

Mus 118-4

+
Conadilla a Duo

La Critica de los Volatines;

Del S.^r Esteve;

La Nicolara
y Alfonso;

1785.

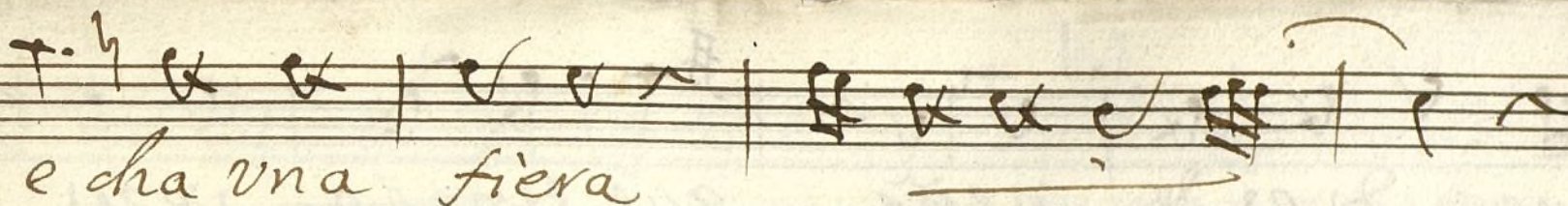
And.^{te}

Dama la Nico^{la},
Falan Alfonso;

Dama

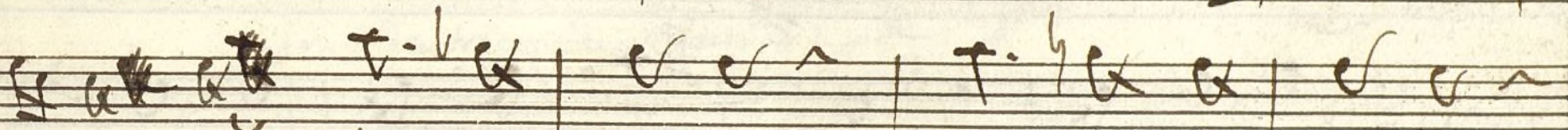
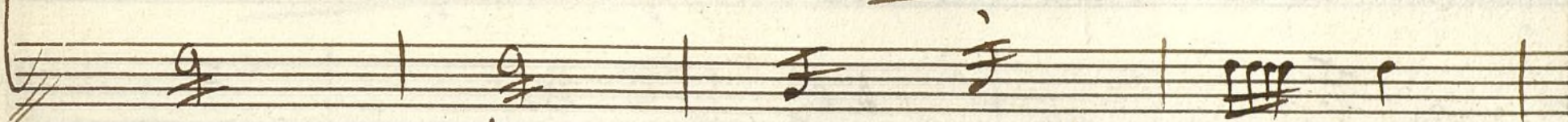
Es toi con mi Ma rí do

Saⁿ Porque dàs tanta, vozes



e cha vna fiera

Car coma In fame

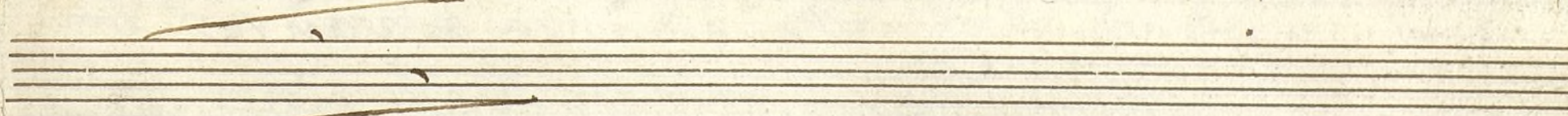


por que In vierno y verano

a que se ra la prisa

duerme la siesta

de di per tar me



fe

tan pesado es de sueño que tengo a veces
 1^a Vamos a dar al Prado quando pa se os
 que regarle con agua porque des pier te
 2^a Como quieres que vamos siénta no viendo
 seba al bastidor, y gualbe
 Pero ya se le vanta
 3^a Pues a los volatines

no ay mayor pelma ma:
Vamos a un Palco

mira a dentro (pegada al baidn) *le po*

Sal^{va} *(se rie)* mira Pepe que andado las tres y
Como el fin de Mei Juana no tengo un

le po me dia las tres y me dia q. andado las tres y me
Cuarto no tengo un Cuarto no tengo no tengo un Cuar

Cre do *le po* *tema* *mo*

dia; que yo me ca
 go; ga. puer se me anto
Allegro
 sara que yo me Ca sara Con es te pol
 fado puer se me anto fado ^{Seⁿ} hija mal pa
 ron tan
 vir que es

en ca ni' fa do tan en ca ni' fa do y
 el suel do Cor ro q' el el suel do Cor ro y ha
 san dor mi lon
 da do ya fin
 des pa chate om bre sal q' el
 Da erei un pe za ze Sa'n mol ha

pero pre to pre to

glada ga tu me en fada

a bra pol tron a bra pol tron pol

En tam bien tu ami tam bien tu ami tan

tron pol tron Vaya le ti

bien tu ami los 2 que ~~por~~ ^{siempre} por

rara por ese val con Vaya le ti' rara por
 esto hemos de Venir q' siempre por esto he
 ese val con Vaya le ti' rara por
 mos de Venir q' siempre por esto he
 ese val con Vaya le ti' rara por ese val
 mos de Venir q' siempre por esto hemos de Ve
 de.

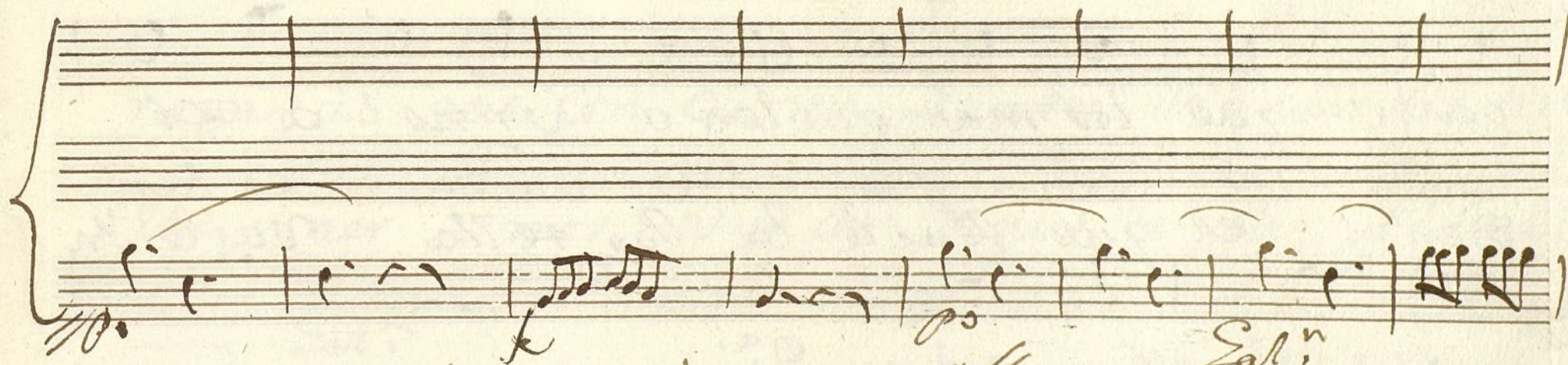
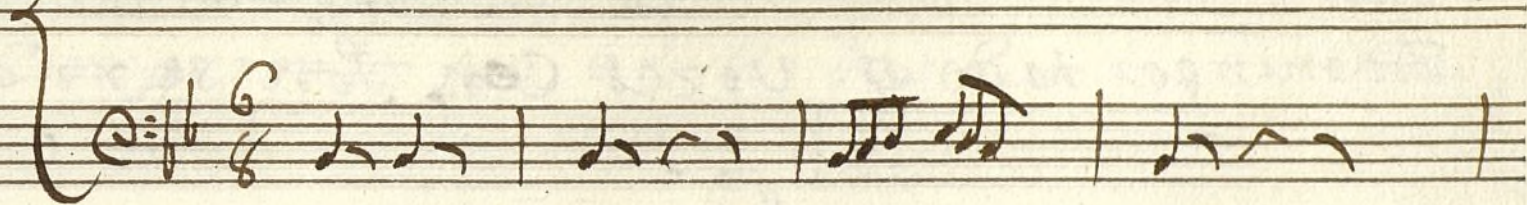
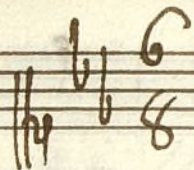
Con Vaya le di' ra ra por ese val con;
ñir q' siempre por esto hemos de Venir;

