

— + —
Conadilla a Dios

El Peon de Alvañil y su Mujer;

Theatro de Parua:

Del Sr Esteve:

{ La Paca Rodrigo
y Garrido:

1788

+

Andte

3/4

Handwritten musical score on aged paper. The score is written in brown ink and consists of several staves. The first staff is marked 'Andte' and has a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are some corrections and markings, including a large 'X' over a section of the score and a 'Le' marking. The paper shows signs of age, including yellowing and some staining.

Sarrido

Handwritten musical score for a piece titled "Sarrido". The score is written on ten staves, with lyrics in Spanish. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). The lyrics are written in a cursive hand.

Pa se la Lista. me pu se malo
toda la Carne me lle bo el gato
me vuelbo a casa Yesta Zerrado
y fui Corriendo por Vnos Cascos
donde mi Juana se ha bra mar chado
me an dicho a ora que mi Ma Ca rio

que de aguardar la Ya esto cansado
habrá una ora me está aguardando

mientras un ombre bñ atra bajar
por que el tra bajo de fado abra

Cierra la Casa se bñ apear:
todo mi cuerpo temblando está;

Parola

(Arbolito que torcido estás
ma los pa los te en derezaran;)

que si el diablo le llega a en
fadar, mir cortillas lo sue en pagas

Parola

yo la pro me to sea Cor da ra - yo la pro me to sea
mucho me temo mea de to car mucho me temo mea

Cor da ra - sea Cor da ra ;

de to car mea de to car ;

Parola (Adri.) (ale)

Voy Corriendo a Casa ;

Salgo a oyer, Adri. que cara que trae

de perro ; gar. Conque en iendo yo al Navajo

tu temondar a bureo ; Adri. si yo sa li...

gar. si yo bine y en cone Zerrado, Cuerno ;

rupaleando te, y yo echando el alma y la

y el de el Cuerpo ;

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The tempo marking "Alleg.^{ro}" is visible at the top left. The lyrics are written in Spanish.

Alleg.^{ro}

gar do

la mujer y la Pin tura

Andr.^o Por Tocar las Pin turas

es forzo sa Circunstan cia

que de ello pueden que jar se

para que mejor pa rez can
ay en las Plazas de Armas

a menudo re to car las
a Como da dos las Pan zes

que no tiene du da
que no tiene du da

ff. p.

que ya lo beràs

a donde la Nube

que ya lo beràs

seràs Pre si' dente

hirà a de, cargar hirà a de, Car gar

ria Caro me dàs, ria Caro me dàs

Parola 1^a

Rodri^o abla eno con migo? gar^{do} puede, segun
dize cierto, testo; Rodri^o testo, haora, que gracia,
pero ~~la~~ucha por ier cierto;

Parola 2^a

gar^{do} esta suelen ser el diante, ya como dan
adiver^{or}, ya i mai vale callar, no sea yo alguno
dello; Rodri^o se ha quedado pensativo? gar^{do} chito,
y veme Respondiendo;

Parola

yal seño //

Coplas

Allegretto

par^{do}

que traes en la

man di cho q^{ue} a el Bar

Cesta q^{ue}

saber ^{a guar^{do}} ~~espera~~

saber ^a ~~do~~

bera man

ayer a ~~la~~ ter

ayer a

^{guar^{do}} ~~espera~~

la ter

Adri^o

Adri^o

Cas cos por que la Carne me llebò el gato

le dixen que tem prano ben ga a sei tar te

Car cos por que la carne

Car cos por que la Carne ~~me llebo el~~ me llebo el

le dix e que temprano ~~Venga afe~~ Venga afe
le doi se que temprano

por do con Virafolla

pa to — Ia Ia Ia que go lo so
tar re — Ia Ia Ia que fui tarra

Ia Ia Ia que bu fon que Vira tan chusca que tengo
Ia Ia Ia que truan que Vira tan chusca de verte me

yo que Viva tan chusca que tengo yo que Viva tan chusca

da que Viva tan chusca de verte me da que Vi la tan chusca

que tengo yo (Dime:) fue el
de verte me da (dime) en

Lato de Cuatro pies - el que te llebo la Carne el
que se emplea el Barbero Cuandome espera y yo tardo Cuan

Rodri^o

que te lle bô la carne no se siel de dos ò Cuatro por

do me espera y yo tar do sue le tocar las fo li as y

que se marchó a lis tante por

yo Como l se la bai lo y

par do

donde esta bas quando el

y que era lo que te

gato hizo ese atentado grande hizo
dijo el otro día en secreto el
Rodri: en el Cuarto de Un Berino a que Unas hies
que me en senará Congracia dos mudanza
cas he chase a
del Bo zero dos

gar^{do} *Adri^o*

de be ra, chus cona, de ve ra, chus con
quiere, a pren der las, por mi pronta es toi

gar^{do}

puei aora las Yescas ten Zendere y o puei aora las
gar^{do} puei con esta vara toma la leccion puei con esta

Adri^o

Ma ca rio mis
Ad^o ay que me mata

po

ten Ca ri da d ten Ca ri da d, ^{gar.^{do}} à tu nan to na te è
 ten gan piè da d ten gan piè da d, ^{gar.^{do}} a riel Bo le ro a
 de ma tar à tu nan te è de ma
 pren derà a riel Bo a pren de
 (Coge ella a gar.^{do} y Con mîsterio) ^{Adri.^o} mi ra lo
 rar ^{Adri.^o} Ma ca rio

q' hazes por q' el Alcalde de nuestro Barrio e visto entrar
fame voy al Alcalde Ten Un presidio te e de encajar

tenu

e visto entrar fame de tengo pero Responde
te e de encajar ~~no~~ no es por a mia tal Cosa in ten res

porque de ze los no puedo hablar

perdon te pido Con humildad

Adri.

1o 2o

Vamos Con pulso Vamos Con pulso Vamos Con tiendo

Adri.

1o 2o

Venga era mano Venga era mano Y esta Ven cilla

Con este Cuento a la a cavar Con este Cuento a

Con seguí dillas a caba ran Con seguí dillas a

ta a cavar;

ca bar an;

al segno

Segui.

Allegro

3/4

Rodr.^o

el Do mingo a Pa seo

i re mos an bos el Do mingo a pa ses y re mos an bos

Con la Ropa del dia debe sa manos el Do

mingo a pa seo i re mos an bos el Do mingo a pa seo

iremos am *bo*s ————— iremos
 aunque *no*
 am *bo*s Con la Ropa del día de Vei a manos Con la Ropa del
 Gricos no nos faltan de zentes quatro *trayicos* no nos faltan de
 día *de* Vei a manos —————
 zentes quatro *trayicos* —————
fe

6 *Allegro*

gar^{do}

Yo iré

tengo

Con mi cha lequito de ter zio pelo de coches
yo Un Capotillazo para los días de Var les

y mis grandes Cuillazas de Plata de Perdi
Con su chupa de Persiana del tiempo de los Dan

gones de plata
zantes del tiempo

Rodri.

Yo llevaré mi cofiaza mi guarda pie
tengo yo un Real Tubonaro lleno de Bo

de es tas meña
tones finos

y mis Zappa tos con
~~y guardado~~ de Dia
guarneci do

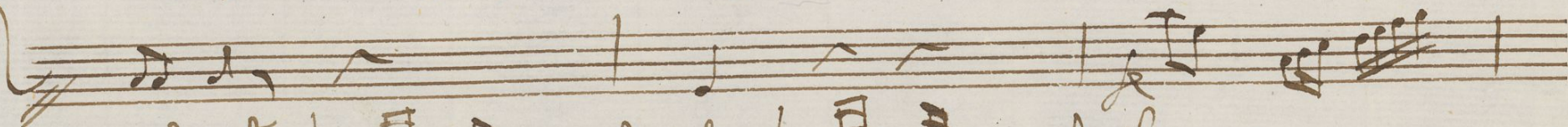
lazos de talco y de lan tejuelas de talco
 mientes del Zorro de S. n. Yidro del Zorro

Ya viendo de fa
 y puer ya lato

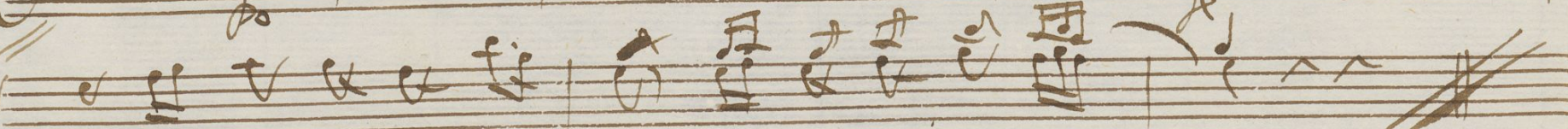
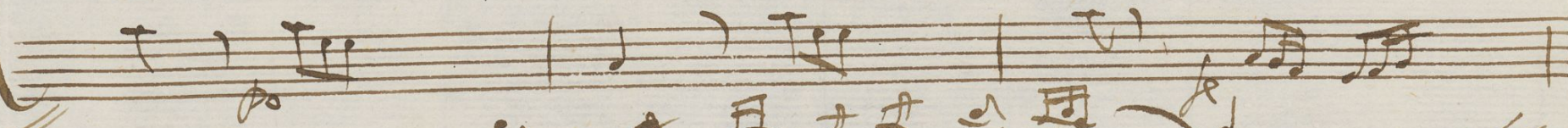
chendas por todo el Prado ya viendo de fa chendas por todo el
 nada se fina liza y puer ya lato nada se fina



Prado nos llenarán de obsequios y Vea manos
liza perdon ya plauso logre Corre que rida

