

Leg.<sup>o</sup> 2<sup>a</sup> n.<sup>o</sup> 207

Leg.<sup>o</sup> 4.<sup>o</sup> n.<sup>o</sup> 12

Mus 157-4

7

1781

157-4  
Tonadilla a 6.

El Page enredador.

Mariana

Albavera

Enrol

Caras

Indes

R. Camas

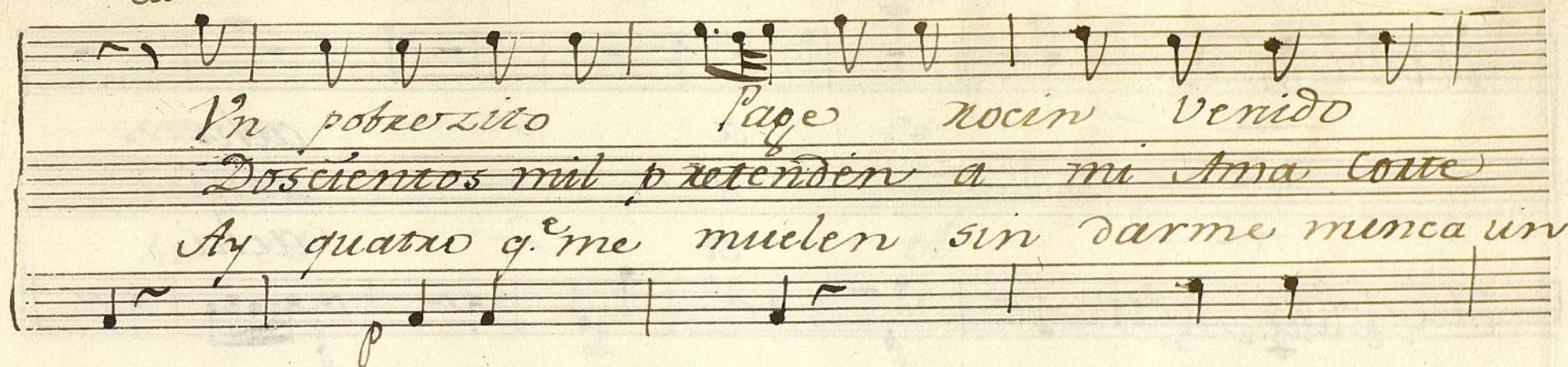
De Laserna.



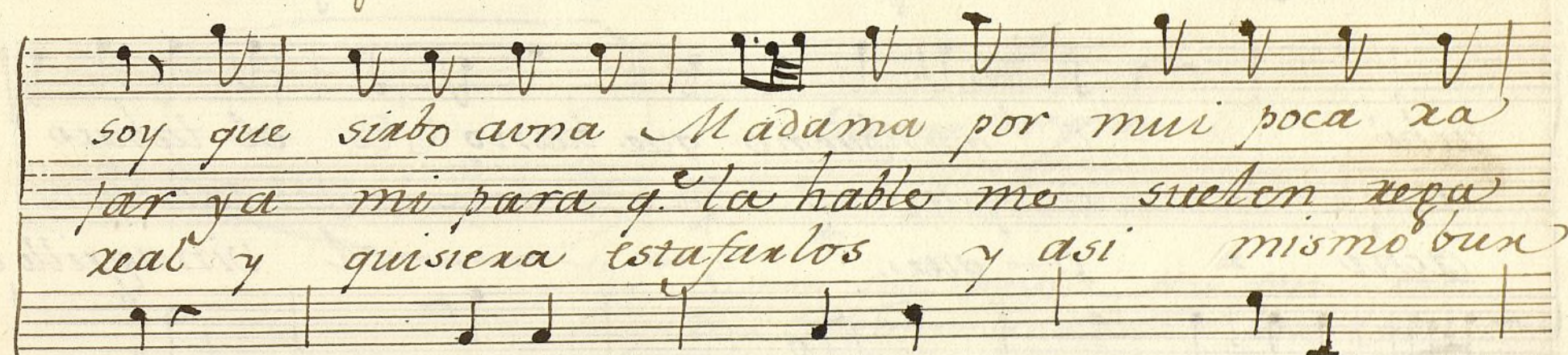




Casas.



Un pobrecito Page nocin Venido  
Doscientos mil pretenden a mi Ama Corte  
Ay quaxto q.<sup>e</sup> me muelen sin darme nunca un



soy que siabo a una Madama por mui poca xa  
lar ya mi para q.<sup>e</sup> la hable me suelen repa  
real y quisiexa estafarlos y asi mismo bux



cion que siabo por  
lar ya mi me  
lar y quisiexa y asi



*a achi*  
*a achi*  
*a achi*

*achi- O que bueno que bueno es el tabaco*  
*achi O que ~ ~ ~ este tabaco es*  
*achi O que ~ ~ ~ el vinagrillo es*

*son O que bueno que bueno es el tabaco*  
*ta O que ~ ~ ~ este tabaco es.*  
*ta O que ~ ~ ~ el vinagrillo es.*



son es  
ta este  
ta el

no

*Allegro dos mas.*

Mar.<sup>a</sup> Simon Cas.<sup>o</sup> Señora Mar.<sup>a</sup> ten cuidado  
de la casa mientras que io asalar voy  
Cas.<sup>o</sup> Dienes ta: no des perdicio para el Charco  
esta hoccasione.

All.<sup>o</sup>



*Max.<sup>a</sup>* *Fad.<sup>o</sup>*

que perfectamente me esta a mi el Color que  
Con esto una Dama tiene perfeccion y un

*Casas*

bien avn Abatte le esta el arxebol q.<sup>e</sup> bello xetablo  
Abate aumenta su xe mi fa sol esta me parece

q.<sup>e</sup> locos que sorr. y una vez q.<sup>e</sup> salen.  
q.<sup>e</sup> es buena ocasion hacer un enredo



*Max.<sup>o</sup>* *Fad.<sup>o</sup>*

tambien saldre yo. donde bas muchacho donde bas si.  
 de los diablos boy estas muy ermoso ya me lo se

*Casas.*

mon a buscar q.<sup>ra</sup> sangre al Gato Capon al  
 yo *Fad.<sup>o</sup>* con estos adornos un adonis soy un

*Fad.<sup>o</sup>* *Casas.*

buelvete halla dentro ya boy grande  
*Max.<sup>o</sup>* vamonos mi dueño *Fad.<sup>o</sup>* vamonos mi a



*los 3*  
 mor obedece pronto q. es  
 mor *Calav.* obedezco pronto q. es mucha ra  
*los 2.* q. halla en la visita faltamos tu y  
 je  
 zori obedece pronto q. es mucha razon  
 No obedezco q. halla en la visita faltamos tu y jo obedece  
 que halla en la vi.



*pronto q'es mucha razon obedece  
sita faltamos tu y yo que*

*q'es falta*

*Allegro*



*Fad.º* Vámonos Doña Guzmésinda: *Mar.º* vámonos. *Fad.º* q.ª premenda bas.  
*Mar.º* voy contando el bien de Sexxa *tad.º* puerio voy con el de par q.ª asta aora no a ha-  
 vido Abates Ferreros ni los abra *Mar.º* de q.ª servir en el mundo  
*tad.º* de comex y cortejar *Mar.º* puer mas sirvo yo *tad.º* que dices  
*Mar.º* yo sirvo de conquistar voluntades a los hombres  
*tad.º* eso es facil de lograr *Mar.º* la Dama de las conquistas  
*tad.º* en Madrid me llaman ya *tad.º* quantas a echo *Mar.º* seis mil  
*tad.º* Jesus que te cundidat y entre esas conquistas quantos a ha-  
 ventido a tra: *Mar.º* poco por q.ª io acozumbro dar los luego libertad  
*Mar.º*

*Al mismo*  
*aire.*

*Vámonos mi dueño*  
*Fad.º*  
*Vámonos mia*

*mor a lucia entrambos nuestra perfeccion*



ha-  
tao  
ia

*a lucir*

*a lucir en.*

*trambos nuestra perfeccion a lucir*

*perfeccion.*



All.<sup>o</sup>

Casas.

Todo está Corriente ya no ai mas q.<sup>e</sup> hacer

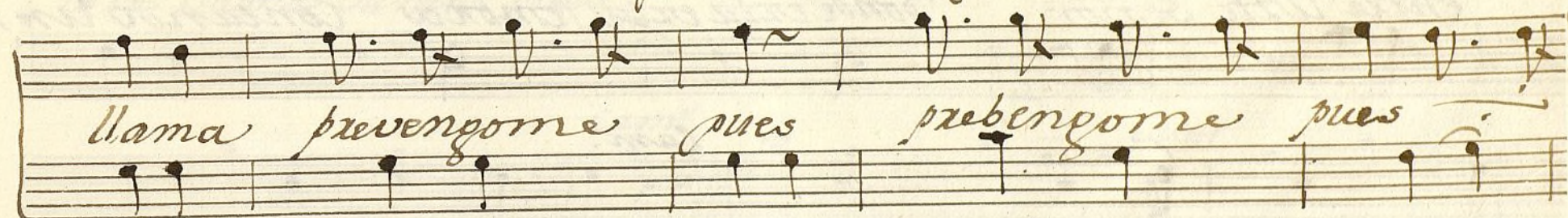
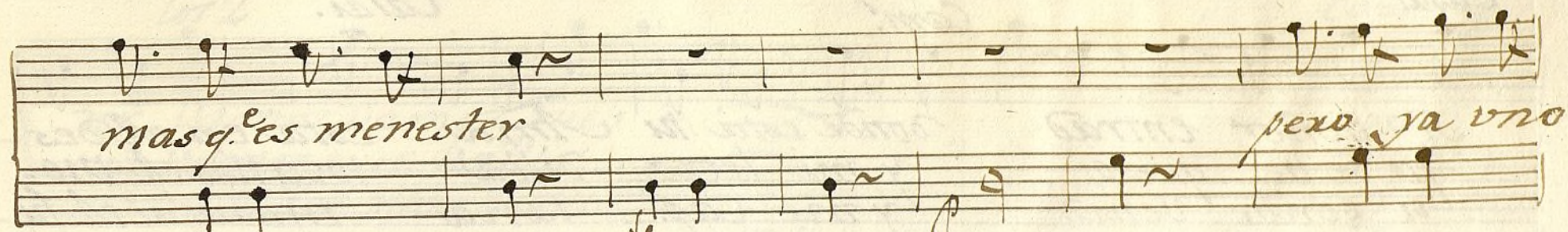
los quatro babosos vendran alas diez

vendran

q.<sup>e</sup> aung.<sup>e</sup> soi un Page

que de nada se. se de pican dias





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

Cam. es esta la ora  
Aldov. Dime si ahora est tiempo.  
Max. es de dñsion esta  
Guexol. ora ora q. entremoz



Casas.

Cam.

Casas.

si Señor entrad  
ya se ve que si  
si Señor venid  
entre vste Señor

donde está mi Ama  
y mi letra dilla  
y mi capi rana  
donde está esta leombra  
esta en el des-  
tocando el vio-  
maneja el fu-  
contando un mi

van  
lin-  
sil.  
llor.

Cam.

ai de mi que  
ai Dios q' lla  
quien será el que  
quien anda halla

Casas.

llaman sea la madrastra  
maron sea su padrastro  
llama el Padre de mi Ama  
dentro sin duda es su Abuelo

ven aqui si escon.  
con migo ve-  
a esconder ve.  
a este quarto



los 2

Caras.

der vamos vamos pues  
nid vamos pues halli  
nid vamos pues halli  
ven vamos vamos pues

pe  
dad  
J.  
be.

Cam.

Caras

no antes dadme algo no traigo un ochabo pues dadme el re  
me algo d<sup>n</sup> Dimas toma mi golilla quiero el pelu  
no me vais nada siempre estoi sin blanca pues esto me  
no antes dadme algo yo te ofrezco un quarto aquesto es me

Cam.

los pues  
cori quierro  
dad pues  
por aquesto

pues  
quierro  
pues

tomalo ya  
tomalo ya  
id con Bata  
tomalo ya



Dios tomalo ya Dios  
vaya usted con Dios  
Dios tomalo ya Dios  
vaya usted con Dios  
bas fid con Barucabas  
ve con Barucabas  
Dios tomalo ya Dios.  
vaya usted con Dios.

