

Nico la Mus 114-17

La vicama y el poeta 2 Niclana y jambo

Cartas de Vizcayas me trae esta  
 Co mod mo po e tar es tai tanfa

feta y los soure escritos de  
 mosos Carta me le ye xas si

No vios son le tras que fe li zi dad  
 Vienie xas p non to que fe li zi dad

fr. le po

oyes oyes que Plazeres Cora  
 oyes o yes que Plazeres Cora  
 zones tu tendrás      Cuando vequiebras de  
 Lo nes tu tendrás      marquisa dor te Cho  
 Cartas de tus Novios o irás de tus Novios oi  
 marcas segun los o yes so nax segun los o yes so

ras  
nax

*Allegro*

*Paro la / garr. /* <sup>sale /</sup> Madres q<sup>e</sup> fecundar el suelo hispano con niños,  
 con muchachos, y chiquillos; antes q<sup>e</sup> produzca  
 algun poeta, pro ~~duzca~~ <sup>duzca</sup> Madrid un veñorito; que en este mundo  
 insano los mortales; medra <sup>cuanto</sup> mas, sue len, Cuanto mas horricos:

*Allegro Brillante*

*Sarrido*

*Nico. sa* Quien mea  
que no es

ria Po eta para verme en el mundo

Juro que daxe Donzellas la manca

mojado de miseria y de volrillo en juro

Vi casias de Cazuel me de ja xa casa da

ay que las dichas son solo

ay Co sa ta ler de No bio

para los brutos que las dichas son solo para los  
 quien las penna xa. Cosa. tal de no bi a quien la pen

Brutos — Parola, y se repite  
 la xa — al segno x

Parola Vargame Dios q. ambre; Bizcaina, la Comida preben  
 mientras el cribo: <sup>Salte Nico</sup> antes queres que en cartas beas no  
 ticia de Nobios, mire; mered s. mio; <sup>parto</sup> dice ati; Marija  
 cha, oime e carado con otra, Dios te guarde; Juan del diuvo Gorro  
 Si ti bichea: ) al segno x

*Allegretto*

*Garr.<sup>o</sup>* ve por la Comida —

*Garr.<sup>o</sup>* ve rey la co ~~meda~~  
media

que los dos son ya que Carta en esto —

deja me a cabax *Nico.<sup>ra</sup>* Pa xahacox sea todos —

yo ofrezco tomar *Nico.<sup>ra</sup>* quiere Bodas

pon bien q. chax lax *Garr.<sup>o</sup>* Ba mos por la

The image shows a handwritten musical score on aged paper. It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The first vocal line has lyrics 've por la Comida' and is marked 'Garr.<sup>o</sup>'. The piano accompaniment has a treble clef and a 6/8 time signature. The second system continues the lyrics 've rey la co media' and 'que los dos son ya que Carta en esto'. The piano accompaniment has a bass clef and a 6/8 time signature. The third system has lyrics 'deja me a cabax' and 'Pa xahacox sea todos'. The piano accompaniment has a bass clef and a 6/8 time signature. The fourth system has lyrics 'yo ofrezco tomar' and 'quiere Bodas'. The piano accompaniment has a bass clef and a 6/8 time signature. The fifth system has lyrics 'pon bien q. chax lax' and 'Ba mos por la'. The piano accompaniment has a bass clef and a 6/8 time signature. There are various performance markings such as 'Garr.<sup>o</sup>', 'Nico.<sup>ra</sup>', and 'ps' throughout the score.

*gardo* *Nico<sup>ra</sup>* *gardo*

bodas vodas lograrás quieres pleitos pleitos plei  
 mera *(V<sup>a</sup>)* se ñox boi a lla *(S<sup>a</sup>)* bamos be te be te *(V<sup>a</sup>)* q am

*Nico<sup>ra</sup>* *gardo*

tos tu tendrás vodas vodas pleitos pleitos  
 bien en mer ta ~~llo bamos merca~~ ~~gardo~~ ~~be te~~  
 vodas vodas pleitos pleitos

*1<sup>or</sup> 2.*

esto de eficaría neze rita rá  
*1<sup>or</sup> 2.* esto de eficaría neze rita rá

esto de eficacia neze si ta va

esto de eficacia neze si ta xa

*Parola* *gato* que solpedarán los  
 Carreles de comedia quando lean: El tirano  
 mapiados, y Vandos de ehan martin = original:  
 de para nombre en los theatros, ha de durar más de un  
*Allegro* Mes; mas mientras poneta hera, de la  
 casa el paro hare; Nic<sup>o</sup> casados con otras  
 Nobios, pleitos Pleitos se pondre:)

*And.<sup>te</sup>* *gato*  
 desciende a mi

A Punteado

numen Apolo vagar por que sa lirpueda del



*Ando da*

Berengenal

Tui ~~...~~ <sup>cipt du</sup>

icios esta prespicaz para hazera Nobios Cau

sa Criminal;

Coplas

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

Parola, Carrido

En esse en Cumbre de Monte podemos divina Palas:

Valgame Dios estas tripas q. tiranas que me can tan;

Parola 2ª *gand* Señor los Monteros dizen que ya andes cubierto Caza, sino me engordara el verso, estaria echo una Paja;

sale

Nico<sup>ja</sup>

le

sepa usted

por sie del

Nico<sup>ja</sup>

sepa usted

por si con

Caso

q. el me dio manos de esposas

biene

q. en Pueblos mios y suyos

*p.*

*fe*

*p.*

y aunque estava alli m̃ Madres  
 para ir a ver muchos dias

qui so dar me las a solas  
 le ayude a poner el yugo

pacha en bober  
 sur q. Muger

yo le hare pren  
 yo le are pren

der

yo le haré pren

der

yo le haré pren

der

vare

der

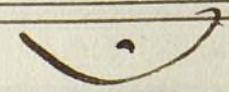
vare

Parola 1<sup>a</sup> gar.<sup>do</sup>

Unos ocupan la cima, otros ocupan la falda:  
Calla Barriga no gruñas, ve que eres de ~~Calla~~ poeta

Parola 2<sup>a</sup> gar.<sup>do</sup>

el Ladrido de los perros que el Caza mayor de  
Clara; quando traera la Comida esta maldita criada;



Je

Sabe) Nico<sup>ra</sup>

sepa vs red                      sepa vs

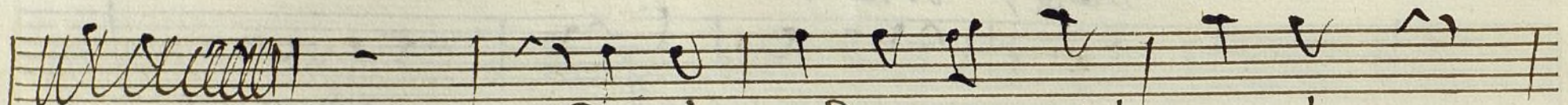
Sabe Nico<sup>ra</sup> sepa vs red                      sepa vs

red por ríes preciso                      que me dio una prenda el

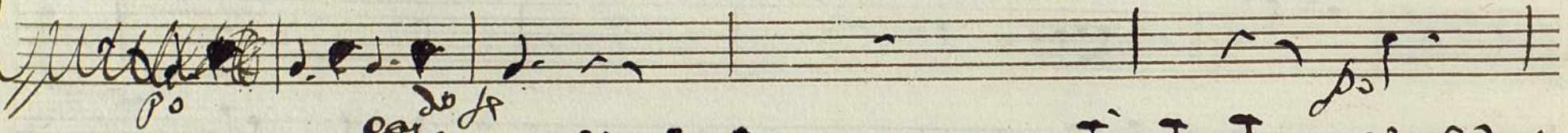
red por rí con viene.                      que para ir a dar las

Nobios                      gl. de infamias a sus tiempos

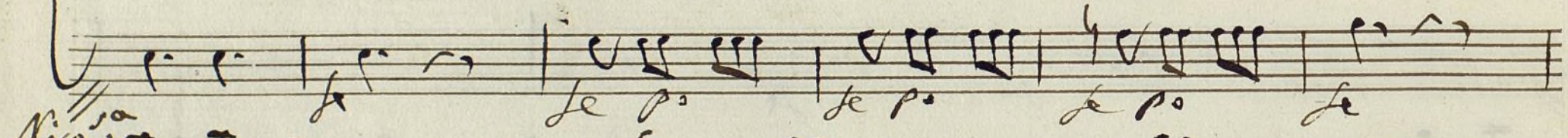
Suel tas                      el día de S.<sup>ra</sup> Anton



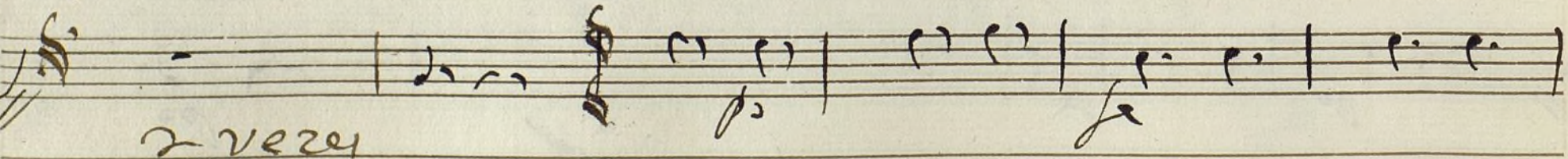
dará a todos los testimonios  
le en cinta la Cave Hera



traeme de Comer  
traeme de Comer



yo le hare prender yo le hare prender  
ya lo voi traer ya lo voi traer (vare)



