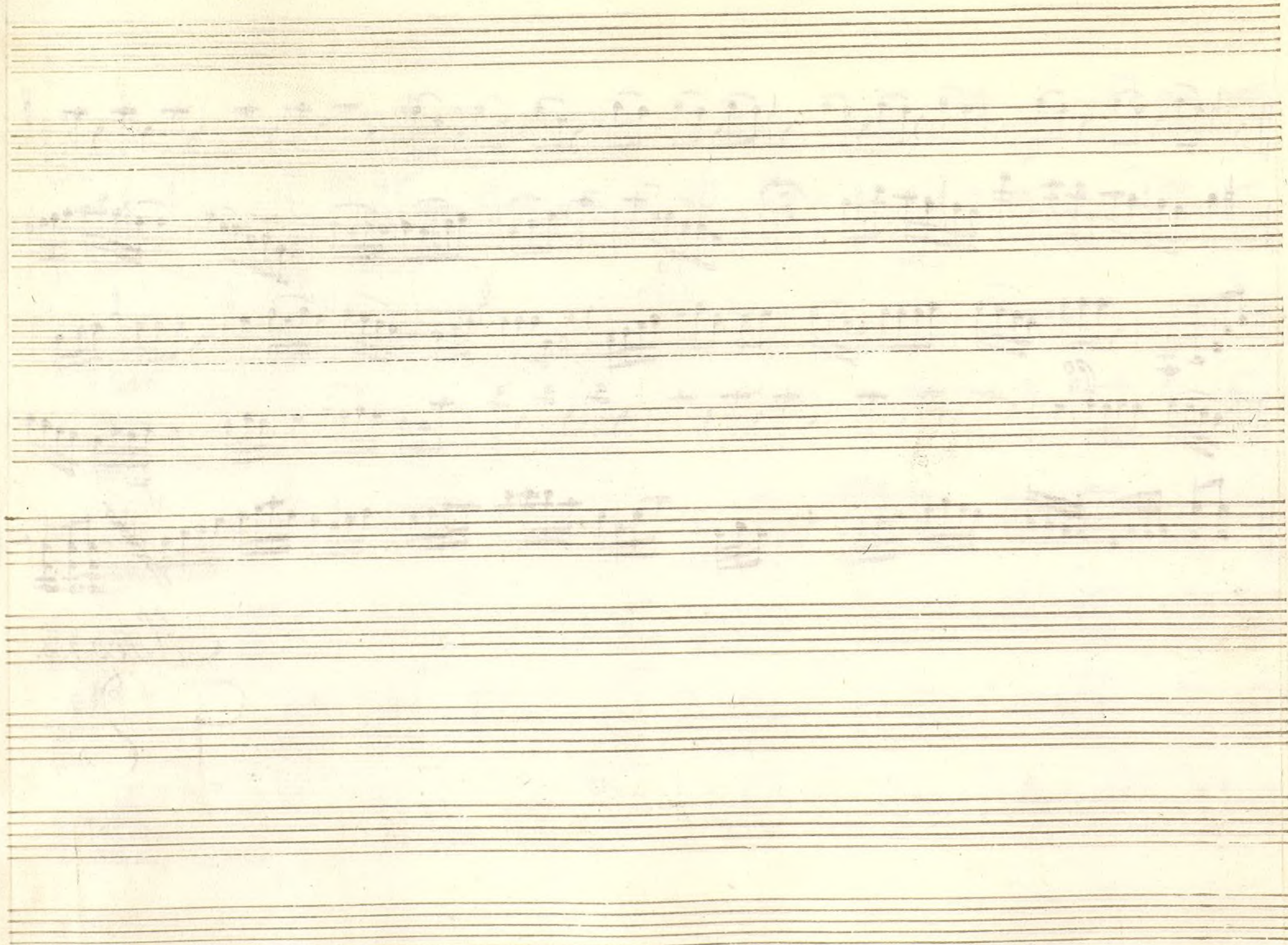
The image shows a page of handwritten musical notation on eight staves. The notation is in a single system, starting with a treble clef and a 3/4 time signature. The tempo and mood are indicated as *All. Mod.<sup>to</sup>*. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *pp* (pianissimo), scattered throughout the score. The handwriting is clear and professional, typical of a composer's manuscript. The paper is aged and shows some staining, particularly near the bottom center.



A handwritten musical score consisting of five staves. The notation is in a single system, likely for a string quartet or similar ensemble. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves feature dense, rapid sixteenth-note passages, with a *pp* (pianissimo) dynamic marking appearing in the second staff. The fourth and fifth staves continue the melodic and harmonic development, ending with a double bar line and a fermata-like flourish.

*Allegro.*







Violin 1.ª Ton.ª a 3.ª el entretenido, y el Page.

t

*All. no mucho.*

*Allegro*







Parola

Musical staff with notes and rests. *Al Segno* written below the staff.

