

Leg<sup>ro</sup> Ton<sup>a</sup> a 1.<sup>o</sup> de Embroñista o Truag. Fingido

Completa

Mus. 49-5

17. Alto

L. 8. n.º 36,

Muger.

Morquer  
y su-

feros de mi vida atiendanme por un rato Atien-  
nuestro q' a servir es lo que yo aqui salgo es a

q' ya bueve la Navarra a las  
quiero cantar mi tonada a ber

car en vos ampara atender escuchar seno ritos  
si puedo agora daros





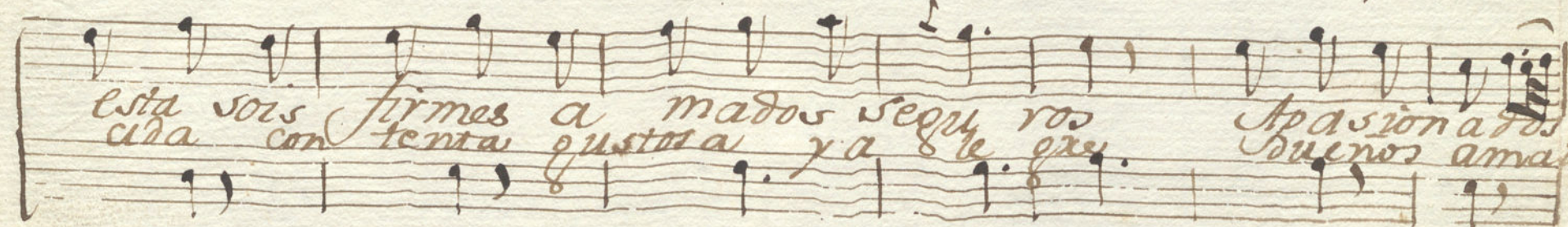
Escuchar Madamitas un rato y suplid y suplid mis de.



fectas q. a implorar vengo a todos su amparo no dudando de encon. y con esto Mada



trarle en mis nobles Corte sanos y acreditar en  
miras y ve Nos Apasio nados vivi se agrade



esta sois firmes a mados segun vos Apasionados  
cua con tanta gustosa ya se que. Buenos amados.



Apasionados  
Buenos amados

Allegro



Amo. Muchacho  
Credo Señor

Amo. Limpia limpia: apaña di por q. se entra el perro en mala  
Credo por q. halla la puerta abierta  
Amo. pues abancemos al punto por si loqzo mi Cautela:  
Credo q. nentra aqui q. n. el

And.  
Stacato.

Amo. Sepa usted Señora q. soy un Max.  
ese Mayordomo os informo

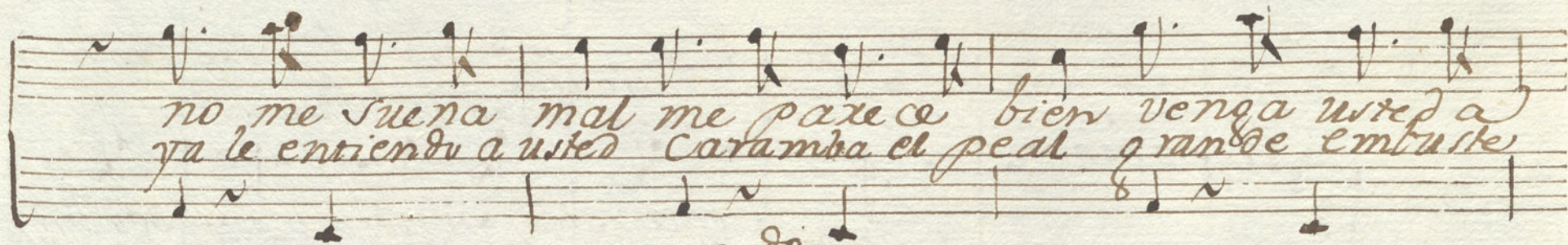
que de alta gerarquía como ya se ve de  
ra de la alta grandeza q. luego a lograr dela

yo canto yo toco yo bailo y  
y si nuestra boda se llega fec.

Mus.

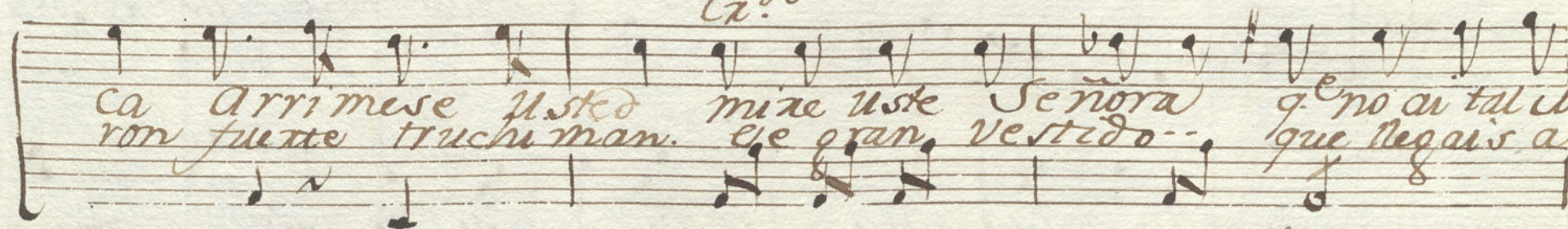
nue ya si yo quisiera casar con usted que dice usted  
tuar el Conde Palermo padrino será ya ya..





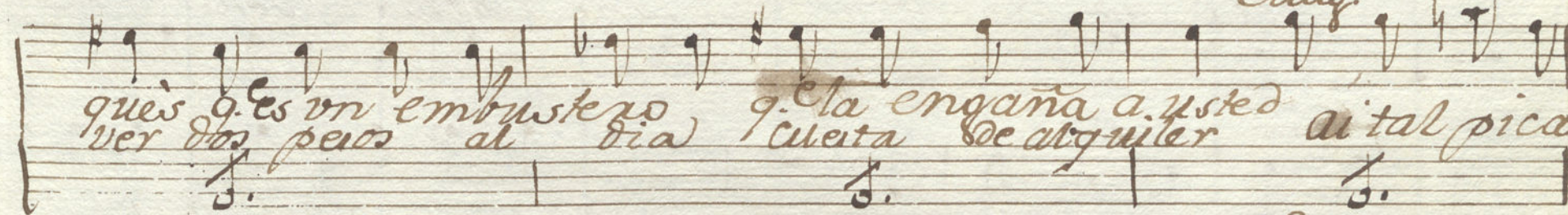
no me suena mal me parece bien venga usted a  
ya le entiendo a usted caramba el peal grande embuste

*Cz. do*



ca Arrimase usted mire usted Señora q. no ai tal Man.  
ron fuerte truchuman. ele gran Vestido-- que llegais a--

*Muz.*

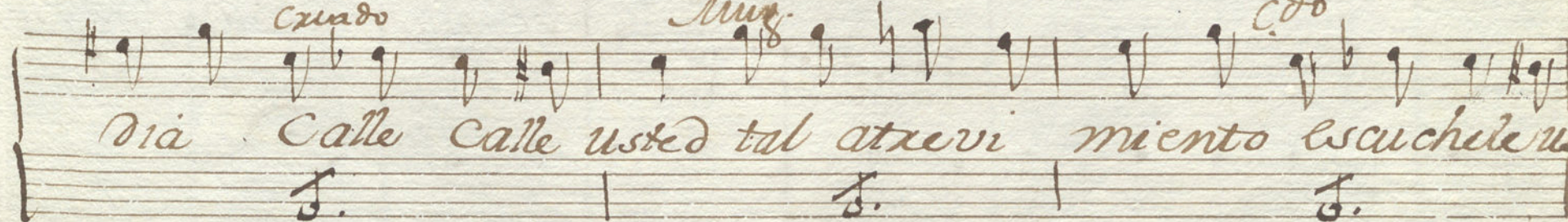


que's q. es un embustero q. la engaña a usted ai tal pican  
ver dos peos al dia Cuesta de alquiler

*Criado*

*Muz.*

*C. do*



dia Calle Calle usted tal atrevi miento escuchelos.

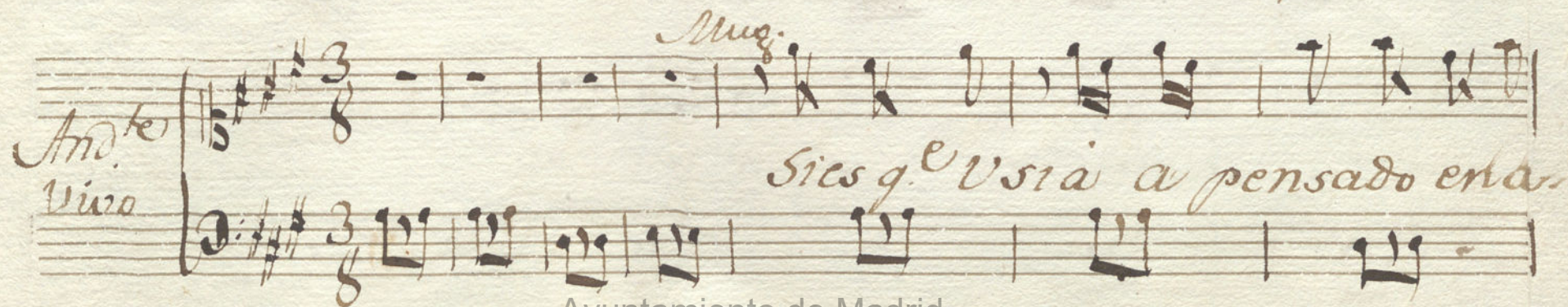
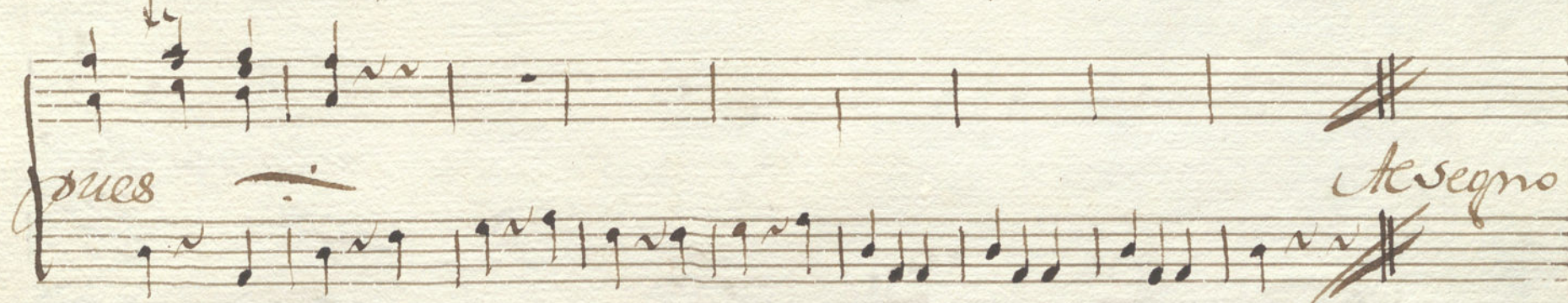
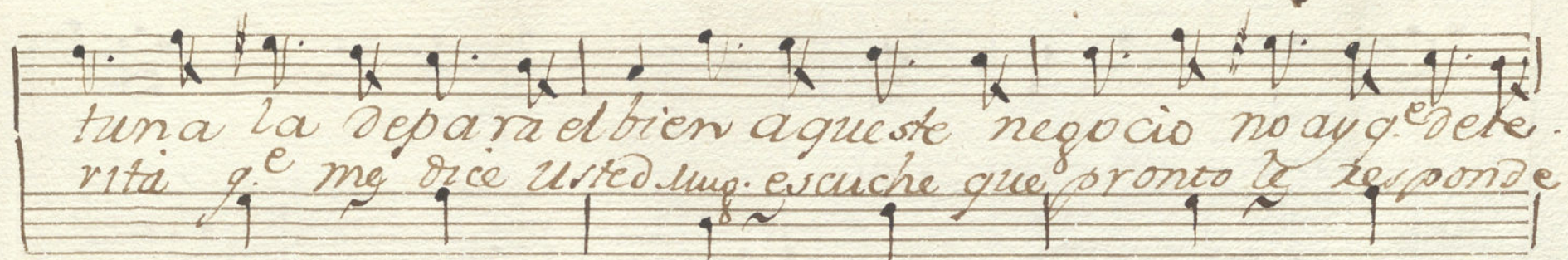
*los 3.*

