

Es del Teatro del Principe. 34

128-5

1823

Seg.<sup>o</sup> 1.<sup>o</sup> n.<sup>o</sup> 34

3.<sup>a</sup> Justa Ronda ~~Carta~~

3.<sup>a</sup> Carta  
para Navarra

Mus 128-5

ton.<sup>a</sup> a

ã 3.<sup>o</sup>

El Oso, o sea  
La Cuenta sin la hueipeda

Del

por Laverna

34

*Allegro*

3  
4

*p.*

A handwritten musical score on aged, yellowed, and torn paper. The score consists of approximately 10 staves. The top staff begins with the tempo marking 'Allegro' and a time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as 'p.'. There are several instances of crossed-out or scribbled-out notes, particularly in the lower staves. The paper shows signs of significant wear, including a large tear in the middle and ragged edges.

Sal

Sale Carl.<sup>ta</sup> & Pava.

La Burra de el Alcal de tiene cien

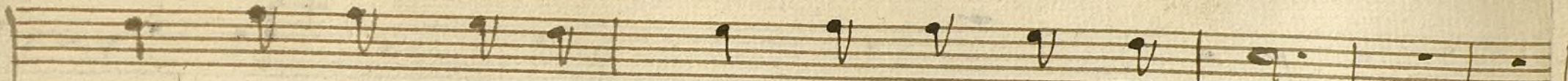
a nos tiene cien años y de vieja ya

pare los hijos calvos los hijos calvos

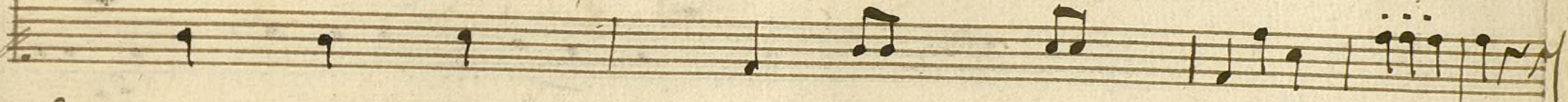
da cala si da cala no y aij

teen su parto siempre un comadron ya si teen su par

to siempre un comadron ya si te en su par

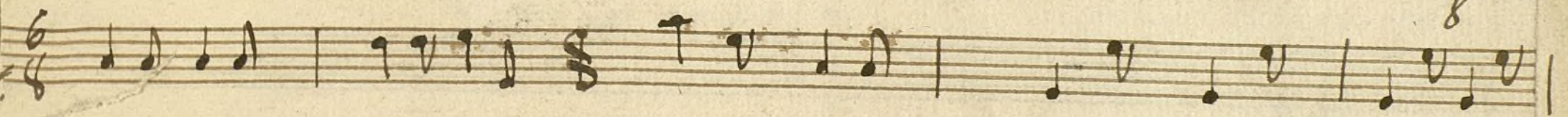


to siempre comadron siempre



A la ma ja da ba so an

Por q. sino ma drugo ni

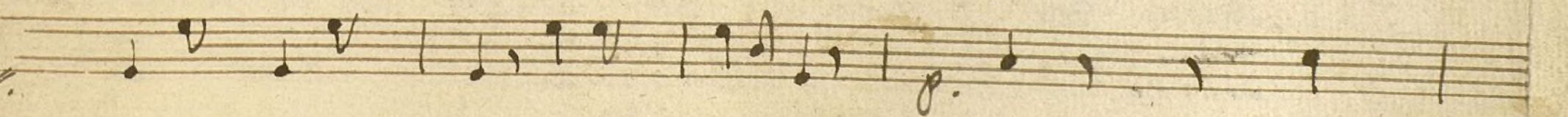


ter del di a

a llenar este

madre su le

qui tar me la le



tanno de le che ci ta — de le che cita  
 g años con dox ca che te — con dox ca cherej

*f.*

allos Pan.

*Alto*

~~allos Pan.~~

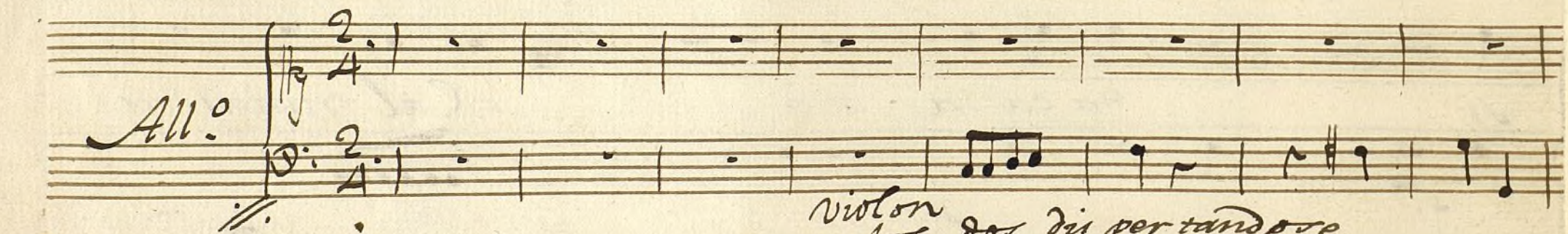
la muger del y dal go dicen q. el sorda dicen q. el

*sor da* *por q̃. tiene una ho re - ja* *a la vir*  
*lon ga a la vir lon ga* *da ca la*  
*si da ca la no* *q̃. al gumar las*  
*tienen asi to das dos q̃. al gumar las* *tie -*  
*nen asi to das dos q̃. al gumar las* *tie -*  
*ten*

nen aii to dai doo aii



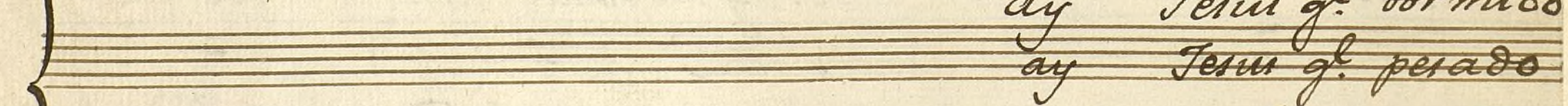
All.<sup>o</sup>



Violon  
los dos di per tando re



ay Jesu q. dormido  
ay Jesu q. pesado





ei toi

a

a

ei toy

a

a

(selevantan)

*Led. a*

ya ba a ma ne ciendo

y yo me he dormido

es mui grande el oso *cam.* como un Buei Pequeno

*cam.*

ya sea cer cael dia

y yo es toi ten

*Led. a*

no lo se ra tanto *cam.* ca lla masa

*1<sup>a</sup>*  
 dido el oro volo el oro volo  
 pero mayor es que yo mayor es que yo

*2<sup>a</sup>*  
 o yes Miguel? que? te a dormido? no y tu cosas?  
 o yes Miguel? que? tienes Miedo? y no y tu cosas?

*1<sup>a</sup>*  
 yo tampoco: ó eres guapo cazador yo estoi calado yo estoi Pa  
 yo tampoco ó era guapo cazador yo estoi

*f. p.*

Cam.

2da

la

sado lleno de fío todo tem blando

lleno

por q. el xno me xre mofo por q. el xno cio me

por q. por q. el xno cio me

xre mofo por q. el xno cio me xre mofo

xre mofo por q. el xno

Paola

Cam. ) mira Colas Led.ª que Miguel  
Cam. ) eres tu venturador Led.ª no lo ederer  
Cam. ) yo tambien Led.ª senoy conoece alg dos

Cam.ª

ya si amigo vamos vamos  
su ve tu por a quel

All.º

Led.ª

vamos a ca zar el oro ya puer su  
lado que yo por el te me boi y por

vamos la ma leza q. quiza el ta por a lla vamos  
que no nos per damos nos lla ma renoy los dos vamos

vamos tambien

quedo vamos quedo qd. si no seei ca para vamos  
 quedo vamos quedo y su vamos sin temor vamos

quedo vamos quedo qd. si no seei ca para  
 quedo vamos quedo y su vamos sin temor

*crei do*  
 qd. si y su qd. si y su

*Allegro*

*Alto*

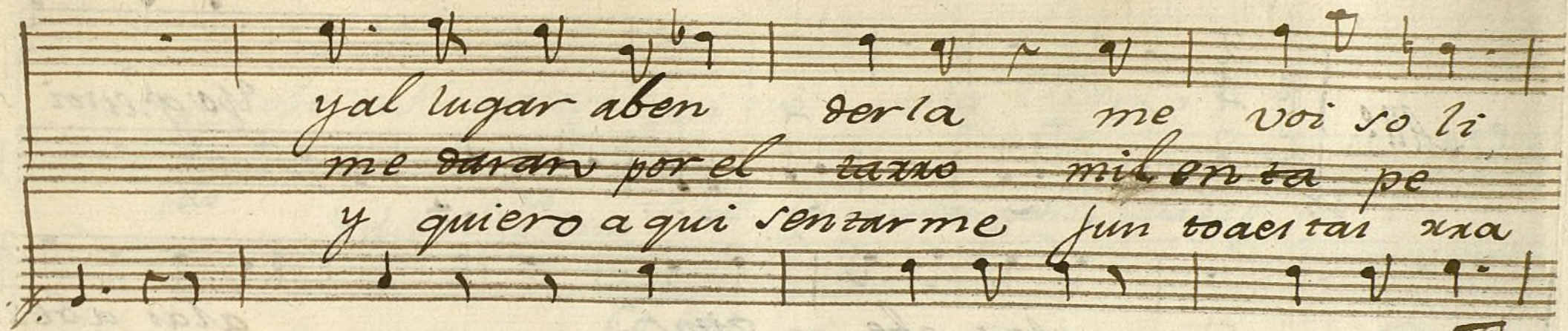
*Sale ella*

*ya e*

*sy* ~~*Alto*~~ *rien*

*co*

lle nãdomi tarro de le checi — ta  
 la posta da se hallan oi para de — rro  
 mo sali en a yunas es toi can sa — da

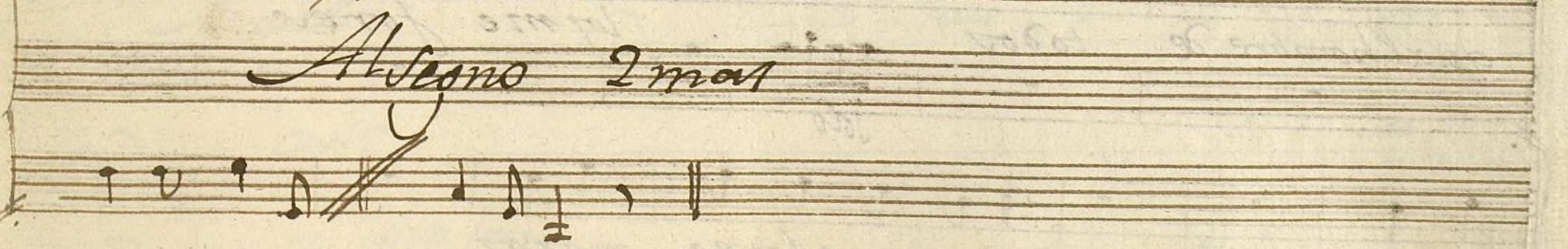


y al lugar aben der la me voi so li  
me darán por el tanto mil en ta pe  
y quiero a qui sentarme junto a esta xna



ta me voi so li ta.  
sos mil en ta peior.  
mas junto a esta xna

pone el cantaxillo en el suelo



Al segno 2 mas

All: 4/4 VITA  
*ya glorio so*

*Vita* *alas abe ritas* *alas abe ritas*

*alas abe ritas quiero* *ritas quiero* *pre guntar*

*qual hombre de todos* *solo* *los mejores*

*mozos* *los mejores mozos*



los mejores mozos ni no vie sera

*f* solo

En el Monte den. *tr*o Cam. *f*mo. y di *mi*nú ~~ando~~ yendo asta el *p*<sup>mo</sup> tutti

Co las

*Carl. 1<sup>a</sup>* xiendore

*led. a* lo mismo

Colas he he

Miguel

*Carl. 1<sup>a</sup>* lo mismo para *impoco* los 2 lo mismo

Miguel?

O-la-jau

*Carl. 1<sup>a</sup>*

*Carl. 1<sup>a</sup>*

y O-la-jau

segun

elo                      tres seran                      Miguel                      colas                      yola

*Parola*  
Jan - - - - - Olafau! quien de mon tres  
sera este olafau!  
quien adeter el mejor  
moro. del lugar                      ai gl.                      quito

gl. con                      tento                      tendre siempre                      con mi no bio

tan pu li doi tan gra cioso como es el tal a la

tan pu li doi  
Jan ~~sera~~ ~~es~~ ~~el~~ ~~tal~~ tan gra cioso como es el tal a la Jan como es

es tal a la pau como es etal a la pau

*Manin de cam. por lo alto del Borg. como q. cojea de cam.  
Cam.*

*Allto* *Pobre de mi ei to cojo no puedo cami*

nar no puedo no puedo no puedo caminar voi siempre de ga

*(2da. por lo alto del monte como q. cojea)* *Pobre de mi ei to i*

lo pe sin poder a xxi bar - - a - -  
cojo no puedo caminar no puedo no

a - - sin poder arribar  
puedo no puedo caminar

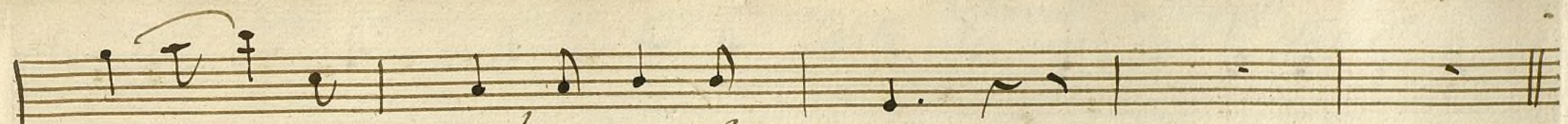
mal dito sea el oso q. me a ce xreber  
voi siempre de ga lo pe sin poder axxi  
Po bre de mi soi niña con ganas de ca

tar - a - a - *g.* meace xre ventar Po  
 bar - a - a - sin poder axxi bar mal  
 sar con ganas con ganas con ganas de calar voi

bre de mi estoi co/o no puedo ca mirar no puedo no  
 di to seael oso *g.* meace xre ventar - a -  
 siempre tras de un nobio *g.* me saque availar - a -

puedo no puedo caminar mal dito sea el oro q.  
 a — — q.<sup>e</sup> me hace xre ventar mal dito sea el oro q.  
 a — — q.<sup>e</sup> me sa que a vailar mai como estoi si ndote nin

