

138-5

Leg.^o 10.

Conadilla à tres:

La Operista fingida;

Del S.^o Esteve

Theatro de
Pauca;

1786.

{ Nico. gar.
y Alfonso:

Andte

Q: 6/8

All.^o

Nico^{sa}

A ten cion al di
en Ju nio las mas

Andte

a rio

del mes presente

gentes

que ay Con Polilla

ffr

y diré Varias Cosas de las que tiene
 Empiezan en Lugares Baños y angustias
 en los mar di
 en el Ruinza
 al de Junio San las gentes de mañana San las
 tra Carrera yavunque fálte la Paraisa ~~ya~~ yavunque.

unos aver los Cor
 andarán su suze
 deros o tros apasear las Aguas a to
~~ros~~ que podrán suplir su falta de to
 ff. ff. se
 mar Sueros las Secas y Color las opiladas
 da espezie de monos servidas ya Compañadas
 ff. f.

y Color
 serer
 en el treze por la noche ha brà furia de fandango
 Beinti tres y Beinti ocho dias de musica y Jerba
 y no se en Contrara Un Ciego a unq.
 Beinti y quatro y Beinti nueve dias
 sf.

leden Diez Ducados
de Rio y Meriendas

Reben tar y Vaya a Casa Borracho
nuestro Prado y Borrachos en las Ventas

y vaya
y Bo.

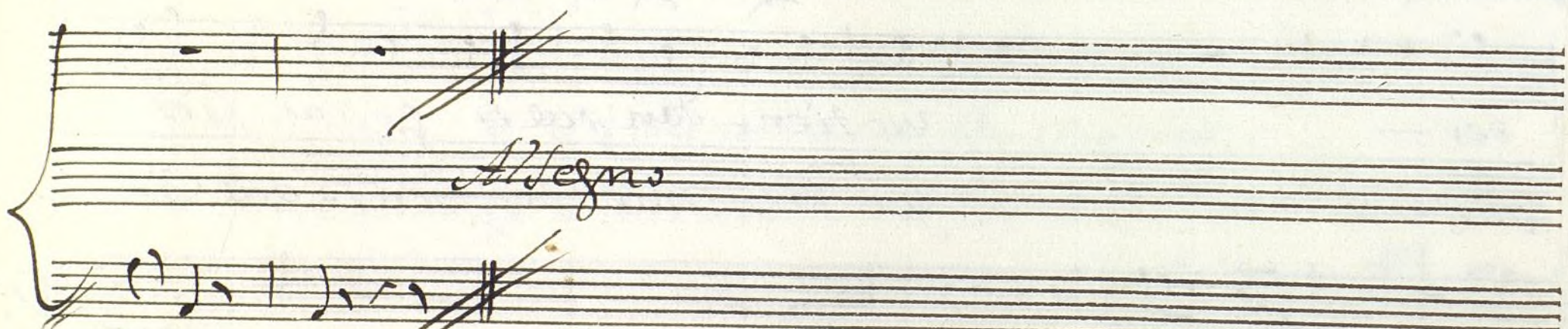
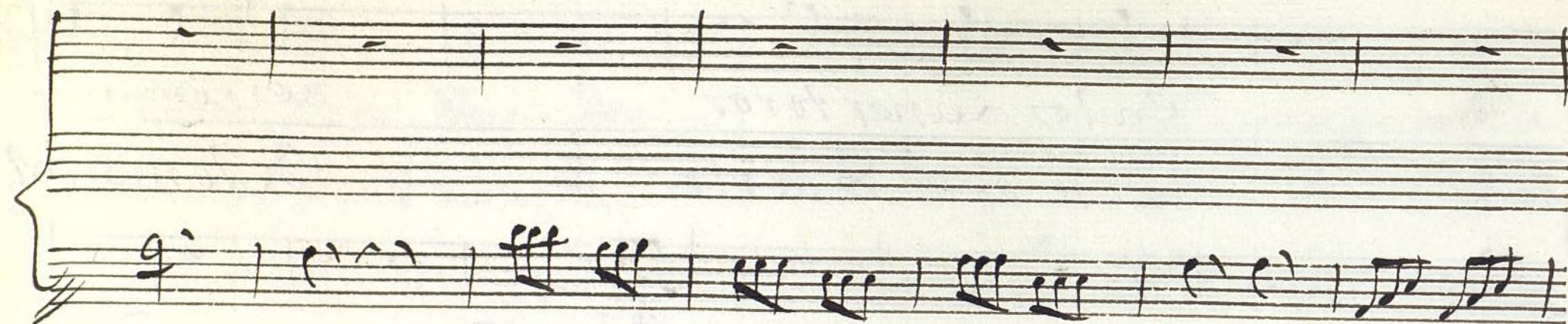
ff. Le

p. Le

En los Lunes toros
En el Diario
es Comuna
de lo más del

ber—
Me—
ya tien—dan que si—go las fiés—
ya Dios—mientras pienso que can—

ta del mes las fiés ta del mes
tar después que cantar después



Parola, *Allegro*, Salina à dios à dios, señores que me he can-
sado ya de Comico, y me he puesto como mirais à hospiciano,
que no me faltará nada, y tendré poco trabajo;)

Garrido

And.^{te}

Biendo me

Alfo³
Garr.³

as de sa
Publico

ya en este trage

bex Ni co la ra

que me a do xado

por tener v ti li dad

co mo te beno pa de cia

ten ga v rted pie d ad de mi

dar Cria das a las Amas

de la casa y a las me quie ro

q. ai a den tro v na o pe xista

q. soi ri ña ti ex ne ci ta

todo mi em pleo se

en mi casa y a las me quie ro

q. a can ta x que te ra

y nun ca en es to me

da das
da des
chi nos

lo que es mi pro pina que me deis e
 (Alf.º) si vie xas que moza q' hex mo say que
 (Alf.º) De a que sa ma ne xa mu cho ga na

lixo
 alta
 xi as

dos Cuartos seis polvos y me
 y que exan de mente el es
 (Farr.º) seis a xro bar de oro cada

dio guar zillo
 pa ñol a bba
 mer te ri a

Y en er tan do en casa Ya de
 Nic. Verdable que can te a las
 Nic. Puer por q. ha de ja do tan oxan

Gues tros amos
 ma xa bi llas
 de Pan ti do
 sisar cho co
 tanto que mea
 Garr. Por q. mi ho nor

lare para el hos pi ciano
dicho que te de sa fia
nija co xxi a pe liero

a dios co to
Nico. es un nainso
Alf. tu cantaxar

rritar de mi co razon — gl. Gues ro ga
len cia de sa fiax mea mi Alf. que fiesta con
fi no tan co mo un Pui seña Nico. y me de sa
le

rrido

Ya te mío el Popon —

Con tar si allà

ambas

sea deax maxa qui

los 2.ª) guanta no be

fi as

1.ª) a tiyao mas dos

los 3.ª) chito ya la

fue reis

Con mi pro teccion

da de

damos a Madrid,

prueba

de cual es mejor

Parola ya! *Allegro*
dos veces

1.ª Parola

Nico.ª

donde ba con ere trage! no can tar con migo²

gar.ª) avn lado: yo ya no soy con miquillo, soy ombre con de

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rado con mi garnacha, mi topa, mi Benera, coxa, y Palo; por lo que
busca otro orfeo que este hiza, ya sea afusado ^(vare)

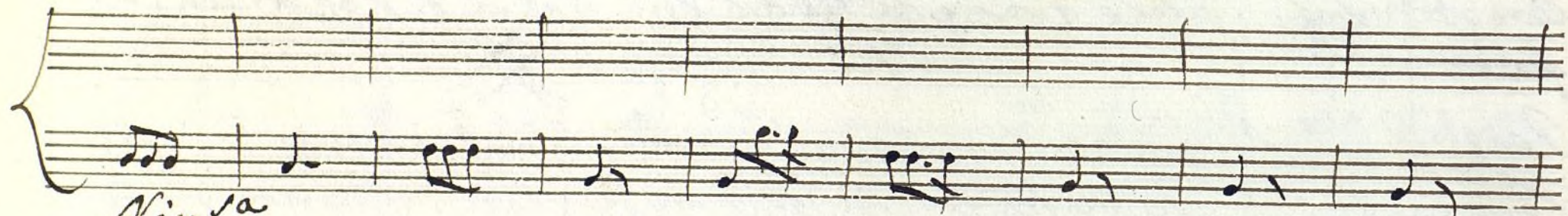
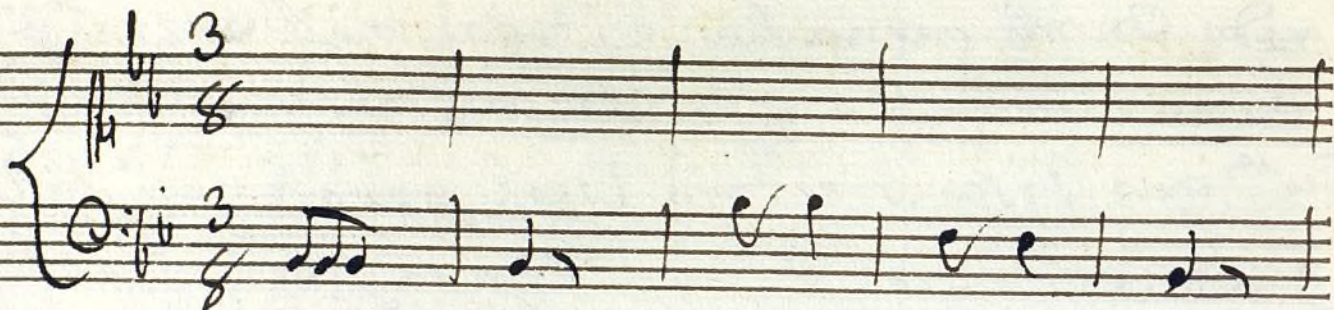
Nico^{ta} que Visa, sietora loco; pero a qui sale Navarro presunto
que traera que viene Registrado; ~~Alf^{to} Madama: a ver~~
~~Donde venga a decir que ayda dentro una Opereta q. a cantar~~
~~Alf^{to} Alf^{to}~~ Al Segno X

Parola 2^a Nico^{ta} vaya Navarro reburlas? es cierto lo que es
Contado? Alf^{to} ya sabes que toi format, en este instante halle
gado; ella tiene la licencia para salir, ya i marchos a sacarla,
y presentarla puer de ello e toi en argado ^(vare) Nico^{ta} es
novedad impensada: pero lo que me a picado es desafiarme
a cantar; el demonio de del emylato de Ma carrones; ya
salen, valga la prudencia, y Callo: salen lordos Alf^{to} a qui se no
represento esta sombroso milagro de velleza; Nico^{ta} que Drapom
Alf^{to} go^{do} aydemi me a dicho nado deber tanta gente: sh Dio! que el mio
Alf^{to} co se ha expabentado; Al Segno X

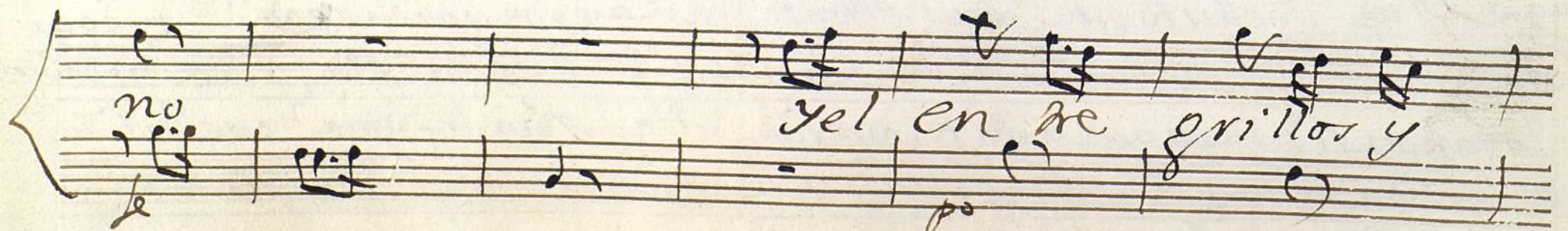
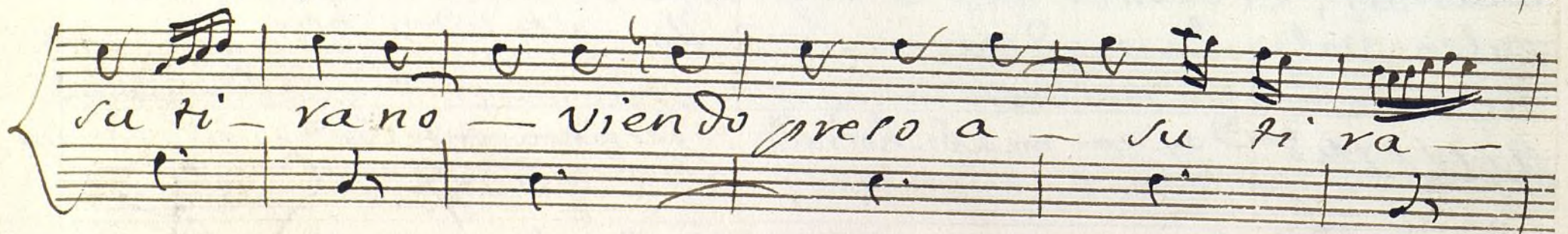
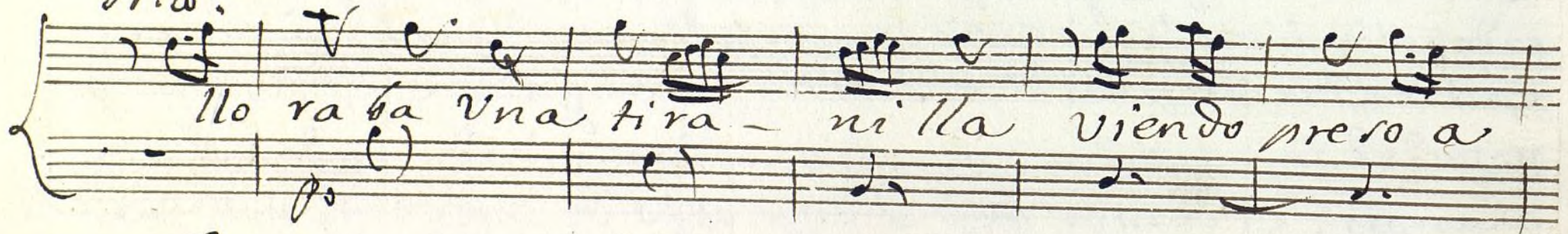
Parola 3^a Nico^{ta} he bisto esta cara Alfonso, y no Caigo de quien sea: Alf^{to} te equi
Gaxara, Nico^{ta} Madama: a ver, Cantos: go^{do} Cante ella; no te tirarin
los bancos si despues que ami te oyeran? Nico^{ta} Ahora indigna? oye Bo ti jo
una tiranilla; Alf^{to} Empezar yecha todos los Registros para
que se Caiga Muerta, (Papel)

