

134-h

+
Conadilla a tres

Leg.^o So.

Todos alaban su gusto;

Teodoro de Novis.^e

Del S.^r Esteve;

} La Pretola
Alfonso
y Garrido

1789.

Allegretto

Mutación de Calle, Contrapunto de
Peruquero a un lado;

Parola / Prado, Maestro, Maestro, el tío sordo?
dentro de quien es, quien llama? Prado, ala Calle
de alza piernas, venga vire sin matar danza; Gardo, tori
Comiendo, Prado, no y importa, queda ala Comedia
Parola el ama; y el amo a los toros: y son ya la tres. Gardo va sin falta

le Ter a ter le
Sala Garripo Con la Bolsa
de Petuqueno, en fado do;
gar. do
Malaya el oficio malaya el a fan
Si algonar su mueble la llega a enfador
le

que para el de canro no deja lugar
al pobre Peluca le suele arañar

que para el de canro no deja lugar tiene el Pelu
al pobre Peluca le suele arañar si alguna con

quero mas que traba jar
quinta se llega a en tamblar

cuando mayor fiesta tienen los de mar — Cuando mayor
de Ingeniero el Cargo al Peluca dan — de Ingeniero el

el Corpus las
Ya vi los pa

Pasqua los toros las ferias ~~vi las~~
peles no ticias Recados ~~presentes~~ presentes

Co me dias me hazen Te ben tar Te ben tar
 Ve ga los tiene que He bar que He bar

ma la ya el ofi cio ma la ya el o
 ma la ya el ofi cio ma la ya el o

fi cio ma la ya el a fon ma
 fi cio ma la ya el a fon ma

Maya el a fan
aya el a fan *Vale*

Allegro
Sala Con Tocado
avocado, y en el otro
Silla Con Paynador

Allegro
Salen Petora, y Alfonso enfadados
ella sin prendido, y el de con puertolos Tizon;
Allegro

vage por te La Comedia no
no re si o per por que Causa Vol

Verè empezar la Co
Veis allamar por que

Alf.º
Por tener una super pesada por tener una
Vol. por que a biendo dormido la siesta por que a biendo dor

rivo no dan ~~parece mal~~ ~~mo rivo no~~ ~~que parece~~
 dan ~~mal~~ ~~Parota (dentro Sar^{do})~~
~~habran aqui que~~
~~tengo prisa;~~
~~Alf^{to} El Peluquero,~~
~~Pre^a al tocador,~~
~~Alf^{to} afeinar;~~
~~Se repite al segno~~
~~Pre^a~~
~~La Comedia a los toros~~
~~Alf^{to} Queme peinetas primero~~
 Alleg^{ro}

— prefiere el sa vio pre fiere el sa - - - vio ya
— amigo es fuer za a migo es fuer — za puer

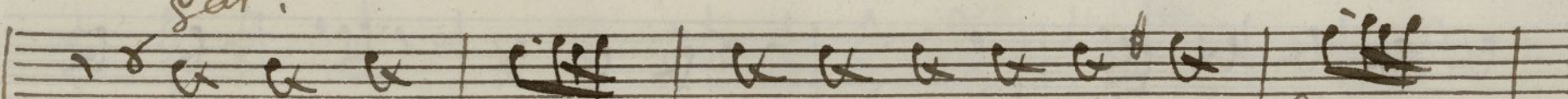
si de ser pri me - - - ro ser mi pei na do ya ri'

Valen mai los to - - - ros que las Co me dias puer va

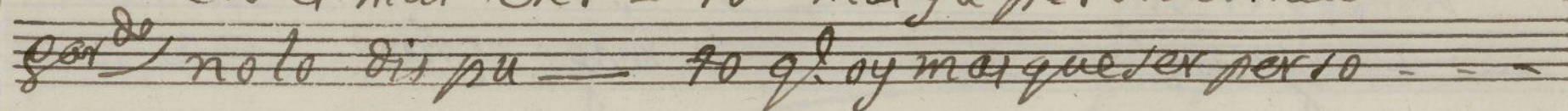
de ve pri me ro — ser mi pei na do .

ten mai los to ros — que las Co me dias

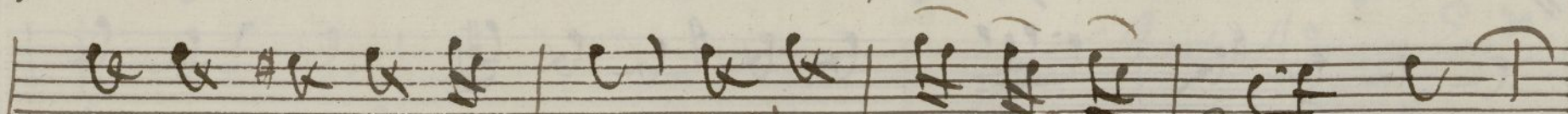
gardo



ero el mui ciér - to maya per dio el thea - -

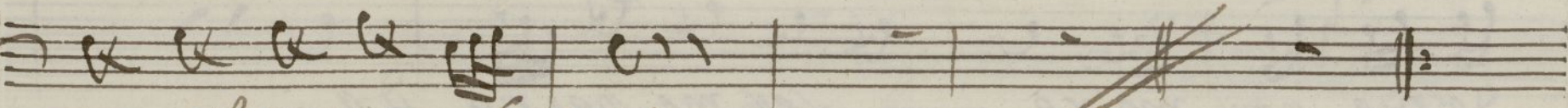
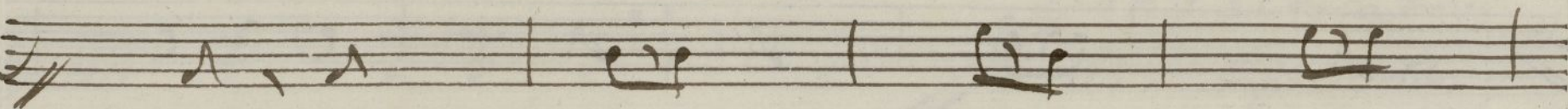


gardo nolo dispa - to q'oy ma que ser per so - -



tro algunos fueros ^{mas} ~~may~~ ya per dio el thea tro -

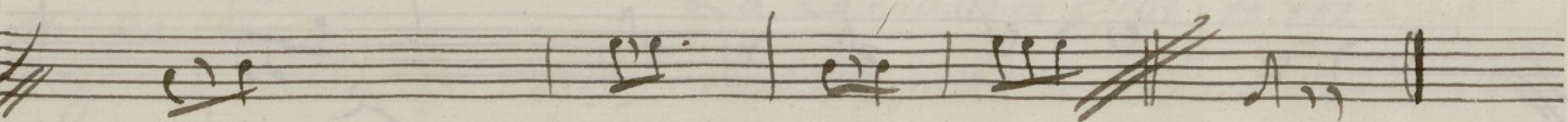
nas vale ser Bruto q'oy ma que ser per so na -



— algunos fueros

— vale ser Bruto

Allegro



Allegro *Pre.^a* *par.^{do}*
 Ven Con migo Voi a lla

Alf.^{to} *par.^{do}* *2^{da}*
 a Ca bueibe buel bo a cà Ven con

migo Con migo Con migo Ven Con migo Con migo Con

par.^{do} *par.^{do}*
 Voy a lla Voi a

migo
 lla poco a poco que los brazos me ha vei de dei Conzer

fe po *fe po*

1^{on} 3,

por — quien a visto — — — — — mas Injusto

por fiar — — — — — quien a visto — — — — — mas yn

justo por fiar — — — — — mas Injusto ~~por fiar~~ ~~mas ynjusto~~ por fi

ar mas Injusto por fiar;

Parola / Pre^a la Comedia esto primero, Aff.^o los toros andegonar Pre^a la Comedia
 la Comedia, Aff.^o los toros, los toros, gar.^o chito yaya por Cuater vuestra pretension?
 Pre^a no acordarle, Aff.^o no esperar, gar.^o pues sentas que a los dos rede peinar a la par,
 Pre^a me con bengo Aff.^o me conformo, gar.^o pues decide me con Verdad en la Comedia
 y los toros q^h hallar de bueno, 2^{on} 2^a escuchad:

Coplas

9

Allegretto

2/4

Pret.^a

La Co.

en la

que es cri

media Cada día

Como día no pueden

tor no ai que no meta

nos pinta accion nel di

cizar se a blar los dos

su Cu charada en el

Violin

versas
 sexos
 theatro
 no pintan
 citar se
 su cu
 do
 tutti se
 menos muchas glosas escriben
 tambien suea a ver sus citas
 y con tantas cu chagadas
 que solo no pintan guerras
 alla en los Palcos y en zeros
 le van dejando sin caldo
 que so
 halla en
 le bon

En los toros se ve aun ombre
 En los toros no se aprenden
 Quien de Tuaguin cor tillares
 Como triunfa de una fiera
 del amor las consecuencias
 no queda a ver el ~~resultado~~ ^{resultado}
 no admira el conocimiento

Alf^{ro} te
Violon
noad

he v v v v | r e e | r - | - | ^{gar de} t t | b e v
 tam bien triunfar
 tam bien quien de
 quae qui era a
 tutti fe
 de los om bres
 sus lecciones
 pasio na do
 se ve a muchas Peti
 ay en la la grada cu
 de Pe pillo y de Pro
 metra
 bierta
 mero
 se ve a
 ay en
 de Pe

Alf.^o
 sois por no aplaudirlos

Allegro
 2 vez

All.^o

toros des honor de la nacion des honor

po. pardo
 tiene vited mucha Razon

Pre.^a
 mucha Razon por despreciar la Comedia mere ceri mi yn

se

gar.^{do}
 digna cion mere tiene usted mucha Ra-
 zón

mucha Razon

pero ya que se peina da sobre el caso dispu-

tado oíd oíd oíd oíd oíd mi de fi ni

2.^{da}
 cion mi de fi ni cion ya el amor ya el pa-

mos con atencion Con atencion;

Allegro

de to do y co

me dias to dos dispu tan

pu tan y cada qual a plan de lo que le gusta

Cla ro que tomado por vi cio to do ello es malo

du da ya qui Con tira ni lla es to con clu ia

y ca da qual a plau de lo que le gusta
 que tomado por vicio todo ello es malo
 y aqui con tira, nilla esto con cluia

