

Conadilla a tres

El theatro, y Actores  
Agraviados:

Del Sr. Esteve

1787

Ayuntamiento de Madrid

La torre  
de San Al. 1º

146 13



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The tempo marking "Allegretto" is visible at the top left. The lyrics are in Spanish and include phrases like "Sale garrido Condiarios, Coniores y papeles en la mano", "De quantos pa pe lo tes oy", and "Sale mujer... Ay garrido que vengo fu". The score includes various musical notations such as clefs, time signatures, and dynamic markings like "p" (piano) and "fr." (fresco).



los Cri'ticos sacan todos sobre los theatros to  
rionosa y sofocada de ver que unos pedantes tan

dos des car-gan to  
mal nostra - tan tan

Actores y Comedias los  
Sale Alfonso... Consuela mi tormento ga



muerden y los Rajan y todo se critica Con  
rrido de mi alma porque Yo ede perder me Con  
furia y Ra-bia  
lo que pa-sa  
Cien cia garri do mas pa ciencia no mas pa  
migos pa ciencia mas pa ciencia no mas pa



ciencia no que Callar no quiero aton to bal  
ciencia no y de cidme Claro que te neis los  
don - teman mi' Venganza teman mi' furor -  
dos - Auger/ teman mi' Venganza teman mi' furor -  
esos es cri to res que an sa li do oy -  
esos es cri to res que an sa li do oy -



Handwritten musical score for a choir, featuring lyrics in Spanish. The score is written on ten staves, with the first two staves grouped by a brace on the left. The lyrics are: "Cri ti'cos sa ti'ri'cos que sin Com pa", "sion a todos v'l raga su mor mura cion a", "sion a todos v'l raga su mor mura cion a", "sion a todos v'l raga su mor mura cion su mor mura", "sion a todos v'l raga su mor mura cion su mor mura". The music is written in a cursive style, with various note values and rests. The lyrics are written in a cursive script, with some words like "Com pa" and "sion" appearing on separate lines. The score is written on aged, slightly yellowed paper.

Cri ti'cos sa ti'ri'cos que sin Com pa  
los 3) Cri ti'cos sa ti'ri'cos que sin Com pa  
sion a todos v'l raga su mor mura cion a  
sion a todos v'l raga su mor mura cion a  
sion a todos v'l raga su mor mura cion su mor mura  
sion a todos v'l raga su mor mura cion su mor mura



cion  
cion

*Allegro*

Parola / *gar.<sup>da</sup>* pero decid que ay de nuevo; *Mus?* excusa; *Alf!* dame  
 asencion, *lor<sup>da</sup>* y arma contra los herodes del theatro; *gar.<sup>da</sup>* toca tambor,  
 y pue su Cañon nos tira, suya nuestra munición;

*Allegretto*



Muger

Tal turba de Censores — sean leban  
segun de todos dicen — Clara sa  
ta do sean levantado — sean leban  
Camos Clara sa camos — Clara sa  
ta do — gl.a la tiras des truyen — nros the  
Camos — q. son en nuestra corte — solo ellos



a-tros me-s-tros thea-tros - mas q-l ce-l-o es In-dus-tria  
 sabios - solo ellos sabios - San Ciego al mundo pinta un  
 sus pa-pe-lo res para sa-car los quar-tos a los de-c  
 que se-per-tua-den q-l an-na-cido ellos so-los lu-ce-a  
 to res para sa-car los quar-tos a los de-c-to  
 dar-le q-l an-na-cido ellos so-los lu-ce-a dar



*Alf.<sup>1o</sup>*

6

re,

de Co rregir el Mundo —

le

Ma tan gran des li ciosos —

— a blan los ta les

Justo es q<sup>ue</sup> a som bre

a blan los ta les — y ei ne cio el que pre su man —

Justo es q<sup>ue</sup> a som bre — Ca llen para pre miar los —



— podrá en men-<sup>6</sup>dar le  
 — todos sus nom-<sup>6</sup>bres <sup>gar<sup>do</sup></sup> lo que yo sienta <sup>6</sup>

mu-<sup>A</sup>ran de mis vo-<sup>f</sup>ca-<sup>A</sup>das si sus a-<sup>A</sup>po-<sup>A</sup>lo-<sup>A</sup>gi-<sup>A</sup>as  
 mi-<sup>A</sup>gos mu-<sup>A</sup>l con-<sup>A</sup>tris-<sup>A</sup>ta-<sup>A</sup>do que ~~se para en esta~~  
 en esta tem-<sup>A</sup>pora-<sup>A</sup>da

tie-<sup>f</sup>nen ma-<sup>f</sup>gra-<sup>f</sup>cia si sus a-<sup>f</sup>po-<sup>f</sup>lo-<sup>f</sup>gi-<sup>f</sup>as  
~~no se agra-<sup>f</sup>da-<sup>f</sup>do~~ ~~que se para en esta~~  
 no se agra-<sup>f</sup>na-<sup>f</sup>do que en esta tem-<sup>f</sup>pora-<sup>f</sup>da



tienen mas gracia  
 nos sea gana do  
 fieros  
 Cuenta  
 pues nos tirais paciencia e id  
 que ya para aguantaros falt  
 ve ci bien do id ve ci bien do que guerra  
 ta pa cien cia fal ta pa cien cia ya gra bia

Criticos  
 Criticos  
 Allegro

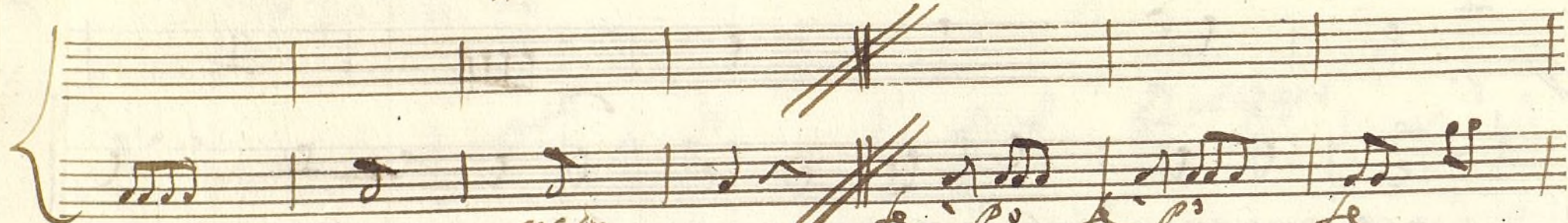
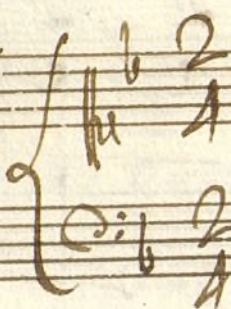


de claramos a sangre y fuego  
doremos nuestra de fensa  
— que guerra de claramos a sangre y fuego a  
— ya gravados a remos nuestra de fensa nue  
Parola  
D.C. *For<sup>do</sup>* Al fin con que el  
fais que sois, de  
esuchar como nos ponen?  
Aug<sup>to</sup> y de resperada,  
Alf<sup>to</sup> y yo, *For<sup>do</sup>* Tuez soy, id diciendo: lo 2, oye, ~~el furor me ha oga,~~  
~~el furor me ha oga,~~ *For<sup>do</sup>* el furor me ha oga,  
y ferpiro, hidra, rapos y dragones;

