

Leg<sup>o</sup> M. S. N.<sup>o</sup>

Leg<sup>o</sup> 6. +

(Leg<sup>o</sup> 8. N.<sup>o</sup> 34)

Mus 149-6

149-6

t  
Son<sup>a</sup> a 4.<sup>o</sup>

BB.

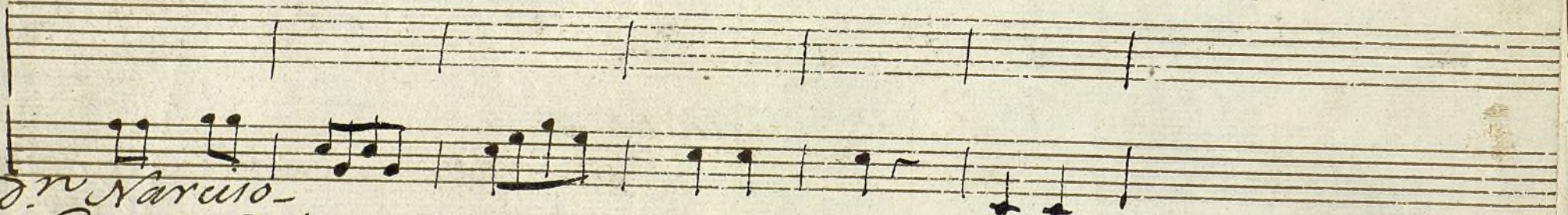
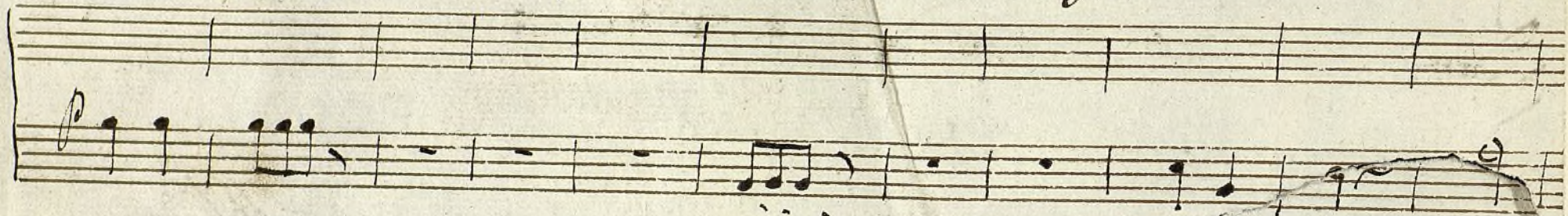
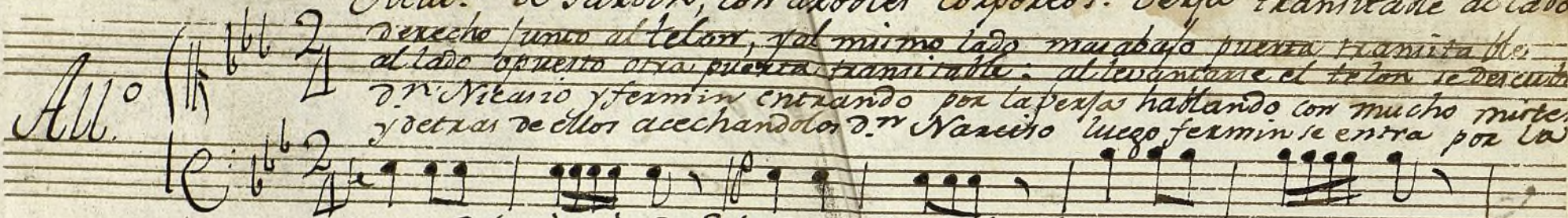
La boda por el Peñillo

De Lacerda.

La boda por el Peñillo  
De Lacerda  
Quinta  
Pala



*Mut.<sup>on</sup> de Tardín, con árboles corpóreos: vuela transitable al lado  
 derecho junto al telón, y al mismo lado marabaja puerta transitable.  
 al lado opuesto otra puerta transitable: al levantarse el telón se descubre  
 D.<sup>n</sup> Narciso y Fermín entrando por la puerta hablando con mucho misterio  
 y detrás de ellos acechando a D.<sup>n</sup> Narciso luego Fermín se entra por la  
 puerta de la izquierda dejando a D.<sup>n</sup> Narciso solo y D.<sup>n</sup> Narciso se oculta detrás de un árbol.*



*D.<sup>n</sup> Narciso -  
 Paso de Teniente*





bicento.

hasta el fin la e de azuchar hasta

In Nicanor Seq. a Petimetre.

Sicani amada deide niosa

logxaria su Tardi nero

el Perrillo arreba

tar el

Paco

ay Matilde que

uda - qual te piennan bux lax - qual



*Segura*

*ay quanto famir*

*tarda si el golpe logra*

*ia si el*

*Paso*

*O amor y quan costosa*

*Seg<sup>a</sup>*

*O amor y quan cos.*

*es tu fe li ci dad es*

*tosa*

*es tu fe li ci*



dad es tu o amor y quan cos tosa es -

tu feli cidad o amor y quan cos tosa es -

tu fe li ci dad es el

*f* *fmo*



Sale Guerol. por donde entro sacando foimine Guerol  
en brazos un peñuelo fino

D<sup>ra</sup> Nicasio D<sup>ra</sup> Ni

Mas All<sup>o</sup>

fe

casio

al momento dadme albricias

D<sup>ra</sup> Ni.

casio dadme albricias q<sup>e</sup> mi Ama es buestra ya q<sup>e</sup> mi-

Seq<sup>do</sup>

la qui tantes el pe xuello

gu<sup>o</sup>

mientras la siesta dormia

y halli le boy—



*Poco.*  
a encerra q' y halli con el pe-

no qui tado q' Perro an de llevar con-

el Perro qui tado que Perro an de llevar fe

*Sub.*  
idos pues q' mi Amma ya presto vafa ra ya

*Poco.*  
ya o ay-



amor quan costosa *ab* es

*Seq.*

*Fu.* *ab* amor, quan los topa

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with lyrics 'amor quan costosa' and 'es'. It includes a fermata over the word 'es'. The lower staff is a piano accompaniment, starting with a 'Seq.' (sequenza) marking and a 'Fu.' (fugato) marking. The lyrics 'ab' and 'amor, quan los topa' are written below the piano staff.

tu feli ci dad es

es tu feli ci dad es tu feli ci

The second system of the handwritten musical score continues the vocal and piano parts. The upper staff has the lyrics 'tu feli ci dad es'. The lower staff has the lyrics 'es tu feli ci dad es tu feli ci'. The piano accompaniment continues with various musical notations, including a 'fa' marking at the end.



Handwritten musical score for the first system, consisting of five staves. The first four staves contain musical notation with various note values and rests. The fifth staff contains the lyrics "dad ay amor y quan costosa es tu feli a dad" written in a cursive hand. Above the final measure of the fifth staff, there is a small "ay." with a flourish.

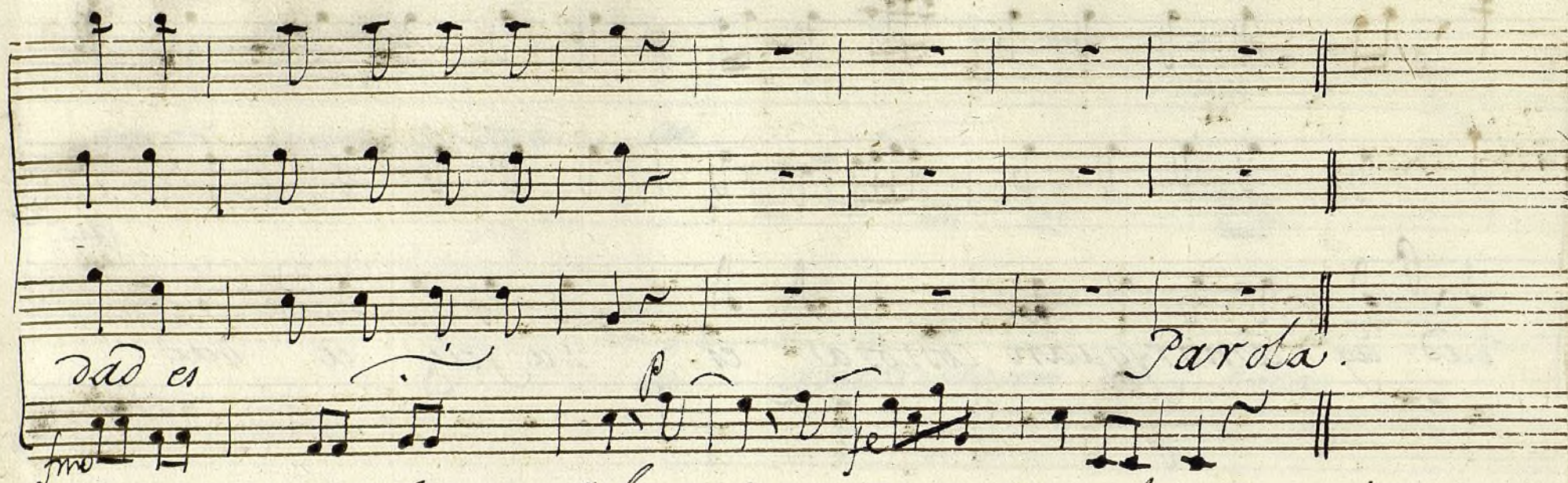
dad ay amor y quan costosa es tu feli a dad

Handwritten musical score for the second system, consisting of five staves. The first four staves contain musical notation. The fifth staff contains the lyrics "mor y quan cos tosa es tu feli a dad" written in a cursive hand. Above the final measure of the fifth staff, there is a small "fe" with a flourish. The sixth staff continues the musical notation with the lyrics "es tu feli a" written below it.

mor y quan cos tosa es tu feli a dad

es tu feli a





(Segura) con q<sup>e</sup> el perro:: (Jul) aqui se queda: donde de huésped estais  
ay Señora, q<sup>e</sup> al verle del se puede enamorar

(Seg<sup>a</sup>) - dices bien pero:: (Jul) no ay perro m<sup>u</sup> ama menos le echara  
le bucará por la casa no hallándole a de bajar

A ver si está aqui, y entonces Cantará como ya está  
acordado, entraxeis vos su pena al punto os dirá

y en hallando la ocasion la direis q<sup>e</sup> si os da p<sup>ro</sup>vecho  
de hallarq<sup>e</sup> su mano el perro la traerá. (Seg<sup>a</sup>) ay tal maldad!

