

Leg.^o 3^o n. 14.

Mus 125-5

32. con tres letras.

Leg.^o 3^o n. 210

Con.^a 3. y a Fodos

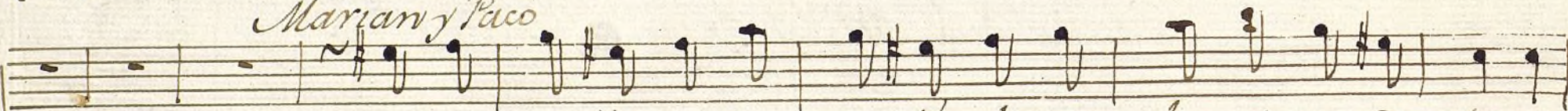
La fuente de Santa cruz.

De Laserna.

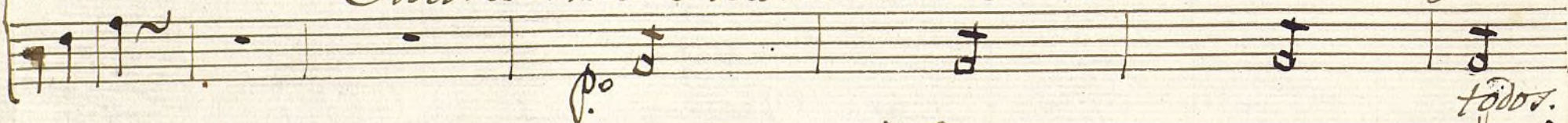
All.to



Marian y Peco



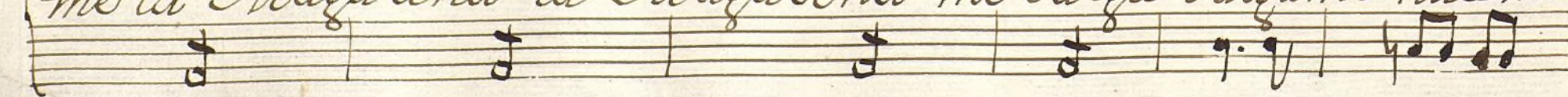
Marusiña Marusiña la de la cinta de prata

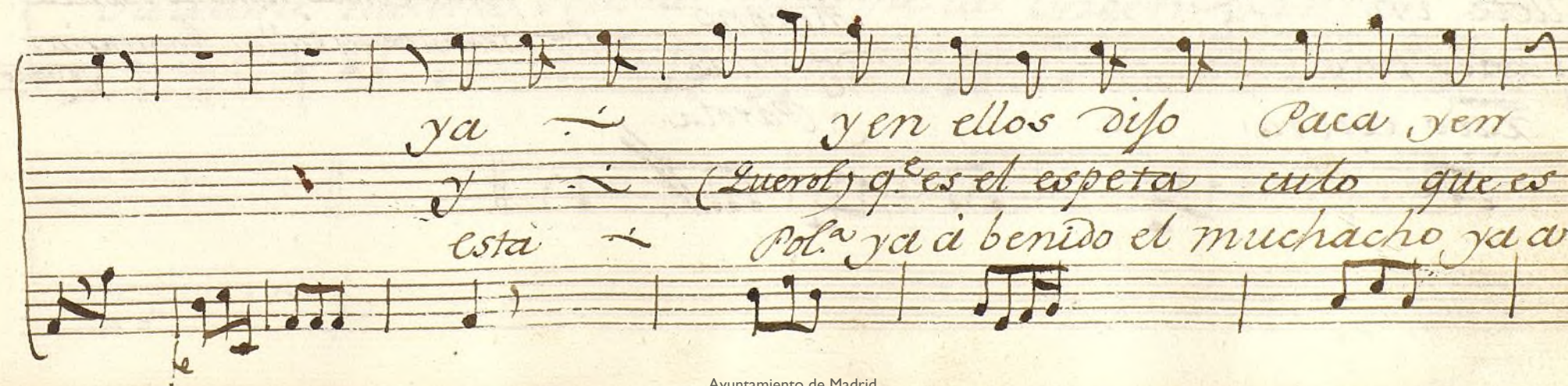
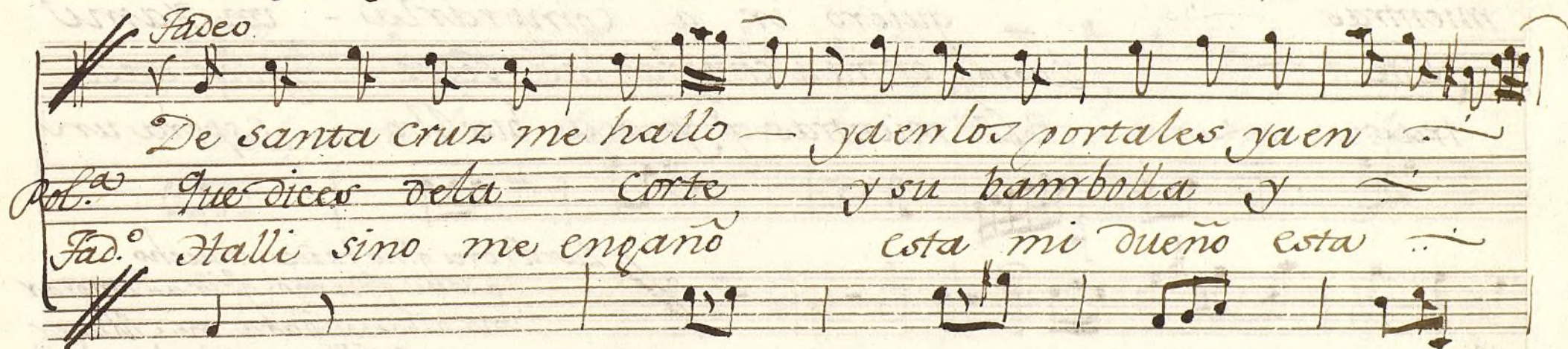
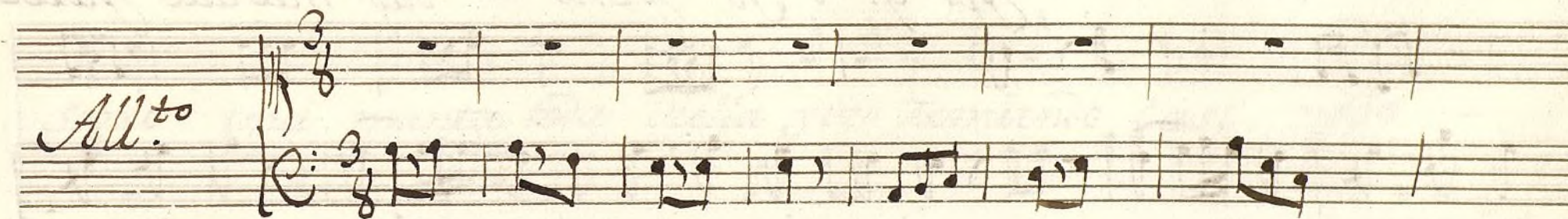



non te pongas tan garrida q.º Dumiño non te aguarda - valga.

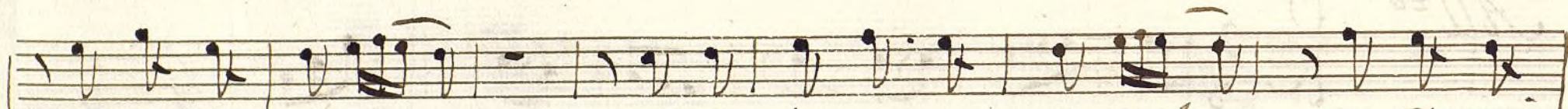



me la Magdalena la Magdalena me valga valgame nuesta se.






 q.^e la espe rase — mientras q.^e viene
 mejor de propa — Pol.^a y de sus gentes
 por q.ⁿ yo peno — Fad.^o tras ella parto


 mientras quiero ir a comprarla — un kamí
 y de (Querd.) entra a comprar las sedas pues de so
 tras Pol.^a mientras q.^e yo aca vuelbo — espera un


 Note un Alseño
 bienes pues doj mas Pol.^a sientate, y calla Anastasio.
 xato espera y Parola.



