

Leg.^o 30. N.º 13.

Leg.^o 15.

Leg.^o 1.º n.º 25

1791

MUS 131-3

t

de Pulpilla, Pico y Fades

Ton.^a 3.

El Colchonero.

De Laverna.

25

131-3

All.^o *Vistoso* *3/8* *da.* *Poco.* *Claro es.* *Por que*

ta el choco late — yo estoi mas clara yo
no abre s corriendo. estoi turbada estoi

Poco *Pulp.^o* *g.^o dura eres de genio — no seie blanda*
ya me boi sofo cando — Ueva usted agua.

f *p* *f* *p*

no *Poco* quando viene el col cho-
vava *Pulp.* (buelven a llamar) este sera el col cho
Pulp. nero en viniendo esta ra en Casa mira como me rei-
nero bor abrirle sin tardanza yo no se donde a bus.
Pulp. ponde q.^e mi paciencia se cana si se cana -
cado una figura tan rara otras mas xa.

q.^e se siente - y así estara - de cansada - y así es.
 y así figurar anda por el Mundo y pararon andan

Poco o q.^e insolente o q.^e machaca
Pulp^o o que insufrible o que cachaza

1.º o q.^e insolente voy a ver si mi chico es el que
 o q.^e machaca. voy a ver si mi chico es el que
 o que insufrible voy a ver si mi chico es el que
 o que cachaza voy a ver si mi chico es el que
 voy a marcharme al.

trañas cosas / etrañas
 llama es el q.^e llama
 Niña mui bien Criada
 punto de aquesta Casa

vaya q.^e tiene mi Amo co-
 voi a ver si mi chico es-
 vaya q.^e esta lá Niña mui
 voi a marcharme al punto de a.

sas etrañas cosas etra-
 el q.^e llama es el q.^e llama
 bien criada mui bien cria-
 desta Casa des aquesta Ca-

sas cosas
 ma es el
 da - mui
 sa - de

cosas
 el
 mui
 de

Al Segno

Carabajal. abre Meteria. Pulp. y aboi.

Paco... Yo suero que esta muchacha
dio flechazo al cochonero
y de verdad no me espanta
pues a mi como mi esposa
a tomar aires se halla
no deja a Xatos de... pero
vamos a tomar ~~la~~ el sombrero
que de in al Consejo es ara
y mis agencias me llaman vare

Pulp... deja la Capa y Saude
mientras el Ano se marcha
esta lana que despues saltara yo

Car... bwa era gracia
pulp... por lo chico y lo tunante.
me tiene robada el alma...

Parola.

All.^o

Carabajal.

Aunq^o chiqui tillo del codo alca mano soi-

Paco: ten pues Emeteria de Casa Ciudadado q^o es.

el colcho nero mai abenta sao mas
te es un gran tuno no te quite algo no

happ para Viudos colcho
Pulp^o a mi señor mio nadie

nes mui blandos y para los Novios mas duros q.^e
mea quitado sino solo aquello q.^e yo be res

cantos y para los Novios mas duros q.^º cantos mas
 galo sino solo aquello q.^º yo te re ga lo que
 mas q.^º que te sir
 Carab.^º pero con su A
 be - esa abeli da. prove Lefe xi-
 mo hablando habli esta la chuba q.^º ei due.

no - si enchizado estais prove Iefe xino
no de esta humanidad la chula q. el dueño

si enchizado estais si ai tal -
de esta humanidad de halli es.

mal - ai tal mal Iefe xino ay tal mal - ai tal mal Iefe.
ta halli esta mi emeteria halli esta halli esta mi eme.

rino ay tal mal la Meteria Meteria Meteria mea me
teria halli esta ai Meteria Meteria Meteria g. ton.

tido en el alma un puñal - ai tal mal - ai tal mal -
drai con el Arno g. hablar halli esta - halli esta

- ay tal mal ai tal mal halli esta halli esta.
mas ya no di re.

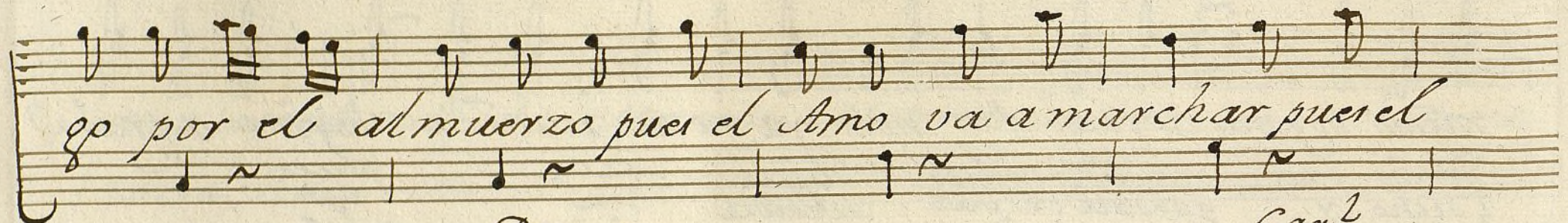
Vaya usted sin cuenta con lo...
car... mas yo le haré al.

medio boy me a trabajar mas ya no ai remedio boy me a traba
 pueno pueno no ai q^e temblar vaya pueno
 dicho y quedate en paz cuenta y el
 Amo el puerto dejar mas yo

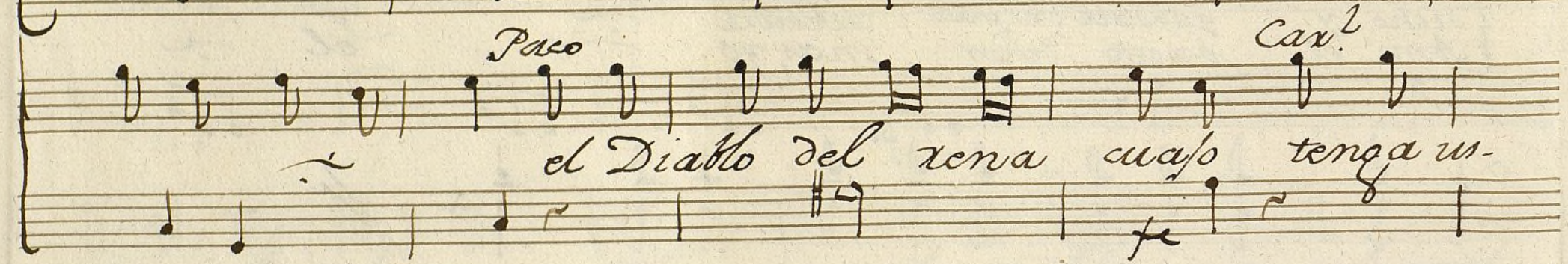
far boy me boy me Al Segno.
 pueno que da con paz y que va. Te en paz
 y el el

All.^o Paco. Car.^o
 Por q^e no miras lo q^e haces no lo

Pulp.^o
 pude remediar no lo boi lues

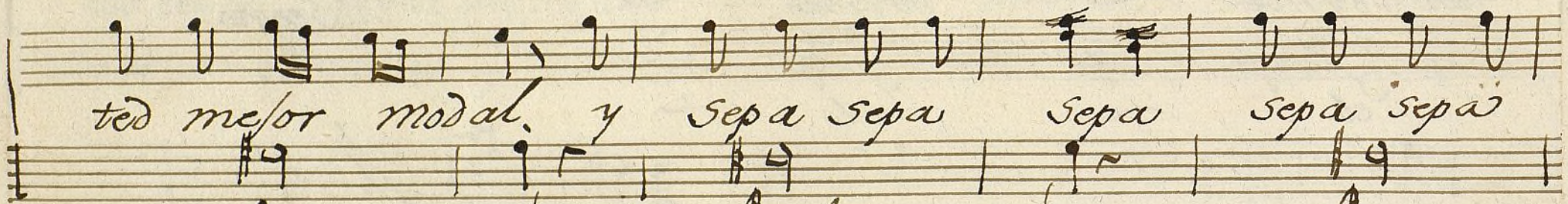


go por el almuerzo pues el Amo va a marchar pues el

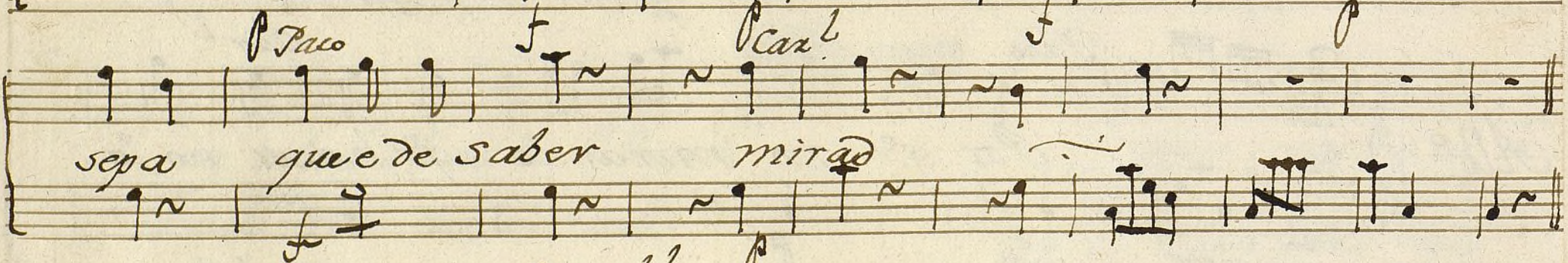


el Diablo del xena cuajo tenga us-

Paso Carab.

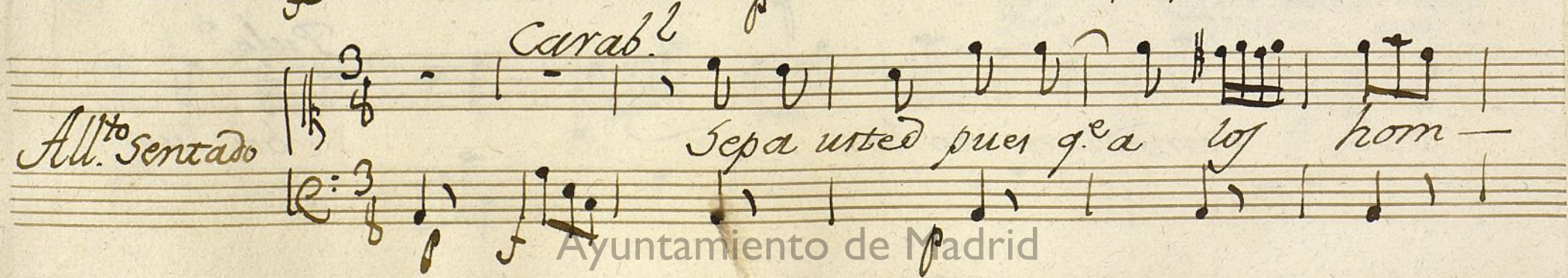


ted mejor modal. y Sepa Sepa Sepa Sepa Sepa



Sepa que e de saber mirad

Paso Carab.