Allegro

Parola 1ª Sobre que la tarde erra para volatinar;
2ª Catta, es posible que se que se diversion tan chava
cana, con voces tan yndezentes, y cosas tan ordinarias;
3ª explicatemas veremos si es que me haze fuerza, 4ª Vaya, y
medoras la tazon savida las Circunstancias;

Coplas

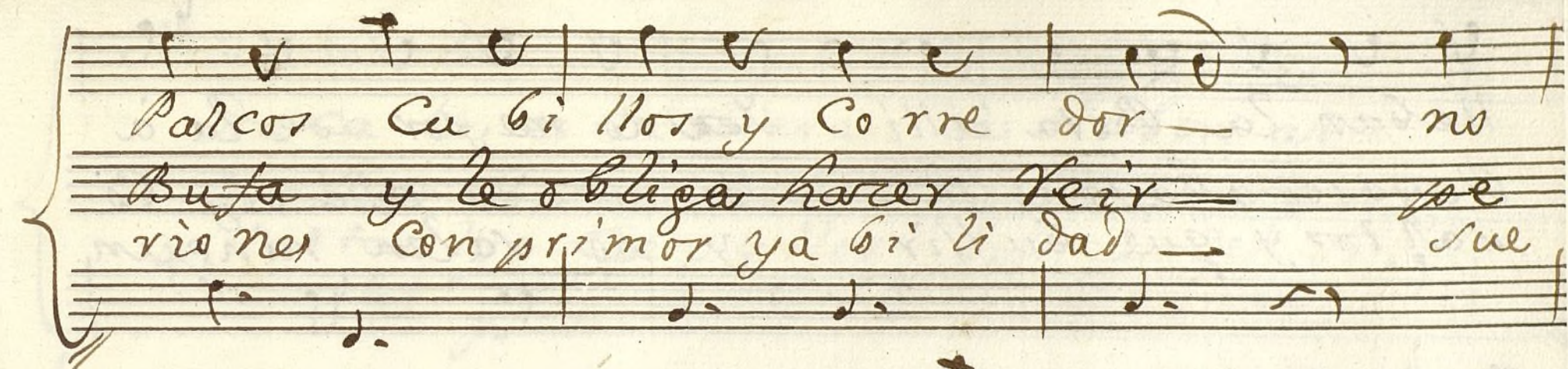
Alleg.^{ro}



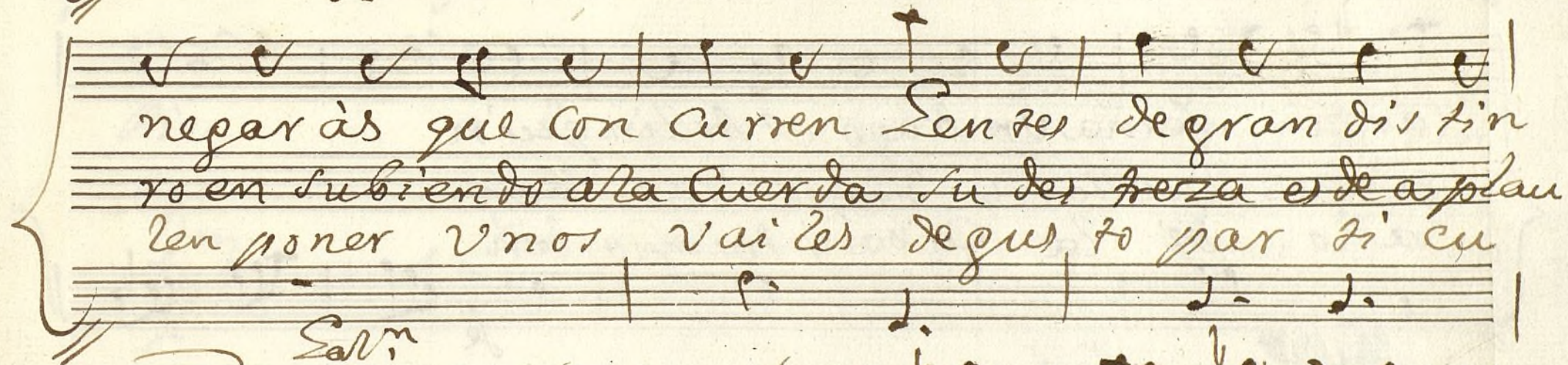
Curre a los vola tines Una gran parte de
 den otros a Mo no lo q' haga al sombrero dar
 Domingos todo es voces Con. Fon se rias pi

gente que los mas guelen a vino a Zi
 bueltas y Con a quella vo vada estan
 diendo el que Baile la Bo. zella vai le In

