

Leg<sup>o</sup> 31, n. 22

Mus 130-4

*(Leg. 2. n. 27)*

1785

130-4

t

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

Prop. Pepe Penas

El trueque de los Papeles.

De Laserna.

27.

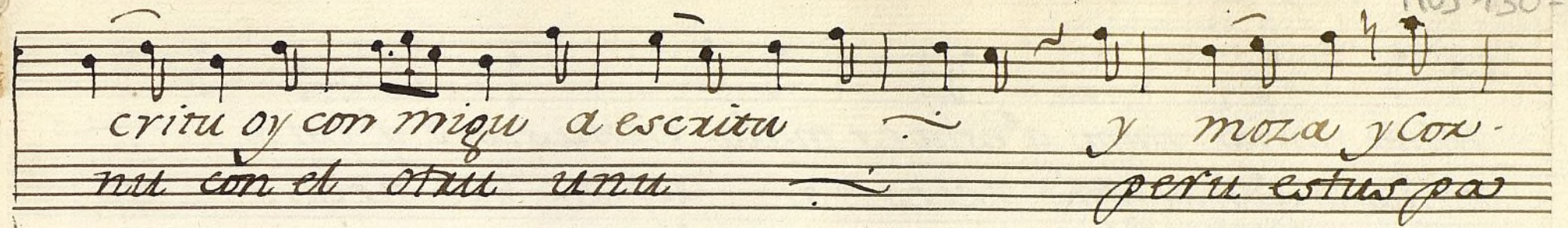


*All.to*  
*All.*

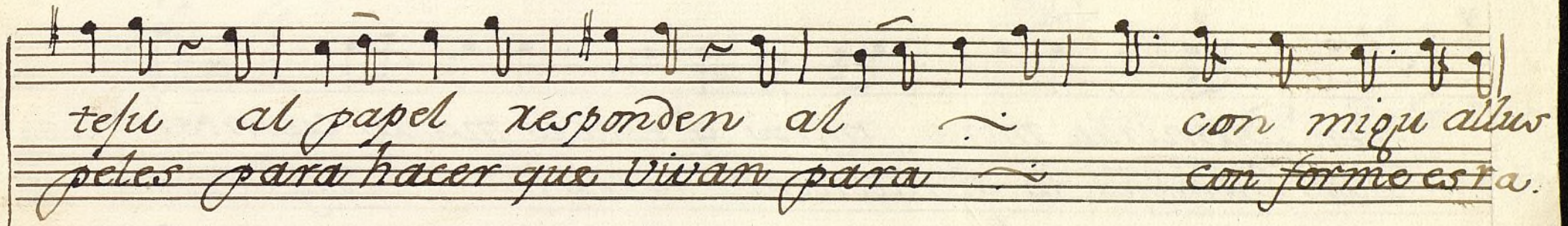
*Cros.*  
*Pepe de Paje Gallego.*  
el ama al cor  
este que yo

tesu. con miop oi'a escrito el Amu ala moza a es.  
sirba es un Matrimonio q. jamas se mete u.

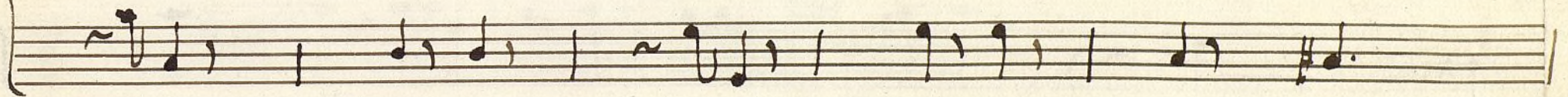
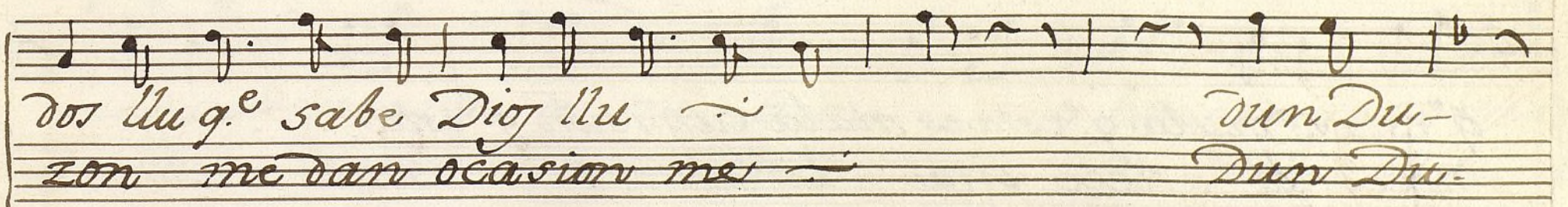




critu oy con miqu a escrita y moza y con-  
nu con el otu unu peru estus pa

tesu al papel responden al con miqu allus  
peles para hacer que vivan para con forme esta.





dos llug.º sabe Dios llun dun Du-  
zon me dan ocasion me! Dun Du-



Cres. fe Rinfe

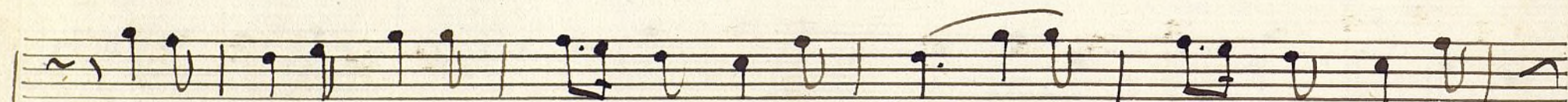




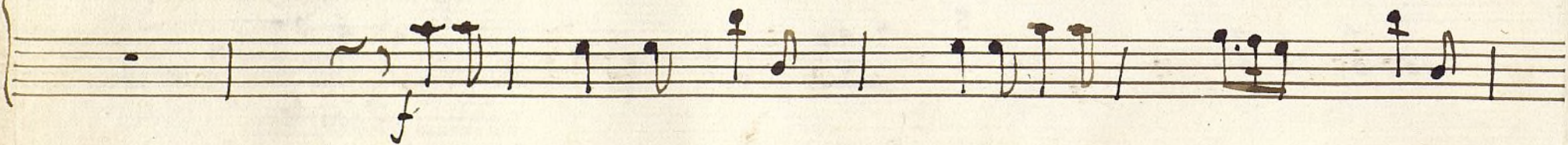
*miñu mira mira q. esta es mala cumision q. esta  
miñu lo q. intentas necessita reflexion nece*



*Dun Duminiñu mira mira q. esta es mala cumision  
Dun Duminiñu lo q. intentas necessita reflexion*



*q. esta es mala q. esta es mala cumision q. esta  
necesita nece sita reflexion necessita*





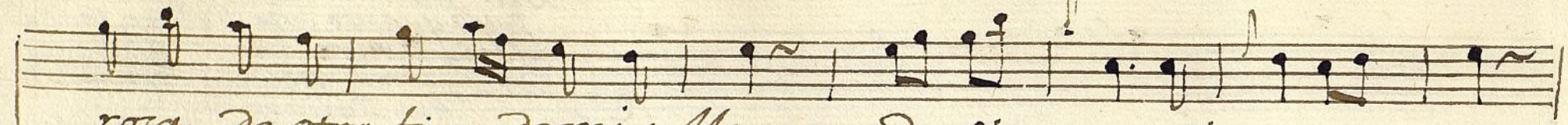
Bri: quanto tarda este Gallego  
 Pulp: quanto este Gallego tarda  
 Bri: abur: Pulp: abur.  
 Pepe: tome uñed: tome uñed  
 que Tallagorda  
 con el trueque de Papeles  
 En llus Armu detu armada.  
 Vixemau si detl vixemau  
 sau anina la triaca  
 peru sentarei la sisa  
 mientras q. se descaltabran.

