

Leg.^o 8.^o

Mus 136-5

Leg.^o 8.^o

136-5

2

Conadilla a 3.

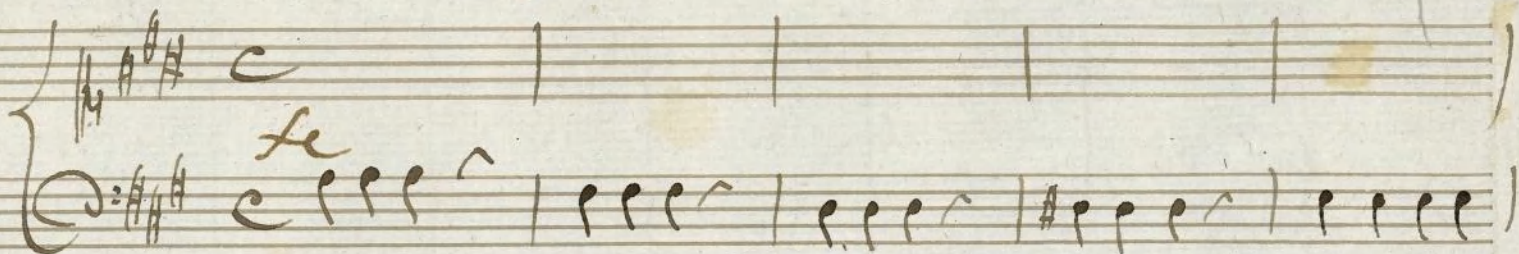
el Marqués fingido:

Del Sr. Moral:

{ Sr.^a Laurena
Sr. Camar
Sr.^a Botero.

1804.

Allegro Moderado

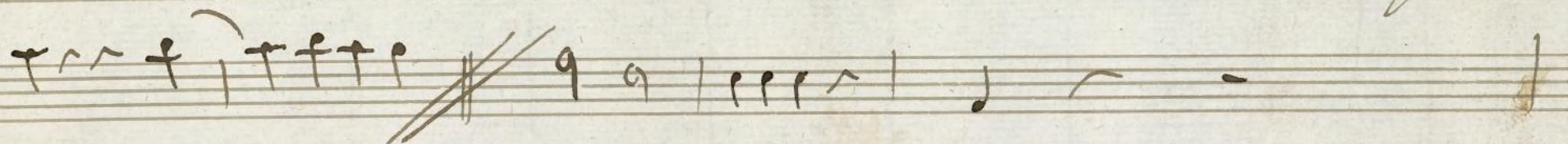


*La Concha, Puerta, laterales, y una en el foro
Con Cortinas, Una sillón, y una Silla en cima de una*



sale leyendo... Luisa

*el Marqués del Puerto a
Tu don Juan en quete*



*miga pasará oy a bi si tar re
quiere no se puede dar riquezas*

*y poder manifestar
y el Marqués Contruigan*

deja de leer

tar te su ternura y fino amor
dejar se ha vendido a tu seldad

o que grande ho
que casuali

nor
dad

ya - mi di cha
aer - te so lo

sea se quera pua - que logro sal - ven fura pua - que
yo pre fiere pua - el otro no - le quiero por - su

go zo tal fa bor pue - que go zo tal fa bor tal - fa -
 mucha ne cedad por - su mucha ne cedad ne - ce
 bor tal - fa bor
 dad ne - ce - dad

Allegro

Parola, ellos diran lo que me conocen que yo soi Una Coqueta
 puei olvido un tierno amante por quien no conozco: sea
 lo que sea, nada importa, puei logro de esta manera
 pasar de pobre oficiala, ala Altura de Marquesa: (Compañilla
 adentro,
 pero an llamado: el Dⁿ Juan, vaya, vaya; bueno fuera
 que viniera a hora el Marques, y que conmigo le biera!
 apelemos ala industria porque me depe este pelma;
 (serienda en una silla, sin acerle caso)

Sale D.ⁿ Juan de Capitan

Allegretto

Juan

te

Lui si ta que rida a ma ôle bien mio por
Luisa... Señor D.ⁿ Juanito es ta Vsted Can sado La

que tal des ôio me muestra tú se me
mea fa ti dia do su ne cia pa sion su

Con mi go eno ja da
 no quiero auster ber le
 Con mi go tan
 no quiero es un
 fiera
 char le
 de accion tan ligera la Causa no
 ni quiero mostrar le mai in Chi na
 se la Causa no se la Cau la no
 Cion mai in Chi na cion mai in Chi ni
 è è è è è è è è

se la causa no se
cion mas inclinacion

Allegro

2/4

Tuan
diga usted qual es la causa
de tan fiero proce
der
de tan fiero proce der
Levanta se
el que usted suele ir al Prado
Cor te
po

ando a tra super Cor se jando a tra mu

Juan Luisa Juan Luisa

per No es verdad No es verdad No es verdad No es ver

londos

Dad No es verdad No es verdad quien digera quien pensara tan ex

traña sal se dad tan tan ex

traña sal se dad

Parola, ella) ya se vsted el motivo, de mi enojo, ya si puede
 tomar la puerta a hitonze, y jamar bol ber a ber me,
 Juan) pero señora!!! Leira) La moza que vsted a Compañar suele
 del Prado, es cuchara mas atenta sus sandeces:
 Vaya se vsted ^(Confuso) Juan) Pero yo!!! Leira) Solo porque vsted me dege
 me ire yo: para fingir ^{ap R} nos pintamos las Mujeres;) Vae

~~Allegro~~

Allegro $\frac{3}{4}$ $\sharp \sharp \sharp \sharp$

Juan

Leirita con migo sin causa enojada se

marcha. Irritada muy fiera y cruel

da re tiempo al tiempo des

Gloria
sua vendrà a *Revela* ya ma ni fer tar la que

siempre soi fiel que que siem

pre soi fiel que siempre soy fiel *vare*

Parola / Sale Luisa / gracia à Dios que se fue, y que me ha dejado sola;
pero el Marqués toque torda! ya la Campanilla tocan;
el es; que gracioso Moro; desde oy me llamo dichosa;
(Sale Bambolla, Alabao cea el que cria Los limones y toronjars,
Luisa) Cavallero! Bambolla! Zeñorita! le permite usted la honrra
al Marqués del Puerro, de decirle una qui a' cosa?
Luisa) Conque usted es el Marqués? Bambolla! Puez mi gallarda perzona
mi Zandunga y mi Zalero no lo publican?
Luisa) Budosa, de conseguir tal honor lo preguntaba;
(Bambolla) Eso es broma;

Allegretto

3/4

fmo

Banbola

Uz tez Ze no ri'ta ten dra apun ta pie zer Ba
 Leisa... si yo soi Pu lida si yo soy her mo sa
 ro nez Mar que rez y Du quez tam bien y
 yo soy gra cio sa
 Du quez tam bien Zu Cara vo ni ta
 ted ya lo be el me ri to mio

zu gracia y Za lero
es ta en sera man te
al
deun

quez Ca va llero le zo bra Ven dir al quez Ca va llero le
To ben bri llante a si Co mo us ted de un To ben bri llante a

Zo bra Ven dir - - -
si Co mo us ted - - -

Allegro

Parolas / Banbolla / Conque vsted ez tan Zenzible?

Zera como una Talea.

Luisa. mi amor quodo durura.

Bam^a / puez yo casar le quiuiera,
pero ile pruebo temo

que me ande dolo la muelaz,

Luisa / de donde es vsted Marquet?

Bam^a / Yo Zenora, de mi tierra.

Luisa / que gracia! y como sellama?
la tierra de la quapeza,

Bam^a / Andajar Zenbra, Andajar,

Luisa / Y tiene vsted su a ciendar alli?

Bam^a / puez donde hade ez tor?

mi z Cortijos, mi z Bodegar,

mi z Bacaaz y Cavanaz,

aunque o Cupan mudaz leguaz

ez tan toda z junto a Andajar

Luisa / Son grandes son?

Bam^a / Eza ez buena, Cortijo tengo yo

que eze mo z que e z paña entera.

Luisa / de tan grandes posesiones, vsted tendra muchas Ventas,

Bam^a / ocho cientos mil ducados: y no le caure ez traneza

porque para Andalu cia, lo mismo ez ocho que ochenta. †

†

amen tir como yo mientu, nado ha bia que lepar que da;

Luisa / que a dom bro! Bam^a / No z e vsted donde lepan mi z i que zar;

Luisa / i era feliz la que case con vsted. Bam^a / ha! i a vdez fuera;

Luisa / me du biera por fidiola, Bam^a / vaya ya puez la verguenta,

si vsted me quiere, me apa, i a demonos con fan que za,

me quiere vdez? Luis / infinitu, Bam^a / ya coge en la sotonera. †

puez tu puatto que ay Luis / i tarta-me zentaje en la Zilleta

y en a que z taz de gu diya ez Luisa vsted mi tez puez ta;

Canta ala qui tarta;

Parola / Luisa / si en eso está su fortuna, Cuense usted ya con mi mano,
Bam / En que vez vez case con migo, no sabe usted lo que gano,
Lui / mas gano yo, Bam / puez tu puzto que noz quere moz
ya tanto, Con licencia de mi prenda voi a en cender un cigarro.
Luisa / So Marquesa! que fortuna! si a caso estare soñando;
Sale D.^o Juan / Está usted de renojada? Luisa / Aque mal tiempo ha llegado! (ap^{te}
Juan / diga usted, Luisa / No he dicho ya que me dege usted, pel mazo,
Juan / Pero si todo es mentira, Luisa / que lo sea: estoi temblando, (ap^{te}
si aora sale, soi perdida. Juan / Señora, a usted la
engañaron: Luisa / Hombre porque usted me dege
para siempre, hablarè (claro.)

bare por
la Izquier
da

Seguidilla

Allegretto

Luisa

Juan

Con usted no es po

Aun que con usted

sible mi des po so rio mi des po so - - - -
 nunca ya he de Ca sar me ya he de Ca sar - - - -
 rio mi des po so - - - -
 me Ya he de Ca sar - - - -
 po rio porque un Marques me quie - - - - re mei lin do mo - - - -
 me la brá Ven gar mi es pa - - - - da su tra to in fa - - - -

zo meu lindo ho - - - - - zo: - Por que um Marques me quiere
me su trato in fa - - - - - me: - La Gra Vengar mi es pa da

mei lindo mo - - - - - mei lindo ho - - - - -
su trato in fa me su trato yn fa

zo me yes igno ran - - - - - cia pu
dando la muer - - - - - te a e

zo me yes igno ran - - - - - cia pu
dando la muer - - - - - te a e

zo me yes igno ran - - - - - cia pu
dando la muer - - - - - te a e

diendo ser Mar que - - - - - sa ser Ca pi ta - - - - -
 se Marques buen ho - - - - - co que la pre ten - - - - -

na ser Ca pi ta - - - - - na; pu diendo ser Mar
 de que la pre ten - - - - - de; a ese Marques buen

que sa ser Ca pi ta na ser Ca pi ta - - - - -
 ho ro que la pre ten de que la pre ten - - - - -

na;

de;

Parola y Allegro

Parola, Juan / ¿quien es ese Marques? Luisa / el Marques del Puerto amigo,
 un Andalúz Poderoso. Juan / Nunca ese título he oído;
 mas puer vsted estan falsos en cuhe la que la digo:)

Q. C. alor seguir dillar;

Parola / Luisa) No es accion de un Caballero Vengarse de esa manera.

Juan) Ni tan poco de una Dama el mostrarse tan Veleta.

Luisa) Vayase vsted al instante y mi fortuna no pierda.

Juan) despues, despues: Luisa) Ay que viene: ^{a la vista} para que vsted

no lea escondere en el cuarto. Juan) Yo escondarme? que simpleza,

Luisa) por mi amor hágalos vsted, de baley y era fineza; Juan) La edicho que no me escondo.

