

Reg. 9.º Mus. 136-7

Martina

136-7

Conadilla à tres:

La Italiana, y la Andaluza;

Del S.º Laerna;

{ La S.º Prado
M.º Marquer
P.º Camar

1796

que
que
quando

Allegro

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation consists of several measures of music with various note values and rests.

Sala Con dos Puertas, y Metas Con Libros;

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes notes with stems and beams, and dynamic markings such as *p*.

Handwritten musical notation for the third system, including a treble clef and a key signature of one flat. The notation shows a continuation of the melodic line with various rhythmic patterns.

Handwritten musical notation for the fourth system, consisting of a treble clef and a key signature of one flat, with several measures of music.

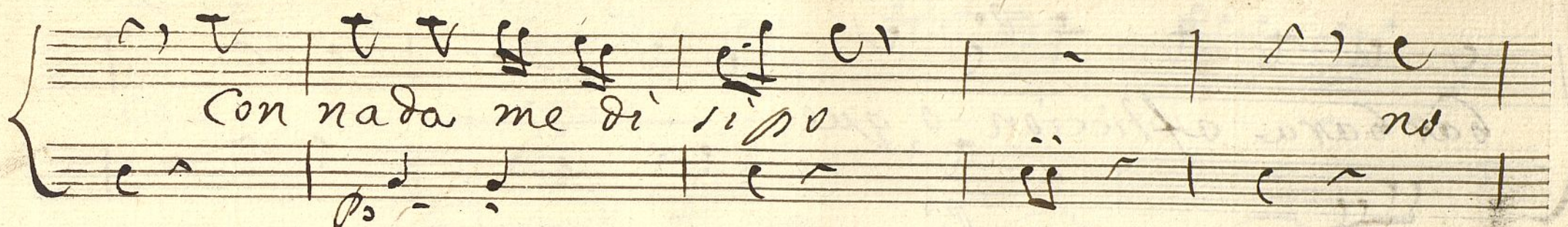
Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one flat. The notation includes a series of beamed notes and dynamic markings like *p*.

Camas

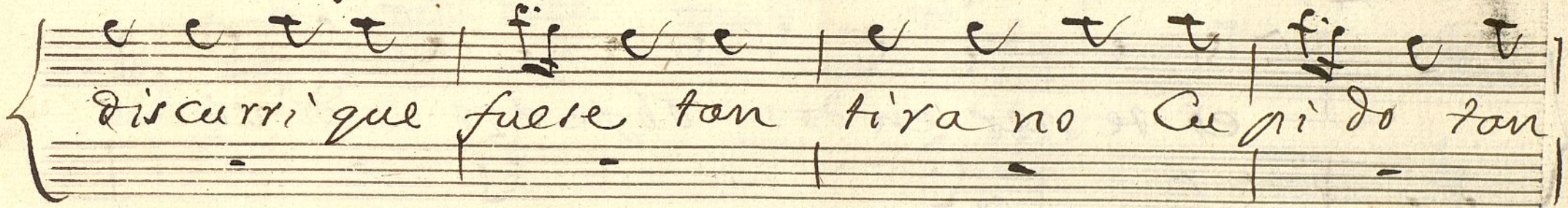
Con nada me di vuelta

Handwritten musical notation for the sixth system, including a treble clef and a key signature of one flat. The notation concludes the piece with a final cadence.

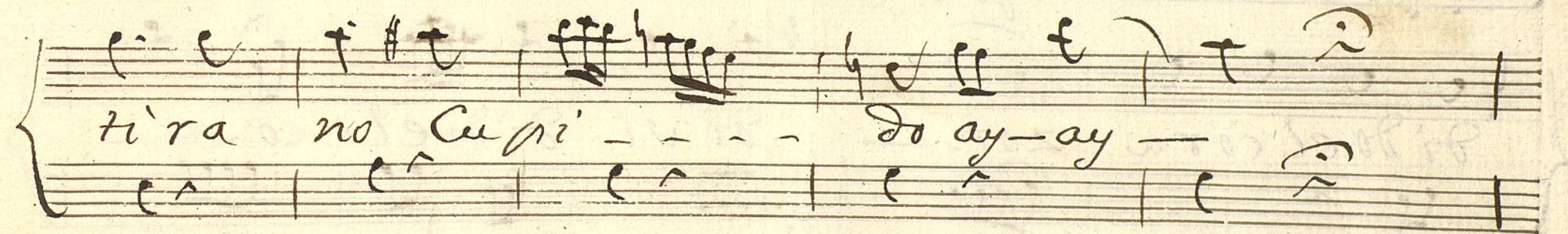
Con nada me di' si no



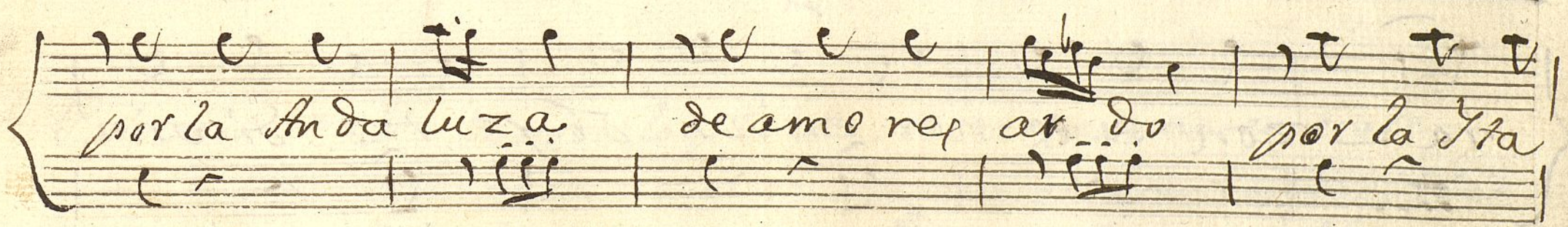
discurri' que fuese tan tirano Cupido tan