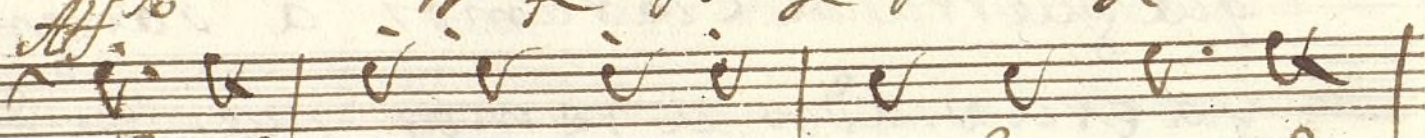


Coplas

*Alleg<sup>ro</sup>*



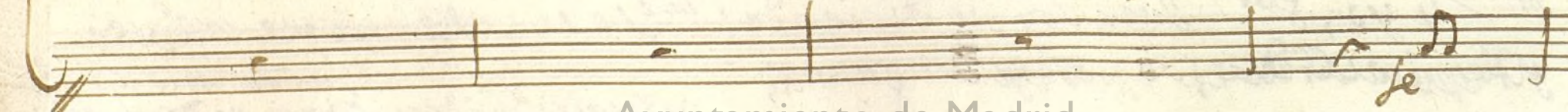
*Alleg<sup>ro</sup>*



Los Pe rio di cos pa pe les no r de  
se V i en de q' en las Ma gias nos b en



sa cre di tan tan to no r de  
si in vi si ble es ta mos nos b en



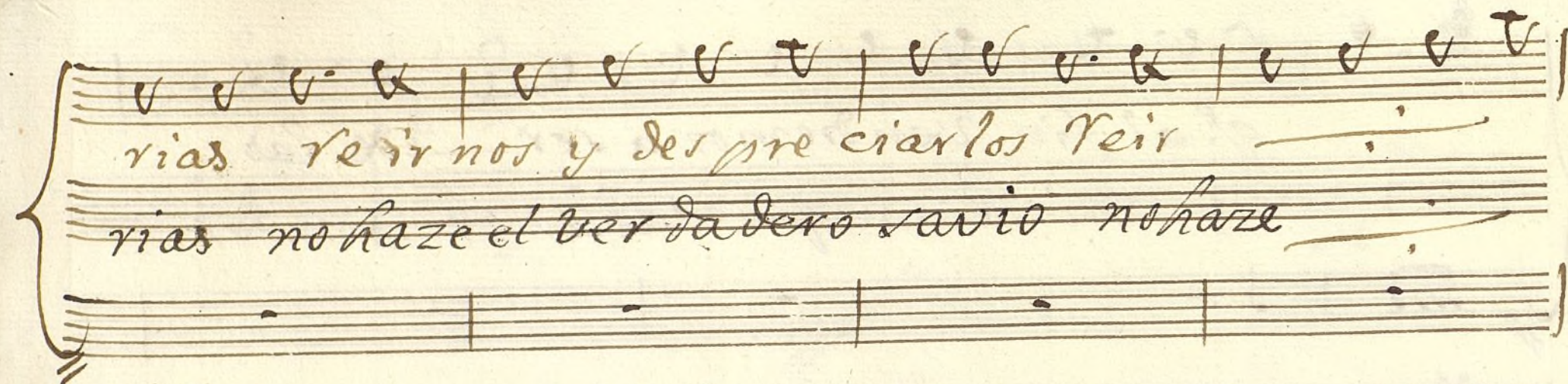


q. al fin vendremos a ser — de las  
y Cri'tican que Vair'emos Con los

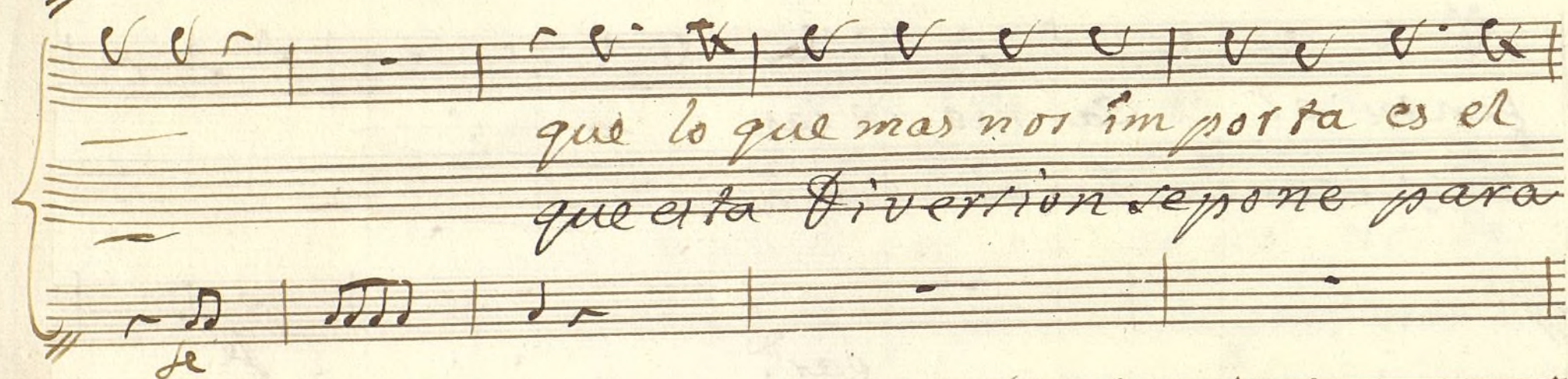
gentes el es Carnio de las  
Disfrases de Diab'lo Con los

deja te de vo ve  
Ca to de esas vo ve

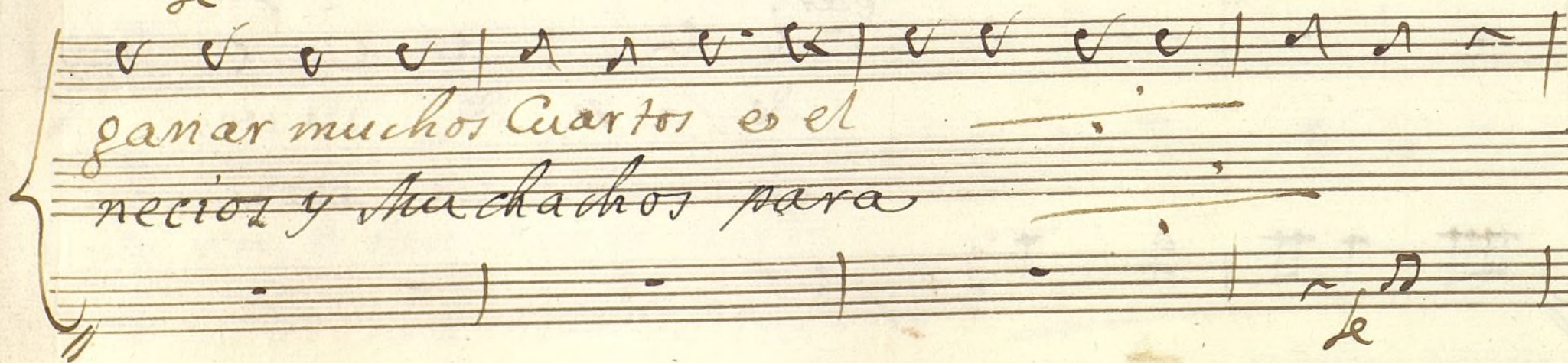




rias veir nos y despreciarlos veir  
 rias no haze el verdadero savio no haze



que lo que mas nos importa es el  
 que esta diversion se pone para



ganar muchos Cuartos es el  
 necio y Muchachos para



Muger

Los Cru di, tos in  
par, pues que escriban ellos  
Ningun om bre de ta  
Si, si los Poetas An