Luisa) O. Juan por Dios! Juan) O que pelma; voi a obedecerla, puer ^{ap} Con rigo.

de esta manera Conocerle. Luisa) lo hace vsted? Juan) lo hace porque vsted

lo ordena; (vase por la puerta del medio que el taca con cortina y sale Bambolla)

Allegro

Quinta *che t* *ti e*

Marque si to mio

Dueño de mi vida Dueño de mi vida mi finay ren

di da siempre le he de amar siempre le he de amar

(Juan entre las Cortinas)

des de a qu' es Condi do tengo de es cu

char tengo de es cuchar por fiesta mi

pe cho de a mor a bra sa do y yo es pa churra o y

y es pa chu rra o de tan to pe nar de tan to se

nar que es lo que estoi biendo que sa

tra ño quien pu diera ve ce lar quien - pu
 tra ño quien pu diera ve ce lar quien pu
 diera ve ce lar tan es tra ño
 la be rin to la be rin to To no se en que a
 tan es tra ño la be rin to

de pa rar a de pa rar - - - yo no
yo no se en que a de pa rar - - - yo no
se en que a de pa rar - - - yo no se en que a de pa
se en que a de pa rar yo no se en que a de pa
rar - - - yo no se en que a de pa rar a de pa
rar yo no se en que a de pa rar a de pa

risk

mo

rar a de pa rar pa rar:

rar a de pa rar pa rar:

Parole, Juan) señorita, señorita es el el Marqués del Puerto?

Bam) Cayó la Caza a Cuestas, ^{ap^{te}} Luira) Si señor, y que me mo,

es el el Marqués mi esposo. Juan) Mucho en la ce Celebro con el!

Repa = barba. Luira) Como es eso? Como es eso? (Conto se solto)

Con quien? Juan) Pues no sabe usted que es Bambolla mi Barbero?

Luira) que es esto? (a Bambolla) Bambolla) que vino el Diablo y se descubrió

el enredo. Luira) Ay de mí? que me sucede? Oh Juan mío!!!

Juan) Bueno, Bueno, (Condeprecio) ay tiene usted al Marqués,

Bambolla) Voya Señor!!! Juan) Embustero (Irritado)

Bambolla) y que Andalus no lo es?

Juan) quando verla así me alegro; (^{ap^{te}})

Allegretto

Luzia

Yo te pido que per

Bambolla

donee Compañero mi imprudencia A tened a su Ino

cencia puez fui causa de tu herrov, Ya tu pies, los dor, po

ra das te pe dimos tal sabor te pe dimos val. sa.

Juan

Cor

Pues el Yerro ocasionado de los do es co no

(le dándole el dolor, y dándole la mano a ella)

Handwritten musical notation for the first system. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The notes are mostly quarter and eighth notes, with some rests.

cido Yo le entrego al olvido y te vuelvo a mi amor y

Handwritten musical notation for the second system. The melody continues on a single staff. The lyrics are written below the staff. The notes are mostly quarter and eighth notes, with some rests.

te vuelvo a mi amor;

Parola Ban^a de que usted le dé la mano, amínore meda na a,
usted es quien pierde puez pierde de mí al velida la gracia,
Luisa / puez que tiene usted alguna? Ban^a / que u la tengo? Caran ba, y vaile el
Botero yo Con supoco de tur tancia; Luisa / de veras?
Juan / de veras Luisa, solo en esto no se engaña, Luisa / ay, puez yo quiero verlo
Ban^a / puez bien si usted me a Com paña ta tiz fora tu de res,
Luisa / Si fuera cantar un Aria lo haria, pero de vaile no dei una palotada;
Ban^a / Puez como he de Vaile lo Zolo, Luisa / tambien a solo se vaile,
Ban^a / Vaile lo que usted quiera, Luisa / Puez vaile usted la guaracha,
Ban^a / Vaya engracio Za le roza, y dez puez. Carga el que Carga;

/ Vaile la guaracha / y sigue.

finar

Luisa

Vivo

3/4

4/4

3/4

Yel

Caso presente le debe en señar a quien de a pa

riencias se de se lle bar Yel caso presente le

Juan Yel

Bambolla

Yel Caso presente le

fin

Handwritten musical score for two voices, first system. The top staff contains a vocal line with notes and rests. The bottom staff contains a vocal line with notes and rests. The lyrics are written between the staves.

de de en se ñar a quien de a pariencia se de se lle

Handwritten musical score for two voices, second system. The top staff contains a vocal line with notes and rests. The bottom staff contains a vocal line with notes and rests. The lyrics are written between the staves.

bar pues to do en el mundo se de be ob ser bar si

no quiere el ombre de far se en ga ñar de far
 no quiere el om bre de far se en ga ñar de

po

se en ga ñar de far se en ga ñar de
 se en ga ñar de far se en ga ñar de
 far se en ga ñar de far se en ga ñar de

Handwritten musical notation on four staves. The first three staves contain vertical bar lines, indicating a measure structure. The fourth staff contains handwritten musical notes, including eighth and sixteenth notes, and rests, separated by vertical bar lines. The notation is in brown ink on aged, slightly stained paper.

Violin Primero

Mus 136 - 5

Conadilla a 3. el Marques fingido;

Allegro Moderato $\text{B}^{\sharp\sharp}$ C 







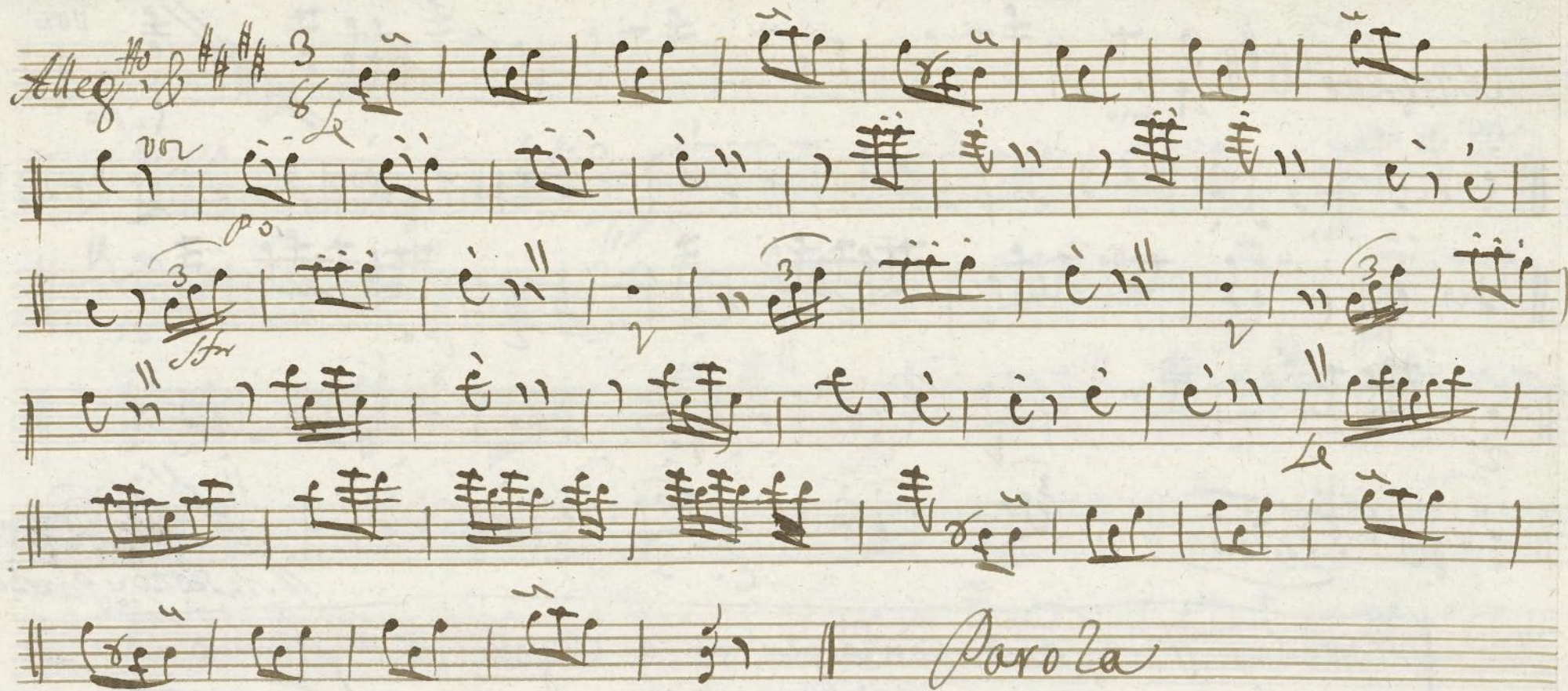






Paro la

Handwritten musical score for a piece titled "Allegretto" and "Allegro". The score is written on ten staves. The first section, "Allegretto", is in 3/8 time and features a melody with various ornaments and a bass line with triplets. The second section, "Allegro", is in 2/4 time and features a melody with various ornaments and a bass line with triplets. The score concludes with the word "Parola" written on the final staff.



Allegretto & $\sharp\sharp$ 3/4 *fmo*

Vol
p.

2 p.

3

Allegretto.
Allegretto y Parola

Parola // *Canta con la guitarra Segui!* *Parola*
el Bolero!

Sequi. *Allegretto* & $\frac{3}{4}$ *A* *p*_o

p *le* *p* *le* *p* *le*

Parolay *D.C.* *ata sequit.*

y Parola

Handwritten musical score for "The Rose Tree" in 4/4 time. The score is written on ten staves. The first staff is the vocal line, starting with the tempo marking "Allegro" and the key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The music is in a simple, folk-like style. The lyrics "The Rose Tree" are written below the piano part. The score ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *ff* and *ff*.

Handwritten musical notation on a single staff, including notes, rests, and the word *Parola* written in a large, stylized script.

Handwritten musical notation on a single staff, starting with the tempo marking *Allegro* and a 2/4 time signature, followed by notes and rests.

Handwritten musical notation on a single staff, featuring notes, rests, and dynamic markings such as *p* and *ff*.

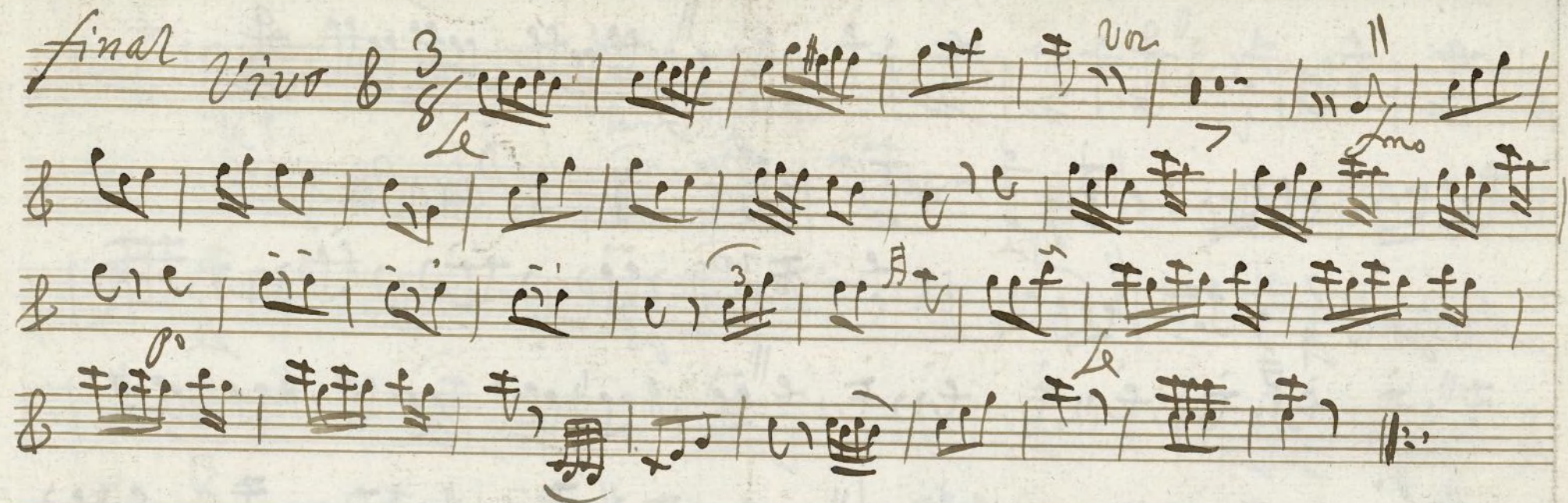
Handwritten musical notation on a single staff, including notes, rests, and dynamic markings such as *p* and *ff*.

