

~~Alcaldes de Madrid~~

Mar 177-6

Conadilla General

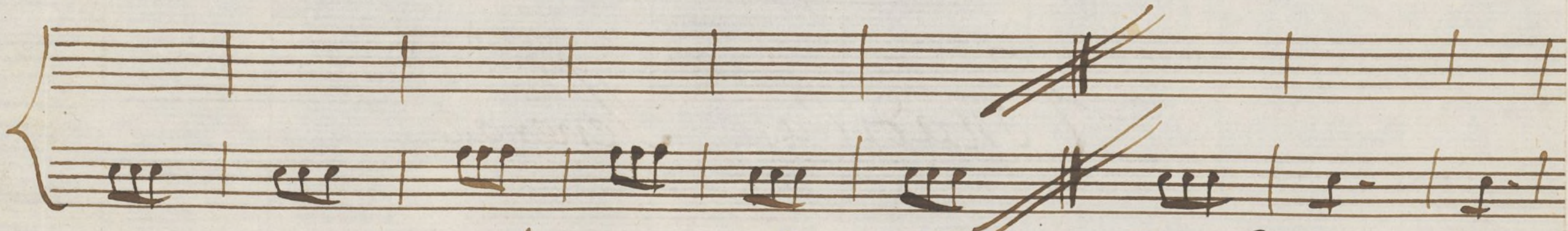
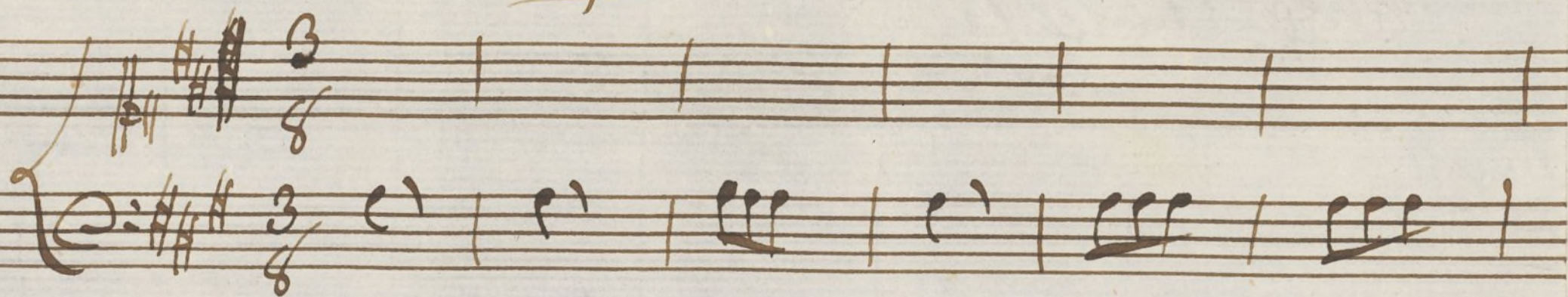
Los Presidarios de Madrid;

177-6
The. de Parua
de 1783;

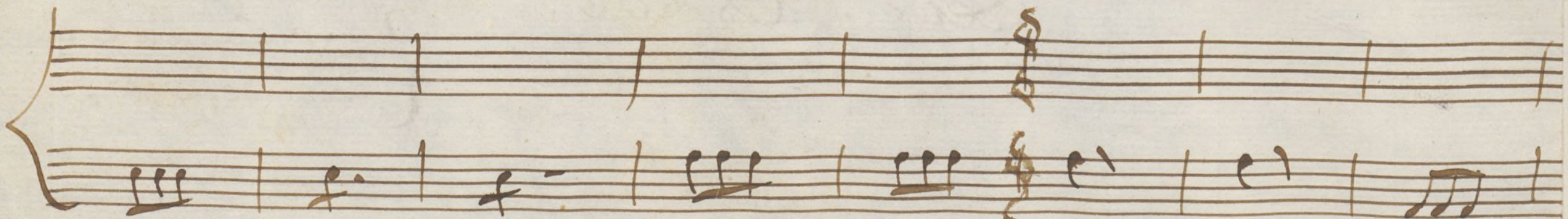
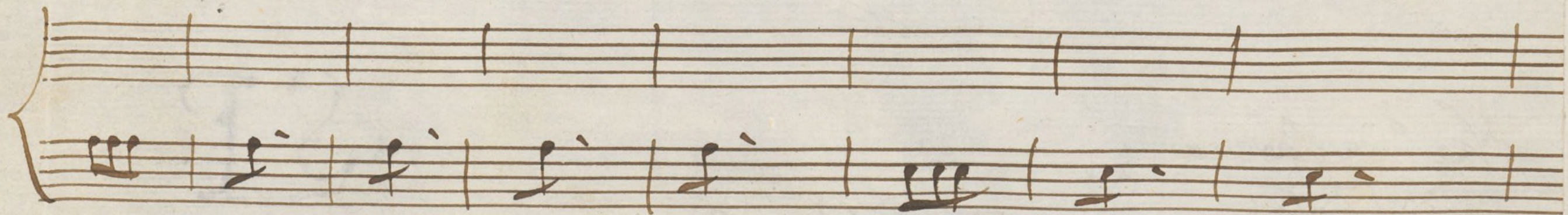
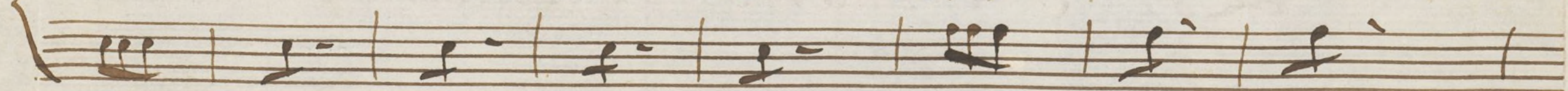
Del S.^r Esteve:

La Caranba
Sarrio, y todos

Allegretto



*Matrimon del Prado Con Quartel
de los Presidarios;*



Rosa y Juana

~~En~~ nuestros Presi darios — ve ni mos
 Rom. y Cor. ~~Angl~~ Pre los e ta mos — es con au
 Ser. ... A qui ay de to ca Clase — de tu no y

a tra er — — — Cada qual lo que
 to ri dad — — — puei nos sa can al
 Pica ron — — — Con Ca brio le y Pei

puede — — — y el abra me nei ter — — —
 mado — — — Con guardias a pa sear — — —
 nado — — — Capa de grana y don — — —

todos

Vivan los Pre si da rios — quen nues tro
 Vivan los Pre si da rios — quen nues tro
 Vivan los Pre si da rios — quen nues tro

Prado ei tan — Con Cadena y grillete

2a 2.

— sus Culpas apa gar — ala chai
 ala chai
 ala chai

³
 li ta ri — a la chai li ta ya —
 li ta —
 li ta —
 #

todas
 yo quando llega ra el dia — de tener
 todas quando llega ra el dia — de tener
 omb. 8. Ma vale Prado nuevo — que Me li
 y Aug.

li ber tad —
 li ber tad —
 Ma y oran —
 #

Parola, Aug².

Adios chico, adios chicas
no dai algo? - Si to mad. Fuera

Allegro

Fuera de mi casa, aorame voy
a escapar;
Se venite a los parra!

And^{te} poco

Sar^{do} (a media voz)

A pa chado me que da do
tengo una hermana Real moza

y nin guns lo ad bir tio Voi sa liendo poco a
 que me Con taron a yer que se baja mui pro
 poco Como del nido el Ma tron Como
 sana al Pradi ala no cherer al Pra
 me eta llamando mi fama aun cierto lan
 Con lo queren po pensado la so li ci

ze de honor que la omrra lo primero en los
 to Cojer pues tengo Cerca un Amigo donde a
 hombres Comoyo
 disfrazarme ire
 no (ay Pacorro Pa corro y quien te di
 ay Pacorro Pa corro y quien te di
 Pund.

Andno
allegro

no gerva — que el hijo de la tier ta En esto se
 perva — se biera allí el Vie to de Una Mondon

biere — ay Mundi Mundi to — que mal me bies
 perva — Ay Mundi Mundi to — vive con gues

tan do — pues me rez co orca — y me hechan al
 dado — que sa ben tus maulas — y te ban lim

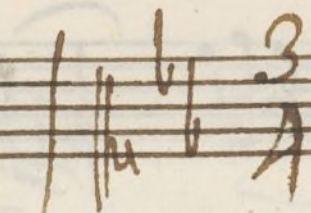
no Prado — suer meror co or — ca y me edhan al
 mando — q. saben sus mau loy y te ban lin

Prado —
 mando —

arco le

~~Allegro~~

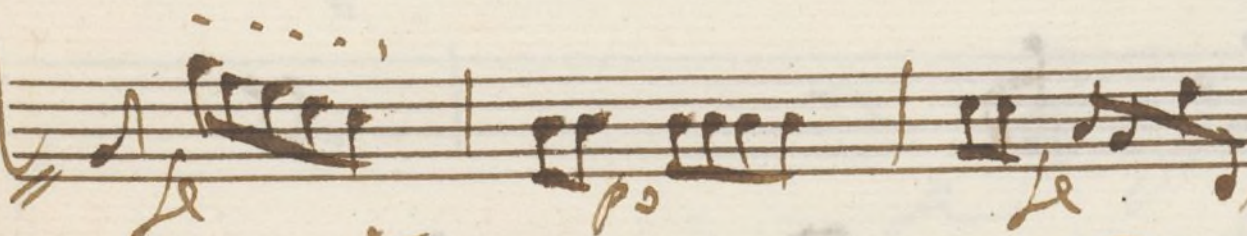
And.^{te} Con molto



Caranba

La Noza q^d inpe

Robla - Sol tero y Pe ti



niarse sabe y no a sea - la Noza q^d inpe niarse

me he a legre y tano - Sol tero y Pe ti me he



sa se y no e fa
 a legre y tuno
 se a Una vida se para — Como una Rey
 tuno pe far deo y Cor deo — Como nin pu
 na yo de air lo bien puedo — y o tra di ver sa
 no que to solo se llama — go zar del man do

de seda bes timos - Re
 Pero allí una Ninfa - es
 loxos diamantes - Peinado de moda - sortijones
 ta' sen ta di' ta - Persona vir rible - el hen pro no
 grandes - La patos gar tamos de ochenta reales -
 rica - hago - la fa chenda la Cor te ria -

3
 — por que no fal tan ton tos que nos los paguen
 — quel ombre q' es Co bar de es un Salina
 que nos los paguen —
 es un Salina —

Allegro

And.^{te} poco

3
 8

3
 8

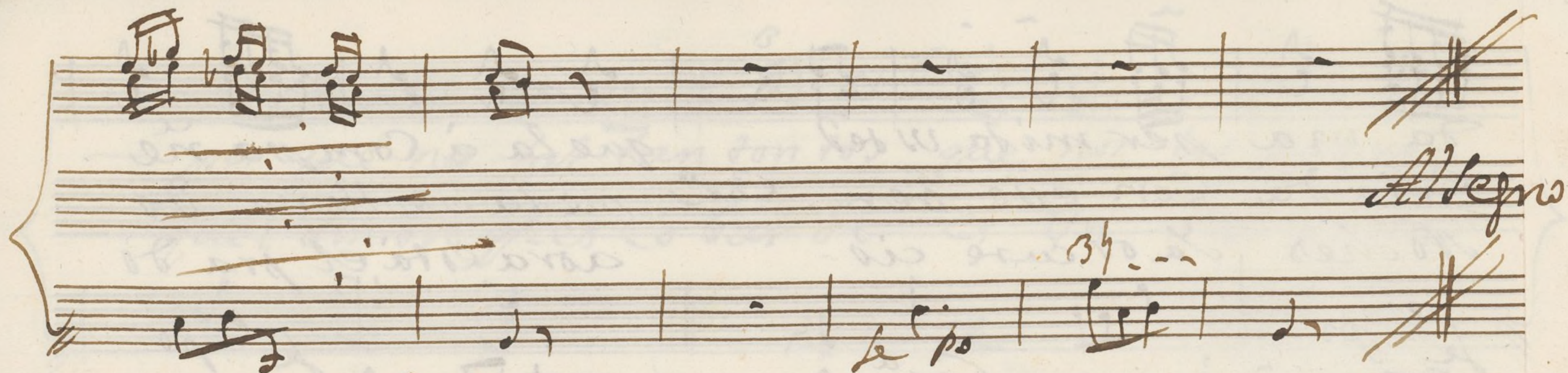
no te noi
 mui buenas

Vella Ma

Le po



da ma per mi ta u sed que la à Com pa ñe
 Crí da Con eñe Ben. Car. me la an lle va do
 No ches Ja os cure cio a ora es ta el pra do
 me sen ta se Yo lo a gra dez co vie fin ho
 tien zo a te jer Ya q' a no che ze uñe se
 mu cho me jor ei re ei Ve crev - ei re es pa
 nei to que a Com pa ña da ei toi ma bien -
 lle gue de no be da des quen te me uñe -
 se o ye te si es si tio de di ver sion -



Allegro

Tocant los Clarines y timbales;

Parola) Cor^a aquetocan Rob^o alla oracione

y o compiendo que Clarine

y timbales en la oracion; Cor^a Rezemos, Rob^o Rezemos;

// Se Repite ~~allegro~~ la 3.^a Copla //
con Pitornelo //

(Sale Garrido de Ciego con Un Violin; Toca un Minue)

*Parola) la ^{3.^a} seguidilla del Melocoton, y la Contradanza
del arrenpuyon, tonadillas del ciego, super fins, que toca
barato, y no veve Bino;)*

Cop lita

Alleg.^{ro} no mucho

Violin

gardo

oigan la a bi- li- dades de Marica la-

- de Ye pes q. Carò con Pe - la rra nas Bo ti

Vivo

llo de A- guar dien te;

violin

E ra ~~mucho~~ brupa la fia Cocurza so

mucha

pla bala al curza Co mia le churza Ja Pedro Ven

pufa de los Lamparones Con diez sabañones lle

gò a Colegia? — a la ora de

violin

nona llegò a Baraona ber ti do de nona Con

gorro y ba lona le da ba Cor dilla y patas a

rriba y Con chiri mia le ha ci'a vai lar a

ja a ja a ja a - - - le haria bai lar a

ja a ja a ja a - - - le ha ci'a vai lar le a

Parola

Rob. sientate aqui Ciego no divertiras: ^{gato} quieren tonadillas: o la
 Latirilla del terno en el Prado; ^{Car} Canta era Zogarva ^{gato} ya lo veras
 Butifarra, Celebra con excuseta y farol de la Petetera; quando sejas soy tu
 hermano, y te sienta bien a mano ^{Car} Voya no empiezas, ^{gato} alla voy
 atencion;