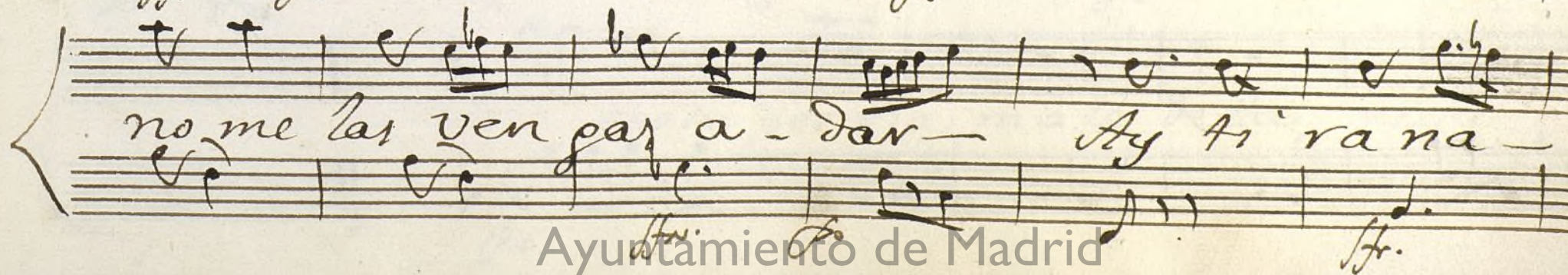
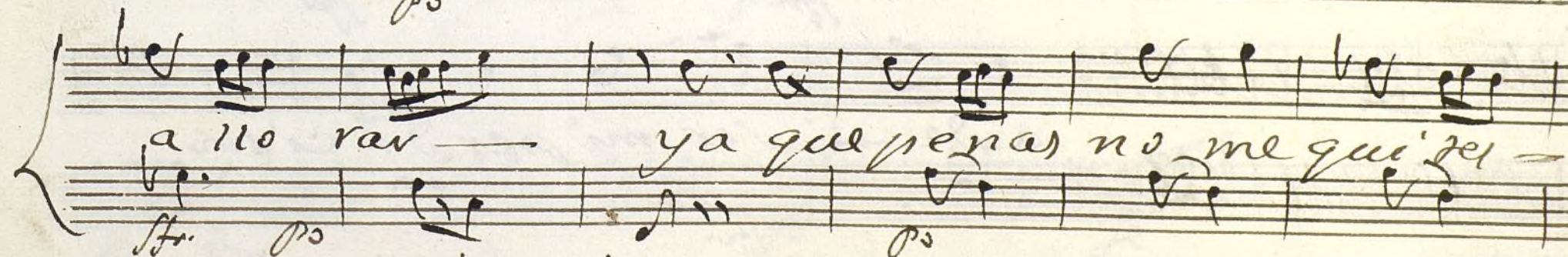
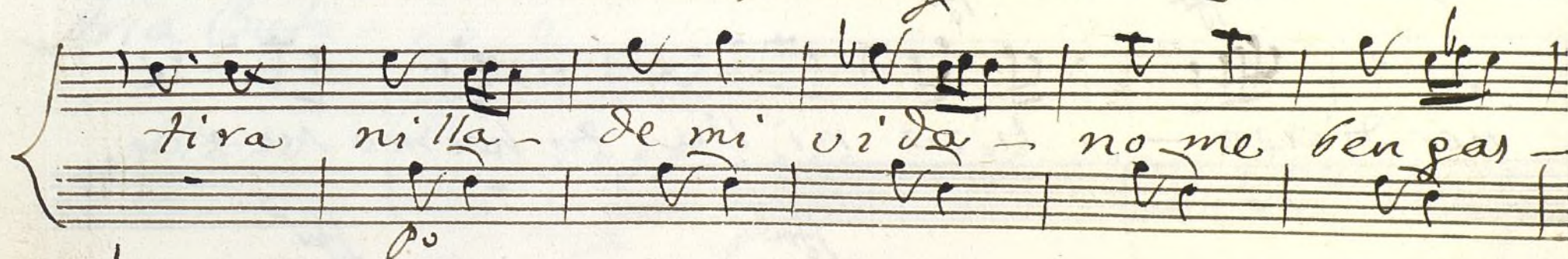
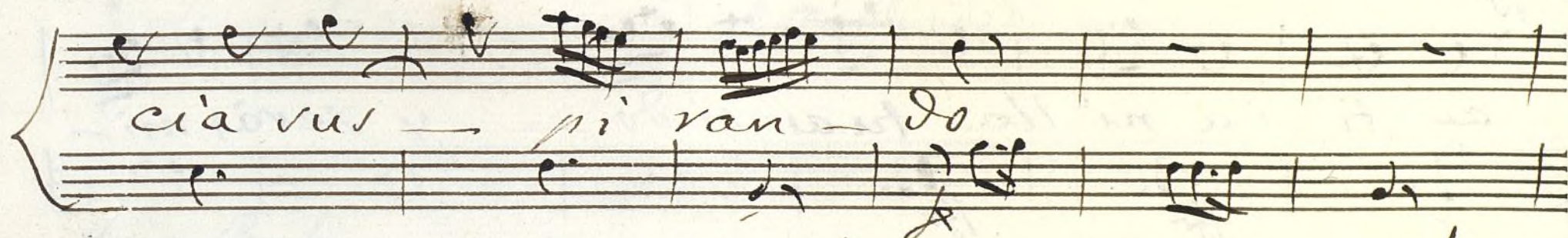
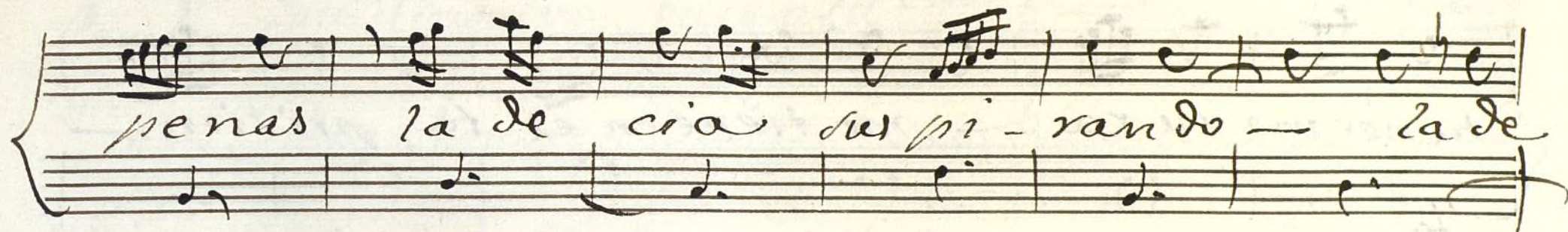
Tirana

Allegretto non molto



Nuova





tu hermo su ra — me tiene en el ta prision —

ay ti' ra ni lla tu a ri do — y serà mi —

per dicion — ti' ra ni lla tu hermo su ra

a de — ser mi per di' cion

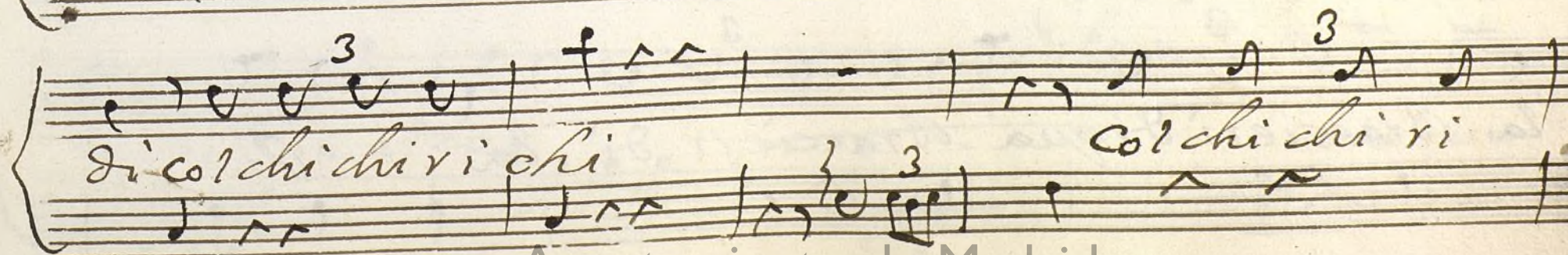
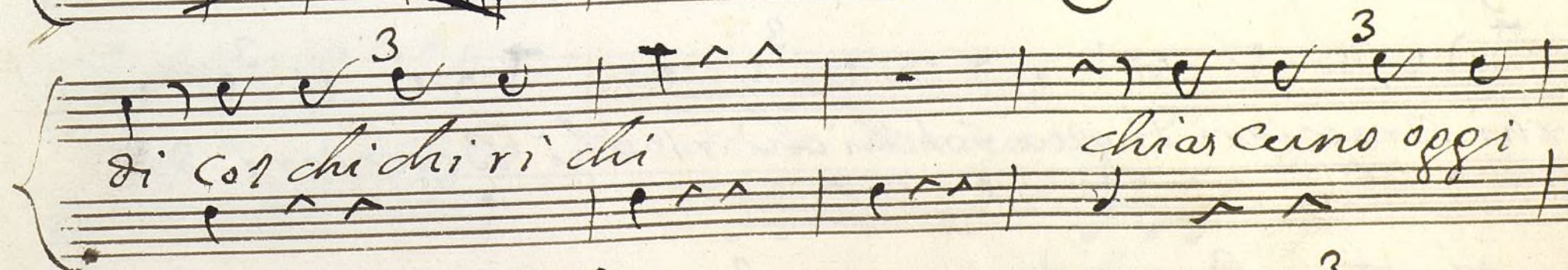
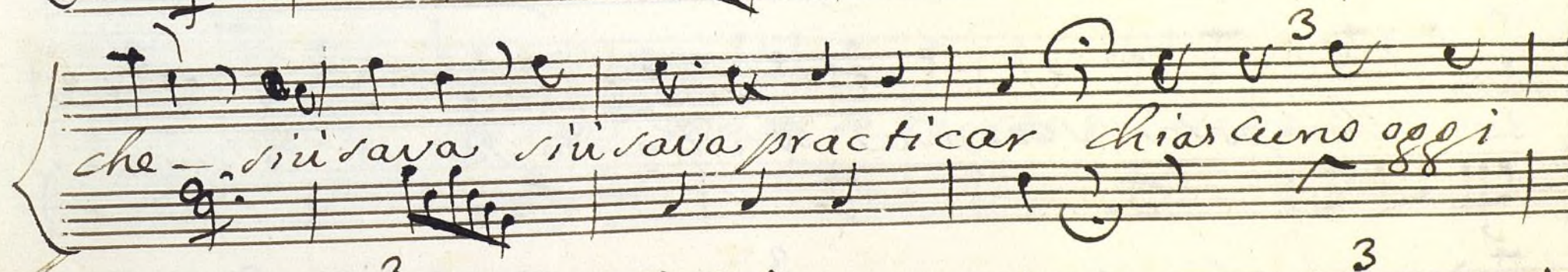
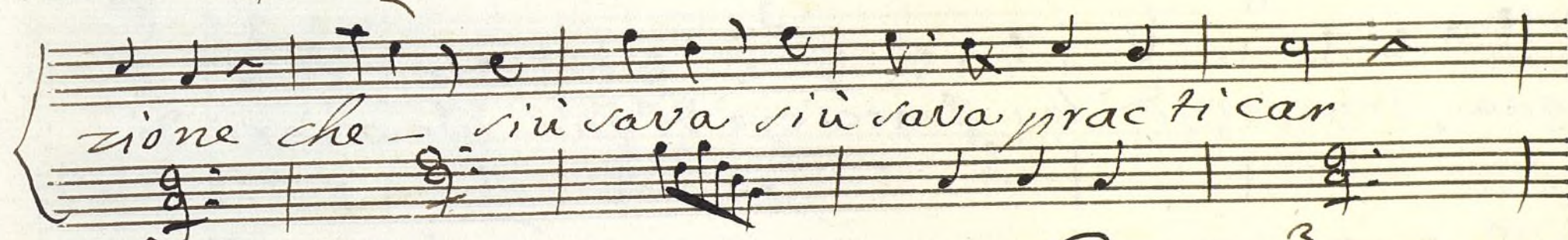
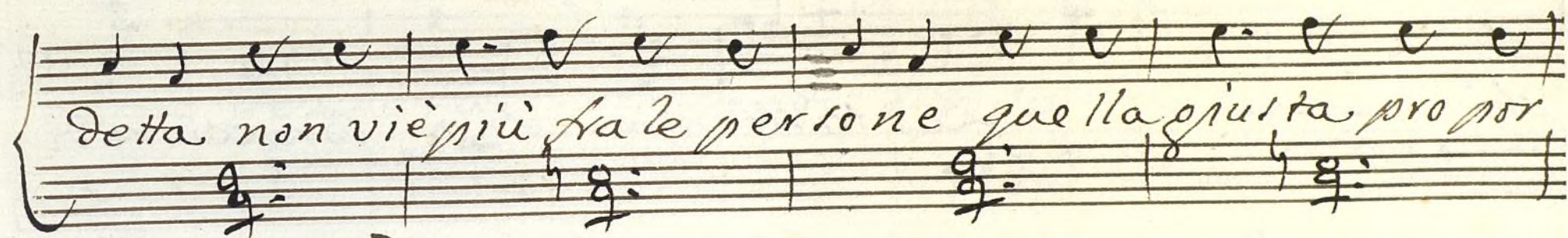
Parola *Garr.^o*) Porqueria, pu, q' arco *Nic.^a*) Refeota, haxàr tumar.
Garr.^o) Jugando: Escucha vna Arria, y me veràs a somòrar,
 Abes, fieras, hombres, Brutos, fuego, viento, tierra, y Mar.
Alf.^o) Vexemos, *Nic.^a*) A que la peino .. *(aparte*
a esta figura: Garr.^o) escuchad;)