Allegro  
Ya los quatro perri llanes en la

All.º  
Ya los quatro perri llanes en la

gazapera estan los 4.º que chaslo tan exacigao a los.  
o que noche tan fe lize con mi



cinco e de pegar o que chasco tan gracioso a los.

bien e de loxar o que noche tan felice con mi

cinco e de pegar a los

bien e de loxar con mi



*Casas.*
  
*lem lem lem*
  
*lem lem*
  
*Cinco e de pegar.*
  
*bien e de lograr.*
  
*mo*

*can.*
  
*Casas.*
  
*Casas.*
  
*lem lem lem*
  
*lem lem*
  
*y tu Ama en el gabinete esta*
  
*sem y tu Ama en el gabinete aguarda*
  
*Alto.*

*Mar.*
  
*Casas.*
  
*y tu Ama. en el Gabinete aguarda*
  
*sem. y tu Ama. en el gabinete aguarda*
  
*Quexol.*



*Cardi.*

*Aquí se ve enamo*

*ados como os deais engañar lo que chasco tan gra  
lor. O que noche tan fe*

*cioso a los quatro e de pegar o que chasco tan gra  
lice con mi bien e de lograr o que noche tan fe.*



*cioso alos quatro e de pegar alos*  
*lice con mi bien e de lognar con mi*

*alos*  
*con mi*



*Alleg.<sup>ro</sup>*

*3/4*

*Max.<sup>a</sup>*

O que visita a  
Vamos al gabi-

*3/4*

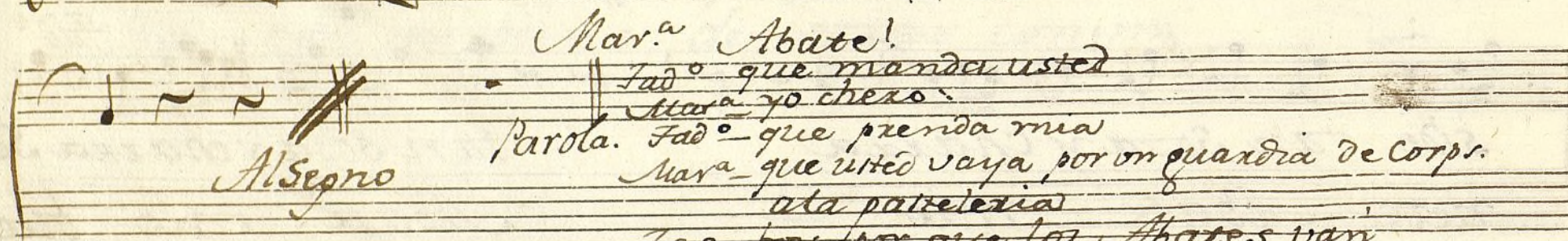
sido tan soza y charna  
nete Abate mio —  
tan soza y charna So.  
Abate mio bues.

lo de devo ciones halli se halla —  
tro precepto es mobil de mi alvedrio



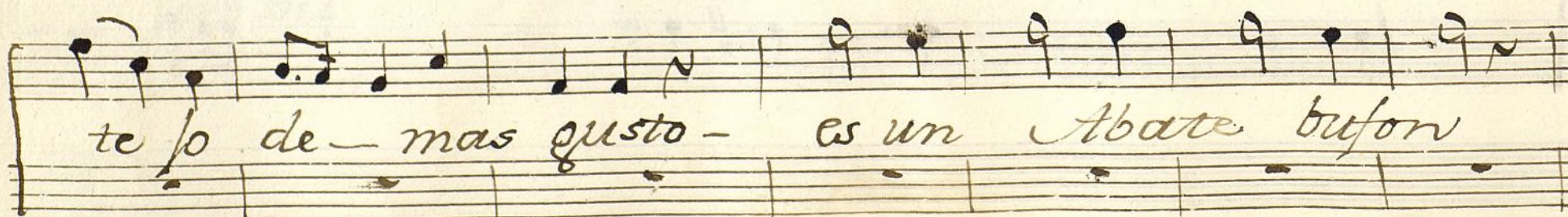
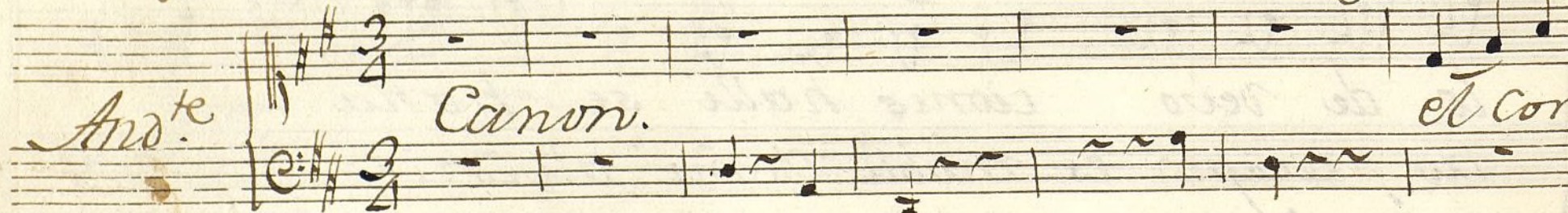
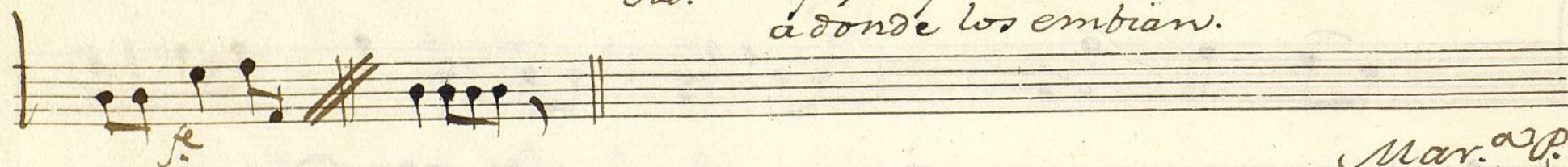


solo de dove ciones halli se habla  
buestro pæcepto es mobil de mi alvedrio



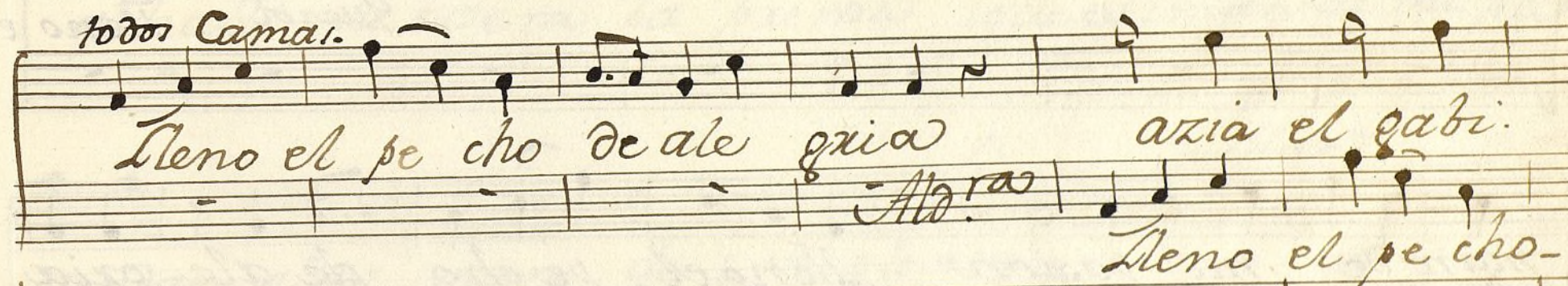
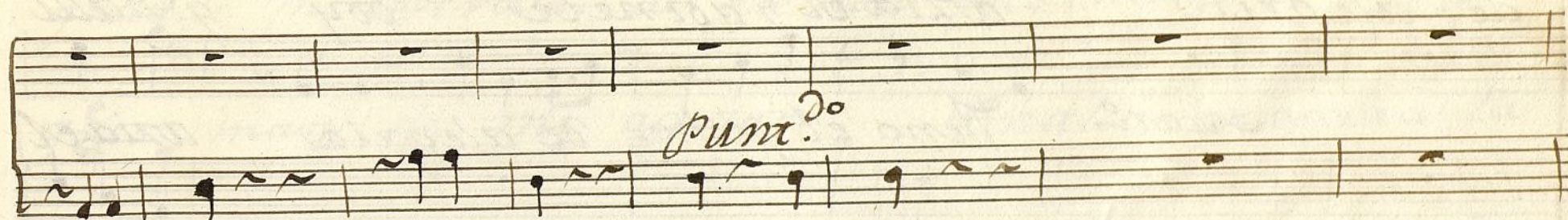
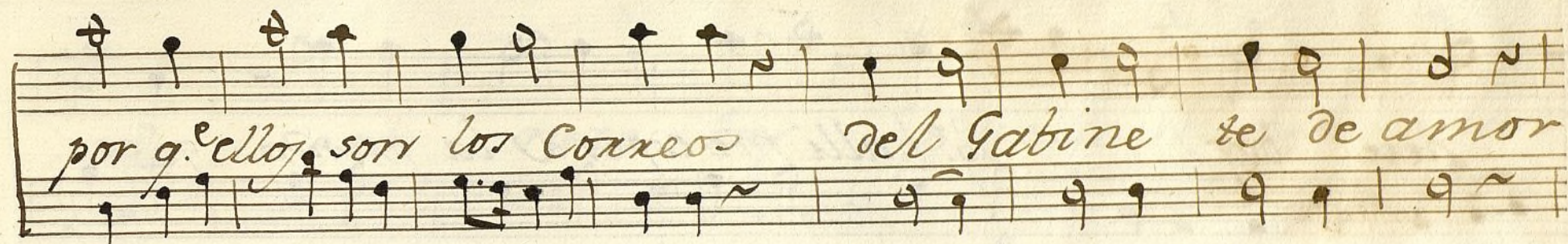
*Allegro*

*Mar.<sup>a</sup> Abate!*  
*Fad.<sup>o</sup> que manda usted*  
*Mar.<sup>a</sup> yo chexo.*  
*Parola. Fad.<sup>o</sup> que prenda mia*  
*Mar.<sup>a</sup> que usted vaya por on guardia de Corps.*  
*ata palzelexia*  
*Fad.<sup>o</sup> boy por que los Abates van*  
*a donde los embian.*



te so de mas gusto - es un Abate bufon







nete boy q. halli me espera la prenda q. es i.  
 de alegria arzia el Gabinete boy q. halli  
 Mar. Teno el pecho de alegria arzia el  
 Querol. Teno el

man de mi pasion Teno el pecho de alegria  
 me espera la prenda q. es imany de mi pasion  
 gabi nete boi q. halli me espera la prenda  
 pecho de alegria arzia el gabi nete boy



azia el gabi nete boy q.<sup>e</sup> halli me espera la  
 q.<sup>e</sup> halli me espera — la prenda q.<sup>e</sup> es imán de mi pa  
 q.<sup>e</sup> es imán de mi pasión q.<sup>e</sup> halli me espera la  
 q.<sup>e</sup> halli me espera la prenda que es imán de mi pa

prenda q.<sup>e</sup> es imán de mi pasión *Max.*  
 sion que es imán de mi pasión *Cant. chis*  
 prenda que es imán de mi pasión  
 sion que es imán de mi pasión *All.*



1014.

Mur.<sup>a</sup>

ai Jesus yo muere no tiembles mi bien la  
em em. donde estas mi Vida donde estais mi bien la.

dronee dronee  
dronee dronee.

detente Muger  
yo no se que hacer

Cam.<sup>!</sup> Querol  
yo. dudo yo-



*Allo.<sup>a</sup>* *Mar.<sup>o</sup>* *Can!* *Quexol*

tiemblo yo espiro yo muero yo dudo yo tiemblo

*Allo.<sup>a</sup>* *Mar.<sup>o</sup>* *lot*

yo espiro yo muero o que lance tan cau

el o que o que lance o que



Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two staves are for a basso continuo. The lyrics are written on the third staff.

*lance o que lance tan cruel o que lance o que*

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two staves are for a basso continuo. The lyrics are written on the third staff.

