

+
Conadilla â tres:

El Zelo ro has queado. y

Transformacion de Peliche el Estudiante:

141-11.
theatro de
Diciembre

Del S.^r Esteve:

1787.

Rosa
Alfonso
y Aldo Geron

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The tempo is marked *Alleg.* with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written in Spanish and include:

Cara Pobre, Arca para aconderse, Alazena, Cavallero
Cuadro, Pinzola, Cigarrera, Carta de Marañera, Villa grande y otra
Pequeña;

The score includes various musical notations such as notes, rests, and dynamic markings like *po* and *le*. The piece concludes with the word *Segue* written across the final staff.

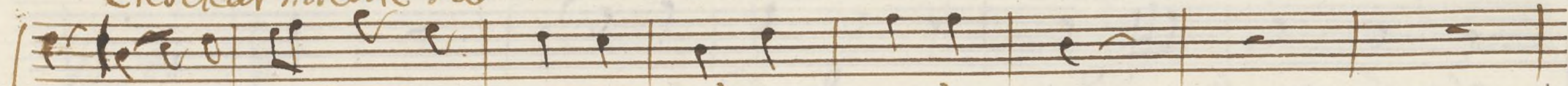
Rosa

tengo un Marido grande Pintor -
Aldora Doña Casilda ya el toro a ca -
Bueno del modo que te mande -

pero Ze lo so que es un error
de cid ria Caro se puede en tra
Aldora todo esta pronto des Cuido vsted
mar Cierto A
Aldora no tengas
lo 2) (me mata a

migo q. aguardo yo Creo el car miente su pre ten
miedo en tra escolar que mi Marido a dentro es
Ze los ya si hede hazer si es q. es car miento puede te

Crescer miente su



cion ~~que~~ ~~crecer~~ pre tension

ta que mi marido a dentro e ta

nen si es q. el carmiento puede tener



Allegro dos veces, y Parola;



Parola, Dentro Alfonso... Casilda.

Rosa... Que sale, bete.

Alf.^a... Quiero empezar a embromarle, ayuda tu al Pensam.^{to},
berás q. Chasco e' de darle.

Salte Alf.^o... que es esto, quien anda a qui?
donde está el que quiere darme Zelos?
eres tu: que tiro.

Alf.^a... Antes el brazo te balde

Alf.^o... Quienes eras Mujer?

Rosa... hombre una figura.

Alf.^o... de adme Zelos. Sos pechas

Alf.^a... el está loco, como ay sanes;

Segui

$\frac{3}{8}$

Allegretto

$\frac{3}{8}$

Alfonso

er re la ti ro di me
en tan to que yo pin to

Rosa

quien le a tra i do quien le a tra i do le ha em bi a do a Re to
Co se a mi la do Co se a mi la do *Rosa* sin Cul pa mea for

car le nuestro Ve ci' no ~~La~~ embiado a No to car le
 men tas ya Coto y Callo sin Culpa mea tr men tas

Aldo hera

nuestro vecino — si me Cono ze no se rá mai' es
 ya Coto y Callo — *lo 2* de si te nie go que me pud re ya

tra ño que me Ve to que no se rá mai' es tra ño —
 Ca bas Con dar me Ze los que me pud re ya Ca bas

que me Retoque

Con dar me Zelos

Parola, y D.C.

Parola 1^a Rora. ¿dónde se pondrá Jorge, por que no estorbe en la sala?

Alfo. En aquel Cuartito; Alfo. Escajo pues; tienen buelta la espalda.

Rora. Si, dices bien; llebemosla. Alfo. Llebemosla.

Rora. Ay que no está el sátiro aqui;

Alfo. ha malhada, que por dar me celos,
creo q.^a a sido, el sátiro maula.

Parola 2^a Alfo. ~~Como se casa a mi hijo,~~

~~que es un muchacho, no lo voy a callar.~~

~~le voy a dar un golpe, que me acuerde de lo que me ha pasado.~~

Alfo. Chito, y core. Rora. Pinta y calla.

Alfo. ay bien malas ganas tengo, q.^a dormi mal esta noche,
y como q.^a meda vueno;

Tempo de Minue

le p^o le p^o

Alf.º

La - ve lle - za que - ve tra to
ei - - Dama de Ca - - ra fea, y - q. me en
Cor - gan que q. perfecta la tengo q. de ve - - tra
tor la tengo *Pora* ve - - tra ta - - la
por - la es pal da ries - que no - - tie ne - Cor

co ba por - q. que so - lo de esta forma lo Imper

ff p *ff*

fec - to o cul - para lo Imperfecto o cul para

q.

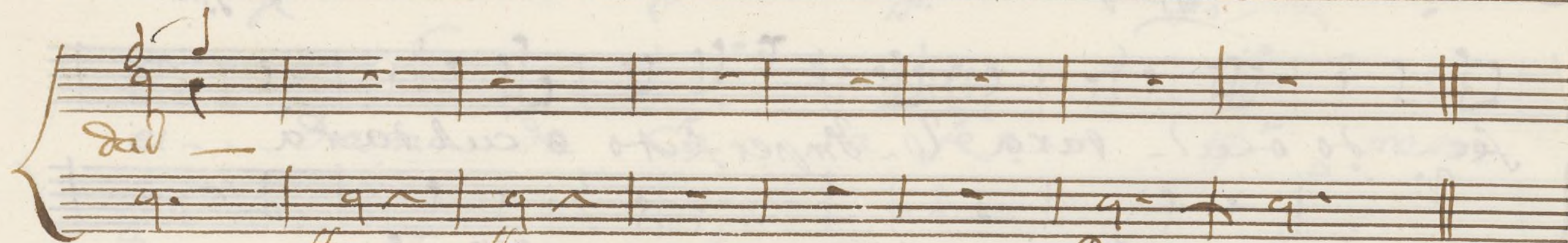
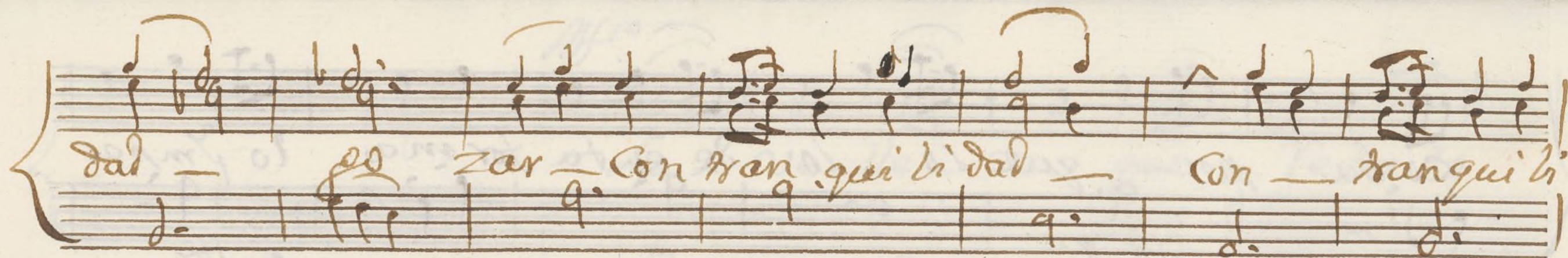
Alto o que sue ño *Rosa* ya se duer me me ve cli - no

Rosa biendu ze - de *lon 2.* en - dulce paz y sosiego

ff

o que de li cia es el sueño gozar gozar con tranqui li

q



Parola / Sale *Ald^a* Casilda, ya estoy aqui en este traje de Indiano.

Rosa... ¿que hemos de hacer ahora?

Ald^a... Hablar Xecio, despertarlo, darle Zelos,
y embromarle con el chasco preparado.

Alf^o... ¿que digo! no eran finidos mis Zelos.

Rosa... ¿que ha despertado.

Ald^a... tanto mejor;

Allegro

3
4 8

Alto

Yn diano

Yo se ño ri'ta soy vn

Esta tor tija toma mi cielo

Matar te quiero a ti per versa

*vengo a ofrezeros para obreguiaros para
con vn Diamante mayor q. vn guelo mayor*

Para) tente mi esposo y no me ofendas y no

Rosa

tanta fi nerza llego a pre cia ros
Rosa - yo la te rí vo y te lo a pre cio
Alf.º - pa pa du Infa me. Brai dor por ella

por que yo gu sto de om bres de gar bo de om
por lo que vale y por ser vues tra y
Alto Como me pil les te doi li cencia te.

Alf.º

no eran mis Ze
Alf.º - to do bri vo
Rosa: y Alf.º - Dentro del Ar

(tomaeisabbe)

los y ma gi na dos puer a Pin
 nes lo estado o yendo y en este In
 ca nada se encuentra *Alto* si sera en
 to ras se anda el ~~Indiano~~ *Indiano* achi
 di a no a vengarme quiero *Alto* (Arca me fecit)
 can to *Pro. yto* ni q. lo huela *Alto* (Mamola)
Prota llama al de la
 di di
 di di
 se esconde en la Arca)
Alto Pi ca

Alf¹⁰ *Los 3.*

que lindo ba que buena fiesta
 que lindo ba *Primo Alf¹⁰* es ~~el re~~ *diarito*
 que lindo ba *Los 3:* { Ya esta co gido
 no esta

creo que abra que linda fiesta. creo que abra se
 donde estara es ~~el re~~ *diarito* donde estara don
 el perillan { Ya esta co gido
 no esta

o que abra
 de estara
 perillan,

Parola)

Allegro
dos veces

Torje... Pues ya le tengo cogido, le tengo de hacer tajadas.

Civil... No le ofendas.

Torje... Quitate, a señor Indiano salga.

Abre la Alacena, y sale Peliche de Mañora Naranjera, con cesta y haciendo de Salada:

Peli.^e... Aquí no ay nengun Indiano;
Limas, y Naranjas agrias:

Torje... Que me sucede, qué es esto;

Civil... Castigar la extravagancia de que seas tan Zeloso,
sin tener para ello causa.

Torje... Es por quererte, y te doy de no serlo mas, palabra:

Pero este quien es? ... (por peliche)

Peli.^e... Peliche, el estudiante, el que estaba de Satirillo
el Indiano, y ahora quien dice con orgullo:

Limorey como cabezas, Limas y Naranjas agrias;

Allegro. *2* *Alf.* Que enredo que dia blura:

Rosa. *2* *Alf.* tendras mi bien mas Zelos: no mi ~~Muger~~ a mada

Prosa: *Los 3:* Pues Amigos que demos Del charco se ce lebre

Alf. y Prosa: con gusto y con con tento y con las segui

dillas el perdon al canzemos el per don al can

ce mos el per don al can ze mos el per

don al can ze mos;

Segui' *Allegro* 3/4

los 3. Ti rana y segui di' lla, oy

gan ve buel to oy gan ve oy gan ve buer

Handwritten musical score on ten staves, featuring lyrics in Spanish. The lyrics are: "buelto oy gan Ve buelto tirana y segui dilla oy oy gan Ve buel to gan Rebuelto oy gan Ve buel to oy oy gan Rebuelto oy oy gan re". The notation includes various musical symbols such as notes, rests, and bar lines. There are several large, dark ink scribbles or corrections on the staves, particularly on the fifth, sixth, and seventh staves. The paper is aged and slightly discolored.