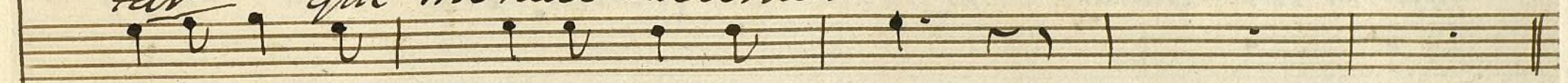
me hace xre ventar — — a — — a — — q.<sup>e</sup> me hace xre ben  
 me hace xre ventar q.<sup>e</sup> me hace q.<sup>e</sup> me hace q.<sup>e</sup> me hace xre ben  
 guino me que xa — — a — — a — — ninguno me q.<sup>e</sup>



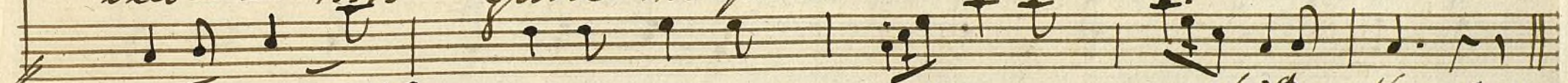
tar — que me hace reventar



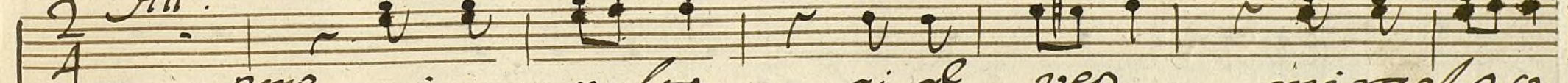
tar que me hace reventar



xa — — nin guiso me que xa



*All.<sup>to</sup> Cam.<sup>o</sup> señalando a la Carl.<sup>ta</sup> Carl.<sup>ta</sup> lo ve de d.<sup>a</sup> acam.<sup>o</sup> con temor*



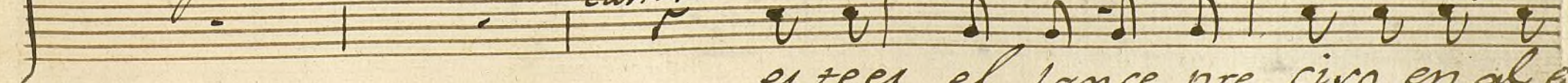
pmo mira un vulto ai gl. veo mirael oro



*f. Carl.<sup>ta</sup> Carl.<sup>ta</sup> y sed.<sup>a</sup> temblando.*



yo ti rito *cam.<sup>o</sup>* este es el lance preciso en gl. ar



este es el lance preciso en gl. ar



*menejter valor es teer el lance pre ciso en gl. er*  
*menejter valor es teer el lance pre ciso en gl. er*

*menejter valor en gl. er* *en gl. er*  
*me nejter valor en gl. er* *en gl. er*

*me nejter valor en gl. er*



Cam.<sup>o</sup> 1) baja delante Colas Led.<sup>a</sup> ve tu delante Miguel  
 Cam.<sup>o</sup> 1) yo tengo las corbas gafas Led.<sup>a</sup> y to enoi cofo de un pie  
 Carl.<sup>ta</sup> si aquellos dos animales se abran ido? lo vere  
 ai q.<sup>e</sup> gulto? son mis nobioz oxio Colas? a Miguel  
 Cam.<sup>o</sup> 1) mira apa corra, Led.<sup>a</sup>, Pacorra?  
 Carl.<sup>ta</sup> vafad aca Cam.<sup>o</sup> 1) oyer Led.<sup>a</sup>, que?

no se atreben  
 abajar y el  
 uno xabpula  
 al otro y ban  
 bajando poco a  
 poco

Cam.<sup>o</sup> 1) Parece q.<sup>e</sup> no eras gafó Led.<sup>a</sup>, y ni tu cofo de un pie  
 Carl.<sup>ta</sup> saber tu que eres mi nobio? Led.<sup>a</sup>, yo yo

Carl.<sup>ta</sup> si si y tu tambien pero adonde esta olafau (ou candote)  
 que no le veo Cam.<sup>o</sup> 1) no se Carl.<sup>ta</sup> aque abei venido aqui?  
 Led.<sup>a</sup> 1) acaxar un oro Carl.<sup>ta</sup> vien y le pillareij?  
 Cam.<sup>o</sup> 1) defijo Led.<sup>a</sup>, ya esta vendida supiel

Carl.<sup>ta</sup> pues yo hebenido por te che q.<sup>e</sup> mejor la vendere  
 Cam.<sup>o</sup> 1) y q.<sup>e</sup> sacaras de ella? Carl.<sup>ta</sup> Mucho  
 Led.<sup>a</sup> 1) no lo creo Carl.<sup>ta</sup> lo vereij

Coplas

All.<sup>to</sup>

Cam.<sup>o</sup>

con

en

Lo que ami me vale la piel del oro te compra reun  
cazando yo el oro voi ala corte a fuerza de di

bar da pa ra tu po tto te compra reun Alvar da pa  
nero ha cer me noble a fuerza de dinero ha

ra tu po tto  
cer me noble

*1.ª*

con la parte del  
em pi llan do mi

o so que ami me to ca te dare una Mantilla con parte pongo de manda al perro del Barbero por

mu chas blondas te dare una Mantilla con muchas blondas que me la dara al perro del Barbero por q. me la

dar y yo con el ra xito lo en vendiendo mitaño me

graves pero sial guno me le compra mu  
cabo luego para no dormir sola q<sup>e</sup>

Choy au mentoj sial guno me le compra mu  
tengo miedo para no dormir sola q<sup>e</sup>

*cam.*  
Chos au mentoj con rapiel del oro yo una casa ha  
tengo miedo ve te pa co xilla de sanoj por

1.<sup>a</sup>

re con la piel del oso yo comprare un  
 Dios no me tra fortuna quite a los

Carlita

Buey y con mi ta xito yome ingenia  
 Dios a Dios ma/a de los q. tontos q.

re com prare ga ni na y un gallito ingles  
 seis y el tanno de leche a vender me boi

ten

comprare Gallinas y un Gallito ingles  
jel tanno de leche aben der me boi

*can. y de a*

q. piel tan hermo sa quanto sa ca re  
q. piel tan her mo sa quanto sa care

*can. ta p.*

q. leche tan dulce q. er mejor q. miel con esta for  
q. leche tan dulce q. er mejor q. miel con esta for

tuna xirca<sup>co</sup> que dare con esta fortuna  
 tuna con esta

xirca<sup>co</sup> que da re xirca<sup>co</sup> q.<sup>e</sup> da re xirca<sup>co</sup> q.<sup>e</sup> dare  
 xi xirca<sup>co</sup> q.<sup>e</sup> dare xirca<sup>co</sup> q.<sup>e</sup> dare

~~Allegro~~  
~~Allegro~~  
 Al Segno

sale Carl.<sup>ta</sup> huyendo como asustada  
 con el cantarrillo de palo del trazo y dando un chillido mui grande  
 que te su

los 3. ay  
 mai sentado  
 No yo el tor tem

Carl.º Anchiñar mirando aciá donde salio cam.º

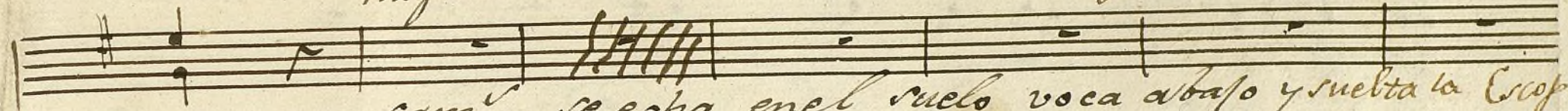
cede ay — — ay — — di lo mu  
blando cam.º ay ay 1.ª que feo

ger que y ya mata al uno 1.ª y cam.º huyamos  
y Carl.º Pobre Mi

pues hu yamos pues hu pues hu  
quel po bre Miguel po bre Miguel po

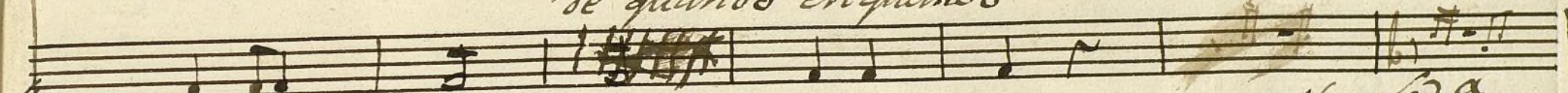


Huyendo de d.<sup>a</sup> se sube en un Arbol y tirando la Escopeta? 17



cam.<sup>o</sup> se echa en el suelo voca abaso y suelta la Escopeta

Carl.<sup>ta</sup> se pone detras de un Arbol y saca la cabeza de quando en quando



Carl.<sup>ta</sup> saca la cabeza

cam.<sup>o</sup> y d.<sup>a</sup>

(No) yo ama tarlo

luego dem

d.<sup>a</sup> ay q.<sup>e</sup> me caigo

Carl.<sup>ta</sup> te va co



d.<sup>a</sup> y Carl.<sup>ta</sup>

pues luego  
mer le va a comer

gl.  
gl.



miedo que miedo q<sup>l</sup> miedo — — ay  
 miedo que miedo q<sup>l</sup> miedo — — ay  
 los 3  
 que miedo ay q<sup>l</sup> suito me  
 que miedo ay q<sup>l</sup> suito me  
 da ran — cruel Carlita  
 da ran — cruel los 2 que miedo  
 q<sup>l</sup>

*gl. suto* *gl. suto* — que miedo me  
 miedo *gl. suto* *gl. suto* — *gl.*  
 da tan — cruel tan — cruel *gl.*  
 me da — me da tan — cruel *gl.*  
*p. m. y como llorando*  
 miedo *gl.* miedo me da tan cruel *gl.* miedo que  
 miedo *gl.* miedo me da tan cruel *gl.* me da *gl.*



(Carlota) me medando a cam.

fm.

All.<sup>to</sup>

con la piel del oso

yo una casa haré (oye colas) con la piel del oso

yo comprare un Buey que xrisa qe xrisa qe da  
na bía na bía

teij mui bien que si sa que xrisa qe da  
que da teij mui bien qe da teij mui bien

bien qe xrisa qe xrisa qe da teij mui bien

qe xrisa qe xrisa qe da teij mui bien  
na bía qe da mos mui bien

teij muibien of. dai teir muibien Parola  
 camos muibien of. damos muibien

Carl.<sup>ta</sup>) Abur amigos sebarai yendo aopiera sel cas el cantaxillo  
y se le vaorpe elle se queda mirando leyllora

lot 2. abiter Carl.<sup>ta</sup> ai Pobrecita demi

lot 2 que ei ero. que ei ero. aig. xura, he he he

Carl.<sup>ta</sup> llorando, lu-lu-  
 cam.) et cuchafacora Carl.<sup>ta</sup> di=

cam. remedando ala Carl.<sup>ta</sup>

y con mi ta xuito yo me ingeniare  
 y con mi ta xuito yo me ingeniare

led a

comprare Gallinas

y un Gallito ingles

comprare Ga

ten

W73

llinas y un Gallito ingles

que xabia gl

xabia

gl damos muy bien

gl. xabia gl. xabia gl. da

xabia gl. da

mos muy bien

gl. xabia gl. xabia gl.

damos muy bien gl

vien gl.

damos muibien q. dama muibien  
damos muibien q. damos muibien

*mas All<sup>o</sup>* *Carl<sup>ta</sup> y de a p. ms*

una vez q. la for

tuna a si do y qual entoy tres aca bemoj el ca

*lo 13 f.*

puicho con a le gaia Pla cer pi diendo to doj hu

f.



*poco.*

miles q. a los tres nos per do neir yavi ~~va~~ ~~moju~~

con a le gria y Placer sei cien

de - mes tros pe chos dis fru tan do el Placer

dis fru tan do dis fru tan do dis fru tan do

*fin.*

el pla cer si el pla cer si el place.

This block contains the first system of handwritten musical notation on a five-line staff. The lyrics 'el pla cer si el pla cer si el place.' are written in cursive below the notes. The notation includes various note values and rests, with some notes appearing to be beamed together.

This block contains the second system of handwritten musical notation on a five-line staff. It continues the melody from the first system, featuring similar note values and rests.

This block contains several empty musical staves on the page, which are mostly blank except for some faint markings and a small tear in the paper.

Mus 128-5

Violin pal

Lon. a 3

||

La cuenta Sin la huespeda

||

o el oso

*All. to* 3/4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All. to' and the time signature '3/4'. The key signature is one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with slurs. There are several accents and dynamic markings, including 'f.' (forte) and 'f.' (piano). The score ends with a double bar line and repeat dots.

*Allro*

Handwritten musical score on a page with ten staves. The notation includes treble clef, 6/8 time signature, various note values, rests, and dynamic markings such as *f.*, *p.*, *rfr.*, and *alor pan.*. The score concludes with a double bar line on the eighth staff.

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Tempo and Meter:** *All.<sup>o</sup>* and  $\frac{2}{4}$  time signature.
- Instrumentation:** *oboe* and *viol* (violin) parts are indicated.
- Dynamic Markings:** *p<sup>o</sup>*, *toz<sup>o</sup>*, *oboe*, *rinf.*, *poco f.*, *f.*, *f. p<sup>o</sup>*, *f. p.*, *f. p.*, *f. p.*.
- Performance Instructions:** *Allegro* and *Allegro*.
- Section Header:** *Parola*.