Sepa usted pues q.e a los hom-

Carab.

All.^{to} Sentado

brei... no se les mide por va... ras

y que vale on za de o ro... mas q^eu-

na arroba de Pa la... mas q^e una arroba de

Pa la... lo a entendido uste pue acuerde

se. y a ninguno por chico a ninguno por chico ensulte otra

vez q. el mas chico xatonzillo — tiene su trozo de yel.

mire uste q. el mas chico xatonzillo xaton

Zillo tiene su trozo de yel tiene

mie uste. mie uste

Paco. con esa gente es prudentia el callar ^{Car!} le ataxulle
 Pulp. vamos vamos almoxar, supuesto que ya se fue el posma.
 Car! viva la sal de las cruadas de bien
 de las cruadas de bien que saben con caudal tratar aun turno
 Pulp. di pues esos de maduorniar!

Parda. Car! en eso ay algo q. hacen por q. tu amo. (Pulp.) q. amo
 di q. te vi te ame y ya mas amo no tengo que tu.
 Paco. olvidado un papel se me quido, mas q. miro
 buena confianza. e almoxando mano a mano
 en que para quiero ver.

All.^o *Car.^o*

Pulp.^o echa vino Mexicana
Car.^o diez pernils al Año
Pulp.^o puer siempr de Casarno
Car.^o el Año es un baboso

echa diez

g.^e los torreznos
ayer tragaron
quero primero
y el dote espero

aunque dulce se pegan
y para ti eco brádo
saber q.^e dote llebas
juntar con las Sangrias

al traga
en un el.
al eme
q.^e hacerle

Poco.

pero
dicenno
neo
pienso

asi te se bolvieran
que criada no cobra
llevara el q.orra muchas
quantas lancetas de estas

asi
que

luego veneno
de el uno el medio
mi seria y cuantos
ha bra en el pueblo

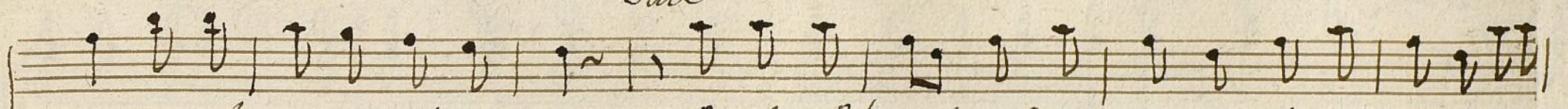
Allegro tres mas.

All.

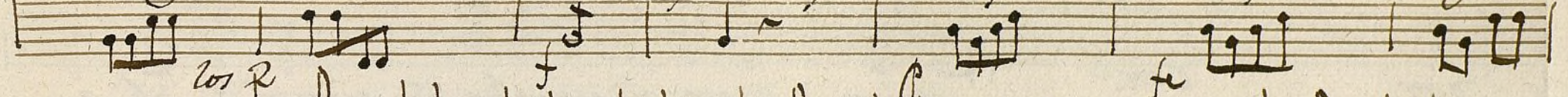
Poco

Pero escuchar mas no quiero yo los voi a escar men

sale



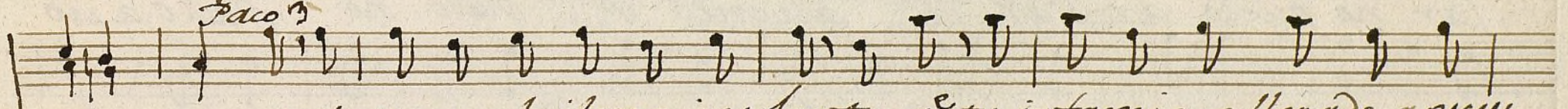
tar yo los *los 2.* q^e es lo q^e haceis picarones picarones pica



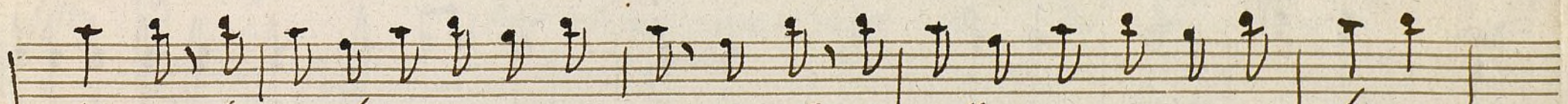
rones si abra oido mis razones mas fuerza es disimular mas



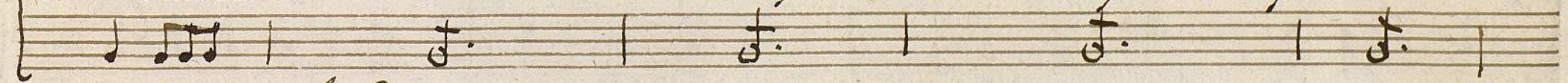
Poco



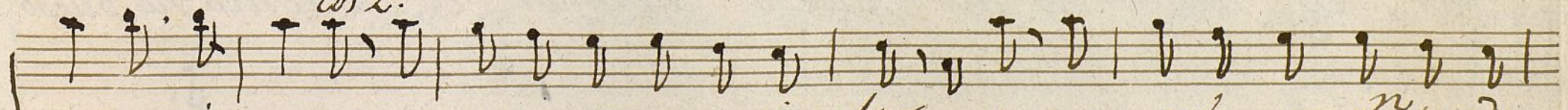
no te vayas bribona insolente q^e tu infamia e llegado a escu.



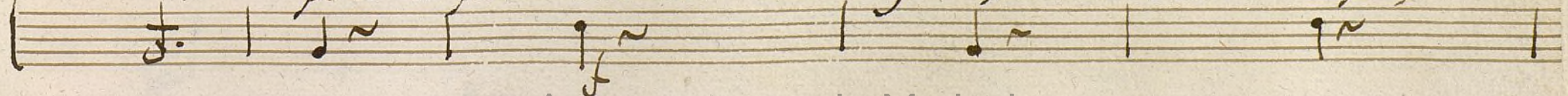
char suelta suelta esa vara tunante q^e con ella os quiero a palear os



los 2.



poco a poco con esos insultos pues no sabe con qⁿ puede



1^a 2^a voz
la 7^a ag.
si le vi
nie se
alta.

Pulp^o y Pao

con el susto con la rabia y despecho qe siento el aliento no puedo arro-
dar car. con el susto y despecho qe siento el a
jar no puedo arrojar el aliento no puedo no puedo arro
liento no puedo arrojar el aliento no puedo no puedo arro
jar el a lien to no pue do arro jar el a lien to no puedo arro
jar el alien to no puedo arrojar el aliento no puedo arro

far el a viento no puedo a no far
 far el

Parlas.)

Paco - Vaya coje la mantilla, y ve a otra parte aaxabar
Pulp. - oye usted hable con modo y sino le enueñarán
Carab. - Metexis no te sofagues estando aqui tu q'abam
 que es hombre de pelo en pecho
Paco - aun prendio te de echan
Pulp. - aun prendio a una prendio
Carab. - oye usted que sea a oran.

Carabajas.

All.to

Por q' yo ya e cur sa do

Las tres es cuelas haviendo ido a Me lilla q. Peñon.
 y los pre sidios son solo un de sac go q. para

y ceuta - habiendo ido a Melilla penon y Ceuta
los pillos - son solo un de sa ogo para los pillos

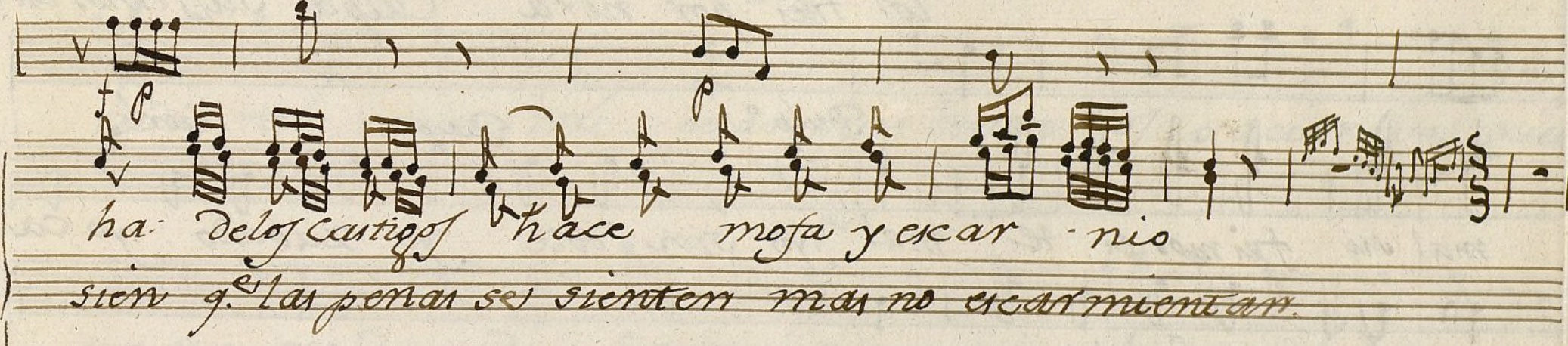
Allegro *Pulso*
Luego que la ver quen - - - - - la le fal taunha

Mas temado
Luego qe la ver quen - la le falta aun Ma
le falta aun Ma so de los castigos -
y es cosa aier ta qe las penas sei

