

Mus 184-12

Conadilla a tres

La salida de la Comedia;

Del Sr. Esteve;

1788

{ La Rodrig.
Alfonso y Garrido

Andte

3

4

3
4

Sale el Pillo, echando lumbres, luego que
empieza el Pitorrelo;

Punteado

Sayrido

arco se

Ay del di cha — do

Ay mala es se — lla

Cuando ay

Cuando ay

Punteado

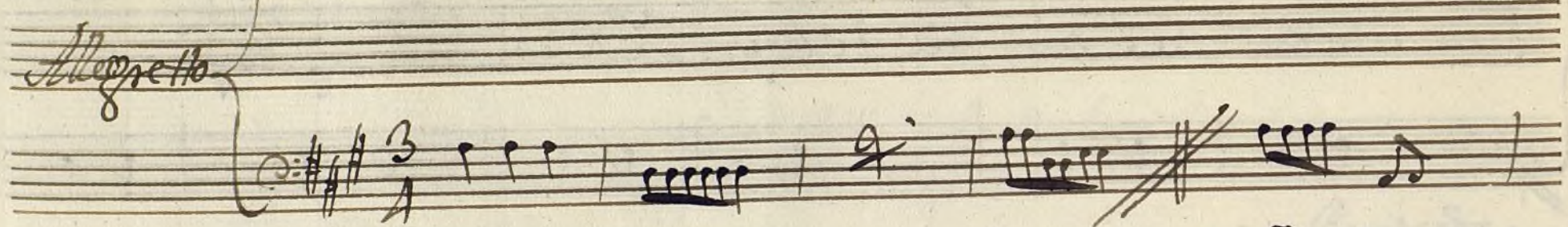
pa pel y Jercas que no ai ta ba co
ta va co fal ta pa pel y Jercas

que ei t des ser en los pro bes des ven tu ra dos
que to dos son e fe c tos de la pro be za

des ven tu ra dos
de la pro be za

Allegro

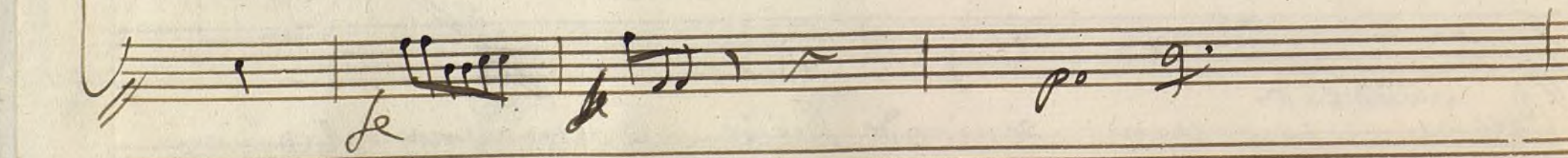
arco fe
Parola vamos vamos reniendo Juicio, que ei to ri ente del co li ro
no sea que sa lga al gun Meni ro y me eche los cin co de dos;



Allegretto

la
malaya ~~ya~~ probera
Mercadela) La todas las mugeres
Sale: que por su
hemor sa

Causa —
lido —
que por su causa — no é viv to la co
hemor sa lido — y ves que a. das



me dia que ege cu ta ban
Car me na die a ve ni do

g. g.

Palma dai dentro; Como aca var la comedia, y salen om bres y mugeres;

— Pero ya pa re ze que sea con clui do por que andad o o
— La co ches y pen tes di to marcharon pen sarán al

ui ui ui i i i i i i i

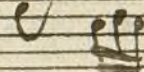
u u

plau so y sa len to di to por can da do a plau so y sa len to
gun to soi pe ga pe tar do pen sarán al gun to soi pe ga pe

i i

~~Marcha~~ dando Palmadas, y Rep.^{do}

Car.^{do}



i 701

Ados

(Viva Roble, viva Martinez. q. Viva Garrido;)

Voi a

ardos

(Muchacho Vizcaino, Lorenzo, Lorenzo;)

que esta in

ver la entrada q. a vemos re nido y que cu chi Na da da
fa mia pa se avna Merca de la Como no ven dria es

mos los cho rizo que mas quiero yo esto
re perro or rera pero ei Un Vizcaino

— *Quén ter no fixo Quén ter no fixo — q. vn*
— *sal baje y bestia Salvaje y bestia* —

Parola 1ª *vale Mercadera / Nadie se ve por aqui*
vale abra chas co mas pulido;
Se le pite al Segno ✕

Parola 2ª *vale Cori* *Seis mil ~~Palla~~ arido la entrada de aquella*
noche; que veo? ay que madama; em gozas, y haciendo el coco mazeco;
Aer la / Un ombre llega, via caso me guerrà volar; que miédo;

Allegro *Merca.ª*
de Pe
Punteado

na y de sus — to no pue — do a len tar y

to — do mi cuer — po tem blan do me es ta

par^{do} la po — bre ma da — ma al ver — me a ter ca

~~Como~~ Co mo — los Can gre — jos Ca mi na a cia à

Parola / Merca^{ra} quien eres ombre,
 par^{do} Seguro; ya de tem sozado ei toi
 tras;
 y por mi manefizencia sacará el
 ombre que soy;

Alleg.^{ro} *3* *4* *8* *gar.^{do}* *Ca ri ta de*

Sal. Alfonso; *Al.^{ro}* *Amar en co*
Con Linterna

Vota si sola baste Con mucho del gusto la a
medias buscar me mandar y Caras Co medias no

Mer.^{ta} *Com pa ña re* *si vsted es seguro mea*
poder hallar *gar.^{do}* *a parte se el Druto Con*
lederriva
la Linterna

gar^{do}

rà gran favor bien podeis fiaros soi om bre de o
 ese farol *Mer^{la}* pagara me gator la di so lu

(separra con el)

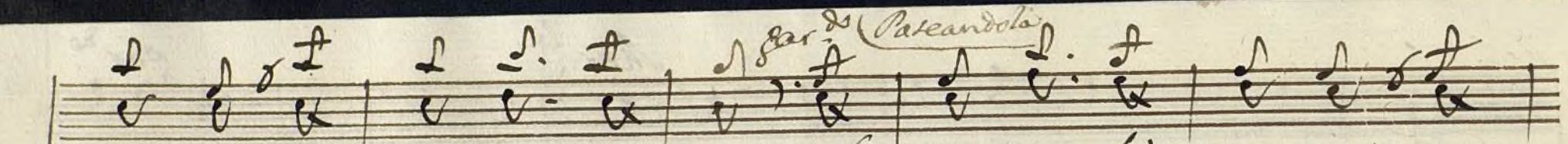
Mer^{la}

nor el us ted cho riza e so as ta mo
 cion *gar^{do}* Con migo tea bever que te e de co

