

138-1

— + — Leg. 10.
Conadilla à tres

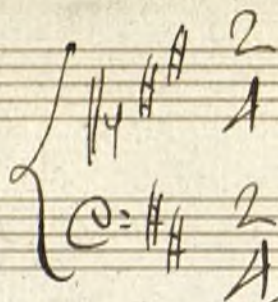
La Cuenta del Peluquero;

Del S.^r Morál;

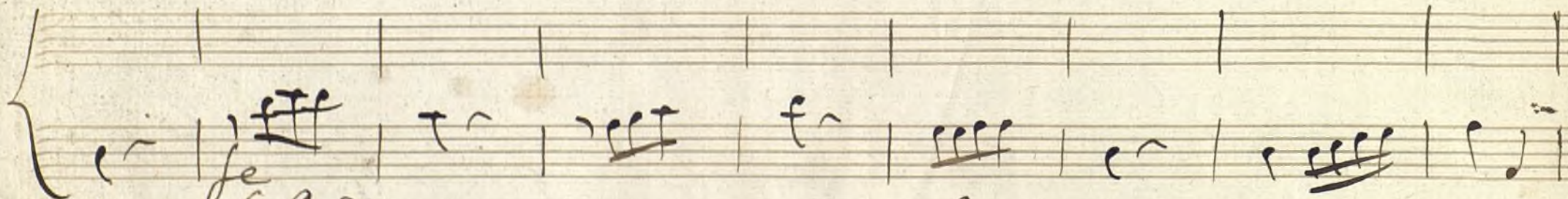
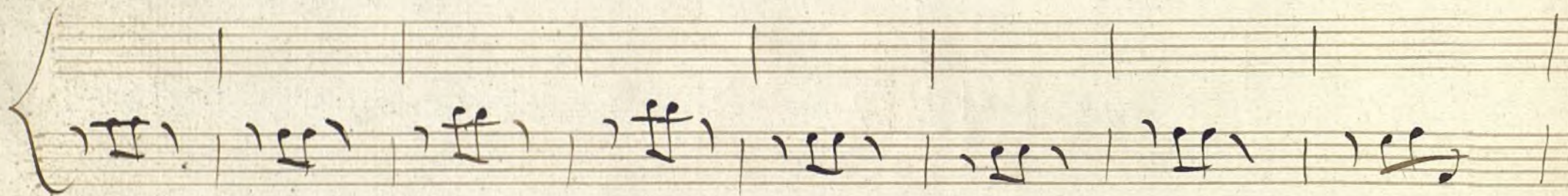
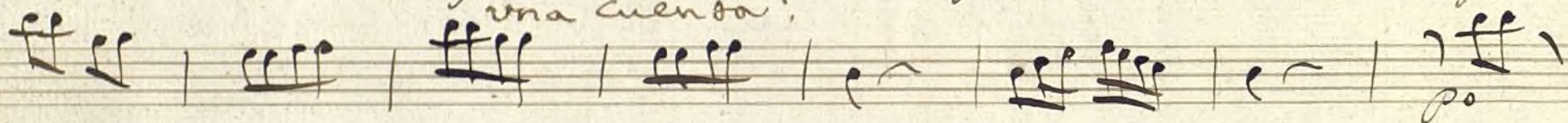
1791.

{ S.^{ra} Prado
Viz.^{ta} y Paco Ramo

All.^o poco



Savinere Conocador; Peinandre la dama,
y Aladenecha una rilla, y Bizense sentados aella leyendo
una cuenaa;



Parola La Prado

Ramos.

Recargaréis vienza? Cuenta? Ciendoblonos para osst;

Viz?

Ramos

Prado.

no ay Remedio esta de tofa: falta el Plumo. Pua bien id por ella,

Ramos

Y si dos Cuentas yo poner en cuenta he;

Cantan

Prado

fe

Yd Corriendo por la pluma pua la

La vrica esta cerca pua la

Ramos

pua la fa vrica esta cerca for bien

mai sa ber Ma dama que me dio on so de oro cuer ta
 que me
 Prado de
 puer co brad dos rei do blones y un pe
 so duro nos queda y un pe ro
 y un pe ro duro nos queda si pro

#9
 #9
 #9
 #9

Vizante
 si pro

sigue este de orden an de dejarme por puertas
p

an de

A vos tro Ma rito le pica la
p

Cuenta no ha parir de erio Caio quei un pobre bestia quei
p

un pobre bestia vos hom rra rle mo
p

cho voi de una ca rrie ra voi de una ca rrie ra

voi de una ca rrie - - - ra *Prado*
tuego

luego con la Pluma dar Mon riera guila Guelta luego
Palo luego luego a des pa charros soi si
viz. luego
Contrabajo *Violon*

luego Con las Plumas donde siu aqui la buelta donde non
 norra aqui de buelta soi si norra a qui de buelta soi si

tutti le

siu aqui la buelta donde non siu
 norra aqui de buelta soi si norra
 a qui de buelta soi si norra

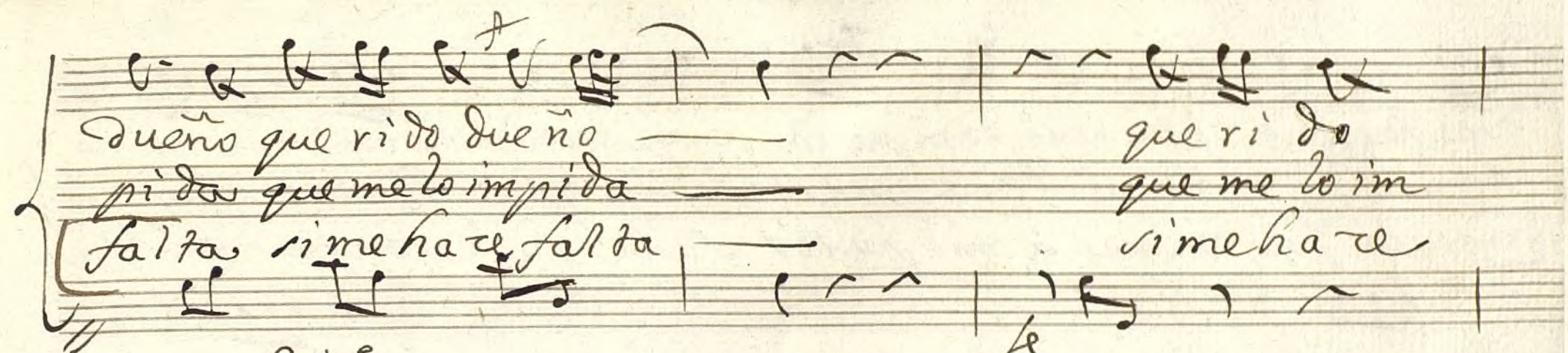
la buel ta la buel ta
 de buel ta de buel ta
 ma se ria ma se ria

Porota / Prado / Voy a cocarle, accion propia
 de todo aquel que la pega;

Allegretto

Prado

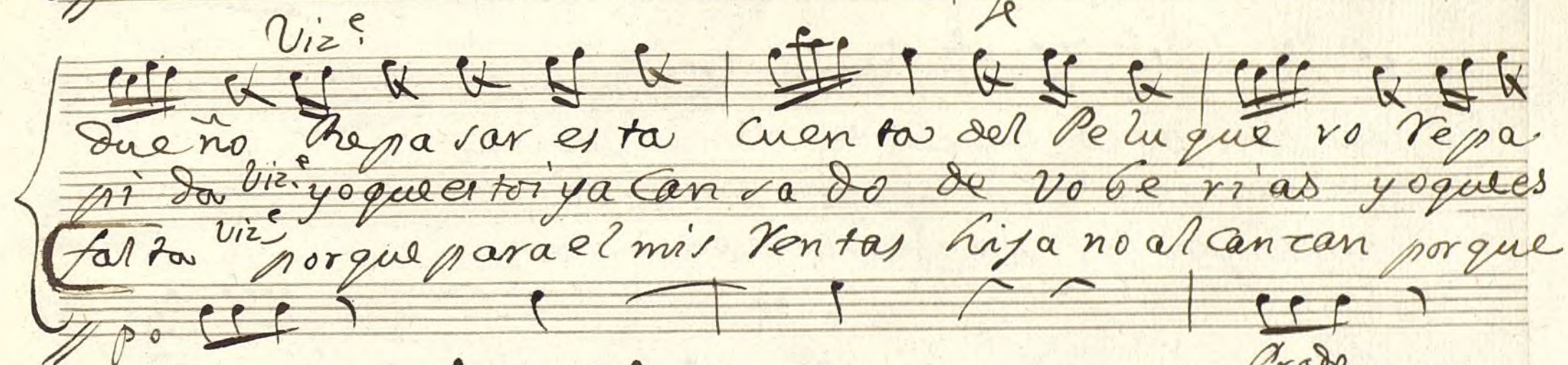
Lue hazer tan - pen sa ti vo que ri do
 Prado: - Quien ha de - ver el qua po que me lo im
 Prado no / Porque he de - - - de se - dir - le si me ha re



dueño que rido dueño
 pida que me lo impida
 falta si me hace falta

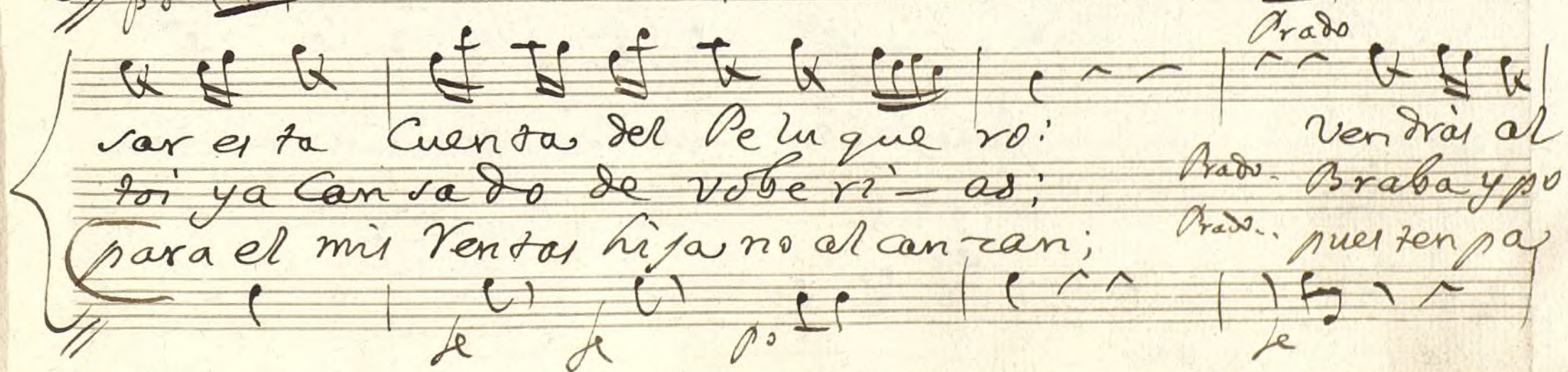
que rido
 que me lo im
 si me hace

Viz



dueño Repasar esta Cuenta del Pelu que ro Repa
 pida *viz* yo que el tor ya cansado de voberrias y oques
 falta *viz* porque para el mis Ventas hija no alcanzan porque

Prado



sar esta Cuenta del Pelu que ro:
 tor ya cansado de voberrias;
 para el mis Ventas hija no alcanzan;

Prado Ven drá al
Prado Braba y po
Prado puel ten pa

Viz^e

vai le^{vis} no ni tu irás tam po co a quei ta tar de no ni
re ca^{vis} de pi de al Pe lu quero luego que vuel ba de pi
ciencia^{vis} en un me a mil pei os su be su Cuen ta en un

tu irás tan po co a quei ta tar - de i
de al Pe lu quero luego que vuel - ba;
me a mil pei os su be su Cuen - ta;

Allegro
Dance

3 *All.^o* 8 *le Prad^{te}* 3 8 *le Viz^e* 3 8
que fri o Zera que Ca la bera
po d, d, d, d,

he ra mu gar
le

Prado

Viz?

ha bla con diendo mai su firmiento no he de re
ner a pa
la brai ma ja de ra oi de merca
der de merca
der

(ale) Ramos
 Parola / Alon Madan ala toalet, voasifidon le bo Plumet,
 Don sete Comt a diccione ^{aol} detroa dublon queye paye,
 Alon, Alon, que sui atande;

And^{te}

Con que her do blo ney Yero a bon Marche
 pues luego ala tienda la
 no doi vol ber que di ma

Ayuntamiento de Madrid

Prado

Handwritten musical notation on a single staff. The lyrics are: "dame no haqar q caso del". The notation includes various note values and rests.

