

Leg.º No. N.º 19.

Mus 132-5

Leg.º 14

Leg.º No. N.º 26

t

1792
Pape.º Pape.º, Lucid

Don.º a 3.

El Tío y el Sobrino

De Lacerda.

26.

Sala de Casa particular con asientos, canastillo de hacer lavar, y almoçadilla
Sinforosa sentada coriendo: habra ala derecha Puerta con cortina.

All.^o

2 Punt.^{do}

Pulpillo. fe

Ai pobre sinfo

rosa ay

gran tas des

gra. ias quantas

desde q'au

Handwritten musical score on aged paper, featuring five systems of staves. The lyrics are written in a cursive script below the notes. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The lyrics are: "das sirviendo desde su", "tres y pasas sufres des-", "de q'andas sirviendo sufres y pasas des de q'andas sir", "viendo sufres y pasas sufres y pa sas", "sufres", and "estor".

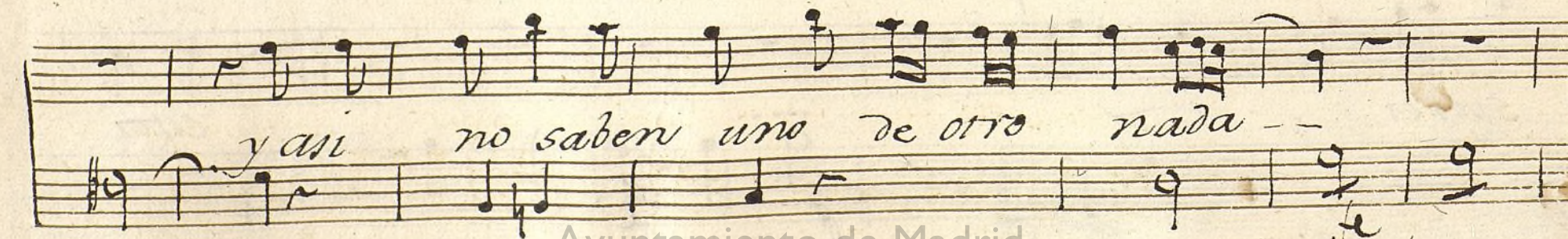
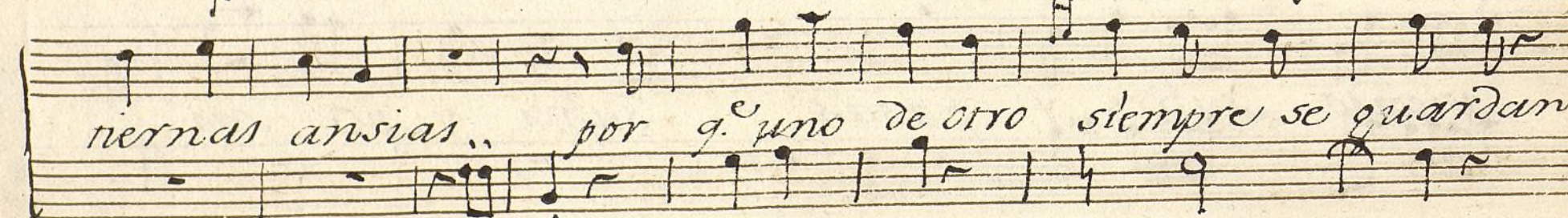
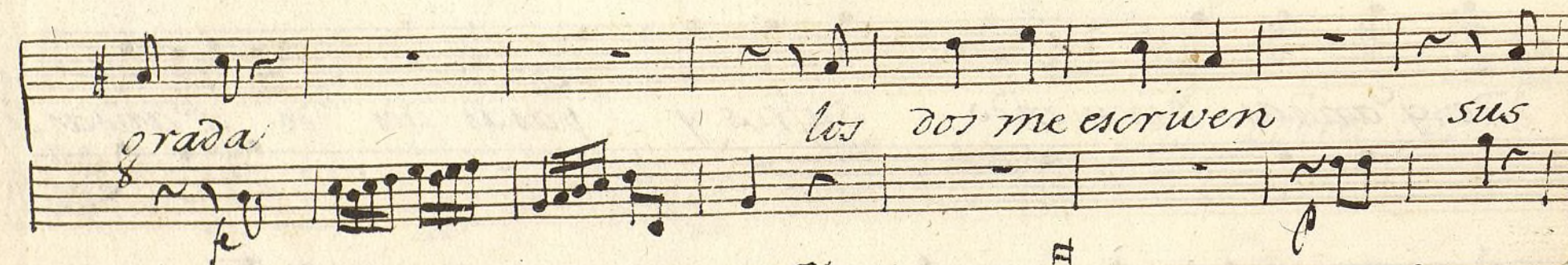
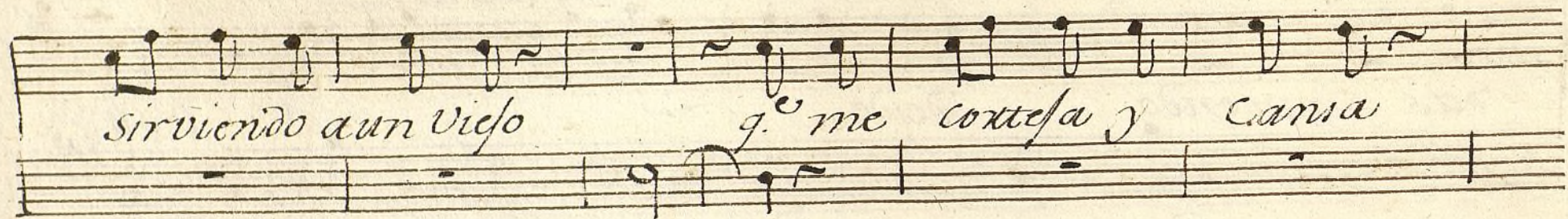
das sirviendo desde su

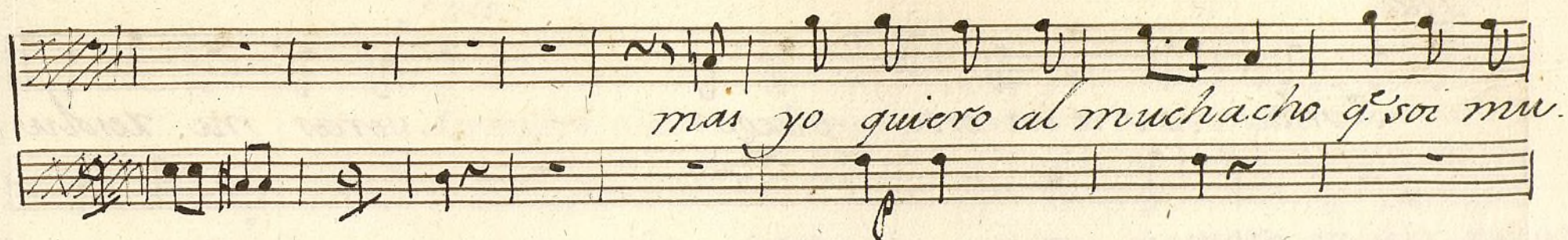
tres y pasas sufres des-

de q'andas sirviendo sufres y pasas des de q'andas sir

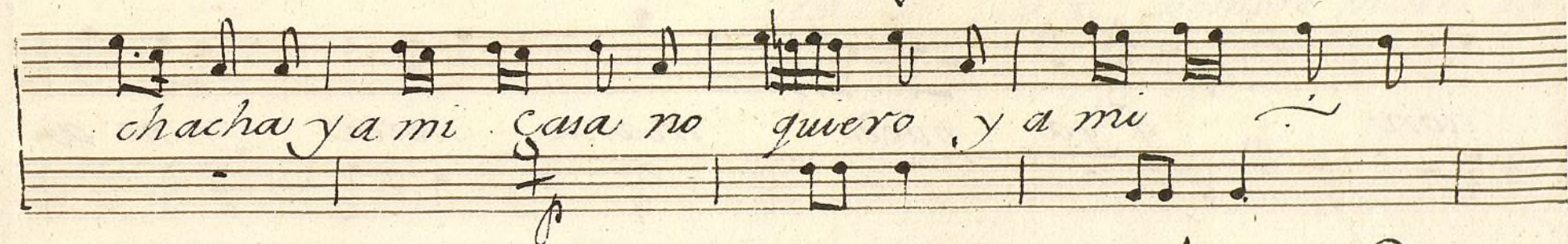
viendo sufres y pasas sufres y pa sas

sufres estor





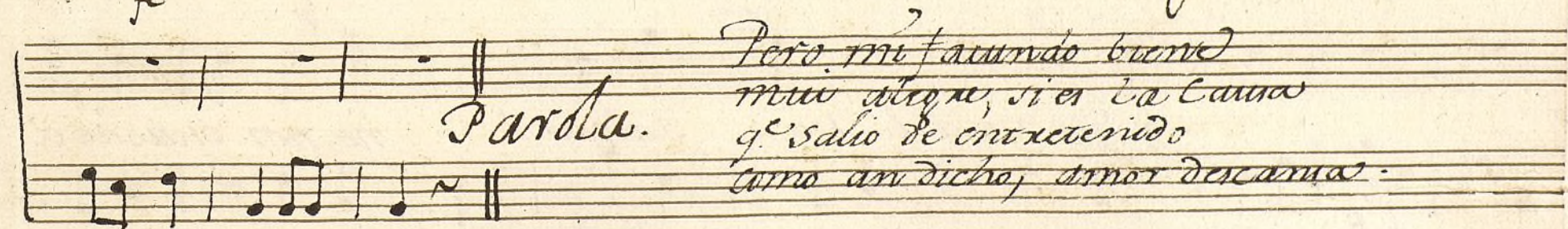
mas yo quiero al muchacho q' soy mu.



chacha y a mi casa no quiero, y a mi



llevar piltrafas llevar



Parola.

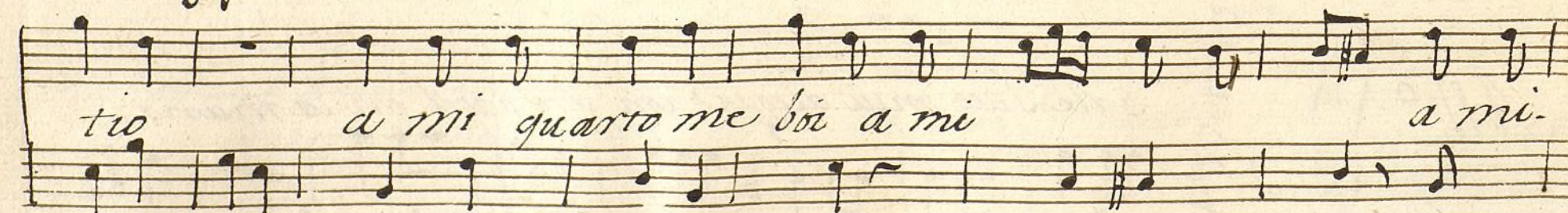
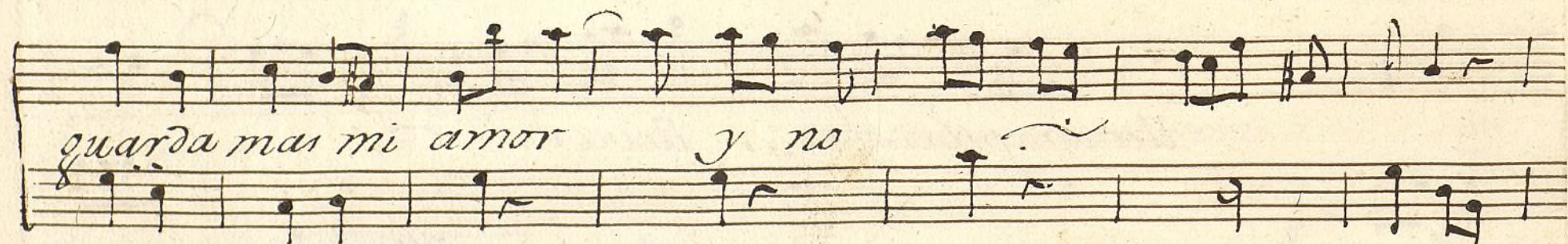
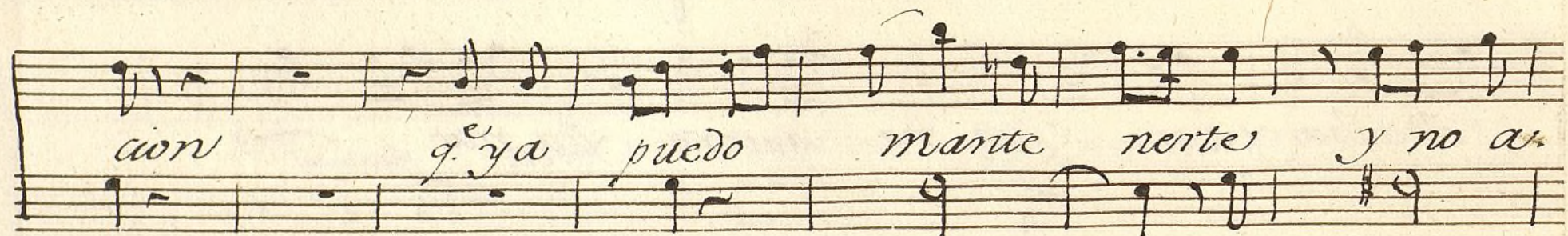
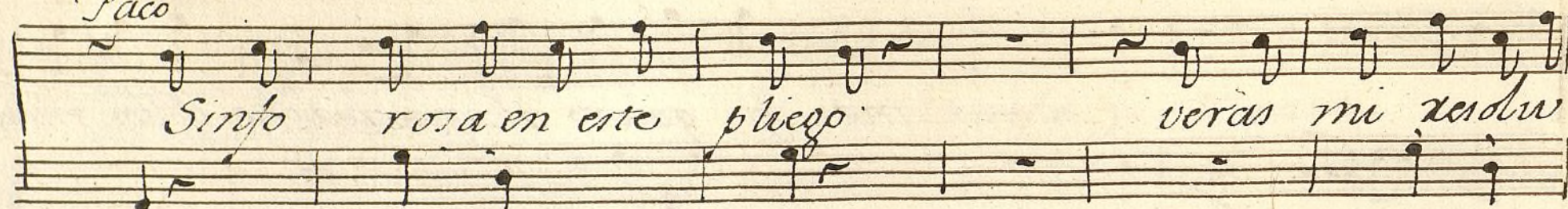
Pero mi faundo bueno
mui alegre, si es la causa
q' salio de entretenido
como an dicho, amor de canas.



All.^o

Salé Paco mui alegre con un papel en la mano

Paco



Pulp.^o



Siempre sustos siempre miedos acompañan al a.

Siempre sustos siempre miedos acom



mor siempre sustos siempre miedos

pañan al amor acom pañan acom pañan al a



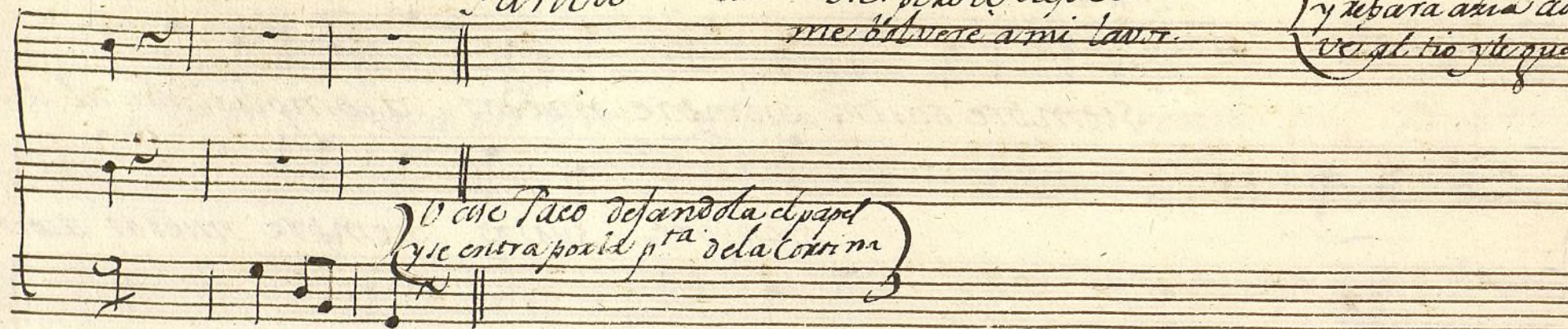
mor

acompañan al amor acom

Parola

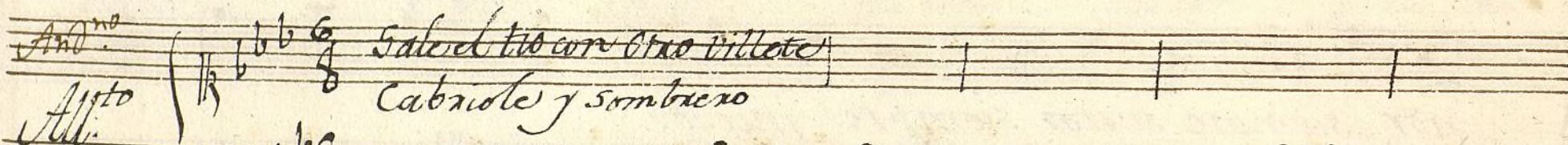
ella. vere: pero el viejo sale
me dize a mi laur.