Parola.

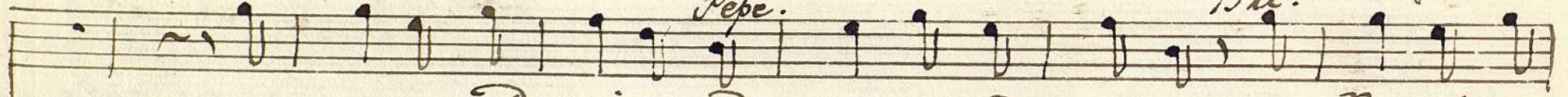
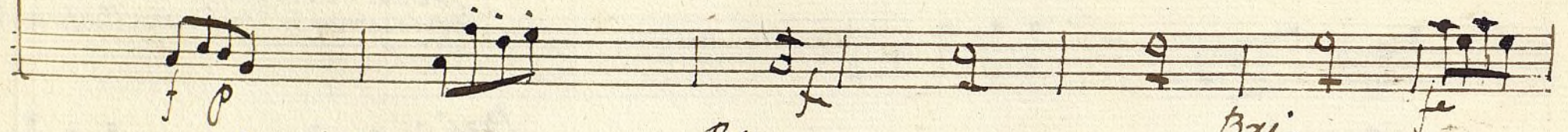
Bri: En lugar de la ver  
 Pulp: en vez de hallar la

puesta q. esperaba de mi bien. hallo una carta amo  
 puesta del papel de mi querer. del querer de mi Ma

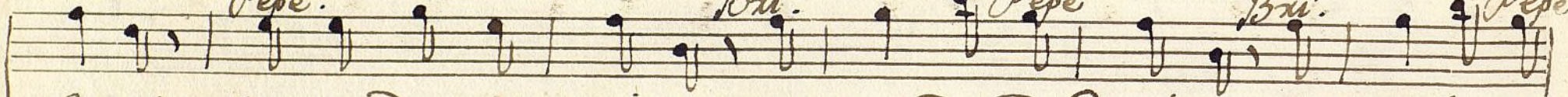
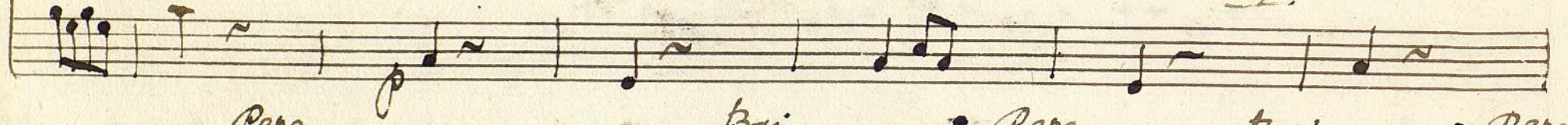




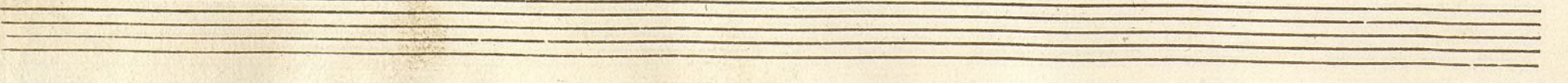
rosa de otro bien de mi Mujer de otro  
 rido me hallo con otro papel me hallo



que es esto Domingo dos quartos de un quentu q<sup>ta</sup> trajo esta  
 que Villeta es este dos quartos de Xuda q<sup>ta</sup> te lo aentre



Carta trece de carneiru responde dos dias despacha dos  
 quando doce de la ayuda responde dos de No despacha tres





*Bri.*  
de Abas por bestia te deso por ~ por bestia te deso  
de ubas por necio te deso por ~ por necio te deso

*(Pulp.º)*

*Pepe:* aun no esta apustada. *Bri.* a Mujer infiel  
aun falta la suma. *(Pulp.º)* a Marido infiel.

*Bri.* ~

*Pulp.º* de furor de furor ~ Siento  
*Pepe.* de furor de rabia y celos siento el corazon ar.



*siento*

der de furor de rabia y Celos siente el Corazon arder

*siento*

siente el Corazon arder siente *Allegro*

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

*Tale Bruñola con el papel en la mano*



Bri:

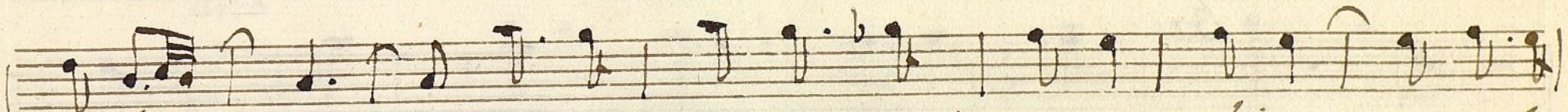
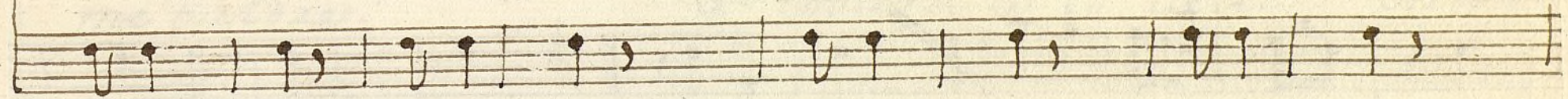


ven aca Doña Muger. Mira los testi monios - de tu con-

Pulp. venga Vm. aca d. marido - Mira el testigo infame - de tus mal



ducta - yaves q. esto no es justo - q. yo lo -  
dades - y sies razon tampoco - que las a



sufra - Cata lina ai cata lina que teas  
quante - Marianito di Adrianito - que ca.





echo una gran Ladina que teas  
istes en el garbato que

*Allegro.*

*Bri:*

*Punt.º* Yo no se no se que Repli-

*Pulp.º* carle. Yo no se no se que <sup>replenderle</sup> Responderle



los 2.

Handwritten musical notation for two voices, labeled "los 2.". The notation consists of two staves with notes and rests. The lyrics are written below the staves.

y así en vez de responderle. de la excusa

*Pulp.*

Handwritten musical notation for a solo part, labeled "Pulp.". The notation consists of two staves with notes and rests. The lyrics are written below the staves.

que cobarde es el delito en un corazón sin  
me batíxi. q. cobarde es el delito en un-

arco

Handwritten musical notation for a solo part, labeled "arco". The notation consists of two staves with notes and rests. The lyrics are written below the staves.

fe sin fe  
Corazón sin fe en un corazón sin fe en un



ella. El Gallego me avendido  
 el melga pegado el Gallego  
 ella y es buena mora era mora  
 Parda. ella y es buen moro es correpo  
 ella sin conocerme me escribe  
 ella a mi igualmente la misma  
 ella pobrecito.  
 ella pobrecita  
 ella tiemblo de tra  
 el de tra tiemblo.

