

Nº 130-2

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1804.

S<sup>ra</sup> Gamborino.

Vicente y Pina

H

Conadilla

ã 3

El Obsequio de la Señora Gamborino //

Del Señor Laverna

//

Leg.º P.º N.º 30



Mat'on de calle con Puerta y balcon practicable, de noche sale el Sr.  
 Camas con un Bandoín y el Sr. ~~sona~~ <sup>sona</sup> ~~der~~ <sup>der</sup> ~~ma~~ <sup>ma</sup> ~~so~~ <sup>so</sup> con guitarra y capote  
~~dimano~~ <sup>dimano</sup> ~~ent~~ <sup>ent</sup> ~~er~~ <sup>er</sup> ~~me~~ <sup>me</sup> ~~el~~ <sup>el</sup> ~~ebio~~ <sup>ebio</sup>

All.<sup>o</sup> Mod.<sup>to</sup>

vicente  
 Mi Nueva com pa ñera ha vita en el ta a  
 A mor mis Pasos Guia al bien del al ma  
 cera ha vita e ner ta a cera vi  
 mia al vien del al ma mia f. po. A



cente con la Nueva me quiere Competir me  
 mor a esa endi ~~la~~ nota <sup>has</sup> ~~viete~~ que me salga a abrir <sup>has</sup>  
 quiere me quiere Competir a si que vea mi ob  
 que me salga <sup>f.</sup> me salga a abrir mas p. la seña acostu-  
 se - - quio se de clara ra por mi <sup>mas la</sup>  
 bra - - da sera fuerza re pe tir <sup>mas la</sup>  
 seña a con tus bra da sera fuerza re pe -  
 que vea mi ob se quio se de clara ra por







*Punt. do*

*And. no*

*Punt. do*

*no f*

*Se non mi in*

*gan na*

*L'ido lo mi-o*

*piu non de*

*si-o*

*Piu del conten-to bra mar-non*

*areo*

*so*

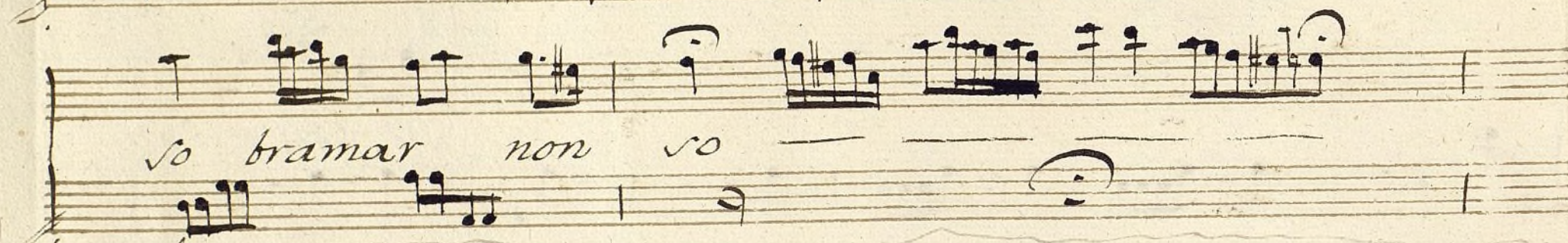
*L'ido lo mio*

*piu non de sio*

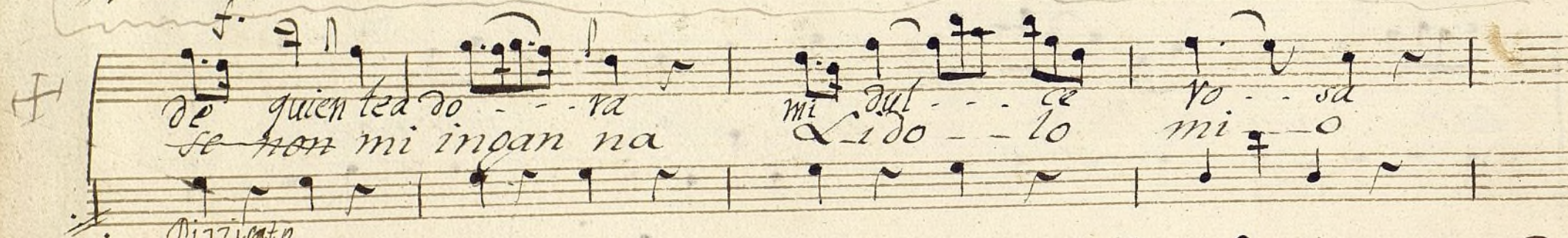




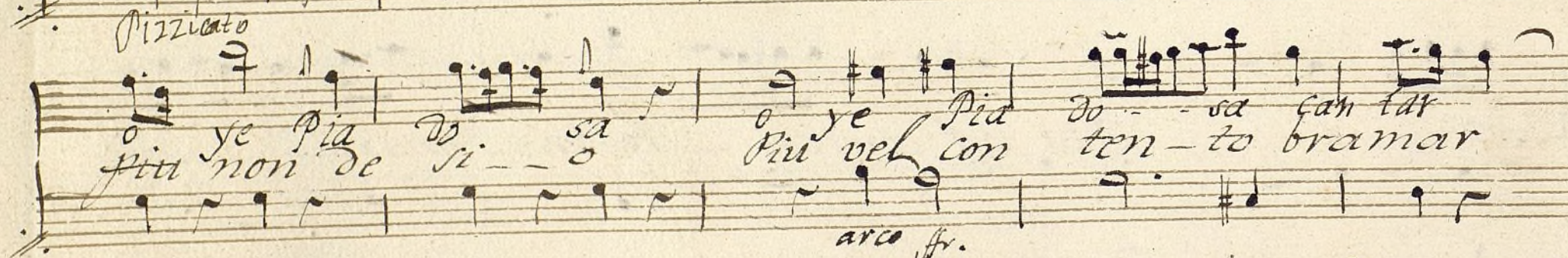
Piu — — vel con ten — — to bramar bramar non



so bramar non so



de quien tea do — — ra mi dulce vo — — sa  
~~se non~~ mi ingan na Lido — — lo mi — — o



*Pizzicato*  
 o ye Pia do — — sa can tar  
 piu non de si — — o Piu vel con ten — — to bramar



*arco fr.*  
 de a mor non so de quien tea do ya mi dulce  
 Lido lo mio piu non de



ro sa  
 lio

ye pia do sa can tar can tar dea-  
 piu = bel con ten - - to bramar bramar non

mor can tar dea mor,  
 sobra mar non so

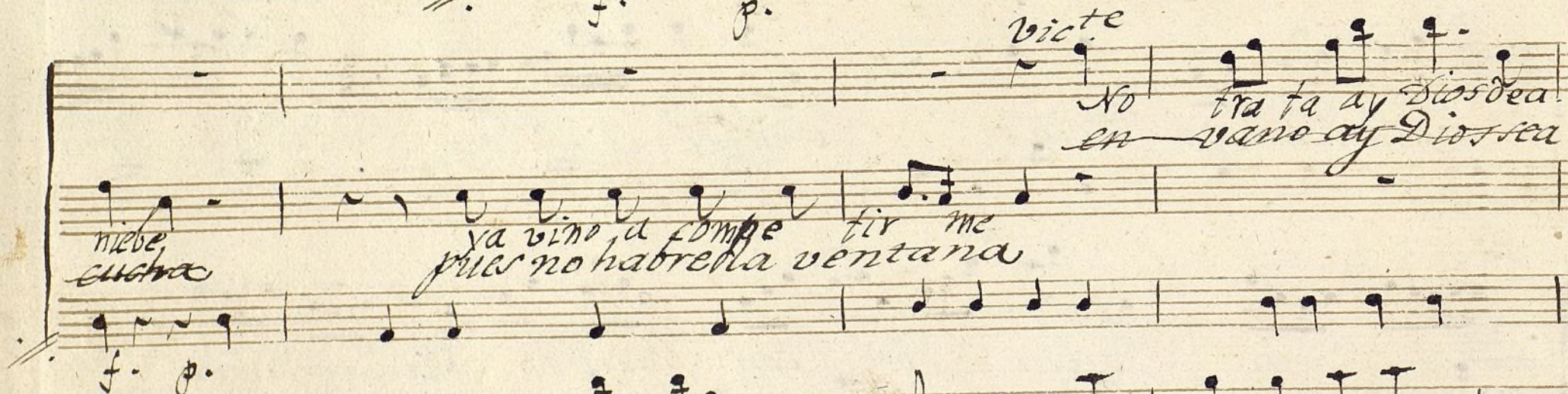
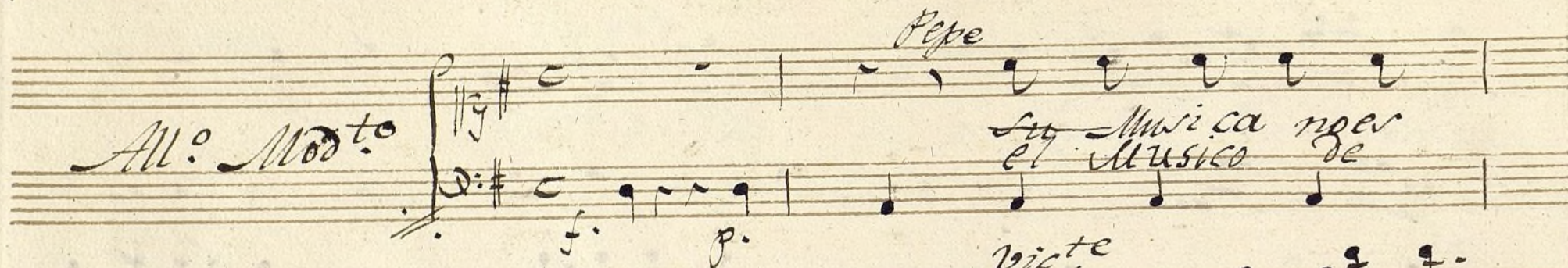
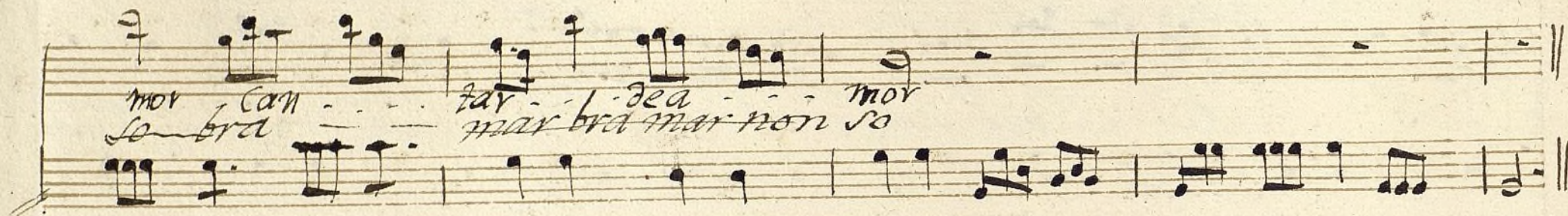
meyo duto ro sa  
 lido to mio

ye pia do sa can  
 piu non de sia piu bel = con ten to = bra

tar dea non mor o ye pia con do sa can tar dea-  
 mar non so piu = bel con ten to bramar non

mor o ye pia con do sa can tar dea  
 so piu = bel = con tento bramar non mor can tar dea  
 sobra mar non







tar  
 con  
 No trata ay Dios de a briv - me yem  
 en vano ay Dios sea fana mi  
 No trata ay Dios de a briv me ay Dios de a briv me yem  
 en vano ay Dios sea fana ay Dios sea fana

pie  
 tierno mi  
 piezo a ti ri tar yem  
 tierno co raron mi tierno co raron  
 pie  
 tierno  
 Co ra  
 raron yem piezo a ti ri tar  
 en tierno co raron

Si puen la volera  
 Si puen  
 la bole  
 ra  
 La vella Gambo rino Lo



grar yoes pero fino lo grar yoes pero fino

pepe

La Gambo rinohes moya de seo

f. p.

yo ser bir de seo de seo yo ser bir

vic. f.

sin de medio miaga sa = so lehara de clarar por

p.



mi sin de medio miaga safo lehara

sin de medio miaga safo lehara

de clarar por mi lehara

de clarar por mi lehara de clarar por mi lehara

de clarar por mi lehara

de clarar por mi lehara de clarar por mi lehara



de clarar por mi por mi

de clarar por mi por mi

*Golpe con el talepo de Dinero sonando los duros*

*Volaras*

*Pepe*

*sien tu ca sa Pri me  
Correr por de a mi afec*

*Suenalo duxo*

*golpe*

*ro ha de entrar o tro  
to ca ri no her moco*



ha de entrar  
 la vi no her mos - so para espe rar de  
 Dulce bien mio - - - o ye las Persua  
 estrivillo que con el ay . - - re la cabeza la -

Sal pa - - - he cha me un co - - - ro golper  
 Puerta - - - co mo on zar de o - - - ro  
 liones - - - de este so ni - - - do  
 liente - - - puede enfri ar - - - se

pa ra espe rar que Sal - - - pa e cha me un go - - -  
 Pues quella mo tu Puor - - - ta con on zar de o - - -  
 o ye las per sua cio - - - mer de este so ni - - -  
 la cabeza ca lien - - - te puede enfriar -



Parola 1.<sup>a</sup> vi.<sup>ta</sup> / este es Manolo! H.C.

no.

se.

Parola.

Cam.<sup>o</sup> Como te han abierto ati y ami No?  
Pepe) vien claro esta como yo llamé con oro  
tu con Murica no más, y con las Niñas Amigo  
oros son triunfos: tebas entra

Cam.<sup>o</sup> Y si me hecha Pepe No tema  
tan des cortés no sera vamos ya q. el fin traemos  
de captar subolumtad. y fomentar sus hermeas  
quando la toque cantar q. cortejarla? un Demonio!  
y tu? (Cam.<sup>o</sup>) No faltaba más

quando entre enerte Exercicio  
pure Guardar castidad  
que lo diga la Cazuela

Pepe) buen testigo

Cam.<sup>o</sup>) oh! muy veraz.



*Allto* *cam.*  
De se monos de vocer en

tremos sinde mora es taer la mejo ra ora es  
Pepe es taer la mejor ora es

taer la mejor ora para poder la hablar Pa  
taer la mejor ora para poder la hablar Pa



ra po der la hablar Para poderla hablar.

ra po der la hablar Pa ra poderla hablar.

una en de salon con Lucas en un Bufete y sale la Emborina  
 va Metronoma imitando al papo ~~de la~~ ~~Embora~~ Emborina

All.<sup>o</sup> Mod.<sup>to</sup>

Handwritten musical score for guitar and voice. The score includes a vocal line with lyrics and two guitar accompaniment lines. The music is written in treble and bass staves. The tempo is marked 'All.<sup>o</sup> Mod.<sup>to</sup>' and 'And.<sup>te</sup>'. There are various musical notations including notes, rests, and bar lines.



Para Pre = sen tar me al Pue = blo  
entre dos que me tra ten den

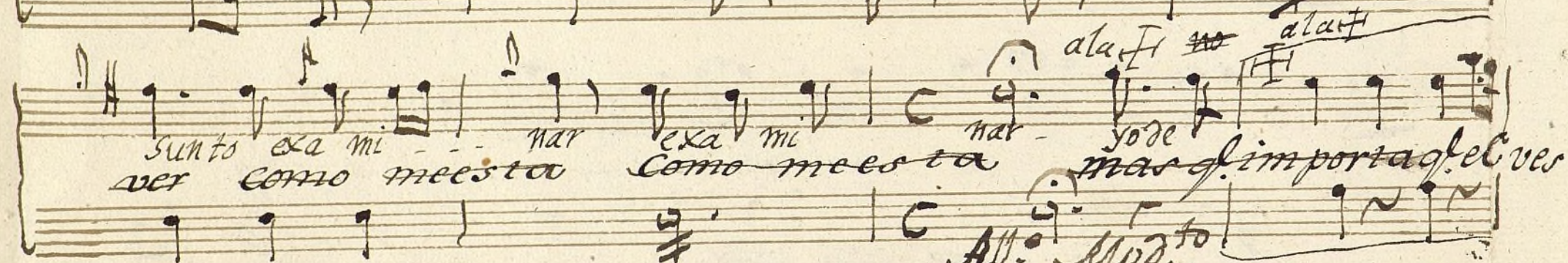
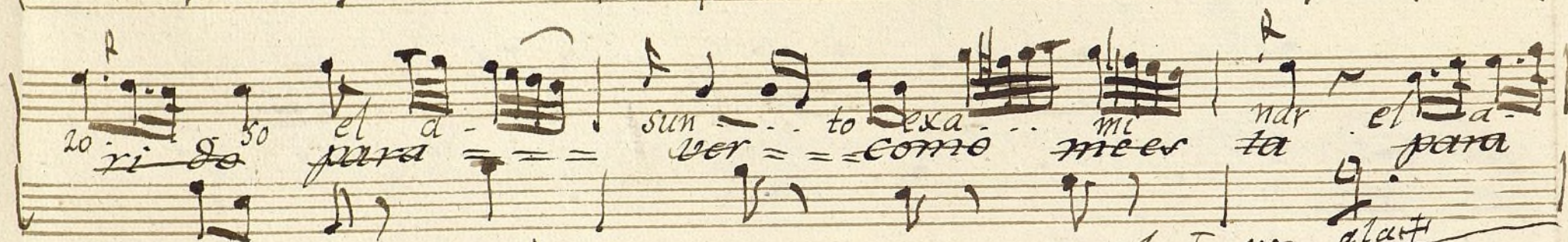
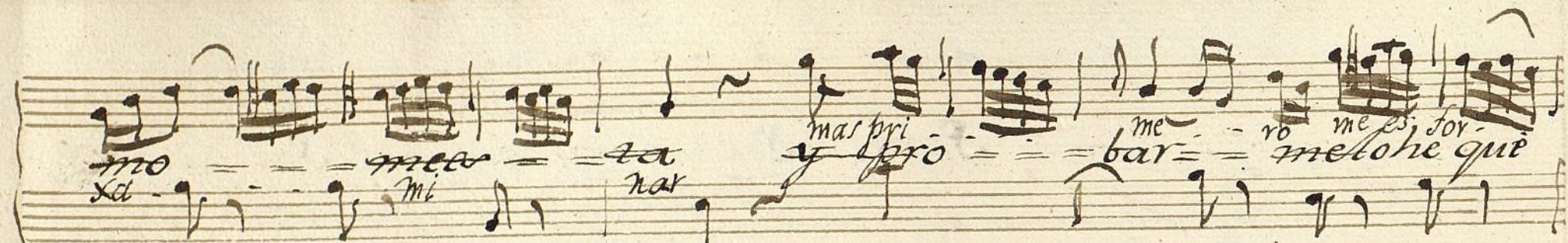
este tra se man tra do es te  
e le gir quie ro es po so e - le

tra firo je me han tra ido  
que ro es po so

mas pri me ro me es for que rido so el a  
y pro bar me le he = que

ver = co mo me esta para ver = co  
Sun to exa - mi nar el a sun to el a sun to ex -







tante confundien = = = do = = = el pecho vael pecho  
 vael pecho ba — — — — — mas q. im

pen do se mi mis ma na da turba mi con  
 porta q. el ves ti do se haer mozo ye le  
 ten to del te mor del ca sa mien to me da  
 gan te del tem or a ca da in stan te con fun

mucho en que pen sar yel te mor del casa miento me da  
 dien do el pecho va del tem or a ca da in stan te con fun



Handwritten musical score for the first system, featuring two staves with lyrics in Spanish. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Lyrics for the first system:  
 diciendo mu... el pecho va el pecho  
 cho que pen sar en que pen-  
 sar en que pen sar va  
 ay yo la  
 ay yo der

Handwritten musical score for the second system, continuing the melody and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

Lyrics for the second system:  
 bi lo yo va ci lo  
 mayo yo fa her co  
 ay la elec  
 ay de esta  
 si = ya sea pita ya pal pita  
 si = ya sea pita ya pal pita



cion sintie - ra errar Lae le - cion sintie - ra  
~~triste~~ ~~que se~~ ~~ra~~ ~~De esta~~ ~~triste q. se~~

di ver tirla com ben dra  
 que aqui estoy voy a mos ~~trar~~

di ver tirla com ben dra  
 que aqui estoy voy a mos ~~trar~~

rrar  
 ra

voi a mos ~~trar~~  
 si com ben dra

voi a mos ~~trar~~  
 si com ben dra

ya sea si ya ya ya si ya  
 ya sea si ya ya pal pita  
~~ya sea si ya ya pal pita~~  
 g. aqui estoy voy a mos ~~trar~~

si - ya sea si ya ya pal  
~~ya sea si ya ya pal~~  
 g. aqui estoy voy a mos



que aquí es toi tirla que aquí es toi tirla Comben

da ver da ver a mos

ta elec con sintiera verrar si) toca el vándolin yella erucha

de esta que sera

tray que aquí es toi tirla Comben tra

da ver da ver a mos



si me sor prendre esta armonia

si qual sea gita qual pal

si qual sea gita qual pal

<sup>La guitarra</sup>  
Suenan Pepe el guitarra  
y ella es cucha

me a re me a re

bata aquel guiro

pita

pita



tarra ~~ido~~ *comba ti da el al ma*  
 ya co mien za a ba ci lar *el a fecto diti*  
~~yo no se quien ven cera~~ *qual sea pita*  
 ya co mien za a ba ci lar *qual pal*  
~~yo no se quien ven cera~~

*mi* ~~ido~~ *no se* ~~ya co mien za a ba ci lar~~ *donde a ba ci lar*  
~~yo no se~~ *no se* ~~ya co mien za a ba ci lar~~ *quien ha de triun far*  
~~yo no se~~ *ya sea*  
*pita* ~~yo no se~~ *quien ha de triun far* *ya sea*  
~~yo no se~~ *ya sea*



Handwritten musical score for a song. The top staff is a piano introduction with chords. Below it are two vocal staves. The first staff has the lyrics: "pita ya pal pita no se quien ha de triuh / di ver tir la comber". The second staff has the lyrics: "pita ya pal pita no se quien ha de triuh / di ver tir la comber".

Handwritten musical score for a song. The top staff is a piano introduction with chords. Below it are two vocal staves. The first staff has the lyrics: "con ba, ti da el al ma mia ya co / qual meaft se qual Pal pito in de". The second staff has the lyrics: "far tra qual sea pita qual Pal pita / far tra qual sea pita qual Pal pita".



Handwritten musical score for a song, featuring lyrics in Spanish. The lyrics are written below the musical notation, which includes notes, rests, and bar lines. The lyrics are:

mién a a ba ci lar ya . comien - 2aa  
Chael al ma esta ande de la  
no se quien a de trich far no se quien a  
yo no se quien vence ra yo no se quien a  
far ha de trich far no se quien a  
ra quien vence ra yo no se quien a

Handwritten musical score for "Marche des triomphateurs" by G. B. Simeoni. The score is written on five staves. The first staff is the vocal line with lyrics in French. The second staff is the piano accompaniment. The third staff is the organ part. The fourth staff is the bass line. The fifth staff is the tenor line. The lyrics are: "Lar ya lo mienza a ba ci cwael al maer de triun far no se quien a de triun se quien vence se quien vence de triun far no se quien ha de triun".



~~tar a baci tar a baci tar~~  
~~ta el al maerta el al maerta~~  
~~tar a de triun tar a de triun tar~~  
~~ta quien ben cera quien ben cera~~  
~~tar a de triun tar a de triun tar~~  
~~ta quien ben cera quien ben cera~~

Gamb.º) ... Al fin vencio la Armonia. Seba con cam.  
 Pepe, -- vien tere puede rejar

q' eres la primer Nuper  
 q' desprecia este metal  
 como antes por el abriste?  
 yo? no me haas tam venal  
 habria algun Criado  
 y su malicia quiza  
 habra reciaido en mi

Pepe, -- No por cierto

Gamb.º) vien esta

cam.º) con q' vited sein clina ami

Gamb.º) -- ala Musica no ma

(Parda 2ª) Gamb.º) V. Ader aqui Señorer! W.



All. Poco-

Gamb.º

el que su casa quiere que le man-  
te- - - - -  
a la dul- ce armonia fe- - - - -

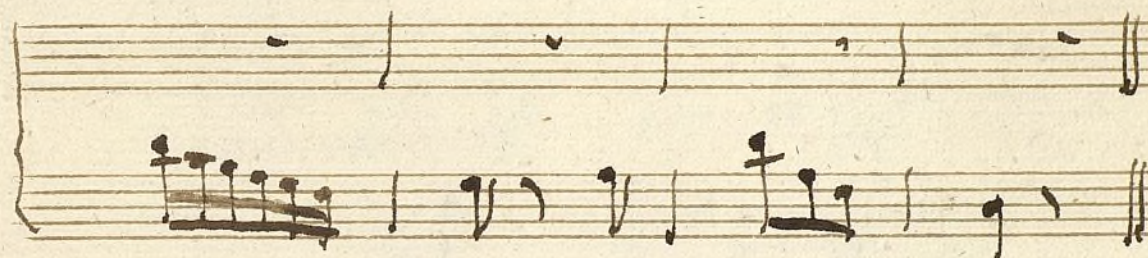
que se man ten - se gran  
rindo mia fe - to

no se que  
por fuer

Je at ver o tro  
man g. atra e

manday lu  
to per se

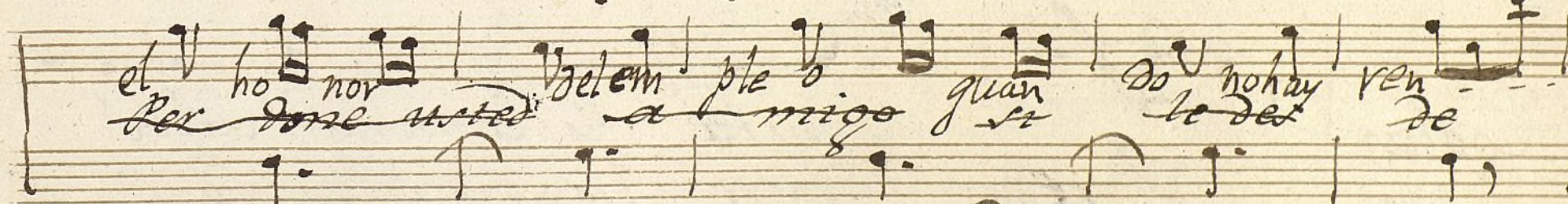
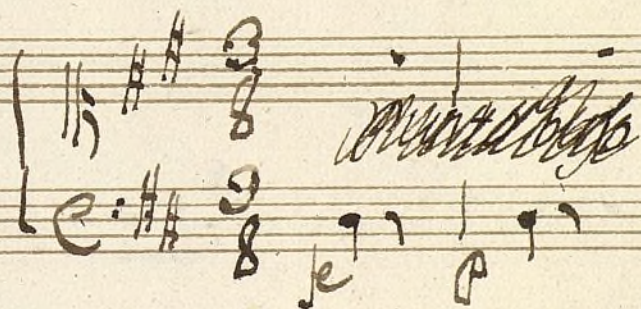




Parola 3<sup>a</sup> (Pe) soplato  
esay buelto por  
vra d. c.