Corlas

Alleg^{ro}

3

8

gar de

hera una hermana - de un duno
no (El hermano cier - ta noche

quen el Comer cio — pa sa ba de Can
ta hallo en el Pradva - lo obce ro sen ta

gros Ca - ra
de en fene - de A

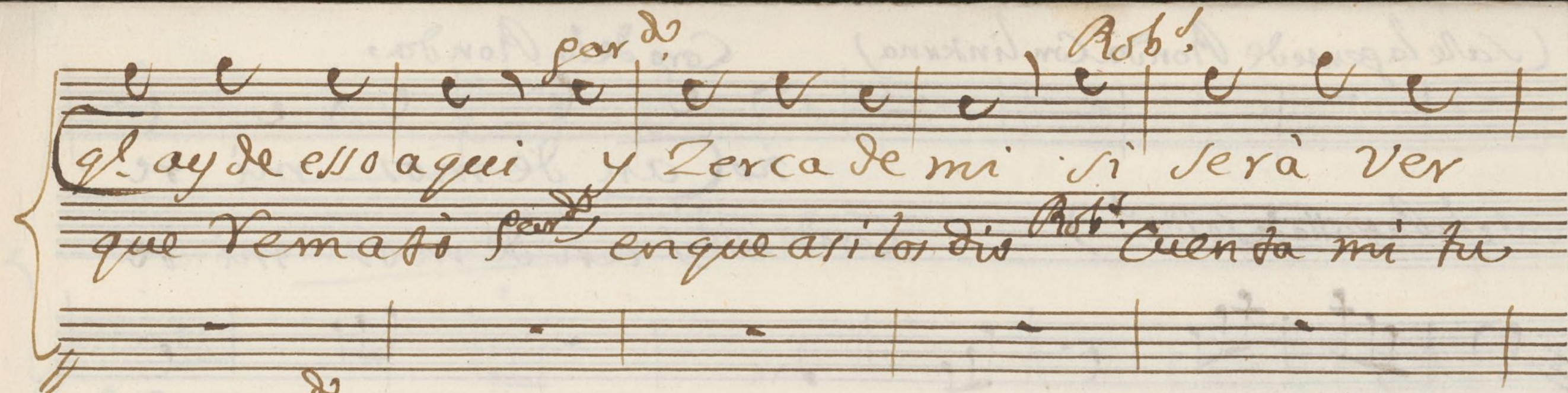
Co les por fugas yan caide Vana
no lo ha blando con D. Mercurio

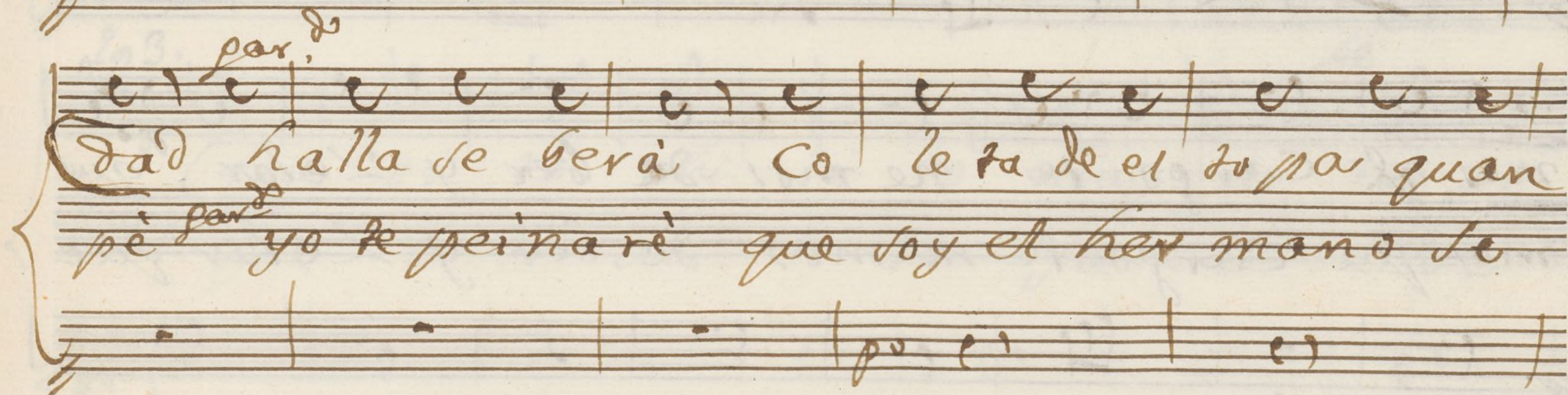
no Fue here dando algu
no Cer la dijo pi
et her m and ciev

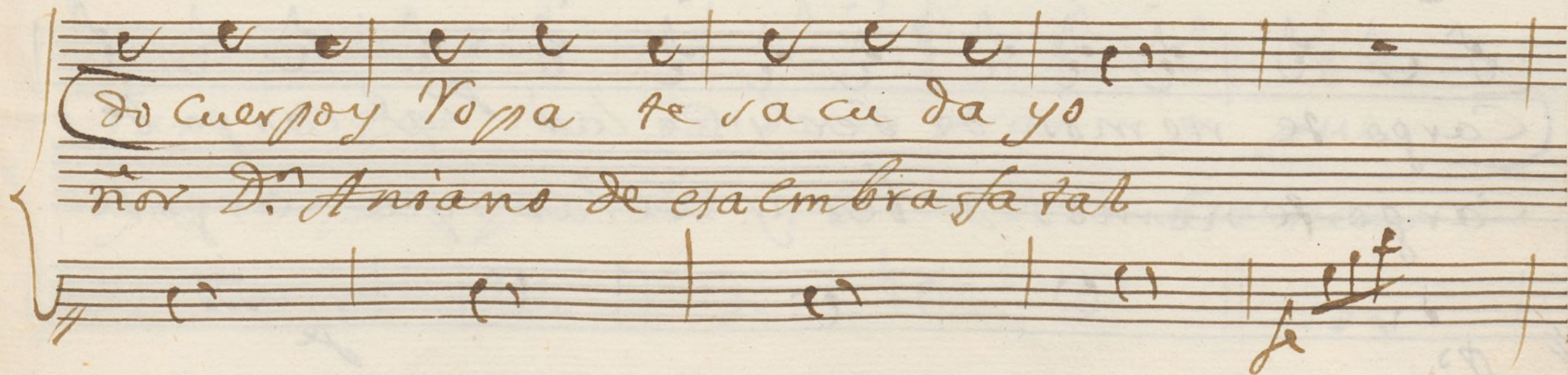
nos vi vos e chò Velox Po lo ne sa
 Ca ro na al Murcielago ma re ze
 ta no che la allò en el Pra do al o de cur s

y un ben por au to ri zar se de Cor re jos
 que nunca sa lea ma se o ha ta des pues
 sen ta da en ben te de Ap o lo ha blando con

de la legua lo
 el ano che ze Car.^a
 on mer cu rio Car.^a en


 gl ay de esso aqui y Zerca de mi si sera ver
 que remasi ^{par} en que asilo di ^{Aob!} Cuenta mi tu


 dad halla se vera Co leta de el to pa quan
 pe ^{par} yo te peinare que soy el her mano se


 do Cuerpo y Toppa te sa cu da yo
 nor D. Ariano de esalmbra sa tal

(Sale la gente de Ronda Con linterna)

Coro de la Ronda

(Sale la patrulla de soldados)

Coro de sold.

no can de mos mi re

an de mos mi re

mos q. l. Cargo te ne mos de ber y Zelar que

mos que Cargo te ne mos de ber y Zelar que

Cargo te ne mos de ber y Zelar q. l. Cargo de

Cargo te ne mos de ber y Zelar que Cargo te

Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Spanish cursive below the staves.

que di to chi ti to noay que Ver pi
que di to chi ti to ya ca be se
rar que la Vonda e era y pue
ya por que los soldados bienen

de si lle pa con to dos cargar que
 pa tru llan do y nos pi lla rán que
 di to chi ti to no ay que vel pi rar
 di to chi ti to ya ca be re ya
 Coro de Ronda
 Can de mos mi re
 Coro de Solo an de mos mi re

fmo

mos que cargo de ne mos de ber y Ca llar que
 mos que Cargo de ne mos de ber y Ca llar que
 Cargo de ne mos de ber y Ca llar que Cargo de
 Cargo de ne mos de ber y Ca llar que Cargo de
 Chis chis - ya se
 pues sea mos a

Fueron va mos - a sen dar la his toria pro
migos y Rey - ne la paz Vayan segui
una ti
rigan pue se fueron ya la his toria pro rigan pue
dillo para rematar Vayan segui dillo pa
rana
se fueron ya;
ra rema dar;
Allegro

Segu.
All.

3
4

3
4

lo 3.

todo el Mundo está en guerra todo es día cor

días Suenen timbales Suenen Clarines

que todo el orbe publica lides Unos

The image shows a handwritten musical score on aged paper. It consists of several staves. The top two staves are grouped by a brace and contain the lyrics "dizen Venganza Yo vos victoria Unos dicen ven". The next two staves are also grouped by a brace and contain "ganza Yo vos victoria". The following two staves are grouped by a brace and contain "do esta en guerra todo es di cordia todo es di cordia". The next two staves are grouped by a brace and contain "don ya plauso hasta manana hasta manana". The final two staves are grouped by a brace and contain "todo es di cordia" and "hasta manana". There are various musical notations, including notes, rests, and bar lines. Some staves have double bar lines with a diagonal slash, indicating a section break. There are also some handwritten annotations like "ad" and "fmo".

dizen Venganza Yo vos victoria Unos dicen ven

ganza Yo vos victoria

do esta en guerra todo es di cordia todo es di cordia

don ya plauso hasta manana hasta manana

todo es di cordia

hasta manana

to do es di: cor dia

Unos dicen ven

ganza todos ^{Victoria} ~~Victoria~~

Todos ^{Vic} ~~Vic~~

toria ^{Victoria} ~~Victoria~~

Pobles po se po se

Los Maridos Pelean con los Cor

Cor La Petime tras li dian con los Ma

tejos
 ridos
 por q! sus Vega lias
~~y de la mano de los~~
 dandva saltos feroze a
 quitan ellos.
~~Por villas grandes~~
 sus vol sillos
 (Yendo de Braxero por el Prado)
 Por villas grandes y la
 zor del dñ mayo
 Viñen a sangre y fuego nue

rar y suegras y se tiran los

Platos y las Carueles

(así me tiraran aquella Caruela) Todo es guerra es te

mundo Todo es Batalla diciendo en

Varias partes guerra Arma arma Ya qui

Mosque de ritos sea cabo' la to nada a dios

perdon ya plausa hasta mañana

Adesno
 hasta el

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin Primero

Tonadilla General;

Los Presidarios de Madrid;

Allegro $\text{H}\sharp\text{H}\sharp\text{H}\sharp$ 3/8

Allegro $\text{H}\sharp\text{H}\sharp\text{H}\sharp$ 3/8

Allegro *Parola* *Se Neppure alor S. port.*

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, 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:

- And.^{te}* (Andante) at the top left.
- no* (no) written below the first staff.
- And.^{te}* (Andante) written above the fourth staff.
- Allegro* written below the fourth staff.
- Puntado* (Punctuated) written below the fourth staff.
- arco* (arco) written above the sixth staff.
- Volli* (Volli) written below the sixth staff.

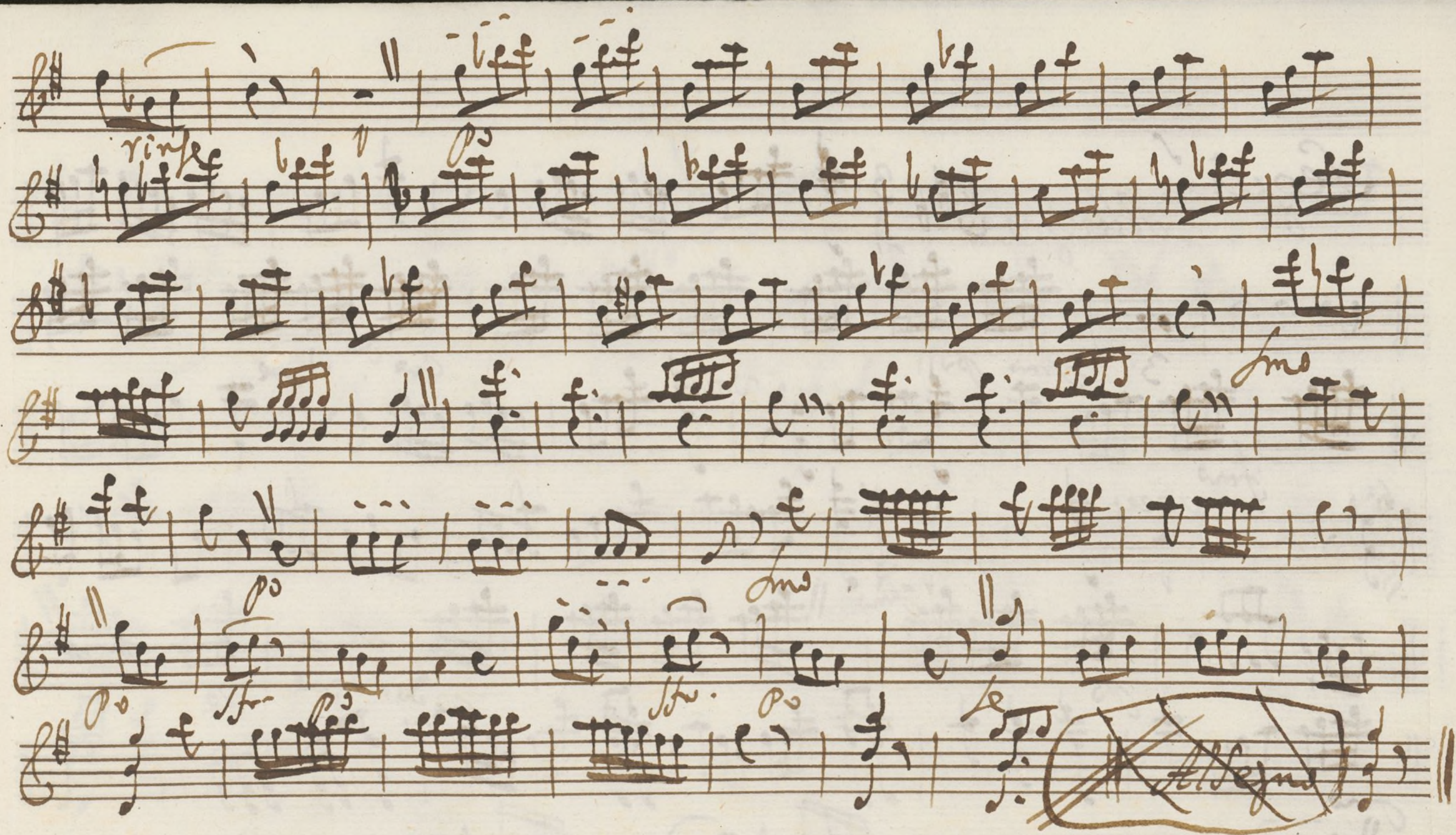
The score concludes with a large, dense, and somewhat illegible scribble on the sixth staff, followed by three empty staves.