All. poco. Pulp.  
Por-  
Aun

que de Marido me diste la mano si con mi go ha  
 que me respondes ironica-mente deques o que  
 eso por Capricho bien sabes q<sup>e</sup>



Bulle

blas de ser tan tirano por que en <sup>ti pensaba sin</sup> ~~cierta gente de ah~~  
~~dices~~ ~~creo~~ ~~firmemente~~ si ~~fuera~~ ~~eso~~ ~~cierto~~ to  
 tu eres un valiente uicho si <sup>al marido</sup> ~~te dan~~ tienes por

Punt.º

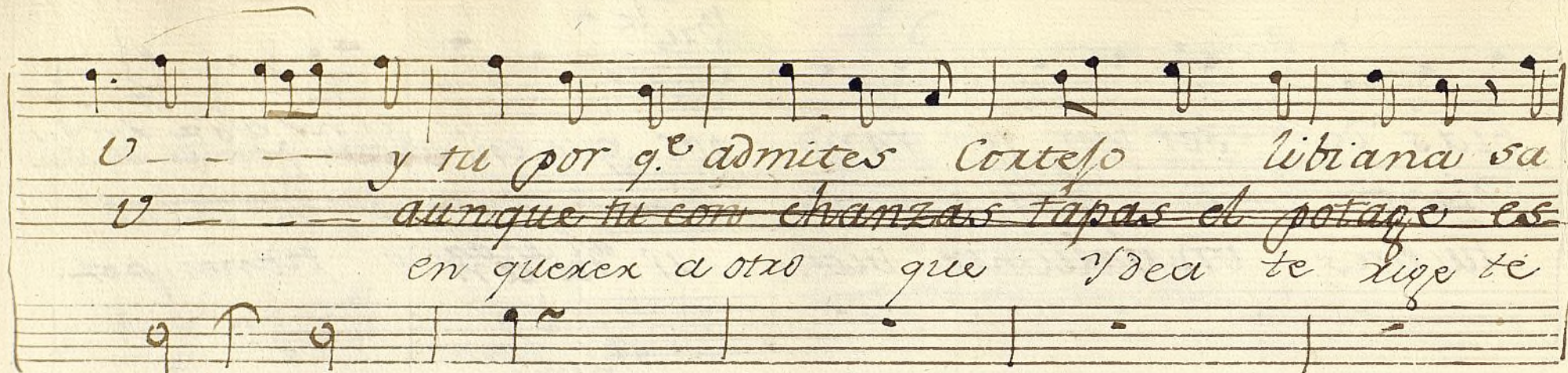
una obra ~~encontrar~~ ~~Arquitectura~~ y ~~encontrar~~ ~~en~~  
~~un nacimiento~~ ~~eso~~ y el ~~casarse~~ ~~puro~~ ~~cumplimiento~~  
~~daños~~ ~~los años~~ ~~con baños~~ ~~templara~~ ~~los ocultos~~  
 Uicho Severa Otras por los palos le tienen por

Arco

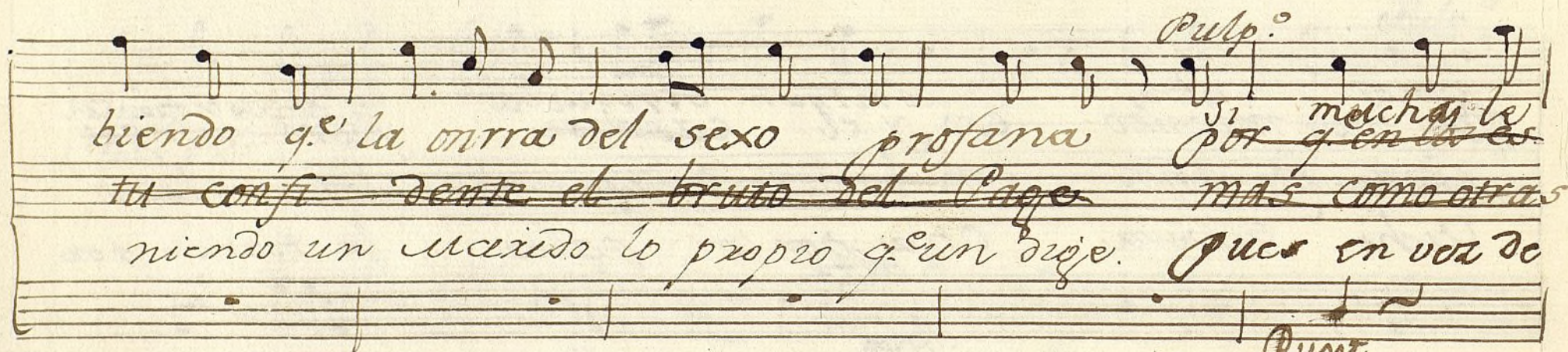
obra ~~encontrar~~ ~~en~~ ~~casarse~~ ~~puro~~ ~~cumplimiento~~  
~~daños~~ ~~con baños~~ ~~templara~~ ~~los ocultos~~ ~~daños~~  
 fiero . Otras Si.

Arco

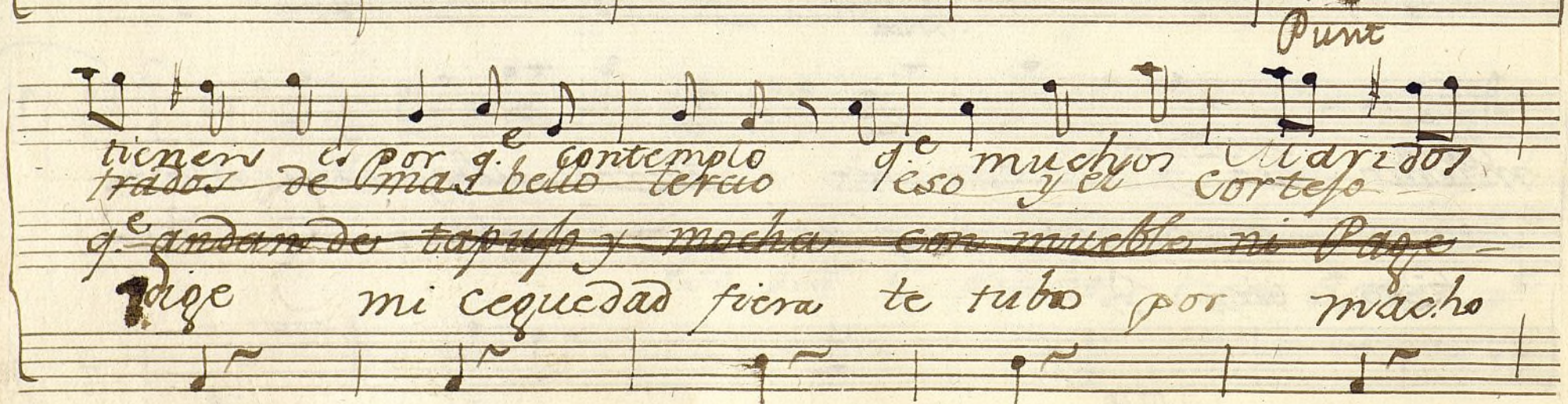




U - - - y tu por q.<sup>e</sup> admities Corteso libiana sa  
U - - - aunque tu con chanzas tapas el potage es  
en quexex a otro que y dea te diga te



biendo q.<sup>e</sup> la onrra del sexo profana <sup>Pulp.<sup>o</sup></sup> por q.<sup>e</sup> en la es  
tu confi dente el bruto del Page mas como otras  
niendo un maxido lo propio q.<sup>e</sup> un dije. Pues en vez de



tieneris <sup>Punt</sup> es por q.<sup>e</sup> contemplo de muchos Maxidos  
trados de mas bello tercio y es Corteso  
q.<sup>e</sup> andan de tapuso y mocha con mueblo ni Page  
dije mi cequedad ficra te tubo por macho