Handwritten musical notation on a single staff. The lyrics are: "lo que yo os ordene solo a veis vos de ovede viz lo que yo os ordene". The notation includes various note values and rests.

Handwritten musical notation on a single staff. The lyrics are: "zer lo que yo os ordene solo a veis vos de ovede zer solo a veis vos de ovede". The notation includes various note values and rests.

^A *zer a bei vor de o bede zer ove de zer o be de*
^A *zer a bei vor de o bede zer ove de zer o bede*

zer
zer
Viz. P
Ramos
Vol bed era Pluma yano po der zer
p.

viz

Handwritten musical score on aged paper. The score consists of six staves, grouped into three pairs by large curly braces on the left. The lyrics are written in Spanish. The first pair of staves contains the lyrics "pues que yo la pague ja". The second pair contains "ma el pe rei". The third pair contains "Prado", "que una san der", and "dama". The notation includes various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations like "Ramor" and "p.".

pues que yo la pague ja

ma el pe rei

Prado

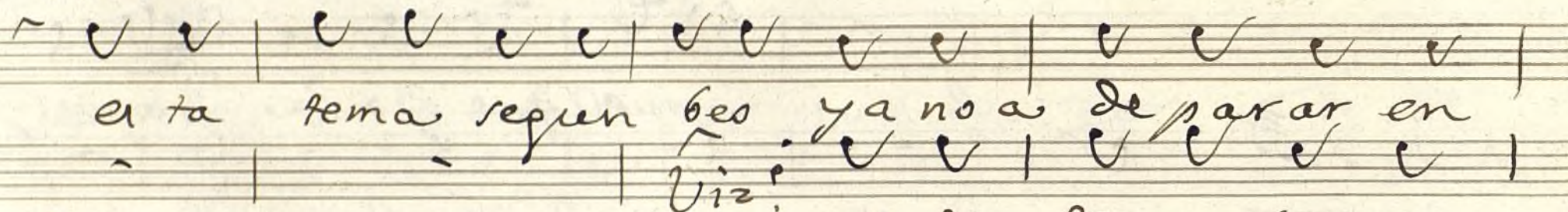
que una san der

dama

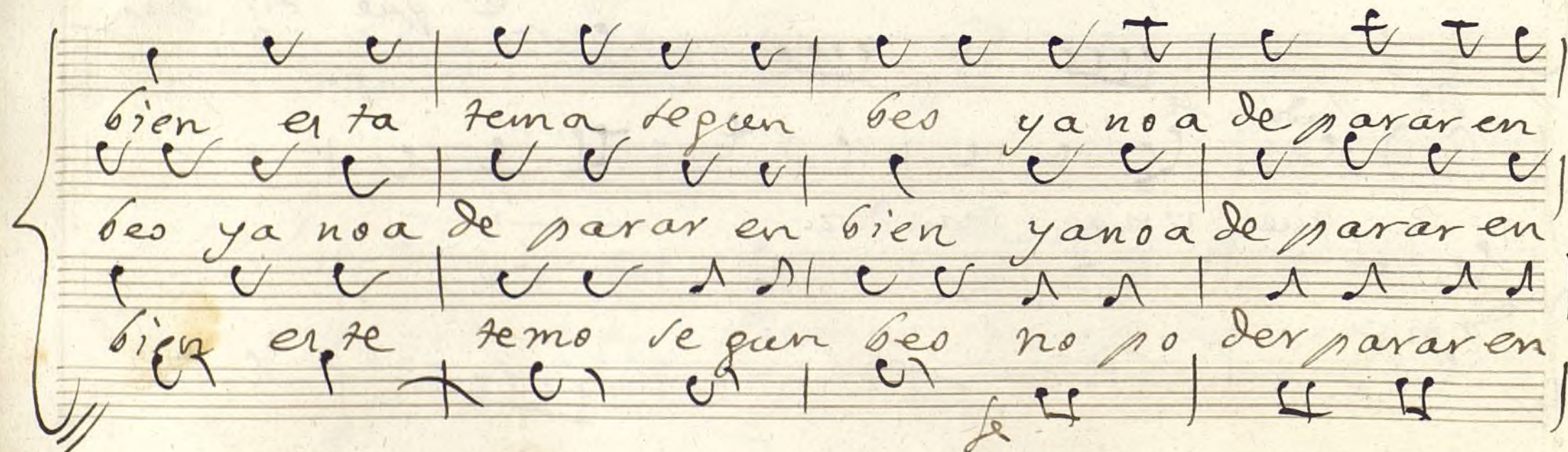
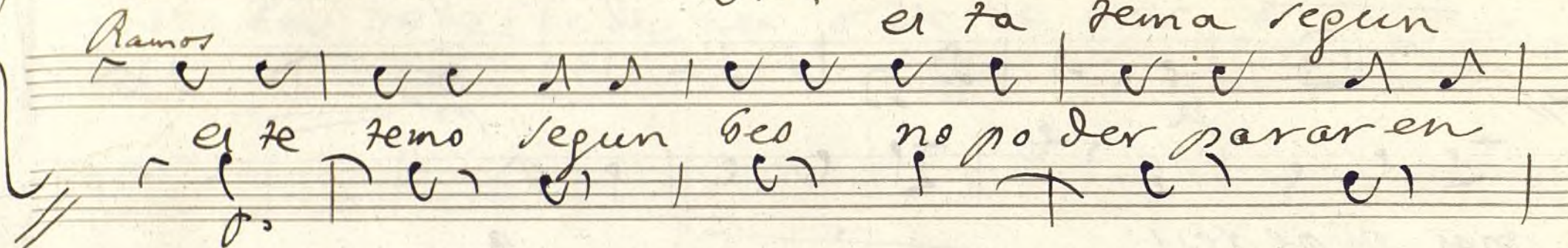
Ramor

p.

Prado



Ramos



bien ya noa
 bien ya noa
 vien no po
 parar en bien parar en
 parar en bien parar en
 paran en bien parar en

bien
 bien
 bien
 bien
 Parola / Prado volbedme a poner la Pluma
 vie alatienda la vida volbed;
 Pra' Prudencio no me sofocues,
 vize Clarade pides puer, de vailles, de
 modas, Virritas, y Peluqueros frances, pues
 ya edicho que mil Ventas no lo pueden
 sostener; Ramon sinorra bostro
 Marito, oi se pue, il Cal son bien;

Coplas

And^{no}

Grado 1^o

Luien di ne cio ha de peinar - - - me
 Una doncella no sir - - - ve
 que pre ten der que ha - - - ga
 que hara si se me an to - - - ja

sino tengo Pe lu que - - - ro
 para lo que sir ben ei - - - tot
 Sin Vi sita ni fer te - - - tot
 no obe de ter tus pre cep - - - tot

sino
 para
 sin vi
 no obe

Viz^e
 Que re
 puel pa
 de tu
 Tanto a

neine la donce - - - Na
 ra lo que ellos sir - - - ven
 Casa y tu fa mi - - - lia
 tot de ampa ra - - - dor

que mai va ra
 que a ti te sir
 es tar a ten
 pagar te vn a

to y ho nel - - - so
 van no queie - - - ro
 ta algo vier - - - no
 to ja mien - - - to

quei mas
 que ati
 er tar
 pa par

Ramos
 Las manos de las Surqueres
 o moniier nuer tros ser vi ci os
 el go vierno en Pe ti me tra
 Ca tran bo quei te Ma rri to

hacen
 er tar
 es pe
 no er tar

Calbos los Ca ve ros
 aumen to del Pue blo
 Dir al ol mo Pe ros
 Ma rri to del tiem po

hacen
 er tar
 a pe
 no er tar

Prado
no

Allegro
2. vez

se como al cuchar te no te bien to de fu
ror no te bien to de fu ror done moa... de
se te Comte el im por te san fa son

Virk *p* *Ramos* *Virk* *Virk* *p* *Virk*

el im por te san fa son an tel a
 Veri guar quie ro sie ta Cuen ta es cie rta o no sie ta
 Cuen ta es cie rta o no; ya si va mos a la
 tien da don de vsted es to com pro don de v
 ted es to Com pro que lo que oigo que lo

Ramos *2a 2.* *6 2 - 2*

que oigo Tar mi diable ya el par del se

des cu brio ya el par del se

des cu brio se des cu brio se

Prado *Ramos*

To ei toi muer ta Ah Madame Ah Ma

Viz?