Handwritten musical notation on a single staff, featuring notes, rests, and dynamic markings such as *p* and *ff*.

v. Presto

Handwritten musical notation on a single staff, featuring notes, rests, and dynamic markings such as *p* and *ff*.

Volto



t

Violin 1.º. Ton.ª a 3. el Marqués fingido

Mus 136-5

All.º Mod.º

Allegro

All.^{to} $\frac{3}{8}$ *for*

Al Segno $\frac{2}{4}$ *for*

2 vezey

Parola

Allegro f^{o} 3/8 f

Parola

Allegro 3/4 *Apno* *Vol* *pp*

Allegro 3/4 *Apno* *Vol* *pp*

Allegro // 51

Parola: Canta con la Guitarra seg. // Parola
el Bolero.

Seg. A

Seq. Allegro 3/4 *vo*

p *f* *Allegro*

Parola. *D. C. alar Seq.* *Parola.*

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

Handwritten musical score for guitar, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written at the end of the second staff, and "V. S." is written at the end of the sixth staff.

Parola y Baylan la Guaracha V. S.

t

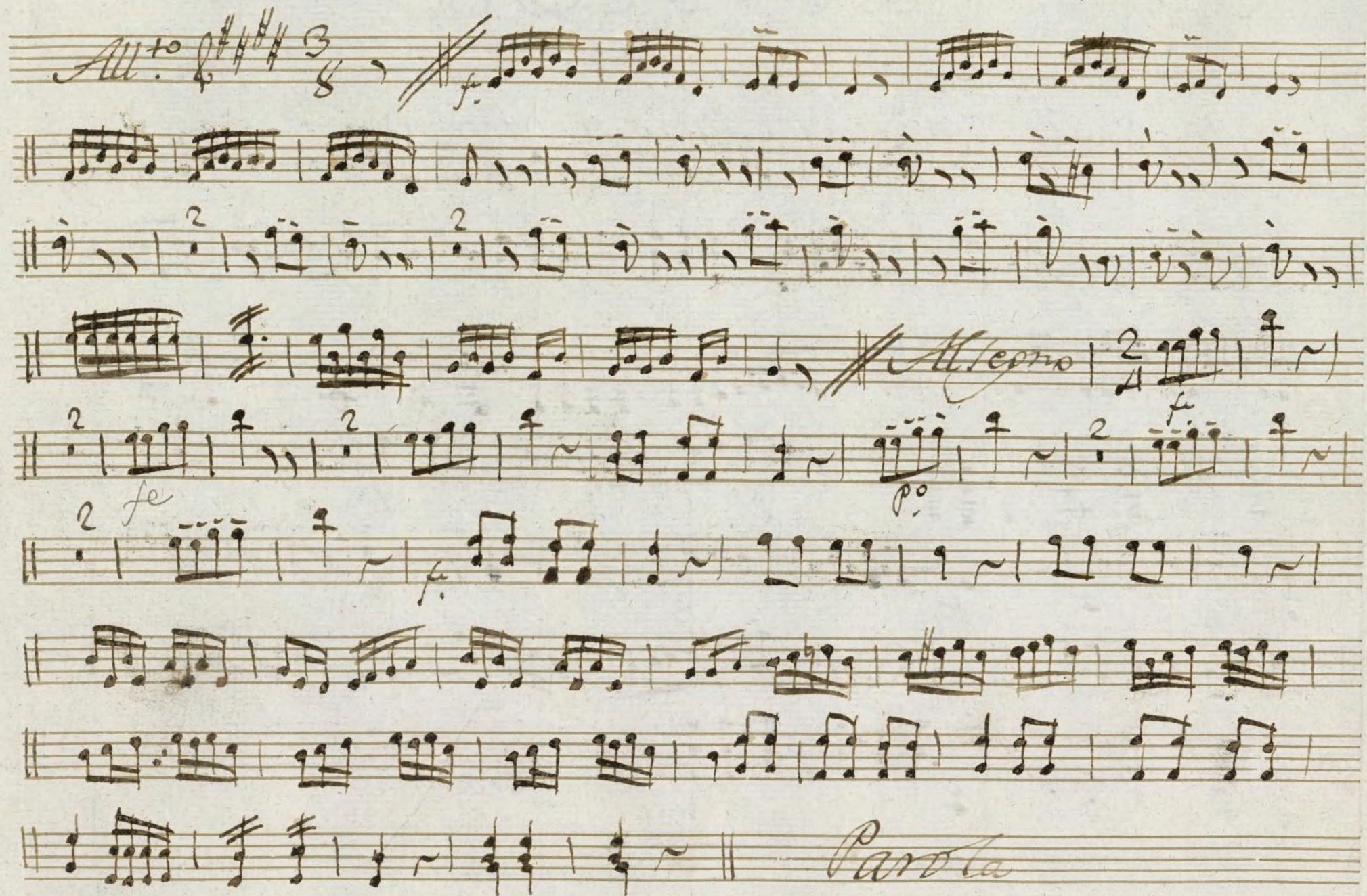
Mus 136-5


Violin 2^o Fon.^o a 3. el Marques fingido

All.^o Mod.^{to}

Handwritten musical score for Violin 2, featuring a series of staves with notes, rests, and dynamic markings like 'p.' and 'f.'. The score includes a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The piece concludes with a double bar line and the word 'Parola' written in a cursive script.

Allegro



All.^{to} 

All.^{to} $\text{F}\sharp\text{F}\sharp$ $\frac{3}{4}$ *pmo*

Allegro *Allegro* *Sc*

Parola // *Canta con la Guitarra seg.^a* // *Parola*
el Bolero

Handwritten musical score for a piece titled "Parolay" by D.C. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line. Below the staves, there is a handwritten note: "Parolay D.C. alar seg. y Parola".

All.^{ro} 2/4

p.

2

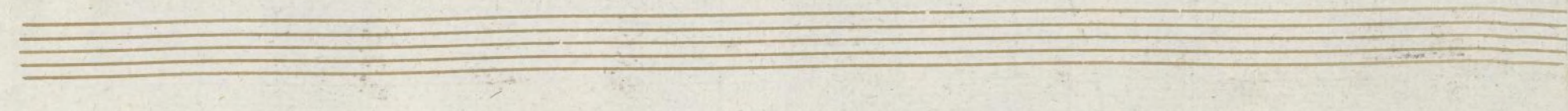
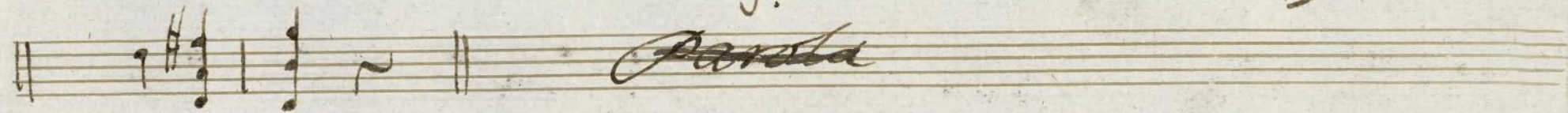
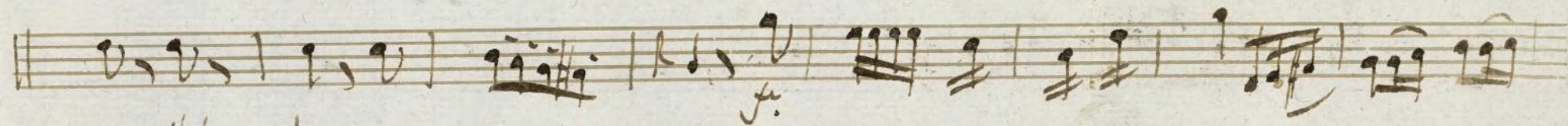
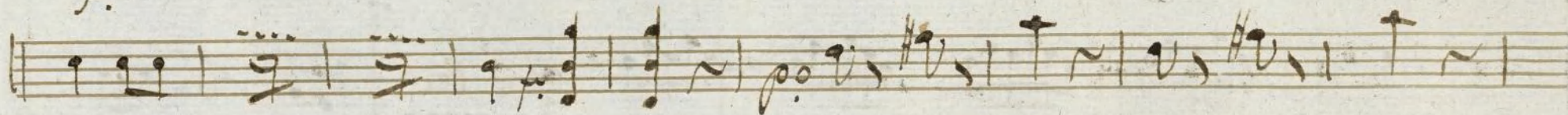
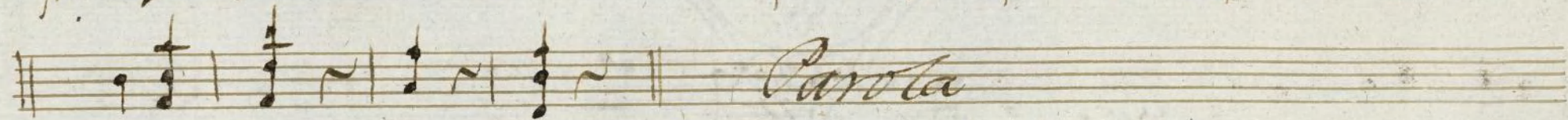
p.

2

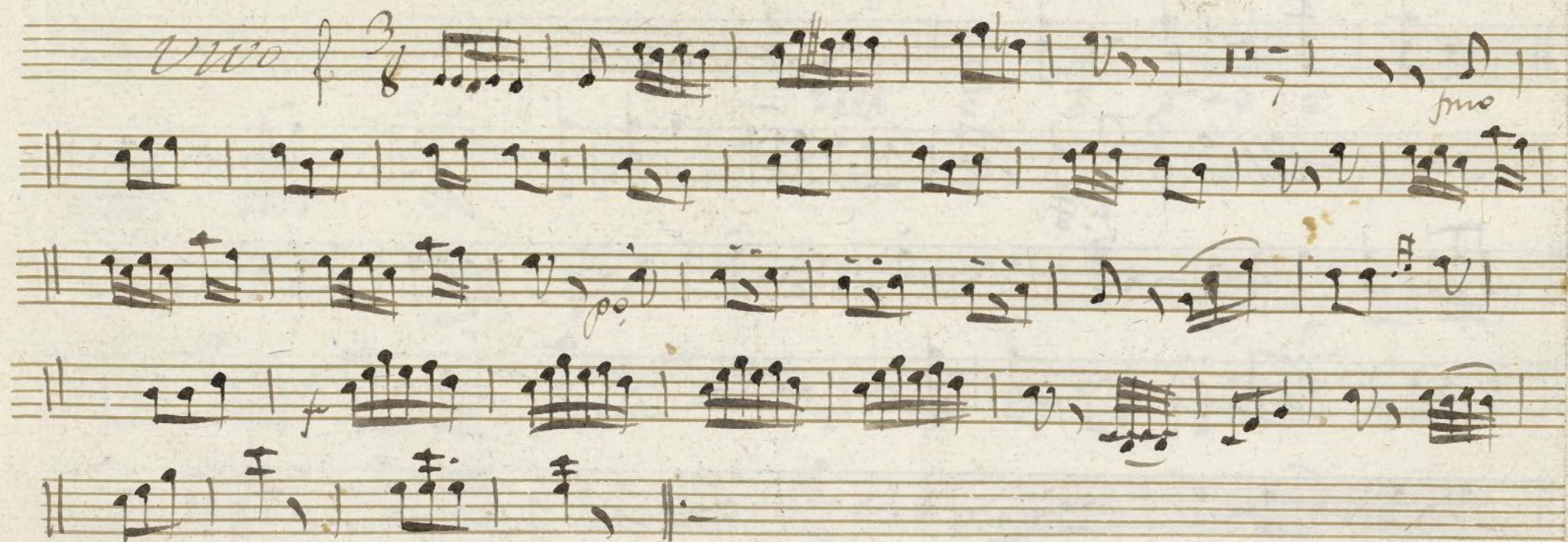
p.

f.

