

Conadilla a 4

El Tutor Buzaro

Nicolas  
Alfonso  
Javier  
Vicente

Del S.<sup>r</sup> Buzar

1790

173-10



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The tempo/mood is marked "Alleg.<sup>ro</sup> Brillante".

**Tempo/Mood:** Alleg.<sup>ro</sup> Brillante

**Lyrics:**

Muñon de salon; aparece la Nicolasa de Beas  
senta haciendo una escarapela;

Nico<sup>sa</sup>  
e. fe mundo in  
Ma mer to Ma

The score includes various musical notations such as notes, rests, and dynamic markings like *po* (piano) and *res* (respiración). There are also some crossed-out sections of the score.



Alfonso

fa me todo es per di cion  
merro se fue ya el Tutor  
todo se que  
se gandy a

buena Pu pi la mea dado el señor que buena Pu pi la mea  
ber los em fer mos a ora se marchò a ver los em fer mos a

dado el señor mea mea  
ra se marchò a ora a ora



en que te en tre tienes di me sin rubor  
*Nico* si vienes con mi go te dare un Doblon  
 dime en ha zer las hi las de  
 te dare *sord* Vamos don de quie ras sin  
 S.ª Juan de Dios en ha zer las hi las de S.ª Juan de  
 ma di la cion Vamos don de quie ras sin ma di la

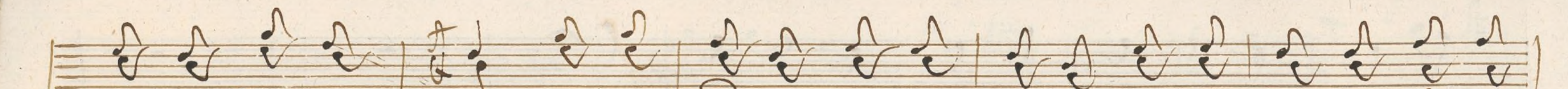


Glor de  
cion sin  
de  
sin


Alf. do  
me sabrai guardar se cre to  
Venga primero el do





cion  
blon  
y ca da uno sa que ha tere, Vamor  
o que bien se la  
se i mos

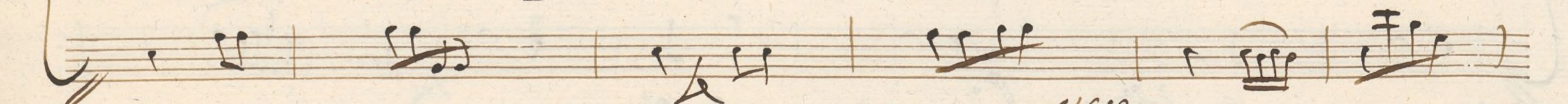



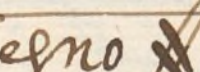


luego hazer los dos y ca da uno su que azere vamos luego hazer los  
 vaje del Tutor o que bien se la freímos al sal baje del Tu



los vamos  vamos   
 for al sal  al sal 

Parola  
 ya? segno 

Parola *Alf.<sup>10</sup>* Namerto,  
*poi, d<sup>o</sup>* que mandari?  
*Alf.<sup>10</sup>* en te tanto que me voy aiii  
 for los enfermos, Repara tien el Balcon  
 sea como la Niña, que aunque es buena,  
 la oca sion es mala, *poi, d<sup>o</sup>* fíad de mi,  
*Alf.<sup>10</sup>* en eia confianza a Dios, *vare*



*Allegro*

*Sale vizenre de Oficial;*

*viz<sup>te</sup>*

*And<sup>te</sup>*

*Cuan*

do e ta de guardia que Vatos que po za Con la lin da

Moza el lindo ofi cial - Con la linda Moza el

lindo ofi cial - - - el lindo ofi cial

ver le se llegan de ti me tra varia y le vinder



paria a su aire marcial: a ver de se llegan pe

Si me tra varia y le rin den paria a su aire mar

cial - - - a su aire marcial

sare Nico ra con par do ella de Petimetra, y el de Page Vedica

*Allegretto*



5

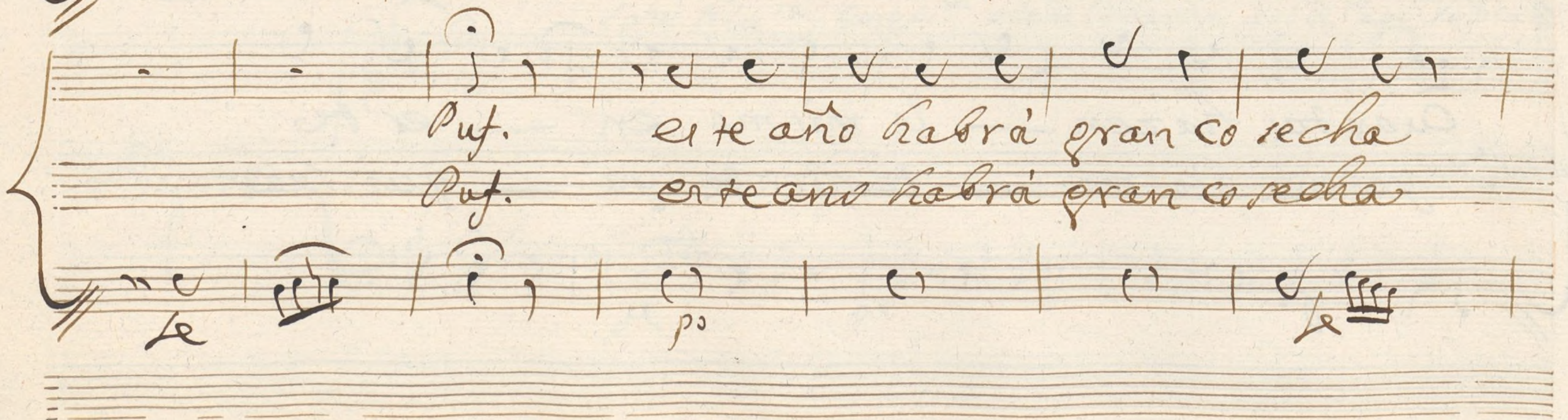
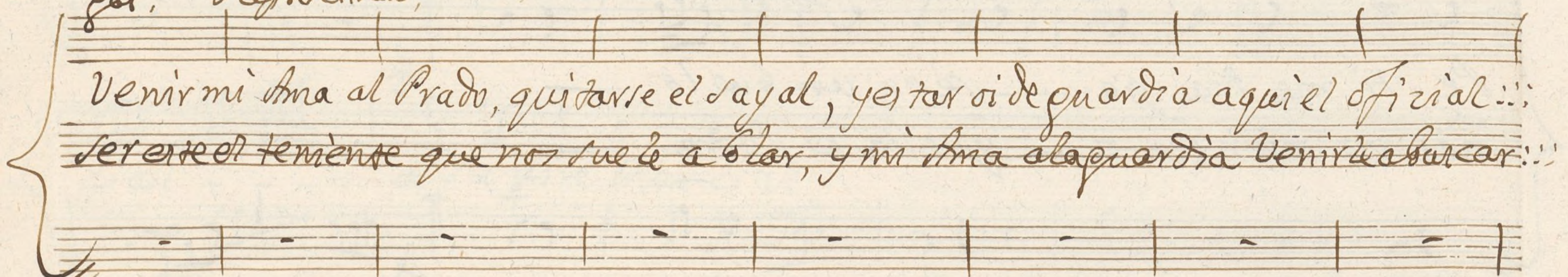
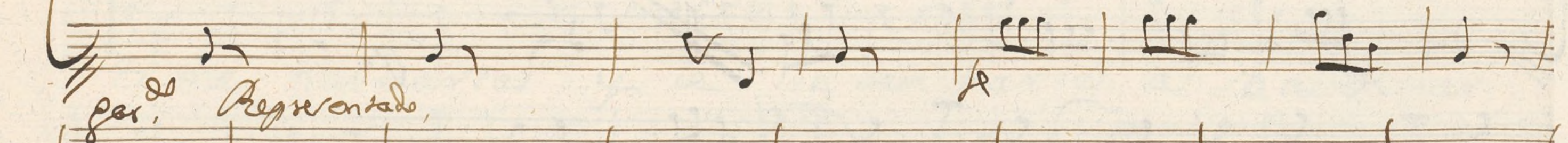
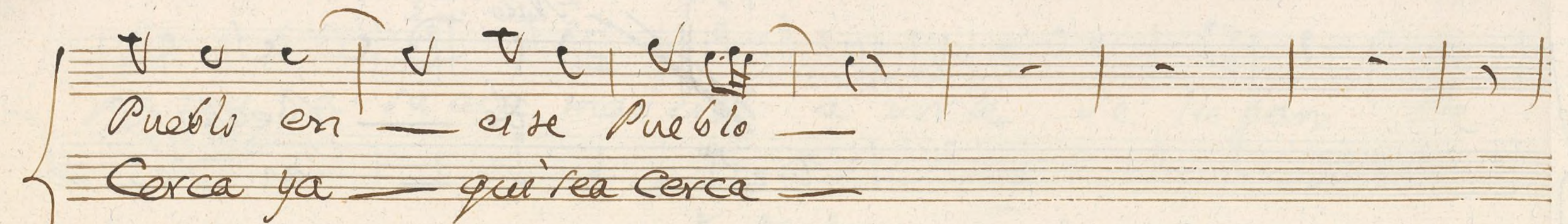
*Nico<sup>ra</sup>*

*De Beata à*  
*viz<sup>ta</sup> si par se*

*Pe ti' me tra pa — se en un buelo —*  
*na no mienten a — quella es Petra —*

*Cuantas hazen — lo mismo en — este.*  
*Nico<sup>ra</sup> ya me bio mi — teniente ya — qui sea*







de Nabos en fonca - rral

de Nabos en fonca - rral

*Allegro*

*Allegro*

*Viz de*

*Viz a la guardia ve*



*Nico<sup>la</sup>*

nir me a bu car e to en la Ma dama y mar cia li dad es

en la Ma dama es mar cia li dad y en los Po bre

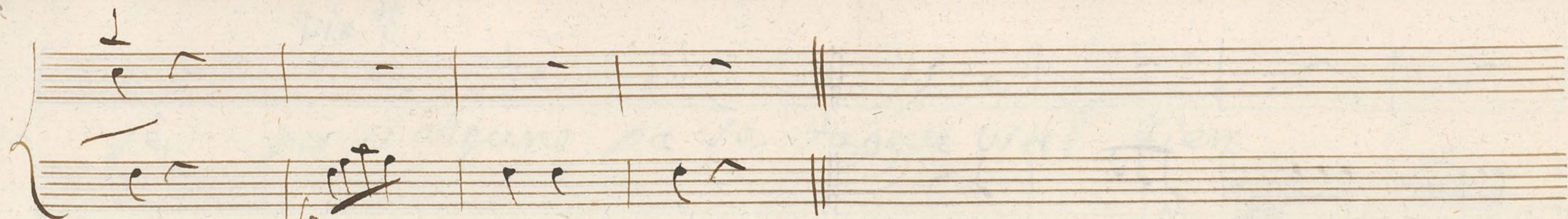
Pape el ir Al ca là Dueño de mi

vi da e to ri e am ar Dueño de mi vi da

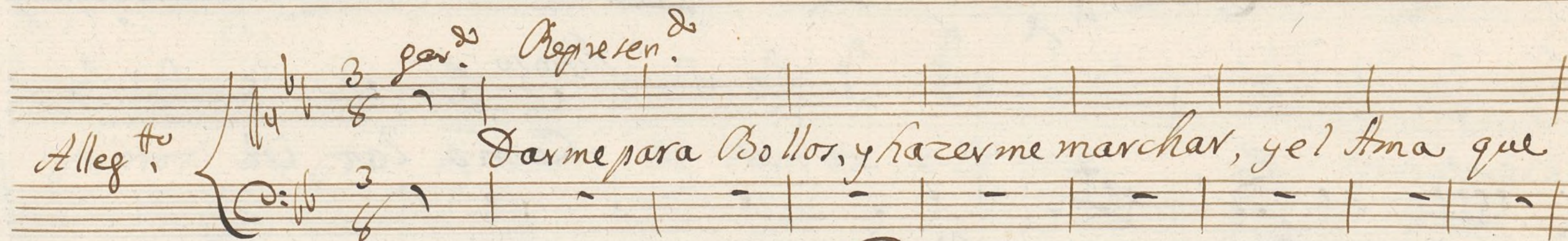
e to ri e am ar e to ri e am ar

*ser.*



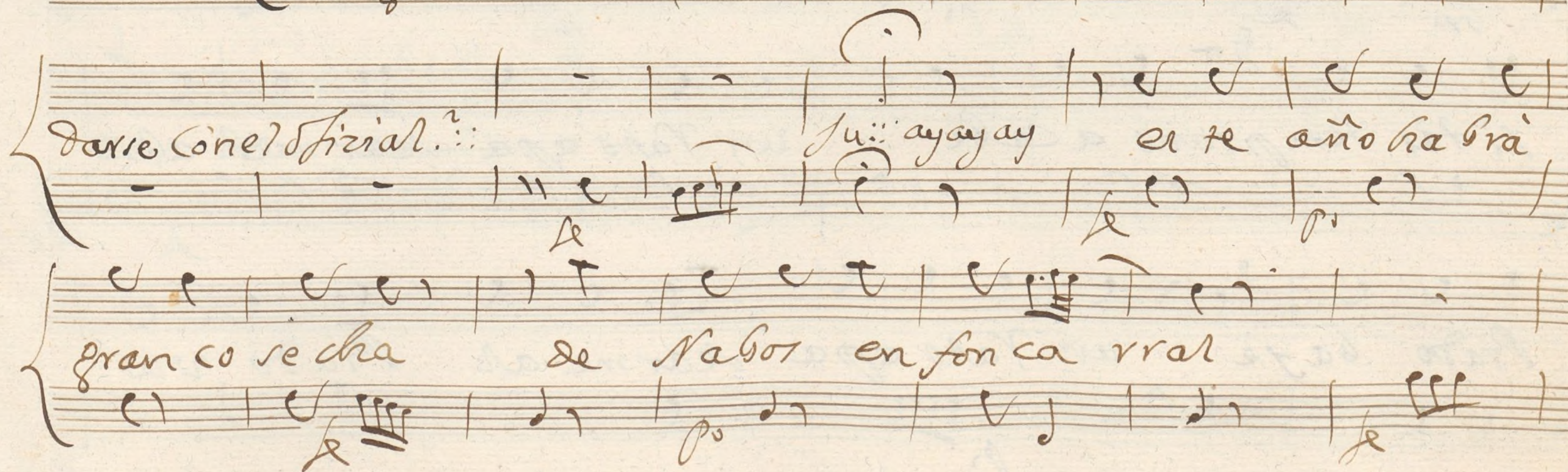


Parola / Nico<sup>ra</sup> Mamerto e cuha un Vecado, gar<sup>do</sup>, Congue Aire por unos  
Bollor? Nico<sup>ra</sup> si, y Cuidado que esten Calientes;



*Allegro*

Dar me para Bollos, y hazer me marchar, y el Ama que



Donne Conel Fizial. 2.

Ju. ayayay er te año ha brá

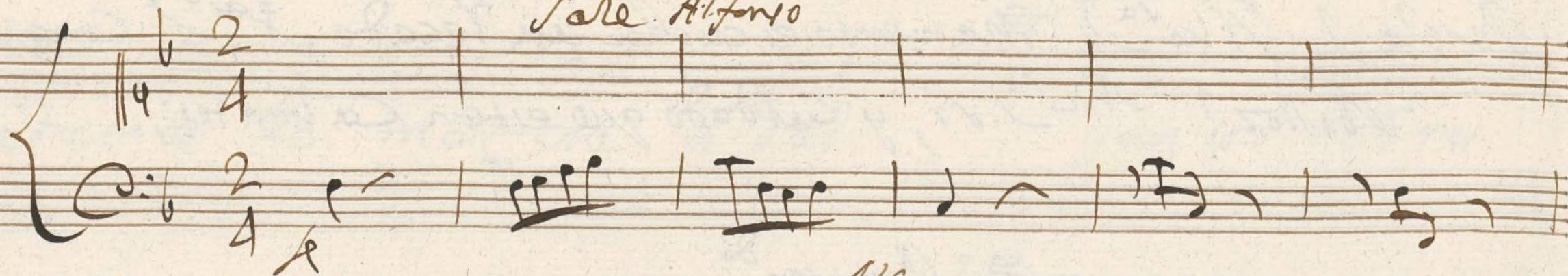
gran cosecha de Nabos en forma vral





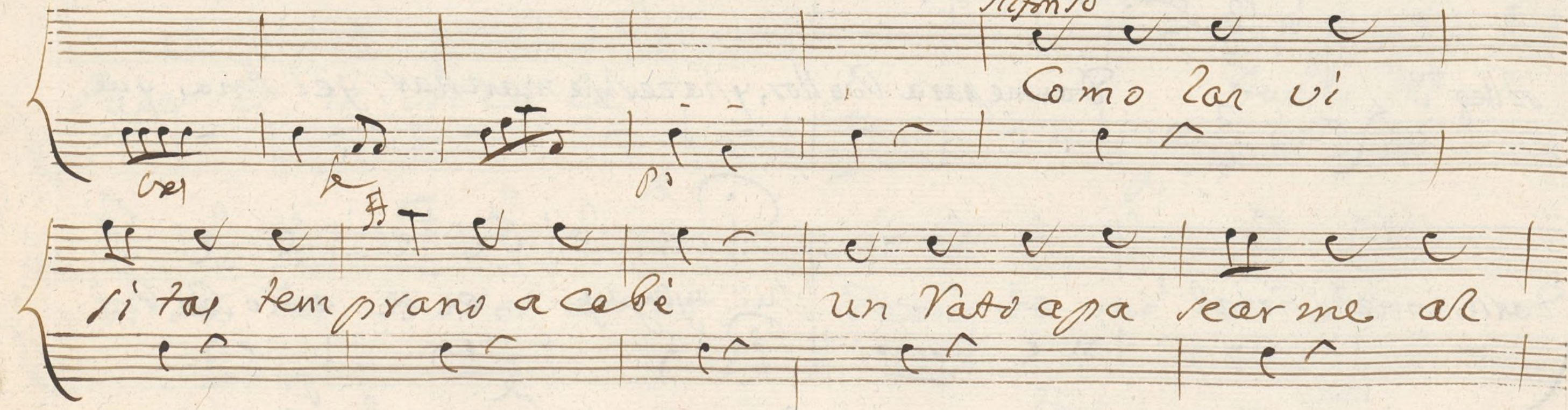
*Allegretto*

*Sare Alfonso*



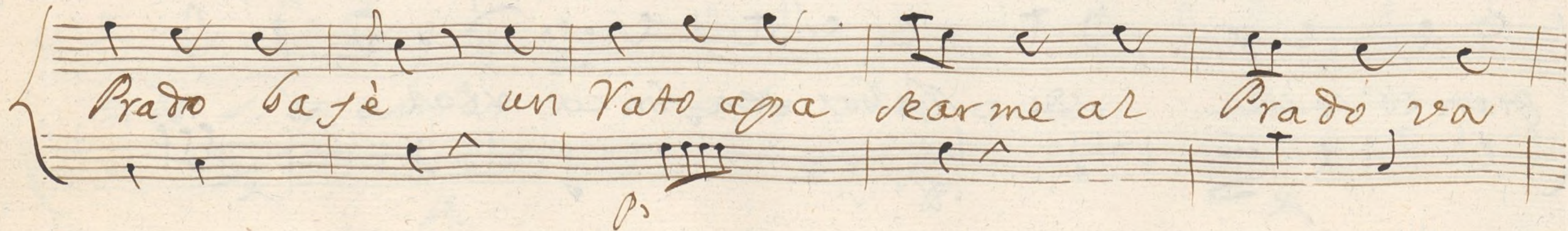
*Alfonso*

*Como lar vi*



*si tar temprano a cabè*

*un Vato apa searme al*



*Prado bajè*

*un Vato apa searme al*

*Prado va*



*viz de*

*je* por si alguno pa la tapese usted bien

*1<sup>or</sup> 3.*

si nos dis fru temos de tanto placer

si nos dis fru temos de tanto placer de tanto pla

zer de



Coplas

Allegretto

Diario de Madrid Perdida:

Sir bien ta:

el que aya en Contrado un  
en la Calle del Sol

Burro Con a pa rejos de Savio  
dado se en Contrará una Alcarreña

en la  
que pa



fon tana de oro le daràn un buen hallazgo le da  
ra tener un Niño bñ buscando Con benencia bñ buy

en el ta el cara ne la lle bar co - pia da y

Viz esta pre cio sa Rosa pon - en tu - pecho

Nico ra

Viz esta pre cio sa Rosa pon - en tu - pecho



en esta cara se la lleba copia da  
esta preciosa cosa pon en tu pecho

lleba copia da - lle - ba co - pia da  
pon en tu pecho - pon - en tu - pecho

lleba copia das en se  
pon en tu pecho pa ra



la zos dea fectos to dai mi an rí a — en se  
que sin bo lí ze mi a man te a fecto — para

la zos dea fectos to dai mi an rí a —  
que sin bo lí ze mi a man te a fecto —

en se la zos dea fectos to dai mi an rí a —  
para que sin bo lí ze mi a man te a fecto —

en se la zos dea fectos to dai mi an rí a —  
para que sin bo lí ze mi a man te a fecto —



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include phrases like "todo mi ansia", "mi amante afecto", "Bueno bueno da el", "da le da le chi", "ajo con el oficial", and "quilla con el oficial". The score includes dynamic markings such as *ff*, *Allegro*, and *Alfio*, and a time signature of 3/8. The notation is in a historical style, possibly from the 18th or 19th century.

todo mi ansia — todo mi ansia —  
mi amante afecto — mi amante afecto —

*ff* *Allegro* *Alfio* *ff*  
Bueno bueno da el  
da le da le chi

*ff*  
ajo con el oficial  
quilla con el oficial  
el que  
el que



Cuide dea quella que Animal serà  
Cuide dea quella que biron serà  
se mi Pupila que Barbaridad  
se mi Pupila que Barbaridad  
y età haciendo la pobre las hilas del ospital  
y età haciendo la pobre las hilas del ospital



los tres

Handwritten musical score for three voices. The score is written on ten staves, with the first three staves grouped by a brace on the left and the last three staves grouped by a brace on the left. The lyrics are written below the staves. The music is in a single system, with the first three staves grouped by a brace on the left and the last three staves grouped by a brace on the left. The lyrics are written below the staves. The music is in a single system, with the first three staves grouped by a brace on the left and the last three staves grouped by a brace on the left. The lyrics are written below the staves.

o que Vaso tan precioso oy pre tendo di fru  
o que Vaso tan precioso oy pre tendo di fru  
tar o que Vaso tan precioso oy pre tendo di fru tar  
tar o que Vaso  
oy pre tendo di fru tar oy pre  
oy pre



Handwritten musical score on a single page, numbered 12 in the top right corner. The score is written in brown ink on aged, slightly yellowed paper. It features three systems of staves, each with a vocal line and a piano accompaniment line. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro". The lyrics are in Spanish, written in a cursive hand. The second system includes a section marked "Allegro" and "Corriendo". The third system includes a section marked "Allegro" and "Corriendo". The score is marked with various musical notations, including notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some corrections and annotations in the margins.

*Allegro*

*Parola / Alfonso / sin embargo de todo esto, yo lo quiero averiguar,*  
*lo 2 / si fuésemos placenteros de tan gran felicidad,*

*Allegro* *Corriendo* *gato* *Nico*

*Ay señora que haes Ma*  
*ya te ebirto picarona In*

*Allegro* *Corriendo* *gato* *viz*

*mer to ay señora que mi Amo esta aqui ei capemos al Cuerpo de*  
*fame ya tu graciai llegué a veriguar gato ya ush a binto Amade mi*







*And. Amoroſo*

*Nie ra*

*Viz ta*

*o que miedo*

*o que miedo,*

*o que sus to Con tan fu ner to di guis to la vor*

*o que sus to Con - tan fu nes to di guis to la vor rien*

*sien to de may ar de mayari*

*to de may ar de mayari*

*Signe*



Alfonso

Allo

Vamos

Vamos luego a casa

y allí sobre lo que para mí e

nosotros probaremos mi e nosotros probaremos mi



Segui<sup>s</sup>

Allegretto

Viz<sup>te</sup>

Nico<sup>ra</sup>

si usted no me tu biera - - - -

usted ala Pupila - - - -

Con tanto encierro  
no daba estado

Con tanto en cie - - - -  
y ri lo ignora - - - -  
no daba es ta - - - -  
pero bien pre - - - -

ro no hu viera y o ka ta - - - - So mi' Ca sa mien - - - - to ay - - - -  
ra del teniente bien pre - - - - to se re la es po - - - - ra ay - - - -  
do por comer la ven - - - - to del Mayo rar - - - - go ay - - - -  
to le pe di re mo r Cuen - - - - to f mui por es ten - - - - to ay - - - -



no huiera yo ha tado - - - mi casa mien to  
 del the niente bien presto - - - se re la espo ra  
 por comer de las Tentar - - - del Mayo razgo  
 le pe dire mos Cuentar - - - mui por el ten so:

*Allegro  
 y D.C.*

los 4.

Y esto fin ten - - - ga Con aquestas Copli - - -

tas de <sup>nueva</sup> ~~las~~ ay de - - - a ay - - - Con aquestas Copli - - -

tas de <sup>nueva</sup> ~~las~~ ay de a

*Sigue*



final

Allegro

Nico<sup>la</sup>

le

po

le

sia caso no ay en trada

viz

sia caso no ay en trada

sia caso no ay en trada

este verano

for<sup>de</sup>

este verano

sia caso no ay en trada este verano este ve



todos  
 dia caio no ay en trada este ve rano  
 ra no — via caio no ay en trada este ve rano  
 todos  
 este ve ra no  
 este vera no  
 fuerza es pensarel modo  
 tor 2.  
 Como vi' va mos  
 Como vi' va mos



*Nico<sup>sa</sup>* *Viz<sup>te</sup>*

que lo que ha re mos lo pen sa re mos gar do.

fuerza es pen

*Al<sup>o</sup> Moderado*

gar do

ser fuerza es pensar fuerza es pensar si pen sar:

*Nico<sup>sa</sup>*

*Viz<sup>te</sup>* *Al<sup>o</sup>* *Sarrido*

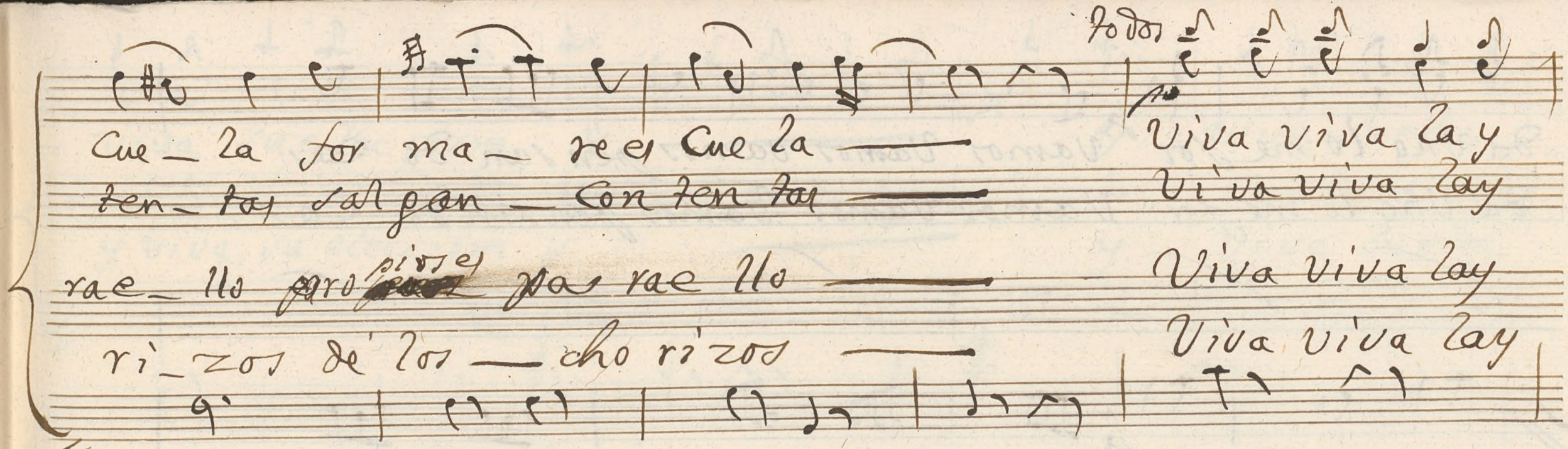
Co mo soy tan con  
Yo a Co mo dar me  
Yo a Maes tro de vo  
Pue yo de cho ri

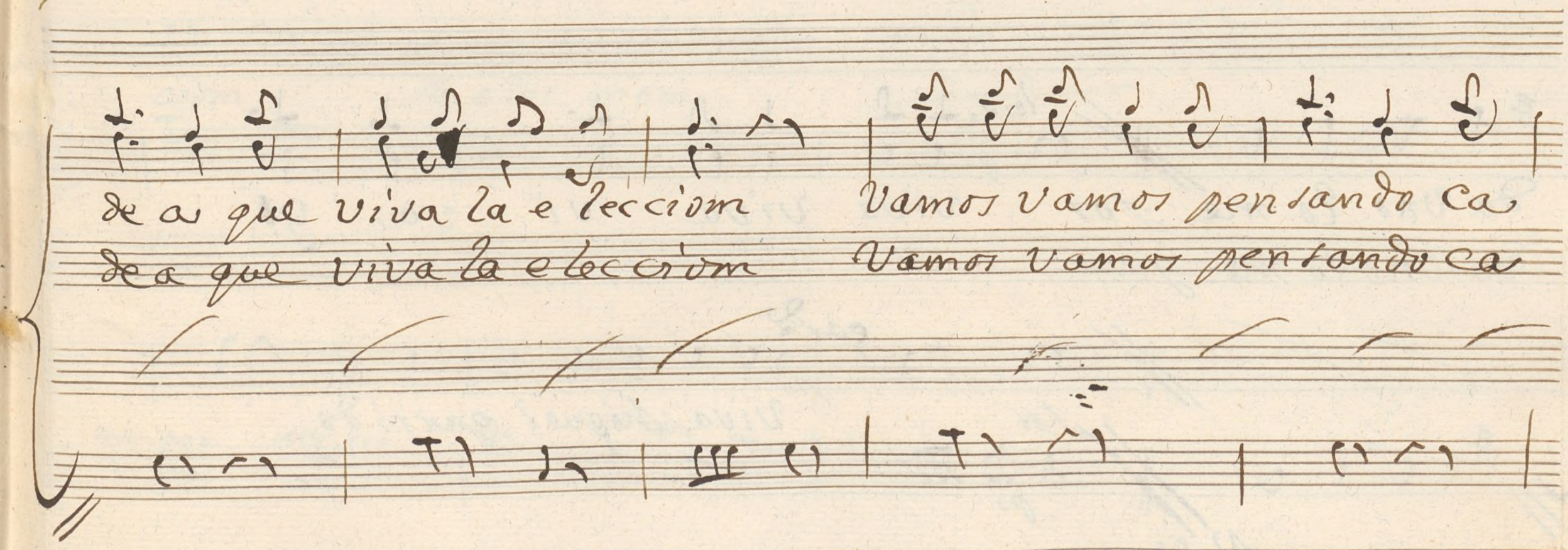


for-me Como Con la Inocen- cia yo  
 pongo ~~ya~~ a en la Ca- ue- la don  
 le- ra ya a me pongo lue- go pue  
 ze- ro pue to ma- re' ofi- cio por

de Maes- tra de Ni- ñas yo for ma- re' es  
 de el pe- ro que to- da don sal- gan Con  
 mi pe- nis y ~~figura~~ pue pro- pio a pa  
 no ex- por- tar me nunca por de los cho




 Cue - la for ma - re e Cue la —  
 ten - ta sal pan - Con ten ta —  
 rae - llo ~~pro~~<sup>piro</sup> pa rae llo —  
 ri - zos de los — cho ri zos —  
 Viva viva la y  
 Viva viva la y  
 Viva viva la y  
 Viva viva la y


 de a que viva la e leccion  
 de a que viva la e leccion  
 Vamos vamos pensando ca  
 Vamos vamos pensando ca



da Uno lo me *for* vamos vamos vamos pen san do Ca  
 da Uno lo me *for* vamos vamos vamos pen san do Ca

da Uno lo me *for* viva viva vi' va y  
 da Uno lo me *for*

*for* viva Miguel garri do  
*for*

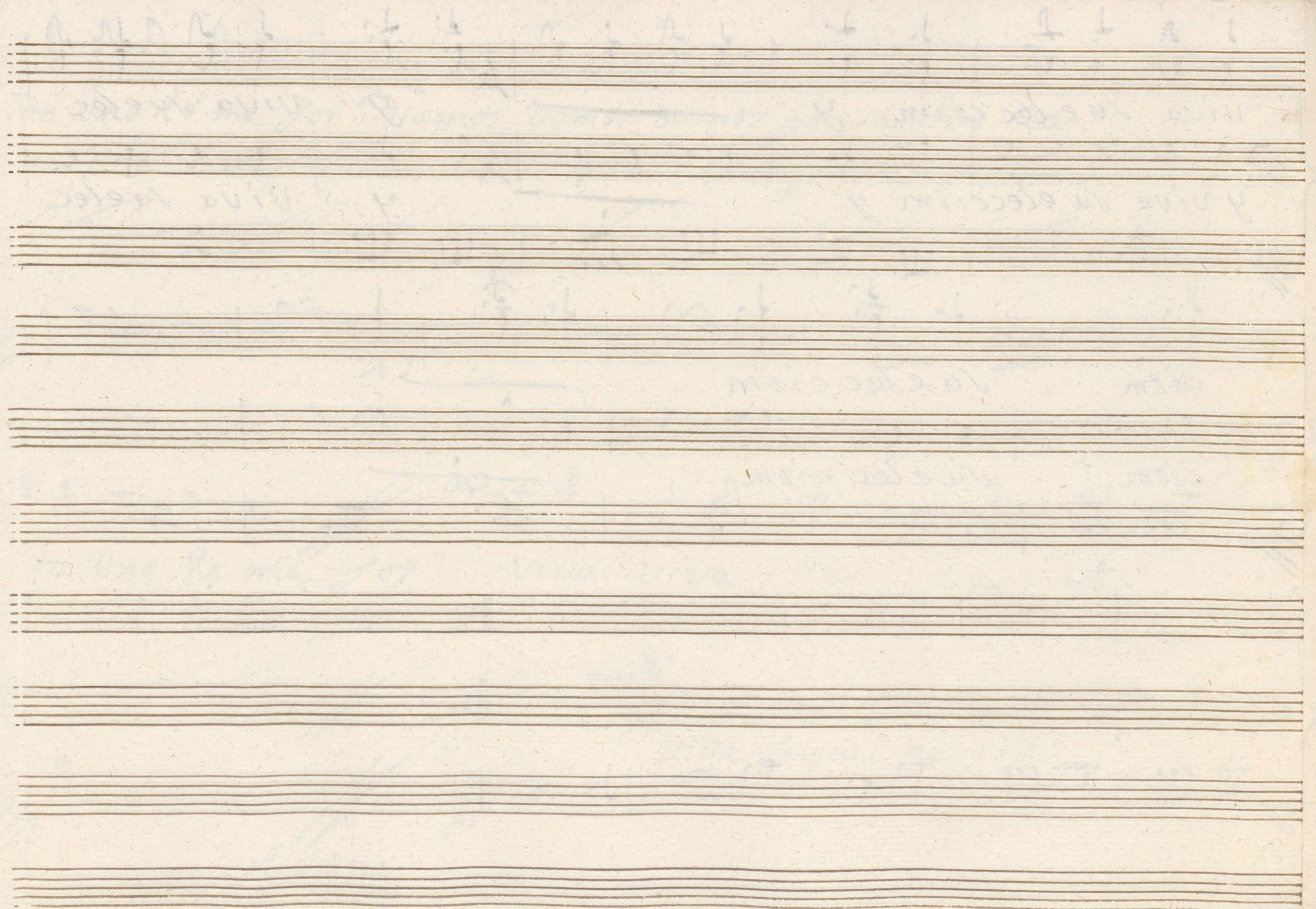
Al segno  
 3 vezes



Handwritten musical score for a hymn. The score is written on ten staves. The first two staves are for the vocal melody, with lyrics written below them. The third staff is for a keyboard accompaniment, featuring chords and arpeggios. The fourth and fifth staves are for a second vocal part, also with lyrics. The sixth and seventh staves are for a keyboard accompaniment, featuring chords and arpeggios. The eighth and ninth staves are for a third vocal part, with lyrics. The tenth staff is for a keyboard accompaniment, featuring chords and arpeggios. The lyrics are in Spanish and repeat the phrase "viva su eleccion y viva su elec".

viva su eleccion y viva su elec  
y viva su eleccion y viva su elec  
cion su eleccion  
cion su eleccion  
cion su eleccion















Mus 173-10

*a 1<sup>o</sup>*

*Principal.*

*Violin 1<sup>o</sup>*

*Tonad.<sup>a</sup> a 1<sup>o</sup>*

*El Doctor Burlado:*

*//*



*All.<sup>o</sup> Brill<sup>te</sup>* 2/4 *fe*

*fe* *p<sup>o</sup>* *cres.* *fe* *p<sup>o</sup>* *fe*

*cresc<sup>do</sup>* *fmo* *p<sup>o</sup>* *fe* *p<sup>o</sup>*

*Voz.*

*m.<sup>o</sup> f<sup>o</sup>* *cresc<sup>do</sup>* *fmo*

*m.<sup>o</sup> f<sup>o</sup>* *cresc<sup>do</sup>* *fmo*

*p<sup>o</sup>* *m.<sup>o</sup> f<sup>o</sup>* *p<sup>o</sup>* *fe* *p<sup>o</sup>* *cresc<sup>do</sup>* *fe*







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

*Voz* *po*

*fe* *fe* *po*

*pmo Interin la Parola:*

*fe* *fe* *po*

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

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







Coplas:

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

*se* *Voz*

*Parola. p<sup>o</sup>*

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p<sup>o</sup>* (piano) and *f<sup>o</sup>* (forte). The score is written in a cursive, historical style. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by frequent beamed sixteenth and thirty-second notes, creating a lively, dance-like feel. There are several instances of *se* and *Voz* written above the notes, likely indicating vocal parts or specific lyrics. The score concludes with a double bar line and a final note on the tenth staff.