2 veces

Parola *par<sup>do</sup>*

Esto es lo que esta mejor, al soto, al valle, ala Cumbre  
ara espesura, ala selva: <sup>Nico<sup>la</sup></sup> llama seños? llama, llama;

Parola 2<sup>a</sup> *par<sup>do</sup>*

Voi con accion, hazer esto, guarda el oso  
guarda el oso, que me deja echos pedacros, y corre

*par<sup>do</sup>*

despacha q<sup>e</sup> elambre aprieta;

*Nico<sup>la</sup>*

Amos locos

<sup>Nico<sup>la</sup></sup> trasti furioso; ay ay Virgen de Bezoña  
que ocos comes; <sup>Nico<sup>la</sup></sup> ~~pa~~ da Dios Bodo<sup>rio</sup>;

<sup>Nico<sup>la</sup></sup> Con el ocos

*par<sup>do</sup>*

q<sup>e</sup> energia

*par<sup>do</sup>* sin comida

Nico<sup>ra</sup>

partido

Poetas eres

gl. y lu

Nico<sup>ra</sup> y de tar Muertas

partido Lo co e

sion

Con el Plei to en de mo  
Con la Pieza en de mo

toi

Con el oto en de mo

niado  
niado

heper di do la Varzon

Con el  
Con la

niado

ver ti  
compro  
ver ti  
la man du ca ciom

Con el



Pleito en de mo niado e per di do la va  
 Pieza en de mo niado  
 oro en de mo niado <sup>VERTI</sup> ~~VERTI~~ la man du ca  
<sub>VERTI</sub>

zon la Varon;  
 cion manduca cion;  
*gato*  
~~de~~  
*Allegro*

*Andte*  
 su gran Corina A po lo sa  
 A ps

poz em bia un Puchero Con que manducas de  
*Nico sa*

tu gran Caveza, Apolo sapez para mi Amo em

bia Juicio pora cà;

*Allegro*

ma puer to q. nada em

*ff* *g* *g* *g* *g* *g*

*gias* Vaya la pieza a Rodar

*f* *g* *g* *g* *g* *g*

Vaya la pieza a Rodar

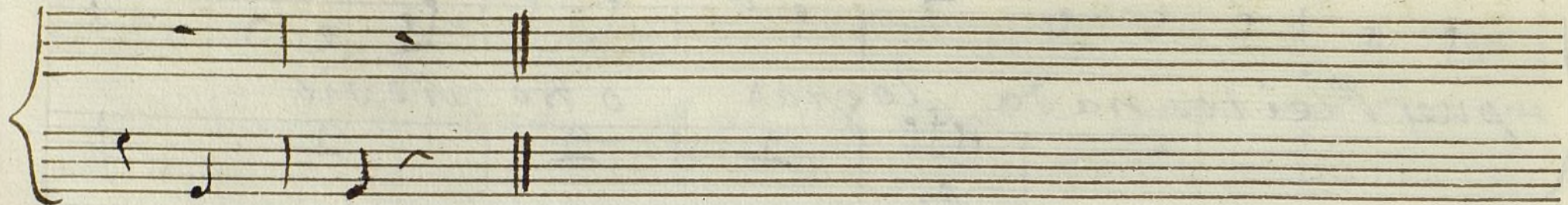
pues Pleitos nada logras o No Novio

à buscar Gas o No Novio à buscar Gas

1or 2.  
y Con unas segui dillas el Ca

pricho a Cavara y Con unas segui dillas

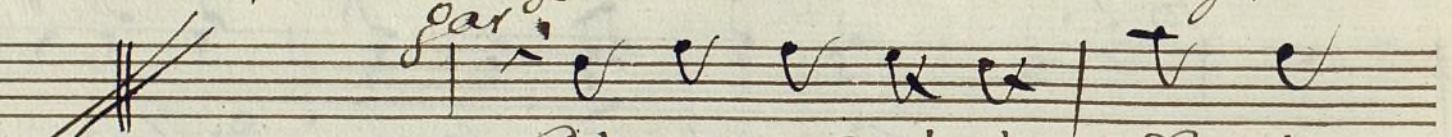
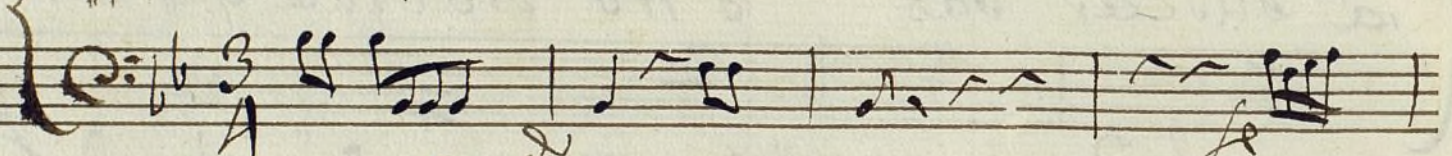
el Ca pricho a Cavara



*Segui.*

3/4

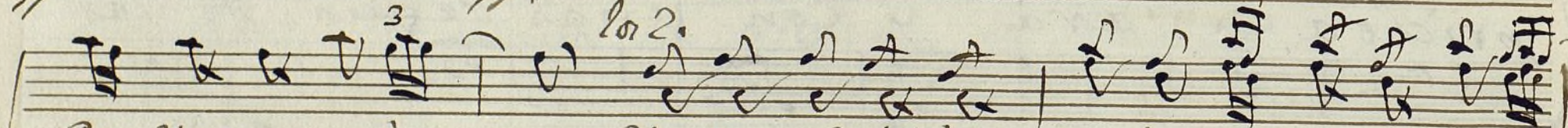
*Allegro*



*Ciertos Criticos Serios*

*Considerando en ambos*

*Considerando*



*Con voz seria*

*Ciertos Criticos Serios Con voz seria*

*que lo que es bueno*

*Considerando en ambos que lo que es bueno*



Nico<sup>sa</sup>

- Ciertos Criticos serios Con voz serias Ciertos Criticos

- el merito no pierde por un defecto <sup>Nico<sup>sa</sup></sup> - el merito no

ya dios que ri dos

serios Con voz serias Ciertos Criticos serios Con voz

perde por un defecto <sup>lo 2.</sup> el merito no pierde por un de

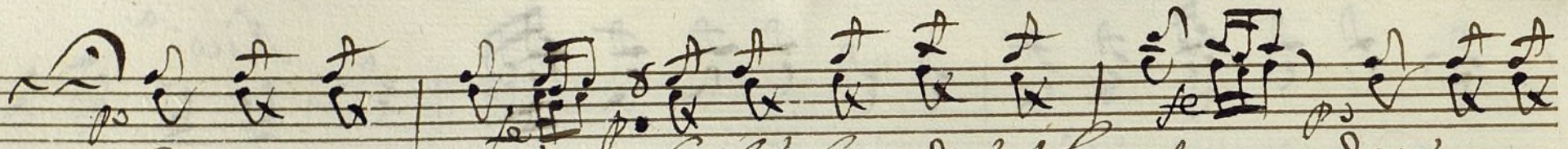
mos a dios mi dueños ya dios que ri dos mos a dios mi

serias

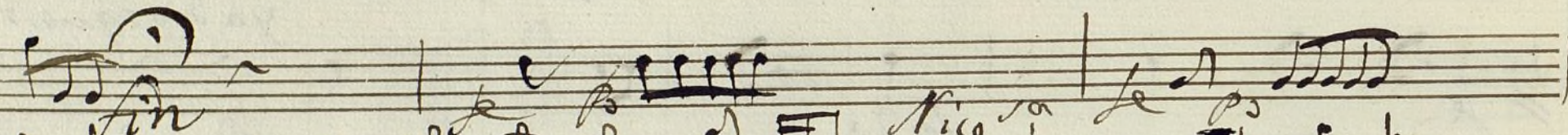
Con voz serias -

fecto por un defecto

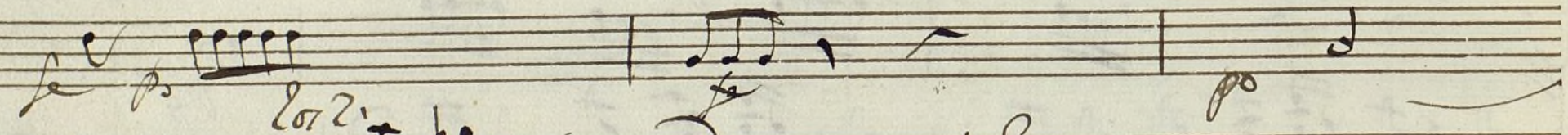
a dios mi due ños



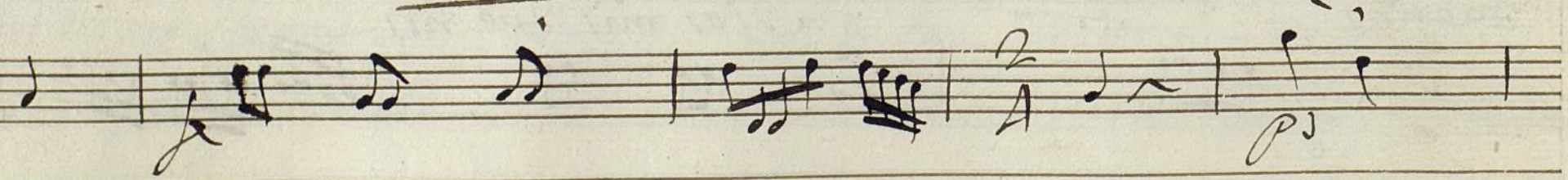
Con voces serias hablaban del teatro - desta ma  
Con voces serias los Criticos hablaban - desta ma



nera hablaban del teatro - desta manera desta ma  
nera los Criticos hablaban - desta manera desta ma



ne - ra  
ne - ra



Nico<sup>1a</sup>

En los theatros Españoles ya de  
Nico<sup>1a</sup> todas las Re di cu le zes estan