Rinf. f.



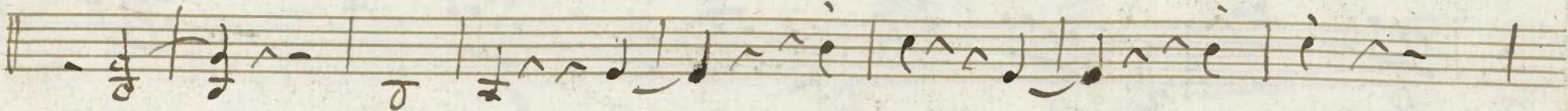
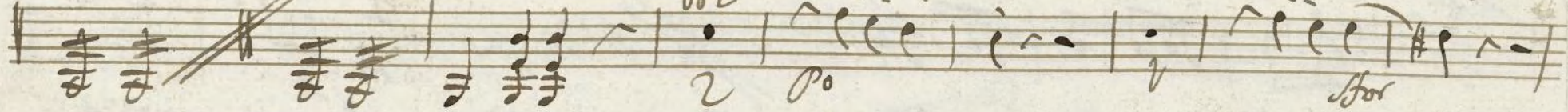
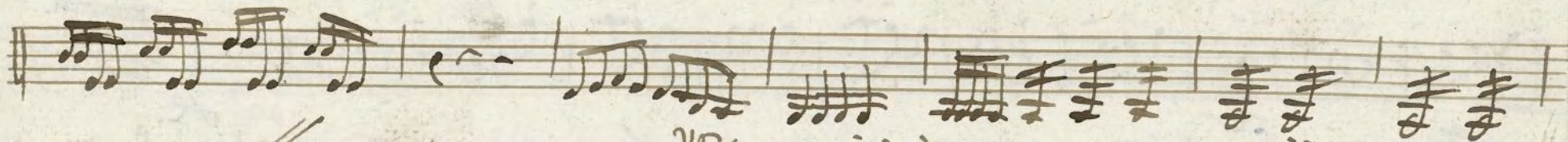
final



Violin Secondo +
Conadilla à 3. et Marquer fingido;

Mus 136-5

Allegro Moderato 6/8 $\sharp\sharp$



Allegretto & $\frac{3}{8}$ *Le* *po* *un*

Allegro $\frac{2}{4}$ *Le* *po*

Parola

Allegro No. 1 G major 3/8

The musical score is written on six staves. The first staff begins with the tempo marking 'Allegro' and the key signature of G major (one sharp). The time signature is 3/8. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The sixth staff contains the word 'Parola' written in a cursive script.

|| *Parola*

Allegretto 3/4 *And*

Allegretto *Si*

Parola || Canta con la guitarra Segui: || Parola
 el Bolero

Allegretto *Si*

Segui! *Allegretto* & \sharp $\frac{3}{4}$ *po*

pmo

p

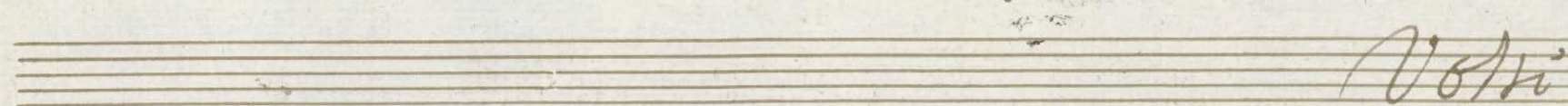
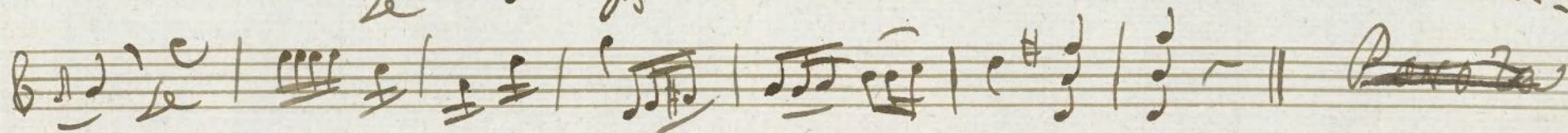
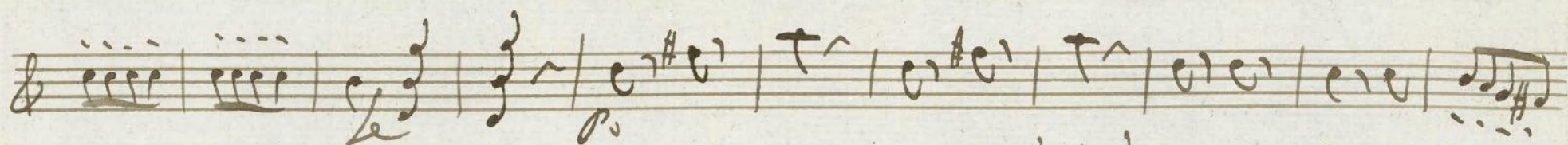
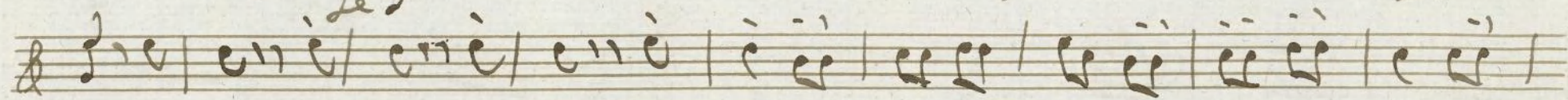
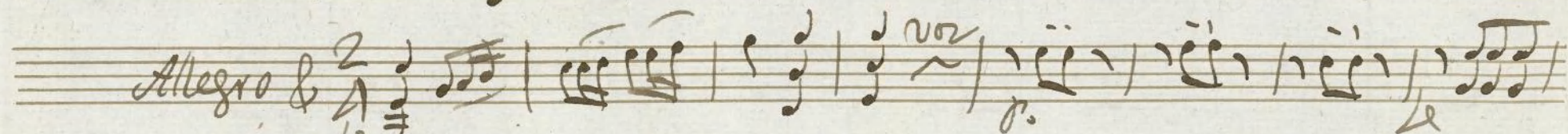
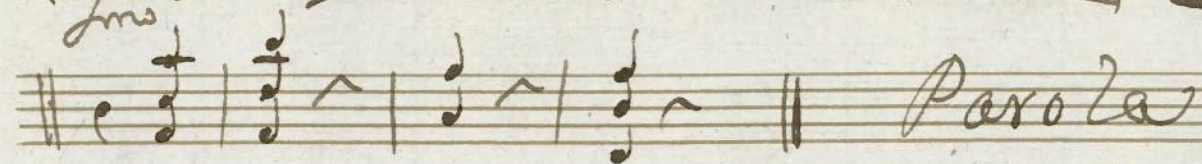
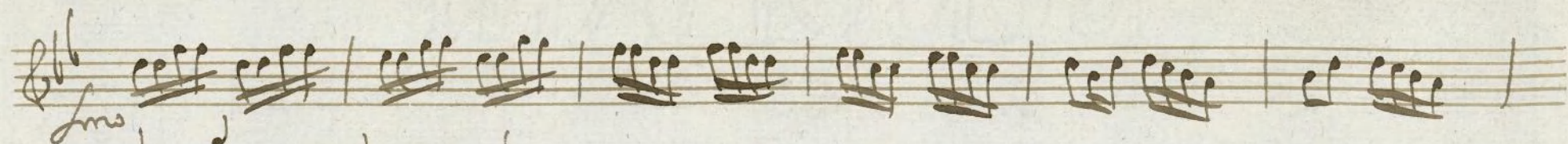
pmo

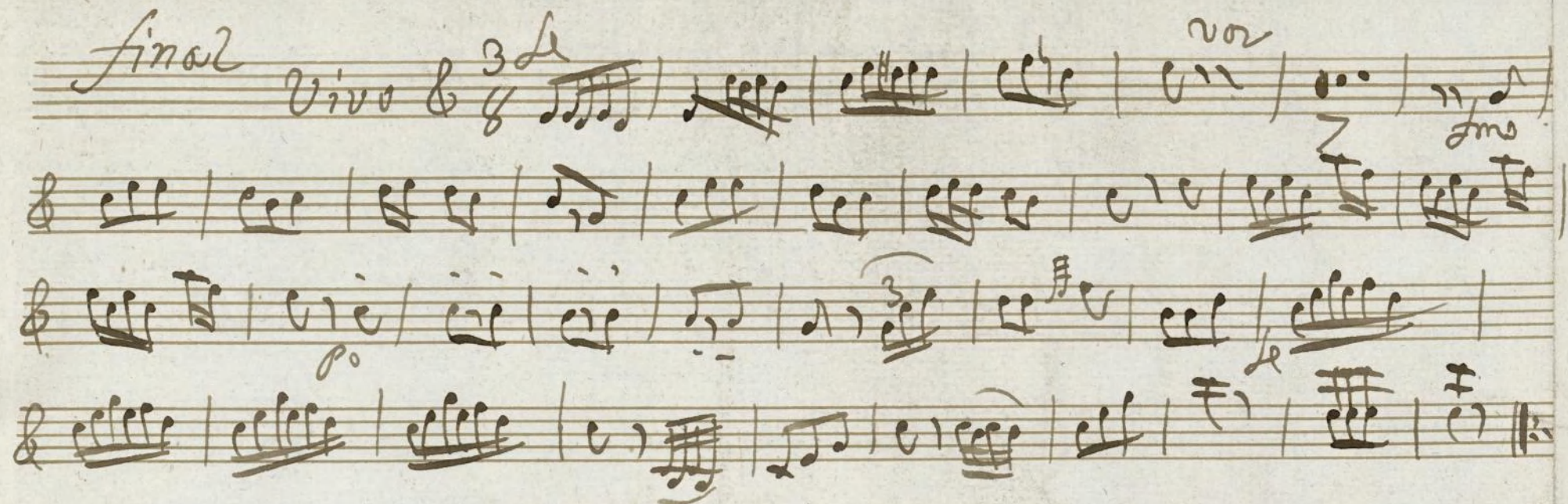
Al Segno

Parola y D. C. glas Segui y Parola

Allegretto & 2/4 *von* *für* *p.*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is in a cursive, handwritten style. The first staff has a 'von' above it and a 'für' below it. The second staff has a 'p.' below it. The third staff has a 'für' above it. The fourth staff has a 'p.' below it. The fifth staff has a 'p.' below it. The sixth staff has a 'p.' below it. The seventh staff has a 'p.' below it. The eighth staff has a 'für' above it. The ninth staff has a 'für' above it. The tenth staff has a 'für' above it. The score ends with a double bar line and a fermata.





Viola

Conadilla à 3. el Marques fingido:

Mus 136-5

All.^o moderado

Parola

Handwritten musical score for a piece titled "Allegretto" and "Allegro". The score is written on ten staves. The first staff is marked "Allegretto" and has a 3/8 time signature. The second staff has a "v" marking. The third staff has a "p" marking. The fourth staff has a "le" marking. The fifth staff is marked "Allegro" and has a 2/4 time signature. The sixth staff has a "le" marking. The seventh staff has a "p" marking. The eighth staff has a "le" marking. The ninth staff has a "p" marking. The tenth staff has a "le" marking. The score ends with the word "Parola".

Handwritten musical score for a piece titled "Allegro". The score is written on four staves, with the first two staves in treble clef and the last two in bass clef. The time signature is 3/8. The key signature has two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in a cursive style, and the paper shows signs of age and wear.

|| e || Paro 2a

[illegible]

Parola // ~~Parola~~

Cantan Segui, Con la guitarra // Parola

Серий!

Allegretto

3
Aφ.

Handwritten musical notation on a five-line staff.

