

Leg.<sup>o</sup> M. L. 24.

N<sup>o</sup>s 124-5

Pepe Alvarera

Pepe

~~Pepe~~

124

y B<sup>o</sup> que sale de  
Francis de Cuenca que  
es el Malbruc

1785

t

Con.<sup>a</sup> a 3. (Leg.<sup>o</sup> 5.<sup>o</sup> n.<sup>o</sup> 24)

Es a 4 y no a 3

a Desengañado.

De Laserna.

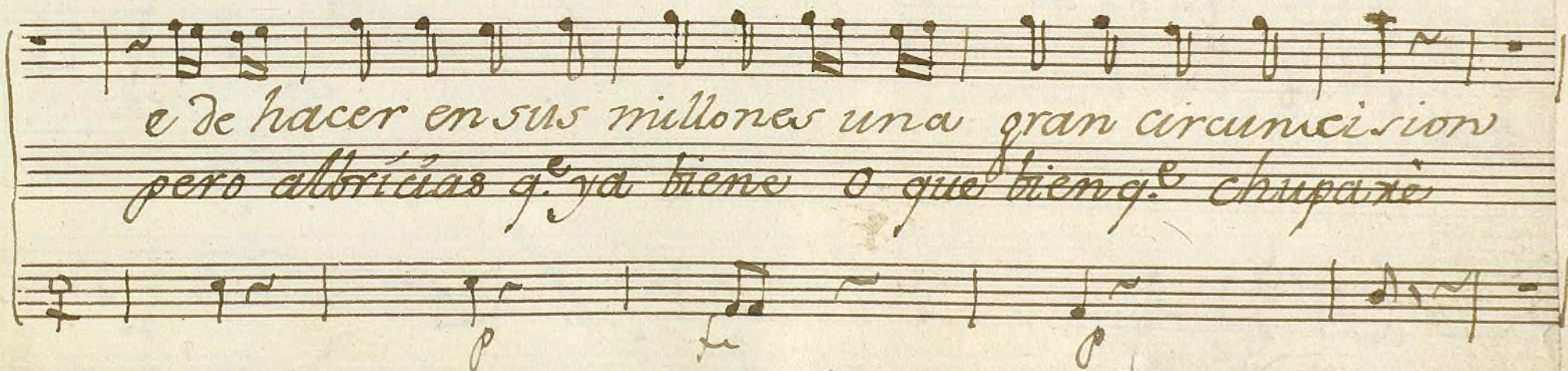
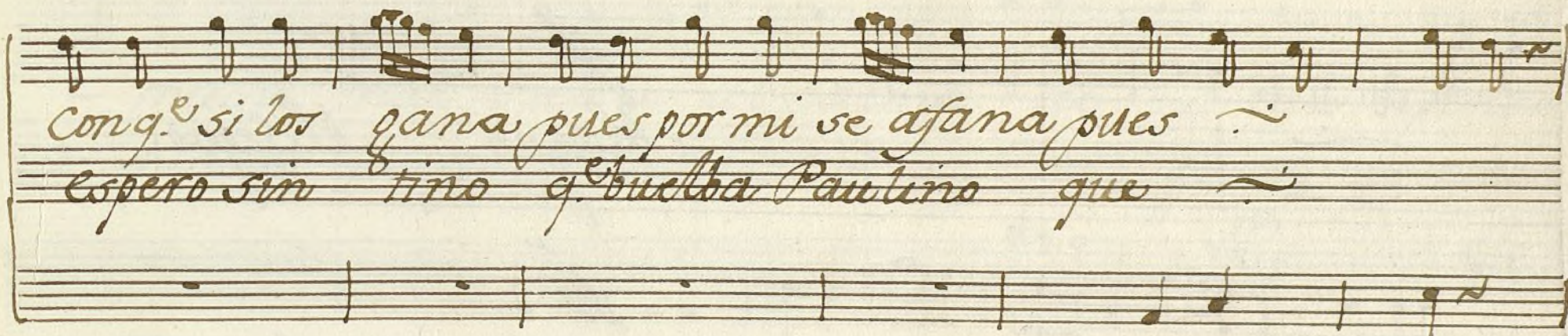
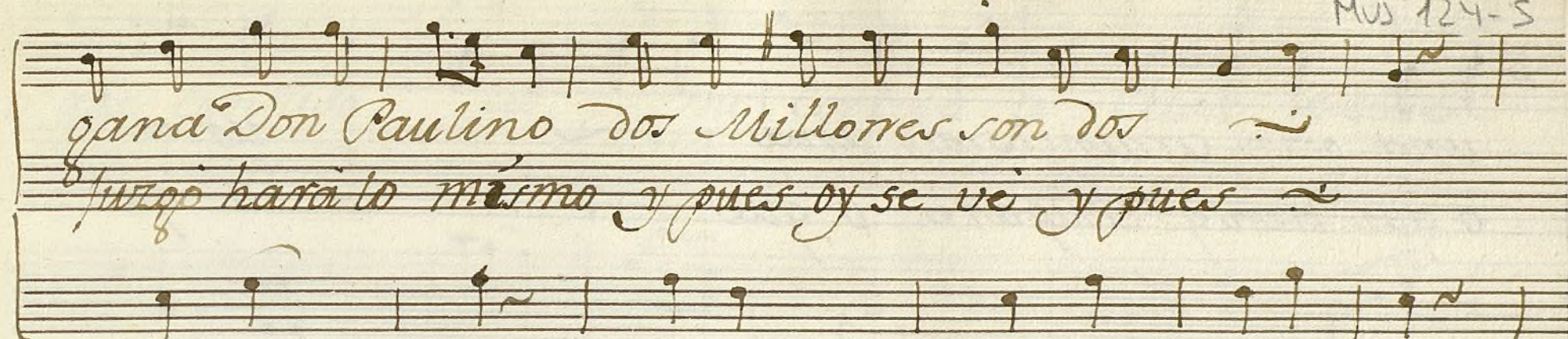


*All.* 3/2 8/4

*Pulpillo de Petimetra*

*Pendiente el alma tengo de un No hasta ver si el pleito  
Quanto tenia gasto con migo y con lo del pleito*







una gran circuncision una una-  
o que bien q. chupare o que o que

Allegro. Al Segno.

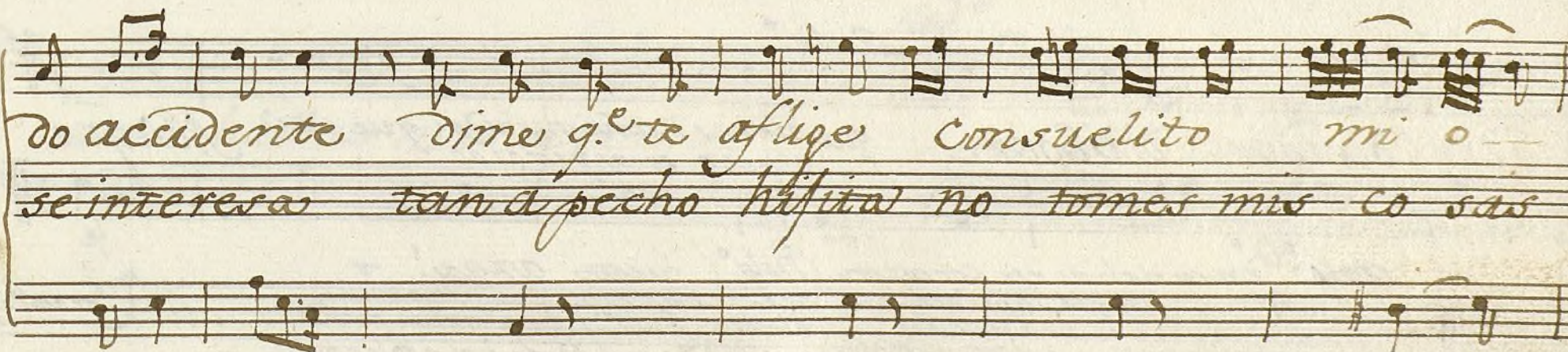
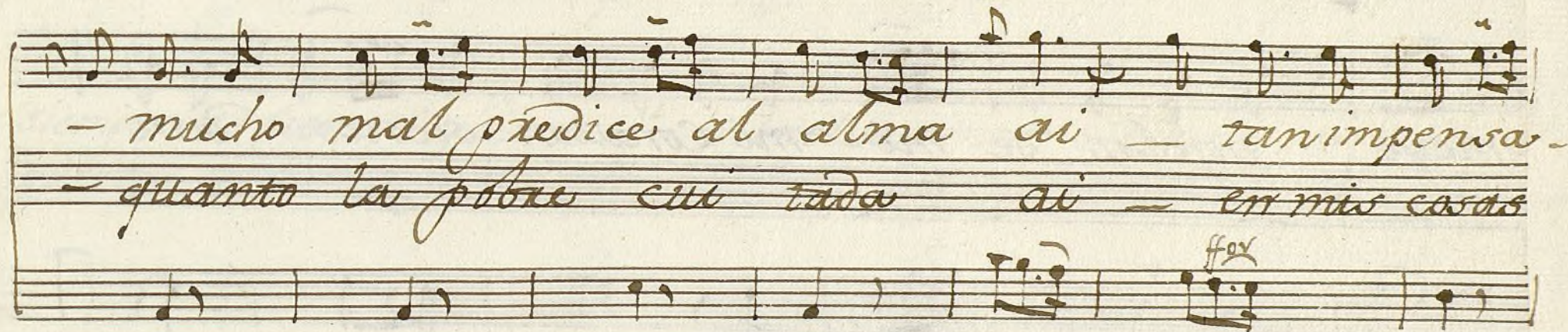
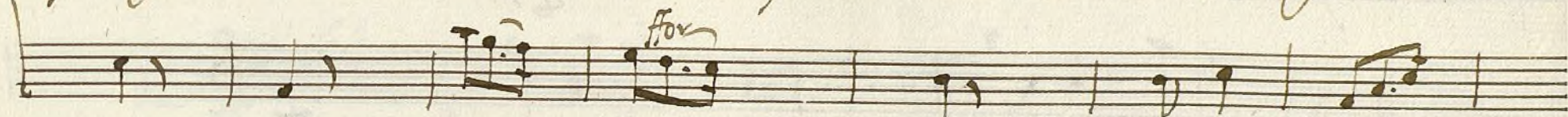
And.te 3/8

Punt.º 3/8

que turbado  
(Tad.º) que afligida

Punt.º 3/8







pero ai q.<sup>re</sup> se potra aun mortal deli xio alver su des  
 pero ai q.<sup>re</sup> su aliento xindio auna congoja alver  $\frac{5}{4}$

mayo infeliz de mi - mi Corazon siento divi

dir dividir dividir. *Pulp.<sup>o</sup>* que tienes dueño querido: que mi pleito se a perdido *Allegro*

*Pulp.<sup>o</sup>* ensancha ese corazon. *Pulp.<sup>o</sup>* fuerte azar!  
*Fad.<sup>o</sup>* que en tal aprieto no perdianame que importa  
 que se haia perdido el pleito *Pulp.<sup>o</sup>* es q.<sup>re</sup> e perdido a ti. *(Durante)*  
*Parola.* *(aparte)* por q.<sup>re</sup> as perdido el dinero *Fad.<sup>o</sup>* no lo des. y explicate.  
*Pulp.<sup>o</sup>* si me dejas el senam.<sup>to</sup> voi a sacudirme de el *(ap.te)*  
 ya que pelado le tengo.