*Amo*

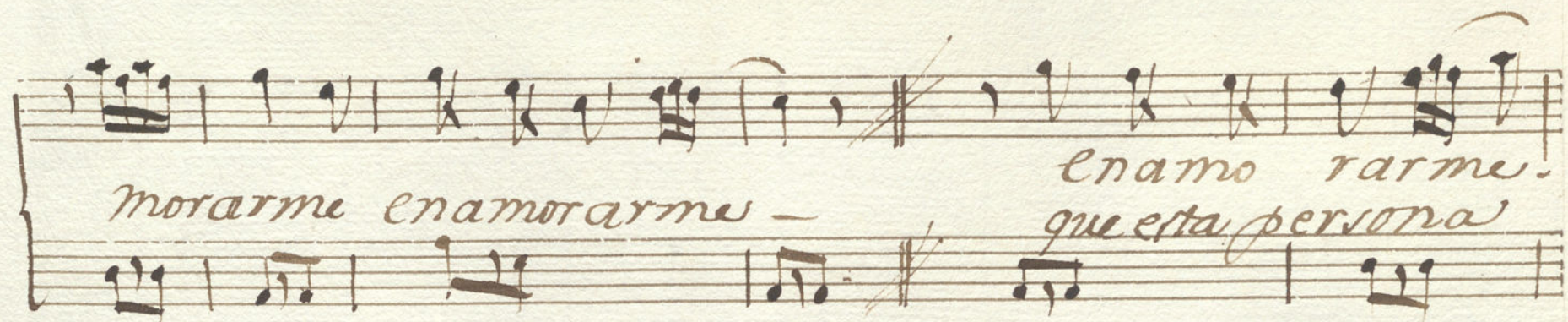


ted } dices bien  
origan pues y pues la for-  
y pues Señora

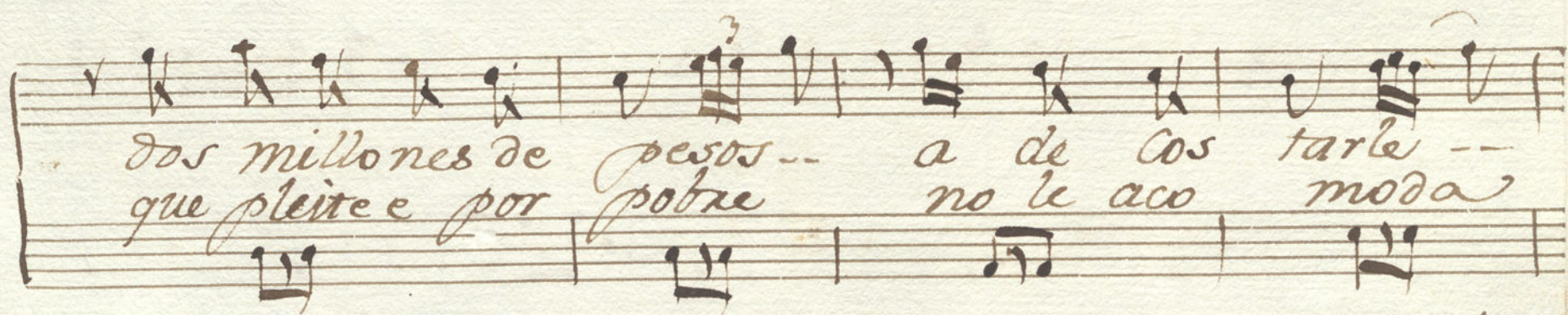




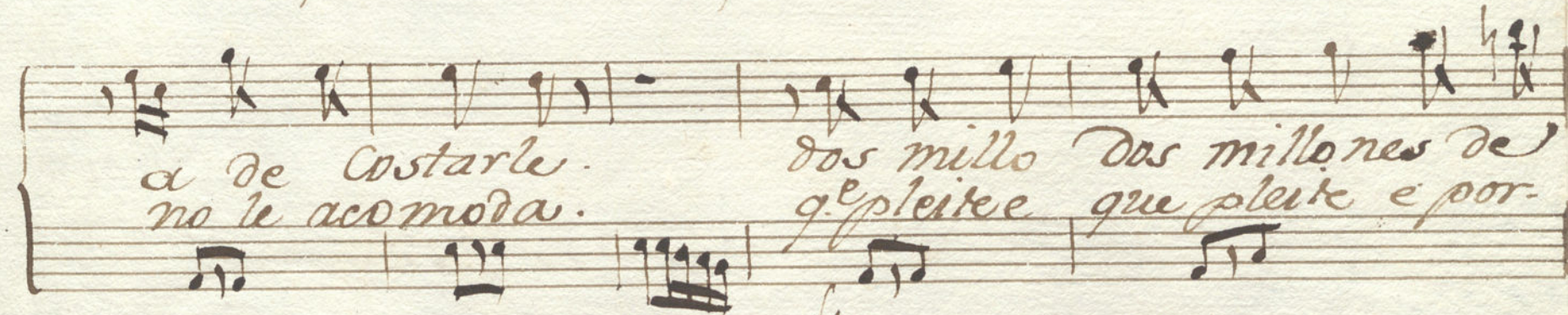




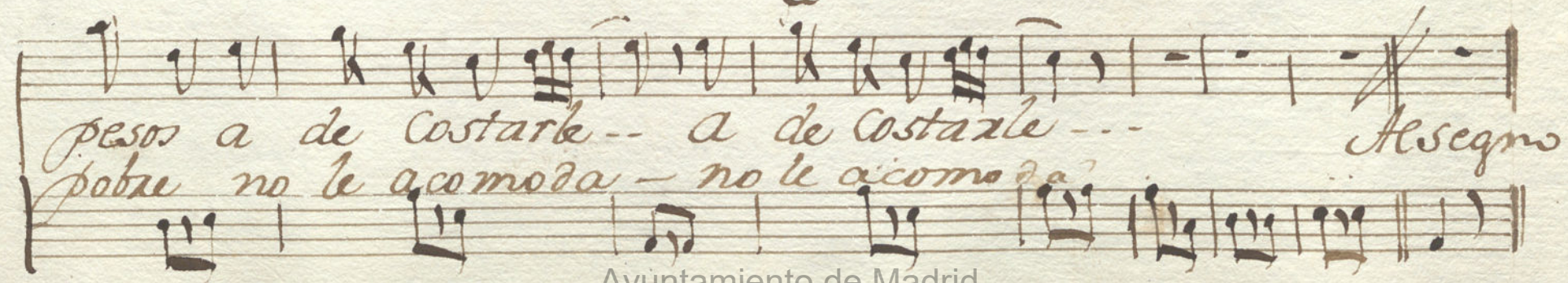
morarme enamorar-me — Enamo rarme.  
que esta persona



dos millones de pesos — a de Cos tarle —  
que pleite e por pobre no le aco moda



a de Costarle. dos millo Das millones de  
no le acomoda. q. pleite e que pleite e por.



pesos a de Costarle — a de Costarle — Alsegno  
pobre no le acomoda — no le acomoda?



*Ando*

*Stacato.* *Si quexeis Señora*

*mi Zenta Saber veinte mil ducados ofrezco a esos.*

*pies mientro q. no tengo ni avon ni afiler y de orca y cu.*

*chillo soi Señor tambien esto si q. es cierto como haga por*



*Mug.*  
que (yaya mui bien) si señor mui bien ba grande embuste

*Cuado*  
ron fuerte truchiman el dueño de todo quanto bista a

*Mug.*  
quel ala puerta aguarda q. yo le defe. pues dile que

*Cx. do* *Mug.* *Cx. do*  
Suba Esperese usted quierò abengonzarle atiendale us.



los 3. *Amo*

te. } *dicen bien dicen*  
 } *oiga uste oiga uste*

*vaya en q. quedamos expli-*

*Czdo* *Mug.*

*quese uste. hoy abrir la puerta pues anda abre.*

los 3.

*le vamos vamos veremos q. engaña a q. n vamos pues vamos*

*pues*



*Hombre.* *Mujer.* *Hombre.* *Mujer.*

el vestido Calla Calla pronto pronto muy bien

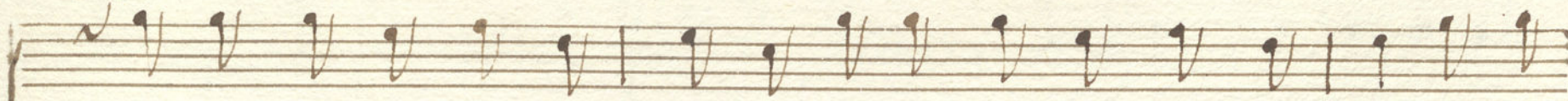
*Hom.*

bien el vestido pronto pronto o pagarme el alquiler el ves.

tido pronto pronto o pagarme el alquiler



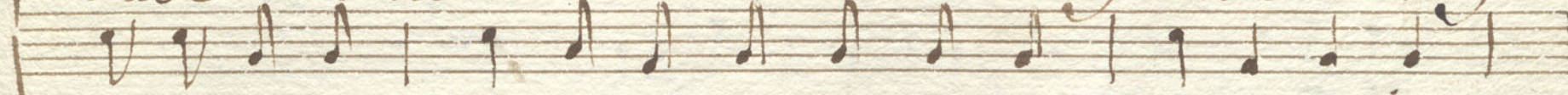
los 3.



me estoi muriendo de Visa de ver el Señor Marq. pague.