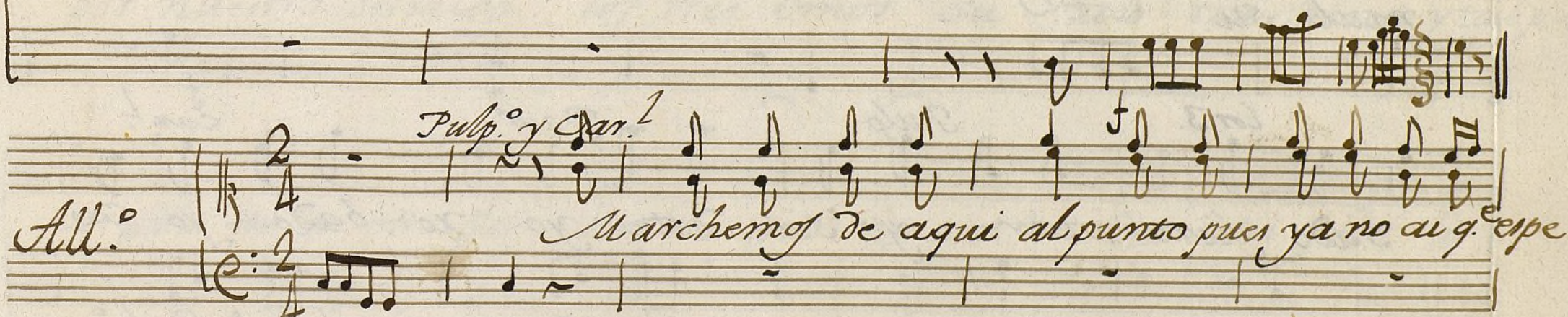
p



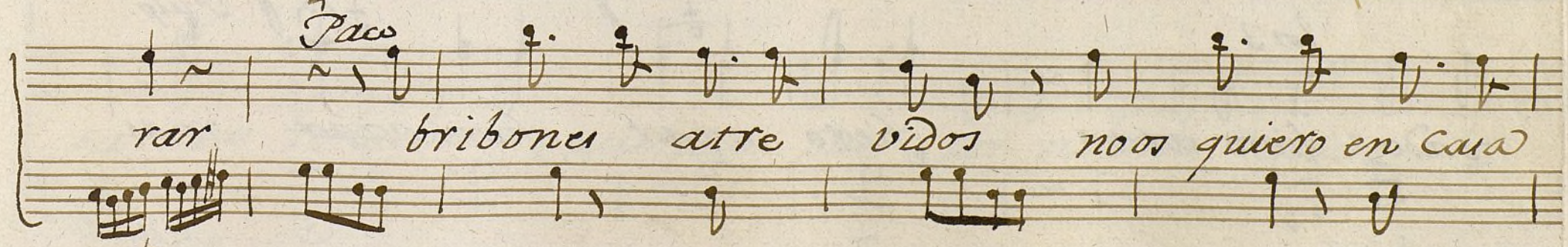
ha ce moja y escar — nio de los castigos
sienten mas no escar mien tan q^e las penas se



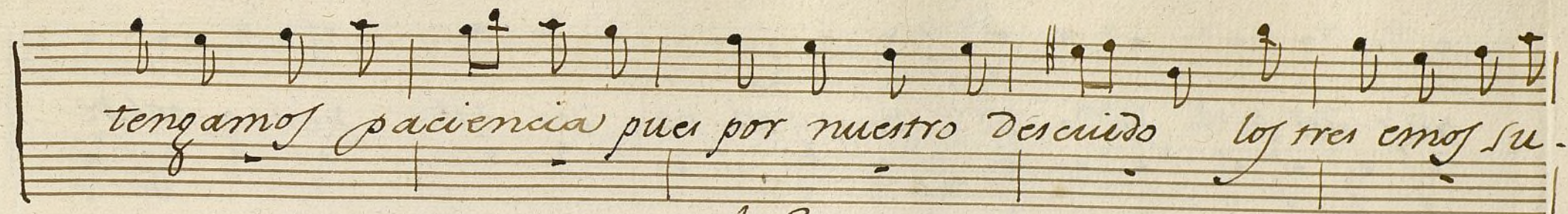
ha: de los castigos hace moja y escar nio
sien q^e las penas se sienten mas no escar mientan.



All.^o *Pulp.^o y Car.¹*
Marchemos de aqui al punto pues ya no ai q^e espe

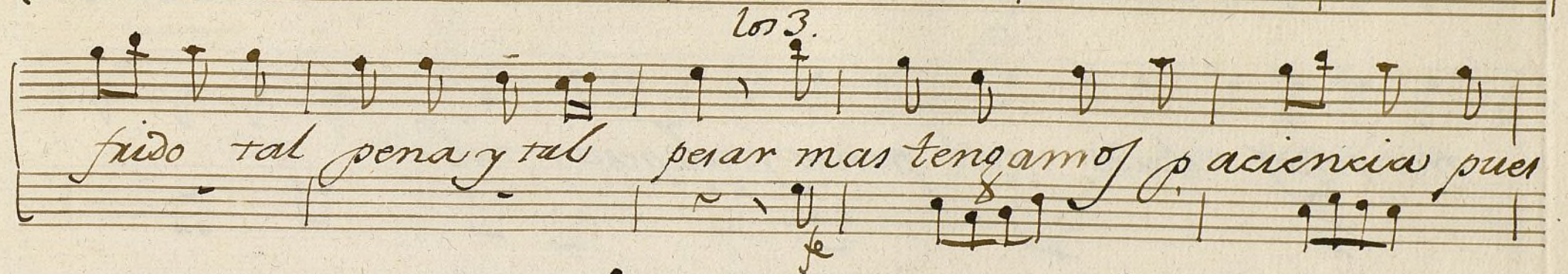


Paco
rar bribones atre vidos nos quieto en casa

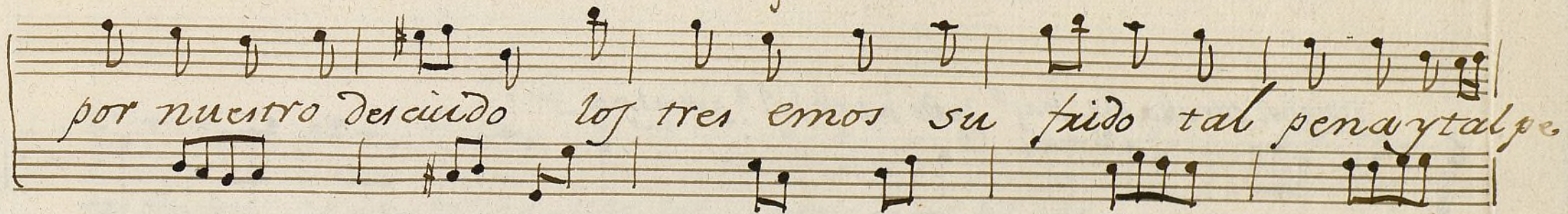


tengamos paciencia puei por nuestro desciuido los tres emos su

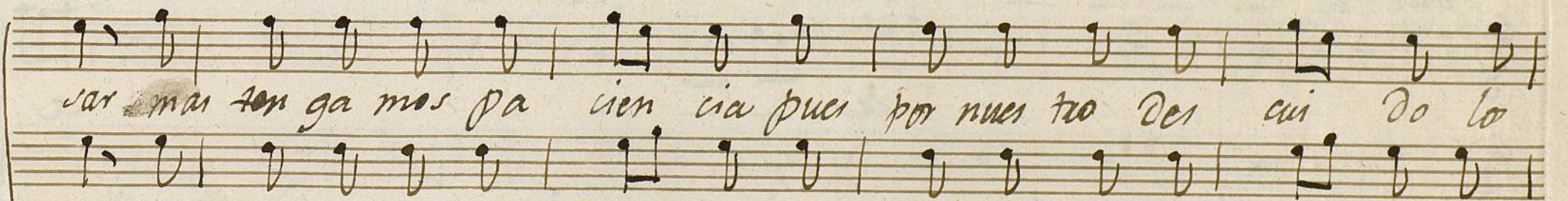
los 3.



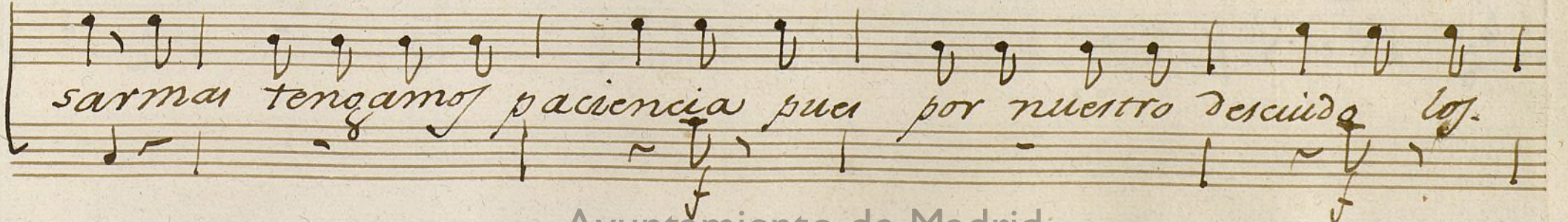
fuido tal pena y tal peiar mas tengamos paciencia puei



por nuestro desciuido los tres emos su fuido tal pena y tal pe



ar mas tenga mas pa cien cia puei por nues tro Des cui do lo



sar mas tengamos paciencia puei por nuestro desciuido los

tres e mos su fri do tal penay tal pe sar tal penay tal pe
 tres er nos su fri do tal pena y tal pe sar tal