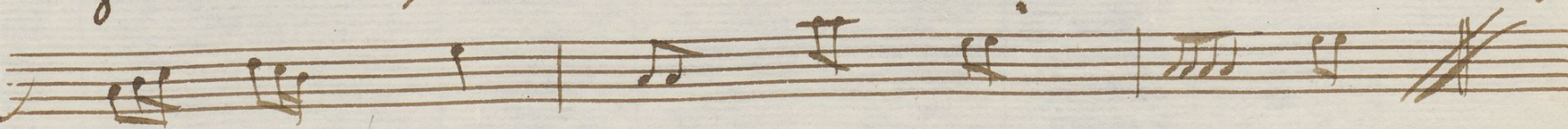


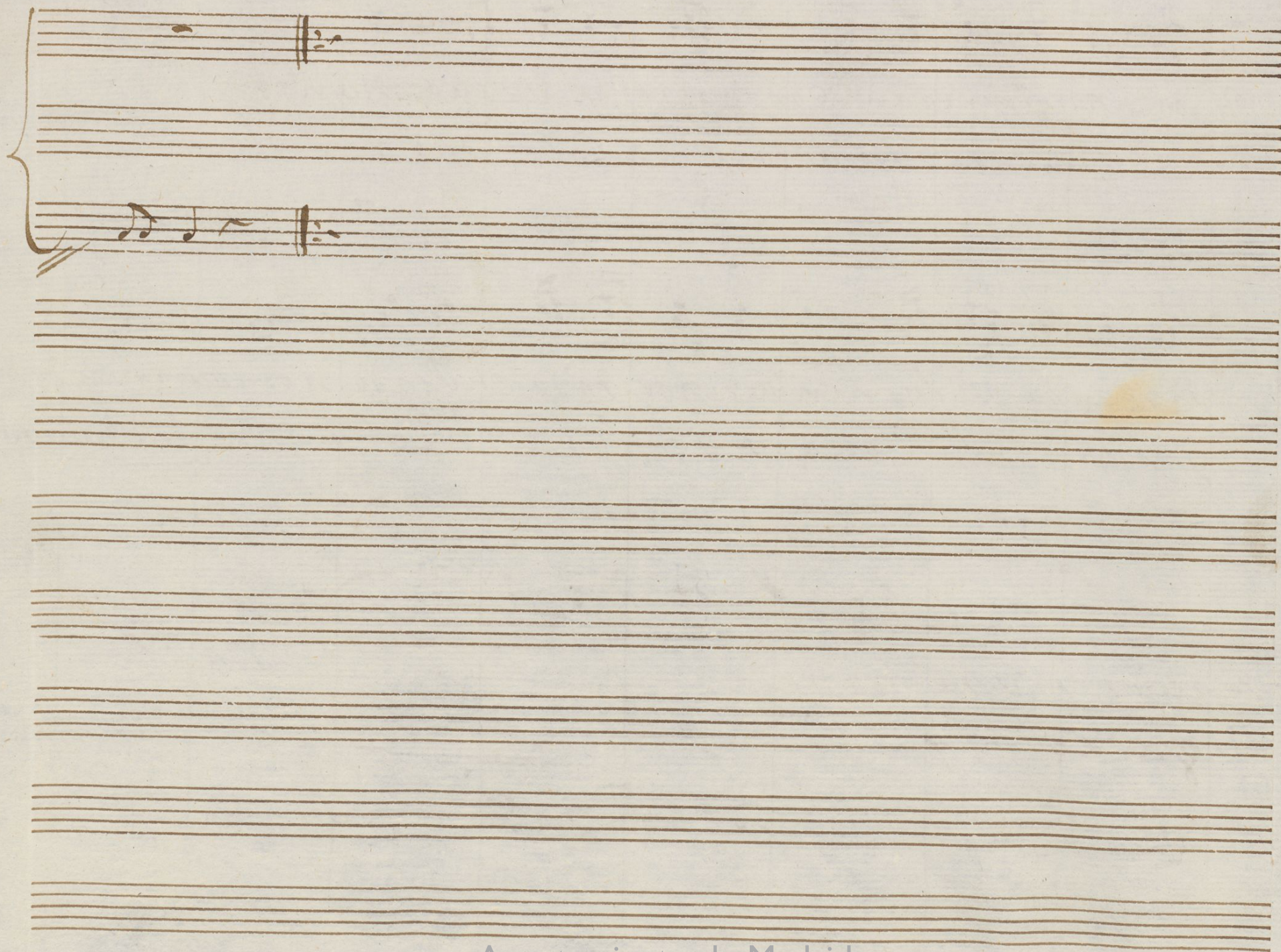
ya viendo de fachendas por todo el Prado nos llenarán de ob
y pues ya la tonada se fina liza perdon ya plauso



seguir y Vea manos
logre Corre que rida

Allegro





Ayuntamiento de Madrid,

Ayuntamiento de Madrid

faltada la donadilla menos los dos Trompas y el Violin Primero

Mus 179-9

Violin Primero.

Ton.^a a Duo;

El Peon de Albañil, y su Mujer;

And. *te* $\text{G}\sharp\text{B}$ 3/8

Voz

Parola

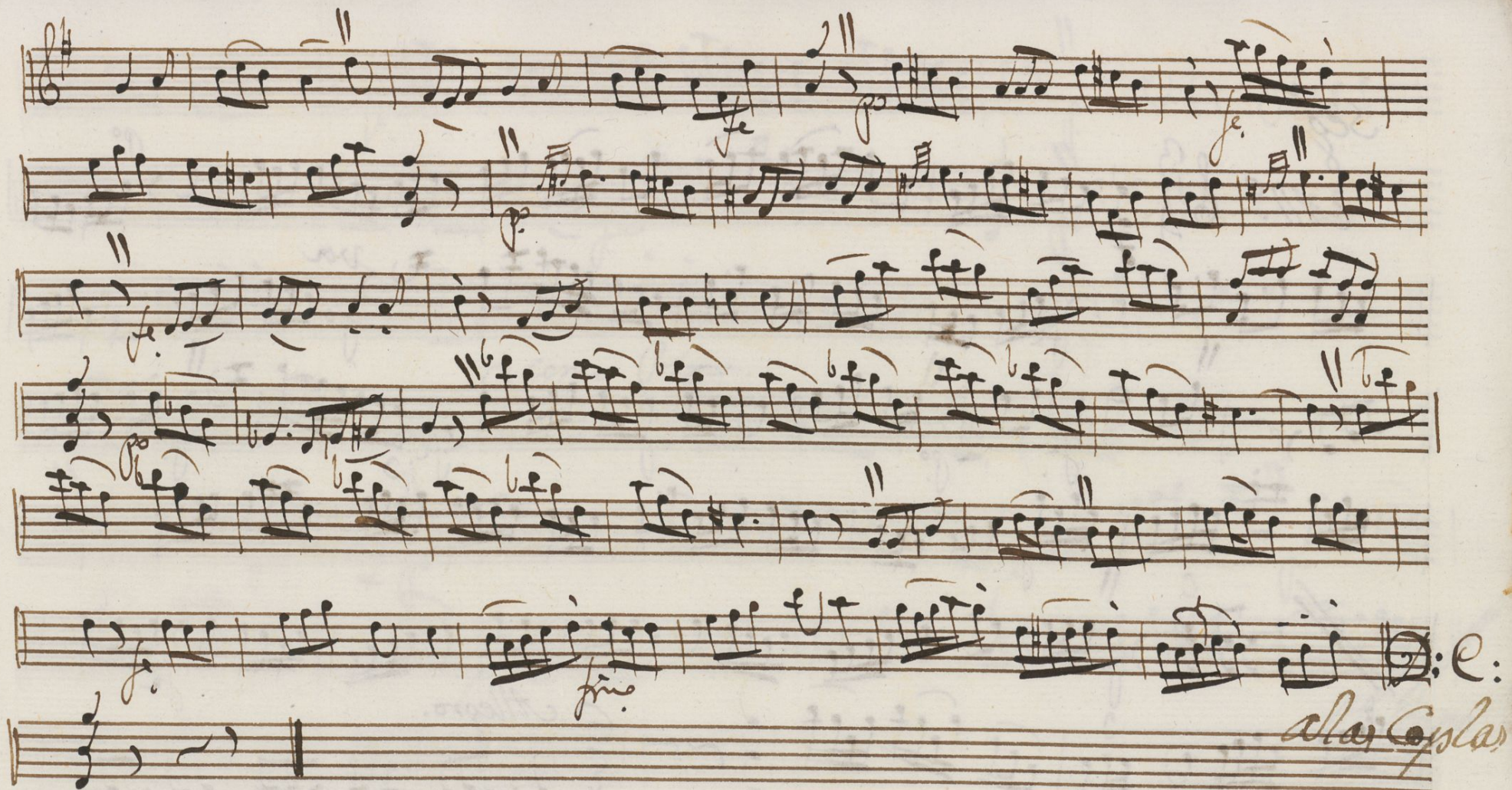
Al segno; y Parola:

Handwritten musical score for a piece titled "Parola, y al Segno. y Parola." The score is written on six staves. The first staff begins with the tempo marking "Allegro" and the key signature of two flats (B-flat and E-flat). The music is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the text "Parola, y al Segno. y Parola." written below the final staff.

Violin II.

Coplas. *All.^{to}* *no* *3* *Voz*

This is a handwritten musical score for a piece titled "Coplas." The notation is in 3/4 time, indicated by the "3" over the "4" in the time signature. The key signature has one sharp (F#). The score consists of ten staves of music. The first staff begins with the tempo marking "All.^{to}" and the dynamic marking "no". The word "Voz" is written above the first staff, indicating a vocal part. The music is characterized by frequent sixteenth-note passages and rests. Various performance markings are present throughout, including accents (double vertical lines), slurs, and dynamic markings such as "p" (piano) and "f" (forte). A section marked "All.^{to}" begins on the sixth staff, where the time signature changes to 6/8. The notation continues with similar rhythmic patterns. The manuscript is written on aged, slightly discolored paper.

