

S^{ra} Maria Antonia y Garrido

Conadilla.

à Duo.

Los Maestros Operantes.

Del S.^r Fernando diévi;

2

Alto

Calerero. A to mar O tro O f i c i o Va mo no r pre

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

Calerero. Por a qui Ma xia Anto nia me e r t a e s c u c h a n.

to ja que tam po co va le
do Ma fa. Por a cá pero Pe pe
ser Ca le vero A bu car la dan
me esta mi ran do Cal. si le Di ré mi gn-
Da lla mar che mos pron to por que
tento pero que a guar do Ma fa. co mo

ya la ma/era va le mui po-
 yo haga mi ouro voy me bo lan-
 co ca e a y mar e-
 do e a e a y mar e
 a q. en avien do di ne ro
 a q. en avien do di nero

9.º en so bra mo ne

9.º en so bra mo ne

da so bra

da so bra

Allegro.

Parola. Cal.º Digo donde ba vete por ere Camino.º ba vete
a buscar al sujeto del otro día.º

Maja.º que tengo yo cara de buscar a na die.º

Cal.º.º ni por pienso. Maja.º.º Vete anda buscando fete.º

Cal.º.º Nada menos ya me equitado de era vida probocari-
ba, y pienso mas alto. Maja.º.º en que.º

Cal.º.º Escuche vete y lo sabrá.

Sin Ritornelo

And.^{te}

Cal.^o

Ma.^a.

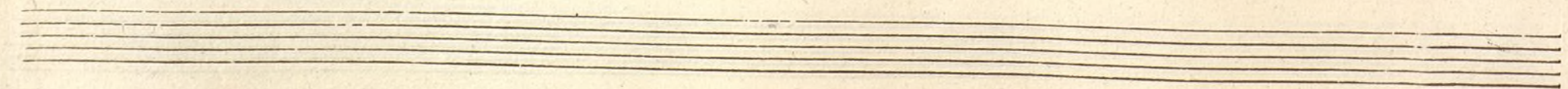
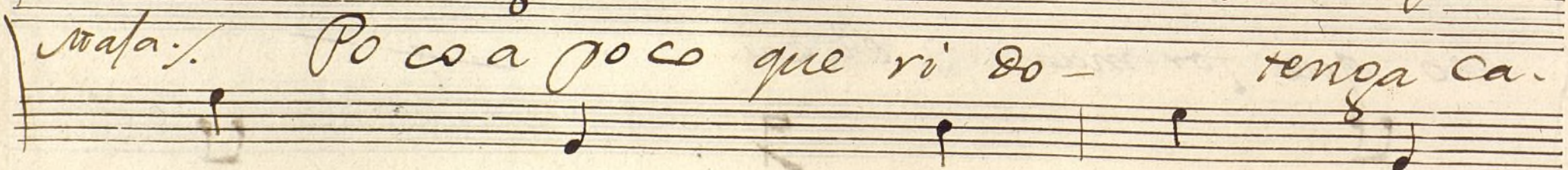
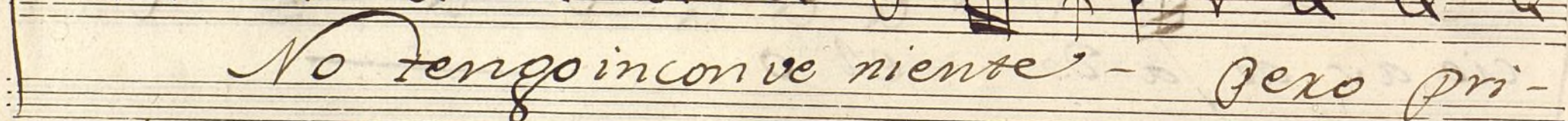
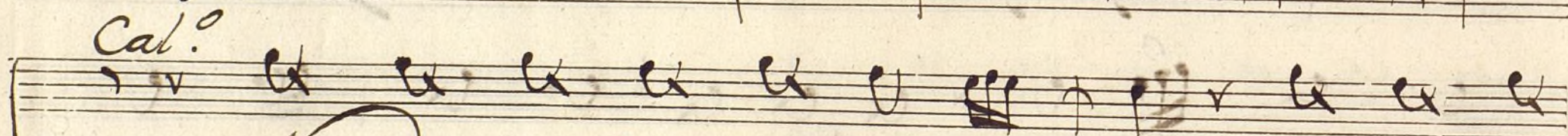
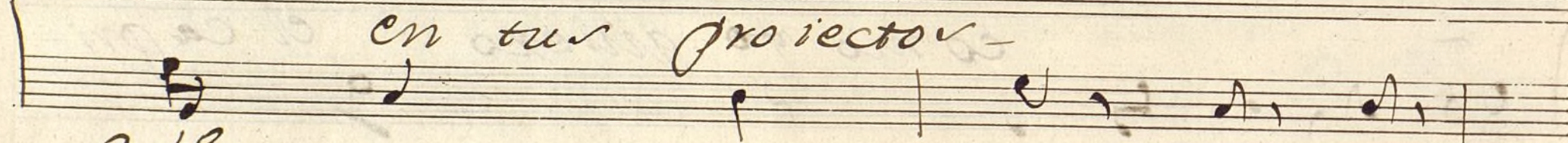
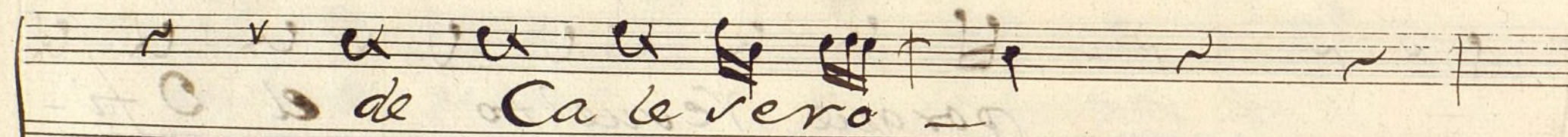
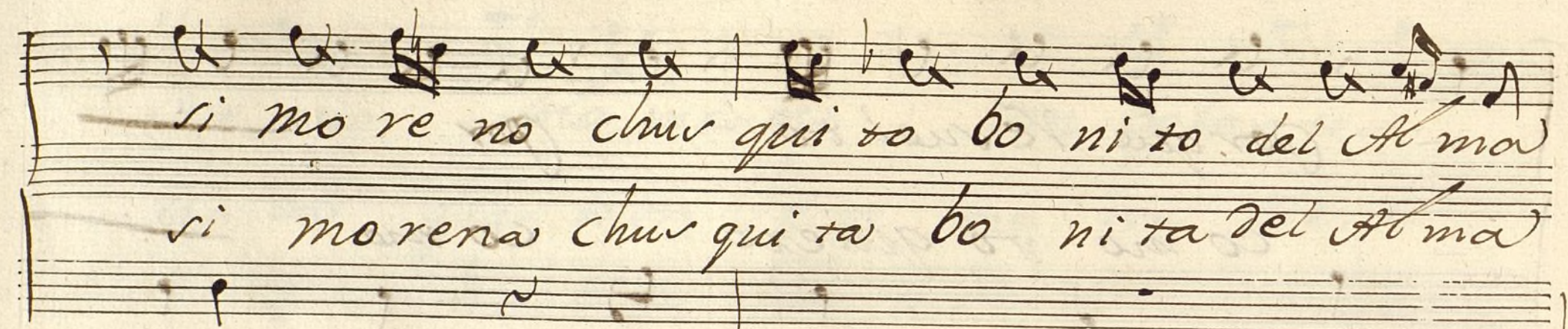
Como para toda gente
Pues A mi op. *usted* sabe
fletan los Ca le ri ne ros una vez
que aqui solo pri ban *unas* de tun tun