Handwritten musical score for a piece titled "Sivana". The score is written on five systems of staves, each with a treble and bass staff joined by a brace. The music is in 3/4 time, indicated by the time signature at the beginning of the fourth system. The tempo is marked "Allegretto" at the bottom. The lyrics are written in Spanish and are interspersed with musical phrases. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is in brown ink on aged paper.

Sivana

Allegretto

Guelto

y por diversion pa se

y por

misto tan nuevo

Rosay *Alf. 10*

viendo se Cu pi do po bre a brio

tienda de Co mercio — a brio tienda de Comercio

en don de ven den la Ni ña, pe: li gorda to do

pre cios pe = li gorda to do pre cios ay ti

ra na ti' ra ni' lla ay que ma li ta que es ta, —

deja tris te za y pe sa res mira que se mo ri

rà — (9^{no} yo) no quiero morir me pue echa a Vailar a

ero ei toi pronto pue empieza ya vaya el minue

del Barquillo y vaya fue ra el pe sar —

y vaya fuera el pe sar —

3 Baila Aldobera

4

3 4

And. y Aff.^o *Vai la*

Bien parado:

lo 2. *vaila*

Bien parado

Alto. *Aff.^o*

¡quetal señor Pintor, Un Primor,

(Alto.) puer echeme Berros señor D. Simon

lo 3. *Aff.^o*

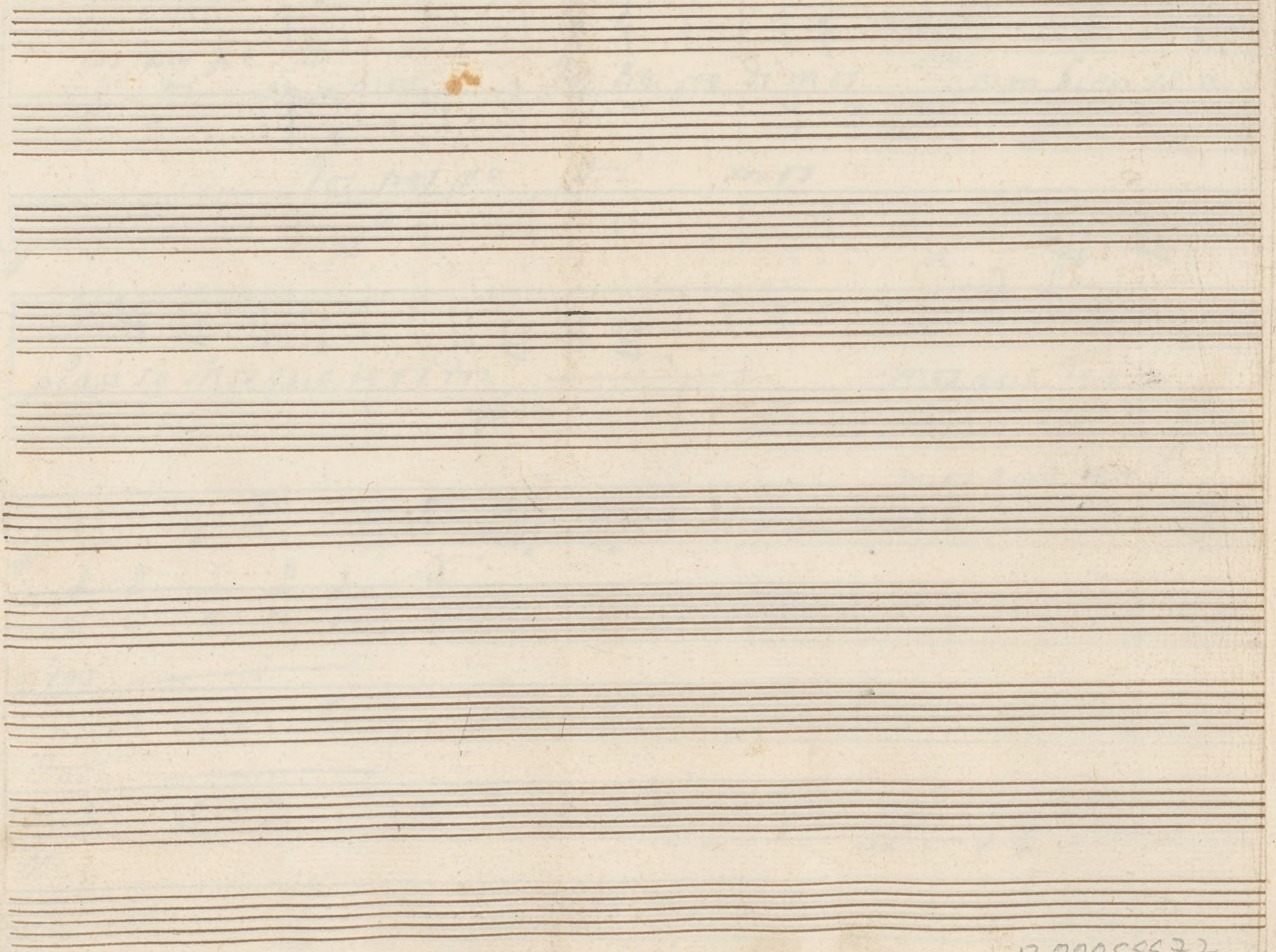
y perdon a esas plantas los tres pe dimos los tres pe

te *All.^o* *ps*

Nota

los tres pe di mos
 di Amos
 los tres pe di mos
 y tam bien el a
 los tres pe di mos
 plauso mos que teri to
 mos que teri
 mos que teri
 tos
 tos





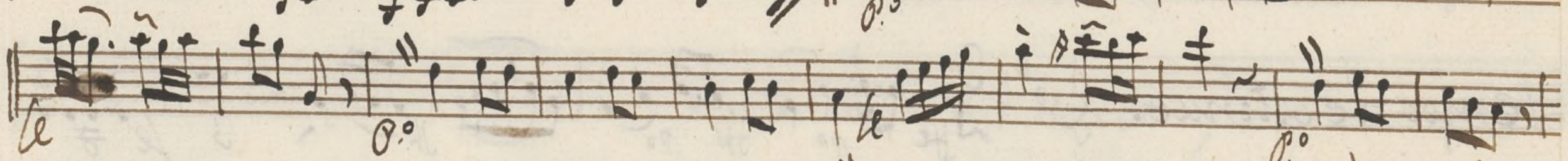
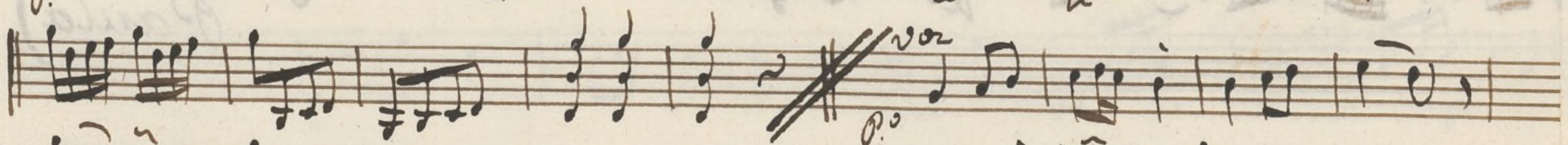
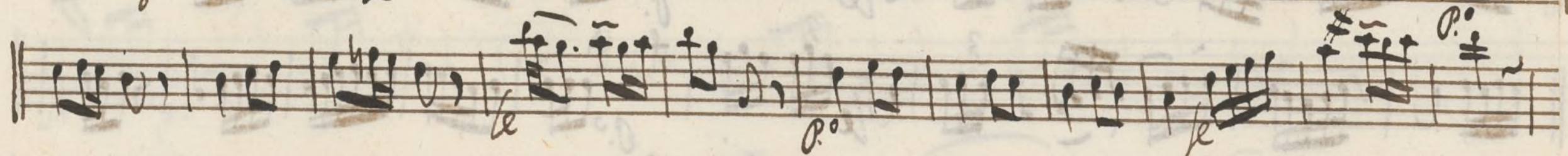
Violin Primero

+

Mus. 141-11

Conadilla à 3 el Zelo cho queado:

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



Al Segno
dos Vezes

Paxola

Alleg.^{ro} $\text{G}^{\flat} \frac{3}{8}$

Paxola, y D.C.
(Paxola)

tempo de Minue: $\text{G}^{\flat} \frac{3}{4}$

fe p f p f p f p

Handwritten musical score on six staves. The first staff is in treble clef with a key signature of one flat. The second staff contains dense sixteenth-note passages. The third staff begins with a piano (*p*) dynamic marking. The fourth and fifth staves contain various rhythmic patterns. The sixth staff ends with a double bar line and the word *Parola* written in a large, stylized script.

Volti

Coplas Allegro. $\frac{3}{8}$

Handwritten musical score for "Coplas" in 3/8 time, marked "Allegro." The score consists of 11 staves of music. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p.o." (piano) and "le" (forte). There are also repeat signs and a "von" annotation above a double bar line on the second staff. The handwriting is in brown ink on aged paper.