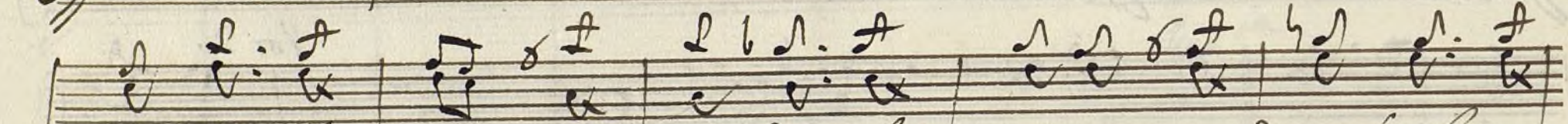
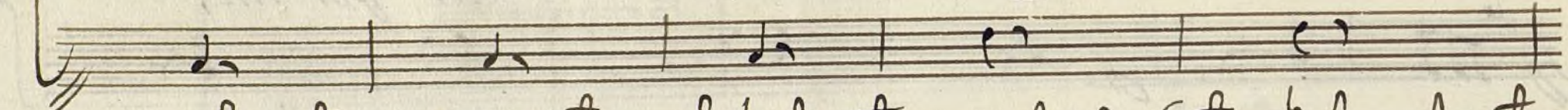
gar^{do}

rir tiene us ted buen gusto vello sera fin
 mer *Mer^{la}* ved que ei mi han zero no le casga us ted

de mi brazo a siros huela usted muy mal ^{Mer^{ta}} 6
 Como he estado ~~Vacaciones~~ ^{Alf^o} me en
 en venir por mi; ^{gar^{do}}
 le re a zero te que soi Paita ya. ^{lor 2.}
 vian ~~Maridos~~ a ora venir ^{lor 3.} quien
 Siem
 se lo di jera a mi impresion q' es te cor te
 pre en este Mundo tras la diversion suele uno en con-
 p'



fi to me en Contrara yo hapo de figura y
 trarse una de razon Vamos ^{Señorita} lo ren zito que
 Ama mia

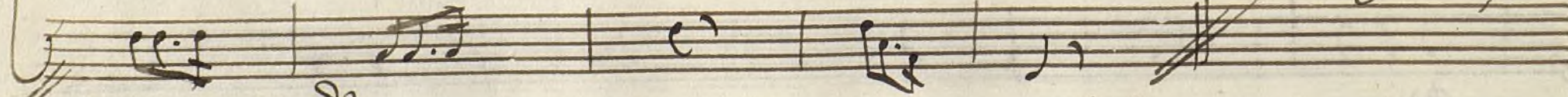


de fa chen don hapo de figura y de fa chen
 las onze son Vamos ^{Señorita} lo ren zito que las onze
 Ama mia



don y de fa chen don;
 son que las onze son;

Parola, y al
 Segno



Parola, Par. de Señorita ir desgracia no tengamos la desgracia que tropieze
 usted, y se quiebre como estan de feligranas;

Coplas

Allegretto

For. G

Para q' v'ri via

Una gran de fonda

Conozca mi

ay a qui' ler

garvo

qui' ta

Vamos to ma re mos

a me ren dar vamos

nuestro chapa ~~vicio~~do nuestro

Callos y morci'lla Callos

Morci'la
no par to eras
no van aetas

Je
Cosas
fondas

yo te lo agra dezco
fama de mi es fera

Alf.º

8

ni andar chapurreados

gentes de co

ni Morcillas Comen

Doñas Merca

mercios gentes

de las Doñas

yo

yo

los dos.

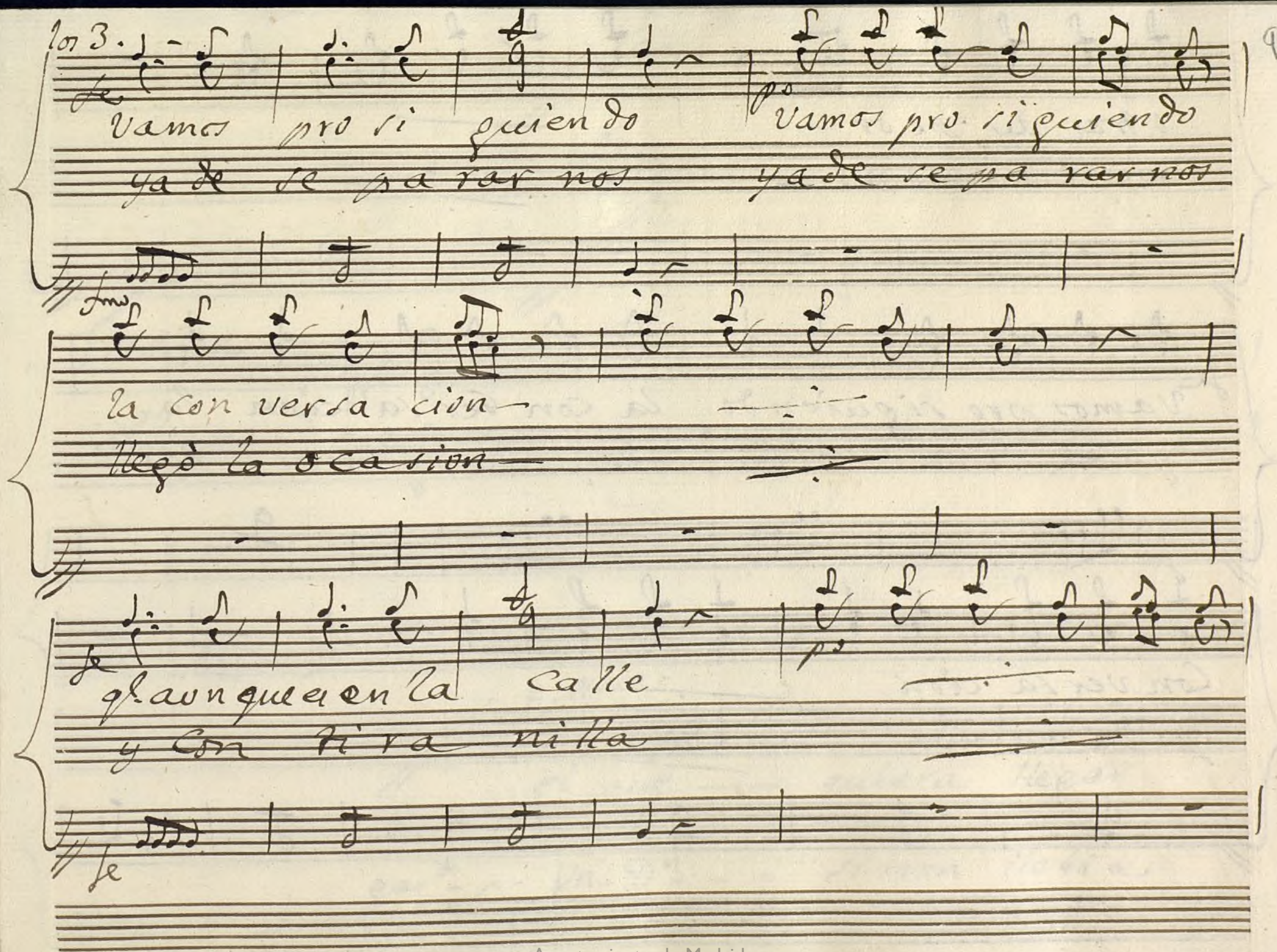
Digo que si

Digo que si

yo

yo

digo que no gar^{do}
 digo que no todos se embo
entrar a co
 rrachan o si
 mor los de es co
 Cuando ay o Carion
 lase visto yo
 ar y Pobres y lo pro pio yo
 fieta y go rros en el Bodegon.