Seg<sup>a</sup> y se rendirá a ese pacto! (Jul) si Señor se rendirá  
sin duda por q<sup>e</sup> cide aquellos q<sup>e</sup> por un perro daran  
quanto se les pida y:: desádmelo gobernar

Seg<sup>a</sup> Cuel capricho aman aun perro y a los hombres desprecian  
Jul que queréis si es Viuda, y fue malo su Esposo, y querria  
mas un perro, q<sup>e</sup> un marido animal, por animal.



All.<sup>o</sup> asai.

Seg.<sup>a</sup>

toma pues es.

No echas mas q.<sup>e</sup> el

te bol sillo no soy hombre de ca Clare toma toma  
pica porte no se puede abrir sin esto pero mira

pase pase no me enfades sois molesto sois  
presto presto q.<sup>e</sup> el paxillo presto, presto  
marcha luego



*seg.<sup>a</sup>*  
pero Cuida do q.<sup>o</sup> de esto  
Paco. pues ya se to do su fuego

*f*  
nada sepa mi xibal nada  
con el lo e de ganar con el *(vare por la verja)*

*gub.* *Paco*  
no aya miedo ya lo sabe ya *los 3.*  
vamos vamos al momento al *los 3.* *Seg.<sup>a</sup> y gub.* *aquí que tu mi*

*seg.<sup>a</sup>*



Handwritten musical score for the first system. It consists of three staves. The top staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The middle staff contains the lyrics: "no ay mas q. eipe xax aqui" followed by a long horizontal line, and then "aqui". The bottom staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics "Ama vasa ya que <sup>tu</sup>mi" are written below the middle staff, with a long horizontal line following "que".

Handwritten musical score for the second system. It consists of three staves. The top staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The middle staff contains the lyrics: "no ai mas q. eipe xax aqui" followed by a long horizontal line, and then "aqui". The bottom staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The lyrics "Ama vasa ya que" are written below the middle staff, with a long horizontal line following "que".



(Dentro Forderillas)

Jazmin! Jazmin! Jazmin!

Jul! vos entra no dentro animal.

[muer el perro en el q. de la derecha Ha.]

Seg.ª advierte. Jul! por la puerta el quarto  
tiene q. ala Calle da

ahí tiempo os la abiere

y el perro podéis sacar

por ella y así mi Ama

nada podrá sospechar

(Pase) por q. al salir no me vean

mejor Salirme será.

-ba poco a poco retirándose hacia la Verja

Parola ya!

2.ª Parola

Ford!... Jazmin! no está ay mi Perro  
donde cielos se hallará.

Por la puerta de la izquierda  
Sale Ford! apremiado  
mirando por todas partes  
yaciendo en el suelo de lentim.

Punto bajo

All.

poco

Forderillas.

buelve a entrar Jul! la observa con un azadon y se pone a trabajar.

Ai

Jazmi nito

mi o.

ay

Jazmi ni to mio

todo erais gracias



echa.

todo eras gracias todo eras gra cias to

veja

do eras - - gra cias to - - do e ras - -

gra cias todo

Cres.

todo eras gra cias todo

todo - - todo eras morre xias todo



Handwritten musical score on aged paper, featuring six systems of staves. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are interspersed between the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including some staining and wear at the edges.

todo eras mone xias para tu Alma  
para con tus be -  
sitos tus Caxi ñitos me conso labas -  
con tu bo quita tu lenque cita me acaxi -  
ciabas este Si q' era amor sin peli -



2 aqui buelve a enoxar. Guerd  
la obrexa coje un aradon  
y le pone a trabaxar

9

gro este si q<sup>e</sup> era amor sin pe ligro

ay -- / azmi nito a ti so lo si

idola traba mi al ma y

dola traba mi alma -- ay ay -- ay -- / azmi

nito mi o. don -- de --



Handwritten musical score on ten staves. The lyrics are written below the notes in a cursive script.

donde te hallas. que encon-

trante no pueden mis finas mis finas an sias

mis — finas — an — sias an —

sias mis

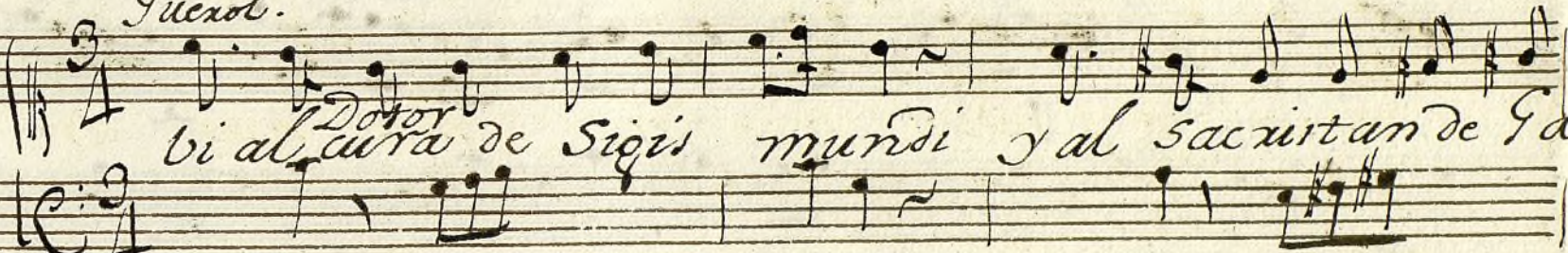
Crei.



10

*Parla* Sub. pues esta aqui, y le echo menos  
 naire la Sena acordada. *Ford.* fermine. vite:  
 Sub. Si Señora le e visto *Ford.* donde despacha  
 Sub. que charco va a llevar? vi, vi, vi, vi  
 Ford. que vite acaba.

*Guesol.*

*All. Pow.*  *vi al cura de Sigis mundi y al sacristan de Ga.*

*Lapagos*  *q. andan buscando unas trevedes trevedes*

*trevedes*  *para guiar unos pasaros pasaros*

*verde.* 



Tord.<sup>5</sup>All.<sup>o</sup>

Eso —

Sale Seg.<sup>a</sup>  
(entrando por la Verja)

Yala

(Paco) Ya me a

nada fermin me importa si mi perro viste di  
 seña fermin a echo <sup>(Sale Paco)</sup> el seguirle me es ya pre  
 visto Señora mia <sup>(seg.<sup>a</sup>)</sup> ya me mira tierna se

gub

Tord.<sup>5</sup>

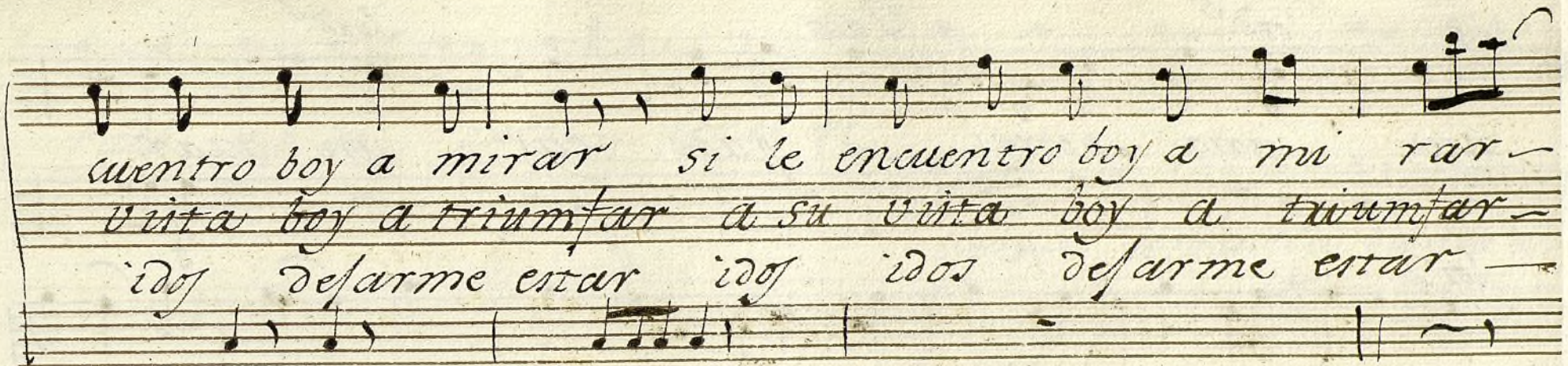
presto  
 ciso

no Señora no vi mas q. esto si leen.  
 ved q. viene traí vos Narciso <sup>(seg.<sup>a</sup>)</sup> asu.

nora — Tord.<sup>5</sup> con requiebros venis ahora idos —



a



cuentro boy a mirar si le encuentro boy a mi rar -  
vita boy a triunfar a su vita boy a triunfar -  
idos dearme estar idos idos dearme estar -



si le: *Allegro* *mod.* *For.*  
a su *Que aunque*  
idos



*All.*  
siempre me enfadarteis - - me enfadais me enfadais oy mucho  
*f* *fp* *f* *fp* *f* *fp*  
*mas. me enfadais* *Seq.* *pues q. te.*



*Tord.<sup>5</sup>* *Paco* *Tord.<sup>5</sup>*

neis una perna q.<sup>e</sup> pade cis un azar.

*los 2.*

expli cãde por si acaso expli cãde por si a

*Gu.*

mui bien oïcho bien per-

caso le podemos remediar

*Tord.<sup>5</sup>*

sado bien tanta angustia tanto en-



fado no se puede recatar

*Pao.*

tanta angustia tanto en.

puede

no se puede

fado no se deve recatar

no se deve.

*Pao.*  
recatar

tanta angustia

tanto enfado

*Seg<sup>a</sup>*  
no se..



*todos.*

puede recatar - puede recatar no se  
 debe tolerar no se debe tolerar - no se.

*Pau-  
sado  
fz.*

✓ puede recatar no se pue - de te - -  
 & debe recatar no se de ve re -

*mo*

puede recatar no se  
 catar no se debe recatar no se



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. Above the staff, there are dynamic markings: *fe* (forte), *f* (forte), and *crer.* (crescendo).

*Rez<sup>do</sup> querel*

*Tord.*

*Paco*

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. Below the staff, the lyrics are written in a cursive hand.