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

*f.*   
*Allegro*

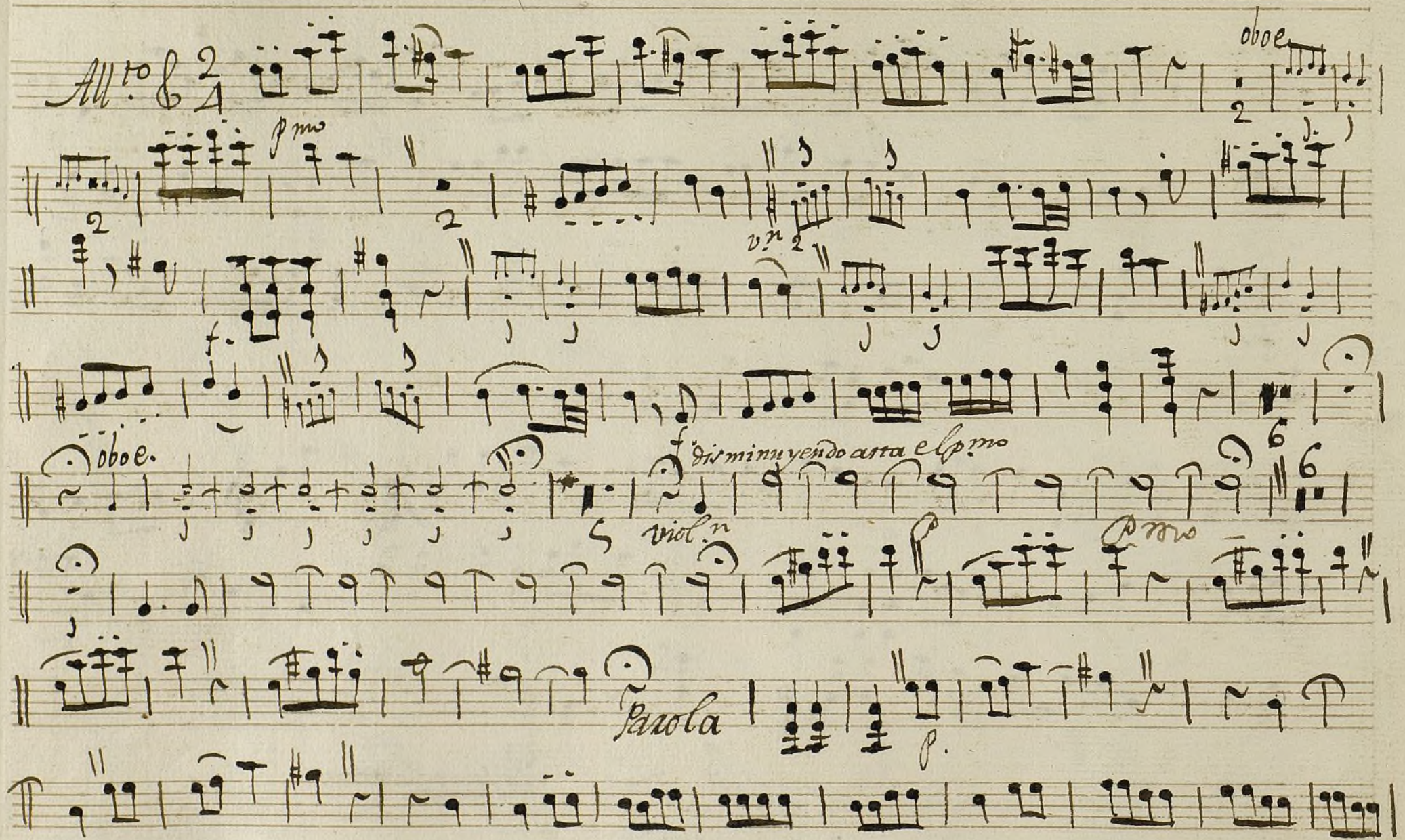
*All.<sup>o</sup>*

*ala señal ~~Allegro~~ *Andante**

Handwritten musical score for orchestra, featuring staves for strings, woodwinds, and brass. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- All.<sup>to</sup>* (Allegretto)
- 2/4* (Time signature)
- oboe* (Instrument label)
- primo* (Musical instruction)
- diminuendo asta el primo* (Dynamic instruction)
- viol.<sup>n</sup>* (Violin)
- Parola* (Section title)
- p.* (Piano dynamic)





A handwritten musical score on aged, yellowed paper. The score consists of ten staves of musical notation. The first staff features a series of chords and arpeggios, with dynamic markings *f.* and *p.* and a repeat sign. The second staff begins with the tempo marking *All.<sup>to</sup>* and the time signature  $\frac{6}{8}$ . The subsequent staves contain a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in a cursive, historical style. The final staff concludes with a *f.* dynamic marking and a double bar line. The paper shows signs of age, including some staining and discoloration.

*All.<sup>o</sup>*  $\frac{2}{4}$  *f.*

*Coplas*

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

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

*Parola*

A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The score concludes with a double bar line and the initials "U.S." written below the final staff. The paper shows signs of age and wear.

*maest. spiritado.*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with the word "Parola" written in a decorative script at the bottom right.





Mus 128-5

+

Violin 1<sup>o</sup>

Con.<sup>a</sup> a 3

//

hacer la cuenta sin la huespeda

//

*All. to 3/4*

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings 'f' and 'p' are present. A double bar line with a slash is used to indicate a section break on the fourth staff. The paper shows signs of age and wear.



*All.<sup>to</sup>*  $\text{C} \frac{6}{8}$

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

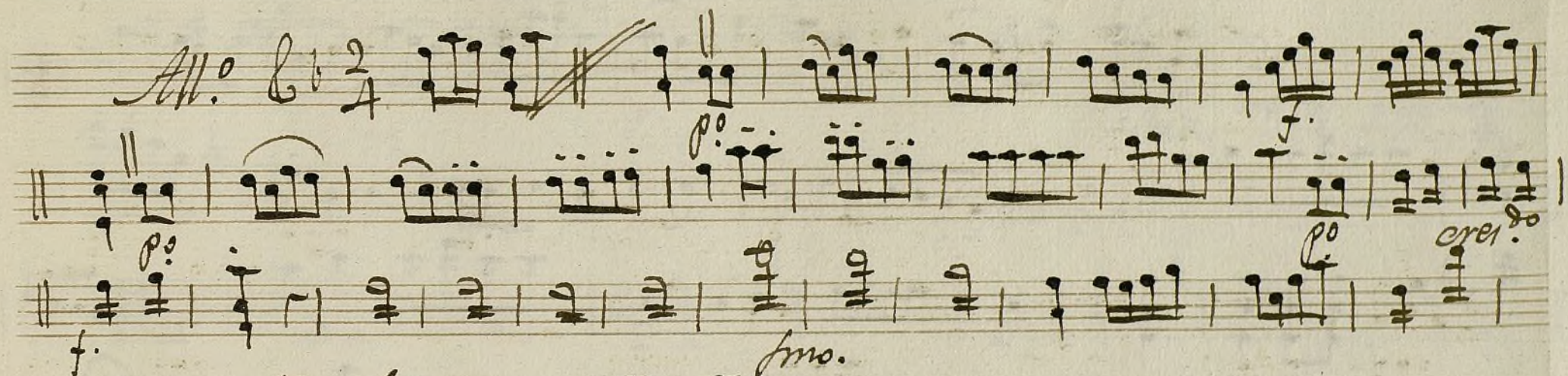
*rinf.* *rinf.*

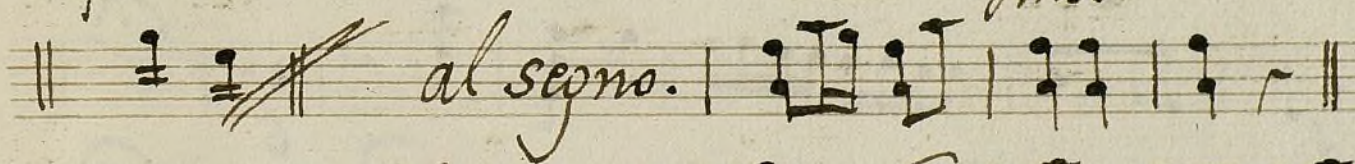
*poco f.* *f.* *p.* *f. p.* *f. p.* *f. p.*

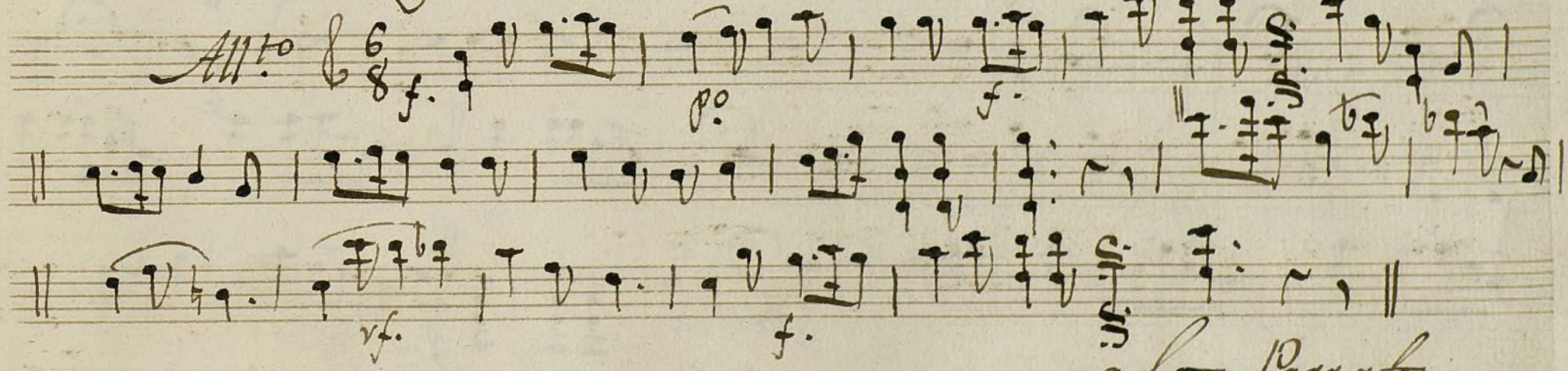
*f. p.* *f. p.* *f. p.* *f. p.*

*p.* *f.* *Allegro*

*Parola*

*All.<sup>o</sup>*  $\text{C} \frac{3}{4}$  

*f.* *mo.* *al segno.* 

*All.<sup>o</sup>*  $\text{C} \frac{6}{8}$  

*al las Parafon*  
*Allegro*

*Alto* &  $\frac{2}{4}$

6

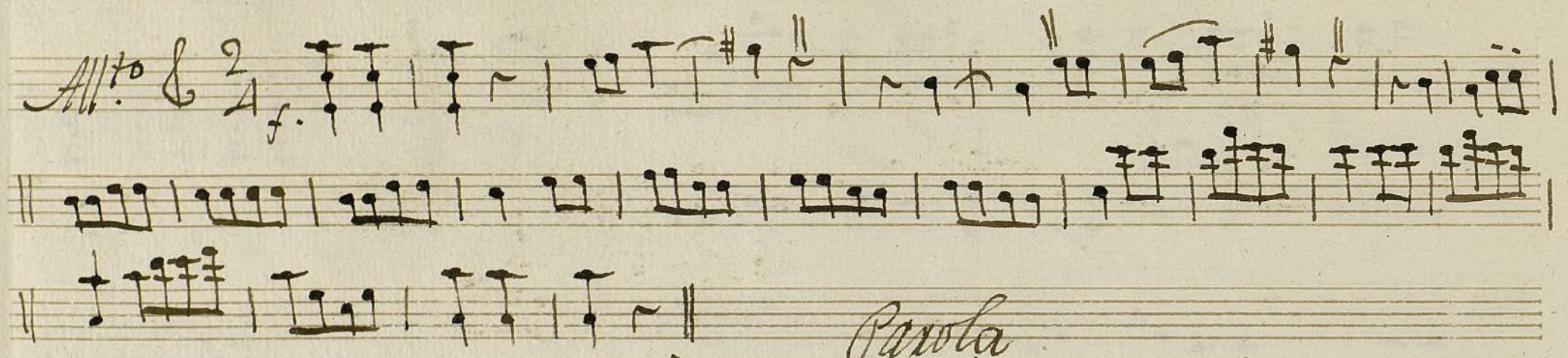
*pmo.*

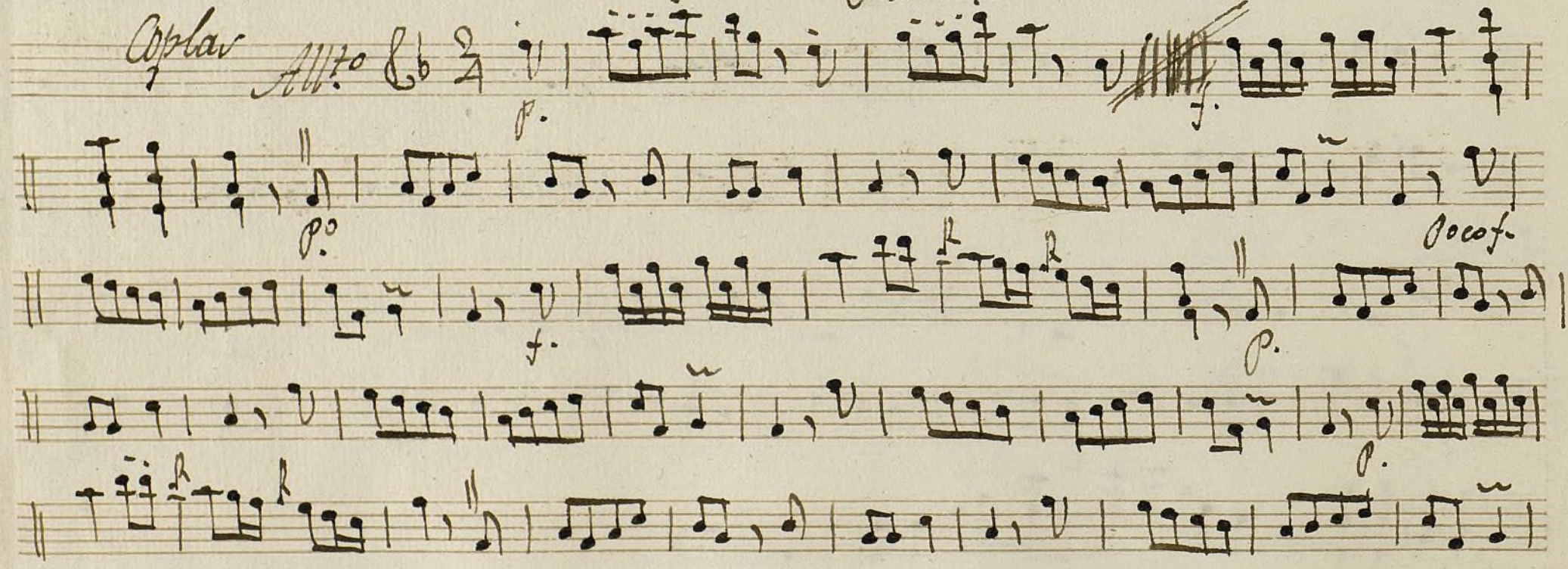
*f.*

*Parola*

*p.*

Handwritten musical score on eight staves. The top staff features complex chordal textures with dynamic markings *f. p.* and *p.*. The second staff is marked *Alto* and contains a melodic line. The remaining six staves show rhythmic patterns with various note values and rests. The bottom staff concludes with a final chord and a fermata.

