

Nus 188-13

53

ste

Tona.<sup>a</sup> ã 3

El Ypocrita,

Del S.<sup>or</sup> Laserna.

N<sup>o</sup> 24

Mano Manuines

188-13

Allegro

13.

*Da Simforiana*

quien pre ten da en el día vi vir con

el que a re glar el Mundo mui pres to

ten to

vi vir con ten to

quiera

mui pres to quiera

vi vir con ten - to Co mo ca lien -  
 mui pres to quie - - ra que asi sea re -  
 te y ve va fres co - y ve va fres co -  
 gle pri me ro es fuer za - pri me ro es fuer za -  
 y de fe que se vn - - da el v ni ber so -  
 ya re glan do nos to - - dor to do sea re gla -

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and appear to be a religious or liturgical text. The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs. The lyrics are: "el vni verso", "to do sea re gla", "y si por es to", "al gun gar mo no", "des taad ver ten cia", "Don Ti mo te o", "re pren de se rio", "se quid la re gla".

el vni verso  
to do sea re gla  
y si por es to al gun gar mo no  
des taad ver ten cia Don Ti mo te o  
re pren de se rio re pren de se rio  
se quid la re gla se quid la re gla

de zir le que a dar vo — — — zes se vaya aun ze rro —  
 yel que no la si quie — — — re va ya ala se la —  
 se  
 vaya

Parola 1.<sup>a</sup> (Carrido) Valgame Dios sinforiana  
 sabes que as de dar al Cielo varzon x el  
 tiempo perdido? (Sinf<sup>a</sup>) Si señor, y que tenemos?  
 (Car.<sup>do</sup>) que deses esas locuras;  
 (Sinf<sup>or.</sup>) voy a seguir el consejo al segno x

Parola, y  
 Al segno

(Parola) 2<sup>a</sup> (Gar.<sup>do</sup>) no se que partido tome mujer; para hazerte buena, que aun que os aborrezco  
 a todas, una vocacion secreta; (Sinf.<sup>a</sup>) Ya que embobeis a mi Hermano con esa virtud  
 (Como te edicho otra vez) me inclina a que te pretenda.  
 Supuesta, con esa garmoneria y esa fingida modestia; ya titulo se limonas, a chu-  
 parte la moneda, se su bondad abusando quien os inclina? (Gar.<sup>do</sup>) Cordera  
 mi intencion es:.... (Pra.<sup>do</sup>) endiablada; (Gar.<sup>do</sup>) mi conducta:.... (Pra.<sup>do</sup>) muy perbersa  
 (Gar.<sup>do</sup>) Lo soy: (Pra.<sup>do</sup>) un grande embustero (Gar.<sup>do</sup>) y tu hermano: (Pra.<sup>do</sup>) es un babieca.  
 (Gar.<sup>do</sup>) mira (Pra.<sup>do</sup>) calle. (Camas) que es a questo? (Sale) (Gar.<sup>do</sup>) mis defectos mis flaquezas;

Allegro

ella) Es to es que tu eres un ton to yel  
 des de que vi no a casa no  
 di her ma no que te di ga lo  
 se ñov un gran pic za yel  
 scha lla par en e lla no  
 que ami moa con se ja lo

D. Timot. y Garr.<sup>do</sup>

es toel que meain sul tado por a mor de Dios  
 pues yo mei realis tante por mi noa bra mas  
 se ñor yo la ve prendo su fal ta de mo

sea por a mor de Dios sea, como se en tiende  
 gerra por mi noa bra mas gerra, como es e so de  
 des tia su fal ta de mo destia, ha ze vt to lo que

fonta como se en tien de necia in sul tar al e  
 ir se quees lo q. as e cho fiava sin bue tro buen e  
 deve y tu ad hier te per berra q. el se ñor so lo en

Templo in sal tar al e templo de la y no  
 templo sin bue tro buen e templo de mi que  
 Ca sa q. el se ñor so loen ca sa man da y go  
 Cen — cia Un sul tar al e templo de la y no cen  
 fue — ra sin — bue tro buen e templo de mi que fue  
 vier — na q. el se ñor so loen ca sa man da y go vier  
 cia de  
 ra de  
 na manda  
 Al Segno <sup>Pra.</sup> con  
 2. Veces





no se pierda solo que pue de obli gar so lo

me pue de obli gar virtus tuos q'enga ñoro miin ten cion he de lo  
miin ten cion he de lo

grav miin ten cion  
grav miin ten cion he de lo grav he de lo grav

grav miin ten cion he de lo grav he de lo grav

grav miin ten cion he de lo grav he de lo grav

(Parola) (Cam.) Os quedais D. Timoteo? (Gar.<sup>do</sup>) Con arta dificultad; (Cam.) le as se obedecer,  
 (Pra.<sup>do</sup>) Veremos (Cam.) sino el dote perdera; (Gar.<sup>do</sup>) permitidme que arna enferma  
 Pobre, vaya a visitar, pobrecita! ay! Pobrecita! (Cam.) Cien pesos pue<sup>2</sup> alli estan, no sab  
 no la puedo remediar, si yo tubiera Cien pesos... (Cam.) Cien pesos? pue<sup>2</sup> alli estan,  
 no sabeis que sois el dueño de mis rentas y Caudal? (Gar.<sup>do</sup>) el Cielo os lo aumente,  
 amen; voy Corriendo; A Dios quedad, Sobre alafas a cinquenta por  
 ciento, los voy a dar; (Vase)