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



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in two groups of three. The first group of three staves contains complex musical notation with many beamed notes and dynamic markings. The second group of three staves contains simpler notation, including a key signature change to D major and a final double bar line.

*Handwritten musical notation on six staves, featuring various notes, rests, and dynamic markings (e.g., *f*, *po*, *fmo*, *cus.*).*

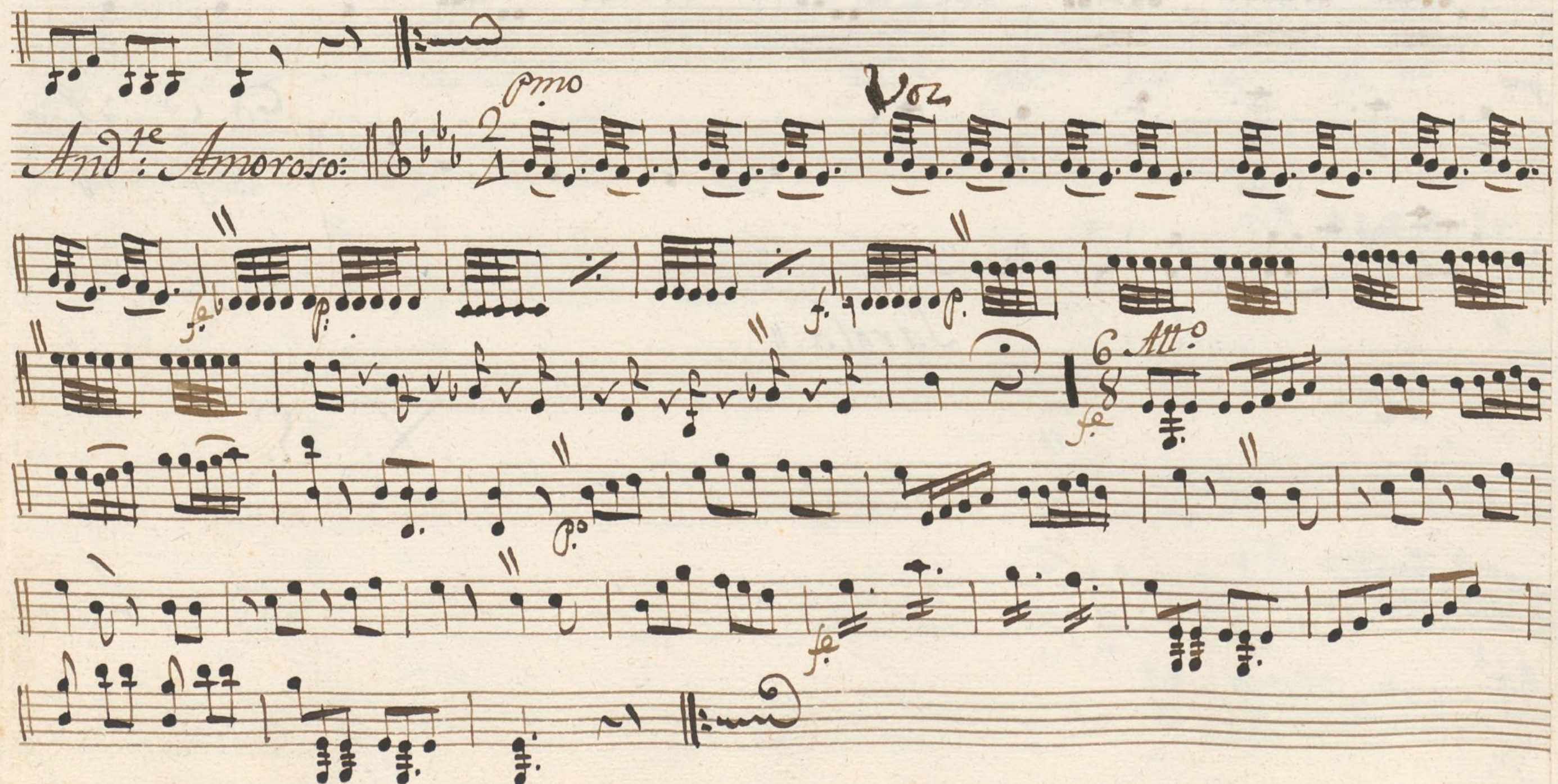
*D. C. à las  
Coplas.*

*Parola: ||*

*S. S.*



*Allegro*  *Voz*

*And<sup>te</sup> Amoroſo*  *prmo* *Voz* *All<sup>o</sup>*



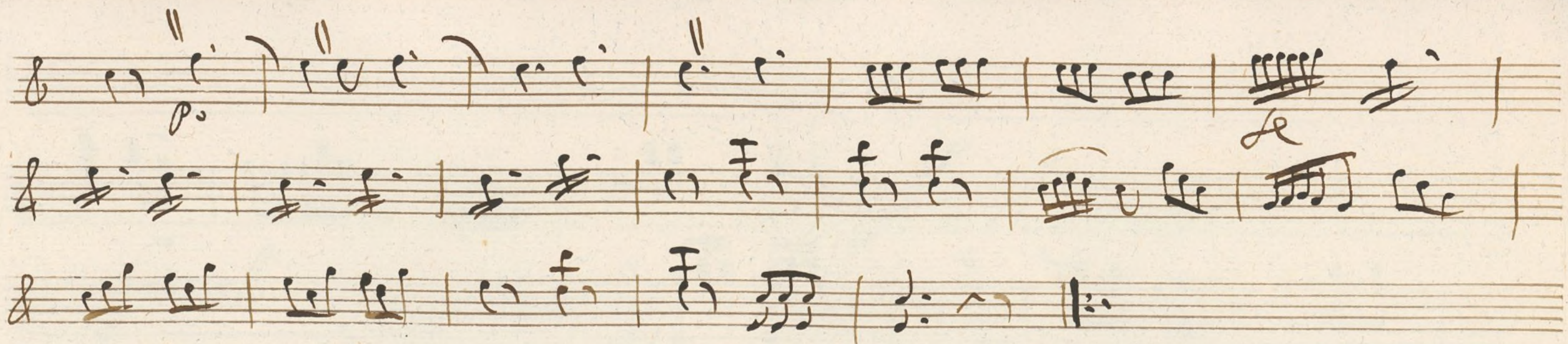
[illegible]

Vostip<sup>to</sup>



Handwritten musical score for a piece titled "final Allegro". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *le* (forte). The score concludes with the instruction "Allegro 3 vezes" (Allegro 3 times).





egno  
2201



Ayuntamiento de Madrid



+

Violin Primero Repli<sup>do</sup>

Conadilla a 4<sup>o</sup>

El Tutor Burlado;







*Parola: y Al segno.*

*Minue*  $\text{G} \# \text{A}$   $\text{3}$

*res*

*res.*

*ut. pto*



*Allg<sup>to</sup>* 8<sup>va</sup> 3/8

*voz*

*Imo Interin la Parola.*

*Allegro*

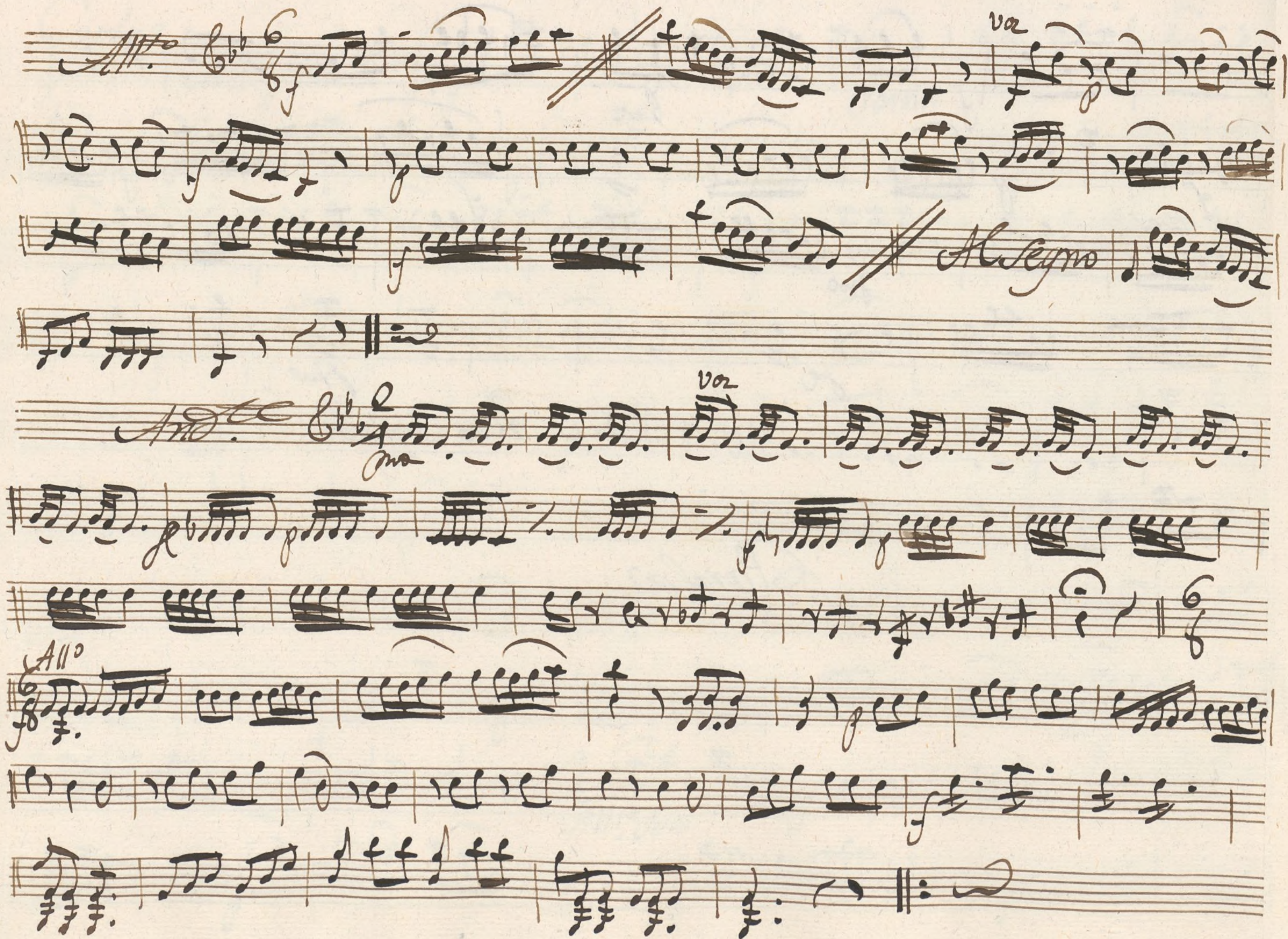


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text within the score include:

- Allegro* (top left)
- cre-* (top right)
- vo-* (second staff)
- cre-* (fourth staff)
- Parola* (fifth staff)
- fin.* (fifth staff)
- 1mo. Interim Representan.* (sixth staff)
- D. C. al 2º* (eighth staff)
- hasta el fin.* (eighth staff)







*Segui.* *All.<sup>to</sup>* 6/8 *f* *3* *vo*

*Allegro, y D. C. o. raves to o.*

*uti* *pro*



*Final.*

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

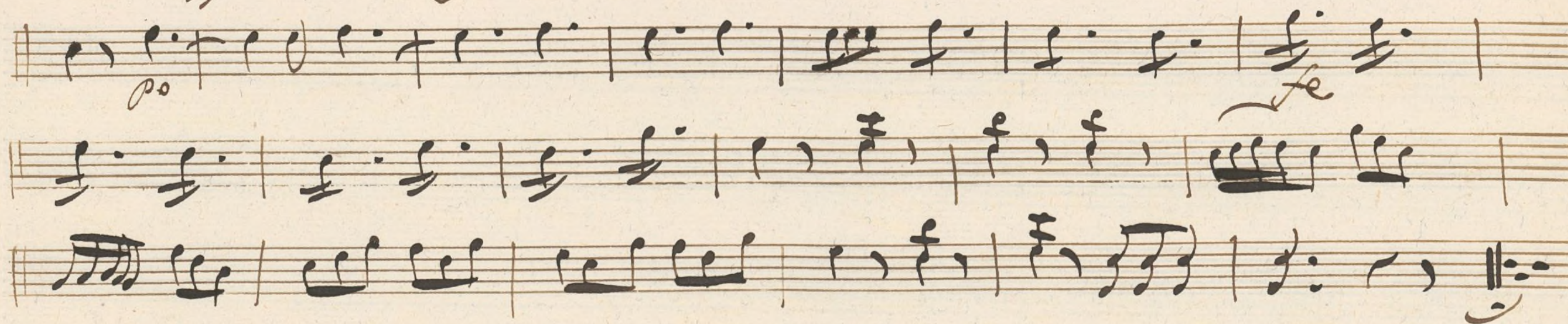
*All.<sup>o</sup> poco*

*voce*

*p<sup>o</sup>*

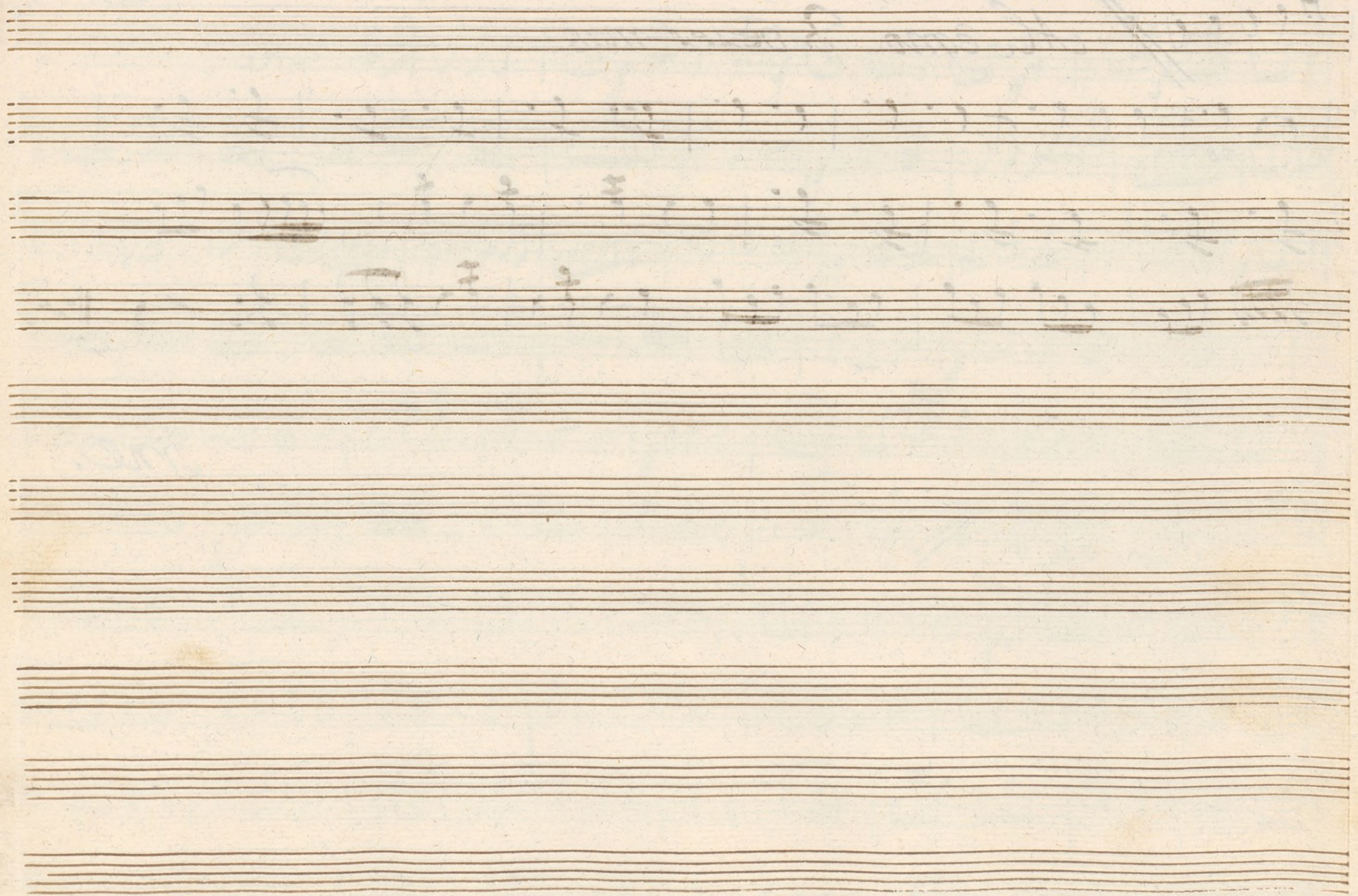


*Allegro 3 vezes mas.*



*fine.*







Ayuntamiento de Madrid



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Violin Segundo

Conadilla à 4.<sup>ta</sup> y General;

