

Conadilla festiva, y Pagar

La Merienda para otros ;

Theatro de M.<sup>de</sup> Dic.<sup>e</sup>

1784

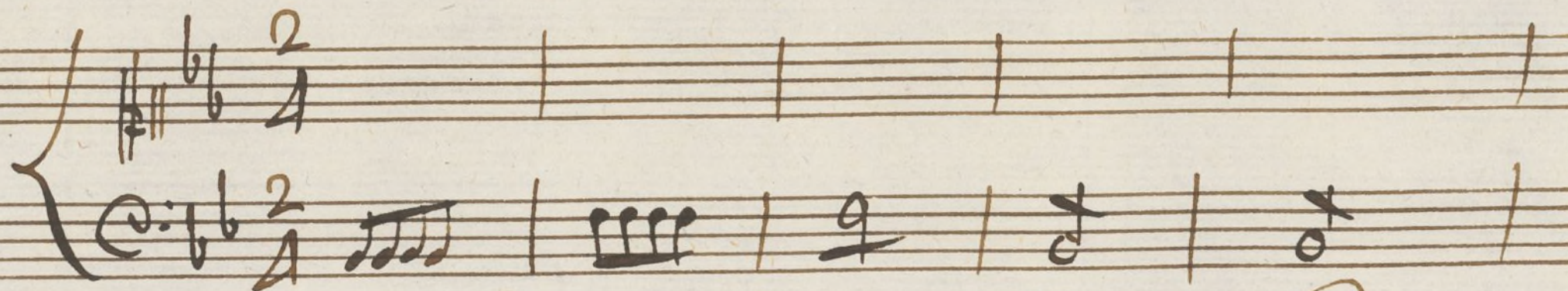
Del S.<sup>r</sup> Esteve ;

Maria Antonia  
y todos

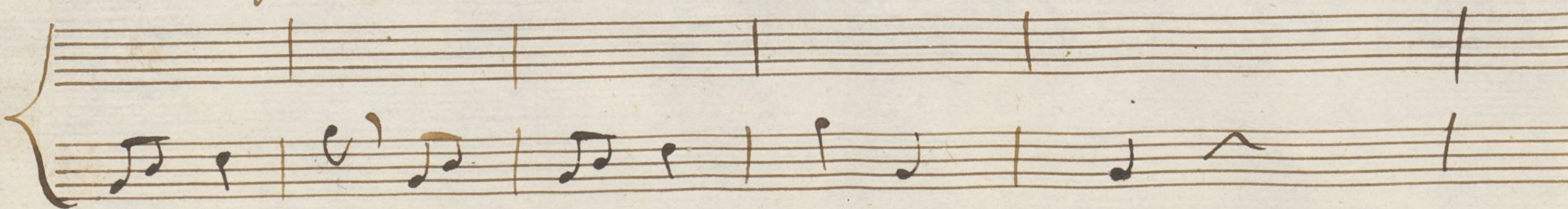
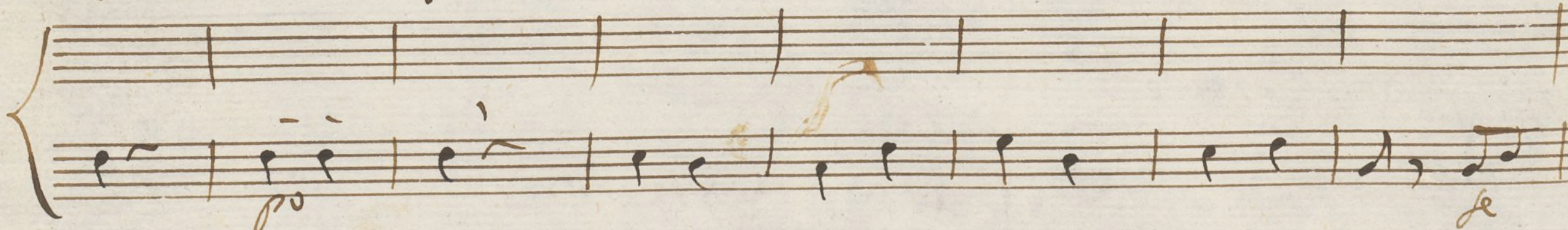
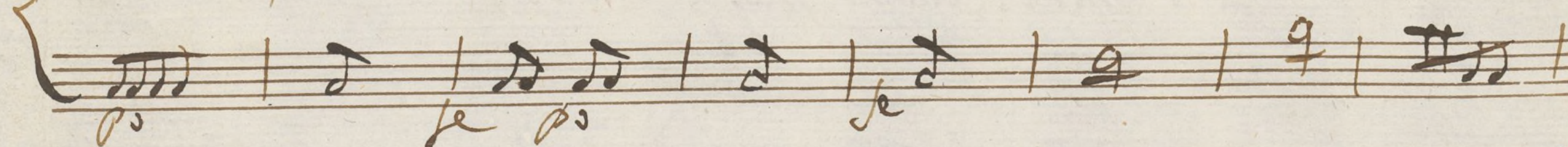
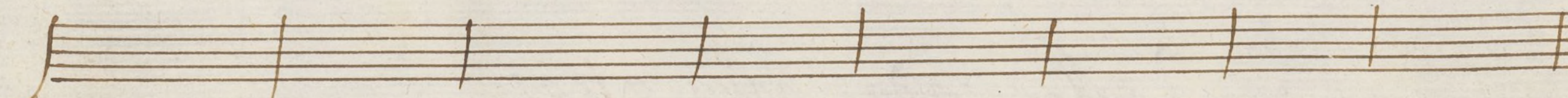
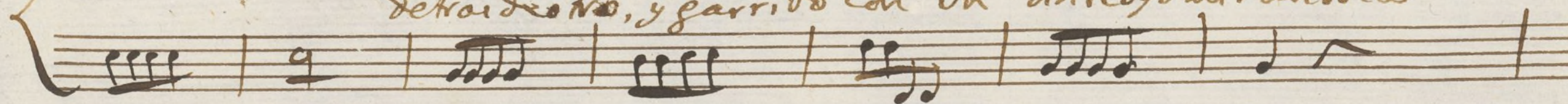
Jamir  
Antonio  
Paco  
Romero



*Allegretto*



*Calle Corta; vale Maria Antonia y Garrido  
detras, se entran sin cantar, y vuelven a salir uno  
detras de otro, y garrido con un Anteojo mirandola*





*Sarrido*

Vaya q.<sup>a</sup> ra gata Como soy An bro sio

*Sal. Maria Ant.* Este ~~orden~~ o dia blo q.<sup>a</sup> nunca ~~me~~ deja

*Sari.* Al ver su sa lero seme cae la Baba

q.<sup>a</sup> de buena gana fuera su Pi lo to

quiero darle un chasco por ver ries Carmienta

*Ant.* de Viva Re biento al mirar su facha

q.<sup>a</sup> gar bo

q.<sup>a</sup> pel ma

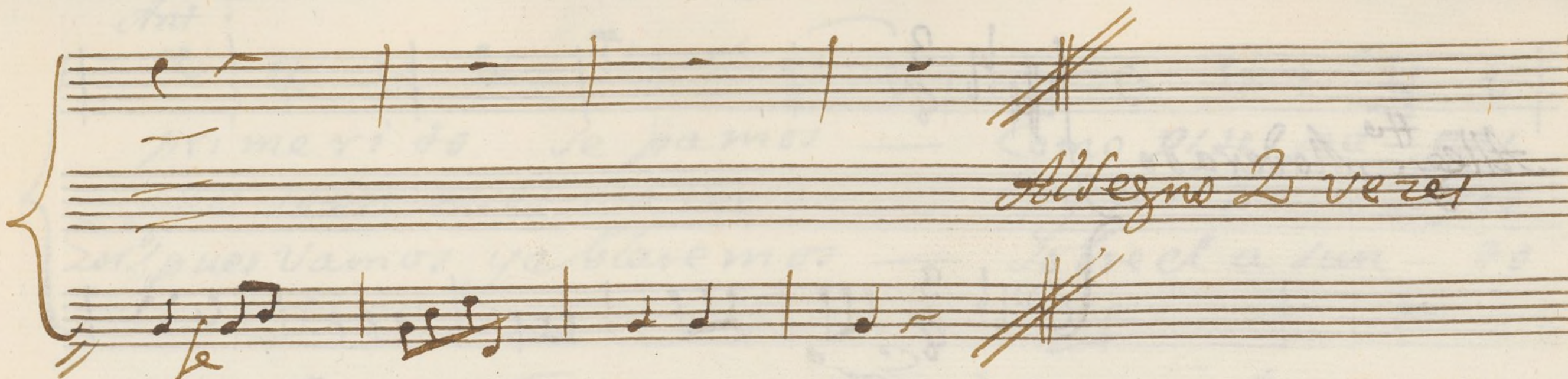
*Sari.* q.<sup>a</sup> mo na

*le* *po*



g<sup>o</sup> orio g<sup>o</sup> an dar tan ay ro so g<sup>o</sup> an  
 g<sup>o</sup> por ma que facha de bestia g<sup>o</sup>  
 g<sup>o</sup> ta lle Ant<sup>a</sup> g<sup>o</sup> tonto que ne cis g<sup>o</sup>  
 Vaya yo ei toi por  
 mejor fuera de  
 Ser<sup>o</sup> Tomea zerca de  
 ella del to do cho cho del  
 vase Car gas dea re na Car  
 cir la mi pensa miento mi





*Allegro 2 vezes*

*Carola, ¿Será quierel un Page? Ant.<sup>a</sup> conforme gar.<sup>do</sup> donde vi ues.<sup>do</sup>*  
*Ant.<sup>o</sup> en micaia, gar.<sup>do</sup> sola? Ant.<sup>a</sup> sola, gar.<sup>do</sup> siempre. Ant.<sup>e</sup> siempre.*  
*gar.<sup>do</sup> tiene parientes. Ant.<sup>a</sup> Ananta, gar.<sup>do</sup> Como te llamas? Ant.<sup>a</sup> por tema*  
*gar.<sup>do</sup> tiene mujer buena gracia Ant.<sup>a</sup> en servise pregunton, tan*  
*poco la tiene mala, pero Vaya que se fete, gar.<sup>do</sup> oyelo*  
*niña en substancia; )*  
*Sigue.*



*Alleg.<sup>to</sup> Moderado*

*Ser.<sup>o</sup>*

Yo te quiero y qui-  
En ma te via de-  
te vas ahora a tu -

siera q.<sup>a</sup> me pagaras  
Niños fama Reparo  
Casa *Ant<sup>a</sup>* mucho q.<sup>a</sup> mucho



Ant<sup>a</sup>

prime ri to se pa mos — Como vste pa — ga  
pues sobre esas ma te rias — hay mil tra va — jos  
Sor<sup>a</sup> pues vamos ya bla re mos — Sobre el a sun — to

Como vste pa — ga  
ay mil tra va — jos  
sobre el a sun — to

Allegro  
2 veces

Parola

Ant<sup>a</sup>

~~Allegro~~

~~Le~~

Diga Vste aurg.<sup>e</sup> sea a bre vimiento,

Como es tamos de plata? Sor<sup>a</sup> la, Vsted sepa soy ~~marcella mayor~~  
~~y para ti~~ aqui tengo diez medallas: / y dale s de ~~Isa~~ hon

Sigue



Ans.<sup>a</sup>

por.<sup>o</sup>

q.<sup>a</sup> charco le espera

q.<sup>a</sup> vella Conquista

Vamos mi vida

Vamos sin de te

ner nos

a toda pri- sa

a do da

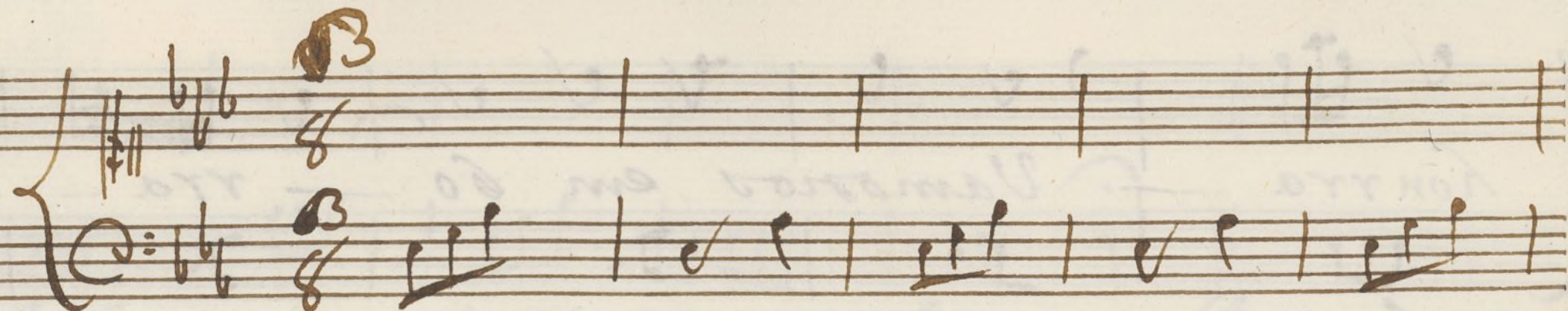
pri-

sa

vanse



*Allegro*

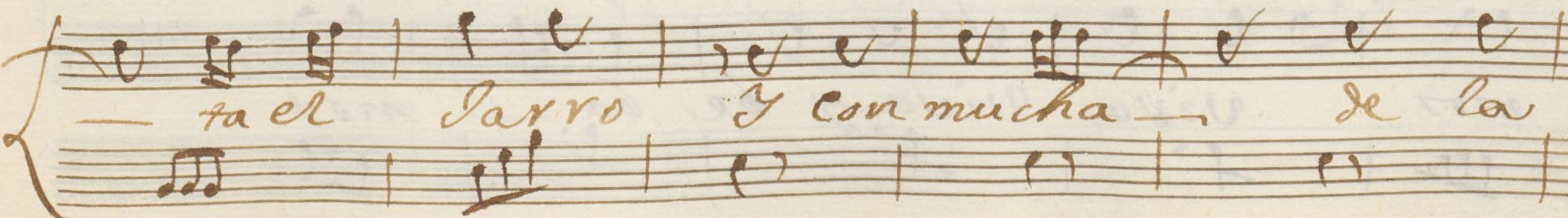
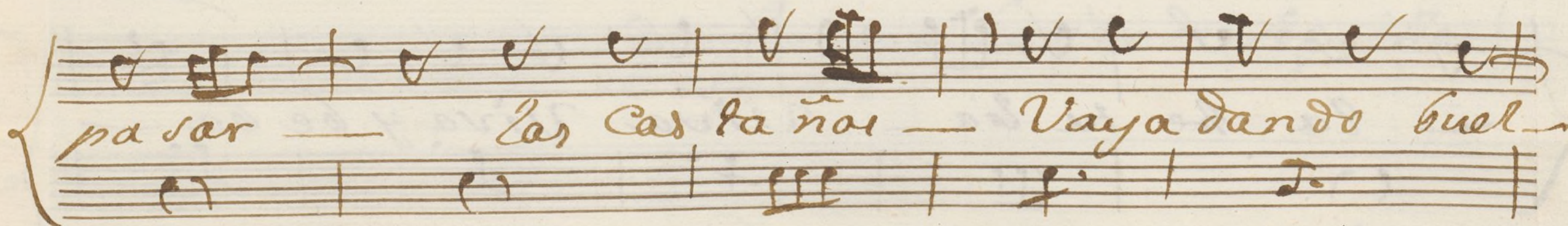
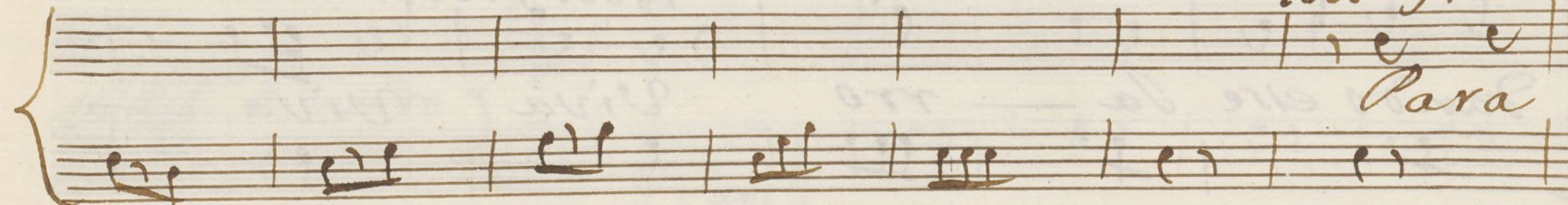