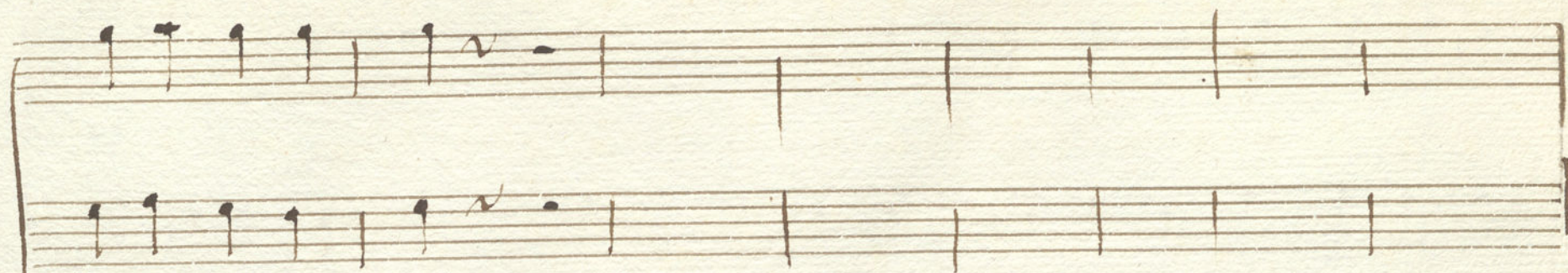
le uste su dinexo el Hombre dice muy bien dice muy-



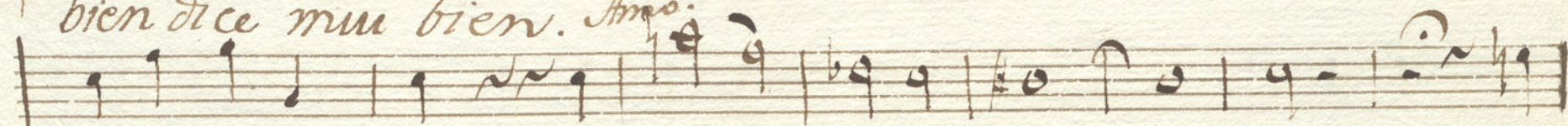
me uste mi dinexo yo Señores digo bien si Digo



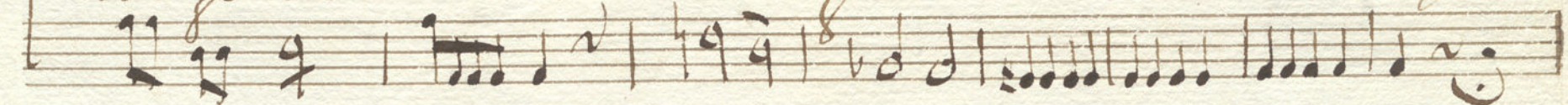




bien dice mui bien. *Amo.*

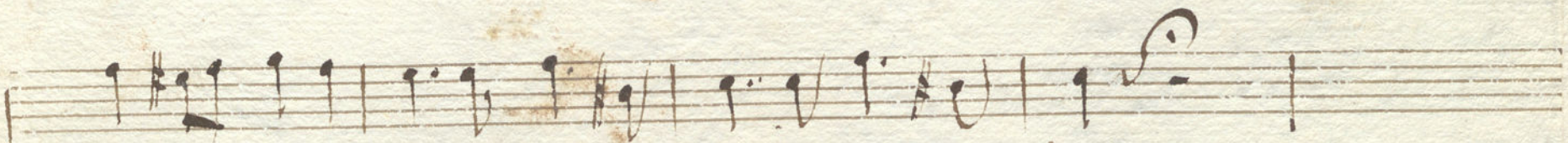


bien digo mui bien no ten go dine — 20 por.

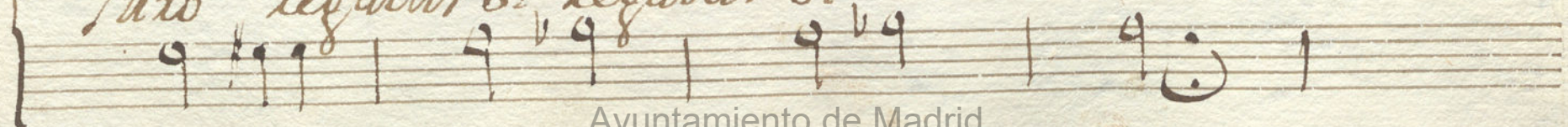


Dios perdonar — —

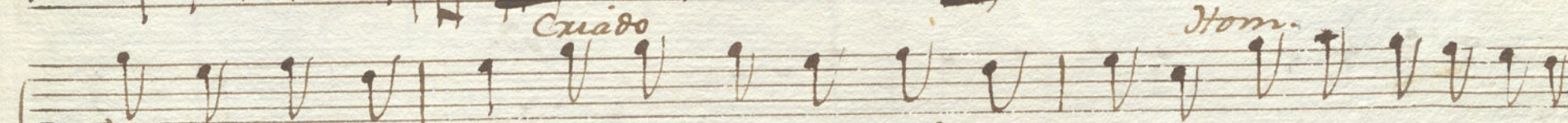
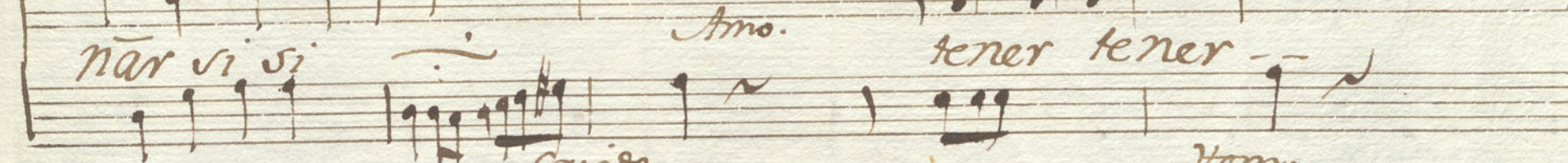
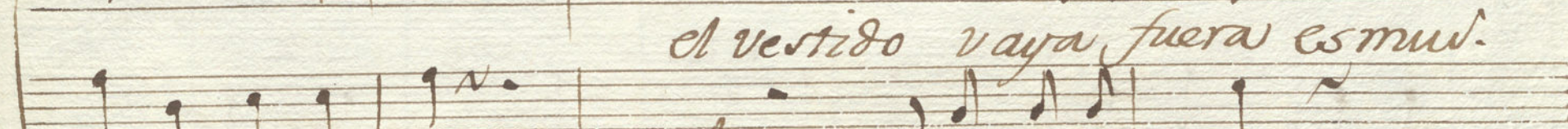
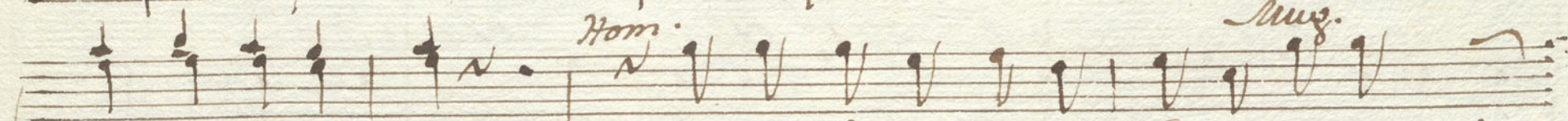
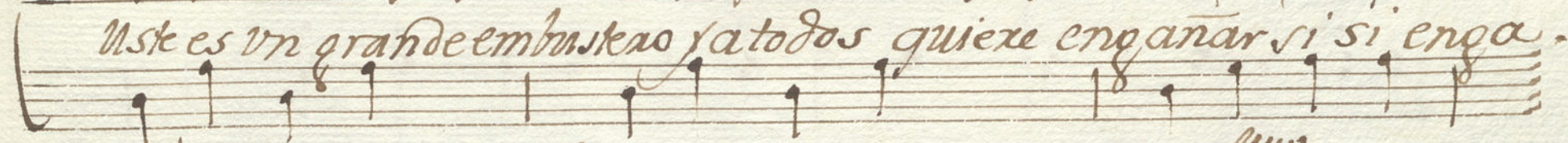
9<sup>o</sup> yo pagar prometo por.



Juro regalar si regalar si









tar no no aguantar no no aguan.

Cor 3.

ai q.º g.ºto que nos causa el verla desnudo

Armo.

tar. esta gente donde nada ya no tiene Caxi-

todos.

ya desnudo ya desnudo ya.

la la la la la la la

dad no Caxidad no

Alto



la 9.<sup>a</sup> Misa es verle sin el vestido puesto en ca

misia muerto de frío echale fuera al calor.

dras llevarle avn guerto por espantajo - -

y aqui acava Señores el embusteron mezcla si aque

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tado si quiera el perdon yaqui acava Señores la tonadi

lla abur mosqueteritos hasta otro dia hasta otro

Di a hasta



Violin 4.º Ton.ª a A.º *Al Embrollista.*


Handwritten musical score for Violin 4.º, Ton.ª a A.º, *Al Embrollista.* The score consists of nine staves of music. 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 single system. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *Cre.º* (Crescendo). The piece concludes with a double bar line and the instruction *Al Segno*.