Pepe, amiga tu pelo pierda por que aqui tubien esta  
can. tu bien esta en la armonia no te des engañar  
Pepe, en el tomar no hay engaño toma todo este metal

All. Poco.





siablas per so nas in cha no las sus  
 q. erum metal el o ro de muchoa

ten pre ta cio no las sus ten pre  
 de muchoa

ta  
 cia

Coplars  
 All.<sup>o</sup>

mira tu comoha caido  
 de te bien en re com pensa

se la Pepe a tu lado la gui tarra  
 2.<sup>a</sup> Pepe velos Niños yo me en cargo



Cam. 3.

en la liga del di nero sin la  
 No de ver dar me tus tros bienes  
 toca re de no che y dia  
 del ves tido y del cal lado

Cam. Jotam - el bar.

Musica pri mero no se le de ver tudar no se  
 nico no te viene nin gun biente puede dar nin gun  
 bien con mi armo hia te pro me to com pla cer te pro  
 rido y el trepa do yotam bien ofrezco ha cer xo tam.

le de ver tudar  
 bien ta puede dar  
 me to com pla cer  
 bien ofrezco ha cer

Gamb. Pi diendo o roun buen Pal  
 bien A mi go es con las  
 o fre cer vno por  
 Gamb. como re. mor me lo  
 ver Marido a que la



~~Almas~~ ~~bien~~ ~~mito~~ ~~si~~ ~~viendo~~ ~~o~~ ~~roun~~ ~~buen~~ ~~Pal~~ ~~mito~~ ~~de~~ ~~exer~~ ~~cer~~ ~~la~~ ~~cari~~  
~~cele~~ ~~dan~~ ~~por~~ ~~cari~~  
~~otro~~ ~~ofre~~ ~~cer~~ ~~uno~~ ~~por~~ ~~otro~~ ~~es~~ ~~querer~~ ~~con~~ ~~amiz~~  
~~dia~~ ~~co~~ ~~me~~ ~~remo~~ ~~me~~ ~~lo~~ ~~dia~~ ~~quando~~ ~~no~~ ~~haya~~ ~~q~~ ~~co~~  
~~sado~~ ~~no~~ ~~es~~ ~~una~~ ~~vi~~ ~~do~~ ~~a~~ ~~quel~~ ~~ca~~ ~~sado~~ ~~que~~ ~~haceen~~ ~~ca~~ ~~sa~~ ~~de~~ ~~Mu~~

*Cam.*

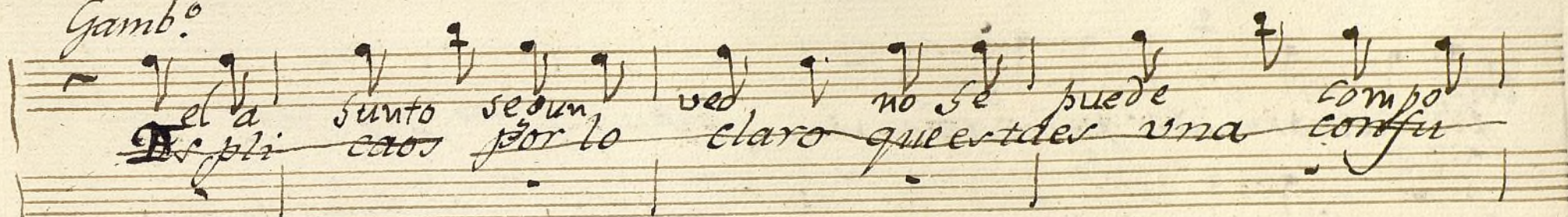
~~dad~~ ~~de~~ ~~exer~~ ~~cer~~ ~~la~~ ~~cari~~ ~~dad~~ ~~es~~ ~~mucha~~ ~~ver~~  
~~dad~~ ~~es~~ ~~querer~~ ~~con~~ ~~a~~ ~~mis~~ ~~dad~~ ~~es~~ ~~mucha~~ ~~ver~~  
~~mer~~ ~~quando~~ ~~no~~ ~~haya~~ ~~que~~ ~~co~~ ~~mer~~ ~~comer~~ ~~bien~~ ~~se~~ ~~de~~ ~~la~~  
~~per~~ ~~q~~ ~~haceen~~ ~~ca~~ ~~sa~~ ~~de~~ ~~Mu~~ ~~per~~ ~~bien~~ ~~se~~ ~~de~~ ~~la~~

~~dad~~ ~~es~~ ~~mucha~~ ~~verdad~~  
~~dad~~ ~~es~~ ~~mucha~~ ~~verdad~~  
~~ver~~ ~~bien~~ ~~se~~ ~~de~~ ~~la~~ ~~ver~~  
~~ver~~ ~~bien~~ ~~se~~ ~~de~~ ~~la~~ ~~ver~~

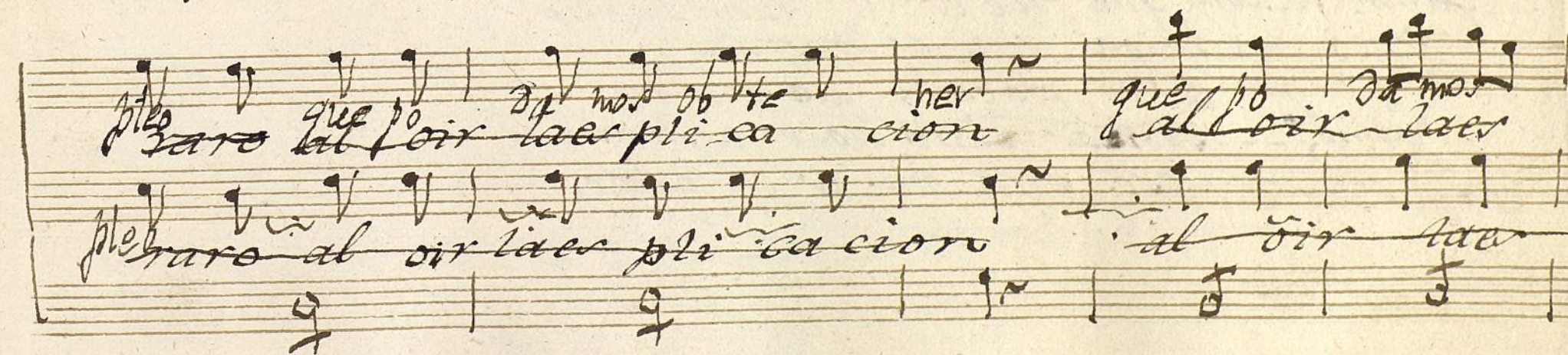
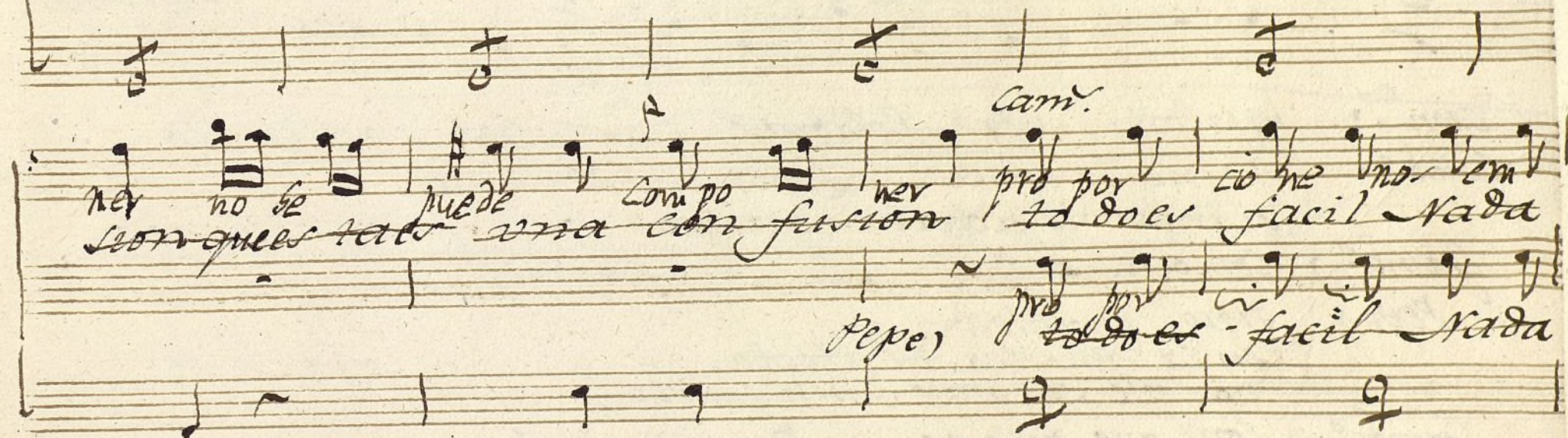
*Allegro*



Gamb.<sup>o</sup>



Cam.





Obte ner si ob te ner  
 pli cacion lae pli cacion  
 (Parola 4.<sup>a</sup>) Gamb.<sup>o</sup> Yo q.<sup>e</sup> necesidad tengo de  
 pli cacion lae pli cacion.  
 Parola.

Cam.<sup>o</sup> hija mia endos Palabras sin musica no ai dinero  
 Gamb.<sup>o</sup> No me le ofrece? (Pepe) un Demonio  
 si antes no agarras no suelto

Gamb.<sup>o</sup> Como es eso - - - Con grandad  
 Pepe, sino empleas  
 en la musica tu afecto  
 no me sacaras un quarto

Gamb.<sup>o</sup> Con que Pepe es: - - - Buen empleo!  
 Pepe, Amiga sino es honrrado  
 es de provecho ala mendo

Gamb.<sup>o</sup> - - - sinas claro nose explican  
 eso para mi es en griego.



All<sup>o</sup> Poco.

cam.

en la  
- agüe

Mu- si- ca te di- go que ella es oy tu profe-  
fin en tre te ni 8 do - aste nido un - fina

mor

pepe

ven- ta- zas que el Pre- mio of- ten  
con- g. y sea en mi ca- ri- no so men-



Cam.

tábas el ar dor. Pepe es del ob a si do requio  
~~dra la apli ca cion~~ del ob se quio

en hos pa la bra a bu sar de mi Can -  
q. le hi cimos es taes lainer preta

en hos pa la bra a bu sar de mi Can -  
q. le hi cimos es taes lainer preta

dor. abu sar de mi Can Dor abu  
cion es taes lainer pre ta cion es taes

dor. abu sar de mi Can Dor abu  
cion es taes lainer pre ta cion es taes



Sar de mi Lan dor  
~~Lain ter pre ta cion~~

Sar de  
~~Lain ter pre ta cion~~

p

V.S.



No

Golpes con el dinero talago del dinero sonando los duros

bolera.

Pepe

Quer ponde ami afec

suena los duros golpes

to cari ñoher mo



*Alleg.<sup>to</sup>*

*Santo.*

*con el palo*

*que vive  
tenemos un alma tan*

*tir*

*me queria un*

*ra*

*que vive*

*to*

*ble dentro del pecho dentro del*

*I*

*arco de*

*gueri aun*

*ra to*

*entrivillo*

*queria un*

*sotto el chupao*

*Libre y con pla*

*arco de*

*con el palo*

*to*

*que me a di*

*ver ti do*

*no man*

*da mis senti*

*mien*

*a*

*no se ha e r*

*cla*

*ta una mujer bo*

*nita*

*no se ha e r*

*cla*

*no se ha e r*

*cla*

*no se ha e r*

*cla*

*arco*







final

Cam.?

No sea ~~da~~ a Ningun  
~~si te aplicas como es~~

Pepe

No sea ~~si te a~~ aplicas como es

No bio  
pero

Ca - la ba lar mas bien  
~~te = veras pronto a plan~~

pero

~~te veras pronto a plan~~

Da da

cala ba lar mas bien  
~~te veras pronto a plan~~

da da

cala ba lar mas bien  
~~te veras pronto a pla~~



*Gamb. a*

va - - - - - va - - - - - sus - - y de as - - - - -  
 con - el alma - - - - - y

va - - - - - va - - - - -  
 di - - - - - da

ma - - lo gra - - das va - da tie - nen gles pe -  
 con - la - - - - - su - - - - - labor - - - - - he de es ti -

rar gra - da tie nen que es - rar no que es - rar  
 mar su favor he de es - ti mar he de es - ti mar



All.<sup>o</sup>

Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The score includes vocal parts and piano accompaniment, with dynamic markings like "f. p." and "Cres.".

Lyrics (Vocal parts):

al que frata con en ga ño de ca sar se  
no per damos un mo mento al tra bajo a  
sin des ti rea esta bur la jo ima  
la ta rea por que todo el Pueblo  
o no que de fre no ser vi ra esta bur la  
rea mi de sea dea guardar por que todo el  
rea mi de sea dea guardar

Dynamic markings: f. p., Cres.



esta bur la <sup>yo ima</sup> pino g.<sup>e</sup> de freno

~~bur la~~ ~~yo ima~~ ~~yo ima~~ ~~yo ima~~ ~~yo ima~~

Pue-blo vea el Pue-blo vea mi de seo

Pue-blo vea el Pue-blo vea mi de seo

f. *cres.* f. *cres.* f.

ser vi ra f.<sup>e</sup> de freno ser vi ra si ser vi -

de a gradar mi de seo de a gradar si de a gra

de a gradar mi de seo de a gradar si de a gra



ra

*p.º Gamb.º*

dar.

No per damos un mo

Al ge trata con en-

dar.

paño  
mento

esta parla yo ima, si no  
por que todo el pueblo vea

lost. De la sarce indes tin

al tra bajo a la ta rea

quede  
tude



*sola*

que de fre no ser bi  
mi de se no de agra

freno servi ra  
se de a gudar

*po*

ra dar al que tra ta con en ga ño  
nos per damos un Mo mento

*po* al que tra ta con en ga ño  
no per damos un Mo mento

*po* al que  
nos per



De casar se sin der ti no es fa  
 al tra bajo a lata rea por-que  
 De ca sar se sin der ti no es fa  
 al tra bajo a lata rea por-que  
 trata con engaño  
 dame un momento  
 esta  
 porque  
 ten

bar la yo i ma pi no  
 to do el Pue-blo vea que de  
 buida yo i ma pi no  
 to do el Pue-blo vea



fre no ser de agua va dar que de mi de

uede freno servi ra g.e de

tude seo de agua dar tude

fre no ser vi ra es ta bur la por que todo el

freno ser vi ra es ta bur la por que todo el

seo de a gradar esta por qe



yo i ma Pueblo si no que de fre no  
 sea mide Leo  
 todo el Pueblo sea que se  
 burla yo i ma si no tude

ser vi ra esta burla yo i ma  
 de a qua dar Por que todo el Pueblo  
 ser vi ra esta vi  
 fre no sea de a qua dar por que todo el Pueblo



pi no ge de fre no ser vi ra  
~~vea~~ ~~de~~  
 pino ge de  
~~vea~~ tu de seo de agua dar

que de fre no ser bi ra si servi  
~~mi de~~ ~~de~~  
 tu de seo de a gradar si de agra  
 fmo.



Handwritten musical notation on two staves. The lyrics are written below the notes.

Top staff: *ra* *bi* *per vi* *va* *ser vi*  
*dar* *si* *dea gra dar* *de agra*

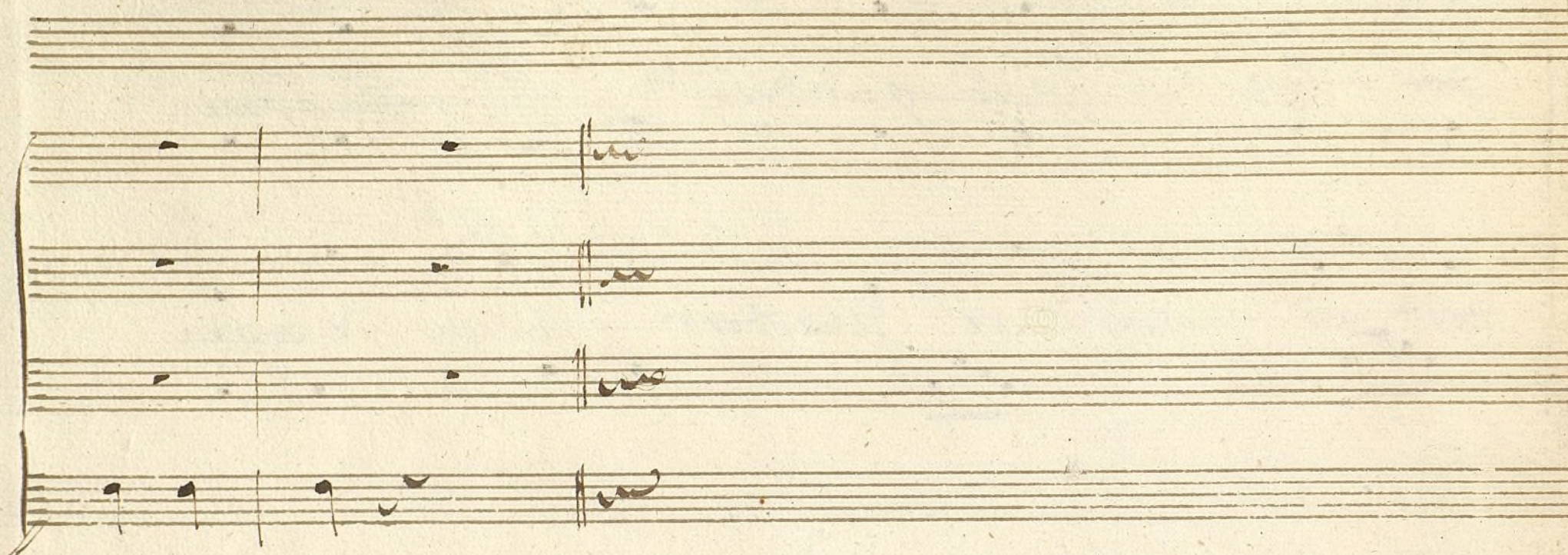
Bottom staff: *dar* *si* *dea gra dar* *de agra*

Handwritten musical notation on two staves. The lyrics are written below the notes.

Top staff: *ra*  
*dar*

Bottom staff: *dar*







Ayuntamiento de Madrid




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2  
MUS 130-2

  
Violin I:  
Ton. a 3.  
el Obsequio de la S.<sup>ra</sup> Gamborino  
||.



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

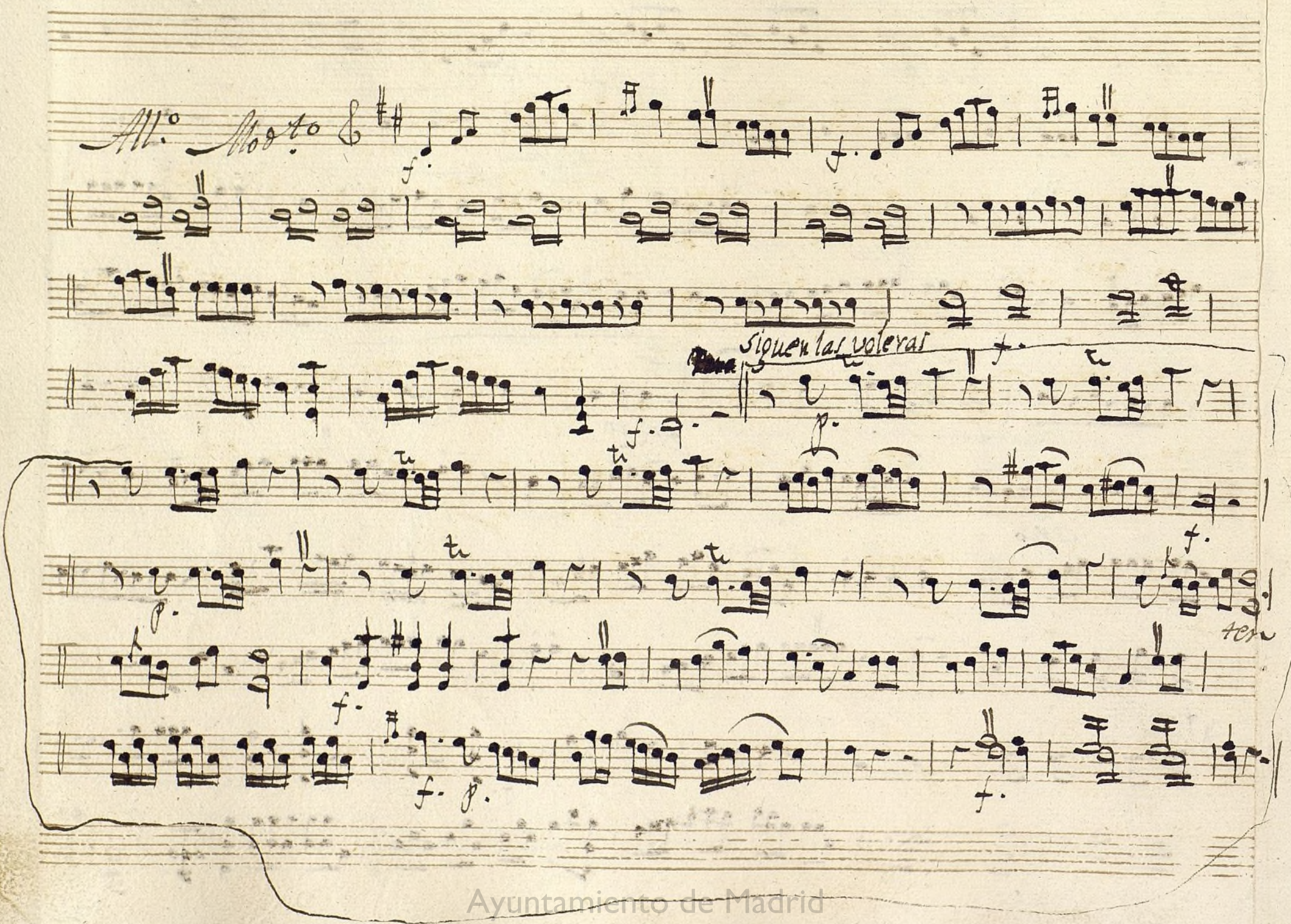
*f.* *p.* *p.o.* *ten.* *cra.* *f.* *p.o.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with the tempo marking *All.º* and the time signature *4/4*. The key signature consists of one sharp (F#). The score is written in a cursive, handwritten style. A large bracket on the left side of the page groups the staves from the third to the eighth. The text *siguen las voleras* is written above the fourth staff. The word *ter* is written at the end of the eighth staff. The bottom of the page features a watermark that reads "Ayuntamiento de Madrid".





Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *pp.*. The word *Voleras.* is written in the first staff, and *Allegro* is written in the fifth staff. The score is written in a cursive, handwritten style.

*parola*



no.

All.<sup>to</sup>



All.<sup>o</sup> Mod.<sup>to</sup>





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. Mod.to* (Allegretto Moderato) written above the second staff.
- fmo.* (Finis) written above the eighth staff.
- Crex* (Crescendo) written above the ninth staff.
- Parola Corta.* (Short Word) written in the bottom right corner.

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



*All.<sup>o</sup> Poco*  $\frac{3}{8}$  *Punto alto*  
*f. p.*  
*zinf.*  
*Coplar* *All.<sup>o</sup>*  $\frac{2}{4}$  *f. p.*  
*Parola y D.C.*



*Allegro y siue.*

*Parola Corta.*

*All. poco*

*f.*

*f.*

*f.*

*f.*

*f.*

*p.*



voleva. // con el Palo

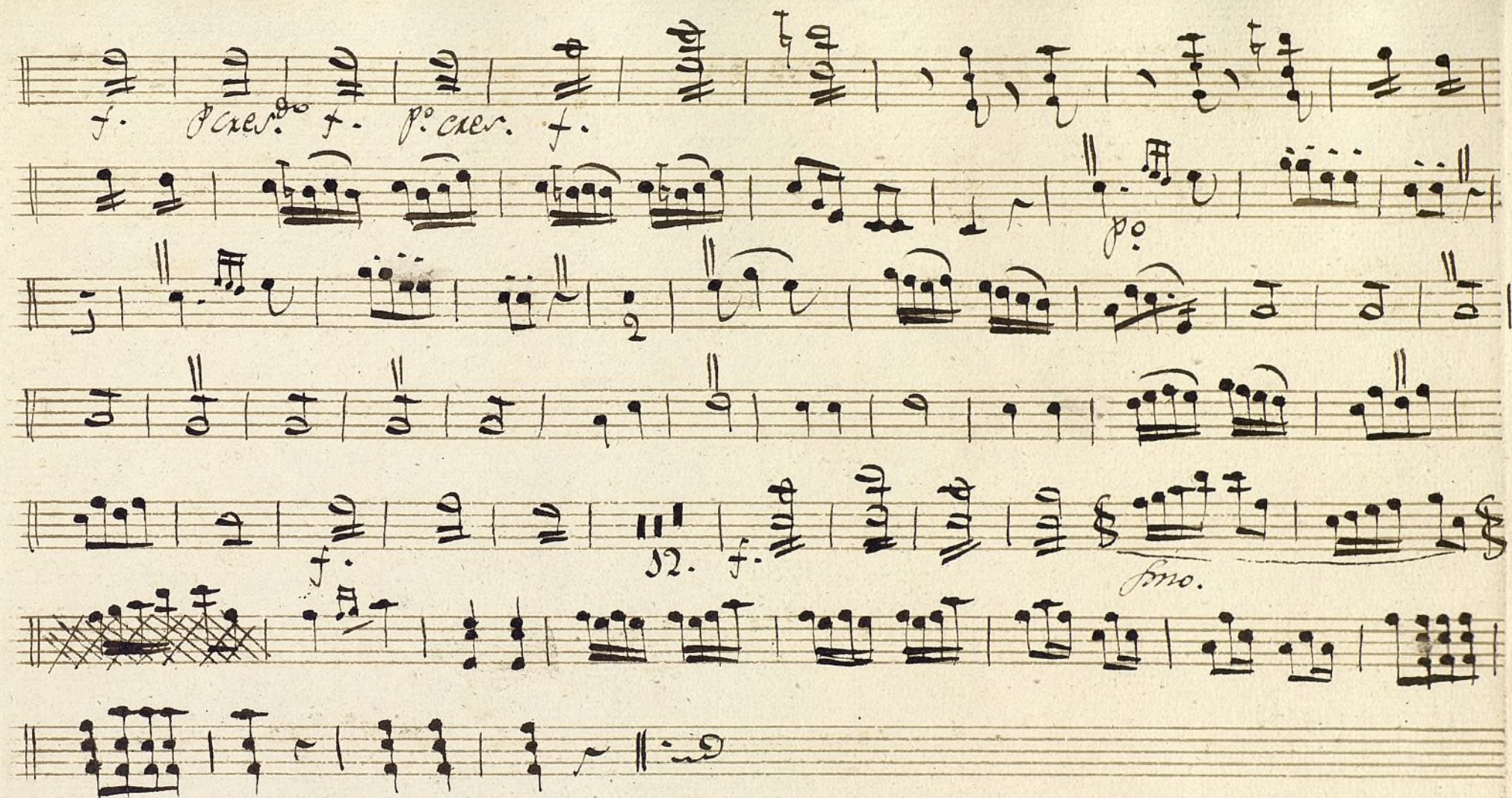
Handwritten musical score for a piece titled "voleva. // con el Palo". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and tempo changes include:

- Alto** (written above the first staff, 3/4 time signature)
- arco** (written above the first staff, indicating bowing)
- le con el Palo** (written above the second staff)
- con el Palo** (written above the third staff)
- arco** (written above the fourth staff)
- con el Palo** (written above the fifth staff)
- Allegro** (written above the sixth staff)
- All. Poco** (written above the seventh staff, 2/4 time signature)
- All.** (written above the eighth staff, 2/4 time signature)
- caer f. Peres.** (written below the tenth staff)

The score features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f.* (forte) and *p.* (piano) are used throughout. The piece concludes with a double bar line and the instruction "caer f. Peres.".