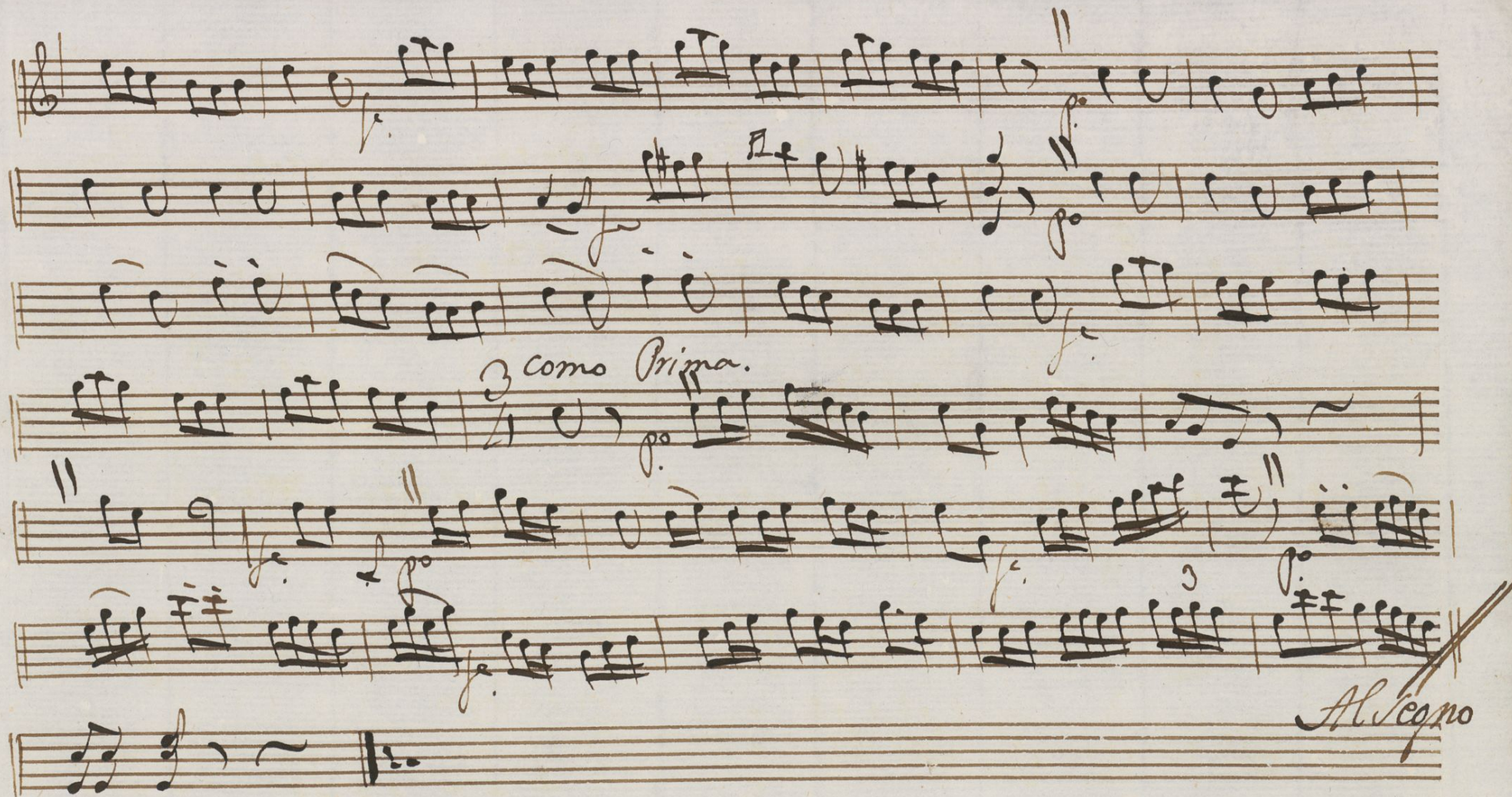


Seq. ✓

Allo

va

Allegro.



Allegro

Ayuntamiento de Madrid

Sup^{do}

Violin Primero

Son.^a a Duo.

El Peon de Albañil, y su Mujer;



And. e $\text{f}\sharp$ $\frac{3}{8}$

Parola!

*Allegro,
y Parola;*

Allegro 3/4

Handwritten musical score on six staves. The first staff begins with *Allegro* and a 3/4 time signature. The music is written in treble clef with a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *dol.*, and *va*. The second staff has a double bar line and a diagonal slash through it. The sixth staff ends with a double bar line and a diagonal slash through it.

Parola;
y al segno, y
Parola;

v.

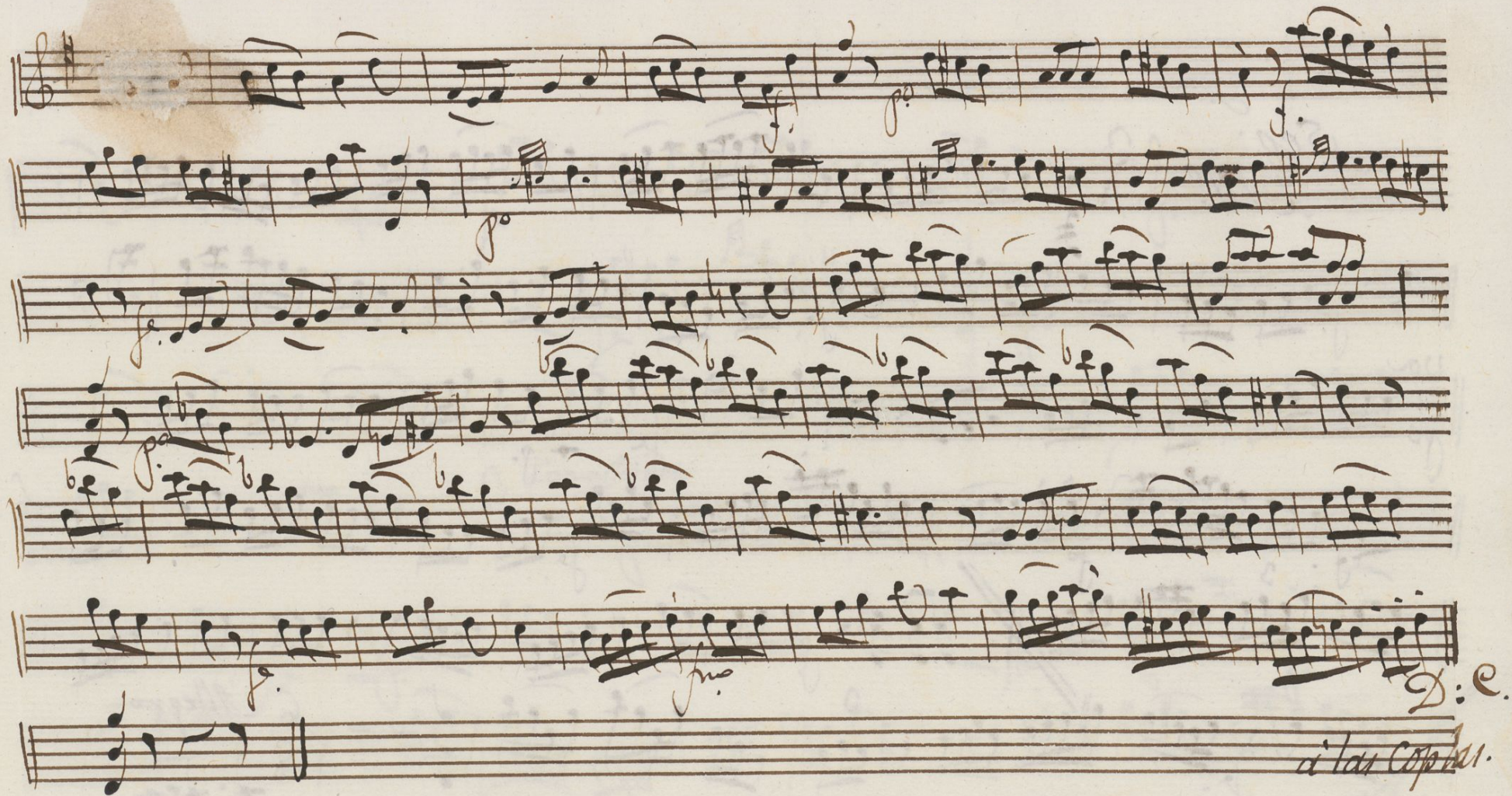
Coplas.
All.^{to}

This is a handwritten musical score for a piece titled "Coplas." The notation is in 3/4 time, indicated by the "3" over the "4" in the first staff. The key signature has one sharp (F#). The score consists of ten staves of music. The first staff begins with the tempo marking "All.^{to}" (Allegretto). The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes. There are several annotations in the margins and between staves, including "voz" (voice) written above the first staff, and "All.^{to}" written above the sixth staff. There are also some small numbers (3, 3, 3) and other markings (p, f) scattered throughout the score. The paper is aged and shows some staining.