*Paxola*



*Stac.<sup>to</sup>*

*All.<sup>o</sup> poco* & # 3 *f.*



*Al Segno*

*And.<sup>te</sup> vivo.* & # 3

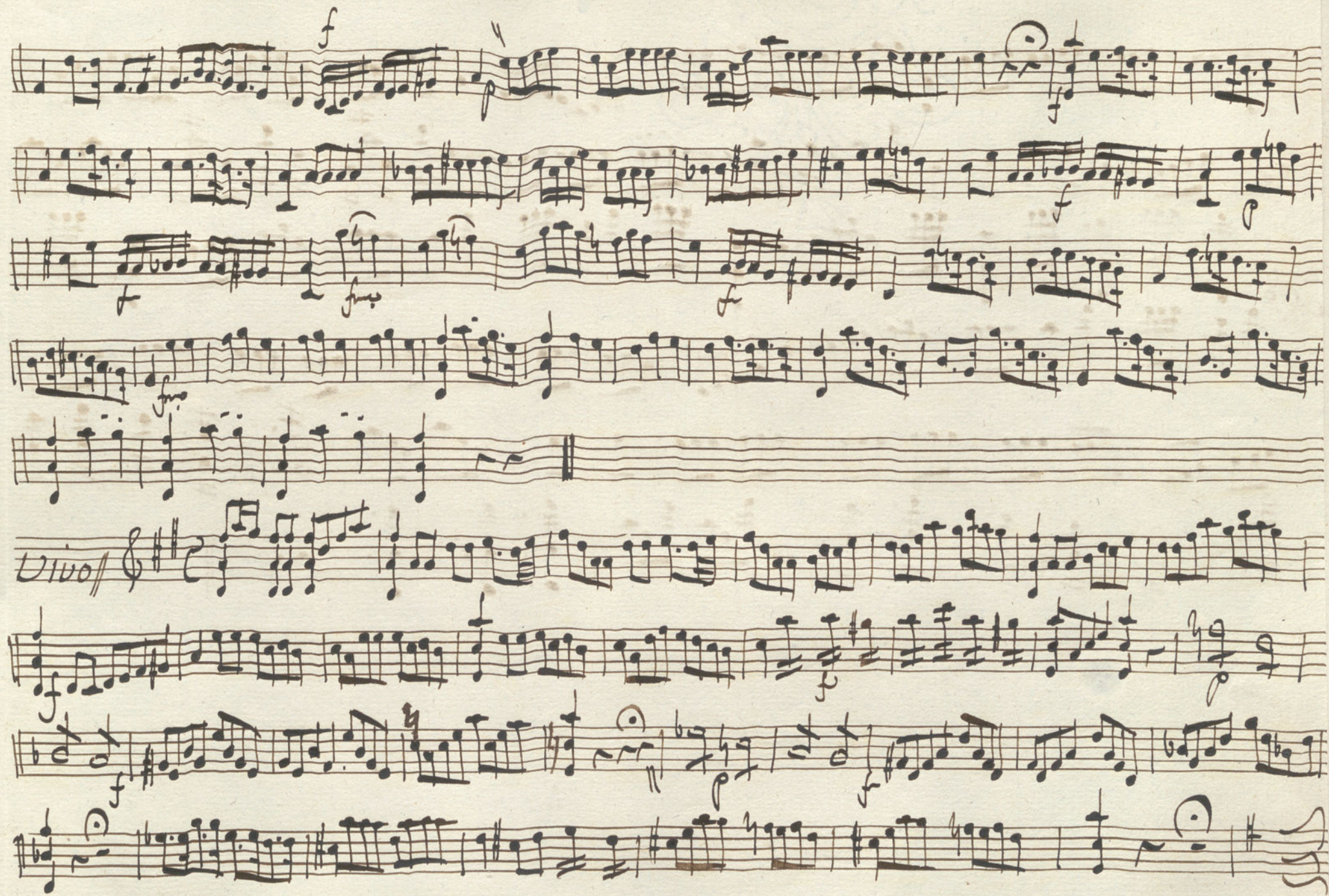


*Al Segno*

& # 3

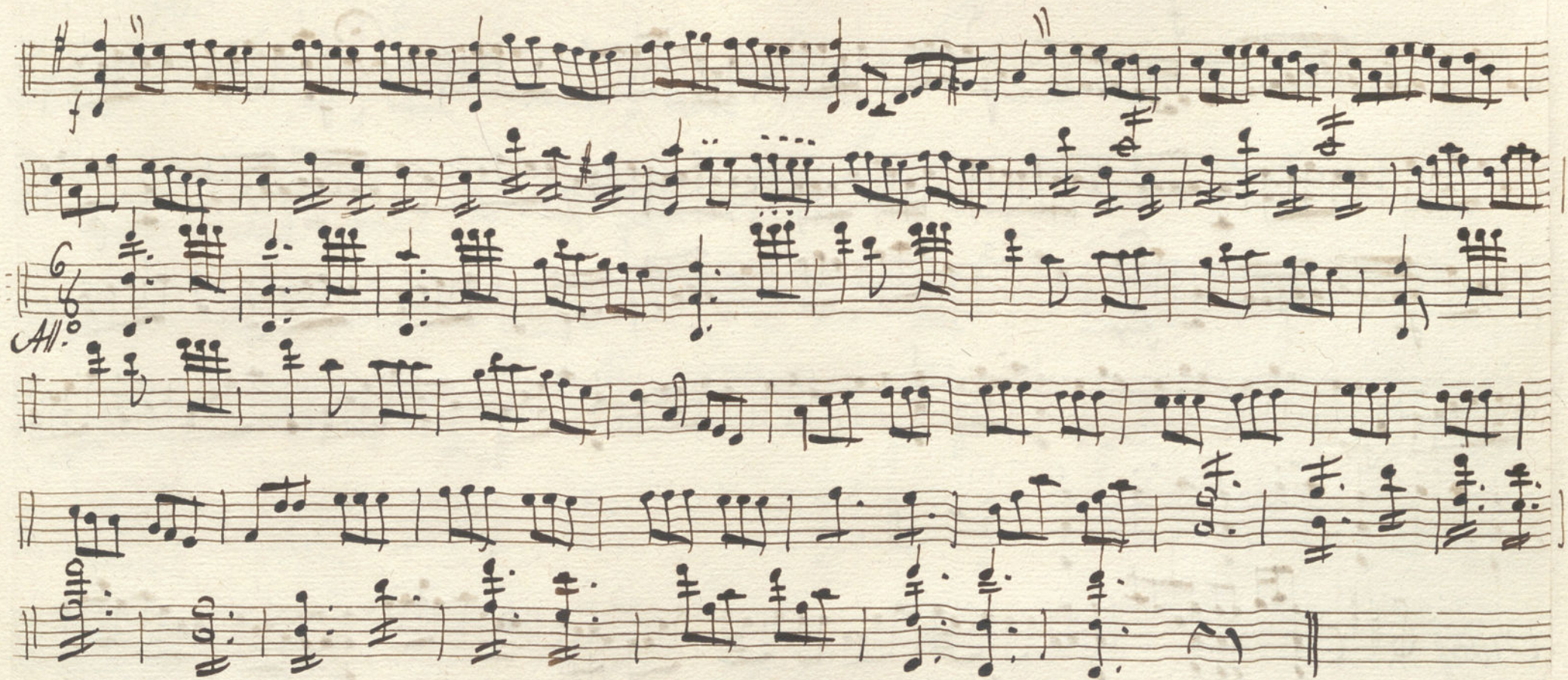






U. S.







Violini 1.<sup>o</sup> Ton.<sup>a</sup> 4.<sup>o</sup>

el Embrollista - *Allegro*

Handwritten musical score for Violini 1.<sup>o</sup> in 4th tone. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a complex, rhythmic style with many beamed notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). A *Cres.* (Crescendo) marking is present on the eighth staff. The piece concludes with the instruction *Allegro*.

Mus  
149-5

Parola



*Stacato.*

*All. poco.*

*f*

*Ac. segno.*

*And. vivo.*

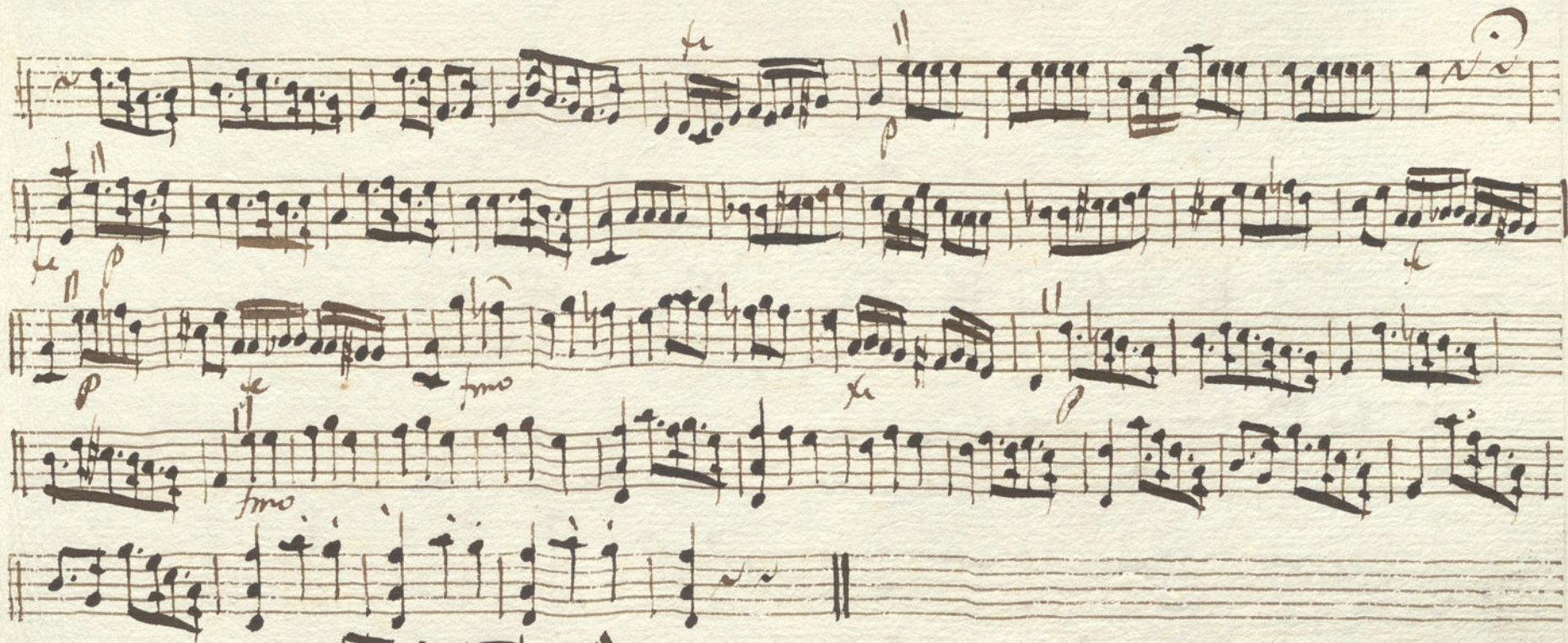
*3*

*Stacato*

*Ac. segno*

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*Vino*

A handwritten musical score on five staves, continuing the notation from the first system. It includes various musical symbols, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense with many beamed notes. The word "Vino" is written in a cursive hand at the beginning of the first staff. The score ends with a double bar line on the fifth staff.