si viene en esto alto ala pag.^a puede hacer la 2.^a y un tercio la 1.^a

jar a - - - - a - - - -

los tres e mos su
a los tres e mos su

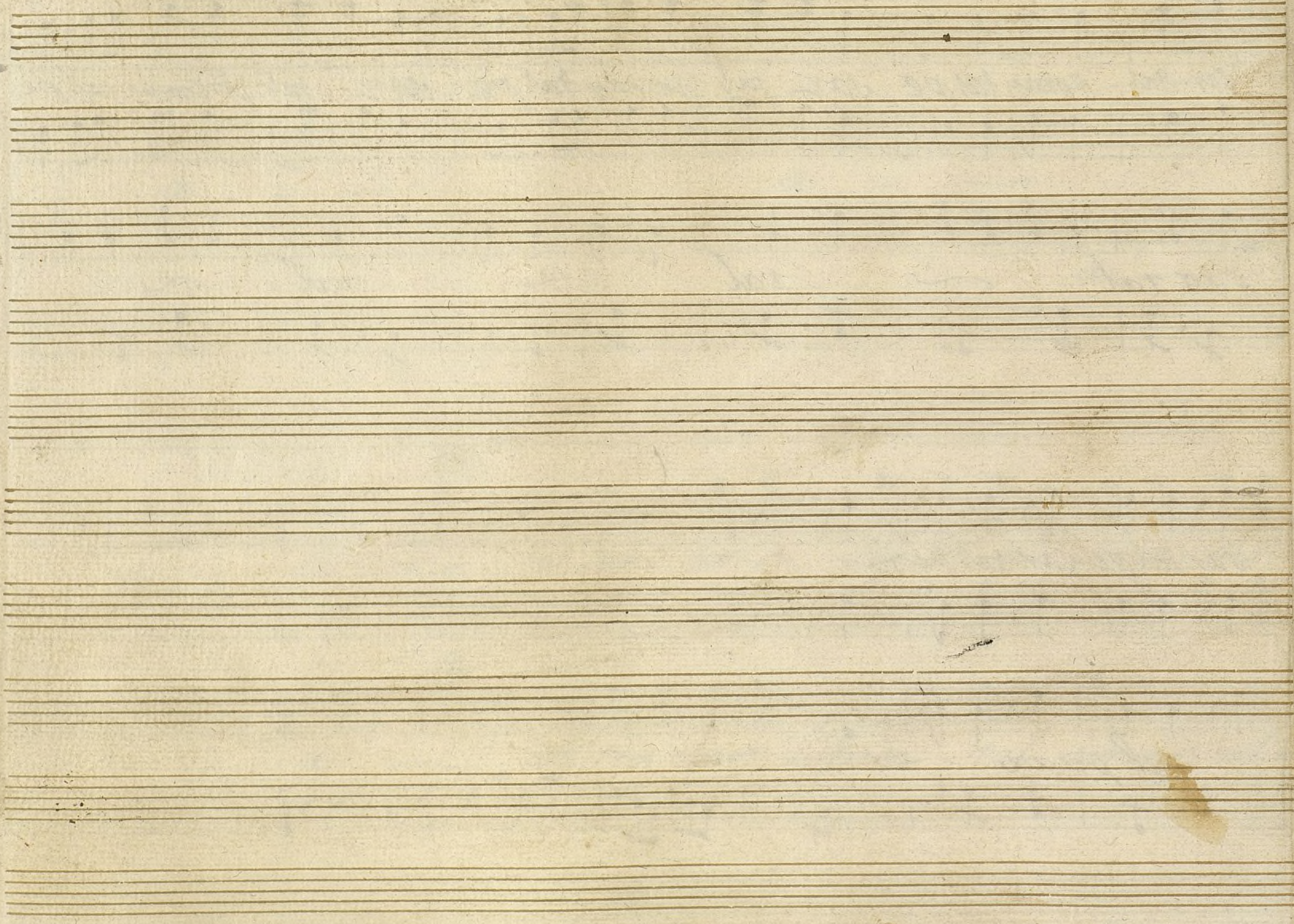
frido tal pena y tal pesar a
frido tal pena y tal pesar tal

a *a*

d los mere mos su fri do tal pena y tal pe
a los tres emoj sufrido tal pena y tal pe

sar tal penay tal pe sar tal penay tal pe sar tal penay tal pe
 sar tal tal tal

sar tal pe sar tal pe sar
 tal pe sar



A handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *fe* (forte) and *po* (piano) markings. There are also accents and slurs. A specific marking *Rinfe* appears on the second staff. The piece concludes with the instruction *Allegro* written in a cursive hand at the bottom right of the page.

All. 2/4

All. poco. 3/8

Parola.

Parada.

Alleg. to

Mas sentido

p *fe* *po* *fe* *cres.*

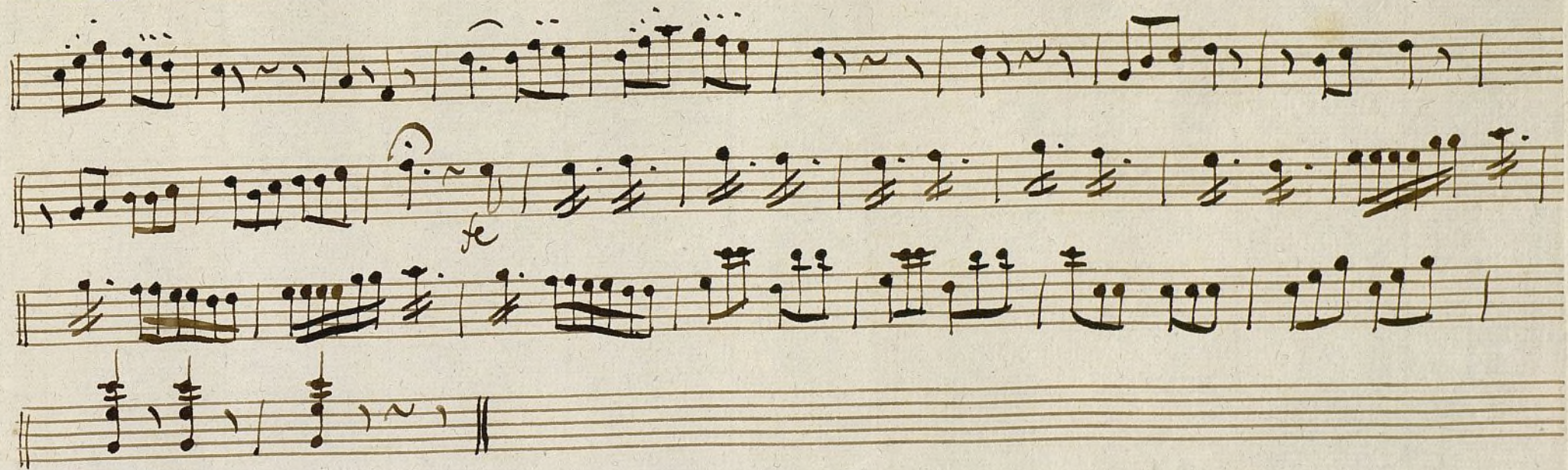
p *fe* *po* *fe* *po* *de p* *fe* *po*

cres. *fe*

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

Mas All.

pp



Ayuntamiento de Madrid

1200053126

Violin 1^o Fon.^a a 3. el colchonero.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and a 3/8 time signature. The music is written in a single system. Dynamics include 'p.' (piano), 'f.' (forte), and 'ff.' (fortissimo). There are several slurs and accents throughout the piece. The notation includes eighth and sixteenth notes, rests, and some complex rhythmic patterns.

Al segno

Parola

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a single system with various dynamics and articulations. The notation includes treble clefs, a 3/8 time signature, and a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff*, *po*, *f*, and *fe* are used throughout. A section marked *Rinf.* (Ritornello) is indicated on the second staff. The piece concludes with a double bar line and the tempo marking *Allegro*.

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All. $\frac{2}{4}$ *f* *p.o.*

All. poco $\frac{3}{8}$ *f* *p.o.*

Parola.

All.^o $\frac{3}{8}$ *fe.* *pp.* *tr.* *fe.* *pp.* *Allegro* *trémolo.*

All.^o $\frac{2}{4}$ *f.* *pp.* *f.* *pp.* *f.* *pp.*

Parola

Allegro $\frac{3}{8}$

maffentado.

cresc.

cresc.

All. 2/4

ff *p.o.* *ff* *p.o.* *ff* *p.o.*

ff *ff* *p.o.* *ff* *p* *f*

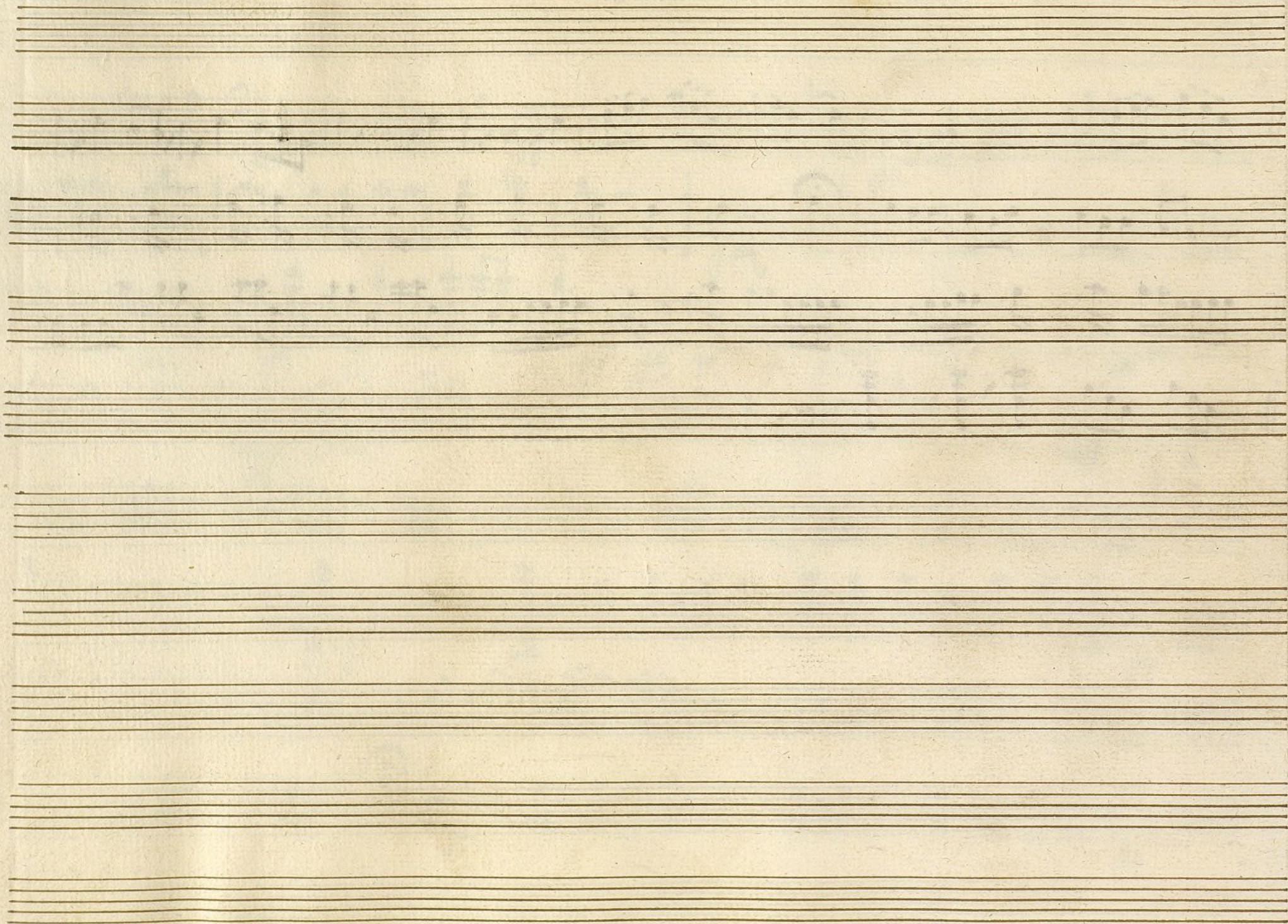
maj. All.