ban se ñores yo tras ve cer
Po lo ne var con sus Bon das
ya lo en tien do Quan do fletan
co sa es clara yo no en tien do
se ño ri tar ay tra ba jo y po co
mar fi nu rar que sol tar un buen Ca-

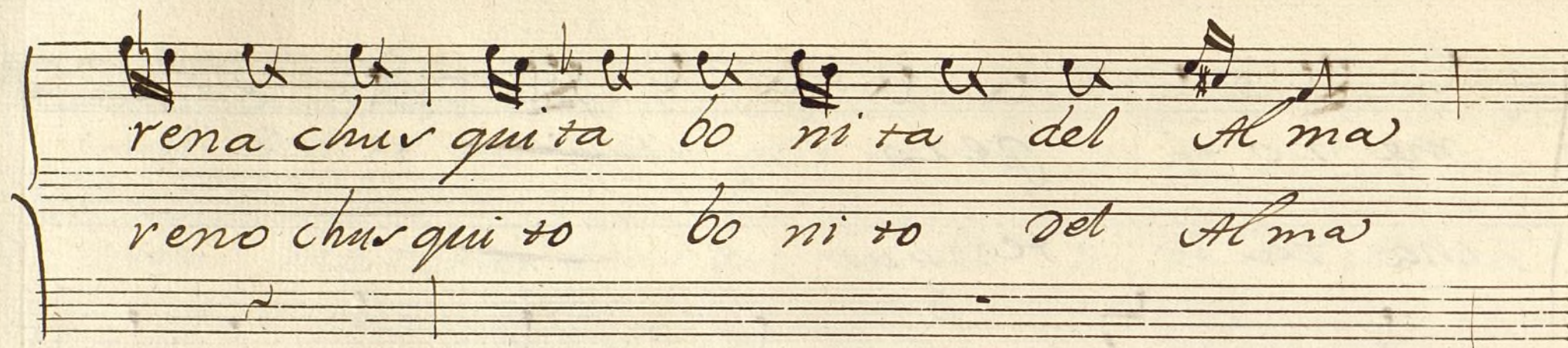
Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and Italian. The first staff has the lyrics "Pre mio sola mente son galan tes". The second staff has "ram ba quan do un Pe ti me tre biene". The third staff has "lar Mo zi tar" and "ya lo en tien do." with a "Ma fa." annotation above. The fourth staff has "con en rre dor Cal.º" and "co sa es cla ra." with an "All.º" annotation. The fifth staff has "Yo no quiero me di gar". The sixth staff has "Mas con to do no di ces". The music is written in a cursive style with various note values and rests.

Pre mio sola mente son galan tes
ram ba quan do un Pe ti me tre biene
lar Mo zi tar ya lo en tien do.
con en rre dor Cal.º co sa es cla ra.
Yo no quiero me di gar
Mas con to do no di ces

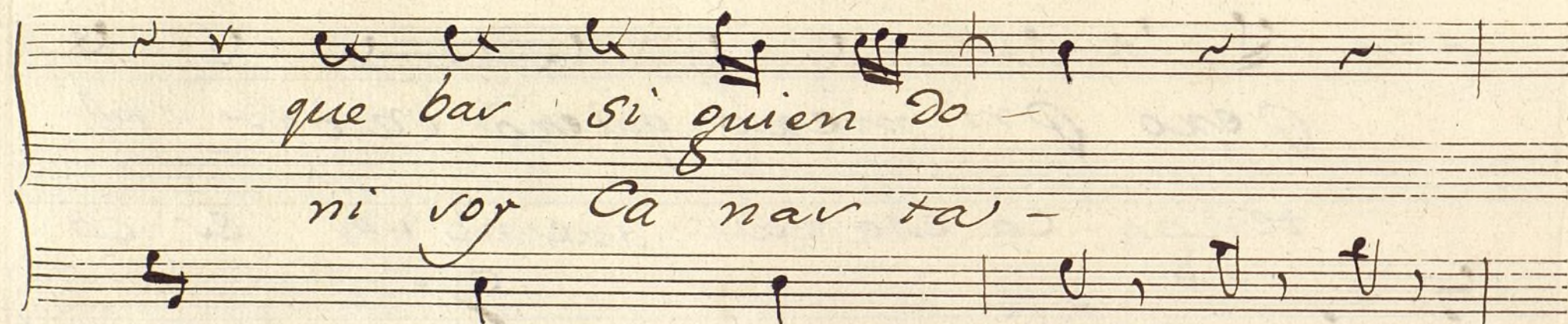
porque Vuelto - por
 como yo quiero - como
 porque Vuelto el Ofi-
 como yo quiero el capri-
 cio ar de /a do el o
 cho que for mar el ca