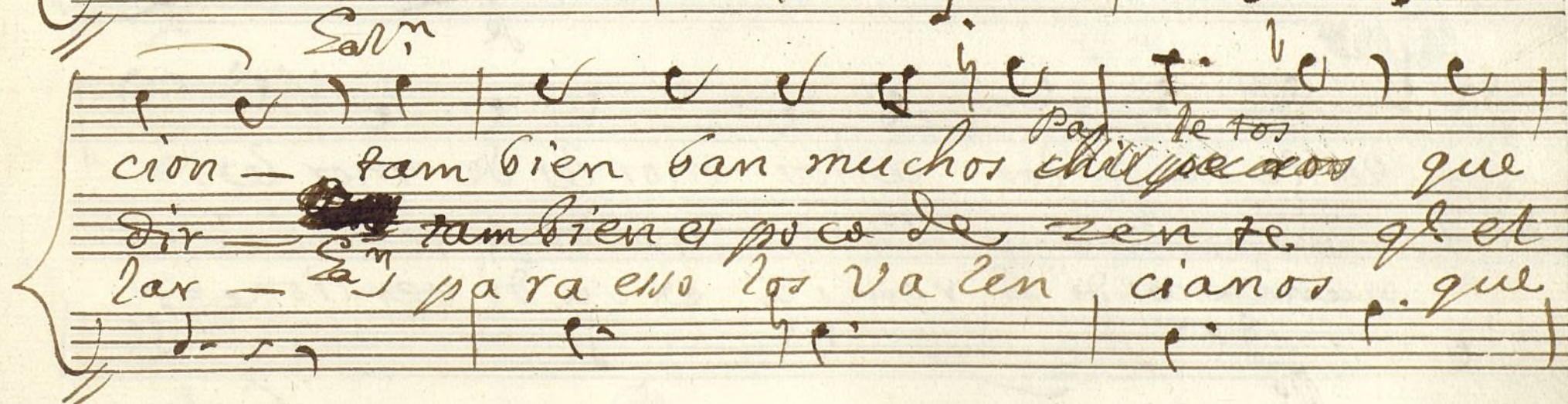
garro jaguar diente tam bien a Luneta y
 Con la boca abierta ^{da} el esta en la Par se
 gles la Sai ta y quebos; - para eso los de Cu



Palcos Cu bi llos y Cor re dor — no
 Bu fa y le obli ga ha cer Ve ir — se
 rios nes Con pri mor ya bi li dad — sue



regar as que Con Curren Sen te de gran dis tin
 ro en subiendo a la Cuerda su des treza es de aplan
 len poner v nos vai les de gu to par ti cu



Salv^m
 cion — tam bien han muchos ^{pa} ^{le tos} ~~chilipeaos~~ que
 dir — ~~Salv^m~~ ~~Salv^m~~ tam bien e po co de zen te q el
 lar — ~~Salv^m~~ para ello los Va len cianos p. que

Heban la Bota allí Y lo mejor se la à
Payaso abajo es re di ciendo alla voy Co
saltos y que bullir y no salen ningun

largan Techa un trago el Ar linguin
torras yellas le Responder ben
año de la Cuba y trampo lin

es to dos Los años mor les de mor les
Sal y siempre es Una Cosa sin diferenciar
nunca ay diferencia es su diversione

da ca la es ca liera dà Tabon al
 Vailar con las Botas las Cintas ~~sal~~
 saltar los Cavallos brincar del si
 Pie a larga el cho rizo y vai la sin
 far los Purri'chi ne las Tel salto mor
 Non Jacer el gran diablo lo que no haré
 el ~~Da~~ ^{cuá} si' me per
 far ~~Da~~ ^{cuá} si' me per
 yo ~~Da~~ yameas con ben

suades
 suado
 cigdo
 a que dize bien en
 queno dize mal pue
 tu tiene. Razon q. pue
 fiempo tan serio que co sai se
 la san to mi'na es Co sa II fa
 a qui con clura. en fiempo tan
 pue la san to
 pue a J. gen con
 mei wa al ter ca
 ben en fiempo tan serio que
 sal pue la san to mi'na es
 se ris que co sai se ben que
 mi'na el Co sa fa sal es
 cion - y Con se qui di lla des

Co sa se ben Vaya no se hi
 Co sa se ben y ma si ay Bo
 Co sa se ben y con segui
 Co sa se ben

pi damos nos
 ciera en Cara mancher Vaya no se hi
 ricos que le hacen Volar y ma si ay Bo
 dilla de pi damos nos y con segui

ciera en Cara mancher en Cara man
 ricos que le hacen Volar q le hacen vo
 dilla de pi damos nos de pi da mo

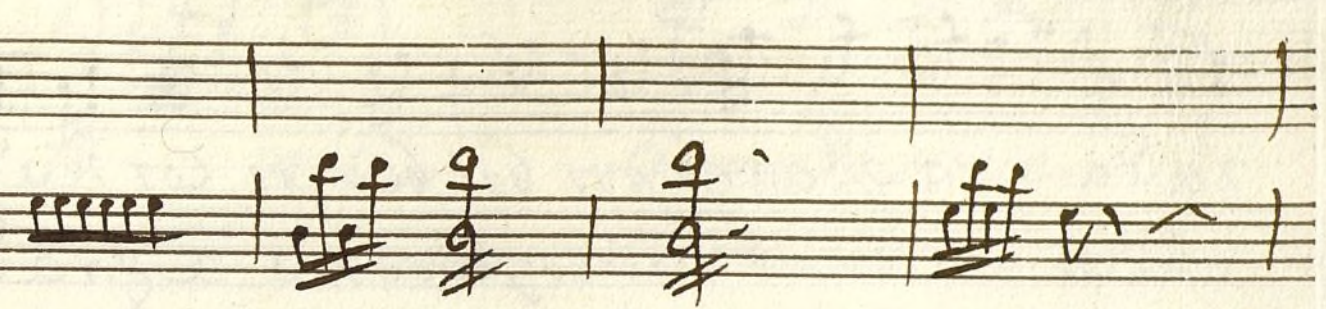
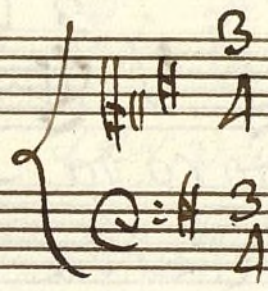
cher -- en cara mancher;
 zar -- q. le hacen volar;
 nos despidamo nos; q.
 se po

Allegro
 dos veces

Segui.

Alleg.^{ro}

3
4



Coro 2.

Ya que a Bernos vol bemos Corteado rada
Siempre siempre Constante mi Compañia

ya que a Bernos vol bemos Corteado rada Corteado
esta abueiros favores agrade cida agrade

rada ya gl'avernos bol bemos Cor teado rada — Cor
 cida esta a buo nos favores a grade cida — a
 rea do rada — Cor teado rada
 grade cida — o que di cho ros
 Cor teado rada siempre te - ser vi re - - - nos -
 o que di cho ros si nos baen e te a - no -

siempre te servi re - - mo - siempre te ser vi
 si nos baen e te a - - no - si nos baen e te
 re - - mo Con vida y alma siempre te ser vi re - - mo Con
 a - - no Como fue el otro Con Ciento y diez mil rea - les mas
 vida y alma
 que los otros
 Sal. n. le Mosqueteros a
 Sal. n. Erada siempre que

mados
 ridas
 pa cor del co ra
 ter tu - lia sabiayle
 zon - Luneta Respe ta ble
 al - Alo geros Cu billo
 zul - La to do a mor -
 fo - dos los de ma -
 ad mi tid e res b
 Al *Allegro*

seguis por el primero

y premia con aplauso nuestro des velo - nuestro des velo

y premia con aplauso nuestro des velo - nues

tro des velo

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Ayuntamiento de Madrid

+

Violin Primero

tonadilla a Duo;

La Critica de los Volatines.