p.o. *ff* *p.o.* *ff* *p.o.*

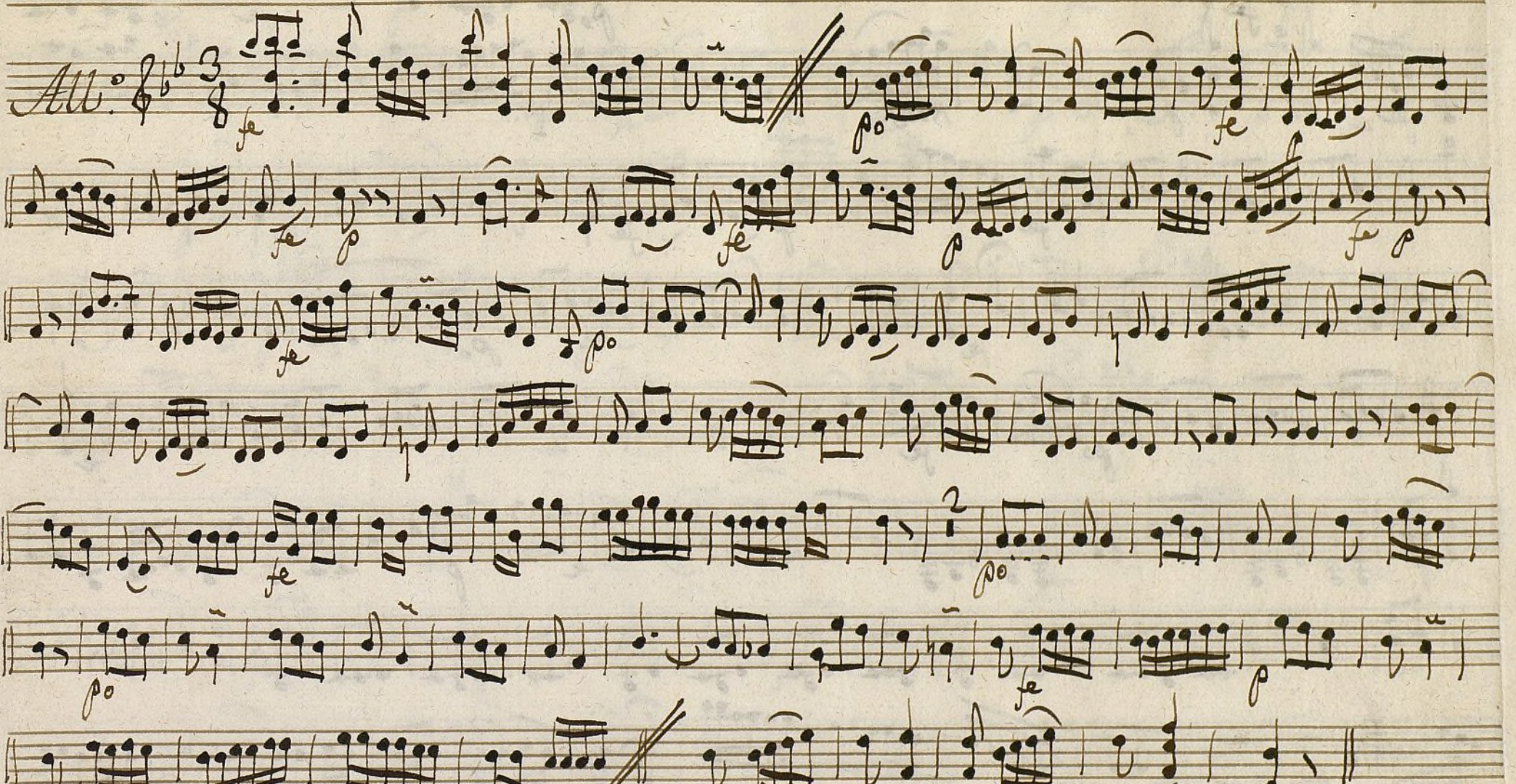
ff *p.o.*

ff *p.o.*

A handwritten musical score on four staves. The first staff contains a melodic line with various note values and rests. The second staff continues the melody and includes a dynamic marking 'ff' (fortissimo) under a note. The third staff features a complex rhythmic pattern with many beamed notes. The fourth staff shows a few notes and rests, ending with a double bar line. The paper is aged and has a torn edge on the right side.



Violin 2.ª Ton.ª a 3.ª el colchonero.

All.º 

Al Segno

Parola

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. A double bar line with a slash is present at the beginning. The second staff contains the marking "Rmf." and "ff.". The eighth staff contains the marking "Al Segno". The score concludes with a double bar line and a slash on the tenth staff.

All. $\frac{2}{4}$ *f* *p* *f* *pp*

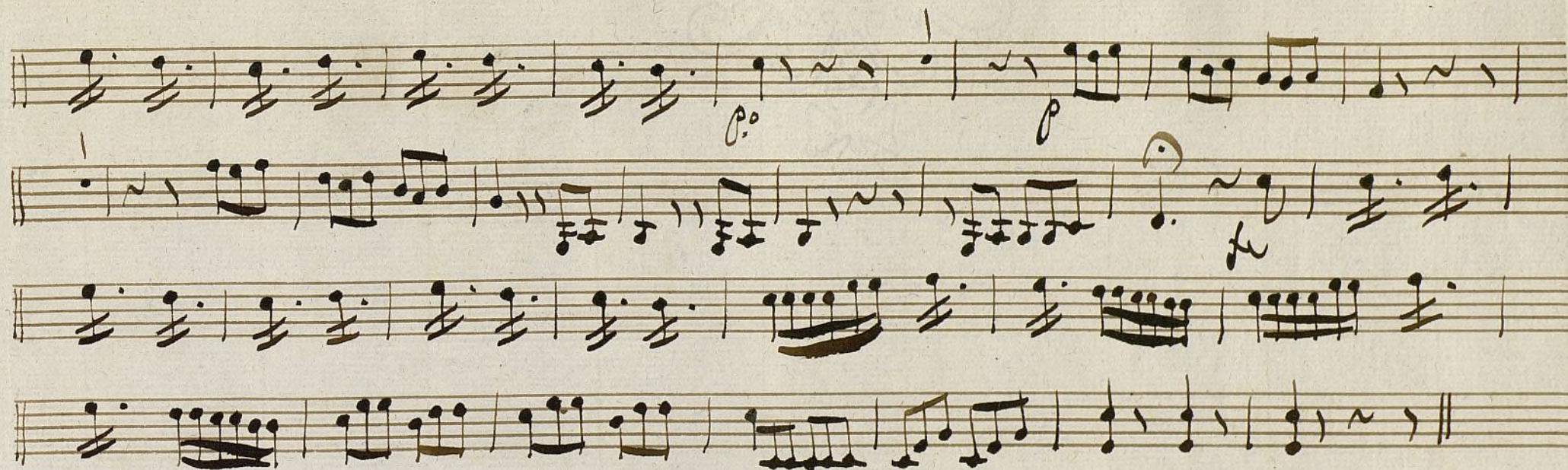
Alleg.^{ro} $\frac{3}{8}$ *pp* *f* *p* *f* *pp*

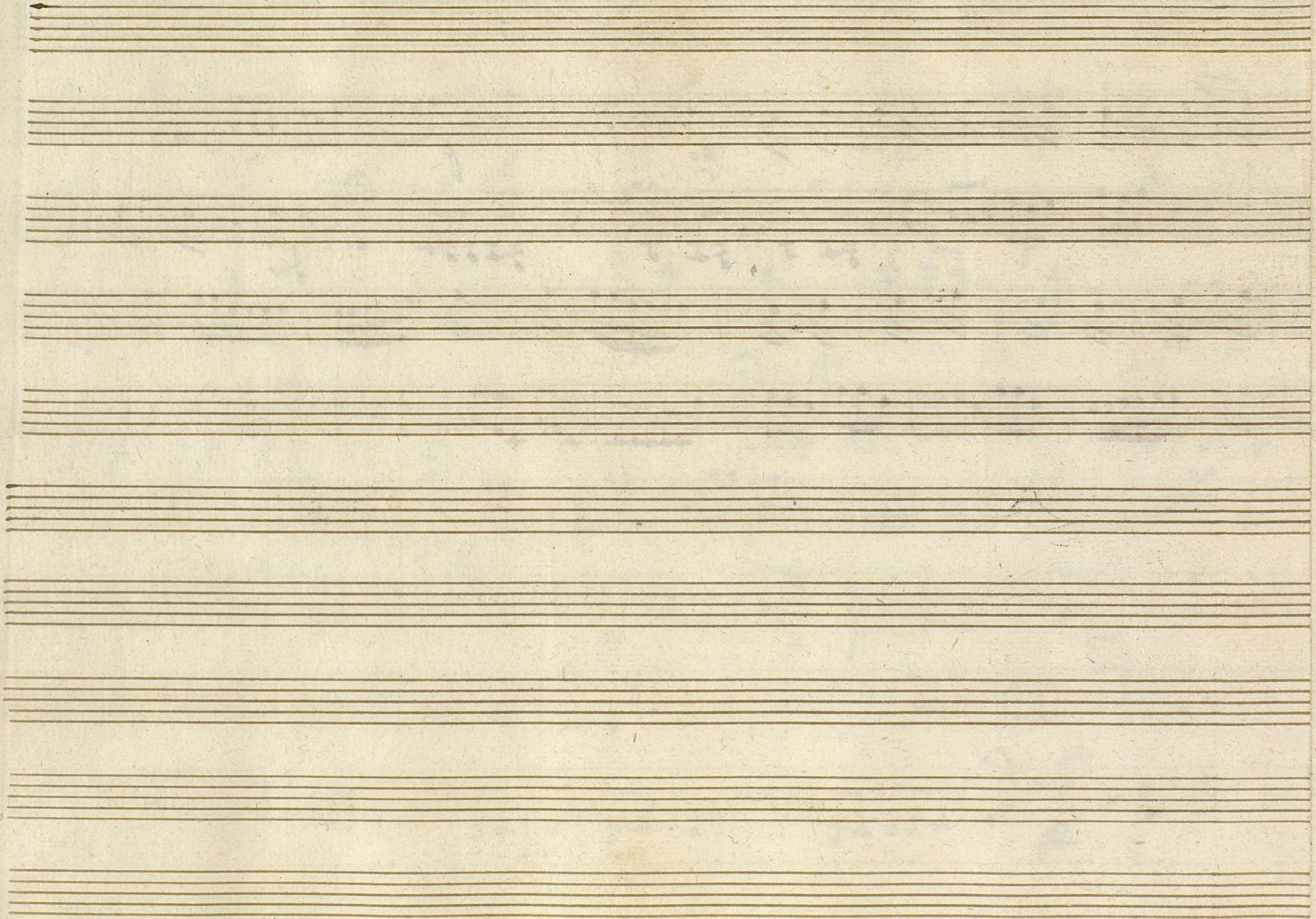
Parola

Handwritten musical notation on three staves. The first two staves contain a melodic line with various dynamics like 'f' and 'p'. The third staff contains a chordal accompaniment. The word "Parola." is written in the middle of the third staff.