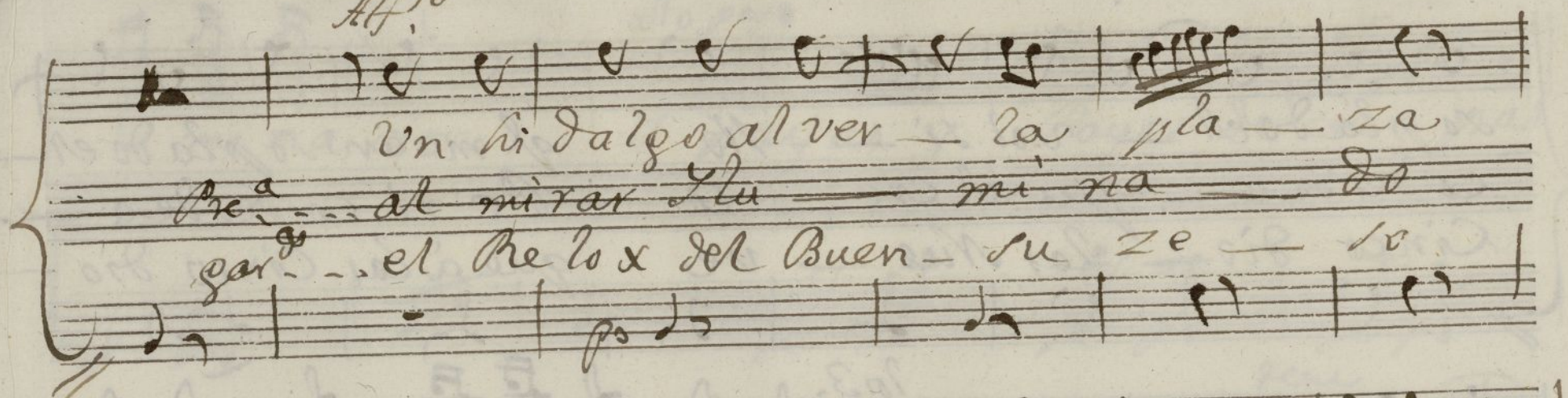
Allegro
 2 vezes

Tirana
Allegretto

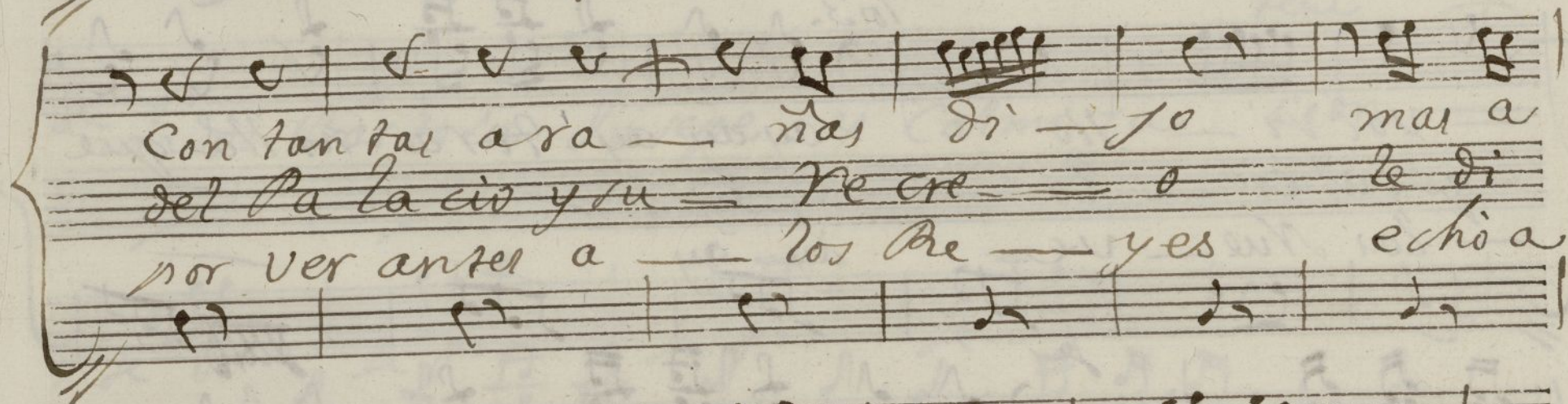
fmo

Alf.^o

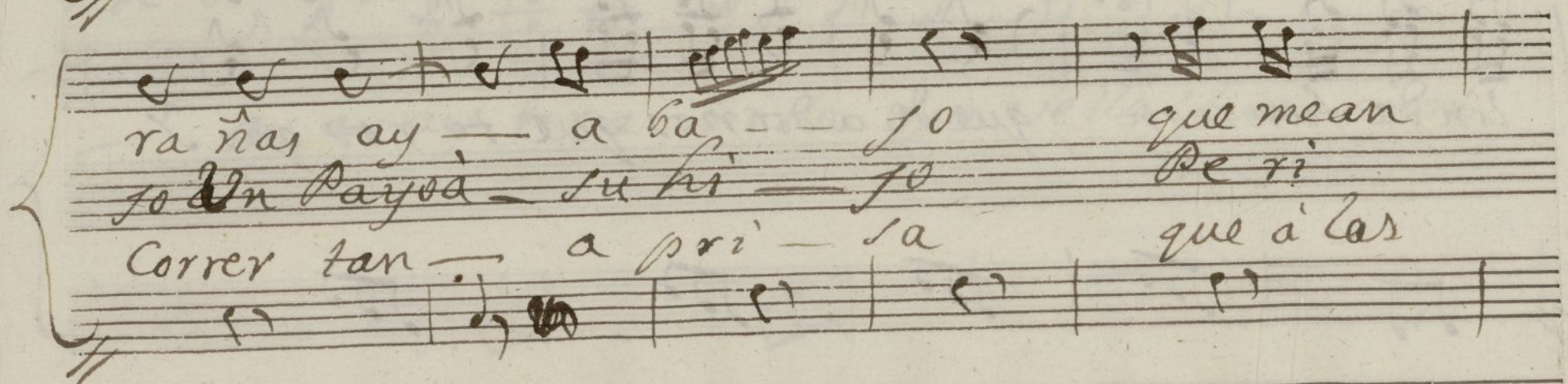
33



Un hi dalgo al ver — la pla — za
 Pre.^a al mirar lu — mi — na — do
 gar.^o el Pe lo x del Buen — su ze — so



Con tan tai a ra — ñas di — jo mai a
 del Pa la cio y su — re cre — o le di
 por ver ante a — los Pe — yes e chò a



ra ñas ay — a ba — jo que mean
 jo Un Payoà — su hi — jo Pe ri
 Correr tan — a pri — sa que a las

soplado el — vol si — No gl mean soplado el —
 co des de a — qui al cie — lo Pe ri co des de a —
 Cinco dio — las Nue — ve que a las Cinco dio —
 — vol si — No ay ay ay tira ni lla que
 — qui al cie — lo ay ay
 — las Nue — ve ay ay
 linda funcion que de a dornos que to ros que.

24

lu mi na cion

alo payo

Y payas y Payos de cian pas

le po le po le po

mados Barzola Jusepe y Calmi ra cion

le po le po le po

ay ay ay tira nilla que vella fun cion

on - - -

Allegro
2 veces

Final
Allegro

La dios La dios pueblo amado que la
Se

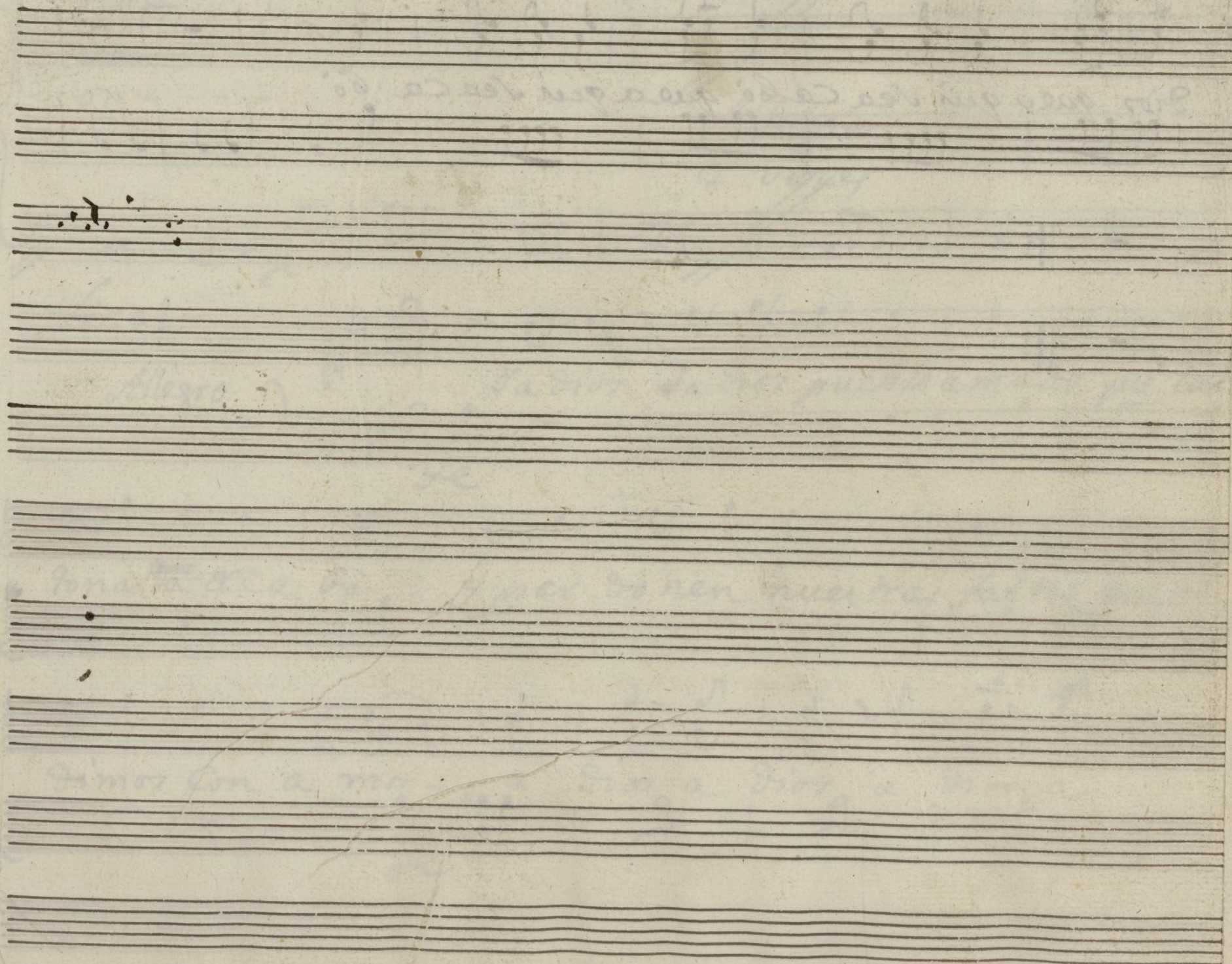
tona da a ca so, y per do nen nue tra, fal tra, que pe
Se

di mos Con a mor - a dios a dios a dios a
Se

di os que a qui sea ca bô' que a qui sea ca bô'

A handwritten musical score on two staves. The staves are connected by a large left-facing curly brace. Each staff begins with a treble clef. The first staff contains a single eighth note on the second line, followed by a repeat sign (two vertical lines with dots). The second staff contains a quarter note on the first line, followed by a repeat sign. The notation is written in dark ink on aged, slightly yellowed paper.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf from an old book. The paper has a slightly textured appearance with some minor discoloration and wear. A small, dark, irregular smudge is visible near the top right corner. A faint, yellowish, irregular stain or crease runs diagonally across the lower half of the page. The overall tone is a warm, off-white or light beige.