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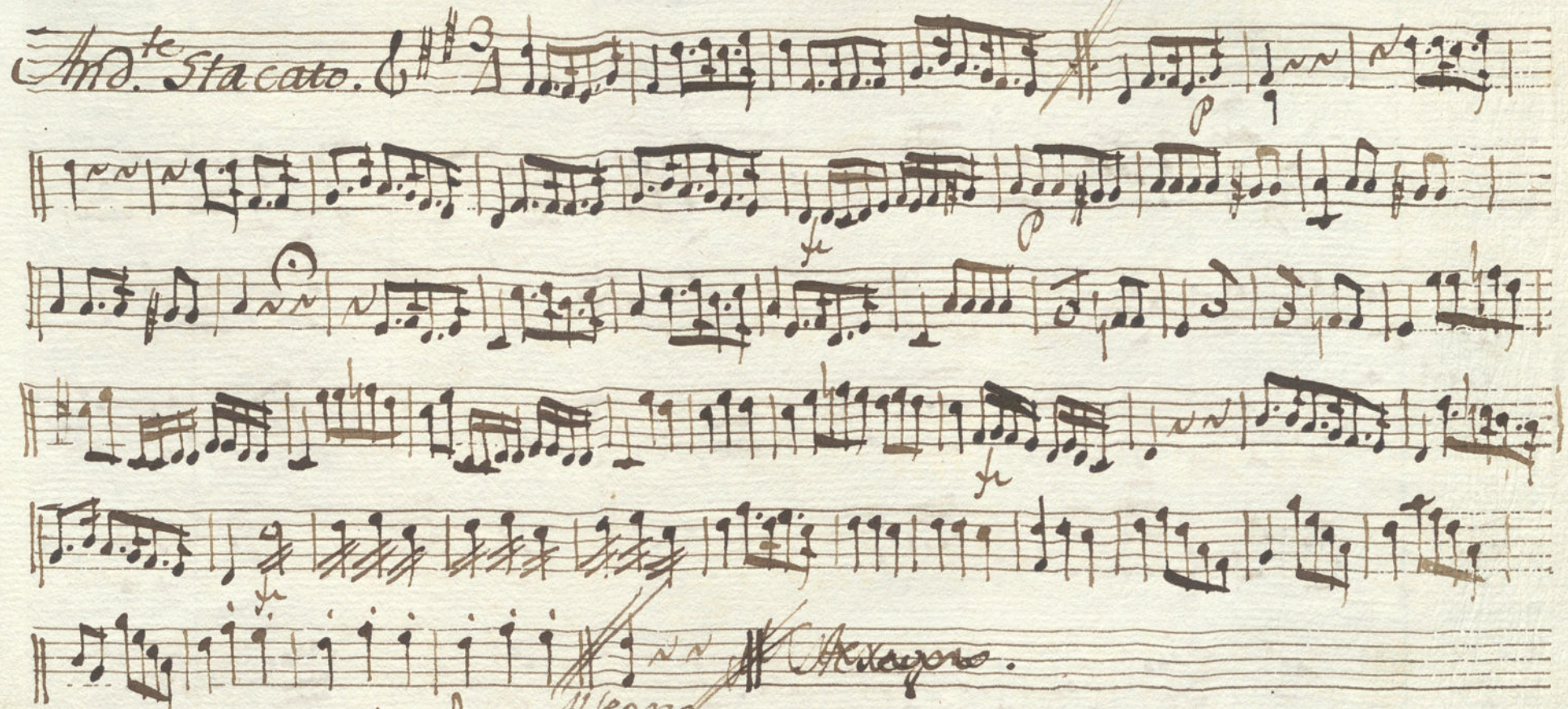
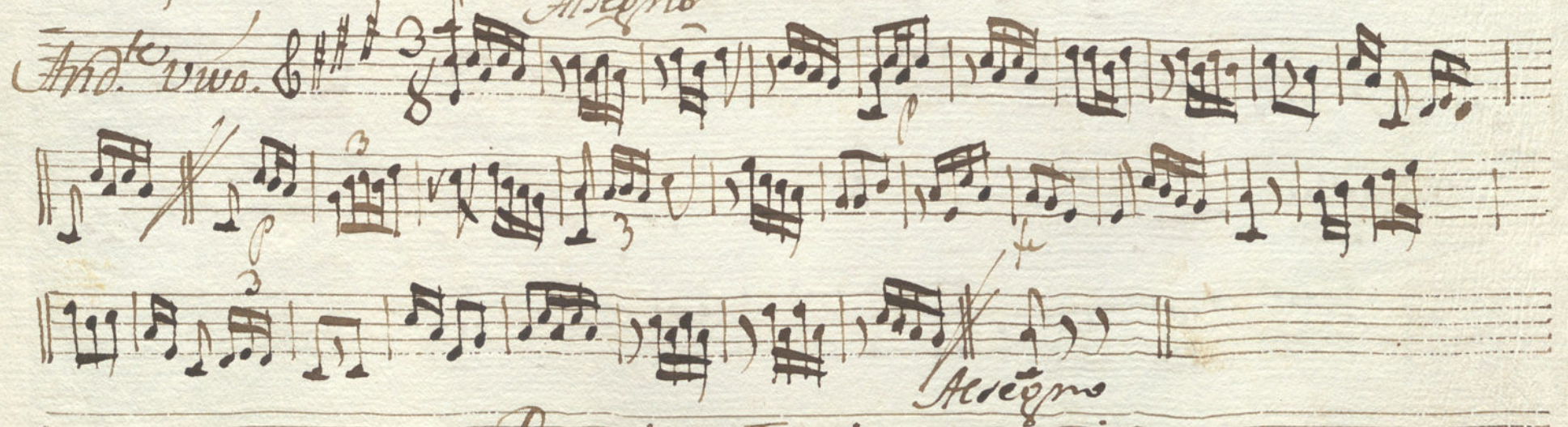


Violin 2.<sup>o</sup> Con.<sup>a</sup> a 1.<sup>o</sup> el Embrollista

*All.<sup>to</sup>* 8  $\sharp \sharp \sharp$  3

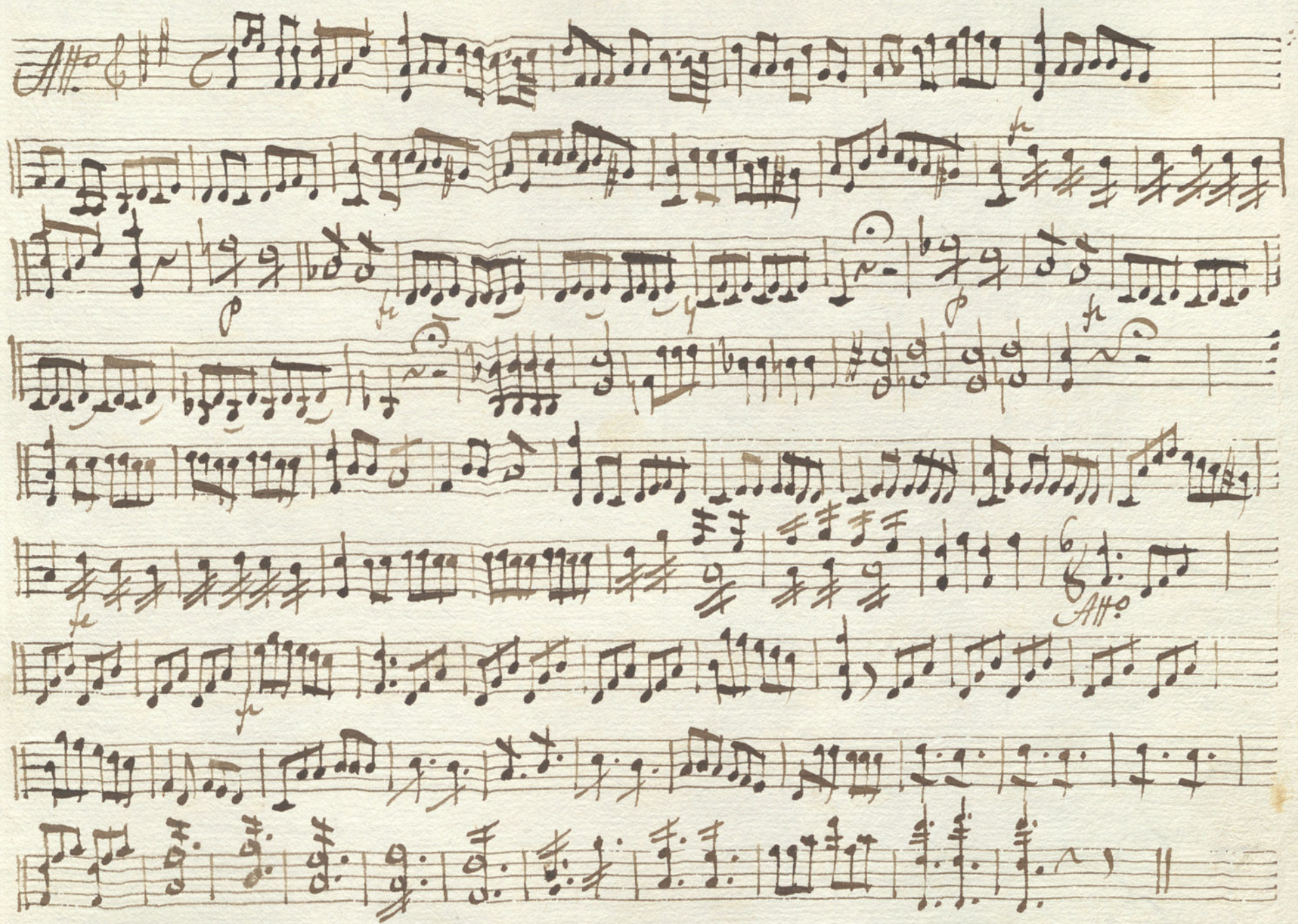
Adiegno  
y parola.



*And.<sup>te</sup> Staccato.*   
*Allegro*  
*And.<sup>te</sup> vivo.*   
*Allegro*

Repete el Tánido de arriba  
sin repetición del segno.



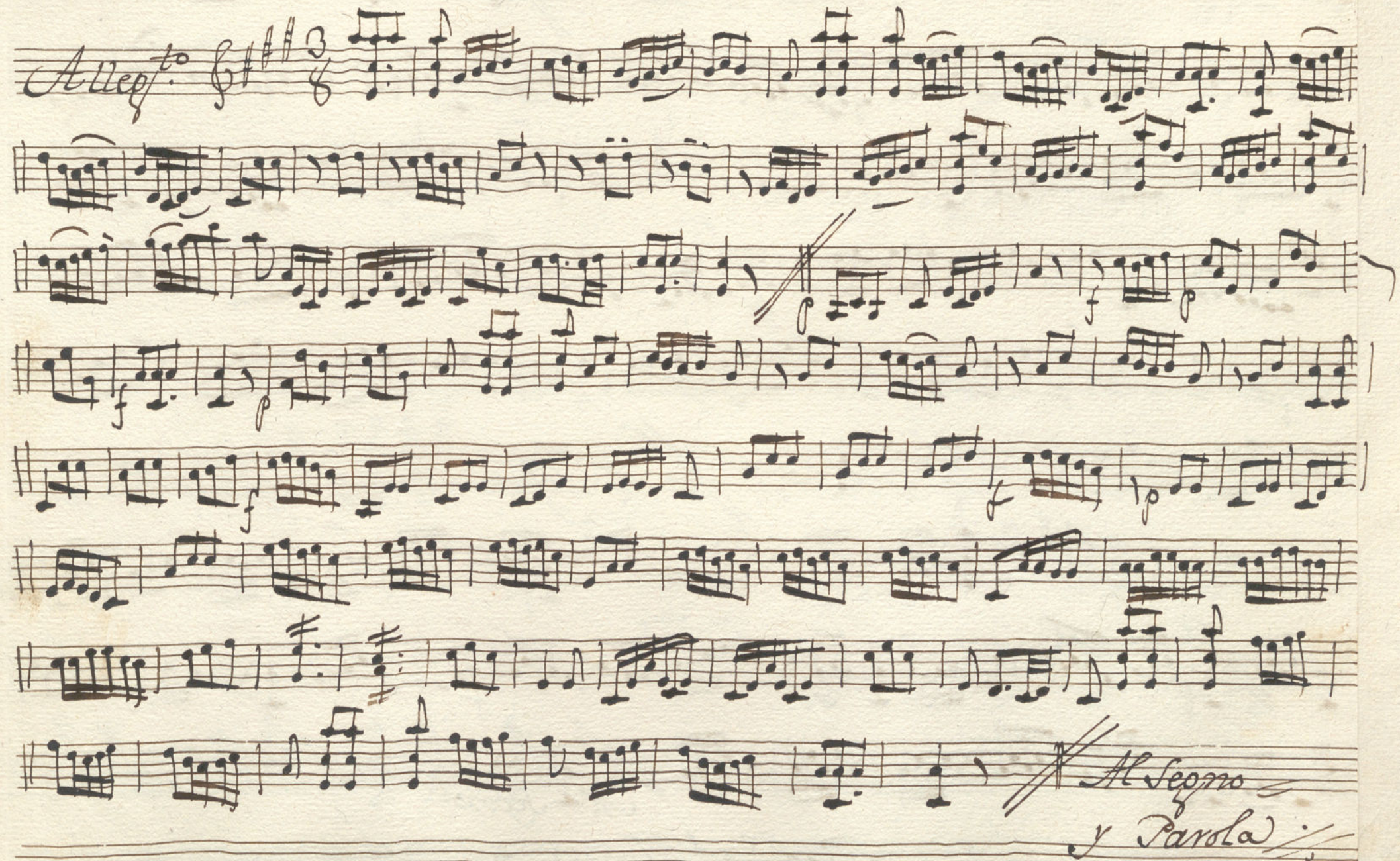




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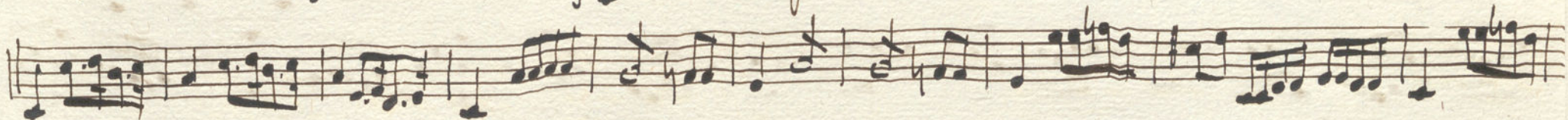
Violin 2: *Con. a 1.º* *Al Imbroglia* //