*Mutación de Paris de Verindad Pobre;  
Salen todos y todas de Mayos y Mayas;*



*todos y todas*

*Para*



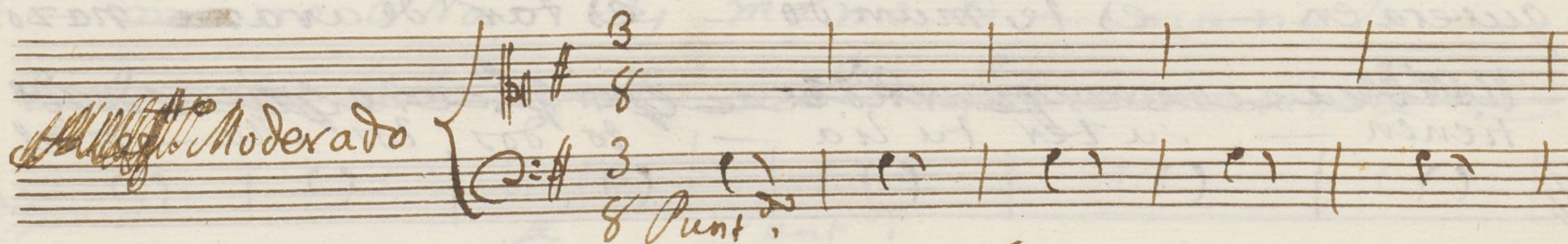


honrra — Vamorios em bo — rra — chando  
 ombres  
 Vamos Vamos mucha — chas Vaya an  
 dando esse la — rro Viva Viva  
 todos y todas  
 la be tu lia — Viva Viva y be ba —  
 mos Viva Viva y be ba — mos

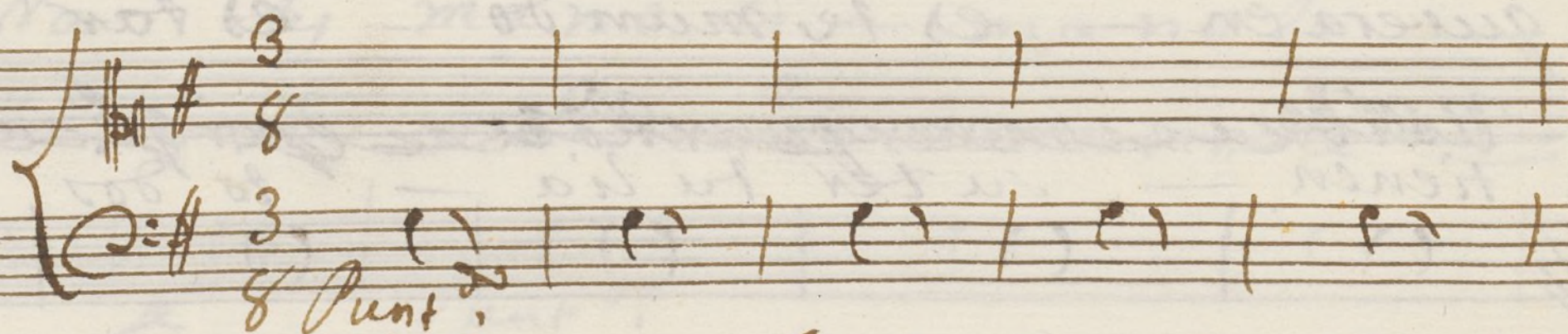




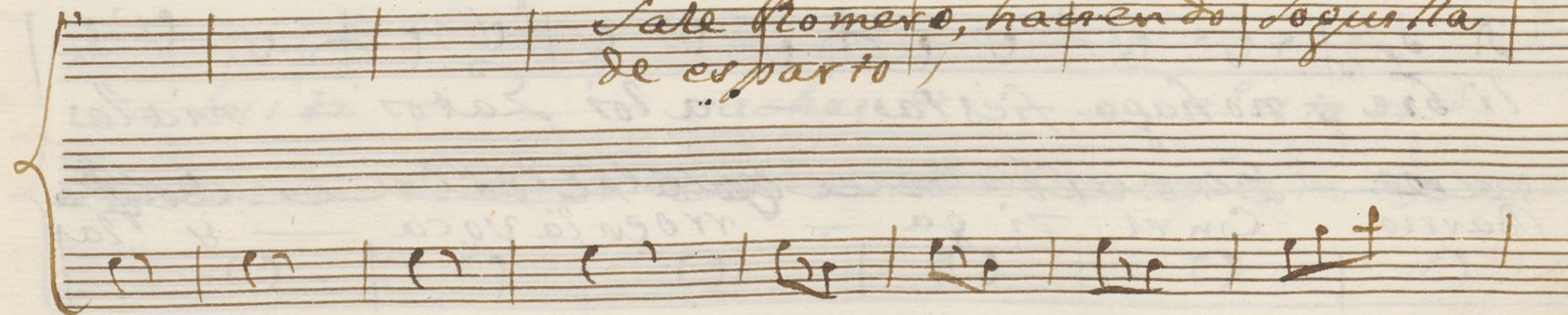
*Carola)* Ambrosio / aqui viene el tio hurrita *Paco* y parece  
~~Viene~~ Viene cantando Amb<sup>o</sup> y de tras de el, la Curra de vana deras)



*Moderado*



Sale Romero, haciendo / Soquilla /  
de esparto





Romero

El que

Sale la Sanz Sanz)  
Con Zepa - -

~~Alto~~  
A qui

quiera en — este mundo — estar de ara — ña zos

~~Ustedes~~  
tienen — su ter tu lia — to dos los Ma — jor del

li bre no haga fiestas — a los Zatos — mia las

~~Barrio~~  
Barrio Con el zi ga — rro en la vo ca — y la



muge — rei sea rrime Ay ma no li —  
~~mirore~~ ~~mirore~~ ~~mirore~~ ~~mirore~~ Ay ma no li —  
 su so — di cha al can to  
 arco le po  
 — ma no lilla Ay ma no li — ma no le —  
 — ma no lilla Ay ma no li — ma no le —  
 le Punt.  
 cachus ti — cachus te — q. esta es  
 cachus ti — cachus te — q. esta es  
 le le le le



la Ma no la nue ba — q'apa ri do — Lava

pies — q'apa ri do — Lava pies

— cachu ti ca chu ti ca chu re — cache vi

re — (cache vi re) Ay ma no li —

— ma no li lla Ay ma no li — ma no



le — ca chus ri — ca chus te —

— ca che us te (viva la Manola Nueva)

*Allegro*

*Pavola*  
 vnos, viva la Manola nueva  
 otro, viva *Pom!* viva apear dela ti  
 rana; *san?* pero *oye!* mira quien viene  
*Pom?* quien viene *pues* *san?* la Nastaria  
*Pom?* q. Muchacha sino fuera tan mala  
 cabeza, y gata)

*Allegretto*



*Sale Ant.<sup>a</sup> Preurora, seguida  
la Mantilla y la doble interin  
Canta)*

*Ant.<sup>a</sup>*

*A Dios ve ci nos*

*Sale Ser.<sup>do</sup>*

*es te es el Pa tis*

*Sanz*

*A Dios ve ci nas*

*Doña Nas ta ria mui*

*de los Veci nos*

*Esta es la puerta que e*

*Vien Ve ni da*

*lla me di go*

*Poco se*



Ant.<sup>a</sup>

a dentro a solas tengo g.<sup>ta</sup>  
Con la merienda En trad mu

Romero

claros Pues Vamos todos luego a tu quarto  
chachos aora que nadie esta mirando

Ant.<sup>a</sup> (Piano y ellos a los lados)

Ya vereis sia yu  
ay amor tu Cuat



Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on ten staves, with lyrics placed between the staves. The lyrics are:

dais al en Vedo que os di re que me  
dad Conque fuerza q. me hirio por mi  
rienda q. me rienda q. se neis  
dad del Cora zon del Cora zon  
Romero todos y todos  
Merienda bueno) bien es ta  
Sale: Anta oye us sed  
f. p.



deja lo y con todos Cantaras  
 Venga acá por estas sola *Ant.ª* Sola es to'

y no temas y no temas lo de mas  
 por mi fortuna mi fortuna se logró

*Ant.ª* Alfonso Rom.  
 Vamos adentro, tuchiste viva, y Repitamos todos con  
*Ant.ª* y la merienda? *por* aquí viene, *Ant.ª* y que cora *y por* de todoy, hasta un



*Algeria)*

*Sigue*

*Ant.<sup>a</sup>*  
Crans empanado te haigo; ei el de  
los toros? ~~ei~~ *crequeyi*; ~~los~~ *vamos* *vamos*

*Coro*

*todos*

*2a 2.ª vez le*

*Canta dentro*

*Ay*

*ma no li*

*ma no li la*

*Ay*

*ma no li*

*ma no le*

*Ca chus*

*ti ca chus ti*

*ca chus te*

*ca cheus te*



D.C.

Viva la mano la nueva)

Parola /

(Mutacion de casa Pobre)

D.C.

que alegre es la gente de la Verindad, <sup>Ant<sup>a</sup></sup> mucho  
de aqui un poco lo veras; <sup>8<sup>da</sup></sup> sentemonos vida mia <sup>Ant<sup>a</sup></sup> no  
replico, voy alla;

arrimandolos sillas  
de pajas;

<sup>no</sup>  
Alleg<sup>ro</sup> no mucho

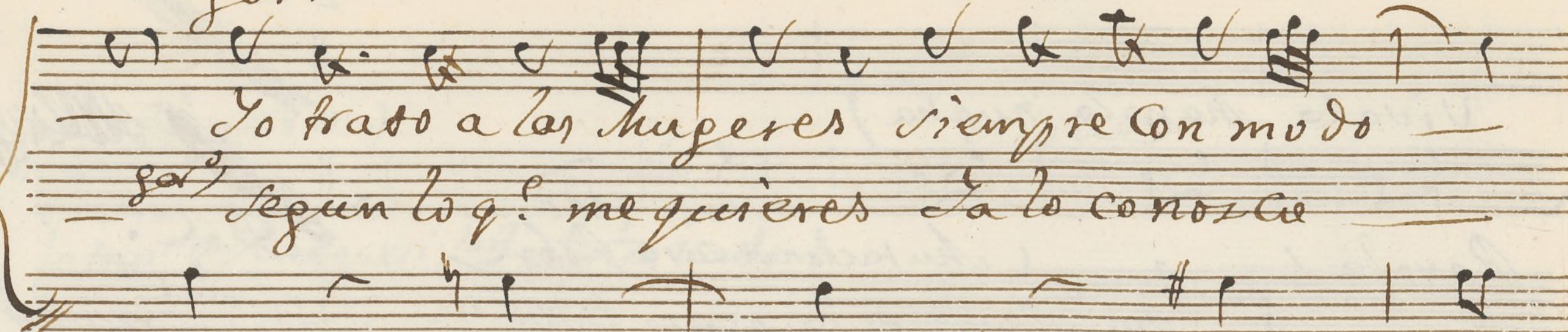
<sup>Ant<sup>a</sup></sup>

Arrima mas la silla no sea solo

Por si vien de mi vida de farsa todos

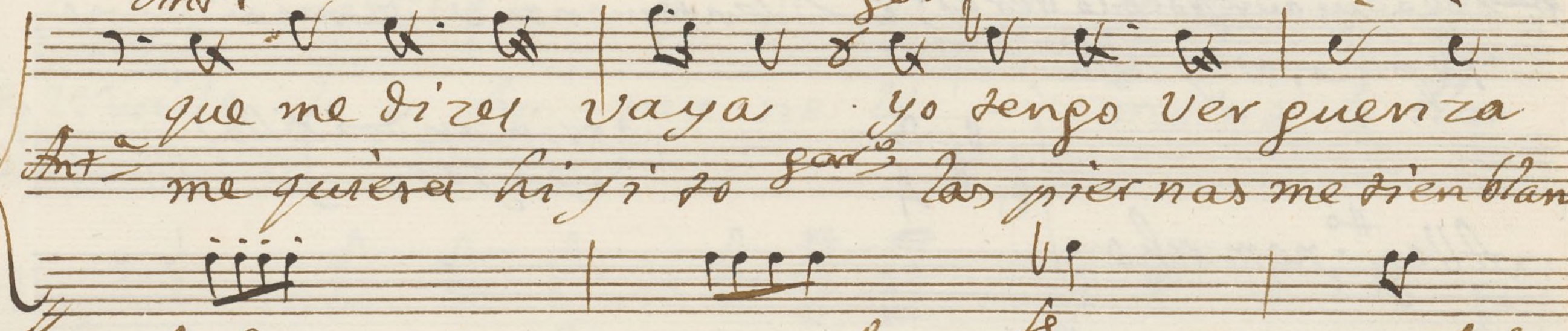


*par.<sup>o</sup>*



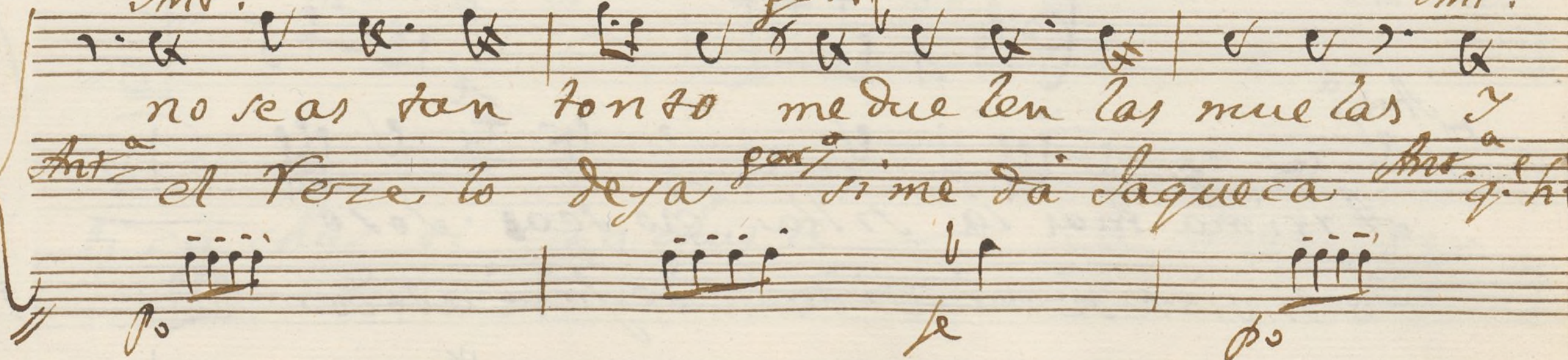
Yo trato a las mugeres siempre con modo  
*par.<sup>o</sup>* segun lo q<sup>e</sup> me quieres La lo conozca