voz

All.^{to}

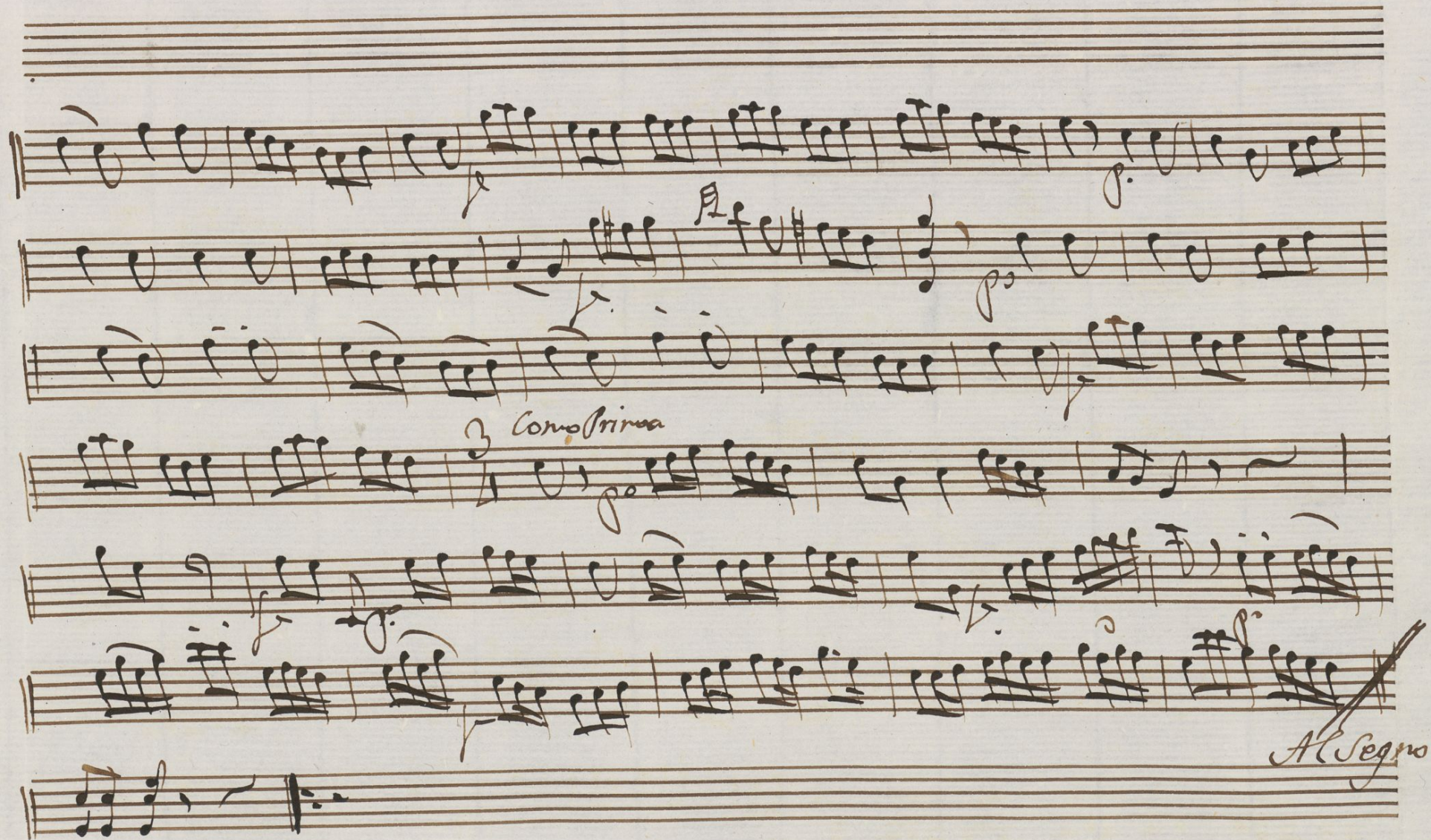
Ayuntamiento de Madrid



Seq.
All.^o 3

va

6 *Allegro*
8



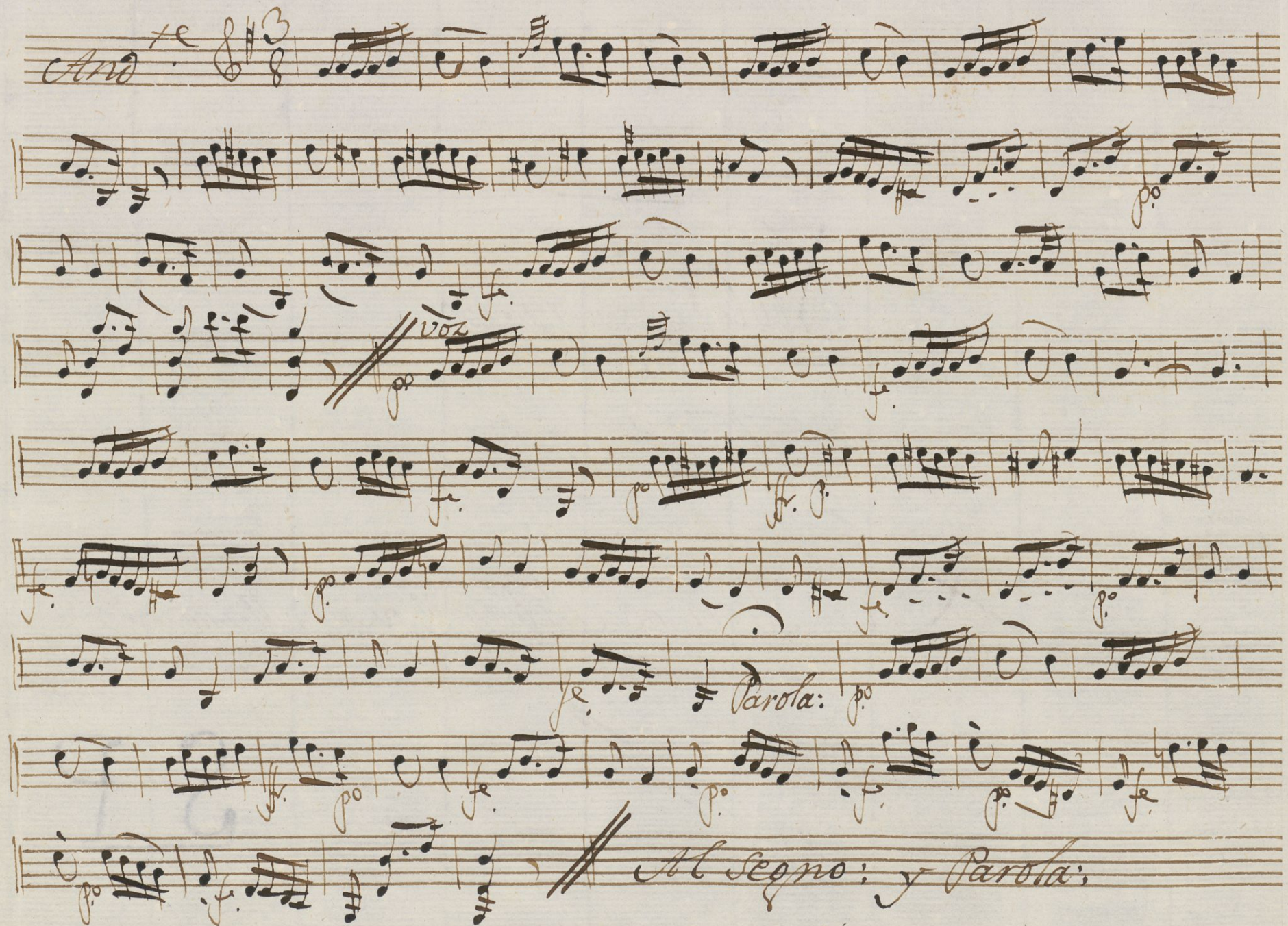
3 Como Pirra

Al Segno

Violino Segundo.

Ton.^a a Duo;

El Peon de Albañil, y su Mujer;

And^{te} 8/8 

Al Segno: y Parola:

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The word "vor" is written below the second staff. The sixth staff contains the text "Parola, y Al Segno" and "y Parola:" written in a large, stylized script.

Volte!!

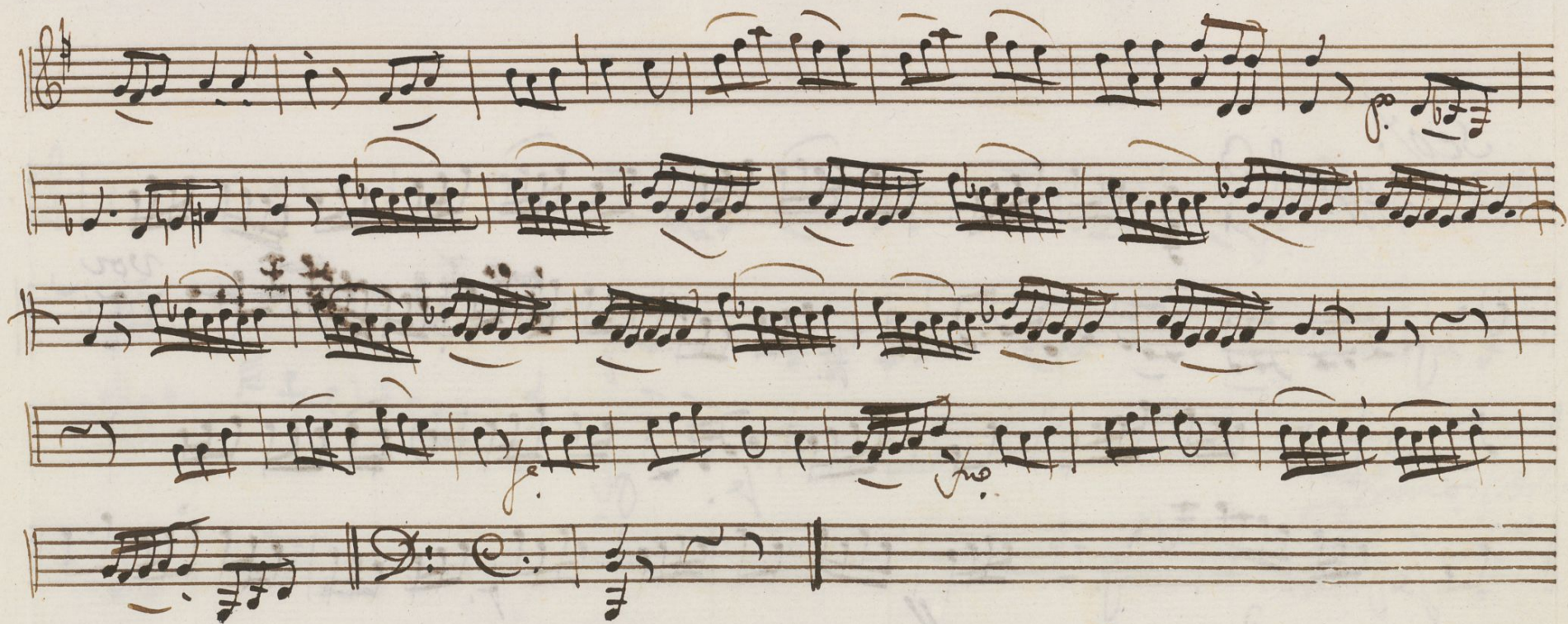
Coplar.

Alleg^{ro} 3/4

va

6/8 Alleg^{ro} va

The image shows a handwritten musical score on aged paper. The title 'Coplar.' is written in the top left. The first system is marked 'Alleg^{ro}' and '3/4'. It consists of two staves. The second system also consists of two staves. The third system is marked '6/8 Alleg^{ro} va' and consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system consists of two staves. The seventh system consists of two staves. The eighth system consists of two staves. The ninth system consists of two staves. The tenth system consists of two staves. The music is written in a cursive style with various notes, rests, and dynamic markings like 'p' and 'f'. There are also some annotations like 'va' and 'Alleg^{ro}'.



Volant.

Seq.⁸
All.^o 3/4

vor

Allegro. 6/8

Handwritten musical score on a single page of aged paper. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a cursive, handwritten style. The fourth staff has the handwritten instruction "como Prima" written above it. The sixth staff has a "3" written below it, indicating a triplet. The eighth staff ends with a double bar line and the handwritten instruction "Allegro." written below it. The paper shows signs of age, including slight discoloration and wear along the edges.

Mus 179-9

Duo.^{do}

Violin Segundo:

Son.^a à Duo:

El Peon de Albañil, y su Mujer;