(Cam.)  
 ombre mas  
 a no ver  
 vir ti o so nohe vir to her ma na nohe vir to her  
 lo yoir lo mi sin fo ria na mi sin fo

ma na - - ven di to sea el di a q. vi no a  
 ria na - - del buen D. ni mo te o no creas  
 Ca sa que vi no a Ca - - sa - -  
 na da no cre as na - - da - -  
 Cier ta men te y no cen - - cio  
 pues al tiem po que buel - - ba.

que es v na la ja que es v na a la ja - - - que  
 har que te mar chas har q- te mar chas - - - y  
 si la co no cie ras no la com praras no la com  
 por la es ca le ri lla buel be tea ca ra buel be tea  
 pra - - ras - - -  
 Ca - - - ra - - - Ca

Musical notation includes treble clefs, a common time signature (C), and various note values (quarter, eighth, and sixteenth notes). Dynamics markings such as *f.* (forte) and *Camaj* (Cantabile) are present. The score is written on four systems of staves, with lyrics placed below the notes.

to do de va no el es quien me se para  
 si es por ha cer lo pe roes co sa es cu sa da  
 Prado.  
 y el es quien me cor re ja Cuando no es ras en  
 har lo y tras la cor ri na es cu cha lo que  
 Casa sa vien do que me tic - nes con o no a  
 a bla que yo are que se ex pli - que mo ran do.

*Camas*

pa la bra da nos po si ble nos ca  
me mas blanda me con forme mas el  
par de tal fa la zia nos ca par de tal fa la zia  
bibe trae la ca pa mas el buebe trae la ca pa  
en to man do lo por te ma po con de su error sea  
quiera Dios que dees te om bre la con duc ta que de

par tan f. en to mando lo por te ma po cos se su e  
 cla ra quiera Dios que dees te om bre la con duc ta  
 rroy sea par - - - - - tan  
 que se cla - - - - - ra

*Al Segno.* **Parola** <sup>Prado</sup> Vete que ya llega <sup>vii. te</sup> mira si como  
 juzgo me engañar, te tengo de abandonar, quedaras  
 en mancipada, y el por unico credero, <sup>Prado</sup> y si es verdad?  
<sup>Camas</sup> patafata <sup>Vare</sup> <sup>Prado</sup> ya le ve d. Timoteo salir  
 astucias al arma, que es asunto descubrir se  
 un garmono las falacias;  
 Se sienta amlado yaze que esta triste



sale Gar.<sup>do</sup>

Allegro poco

Musical notation for the first system, including treble and bass staves with a 2/4 time signature and a key signature of one flat. The music begins with a rest in the treble staff and a quarter note in the bass staff.

50

li ta so li ta la Ni ña se queda

as tu rra ad que pueda Ven zer su cruel dad Ven

Prado

ya Ue ga ya Ue ga

el Cue lli tor zi do mi her ma nos con

di do ve rã su mal dad

*Camay a la cortina*

men ti ra men ti ra cl

Mundo en ga ñoso per si quen bi dro so siem

bre a la vondað *Prado* cielos

de mi que se rã si mi her ma no mea ban

do na a don - dei re a - parar

*Foro*  
e - es lo que ai - bueno bñ en si quien do

mis con se for no tie - nes que - temblar

*Camaj*  
a lar go el o i - do que el

*Prado. sin mirar*  
Cuen to se en ta bla quien es quien me a - bla

20  
Gar.

se levanta

Camas

el mi ca ri dad oi ga mos  
 ve a mos sia ca so a pu ra mos a si la ver  
 dad sia ca so a pu ra mos a si la ver dad *p.* a  
 sia  
 si la ver dad *f.* a

Parola) Prado) por causa vuestra mi hermano  
 me quiere desamparar, <sup>Gav.<sup>do</sup></sup> amparame tu  
 hija mia, y de/a estar lo demas:  
 Camas al bairidor) ala, ola, <sup>Gav.<sup>do</sup></sup> y de que modo, q'tenyo yo  
 a amparar? <sup>Gav.<sup>do</sup></sup> ya te lo he dicho otras veces  
 Prado) es mui cierto, pero esta mi discurso embuelto  
 en dudas; <sup>Gav.<sup>do</sup></sup> dilas <sup>Prado)</sup> sentaos mas alla,  
<sup>Gav.<sup>do</sup></sup> a qui estoi bien; <sup>Camas)</sup> bueno lindo;  
<sup>Gav.<sup>do</sup></sup> que vonito esta el Brial

Coplas  
 Allegro no mucho

Prado  
 teniendo mi her  
 pero sia mi her  
 pero co mo

ma no mi ma no ya dada Como a nuestro a fec to pue  
 ma no tal bur la leña cemos y nos de sam para co  
 sien do vi red tan vi cio so lo gra que le ten gan to  
 do dar leen na - - - - da hu yen do e  
 mo que da re - - - - mos el iq no rar  
 dor por vir tuo - - - - io e sa opi nion  
 Ca ra vi nien do a una si lo don de nos ca  
 de ve gan do en es te na ro has ta q. en li  
 hi la que de las ex puesta buenas as ti-

se mor los dor con si gi lo don de nos ca  
 mor nas le pi lle yo el ga to has ta q. en li  
 nencias yan gus rias me Cuesta buenas ar ti

se mor los dor con si gi lo los dor  
 mor nas le pi lle yo el ga to le  
 nen cias yan gus rias Cues ta ya

Camas)

mi ren que mal di to ya mi con ve ca to me esta pre di  
 con que las em fer mas y de sam pa ra das para quien me  
 Ya si los gaz moños ~~tu gamin~~ go vier no son los que mas  
 se gun su

Can do siem pre el Ce li la ro me es ta pre di  
 pide son sus en cru chadas pa ra quien me  
 Caro Com pran el In fierno son los que mas

Can do siem pre el Ce li ba to Siem pre  
 pide son sus en cru chadas son sus  
 Caro Com pran el In fier no Com pran