Handwritten musical notation on ten staves. The first staff is marked "All." and has a treble clef and a 3/8 time signature. The notation includes various rhythmic patterns and dynamics such as "f", "p", and "cres.". The word "Ma si serrado" is written above the sixth staff. The word "cres." appears at the end of the tenth staff.

A handwritten musical score for guitar, consisting of ten staves. The music is written in treble clef with a 2/4 time signature. The tempo is marked 'All.' (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte), 'p' (piano), and 'p^o' (pianissimo). A section of the music is marked 'Mas All.' (More Allegro). The notation is dense, featuring many sixteenth and thirty-second notes, and some complex rhythmic patterns. The paper shows signs of age, including some staining and discoloration.





Violin 2.^o Ton.^a a 3. el Colchonero.

Handwritten musical score for Violin 2, titled "Ton.^a a 3. el Colchonero." The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 3/8 time signature. The music consists of a continuous melodic line with various dynamics, including *pp*, *f*, and *ff*. There are several instances of *ff* markings, notably on the second, third, fourth, sixth, seventh, and eighth staves. A double bar line with a repeat sign appears on the first staff. A large section of the sixth staff is crossed out with heavy black scribbles. The score concludes with a double bar line on the eighth staff.

Allegro.

Parola

A handwritten musical score consisting of ten staves. The notation includes treble clefs, a 3/8 time signature, and various rhythmic values such as eighth and sixteenth notes. Dynamic markings are used throughout, including *p* (piano), *f* (forte), *ring.* (ritardando), and *ff* (fortissimo). The score concludes with a double bar line and repeat dots on the tenth staff.

Allegro.

Handwritten musical score for a piece in 3/8 time, marked *All.^o*. The score consists of five staves. The first staff begins with a treble clef and a 3/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, and *pp*. A double bar line with repeat dots is present at the end of the first system. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign. The fourth system ends with a double bar line and a repeat sign. The fifth system ends with a double bar line and a repeat sign. The piece concludes with a double bar line and a repeat sign.

*Allegro
trei mas.*

Handwritten musical score for a piece in 2/4 time, marked *All.^o*. The score consists of three staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, and *pp*. The piece concludes with a double bar line and a repeat sign.

f. p. f. p. f. p.

Parola

Alto $\frac{3}{8}$

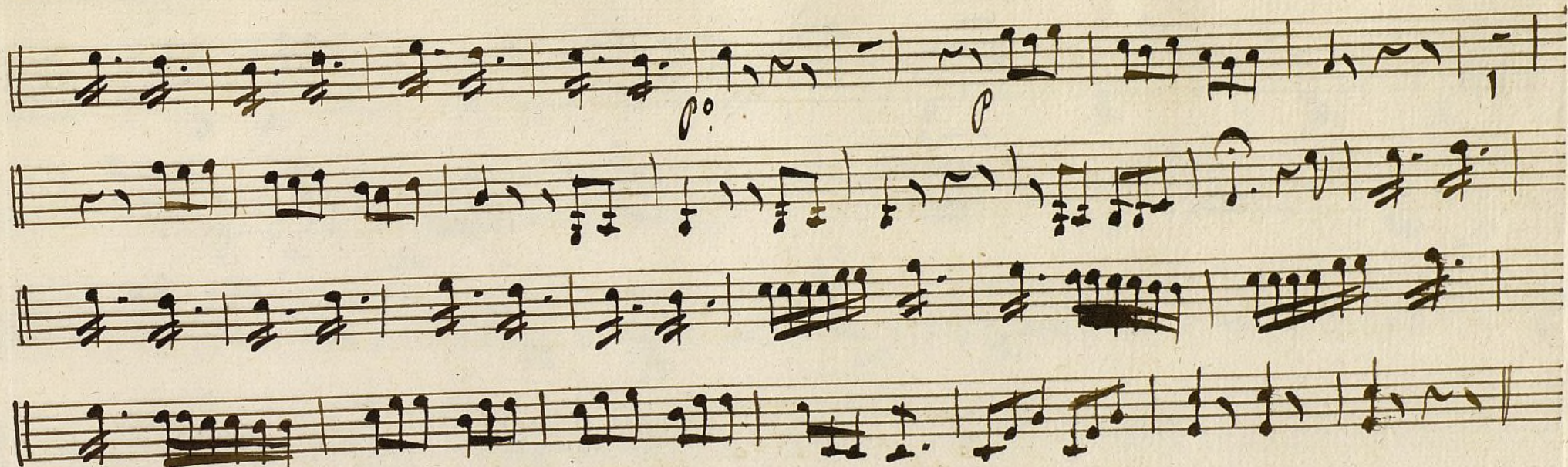
f. p. f. p.

p. f. p. f.

p. f. p. f.

p. f. p. f.

A handwritten musical score on eight staves. The first staff begins with the tempo marking *All.^o* and a time signature of 2. The score includes various musical notations such as notes, rests, and dynamic markings including *f*, *ff*, *pp*, and *mf*. A section starting on the fourth staff is marked *ma^o All.^o*. The manuscript is written in dark ink on aged, slightly yellowed paper.



Oboe 1.º Ton.ª a 3 ^t el Colchonero.

All.º G^{\flat} 3/8

Parola.

Al. Allegro

All.^o $\frac{2}{4}$ *f*

$\frac{3}{8}$ Face: II: *f* Parola.

All.^o $\frac{3}{8}$ *f*

*Al Segno
tres mas.*

All.^o $\frac{2}{4}$ *f*

Parola.

All. 3/8 *fe*

Mais sentado.

All. 2/4

Mais All. *fe*

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Oboe 2.º Ton.ª a 3.º: el colchonero.

Handwritten musical score for Oboe 2.º, titled "Ton.ª a 3.º: el colchonero." The score is written in treble clef with a key signature of two flats and a 3/8 time signature. It begins with the tempo marking "Allegro" and includes various dynamic markings such as *fe*, *p*, and *f*. The piece features several sections: a main melodic line, a section marked "Allegro", a section marked "Allegro", and a section marked "Allegro". The score concludes with a double bar line and the marking "Allegro".

All. $\text{♩} = 2$ $\text{♩} = 4$

Tace $\frac{3}{4}$. y *Parola.*

All. $\text{♩} = 3$ $\text{♩} = 4$

Al segno.

All. $\text{♩} = 2$ $\text{♩} = 4$

Parola.

All.^o $\frac{3}{8}$ #

Mas Semado

All.^o $\frac{2}{4}$

Mas All.^o

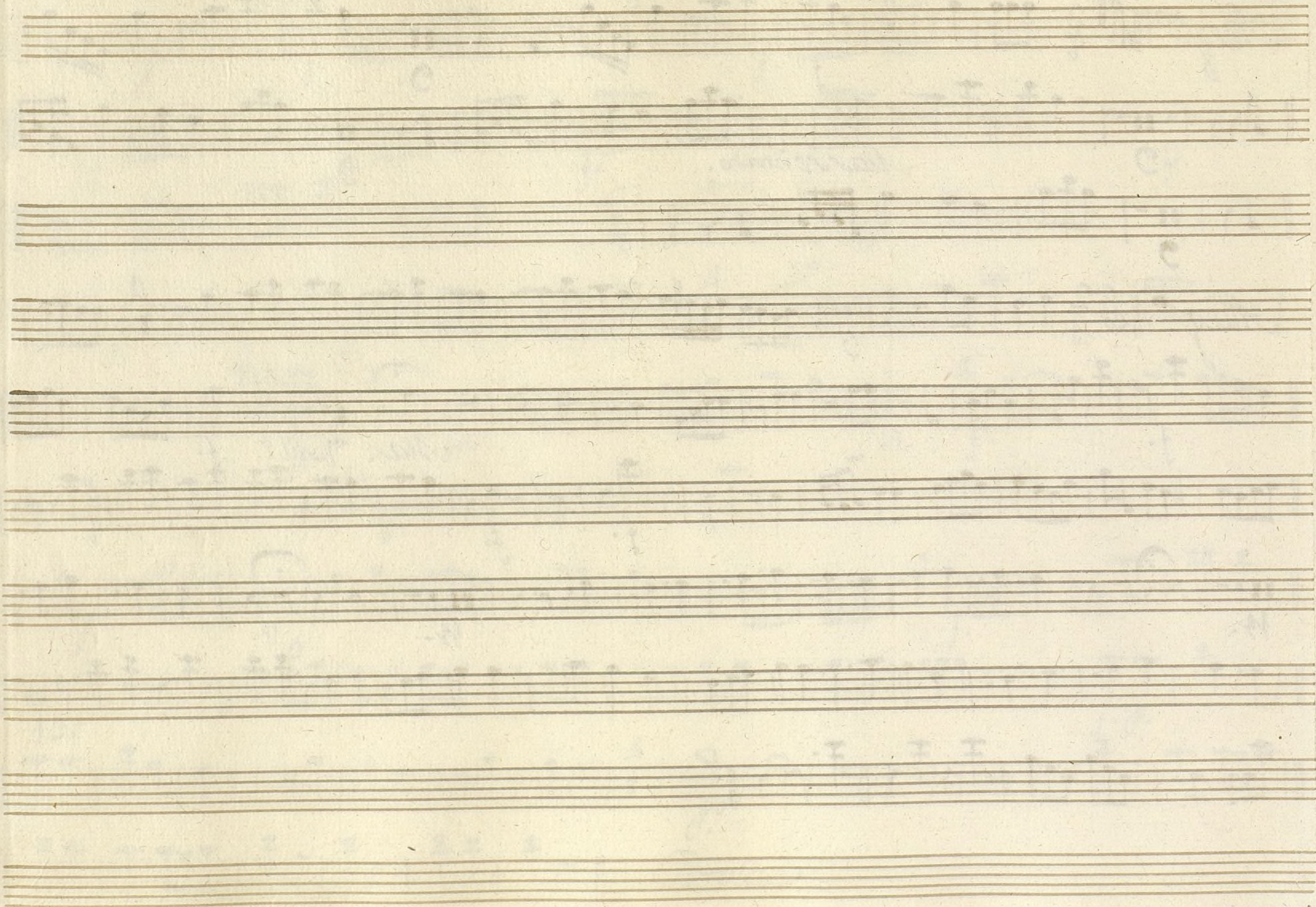
Alleg.^o || $\text{C} \frac{2}{4}$ *f.* *f.* *f.* *f.* *Face. y Parola.*