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

*Op. 14* *All.<sup>o</sup>* & 2/4 *p.* *Parola* 

A handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* (piano) and *f.* (forte). The fifth staff features a section that has been heavily scribbled out with dark ink, with the word "Segno" written in the center of the scribble. The piece concludes with a double bar line. The initials "U.S." are written in the bottom right corner of the page.

*mai Sentado*

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a lute or guitar, given the six-line staves. The music is written in a style characteristic of the 17th or 18th century. It begins with a treble clef and a common time signature. The first staff starts with a double bar line and a sharp sign on the first line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). There are several instances of beamed sixteenth notes and some complex rhythmic patterns. The score concludes with a double bar line and a sharp sign on the first line of the final staff.



*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$

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

*Parola*

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

*fmo.*



Mus 128-5

+

Violin 2<sup>o</sup>

Con a<sup>o</sup> 3<sup>o</sup>

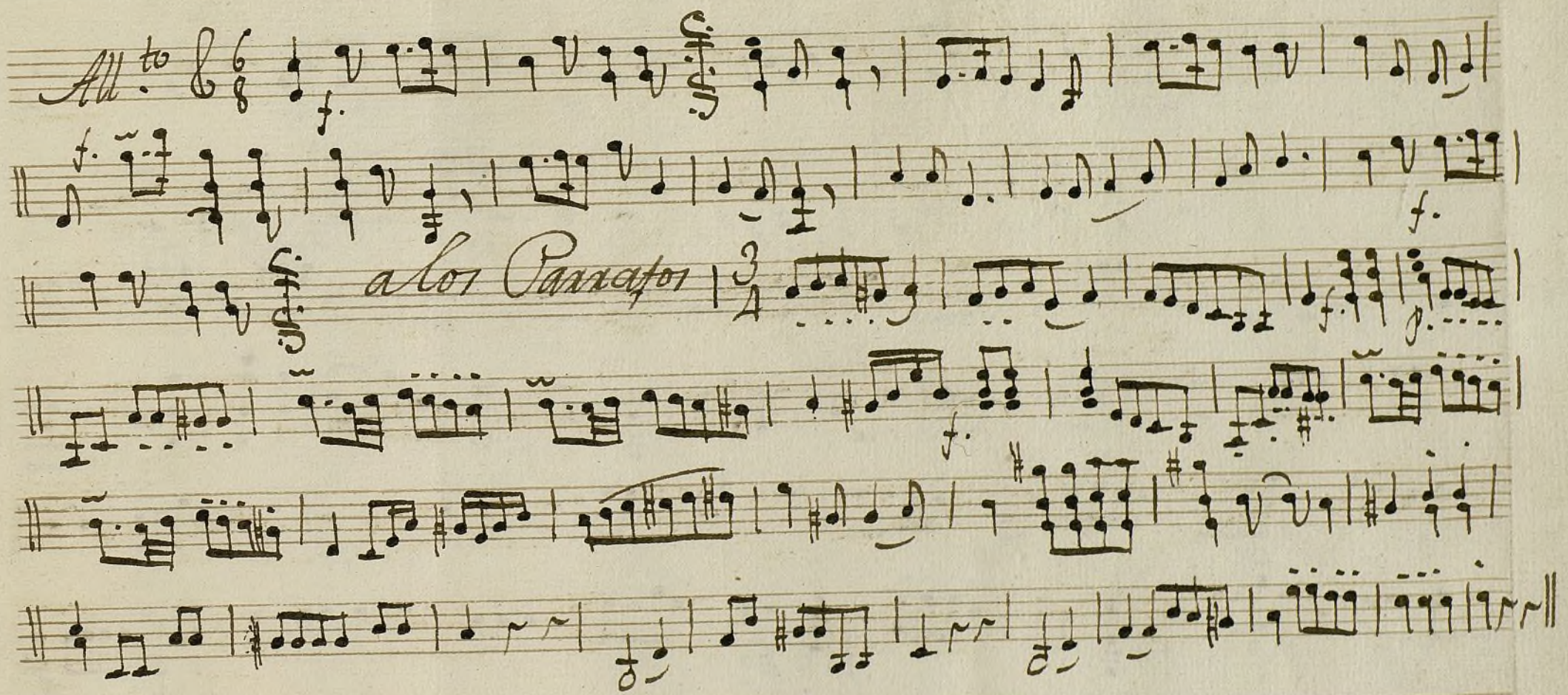
||

La cuenta sin la huespeda

||

*Allo*  $\frac{9}{4}$  *pmo.*

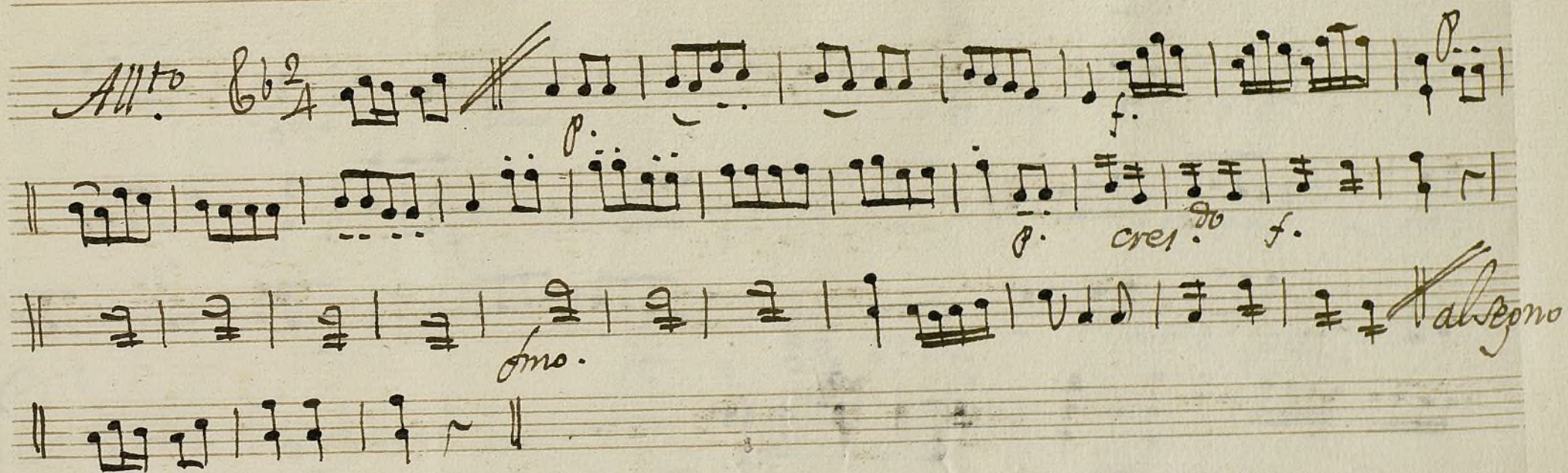
The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking "Allo" and the time signature "9/4", followed by the dynamic marking "pmo.". The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper shows signs of age and wear, particularly at the bottom left corner.

*All. to* 

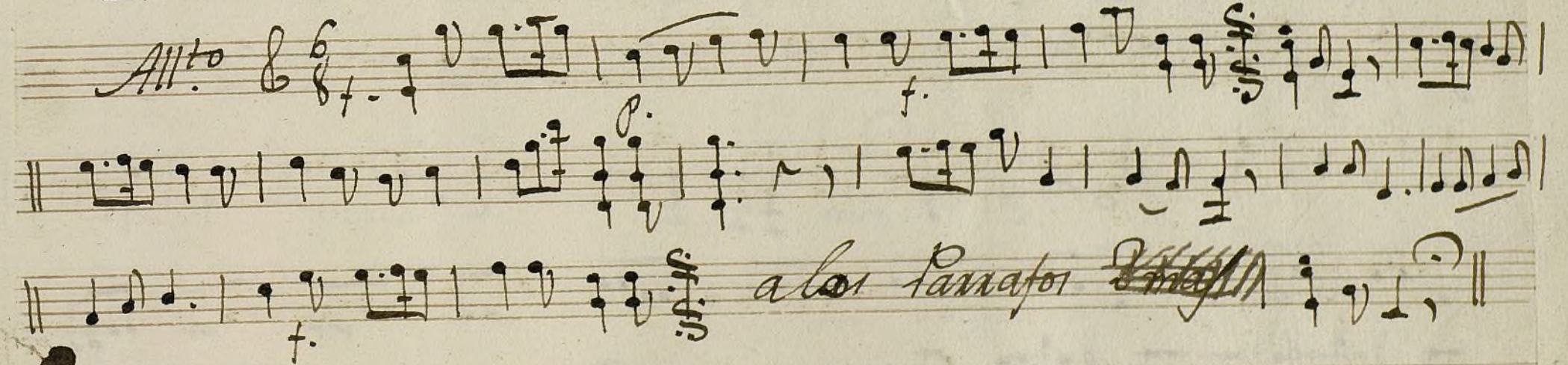
*a los Parrocos*  $\frac{3}{4}$

*All. to*  $\frac{2}{4}$  *p.º todo* *rinf.* *rinf.* *pprof.* *prmo* *p.* *f.* *p.* *f. p.* *p.* *f.* *Allegro*

*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *f.* *p.* *crei.<sup>do</sup>* *f.* *And.<sup>o</sup>* *allegro*



*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *f.* *p.* *f.* *f.* *aloi Parafos*



Handwritten musical score for a piece titled "Alto" in 2/4 time. The score consists of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* and *p.*. The piece concludes with a double bar line and a repeat sign.

Alto 2/4

4 9 9 6 2

4

2 2

6 5 5 5

6

6

*f.*

*f.*

*f. p.*

*f. p.*

*Para*



Handwritten musical score on aged paper, consisting of two systems of staves. The first system is marked *All.<sup>o</sup>* and features a treble clef with a 6/8 time signature. It contains six staves of music, including a vocal line and piano accompaniment. The second system is also marked *All.<sup>o</sup>* and features a treble clef with a 2/4 time signature. It contains three staves of music, including a piano accompaniment line. The word *pavola* is written in cursive at the end of the second system. The manuscript includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* and *f-p*.

*Coplas*

*Allo* & 2/4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allo' and the time signature '2/4'. The music is written in a single system with various rhythmic values and rests. Dynamic markings are scattered throughout, including 'p.' (piano), 'f.' (forte), 'pof.' (poco forte), 'fof' (foco forte), and 'ten' (tenu). There is a large, dark scribble in the first staff, possibly a correction or a deletion. The notation includes many beamed notes and rests, typical of a rhythmic or dance piece.

*allegro*

*mai Sentado*

*alor Parrafos*

*Parola*

Handwritten musical score on ten staves. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings such as *p*, *f*, and *ten*. A section is labeled *Pavola*. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, with a dynamic marking *f.* (forte) under the first measure. The bottom staff contains a sequence of notes and rests, with a dynamic marking *mo.* (mezzo) above the first measure. The notation is in a historical style, possibly from the 18th or 19th century.



Mus 128-5

Violin 2<sup>o</sup>

Con.<sup>a</sup> 3<sup>o</sup>

∥

La cuenta sin la huey peda

∥

*All.<sup>to</sup>*  $\frac{3}{4}$  *piu*

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking 'All.<sup>to</sup>' and the time signature '3/4', followed by the dynamic marking 'piu'. The notation is written in a cursive hand and includes various rhythmic values, including eighth and sixteenth notes, often beamed together. There are several slurs and fermatas throughout the piece. The key signature appears to have one sharp (F#). The paper is aged and shows some staining and wear.



*All.<sup>to</sup>* 6/8 *f.*

*f.*

*alor Paraf.* 3/4 *f.*


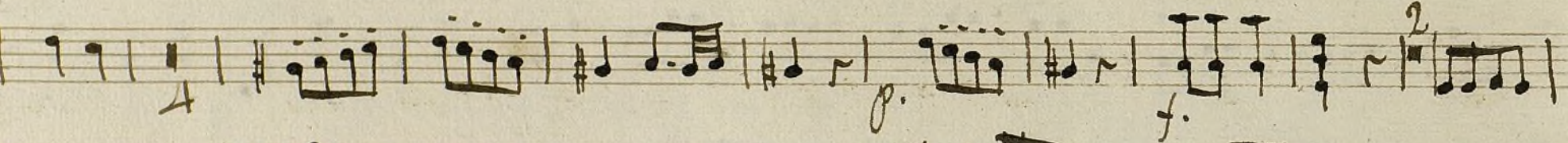
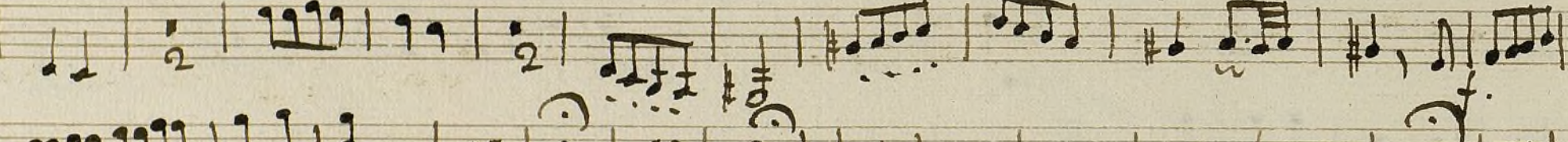
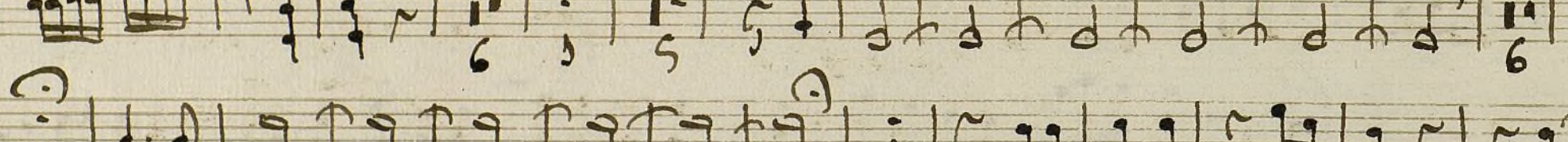