Musical staff starting with *All.* and a 2/4 time signature. *Al Segno* written below the staff.

Musical staff with notes and rests. *tresmas* and *aloy Parr.* written to the right of the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

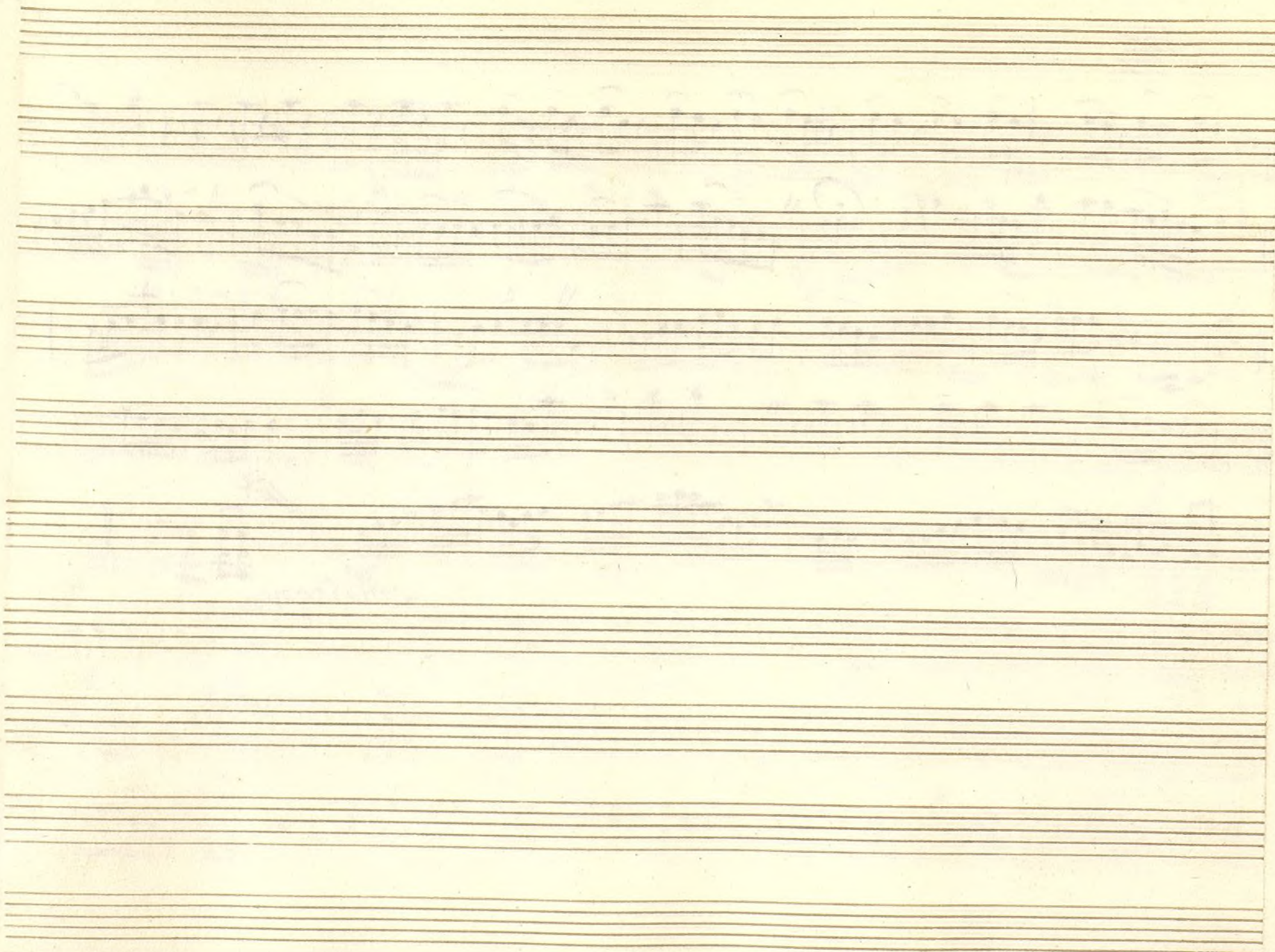
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

*Al Segno.*







*Violin 2.º Ton.ª a 3. el entretenido y el Page.*

*All.º no mucho.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking is *All.º no mucho.* The music is characterized by intricate sixteenth-note passages and dynamic markings such as *p*, *f*, *cr.*, and *rit.*. The notation includes slurs, accents, and various articulation marks. The piece concludes with a double bar line and a fermata.

*Allegro*



*And.*  $\text{3/4}$  *p.* *cref.* *f.* *Allegro*  $\text{2/4}$  *f.* *p.* *ff.* *p.* *Allegro*  $\text{3/8}$  *p.* *f.* *p.*







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

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking *All. Mod.<sup>to</sup>* and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p* (piano) and *f* (forte) are scattered throughout the piece. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.