And. Con moto & 3/4

Handwritten musical score for a piece titled "And. Con moto" in 3/4 time. The score consists of nine staves of music. 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 first staff has a tempo marking "And. Con moto" and a time signature "3/4". The second staff has a "3" above it. The third staff has a "3" above it and a "p" below it. The fourth staff has a "p" below it. The fifth staff has a "p" below it. The sixth staff has a "p" below it. The seventh staff has a "p" below it. The eighth staff has a "p" below it. The ninth staff has a "p" below it. The piece ends with a double bar line and a repeat sign. The manuscript is on aged, slightly yellowed paper.

Coplas Alleg. $\text{G}\sharp$ $\frac{3}{8}$

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 time signature of 3/8. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some decorative flourishes and a large 'X' mark over the first staff. The paper is aged and shows some staining.



Volte

Segue!

Allegro

243

Cre. 2:11 L

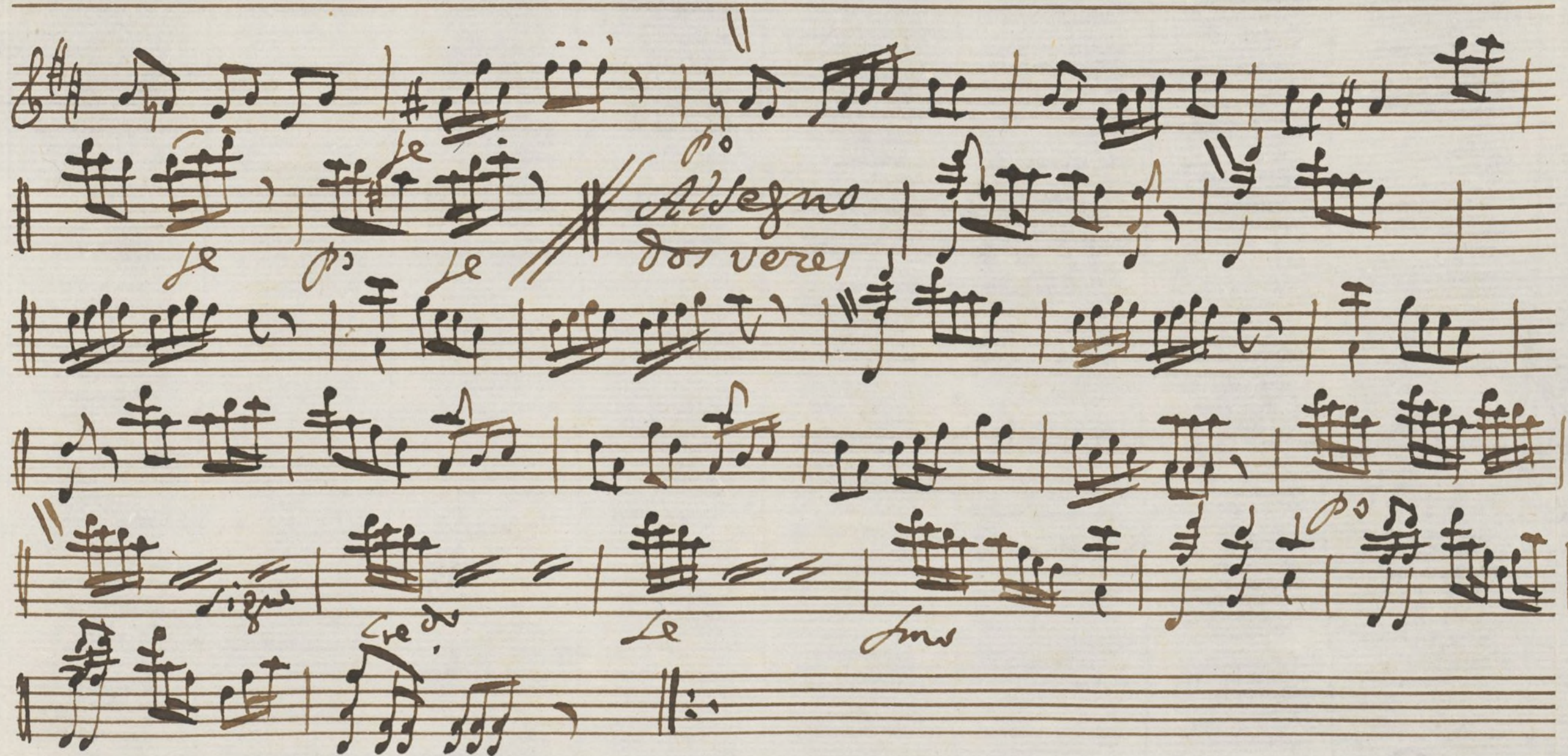
vor

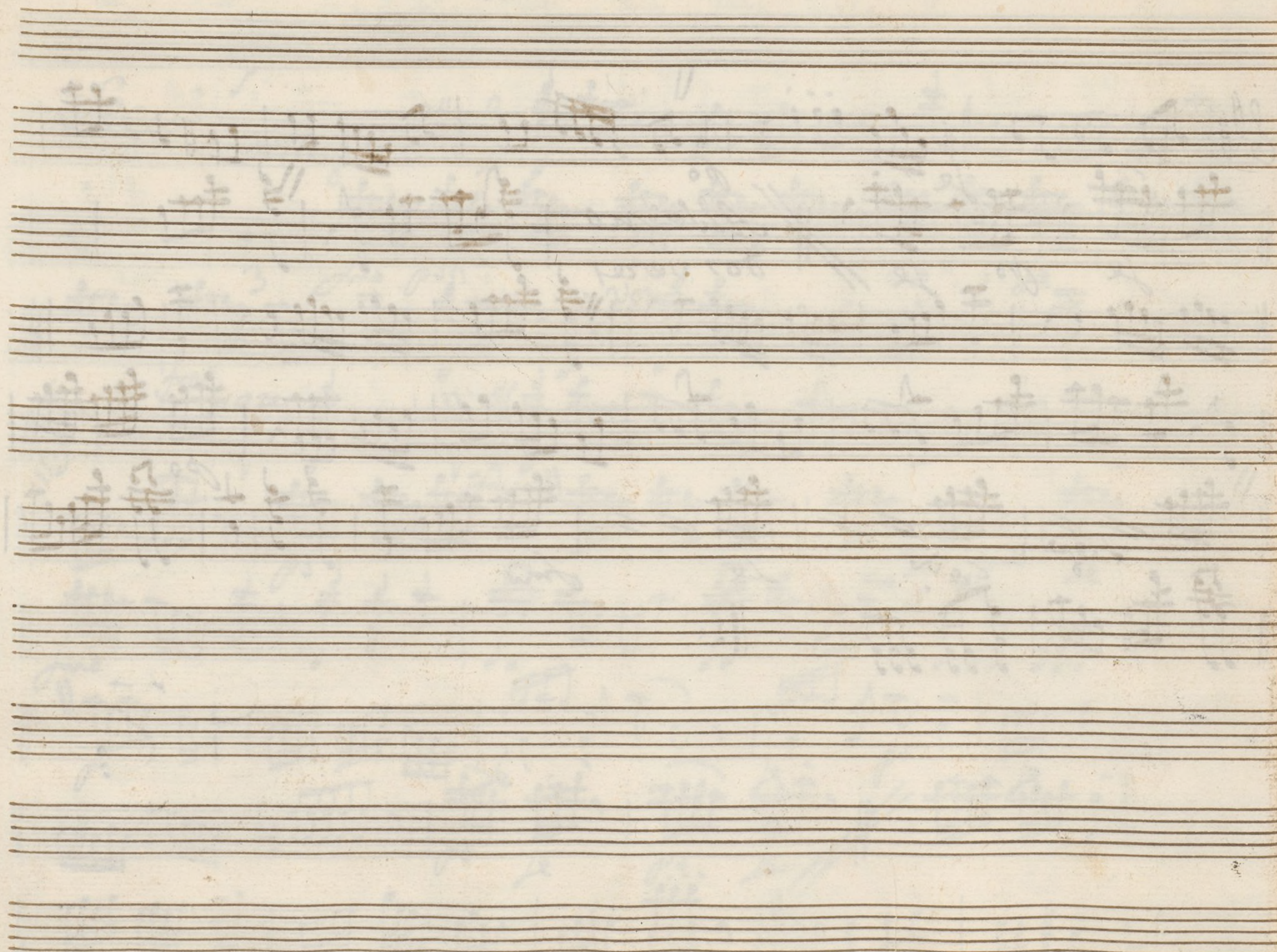
And
2 very

and lig

Le

Ayuntamiento de Madrid





Violin Primero. Supli.^{do}

Ton.^a General.

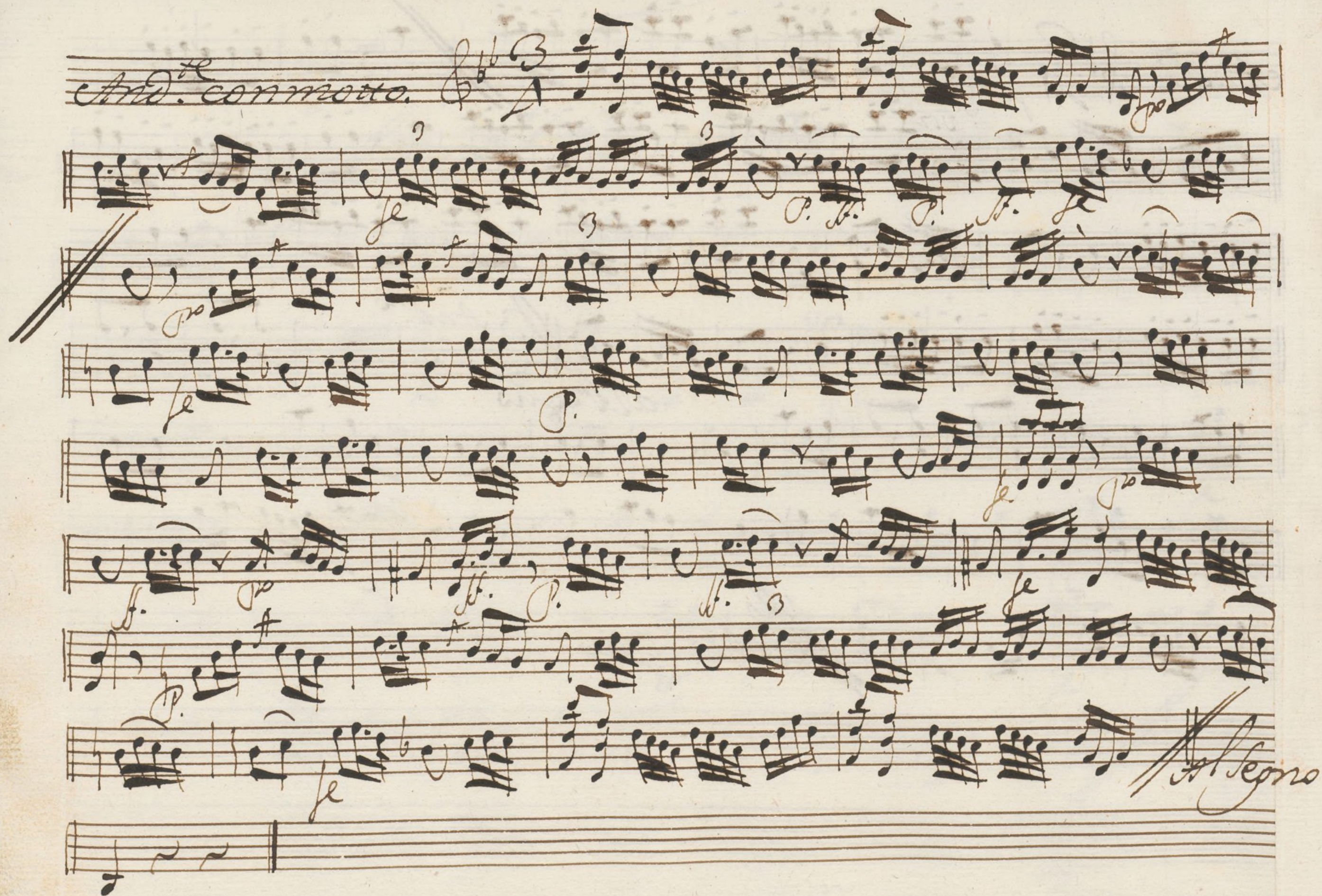
Los Presidarios de Madrid.