1or 3. 
Vamos pro ri quiendo
ya de se pa rar nos
la con versa cion
He go la o ca sion
glau n que a en la ca lle
y con ti ra ni lla

o traí ay pe or —
des pi da mo nos —

Vamos pro riguiendo la con ver sa cion la
y con ti ra ni lla des pi da mo nos des

Con ver sa cion
pi da mo nos

Allegro

Tirana

Allegro

Alfio

el que — quiera llegar

Mer la. Ay si — mon que su ti

gar do — Un-Don — si mon llebo a

presto — — — — — del de — — — — — Madrid a la londrei
 crea — — — — — ei de — — — — — Co lor mis ce lan ia
 tocha — — — — — v na — — — — — pa ri da en su co che

— — — — — der de — — — — —
 — — — — — ei de — — — — —
 — — — — — v na — — — — —

to me — — — — — por silla de Por ta — — — — — Un
 a zul — — — — — ver de ya Ma ri lla — — — — — blan
 sa lio — — — — — lune y vol bio — — — — — er

co — che de los simonei — Un coche de
 ca — negra y en Carnada — blan ca negra y
 do — mingo por la noche — el Domingo

la 3.^a
 ti' ra — na de
 ti' ra — na de
 ti' ra — na de
 los simonei — ti' ra — ni lla

ben a cà

Cuan to

di feran tus

Co - des

Co mo

su pieran a

clar

ay ti rana ay ti rana

que gus

f ti to que ga ti - to me das que ga

ti to me das que ga ti to me das

Allegro
dos veces

Volta Brava

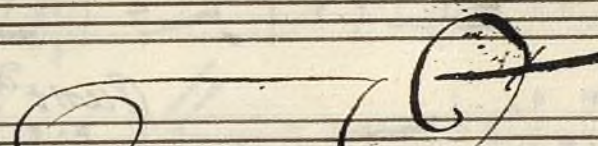
Allegro vivo

Puer la to na da ya sea ca bo

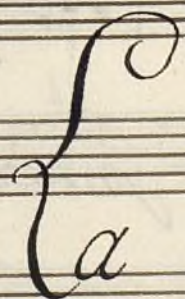
a dios que ri do del co ra zon a dios que

ri do del co ra zon de el co ra zon de el co ra

zon del co ra zon


Violin Primo.

Ton.^a a' tres;

a entrada de la Comedia;



And^{te} 3/8

Punt^{do}

arco.

Punt^{do}

pp^o

Voz

pp^o

Arco.

Al segno; y parola;

Alleg no 3

Voz

Parola.

Parola; y Al Segno: Parola

All.^o $\frac{2}{4}$ *Piano sempre:* *voz*

Parola:

16

Alleg. 70 3/8 *Voz*

Parola:
J. D. C.

Coplar:

Alleg

to 2

voz

2.

Handwritten musical score for 'Coplar'. The 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 2/4. The tempo is marked 'Alleg' and the mood 'to 2'. The music is written in a style characteristic of 19th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, creating a rapid, rhythmic texture. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. A double bar line with a repeat sign appears after the first staff. The notation continues across the remaining staves, with some staves showing more complex rhythmic patterns and others featuring rests or simpler note values. The handwriting is fluid and characteristic of a composer's fair copy.

Al Seño:

de Madrid

tirana:
Alleg. 3/8

Allegro vivo.

Allegro 2: mar. 2/4

Ayuntamiento de Madrid

Supp.^{do}

Violin Primero

Fon.^a à tres.

La Entrada de la Comedia;



And^{te} 3/8

Punt^{do}

Arco

Punt^{do}

p^o

p^o

Arco

Al segno; y Parola:

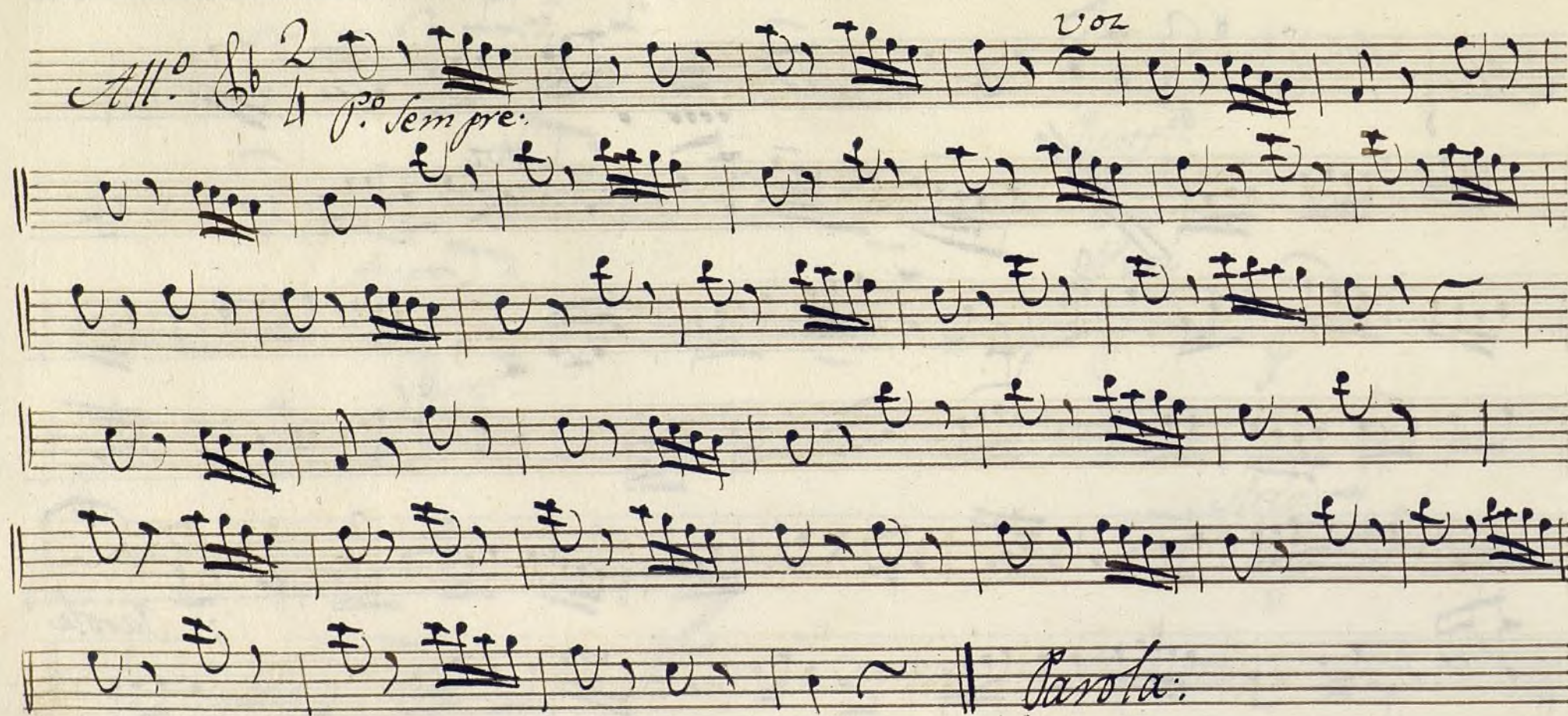
Allegro 8/4 3/4

Parola

Parola; y Al Segno.