Sequi! Allegro. 3/4

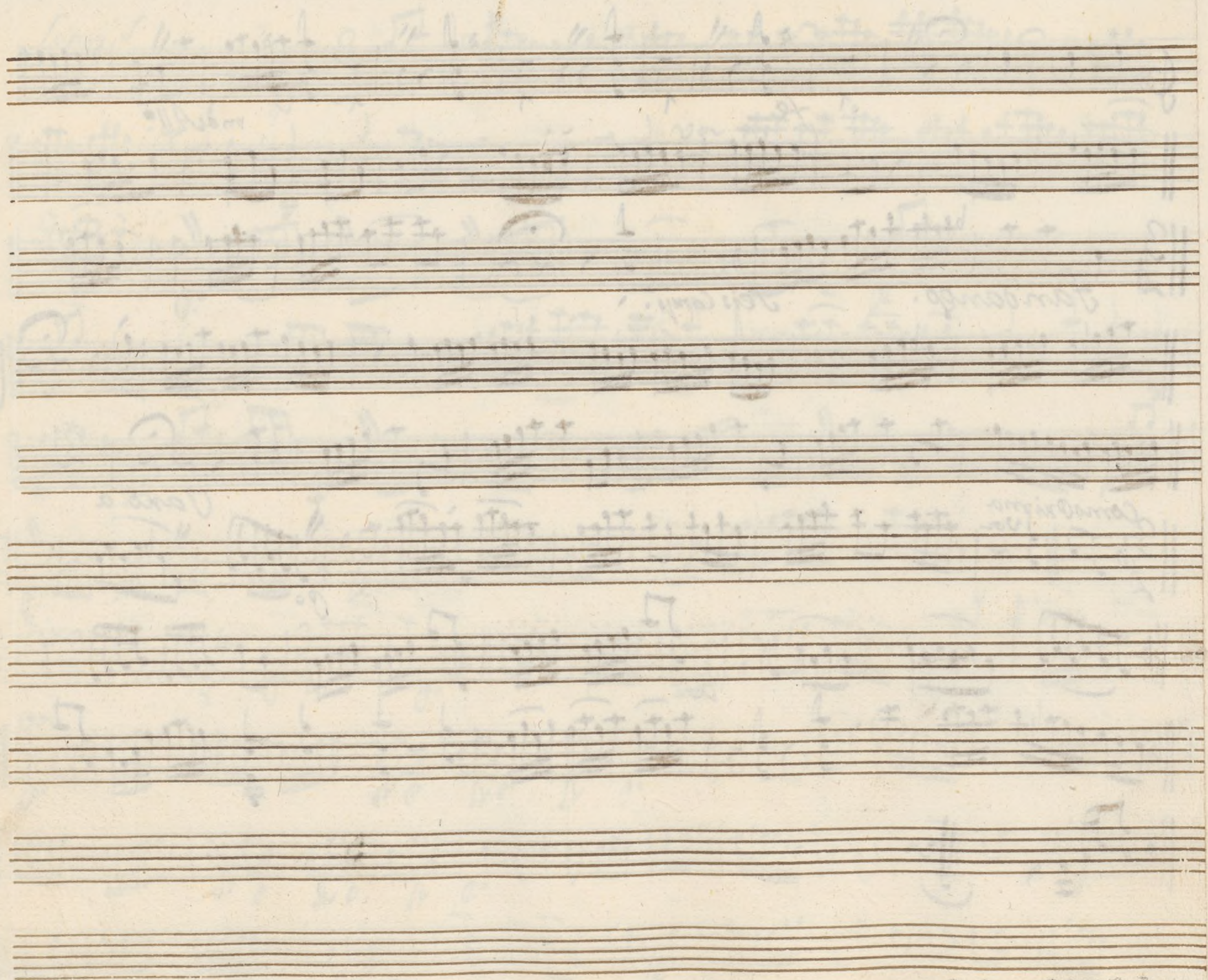
trixana. Alleg. 3/4

The musical score is written on 11 staves. The first section, titled 'Sequi! Allegro.', is in 3/4 time and consists of 6 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' and 'f.'. The second section, titled 'trixana. Alleg. 3/4', is also in 3/4 time and consists of 5 staves. This section features more complex rhythmic patterns and dynamic markings, including 'p.' and 'f.'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key annotations in brown ink include:

- fe* (first staff)
- ma All.* (second staff)
- fandango.* (third staff)
- Seis Comp.* (third staff)
- Como Origna* (fifth staff)
- Parola* (fifth staff)

The score concludes with a double bar line on the eighth staff, followed by three empty staves at the bottom of the page.



Violin Primero Duplicado; †

Mus 141-11

tonadilla a 3. El Zelo cha queado;

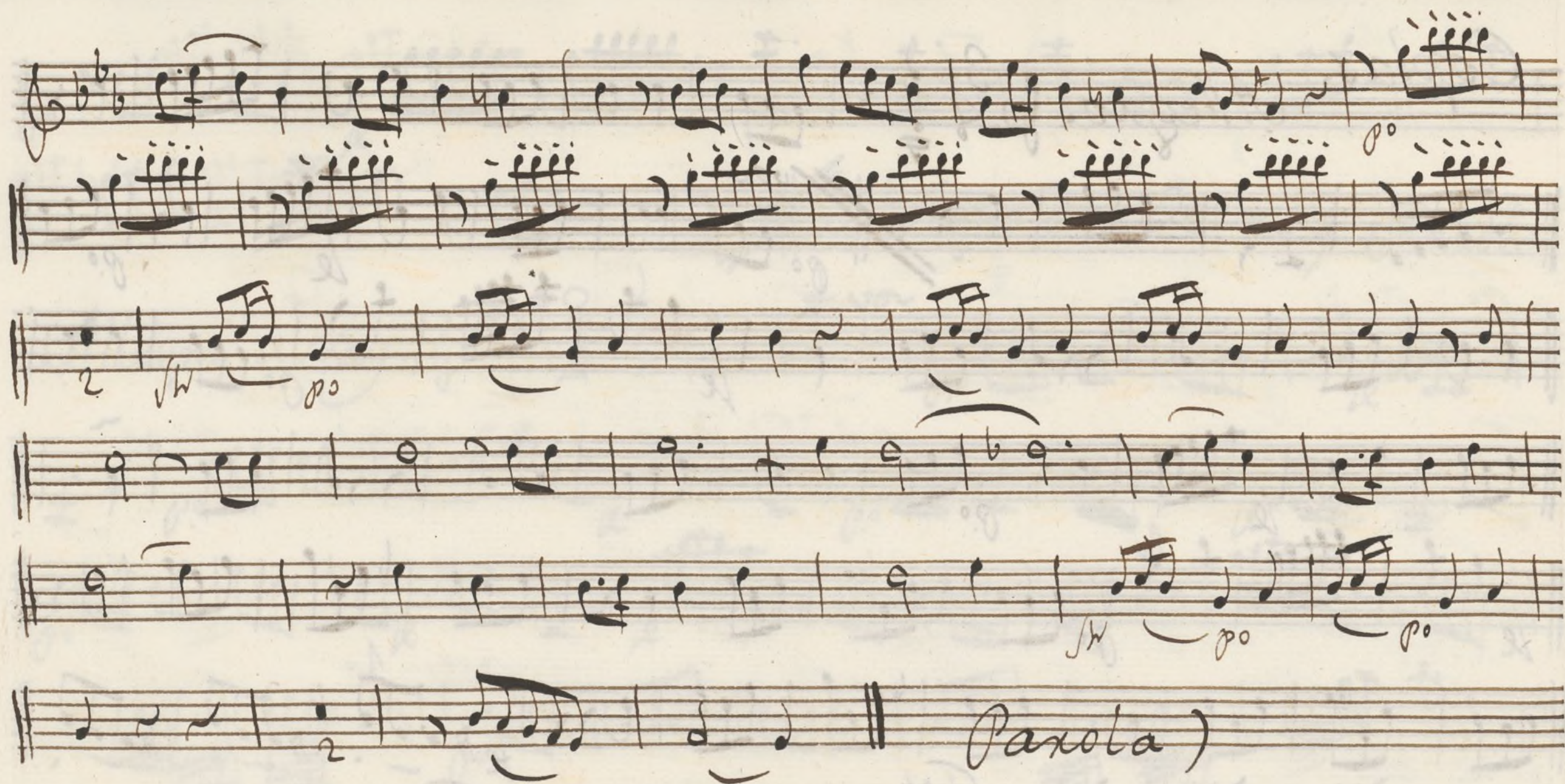
Alleg.^{ro} $\frac{2}{4}$

(Parola)

A handwritten musical score on aged paper, featuring four staves of music. The notation is in a single system, with a key signature of one flat (B-flat) and a 3/8 time signature. The tempo marking 'Allegro' is written at the beginning. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line and the text 'Paxola, y D. C.' written below the final staff. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Tempo de Minue: 3/4

Handwritten musical score for a piece titled "Tempo de Minue". The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.



Volti

Coplas. Allegro. $\frac{3}{4}$

Handwritten musical score for "Coplas" in 3/4 time, marked "Allegro". The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p.o." and "le". A double bar line with a "var" (variation) marking is present on the second staff. The manuscript is written in dark ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "Al Segno dos Vezes" is written across the second staff, and "Parola" is written on the third staff. The tempo marking "Allegro assai." is present on the third staff. The word "Sigue" is written at the bottom right of the page.

Allegro assai. *Al Segno dos Vezes* Parola

Sigue

Segui! Allegro. $\text{G}^b \frac{3}{4}$

Handwritten musical score for "Segui! Allegro." in G-flat major, 3/4 time. The score consists of eight staves. The notation includes various note values, rests, and dynamic markings such as "p." and "f.".

Sixana: Allegro. $\text{G}^b \frac{3}{4}$

Handwritten musical score for "Sixana: Allegro." in G-flat major, 3/4 time. The score consists of five staves. The notation includes various note values, rests, and dynamic markings such as "p.", "f.", and "pp.".

mae All^o

le

6

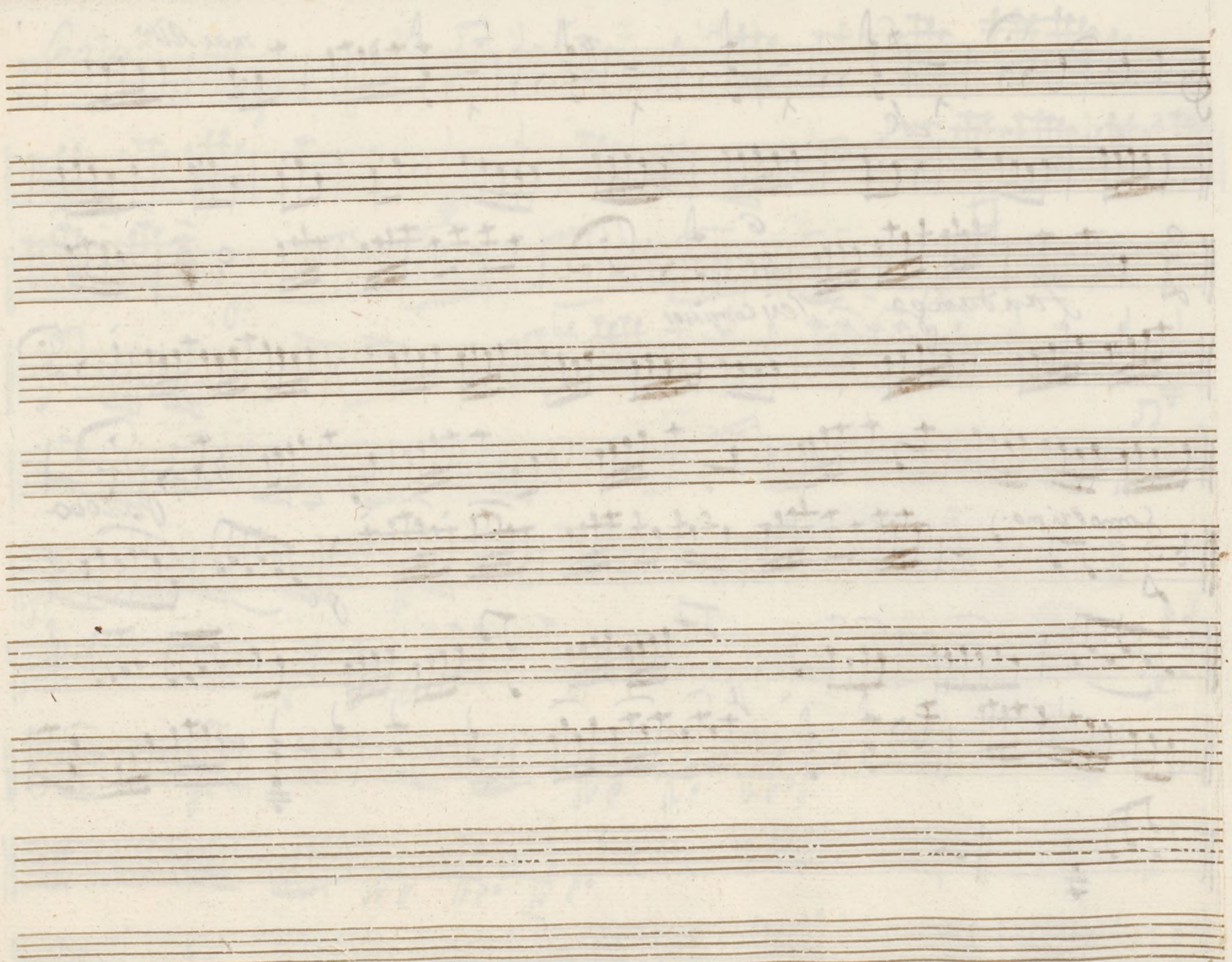
fandango *Sei Compases*

Como prima.