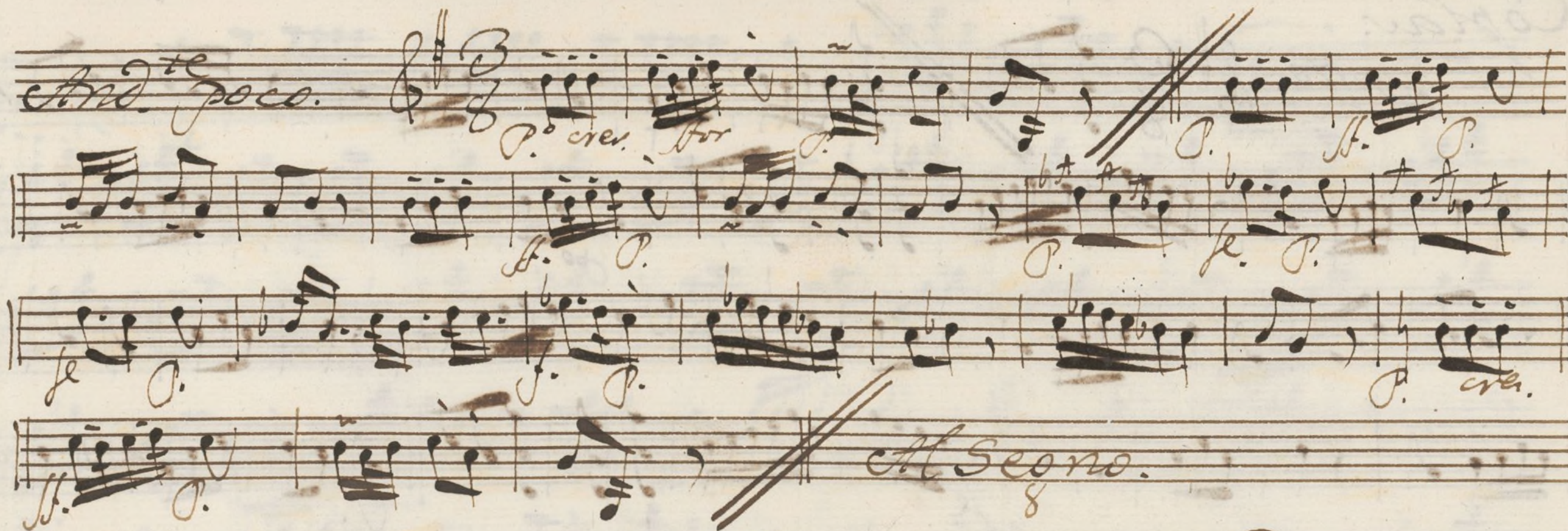
All.^{to}

Allegro.

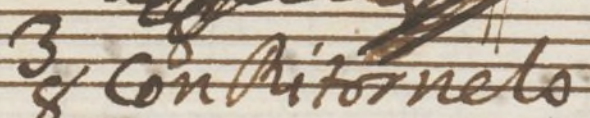
Parola.
Se Nipire a la Parr. &

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *And.^{te}*. The second staff has a *voz* marking. The third staff features a *And.^{no}* marking. The fourth staff includes a *allegro* marking. The fifth staff has a *arco* marking. The sixth staff is heavily crossed out with a large, dark scribble.



And. te poco.  *Al Segno.*

Locan los Clari.^s y Timbales. Parola.

y se repite otra vez al ~~segno~~  Con Ritornelo //

*Salé Garrido con Violin, y toca uno de la
Orquesta un Minue N medando a los
Ciegos. (Parola)*

Tacet la Coplita que toca el Violin.

Parola.)

Coplas.





Scord.
8 *All.* *3*

fmo. *P.* *vo* *cre.* *fe*

fmo *fmo* *cre. do* *fe*

fmo *P.* *fe* *P.* *fe*

Ayuntamiento de Madrid

Violin Segundo

Conadilla General;

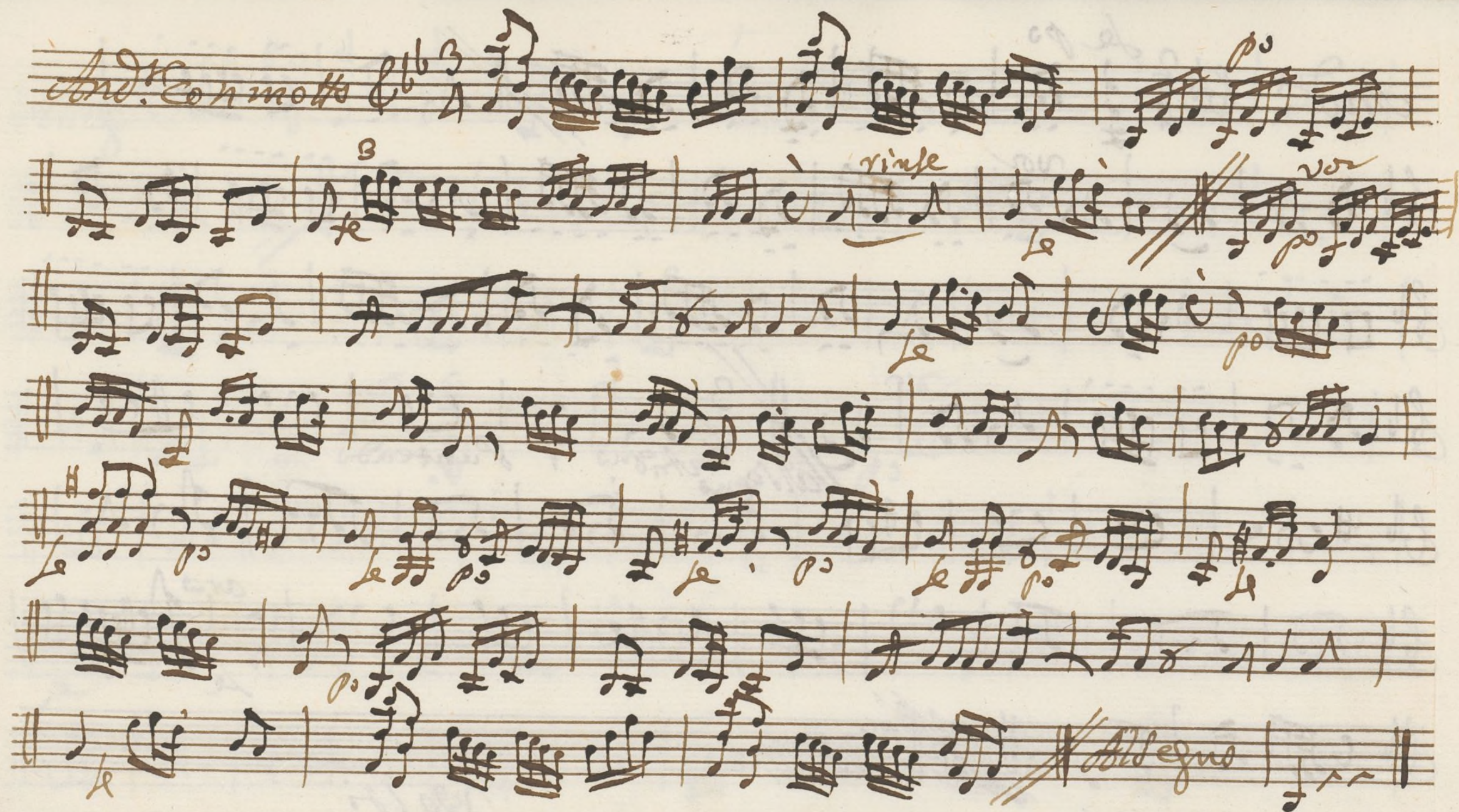
Los Presidarios de Madrid;

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/8), and dynamic markings. The score is written in brown ink on aged paper.

Annotations and markings include:

- And* (Andante)
- le po*
- vo*
- 3* (measure rest)
- allegro*
- Andante*
- Punteado*
- arco*
- Le*
- Volta*

The score concludes with a double bar line and the word *Volta* written below the staff.



Copleta o Carion del Violin à solo;

Allegretto no mucho $\text{G}^{\#} \frac{3}{8}$ *Solo*

vivo

vivo

vivo

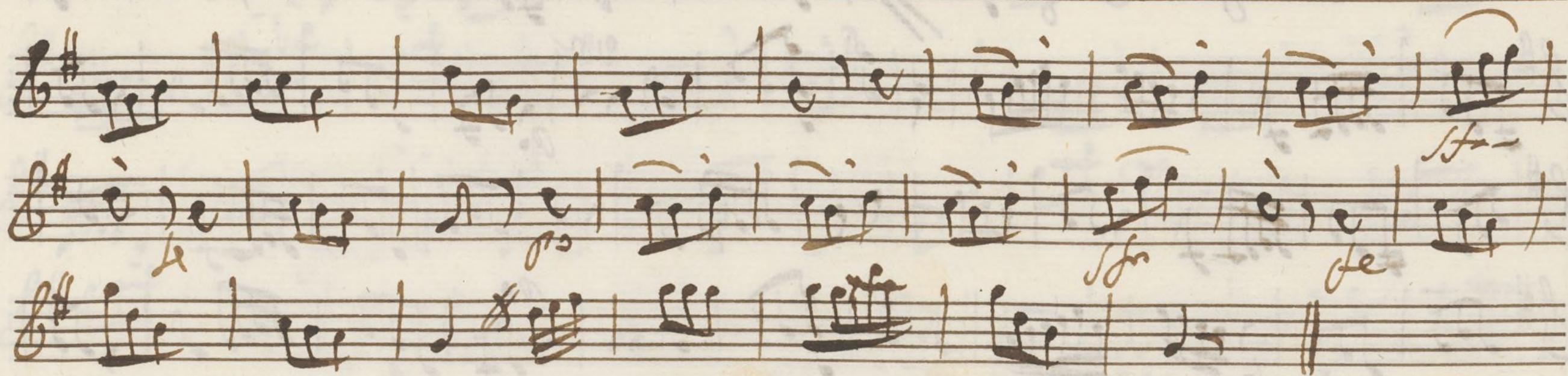
vivo

vivo

vivo

vivo

vivo



Parola)

Volta

Coplas Allegro 3/8

This is a handwritten musical score for a piece titled "Coplas". The tempo is marked "Allegro" and the time signature is 3/8 . The music is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, rests, and dynamic markings such as *p* (piano) and *sf* (sforzando). There are also some handwritten annotations in ink, including the word "rinke" above a staff and various small symbols and slurs. The paper is aged and shows some wear at the edges.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. A section of the score is circled and crossed out with a large *X*, with the word *Segno* written inside. The word *Volte* is written to the right of the circled section.