*Allto* *Pulp.º* 4  
Si tu me Conserbas el amor que.  
Con q.º así bien mio tome usted la

siempre es fuerza que nunca vuelvas mas a verme es fuerza q.º  
puerta mientras yo me quedo llorando su ausencia mientras yo me

*Fad.º*  
nunca vuelvas mas a verme por q.º razón  
quedo a llorar su ausencia es desamor



Pulp.<sup>o</sup> *con armonizada*  
*jugando con el abanico* *Fad.<sup>o</sup>*

Pulp.<sup>o</sup>

mi estimacion por q.<sup>ta</sup> entidad  
mi pundonor es falsedad

la vecindad la  
mi onestidad mi

y ademas aqui en secreto mi prudencia v.  
y ademas

mi conciencia mi prudencia mi conciencia vamos vamos q.<sup>ta</sup> el Cor.  
marche ab.



teso tiene malas consecuencias tiene  
punto y en la vida a verme buelta y en la

1or 2 *Cres.*  
quantas para echar al muelle esto mismo aqui pretextan esto  
al ver este desengaño que cortejo no escarmienta q. cor.

*Allegro*

*fe*

*Fad.* con q. aquello se acabado!  
*Pulp.* todo llega a tener fin.  
*Fad.* q. tiempo te e regalado.  
*Pulp.* ocho meses.  
*Fad.* pues a ti  
te toca otros tantos meses  
ama el regalarme a mi  
*Pul.* calle usted mi alma.  
*Fad.* lo que oyes. (*Pulp.*) con que.  
*Fad.* con lo que te di  
*Pulp.* as que al Camorra  
*Fad.* que la traya  
*Pulp.* con que no te vas?  
*Fad.* asi. (*señalan*)



*M.º* *Pulp.º* *Fad.*

favor a esta pobre ataca la

*(Altobera)* que es esto *Pabulano* *Fad.* azia aca lle

*Pulp.* *Fad.* *Pulp.* *Fad.* *Pulp.* *Fad.*

voz favor aun trabajo no grites por Dios favor por Dios favor por

*Alto.º* *Pulp.º* *1.º 2.º* *Alto.º* *1.º 2.º* *Alto.º*

gad. q. habido dolores llegad azia aca llegad soltrad llegad sol.

*Pulp.* *Fad.* *1.º 2.º* *Alto.º* *1.º 2.º* *Alto.º*

Dios favor por Dios favor favor.

*Alto.º* *Fad.* *1.º 2.º* *Alto.º* *1.º 2.º* *Alto.º*

fad llegad soltrad llegad llegad

*Alto.º* *Fad.* *1.º 2.º* *Alto.º* *1.º 2.º* *Alto.º*

soltrad soltrad

*Alto.º* *Fad.* *1.º 2.º* *Alto.º* *1.º 2.º* *Alto.º*

vaia q. habido! *Pulp.º* primero  
si preciso dan razon  
de q. el señor perdio el pleito  
*Alto.º* si se he defendido ya  
sobre q. echo una defenia  
q. no se a visto mayor  
*Fad.* pero vos le haveis perdido  
*Alto.º* si pero con mucho onor  
fieme liste otro  
*Fad.* un demonio  
*Alto.º* referanme la eue non



*All.<sup>o</sup>* *Pulp.<sup>o</sup>* *Fad.* *oid* *D.<sup>no</sup>* Longinos mis a  
mi ser  
*Pulp.<sup>o</sup>* *oid* mi que  
*Fad.* *oid* mi sen

*Alto.*  
incos. decid  
puesta decid  
relta decid  
tencia decid

*q.<sup>e</sup>* halla boi de quatro brincos  
*q.<sup>e</sup>* sin mas protesta  
*q.<sup>e</sup>* boi como una centella  
*q.<sup>e</sup>* halla boi sin resistencia

*Pulp.<sup>o</sup>*  
*Fad.* por q.<sup>e</sup> el baxio de ambos mormura el querer le echo de mi  
*Pulp.<sup>o</sup>* yo por q.<sup>e</sup> me echa desde luego se digo que no  
*Fad.* viendo q.<sup>e</sup> no quiere desarme de ver pienso de lo que.  
*Pulp.<sup>o</sup>* yo por q.<sup>e</sup> en mi puesto quiere a otro poner pienso deslo.



*Ad.*

*Casa hace uste mui bien hace que in legio*  
*quiero hace*  
*arme hace*  
*marla hace*

*maxima honor de escrupulus destructus est des*  
*milites de mulier ordine burlata est huc*  
*femina cortefus paupere damnatus est dam-*  
*mascula femina pecora Lurrata est Lu*

*Pulp. Ad.*  
*Don Longinos q. e. pe*

*All.*



7

*Fad.* *Alto.* *2or 2.*

sados don Longinos q.<sup>e</sup> moinos d.<sup>n</sup> Longinos d.<sup>n</sup> Lon

ginos discernir n<sup>ra</sup> cuestion d.<sup>n</sup> Longinos d.<sup>n</sup> Lon

ginos discernir n<sup>ra</sup> cuestion discernir

De un lado tu pudor de otro tu ins

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

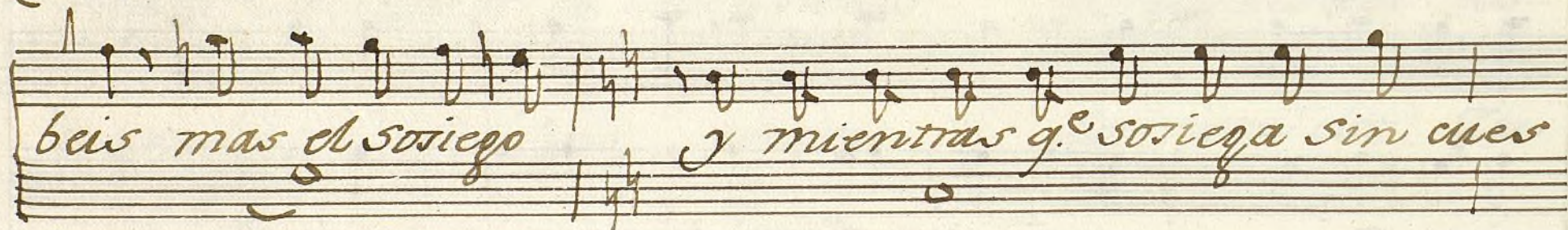




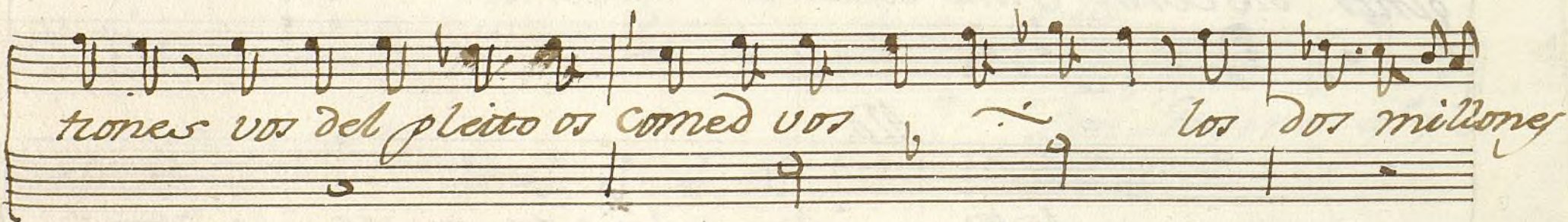
tancia forman de este litigio la sustancia



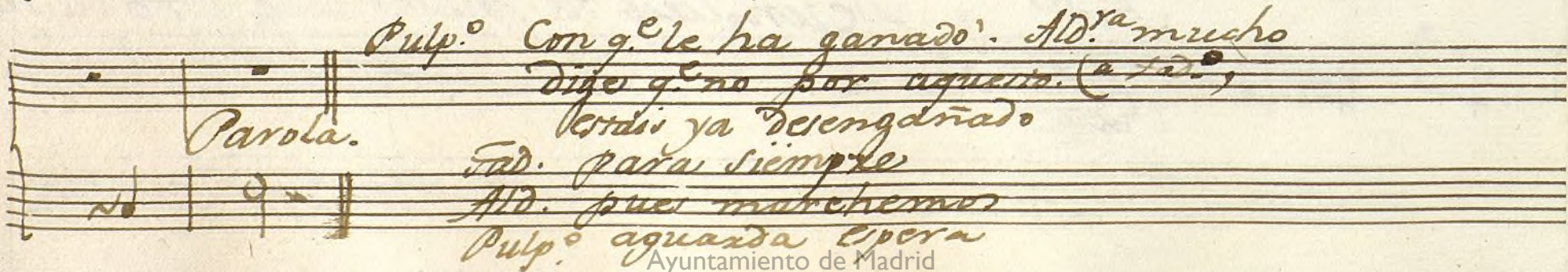
Con q.º venza el pudor fallando luego q.º no la pertur



beis mas el sosiego y mientras q.º sosiega sin cues



trones vos del pleito os comed vos los dos millones



Pulp.º Con q.º le ha ganado. Ald.ºa mucho

digo q.º no por agüero. (a tad.º)

Verd.º ya desengañado

Fad.º para siempre

Ald.º pue marchemos

Pulp.º aguaxda epera



*All.* *Pulp.*  
Aguarda alma mia q<sup>e</sup> todo fue

*Ald.*  
chanza ven por tus millones q<sup>e</sup> el tiempo se pasa ven

*Pulp.*  
por de la el te

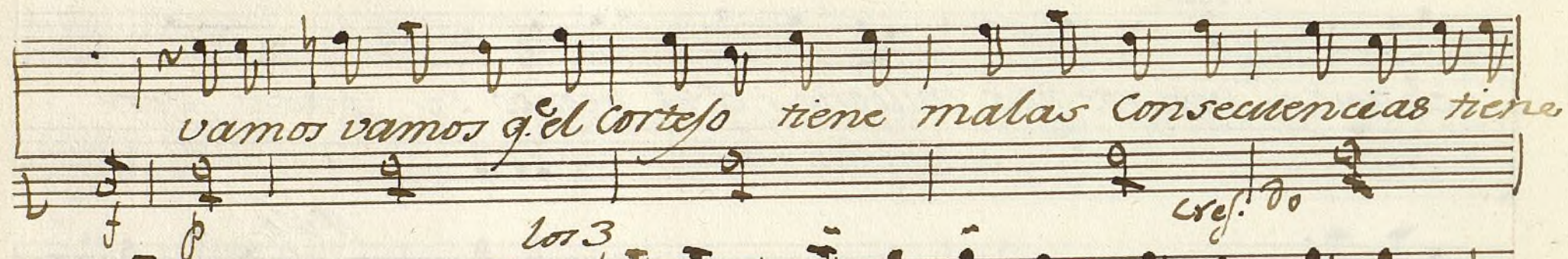
*Fad* *Pulp* *Fad*  
son mi estimacion mira mi edad la vecindad la

y a demas aqui en secreto





mi prudencia v, mi conciencia mi prudencia, mi conciencia

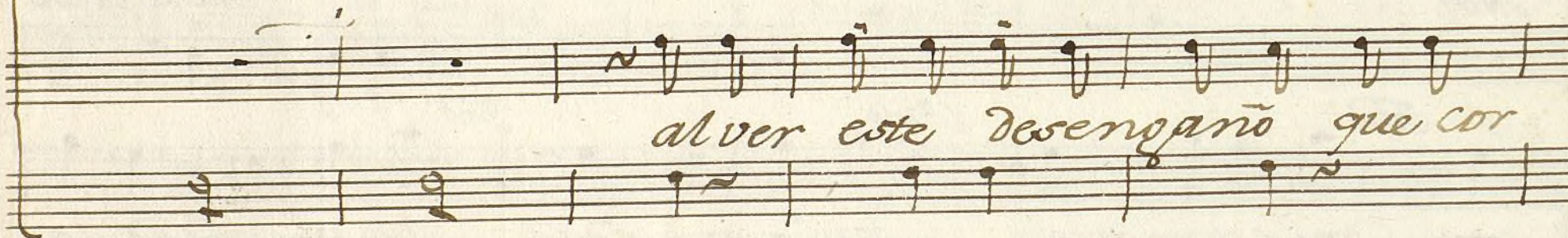


vamos vamos q'el cortejo tiene malas consecuencias tiene

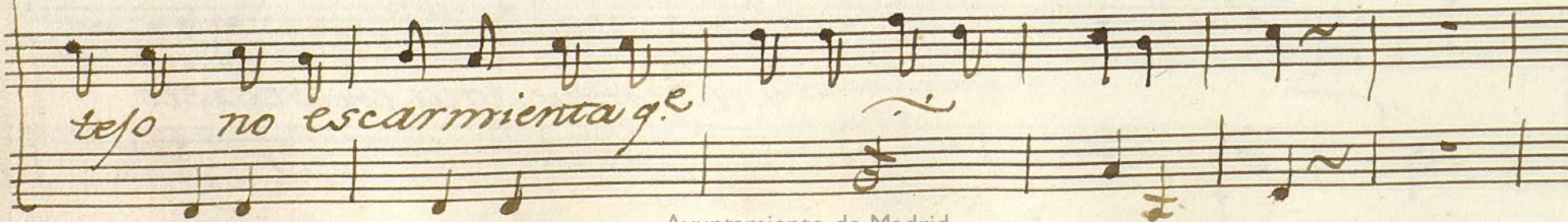


los 3

Cres. do



al ver este desengaño que cor



tejo no escarmienta q'el



Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. There are some handwritten notes above the staves, including "fe" and "q/o H".