Violin Primero

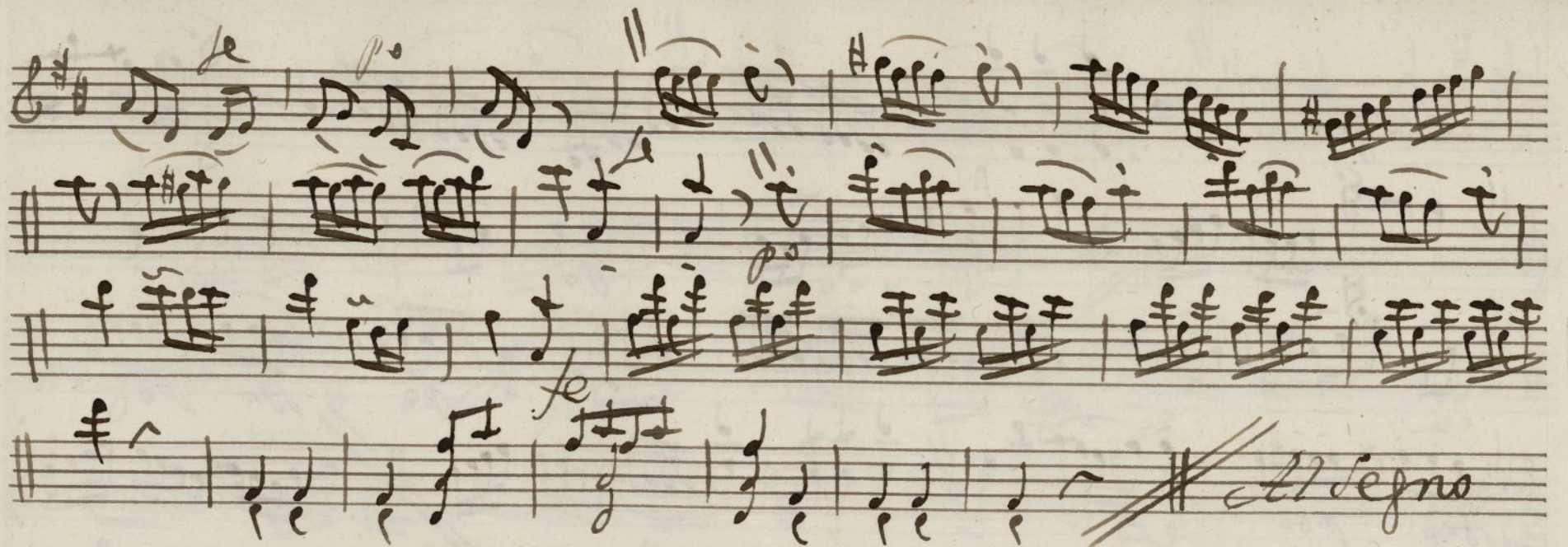
Conadilla a tres;

Todos ala can Sugesto;

Allegretto & # 2/4

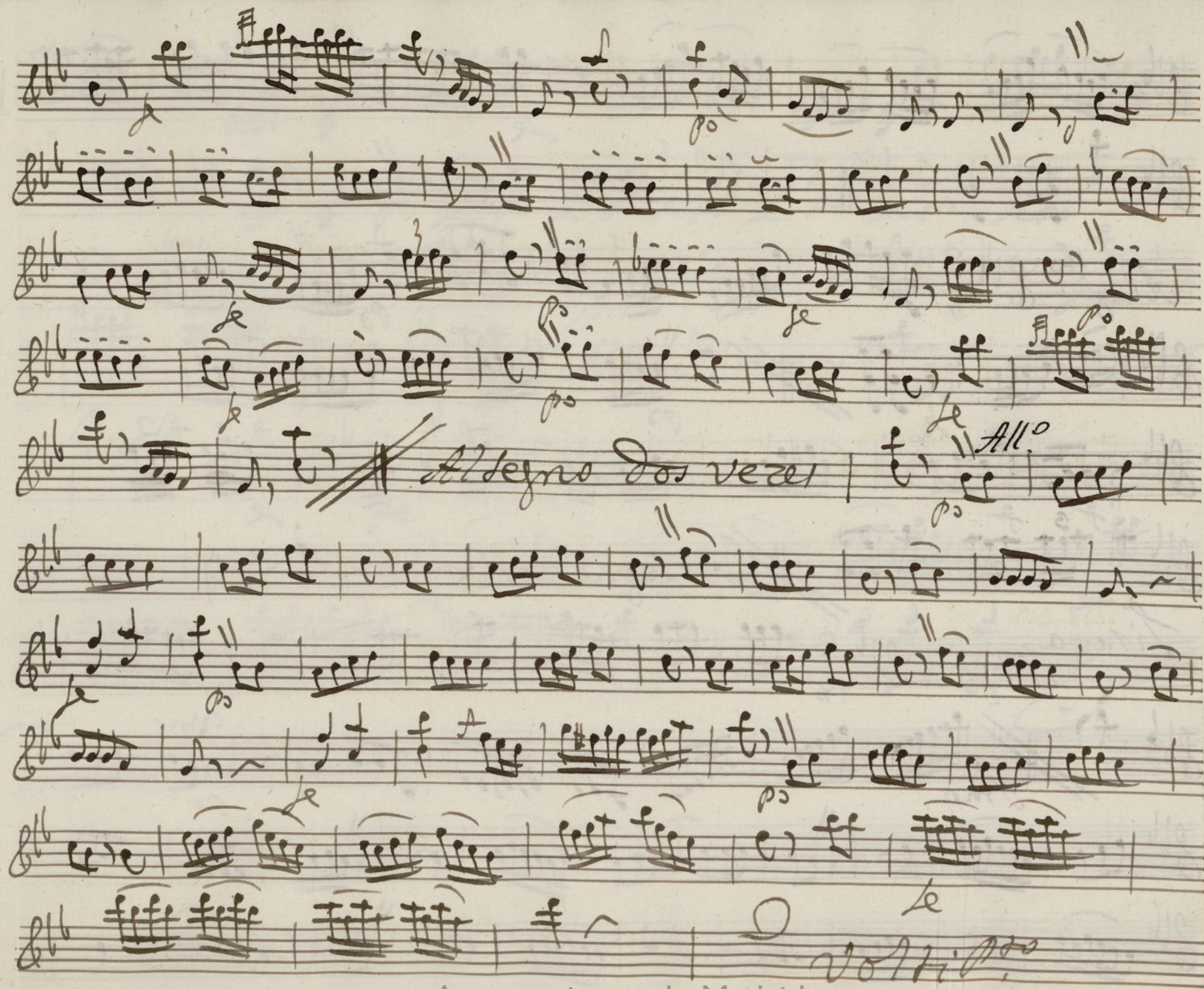
Parola

Ayuntamiento de Madrid



2

Voltepro



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

The score is divided into several sections:

- First Section (Staves 1-3):** Features complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking *le* is present.
- Second Section (Staves 4-6):** Marked *Allegro* with a key signature of one flat and a 3/8 time signature. It includes various musical notations and dynamic markings like *vo* and *po*.
- Third Section (Staves 7-8):** Marked *Allegretto* with a key signature of one flat and a 3/8 time signature. It includes a section marked *Allegro* and a section marked *Allegretto*.
- Fourth Section (Staves 9-10):** Marked *Allegretto* with a key signature of one flat and a 3/8 time signature. It includes a section marked *Allegretto* and a section marked *Allegretto*.

The score concludes with a double bar line and a final note.

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style with some corrections and annotations.

Staff 1: Treble clef, key signature of two flats (Bb, Eb). Contains dense sixteenth-note passages and rests.

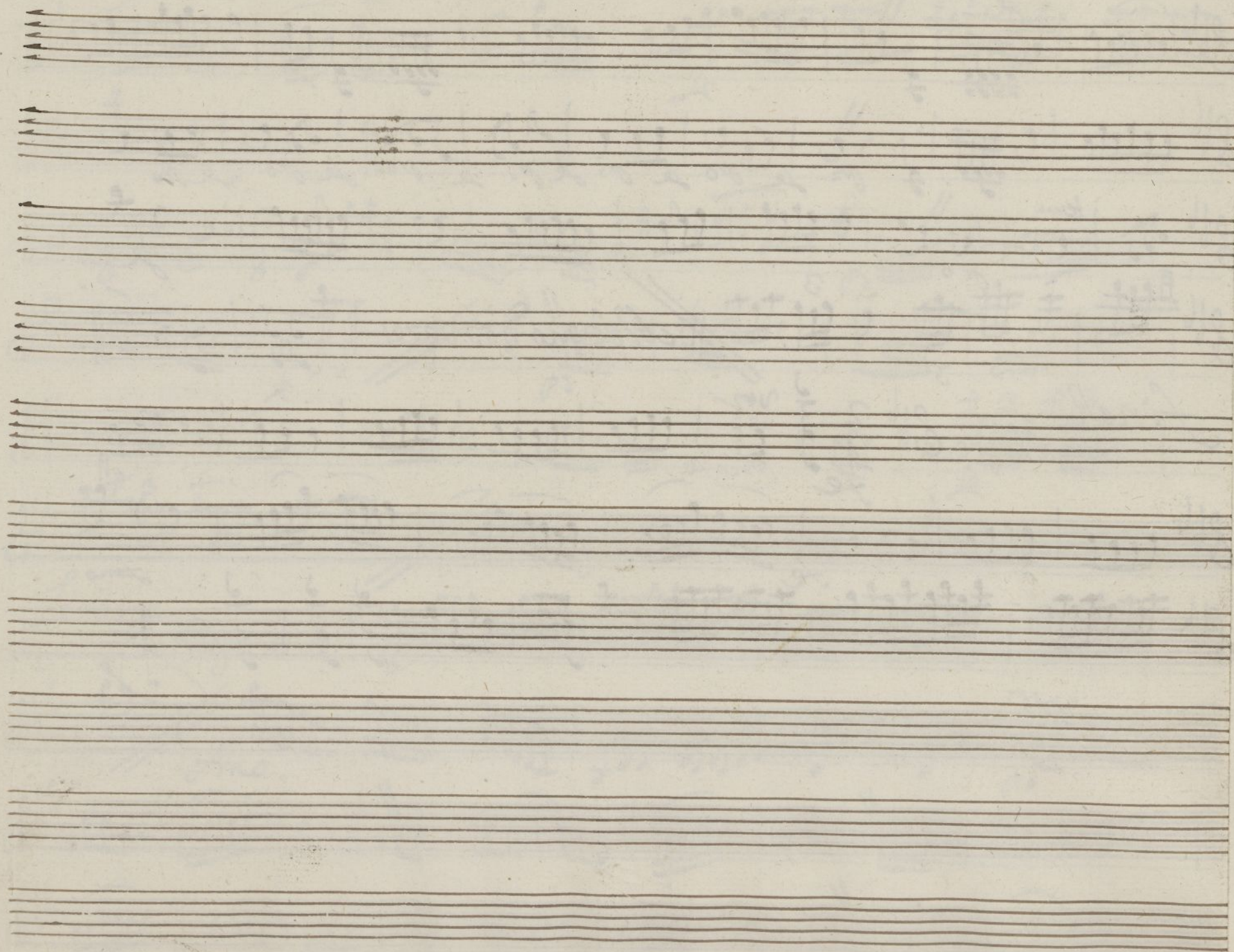
Staff 2: Treble clef, key signature of two flats. Continues the melodic and rhythmic patterns.

