

Al Punte 2^o / Leg^o 11.
Conadilla a tres
Del ultimo que llega;

MOS 135-10

gar^{do}... En llegando a tener
grado de Bachiller
de todas las materias

2... puede un om bre tratar
de todas las materias

3... puede un om bre tratar;
Parola

Cam^s... voy me a ~~vestir~~ ^{meter} ami Cuarto (Sale
no la puedo tolerar; (Vale

Cubai (que yn benciones!
(nadie me gana ain vestigar,
Cansa

gar^{do}... se in vestiga si los gatos
pueden bolberse conejos
que bruto es el que en esto
gasta el tiempo,
Cuando el tor meta morfosis

2... los hacen los Pasteleros;
se in vestiga si los om bres
pueden con ber tirse en burros

- nome de cornare
 en pensar lo mucho,
 Cuando tantos para ser lo
 2... emplean todo su estudio;
 Contanto Investigar
 Contanto averiguar
 nadie ha dado en el utrun
 2... ~~de~~ de la dificultad
 nadie ha dado en el utrun
 3... de la dificultad;
 = Parola

Ma... ~~haber~~ ^{Comicias} con ~~locaciones~~ ^{Talle}
 cuando su Zeño aplacar; ^{(vale}
 = Canton

Por do. Inadie investiga
 sino solo yo,
 Cual fue la Comadre
 que en su primer parto
 a Eva asistio
 yome e propuesto

la España Ilustrar
y con mi estudio
lo espero lo grar
y me è propuesto
la España Ilustrar
y con mi estudio
lo espero lo grar
y con mi estudio
lo espero lo grar
espero lo grar
lo espero lo grar;

Parola

Cam^s... En vano contra Razones ilen
representar disculpas

Mar^z... al Cabo ere Cadizeño,

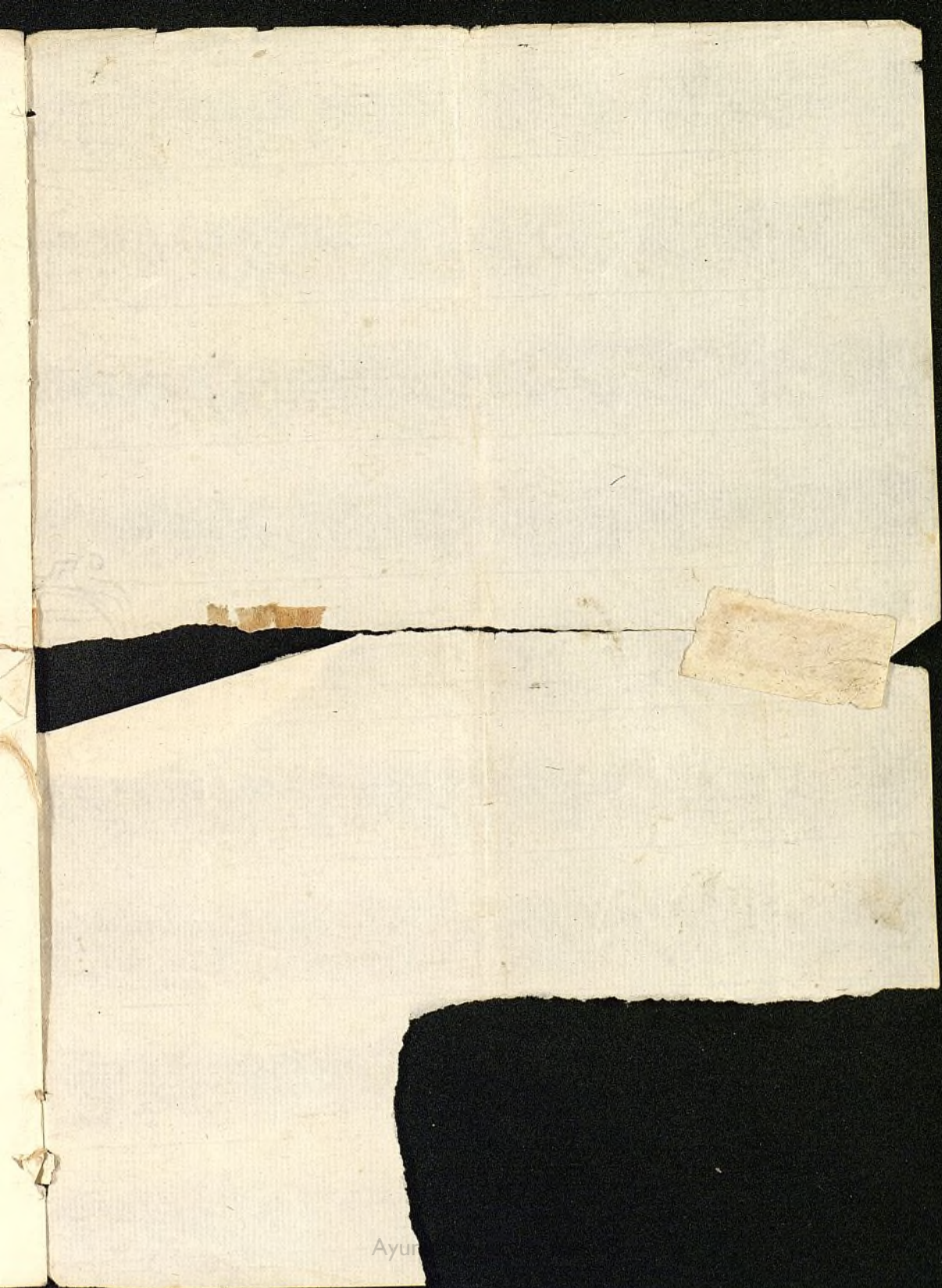
Cam^s... tu ere Andaluza ingerta
en Italiana,

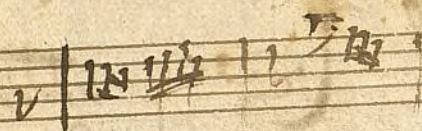
Mar^z... Bribon Canalla, Picaro,

Cam^s... perra!!!

gor^{do}.. parece que mi sobrino
Con su mujer se pelea,
Cam^o.. a de con fesar tu error,
que quierai o que no quierai;
Cantan

Mari^{ta}.. Martinito mio
ponse en la Varon *ga*





Conadilla a tres Leg. II.

Del Ultimo que llega;

L. Laserna:

La 1.^a Marquez
Garrido y Vicerre

Allegro

3

4

$\text{C} = \frac{3}{4}$

fe

Sala de Casaparticular, con y
lado, mesa con muchos libros, y etc.

D.ⁿ Zacarías. Sorrido

En llegando a tener

llever de todas las

1200055 196

Ayuntamiento de N

El ultimo que llega - Laserna - Camas Gordo y ella 2


tar puede un om bre tra tar de todas las ma

Mus 135-10

terias puede un om bre tra tar puede un om bre tra

tar puede

Parola, sale Camas Voy me a vestir ami quarto, no la puedo
tolerar, (vae Gordo) que inven ciones! Nadie me
gana sin vestigar;

All. no mucho  Vol ti

Mus 135-10

gar^{do}

Sein va tigo si los ga tor
Sein vestiga si los om bres

pueden Volberse Co ne jos
pueden Con ber firse en burros

Rei^{do}

que bruto es el que en esto gasta el tiempo, Cuando
no me dei Cornare en pensar lo mucho, Cuando

3

A

tas meta mor foris las hacen los Parte Veros las
tontos para serlo emplean todo su estudio em

3

Allegro

hacen

los Parte Veros

plean

todo su estudio

Con tanto in vesti

Allegro

gar Con tanto averiguar nadie adado en el

utrum de la di'ficultad de la

di'ficultad nadie adado en el utrum de la di'ficult

ad de la di'ficultad de la

Parola / Salve Isabel / voy a ver si con
Zacarías, puedo su Zeño aplacar;

All. no mucho *par^{do}*
 y nadie in ves tigo
 sino solo yo *qual fue la Co madre*
 que en su primer parto *a e — va ari*
 tio *yo me è pro puel to la España y las*
 trar y con mi es tudio lo espero lograr yo me è pro

puerto la España y luchar y con mi es tu di o lo espero lo

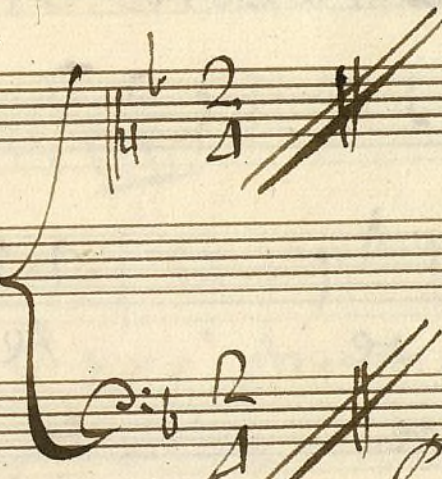
grar y con mi es tu di o lo es pe ro lo

grar y con mi es tu di o lo es pe ro lo grar lo es

pe ro lo grar lo es

Parola, sale Camoy, en vano con tu Varona te pretendes
 disuipar; se entra Isabel alcabo eres
 cadizeno, Cam, tu eres Andaluza ingerta en Italiana,
 ella Oribon, Canalla, picaro, Cam, perra !!!

par^{do} parece que mi sobrino Con su Mujer se pelea,
com^o aude Confesar su error, que quierai o queno quierai;

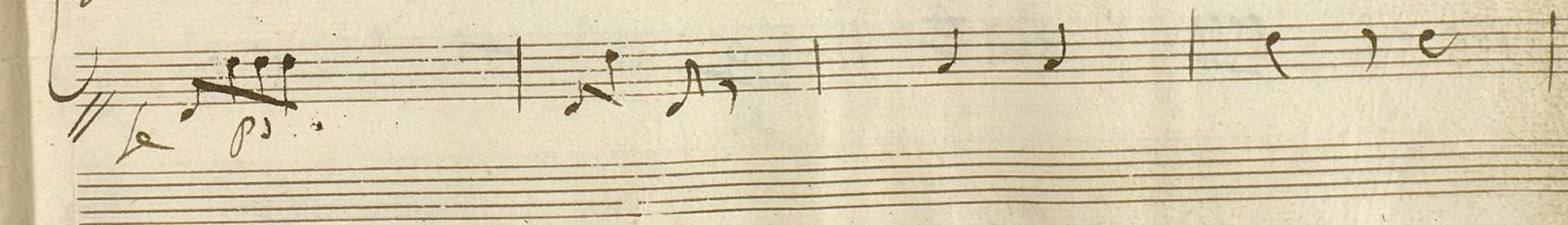
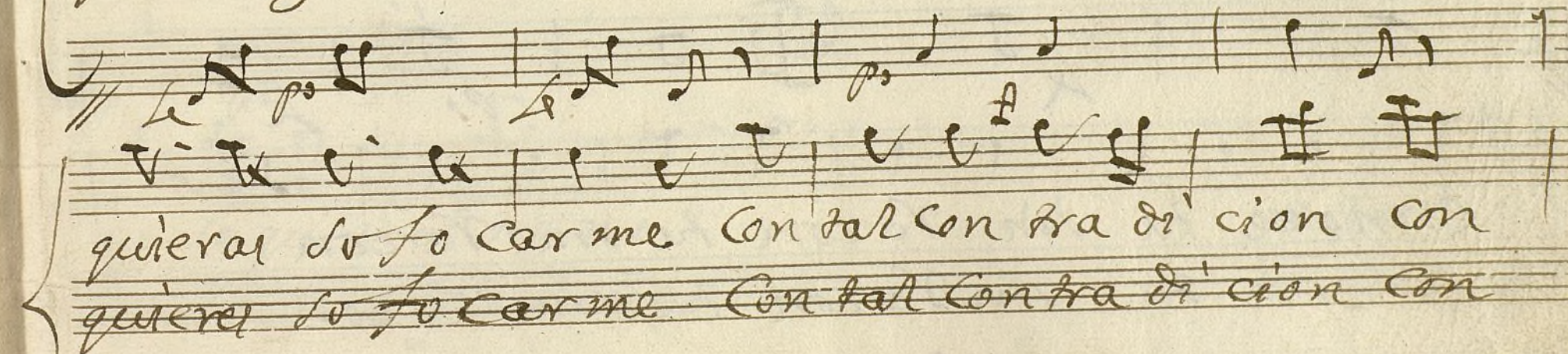
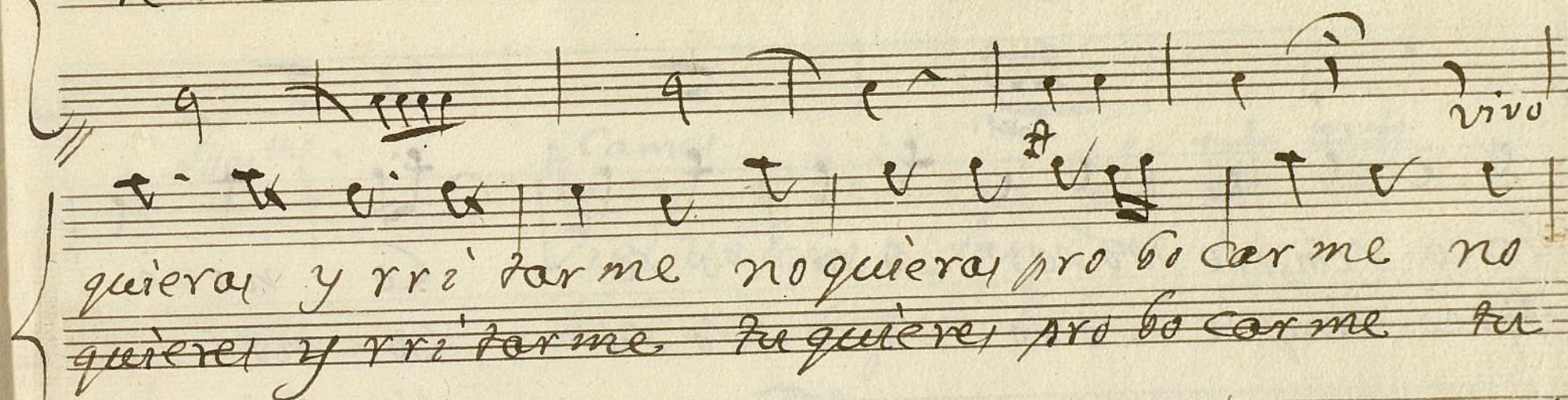
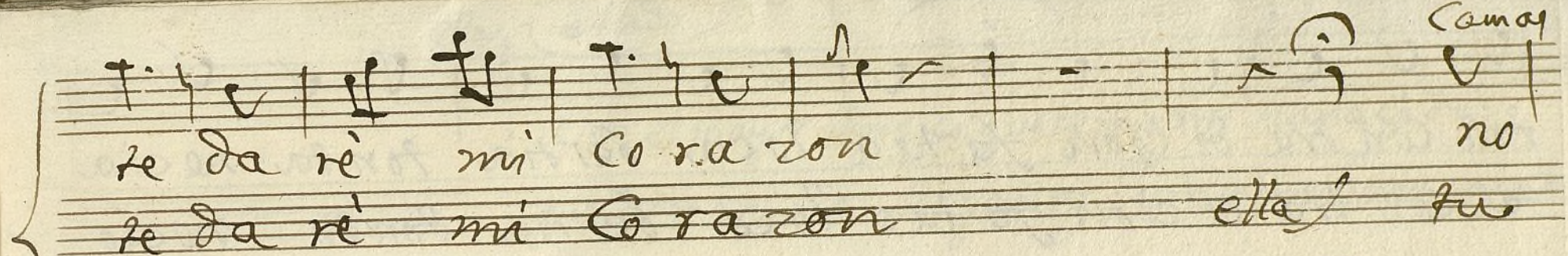
Allegro {  ella
no Mar ti nito
se levantan) Com^o la Vela

mi o ponte en la Razon de ja tu Ca pricho
mía de ja tu de son puerto que está viendo

sique mi opia tion sique mi opia tion
que tengo Vazon que ten pa raron

y te que rrè te mi ma re te Coca
y te que rrè te mi ma re te Coca

re y te da re mi Co ra zon mi
re y te da re mi Co ra zon y



tar con tra di' cion fa tua loca bestia tanta ne cia
 tar con tra di' cion fa tuo loco bestia tanto necio

cel.
 torca simple rosa so sa so sa Co no ze
 torca simple so so so so so Co no ze

Co no ze tu sin Vazon tu sin Vazon
 Co no ze tu sin Vazon tu sin Vazon

ella, (ablado)

7.

Creer el mayor Borrico que de madre han nacido;
el... que de monja de Auger el Turcio me haze perder;

Allegro
3/4

Camor

riel Volero al fan dan - - -
ella - - - hatò ala segui' di'

go le quitò el tro no
lla la Aria y italiana

le quitò el
la Aria y ta

trono - - - - a vengar al san dan go - - - -
 liana - - - - yerta à rido despo go - - - -

tenu
 — Vино el Zoron - - - - go ay ay —
 — de la Pola - - - - ca ay ay —

a vengar al san dan - - - - go vino el Zoron
 yerta à rido des po - - - - go de la Pola

p

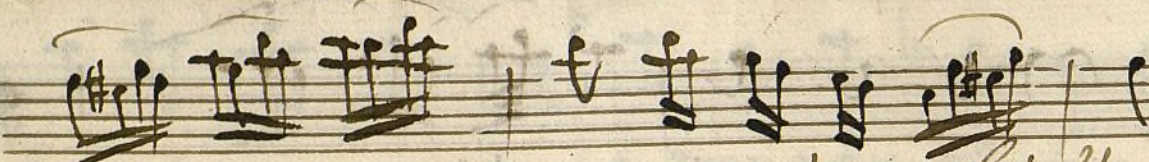
go
ca

porque esta es cri'to - - - - -
porque esta es cri'to - - - - -

que el que à Cuchillo mata - - - - - muere a Cu
que el que à Cuchillo mata - - - - - muere a Cu

chi - - - - - llo ay ay - - - - - quel que à Cuchillo
chi - - - - - llo ay ay - - - - - quel que à Cuchillo

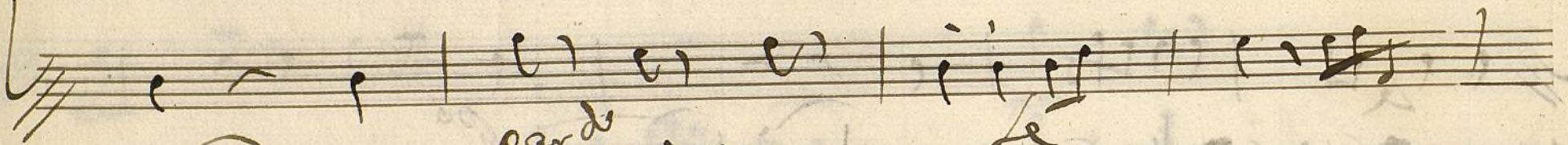
(se sientan muyen fadado)



ma - - - - - ta muere á cu chi llo

ma - - - - - ta muere á cu chi llo

(se vuelven a sentar)