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. There are some handwritten notes above the staves, including "Pulp." and "Fid.". The lyrics "No prometo moderarme" and "No prometo no que." are written below the staves.


Handwritten musical notation on a single staff with a treble clef and a key signature of one sharp (F#). There are some handwritten notes above the staff, including "lot 3".

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The lyrics "q'el Corteso q' esto vea en <sup>mi</sup> su Cabeza escarmiente en <sup>mi</sup> su" are written below the staves.

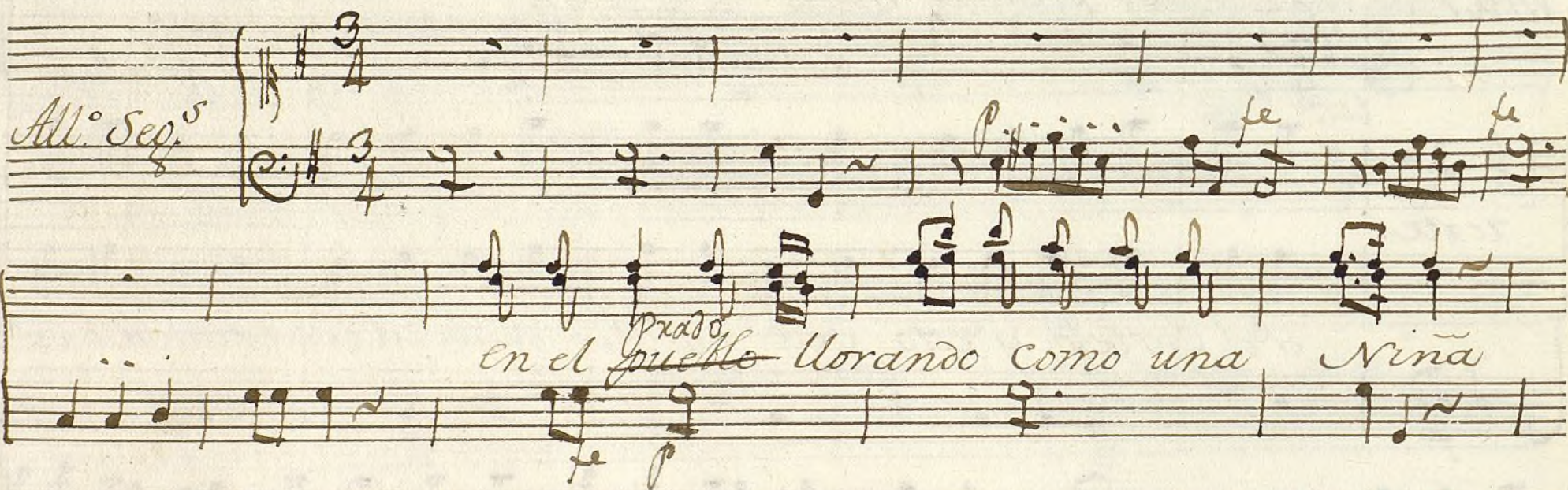
Handwritten musical notation on a single staff with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The lyrics "Caveza escarmiente y con unas sequidillas tendra fin este su-" are written below the staves.





quite tendrá fin este juguete...



*All.<sup>o</sup> Seg.<sup>o</sup>*

en el <sup>prado</sup> pueblo llorando como una Niña



en el prado llorando en el como una



*Niña como una Niña - en el Prado llorando como un o*

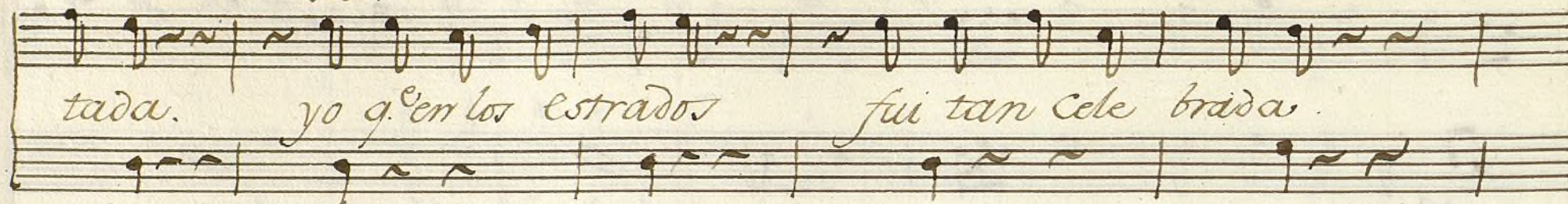
*Niña como* *como una niña es*

*taba la ti rana estaba el otro--*

*dia* *yo q. en este sitio me vi tan can-*



*Fad.º*



tada.

yo q.º en los estrados

fui tan Cele brada.

*los 3.*



por el malbuic me veo

Casi olvidada.

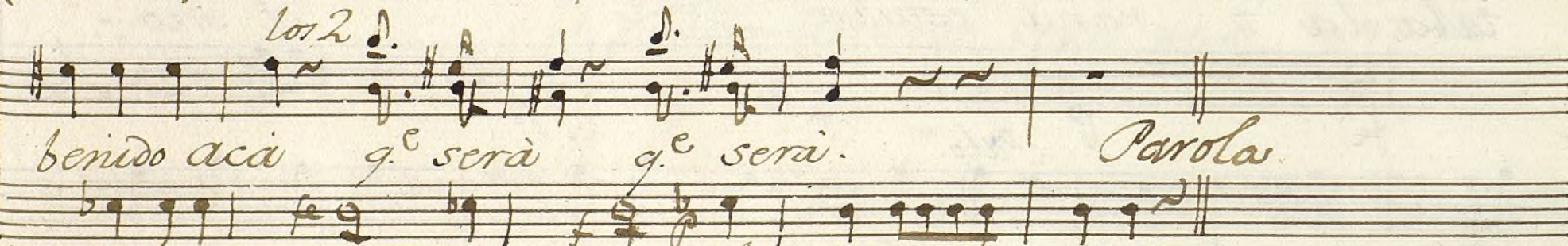
y q.º es el mal.

*Pulp.º*



buic aora se verá q.º oi mismo de francia a benido acá a.

*los 2*



benido acá q.º será q.º será.

*Parola*

(Espejo.) Madam, Monsieur sete el humior avuset el bon uax

(Los 2.) ben oblige. (Pulp.º) con que quien es usted. (Ep.º) mudestar

Monsieur don malbuic. (Fad.º) el malbuic. (Ep.º) el son del malbuic.

(Pulp.º) con que usted es frances. (Ep.º) frances mudestar español.

natural de Lanquedoc. (Fad.º) a bea Cantelo usted

(Ep.º) o no Cantarlo sin bacos. (Fad.º) no faltarian q.º en Madrid.

los 2 de Sobras. (Ep.º) pues abundan. (Los 2) vairs organos.



*Alto* *Exp.<sup>o</sup>*  
 Malbauc s'en vat guerre miron ton ton

ton miron tela Malbauc s'en vat <sup>en</sup> guerre ne sai quand revien

dra ne sai quand revien dra ne  
 u ala trini te

il revien dra la Paques miron ton ton ton miron  
 la trinite se pase miron ton

tela il revien dra la Paques ou ala trinite  
 la trinite se pase malbauc ne revien pas.



(Parola.) (Lor 2.) y es es urted. (ep.) qui Madam.

(Lor 2.) oiga lo q. es la tirana.

ep. la tirana. Zapato.

Pulp.º

All.º

Como los perros sar

nosos el Malbruc desventu rado a parado al.

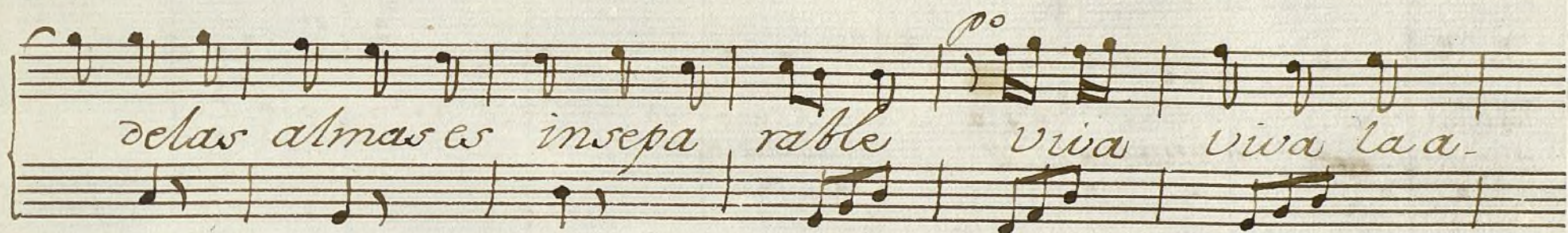
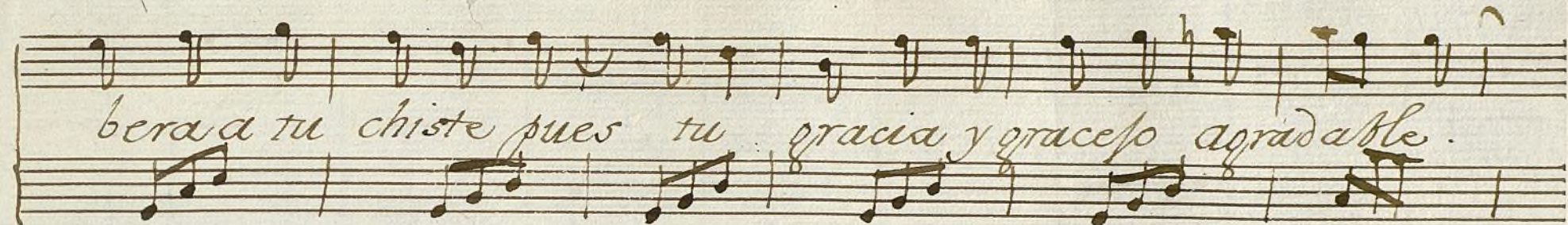
Lor 3.

fin y postae — en poder delos — muchachos tira

nilla de sa de estar triste q. e la gente bol.

fe











*Violin 1.º Con.º a 3. el Desengañado.*

*All.º*  $\frac{2}{4}$

*Al Segno*



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 repeat signs and tempo markings.