Marian y Paco

All.^{to}

el día q.^e me casè en dote medio el meu

sogro una manta toda viella y un remiendo casi novo - -

^{todo}
valgame la Magdalena la Magdalena me valga

valgame nuestra Señora valgame la Virgen Santa

And. no *Luerol*
Detras de la fuente una Iglesia
(*Fad.*) ¿Quien es ese Payo un pariente
Pol.

veo q.^e tiene dos Torres y un Angel en medio en tanto que
mira q.^e no gusto yo de parientitos *Pol.* sobre q.^e es en
Fad.

sale halla a rezar poi q.^e es razon q.^e un hombre.
todo. un Primo carnal *Fad.* como de esos primos

se encomiende a Dios q. es razon q. un hombre se encomiende a Dios
 portizos habra como de esos primos portizos habra por.

se *se quita la montana y entra en la puerta de la Carcel.* **Al Segno.**
 tizos habra.

sale Quexol corriendo asustado.
 di socorro prima socorro ai Dios sino me casca
 un congo son di ai que bienensocorro ai Dios

los 3.

mas

mas no alborotes calla por Dios mas

calla por Dios ca-

ai ai q. bienen socorro ai Dios ai ai

- 50.

Parola. Luc. bienen? Pol. pero hombre que tienes.

Luc. que es lo que quieres que tenga q. vnos sangrís
tanos fieros que están de trás de la puerta
con sus pelucas morondas y unas llaves muy tremendas
me an queído despojar al reves de nra tierra

Pol. como? Luc. como halla en los dedos porren anillos
de piedras y ellos querian de veras ponerme los
en las piernas. Pol. si esa es la Caxel salvage

Luc. la amiga de a no cuela q. en ellas no ai la crutane
Pad. mas de los que tu pientas

Luc. vamos a comprar la albarda
y de semon de fiertar.

Pol. tiente en tanto q. conulto una friolera
con mi Cerujano.

Luc. malo ya se le a pegado a esta la moda de Madrid

Pol. y es. Luc. calla y consulta postema.

lla por Dios

Parola.

corro ai Dios

All.^{to} poco.

Fad. y Pol.^o

Pelemos la-

(Querol) vamos por la de

Querol.

Paba. mientras q. halli está aqui mee topado le chugas y
barda o espero algo mas pronto despachamos buelvete a sen

lor 2.

Querol

lor 3.

pan le hablenos comamos con sequi-
tar buelvete hablenos

los 2. *Querol* *los 3*

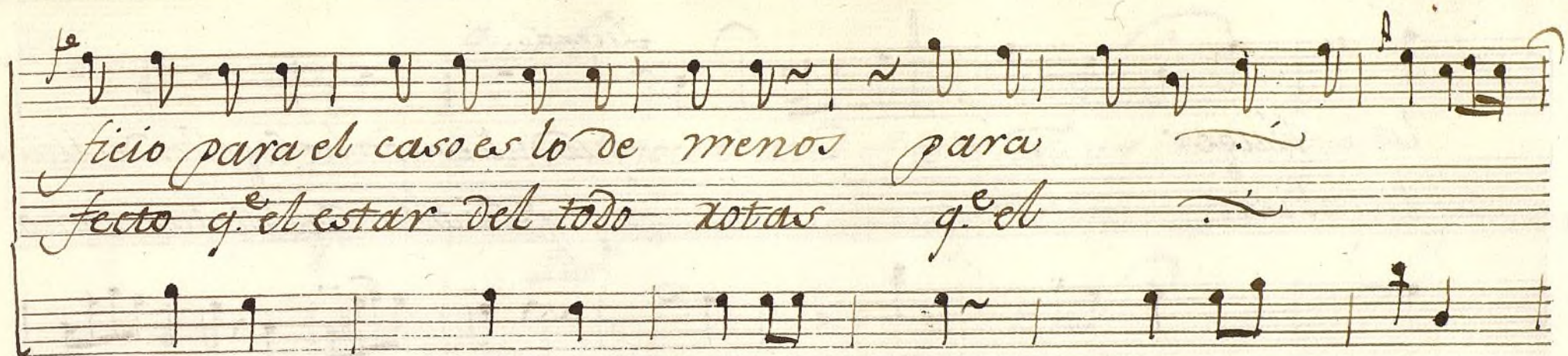
dad hablemos comamos con seguaxi dad con .

Fad.º

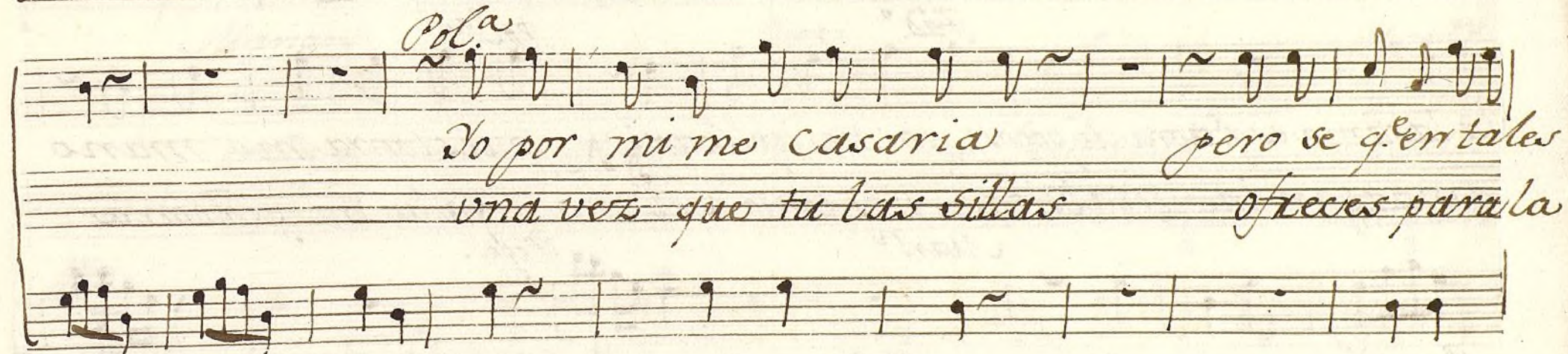
Ya tu sabes q.º te d-
 Jo para adornar la

oro. *Con q.º* casemonos luego. *q.º avng.º me hallo sino*
Casa tengo unas sillas de moda *q.º no tienen mas de*

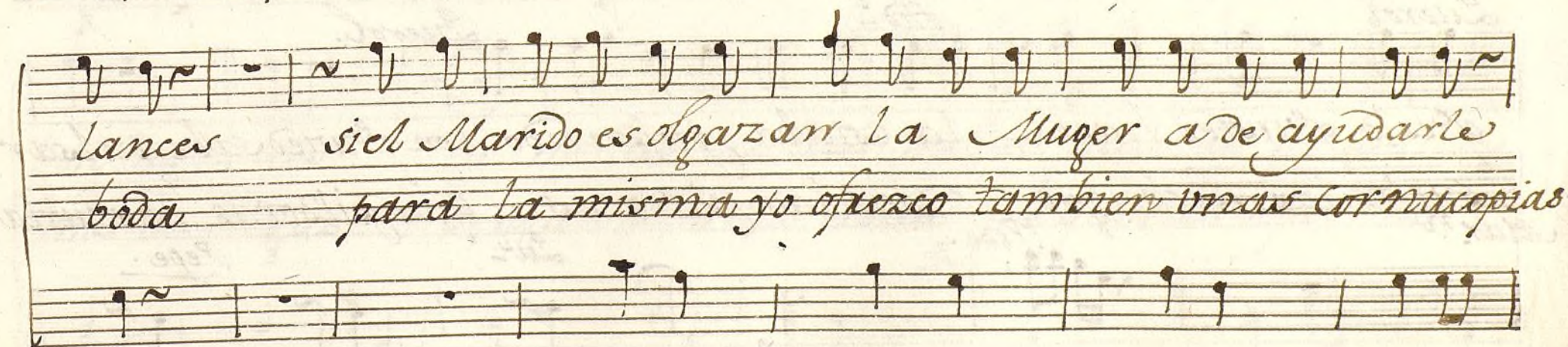
f *p*



ficio para el caso es lo de menos para
 fecto q^e el estar del todo xotas q^e el



Pola
 No por mi me casaria pero se q^e en tales
 una vez que tu las sillas ofrezcas para la



lances si el Marido es olgarzar la Mujer a de ayudarlo
 boda para la misma yo ofrezco tambien unas cornucopias

Luerol.
 la Mujer que dulces son los Cogollos de Madrid
 tambien put q. diablitos de bolitas como

Fad.º *pol. a*
 la lastima es q. aora di pocos, yo me aplicare, pues toma mi mano

amargar las malditas. ves como es el Paio ya lu vi perdon a

Mar.º *Pepe.*

Luerol. *Fad.º* *Luerol.*

q. es lo q. usted hace. la estaba pulsando. con q. usted sabe pulsar
 suelta las Lechugas daca las pildoras que pildoras Las curiales

Mar.º *Pepe.* *Luk.* *Pepe.*

Fad.