trusos de discre tos bla so nando de dis  
tnas y ve re mos en el theatro y ve  
len to haze de sus di chos Caso haze  
tiguos se bieran tan Im famados se bie

se bu lan de las co  
si sus obra son me  
que el me jor. Buitregla  
à sus critica yaj

le



que a los que se le presentan

me dias que al Pueblo se pre sen tamos

jo res que los que estan censurando que  
la ba que cine bi tu perando que  
ellos los comieran a vocados los

los 3.

ma chi to chi

los 3. ma chi to chi

ti to que pueden oir los sa bios su je tos Cri  
ti to que oyendo estaran busquemos Poetas que



rica de fectos que sus malos picos tratan de Bo  
 sus agudezas pues a ellos les Cardan tambien bien la  
 rricos a los de Madrid; que vos que necios co  
 la na nos de fenderan; Corramos marchemos a  
 sa es de Veit Con capa de sabios Agravian a  
 de agraviar las Impugnaciones de estos bcr'i



varios y Cuanto en sus obras sa tiricas ton tas ay  
tores y Con segui dillas Corre es clarecida es  
que corregir, sa tiricas ton tas ay que Corre  
to à ca barà, Corre es clarecida es to à cava  
gir  
rà  
Allegro



Segui?

Allegro

en vn siglo se ño xer tan l'ur  
no (ya si criticos quenta chi toyca  
traxado en vn siglo se ño xer tan l'ur traxado  
no (lle mos - 3) ya si criticos quenta chi toy calle mos



en un si glo se ño xer tan y lus tra ~ do  
 no y ma los o no ma los dax no, por bue ~ no  
 en un si glo se ño xer tan y lus tra do en un  
 por q. si no ay en mi en da ya lo be xe mo los por que  
 si glo se ño xer tan y. lus  
 si no ay en mi en da ya lo be  
 si glo se ño xer tan y. lus  
 si no ay en mi en da ya lo be  
 si glo se ño xer tan y. lus  
 si no ay en mi en da ya lo be



tra do tan y lus tra do  
 xe mos ya lo be xe mos

tan y lus tra do - no es mucho q. pxe  
 Proxi gael te ma - de muer har se qui

ten dan sex sabios tan tos no es mucho que pxe ten dan  
 di llas to do a tiendan de muer har se qui di llas



*Nic.<sup>sa</sup> po* *los 3.*  
 sex sabios tan tos sex sabios tan tos sex sabios tantos  
*Nic.<sup>sa</sup>* to do a tien dan to do a tien dan to do a tien dan  
*Allegretto* *Alt.<sup>o</sup>*  
 no (Al) gu nos  
*Alt.<sup>o</sup>* Ay ~~muchos~~ muchos  
*po*  
 so lo co pian an ti guar po e si ar  
 es cri to res can te les a tis van do



y Con a ge nas Plumas de grandes sea cre  
 gran dan con el An te so no ti cia re bus

di tan de Ya ri el los  
 can do no e son ad

lo gran en su cia lar es qui na lim pia lar  
 Cuen ta que son unos tra pe ros A la vio



vol sa r      Los o nos se pro  
 le ta      vic en fin es to mo

du con      Con o bxa r fance si llas  
 dex nos ne cios y uo ros sa bios

q. a to dos los a sun to r ier  
 son los an ta go ris tas de



(vie ne de pe xi lla les  
 nues tros po bres tea tros de

(Yen Ca fey co xnos ha blan de  
 gar.º) Qui xo te r nue vos q. han to ma

(ma loy vueno Co mo co to xnos  
 do a su car go de sa cen tueros



~~Allegro~~ <sup>Nico<sup>la</sup></sup>  
Ya qui los tres po  
tra dos no bles se ño xer <sup>los 3.</sup> Ya qui los tres po  
tra dos no bles se ño xer nos de fen dair pe  
di mos de criti co ~ ner <sup>Nic<sup>a</sup></sup> y lo que la to  
na da que nos fa to xer <sup>los 3.</sup> y - lo que la to na da



*vues tros fa boxer vues tros fa*

*vo xer vues*



Ayuntamiento de Madrid



146-3

Violin Primero

Fon.<sup>a</sup> à tres.

El Theatro y Actores agraciados.





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

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

Ayuntamiento de Madrid



Handwritten musical score for "Parola" by D. C. V. The score is written on ten staves. It begins with a treble clef and a 3/8 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "cres.", and "dim.". The title "Parola" is written in large, elegant script at the end of the first staff. The signature "D. C. V." is at the bottom right. The manuscript is on aged, slightly stained paper.

