

113-18

— + —
Conadilla à Deus;

Larrido de Luto. por la Caranba;

//
theatro de Verano.

1784/.

Del S.^r Esteve;

} La Caranba
y Larrido

And.^{te} presivo

3
4
3
8

+

Car. do

Ay Ay

que golpe! que

Catastrofe tan funebre y fatal; ay, ay,

Andiava

Alma sin amor ojos llorar a mi Ca
ran ba gl. murio ya - ay po bre ci ta
toda von dad que no se nia pe
cado ve nial; al ma sin amor
ojos llorar a mi Ca ran ba

argote

que murio ya - a mi ca ran ba que murio

ya que murio ya -

ya, aya

sigue

Allegretto

ella propia en esta
De tres Damas que te

Carta me lo acababa de avisar q! la escribio un quarto
nia para salir a cantar la mas perfecta y mo

de ora despues q! llegò a respirar
desta se la llebò Barrabás

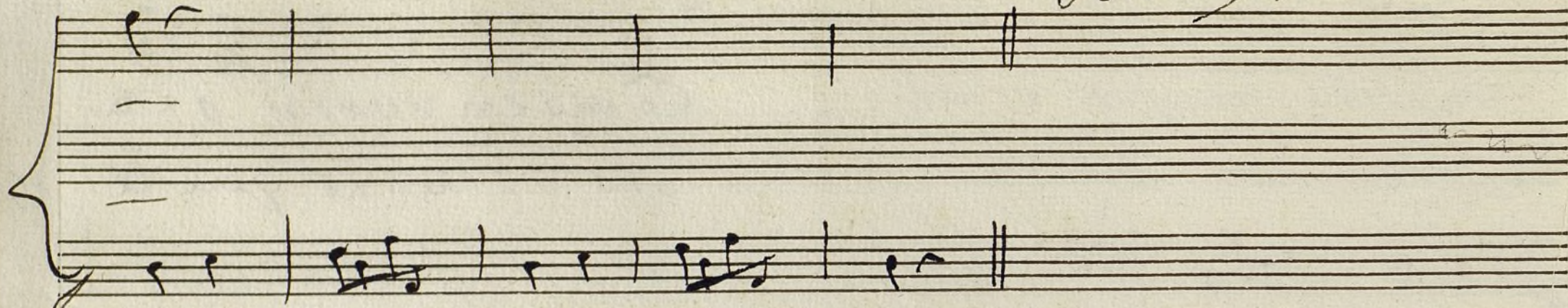
no lo tengan aimpso
Era la mesma y no
sible pue las mugeres son tal q. des pue de Muertos
Cencia y con que sin Ceridad al Proximo sea li
dizen q. sue len pe dir ya blar
biaba ~~Qualquiera~~ pero en Ceridad
el volt rillo

Como en varias o Ca
No di' carro que le

siones fui su marido theatroal e que ri' do por tres
Hegue a me dir su Magestad Cuenta de lo q' en el

Dias poner me luto formal
mundo a de fado de varlar

Parola 1^a



Pobrecita, y conque gracia solia cantar, y bailar:::

(Remeda lo que quiere la Caranca)
 Pelicana mi Moya y michula Pelicana *y se repite al segno* **X**
 mejor que ninguna;

Parola 2^a

y madea aquellas Coplitas que solia assi
 cantar; *(Remeda otra cosa)*

mirate como pablo

Parola 3^a quiero sentarme alli un Vato a descansar

o dormir; y en mi Viudez dobrida, no cesar
 de Repetir;

pean los cavallos de la Maestranza y riles a la

con las Viendas del galope a la Carrera pelan;

Como Prima

Alma sin t amor ojos llo
rar a mi Ca ran ba q' murio ya - ay Po bre
ci ta q' an ge li co se iria al cie lo sin
tro pe zar - alma sin ta mor
ojos llo rar a mi Ca ran ba

que murio ya - a mi' ca ran ba que murio

ya. que murio ya -

ya, ya;

Andro

3
4

3
4

Po Caranba

Despues de tanta au
Alli si no me en

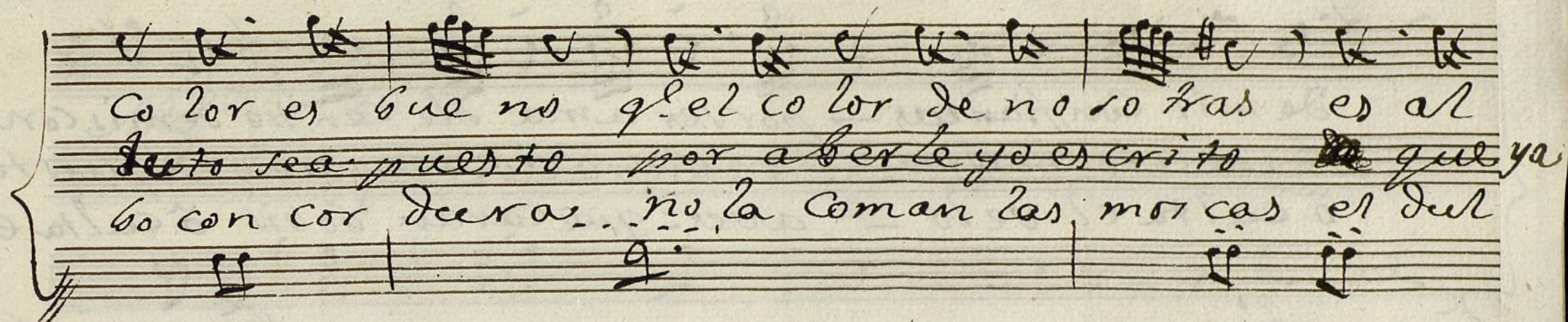
Soñaba Con fan

ff. p. ff. p. ff. p. ff. p.

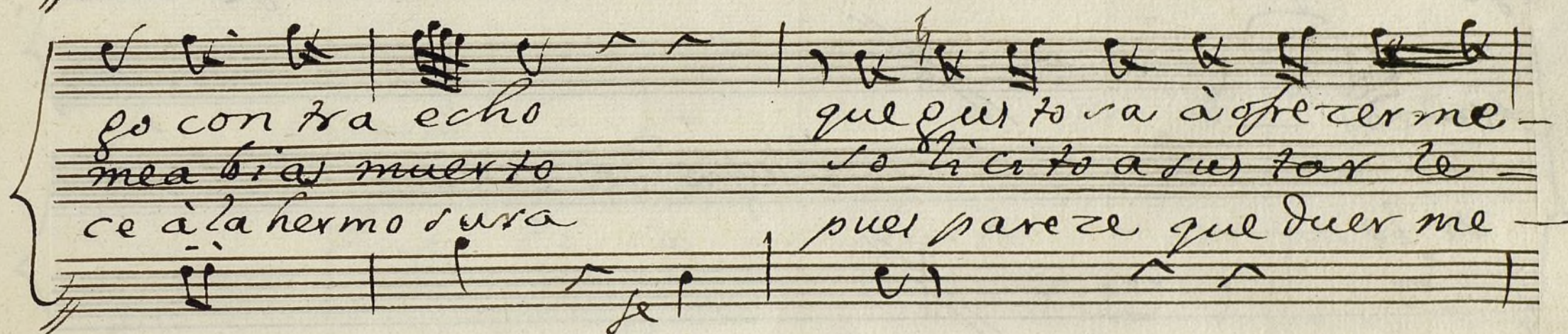
sen cia Corteado ra da despues de tanta ausencia
ga ño que duerme miro Alli si no me enga ño
tasma pena y ma les Soñaba Con fan tas mas

ff. p.

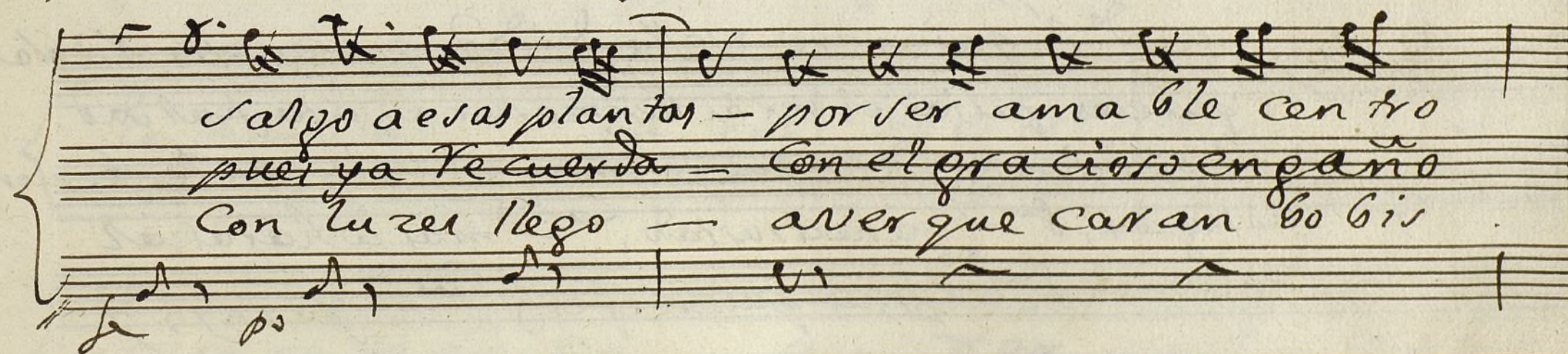
Corte a do rada
 que duerme miro
 penas y males
 rada - que guiso la asfexerme - salgo a las plantas
 miro - el chusco arrebolado - de mi La rri do
 males - Y me hallo aqui una Ninfa - quita pe sa res
 esta do mui ma li ta avnque
 Ya etoi bien informada de que
 en ta par se la Ca ra. an du



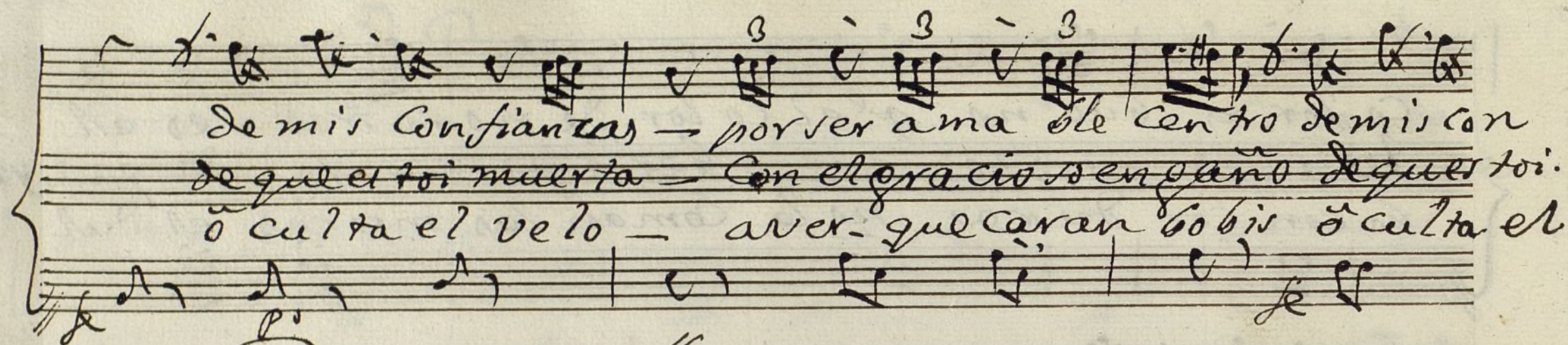
Co lor es que no q' el co lor de no so tras es al
~~luto~~ sea pue sto por a ver le yo es cri to ~~que~~ ya
 bo con cor de ra... no la co man las mor cas el dul