*And<sup>te</sup> stac<sup>to</sup>* & 3 











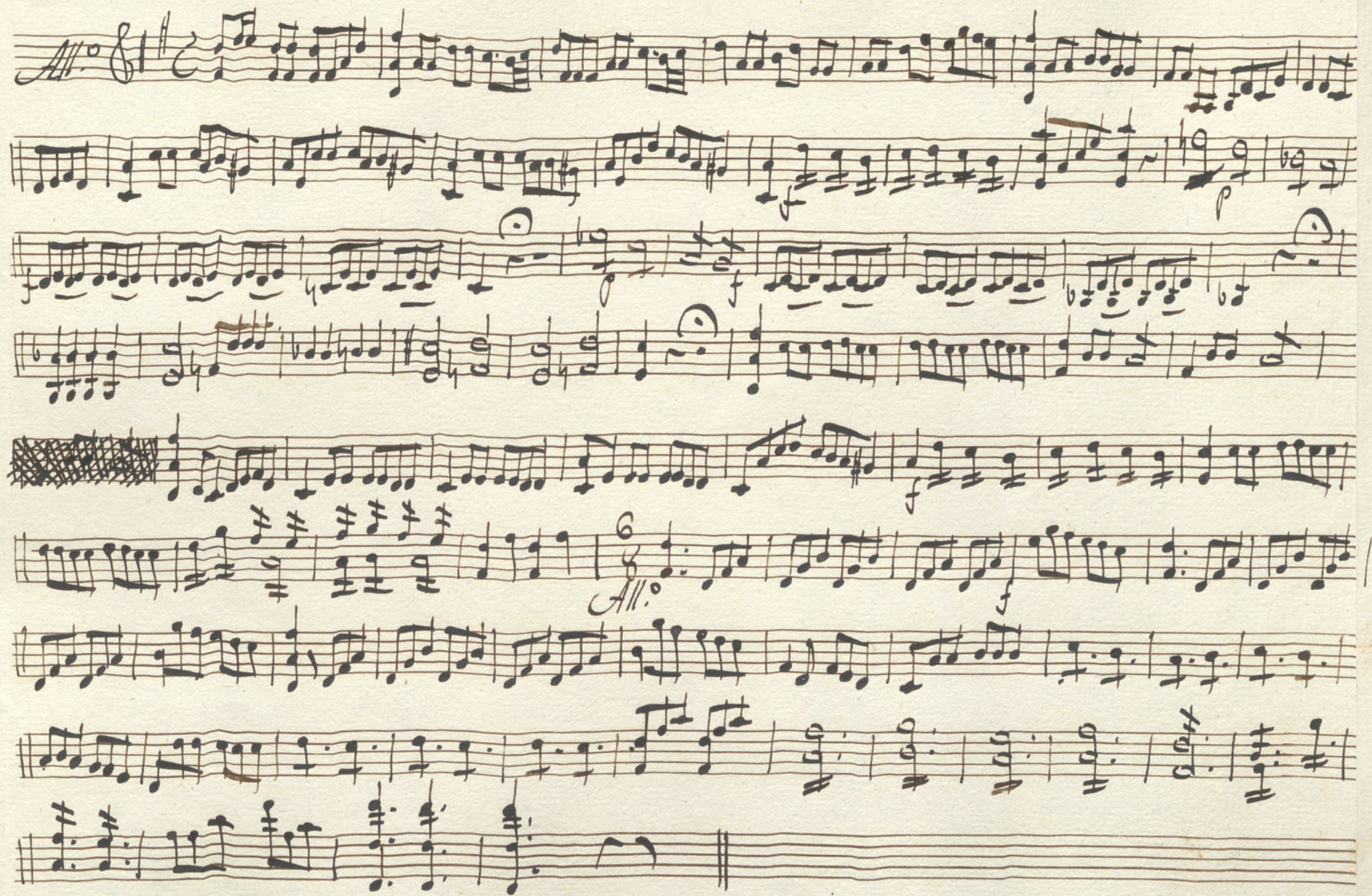
*And<sup>te</sup> vivo* & 3 





*Rep.<sup>te</sup> el Tánido de Vivo*  
*sin repetición del segno=*







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*Oboe 1.º Ton. a 4.º el Compositorista.*

Handwritten musical score for Oboe 1.º, Ton. a 4.º el Compositorista. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as '2' and '3'. The piece concludes with a double bar line and the word 'Allegro' written in a cursive hand.

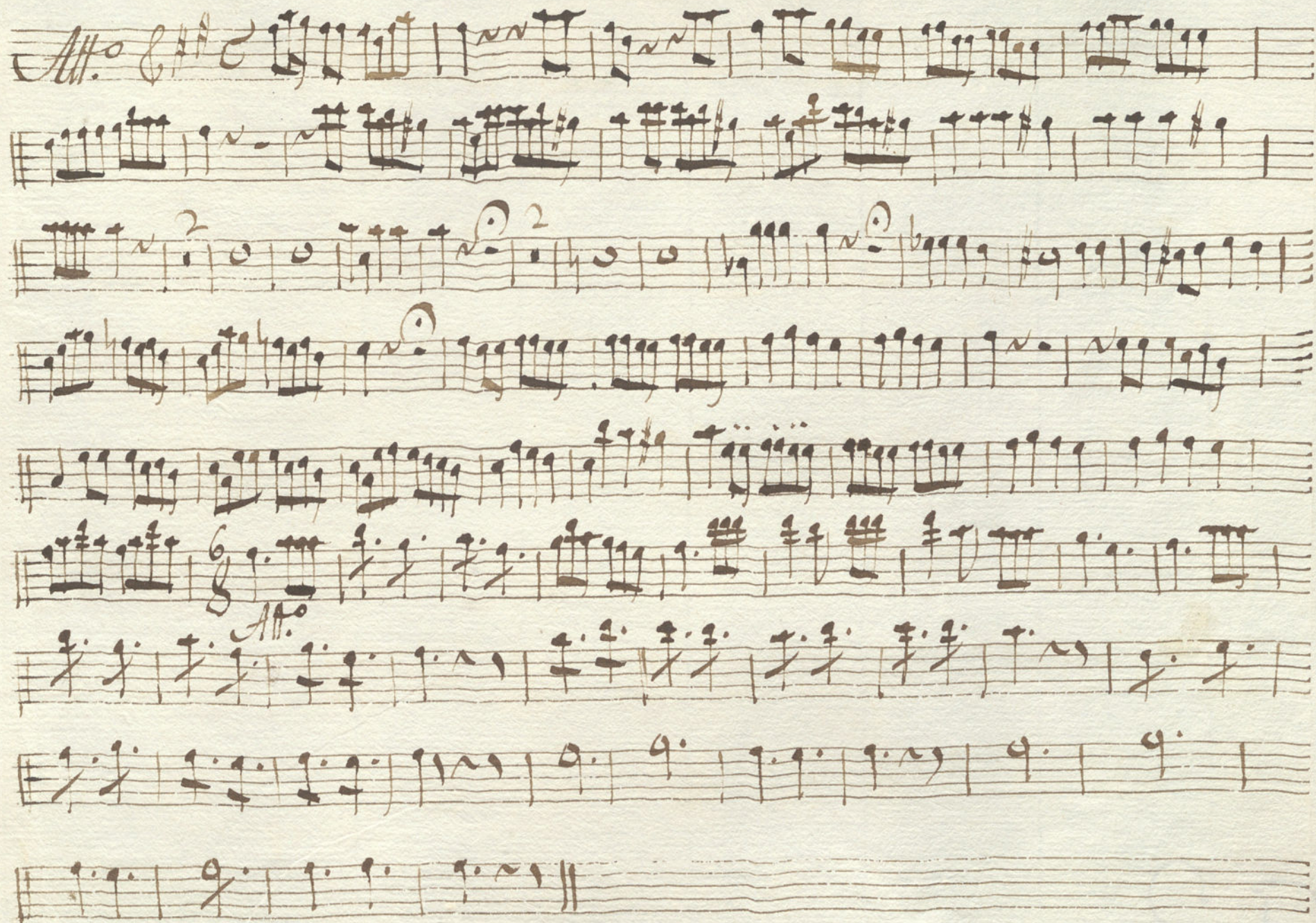
*Allegro  
y parola*



*And.<sup>te</sup> Tacato.*   
*Allegro*  
*And.<sup>te</sup> Vivo.*   
*Allegro.*

*Repite el Tánido de Arrión  
hasta el Flegno sin repetición.*







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Mus 149-5

Oboe 2.<sup>o</sup> Tom.<sup>a</sup> 4.<sup>a</sup> et Embrollista

Handwritten musical score for Oboe 2.<sup>o</sup> Tom.<sup>a</sup> 4.<sup>a</sup> et Embrollista. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several measures with triplets indicated by a '3' over the notes. The score concludes with a double bar line and a fermata.