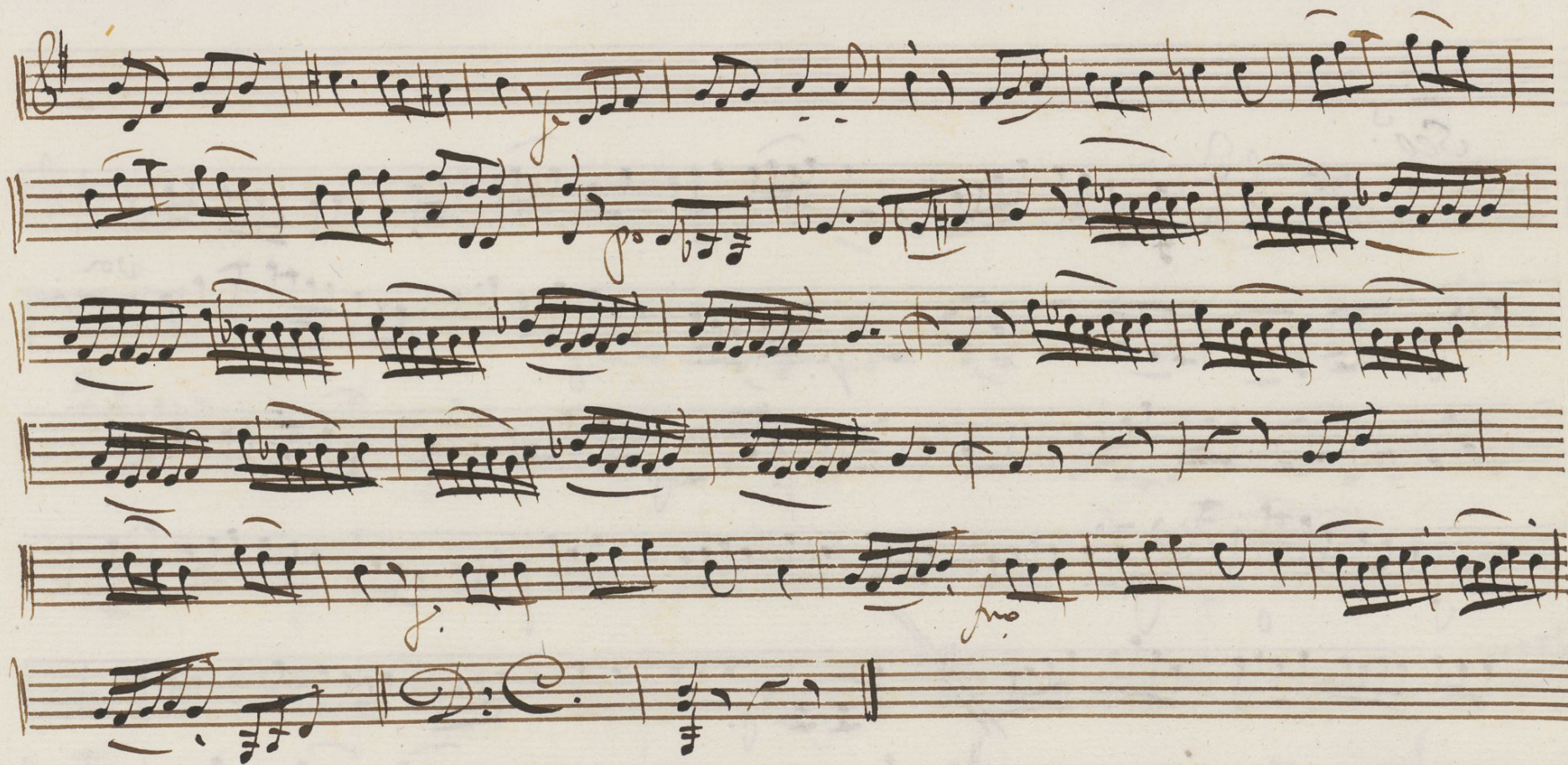
Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o*. The second staff has the marking *voz* above it. The fifth staff has the marking *dol.* above it. The sixth staff contains the instruction *Parola, y Al segno;* followed by *y Parola:* on a separate line. The score is written in a cursive, handwritten style.

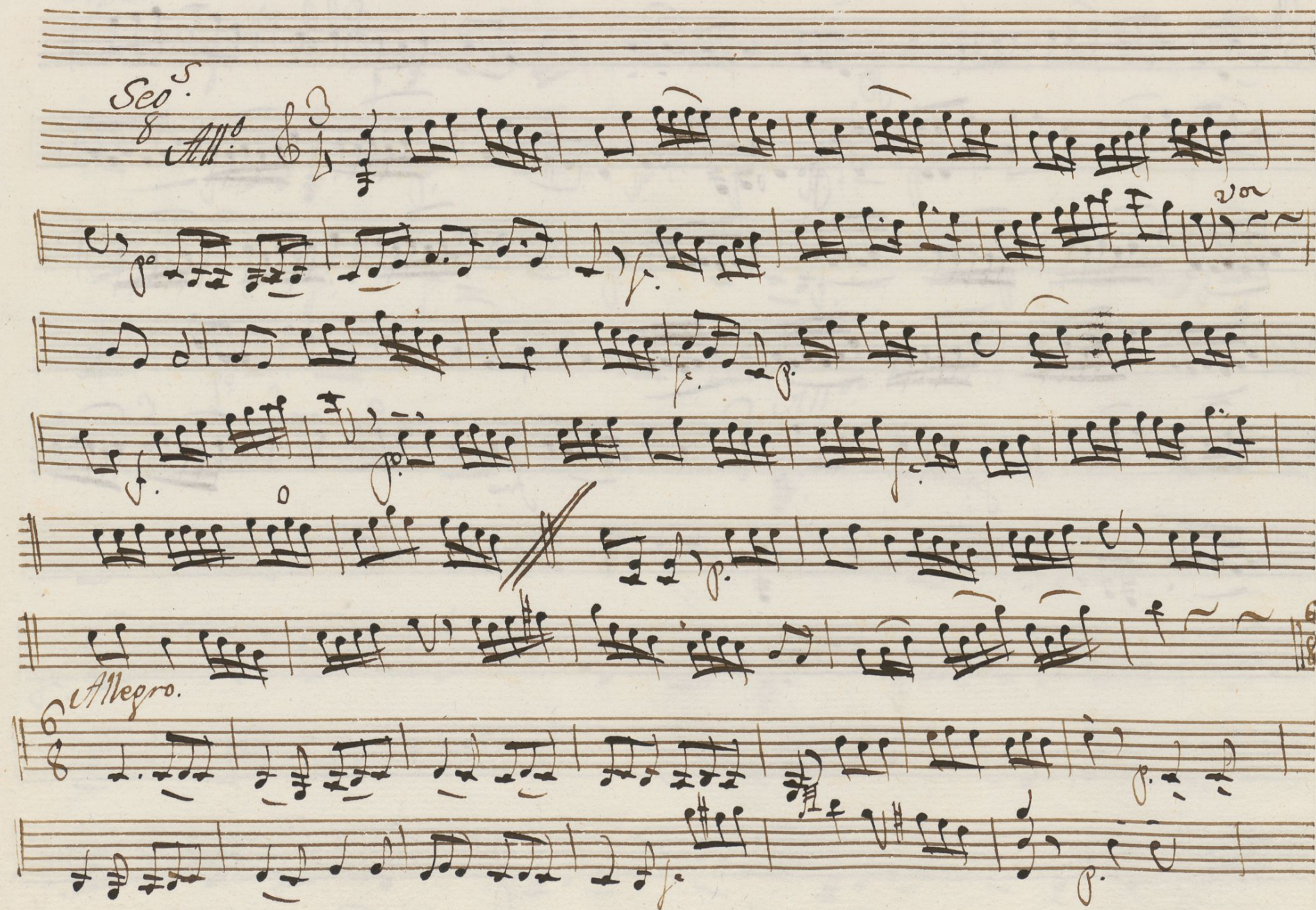
Coplar.

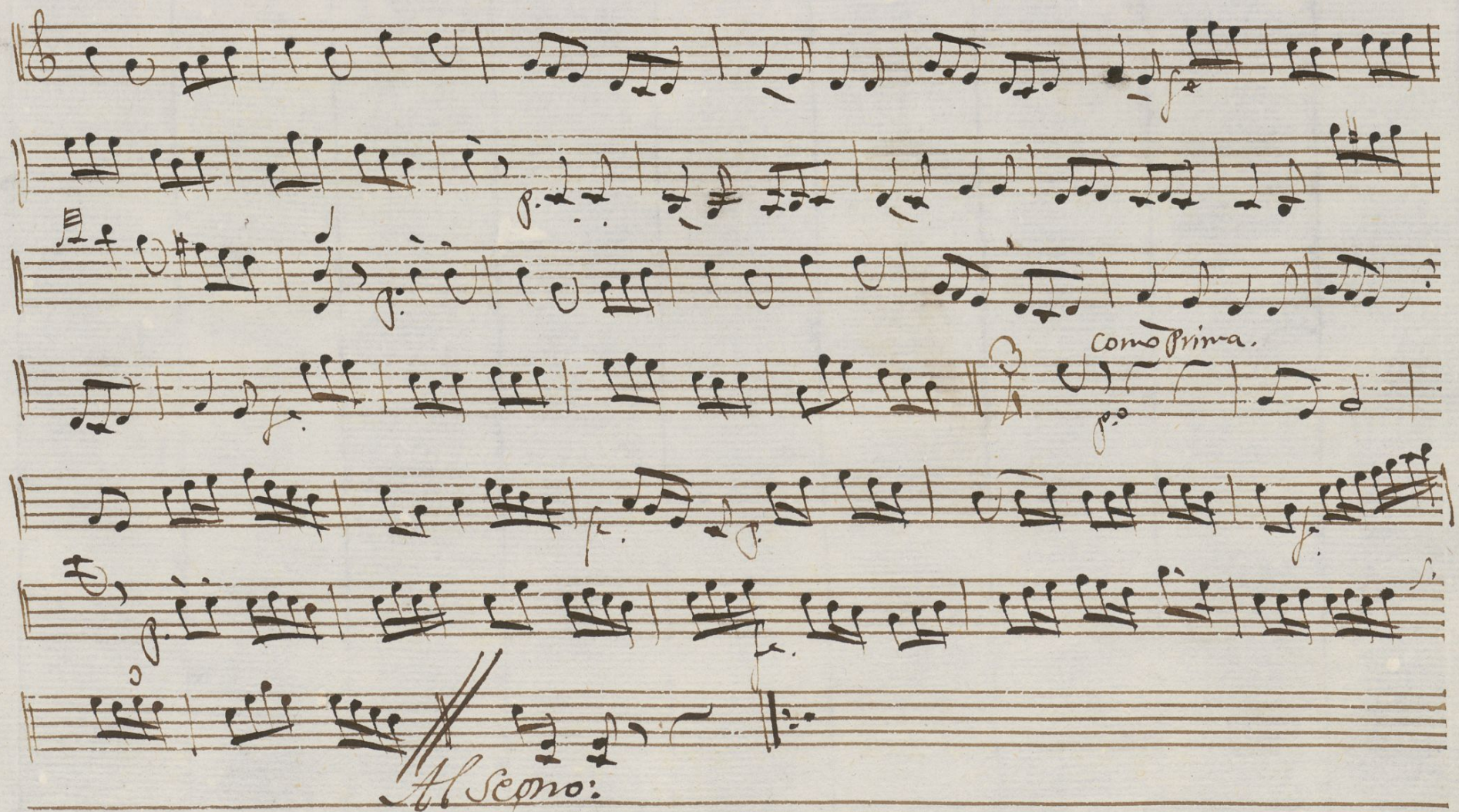
Alleg^{ro}

vo

A handwritten musical score for guitar, consisting of ten staves. The first staff is in treble clef and begins with the tempo marking 'Alleg^{ro}' and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present throughout. The second staff continues the melody in treble clef. The third and fourth staves also continue in treble clef. The fifth staff is in bass clef and features a '3' marking above a triplet of eighth notes. The sixth staff continues in bass clef and includes the tempo marking 'Alleg^{ro}' again. The seventh, eighth, and ninth staves continue the piece in bass clef. The tenth staff concludes the piece. The handwriting is elegant and characteristic of 19th-century musical notation. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center of the page.