Segui! *Allegro* 3/4

A po vo Sed. il le

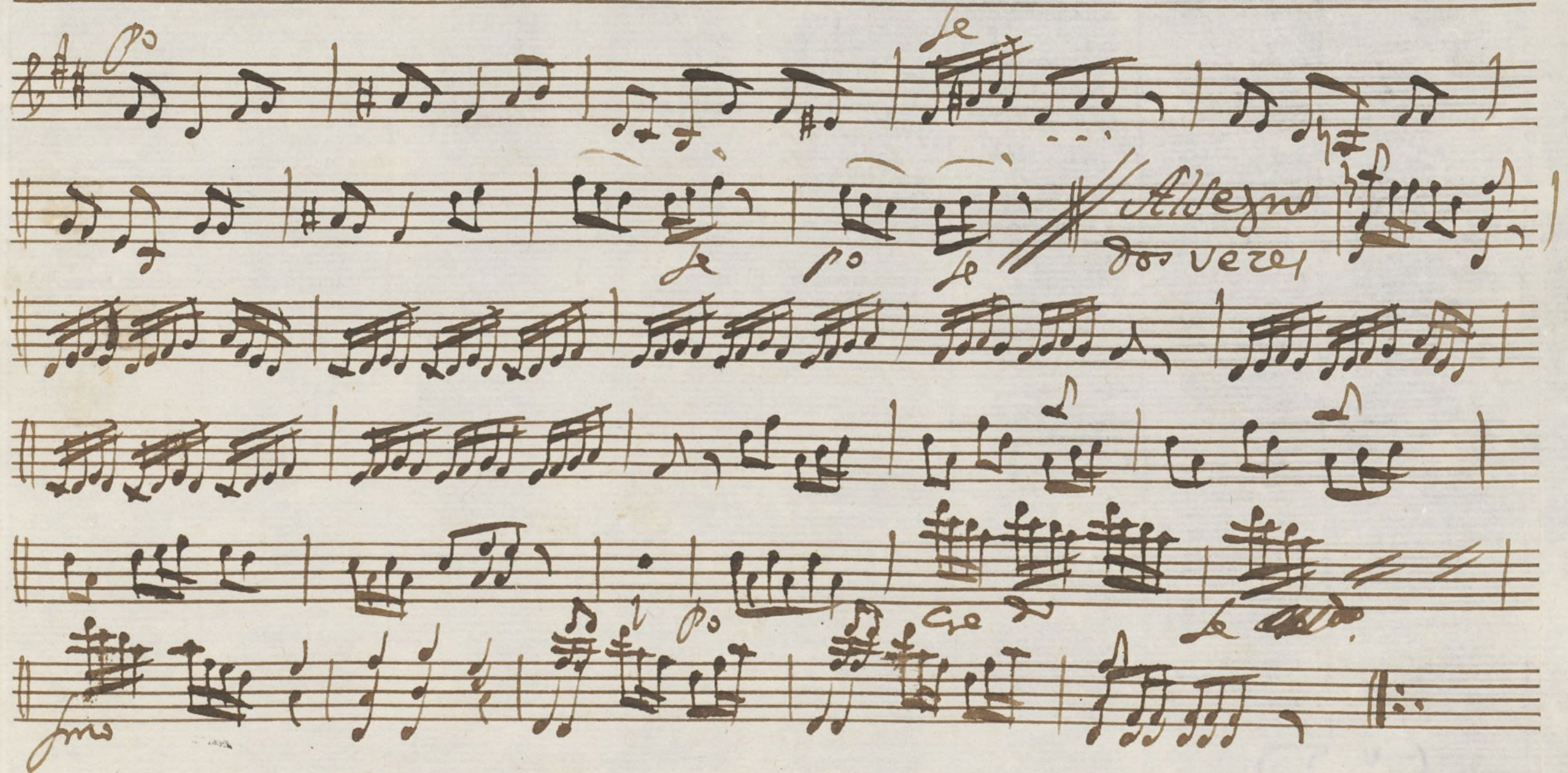
fmo 2 veze

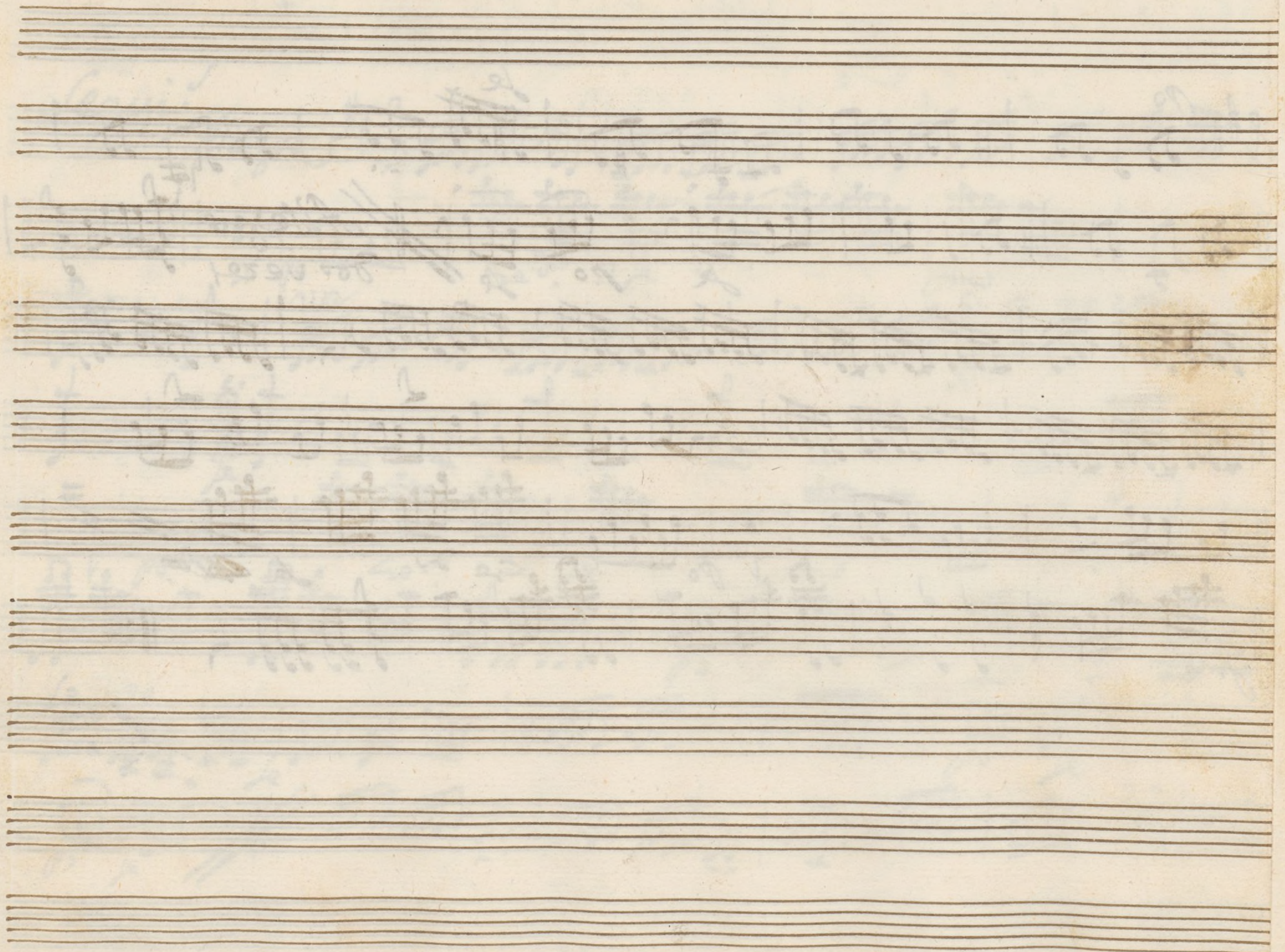
Sed. il le

fmo

Le po

Le





Violin soundo. Dupli. 2

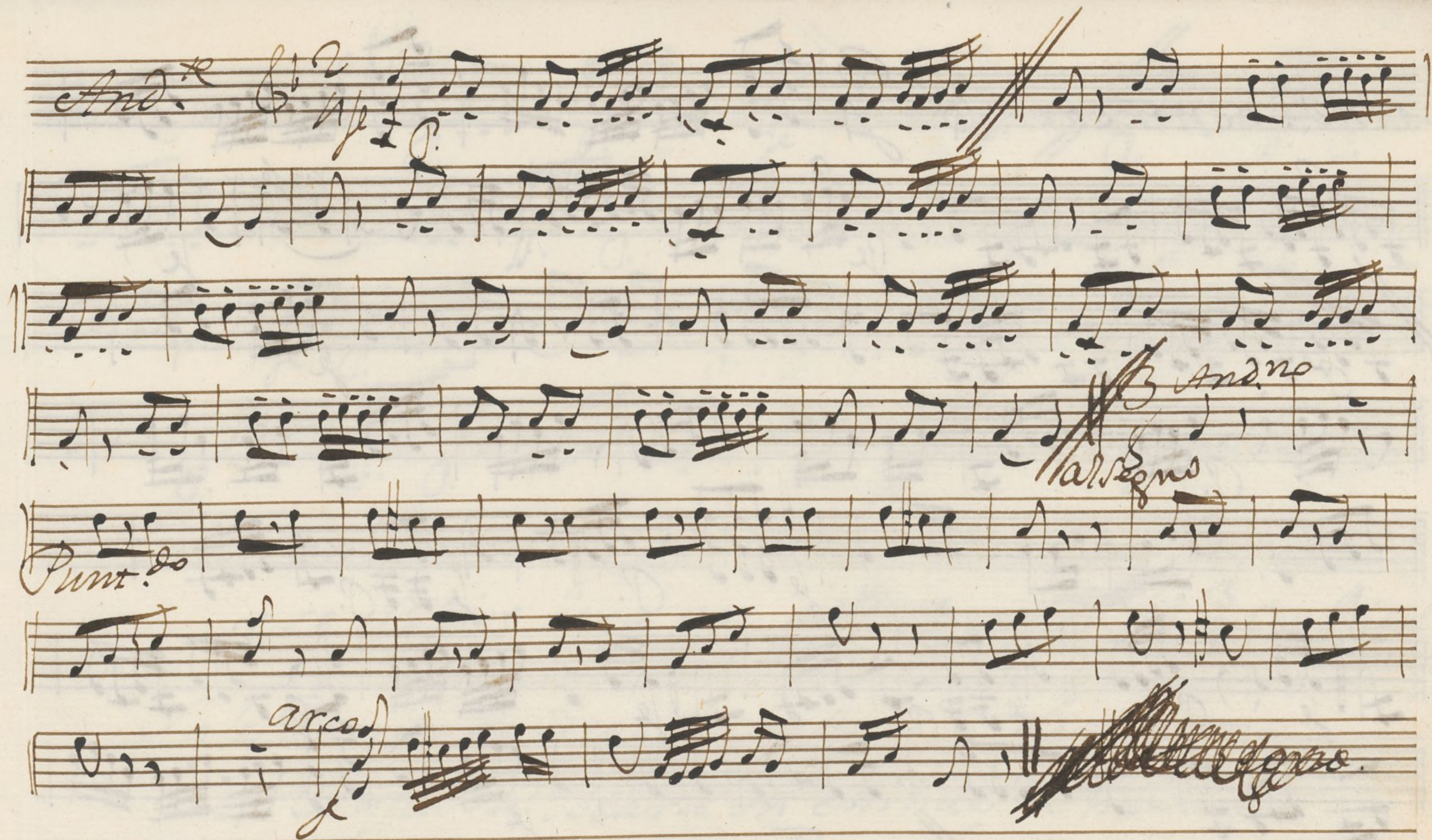
Ton.ª General.

Lo.º Presidario de Madrid.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 6/8), notes, rests, and dynamic markings like *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The score is written in brown ink on aged paper. A double bar line is present on the second staff, and a single bar line is on the third staff. The notation is dense and includes many slurs and ties.

Allegro. Parola.
Se ripete alla Parr. 8.

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked "And." and the second staff has a tempo change to "Allegro". The third staff is marked "Punt." and the fourth staff is marked "And. no". The fifth staff is marked "arregno" and the sixth staff is marked "arco". The seventh staff is marked "arregno" and ends with a double bar line. The score is written in a cursive, handwritten style.

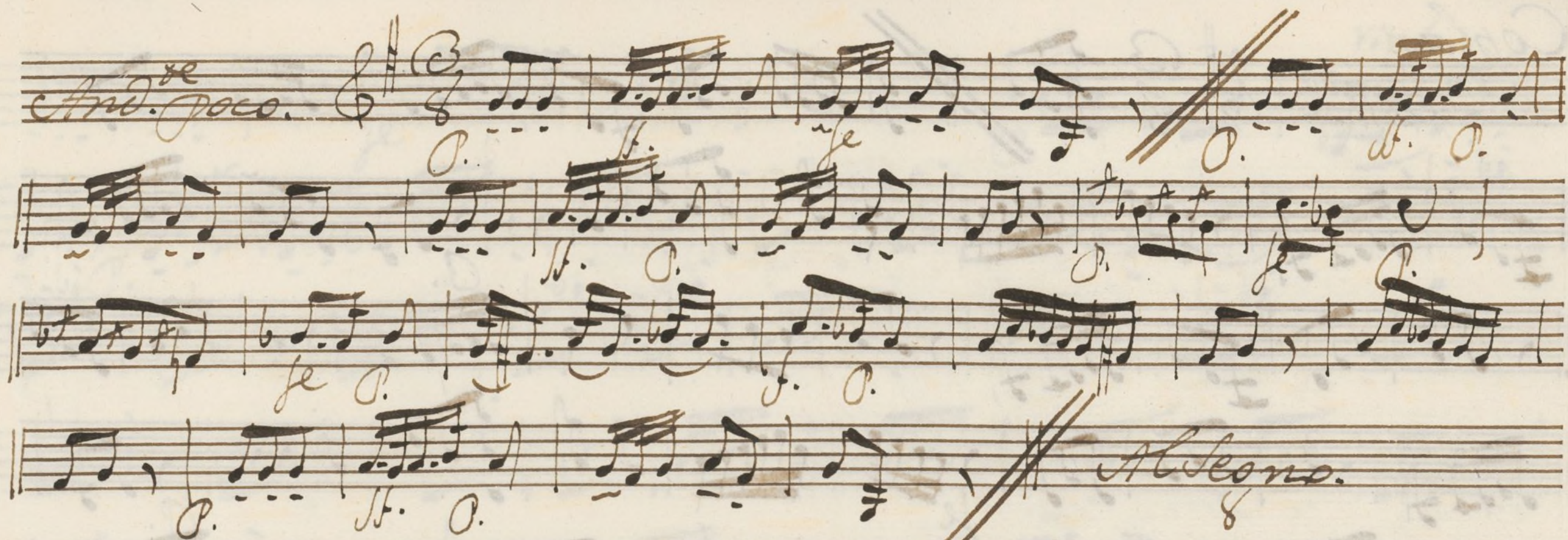


And.^{te} con moto.

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

rinse

Allegro



Tocados Clarines y Timbales. Parola.

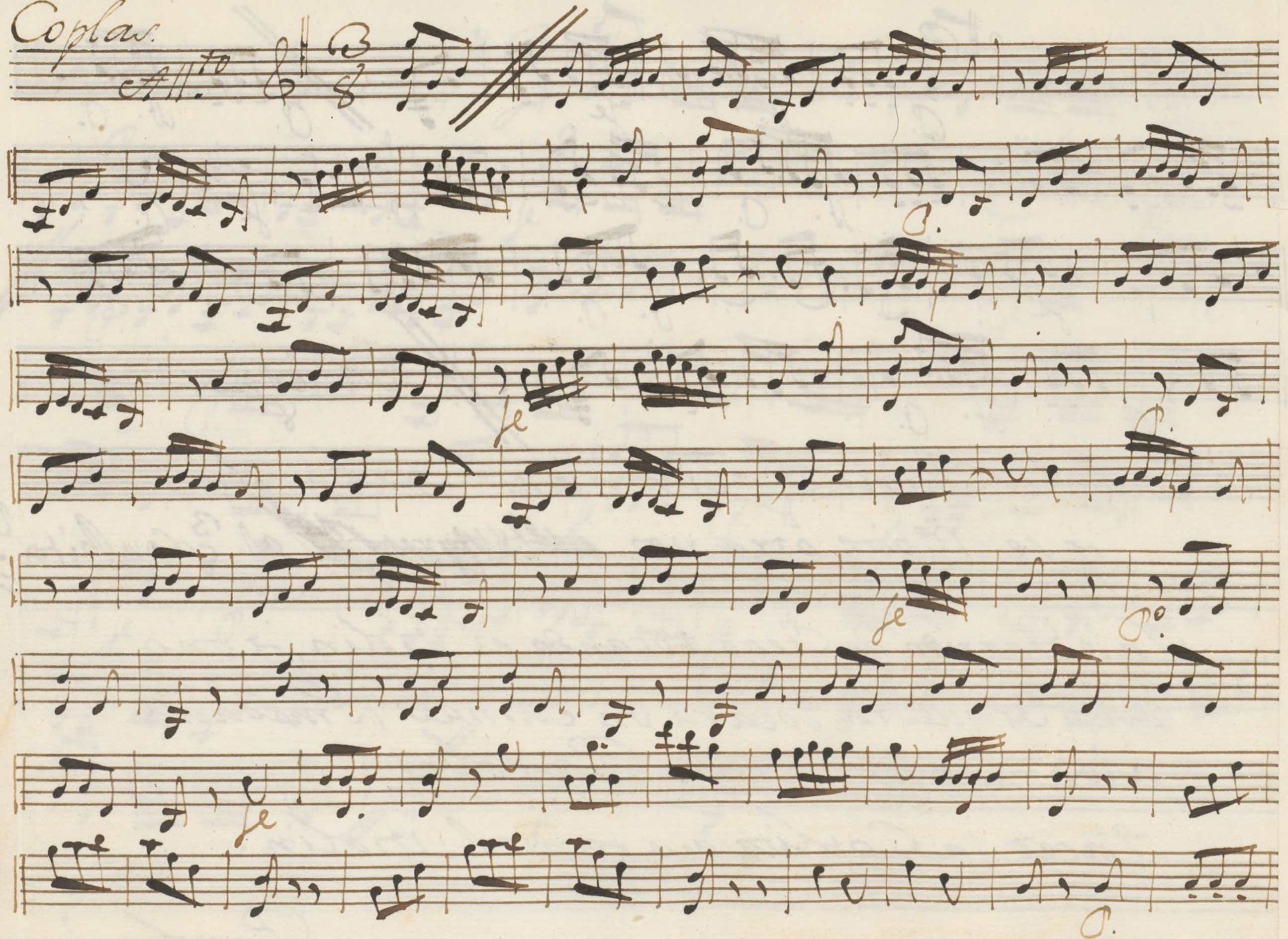
y se repite otra vez ~~al 3º Contrabajo~~ al 3º Contrabajo.^{2o}

Salen Garrido de Ciego tocando el Violin, y uno
de la Orquesta tocará un Minue Remedando
a los Ciegos. (Parola)

Tacet la Coplita que toca el Violin.