Alleg.^o || $\text{C} \frac{3}{8}$ *f.* *f.* *f.* *f.* *Allegro tres mas.*

Alleg.^o || $\text{C} \frac{2}{4}$ *f.* *f.* *f.* *Parola.*

Alleg.^{to} 3/8 *f.* *Mas sentado.*

Alleg. 2/4 *f.* *Mas. 7 All.^o* *f.* *M.*



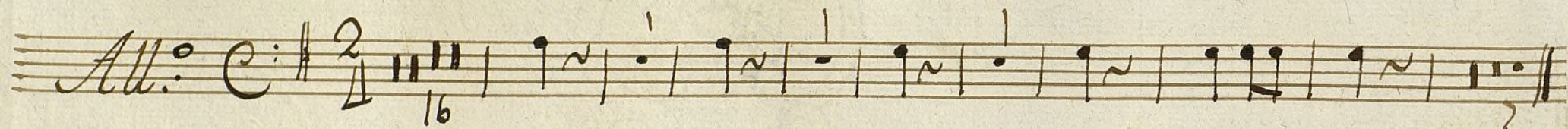
Trompa 1.^a Ton.^a a 3. el Colchonero.

In clava
All.^o C: b 3/8

Al Segno. *Parola.*

In G
All.^o C: # 3/8

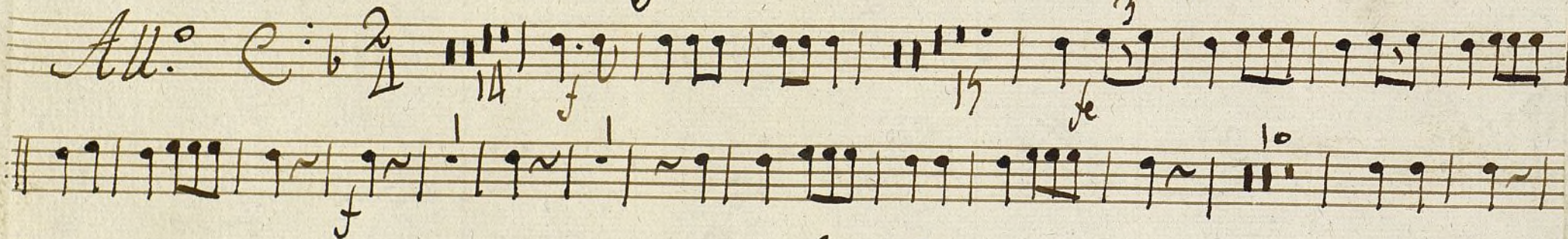
Al. Al Segno

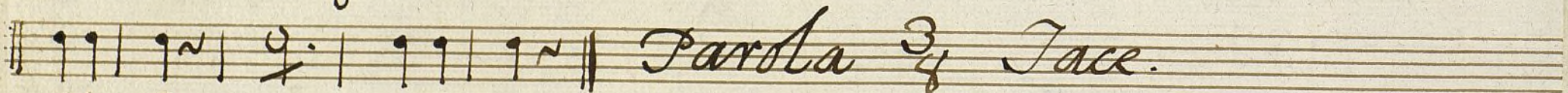
All.^o C: # 2/4 

3/4 Face y Parola.

In f. *All.^o* C: b 3/8 

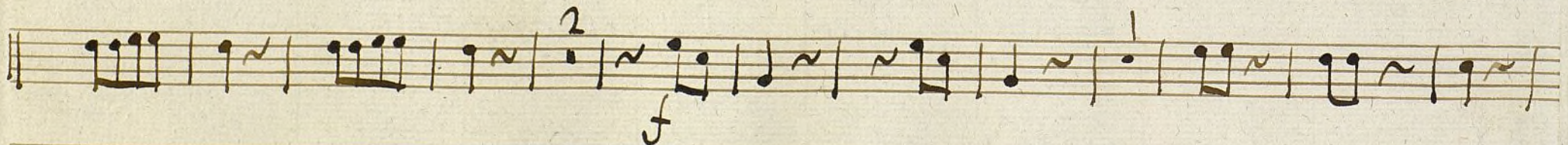


All.^o C: b 2/4 

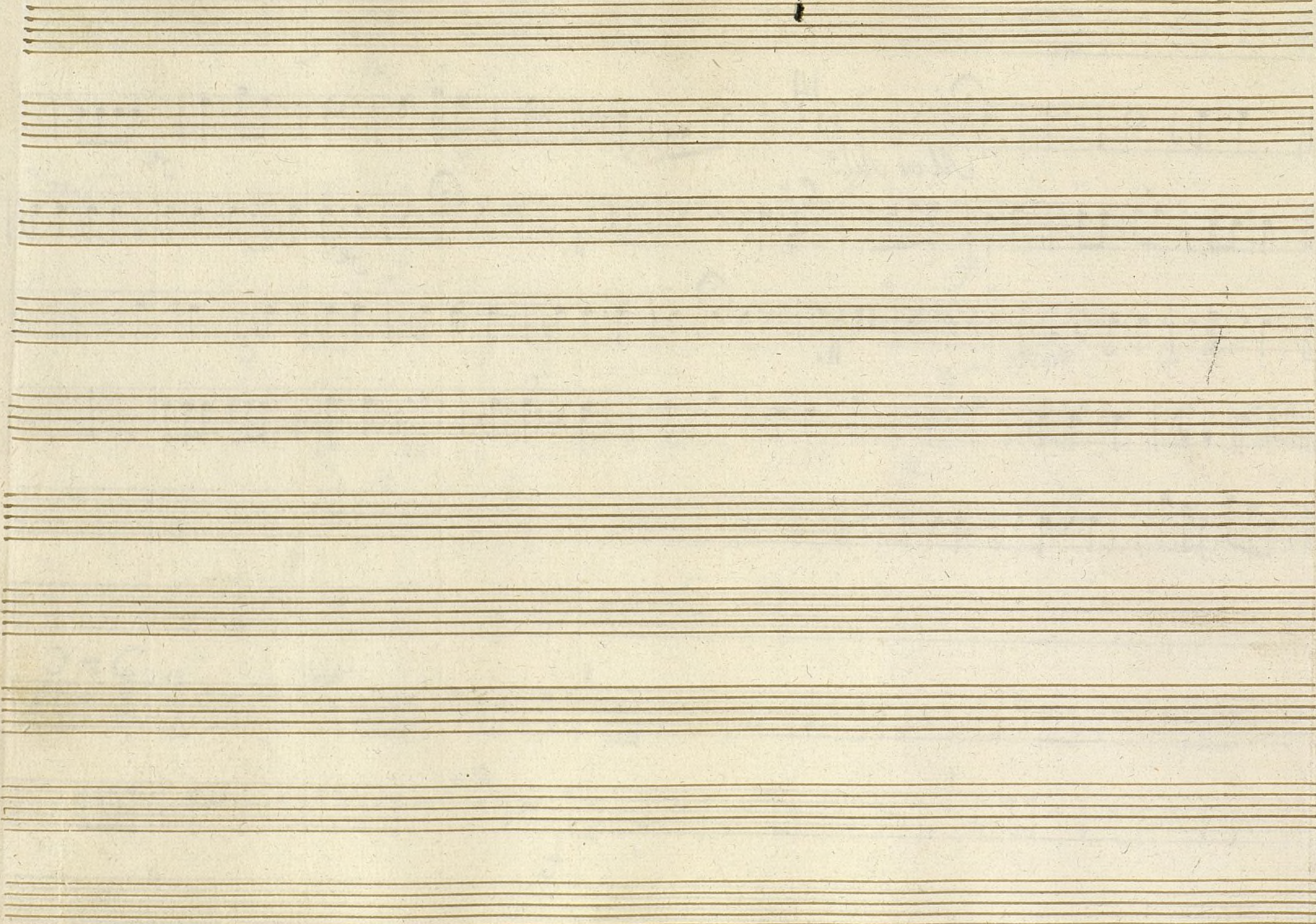


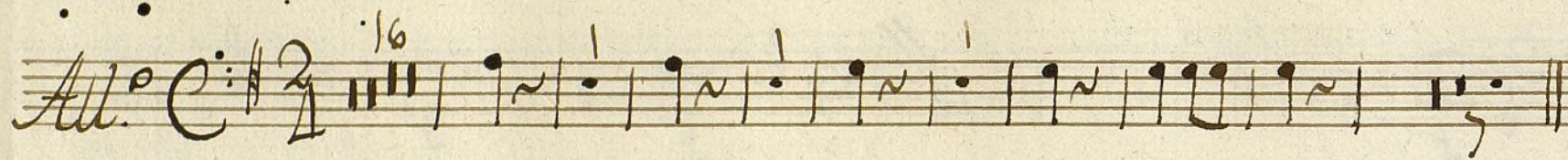
Parola 3/4 Face.