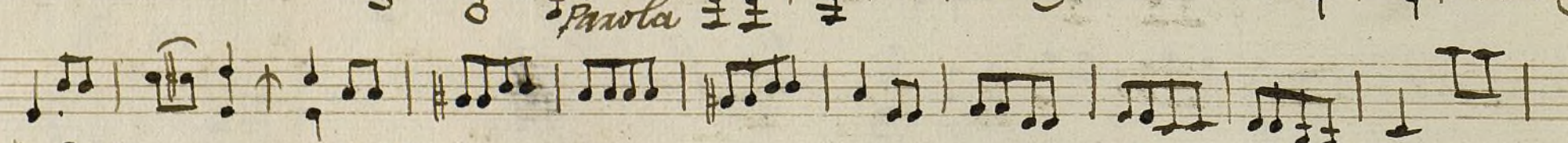

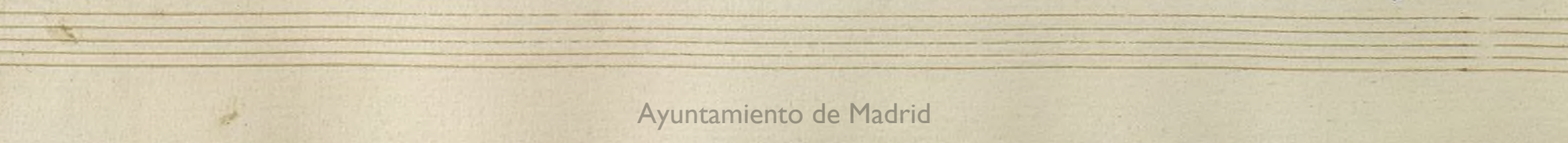
*f.*

*All.<sup>o</sup>*  $\frac{2}{4}$  *p.<sup>o</sup> tutto* *rinf.* *A* *rinf.* *poco f.* *p.* *f.* *p.* *f.* *p.<sup>o</sup>* *Allegro*

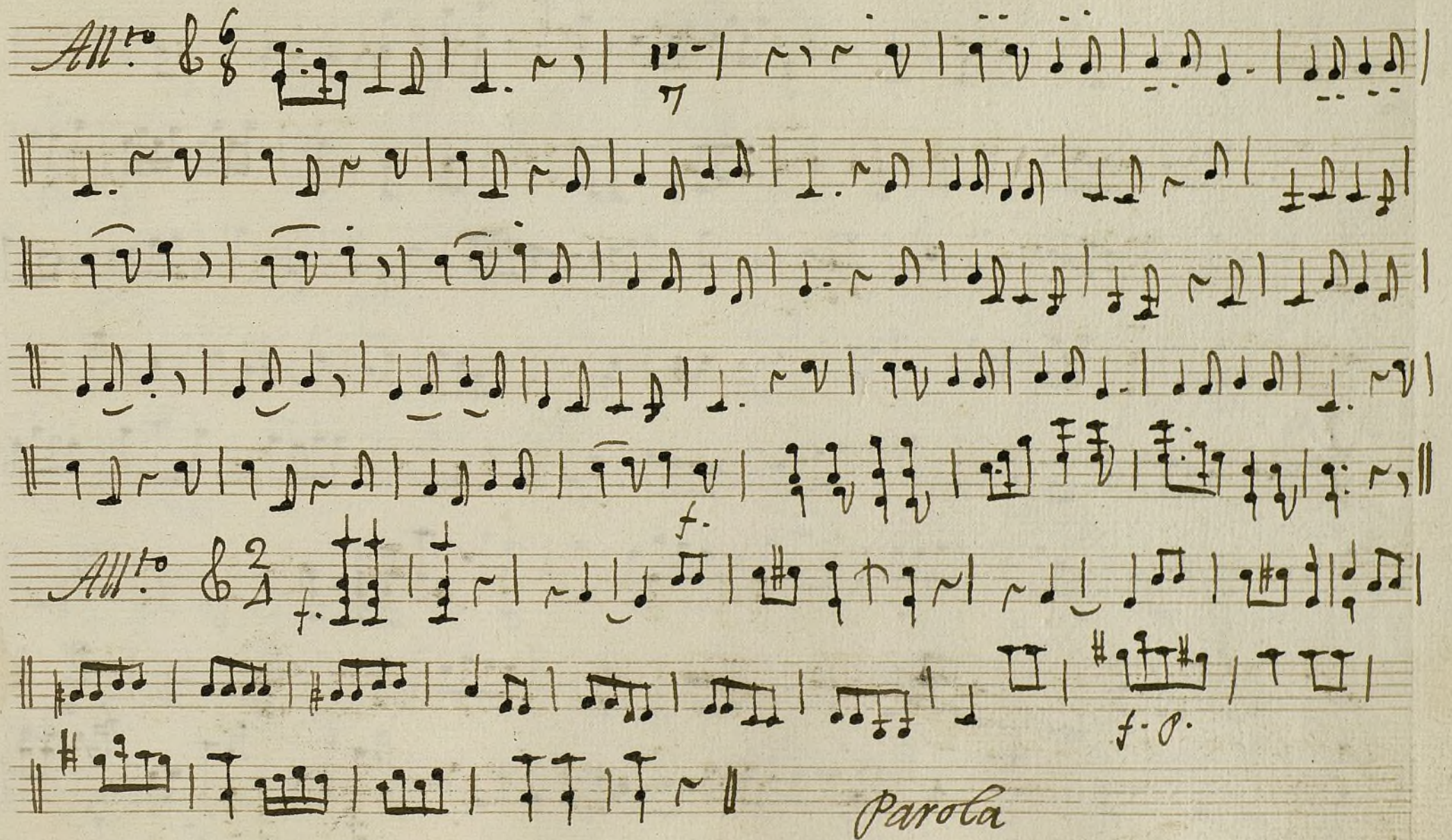
*Parola*

*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *p.* *f.* *cris.<sup>o</sup> f.* *fmo.* *Allegro*

*All.<sup>o</sup>*  $\frac{6}{8}$  *f.* *p.* *f.* *f.* *alor Par.<sup>o</sup>*

*All.<sup>to</sup>*  $\frac{2}{4}$  ; | 9 | 9 |  |  |  |  |  |  |  | 

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

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

*Parola*

*Coplon*

*All.<sup>to</sup>*  $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>to</sup>* and the time signature  $\frac{2}{4}$ . The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *p.* (piano), *ppocof.* (poco fortissimo), *f.* (forte), and *ten* (tenu) are used throughout. There is a large scribble in the first staff, and the word *for* is written in the sixth staff. The score concludes with a double bar line and a sharp sign on the final note of the tenth staff.

*Allegro*

*alors Panola*

*Panola*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes clefs, time signatures (2/4), notes, rests, and dynamic markings such as *p.*, *f.*, *ten*, and *Non All.*. The word *Parola* is written in cursive on the third staff.



Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, with a dynamic marking *f.* (forte) under the first measure and a tempo marking *And* (Andante) above the second measure. The bottom staff contains a sequence of notes and rests, ending with a double bar line. The notation is written in black ink on aged, yellowed paper.



Mus. 128-5

4

Viola

Con.<sup>o</sup> a 3.

Hacer la cuenta sin la hueipeda

||

*All<sup>to</sup>*  $\frac{3}{4}$  *p.* *f.* *p.*

*segue*

*All<sup>to</sup>*  $\frac{6}{8}$  *f.* *p.* *p.* *f.*

*aloi Passafoi.*

*Respire al segno hasta el  $\frac{6}{8}$ .*

*All.<sup>o</sup>*  $\frac{2}{4}$   $\frac{5}{4}$  *A*

*pmo.*

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

*Al Segno*

*Parola*

*All<sup>to</sup>*  $\text{key: } \text{G major}$   $\text{time: } \frac{2}{4}$

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

*po crei* *f.*

*Allegro*

*f.* *p.*

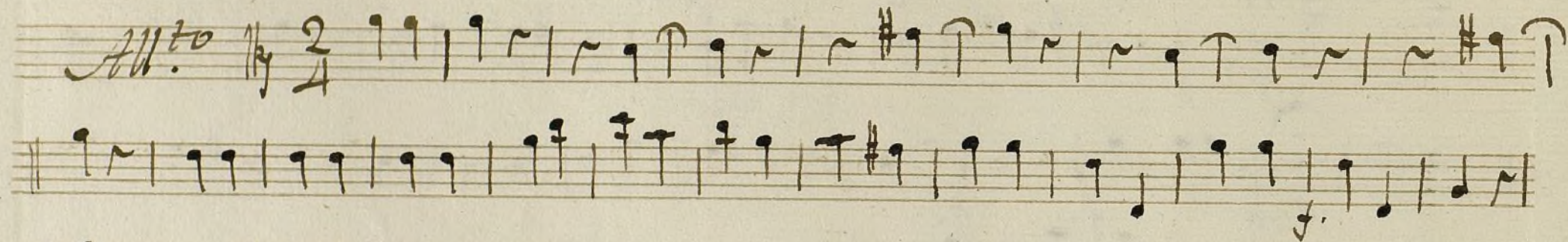
*Allegro*

*All<sup>to</sup>*  $\text{key: } \text{G major}$   $\text{time: } \frac{3}{4}$

*f.*

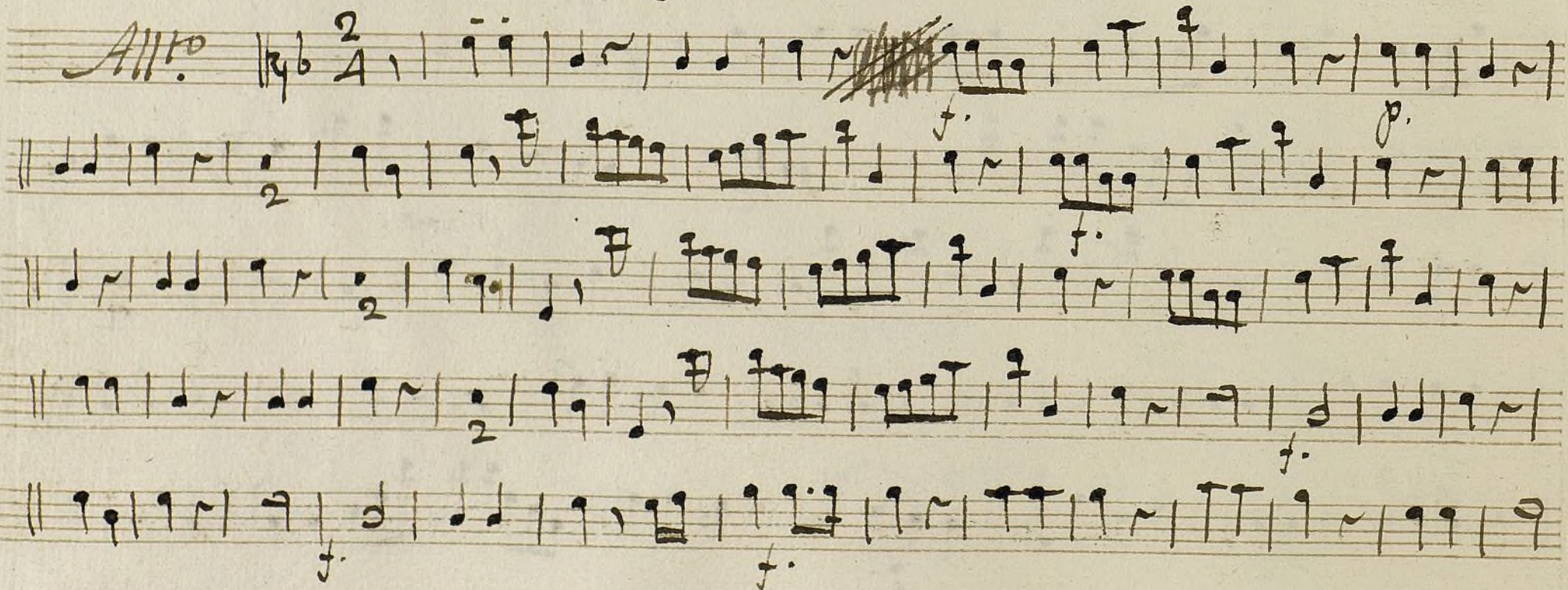
Handwritten musical score on aged paper, consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as *Para*, *f.*, *p.*, *All.to*, and *prmo.*. There are also some numbers like 5, 6, 15, and 3 written above the notes. The paper shows signs of age and wear.

*A*

*All.<sup>o</sup>*  $\frac{2}{4}$  



*Parola*

*All.<sup>o</sup>*  $\frac{2}{4}$  



A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f.* (forte) and *p.* (piano). There are two instances of the word "Segno" written in a decorative, cursive script, one on the second staff and one on the eighth staff, both of which are partially crossed out with diagonal lines. The score concludes with a double bar line on the tenth staff.

*Parola*  
Ayuntamiento de Madrid



*Mas All.<sup>o</sup>*  $\text{D} \frac{2}{4}$

The musical score is written on four staves. The first staff begins with the tempo marking "Mas All.<sup>o</sup>" and the time signature "2/4". The key signature is one sharp (F#). The melody in the first staff is written in a cursive hand. The second staff contains a bass line, and the third and fourth staves contain a keyboard accompaniment. The music is marked with dynamics such as "p." and "f.". The piece ends with a double bar line.



flauta 3a Ton. a 3. la cuenta sin la huesa, peda

Handwritten musical score for Flute 3rd part, consisting of three systems of music. Each system includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo is marked 'Allo'.

**System 1:** The first system begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a melody with various note values and rests, including a triplet of eighth notes. The first measure contains a whole rest with the number '28' written below it. The system concludes with a double bar line.

**System 2:** The second system starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody continues with similar rhythmic patterns. A dynamic marking 'f.' (forte) is present. The system ends with the instruction 'alor Parat.' (then ready) and a double bar line.

**System 3:** The third system returns to a 3/4 time signature. It continues the melodic line with various rhythmic figures and rests. A dynamic marking 'f.' is also present. The system concludes with a double bar line.