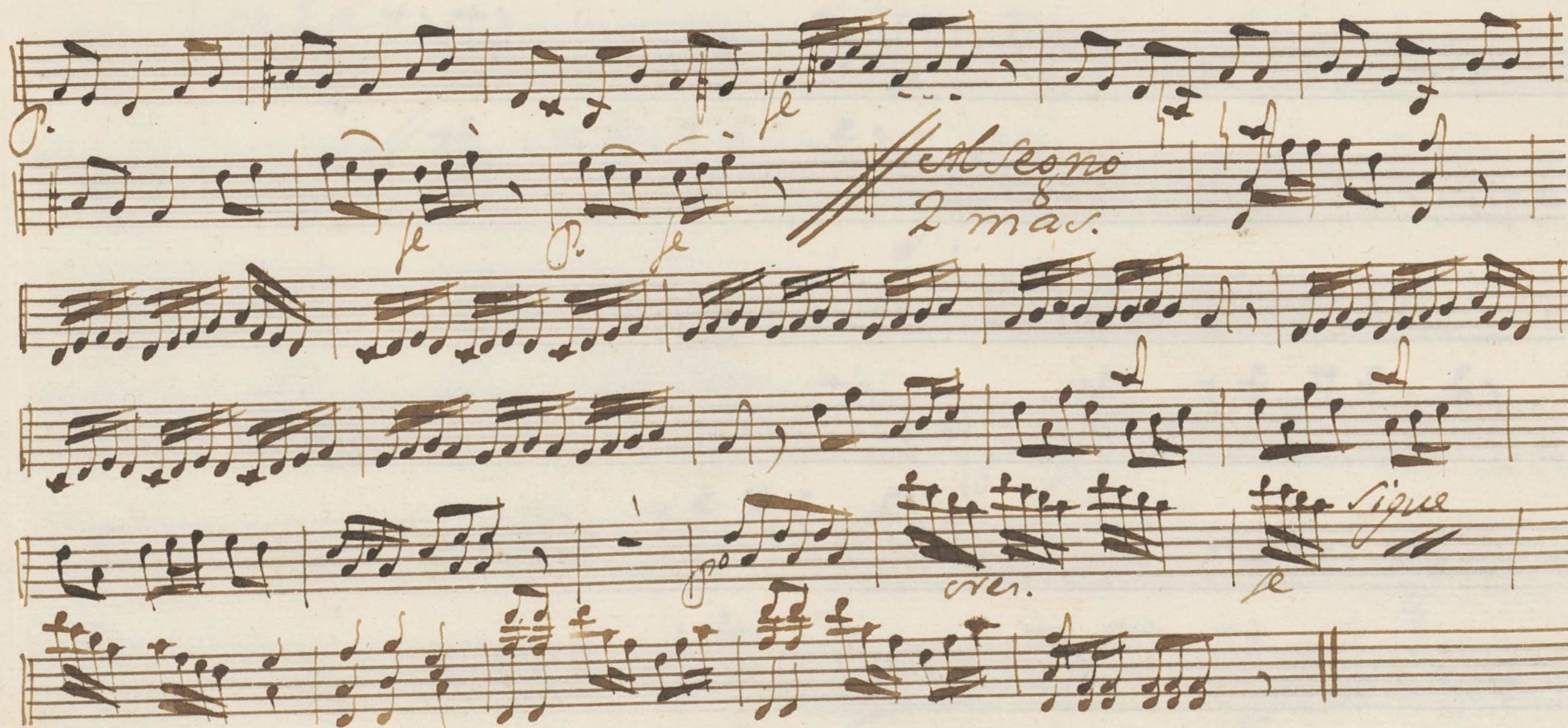
Parola.)

Coplas.









Ayuntamiento de Madrid

Oboe Primero

Mus 177-6

Conadilla General: Los Presidarios de Madrid;

Allegro $\text{H}\flat$ $\text{H}\sharp$ $\text{H}\sharp$ 3/8

ff

16

Allegro

Parola 3/8

ff

16

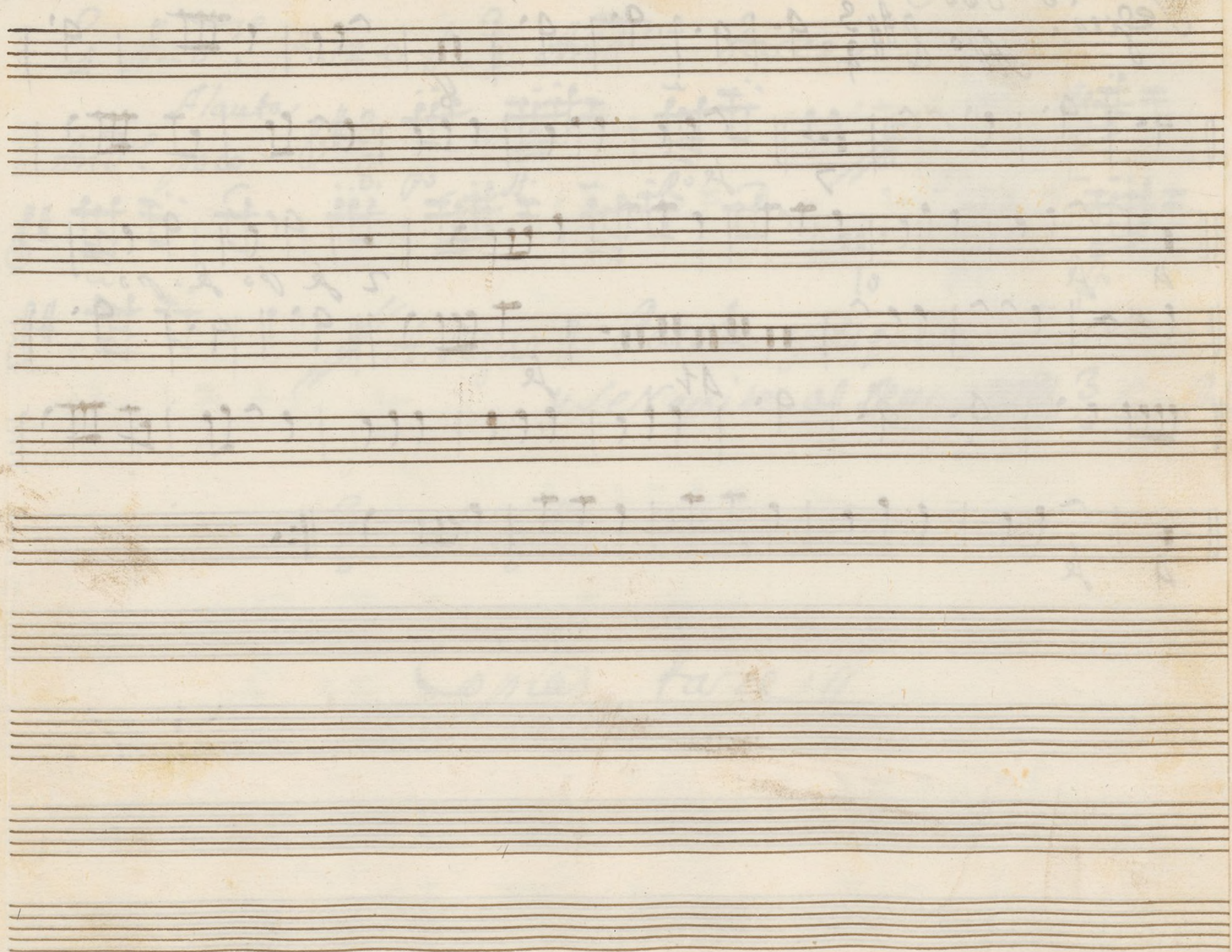
6

3
8 Alleg. ^{Ho} Fare //

Coplas rare //

Segui. 1. Ave

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. 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 cursive, handwritten style. The first staff contains the title "Segui. 1. Ave" and the tempo marking "Allegro". The second staff contains the tempo marking "Allegro". The third staff contains the tempo marking "Allegro". The fourth staff contains the tempo marking "Allegro". The fifth staff contains the tempo marking "Allegro". The sixth staff contains the tempo marking "Allegro".



Oboe Segundo.

Tonadilla General: Los Prebendarios de Madrid;

177 6

Handwritten musical score for Oboe Segundo. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the key signature of three sharps (F#, C#, G#). The music is in 3/8 time. The score includes various musical notations such as notes, rests, and bar lines. There are several measures marked with a "3" indicating a triplet. The score concludes with the word "Parola" and a double bar line.

Segui. *oboe*
All. $\text{G}^{\#}\text{A}$ $\frac{3}{4}$

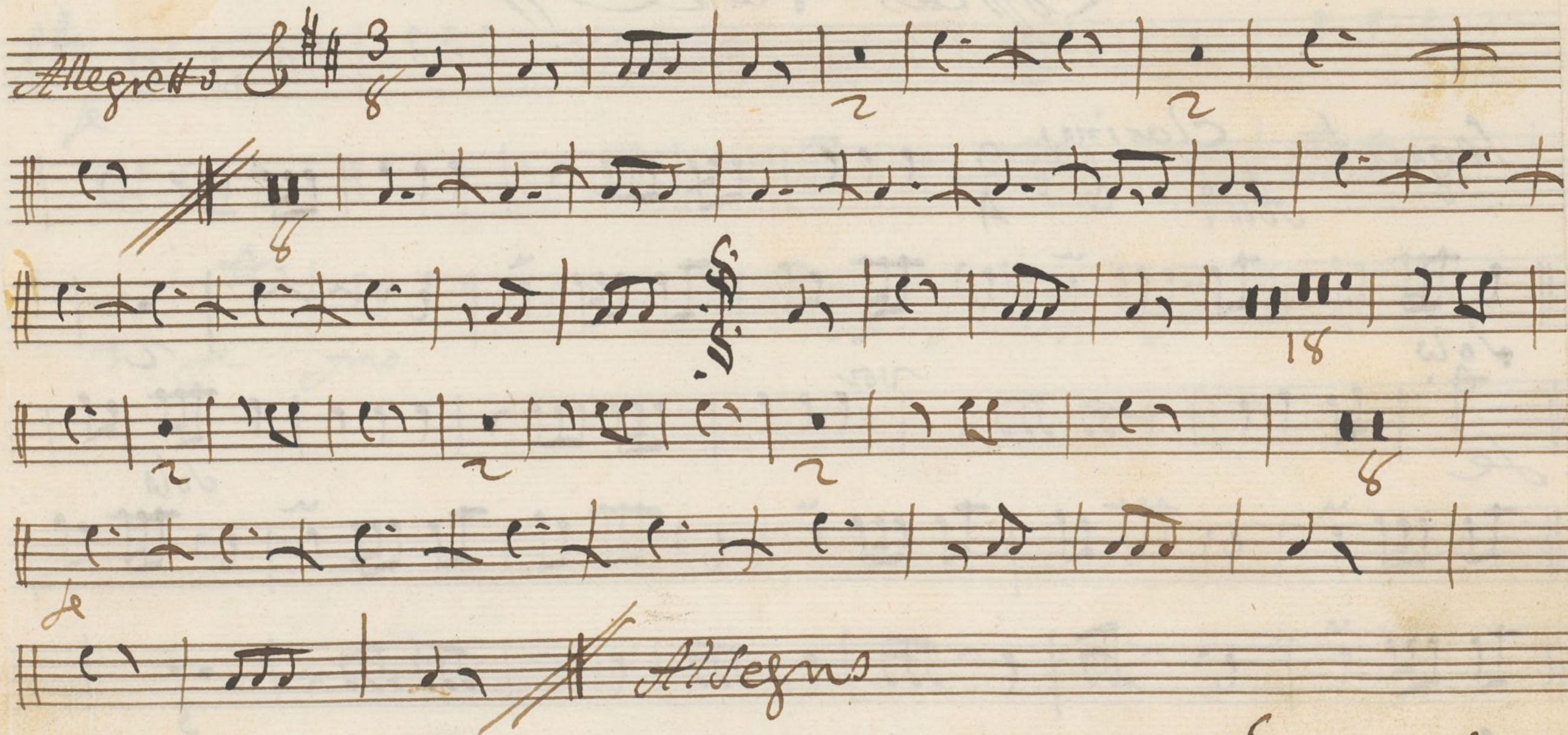
Handwritten musical score for oboe, marked "Segui." and "All." in 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "4" and "8" below the staff. The music concludes with a double bar line and repeat dots. Below the written music are four empty staves.

Clarin Primer o

Tec 127-6

Conadilla Jeneral: Los Presidarios del Madrid.

Allegretto 3/8



Parola) y se Negite alor. *ff* par.

And^{te} tarce // *Alleg^{to} 3/4 tarce* //

3/8 And^{te} tarce // tocanlos Clarines y timbales.