Aria Buena

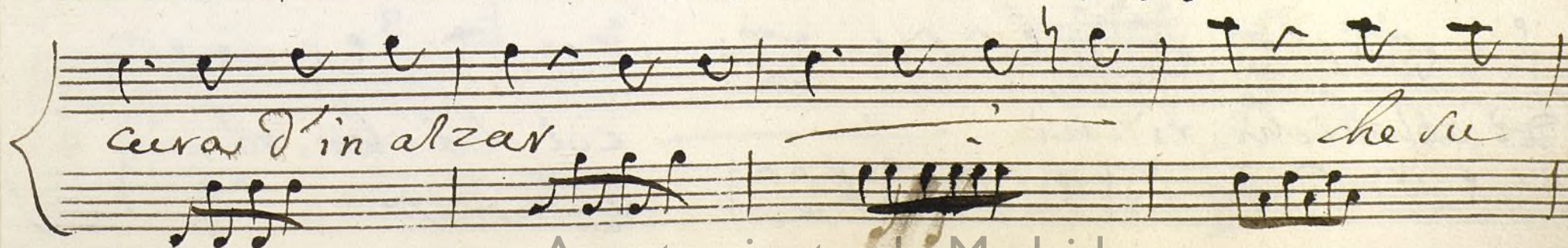
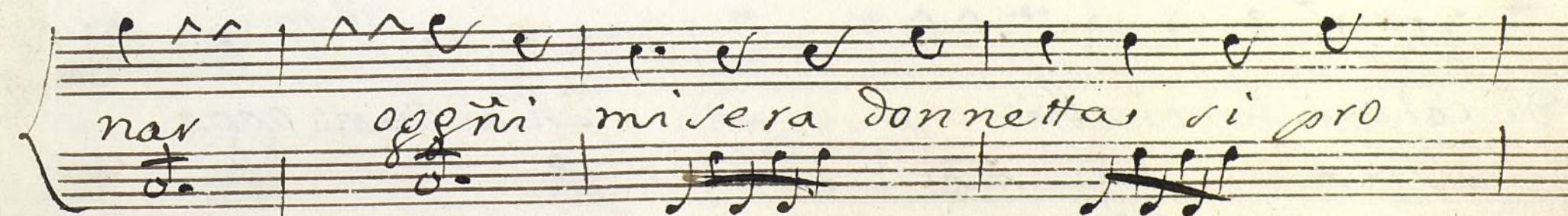
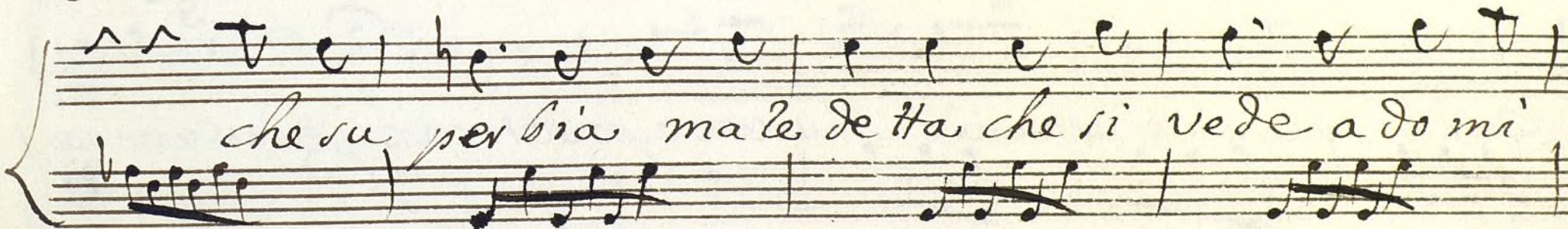
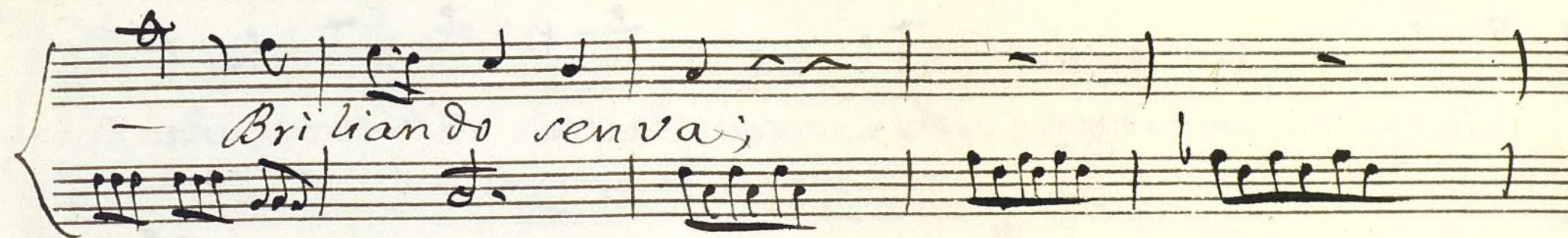
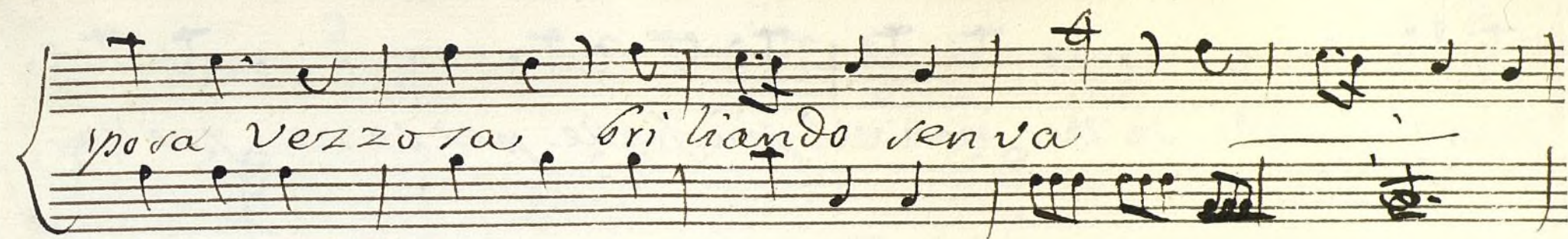
Allegro

The musical score is written on five staves. The first staff is the treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is the bass clef, also with a 3/4 time signature. The third staff is a grand staff (treble and bass clef) with a 3/4 time signature. The fourth staff is a grand staff (treble and bass clef) with a 3/4 time signature. The fifth staff is a grand staff (treble and bass clef) with a 3/4 time signature. The score includes piano (p) and forte (f) markings. The lyrics "chesu per bia ma le detta che si" are written below the fourth staff.

ve de do mi nar
mi se ra do net ta si pro cu ra d'in nal zar si pro
non vie più fra le per
sone quella giusta pro por zione che siu
sa va siu sa va pra cticar che su per bia ma le



chi Lus trissi ma si Bracciere di
qua Braccieri di la Bracciere di qua Braccieri di
la Pomposa Vezzosa Bri liando sen va colchi di ri
chi Braccieri di qua Colchi di ri chi Braccieri di
la Braccieri di qua Braccieri di la Pom



per b'ia male de Ha non viè più frate persone quella

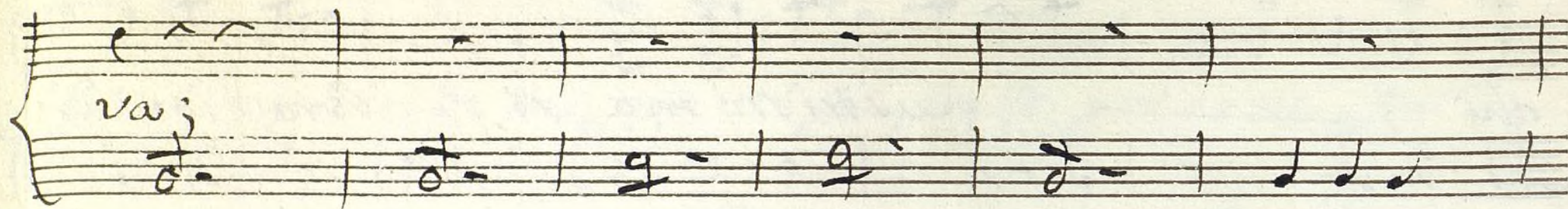
giusta proporzione de siu vana siu vana practi

car che siu vana siu vana practicar chiascuno oggi

di col chi chi ri chi chiascuno oggi

di col chi chi ri chi col chi chi ri

chi *Lustriissi ma si* Braccieri di
 qua Braccieri di la Braccieri di qua Braccieri di
 la Pomposa vezzosa Briliando sen va col di di vi
 chi *Pomposa vezzosa Bri*
 liando sen va *Briliando sen*



de 1^a. Parola *Nico.^a* Que malo, no balenada. *Garr.^o* Atrá tuma
Nico.^a A infame insolente; lengua, y ojos de su centro
he de sacarte. *Garr.^o* que me matan *Alf.^o* Nicolara dejala no la mal-
trate. *Nico.^a* Me la he de comer (le muerde) *Garr.^o* Ay ay q. me devora
este Diablx; q. soy garrido. (se levanto corré y se le cai tontillo y falda)
Alf.^o Gran fiesta *Nico.^a* ciega estoi he de benguame; *Garr.^o* ten clemencia
Nicolara. *Nico.^a* Que es esto porro begante? *Garr.^o* Un rato de diversion
y haver que xido charquearte. *Alf.^o* y te has quedado decente;
(a garr. y se rien de el) *Nico.^a* Que figura: hagamos paces, xepitase mi
fixana, y con ella el chiste acabe. *Garr.^o* Vaya de fixana
Alf.^o Vaya: los 3.) y Aplauso y perdon al cançe. //

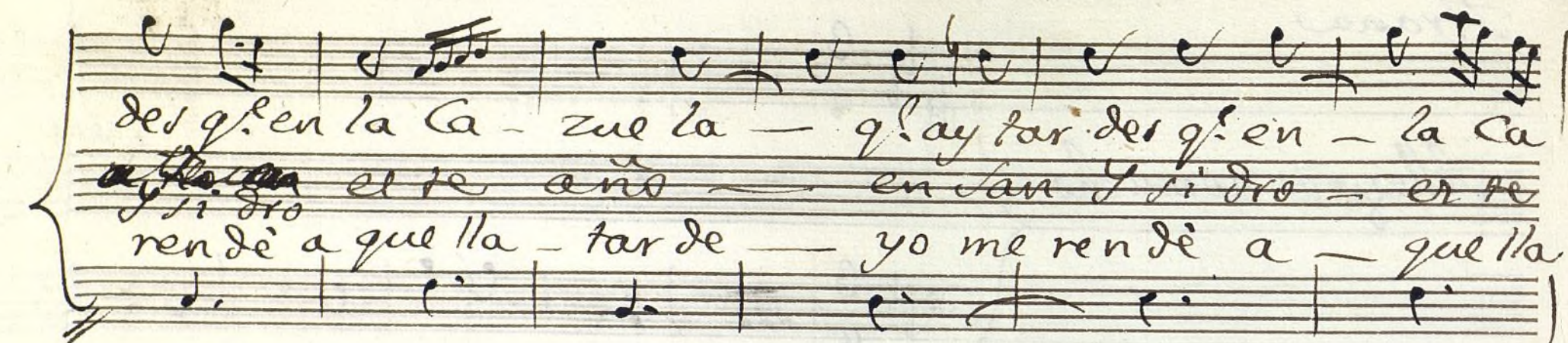
Tirana

Allegretto non molto

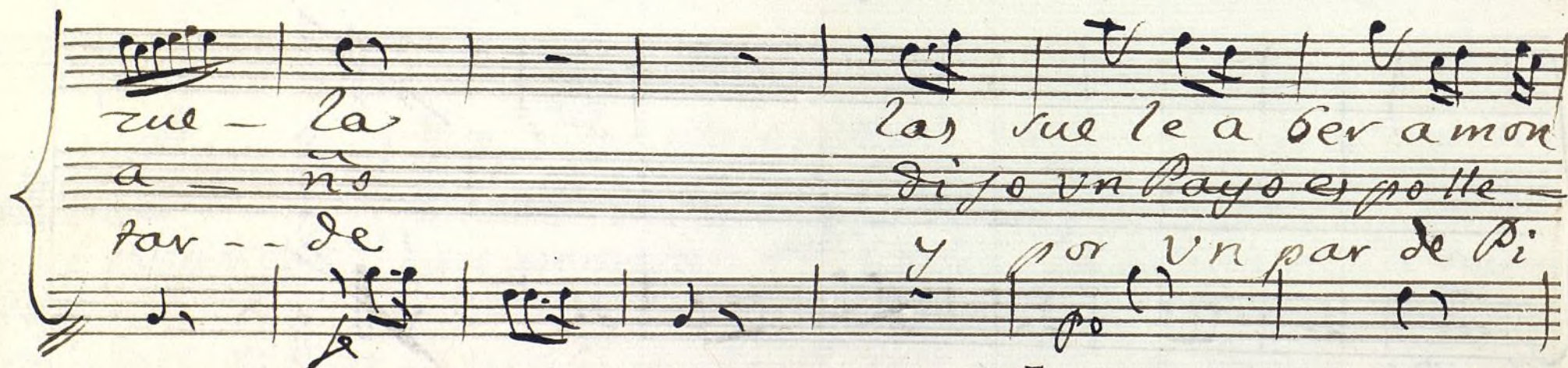
The musical score is written on five staves. The first staff is for the vocal part, starting with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The second staff is for the piano accompaniment, starting with a bass clef, a key signature of one flat, and a 3/8 time signature. The third and fourth staves are for the vocal part, with the fourth staff containing the lyrics. The fifth staff is for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

Alfonso

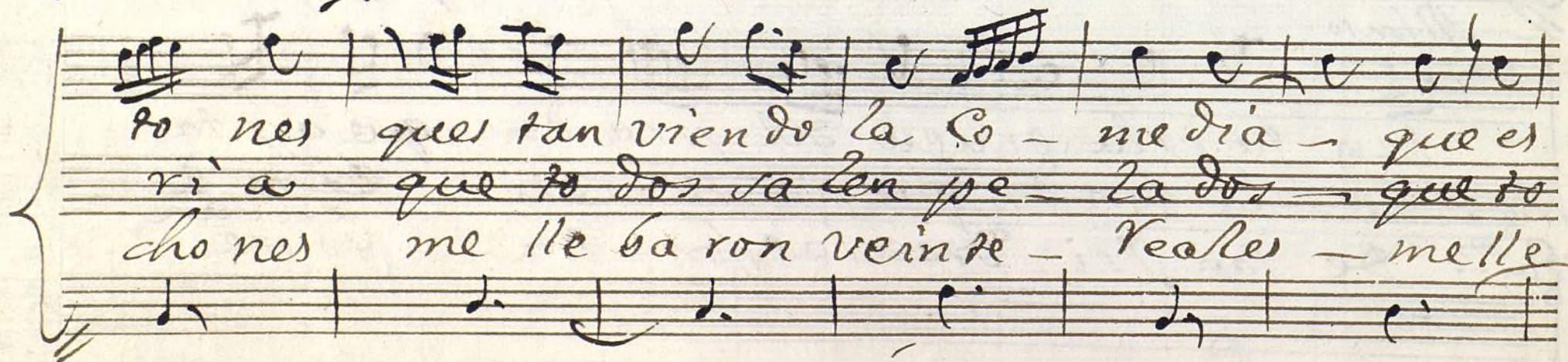
tan ta es la oruga del pra do que ay tar
Vio. en la fon da que pu rie ron ~~exa~~ en san
Ger. De san Iri dro en la fon - da yo me



des q' en la Ca - zue la — q' ay tar des q' en — la Ca
~~aflor~~ el te año — en San Y si dro — er te
 rendi a que lla — tar de — yo me rendi a — que lla



zue — la la, sue le a ber a mon
 a — ño di jo un Payo es po lle
 tar — de y por un par de Pi



to nes que tan viendo la Co — me dia — que es
 ri a que to dos sa len pe — la dos — que to
 cho nes me lle ba ron vein te — Reales — melle

W.B.

tan biendo - la co me - dia; tira
do sa - len pe la - do; tira
bar - ron - - vein te rea - les; tira

nilla de mi vi da - no me ven gas a flo - rar

ya que pe nas no me qui tes - no me las ben

los 3.

gar a - dar - Ay ti ra na tu her mo su ra

... me tiene en el ta prision - ay ti ra ni

lla tu al sido ... y sera mi per di cion -

ti ra ni lla tu her mo su ra a de - ser mi

per di - cion;

Allegro
dos veces

final

All.^o

Dios Pueblo amado de mi Co razon que

nos des pe dimos los tres con amor Pe dimos por

trados me rezca perdon la tona di Hi ta pua
~~pe di mos por trados me~~

que sea Ca go
~~rezca perdon~~ pe di mos por trados me rezca per

don pe di mos por trados me rezca per don me

rezca perdon;

Handwritten musical notation on the left margin, including staves and notes.