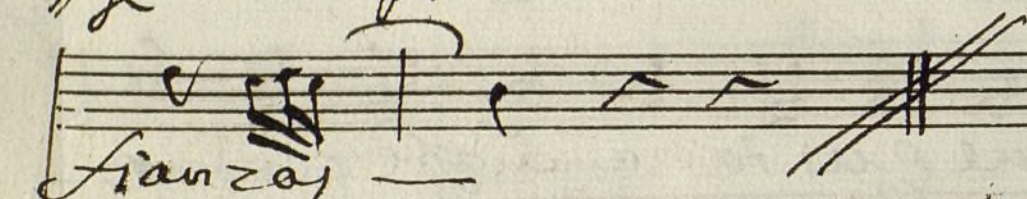


go con tra echo que qui to ra a ñe ter me -
 mea bres muer to so li ci to a su tor le -
 ce a la her mo su ra pue parece que duer me -



sal go a esas plan tas - por ser ama ble cen tro
 pue ya re cuer da - con el gra cio so en ga ño
 con lu zer lle go - a ver que ca ran bo bis

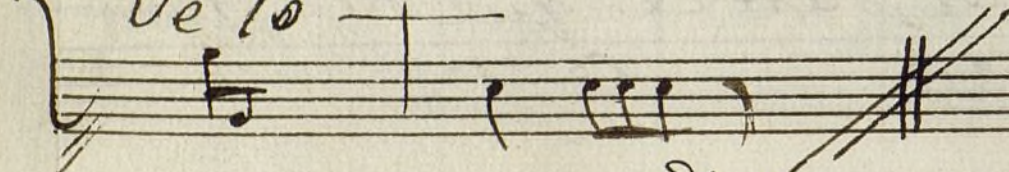

 De mis Confianzas — por ver a ma ñe Cen tro de mis con
 de que el toi muerta — Con el gracioso engañó de que toi.
 ò culta el velo — aver. que caran bobis ò culta el


 fianzas —

muerta —

velo —

Allegro dos veces



Parola, parol, quien eres vella deidad, que con esta Niebla
 quieres quitar el bexu hermosura, ò tu fealdad
 a los vivientes; de ja que yo corra el velo a tu Perfeccion;
 Car, no llegues; parol me hea sustado, Car, mas lo haras al
 mirarme parol, pues quien eres; Car, yo soy;

Allegro H^{\flat} $\frac{3}{4}$ $\frac{3}{4}$

le *Caranba* *le* *le* *le*

Que ri ra que gusto es ver

le tem blar ga rri do es to i viva a

zer ca te a Cà a - zer ca te a Cà;

le

gar.^{do}

pues no se mo rir se ve,

Car.^a po se

nie po de ti to do a si do char co

Cuan to se es cri bi

gar.^{do}

pues fue ra de Lu to

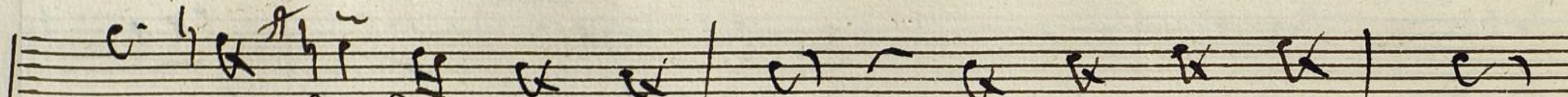
no mas a fliccion que a ve su zi

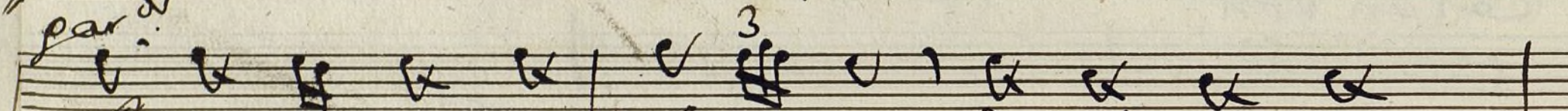
tado nuel tro Caran bon nuel tro —
 Je po Je

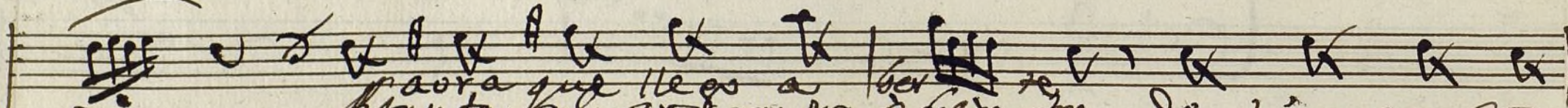
Caran bon;

Car^a
 meabrás echado
 Car^a sea cordi de mi el
 Car^a a los compañe
Allegretto

menos derde que far re meabrás echado
 Que blo que ri do Miguel sea cordi de mi el
 ri tos vamos a vi tar a los compañe
 po


 menos des de que fal re
 Pueblo que vi do mi quel
 ritos vamos a vivir

par.

~~Alta que aora sea~~ verte — de ti mea cor
 aora que llega a
 no que el pueblo sea cuerda — solo del que
 por si les sirbo de algo — que e be m do


 de — aora que llega a verte — de ti mea cor
 be — no que el Pueblo sea cuerda solo del que
 ya — por si les sirbo de algo q! e veni do

D.C.

dos veces

todos

*se
de
ya*
vamos y por fin vayan la segui

dillas — para con Chir — vayan la segui

dillas para con Chir;

Segui.

All.^o

3/4

Ya Asasio
po

na dos nuestros oy la Caranba - Cons tan te

ven ~~ti~~ da ~~pus to~~ la por trada la apasionados

nuestros ya *g.* *cre. S.* oy - la Ca

ran ba oy la Caranba - *cre. S.* oy la Ca

Apasio

ran ba — vuelbe para ser viros — vuelbe —
 nados — a lentad esta enferma — ahen
 Con sus tonadas
 Con los aplausos
 Con sus tonadas —
 Con los aplausos —
 Al propio Aire

par^d
 porque estubistes loca según
par^{do} me parece que aun guel^{tes} al
 dijeron
 go a Botica
Car^a
 por pillar un Bolsillo — *Pent.* Con diez mil pesos —
 es el Sas que defeas — nos haze lindas —

por pillar un bolsillo con diez - mil pesos -
 es el Las que de feas nos ha - ze lindas
 (calla, Cierro; ~~alguno~~ ~~alguno~~)
 Ha; La tripa;
 que en trabas co la pia la tam bien se dijo
 Si hiciste te ha mere to que me man das te

también se dijo — no hallo mejor Co
 que me mandarte — Car.^a te mandaba que
 legio — que es te que pivo — no hallo mejor Co
 vivas — para salvar te — te mandaba que
 legio que es te — que pivo —
 Vivas para — salvar te —
 cierto, fijo;
 excolpe, y grande;
 anco se

gar.º Aeri.º

mea legro Caranba de que este mejor

gar.º El aviso etimo en mi utilidad

Car.º Aeri.º

el timo Sarrido tu fina aten ciom;

Car.º Cuando uno esta malo sabe mas moral;

gar.º

de jate de Cumplimientos) ay Madrid amado de mi Co ra —

gar.º o Zermeno;) ay Mosqueteros Centro de pie

zon solo con tu vista vivo alegre yo, solo con tu
 dad pues esto sea caba con Dios os quedad, pues esto sea
 vista vivo alegre yo vivo a
 caba con Dios os quedad con Dios
 alegre yo;
 os quedad;

Allegro

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Primo

Tomadilla à Duo;

Saxido de Luto, por la Caxamba;