Decídes buestra pena es la mas fiera haveis pen

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. Above the staff, there are dynamic markings: *Tord.* and *seq.<sup>a</sup>*. Below the staff, the lyrics are written in a cursive hand.

vido el pleito mejor fuera sea undio alguna casa

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. Above the staff, there are dynamic markings: *Tord.*, *Paco*, and *Tord.*. Below the staff, the lyrics are written in a cursive hand.

mas extraño sea muerdo buestro Padre mayor daño

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes. Above the staff, there are dynamic markings: *Paco y seq.<sup>a</sup>* and *Tord.*. Below the staff, the lyrics are written in a cursive hand.

acavaa puer de cid buestro conflicto e perdi-



do esta sierta mi Penitencia.

no) y por un Pe  
Pau. Si os parece en  
Seq. *Allegro* y si la ma  
Pau *Allegro* como a mi me

*All. Poco*

xito solo os poneis de esa manera os po-  
el di. ario echa remos una esquela echa  
no de Esporas por su trabajo yo os pidiera por su  
veis lo mismo del /azmin os dare nuevas del /az

neis  
remos

*Ford.*

muchas queremos un  
y po. ned q. por su ha  
aunq. aborrezco los.  
a vos mejor pues me



perxo mas q.<sup>e</sup> honor Padres y hacienda mas q.<sup>e</sup> honor Padres y ha  
 llazgo dare todo quanto quieran dare todo quanto  
 hombres venga el perro y sere vuestra venga el perro y sere  
 tiran mas las armas q.<sup>e</sup> Las letras mas las armas q.<sup>e</sup> Las.

*gub.*  
 cien da - q.<sup>n</sup> viendo esto negar puede q.<sup>n</sup>  
 quieran aora en tiempo d.<sup>n</sup> Nicasio aora  
 vuestra. ya por un perxo en el dia ya  
 letras - y donde q.<sup>e</sup> esta el perxillo y

q.<sup>e</sup> ay Peti metras perrexas. q.<sup>e</sup> ay  
 en trad cor botas y espuelas en trad  
 se compra una petimetra se  
 piensa el Señor d.<sup>n</sup> fachaenda piensa



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes tempo markings and dynamic instructions.

**Tempo and Performance Markings:**

- All<sup>o</sup>* (Allegro)
- Allegro 3 mas.*
- And.<sup>te</sup>* (Andante)
- Poco* (Poco)
- And.<sup>te</sup> seg.<sup>ua</sup>* (Andante seguita)
- And.<sup>te</sup> seg.<sup>ua</sup> y Gul.* (Andante seguita y Gul.)

**Lyrics:**

donde? donde? si señor donde donde decid ya  
 quanto vi llano q.<sup>ue</sup> halli el / azminito esta q.<sup>ue</sup> halli el  
 como bocielos lo, sabrá

**Other markings:**

- la 1<sup>a</sup> no*
- abue tu*
- f p* (forte piano)



*Ford.*  
*Seq.<sup>a</sup>*  
como cielos lo sabrà lo sabrà

*gub.*  
*Seq.<sup>a</sup>*  
señora el teniente sueña señora este hom—

*Paco*  
bre deli ra lo q<sup>o</sup> digo no es mentira abre el

*f p*  
*f p*  
*Ford.*  
quanto y se verá abre

*Seq.<sup>a</sup>*  
*gub.*  
como cielos.



*Paco* abre el quarto y se verá como cielos lo sa  
*lo sabra fe* *Paco* abre el quarto y se ve.  
 bra como cielos lo sabra como  
 ra - como cielos lo sabra como

*ella.* vaya abre el quarto (*Gul.*) no encuentro la llave.

*Paco.* no tienes mas q' el picaporte. (*Seq.<sup>a</sup>*) que escucho  
 ya no acierto a respirar (*Gul.*) vos hablais con el Demonio  
 no ay remedio (*ella*) basta ya  
 abre el quarto y sepa yo por q' el perro me culetais

*Parola.*

*Paco.* yo os lo dire: como soy tan verdaderia, y amais  
 tanto al farmin d.<sup>n</sup> Nicario con fermin pudo lograr  
 q' os le robase pensando lo q' sucediendo esta  
 era el lograr buena mara por su hallazgo (*ella*) desleal  
 picaronais a mis manos de de merir (*Gul.*) ay ay ay  
 por Dios (*ella*) suelta el picaporte (*Gul.*) tomadle  
*Seq.<sup>a</sup>* advertid (*ella*) callad mal cavadero

*Paco.* Señora ved si os dije la verdad



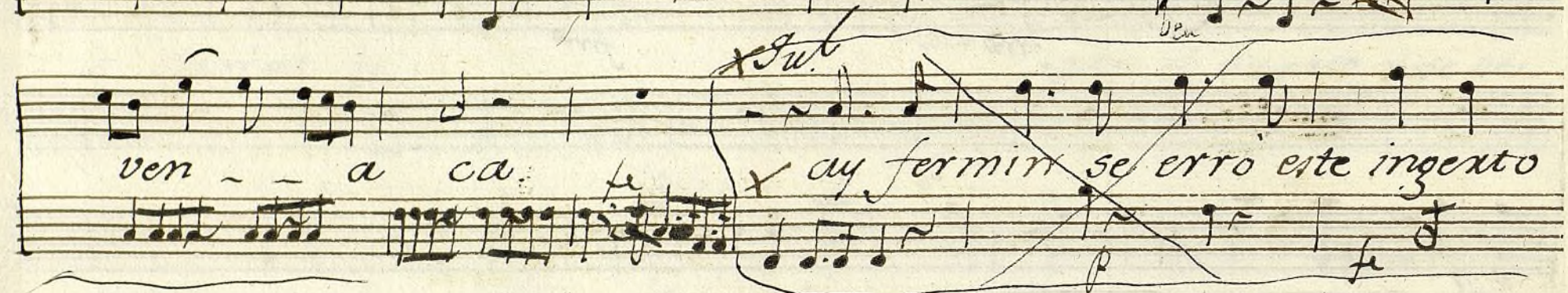
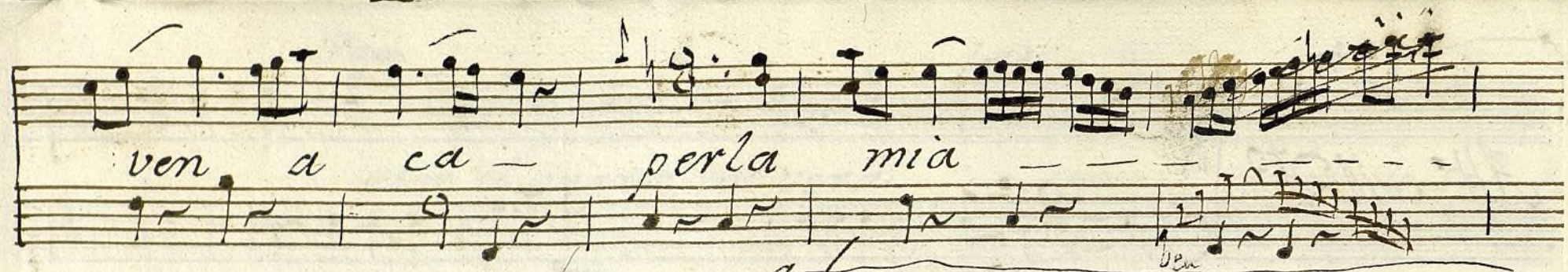
no

*All. Mod.<sup>to</sup>**fmo**fmo**Ford. acariciando el pecho.*

Ven a ca prenda — querida ven a

ca bien de — mi vida perla — mia —







fe me -- cum - pli ra — buestra fe me cumpli

ra buestra - fe - me cumplirá de perdon dig

Seg a

no es mi yerro ya mi el hallazgo del peazo pxiome

tido antes está.

Foro

Allº q. es pronunciado por tu aten

tado no esperes nunca de mi piedad de mi



*Poco*

piedad de y yo - - se ñora

*Ford.*

- se ñora yo yo

me averguenzo mas ya me venzo

mai ya me venzo pa ga do etàs ma

*Poco.*

no ado rada mano eti mada de de li.