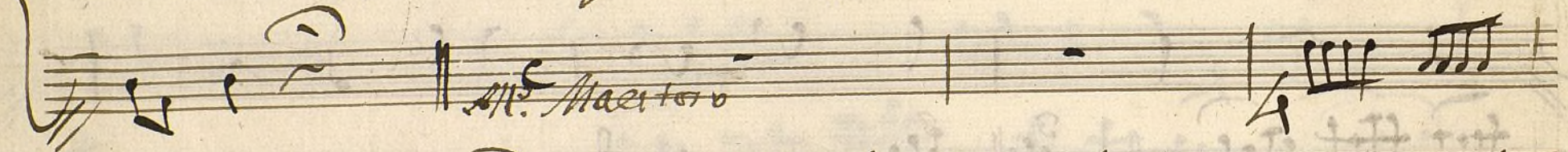


poco

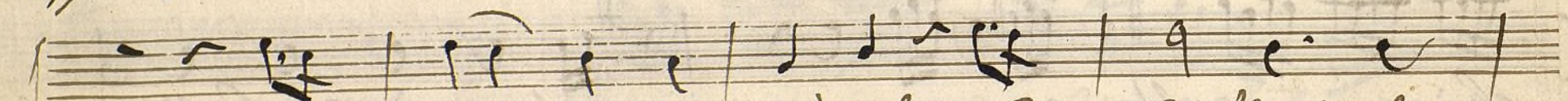
que su olime y de - a

poco

que buen pensa mien - to

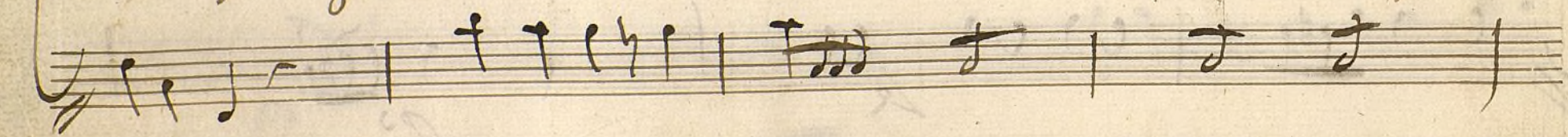


M. Maestros



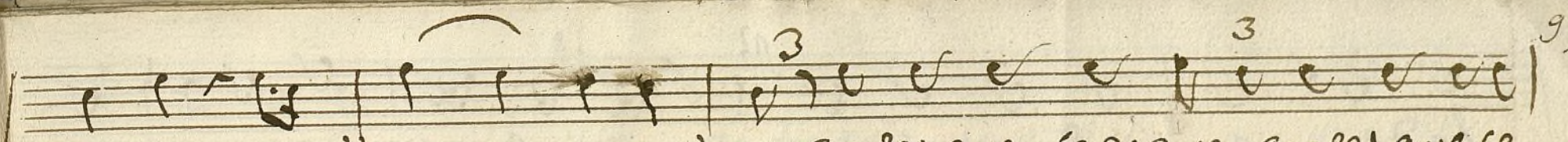
que gran - pensa miento en e de mo

que gran - su ti e za na die en la agu

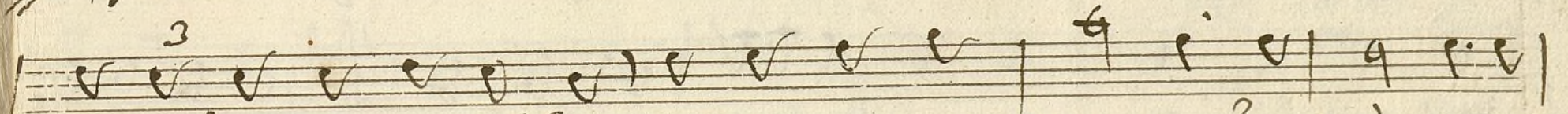


ado

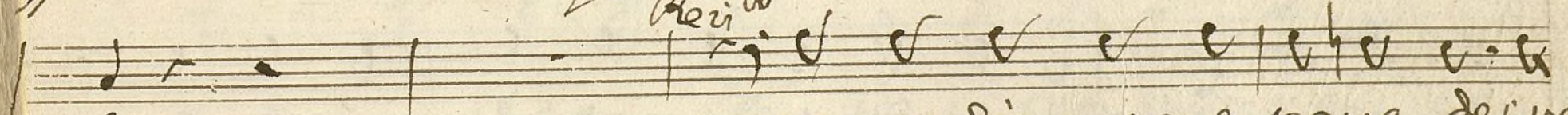
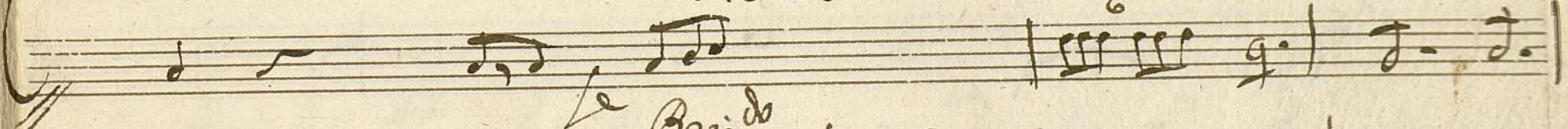
r



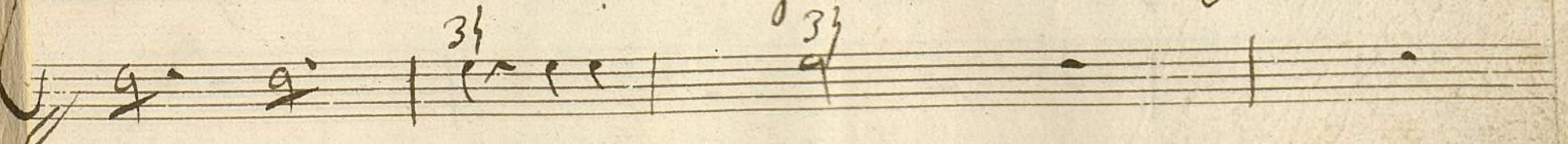
mento me llega a ocurrir, antes que se vaya antes que se
deza me pue-de panar, esto semeo corre esto semeo



vaya le quiero escribir antes que se vaya le quiero escri-
bir Corre le voy a entor ~~le voy a entor~~ le voy a en
esto semeo corre



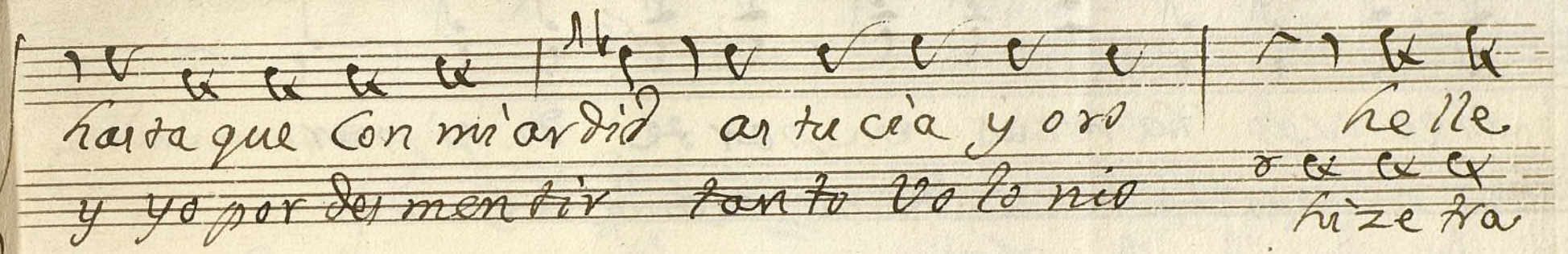
bir no ay nadie que no seaya de ve
tar algunos no creyeron a su



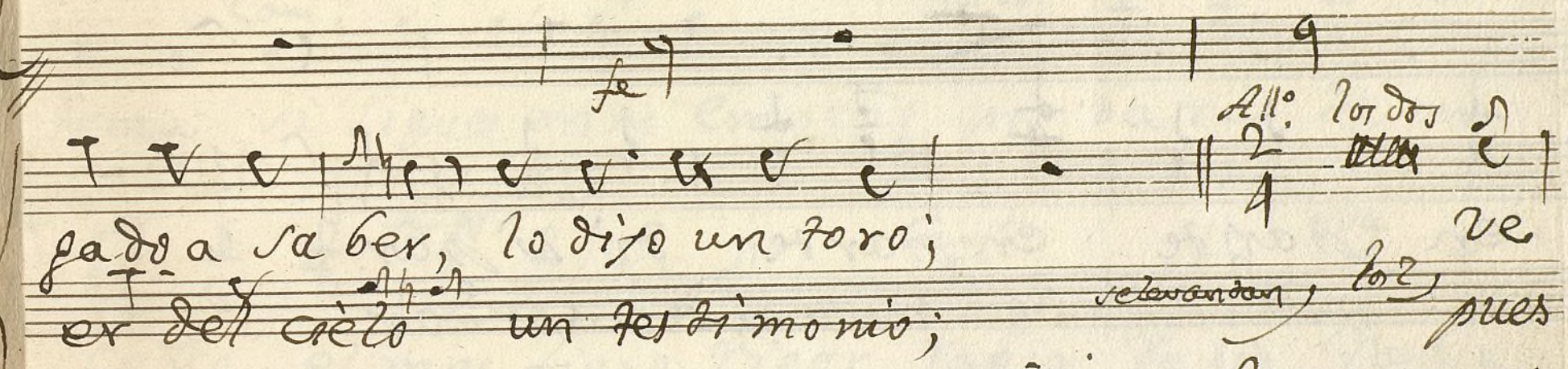
lado a fin de averiguar quien fue el que dijo que
nardi Cuando dijo en Madrid que en las esferas ha

del valiente toro la divina el do tor de Cereza
een aporro un frio intolerable lo que causo disputa

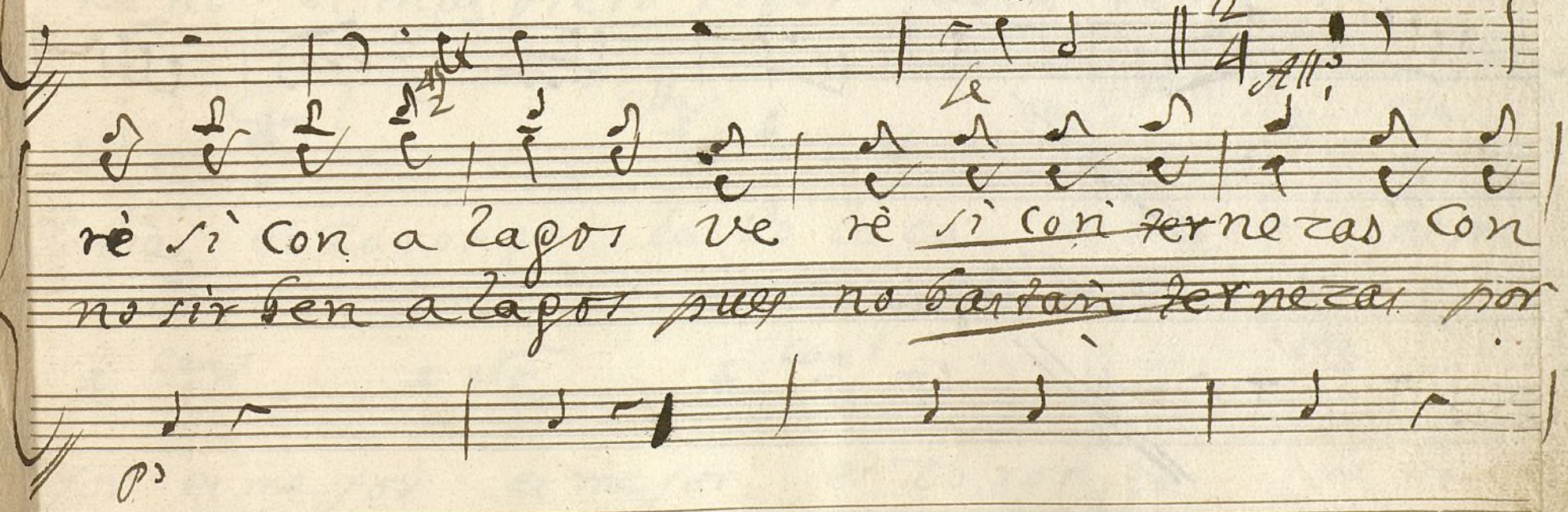
Remedia ma nadietoda via lo azerzado
amon to nes yaun duran toda via en las tertulias



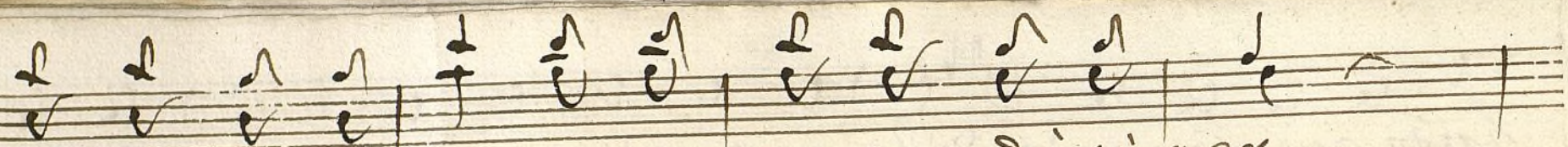
hanta que Con mi'ardid ar tu cia y oro he lle
y yo por des men tir tan to vo lo nio hi ze tra



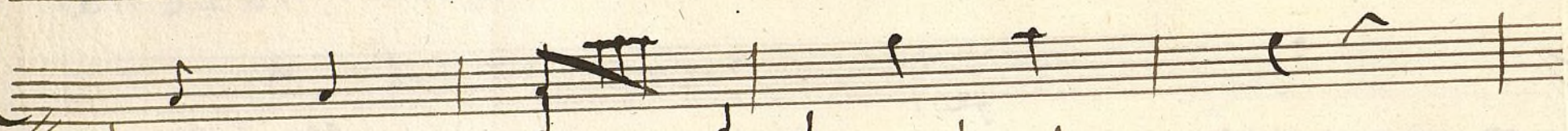
gado a sa ber, lo di jo un to ro;
ex del cie lo un tes ti mo nio; ve
relevando, loz, pues



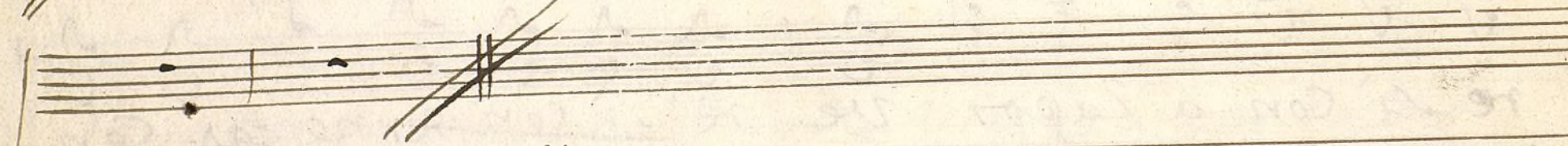
re si con a la goz ve re si con ter ne zas Con
no sir ben a la goz pues no ban tan ter ne za por



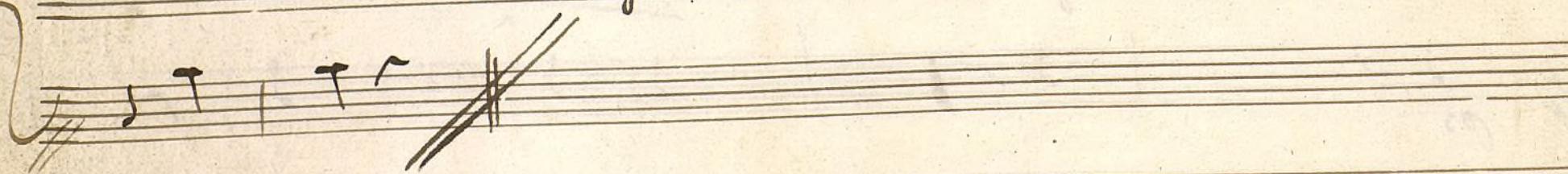
sigo sus Varzas en parte di' i' par
tu ne cia Varzas de mi te a de a Cor dar



en parte en parte di' i' par
de mi de mi te a de a Cor dar



Allegro



ella

11

Al mismo ayre

si no dejas tu

Cam!

lor dor

tema si sigue en tu empeño pro bá rar de mi

Cam!

ella

Ceño el mar fiero rigor rabia rabia rabia

Cam!

ella

Cam!

ella

Rabia el zorongó la Po la ca el mejor el me

Cam!

ella

Cam!

ella

por el mejor a mejor el zorongó la Po

Cam.^o ella 12.

laca el mejor el mejor } la po la ca
 el zo ron go

la po la ca la po la ca el mejor el mejor el me
 el zo ron go el zo ron go el me

por el mejor el mejor:

Parola 8^{da} que reñ callar con mil diablos, Cam.^o de jeme vsted que me
 falta la paciencia, 8^{da} que sucede? ella mi marido es un Canalla
 Cam.^o mi mujer es una bil, si vsted no la echa de casa, lo he de hacer en di parate,
 ella sino hacen que luego salga de aqui, me he de divorciar, 8^{da} pero esto do
 esto que pasa, no bein que esto es tu diando para Y lastrar ami Patria;
 la 2^a puer tanto sa bein oir no, y sentenciad nuestra Causa;
 8^{da} mui bien pero en sentenciando, punto en boca, ò no mala;

All.^o poco *Com.^o*

ella
este tiene empe —
yo a esta la dispu —
no en que la Po la ca el va i le zoron —
to que no va e na da donde esta el zoron —
go la lle ba ven ta ja ved que sin va
go la me jor Po la ca con gran de se

par d *ablado*

zon sigo tu opo niom sigo *Como tiene di*
gato son soy de tu opinion soy de *pero que ad en*

el Canalla;
 valor, brivona ~~Plaza~~ *Plaza*, para decir que el Zorongo es mejor que la
 tender una Andaluza y talianada, de los tonillos salados que producen

Polaca; donde ay cora mai me liflua, mai suabe ya graciada, que!!!
 suele España, donde ay cora como a quello: a compañame *muchacha!*

Allegro

53

All.^o *Le* *All.^o*


Gli lla man ti a tanti inga ni e Co ri po ca

Le *po*

le - - de que in noi virtu si Cre de no ter li po
ter li po ter li Cor be lar

Le *po*

Handwritten musical notation on two staves. The first staff has lyrics: a - - - - - no ter li' Cor. The second staff has lyrics: be lar.

Parola, Cam^o, Pero no, par^{do} bien está, habla pue
 Ya ora Calla;
 Al segno ~~X~~ hasta la 

Allo { 3/8 ^{par^{do}} ay Zorongo, Zorongo, Zorongo que
 3/4 " " " "

Handwritten musical notation on two staves. The first staff has lyrics: lo que mi madre me Compra me pongo. que si me Com.