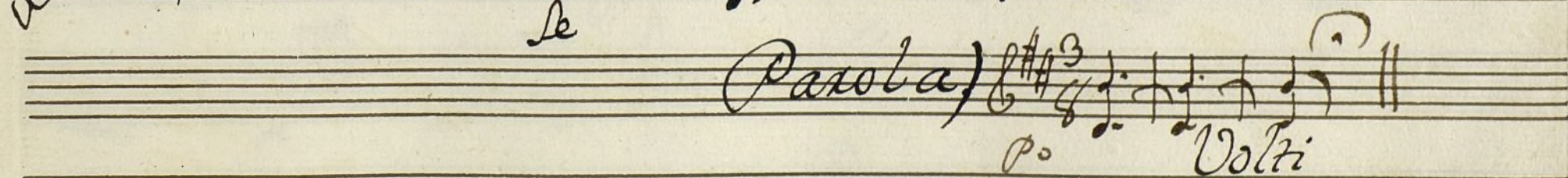
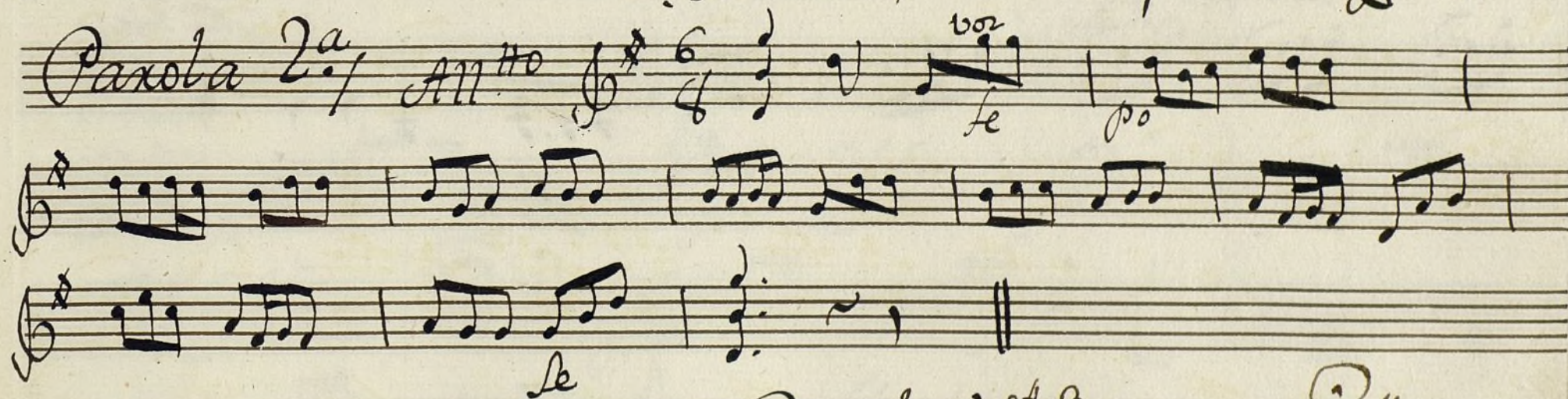
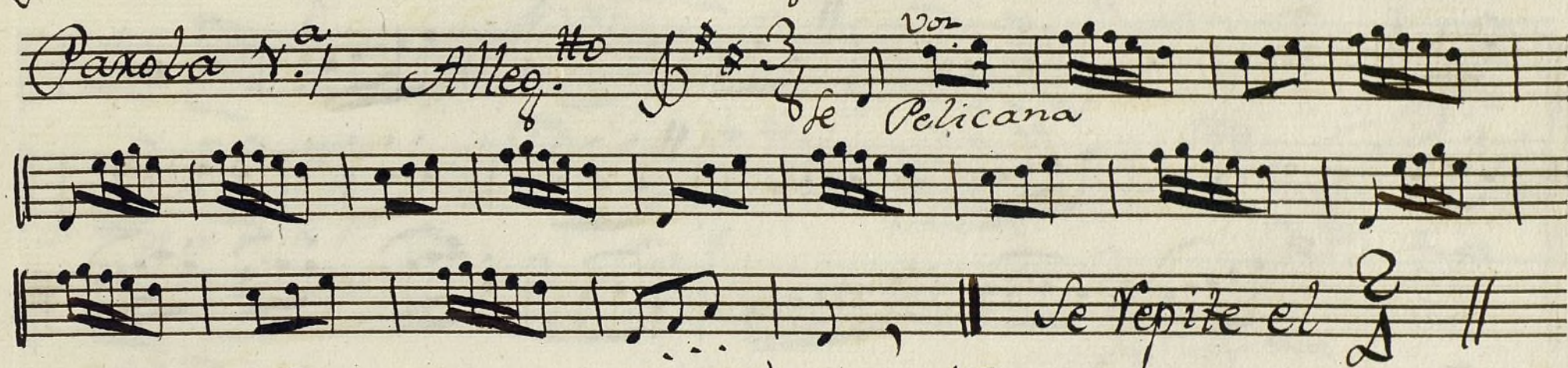
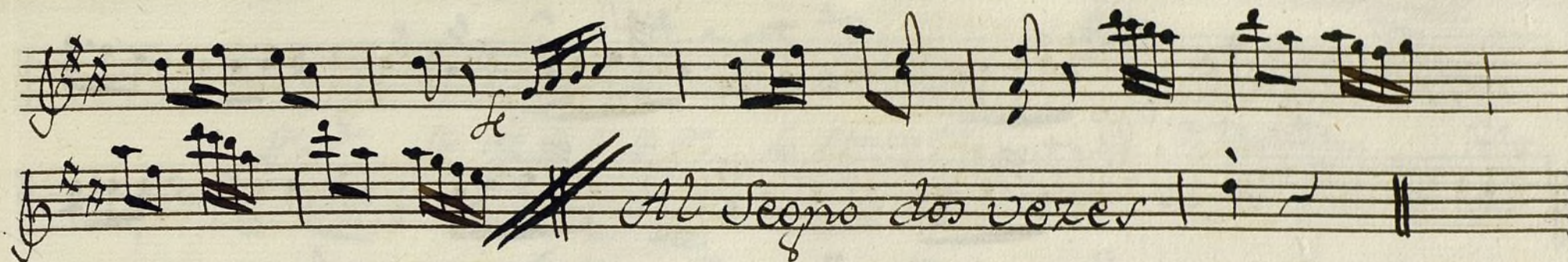


And.^{te} Spresivo. $\text{G}^{\sharp} \text{4}$ $\frac{3}{4}$

dol *p.o.* *vor* *p.o.* *p.o.* *dol*

Allegretto $\text{G}^{\sharp} \text{2}$ *fmo*

fmo *p.o.* *vor* *p.o.*



And.te 3 voz 6 po.

dolce fz

And. no

p.o. staccato

vinfe Le p.o.

un poco

Al Segno dos Vezes

Paxola

Ayuntamiento de Madrid

Handwritten musical score on six staves. The notation includes treble clef, key signature of one sharp (F#), and 3/4 time signature. The music features various note values, rests, and dynamic markings such as *p.o.* and *le*. A double bar line with a slash is present on the third staff, and another on the sixth staff. The text "Al Segno dos Vezes" is written at the end of the sixth staff. The manuscript is on aged, slightly stained paper.

Al Segno dos Vezes

Handwritten musical score on seven staves. The notation includes treble clef, key signature of one sharp (F#), and 3/4 time signature. The music features various note values, rests, and dynamic markings such as *Al. no*, *Vo2*, *le*, and *p.o*. A double bar line with a repeat sign is present on the fourth staff. The piece concludes with a double bar line on the seventh staff.

Volti

Handwritten musical score for a piece titled "Segni." The score is written on ten staves. The first staff begins with the tempo marking "All.^o poco" and the key signature of three sharps (F#, C#, G#). The music is in 3/4 time. The score includes various performance markings such as "p.^o" (piano), "f.^o" (forte), "cresc." (crescendo), "dim." (diminuendo), "rit." (ritardando), and "Alleg.^{ro}". There are also dynamic markings like "p.^o vo." and "p.^o f.^o". The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. The score ends with a double bar line and a repeat sign.

Rezi^{do}

arco

mea legro Caxamba

3

Como Prima

vo

Cre.^{do}

Allegro

Ayuntamiento de Madrid

— + —
Violin Primero Suplicado

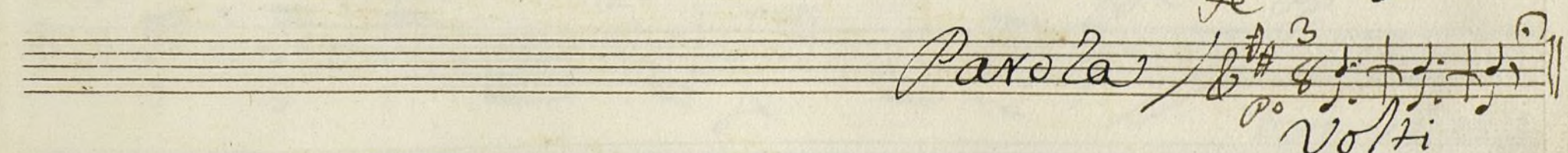
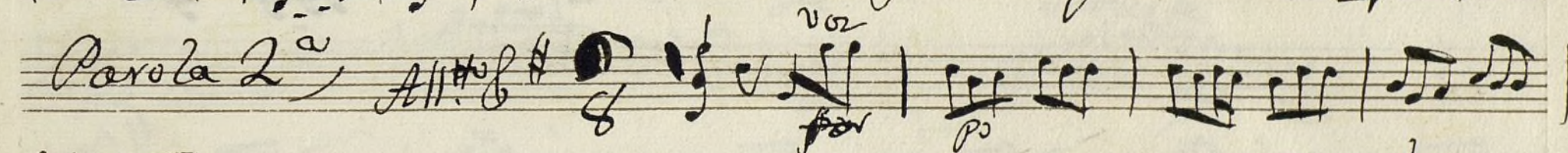
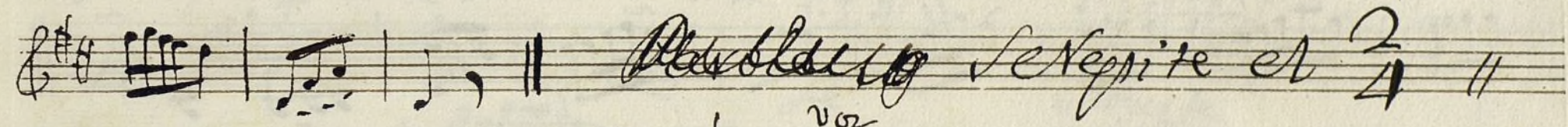
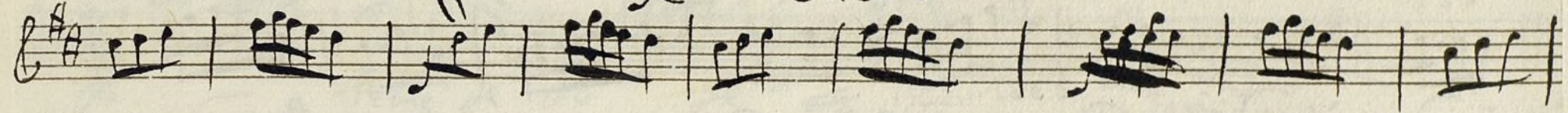
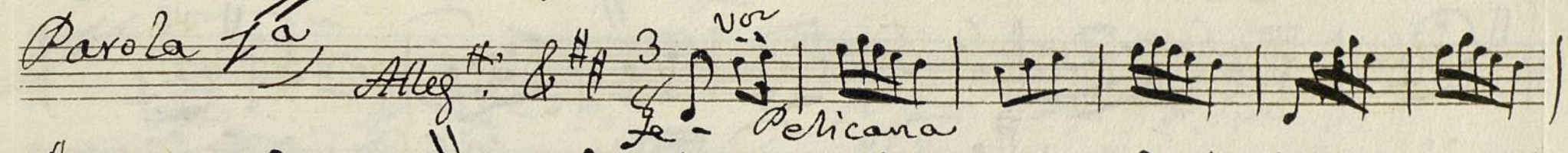
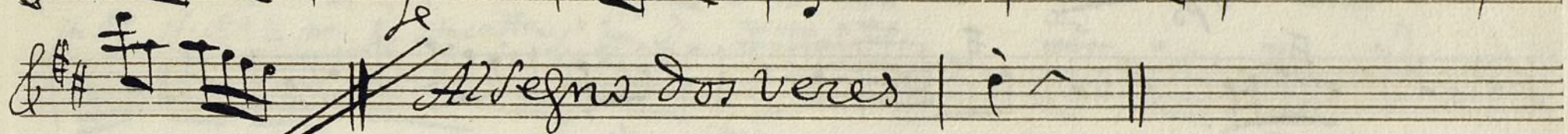
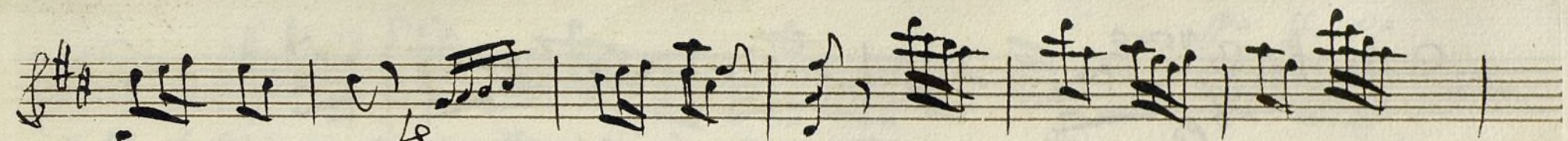
Tonadilla a Deus;