*All.<sup>to</sup>* & 2/4

14

*for mo vis mi nuyendo*

*hasta el pmo - para un poco*

15

16

*Parola*

*All.<sup>to</sup>* & 6/8

25

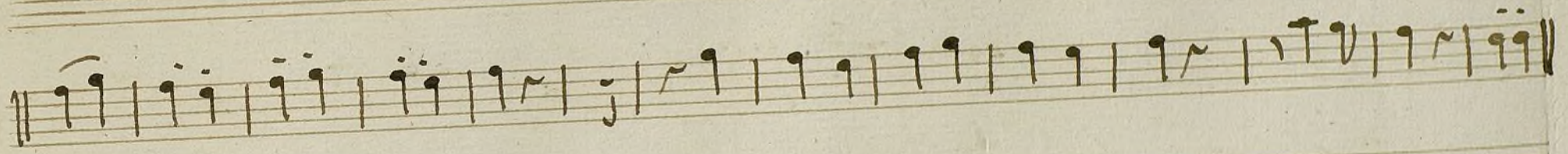
*All.<sup>to</sup>* & 2/4

16

*Parola*

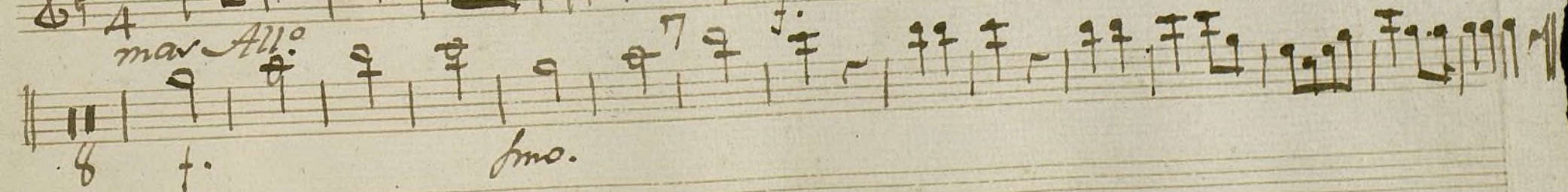
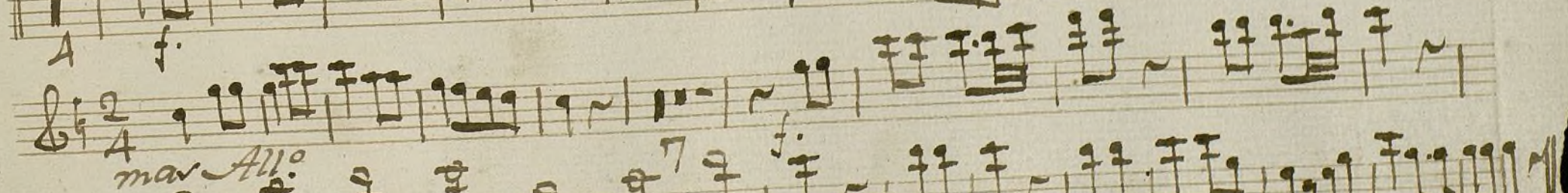
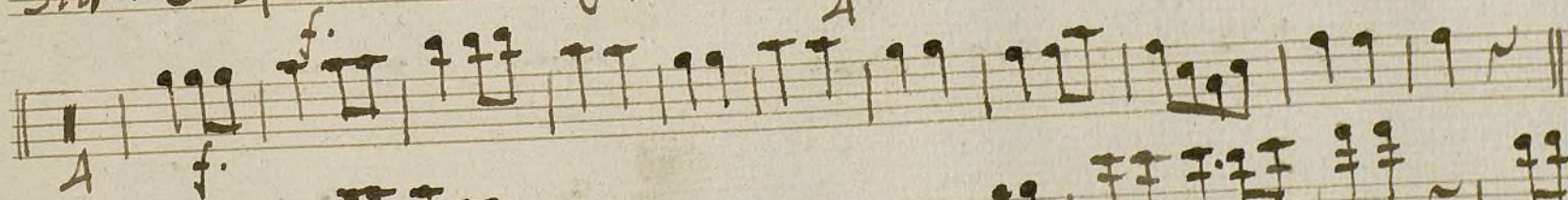
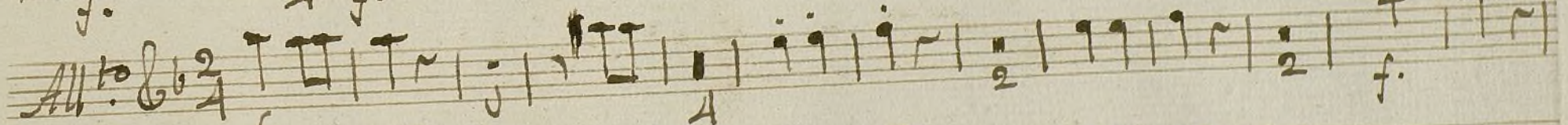
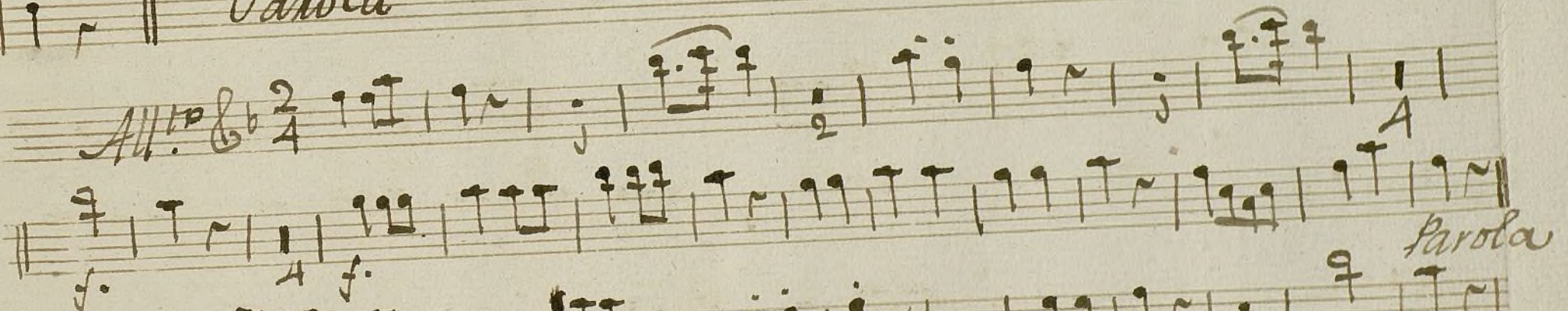
Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with the tempo marking *All.<sup>to</sup>* and a 2/4 time signature. It features several measures with dynamic markings such as *f.* (forte) and *p.* (piano). There are also numerical markings like 12, 13, 10, and 6, which likely indicate measure numbers or fingerings. The score concludes with the instruction *allegro* written in a cursive hand.





Parola

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





flauta 2a. Ton. a 3. La cuenta sin la huésped

Alto 3/4 25.

Handwritten musical score for Flute 2nd part, measures 25-32. The score is in G major and 3/4 time. It features a melody with various ornaments and dynamics like "f." and "alor Panaf.".

Alto 3/4

Handwritten musical score for Flute 2nd part, measures 33-40. The score continues the melody from the previous system, ending with a double bar line.

Handwritten musical score on aged paper, consisting of two systems of staves. The first system begins with the tempo marking *All.* and a 2/4 time signature. It contains five staves of music with various dynamics such as *f. p.* and *f.*, and includes the instruction *Allegro*. The second system starts with *All.* and a 2/4 time signature, featuring dynamics like *f.*, *p.*, *exer.*, and *f.*, and includes the instruction *Allegro*. Both systems conclude with the word *Parola* written in cursive. The manuscript shows signs of age, including some ink bleed-through and a small hole at the bottom left.

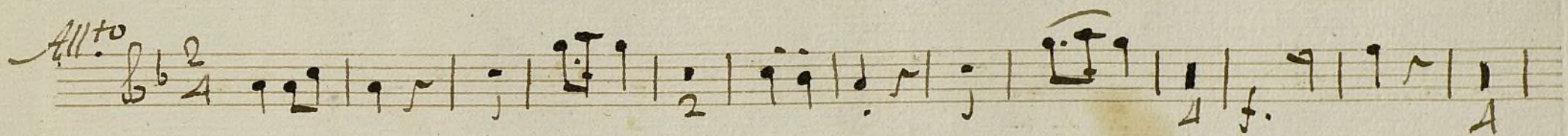
*All.<sup>to</sup>*  $\frac{2}{4}$  10. *f.* 14 *f.* 6 *fin. dim.* *Para un poco* 6 *Para un poco* 16 *f. p.* *Parola*

*All.<sup>to</sup>*  $\frac{6}{8}$  25. 4 *f.* 3

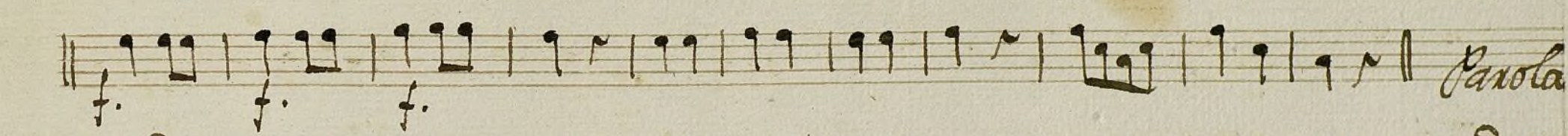
*All.<sup>to</sup>*  $\frac{2}{4}$  *f.* 36 *f. p.* *Parola*

Handwritten musical score on ten staves. The notation includes treble clef, 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several performance instructions and markings:

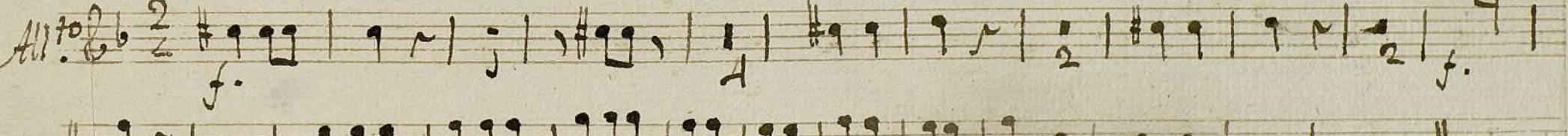
- All.<sup>to</sup>* (Allegretto) at the beginning.
- f.* (forte) dynamic markings.
- A* (Allegro) tempo markings.
- p.* (piano) dynamic marking.
- mai sentado* (never seated) instruction.
- Measure numbers: 5, 12, 13, 6, 3, 10, and 11.
- Handwritten corrections and deletions, including a large scribble at the start of the fifth staff and the phrase *altri Partit.* at the end of the tenth staff.

*All.to*  $\text{G} \flat \frac{2}{4}$  

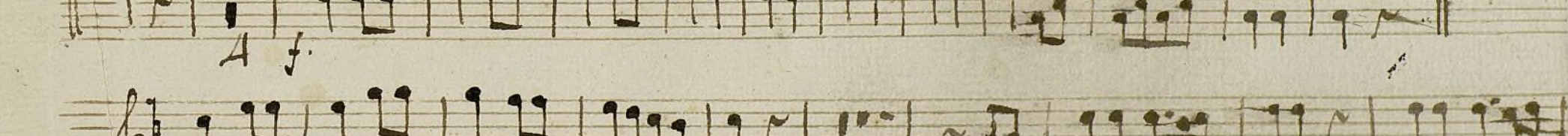
*f.* *f.* *f.* *Parola*

*All.to*  $\text{G} \flat \frac{2}{4}$  

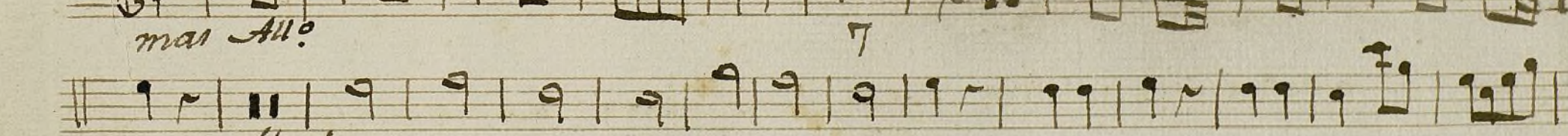
*f.* *f.* *f.*

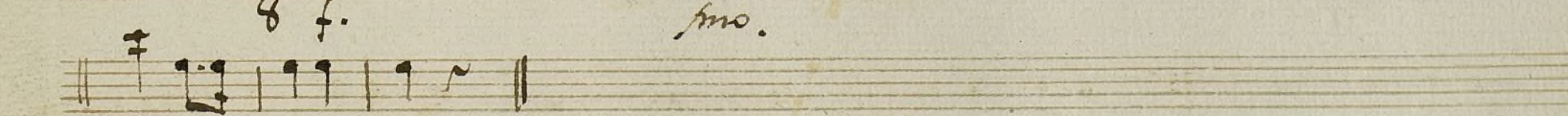
*All.to*  $\text{G} \flat \frac{2}{4}$  

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

*mai All.o* 

*f.* *fmo.*









Clarinete Ton. a 3. la Cuenta sin la Huespeda

All.<sup>o</sup>  $\frac{3}{4}$  21.

All.<sup>o</sup>  $\frac{6}{8}$

Mos Parr.<sup>o</sup> | F. ~ ) ||

Al Segno hasta el 8.

Handwritten musical score on five systems. Each system consists of two staves. The first system begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Allegro* and *Al Segno*. The second system concludes with the instruction *Parola.* The third system starts with *All.<sup>o</sup>* and a 2/4 time signature, followed by *Al Segno.* The fourth system begins with *All.<sup>o</sup>* and a 6/8 time signature. The fifth system ends with *Al Segno* and a final double bar line. The manuscript is written in a clear, historical hand.