Staff 3: Treble clef, key signature of two flats. Includes a *tenu* marking above a note.

Staff 4: Treble clef, key signature of two flats. Features triplets (marked with '3') and a section marked *Allegro dos vezes* with a double bar line.

Staff 5: Labeled *Final* and *Allegro*. Time signature changes to 2/4. Includes a *poco fe* marking.

Staff 6: Treble clef, key signature of two flats. Ends with a *fmo* marking.



t

Violin 1^o.

Jon^a a tres.

Todos alaban su gusto.

||

Allegro 2/4

Parola:

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Allegro' written in a cursive hand.

V.S.

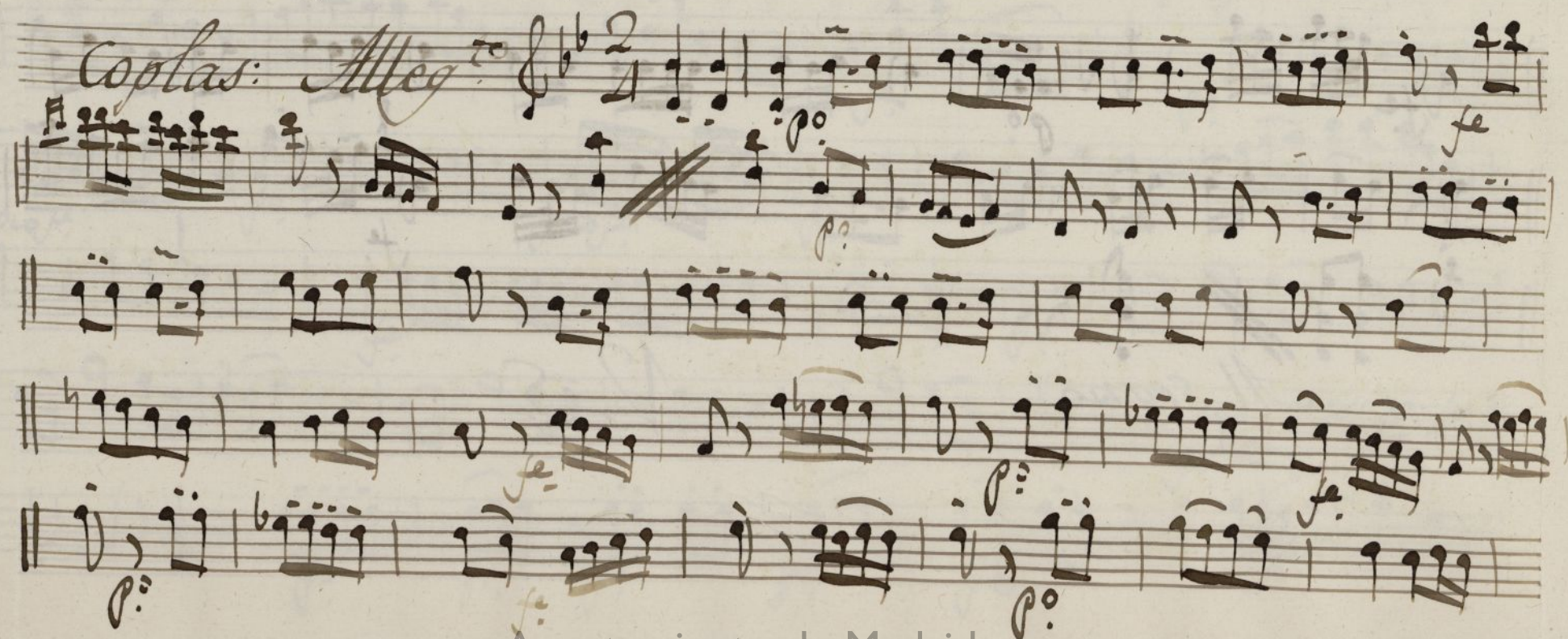
Alleg.^o

The musical score is written on 12 staves. The first staff begins with the tempo marking *Alleg.^o* and a treble clef. The time signature is 6/8. The notation is dense, with many beamed notes and rests. Dynamic markings include *p* (piano), *f* (forte), and *simil* (simile). The score is written in a cursive, handwritten style.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text *Parola y Al segno.* is written in cursive on the second staff, and *Allegro* is written on the third staff. The piece concludes with *Al segno* and a double bar line on the seventh staff.

All. 

Parola

Coplas: Alleg. 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p*. A section is marked *Al segno* with *dos mas.* below it. The score concludes with a double bar line and a fermata.

fe

p

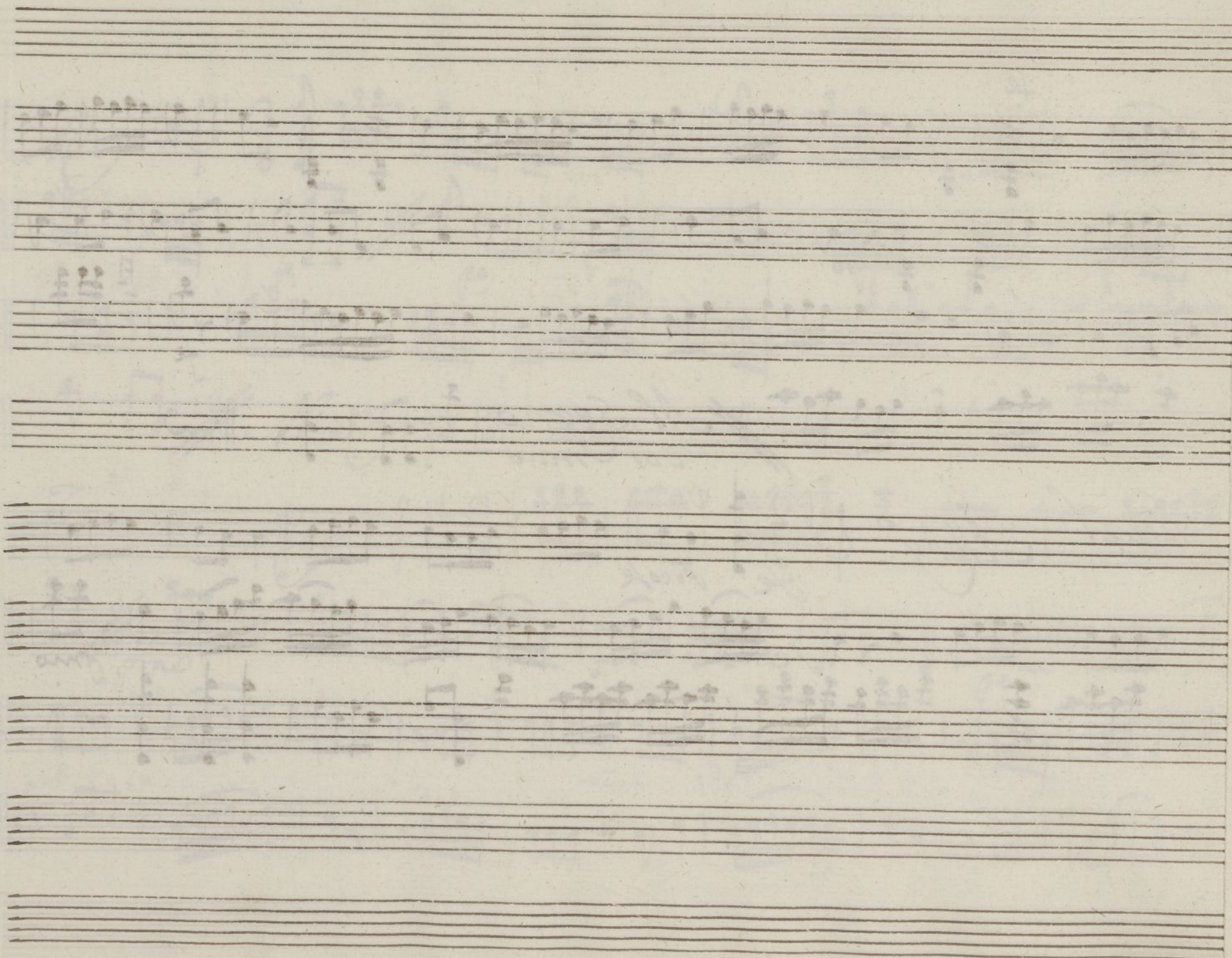
fe

Al Segno
Don mas

Final Allegro $\frac{2}{4}$ *vo*

fe *poco fe*

fmo



Violin Segundo

Conadilla à tres;

Todos alaban Sugres 70;