Al Segno  
 2 veces



Final

Allegro

Grav.<sup>do</sup>

Di me pues si te re vuel bes

Prado

antes que vuel ba tu her ma no

mi re vi ted por mi es ta

Nans

mas don de he de ir a pa rar he de ir a pa

rar

he de

Yo ten go una

Casa de unas her ma ni tay de unas her ma ni tay son

u nas ven di - tas y de po si tada pue des ha llis

*Camay*  
rar es to pa sa ya de ya ya no se pue de to le

rar es to pa sa ya de ya ya no se pue de to le

*Prado*  
rar to le rar con es ta leccion mi her mano

bien con ten to pue des rar vien - con ten to pue de es

tar *Quien a visto* *Quien a visto* *Ca so mas par ti cu*  
*Quien a visto* *Ca so mas par ti cu*  
*Quien a visto* *Ca so mas par ti cu*  
*lar mas par ti cu lar par ti cu lar*  
*lar mas par ti cu lar par ti cu lar*  
*Rezi. Prado*  
*y quan de he ce mar*

*Gari.<sup>do</sup>*  
char al punto hi si ta pe ro antes de tu hermano en las Ga  
vetas me te bien la mano y lle na los vol  
*Prado* *Gari.<sup>do</sup>*  
si Nos e do blo nes pe ro es so se ra hurtar que mal reimpone  
*Prado.*  
es to es to mar presta do pues pe dir los se ra mas  
*Gari.<sup>do</sup>*  
a cer ta do a mi her ma no que lo oye don de se halla

Camas. Corre la Cortina y sale

don dea bis to que soi un gran Ca nalla

le pone a temblar

*Allegro*

mi re vited yo

la de cia

no me a cier to a

dis cul par no me a cier to a dis cul par con tan grande

pi car dia mi fa vor que reis pa gar mi

*Prado*  
que reis pa gar an tes no ven di to el

dia quen tu casa lle go a en trar an tes no ven di to el

*Cant.*  
dia q. en tu casa lle go a en trar y po cri ta embus

tero mas no me as de en ga ñar q. a on Al cal de al mo

mento Cuen ta le boi a dar le le

Gar.<sup>do</sup> con umildad

ad ver tid que las o fen sas se nos

man dan per do nar si pue does currir el bul to as ra Ar

gel noe de pa rar no no

G. ha cur rted a don de va dea qui tan so

loa la carcel salir se le de ja ra salir

*Gar.<sup>do</sup>* con al riber

pues de cid de clarad de que culpa que de

li to se me pue dea mia Cu sar se me pue dea mia cu

*Cam.<sup>o</sup>* *Pr.<sup>o</sup>* *f.* *Cam.<sup>o</sup>* *P.* *Pr.<sup>o</sup>*

sar dees ra fa dor deenre da dor dea du la dor y dea bla

*Gar.<sup>do</sup>* e chad e

*Cam.<sup>o</sup>* *f.* *Pr.<sup>o</sup>*

dor que con los o jos vafor con

chad echad echad



Cam.

Pra.<sup>do</sup>

el que no tor ci do perver tir las Don cellas fo men tais mil que

Var.<sup>do</sup>

re llas se ño res basta ya se

que tantas a la banzas o pri men mi humil dad que

All.<sup>o</sup> Pra.<sup>do</sup>

tantas a la banzas o pri men mi hu mil dad Na ma

Camas

llama a la Jus ticia ya co noz co su ma

2

*Gar.<sup>o</sup>*

licia per - do na dme

*f.*

*los 2.*

per - do na d me no lo re neir q. es pe rar

*los 2*

*Gar.<sup>o</sup>*

a pren ded a - - qui n si bien tes

a pren ded de mi gar mo ños yen vir tu des

yen vir tu des a pa ren tes yen vir tu des

a pa rentes yen vir tu des

a pa ren tes nun ca Ne queis a fi - ar nunca

a pa ren tes nun ca Ne queis a fi ar nunca

*Pr<sup>o</sup>.*  
yen vir tu des a pa ren tes nun ca

Ne queis a fi ar

*los 2.*  
yen vir tu des a pa ren tes nun ca

los 2.

*f.* nunca Ne quis a fi ar yen vir

Ne quis a fi ar *f.* nunca Ne quis a fi ar

ru des a pa ren tes nun ca Ne quis a fi ar nunca

nunca

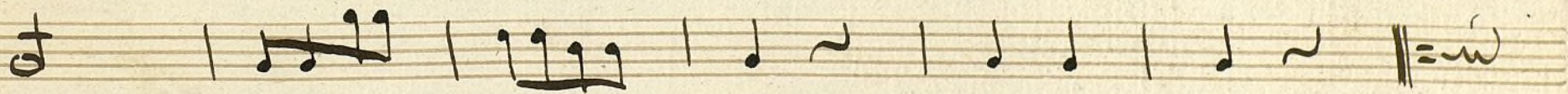
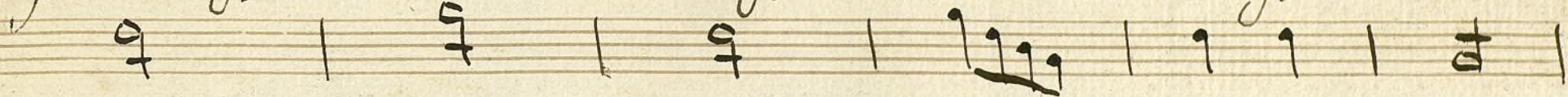
*f.* Ne quis a fi ar nunca Ne

