

Mus 130-1

la Bruera, Ford. y Fado

130-1
Ton.^a a 3

Las dos Cuñadas

y el oficial.

De Esteve.

Los dos.

All.to

Solo voce

1200055575

Riv.^a

Ford.^v

Mus. 130-1

Vaia q.^e sosorra
tengas buenas tardes

Vaia q.^e ordinaria
mui buenas las tengas

Riv.^a

Ford.^v

siempre el chocolate
Como estas Cuñada

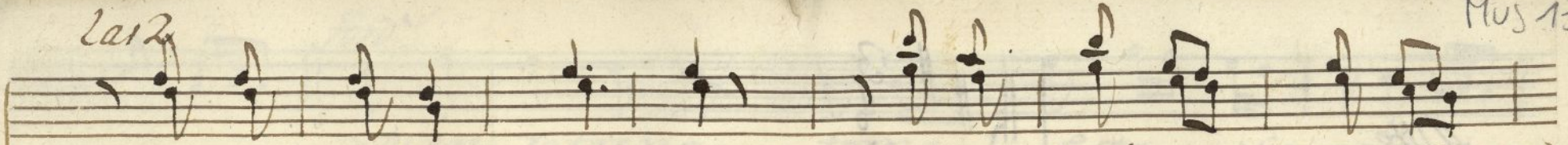
siempre las naranjas
Cuñada mui buena

Riv.^a

yo estoy aburrida con esta Cuñada con
yo estoy aburrida que mujer tan
tercera que
yo estoy
yo estoy

abu rrida con esta cu nada con
 abu rrida que Mujer tan texca que
 Esta cu na da nunca en paz es
 Mujer tan ter ca pero hacez las
 nunca en paz es tamos siem-
 pero hacez las paces es-
 tamos siempre ai guerra en casa siempre
 paces esta tarde es fuerza esta
 pre ai guerra en casa siempre
 ta tarde es fuerza es ta
 Siempre ai
 es ta

2a 2



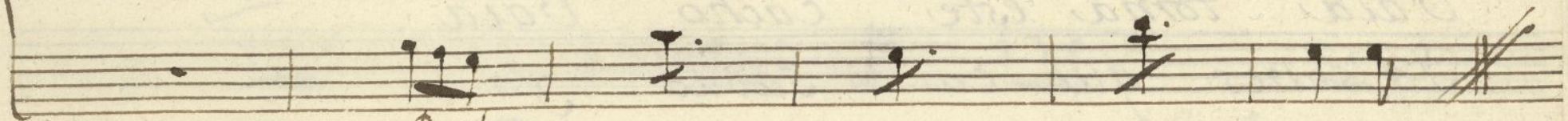
*nunca en paz estamos
pero hacer las paces*

*siempre ai guerra en Casa
esta tarde es guerra*

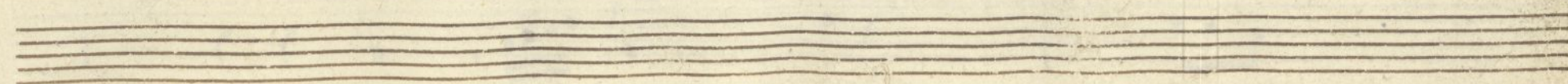
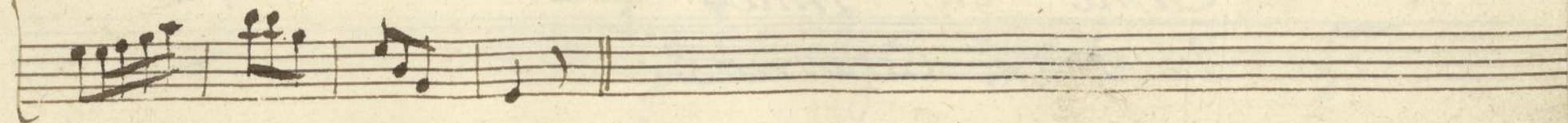
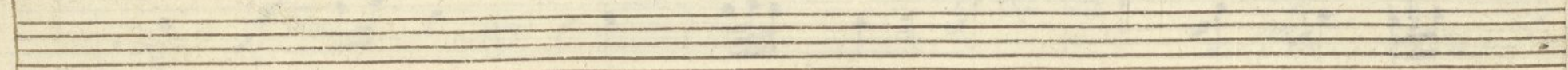
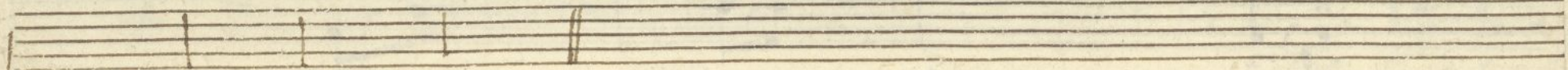


*siempre ai guerra siempre
esta tarde esta*

Allegro



Rinf



All.^{to} non tanto.

Rio. a

Vaia toma este cacho vaia

Ja sabes que ca sadas ja

Cuña da mia

las dos estamos

Ford.

y tu en retorno toma esta sopita
y con dos Capitanes que son hermanos

y tu esta es
y con que que

ta sopita son hermanos

Riv. a
Desemoj las ues
No ignoras en el

hiones desemos no haia mas zinas
Campo no estan oy juntos

no pues un abrazo a cave
estan el mio en la Princesa

nuestras ten zillas pues un
el tuyo en Buragos el mio

The image shows a handwritten musical score on aged, yellowed paper. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are interspersed with the musical notation. The first system contains the lyrics 'hiones desemos no haia mas zinas' and 'Campo no estan oy juntos'. The second system contains 'no pues un abrazo a cave' and 'estan el mio en la Princesa'. The third system contains 'nuestras ten zillas pues un' and 'el tuyo en Buragos el mio'. The paper shows signs of age, including yellowing and some foxing. The handwriting is in a cursive style typical of the 18th or 19th century.



nuestras ren zillas
el ruyo en Burzop el



Riv.^a

Ford.^o



Pues desde oy nuestras cuestiones pues desde oy no mas re
pues que noj defarom juntas pues que asi estamoj las

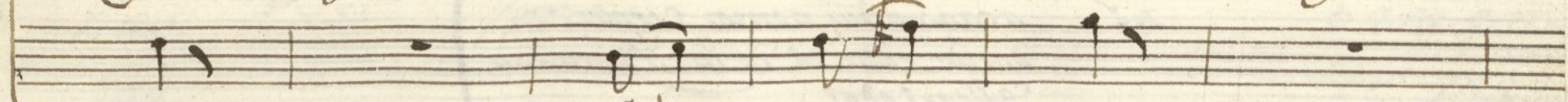


All.^o

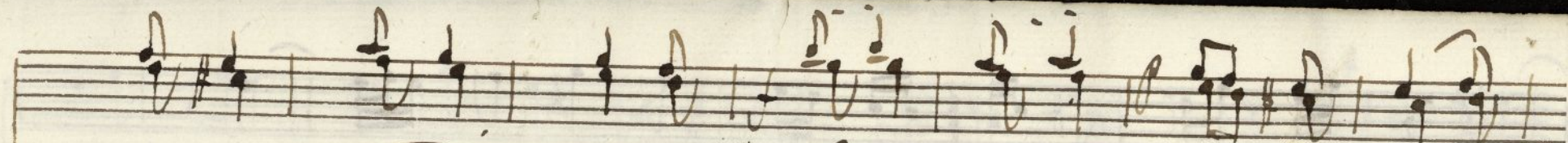


La 2

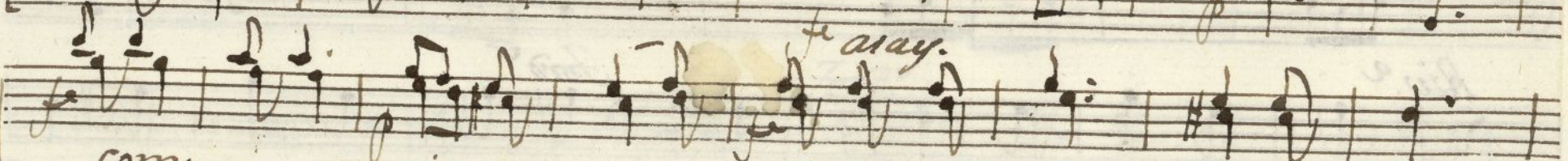
nir y pro cure mos entrambas y pro
voj guardemos de las cuñadas guarde



Dol



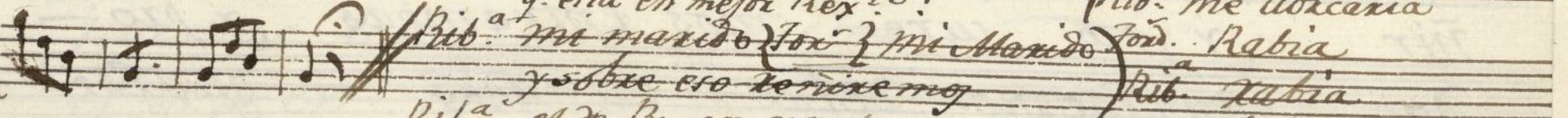
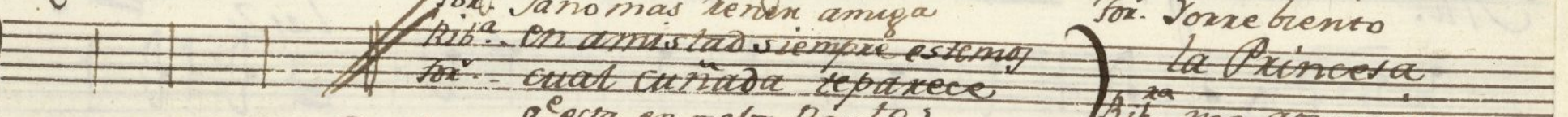
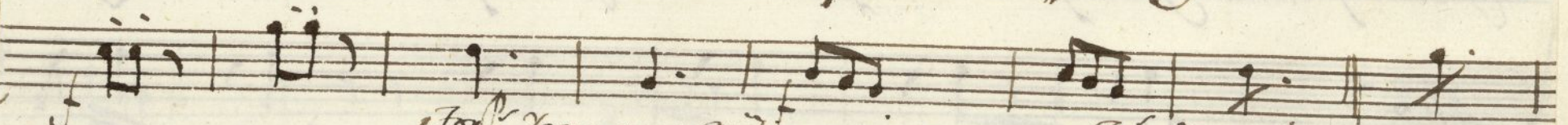
Como cuñã das Vivir
aquella perfecta Union



como

aquella

Como cuñã das Vivir
aquellas perfecta Union



Fox. Janomas reñen amiga
Rib.^a En amistad siempre estemoj
Fox. cual cuñada te parece
q. esta en mejor Rex to?