Paxoba

p.o.

le



Violin Segundo;

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Mus 141-11

Conadilla a 3. El Zelo so Charqueado;

Alleg.^{ro} $\frac{2}{4}$

2 p.o.

p.o.

p.o.

p.o.

p.o.

p.o.

p.o.

Allegro dos vezes.

Parola)

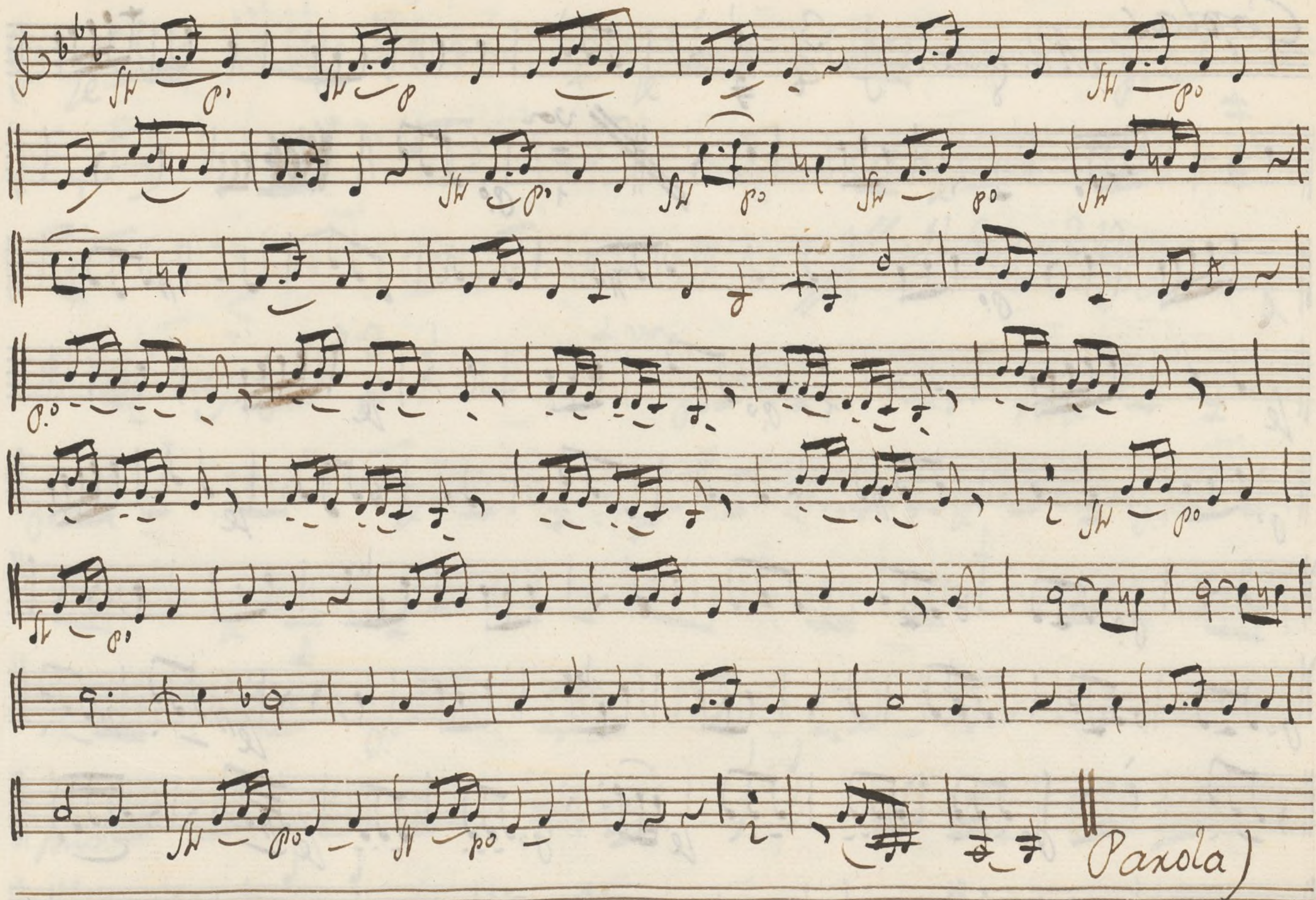
Alleg.^{ro} $\text{G}^{\flat} \text{ } 3/4$

v. *p.* *p.*

Paola, y D. C. Paola

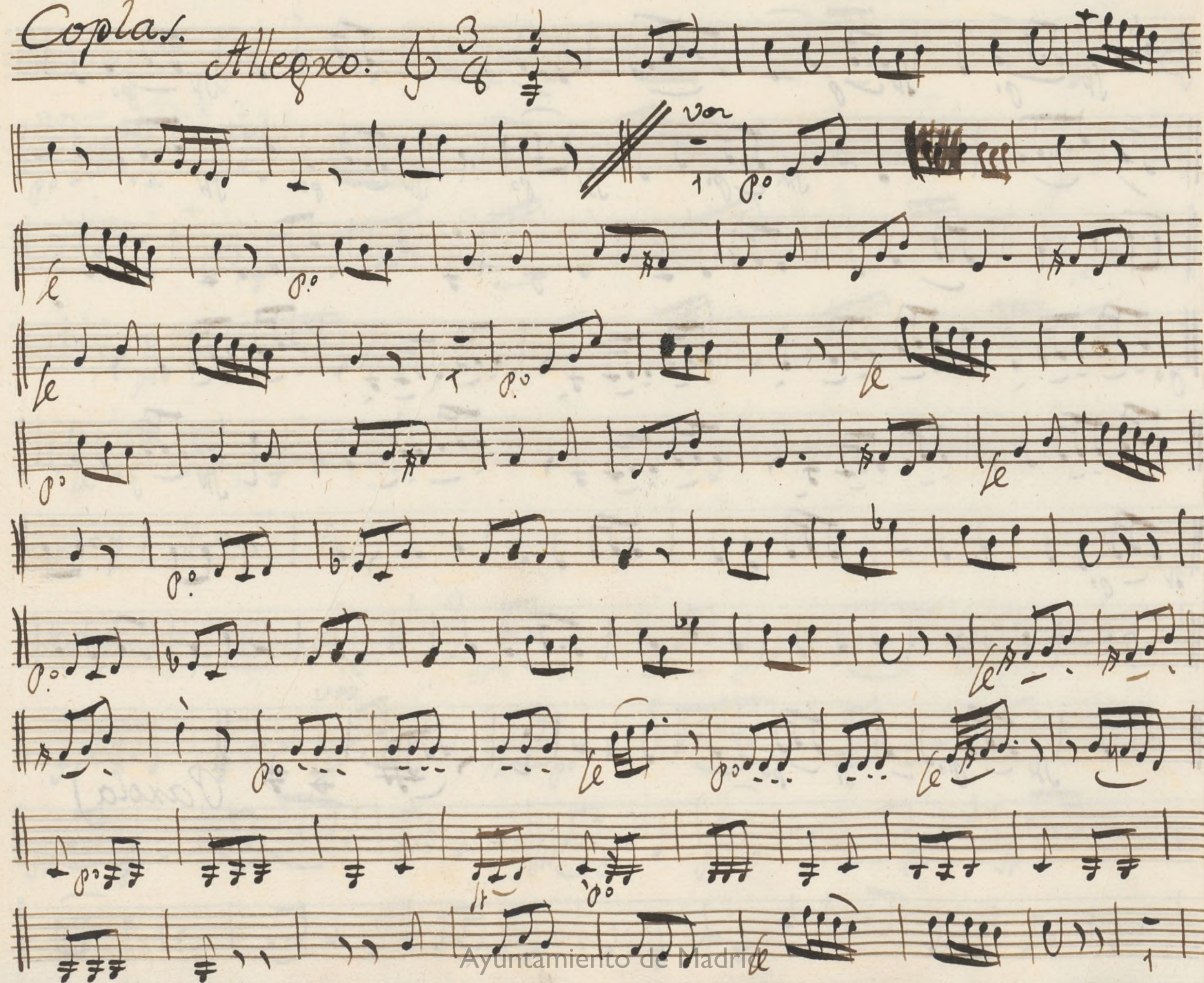
Tempo de Minue: $\text{G}^{\flat} \text{ } 3/4$

v. *p.* *p.* *p.* *p.* *p.* *p.*



Coplas.

Allegro.

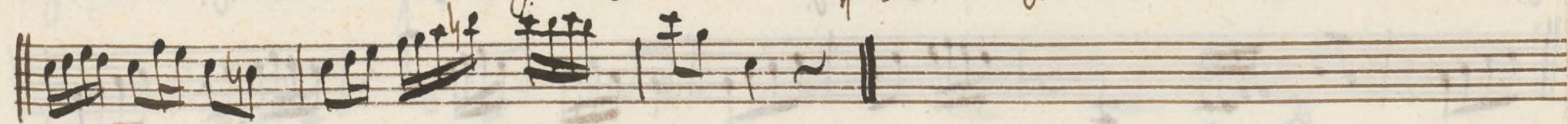
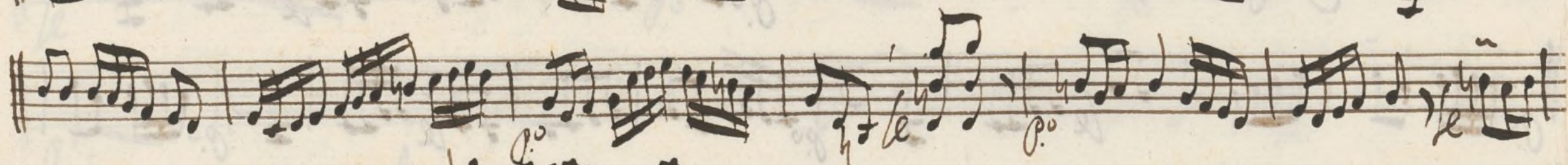
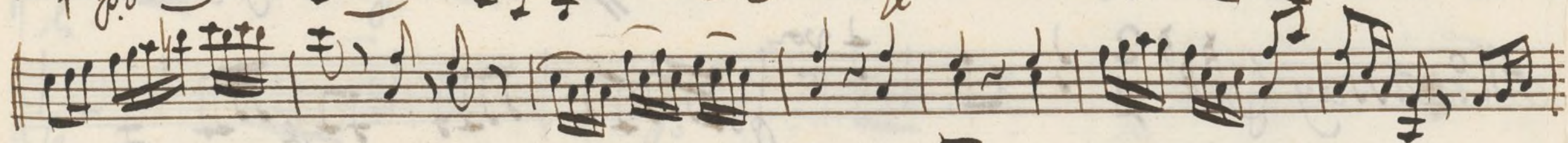
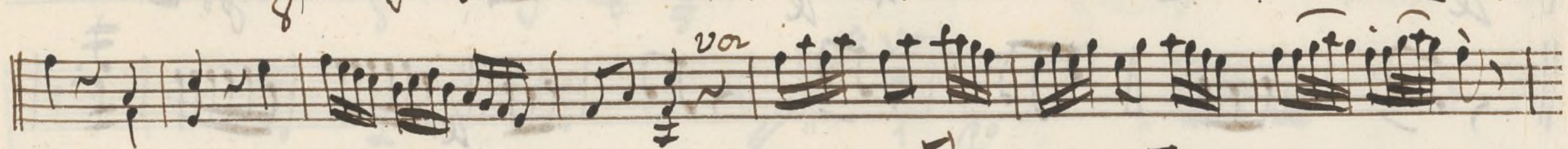


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is divided into sections by double bar lines.