Coplas fare //

Sequi! Clarinet
All. 3/4

Solo
Le

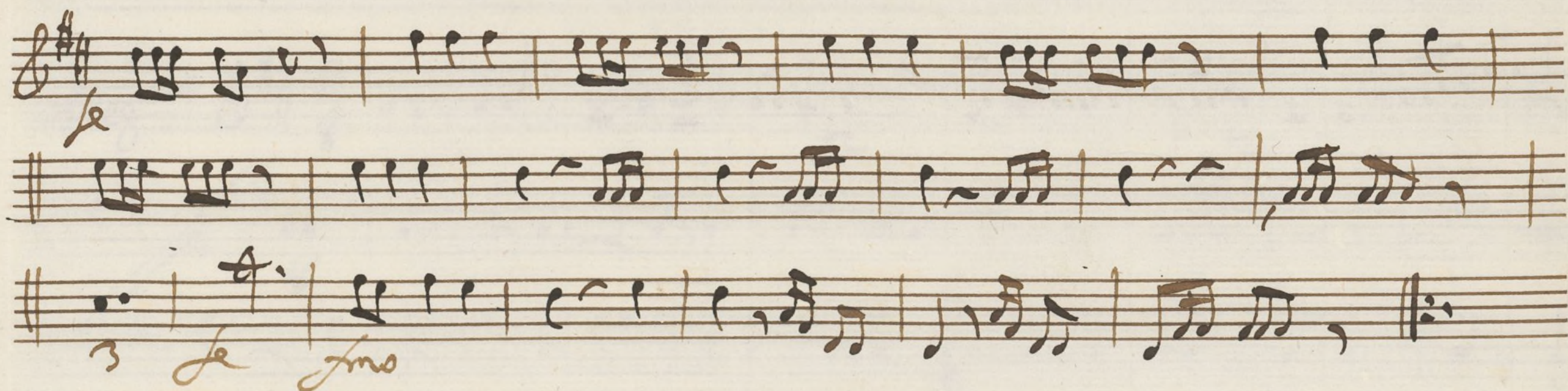
vo

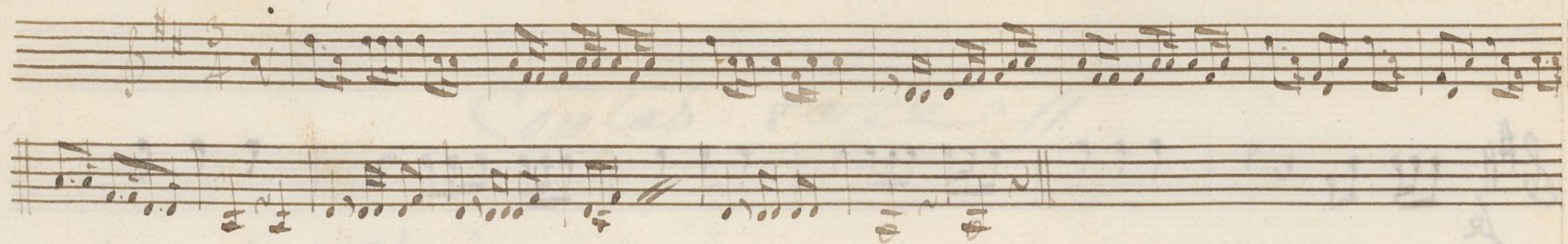
Solo

Le *fmo*

Le *po* *Le* *po* *Le*

Al

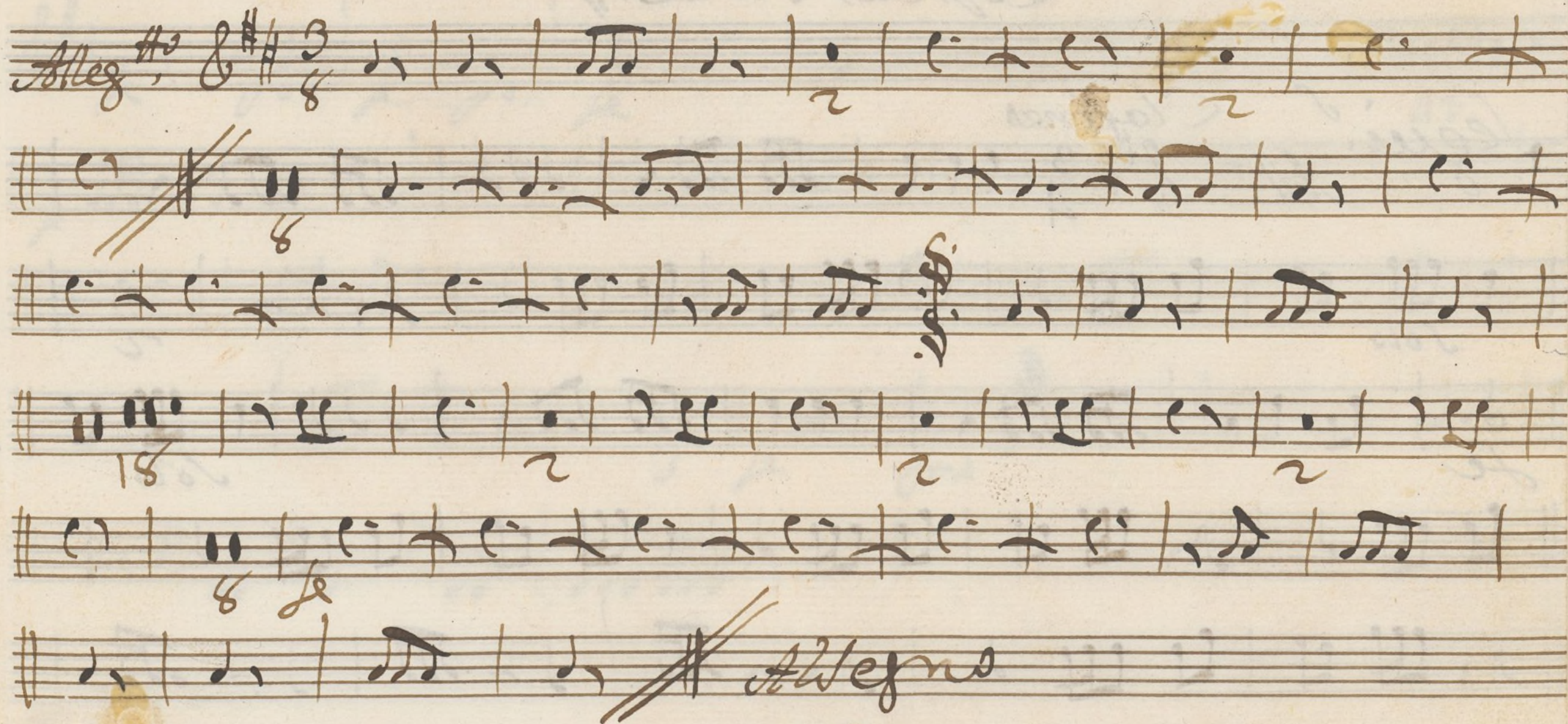




Clarín Segundo.

Tec 177-6

Lonadilla General: Los Presidarios de Madrid;



Parola y se Vespise alos §. parrafos)

$\frac{2}{4}$ And.^{te} $\frac{3}{4}$ Alleg.^{ro} $\frac{3}{4}$ And.^{te} $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{4}$

tocar los Clarines y Timbales;

Coplas tarzetas //

Segui. *Clarines*

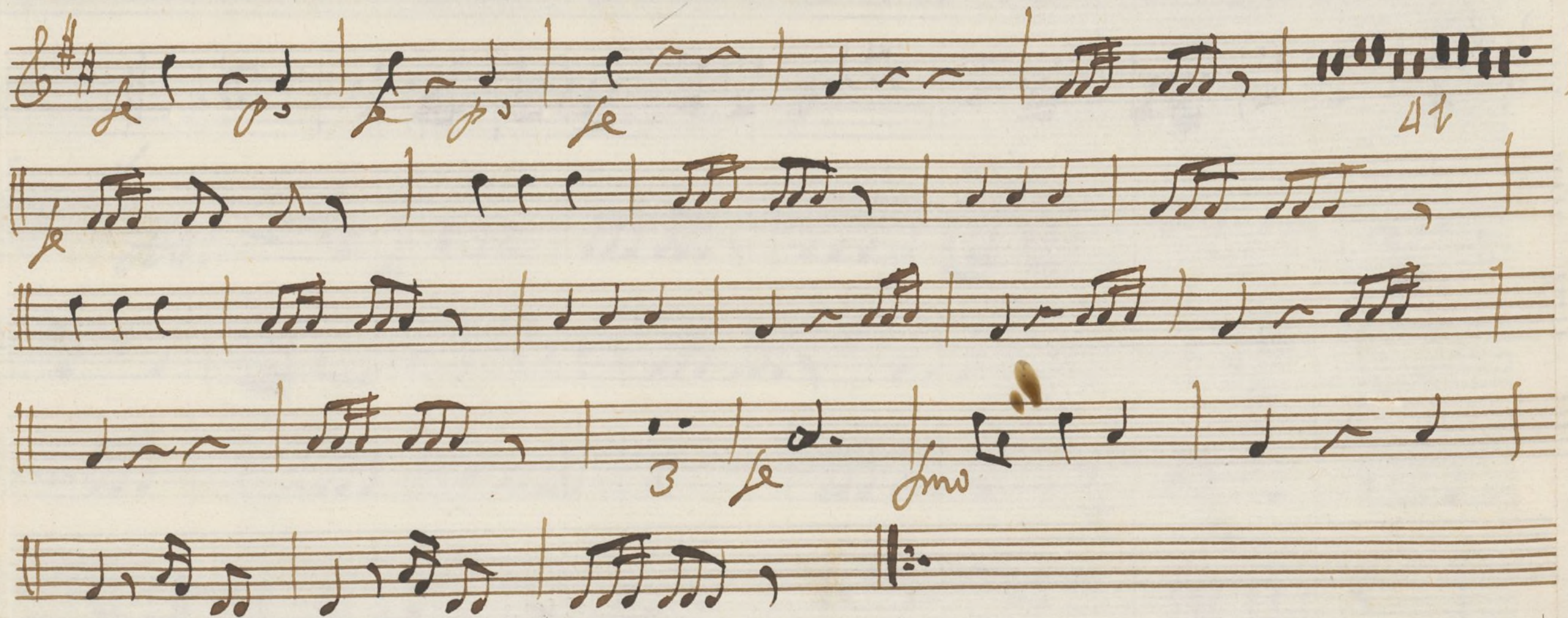
Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

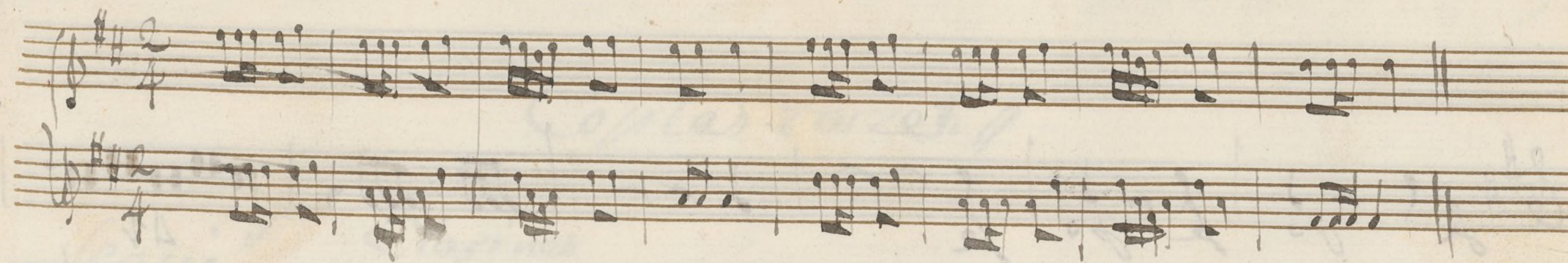
Solo

Se *Solo*

3 *Se* *Fine*

po





Timbales

177-6

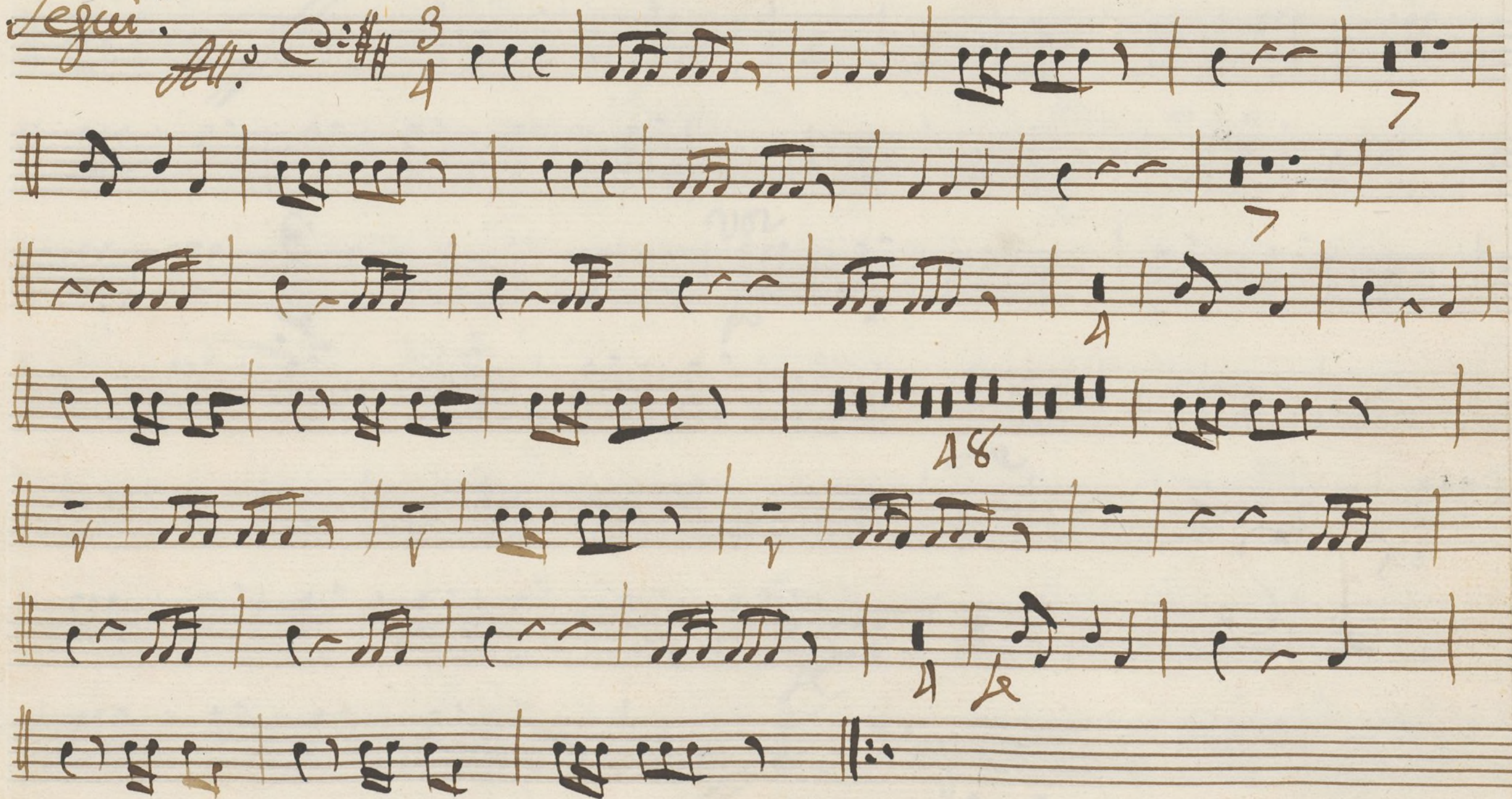
Sonadilla General: Los Presidarios de Madrid;