Parola. Volti!

Handwritten musical score on six staves. The notation includes treble clef, 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The first staff begins with "All.^o" and "P.^o sempre." followed by a melodic line. The second staff has a "voz" marking above it. The sixth staff concludes with the word "Parola:".



Handwritten musical score for "Alleg. No. 10" in 3/8 time. The score consists of eight staves. The first staff is marked "Alleg. No. 10" and "3/8". The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as "p.", "f.", and "p.". The piece concludes with a double bar line and the signature "Parola y D. C."

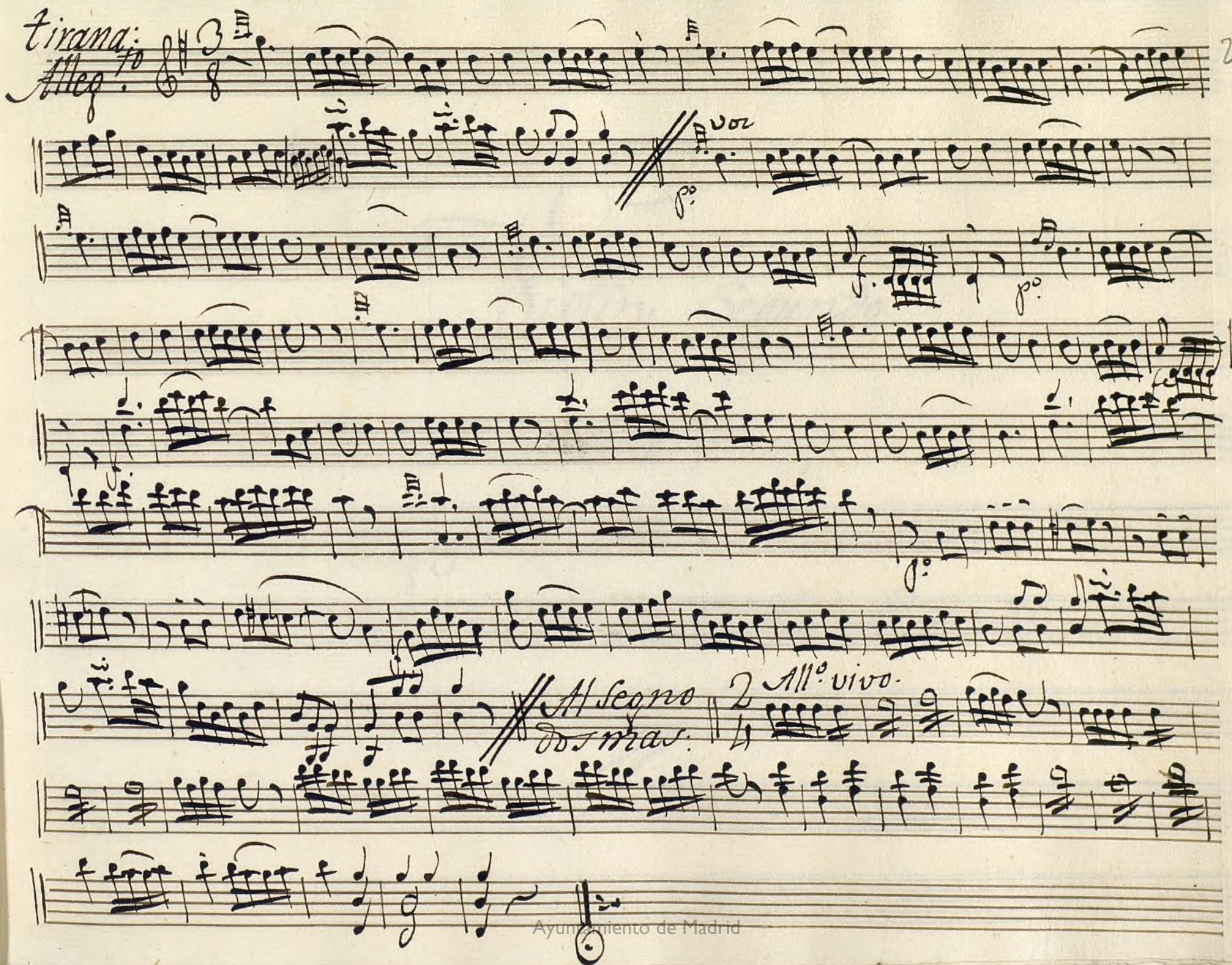
Coplas: *Alleg* $\#^o$

Handwritten musical score for "Coplas" in 2/4 time, marked *Alleg* and $\#^o$. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single melodic line. The first staff ends with a double bar line and a "voz" marking. The second staff begins with a double bar line and a "2" marking. The third staff begins with a double bar line and a "2" marking. The fourth staff begins with a double bar line and a "3^o" marking. The fifth staff begins with a double bar line and a "3^o" marking. The sixth staff begins with a double bar line and a "3^o" marking. The seventh staff begins with a double bar line and a "3^o" marking. The eighth staff begins with a double bar line and a "3^o" marking. The ninth staff begins with a double bar line and a "3^o" marking. The tenth staff begins with a double bar line and a "3^o" marking. The eleventh staff begins with a double bar line and a "3^o" marking. The score concludes with a double bar line and the text "Al segno."

Tirana:
Alleg. To

Alleg.

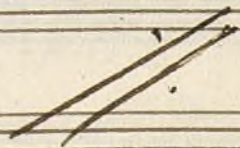
21



Violin Segundo.

For.^a a tres;

La Entrada de la Comedia:



Handwritten musical score for "Allegretto" by Beethoven. The score consists of five staves. The first staff begins with the tempo marking "And^{te}" and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Performance instructions are written in Italian: "arco." (arco), "Punt^{do}" (punctum), "voz" (voice), "f." (forte), and "Allegretto; Parola;". The score is written in a cursive, handwritten style on aged paper.

Alleg^{ro} $\text{H}\flat$ $\text{F}\sharp$ $\text{C}\sharp$ 3/4

Parola: f *p* *voz* *p*

Parola; y Allegro: Parola

All.^o *p.^o sempre:* *Vol*

Parola;

Voz

24

Alleg^{ro} 3/8

Volta^{1^a}

Coplar. no 86 2
Alleg

Handwritten musical score for 'Coplar' (no 86 2) by Alleg. The score is written on ten staves. The first staff has a 'voz' marking and a double bar line. The second staff has a '2' marking. The third staff has a '2' marking. The fourth staff has a '2' marking. The fifth staff has a '2' marking. The sixth staff has a '2' marking. The seventh staff has a '2' marking. The eighth staff has a '2' marking. The ninth staff has a '2' marking. The tenth staff has a '2' marking. The score ends with a double bar line and the text 'Al segno:'.

tirana.
Alleg.