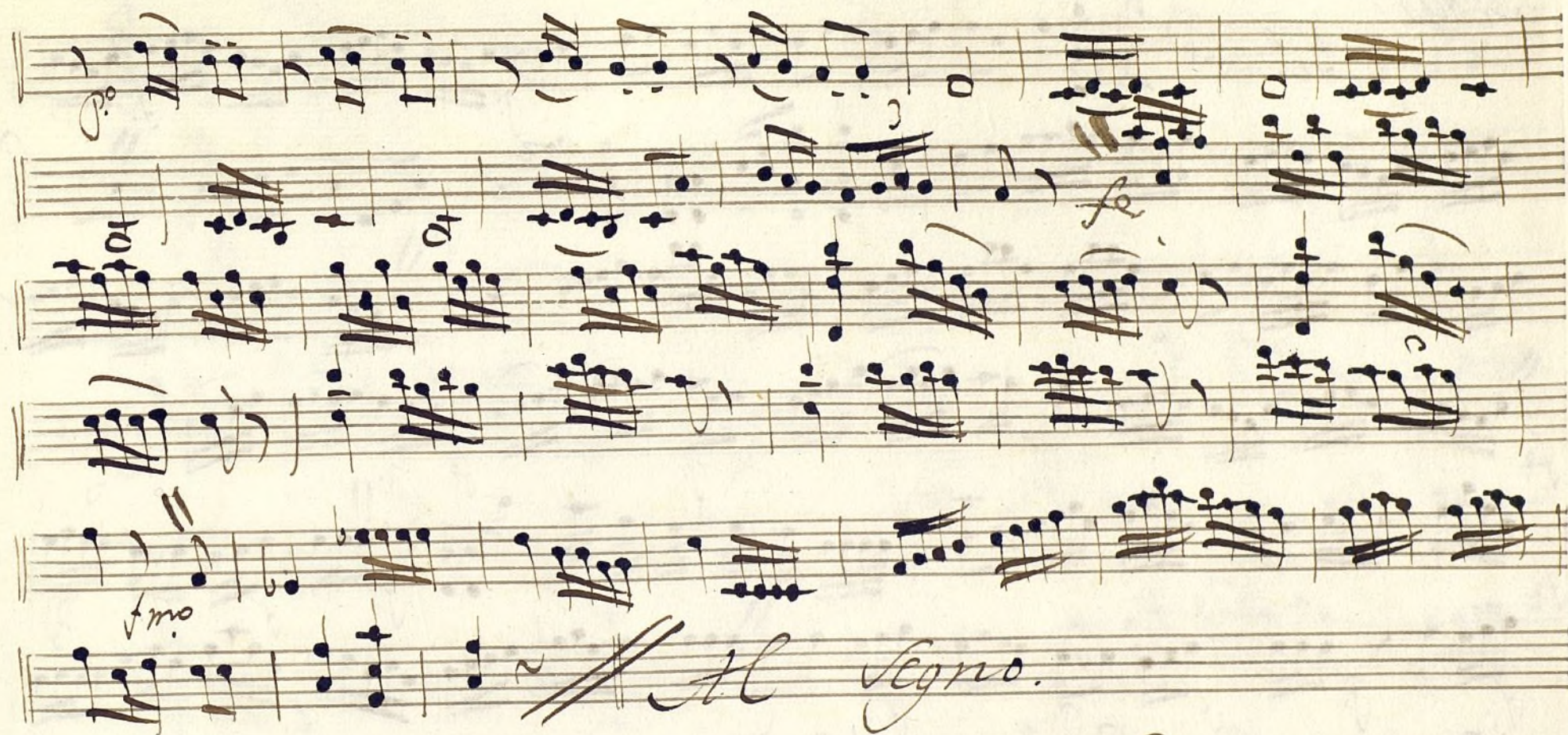


Coplas //

*Alleg<sup>ro</sup>*

A handwritten musical score on aged paper, featuring eight staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo), *p* (piano), and *vo* (voice). There are also slurs and repeat signs. The piece concludes with a double bar line and a fermata. The text 'Coplas' is written in a decorative, cursive script at the top left, and 'Ayuntamiento de Madrid' is printed at the bottom.





*Volvi.*



*Seguir d.<sup>o</sup>*

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

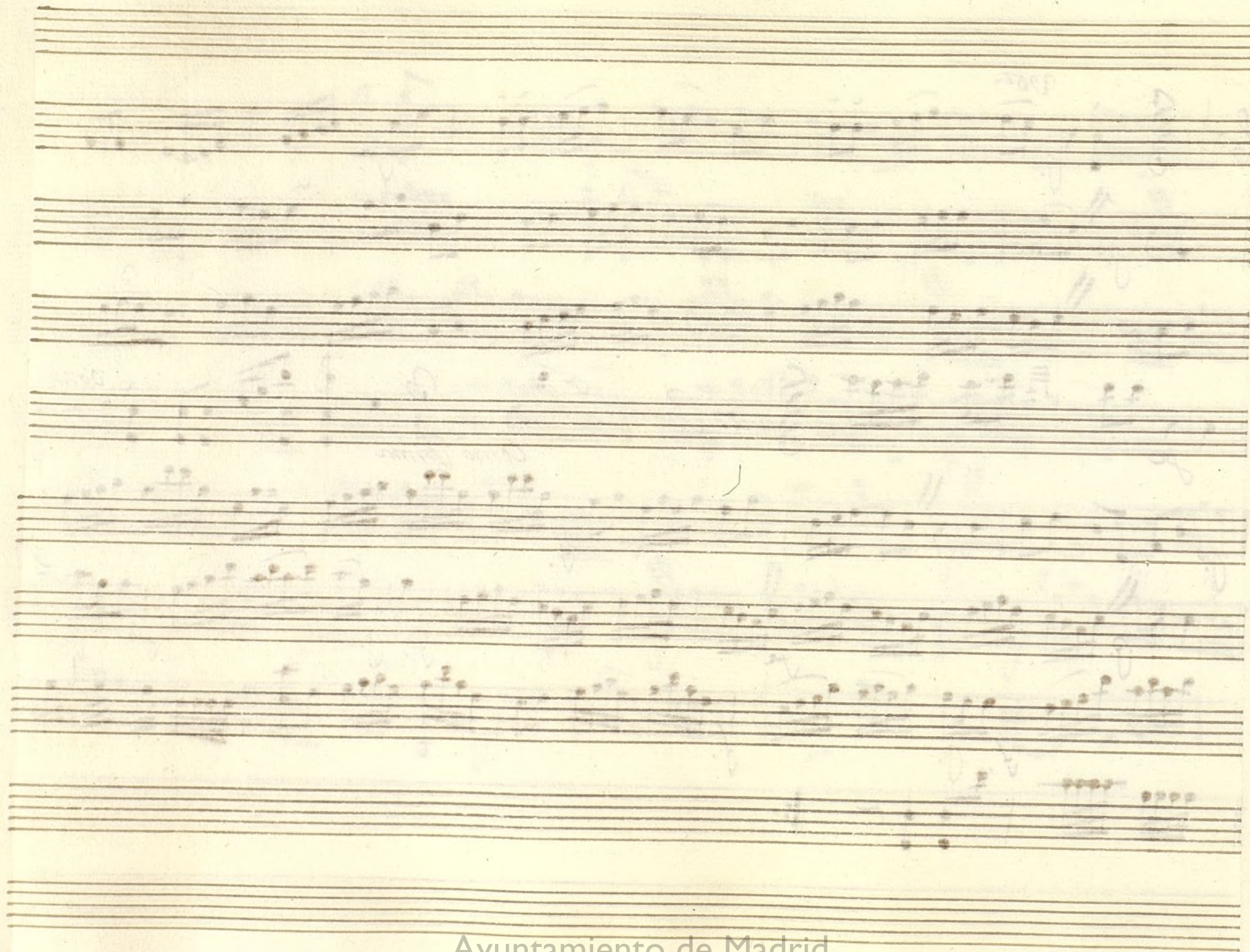
$\text{F} \text{ } \text{B} \text{ } \text{B} \text{ } 3$





Handwritten musical score on ten staves. The notation includes vocal lines (labeled *voz*) and piano accompaniment (labeled *p.o.*). The music is written in a historical style with various note values, rests, and dynamic markings. A section is labeled *A los Carras.* and another *Como Prima*. The score concludes with a double bar line and repeat signs.





Ayuntamiento de Madrid



+

Violin Primero Duplicado;

Conadilla â tres.