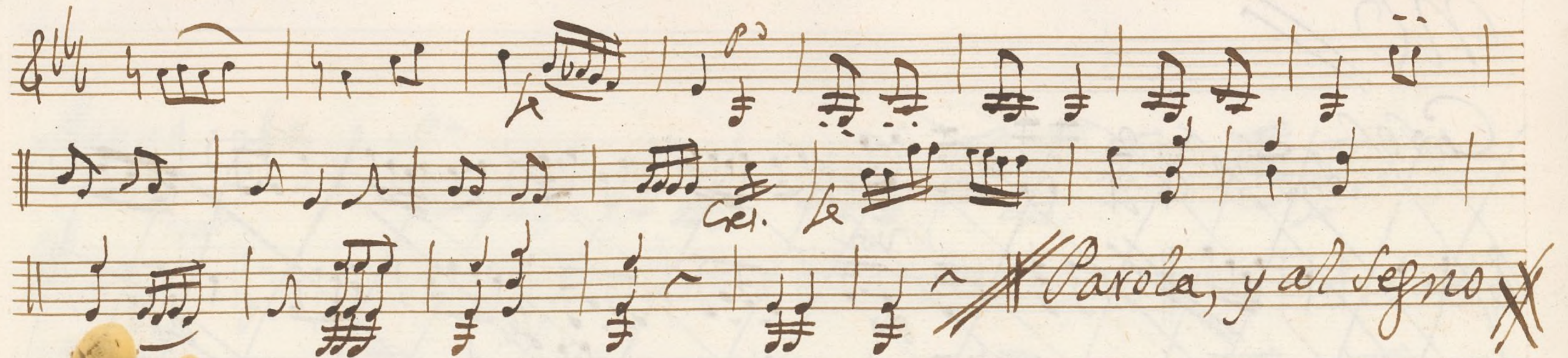
el Tuctor Burlado;



*All.<sup>o</sup> Brillante* &  $\text{b}\flat$  2/4

The musical score is written on 12 staves. The first staff begins with the tempo and style marking *All.<sup>o</sup> Brillante* and the key signature of one sharp (F#) and the time signature of 2/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *p*, *cresc.*, *mezzo*, and *f*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The handwriting is in brown ink on aged paper.





*Volte*



NO

Coro

And.<sup>te</sup>

2/4





*Minue*  $\text{G}\sharp\text{3/4}$   $\text{p}^\circ$

*Parola di Carlo da Vinci*

*Volte*



*Allegro*  $\text{H}^{\circ}$   $\& \text{H}^{\circ}$   $\frac{3}{8}$   $\text{P}^{\circ}$

*no*

*Primo lo quedura la Parola*

*Allegro*

*no*

*cres.*

*cres.*

*le*

*P*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *no*, *Allegro*, *no*, *no*, and *Wolli*. The score is heavily crossed out with numerous diagonal lines, suggesting it was either rejected or revised. The handwriting is in brown ink, and the paper shows signs of age and wear.



*Allegretto* & 2/4

*Cres.* *p* *no* *p* *Cres.* *fin* *Parola*



*1<sup>mo</sup> lo que dura la Paro la*

*D. C. al 2*  
*hasta el*

*Volti*



# Coplas

All.<sup>o</sup> poco

$\frac{2}{4}$

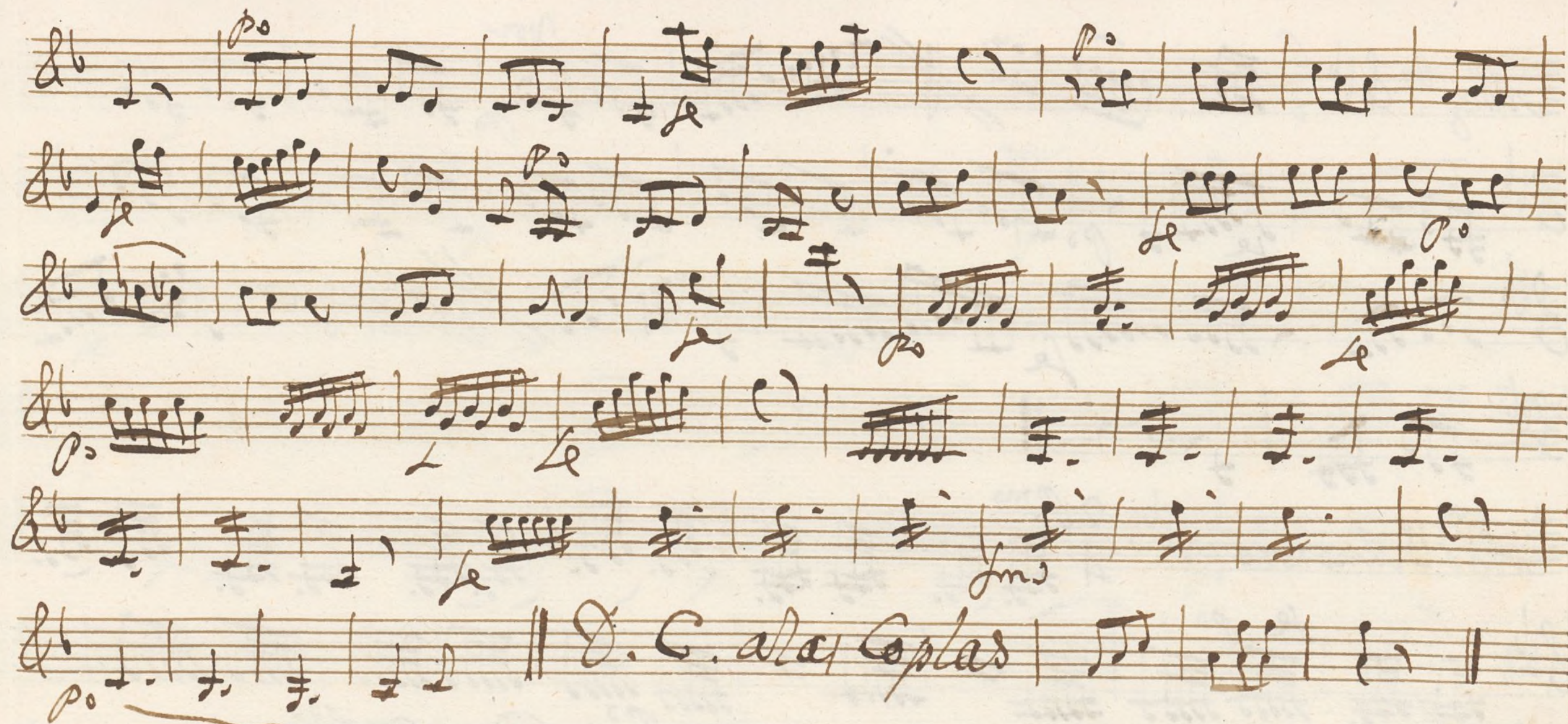
Parola

*p*

*voz*

A handwritten musical score on aged paper, titled 'Coplas'. The score is written in brown ink and consists of ten staves. The first staff begins with the tempo marking 'All.<sup>o</sup> poco' and the time signature  $\frac{2}{4}$ . A key signature of one sharp (F#) is indicated. The notation includes various musical symbols such as notes, rests, and beams. There are several instances of dense, overlapping notes, particularly in the fourth and ninth staves, which may represent complex passages or corrections. The word 'Parola' is written above the second staff, and a dynamic marking '*p*' (piano) is present. The word '*voz*' (voice) is written above the third staff. The score concludes with a 3/8 time signature and the marking 'All.<sup>o</sup>'.





Voti



Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings.

The score is divided into two main sections:

- Allegro** (top section):
  - Staff 1: *Allegro* tempo marking, treble clef, key signature of one sharp (F#), 6/8 time signature. Includes a double bar line and a *no* marking.
  - Staff 2: Continuation of the *Allegro* section.
  - Staff 3: Continuation of the *Allegro* section, ending with a double bar line and the word *Allegro*.
  - Staff 4: Continuation of the *Allegro* section, ending with a double bar line.
- And. Amoroso** (bottom section):
  - Staff 5: *And. Amoroso* tempo marking, treble clef, key signature of one sharp (F#), 4/4 time signature. Includes a *2<sup>mo</sup>* marking.
  - Staff 6: Continuation of the *And. Amoroso* section, featuring a *le po* marking.
  - Staff 7: Continuation of the *And. Amoroso* section, featuring a *Allo* marking.
  - Staff 8: Continuation of the *And. Amoroso* section, featuring a *no* marking.
  - Staff 9: Continuation of the *And. Amoroso* section.
  - Staff 10: Continuation of the *And. Amoroso* section, ending with a double bar line.



*Segui* *Allegretto*  $\text{F}\sharp$   $\frac{3}{4}$  *Vol.* *p.*

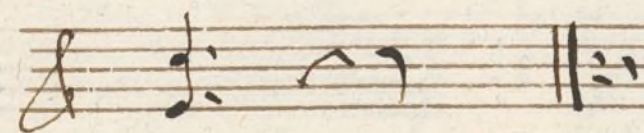
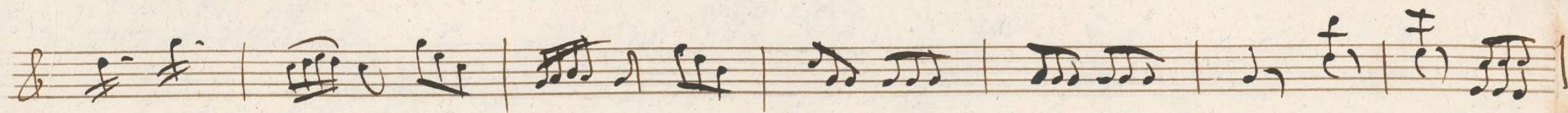
*Allegro, y D. C. a travez todo* *Vol.* *p.*

*Vol.* *p.*



Handwritten musical score for a piece titled "final Allegro". The score is written on ten staves, with the first staff indicating a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *vo*, *po*, and *Allegro*. The score is divided into sections by double bar lines, and there are some corrections or deletions visible, particularly in the middle section where a large portion of the notation is crossed out. The handwriting is in ink on aged paper.







Ayuntamiento de Madrid



Violin Segundo Dupli.<sup>do</sup>

Conadilla à A.<sup>o</sup> y General;

el Tutor Burlado;



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

de p cres de p

de p cres

de p

non p

cres de

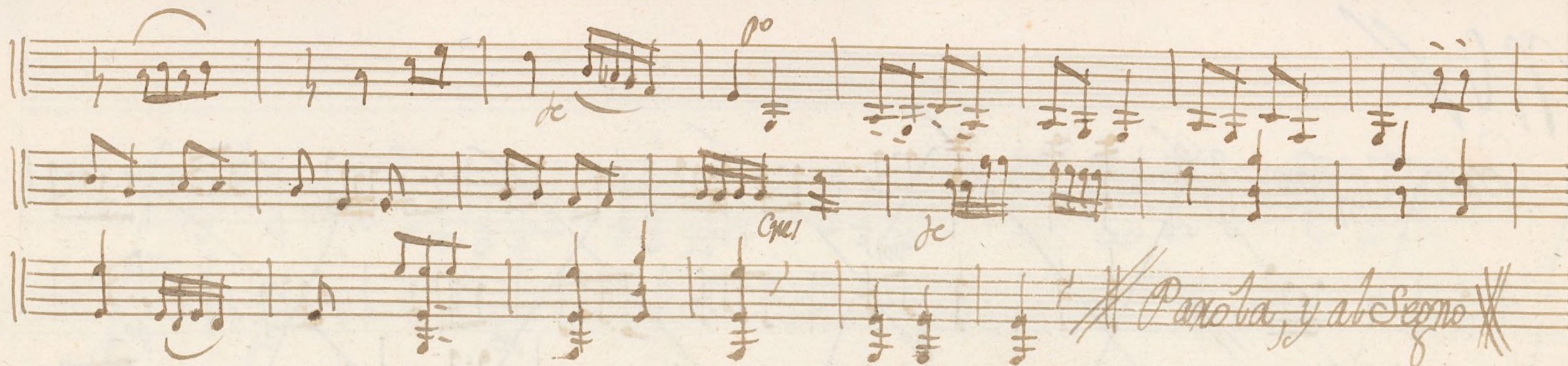
de p

de p

de p

de p





Volta



*No*

*Coro And.<sup>no</sup>*

The musical score is written on six staves. The first staff begins with the tempo marking 'And.<sup>no</sup>' and the word 'Coro'. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. Lyrics are written below the notes on several staves, including 'vow', 'de', and 'po'. The entire score is crossed out with large, sweeping diagonal lines, indicating it is a rejected or unused manuscript.



*Minue*  $\text{G} \# 3/4$

*Vota*















*Pma 1a o queduna taraxola.*

*D.C. al  $\frac{2}{4}$   
hatael*

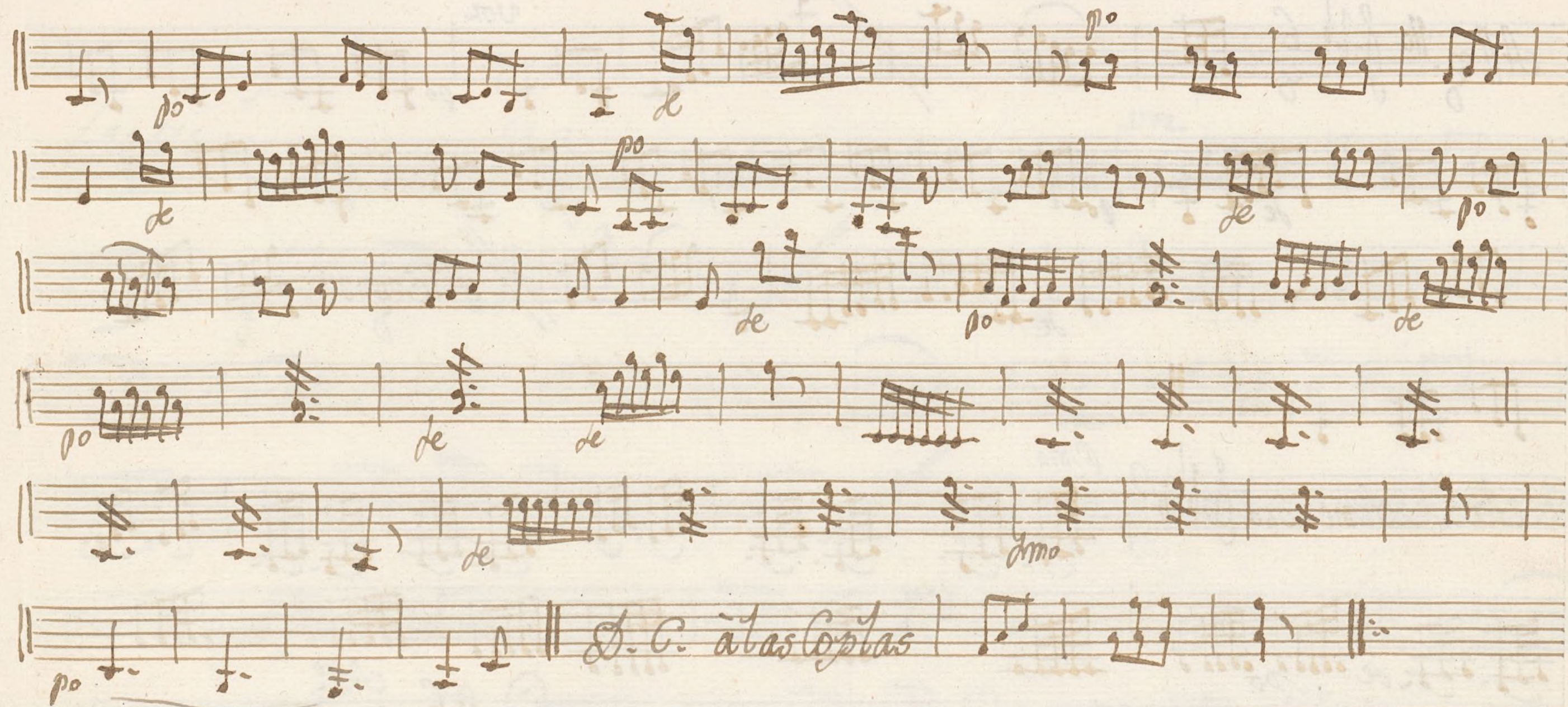
*volti*



*Coplas* *All.<sup>o</sup> poco*  $\frac{2}{4}$  *de* *Canota* *po*

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the title 'Coplas' and tempo markings 'All.<sup>o</sup> poco' and '2/4'. Subsequent staves contain musical notation with dynamic markings like 'de', 'vo', and 'po'. A large, dense, and somewhat illegible section of music is present on the fourth staff, possibly representing a complex or rapid passage. The score concludes with a 3/8 time signature and the marking 'All.<sup>o</sup>'.