Va a leer el papel
y reparara a la adentro.
Ve al tio y te guarda



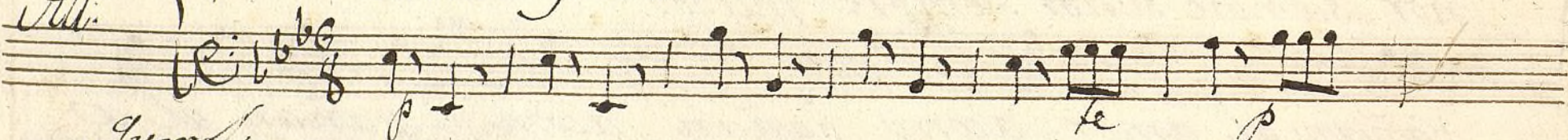
Vase Paco desandola el papel
que entra por la pta de la Comina

And.
Alto

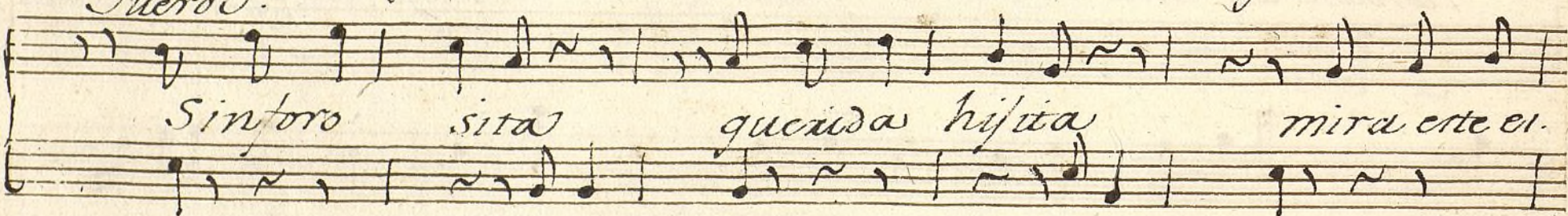


Sal el tio con otro villote
Cabriote y sombrero

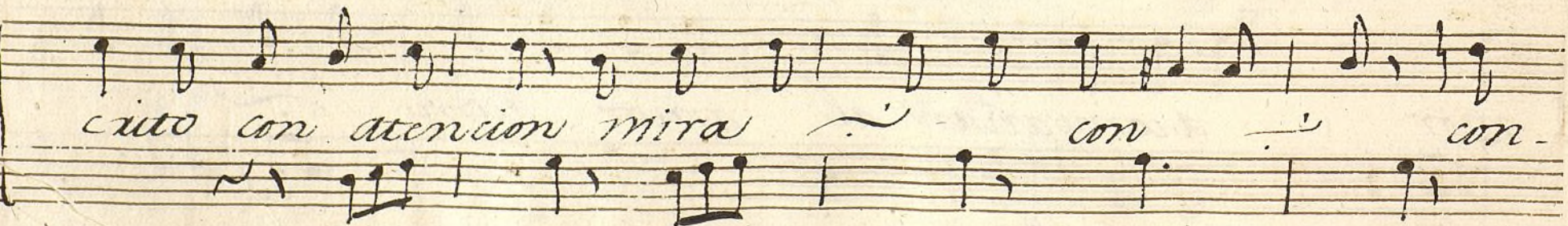
Guerol.



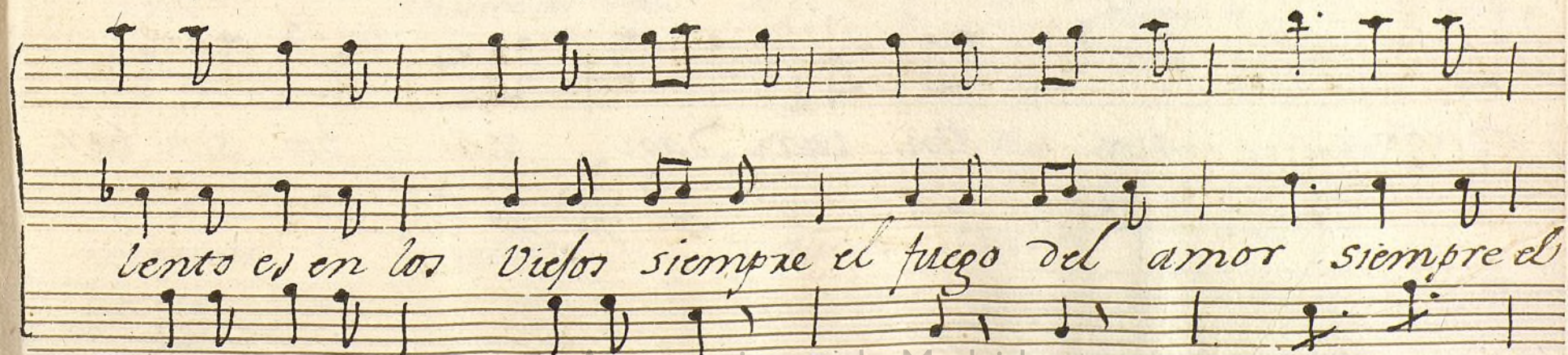
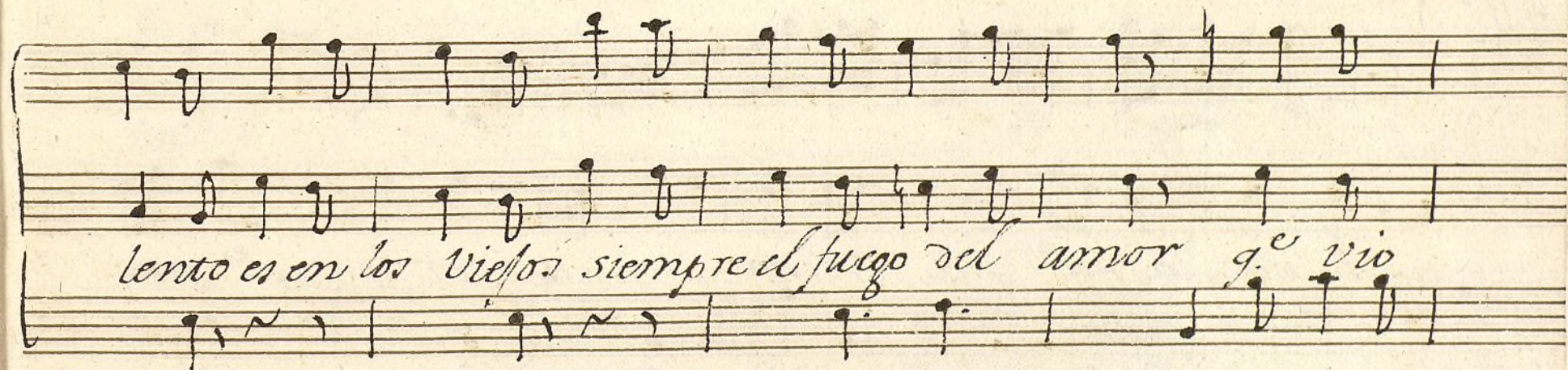
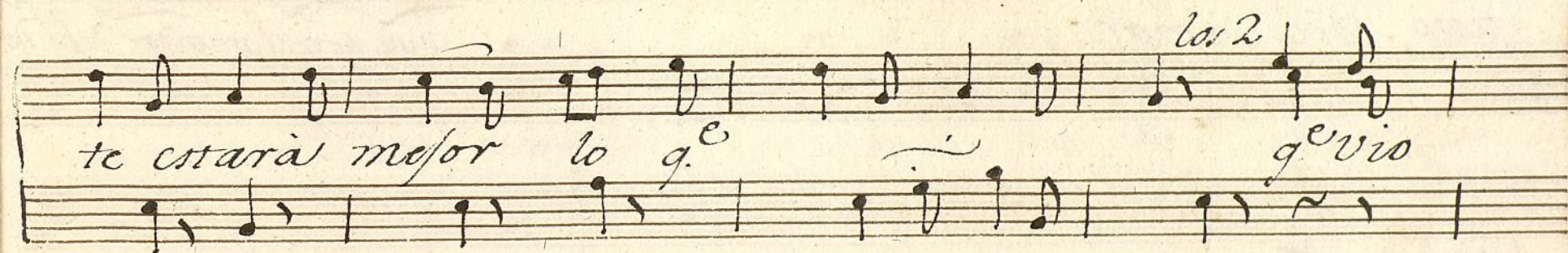
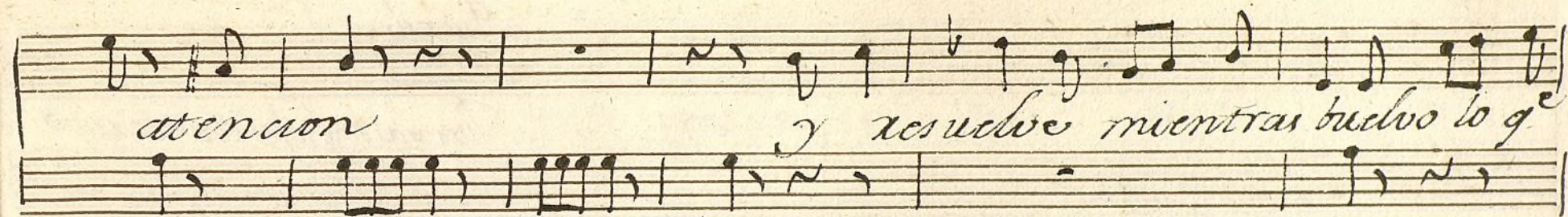
te



Sin foro sita guacada hilita mira este ei.



cuto con atencion mira con con.



Quirid
(aparte)

Parola.

*Pues ya soy Gefe en secreto
la de hacer mi Exposita oy.*

Vase por el ventidor de la derecha

fuego del amor.

All.^o
2/4
4

Pulp.^o

A ver lo q.^e me dicen a ver lo q.^e me-

dicen voi sin tar dan za voi sin tar.

danza -- yoi sies lo q.^e dis curro yoi

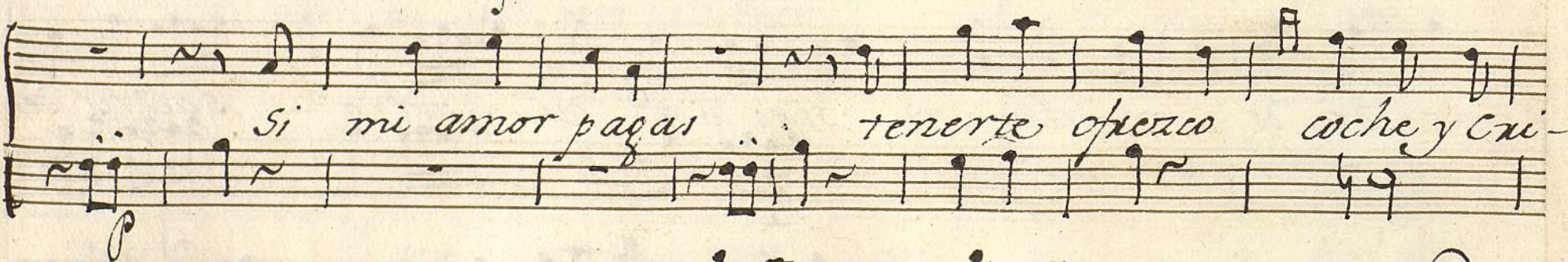
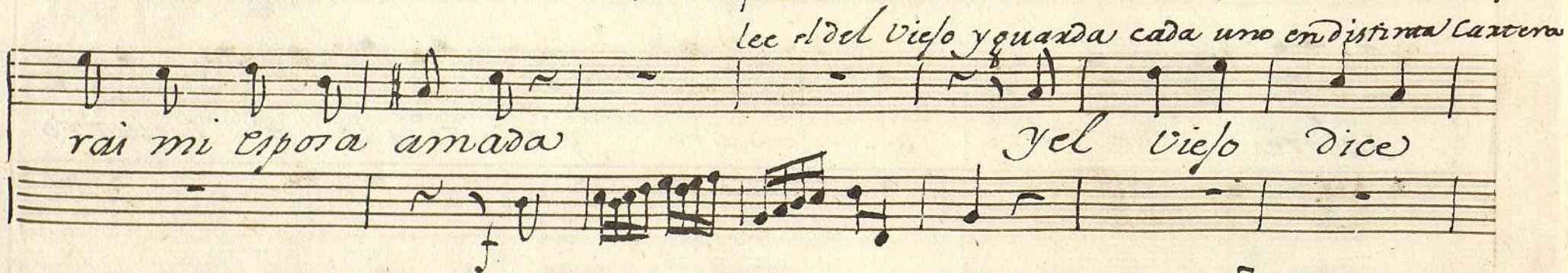
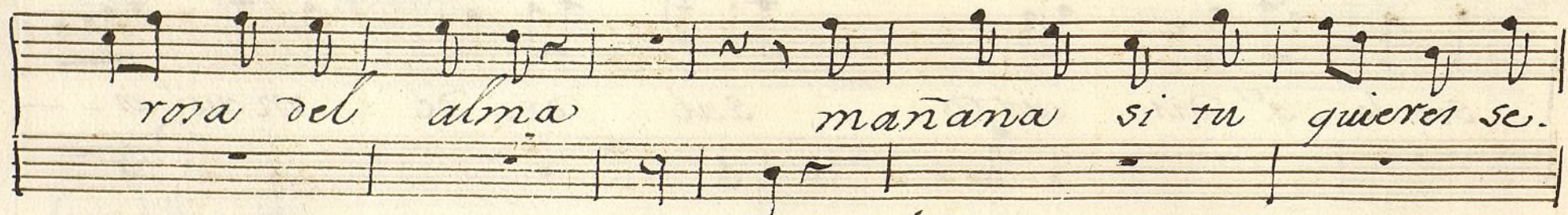
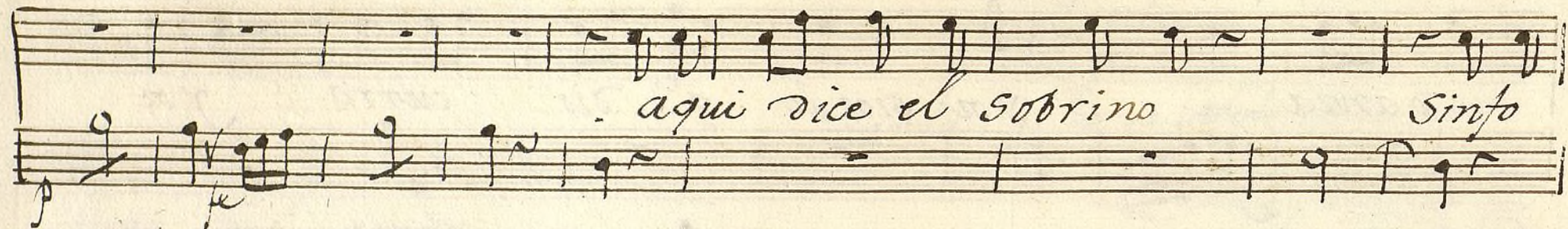
sies lo q.^e dis curro sal dre de maulas --

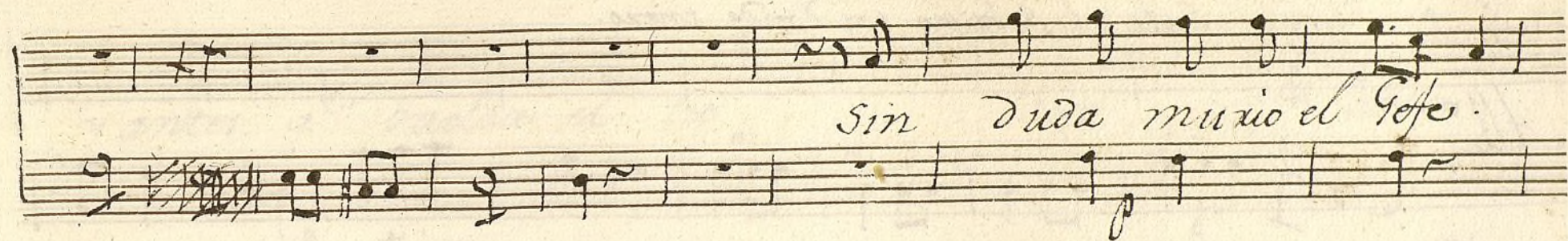
sal dre yoi sies lo q.^e dis curro

sal dre de maulas yoi sies lo q.^e dis curro -- sal dre de.

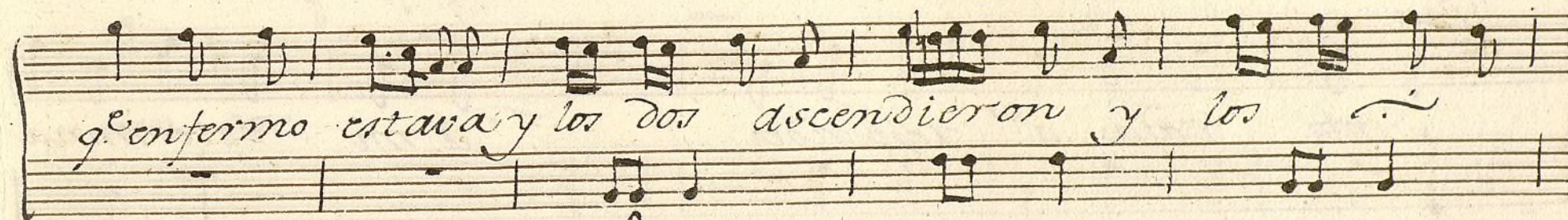
maulas sal dre de maulas sal dre

lee el villancico del Sobrino

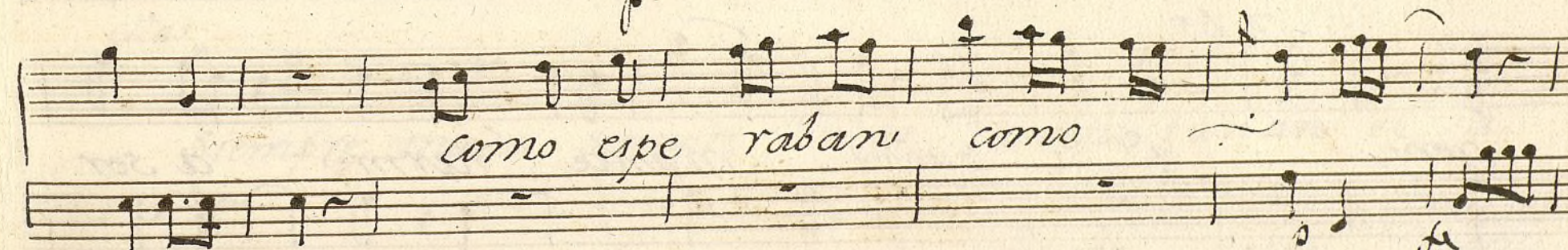




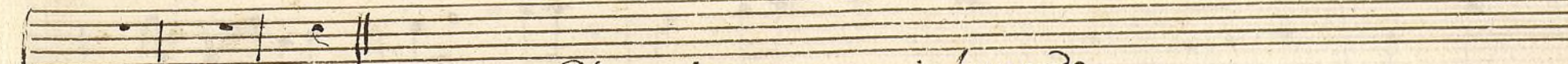
Sin duda muixio el Gefe.



q.º enfermo estava y los dos descendieron y los

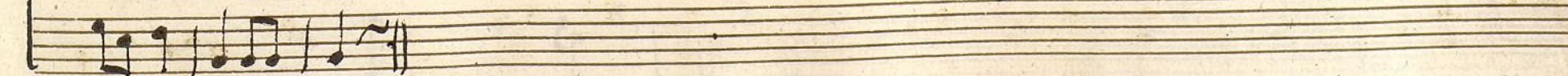


como espe raban como



Ya es forzoso a mi faciendo
deixado q.º el viejo me amta
y hacer de modo q.º el viejo
nuestra boda no desaga

Parola.



Sale el Sobano por donde entró.