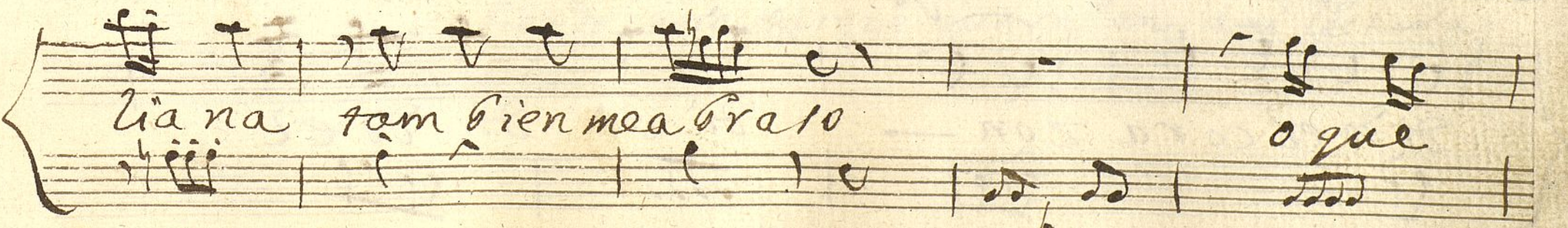
tirano Cupido ay-ay



por la Andaluza de amor reparado por la Ita



liana tam bien me agraio o que



Handwritten musical notation on a five-line staff. The lyrics are "barbara afliccion o que". The music features a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are mostly quarter and eighth notes, with some rests. There are dynamic markings like *f* and *po*.

Handwritten musical notation on a five-line staff. The lyrics are "es tener en dos objetos di'vi". The music continues with similar notation to the previous system, including a treble clef and dynamic markings.

Handwritten musical notation on a five-line staff. The lyrics are "di do el cora zon — di vi di do el co". The music includes a treble clef and dynamic markings. There are some complex rhythmic patterns in the lower part of the staff.

Handwritten musical notation on a five-line staff. The lyrics are "ra — zon es tener en dos objetos di'vi". The music continues with a treble clef and dynamic markings.

Handwritten musical notation on a five-line staff. The lyrics are "di do el cora zon — di vi di do el". The music includes a treble clef and dynamic markings. There are some complex rhythmic patterns in the lower part of the staff.

Co - ra - zon

el co - ra -

zon:

Parola, Cam^o Yo no se lo que he de hacer, que me embiase
 don Anselmo esta muger a casa mi fragilidad
 sabiendo, pero parece que salen, ami lectura
 me vuelbo;

Barbara affliction, que
en tener en dos objetos di'vi

di do el cora zon — di vi di do el co

ra — zon el tener en dos objetos di'vi

di do el cora zon — di vi di do el

Co - ra - zon

el Co - ra -

zon:

Parola, Cam^o Yo no se lo que he de hacer, que me embiase
 Dn Anselmo esta mugeres a casa mi fragilidad
 sabiendo, pero parece que salen, ami lectura
 me vuelbo;

Sale la Italiana por un lado, y la
Andaluza por otro:

Allegretto

ve do - il mio te so ra, ma que miro Dn Ber
sua - - signo rino, que nos dia te te

Italiana *pp* *scraprado*
Andaluza *1^{ra} Marquez*

Anda,^a

mi tar, su sa lero re re chero me haze el
 piu penar, graciorillo pica rillo Ven me

alma Va ci lar me haze el al -- ma va ci
 luego a Con so lar Ven me lue -- go a Con so

Cantay
 lar, yan venido las dos Niñas mi Reposo a per tur
 lar, ya mis dulces inquietudes me an venido ain como

3 3

Pro Ital^a
And.^{te}

mi fail co re pal pi
 no mi fa to piu pe
 me ha ze el alma va di
 ven me ue go a con so
 mi re po so a per der
 me an ve ri do ain co mo

fe so

tar
 nar
 tar
 tar
 tar
 dor

Allegro

Parola, Itali^a Ecco qui il mio caro oggetto per che lei non se va via?
 And^a y onome boi vete tu, Itali^a io^o vivo Andaluzzina,
 la ciami con il mio bene, And^a Puya seve, Itali^a Pulizzia
 And^a que si quiere, Itali^a fra que tona petegola, And^a Ino creiera
 que fue sentan Inso len re, la Señora Y la trisimas; Ita^a Come? Come?
 Cam^a Vaya vaya de jaor de tonserias; Se le bantan

Musical score with lyrics and tempo markings. The score is written on five staves. The first staff has a tempo marking of *Allegro Moderato* and a key signature of one sharp (F#). The second staff has a tempo marking of *And^a*. The third staff has a tempo marking of *And^a*. The fourth staff has a tempo marking of *Cam^a*. The fifth staff has a tempo marking of *Cam^a*. The lyrics are written below the staves.

Cam^a de pon ya tu ay rado
 Para loexar mi Pro
 ce ño puer a ti so la re quiere viva
 yecto ya en con trado un buen Camino *Cam^a* digo

Cam.^o alaotra

viva

digo

Ital.

Yo por Usted de amor muero ya si
perche habie pian pia nino parla

no de ve re ñir ya si no de ve re

re al mio dulce amor parla re al mio dulce a

Ital.

And.

1^o 2.