Querol.

si señor de de muchacho. se le conoce a usted, q. es a pulsar inficionado.

con que se purga mi Ama. que curiales ni q. diablos di mis tripas q. me xabian

Luc.

Marian

Pepe

Mar.^{va}

donde estan mis rosas donde mis lechugas tu bri-
no andemus en fiestas no andemus en drogas vengan

Att.^o

Pepe.

Lon 2.

bon las tienes tu me las ocultas melas pagardis melas ~
mis lechugas vengan pues mis rosas me quereis dejar me ~

Luc.

Fad. y pol. a

rais me lar

silencio si

far me

lencio no di q. e regañar.

q. e di para el efecto

no di q. e aborotar

q. e di

mala vecindad

silencio si lencio no di q. e regañar

Silencio silencio no di q. e regañar q. e regañar

no di q. e aborotar aborre.

när q.^{da} para el efecto q.^{da} mala vecin
tar q.^{da}

dad mala vecindad mala *Allegro*

All.^o *Fad. y Pol.^a* *todos* *Fad. y Pol.^a*
tomen tomen norabuena y la boda disponi

Qu?
gamos vamos a comprar la albarda con qua

trocientos mil diablos vamos a comprar la albarda con qua
trocientos mil Diablos vamos y con unas coplas el a
sunto concluyamos vamos y con unas coplas el a
sunto conclu yamos el

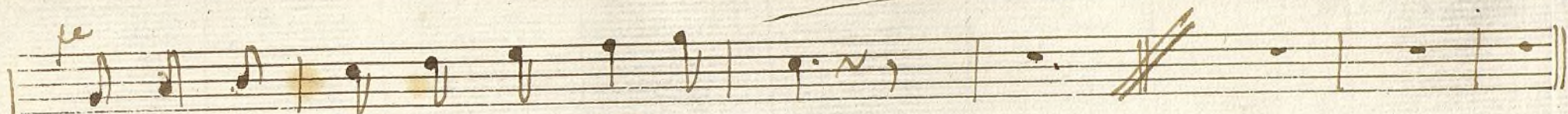
All.^{to}

*Ya no está el
Aí cado
Tambien ai*

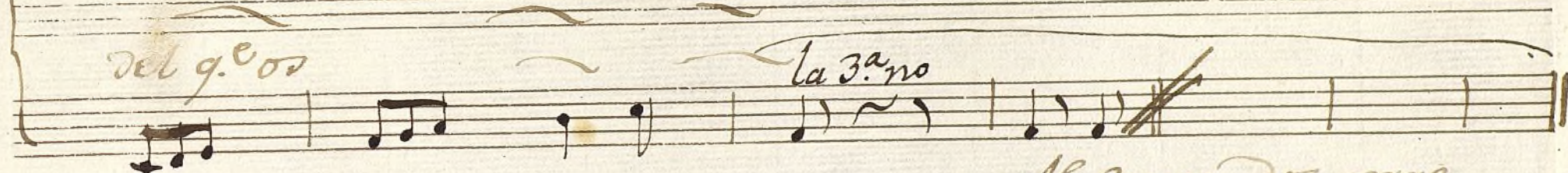
*mundo como se estaba por q.^{da} mudado de circunstancias pues con
titos y Petimetres q.^e se equilibran con las mujeres llevan a
Damas q.^e con las modas su mismo sexo casi desdoran tan al*

*modas q.^e el luso imbenta laembra es macho y el macho embra
saca pero tan corta q.^e es mas de mona q.^e de persona
frente el pelo llevan q.^e erizos juzgan q.^e son con cresta*

laembra es macho y el macho embra esta es del Mundo la
q.^{da} es mas de mona q.^{da} de persona esta
q.^{da} erizo juzgan q.^{da} son con creta y aqui el capricho que ^{todos}
grande bola en q.^{da} dan bueltas sin ton ni son los Peti
da acavado del q.^{da} os pedimos todos perdon y aqui el ca
metres las Peti metras y otras personas de orientacion
pricho queda acavado del q.^{da} os pedimos todos perdon