Ayuntamiento de Madrid

Obœ 1.^o Ton.^a a' Duo: El Peon de Alhauil, y su Mujer;

And.^{te} 3/8

Parola.

Al segno; y Parola;

Alleg.^{ro} 3/4 Facet

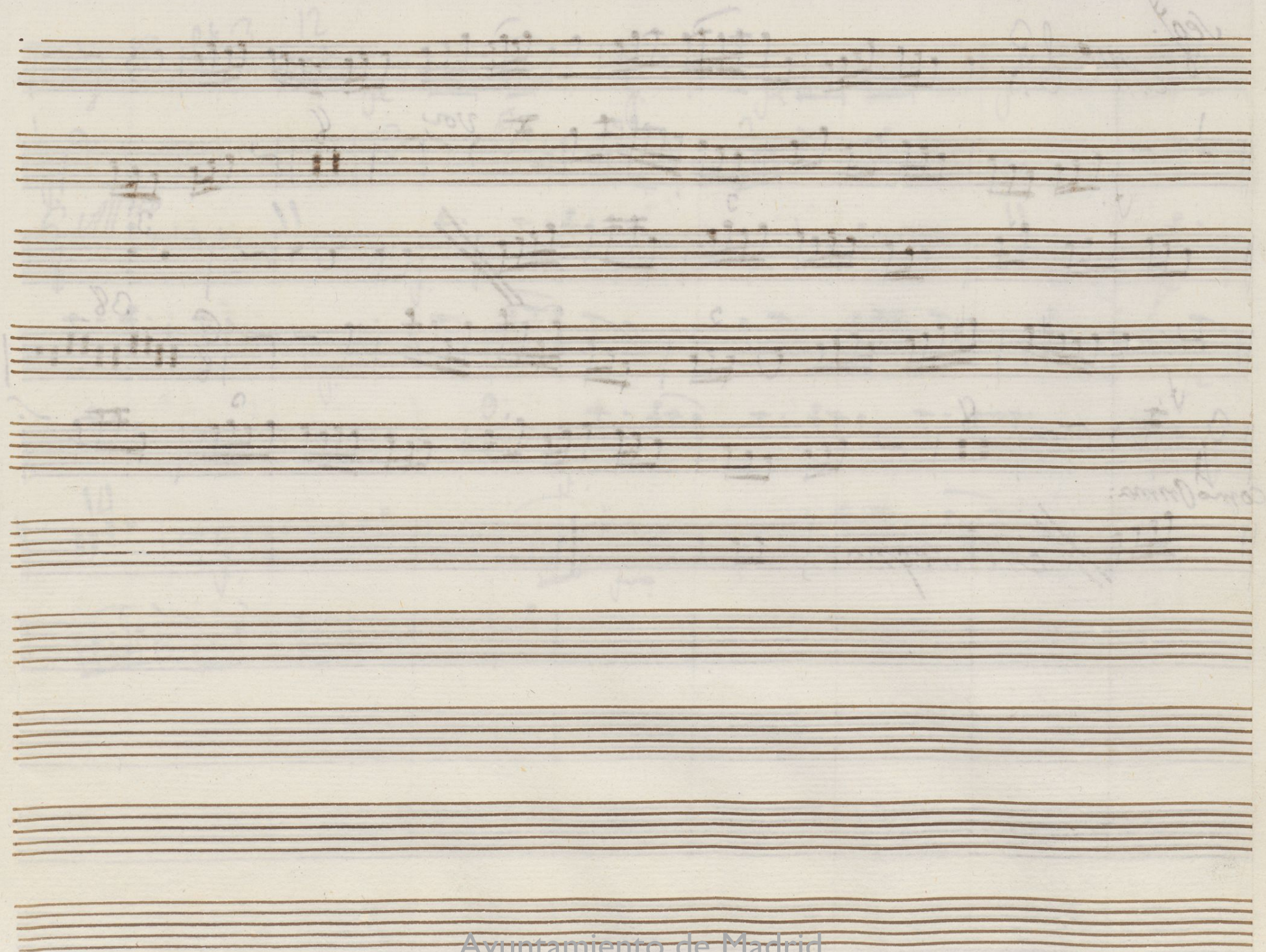
Handwritten musical score on seven staves. The first staff begins with the tempo marking *Alleg.* and the time signature 3/4. A key signature of one sharp (F#) is indicated. The score contains various musical notations, including notes, rests, and dynamic markings such as *f.* (forte) and *ff.* (fortissimo). The first staff is numbered 12, and the sixth staff is numbered 14. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Seg.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 'vo' marking above it. The third staff has a '3' marking above it. The fourth staff has a '38' marking above it. The fifth staff has a '3' marking above it. The notation is dense and appears to be a complex piece of music.

Como Prima:

Handwritten musical score on one staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music.



Ayuntamiento de Madrid

Oboe 2.^o / 1^a a Duo: El Peon de Albaril, y su Mujer;

And.^{te} 8/8 3

Parola.

Al Segno; y Parola

Alleg.^{ro} 3/4 Facet //

Voti //

Coplar.

Alleg.^{ro}

3 12



Seg.
All.^o

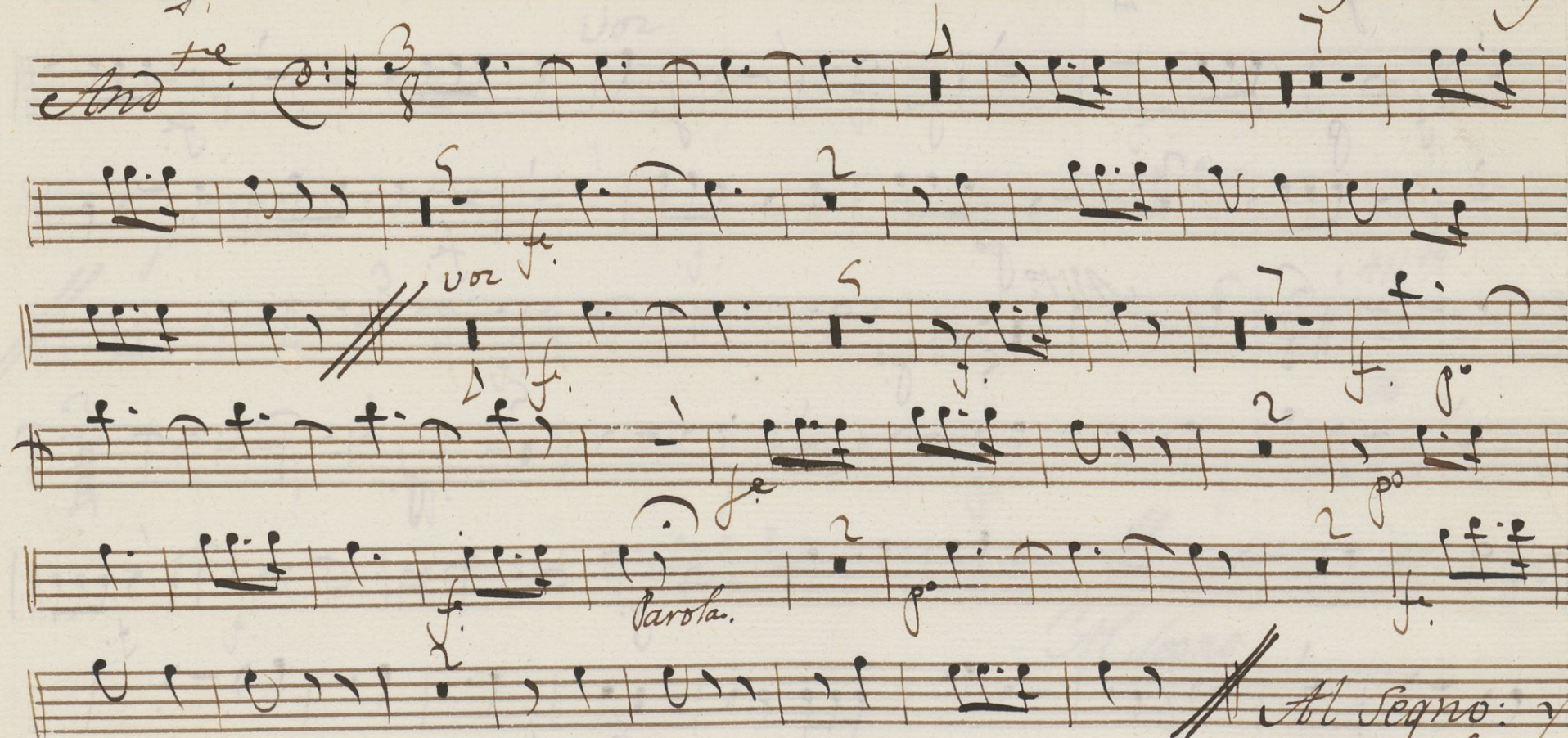
8

3

38.

Al Segno.