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*M*



*Violin 3º*

*Ton. a 3º*

*el obsequio de la S.ª Gamborino*

*ff.*







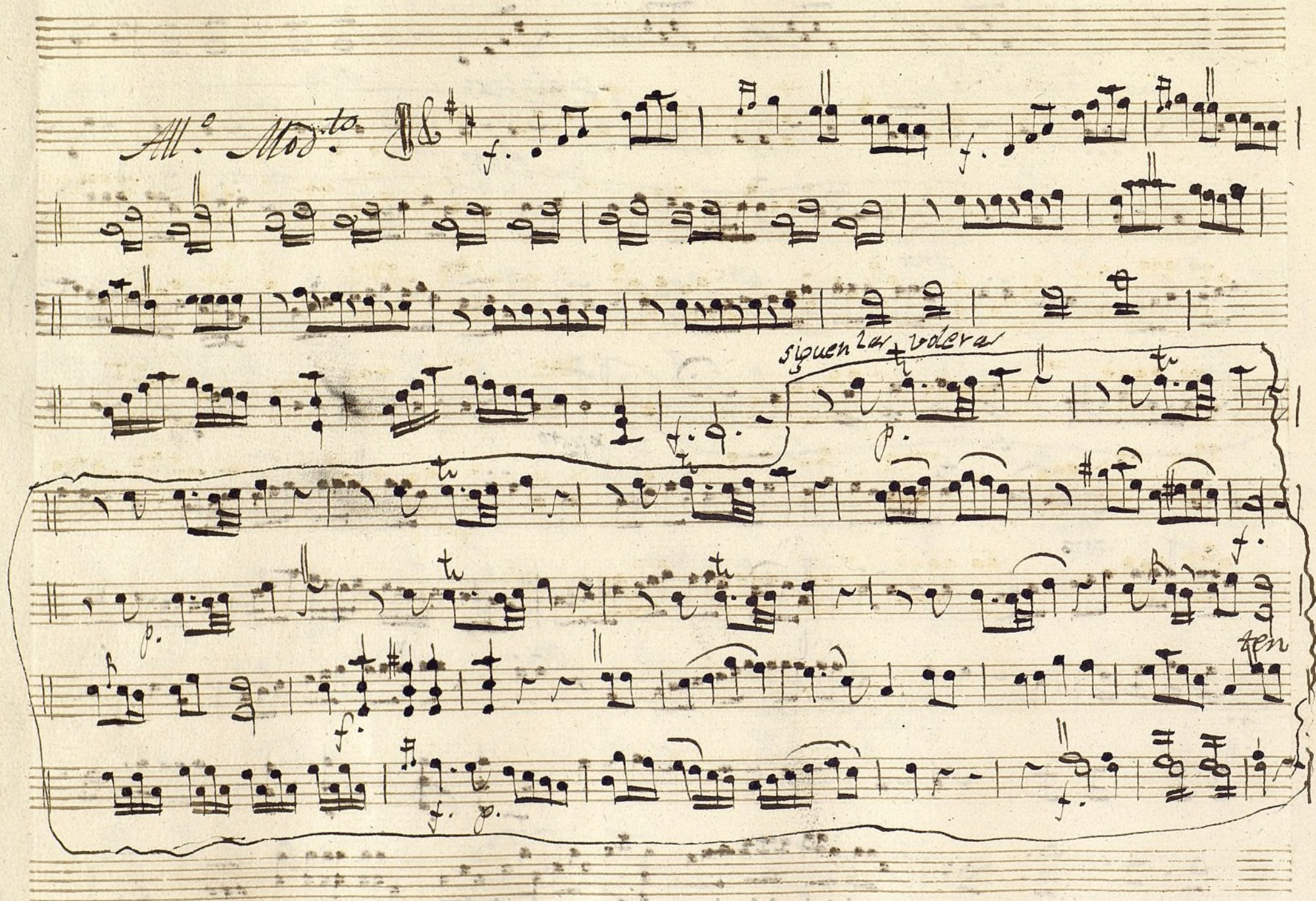
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.<sup>no</sup>* (Andantino) at the beginning.
- pizz* (pizzicato) markings on the first, second, and fourth staves.
- arco* (arco) markings on the first, third, and fifth staves.
- tr* (trill) markings on the second, fourth, and fifth staves.
- f* (forte) markings on the fourth, sixth, and eighth staves.
- tr* (trill) markings on the fifth and sixth staves.
- arco* (arco) marking on the sixth staff.
- f* (forte) marking on the eighth staff.

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



*All.<sup>o</sup> Mod.<sup>to</sup>*   
*siguen 2a. y 3a. vera*  
*ten*



no

*Volera*

*Allegro*

*Parola*



no.

*All.<sup>o</sup> No.<sup>to</sup> 2*

*p.*

*cres.*

*All.<sup>o</sup> No.<sup>to</sup> 3*

*p.*

*And.te*

*cres.*



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.

Dynamic markings and tempo indications include:

- All. Mod<sup>to</sup>* (Allegretto Moderato) written above the second staff.
- eser.* (espressivo) written above the eighth staff.
- fmo.* (forzando) written above the ninth staff.
- p<sup>o</sup>* (piano) written above the tenth staff.

The score concludes with the word *Parola* written below the final staff.



*Primo alto*

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

*f.*

*p.*

*f.*

*f.*

*Parola y D.C.*

*Copla*

*2 inf.*

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

*f.*

*p.*

*f.*



*Al Seproy / sigue*

*Parola*

*All.º poco*



*Volera*  
*All.<sup>o</sup>* *con el Palo*

*arco* *est.* *f. fe* *con el Palo*

*con el Palo* *arco* *est.* *f. fe* *con el Palo* *All.<sup>o</sup> Poco* *Allegro*

*All.<sup>o</sup>* *f. p.* *aer. f. p. cuedo*







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u  
Violin 2º

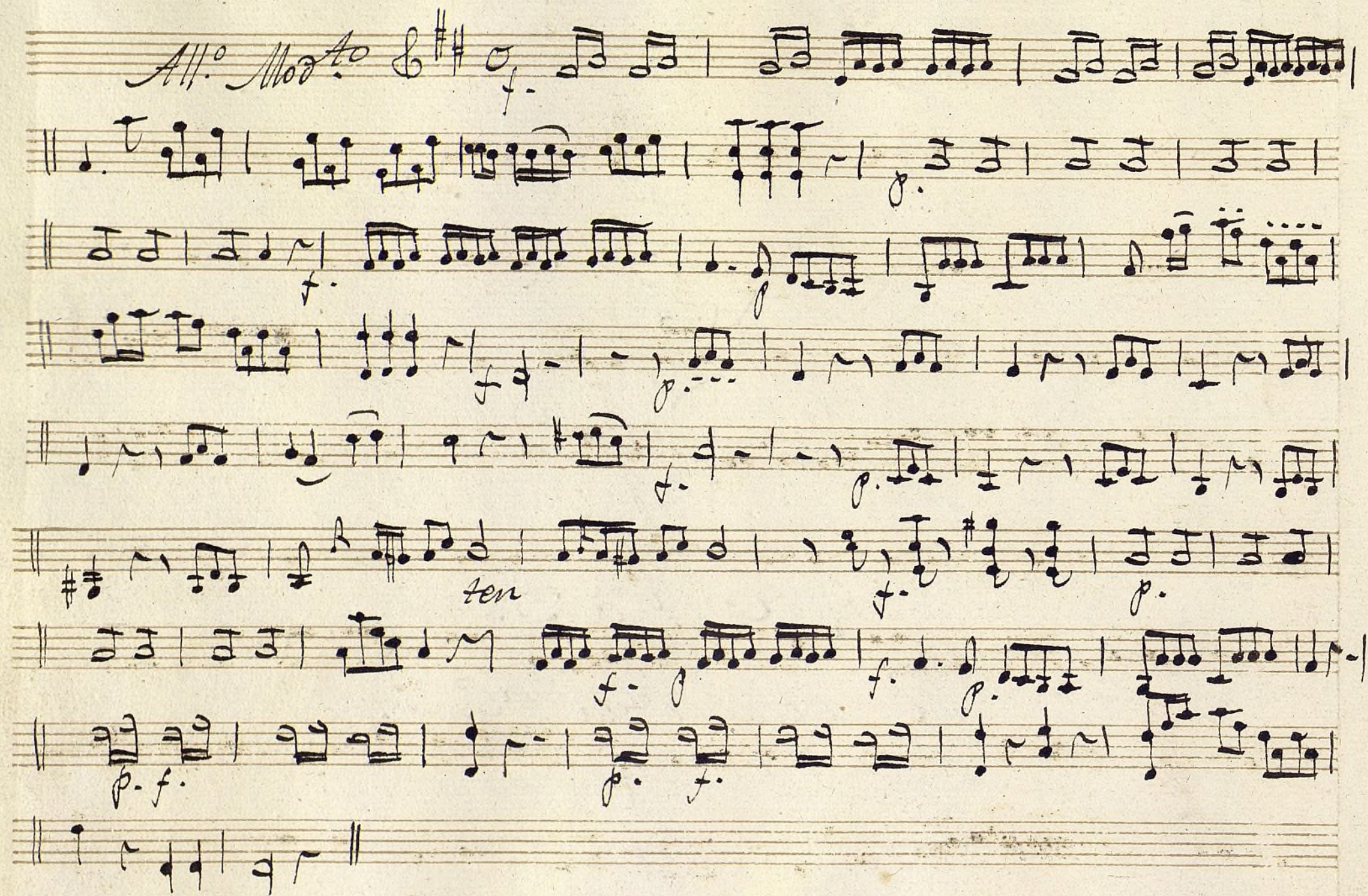
||.

Tona a 3º

el obsequio de la S<sup>ra</sup> Gambolino

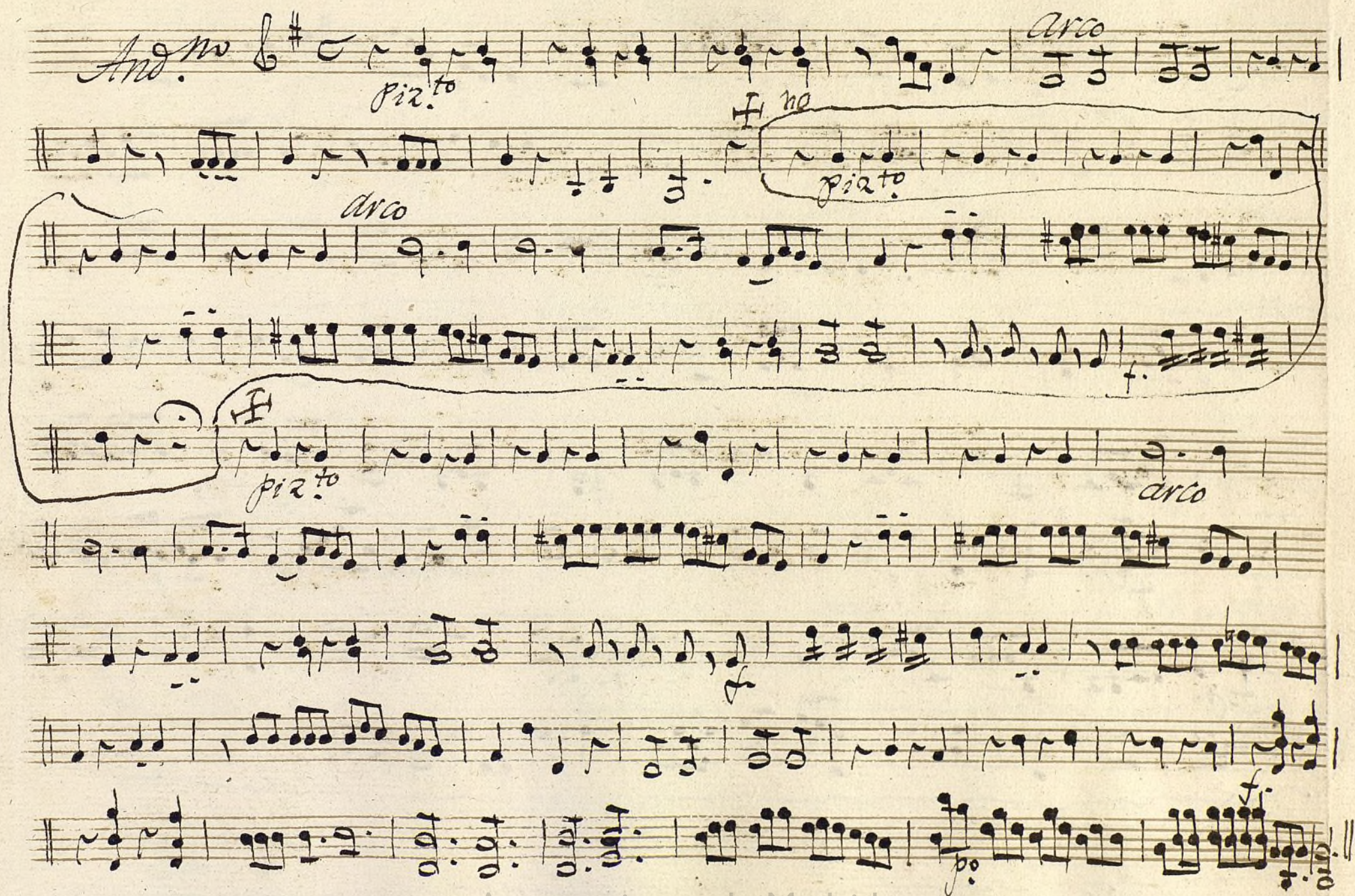
||.



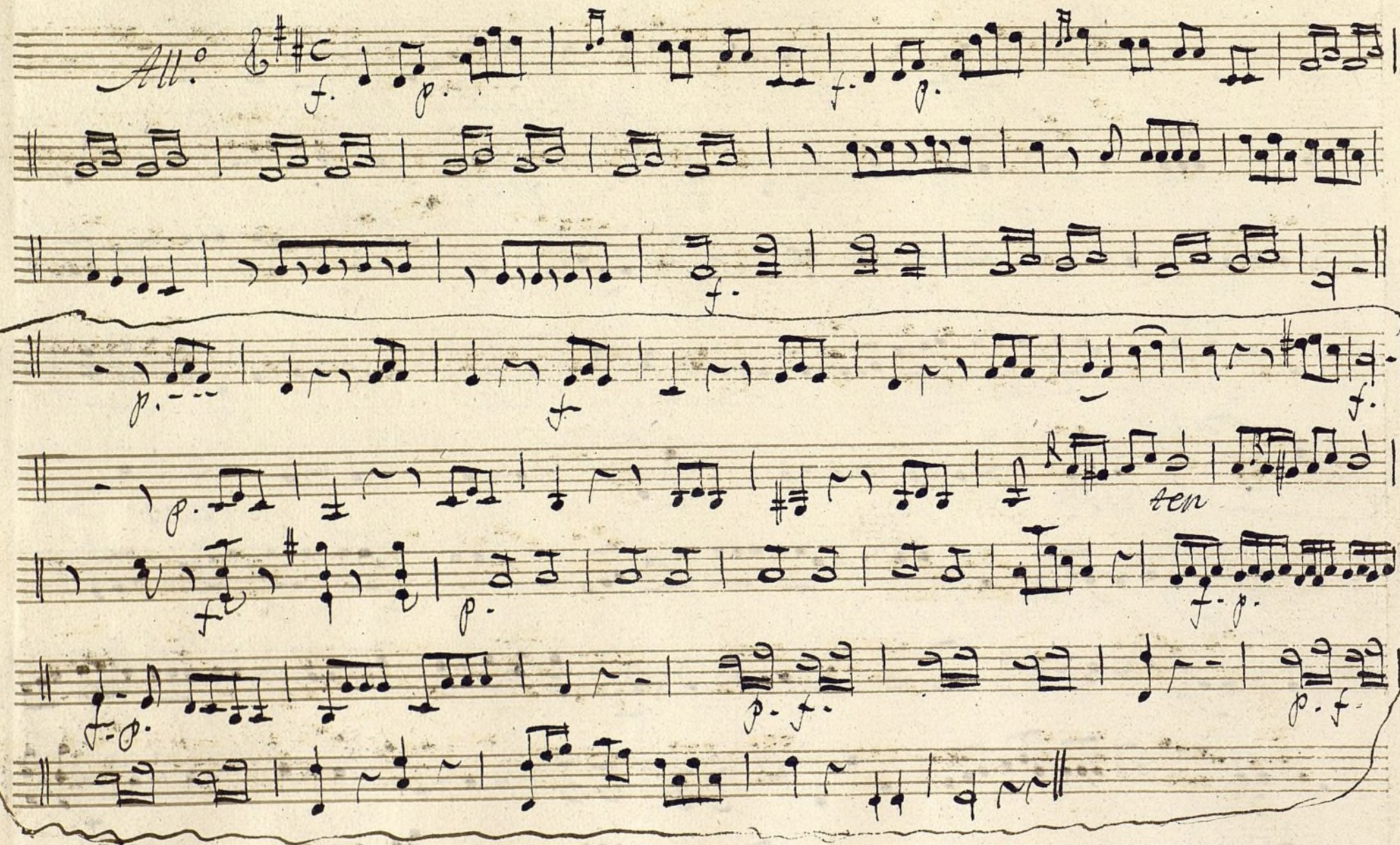




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is marked with "And." at the beginning, indicating a slow tempo. The key signature is one sharp (F#). The score is divided into sections by brackets and includes performance instructions such as "pizz." (pizzicato), "arco" (arco), and "no" (no). The notation is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The score concludes with a double bar line and a repeat sign.









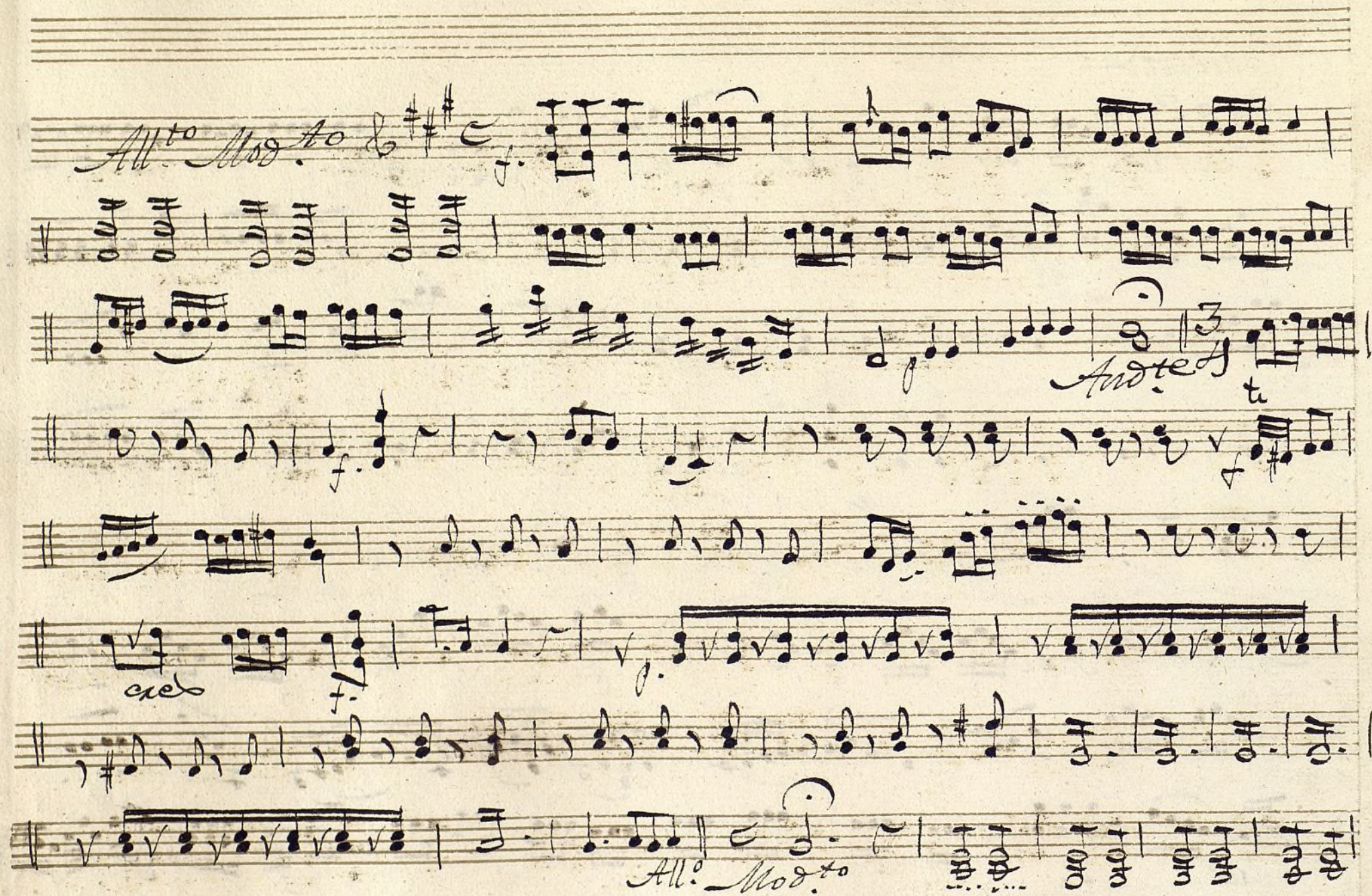
*Volera*

Handwritten musical score for *Volera*. The score 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 music consists of eighth and sixteenth notes, with dynamic markings such as *f.* (forte) and *p.* (piano). The piece concludes with a double bar line. The second staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics. The third staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics. The fourth staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics. The fifth staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics.

no

Handwritten musical score for *Allegro*. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with dynamic markings such as *f.* (forte) and *p.* (piano). The piece concludes with a double bar line. The second staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics. The third staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics. The fourth staff begins with a treble clef and a key signature of one flat (Bb), and the music continues with similar notation and dynamics.



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

*And.te* *t*

*cres*

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



A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The music appears to be for a single melodic line, possibly a violin or flute. The notation is dense, with many sixteenth and thirty-second notes. There are several dynamic markings: *p.* (piano), *f.* (forte), *pp.* (pianissimo), *ppno* (pianissimo), *cres.* (crescendo), and *Parola corta.* (short word). The score is written on aged, slightly yellowed paper.



*Punto alto.*  
*All.<sup>o</sup> Poco*  $\frac{3}{8}$  *f.* *p.*

*fin.*

*Parola y D.C.*  
*Coplas All.<sup>o</sup>*  $\frac{2}{4}$  *p.*

*p.*



*Allegro y siue.*

*Parola corta*

*All: poco*



Handwritten musical score for a piece titled "Con el Palo". The score is written on ten staves, organized into three systems. The first system (staves 1-3) is marked "Alto" and "3/4". The second system (staves 4-6) is marked "Alto" and "3/4". The third system (staves 7-10) is marked "Alto" and "3/4". The tempo marking "Alto" appears at the beginning of the first and third systems. The piece is in 3/4 time. The score includes various musical notations, including notes, rests, and dynamic markings such as "p." (piano) and "f." (forte). The title "Con el Palo" is written above the first staff and above the fourth staff. The word "arco" is written above the first staff and above the fifth staff. The score concludes with a double bar line and a repeat sign.





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

Dynamic markings visible include:

- cres* (crescendo)
- f* (forte)
- p. cresc* (piano crescendo)
- f. cresc* (forte crescendo)
- f.* (forte)
- fz* (forzando)
- fmo* (finito)

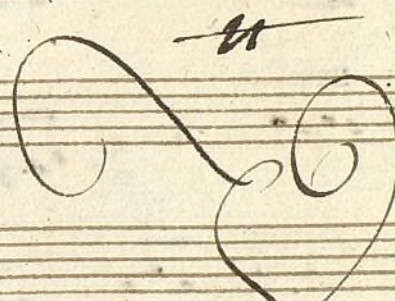
The score concludes with a double bar line on the eighth staff.