Key markings and text within the score include:

- le* (first staff)
- le* (second staff)
- p^o* (third staff)
- Allegro 2 Vezes* (third staff, after a double bar line)
- Parola* (third staff, below the previous text)
- All.^o Array* (fourth staff)
- vor* (fourth staff)
- p^o* (fifth staff)
- fmo* (eighth staff)
- figue* (tenth staff)

Sequi: Allegro. G^b $\frac{3}{4}$



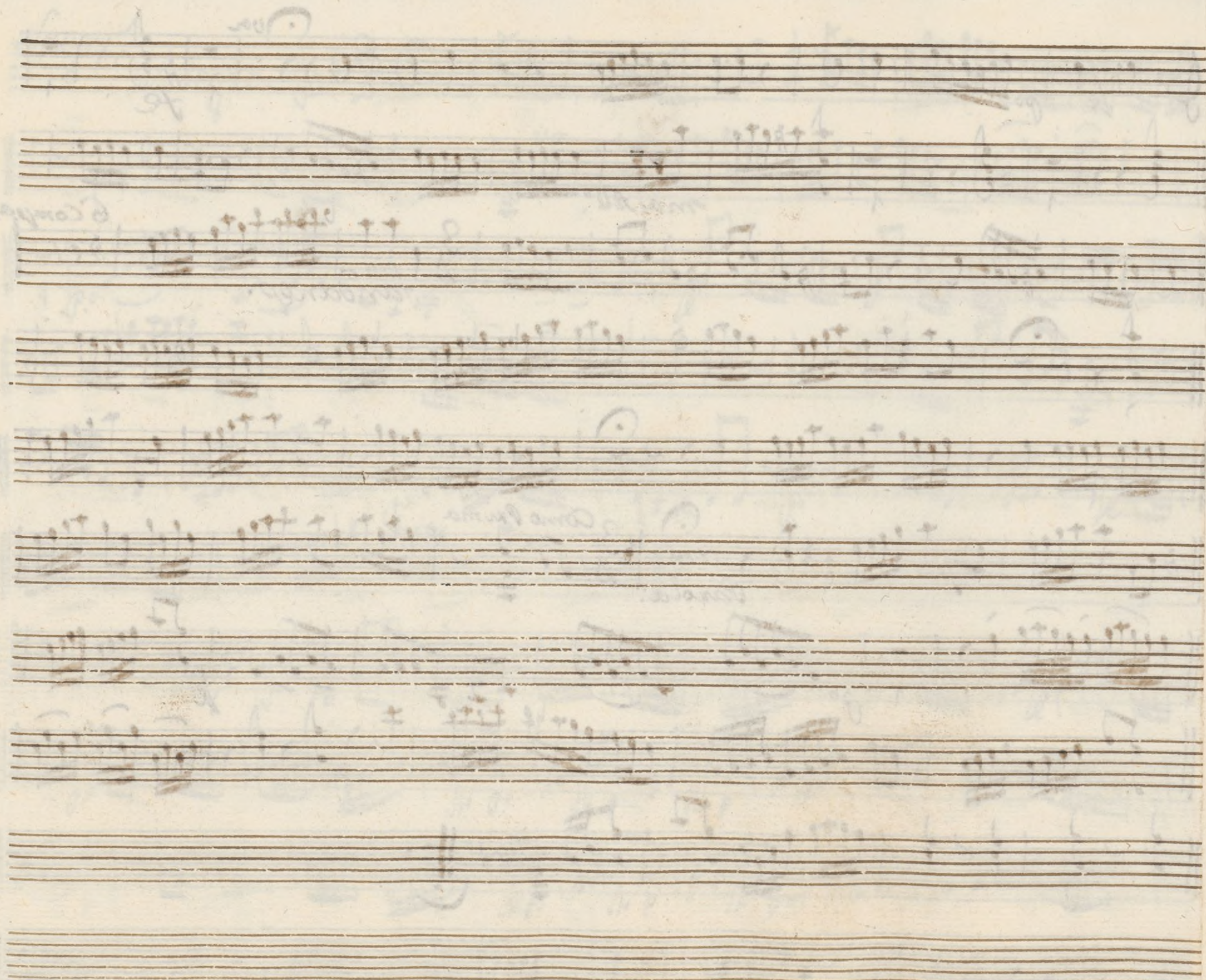
Lixana: Allegro. G^b $\frac{3}{4}$



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations in brown ink include:

- le* (first staff)
- p.o* (first staff)
- 1* (first staff)
- 1* (second staff)
- mai All.* (second staff)
- 3* (third staff)
- 6 Compares* (third staff)
- fandango.* (third staff)
- Como Prima* (seventh staff)
- Parola:* (seventh staff)
- 1* (eighth staff)
- p.o* (eighth staff)
- le* (eighth staff)

The score concludes with a double bar line and a repeat sign on the tenth staff. Below the musical staves are three empty staves.



Violin Segundo Duplicado;

Mus 141-11

tonadilla à 3. El Celoso Charqueado;

Alleg.^{ro} 2/4

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

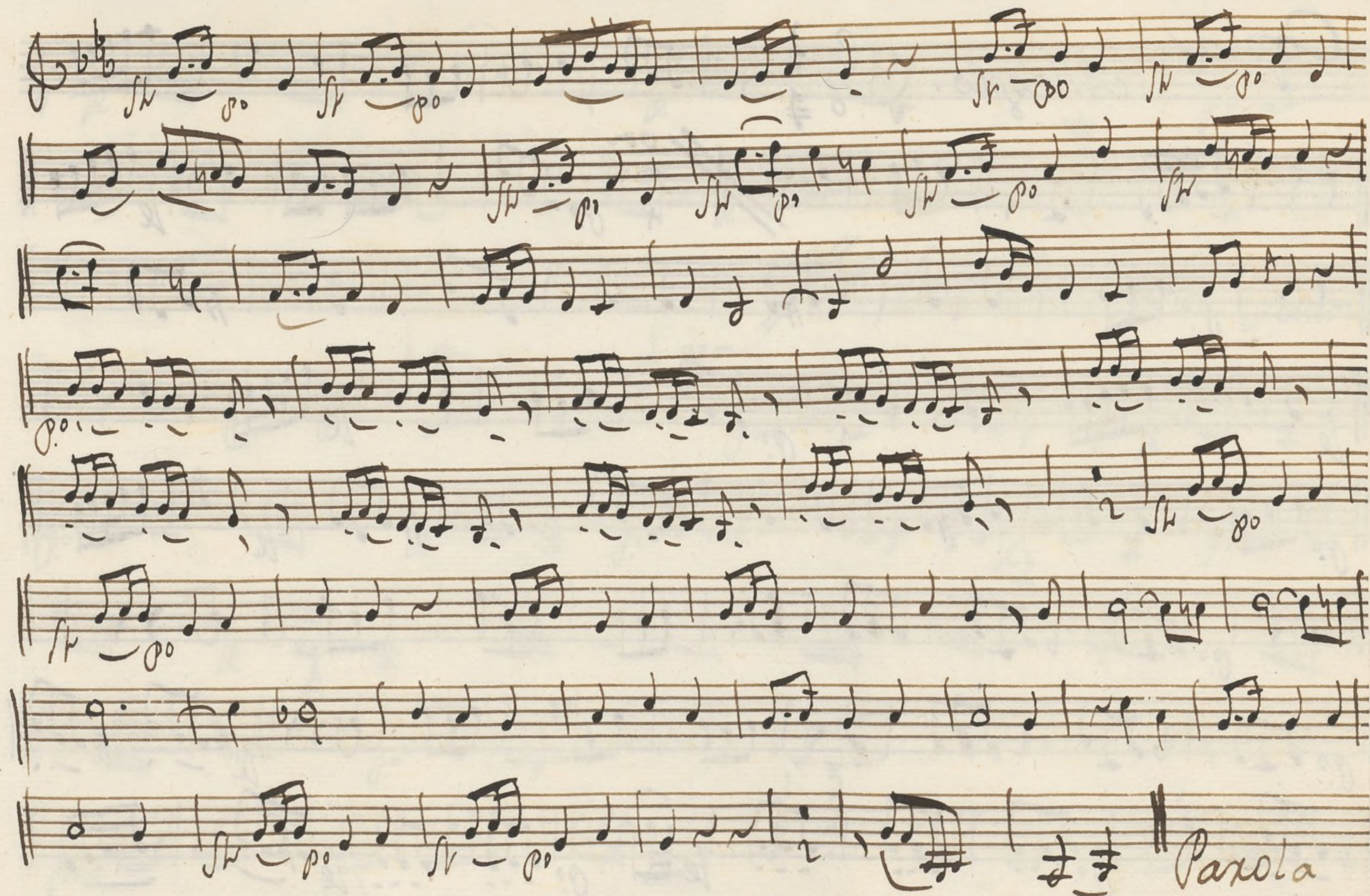
Al Segno dos Vezes

Paxola

Allegro H^{\flat}o $\text{G}^{\flat}\text{B}^{\flat}$ $\frac{3}{4}$

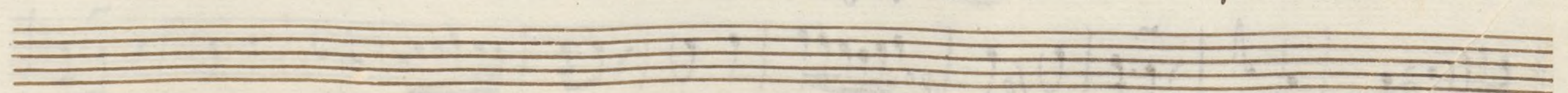
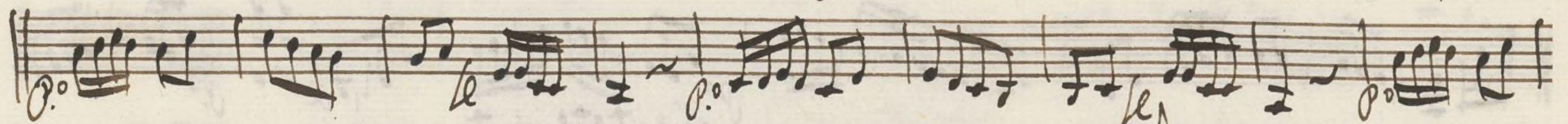
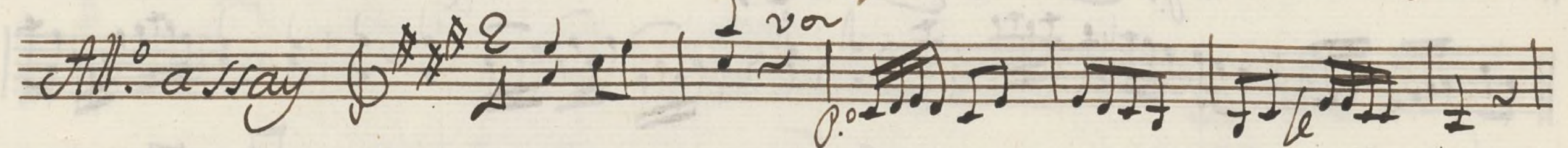
Parola y D.C. Parola)