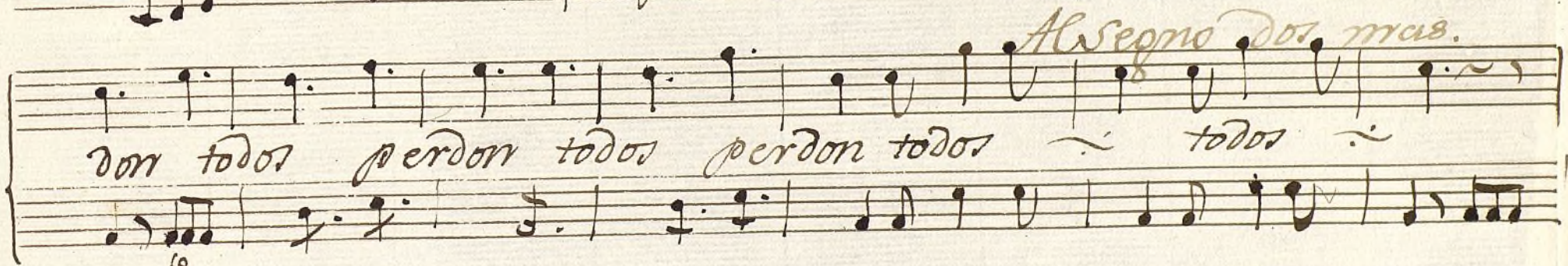


y otras



del 9.º os

la 3.ª no

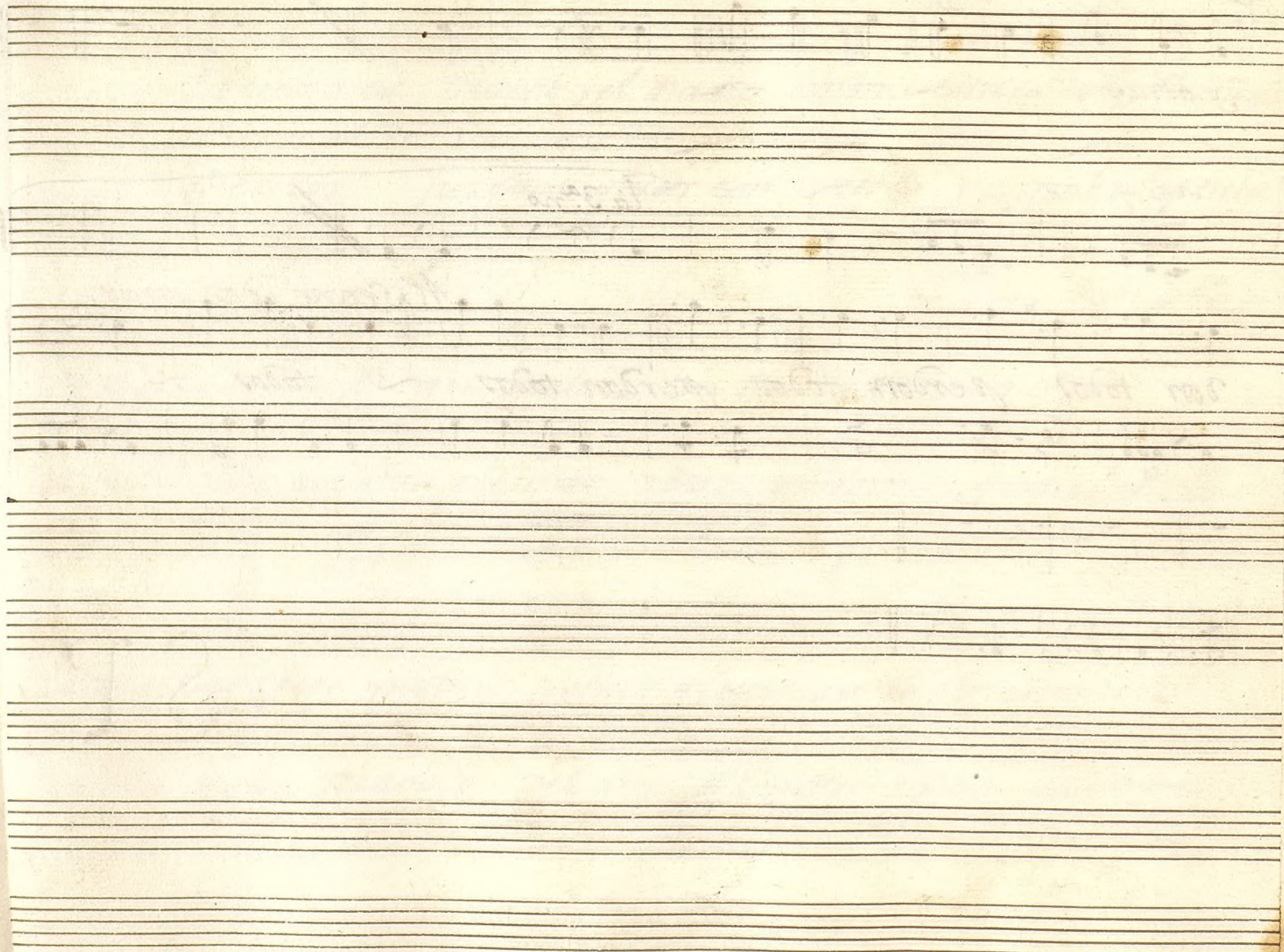


Al segno dos mas.

don todos perdon todos perdon todos



128-1



12

c,

125-5

Handwritten musical score for "Parola" by J. S. Bach. The score is written on four staves in G major (one sharp) and 3/4 time. The tempo is marked "All." (Allegro). The music is a complex polyphonic setting, featuring rapid sixteenth-note passages and intricate counterpoint. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like "All." and "Allegro". The score concludes with a double bar line and the word "Parola" written in a cursive hand at the bottom right.

Allegro
do. mas.

Carola

All.^{ro} 2/4 *p* *for p* *And.^{no}* 6/8 *Allegro.*

This system contains the first two staves of the manuscript. The first staff begins with the tempo marking 'All.^{ro}' and a 2/4 time signature. It contains several measures of music with notes and rests, ending with a fermata. The second staff continues the melody and includes a piano marking 'p' and the instruction 'for p'. The system concludes with a double bar line.

All.^{ro} 2/4 *p* *f* *cref.* *fmo* *Parola.*

The second system consists of two staves. The first staff starts with 'All.^{ro}' and a 2/4 time signature, featuring a series of notes with dynamic markings 'p' and 'f'. It includes a crescendo marking 'cref.' and ends with a fermata. The second staff begins with a piano marking 'p' and a fortissimo marking 'fmo', followed by a double bar line and the word 'Parola.' written in a large, decorative script.

All.^{ro} poco. 2/4 *p*

The third system contains two staves. The first staff is marked 'All.^{ro} poco.' and has a 2/4 time signature. It begins with a piano marking 'p' and contains several measures of music. The second staff continues the musical piece with various notes and rests.

A handwritten musical score on ten staves. The notation is dense, featuring many beamed notes, often in groups of sixteenth or thirty-second notes. The key signature has one sharp (F#). The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *pmo* (pianissimo). There are also markings like *fe* and *fe p*. The tempo marking *All.* (Allegretto) appears on the seventh staff. The piece concludes with a double bar line and the word *Allegro.* written below the final staff.

Handwritten musical score for two sections. The first section is marked 'Allegro' and is in 2/4 time. It features a melody in the upper voice and a bass line in the lower voice. The second section is also marked 'Allegro' and is in 6/8 time. It features a melody in the upper voice and a bass line in the lower voice. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in brown ink on aged paper.

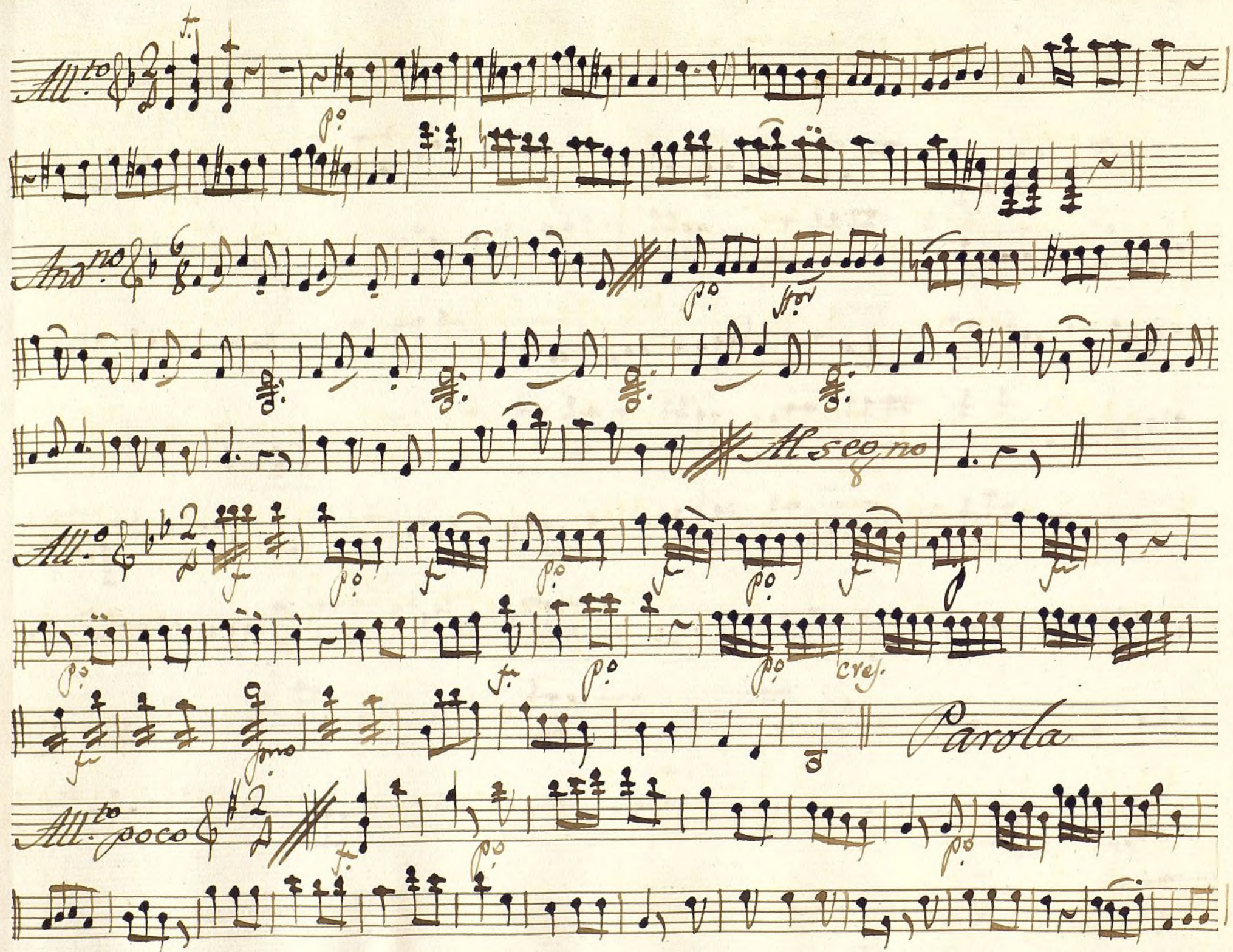
Violin V^o Fon^a a 3. La fuente de Sta Cruz

All^{to} & 2/4

All^{to} & 2/4

Allegro dos mas

Parola

All.^{to} 
And.^{no}
Al.^{seco} no
All.^{to}
Parola
All.^{to} poco

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. The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with the instruction "Allegro" written in a large, decorative script at the bottom left.