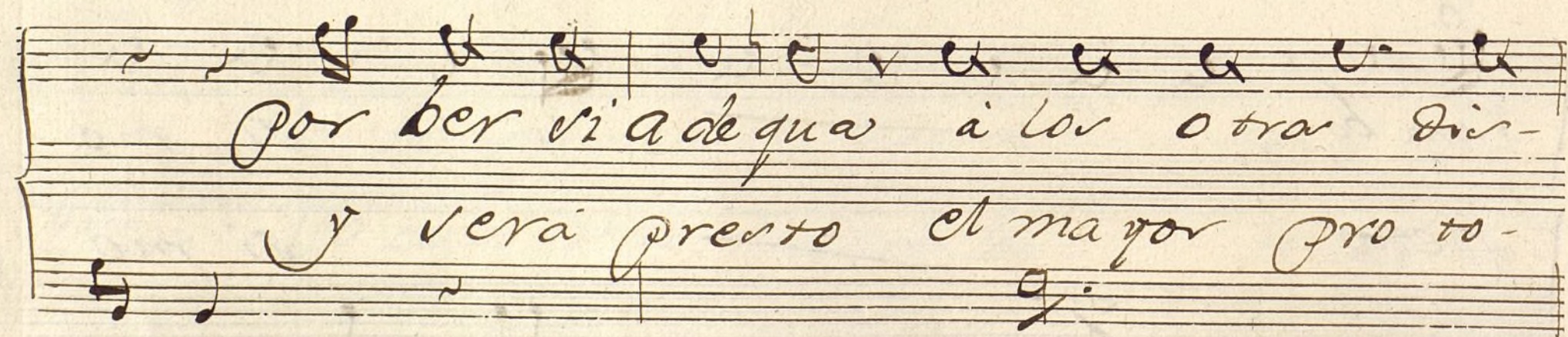
me ro - pero
cha za - tenga
pero pri mero quiero va ber el
tenga ca cha za que no soy es co -
Vum bo si mo -
petra si mo -



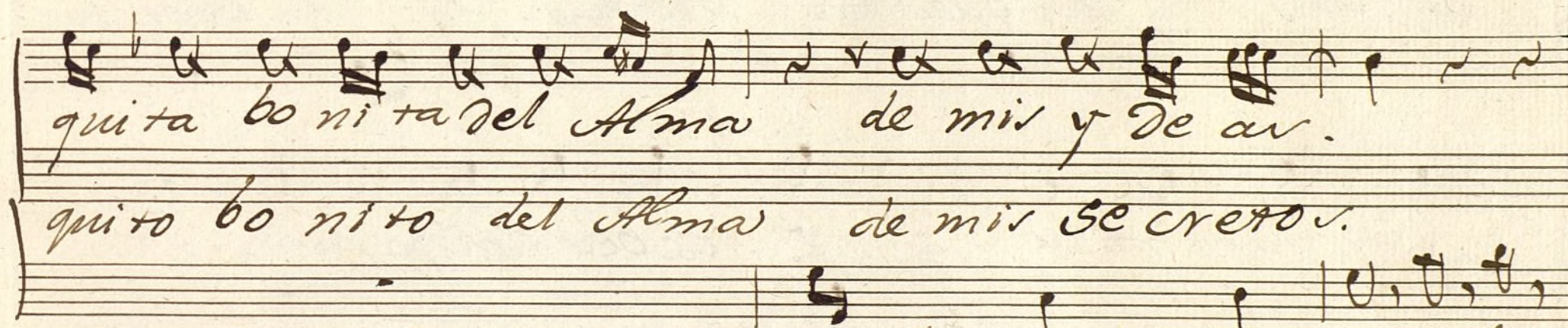
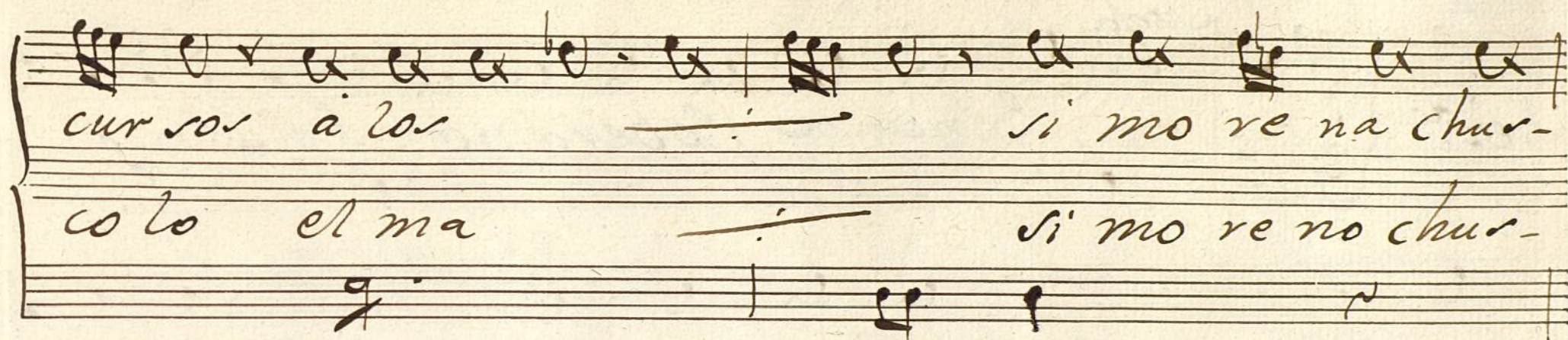
rena chur qui ta bo ni ta del Alma
 reno chur qui to bo ni to del Alma



que bar si quien do -
 ni soy Ca nar ta -



por ber vi a de qua a los o tra dis -
 y vera presto el mayor pro to -



Parda. wafa. En efecto yo voy a Caramancher
 por ver si me dan Partido en la Opera q. han
 Al/sepno. Citabecido halli para primera Cantariz. Cal.º. Cere-
 el demonio. wafa. porque. Cal.º. por dos cosas; la primera:
 porque yo voy con la mil ma y dea, pues ya tu sabe que canto
 medianamente. y la segunda porque me hace reir berg. una wafa
 quiera ser Operanta. wafa. e a wafa, que los Cal.º. era deben de ser mas
 a proposito para Cantar Arias, haber trincheme y red ere plato de leche
 Crema. si sera la Opera para Cantar la tirana. Cal.º. que que no sabre yo
 Cantar Revucitados y Corbatines. wafa. Arrea Manolo que hace bien
 tiempo y esta tronando. Cal.º. que murmura. wafa. na da; aver a com-
 pañame. Cal.º. Que empiera.

Andante.

Rez.do *Principe Soberano del Latigoarte -*

ni do en bues tra mano ante tu

Pier me hu mi llo y deber amparar me

Cal.º

por ver pi llo Perceorina Prin ce -

va de la tuna a mi brazos llega

Maña. *fiera for tuna* *lor 2.* *ya con tan dulce union*
ta ler er mero *el mundo no ten dra*
por ma a deror.

Parola. Maña. Ya digo que podemos Cantar en qualquiera parte
donde Cantemos. Cal. Es a ver una de las Verdades de Pedro
Grullo; pero vana la Verdad tu lo haces divinamente
y lo que tal? Maña. Si me as alabado que quere que diga.
Cal. Brabissimo asay. Maña. Pues mira a provechemos el
tiempo y vamos juntos a Caramanchel a ver el
Imprecario.

Presto.

Cal.

Maf.