*18*

*Quel*  
cio sa fe li — ci dad

*Ford.*  
— se ñora — se ñora tu —

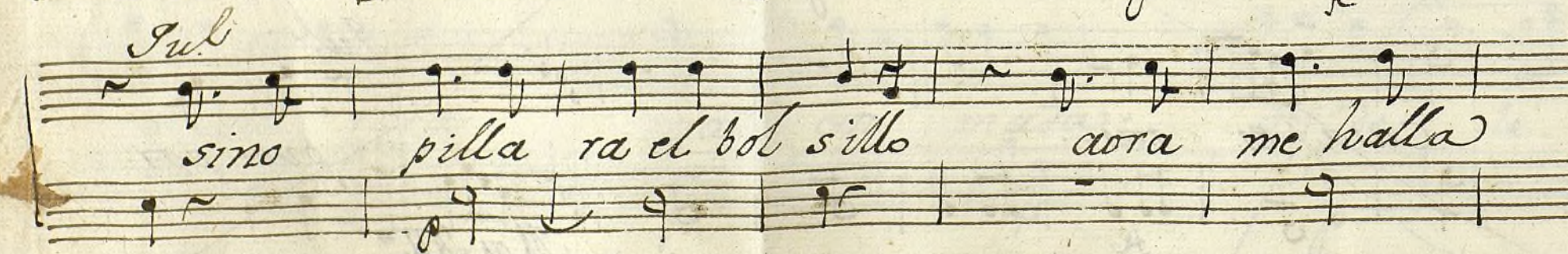
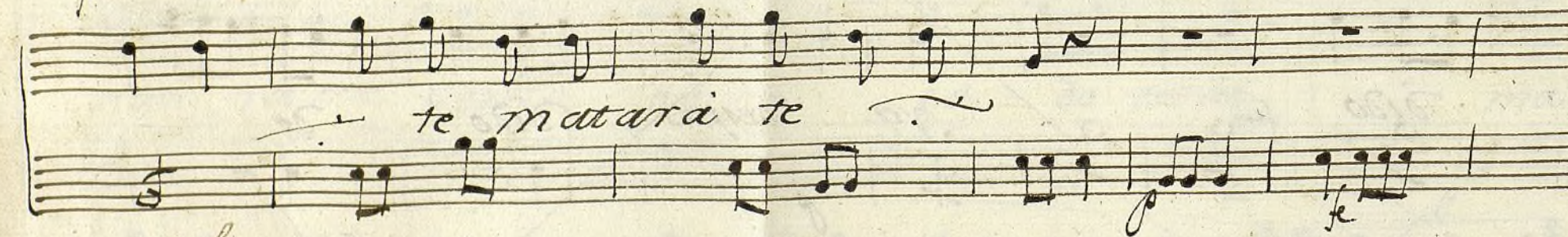
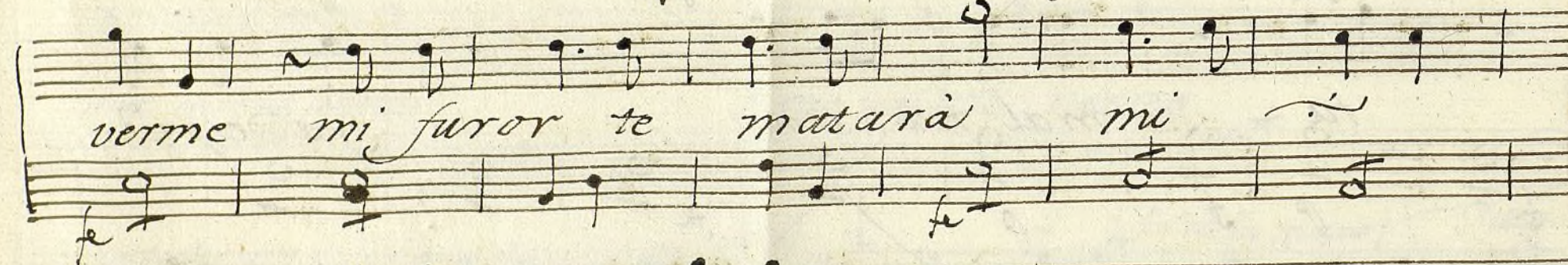
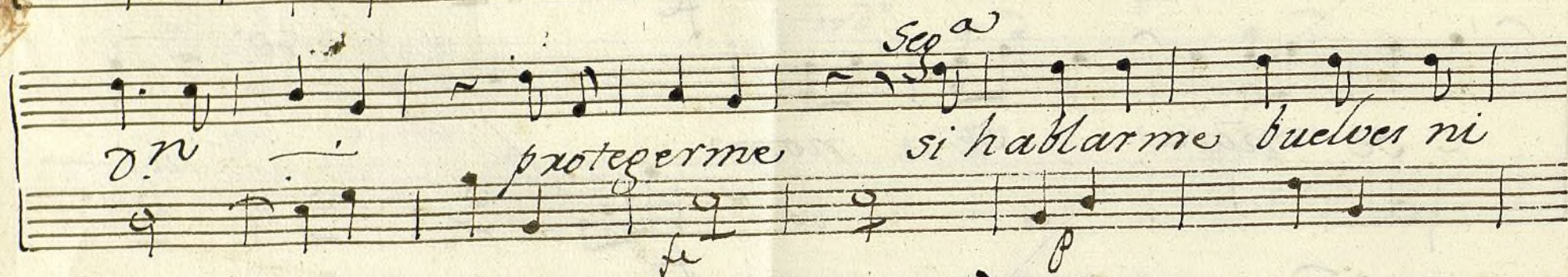
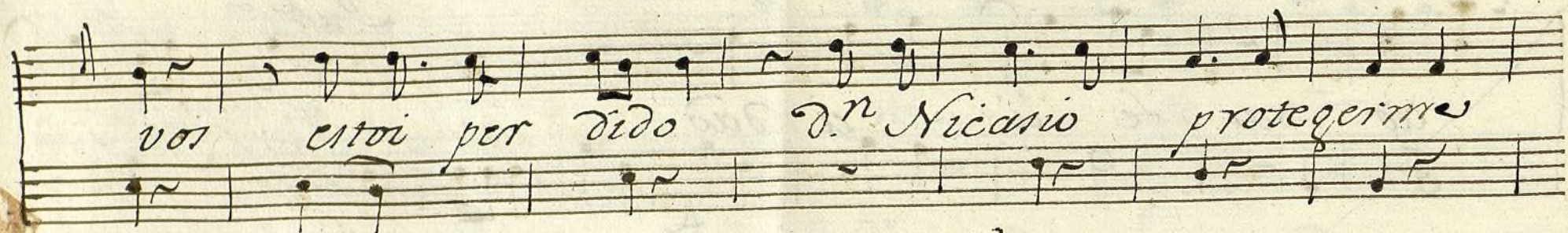
tu — mal na cido ya despe

dido ya despe dido de —

*Quel*  
caia ei tás... pues por

*Ma. Al.*







ba en un brete q. esto tiene q. se mete entre

huele y Alcala entre

*Poco*

que me querais por un pexxo siento se

*for.*

nora callad. - q. aora - mi amor - despen

tan - do va - mi amor mi amor despen



Handwritten musical score on ten staves. The lyrics are written below the notes. The first staff has a large bracket over the first two staves, with the word "tando" written below it. The second staff has "ba." written below it. The third staff has "aqui" written above it. The fourth staff has "Ford." written above it. The fifth staff has "Poco." written above it. The sixth staff has "o que gusto" written below it. The seventh staff has "Seg. a" written above it. The eighth staff has "que contento" written below it. The ninth staff has "O que" written below it. The tenth staff has "gusto" written below it. The eleventh staff has "q.º tormento" written below it. The twelfth staff has "q.º pesar." written below it. The thirteenth staff has "gusto" written below it. The fourteenth staff has "q.º contento" written below it. The fifteenth staff has "en mi" written below it. The sixteenth staff has "q.º tormento" written below it. The seventeenth staff has "q.º pesar" written below it. The eighteenth staff has "q.º tor" written below it. The nineteenth staff has "q.º tormento" written below it. The twentieth staff has "q.º pesar" written below it. The twenty-first staff has "q.º tor" written below it. The twenty-second staff has "q.º tormento" written below it. The twenty-third staff has "q.º pesar" written below it. The twenty-fourth staff has "q.º tor" written below it.



*Vivo* 20

pecho siento ya

pecho siento ya

mento q.<sup>e</sup> pesar.

*Vivo*

O q.<sup>e</sup> gusto -

que contento

vamos vamos

q.<sup>e</sup> tormento

q.<sup>e</sup> pesar



alegrarnos y lo que un ca  
vamos vamos a xaviar

mucho puedes y lo—  
esta idea mostrará



g.<sup>e</sup> un Capricho puede esta idea mostrará

Yo lo g.<sup>e</sup> un Capricho puede

Paso

esta Idea mostrara

esta Idea mostra ra.

Paso y seg.<sup>a</sup>

Yo lo



*Ford*

y lo q. un Ca pricho puede esta J.  
q. un Capricho puede esta ydea mostrara  
q. un Capricho puede esta ydea mostrara

dea mostrara  
ra mostrara  
ra mostrara



*ta ydea mostra*  
*Ei ta ydea mostra*  
*Cres.*

*Foro!*  
*ra*  
*Pais lo q' un Ca pricho puede*  
*Seg. a. gub.*  
*ra. y lo q' un Capricho puede erra yde a*



Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) in a single system. The lyrics are written below the staves.

Soprano: esta yde a mostra ra

Alto: esta yde a mostrará

Tenor/Bass: mostra ra mostrará

Handwritten musical score for three voices in a second system. The lyrics continue across the staves.

Soprano: Ei ta ydea -- mostrará ei -

Alto: Ei ta ydea mostrará ei -

Tenor/Bass: c'ei f ei f



ta yde - - a mos - - trara' eta y

ta yde - - - a mos tra ra' eta y

dea mostrara, eta

dea mostrarà eta

fmo



Handwritten musical notation on four staves. The first two staves contain the lyrics "mostrará" written in cursive. The notation includes various musical symbols such as notes, rests, and a fermata.

Four empty musical staves, likely for a continuation of the piece or for a different instrument.