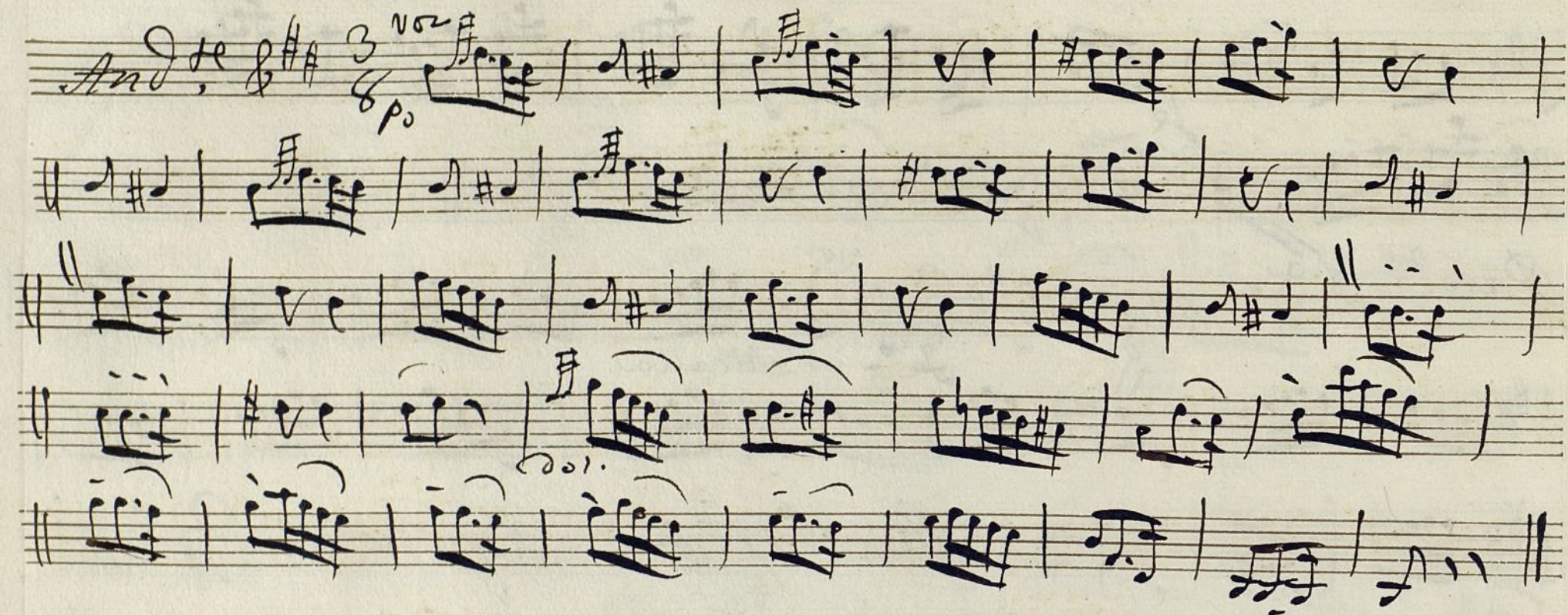
Lavado de Luto, por la Ceranba;

//

And. espressivo $\text{G}^{\#}\text{A}^{\#}$ $\frac{3}{4}$

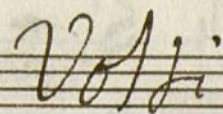
Allegretto $\text{G}^{\#}\text{A}^{\#}$ $\frac{2}{4}$





Handwritten musical score for a piece titled "Allegro". The score is written on five staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The music consists of eighth and sixteenth notes, often beamed together in groups. Various performance markings are present, including "p" (piano), "f" (forte), and "v" (vivace). The piece concludes with a double bar line and the word "Adagio" written below the final staff.

*Allegro
dos vezes*



Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 139. The score is written on ten staves. It begins with the tempo marking "L'Allegretto" and the key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. The score includes various performance markings such as "p" (piano), "f" (forte), "cresc." (crescendo), and "dim." (diminuendo). The piece concludes with a final cadence.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- arco* (arco) above the second staff.
- voz* (voice) above the first staff.
- Rein* (Rein) below the first staff.
- Como Prima* (Como Prima) above the third staff.
- Credo* (Credo) above the fourth staff.
- Allegro* (Allegro) written below the fourth staff, crossed out with a diagonal line.

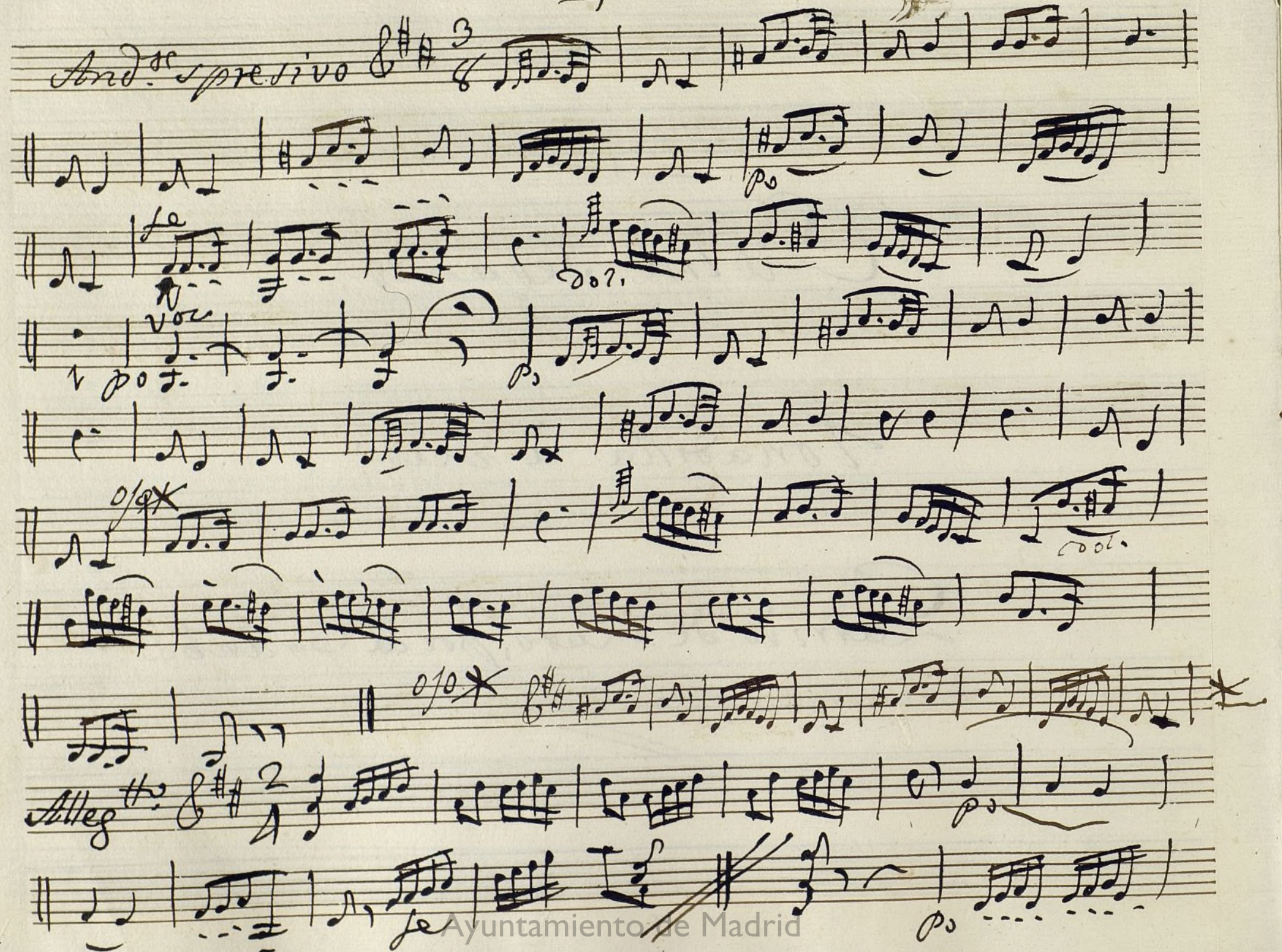
The score concludes with a large, stylized flourish on the fourth staff.

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Violin Segundo;