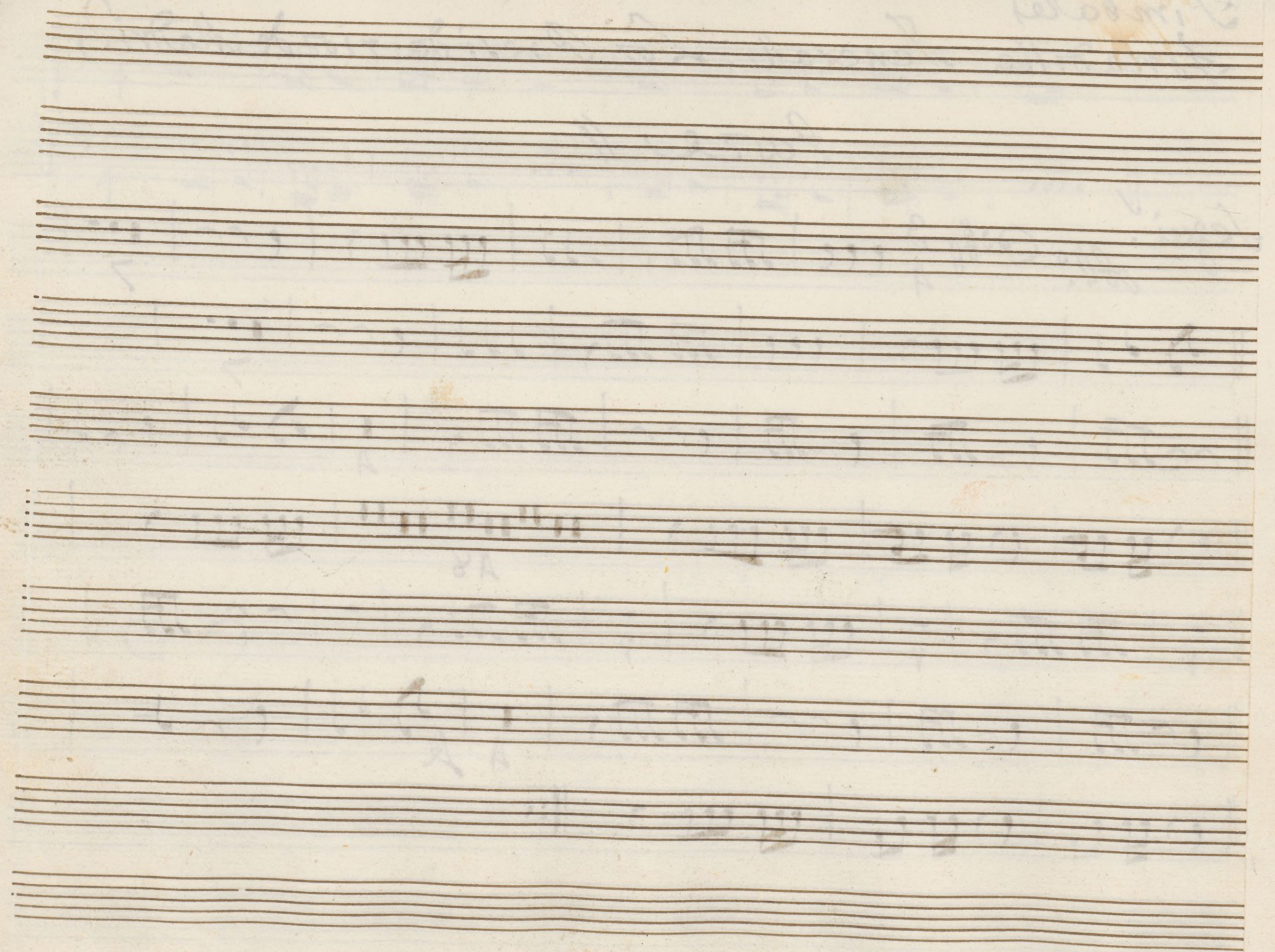
Barre //

Segui.

All.

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

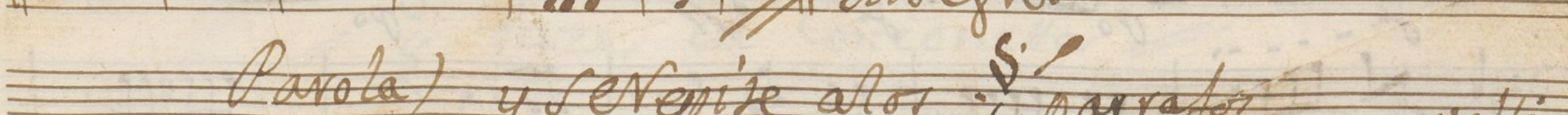
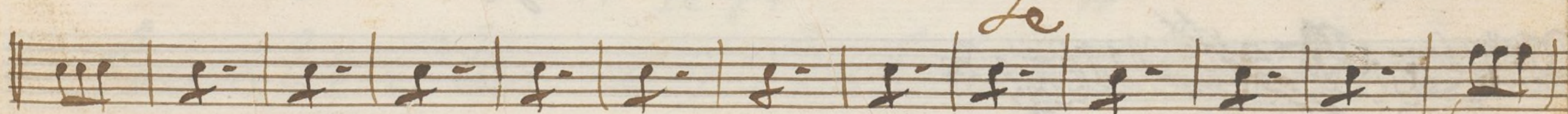
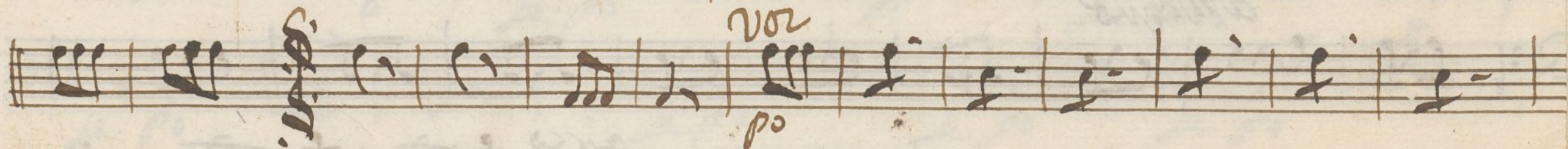
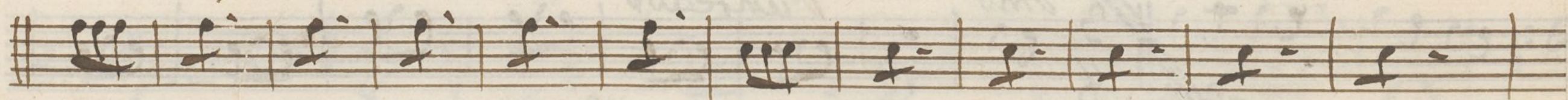
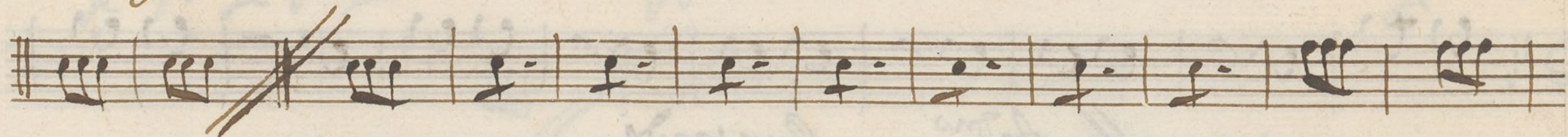




Contrabajo;

Tonadilla General; Los Presidarios de Madrid;

Tec 177-6



Parola) y se repite a los s. parrafos

volti

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings. The first staff is marked *Andr.* and $\frac{2}{4}$. The second staff has *no* and *le* above it. The fourth staff has *Andr.* and *Punteado* above it, and *allegro* below it. The sixth staff has *arco* above it. The score ends with a double bar line on the sixth staff.



Handwritten musical score on three staves. The first staff is marked *Andr. Con moto* and $\frac{3}{4}$. The second staff has *no* above it. The third staff has *arco* below it. The score ends with a double bar line on the third staff.

Handwritten musical score for six staves. The notation includes various notes, rests, and dynamic markings such as "p" and "pp". The third staff ends with a double bar line and the word "Allegro". The fourth staff begins with "And. poco" and a 3/8 time signature. The sixth staff ends with a double bar line and the word "Allegro".

Tocan los Clarines y Timbales; Parola)

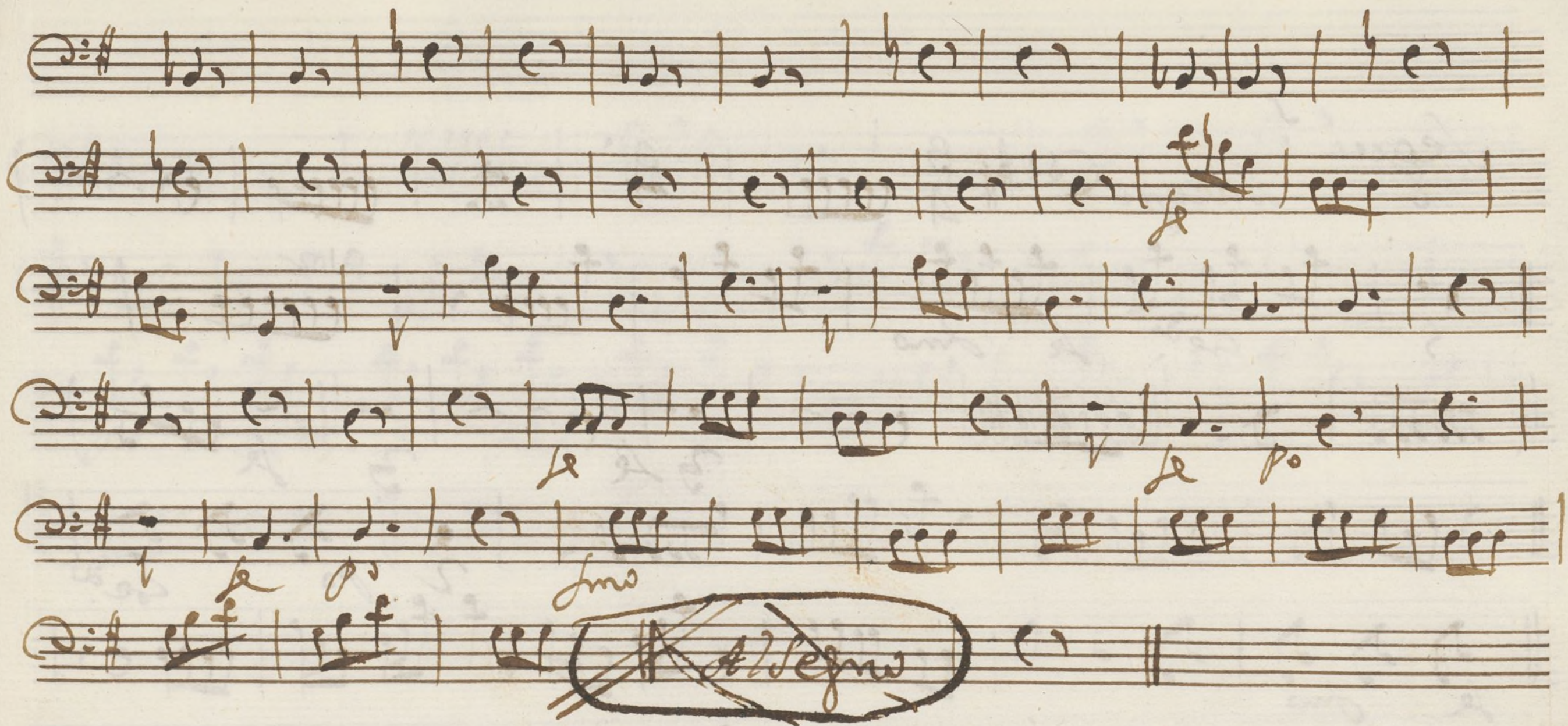
y se repite o travez ~~el~~
 al 3/8 Con Pitorneo

3/8 hace la Conzonetta //

Vol. II

Coplas *Alleg.* $\text{C} \sharp \text{F} \text{3}$ 8

The musical score is written on ten staves. The first staff begins with the title 'Coplas' and the tempo marking 'Alleg.' followed by a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first measure of the first staff contains a whole note, followed by a double bar line and a diagonal slash. The subsequent measures contain eighth notes. The second staff continues the melody with eighth notes and rests, marked with 'no' and 'p'. The third staff features a series of eighth notes, ending with a heavily scribbled-out section. The fourth staff contains eighth notes and rests, marked with 'p'. The fifth staff continues the eighth-note pattern. The sixth staff features eighth notes and rests, marked with 'p' and 'f'. The seventh staff contains eighth notes and rests, marked with 'p'. The eighth staff features eighth notes and rests, marked with 'p' and 'f'. The ninth staff contains eighth notes and rests, marked with 'p' and 'f'. The tenth staff contains eighth notes and rests, marked with 'p' and 'f'. The score concludes with three empty staves at the bottom.



Volte

[illegible]