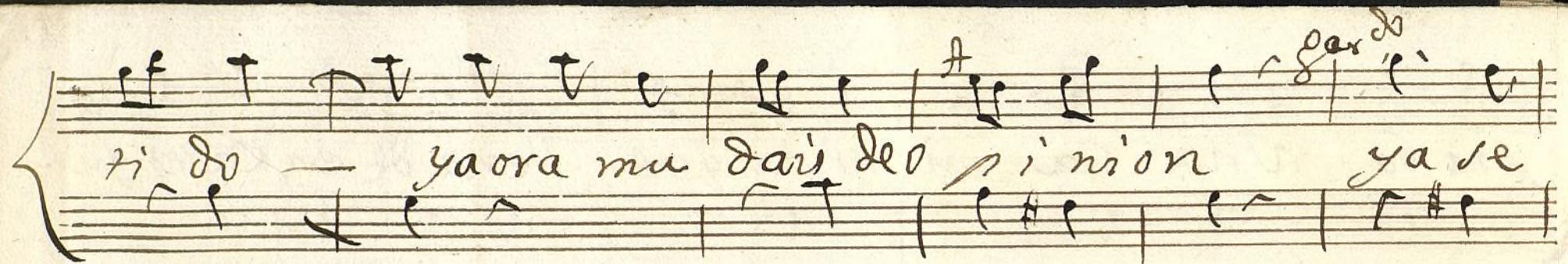
pra ba una Ca mi ri ta que llena de en Caye que

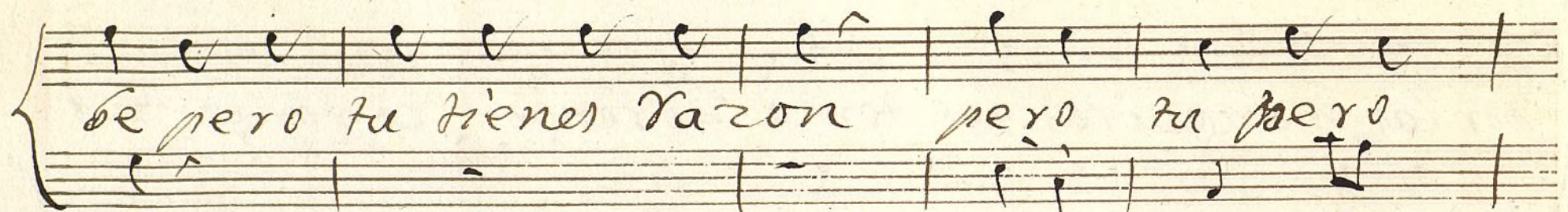
por las manguitas que toma Zorongo, Zorongo zo

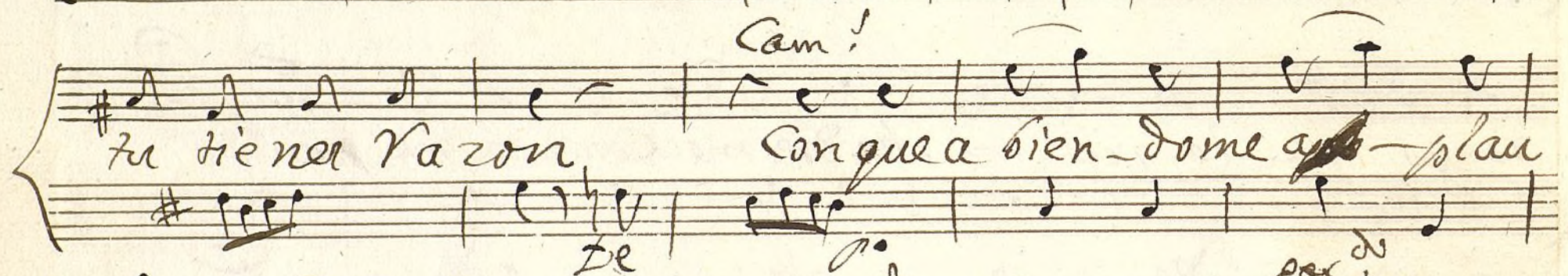
rongo que lo que mi madre me Compra me pon goi

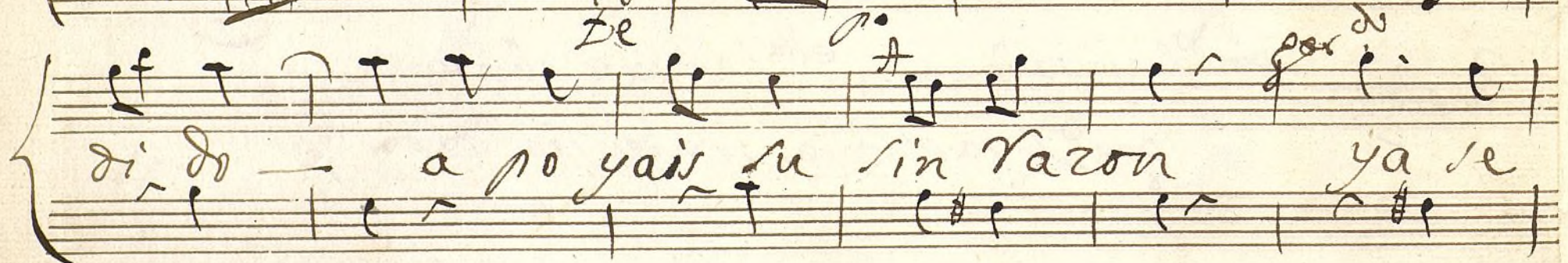
Parola, *gr^{do}* viva la sal, ella viva el chiste,
gr^{do} ya esta la sentencia dada;

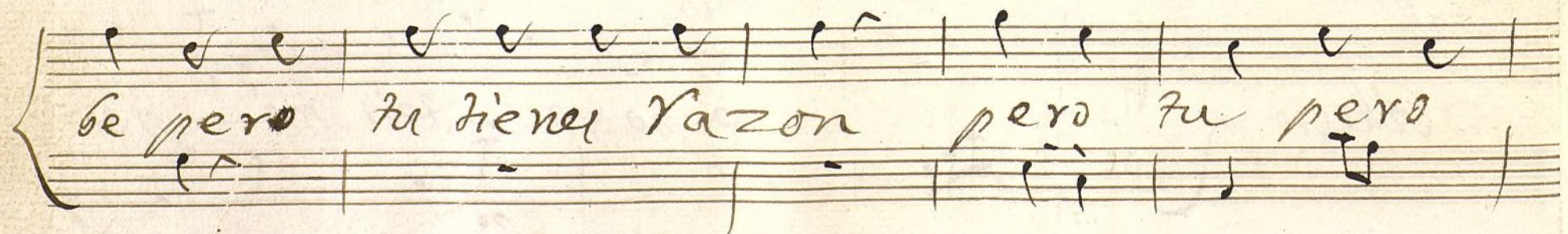
final
Allegro $\frac{2}{4}$ ella
a po ya - tei's mi - par


 ti do — ya ora mu dai deo pi nion ya se


 be pero tu tienes razon pero tu pero


 tu tienes razon *Cam!* Con que a bien dome ~~a~~ plan


 di do — a po yair tu sin razon ya se


 be pero tu tienes razon pero tu pero

ella 3

Cam!

15

venga visted a ca

er cu che me vs

tu tiener Razon

si tiener Razon

ella

venga visted a ca

si tiener Razon

tu tiener Ra

er cu che me visted

Zon

tu tiener Razon tu tiener Ra

la Razon aen tran gos en una prueba e vi
la Razon aen tran gos es una prueba e vi
dense de que en el punto pro puesto ni uno
den te de que en el punto pro puesto ni uno
nielo tro la tiene — ni uno nielo tro la
nielo tro la tiene — ni uno nielo tro la

Ma All?

f *Al*

tie - ne

gardi

tie - ne

fe *3*

la abundancia del di' ne

Ma All?

ro y de una moza el fa por

para todo

quanto quie - re tan solo tie ne ra zon

tan solo tiene razon daos los brazos

la 2. *atrasandose*

llega pri'mero por mi'no qu'iero

ff *gord* que obstina

ella

le cam!

sigue mi'por tido sigue mi'opi

cion

nion ya la ri go — dulce e po la
 — dulce e po — ra por do
 alla ba mi ven di
 cion alla ba mi vendi cion puer e tai re

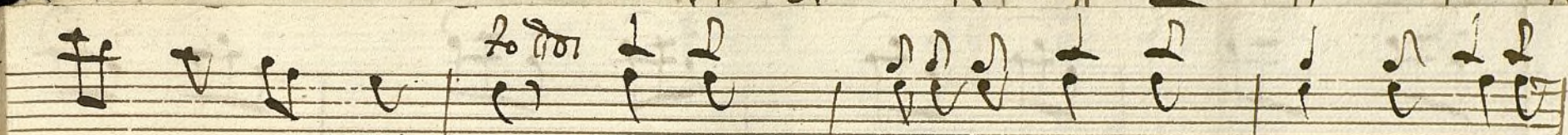
Cono rí dos puer ei tair ya Con ben ci dos buel bo

mea mi o Capa cion buel bo

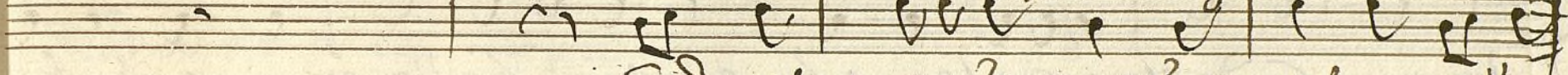
y Re pi ta mos — Con ten tos Con fey

y Re pi ta mos con ten to

ti—ba a Cla—macion a Cla ma
 Confe tiva a Clamacion a Cla ma
 cion En ma teria que sea justa so lo
 cion: del gusto à las leyes Cada uno en lo que le gusta alla



mayor perfeccion Cada uno en lo que le gusta alla



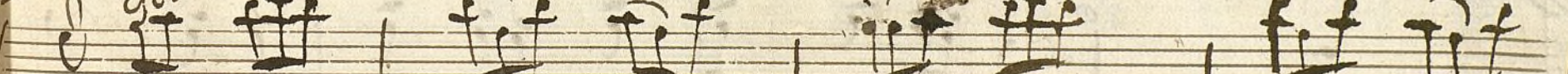
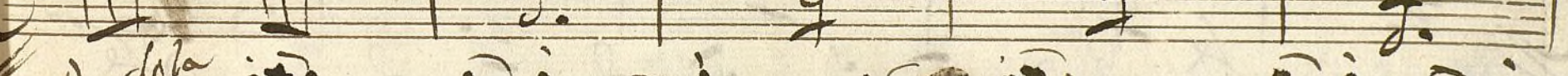
Cada uno en lo que le gusta alla



mayor perfeccion ha - lla ma - yor per - fec



mayor perfeccion ha - lla ma - yor per - fec



cion, a ^{camaj}



cion En materia que sea suelta solo del gusto a la



Handwritten musical score on aged paper, featuring three systems of music with lyrics in Spanish. The notation includes vocal lines and piano accompaniment.

System 1:

Vocal line: *a* - *camas* *pardo*
leyes cadavro en lo que le gusta halla mayor perfec

Piano accompaniment: *q.* *2o 2.*

System 2:

Vocal line: *ha - lla* *Mas All.*
ciom ha - lla ma - yor per - feccion en ma

Piano accompaniment: *2o 2.*

System 3:

Vocal line: *teria que sea justa* *lo lo*

Piano accompaniment: *lo lo*

solo del punto a las leyes

del punto a las leyes

Cada uno en lo que le puse a la mayor perfe

Cada uno en lo que le puse a la mayor perfe

Ciome ha - la ma - yor per - feccion

Ciome ha - la ma - yor per - feccion

Handwritten musical score for a piece titled "Halla mayor perfeccion halla". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics "halla mayor perfeccion halla" are written in a cursive hand across the first four systems. The fifth system contains only musical notation. The paper is aged and shows some staining.

Violin Primero

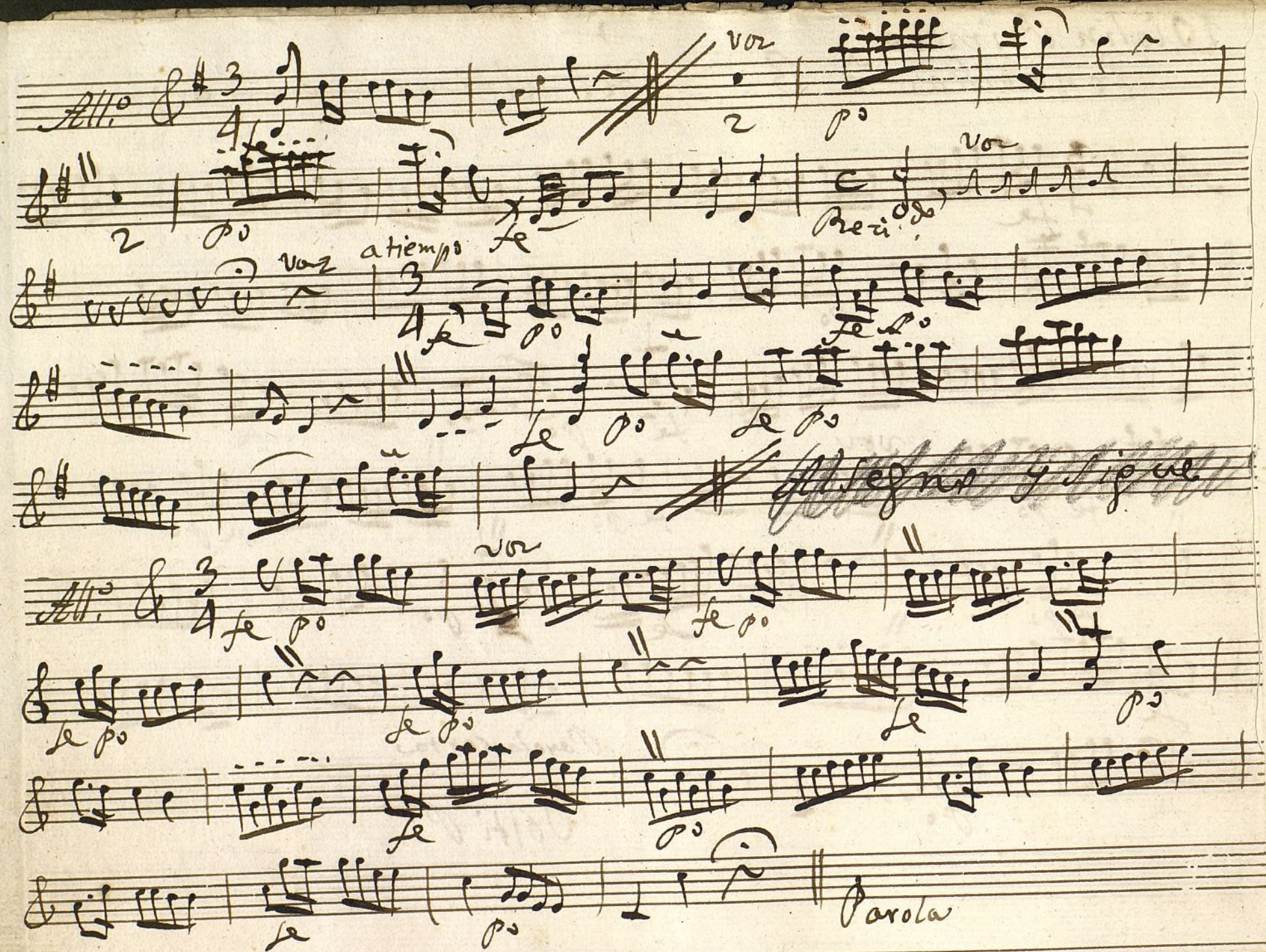
Mus 135-10

Angelito

Conadilla a 3.

del ultimo que llega;

Handwritten musical score for Violin Primo, featuring multiple staves with notes, rests, and dynamic markings such as *fe*, *po*, *vo*, and *le*. The score includes a section marked "Parola Corta" and concludes with "Visti P. to".



Handwritten musical score for "Parola Volki" by A. S. Dargomyzsky. The score is written on ten staves. The first staff is marked "All. poco" and "2/4". The music is in G major (one sharp) and 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings like "p" and "f". The piece concludes with a double bar line and the word "Parola" written below the staff. The title "Volki" is written in a larger, stylized font at the bottom right.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All. Maestoso* (Allegretto Maestoso) on the fourth staff.
- Adagio* (Adagio) on the fifth staff.
- Andante* (Andante) on the sixth staff.
- Allegro* (Allegro) on the seventh staff.
- Andante* (Andante) on the eighth staff.
- Allegro* (Allegro) on the ninth staff.
- Andante* (Andante) on the tenth staff.
- Volte* (Volte) on the eleventh staff.

Allegro & 2/4

Parola

Parolae

Punto vago.