ñir, gra - cie gracie habia habia

mor, *Cam.^o* va - ya vaya

1^o 2. habia habia

gracie gracie
habia habia

1^o 3. habia habia
vaya vaya

g. | g. | g. | g.

que so lo me quiere a mi - que so lo me
 sol per me arde il suo cor - sol per me arde il
 que por mi mue re de a mor - que por mi mue

quiere a mi - que so
 suo cor - sol per
 re de a mor - que por
 Cam.
 se me el mi

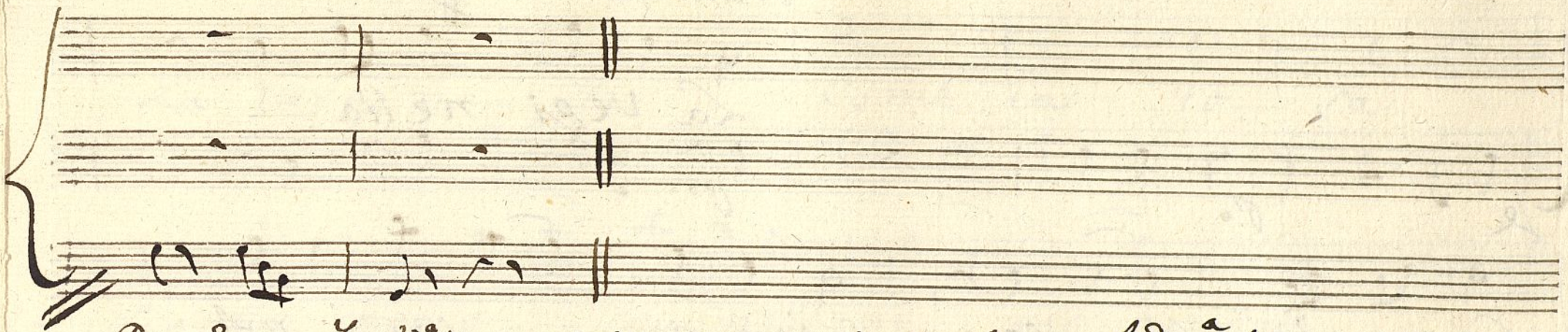
la 2.
 se me fan te per ti nacia ya no
 el mi rar su Com pe tencia ba exci
 fan te per ti nacia ya no se pue de su
 rar su Com pe tencia ba exci tan do mi fu

se pue de su fir se me jante per si nacia
 tando mi fu ror el mi rar su Con pe ten cia
 fir pue de su fir se me jante per si nacia
 ror si mi fu ror el mi rar su Con pe ten cia

ya no se pue de su fir ya no se pue
 ba ex ci tando mi fu ror ba ex ci tando
 ya no se pue de su fir ya no se pue
 ba ex ci tando mi fu ror ba ex ci tando

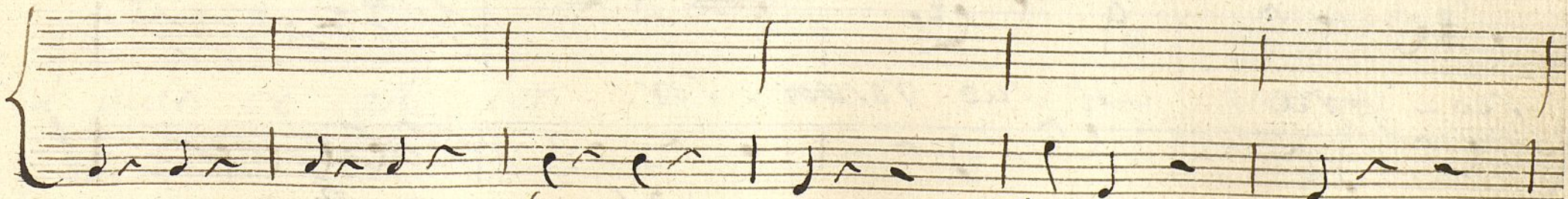
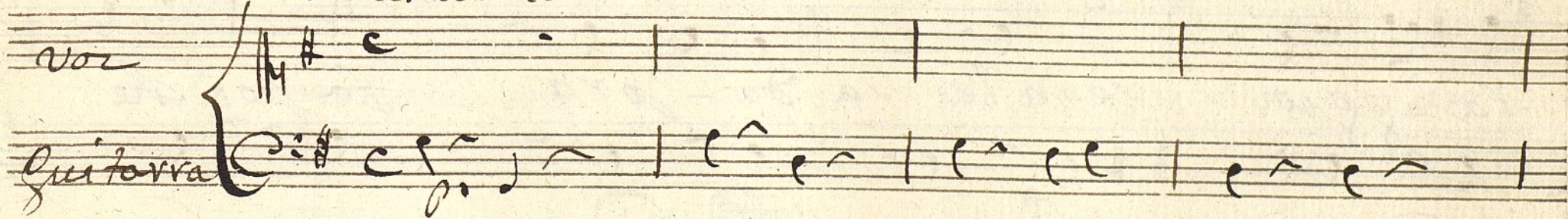
de su fir Jano.
 mi fu ror ba ex ci
 de su fir Jano.
 mi fu ror ba ex ci

Allegro



Parola, Itali^a sei ò non sei el mio bene, And^a erer mi a quel
ò no lo erer, can^{to} yo quiero aun tiempo a la dos, si he de estaros
claramente; Itali^a Poi vederemo ~~A veder~~ la mia Virtù Cavaliere;

Con el Bandolino



Italiana

La veggi nella -

Como la Vo - sa scopir non o - - sa nel

pri - mo ar dor

La fiamma il

Ra - ggio se in lei sa do - pra fa poi che

so - pra il suo volto sor

p.

La vergine...lla Come la ro...sa

scoprir non o...sa nel pri...mo ar dor

se abando na...ta

e la meschina in sul la spina lan

quiv ce al lor La vergi

ne-lla come la rosa scoprir non
o-sa nel pri-mo ar dor ma si va
viva se man gradi-ta al sen l'in
vi-ta la Rin-ge al sen:

p

Parola, *And.^a* ahora escuche usted mi vicio, *Cam.^a* su vicio? *And.^a* ya le ame
 arrumale, *Cam.^a* cara co la que si la otra e como miel, esta e como miel
 ya Vope; *And.^a* querido sonjabe, que cara de Vechupete, sientate e percucheme;

Segu.^a

And.^a

Nadie ponga su viña - - -
 Jun to al ca mi' no
 Jun to al ca
 Cuenta mu
 mi - - - no que cada uno que sa pa
 cha - - - chas que con sugete y uoai
 quita un pa'ri
 lo mis mo pa

Handwritten musical notation on a five-line staff, including notes, rests, and accidentals.

no quita un Ra'ri' mo que cada uno que pasa - - -
sa lo mismo pasa que con supere y v'lar - - -

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes, rests, and a double bar line.