Ya qui se ño + rar ya qui se -

ño rer con

con clu ien er ta y de a

sur ser bi do rer ya qui se -

ya qui se ño res con
 ñorar con clu ien
 er ta y de a sur ser di do res
 con se qui di' llar de oi' ra y
 con se qui di' llar

A handwritten musical score on aged, slightly stained paper. The score is written in a cursive, handwritten style. It consists of four systems of music, each with two staves. The lyrics are written below the notes. The first system has the lyrics "gol pe" on the first staff and "de oi ra y gol pe" on the second staff. The second system has "gol pe" on the first staff and "de oi ra y gol pe" on the second staff. The third system has "de oi ra y gol pe" on the first staff and "de oi ra y gol pe" on the second staff. The fourth system has "de oi ra y gol pe" on the first staff and "de oi ra y gol pe" on the second staff. The notes are mostly eighth and sixteenth notes, with some rests. The paper shows signs of age, including discoloration and some staining.

gol pe gol pe gol pe
de oi ra y gol pe gol pe
gol pe de
gol pe de oi ra y gol pe
de oi ra y gol pe
de oi ra y gol pe

Seg.
8

All.
3

Siel de re o fe-
li ce fe-

li ce siel
lice siel de reo fe li ce siel de reo fe-

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and appear to be a traditional song or hymn. The notation includes various musical symbols such as notes, rests, and clefs.

The lyrics are:

lice riel de veno fe lica de com pla-
 ce rov de Com pla cerov
 no lo grá re esta suer re no lo

será un tormento en tonze del des

al mirar malo

fino nos que fa re mos

grados nuestros afectos di ciendo ala for

di ciendo ala for

tuna nuestros azen tos nuestros azen tos;

Larghetto

Ca ri que gl'occhi a ma bile

Ca ri que gl'occhi a

Larghetto

che pro pio di suo ge nio

ma bile che pro pio di suo ge nio ha

Presto

In Dio

di regna to a mor

che il

P^o
Presto

del' a ni ma

mi

Cor

mi puen go no

struggo no

e se so chiu si

Handwritten musical score for two voices and guitar. The score is written on four staves. The first two staves are for the upper voice, and the next two are for the lower voice. The guitar part is indicated by a treble clef and a key signature of one sharp (F#) on the first staff. The lyrics are written below the notes.

lan qui di es fa
mi guar da no
villano mi fa no a de li
mi fa no a de li

del li rar mi

de rar mi fa no de li -

rar mi fa no mi fa no mi fa no de li -

Como Prima

rar. a si no que te ri - - -

Como Prima.

Handwritten musical score on aged paper. The score is written in a single system with four staves. The first two staves of each system are connected by a brace on the left, indicating a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the staves.

Lyrics:

ri' tor
 tor a vi' stor que te ri' tor
 a vi' stor que te ri' tor a.
 ri' stor que te ri' tor e mor de em.

pe zar.

pe zar.

Al Seño.

*No aigue extrañarse
que quiteran ya los Mafo
ser Operantes.*

Ayuntamiento de Madrid

Violin Primero.

2

Mus 117-14

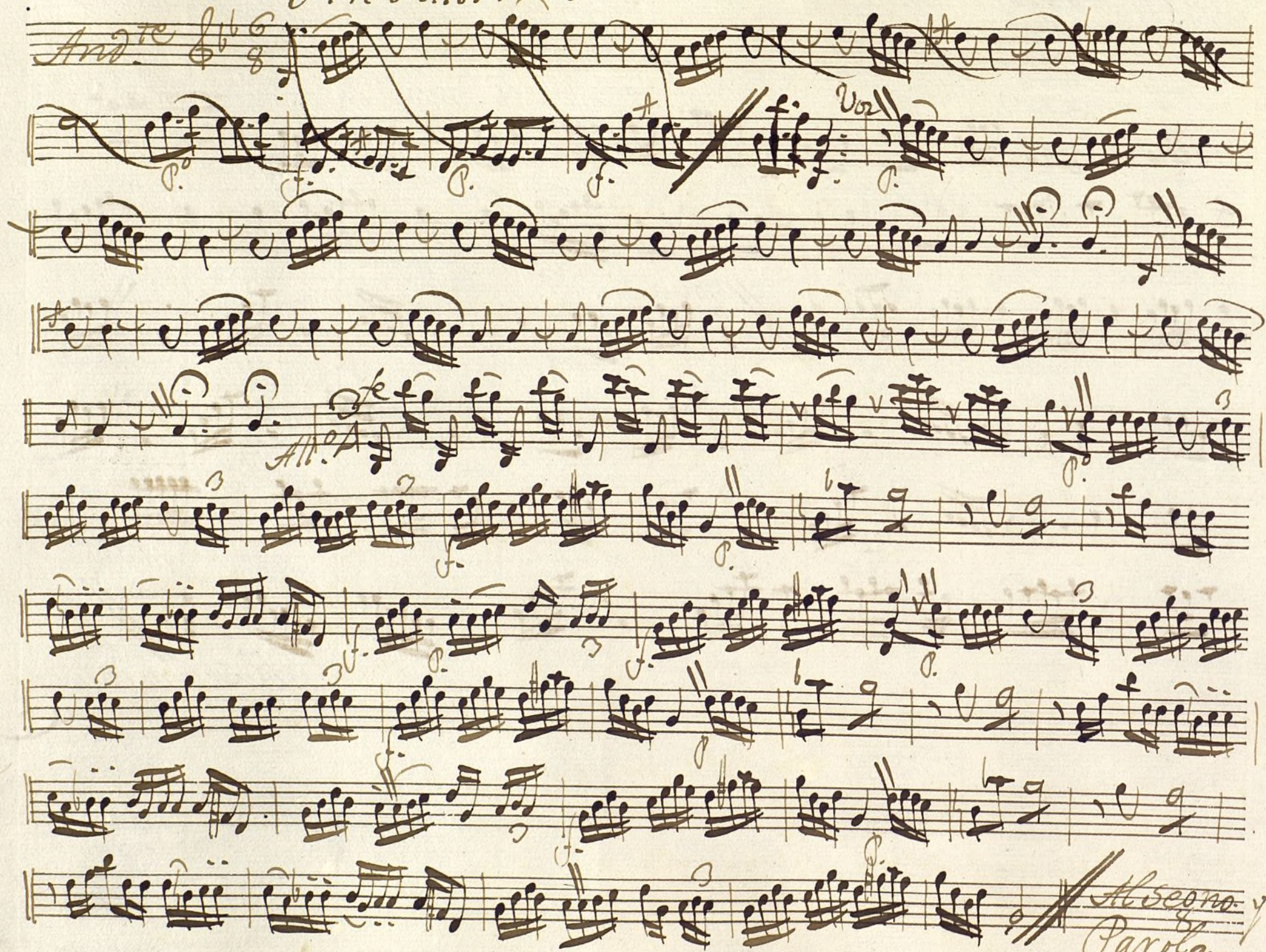
Con.^a a Duo.