Allegro poco

Parola

~~Allegro poco~~

Punto vago

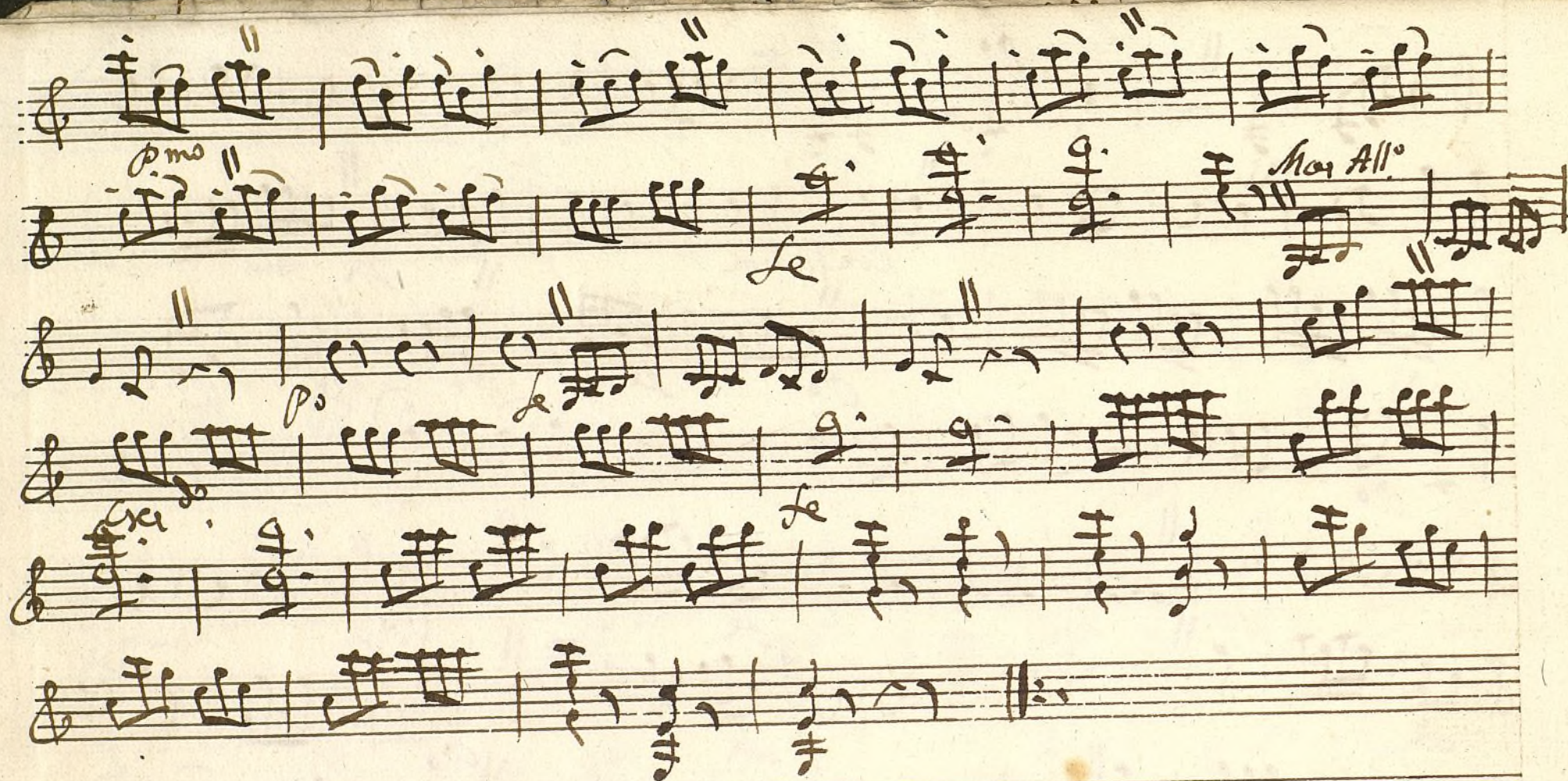
Allegro poco

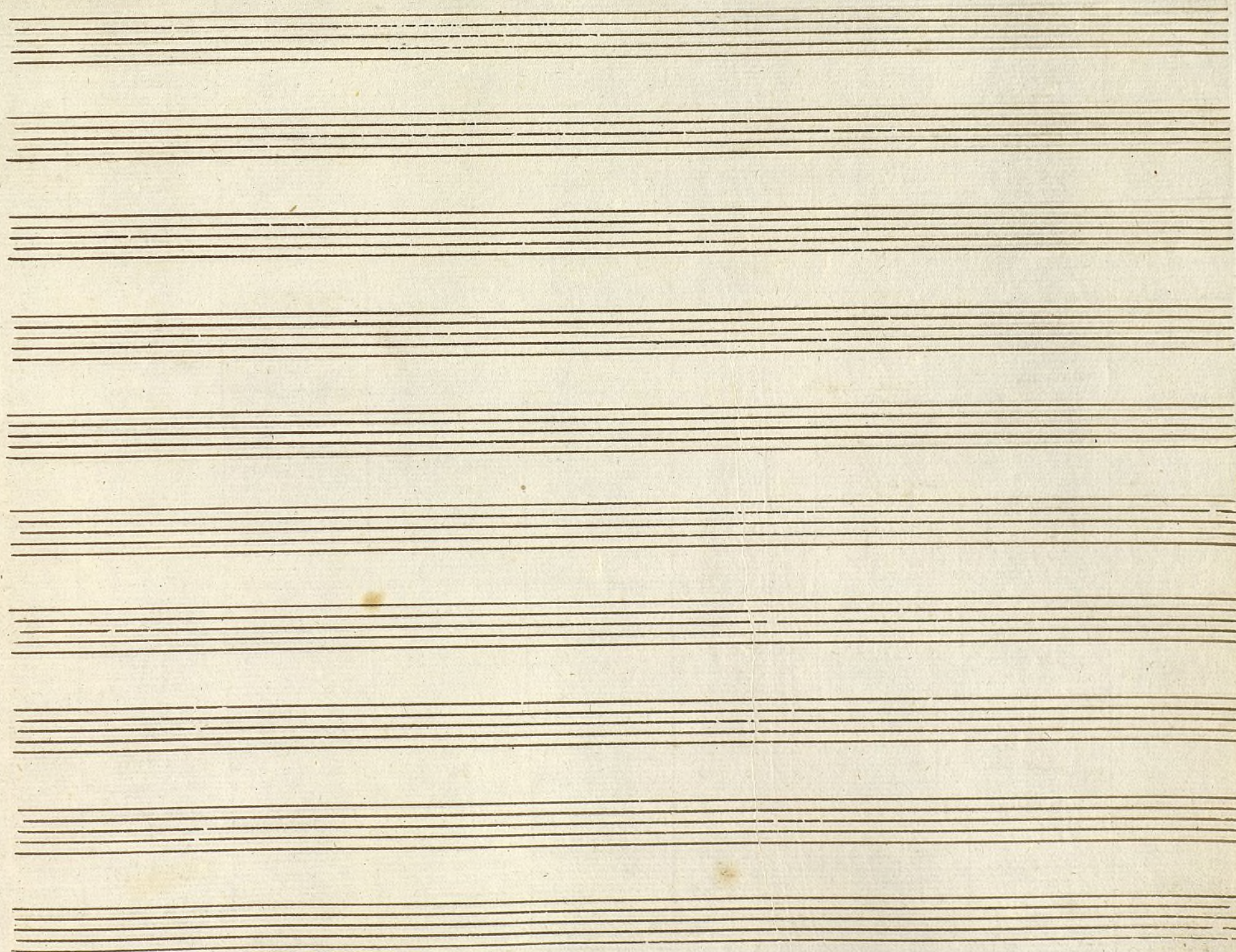


final Allegro & 2

Handwritten musical score for a final section, marked Allegro. The score consists of ten staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'voz' (voice) and 'le' (likely 'le' for 'le' or 'le'). The piece concludes with a double bar line and a repeat sign. The bottom of the page features the text 'may All' and 'Ayuntamiento de Madrid'.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Annotations in the score include:
- *Con la voz* (With the voice) written above the third staff.
- *fin* (end) written above the eighth staff.
- *All.* (Allegro) written above the eighth staff.
- *vino* (wine) written above the sixth staff.
- *gite* (gite) written above the ninth staff.
- *Volte* (Volte) written at the end of the tenth staff.
The score is written in a cursive, handwritten style on aged paper.





t

Mus 13540

Mus 13540

A handwritten musical score on aged, yellowed paper. The top section is marked 'Allegro' in a large, flowing cursive script. It features four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. A double bar line with a repeat sign is present. The second staff continues the melody, with a 'p?' (piano) dynamic marking. The third and fourth staves show further development of the melodic line. The bottom section is marked 'Recitativo' in a similar cursive script, followed by a single staff of music. The paper shows signs of age, including foxing and some staining.

Handwritten musical score for "Parola" by Antonio Vivaldi. The score is written on ten staves. The first staff is marked "3/4" and "atempo." The second staff is marked "Alleg." and "3/4". The third staff is marked "Parola." The fourth staff is marked "Ayuntamiento de Madrid".

Parola.

All.^o Poco. 2/4

Parola.

Alleg. 2/4 *po.*

vivo. fe. po. fe. po. fe. po.

crej. fe. po. fe. po.

*Parola
corta.*

*Alleg.¹⁰ 3/4 *po.**

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

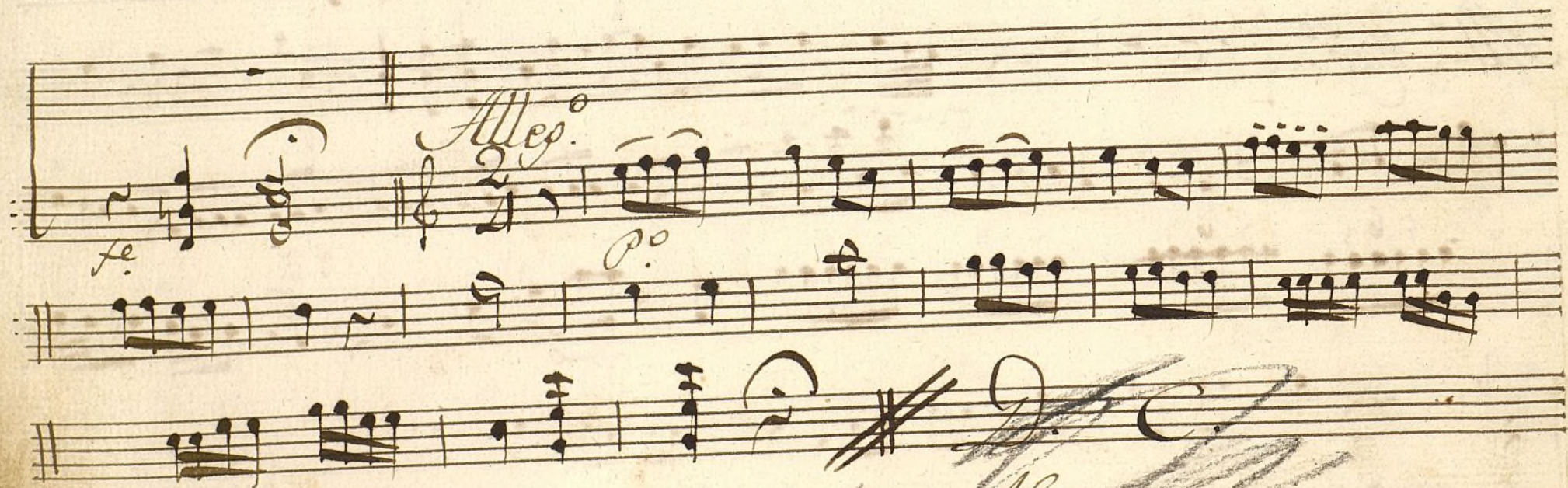
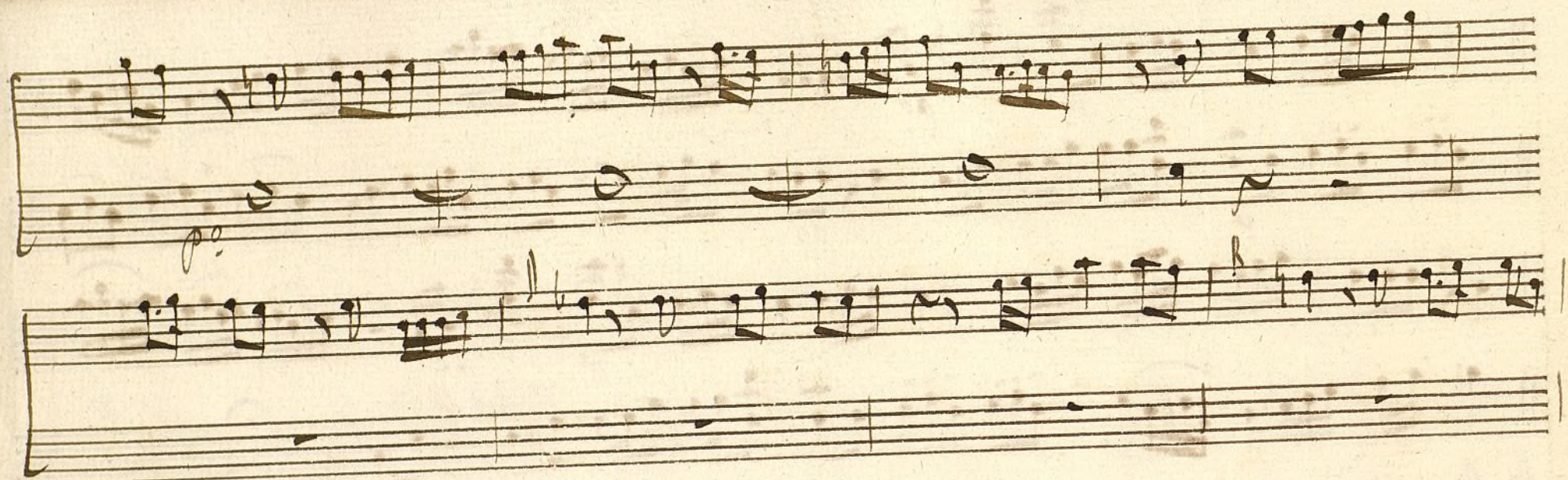
Dynamic markings include *f* (forte), *p* (piano), *f^o*, *p^o*, *f^o p*, and *fmo*.

The fifth staff begins with the tempo marking *All.^o Ma^o*.

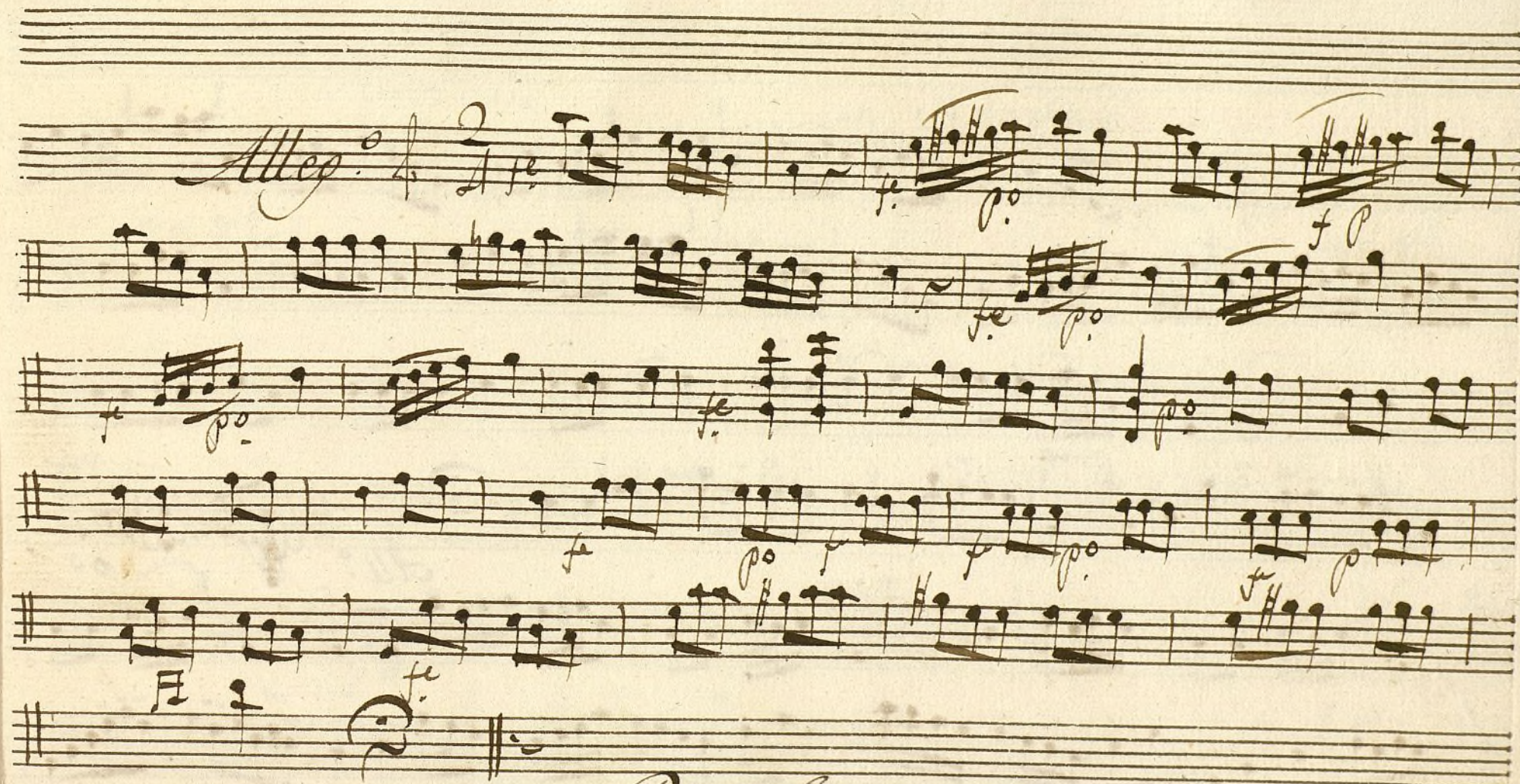
The sixth staff contains triplets, indicated by the numbers 3, 6, 3 above groups of notes.

The seventh staff ends with the handwritten number *N. 5.*

On the left margin, the letters *la* and *a.* are visible, and a double bar line is present.



Repite Al segno.



Parola.



Parola.

Puntovapo

All. Poco. 2/4

Handwritten musical score for 'Puntovapo'. The score is written on ten staves. The first staff begins with the tempo marking 'All. Poco.' and the time signature '2/4'. The music is written in a single system, with various notes, rests, and accidentals. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo), and some articulation marks like slurs and accents. The score concludes with a double bar line and a repeat sign.

Parola

final.

Alleg.

$\frac{2}{4}$ *f.*

p.

f.

p.

3

f.

p.

f.

p.

f.

p.

f.

p.

f.

f.

p.

p.

f.

f.

f.

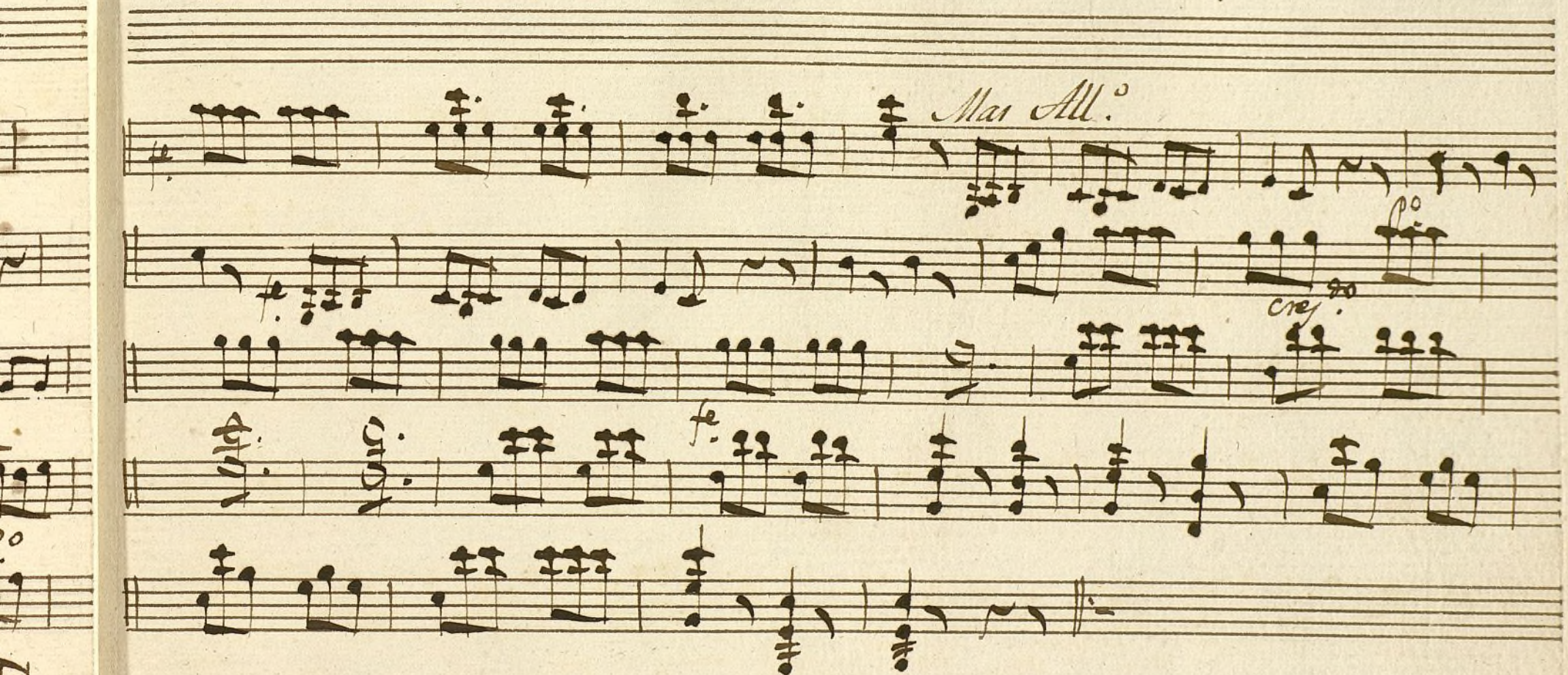
p.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age with some staining.

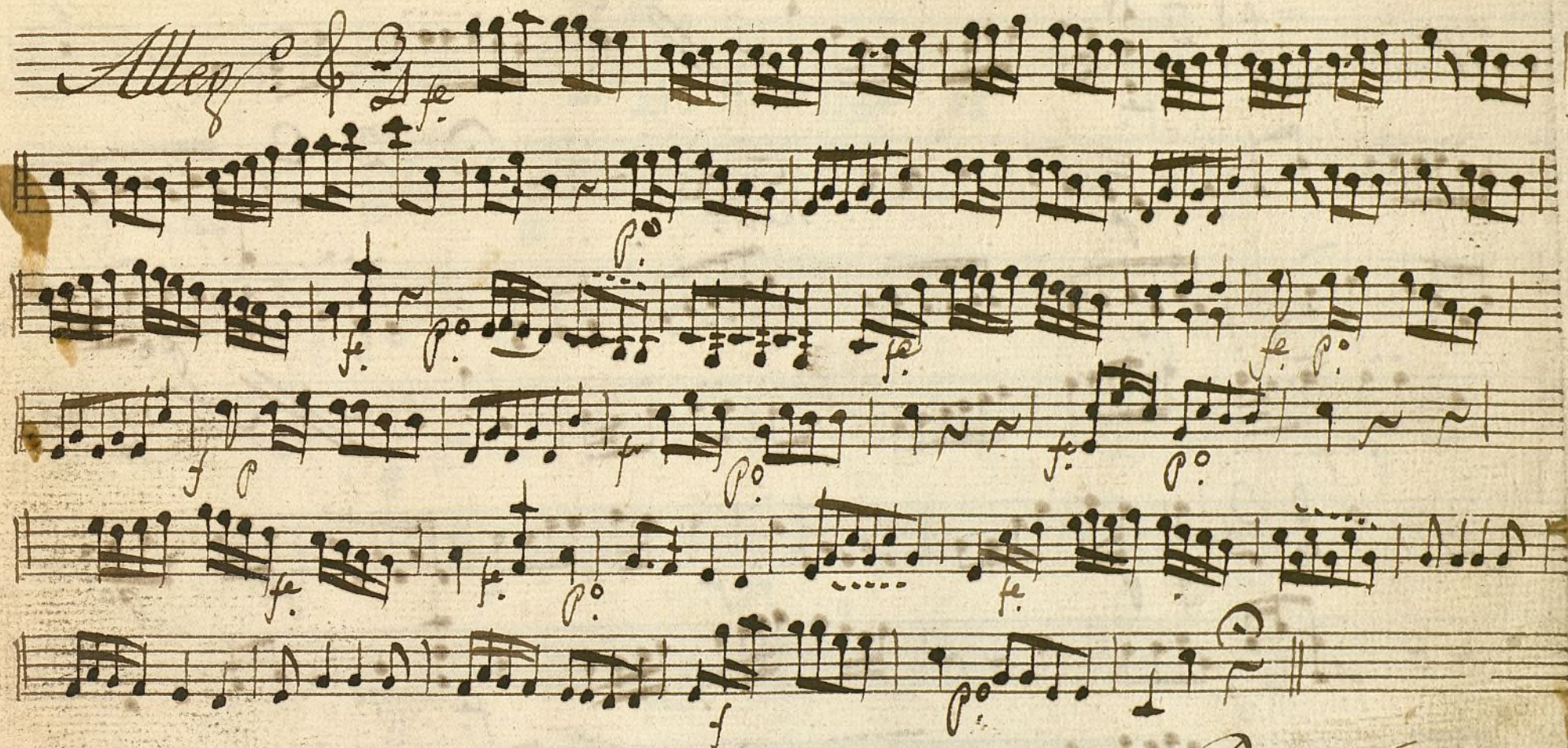
Key markings and annotations include:

- mas All.* (written below the second staff)
- con la parte.* (written below the fourth staff)
- fe* (written above the second staff)
- po.* (written below the first, second, third, fourth, fifth, and sixth staves)
- ff* (written below the fifth staff)
- V* and *S.* (written below the seventh staff)





Violin 2.º Fon.º à 3.º Del ultimo que llega.