*Ant.<sup>a</sup>*



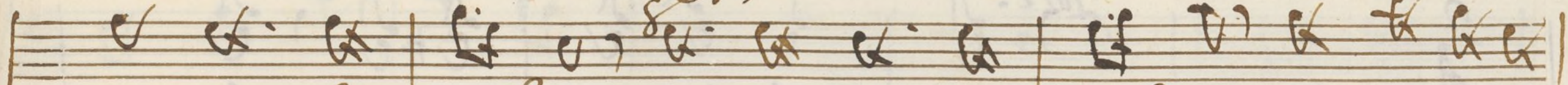
que me dize! vaya *par.<sup>o</sup>* yo tengo ver guenza  
*Ant.<sup>a</sup>* me quiera hi j! to *par.<sup>o</sup>* las piernas me tien blan

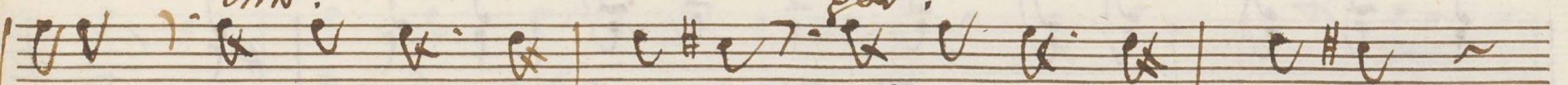
*Ant.<sup>a</sup>*




no seas tan tonto me due len las muelas y  
*Ant.<sup>a</sup>* el Perez lo deja *par.<sup>o</sup>* si me da la queca *Ant.<sup>a</sup>* q<sup>e</sup> her




  
 que me *Regalas* toma estas monedas  
 mo *sa* sor *zija* <sup>gar.</sup> toma la mo *rena*


  
*Ant.<sup>a</sup>* arrima la silla q.<sup>a</sup> Corta es la Niña  
*Ant.<sup>a</sup>* q.<sup>a</sup> bueltas tan *Vicas* <sup>gar.</sup> dame tu ma ni ta


  
 ay mi vi da ay - - - (Sanz) (Sale apresurada)  
 Verina Verina, meda *vi* *te* *de* *un* *poco*  
 de *pa* *ue* *la*, *Ant.<sup>a</sup>* entray to mala q.<sup>a</sup> esta *du* *n*  
 to la *sal* *ve* *ra*;  
 ay mi vi da ay - - - *Perez* Verina Verina meda *vi* *te* *de* *un* *poco* *de*  
 vi na *pre* *Ant.<sup>a</sup>* En la *Ala* *te* *na* *es* *ta* *en* *tra* *a* *bu* *scar* *le*



*Alzar la voz, (se le bantan precipitados)*

*2*  
*4*

*1<sup>o</sup> 2<sup>o</sup>*

que vi' me e a ora so

*2<sup>o</sup> 2<sup>o</sup>* A que sos ve zinas an

*All.<sup>o</sup>*

Veniego de ellas Yo Veniego de e - - - - - Nos

de so so car me ~~tar~~ de so so car - me

*gar.<sup>o</sup> (aparte)*

Dicha como la mia na die la tiene

*gar.<sup>o</sup>* de esta ~~vez~~ mi for tu na Juzgo esta hecha



pues me quiere la  
pues por cuatro cor

Reynar de las Mujeres  
tados ella es Donzella

lo 2. a sentar nos bol bamos  
lo 2. co mo da mente  
Pero las mozas sacan  
ya la me rienda



Como da men - te      Como da men

Ja la me rien - da      Ja la me rien

te      da

Ser' vaya salios afuera  
muchachos)

Sacan los brazos la manera  
Puesta; y silla de paja  
por todos.

Allegretto Justo



Ant.<sup>a</sup>  
A qui a mi la  
gar<sup>3</sup> Voy aqui a sen  
di to ven y sienta te Voy a o be de  
tar me <sup>Pag</sup> a par ta or halla <sup>gar<sup>3</sup></sup> pues a es te o tro  
Alfonso  
zer te a donde ba v se  
lado <sup>Amb<sup>3</sup></sup> qui te se el pear



*Ans.<sup>o</sup>*

Pues a es otro lado se  
*gar.<sup>o</sup>* me pondré aquí en medio *Rom.<sup>o</sup>*

*dim. y B.C. di* *trem. y Br. li*

puedes Venir *gar.<sup>o</sup>* halla voy mi dueño qui  
*gar.<sup>o</sup>* se es mi lugar *gar.<sup>o</sup>* donde es de sentarme *Rom.<sup>o</sup>* En

se se de ay

cima Un puñal



for<sup>o</sup> (en secreto)

O yes quien son estos que

for<sup>do</sup> Y estos q' an be ni do son

Ant<sup>a</sup>

for<sup>o</sup>

mandan a qui? son mis Primos ambos Ca

primos tambien? Ant<sup>a</sup> todos son mis primos for<sup>do</sup> me

llo siendo asi,

no yo meger



*todos*

Co ma mos ve va mos  
 Co ma mos ve va mos al  
 Co ma mos ve va mos y  
 Co ma mos ve va mos al

no ay q. te ñir  
 ho nor de us te

Co ma mos Co ma mos  
 ve ne no ve ne no

no ay q. te ñir  
 Co ma mos Co ma mos y

no ay q. te ñir  
 do el para mi  
 Co ma mos Co ma mos y  
 ve ne no ve ne no

*fms*



Handwritten musical score for three voices: Soprano, Alto, and Tenor/Bass. The lyrics are in Spanish: "no ay q. te ñir" and "do el para mi". The notation is in brown ink on aged paper. The Soprano part is on a single staff, the Alto part is on a single staff, and the Tenor/Bass part is on a single staff. The lyrics are written below the notes. The music is in a simple, folk-like style with a 4/4 time signature.

Handwritten musical score on aged paper. The top staff is a grand staff with a treble and bass clef. The middle staff is a single staff with a treble clef. The bottom staff is a single staff with a bass clef. The tempo is marked 'Allegro' in the top left. The key signature is one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The word 'Allegro' is written in the top right. The word 'Allegro' is written in the bottom left. The word 'Allegro' is written in the bottom right. The word 'Allegro' is written in the bottom right.

Handwritten musical score for the phrase "Comen mal pro ve cho que les". The score is written on two staves. The top staff contains a melody of eighth notes. The bottom staff contains a bass line with some rests and eighth notes. The lyrics are written in cursive between the staves. The word "Comen" is on the first staff, and "mal pro ve cho que les" is on the second staff. The word "po" is written below the first staff.

Comen mal pro ve cho que les

po

Ayuntamiento de Madrid



Perez Raf. y Sanz

haga tome he de de ses per ar

de ses per ar

Perez Raf. y Sanz.

Po bre ci to

Po bre ci to

todos los de un lado de la meia

quanta las si ma me da

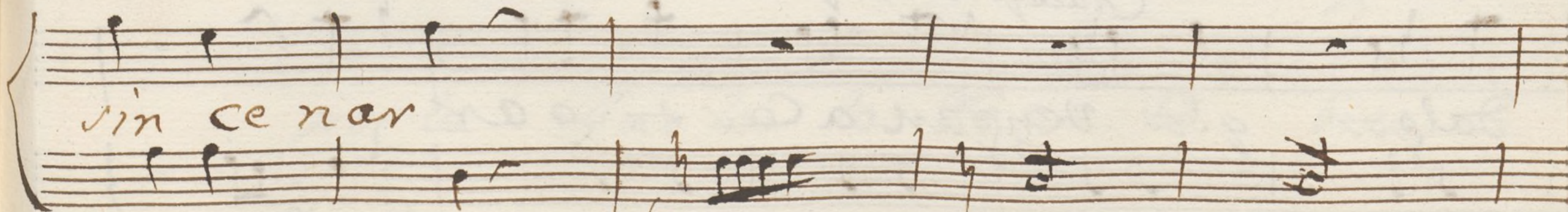
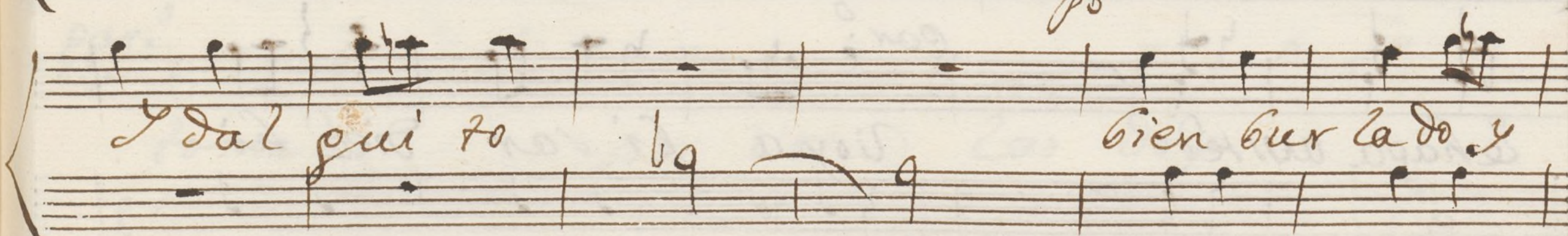
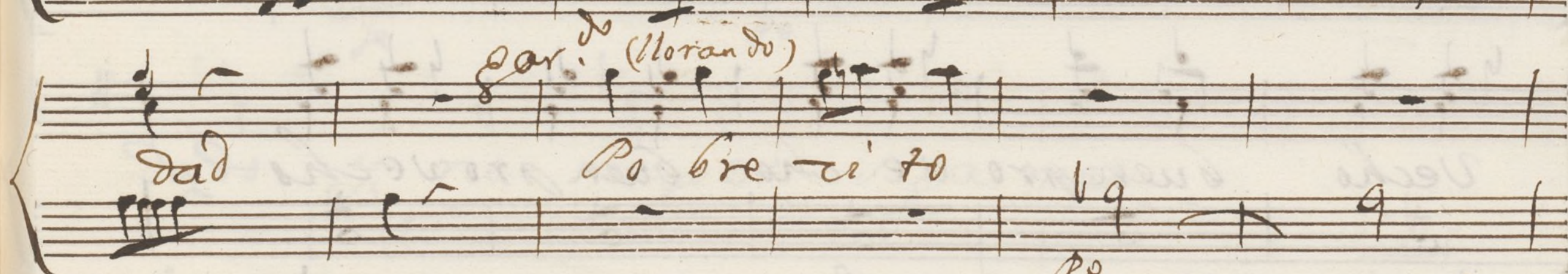
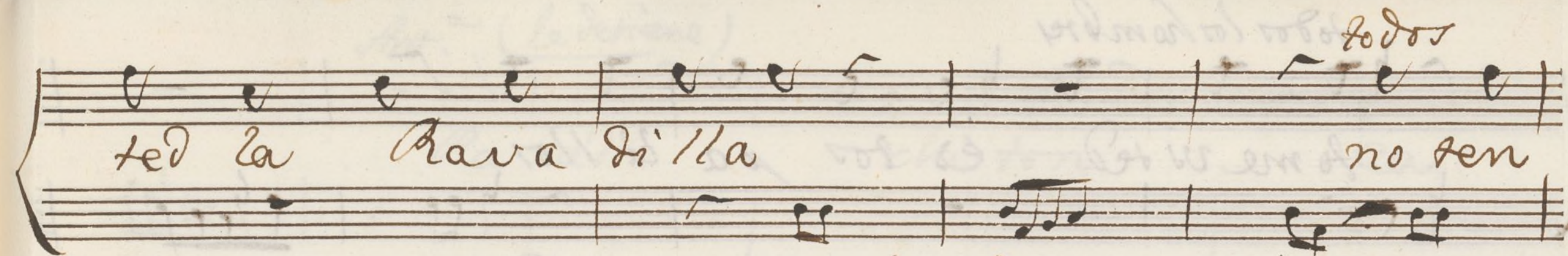
tome vs

todos los de el otro lado

ted es ta pre si ta

tome vs



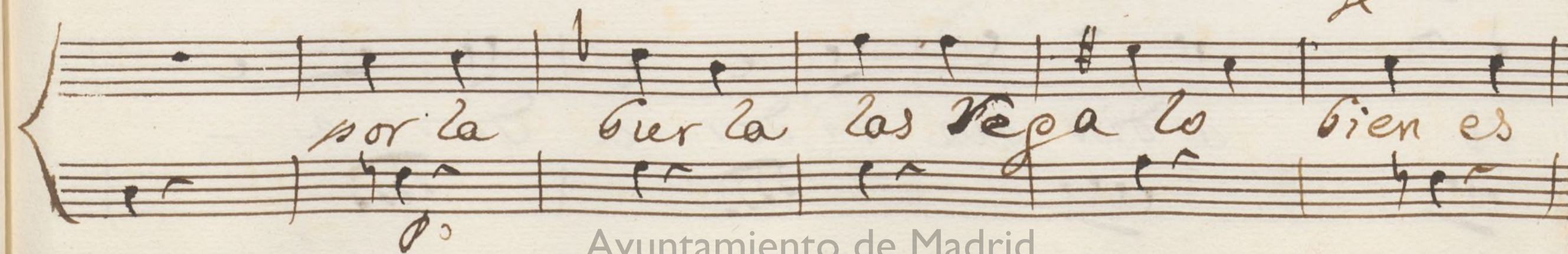
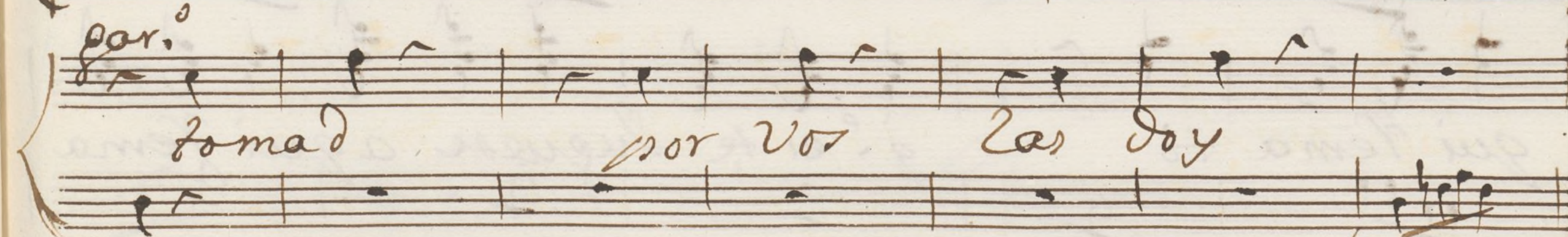
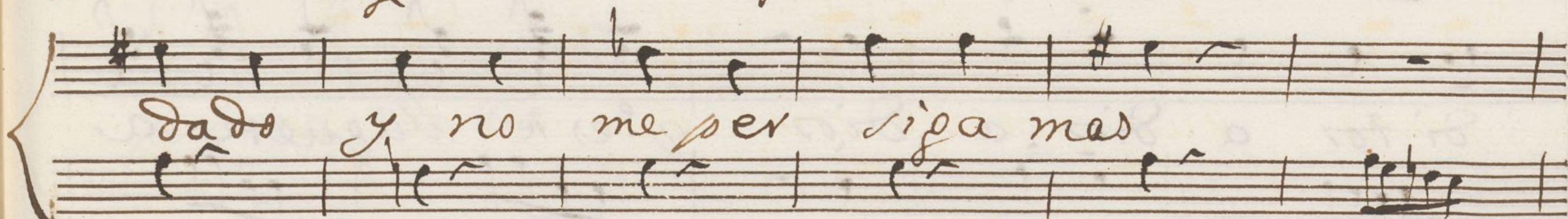
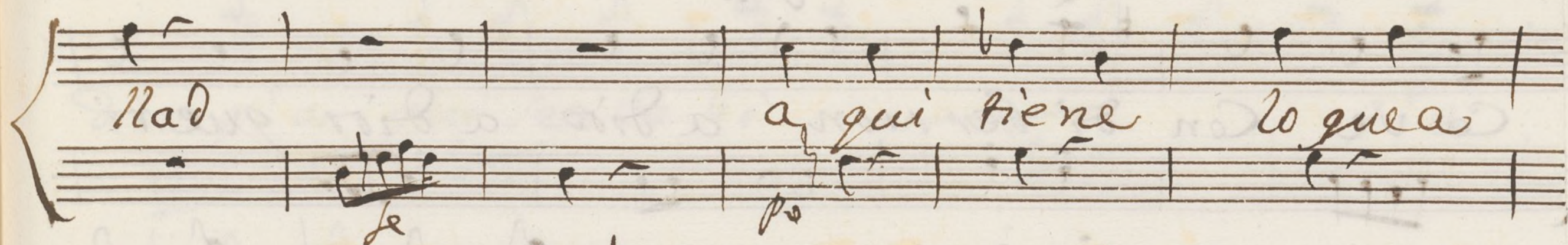
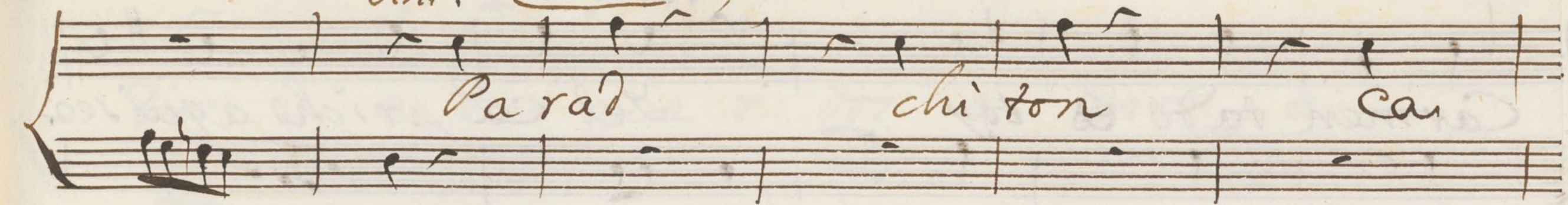