*Vol. 2.*



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is divided into two main sections:

- Top Section:** Starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It includes markings such as *Allegro*, *voce*, *de*, *po*, and *Allegro*. The notation includes various note values, rests, and a double bar line.
- Bottom Section:** Starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It includes markings such as *And.<sup>te</sup> Amoxoso*, *pmo*, *de*, *po*, and *All.<sup>o</sup>*. The notation includes various note values, rests, and a double bar line.

The manuscript shows signs of age, including yellowing and some staining.



*Segui.* *Allegretto*  $\text{3/4}$   $\text{F}\sharp$

*Allegro y D. c. otra vez todo.*

*Ut.*



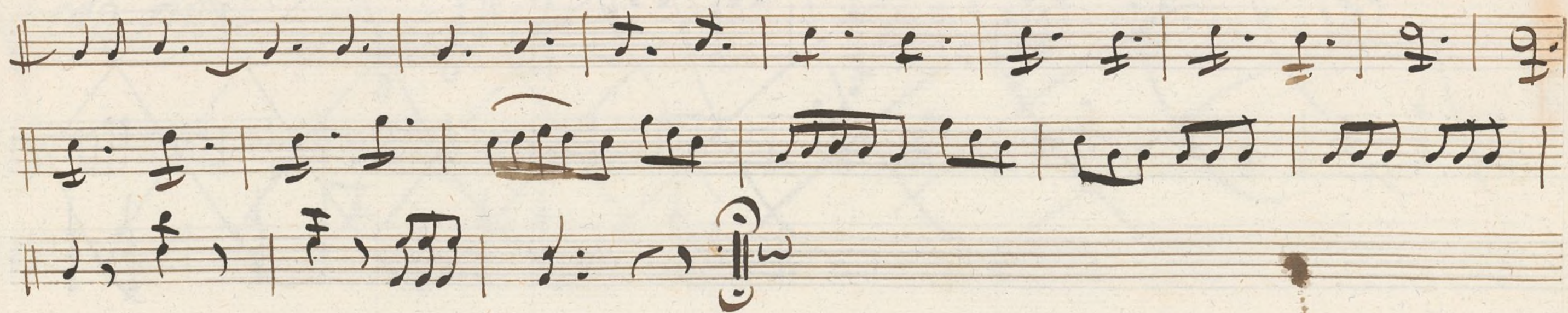
*Final* *All.<sup>to</sup>* 3

*voz*

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

*Allegro 3 vezes mas.*







Ayuntamiento de Madrid



+  
Sboe Primero

Conadilla à 1.<sup>o</sup> y General;

El Tutor Burlado;