Ne quis a fi ar : nunca Ne

*fmo*



queis a fi ar a fi ar a fi ar



Ayuntamiento de Madrid

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Mus 188-13

etc

Violin 1<sup>o</sup>

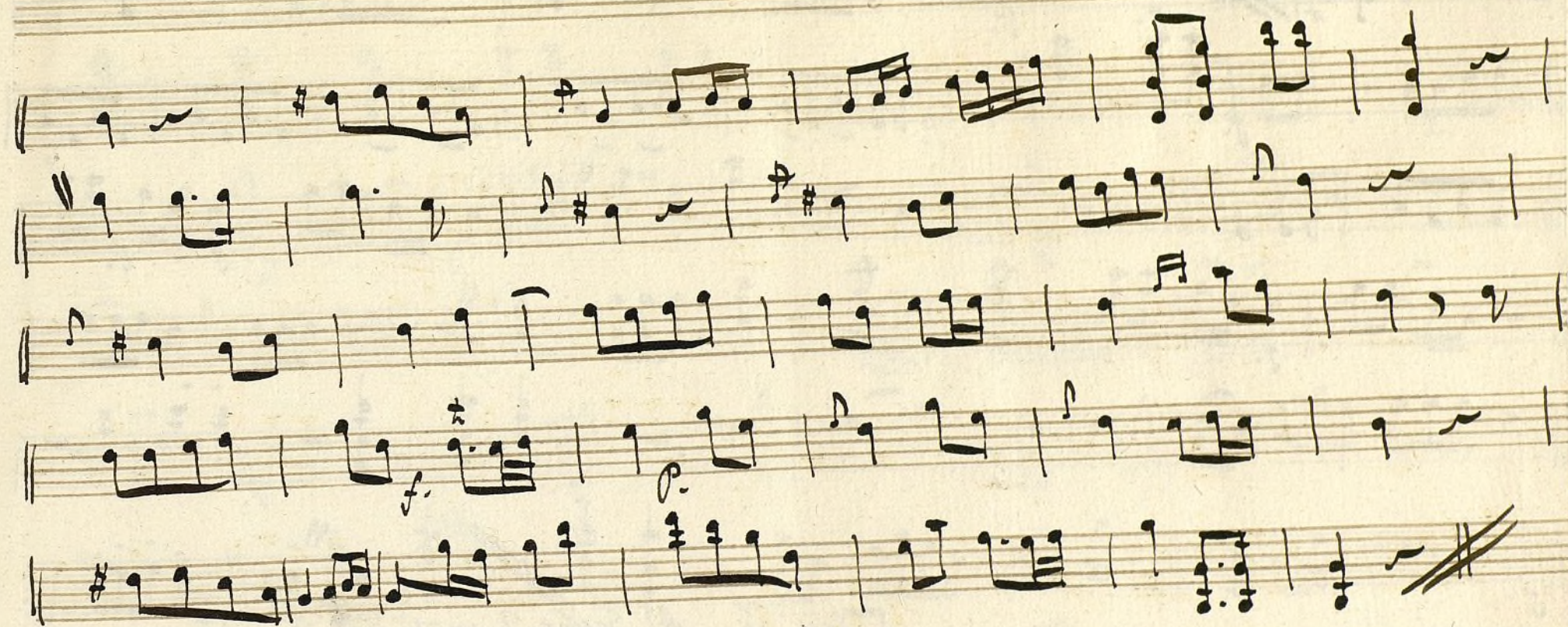
Tona. <sup>a</sup> 3

El Ypocrita

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

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking 'All.<sup>o</sup>', the key signature 'G<sup>#</sup>', and the time signature '2/4'. The notation includes treble clef, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' and 'p'. A 'voz' marking is present above the sixth staff. The music concludes with a double bar line and repeat dots.





*Pavola, y al Segno y Pavola,*

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

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

*Al Segno 2.º mas*

Handwritten musical score on eight staves. The notation includes various rhythmic values, dynamic markings like "f." and "All.", and performance instructions such as "Parola", "Alto Par.", and "voz". The score concludes with a double bar line and the initials "V. G." in the bottom right corner.

Handwritten musical score for the first system, featuring three staves with notes and rests. The third staff includes the instruction "Al Segno" and the word "Parola," followed by a large handwritten "NO".

Handwritten musical score for the second system, featuring four staves. It includes tempo markings "All.º poco" and "Al.º", dynamic markings "p.", and lyrics "la 3ª vez no" and "Alor Par. 2 maj".

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as "p" and "pmo.". There are also some handwritten annotations like "1||" and "1" above the first two staves.

Parola,

*Coplas* *All.<sup>o</sup> no mucho* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