dame Vamos puer sin de ren cion

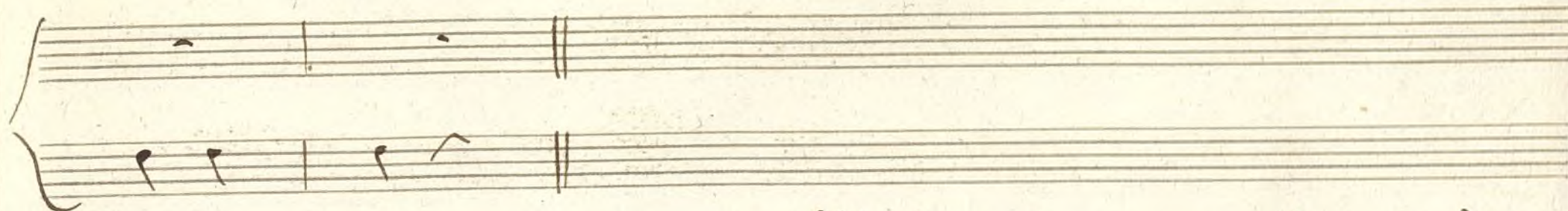
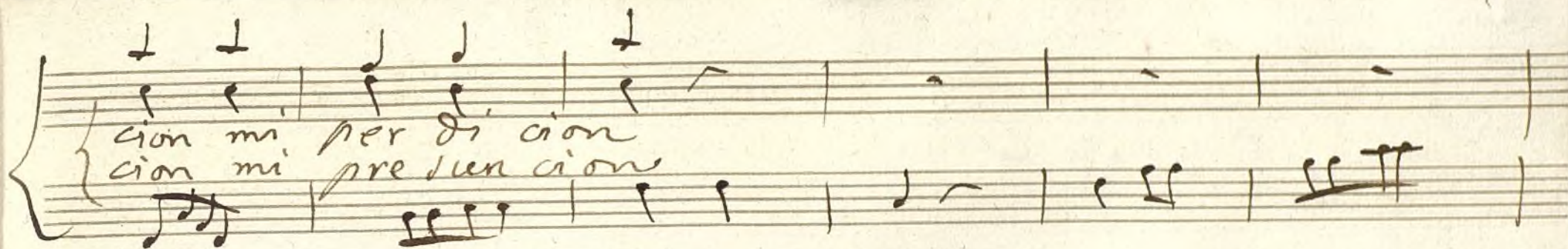
Vamos pues sin de zen cion sin de zen cion sin

de zen cion:

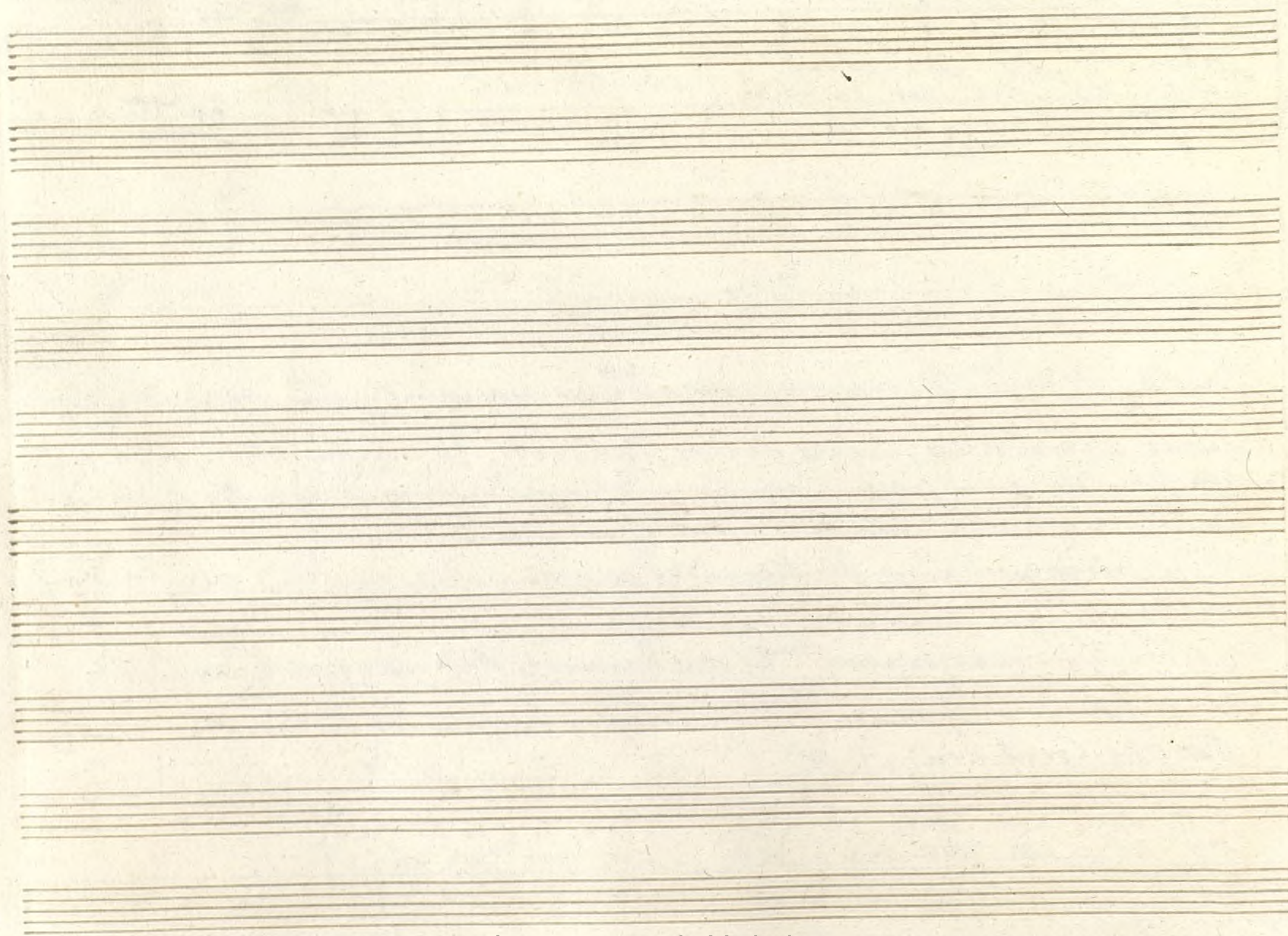
2^{on} dos viz^e
 si por fia si reusan

1^{on} 3.
 Cierta es ya mi per di cion
 Cierta fue mi pre sun cion

le
 Cierta es ya mi per di cion mi per di
 Cierta fue mi pre sun cion mi pre sun



Parola / viz^e vamos vamos que ^{ver}quiero Como para, Agua de olor;
 Polvos, Almoadillas, Cintas, Sorros, Pendidos, Tacion vuestra, y todo en
 un her solo amil peros ascendio; Prado, puede ser que aya Prudencia
 alguna Equivoca como; viz^e el Mercader lo dira ^{dentra},
 Ramos / si poder avisar yo al Mercader, que en cubra nuestra esta fa Compondro;
 Prado / de solo para mañana monito mio, mi amor: viz^e no ay remedio, ay ha de ser,
 Prado / si el lo averigua, es peor, Ramos / que haremos Madama, que haremos?
 Prado / Confesar, ^{dale} viz^e vamos, Ramos / adios, a Peynar los Presidarios vasy
 Monsieur Cornichon;)



Segui^d

Prado

Dulce es

Allegro

Ramos

Po — so del al ma

Mon sier Pra den cio

Mon sier Pra den cio

por Dios que nos per

do nes

nues tros

ex ce sos

por Dios

que nos per do nes

nues tros ex ce

sos ex

ce so ex ce so,

Nuestros ex ce
len ya so re go

Pue lo
pue a
po ya lo
a lo

que pre su mia
lo su ce di do
que pre su mia
quea su ce di do
sea des cu bier to
ya no ay re me dio
sea des cu bier
ya no ay re me

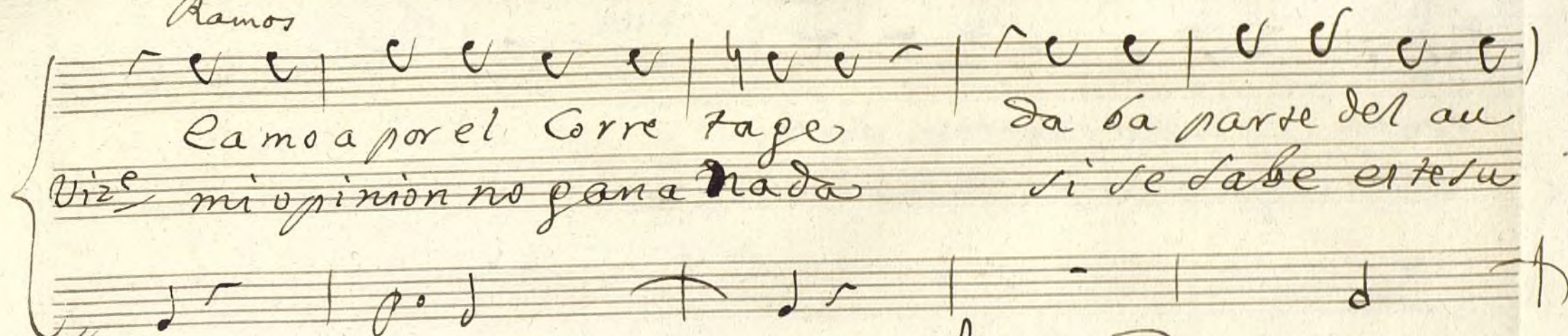
vier me - - - - - Dio sea des cu bier - - - - - Dio
 ya no ay Re me - - - - - Dio
 sea des cu bier to ya no ay re me dio
 veinte Prado

Yo en la
 Prado - - - - - un mes

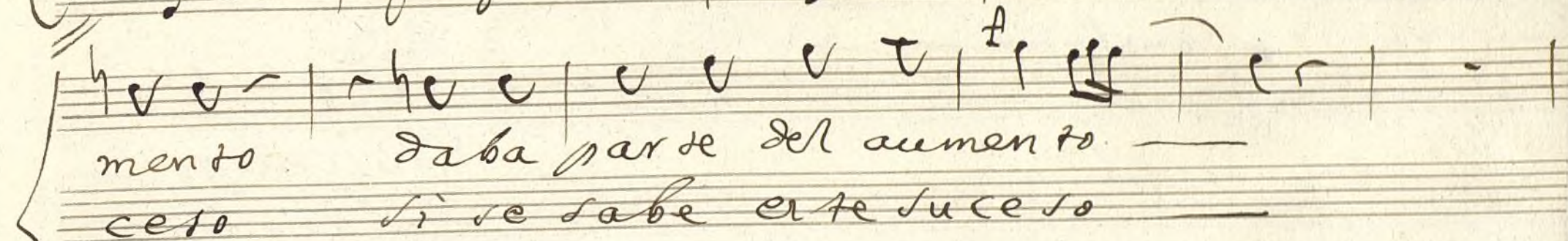
Cuenta le man da ba Re car gar al Pe lu que ro Re car
 ha que nos Ca sa mos Ten ton ces no se ra tan se rio Ten ton

cien do
 Ramos... ha Ma
 Blones que queria para mis gastos se cretos
 dan el pan del Bodo suele en durre cerre presto
 para
 suele en