Copla Alce,

Copla Alleg. ^{mo}

A handwritten musical score on ten staves. The title 'Copla Alleg. ^{mo}' is written in cursive at the top left. The music is in 6/4 time, indicated by a '6' over a '4' in the first staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p.' (piano), 'f' (forte), 'fmo' (fortissimo), 'cres' (crescendo), and 'decres' (decrescendo). There are also slurs, ties, and a double bar line with repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the instruction "Al segno dos vezes".

Dynamic markings and other annotations visible in the score include:

- p.* (piano)
- ten* (tension)
- doz* (dozen)
- f.* (forte)
- smo* (soprano)
- Al segno dos vezes*

Serpi. All.^{ro}

fmo

f. p.

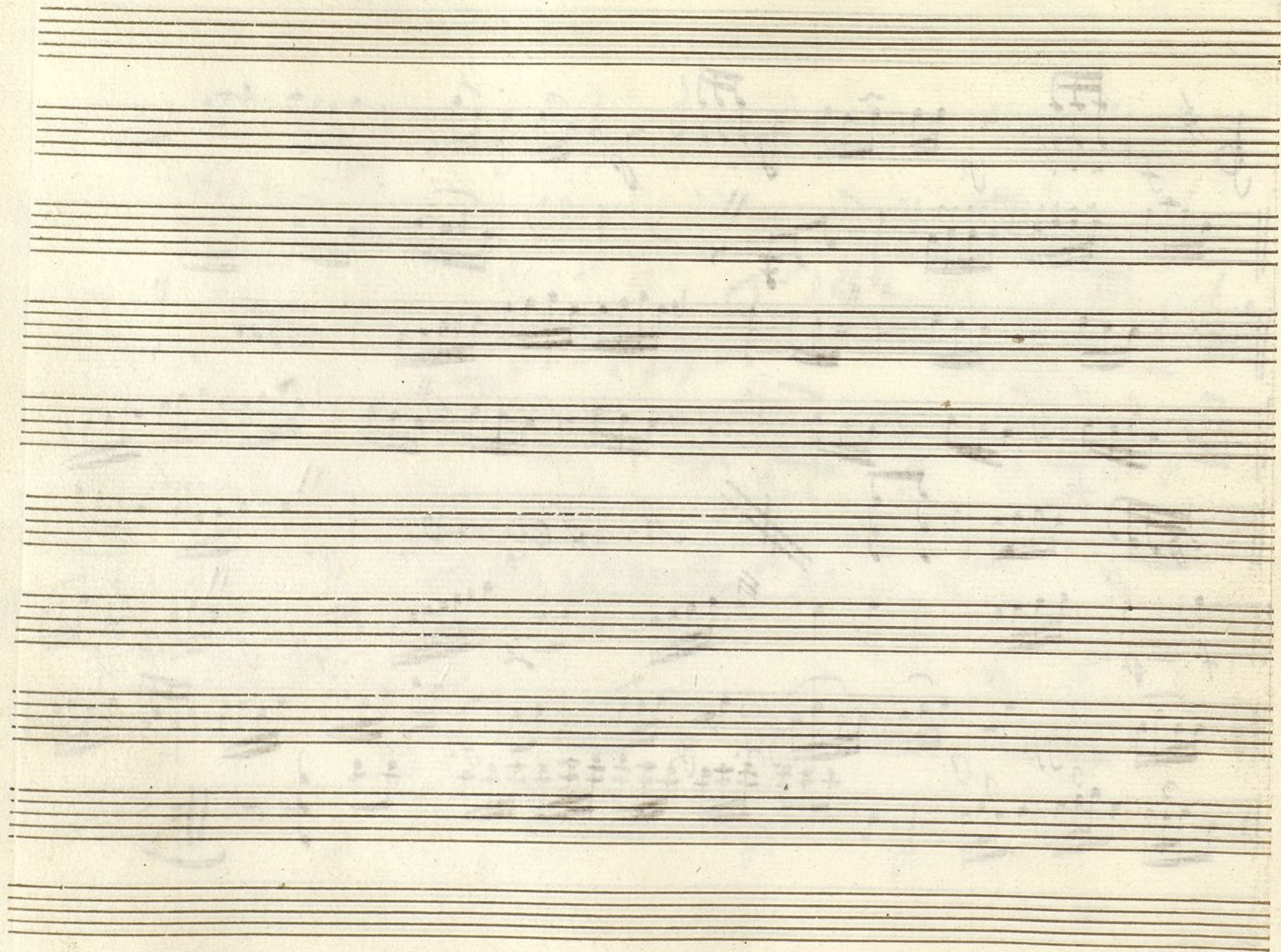
le

vor rinf

le

f. p.





+

Mus 118-4

Violin Primero Duplicado

tonadilla a Duo;

La Critica de los Volatines

And.^{te} 2

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *And.^{te}* and a '2' indicating a second ending or measure. The notation includes a variety of note values, rests, and dynamic markings such as *p*, *f*, *pp*, *ff*, *crec.*, *dim.*, and *smo*. The score is written in a style characteristic of 19th-century musical manuscripts, with some staves showing signs of correction or deletion. The final staff ends with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by a double bar line and a repeat sign.

Key markings and annotations include:

- fmo* (first movement) at the beginning.
- Alto* (alto clef) at the top right.
- le* (lento) markings on several staves.
- fmo* (first movement) at the bottom right.
- Al Segno* (Al Segno) marking at the bottom right.
- Parola* (Parola) marking at the bottom right.