Las Mayor Operantes.

Handwritten musical score for Violin I, featuring six staves of music. The notation includes treble clef, 3/8 time signature, and various musical symbols such as notes, rests, and dynamic markings (p, f). The music is written in a cursive, handwritten style. There are some corrections and annotations, including a 'vor' marking and a 'p' marking. The score ends with a double bar line and a repeat sign.

Al Seono. Parola.

Fin Ritornello

And.^{te} 

*Allegro y
Parola.*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely 18th or 19th century.

Key markings and features include:

- Rez. do* (likely *Rezo* or *Rezo do*) at the top left.
- Parola.* (Parola) written on the right side of the middle section.
- Prato.* (Prato) written on the left side of the lower section.
- Dynamic markings: *ff* (fortissimo), *f* (forte), *p* (piano), *pp* (pianissimo).
- Tempo markings: *Allegro*, *Andante*, *Adagio*.
- Rehearsal marks: *1.*, *2.*, *3.*
- Ornamentation: *tr* (trill), *gr* (grace note).
- Handwritten notes and corrections: *le* at the bottom left, *le* at the bottom right.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings like *Seg.*, *Allo*, *le*, *p.*, and *Larghetto*. The score features complex rhythmic patterns, including triplets and sixteenth notes. A significant portion of the middle section (staves 6 and 7) is heavily crossed out with diagonal lines. The manuscript is written in dark ink on aged, slightly discolored paper.



Violin secundo.

2

Mus 117-14

8 *Con. a Duo.*

Los vapores operantes.

Handwritten musical score for Violin Secundo, measures 8 to 14. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is in brown ink on aged paper. The first staff has a double bar line at the end. The second staff has a double bar line at the end. The third staff has a double bar line at the end. The fourth staff has a double bar line at the end. The fifth staff has a double bar line at the end. The sixth staff has a double bar line at the end. The seventh staff has a double bar line at the end.

Al Seono. y Parola.

Sin Ritornelo

Andre A handwritten musical score on aged paper. The title 'Sin Ritornelo' is written at the top. The score consists of ten staves. The first staff begins with 'Andre' and a treble clef. The music is written in a 6/8 time signature. There are various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. Some parts of the score are crossed out with diagonal lines. The word 'vinse' is written above the fourth staff, and 'Allegro' is written above the fifth staff. The score ends with a double bar line and a fermata. The bottom staff is labeled 'Allegro y Parola.' with a large flourish.

vinse po vinse

Allegro

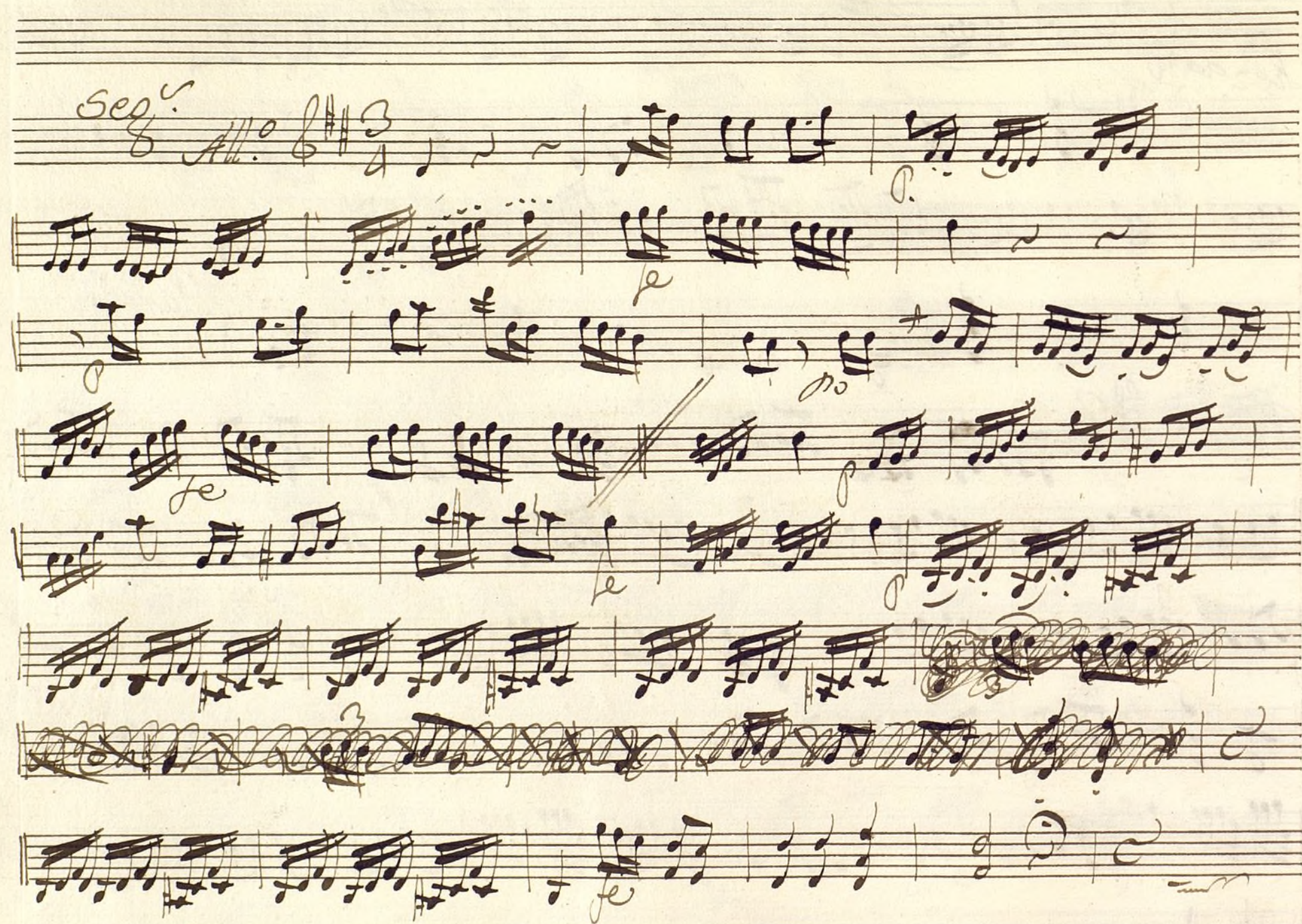
Allegro y Parola.

Rezo.

Parola.

Preco.