*Allegro*



*Stacato*  
*And.<sup>te</sup>* &  $\sharp\sharp$  2/4

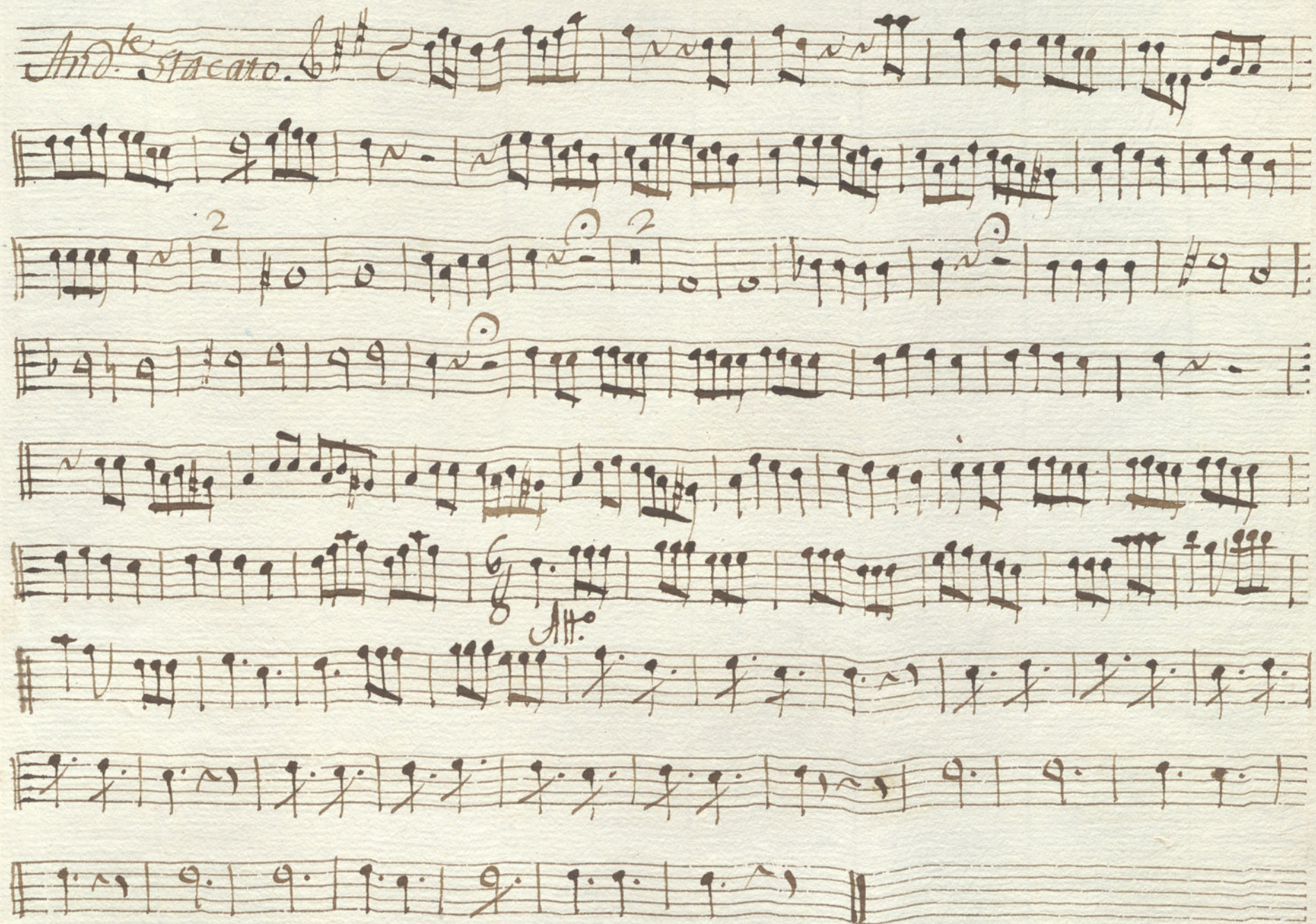
*Allegro*

*And.<sup>te</sup> vivo.* &  $\sharp\sharp$  3/8

*Allegro*

*Repite el tañido de arriba  
sin repetición al segno.*







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*Trompa 1.ª Ton. a. 1.ª el Embrollista.*

Handwritten musical notation for Trompa 1.ª, Ton. a. 1.ª el Embrollista. The notation is in treble clef with a key signature of one sharp (F#) and a 2/8 time signature. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/8 time signature. The notation includes various note values, rests, and dynamic markings such as *2* and *3*. The music is written in a cursive, handwritten style.

*Allegro y para.*

Handwritten musical notation for Trompa 1.ª, Ton. a. 1.ª el Embrollista. The notation is in treble clef with a key signature of one sharp (F#) and a 2/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/8 time signature. The notation includes various note values, rests, and dynamic markings such as *2* and *3*. The music is written in a cursive, handwritten style.

*Allegro*





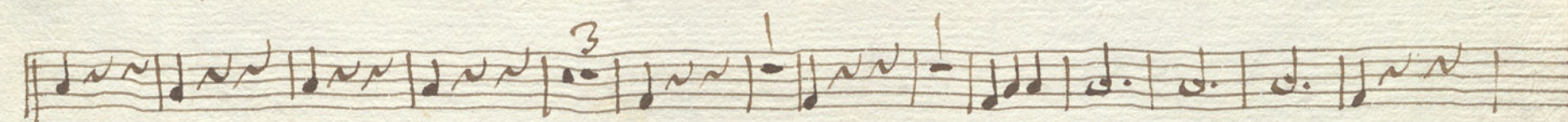
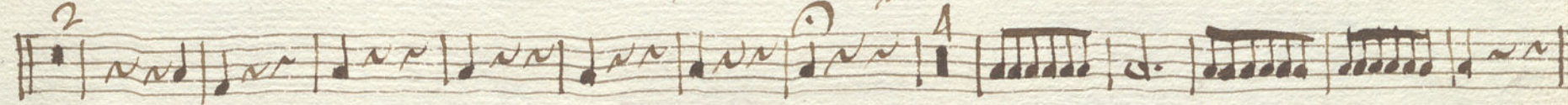
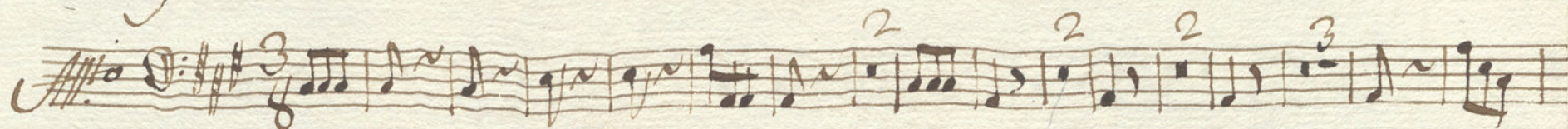
*Repite el Tánbó antecedente in segno.*





Mus 149-5

*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> 4.<sup>o</sup> el Embrollista.*