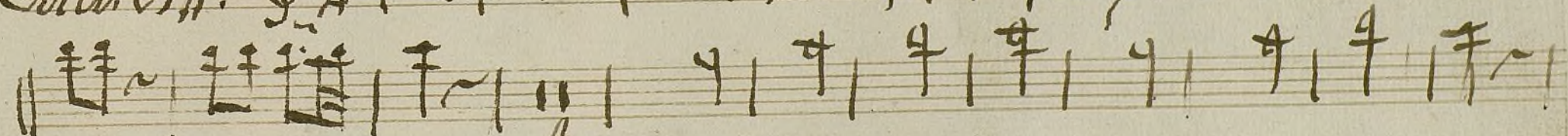
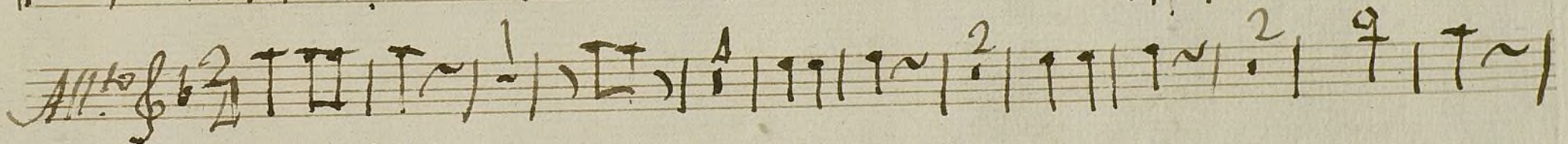
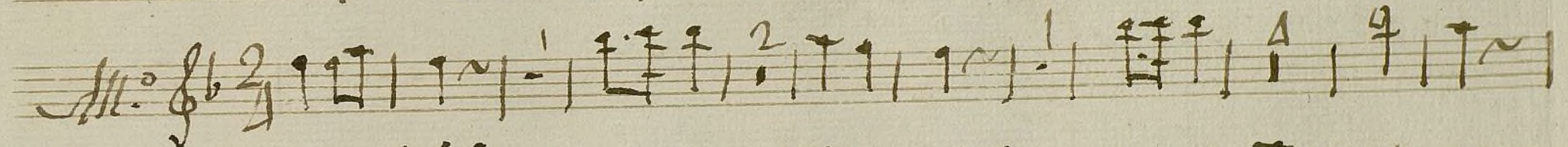
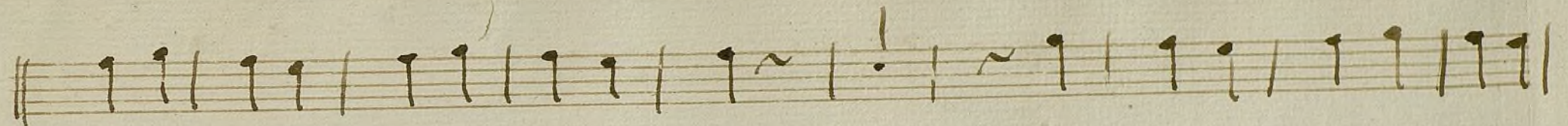
~~207/1744.~~

Handwritten musical score on a page with a page number '20' on the left margin. The score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro' and a 2/4 time signature. The key signature has one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as '10' and '2'. The second staff has a '14' marking above it. The third staff has '5' and '6 6' markings above it. The fourth staff contains the word 'Parola' written in cursive. The fifth staff has a '16' marking below it. The sixth staff begins with 'Allegro' and a 6/8 time signature, with a '25.' marking below it. The seventh staff has a '3' marking above it. The eighth staff ends with a double bar line. The ninth staff has a '16' marking below it and ends with a double bar line. The tenth staff contains the word 'Parola' written in cursive. The manuscript is written in dark ink on aged, slightly yellowed paper.

Allegro  $\text{♩} \frac{2}{4}$

*mai Lentado*

*Alois Schmitt*



All

*Trompa 1ª Ton. a 3. La Cuenta sin la huespeda*

*All.<sup>to</sup> & 3/4 Vn C.*

22. p. p. f. 3

6 f. 3

*All.<sup>to</sup> & 3/4*

3 f. 3 f. 6 f. 6

*All.<sup>to</sup> & 2/4*

57 19. 53 f. f. 2

*Parola*

*All.<sup>o</sup>* & 2/4 <sup>1</sup> ~~||~~ <sub>4</sub> *f.* <sup>12</sup> ~~||~~ *Allegro* ||

*All.<sup>o</sup>* & 6/8 *f.* <sup>3</sup> *Alto Para* *f.*

*All.<sup>o</sup>* & 2/4 <sup>26.</sup> *f.* <sup>57.</sup> <sup>6</sup> <sup>5</sup> *Para* <sup>16.</sup> *f.*

*All.<sup>o</sup>* & 6/8 <sup>42.</sup> *f.* *All.<sup>o</sup>* & 2/4 <sup>16.</sup>

*Parola*



*Vnf.*  
*All.<sup>o</sup> D: 2/4*

10

29.

4 *f.*

2 *f.*

3

4

*f.*

2

4 *f. f. f.*

13. *f.*

8

12. ~~*after Parola*~~

23.

4

15.

*Vnf.*

*All.<sup>o</sup> D: 2/4*

*Hor. 5 Hor. 4 f.*

4

*Parola*

*f.*

3

3

4 *f.*

4 *f.*

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

*f.*

8

8 *f.*



Trompa 2ª Ton. a 3. la cuenta sin la huepèda

Vnc.

Handwritten musical score for Trompa 2ª, Ton. a 3. la cuenta sin la huepèda. The score is written in treble clef with a 3/4 time signature. It consists of several systems of staves, each containing a main melodic line and a lower accompaniment line. The music is marked with dynamics such as *p.* (piano) and *f.* (forte). There are various musical notations including rests, slurs, and articulation marks. The score includes several measures of music, with some measures containing the number of notes (e.g., 22, 6, 5, 3, 6, 5, 17, 13, 6, 15). The piece concludes with the instruction *al segno* and the word *Parola*.



*Vmf.*  
*All.<sup>o</sup>* 9: 2/4  
10  
29. *for.* 2 *f.* 3  
4 *f.* 2 4 *f.* *f.* *f.* *f.* *allegro*  
13. *p.* 8 23. 4 9.  
*alor Parola*  
~~*ma*~~ 15 *Parola*  
*Vmf.* 12.  
*All.<sup>o</sup>* 9: 2/4  
*for.* 5 *for.* 4 *f.* 4  
*Parola*  
*f.* 3 3 4 *f.* 4 *f.*  
*f.* 8  
8 *f.*



Mus 128-5

7

fagot

Lon.<sup>a</sup> 3.

la cuenta sin la huésped

.||.

*All<sup>to</sup>*  $\text{C}:\frac{3}{4}$

Handwritten musical score for the first system, consisting of six staves. The music is in 3/4 time and C major. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p.' (piano) and 'f.' (forte). The system concludes with a double bar line and the word 'signe'.

*All<sup>to</sup>*  $\text{C}:\frac{6}{8}$

Handwritten musical score for the second system, consisting of three staves. The music is in 6/8 time and C major. It features a steady eighth-note rhythm. Dynamic markings include 'f.' (forte) and 'p.' (piano). The system concludes with a double bar line and the text 'alor Parat'.

*Repire al segno hasta el  $\frac{6}{8}$*



*All.<sup>o</sup>* *viol.*  $\text{C}:\frac{2}{4}$   $\text{5}$

Handwritten musical score for Alto, consisting of three systems of staves. The first system is in 2/4 time, marked *All.<sup>o</sup>*, with dynamics *p.* and *f.*. The second system is in 6/8 time, marked *f.* and *p.*, and includes the instruction *Al segno*. The third system is in 2/4 time, marked *All.<sup>o</sup>*, with dynamics *f.* and *f.*. The score includes various musical notations such as notes, rests, and clefs.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *pmo.*

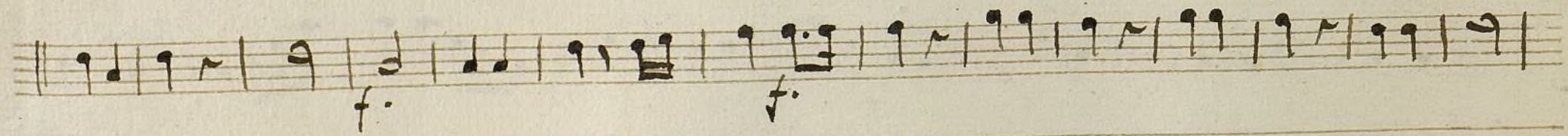
Handwritten musical score for the second system, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as *Alto*, *f.*, and *pmo.*

All.<sup>o</sup> C: 2/4



|| 1 1 | 1 ~ || *Parola*

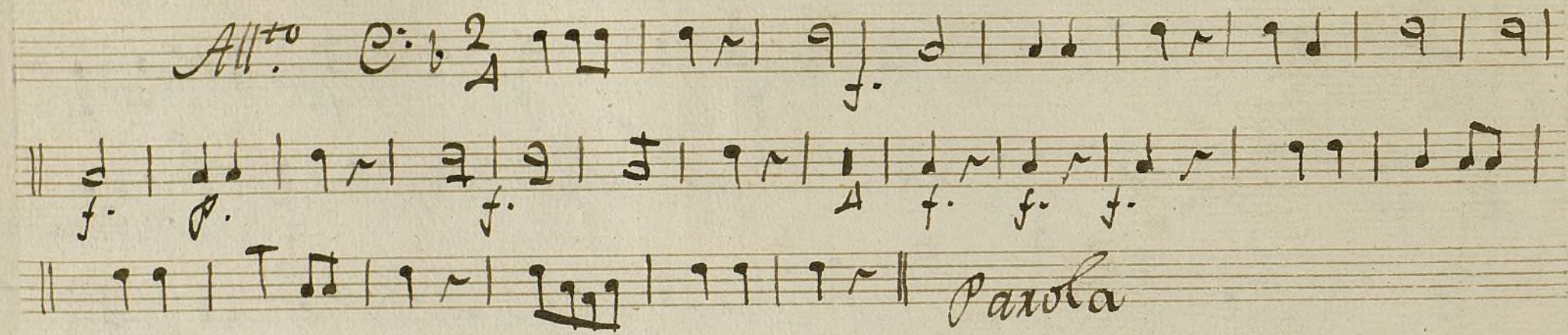
All.<sup>o</sup> C: 2/4

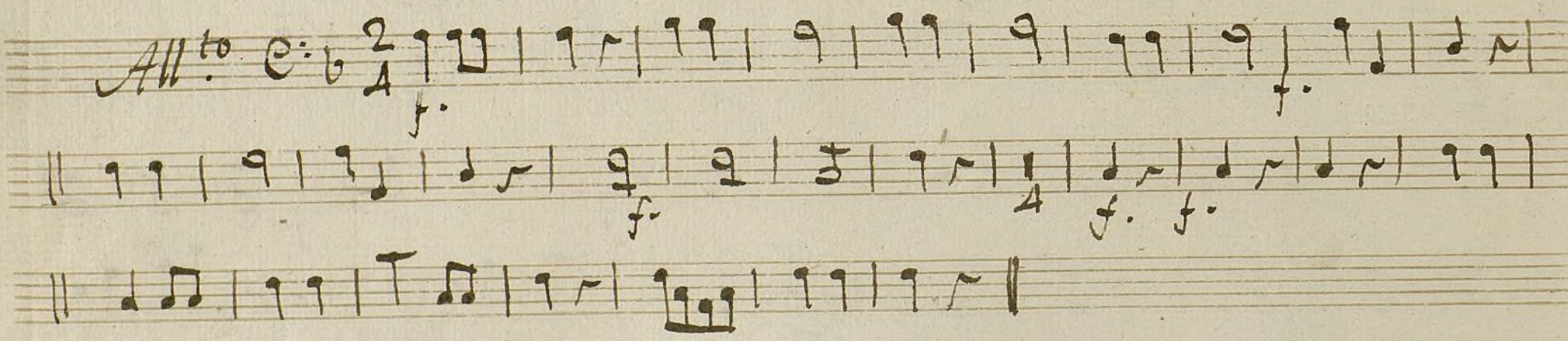


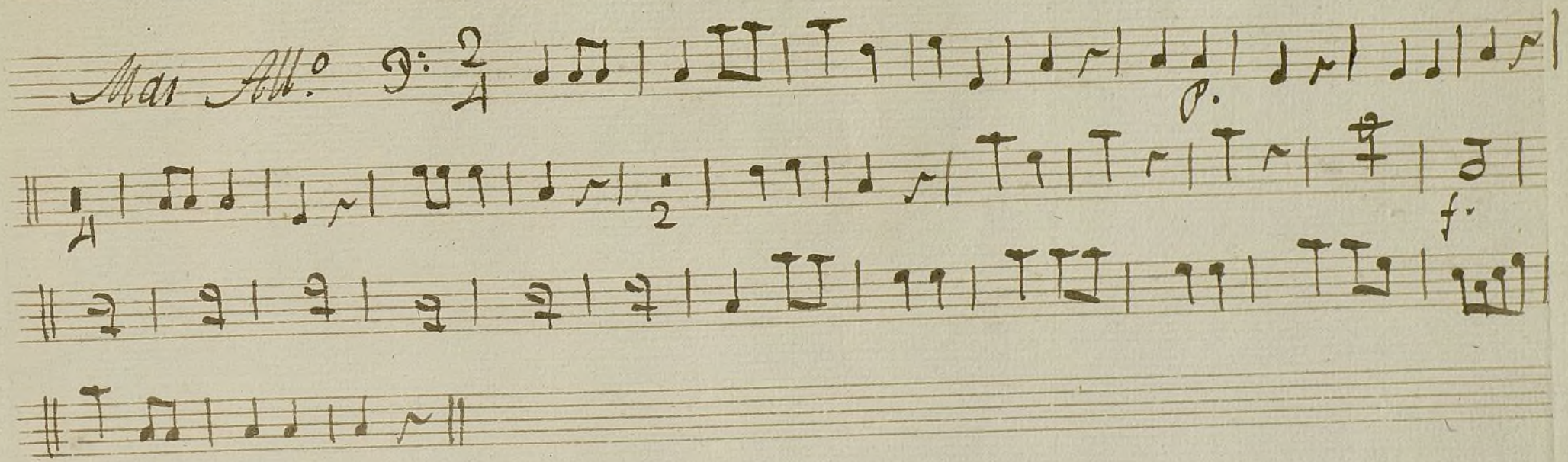
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*. There are several instances of heavy scribbles over the music, and the word *Parola* is written at the end of the piece.

*Mai sentado*

*Parola*

*All.<sup>to</sup>*  $\text{C}:\flat \frac{2}{4}$   *Parola*

*All.<sup>to</sup>*  $\text{C}:\flat \frac{2}{4}$  

*Mas All.<sup>o</sup>* 9:  $\frac{2}{4}$  





Mus 128-5

+

Bajo

Con. a. 3.º

..

Hacer la cuenta sin la

huerpeda

..

*All.<sup>to</sup>*  $\text{C} = \frac{3}{4}$  *A.* *p.*

.....

.....