Rib.^a mi marido } Fox. } mi Marido
y sobre eso reñiremoj
Rib.^a el de Burgos es mejor

Fox. acaso aqui somos ciegos
donde esta el de la Princesa
callen todos
Rib.^a ya lo quise lo

Fox. cuñada no te propares!
Rib.^a ... bete contento
Fox. ... la Princesa la princesa
Rib.^a ... el de Burgos

Fox. Torre biento
la Princesa

Rib.^a me doxcaria
Fox. Rabia
Rib.^a rabia
las 2. lobexemos

All.^o *2/4*

Fad.^o

Va de *retro*
yo apra *dezo*

Va de *retro* exi foras exsi foras sata-
yo apra *dezo* Madamitas buestra buena volun

nas exsi foras para en-
fad de me

trar aqui es forzoso de aquesta manera entrar de-
terse en medio de estas no se saca si no mal no se
se acerca. P.º uyendore
que bello re
(lai 2.) esto casual
trato se puede pintar Voy
mente ha sido no mas Fad.º Siem'

a ver si puedo ponerlas en paz ponerlas en
 pre hacéis los males por casualidad por

paz ponerlas . ponerlas en paz *Parola*
 los males por casualidad

Mañ. esto ya para de iraya *Jad.* es posible q. los dos
Jad. esto ya es mas q. aguantar *Jad.* teniais tan mal ditoo.
Jad. 2. señoritas *Jad.* Esa, esa e
Jad. 2. picaxorra *Jad.* pero por q. fue la question.
 oy de mi te acordaras *Mañ.* por esto.
Jad. señoras q. soy el Capitan *Allegro*

Rivera

And.^{te}

Mi cuñada su

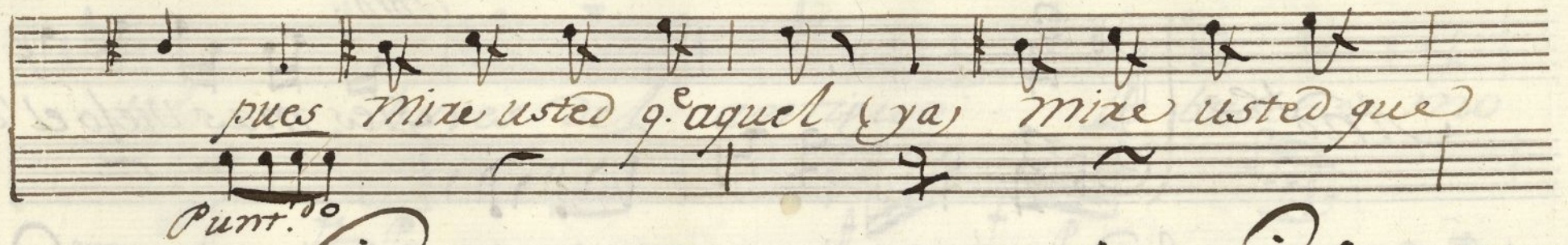
pone q.^e su marido mi cuñada su

pone que su marido que

que por q.^e está en la Prind

cesa es mas que el mio. — es

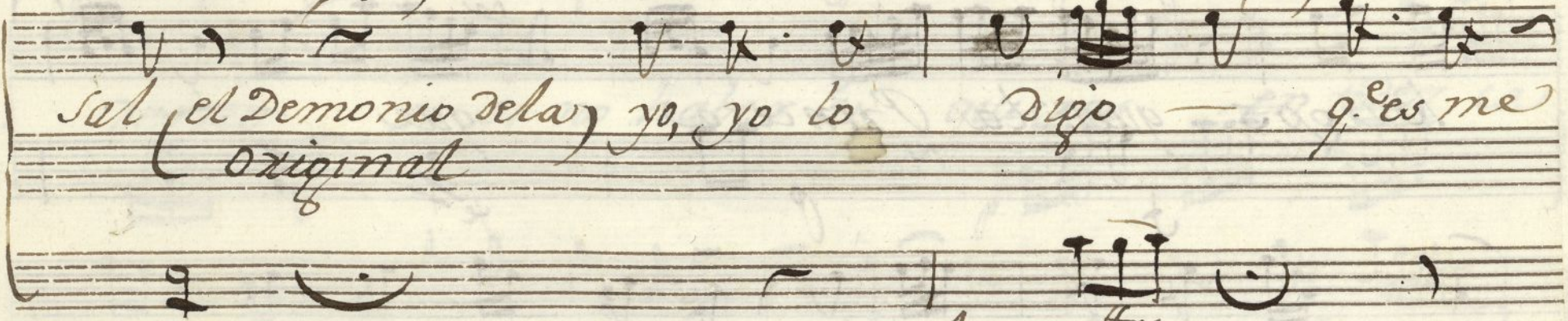
pues mire usted q. aquel (ya) mire usted que



Punt. do

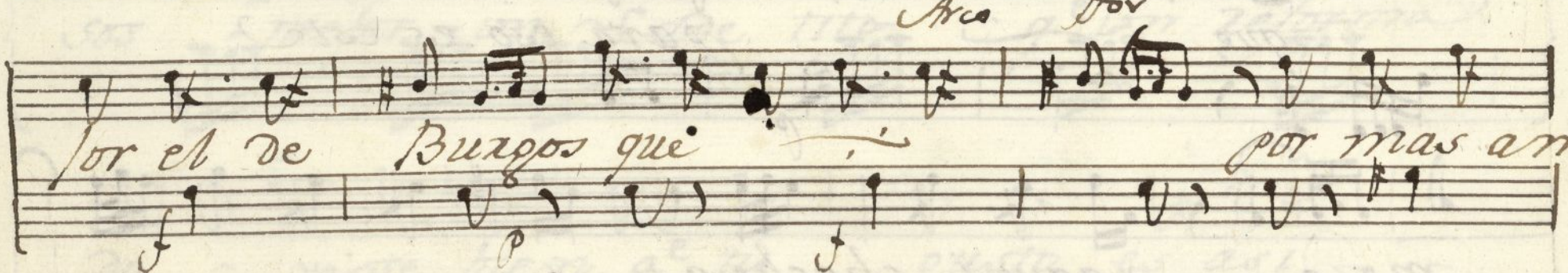
sal el Demonio del ay yo, yo lo digo q. es me

original

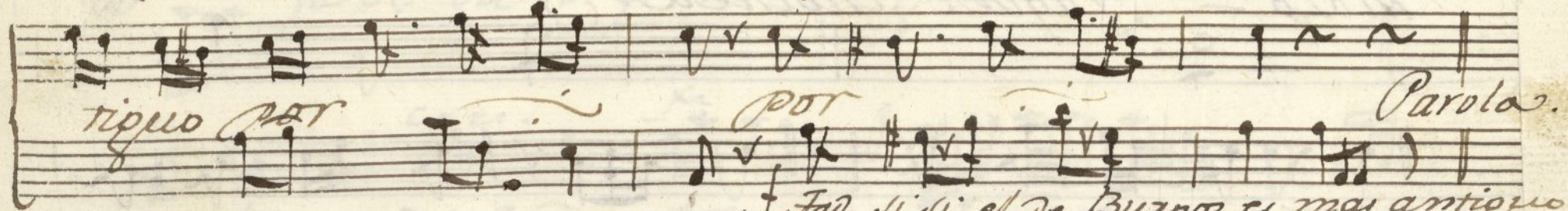


por el de Burgos que por mas an

Arca for



tiempo por por Parola.



*Fad. si si, el de Burgos es mas antiguo
Fad. lo veis, lo veis
Fad. tenéis razón
pero usted a esto que dice
Fad. atended*

Ford.

And.^{te}

Ses mas Viejo el de

Burros que la Princesa que

que para eso es este

MOZO - y aquel chochea

por q. e quando tomas Cuñada con-

teso huyes del antiguo le buscas mo
verno y si no haber si quieres en todas ca
sas mejor un Cade tito q. en reforma
do yo se bien q. tu gusto es asi
mejor un Cade tito q. un refor mado

Fad.º

que un con efecto la Princesa es mejor.

Parola - Riv.ª aunque te enfades tengo razón.

Fad.º no la tienes
Fad.º queréis callar con mil Sastres,
 y tomad estas dos Cartas
 que he recibido este Martes
 de Vuestros Maxidos,
 dentro de las más.

Riv.ª al instante. *Fad.º* leedmela. *Fad.º* primero amú-
Riv.ª a mi forja mi. *Fad.º* no se enfadere.

All.º

cres. f

Fad.º lee

Quexi de Pau-
 Sinf. rota a
 Soy un Mafá
 Aquí ai mucha

p cres.

Ferd.^o Riv.^a

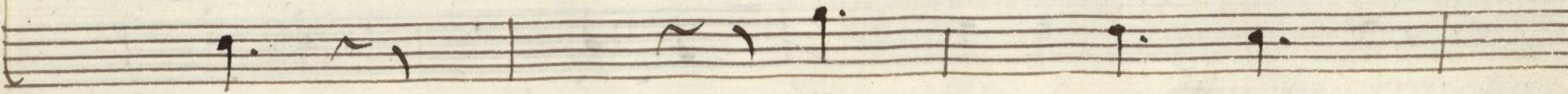
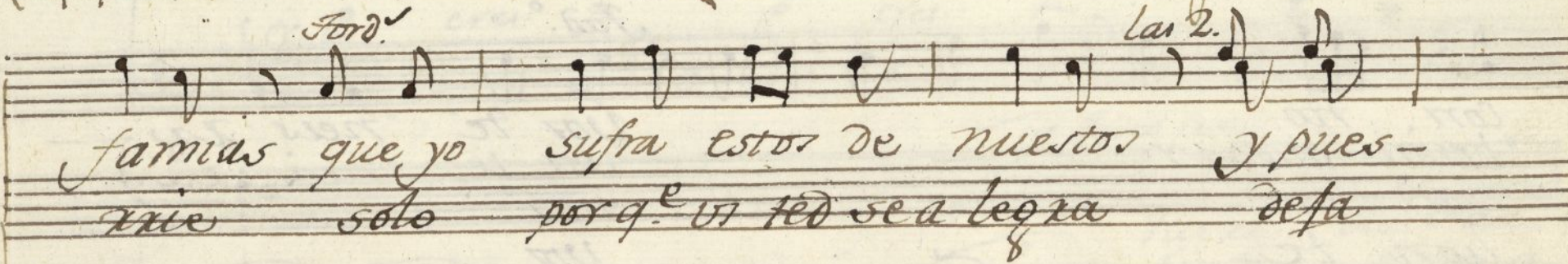
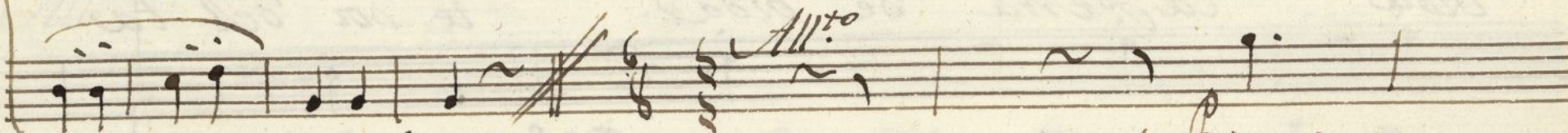
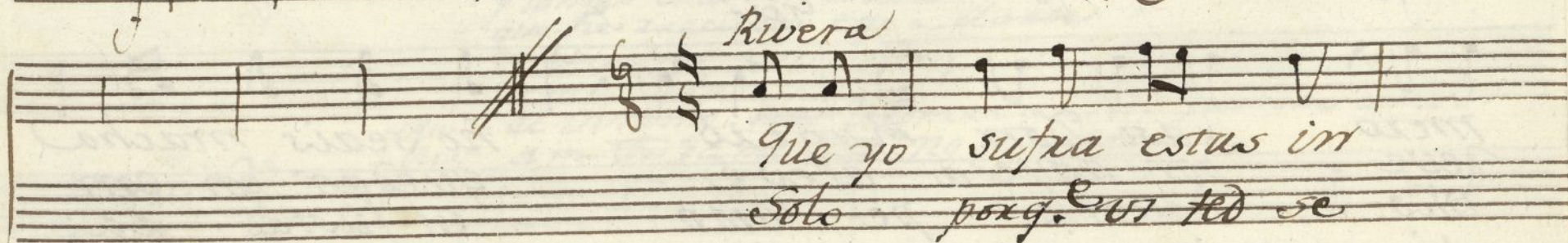
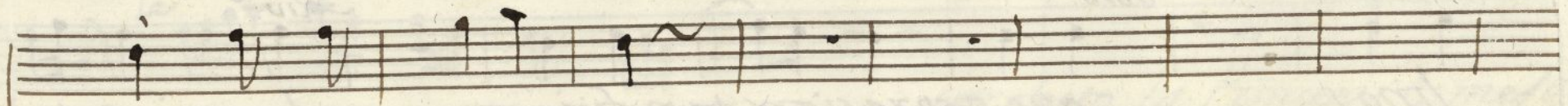
lina que espresion tan fina la mia espu-
 mada Riv.^a que voz deli cada Ford.^o mi Carta no
 deno Ford.^o estuon cada llero Riv.^a ya que no a ser
 pulga Riv.^a señal qe se espulga Ford.^o pues fuite atre

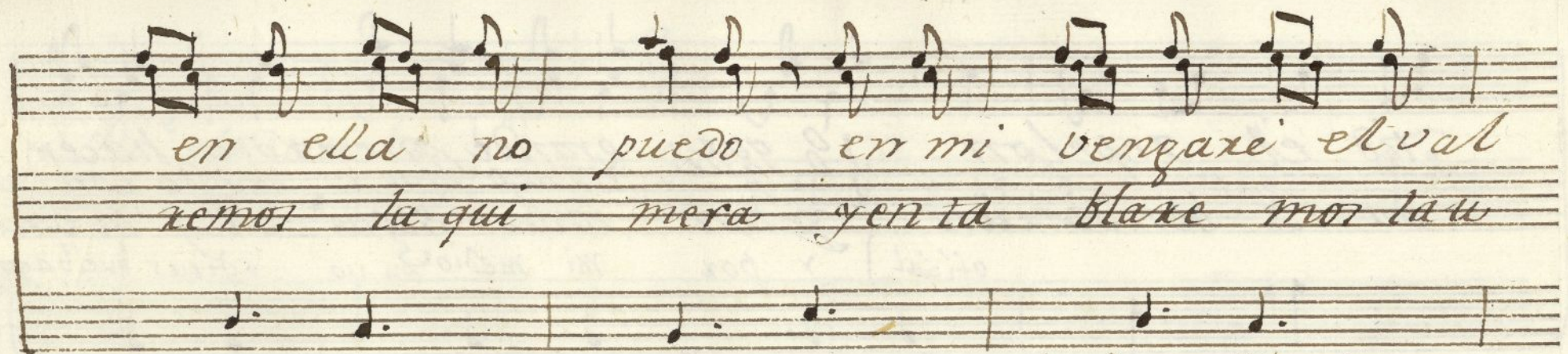
f p cresc. f

mezo y asi Don Augero no seais macha
 deve por aquesa aleva quedar en em
 vido haverlo pe vido es justa xa
 vido la pena de bida te doi del ta