A handwritten musical score consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a *ff* marking. The third staff contains a *ff* marking. The fourth staff contains a *fe* marking and ends with a double bar line. The music is written in a cursive, historical style.

*Al Segno.*











This image shows a page of handwritten musical notation on aged paper. The score consists of ten staves of music, organized into five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The tempo markings are 'And' (Andante) at the beginning, 'Allegro' in the middle, and 'Allegro' at the end. The key signature is one sharp (F#) and the time signature is 3/8. The handwriting is in a cursive style, and the paper shows signs of age and wear.

*And*  $\text{p}^{\circ}$  *Allegro* *f* *Allegro*  $\text{p}^{\circ}$  *f* *Allegro*  $\text{p}^{\circ}$  *f*  $\text{p}^{\circ}$







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

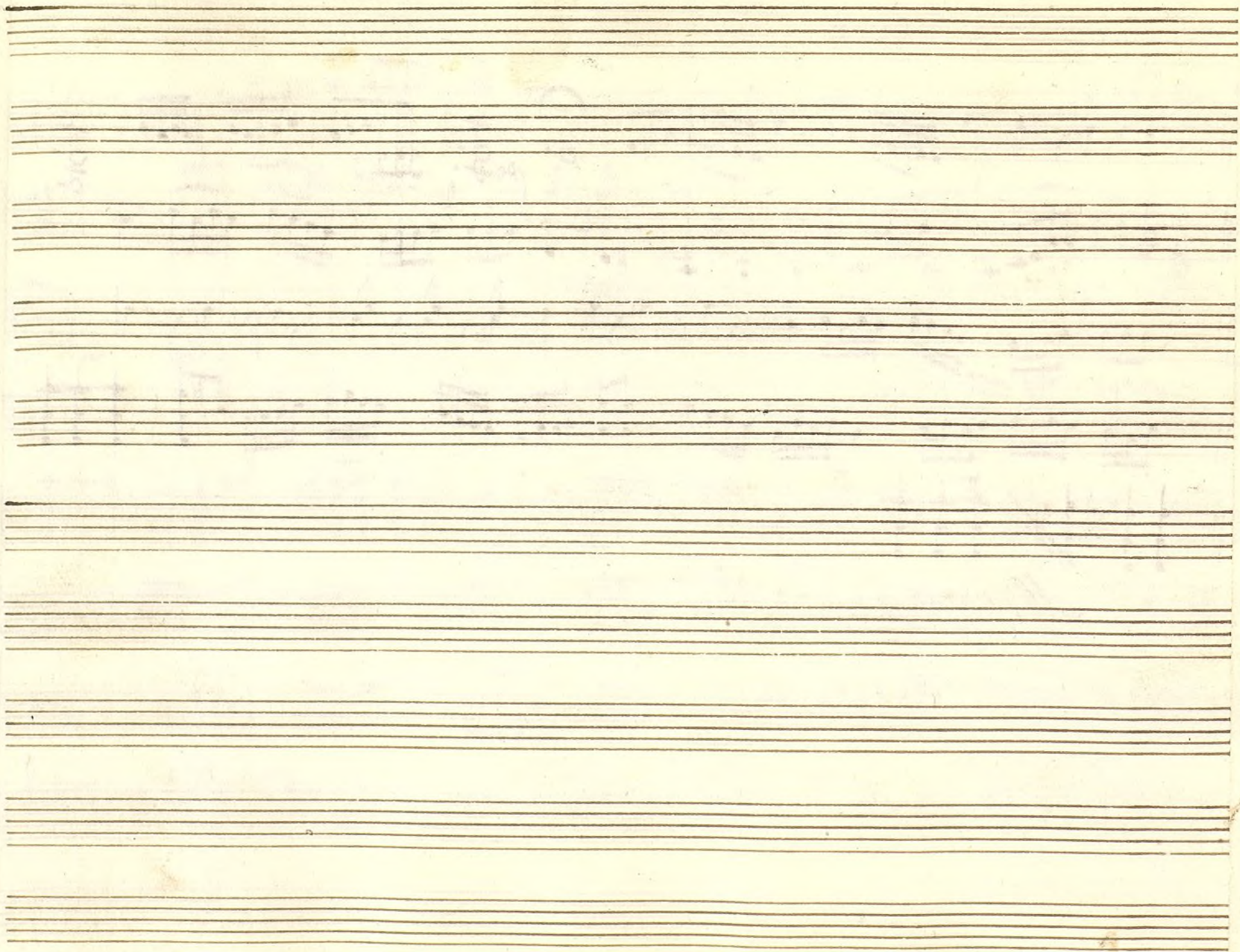
The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup> Mod.<sup>to</sup>* and a 3/2 time signature. The notation includes treble clefs, notes, rests, and dynamic markings such as *p* and *p0*. The manuscript is written in dark ink on aged paper.