All.^o

Paco

Sinto rosa q.^e respondes

a mi determina

Pulp.^o

cion

q.^e si puedes

manteneme

a ser

tuya pronta estoi

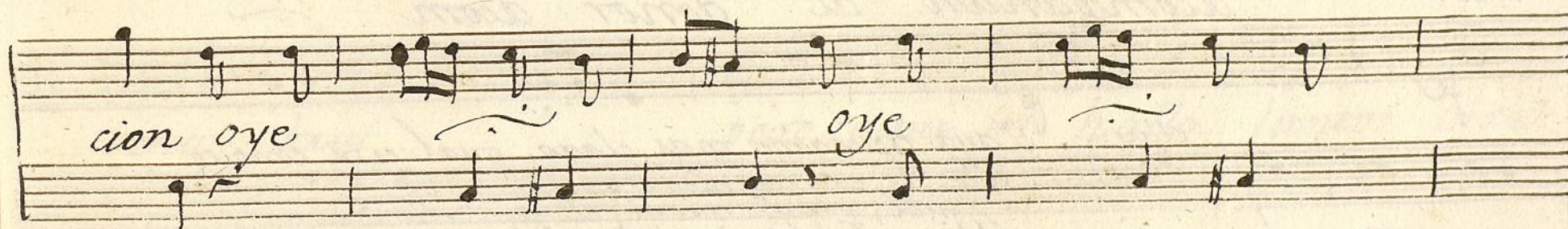
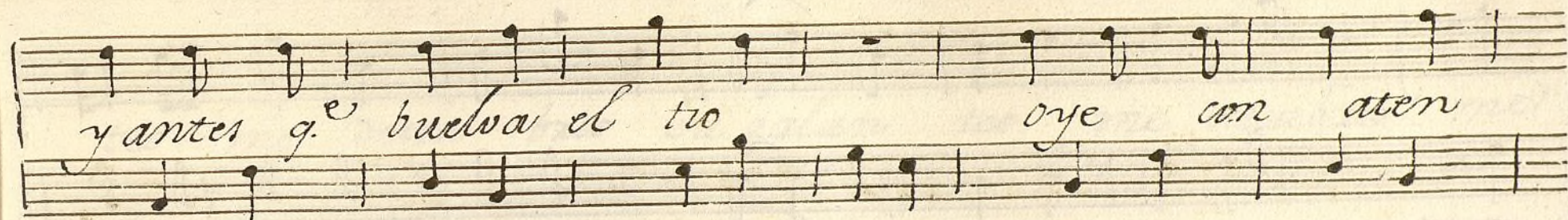
a ser tuya

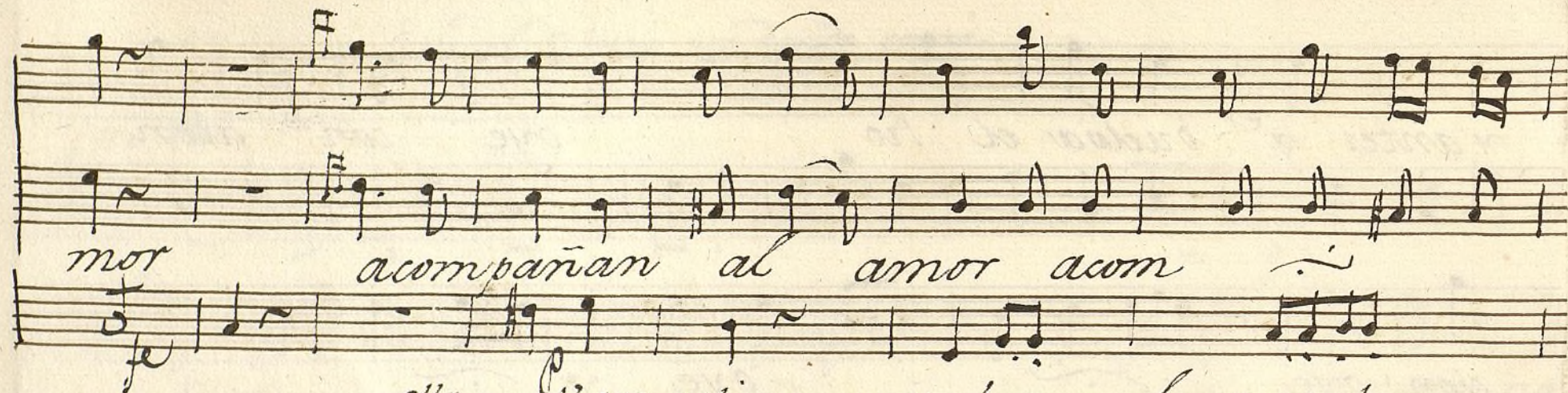
pronta es-

toi

pero el tio está

fuera





ella... Vaya explicame mas claro, qual es tu empleo

Paco... ay! de entretenido e parado

el oficial, por q^e muxib, el Gefe dela oficina;
el tio a Gefe paio. y todos emos subidos

Parola

ella... puei aora estamos peor, por q^e el tio me pretende

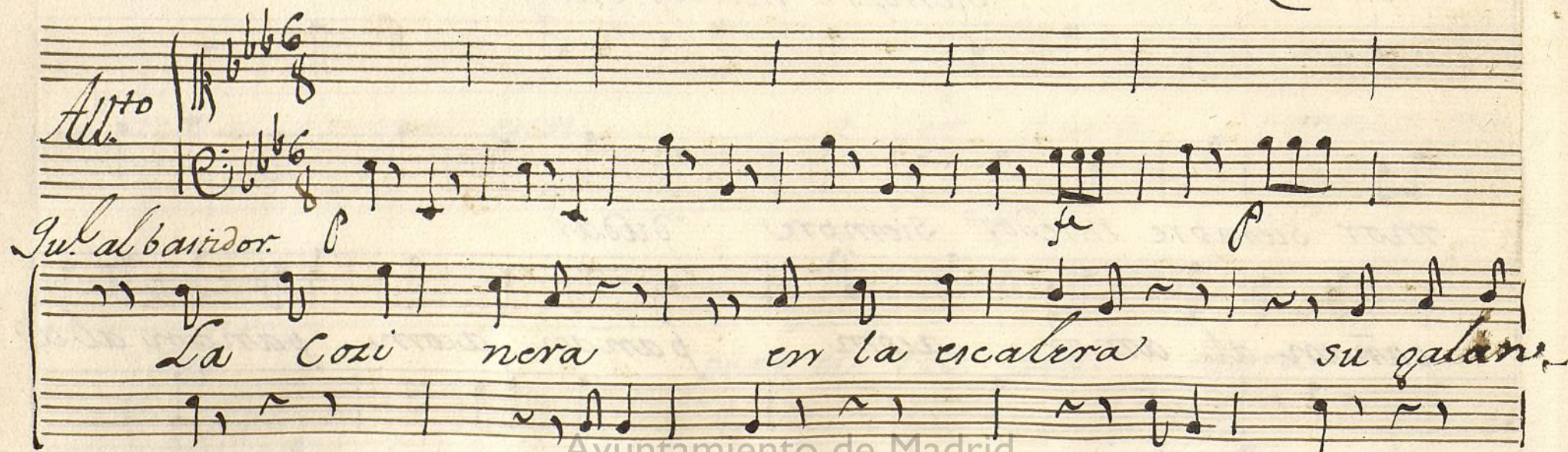
el... que dices

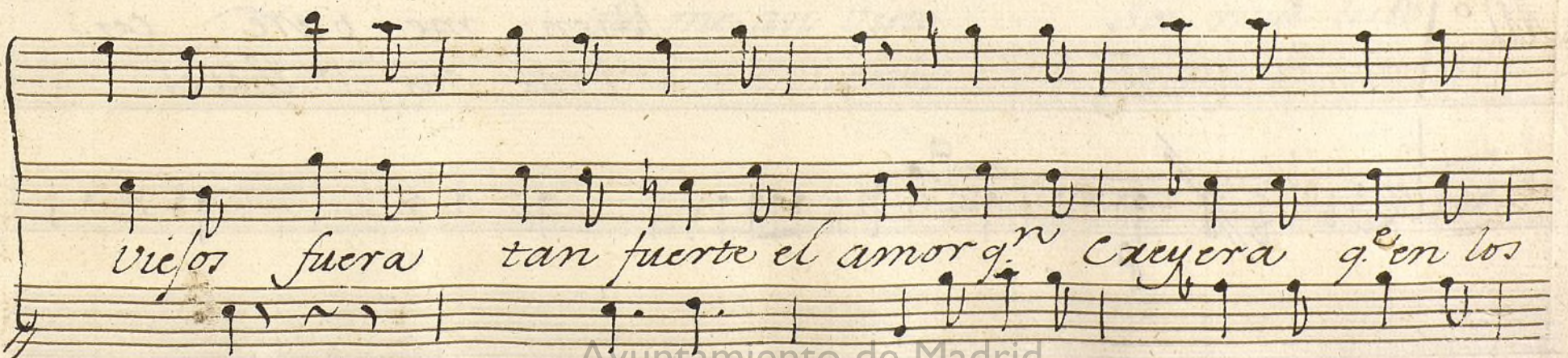
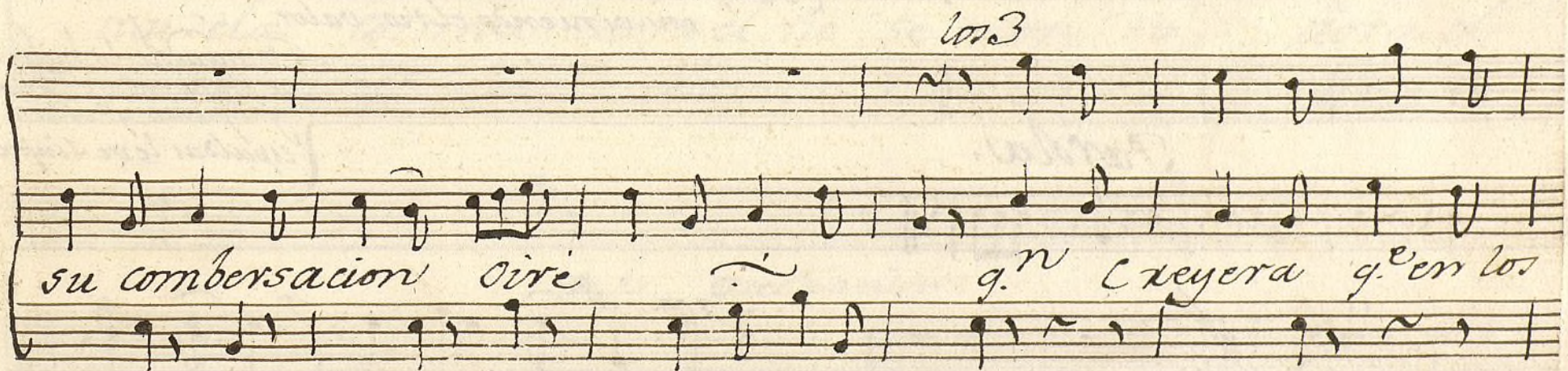
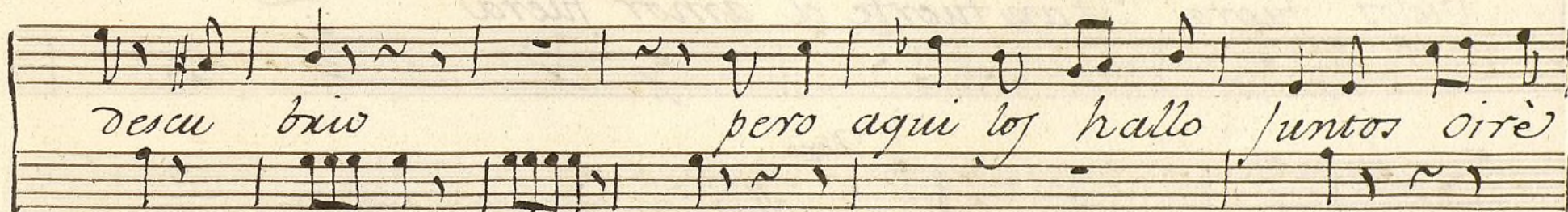
ella... que era de amor, echo el Viejo una farsa

el... ay infeliz de mi (ella) no, no lo sientas

yo te quicxo, y oye lo q^e pienso yo.

hallan a p^{te} yella
te emena la cantera
y vultres del Viejo





desde aqui se oye mejor desde
de lo rage y de furor de
para el logro del in tento para
para
favo rece la ocasion favo rece la oca

sion *favo* *rece* *la ocasion* *favo*
rece *la oca* *sion*
con q.º tienes ya emple
que morirá mui pron
De despacharle pron

Allegro
Pulso

o faundo mi o fa undo mu o
 to ya me imagi no ya me ima gi no
 to no hallo cami no no hallo ca mi no

faundo mi o y as censo en el ins
 ya me imagi no si por q. ya esta el
 No hallo cami no ma tarle el Linu

tan te y q. muera el
 po bre si floso y sin-
 /a no ma ya mea opu-

And.

tio —
brios —
cido

pues por q^e no le ten gas
~~mienten~~ q^e estoi mas fuer te
~~no es tal~~
por elo me da el a gua

pues
~~mienten~~
no es tal
por

Vivire un Siglo pues.
q^e diez novillos no es
de malvariscos por

por q^e no le tengas Vivire un Siglo. *Al Segno*
tal q^e estoi mas fuerte q^e diez novillos. *dos mas.*
elo me da el agua de malvariscos.

Pulp.^o

All.^o *3/4* *2* *Con q.^e tu seras mi Es.*

Poco

po - so con q.^e mi espo sa seras

los 2.

un placer un placer mas amo roso no son

Sub. imitado

tio mi amor / amar. al oir los de Zeloso

fe

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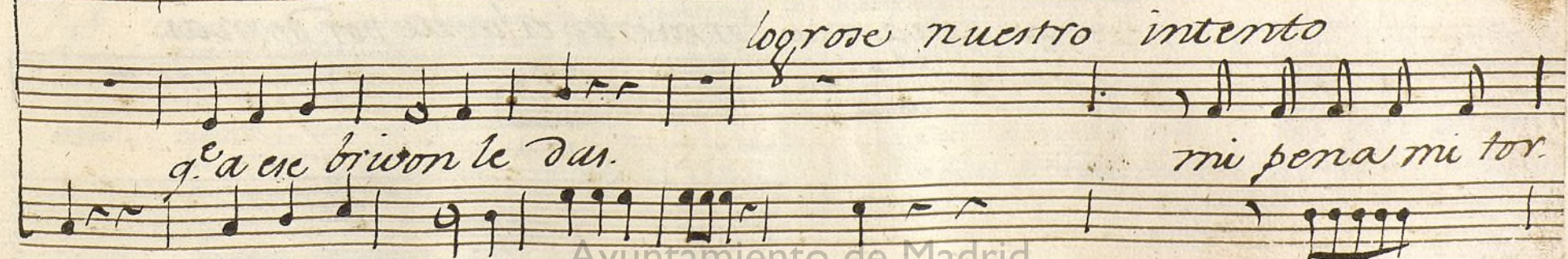
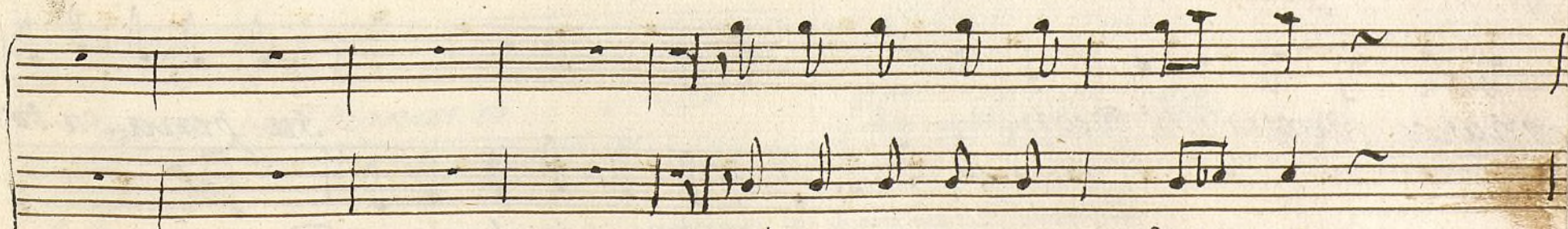
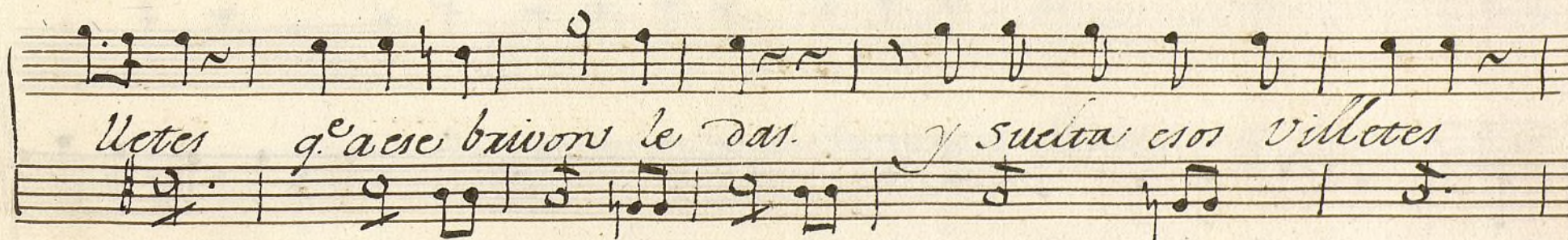
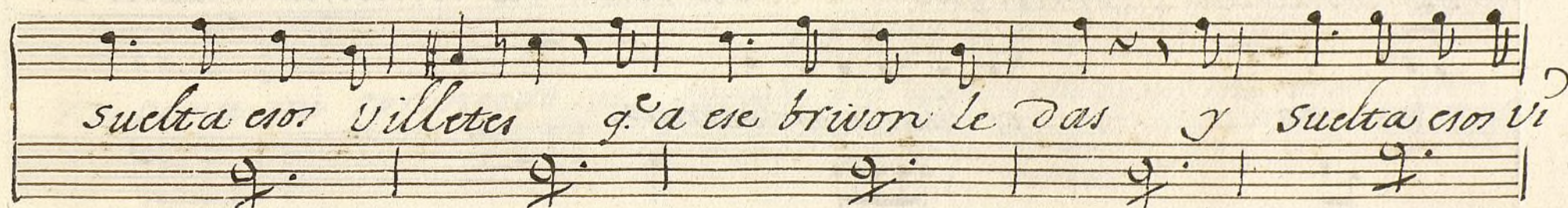
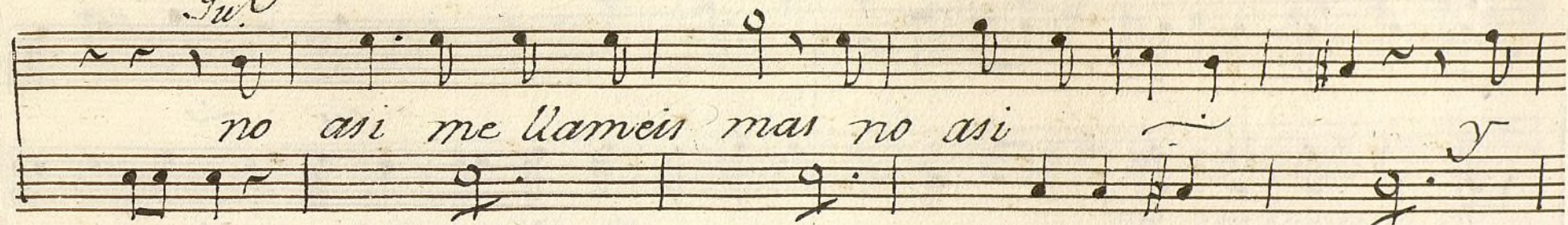
al. *estoi echo un Satanás estoi*
Pulp. llamandole ariá la *Paco* *Saca ella*
puerta de la cortina *otra Cartera*
mira mira oye oye...
los 2. Pul. los 3. los 2. Pul.
habla habla que será que será que será q. se.
ella riyendose y haciendo burla y sacando los villetes
Siel tío nos cogiera Siel tío nos o
ra Siel tío esto supiera

yera Siel tio aqui estu biera aqui estu.
 Siel tio esto le yera Siel tio aqui estu.

los 2
 9^{va}
 biera aqui estu biera pues el tio aqui esta el

tio el tio el tio el tio el tio el tio
 tio aqui esta el Diablo el Diablo

And.



su pena su tormento su pena su tormento es fuerte por de.
mento es fuerte por demas.

mas es fuerte por demas. su pena su tor.
mi pena mi tormento es fuerte por demas.

mento su tormento es

Su tormento es -

mi pena mi tormento es fuerte por demas mi pena mi torm.^{to} es -

fuerte por demas es

por demas.