Allegretto 2/4

Parola

voz

p

p

p

p

p

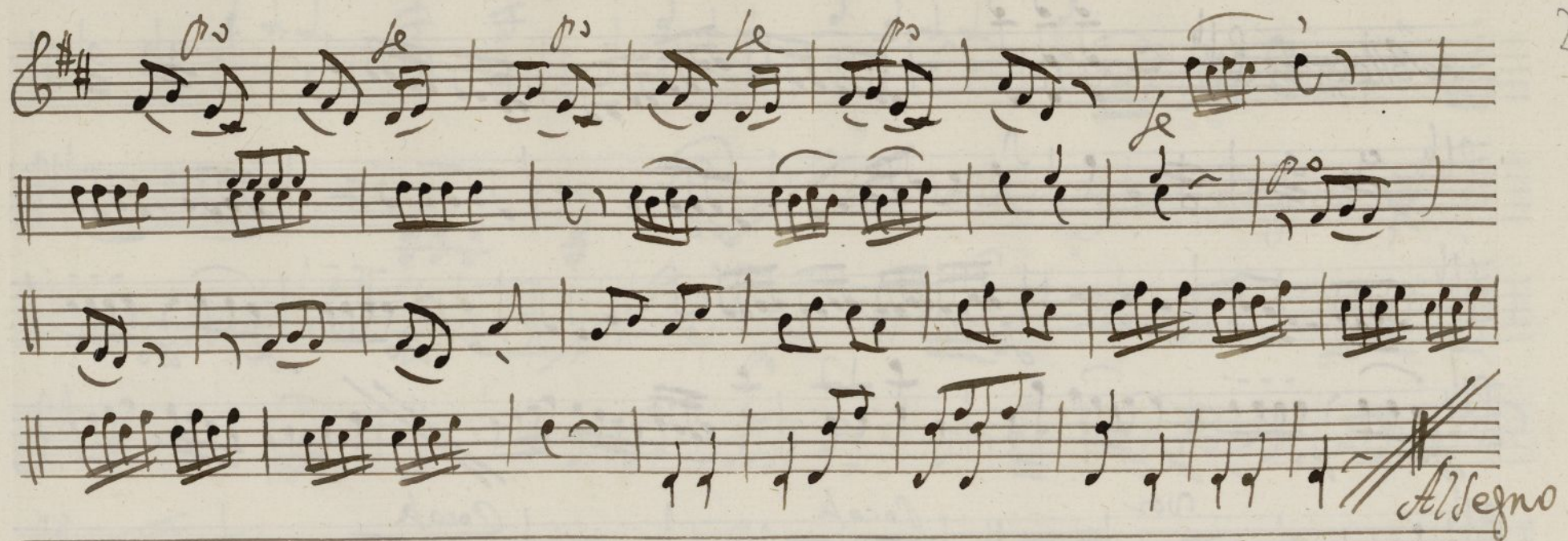
p

p

p

p

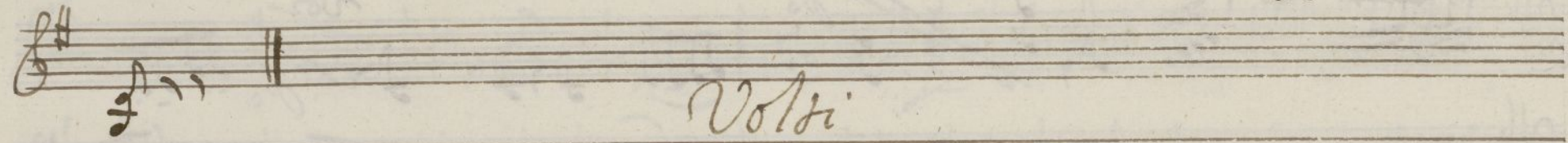
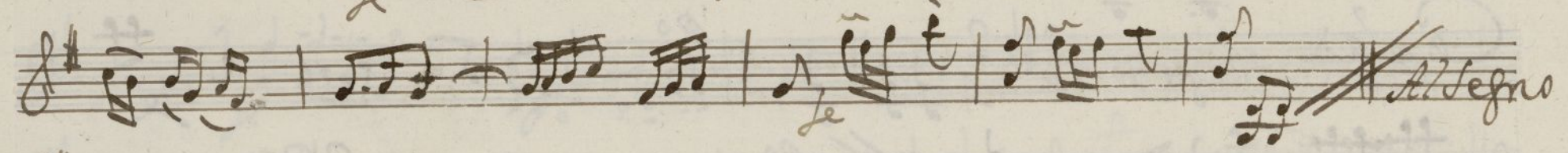
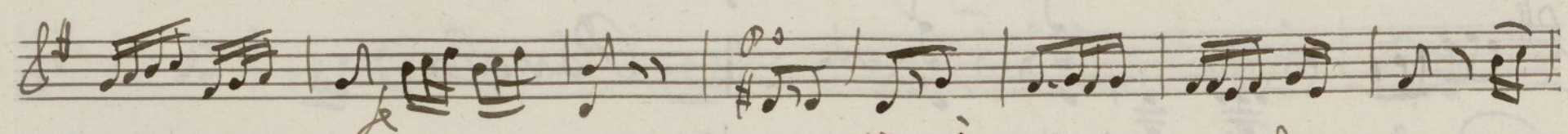
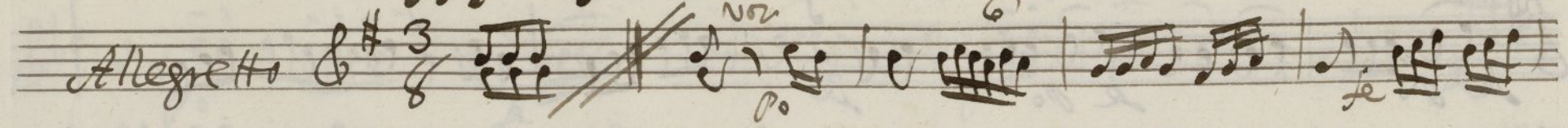
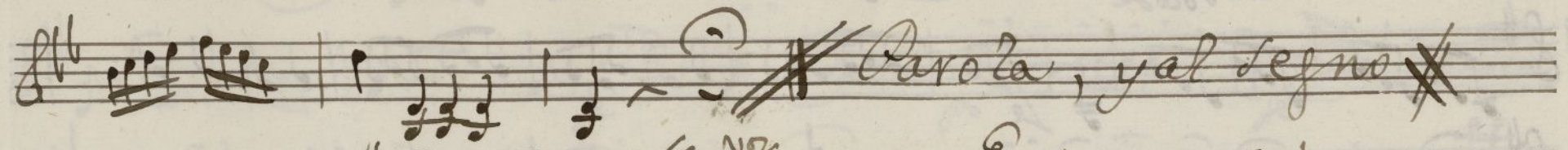
p



Voltri

Allegro & b^b C

The musical score is written on 11 staves. The first staff begins with the tempo marking *Allegro* and the key signature of B-flat major. The music is in common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano), *f* (forte), and *poco f* (poco forte). A double bar line with a slash is present on the fourth staff. The score concludes with a key signature change to B-flat major and a final cadence.



Allegro *Suelto* *Poco*

Parola

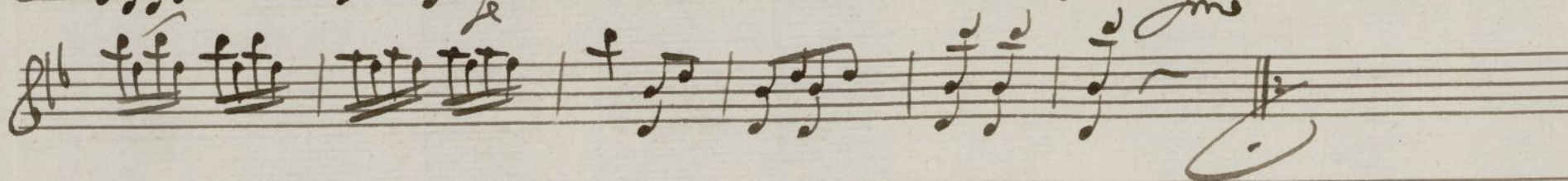
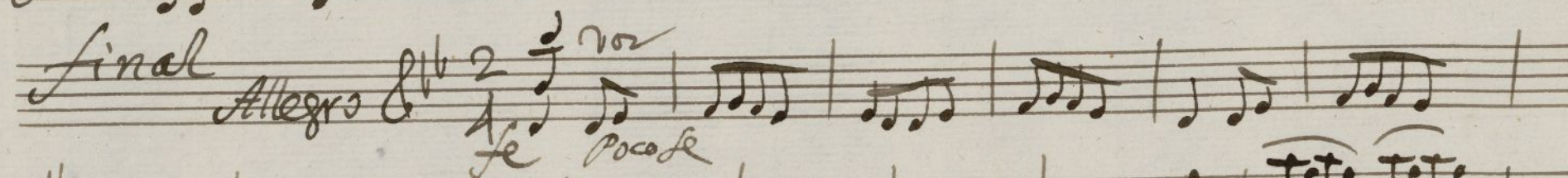
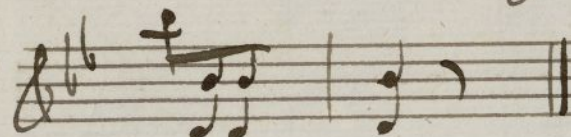
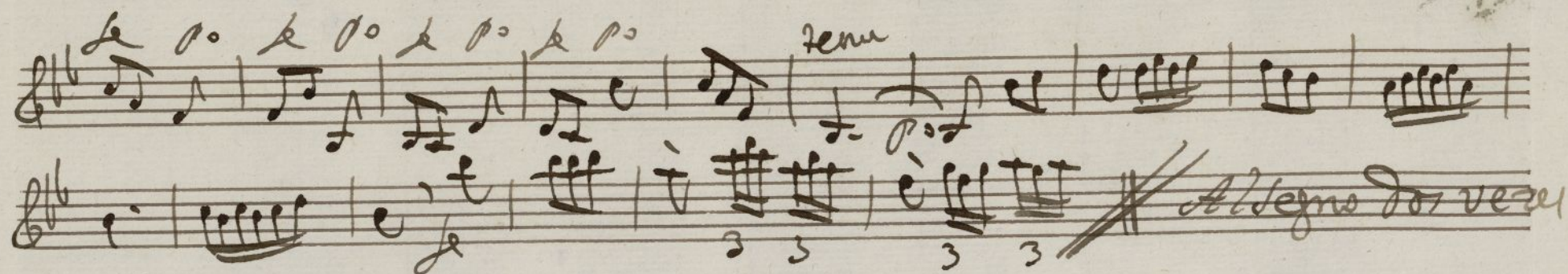
Coplas Allegretto

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The fourth staff contains the title 'Allegro dos vezes' written in a stylized, cursive script. The tenth staff contains the title 'Volvi' written in a similar style. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is elegant and characteristic of 19th-century musical notation.

Handwritten musical score for "Allegre No. 8" in 3/8 time. The score consists of four staves. The first staff begins with the title "Allegre No. 8" and the time signature 3/8. The music is written in a single melodic line. The second staff contains a double bar line with a sharp symbol (#) above it, indicating a key signature change. The third staff continues the melody with various note values and rests. The fourth staff ends with a double bar line. The handwriting is in ink on aged paper.

Pirana Allegretto & $\text{b}^b \frac{3}{4}$

The image shows a handwritten musical score for a piece titled "Pirana" in the tempo "Allegretto". The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is written on six staves. The first staff begins with a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats, with a "mo" marking. The third staff has a treble clef and a key signature of two flats, with a "p" marking. The fourth staff has a treble clef and a key signature of two flats, with a "p" marking. The fifth staff has a treble clef and a key signature of two flats, with a "p" marking. The sixth staff has a treble clef and a key signature of two flats, with a "p" marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.