**Section 1 (Staves 1-4):** Marked *And.* (Andante) in 3/4 time. Includes dynamic markings *p<sup>mo</sup>* and *fe*. Ends with a repeat sign and the word *Parola.*

**Section 2 (Staves 5-8):** Marked *All.<sup>o</sup>* (Allegro) in 2/4 time. Includes dynamic markings *p<sup>mo</sup>*, *fe*, *f*, *ffor*, and *p*. Ends with a repeat sign and the word *Parola.*

**Section 3 (Staves 9-10):** Marked *Allegro* in 2/4 time. Includes dynamic markings *fe*, *p*, *ffor*, and *Crej.* (Crescendo). Ends with a repeat sign and the word *Parola.*



Handwritten musical score for a section of a Mass, likely the Gloria. The score is written on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, slurs, and dynamic markings. Key markings include "p.o." (piano), "fe" (forte), "Cres." (crescendo), "Meno" (meno), "Rinf." (rinf.), "Tace" (tace), and "Parola" (parola). The score is written in a cursive, handwritten style, characteristic of 19th-century musical manuscripts. The paper is aged and shows some staining. The number "2" is written in the top right corner.



Handwritten musical score, first system. The music is written on five staves. The first staff begins with the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, *for*, and *Cres.*. The system concludes with a double bar line and the marking *O/o.*

Handwritten musical score, second system. The music is written on five staves. The first staff begins with the tempo marking *All.* and the time signature  $\frac{3}{4}$ . The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, and *for*.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'fe' (forte). The score is written in a historical style with a key signature of one flat and a 3/4 time signature. The final staff ends with a double bar line. The text 'Parola. Malheur tace Parola' is written in cursive across the fourth staff.







Violin 1.<sup>o</sup> Ton.<sup>a</sup> a 3. <sup>t</sup> el Desengañado

Ms 124-S 1

A handwritten musical score on aged paper, featuring seven staves of music. The first staff begins with the tempo marking 'Allegro' in a cursive hand, followed by a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a complex, dense style with many beamed sixteenth and thirty-second notes, suggesting a rapid, intricate melody. Dynamic markings are scattered throughout: 'fe' (force) appears on the third and fifth staves, 'p' (piano) on the third, fourth, and sixth staves, and 'p.o.' (pianissimo) on the second and sixth staves. There are also several repeat signs (double bar lines with dots) and a large diagonal slash indicating a section cut or end of a phrase. The handwriting is elegant and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including slight discoloration and some foxing.



Handwritten musical score for "Parola" by Giuseppe Verdi. The score is on six staves, featuring complex polyphonic textures with many beamed notes. It includes dynamic markings like "And.", "p", "f", "pmo", and "Allegro." The notation is in a 19th-century style, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece concludes with a double bar line and the word "Parola." written in a large, flowing script.

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is written in a single melodic line. The score includes various dynamic markings such as "p" (piano), "f" (forte), "cres." (crescendo), and "dim." (diminuendo). There are also markings for "for" (forte) and "p" (piano) at the end of the piece. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. The handwriting is in dark ink on aged paper.

Ayuntamiento de Madrid

*Allegro.*

Patola



Handwritten musical score for the opera *Parola* by Giuseppe Verdi. The score is written on ten staves, with the first two staves representing the vocal line and the remaining eight staves representing the piano accompaniment. The music is in 2/4 time and features a variety of dynamic markings, including *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *cres.* (crescendo), and *dim.* (diminuendo). The tempo is marked *All.* (Allegretto) and *Allegro*. The score includes several measures of triplets and a section marked *Allegro* with a tempo change to *And.te* (Andante). The piece concludes with a *Tace* (Tacet) marking and the word *Parola* written in the margin.



*All.<sup>o</sup>* 2/4

*f* *p* *ff* *for* *Cres.* *f*

*All.<sup>o</sup>* 2/4

*f* *p*

*All.<sup>o</sup>* 3/4

*f* *p*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *fe*, and *Allo*. The score is written in a historical style, likely from the 18th or 19th century. A section of the score is crossed out with heavy ink. The text *Parola // el Malheur. y Parola.* is written across the middle of the staves. The page is numbered 3 in the top right corner.

3

*Parola // el Malheur. y Parola.*

Allo

Ayuntamiento de Madrid





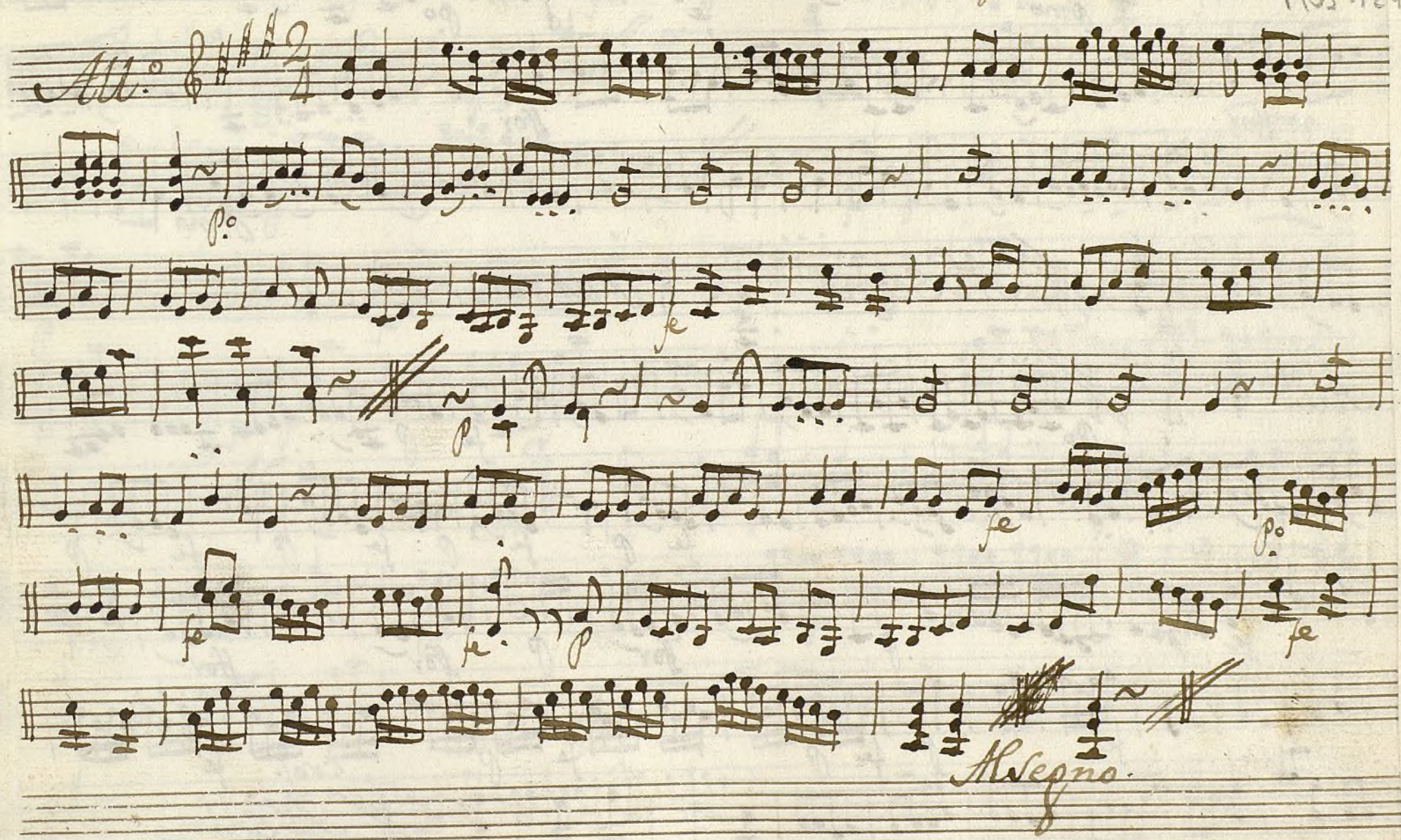


Leon.

1

Mus 124-5

*Violín 2.º Con.º a 3.º el Desengañado*

*All.º* 



*And.*  $\frac{3}{4}$  *p<sup>mo</sup>* *ffor* *ffor* *p<sup>mo</sup>*

*Al Segno.* *Parola.*

*All.<sup>to</sup>*  $\frac{2}{4}$  *p<sup>o</sup>* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *ffor* *p* *ffor* *ffor*

*fe* *p* *fe* *p* *fe* *p* *ffor* *p* *ffor* *ffor* *Cres.* *fe* *Al Segno*

*p<sup>o</sup>* *fe* *Parola.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in ink on aged paper.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first and third staves.
- Allegro* in the second staff.
- Allegro* and *tres mas.* in the sixth staff.
- And.* (Andante) in the seventh staff.
- Tace. y Parola.* at the end of the tenth staff.

Dynamic markings such as *p* (piano), *f* (forte), *fe* (forzando), *cres.* (crescendo), and *fmo* (finito) are used throughout the score. The page number *2* is written in the top right corner.



[illegible]

A handwritten musical score on three staves. The first staff begins with the tempo marking 'All.' and the time signature '2/4'. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second and third staves continue the musical piece with similar notation. The handwriting is in brown ink on aged paper.

A handwritten musical score on two staves. The top staff begins with the tempo marking 'Allegro' in cursive, followed by a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some rests. The bottom staff features a bass clef and accompaniment with chords and single notes. Dynamic markings such as 'p' (piano) and 'f' (forte) are written below the notes. The manuscript is written in brown ink on aged, slightly yellowed paper.



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

At the end of the fourth staff, the text *Parola:* is written, followed by *Matruca ta* and *y parolae.* on the subsequent staves.

The fifth staff begins with the tempo marking *All.* (Allegro) and a 3/4 time signature. The eighth staff also begins with the tempo marking *All.*