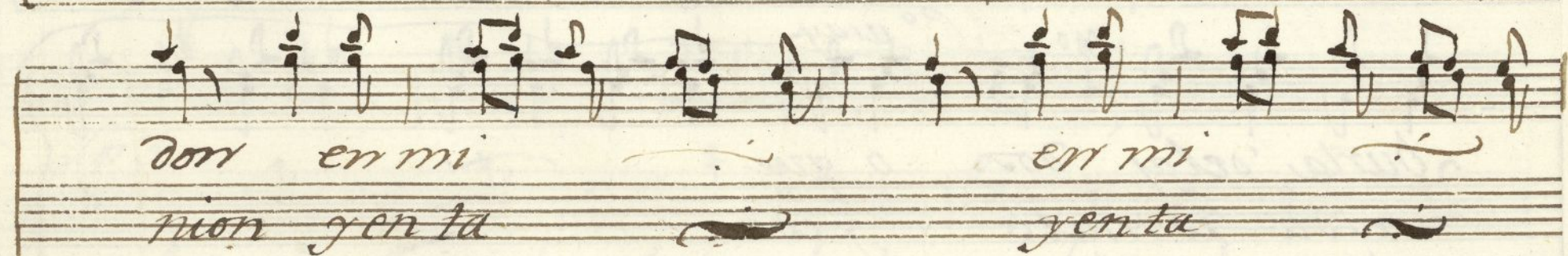
Fud.^o

con no vos te neis xa
 brion quedar vos te neis xa
 con es vos
 con te vos

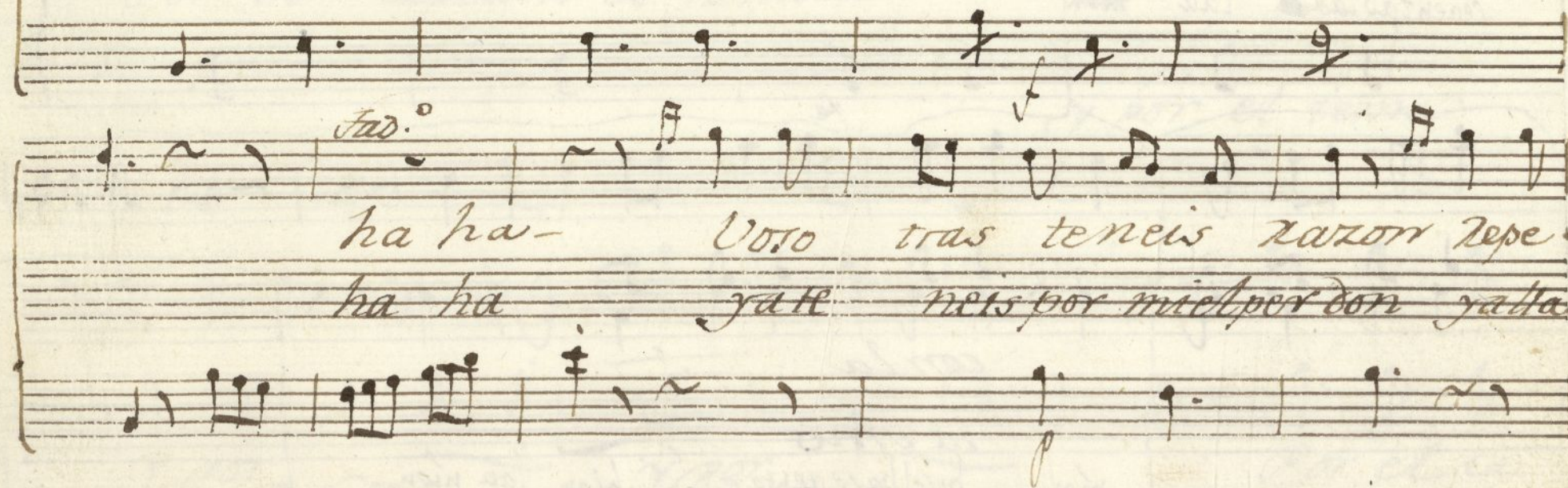




en ella no puedo en mi vengare el val
remos la qui mera yenta blaxe mor la u



don en mi en mi
non yenta yenta



And.^o
ha ha- Uoto tras teneis razon repe-
ha ha yate neis por miel per don yatta

tid el xepelon } o que grande p[re]caxdia hacer
 va mi bendi cion } o que zoto que e tenido con la
 ofiçal) y con unas sequi dilla la vno
 y por mi medio en vo sotras buelba

no P.º ay.
 burla 'oelay dos. o que
 nada se mato y con
 seaentablan lau

con la
 la vno
 nion buelba seaenta blan lau nion

All.º no mucho.

Lo 3.

Por el capricho el hombre.

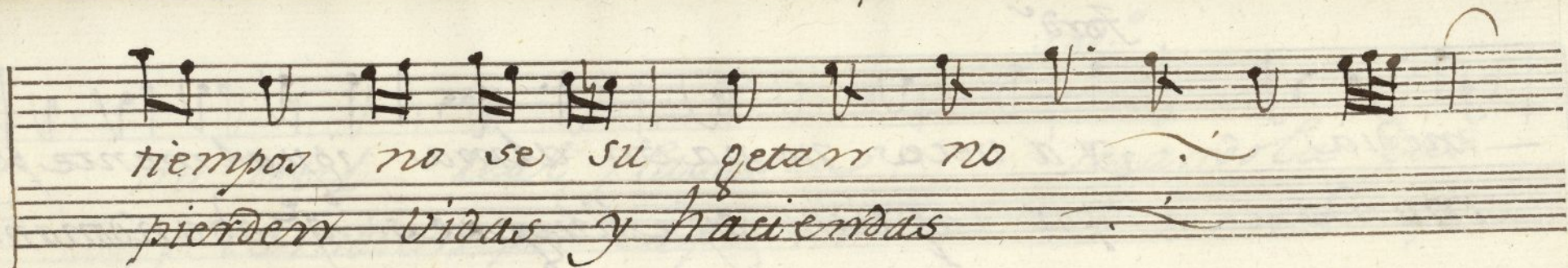
y por el tema

y por

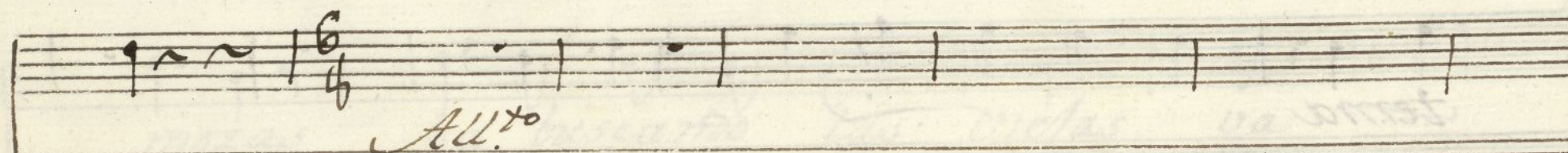
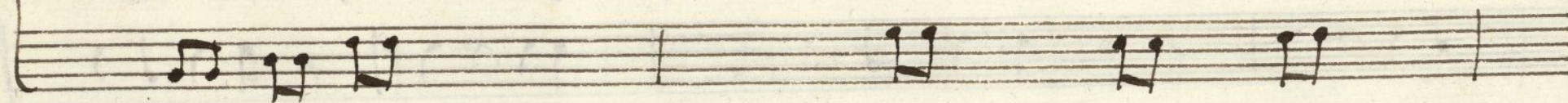
y por

Por el ca

puecho el hombre y por el tema por el Capricho el
hombre y por el tema
y por a quantos contra.
Ay muchos temas que por ellos se-
tiempos. no se supetam a quantos contra
pierden vidas y haciendas que por ellos se-



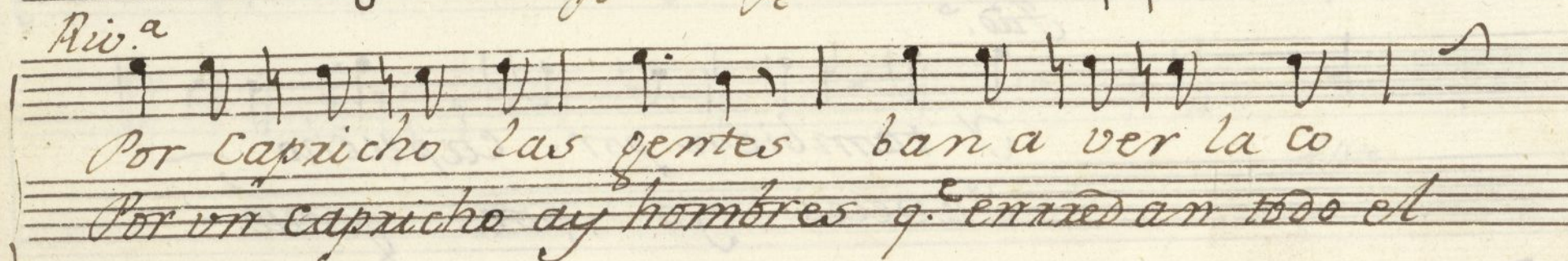
tiempos no se su getan no
pierden vidas y haciendas



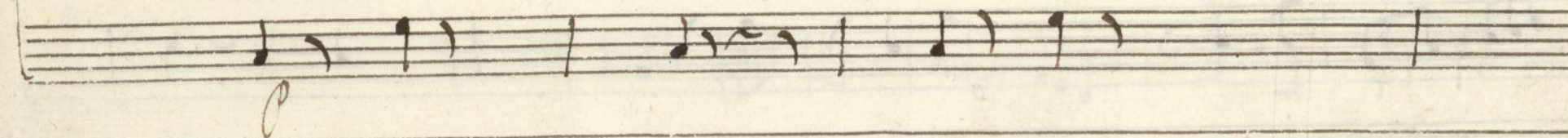
Allo



Riv.^a



Por Capricho las gentes ban a ver la co
Por un capricho ay hombres q.^e enriedan todo el



Ford.

media
mundo

*Y a veces no va un alma igualmente por
por capricho ay Mujeres q. abandonan al*

tema
punto

Fad.