*Parola
Corta.*

All. Poco 3/4 *f* *Rec.^{do}* *2* *2* *fe p* *Allegro*

All. 3/4 *f p* *Parola*

All.^o No mucho $\frac{2}{4}$ 2^{do}

Parola.

A handwritten musical score on aged, yellowed paper. The title 'Allegro' is written in a large, elegant cursive script at the top left. The time signature is 2/4, indicated by a '2' over a '4' and a common time signature 'C' with a slash. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'cres.' (crescendo), and 'Parola' (word). There are also markings for 'vivo' and 'Alto'. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including foxing and some staining.

Handwritten musical score for a piece titled "Missa" by Franz Schubert. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *ff* (fortissimo). A tempo marking *All.^o maggiore* is visible on the fourth staff. The piece concludes with a double bar line and the initials "V. S." on the final staff.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The manuscript is written in brown ink and shows signs of age, including foxing and staining. The piece concludes with the instruction "D. C. al segno." written in a large, elegant cursive hand.



Parola.

Pentovajo

All.^o Pos. 3/4

The musical score is written on ten staves. The first staff begins with the tempo and style marking 'All.^o Pos.' and the time signature '3/4'. The music is in a key with one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'p.' (piano) and 'f.' (forte). The piece concludes with a double bar line and a repeat sign. The word 'Parola.' is written on the final staff.

Parola.

Puntovago

All.^o Poco $\frac{3}{4}$

The musical score for 'Puntovago' is written on eight staves. The first staff begins with the tempo marking 'All.^o Poco' and the time signature '3/4'. The music is in a key with one sharp (F#). The first four staves contain the main melody, which features a variety of note values including eighth and sixteenth notes, as well as rests. The fifth staff begins with a new section marked '3/8' and 'All.^o'. The final two staves conclude the piece with a double bar line. Dynamics such as 'f.' and 'p.' are indicated throughout the score.

f.

p.

p.

p.

3/8 All.^o

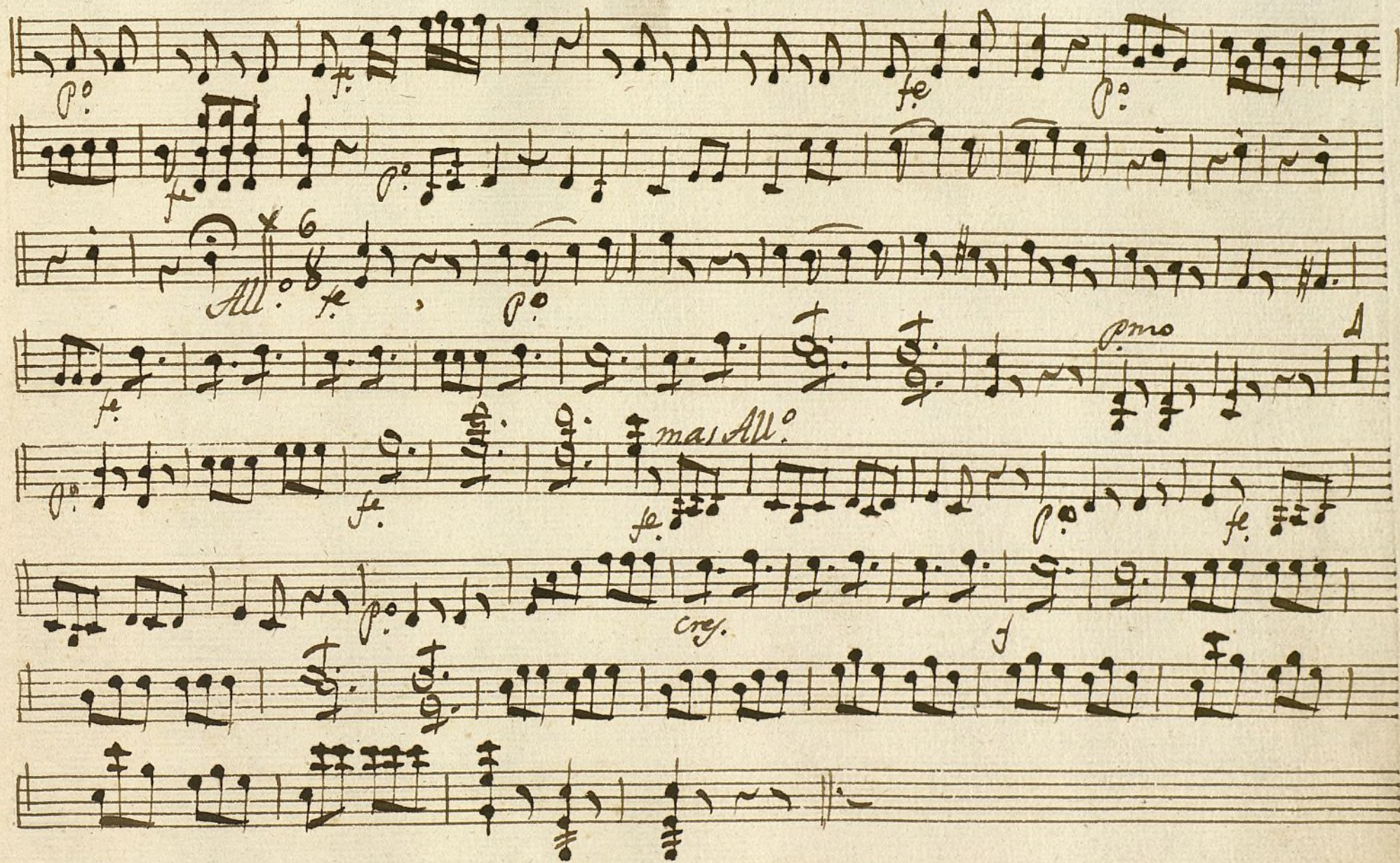
Parola.

Final

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

2

Handwritten musical score for a piece titled "Final". The score is written on ten staves. It begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegro". The music is in G major, indicated by one sharp (F#). The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "pp" (pianissimo). There are also markings for "cresc." (crescendo) and "dim." (diminuendo). The piece concludes with a double bar line and the word "Fine".



Violin Segundo

Mus. 135-10

Conadilla a 3.

~~Allegro~~ del ultimo que llega;

Allegro & 3/4

Parola Corta
Volte

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked "Allegro poco" and the key signature is one sharp (F#). The score includes a section marked "Allegro" and a section marked "Allegro poco". The word "Parola" is written at the bottom right.

All.^o no mucho $\frac{2}{4}$ *no*

Parola Volta

Allegro 2/4 ~~4/4~~ *no* *po*

no *vivo* *le* *le* *po*

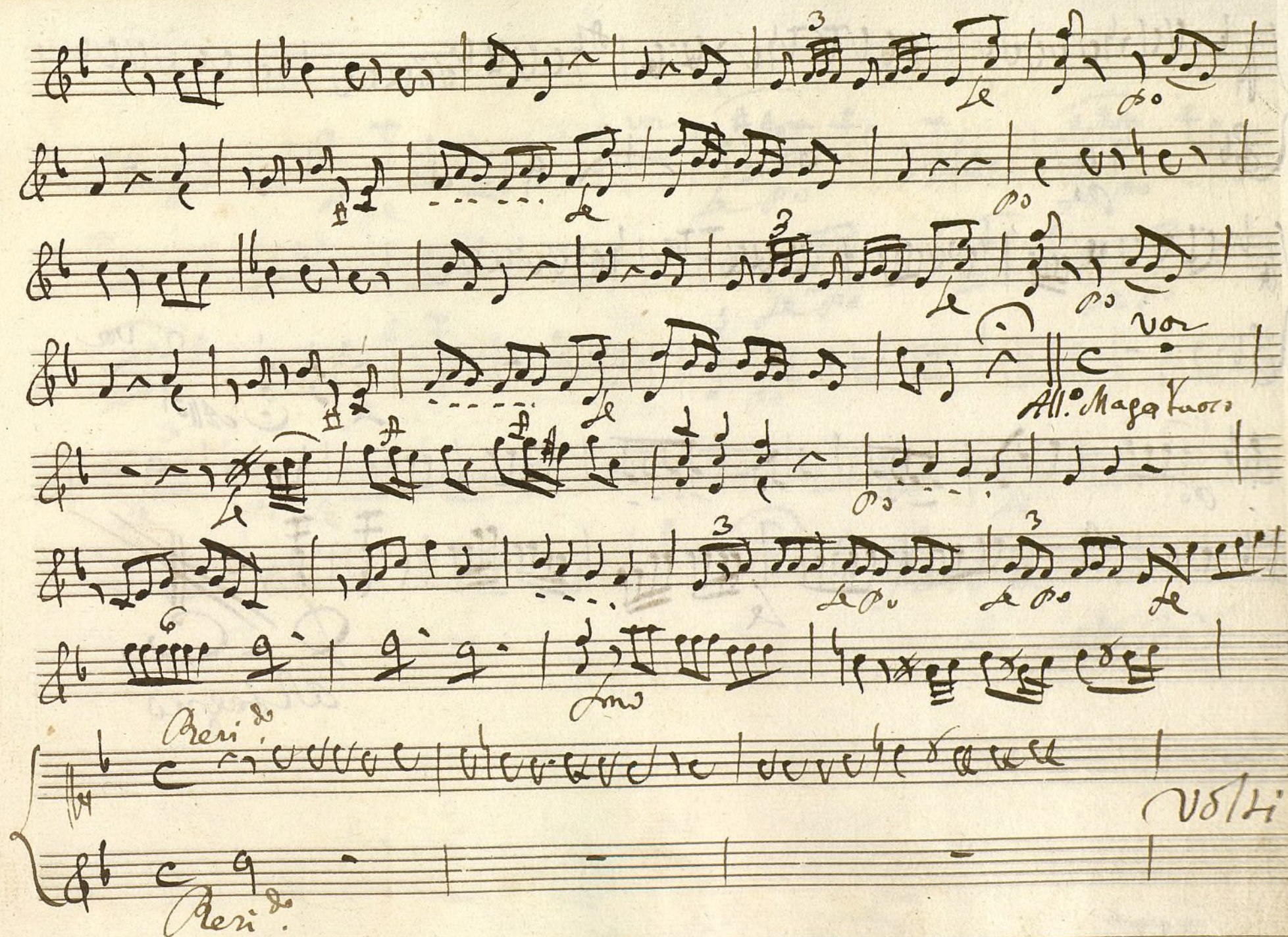
Cresc. *po* *Allegretto* *le* *no*

Parola *3* *4* *po*

no

Ayuntamiento de Madrid

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "vor All. Magna" are written below the fourth staff. The word "Peri." appears above the seventh staff and below the eighth staff. The word "Voli" is written at the end of the eighth staff.



vor
All. Magna
Peri.
Voli

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The piece concludes with a double bar line and the tempo marking "Allegro".

Punto va po *3 fe* *vor*
All. poco & $\frac{3}{4}$ *8.ª baja*

Handwritten musical score for the first system. It consists of seven staves. The first staff begins with the tempo marking 'All. poco' and the time signature '3/4'. The music is written in a key with one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The phrase '8.ª baja' is written below the second and third staves. The system concludes with a double bar line.

Parola
Punto va po *vor*
All. poco & $\frac{3}{4}$ *8.ª baja*

Handwritten musical score for the second system. It begins with the word 'Parola' written above the first staff. The tempo marking 'All. poco' and the time signature '3/4' are present. The music continues with similar notation to the first system, including notes, rests, and dynamic markings. The phrase '8.ª baja' is written below the first staff of this system. The system ends with a double bar line.

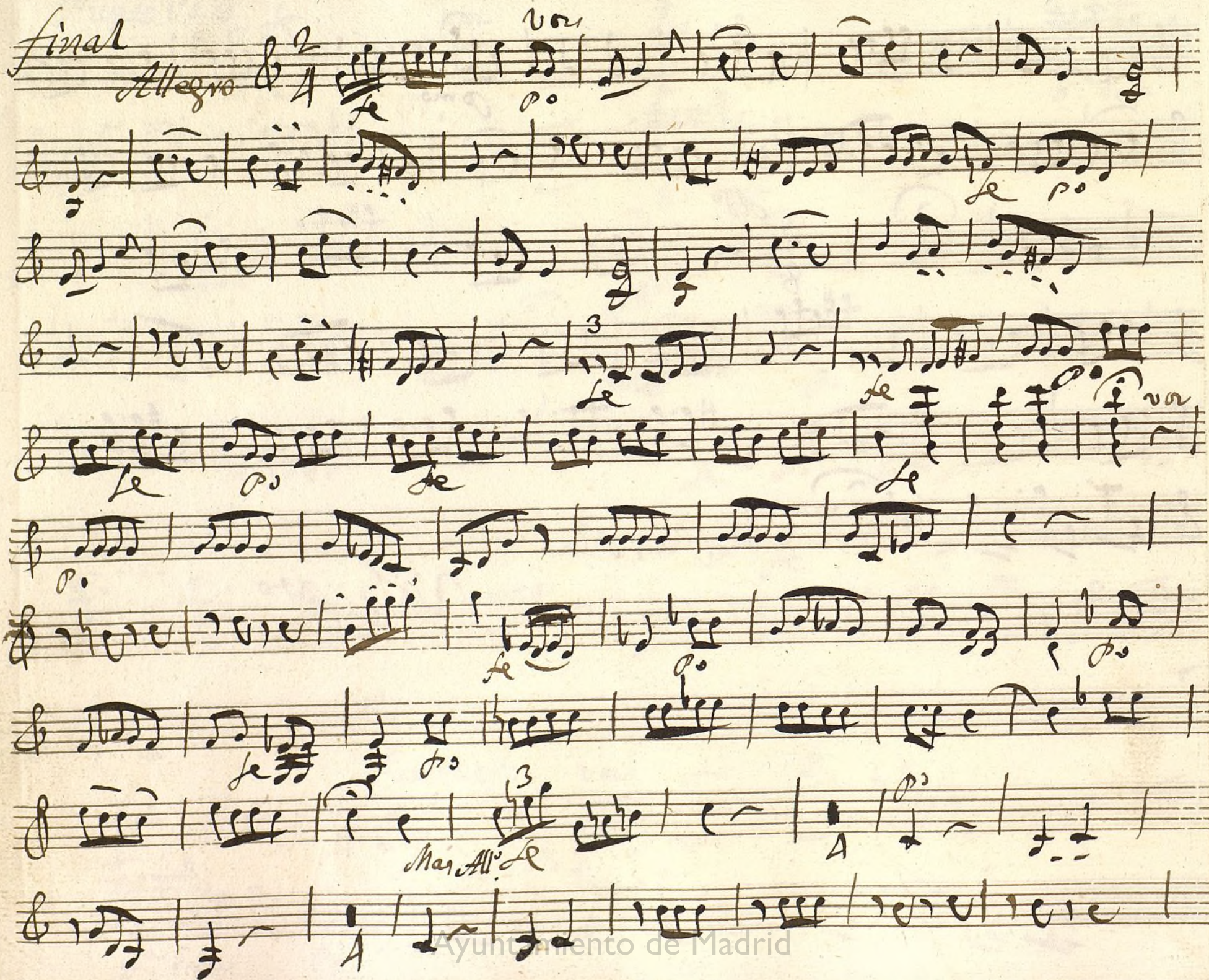
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The second staff continues the melody, with a key signature change to one sharp (F#) and a time signature of 3/8. The third staff features a key signature change to two sharps (F# and C#) and a time signature of 3/8. The fourth staff continues the melody, with a key signature change to one sharp (F#) and a time signature of 3/8. The fifth staff continues the melody, with a key signature change to one sharp (F#) and a time signature of 3/8. The sixth staff concludes the piece with a double bar line and the word "Parola" written below the staff.

Volupto

final

Allegro

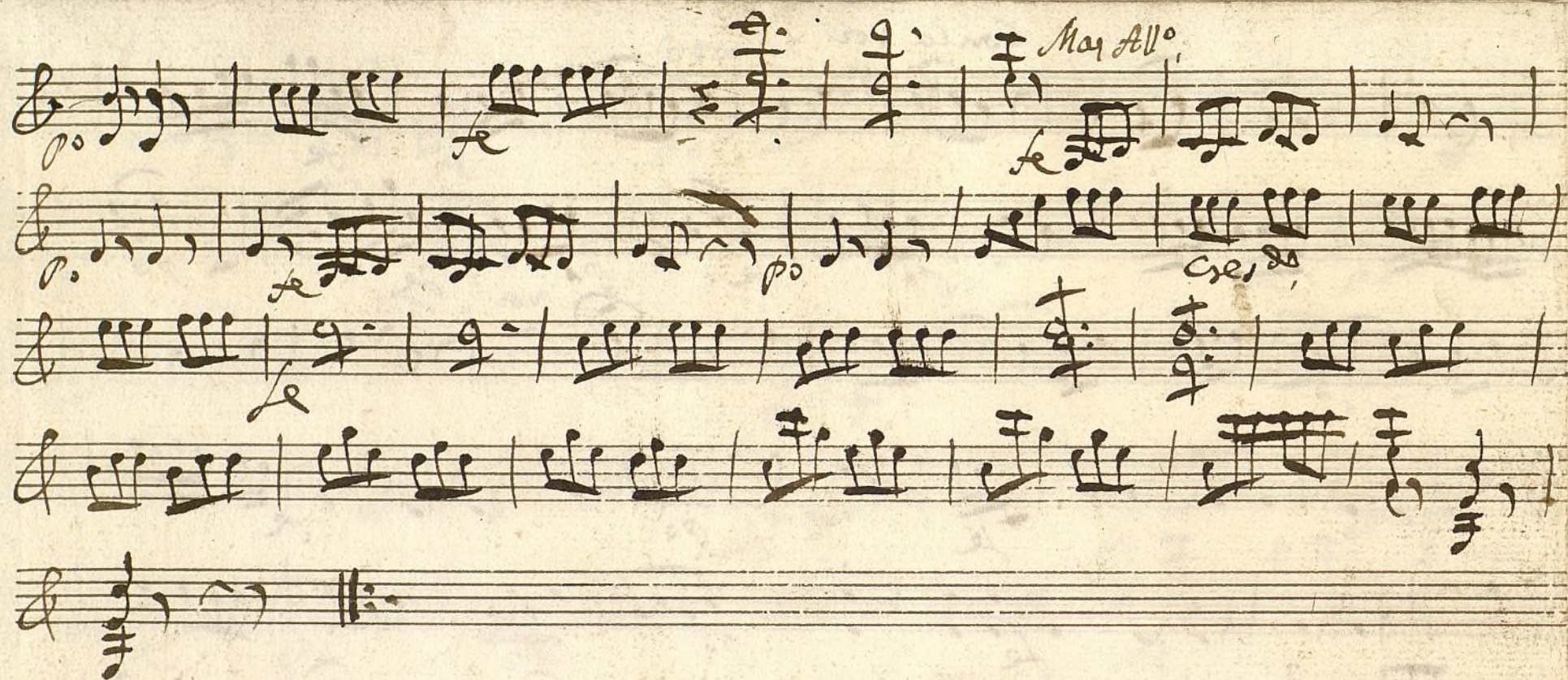
$\frac{2}{4}$



Man. All.