Coplas Alleg^{ro} No 6

p. p.o. Le. p.o. fmo

p. p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

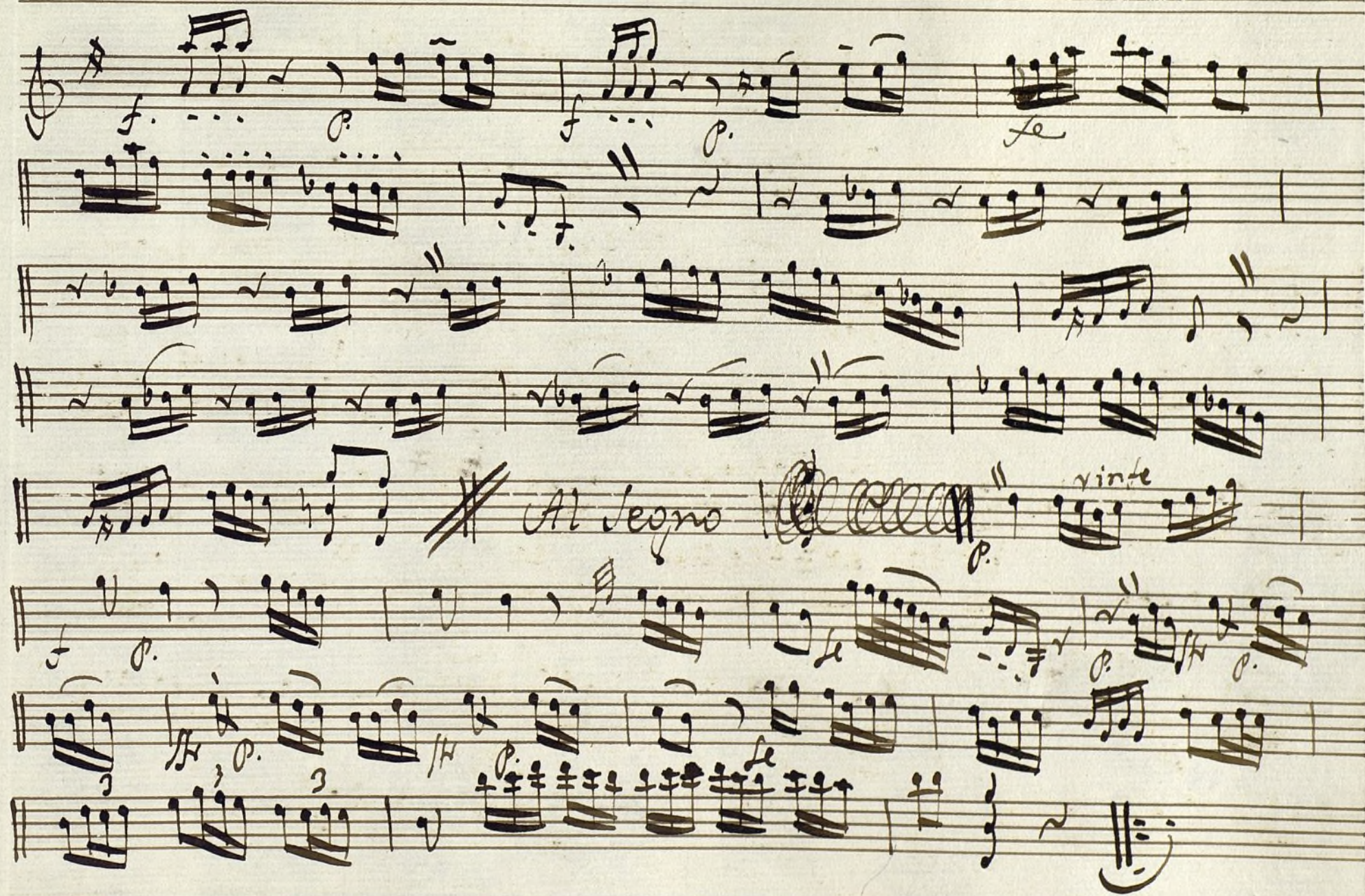
p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

p.o. Le. p.o. fmo

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p.o.*, *le*, *ten*, *f*, *p.*, and *fmo*. The piece concludes with a double bar line and the instruction *Al Segno Dos Vezes*.



Ayuntamiento de Madrid

7

Violin Segundo

Tonadilla à Duo.

La Critica de los Volatines

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "Al Segno) Paxola."

Dynamic markings and performance instructions visible in the score include:

- f.* (forte)
- p.* (piano)
- vo* (voice)
- fmo* (finito)
- Allegro 1*
- cres.* (crescendo)
- le* (likely *le* for *le* or *le* for *le*)
- Al Segno)*
- Paxola.*

Coplas

Allegre

物

[illegible]

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "Al segno" followed by "dos veces".

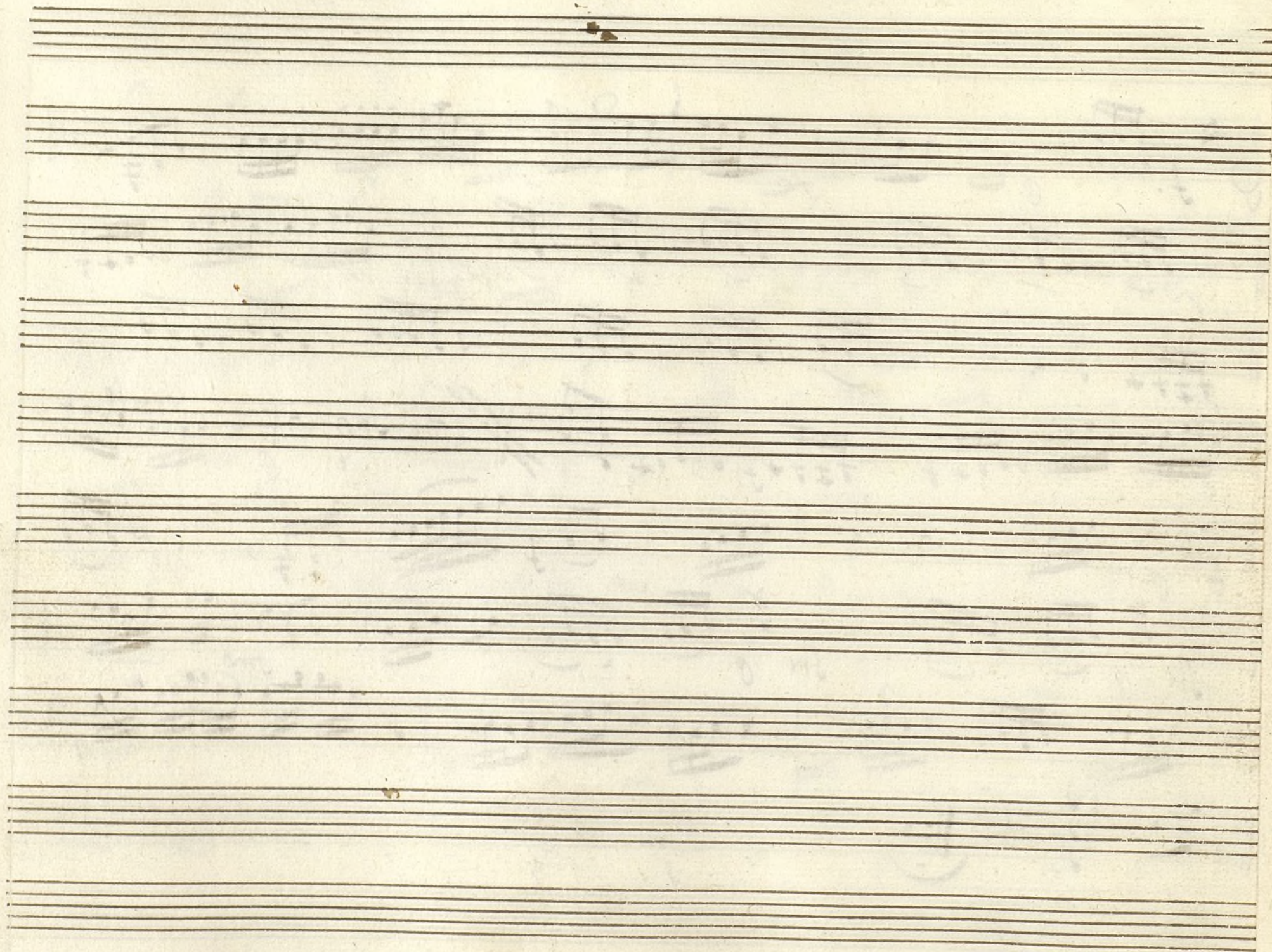
Dynamic markings and other annotations visible in the score include:

- p.* (piano)
- ten* (tension)
- Doz.* (Dolce)
- f* (forte)
- smo* (sforzando)
- Al segno*
- dos veces*

Sequi! Allegro $\text{H}\flat$ $\frac{3}{4}$

The musical score is written on eight staves. The first staff begins with the title 'Sequi! Allegro' and the key signature of one flat (F major) and a 3/4 time signature. The notation is in a cursive, handwritten style. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p.' (piano) and 'f.' (forte) are used throughout. There are also markings for 'fmo' (finito) and a section marked 'va rint.' with a double slash. The score includes several triplets and a section with a double slash. The manuscript is on aged paper with some staining and a watermark.