Parola.

Jul... ven aca picaro quien te a emenado a cortejar Doncellas?

Pac... quien? (Jul) quien? (ella) dilo. (Paco) cor. (Jul) yo. (ella) dice la verdad

Jul... yo infames q. soy la esencia quinta de la honestidad.

ella... cierto. (Jul) yo me de delatinar a una criada escribiendo villeros quexela dar la mano un ofiurista? (Paco) y a una criada entregar villeros un Seje un Viejo es bueno? (Jul) Como. (Paco) mirad los q. a ora habeis escrito y callados y callad.

Jul... burlona: tu me a vendido un sopico me a de dar

los 2 sorregos sorregos y oíd con tranquilidad.

se abandona sobre una silla confuso y

And.^{no} *Pul.^o*

Siel q.^e guarda la huerta - - -

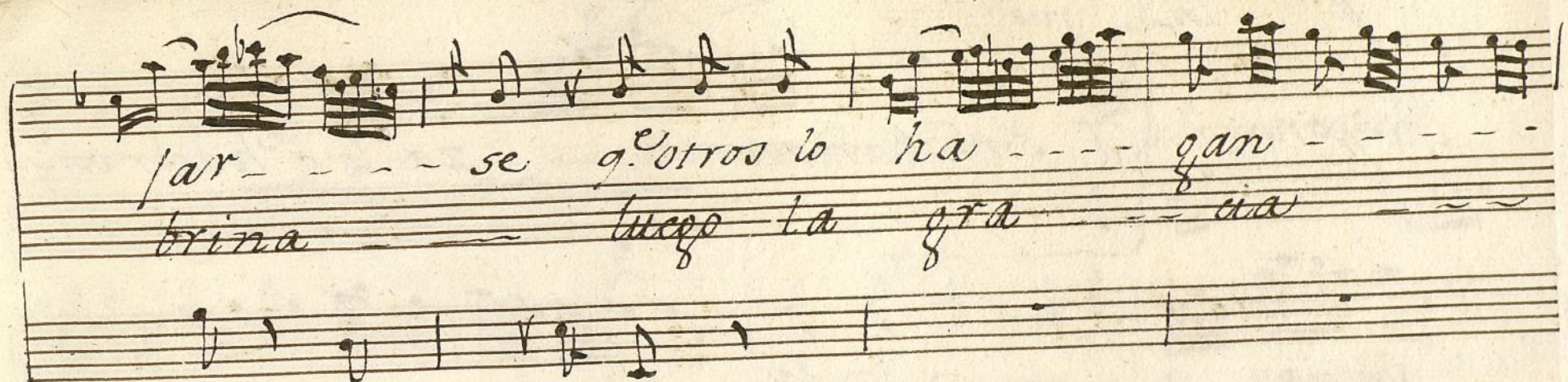
Paco Pues quisisteis de Tia - - -

la fruta asal ta la

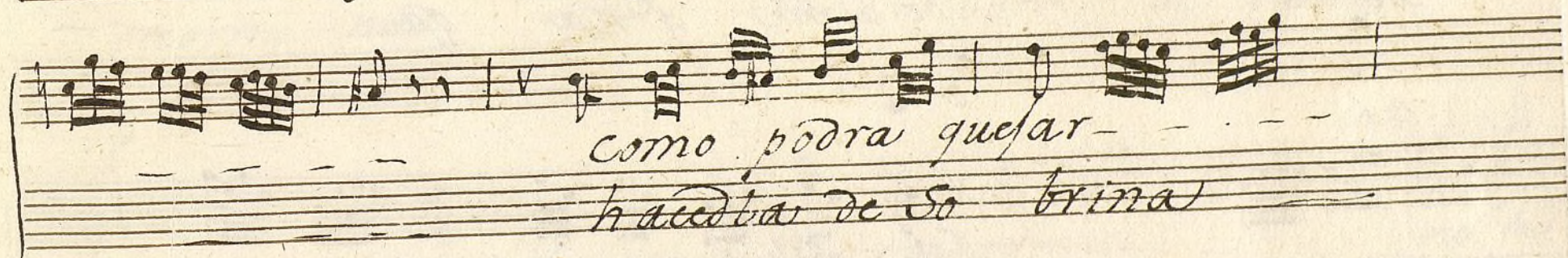
darla la plaza darla

la fruta asal - - ta como podrá que.

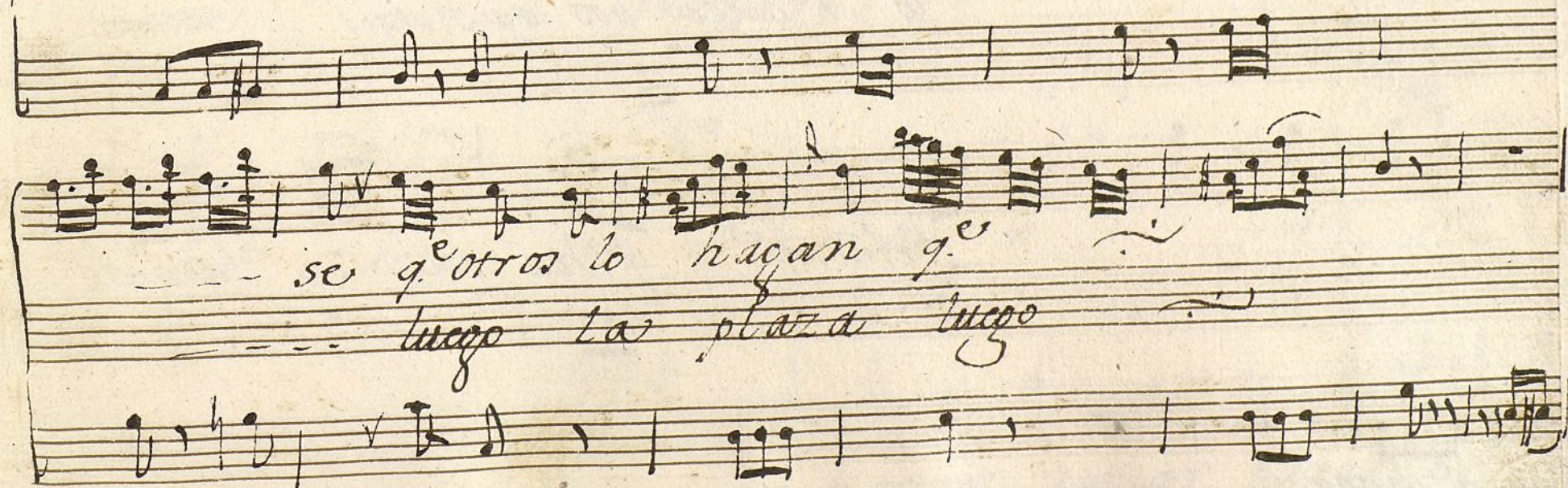
darla la pla za haacda de So.



lar - - - se q.^e otros lo ha - - - gan - - -
brina - - - luego la gra - - - cia

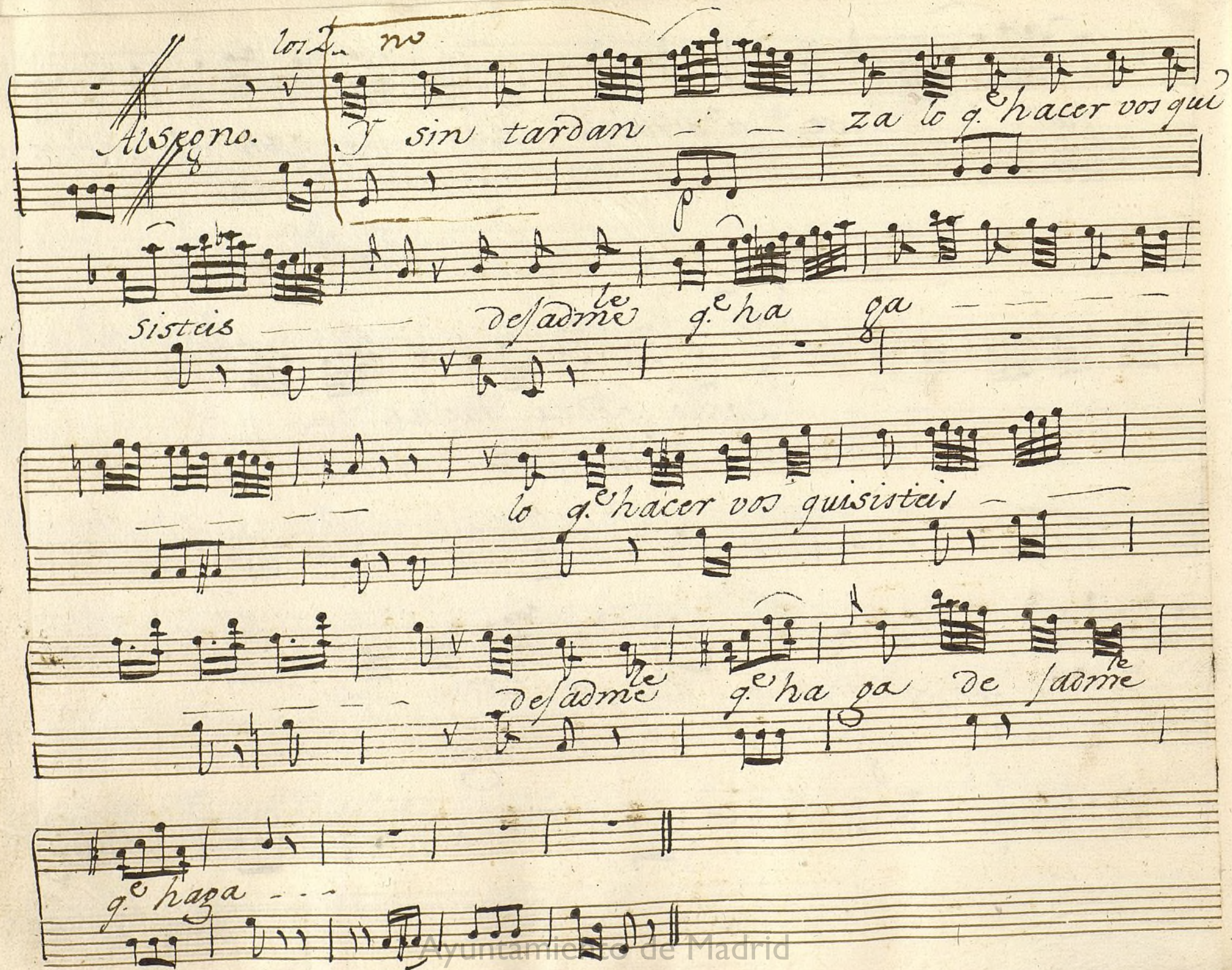


como podrá quedar - - -
hacerla de so brina



- - - se q.^e otros lo hagan q.^e
- - - luego la plaza luego

lo 2. no
Allegro. *sin tardan* *za lo q. hacer vos qui*
sistais *de adme^{le} q. ha ga*
lo q. hacer vos quisistais
de adme^{le} q. ha ga de adme^{le}
q. haga



All.^o *gub.*
 Yo me e quedado abergonzado
 determinad pero si quereis ma
 tarame por el ansia de eredar me no te
 neis q.^e rece lar q.^e aquello lo di simos por
 q.^e esconder os vimos para haceros xaviar para
 Ayuntamiento de Madrid

Quel
Que diablos de muchachos q^e
mas q^e de remediar Casas o q^e
dicha Casas q^e alegria Cuídame q^e bondad ven cupido con tu
fuego nuestras almas a inflamar ven cupido con tu fuego nuestras.

almas a inflamar nuestras

And.
y el q^{da} reprehender se ponga procure inocente es.

tar pues de lo contrario pueden como a mi hacermc callar

como como

Ayuntamiento de Madrid

All.^o

Yacavando aquí el argumento con placer alegría y con.

This block contains the first system of a handwritten musical score. It consists of four staves. The first three staves contain a melody written in a single line with various note values and rests. The fourth staff contains the same melody with the lyrics 'Yacavando aquí el argumento con placer alegría y con.' written in a cursive hand above the notes. The music is written on a five-line staff with a key signature of one flat (B-flat) and a common time signature (C).

tento a los Polacos digamos finos hasta otro día con Dios que

This block contains the second system of the handwritten musical score. It also consists of four staves. The first three staves contain a melody written in a single line with various note values and rests. The fourth staff contains the same melody with the lyrics 'tento a los Polacos digamos finos hasta otro día con Dios que' written in a cursive hand above the notes. The music is written on a five-line staff with a key signature of one flat (B-flat) and a common time signature (C).

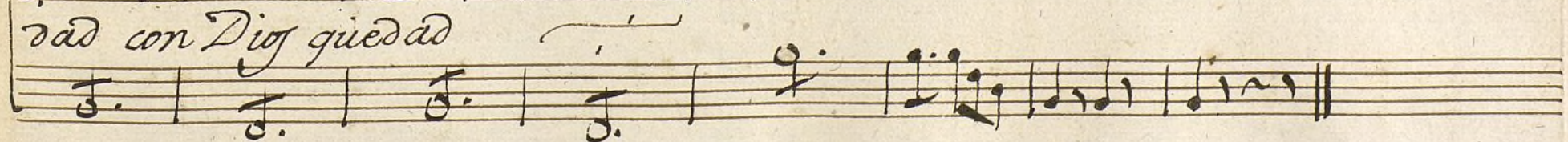
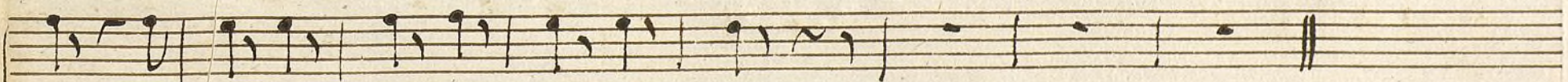
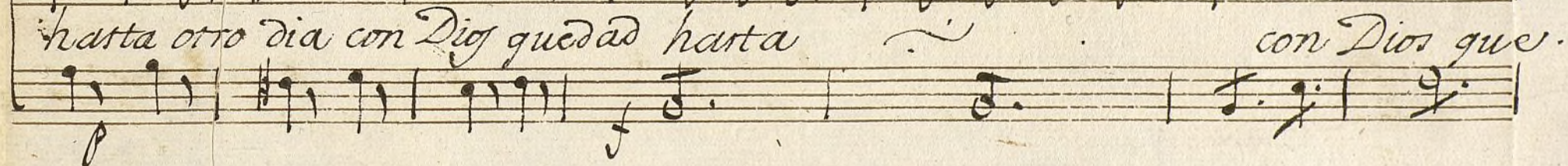
Handwritten musical score on four staves. The notation includes various note values and rests. The lyrics "vao hasta" and "hasta" are written below the third staff, with a tilde (~) above the word "hasta".

Handwritten musical score on four staves. The notation includes various note values and rests. The lyrics "a los Polacos digamos finos hasta otro dia hasta otro dia con Dios que" are written below the fourth staff. The word "a" is written above the second staff, and "a" is written above the third staff. The word "lala" is written in a circle above the first staff.

Dad hasta otro dia con Dios quedad hasta otro

dia con Dios quedad hasta otro dia hasta otro dia con Dios quedad

tro



t

Violin 1^o

Don^a 3

El Tío y el Sobrino.

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The notation includes various musical symbols such as notes, rests, and dynamic markings like *po* and *fe*. The piece concludes with the word *Sarab* written in cursive at the end of the eighth staff.