Con la voz

A handwritten musical score on ten staves. The notation is in a historical style, featuring 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 single system. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several dynamic markings: 'p' (piano) appears on the second, fourth, sixth, and eighth staves; 'f' (forte) appears on the first, third, fifth, seventh, and ninth staves; 'pp' (pianissimo) appears on the second staff; 'pmo' (primo) appears on the eighth staff; and 'Allo.' (Allegro) appears on the seventh staff. The score concludes with a double bar line and a final note on the tenth staff. The paper is aged and shows some staining.



Viola

Mus 135-10

Lon. a 3. del ultimo q. Allegro.

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

Parola

Recdo *voz*

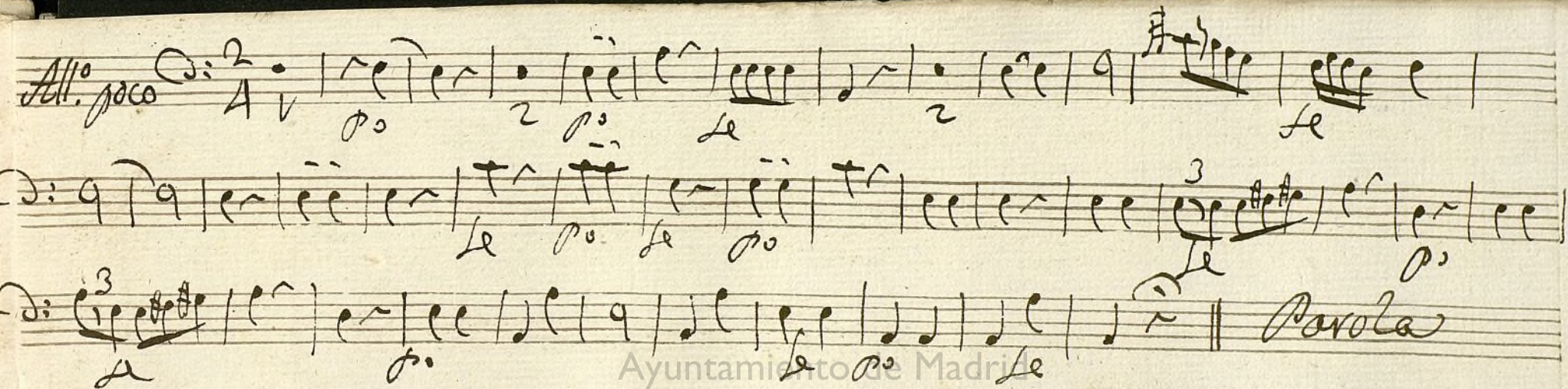
al Segno

Voltti

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4, 3/8), notes, rests, and dynamic markings. The word "Parola" appears twice, and "Segue" is written at the end of the piece.

Annotations on the score include:

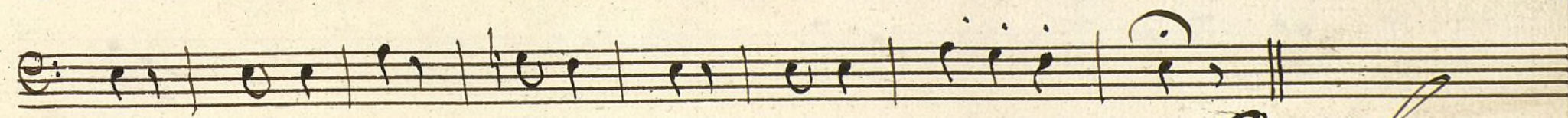
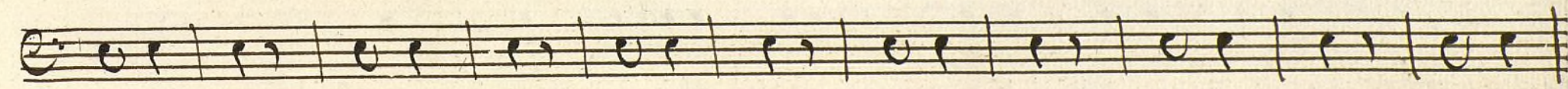
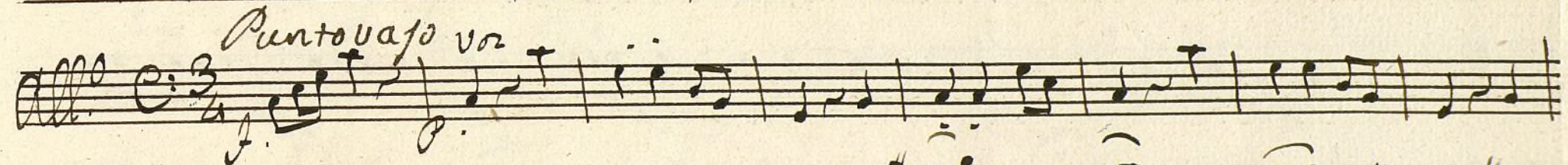
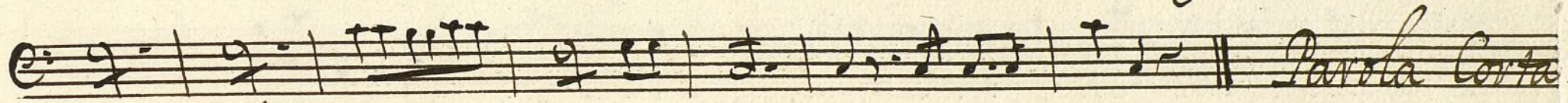
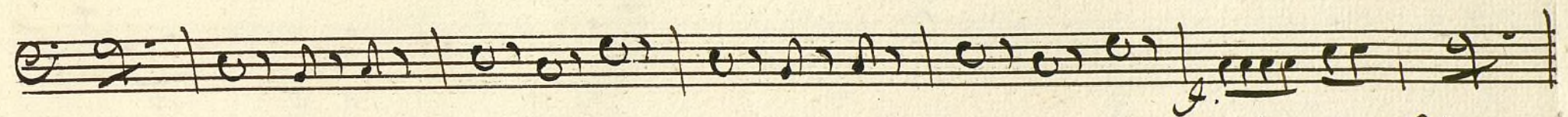
- All.* (Allegro) at the beginning of the first staff.
- vivo* above the fifth staff.
- mes* (mezzo) above the sixth staff.
- all.^{ro}* (Allegro) above the sixth staff.
- Parola* written twice, once above the sixth staff and once above the seventh staff.
- Segue* written at the end of the tenth staff.



The image shows a single page from an old music manuscript book. The paper is aged and yellowed. There are four sets of empty musical staves, each consisting of five horizontal lines. The staves are arranged vertically across the page. The text 'Ayuntamiento de Madrid' is printed in a simple, sans-serif font at the bottom center of the page.

Ayuntamiento de Madrid

Handwritten musical score for "Maestro Ciccio" by Giuseppe Verdi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The title "Maestro Ciccio" is written at the top left. The score includes a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked "All." (Allegro). The score concludes with the instruction "D.C. al Segno".



Parola..

Volta

Final.. Allegro.. $\text{C} \frac{2}{4}$

mas all.^o $\text{C} \frac{2}{4}$

Con la voz

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

- voz* (voice) written above the first staff.
- Can.º* (Canto) written above the fourth staff.
- mas all.º* (more ad libitum) written above the sixth staff.
- cres* (crescendo) written below the eighth staff.

The score concludes with a large, decorative flourish on the right side of the tenth staff.

Finis

Oboe Primero

Mus 135-1

Conadilla à 3. del ultimo que llega;

All.^o 8/4

Allegretto 8/4

Perid.

Perid.

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Perid.

Perid.

Perid.

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with "All.º & 2/4" and a key signature of one sharp (F#). The first staff contains a treble clef and a key signature change to one flat (Bb). The second staff contains a bass clef and a key signature change to one flat (Bb). The third staff contains a treble clef and a key signature change to one flat (Bb). The fourth staff contains a bass clef and a key signature change to one flat (Bb). The fifth staff contains a treble clef and a key signature change to one flat (Bb). The sixth staff contains a bass clef and a key signature change to one flat (Bb). The seventh staff contains a treble clef and a key signature change to one flat (Bb). The eighth staff contains a bass clef and a key signature change to one flat (Bb). The ninth staff contains a treble clef and a key signature change to one flat (Bb). The tenth staff contains a bass clef and a key signature change to one flat (Bb). The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in Italian, including "Parola", "vivo", "Alleg.º 3", "Smo", "Ben.", and "faze". The score is written on aged, yellowed paper.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures (2/4), notes, rests, and dynamic markings. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking *All.^o*. It contains a series of notes and rests, with a measure marked '13' and a final measure marked with a double bar line and the tempo change *Allegro*. The second staff starts with a treble clef, a 2/4 time signature, and the tempo marking *All.^o*. It features a series of notes and rests, with a measure marked 'non' and a final measure marked with a double bar line and the tempo change *Allegro*. The third staff continues the musical notation with various notes and rests. The fourth staff includes a treble clef, a 2/4 time signature, and a series of notes and rests, with a measure marked '3' and a final measure marked with a double bar line and the tempo change *Allegro*. The fifth staff begins with a treble clef, a 2/4 time signature, and a series of notes and rests, with a measure marked '8' and a final measure marked with a double bar line and the tempo change *Allegro*. The sixth staff contains the word *Parola* written in a stylized, handwritten font.

Voldi

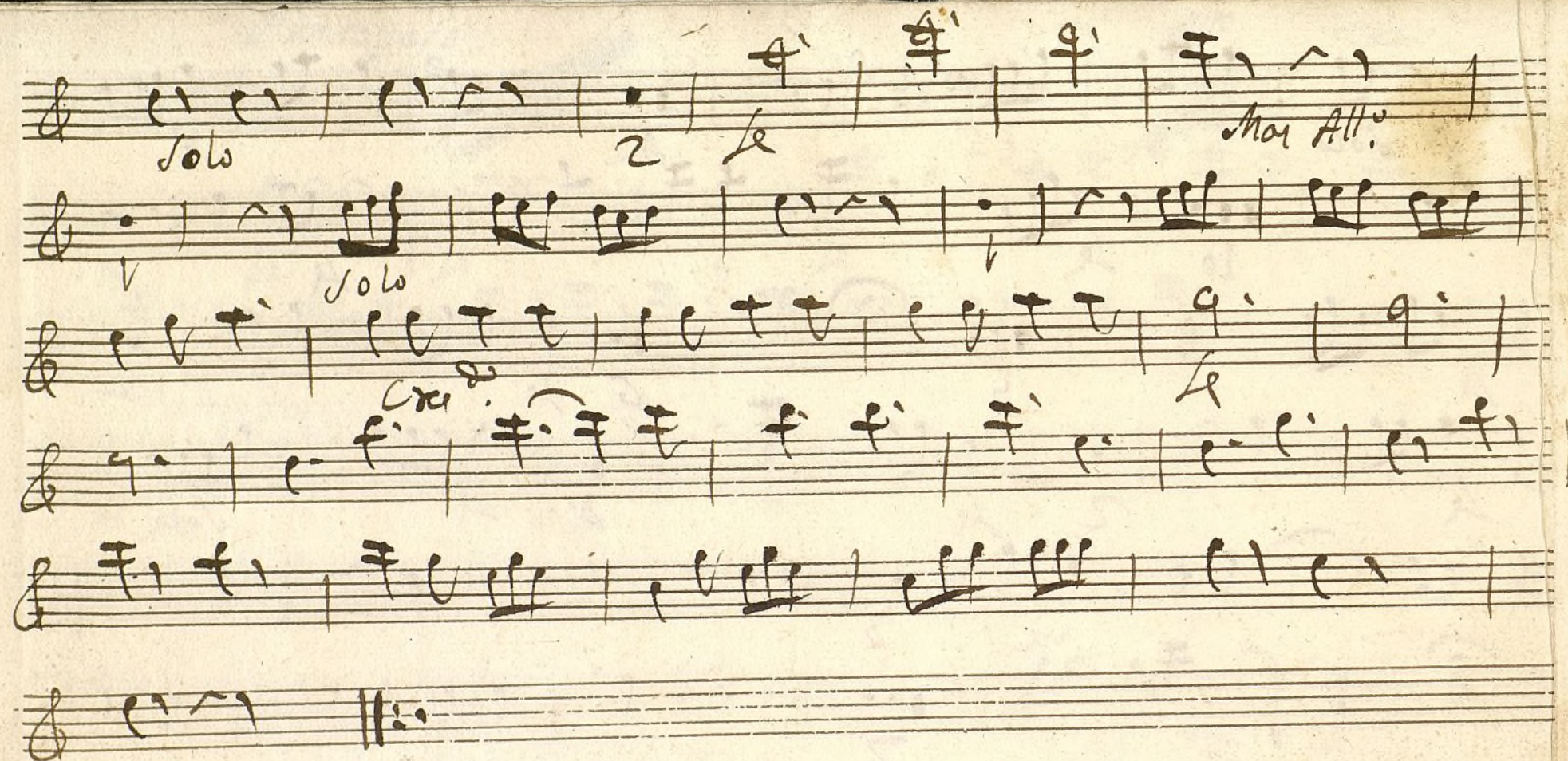
Puntovajo
All. poco & $\frac{3}{4}$ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ ~~134~~ ~~135~~ ~~136~~ ~~137~~ 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~~1344~~ ~~1345~~ <

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

- solo* (first staff)
- lo* (second staff)
- vo* (third staff)
- solo* (fourth staff)
- va* (fifth staff)
- Allo* (sixth staff)
- fin* (seventh staff)

The score concludes with a double bar line and a final measure on the seventh staff.

Volti

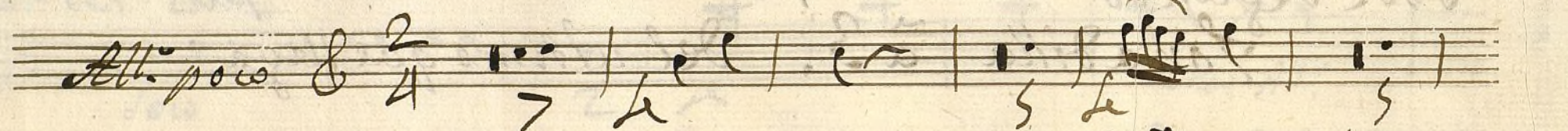


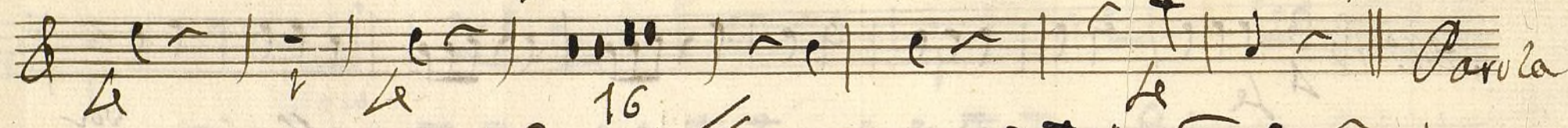
Oboe Segundo

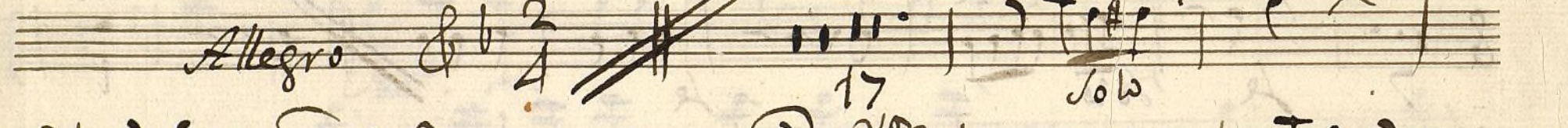
ms 135-10

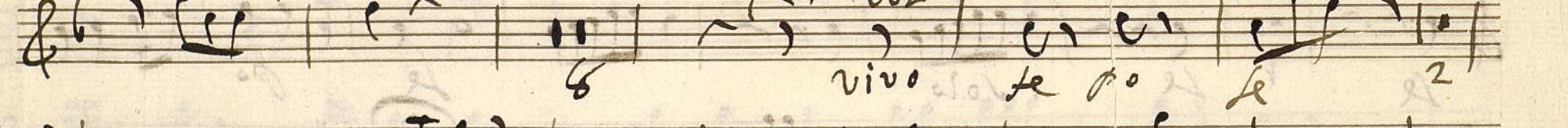
Zonadilla a 3. del ultimo que llega;

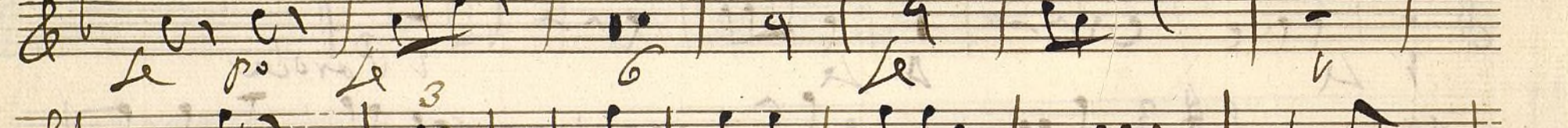
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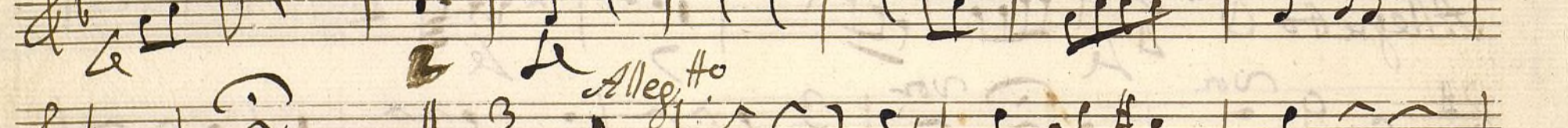
All. poe & $\frac{2}{4}$ 