*lance o que lance tan cruel o que lance tan cru-*



Caras-  
Parolas-

Si aquí no apelo a mi astucia  
todbel charlo el contrami  
chis chis more nito mio  
los ladrones q.º finji  
son p.º lograr segunor  
nuestro amor fino  
y así dame los braros mi Dueño  
y con migo ven allí  
1.º Que a males laro son error  
que unior tan dulce y felin.  
Mar. ladrones ladrones  
Pepe. todos correo  
q.º el ladron baalli



*All.º Vivo*

*Ad.º*

*Ay Dios que es a*



*lora*  
*querto*  
*yo.*  
*que gran confusion que*  
*me e rebentado y el guaxdia de Corps y el*  
*Pepe*  
*prende el Abate q. ese es el ladrón*



*Mano*

que *Fad.*

no son sino aquellos prendenlos por

*lot.*

Dios Señor q. aquí el Page a mi me li

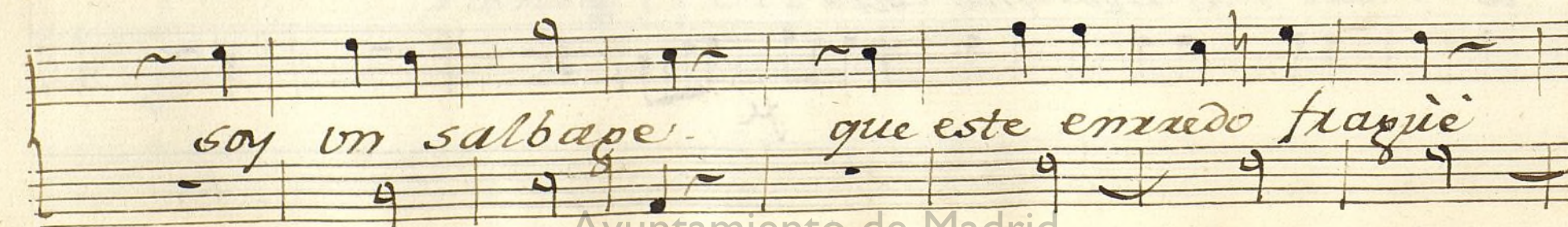
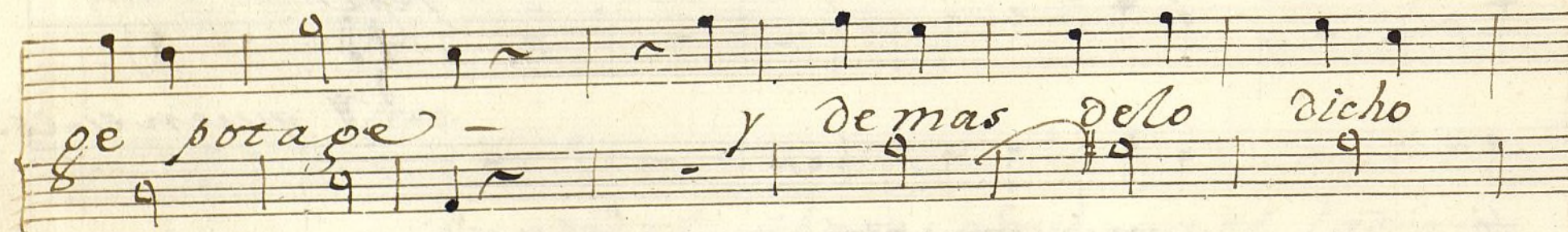
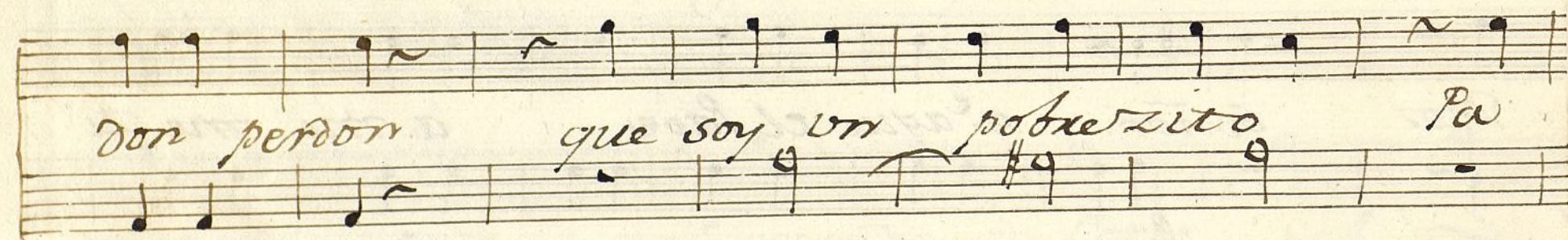
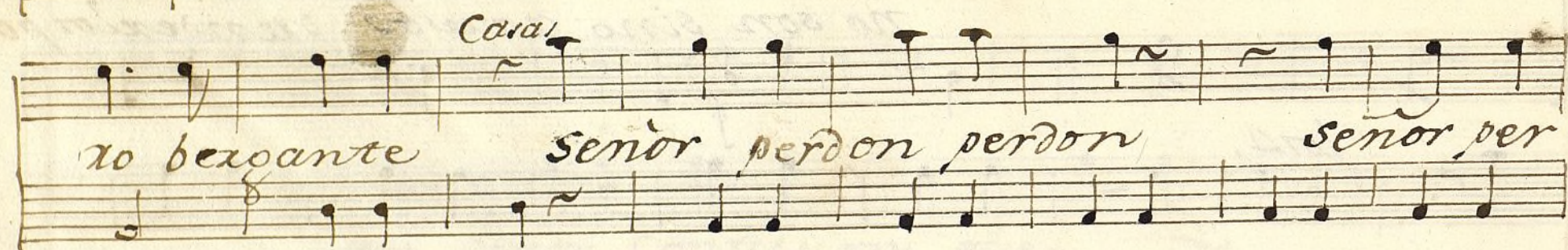
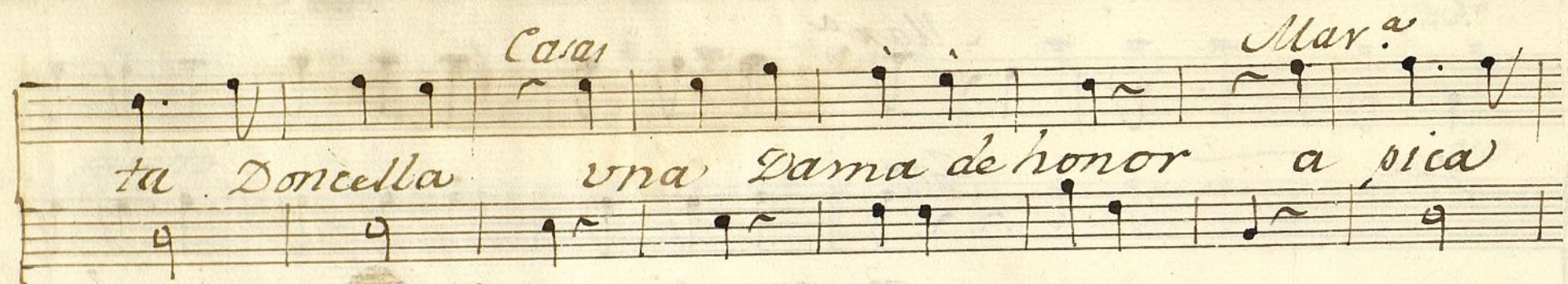
*Pepa*

Y quien es-es.

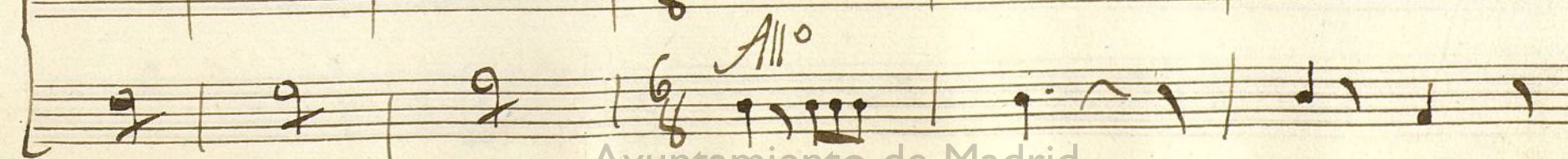
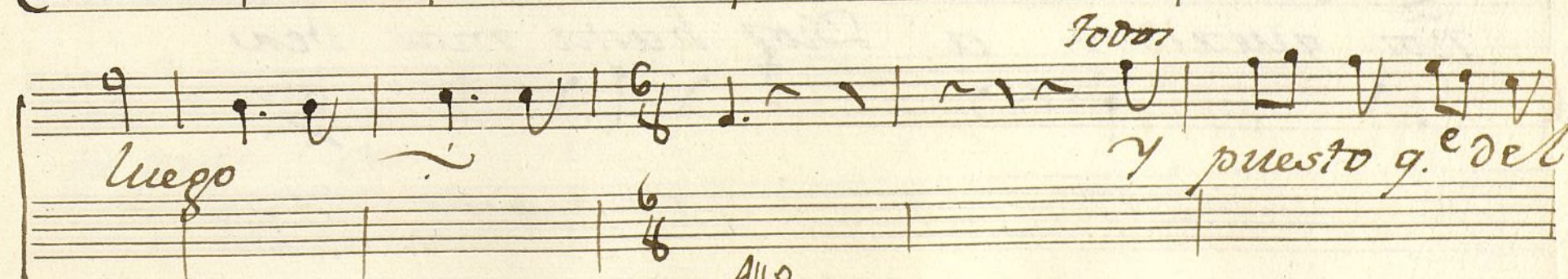
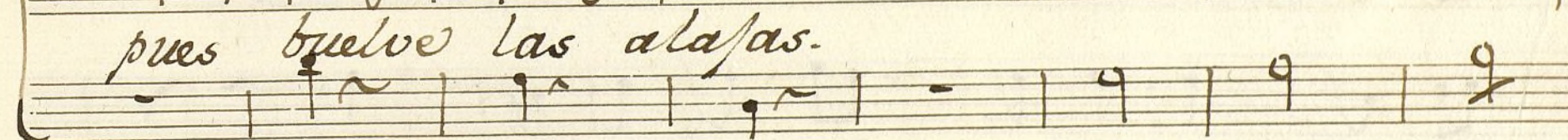
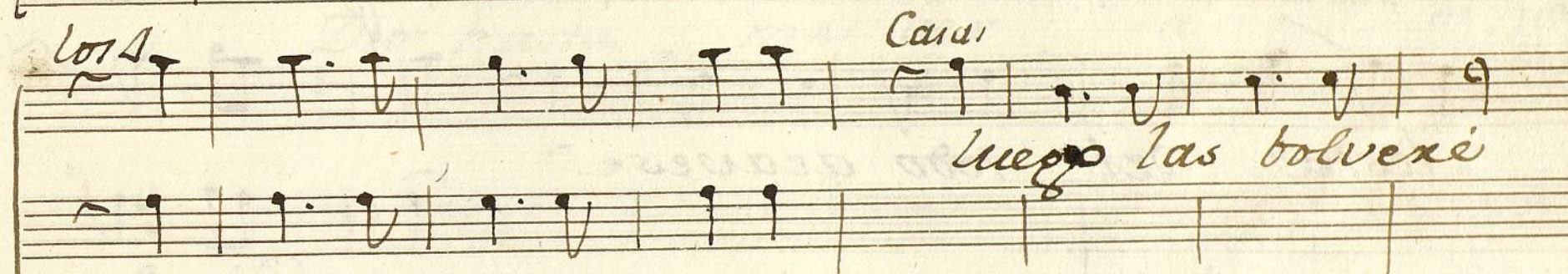
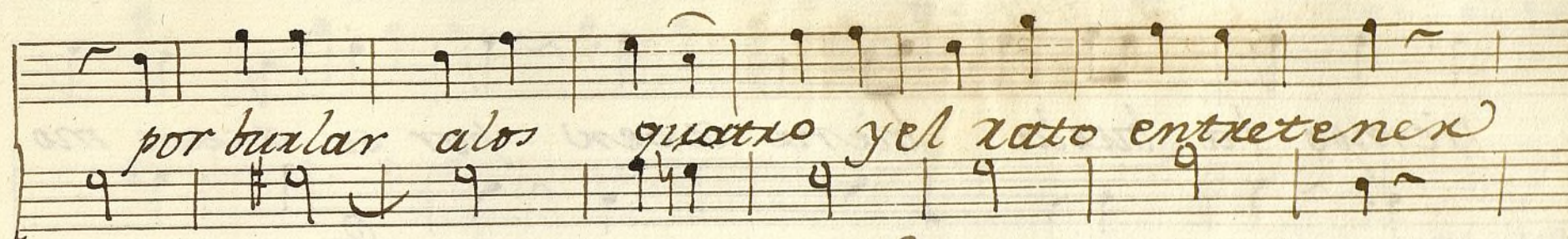
tó a mi me citó

*fu*











Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The first system contains the lyrics: "tiempo la buxla viene a sen por si acaso mo". The second system contains the lyrics: "lesta del todo acabese a Dios due". The third system contains the lyrics: "nos queixidos a Dios hasta mas ven". The musical notation includes various note values, rests, and accidentals. The paper shows signs of age, including discoloration and wear along the edges.

tiempo la buxla viene a sen por si acaso mo

lesta del todo acabese a Dios due

nos queixidos a Dios hasta mas ven



Handwritten musical score for a vocal piece. The first system consists of five staves. The second staff has the lyrics "a Dios hasta ma. ver a Dios ha-" written below it. The notation includes various note values, rests, and a "fmo" marking above the fourth staff.