Tempo de Minue: $\text{G}^{\flat}\text{B}^{\flat}$ $\frac{3}{4}$

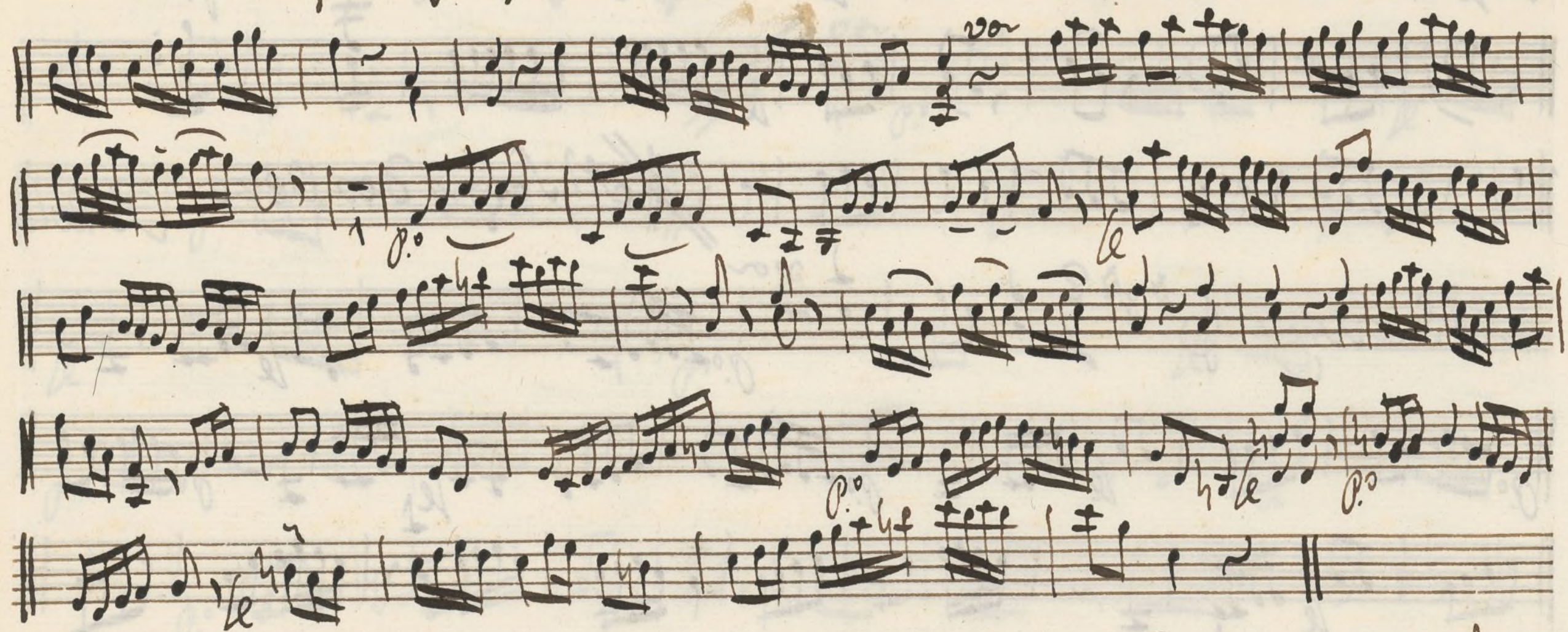


Coplas. Allegro. $\frac{3}{8}$ $\text{F}\sharp$

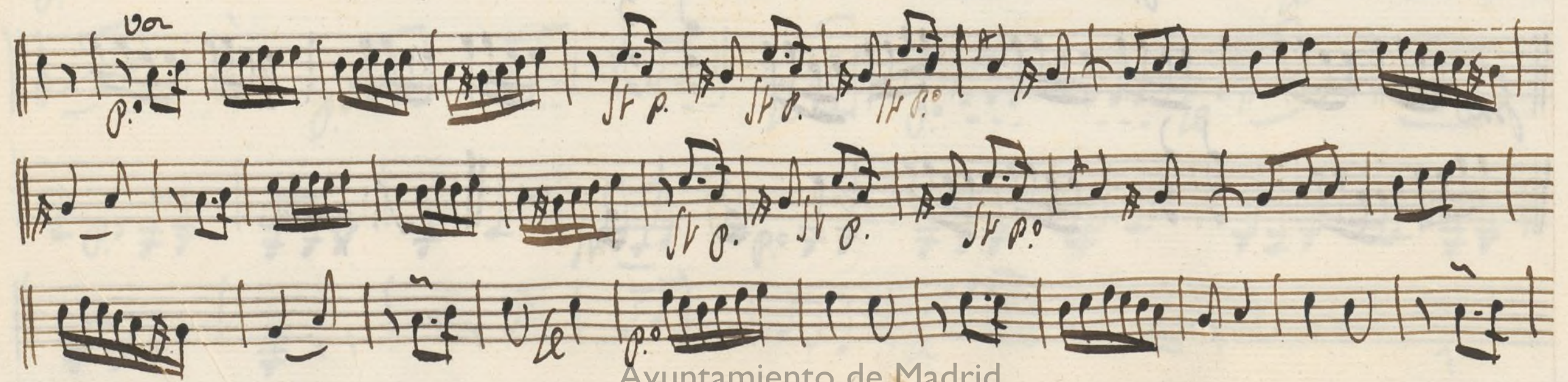
Handwritten musical score for a piece titled "Coplas" in 3/8 time, key of F# major. The tempo is marked "Allegro." The score consists of 11 staves. The first staff begins with the title and tempo. The second staff contains a double bar line with a diagonal slash and the word "var" above it, indicating a variation. The notation includes various note values, rests, and dynamic markings such as "p." and "le". The piece concludes with a final measure on the eleventh staff.



Sequi! Allegro. 3/4



Traxana: Allegro. 3/8



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, historical style. Annotations in brown ink include:
 - Top staff: *vo* above a note, *fe* below a note.
 - Second staff: *ma, Alto* above the staff.
 - Third staff: *6 Comp* above the staff.
 - Sixth staff: *Como Prima:* above the staff, *Panola* below the staff.
 - Seventh staff: *O.* above the staff.
 The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Oboe. Primexo:

+

Mus 141-11

Coradilla a 3. El Zelo cha queado:

Flauta:

Alleg.^{no}

Al Segno dos Vezes.

Paxola)

Alleg.^{no} 3/8 tazeff:

Flauta:

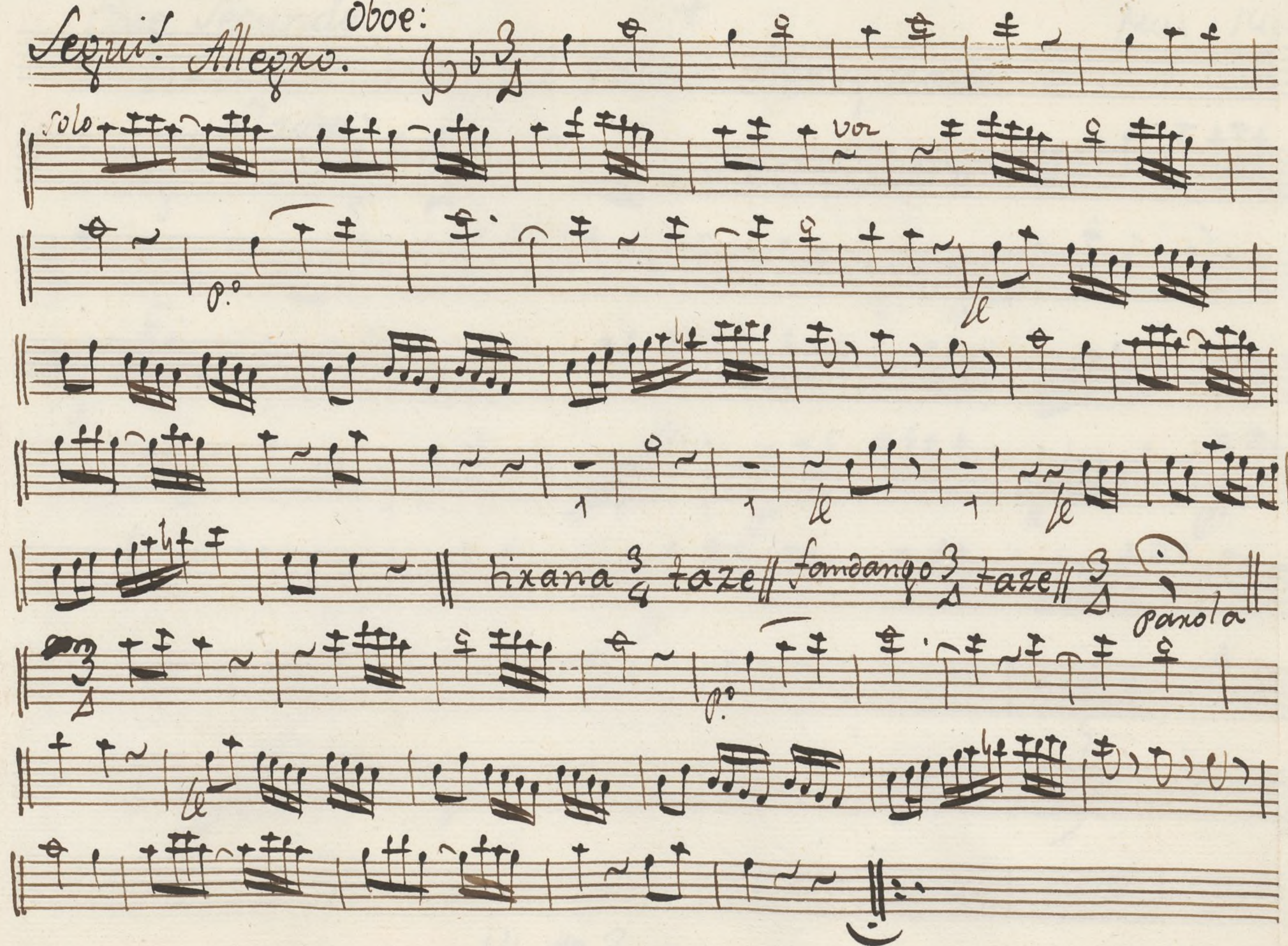
tempo de Airuo.