El teatro, y Actores Agxaviados:

//



*Allegro*  $\text{no} \frac{6}{8}$

Handwritten musical score for a piece in 6/8 time, marked *Allegro*. The score consists of ten staves. The first staff begins with the tempo and time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten annotations in brown ink, including *le* and *vor*. The piece concludes with a double bar line on the tenth staff.



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:

- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the third staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the tenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eleventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twelfth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fourteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventeenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the nineteenth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twentieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-third staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-fourth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the twenty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirtieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-third staff.
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- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the thirty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fortieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-third staff.
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- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the forty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fiftieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-third staff.
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- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the fifty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixtieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-third staff.
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- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the sixty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-third staff.
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- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the seventy-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eightieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-third staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-fourth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the eighty-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninetieth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-first staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-second staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-third staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-fourth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-fifth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-sixth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-seventh staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-eighth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the ninety-ninth staff.
- Alleg.<sup>ro</sup>* (Allegretto) at the beginning of the hundredth staff.

The score concludes with the handwritten text *D.C. y Parola* at the bottom right.



*Coplas. Allegro*  $\text{no } \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the title 'Coplas.' and the tempo marking 'Allegro' followed by a 2/4 time signature. The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings. There are some handwritten annotations like 'vau' and 'p.o.'.



*aloparr!*

*p.*

*fmo*

*Al Segno*



*Segui. Allegro*  $\text{G}^{\flat} \text{3/2}$

The musical score is written on eight staves. The first staff begins with the tempo and key signature markings: *Segui. Allegro* and  $\text{G}^{\flat} \text{3/2}$ . The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The music features complex rhythmic patterns, including triplets and sixteenth notes. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development, with some staves showing more complex textures like sixteenth-note runs. The piece concludes with a final cadence on the eighth staff.



A handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (3/4 and 4/4), and dynamic markings like *p.o.* and *voz*. The music features a mix of single notes, beamed sixteenth notes, and dense chordal textures. A specific instruction, *Corno Prima*, is written on the fourth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.



Ayuntamiento de Madrid



7

Violin Segundo Duplicado:

Tonadilla â tres:

El theatro, y Actores Agrabiados:

//



*Alleg. <sup>mo</sup>*

*ma. All.º*

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Alleg.* (Allegretto) at the beginning of the second staff.
- 3/4* time signature on the second staff.
- le* (piano) markings on the first, second, and eighth staves.
- 6* (sexta) marking above the third staff.
- Cre. do* (Credo) marking above the fourth staff.
- 2* (second) marking above the sixth staff.
- Alleg.* (Allegretto) marking above the sixth staff.
- mo* (molto) marking above the eighth staff.
- D.C. y Paxola* (Da Capo y Paxola) at the end of the tenth staff.



*Coplar: Alleg. <sup>no</sup>*

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat. The time signature is 2/4. The tempo marking is 'Alleg. <sup>no</sup>'. The notation includes various note values, rests, and dynamic markings such as 'p.o.' and 'le'. The music is written in a single system across the ten staves. The first staff begins with a treble clef and a key signature of one flat. The notation is fluid and characteristic of 19th-century manuscript notation. There are some corrections and erasures visible in the second and third staves. The piece concludes with a double bar line at the end of the tenth staff.