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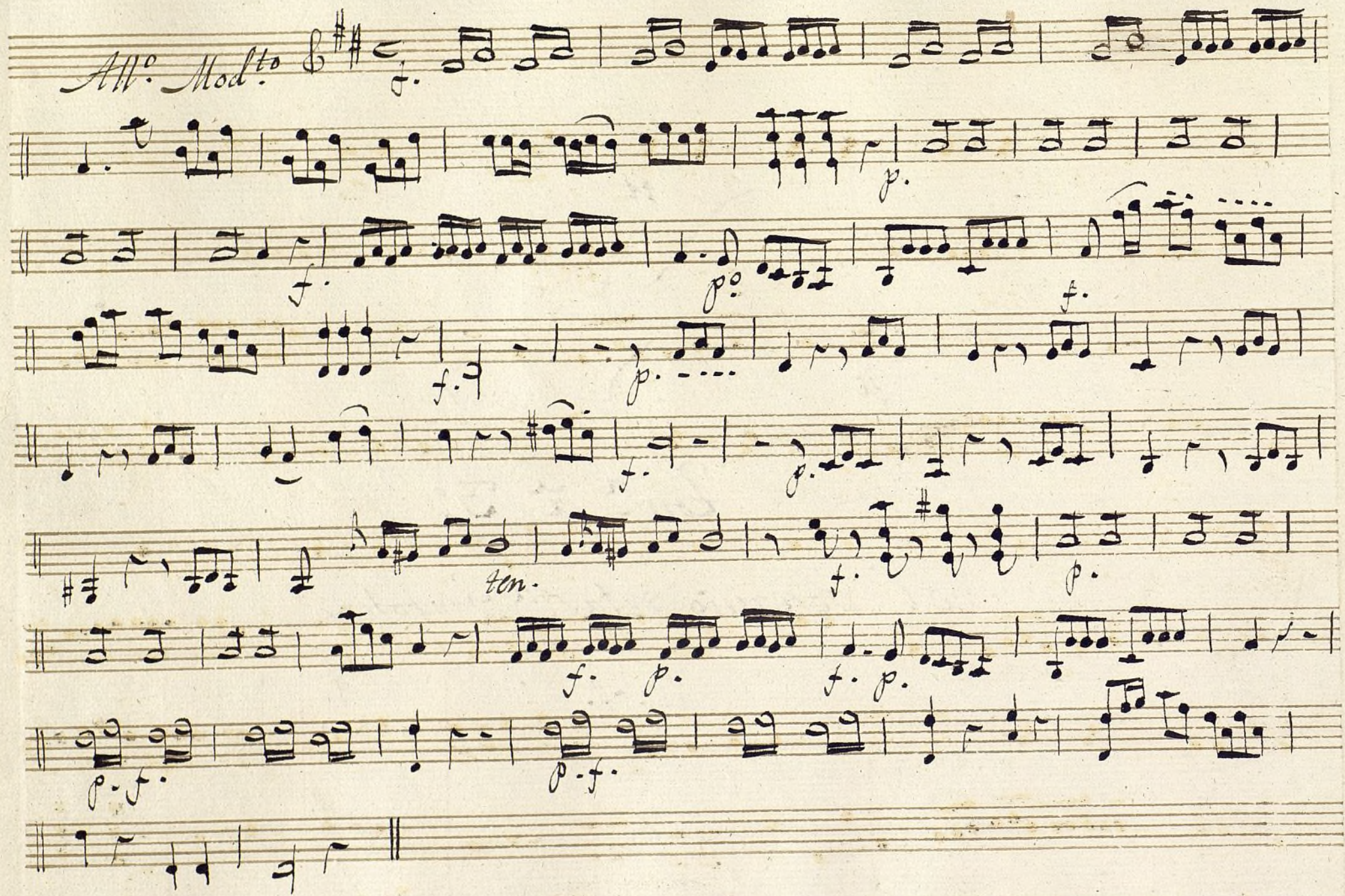
Violin 2º

Ton. a 3º

el obsequio de la rra Gambolino

ff.







*And. no* *pizz.* *ala cruz.* *arco.*

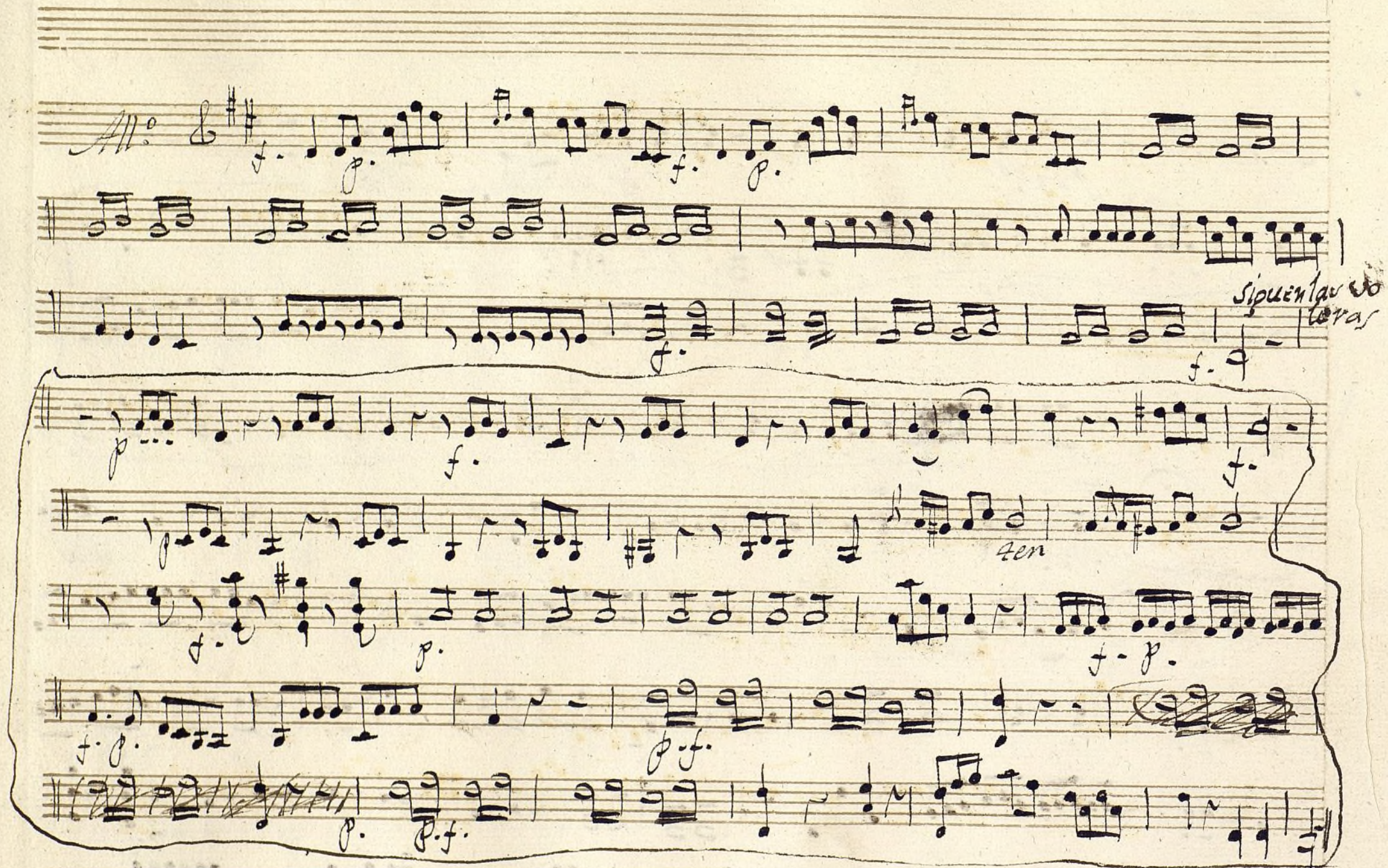
The musical score is written on eight staves. The first staff begins with the tempo marking 'And. no' and the articulation 'pizz.' (pizzicato). The second staff has 'ala cruz.' written above it. The third staff is marked 'arco' (arco). The fourth staff is also marked 'arco'. The fifth staff begins with a key signature change to one sharp (F#) and is marked 'pizz.' and 'arco'. The sixth staff is marked 'arco'. The seventh staff is marked 'arco'. The eighth staff is marked 'p.' (piano). The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings.

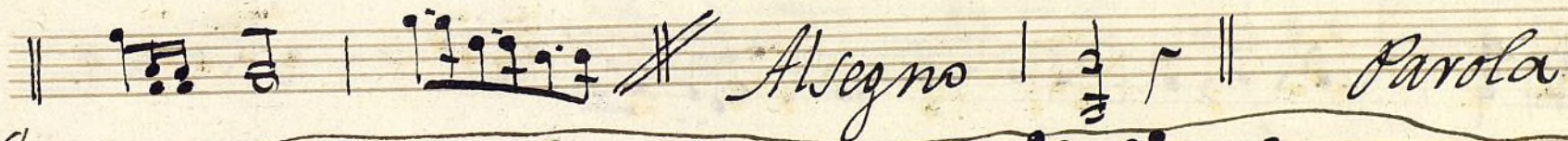
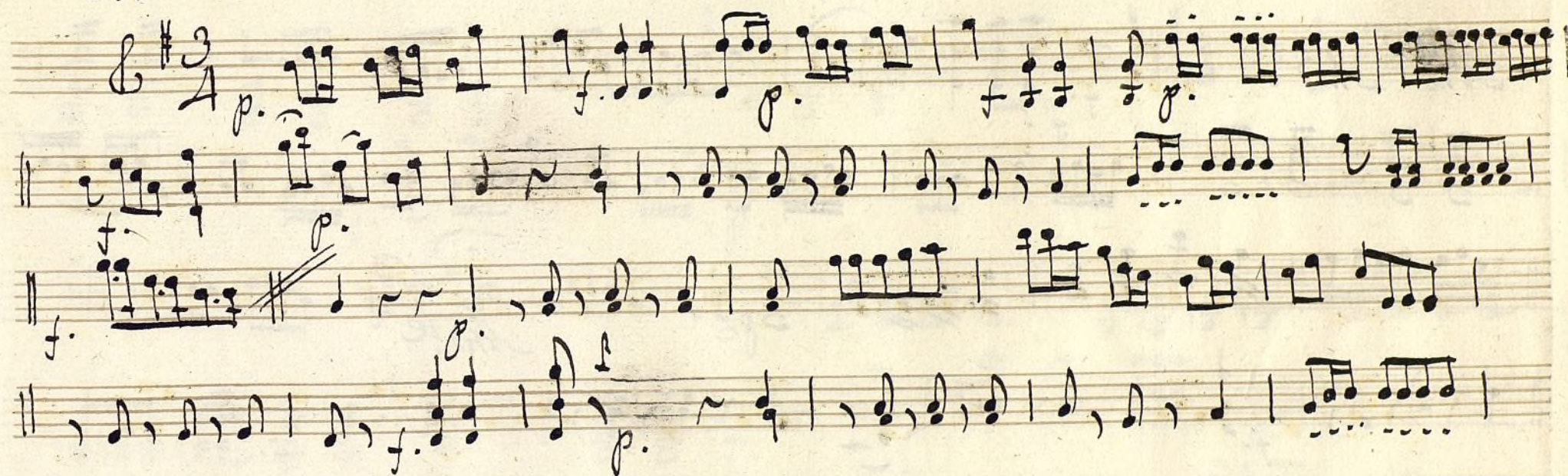
Dynamic markings include *f.* (forte), *p.* (piano), and *f. p.* (fortissimo piano). A section of the score is enclosed in a large bracket.

Handwritten annotations include "Allo" at the beginning, "Siguienta uo" and "lora" on the right side, and "4en" near the bottom right.

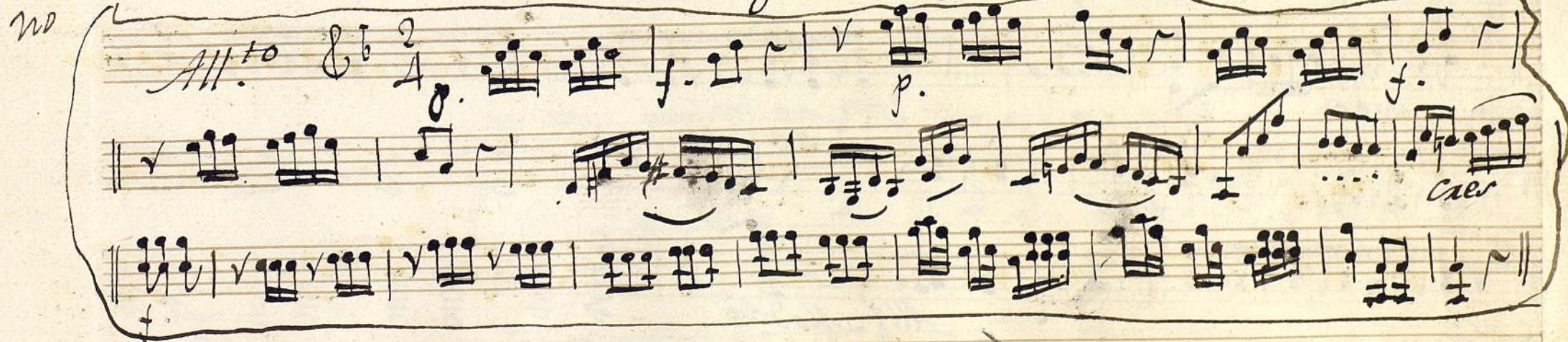




*Voleras*



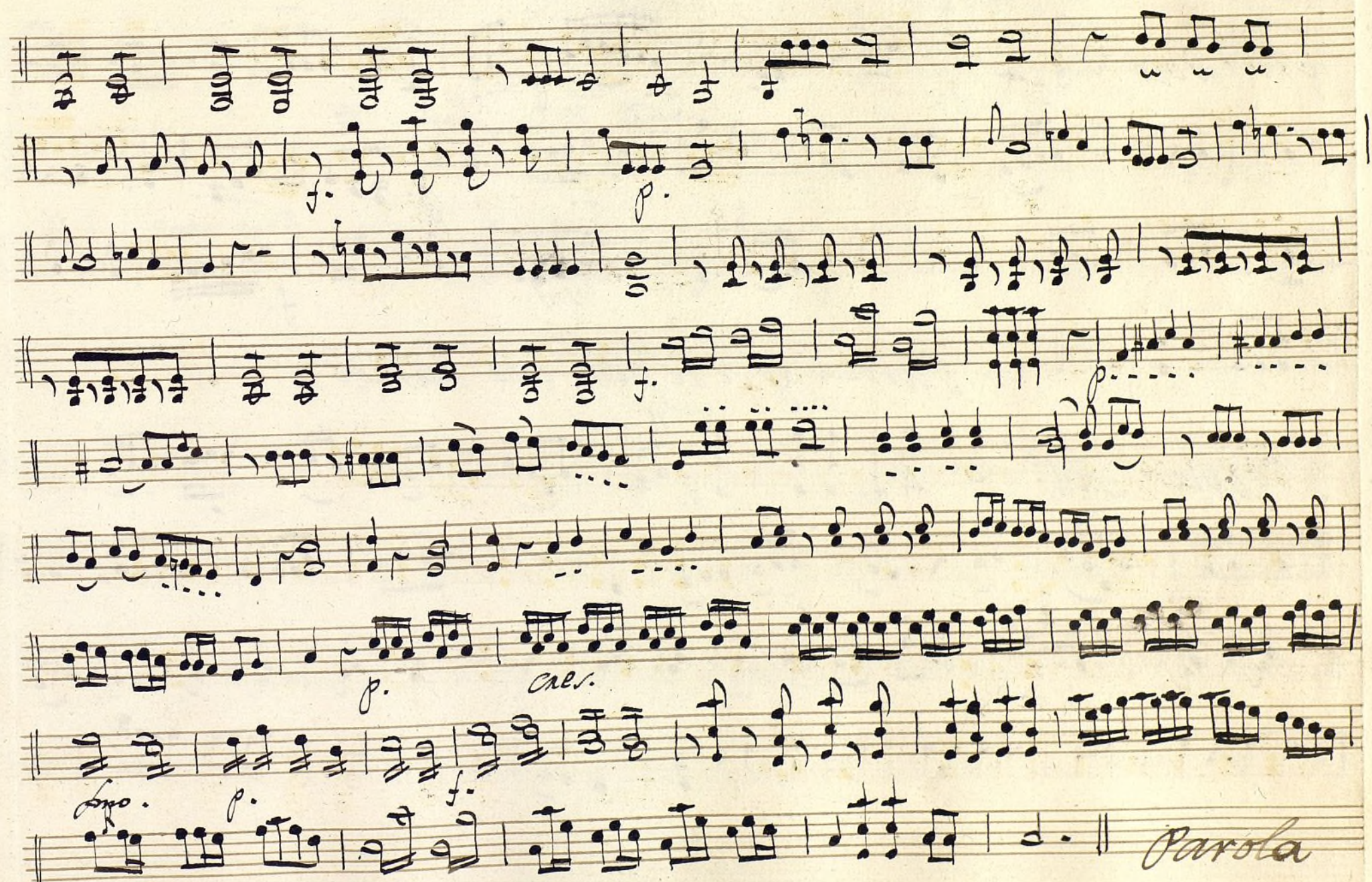
*Parola*





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (C, 3/4), and dynamic markings (*f.*, *And.te*, *cres.*). The score is written in a cursive, handwritten style. The first staff begins with the tempo marking *All.<sup>o</sup> Mod.to*. The piece concludes with a final tempo marking *All.<sup>o</sup> Mod.to* and a series of repeated notes.







*All.<sup>o</sup> Poco*  $\frac{3}{8}$  *Punto alto*

*f.* *rinf.* *f.*

*Coplas* *All.<sup>o</sup>*  $\frac{2}{4}$  *Parola y se repite este tañido*

*p.* *f.*



*Allegro*

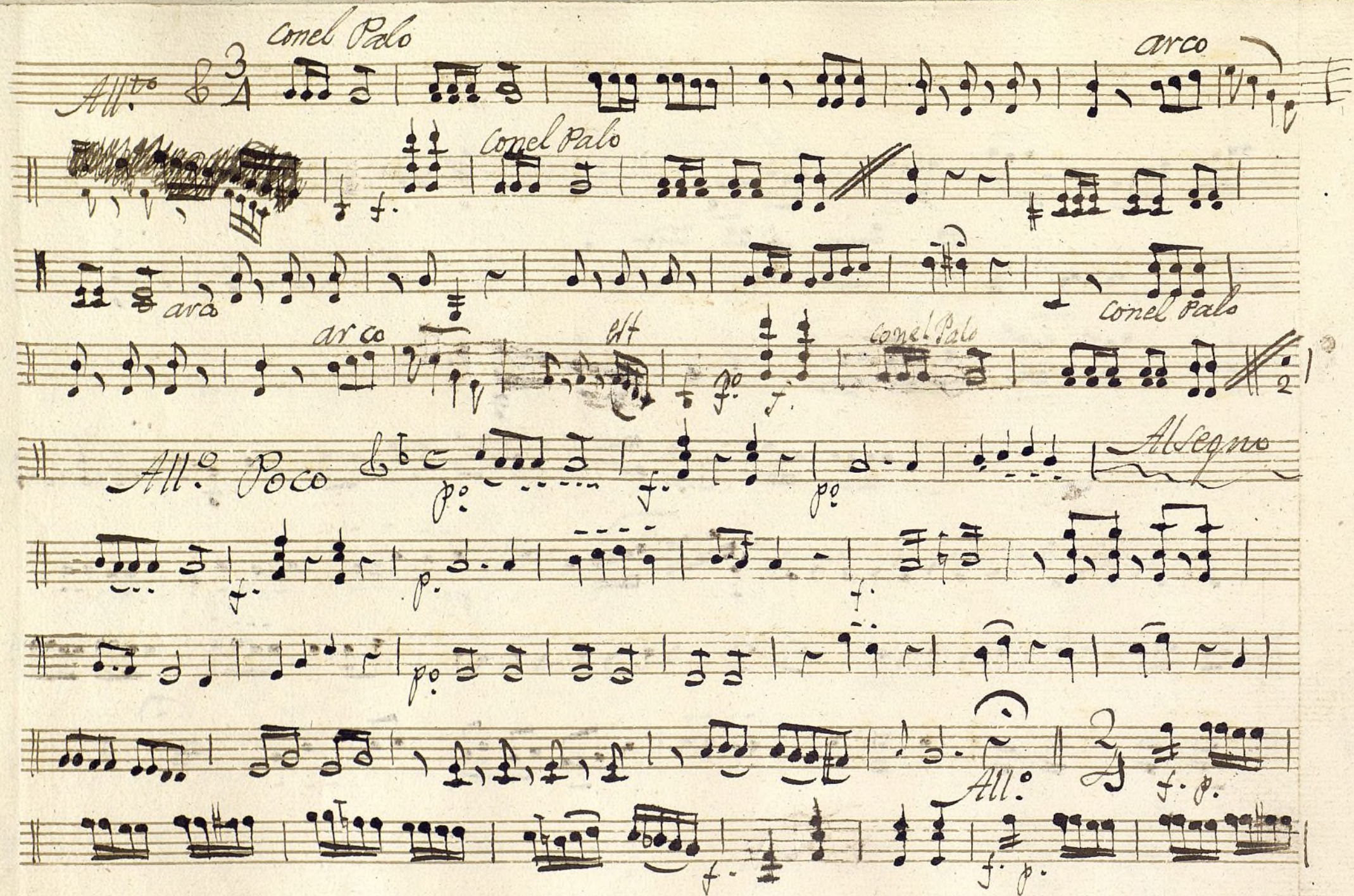
Handwritten musical notation on three staves. The first staff has a large section crossed out with a diagonal line. The notation includes various note values, rests, and dynamic markings like 'p.' and 'f.'

*Parola*

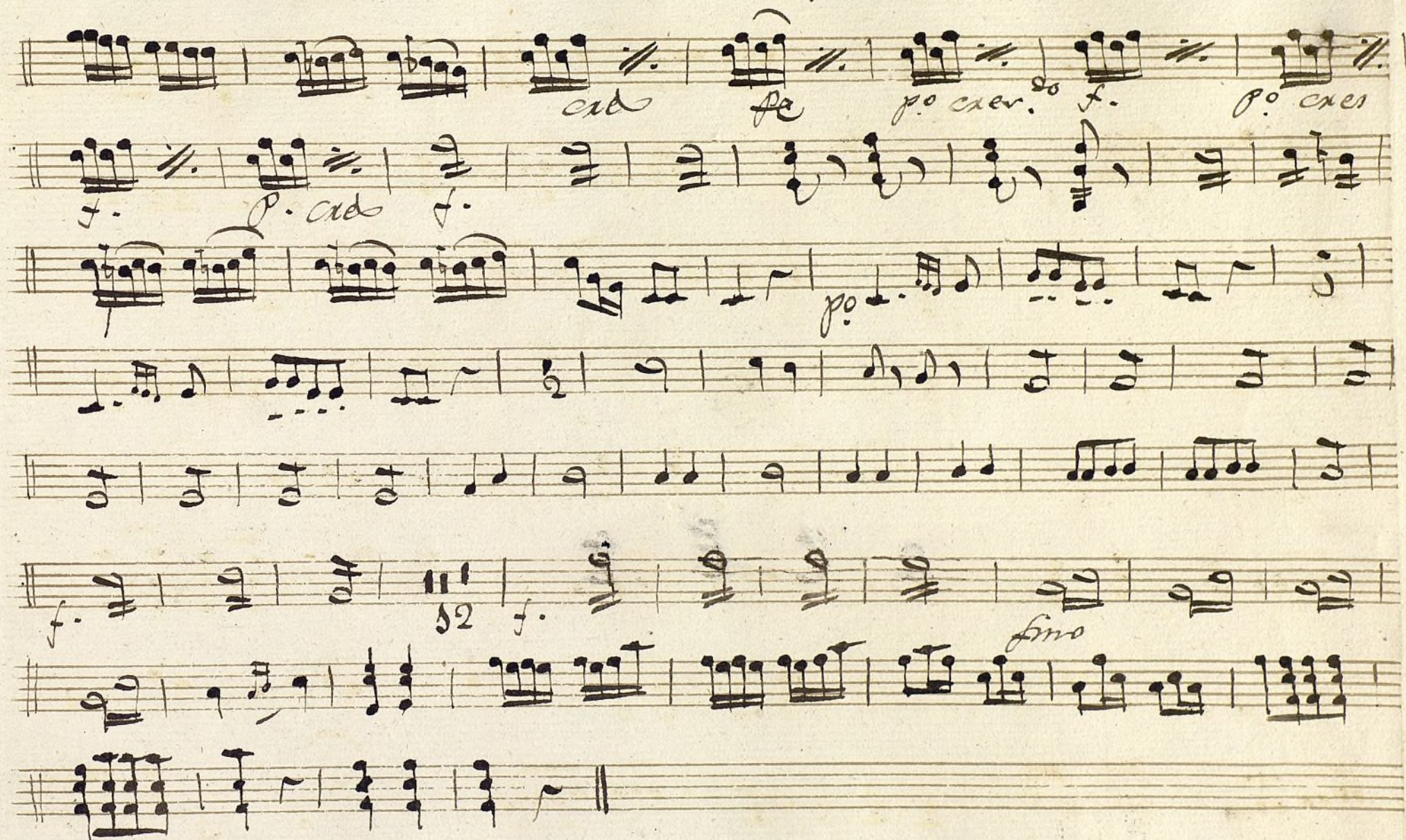
*All: Poco*

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings like 'f.' and 'p.'

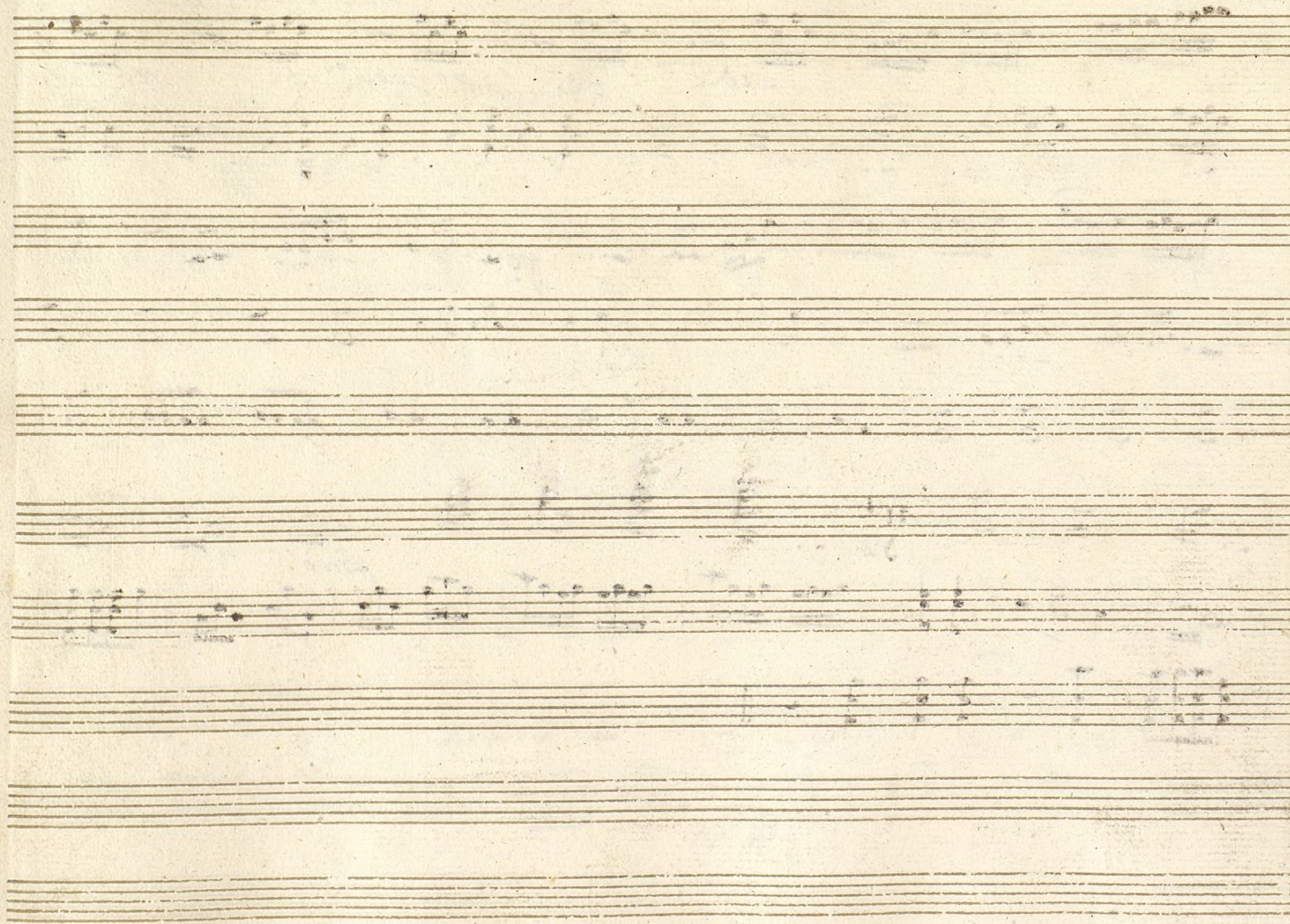














t

Viola

Ton.<sup>a</sup> 3.

