

Leg. 3<sup>a</sup>. n. 8.

Mus 147-10

Leg. 3<sup>a</sup>. n. 15

Leg. 2<sup>a</sup>.

t

1787

Con.<sup>a</sup> 1.<sup>o</sup>

La Patullo  
Pablo  
Jueco  
Alcovera

15

Los Oficio.s Despreciados.

De Laserna.



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

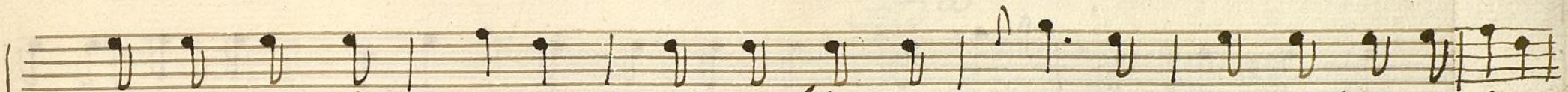
*Querol*

*tío Anton oi*

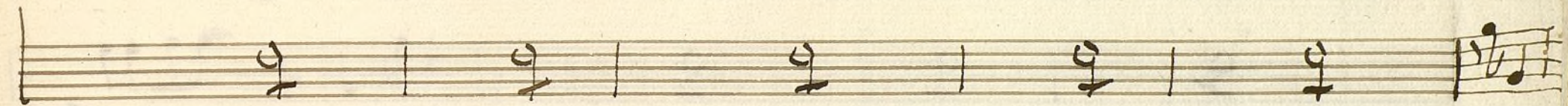
*Si será una*

*quieren Casa*






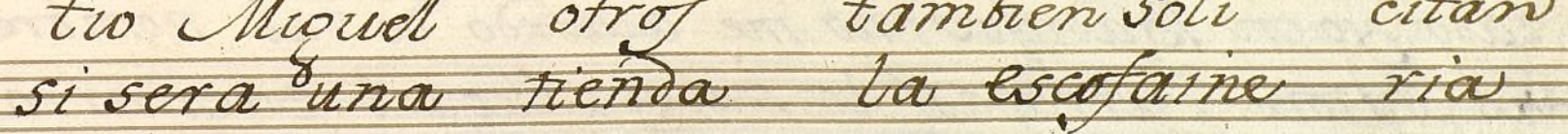
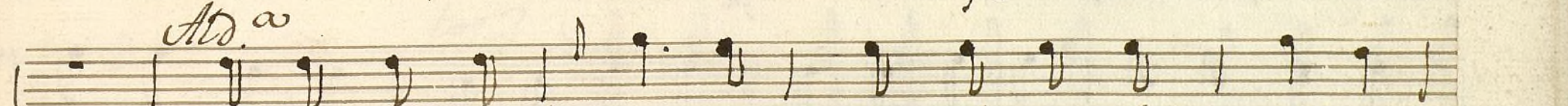

unos en la Villa establecer Casa de peluzneria  
la Peluzneria en donde los burros y machos se esquilan



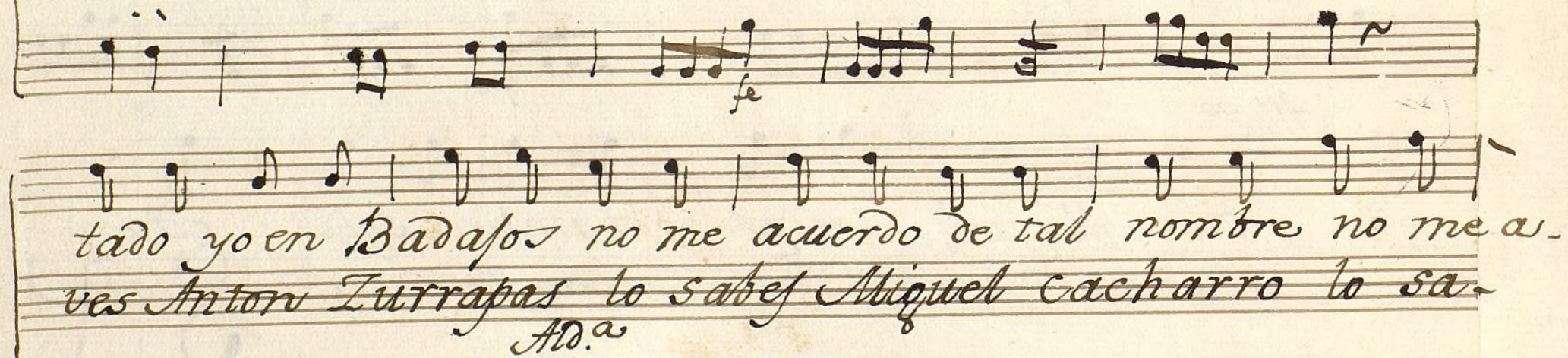
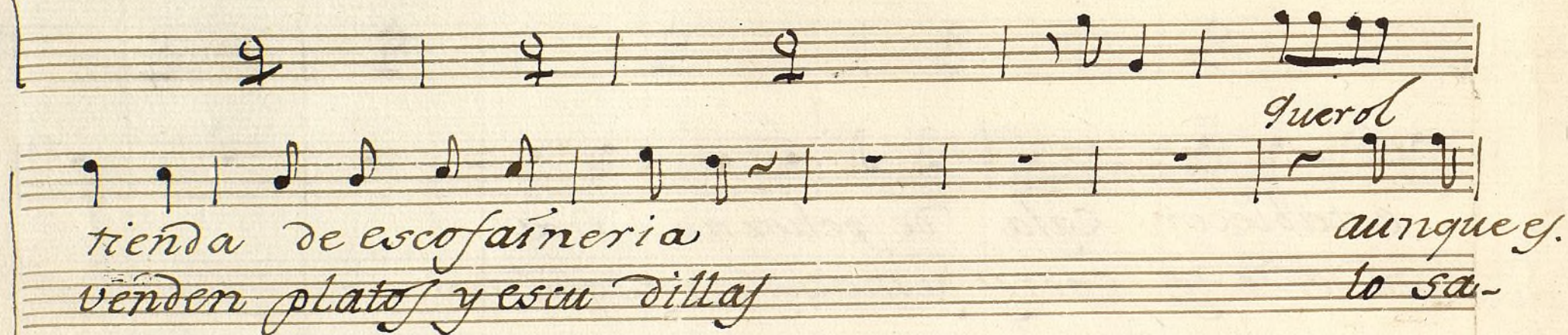
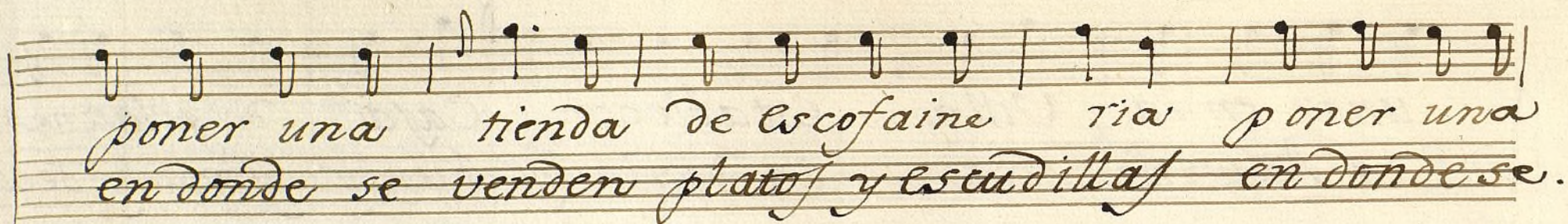
establecer casa de peluznerias  
en donde los burros y machos se esquilan



*Ad. ∞*  
tio Miguel otros tambien soli citan  
si sera una tienda la escafaine ria









*Alto*

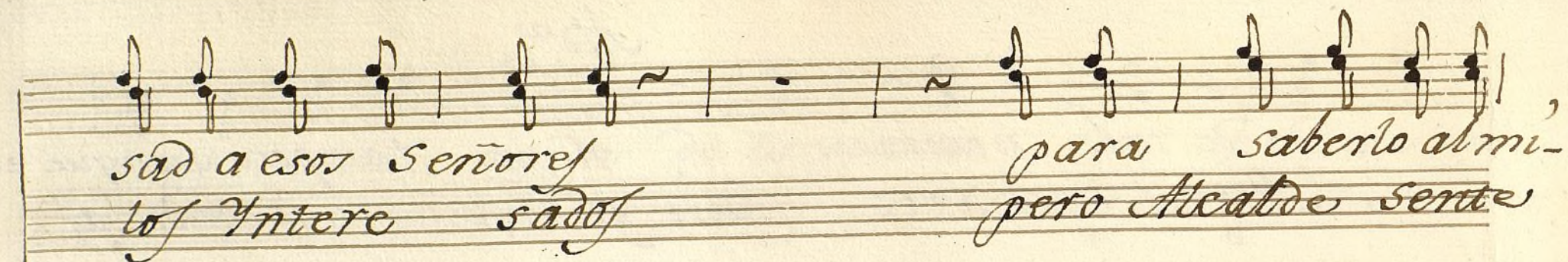
cuerdo de tal nombre. ni yo tampoco aunque e  
bes Miguel Cacharro (Qu.) yo no aunque aprendi las

visto el besugo de Napoles el  
Leyes ni aunque toco el organo ni yo


*los 2.*

para saberlo al momento abi-  
pero alcalde sentemonos q. e. entran






sad a esos Señores para saberlo al mi-  
 los Yntere sados pero Alcatde sente



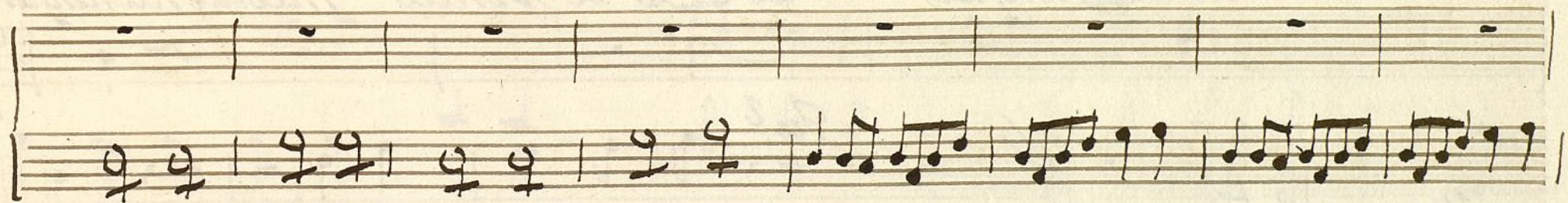
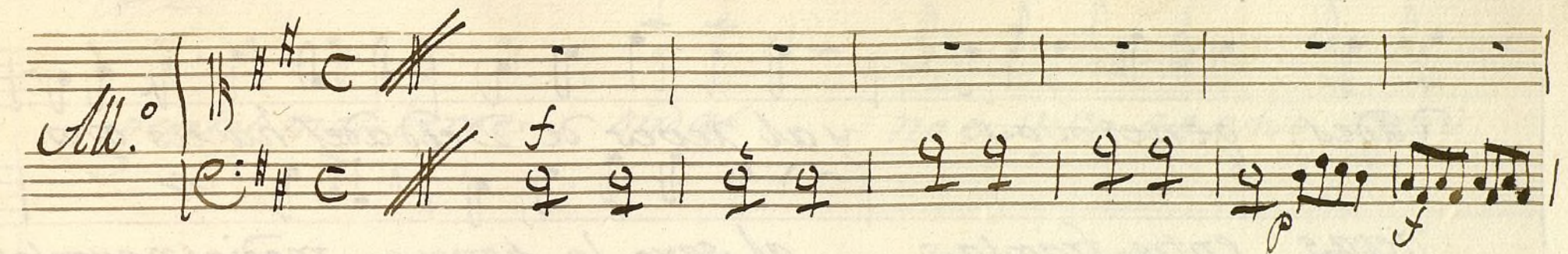
mento abi sad a esos se ñores abi sad a esos se  
 monos q. entran los Yntere sados q. entran



ñores. *Allegro.*







*Fad.º*  
*Pulp.º* tropa Peluque ril Heroes invictos que a  
tropa escofiete ril Matronas regias q.º des.

fuerza de Martirios y ti rones.      haceis de osos dei.  
pues de llevar por nada mucho      en lugar de esco-



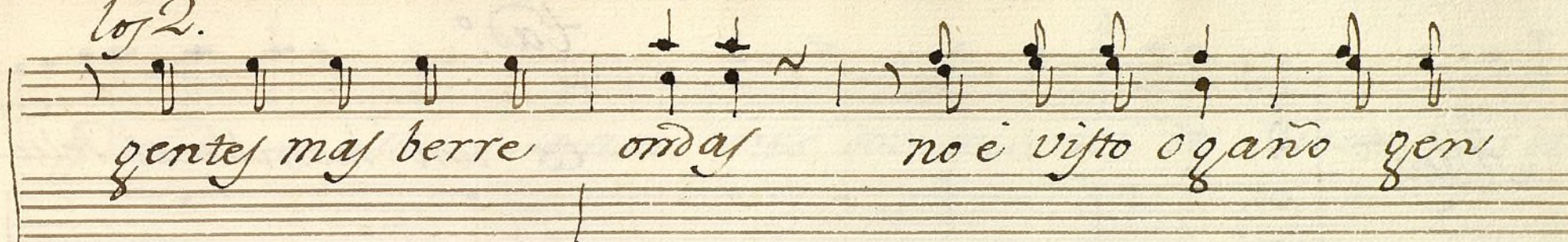
dades generosos. y al revés de Deidades haceis osos.  
fietas entre franjas al sexo le poneis medias naranjas.

*All. poco.*  $\frac{3}{4}$  *Qu.*  
Jesus q.e tropa de burros

$\frac{3}{4}$  *ff*  
*Ad. a*  
blancos Jesus que regua de mari machos



1<sup>o</sup> 2.