Ayuntamiento de Madrid

+

Violin second.

8

Con. a Duo.

La Critica de los Volatines.

Andte 2

Handwritten musical score for a piece titled "Andte 2". The score consists of 11 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a cursive, handwritten style. There are several dynamic markings throughout the piece, including "p" (piano), "f" (forte), "poco f" (poco forte), "cres" (crescendo), and "poco" (poco). There are also some markings that look like "le" or "le..." which might be part of a larger word or a specific instruction. The score is on aged, slightly yellowed paper. At the bottom of the page, there is a watermark that reads "Ayuntamiento de Madrid".

A 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 cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the ten staves. The score concludes with the word "Parola" written in a large, stylized script. The paper is aged and shows some staining and wear.

cre
fmo
fmo
Alto
le
le
le
le
fmo
Parola

Coplas *All^{to}* 6/8

p *f* *cres* *2da voz* *le* *d.* *le*



Seruid *Allro* $\frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the title *Seruid* and the tempo marking *Allro*, followed by a treble clef and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *ff* (fortissimo), and *fmo* (finito). There are also some handwritten annotations like *vos. ronde* and *le*. The music is written in a style typical of 18th or 19th-century manuscript notation.





Ayuntamiento de Madrid

Oboe Primer

Mus 118-4

Conadilla à Duo; La Critica de los Bolatinos;

And.^{te} $\text{F} \flat \frac{2}{4}$

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (F major or D minor), and a 2/4 time signature. The tempo is marked 'And.^{te}'. The score contains various musical notations including notes, rests, and dynamic markings such as 'p', 'f', 'pp', 'ff', 'poco', 'solo', and 'poco'. There are also performance instructions like 'Solo' and 'poco'. The score ends with a double bar line and the word 'Allegro' written in a larger, more decorative script.

Solo
poco
poco
poco
poco
poco
poco
poco
poco
poco

Allegro

Parola

Coplas Allegro $\#^b$ 6/8

4 se

2 po

14 le

3 po

le po

le po

le po

Allegro dos vira

Segui ✓ *Alleg* 3/4 F\#

Ayuntamiento de Madrid

Oboe Segundo

Mus 118-4

Tonadilla à Duo; La Critica de los Bolatinos;

Handwritten musical score for Oboe Second, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked 'And.' (Andante). The score includes several dynamic markings: *pp* (pianissimo), *le* (forte), *sol* (solo), *vo* (voice), *po* (poco), and *Allegro Poco*. The score is divided into sections by double bar lines and repeat signs. The final section is marked 'Allegro Poco' and 'Parola'. The manuscript is on aged, slightly stained paper.

Coplas Allegretto $\text{F} \flat \text{ } \frac{6}{8}$

Handwritten musical score for a piece titled "Coplas" in F major, 6/8 time, marked "Allegretto". The score is written on nine staves. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 2/4 time signature. The third staff has a double bar line with a repeat sign. The fourth staff has a 18/8 time signature. The fifth staff has a 12/8 time signature. The sixth staff has a 3/4 time signature. The seventh staff has a 12/8 time signature. The eighth staff has a 12/8 time signature. The ninth staff has a 12/8 time signature. The score ends with a double bar line and a repeat sign. The text "Allegretto" is written above the first staff. The text "Allegretto da vea" is written at the end of the eighth staff.

Segu.
Alleg. $\text{G}\sharp$ $\frac{3}{4}$

Allegro

172



Ayuntamiento de Madrid

173

Trompa Primera

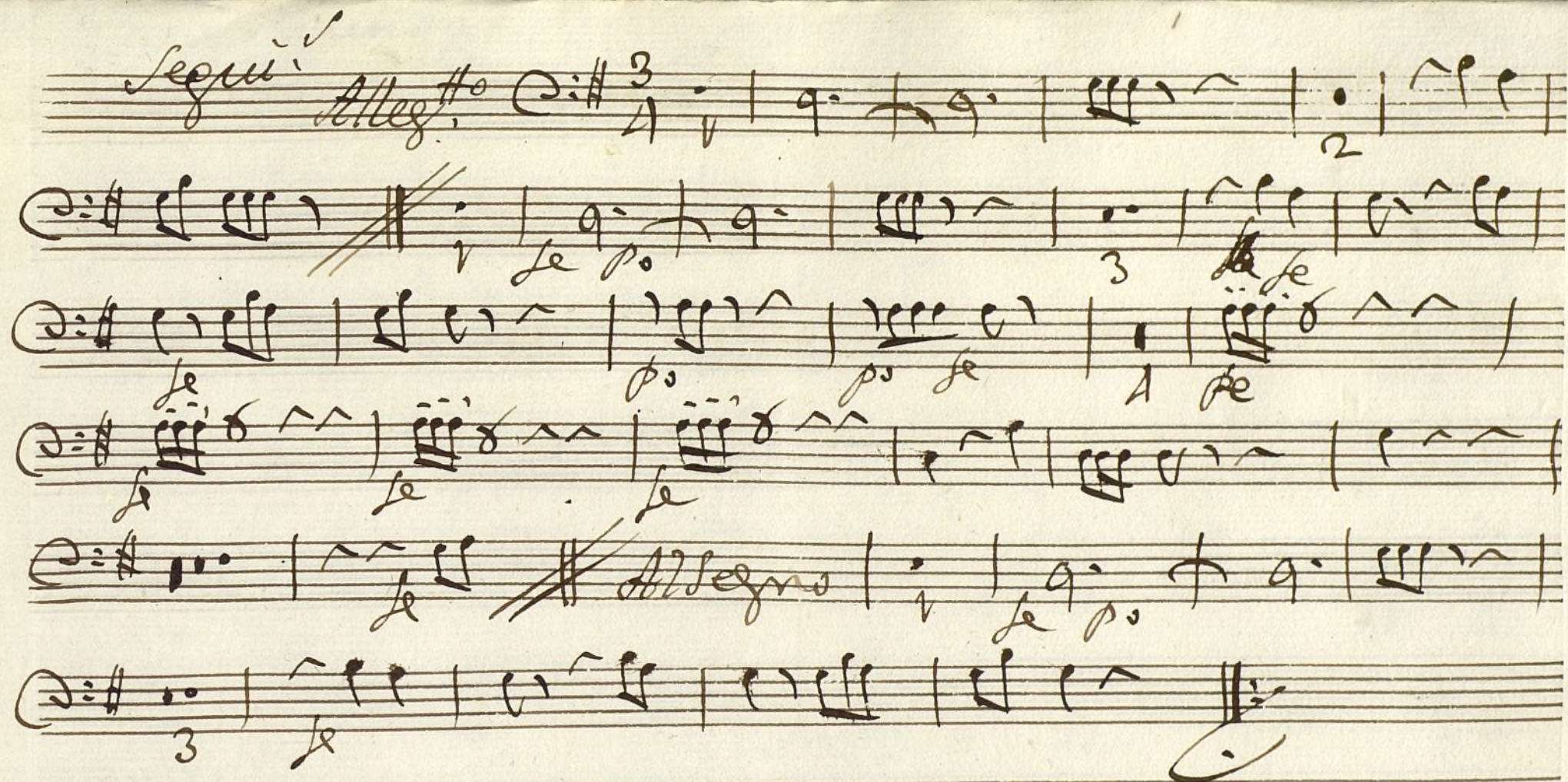
Mus 118-4

Sonadilla à Duo; La Critica de los Volatinos;