t

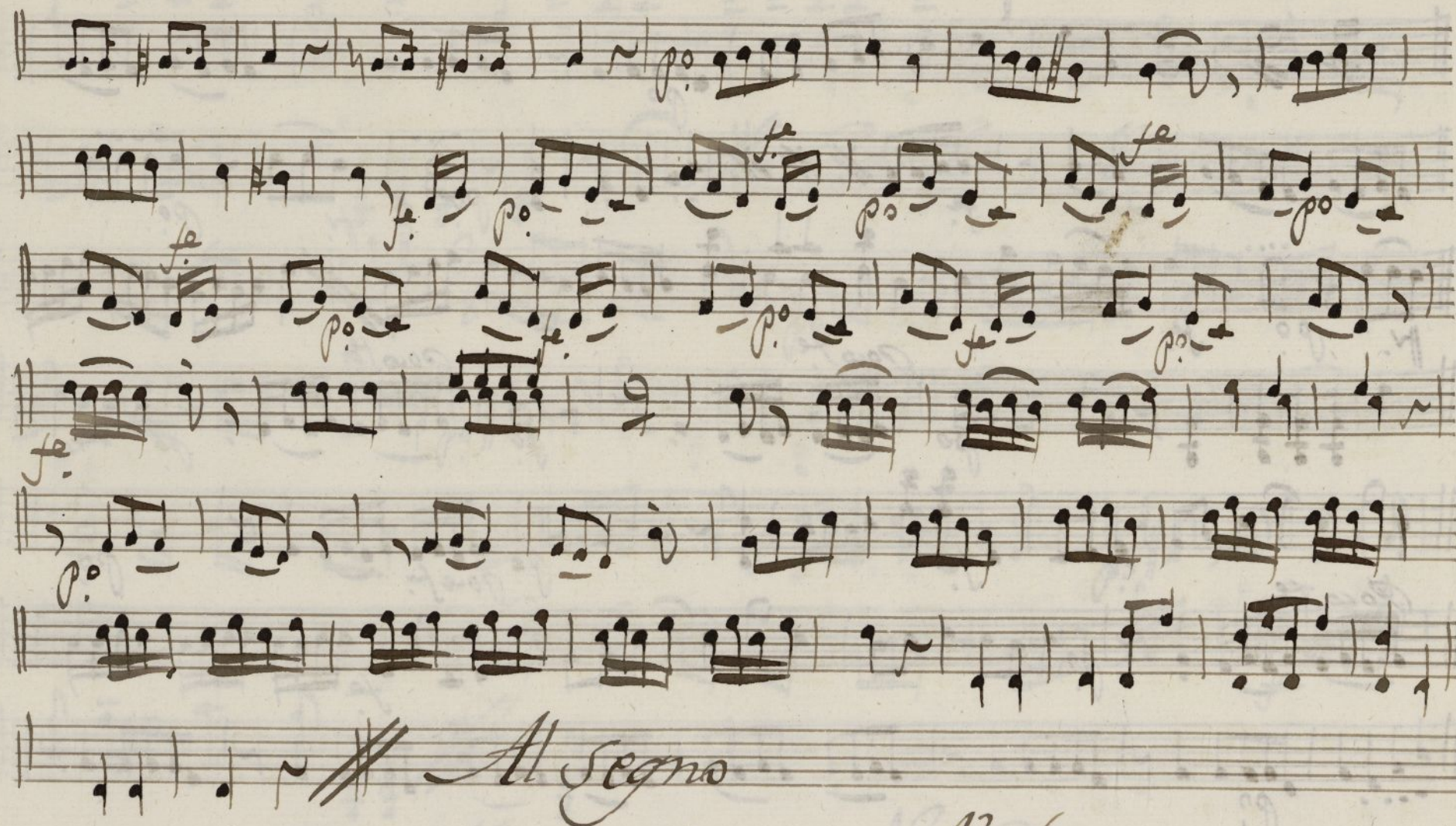
Violin 2^o

Fon.^a ätres

Todos alaban supusto.
//

All.^{to}

Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a tempo indication "Allegro". The notation is dense, featuring many beamed notes and rests. Dynamic markings are present throughout, including "p" (piano), "f" (forte), "poco f" (poco forte), and "poco p" (poco piano). The score concludes with a double bar line and a key signature change to one sharp (F#).

Parola y Allegro.

Allegro

p.

Allegro

V. S.

Alleg. ~~Handwritten musical notation, first system, crossed out with diagonal lines.~~ *All.* 6/8 *suelto.*

Parola

Coplas: Alleg.^{to} 2/4

Handwritten musical notation, multiple staves, including dynamic markings (*fe*, *po*) and a double bar line.

Handwritten musical score for "Allegretto" by Franz Schubert. The score consists of ten staves of music, written in a single system. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). The tempo marking "Allegretto" is written at the top right. The piece concludes with a double bar line and a fermata. The manuscript is on aged, slightly stained paper.

f *p* *f* *p* *f* *p* *f* *p* *ten*

f

Allegro
dos mas.

final *Allegro* *2* *f* *poco* *fmo*

Ayuntamiento de Madrid

Oboe Primero

Mus 134-4

Conadilla à 3. todos alaban Augusto;

Allegretto & # 2/4

Parola Voz

Allegro

Voltiplo

Allegro &bb C e e e e ~ | e e e e ~ | e e e e ~ | 9 9 | 9 9 | - - e |

&bb e e e e | e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

&bb e e e e | e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

&bb e e e e | e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

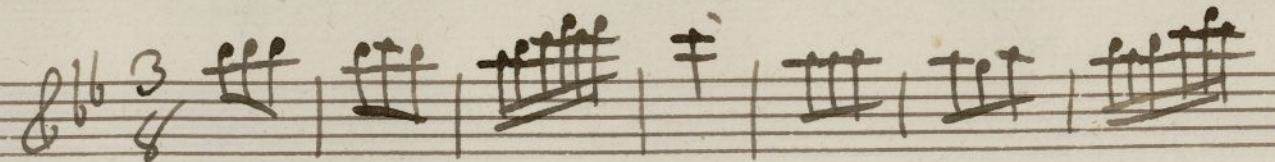
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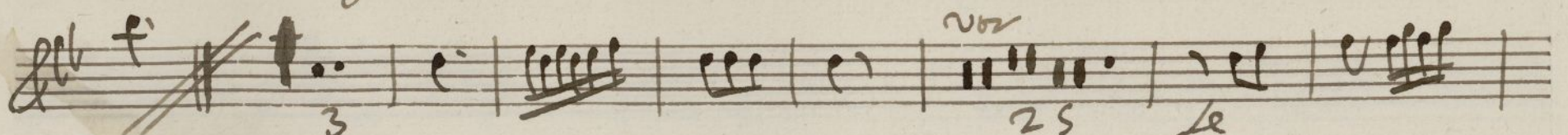
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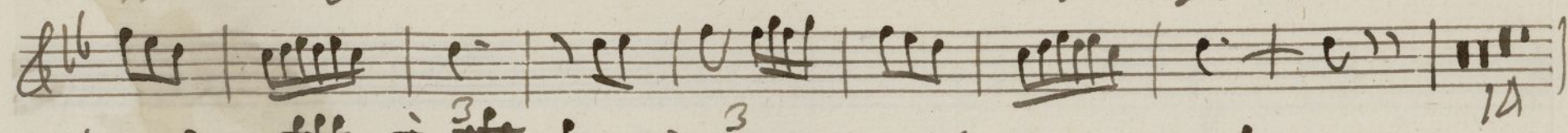
&bb e e e e | e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

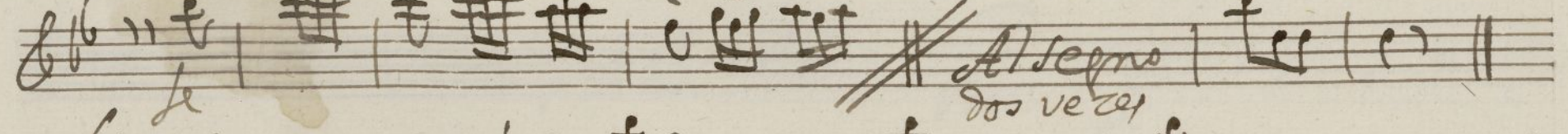
Parola
ya! Segno *

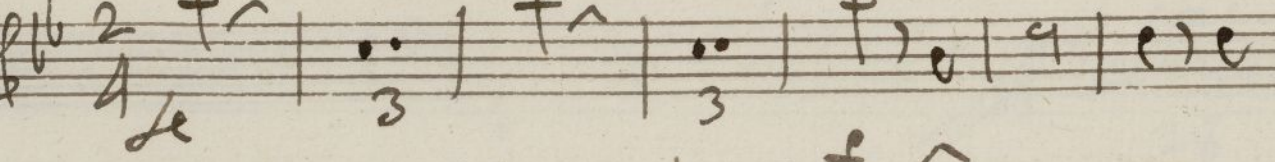
$\frac{3}{8}$ *Alleg^{ro} faze* || $\frac{6}{8}$ *Allegro faze* || *Cap^{ta} faze* ||

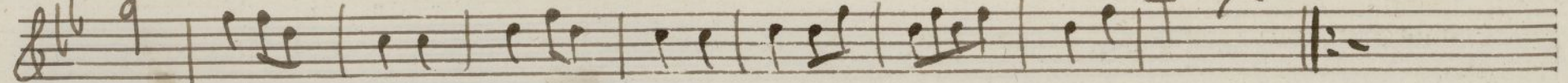
Sirana Allegretto $\text{G}\flat\text{B}$ $\frac{3}{4}$  2

 *voz* 25 *le*

 14

 *le* *Allegro* *dos veces*

final Allegro $\text{G}\flat\text{B}$ $\frac{2}{4}$  *le* 3 3



Ayuntamiento de Madrid

Oboe Segundo

MW 134-4

1

Corradilla à 3. Todos alaban su gusto;

Allegretto & # 2/4

Parola

28

Adagio

Volti

Handwritten musical score for "Allegro" in G major, 2/4 time. The score consists of eight staves. The first staff is labeled "Allegro" and has a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. The final staff contains the tempo and dynamics markings: "3/8 Allegro Force", "6/8 Allegro Force", and "Copley Force".

Sirana *Allegro* H^{o} F^{\flat} $\frac{3}{8}$

Allegro F^{\flat} $\frac{3}{8}$

Allegro F^{\flat} $\frac{3}{8}$

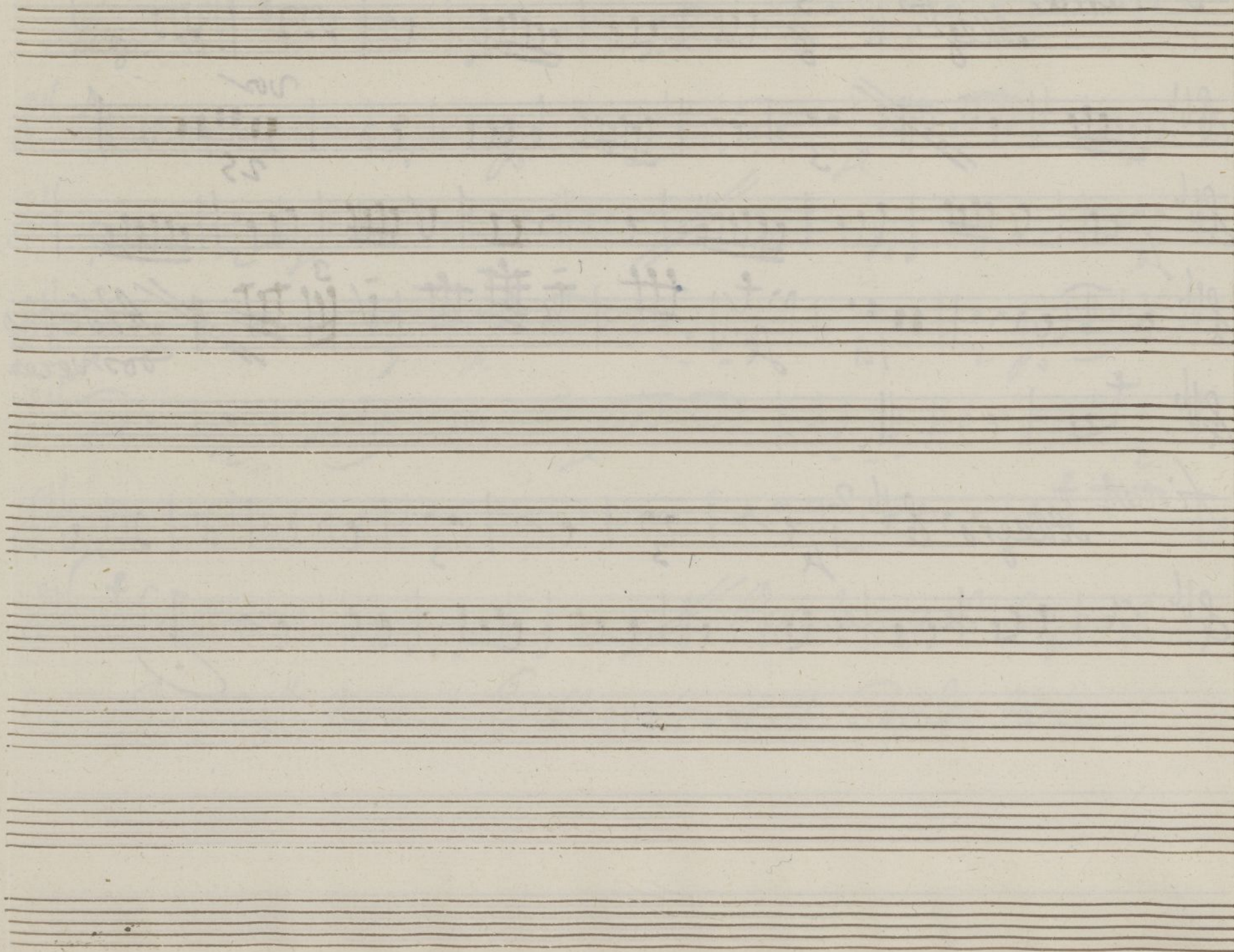
Allegro F^{\flat} $\frac{3}{8}$

Allegro F^{\flat} $\frac{3}{8}$

Allegro F^{\flat} $\frac{3}{8}$

final *Allegro* F^{\flat} $\frac{2}{4}$

Allegro F^{\flat} $\frac{2}{4}$



Trompa Primera

Mus 134-4

1

Conadilla à 3. Todos alaban Augusto;