*a la parax.*

*mo*

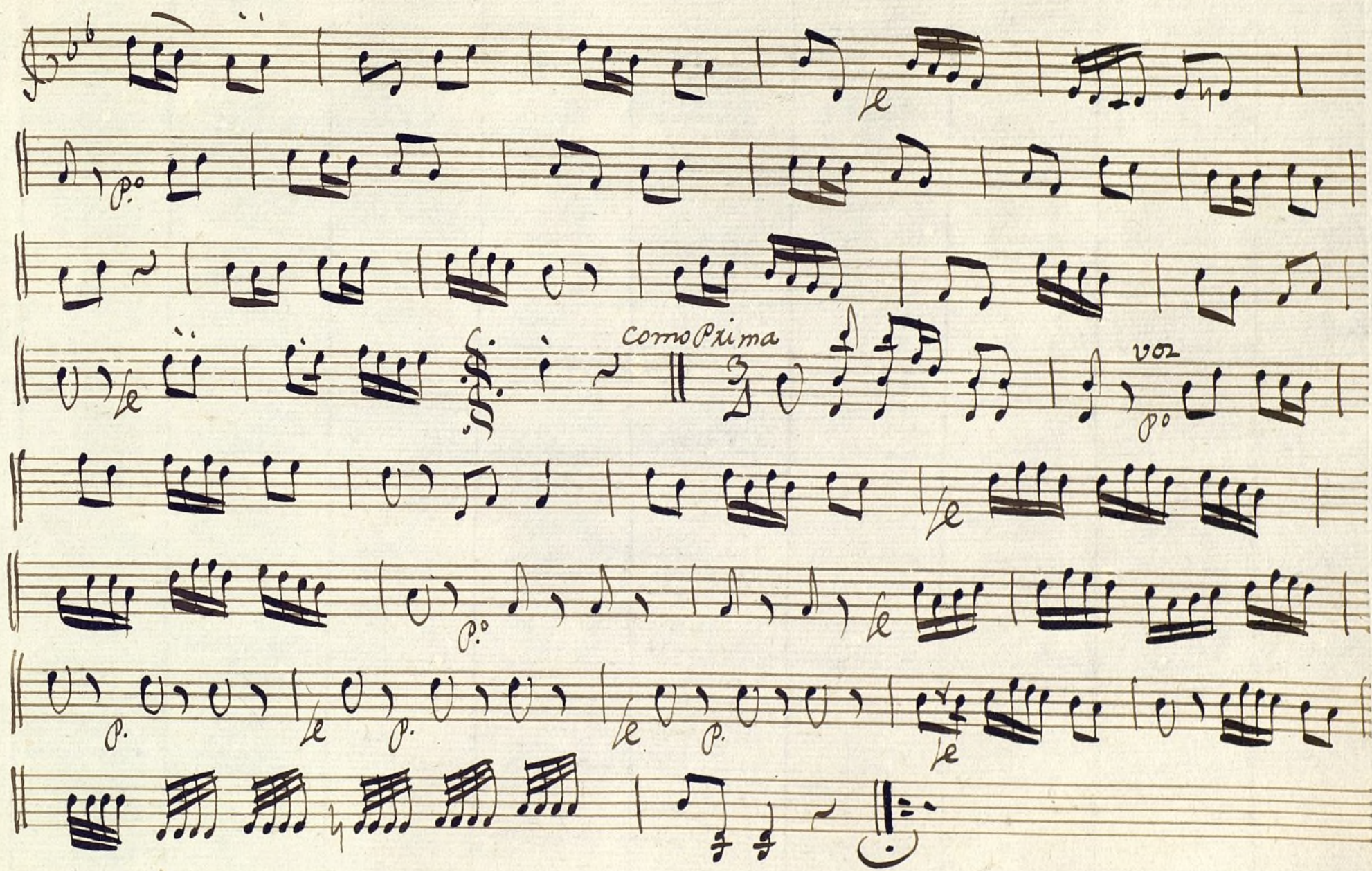
*fmo*

~~*Allegro*~~

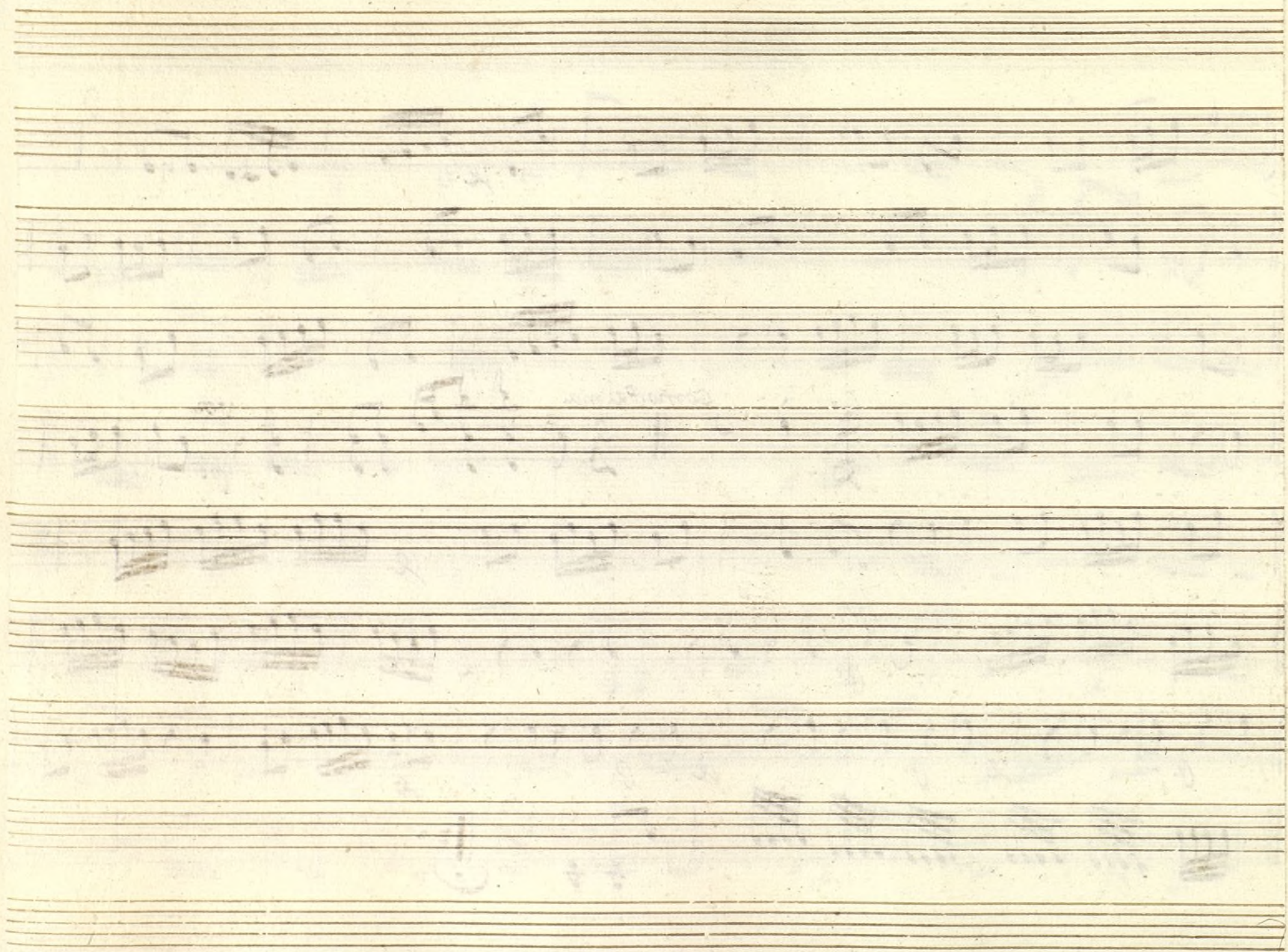


*Segui!* *Allegro*











Oboe Primero

Mus 146-3

Conadilla à 3. el teatro, ~~el~~ stores Agraviados;

Handwritten musical score for Oboe Primo. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f", "p", "ff", "p<sup>o</sup>", and "p<sup>o</sup>". There are also numerical markings like "2", "5", "7", "13", and "14". The score concludes with a double bar line. Below the staves, the tempo marking "Allegretto Tare II" is written.



Coplas Alauta

Alleg.

No 86 2/4

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of various note values, including minims, crotchets, and quavers, often grouped in beams. There are numerous accidentals (sharps and flats) throughout the score. The piece concludes with a double bar line and the word 'Allegro' written in a cursive hand. The paper shows signs of age, including slight discoloration and a faint watermark at the bottom center.



*Segui. oboe*  
*Allegro*  $\text{3/4}$

Handwritten musical score for oboe, marked *Segui. oboe* and *Allegro*. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, often beamed together in groups. There are various musical markings throughout, including *f* (forte), *p* (piano), *va* (ritardando), and *3* (triplets). A *2/4* time signature change is indicated in the fifth staff. The piece concludes with a double bar line and repeat dots on the seventh staff. The bottom of the page features three empty staves.