Mus 149-6

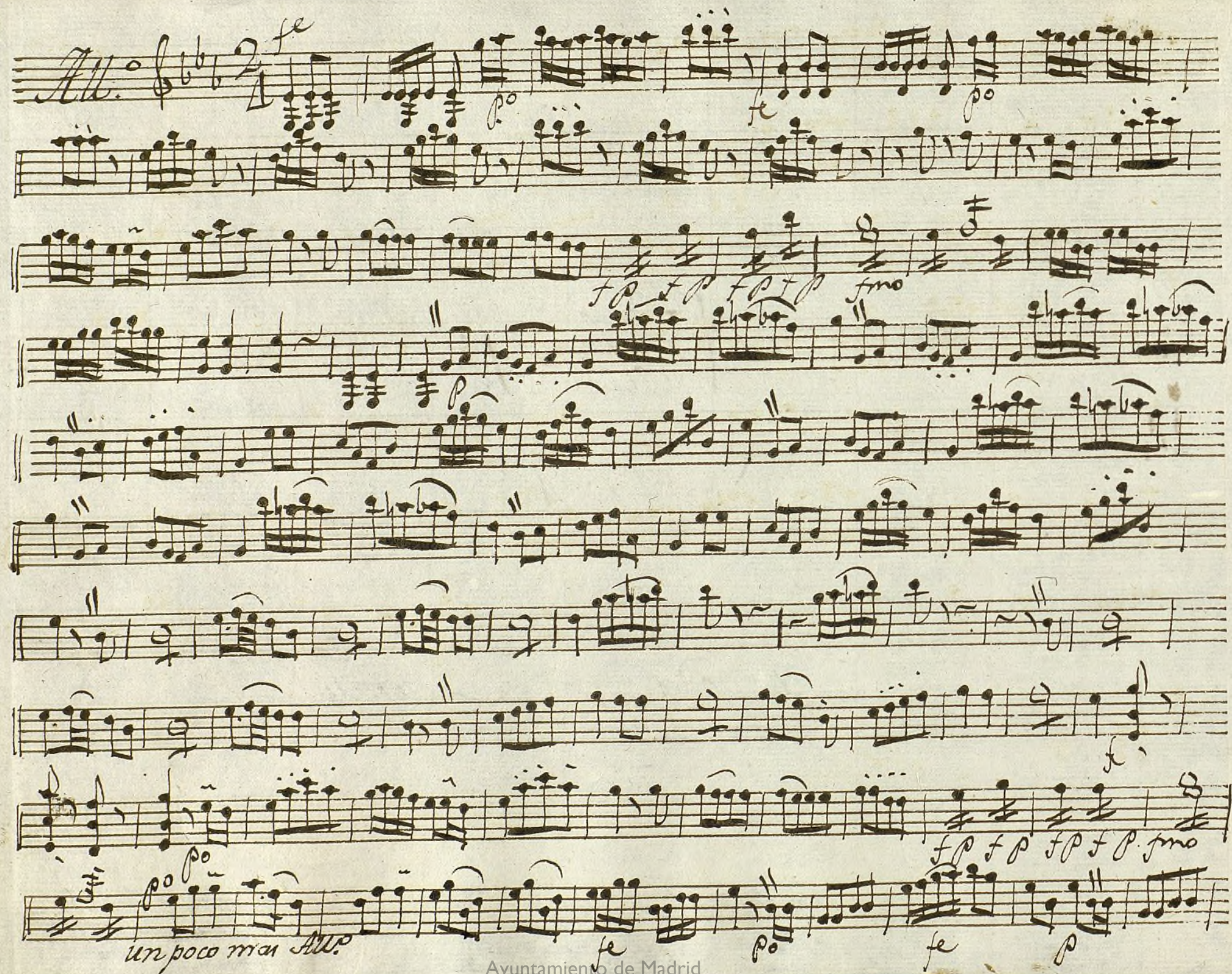
t

Violin 1<sup>o</sup>

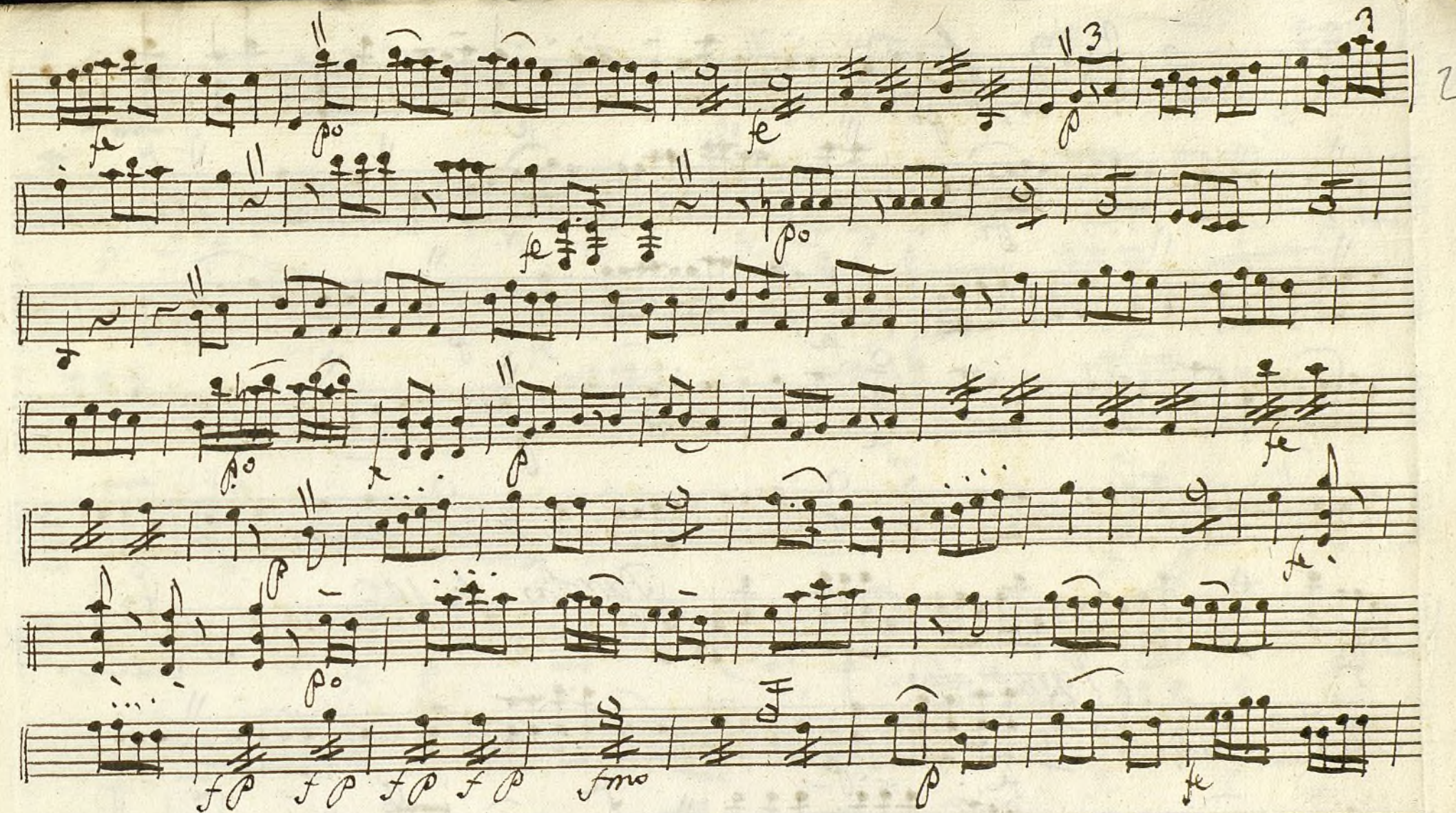
Don<sup>a</sup> 1<sup>o</sup>

La boda por el Pezullo.









Parola.



*All.<sup>o</sup> assai.*  $\text{2/4}$  *p<sup>o</sup>* *fr.* *fe* *p<sup>o</sup>*

*Parola* *Allegro.* *Parola*  
*contra*

*Punto alto.* *All.<sup>o</sup> Poco.*  $\text{2/4}$  *fe* *p* *fe* *p* *fe* *p*

*Crei.* *fe*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *po*, *fe*, *br.*, and *crei.*. The score concludes with the word *Parola.* written in a large, stylized script. A small number '3' is visible in the upper right corner of the first staff.



*Vi, vi, vi q. vite acauon.*

*All. Poco.*  $\frac{3}{4}$

*All.*  $\frac{6}{8}$

*Al Segno*  
*dos mas.* *All.*

*crec.*







A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *mo*, and *ff*. The score is divided into sections by a double bar line and a bracket. The word *Parola* is written in the third staff. The fourth staff begins with the tempo marking *All. Mod.to*. The score concludes with a double bar line and the tempo marking *All.* followed by a key signature change to two sharps (F# and C#).



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, possibly from the 18th or 19th century. The music is organized into measures by vertical bar lines. A large, irregular bracket on the right side of the staves suggests a section of the music. The paper is aged and slightly discolored.

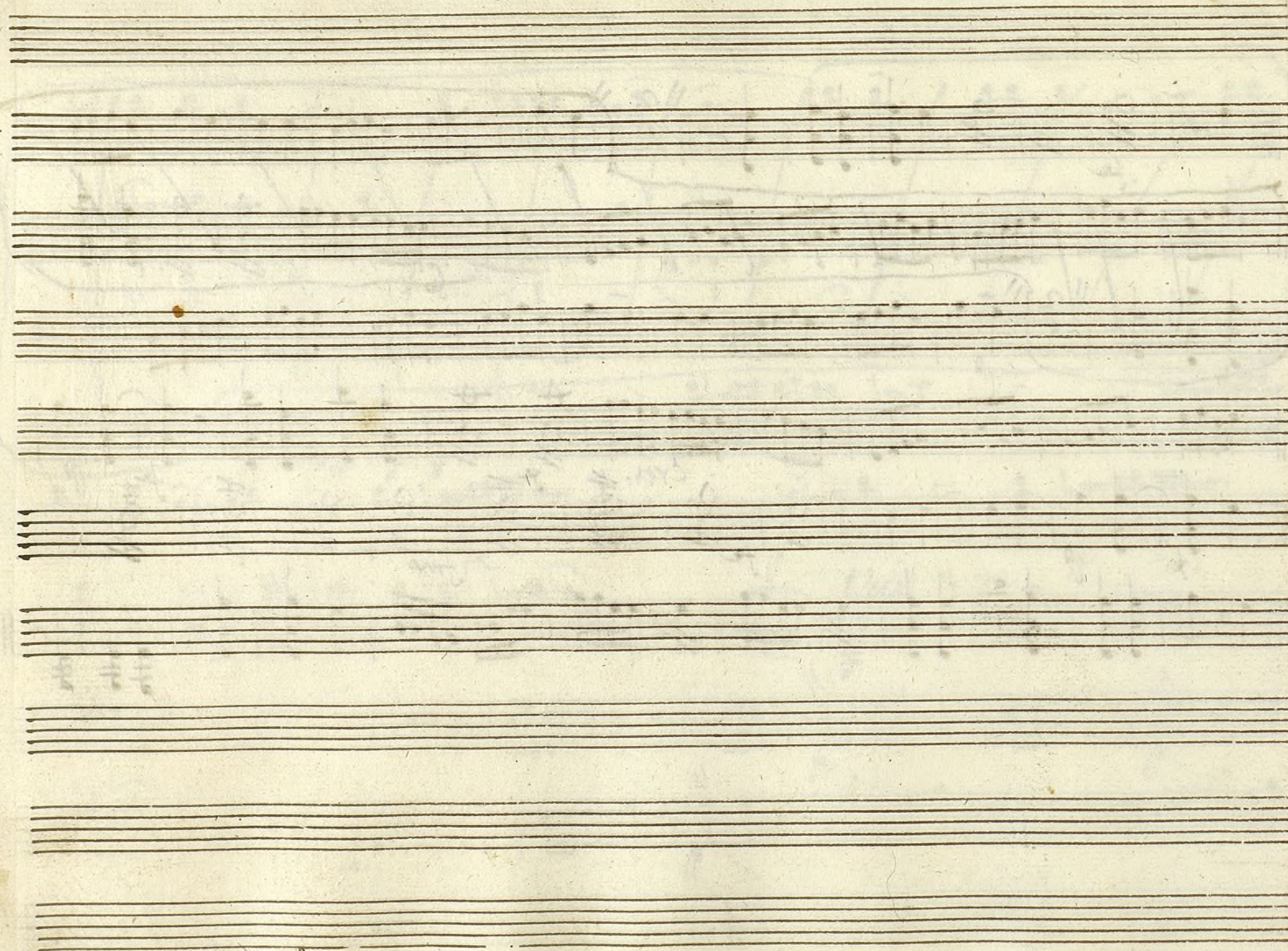














Mar 149-6

t

Violin I.

Fon.<sup>a</sup> à A.<sup>o</sup>

La boda por el Perrillo  
//



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 performance instructions include:

- fe* (first measure, top staff)
- p* (multiple measures, top and second staves)
- f* (multiple measures, top and second staves)
- mo* (multiple measures, third staff)
- f* (multiple measures, fourth staff)
- f* (multiple measures, fifth staff)
- f* (multiple measures, sixth staff)
- f* (multiple measures, seventh staff)
- f* (multiple measures, eighth staff)
- f* (multiple measures, ninth staff)
- f* (multiple measures, tenth staff)
- f* (multiple measures, eleventh staff)
- f* (multiple measures, twelfth staff)
- f* (multiple measures, thirteenth staff)
- f* (multiple measures, fourteenth staff)
- f* (multiple measures, fifteenth staff)
- f* (multiple measures, sixteenth staff)
- f* (multiple measures, seventeenth staff)
- f* (multiple measures, eighteenth staff)
- f* (multiple measures, nineteenth staff)
- f* (multiple measures, twentieth staff)
- f* (multiple measures, twenty-first staff)
- f* (multiple measures, twenty-second staff)
- f* (multiple measures, twenty-third staff)
- f* (multiple measures, twenty-fourth staff)
- f* (multiple measures, twenty-fifth staff)
- f* (multiple measures, twenty-sixth staff)
- f* (multiple measures, twenty-seventh staff)
- f* (multiple measures, twenty-eighth staff)
- f* (multiple measures, twenty-ninth staff)
- f* (multiple measures, thirtieth staff)
- f* (multiple measures, thirty-first staff)
- f* (multiple measures, thirty-second staff)
- f* (multiple measures, thirty-third staff)
- f* (multiple measures, thirty-fourth staff)
- f* (multiple measures, thirty-fifth staff)
- f* (multiple measures, thirty-sixth staff)
- f* (multiple measures, thirty-seventh staff)
- f* (multiple measures, thirty-eighth staff)
- f* (multiple measures, thirty-ninth staff)
- f* (multiple measures, fortieth staff)
- f* (multiple measures, forty-first staff)
- f* (multiple measures, forty-second staff)
- f* (multiple measures, forty-third staff)
- f* (multiple measures, forty-fourth staff)
- f* (multiple measures, forty-fifth staff)
- f* (multiple measures, forty-sixth staff)
- f* (multiple measures, forty-seventh staff)
- f* (multiple measures, forty-eighth staff)
- f* (multiple measures, forty-ninth staff)
- f* (multiple measures, fiftieth staff)
- f* (multiple measures, fifty-first staff)
- f* (multiple measures, fifty-second staff)
- f* (multiple measures, fifty-third staff)
- f* (multiple measures, fifty-fourth staff)
- f* (multiple measures, fifty-fifth staff)
- f* (multiple measures, fifty-sixth staff)
- f* (multiple measures, fifty-seventh staff)
- f* (multiple measures, fifty-eighth staff)
- f* (multiple measures, fifty-ninth staff)
- f* (multiple measures, sixtieth staff)
- f* (multiple measures, sixty-first staff)
- f* (multiple measures, sixty-second staff)
- f* (multiple measures, sixty-third staff)
- f* (multiple measures, sixty-fourth staff)
- f* (multiple measures, sixty-fifth staff)
- f* (multiple measures, sixty-sixth staff)
- f* (multiple measures, sixty-seventh staff)
- f* (multiple measures, sixty-eighth staff)
- f* (multiple measures, sixty-ninth staff)
- f* (multiple measures, seventieth staff)
- f* (multiple measures, seventy-first staff)
- f* (multiple measures, seventy-second staff)
- f* (multiple measures, seventy-third staff)
- f* (multiple measures, seventy-fourth staff)
- f* (multiple measures, seventy-fifth staff)
- f* (multiple measures, seventy-sixth staff)
- f* (multiple measures, seventy-seventh staff)
- f* (multiple measures, seventy-eighth staff)
- f* (multiple measures, seventy-ninth staff)
- f* (multiple measures, eightieth staff)
- f* (multiple measures, eighty-first staff)
- f* (multiple measures, eighty-second staff)
- f* (multiple measures, eighty-third staff)
- f* (multiple measures, eighty-fourth staff)
- f* (multiple measures, eighty-fifth staff)
- f* (multiple measures, eighty-sixth staff)
- f* (multiple measures, eighty-seventh staff)
- f* (multiple measures, eighty-eighth staff)
- f* (multiple measures, eighty-ninth staff)
- f* (multiple measures, ninetieth staff)
- f* (multiple measures, ninety-first staff)
- f* (multiple measures, ninety-second staff)
- f* (multiple measures, ninety-third staff)
- f* (multiple measures, ninety-fourth staff)
- f* (multiple measures, ninety-fifth staff)
- f* (multiple measures, ninety-sixth staff)
- f* (multiple measures, ninety-seventh staff)
- f* (multiple measures, ninety-eighth staff)
- f* (multiple measures, ninety-ninth staff)
- f* (multiple measures, one hundred staff)

At the bottom of the page, the text "Ayuntamiento de Madrid" is visible, along with the handwritten phrase "un poco mas All." and the word "fmo" (first).





*Parola.*



*All. a say.*

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

*Parola* *Allegro* *Parola Corta.*

*Punto alto.* *All. Poco.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

*Cres.*



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *ff*, and *pp*. The score is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including staining and foxing. The final staff ends with the word *Parola.* and a large, stylized flourish.



VI, VI, VI, 9.<sup>e</sup> Visite a cava

All.<sup>o</sup> poco  $\frac{3}{4}$

*Allegro*  
du mal.











Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte) and *p.* (piano). The score is written in a historical style, possibly from the 18th or 19th century. The music is organized into measures by vertical bar lines. A large, curved line is drawn across the staves, possibly indicating a section or a specific performance instruction. The paper is aged and shows some staining.

*Mus. All.*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *fe*, *po*, and *vivo*. The score is organized into systems, with some staves grouped by a large bracket on the left. The handwriting is in ink, and the paper shows signs of age and wear.

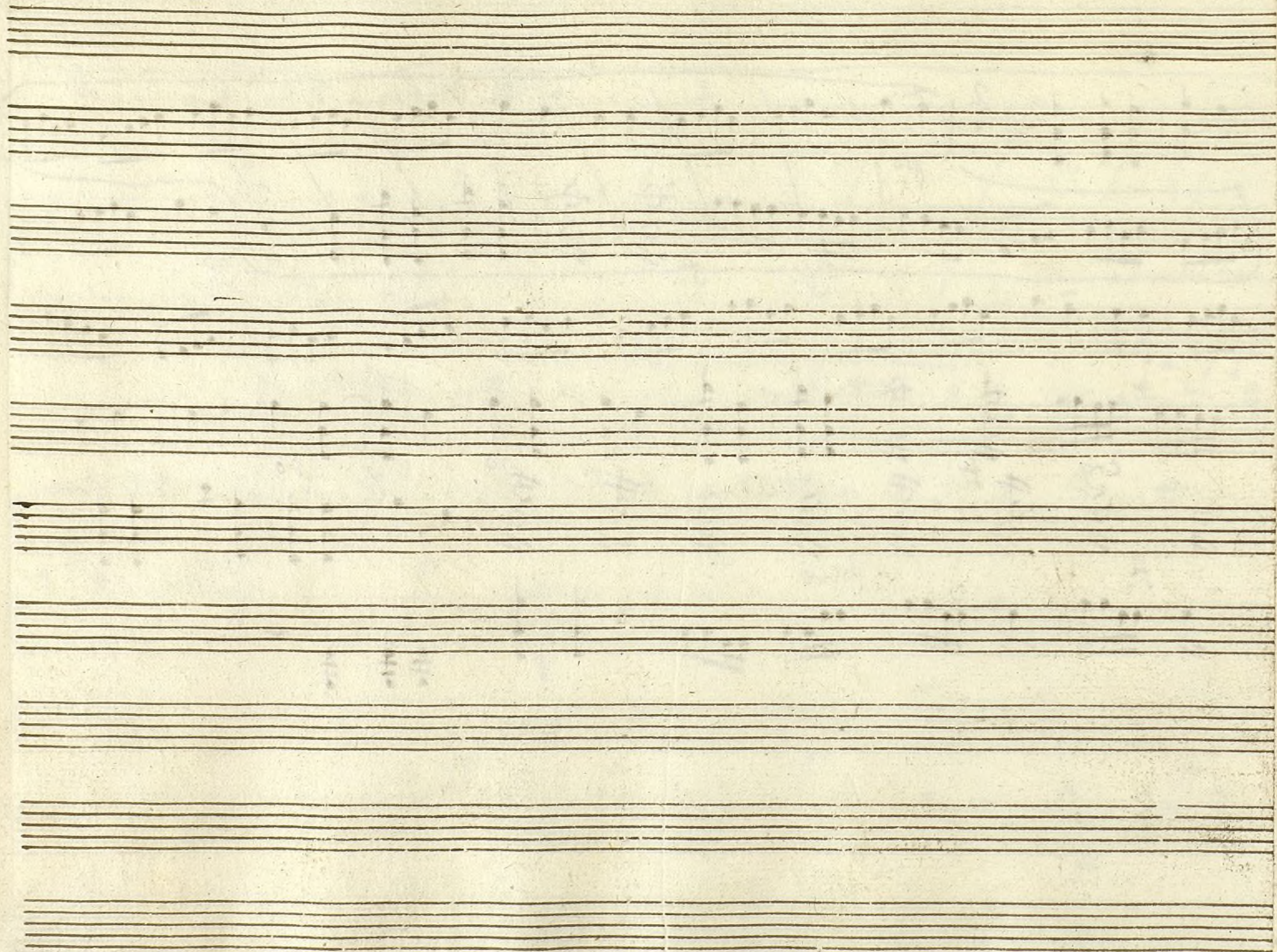




A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score is divided into measures by vertical bar lines. The first staff contains a measure with a fermata and a measure with a '2' above it. The second staff has a 'p.o.' marking. The third staff has a 'cres.' marking. The fourth staff has a 'f.' marking. The fifth staff has a 'p.o.' marking. The sixth staff has a 'f.' marking. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score is divided into measures by vertical bar lines. The first staff contains a measure with a fermata and a measure with a '2' above it. The second staff has a 'p.o.' marking. The third staff has a 'cres.' marking. The fourth staff has a 'f.' marking. The fifth staff has a 'p.o.' marking. The sixth staff has a 'f.' marking. The score concludes with a double bar line and a repeat sign.