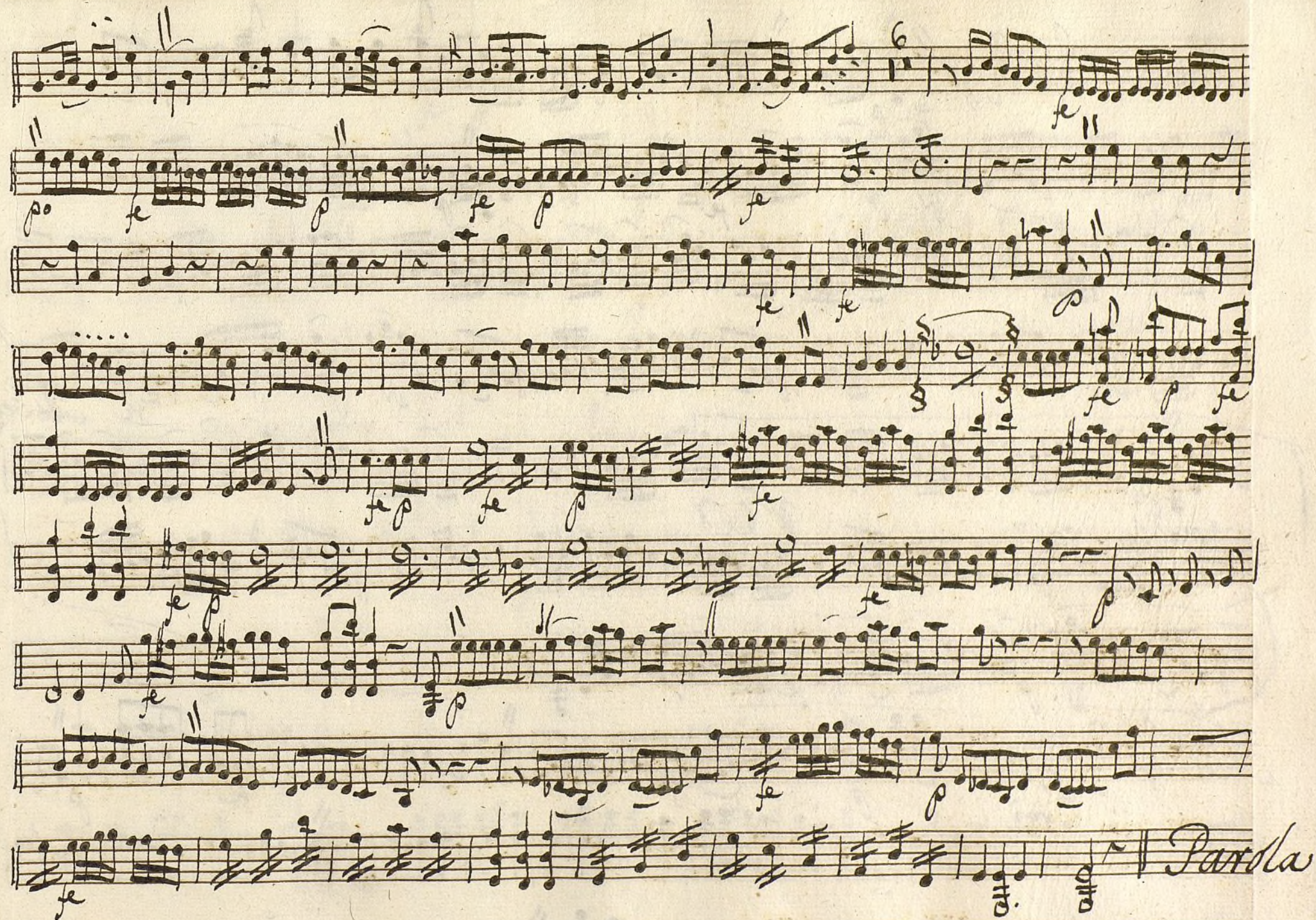
*Parola y D. C.
al Segno. y parola*

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

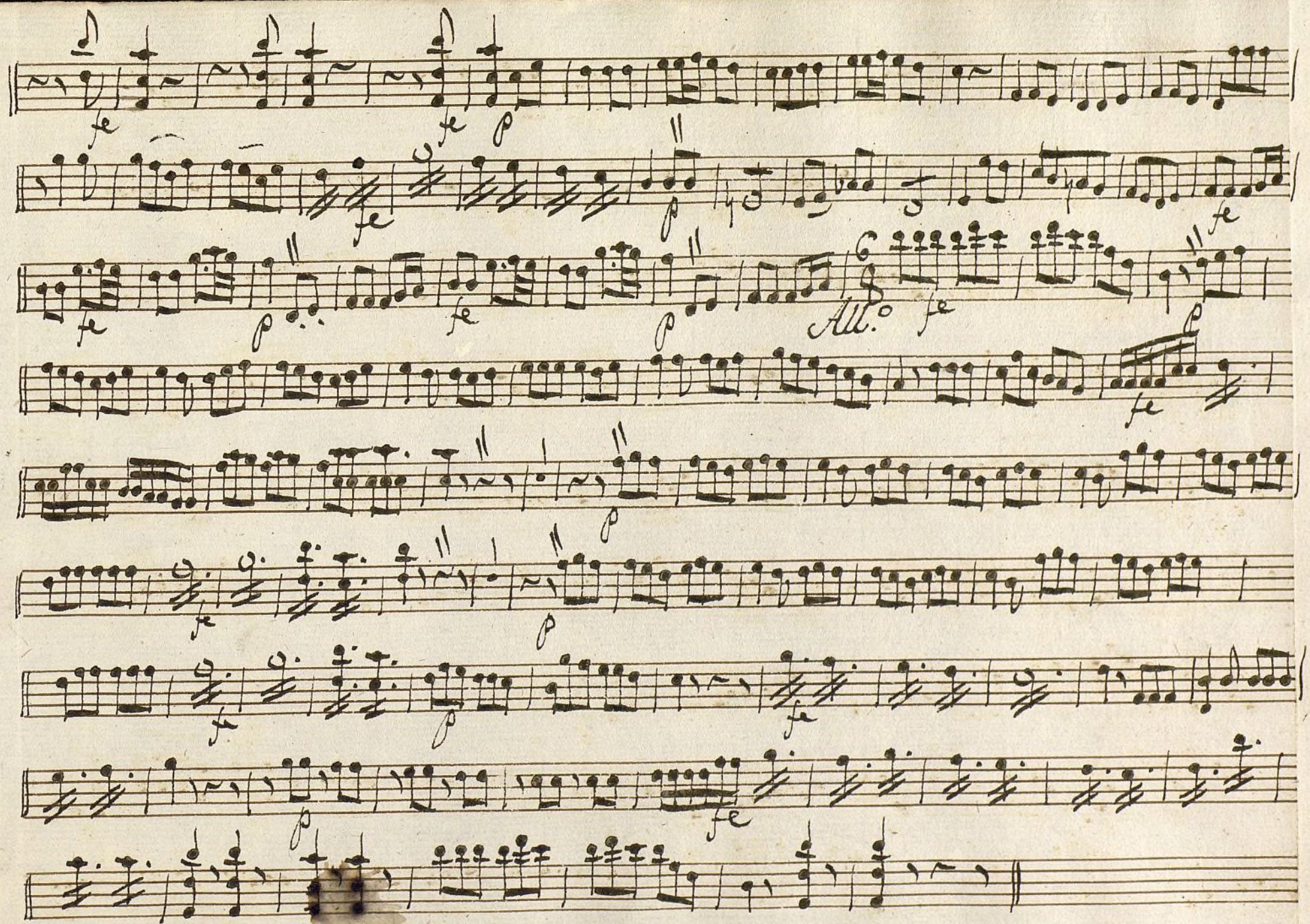
The score is divided into sections by double bar lines and includes the following markings:

- All.* (Allegretto) at the beginning of the first, sixth, and tenth staves.
- Allegro* at the beginning of the fourth staff.
- Allegro do mas* at the beginning of the ninth staff.

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a single system across ten staves.



Handwritten musical score for a piece titled "And. no" (Andantino). The score is written on ten staves. The first section, "And. no", is in 3/8 time and features a melody with many triplets and a complex accompaniment. The tempo changes to "Allegro" in the second section, which is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The handwriting is in ink on aged paper.

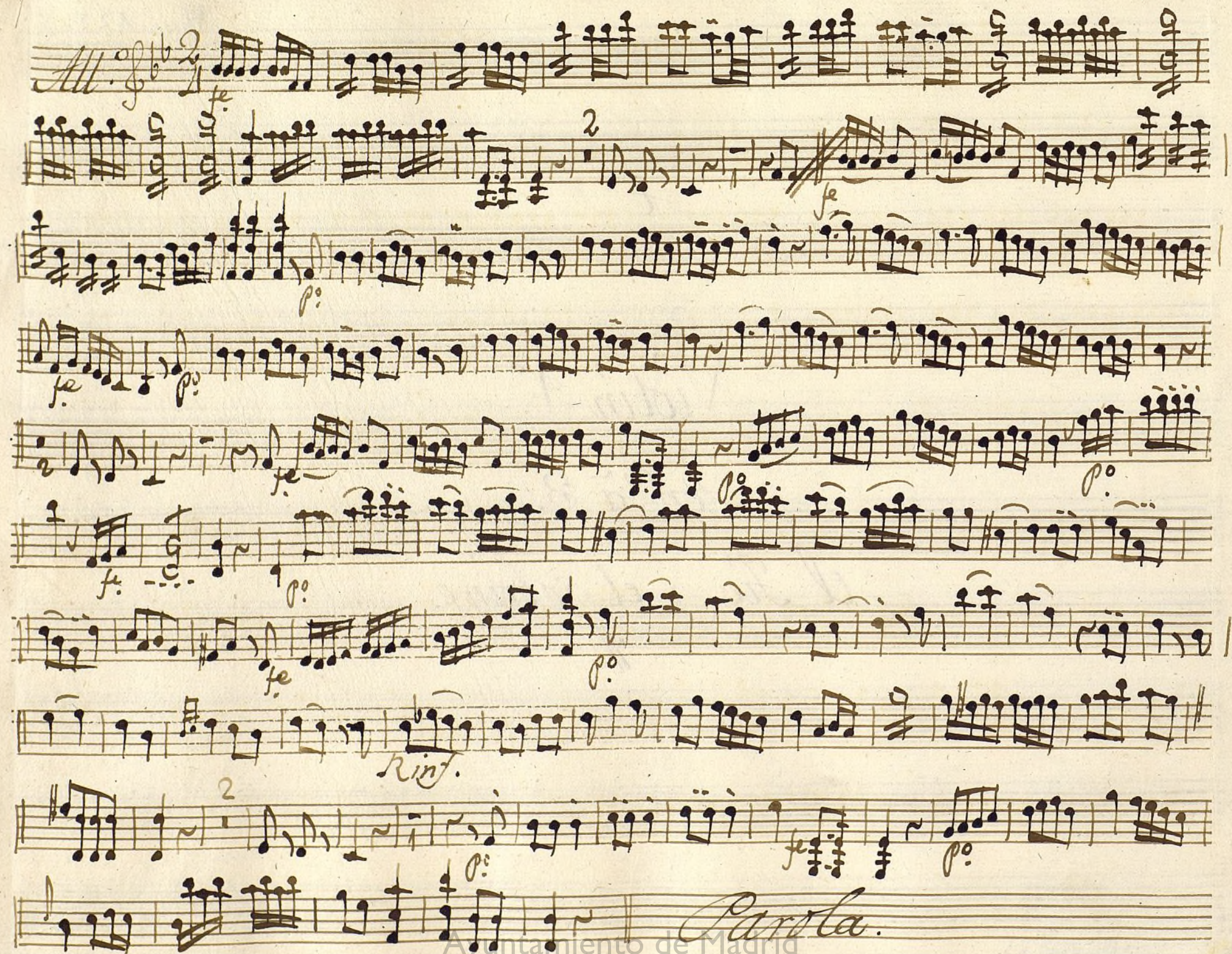


t

Violín 1º

Jon.ª 3.

el Fio y el sobrino.
//



Handwritten musical score on ten staves. The first system (staves 1-3) is in 2/4 time, featuring a melody with slurs and dynamic markings 'p' and 'f'. The second system (staves 4-6) is in 6/8 time, marked 'And' and 'no', with a more complex rhythmic texture. The third system (staves 7-10) continues the 6/8 time, ending with a double bar line and a diagonal slash.

*Parola y D.C.
al Segno.*

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 6/8.

Key markings and annotations include:

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

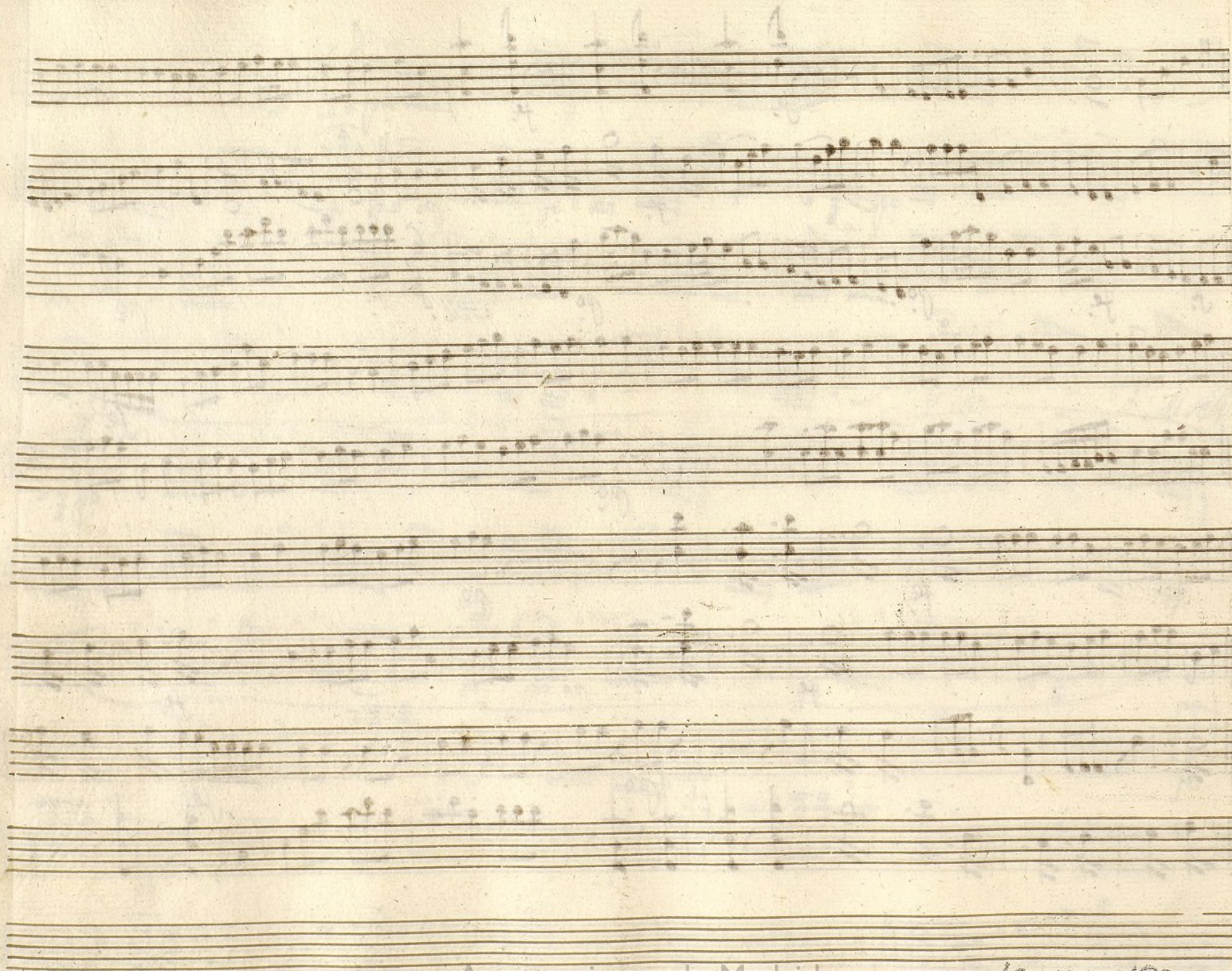
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the word "Parola." written in a cursive hand at the bottom right of the final staff.

Dynamic markings and other annotations visible in the score include:

- 6* (above the first staff)
- fe* (above the first staff)
- p^o* (below the second staff)
- fe* (below the second staff)
- p^o* (below the second staff)
- f* (below the second staff)
- p^o* (below the second staff)
- fe* (below the second staff)
- f* (below the third staff)
- fe* (below the third staff)
- p^o* (below the third staff)
- fe* (below the fourth staff)
- p^o* (below the fourth staff)
- fe* (below the fourth staff)
- f* (below the fifth staff)
- fe* (below the fifth staff)
- p^o* (below the fifth staff)
- fe* (below the sixth staff)
- p^o* (below the sixth staff)
- fe* (below the seventh staff)
- p^o* (below the seventh staff)
- fe* (below the eighth staff)
- p^o* (below the eighth staff)
- fe* (below the ninth staff)
- p^o* (below the ninth staff)

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of two main sections. The first section, labeled 'And. no.' in the top left, is in 3/8 time and features a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. It includes dynamic markings such as 'fe' (forte) and 'p.o.' (piano). The second section, labeled 'Alleg. no.' in the top right, is in 2/4 time and continues the melodic line with similar rhythmic complexity. It also includes 'fe' and 'p.o.' markings. The paper shows signs of age, including foxing and some staining. A faint watermark 'Ayuntamiento de Madrid' is visible at the bottom center.



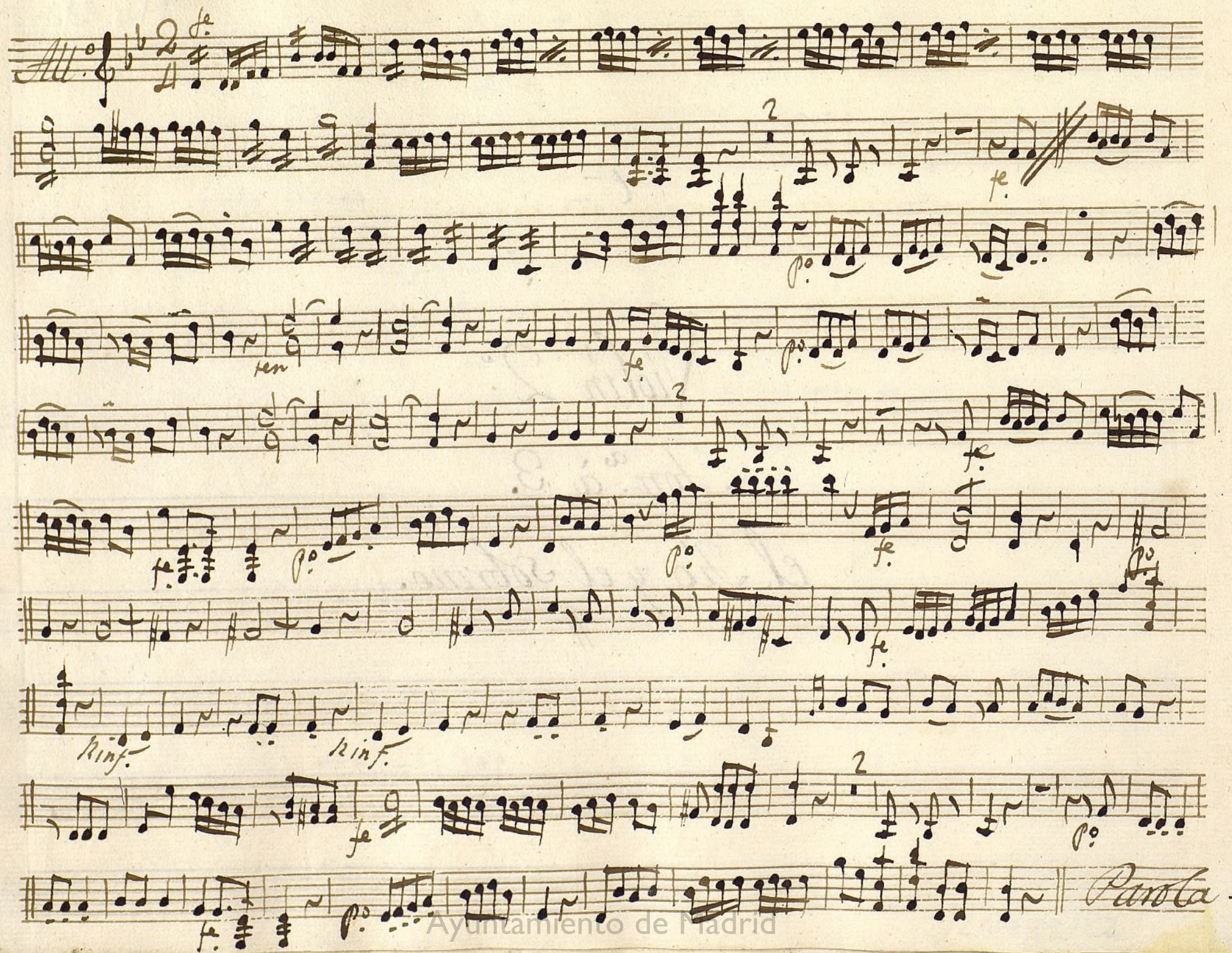


t

Violín 2.^o

Fon.^a à 3.