Continuation of the handwritten musical score. The second system consists of five staves. The third staff has the lyrics "ta ma. ver." written below it. The notation continues with various note values and rests.



Ayuntamiento de Madrid

1200055300

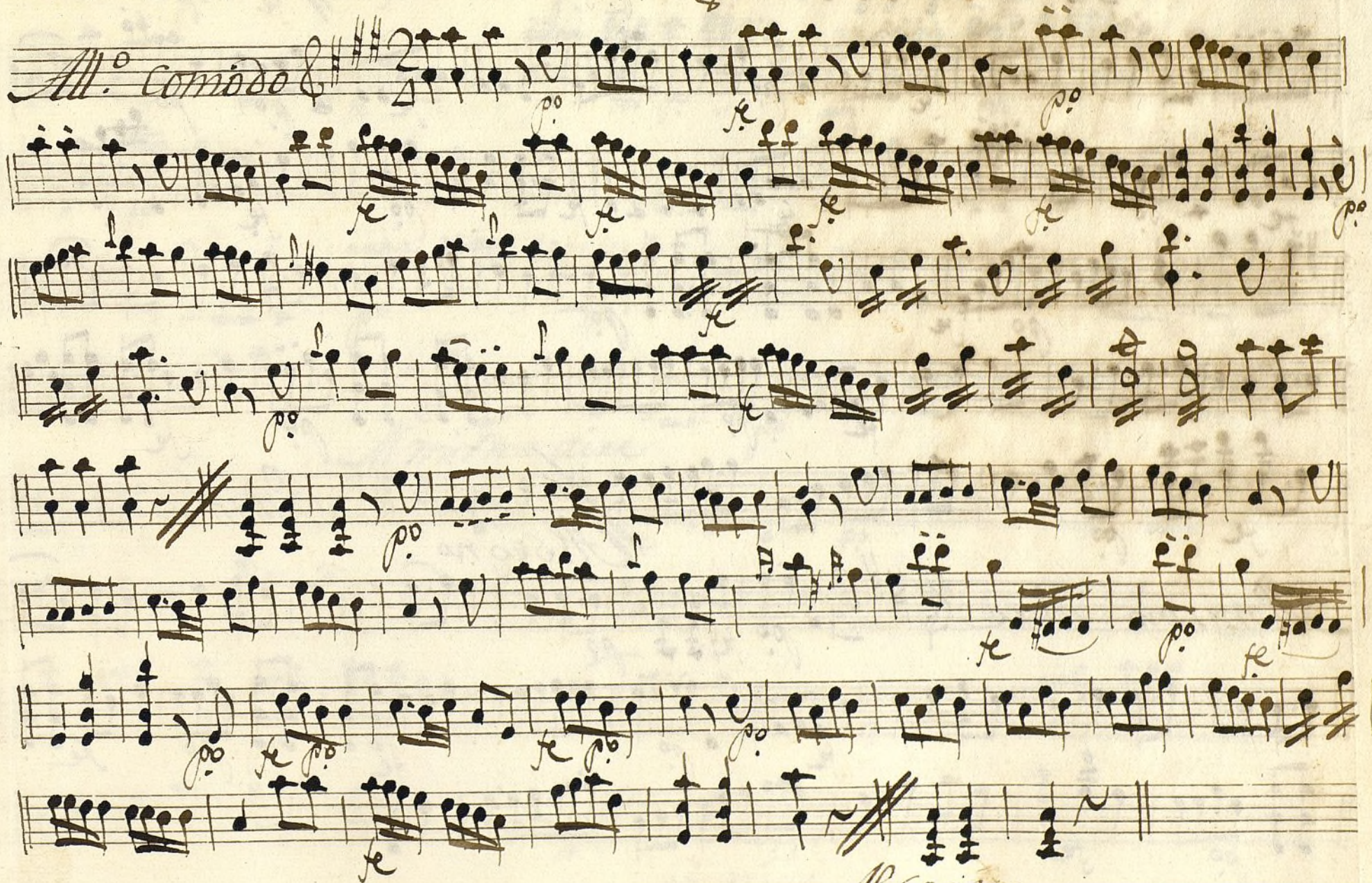


t

Mus 157-4

*Violin 1<sup>o</sup> Ton.<sup>a</sup> a 6. el Page enredador.*

*All.<sup>o</sup> comodo* &  $\sharp\sharp$  2/4



*Allegro  
do mas*

*Parola*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A double bar line with a repeat sign is present in the first staff. The second staff continues the melody. The third staff features a treble clef and a key signature of two sharps. The fourth staff includes a treble clef and a key signature of two sharps. The fifth staff features a treble clef and a key signature of two sharps. The sixth staff includes a treble clef and a key signature of two sharps. The seventh staff features a treble clef and a key signature of two sharps. The eighth staff includes a treble clef and a key signature of two sharps. The ninth staff features a treble clef and a key signature of two sharps. The tenth staff includes a treble clef and a key signature of two sharps. The music concludes with a double bar line and a repeat sign. The word *Parola* is written in a large, elegant script across the sixth and seventh staves. The phrase *Allegro* is written in a smaller, elegant script across the seventh and eighth staves. The phrase *Al mismo aire* is written in a large, elegant script across the eighth and ninth staves. The music is written in a cursive, handwritten style. The paper is aged and shows signs of wear, including discoloration and faint stains.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following text:

*Al mismo aire*

*Allegro*

*3 mas*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and sections include:

- M. Segno* (top right)
- Parola* (top right)
- And<sup>te</sup> Canon* (second staff)
- prmo* (multiple instances)
- Punt<sup>do</sup>* (middle)
- All.<sup>o</sup>* (lower middle)
- Al. Segno* (bottom right)
- Parola* (bottom right)

The score concludes with the text "Ayuntamiento de Madrid" at the bottom center.







Violin 1<sup>o</sup> *t*  
Son<sup>a</sup> a 6 el Page enredador.

Mus 157-4

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

*Al segno dos maj.*

*Parola ..*



Handwritten musical score on aged paper, featuring ten staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'fe' (forte). The score is divided into sections by double bar lines. The first section ends with a double bar line and a fermata. The second section begins with the instruction 'Allegro' and ends with a double bar line and a fermata. The third section begins with the instruction 'Al mismo aire' and ends with a double bar line and a fermata. The fourth section begins with the instruction 'Parola.' and ends with a double bar line and a fermata. The paper shows signs of age, including discoloration and wear along the edges.



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

*Al mismo aze*

*Al Segno*  
*3 mas.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Parola* (written at the end of the first staff)
- And.<sup>te</sup> Canon.* (written across the second staff)
- Allegro* (written above the third staff)
- p<sup>mo</sup>* (written below the third staff)
- p<sup>mo</sup>* (written below the fourth staff)
- Punt<sup>do</sup>* (written below the fourth staff)
- 14* (written below the fourth staff)
- All.<sup>o</sup>* (written above the fifth staff)
- p<sup>o</sup>* (written below the fifth staff)
- Cres* (written below the seventh staff)
- Allegro* (written below the eighth staff)
- Parola* (written at the end of the eighth staff)





*All.° Vivo*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*



t

Mus 157-4

Violín 2.ª Ton.ª a 6.ª el Page enredador

All.º comodo &

Parola.

Allegro  
do mas







Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/4, 6/8), notes, rests, and dynamic markings like *pp* and *ff*. The score is divided into sections by double bar lines and includes the following text annotations:

- Allo* (written on the first staff)
- Allo* (written on the fourth staff)
- Al mismo aire* (written below the fifth staff)
- Allo* (written on the sixth staff)
- Allo* (written on the seventh staff)
- Allo* (written on the eighth staff)
- Allo* (written on the ninth staff)
- Allo* (written on the tenth staff)
- Allo* (written on the eleventh staff)
- Allo* (written on the twelfth staff)
- Allo* (written on the thirteenth staff)
- Allo* (written on the fourteenth staff)
- Allo* (written on the fifteenth staff)
- Allo* (written on the sixteenth staff)
- Allo* (written on the seventeenth staff)
- Allo* (written on the eighteenth staff)
- Allo* (written on the nineteenth staff)
- Allo* (written on the twentieth staff)
- Allo* (written on the twenty-first staff)
- Allo* (written on the twenty-second staff)
- Allo* (written on the twenty-third staff)
- Allo* (written on the twenty-fourth staff)
- Allo* (written on the twenty-fifth staff)
- Allo* (written on the twenty-sixth staff)
- Allo* (written on the twenty-seventh staff)
- Allo* (written on the twenty-eighth staff)
- Allo* (written on the twenty-ninth staff)
- Allo* (written on the thirtieth staff)
- Allo* (written on the thirty-first staff)
- Allo* (written on the thirty-second staff)
- Allo* (written on the thirty-third staff)
- Allo* (written on the thirty-fourth staff)
- Allo* (written on the thirty-fifth staff)
- Allo* (written on the thirty-sixth staff)
- Allo* (written on the thirty-seventh staff)
- Allo* (written on the thirty-eighth staff)
- Allo* (written on the thirty-ninth staff)
- Allo* (written on the fortieth staff)
- Allo* (written on the forty-first staff)
- Allo* (written on the forty-second staff)
- Allo* (written on the forty-third staff)
- Allo* (written on the forty-fourth staff)
- Allo* (written on the forty-fifth staff)
- Allo* (written on the forty-sixth staff)
- Allo* (written on the forty-seventh staff)
- Allo* (written on the forty-eighth staff)
- Allo* (written on the forty-ninth staff)
- Allo* (written on the fiftieth staff)
- Allo* (written on the fifty-first staff)
- Allo* (written on the fifty-second staff)
- Allo* (written on the fifty-third staff)
- Allo* (written on the fifty-fourth staff)
- Allo* (written on the fifty-fifth staff)
- Allo* (written on the fifty-sixth staff)
- Allo* (written on the fifty-seventh staff)
- Allo* (written on the fifty-eighth staff)
- Allo* (written on the fifty-ninth staff)
- Allo* (written on the sixtieth staff)
- Allo* (written on the sixty-first staff)
- Allo* (written on the sixty-second staff)
- Allo* (written on the sixty-third staff)
- Allo* (written on the sixty-fourth staff)
- Allo* (written on the sixty-fifth staff)
- Allo* (written on the sixty-sixth staff)
- Allo* (written on the sixty-seventh staff)
- Allo* (written on the sixty-eighth staff)
- Allo* (written on the sixty-ninth staff)
- Allo* (written on the seventieth staff)
- Allo* (written on the seventy-first staff)
- Allo* (written on the seventy-second staff)
- Allo* (written on the seventy-third staff)
- Allo* (written on the seventy-fourth staff)
- Allo* (written on the seventy-fifth staff)
- Allo* (written on the seventy-sixth staff)
- Allo* (written on the seventy-seventh staff)
- Allo* (written on the seventy-eighth staff)
- Allo* (written on the seventy-ninth staff)
- Allo* (written on the eightieth staff)
- Allo* (written on the eighty-first staff)
- Allo* (written on the eighty-second staff)
- Allo* (written on the eighty-third staff)
- Allo* (written on the eighty-fourth staff)
- Allo* (written on the eighty-fifth staff)
- Allo* (written on the eighty-sixth staff)
- Allo* (written on the eighty-seventh staff)
- Allo* (written on the eighty-eighth staff)
- Allo* (written on the eighty-ninth staff)
- Allo* (written on the ninetieth staff)
- Allo* (written on the ninety-first staff)
- Allo* (written on the ninety-second staff)
- Allo* (written on the ninety-third staff)
- Allo* (written on the ninety-fourth staff)
- Allo* (written on the ninety-fifth staff)
- Allo* (written on the ninety-sixth staff)
- Allo* (written on the ninety-seventh staff)
- Allo* (written on the ninety-eighth staff)
- Allo* (written on the ninety-ninth staff)
- Allo* (written on the hundredth staff)

Parola



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The first system consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings such as *pp* and *ppp*, and a triplet marking (*3*). The notation is dense, featuring many sixteenth and thirty-second notes.

The second system consists of three staves. The first staff of this system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a dynamic marking of *pp*. The notation continues with complex rhythmic patterns.

The score concludes with the word *Parola* written in a large, elegant script, followed by the word *Allegro* in a similar script. A watermark "Ayuntamiento de Madrid" is visible across the bottom of the page.