Les dan el ejemplo ~~el primer comercio~~ q'eso y el consejo. el primerca  
 Voi de tras de Atocha con mueble ni Page voi de tras de A  
 Siempre de Litera te

Bri: a parte  
 mercio a consejo me discurso  
 tocha. vamos a salir del lance

Pulp.  
 reflexion ayúdame q' en aprieto tan terrible el con.  
 vamos del lance a salir pues mi distraccion no pasa de un pa  
 a



sepo es menester es *Pepe.* ya esta lla cuenta a sus  
satiempo ~~pueril si si pueril~~ den me pues de las dos  
gualso civil si si civil

*pouo f*

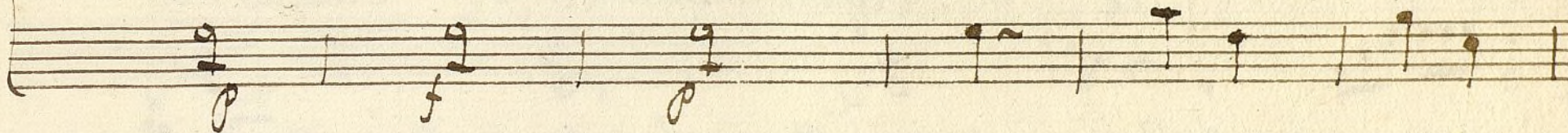
tada lla que alcanzu pagueme lla  
Cartas lla Respondera a mi lla

*Bri<sup>le</sup> agarrandole* *Pulp.<sup>o</sup>* *Pepe*  
a picaro infame vergante po lilla ai  
vinaque confiesa confiesa vinaque Te-





mi pale tilla q.<sup>e</sup> se me cayo por Dios q.<sup>e</sup> acurarme  
 sus quantu Sangre por Dios Confesion que de mia Peluca



venca un Ferrador venca  
 el Tabu arrancou el



Parola 1.<sup>a</sup> Pulp.<sup>o</sup>

Quien te a dado esos papeles  
 Pepe. me los diou: ya non me acuerdas  
 Fri: no te acuerdas?  
 Pepe: no Señor por q.<sup>e</sup> yo en llegando  
 a em llu mi ma fuera que  
 fuera llumas como llu de menos.

Parola 2.<sup>a</sup>

Fri: como a sido a guerte ttrueque?  
 Pepe: como a sido el trueque? siendo  
 Pulp.<sup>o</sup> de que modo?  
 Pepe: del que a sido, por q.<sup>e</sup> yo en  
 llegando a esto un mismo  
 fuera que fuera llumas  
 como llu de menos.



1012

All.<sup>o</sup>

Vete q.<sup>o</sup> segun discurro por cazurro

1012

Pepe.

y por Burro por cazurro y por burro se te me

Cres.

deve tolerar se te me

Alsepro



*All.<sup>o</sup>* *Pulp.<sup>o</sup>* *Bxi:*

*fe* Dime al punto por q.<sup>da</sup> es echo este

trueque de las cartas este

*Pepe:* para ver si el Matrimonio de este modo endere.

Zaba de este *Bxi:* laver



*Pulp.* *1or 2a*

guenza me confunde el rubor me quita el habla ve mi

necio pasatiempo el perdon pido a tus plantas

el perdon pido a tus plantas confirmandolos brazos nues

tra mudanza ntra mudan Za



Pepe. Dios os haga bien casados  
y de sucesión os lleve  
que a bien q. ai en los portales  
de Santa Cruz cañ siempre  
para criar señoritas  
barrantes burras de leche.

Carola.

Bri.

al casado distica

y sirviendo de este ejemplo

los 2

ido

esperamos q. e. Co xusa como los dos sus de

lirios

como

los 3

ya.



*cabe con ti rana este Capri cho este capri*

*cho este*

*Firana*

*Allo*

*le*



*Pulp.<sup>o</sup>*  
*bu! La mo-*  
*Ningun*

*Za de mas Copete — tiene siempre por contrario*  
*Cortejo pe lado de amor se queje indiscreto*  
*Los Perros de los Cortejos — y las uñas*  
*por q.<sup>e</sup> el q.<sup>e</sup> si que aun de nudo — q.<sup>e</sup> a de verte*



1073

de los Gatos —  
Sino en cueros — ai tirana tirana pu

1072

lida qe de todos eres aplaudida  
g. aunque  
te llaman ti rana no eres con nadie inu —

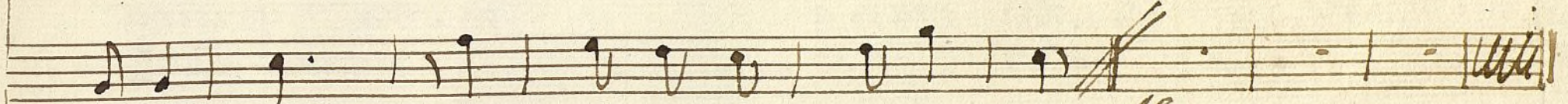
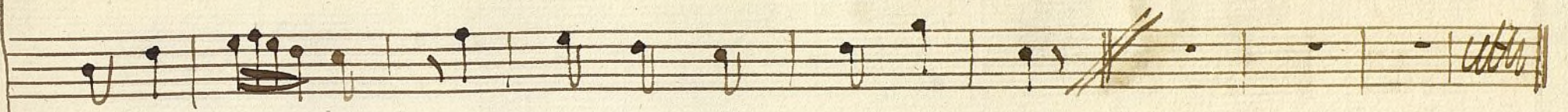
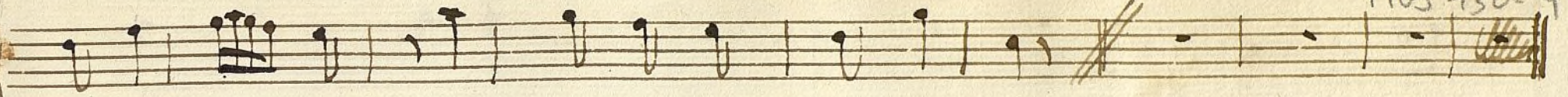


lot 3 *Pulp.º*  
ya.  
mana no eres  
si por tus gracias y por tu bondad de los corazones e  
res piedra iman de los  
lot 2  
de los — cora zones eres piedra iman e



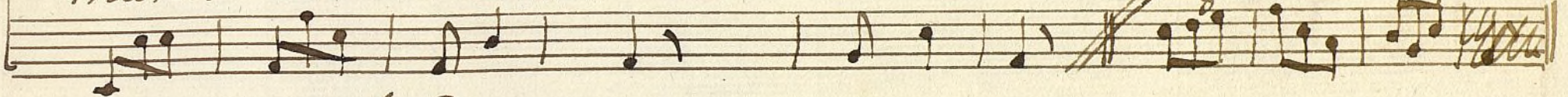
Handwritten musical score on a page from the Ayuntamiento de Madrid archive. The score consists of ten staves of music. The lyrics are written in a cursive hand below the notes. The lyrics are: "ai ai ai", "res", "esta tira nilla", "esta Derra", "mando sal ai ai ai que esta tiranilla", "esta Derra". The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *sf*. The paper shows signs of age, including some staining and a small tear at the bottom right.





mando sal esta ~

*Allegro.*



*All.<sup>o</sup>*  $\frac{2}{4}$  <sup>lor 3</sup> ~ y todos humi llados a vuestras plantas pe



dimos gracia a todos a vuestra gracia pedimos gracia a





Handwritten musical score on aged paper. The score consists of seven staves. The first two staves contain the lyrics: "todos a vuestra gracia a vuestra gracia". The music is written in a cursive hand. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the lyrics. The third staff continues the melody. The fourth, fifth, and sixth staves contain the accompaniment. The seventh staff ends with a double bar line. There are some stains and a small tear on the right side of the page.