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

*1<sup>o</sup>*

es un hombre el Pelu-

quero

que se levanta tem prano

que se

y con la bol-

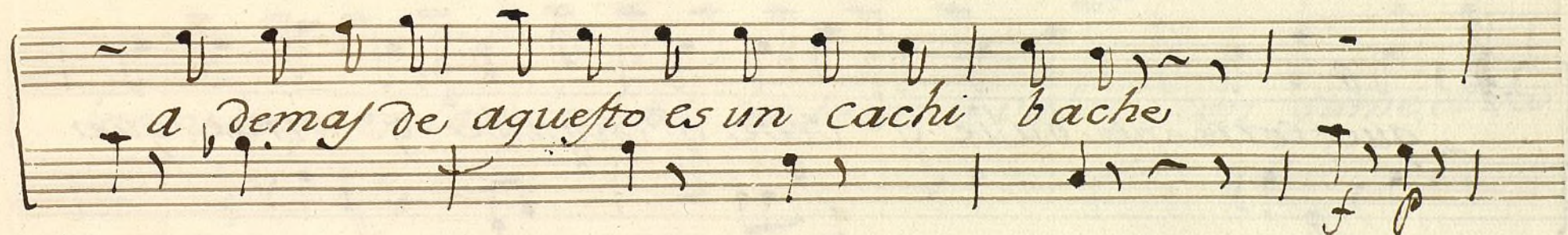
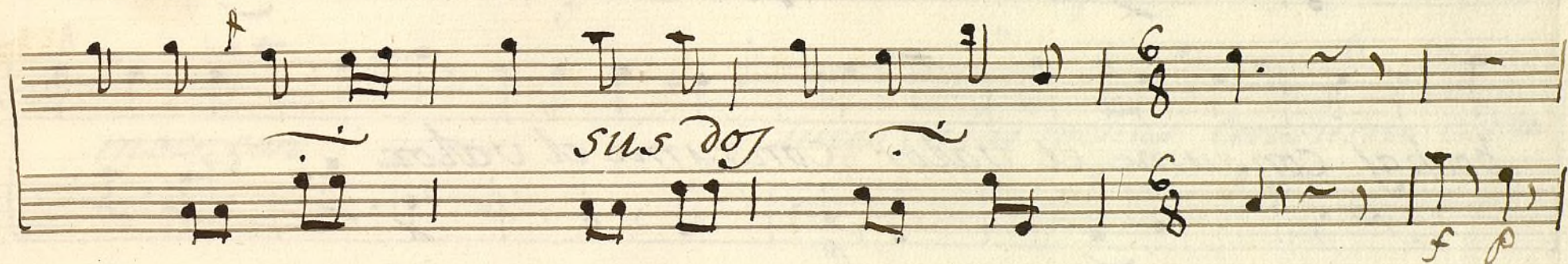
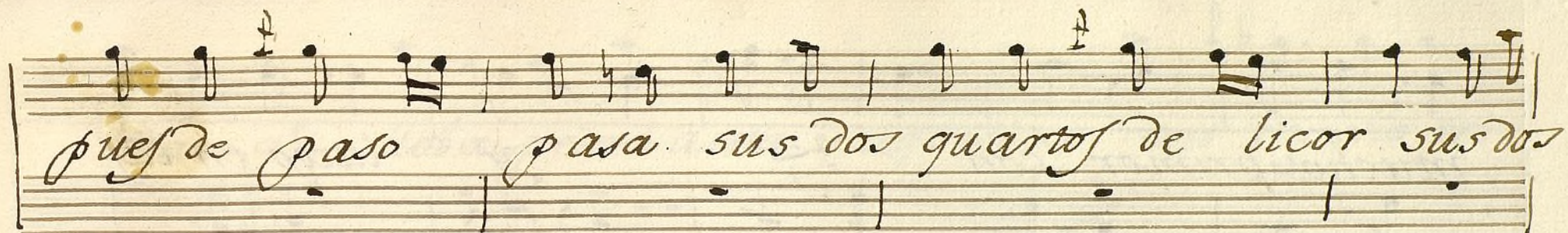
sa en la mano

sale fumando de casa

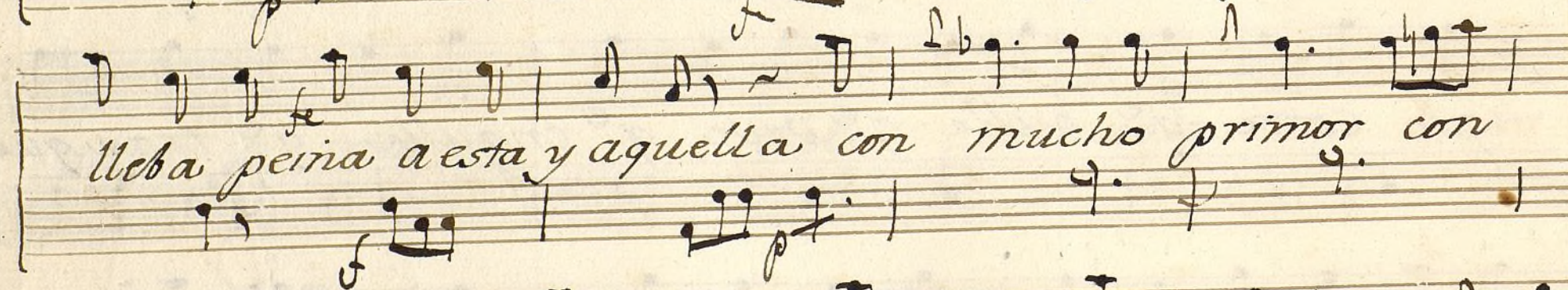
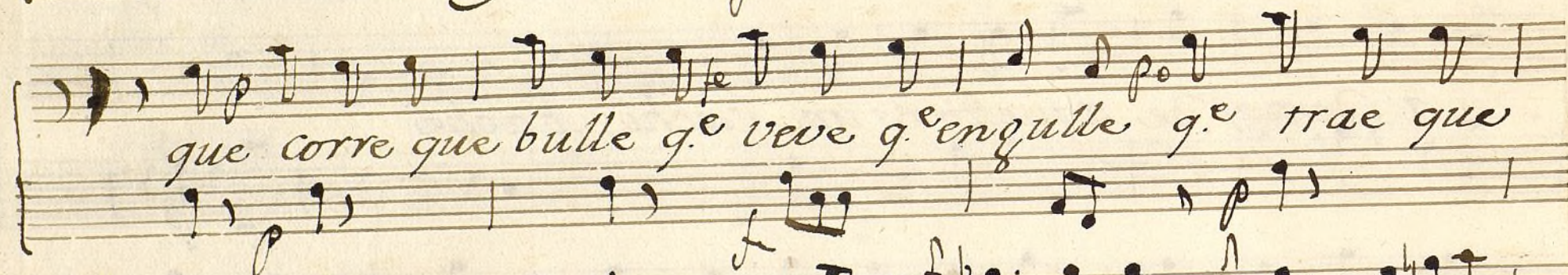
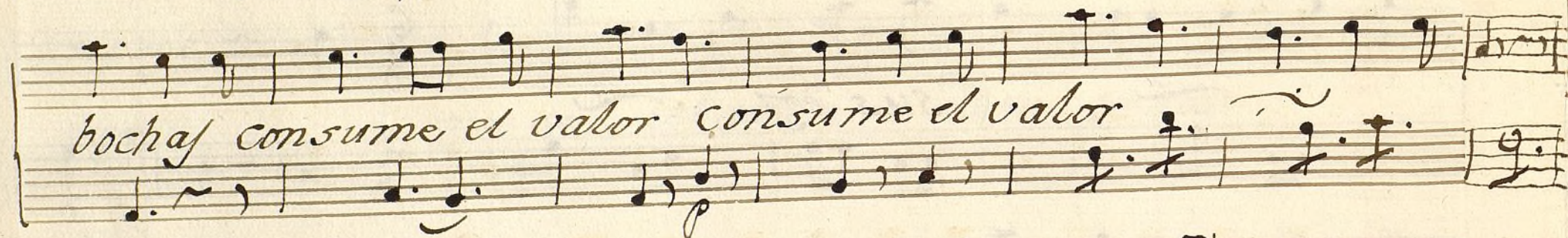
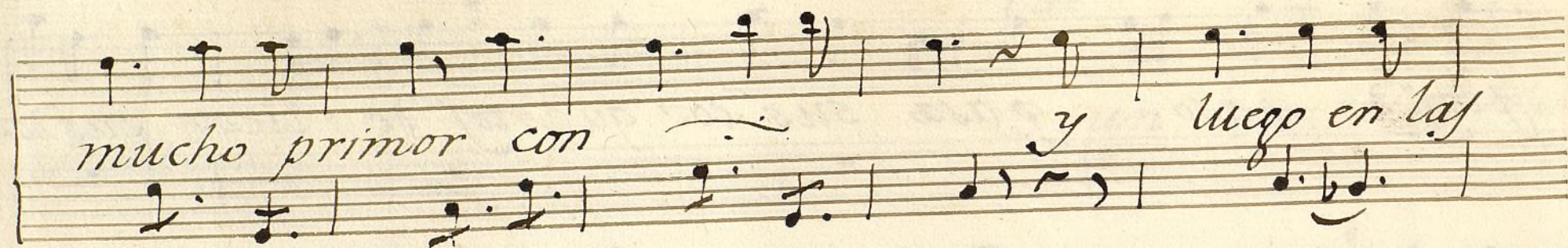
sale

y des-

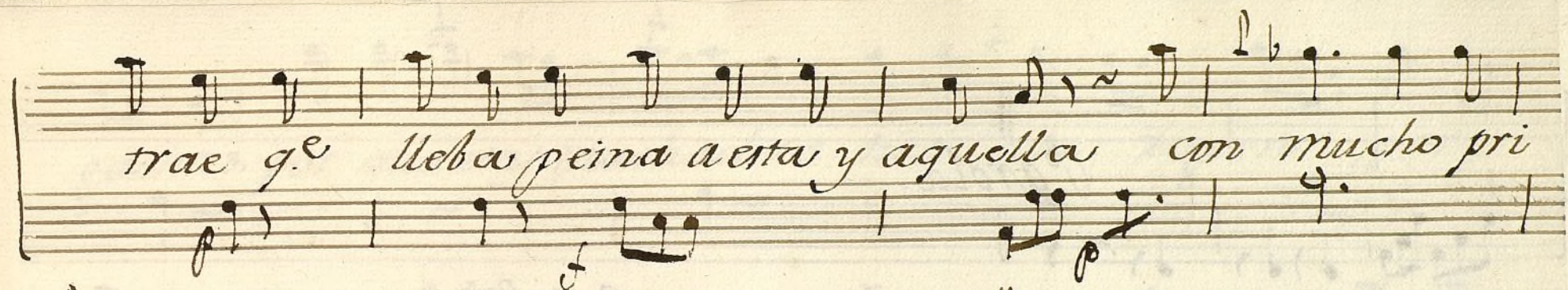




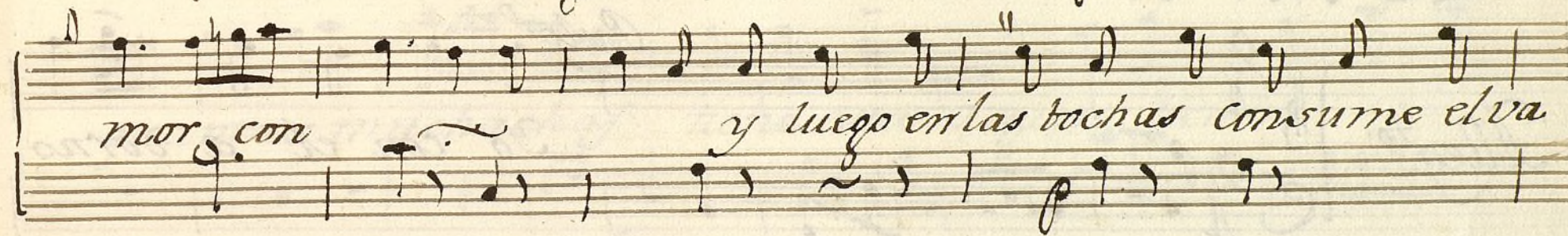








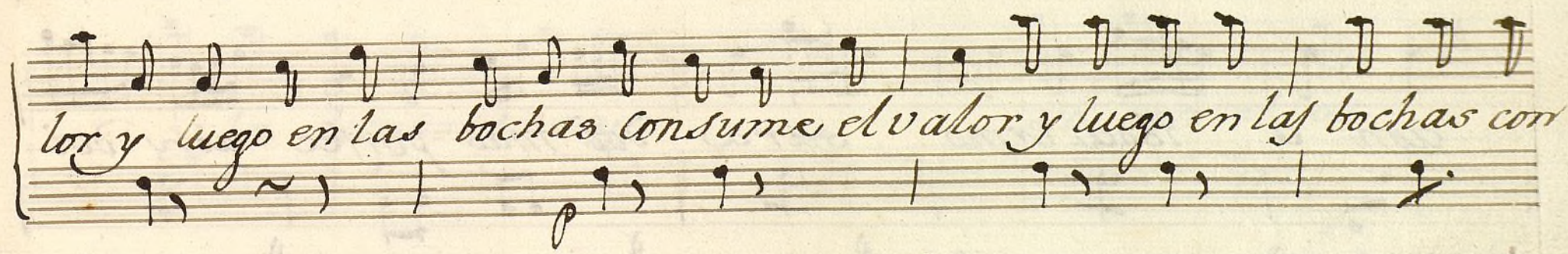
trae q.<sup>e</sup> lleva peina a esta y aquella con mucho pri



mor con y luego en las bochas consume el va



lor y luego en las bochas consume el valor con sume el va



lor y luego en las bochas consume el valor y luego en las bochas con



sume el valor con sume el valor



Parola.