todos los hombres  
 to me us ted es tos pa li llos  
 y los dientes mon de sé <sup>todos y todos</sup> buen pro  
 vecho buen pro ve cho buen pro ve cho  
 Le hara us ted <sup>gar<sup>o</sup></sup> Voy a bi sar diez hi  
 dalgos <sup>(hazeg<sup>o</sup> le bá) po</sup> q.<sup>os</sup> vengan a Car ti gar  
 fe



Ant.<sup>a</sup> (Le desiene)





todos

Carmen todo es tóy

Yel ca pricho aqui sea

mo

Ca ve Con di ber sion a dios a dios que ri'

di tos a dios a dios q' este Juquese a

qui Tema tó

q' este Juquese aqui Tema

tó

a dios que ri dos a dios a —



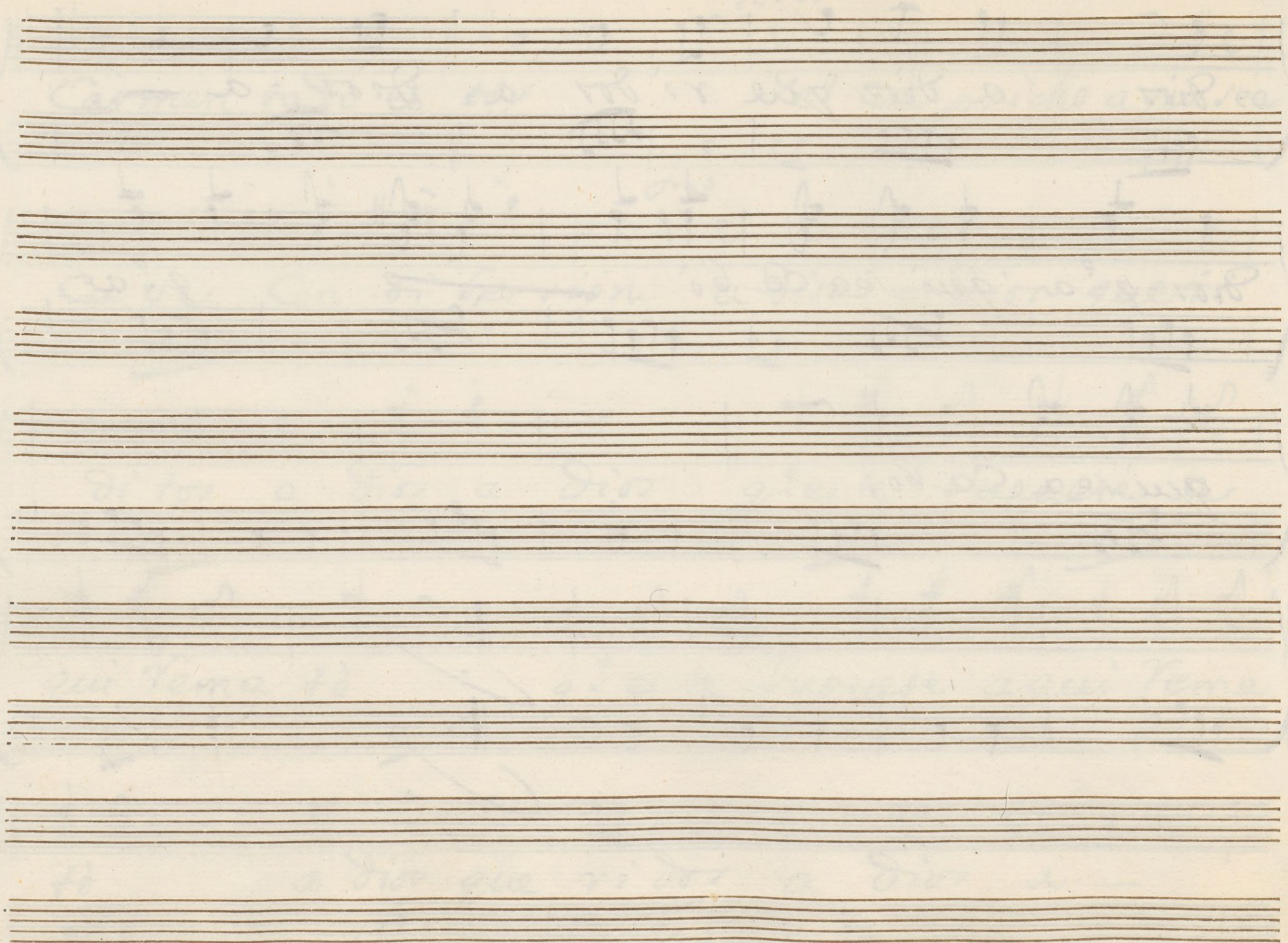
*Dios a Dios que ri' dos a Dios a —*

*Dios q.<sup>a</sup> qui' sea Ca bo;*

*qui' sea Ca bo;*

The musical score is written on five systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves with lyrics. The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections and markings in the score, including a large 'C' and a 'U' shape.







Ayuntamiento de Madrid







+

Violin Primero

Tonadilla festiva, y

Pagar la merienda para otros

//







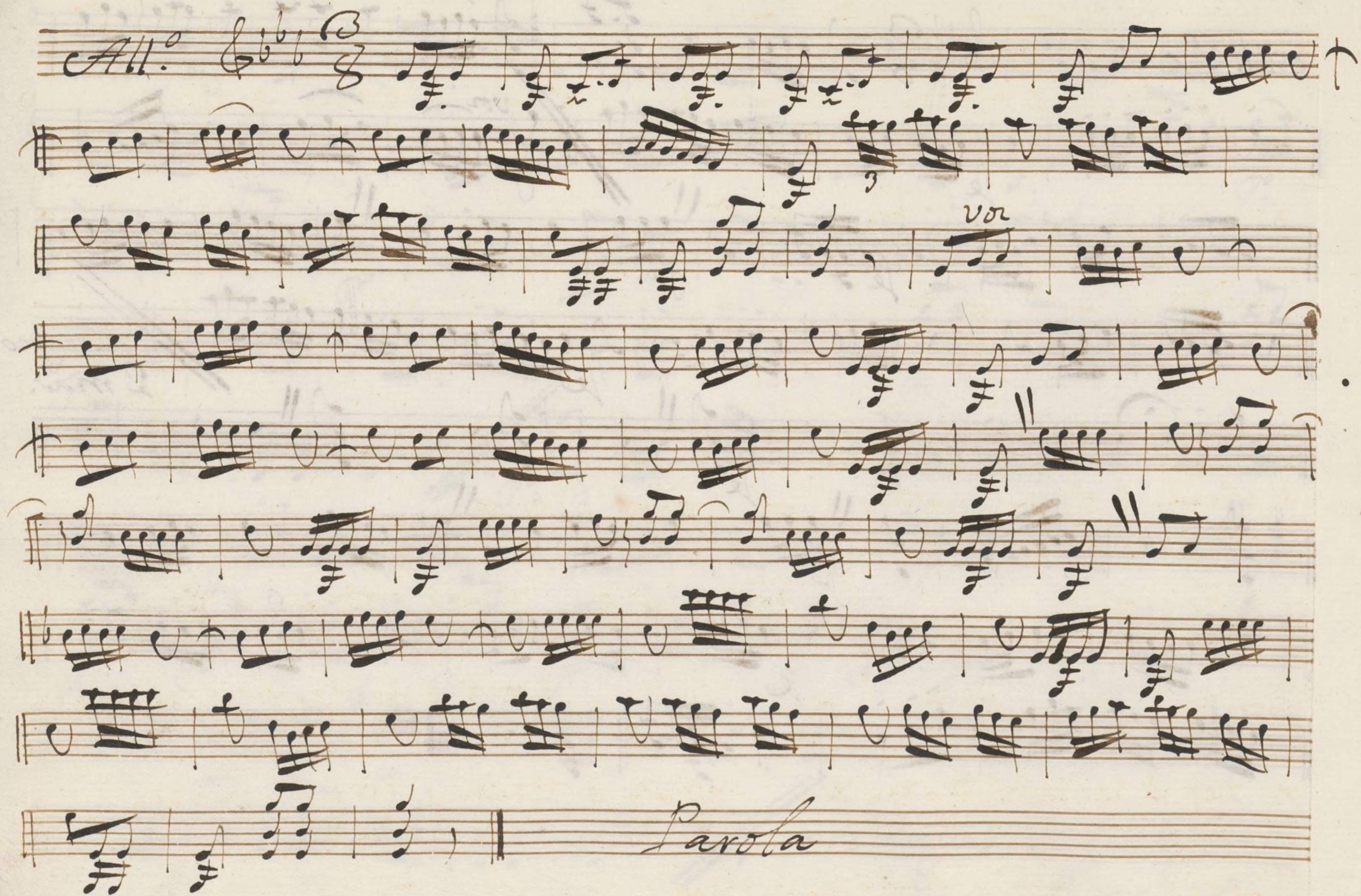
*All.<sup>to</sup> mod.<sup>to</sup>*

*le po vor*

*Parola*

*Allegro*  
*2. mar.*







*apunta de arco*

*mod.<sup>to</sup>*

*ten. le*

*vo.*

*fmo siempre.*

*Al Segno. y  
Parola.*



*All.<sup>to</sup>* 3/8

*po. for. po. b. po. vor*

*po. poco fe*

*Coro.*

*Parola. fmo.*

*D.C. hasta el*

*Parola*



Handwritten musical score on ten staves. The notation is in 3/4 time, key of D major (two sharps). The tempo is marked "Al. to no mucho." (Allegretto molto). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The word "Parola" is written across the middle of the staves. The piece concludes with a double bar line and the initials "D.C." (Da Capo).



*Coplas.*

*All. to Furo.*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'vor' and 'le array.' The score concludes with a double bar line and the word 'Allegro' written in a cursive hand.

*Allegro.*



*final.*  
*All.<sup>o</sup>* & 2/4

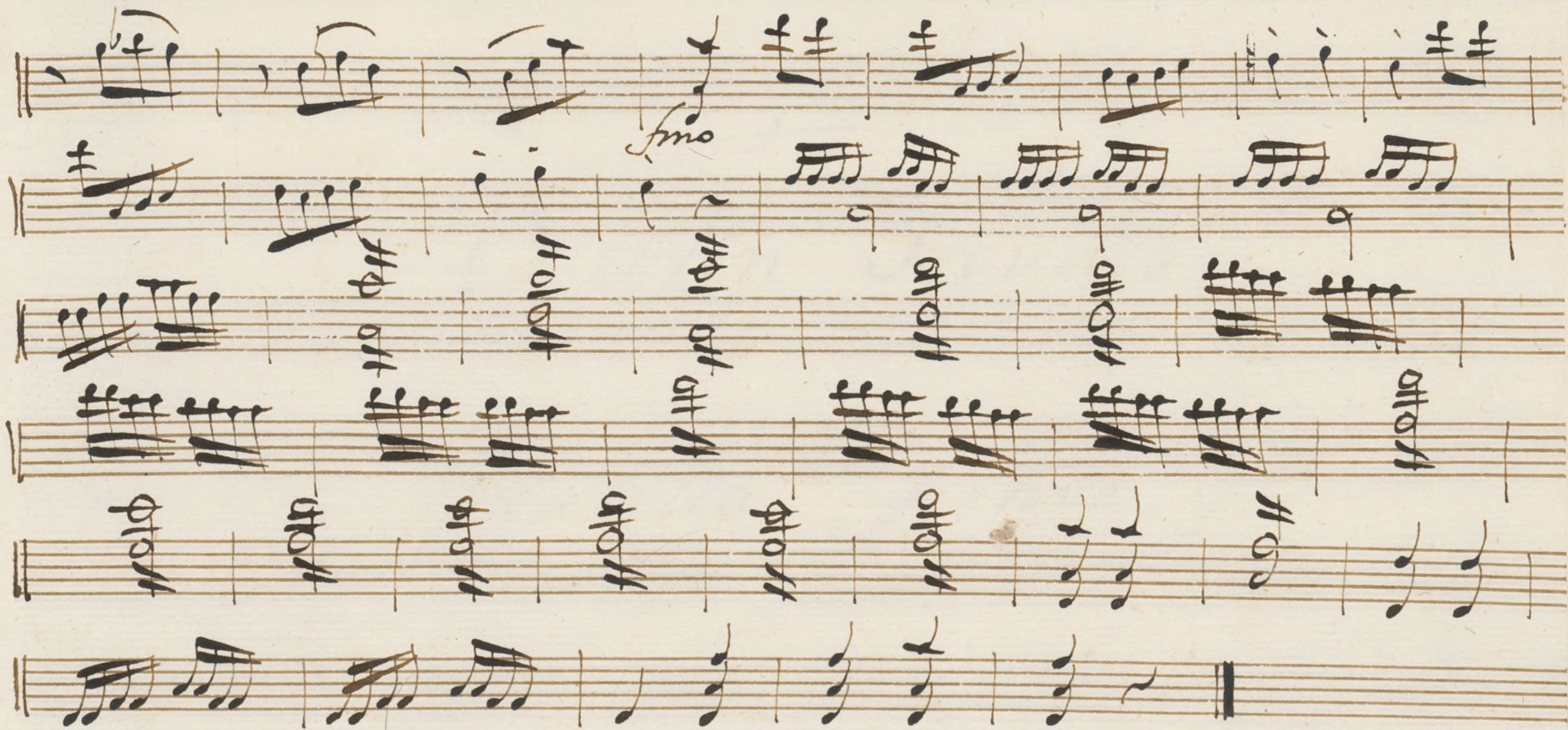
The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), and 'fmo' (finito). The score is written in a cursive, handwritten style on aged paper.