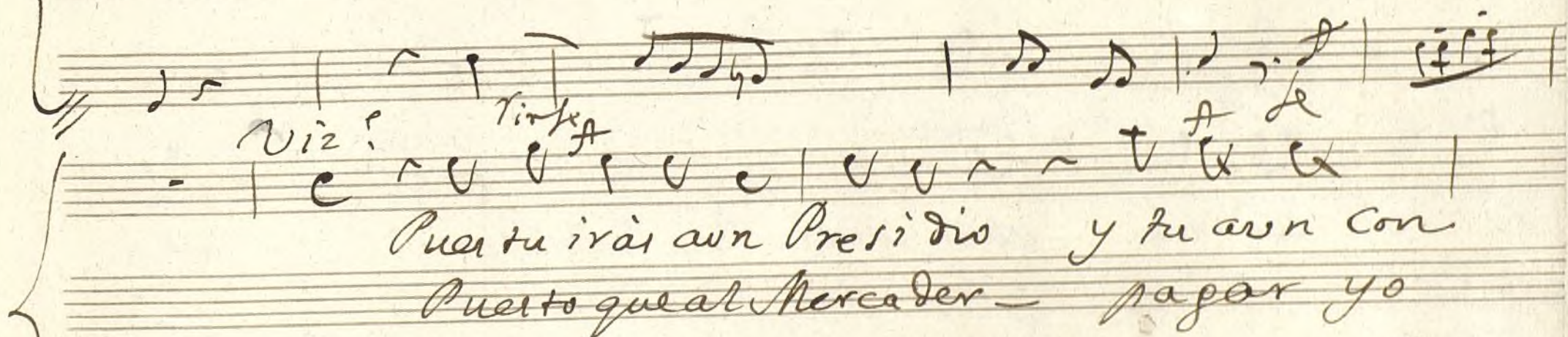
Ramos



E como a por el Corre Fage da da parte del au
Vize mi opinion no gana Nada si se sabe este su



mento daba parte del aumento
ceso si se sabe este suceso



Viz! ^{fin}
Pues tu iras aun Presidio y tu aun con
Puesto que al Mercader — pagar yo



Presidio.

bento a pagar tan Infame a tre v'imien to:
 debo q' aqui no volbair nunca e lo que quierro:


Como Prima
 Prado
 Dulce apo —
 Dulce apo —

so del alma Mon siur Pru den cio Mon
 so del Alma Mon siur Pra den cio Mon

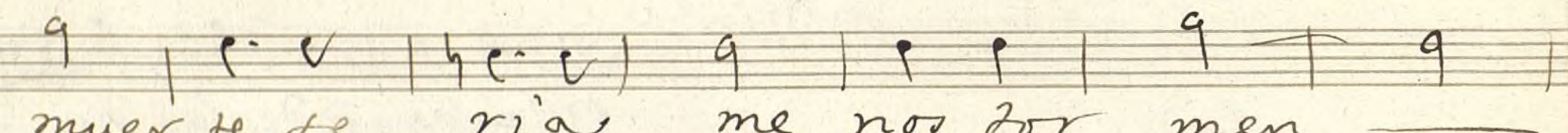
et tan gran de la pe
 pue que ya seaca va
 vize
 et tan gran de la pe
 pue que ya seacaba

na que toi sin tien do que la
 ron los sus tos muer tros supli

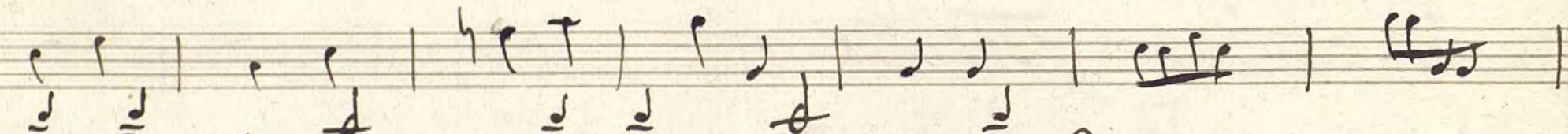
na que toi sin tien do sin tien do que la
 ron los sus tos muer tros muer tros supli



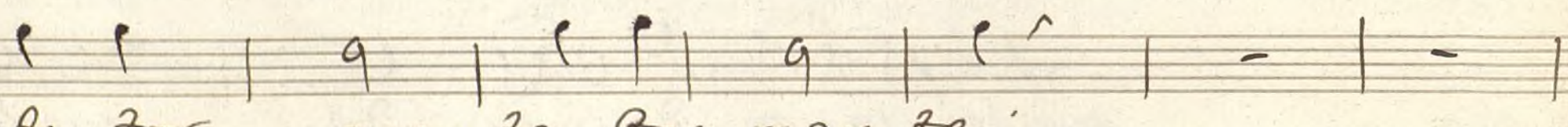
muer te se ria me nos tor men
Ca mos per donen nue tros de fec - - -



muer te se ria me nos tor men
Ca mos per donen nue tros de fec - - -



to tor men to tor men to ;
tos de fec tos de fectos ;



to tor men to tor men to ;
tos de fec tos de fec tos ;





Ayuntamiento de Madrid

Mus 138-1

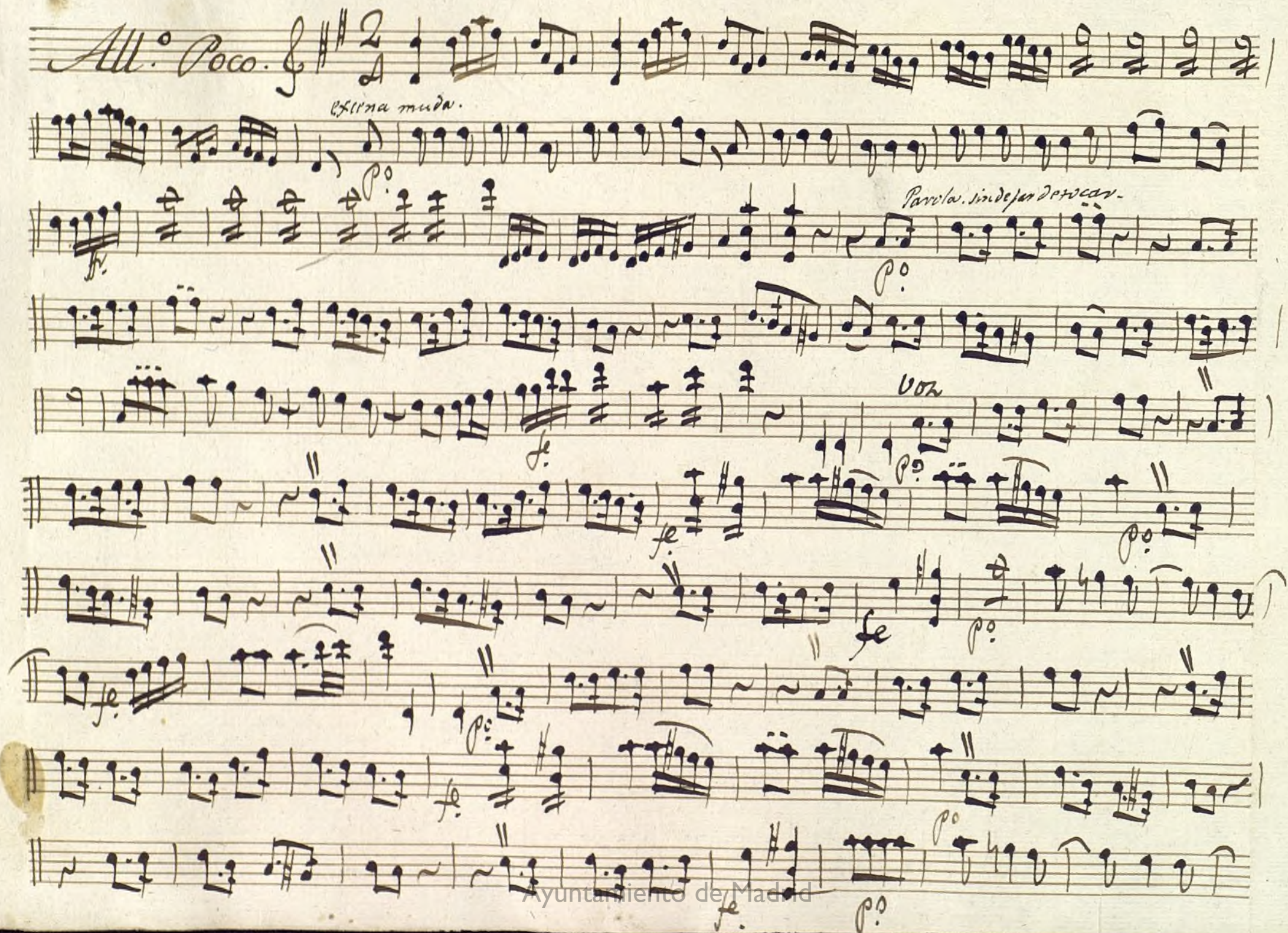
+

+

Violin 1.º Principal

Ton.º a 3.

La cuenta del Peluquero
//

All.^o Poco. 

Externa muda.

Pavlos. sin dejar de tocar.

Voz

Ayuntamiento de Madrid



Parola Corta

Allegro 3/4

vor.

p.

p.

p.

p.

p.

p.

p.

p.

Allegro

Parola

p.

Parola

And^{no}

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

Rinfe *Rinfe* *Rinfe* *Rinfe* *Rinfe* *Rinfe* *Rinfe* *Rinfe* *Rinfe* *Rinfe*

Parola

Coplas And.^{no}

This is a handwritten musical score on aged paper. It consists of ten staves of music. The notation is in a single system, likely for a single melodic line. The music is written in a style characteristic of 18th or 19th-century manuscript notation. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'And.^{no}' (Andante). The score is filled with various musical symbols, including notes, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). There are also repeat signs and a double bar line. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The overall style is that of a personal or working manuscript.

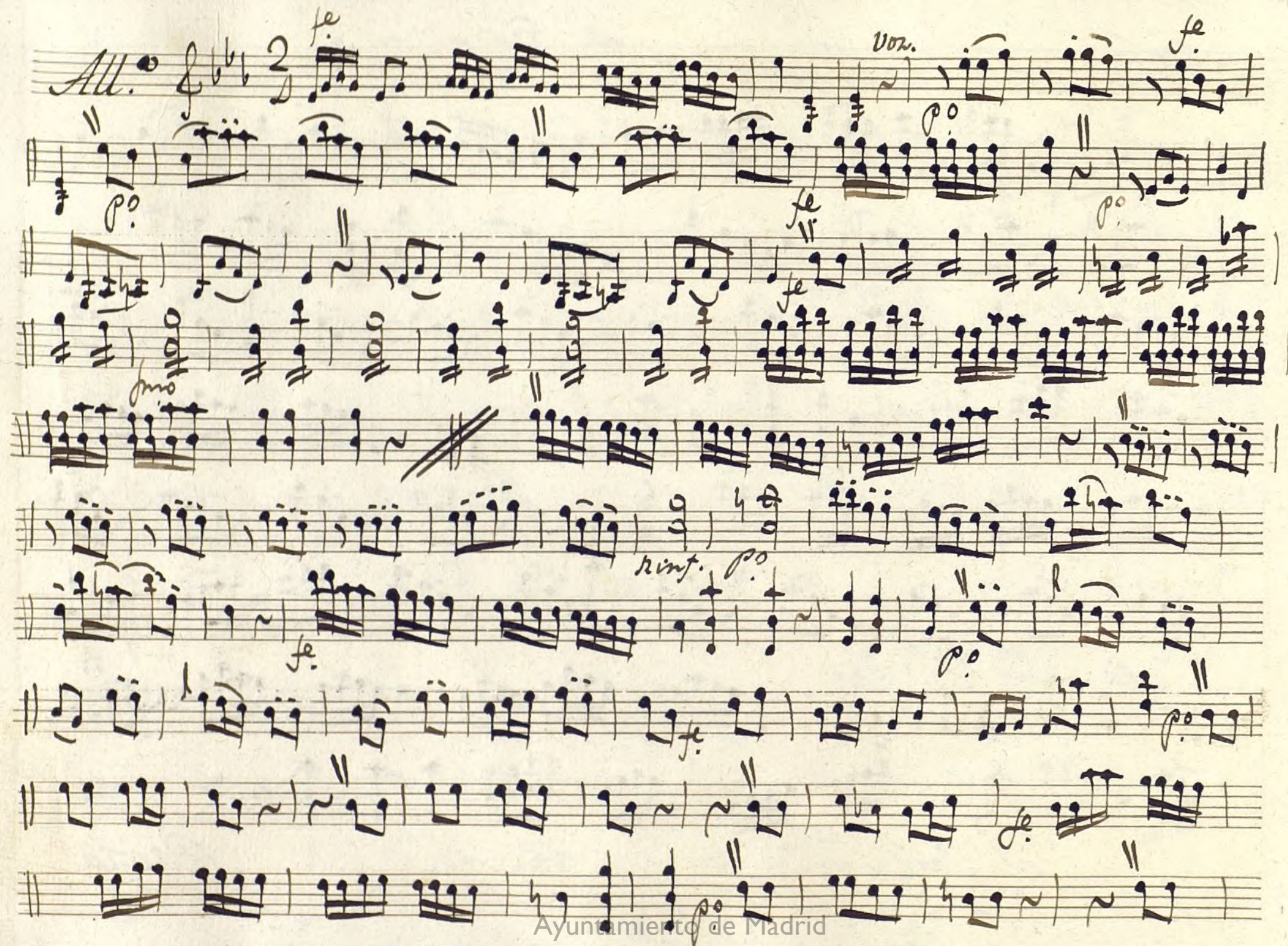
Al Segno
dos mas.