A handwritten musical score consisting of five staves. The notation is in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, featuring various note values, rests, and dynamic markings. The word "piano" is written in a cursive hand above the first staff, and "f" is written above the second staff. The notation includes many beamed notes and some complex rhythmic patterns. The fifth staff ends with a double bar line and a fermata.

*Allegro.*







Oboe 1.º Ton.ª a 3: el entretenido y el Page.

*All. no mucho.*  $\text{A}$  *Solo* *f*

*f* *f*

*Solo.* *f* *Solo*

*f* *Allegro*

*And.*  $\text{A}$  *Solo*

*cref.* *f* *Allegro*



*All.*  $\text{F}\sharp\text{C}\sharp$   $\frac{2}{4}$  *f* *fr.* *Alsegro*

*All.<sup>to</sup>*  $\text{F}\sharp\text{C}\sharp$   $\frac{3}{8}$  *f* *Alsegro.*

*All.*  $\text{F}\sharp\text{C}\sharp$   $\frac{2}{4}$  *f* *Noj Parr. tres mas.* *Alsegro.*



*All. Mod.to*  $\frac{3}{4}$

*fe* *Solo.* *Solo* *fe* *Solo*

*Allegro.*







Oboe 2.º Ton.ª a 3. el entretenido. y el Page.

*All.º no mucho.*  $\text{G major}$   $\frac{2}{4}$

*And.º*  $\text{G major}$   $\frac{3}{4}$  *Solo*

*Allegro*

*Allegro*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various time signatures: 2/4, 3/8, and 2/4. The score is marked with dynamics such as *All.*, *All. to*, *f*, and *fr.*. It features several sections: a first section with a repeat sign and a double bar line, a section marked *Allegro*, a section marked *Allegro.* followed by the word *Parola.*, a section with the instruction *tres veces al y carr.*, and a final section marked *Allegro.* with a double bar line. Measure numbers 12 and 14 are indicated above the first staff. The manuscript is written in dark ink on aged, slightly yellowed paper.



*All. Mod. to*  $\text{3/4}$

*f*

*p*

*12*

*A*

*2*

*Allegro.*







*t*  
Crompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3 // el Entretenido y el Page.

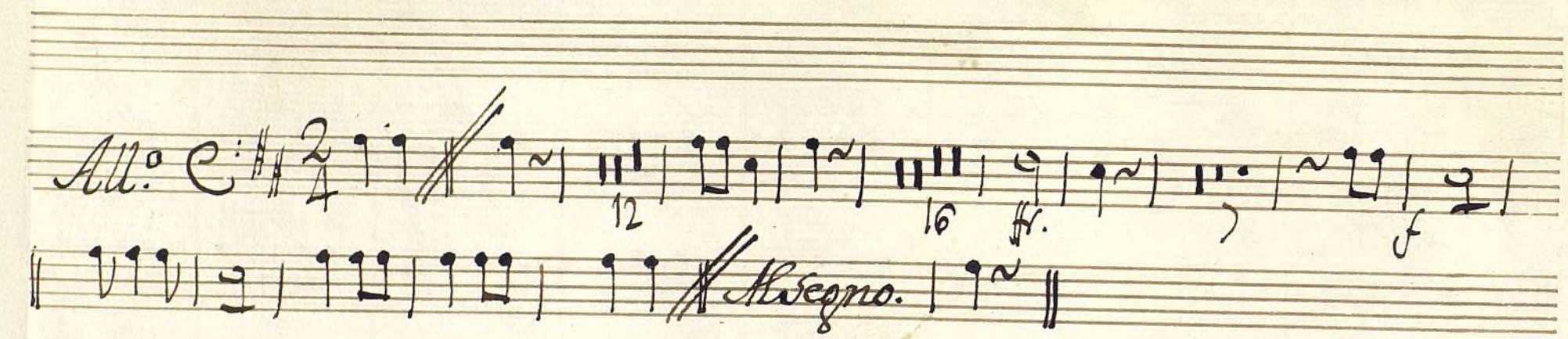
*All.<sup>o</sup> no mucho.*  $\text{C}:\sharp\sharp \frac{2}{4}$