Dynamic markings include *p* (piano), *f* (forte), *mo* (mezzo-forte), and *Allegro*. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The second staff includes the dynamic marking *crec.*. The third staff includes the dynamic marking *ta 3.^o no*. The fourth staff includes the dynamic marking *seg no dormar*. The fifth staff includes the dynamic marking *fe*. The sixth staff includes the dynamic marking *fmo*. The seventh staff includes the dynamic marking *fe*. The eighth staff includes the dynamic marking *fmo*. The ninth staff includes the dynamic marking *fe*. The tenth staff includes the dynamic marking *fmo*.

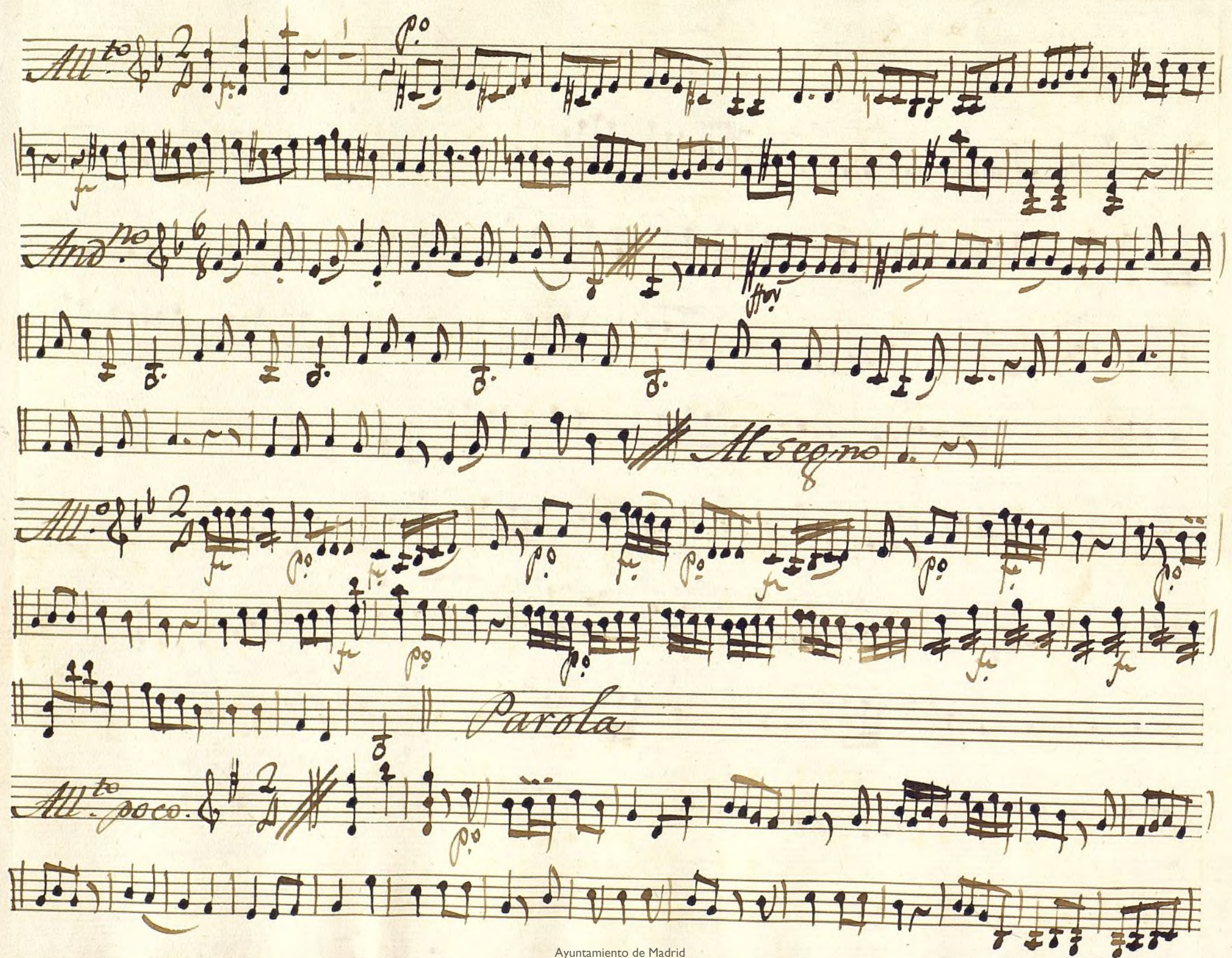
t

Violin 2.º Fon.ª a 3. La fuente de S.ª Cruz

Handwritten musical score for Violin 2.º, featuring two systems of four staves each. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The first system begins with the tempo marking 'Allegro' and includes various musical notations such as eighth notes, sixteenth notes, and rests. The second system also begins with 'Allegro' and continues the musical piece. The notation is written in brown ink on aged paper.

Parola

Allegro
dei mas

All^{to} 

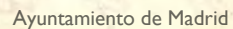
And^{no}

Allegro

Parola

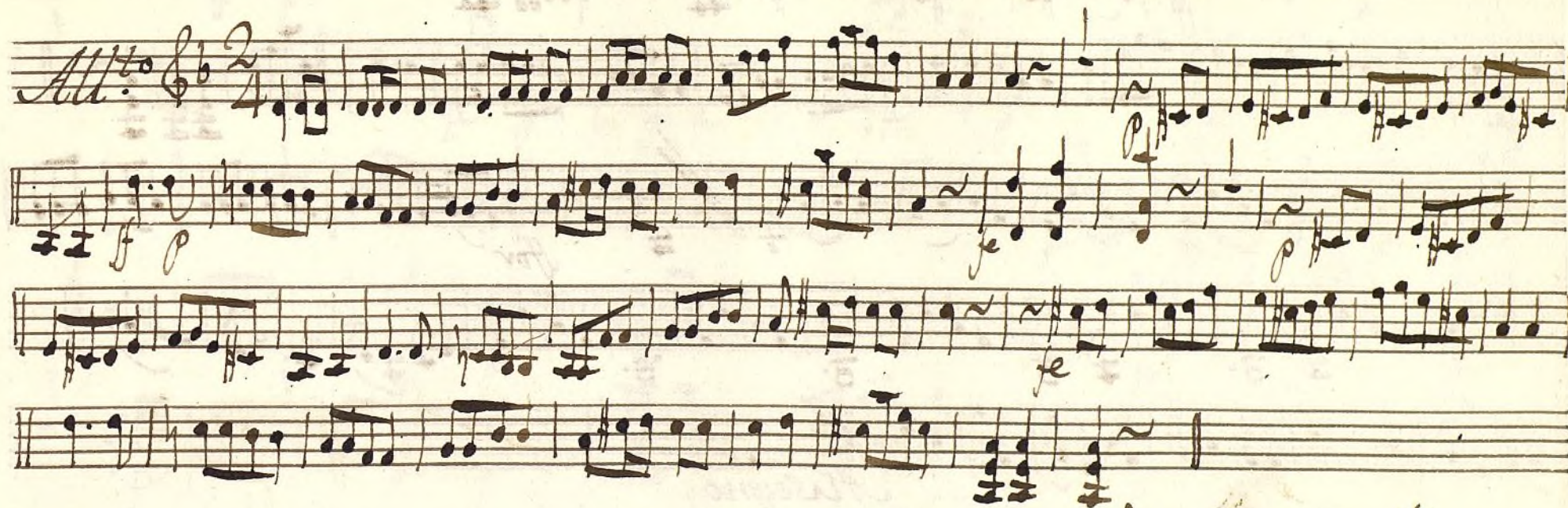
All^{poco}





CR 12000 55117

^t
Violin 2.^o Con.^a a 3. La fuente de Sta Cruz.



Parola
Allegro
dos mas.

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves, organized into five systems of two staves each. The tempo markings are: *All.^{to}* (Allegretto), *And.^{mo}* (Andante), *Allegro*, *All.^o* (Allegretto), and *All.^{to} poco.* (Allegretto poco). The key signature is B-flat major (two flats). The time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte) and *p* (piano). The word "Parola" is written in a large, elegant script at the end of the fourth system. The handwriting is in dark ink on aged, slightly yellowed paper.