*Flauto*  
*All. Brill.*

*Parola y Allegro*



*flauto*

*No Coro.*

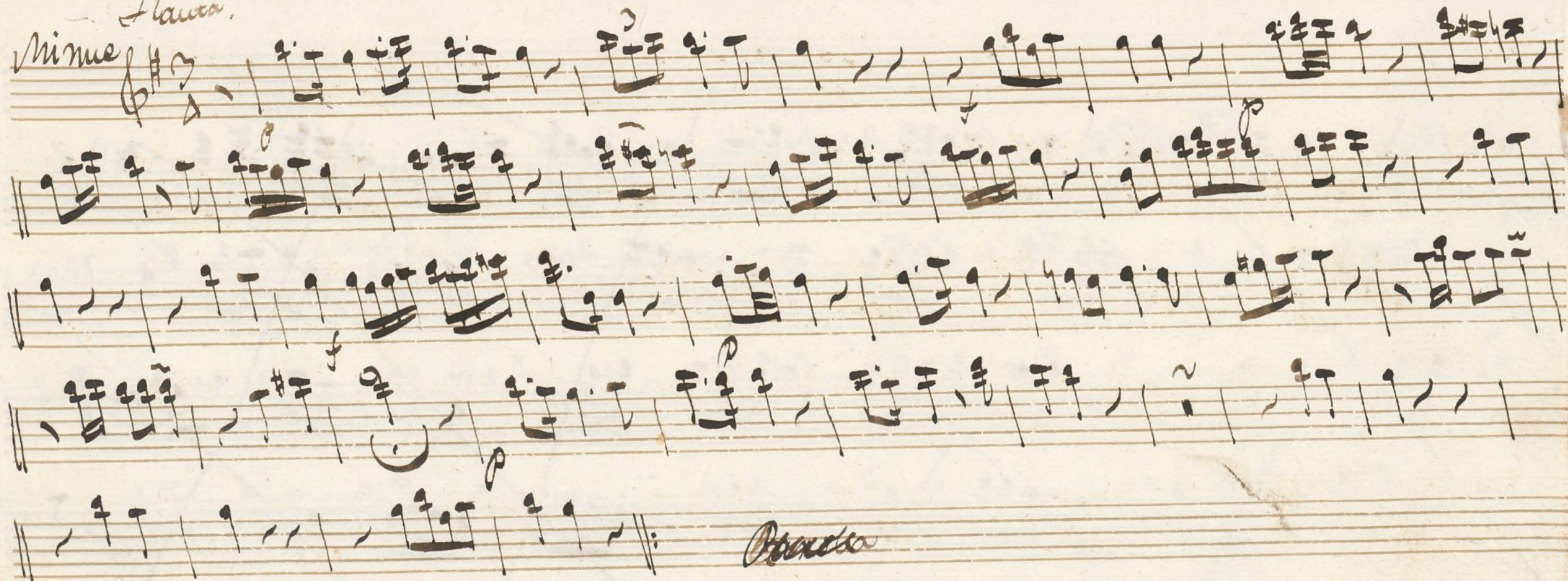
*flauto*

*Segue*

*Canto y Epico de Legato*

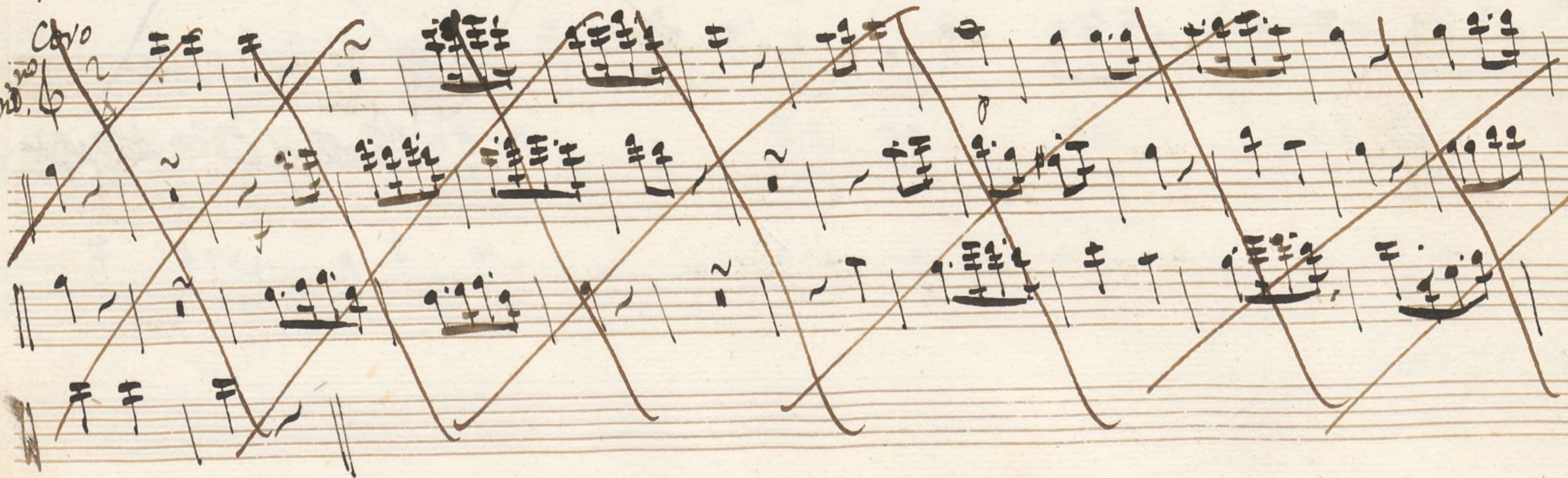


*Flauto.*  
*Mime*



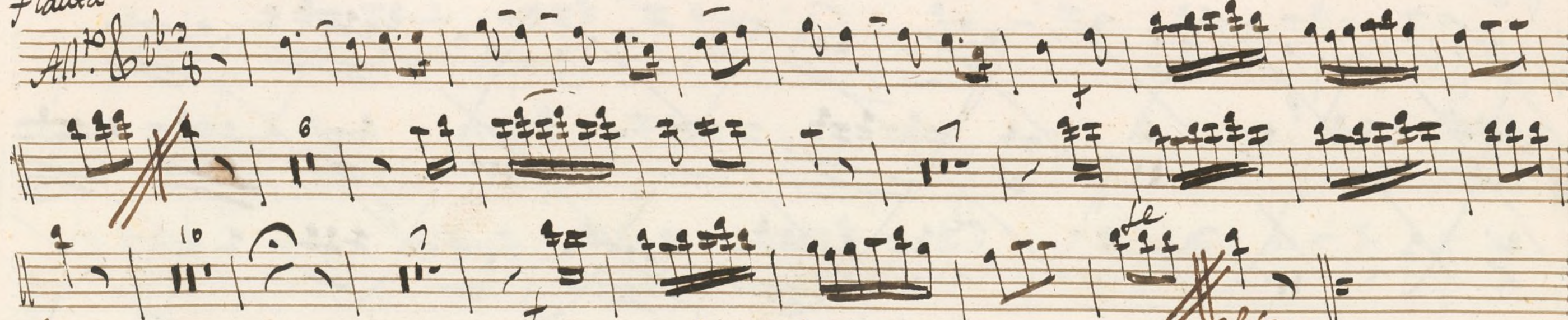
*Opera*

*Coro*  
*And.*



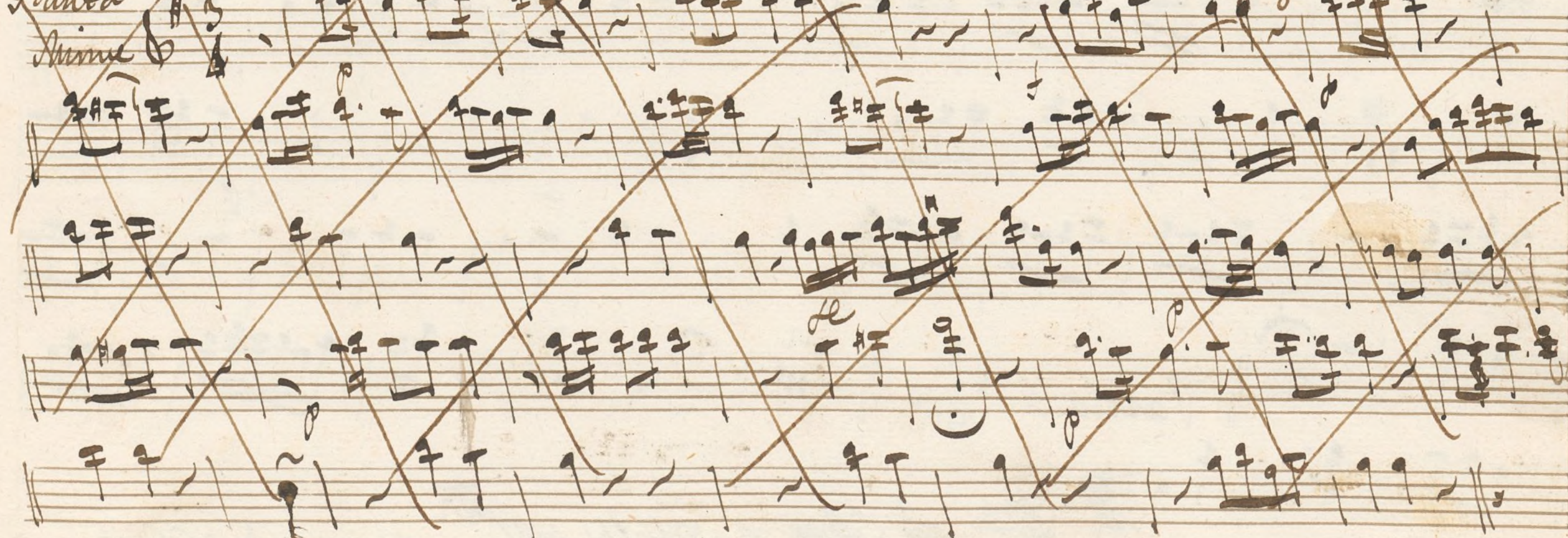


flauta



*allegro*

flauta





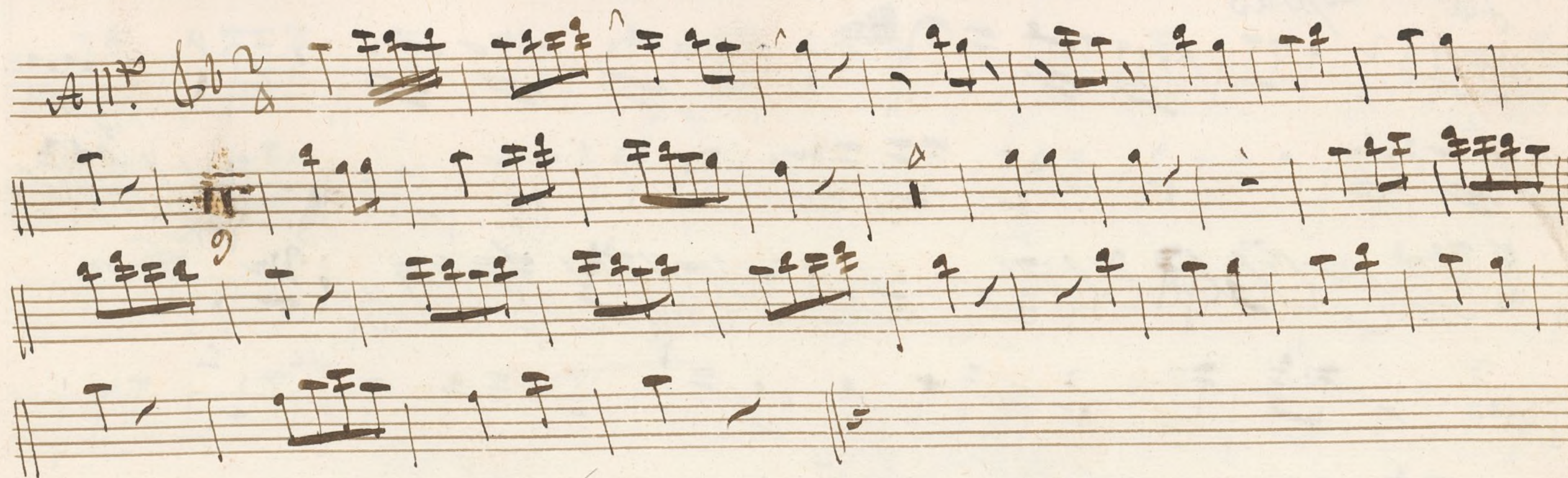
*fla.*  
*Alto*

*fla.*  
*Alto*

*Parola =* *Alto*

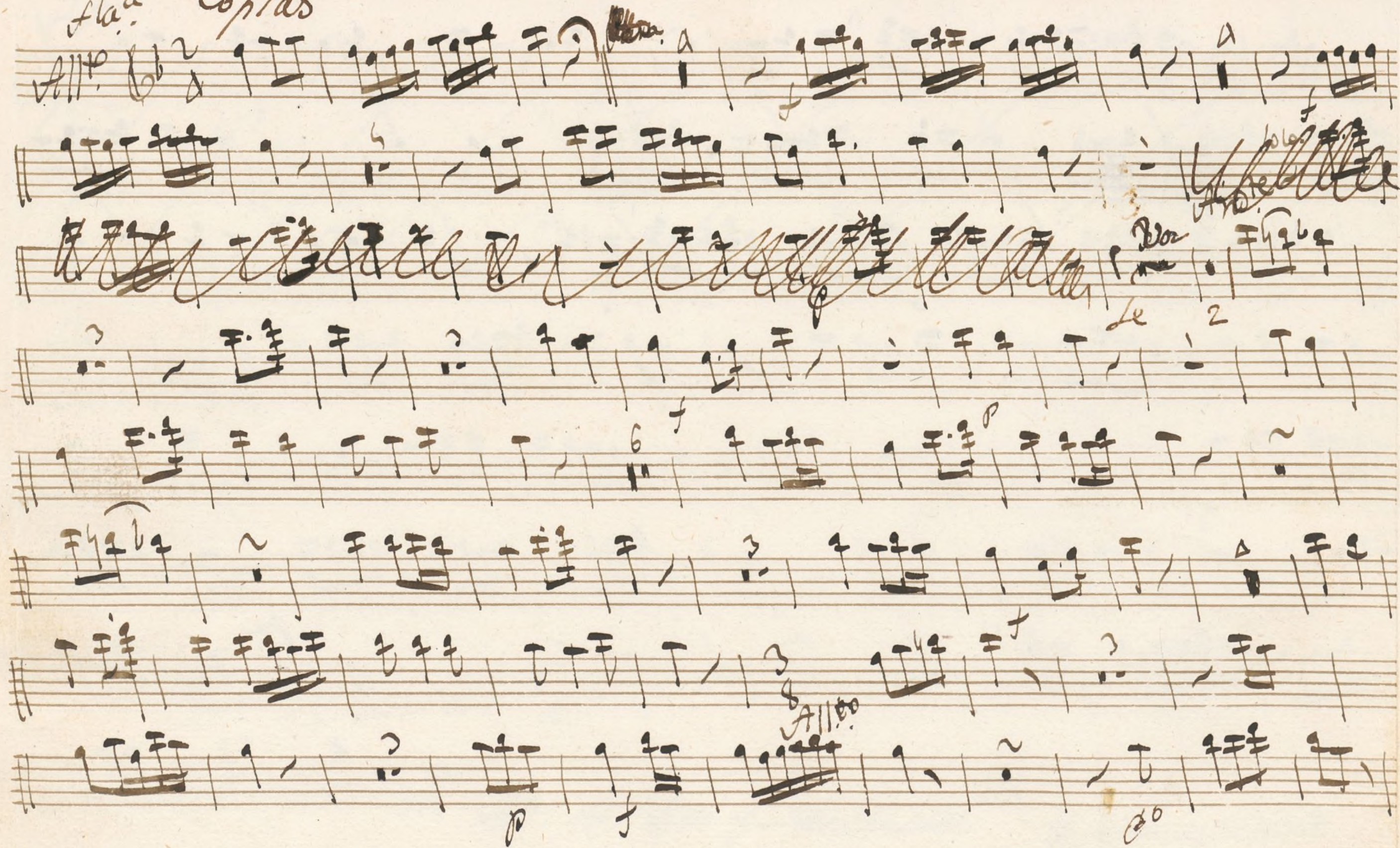
*De al Señor y a todos los* *Wigren*



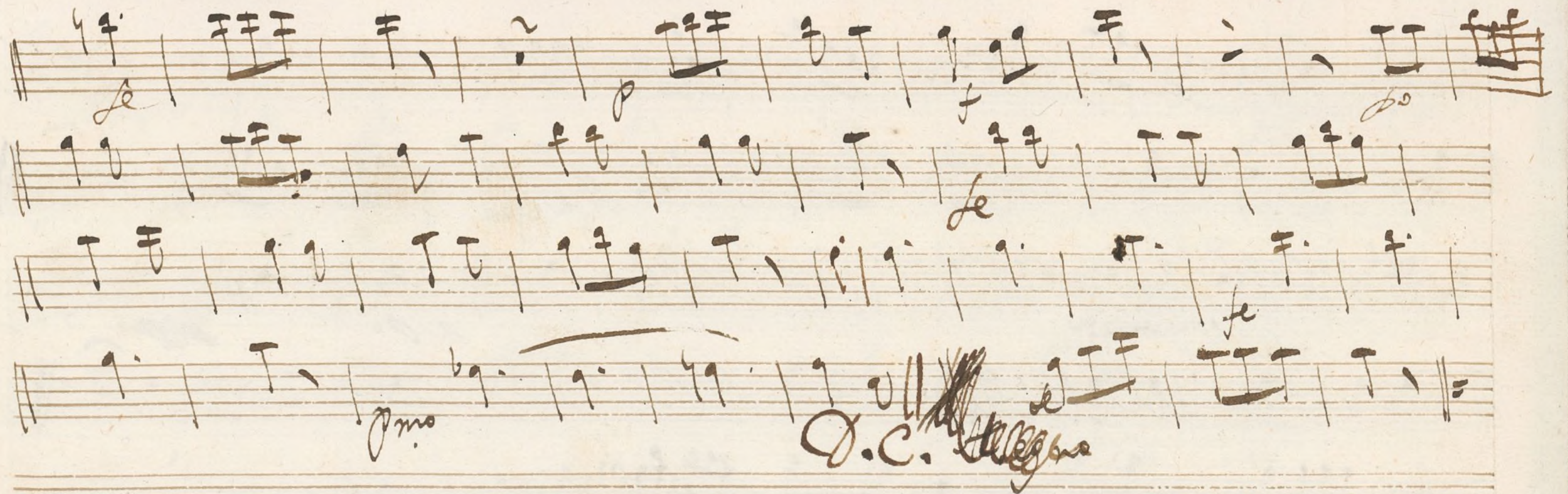




*Fla.<sup>a</sup> Coplas*









Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top left)
- Allegro* (second staff)
- Allegro* (third staff)
- obligato tutto* (third staff)
- le po* (third staff)
- Segue. fare* (seventh staff)
- Segue* (bottom left, crossed out)
- Allegro* (bottom left, crossed out)
- Allegro* (bottom center, crossed out)

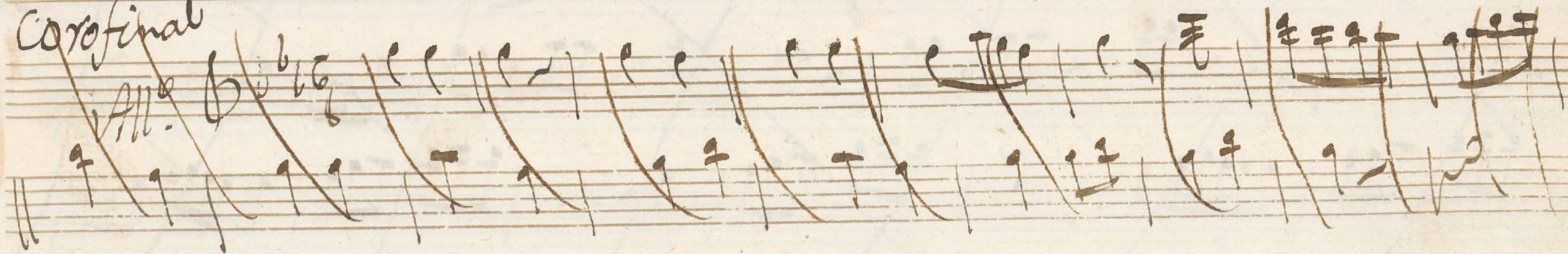
The bottom section of the score (staves 8, 9, and 10) is heavily crossed out with multiple diagonal lines, indicating it is to be omitted or is a later revision.



Handwritten musical score for "Allegro 3" by Franz Schubert. The score is written on ten staves. The first staff begins with the word "final" and the tempo marking "Allegro 3". The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "ff", "poco", and "solo". There are also performance instructions such as "Flautines" and "Allegro 3". The score is written in a cursive, handwritten style.



Coro final





— + —  
Oboe Segundo

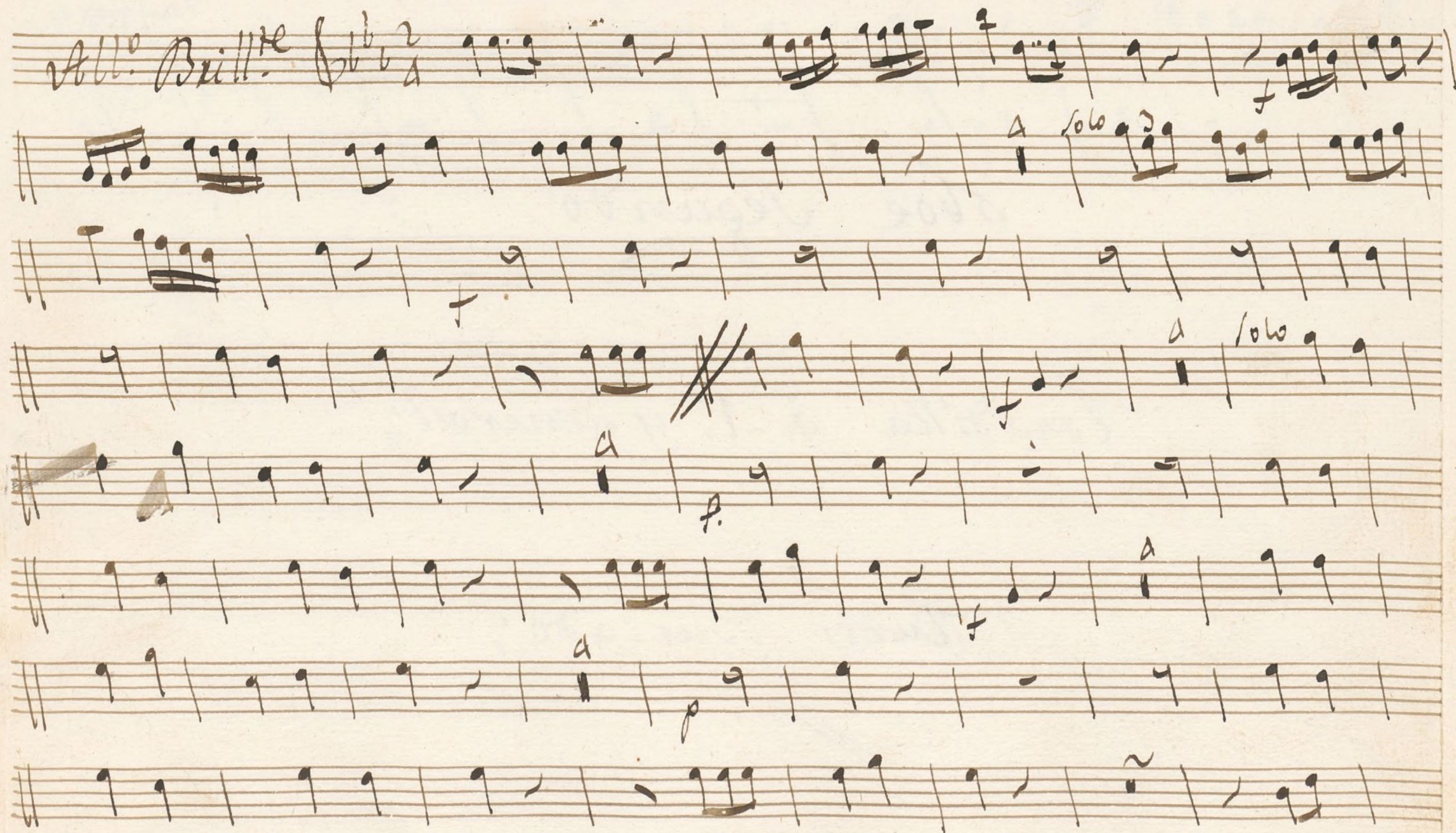
Conadilla à 4.<sup>o</sup> y General;

El Tutor Burlado;