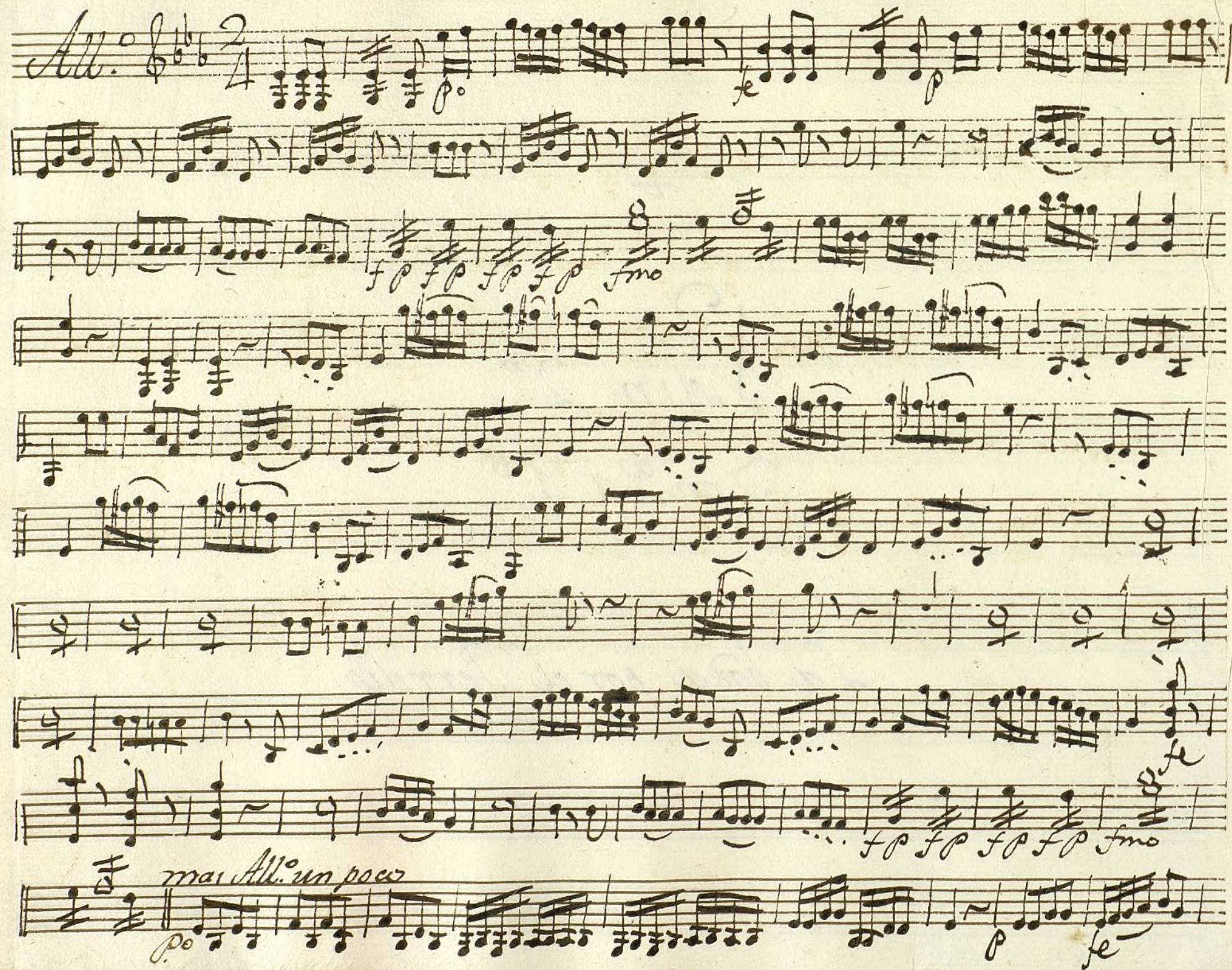
t

Violin 2.<sup>o</sup>

Ton.<sup>a</sup> a 4.<sup>o</sup>

La boda por el Perrillo.









A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings include *fe* (forte), *po* (piano), and *fma* (finito). The piece concludes with the word *Pardas.* written in a decorative, cursive script.



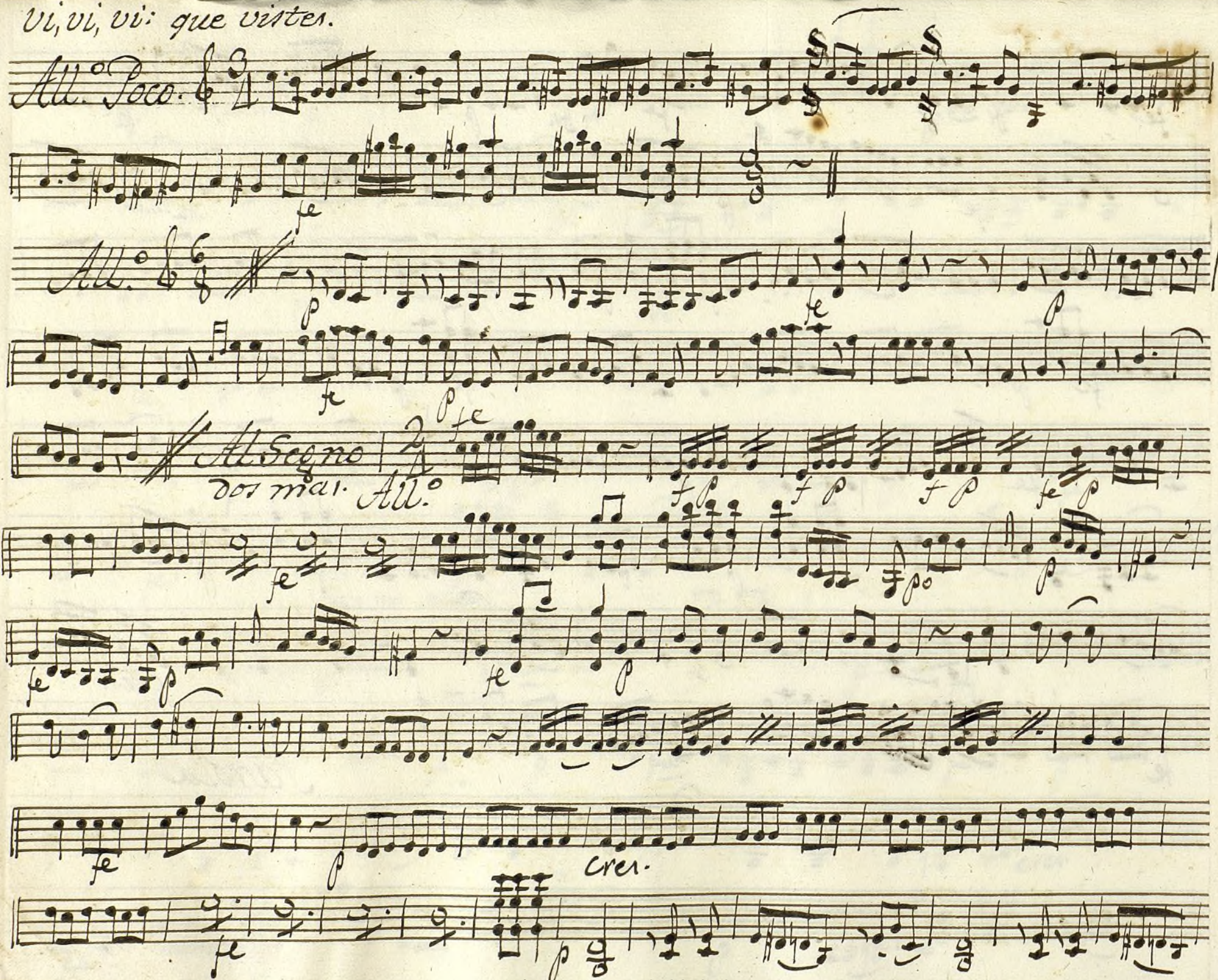
*All. May.*   
*Punto alto.*  
*All. Poco.*   
*Parda* *Repite al segno y Parda.*  
*crec.*