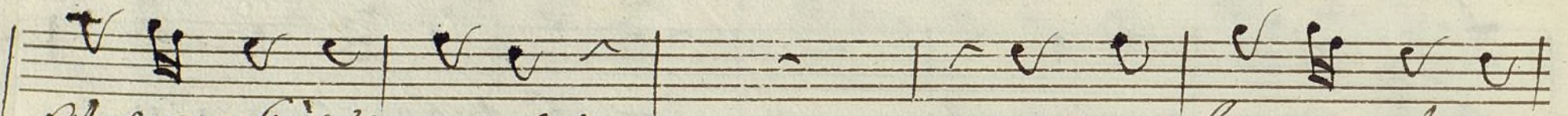
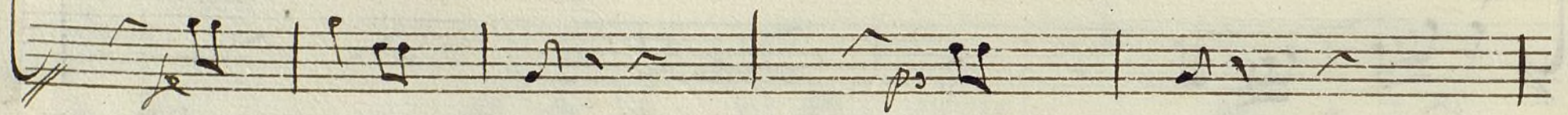
fectos nose en Cuentran los Actores son un  
quita da del todo los Caracte rei se

pas mo y una a som bra<sup>son</sup> las piezas  
visten con propiedad y con modo

part. 2

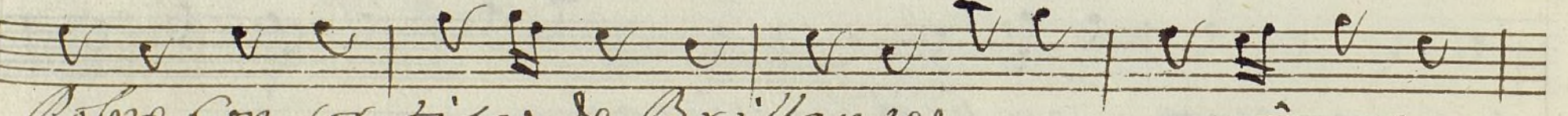
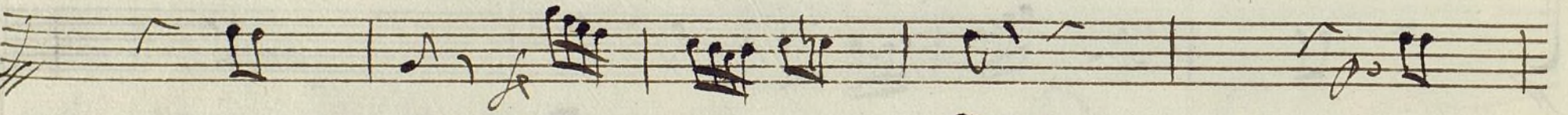


que esta mejor te con fiere pero en  
part. 2 la verdad que ay mucha enmienda pero

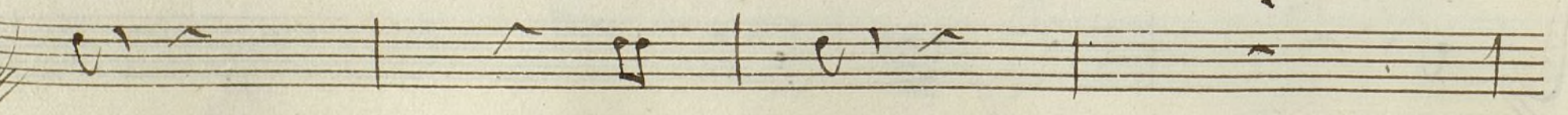


el sean visto partes  
sea visto en los theatros

que an echo una muger  
partes que an echo un Men



Pobre Con sor tijas de Brillantes  
digo Con un Betido Bor da do





Nico<sup>1a</sup>

gar<sup>do</sup>

eso seria de Cuido, lo cierto es que sea bit to,  
 Nico<sup>1o</sup> mira que ande enfadarse; gar<sup>do</sup> Pues callemos el pico;  
 Nico<sup>1o</sup> eso seria de cenido &.

Al segno con  
 Veres. y la  
 3.ª hasta el.



Violin Primero: tonadilla à Duo: La Vizcayna y el Poeta. Mus 114-17  
Duplicado.

114-17

Alleg.<sup>ro</sup>

17

~~Alleg. ro~~ Al segno ) Parola ) Volti

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

*Parola y Allegro*

*Allegro* 

*Allegro Parola*

*And.<sup>te</sup>*  $\frac{2}{4}$  *p.<sup>o</sup> Staccato.* *voz*

Coplas:

A handwritten musical score for a piece titled "Coplas". The score is written on ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout the piece, including "p." (piano) and "p.o." (pianissimo). Some notes are marked with a "le" (legato) or a "p.o." (pianissimo). The piece concludes with a double bar line and a fermata. The word "Parola" is written at the end of the first staff, and "Parola)" is written at the beginning of the seventh staff. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The music features a vocal line with lyrics "Parola) le p le po" and piano accompaniment. Dynamic markings include *le*, *po*, and *p*. The score concludes with a double bar line.

Handwritten musical score on two staves. The first staff begins with the tempo marking *Allegro* and the instruction *voz*. The second staff contains a large, dense scribble of ink, likely representing a correction or deletion of the original notation.

Handwritten musical score on three staves. The first staff is marked *And.* and includes the instruction *2 voz*. The second staff has a dynamic marking of *p.o*. The music consists of a vocal line and piano accompaniment.

Handwritten musical score on two staves. The first staff ends with a double bar line and the instruction *Volti p.to*. The second staff is empty.