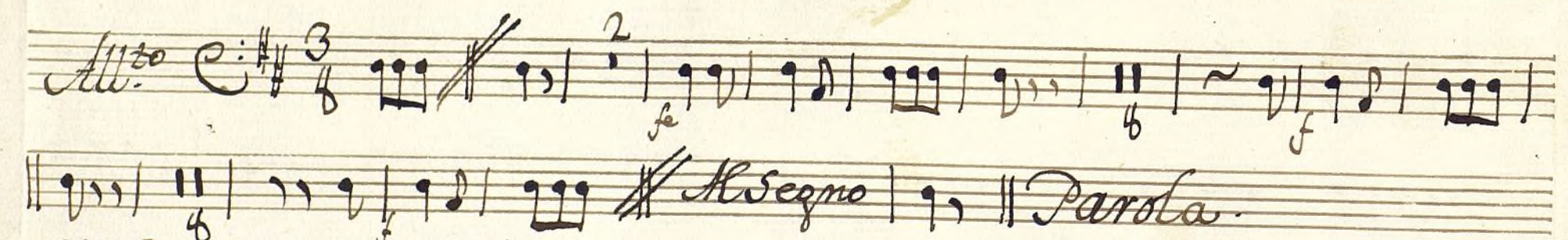
*Allegro.*

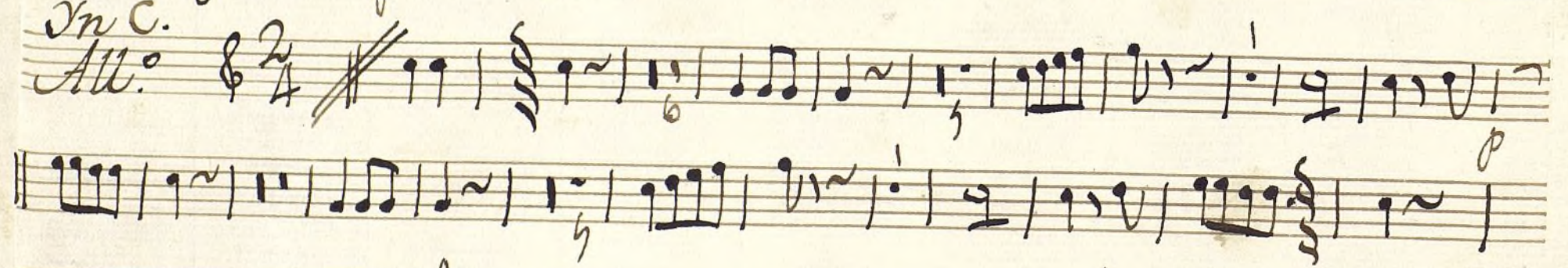
*And.<sup>te</sup>*

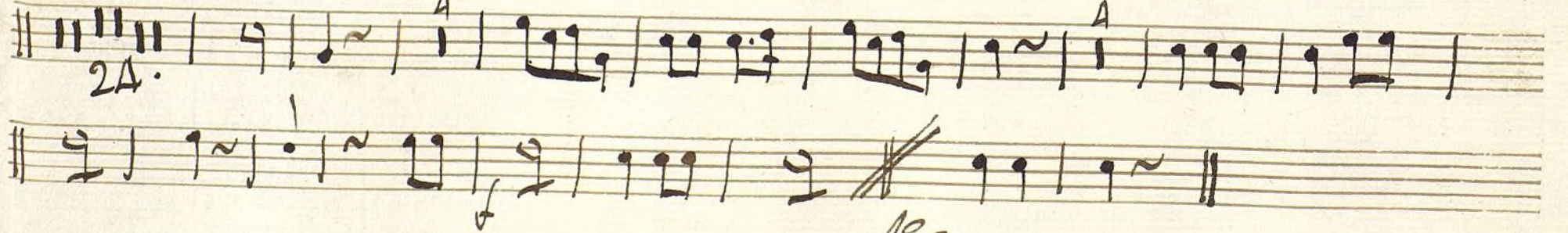
*Allegro.*



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

*All.<sup>o</sup>*  $\text{C} \# \frac{3}{8}$  

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

*2A.* 

*Allegro.*



In C.

All. Mod<sup>to</sup>

3/4

Allegro.







+

Trompa 2.<sup>a</sup>

Con.<sup>a</sup> a 3.

El entretenido y el Page.



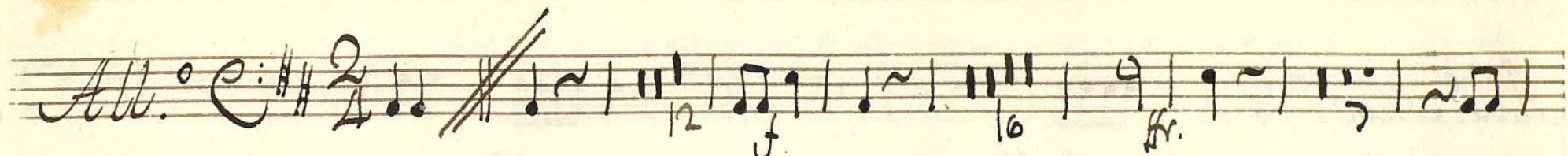
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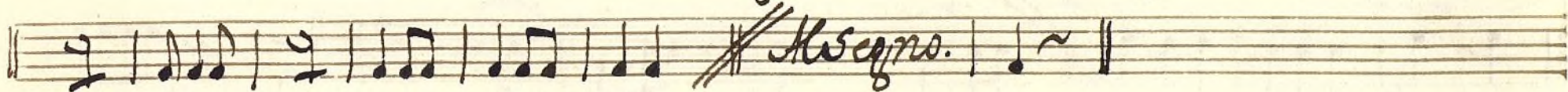
Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 3. el entretenido y el Page.