*Y tambien por capricho
Y a veces yo por genio*

Fad.º

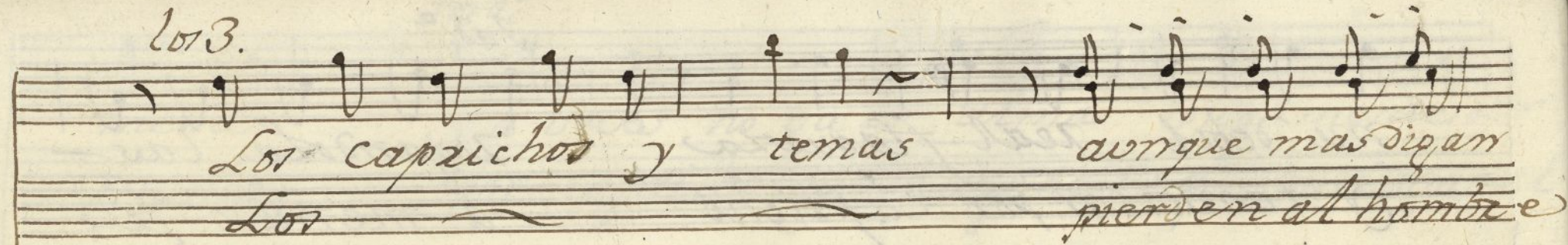
mi debil real flaqueza
y tambien por capricho

rogandola las
a menudo fue

mozas ba buscando las viejas va
querria junto a los afli gidos junto

All.º

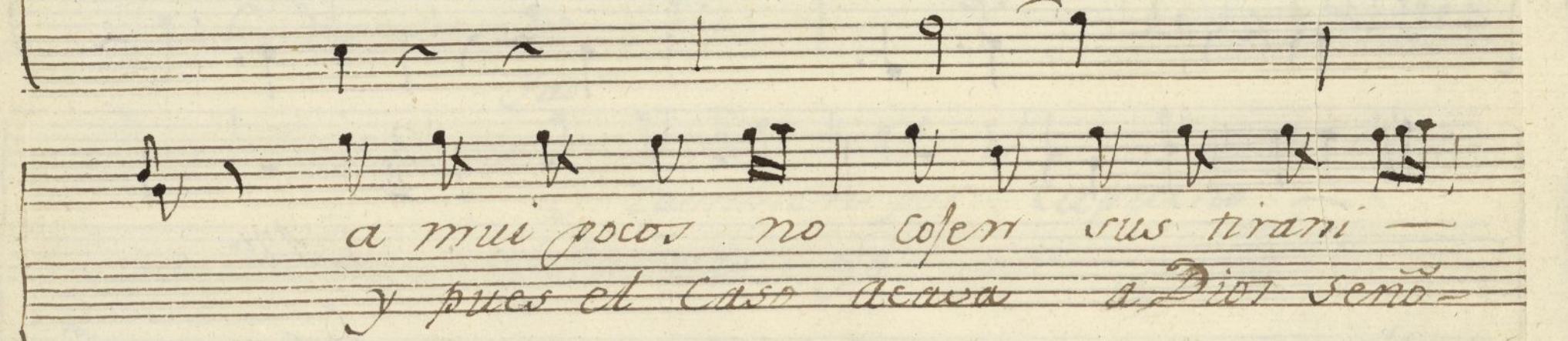
103.



Los caprichos y temas aunque mas digan
 pierden al hombre



—
 aunque pierden



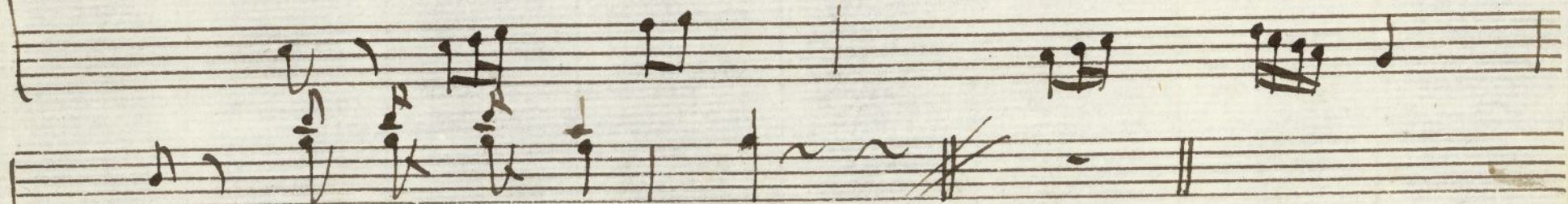
a muy pocos no copen sus tirani —
 y pues el caso deava a Dios seño



—



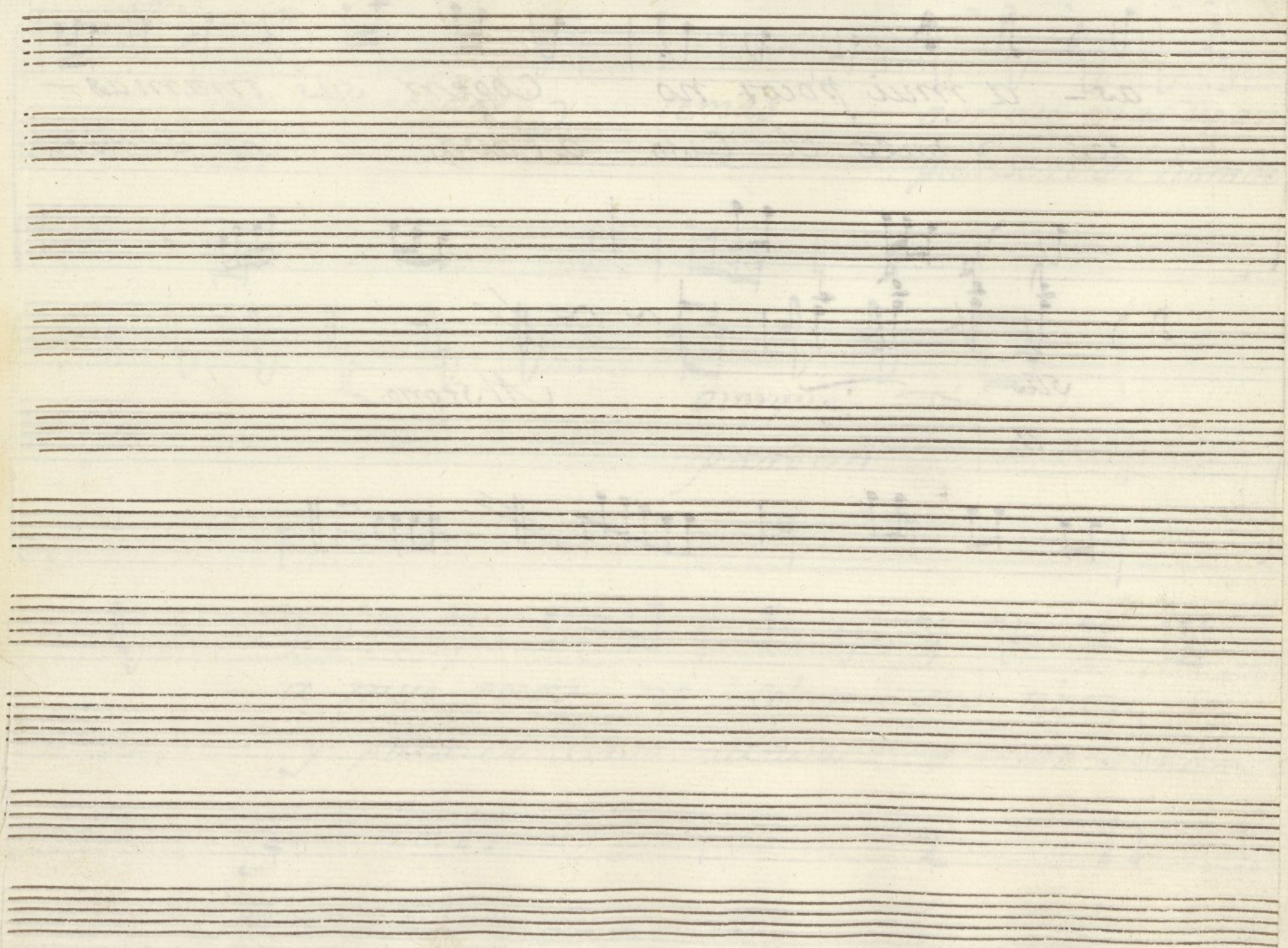
as - a mui pocos no cogen sus tiranias -
tes y pues el caso a cava a Dios Señores



sus
a

Allegro.





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

Mus 130-1

Handwritten musical notation on a second staff, consisting of vertical bar lines.

Multiple empty musical staves on the page.



Ayuntamiento de Madrid

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Mus 130-1

+

Violin 1^o.

Fon.^o a 31.

Las dos Cuñadas y el Oficial

≈

Solo voce

Alleg^{to}

Handwritten musical score for a vocal solo, consisting of ten staves of music in 3/8 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'vinf.' and 'p.'. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the piece. A double bar line with repeat dots appears on the eighth staff.

Allegro

Alleg^{to} no tanto.

Ayuntamiento de Madrid

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in black ink. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century. The score concludes with a double bar line and the instruction "Al Segno y Parola:". The paper shows signs of age, including foxing and some staining.

f

All.^o

se assai:

*Al Segno
y Parola:*

All.^o 8/4

vol. stacc. vol. stacc. p. stacc. p.

Post.

1a 2a no sirve

vinf. f

Parola.

Alleg.^o y Para.

And.^{te} 8/3

stacc. f. p.

Parola

And^{te}

f p f p

stacc

p.o. cresc.

Parola:

Para.

Sueltas.

All.^o G^{\flat} $\frac{2}{4}$

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The music is in 2/4 time, marked *All.^o* and G^{\flat} . The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *stacc.* There are some corrections and markings like *4to* and *stacc.* throughout the system.

la 2.^a vez no
la 2.^a no vive

Al segno
tres mas.

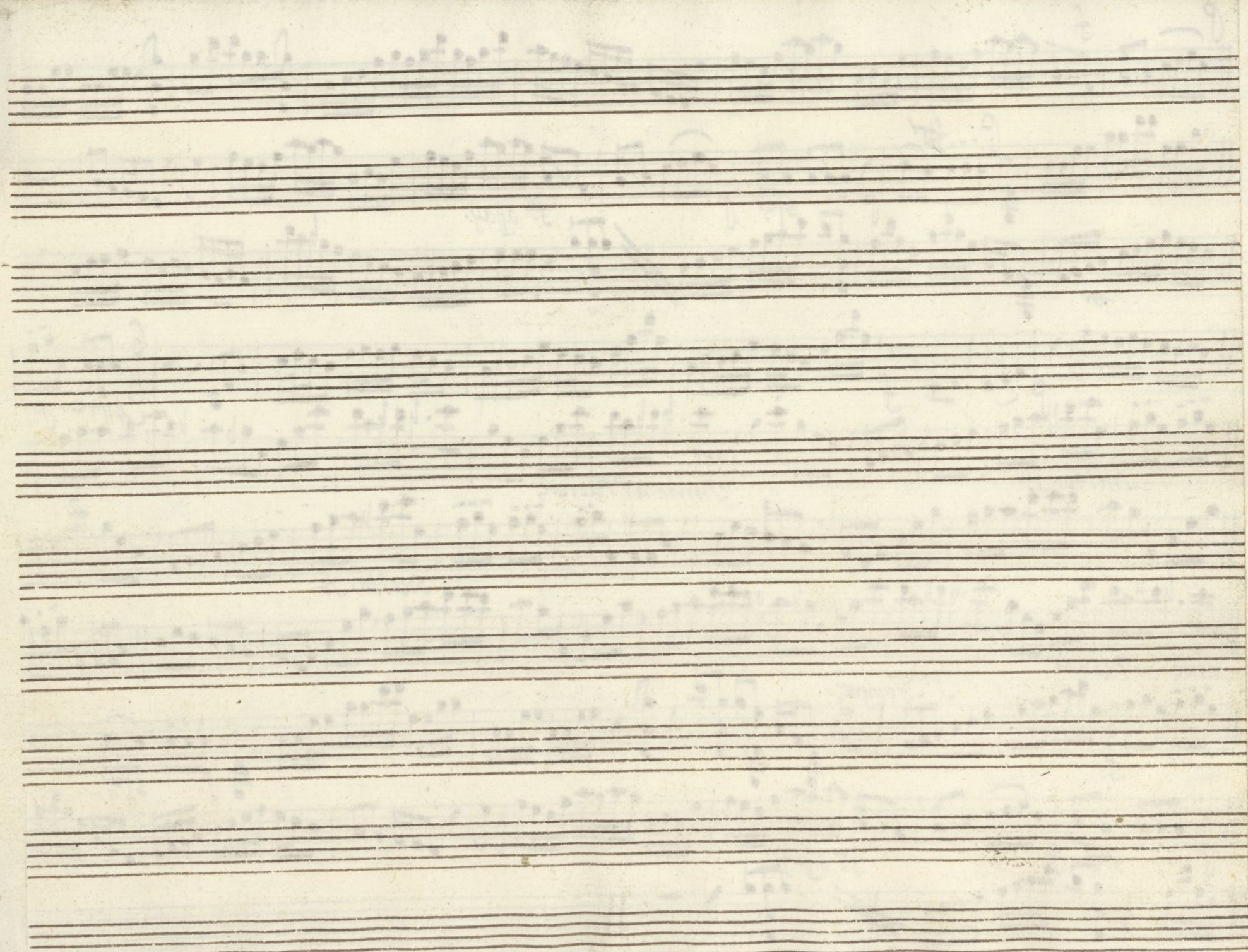
Alleg.^{ro} G^{\flat} $\frac{6}{8}$

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The time signature changes to 6/8, marked *Alleg.^{ro}* and G^{\flat} . The piano part features complex chordal textures and arpeggios. The score includes dynamic markings like *f* and *P.º allay.* There is a double bar line with a repeat sign in the middle of the system.