Alleg.^{ro} C:## 2/4

Parola

Allegro

Allegro Pace //

$\frac{3}{8}$ Alleg.^{ro} Pace // $\frac{6}{8}$ All.^{ro} Pace // Copla Pace //

Tirana *Clara*
Allegro $\text{C} \sharp \text{F} \text{B} \flat$ $\frac{3}{8}$

Le

Le

Le

Le

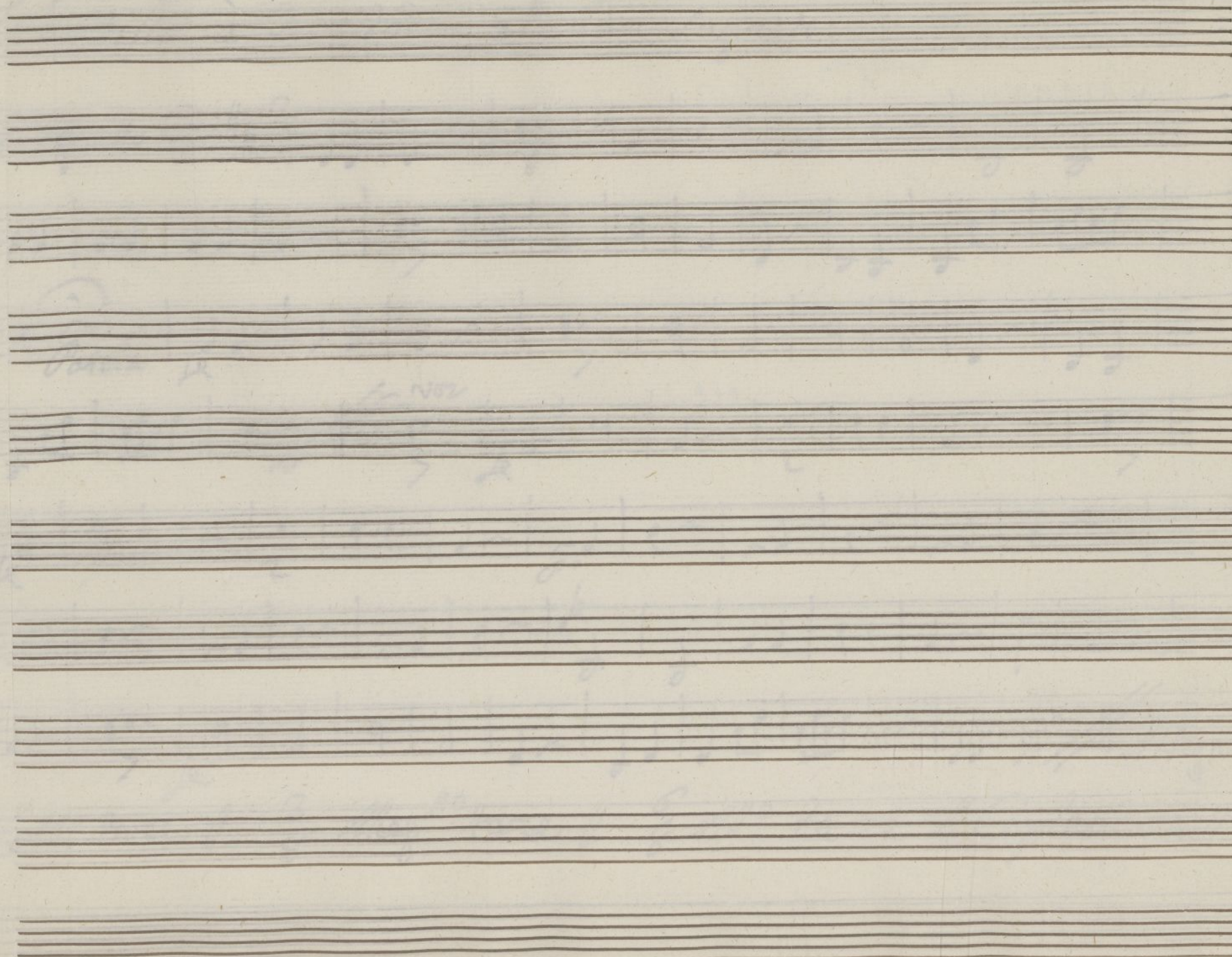
Le

Allegro
dos veces

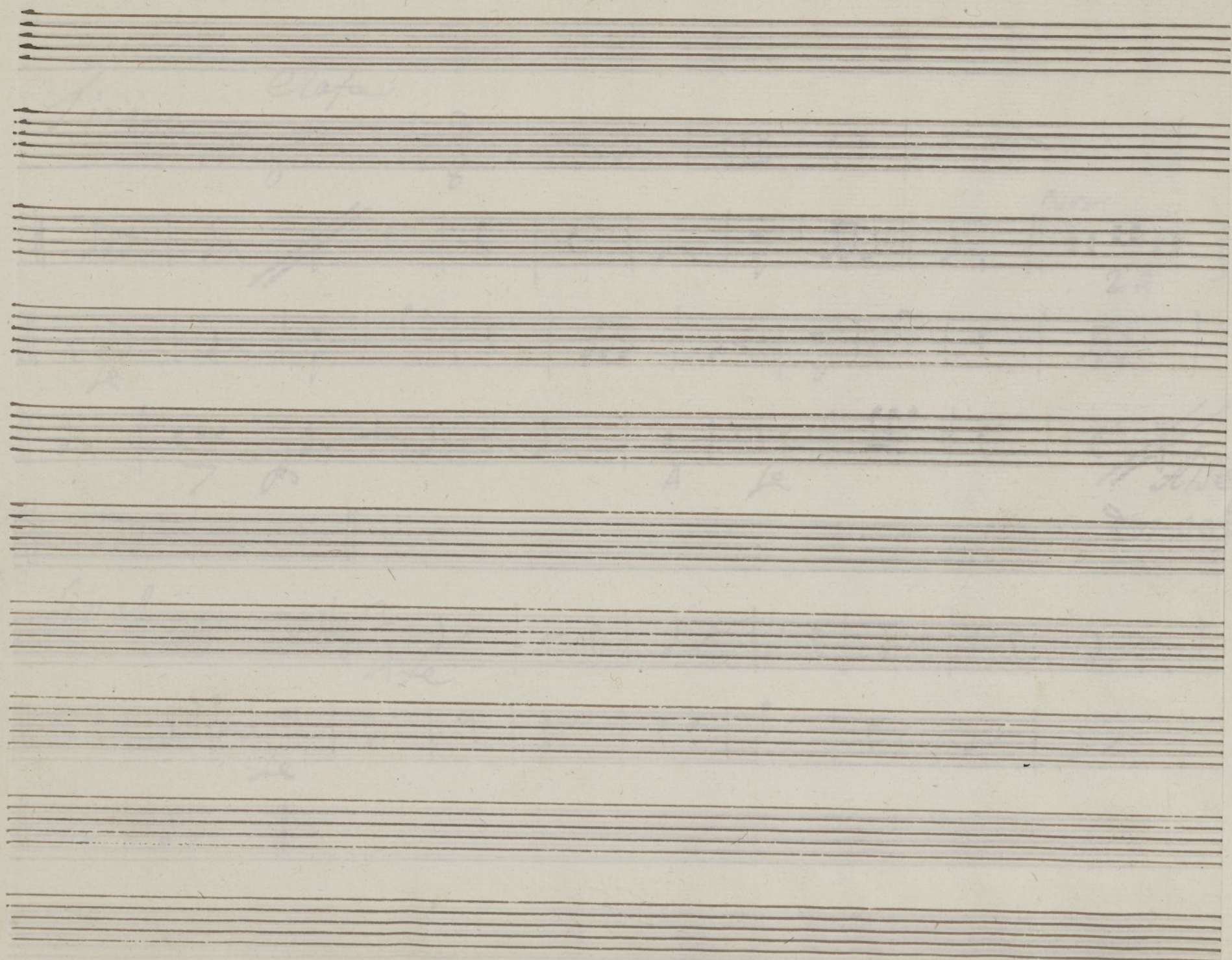
final *Andante* $\text{C} \sharp \text{F} \text{B} \flat$ $\frac{2}{4}$

Le

Le



Ayuntamiento de Madrid



Trompa Segunda

MW 134-4

1

Zonadilla à 3. Todos alaban Augusto;

Allegretto C: # 2/4

Handwritten musical notation on a staff.

Parola Handwritten musical notation on a staff.

Handwritten musical notation on a staff, including a double bar line and a *voz* marking.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff, ending with a double bar line and the word *Allegro*.