Handwritten musical score on ten staves. The notation includes various rhythmic symbols, clefs, and dynamic markings such as *pp*, *mf*, *f*, and *forte*. The lyrics are written below the staves and include:

y puesto q<sup>e</sup> del todo la ydea acabada a Dios Duño oramador a... y puesto q<sup>e</sup> del todo la ydea acaba  
 bado a Dios Duño oramador a... a Dios a Dios a Dios a

The score is partially obscured by a large, hand-drawn scribble on the right side.



Solo *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*  
 Dios a Dios a b a b a b a b a b a Dios a Dios.



Violin 1<sup>o</sup> *For<sup>a</sup> à 3 et Truque de los Papeles*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All<sup>o</sup>*. The music is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. Key annotations include *p.o.* (piano) on the second staff, *cres.* (crescendo) on the third and sixth staves, *rinf.* (rinfresco) on the seventh staff, and *Allegro* on the eighth staff. The piece concludes with a double bar line and a final chord.

*Allegro* *Parola*



Handwritten musical score on ten staves. The notation includes treble clef, 2/2 time signature, and various musical symbols such as notes, rests, and dynamic markings like "p.o.", "f.", and "cres.". The piece concludes with a double bar line and the instruction "Allegro".

Ayuntamiento de Madrid



*All<sup>ro</sup>*

*p.o.*

*f*

*p.o.*

*f*

*Allegro*

*Punt. do*

*p.o.*

*arco*

*f*

*Parola*



A handwritten musical score on aged paper, consisting of ten staves. The notation is in brown ink and includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with the tempo marking 'All. poco' and a 2/4 time signature. The word 'Parola' is written in large cursive at the end of the first staff and again at the end of the tenth staff. Dynamic markings include 'p' (piano), 'p<sup>o</sup> ten', 'p<sup>o</sup> mo', 'poco f.', and 'Cres.'. The score features a variety of note values, rests, and articulation marks, with some sections showing dense chordal textures.



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

*p.o.* *for* *p.o.* *for* *p.o.* *for* *p.o.*

*cres.* *Parola* *p.o.* *cres.*



*Arana*

A handwritten musical score for a piece titled "Arana". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 3/8 time signature. The music is in a key with two sharps (D major or F# minor). The notation includes various rhythmic values, slurs, and dynamic markings such as "p", "f", and "pp". A double bar line is present on the seventh staff, followed by the tempo marking "Allegro". The score concludes with a double bar line on the tenth staff.



Violin 1.º Con.<sup>a</sup> a 3<sup>ta</sup> el Trucque de los Papetes. Mus 130-4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup>*. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Performance markings such as *se*, *for.*, *rinfe*, *po*, and *Cres.* are interspersed throughout the score. The piece concludes with a double bar line and the instruction *Al segno.*

Parola.



*Allegro*

Handwritten musical score for the first section, marked "Allegro". The music is written on ten staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe.*, *p*, *po*, *Poco fe*, *f*, *mf*, and *fmo* are interspersed throughout. A *Cres.* marking is present in the sixth staff. The section concludes with a double bar line and the tempo change marking *Allegro*.

*All.<sup>to</sup>*

Handwritten musical score for the second section, marked "All.<sup>to</sup>". The music is written on three staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe*, *p*, *mf*, *Assai*, and *pia.* are interspersed throughout. The section concludes with a double bar line.



Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *Allegro*, *arco*, *Punt.*, and *Parola.*







*All.* 2/4

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

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

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

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

*Parolas:* *f* *p* *f* *p* *f* *p*

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



*Firana*

Handwritten musical score for 'Firana'. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro' (Allegro) and the time signature '3/8'. The key signature has one sharp (F#). The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include 'fe' (forte), 'p' (piano), and 'pp' (pianissimo). There are also markings for 'ffor' (fortissimo) and 'ff' (fortissimo). The score concludes with a double bar line and a fermata.



Violin 2.º *For.<sup>a</sup> à 3 et tréque de Papeles*

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  $\frac{6}{8}$ . The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings: *p.* (piano) appears on the second and fifth staves; *cres.* (crescendo) is written on the third, sixth, and seventh staves; *rinf.* (rinfresco) is on the seventh staff; *for* (forzando) is on the eighth staff; and *sf* (sforzando) is on the ninth staff. The notation includes eighth and sixteenth notes, rests, and slurs. A double bar line with repeat dots is used on the fifth staff. The piece concludes with a double bar line on the tenth staff.

*Parola*

Ayuntamiento de Madrid

*Al segno*







*All<sup>o</sup>* 3/8 *p*

*p*

*piano*

*Allegro*

*ario*

*Parola*







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

*f* *p.o.* *f* *p.o.* *cres.* *f* *Parola* *f* *p.o.* *cres.* *f*



*Firana*

*All.<sup>o</sup>* The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The tempo marking 'All.<sup>o</sup>' is written in cursive above the first staff. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) appears on the second, third, fourth, sixth, seventh, and eighth staves; 'f' (forte) appears on the second, fourth, fifth, sixth, and seventh staves. A double bar line with a repeat sign is present on the second staff. A section marked 'Allegro' begins on the seventh staff, indicated by a double bar line with a repeat sign and the tempo change. The score concludes with a double bar line on the tenth staff. The handwriting is in dark ink on aged, slightly yellowed paper.



Violin 2.<sup>o</sup> *Con.<sup>a</sup> a 3.* el truenque de Papales.

*All.<sup>o</sup>* *fe* *po* *Cres.* *fe* *po* *Cres.* *fe* *rinf.<sup>e</sup>* *ffor* *fe* *ffor*

*Allegro.* *Parola.*



*Allegro* 2/4

*fe*

*p* *fe* *p* *fe* *p* *fe* *p*

*fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p*

*Poco fe* *p* *Poco fe* *fe* *p*

*fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p*

*fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p*

*Cres.* *fe* *fmo*

*Allegro.*



*All.<sup>to</sup>*  $\frac{3}{8}$  *fe* *po*

*fe* *po*

*Allegro* *Pura<sup>do</sup>* *po*

*arco*

*fe*

*Parola.*







Handwritten musical score on seven staves. The first staff is marked "All." and "2/4". The score includes various musical notations such as notes, rests, and dynamic markings like "fe", "p", "ffor", "p.o.", "Cres.", and "parola.".



*Firana*

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

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo marking is *All.<sup>o</sup>*. The music is written in a single melodic line with various dynamics including *fe*, *po*, and *p*. The piece concludes with a double bar line and the marking *Allegro*. The final staff of the score is marked *All.<sup>o</sup>* and features a key signature change to one sharp (F#) and a 2/4 time signature.