25

Handwritten musical score for a piece titled "tirana." The score is written in 3/8 time and begins with the tempo marking "Alleg." The music is composed of multiple staves, featuring complex rhythmic patterns, including many sixteenth and thirty-second notes. A double bar line with a "vol" (ritardando) marking appears in the second staff. The score concludes with a tempo change to "Allegro vivo" and a key signature change to one sharp (F#), indicated by the markings "Allegro vivo" and "2. mor." followed by a new key signature and time signature. The manuscript is written on aged paper with a watermark from the Ayuntamiento de Madrid visible at the bottom.

Supp. 2.

Violin Secundo.

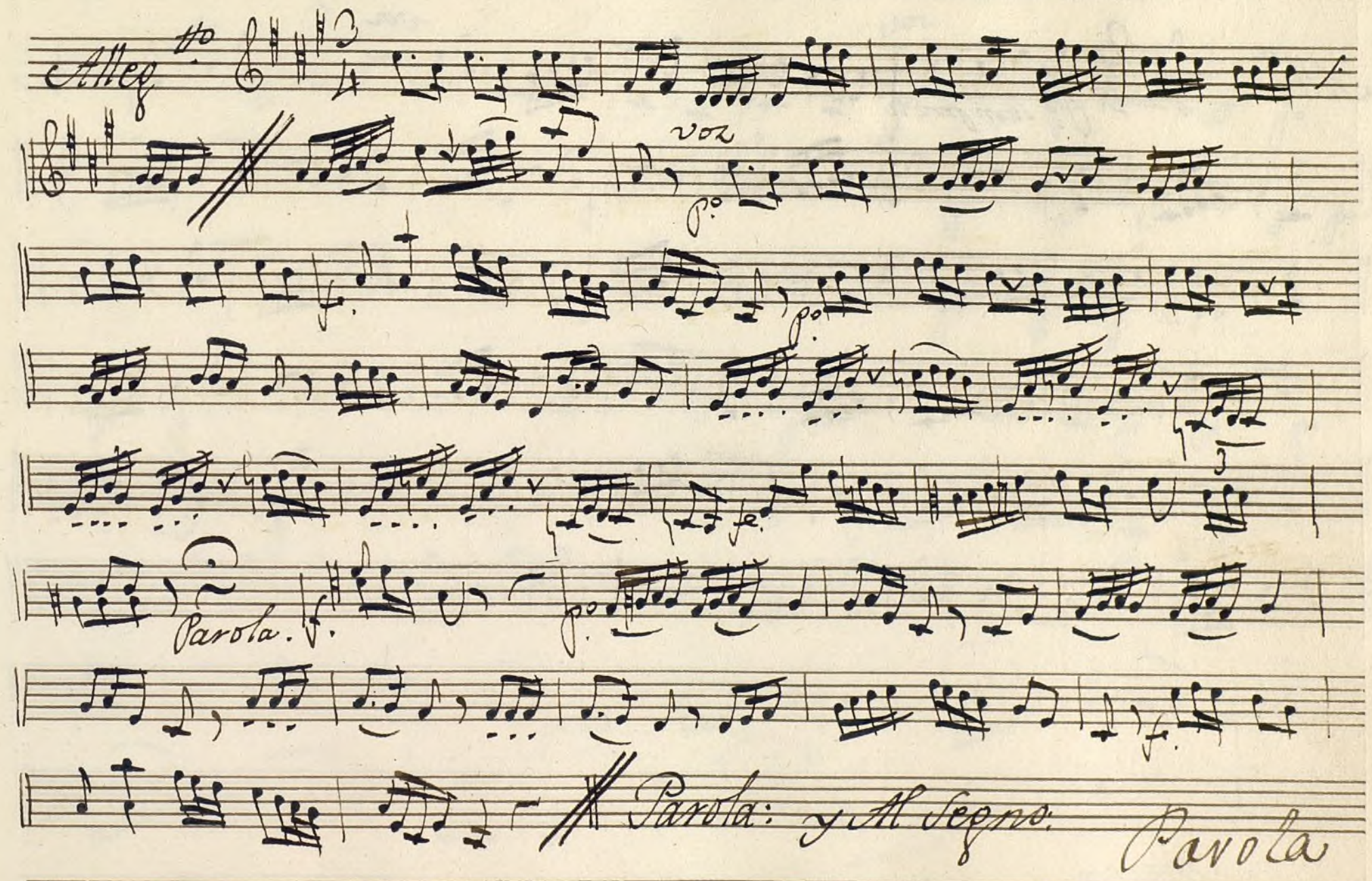
Fon.^a a tres:

La Entrada de la Comedia:

/

And^{te} 3/8

Arco *Punt^{do}* *P.^o* *vor* *P.^o* *Arco.* *Al Segno, y Parola:*

Alleg^{ro} 

Parola.

Parola: y Al Segno. Parola

All.^o *2* *A^{po} sempre.* *vor*

Parola.

Alleg^{ro} 3/8

vor

Parola; 2. C.

V. p^{to}

Coplas:

Allegro no

Handwritten musical score for a piece titled "Coplas". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "Allegro" is written above the first staff, and "no" is written above the second staff. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, some marked with a "2" above them. The score ends with a double bar line and the tempo marking "Allegro" written below the final staff.

Tirana:
Allegro

29

Handwritten musical score for a piece titled "Tirana". The score is written on ten staves. The first staff begins with the title "Tirana:" and the tempo marking "Allegro". The time signature is 3/8. The music is written in a single melodic line. There are several annotations throughout the score, including "va" (likely for violin) and "p." (piano). A section change is marked with a double bar line and the tempo change to "Allegro 2. All. vivo". The second part of the score is marked "2. mar." (second march) and features a key signature change to one sharp (F#). The score concludes with a final cadence.

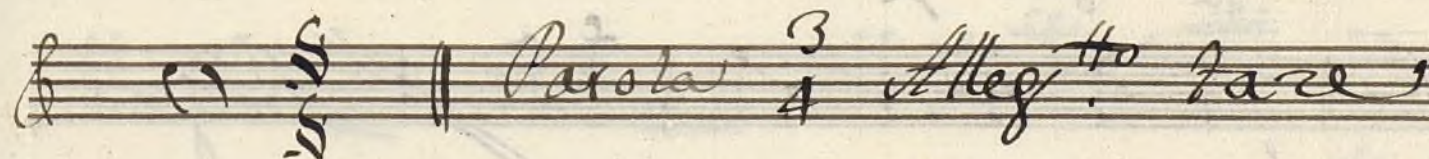
Oboe Primero

Conadilla à 8es: La Salida de la Comedia

30

Flauta

Andte.