And.^{te} $\text{C} \frac{2}{4}$

Allegro / Parola

Coplas *In Se*
Alleg. *Ho* *6* *26* *Fe p^o*
16 *31* *Allegro* *doos vezes*



501

Ayuntamiento de Madrid

Trompa Segunda

Mus 118-4

Zonadilla à Deus; La Critica de los Bolatinos;

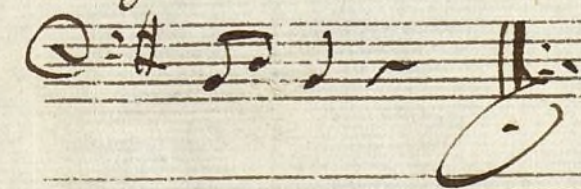
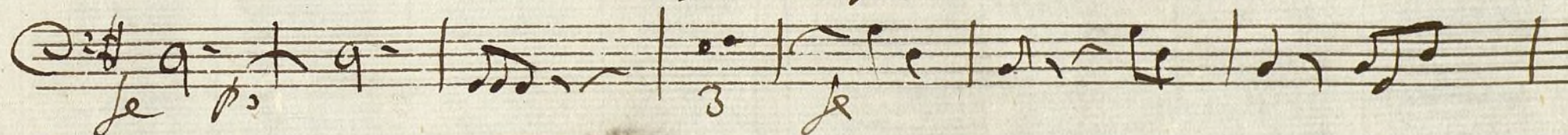
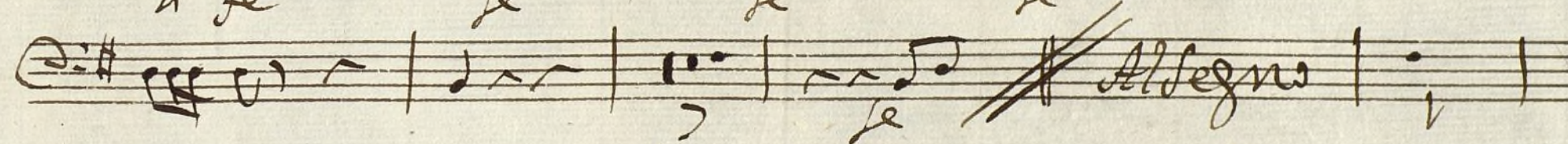
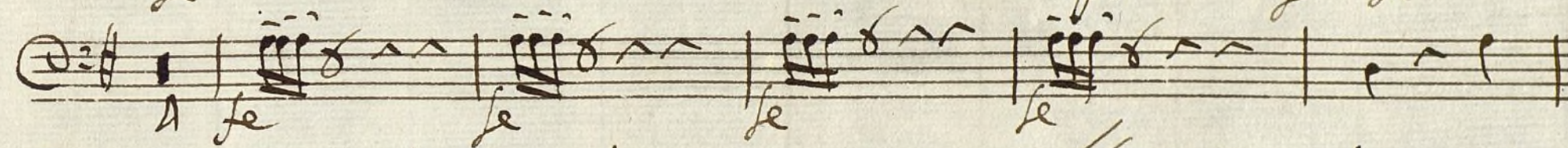
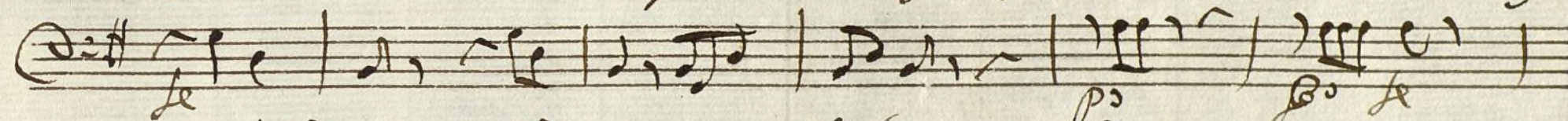
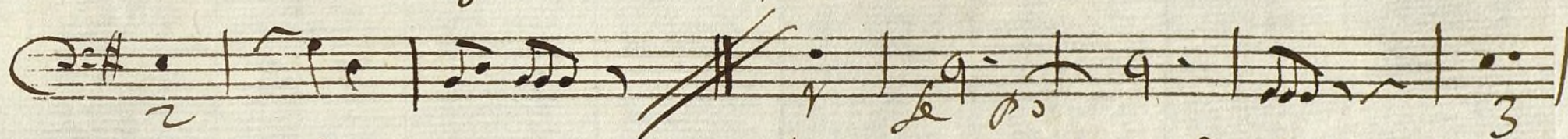
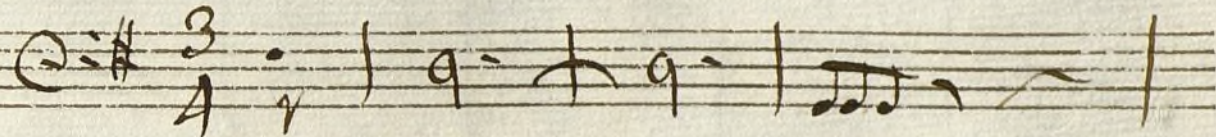
Handwritten musical score for Trompa Segunda. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. Various musical notations are present, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The tempo marking *Allegro* appears on the sixth staff, and *Adesno* (likely *Adesno* or *Adesno*) appears on the tenth staff. The score concludes with the word *Parola* written below the final staff.

Coplas *In Solo.*
Allegretto $\text{C} \sharp \text{F}$ $\frac{6}{8}$ 16 26 se po
 $\text{C} \sharp \text{F}$ 9 se po 9 se po 9 se po
 $\text{C} \sharp \text{F}$ 9 se po 9 se po 31 *Allegro* se po
do ver

Segui.