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

*f.* *p.*

|| *Segue*

*All.<sup>to</sup>*  $\text{C} = \frac{6}{8}$

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

|| *alor* *p.*

Repite hasta el  $\frac{6}{8}$  al segno

*All.<sup>o</sup>*  $\text{C}$   $\frac{2}{4}$  *viol<sup>u</sup>*

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

*p<sup>mo</sup>*

*Allegro* *f.*

*Parola*

*All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{2}{4}$  *p.* *f.* *p.*

*p. cre!* *f.*

*f.* *Allegro*

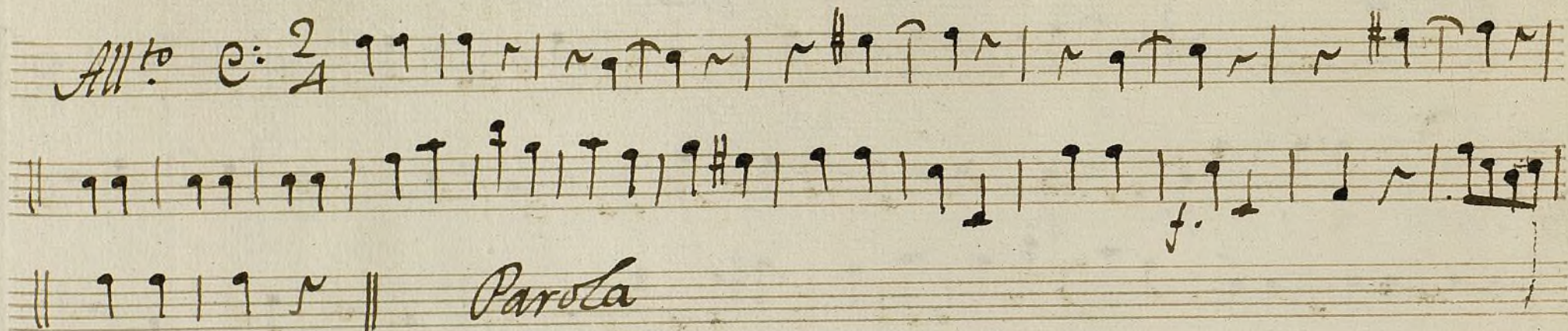
$\text{C}:\flat$   $\frac{6}{8}$  *f.* *p.* *f.*

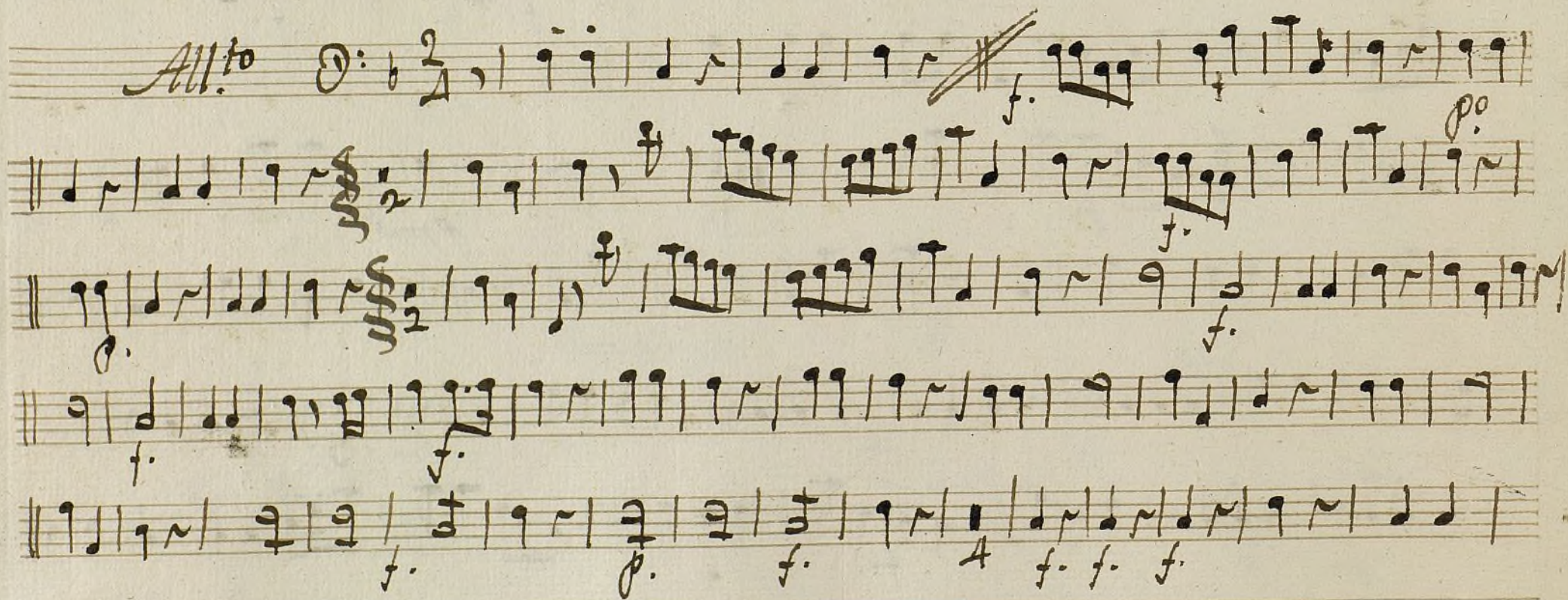
*Allegro*

*All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{2}{4}$  *f.*

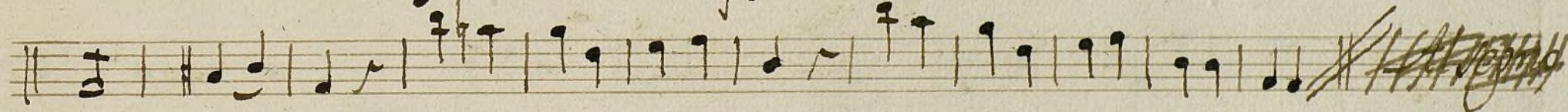
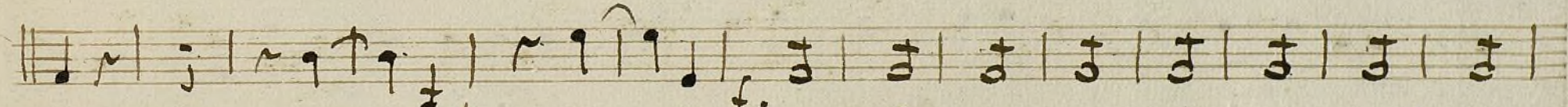
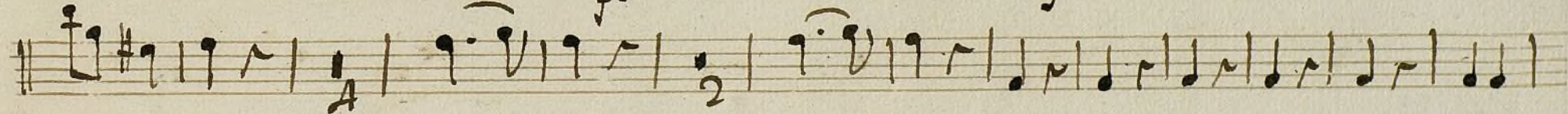
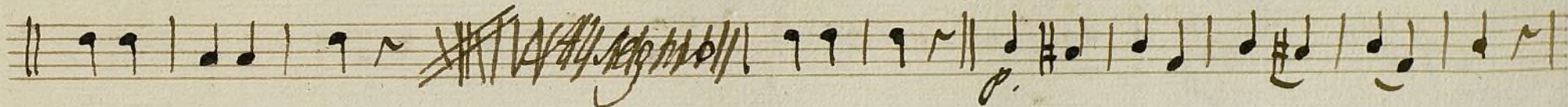
Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *pp.*. The word *Parola* is written in the first staff. The music concludes with a double bar line.

Handwritten musical score on four staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and the time signature  $\text{C} \frac{6}{8}$ . The score includes dynamic markings like *f.* and *ppmo.*, and a measure number '15' is written above the second staff. The music ends with a double bar line.

*All.<sup>to</sup>*  $\text{C}:\frac{2}{4}$  

*All.<sup>to</sup>*  $\text{C}:\frac{2}{4}$  

*Man. Sentado*



*Parola*

*All.<sup>to</sup>* C:6 2/4 A

*f.*

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

*Parola*

*All.<sup>to</sup>* C:6 2/4 A

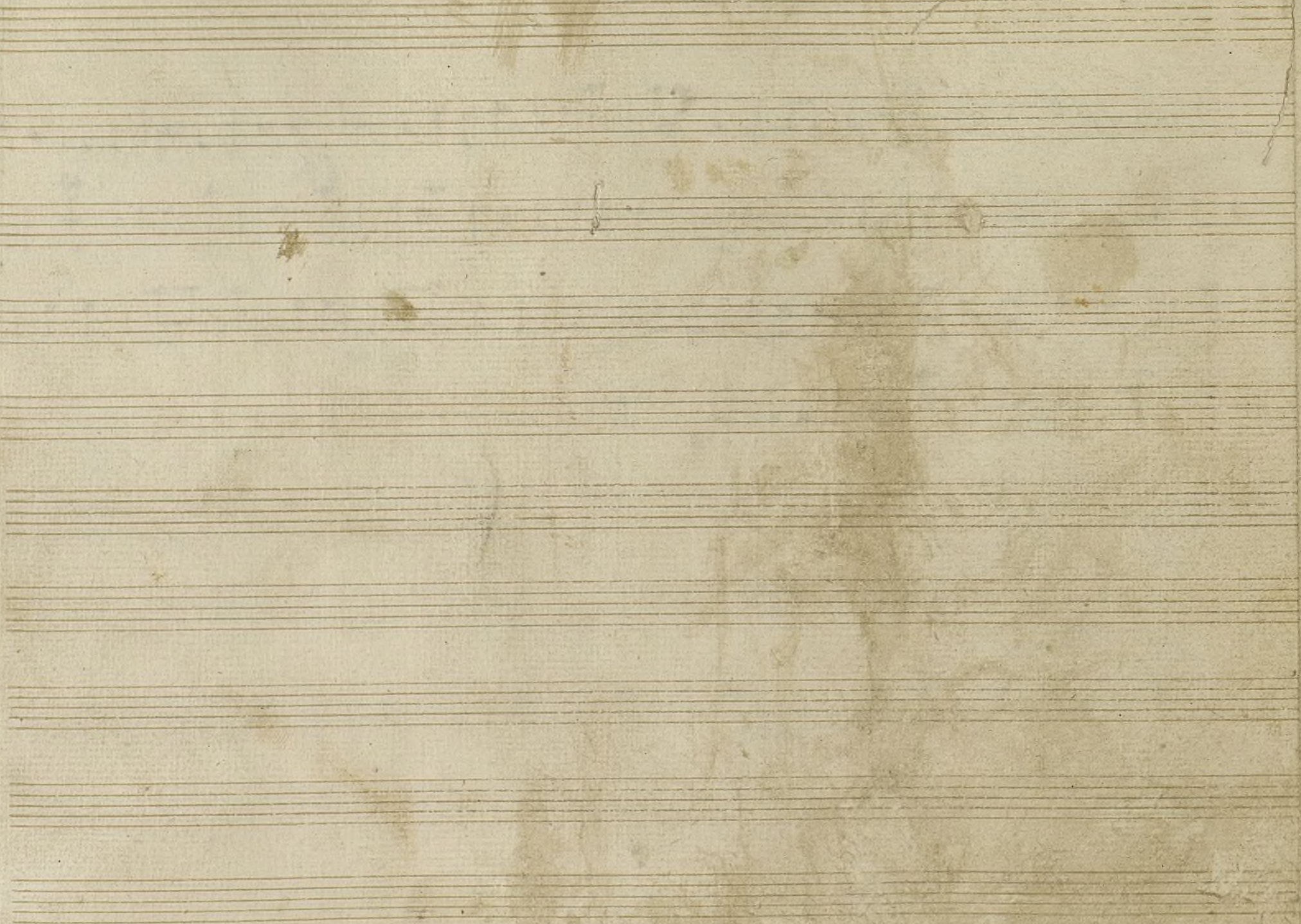
*f.*

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



*Man All.<sup>o</sup>*  $\text{C}:\frac{2}{4}$

Handwritten musical score on four staves. The first staff begins with the tempo marking "Man All.<sup>o</sup>" and the time signature "C: 2/4". The notation includes various note values, rests, and bar lines. The second staff has a "4" below the first measure. The third staff has a "7" below the first measure. The fourth staff ends with a double bar line. The paper is aged and has some damage at the bottom edge.



2

Bajo.

Con<sup>a</sup> á 3. Flaces

La cuenta Sin la Guespeda

Con Violines, Viola, Clarinete, Flautas, Trompas, Fagot y Basso.

*All<sup>ro</sup>*  $\text{C} \frac{3}{4}$

*Segue*

*All<sup>ro</sup>*  $\text{C} \frac{3}{4}$

*Repite hasta el G al Segno.*

*M<sup>to</sup>* *5 violon*

*Alto*

*p*

*pp*

*4*

*Al seg.*

*Parola.*

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system consists of four staves. The top staff begins with the tempo marking "Allegro" and a key signature of one flat. The second staff contains the word "Cres" written above the notes. The third staff ends with the tempo marking "Allegro". The fourth staff is empty. The second system consists of three staves. The top staff begins with a key signature change to two flats. The third staff contains the tempo marking "Allegro 2 mas.". The third system consists of three staves. The top staff begins with the tempo marking "Allegro" and a key signature of one sharp. The second staff contains the number "10" above the notes. The third staff contains the number "6" above the notes. The notation includes various note values, rests, and dynamic markings such as "p".

6

*fmo*

*parola*

*11to*

15

*pmo*

2

3

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of three staves. The top staff begins with the tempo marking "Allegro" and a 2/4 time signature. The second staff contains a melodic line with various note values and rests. The third staff starts with a double bar line and the word "Paraba" written in a cursive hand. The second system also consists of three staves. The top staff begins with "Allegro" and a 2/4 time signature. The middle staff features a complex melodic line with many sixteenth notes. The bottom staff continues the melodic line with various note values and rests. The paper shows signs of age, including some staining and a slightly uneven texture.



*Mas sentido*

*Allegro*

*p*

*4*

*2*

*Allegro*

*parola*

*All<sup>ro</sup>*  $\text{G:}\frac{2}{4}$

*p* *f* 4

|| *parola*

*All<sup>ro</sup>*  $\text{G:}\frac{2}{4}$

*f* 4

*Mas All<sup>o</sup>*  $\frac{9}{4}$

4 2