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

*Pulp.<sup>o</sup>*

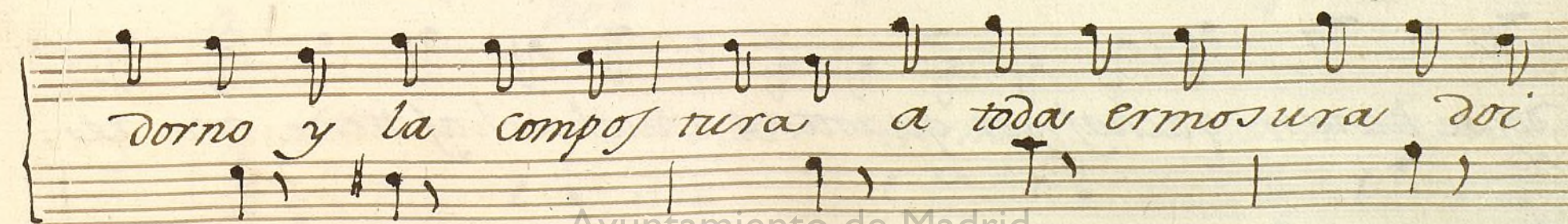
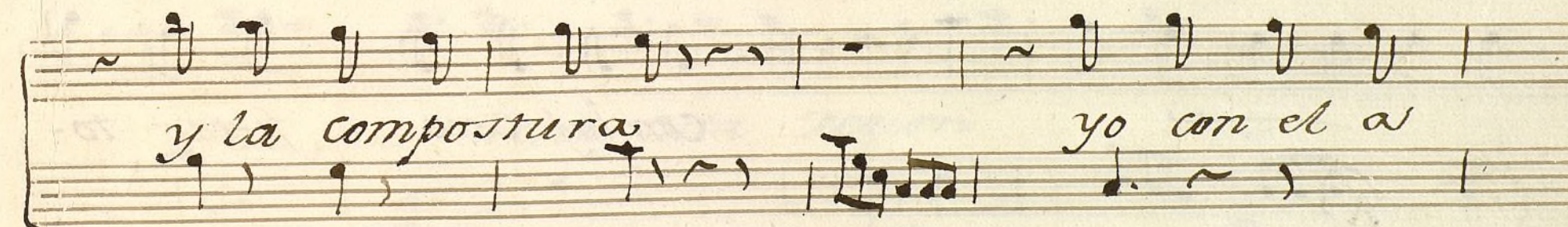
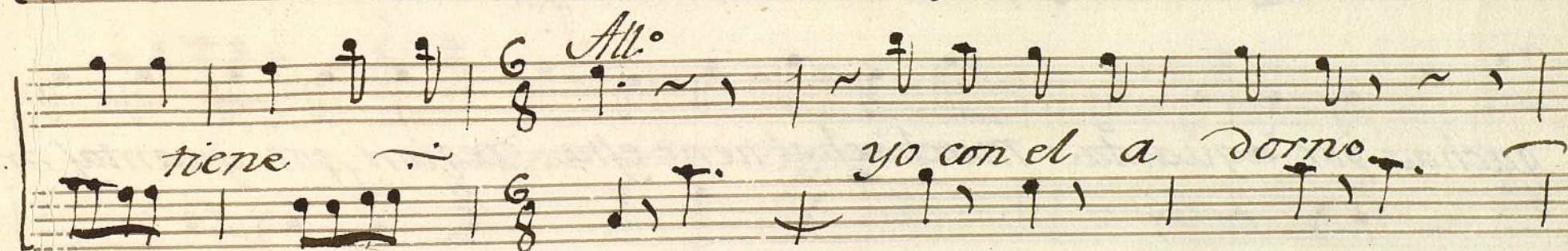
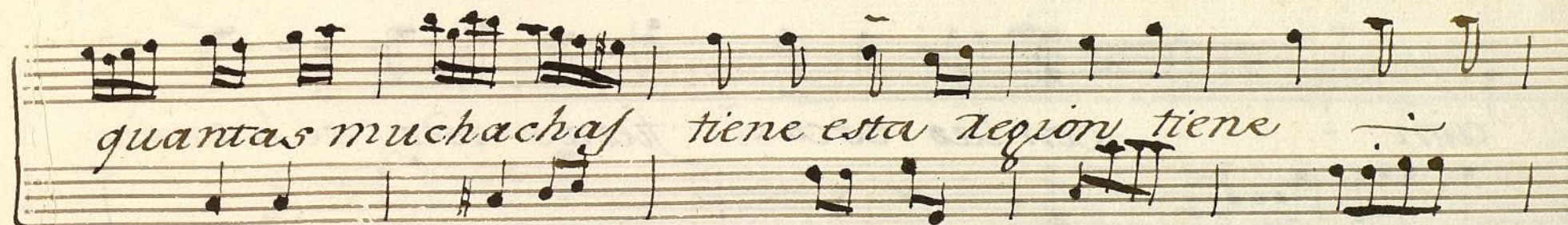
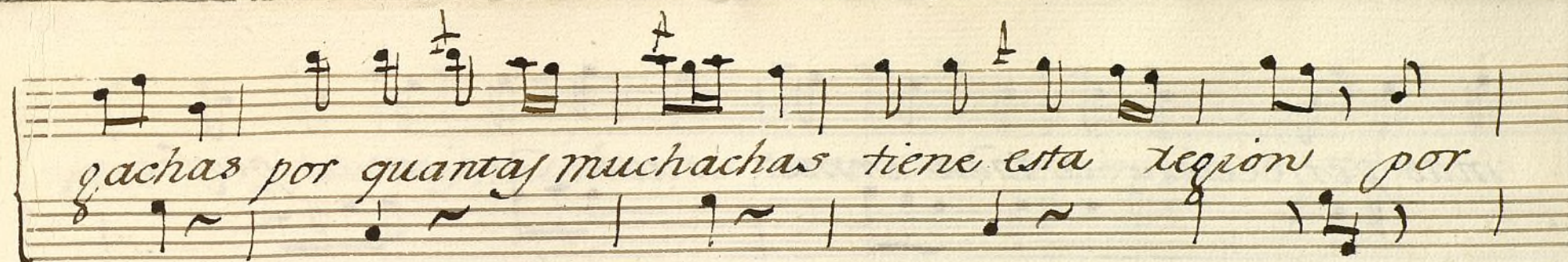
Yo con el a dorno

y la compos tura a toda ermo sura doi mas perfec.

cion a toda ermo sura doi mas perfec cion doi

mas con las esco fietas todos se haran



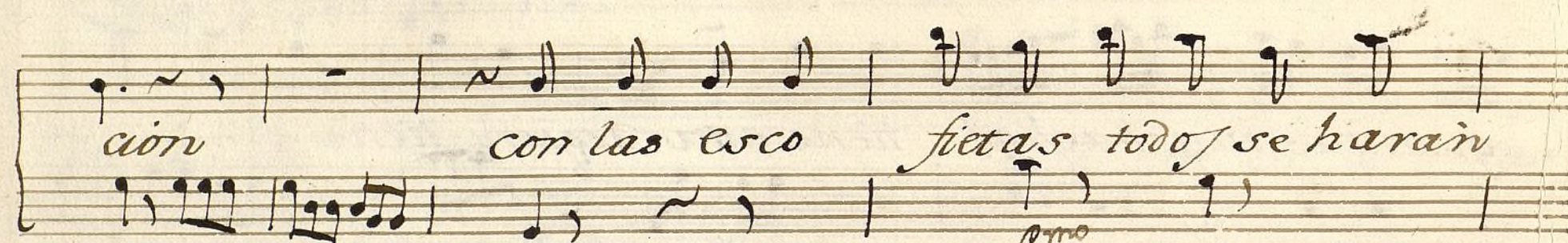






mas perfeccion a toda ermo

sura doi mas perfec-



cion

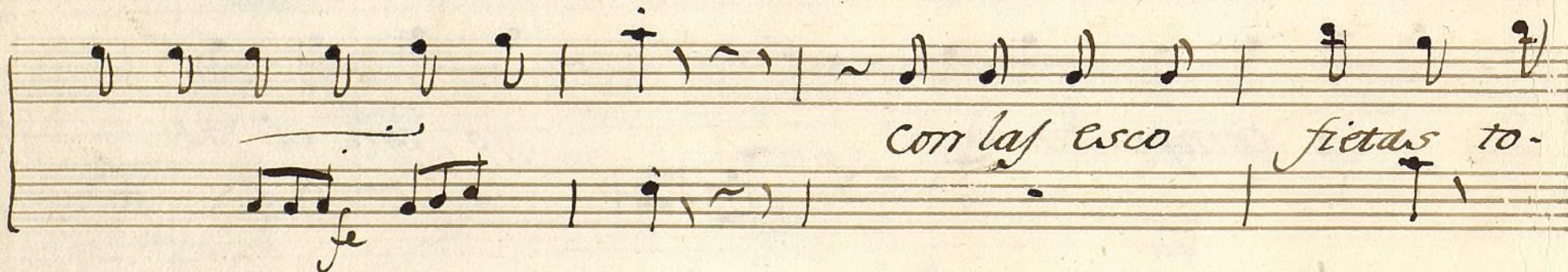
con las esco

fietas todo se haran

pero

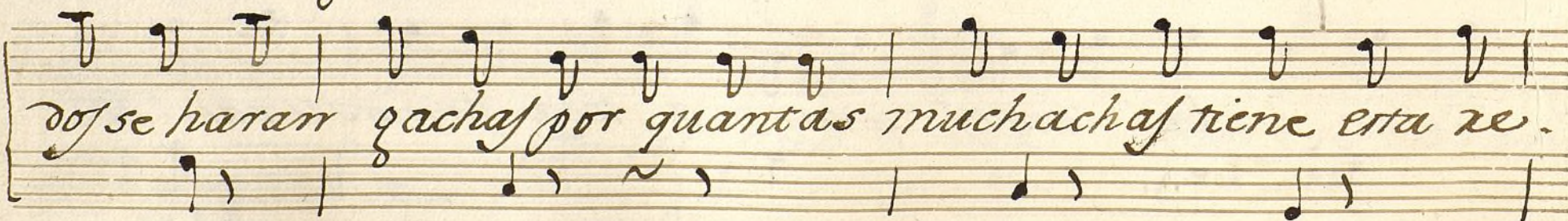


gachas por quantas muchachas tiene esta region por quantas mu.



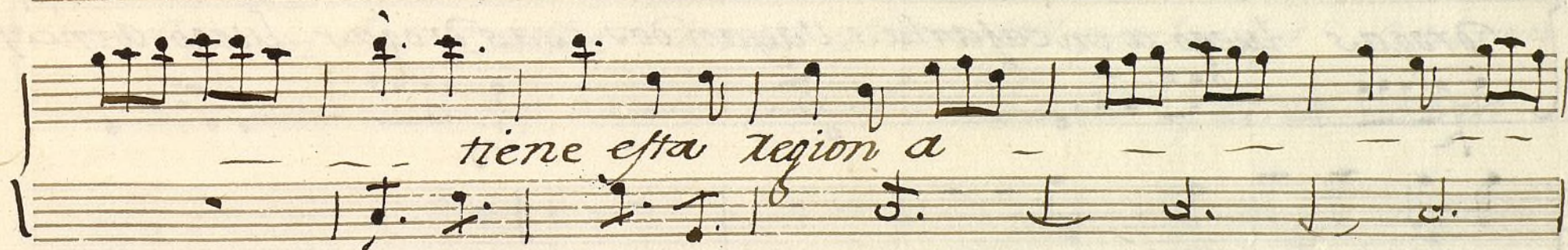
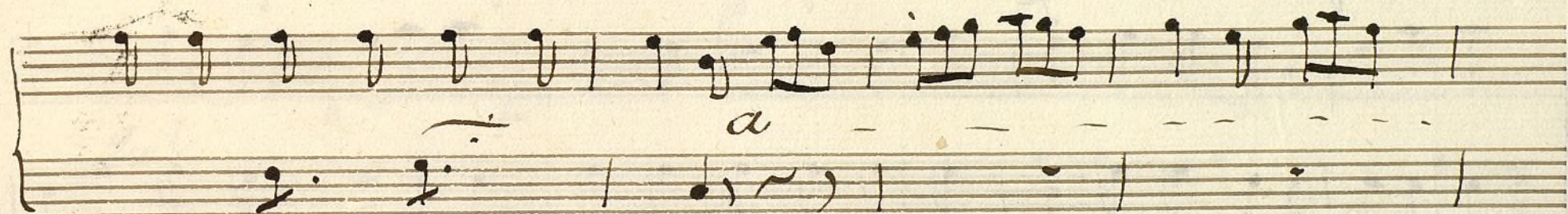
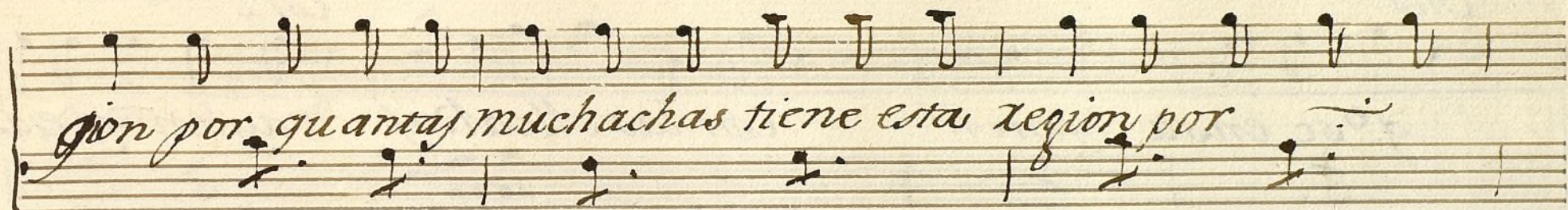
con las esco

fietas to-



do se haran gachas por quantas muchachas tiene esta re.







Ad.<sup>a</sup>

los 2

q.<sup>o</sup> se ensa yoren

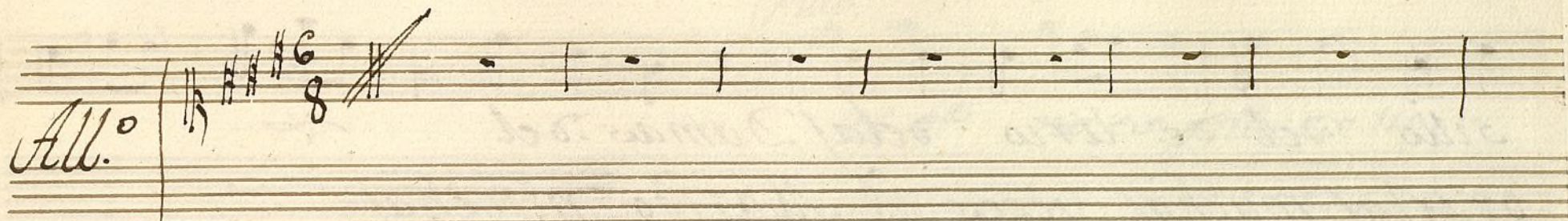
Con las Alcaaldas vayan dos esas

drogas luego a encasarlasy vayan dos esas drogas luego a encasarlasy

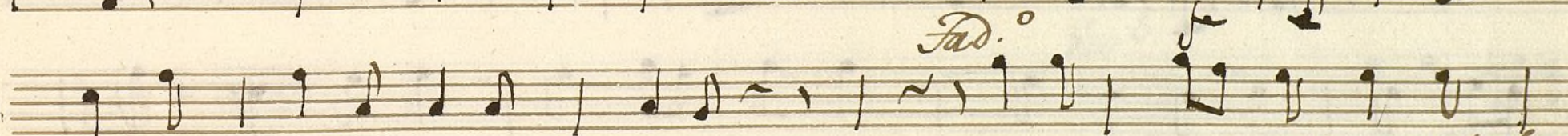
la

Parola.

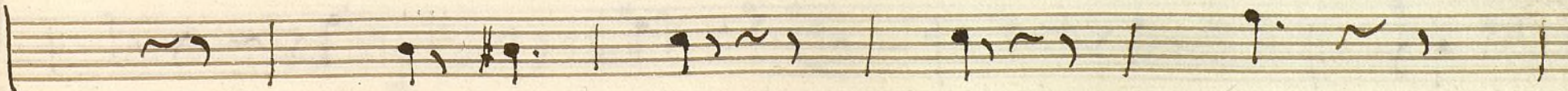




Que son las escofie teras q.<sup>e</sup> tantos perjuicios causan  
Que hara con las escofainas el rebaño fenne nino



9.<sup>o</sup> una esposa del bol  
el vender quiza por com





sillo del de lirio delas Damas del  
prarlas muchas veces al Matido muchas  
muchos Pelu-  
en que mayor  
queros sueltos dime q.e son en con ciso dime  
abi lencia tienen los Peluque rillos tienen



*Pulp.º*

el q.<sup>e</sup> no es pillo es tu.  
en saber dar un re

nante y el q.<sup>e</sup> no es tunante es pillo y el q.<sup>e</sup>  
cado a una Madama al oido a una

*Qu.<sup>ta</sup>*

Con q.<sup>e</sup> ganando agua  
todos aquellos pin



tanto fundaran fincas y casas fundaran  
gafos de que sirben en substancia de que

*Fid.º*

no por que lo q.<sup>º</sup> aqui adquieren lo ban a gay.  
de llenar tan solamente todo el pueblo

tar a francia lo  
de fantasmas todo



*Alto. a*

*estos viven arie glados  
tendra mas abili dades*

*O entre vicios perniciosos O entre  
la Mujer q.ª ba peinada la*

*Pulp.º*

*por falta de eso discurre q.ª de seche el Diablo  
las Mujeres q.ª se peinan no ande saber hacer*





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

*nada no an*

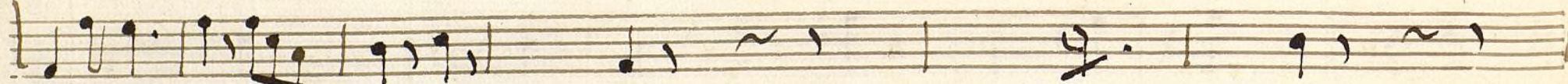


*tad.<sup>o</sup>*

*Pulp.<sup>o</sup>*

*taimada modesta*

*Pelucabro*



*loj 2.*

*ella*

*el*

*mista*

*me las pagarás*

*me las*

*me*





los 2

ella

me las paga ras al arma oficialas venidme ayu  
 colegas venidme a venr.

ad.

al arma of.  
 al arma co.

dar al  
 gar venid a vengar

ve.

cigles venidme ayudar venidme ayu dar ve.  
 legas venidme a vengar venidme a ven gar ve

Pulp. y ad.

des~

pidme ayudar  
 nidme a vengar



p a c i o y c a l l a o      d e s p a c i o      y e n m a c h o s y  
 q.<sup>e</sup> l a s A l c a l

m a c h a y a y a o t r a v e z p a r z      c h i t i t o q.<sup>e</sup> e s      j u s t o q.<sup>e</sup> e s.  
 d e s a s b i e n e n a g u i y a      c h i t i t o q u e e s

j u s t o      s i l e n c i o      s i l e n c i o      g u a r d a d

j u s t o      s i l e n c i o      g u a r d a d

j u s t o      s i      c h i t i t o q u e e s



Handwritten musical score on ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests) and dynamic markings. The lyrics are written in a cursive script across the staves.