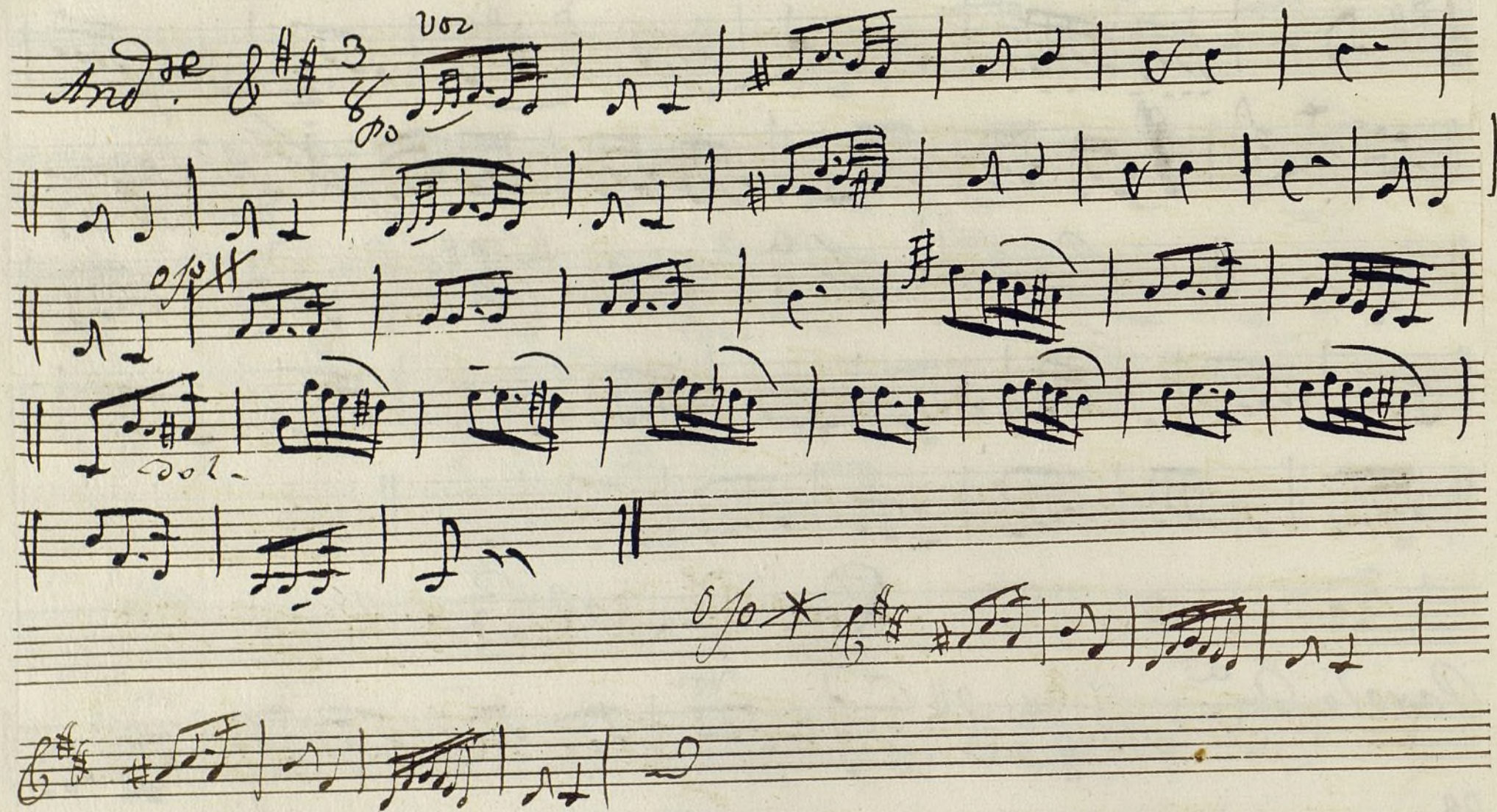
Conadilla à Duo;

Carriño de Luto, por la Granba,

And.^{te} espressivo 3/8 

Alleg^{ro} 2/4

Ayuntamiento de Madrid



And no 8#4#4 3

vor rings le

Allegro dos vers

Parola) Volk

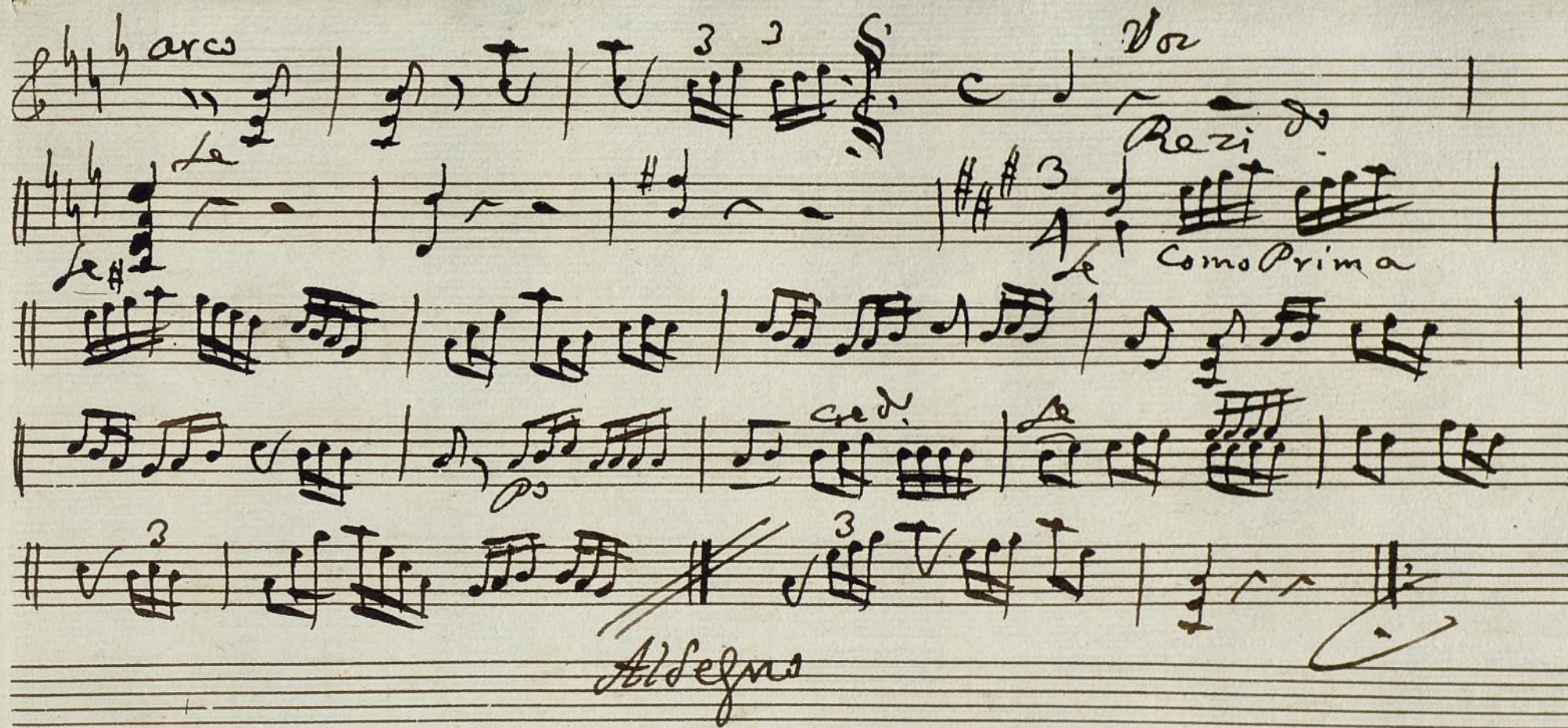
Allegro H° $\text{G}^{\#}$ $\frac{3}{8}$

Allegro dos veres

Alleg $\text{F}\sharp$ $\frac{3}{4}$ *Voz*
Puntado *arco* *Po* *Puntado* *arco* *Puntado*
D.C.

Volte

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "arco" is written above the first staff. The word "Voz" is written above the second staff. The word "Rezi do" is written above the third staff. The word "Como Prima" is written above the fourth staff. The word "Allegro" is written below the fifth staff. The score is written in a cursive, handwritten style.



Ayuntamiento de Madrid

2

Violin Segundo.

Con.^a a Deus.

Garrido de Luto, por la Caramba.

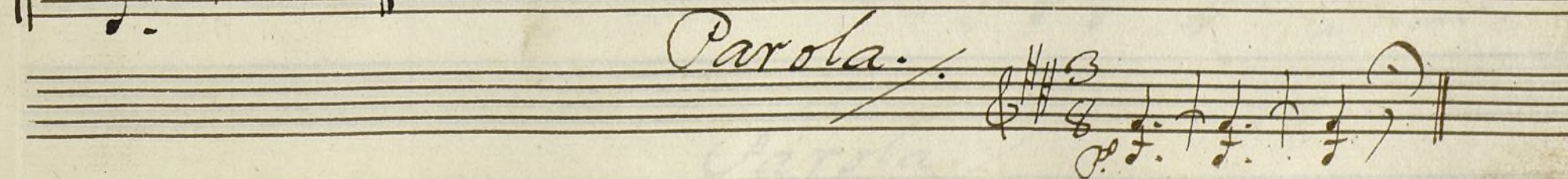
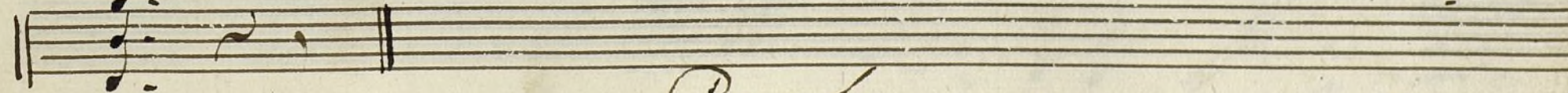
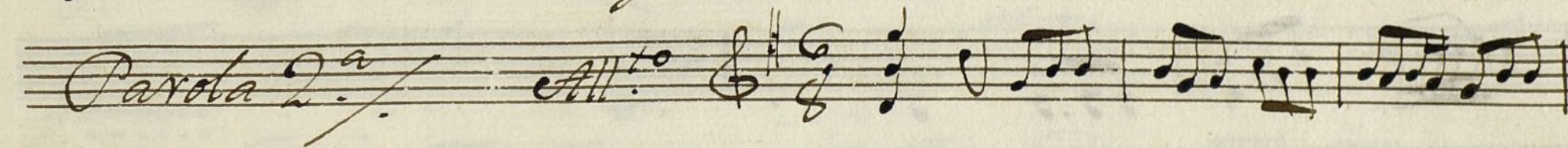
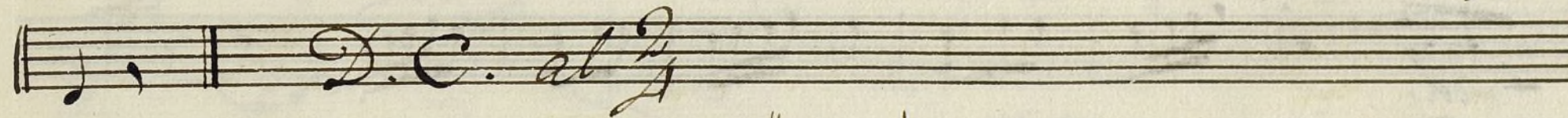
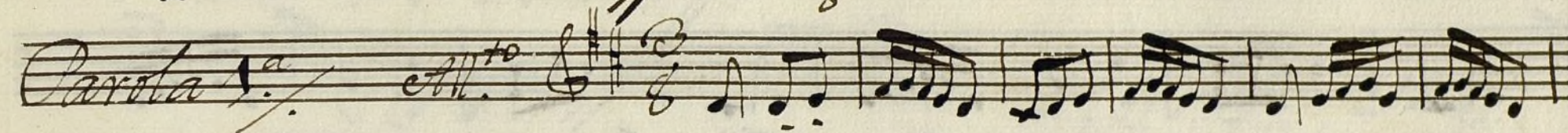
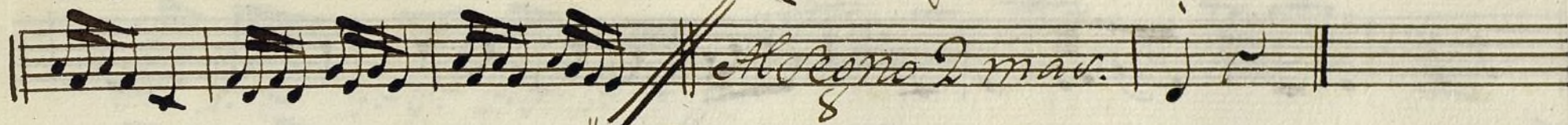
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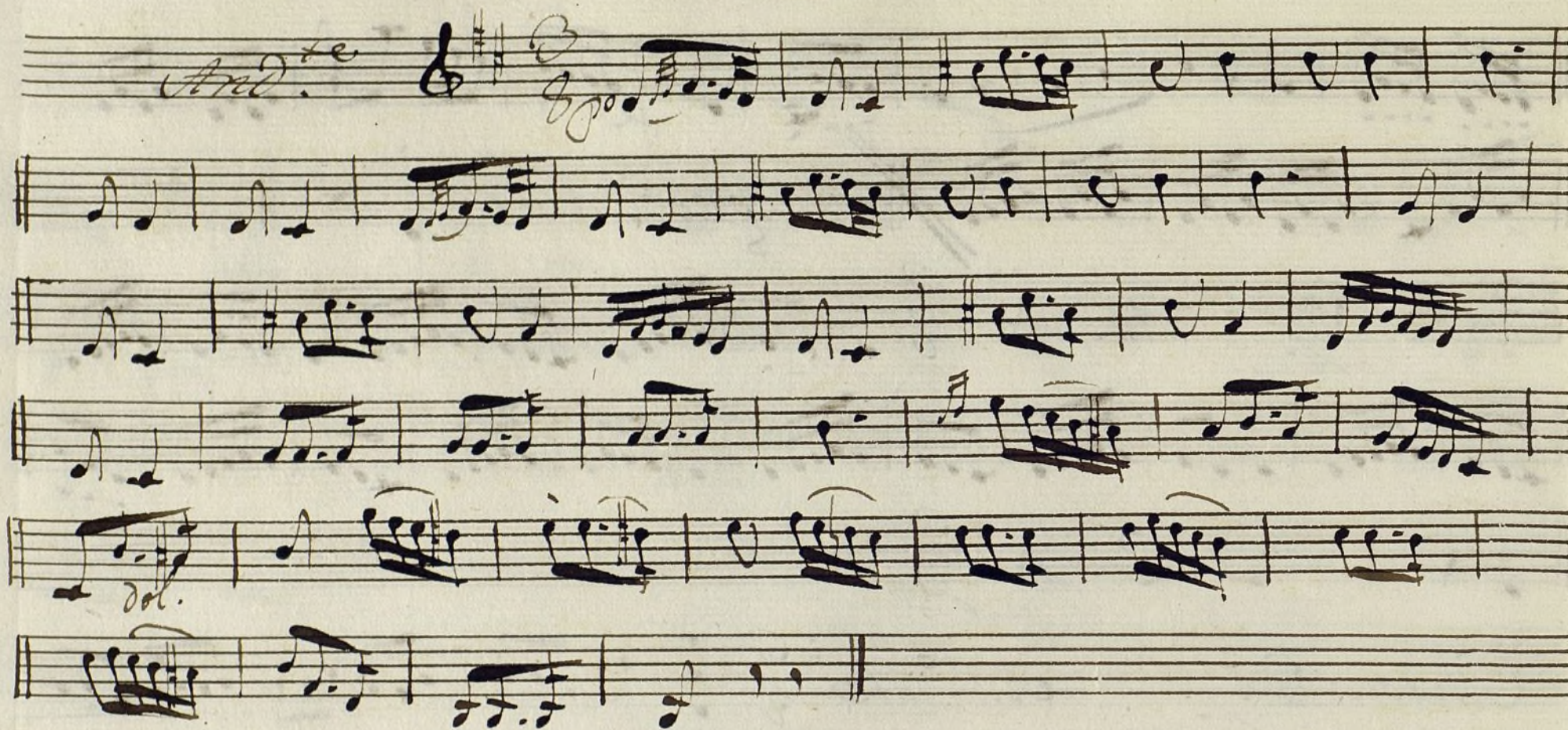
And.^{te} espressivo. 3/8