- quita un Ra'ri' mo;
- lo mismo pasa; *Allegro*

Handwritten musical notation on a five-line staff, including notes, rests, and a double bar line.

Parole *Cam'* Viva e reparbo chiquilla, *Itali'* aders lo vederemo; ^{vae}
And' Siga usted ala Italiana, *Cam'* aora pensaba yo en ero;

And.^a

Allegro

Cam!

Conseguí a trapar le quiero hacerme rogar

mante piensa miento mía mante piensa miento La

And.^a

Vos de Clarar yo no llego está du

Cam!

And.^a

Doso yo no llego está du Doso

le

Cam.

de un corazon amo ro so el ca

ri no - Compensad so la men te

Con tu ma no puedo tanto honor pagar

sue - do tanto ho nor - lya

gar pue - do tan - to ho nor -

pa - - gar Ven a mor Con tu ar

dorei nuei tros pechos ain fla mar Ven a

mor Con tu ar dorei nuei tros pechos ain fla mar

A handwritten musical score for a choir, consisting of four systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "nuestros pechos ain flamar a...". The music is written in a historical style with various note values and rests. The first system shows the vocal line with lyrics and a piano accompaniment line. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with lyrics and a piano accompaniment line. The fourth system shows the vocal line with lyrics and a piano accompaniment line. The score is written on aged, yellowed paper.

nuestros pechos ain flamar a - - - - -

nuestros pechos ain flamar a - - - - -

a - - - - - a - - - - - a - - - - -

a - - - - - a - - - - - a - - - - -

f # f
 a - - - - - nuel
 a - - - - - nuel
 f *lenu*
 ros pechos
 ros pechos ain flamar nuestros pechos
 ain fla mar nuestros pechos ain flamar

Sale la Italiana
Vestida de Mayo;

Parola, Ytali^a haora vereis il mio Vichio, Cam^o tu vichio?
Ytal^a Taleame arrumate, And^a la Italiana quiere
picarme otra vez; Cam^o son el Diab^o la Augere;
Ytal^a querido Concabame, que cara de Techupeta Lagano
sientase; *(sientan)*

Segui. Conguitarra

Italiana
Nadie ponga su

viña - - - - - junto al cami no Junto al ca
Cuenta mu

mi - - - no que cada uno que pa da qui ta un Va ri
 cha - - - chas que con mugeres y vbas lo mismo pa

mo qui ta un Va ri mo que cada uno que pa da - - -
 sa lo mismo pa sa que con mugeres y vbas - - -

qui ta un Va ri mo:
 lo mismo pa sa; *Almeno*

~~estruvillo
 cuenta muchachas
 con mugeres y vbas
 lo mismo pa sa.~~

Parola, *Cam.* Viva, *And.* poco a poco, *Cam.* Anipa esta es mucha
 gracia, *And.* y la palabra que media, *Cam.* quien sea cuerda
 de palabras, *And.* y no cedo, *Itali.* yo tengo poco, *And.* ya si :::
Cam. tened marca chaza, hechen usede pagitas, y con aquella que
 caiga con aquella hede casarme, *And.* me conformo, *Itali.* pues echadlas;

(cojedor espartos, o pagitas y asta que la tiene en la mano
 no empieza el final)

final

Cam.
 Tire usted sa que usted
Itali. *And.* *p* *pp* *Itali.* *p*
 ya tire ya sa que la tuya es mar corta
p *pp* *And.*
 la mia es mar larga a qui a vido em brollo

oquiavido trampa a

Cam! Con qual puer me he de casar Con

Itali.^a 3 p. Con migo Con migo no cedo no cedo {no cedo no Con migo con

cedo {migo se me jan te en Redo semejante en

Redo no se pue de dar, no se pue de

Camas

Cario

Va a ya de dispu tar que con

La Una ni la otra ya no me quiero casar ya no

~~Anda~~ *Anda*

pues Rogamos a los

ombres pues Rogamos a los ombres bien empleado nos es

Italia

ta bien em tan so

Paados

A musical staff with notes and rests, corresponding to the lyrics below.

Gla y dea presente servira de govierno
 Gla y dea presente servira de govierno

A musical staff with notes and rests, corresponding to the lyrics below.

Gla y dea presente servira de govierno
 Gla y dea presente servira de govierno

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

para que cautamente el sexo se me nino
 para el

A musical staff with notes and rests, corresponding to the lyrics below.

para el

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

se haga mai Respetar se haga mai Respe

A musical staff with notes and rests, corresponding to the lyrics below.

se haga

A musical staff with notes and rests, corresponding to the lyrics below.

se

Ital.^a *laido*

tar el sexo fe me ni no se ha
 e sexo fe me ni no se ha

tar el sexo fe me ni no se ha

pa mar Ves pe tar a
 pa mar Ves pe tar y la y de a presente

a a a

servirá de lo ~~se~~ vierno para que ~~la~~ Cauta

The image shows a page of handwritten musical notation on aged paper. It features three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the words 'tar el sexo fe me ni no se ha' and 'e sexo fe me ni no se ha'. The second system includes 'pa mar Ves pe tar a' and 'pa mar Ves pe tar y la y de a presente'. The third system includes 'a a a' and 'servirá de lo se vierno para que la Cauta'. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper. The score consists of seven staves. The first two staves contain the lyrics "mente el sexo femenino" and "el sexo feme". The third and fourth staves contain "niño" and "sehapamai Vesperatari". The fifth and sixth staves contain "seha" and "seha". The seventh and eighth staves contain "pamai Vesperatari sehapamai Vesperatari". The music is written in a style typical of 19th-century manuscript notation, with various note values and rests. There are some markings above the notes, such as "una" and "lay 2".