All.^o 2/4

And.^{te} 6/8

Las. no.

Allegro. no. mas.

te *fine*

t
 Oboe 1.º Con.^a a 3. La fuente de Santa Cruz.

All.^{to}

Carola.

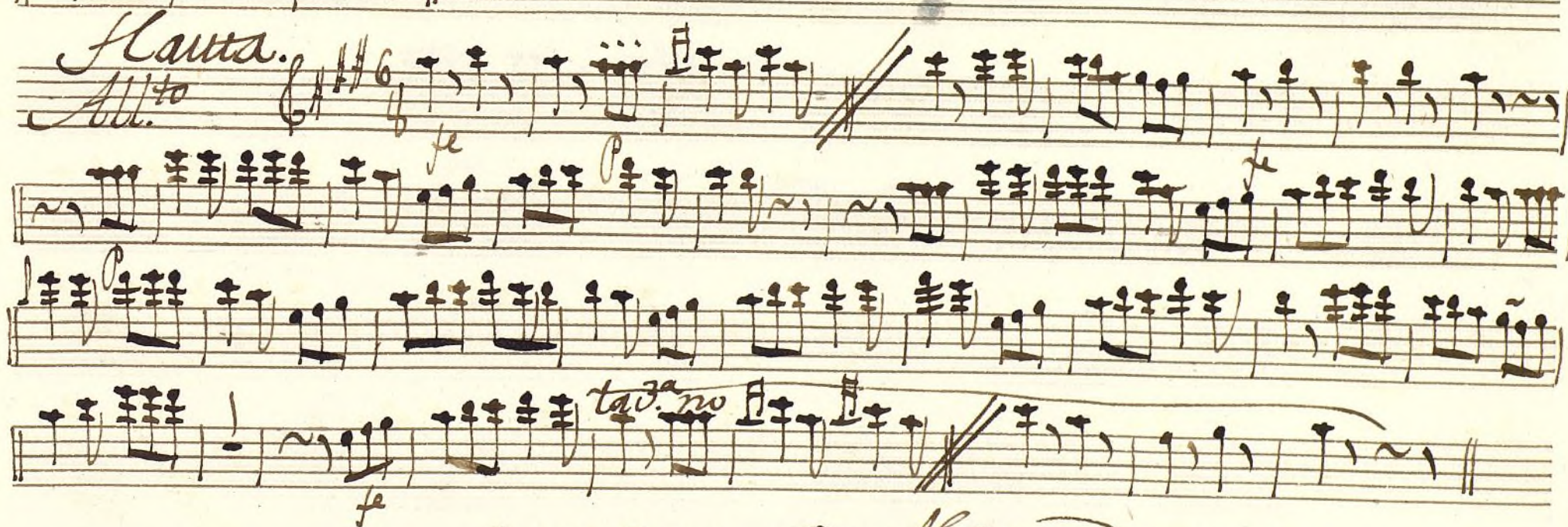
Allegro dos mos

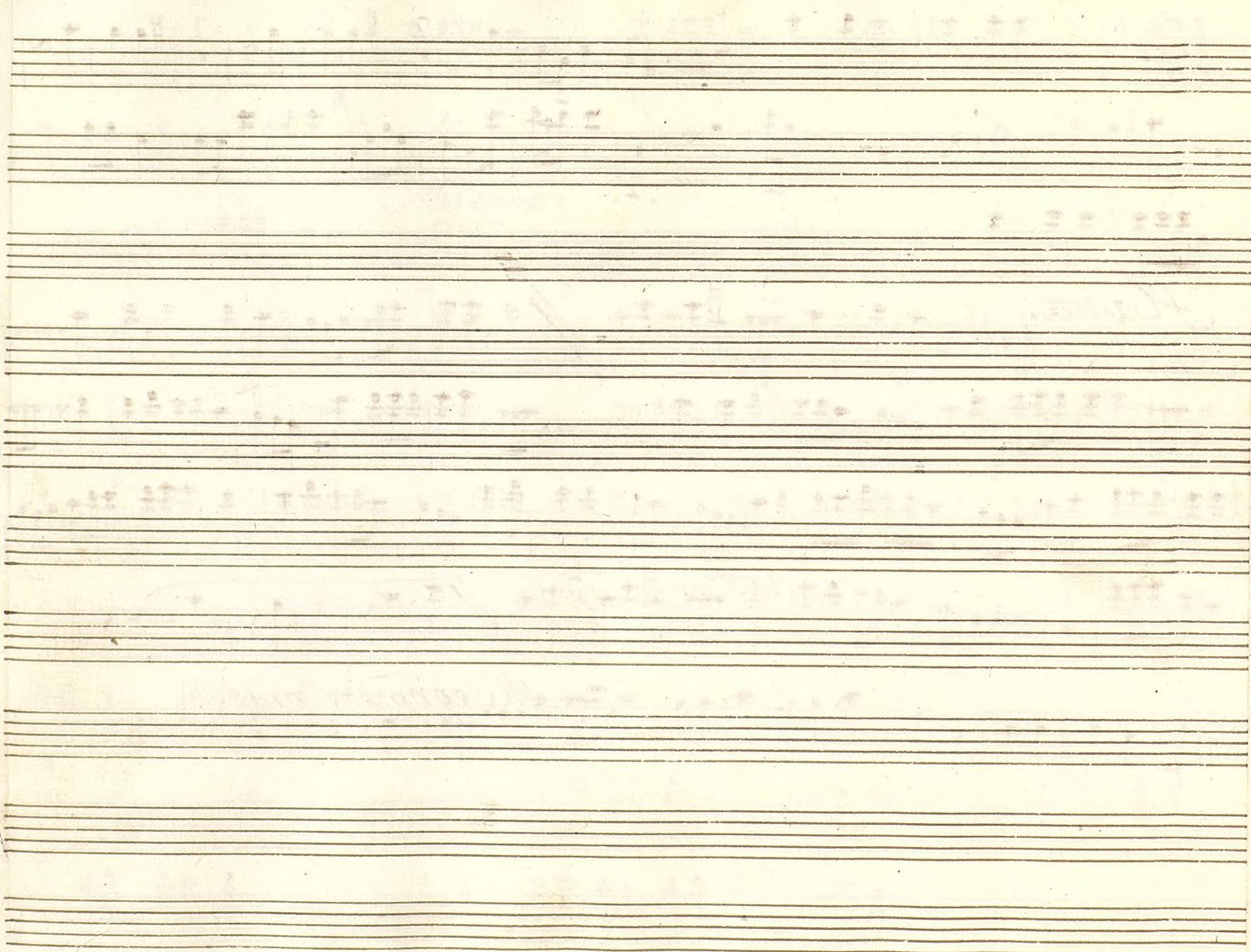
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Tempo markings include:

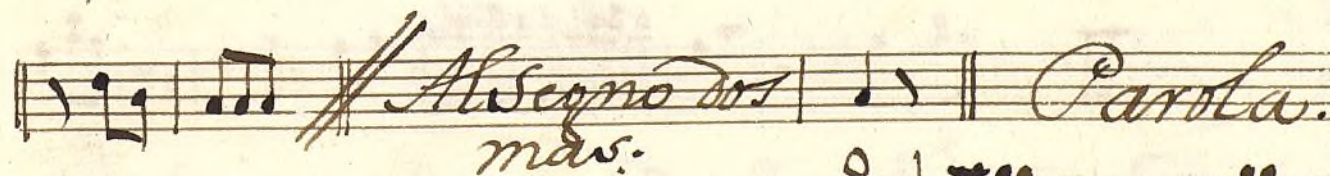
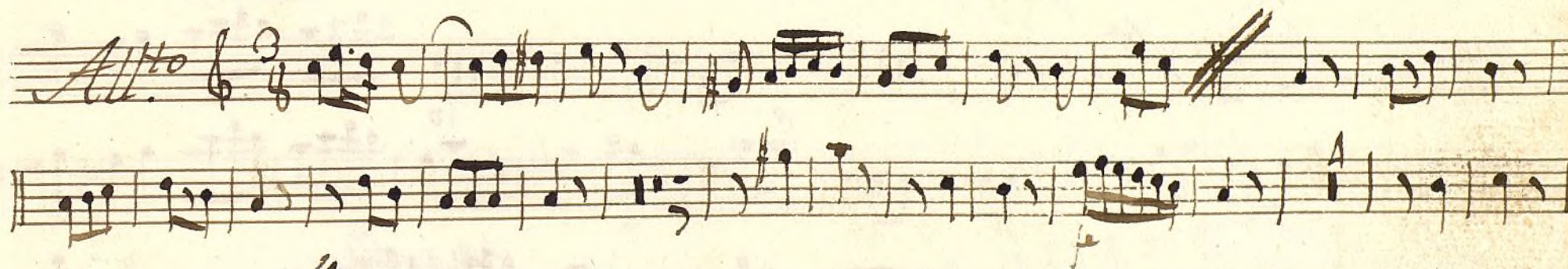
- And. no* (Andante)
- Allegro*
- All. poco* (Allegretto poco)
- All.* (Allegretto)
- Allegro* (at the bottom)