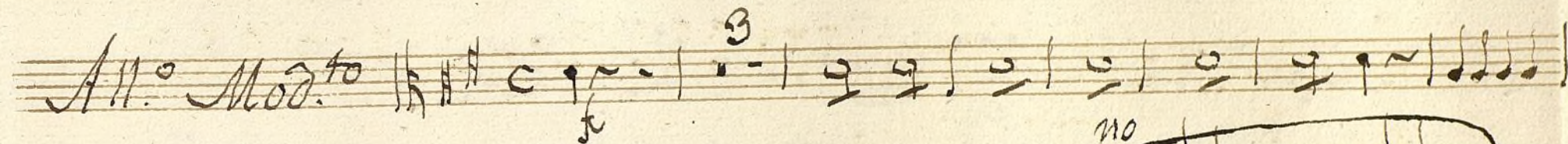
el Obsequio de la Gamborino

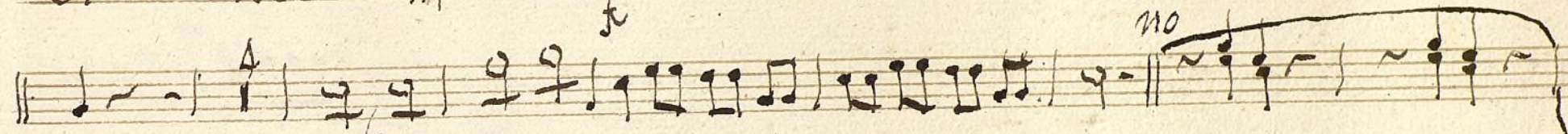


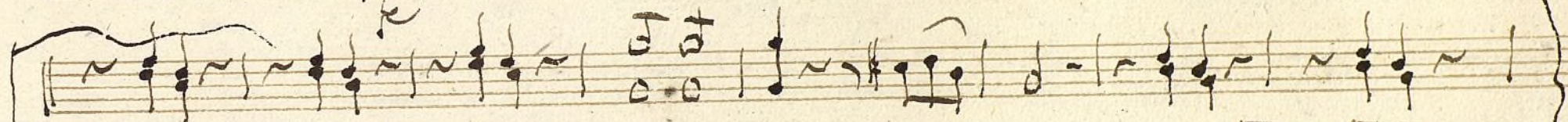
*All.º Mod.º*

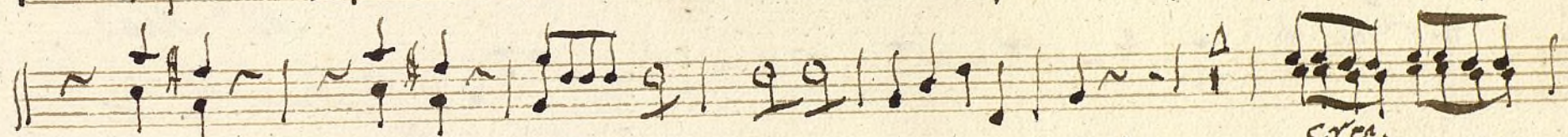
*tace. And.º no*

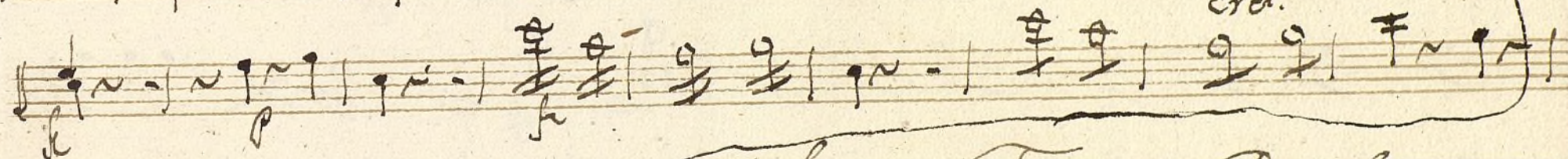


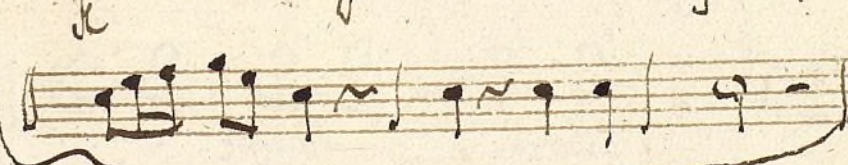
*All.<sup>o</sup> Mod.<sup>to</sup>* 

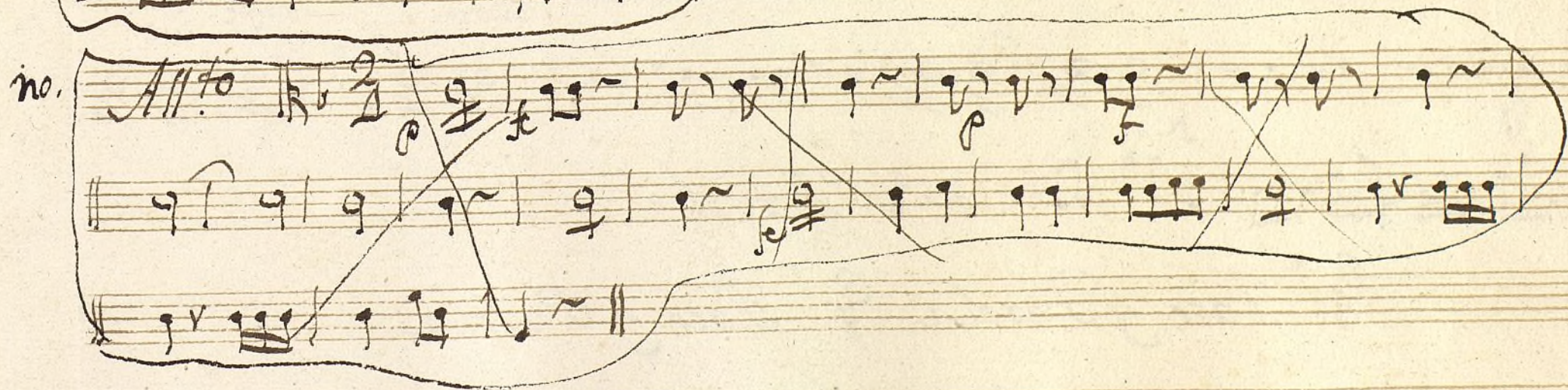








 *boleras Tace y Parola*

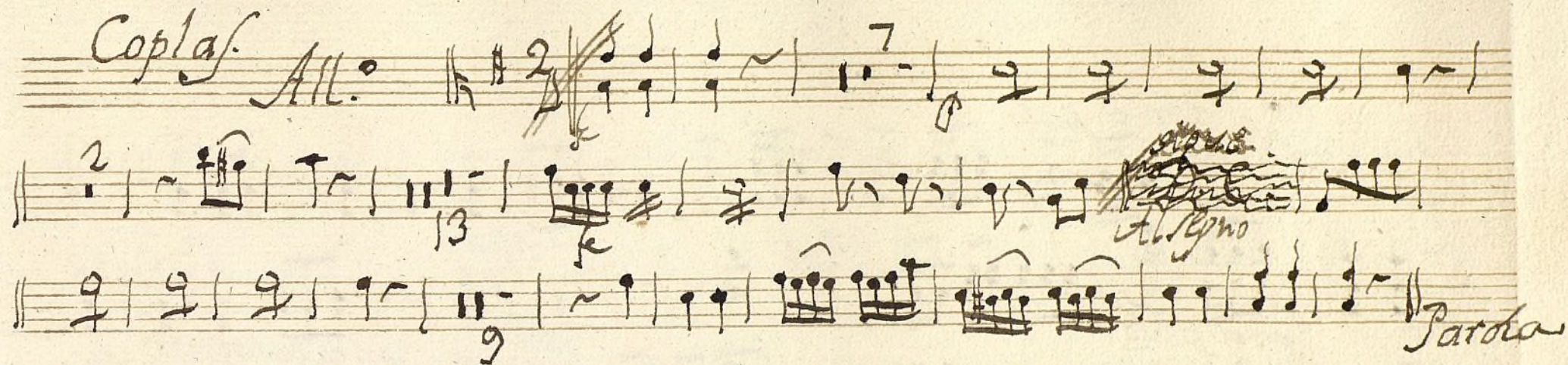
*no.* *All.<sup>to</sup>* 

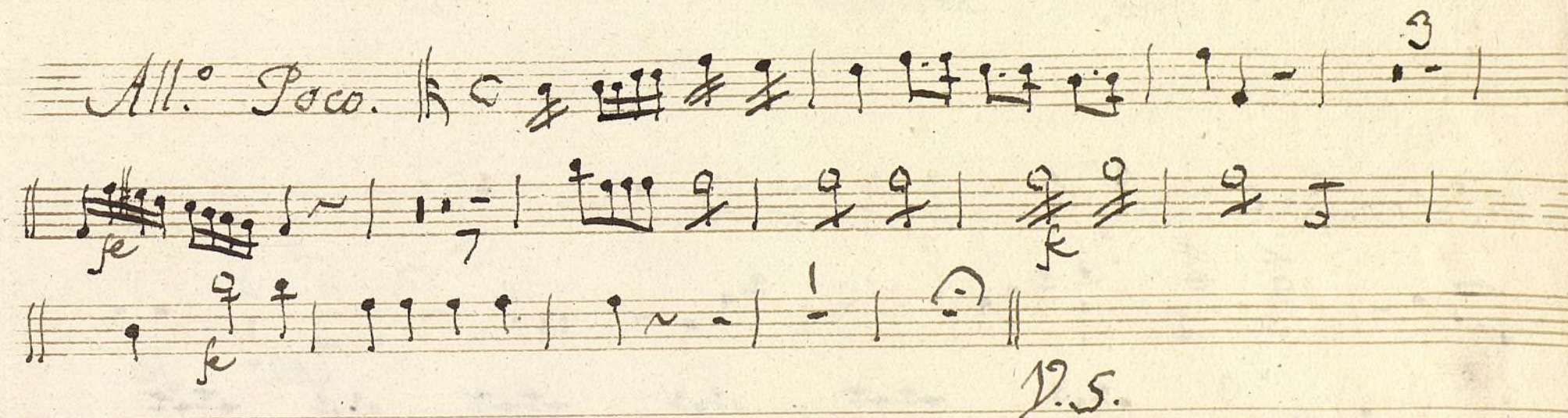


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking "All.<sup>o</sup> Mod.<sup>to</sup>". The second staff includes the marking "And.<sup>te</sup>". The third staff includes the marking "All.<sup>o</sup> Mod.<sup>to</sup>". The sixth staff includes the marking "Cres.". The final staff of the musical notation ends with the word "Parola.".

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



*Coplas.* *All.<sup>o</sup>*  $\text{K}^{\sharp} 2/4$  

*All.<sup>o</sup> Poco.*  $\text{K}^{\flat} \text{C}$  



*All. to* *Con el palo*

*Arco* *Con el palo* *Con el palo*

*Arco fe* *Con el palo.* *Al Segno.*

*All. Poco.*

*Arco* *Arco* *Arco* *Arco* *Arco* *Arco*

*cres.* *fe* *p* *fe* *p* *fe*







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Violin

en la Tonadilla a 3.

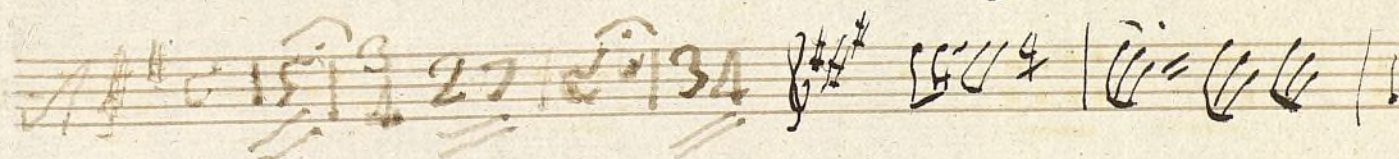
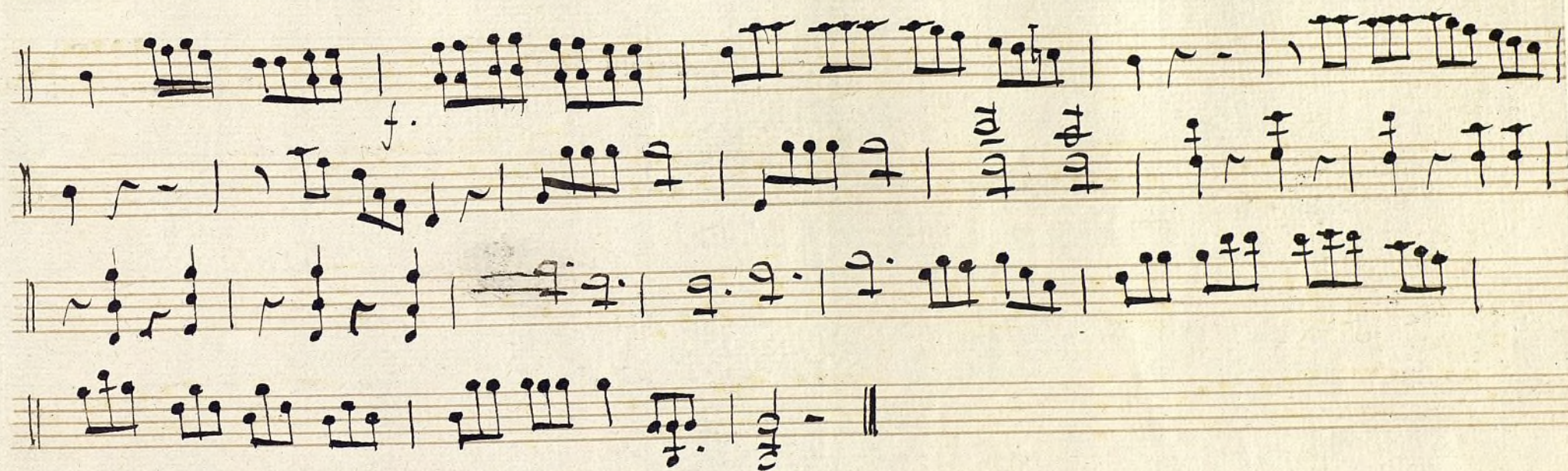
el Obsequio de la S.<sup>ra</sup> Gambrino

||.











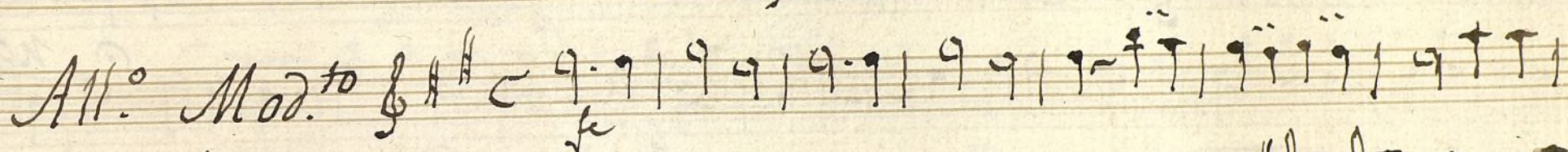
Ayuntamiento de Madrid

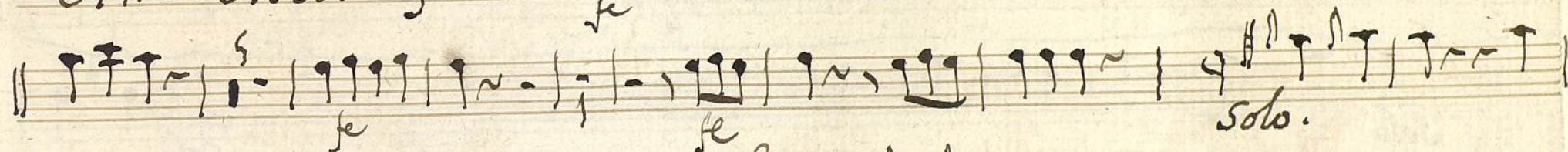
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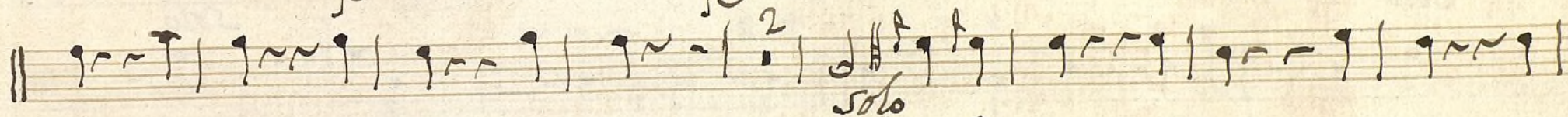


Oboe 1.º Ton.ª a 3. el obsequio de la Famborino.

9 Nos 130-2

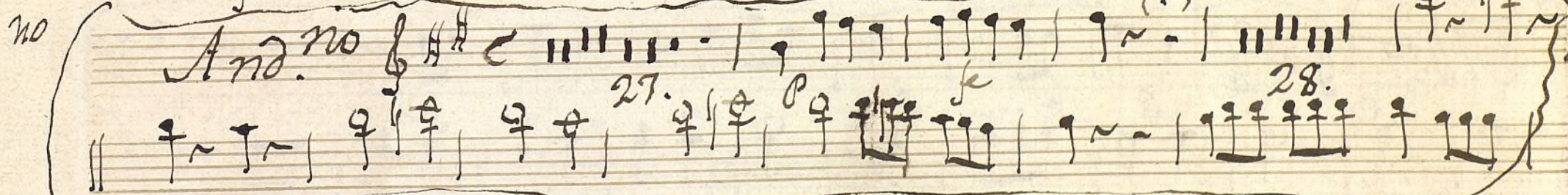
All.º Mod.º 










no 





*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{G}\sharp\text{A}$   $\text{C}$   $\text{f}$   $\text{p}$   $\text{no}$

*Solo* *Solo*

*no* *All.<sup>to</sup>*  $\text{G}\flat\text{A}$   $\text{f}$   $\text{p}$   $\text{f}$

*Boleas Tace y Parola.*



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

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

*Solo*

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

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

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*fz*

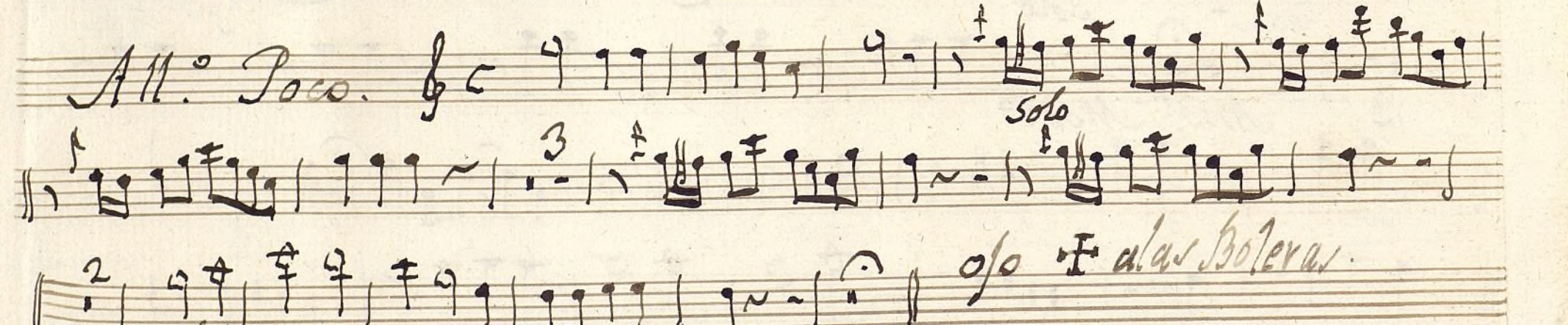
*fz*

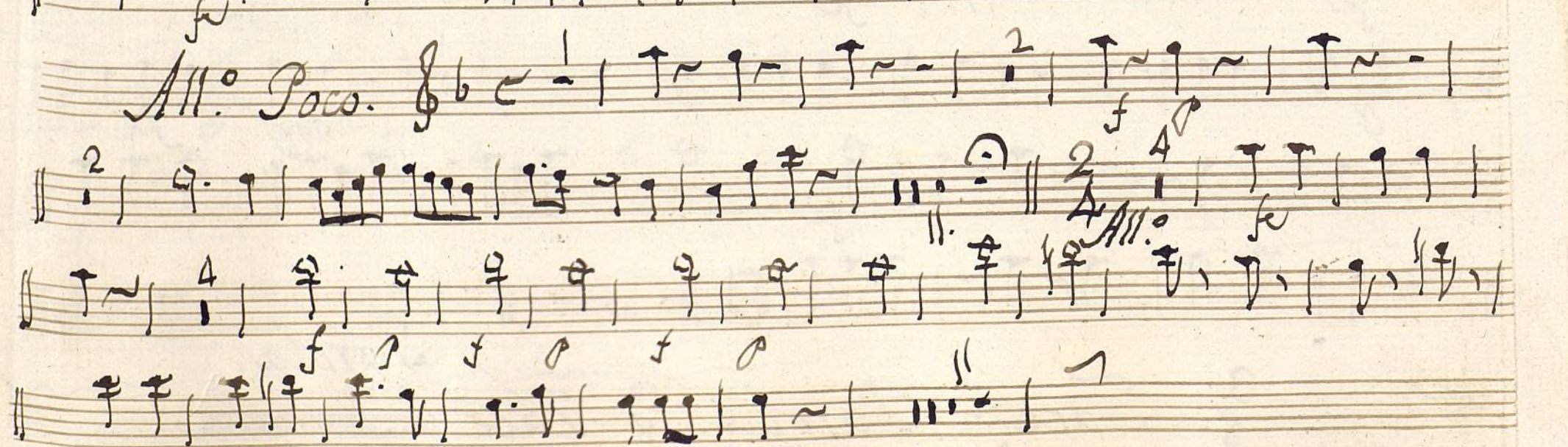
*fz*

*fz*

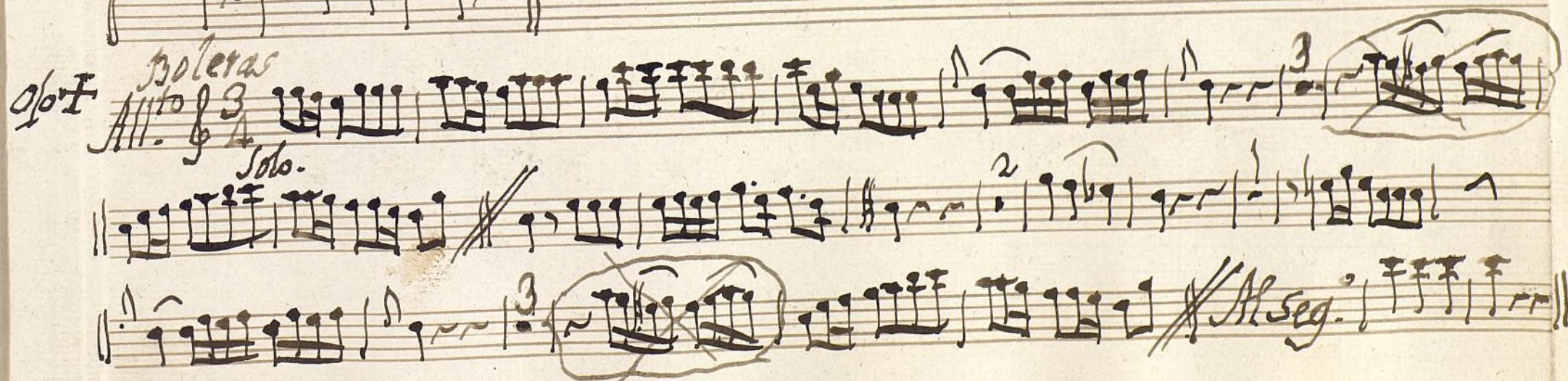
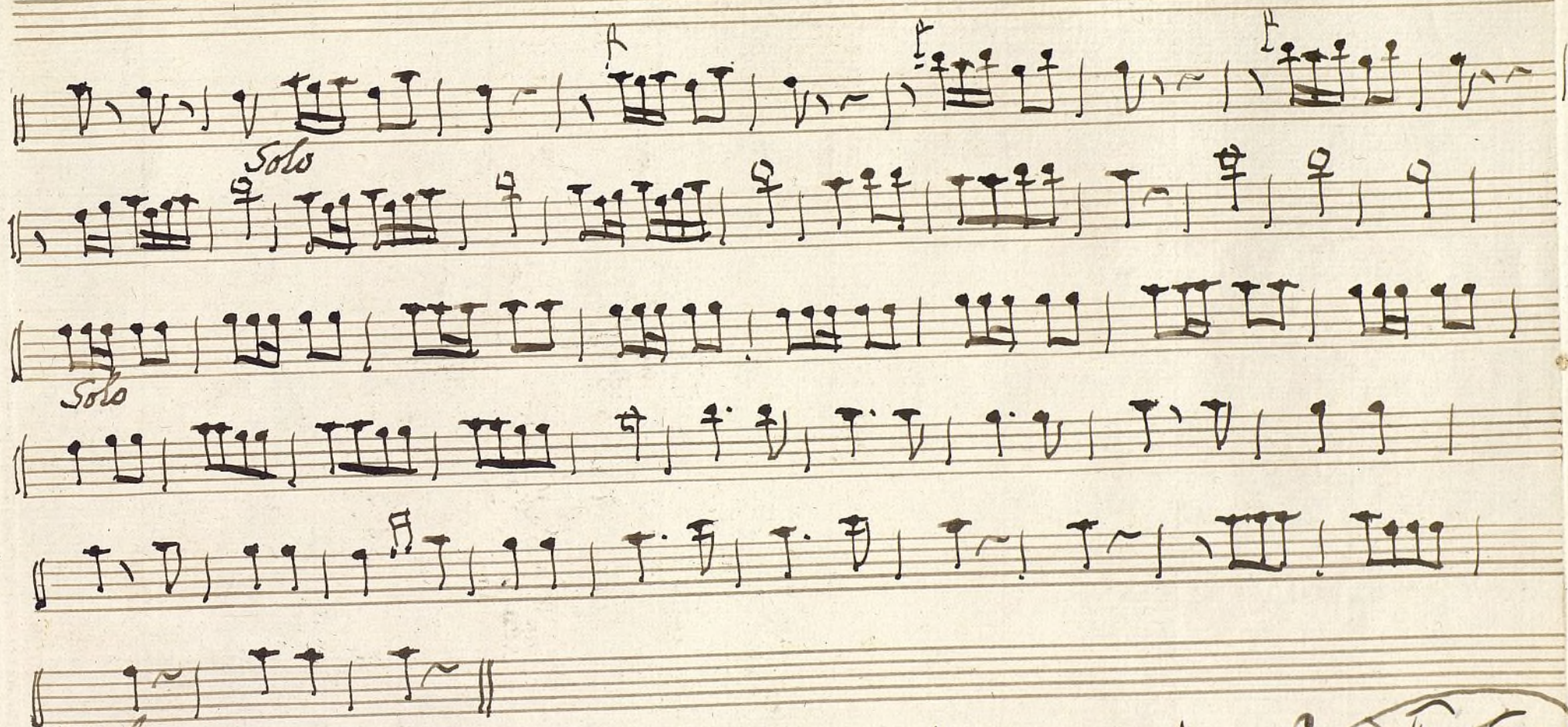