Allegretto

3/4

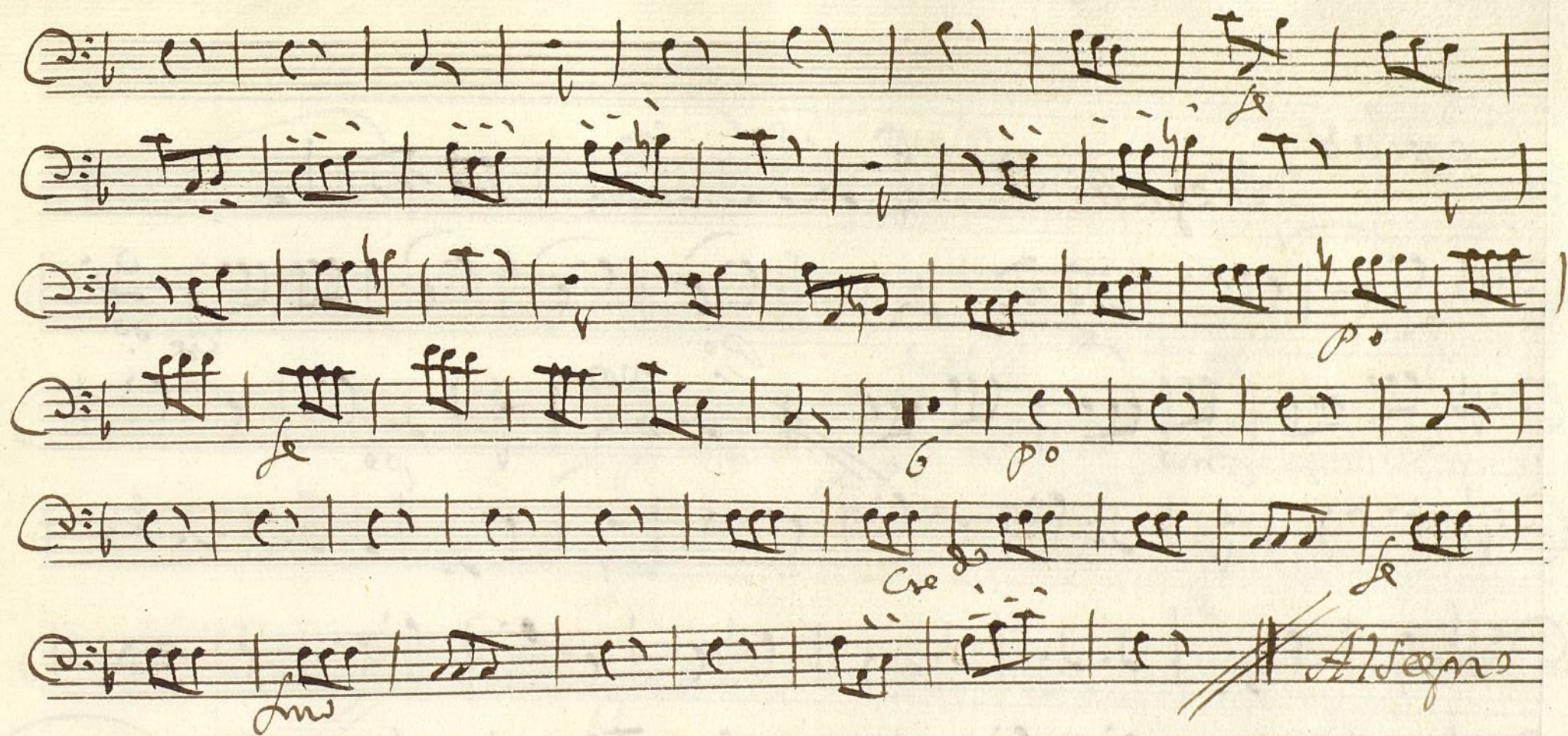


Ayuntamiento de Madrid

Contrabajo;

Conadilla à Dios;

La Critica de los Bolatines;



Parolas

Coplas Allegretto

Handwritten musical score for a piece titled "Coplas" in the tempo "Allegretto". The music is written on ten staves, with the first staff containing the title and tempo. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The music is divided into measures by vertical bar lines. The notation is dense, with many notes and rests. The piece concludes with a double bar line and a repeat sign. The final measure of the piece is marked with a *p* (piano) dynamic.

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 flat. The notation is written in a cursive, handwritten style.

Key markings and annotations include:

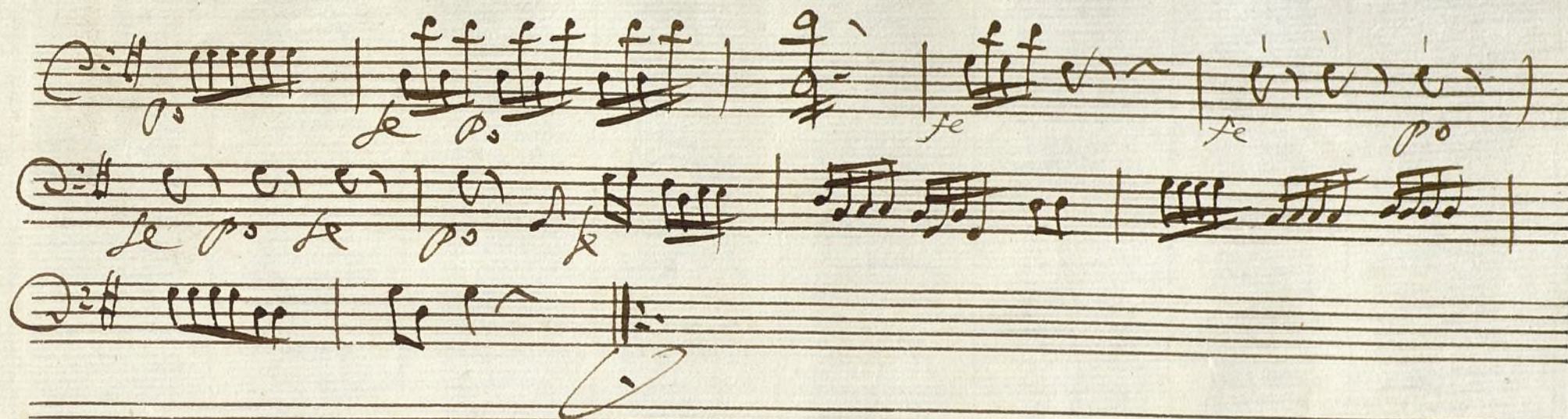
- violon* (violin) above the first staff.
- f* (forte) above the first staff.
- riti se* (ritardando) above the third staff.
- po* (piano) above the third staff.
- f* (forte) above the third staff.
- f* (forte) above the fourth staff.
- le* (legato) below the fourth staff.

The fifth staff concludes with the instruction *Allegro dos vezes* (Allegro two times) followed by a double bar line.

Volta

Sequit Allegretto C: # 3/4

The musical score consists of ten staves. The first staff begins with the title 'Sequit' and the tempo 'Allegretto', followed by the key signature 'C: #' and the time signature '3/4'. The notation is primarily in treble clef, with some staves using bass clef. The music is characterized by dense, fast-moving passages, particularly in the first half of the piece. Dynamic markings include 'f' (forte) and 'p' (piano) throughout. The piece ends with a double bar line, and the word 'Adagio' is written below the final staff, indicating a change in tempo for the next section.



22, 12, 22 + 22 22