*Justo silencio guardad chitito q<sup>ue</sup> es justo silencio guar*

*dad chitito q<sup>ue</sup> es justo silencio guardad silencio guar*



Handwritten musical score for five staves. The first four staves end with a double bar line and a diagonal slash. The fifth staff continues the melody.

*Allegro.*

*Parola.*

*dad*

*Quel. Ad. 2<sup>a</sup>*

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

Handwritten musical notation for a 2/4 time signature, showing a treble clef with a key signature of two sharps (F# and C#).

*Ya podéis marchar al*

*punto con vuestro oficio a otra parte*

*por que*



por dos mil razones sois aqui persuadi ciales sois a  
qui donde iremos donde i  
remos donde el estado y caracter preci-

*Pulp.*  
*Fud.*  
*Ad.*  
*Qu.*



se a muchas Mujeres usar de estos dispa ra-

Pulp.º tes. y con una tira nilla conclu yamos el pa-

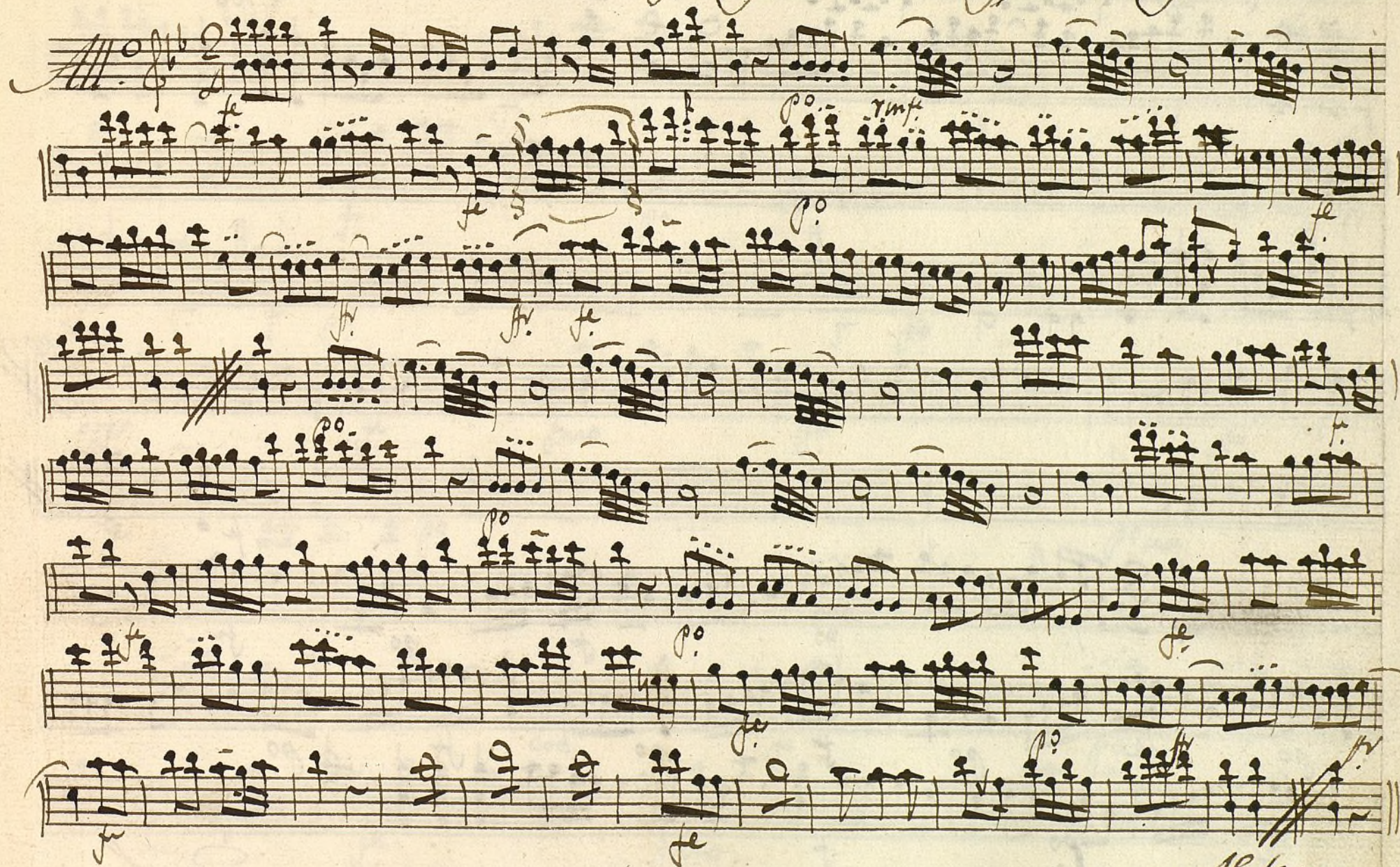
todos sage

y con una tira nilla concluyamos el pasage.



Violin 1<sup>o</sup> Ton.<sup>a</sup> a 1<sup>o</sup> Los Oficios Despreciados

Mus 147-10



Allegro



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

*Allegro* 

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

*Parola*



Handwritten musical score for "Parola" by Antonio Vivaldi. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte), "p" (piano), "cres." (crescendo), and "dim." (diminuendo). The word "Parola" is written in a large, decorative script at the bottom of the page. The manuscript is on aged, slightly yellowed paper.

Aroca.







Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *pp*, *f*, *ppp*, and *fmo*. There are also performance instructions like *Alf Parr.* and *tres mas*. The score concludes with a double bar line and a repeat sign.

*Al segno*

*Parola*



Handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first system begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. The second system begins with *All.<sup>o</sup>* and a 3/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings including *p<sup>o</sup>*, *f<sup>e</sup>*, *Piano*, and *arco*. The manuscript is written in dark ink on aged paper.



Handwritten musical score on a single page, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Je af.* (Allegro) at the beginning of the first staff.
- p<sup>o</sup>* (piano) marking on the second staff.
- p<sup>o</sup>* (piano) marking on the fourth staff.
- Allegro* marking on the fifth staff.
- Allegro* marking on the sixth staff.
- p<sup>o</sup>* (piano) marking on the seventh staff.
- A double bar line followed by *Allegro* on the fourth staff.

The music is written in a single system across the ten staves. The notation is in a historical style, likely from the 18th or 19th century.



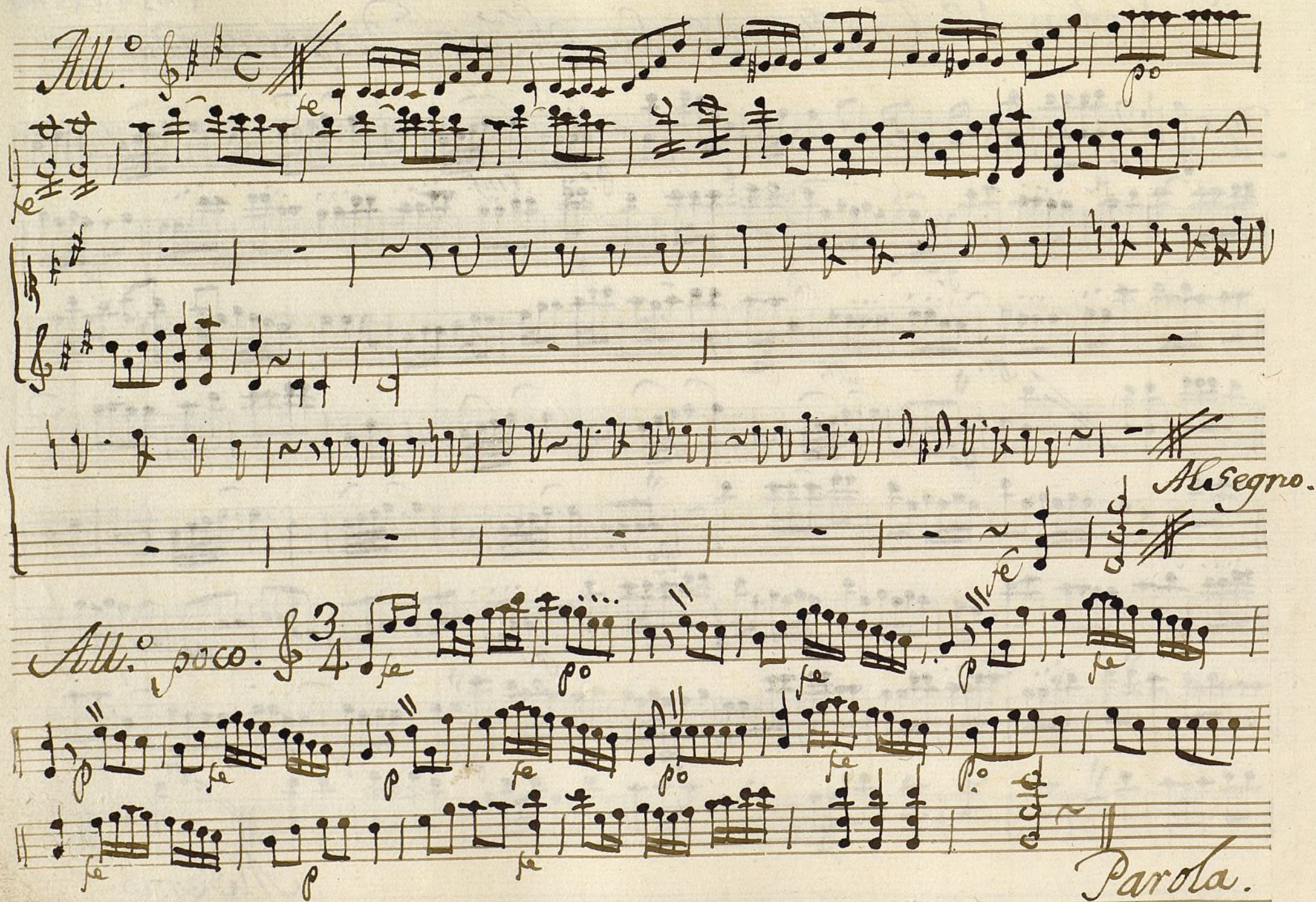





Violin 1.<sup>o</sup> Con.<sup>a</sup> a 4.<sup>o</sup> Los Oficios Despreciados. Mus 147-10

A handwritten musical score on aged paper, featuring eight staves of music. The notation is dense, primarily consisting of sixteenth-note runs and chords. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various dynamic markings such as *ff* (fortissimo), *p* (piano), and *fr.* (forzando). There are also slurs and accents throughout. The handwriting is in dark ink, and the paper shows signs of age and wear. The piece concludes with a double bar line and a fermata on the final note of the eighth staff.



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

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

*Allegro.*

*Parola.*



*Alleg.<sup>ro</sup>* 2/4


*p* *f* *p* *f* *cresc.* *p* *f* *cresc.* *f* *dim.*

*Parola.*



Handwritten musical score for the piece "Parola" by Antonio Vivaldi. The score is written on ten staves. The first staff begins with the tempo marking "Alleg. to" and a 2/4 time signature. The music is written in treble clef. Dynamics include *po* (piano), *fe* (forte), *cres* (crescendo), and *fmo* (finito). The tempo changes to "Allegro poco" at the beginning of the eighth staff. The piece concludes with a double bar line and the word "Parola" written in a large, elegant script. The manuscript is on aged, slightly discolored paper.



*All.*   
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Allegro*  
*Parola.*



*All.<sup>o</sup>*  $\text{2/4}$  *f* *p* *f* *p*

*tirana.* *All.<sup>o</sup>*  $\text{3/8}$  *p*

*3 Punt.<sup>do</sup>* *f* *p*

*arco* *p*



1 *e ayai.*

*p.*

*fe*

*fe*

*Al Segno*

2 *All.*

*p.*







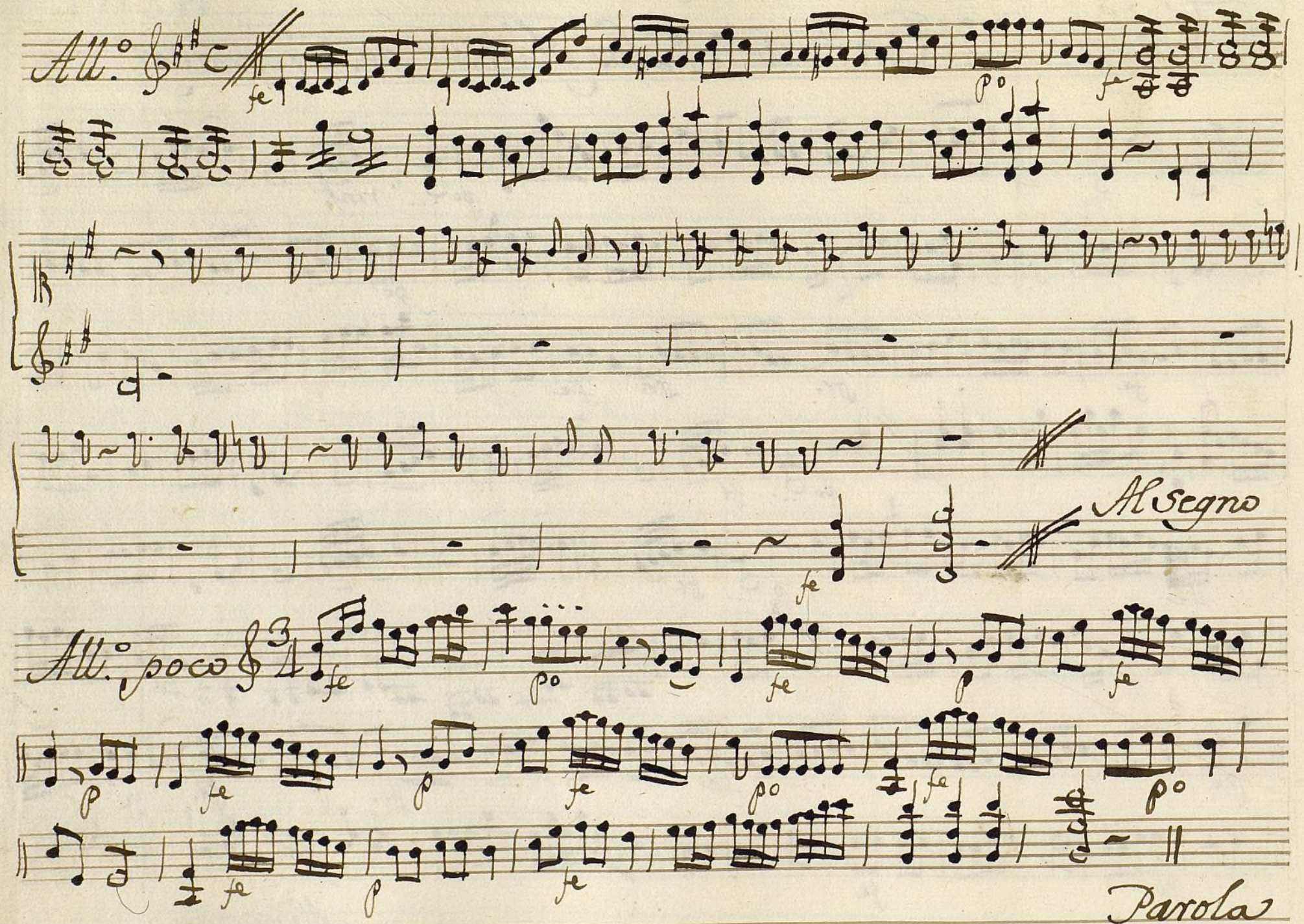
Violín 2.º <sup>t</sup> Con.<sup>a</sup> a 4.º Los Oficios despreciados. Mus 147-10

Mus 147-10

Handwritten musical score for a piece titled "Alleg. to". The score is written on ten staves in 2/4 time, with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and dynamic markings such as *p* (piano), *fr.* (forzando), and *fe* (f marcato). The notation includes various articulations, slurs, and a repeat sign. The piece concludes with a double bar line and a fermata.