८५

28

Р

Р

Q. m.

4

Paro Lary DC

S. C. ala Regia: // Parola

Alleg. #

2
44

22

Po

1

fw

2

P.

٢٠

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. The word "Paroza" is written in cursive on the eighth staff.

Staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Notes: quarter, half, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 2: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 3: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 4: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 5: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 6: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 7: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 8: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 9: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Staff 10: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Allegro 2/4

Parola

Vaiton la guaracha;

Oboe Primo

pus 136-5

Allegro Moderato G major 2/4

Le

po

12 *Le*

Allegro *Paro 2a*

Handwritten musical score for a piece titled "Allegretto". The score is written on five staves. The first staff begins with the tempo marking "Allegretto" and the time signature "3/8". The music features a melody with various ornaments, including trills and grace notes. The second staff contains the word "Solo" written above the notes. The third staff has the word "le" written below the notes. The fourth staff continues the melody. The fifth staff begins with the word "Parola" and a 3/8 time signature, followed by a wavy line and the word "Parola" again. The score is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Allegretto". The score is written on four staves. The first staff begins with the tempo marking "Allegretto" and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a circled "Adagio" marking.

Parola // Cansa Una sigui. Conguitarra // Parola

Segue: Allegretto $\text{G} \# \# 3$

Parola

D. C. alai segui, 5^{to} Parola

Allegretto & 2/4

28 20 12

3 15 2

Parola

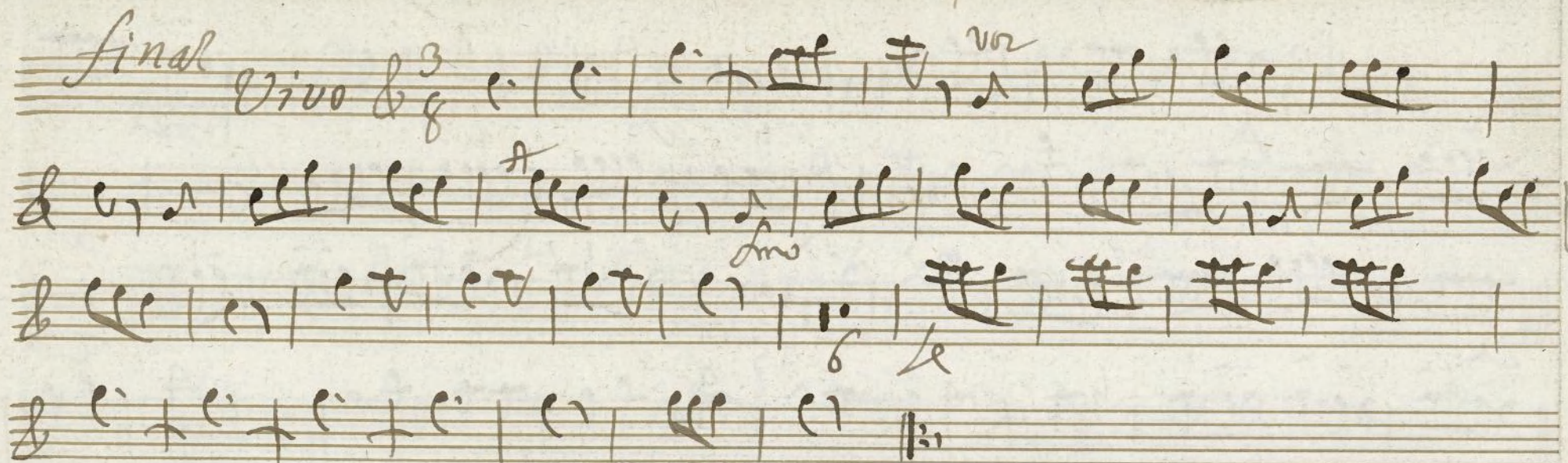
Allegro & 2/4

3 10

~~*Parola*~~

~~*Vaia la guascha;*~~

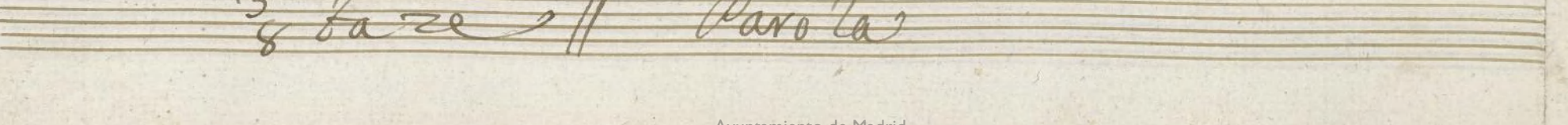
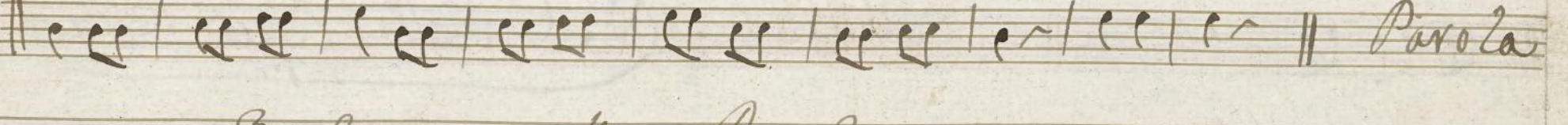
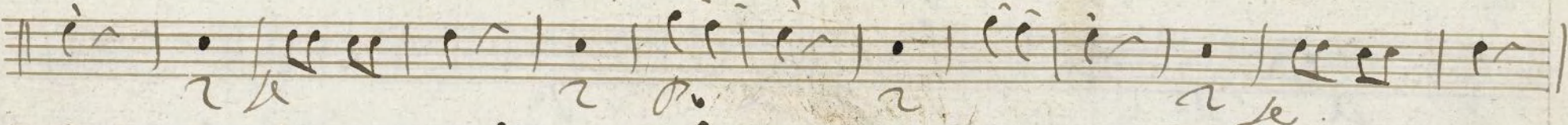
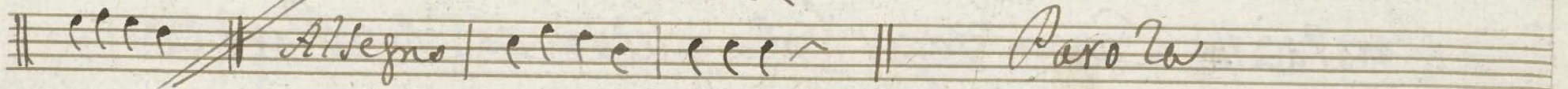
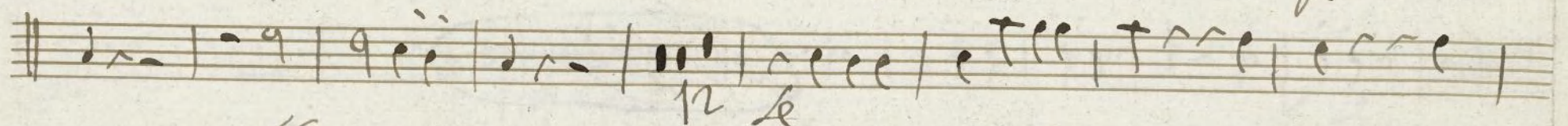
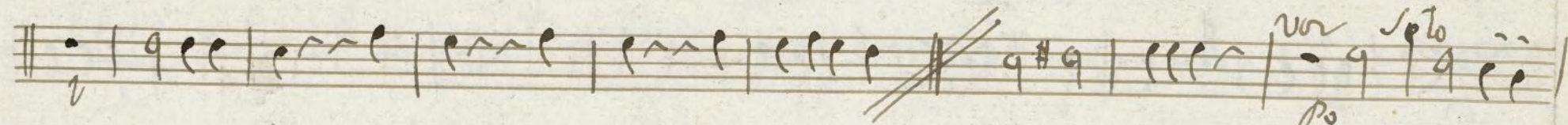
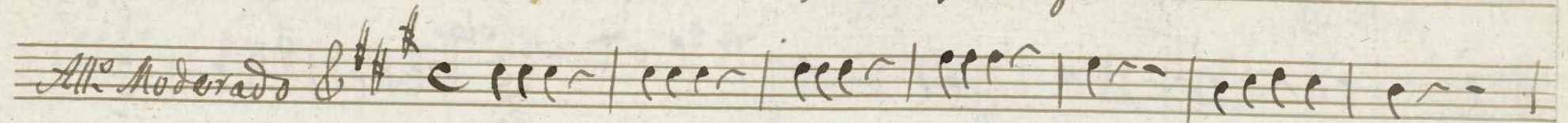
Volzi



Oboe Segundo

Conadilla a 3. el Marques fingido;

Mus 136-5



Allegretto $\text{G} \# \# \frac{3}{4}$ $\sim | \sim q | e \sim | \sim q | e e e | e e e | \sim | e \sim | \cdot | e \sim |$
 $\# | e \sim | e \sim | e \sim | \cdot | \sim e e | q e | \# e | \sim | \text{solo} | e e e | \# q e | \cdot |$
 $\# \sim | e e e | \# q e | \cdot | \sim | e e e | e e e | q \cdot | q \cdot | q \cdot | q \cdot | q \cdot | e e e |$
 $\# q \sim | \sim e \ddot{e} | q \sim | \sim e \ddot{e} | \ddot{e} \ddot{e} \ddot{e} | q \cdot | \text{Allegro,}$

Parola $\#$ *Canson Segui.* ala guitarra $\#$ *Parola*

Segui. *Allegretto* $\text{G} \# \# \frac{3}{4}$ $q' + q' | e \sim | e e \sim | q' | q \cdot | e \sim |$
 $\# | \cdot | \sim e e | q' + q' | e \sim | e e \sim | q' | q' | q' | e \sim |$
 $\# q - T e \sim | \cdot | q' | q \cdot | e \sim | \cdot | \sim e e | q' + q' | e \sim | \text{Allegro}$
 $\# e e e e | e \sim | \#$ *Parola, D. C. / Alta Segui.* $\#$ *Parola*

Allegro $\text{No } \text{F} \text{ major} \text{ } 2/4$

28 p_0 12 Le

3 Le 3

15 p_0

dist Le

Le Parola

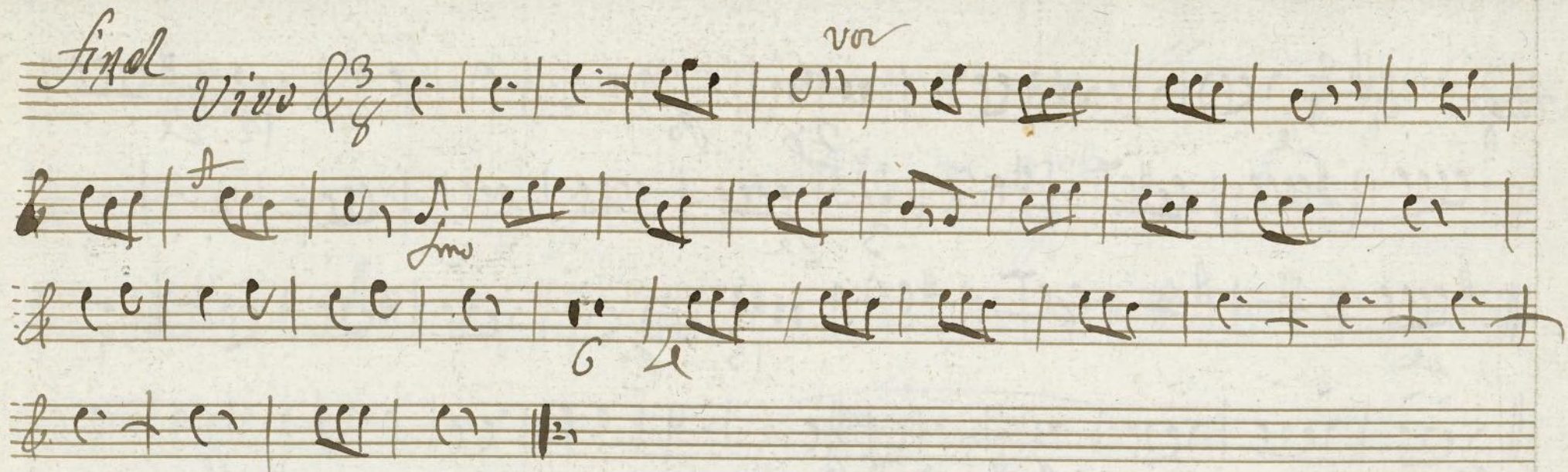
Allegro $\text{No } \text{F} \text{ major} \text{ } 2/4$

3 Le 10 Le 7

Le Parola

~~Vaile Zangaracha;~~

Volti



Clarinet
Conadilla a 3. El Marques fingido;

Mus 136-5

Allegro Moderato $\text{G}^{\text{#}}\text{A}^{\text{#}}\text{B}^{\text{#}}$ C r r r^{\wedge} r r r^{\wedge} e e e^{\wedge} e e e^{\wedge} r r r r f r

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. There are also some markings above the staff, including a 'v' and a '18'.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. A double bar line is present, followed by the tempo marking *Allegro*. The manuscript is dated 18.

|| *Paroza*

$\frac{3}{8}$ late, // Parola // $\frac{3}{8}$ late // Parola //

[illegible]

Handwritten musical notation on a single staff. The notation consists of rhythmic symbols (vertical stems with flags) and some letters (t, e, q, r) written above the staff. There are also some handwritten notes below the staff, including '2', 'fe', '2', and 'do'.