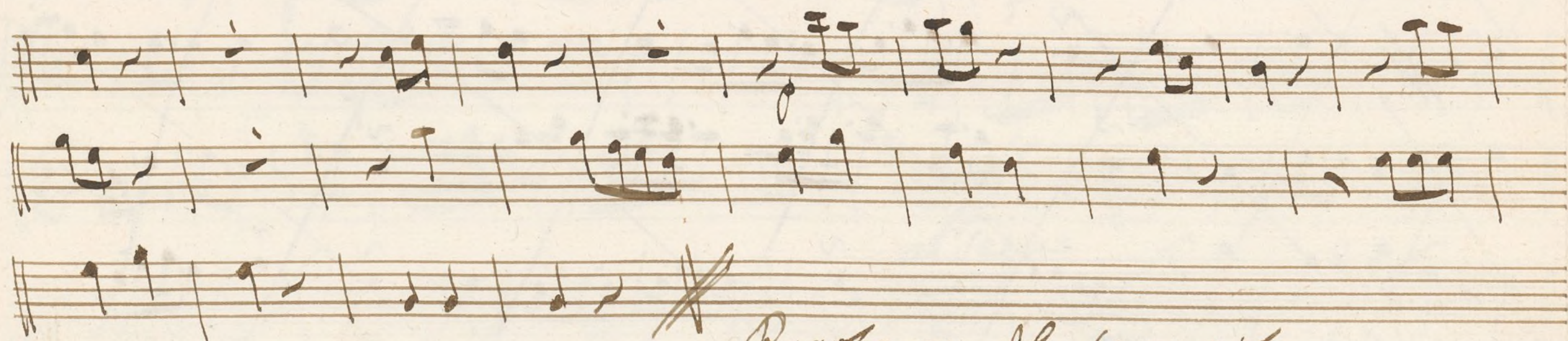
//



# Flauta:



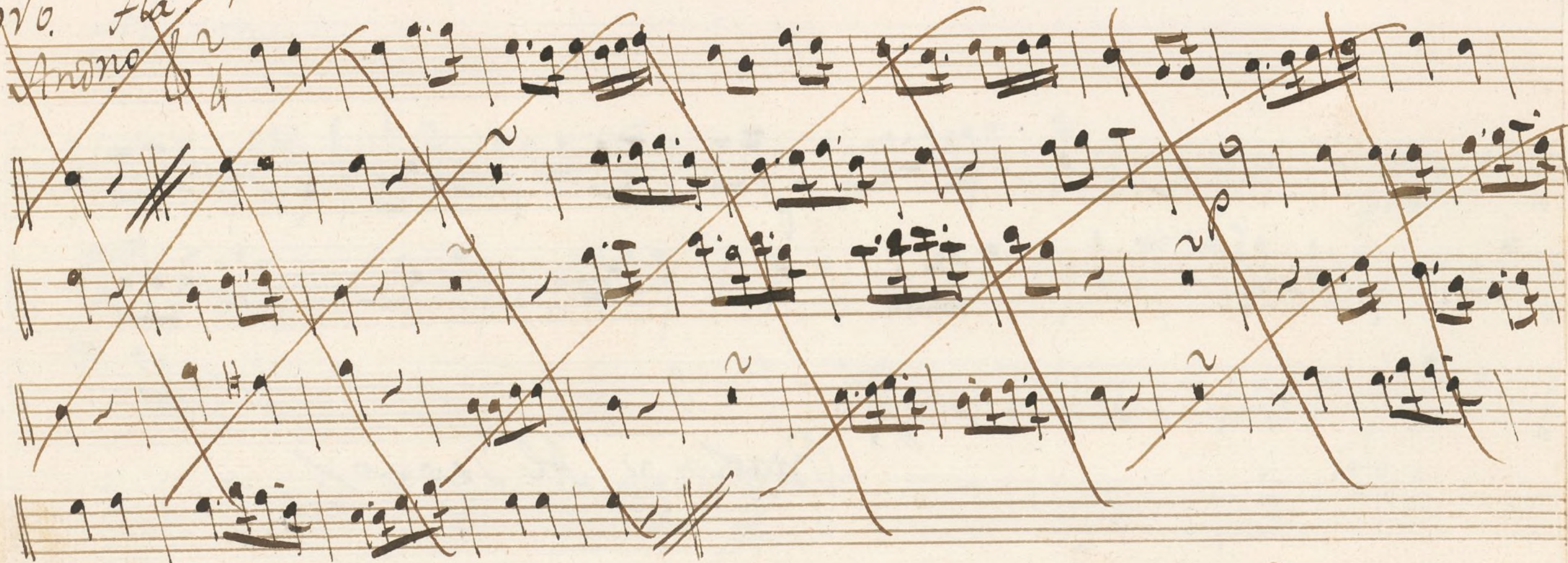




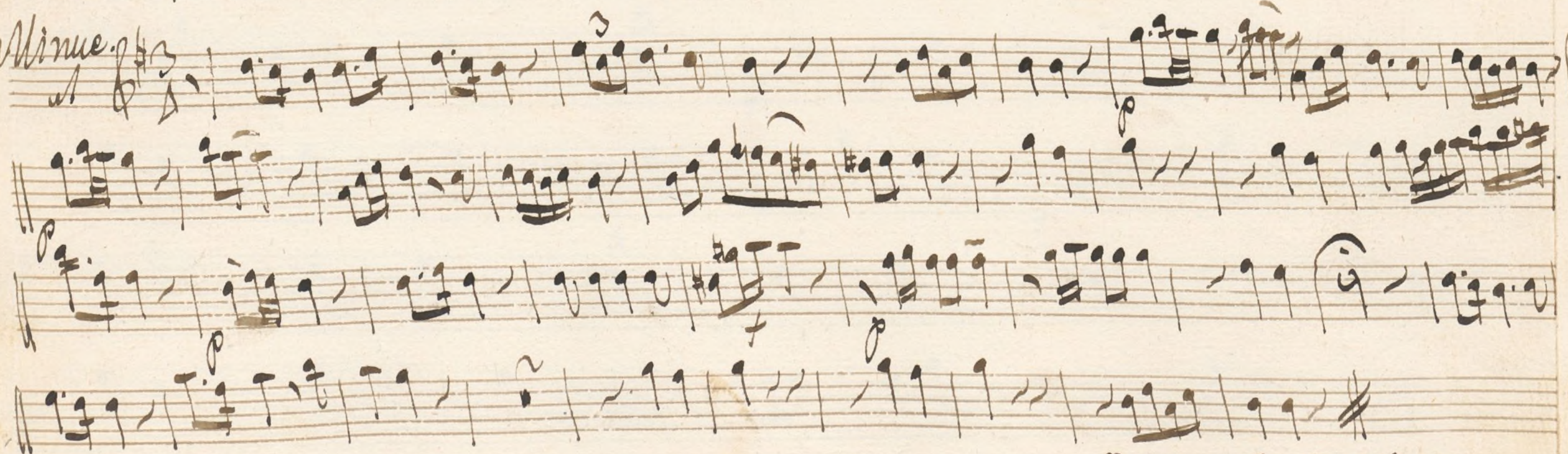
*Paxola y Al Segno!*



Coro. *fla*  
*Anone*



*Minue*

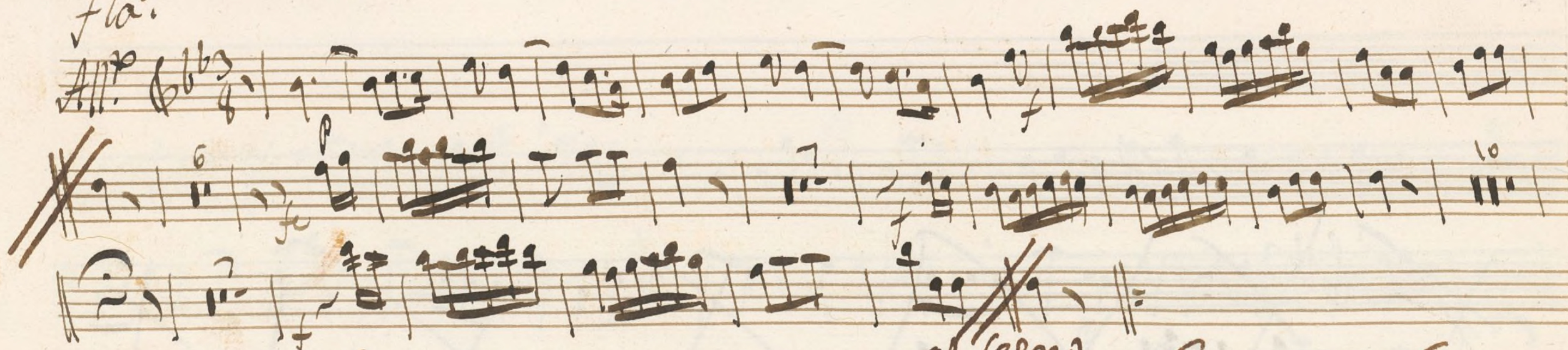


*Adagio*

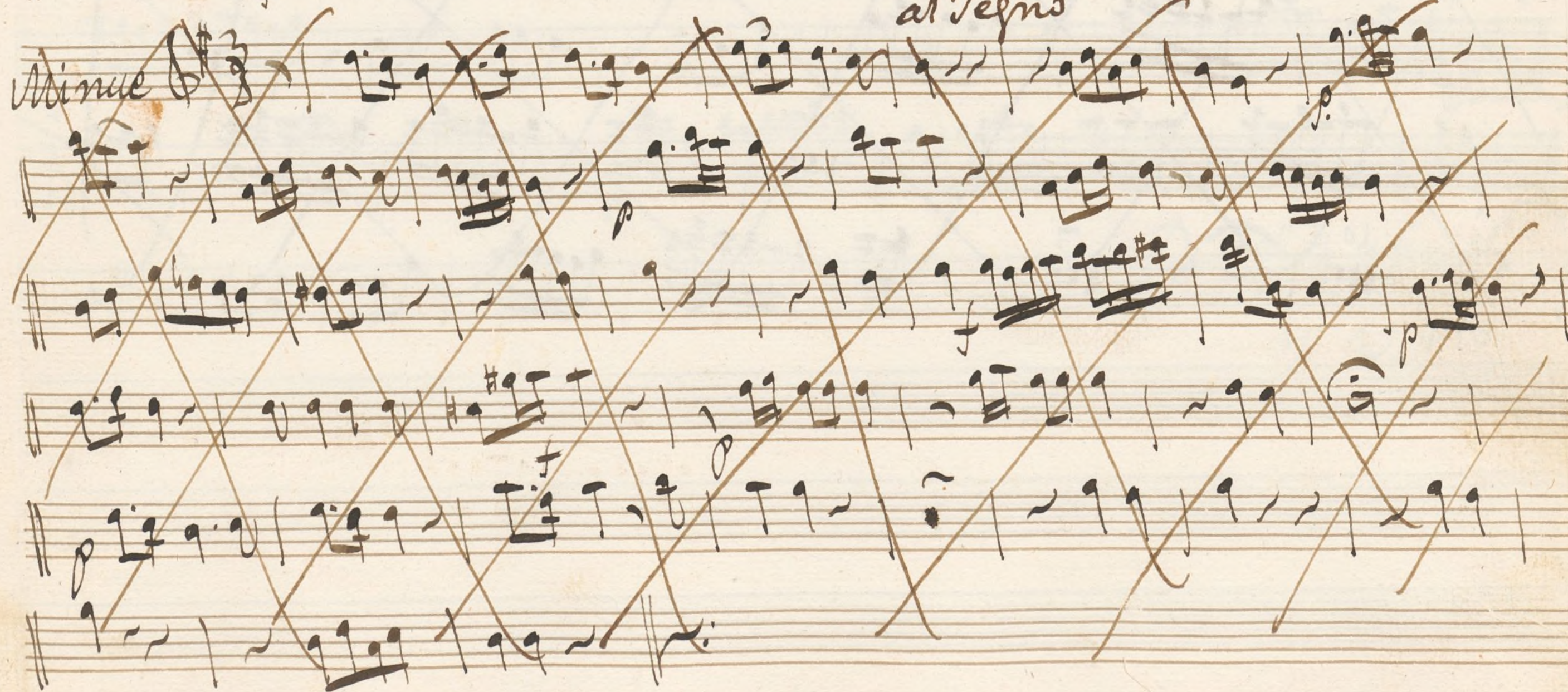


fla.

All.  $\text{6/8}$



al segno

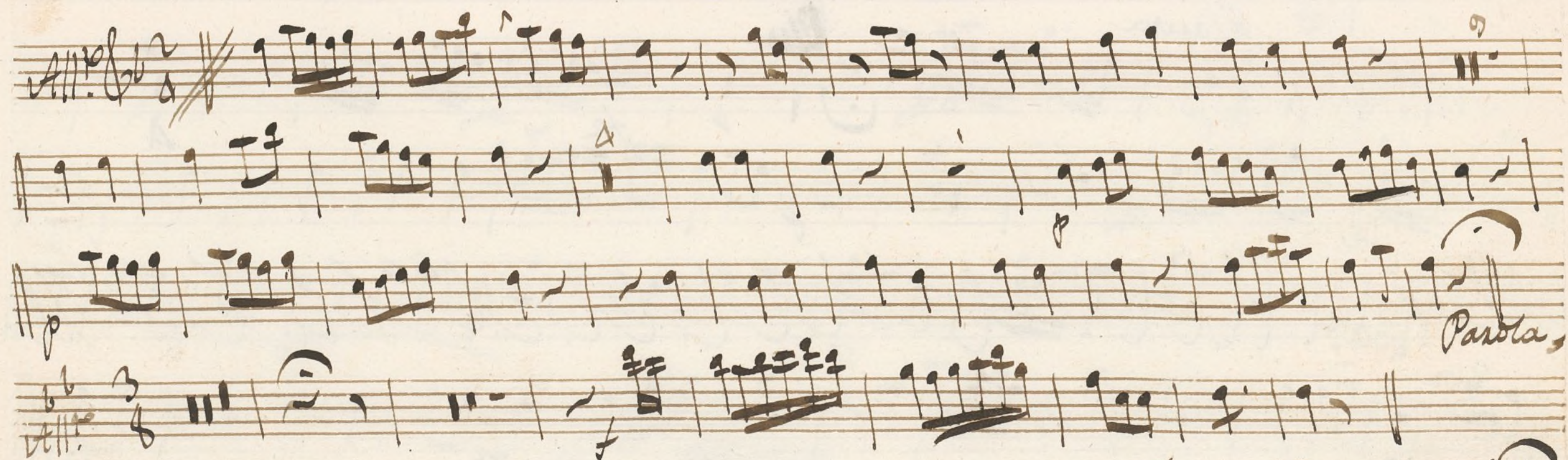




Acto







Parola,

D.C. al  $\frac{2}{4}$  y fin al  $\text{C}^{\circ}$

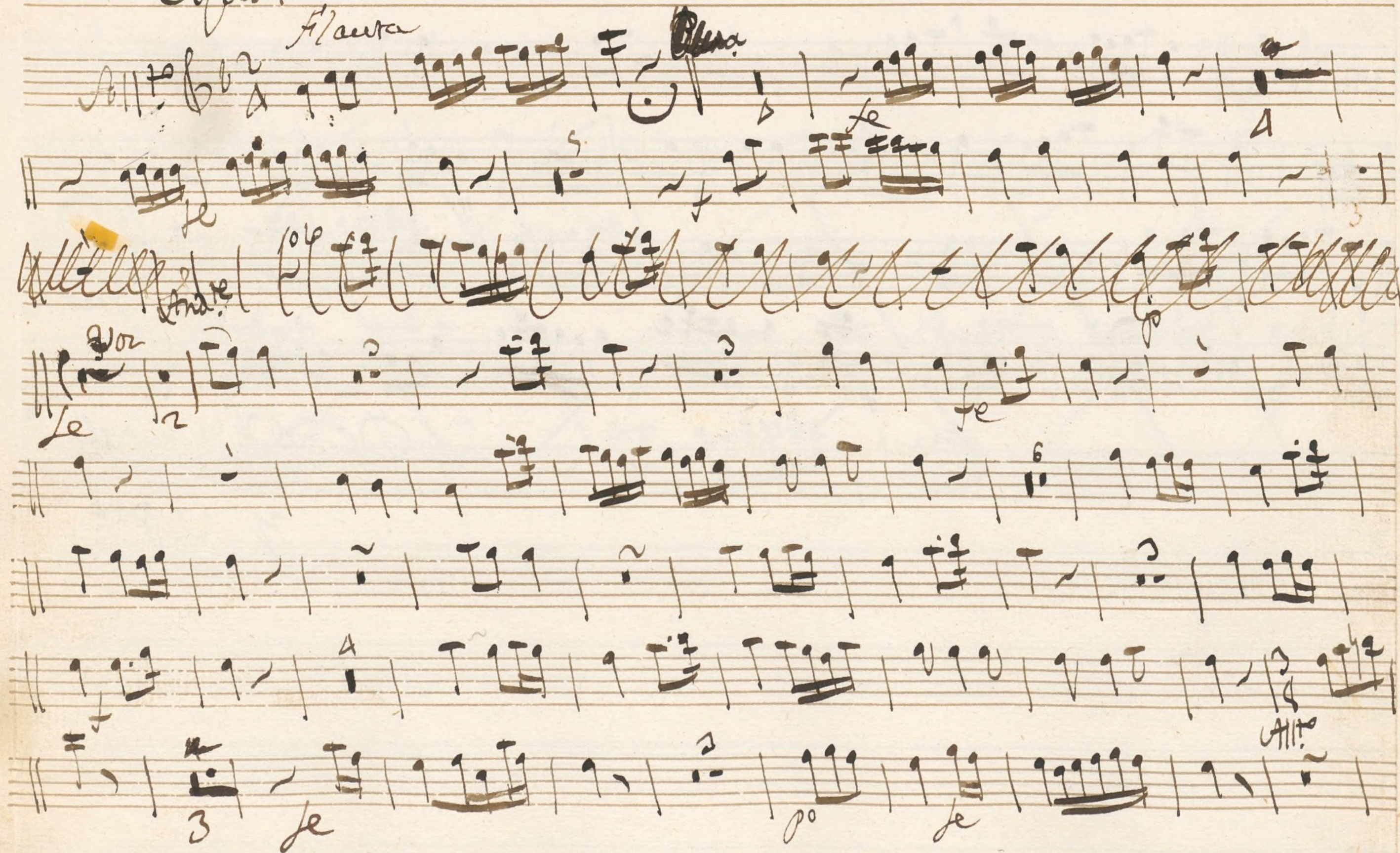
y U. p<sup>to</sup>



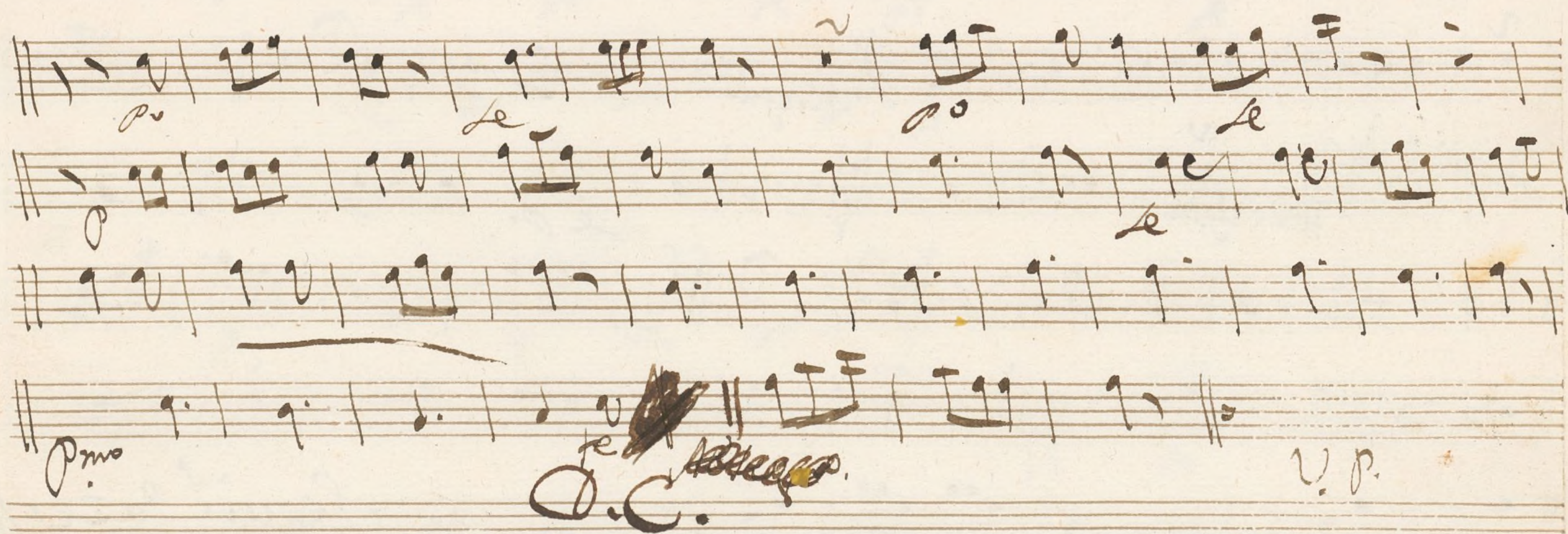
Coplar:

Flauta

Bona









Handwritten musical score on aged paper, featuring multiple staves with musical notation and tempo markings.

The score includes the following markings and sections:

- Allo.** (Allegro) - Marked at the beginning of the first staff.
- Allegro.** - Marked on the second staff.
- And.** (Andante) - Marked on the third staff.
- todo obligado** - Written below the third staff.
- Allo.** (Allegro) - Marked on the fourth staff.
- Seguiente** - Written on the fifth staff, followed by a double bar line.
- Seguiente** - Written on the sixth staff, followed by a double bar line.
- Allegro** - Marked on the seventh staff.
- Allegro** - Marked on the eighth staff.

The bottom section of the page is heavily crossed out with diagonal lines, obscuring the musical notation and markings beneath it.



*final Allegro* 3/4

*Alauntine* solo

*Allegro 3 vezes*



Ayuntamiento de Madrid



*Trompa Primera*  
*Sonadilla à 1.º y General, el Tuctor Burlado;*

*En Clave*

*All.º Brillante* &  $\frac{2}{4}$

*Allegro*

*Parola*

*Volti*



~~Ун Сехол.~~

Coro

~~And~~

$\frac{2}{4}$

252

9.

Le

vor

10

C: # ~ 1 1 | 1 1 ~ || *Parola by Siegfried de Broca Magna*

3  
8 Alleg.<sup>ro</sup> Fare // de Vespere Minus // 3 Alleg.<sup>ro</sup> Fare //



*Alleg<sup>ro</sup>* *Info*  $\text{C}:\flat \frac{2}{4}$

Handwritten musical notation for the first system, featuring three staves with various notes, rests, and dynamic markings like 'p' and 'f'.

*Parola*)  $\frac{3}{8}$  *Alleg<sup>ro</sup>* *fare* //

*Alleg<sup>ro</sup>*  $\text{C}:\flat \frac{2}{4}$

Handwritten musical notation for the second system, featuring three staves with various notes, rests, and dynamic markings like 'p' and 'f'.

*Volti*



*Coplas* *All.<sup>o</sup> poco*  $\text{C}:\flat$   $\frac{2}{4}$

*Parola* *A*

*no*

*Le* *2* *3*

*p*

*6* *5* *Le*

*3* *4* *Le*

*3* *Allo* *7* *3* *Le* *3*

*2* *p* *Le* *p*

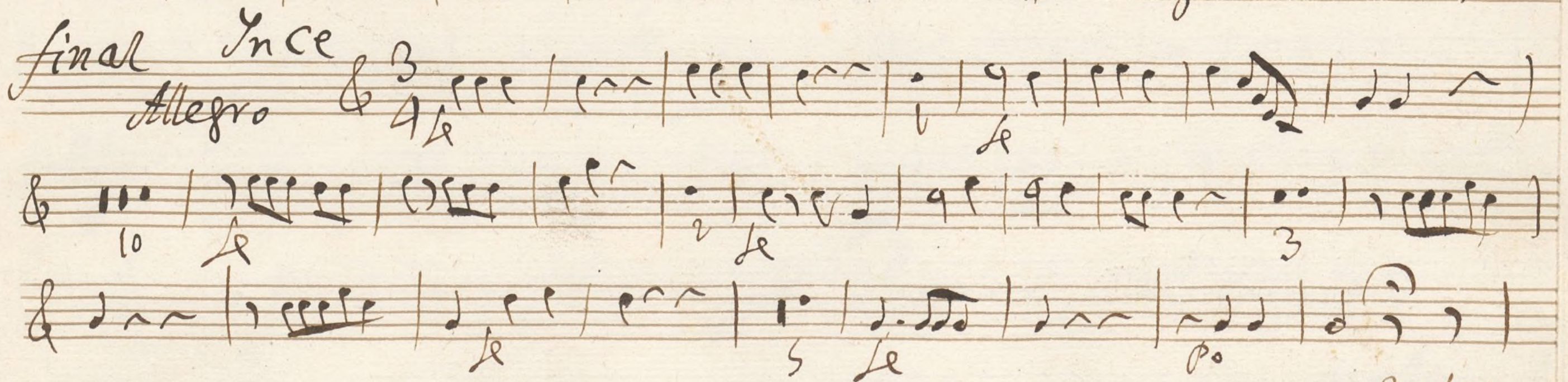
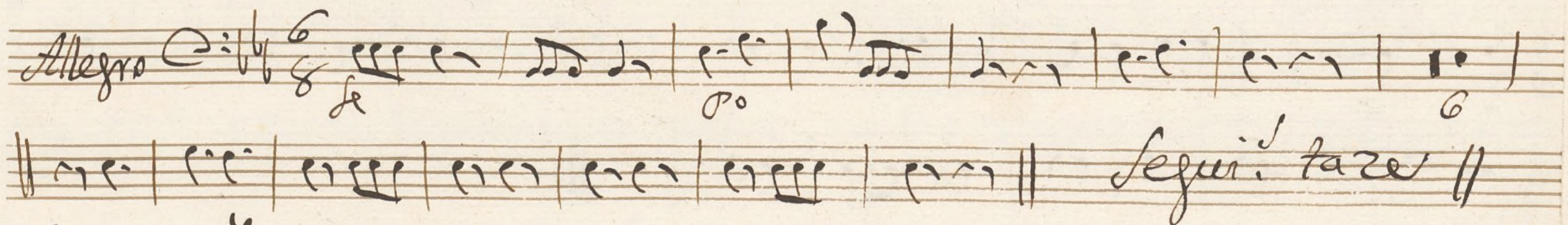
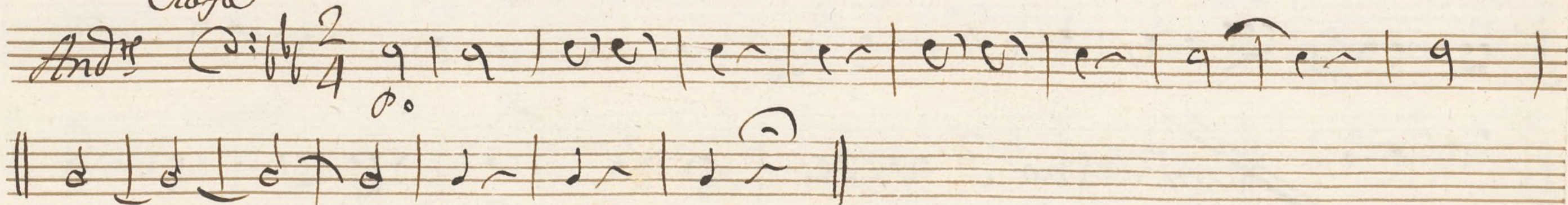
*Le*