Allegro.



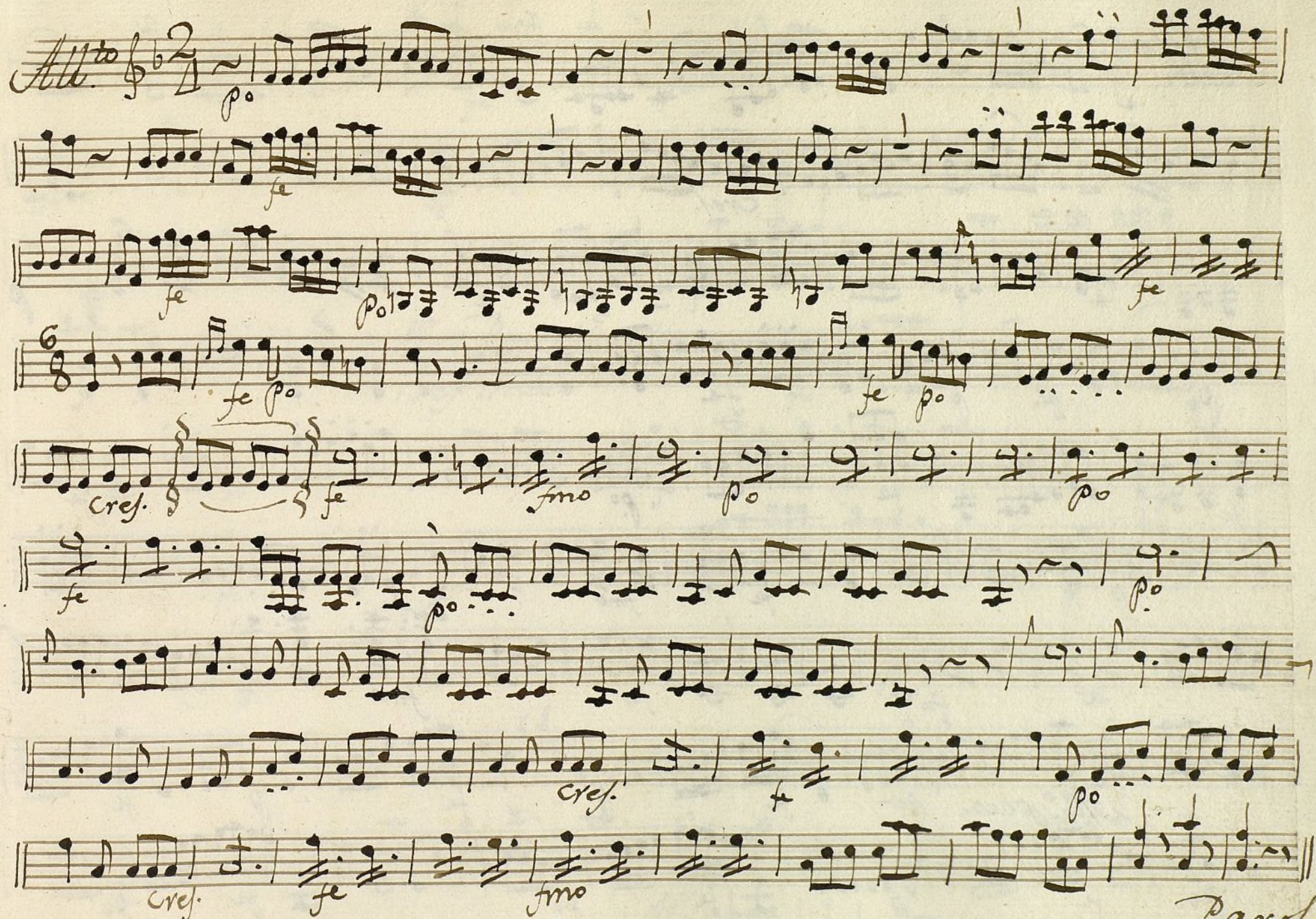
*All.<sup>o</sup>* 

*Allegro*

*Allegro poco*

*Parola*



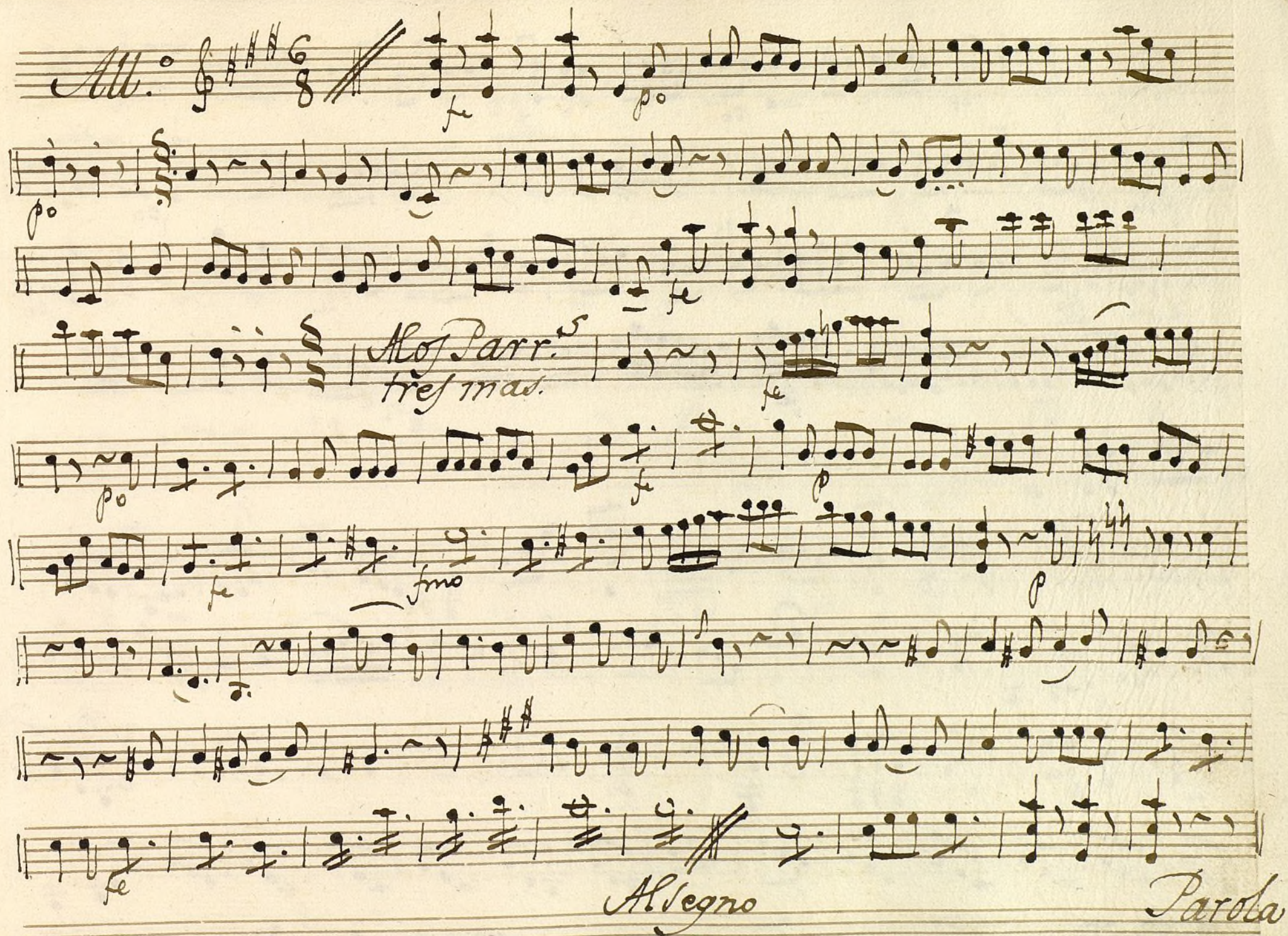
*All.<sup>to</sup>* 

*Parola.*



Handwritten musical score for a piece titled "Parola." The score is written on ten staves in brown ink. It begins with the tempo marking "All. to" and a 2/4 time signature. The music features various dynamics including "ff.", "cres.", "p.", "fe", "fmo", and "All. poco." at the end. The piece concludes with a double bar line and the word "Parola." written in a large, decorative script.



*All.* 

*Mos. Parr.<sup>5</sup>*  
*tres mas.*

*Allegro*

*Parola*

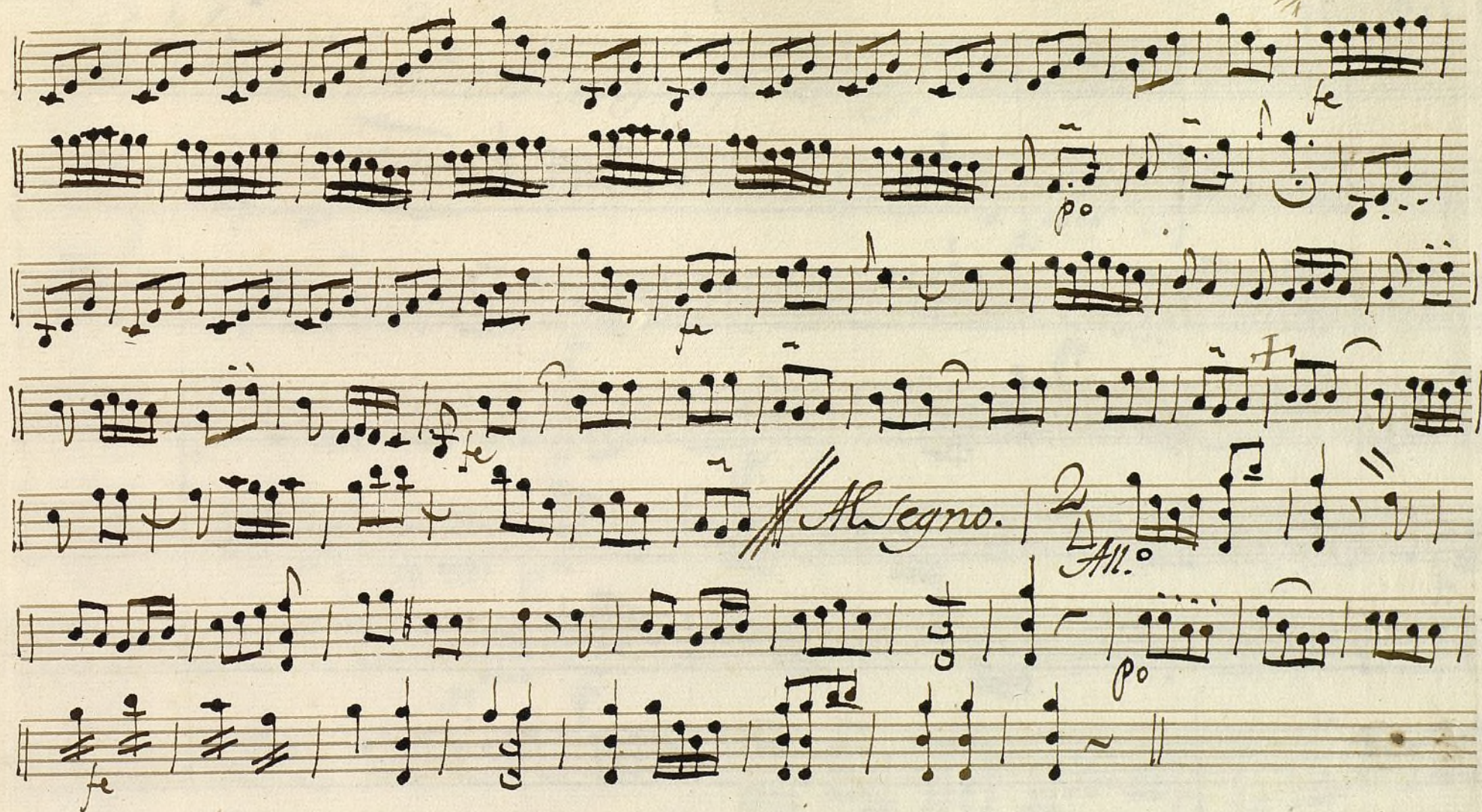


A handwritten musical score on aged paper, consisting of four staves. The first staff begins with the tempo marking 'All.' in a cursive hand, followed by a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a fluid, cursive style. The first staff contains several measures of music, including a measure with a 'p' (piano) dynamic marking. The second staff continues the melody, with a 'p' marking at the beginning and a 'f' (forte) marking later. The third staff features a 'p' marking at the start and a 'f' marking further along. The fourth staff concludes the piece with a 'f' marking. The notation includes various note values, rests, and slurs, all written in dark ink. The paper shows signs of age, with some discoloration and wear along the edges.

Handwritten musical score for a piece titled "tirana" by All.º. The score is written on five staves. The first staff begins with a treble clef and a 3/8 time signature. The music is written in a single melodic line. The second staff continues the melody, featuring a variety of note values and rests. The third staff shows a change in dynamics, with a forte (f) marking. The fourth staff includes a section marked "Pura" with a 3/8 time signature. The fifth staff concludes the piece with a final cadence. The handwriting is in a cursive style, and the paper shows signs of age.