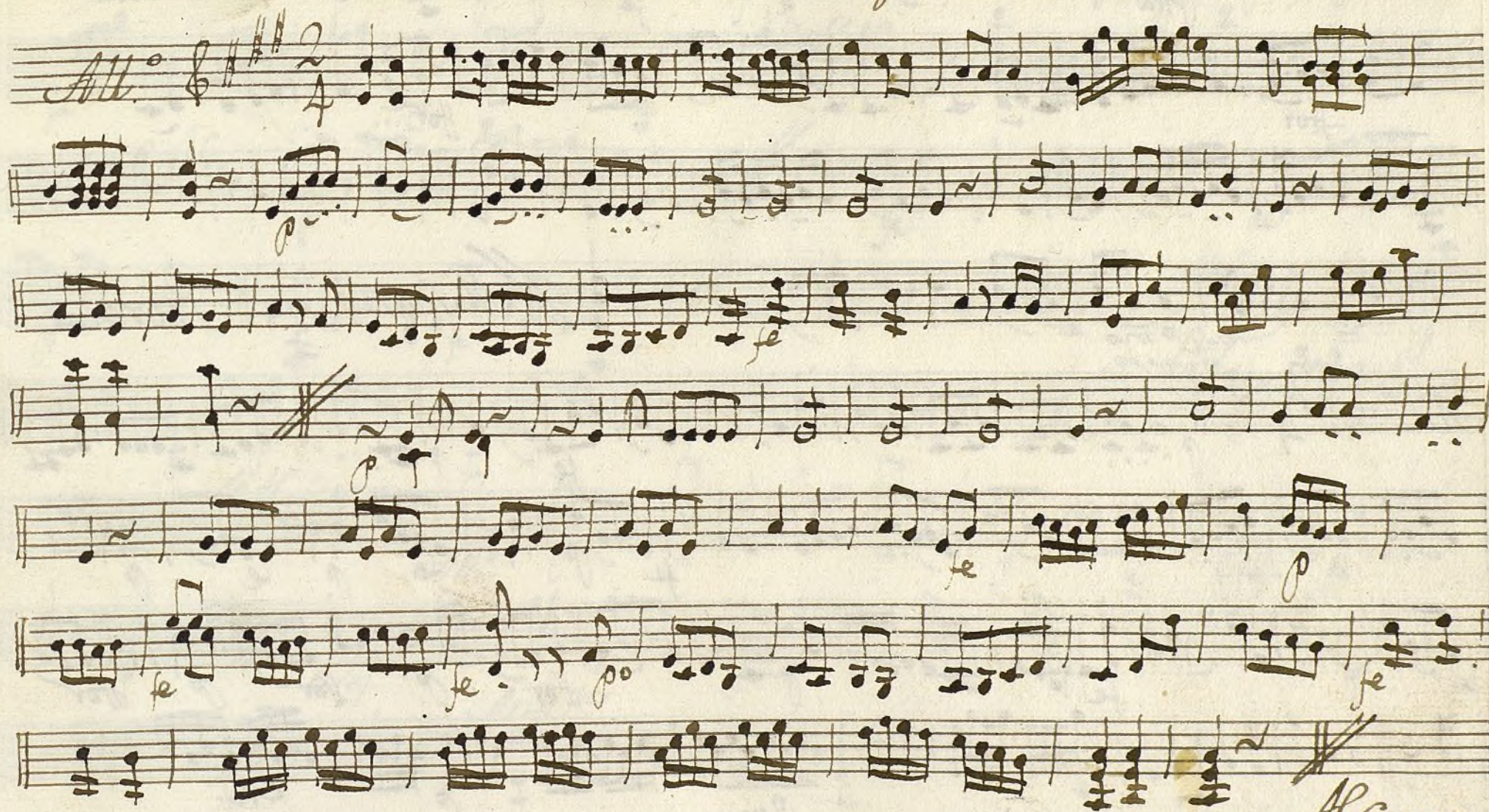
The score concludes with a double bar line on the tenth staff.







*Violin 2.º Ton.ª a 3.ª el Desengañado.*



*Allegro.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in ink on aged paper.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- Allegro* written vertically on the second staff.
- Allegro* at the beginning of the third staff.
- Allegro* at the beginning of the sixth staff.
- Allegro* at the beginning of the seventh staff.
- Allegro* at the beginning of the eighth staff.
- Allegro* at the beginning of the ninth staff.
- Allegro* at the beginning of the tenth staff.
- Allegro* at the beginning of the eleventh staff.
- Allegro* at the beginning of the twelfth staff.
- Allegro* at the beginning of the thirteenth staff.
- Allegro* at the beginning of the fourteenth staff.
- Allegro* at the beginning of the fifteenth staff.
- Allegro* at the beginning of the sixteenth staff.
- Allegro* at the beginning of the seventeenth staff.
- Allegro* at the beginning of the eighteenth staff.
- Allegro* at the beginning of the nineteenth staff.
- Allegro* at the beginning of the twentieth staff.
- Allegro* at the beginning of the twenty-first staff.
- Allegro* at the beginning of the twenty-second staff.
- Allegro* at the beginning of the twenty-third staff.
- Allegro* at the beginning of the twenty-fourth staff.
- Allegro* at the beginning of the twenty-fifth staff.
- Allegro* at the beginning of the twenty-sixth staff.
- Allegro* at the beginning of the twenty-seventh staff.
- Allegro* at the beginning of the twenty-eighth staff.
- Allegro* at the beginning of the twenty-ninth staff.
- Allegro* at the beginning of the thirtieth staff.
- Allegro* at the beginning of the thirty-first staff.
- Allegro* at the beginning of the thirty-second staff.
- Allegro* at the beginning of the thirty-third staff.
- Allegro* at the beginning of the thirty-fourth staff.
- Allegro* at the beginning of the thirty-fifth staff.
- Allegro* at the beginning of the thirty-sixth staff.
- Allegro* at the beginning of the thirty-seventh staff.
- Allegro* at the beginning of the thirty-eighth staff.
- Allegro* at the beginning of the thirty-ninth staff.
- Allegro* at the beginning of the fortieth staff.
- Allegro* at the beginning of the forty-first staff.
- Allegro* at the beginning of the forty-second staff.
- Allegro* at the beginning of the forty-third staff.
- Allegro* at the beginning of the forty-fourth staff.
- Allegro* at the beginning of the forty-fifth staff.
- Allegro* at the beginning of the forty-sixth staff.
- Allegro* at the beginning of the forty-seventh staff.
- Allegro* at the beginning of the forty-eighth staff.
- Allegro* at the beginning of the forty-ninth staff.
- Allegro* at the beginning of the fiftieth staff.
- Allegro* at the beginning of the fifty-first staff.
- Allegro* at the beginning of the fifty-second staff.
- Allegro* at the beginning of the fifty-third staff.
- Allegro* at the beginning of the fifty-fourth staff.
- Allegro* at the beginning of the fifty-fifth staff.
- Allegro* at the beginning of the fifty-sixth staff.
- Allegro* at the beginning of the fifty-seventh staff.
- Allegro* at the beginning of the fifty-eighth staff.
- Allegro* at the beginning of the fifty-ninth staff.
- Allegro* at the beginning of the sixtieth staff.
- Allegro* at the beginning of the sixty-first staff.
- Allegro* at the beginning of the sixty-second staff.
- Allegro* at the beginning of the sixty-third staff.
- Allegro* at the beginning of the sixty-fourth staff.
- Allegro* at the beginning of the sixty-fifth staff.
- Allegro* at the beginning of the sixty-sixth staff.
- Allegro* at the beginning of the sixty-seventh staff.
- Allegro* at the beginning of the sixty-eighth staff.
- Allegro* at the beginning of the sixty-ninth staff.
- Allegro* at the beginning of the seventieth staff.
- Allegro* at the beginning of the seventy-first staff.
- Allegro* at the beginning of the seventy-second staff.
- Allegro* at the beginning of the seventy-third staff.
- Allegro* at the beginning of the seventy-fourth staff.
- Allegro* at the beginning of the seventy-fifth staff.
- Allegro* at the beginning of the seventy-sixth staff.
- Allegro* at the beginning of the seventy-seventh staff.
- Allegro* at the beginning of the seventy-eighth staff.
- Allegro* at the beginning of the seventy-ninth staff.
- Allegro* at the beginning of the eightieth staff.
- Allegro* at the beginning of the eighty-first staff.
- Allegro* at the beginning of the eighty-second staff.
- Allegro* at the beginning of the eighty-third staff.
- Allegro* at the beginning of the eighty-fourth staff.
- Allegro* at the beginning of the eighty-fifth staff.
- Allegro* at the beginning of the eighty-sixth staff.
- Allegro* at the beginning of the eighty-seventh staff.
- Allegro* at the beginning of the eighty-eighth staff.
- Allegro* at the beginning of the eighty-ninth staff.
- Allegro* at the beginning of the ninetieth staff.
- Allegro* at the beginning of the ninety-first staff.
- Allegro* at the beginning of the ninety-second staff.
- Allegro* at the beginning of the ninety-third staff.
- Allegro* at the beginning of the ninety-fourth staff.
- Allegro* at the beginning of the ninety-fifth staff.
- Allegro* at the beginning of the ninety-sixth staff.
- Allegro* at the beginning of the ninety-seventh staff.
- Allegro* at the beginning of the ninety-eighth staff.
- Allegro* at the beginning of the ninety-ninth staff.
- Allegro* at the beginning of the hundredth staff.



Handwritten musical score, first system. The music is written on five staves. The first staff begins with the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *ffor* (fortissimo) are present. A crescendo marking *Cres. f* is also visible. The system concludes with a double bar line and the instruction *F. o. f.*

Handwritten musical score, second system. This system consists of five staves of music. The first staff begins with the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The notation continues with various rhythmic patterns and dynamic markings, including *p*, *f*, and *ff*. The system ends with a double bar line.



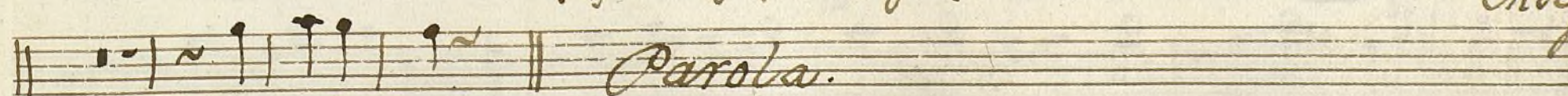
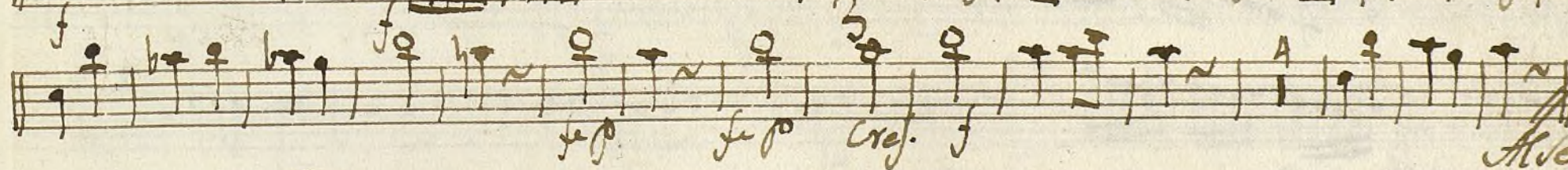
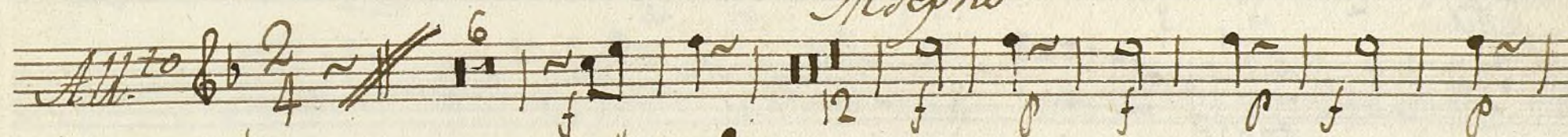
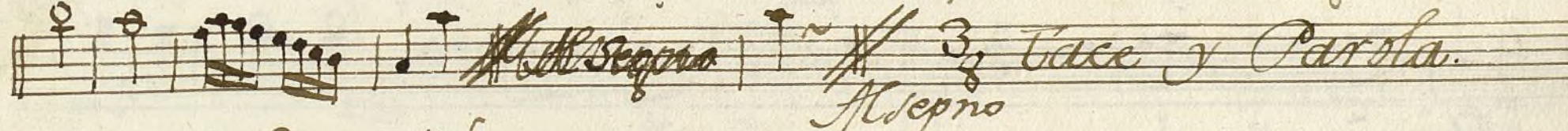
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p*. A section of the score is labeled *Parola:: Malheur. tace y Parola.* in cursive. The manuscript is written in brown ink on aged paper.