*p* *D.C.* *Le*

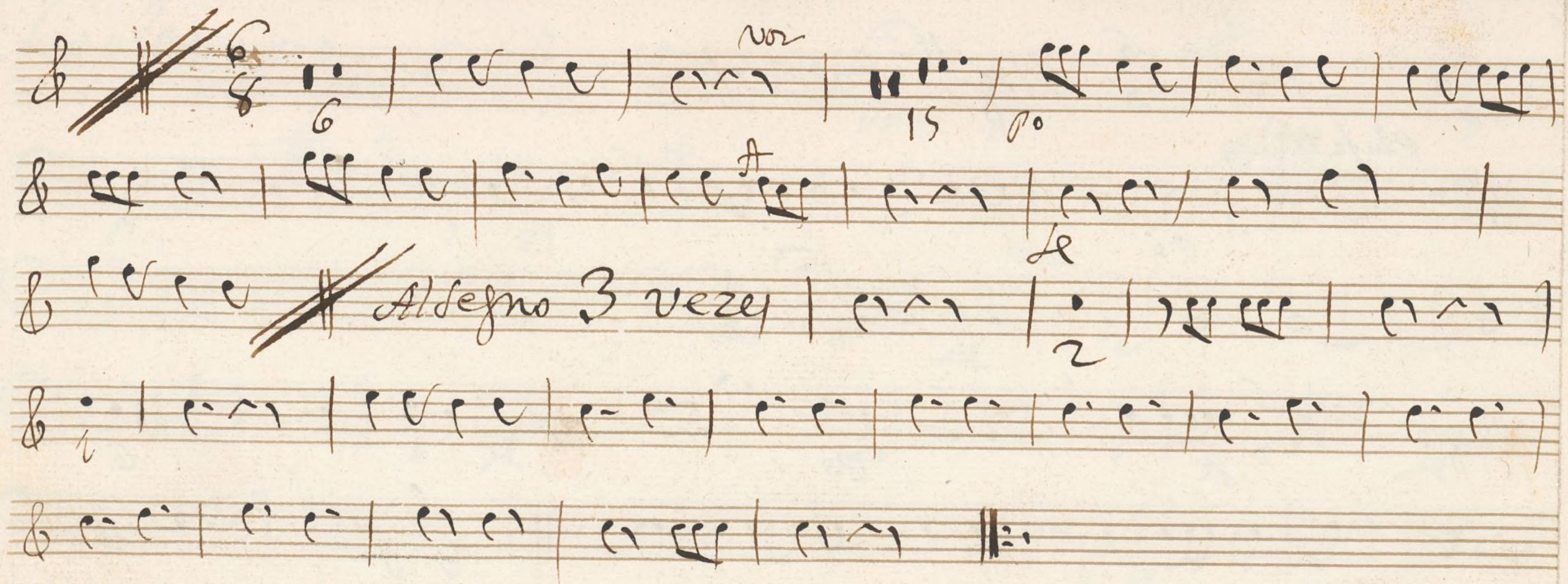


*6*  
*8 Alleg. Ho taze //*

*Clafa*









*Trompa Segunda*

Mus 173-10

*Conadilla a 4.º y General, el Tutor Burlado;*

*En el ofa*

*All.º Brillante* &  $\frac{2}{4}$

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'All.º Brillante' and the time signature '2/4'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). There are also some slurs and a double bar line with a repeat sign. The music is written in a single melodic line for the second trumpet.

*Parola y al segno;*

*volti*



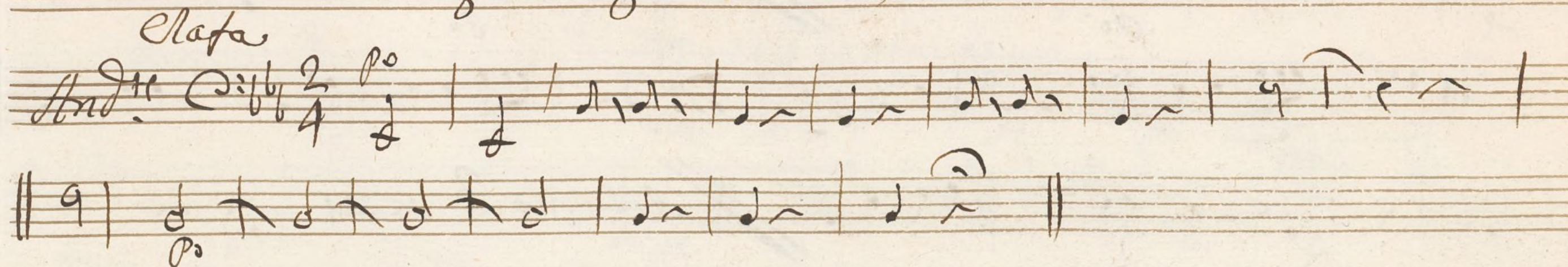
*Coplas* *All.<sup>o</sup> poco*  $\text{C}:\flat \frac{2}{4}$  *Parola*

The musical score is written on 11 staves. The first staff begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures of music that have been heavily scribbled over with dark ink, particularly in the second and third staves. The word 'Parola' is written above the first staff. The score concludes with a double bar line and a final chord.

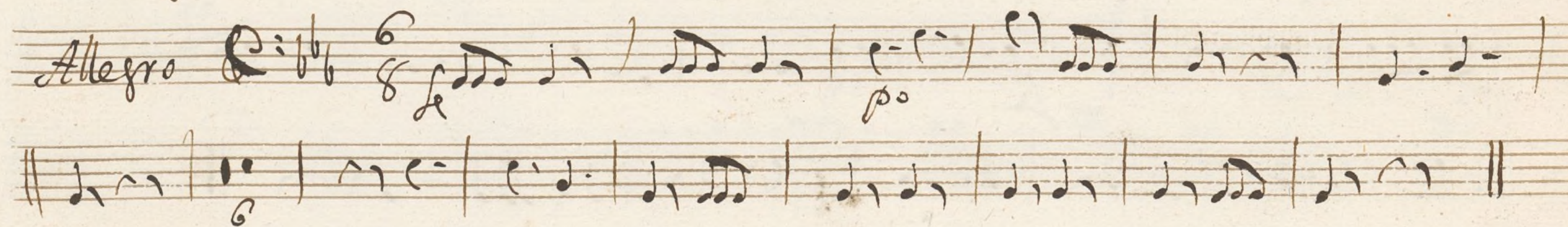


*Alleg.<sup>ro</sup> Tare*

*Clara*  
*And.<sup>te</sup>*  $\text{C} \flat \flat \frac{2}{4}$  *po*

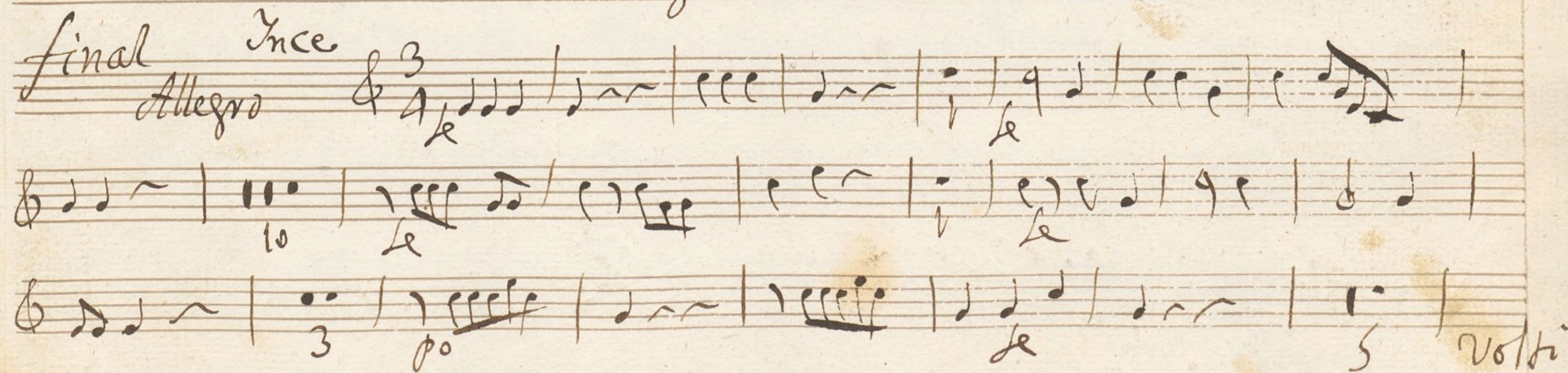


*Allegro*  $\text{C} \flat \flat \frac{6}{8}$  *po*



*Segui.<sup>s</sup> Tare*

*final Ince*  
*Allegro*  $\frac{3}{4}$





All.<sup>o</sup> poco

Voz

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p<sub>o</sub>* and *le*. A double bar line with a slash is present between the first and second staves, and another between the third and fourth staves. The tempo marking *All.<sup>o</sup> poco* is at the top right, and *Voz* is written above the first staff. The third staff contains the text *Allegro 3 pezzi* written across the staff lines. The score concludes with a double bar line on the fifth staff.



Contravazo

Mus 173-10

Zonadilla à 1.<sup>o</sup> el Tutor Barlado;

Handwritten musical score for a piece titled "Parola y al segno". The score is written on ten staves. The first staff begins with the tempo marking "Alleg" and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and a "cres." (crescendo) marking. The piece concludes with the instruction "Parola y al segno" followed by a double bar line and a large "X" mark.



*Minuet*  $\text{C}:\sharp\text{F} \frac{3}{4}$

*Allegro*  $\text{C}:\sharp\text{F} \frac{3}{4}$

*Allegro*

This page contains two handwritten musical pieces. The first piece, titled 'Minuet', is in C major (one sharp) and 3/4 time. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second piece, titled 'Allegro', is also in C major and 3/4 time. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The manuscript is written in brown ink on aged, slightly yellowed paper.



*Allegretto*  $\text{C}:\flat$   $\frac{2}{4}$  *fe vor* *po* *Cres* *le*

*po*

*3* *le* *po*

*le* *po*

*fe* *fin* *Parola* *siene*

*Alleg<sup>ro</sup>*  $\text{C}:\flat$   $\frac{3}{8}$  *lo* *le* *le* *po*

*le*

$\text{C}:\flat$   $\frac{2}{4}$  *harta el* *fin* *volti*







Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *le* and *po*. The fourth staff concludes with the text "D. C. alay Coplay".

Handwritten musical notation on a single staff, ending with the word "Parola".

Handwritten musical notation on three staves. The first staff begins with the tempo marking "Allegro". The third staff begins with the tempo marking "Allegro".

Two empty musical staves with the word "Volte" written in the first staff.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and tempo markings.

The score includes the following sections and markings:

- Andante** (top section): Marked with a 2/4 time signature. Includes the marking *pmo* (first time) and *vo* (voice).
- Allegro** (middle section): Marked with a 6/8 time signature. Includes the marking *vo* (voice) and *pu* (piano).
- Quieto** (bottom section): Marked with a 3/8 time signature. Includes the marking *vo* (voice).
- Allegro** (bottom section): Marked with a 3/8 time signature.

The score is heavily crossed out with diagonal lines, indicating it is a draft or a rejected version. A note in the bottom section reads: *los narradores 2.ª vez* (the narrators 2nd time).



*Sequi* *Allegretto*  $\text{C}\sharp$  3/4

*Allegro y D.C.* *todo*

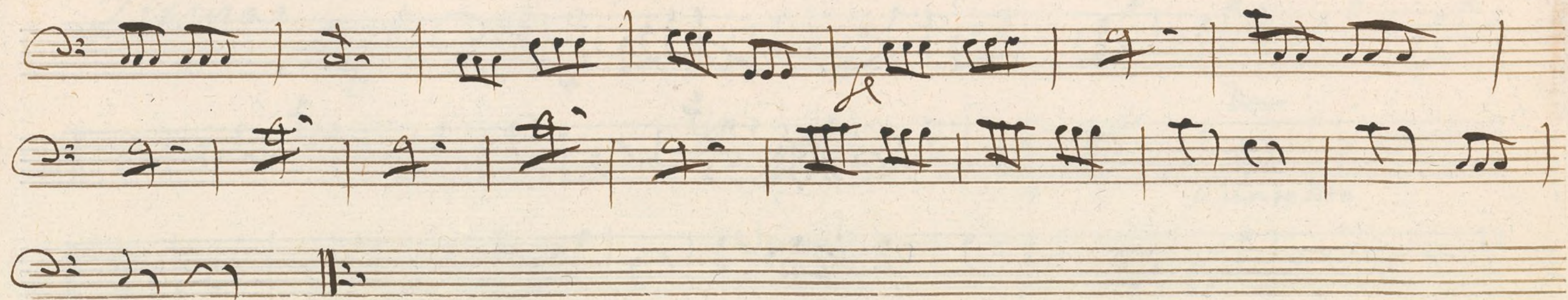
*Volte*



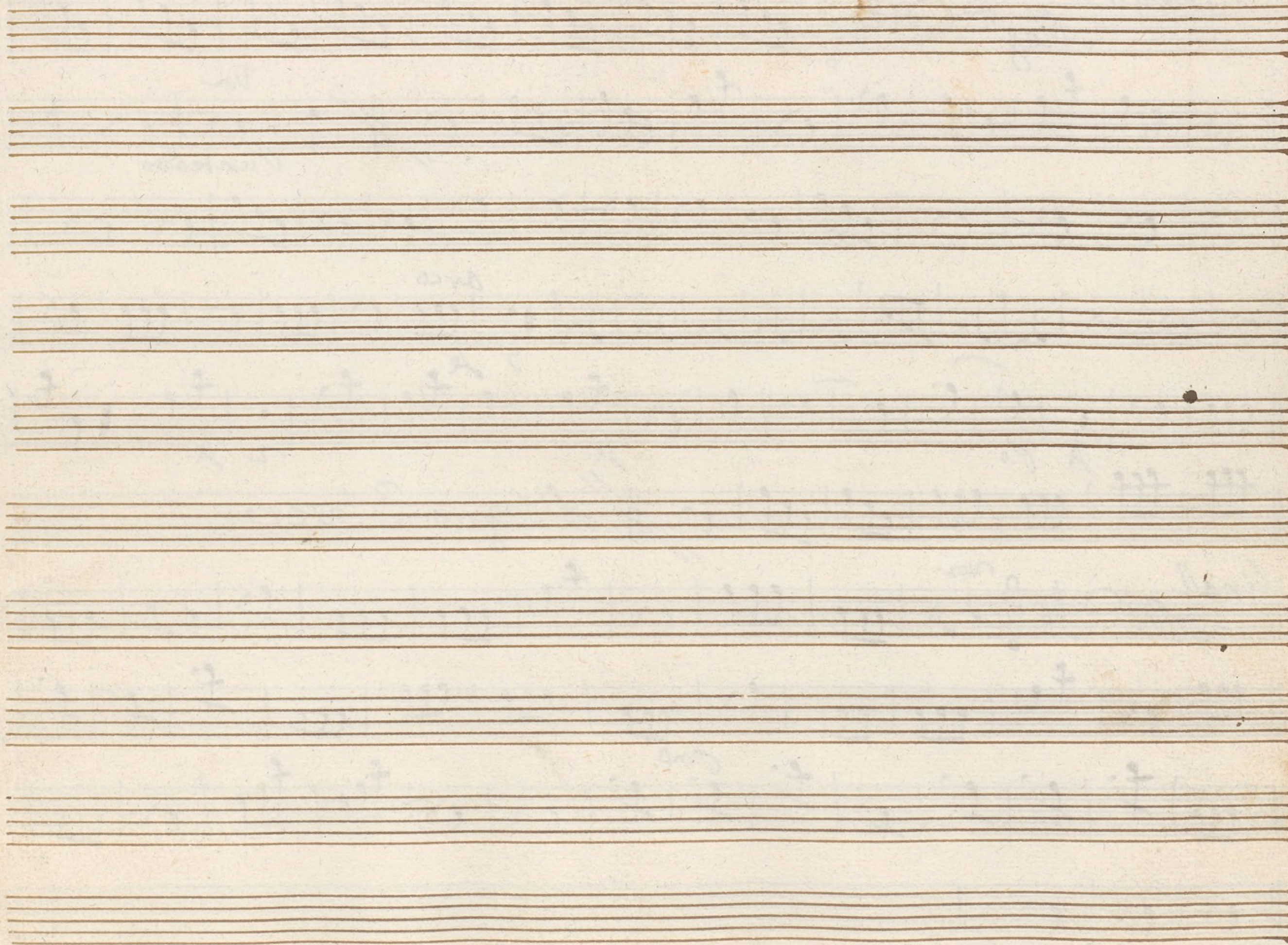
*final* *Allegro*  $\text{C} = \frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the word 'final' and the tempo marking 'Allegro' in 3/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some performance instructions like 'All: poco' and 'Allegro 3 volte'. The manuscript is written in ink on aged paper.









Ayuntamiento de Madrid