Ayuntamiento de Madrid









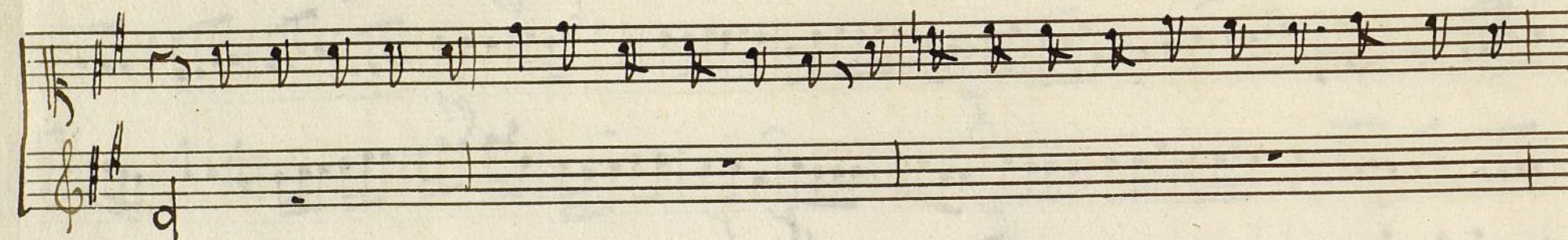
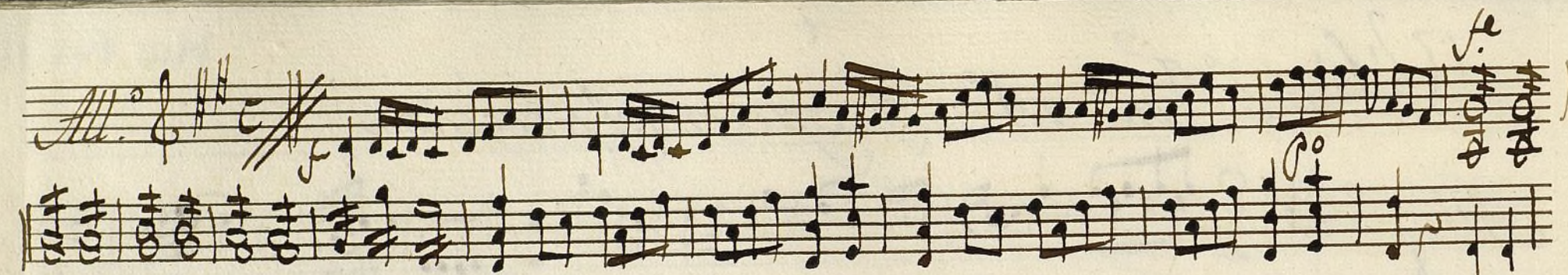


*Vclln 2.<sup>o</sup> Ton.<sup>a</sup> alt. Los oficios del precador*

*Alleg.<sup>o</sup>*  $\text{2/4}$

*Al' seg. no.*





Parola



*Alleg.<sup>ro</sup>*

The musical score consists of ten staves of handwritten notation. The first staff is marked *Alleg.<sup>ro</sup>* and begins with a treble clef. The music is written in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *p<sup>o</sup>* marking. The second staff has a *p<sup>o</sup>* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *cresc.* marking. The sixth staff has a *f* marking. The seventh staff has a *p<sup>o</sup>* marking. The eighth staff has a *cresc.* marking. The ninth staff has a *f* marking. The tenth staff has a *Parola* marking.



Handwritten musical score for the piece "Parola" by Ludwig van Beethoven. The score is written on ten staves. The first staff begins with the tempo marking "Alleg.<sup>ro</sup>" and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *ff* (fortissimo), *cref.* (crescendo), *p* (piano), *f* (forte), and *mo* (molto). A tempo change to "All.<sup>o</sup> poco." (Allegretto poco) is indicated on the eighth staff. The piece concludes with the word "Parola." written in a large, elegant script on the final staff. The manuscript is held by the Ayuntamiento de Madrid.







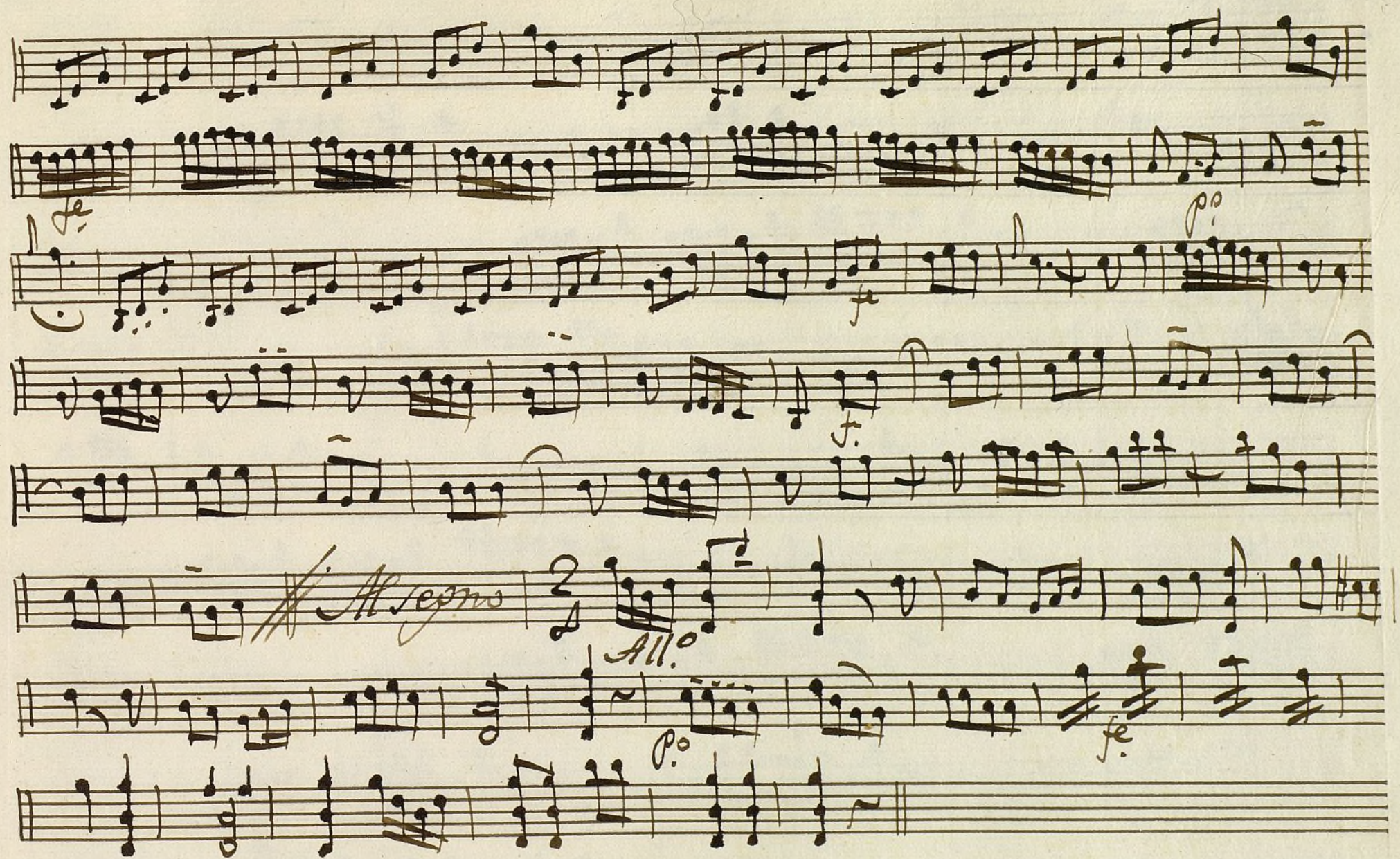
*All.*  $\text{2/4}$   $\text{p}^{\circ}$   $\text{f}$

*All.* *Trana*  $\text{3/8}$   $\text{p}^{\circ}$   $\text{f}$

*Pum*  $\text{3/8}$   $\text{p}^{\circ}$   $\text{f}$

*Arco*  $\text{p}^{\circ}$









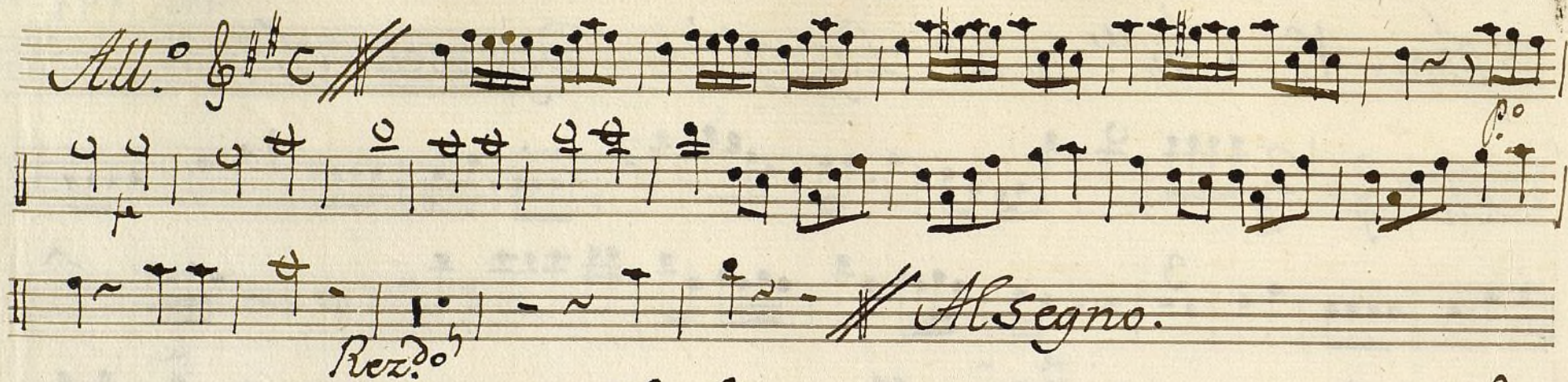



*Oboe 1.º Ton.ª a 1.º Los Oficiales Despreciados.*


*All.º*

*Al Segno.*



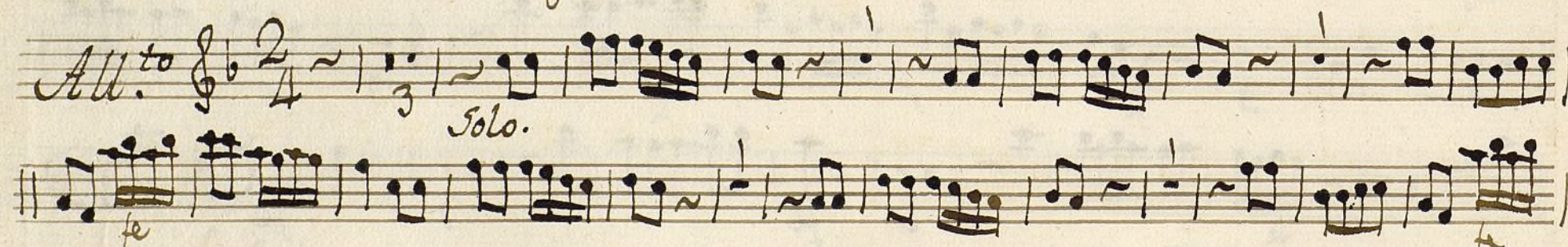
*All.<sup>o</sup>*  $\text{G}^{\sharp} \text{C}$  


*Rez.<sup>do</sup>* 


*Allegro.* 

*All.<sup>o</sup> poco.*  $\text{G}^{\sharp} \text{C}$  

*Parola.* 

*All.<sup>to</sup>*  $\text{G}^{\sharp} \text{C}$  

*Solo.* 

*fmo* 



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Parola.* is written in a large, decorative script on the third staff. The tempo marking *All.to* appears on the fourth staff, and *All.o* appears on the ninth staff. The score is written in a historical style with a single treble clef and a key signature of one sharp (F#).



Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

The first system of music concludes with the word *Parola.*

The second system begins with the tempo marking *All.* and a time signature of 6/8. It includes the lyrics *tres mas* and *alos Parr.*

The third system concludes with the tempo marking *Allegro*.

The fourth system begins with the word *Parola.*

The fifth system begins with the tempo marking *All.* and a time signature of 2/4.

The score is written in a cursive, handwritten style on aged paper.



*Tirana.*

Flautin

All.

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

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

*Allegro.*

2

All.<sup>o</sup>

Avuntamiento de Madrid







*Oboe 2.<sup>o</sup> Ton.<sup>a</sup> A. Los oficios Despreciados*

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

*Al Segno*



*All.<sup>o</sup>*  $\text{G}\sharp\text{C}$   $\text{f}$   $\text{p}$

*Rez.<sup>do</sup>* *Allegro.*

*All.<sup>o</sup> poco.*  $\frac{3}{4}$   $\text{f}$

*Parola.*

*All.<sup>to</sup>*  $\frac{2}{4}$   $\frac{3}{4}$  *solo*  $\text{f}$  *fmo*  $\frac{6}{8}$



*fmo* *Parola.*

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

*fmo* *fmo* *All.to*

*Parola.*



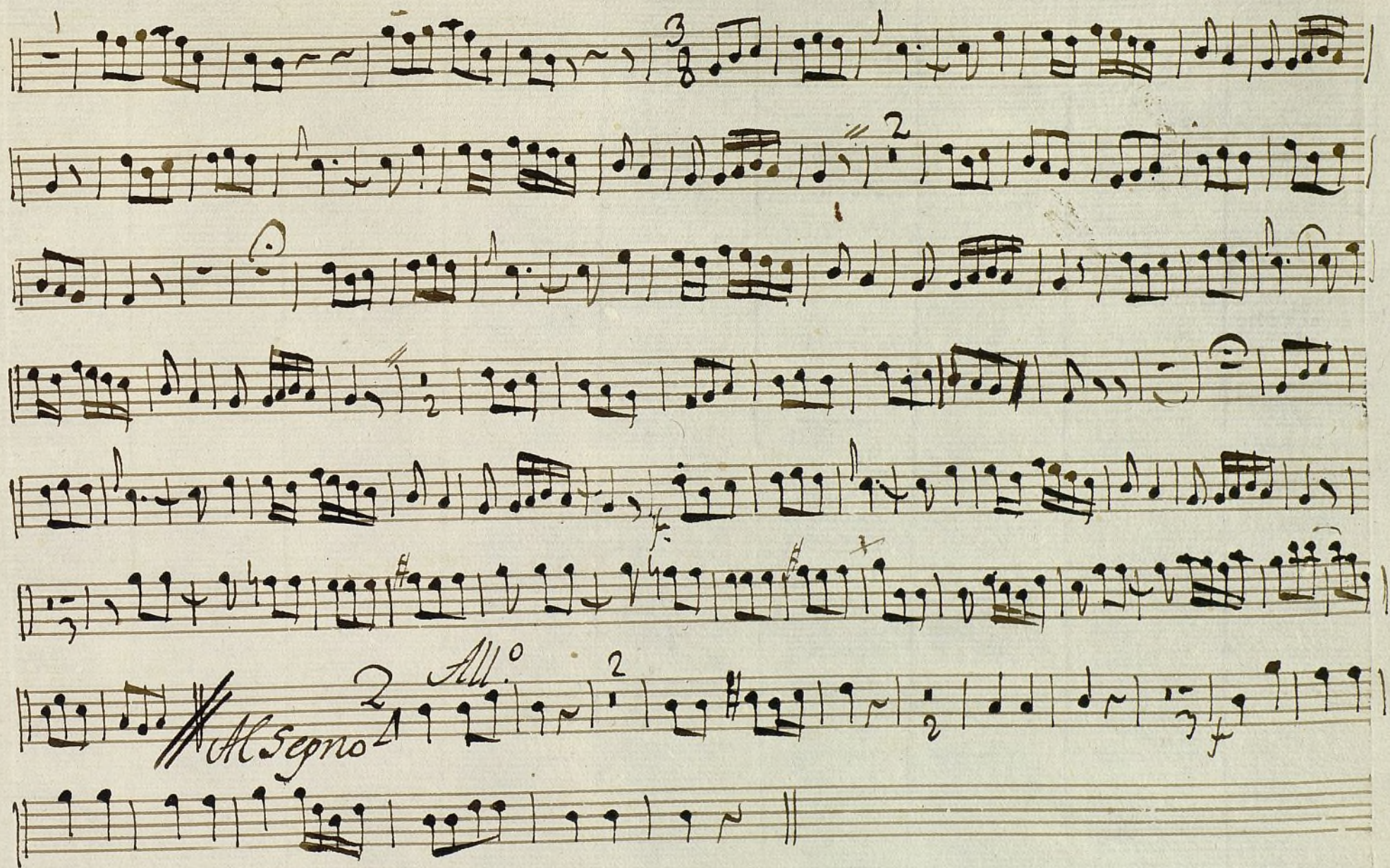
*All.<sup>o</sup>*  $\text{G major}$   $\frac{6}{8}$  *Moz. Parr.<sup>te</sup>*  
*tres mas.* *f* *fmo*