mente el sexo femenino el sexo feme
niño sehapamai Vesperatari seha
seha
pamai Vesperatari sehapamai Vesperatari
pamai Vesperatari sehapamai Vesperatari

Handwritten musical score for the piece "mai Respetar". The score is written on aged, yellowed paper and consists of several staves. The top staff contains rhythmic notation (vertical lines) and some notes. The second and third staves are vocal parts, with the lyrics "mai Respetar" written above the notes. The third staff includes a triplet of notes. The bottom three staves are for a keyboard instrument, showing chords and a melodic line. The paper shows signs of age, including foxing and some staining.

t

Vandolino

en la Ton.^a à 3

La Italiana y la Andaluza

//

Canzonetta

Vandolino

The musical score is written on ten staves. The first staff is for the mandolin, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff is for the voice, with a soprano clef and dynamic markings of *f.* and *pp.*. The third staff is for the basso continuo, with a bass clef and dynamic markings of *pp.* and *f.*. The fourth and fifth staves continue the basso continuo line. The sixth staff contains a section of dense, overlapping notation for both the mandolin and voice parts, with a *pp.* marking. The seventh and eighth staves continue the music, with a *f.* marking in the eighth staff. The ninth and tenth staves conclude the piece, with a *pp.* marking in the ninth staff. The manuscript shows signs of age, including a large brown stain at the top and a smaller one at the bottom right.

Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. There are some scribbles and corrections in the fourth staff.

Segue *f.* *And.* *3* *70.*

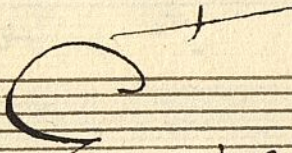
Handwritten musical score for two staves. The first staff begins with *Segue* and *And.* followed by a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of dense sixteenth-note passages.

Handwritten musical score for one staff. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense with sixteenth notes. It ends with the word *Parola*.

Allegro $\frac{2}{4}$ *taze* || *Parola*, y se repiten las *Segue* $\frac{5}{4}$ ||




Nos 136-7


Guitarra

En la tonadilla a 3.

La Italiana y la Andaluza



largo //

Canzón de:
Canzonetta

Violon

Handwritten musical score for Violon, titled "Canzonetta". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "largo" at the top. The music consists of a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "le" (legato). There are also some handwritten annotations, including "voz" (voice) and "de" (de). The score ends with a double bar line and repeat dots.

Parola

no *Segui Bolero*

And.^{te} *no* *po*

Allegro

Allegro

Parola

Allegro $\frac{2}{4}$ *tace* *Parola, y se repiten la Segui^s*

Ayuntamiento de Madrid

9015500021

Mus. 136-7

Mus 136-7

Violin Primero Solo

Conadilla a 3.

La Italiana, y la Andaluza;

Punto bajo

Handwritten musical score for 'Punto bajo'. The score is written on ten staves. The first staff begins with the tempo marking 'Allo' and the time signature '2/4'. The key signature is one flat (B-flat). The score features a variety of musical notations, including treble and bass clefs, notes, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The music is characterized by dense, rhythmic patterns, particularly in the lower staves. The piece concludes with the word 'Pavola.' written in a decorative, cursive hand.

Allegro

f.

vo

f.

f.

f.

f.

f.

f.

f.

f.

Al Segno. y Parola.

Voltri.

All.^o Mod.^{to} *f.^o* *voz p.^o*

Stu.

Allegro

Parola:

Marcha del Cabildo de Madrid: Kyrie y Gloria de S. Esteban

All.^o *p.^o*

A handwritten musical score on aged paper, consisting of ten staves. The first staff begins with the tempo marking 'Allegro' and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo), and some performance instructions like 'vz' (vibrato) and 'tr' (trill). The score concludes with a double bar line and the word 'Paraba' written in a cursive hand.

Paraba.
Ayuntamiento de Madrid

Seg. Boleras.

And. 3/8 *107*

The musical score consists of four staves. The first staff begins with the title 'Seg. Boleras.' and the tempo marking 'And.' followed by a 3/8 time signature. A handwritten number '107' is written above the first measure. The music is written in treble clef with a key signature of one sharp (F#). The second and third staves contain dense, rhythmic passages with many beamed notes. The fourth staff begins with the tempo marking 'Allegro' and ends with a double bar line. There are several diagonal slashes through the staves, indicating where the music has been cut or is to be continued on another page.

Parola

The image shows ten horizontal musical staves on aged, yellowed paper. The notation is handwritten in dark ink. The first five staves contain dense musical notation, including various note heads, stems, and beams. Some notes are circled, and there are some faint markings above the staves. The last five staves are mostly empty, with only a few scattered notes and faint markings. The paper shows signs of wear, including creases and discoloration.

Violin Segundo

Tonadilla à 3.

La Italiana, y la Andaluza;

Punto vayo

2

Allo

A handwritten musical score on aged paper, consisting of ten staves. The first staff begins with the tempo marking 'Allo' and a 2/4 time signature. The music is written in a single system with various note values, rests, and dynamic markings such as 'p' and 'le'. The notation includes many beamed notes and slurs. The final staff is circled and ends with the word 'Parola' written in a decorative, cursive hand.

Allegro

Allegro

~~*Allegro*~~

Parola

Allo Moderato $\text{G} \text{ } \frac{6}{8}$

Allegro C *Parola*

Choro de Chanto Moderato, y Parola, segundo tacto, y Parola

Alllegro C *cres*

Cañido del Bandolin taze // Parola

Segui. Bolera

And.^{te} 3/8 *fe* *vo*

Handwritten musical notation for Bolera, featuring treble clef, key signature of one sharp (F#), and 3/8 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings like 'fe' and 'vo'. The piece concludes with the tempo marking 'Allegro' and a double bar line.