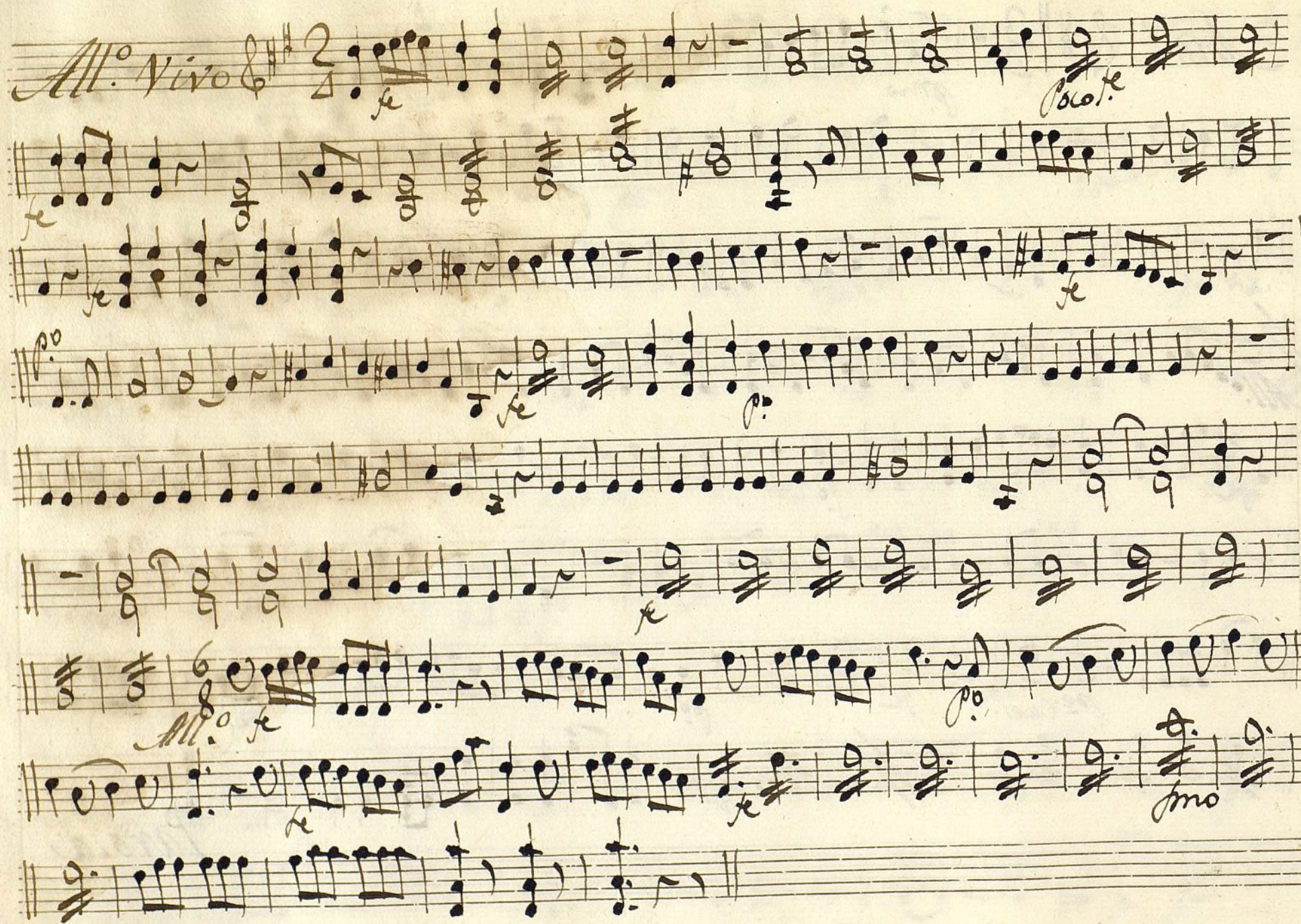
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and annotations include:

- And.<sup>te</sup>* (Andante) at the beginning.
- p<sup>mo</sup>* (first part) and *p<sup>mo</sup>* (first part) markings.
- Punt.<sup>do</sup>* (Punto) marking.
- All.* (Allegro) marking.
- p<sup>o</sup>* (piano) and *f<sup>e</sup>* (forte) markings.
- p<sup>o</sup> Cuel.<sup>do</sup>* (piano Cuello) marking.
- Allegro* marking.
- Parola* (Word) marking.

The score concludes with several empty staves.







Violini 2.<sup>o</sup> +  
Son<sup>a</sup> a G. el Page enredador

Mus 157-4

All.<sup>o</sup> Comodo. &  $\sharp\sharp\sharp$  2/4

Parola

Al Segno  
dos mas

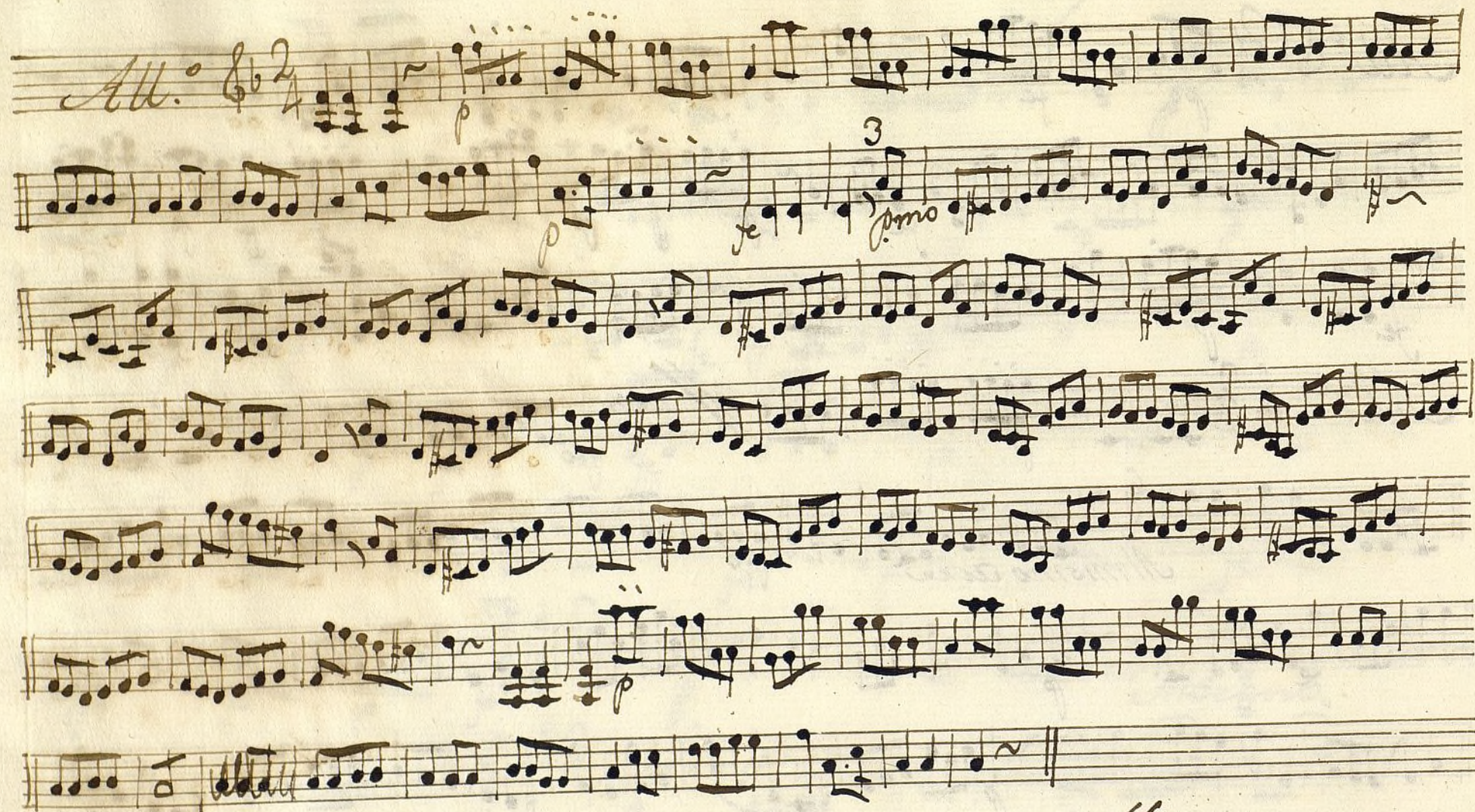


Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *p* (piano) and *fe* (forte). A double bar line with a diagonal slash appears on the sixth staff. The text *Parola* is written in cursive on the right side of the sixth staff, and *Alcorno* is written below it. The seventh staff begins with the text *Al mismo aire* in cursive. The manuscript shows signs of age, including yellowing and some staining.









Allegretto Ayuntamiento de Madrid



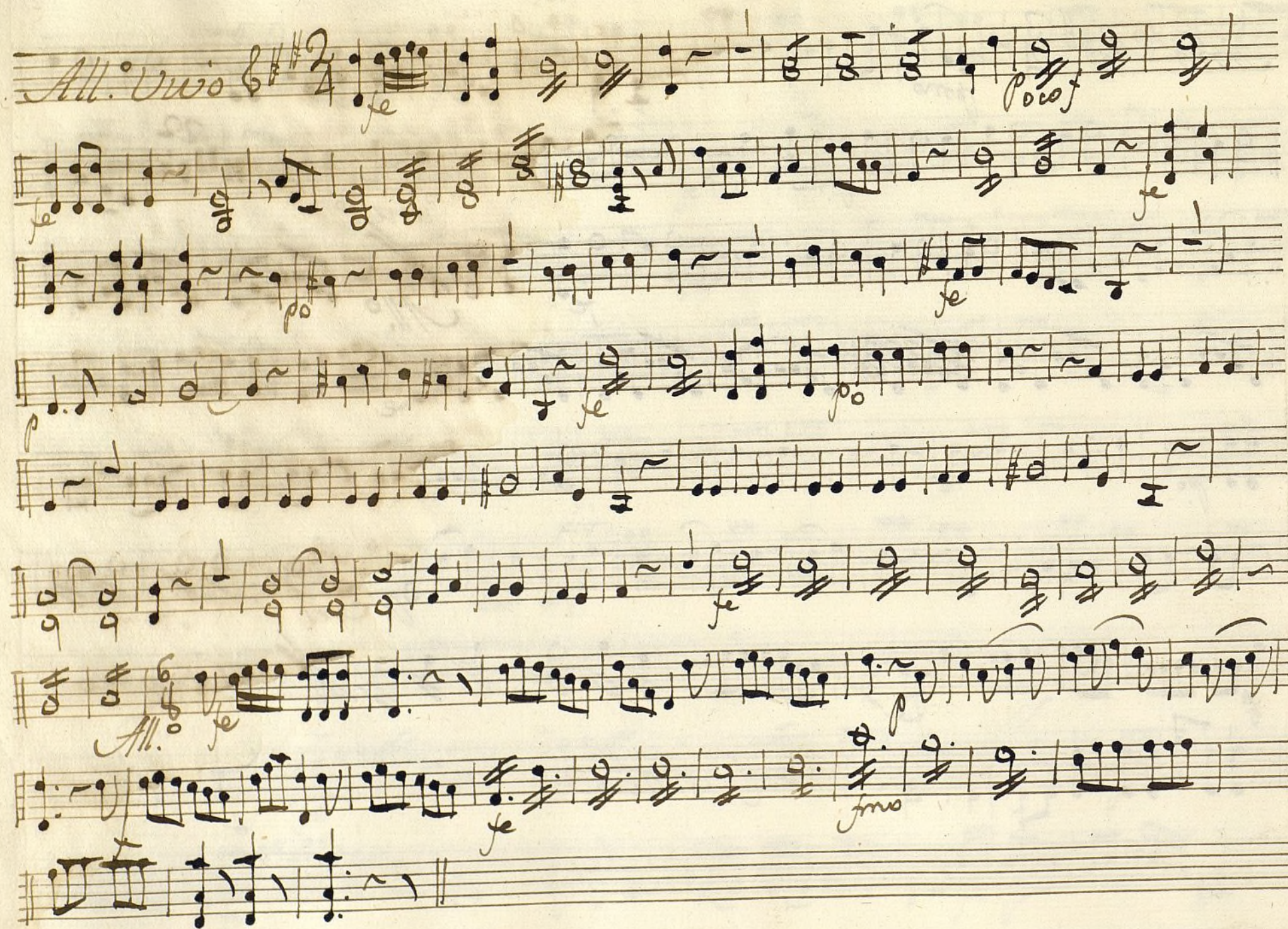
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- And.* (Andante) at the beginning.
- 3* (Time signature) at the beginning.
- prmo* (piano) markings on the first and second staves.
- Punt.º* (Punctum) marking on the third staff.
- Allo* (Allegro) marking on the third staff.
- fe* (forte) markings on the third, fourth, and sixth staves.
- pp* (pianissimo) marking on the fifth staff.
- Cres* (Crescendo) marking on the sixth staff.
- Allegro* marking on the sixth staff.
- Allegro* marking on the seventh staff.
- Parola* (Word) marking on the eighth staff.
- A large *22* marking on the second staff.

















Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is divided into sections by double bar lines and includes the following markings:

- All.<sup>o</sup>* (Allegro)
- All.<sup>to</sup>* (Allegretto)
- Allegro 3 mas*

The score concludes with a double bar line and a final measure. The page number 34 is visible below the first staff.



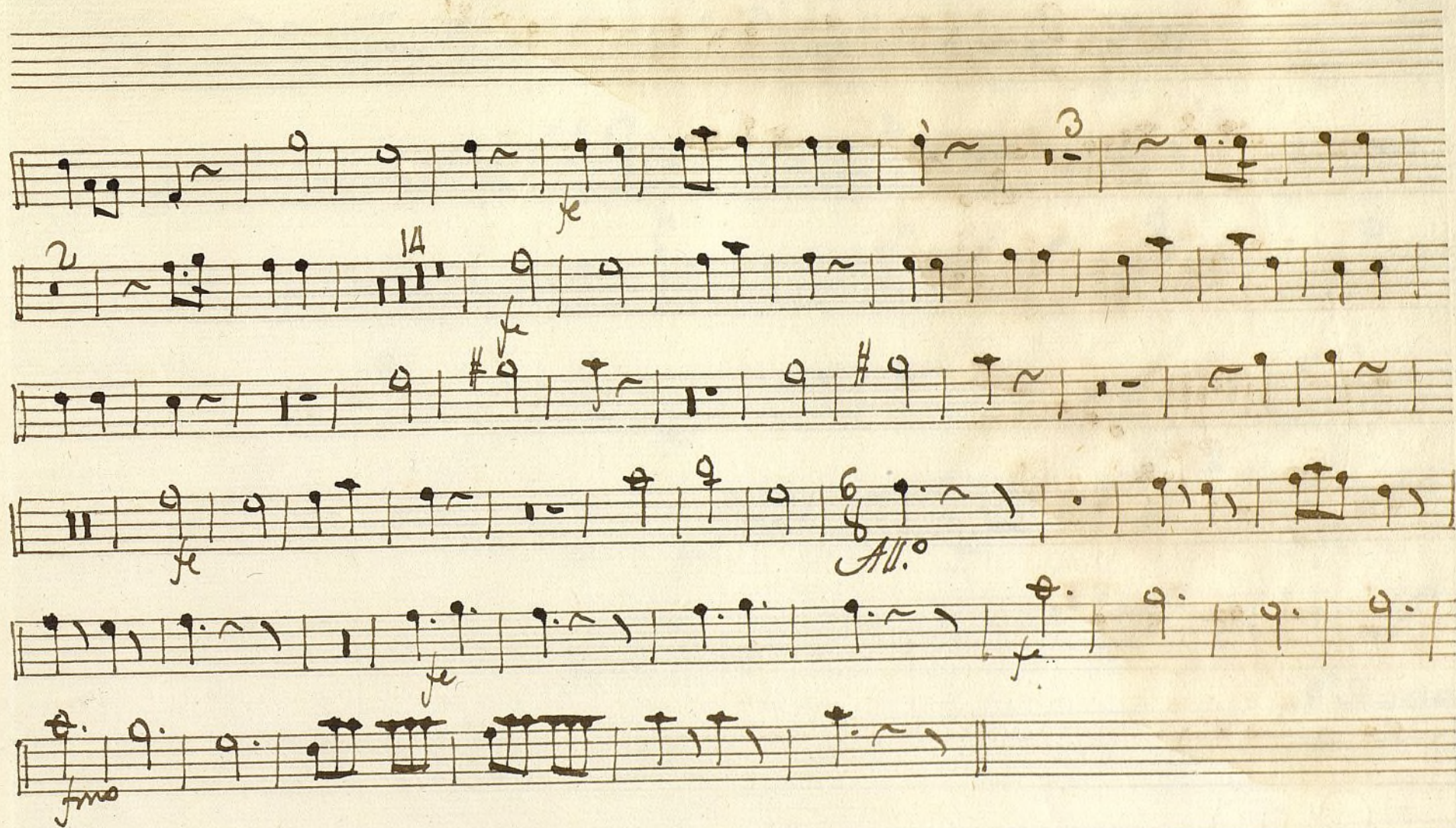
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- All.<sup>to</sup>* (Allegretto) at the beginning of the first staff.
- And.<sup>te</sup>* (Andante) at the beginning of the third staff.
- Allegro* written above the third staff.
- Parola.* (Parola) written to the right of the second staff.
- All.<sup>o</sup>* (Allegro) written above the fifth staff.
- Parola* written to the right of the seventh staff.
- Allegro* written above the eighth staff.
- All.<sup>o</sup> Vivo* (Allegro Vivo) at the beginning of the eighth staff.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *fe* (forte) and *ff* (fortissimo). There are also some corrections and deletions visible in the notation.











*Oboe 2.<sup>o</sup> Fon.<sup>a</sup> a 6 el Page enredador*

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

*Allegro*  
*dos mas*

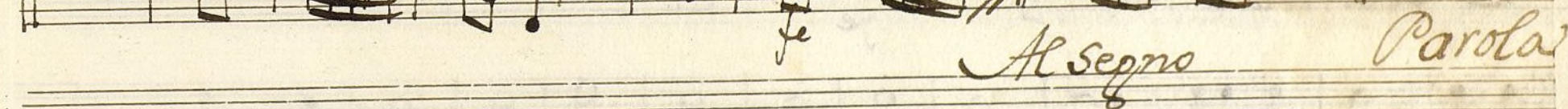
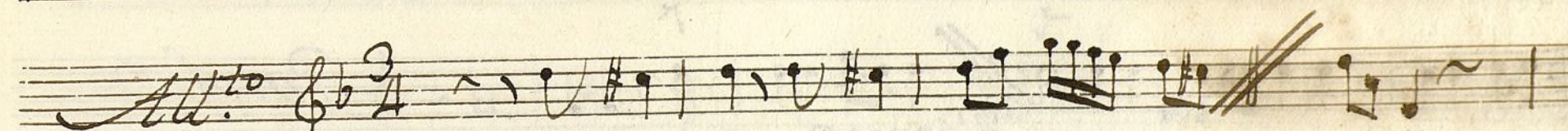
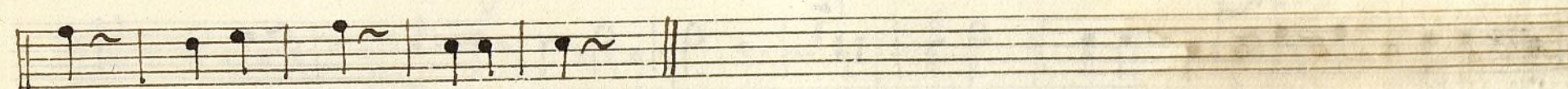
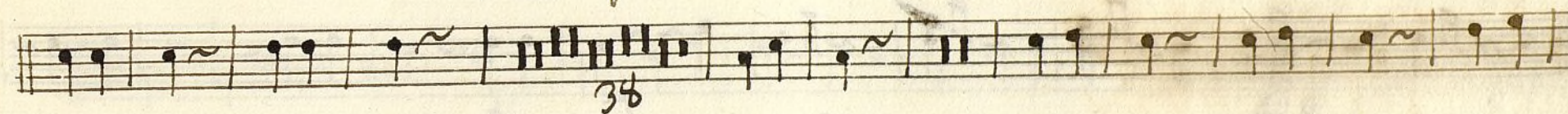
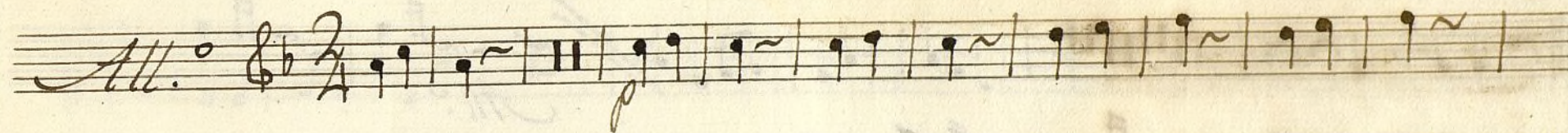
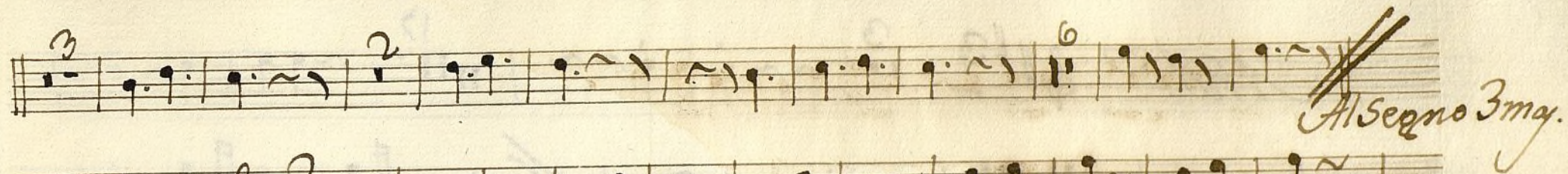


Handwritten musical score on ten staves. The notation includes treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The music features various note values, rests, and dynamic markings such as *p* (piano), *fe* (forte), and *Allegro*. A section is marked *Allegro* and another *Allegro*. The word *Parola* is written in a large, decorative script. The manuscript is on aged, slightly stained paper.

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

Ayuntamiento de Madrid







*And.<sup>te</sup>* 3/4 3 17

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

*Allegro*

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

*Parola*







Ayuntamiento de Madrid

1200055300







All.<sup>o</sup> C: # 3/4 2

f

All.<sup>to</sup> C: b b 2/4 In elafa All.<sup>o</sup>

Allegro 3 mas.

Inf. All.<sup>o</sup> C: b 2/4 p 38

4

All.<sup>to</sup> C: b 3/4 4

Allegro Parola

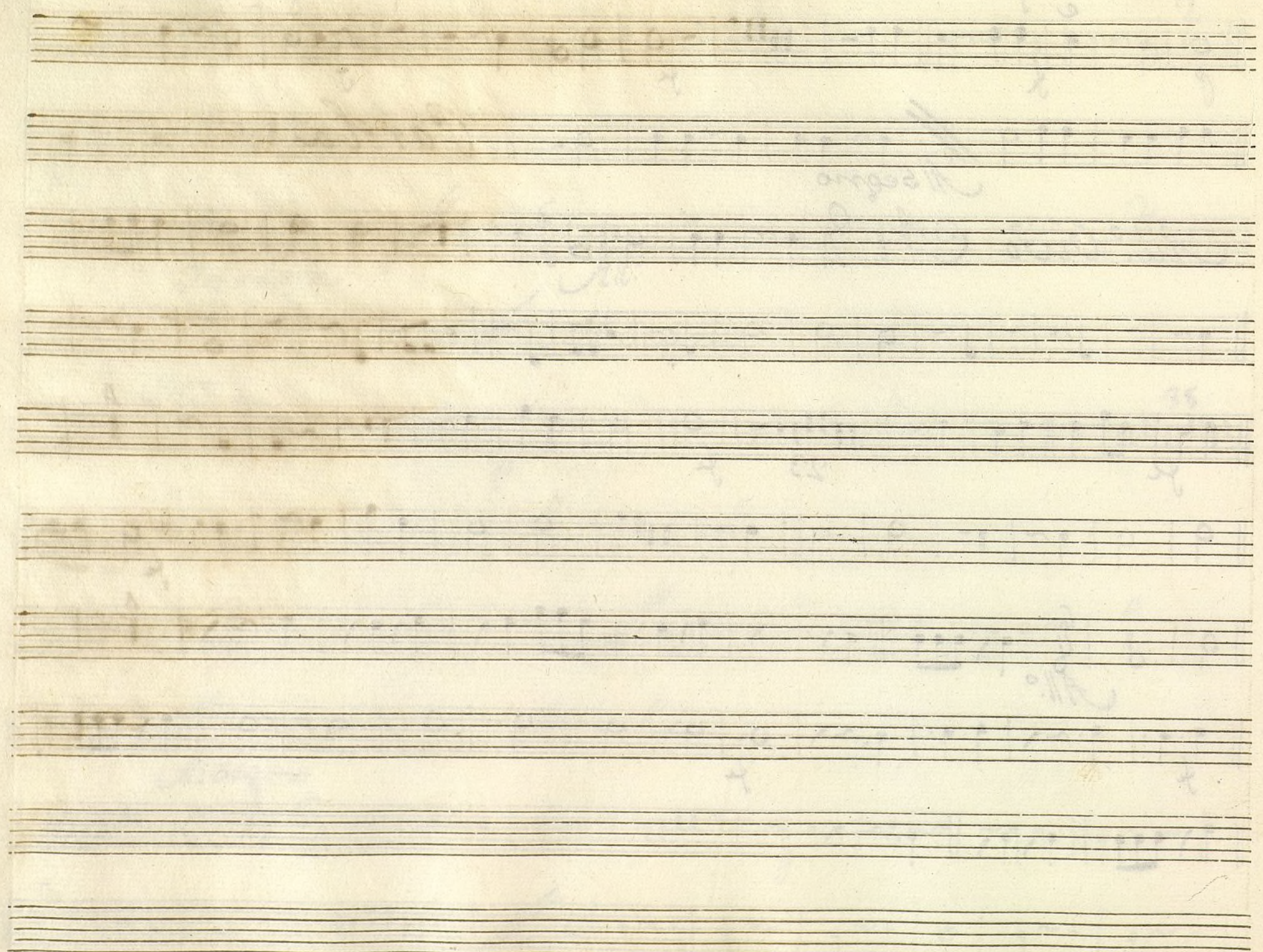
And.<sup>te</sup> C: # 3/4 p

2 31 All.<sup>o</sup> p



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *ff*, and *Allegro*. The word *Parola* is written in cursive on the second staff. The score is written in a historical style, likely from the 18th or 19th century.