Alos Par. 2 mas

*All.*  $\text{3/4}$  *voz*

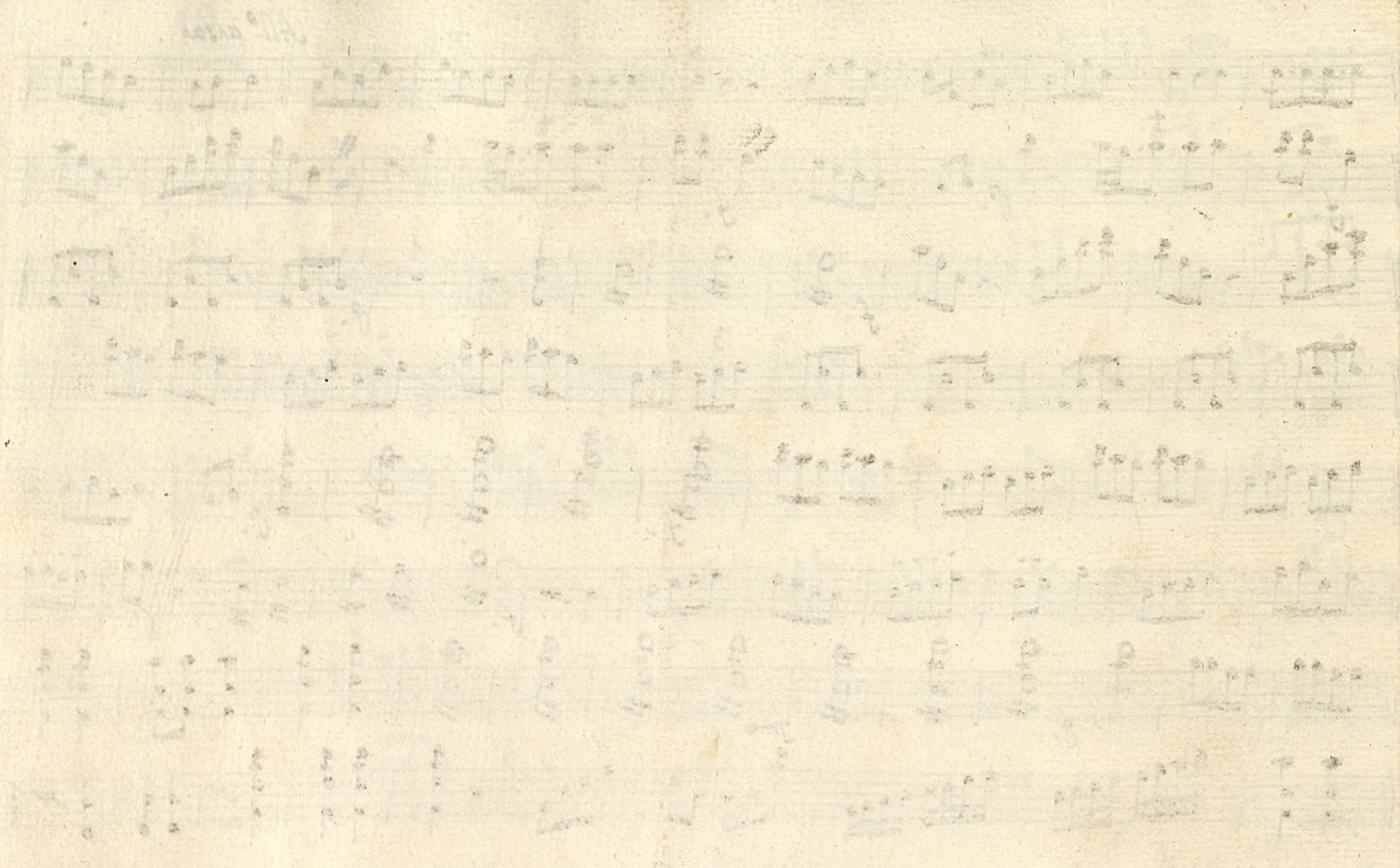
*p.* *f.* *Rec.<sup>do</sup>*

*soi un gran Canalla* *Allegro* *voce*

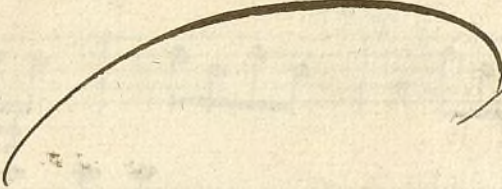


All.<sup>o</sup> assai

Handwritten musical score for a piece titled "All.<sup>o</sup> assai". The score consists of ten staves of music. The first nine staves are for a single melodic line, while the tenth staff is a grand staff with a treble and bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "f" (forte) and "p" (piano), and some articulation marks like "acc." (accents). The notation is in a historical style, likely from the 18th or 19th century. The paper is aged and shows some wear at the edges.



te

Violin 2.º

Tona.<sup>a</sup> ã 3.

El Ypocrita.

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

A handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and a fermata-like flourish.

*Parola, y al Segno y Parola,*

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

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

*al Segno 2 mas*

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

95 *Parola*

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

A handwritten musical score for the piece 'Ayuntamiento de Madrid'. The score is written on ten staves. The first staff begins with the tempo marking 'All.<sup>o</sup>' and the time signature  $\frac{3}{8}$ . The music is in a key with one flat (B-flat major or D minor). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f.* (forte) and *p.* (piano) are used throughout. There are several repeat signs and a double bar line with a diagonal slash. The piece concludes with a double bar line and a diagonal slash, followed by the number '88' written above the line. Below the final staff, the words '(Parola)' and 'al Segno' are written in a cursive hand.

Jalo & Paraf.

Ayuntamiento de Madrid

88  
al Segno (Parola)

*All<sup>o</sup> Poco*  $\text{f.}$   $\frac{2}{4}$  *la 3.<sup>a</sup> vez no* *alos Par 2. mas*

*angel la*

Ayuntamiento de Madrid



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*. A double bar line is present at the end of the sixth staff, with the number 86 written above it. The word *Parola* is written in cursive at the bottom right of the page.

Coplas

All<sup>o</sup> no mucho

A handwritten musical score for a piece titled 'Coplas'. The score is written on six staves. The first staff begins with the tempo marking 'All<sup>o</sup> no mucho' and the dynamic marking 'f.'. The music is in a key with two flats (B-flat and E-flat) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p.' and 'f.'. The piece concludes with the instruction 'alors Car 2 mas' and the page number '33'.