*Coplas.* *All.<sup>o</sup>*  $\text{G}^\# 2/4$  <sup>25.</sup> 

*All.<sup>o</sup> Poco.*  $\text{G}^\# 4/4$  

*All.<sup>o</sup> Poco.*  $\text{G}^\# 6/8$  





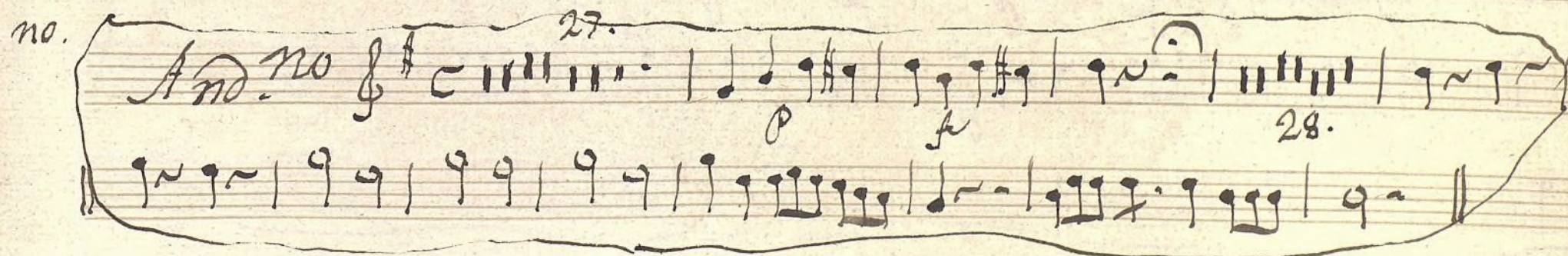
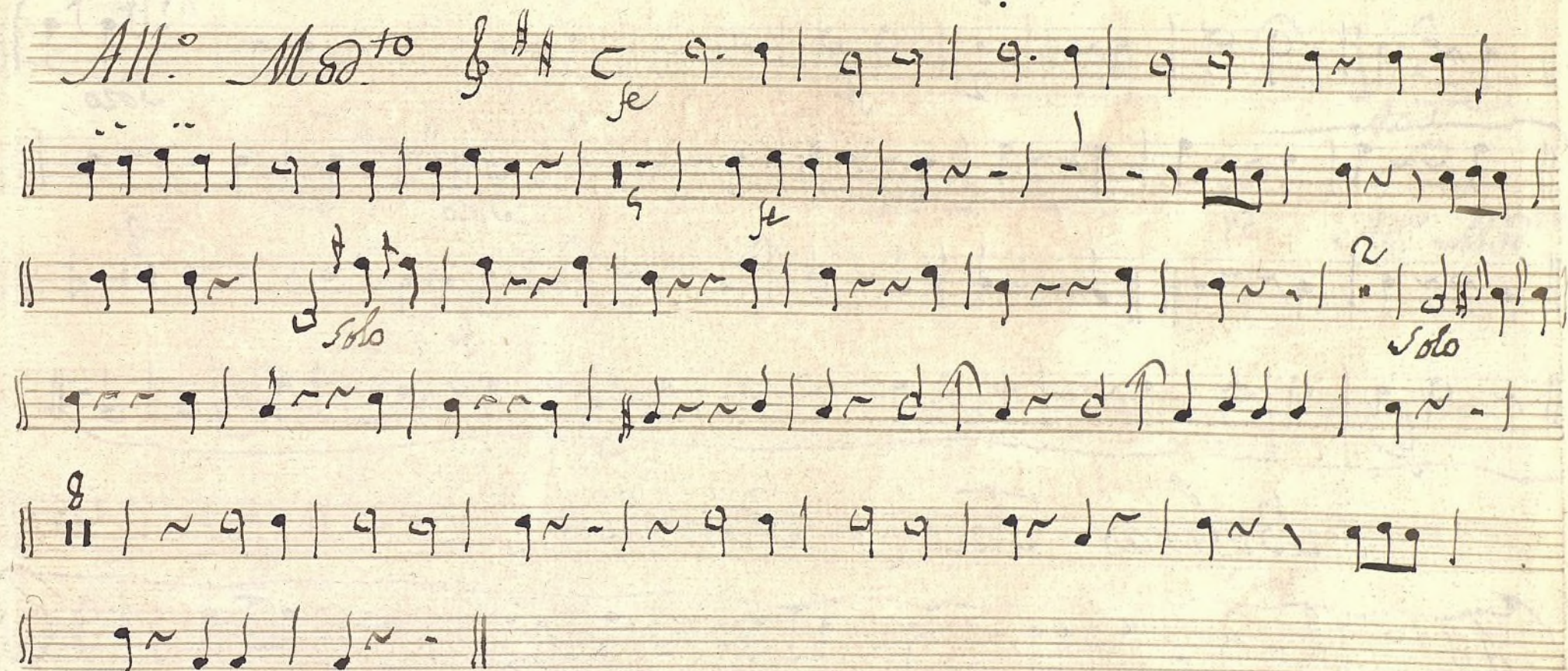






Oboe 2<sup>o</sup> Ton.<sup>a</sup> a 3.<sup>+</sup> el Obsequio de la Gamba rino

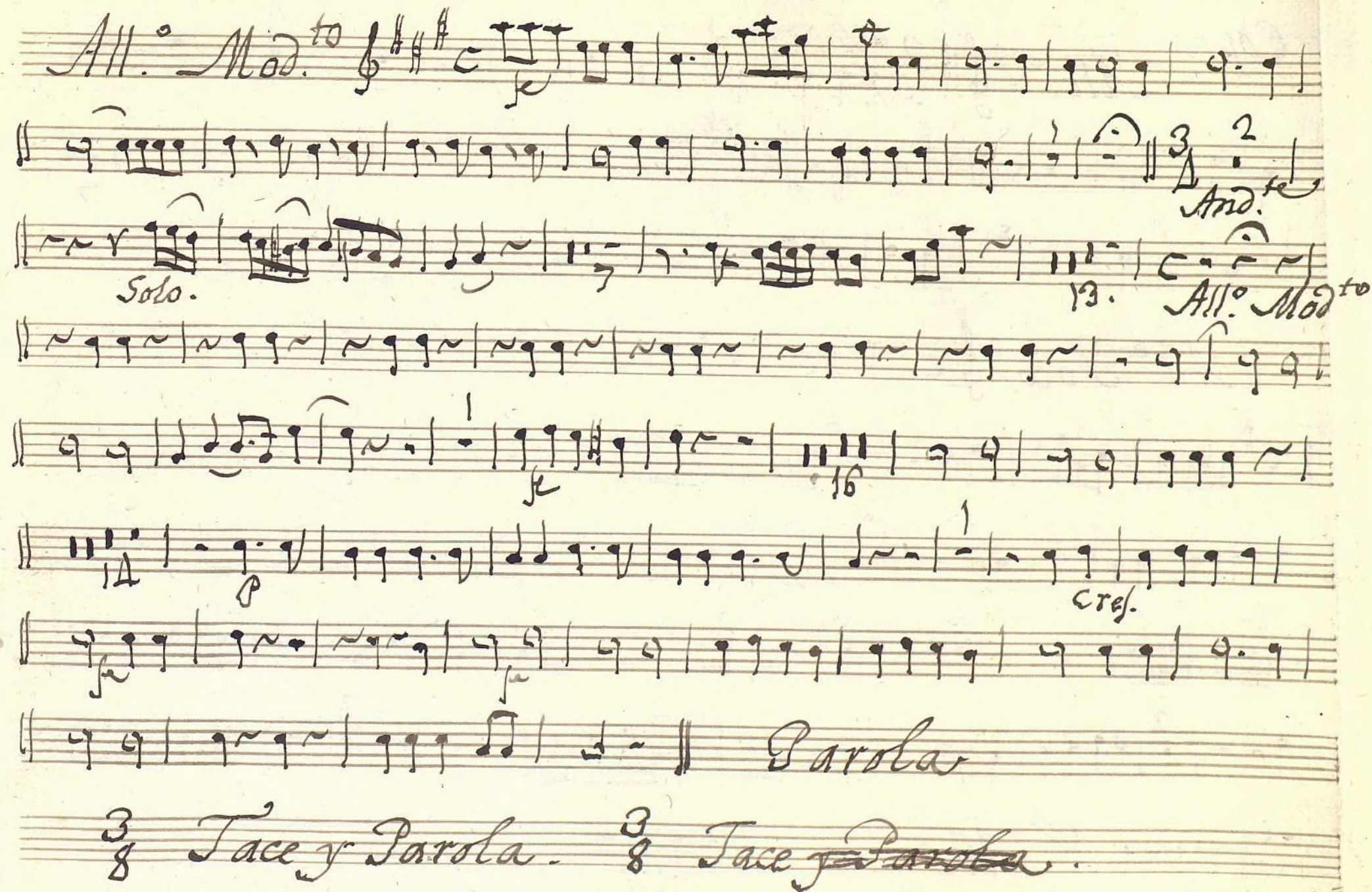
Ms 130-2



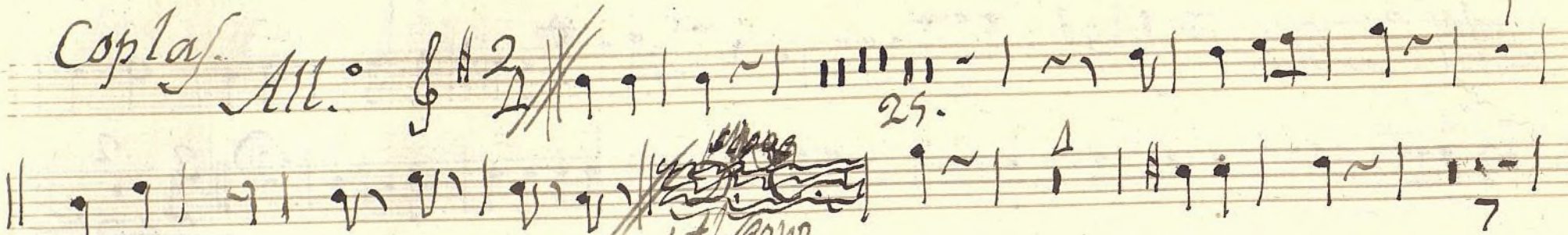


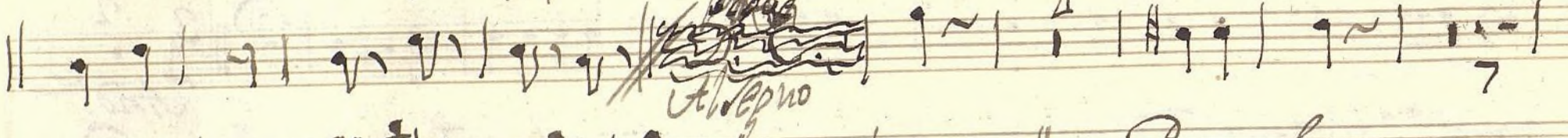






*All.<sup>o</sup> Mod.<sup>to</sup>*   
*Solo.*  
*13.* *All.<sup>o</sup> Mod.<sup>to</sup>*  
*16*  
*14*  
*Cres.*  
*Parola*  
*3/8 Tace y Parola.* *3/8 Tace y Parola.*





*Coplas* *All.<sup>o</sup>*  $\text{2/4}$   *25.* *4*


*Allegro*  *7*


*Parola* 

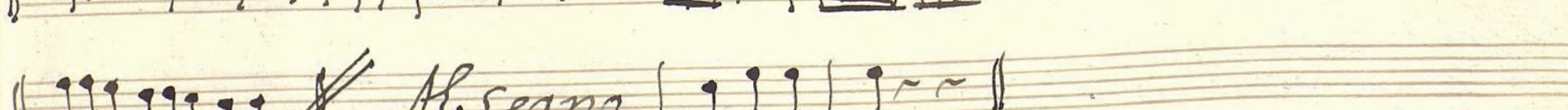
*All.<sup>o</sup> Poco.*  $\text{C}$  


*3* *4* 

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

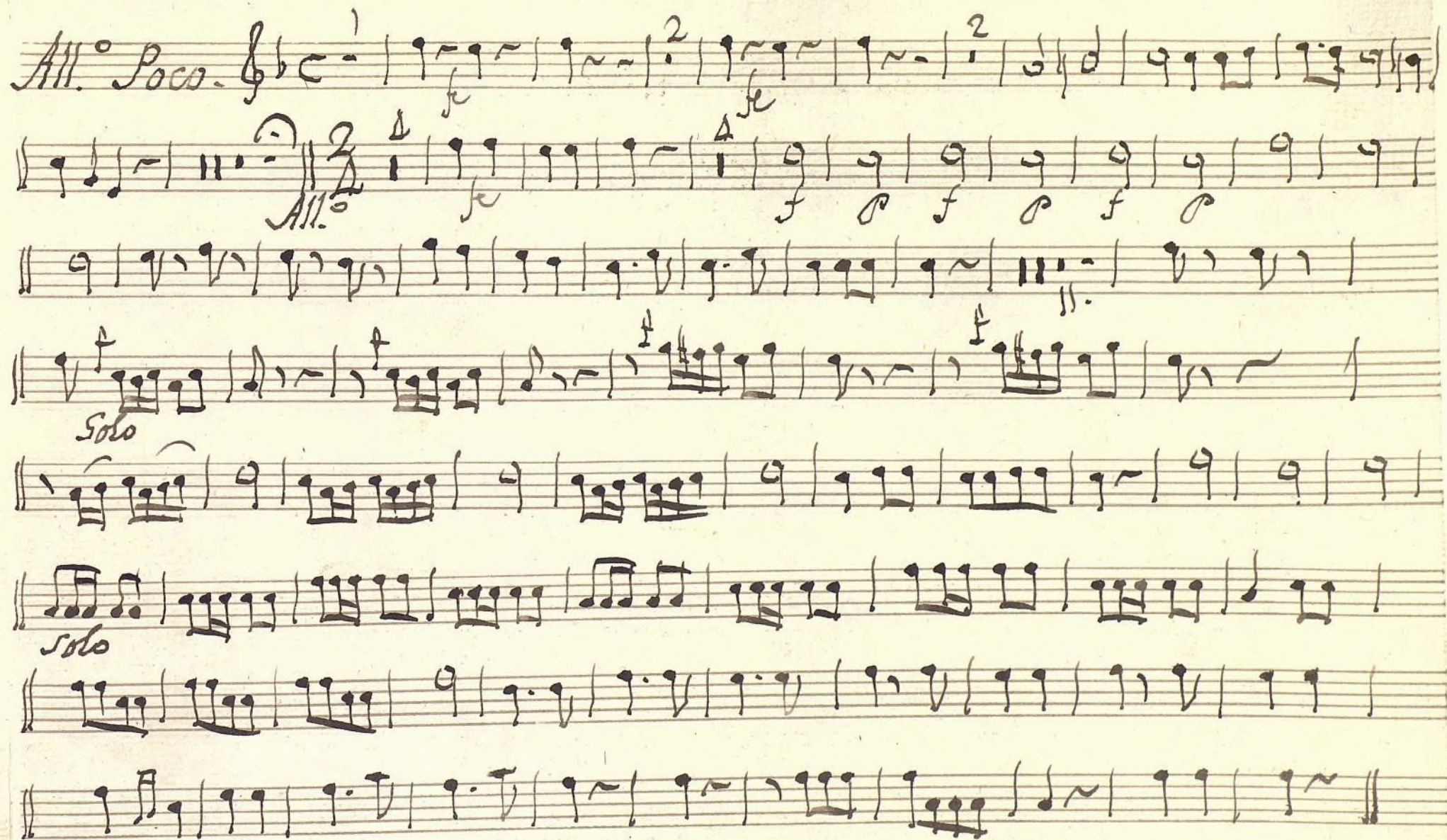
*3* 

*2* 

*3* 

*Allegro.* 











<sup>t</sup>  
Clarinete Ton.<sup>a</sup> a 3. el obsequio de la Gaborino.

All.<sup>o</sup> Mod.<sup>to</sup>

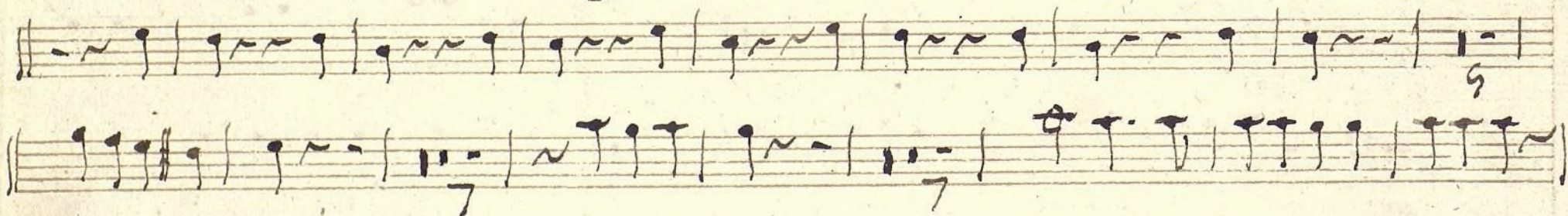
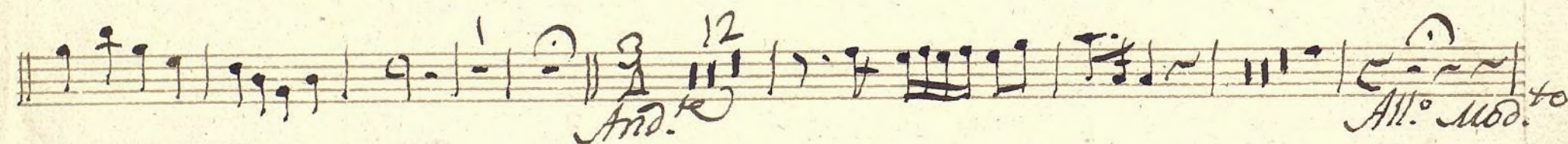
Tace C.

All.<sup>o</sup> Mod.<sup>to</sup>

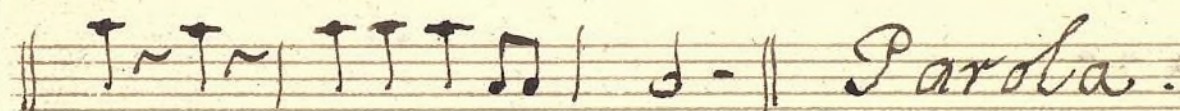
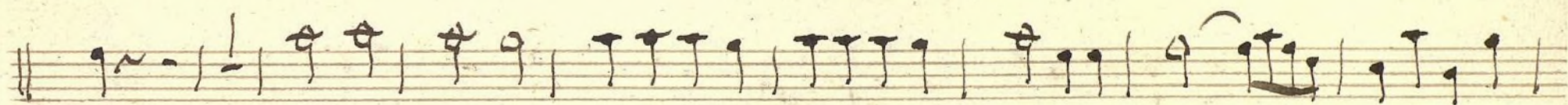
Bolera Tace y Parola.



no.

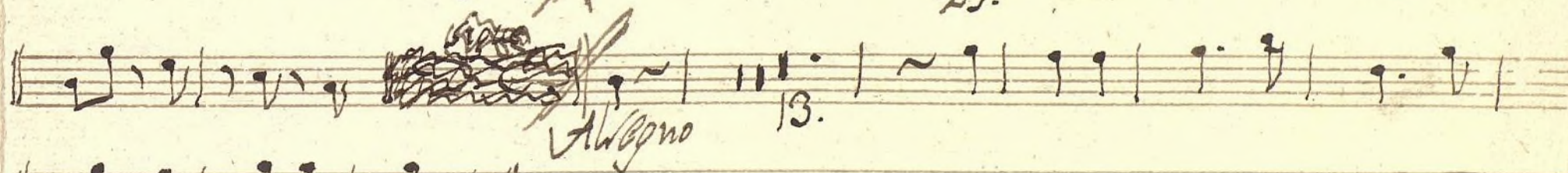






*Tace  $\frac{3}{8}$  y Parola. Tace  $\frac{3}{8}$  y Parola*

*Coplas.*



*Parola Corta*











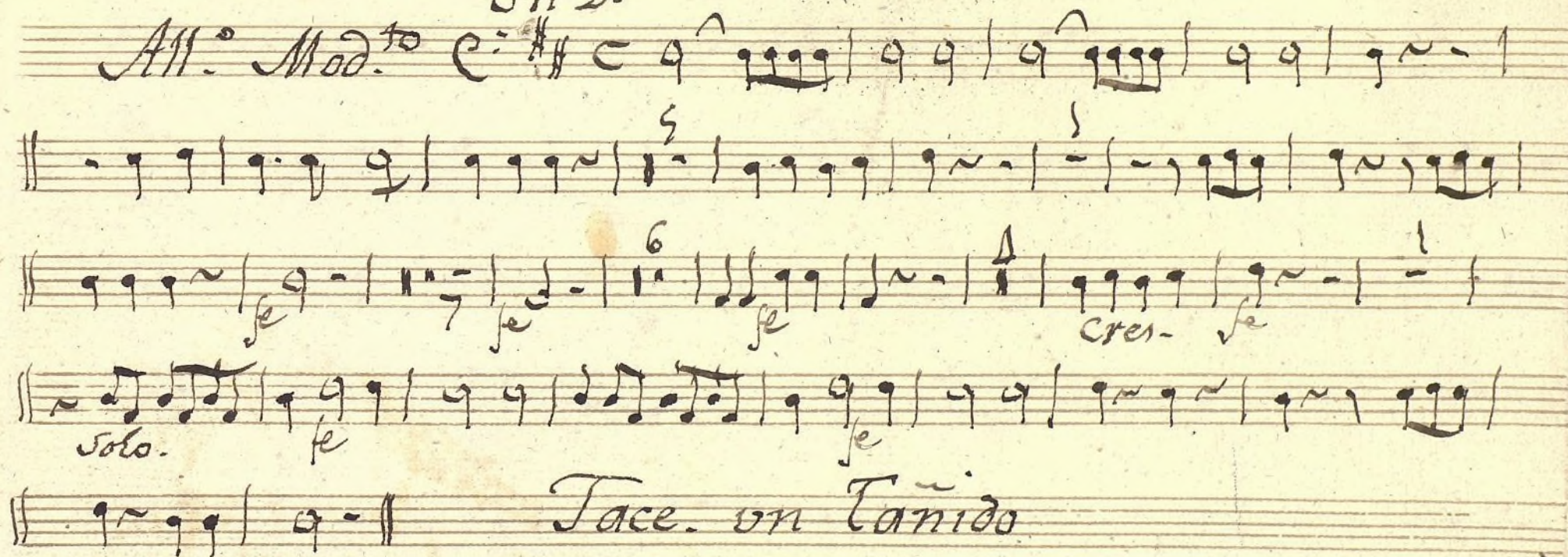




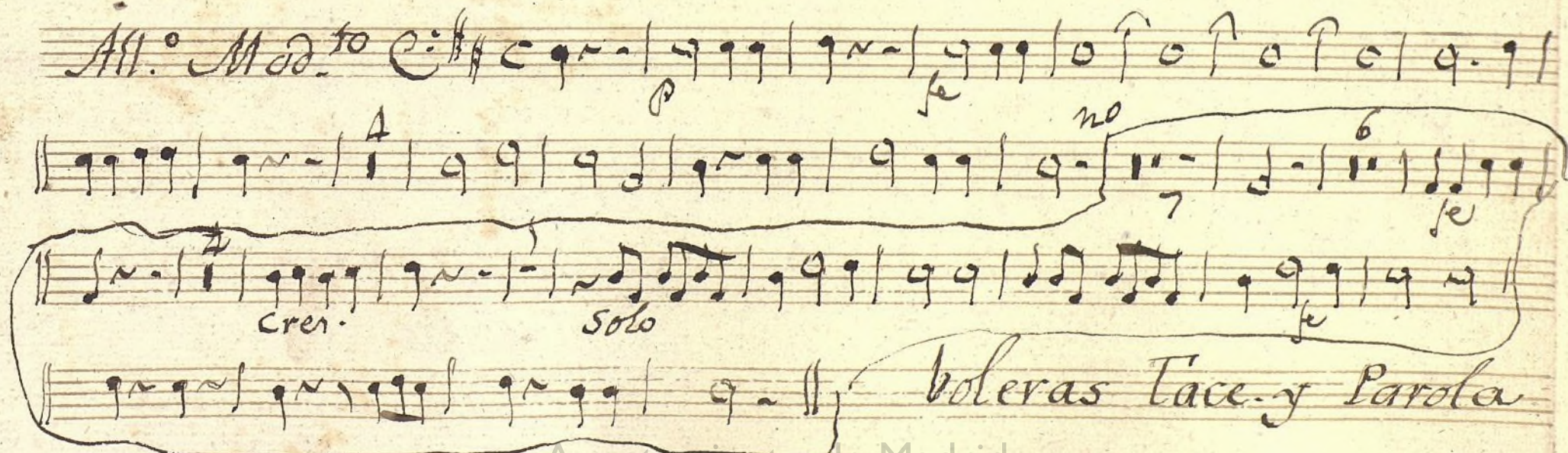
*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> à 3. el obsequio de la Somborino*

On D.