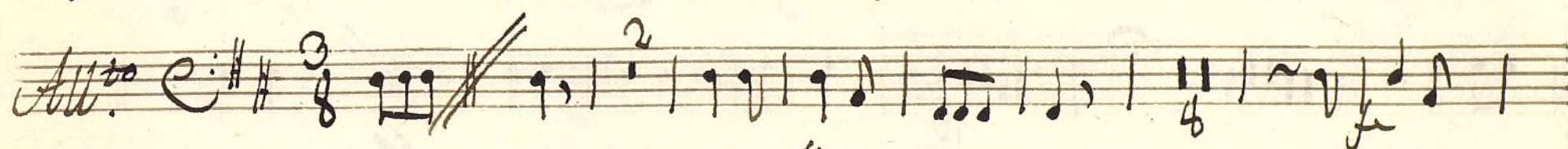
All.<sup>o</sup> no mucho. C: || 2/4

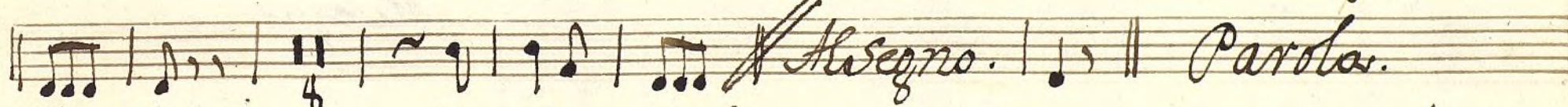
And.<sup>te</sup> C: || 3/4

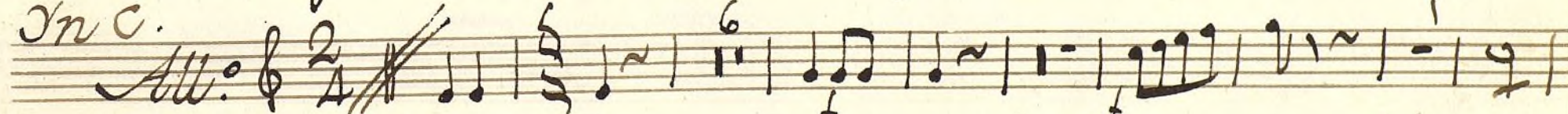


All.<sup>o</sup> C: # 2/4 

 *Allegro.*

All.<sup>o</sup> C: # 3/8 

 *Allegro.* Parola.

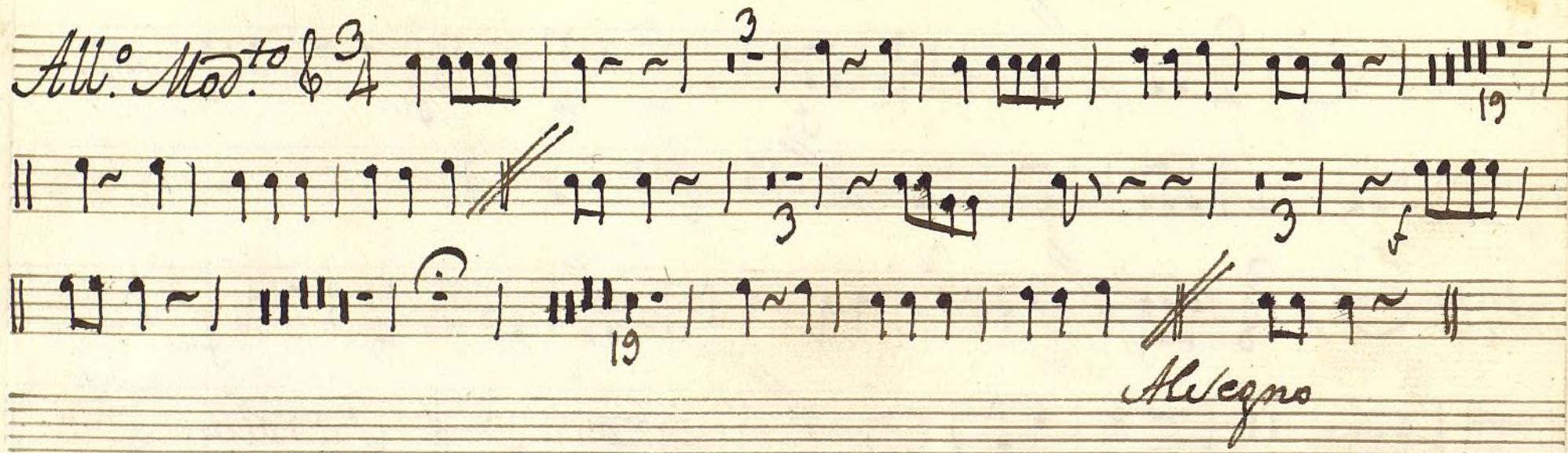
In C. All.<sup>o</sup> G: 2/4 





 *Allegro.*



*All. Mod.*  $\frac{3}{4}$  

*Allegro*



Leg.<sup>o</sup> 33. n.<sup>o</sup> 21.

t

Pulpillo MW 125-6

Bajo Con.<sup>a</sup> a 3. el entretenido y el Page.