*Allegro*  $\text{2/4}$

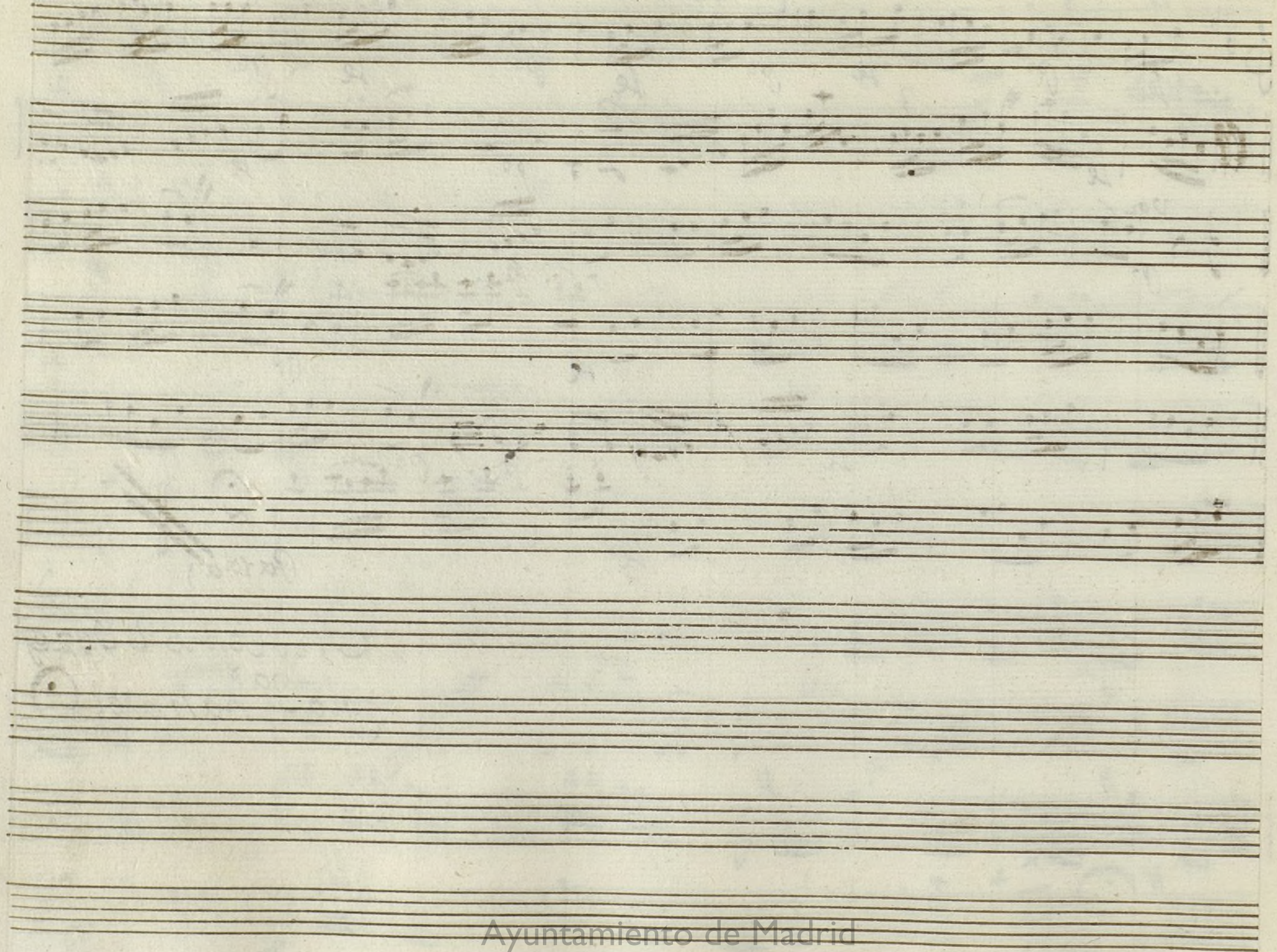
*Scorri!* *Allegro*  $\text{3/4}$



Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as "le" and "p.o.". There are also some numerical markings like "3" and "2". The score ends with a double bar line and a circled "D".

~~Parola,~~

Al se no 2 vez  
y la 3<sup>a</sup> hasta el  $\odot$



Ayuntamiento de Madrid



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

*Parola) y Al Segno*

*Alleg.<sup>ro</sup>*  $\text{G} \text{ } \frac{6}{8}$

*Al Segno y Parola)*

*And.<sup>te</sup>*  $\frac{2}{4}$  *p.<sup>o</sup> Staccato.* *voz*

*Volta*

Coolas:

Alleg.<sup>ro</sup>

Musical notation for the first staff, including treble clef, key signature of two flats, and 6/8 time signature.

voz

Paxola)

Musical notation for the second staff, starting with a vocal line and piano dynamics.

Musical notation for the third staff, featuring the word "le" and piano dynamics.

Musical notation for the fourth staff, featuring the word "le" and piano dynamics.

Musical notation for the fifth staff, featuring the word "le" and piano dynamics.

Musical notation for the sixth staff, featuring the word "le" and piano dynamics.

Musical notation for the seventh staff, featuring the word "le" and piano dynamics.

Paxola)

Musical notation for the eighth staff, featuring the word "le" and piano dynamics.

Musical notation for the ninth staff, featuring the word "le" and piano dynamics.

Musical notation for the tenth staff, featuring the word "le" and piano dynamics.

Musical notation for the eleventh staff, featuring the word "le" and piano dynamics.

Parola, le p.o. le p.o.

le p.o. le p.o. le p.o. le p.o.

1 p.o.

Al Legno

voz

And.te

2 voz.

1 p.o.

Volti p.to

*Allegro*  $\text{G} \#2$

*Sequitur* *Allegro*  $\text{G} \flat \flat 3$



le p. le p. le p. le p. le p.

le p. 3 2 le p. le

vor p. le p. le p.

le p. le p. le p. le p.

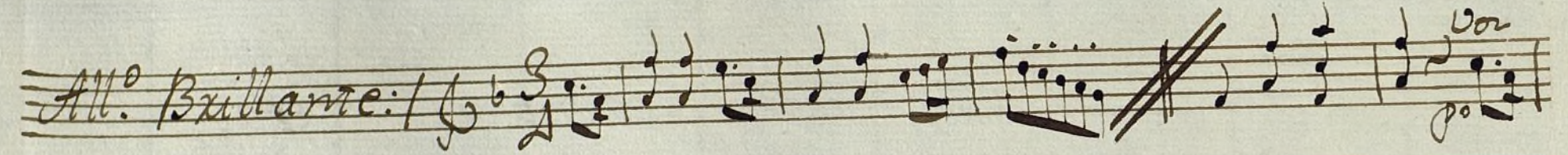
le p. le p. le p. le p.

le p. le p. le p. le p.

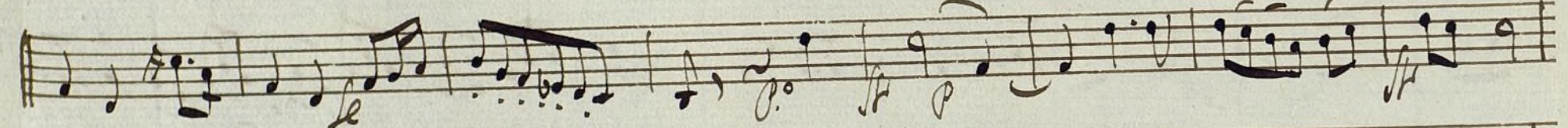
Parola // Al Segno 2 Vezes y la 3.ª hasta el ( )

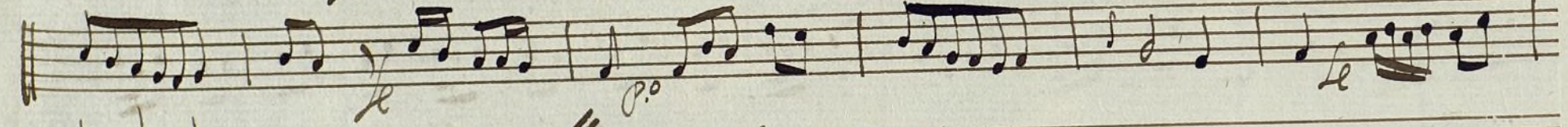
Ayuntamiento de Madrid

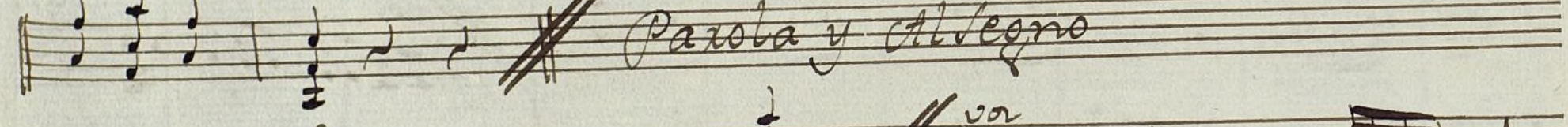


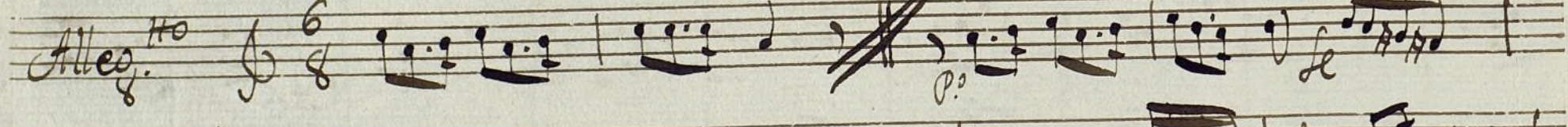
All.<sup>o</sup> Brillante: /  *Voz*

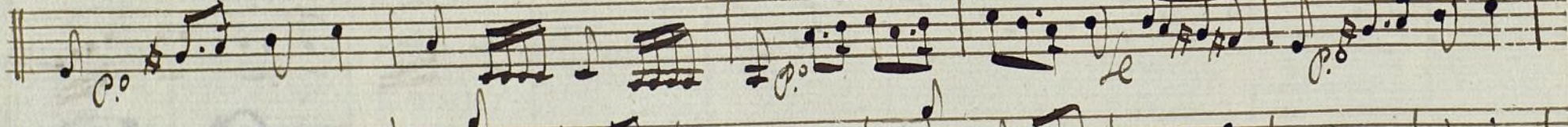


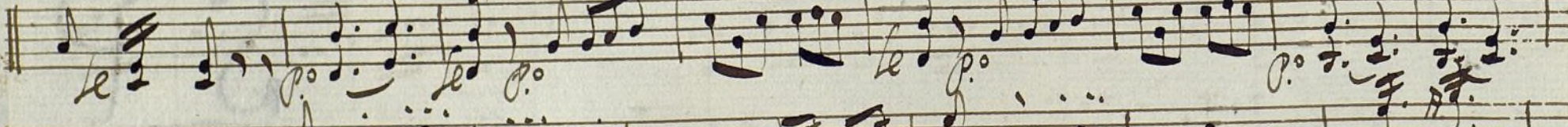




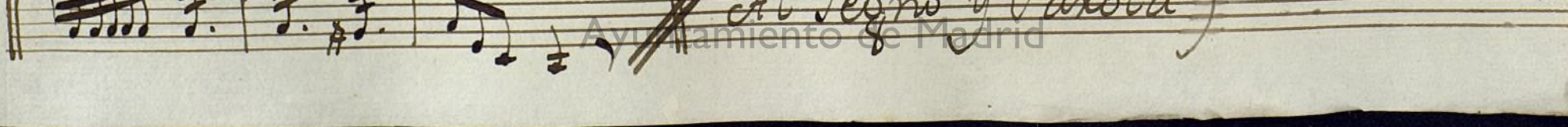
 *Parola y Allegro*

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







 *Allegro y Parola*

*And.<sup>te</sup>*  $\frac{2}{4}$  *p.<sup>o</sup> staccato*

*Volte.*

Coplas:

*Alleg.*

*Parola*

*Parola*

*Paxola*

*Allegro*

*And.te*

*Volti p.to*

*Allegro*  $\text{2/4}$   $\text{F\#}$

Handwritten musical score for the first system, consisting of six staves. The music is in 2/4 time with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' and 'pp'. There are also some handwritten annotations like 'v' and 'le'.