V. L.











Ayuntamiento de Madrid



*Violin Segundo*

*Tonadilla festiva, y*

*Pagar la merienda para otros;*



Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.<sup>ro</sup>* and the time signature  $\frac{2}{4}$ . The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *le*. A double bar line with a diagonal slash appears on the fifth staff, with the word *von* written above it. Another similar double bar line with a slash appears on the tenth staff, with the words *Allegro* and *2. mar.* written above it.

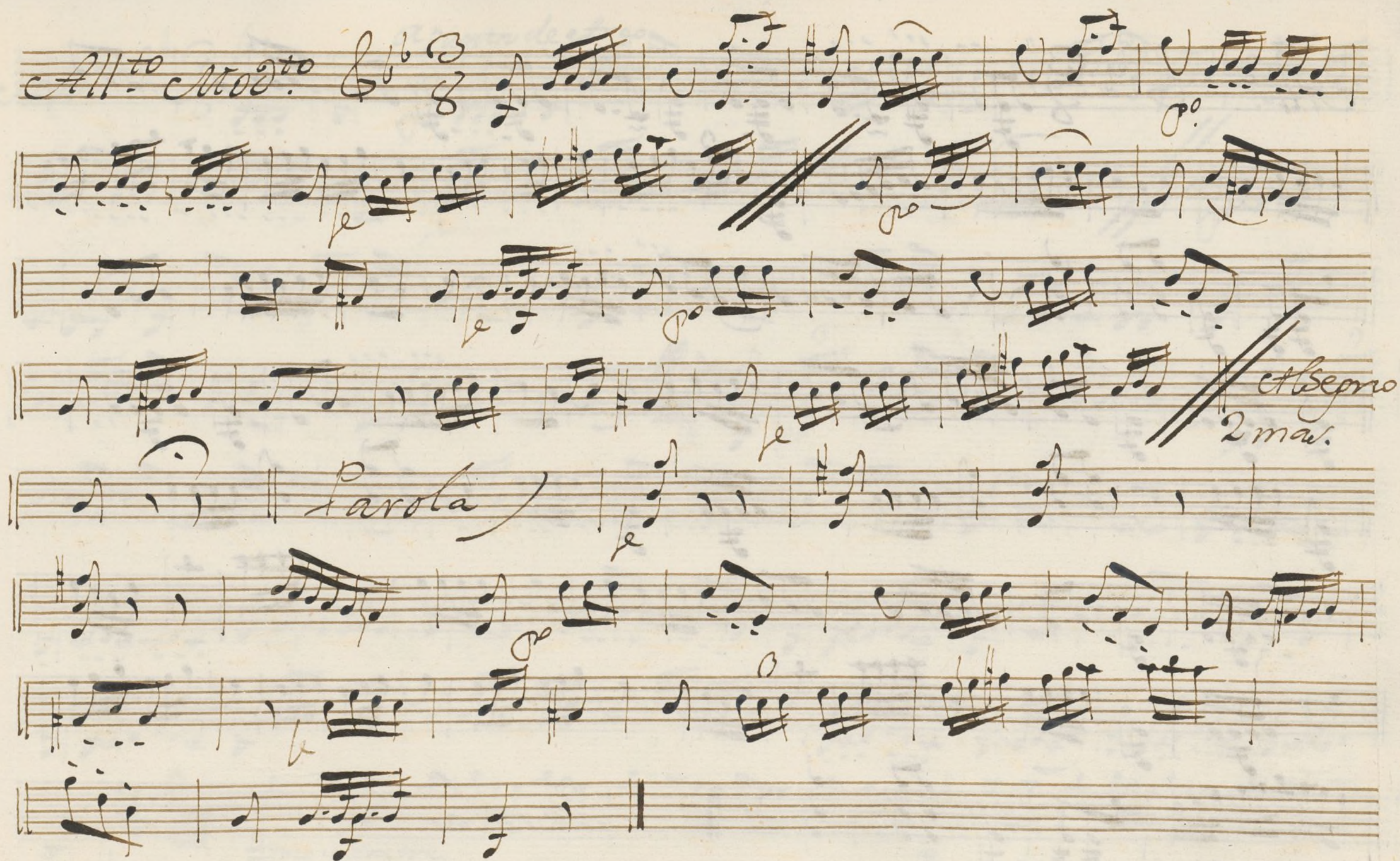
*Parola*



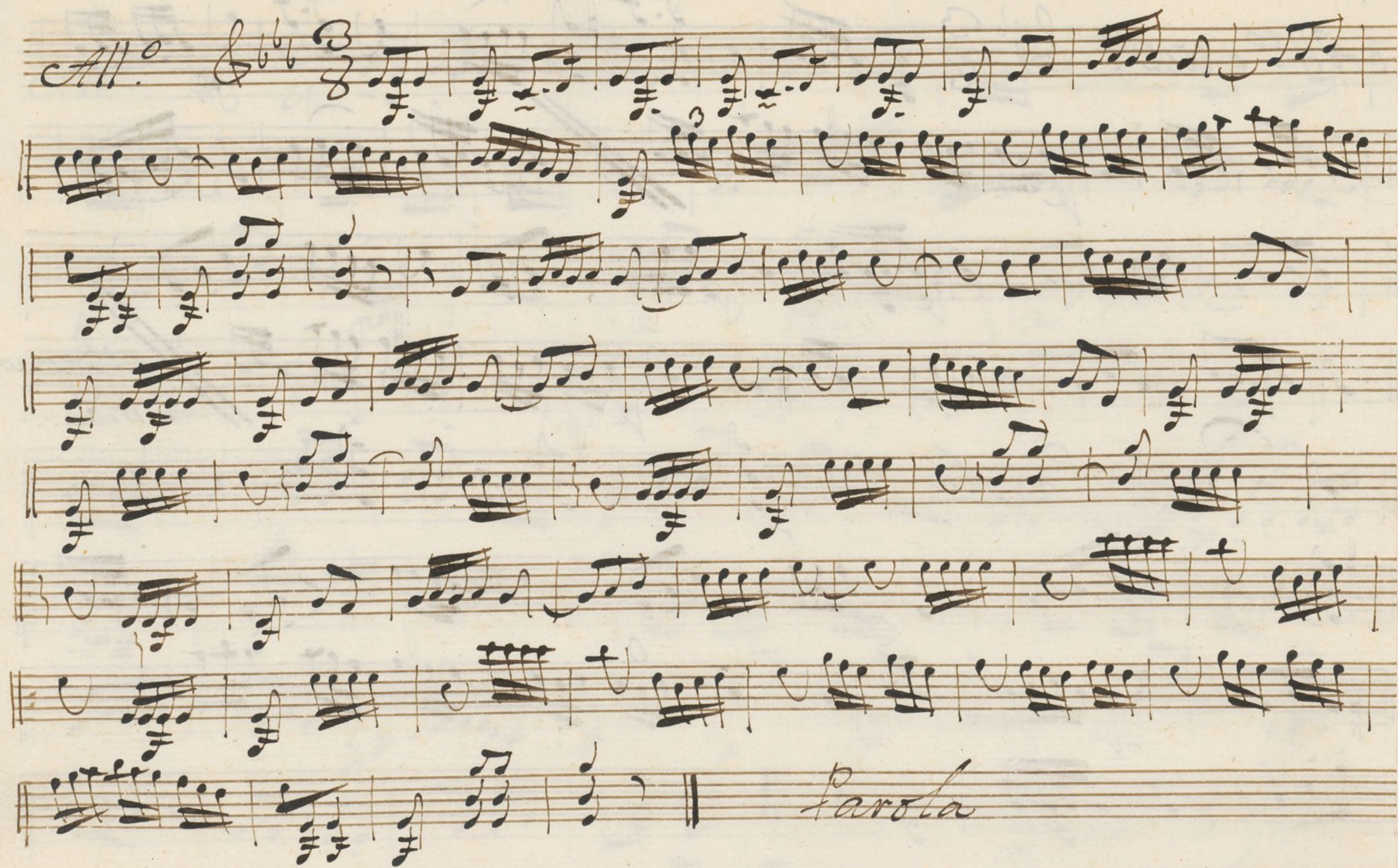
*All<sup>to</sup> Mod<sup>to</sup>* 8 *p<sup>o</sup>*

*et sepro*  
*2 mas.*

*Parola*










*Mod.<sup>to</sup>* 8 *apunta de arco*

*ten*

*fmo siempre.*

*Al Seono. Parola.*




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked "Alto" and "3/8". The score concludes with the instruction "D.C. hasta el  Parola." and a final staff with the word "Parola." written below it.

Alto 3/8

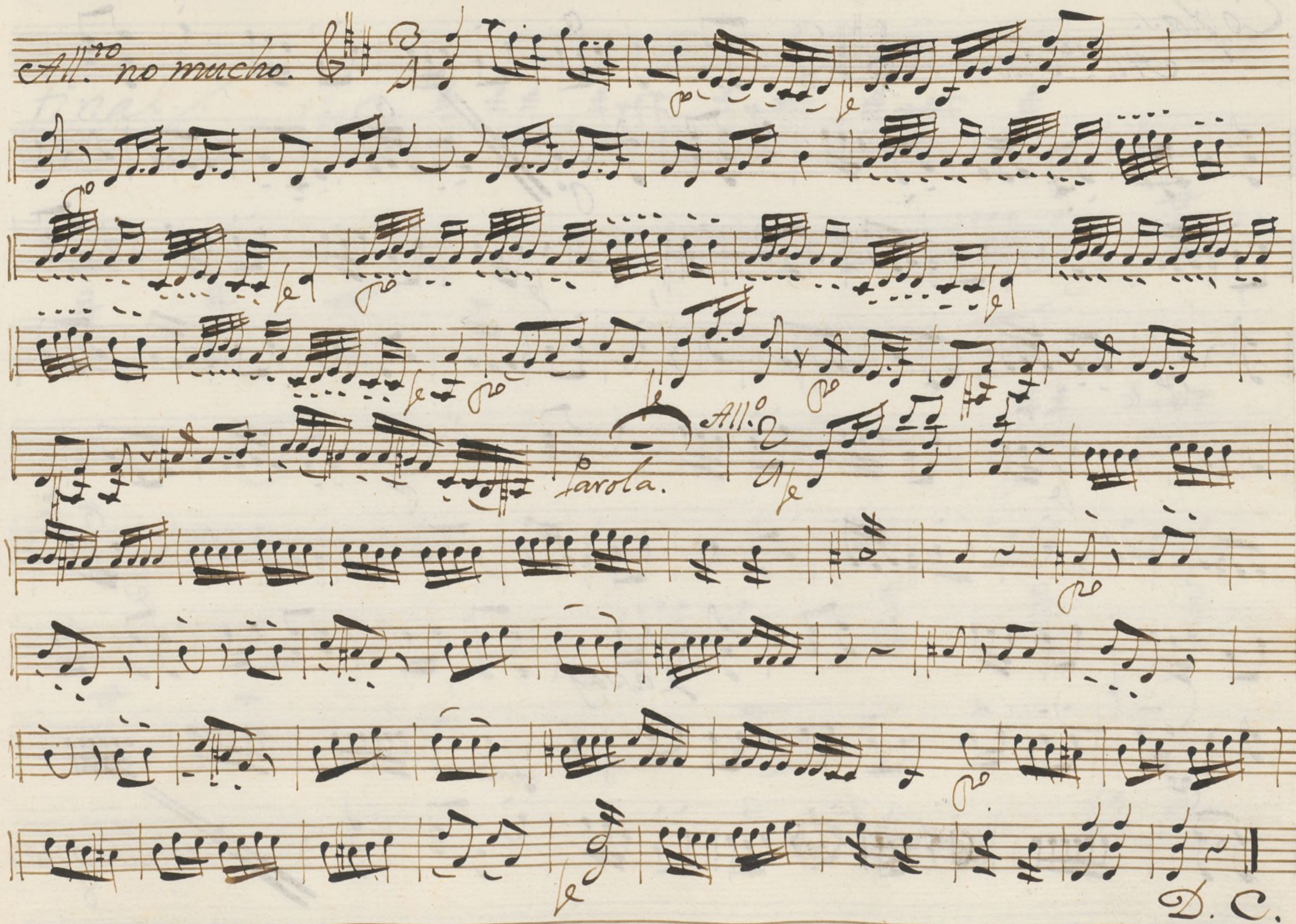
Parola

Corg

D.C. hasta el  Parola.

Parola.



*All.<sup>ro</sup> no mucho.* 

*All.<sup>o</sup> 2*

*parola.*

*D.C.*



*Coplas.*  
*All.<sup>to</sup> Furto.*

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings. Annotations in the score include 'le assay' written below the sixth staff, 'fmo' below the seventh staff, and 'Allegro' at the end of the eighth staff, which is followed by a double bar line and a final 8/8 time signature. The manuscript is written in dark ink on aged, slightly discolored paper.