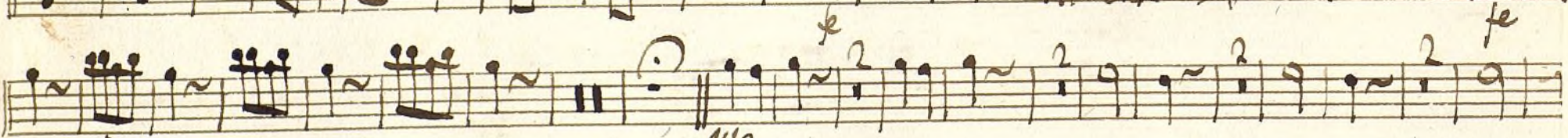
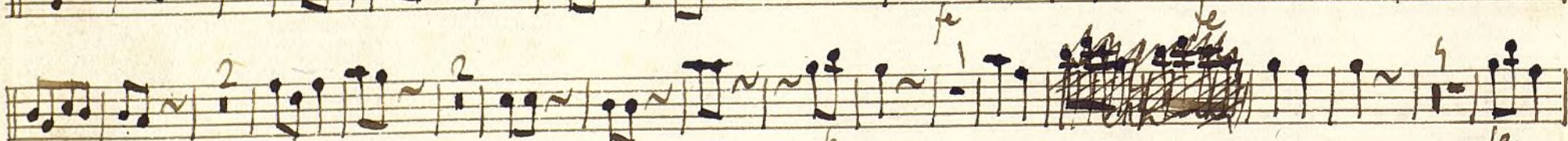
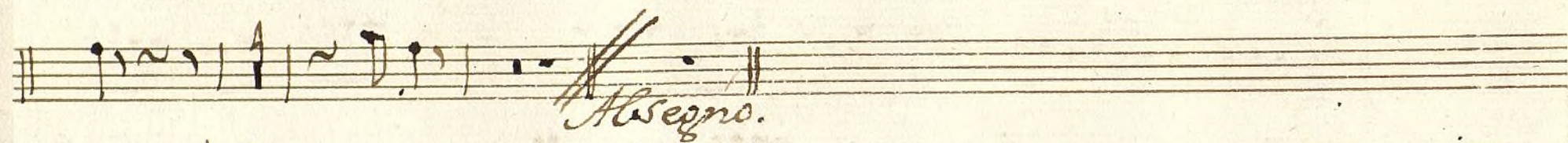
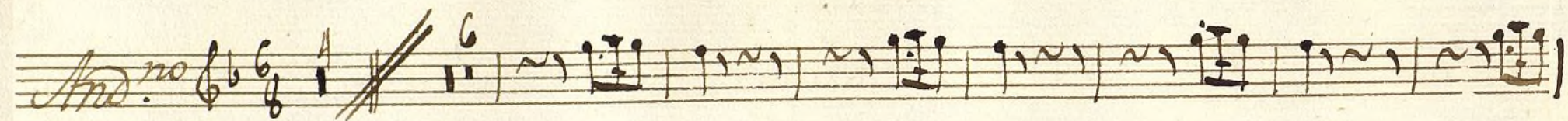
Other markings include *Parola.* and *Allegro* written below the final staff.





Oboe 2.^o Con.^a a 3# La fuente de S.^{ta} Cruz.





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



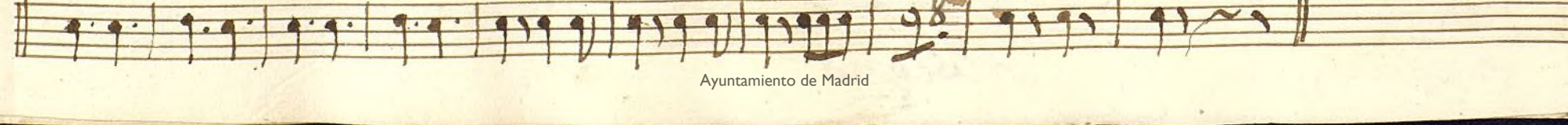
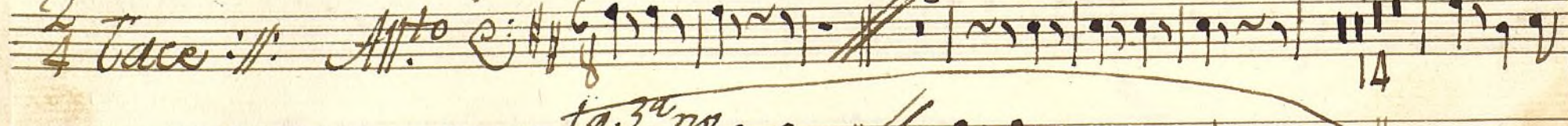
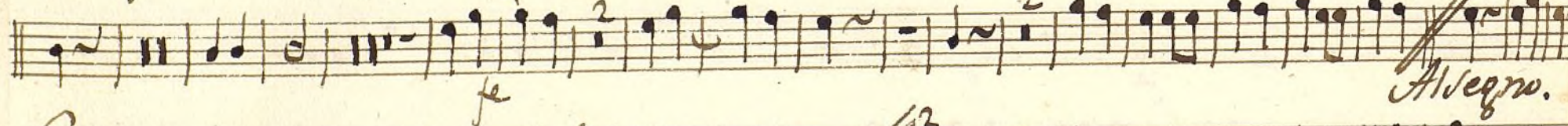
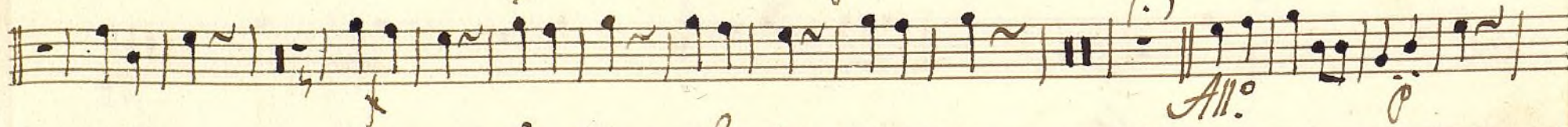
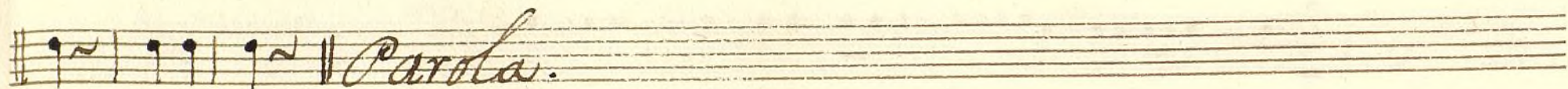
All.^o *Hauta.* $\frac{6}{8}$



t.
 Trompa 1.^a Ton.^a a 3. La fuente de S.^{ta} Cruz.