All. Mod.<sup>to</sup>



Am. Mod. to C:





*seataja*  
2/4 ~~Quinta~~

*In D.*  
All.<sup>o</sup> Mod.<sup>to</sup> *C: #*

*And.<sup>te</sup> p cresc.* *All.<sup>o</sup> Mod.<sup>to</sup>*

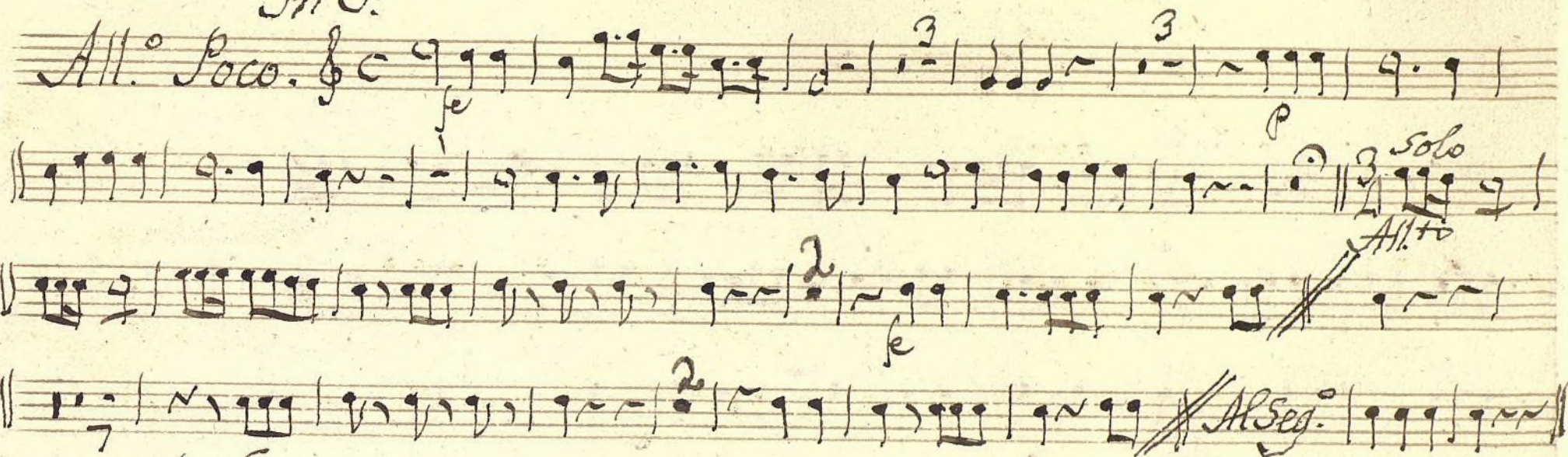
*Parola. 3/8 Tace y Parola 3/8 Tace y Parola*

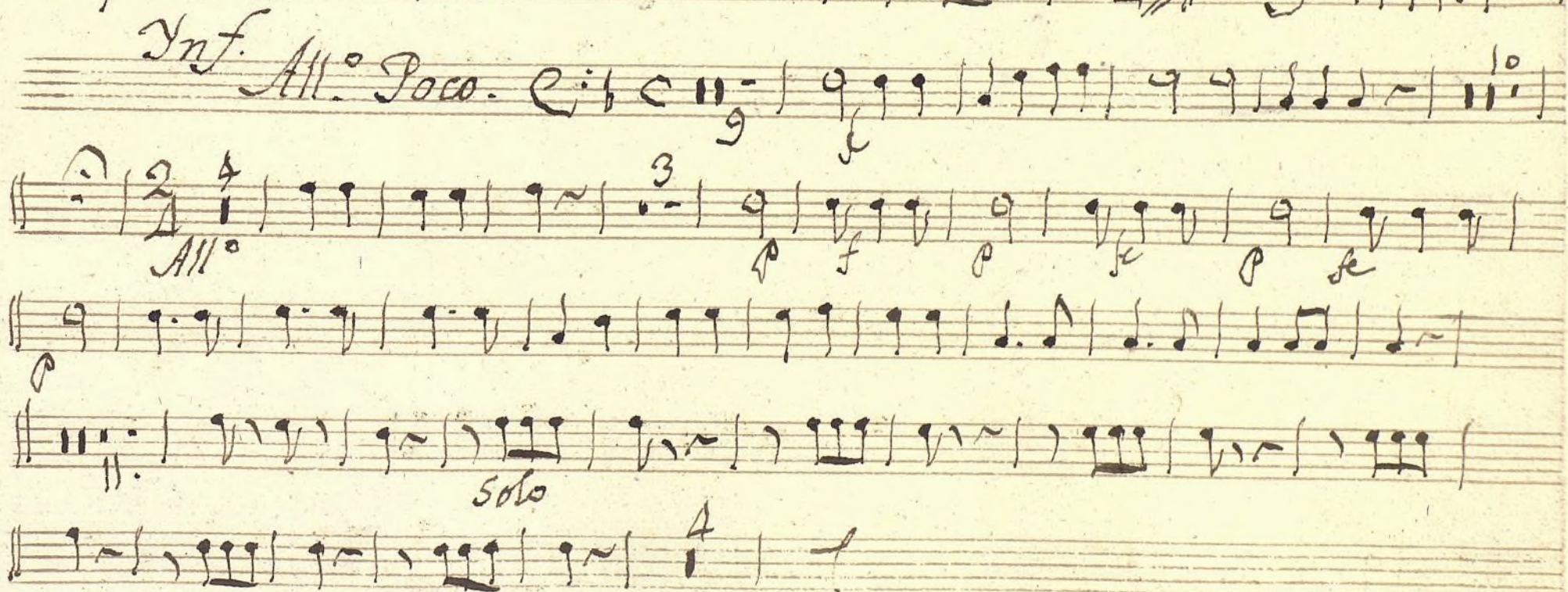
*In F.* *All.<sup>o</sup> Coplas.* *C: #* *27. Solo*

*Allegro* *Parola.*

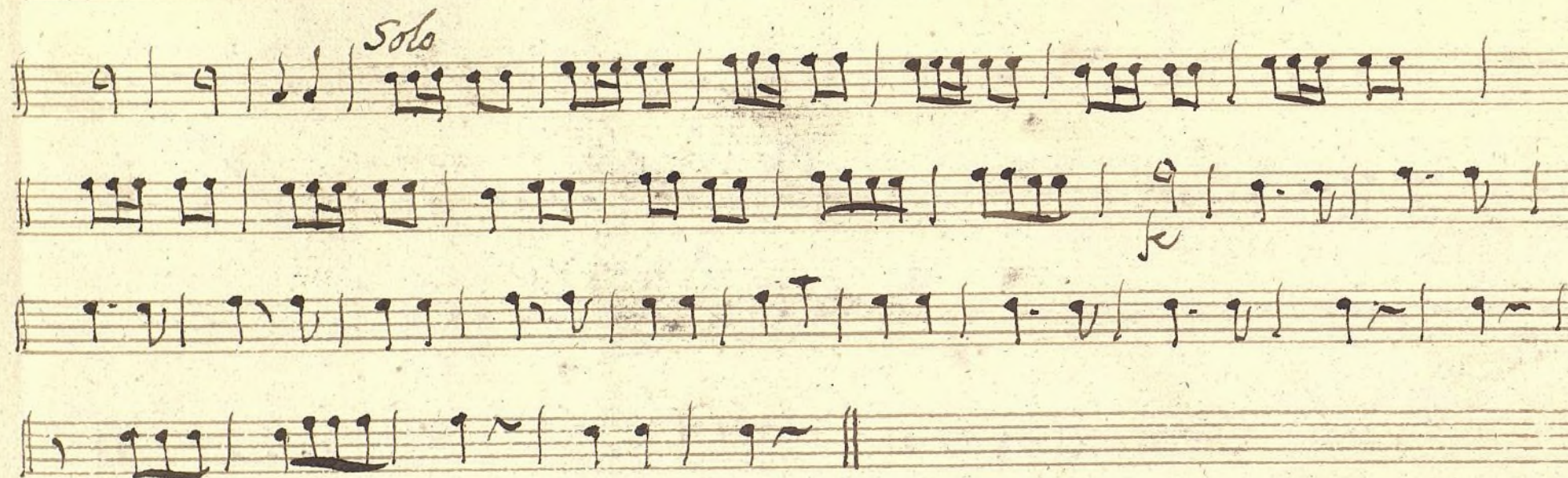


In C.

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

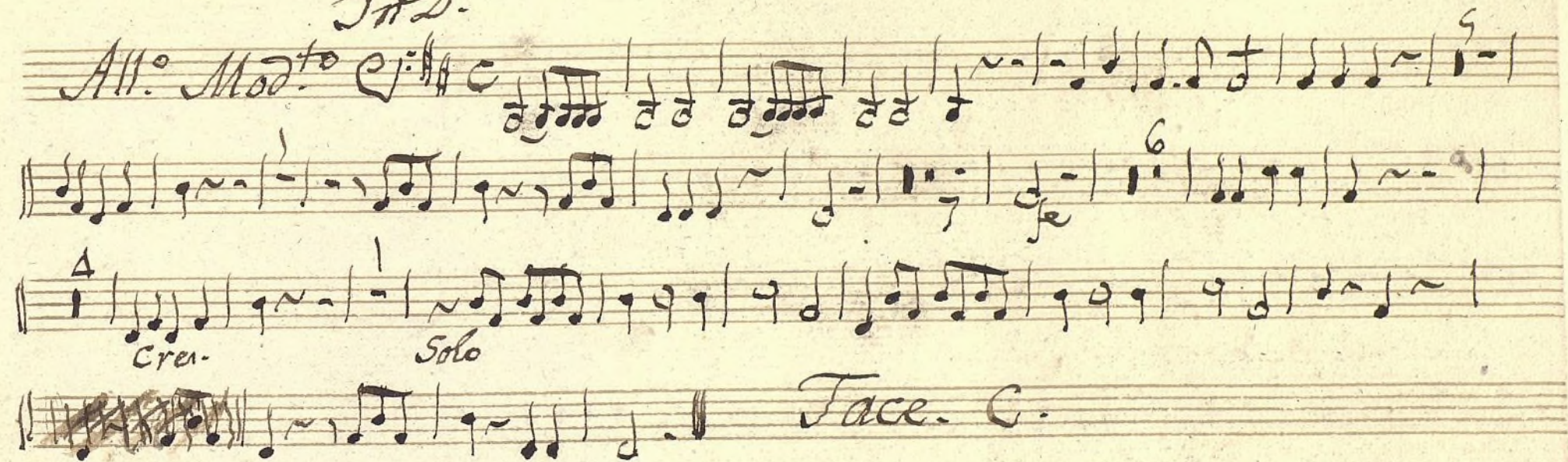
*Inf. All.<sup>o</sup> Poco.* 

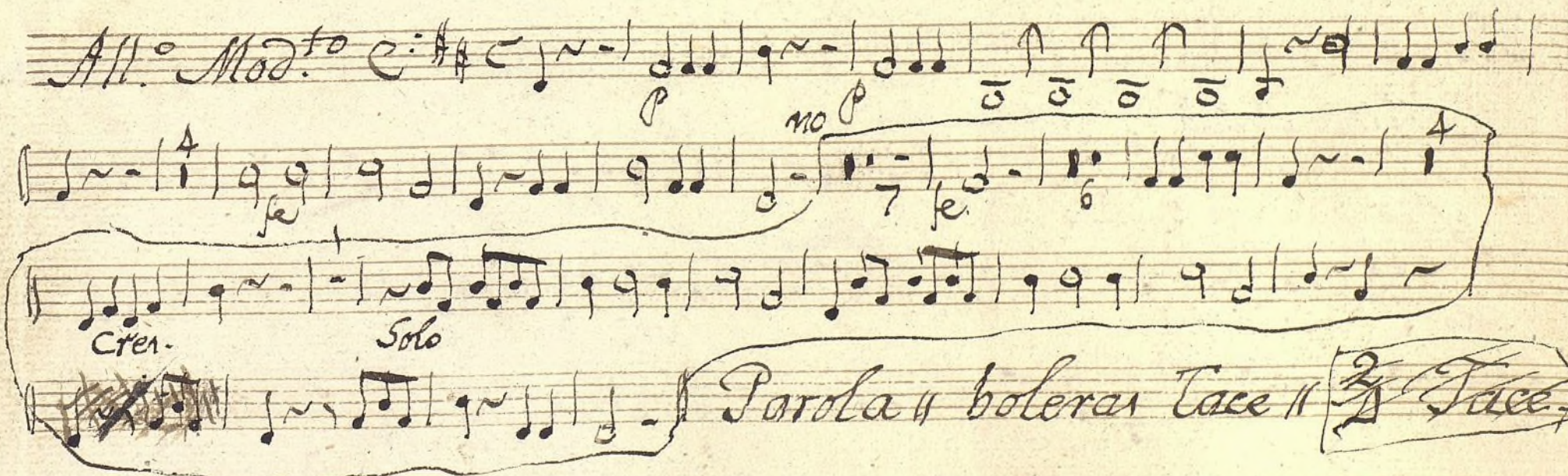






*Trompa 2<sup>a</sup> Ton.<sup>a</sup> a 3. el obsequio de la Gomborino*  
*Ind.*

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

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



*All.<sup>o</sup> Mod.<sup>to</sup>* *E: 4/4*

*And.<sup>te</sup>* *12* *p - cresc. f* *13* *All.<sup>o</sup> Mod.<sup>to</sup>*

*Parola* *3/8* *Tace y Parola* *3/8* *Tace y Parola*

*Coplas In F* *All.<sup>o</sup>* *E: 3/4*



Handwritten musical score on three staves. The first staff contains a melody with various note values and rests. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, followed by a melody. The third staff begins with a bass clef and contains a melody. The section concludes with the instruction *Al Segno.*

Handwritten musical score on six staves. The first staff begins with the instruction *Inf.* and *All. Poco.*, followed by a melody. The second staff contains a melody with a 3/4 time signature and a *Cres.* marking. The third staff contains a melody. The fourth staff contains a melody with a *Solo* marking. The fifth staff contains a melody with a *Solo* marking. The sixth staff contains a melody.



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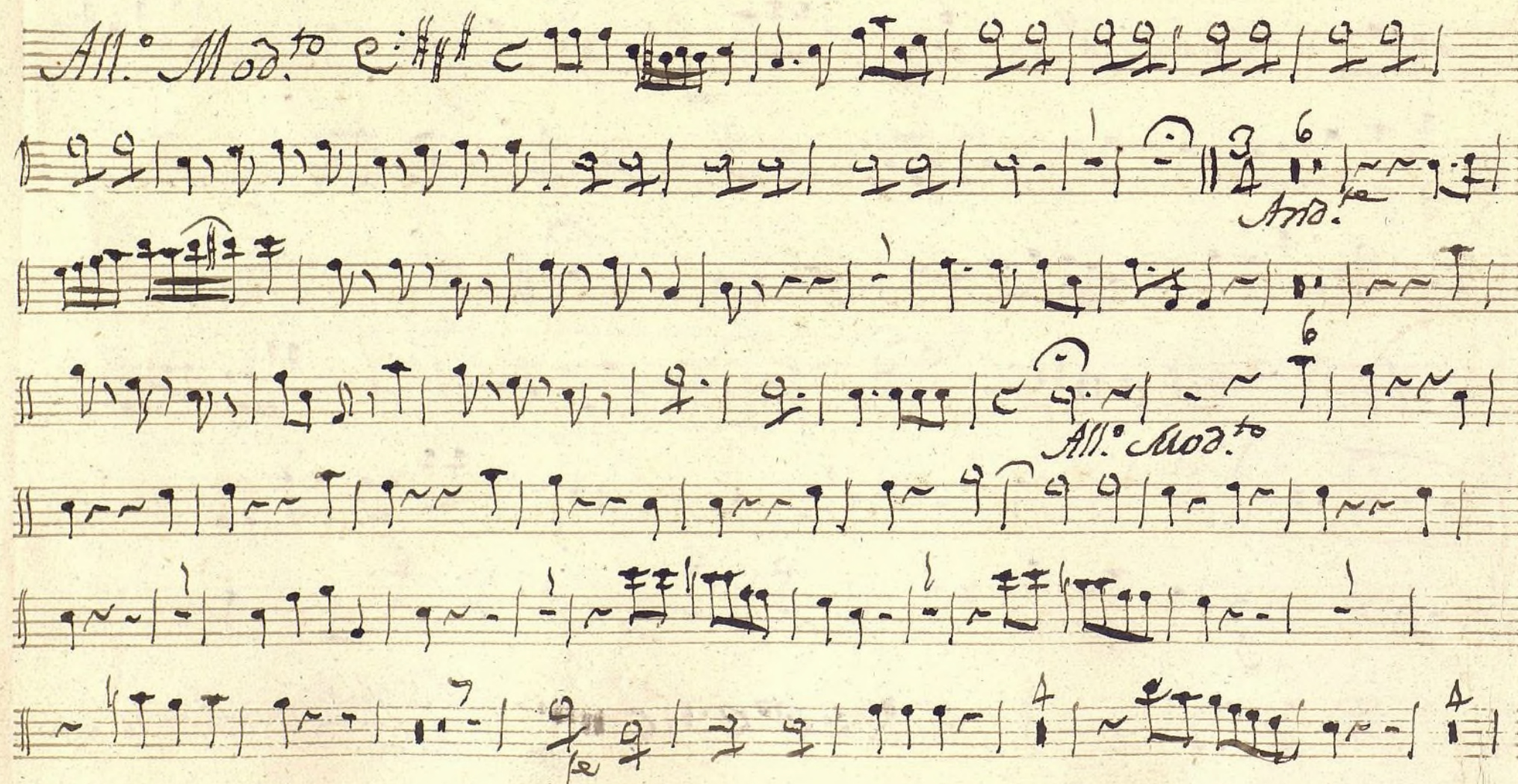
fagot Ton.<sup>a</sup> a 3 el obsequio de la Gamtorino

All.<sup>o</sup> Mod.<sup>to</sup> C: # C

And.<sup>no</sup> C: # C

boleras Jace.



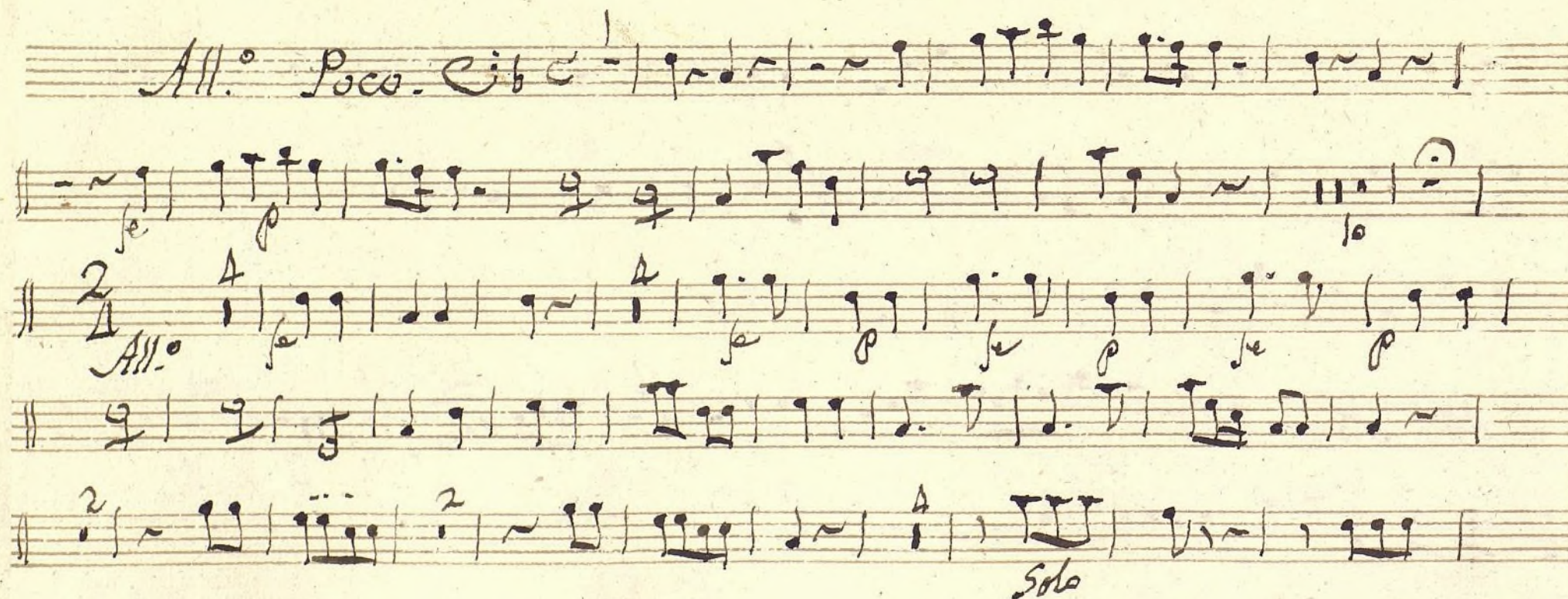
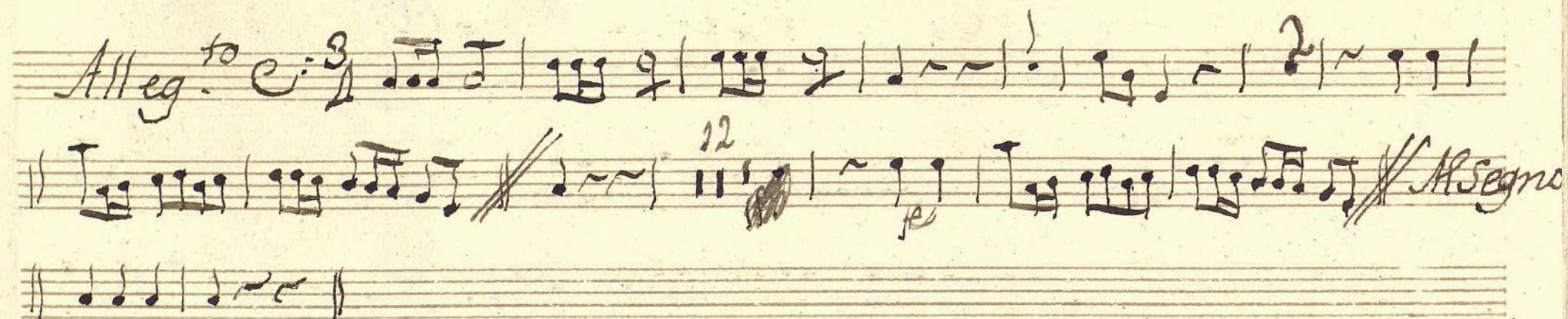




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Parola" appears twice, and "Tace" is written twice. The tempo marking "All.°" is present, and the word "Coplas" is written above the fourth staff. The word "Allegro" is written above the sixth staff. The word "Parola" appears again on the seventh staff. The tempo marking "All.° Poco." is present on the eighth staff. The word "V.S." is written at the bottom right of the page.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Parola" appears twice, and "Tace" is written twice. The tempo marking "All.°" is present, and the word "Coplas" is written above the fourth staff. The word "Allegro" is written above the sixth staff. The word "Parola" appears again on the seventh staff. The tempo marking "All.° Poco." is present on the eighth staff. The word "V.S." is written at the bottom right of the page.







agno

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as "Solo" and "Cres.".



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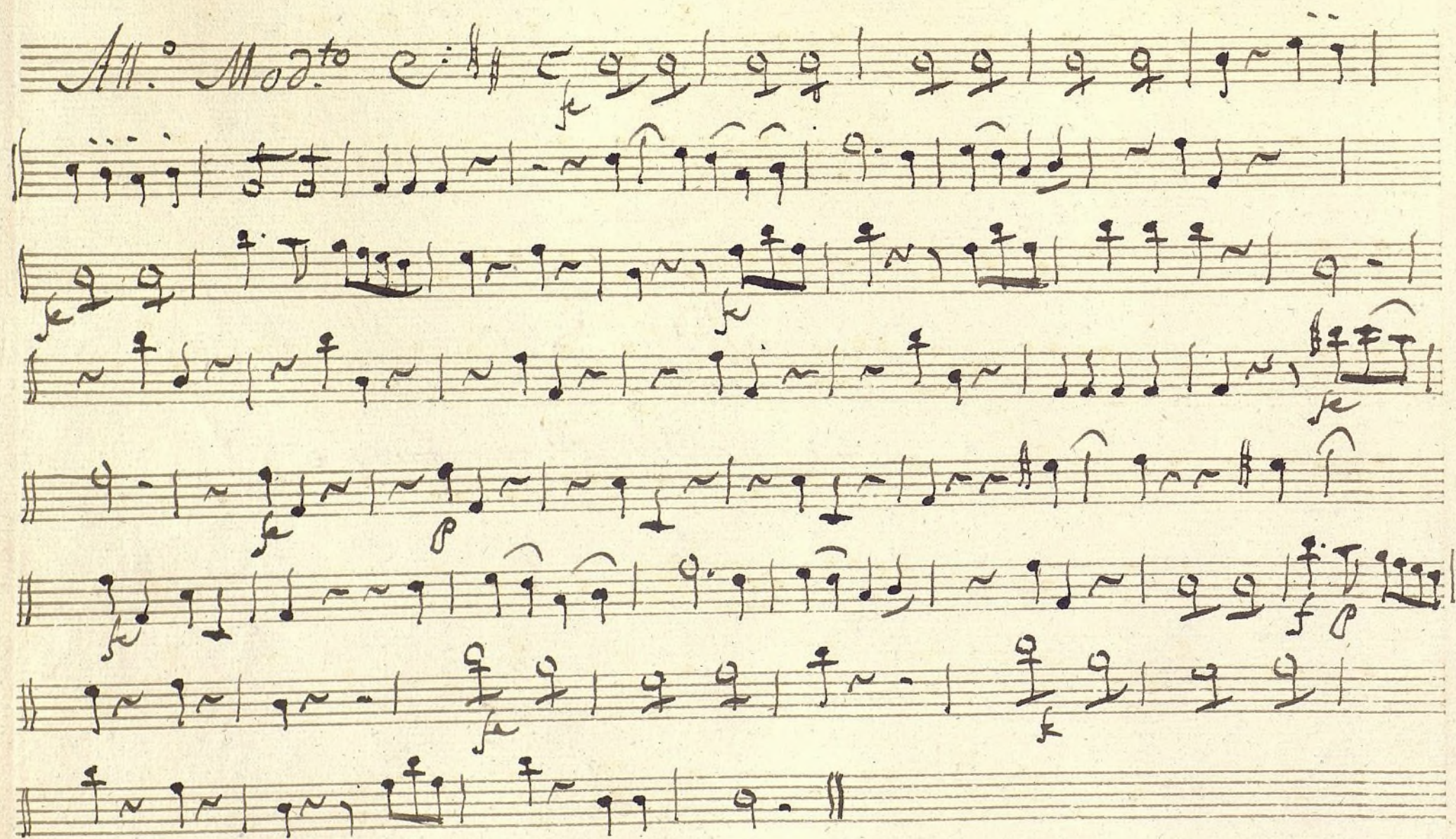
*H*

*Bafo*  
*Fon. a 3:*

*El Obsequio de la sra Gamborino*

*ff.*







Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings.