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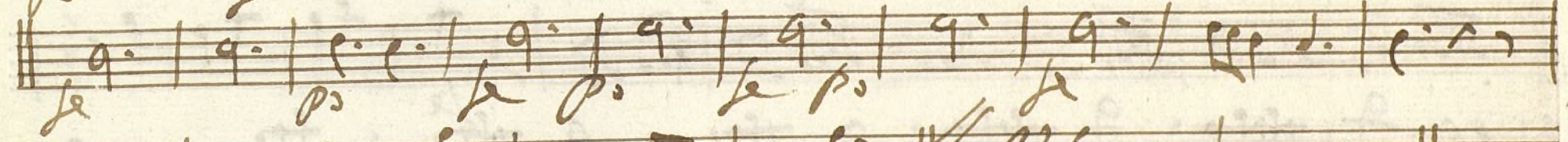
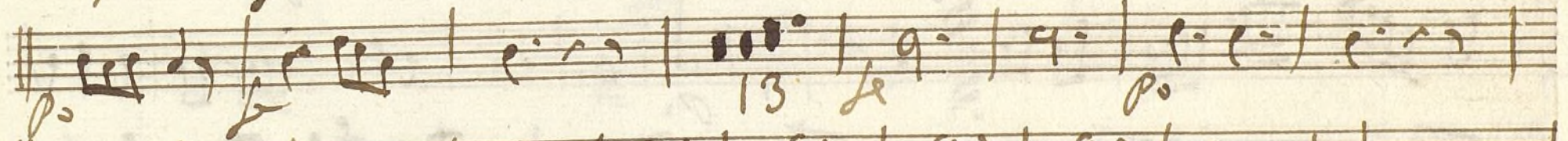
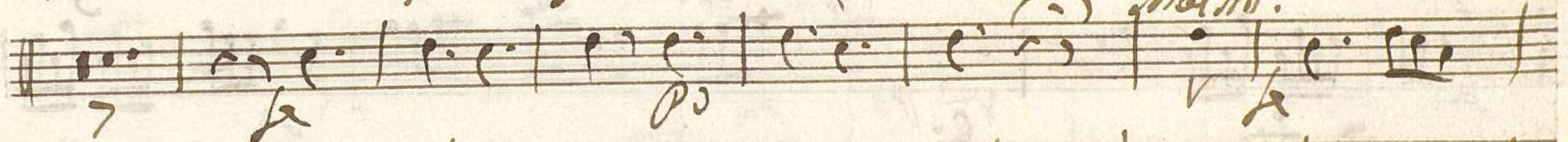
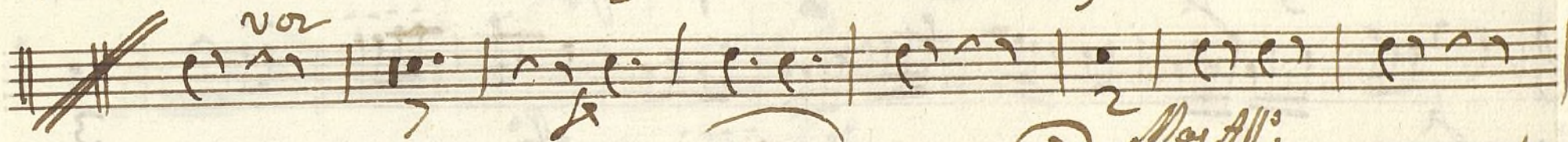
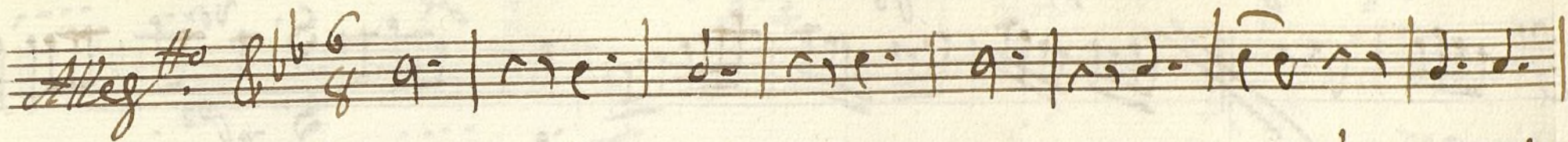
Oboe Segundo

+

Mus 146-3

1

Donadilla à 3. el teatro, y actores agraviados;



Allegretto Tare //



*Coplas* *Altauta* *Allegretto* & 2/4

Handwritten musical score for a piece titled "Coplas" by "Altauta". The tempo is marked "Allegretto" and the time signature is 2/4. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). 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" (piano) and "f" (forte), and articulation marks like slurs and accents. The score includes repeat signs and a double bar line. The piece concludes with a double bar line and the word "Adagio" written in a larger, more decorative script.



*Sequi. oboe*  
*Allegro*

Handwritten musical score for oboe, page 2. The score consists of seven staves of music. The first staff begins with the tempo 'Allegro' and a 3/4 time signature. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'vow' and '3'. The score ends with a double bar line on the seventh staff. Below the seventh staff, there are four empty staves.



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*Trompa Primera*

*Tonadilla à tres; el teatro, y Actores Agraviados;*  
*In clafà*

Mus. 146-3

1

*Allegretto*  $\text{C} \flat \text{B} \flat \text{A} \flat \text{G} \flat \text{F} \flat \text{E} \flat \text{D} \flat \text{C} \flat$   $\frac{6}{8}$

*Ma. All.*


*Allegro*

*Allegretto*  $\frac{3}{8}$  *fin*





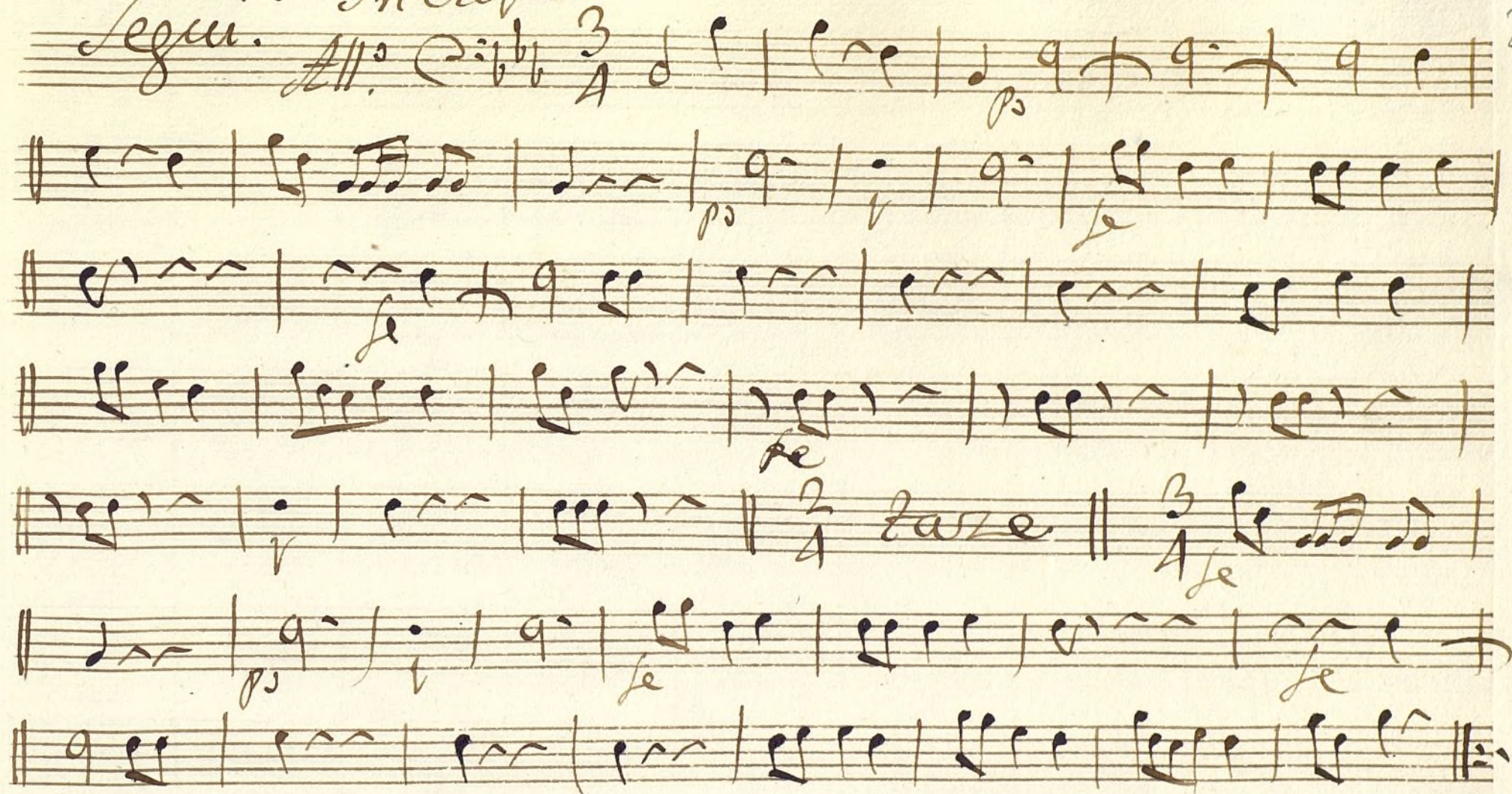


Segui. <sup>1</sup> In clava. All.<sup>o</sup> 

All.