*Allegro.* *Parola.*

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

*All.<sup>o</sup>*  $\text{G major}$   $\frac{3}{8}$  *f* *2* *6* *3*






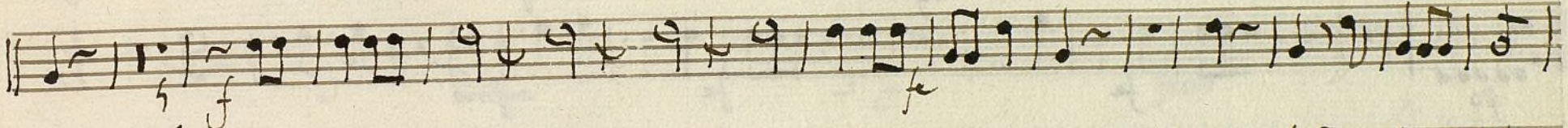
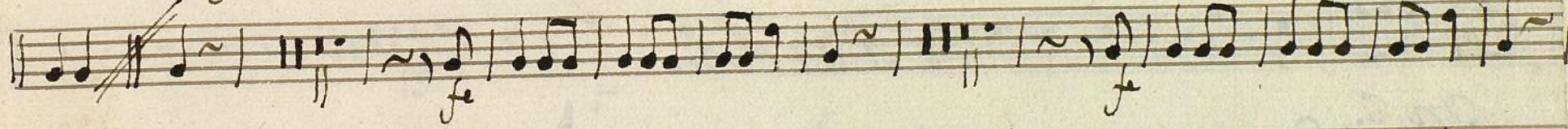
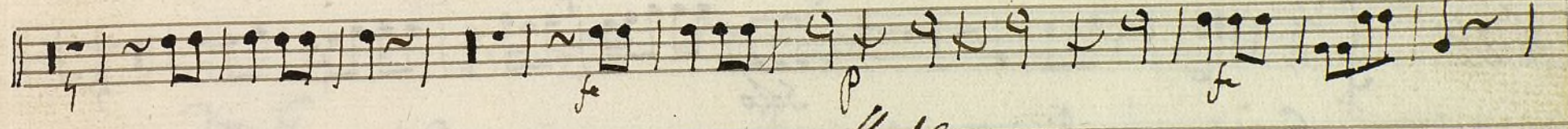



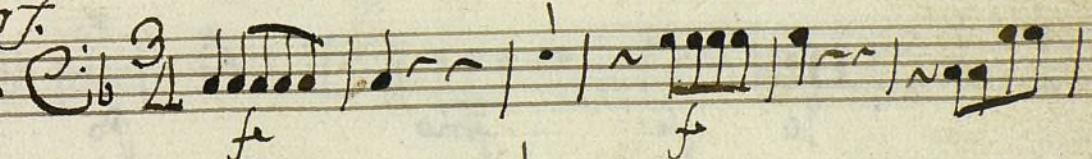
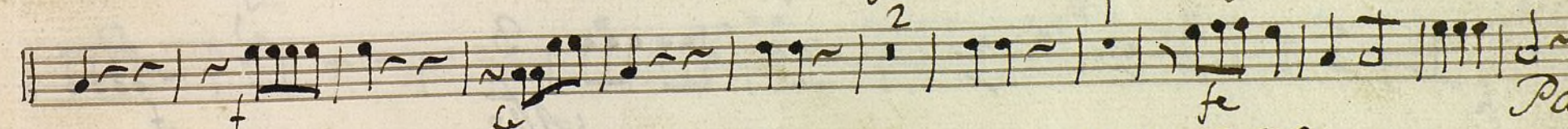

Ayuntamiento de Madrid

12000 55207



*t'*  
Trompa 1.<sup>a</sup> Ton<sup>a</sup> a 4.<sup>o</sup> Los oficios Despreciados

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


*All.<sup>o</sup> Rec.<sup>o</sup> Tace.* *Inf.* *All. poco.*   
  
*All.<sup>to</sup>* 

*Parola*



Handwritten musical score for a vocal or instrumental piece, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as *fe*, *fmo*, *p*, and *po*. The piece concludes with the word *Parola.* written in a cursive hand.

Handwritten musical score for a second piece, consisting of seven staves. It begins with the tempo marking *Alto* and the time signature  $\frac{2}{4}$ . The notation includes various note values, rests, and dynamic markings such as *Solo*, *f*, *fmo*, *po*, and *f*. The piece concludes with the word *Parola.* written in a cursive hand.



*All.<sup>o</sup>*  $\text{C}:\sharp\sharp\frac{6}{8}$  *fres mas*  
*alos Parr.<sup>o</sup>* *Al Segno*  
*Parola.*  
*All.<sup>o</sup>* *In G.*  $\text{C}:\sharp\frac{2}{4}$



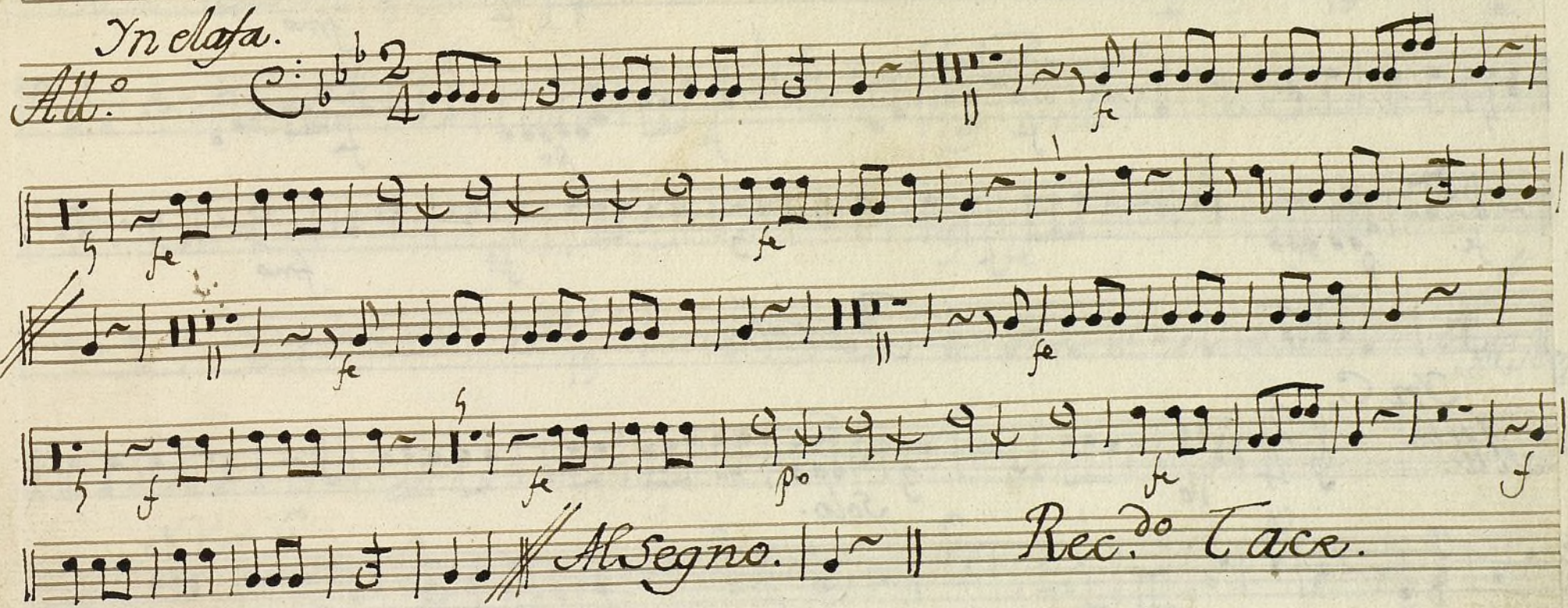
*tirana.*

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

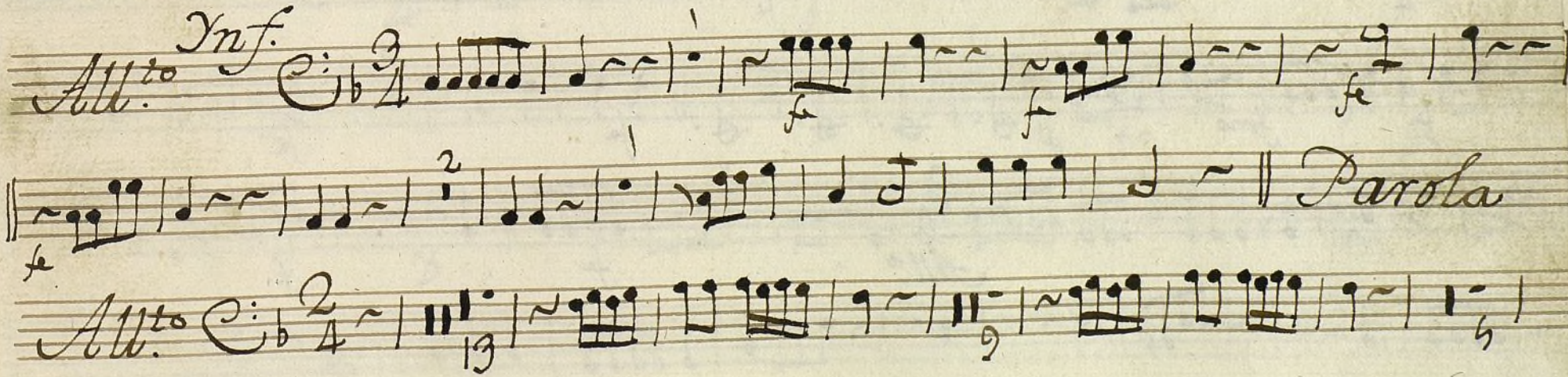


*t*  
Trompa 2<sup>a</sup> Ton.<sup>a</sup> a 4<sup>o</sup> los Oficiales Despreciados.

*In elafa.*

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

*Al Segno. Rec.<sup>do</sup> Tace.*

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

*Parola*



*f* *f* *f* *fmo*  
*f* *f* *p* *f* *fmo*  
*f* *p* *f* *fmo*  
*Parola.*

*In C.*  
*All.<sup>to</sup>*  $\frac{2}{4}$   $\frac{16}{16}$  *Solo.*

*f* *fmo* *p* *f* *f*  
*f* *fmo* *f* *f*  
*All.<sup>o</sup>* *f* *f*  
*Parola.*