*All<sup>o</sup>*  $\text{3/4}$  *f.* *p.*

*Rec.<sup>do</sup>*

Sois un gran canalla *f.*  $\text{2/4}$

V. P.

All<sup>o</sup>

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All<sup>o</sup>'. The music is characterized by frequent sixteenth-note runs and dynamic contrasts between fortissimo (f) and piano (p). The score includes various articulation marks such as accents (>) and slurs. The piece concludes with a double bar line on the final staff.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is written in a single system across the page. The first staff begins with a forte (*f.*) dynamic. The second staff features a tempo change to *All.<sup>o</sup> assai*. The third staff includes a piano (*p.*) dynamic. The fourth staff has a forte (*f.*) dynamic. The fifth staff contains a triplet of eighth notes. The sixth staff has a forte (*f.*) dynamic. The seventh staff begins with a piano (*p.*) dynamic. The eighth staff includes a forte (*f.*) dynamic and a *fmo* marking. The ninth staff has a piano (*p.*) dynamic. The tenth staff concludes with a double bar line and a fermata. The page number 186 is written in the bottom right corner.

Ayuntamiento de Madrid

12000-55356

Oboe 1<sup>o</sup>

Nu. 188-13

Tona a 3. El Yocrita

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

(Parola) y al Segno y parola)

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

5 7 9 11 13

*al Segno 2 mas*

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

10 13 18 21 24 28

58

*al Segno* (Parola)



*All<sup>o</sup> poco*  $\text{f.}$  *La 3<sup>a</sup> vez no* *a los Par. 2 mas*

*Solo* *Solo*

4 2 26 8 5 36

(Parola)

*Coplas* *All<sup>o</sup> no mucho*  $\text{f.}$  *a los Par. 2 mas*

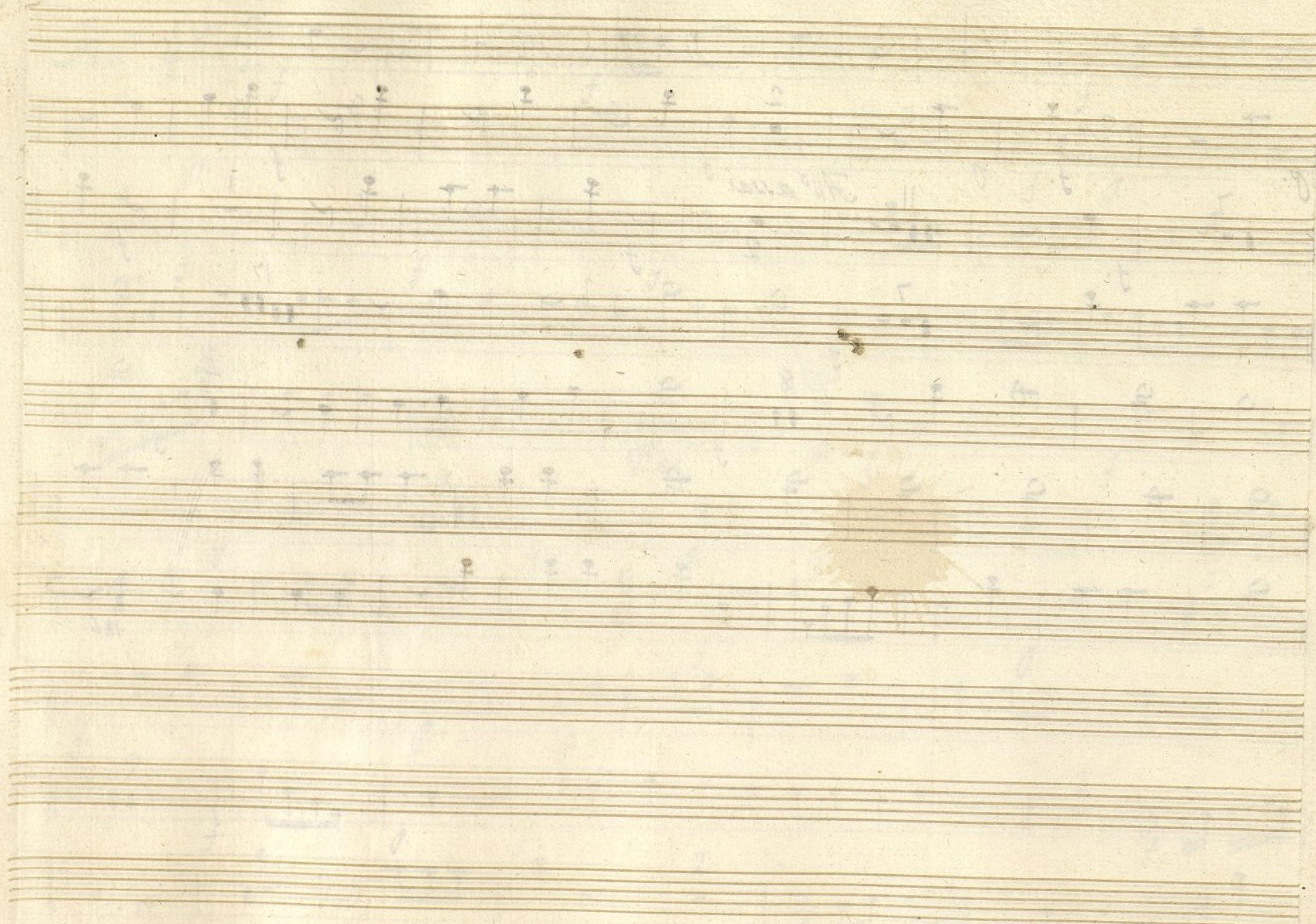
6 3 33

*All<sup>o</sup>* 3/4 *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

4 6 12 14 *Rec.<sup>do</sup>* *All<sup>o</sup>* 2/4 *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

16 8 9 2 2

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *f.*, and *All° assai*. There are also some numerical annotations like 2, 7, 8, 17, and 4. The piece concludes with a double bar line and a fermata. The page number 186 is written at the bottom right of the first staff.



Oboe 2<sup>o</sup>.