vol. *po*

Al.^{ro} 2/4

po





Handwritten musical score for a piece titled "And no". The score is written on ten staves. The first staff begins with the tempo marking "And no" and a 3/4 time signature. The music is written in a key with three sharps (F#, C#, G#). The notation includes various note values, slurs, and dynamic markings such as "f" (forte) and "p" (piano). There are also some handwritten annotations like "rit." (ritardando) and "poco" (poco). The score concludes with a double bar line and the tempo marking "Allegro" and the date "2 mar." (March 2nd).

Parola.

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The first staff begins with the tempo marking "Al. to" and a treble clef. The key signature is one sharp (F#). The time signature is 3/8. The score contains several measures of music, including rests, eighth notes, and sixteenth notes. Dynamic markings include "arco." (arco), "Punt." (Punto), and "fe" (forte). The notation is written in a cursive, handwritten style.

Segue.
All. poco.

cres. *f* *fmo* *Allegro* *Punt. 2*

A handwritten musical score on six 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 two sharps (F# and C#). The music is written in a cursive, handwritten style. The second staff contains the marking "alor. arr." and "Ber.". The third staff has a "3" marking above a triplet of notes. The fourth staff has a "3" marking above a triplet of notes. The fifth staff has a "3" marking above a triplet of notes. The sixth staff has a "3" marking above a triplet of notes and a "cres." marking. The score ends with a double bar line. There are several empty staves at the bottom of the page.

arco
fe
alor. arr.
Ber.
3
3
3
cres.
3
allegro.
8

Ayuntamiento de Madrid

Obde Primero

pus 113-18

Lonadilla à Deus: Sarrido de Luto;

Flauta

An JH.

Fauta

Andr. $\text{f}^{\#}\text{f}$ 3

p_o *vz* *A* *p_o* *3* *A* *p_o*

dolce

Alleg

8#A 2
A

Handwritten musical score for a piece titled "Parola; Canzoneta taze //". The score is written on four staves. The first staff begins with the tempo marking "Allegro" and the key signature "F#". The music is in 2/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff contains the tempo marking "Allegro" and the key signature "F#". The third staff contains the tempo marking "Allegro" and the key signature "F#". The fourth staff contains the tempo marking "Allegro" and the key signature "F#". The score concludes with the tempo marking "Allegro" and the key signature "F#".

Segui. *All. poco* $\text{F}\sharp\text{C}\sharp$ $\frac{3}{4}$

Allegro

Ayuntamiento de Madrid

Oboe Segundo

Mus 113-18

Sonadilla à Deus: Sarrido de Luto;

Flauta

Andte $\text{G}\sharp\text{A}$ $\frac{3}{8}$

p *voz* *p* *dolce*

Alleg $\text{G}\sharp\text{A}$ $\frac{2}{4}$

voz *p* *A*

Parola; Cantanetta Parce // Se Ne parte al $\frac{2}{4}$ // Parola

Andte $\text{F}\sharp\sharp$ $\frac{3}{8}$

Andro $\text{F}\sharp\sharp\sharp$ $\frac{3}{8}$

$\frac{3}{8}$ *Alleg^{ro} tarce*

$\frac{3}{4}$ *Alleg^{ro} tarce*

Segno *Al. poco* $\text{F}\sharp\text{F}\sharp$ $\frac{3}{4}$

non

p

f

cresc.

dim.

tacet $\frac{3}{8}$

$\frac{3}{4}$

Allegro

Ayuntamiento de Madrid

Trompa Primera

Gonadilla a Duo; Garrido de Luto;