Parola

Allegro *fe* *po* *voz*

sf *sf*

Parola.

Segno. Boleras.

Ande.

voz

Al segno

Parola.

final

pp *se*

le *crey* *fmo*

le *se*

le

le

le

le

le

le

le

Ayuntamiento de Madrid

Detailed description: This is a page of handwritten musical notation, likely a score for a piano or similar instrument. The piece is titled 'final' in the top left corner. The music is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics are indicated throughout, including 'pp' (pianissimo), 'se' (sotto voce), 'le' (piano), 'crey' (crescendo), and 'fmo' (fortissimo). The paper shows signs of age, with some staining and foxing. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center of the page.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The annotations include:

- Allo* (Allegro) in the second staff.
- f* (forte) in the second staff.
- ten* (tenu) in the third staff.
- crey* (crescendo) in the fourth staff.
- le* (ritardando) in the fourth staff.
- le* (ritardando) in the seventh staff.
- A large circled *P* (Piano) marking in the eighth staff.



Mus 136-7

t

Violin 2^o

Jon.^o à 3.

La Italiana y la Andaluza

//

Quinto

All.^o

Ayuntamiento de Madrid

Allegro

p *f* *ff*

Allegro

Parola.

All.^o Mod.^o 6/8 #F

Mezzo #F *Parola*

Adiudad de Madrid no se vea el castillo de Parla.

Alleg.^o 2/4 #F

Cañido del Bando Lin laze // Parola

Segui Bolera *Andre* 3/8 *va*

The musical score is written on four staves. The first staff begins with the title 'Segui Bolera' and the tempo marking 'Andre' (likely 'Andante'). The time signature is 3/8. The music is in G major, indicated by one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'va' (forte). The score concludes with the word 'Parola' written in a larger, decorative script.

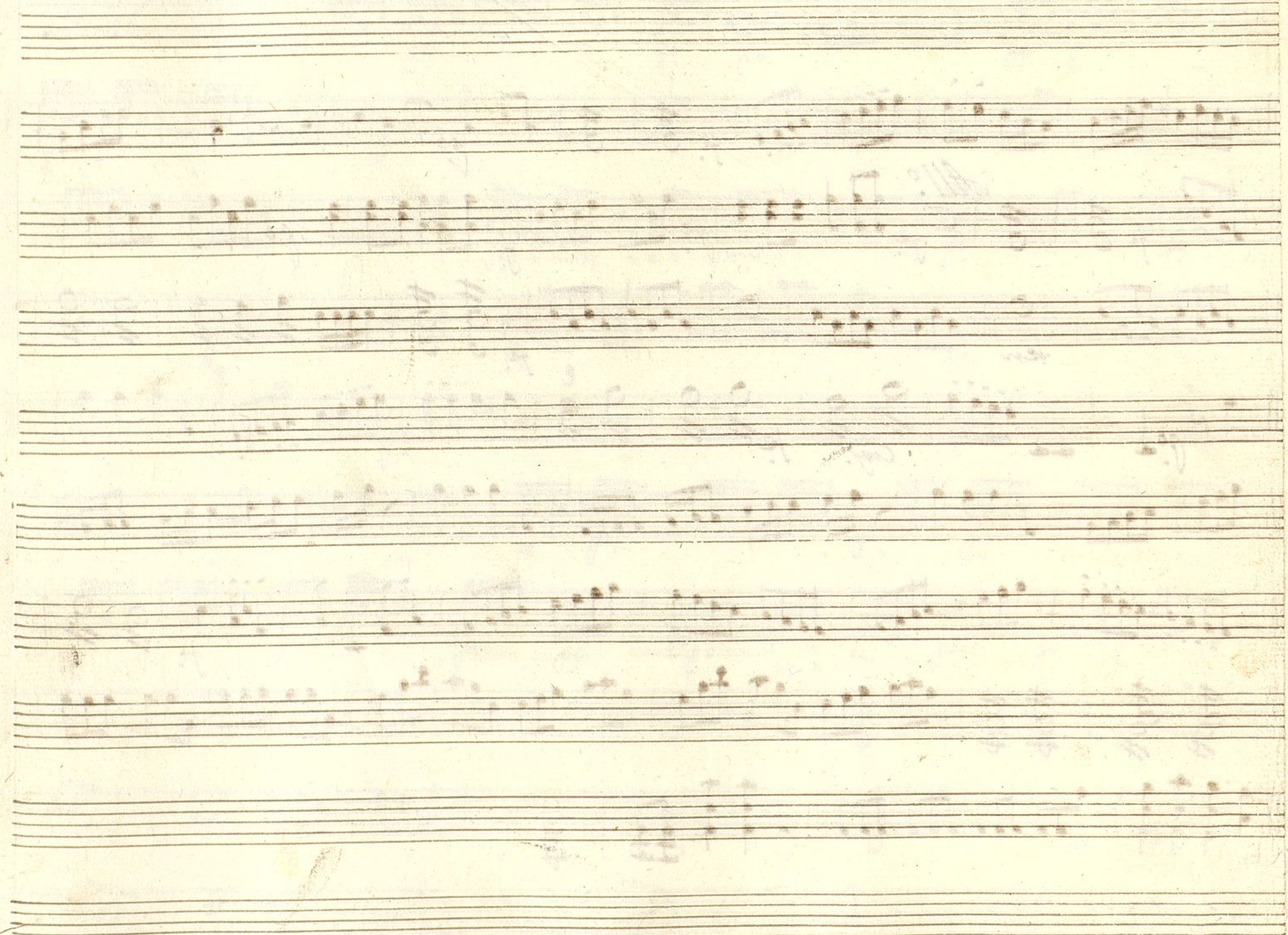
Allegretto $\frac{2}{4}$ *te* *po* *voz*

Parola

Segui Bolera *Andte* $\text{G} \#$ $\frac{3}{8}$ *vo*

Parola

A handwritten musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the tempo marking *All.^o* and dynamic markings *f.* and *p.*. The third staff includes the marking *ten*. The fourth staff has *Crej.* and *f.* markings. The fifth staff continues the melodic line. The sixth staff has a *f.* marking. The seventh staff features a key signature change to two sharps (F# and C#). The eighth staff concludes the piece with a double bar line. There are also some faint markings like *e* and *p.* scattered throughout the score.