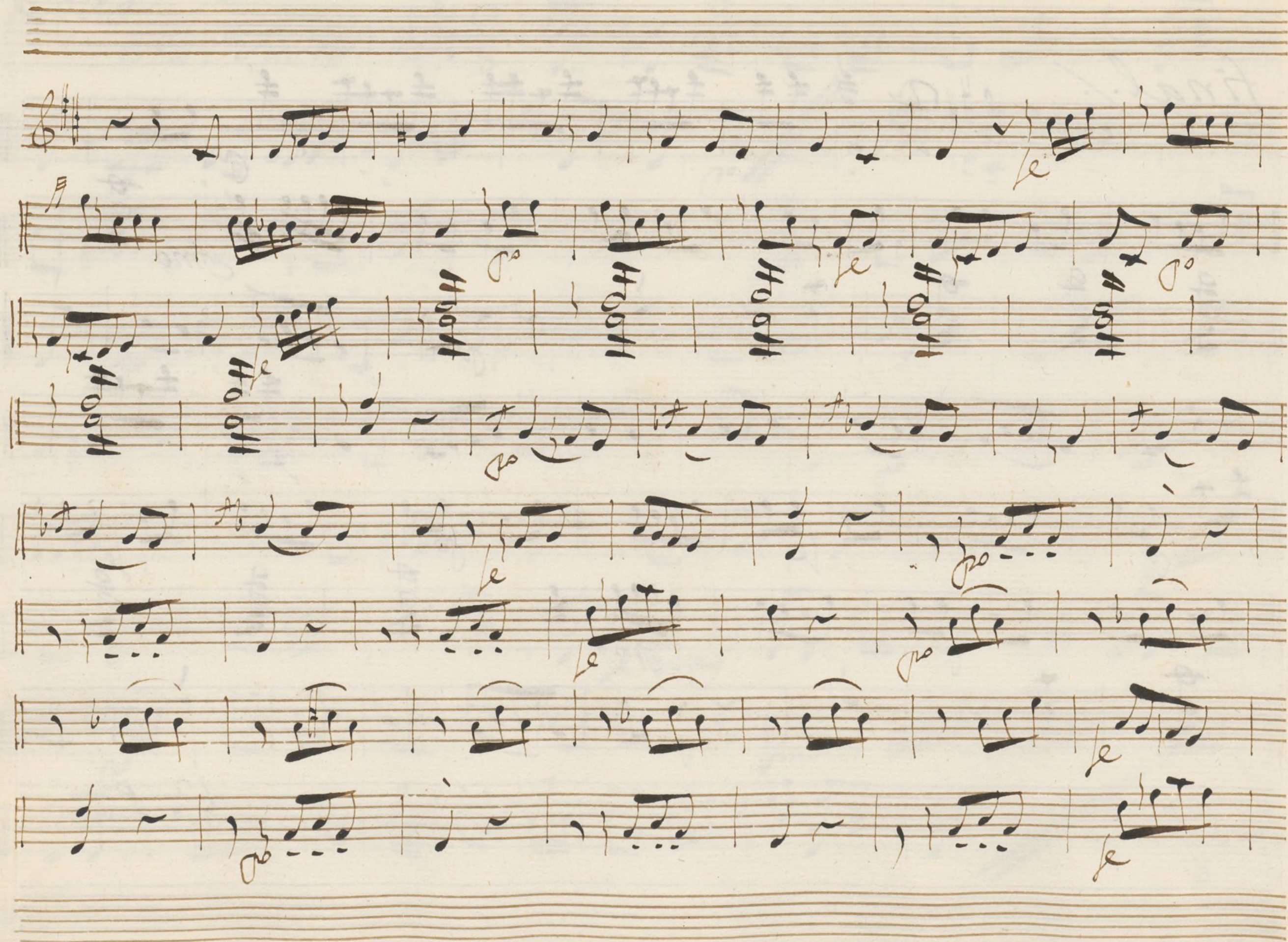


*final.*  
*All.<sup>o</sup>*

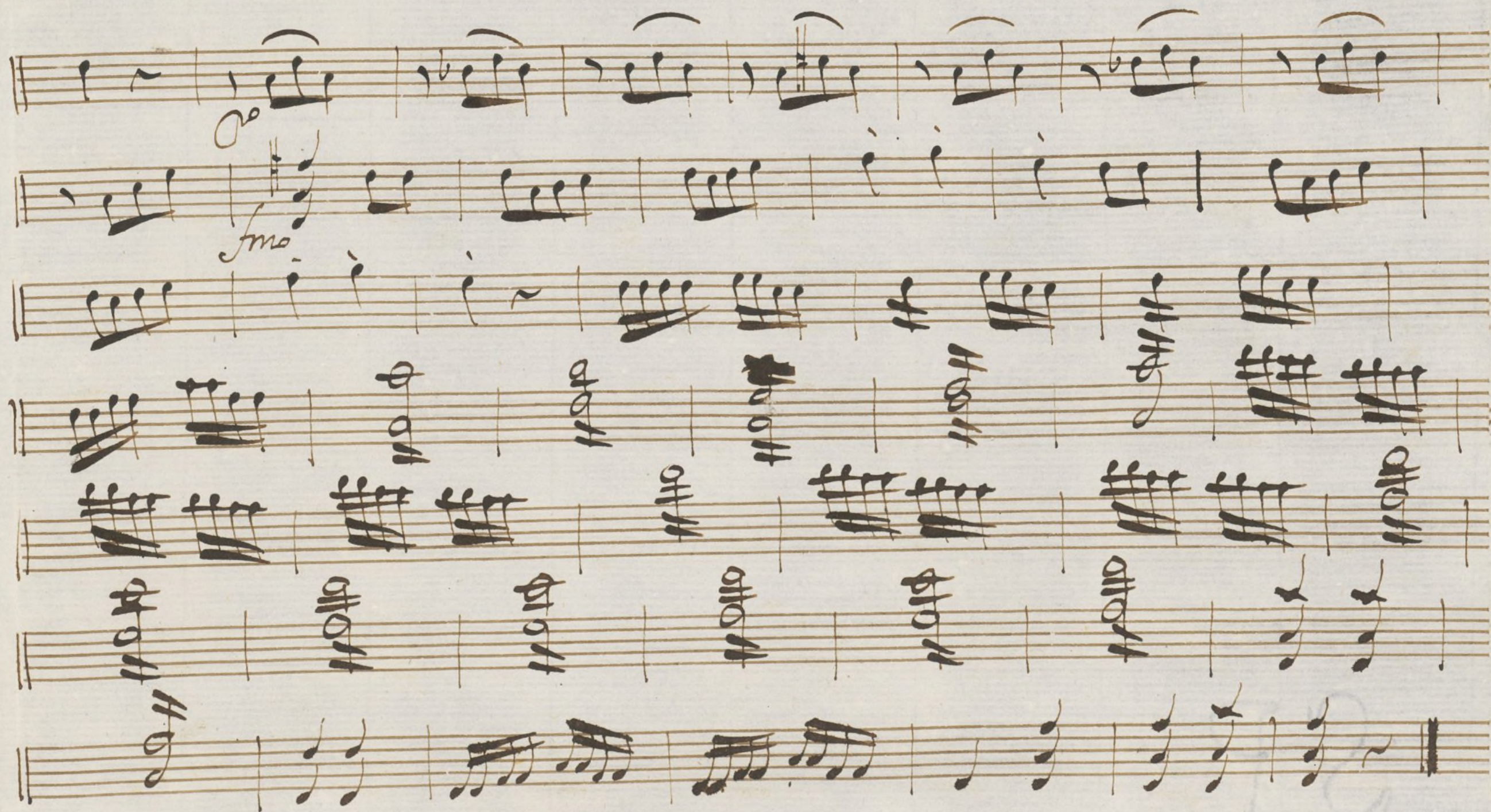
*p*  
*mo*  
*p*  
*mo*  
*p*  
*mo*

*U. p.*

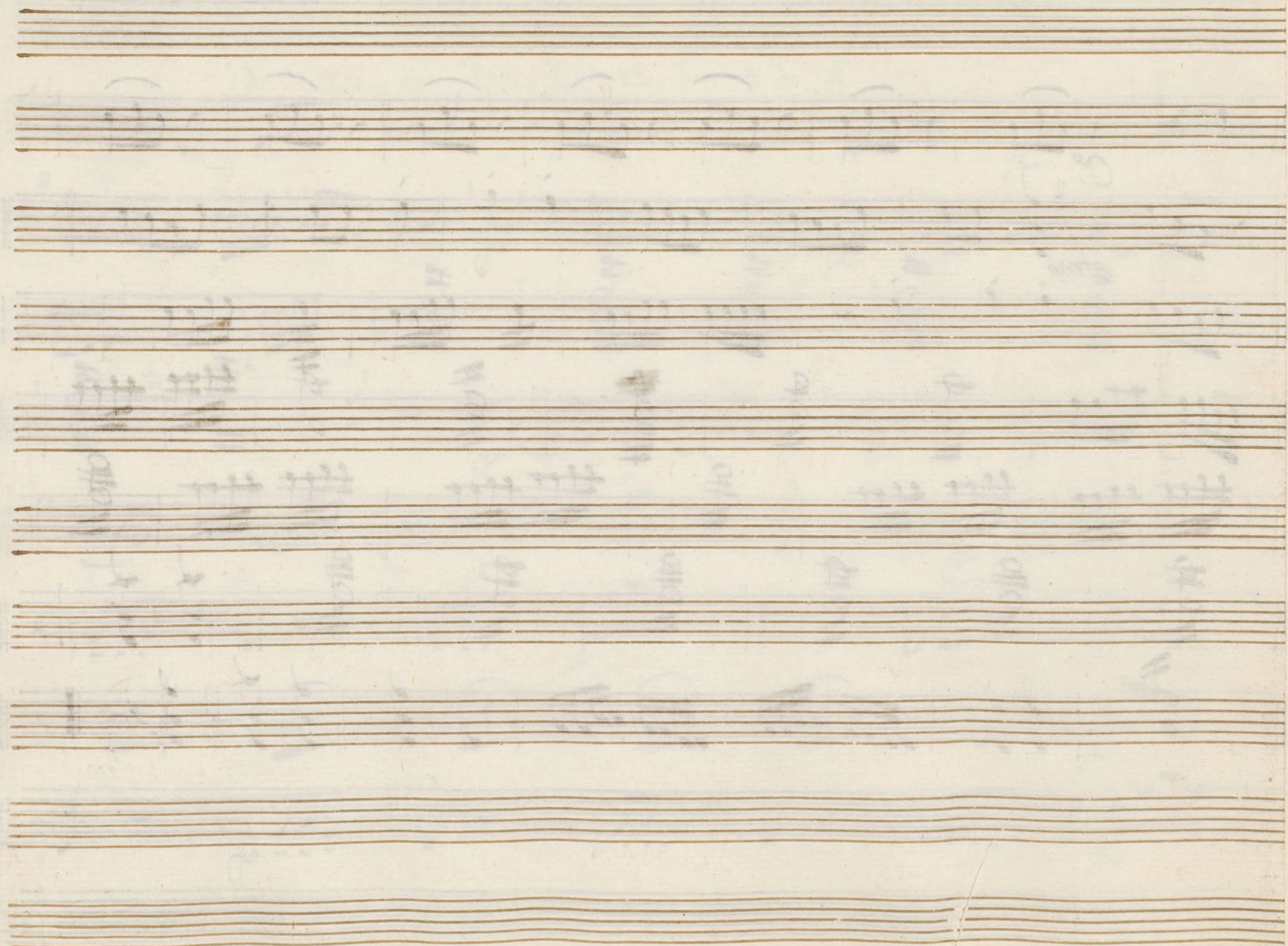












Ayuntamiento de Madrid



+  
Boe Primero

Conadilla festiva, y pagar

La Merienda para otros ;  
//



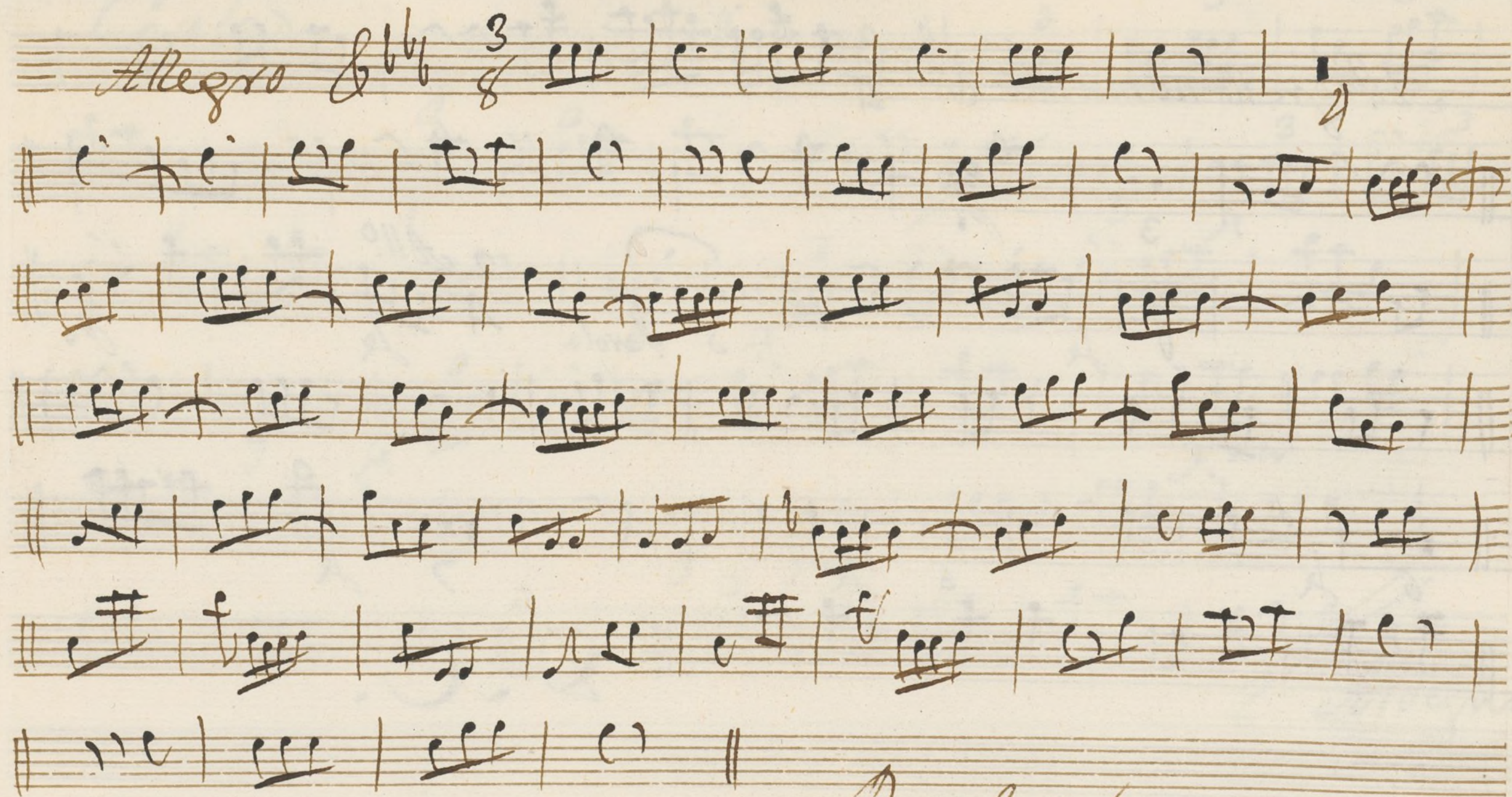
Handwritten musical score for a piece titled "Allegretto" in 6/8 time. The score consists of five staves of music. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as "ff" (fortissimo) and "le" (leggero). The piece concludes with the word "Adagio" and the phrase "dos veres" (of the veres). The manuscript is written on aged, slightly stained paper.

Parola

*Allegretto Pazze / Parola)*



*Allegro* 3/8



*Parola /*

*3/8 Moderatto fare //*

*3/8 Allegretto fare // Parola*



*Allegretto no mucho* &# 3/4

3 p.

3 Parola 2 Allo

6 6 7 9

D.C.