 *Parola*

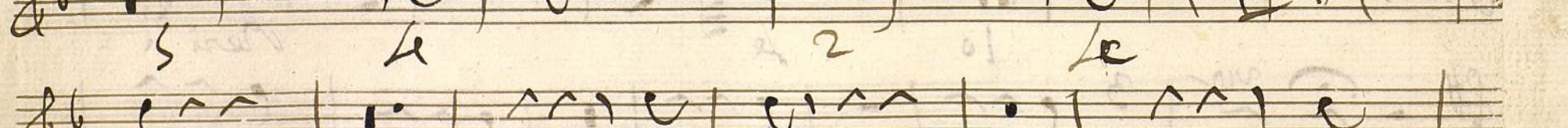
Allegro & $\frac{2}{4}$  *Parola*

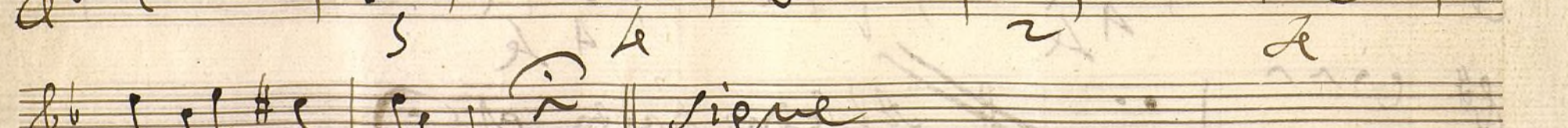
 *vivo* *te po* *2*

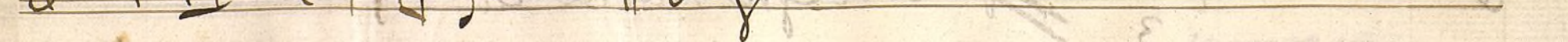
 *3* *6*

 *Alleg. Ho* *Parola* *3* *4* *1*

 *2* *4*

 *2* *4*

 *2* *4*

 *segue*

All.^o Magnifico

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff 1: *All.^o Magnifico*

Staff 2: *2*

Staff 3: *3*

Staff 4: *vor*, *Peri.*, *fa ze*, *2*, *vor*, *4 All.^o*, *13*

Staff 5: *Allegro*

Staff 6: *All.^o*, *2*, *4*

Staff 7: *3*

Staff 8: *Parola*, *volti*

Allegro & $\frac{3}{4}$ *Puntovajo*

All.^o $\frac{3}{4}$ *Parola*

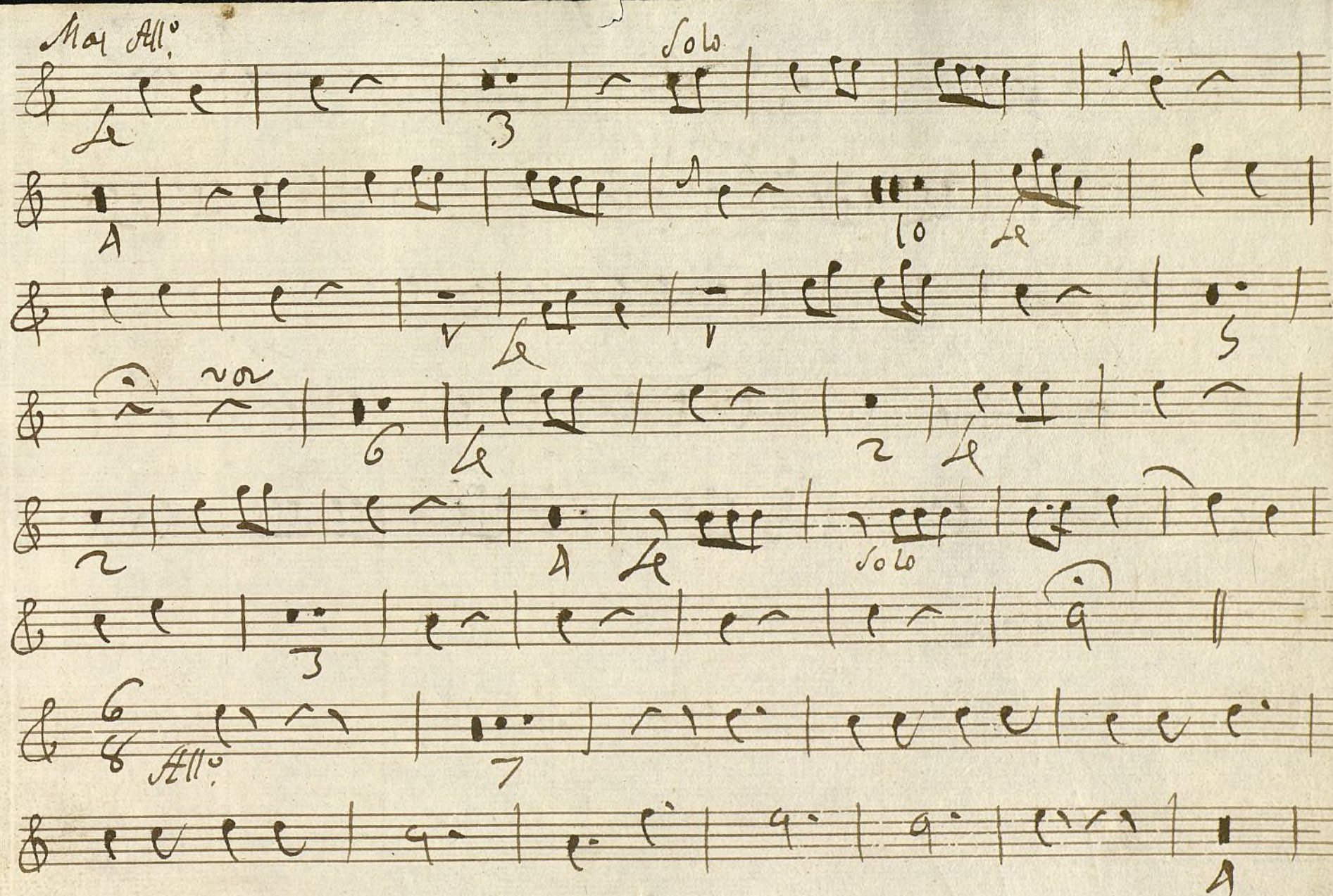
Puntovajo

All.^o & $\frac{3}{4}$ *Parola*

final *All.^o* & $\frac{2}{4}$

sol *po*

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked "Ma. All." and the second staff is marked "Solo". The score concludes with a double bar line on the eighth staff.



Ma. All.

Solo

3

10

6

2

4

3

7

8

All.

9

volti

Solo *May All^o*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a "Solo" marking above it. The second staff has a "Solo" marking above it and a "Cresc^{do}" marking below it. The third staff has a "Cresc^{do}" marking below it. The fourth staff has a "Cresc^{do}" marking below it. The fifth staff has a "Cresc^{do}" marking below it. The sixth staff has a "Cresc^{do}" marking below it. The notation is in a single system, with measures separated by bar lines. The paper is aged and shows some staining.

Mus 135-10

Clarinetto..

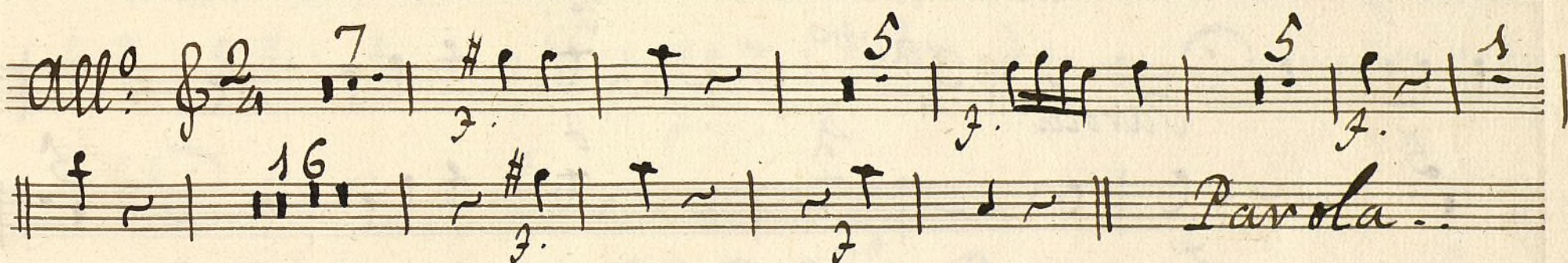
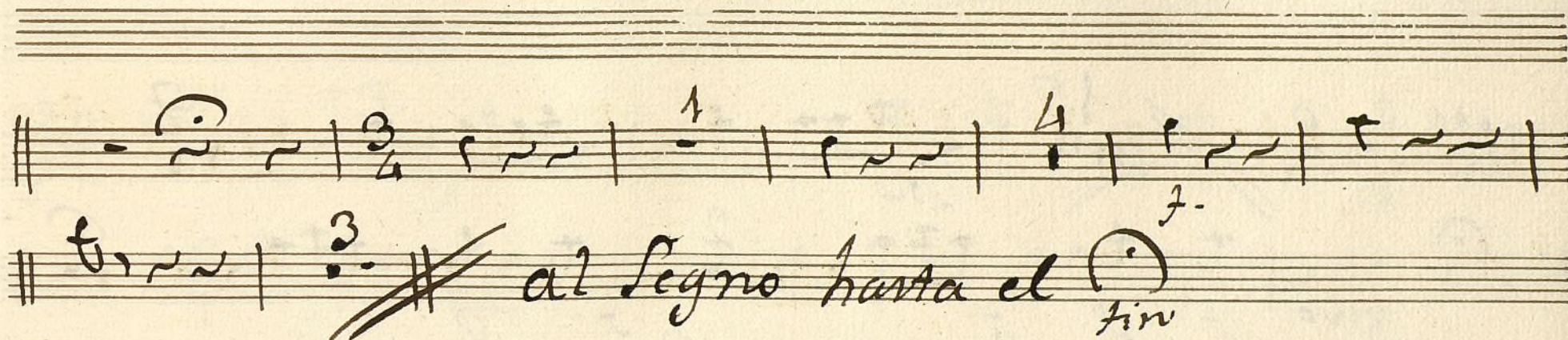
Fon.^a a. 3..

del ultimo que llega..

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked "an." and the second system is marked "all.".

First System (an.): The music is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "Solo" and "f". The system concludes with a double bar line and the word "fin.".

Second System (all.): The music continues on five staves. The first staff of this system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "Recdo." and "f". The system concludes with a double bar line and the word "Recdo.".



Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with "All." and a 2/4 time signature. The first staff has a double bar line and a key signature change to one sharp (F#). The second staff has a "vivo" marking. The third staff has a "Solo" marking. The fourth staff has a "Parola" marking and a 3/4 time signature. The fifth staff has a "3 all." marking. The sixth staff has a "2" marking. The seventh staff has a "2" marking. The eighth staff has a "2" marking. The ninth staff has a "2" marking. The tenth staff has a "2" marking. The score ends with "Rec." and "Tacet.".

all.^o $\frac{2}{4}$ 13 *al Segno*

all.^o $\frac{2}{4}$ 2 *Parola*

Parola

Parola

Parola

all.^o poco $\frac{3}{4}$ *Punto bajo* 23 *all.^o* 6 5

Parola

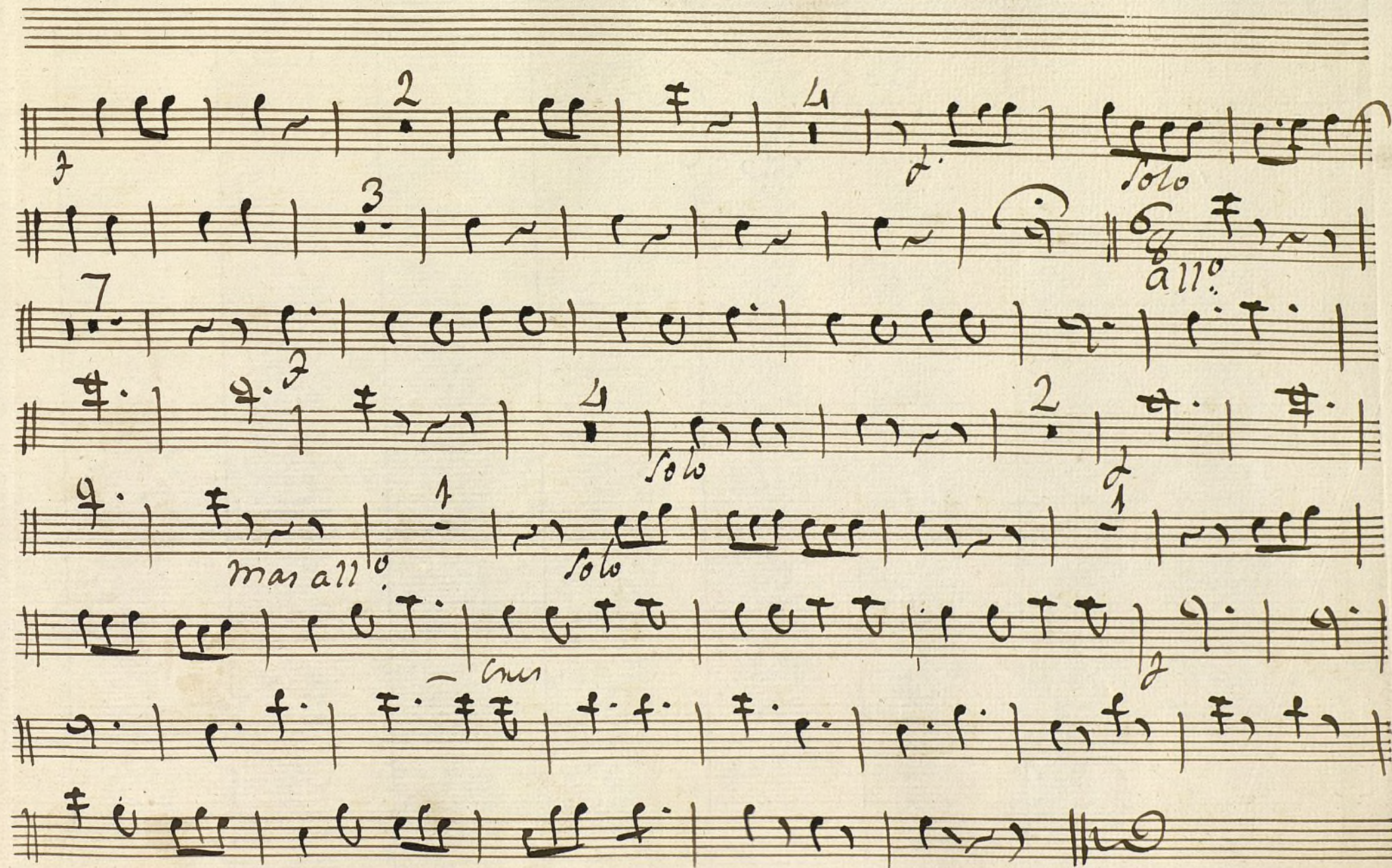
Parola

Final.

Handwritten musical score for a piece titled "Final." The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- all.^o** (Allegro) at the beginning of the first staff.
- 2/4** time signature on the first staff.
- 31** above a slur on the first staff.
- 1** and **2** above notes on the second staff.
- 3** above a note on the second staff.
- 1** and **2** above notes on the third staff.
- 1** above a note on the fourth staff.
- 7** above a note on the fifth staff.
- mar all.^o** (Molto Allegro) on the fifth staff.
- 3** above a note on the fifth staff.
- 4** above a note on the sixth staff.
- 10** above a note on the seventh staff.
- 1** and **2** above notes on the eighth staff.
- 5** above a note on the ninth staff.
- voz** (voice) on the ninth staff.
- 2** above a note on the tenth staff.





Trompa Primera

Mus 135-10

Tonadilla a 3. del ultimo que llega;

In ce

Allegro

3/4

Handwritten musical score for Trompa Primera, featuring ten staves of music. The score includes various annotations and a key signature change:

- Staff 1:** *Allegro* 3/4. Notes: *le*
- Staff 2:** Notes: *7*, *le*, *2*, *le*, *va*
- Staff 3:** Notes: *le*, *2*, *le*
- Staff 4:** Notes: *A*, *Parola*, *3*, *A*, *le*
- Staff 5:** Notes: *4*, *le*, *voz*, *Peri.*, *3*, *A*, *le*
- Staff 6:** Notes: *le*, *A*, *le*, *voz*, *Peri.*, *3*, *A*, *le*
- Staff 7:** Notes: *voz*, *Peri.*, *3*, *A*, *le*, *A*
- Staff 8:** Notes: *3*, *Allegro*, *harta el*, *voz*

All.º poco $\frac{2}{4}$

Parola

Trfe $\frac{2}{4}$

Parola

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

- Solo* (written above the second staff)
- All.^o Maestoso* (written below the second staff)
- 3^o vor* (written above the fourth staff)
- Rei.* (written below the fourth staff)
- Allegro* (written below the fifth staff)
- ince¹³* (written above the sixth staff)
- Parola* (written below the seventh staff)
- volte* (written below the seventh staff)

The score concludes with a double bar line on the seventh staff.

Allo poco *Puntovago* *All.* *no*

23

20 mi mo

23

Parola

Parola

final *All.* *no* *31*

3

no

11

May All.

4

Con la voz

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff has a '10' written below it. The second staff has a '5' written below it. The third staff has a '6' written below it. The fourth staff has a '4' written below it. The fifth staff has a '7' written below it. The sixth staff has a '2' written below it. The seventh staff has a '3' written below it. The eighth staff has a '4' written below it. The ninth staff has a '5' written below it. The tenth staff has a '6' written below it. The score includes various musical markings such as 'Con la voz', 'All.', 'ma All.', 'Solo', 'p', 'f', 'cresc.', and 'dim.'. The notation is written in a cursive, handwritten style.

Trompa Segunda

Mus 135-10

Tonadilla a 3. del ultimo que llega;

In ce

Allegro

$\frac{3}{4}$

Handwritten musical score for Trompa Segunda, featuring ten staves of music. The score includes various annotations and a final instruction. The first staff is marked "Allegro" and $\frac{3}{4}$. The second staff has a "7" below it. The third staff has a "2" below it. The fourth staff has a "2" below it. The fifth staff has a "3" below it. The sixth staff has a "6" below it. The seventh staff has a "4" below it. The eighth staff has a "3" below it. The ninth staff has a "4" below it. The tenth staff has a "3" below it. The score includes various annotations such as "Parola", "Berido", "voz", and "Allegro hasta el". The final staff is marked "Allegro hasta el".

All. poco $\frac{2}{4}$ ¹¹

Parola

Allegro ^{*Trfe*} $\frac{2}{4}$ ²⁹ ^{vor}

Parola

All.^o Magnifico

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

- Solo* (written below the first staff)
- Peri.* (written below the third staff)
- Allegro* (written below the fourth staff, crossed out with a double slash)
- Ince* (written above the fifth staff)
- Parola* (written below the sixth staff)
- Volti* (written below the sixth staff)

The score is written in a cursive, handwritten style on aged paper.