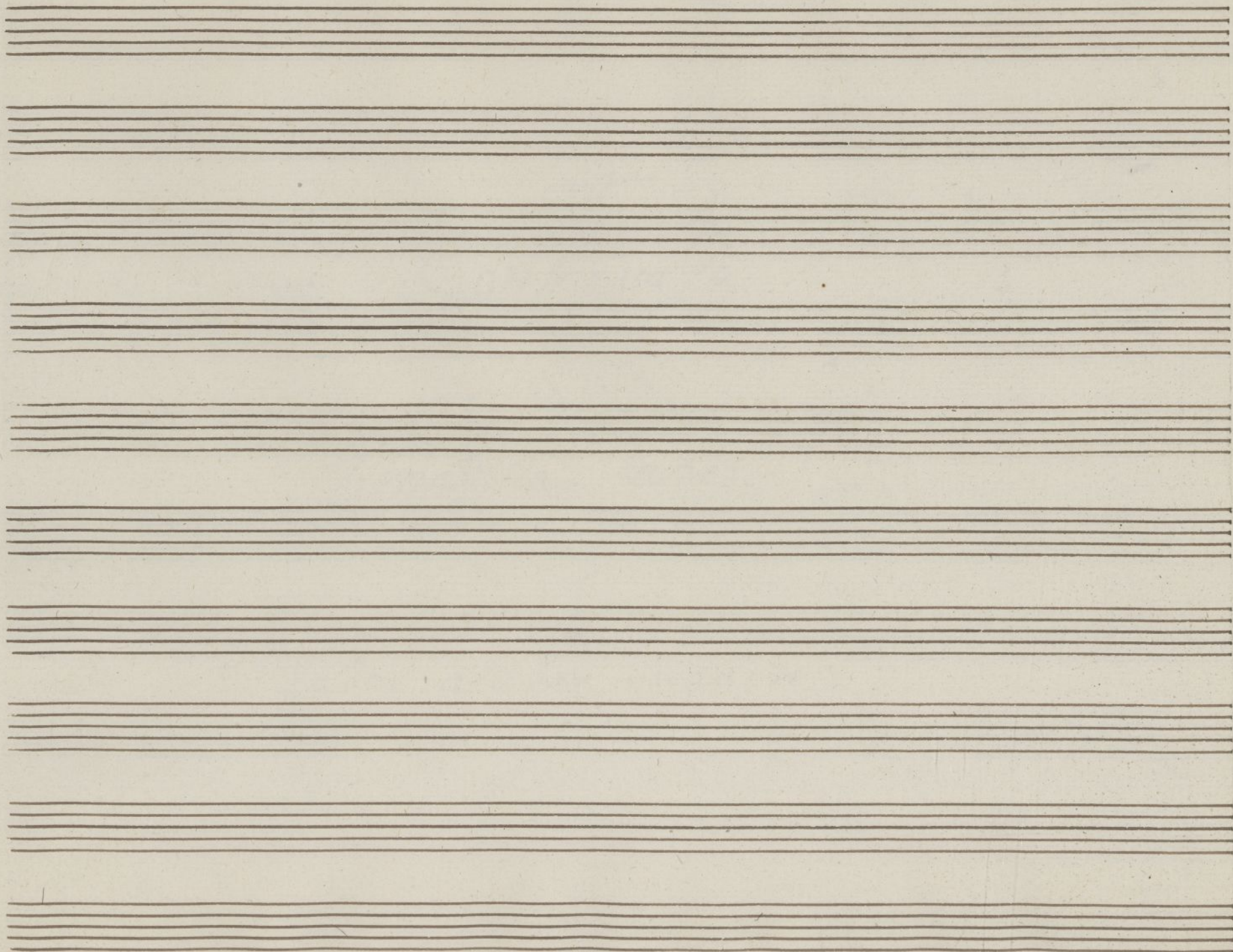
All. fare 3/8 Alleg^{ro} fare 6/8 All. fare 4/4 Copla fare //

Sirana *Clapa*
Allegretto $\text{C}:\flat\flat \frac{3}{8}$

Allegro dos veces

final *All.^o* $\text{C}:\flat\flat \frac{2}{4}$

fe



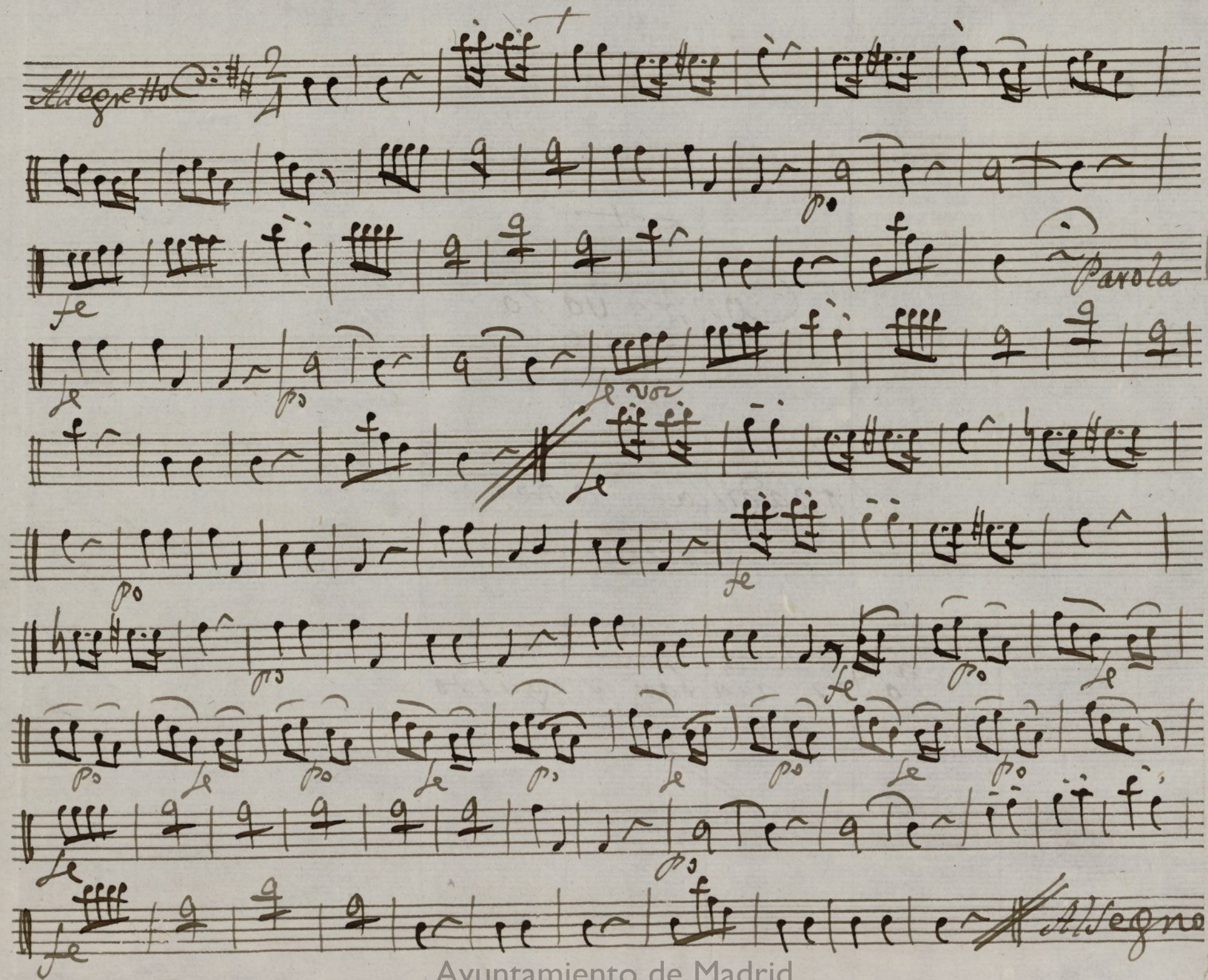
Ayuntamiento de Madrid

Ayuntamiento de Madrid

Contrabajo

Conadilla á tres

Todos alaban su gueto;



2

Allegro

Le

po *riqua* *fmo* *Le po* *vor* *po*

Le po *Le po* *Le*

Le

po *Le*

Le po *Le po* *Le po*

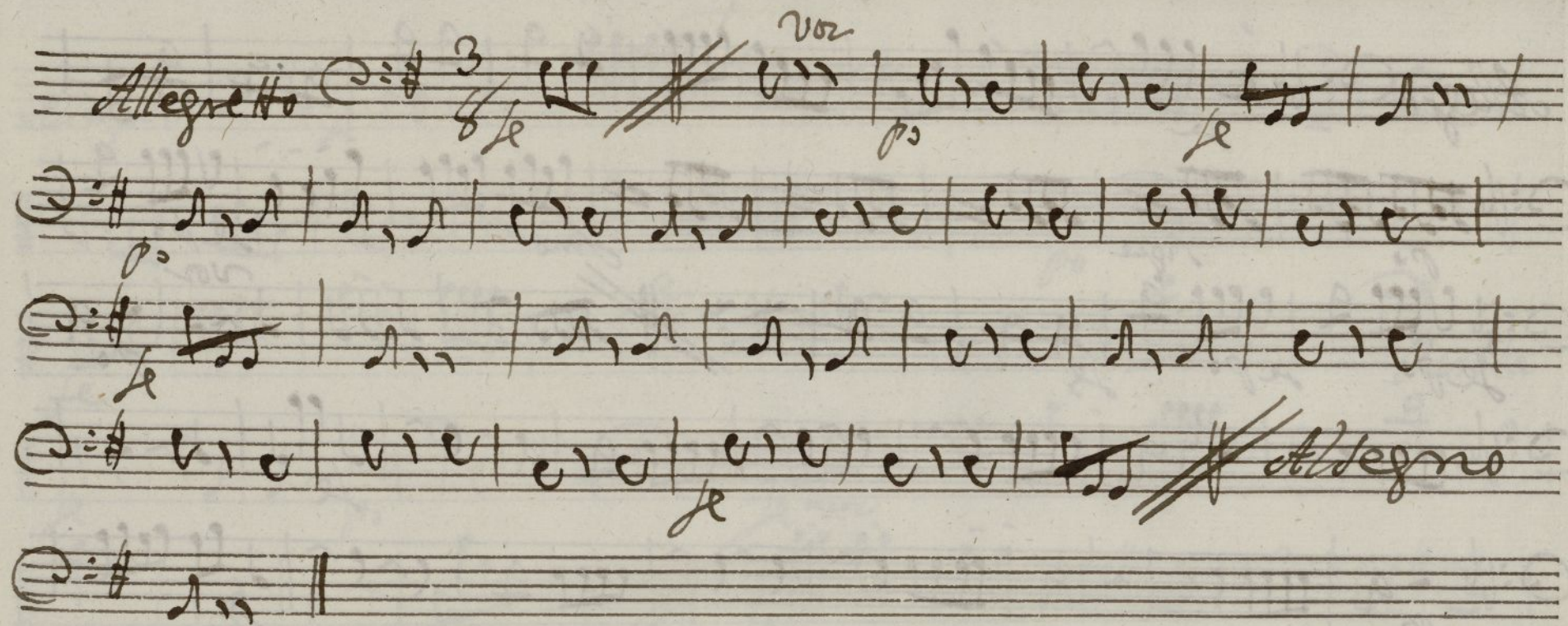
Le

Le po *fmo* *Le po* *Le po* *Le po*

Le

Parola y al segno;

Volte



Allegro *vor*

fe po

fe po

fe

po

fe

Parola

Volti

Coplas Allegretto 2/4

Le ps voz Violon fatti se ps Violon fatti se ps All? ps

Allegro
dos verez

Handwritten musical notation on four staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *le*. The first staff begins with a treble clef and a key signature of one flat. The second and third staves also begin with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat.

Handwritten musical notation on three staves. The first staff begins with the tempo marking *Allegretto* and a 3/8 time signature. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat, and includes the tempo marking *Allegro* and the instruction *dos veces* (two times).

Volti

Sirana

Allegro 3/8

fmo *no* *le*

le po le po le po le po le po le po le

Allegro
do veré