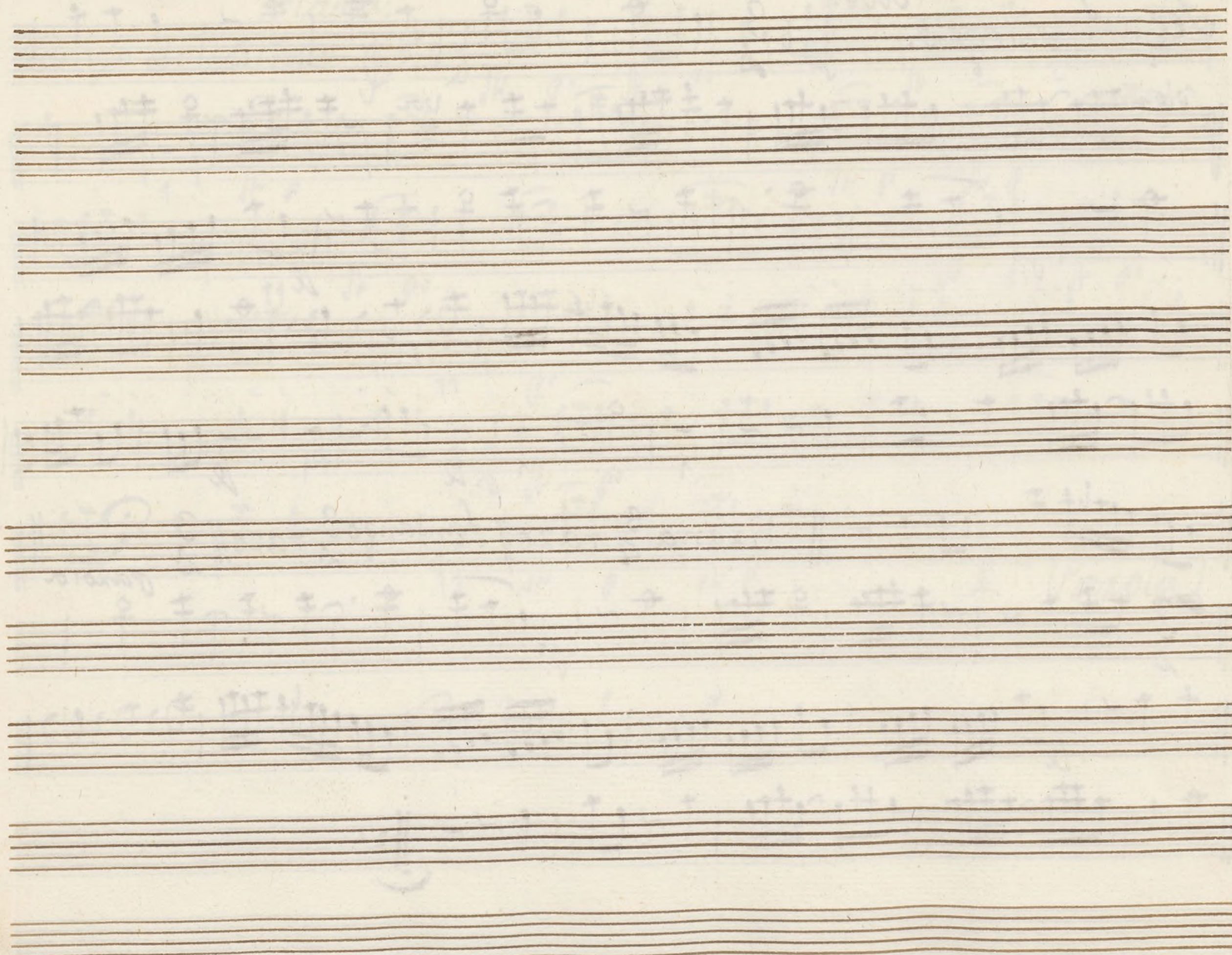
Paxola)

Coplas tazeff:

Sequi! Allegro. Oboe: (

Oboe:





Oboe Segundo:

7

Mus 141-11

tonadilla a 3. El Zelo Chasqueado:

Flauta:

Alleg.^{ro}

Handwritten musical score for Oboe Segundo and Flauta. The score is written on ten staves. The first staff is for the Oboe Segundo, and the subsequent staves are for the Flauta. The music is in 3/4 time, indicated by the 'a 3.' and the 3/4 time signature. The tempo is marked 'Alleg.^{ro}'. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p.^o' and 'k'. There are also some annotations like 'va' and '2' near the end of the first section. The piece is titled 'tonadilla a 3. El Zelo Chasqueado:'. The score ends with a double bar line and the instruction 'Al Segno dos vezes. (Paxola)'.

Alleg.^{ro} 3/8 taze: //

Flauta.
tempo de Minue:

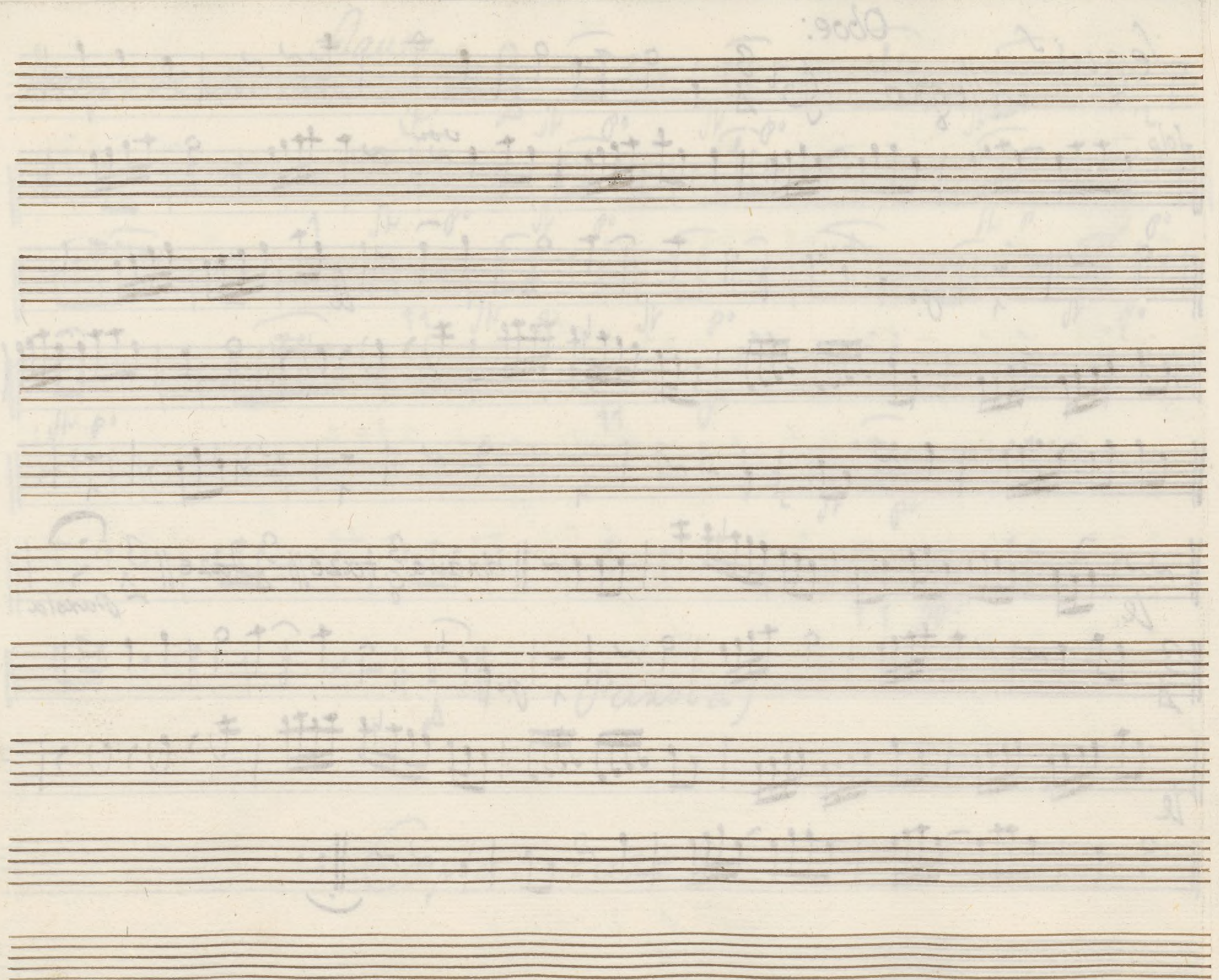
Pavola)

Coplas taze#:

Sequi? Oboe:

Allegro.

Handwritten musical score for Oboe, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegro." and the piece is titled "Sequi?". The score includes several staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "p" (piano) and "f" (forte) are present. The piece concludes with a double bar line and a final note. The manuscript is written in ink on aged paper.



Trompa Primera

+

Mus 141-11

Sonadilla à tres; el Zelo so chasqueado;

Allegretto $\text{C}\sharp$ $\frac{2}{4}$

Handwritten musical score for Trompa Primera, Sonadilla à tres, el Zelo so chasqueado. The score is in C major (one sharp) and 2/4 time. It consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The music is written in a cursive style with many slurs and ornaments. There are several measures with triplets and slurs. The score ends with a double bar line and a repeat sign.