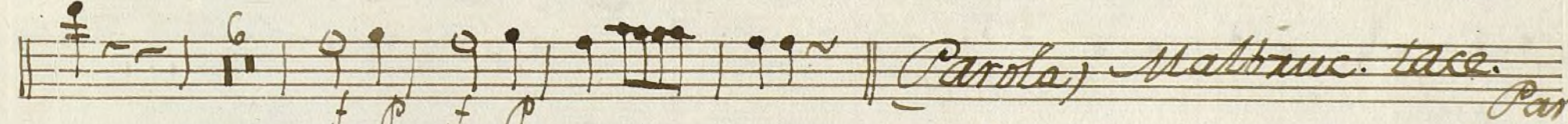
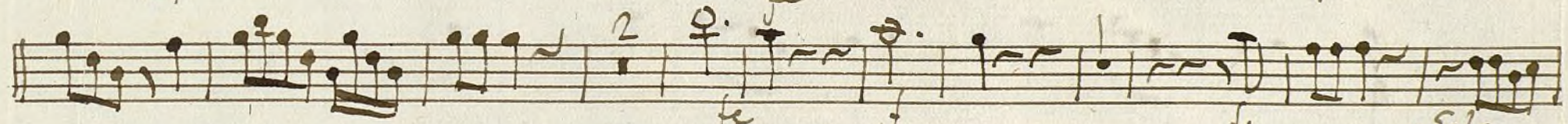
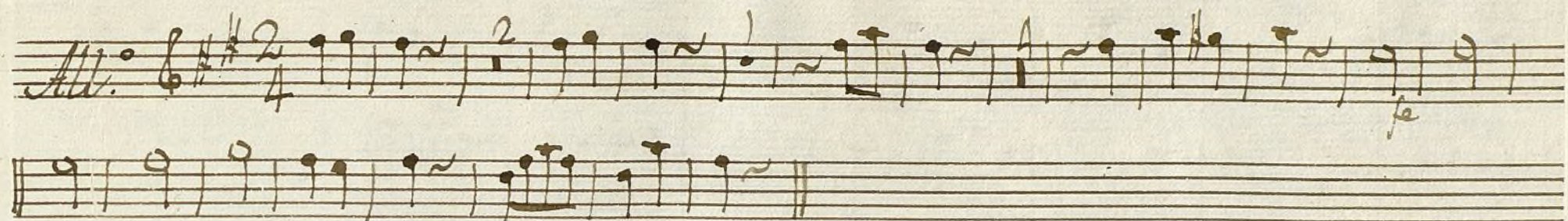
Oboe 1.<sup>o</sup> Ton.<sup>a</sup> a 3.<sup>a</sup> el Desengano.

















Oboe 2.<sup>o</sup> Con.<sup>a</sup> a 3. el Desengaño

Mus 124-S

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into two systems of five staves each. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The second system begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is written in a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, Cres.). The piece concludes with the word "Parola." written in a large, stylized script.



Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

**Staff 1:** *All.<sup>o</sup>* 8/4, 2/4. Includes a double bar line and a fermata.

**Staff 2:** Includes a fermata and the instruction *Parola*.

**Staff 3:** *All.<sup>o</sup>* 6/8, 2/4. Includes a double bar line and a fermata.

**Staff 4:** Includes a fermata and the instruction *M. segno.*

**Staff 5:** *All.<sup>o</sup>* 2/4. Includes a double bar line and a fermata.

**Staff 6:** *M. segno* 2/4, *3 mas*, *All.<sup>o</sup>* 2/4. Includes a double bar line and a fermata.

**Staff 7:** Includes a double bar line and the instruction *Tace Rez.<sup>do</sup> y Parola.*

**Staff 8:** *All.<sup>o</sup>* 2/4. Includes a double bar line and a fermata.

**Staff 9:** Includes a double bar line and a fermata.

**Staff 10:** *F. o. f.*



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

Staff 1: *All.<sup>o</sup>* 8/4, key signature of two sharps (F# and C#). Includes a fermata and a *f* marking.

Staff 2: Continuation of the melody with a *f* marking.

Staff 3: *All.<sup>o</sup>* 8/4, key signature of two sharps. Includes a fermata and a *f* marking.

Staff 4: Continuation of the melody with a *f* marking.

Staff 5: Continuation of the melody with a *f* marking.

Staff 6: Continuation of the melody with a *f* marking.

Staff 7: Continuation of the melody with a *f* marking. The word *Solo* is written below the staff.

Staff 8: Continuation of the melody with a *f* marking. The word *Parola.* is written above the staff, followed by *Malbruc. tace.* and *Parola*.

Staff 9: *All.<sup>o</sup>* 8/4, key signature of two sharps. Includes a fermata and a *f* marking.

Staff 10: Continuation of the melody with a *f* marking.







*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3.<sup>t</sup> al Desengano.*