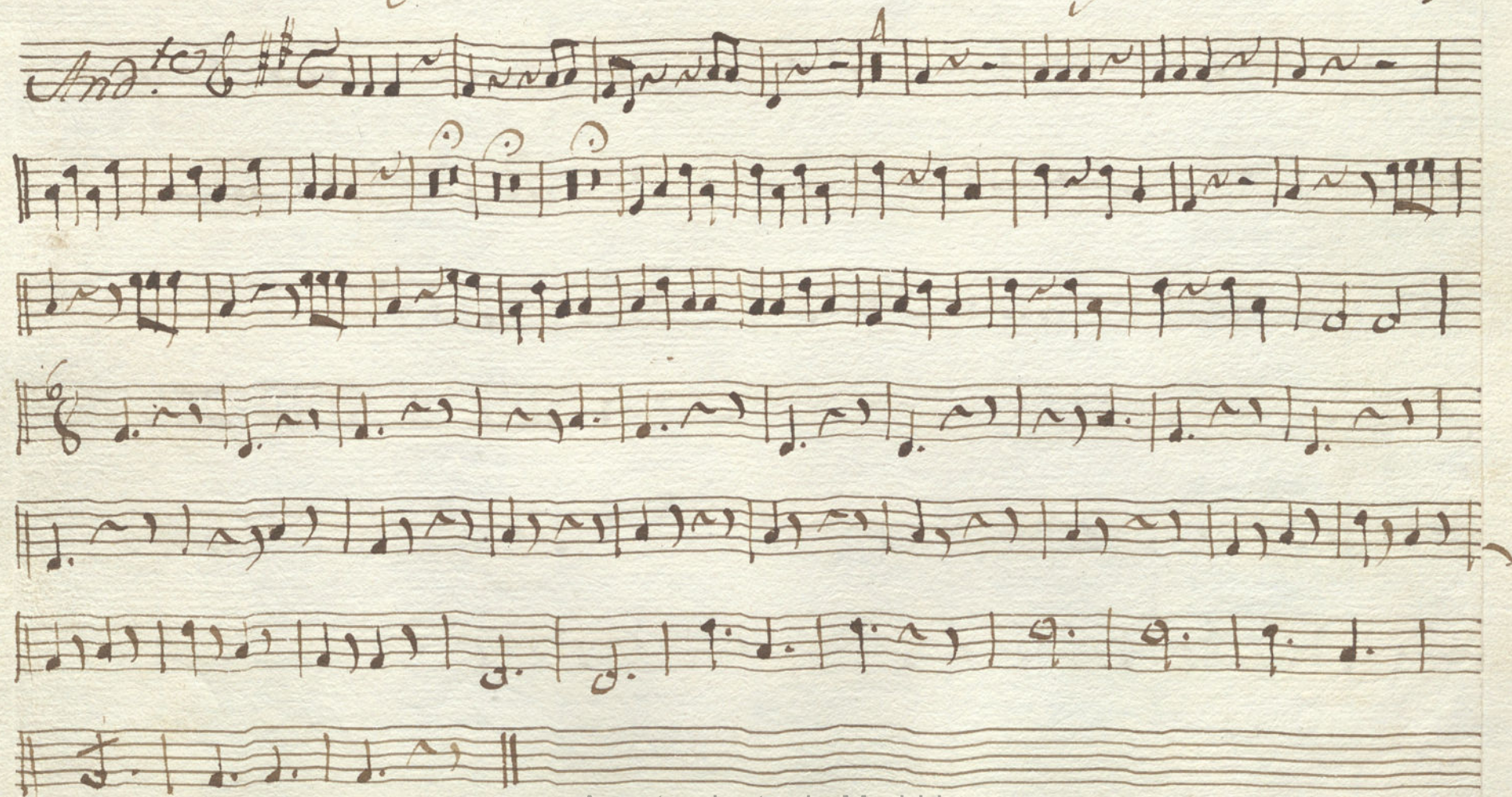


*Allegro Allegro.*





*Reprise et Tercio Anteced.<sup>te</sup> sin repetición al Segno*



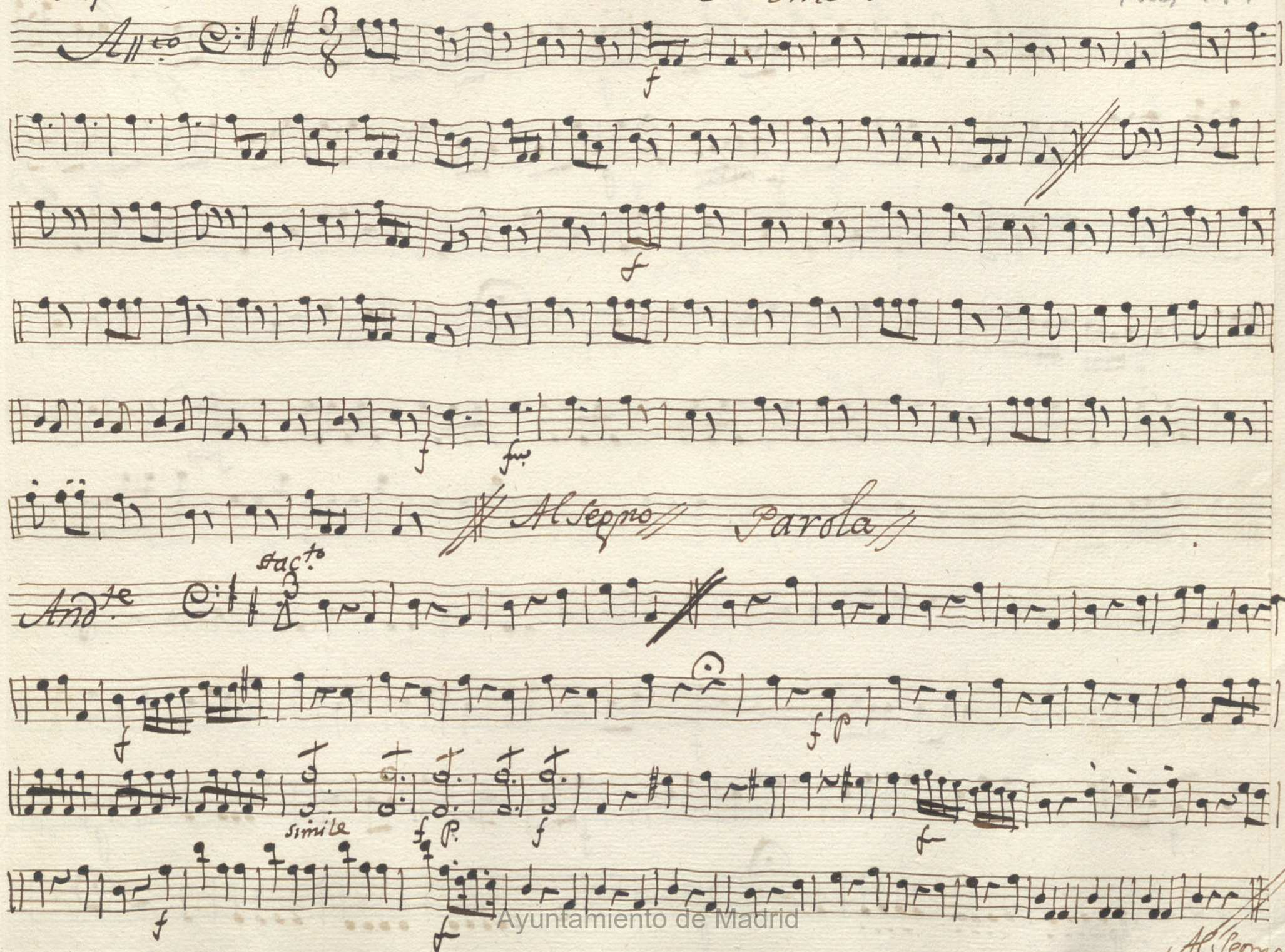


Bajo Ton. a a 1.º

+ El Embrollista =

Mus. 149-5

Handwritten musical score for a piece titled "Bajo Ton. a a 1.º" and "El Embrollista =". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The tempo/mood is marked *And.te* (Andante). The key signature is one sharp (F#), and the time signature is 3/8. The score includes a section marked *Allegro* and *Parola*, and a section marked *Allegro* at the bottom right. The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.



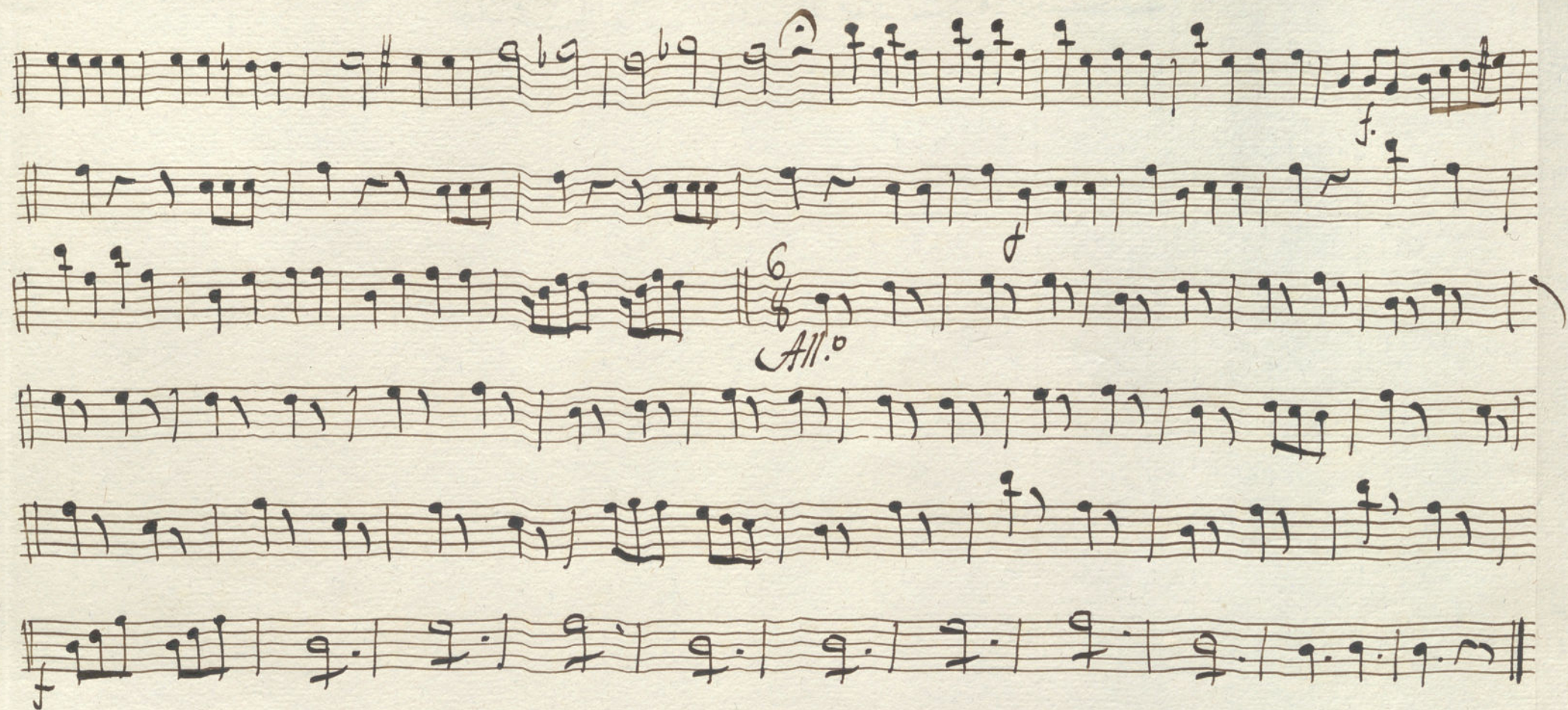
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*Allegro*



A handwritten musical score on aged paper, featuring two systems of music. The first system is titled 'And.te vivo' and is in 3/4 time with a key signature of one sharp (F#). It consists of two staves of music. The second system is titled 'Allegro' and is in 2/4 time with a key signature of one sharp (F#). It also consists of two staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in dark ink, and the paper shows signs of age and wear.







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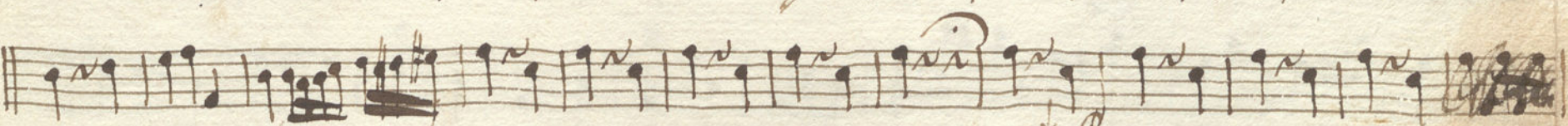


Bajo Ton<sup>a</sup> d<sup>1</sup>

t

el Embrollista

Mus 147-1



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Allegro

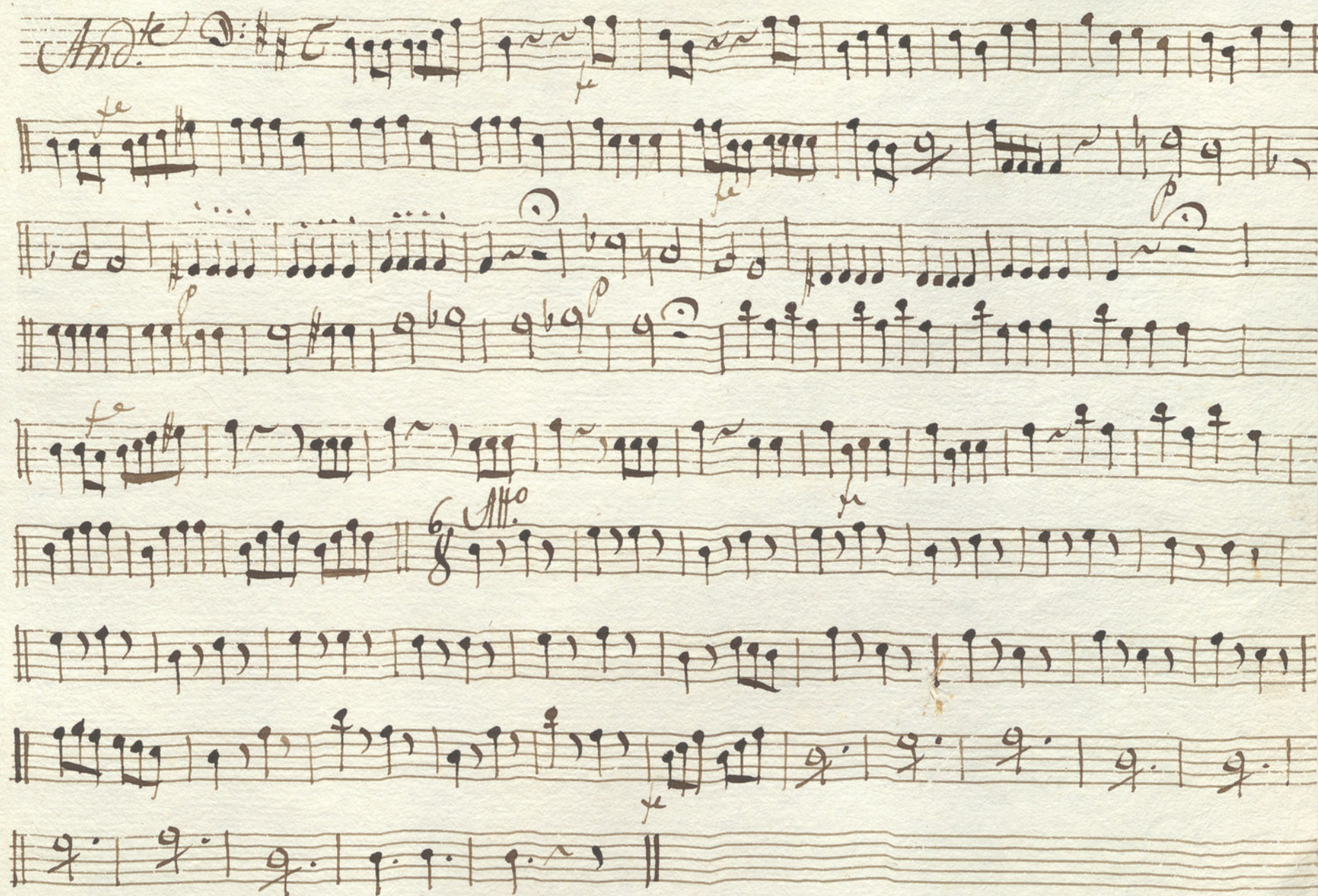


*And.<sup>te</sup> Vivo.*

*Allegro*

*fmo*







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