Oboe 1.ª Fon.ª à 3.ª La Italiana y la Andaluza

Pianissimo

All.º

f *solo.*

Parola.

All.º

f *Solo.* *f* *Solo.* *f* *Solo.*

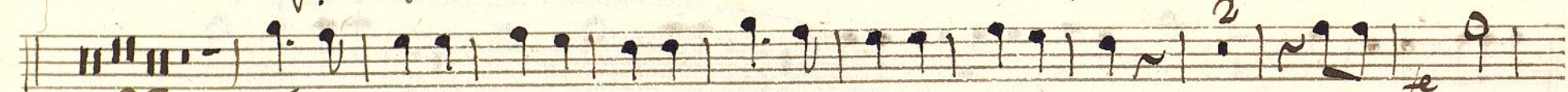
Al segno

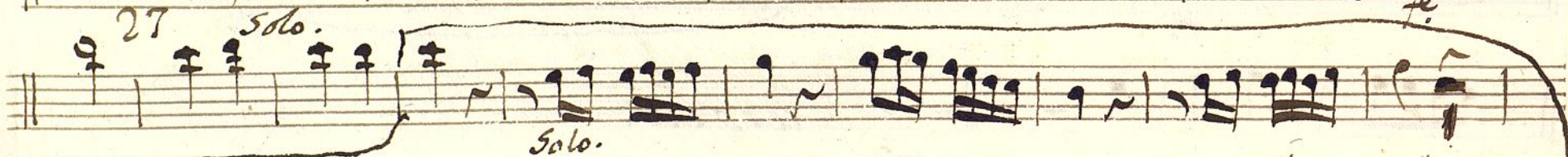
Parola.

All. Mod.^{to} 

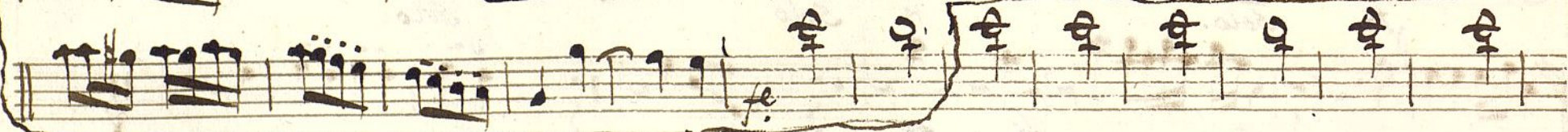
tanido del Vardolino tace: || Parola || seq. tace y Parola

All. 

13 Solo 

27 Solo. 

Solo. 

f. 

Parola. 

*Canta la Prado las seq. de la Marquez con la
Guitarra y despues Parola ||*

The image shows ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and contain handwritten musical notation. The notation is very faint and difficult to read, appearing as small, scattered marks and lines across the staves. The paper is aged and yellowed, with some visible staining and wear.

Oboe 2.ª Fon. à 3.ª La Italiana y la Andaluza

~~Piano~~

All.^o

All.^{to}

All. Mod. $\frac{6}{8}$ *ff* *ff* *ff*

All. segno *Parola*

tanido del Vardolino tace: ff. seg. tace y Parola

All. $\frac{2}{4}$ *p* *ff* *Solo.* *ff*

Solo. *ff*

Solo. *ff*

Parola

*Canta la Prado las seg. de la Marques
con la Guitarra y despues Parola.*



t

Trompa 1^a Ton. a 3 La Italiana y la Andaluza
elata. Andante

All.^o

Alleg.^o

Allegro

All.^o Mod.^{to} C: $\frac{6}{8}$ *in G.*

p. $\frac{2}{4}$ *f.* 16

Allegro *Parola*

Suando del Vandalino tace y Parola: seg.^o tace y Parola.

All.^o in C. $\frac{2}{4}$ *p.* 12 *f.*

f. 38. *f.*

20 *f.*

Parola

*Canta la Prado las seg.^o de la Marques
con la Guitarra y des pues Parola.*

mf.

Final

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. cresc. *2 p^o* *f.* *p^o* *f.* *p^o*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