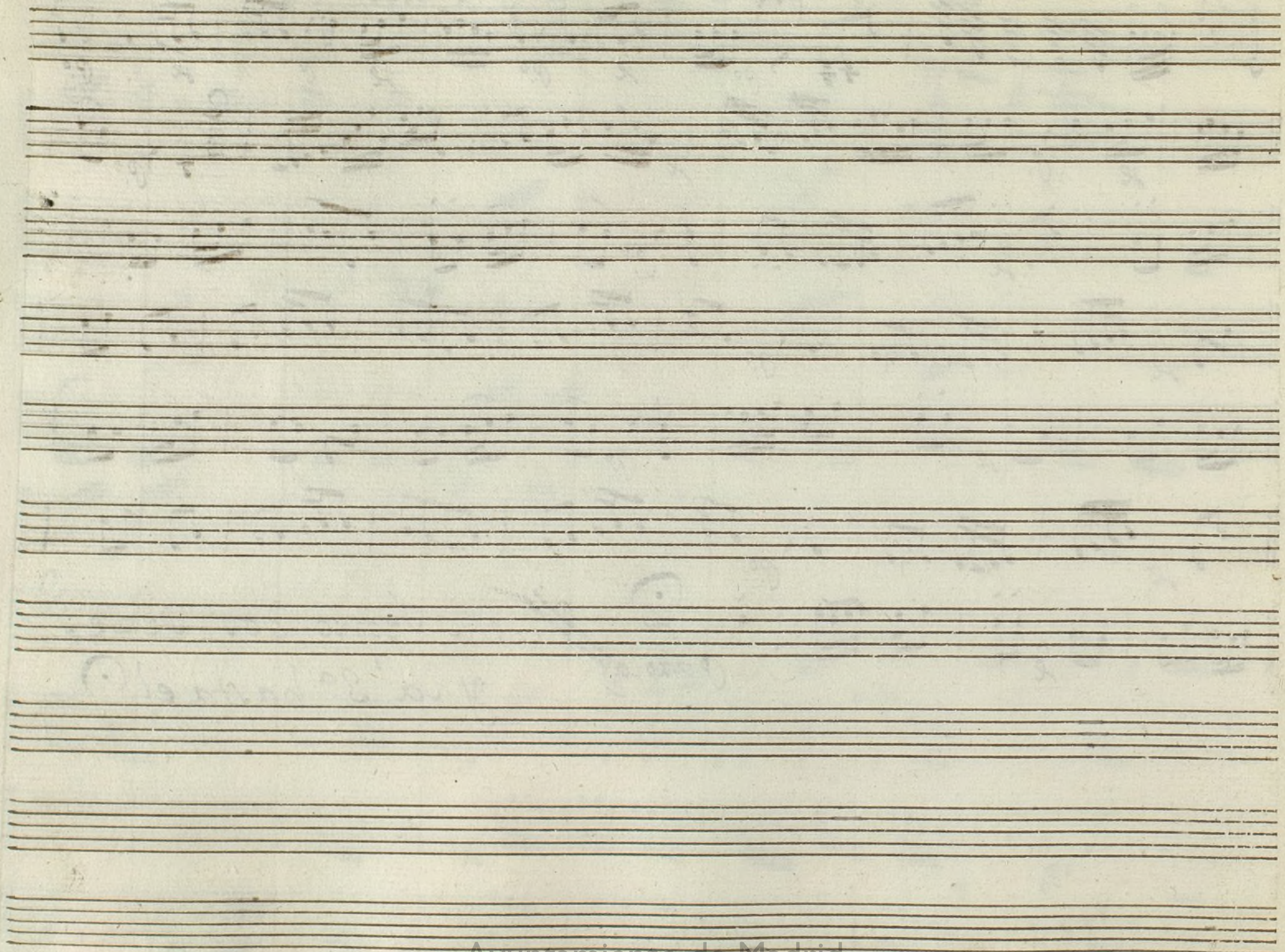
*Sequi! Allegro*  $\text{3/4}$   $\text{F}$

Handwritten musical score for the second system, consisting of five staves. The music is in 3/4 time with a key signature of no sharps or flats (F). It continues with similar rhythmic complexity. Dynamic markings include 'p' and 'pp'. There are also some handwritten annotations like 'v' and 'le'.



Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p.o." and "le". The music concludes with a double bar line and a fermata.

*parolas* ~~Al segno dos vezes~~  
y la 3<sup>a</sup> hasta el  $\odot$



Ayuntamiento de Madrid

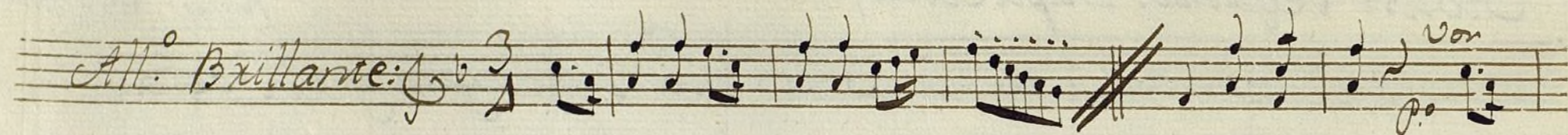
Violin Segundo: Duplicado;

mus 114-17

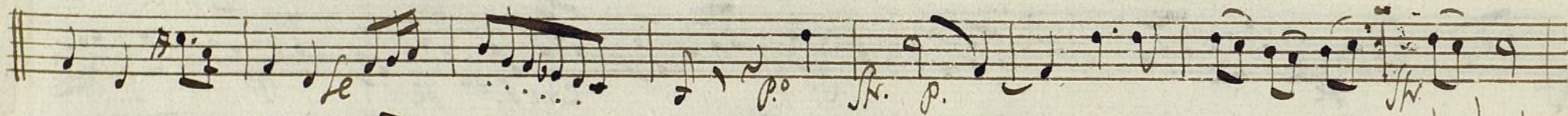
Varadilla à Duo: La Vizcayna y el Poeta;

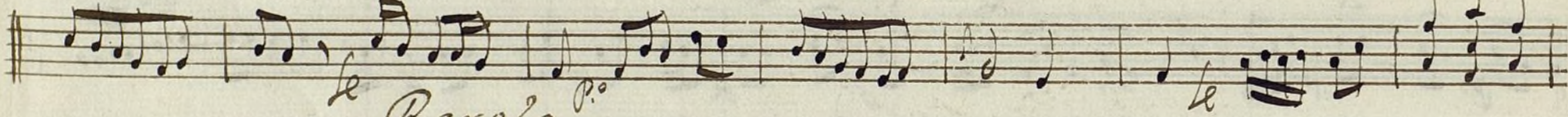
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Alleg.<sup>ro</sup>* and a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics are indicated throughout, including *p<sup>o</sup>* (piano), *le* (legato), and *cres.<sup>do</sup>* (crescendo). A double bar line with a *vo* marking appears on the fourth staff. The score concludes with a double bar line and the tempo marking *Allegro*.

Parola)

*All.<sup>o</sup> Brillante:*  *von*







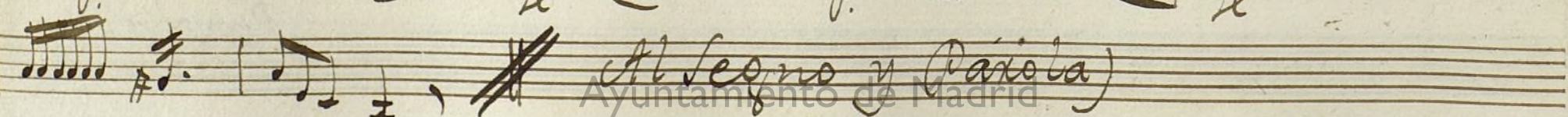
*le Parola*  *y Al Segno*

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







 *Al Segno y Parola*

*And.<sup>te</sup>*

2

*p.<sup>o</sup> Itacatto*

Handwritten musical score on six staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "And.<sup>te</sup>". The music is written in a single system across six staves. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the sixth staff, followed by the word "Volte" written in the space between the sixth and seventh staves.

*Volte*

Coplas:

Alleg.<sup>ro</sup>

Musical notation for the first staff, including treble clef, key signature of one flat, and 6/8 time signature.