Mus 113-18

In Se

And. $\text{C}:\sharp\sharp\frac{3}{8}$ $\text{A} \text{ Je}$ 13 4 16 18 3

Alleg. $\text{C}:\sharp\sharp\frac{2}{4}$ $\text{A} \text{ Je}$ 3

Je *vo* *po*

Allegro dos vezes $\text{C}:\sharp\sharp\frac{2}{4}$ $\text{A} \text{ Je}$

Parola y Canzoneta tate //

y se repite al 2 //

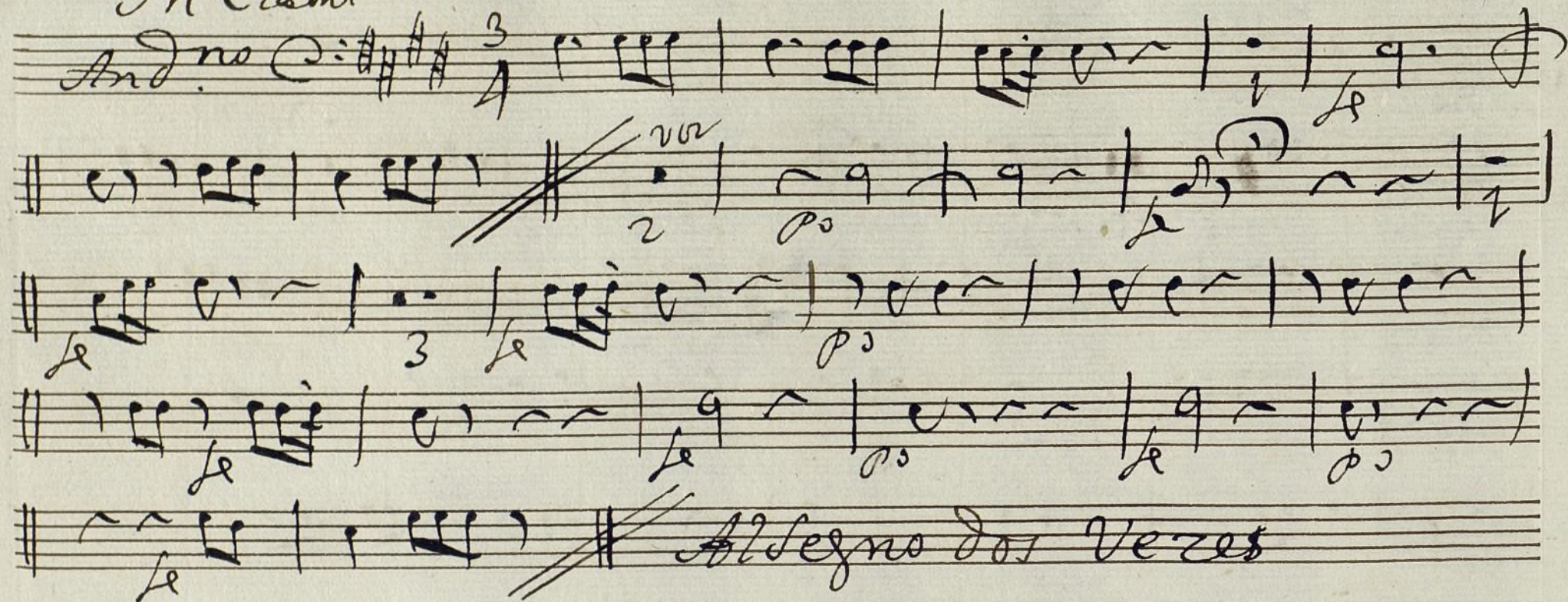
Parola

And. $\text{C}:\sharp\sharp\frac{3}{8}$ 16 $\text{A} \text{ Je}$ 18

Voltri

In Clami

And. no C: # # # 3/4



Allegro dos vezes

3/8 Allegretto fare 1

3/4 Allegretto fare 1

Segui. *All.^o poco* *Q:##* $\frac{3}{4}$

vor
p
2
3/4
p

Allegro

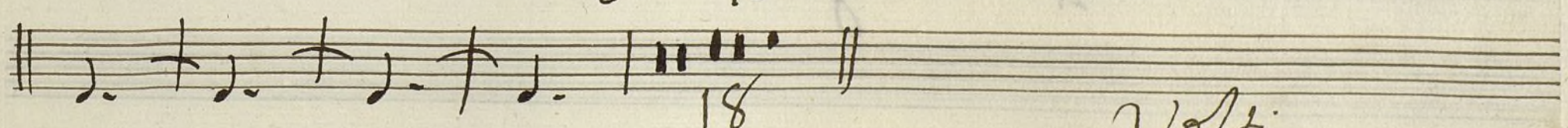
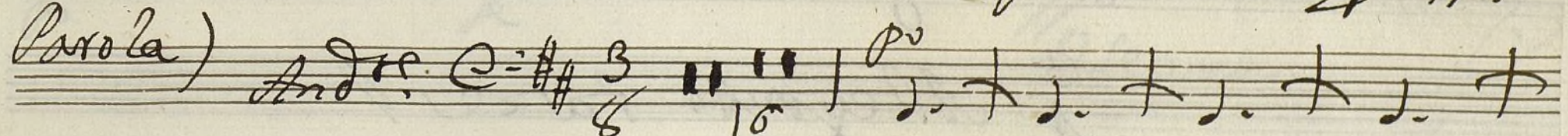
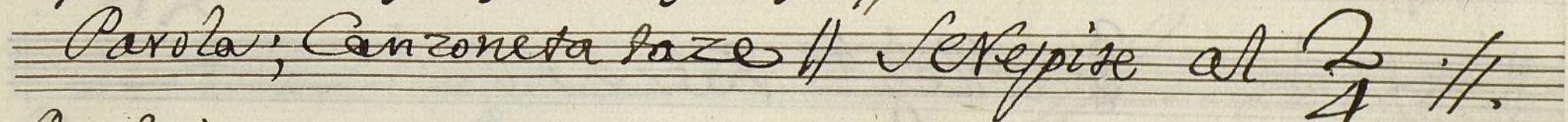
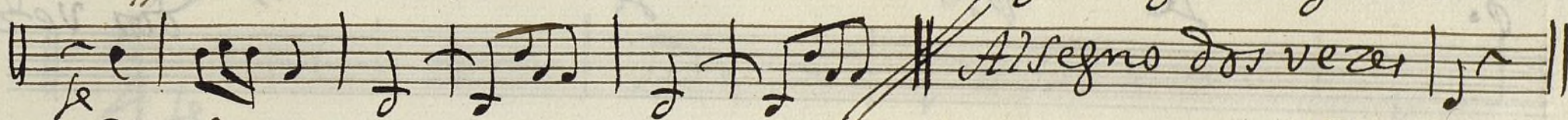
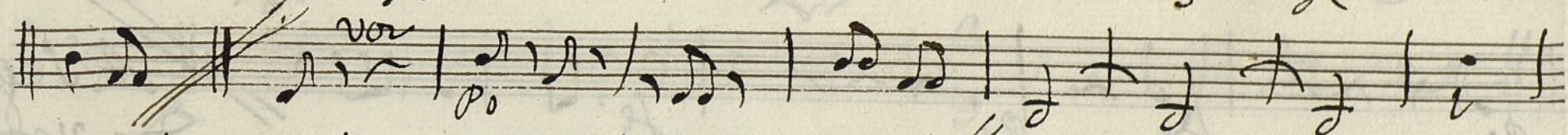
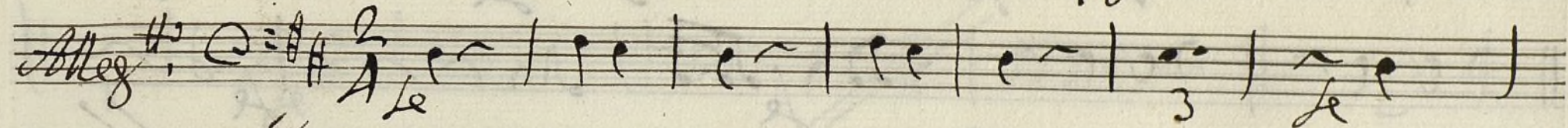
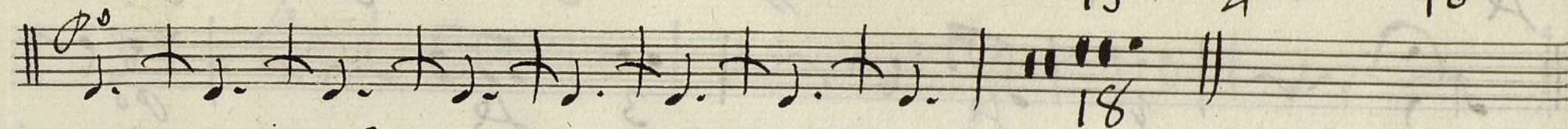
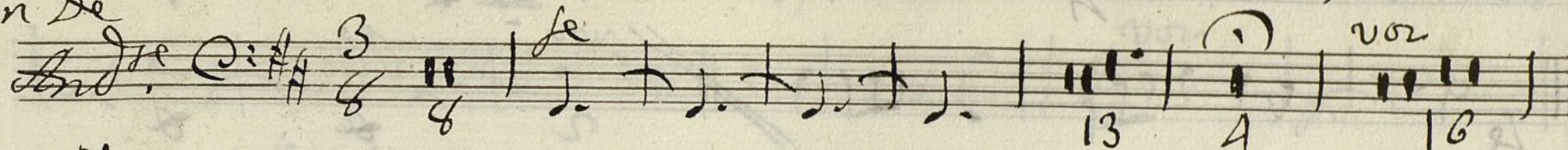
Ayuntamiento de Madrid

Trompa Segunda.

Conadilla a Duo; Carrido de Lato;

Mus 113-18

In De



Volte

In elami

And^{no} $\text{C}:\sharp\sharp\sharp$ $\frac{3}{4}$

The musical score consists of five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A double bar line with a repeat sign is present after the second staff. The fifth staff concludes with a double bar line and the tempo change 'Allegro' and the instruction 'dos veces' (two times).