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Violin Primero.

tonadilla à tres

La Opexista fingida: //

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings "And.te" and "All.o" are present at the beginning of the first staff. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Tempo markings: *And.te*, *All.o*

Dynamic markings: *p.o*, *And.te p.o*, *All.o*, *p.o*, *poco*

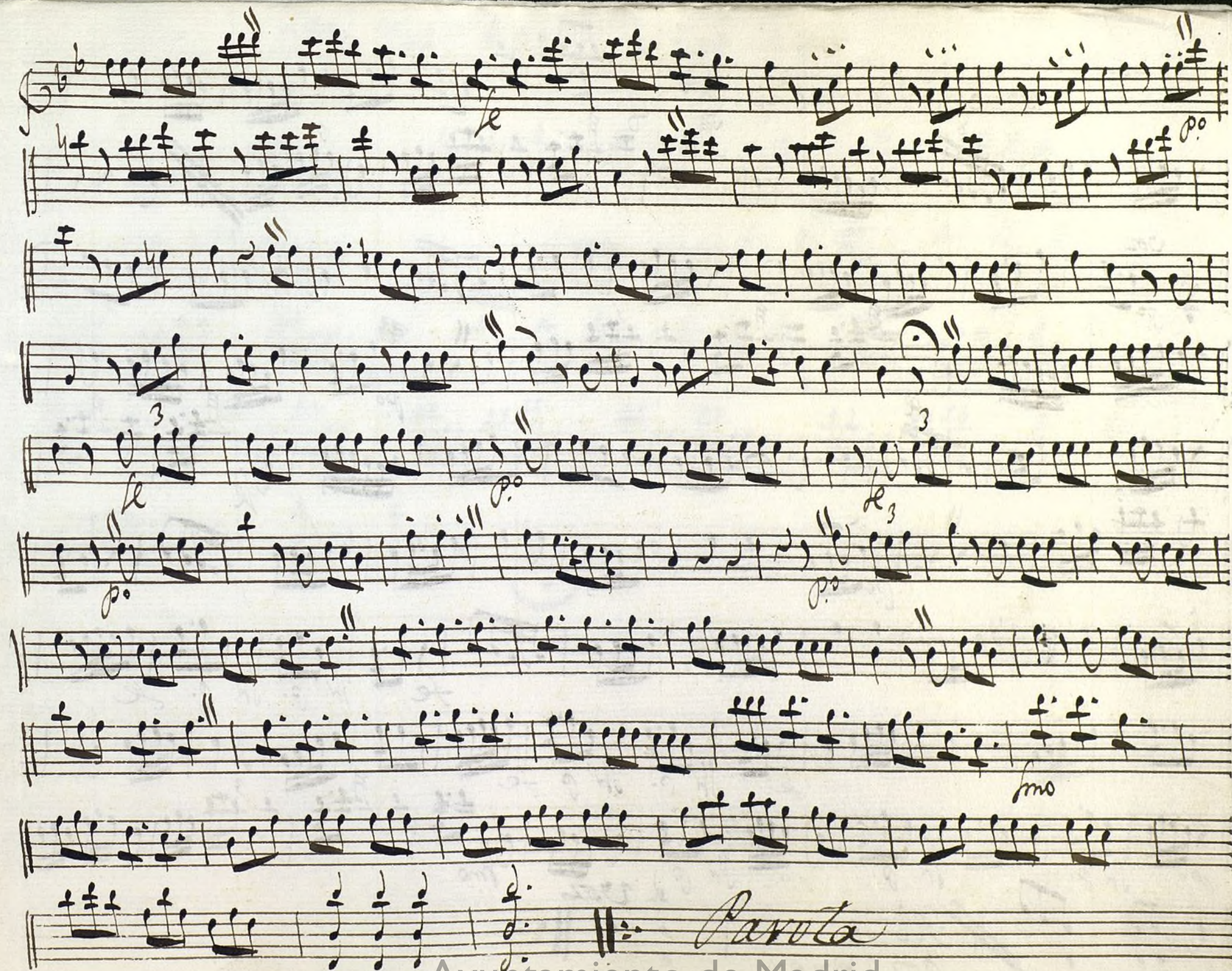
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p.o." and "fmo". The score concludes with a double bar line and the instruction "Al Segno" written in a cursive hand. Below this, the word "Paxola)" is written in a similar cursive script.

Paxola) Lixana. Alleg. No mucho

vor
p.o.
le
p.o.
p.
p.
p.
mo
Paxola sigue Oria:

Aria: Allegro. Δ *p.o.*

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p.o.' and 'le'. The manuscript is written in dark ink on aged, slightly yellowed paper. The right side of the page shows the beginning of the next page, with some musical notation visible.



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Lixana *Alleg.^{ro} non molto*

The musical score is written on ten staves. The first staff begins with the title 'Lixana' and the tempo 'Alleg.^{ro} non molto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also some handwritten annotations like 'Voz' and 'mo'. The score concludes with the instruction 'Allegro' and 'dos veces'.

Voz

p.

f.

p.

f.

p.

f.

p.

f.

p.

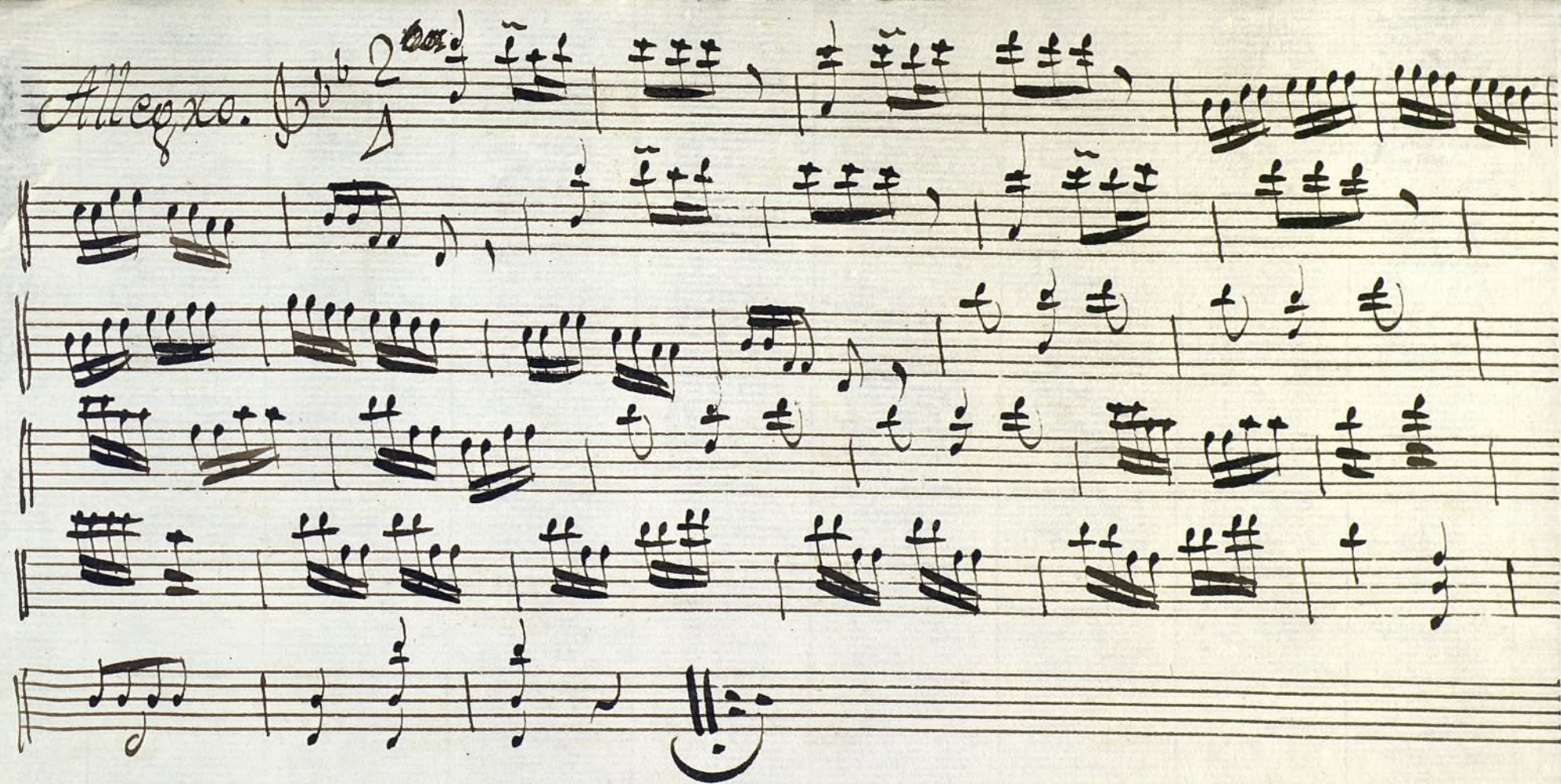
f.

Voz

mo

Allegro

dos veces

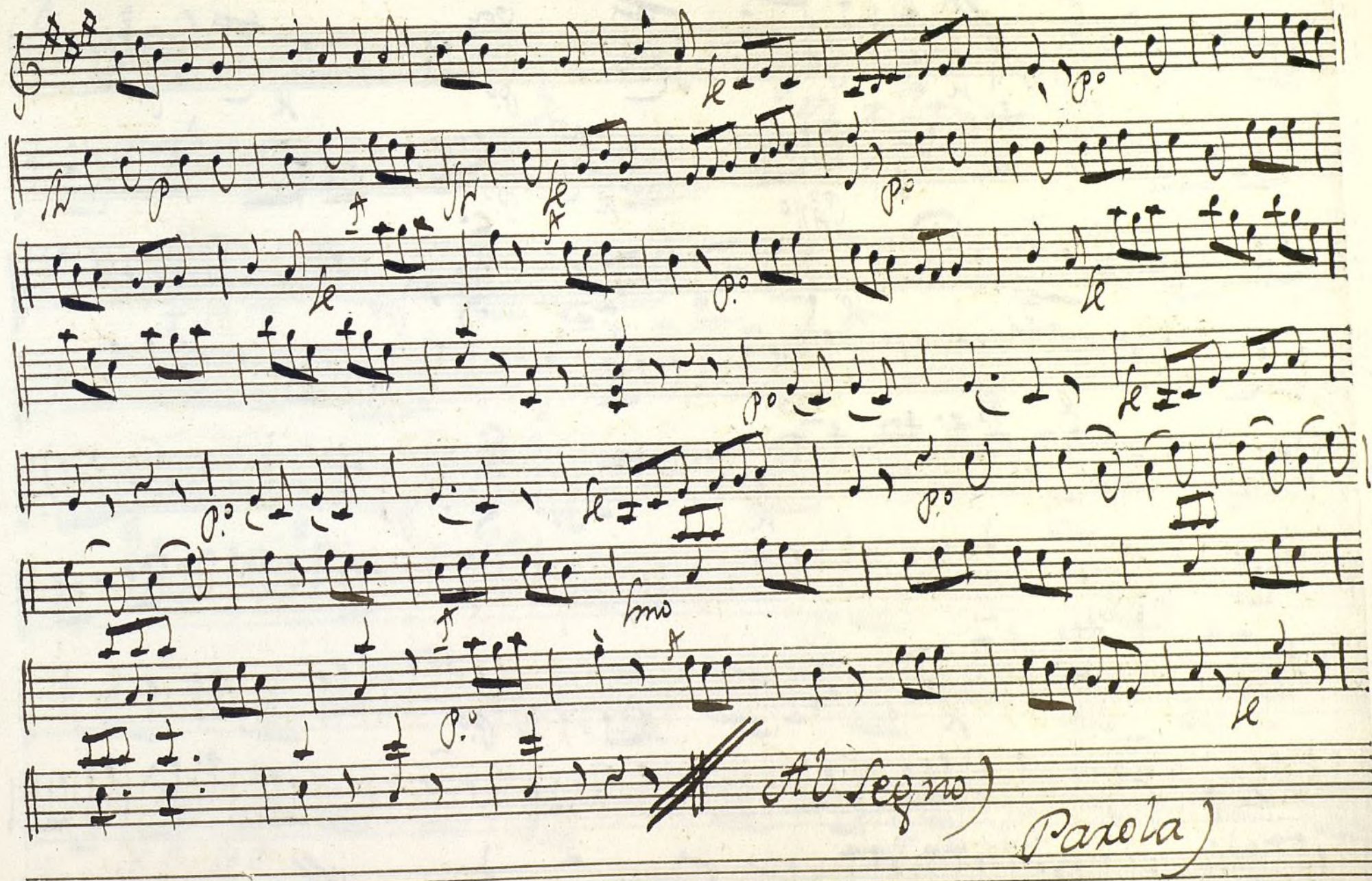


Violin Primexo Duplicado;

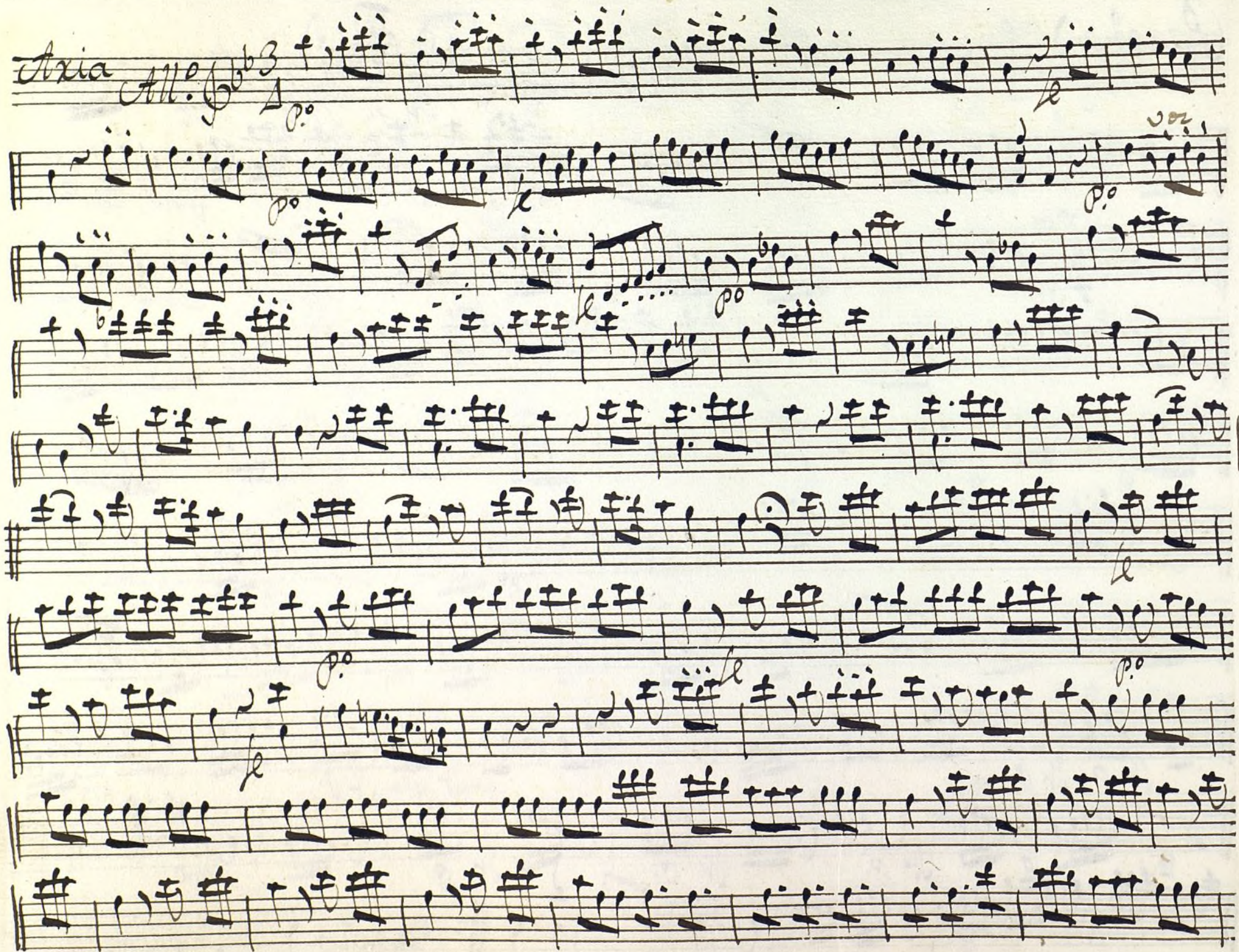
Tonadilla à tre.