Coplad

*Alleg*

Two 70

8 7 3

[illegible]

Allegro

Volli



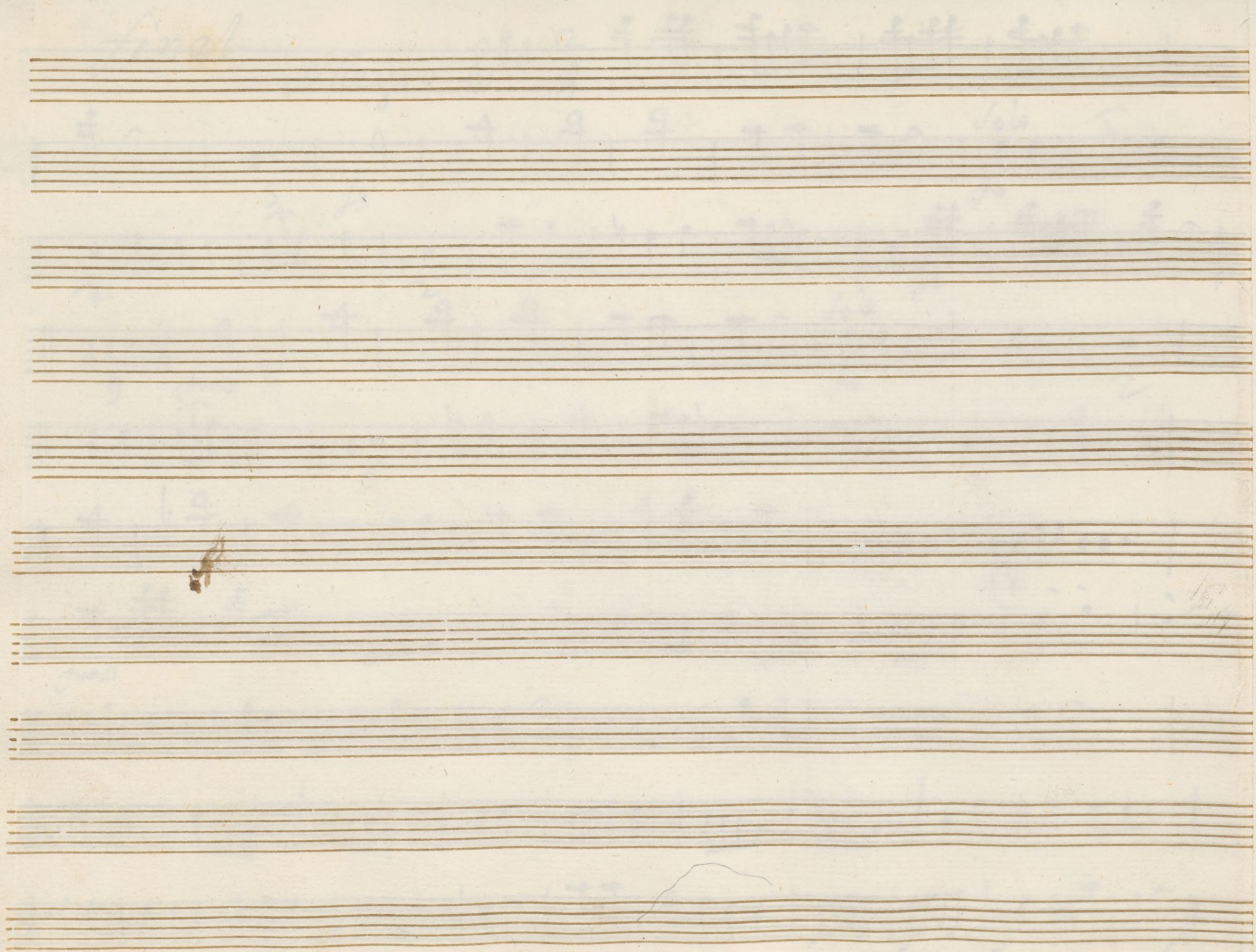
*final* *Allegro* 2/4

5  
2  
6  
12  
Lmo  
Solo  
p











+

Oboe Segundo

1

Tonadilla festiva, y pagar

La Merienda para otros;

//



*Allegretto*  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{2}{4}$

*Allegro*  
*due volte*

*Parola*

$\frac{3}{8}$  *Allegretto* *faze*

*Parola*



*Allegro* &  $\frac{3}{8}$   $\frac{3}{8}$

Parola)

$\frac{3}{8}$  *Moderado* *faze*

$\frac{3}{8}$  *Allegretto* *faze* //

Parola)



*Allegretto no mucho*  $\text{G}\sharp\text{A} \frac{3}{4}$

3 *p*

4 *f*

3 *Parola*

2 *All.*

3 *p*

6 *f*

6

9 *f*

*Q.C.*



*Coplas* *Allegro* *Justo*  $\text{G}\sharp\text{A}$   $\frac{3}{8}$

*f* *fmo* *Allegro*

*Volte*



*Final Allegro*  $\text{2/4}$   $\text{B}\flat$

The musical score is written on 11 staves. The first staff begins with the title 'Final Allegro' and the time signature '2/4' and key signature 'B-flat'. The notation includes various rhythmic values, slurs, and dynamic markings such as 'Solo' and 'p'. The piece concludes with a double bar line and a fermata on the final note of the eleventh staff.

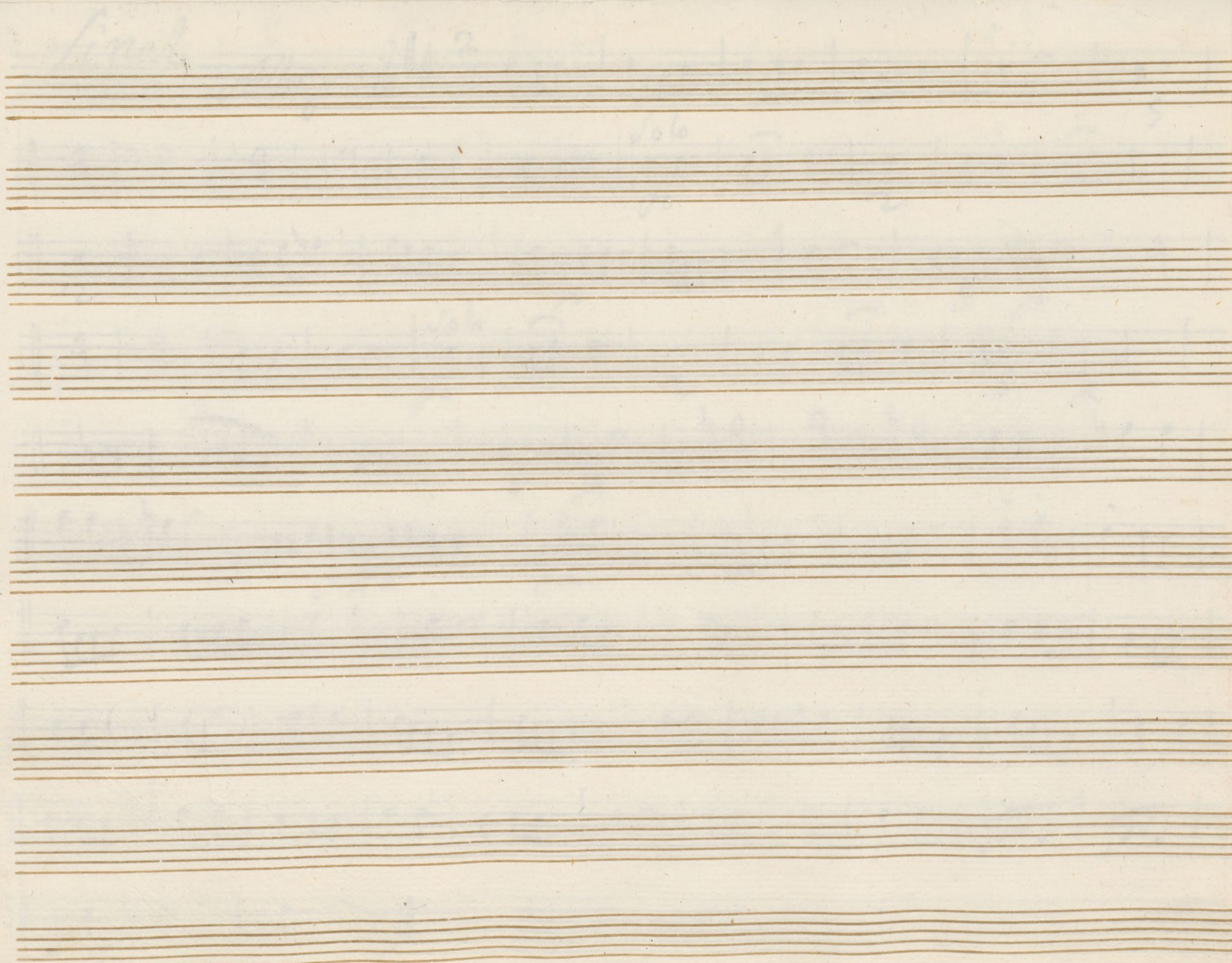






Ayuntamiento de Madrid







— + —  
Crompa Primera

Tonadilla festiva, y pagar

La Merienda para otros;  
//



In elafà

*Allegretto* C: 6/4 2/4

6 + p.

le po

Allegro  
do verè

Parola

3/8 *Allegretto* Parze 1. /.



*Allegro*  $\text{C} = \text{Bb}$   $\frac{3}{8}$

*Parola)*

$\frac{3}{8}$  *Moderado* *Barce* // *Parola)*

$\frac{3}{8}$  *Allegretto* *Barce* // *Parola)*



In Dera

*Alleg.<sup>ro</sup> romucho* C# 3/4

The musical score is written on six staves. The first staff begins with the tempo and mood 'Alleg.<sup>ro</sup> romucho' and the key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A section of the music is marked 'Parola' with a fermata. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo). The bottom half of the page contains four empty staves.



*Coplas* Allegretto Justo C<sup>2</sup>  $\frac{3}{8}$

*Allegro*

*Volli*



*final* *Allegro*  $\text{C}\sharp\text{F}\sharp$   $\frac{2}{4}$

Handwritten musical score for a piece titled "final Allegro" in  $\text{C}\sharp\text{F}\sharp$  and  $\frac{2}{4}$  time. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (finito). There are also some handwritten numbers like "11" and "72" below certain notes. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.





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+

*Trompa Segunda*

*Conadilla festiva, y pagar*

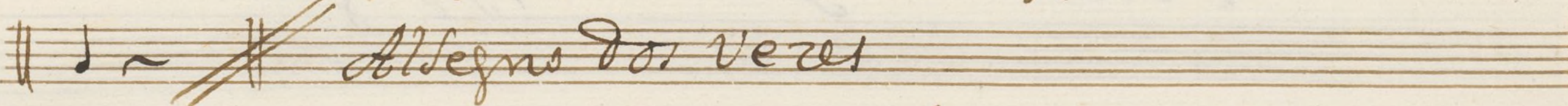
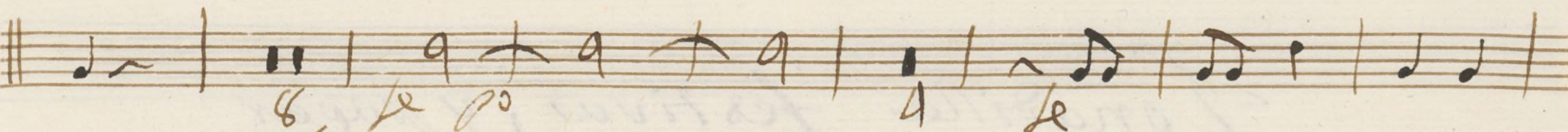
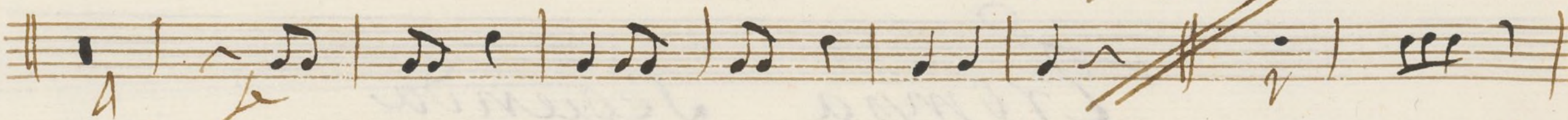
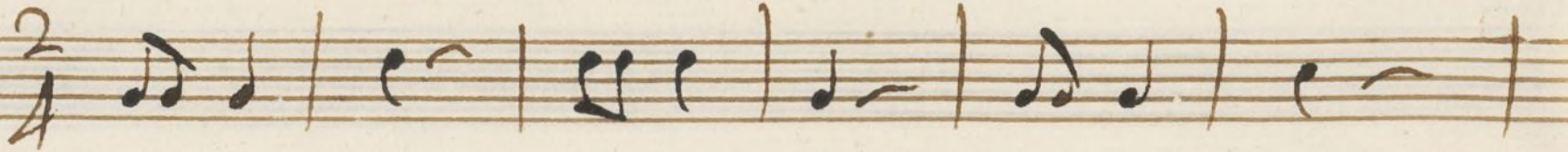
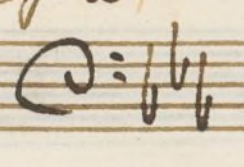
*La Merienda para otros;*

//



Inclafà

Allegretto



Allegro dei veri

Parola)

$\frac{3}{8}$  Allegretto fare //

Parola



*Allegro*  $\text{C} = \text{Bb}$   $\frac{3}{8}$

$\text{C} = \text{Bb}$   $\frac{3}{8}$  *Parola*

$\frac{3}{8}$  *Moderado* *Parola*

$\frac{3}{8}$  *Allegretto* *Parola*



In Dela

*Alleg<sup>ro</sup>*

*no mucho*

*C. = #*

*3*

*4*

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'le'. The piece concludes with a double bar line and the letters 'D.C.' (Da Capo).

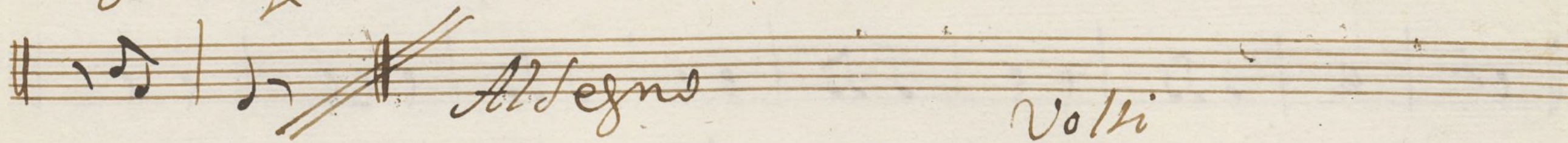
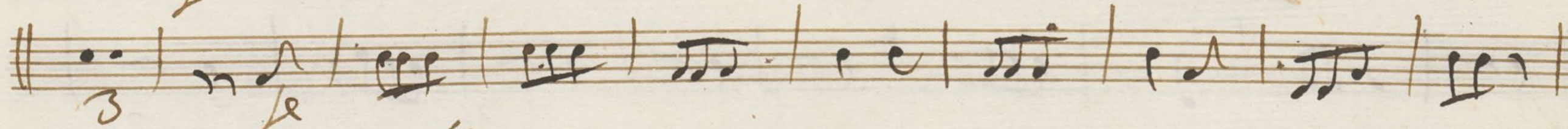
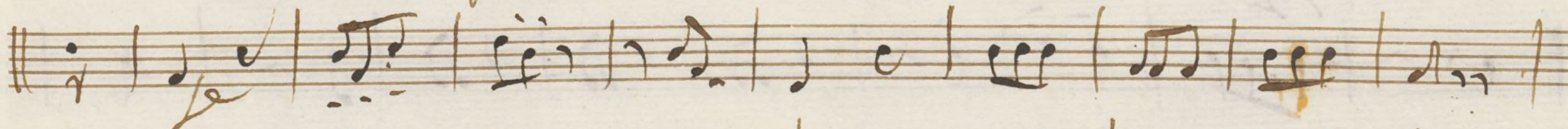
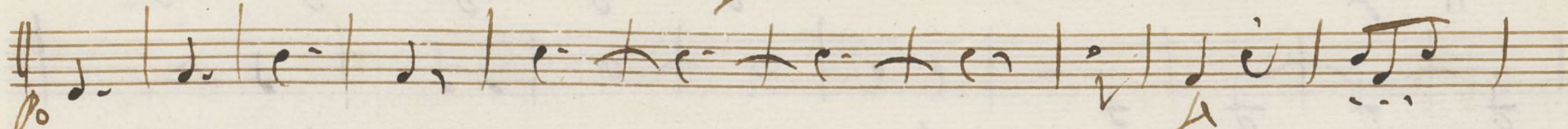
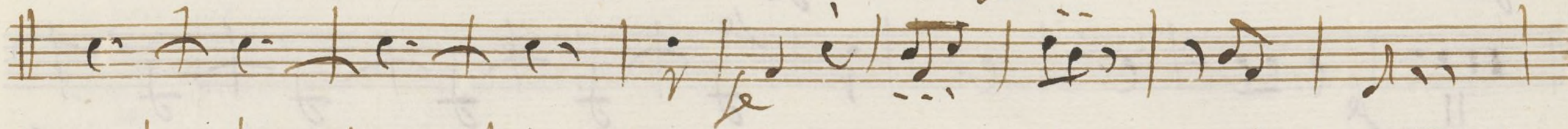
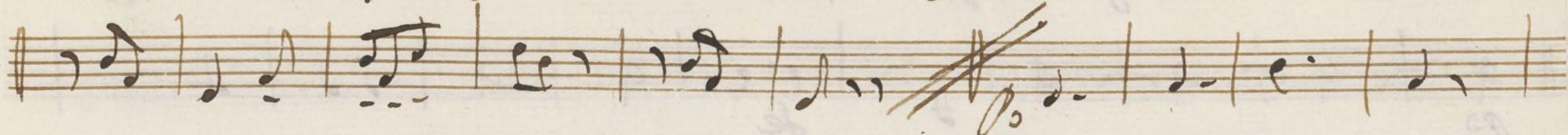
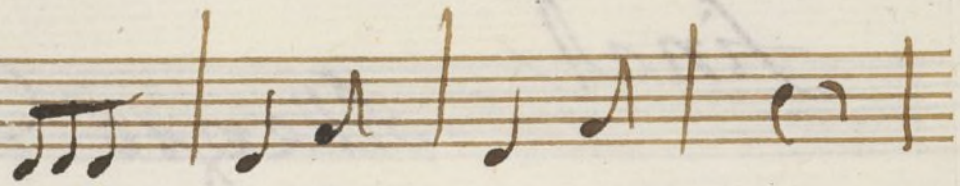