MUS 124-5 1



*Tace 3/4 y Parola.*

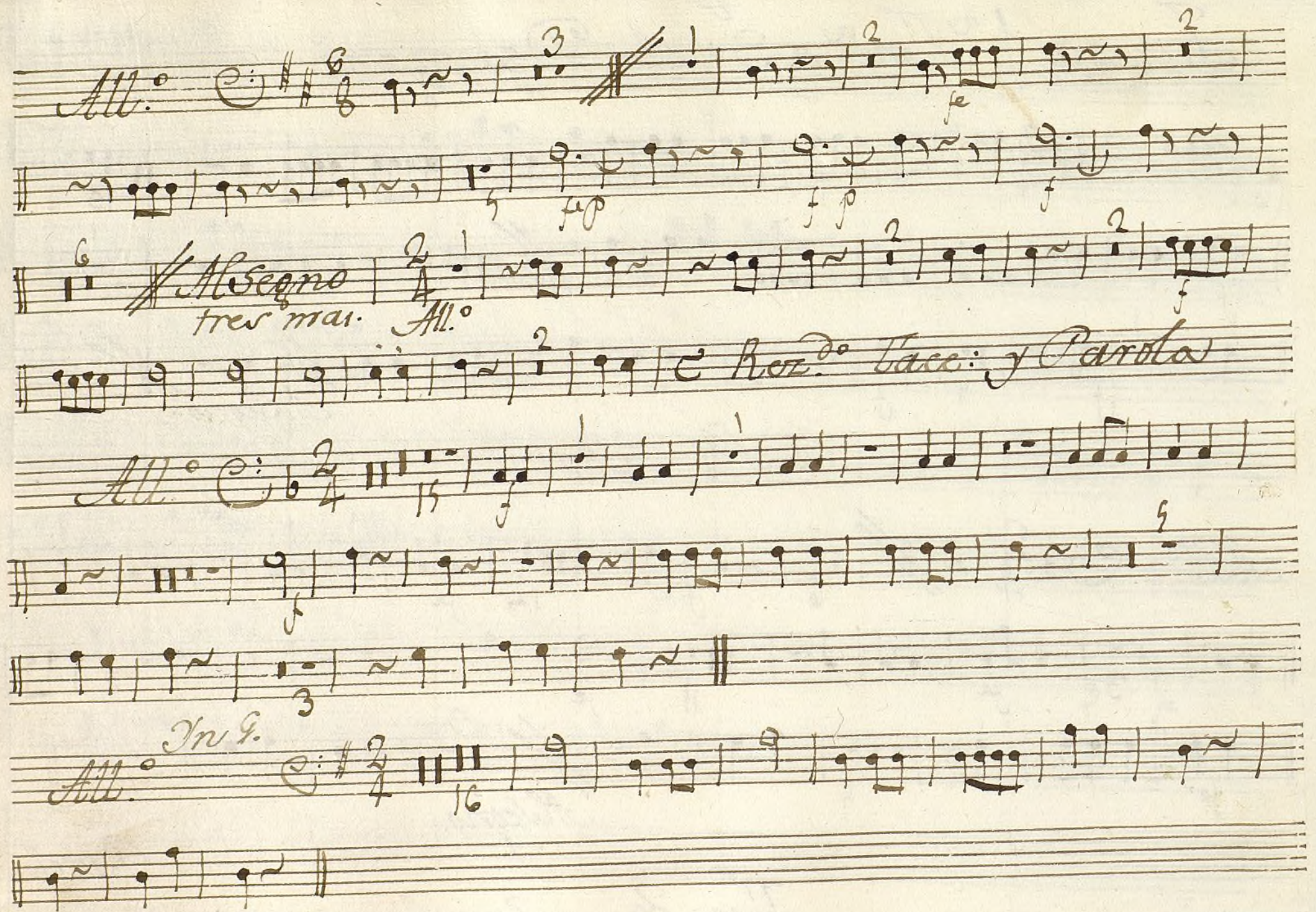


*Allegro.*

*Tace 2/4 y Parola.*

*Parola.*



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

*All.<sup>o</sup>* *Allegro*  
*tres mai. All.<sup>o</sup>*

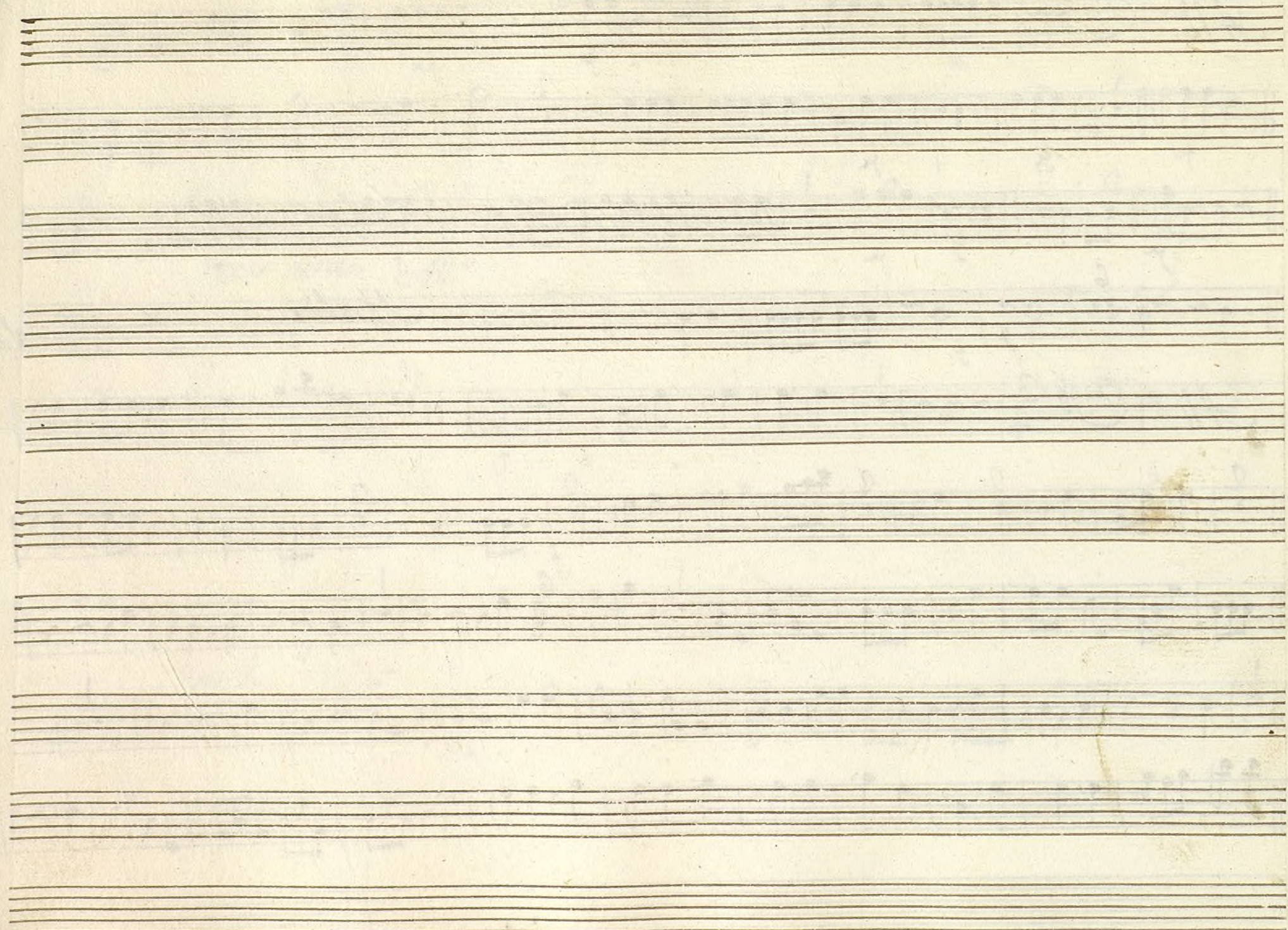
*Roz.<sup>do</sup> Tace: y Parola*

*All.<sup>o</sup>* *In 9.*



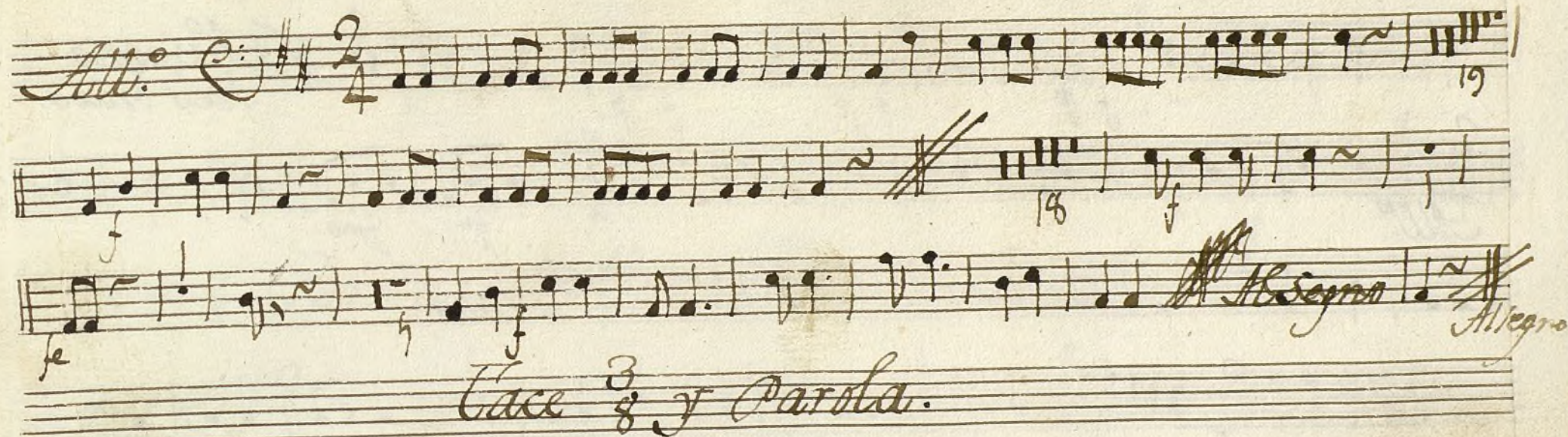
Handwritten musical score on ten staves. The notation is in treble clef, 3/4 time, with a key signature of one sharp (F#). The first staff begins with the tempo marking "All." and the time signature "3/4". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "p" (piano). A section of the music is crossed out with heavy scribbles. The fourth staff contains the instruction "Parola. Malheur. tace Parola" written in a cursive hand. The score concludes with a double bar line. The bottom of the page shows empty staves.






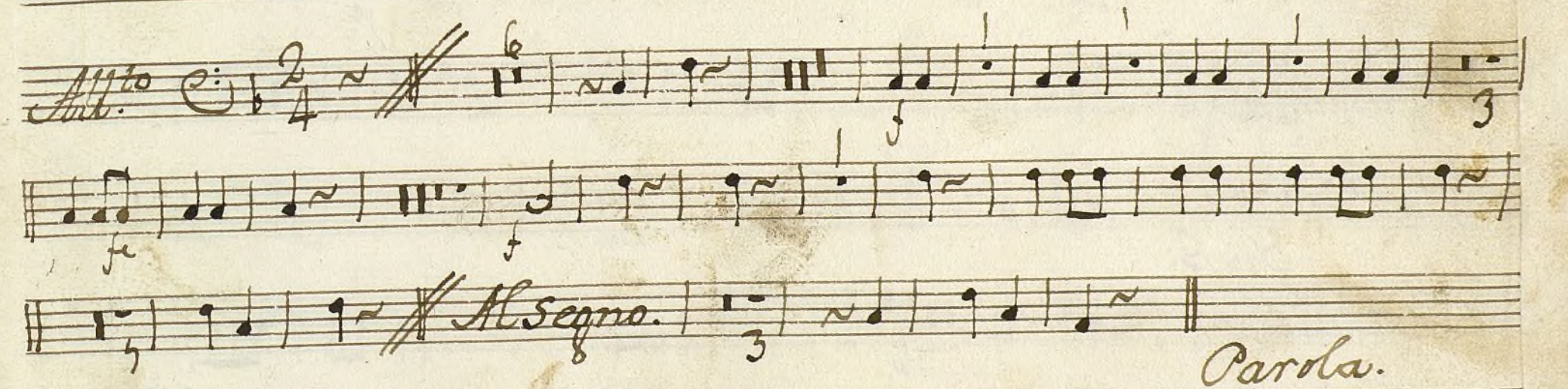



*Trompa 2<sup>a</sup> Ten.<sup>a</sup> a 3. el Desengaño*

*All.<sup>o</sup>*  $\text{C} \#$   $\frac{2}{4}$   19

*f*  18 *Allegro*

*Tace  $\frac{3}{8}$  y Parola.*

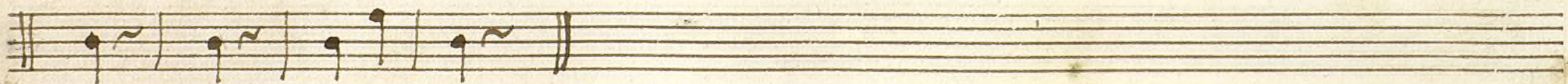
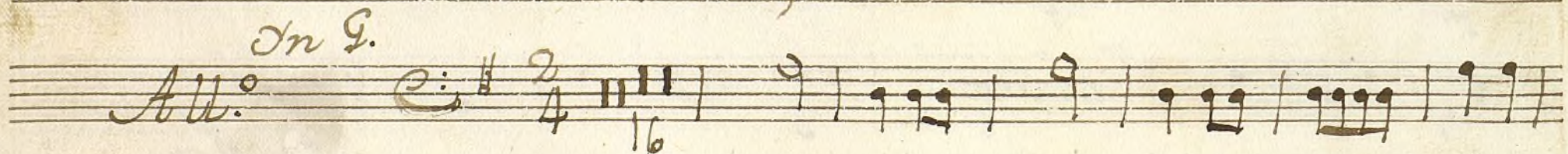
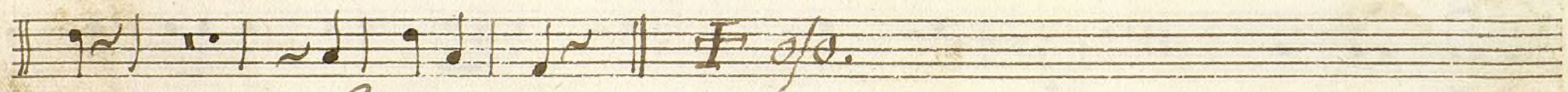
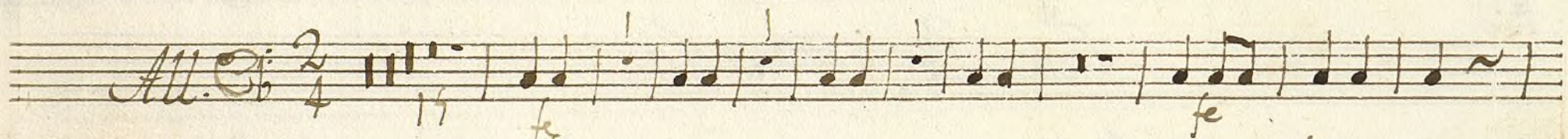
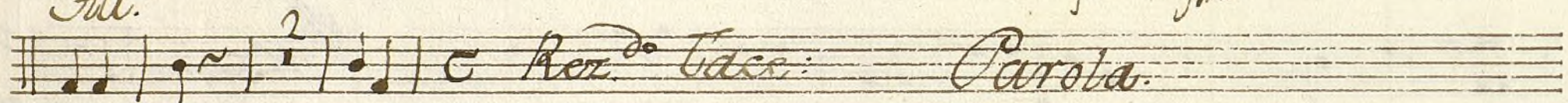
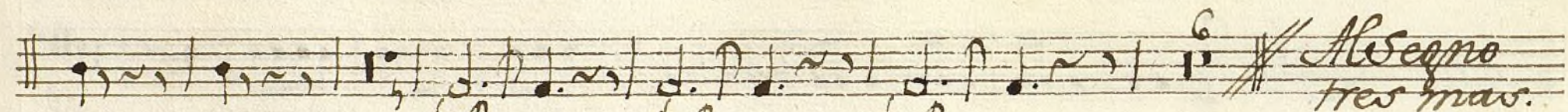
*All.<sup>to</sup>*  $\text{C} \#$   $\frac{2}{4}$   3

*f*  *Allegro*

*Tace  $\frac{3}{4}$  y Parola.*

*Tace  $\frac{3}{4}$  y Parola.*







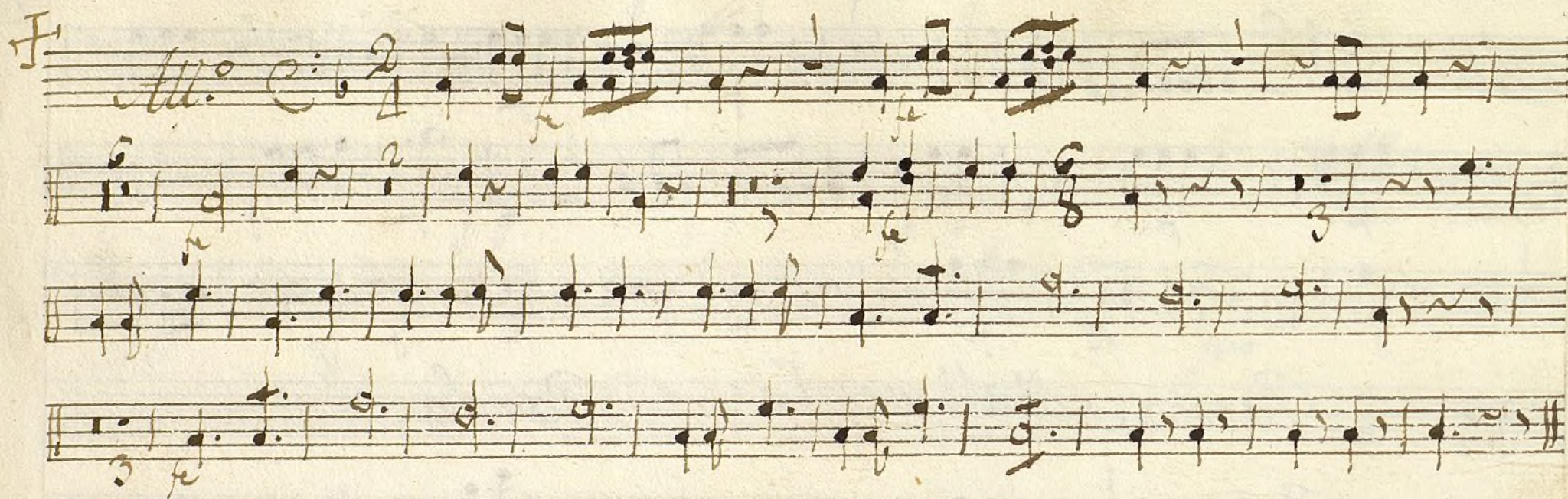
*All.<sup>o</sup>*  $\text{C} \sharp$   $\frac{3}{4}$

*Parola. Mattinuc. Tace Parola.*

*All.<sup>o</sup>*  $\text{C} \sharp$   $\frac{3}{8}$









Baſon 1<sup>o</sup> en la ton.<sup>a</sup>

Handwritten musical score for Bassoon 1 in the key of A major (one sharp) and 6/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff includes a dynamic marking 'p' (piano) and a tempo marking 'allegro' written as 'allegro' with a stylized 'le'.