D. C.

Handwritten musical score for the third system. It begins with the instruction *(no) All.º no mucho* and a 3/4 time signature in G^{\flat} . The music continues with a vocal line and piano accompaniment. The system ends with the instruction *p.º stacc. p.º stacc.*

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and tempo markings such as 'Allo' and 'Mar. Allo'. The music is written in a cursive, historical style. The bottom of the page features four empty staves.



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1200055575

+

Principal:

Violin 1^o

Fon.^a a 3^{ll}.

Las dos Cuñadas y el oficial.

≈

Alleg^{ro} 3/8

Soto Voce.

rin. fe.

Al Segno:

Alleg^{ro} no tanto: 3/8

Al segno:

3
Y Parola!

All. 2/4 *f.* *dol.* *stacc.* *dol.* *stacc.* *p.*

Poco f. *la 2^a no* *rinfe* *Parola* *Allegro y Paro*

And. 3/4 *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

Parola:

And.te 3/2

f

p

p

p

p

p

p

Parola.

Allegro 2 *p.º* *stov* *fe* *p.º* *stov* *fe* *sueñas.*

p.º *stov* *fe* *p.º* *stov* *fe* *la 4ª vez no siwe esto.*

fe assai: la 4ª no
Allegro
tres: mas. /

p.º assai:

f. assai: *la 2ª no*

D. C. Ad

All.º no mucho. *p.º* *stov* *p.º* *stov*

A handwritten musical score on aged paper, consisting of seven staves of music. The notation is in a single system, likely for a single instrument or voice. The music is written in a style characteristic of the 18th or 19th century, with a key signature of one flat (B-flat) and a common time signature (C). The score begins with a treble clef and a key signature of one flat. The first staff contains a series of eighth and sixteenth notes, with some rests and dynamic markings. The second staff continues the melody, featuring a change in rhythm and a section marked 'Allegro' in the right margin. The third staff shows a continuation of the melodic line. The fourth staff is marked 'Mais Allegro' and features a more active melodic passage. The fifth staff contains a series of chords and rests, possibly representing a harmonic accompaniment or a specific instrumental part. The sixth and seventh staves continue the melodic and harmonic development, with some rests and dynamic markings. The paper shows signs of age, including yellowing and some staining.

p.^o *f.*

p.^o for

for. *for p.* *f. assai.*

suelto. f. *Allegro* *p.^o*

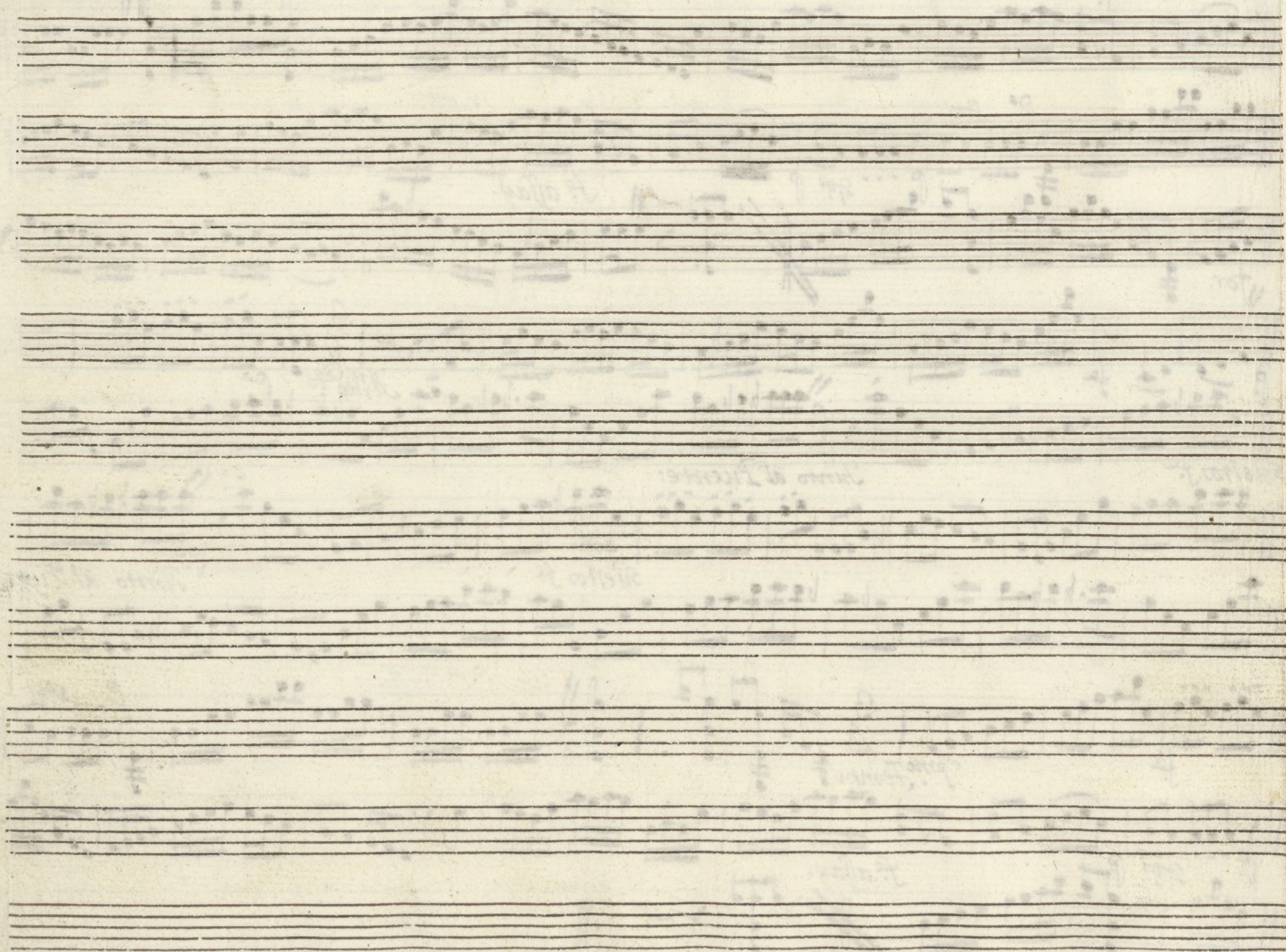
Junto al Puente:

Suelto. f. *Junto al Puente.*

f. *3* *1* *p.^o for*

p.^o for *f. assai.*

Allegro



+

Principal.

Violin 2.º

Fon.^a à 3ll.

Las dos Cuñadas y el oficial.

≈

Alleg^{ro} 3/8

mf *f* *p* *p* *p* *p* *rit.* *cresc.*

Allegro no tanto. 3/8

Al sepro:

Allegro
And. p.
se assai.
Al segno y Parola.

All. $\frac{2}{4}$ *vol.* *sfz* *dol.* *sfz* *p*

rinfz *Poco.te* *Parola* *la 2.ª no* *Allegro y Par.ª*

And.te $\frac{3}{4}$ *p* *sfz* *p* *v* *Para:*

And^{te} 3/4

p. *stacc.* *ff* *cresc.*

Parola:

All.^o 2 *P.^o* *rinfe* *f* *p.* *For* *f*

la 1^a vez no sirve: *f* *For* *f*

Alleg^{ro} 6 *p.*

p.^o assai.

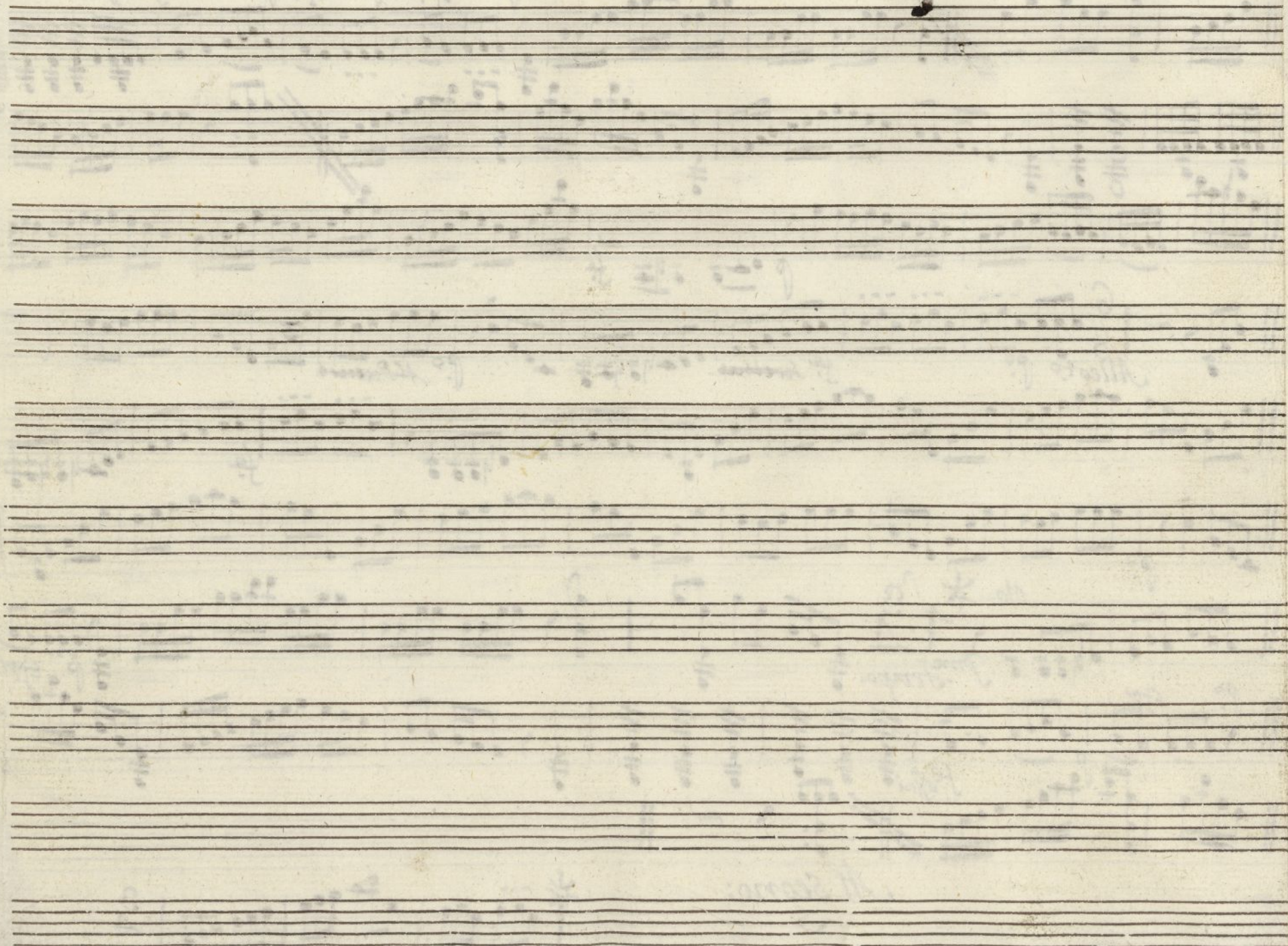
f. assai: *la 2^a vez*

D. C.

no *All. no mucho.* 3 *p.* *For*

Al segno - tres mas.

Handwritten musical score on ten staves. The notation includes treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The score features various musical notations such as notes, rests, and dynamic markings. A section of the music is marked *All.^o* (Allegro) and another section is marked *Mas All.^o* (More Allegro). The manuscript shows signs of age, including some staining and wear.



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+

Violin 2^o

Jon.^a a 3.

Las dos Cuñadas y el oficial

~

Allegro 3/8

rinf. f

Allegro

Alleg.^{ro} no tanto 3/8

fe assai.

Alleg.^{ro}

Al sereno y Parolai.

All.^o 8/4 2/4

rit. *Poc. fe* *la 2^a no* *Para.* *Al Sep. y Para =*

And.^{te} 3/4

And^{te} 3/8

sta fe p

sta fe p

sta fe p

sta fe p

sta fe p

sta fe p

Parola.

All.^o 2^o *rit.* *f* *p.* *rit.* *f*

a 4.^a vez no vive

Allegro
tres mas.