Parola)

voz

Ten staves of handwritten musical notation for a vocal piece, featuring various dynamics like p, le, and p.º.

Parola)

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *p*, and *pp*. A section of the score is marked *Parola* in the upper right. The bottom of this section features a *Alleg<sup>ro</sup>* marking with a double bar line and a *non* marking, followed by a heavily scribbled-out section.

A section of the score starting with the tempo marking *Andte* and a 2/4 time signature. It consists of four staves of music with dynamic markings like *p* and *pp*. The notation is clear and legible.

Volti p.to

*Allegro*  $\#2$

*Segue! All.*  $3$



Oboe Primero:

Mus 114-17

Tonadilla à Duo: La Vizcaya, y el Poeta;

Alleg.<sup>ro</sup> Musical notation on a single staff, starting with a treble clef and a key signature of two sharps (F# and C#).

Musical notation on a single staff, continuing the piece with various notes and rests.

Musical notation on a single staff, featuring a double bar line and dynamic markings like 'p'.

Musical notation on a single staff, including a double bar line and a '3' indicating a triplet.

Musical notation on a single staff, with a 'Credo' marking and some scribbled-out notes.

Musical notation on a single staff, continuing the melodic line.

Musical notation on a single staff, ending with a double bar line and the instruction 'Allegro Parola)'.

Alleg.<sup>ro</sup> Brillante 3 taze //

*Allegro*  $\text{H}^{\circ}$   $\text{G}$   $\text{6}$   $\text{8}$

*Allegro*

*And. <sup>1<sup>o</sup></sup> Stazell:*

*Coplas Stazell:*

*Allegro*  $\text{G}$   $\text{2}$   $\text{4}$

*Allegro*

Segui! Allegro

Parola

Al Seco no 2 Vezes  
y la tenzora hasta el

Ayuntamiento de Madrid

Oboe Segundo:

Mus 114-17

Tonadilla a Duo: La Vizcaya, y el Poeta:

Alleg.<sup>ro</sup>  $\frac{2}{4}$

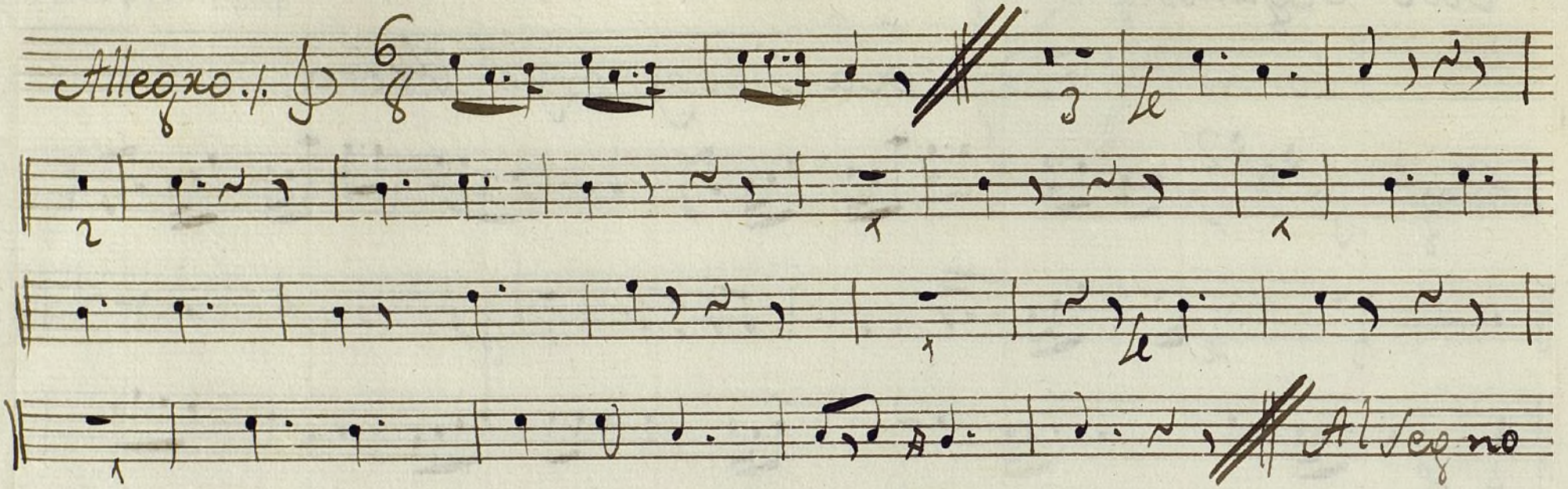
le

p

cresc. le

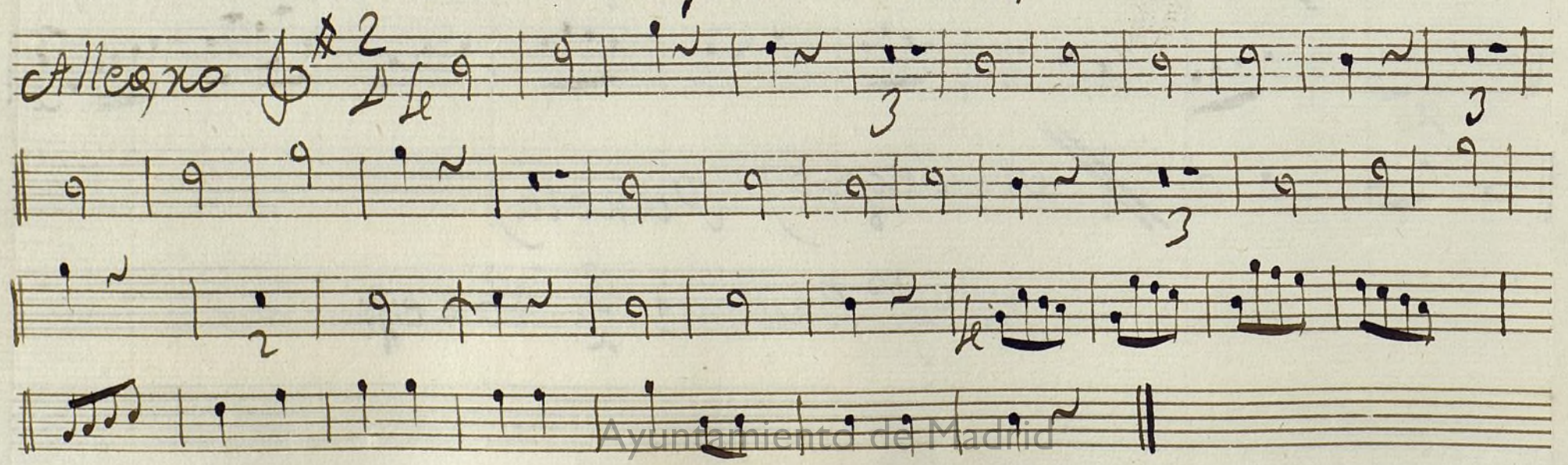
Al Segno) Parola)

Alleg.<sup>ro</sup> Brillante  $\frac{3}{4}$  tace. ff:

*Allegro.*  $\frac{6}{8}$  

*And.<sup>te</sup>  $\frac{2}{1}$  fazell:*

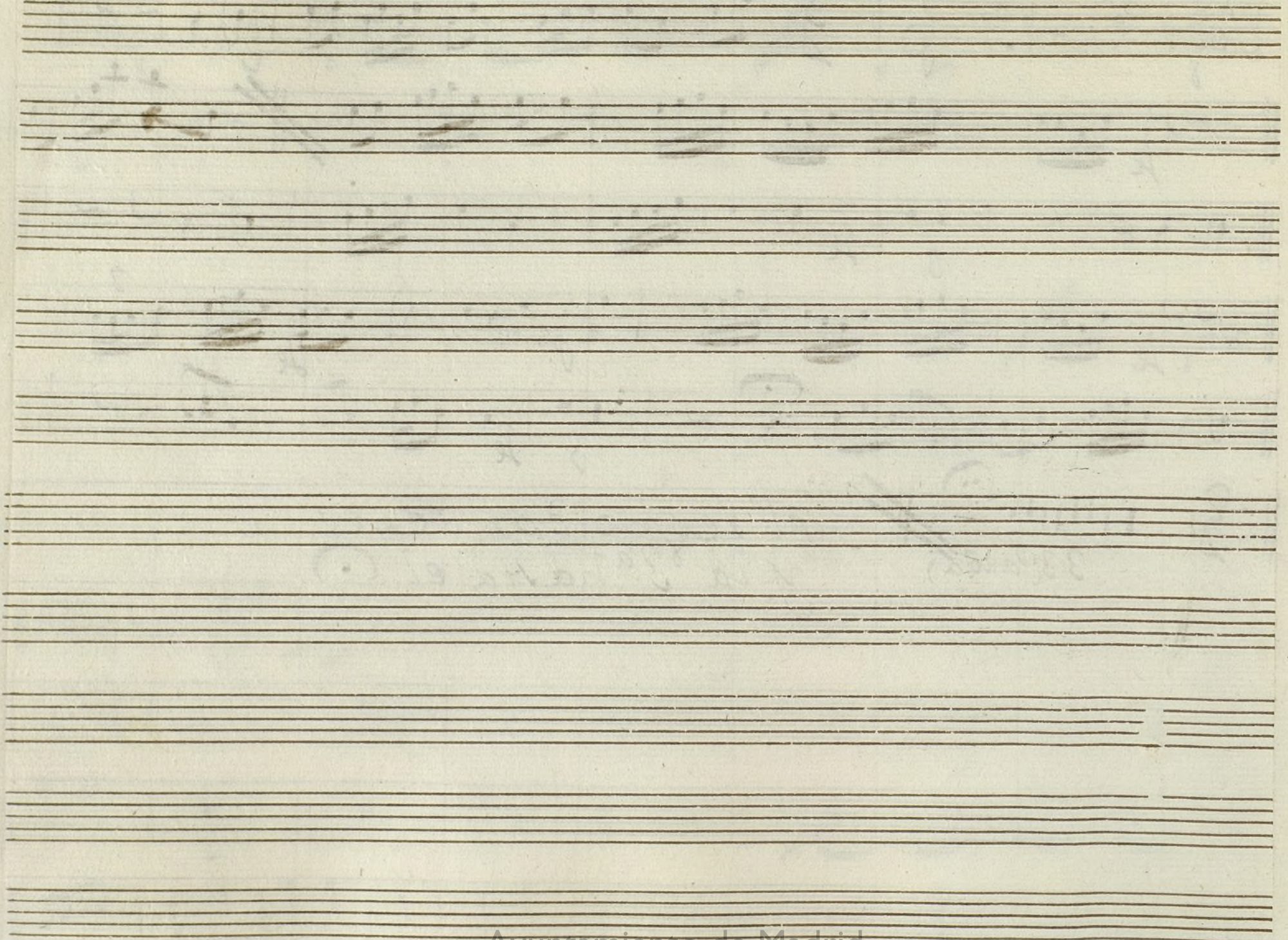
*Coplas fazell:*

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

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

33 Parola)

*Al Segno dos veces  
y la 3.<sup>a</sup> hasta el (.)*



2



*trumpa Primera:*

Mus 114-17

*tonadilla à Duo: La Vizcaína, y el Poeta:*

*In D. Solte:*

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

2/4

*Allegro no  
Parola)*

*Alleg.<sup>to</sup> 3/4 tazzell:*

Ayuntamiento de Madrid

*Yn C. Solfant*

*Alleg.<sup>ro</sup>*  $\frac{6}{8}$

*le*

*le*

*Anate* *Yn C.*  $\frac{2}{4}$

*solo*

*solo*

*Coplas*

*Alleg.<sup>ro</sup>* 6/8 ~~6/8~~ *Parola* *p.<sup>o</sup> credo le*

*p.<sup>o</sup> credo le* *p.<sup>o</sup> credo le*

*le* *p.<sup>o</sup> credo le* *p.<sup>o</sup> credo le*

*Parola* *p.<sup>o</sup> credo le* *p.<sup>o</sup> credo le*

*credo le* *le*

*p.<sup>o</sup> credo le* *Parola. le*

*le* *le* *le* *p.<sup>o</sup>*

*Al Segno* *Volte p.<sup>o</sup>*

*And<sup>te</sup>*  $\text{G:} \flat \flat \frac{2}{4}$

*Allegro*  $\frac{2}{2}$  *taz e //*

*Sequi!* *All.<sup>o</sup>*  $\text{G:} \flat \flat \frac{3}{4}$

23 Parola

*Al segno dos vezes  
y la 3.<sup>a</sup> hasta el*

*Trompa Segunda*

Mun. 114-17

ton.<sup>a</sup> a Duo: *La Vizcaya, y el Poeta:*

*Yn D. la Sol fe.*

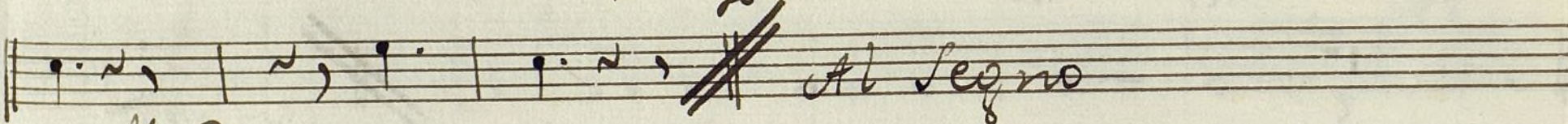
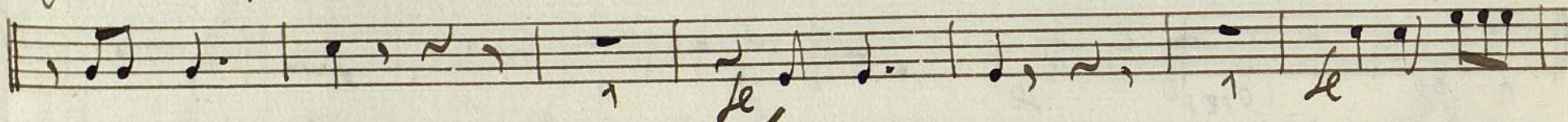
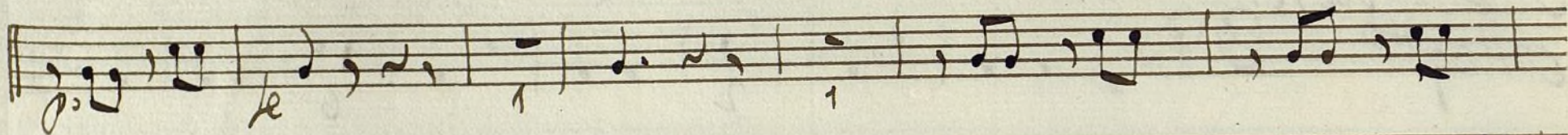
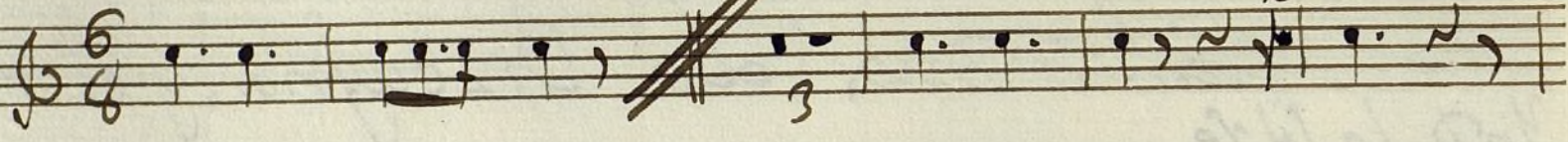
*Alleg<sup>ro</sup>*

The musical score 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. The music is written in a cursive hand. Dynamic markings include *p<sup>o</sup>*, *Cre<sup>do</sup>*, and *le*. There are several slurs and accents throughout. The sixth staff ends with a double bar line and a sharp sign, followed by the instruction *Al Segno* and *(Parola)* written below the staff.

*Alleg<sup>ro</sup> 3/4 tazeff:*

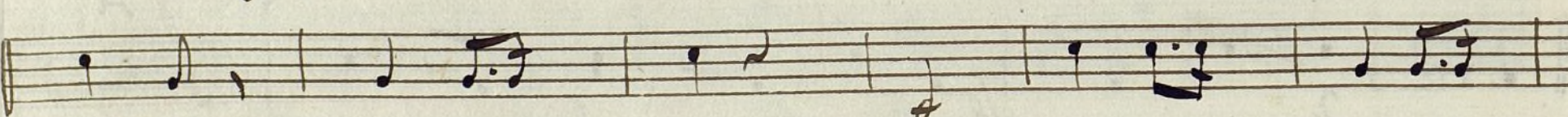
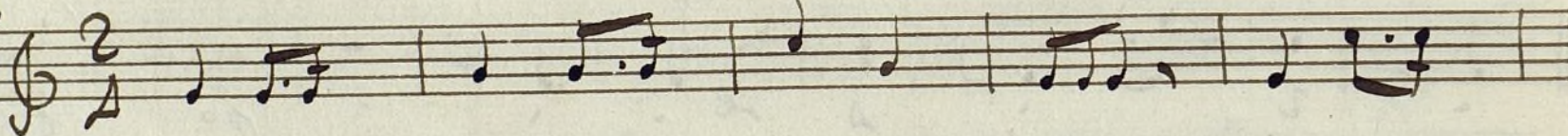
*Yn C. Soltau*

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

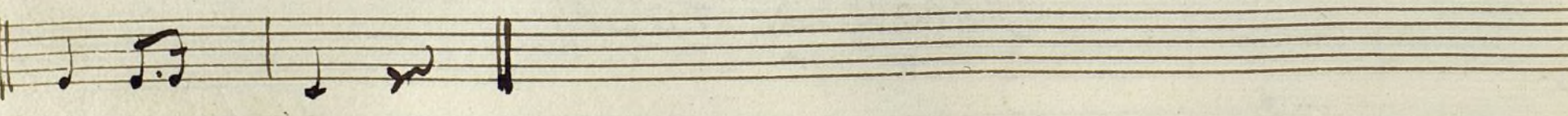
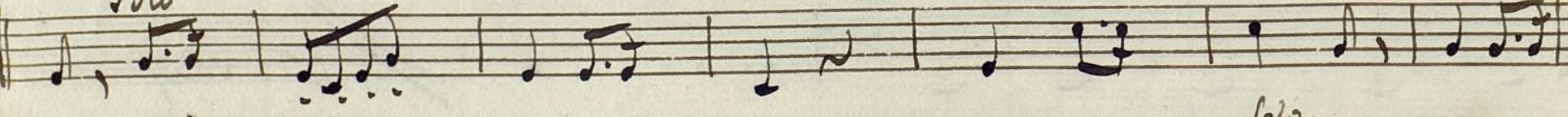


*Yn C.*

*And.<sup>te</sup>*



*Solo*



Coplas Alleg.<sup>ro</sup> 6/8 ~~10~~ Parola) 8 p.<sup>o</sup> cre.<sup>do</sup> le

p.<sup>o</sup> cre.<sup>do</sup> le p.<sup>o</sup> cre.<sup>do</sup> le

Parola) 8 p.<sup>o</sup> cre.<sup>do</sup> le

le + . le + . le + .