Key markings and annotations include:

- And. no* (Andante, no)
- pizz.* (pizzicato)
- no ala* (no ala)
- Arco.* (Arco)
- Porto* (Porto)
- Arco* (Arco)

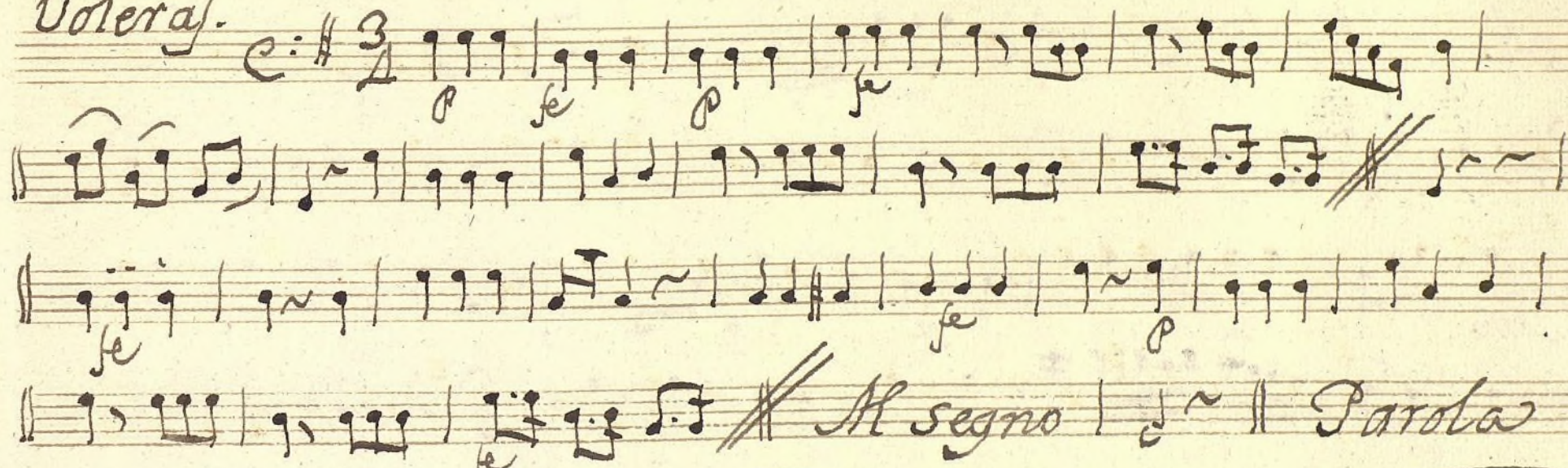
The score concludes with a double bar line and repeat dots.







*Voleras.*



no





Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The tempo markings *All.<sup>o</sup> Mod.<sup>to</sup>* and *And.<sup>te</sup>* are present. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Staff 1: *All.<sup>o</sup> Mod.<sup>to</sup>* *Je*

Staff 2: *Je*

Staff 3: *And.<sup>te</sup>*

Staff 4: *Je*

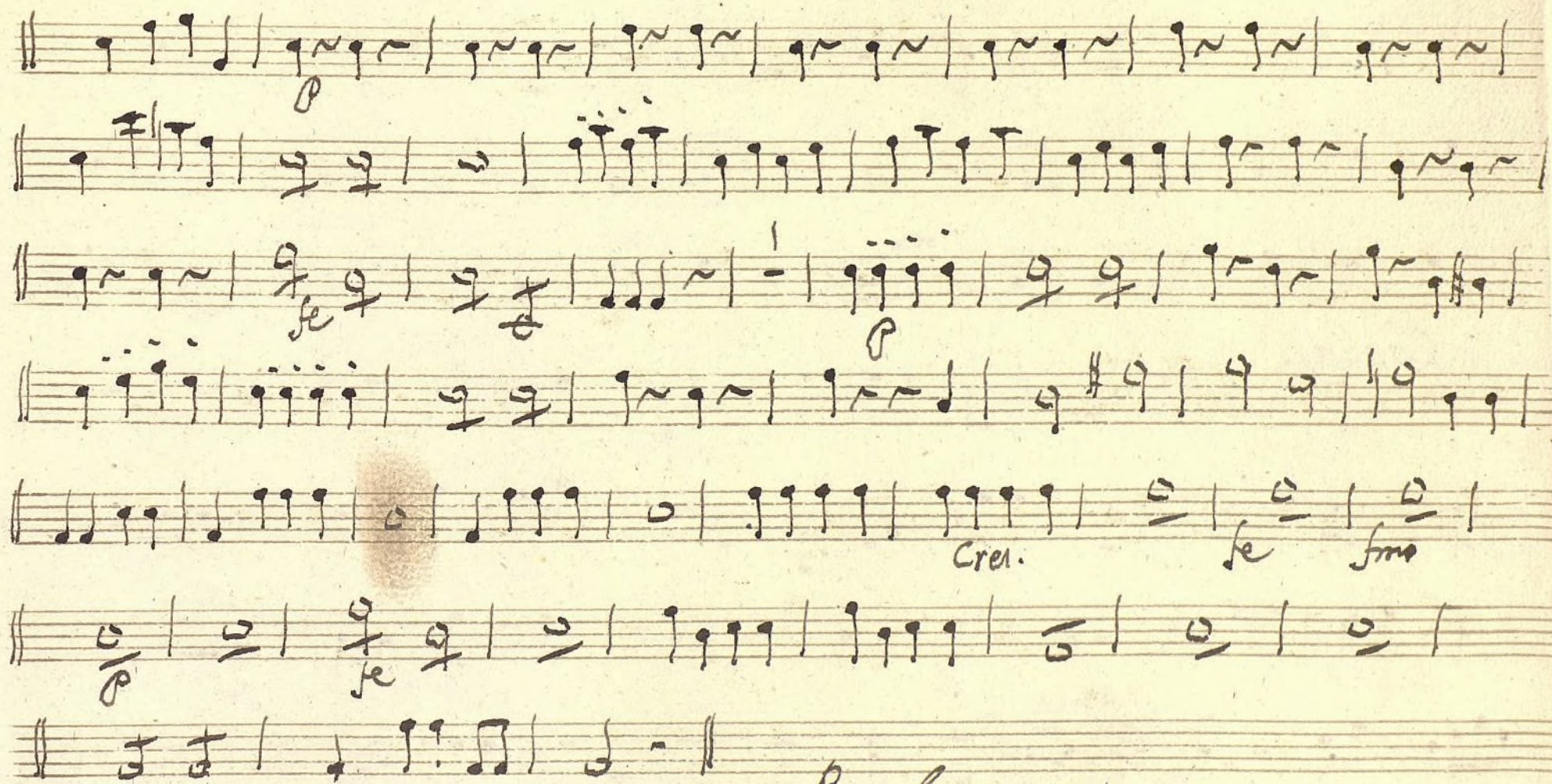
Staff 5: *Cres.*

Staff 6: *Je*

Staff 7: *All.<sup>o</sup> Mod.<sup>to</sup>*

Staff 8: *Je*





*Parola. corta*



*Punto alto*  
*All.° Poco.*  $\text{C}:\frac{3}{8}$


*Parola y D. C.*


*Coplas.* *All.°*  $\text{C}:\frac{2}{4}$


*Allegro*

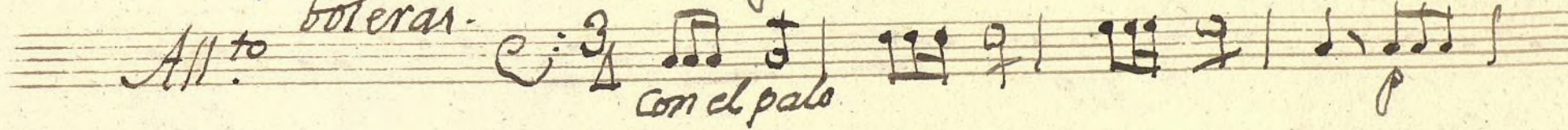
*Parola Corta*

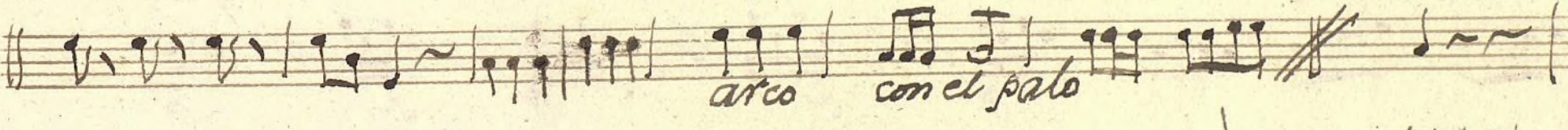


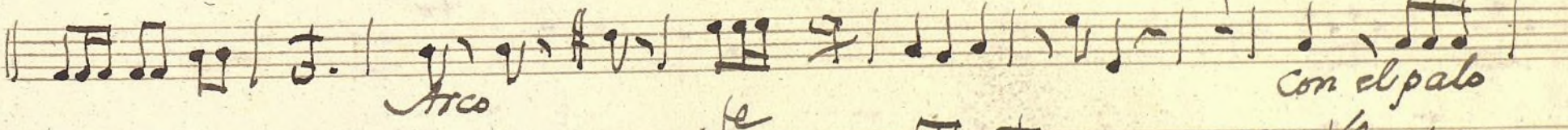
*All.° Poco.*  $\text{C} \frac{3}{4}$  

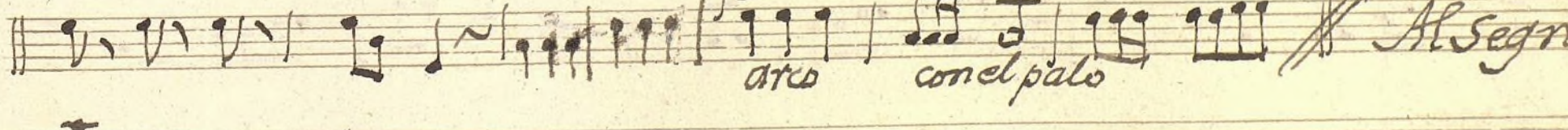


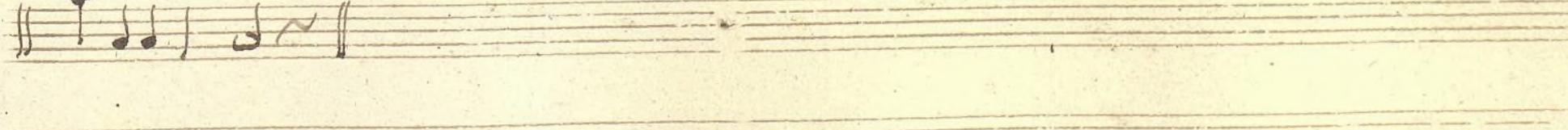


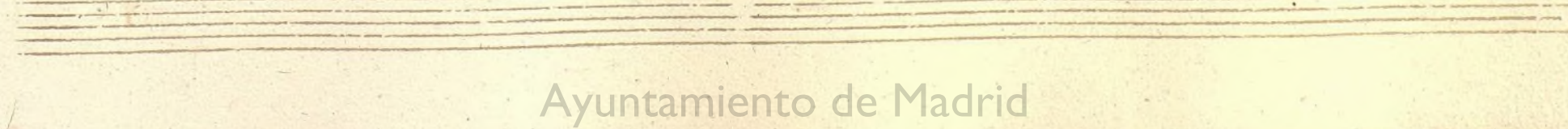
*All. to boleras.*  $\text{C} \frac{3}{4}$  


*con el palo* 

*arco* 

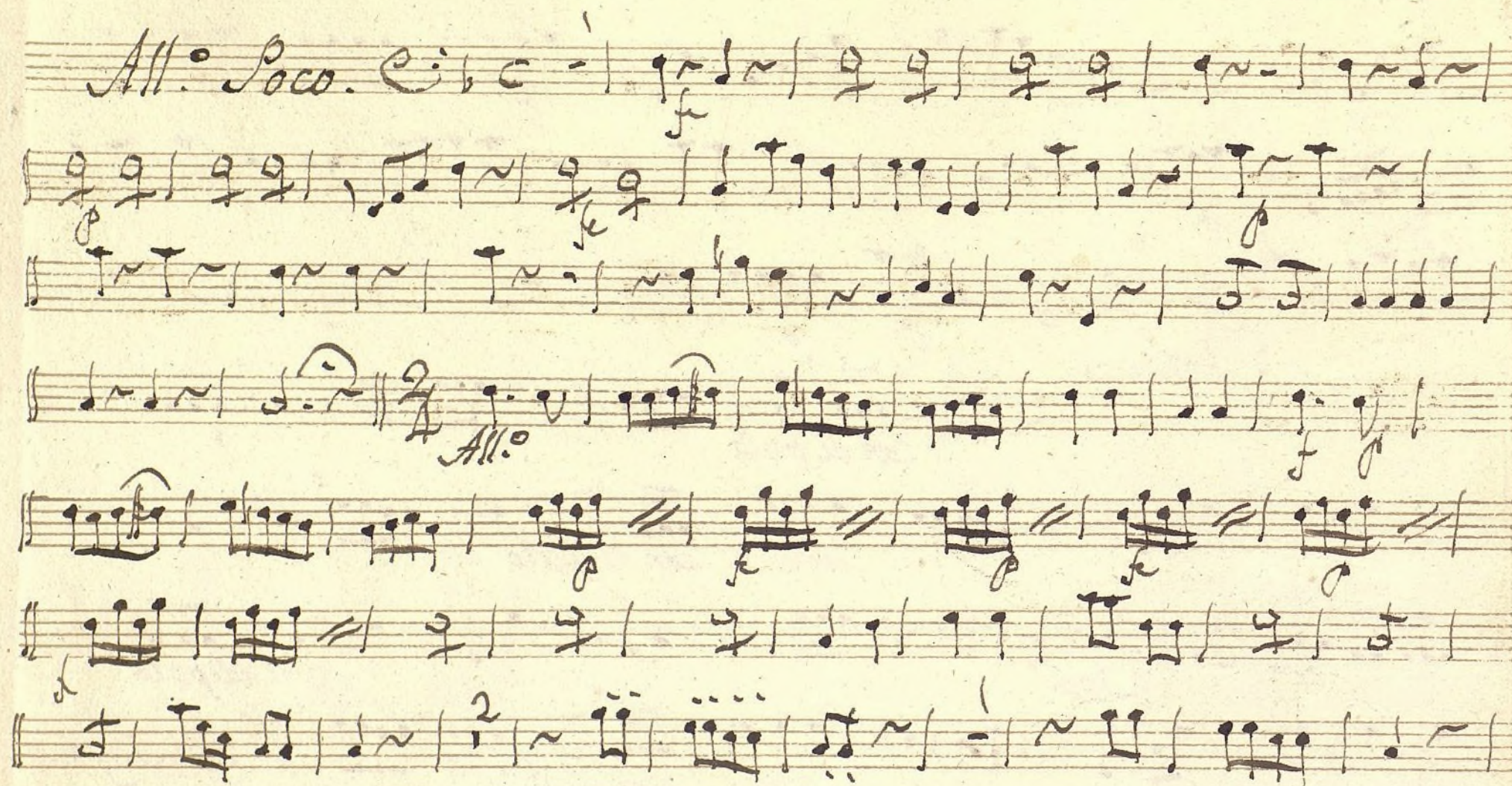
*con el palo* 

*arco* 

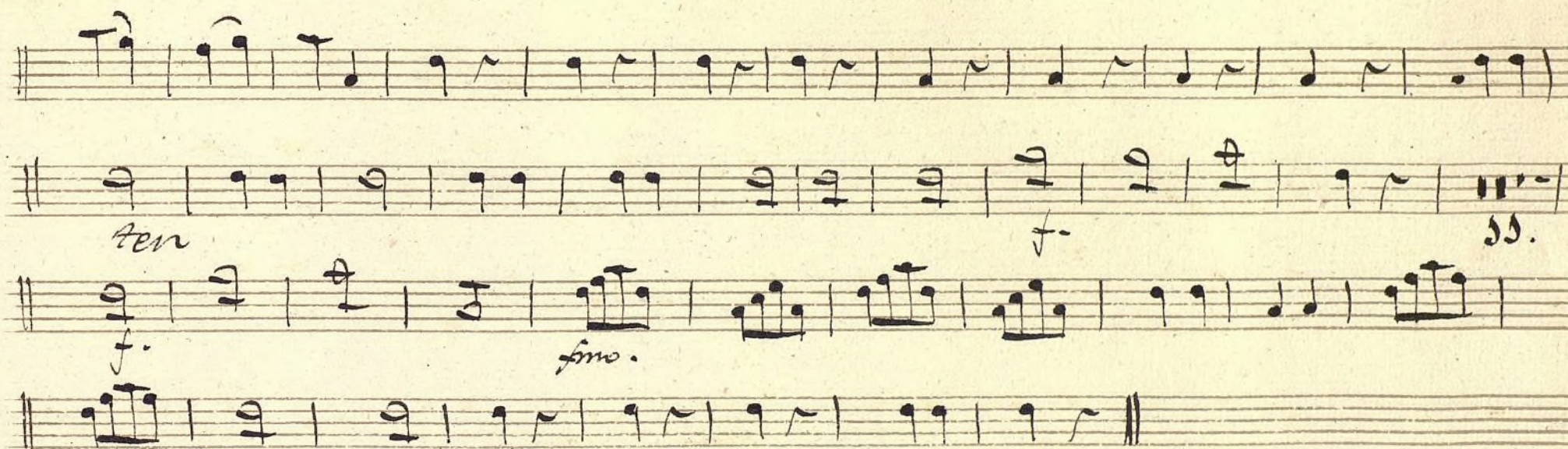
*con el palo* 

*Al Segno* 











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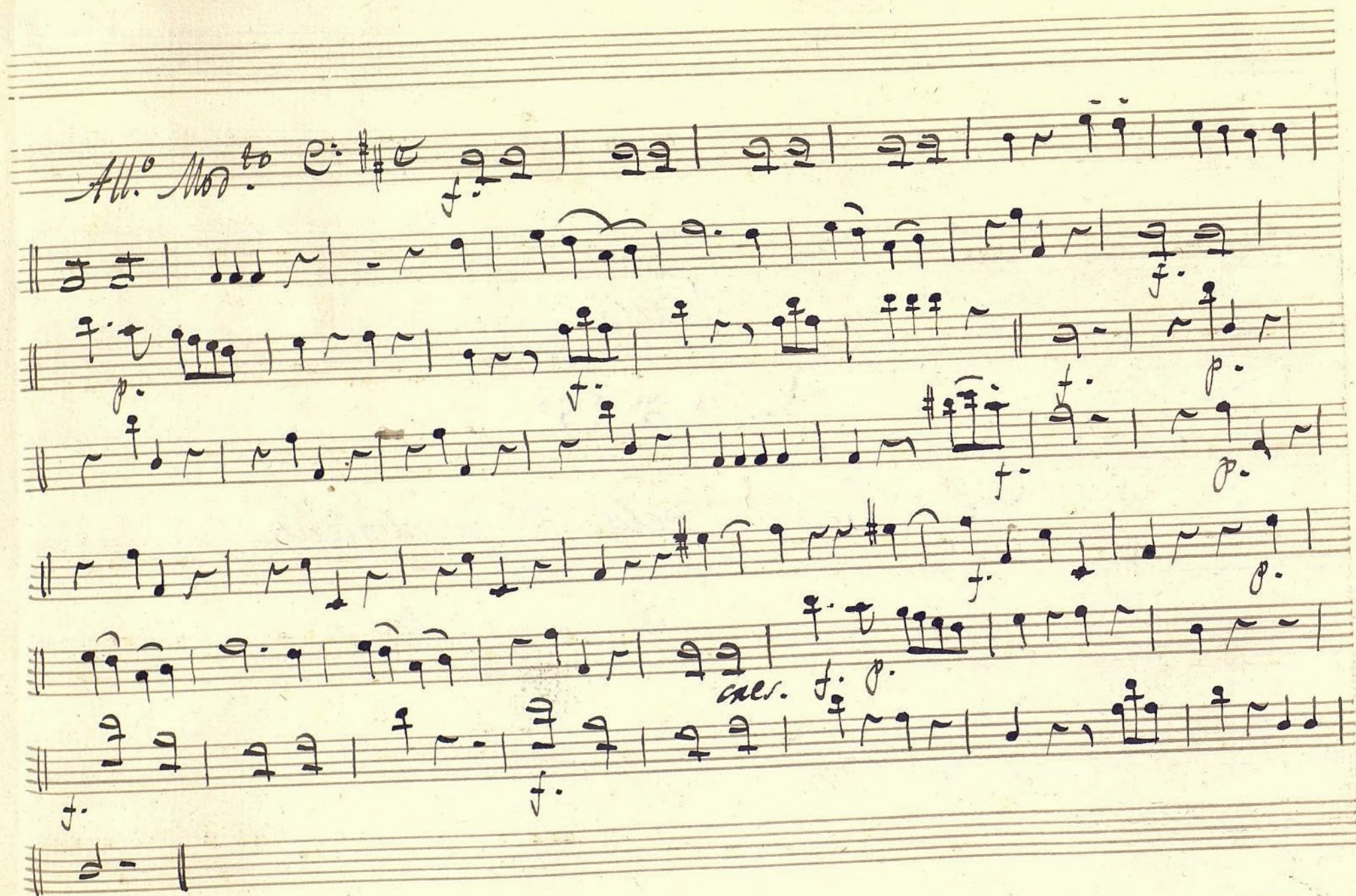
Bajo

Ton. a 3º

El Obsequio de la sra Gambolino

†







*And. no* *Pizz.* *ala cruz* *arco fr.* *f.* *Punt. do* *arco fr.* *f.* *p.*



*All. Mod. to* *f. p. p. no. 1 siguen los veleros f. p. f. p. cres. f. p. f.*



*volar* C: 3/4

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

*p.* *f.*

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

*f.* *Allegro* *Parola*

Parola

All to

no.

Handwritten musical score for "The Rose Tree" on three staves. The first staff is the vocal melody in E-flat major, 2/4 time, with dynamics *p.* and *f.* The second staff is the piano accompaniment, starting with a piano (*p.*) dynamic and a "cres." (crescendo) marking. The third staff continues the piano accompaniment. The piece ends with a double bar line.



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

Staff 1: *All.<sup>o</sup> Mod.to* (Allegretto Moderato), *f.* (forte). The key signature has two sharps (F# and C#).

Staff 2: *p.* (piano).

Staff 3: *And.te* (Andante), *f.* (forte), *p.* (piano).

Staff 4: *cr.* (crescendo).

Staff 5: *p.* (piano).

Staff 6: *All.<sup>o</sup> Mod.to* (Allegretto Moderato).

Staff 7: *est.* (espressivo).

Staff 8: *f.* (forte), *p.* (piano).



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *cris*, *f.*, *mo.*, and *f.* are present. The score concludes with a double bar line. The signature *Parola* *lorta* is written in the lower right corner of the first staff.



*All.<sup>o</sup> Poco* *Punto alto* *3/4* *f.* *p.* *f.* *po* *fr.*

*Coplas* *All.<sup>o</sup>* *2/4* *4er* *f.* *p.* *f.*

*Parola* *D.C.*

*Parola*



*All.<sup>o</sup> poco*  $\text{C} \quad \text{v} \quad \text{c} \quad \text{v}$

*f.*

*p.*

*f.*

*p.*

*Voleras*  $\parallel$  *All.<sup>to</sup>*  $\text{C} \quad \text{3}$   $\text{A}$

*arco*

*p. f.*

*con el Palo*

*arco*

*con el Palo*

*f. arco*

*Allegro*



*All.<sup>o</sup> Poco*  $\text{E}^{\flat} \text{F} =$

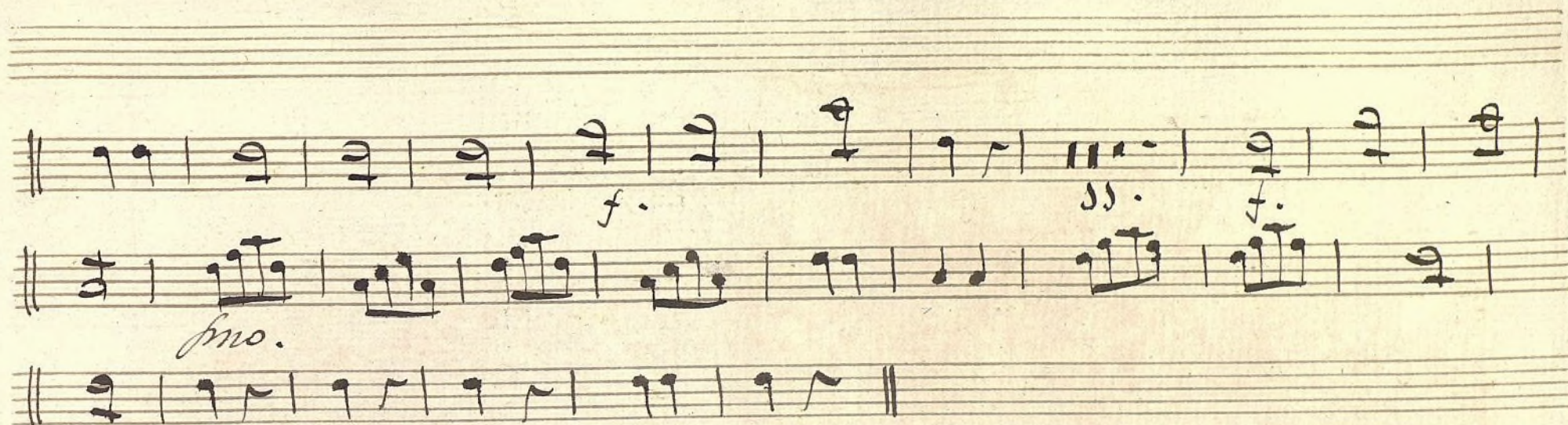
*f. p. f. p. f. p.*

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

*cres. f. cresc. f. cresc. f.*

*cres. f. ten*







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