La Opexista fingida: ||

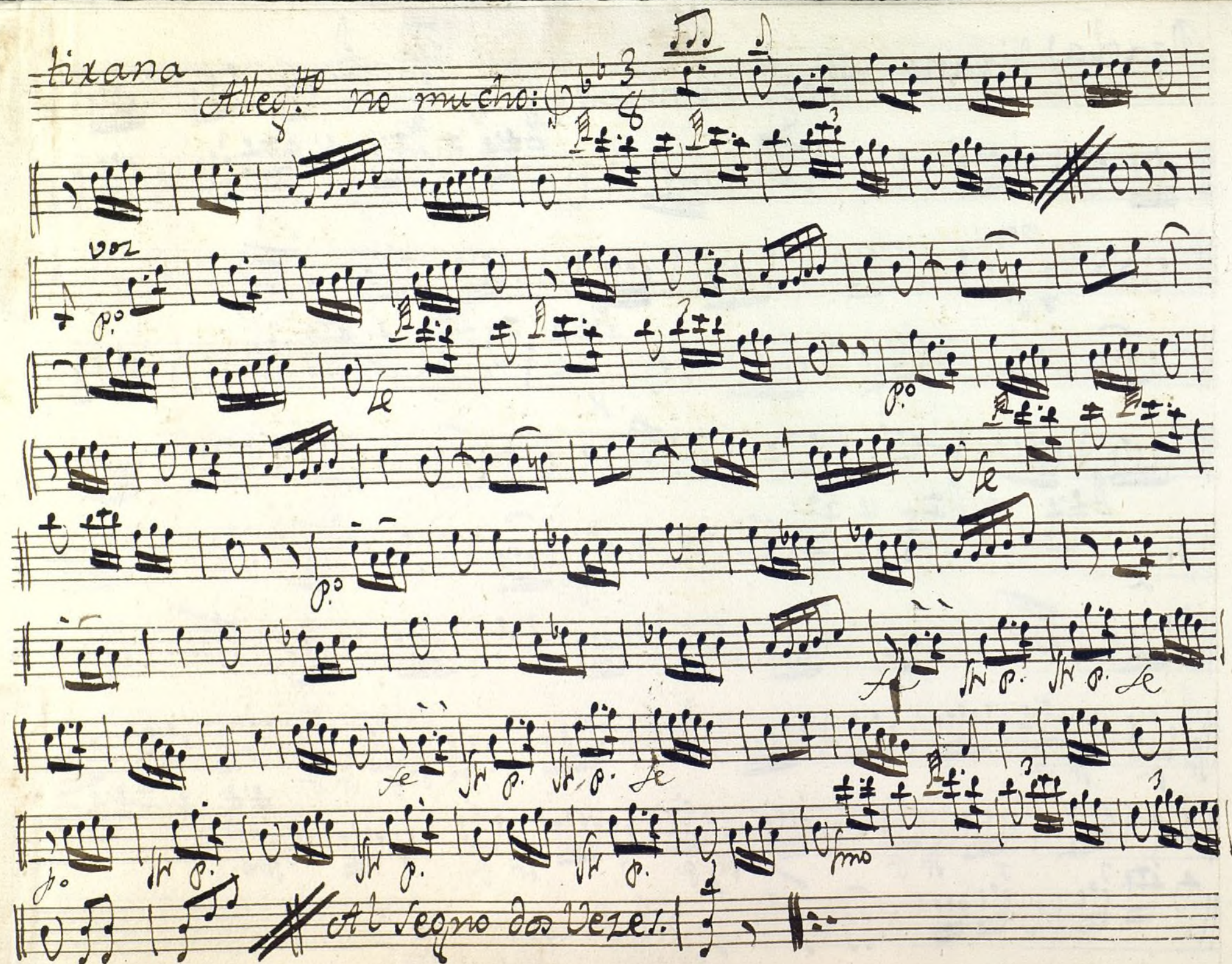
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The score is marked with tempo and dynamics: *And.te* (Andante), *All.^o* (Allegro), *p^o* (piano), and *And.te^{ro}* (Andante). A double bar line with a diagonal slash is present on the third staff. The notation features various note values, rests, and articulation marks.



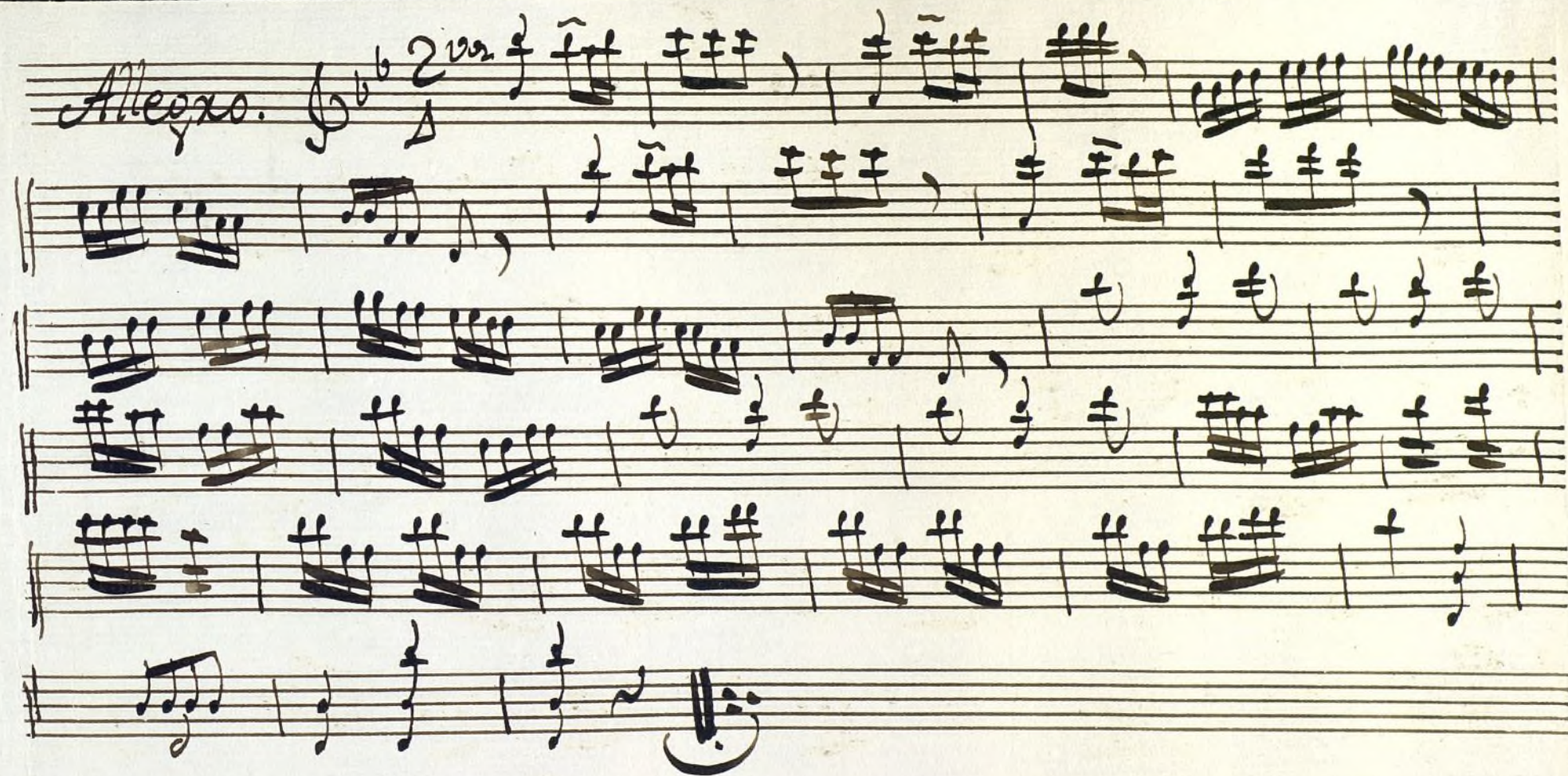
Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.o* and *fmo*. The score concludes with a double bar line and the word *Parola* written in cursive.

liriana Alleg.^{ro} no mucho: 

Al Segno dos Vezes.



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Mus 138-5

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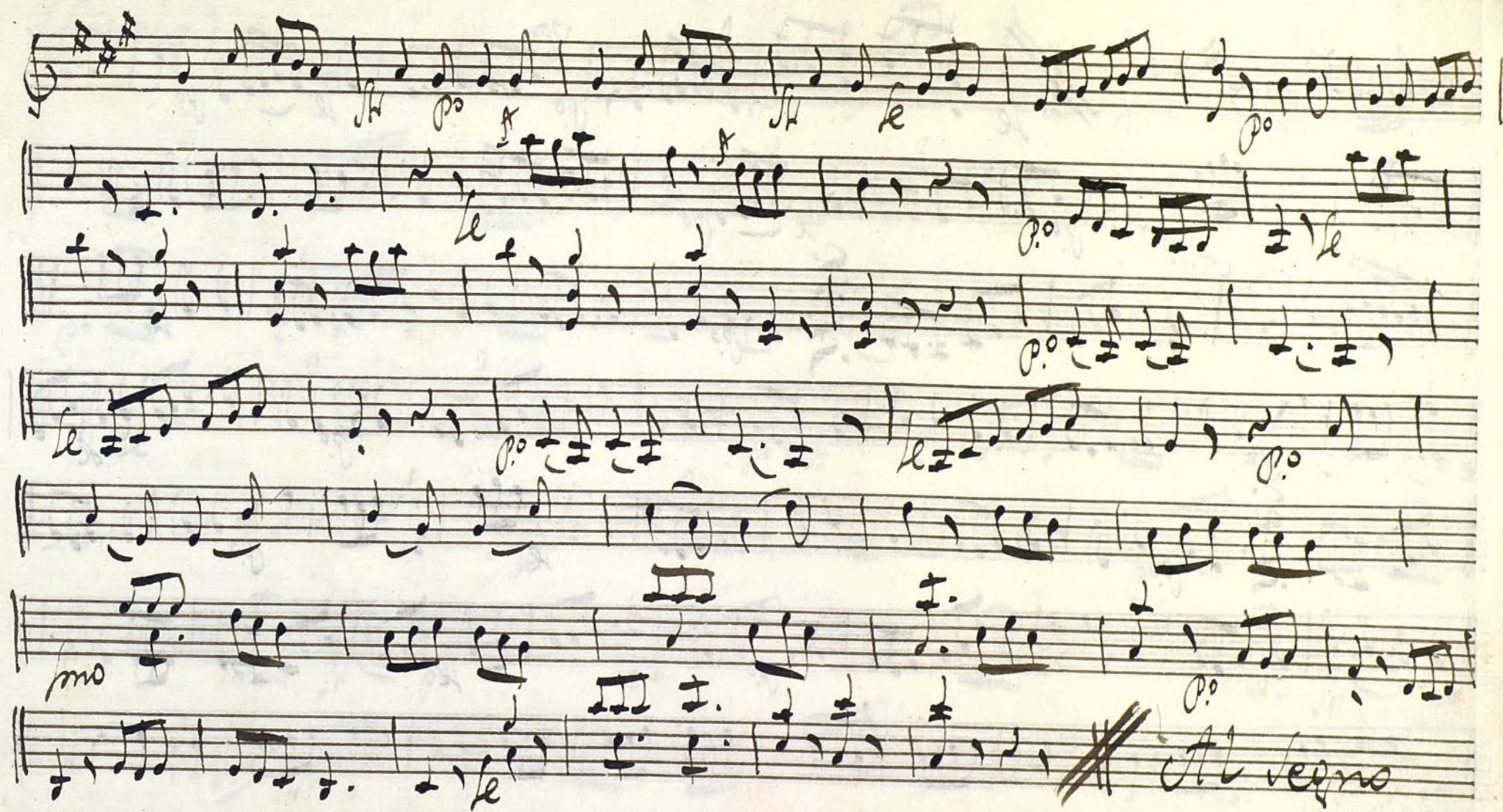
Violin Segundo

tonadilla a tres

La Opexista fingida: //

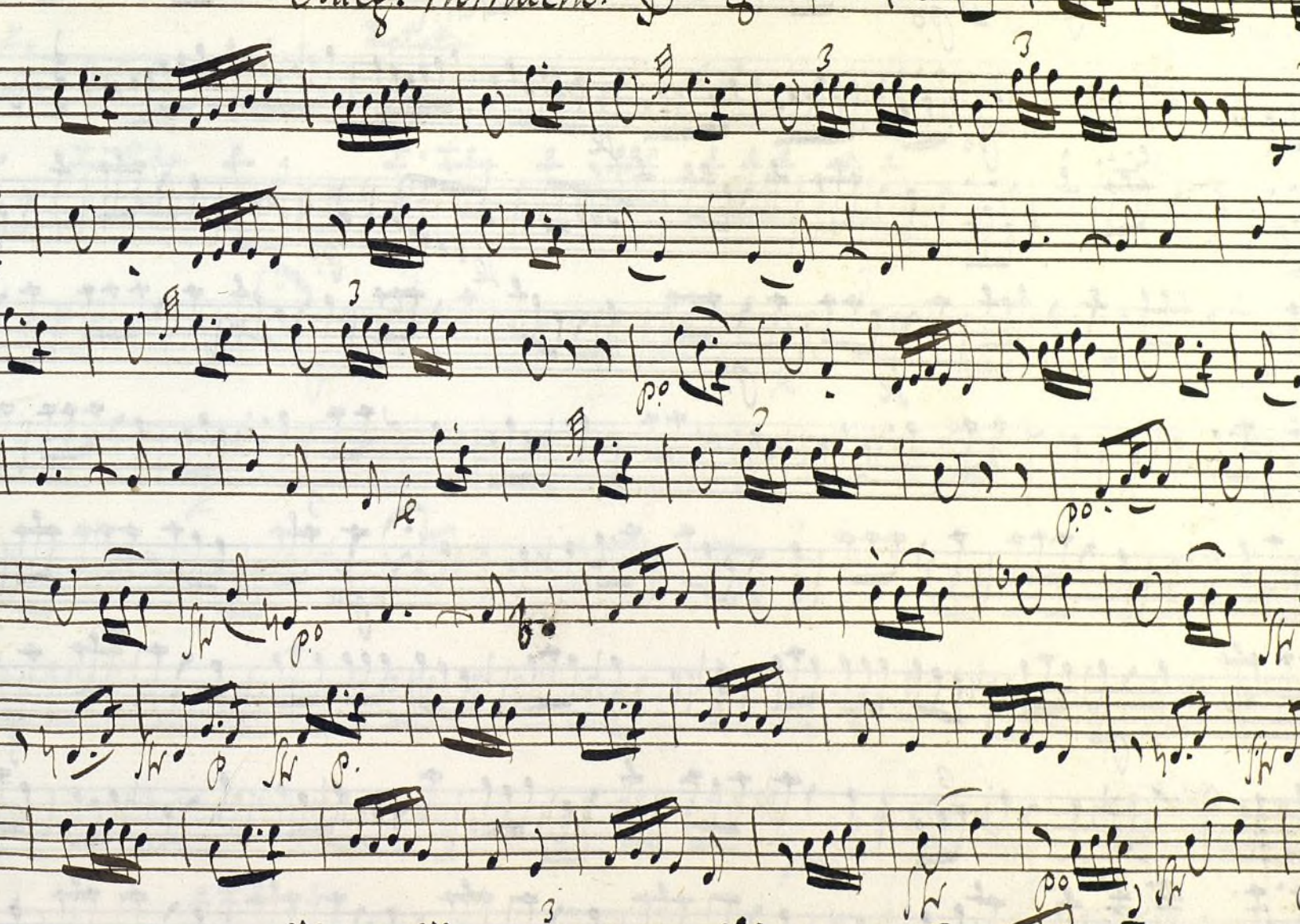
//

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'And.te' (Andante), 'All.o' (Allegro), 'p.o' (piano), 'f' (forte), and 'poco' (poco). The music is written in a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into sections by double bar lines, and there are some annotations like 'And.te vor' (Andante before) and 'poco' written above or below the staves. The handwriting is fluid and characteristic of a composer's sketch or a personal manuscript.