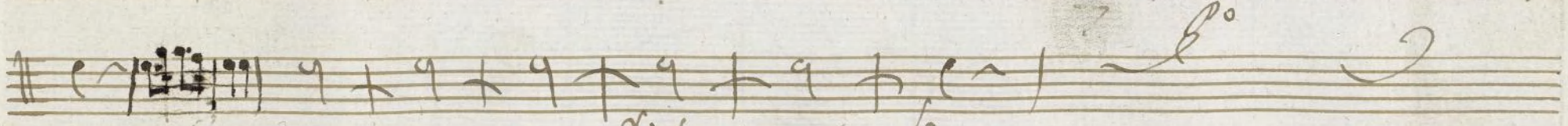
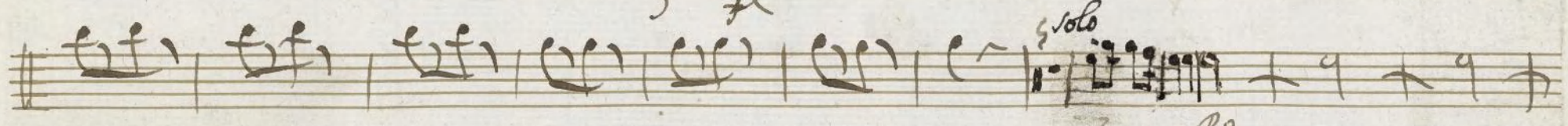
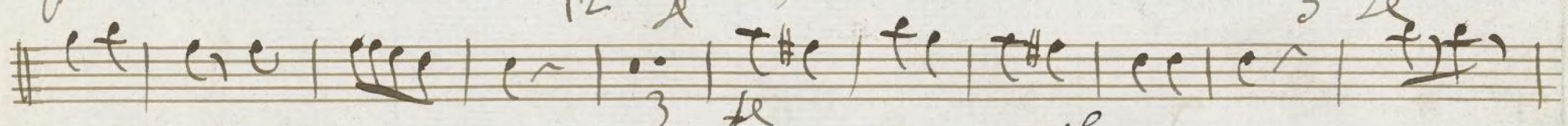
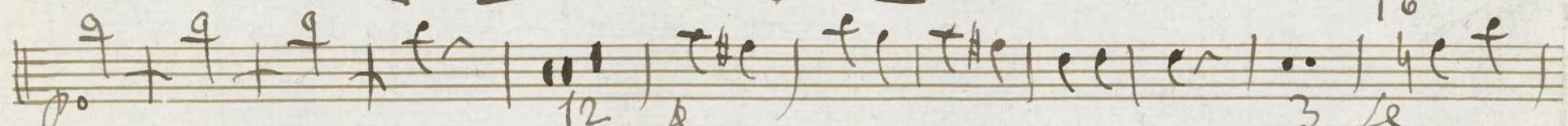
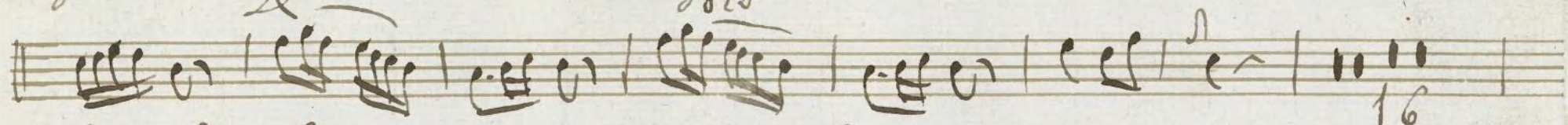
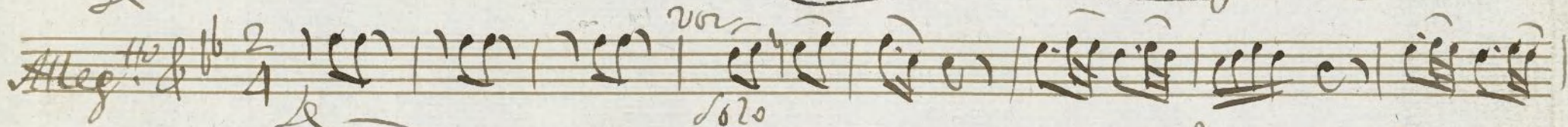
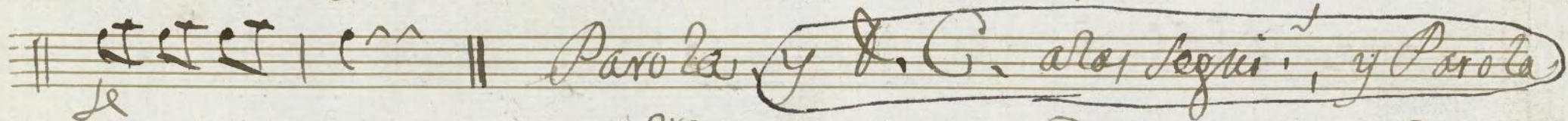
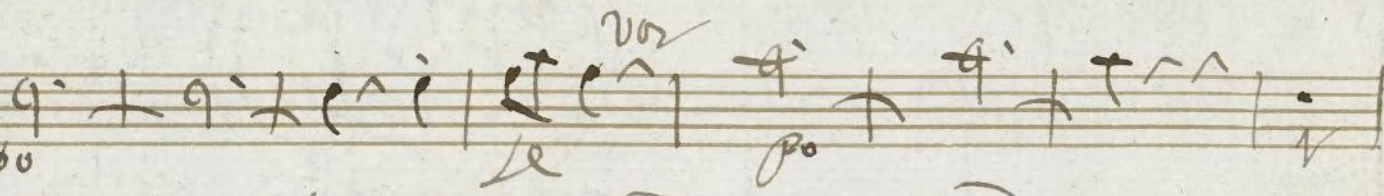
Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The notes are written in a cursive, handwritten style. The staff is a single line with a clef at the beginning.

|| 9~ | reē | eeē | à: ~~|| *Allegro* ||~~ Parola

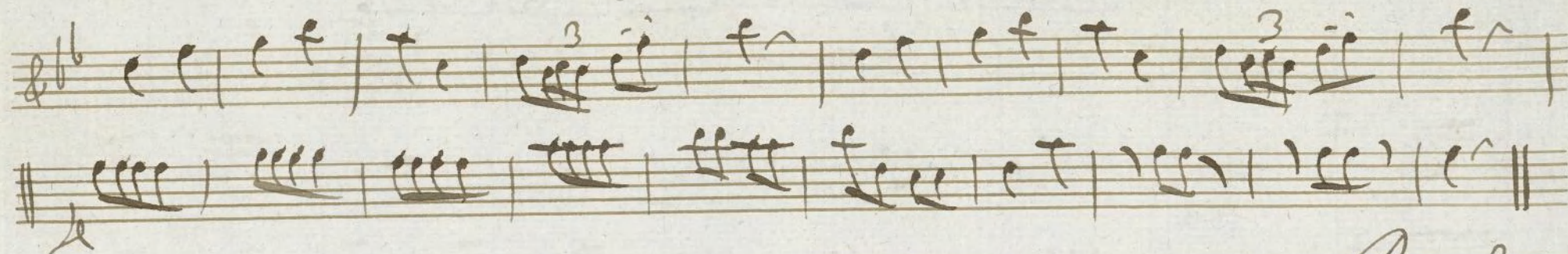
Segui?

Allegretto

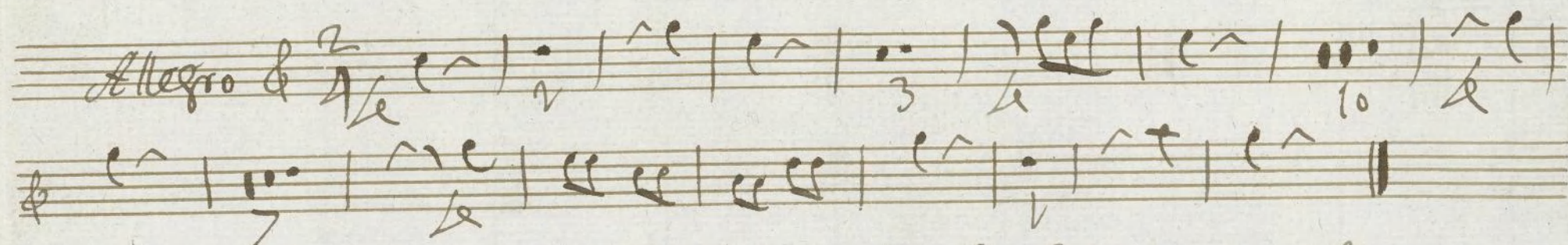
3/4



Vilf.



Parola



~~Parola, y Bailon y Guaracha;~~

(Volsi

Final *Vivo* $\frac{3}{8}$

Handwritten musical score for a piece titled "Final Vivo" in 3/8 time. The score consists of four staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps and naturals). The second staff continues the melody with similar notation. The third staff features a bass clef and a key signature of one sharp, with notation including eighth and sixteenth notes, rests, and accidentals. The fourth staff begins with a treble clef and a key signature of one sharp, followed by a few notes and a double bar line. The paper is aged and shows some staining.