*Flute 1<sup>o</sup> Con.<sup>a</sup> a 3 // el truco de los Papeles.*

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

*cres.*

*cres.*

*Allegro.* *Parola.*

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

*3*

*3*

*3*

*2*

*1*

*3*

*3*

*fe*

*Solo.*

*fe*

*cres.*

*fe*

*Allegro*



*All.<sup>to</sup>*  $\frac{3}{6}$  *M. Segno* *Solo.*

32

14

*Parola.*

*All. poco.* *Flautas.*  $\frac{2}{4}$  *Solo.*

6



Parola. *All.*

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

*Parola.* *Allegro*



*Trana.*

Handwritten musical score for a piece titled "Trana." The score consists of eight staves of music. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff contains a double bar line with a diagonal slash and the dynamic marking "fe". The third staff has a "20" written above it. The fourth staff has a "21" written above it. The fifth staff has a "22" written above it. The sixth staff begins with a double bar line and the tempo marking "Allegro". The seventh staff has an "All." marking above it. The eighth staff ends with a double bar line. The paper is aged and yellowed.



Oboe 2.<sup>o</sup> *Con. a 3.* et *trunque* delos *Papeles.*

*All.<sup>to</sup>*

*Parola.*  
*Allegro.*

*All.<sup>to</sup>*

*Solo.*

*Allegro*



*All.<sup>to</sup>*  $\frac{3}{8}$  ~~||~~ <sup>32</sup> ~~||~~ *Allegro* *Solo*

The first system consists of four staves of handwritten musical notation. The top staff begins with the tempo marking 'All.<sup>to</sup>' and the time signature '3/8'. It features a double bar line with a slash through it, followed by a measure containing a triplet of eighth notes. Above this measure is the number '32'. The system continues with several measures of music, ending with a measure containing a '14' below it. The tempo marking 'Allegro' is written across the top of the system, and the word 'Solo' is written at the end of the system.

*Parola*

*Flauta.* *All.<sup>o</sup> poco.*  $\frac{2}{4}$  ~~||~~ *Solo.*

The second system consists of four staves of handwritten musical notation. The top staff begins with the instrument marking 'Flauta.' and the tempo marking 'All.<sup>o</sup> poco.' followed by the time signature '2/4'. It features a double bar line with a slash through it. The system continues with several measures of music, including some with slurs and accents. The word 'Solo.' is written at the end of the system. A watermark 'Ayuntamiento de Madrid' is visible at the bottom of the page.



Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'f', 'Allegro', and 'Parola'. The score is written in a historical style with a single treble clef and a key signature of one flat.



*Firana.*

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

Handwritten musical score for 'Firana'. The score is written on eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked 'All.<sup>o</sup>'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Solo' marking appears above the second staff. A double bar line with a repeat sign is present in the second staff. The number '20.' is written below the third staff, and '21' is written below the fourth staff. The score concludes with a double bar line. The bottom of the page contains three empty staves.

*All. Segno.*

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



*t*  
Trompa 1<sup>a</sup> Con. a 3. el traleque de los Papeles:

*All.<sup>o</sup>*  $\text{E} \# \text{G}$   $\frac{6}{8}$  Musical notation on a staff with notes, rests, and a fermata. Includes dynamic markings *Cres.* and *f*.

Musical notation on a staff with notes and rests. Includes a measure rest marked '16'.

Musical notation on a staff with notes, rests, and a fermata. Includes a measure rest marked '6'.

Musical notation on a staff with notes and rests. Includes the instruction *Al Segno*.

*In C.*  
*All.<sup>o</sup>*  $\frac{2}{4}$  Musical notation on a staff with notes, rests, and a fermata. Includes a measure rest marked '3'.

Musical notation on a staff with notes, rests, and a fermata. Includes a measure rest marked '2'.

Musical notation on a staff with notes, rests, and a fermata. Includes a measure rest marked '14'.

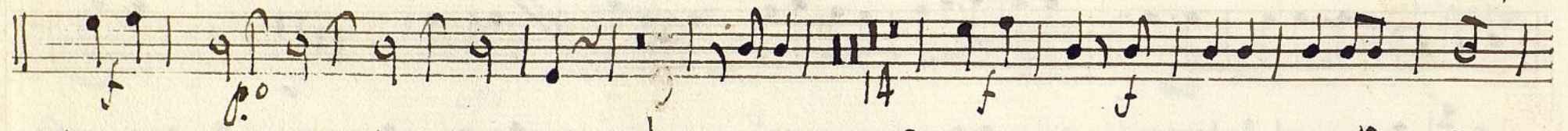
Musical notation on a staff with notes and rests. Includes a measure rest marked '2'.

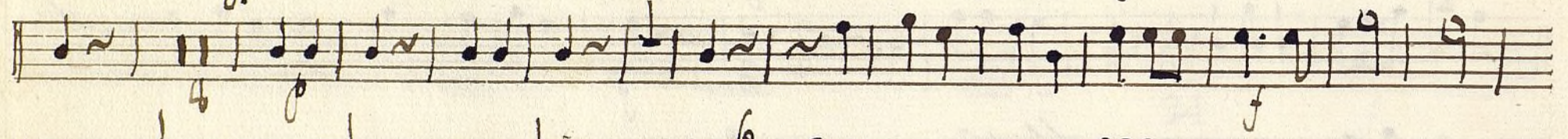
*Al Segno.*



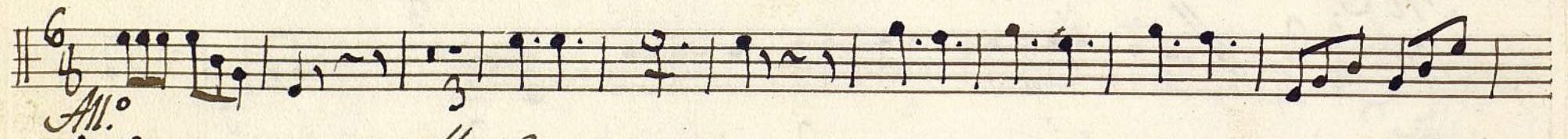
All.<sup>to</sup>  $\frac{6}{8}$ . *Tace.* // *Parola.*

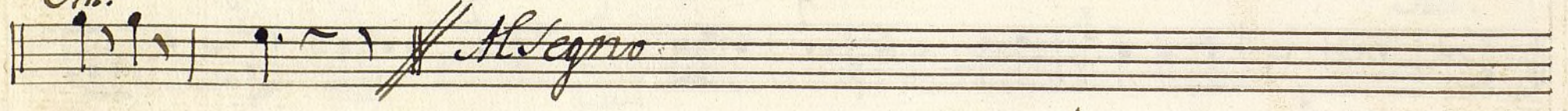
*In F.*  
All.<sup>o</sup> poco.  $\text{C}:\#2/4$   14