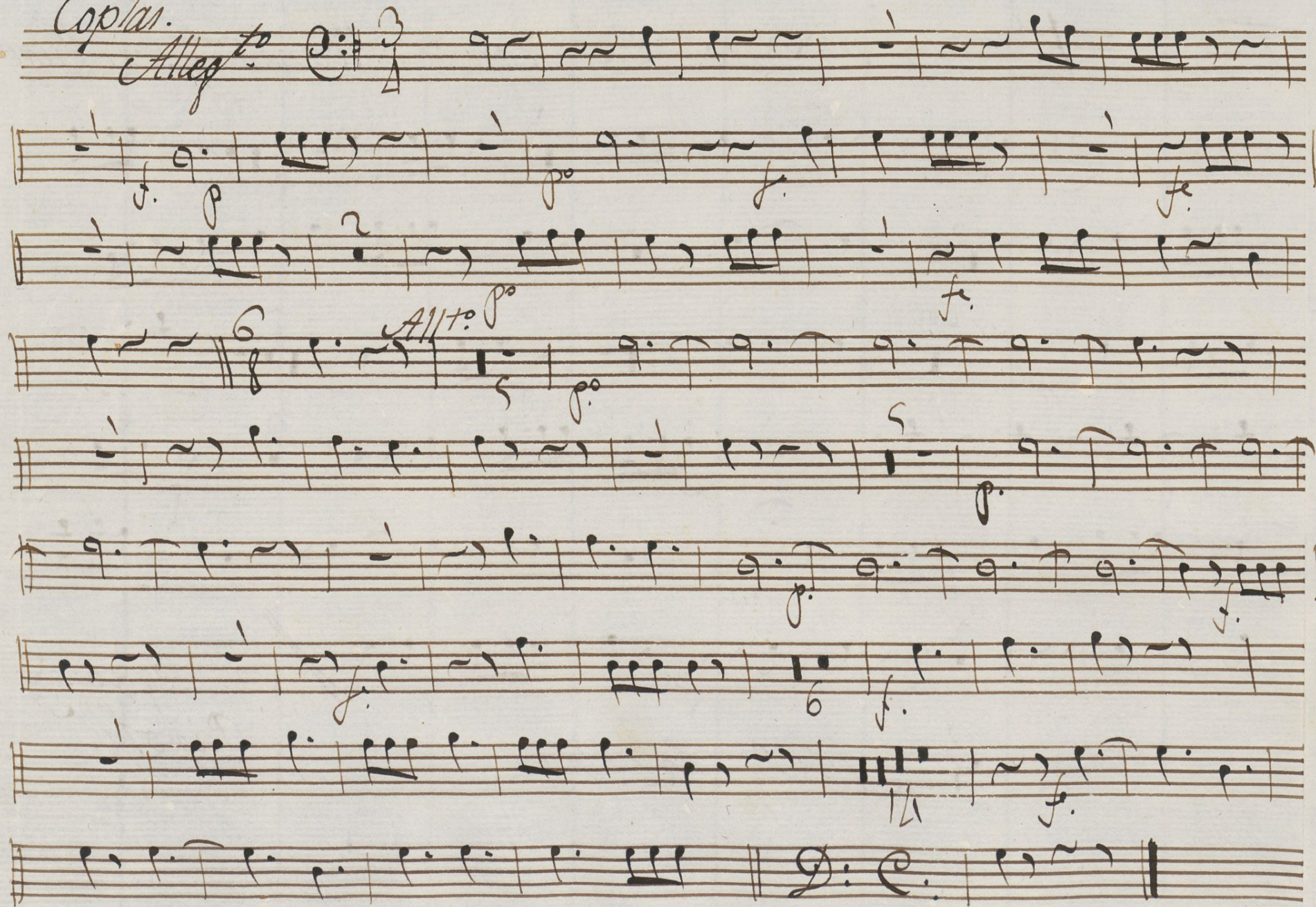
Trompa 1.^a Fon. a' Duo: El Peon de Albañil, y su Mujer;

And.^{te} 

3/4 All.^{to} Facet //

Coplas.

Alleg.^{to}



Seg. 8 *In Cc.*

All.^o

voz

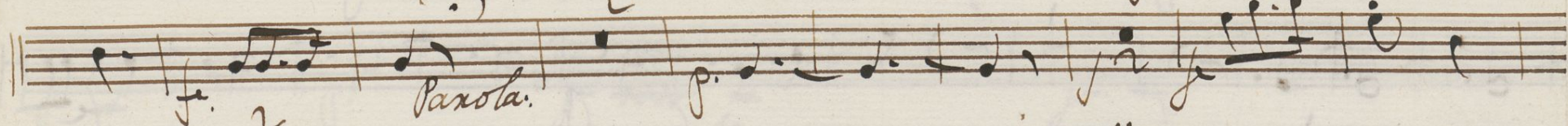
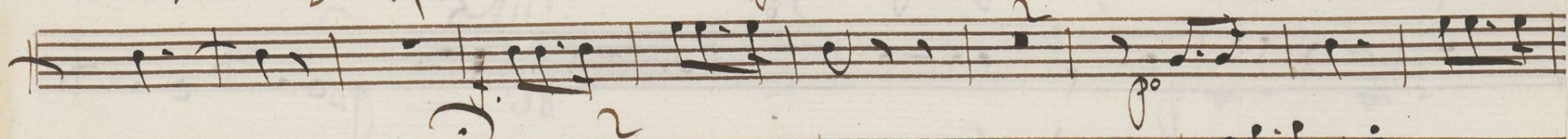
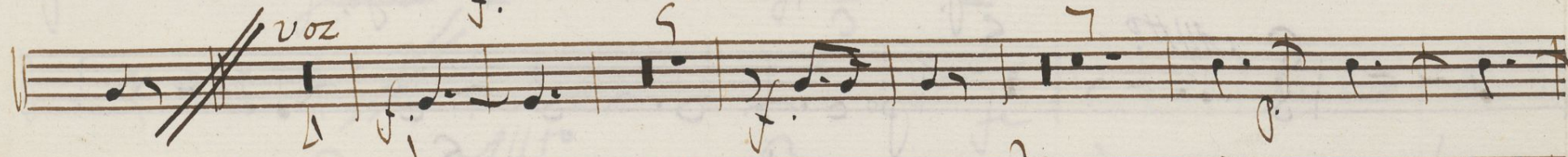
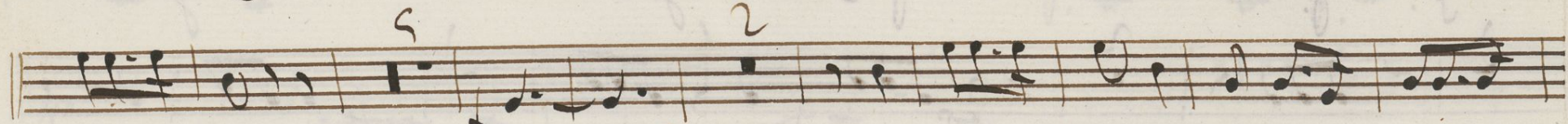
38

All.^{to}

Al Segno.

Ayuntamiento de Madrid

Trompa 2.^a // 1.^a a Duo; El Peon de Albañil, y su Mujer;



3.ª All.^o Faccet //

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

Handwritten musical score for a piece titled "Coplas." in 3/4 time, key of C major (one sharp). The tempo is marked "Allegro". The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines. There are some annotations above the staves, including "Allegro" and "5" in some measures. The piece concludes with a double bar line and a repeat sign.

Sequid.

In Ce.

Allegro

vor

f

f

Alto

6/8

38.

f

Al segno.

Ayuntamiento de Madrid

—
Fagot.

For.^a à Duo:

El Peon de Albañil, y su Mujer;

//

And^{te} 3/8

p.o.

Voz

p.o.

f.

p.

p.o.

f.

p.o.

Parola.

p.o.

f.

p.o.

Al Segno y Parola.

Allegro 3/4 *Fin*

Parola: y Al segno y Parola:

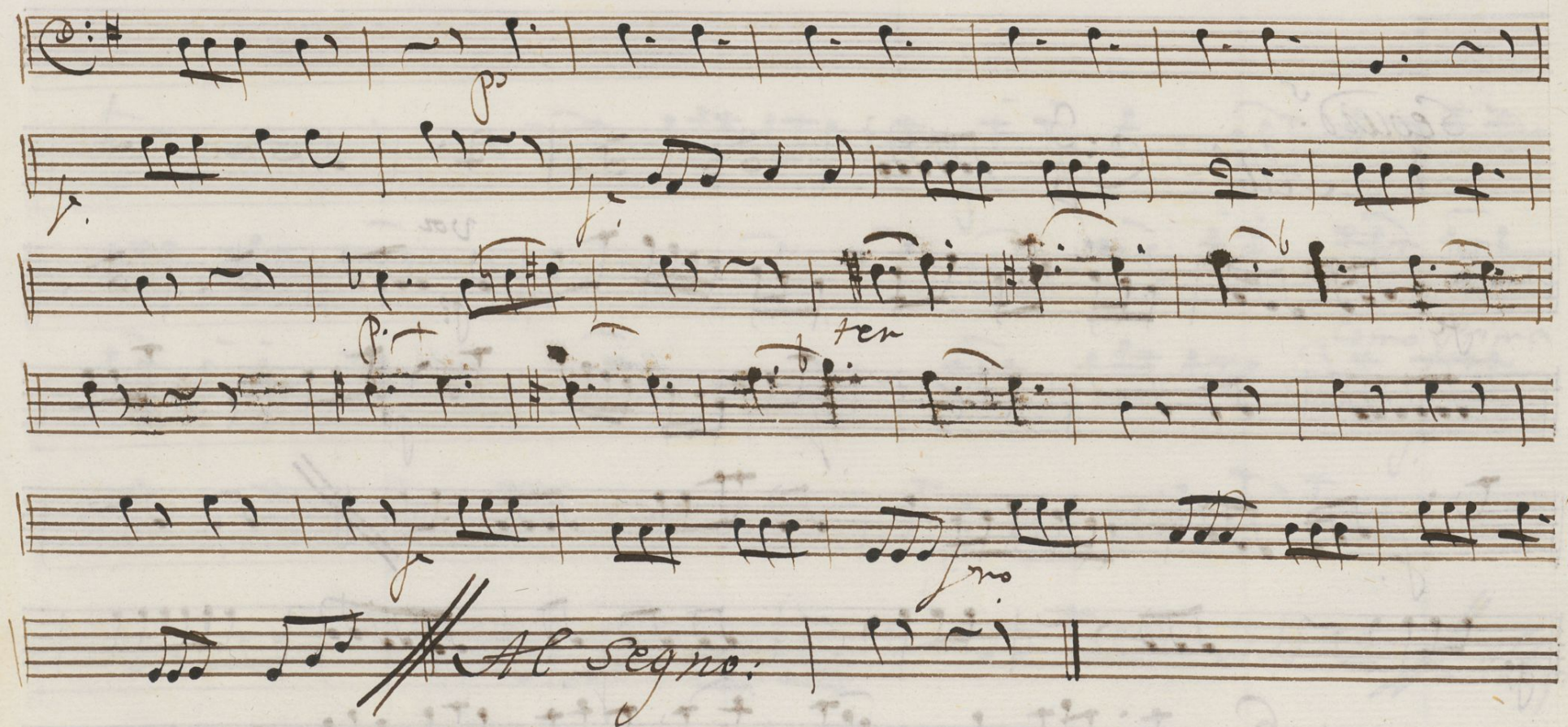
Coplas.

Alleg^{ro}

voz

смет.