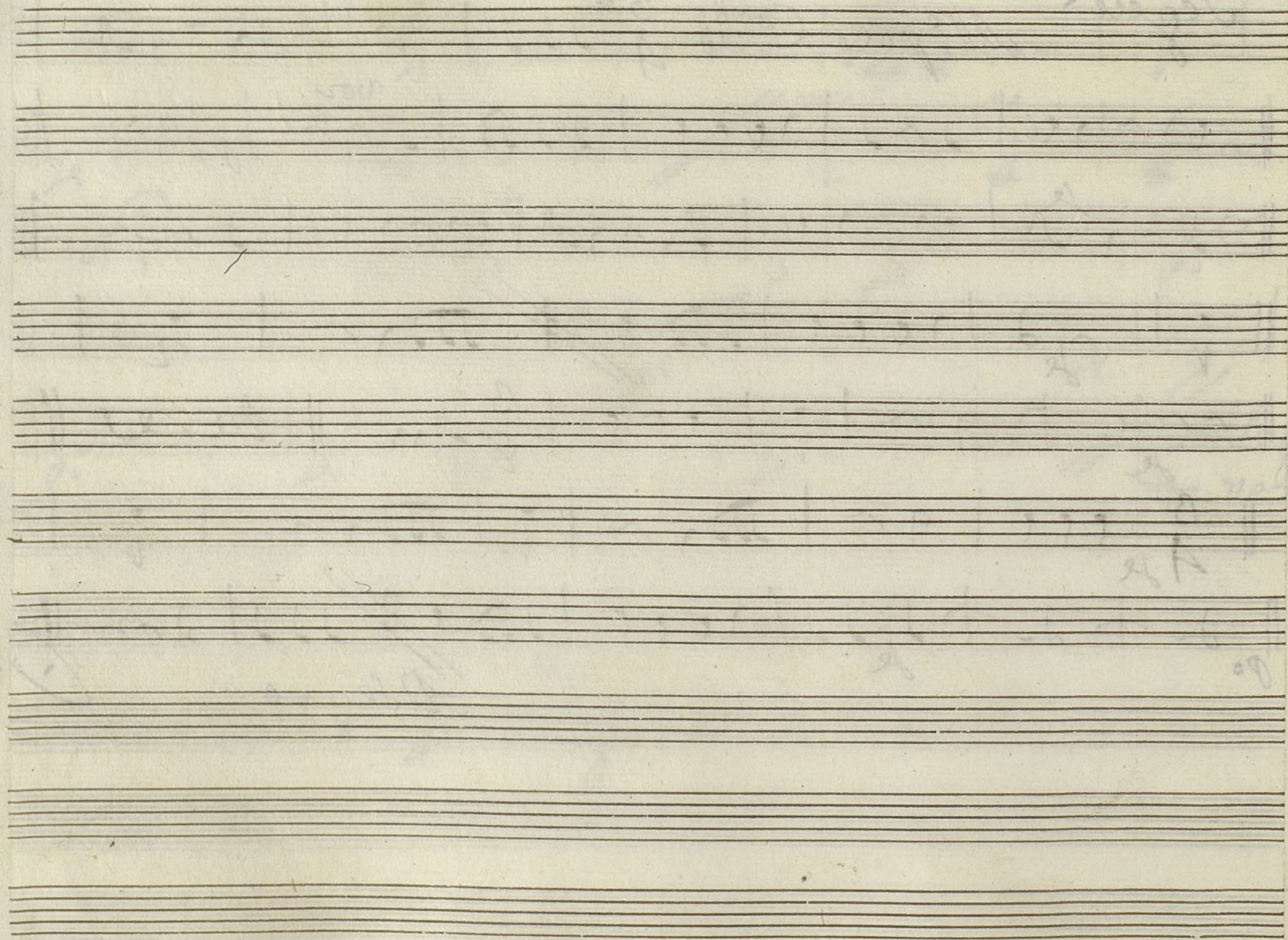
$\frac{3}{8}$ Alleg^{ro} Tarde //

$\frac{3}{4}$ Allegretto Tarde //

Segui *All.^o poco* $\text{C}=\text{F}\#$ $\frac{3}{4}$

vor *p* *f*

Allegro



Ayuntamiento de Madrid

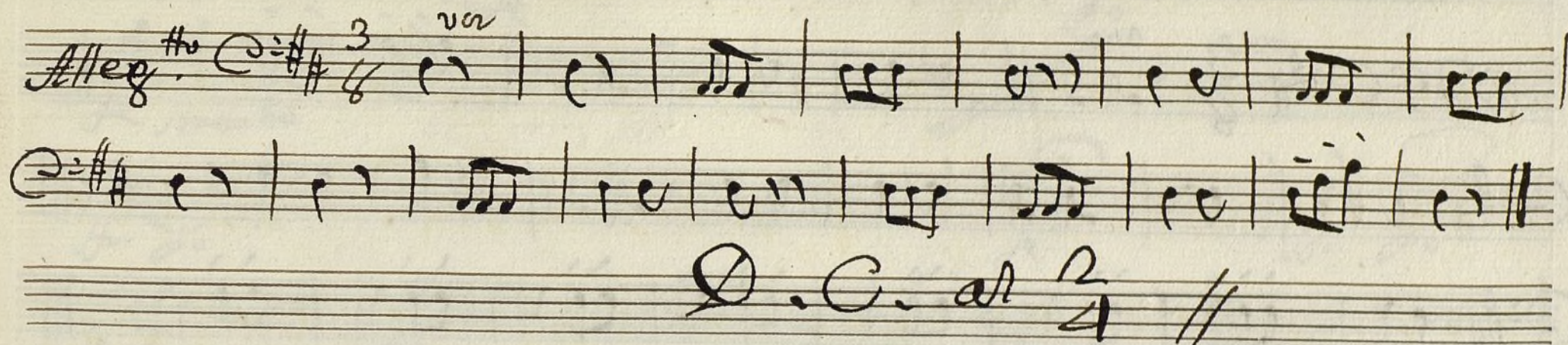
Contrabajo;

Tonadilla à Duo;

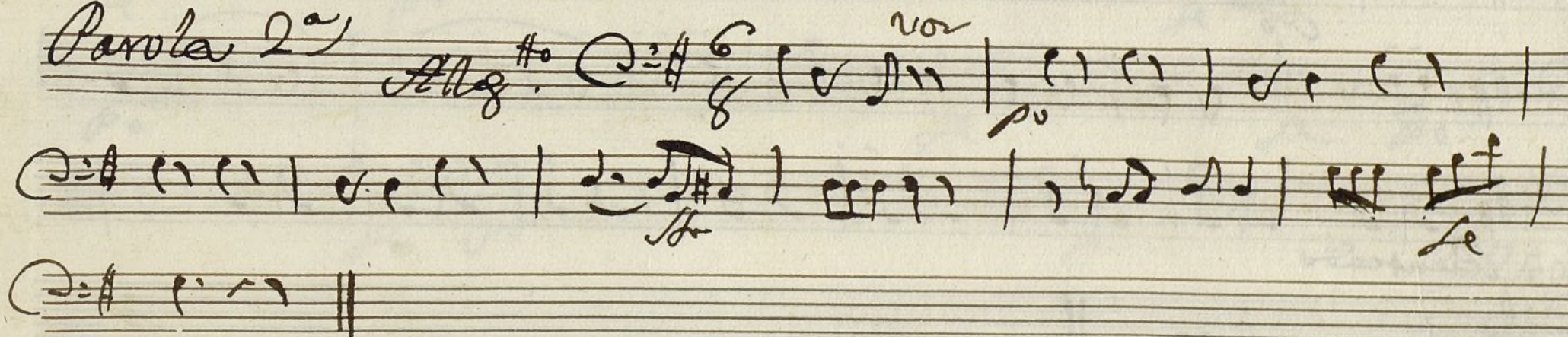
Sarrido de Luto, por la Caranba;

The image shows a handwritten musical score on aged paper. The first section is titled "And.te spreivo" and is in 3/8 time with a key signature of one sharp (F#). It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p", "f", and "vo". There are also some handwritten annotations like "dol." and "Punteado". The second section is titled "Allegretto" and is in 2/4 time with a key signature of one sharp. It consists of three staves of music, including a section that is crossed out with a large 'X' and a section labeled "Allegro do ver". The handwriting is in a cursive style, and the paper shows signs of age and wear.

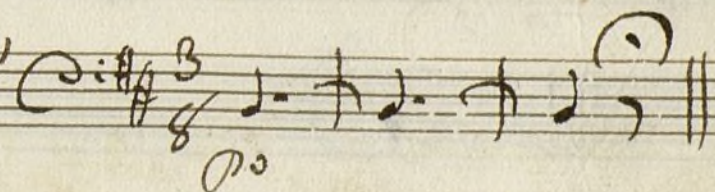
Parola 1^a



Parola 2^a



Parola



Volte

Handwritten musical score on six staves. The first staff begins with the tempo marking "And.te" and the time signature "3/8". The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A "no" marking is present above the first measure of the first staff. The fifth staff contains the word "Puntcador" written below the notes. The sixth staff ends with a double bar line. The manuscript is written in dark ink on aged, slightly discolored paper.

Handwritten musical score for a piece titled "Andante" in 3/4 time, marked "Allegro" at the end. The score is written on six staves with various musical notations including notes, rests, and dynamic markings like "p" and "f".

Allegretto $\text{C}=\sharp$ $\frac{3}{8}$

no

Allegro

Allegretto C# 3/4

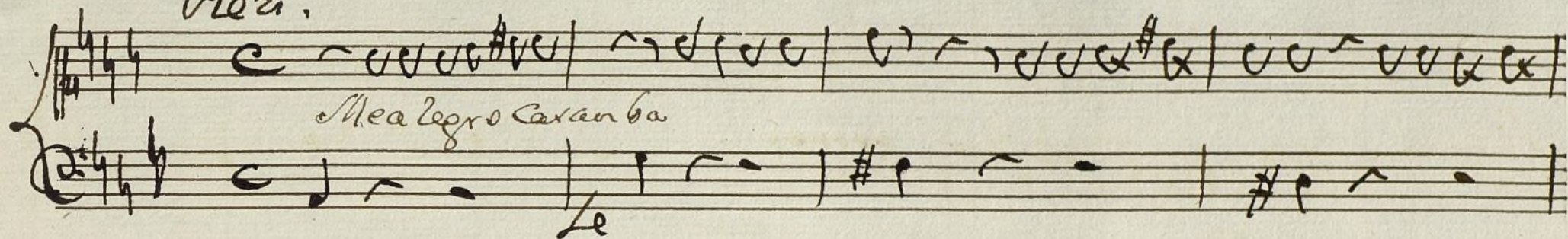
Handwritten musical score for six staves. The first staff begins with the tempo marking *Allegretto* and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The piece concludes with a double bar line on the sixth staff.

Volte

Segui. *All. poco* $\text{C}\sharp\sharp\sharp$ $\frac{3}{4}$

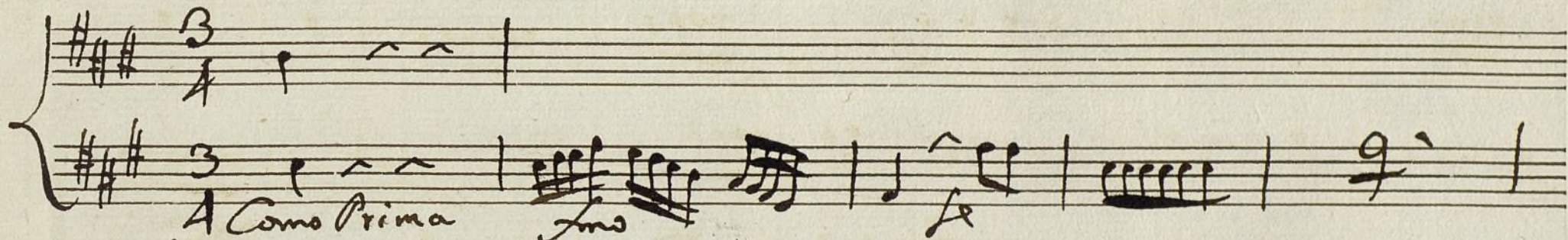
The musical score is written on ten staves. The first staff begins with the tempo and key signature markings: *Segui.*, *All. poco*, $\text{C}\sharp\sharp\sharp$, and $\frac{3}{4}$. The notation includes a variety of note values, rests, and dynamic markings such as *na*, *po*, *sfz*, *arco*, and *Punt.*. The score is characterized by frequent use of slurs and ties, indicating phrasing and sustained notes. The notation is handwritten in dark ink on aged, slightly yellowed paper.

Adi.



Mea legro Caranba

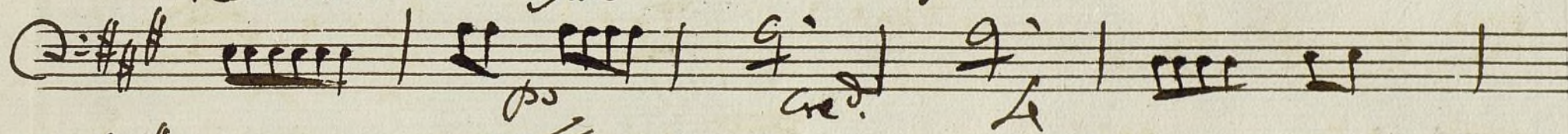
Le



A Como Prima

Ans

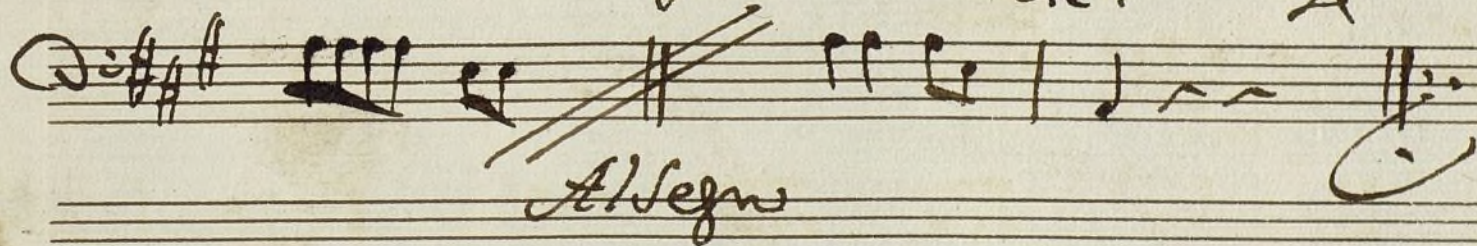
Le



ps

cred.

A



Allegro

Ayuntamiento de Madrid