*+ Trompa 2<sup>a</sup> Ton.<sup>a</sup> a6 el Page enredador*

*All.<sup>o</sup> Comodo* *C: # 2*

*Allegro dos mas*

*Parola*

*Allegro Para*





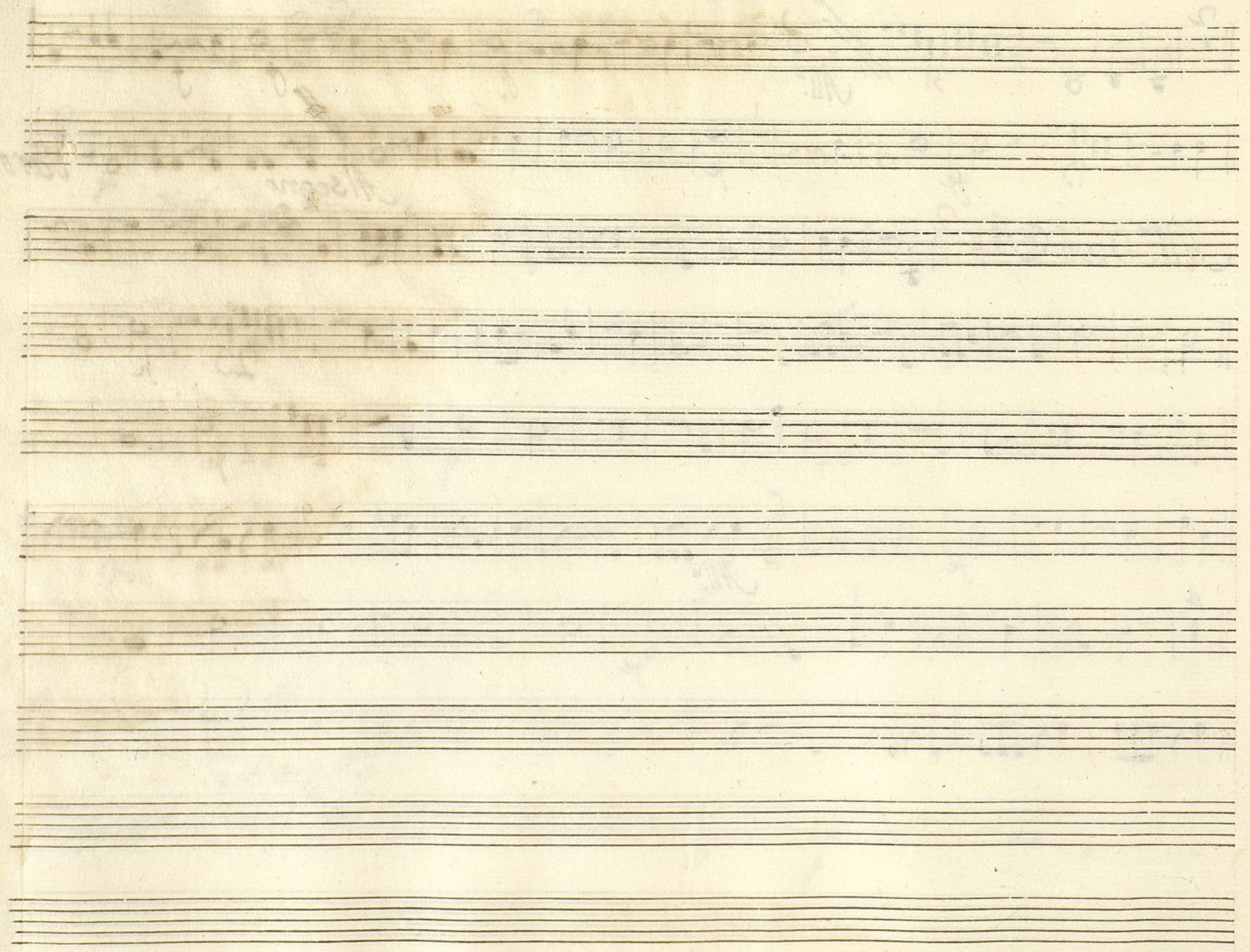


Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- All.<sup>o</sup>* (Allegro) on the first staff.
- All. vivo* (Allegro vivo) on the third staff, with a treble clef and a key signature of one sharp (F#).
- Allegro* on the seventh staff.
- Parola* (Lyrics) written on the right side of the second staff.
- Dynamic markings: *ff* (fortissimo) and *f* (forte) are present on several staves.
- Rehearsal or measure numbers: 31, 23, and 4 are visible.

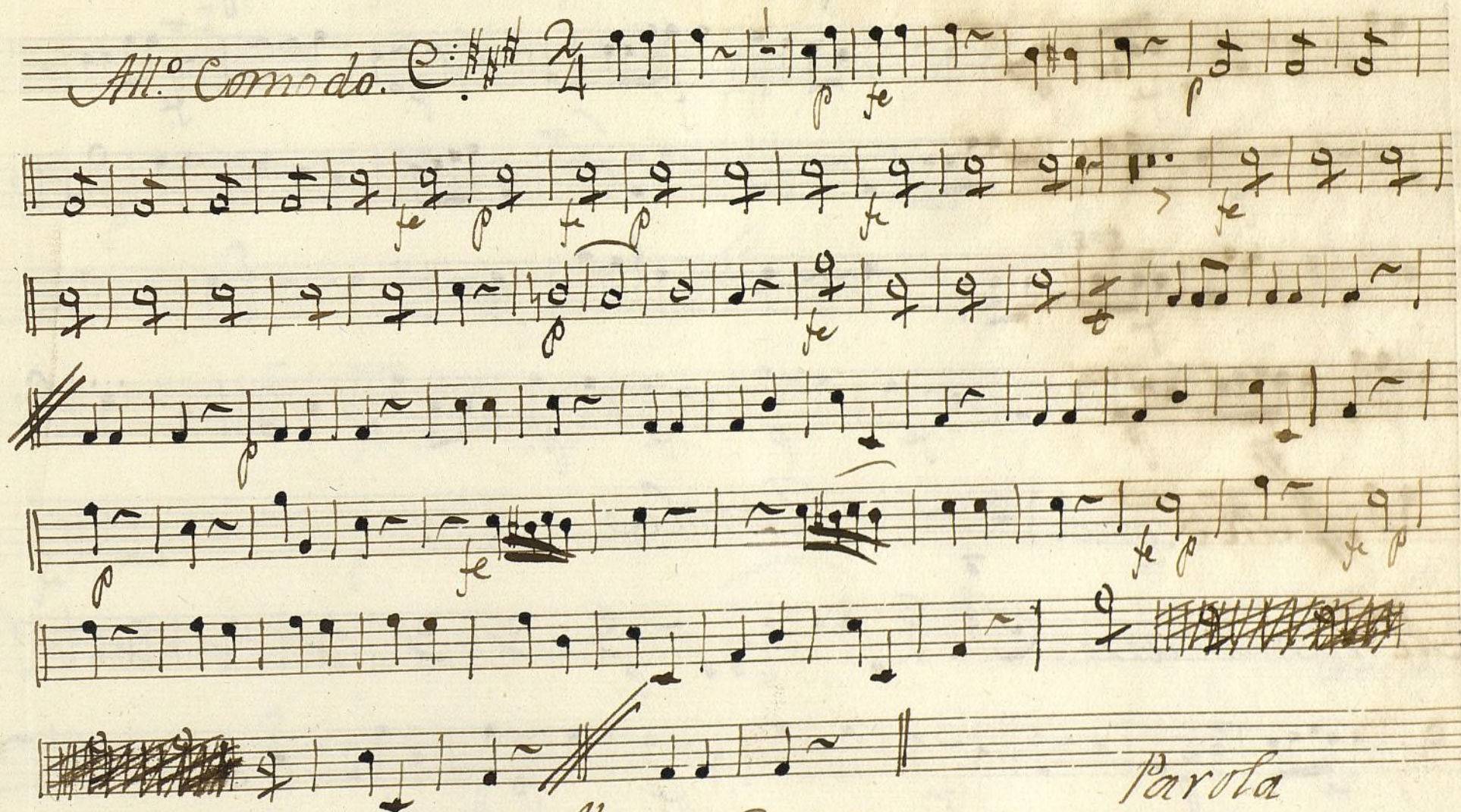
The score concludes with a double bar line on the eighth staff, followed by three empty staves.