Ayuntamiento de Madrid



alor Carr.

Parola



Handwritten musical score for "Pues tiray con Presidio" by J. S. Bach. The score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro" and the time signature is 2/4. The music features various dynamics including "f" (forte), "p" (piano), and "ff" (fortissimo). The piece concludes with a double bar line and the word "Allegro" written below the staff.



t

Violin 1.º Duplicado

Fon.^a à 3

La cuenta del Peluquero

||

All.º Poco

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.º Poco* and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings are used throughout, including *p* (piano), *f* (forte), and *ff* (fortissimo). The score is written in a clear, legible hand on aged, slightly yellowed paper.



Parola corta.

Handwritten musical score for a piece in 3/4 time, marked *Allegro*. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *Allegro*. The notation is complex, featuring many beamed sixteenth and thirty-second notes, slurs, and dynamic markings such as *p* (piano) and *f* (forte). There are several measures of music that are crossed out with diagonal lines. The score includes a section marked *Allegro* and another marked *Allegro* with a tempo change. The manuscript is on aged paper with some staining.

Coplas. And^{no}

p^o Vor

f

p^o

f

p^o

f

p^o

Le

Allegro

ma^{tr}

f

p^o

f

p^o

f



Parola

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 historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.* (Allegretto) at the beginning.
- 2* (second ending) at the top left.
- fe* (forte) markings at the top left, middle, and bottom right.
- po* (piano) markings at the top right, middle, and bottom right.
- And.* (Andante) marking on the fourth staff.
- And. po* (Andante piano) marking on the sixth staff.
- And.* (Andante) marking on the seventh staff.
- And.* (Andante) marking on the eighth staff.
- And.* (Andante) marking on the ninth staff.
- And.* (Andante) marking on the tenth staff.

The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

fmo

Rei d.

Puenteira, con Preidio

2 All.

le

le

fmo

Allegro.

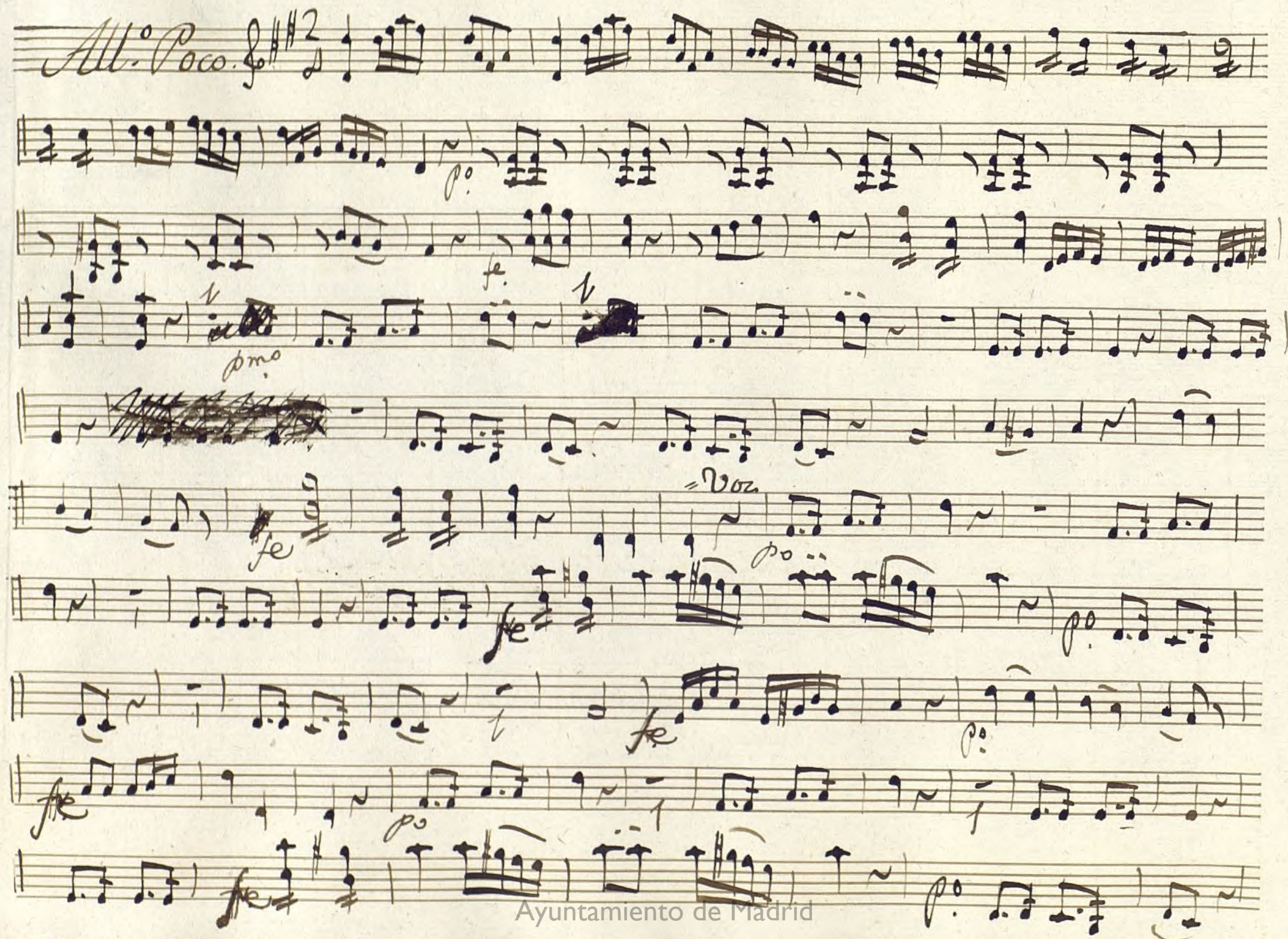
Ayuntamiento de Madrid

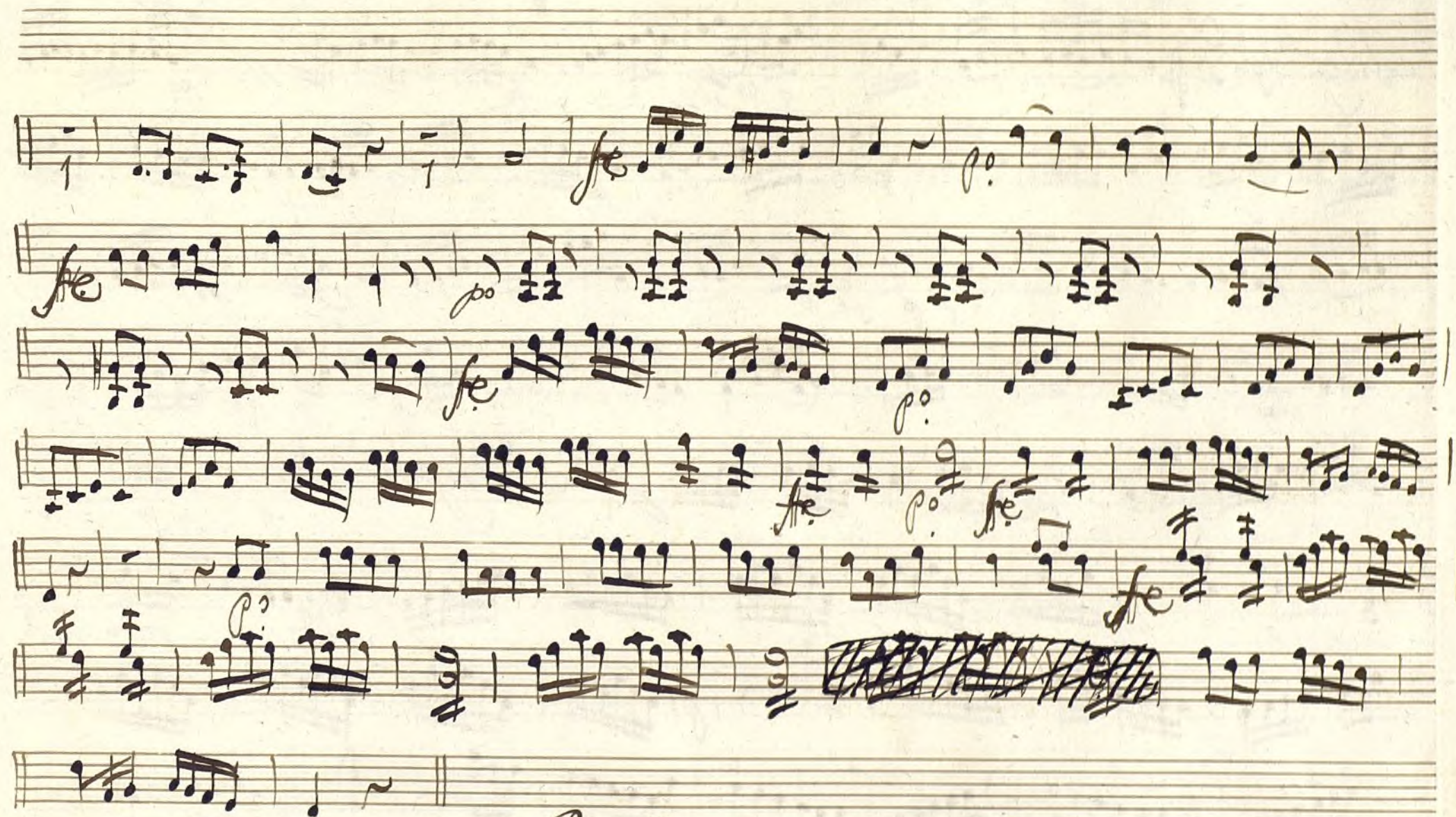
t

Violín 2º

Fon.ª à 3.