All.^o *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*



*All.^o Mod.^{to} $\text{C} \#$ $\frac{6}{8}$ *inc.**

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

Parola

Tañido del Vardolino tace y Parola: seq. tace y Parola

Parola

*Canta la Prado las seq. de la Marques
con la Guitarra y despues Parola*

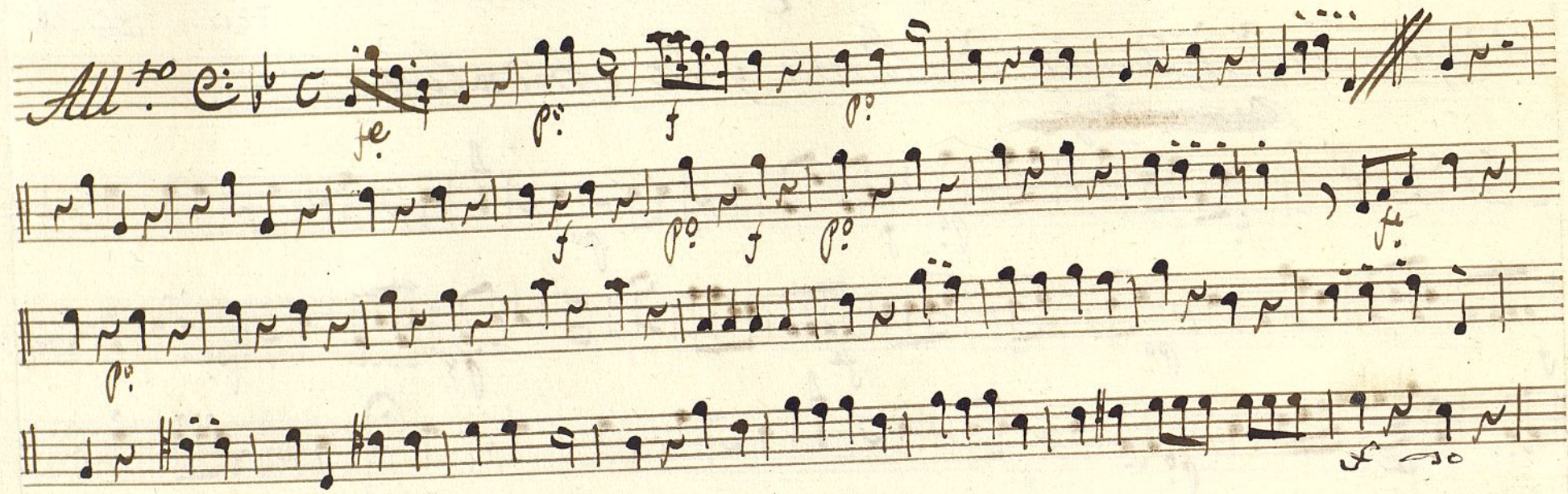


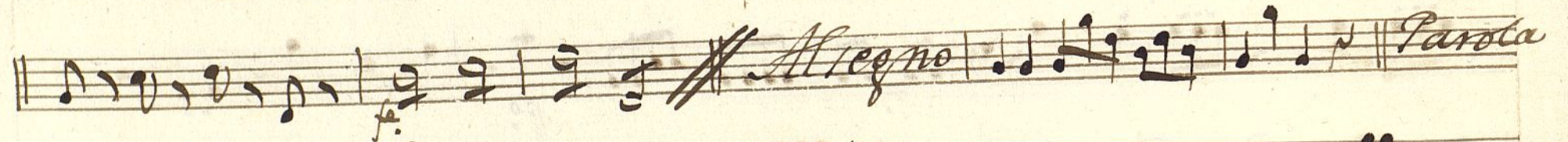
Basso Fon^a à 3. La Italiana y la Andaluza

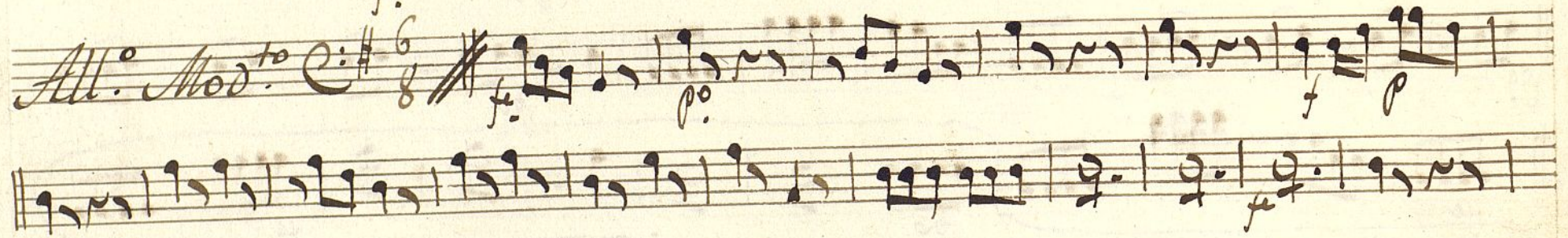
~~Quinto Solo~~
 All.^o C: 2/4

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'All.^o' and the time signature '2/4'. The music is written in a single melodic line for bassoon. The first section, 'La Italiana', is characterized by a steady eighth-note pattern. The second section, 'La Andaluza', features a more rhythmic and varied melodic line. Dynamic markings include piano (p), forte (f), and piano molto (pmo). A large bracket encompasses the final measures of the piece, which end with a double bar line.

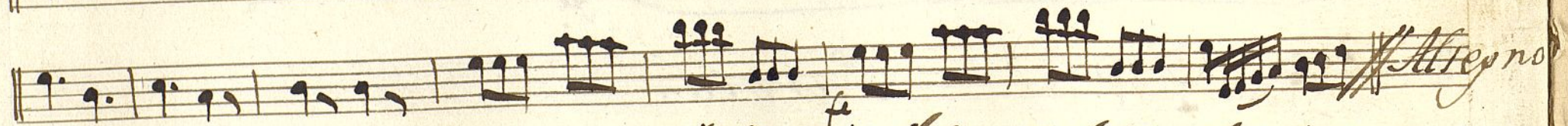
Parola.


All.^{to} 

 *Allegro* *Parola*

All. Mod.^{to} 



 *Allegro*

Parola 

Allegretto C: 2
A *me* *po*

po

sfz

tenu

Parola

Segui Bolera

And.^{te} 3/4 *vo*

p

Allegro

Parola

Sonata *Andte* 2

The musical score consists of ten staves of handwritten notation. The first staff begins with the word "Sonata" in a large, elegant cursive script, followed by "Andte" and a "2" indicating the second movement. The key signature is one flat (B-flat) and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics are indicated by letters like "f" (forte), "p" (piano), "pp" (pianissimo), "cresc." (crescendo), and "dim." (diminuendo). There are also markings for "Cresc." and "f." on several staves. The score concludes with the marking "All." (Allegro) and a final "f." dynamic.

A handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff contains dynamic markings: *pp.*, *crec.*, and *f.*. The third staff begins with *pp.*. The fourth staff contains *f.*. The fifth staff contains a triplet marking (*3*). The sixth staff ends with a double bar line. There are several empty staves at the bottom of the page.