The musical score is written in a single system across ten staves. The first two staves are labeled 'Rezo.' and the third staff is labeled 'Parola.' The fourth staff is labeled 'Preco.' and the remaining six staves are unlabeled. The music is written in a single system, with various musical notations including notes, rests, and bar lines. The paper shows signs of age, including discoloration and some wear along the edges.



Larghetto

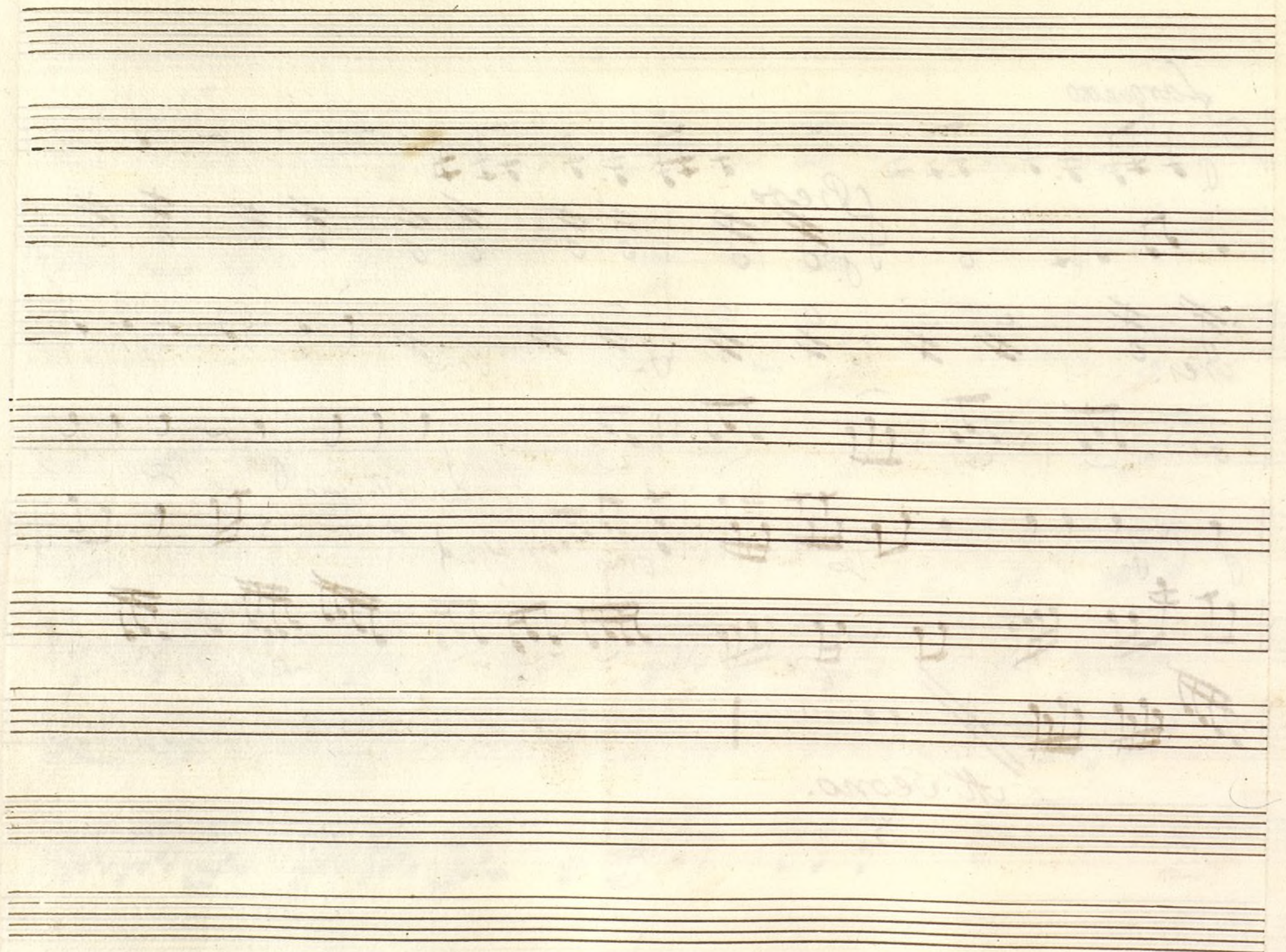
Presso.

cre. *fmo*

Corno Prima *le*

le *3*

Allegro.



Violin Segundo.

Mus 117-14

tonadilla a Duo; Los Majos operantes.

Allegro, 3/4

al segno y Parola *voln*

And. ^{te}



Ayuntamiento de Madrid

Rezi. do

Handwritten musical score for 'Rezi. do'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is in bass clef with the same key signature and time signature, containing fewer notes, mostly quarter and half notes. The piece ends with a double bar line.

Parola

Handwritten musical score for 'Parola'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is in bass clef with the same key signature and time signature, containing fewer notes, mostly quarter and half notes. The piece ends with a double bar line.

Presto

Handwritten musical score for 'Presto'. It consists of seven staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together. The second staff is in bass clef with the same key signature and time signature, containing fewer notes, mostly quarter and half notes. The piece ends with a double bar line.

Volte' p.to

Handwritten musical score for 'Volte' p.to'. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is in bass clef with the same key signature and time signature, containing fewer notes, mostly quarter and half notes. The piece ends with a double bar line.

Sequi:

All.^o $\frac{3}{4}$



Presto.