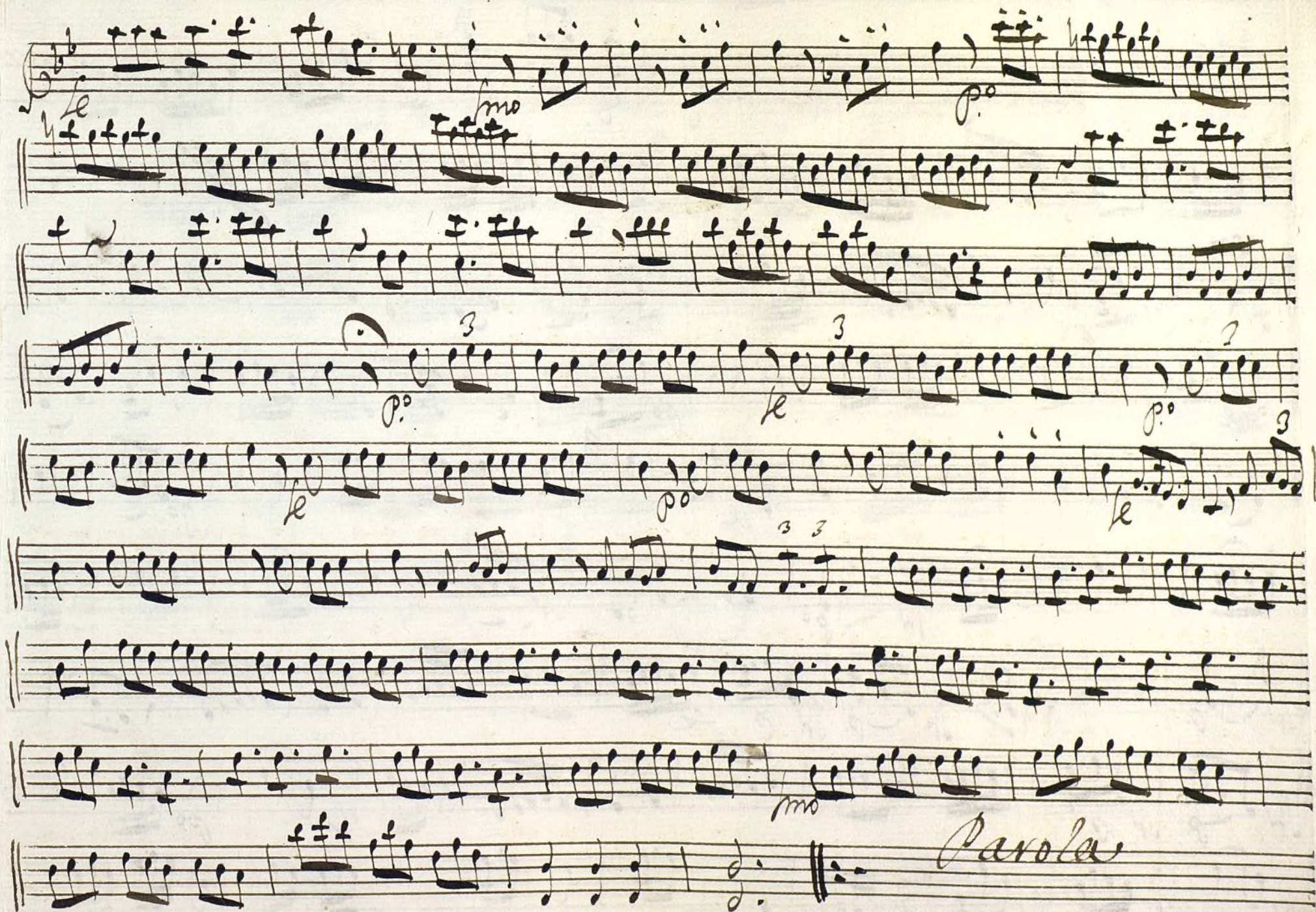
(Parola)

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves. The first staff begins with the tempo marking "And.^{te}" and the key signature of two sharps (F# and C#). The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like "le" (piano), "p.o" (piano), and "All.o" (Allegro). The piece concludes with the instruction "Parola, y al Segno dos Vezes ma." (Parola, and to the Segno two times ma.).

Paxola) trixana: Alleg. no mucho.  *Paxola)*

Aria: All.^o

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking "All.^o" is written in a cursive hand. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including "p.º" (piano) and "le" (forte). The notation includes many beamed notes, suggesting rapid passages. The paper is aged and slightly discolored, with some wear visible at the bottom left corner.



tizana:ff *Alleg. no mucho.* 3/8

Voz *p* *ff* *p* *fmo* *Allegro 2 vezes*



Ayuntamiento de Madrid

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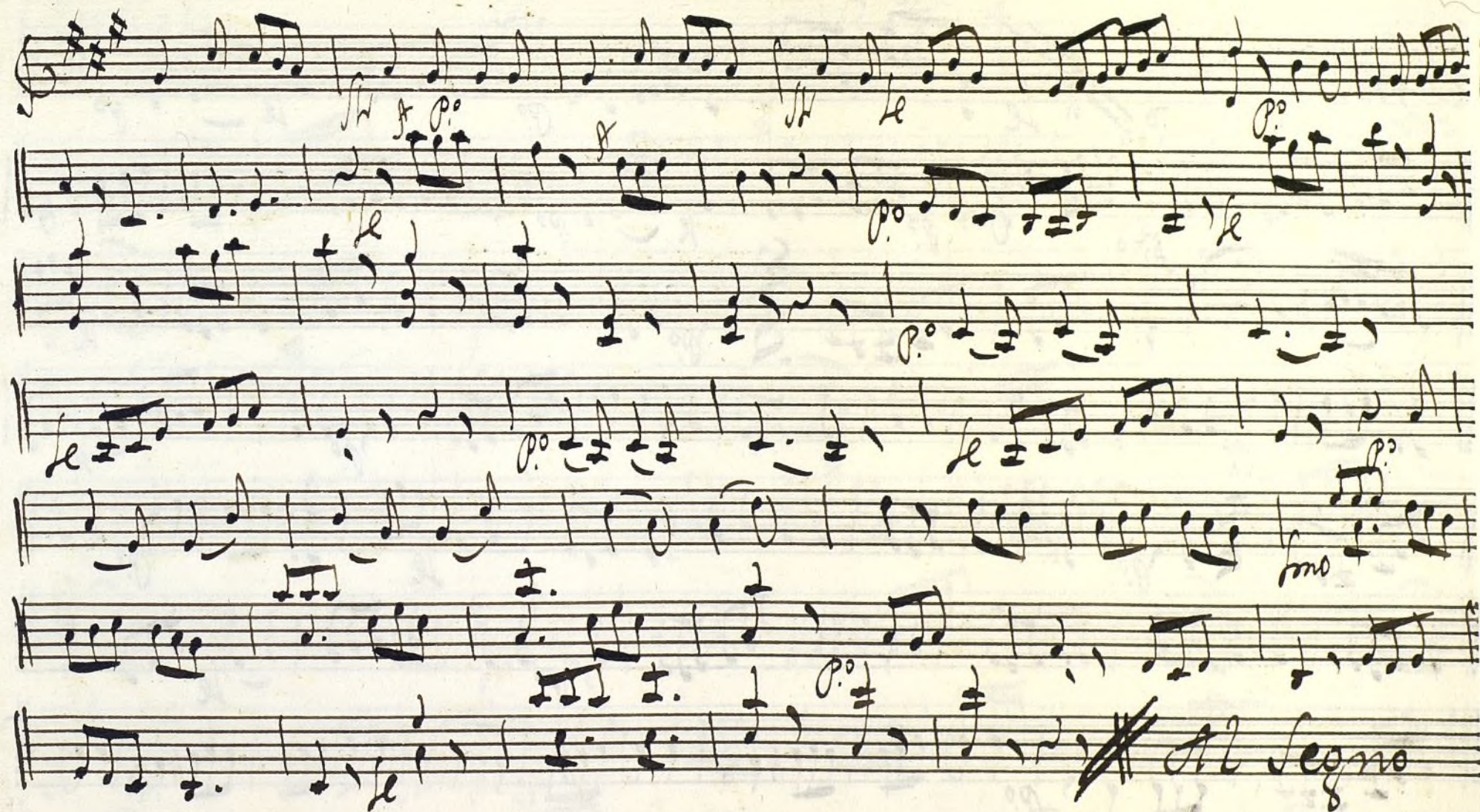
Violin Segundo Duplicado;

tonadilla a tres:

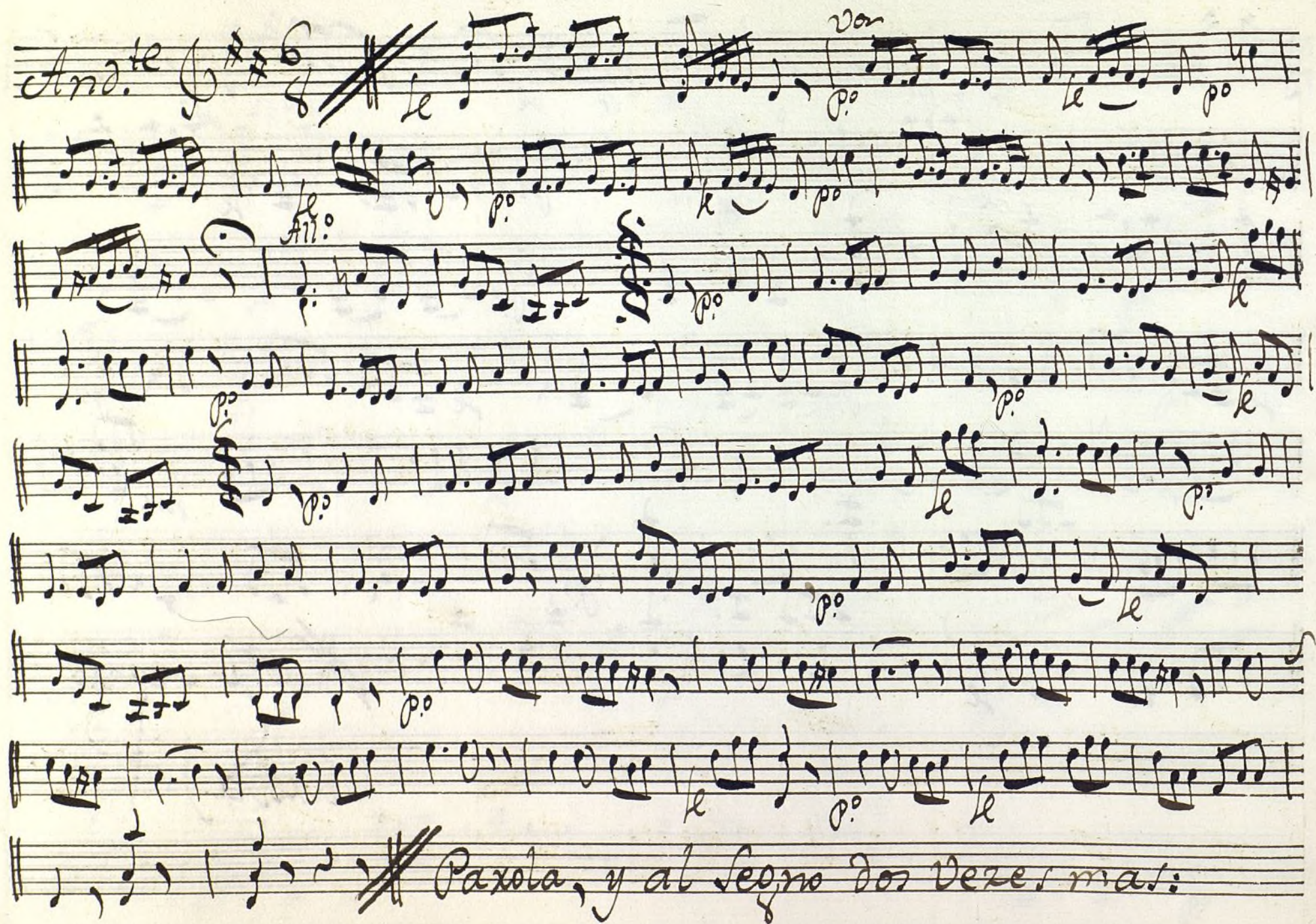
La Opexista fingida: ||

//

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo markings are *And.^{te}* at the beginning and *All.^o* appearing twice. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *p.*, *p.^o*, *le*, and *powe*. A section of the score is crossed out with a large diagonal line, with the marking *And.^{te} per* written above it. The manuscript is written in dark ink on aged paper.