All.<sup>o</sup> no mucho.  $\text{C} \# \# \frac{2}{4}$

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

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

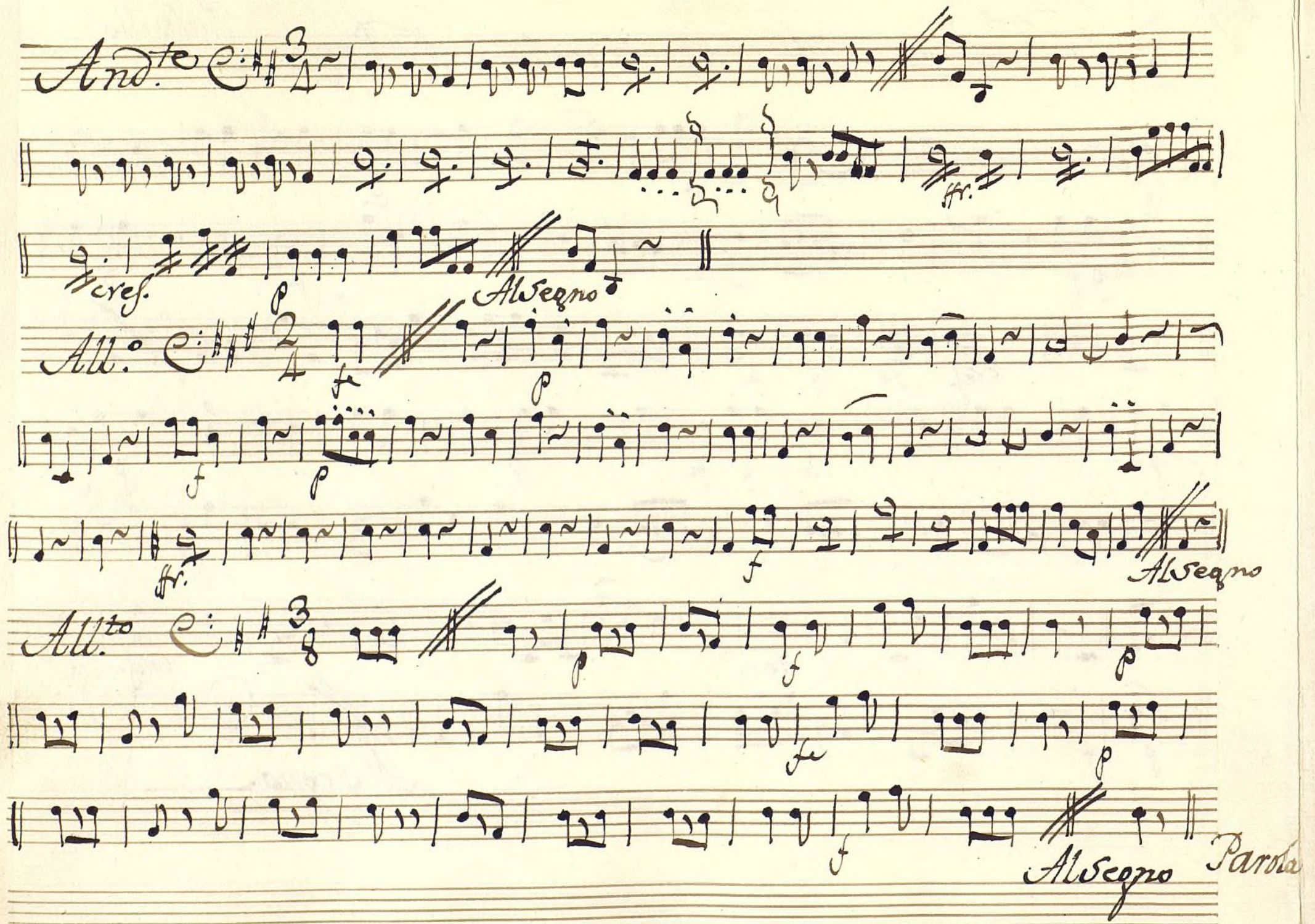
*ten.* *cres.* *f*

*Allegro.*



Handwritten musical score on ten staves. The score is written in G major (one sharp) and includes the following markings and features:

- Staff 1:** *And.<sup>te</sup>* 3/4 time signature.
- Staff 2:** *ffr.* dynamic marking.
- Staff 3:** *ffr. cres.* dynamic marking.
- Staff 4:** *All.<sup>o</sup>* 2/4 time signature, *Allegro* tempo marking.
- Staff 5:** *f* dynamic marking.
- Staff 6:** *ffr.* dynamic marking, *Allegro* tempo marking.
- Staff 7:** *All.<sup>to</sup>* 3/8 time signature.
- Staff 8:** *f* dynamic marking.
- Staff 9:** *f* dynamic marking, *Allegro* tempo marking.
- Staff 10:** *Allegro* tempo marking, *Parola* marking.