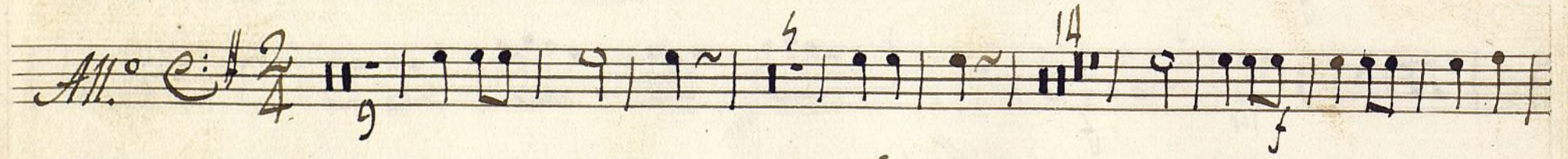
 14 *f* *f*

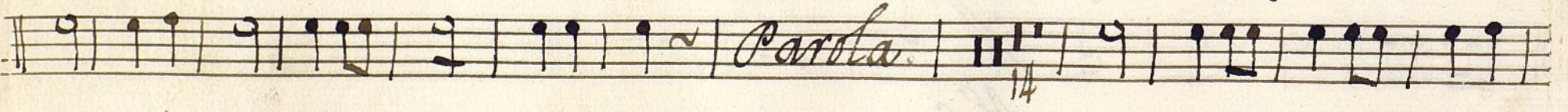
 4 *f* *f*

 6 *f* *Parola.*

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

 *Allegro*

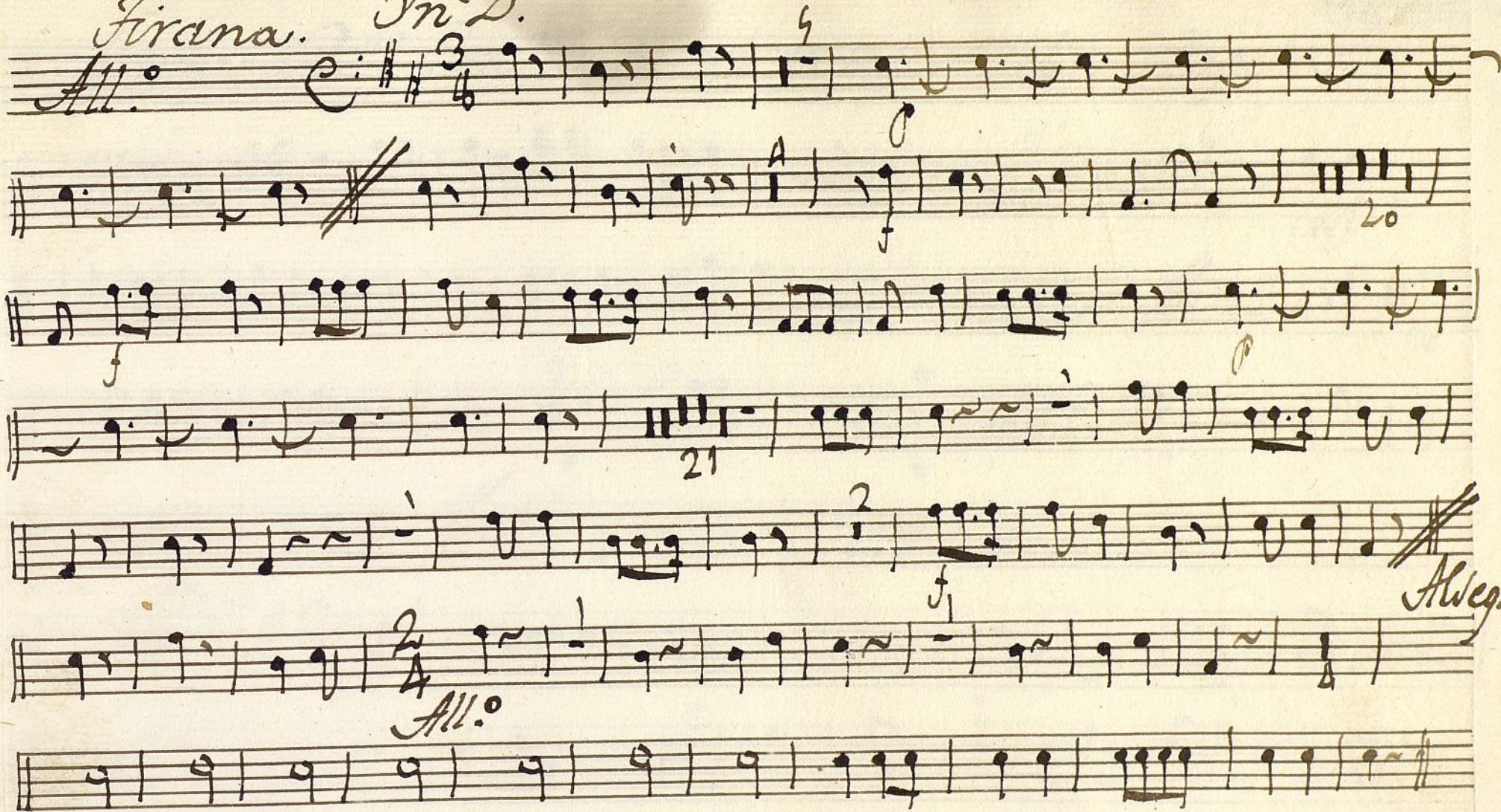
All.<sup>o</sup>  $\text{C}:\#2/4$   9 4 14 *f*