*Bajo Fon.<sup>a</sup> a 7 el Page enredador.*

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

*Allegro 2º mas.*

*Parola*

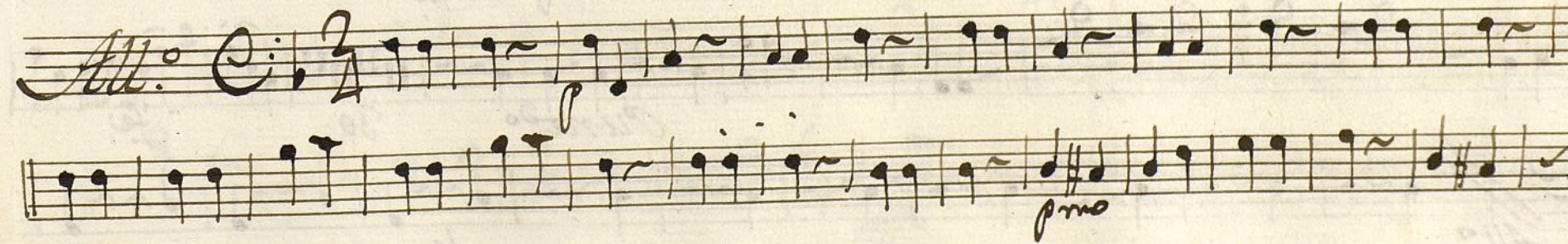
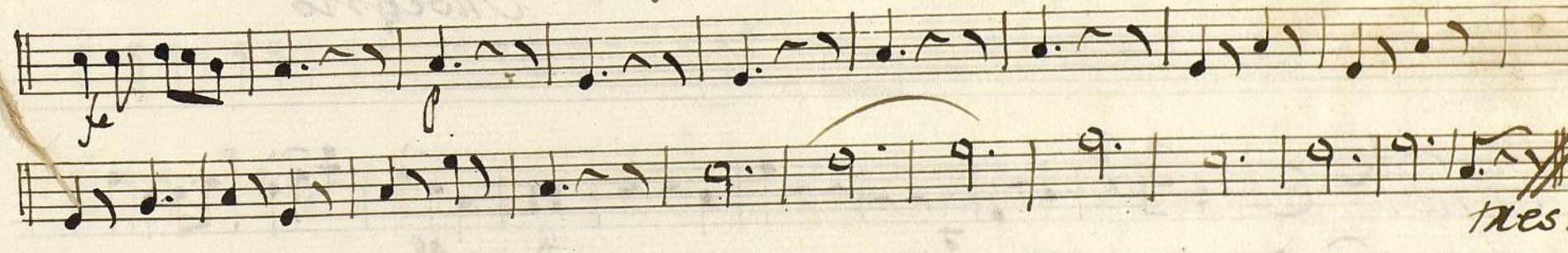
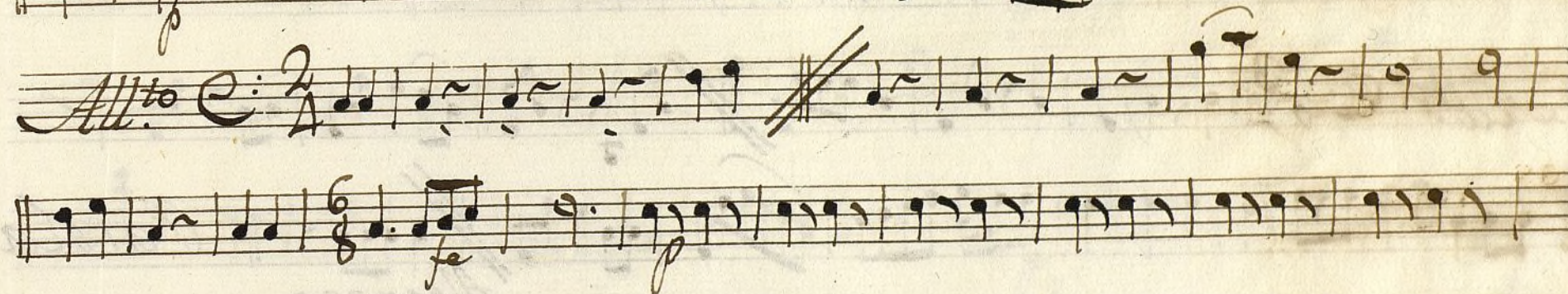
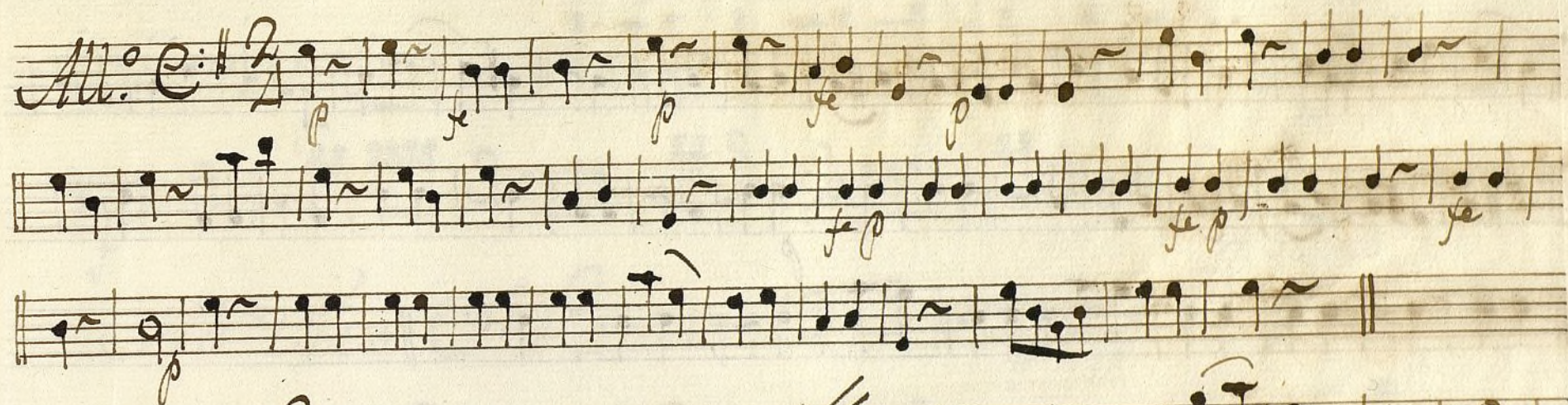


*All.<sup>o</sup>* *e* *3*

*Al Segno.* *Parola*

*Al mismo aire* *e* *3*



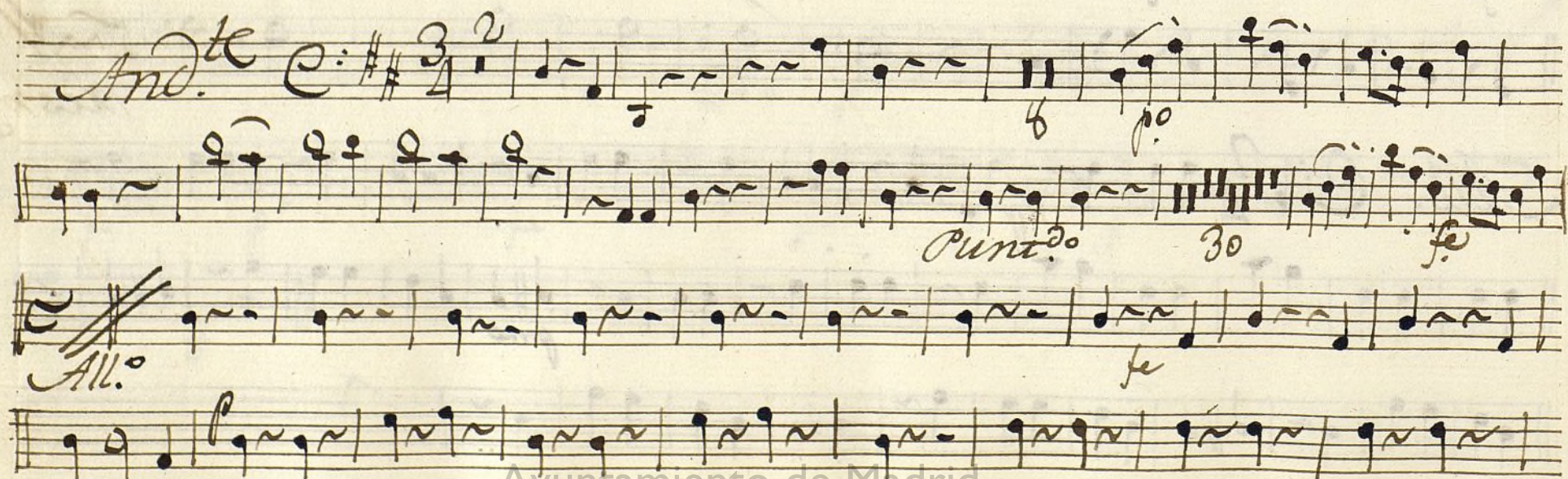
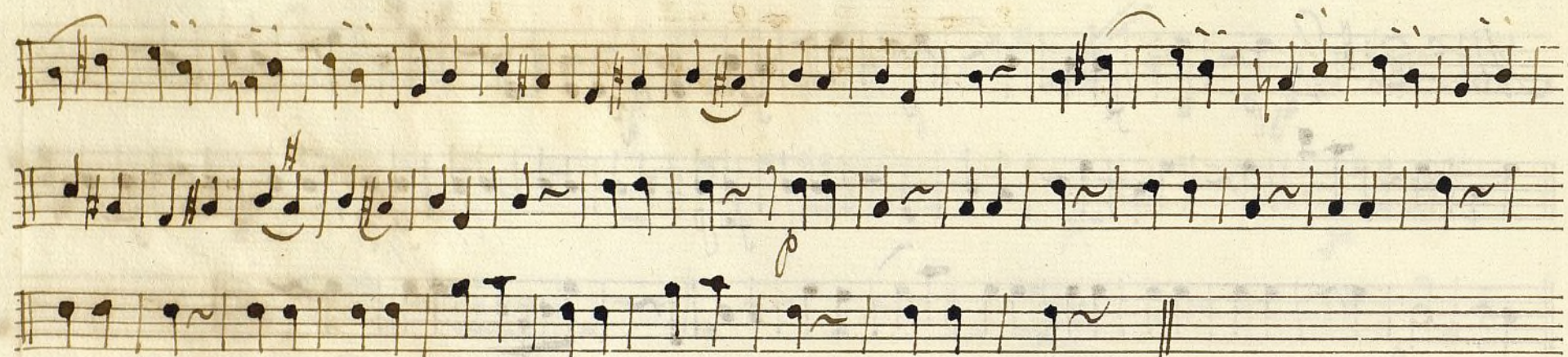


Ayuntamiento de Madrid

vola

tres maj.



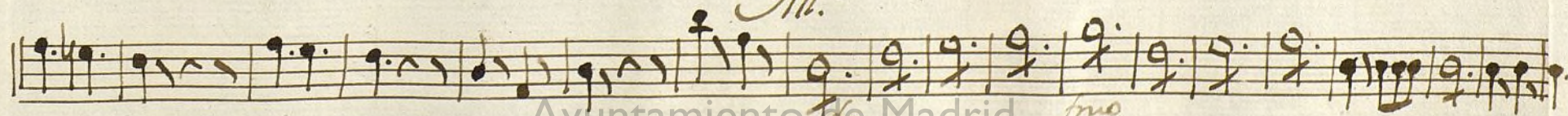
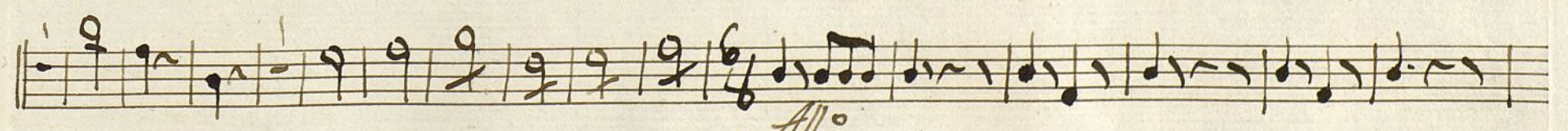
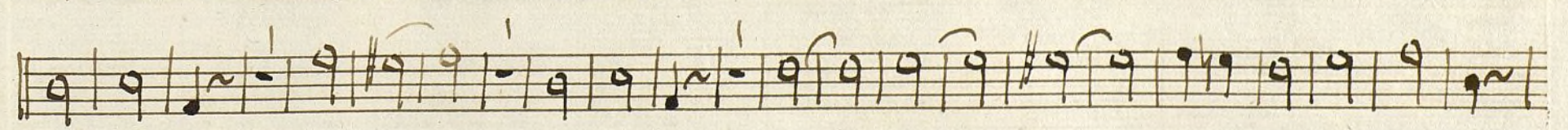
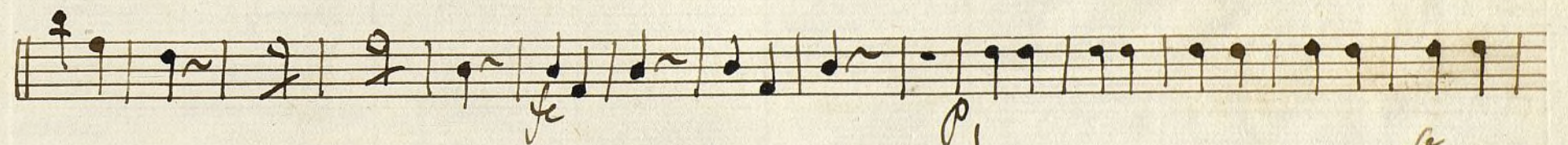
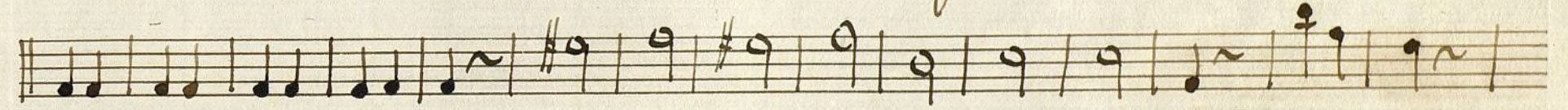
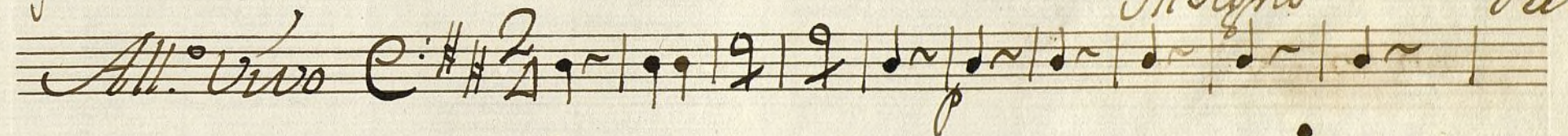






*Al Segno*

*Parda*





Ayuntamiento de Madrid

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