$\frac{2}{4}$ Allegro Tare || $\frac{3}{8}$ Alleg^{ro} Tare //

Volti

Coplas *oboe* *Allegretto* 2/4

Tirana
Alleg. 3/4 31

Allegro vivo 2/4

Allegro
dos veces

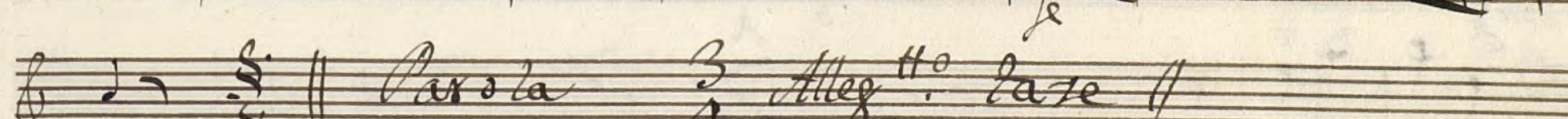
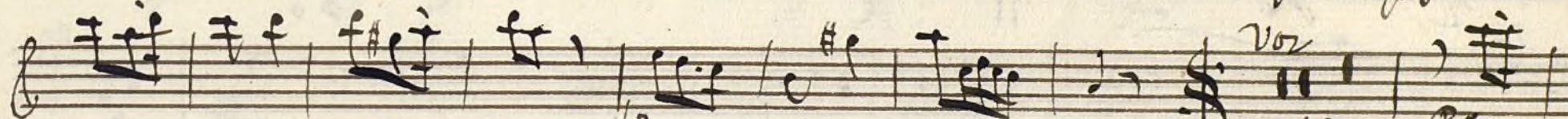
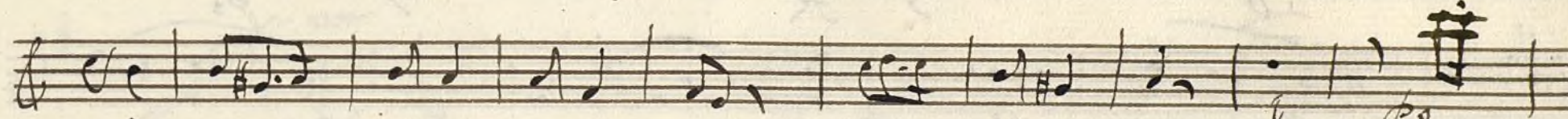
Oboe Segundo

Conadilla à tres; La salida de la Comedia; 32

Flauta

Andte

$\frac{3}{8}$



$\frac{2}{4}$

Allegro Paze //

$\frac{3}{8}$

Allegro Paze //

Volti

Coplas *oboe* *Allegretto* 2/4

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Allegro

Tirana

Allegretto $\text{G} \# \frac{3}{4}$ 33

Allegro $\text{G} \# \frac{2}{4}$ *due pezzi*

Trompa Primera

Conradilla a tres: La salida de la Comedia

In Dola

And.^{te} $\text{C}:\sharp\text{F}\# \frac{3}{4}$

Parola

Parola

Parola, y al segno //

$\frac{2}{4}$ Allegro tarze // $\frac{3}{8}$ Alleg.^{to} tarze //

Coplas tarze //

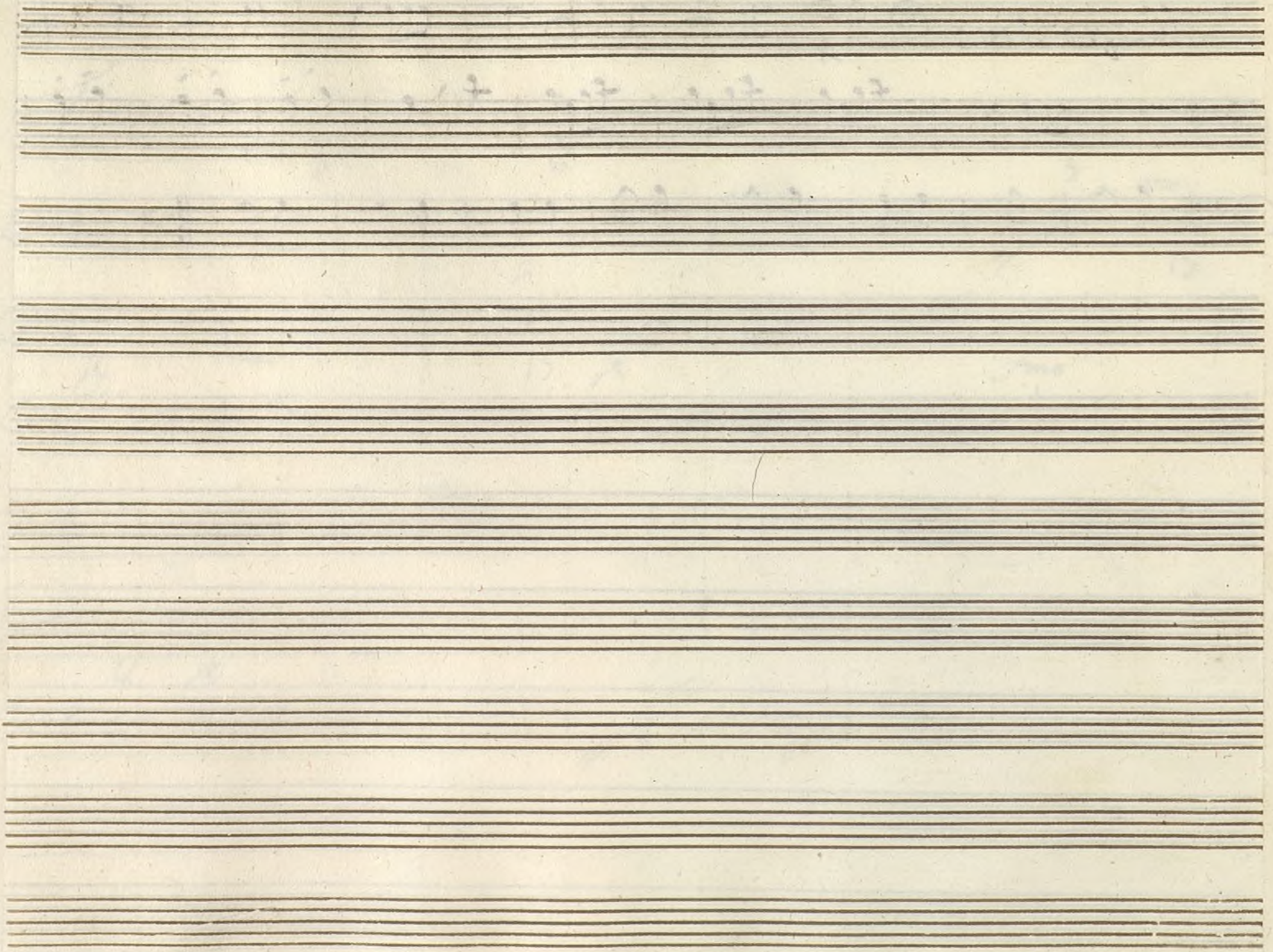
Tirana Allegretto $\text{C}\sharp\text{F}\ 3/4$

A *f* *fmo* *vor* *15*

Allegro

Molto Vivo *vor*

Handwritten musical score for three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The second staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a melody of eighth and sixteenth notes. The third staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a melody of eighth and sixteenth notes. The notation is handwritten and includes various musical symbols like beams, slurs, and accidentals.