 *Parola.* 14





*Firana. No. 2.*

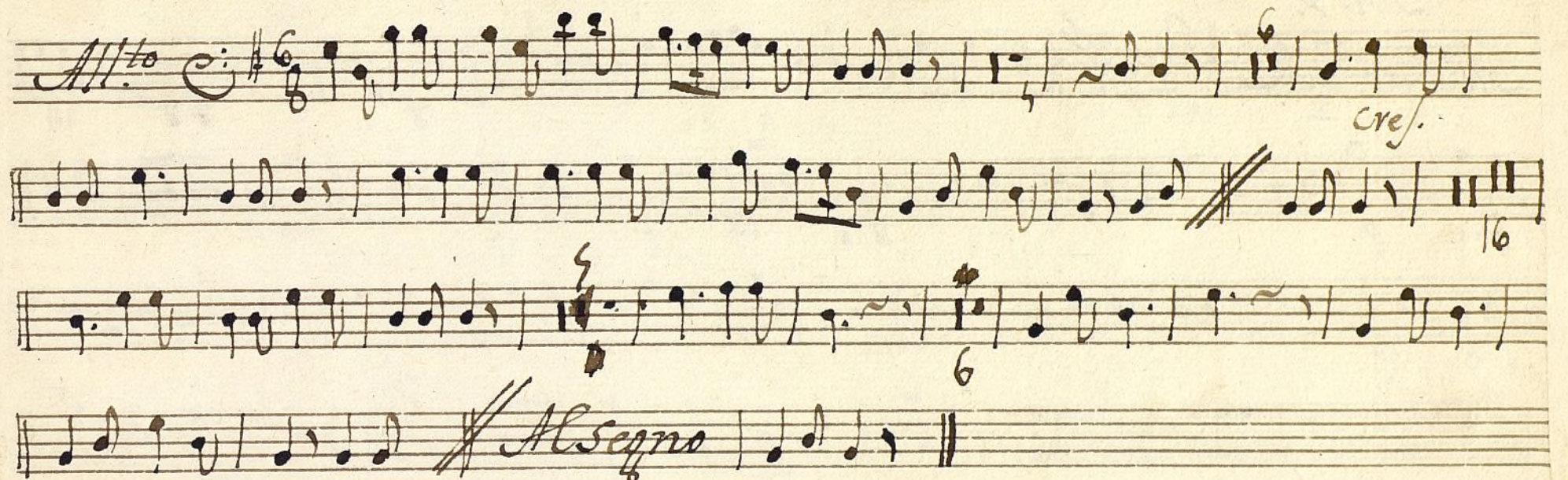
*All.<sup>o</sup>* 







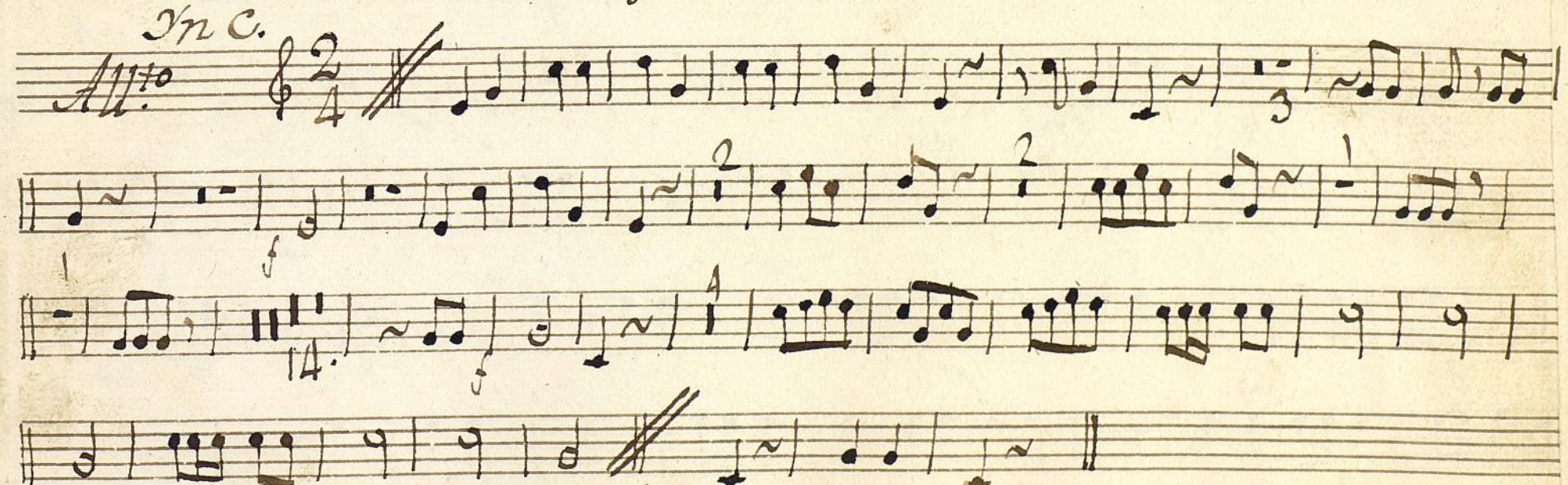
*t*  
Crompa 2<sup>a</sup> Ton. a 3. el trauque de los Papeles.

*All.<sup>to</sup>* 

*Cres.*

16

*Allegro*

*In C.*  
*All.<sup>to</sup>* 

14.

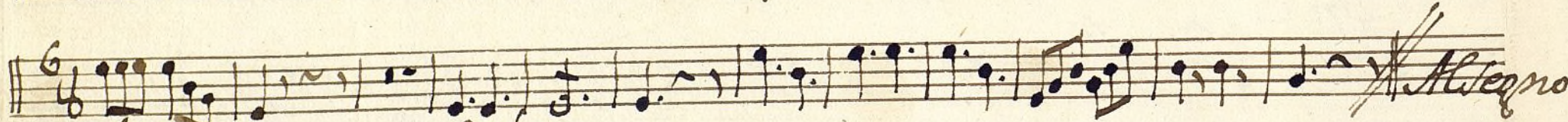
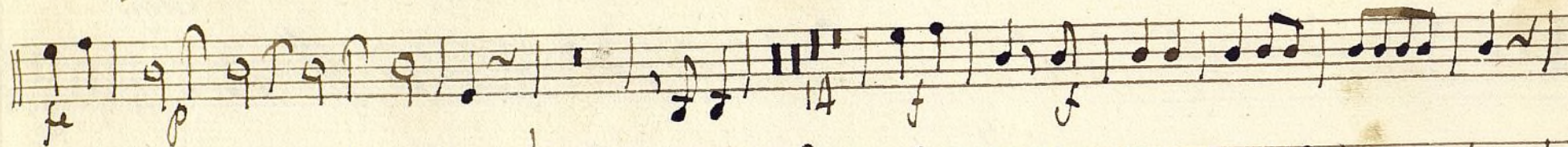
*Allegro.*



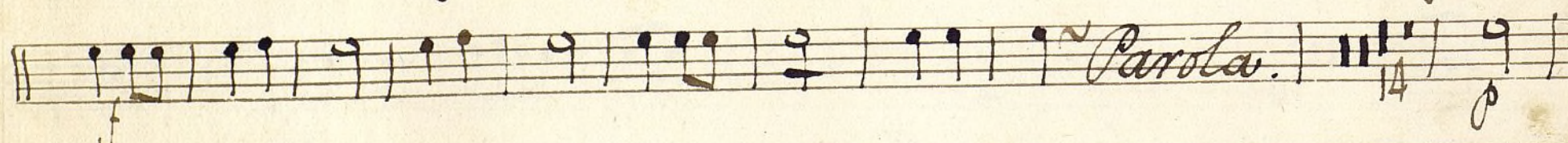
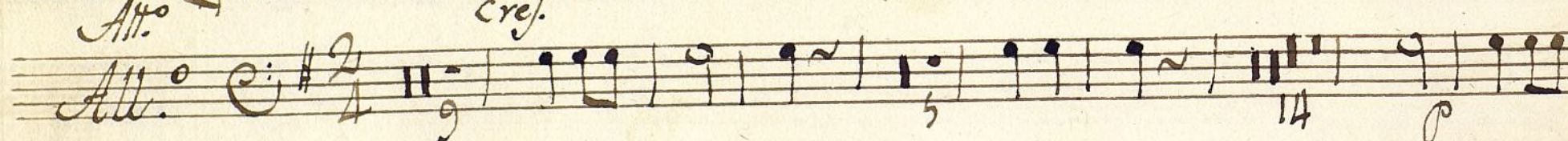
All.<sup>to</sup> 6/8 Tace: Parola.

In 4.

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



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





*Firana.*

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

The musical score consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'All.<sup>o</sup>'. The music features various rhythmic values, including eighth and sixteenth notes, and rests. A first ending bracket is present in the second staff. The third staff contains a double bar line followed by a repeat sign. The fourth staff includes a first ending bracket. The fifth staff is marked with a first ending bracket and a '2' above it. The sixth staff is marked with a first ending bracket and a '2' above it, and includes the tempo change 'Allegro' written in a larger, bolder script. The seventh staff concludes with a double bar line. There are several dynamic markings such as 'f' and 'p' throughout the piece.



Ayuntamiento de Madrid

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Bajo Ton.<sup>a</sup> a 3: el trueque de los Papeles.

*All.<sup>to</sup>* 

*fe* 

*cres.* 

*p* 

*cres.* 

*vinf.* 

*f* 



*Al Segno*

*Parola.*







Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 1: *Parola*
- Staff 2: *All. poco.*, *se*, *p*, *f*
- Staff 3: *Punt.º*, *arco*, *f*, *p*
- Staff 4: *Punt.º*, *arco.*, *se*, *f*
- Staff 5: *fmo*, *p for*, *Poco f*
- Staff 6: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*
- Staff 7: *Parola*, *All.º*
- Staff 8: *cres.*, *se*
- Staff 9: *Allegro*



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

*for*

*p*

*f*

*cres.*

*Parola*

*f*

*cres.*

*f*

*Firana.*

*All.<sup>o</sup>*  $\text{C} \frac{3}{8}$

*p*

*f*

*p*



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. A section is marked *Allegro* and *Allegro* with a 2/4 time signature. The paper is aged and has some damage.



Seg.º 2.º al n.º 27