La cuenta del Peluquero
//





Parola Corta

A handwritten musical score on aged paper, featuring five staves of music. The tempo is marked 'Allegro' in the top left. The time signature is 2/4. The music is written in a single melodic line across the staves. Dynamics include 'p' (piano), 'f' (forte), 'cres.' (crescendo), and 'Vo' (voice). The score ends with a double bar line and the text 'Allegro' written again. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for "Ave María" by Ayuntamiento de Madrid. The score is written on six staves in 3/8 time. It includes various musical notations such as notes, rests, and dynamic markings like "All.", "p.", "fe", "Rinf.", and "Poco la.".

Cop. 8 And^{no}

p^o *f^o* *p^o* *f^o* *p^o* *f^o* *p^o* *f^o* *p^o* *f^o*

Voz

Al segno

dos mas.

Rinf.

Rinf.

Ayuntamiento de Madrid

A handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The music is written in a historical style, possibly 18th or 19th century. The staves are connected by a single line on the left. The notation is dense, with many beamed notes and complex rhythmic patterns. The final staff ends with a double bar line and a fermata.

*se repiten en
Parr.*

Parola

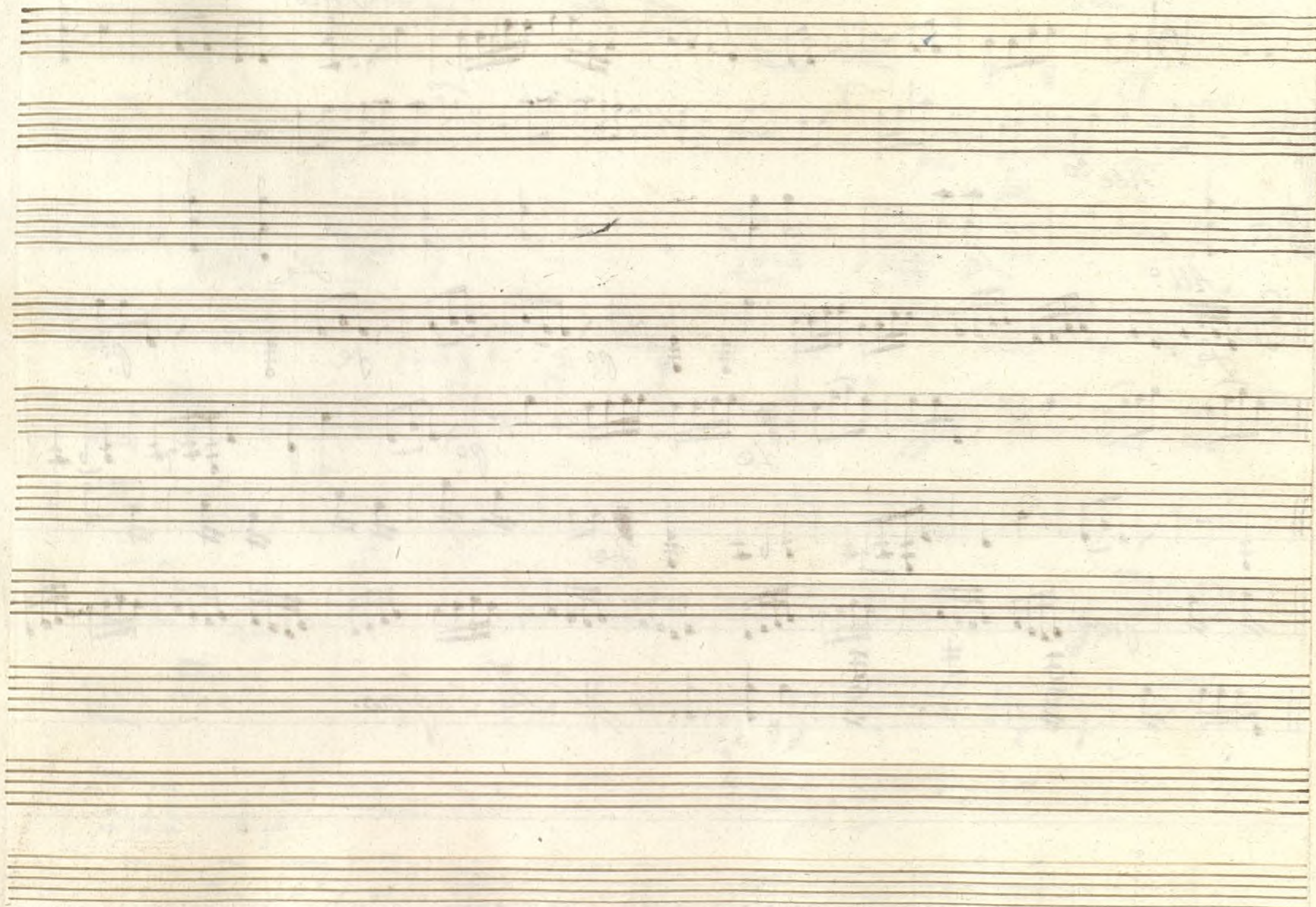
Alleg. 2/4 *fe* *voz*

fe *p.* *fe* *p.* *mf.* *p.* *fe* *p.* *mf.* *p.* *fe* *p.*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings and features:

- Top Staff:** *f*, *fmo*
- Second Staff:** *vor*, *Rec^{do}*
- Third Staff:** *All^o*, *Le*, *Le*
- Fourth Staff:** *Le*, *p^o*, *f*, *p^o*
- Fifth Staff:** *Le*, *p^o*
- Sixth Staff:** *fmo*, *Le*
- Seventh Staff:** *Al segno.*

The score concludes with several empty staves at the bottom of the page.



t

Violin 2^o

Jon.^a à 3.

La cuenta del Peluquero

//

All.° Poco $\text{G}\sharp\text{A}$ 2/4

The musical score consists of ten staves of handwritten notation. The first staff is marked *All.° Poco* and features a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *pino*. The manuscript is written in a cursive style, with some staves showing signs of correction or deletion, particularly in the fifth staff where a section is crossed out with multiple diagonal lines. The paper is aged and slightly discolored, with a visible watermark or text at the bottom center.

Ayuntamiento de Madrid



Parola.

Handwritten musical score for a piece in 3/4 time, marked *Allegro*. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff begins with a double bar line and a key signature change to one flat (Bb). The music continues with various dynamics including *po*, *fe*, *po*, and *cres.*. The third staff continues the melodic line with dynamics *fr*, *po*, and *fe*. The fourth staff continues with dynamics *po*, *cres.*, *fr*, *po*, and *fr*. The fifth staff concludes with a double bar line and the tempo marking *Allegro* followed by the word *Fin*.

Handwritten musical score for a piece titled "Parola" by Antonio de Madrid. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "Allegro" is written below the first staff. The music consists of rapid, flowing passages, primarily using eighth and sixteenth notes. Dynamics include "p." (piano) and "f." (forte). The word "Parola" is written in a large, decorative script at the end of the fifth staff. The manuscript is on aged, slightly discolored paper.

Parola.

Cop. And. no 12

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Al segno.
domat. *rit.* *p*

Rit. *p*

A handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings include *po* (piano) and *fe* (forte). The piece concludes with a double bar line and a fermata. Below the final staff, the text *alg Parr.* is written in a cursive hand.

po *fe* *po* *fe* *po*

alg Parr.

All.^o 2/4 *fe.* *vo.* *po.* *fe.* *po.* *mo.* *fin.* *po.* *fe.* *po.* *fe.* *po.*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- fmo* (first movement) at the top right.
- Rec^{do}* (Recitativo) in the second staff.
- All.^o* (Allegretto) in the third staff.
- Allegro* in the fourth staff.
- Allegro* in the fifth staff.
- Allegro* in the sixth staff.
- Allegro* in the seventh staff.
- Allegro* in the eighth staff.
- Allegro* in the ninth staff.
- Allegro* in the tenth staff.
- Allegro* in the eleventh staff.
- Allegro* in the twelfth staff.
- Allegro* in the thirteenth staff.
- Allegro* in the fourteenth staff.
- Allegro* in the fifteenth staff.
- Allegro* in the sixteenth staff.
- Allegro* in the seventeenth staff.
- Allegro* in the eighteenth staff.
- Allegro* in the nineteenth staff.
- Allegro* in the twentieth staff.
- Allegro* in the twenty-first staff.
- Allegro* in the twenty-second staff.
- Allegro* in the twenty-third staff.
- Allegro* in the twenty-fourth staff.
- Allegro* in the twenty-fifth staff.
- Allegro* in the twenty-sixth staff.
- Allegro* in the twenty-seventh staff.
- Allegro* in the twenty-eighth staff.
- Allegro* in the twenty-ninth staff.
- Allegro* in the thirtieth staff.
- Allegro* in the thirty-first staff.
- Allegro* in the thirty-second staff.
- Allegro* in the thirty-third staff.
- Allegro* in the thirty-fourth staff.
- Allegro* in the thirty-fifth staff.
- Allegro* in the thirty-sixth staff.
- Allegro* in the thirty-seventh staff.
- Allegro* in the thirty-eighth staff.
- Allegro* in the thirty-ninth staff.
- Allegro* in the fortieth staff.
- Allegro* in the forty-first staff.
- Allegro* in the forty-second staff.
- Allegro* in the forty-third staff.
- Allegro* in the forty-fourth staff.
- Allegro* in the forty-fifth staff.
- Allegro* in the forty-sixth staff.
- Allegro* in the forty-seventh staff.
- Allegro* in the forty-eighth staff.
- Allegro* in the forty-ninth staff.
- Allegro* in the fiftieth staff.
- Allegro* in the fifty-first staff.
- Allegro* in the fifty-second staff.
- Allegro* in the fifty-third staff.
- Allegro* in the fifty-fourth staff.
- Allegro* in the fifty-fifth staff.
- Allegro* in the fifty-sixth staff.
- Allegro* in the fifty-seventh staff.
- Allegro* in the fifty-eighth staff.
- Allegro* in the fifty-ninth staff.
- Allegro* in the sixtieth staff.
- Allegro* in the sixty-first staff.
- Allegro* in the sixty-second staff.
- Allegro* in the sixty-third staff.
- Allegro* in the sixty-fourth staff.
- Allegro* in the sixty-fifth staff.
- Allegro* in the sixty-sixth staff.
- Allegro* in the sixty-seventh staff.
- Allegro* in the sixty-eighth staff.
- Allegro* in the sixty-ninth staff.
- Allegro* in the seventieth staff.
- Allegro* in the seventy-first staff.
- Allegro* in the seventy-second staff.
- Allegro* in the seventy-third staff.
- Allegro* in the seventy-fourth staff.
- Allegro* in the seventy-fifth staff.
- Allegro* in the seventy-sixth staff.
- Allegro* in the seventy-seventh staff.
- Allegro* in the seventy-eighth staff.
- Allegro* in the seventy-ninth staff.
- Allegro* in the eightieth staff.
- Allegro* in the eighty-first staff.
- Allegro* in the eighty-second staff.
- Allegro* in the eighty-third staff.
- Allegro* in the eighty-fourth staff.
- Allegro* in the eighty-fifth staff.
- Allegro* in the eighty-sixth staff.
- Allegro* in the eighty-seventh staff.
- Allegro* in the eighty-eighth staff.
- Allegro* in the eighty-ninth staff.
- Allegro* in the ninetieth staff.
- Allegro* in the ninety-first staff.
- Allegro* in the ninety-second staff.
- Allegro* in the ninety-third staff.
- Allegro* in the ninety-fourth staff.
- Allegro* in the ninety-fifth staff.
- Allegro* in the ninety-sixth staff.
- Allegro* in the ninety-seventh staff.
- Allegro* in the ninety-eighth staff.
- Allegro* in the ninety-ninth staff.
- Allegro* in the hundredth staff.