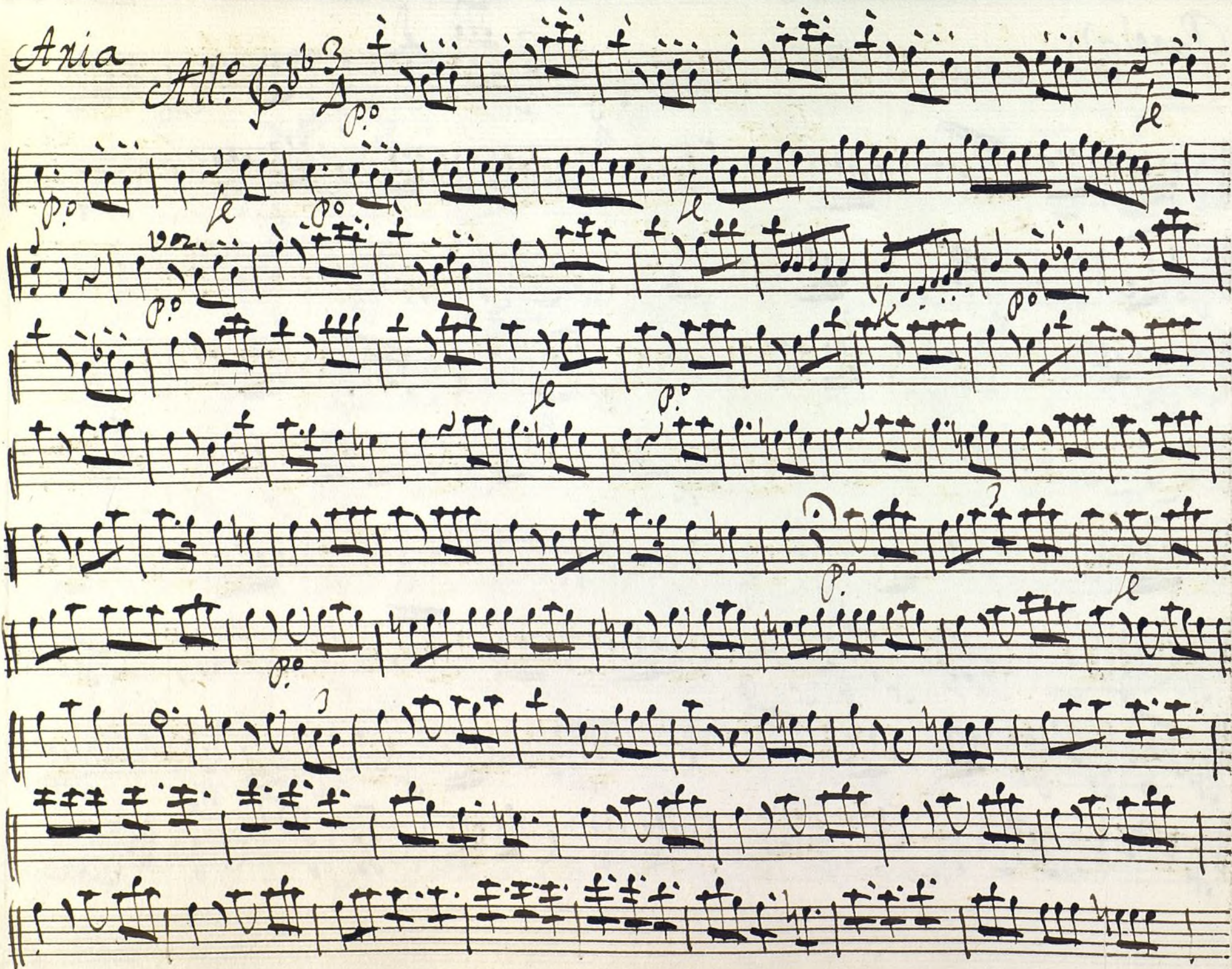


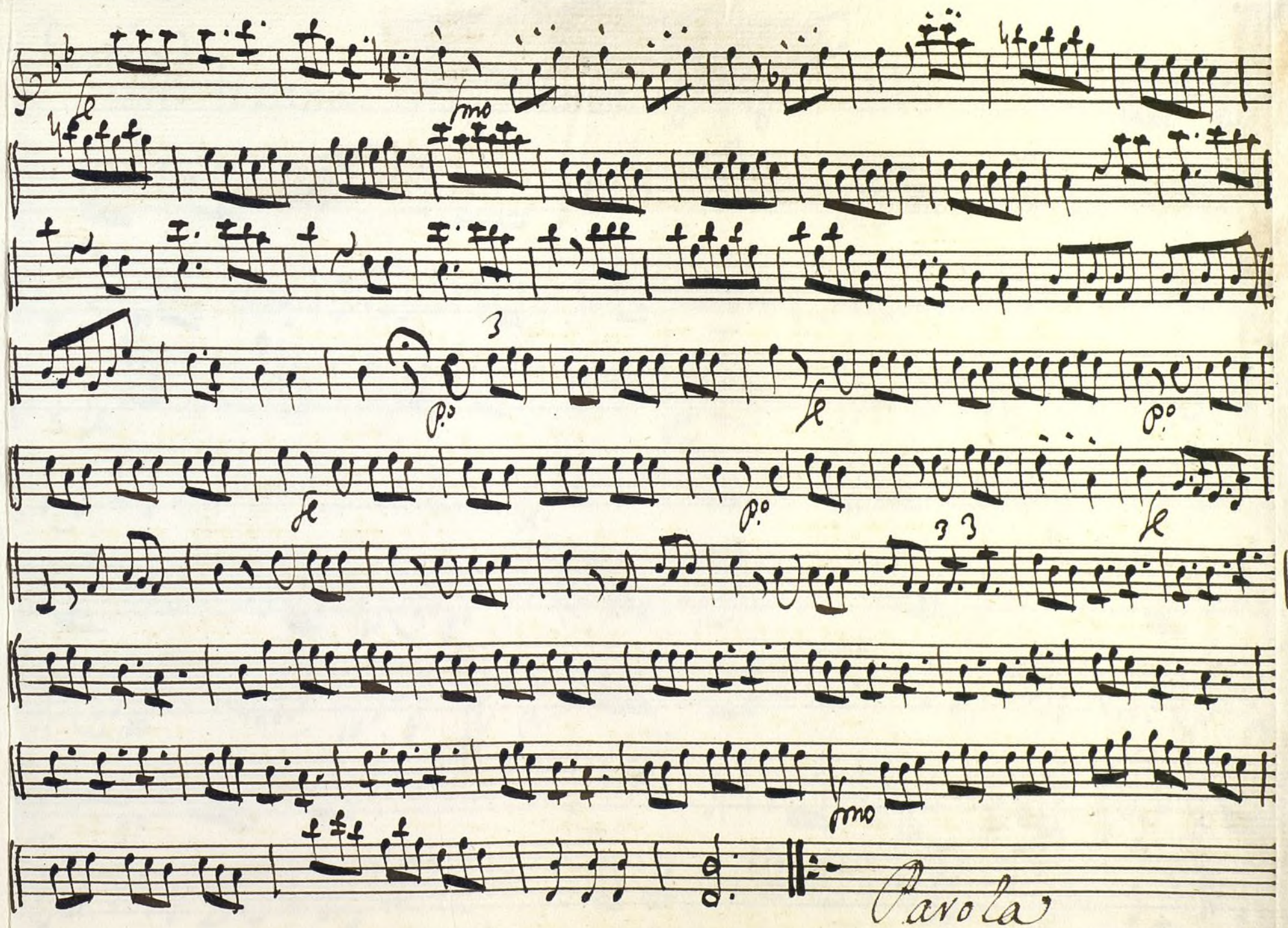
Paxola)

And.^{te} 
le *p.* *An.^o* *p.* *le* *p.* *le* *p.* *le* *p.* *le*
Paxola, y al segno dos Vezes mas.

Paxola) *fixana: All.^{to} nonnicho:*

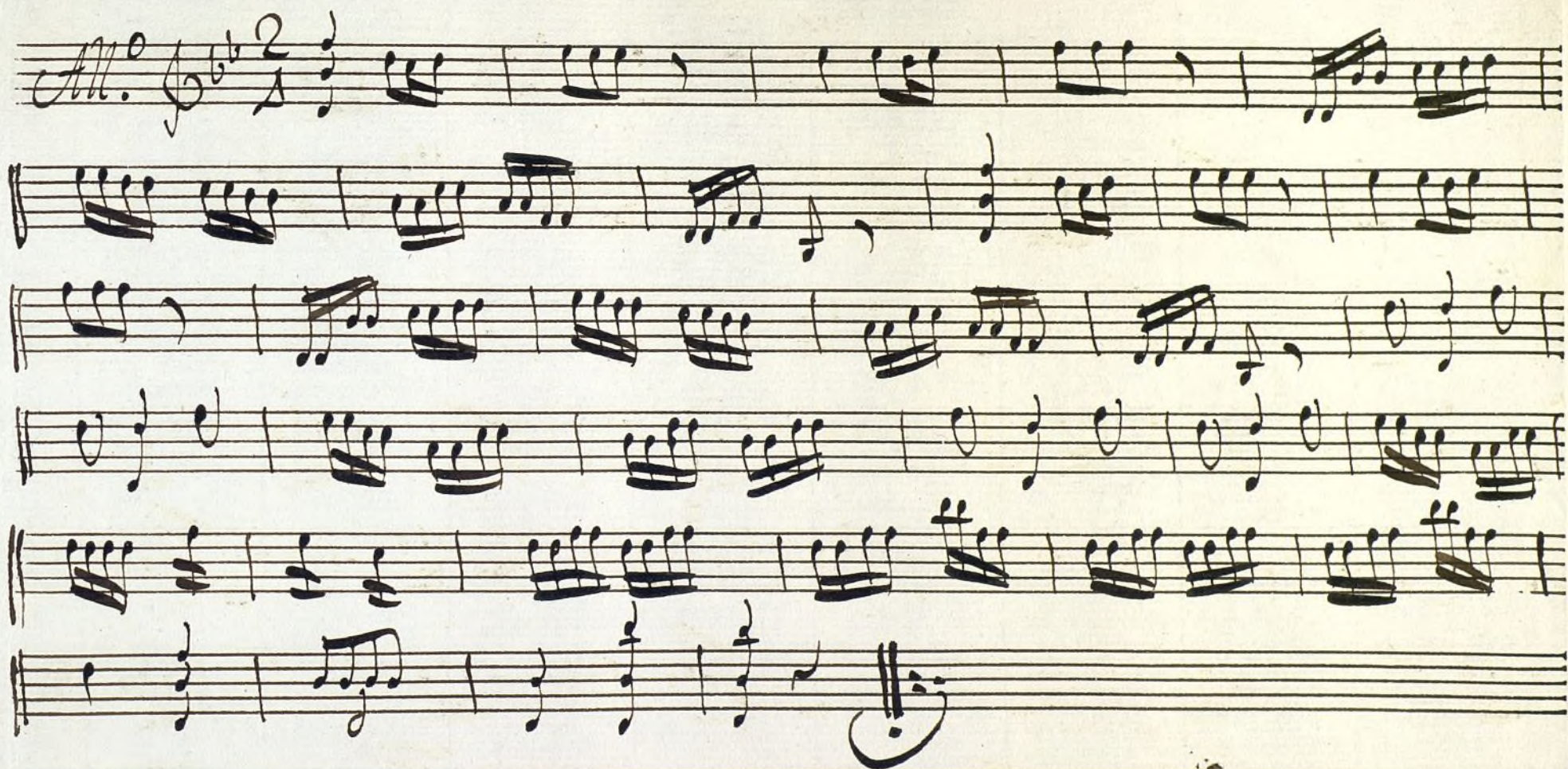
Paxola)





fixana: All. No. 1 *Nonuêno:* 3/8

Al Segno dos Vezes



Ayuntamiento de Madrid

t

Oboe Primo

tonadilla a tres;

La Opexista fingida;

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 score is marked with tempo changes: *And.^{te}* at the beginning, *All.^o* after the second staff, *And.^{te}* after the fourth staff, and *All.^o* after the fifth staff. The piece concludes with a double bar line and the instruction *Al Segno*. Various musical notations are present, including eighth and sixteenth notes, rests, and dynamic markings such as *le* and *20*. The manuscript is written in dark ink on aged, slightly discolored paper.

Paxola

And.^{te} 6/8 ~~///~~ *Allo*

Paxola

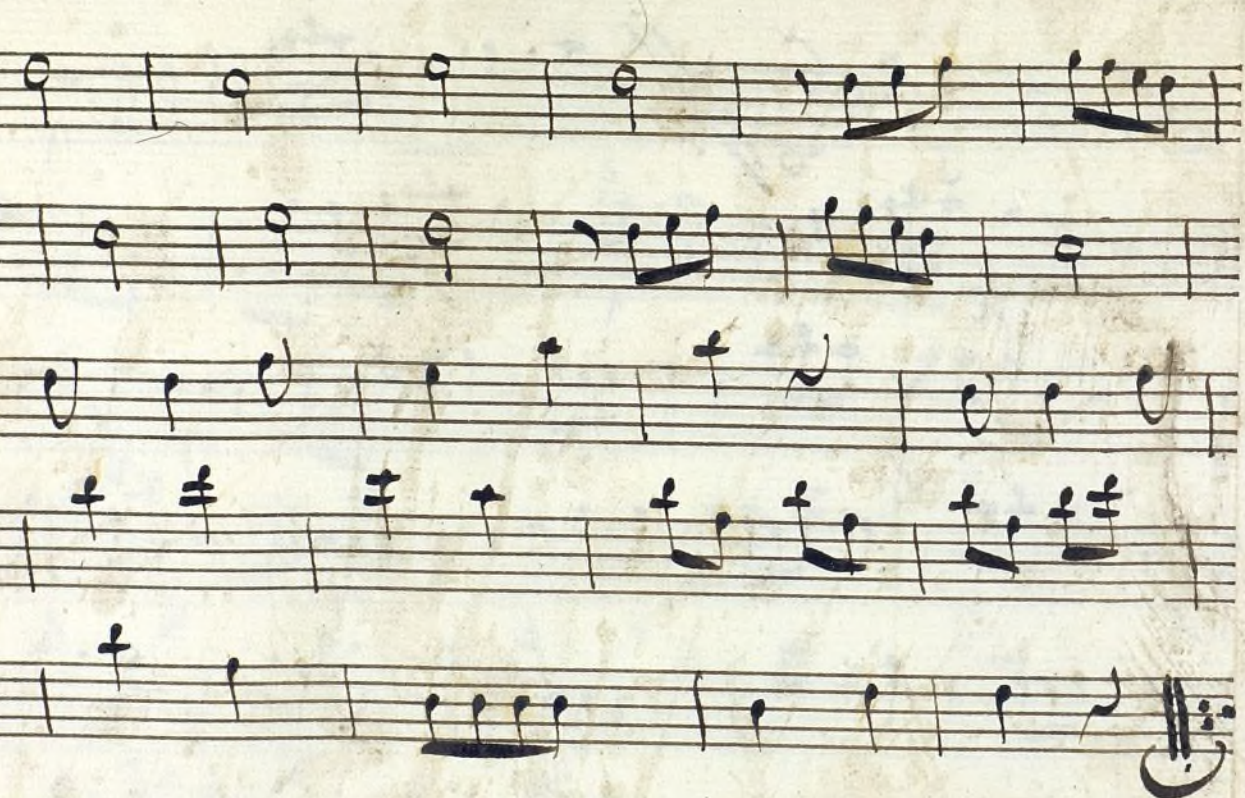
y al segno doo vere ma
 tixana tazeff. Axia Bu fa tazeff

tixana tazeff: y sigue:

final

Allegro

2



+
Oboe Segundo;

Tonadilla a tres;

La Operista fingida;

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

Key markings and annotations include:

- And.^{te}* (Andante) at the beginning of the first staff.
- All.^o* (Allegro) appearing twice, once above the second staff and once above the fifth staff.
- And.^{te}* (Andante) appearing above the fourth staff.
- Allegro* (Allegro) appearing at the end of the tenth staff, crossed out with a double slash.
- Parola* (Parola) written below the *Allegro* marking.

The score concludes with a double bar line and a final key signature change to one sharp (F#).

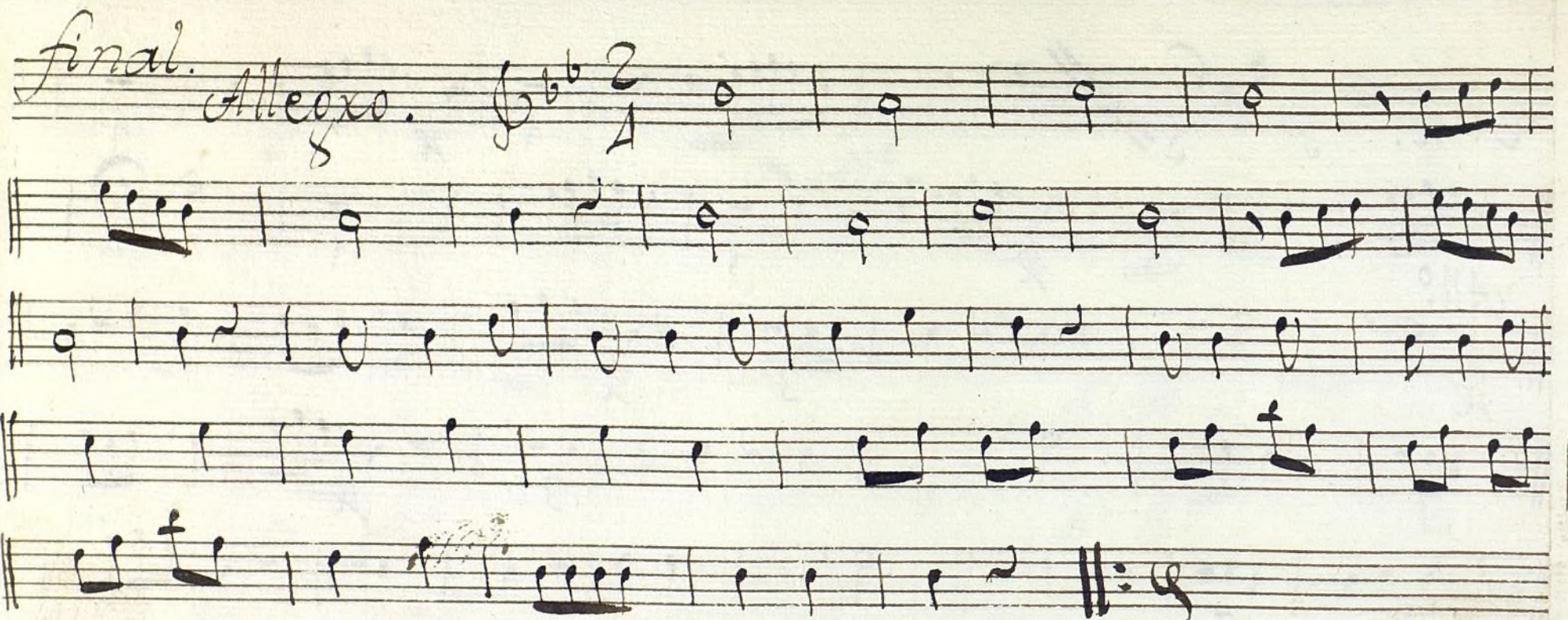
And.^{te} $\frac{6}{8}$ ~~///~~

All.^o $\frac{9}{8}$ ~~///~~

13. $\frac{1}{3}$ ~~///~~

Paxola)

y Absegno dos Vezes:
tixana taze:ff. Axia Bufo taze:ff
tixina taze:ff. y Sigue:



Trúmpa Primera

+

Muj 138-5

Tonadilla à 3. La operista fingida;

Inde

And.^{te}

Handwritten musical score for Trumpet I. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking is 'And.^{te}'. The score includes various musical notations such as notes, rests, and bar lines. Dynamics like 'ff' and 'f' are used throughout. There are also tempo markings like 'Alleg.^{ro}' and 'Allegro'. A section is marked 'And.^{te} A' with a double bar line. The score ends with a double bar line and the marking 'Allegro'. The number '3' is written below the final staff.