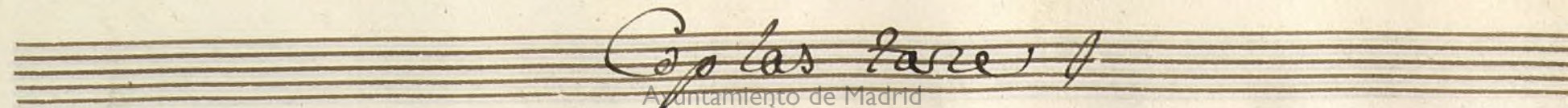
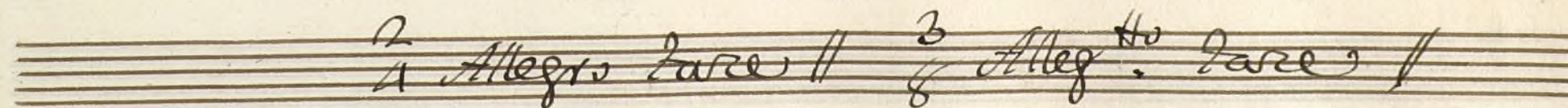
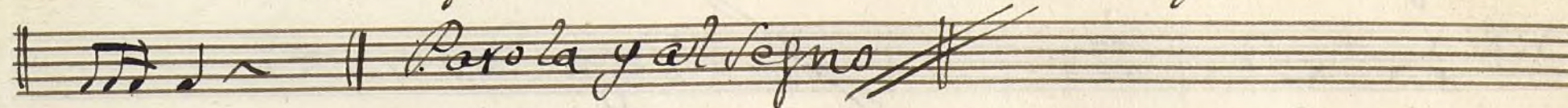
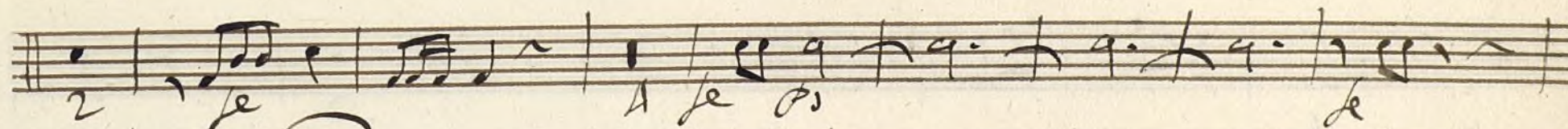
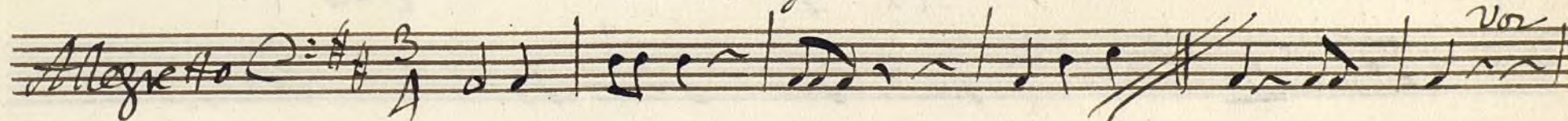
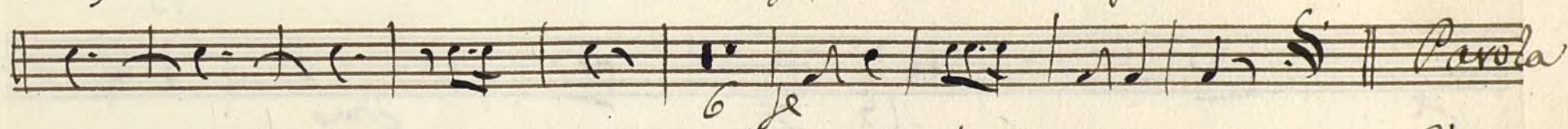
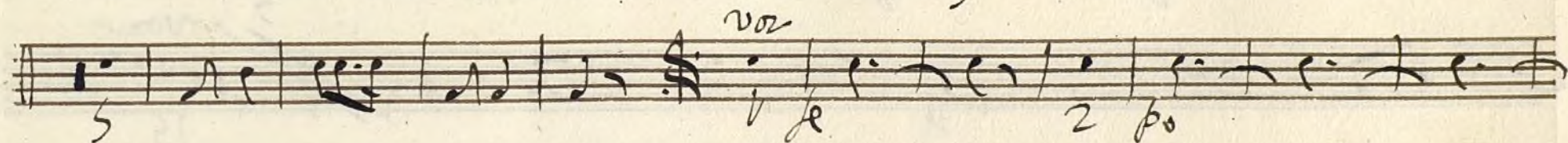


Trompa Segunda

Conadilla a tres: La salida de la Comedia:

26

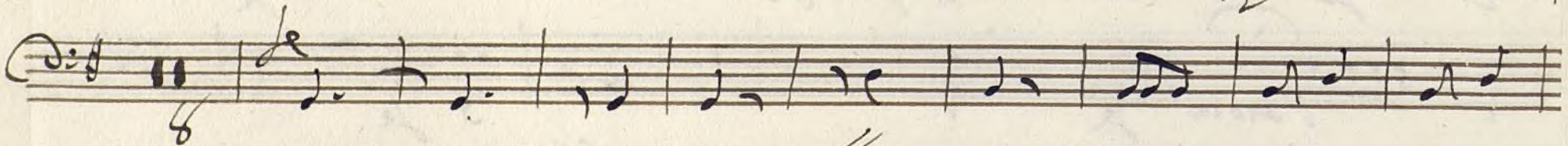
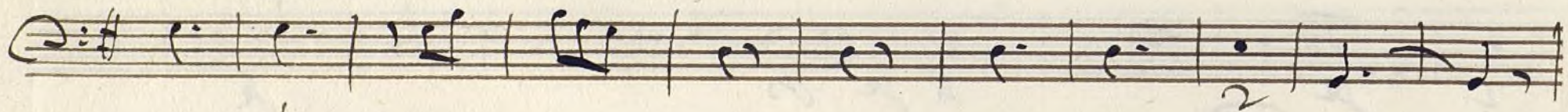
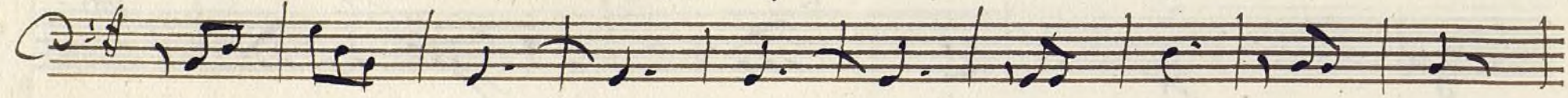
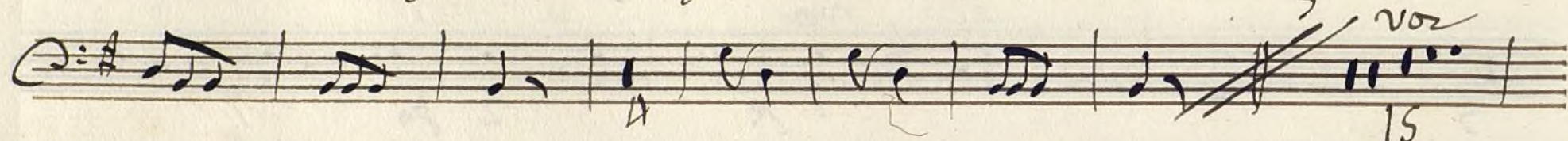
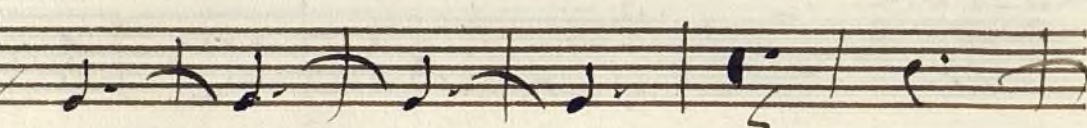
In De