Flauta

Handwritten musical score for Flute. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages. The second staff includes a dynamic marking 'f' (forte) and a tempo marking 'allegro' written as 'allegro' with a stylized 'le'. The third staff continues the rapid sixteenth-note passages. The fourth staff includes a dynamic marking 'p' (piano) and a tempo marking 'allegro' written as 'allegro' with a stylized 'le'. The fifth staff includes a dynamic marking 'f' (forte) and a tempo marking 'allegro' written as 'allegro' with a stylized 'le'. The score concludes with a double bar line and a repeat sign.







Bajon 2<sup>o</sup> en la 2<sup>a</sup>

est.

est.

est.

le

at repug

le

le

le

6

11<sup>o</sup>

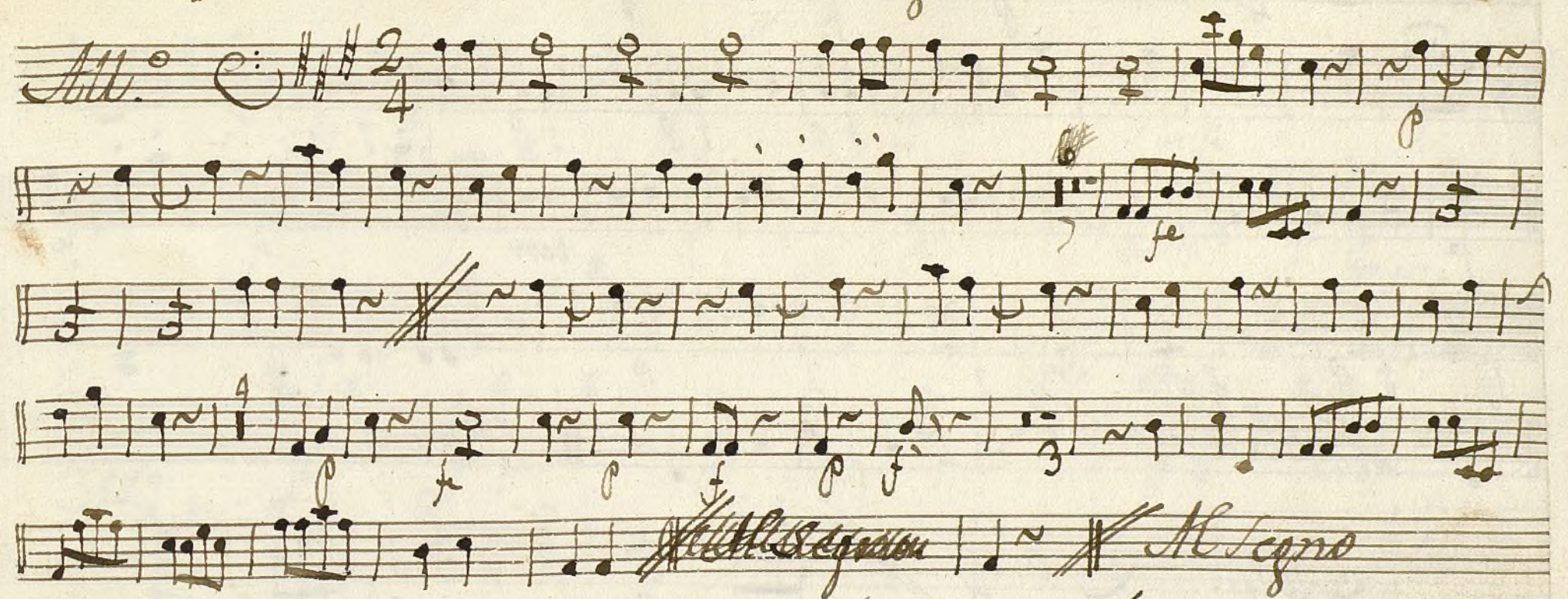




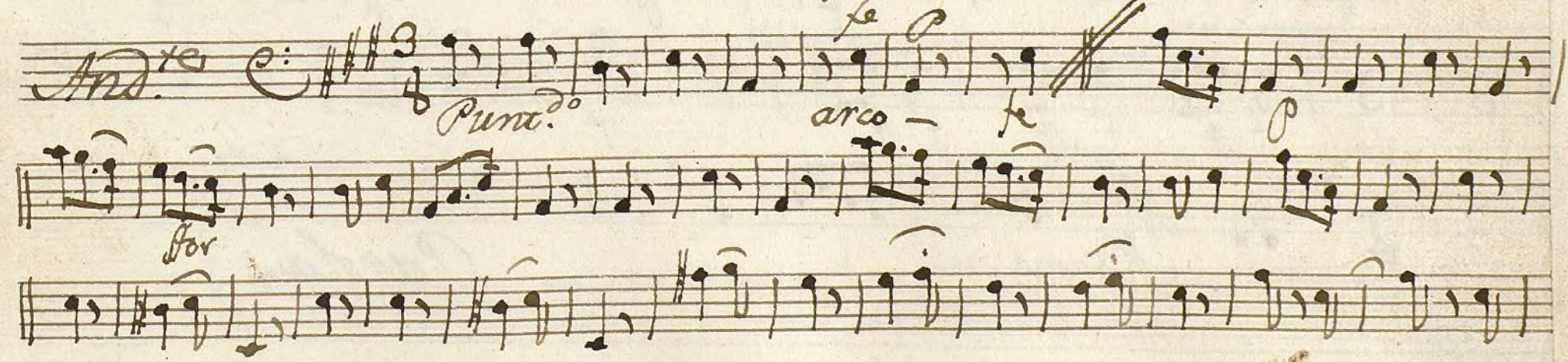


Bajo *Con a 3.* el Desengaño.

Mus 124-5

*All.<sup>o</sup>* *2/4* 

*Allegro* *Allegro*

*And.<sup>te</sup>* *3/4* 

*Allegro* *Parola*

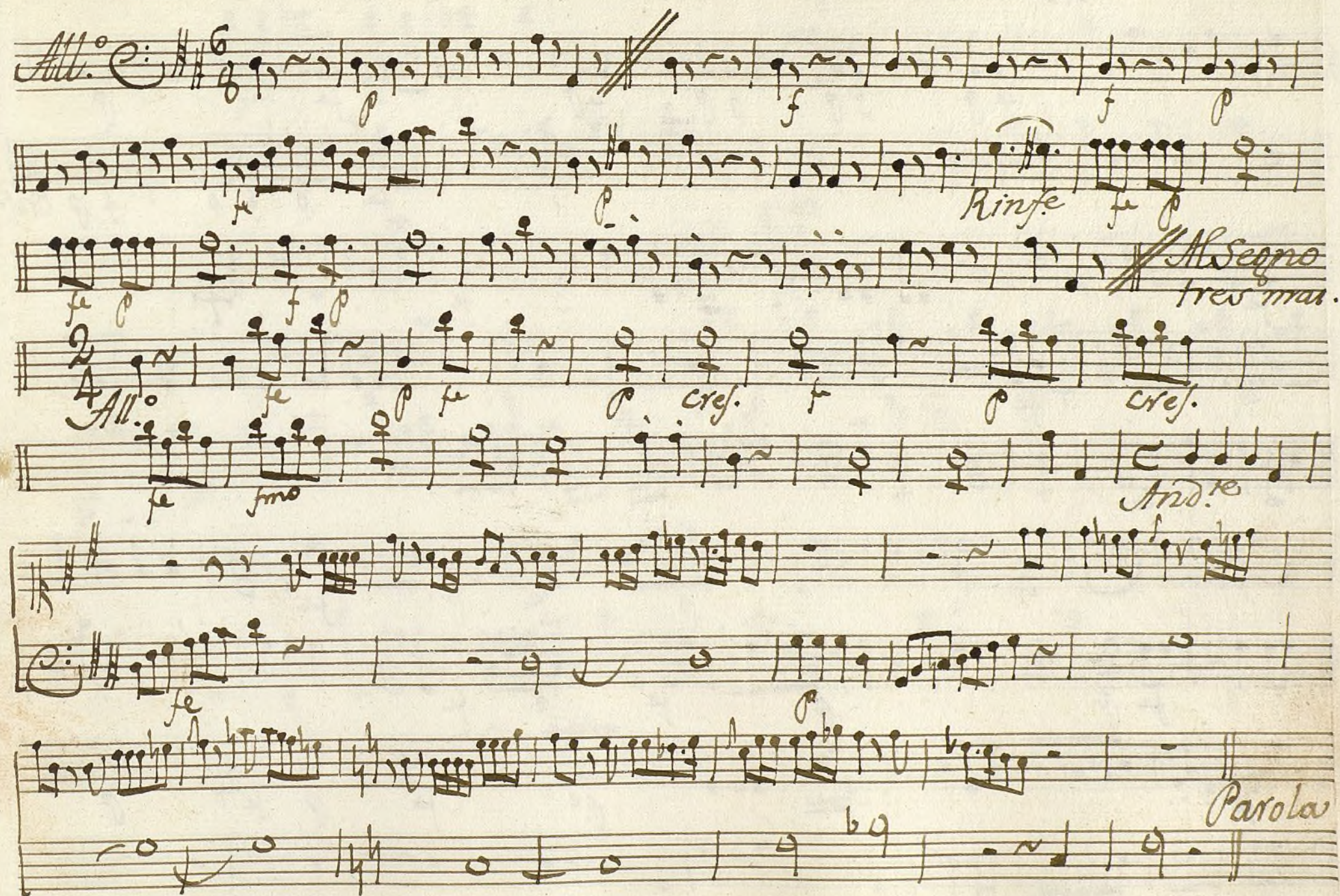
*p. mo*



Handwritten musical score for a piece in 2/4 time, marked *All.<sup>o</sup>* (Allegro). The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It includes a repeat sign and a first ending bracket. Dynamics include *p* (piano), *f* (forte), and *ten* (tension). The second staff continues the melody with various note values and rests. The third staff features a *fe* (fermata) and a *ten* marking. The fourth staff includes a *cres.* (crescendo) marking and a *fe* marking. The fifth staff begins with a repeat sign and the word *Allegro*, followed by a *Parola* section. The score is written in brown ink on aged paper.

Handwritten musical score for a piece titled "Parola". The score is written on three staves. The first staff begins with the tempo marking "All." and a 2/4 time signature. The music is in G major (one sharp) and 2/4 time. The second staff continues the melody. The third staff ends with a double bar line. The tempo "Allegro" is written at the bottom right.



*All.<sup>o</sup>*   
*Rinfe*  
*Allegro*  
*tres mas.*  
*All.<sup>o</sup>*  
*fmo*  
*cresc.*  
*And.<sup>te</sup>*  
*Parola*



Handwritten musical score on aged paper, featuring three systems of staves. Each system begins with the tempo marking *All.<sup>o</sup>* (Allegro) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* (forte) and *p* (piano). The first system concludes with a *Cres.* (Crescendo) marking. The second system ends with a double bar line. The third system concludes with a final double bar line. The manuscript is written in a cursive style, characteristic of 18th or 19th-century notation.



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

Parola: II. Malbauc: Parola.

Att.  $\text{C} \frac{3}{4}$

3