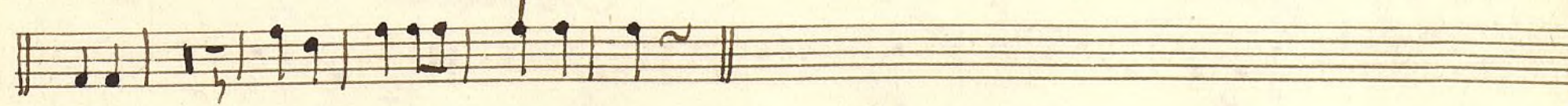
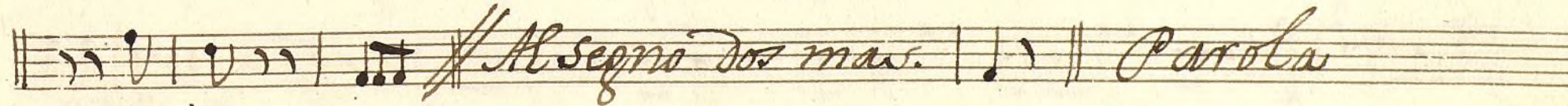


Allegro.



t

Trompa 2.^a Ton.^a a 3: La fuente de S.^{ta} Cruz.



Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26. The score is written on ten staves. It begins with "All.º" in C major, 2/4 time. The first staff has a "t" above it. The second staff is marked "Parola." and contains a single note. The third staff is marked "All.º poco" and "In 5.º" with a key signature change to one sharp (F#). The fourth staff has a double bar line and a key signature change to two sharps (D major). The fifth staff is marked "All.º" and has a "p" below it. The sixth staff has a "f" below it. The seventh staff has a "f" below it. The eighth staff has a "f" below it. The ninth staff is marked "Tace 2/4" and "Allegro." with a key signature change to two sharps (D major). The tenth staff is marked "Allegro 3.º no" and "Allegro 3.º no" with a key signature change to two sharps (D major). The score ends with a double bar line.

Bajo Con.^a a 3# La fuente de S.^{ta} Cruz.

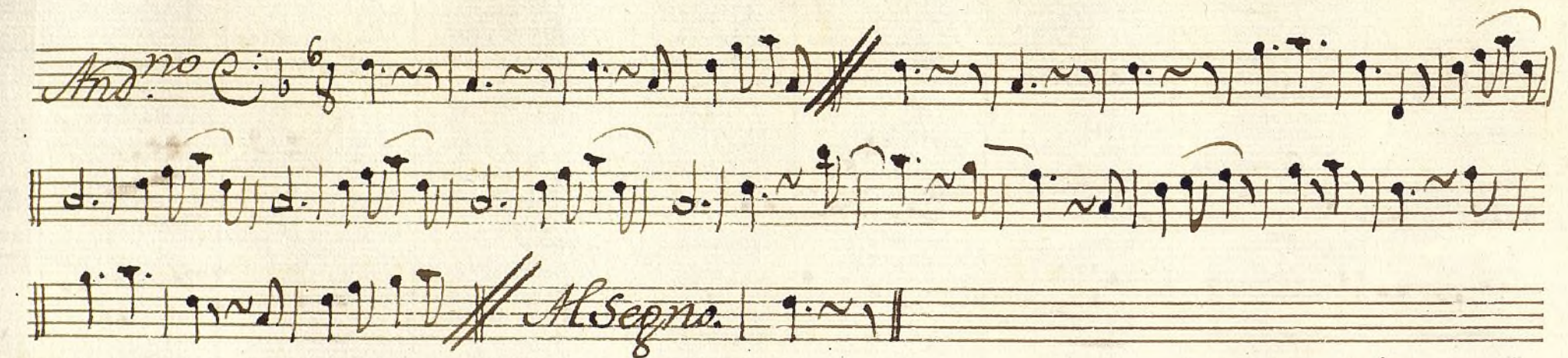
Alto C: 2/4

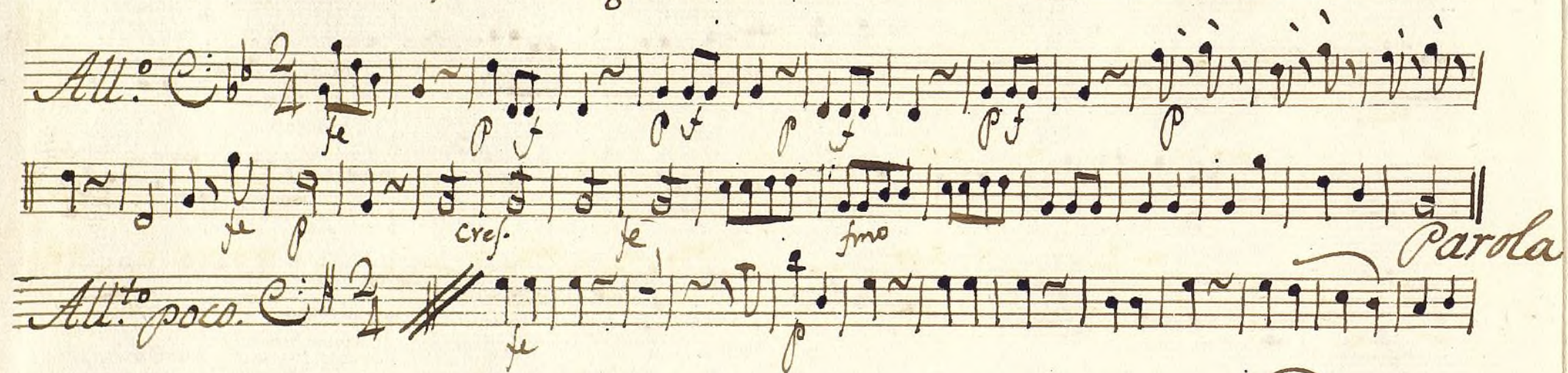
Alto C: 3/8

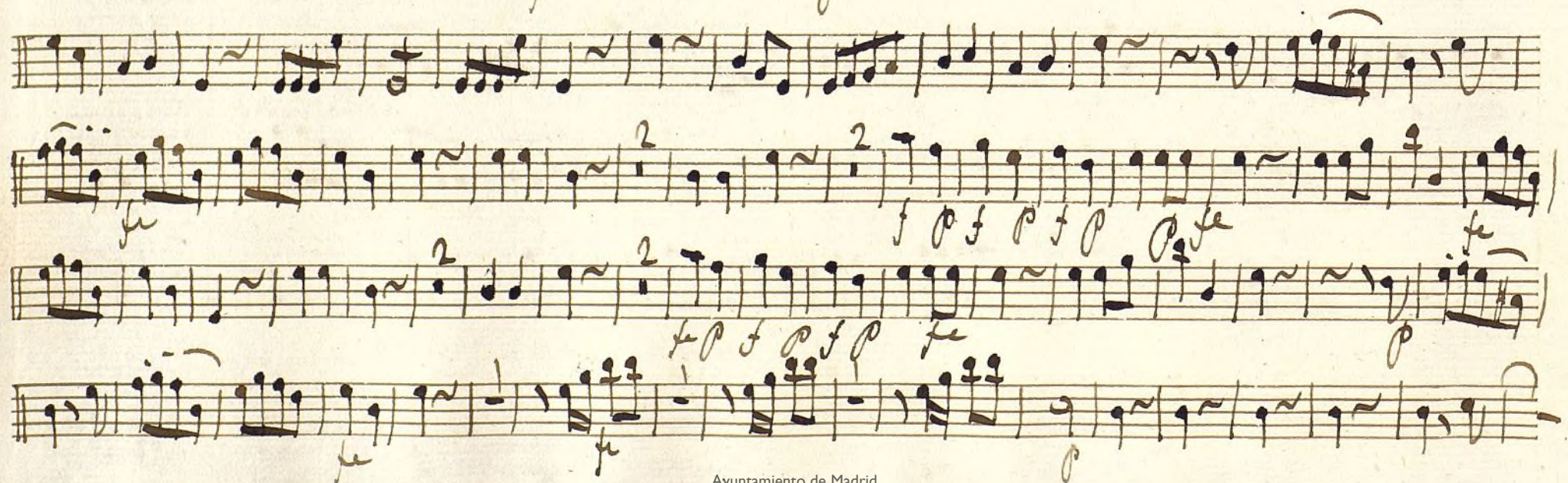
Alto C: 2/4

Parola

Al segno dos mas

And.^{no} $\text{C} \flat \text{ } 6/8$ 

All.^o $\text{C} \flat \text{ } 2/4$ 

All.^{to} poco. $\text{C} \flat \text{ } 2/4$ 

All.^o

Allegro

All.^o C: 2/4

All.^o C: 6/8

Ta 3.^a no

Allegro doz mas.

la