Puntavajo *All.^o no*

All.^o no *Parola*

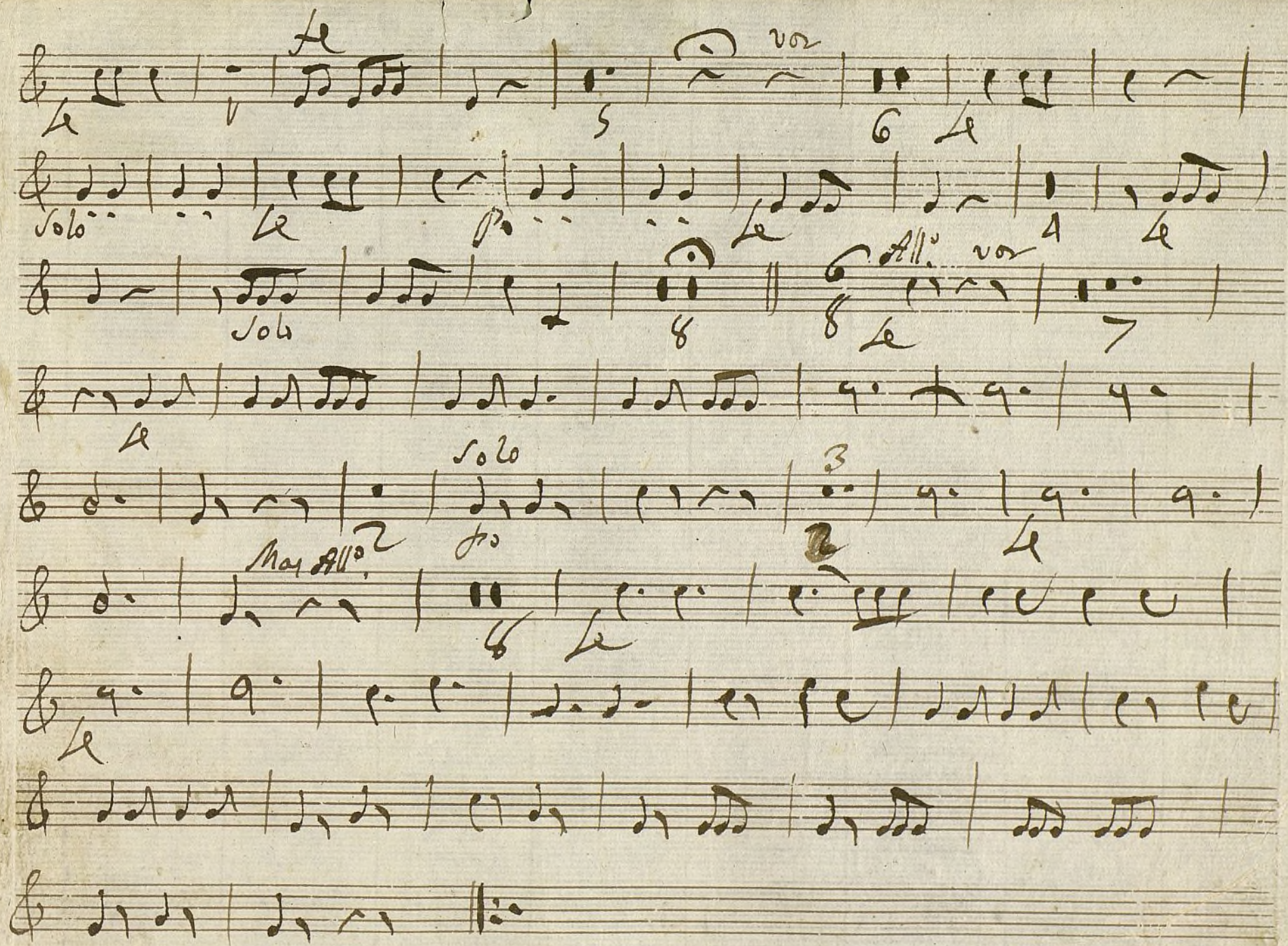
comiso *All.^o no* *Parola*

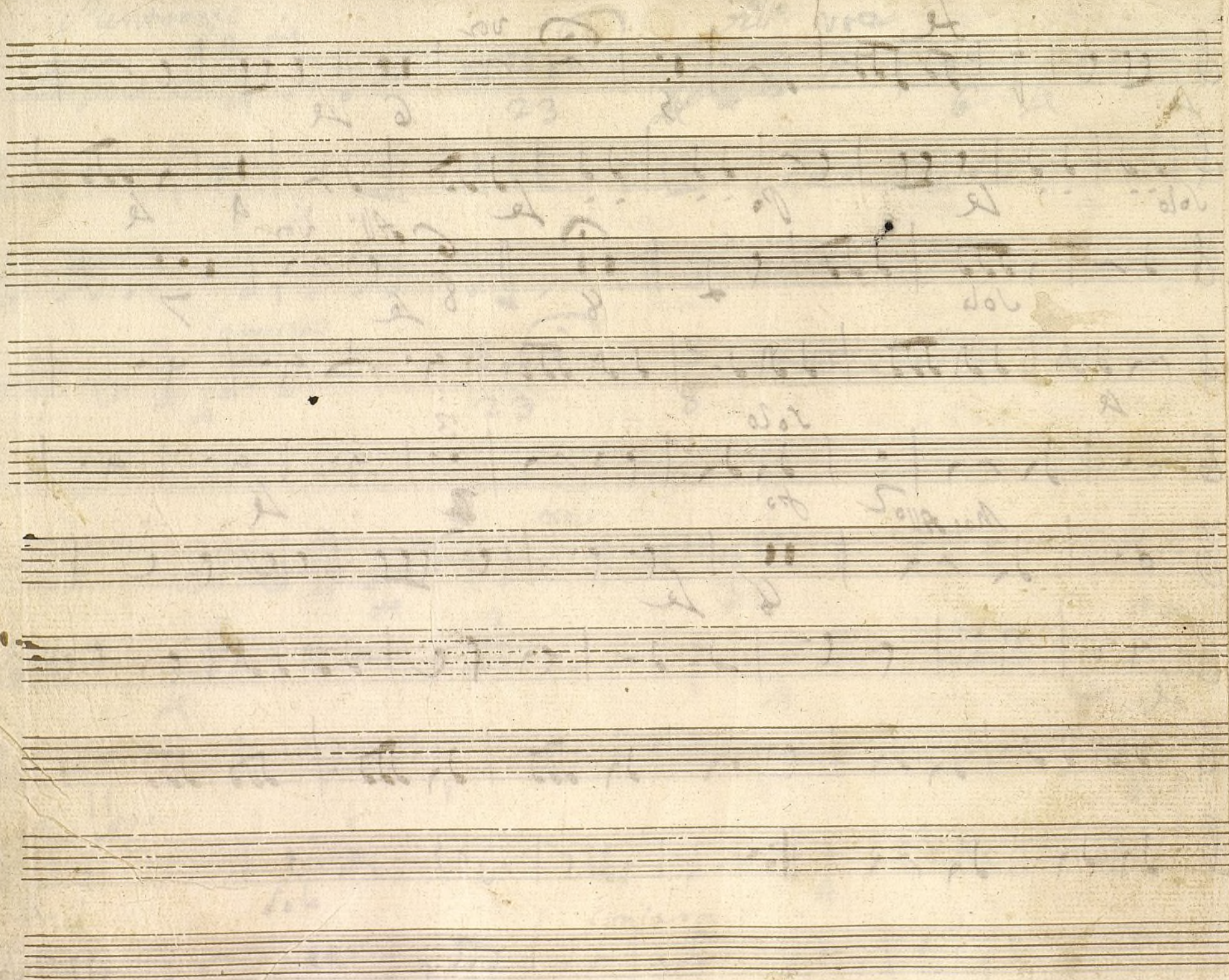
Final *All.^o no*

Final *All.^o no* *Parola*

May All.^o *Parola*

con la voz





Contrabajo

Conadilla a 3. der ultimo que Regas;

Mus 135-10

Allegro $\text{C} = \frac{3}{4}$

Parola corta

All. poco $\text{C} = \frac{3}{4}$

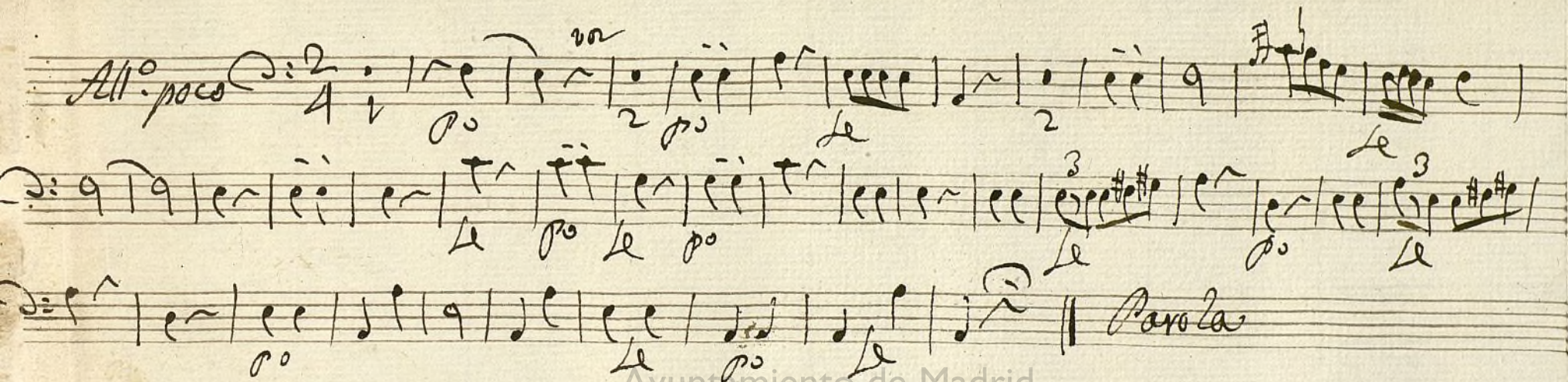
Allegro $\text{C} = \frac{3}{4}$

Allegro $\text{C} = \frac{3}{4}$

Allegro $\text{C} = \frac{3}{4}$

Volti

Handwritten musical score for "Marcha Nacional" by Manuel de Falla. The score is written on ten staves, featuring various musical notations including treble and bass clefs, time signatures (3/4, 2/4, 3/4), and dynamic markings (p, f, p. Le, f. p. f, p. Le, p. Le, p. Le, p. Le, p. Le). The tempo is marked "Allegro" and "Alleg. viv.". The score includes the title "Marcha Nacional" and the composer's name "Manuel de Falla". The piece concludes with the word "Segue".





Ayuntamiento de Madrid

All.^o Magnifico $\text{C}=\flat$ C vor Le 2 3 3 6 6 6 Lmo

Rezido C p

Rezido C p

All.^o vor 2 4 p

D. C. allegro

Allegro $\text{C} = \frac{2}{4}$ *no* *f* *p* *Parola*

Al. poco $\text{C} = \frac{3}{4}$ *no* *p* *Parola Corta*

Allegro $\text{C} = \frac{3}{4}$ *Punto vajo* *no* *p* *Parola Corta*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *All.^o*, *Allegro*, *Voltri*, and *Parola*. The score is written in a cursive, handwritten style.

Staff 1: *g-* | *eee* | *g-* || *3* *vor* *All.^o* | *e'* | *e* | *e* | *ve* | *e* | *ve* | *e* |

Staff 2: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Staff 3: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Staff 4: *final* *Allegro* *2* *4* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Staff 5: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

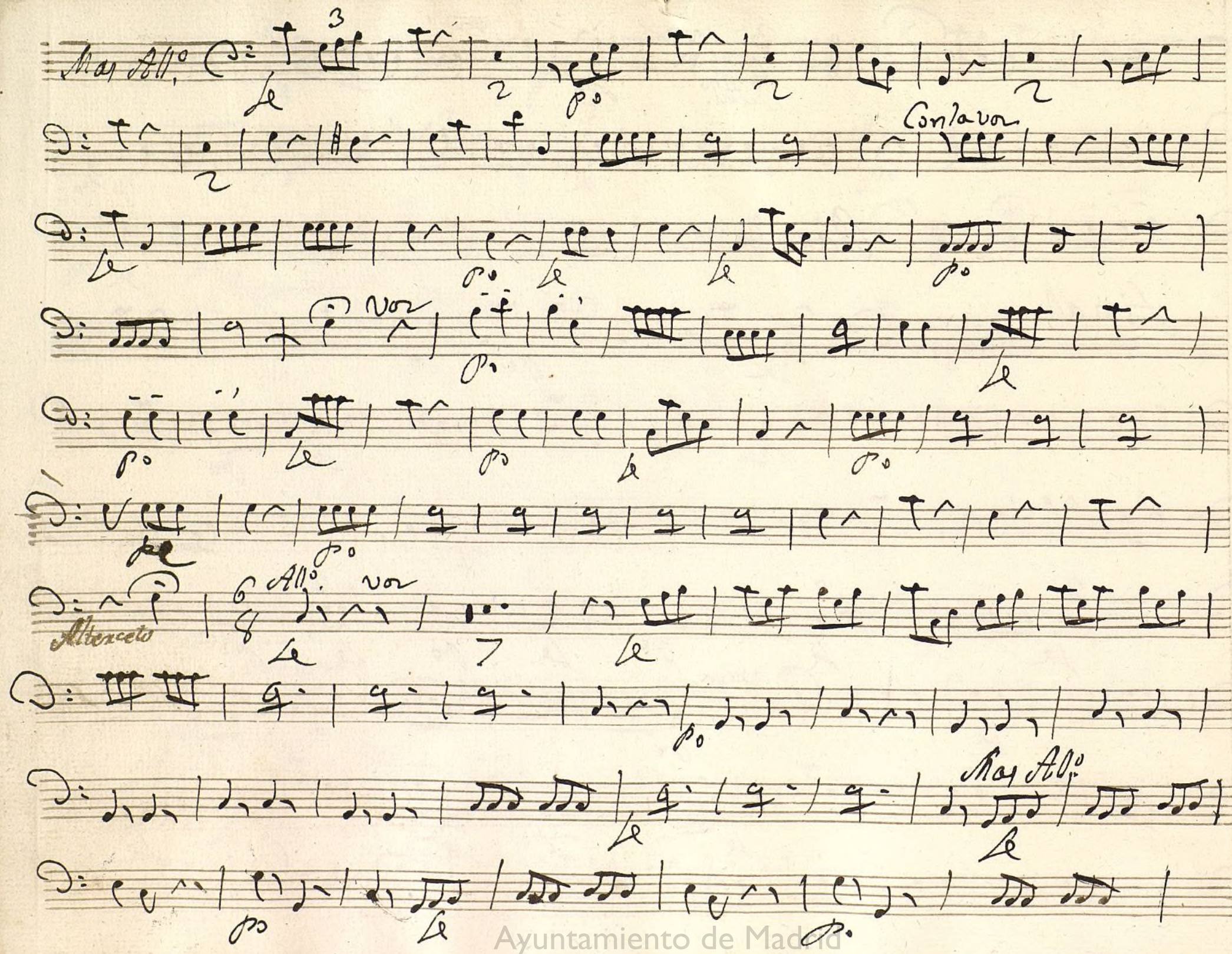
Staff 6: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

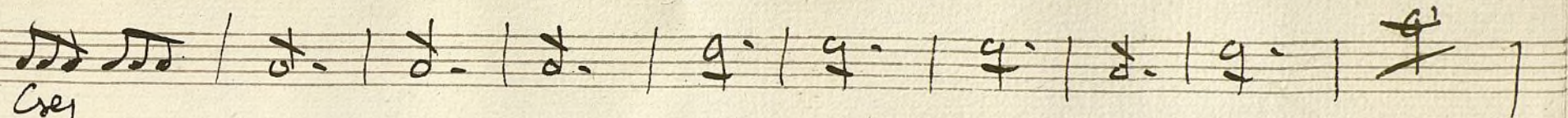
Staff 7: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

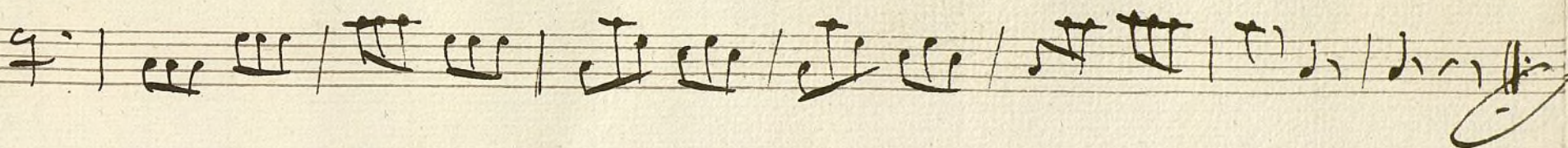
Staff 8: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Staff 9: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |

Staff 10: *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* | *e* |



(J: *Cres* 

J: 

2

Leg.^o II

Bgp...

Fon.^a a 3..

Del ultimo que llega..

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is divided into two main sections:

- First Section:** Marked *All.^o* (Allegro) in 3/4 time. It consists of six staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *z.* (zestoso). The section concludes with the word *Parola* followed by a double bar line.
- Second Section:** Marked *All.^o poco* (Allegro poco) in 3/4 time. It consists of two staves of music. The notation includes various note values, rests, and dynamic markings. The section concludes with the word *Rec.^{do}* (Recitativo) followed by a double bar line.

The manuscript shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and mood changes.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *allegro*.

The second staff begins with the tempo marking *all.* and a 3/4 time signature. It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The third staff begins with the tempo marking *All. poco.* and a 2/4 time signature. It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The fourth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The fifth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The sixth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The seventh staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The eighth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The ninth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

The tenth staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a fermata and a measure with a first ending bracket. The section ends with the instruction *Parola*.

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

Key markings and annotations include:

- all.^o* (Allegro) at the beginning.
- 2/4* time signature.
- vivo* (Vivo) marking.
- cres* (crescendo) marking.
- Parola* (Parola) marking.
- all.^o* (Allegro) marking.
- 3/4* time signature.
- 2.* (Second ending) marking.

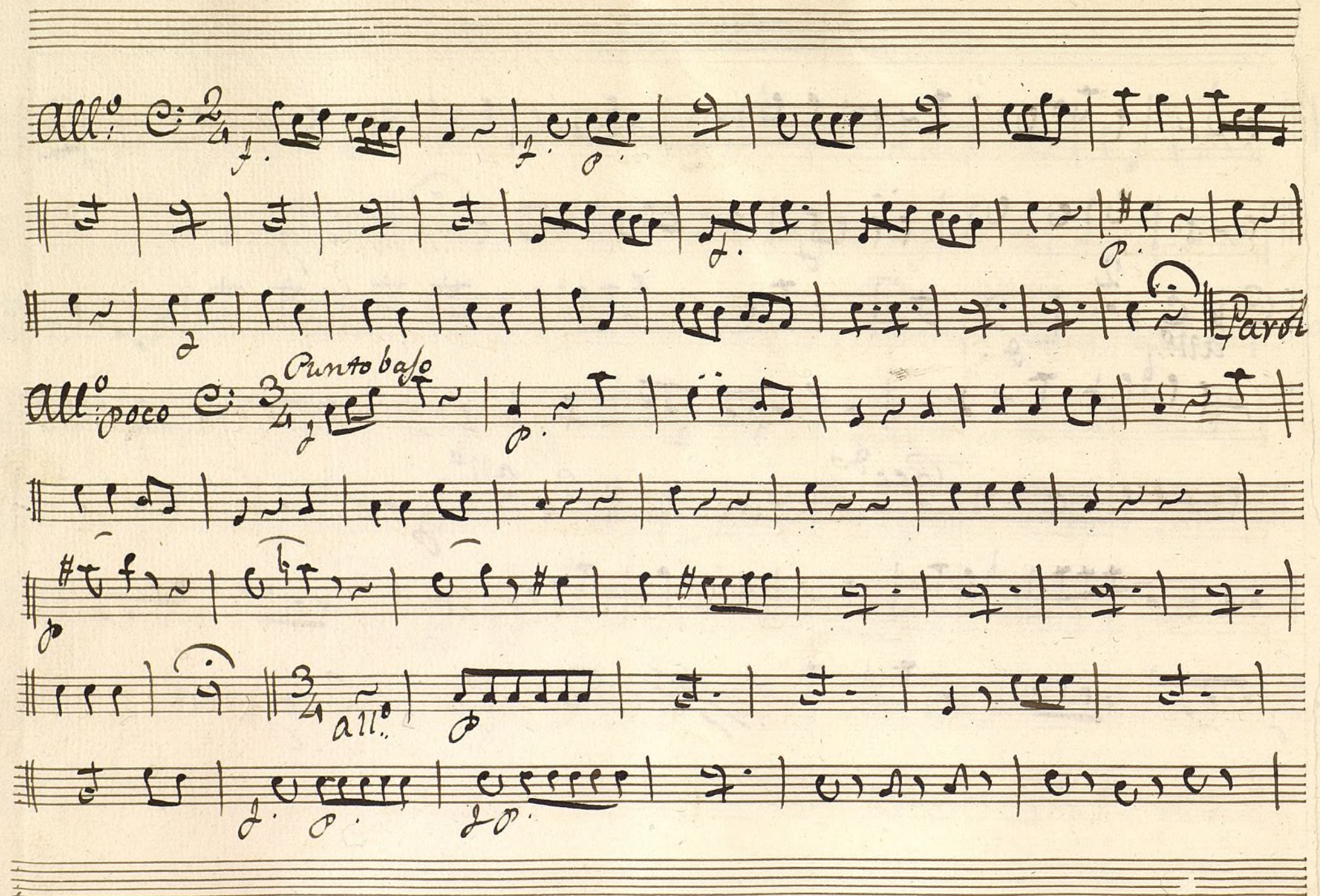
Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text within the score include:

- all.^o* (Allegro) in the third staff.
- Recdo* (Ritardando) in the fifth staff.
- Facet.* (Facet) in the fifth staff.
- all.^o* (Allegro) in the fifth staff.
- 2/4* time signature in the fifth staff.
- 2* (second ending) in the sixth staff.
- D. C. al legno* (Da Capo al legno) in the sixth staff.

The score concludes with a double bar line and a sharp sign in the sixth staff.

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *all.^o* and *2/4*. The second system is marked *All.^o poco* and *3/4*, with a tempo change to *all.^o* indicated by a *3/4* time signature. The score includes various musical notations such as notes, rests, and bar lines. A section is labeled *Punto bajo* and another section is labeled *Parol*. The manuscript is signed *20.* at the bottom.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The word "Parola" appears twice, indicating sections of lyrics. The tempo marking "all." (allegro) is present, along with the instruction "Punto bajo" (basso continuo point) and the time signature "3/4". The score is written in a historical style, likely from the 18th or 19th century.

Parola

all. *Punto bajo*

3/4

all.

3/4

Parola

Anal.