Tona. a 3. el Ypoerita

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

The musical score consists of five staves. The first staff begins with the tempo marking 'All<sup>o</sup>' and the time signature '2/4', followed by a dynamic marking 'f.'. The music is written in a single system. The second staff contains a triplet of eighth notes marked '13' and a dynamic marking 'f.'. The third staff features a dynamic marking 'f.' and a fermata over a note marked '7'. The fourth staff has a dynamic marking 'f.' and a fermata over a note marked '5'. The fifth staff includes a dynamic marking 'f.', a fermata over a note marked '5', and a final double bar line with a repeat sign.

Parola, y al Segno y Parola,



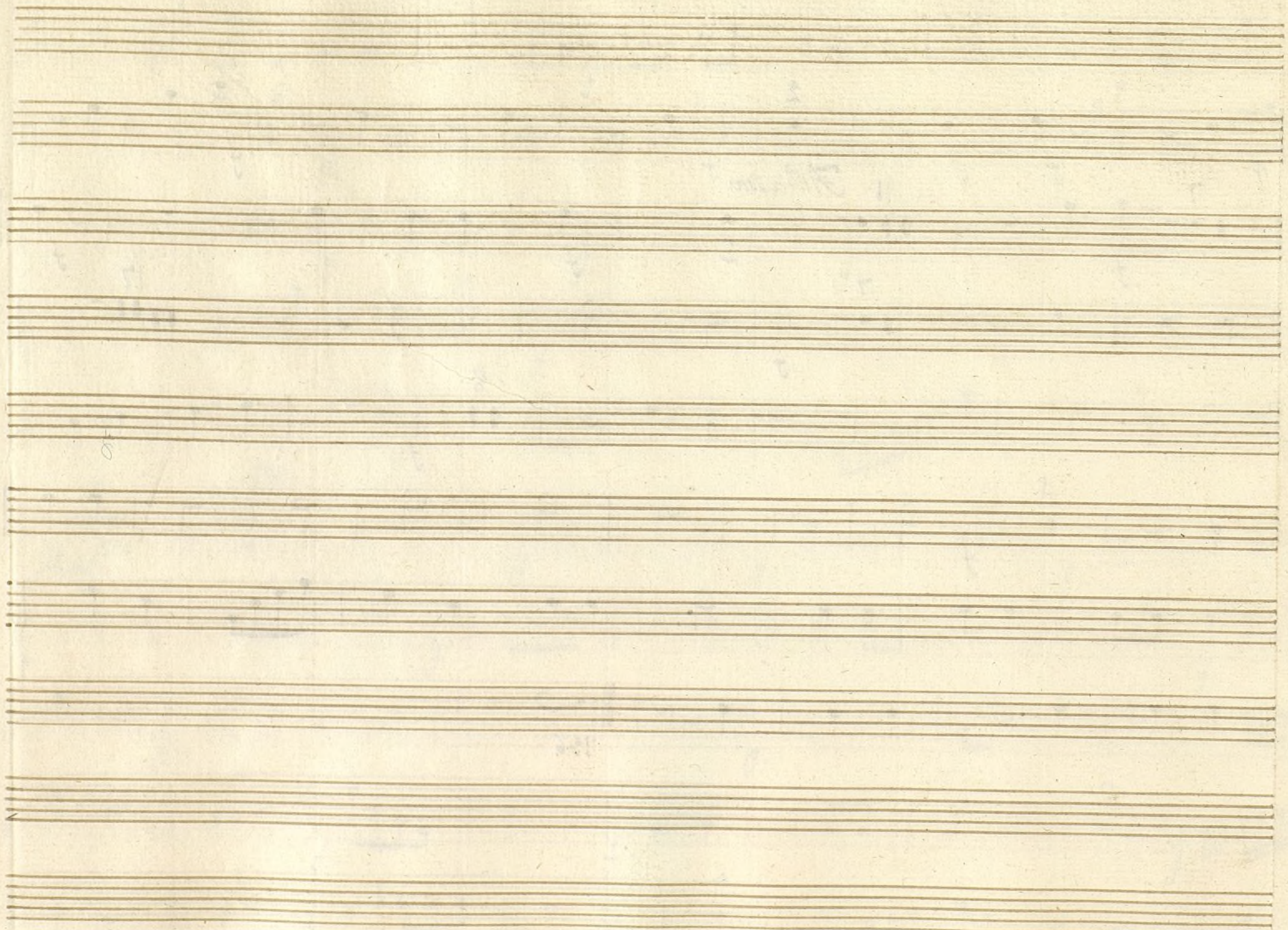


*All<sup>o</sup>*  $\text{G}^{\flat}$   $\frac{3}{4}$  *f.* 4 *f.* 3 *f.*

14 *Rec.<sup>do</sup>* *All<sup>o</sup>*  $\text{G}^{\flat}$   $\frac{2}{4}$  *f.* 16 *f.* 8 *f.* 9 *f.* 2 *f.* 5 *f.* 2 *f.*



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *f.*, and *All' assai f.* Fingerings are indicated by numbers 2, 4, 7, 8, and 17. A double bar line with repeat dots is present in the sixth staff. The page number 186 is written at the end of the seventh staff.



Trompa 1.<sup>a</sup>

Tona. a 3. El Ypocrita.