Allegro doo vero
Allegro, baze

Volte

In elata

Tempo de Minue

$\text{C}:\flat\flat \frac{3}{4}$

fe *vor* *fe* *solo*

3 *13* *fe*

3 *13* *fe* *po* *3* *po* *3*

solo *2*

11 *fe* *solo*

Caplas taze //

$\frac{2}{4}$ *Allegro taze //*

Segui
Allegro

3/4

Solo

voz

se

se

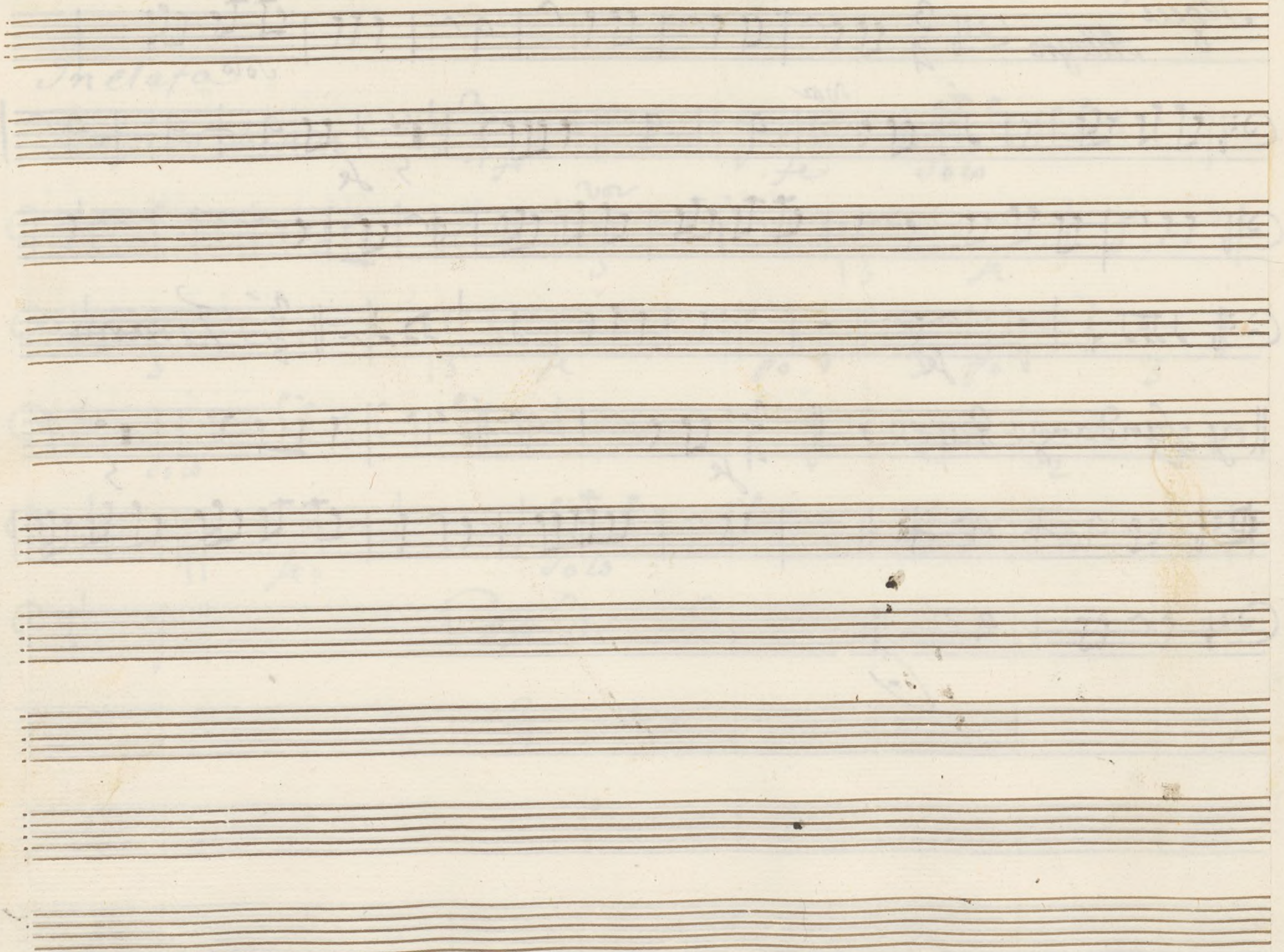
3/4 Tirana

y fandango barce

3/4

se

se



Trompa Segunda

Sonadilla à tres; et Zéloro chagqueado;

Mus. 141-11

Allegretto $\text{C}\sharp$ $\frac{2}{4}$

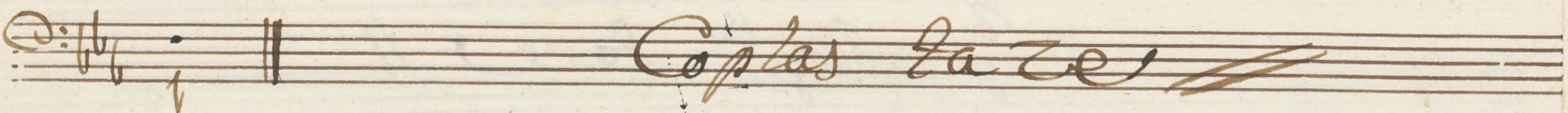
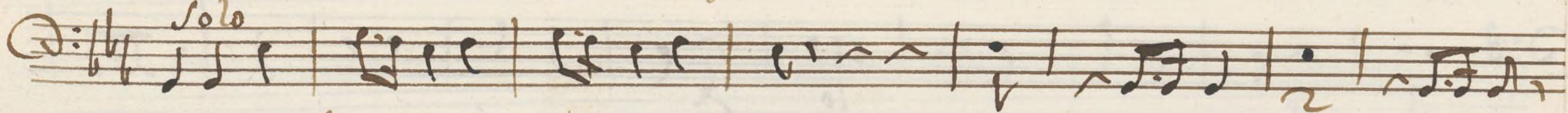
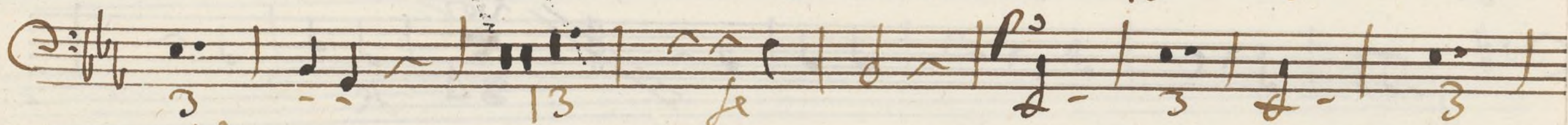
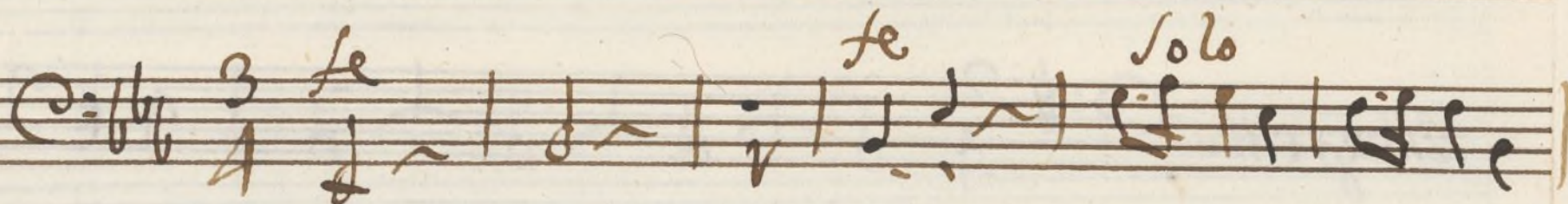
le *3* *le* *7* *le* *3* *le* *10* *le* *Allegro dos vezes*

3 *8* *Allegro* *laze* //

Volte

In elafa'

Tempo de Minue



Coplas fa ze //

2 Allegro fa ze //

Segui! *Allegro* $\text{C} \frac{3}{4}$

Solo *vor*

le

le

$\frac{3}{8}$ *Zirana y fandango farce //*

$\frac{3}{4}$ *le*

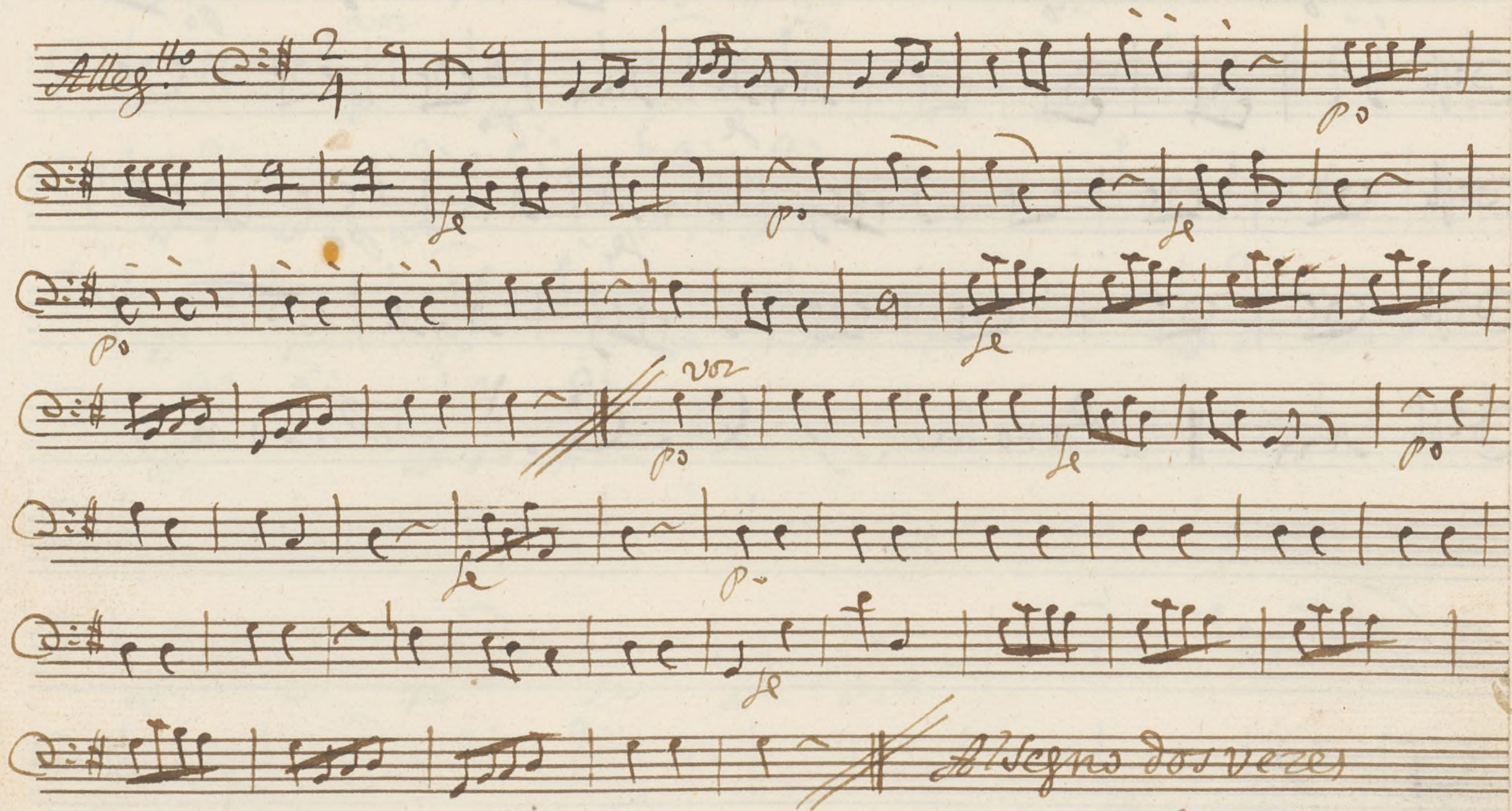
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Contrabajo;

+

Mus 141-11

Tonadilla a tres; el Zelo Chasqueado;

Alleg.^{ro} $\text{C}=\text{F}$ $\frac{2}{4}$ 9 + 9 | 

Parola

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

Parola: y D.C. Parola,

Tempo de Minue

3/4

p f sf p3

Parola

Coplas *Allegro* 3/8

Handwritten musical score for "Coplas" in 3/8 time, marked "Allegro". The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "se" and "no". The piece concludes with the instruction "Allegro doo veze; Parola".

Allegro $\text{C} = \text{F} \# \text{F} \#$ 2/4

Volta

Sequi. *Allegro* $\text{C}:\flat$ $\frac{3}{4}$

voz *p.*

le

le

le

Sirana *Allegro* $\text{C}:\flat$ $\frac{3}{4}$

voz *p.*

le

le *p.*

voz *le* *p.*

le *Allo*