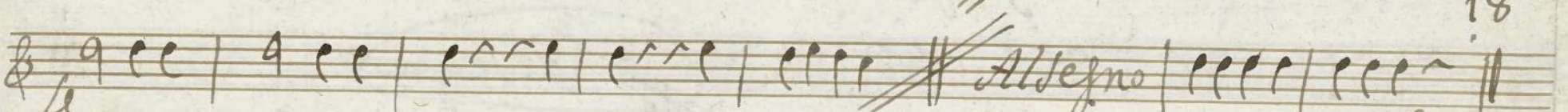
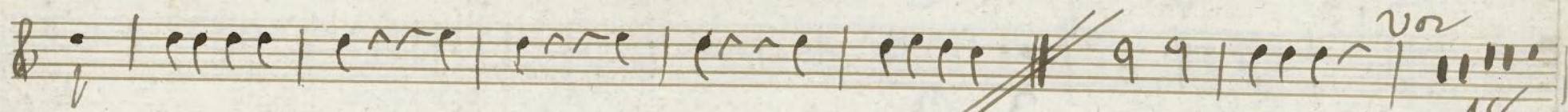
Trompa Primera

Conadilla a 3, el Marqués fingido;

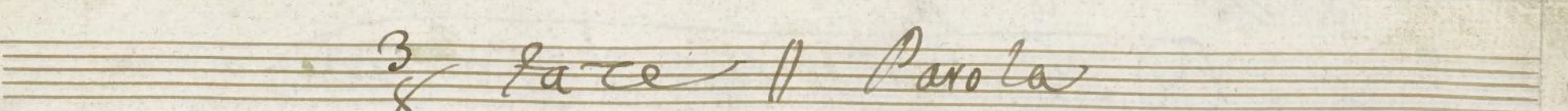
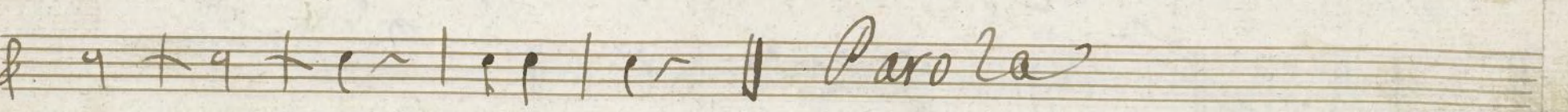
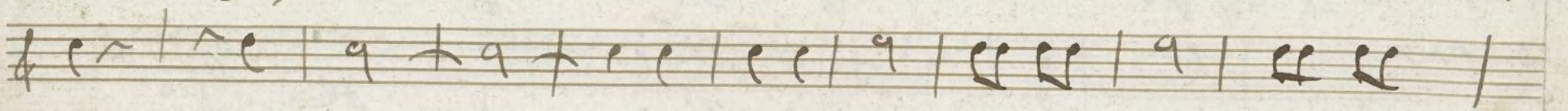
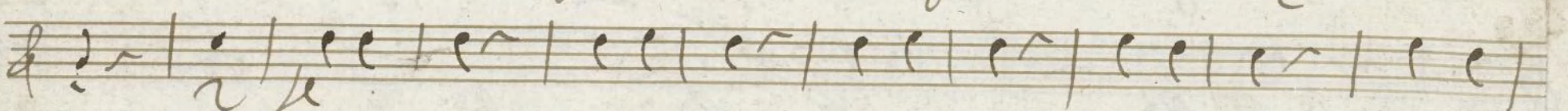
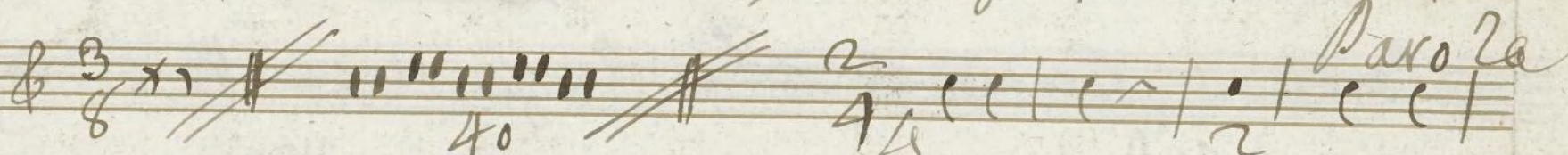
Mus. 136-5

Inde

All. Moderato



Inclami
Allegretto



Inde

Allegretto & 3/4

Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and various musical notes and rests. The notation is written in a cursive style typical of 18th or 19th-century manuscripts.

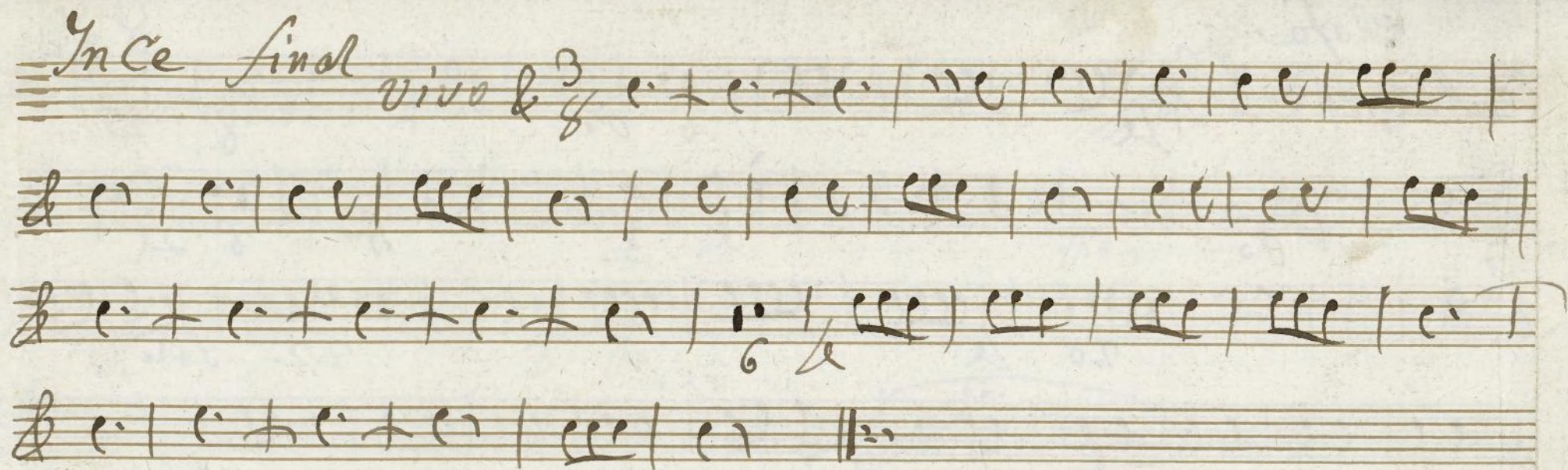
Parola // Cantan *Sequi.* Con la guitarra // Parola

Sequi. Inde

Allegro & 3/4

Handwritten musical notation for the second system, featuring a treble clef, a 3/4 time signature, and various musical notes and rests. The notation is written in a cursive style typical of 18th or 19th-century manuscripts.

Allegro // *Allegro* // Parola



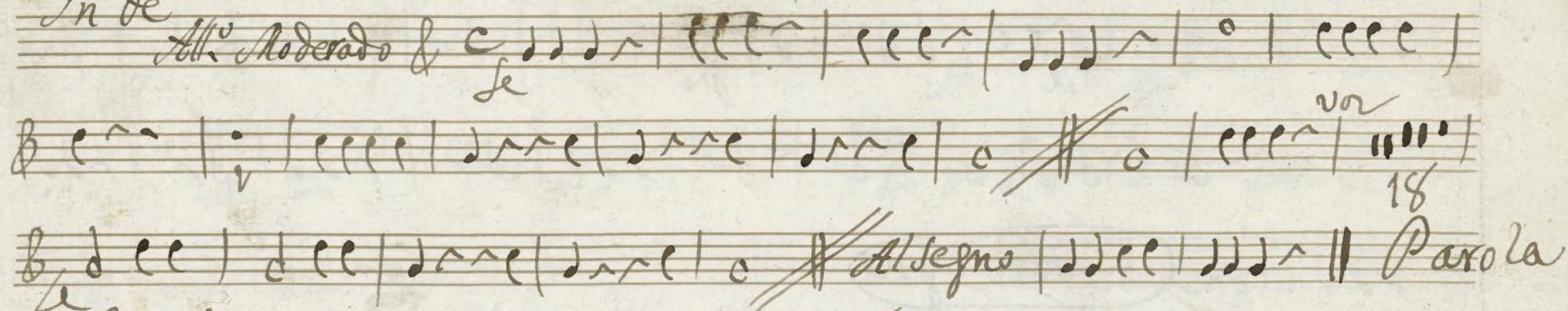
Trompa Segunda

Mus 136-5

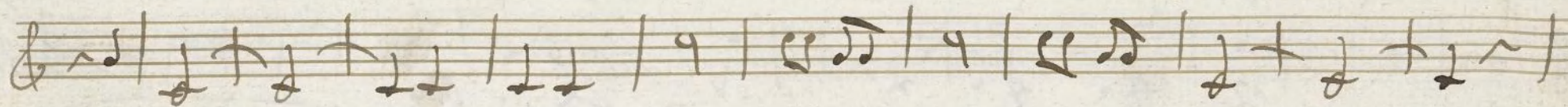
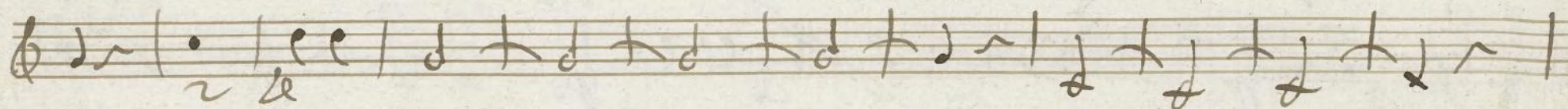
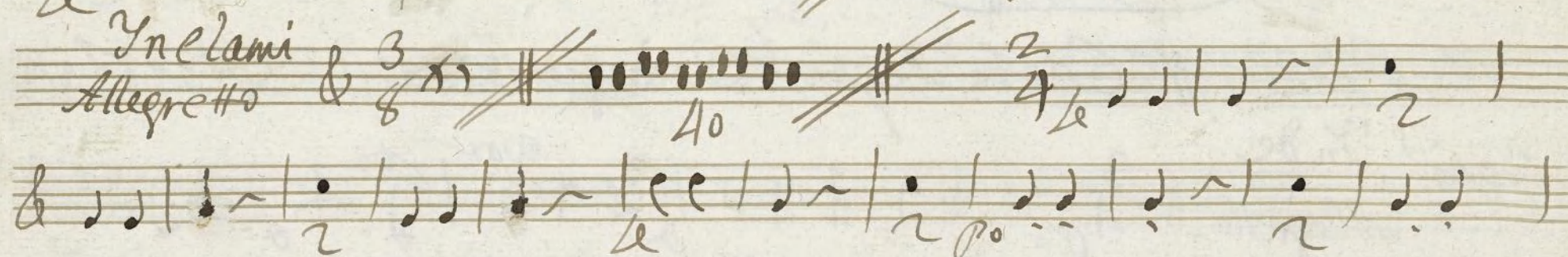
Conadilla a 3. el Marques fingido;

In de

All.^o Moderado & C



In elami
Allegretto & $\frac{3}{8}$



$\frac{3}{8}$ Gaze // Parola

Inde
Allegretto & 3/4

Allegretto & 3/4

Parola // *Canta Segui* // *Con la guitarra* // *Parola*

Segui *Inde*
Allegretto & 3/4

Allegretto & 3/4

Parola // *Segui* // *Parola*

Nota

Allegretto & $\frac{2}{4}$ *le*

Handwritten musical notation on six staves, featuring treble clef, key signature of one flat, and time signature of 2/4. The notation includes various note values (eighth, sixteenth, quarter, half, full notes), rests, and dynamic markings such as *p*, *f*, and *le*. The piece concludes with a double bar line.