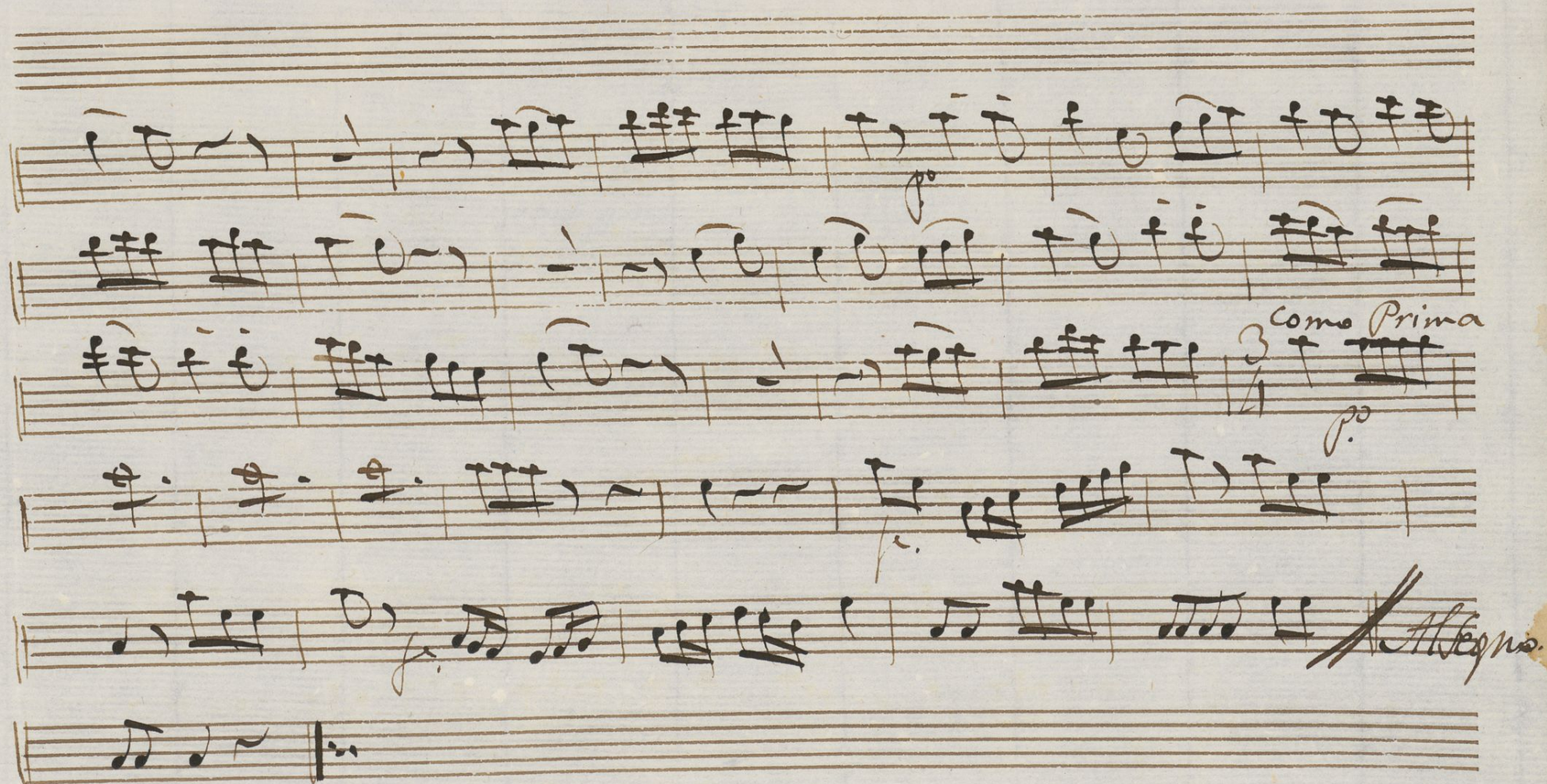
1002



v.

Sequit.
All.^o $\text{C}:\frac{3}{4}$

The musical score consists of ten staves. The first staff begins with the tempo marking 'Sequit.' and 'All.^o' followed by a treble clef and a 3/4 time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'je', 'vo', and 'p'. The score is written in a historical style with a treble clef and a 3/4 time signature. The first staff has a key signature of one flat. The notation is dense and includes many beamed notes and rests. There are some corrections and markings throughout, such as a double slash on the fourth staff and a 'p.' marking on the sixth staff.



Contrabajo

Conadilla a Duo;

el Peon de Albañil y su Mujer;

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 the staves.

Key markings and annotations include:

- Andte* (Andante) at the beginning.
- 3/8* time signature.
- ffr.* (fortissimo) and *po* (piano) markings.
- no* (no) and *le* (le) markings.
- Parola* (Parola) markings.
- Allegro* marking at the end of the first system.
- Parola* (Parola) marking at the end of the second system.

Alleg. #0 *3* *se* *no* *po* *se* *po*

ff *po* *ff* *po* *ff* *po* *ff* *po*

Parola y Al Segno;

Parola

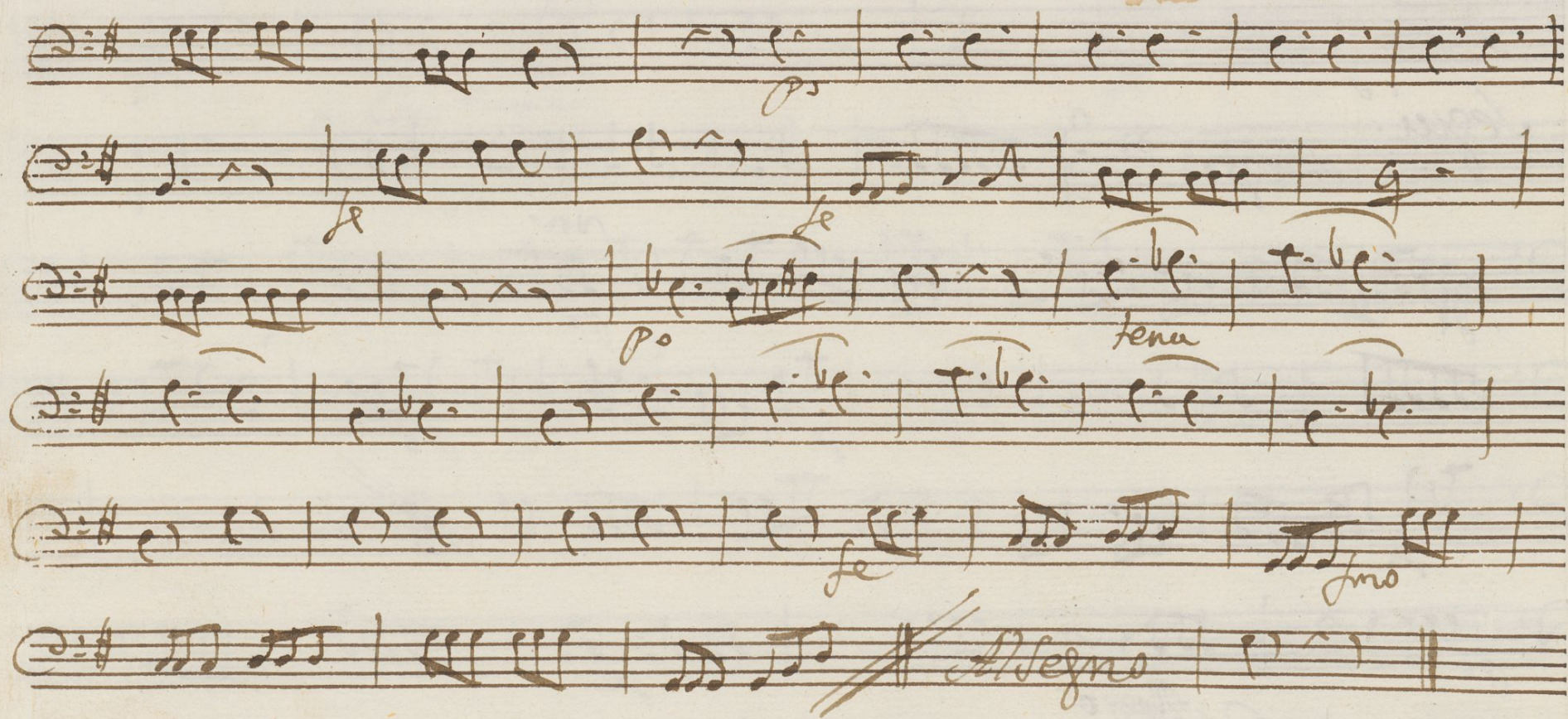
Volte

Coplas

Alleg.

H^o $\text{C} = \text{F}$ $\frac{3}{4}$

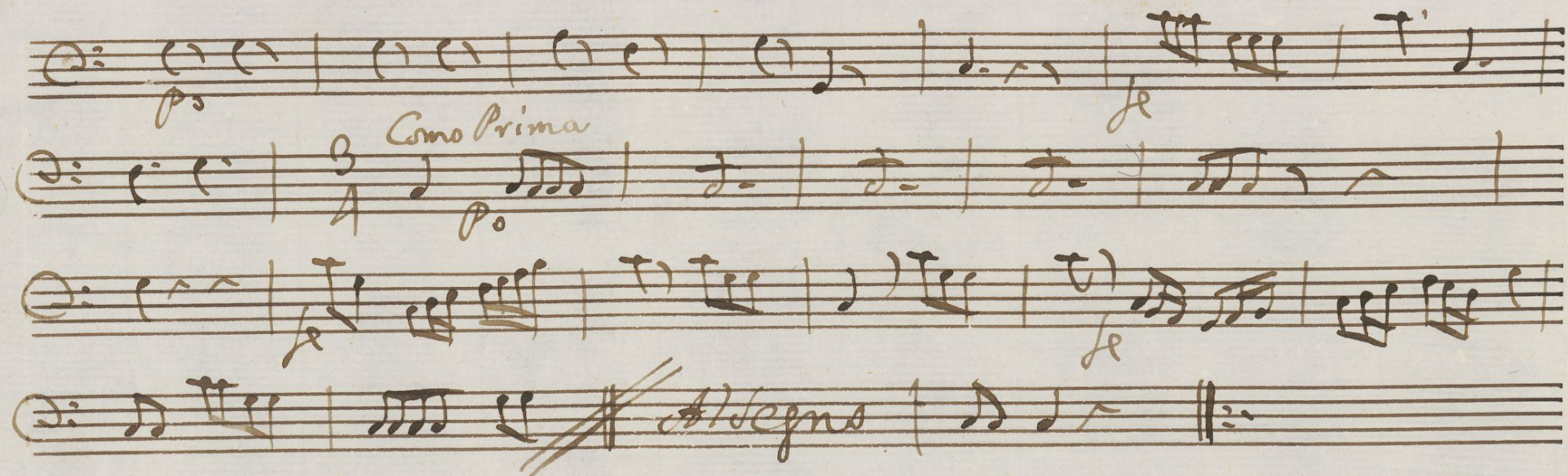
A handwritten musical score on aged paper, consisting of ten staves. The title 'Coplas' is written at the top left. The tempo 'Alleg.' is marked on the first staff, along with the key signature 'C = F' and the time signature '3/4'. The score is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'f', and 'pp'. There are also some handwritten annotations like 'vor' and 'All.'.



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

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature 'C', followed by a 3/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'no' and 'p.' above the notes. The paper is aged and shows some staining at the top.



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