In C. *All.^o* C: 2/4 



Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a double bar line and contains several measures of music. A tempo marking *Mas All.^o* is written below the first staff. A measure number '14' is written above the first staff. The second staff contains a double bar line and a repeat sign. The third staff contains a double bar line and a repeat sign. The fourth staff contains a double bar line and a repeat sign. The fifth staff contains a double bar line and a repeat sign. The notation is in a cursive style typical of 18th or 19th-century manuscripts.



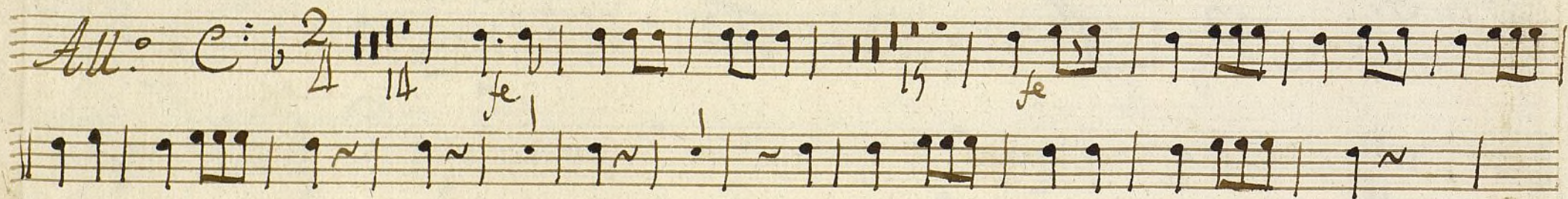
All.^o C: # 2/4 ¹⁶ ||  ||

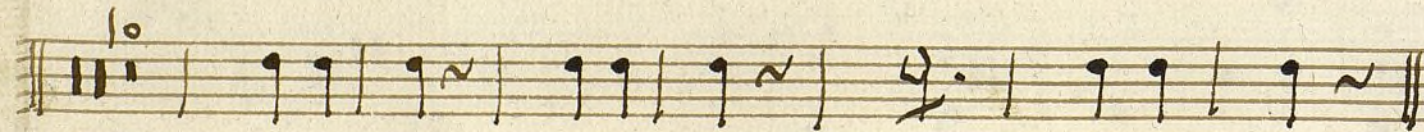
Tace 3/4 # y Parola.

Tr. f.

All.^o C: # 3/8 ¹⁰  ||

 *Al Segno*
tres mas. ||

All.^o C: # 2/4 ¹⁴ ¹⁵  ||

¹⁰  ||

Tace 3/4 #

In C.
All. $\frac{2}{4}$ *solo*

Mas All. 14

Ayuntamiento de Madrid

1200055126

Fagot.
3.^o

el colchonero //

//

Handwritten musical score on ten staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is written in a cursive hand and includes various dynamics such as *p.* (piano), *f.* (forte), and *sf.* (sforzando). There are also articulation marks like accents and slurs. The piece concludes with the word *Adagio.* written in a decorative script, followed by a double bar line. The bottom of the page shows three empty staves.

Alleg.^o C: $\frac{2}{4}$ *f.* *p.* *f.* *p.* *f.* *p.* *f.*

Alleg.^o C: $\frac{3}{8}$ *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

Handwritten musical score on a single page, featuring eight staves of music. The notation includes various rhythmic values, dynamic markings (f., p.), and tempo markings (Allegro, Alsegro). The score is written in a cursive, historical style.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It concludes with the word "Parolans".

The second staff is marked "Allegro" and features a 3/8 time signature. It includes dynamic markings of *f.* and *p.*

The third staff continues the musical piece with dynamic markings of *p.* and *f.*

The fourth staff is marked "Alsegro" and includes the instruction "tres mas" (three more). It features dynamic markings of *f.* and *p.*

The fifth staff is marked "Allegro" and features a 2/4 time signature. It includes dynamic markings of *p.* and *f.*

The sixth staff continues with dynamic markings of *f.* and *p.*

The seventh staff includes dynamic markings of *f.* and *p.*

The eighth staff concludes with the word "Parola" and dynamic markings of *p.* and *f.*

Alleg.^{ro} C $\frac{3}{8}$

Mar. Sentado.

Alleg. $\frac{2}{4}$ *f.* 3 *f.*

Mar. Alleg. 7 *f.* *f.* *f. p.* *f. p.* *f. p.*

6 *f.* *f.* *M.*

M. *f.*

||

Mus 131-3

tu

Bajo.

Fon. a 3.º

// el colchonero //

//

Allegro E: b 3/8

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

f. *f.* *p.*

f. *f.* *p.*

f.

f. *p.*

f. *p.*

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

Allegro

Handwritten musical score on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand and includes various dynamic markings such as *f.*, *p.*, and *pp.*. There are also some numerical markings like '2' and '6' above notes. The piece concludes with the word *Allegro.* written across the final staff.

Alleg.^o C: 2/4 *f.* *p.^o* *f.* *p.* *f.* *p.* *f.*

Alleg.^o C: 3/4 *f.* *p.* *f.* *p.* *f.* *p.* *f.*

Parola

f. p.

Allegro $\text{C} \flat$ $\frac{3}{8}$ *f. p.*

p. f. p. f.

f. no. f. f. *Allegro* *tre mas.* *f.*

Allegro $\text{C} \flat$ $\frac{2}{4}$ *p. f. p. f.*

p. f. f. f.

f. p. f. f.

p. p. f.

Parola

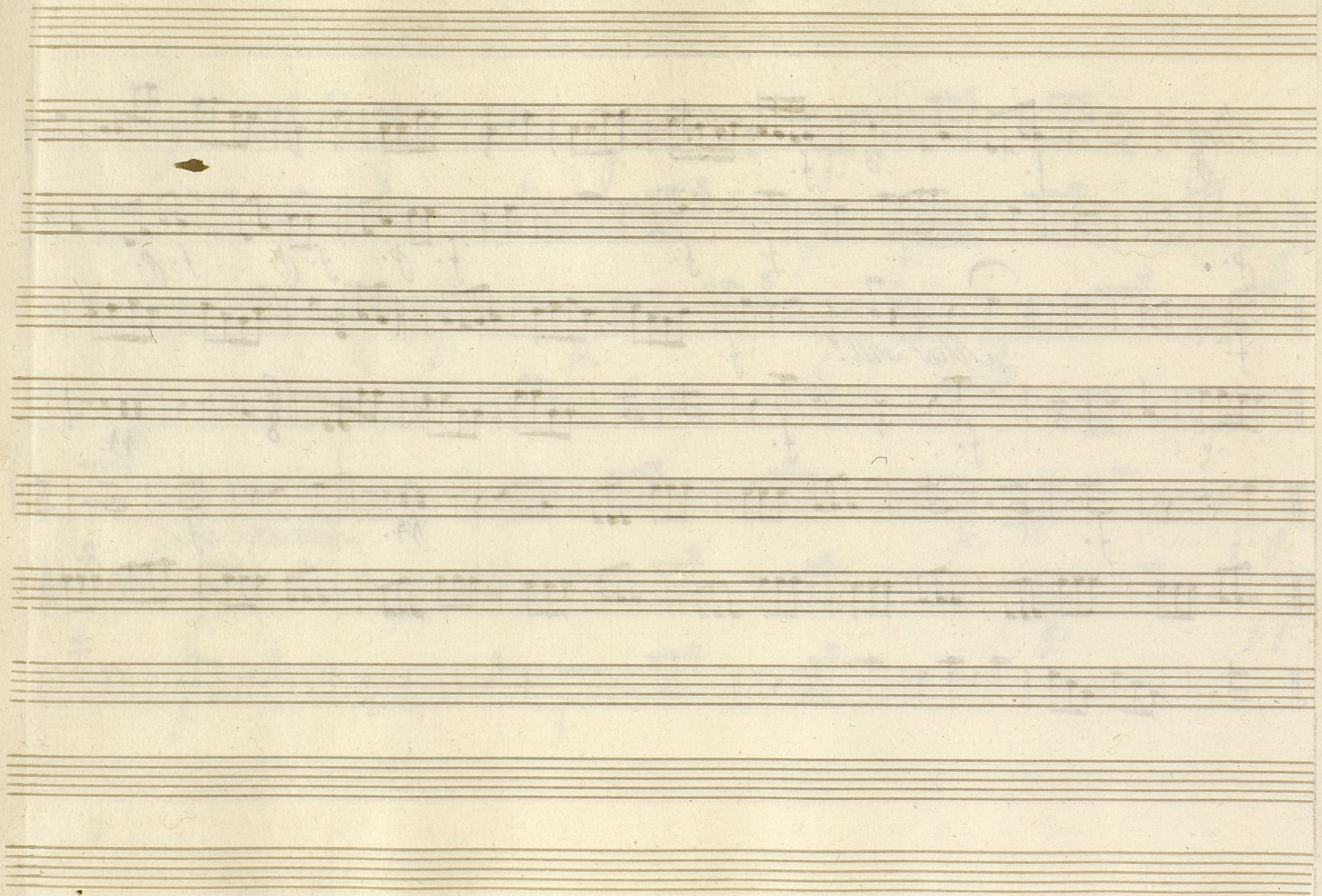
Allegro $\text{C} \#$ $\frac{3}{8}$

Marsentado.

Alleg.º $\frac{2}{4}$ *f.* *3* *f.* *p.* *f.* *f.* *f. p.* *f. p.* *f. p.*

f. *Mar. All.º* *f.* *f.* *f.* *ff.* *f.*

f. *ff.* *f.*



Handwritten musical score on aged paper, featuring ten staves of music. The first section is in 3/8 time, marked 'p' and 'se'. The second section is marked 'Allegro' and 'p'. The third section is marked 'All.' and 'p'.

All.^{to} C: 3/8

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

Parola.

All.^o *C:* $\frac{3}{8}$ *fe* *po* *fe* *p*

Allegro
trei mar. *fe*

All.^o *C:* $\frac{2}{4}$ *p* *fe* *p* *fe*

3 *fe* *p* *fe*

3 *fe* *p* *fe*

Parda.

All.^o *C:* $\frac{3}{8}$ *fe* *po* *fe* *p*

4e *fe* *po* *fe* *p*

fe *po* *fe* *p*

Alas Sentado de Madrid *4te p*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *ff*. The third staff is marked *All.º* and the fifth staff is marked *Mas All.º*. The music concludes with a double bar line on the eighth staff.