3A

2





Ayuntamiento de Madrid



*Trompa Segunda*

— + —

Mus. 146-3

1

*Sonadilla à 3. et theatro, y Actores agraviados.*

*Ynelofa:*

*Alleg.*

Handwritten musical score for Trompa Segunda. The score is written on a single staff with a key signature of one flat (Bb) and a time signature of 6/8. The tempo is marked 'Alleg.' (Allegretto). The score consists of 18 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'no' and 'Mar. All.' (March Allegretto). The score ends with a double bar line and the word 'Segno' written above the staff.

*Alleg. 3*

*Barre*



*Coplas Allegretto*  $\text{C} \# \flat \frac{2}{4}$

*vor*

*p*

*p*

*p*

*p*

*Segno*



*Segui.* *Allegro*  $\text{C}:\flat\frac{3}{4}$

The musical score is written on eight staves. The first staff begins with the tempo and key signature. The notation is in a cursive, handwritten style. The piece ends with a double bar line and repeat dots on the eighth staff. Below the musical staves, there are four empty staves.



Ayuntamiento de Madrid



Mus 146-3

Contrabajo

Tonadilla a tres

El teatro de Actores Agraviados;







Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff is in 3/4 time. The second staff has a key signature change to one flat (F major or D minor) and includes dynamic markings "p" and "cre". The third staff continues the melody. The fourth staff has a key signature change to two flats (B-flat major or F major) and includes a "p" marking. The fifth staff continues the melody. The sixth staff has a key signature change to one flat and includes a "p" marking. The seventh staff has a key signature change to two flats and includes a "p" marking. The eighth staff has a key signature change to one flat and includes a "p" marking. The ninth staff has a key signature change to two flats and includes a "p" marking. The tenth staff has a key signature change to one flat and includes a "p" marking. The score ends with a double bar line and a "C" time signature.

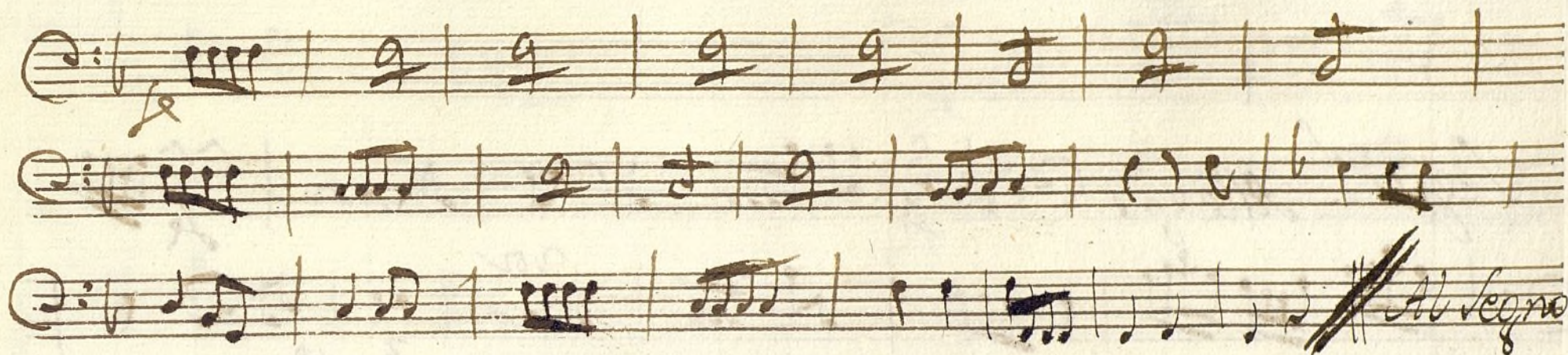
Parva



*Coplas* Allegretto  $\text{C} \frac{2}{4}$

Handwritten musical score for "Coplas" in 2/4 time, marked Allegretto. The score consists of eight staves of music. The first staff begins with a treble clef, a common time signature, and a 2/4 time signature. The music is written in a cursive, handwritten style. The second staff has a double bar line with a repeat sign. The third staff has a double bar line with a repeat sign. The fourth staff has a double bar line with a repeat sign. The fifth staff has a double bar line with a repeat sign. The sixth staff has a double bar line with a repeat sign. The seventh staff has a double bar line with a repeat sign. The eighth staff has a double bar line with a repeat sign. The music features various note values, rests, and dynamic markings such as "f" and "p". There are also some handwritten annotations like "3", "Le", "no", and "s".







*Segui! Allegro*

*vor*

*3*

*2*

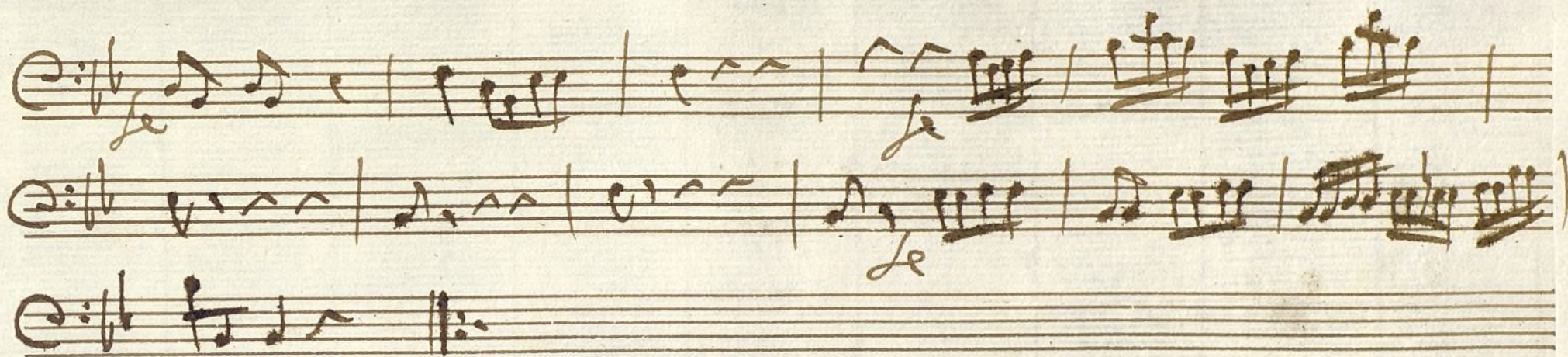
*4*

*Allegro*

*Como Prima*

*3*







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