Parola

Andte. C:## 6/8

5 ps le 3 le 3 le 3 ps le

Parola
yal segno dos vezes

Parola

Tirana

Yllata

Alleg^{ro}

Handwritten musical score for the piece "Tirana Yllata". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The second staff contains a measure with a "va" marking above it. The third staff has a measure with a "12" marking below it. The fourth staff has a measure with a "33" marking below it. The fifth staff ends with a double bar line and the word "Parola" written below it.

Aria Bufo rare // Parola

Noli

Tirana

Allegretto

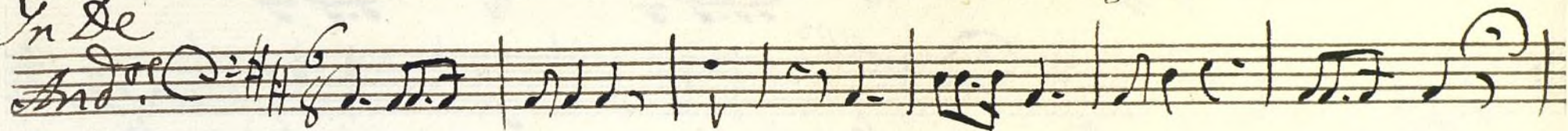
Handwritten musical score for 'Tirana'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Allegretto'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A section of the score is marked 'Allegro' and '2/4' time, with a '2 vor' marking above it. The score concludes with a double bar line and a final note. The manuscript is written in ink on aged paper.

Trompa Segunda

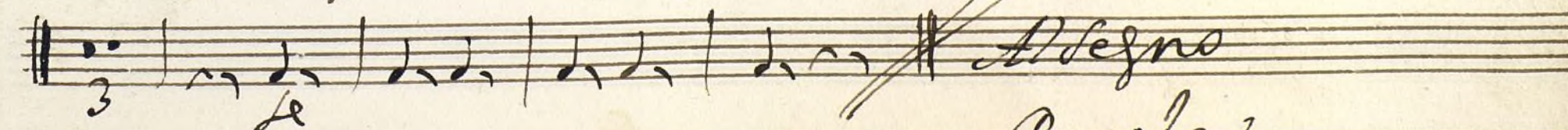
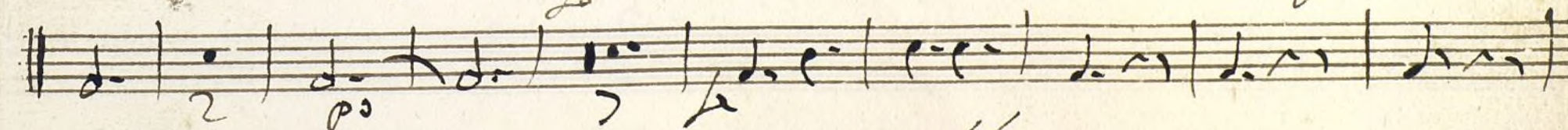
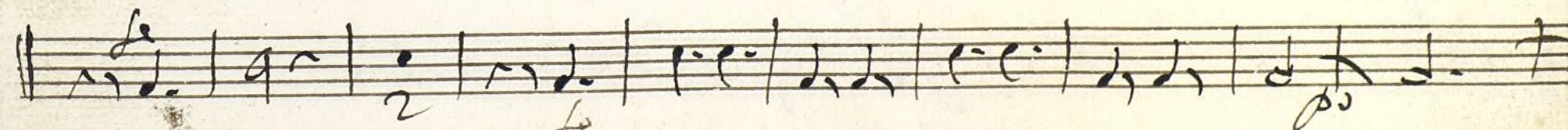
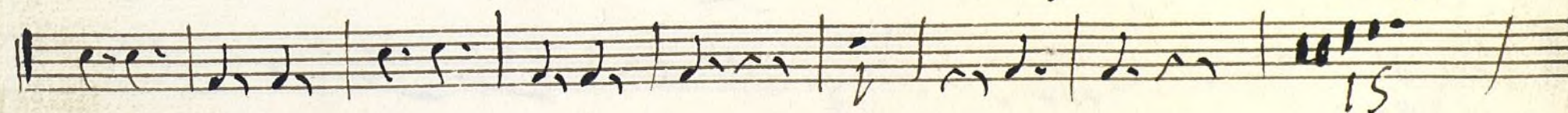
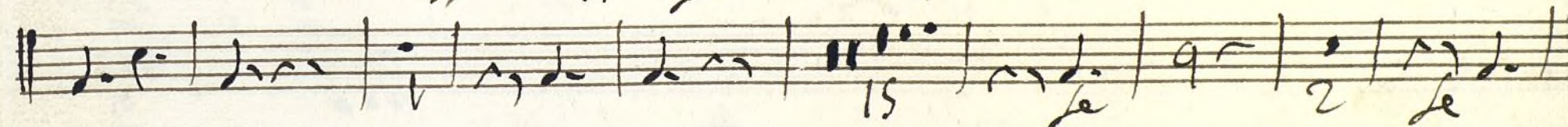
Tonadilla à 3. La Operista fingida;

NW 138-5

In Se



All.^o



Allegro
Parola

Tirana *In clava*
Allegretto $\text{C} = \text{B} \frac{3}{8}$

Parola

Aria Buja Tarre *Parola*

Volh'

Tirana

Allegretto $\text{C} \#$ $\frac{3}{8}$

The musical score is written on eight staves. The first staff begins with the title 'Tirana' and the tempo 'Allegretto' in C major with a 3/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'ff', 'fz', and 'ffz'. There are also numerical annotations like '12', '33', and '2'. A double bar line with a repeat sign appears in the second staff. The fourth staff contains the tempo change 'Allegro' and the instruction 'dos vezes'. The piece concludes with a final cadence on the eighth staff, followed by three empty staves at the bottom of the page.

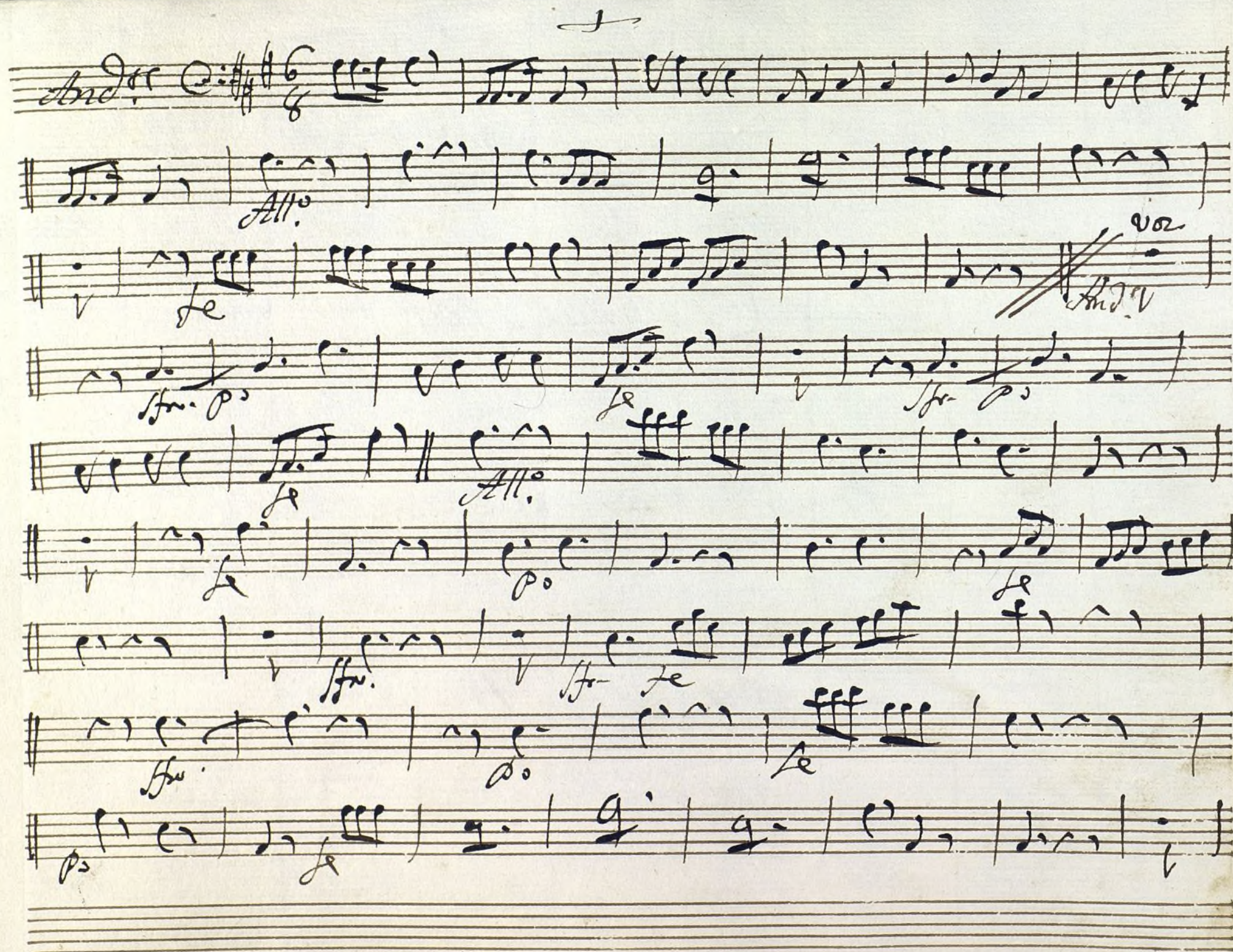
+

Contrabajo;

Conadilla a tres;

La operista fingida;

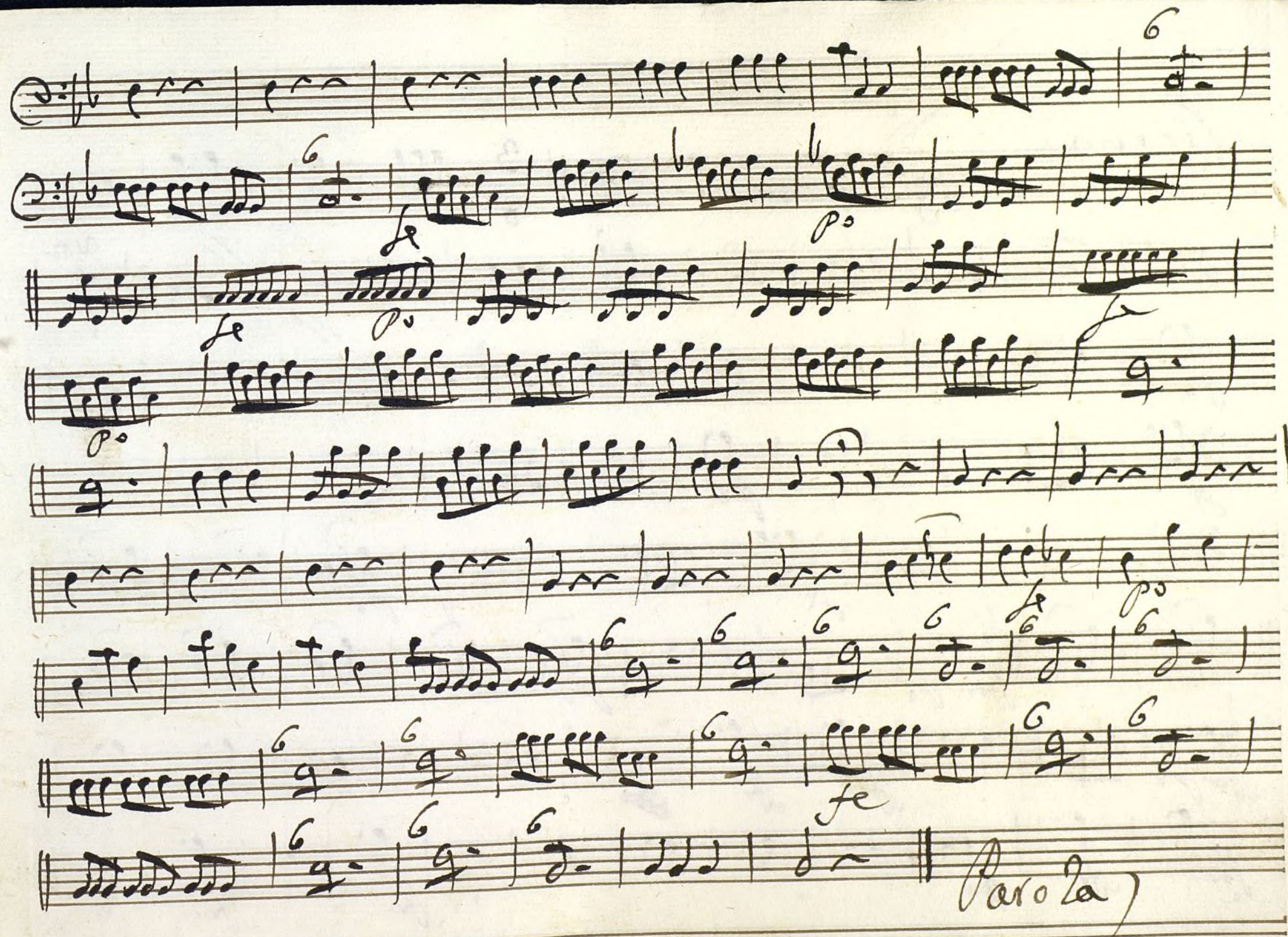
//



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *po*, *fr.*, and *Le*. The score concludes with the instruction *Allegro* and the word *Parola* written in cursive.

Aria Buena *Allegro* C: \flat $\frac{3}{4}$

Handwritten musical score for "Aria Buena" in C major, 3/4 time, marked "Allegro". The score consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as "f" (forte), "p" (piano), and "pizz" (pizzicato). The music is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one flat. The tempo "Allegro" is written in a large, stylized font. The title "Aria Buena" is written in a cursive script. The score is handwritten in dark ink on aged paper.



Tirana *Alleg.^{ro} no mucho* $\text{C}:\flat \frac{3}{8}$

A handwritten musical score on aged paper. The title 'Tirana' is written in a cursive hand at the top left. Below it, the tempo 'Alleg.^{ro} no mucho' and the key signature 'C: flat' with a 3/8 time signature are written. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also some corrections and deletions, indicated by diagonal lines and crossed-out notes. The paper shows signs of age, including slight discoloration and wear at the edges.

Ayuntamiento de Madrid