Oboe 1.º Ton.º a 3. La cuenta del Pelaguer.

Mus 138-1

All. Poco

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking "All. Poco" is written above the first staff. The music consists of a single melodic line for the oboe. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "lo" (piano) and "fe" (forte). The score ends with a double bar line on the tenth staff.

tace hasta las Coplas.

Coplas.

And no



Al seg no

dos & mal.



Parola.

Segno

All.^o

p *f* *rec.^{do}* *All.^o* *p*

Allegro

+


Nº 138-1

Oboe 2.^o Fon.^a à 3. La cuenta del Peluquero.

All.^o Poco. $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'All.^o Poco.' and the time signature $\frac{2}{4}$. The notation includes a variety of note values, rests, and dynamic markings such as 'f.' (forte) and 'ff.' (fortissimo). There are also some numerical markings like '10' and '8' that appear to be part of the musical notation or possibly page/measure indicators. The handwriting is in a cursive style typical of 19th-century musical manuscripts.

Face hasta las coplas //

And.^{no} 

Al seg^{no}
dos B mas.

Parola.

Trompa 1^a Ton.^a a 3 La cuenta del Peluquero.

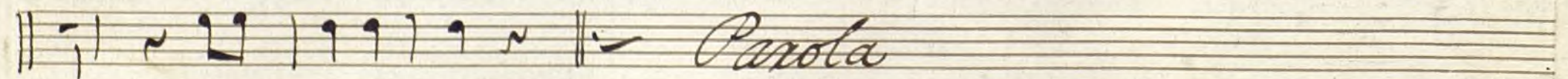
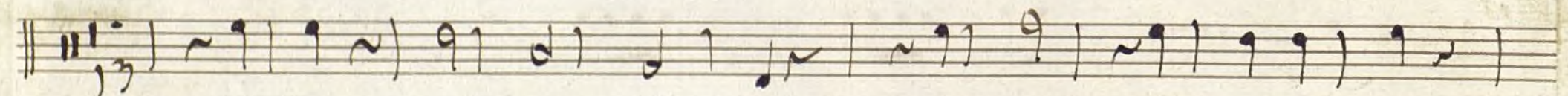
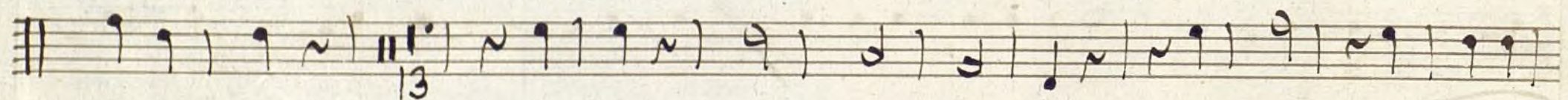
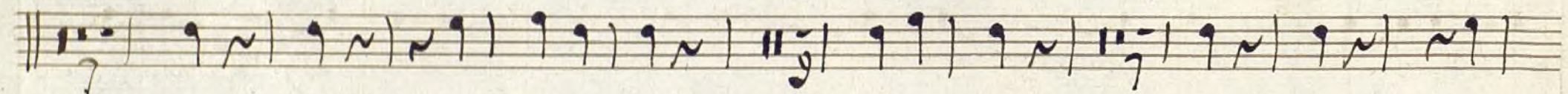
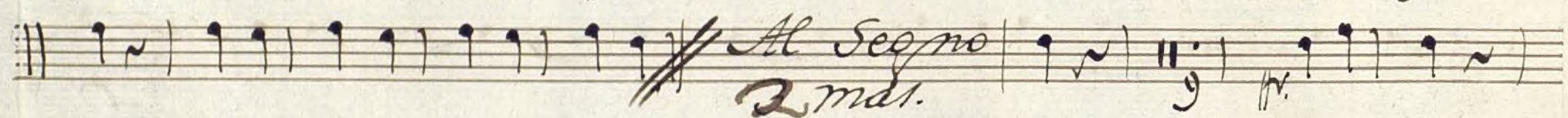
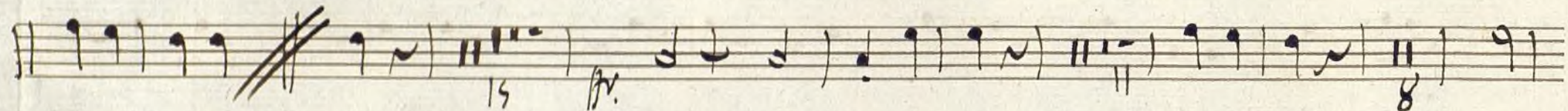
Mus 138-1

All.^o Poco.

Parola.

Facc hasta las Coplas

Coplas. And^{no}



Parola

Segno

in clava.

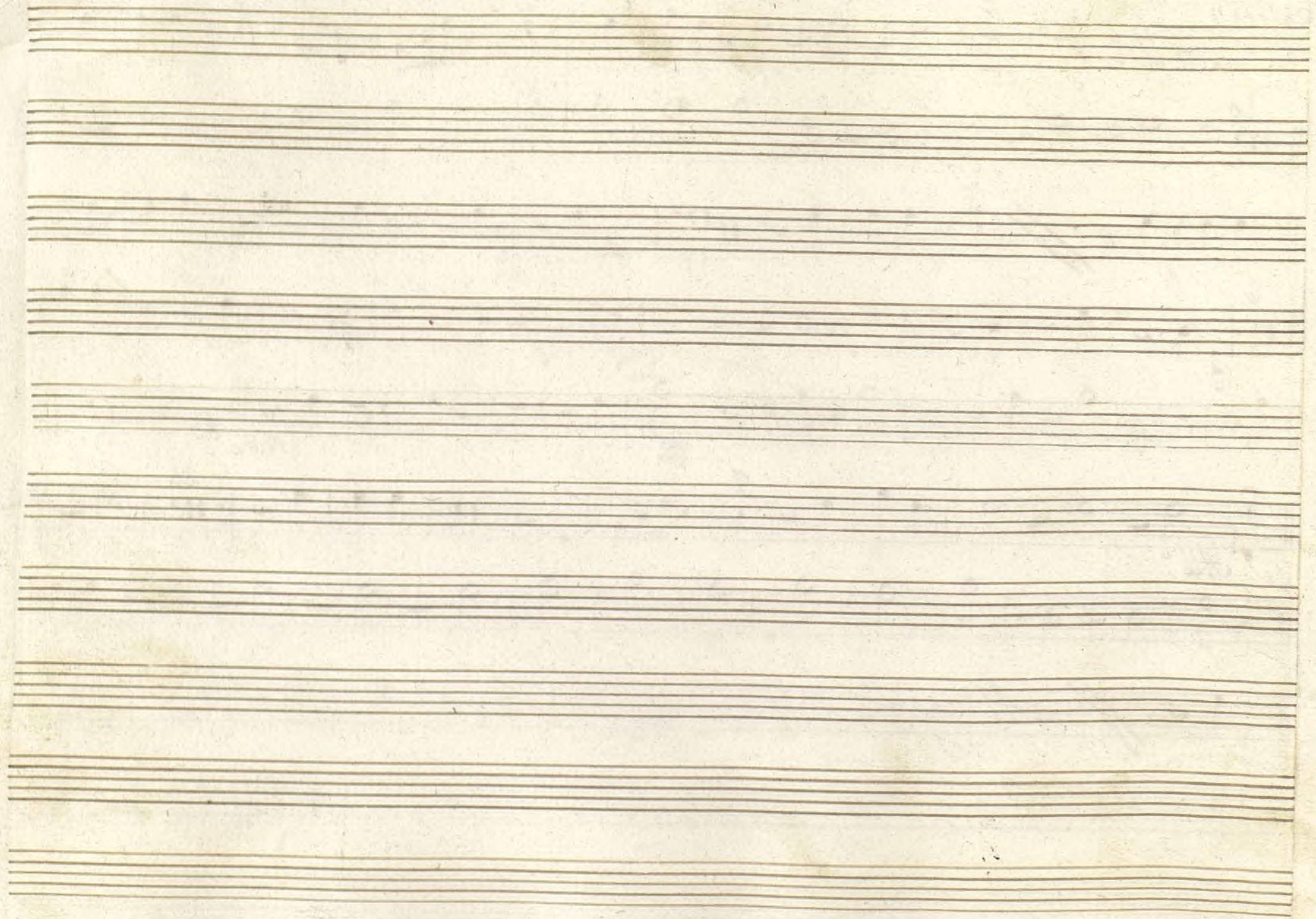
All.

Handwritten musical score for a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams) and dynamic markings such as *f* (forte) and *rec.* (recitativo). The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and a section marked with a double bar line and a diagonal slash. The tempo marking *All.* is written above the first measure. The key signature is one flat (B-flat).

All.

Handwritten musical score for a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams) and dynamic markings such as *f* (forte) and *rec.* (recitativo). The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and a section marked with a double bar line and a diagonal slash. The tempo marking *All.* is written above the first measure. The key signature is one flat (B-flat).