Coplas

*Allegretto Furto*

*C: #*

*3/8*



*Allegro*

*Volli*



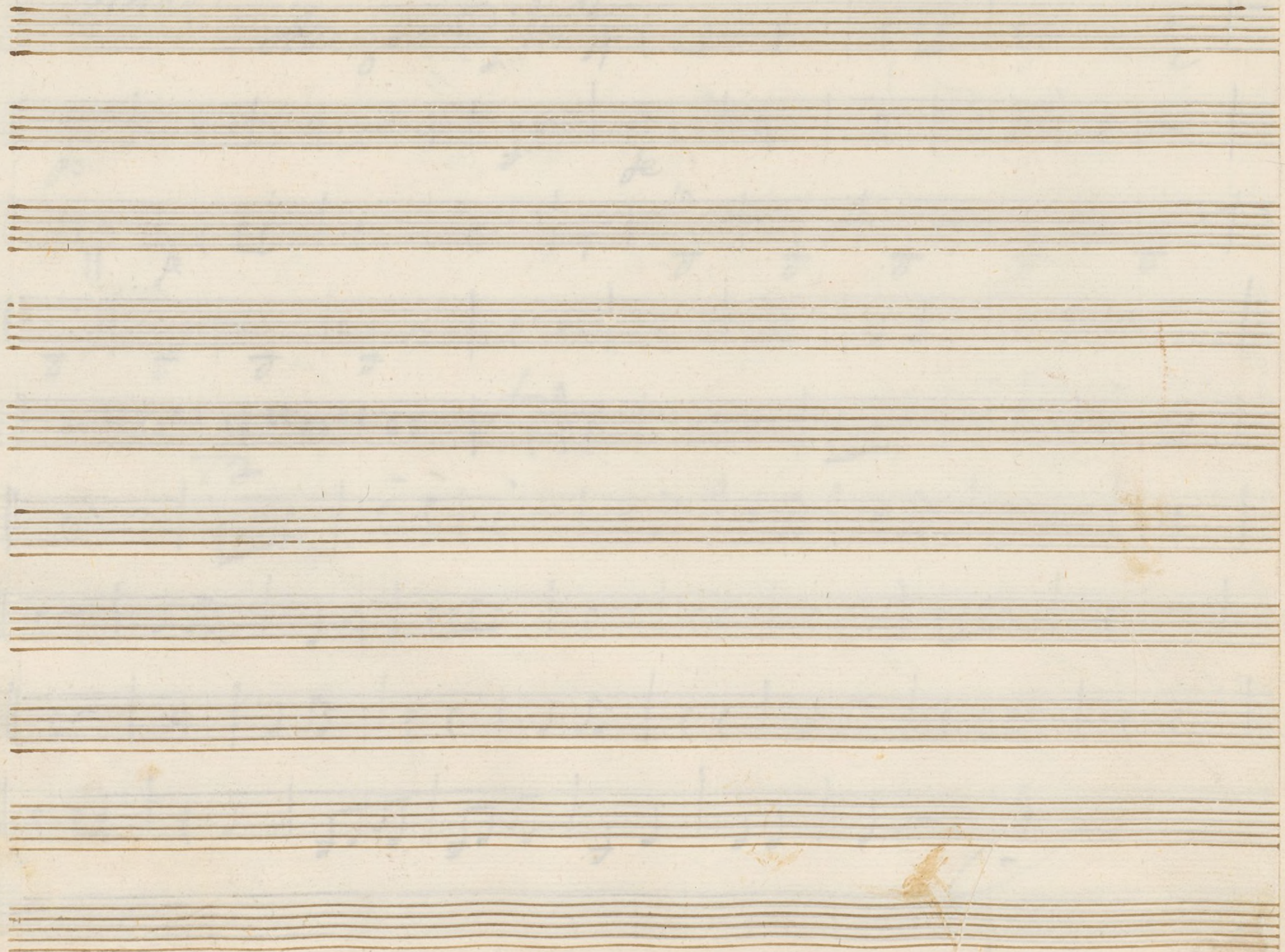
*Final* *Allegro*  $\text{C} \sharp \text{F} \sharp$   $\frac{2}{4}$

*p* *ff* *f* *fmo* *72* *f* *f* *f*



Ayuntamiento de Madrid





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+

Contrabajo;

Conadilla festiva, y

Pagar la merienda para otros;

//



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

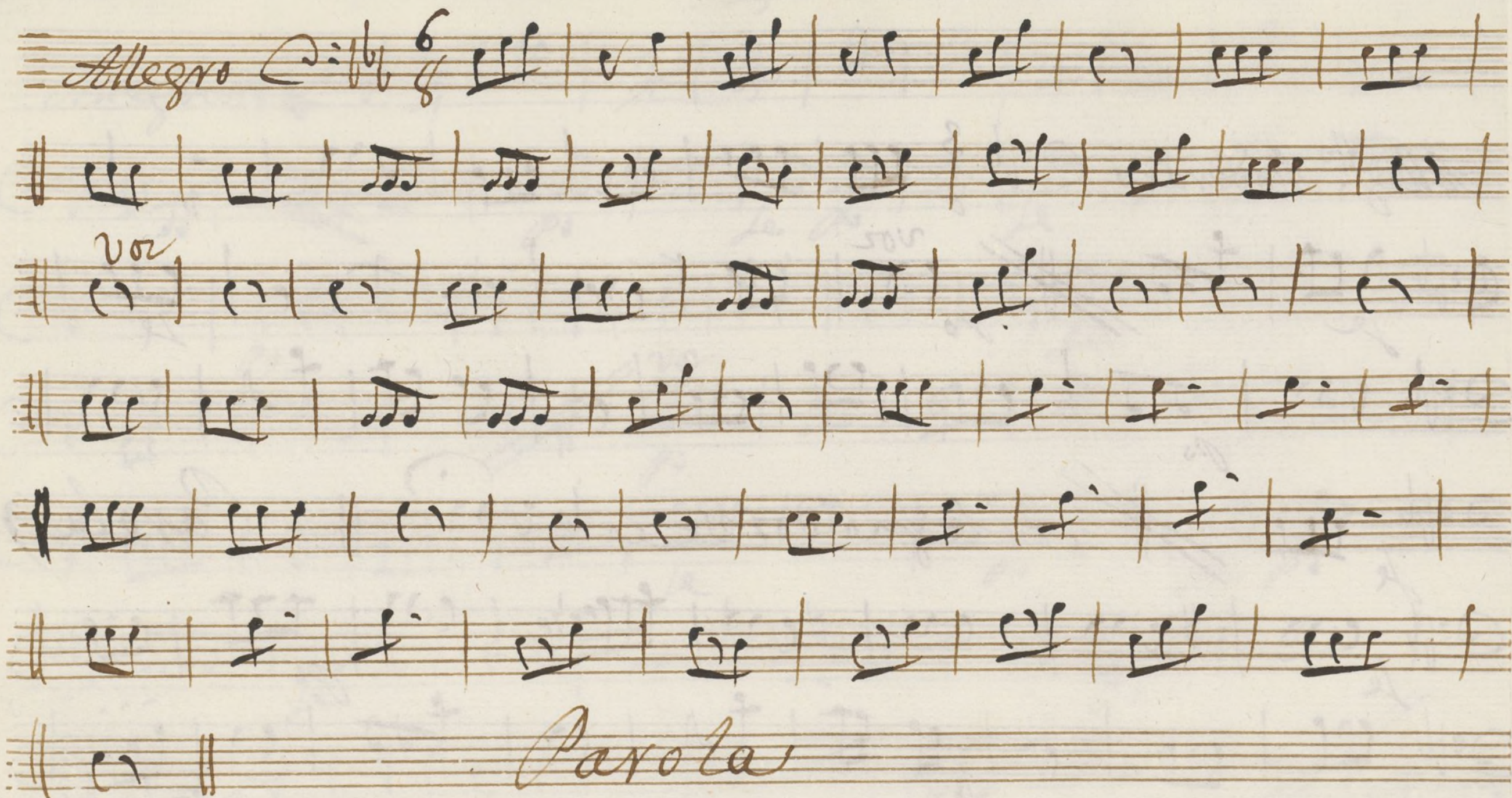
*Allegro*  
*due volte*

*Parola*







*Allegro* 



*Moderado*  $\text{C}:\sharp\frac{3}{4}$  *Punteado*

*arco* *Punt. do*

*arco* *fmo*

*Allegro*  
*Parola*

The musical score is written on eight staves. The first staff begins with the tempo marking 'Moderado' and the key signature 'C' with one sharp (F#) and a 3/4 time signature. Above the first staff is the word 'Punteado'. The second staff contains a double bar line and the word 'voz' above it. The fourth staff has 'arco' and 'Punt. do' written above it, and 'f' and 'p' written below it. The sixth staff has 'arco' and 'fmo' written above it. The eighth staff is marked 'Allegro' and 'Parola'.



*Allegretto*  $\text{C} = 3$

*vo* *po* *Poché*

*po*

*For po*

*Parola*

*Coro (la 2.ª vez no edice)*

*le*

*Parola* *hayael*  $\text{C} = 3$



*Alleg<sup>ro</sup> no mucho*  $\text{C}:\sharp\sharp$   $\frac{3}{4}$

The musical score is written on eight staves. The first staff starts with the tempo *Alleg<sup>ro</sup> no mucho* and the key signature  $\text{C}:\sharp\sharp$  (D major). The time signature is  $\frac{3}{4}$ . The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'f'. The score concludes with a double bar line and a 'C.C.' marking. The bottom of the page features two empty staves.



*Coplas* Allegretto Justo  $\text{C}=\text{H} \frac{3}{8}$

*Adagio*



final

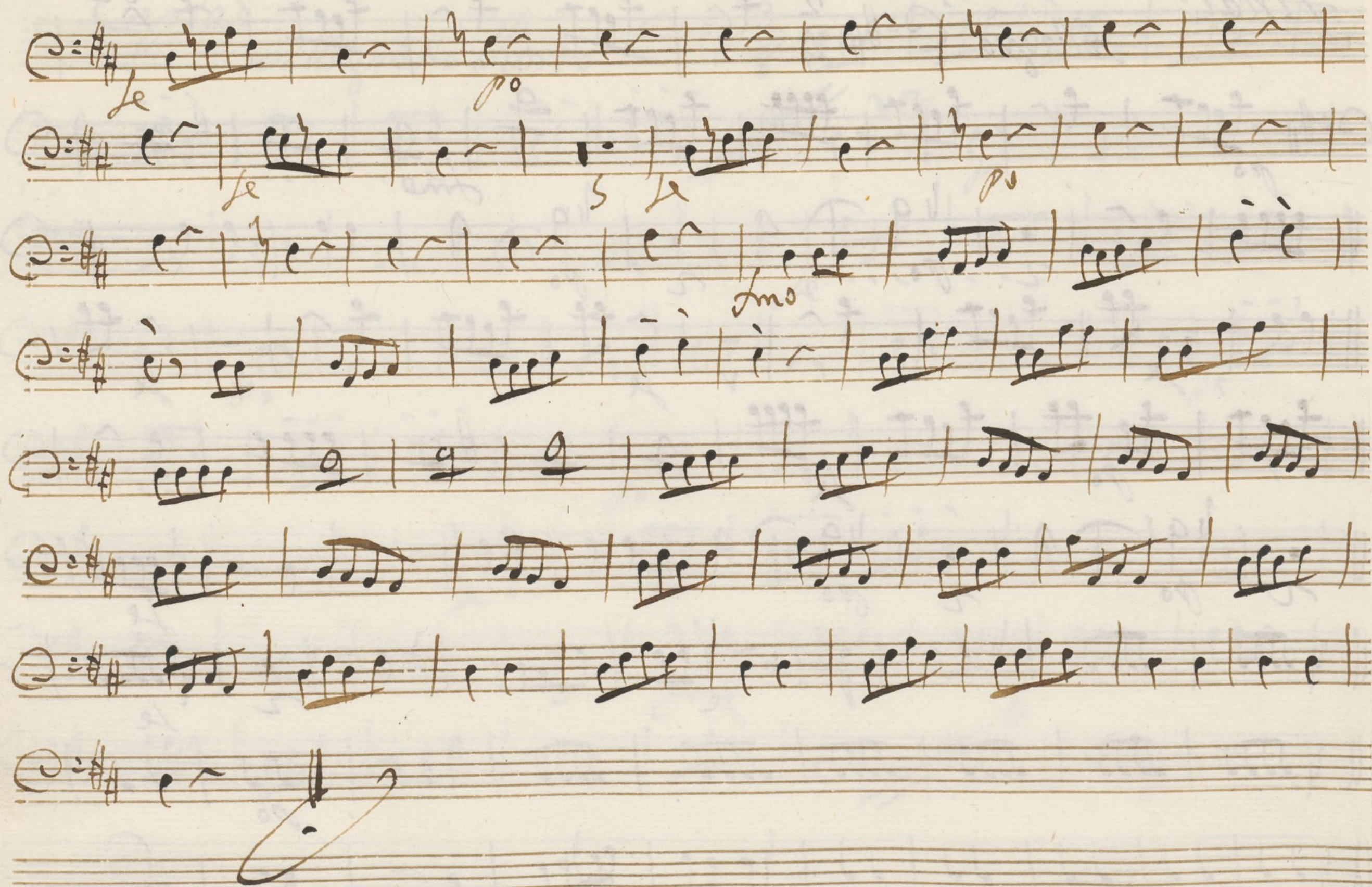
*Allegro*

$C = \# \#^2$

final Allegro  $\text{C}=\text{D}\# \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the word 'final' and the tempo 'Allegro' in C major (one sharp) and 2/4 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also articulation marks like 'acc' (accents) and 'stacc' (staccato). The piece ends with a double bar line and a fermata. The signature 'Volli' is at the bottom right.









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