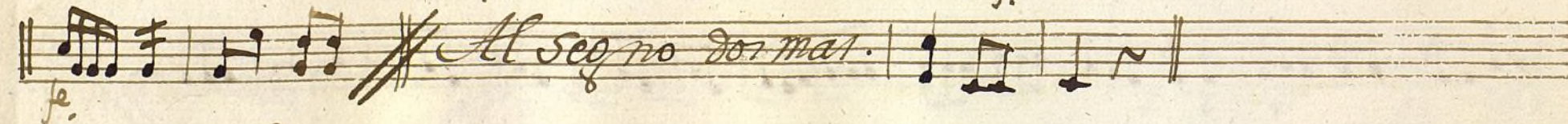
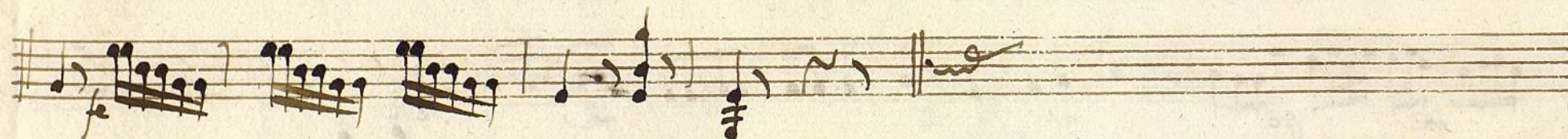
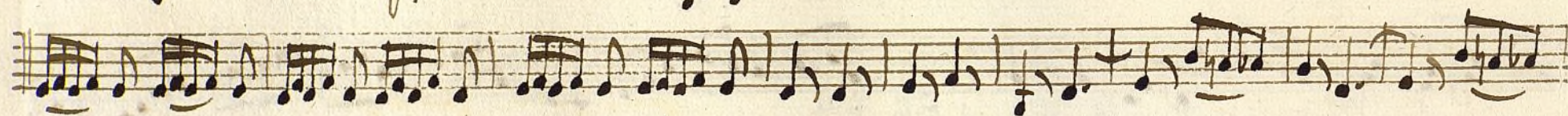
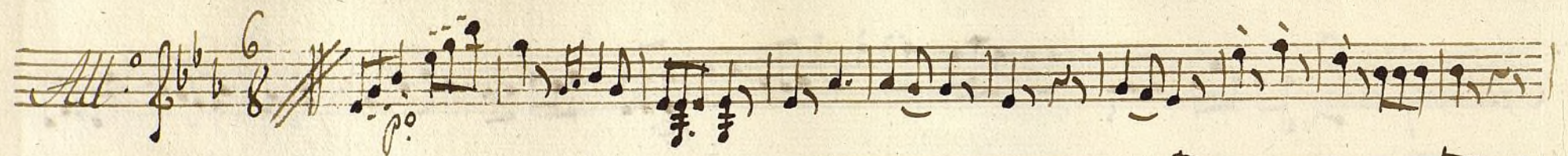
el Hío y el sobrino.
//



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 6/8), notes, rests, and dynamic markings (e.g., *fe*, *p.*, *no*). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a treble clef and a 6/8 time signature. The third staff begins with a treble clef and a 6/8 time signature. The fourth staff begins with a treble clef and a 6/8 time signature. The fifth staff begins with a treble clef and a 6/8 time signature. The sixth staff begins with a treble clef and a 6/8 time signature. The seventh staff begins with a treble clef and a 6/8 time signature. The eighth staff begins with a treble clef and a 6/8 time signature. The ninth staff begins with a treble clef and a 6/8 time signature. The tenth staff begins with a treble clef and a 6/8 time signature.

Parola

*Parola y
D.C. al segno.*



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 other annotations include:

- 6* (measure 6)
- fe* (forte)
- p^o* (piano)
- f* (forte)
- p* (piano)

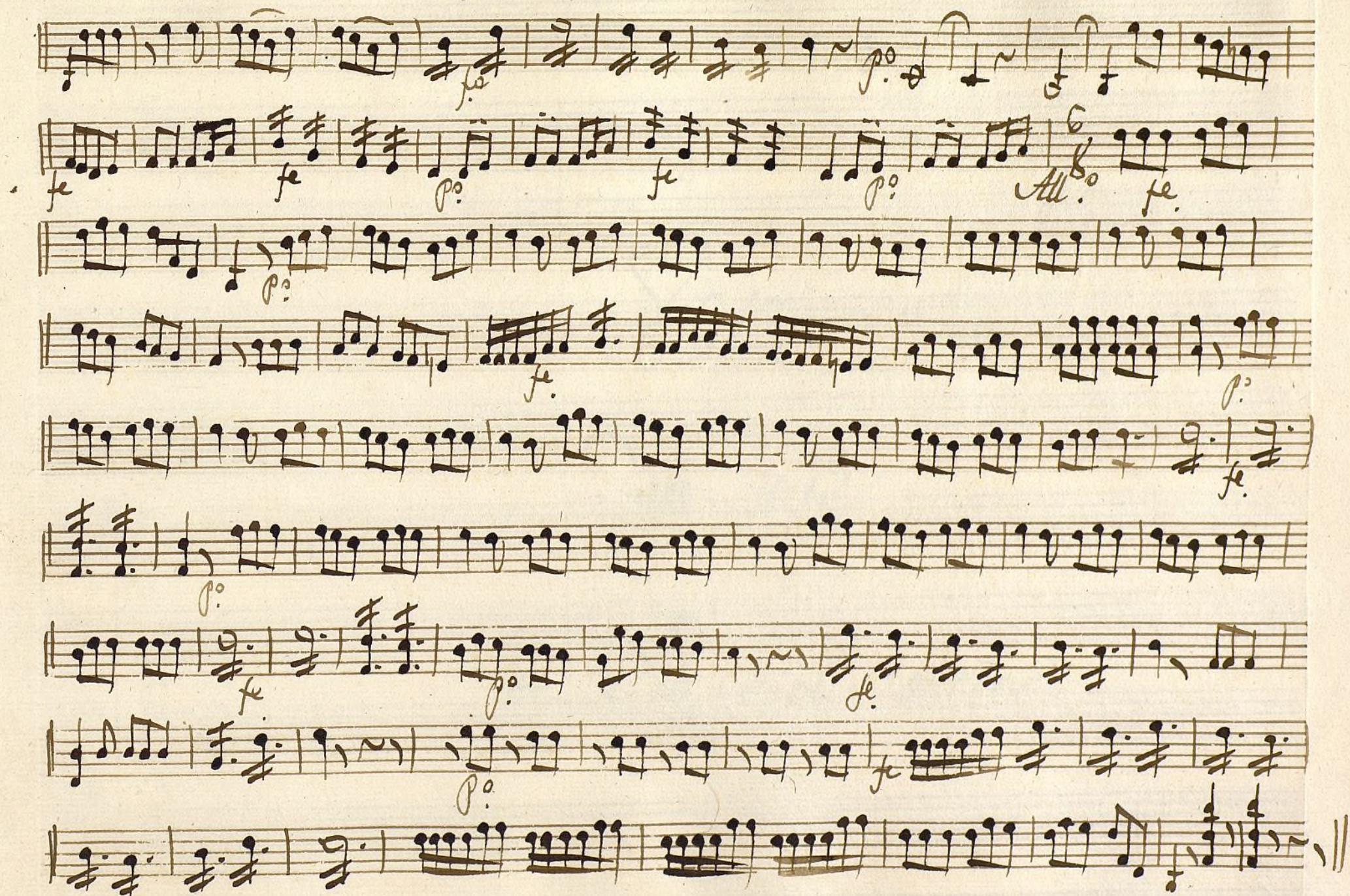
The final staff concludes with the word *Parola.*

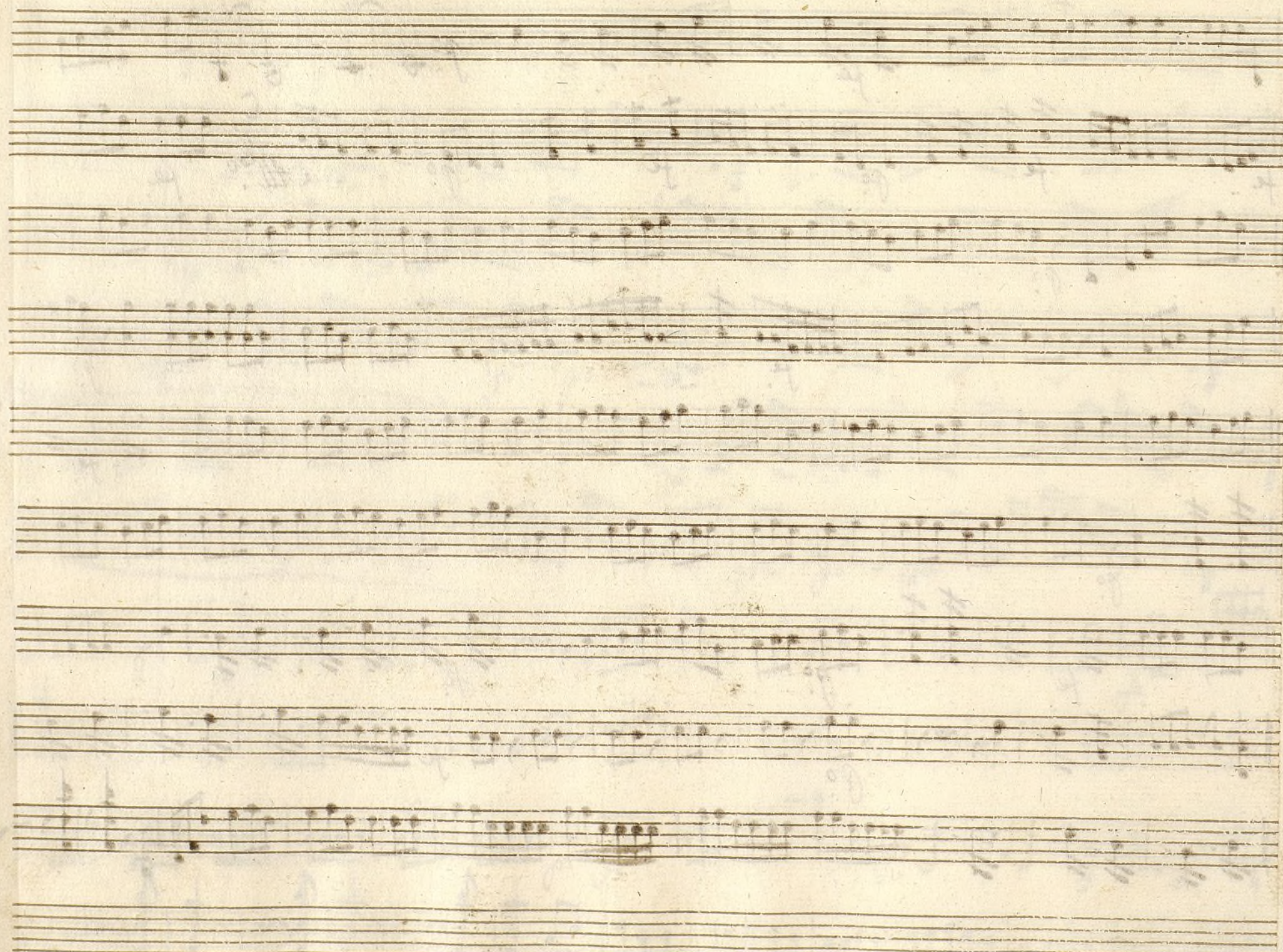
And^{no} 3/8

Allegro 2/4

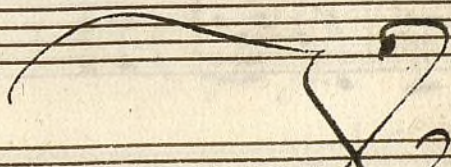
Cres.

Ayuntamiento de Madrid





t

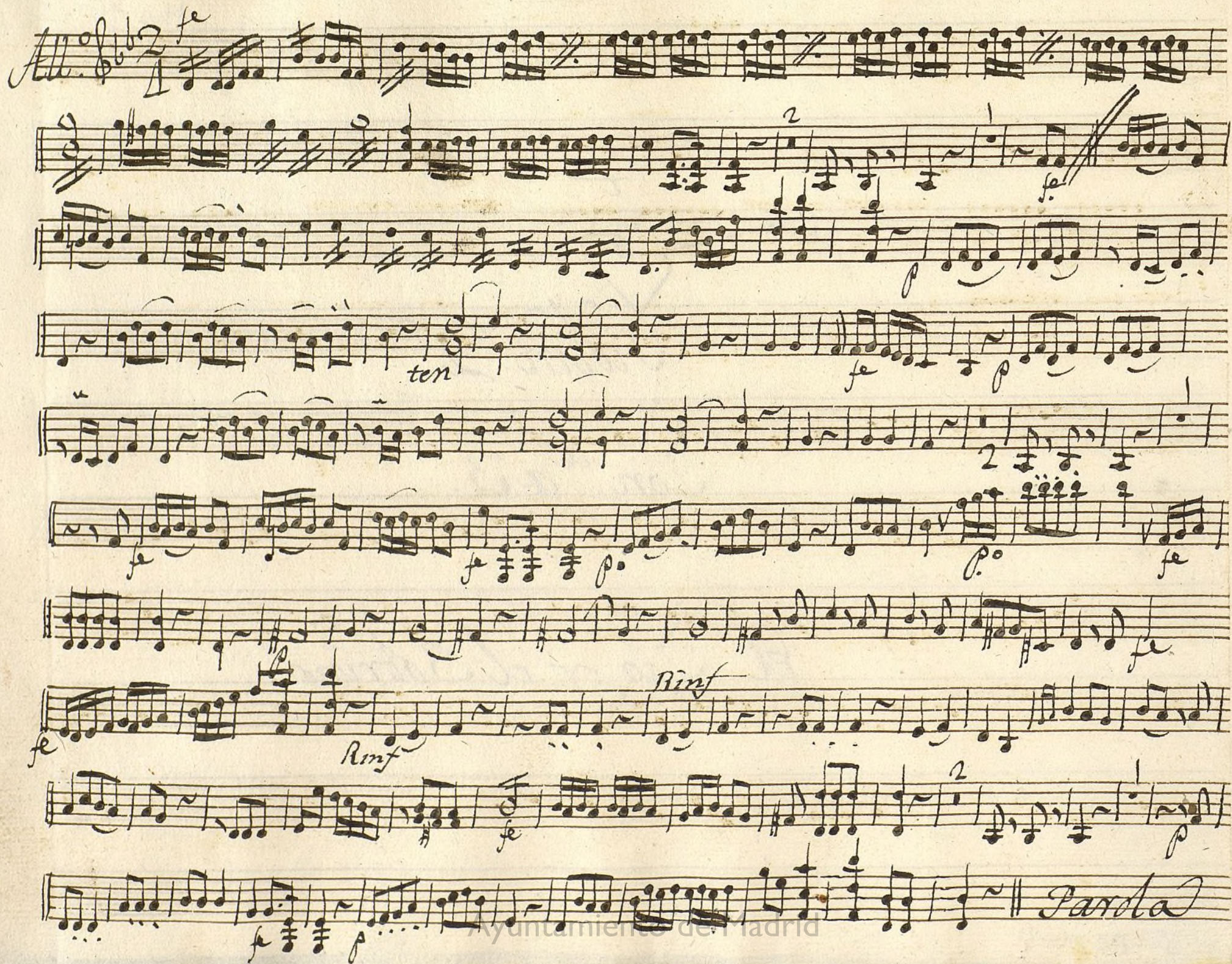


$\frac{2}{2}$
Violin 2.^o

Ton.^a a 3.