*All.<sup>o</sup>*  $\text{C} \sharp \sharp 6/8$  *fe* *3* *1* *fe* *13* *fe*

*Moj Parr.<sup>o</sup>*  
*trej mas.*

*fe* *3* *fe* *fe*

*19* *Allegro*

*Parola.*

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

*f* *5* *f*

*3*



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

*Allegro*

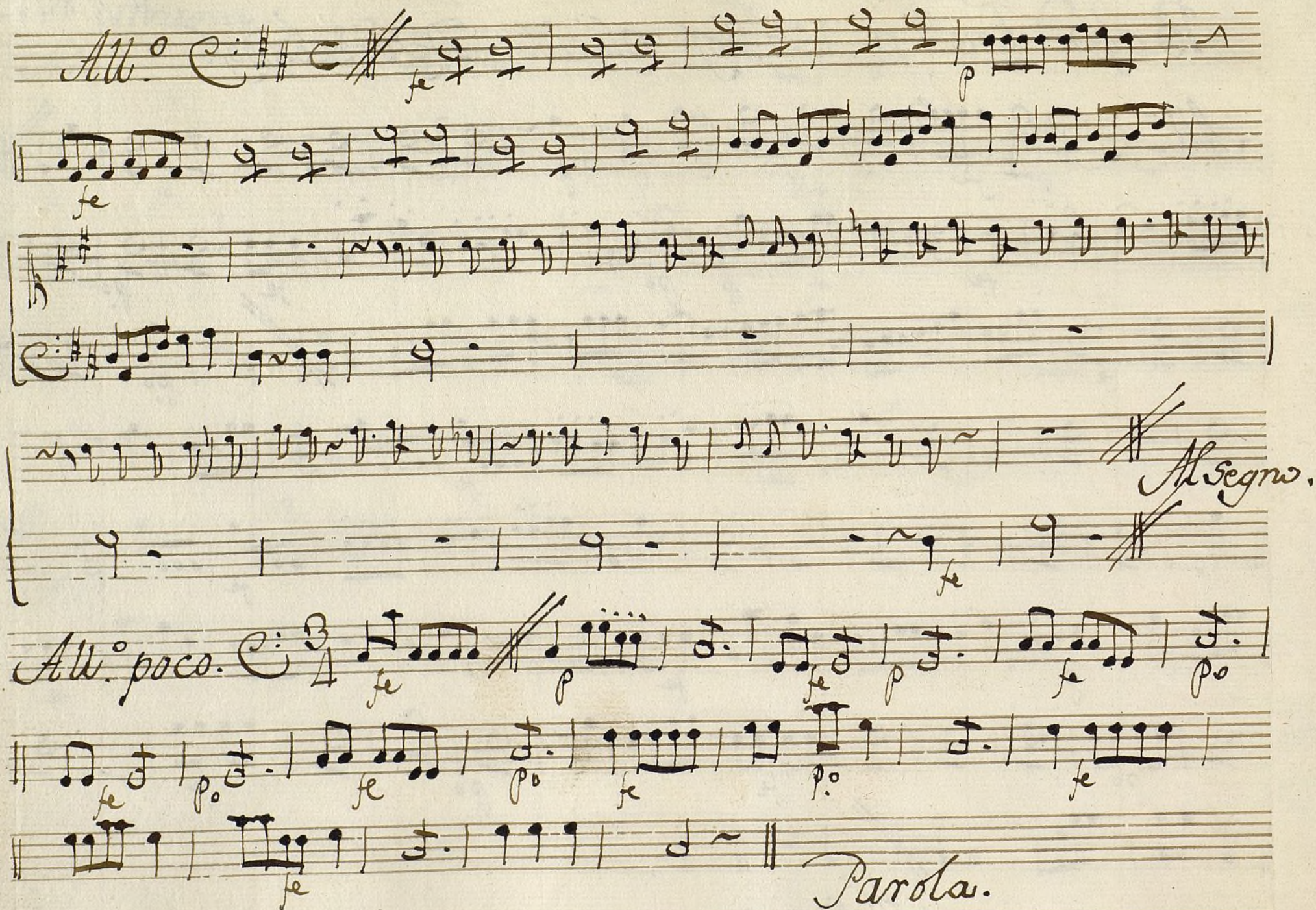
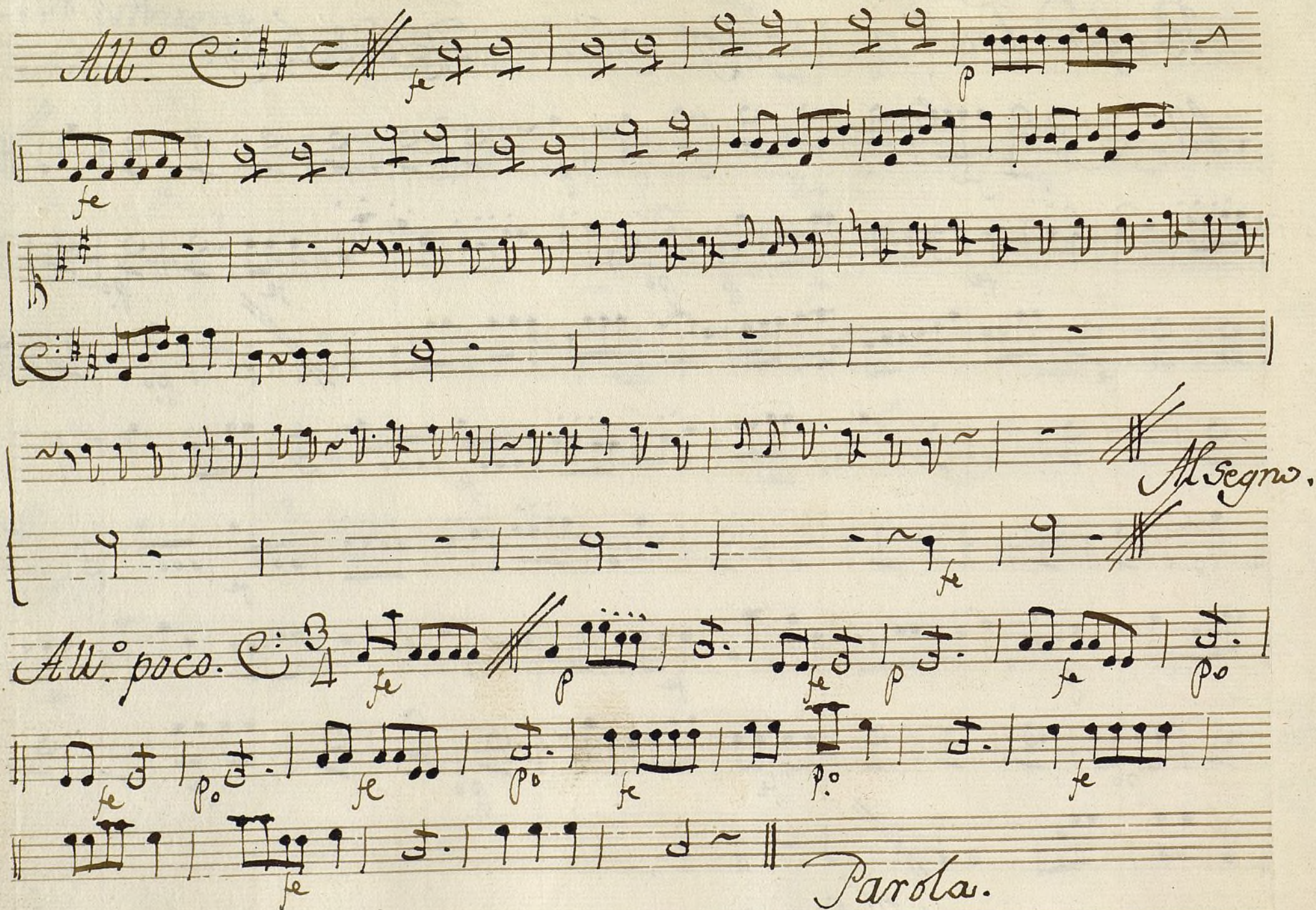


*Bajo Ton.<sup>a</sup> a 1.<sup>o</sup> Los Oficios Depreciados.*

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

*Allegro.*

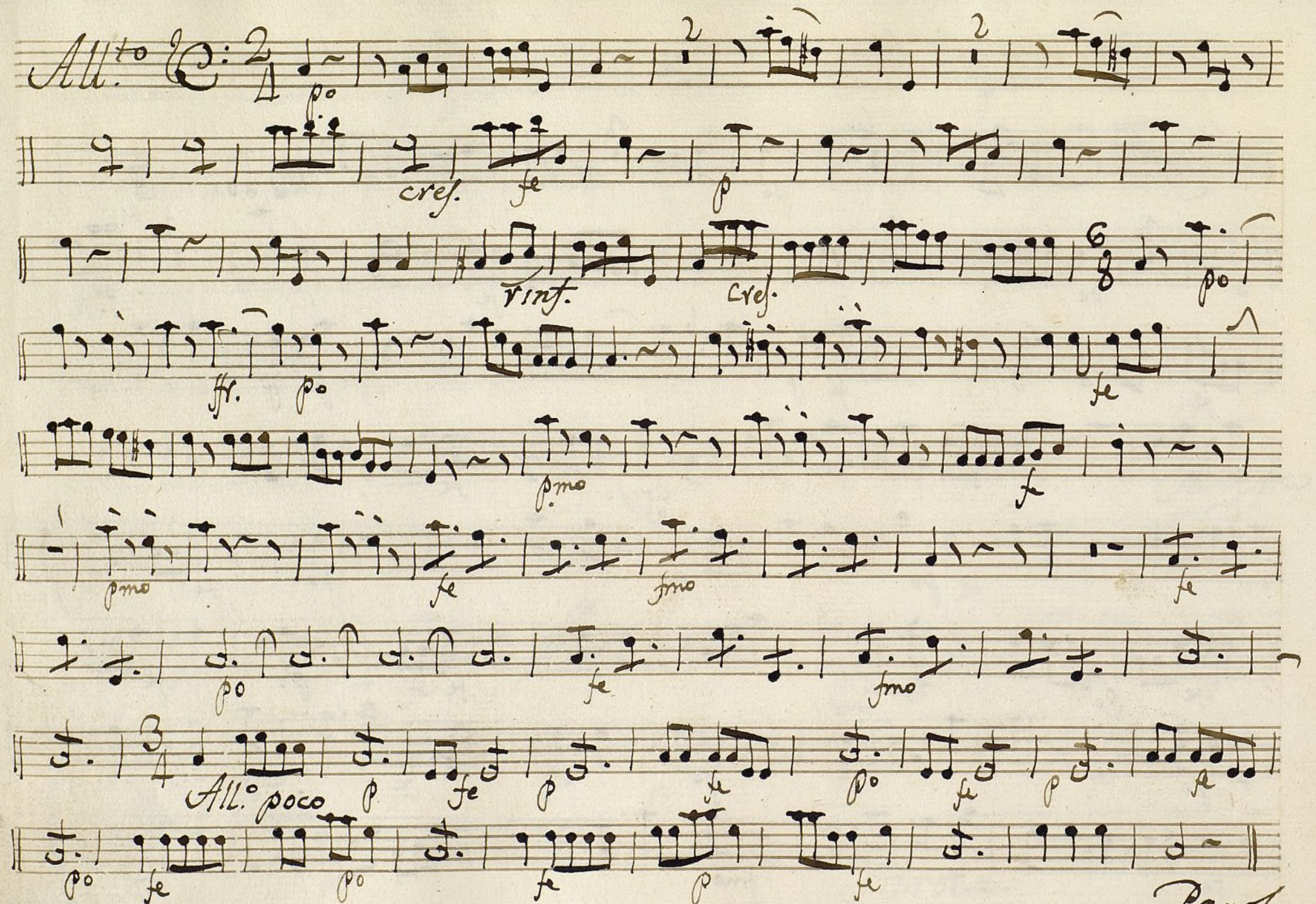


*All.<sup>o</sup>*   
*Allegro.*  
*All.<sup>o</sup> poco.*   
*Parola.*



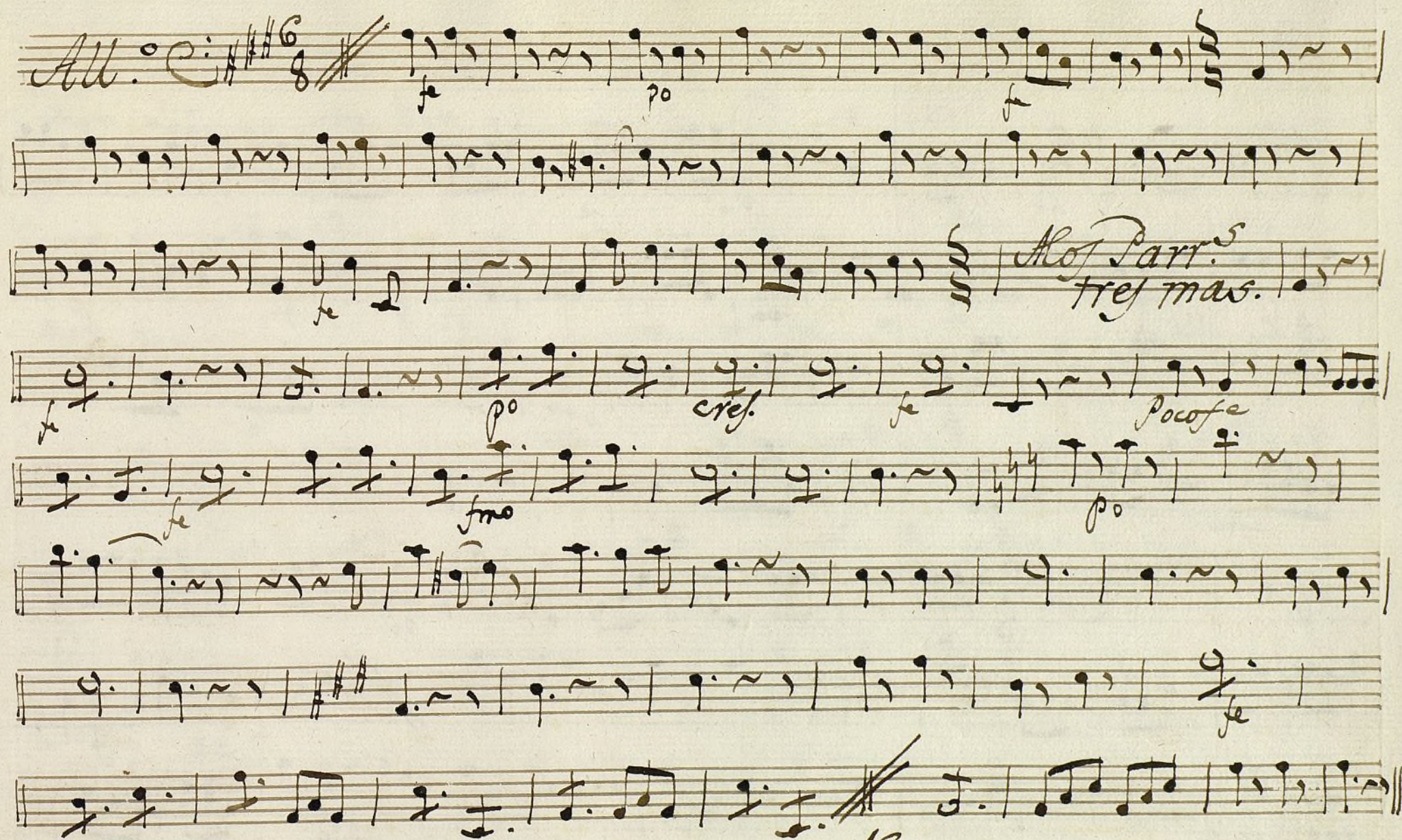




*All.<sup>to</sup>* 

*Parola.*

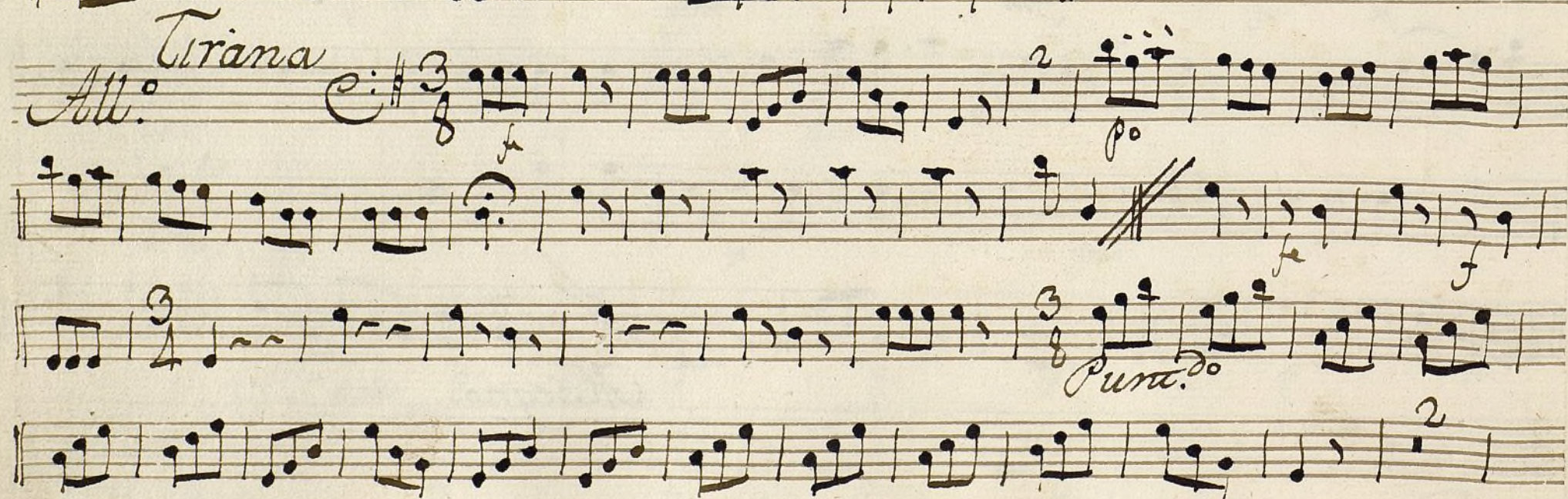


*All.* 

*Allegro.*

*Parola*







Arco

prmo

fe a/ai.

po.

fe

fe

Allegro.

2/4

Allo.

fe

po.