po

cre.^{do}

le

fmo

le

come prima

le

po

fmo

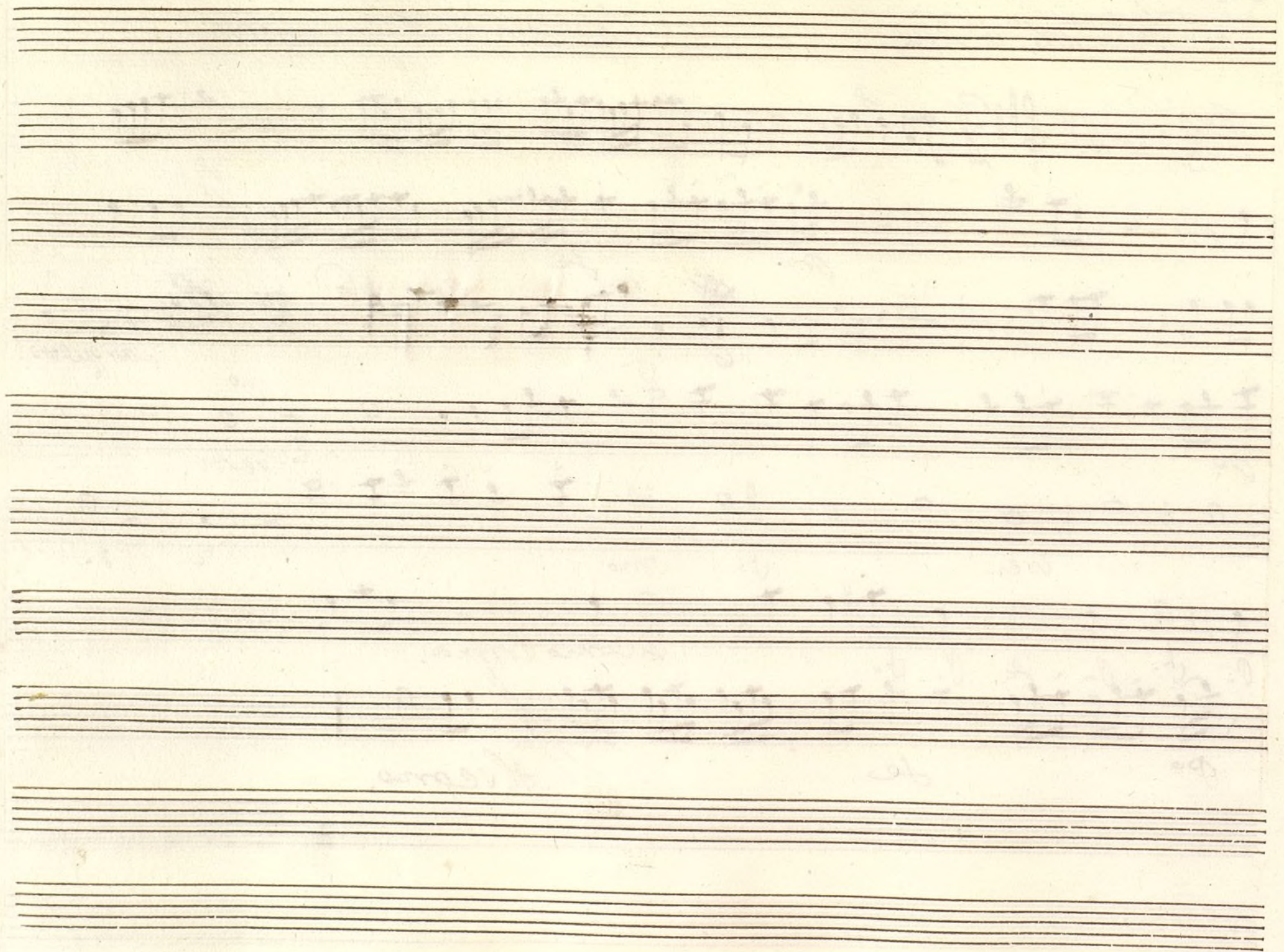
3

4

3

allegro

Ayuntamiento de Madrid



Oboe Segundo.

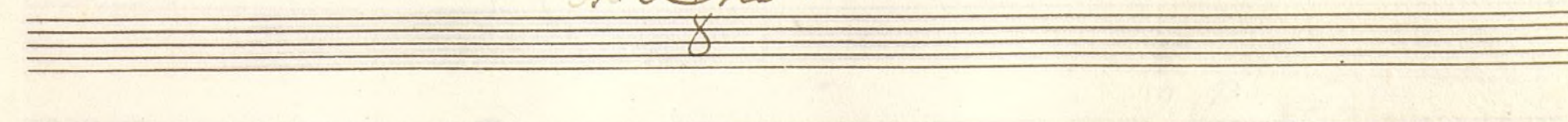
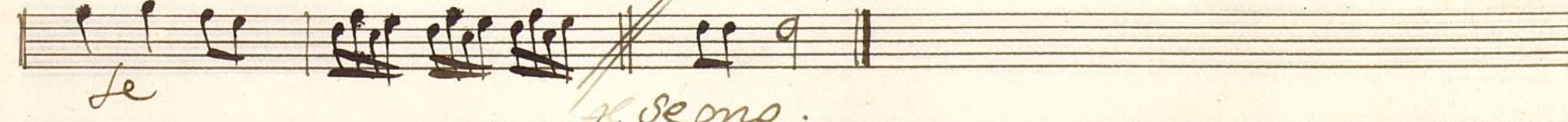
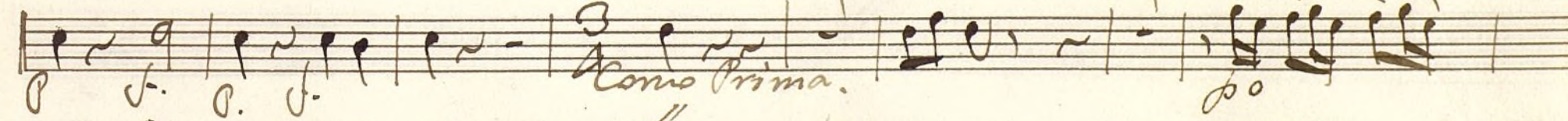
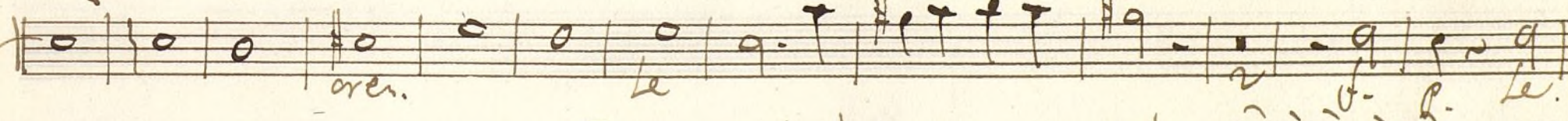
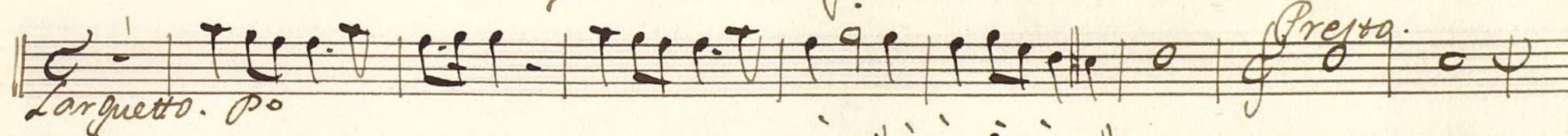
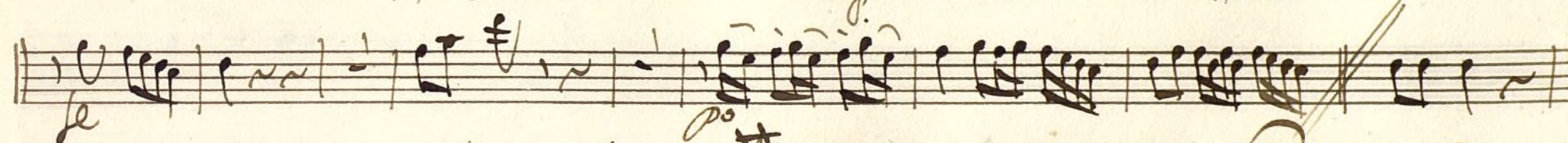
+

Mus 117-14

De la Ton.^a a Duo.