El Tio y el Sobrino.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with a forte *f* dynamic. The second staff features a second ending bracket labeled '2'. The third staff includes a piano *p* dynamic. The fourth staff has a *ten* (tension) marking. The fifth staff is marked with a piano *p* dynamic. The sixth staff includes a forte *f* dynamic. The seventh staff has a piano *p* dynamic. The eighth staff is marked with a forte *f* dynamic. The ninth staff includes a piano *p* dynamic. The tenth staff is marked with a forte *f* dynamic. The score concludes with the word *Parola* written in a decorative script.



f

2

p

ten

p

f

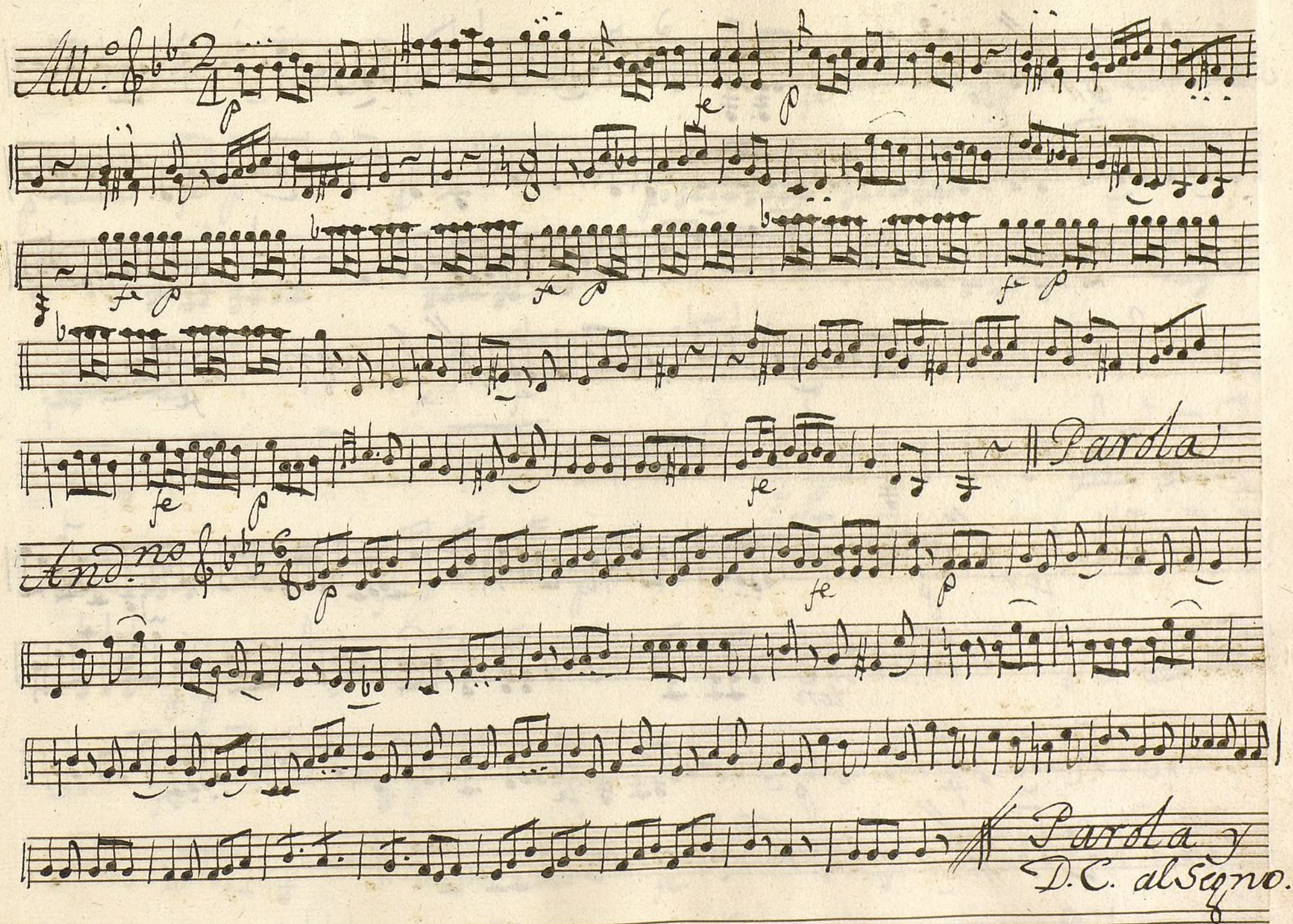
p

f

p

f

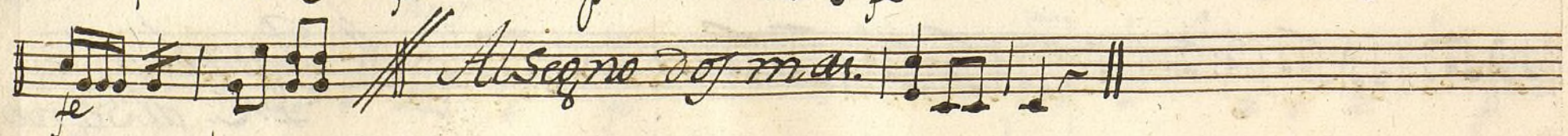
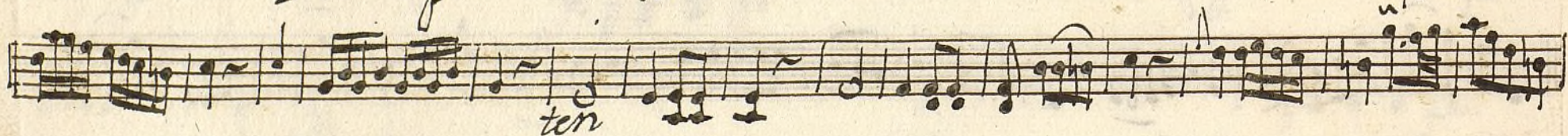
Parola

All. 

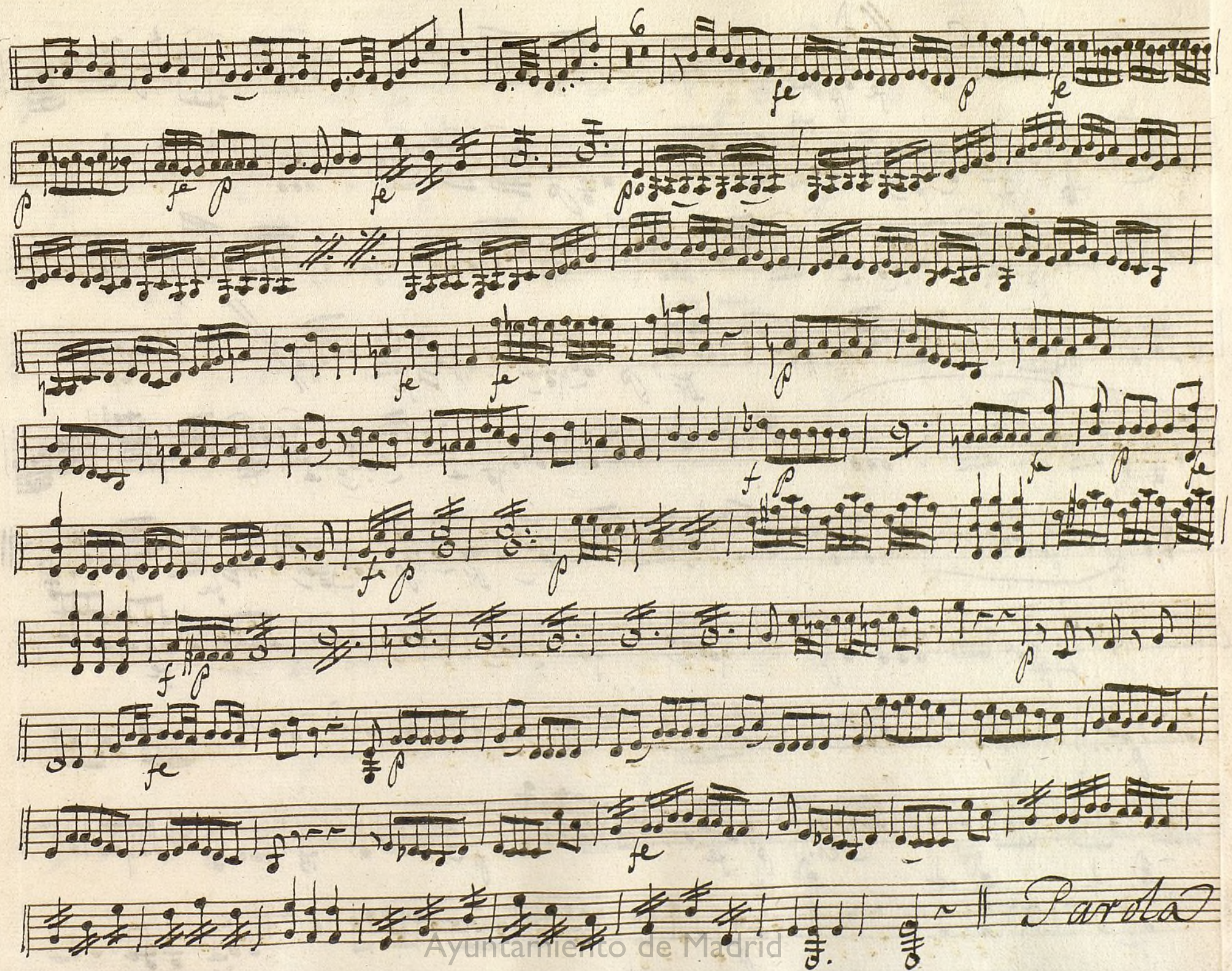
Parola

And. no

Parola y D.C. al Segno.



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 marked with a double bar line and repeat dots is visible on the third staff. The word *Parola* is written in cursive at the end of the tenth staff. A faint watermark "Ayuntamiento de Madrid" is visible across the bottom of the page.



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 marked with a double bar line and repeat dots is visible on the third staff. The word *Parola* is written in cursive at the end of the tenth staff. A faint watermark "Ayuntamiento de Madrid" is visible across the bottom of the page.

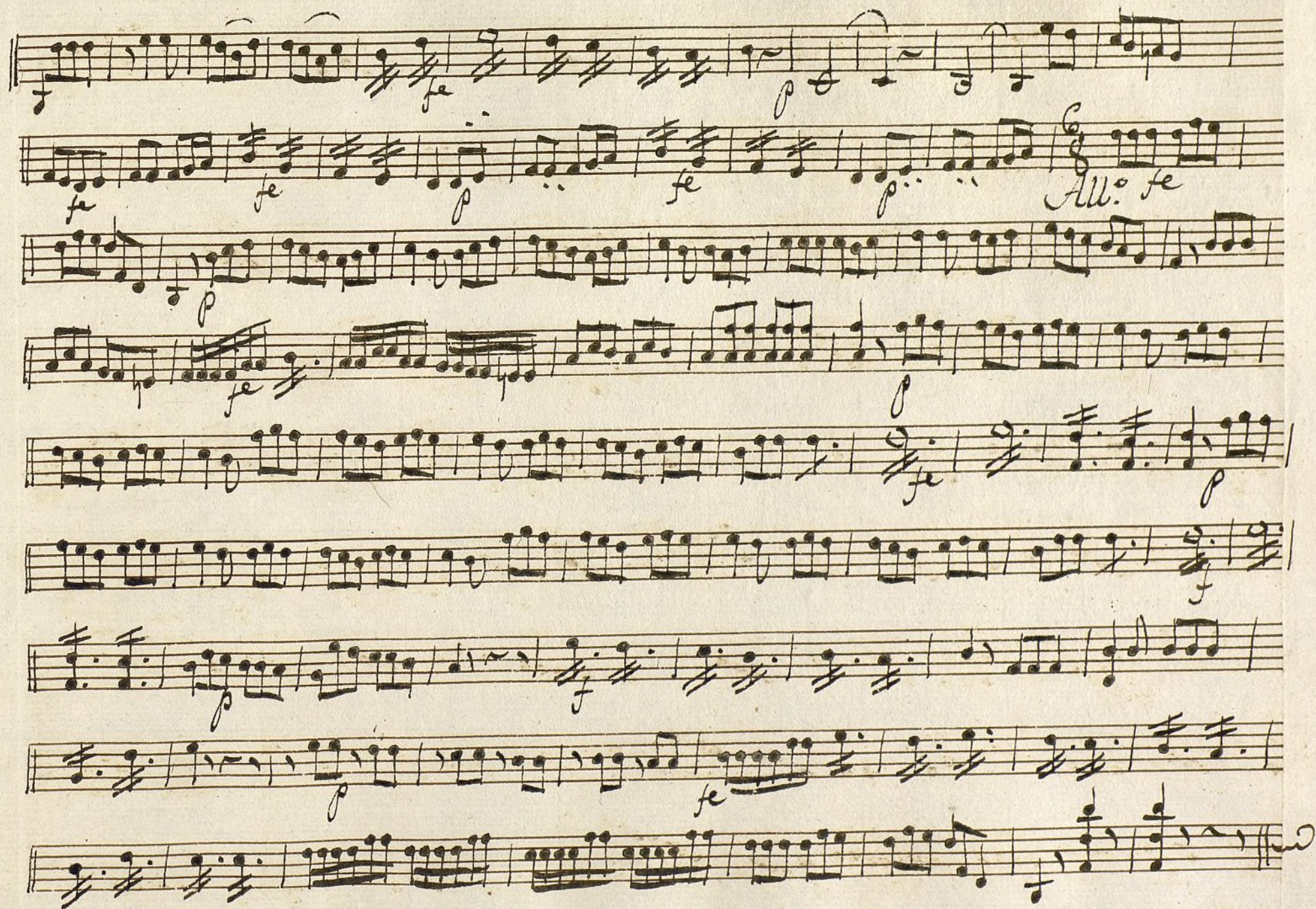
And. no 3/8 *fe* *p*

Al. seg. no.

All. 2 *Δ* *fe* *p*

cres. *p* *fe*

fe



Ayuntamiento de Madrid

1200055182

t

Oboe 1.^o

Don.^a a 3.

El Fio y el Sobrino

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The word *Solo* is written above the second staff. The word *Solo* appears again above the fifth staff. The word *Solo* is written above the eighth staff. The word *Parola.* is written below the ninth staff. The score concludes with three empty staves at the bottom of the page.

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

Staff 1: *All.^o* 2/4. Measure 23. *Parola*

Staff 2: *And.^{no}* 6/8. *Parola y D.C. al Segno.*

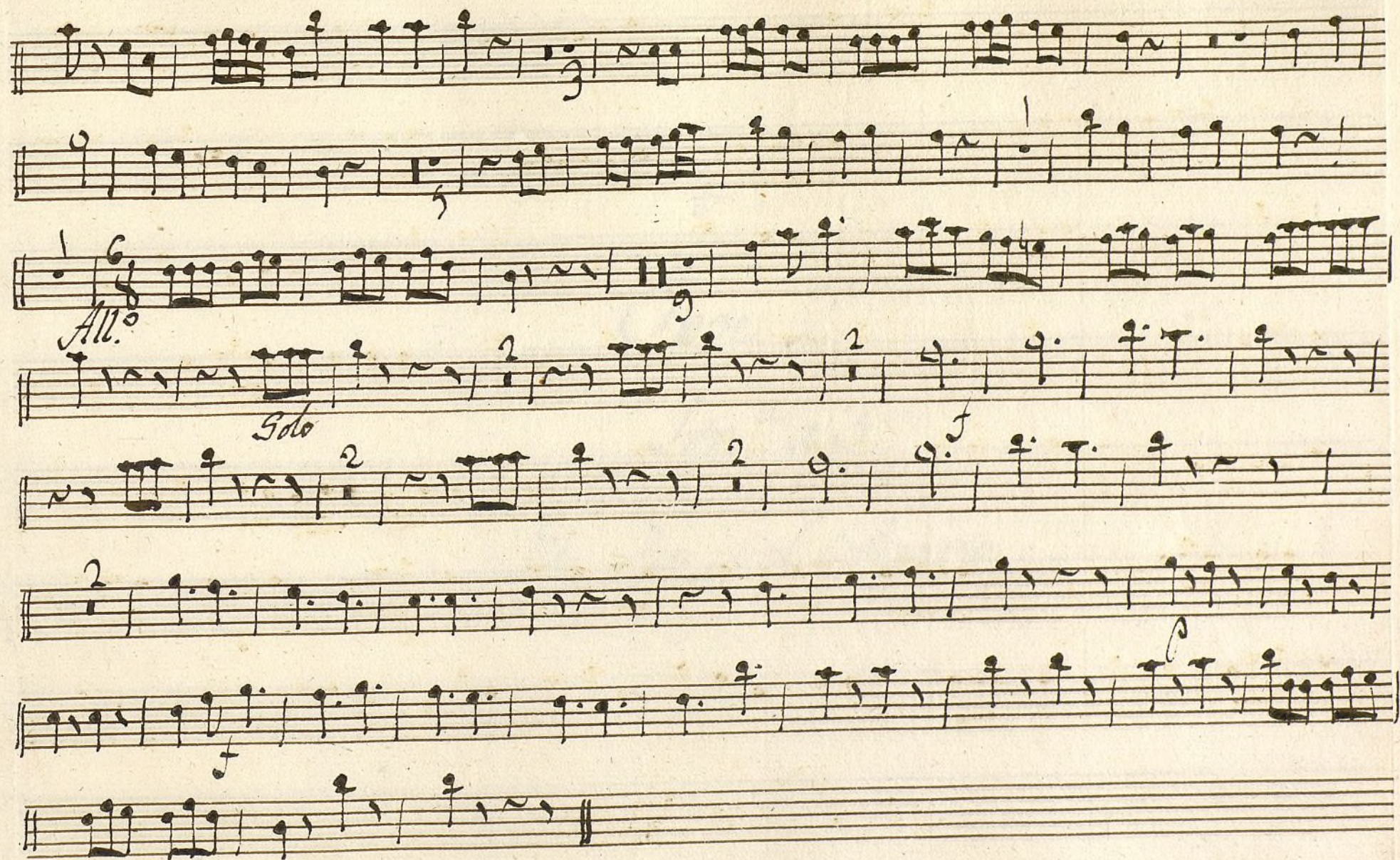
Staff 3: *All.^o* 6/8. Measure 26. *Solo.*

Staff 4: *Al Segno.* *Coplas Tace*

All.  *Solo* *Parada.*

Face 3

All.  *Solo*



Ayuntamiento de Madrid

12000 55182

t

Oboe 2^o

Fon.^a a 3

El Tio y el Sobrino.

All. 2/4 *fe*

Solo

fe

Solo

fe

Solo

Solo

Solo

Parola.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

- Staff 1:** Begins with "All." and a treble clef. The time signature is 2/4. It contains a series of eighth and sixteenth notes. A measure number "23." is written below the staff.
- Staff 2:** Continues the melody. A measure number "24." is written below the staff. The system ends with the word "Parola" written in a large, decorative script.
- Staff 3:** Begins with "And. no" and a treble clef. The time signature is 6/8. It features a more complex rhythmic pattern with many beamed notes. A measure number "25." is written below the staff.
- Staff 4:** Continues the melody. A measure number "26." is written below the staff. The system ends with the word "Parola D. C. al Segno." written in a large, decorative script.
- Staff 5:** Begins with "All." and a treble clef. The time signature is 6/8. It contains a series of eighth and sixteenth notes. A measure number "26." is written below the staff.
- Staff 6:** Continues the melody. A measure number "27." is written below the staff. The system ends with the word "Al Segno." written in a large, decorative script.

The score is written in a cursive, handwritten style. The ink is dark brown or black. The paper appears aged and slightly yellowed. The overall layout is clean and professional, typical of a composer's manuscript.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and the key signature has two flats. The score includes dynamic markings such as *pp*, *f*, and *5do*. There are also numerical markings like *2* and *6* above or below notes. The piece concludes with the word *Parla.* written across the seventh staff.

Tace $\frac{3}{8}$.

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

Key markings and features include:

- All.* (Allegretto) at the beginning of the first staff.
- Solo* markings on the first, second, and fifth staves.
- All.* (Allegretto) marking on the fourth staff.
- Dynamic markings *p* (piano) and *f* (forte) on the second, third, and seventh staves.
- Rehearsal marks (double bar lines with dots) on the first, second, and fourth staves.
- Handwritten numbers *2* above notes on the fifth and sixth staves.

t

Trompa 1.^ª

Ton.^a 3.

el Tio y el Sobrino

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

Staff 1: *All.^o* C major, 2/4 time. Dynamics: *f*.

Staff 2: Continuation of the first staff. Dynamics: *f*. Includes a double bar line with a slash.

Staff 3: Continuation of the first staff. Dynamics: *f*. Includes measure numbers 14 and 17.

Staff 4: Continuation of the first staff. Dynamics: *f*. Includes measure numbers 14 and 17. Ends with *Parola.*

Staff 5: *All.^o* C major, 2/4 time. Dynamics: *f*. Includes measure number 47. Ends with *Parola*.