All.^o 6/8

p.^o assai

*1.^a no *f* assai.* *alabuelta*

All.^o no mucho. 3/4

A handwritten musical score on aged paper, consisting of ten staves. The notation includes various note values, rests, and dynamic markings. A large, diagonal line is drawn across the entire page, crossing all staves. The score is annotated with several handwritten words and symbols:

- At the top: *po*, *ff*, *po*, *ff*, *p*
- On the fourth staff: *All^{to}*
- On the sixth staff: *fe*
- On the seventh staff: *po*
- On the eighth staff: *po*, *ff*, *fe*
- On the ninth staff: *po*, *ff*, *po*
- On the tenth staff: *Allegro*, *Molto*, *ff*, *po*
- At the bottom right: *Allegro*

A handwritten musical score on aged paper, consisting of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, historical style. The second staff contains the instruction *All.^o* and a time signature of 2/4. The third staff contains the instruction *Mas All.^o*. The score includes various musical notations such as notes, rests, and dynamic markings like *fe*. The bottom of the page features several empty staves.

t

Viola 1^a

Fon.^a ã 3. ff.

Las dos Cunadas y el oficial

≈

Alleg^{ro} 3/8

Soto noche:

Alleg^{ro} non tanto. 3/8

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *p.*, *dol.*, *All.*, *f.*, and *f. assay.*

~~||~~ *Al segno*
y Parola. ||

All.^o $\frac{2}{4}$
And.^{te} $\frac{3}{4}$ *Parola:*
And.^{te} $\frac{3}{4}$

sfz f. p.

sfz f. p.

sfz f. p.

sfz f. p.

|| *Parola.*

Allegro.

2

cr.^{do} fe

fe

p.

cr. fe

p. cr. fe

f

fe assay.

la 2^a no crue esto:

Al segno

tres mas =

8: Facet:

Seq 5.

All. no mucho.

p.

f.

Allegro

p. *f.*

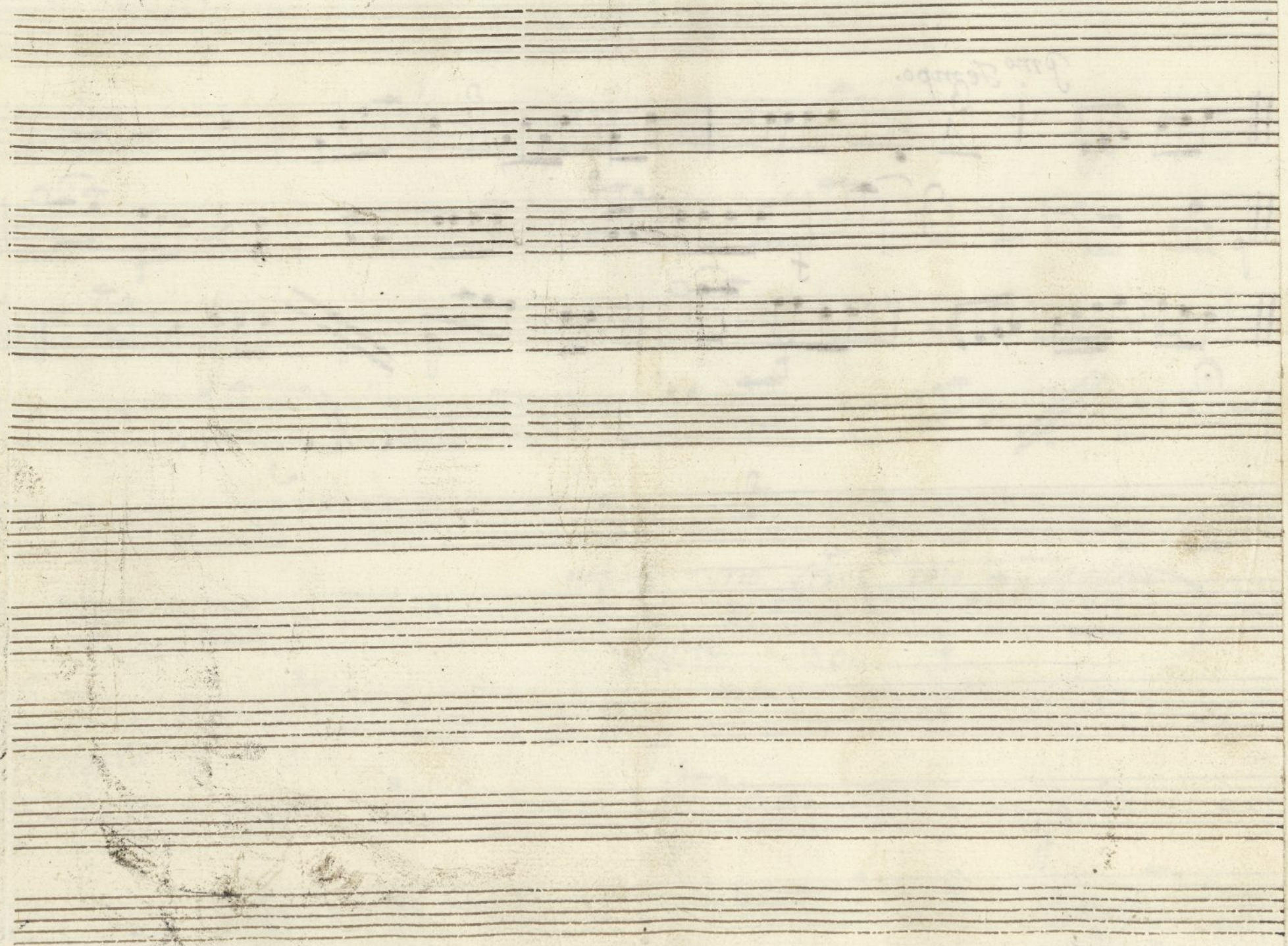
no sabe esto adorado.

Allegro 30. *f.*

1^{mo} Tempo.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some triplets. A dynamic marking 'f' is present in the second measure of the second staff. The piece concludes with a double bar line and repeat dots.

Allegro:



+

Viola 2^o

Fon^o a. 3^o

Las dos Cuñadas y el oficial.

≈

Allegro

Sotto voce.

Allegro non tanto.

Allegro

All.° *p.* *f. assay.* *dol* *f. assay.*
//
Al Segno y Parola: 1:

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

Parola *la 2: no* *Stor* *si vive.* *Al segno y Parola*

And: 2e $\frac{3}{4}$

Puntado *Arco* *Stor* *f. p.* *f.*

Parola.

And.^{te} 3/4

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

Parola.

All.^o 2/4

cris. fe p. cris. fe

f *fe assay:* *1a 2a no inv.*

Al Segno *tres mas. |* *6* *8: Face:*

Seg.^{da}

All.^o no mucho

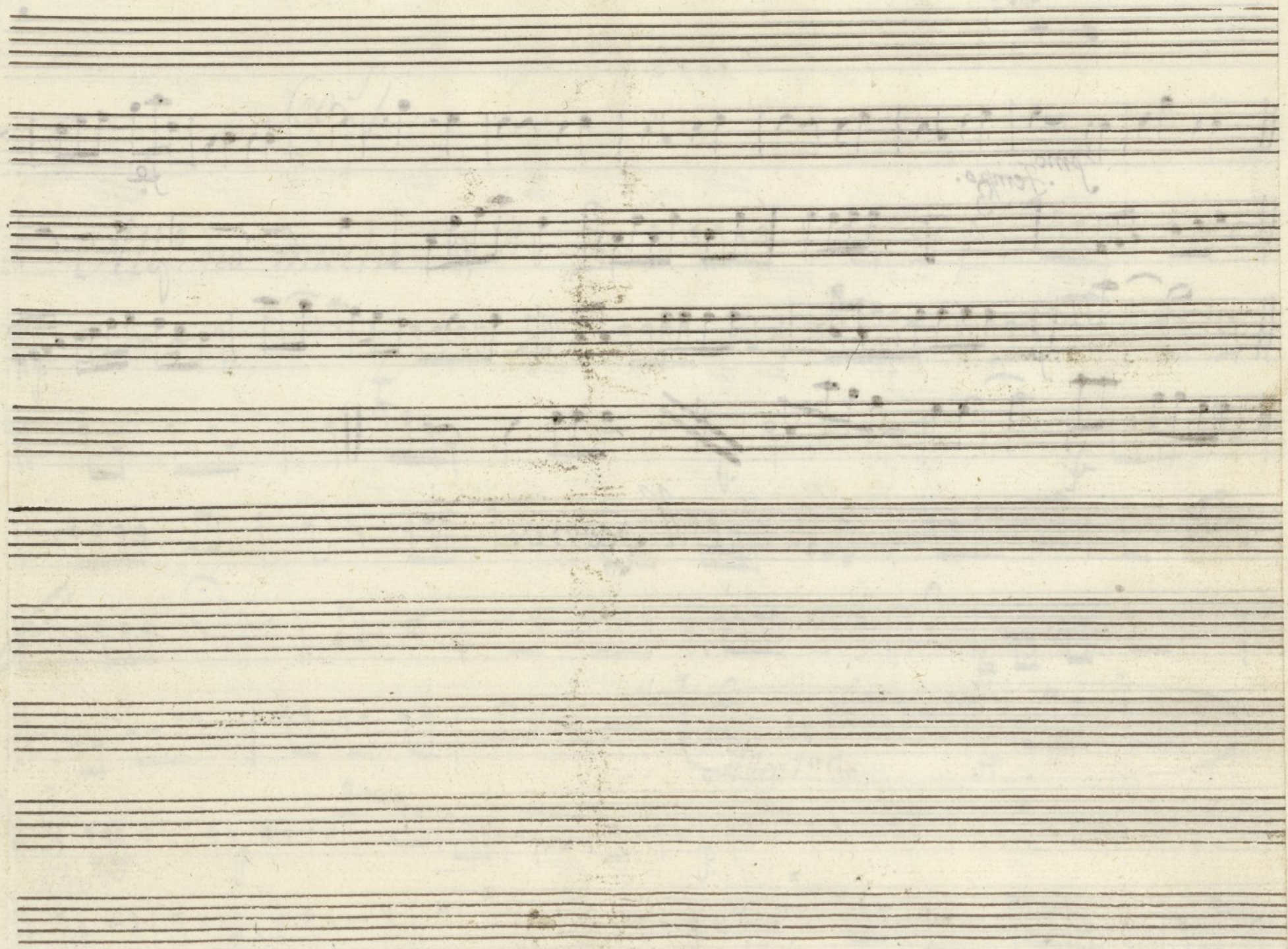
no sinve esto.

Alleg.^{ro} 30.

Alleg.^{ro}

1mo. Tempo.

Al Segno:



Oboe 1.º Ton.ª a 3.ª las dos Cuñadas, y el Oficial.

Allegro 3/8

28

Allegro:

Facet 3/8: 1.

Allegro. 2/4

14

f *fe* *la 2^a no:*

Parola.

Al Segno y Para.

And^{te} 3/4: *Facet:* | y *Facet:* 3/4: | y 2/4:

Alleg^{to} 6/8

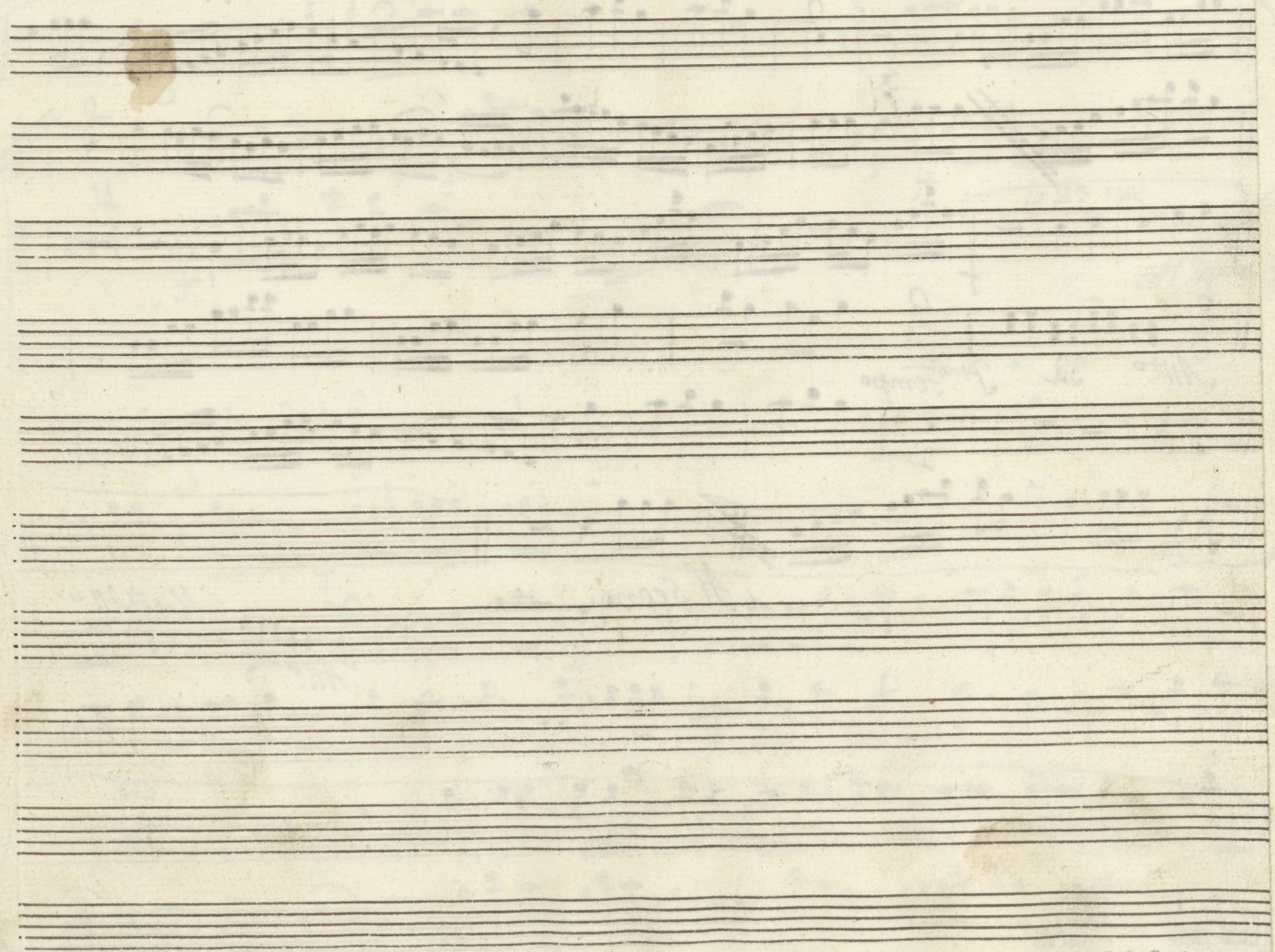
f

D. C.

All^o no mucho. 3/4

stacc *p* *stacc*

Para.



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Oboe 2.ª Fon.ª a 3.ª. las dos Cunadas y el Oficial.

Allegro

5 9 2 p. 29

Allegro

Facet 3:1
8

All.^o $\frac{2}{4}$ $\text{F}\sharp\text{C}\sharp$

la 2^a no *Allegro no*
y Para.

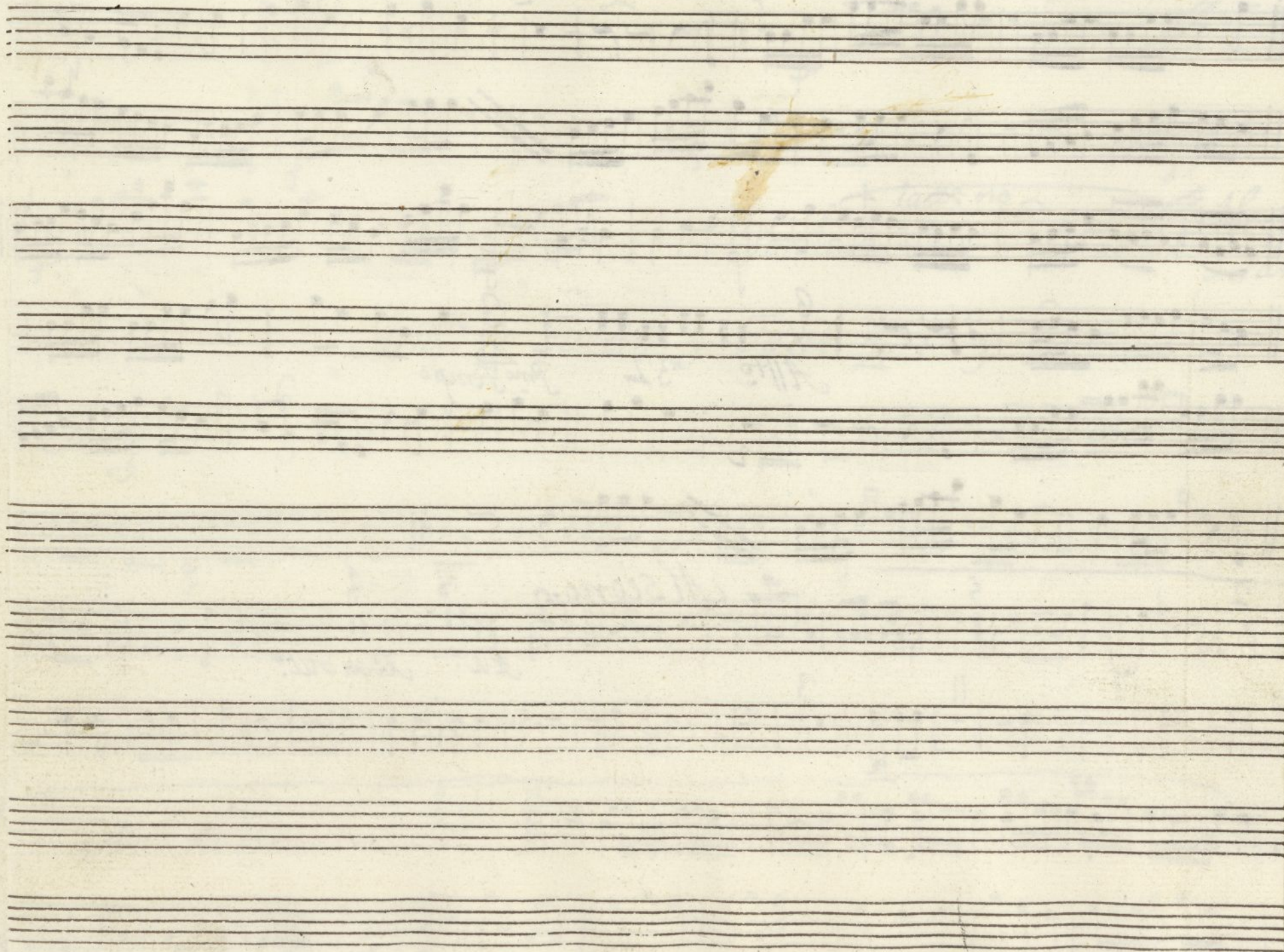
And.^{te} $\frac{3}{4}$ *Facet:* $\frac{3}{4}$ *y Facet.* $\frac{3}{4}$ *y* $\frac{2}{4}$

Alleg.^{ro} $\frac{6}{8}$ $\text{F}\flat\text{C}\flat$

All.^o no mucho. $\frac{3}{4}$ $\text{F}\flat\text{C}\flat$

p - stov

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A large bracket on the left side groups the first six staves. The seventh staff begins with a treble clef and a key signature change to one sharp. The eighth staff contains the instruction *All^o* and the number 32. The ninth staff contains *All^o* and *Ma All^o*. The tenth staff contains the number 18. The bottom of the page has three empty staves.



Trompa 1.^a Fon. a 3.^a las dos Cunadas y el Oficial.

Allegro $\text{C} \#$ $\frac{3}{8}$

6

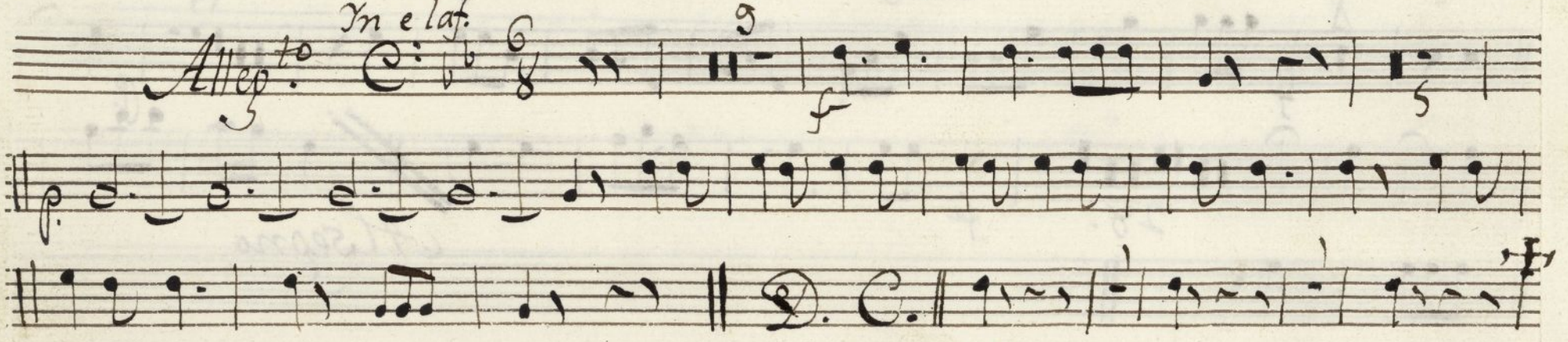
15

28.

Alsepro

Tacet; $\frac{3}{8} = \frac{2}{4} = \frac{3}{4}$

And^{te} C: $\frac{3}{4}$ 9. 

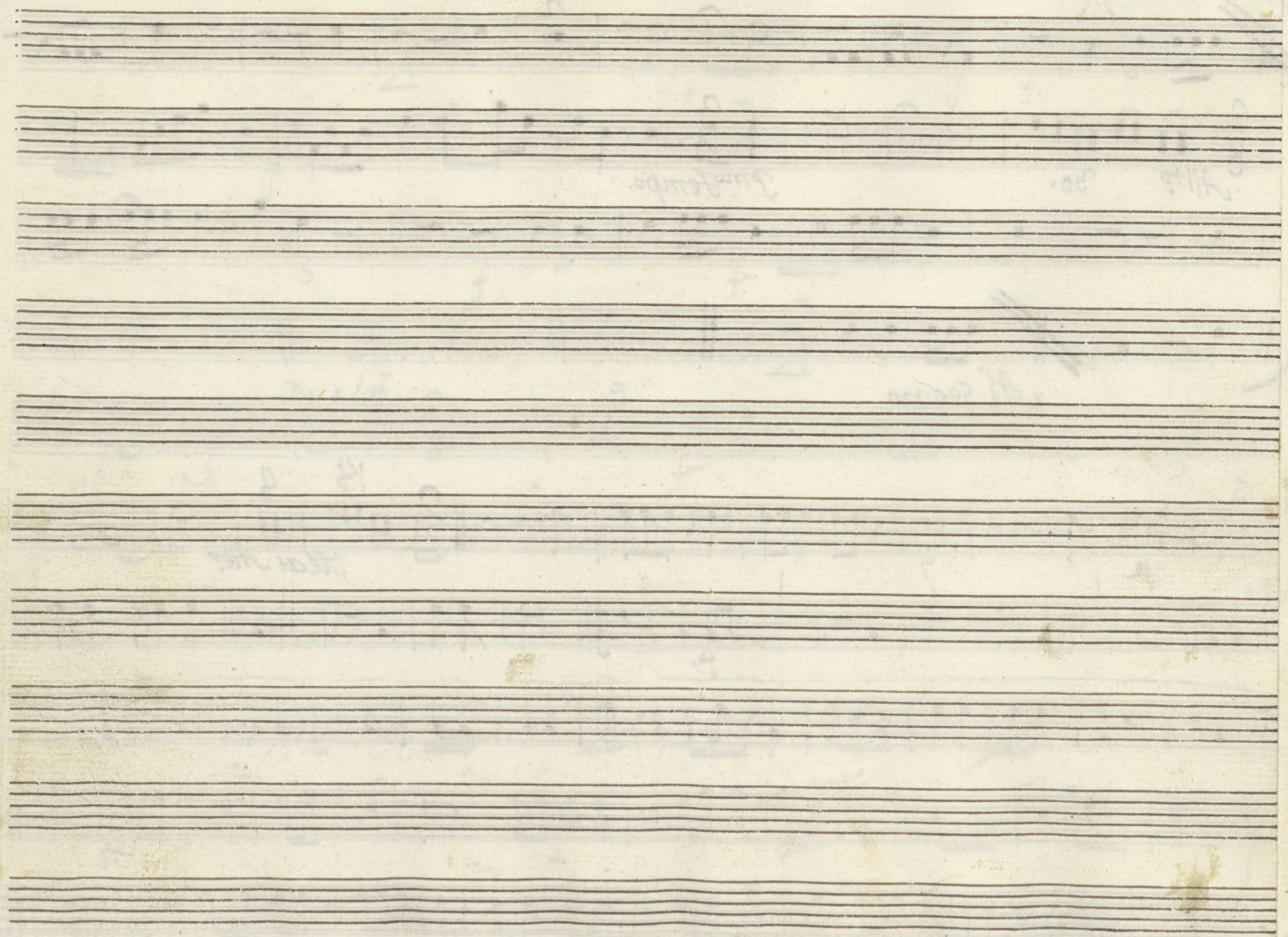
Alleg^{to} *In e laf.* C: $\frac{6}{8}$ 

Parola: || *Facet.* $\frac{2}{4}$:

All.^o no mucho. C: $\frac{3}{4}$ 

Handwritten musical score for the first system. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is divided into sections marked "Alto 30." and "1mo Tempo." with a "3" above a measure. The system concludes with a double bar line and the instruction "Al segno." below the staff.