Tirana

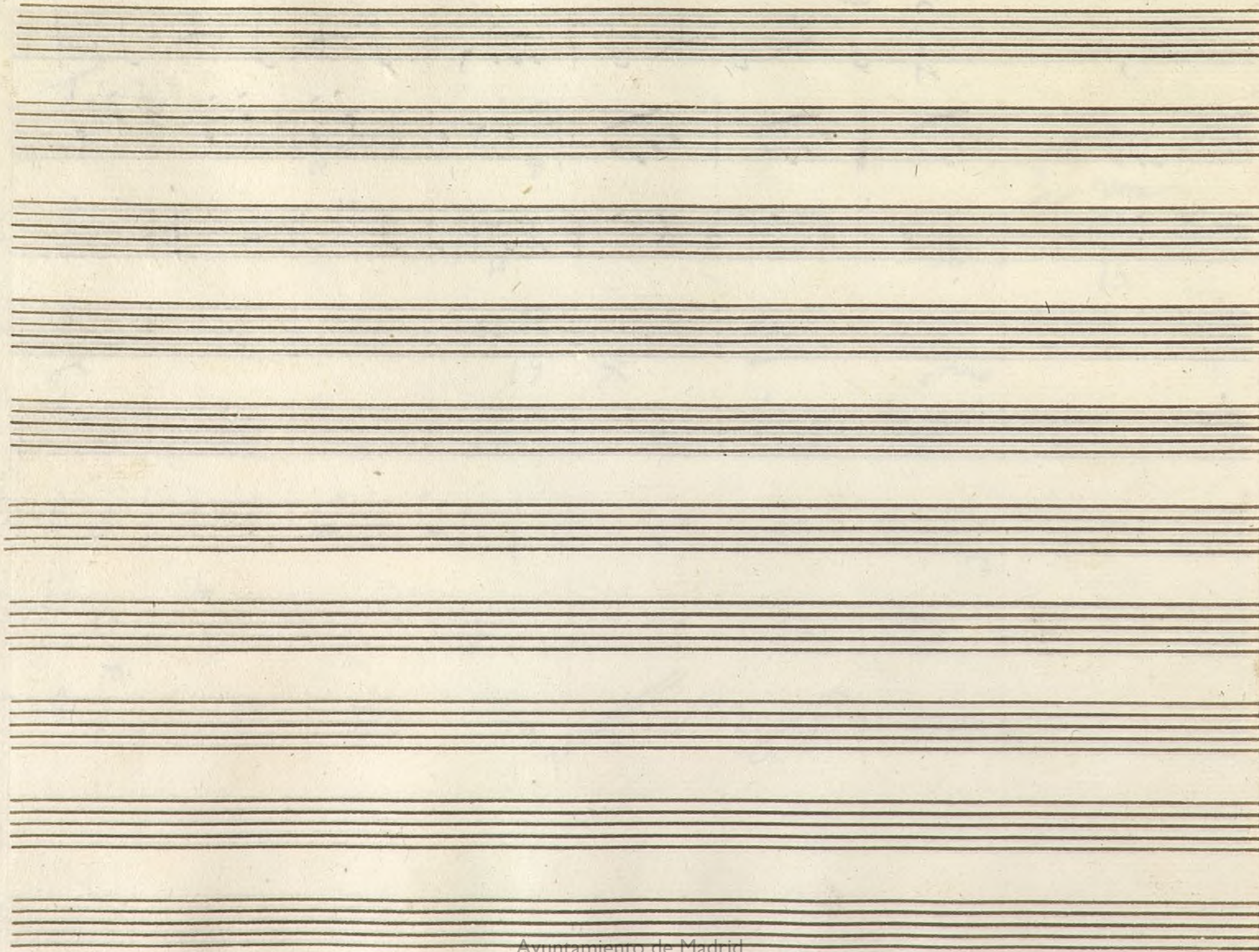
Allegretto

$\text{C}=\text{F} \quad \frac{3}{8}$



Allegro $\text{C}=\text{B}$ $\frac{2}{A}$ ^{Voz}

37



Contrabajo:

sonadilla à tres: La Salida de la Comedia;

23

And.
3/4
Punteado
arco
Le
voz
Le
ps
Punteado
Allegro

Parolas

Volzito

Allegro 4^o $\text{C} = \text{F}$ $\frac{3}{8}$

voz.

p.

p.

p.

p.

p.

p.

Parola y D.C.

Voltejo

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

Handwritten musical score for a piece titled "Coplas" in the tempo "Allegretto". The key signature is one flat (F major or D minor) and the time signature is 2/4. The score is written on nine staves. The first staff contains the melody. The second staff is a vocal line with lyrics "voz" and "R" and a "2" below it. The third staff is a piano accompaniment with a "2" below it. The fourth staff is a piano accompaniment with a "2" below it. The fifth staff is a piano accompaniment with a "p" below it. The sixth staff is a piano accompaniment with a "p" below it. The seventh staff is a piano accompaniment with a "p" below it. The eighth staff is a piano accompaniment with a "p" below it. The ninth staff is a piano accompaniment with a "p" below it. The piece ends with a double bar line and the word "Allegro".

Tirana

Allegretto

3/8

40

Handwritten musical score for Tirana, Allegretto, 3/8 time. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The second staff continues the melody. The third staff features a double bar line and a 'voz' marking above a series of notes. The fourth staff continues the melody. The fifth staff features a 'p' marking below a series of notes. The sixth staff continues the melody. The seventh staff features a 'p' marking below a series of notes. The eighth staff continues the melody. The ninth staff features a double bar line and a 'p' marking below a series of notes. The music concludes with a final cadence.

Allegro
dos veces

Adagio

Alegro vivo $\text{C}=\sharp$ $\frac{2}{4}$ ^{voz}

Handwritten musical score for a piece titled "Alegro vivo". The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The score consists of three staves. The first staff begins with a 4-measure rest, followed by six measures of eighth notes. The second staff begins with a 4-measure rest, followed by six measures of eighth notes. The third staff begins with a 4-measure rest, followed by six measures of eighth notes. The piece ends with a double bar line.