Los Maestros Operantes.

Seq.





Ayuntamiento de Madrid

Trompa Primera. 2

Mus 117-14

Ton.^a a Duo. Los Trabajos Operarios.

Handwritten musical score for Trompa Primera, measures 1-18. The notation is in 3/4 time, featuring various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). A double bar line with a slash is present after measure 10. The score is written on seven staves.

Allegro. y Parola.

And.^{te} 6/8 tace.

Rez.^{do} tace.

Presto. tace.

V.P. Seg.^o

Sep.
All.^o *3*

f. *p.* *Larghetto.* *Presto.* *cres.* *9* *Como Prima.* *Allegro.* *7*

Trompa Segunda.

2

Mus. 117-14

Tom. a' Duo.

Los Maestros Operantes.

Handwritten musical score for Trompa Segunda, featuring staves with notes, rests, and dynamic markings (p, f, le). The score includes a section marked "Al Segno. y Parda." with a double bar line and a fermata.

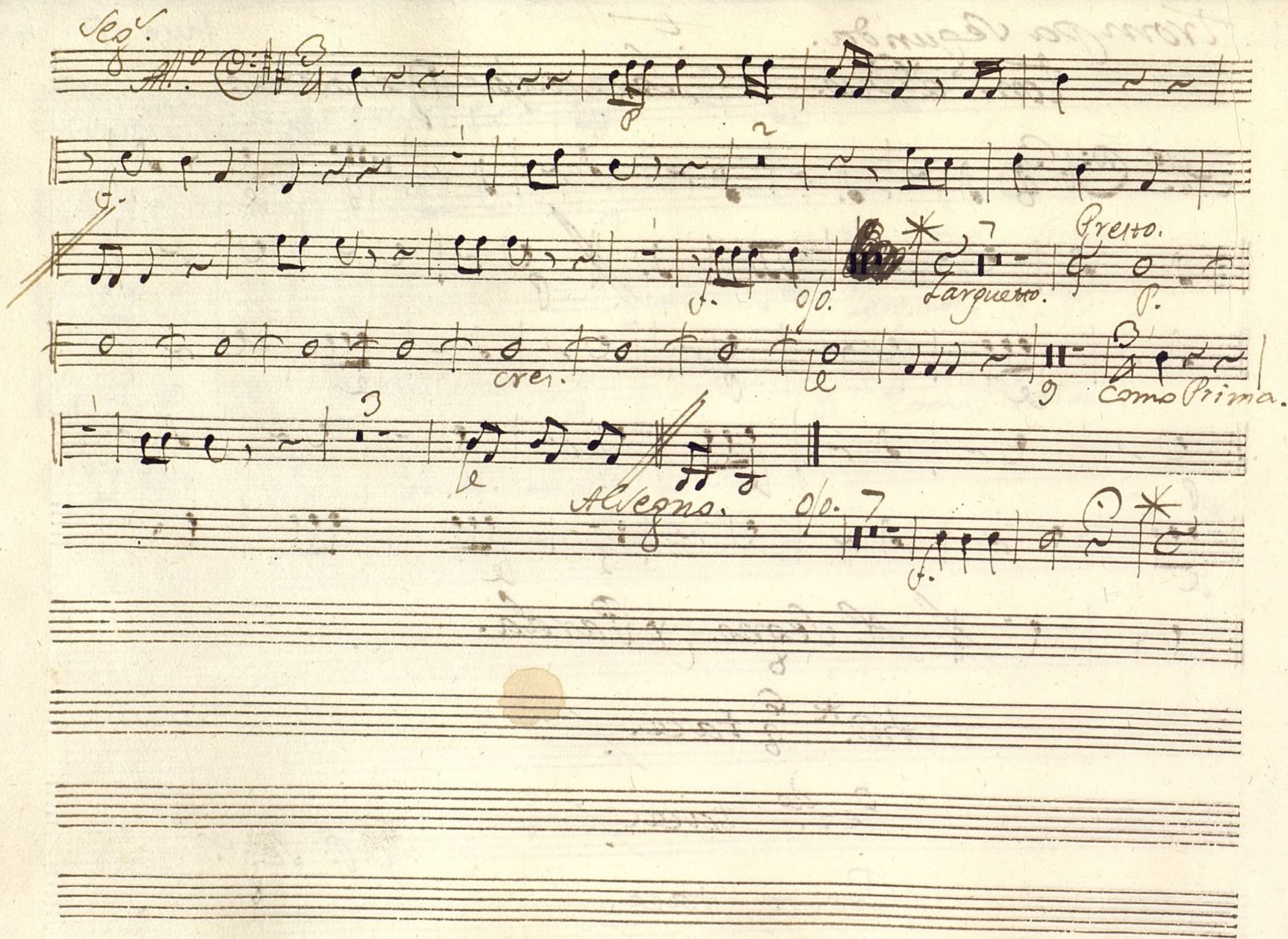
And.^{te} $\frac{6}{8}$ tace.

Rez.^{do} tace.

Preto. tace.

V.P. Seg.^{to}

Seg.
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and note values. Key markings include *Allegro*, *Larghetto*, *Presto*, *crec.*, and *Como Prima*. The score is written in a cursive, handwritten style.



Contravap.

2

Mus 117-14

Ton.^a à Duo.

Los Maiores Operantes.

Allegro $\text{C} \frac{3}{4}$

p. *rinf.* *f.* *p.* *rinf.* *f.*

Al Segno. y Parola.

Sin Ritorno lo

And.te

le

voz

for.

for.

for.

Allo

le

f.

le

f.

le

f.

le

f.

Ad cono. y Parola.

Ando

Handwritten musical score for 'Ando'. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with many beamed sixteenth and thirty-second notes. The second staff is in bass clef with the same key signature and time signature, containing a lower melody. The third staff continues the treble melody. The fourth staff continues the bass melody. The word 'Ando' is written in a cursive hand at the beginning of the first staff. The word 'Parola.' is written at the end of the fourth staff.

Parola.

Preto.

Handwritten musical score for 'Preto.'. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with many beamed sixteenth and thirty-second notes. The second staff continues the treble melody. The third staff continues the treble melody. The fourth staff continues the treble melody. The word 'Preto.' is written in a cursive hand at the beginning of the first staff.

Seq.
All.^o *3/4*

Larghetto.

Presto

cres.

3^o como Prima.

Mezzo.