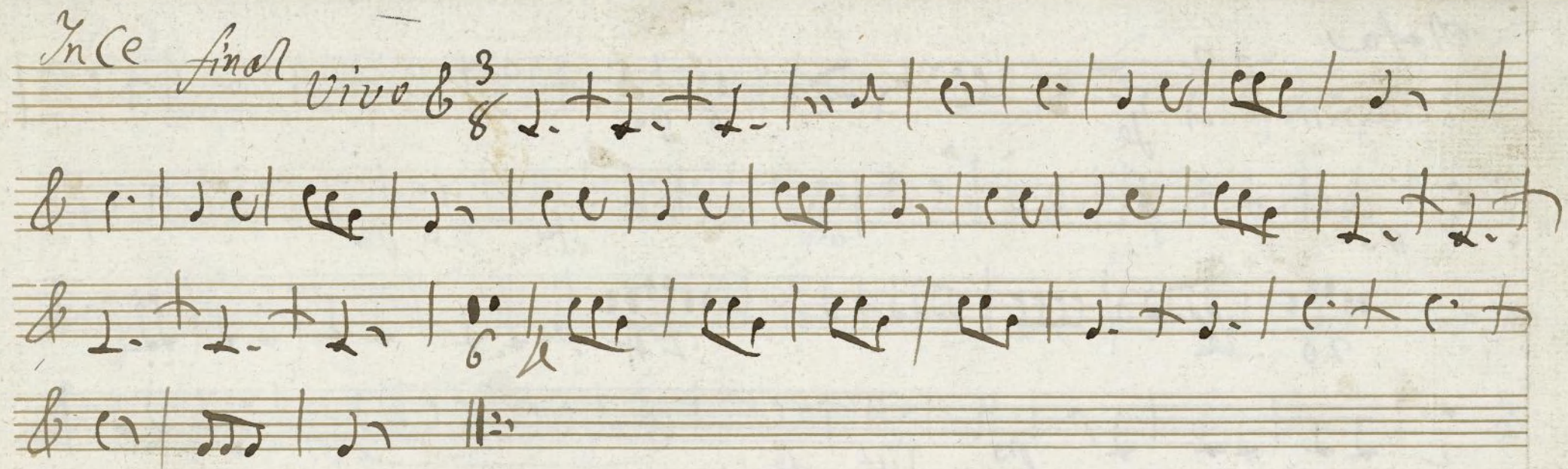
Paroza

In Ce *Allegro* & $\frac{2}{4}$ *le*

Handwritten musical notation on two staves, featuring treble clef, key signature of one flat, and time signature of 2/4. The notation includes various note values (eighth, sixteenth, quarter, half, full notes), rests, and dynamic markings such as *p*, *f*, and *le*. The piece concludes with a double bar line.

~~Parola~~ Vaila la guaracha;

Volti



Allegretto $\text{C} = \text{F} \# \text{F} \#$ $\frac{3}{8}$ Le vms

Allegro

Parola

Allegro $\text{C}:\sharp\sharp\sharp\sharp$ $\frac{3}{8}$ no

no

Allegro $\text{C}:\sharp\sharp\sharp\sharp$ $\frac{3}{4}$ no

no

no

no

Parola; no *Parola*

Allegro $\text{C} = \frac{2}{4}$ *le*

Finis la guaracha

final vivo $\text{C} = \frac{3}{8}$ *le*

finis





Contravaso Dupli de.

Conadiella a. 3.

el Marqués fingido;

Ms. 136-5

Allegro Moderato C: $\sharp\sharp$ e f f f ^ | e f f f ^ | e f f f - | \sharp e e e ^ | e f f f |

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line.

Handwritten musical notation on a single staff, featuring various notes and rests.

Handwritten musical notation on a single staff, featuring various note values and rests, concluding with a double bar line and the instruction *Allegro*.

|| ♯ e e e | ♯ ♯ ♯ ~ ||. Parola

Handwritten musical score for "Parola" by J. G. B. The score is written on five staves. The first staff begins with "Segui" and "Allegretto" in C major, 3/4 time. The second staff has a double bar line and the word "Allegro" written above it. The third staff has a double bar line and the word "Allegro" written above it. The fourth staff has a double bar line and the word "Allegro" written above it. The fifth staff has a double bar line and the word "Allegro" written above it. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the first seven staves. The eighth staff is empty. The ninth and tenth staves contain the word "Parola" written in a large, stylized script.

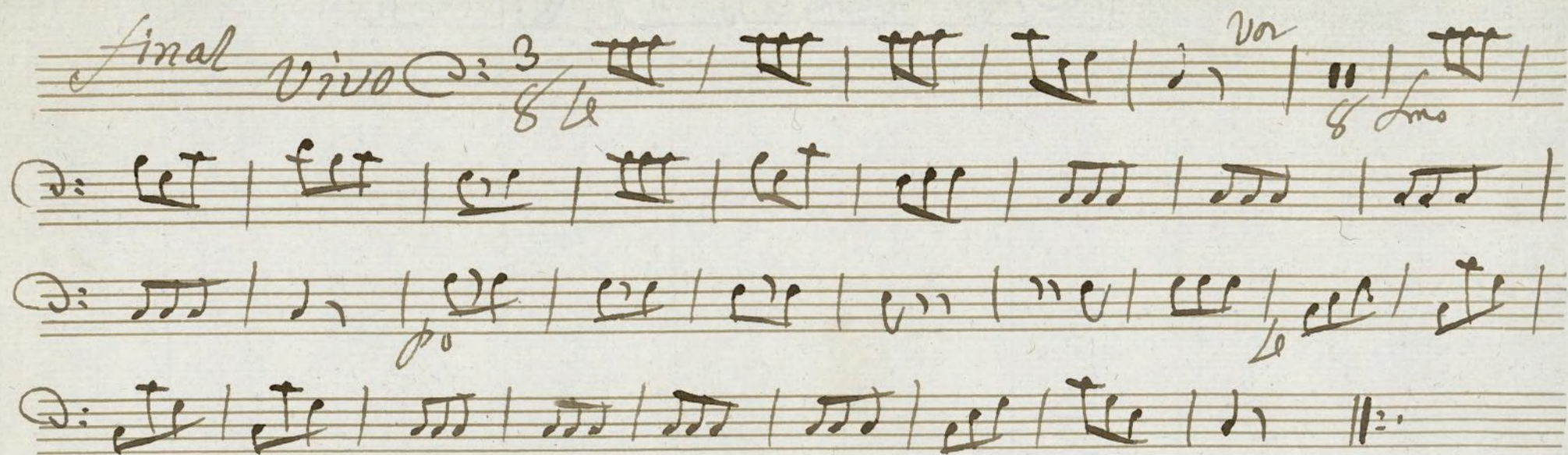
Key markings and annotations include:

- le* (first staff, second measure)
- p.* (first staff, eighth measure)
- p.* (second staff, eighth measure)
- p.* (third staff, eighth measure)
- p.* (fourth staff, eighth measure)
- p.* (fifth staff, eighth measure)
- p.* (sixth staff, eighth measure)
- p.* (seventh staff, eighth measure)
- p.* (eighth staff, eighth measure)
- p.* (ninth staff, eighth measure)
- p.* (tenth staff, eighth measure)
- p.* (eleventh staff, eighth measure)
- p.* (twelfth staff, eighth measure)
- p.* (thirteenth staff, eighth measure)
- p.* (fourteenth staff, eighth measure)
- p.* (fifteenth staff, eighth measure)
- p.* (sixteenth staff, eighth measure)
- p.* (seventeenth staff, eighth measure)
- p.* (eighteenth staff, eighth measure)
- p.* (nineteenth staff, eighth measure)
- p.* (twentieth staff, eighth measure)
- p.* (twenty-first staff, eighth measure)
- p.* (twenty-second staff, eighth measure)
- p.* (twenty-third staff, eighth measure)
- p.* (twenty-fourth staff, eighth measure)
- p.* (twenty-fifth staff, eighth measure)
- p.* (twenty-sixth staff, eighth measure)
- p.* (twenty-seventh staff, eighth measure)
- p.* (twenty-eighth staff, eighth measure)
- p.* (twenty-ninth staff, eighth measure)
- p.* (thirtieth staff, eighth measure)
- p.* (thirty-first staff, eighth measure)
- p.* (thirty-second staff, eighth measure)
- p.* (thirty-third staff, eighth measure)
- p.* (thirty-fourth staff, eighth measure)
- p.* (thirty-fifth staff, eighth measure)
- p.* (thirty-sixth staff, eighth measure)
- p.* (thirty-seventh staff, eighth measure)
- p.* (thirty-eighth staff, eighth measure)
- p.* (thirty-ninth staff, eighth measure)
- p.* (fortieth staff, eighth measure)
- p.* (forty-first staff, eighth measure)
- p.* (forty-second staff, eighth measure)
- p.* (forty-third staff, eighth measure)
- p.* (forty-fourth staff, eighth measure)
- p.* (forty-fifth staff, eighth measure)
- p.* (forty-sixth staff, eighth measure)
- p.* (forty-seventh staff, eighth measure)
- p.* (forty-eighth staff, eighth measure)
- p.* (forty-ninth staff, eighth measure)
- p.* (fiftieth staff, eighth measure)
- p.* (fifty-first staff, eighth measure)
- p.* (fifty-second staff, eighth measure)
- p.* (fifty-third staff, eighth measure)
- p.* (fifty-fourth staff, eighth measure)
- p.* (fifty-fifth staff, eighth measure)
- p.* (fifty-sixth staff, eighth measure)
- p.* (fifty-seventh staff, eighth measure)
- p.* (fifty-eighth staff, eighth measure)
- p.* (fifty-ninth staff, eighth measure)
- p.* (sixtieth staff, eighth measure)
- p.* (sixty-first staff, eighth measure)
- p.* (sixty-second staff, eighth measure)
- p.* (sixty-third staff, eighth measure)
- p.* (sixty-fourth staff, eighth measure)
- p.* (sixty-fifth staff, eighth measure)
- p.* (sixty-sixth staff, eighth measure)
- p.* (sixty-seventh staff, eighth measure)
- p.* (sixty-eighth staff, eighth measure)
- p.* (sixty-ninth staff, eighth measure)
- p.* (seventieth staff, eighth measure)
- p.* (seventy-first staff, eighth measure)
- p.* (seventy-second staff, eighth measure)
- p.* (seventy-third staff, eighth measure)
- p.* (seventy-fourth staff, eighth measure)
- p.* (seventy-fifth staff, eighth measure)
- p.* (seventy-sixth staff, eighth measure)
- p.* (seventy-seventh staff, eighth measure)
- p.* (seventy-eighth staff, eighth measure)
- p.* (seventy-ninth staff, eighth measure)
- p.* (eightieth staff, eighth measure)
- p.* (eighty-first staff, eighth measure)
- p.* (eighty-second staff, eighth measure)
- p.* (eighty-third staff, eighth measure)
- p.* (eighty-fourth staff, eighth measure)
- p.* (eighty-fifth staff, eighth measure)
- p.* (eighty-sixth staff, eighth measure)
- p.* (eighty-seventh staff, eighth measure)
- p.* (eighty-eighth staff, eighth measure)
- p.* (eighty-ninth staff, eighth measure)
- p.* (ninetieth staff, eighth measure)
- p.* (ninety-first staff, eighth measure)
- p.* (ninety-second staff, eighth measure)
- p.* (ninety-third staff, eighth measure)
- p.* (ninety-fourth staff, eighth measure)
- p.* (ninety-fifth staff, eighth measure)
- p.* (ninety-sixth staff, eighth measure)
- p.* (ninety-seventh staff, eighth measure)
- p.* (ninety-eighth staff, eighth measure)
- p.* (ninety-ninth staff, eighth measure)
- p.* (hundredth staff, eighth measure)

Allegro $\text{C} = \frac{2}{4}$

Paro

Vai la guaracha



Contravaso:

Lonadilla à 3. et Marquet fingido;

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[illegible]

Parola

Handwritten musical score for "Parola" by Franz Schubert. The score is written on ten staves. It begins with the tempo marking "Allegretto" and a key signature of three sharps (F#, C#, G#). The time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the word "Parola" written in a cursive hand.

Allegro $\text{C}:\sharp\sharp\frac{3}{8}$ *le*

Parola

Allegro $\text{C}:\sharp\sharp\frac{3}{4}$ *And*

Parola

Segui. ^v Allegretto C: # 3 4 ^{p_o} f r f | e r e | e r e | e f ^{vo} f ^ |

^{p_o} q. + q. + e r r | e r r | e r e | f r f | e r e | e r e |

~~f ^ | e r e | e r e | e r e | e r r | e r e r e | e r e~~

e r e r e | q. ^ | q. + q. + e r r | e r r | e r e |

^{p_{mo}} f r f | e r e | e r e ~~Allegro~~ f e f e f e | e r r || Parola y de

(D. C. alai Segui. || y Parola)

final *vivo* $\text{C}:\text{3}$ 8h III | III | III | III | III | III | III | III | III | III |

$\text{C}:$ III | III | III | III | III | III | III | III | III | III |

$\text{C}:$ III | III | III | III | III | III | III | III | III | III |

$\text{C}:$ III | III | III | III | III | III | III | III | III | III |