Handwritten musical score for the second system. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music includes a section marked "Mas All." with a "14" above a measure. The system concludes with a double bar line.



Trompa 2.^a Fon.^a a 3.^a las dos Cuñadas y el Oficial:

Alleg^{ro} $\text{C} \frac{3}{8}$

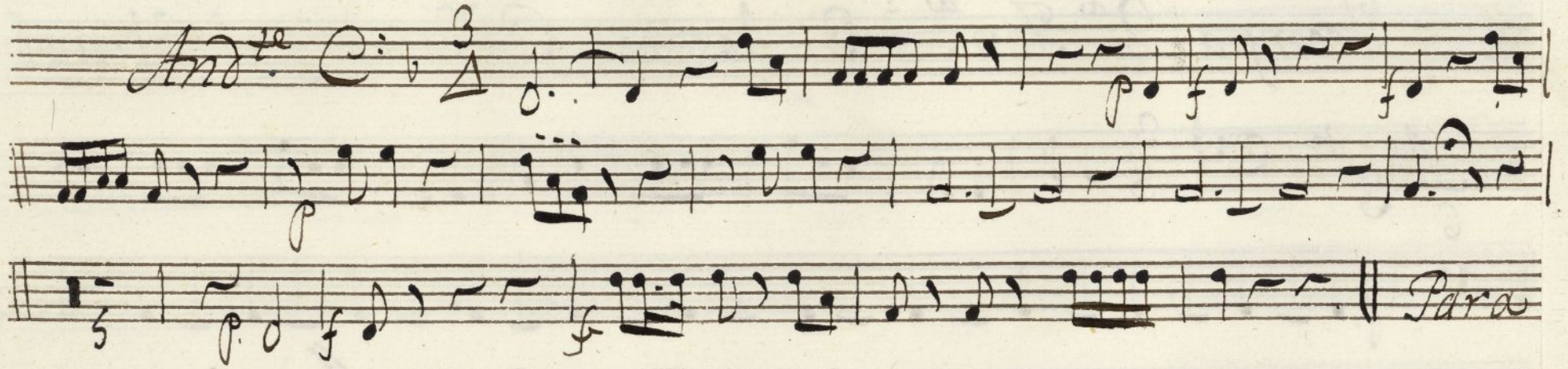
6

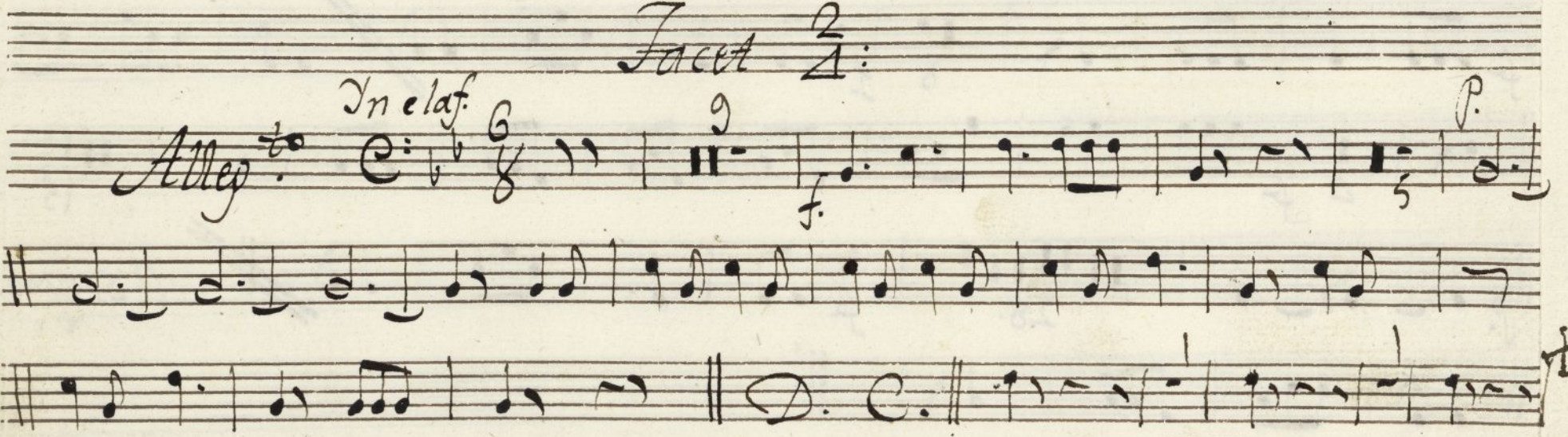
15


28.

Al segno

Tacet: $\frac{3}{8} = \frac{2}{4} = \frac{3}{4}$

And^{te} C: $\frac{3}{4}$ 

Facet $\frac{2}{4}$:
Alleg^{ro} In elaf. C: $\frac{6}{8}$ 

All.^o no mucho. C: $\frac{3}{4}$ 

Handwritten musical score for the first system, consisting of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a 6/8 time signature, containing a section of sixteenth-note chords marked "All^o 30." followed by a section marked "1^{mo} Tempo." with a 3/4 time signature. The third and fourth staves continue the melodic and harmonic lines. The fifth staff concludes with a double bar line and the instruction "Al Segno." written below it.

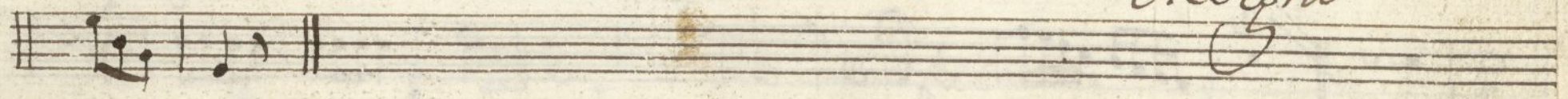
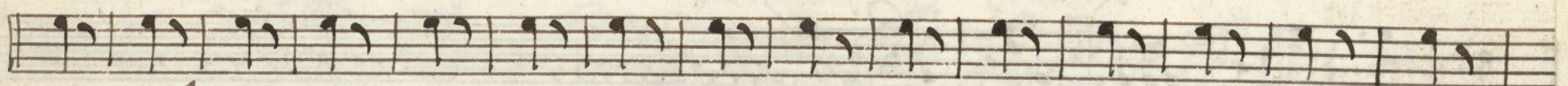
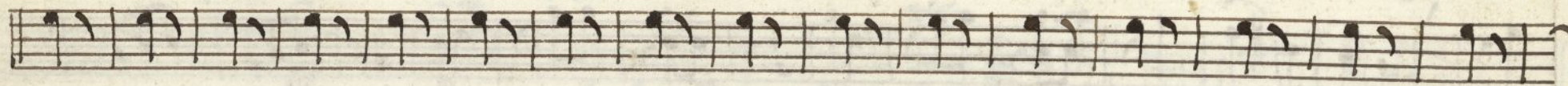
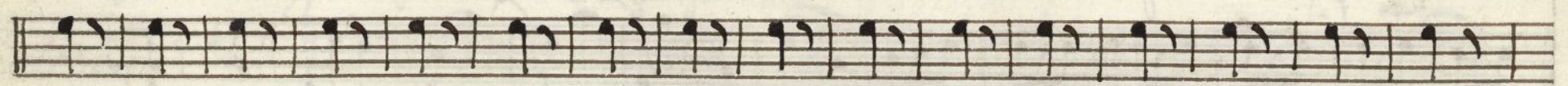
Handwritten musical score for the second system, consisting of three staves. The first staff begins with a 7/8 time signature and contains a melodic line with a fermata. The second and third staves provide harmonic accompaniment. The system concludes with a double bar line and the instruction "All^o" written below. A measure number "18" is written above the final measure of the first staff.

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Bajo Ton.^a a 3 Las Cuna^{das} y el oficial. Principal.

All.^{to}  Mus 130-1
Solo Voce



All.^o no tanto. *E:* $\frac{3}{8}$

p *f* *p* *p* *p* *All. o* *p. mo* *p. mo* *p. mo* *p. mo*

Allegro Parola.

All. o *E:* $\frac{2}{4}$

p *p* *3*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, dynamics, and performance instructions. The word "Parola" is written in cursive at the end of the first, fifth, and tenth staves. The second staff begins with "Allegro" and "ta 2. ano". The third staff is marked "And." and "te". The fourth staff contains a dense, cross-hatched section. The sixth staff is marked "And." and "te". The seventh staff is marked "For". The eighth staff is marked "p." and "punt.º". The ninth staff is marked "p." and "p.".

Parola

Allegro

ta 2. ano

And. te

For

p. punt.º

And. te

Parola

Parola

All.^o *Cres. fe* *Cres. fe*
p *Cres.* *f* *p* *Cres. fe* *po*
La Diferencia
Allegro *All.^o*
p.^o arcy. *A los Part.*
All. no mucho. *Cres.*
f *f* *p*

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff is marked 'All.' and 'Cres. fe'. The second and third staves have dynamic markings 'p', 'Cres.', 'f', 'p', 'Cres. fe', and 'po'. The third staff has the title 'La Diferencia' written across it. The fourth staff is marked 'Allegro' and 'All.'. The fifth staff has a dynamic marking 'p'. The sixth staff is marked 'p.^o arcy.' and 'A los Part.'. The seventh, eighth, and ninth staves are enclosed in a large hand-drawn oval and marked 'All. no mucho.'. The tenth staff has dynamic markings 'f', 'f', and 'p'. The notation includes various note values, rests, and slurs.

All.^o *Man All*

The musical score consists of ten staves. The first staff is in 2/2 time and begins with a treble clef, followed by a series of quarter notes. The second through eighth staves are enclosed in a hand-drawn oval and feature various rhythmic patterns, including eighth and sixteenth notes. These staves include annotations such as *All.^o*, *f*, and *3^o*. The seventh staff has a *3^o* marking above it and an *All.^o* marking below it. The eighth staff concludes with a double bar line and a fermata. The ninth and tenth staves continue the musical piece with a different rhythmic structure, featuring dotted rhythms and rests. The word *All.^o* is written below the eighth staff, and *Allegro* is written below the ninth staff.

All.^o *Man All*

All.^o *f*

3^o *All.^o*

All.^o

Allegro

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t

Leg. 2.º n.º 14

MUS 130-1

Bajo Ten.ª a 3. Las Cuñadas y el Oficial

M.º C.º 3/8

Soto voce

Arco

Al segno

Leg. 2.º n.º 14

Handwritten musical notation on a single staff, featuring various note values and rests. The word "Parola" is written at the end of the staff.

Handwritten musical notation on a single staff, starting with "1a 2a no" and "Al segno".

Handwritten musical notation on a single staff, starting with "And." and a 3/4 time signature.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many sixteenth notes.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many sixteenth notes. The word "Parola" is written at the end.

Handwritten musical notation on a single staff, starting with "And." and a 3/4 time signature.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many sixteenth notes.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many sixteenth notes.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many sixteenth notes. The word "Parola" is written at the end.

All.^o *2/4* *p^o* *crec.* *fe* *p^o* *crec.* *fe*
la vera no *la di- no*

Allegro *8/8* *p^o* *f* *p^o*

p^o assai *f* *alor Paris!*

All.^o no molto *2/4* *p^o*

A handwritten musical score on aged paper, consisting of eight staves. The notation is in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). A double bar line with a slash through it appears after the first measure. The second staff starts with a 6/8 time signature and includes dynamic markings such as *All to*, *pp*, and *f*. A second ending bracket with a '2' above it spans the final two measures of the piece. The third staff continues the melodic line. The fourth staff features a *pp* marking. The fifth staff includes a *f* marking and a section marked *Allegro* with a 3/4 time signature. The sixth staff continues the *Allegro* section. The seventh staff concludes with a *pp* marking and a double bar line with a slash through it. The eighth staff is empty.

Alsepro

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