Mus 188-13

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

13

7

13

5

13

5

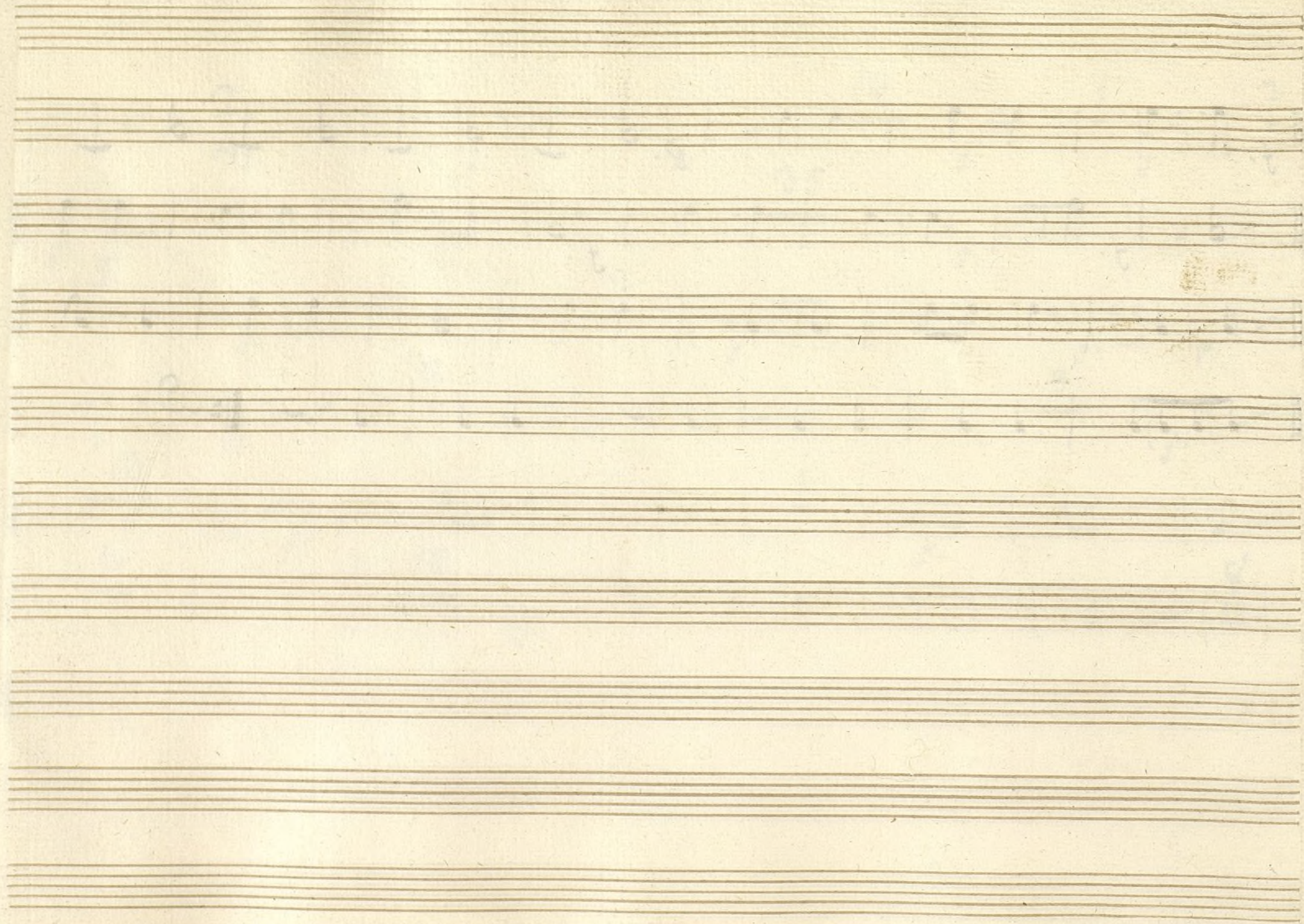
(Parola) y Al Segno. y (Parola)





Handwritten musical score on a page with seven staves. The notation includes notes, rests, and dynamic markings such as *f.* and *ff.*. The score is marked with measure numbers 2, 5, 10, 13, 16, 18, and 35. The first staff begins with the tempo marking *All.<sup>o</sup>*, the key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of several staves of notation, with some staves containing rests and others containing active melodic lines. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

A handwritten musical score consisting of four staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a double bar line and a forte (*f.*) dynamic marking. The second staff contains a piano (*p.*) dynamic marking. The third staff features a forte (*f.*) dynamic marking. The fourth staff concludes with a double bar line and a fermata. The paper is aged and shows some staining.



Ayuntamiento de Madrid

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Trompa 2<sup>a</sup>

Mus 188-13

Tona. a 3. El Ypocrita.

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

The musical score consists of seven staves. The first staff begins with the tempo marking 'All.<sup>o</sup>' and the time signature '2/4'. The key signature has one sharp (F#). The music is written in a style typical of 19th-century manuscript notation. The second staff contains a measure with a fermata and the number '13' above it. The third staff starts with a dynamic marking 'f.' and ends with a double bar line and a slash. The fourth staff has a fermata with '7' above it, followed by a measure with 'f.' and '13' above it. The fifth staff has a fermata with '5' above it, followed by a measure with 'f.' and '13' above it. The sixth staff begins with a fermata with '5' above it, followed by a section of music with a dense cross-hatch pattern, and then continues with a measure marked 'f.'. The seventh staff starts with a double bar line and a slash.

(Parola) y al segno y (Parola)

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{3}{8}$  *f.* *Al Segno.* *(Parola)*

16 17 18 19 20 21 22 23 24

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{2}{4}$   $\overset{5}{1}$   $\overset{13}{\text{S}}$

*la 3.<sup>a</sup> ven no*

*A los Par. 2. mas.*

*Parola,*

*Coplas & Taze.*



Handwritten musical score on five staves. The notation includes notes, rests, and dynamic markings such as *f.* and *f.*. Measure numbers 10, 13, 18, and 8 are written above the staves. The paper is aged and shows some wear.

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