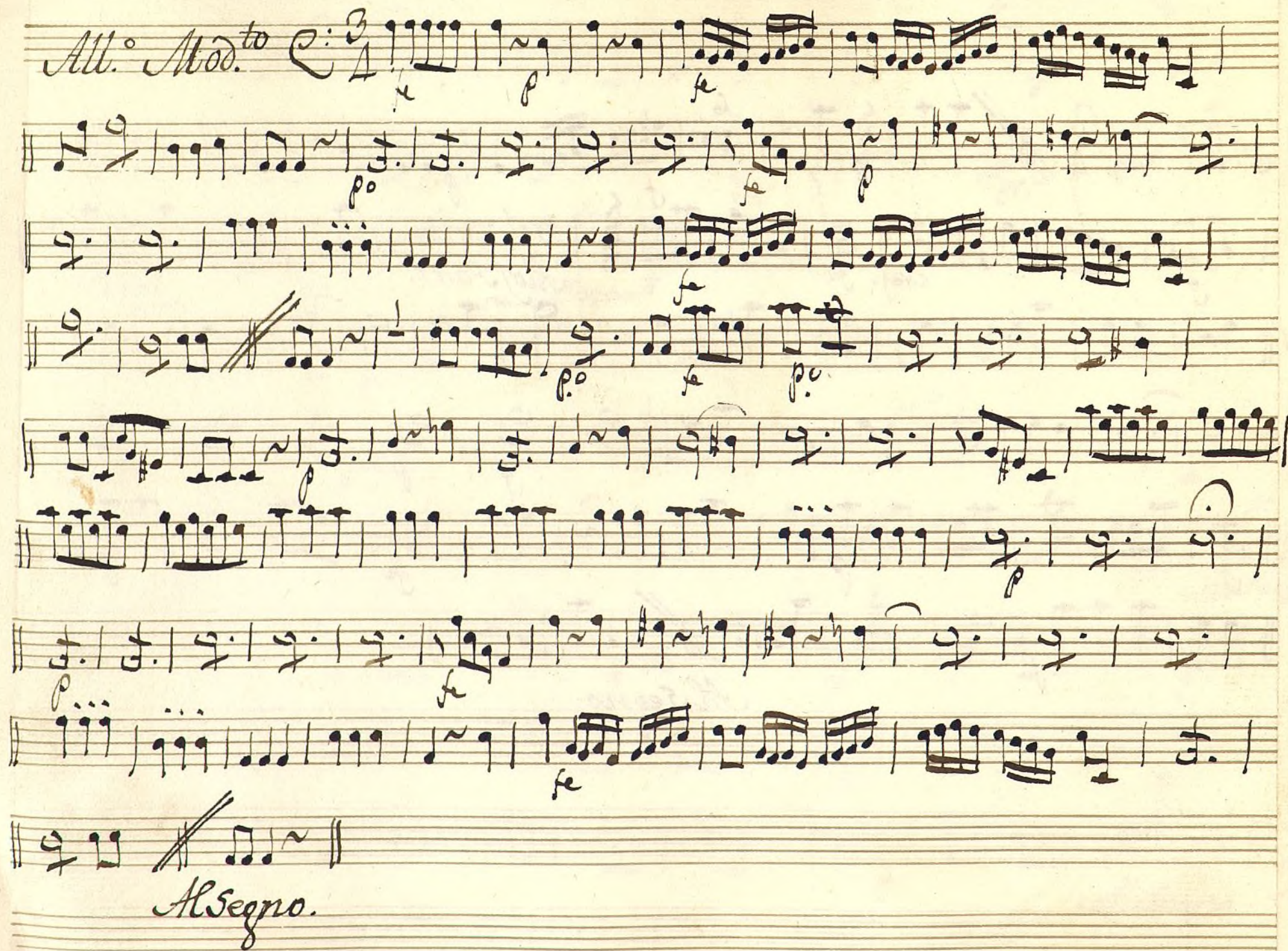
Handwritten musical score on six staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *cref.*, and *p*. The lyrics "Hej ma" and "Aloj Parr!" are written in the second staff. The piece concludes with a double bar line and a fermata.

*Al Segno*

no

Carola



*All. Mod. to* 

*Al Segno.*

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