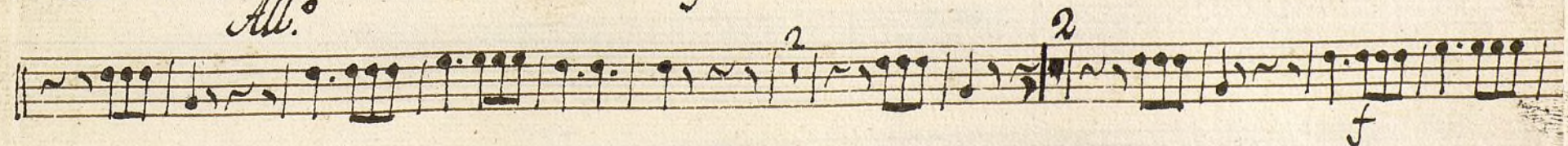
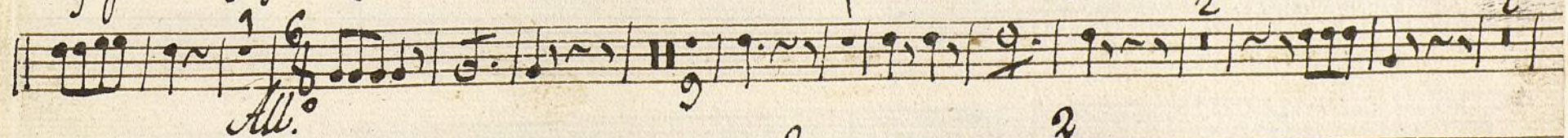
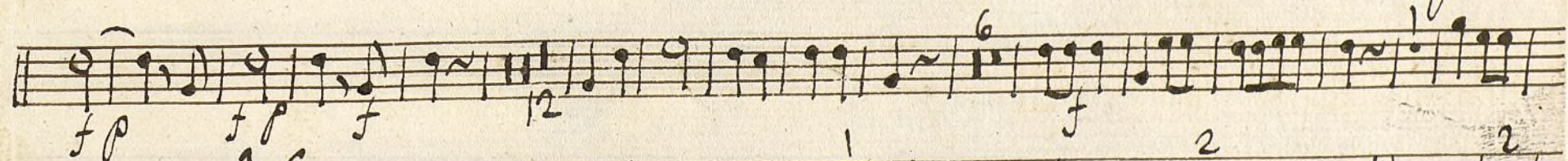
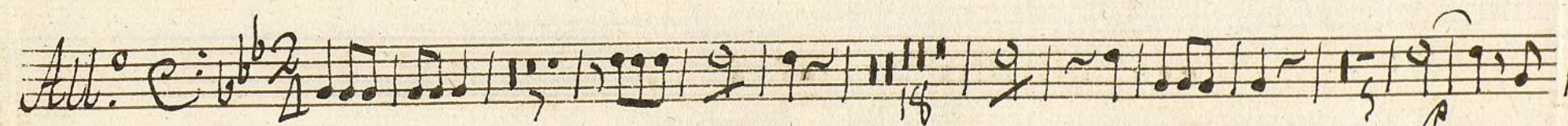
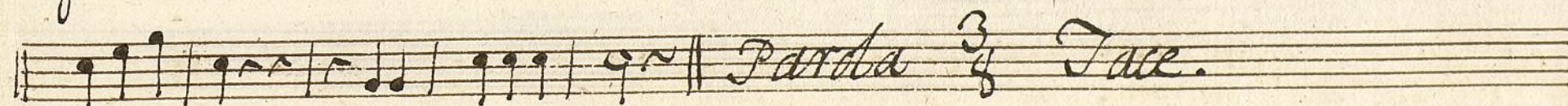
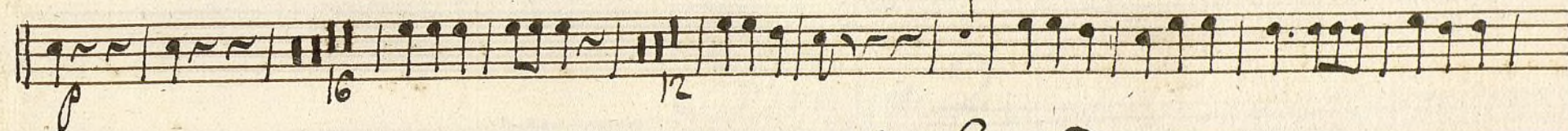
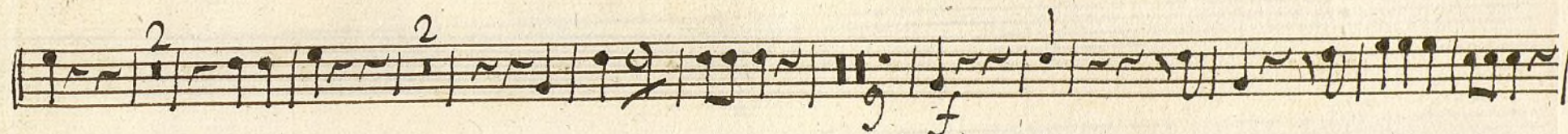
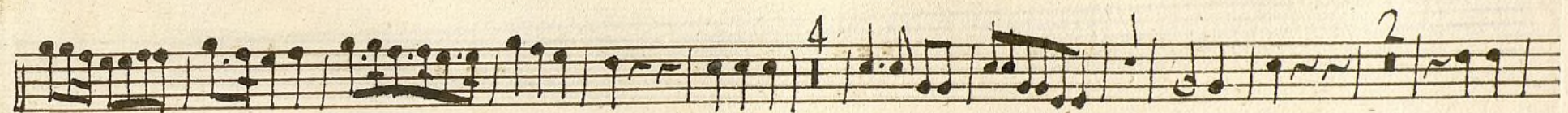
Staff 6: *And.^{te}* C major, 6/8 time. Dynamics: *f*, *p*. Includes measure number 15.

Staff 7: Continuation of the sixth staff. Ends with *Parola y al Segno.*

Staff 8: *All.^o* C major, 6/8 time. Dynamics: *f*. Includes measure number 25. Ends with *solo.*

Staff 9: *Al Segno.* Continuation of the eighth staff. Ends with *Coplas Tace.*

Staff 10: *All.^o* C major, 3/4 time. Dynamics: *solo.*



t

Trompa 2.^a

Ton.^a a. 3.

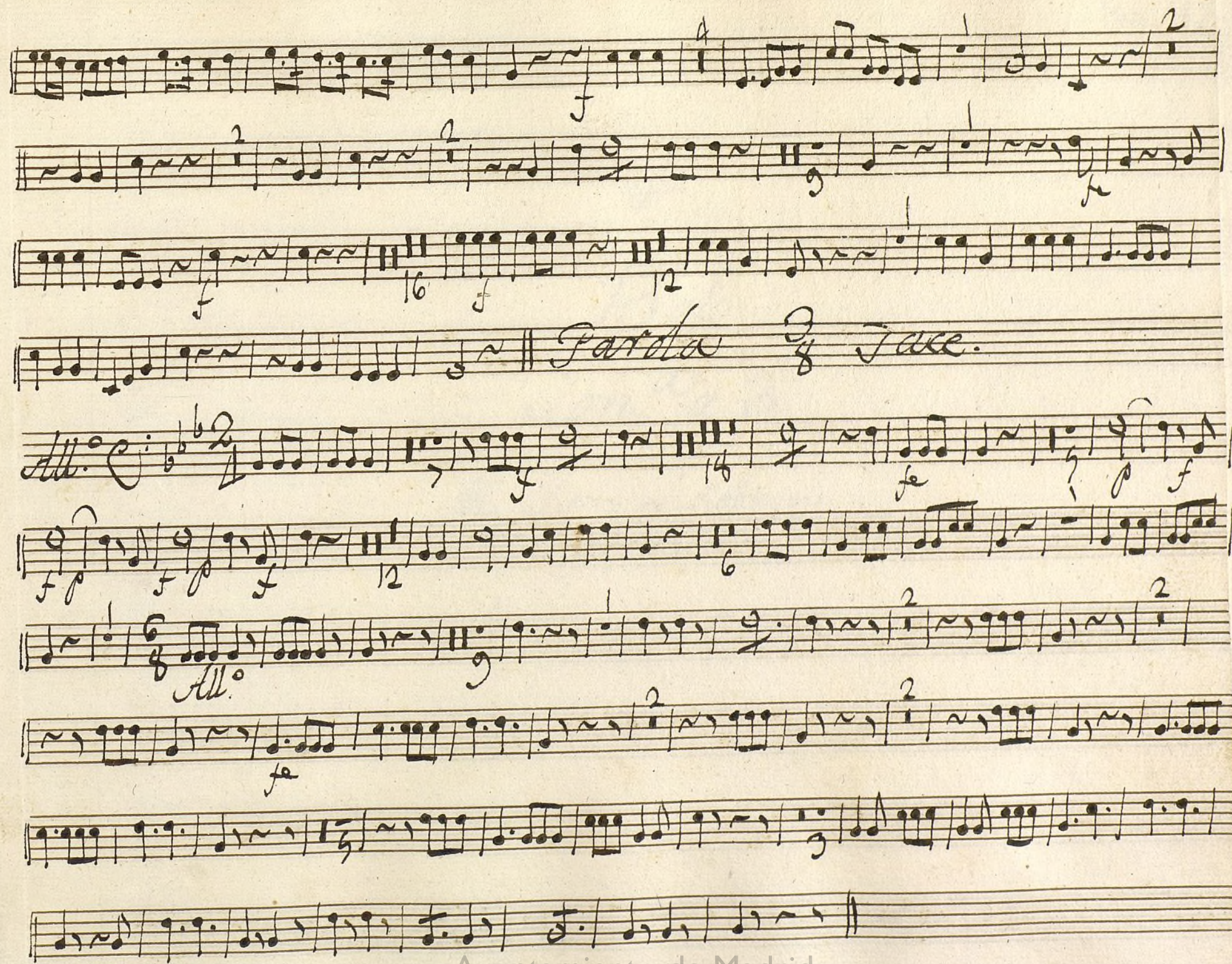
el Tio y el Sobrino

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

The score includes the following markings and sections:

- Staff 1:** *All.^o* C: b^2 2/4. Measures 1-13.
- Staff 2:** Measures 14-15. Dynamics: *f*.
- Staff 3:** Measures 16-17. Dynamics: *f*, *fe*.
- Staff 4:** Measures 18-20. Dynamics: *f*, *fe*. Section: *Parola*.
- Staff 5:** *All.^o* C: b^2 2/4. Measures 21-23. Dynamics: *f*. Section: *Parola*.
- Staff 6:** *And.^{no}* C: b^6 6/8. Measures 24-26. Dynamics: *p*.
- Staff 7:** Measures 27-28. Section: *Parola y al Segno*.
- Staff 8:** *All.^o* C: b^6 6/8. Measures 29-30. Dynamics: *p*. Section: *Solo*.
- Staff 9:** Measures 31-32. Section: *Al Segno*. Section: *Coplas Dace*.
- Staff 10:** *All.^o* C: b^3 3/4. Measures 33-35. Dynamics: *Solo*.

A watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.



t

Bajo

Ton.^a 3.

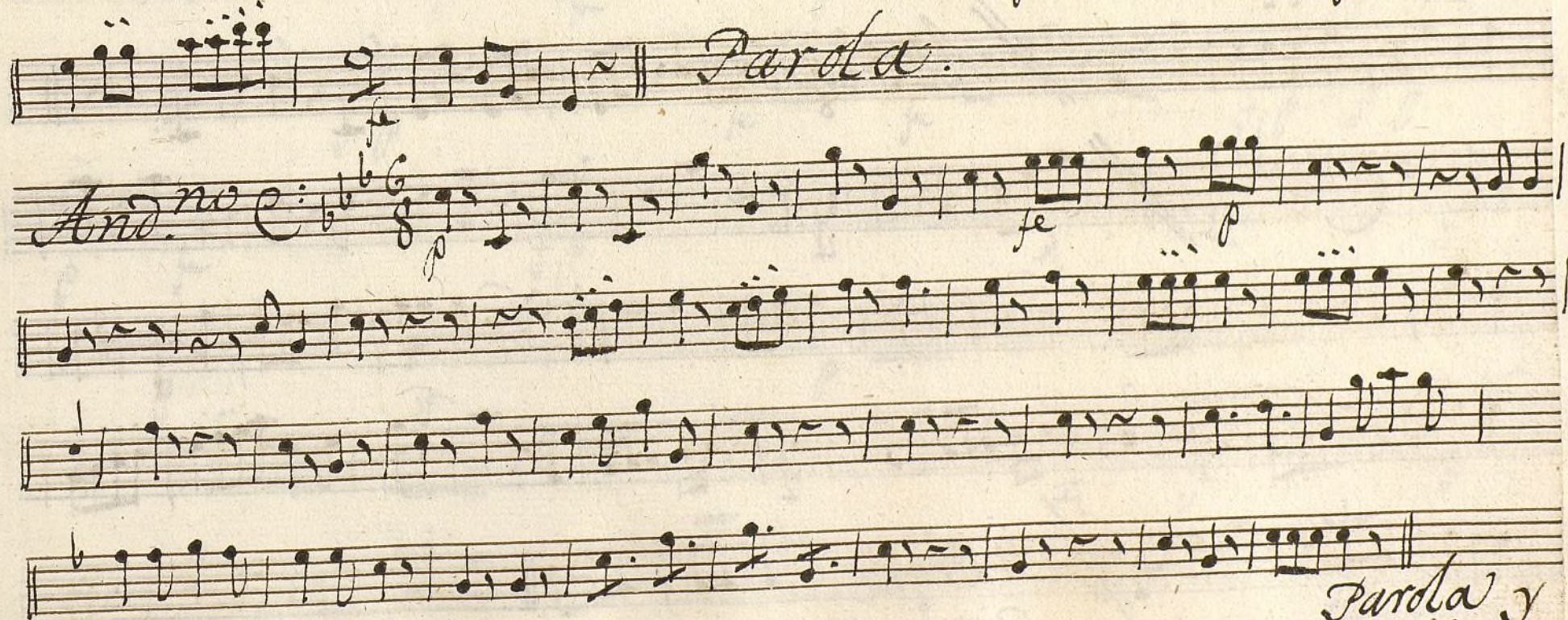
El Fio y el Sobrino

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written at the end of the tenth staff.

Dynamic markings and other annotations include:

- Al.* (Allegro) at the beginning of the first staff.
- fe* (forte) markings on the first, second, fourth, sixth, eighth, and tenth staves.
- p* (piano) markings on the third, fourth, fifth, seventh, eighth, and tenth staves.
- ten.* (tenuendo) marking on the third staff.
- Rehearsal or section numbers *2* and *4* are placed above certain measures.
- A double bar line with a slash is present on the second staff.

All. 

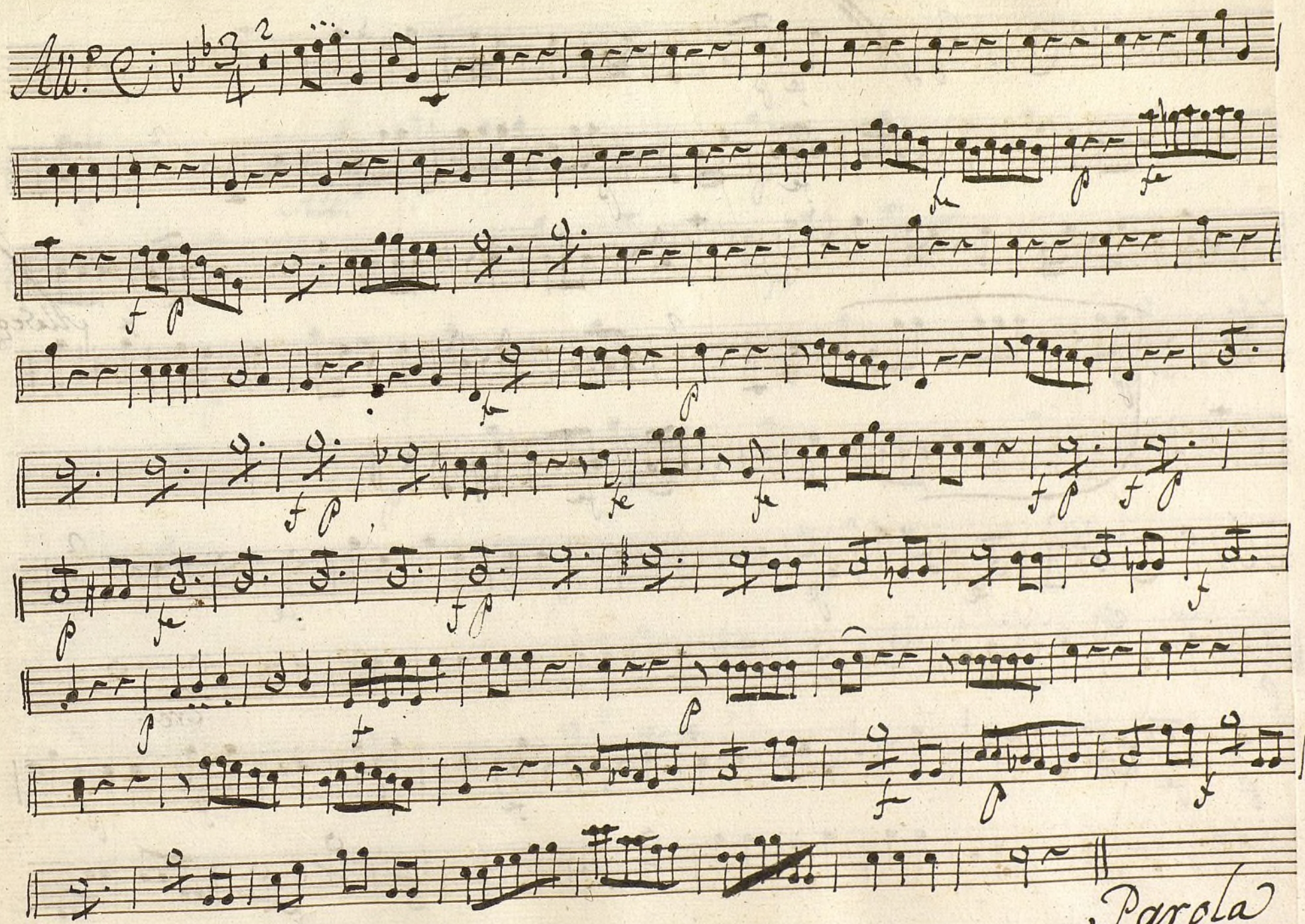
And. 

*Parola y
D. C. al Segno*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is divided into sections by double bar lines and includes the following markings:

- All.* (Allegro) at the beginning of the first system.
- Al Segno.* (Al Segno) marking the start of a new section on the fifth staff.
- All.* (Allegro) at the beginning of the sixth staff.
- Al Segno* (Al Segno) marking the start of a new section on the ninth staff.
- do mai.* (do mai) written below the ninth staff.

The manuscript is written in ink on aged paper, showing some staining and wear.



Parola

Handwritten musical score for a piece, likely a piano or organ. The score is written on ten staves, organized into two systems of five staves each. The first system is marked "And. no" (Andante) and the second system is marked "Allegro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "fe" (forte) and "p" (piano). The manuscript is on aged, slightly stained paper.