Parola)

le + . le + . le + .

p.<sup>o</sup>

~~Allegro~~

Allegro

Volte p.<sup>o</sup>

~~Allegro~~

And.<sup>te</sup> 2/4

Allegro 2/4 tazeff:

Sequi. 3/4

33 Paxola) ~~Al segno dos vezes~~  
y la 3<sup>a</sup> hasta el (◌)



+

Contravase;

Conadilla a Duo;

El Poeta y la Vizcaina;

*Allegretto*  $\text{C} = \text{A} \# \# \#$   $\frac{2}{4}$

2 *ff. p* *f* *f* *p* *ff.* *f*

*f*

*v*

*f*

2 *ff. p* *f*

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

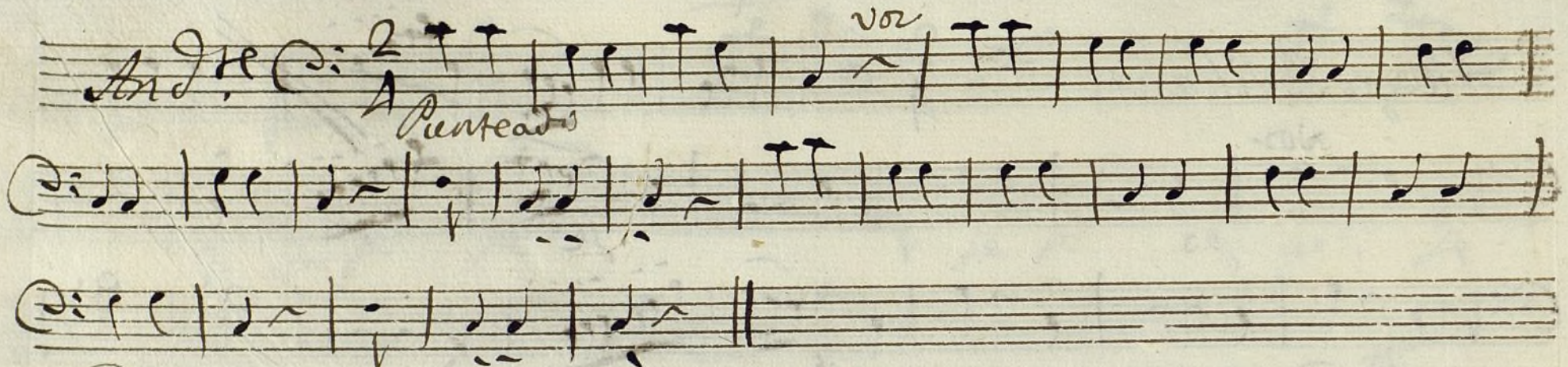
*ff. p* *f* *ff. p* *f*

~~Allegro~~ *Parola*

*Allegro Brillante*  $\text{C}:\flat$   $\frac{3}{4}$  ~~||~~ *Parola, y Allegro;*

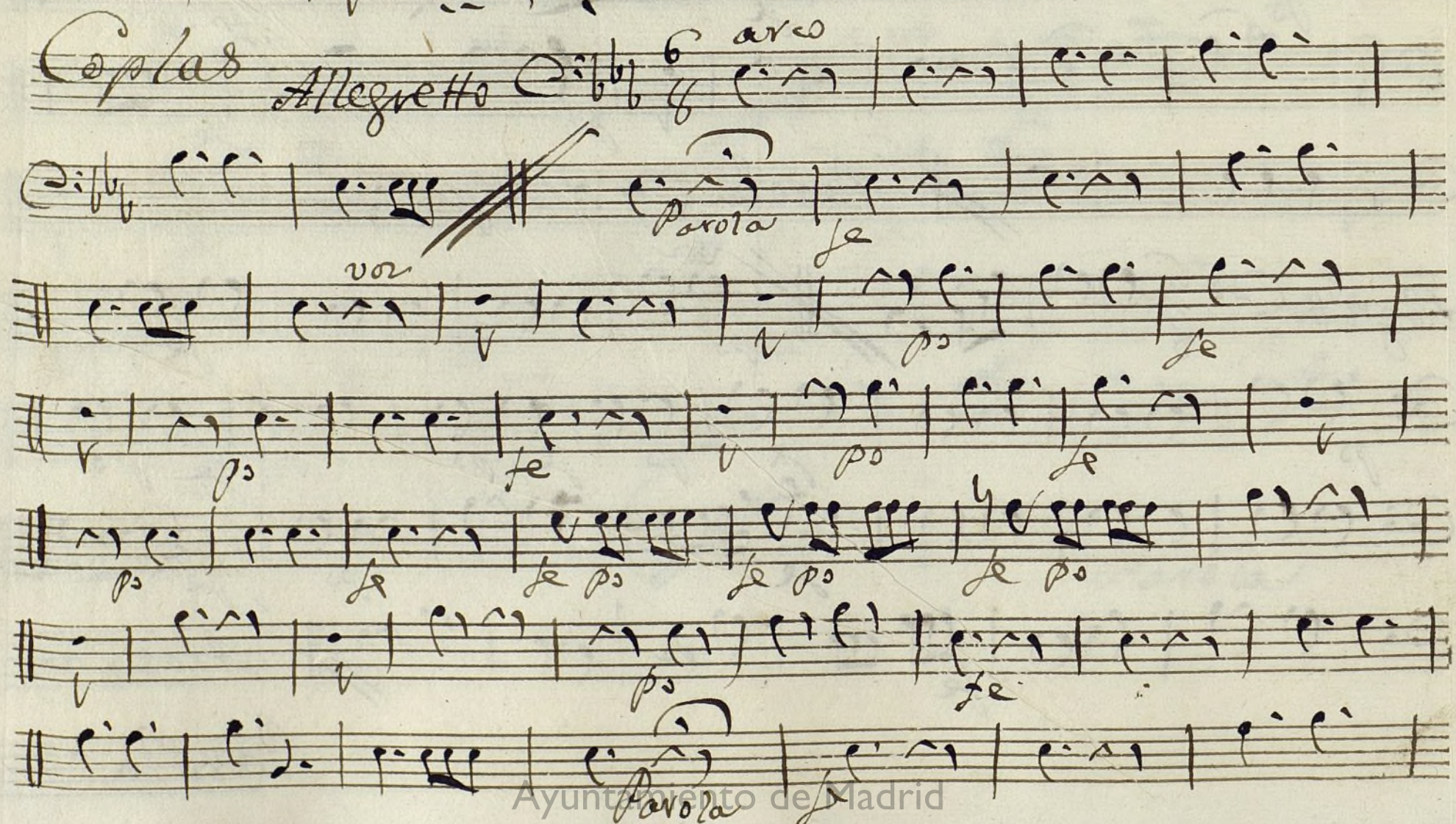
*Allegretto*  $\text{C}:\sharp$   $\frac{6}{8}$  ~~||~~ *Allegro*  
*Parola*

*And.te*  $\text{C}^{\flat}$ :  $\frac{2}{4}$  *Punteado* *voz*



*Coplas* *Allegretto*  $\text{C}^{\flat}$ :  $\frac{6}{8}$  *arco*

*Parola* *voz* *Je* *po* *Je* *po* *Je* *po* *Je* *po*



Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, dynamic markings such as *p*, *f*, and *pp*, and articulation marks. The word "Parola" is written in the fourth staff. The piece concludes with a double bar line and the tempo marking *Allegro*.

Handwritten musical score consisting of two staves. The first staff begins with the tempo marking *And.* and the dynamic marking *punteado*. The notation includes rhythmic patterns and dynamic markings such as *pp*.

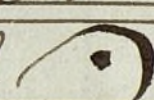
*Allegro*  $\text{C} \# \text{F} \# \frac{2}{4}$

*voz*  
*2* *p*  
*le* *2* *p*  
*le* *p*  
*le*

*Segue.* *Allegro*  $\text{C} \# \text{F} \# \frac{3}{4}$

*voz*  
*3* *p*  
*le* *3* *le*  
*le* *p*  
*le* *p* *fin* *le* *p*

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* and *non* are present. The score concludes with a large, dense scribble on the right side of the fifth staff.

*Parola* ~~Allegro~~ *Allegro* dos veces  
la 3.<sup>a</sup> hasta el 

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