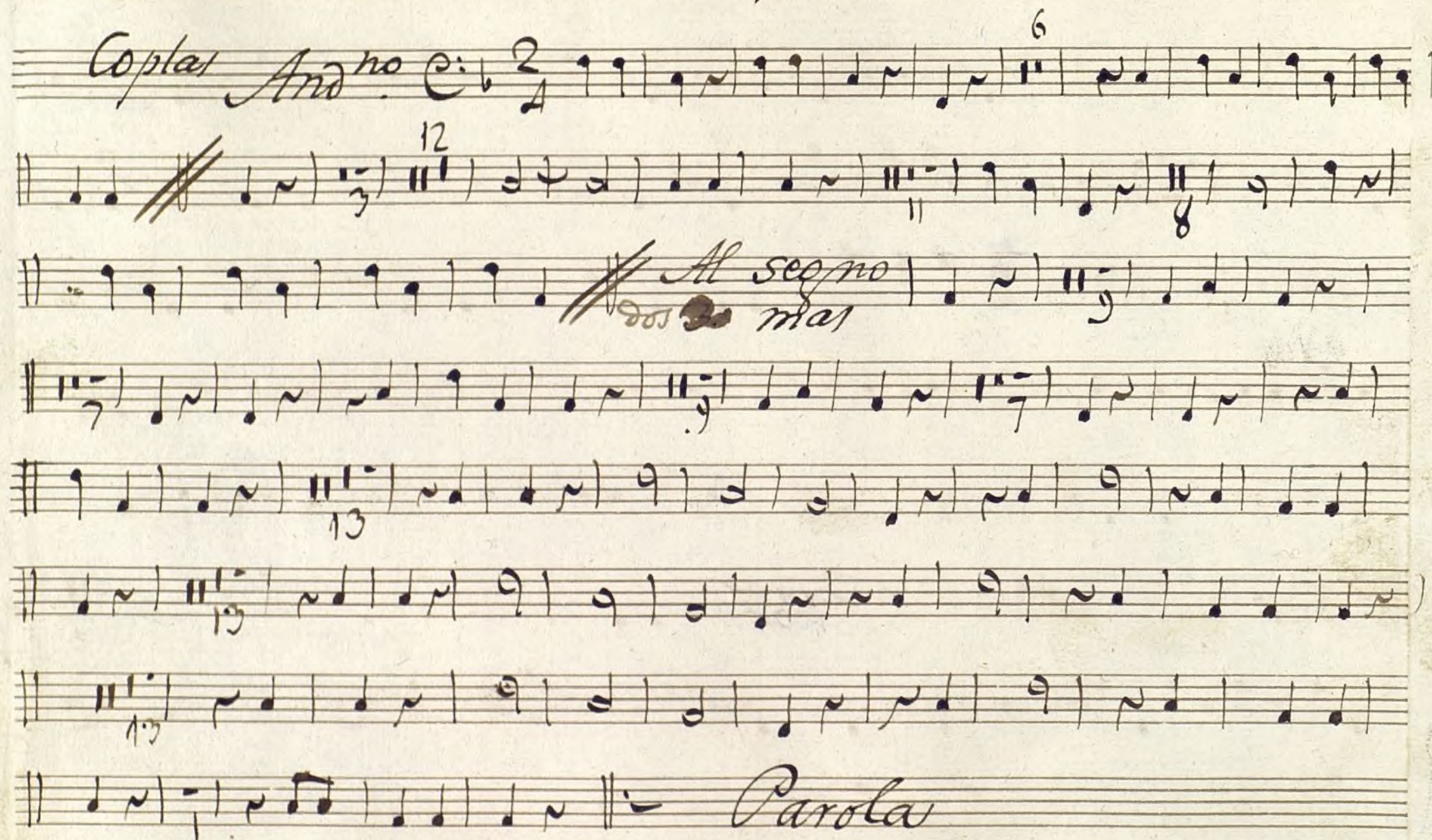
Allegro



Trompa 2^a Ton^a à 3. La cuenta del Peluquero.



Tace hasta las Coplas

Coplas And^{no} 

Al seg^{no} mas

Parola

Sequitur in clava.

All.^o

Rec.^{do} *All.^o*

Allegro

Ayuntamiento de Madrid

—+—
Contrabajo

Conadilla años

La Cuenta del Peluquero
//

Allegro poco C[#] 2/4

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled with the following instruments or parts:

- Staff 1: *Le*
- Staff 2: *p*
- Staff 3: *no*, *violon*
- Staff 4: *Le*, *fatti*, *Contravajo*
- Staff 5: *Parola*

Volti

Allegretto $\text{C}=\text{F}$ $\frac{3}{4}$

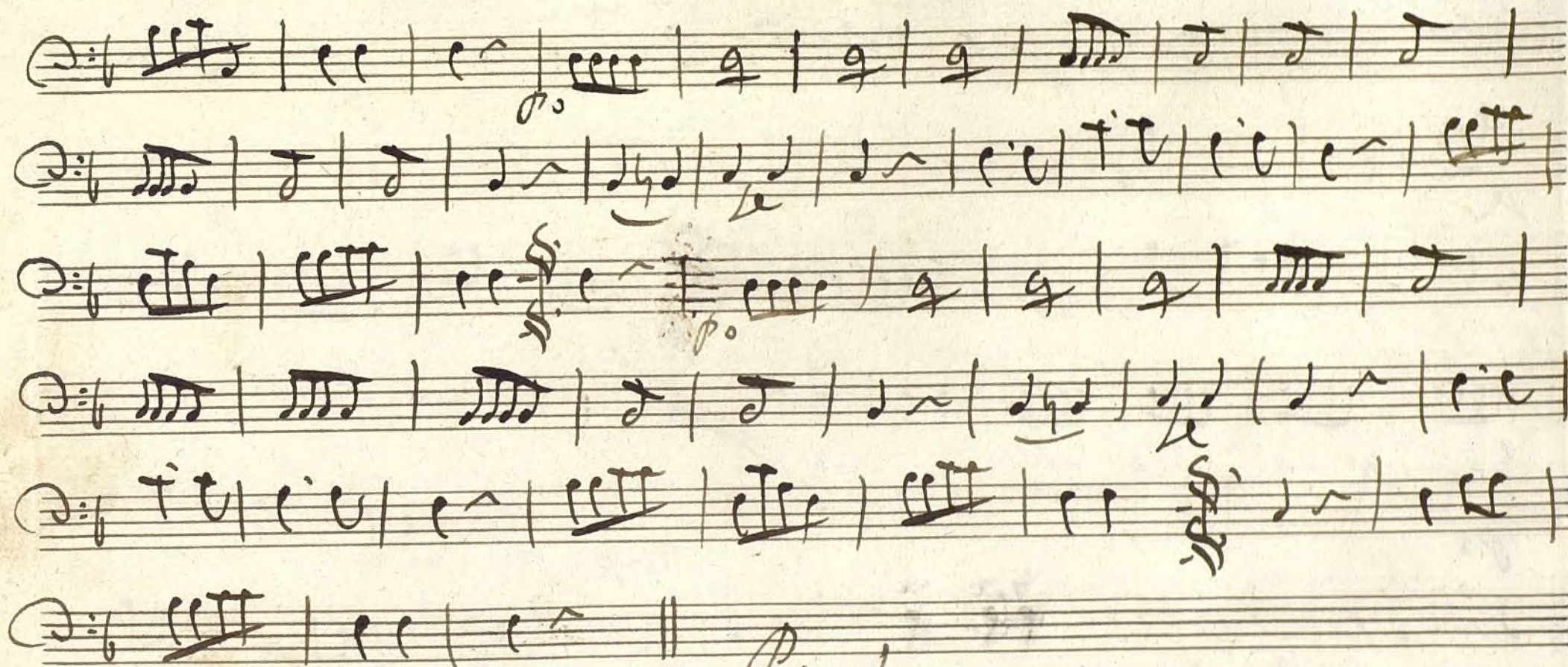
Allegro

Parola

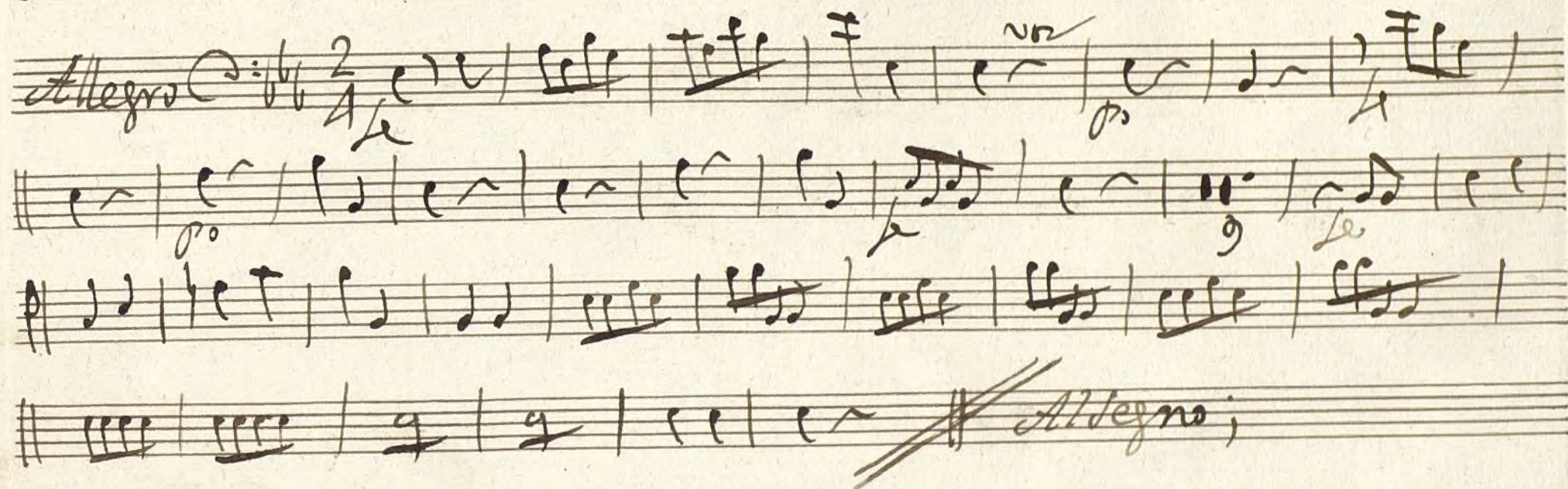
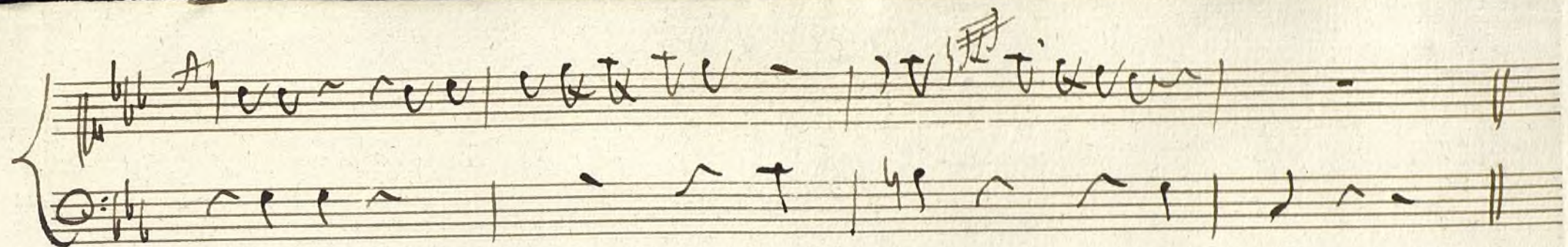
Handwritten musical score on ten staves. The first staff is marked "And^{te}" and "2/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The word "Parola" is written at the bottom right of the staves.

Coplas *Andante* $\text{C} = \text{b} \frac{2}{4}$

Allegro 2 veces



Parola



Ayuntamiento de Madrid