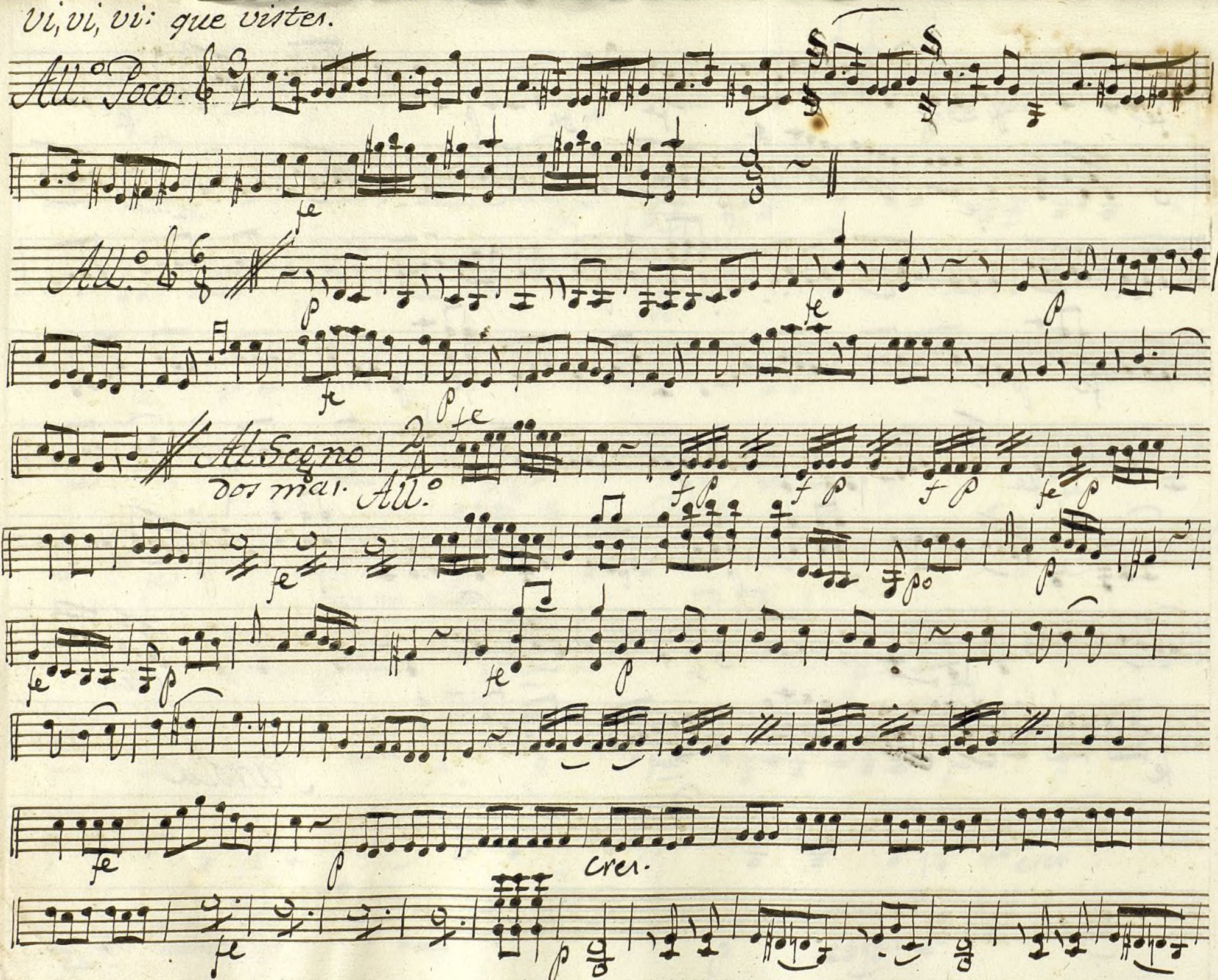


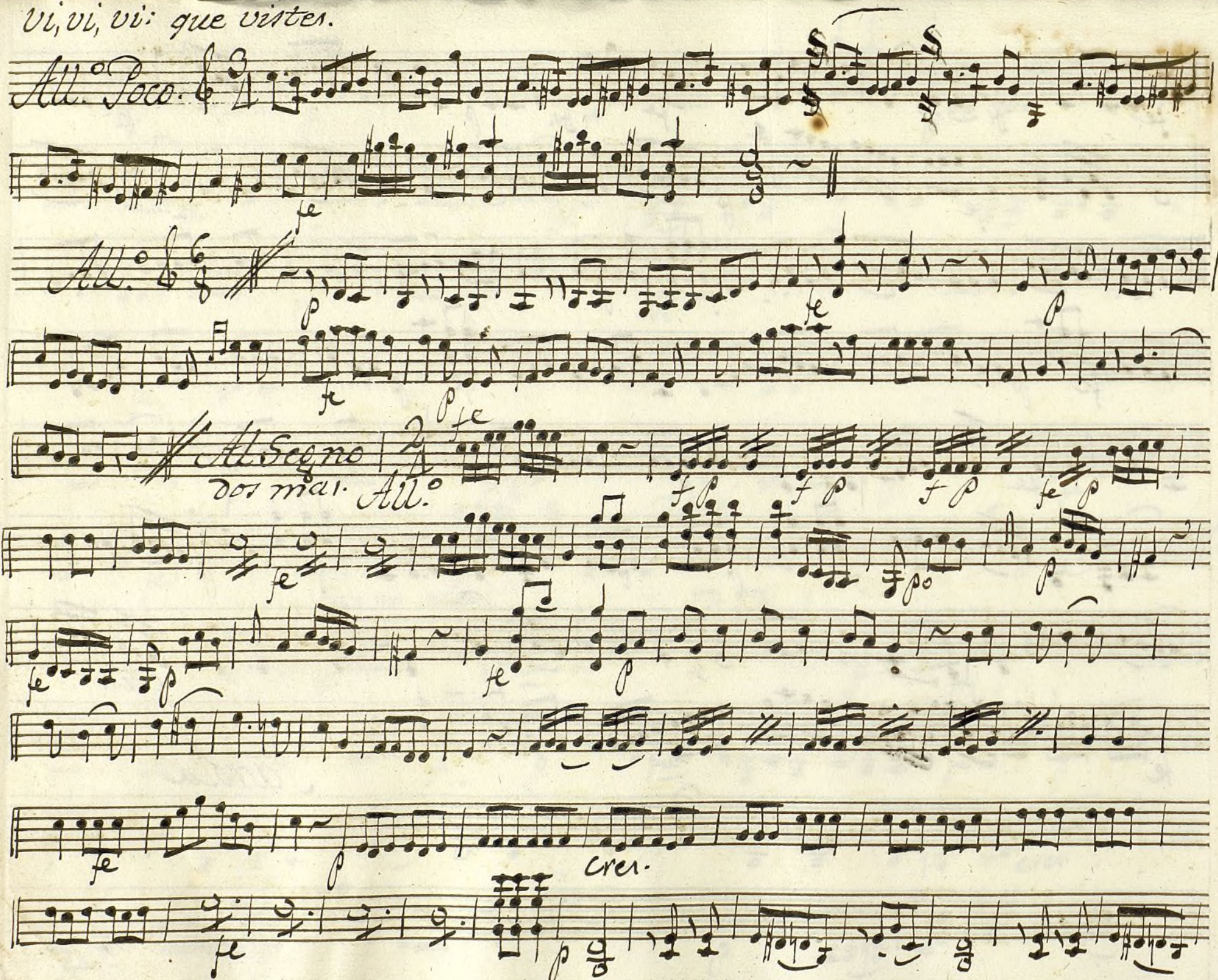
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *cres.*. The word *Parola* is written in large, cursive script at the bottom right of the staves.

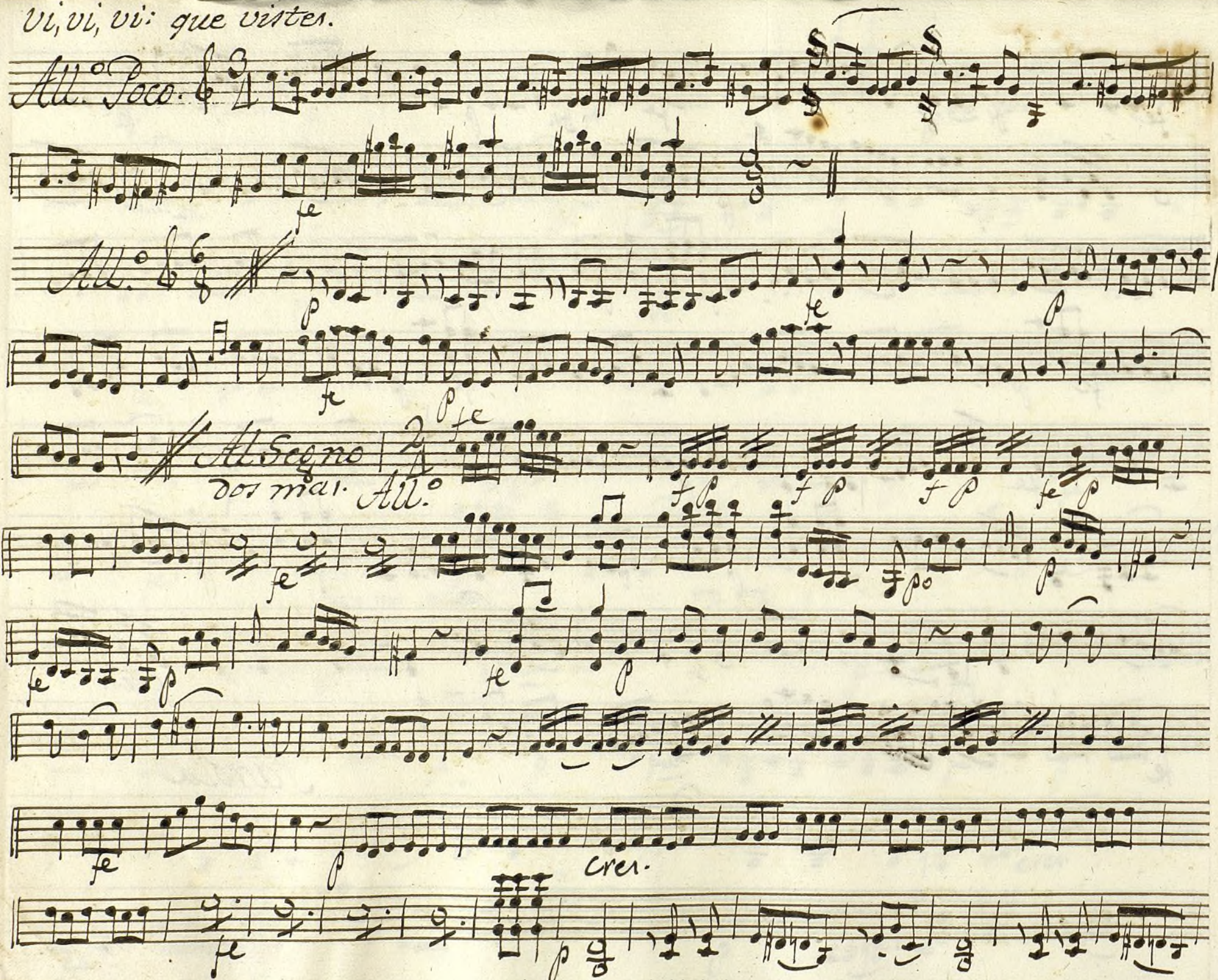


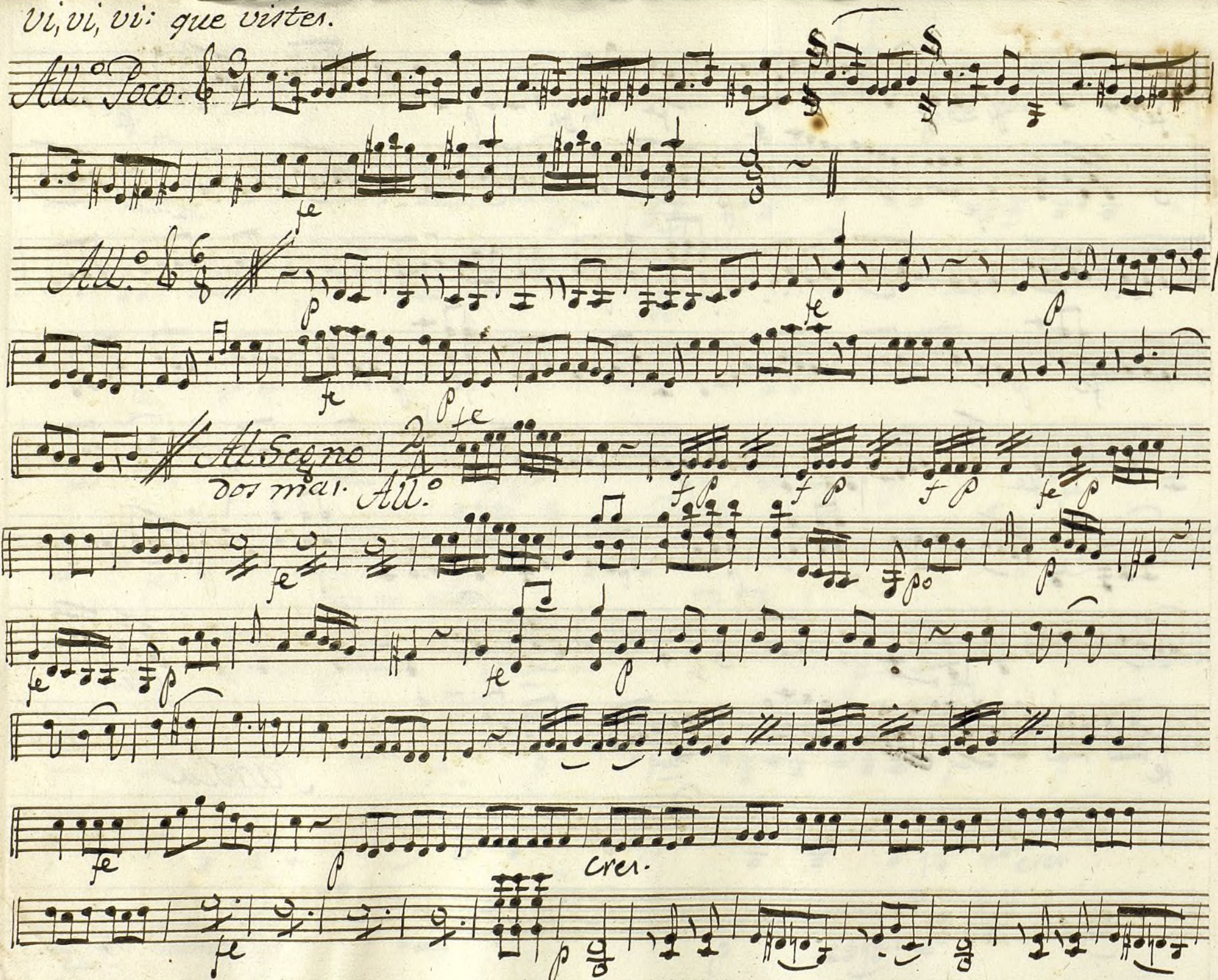
vi, vi, vi: que vistes.

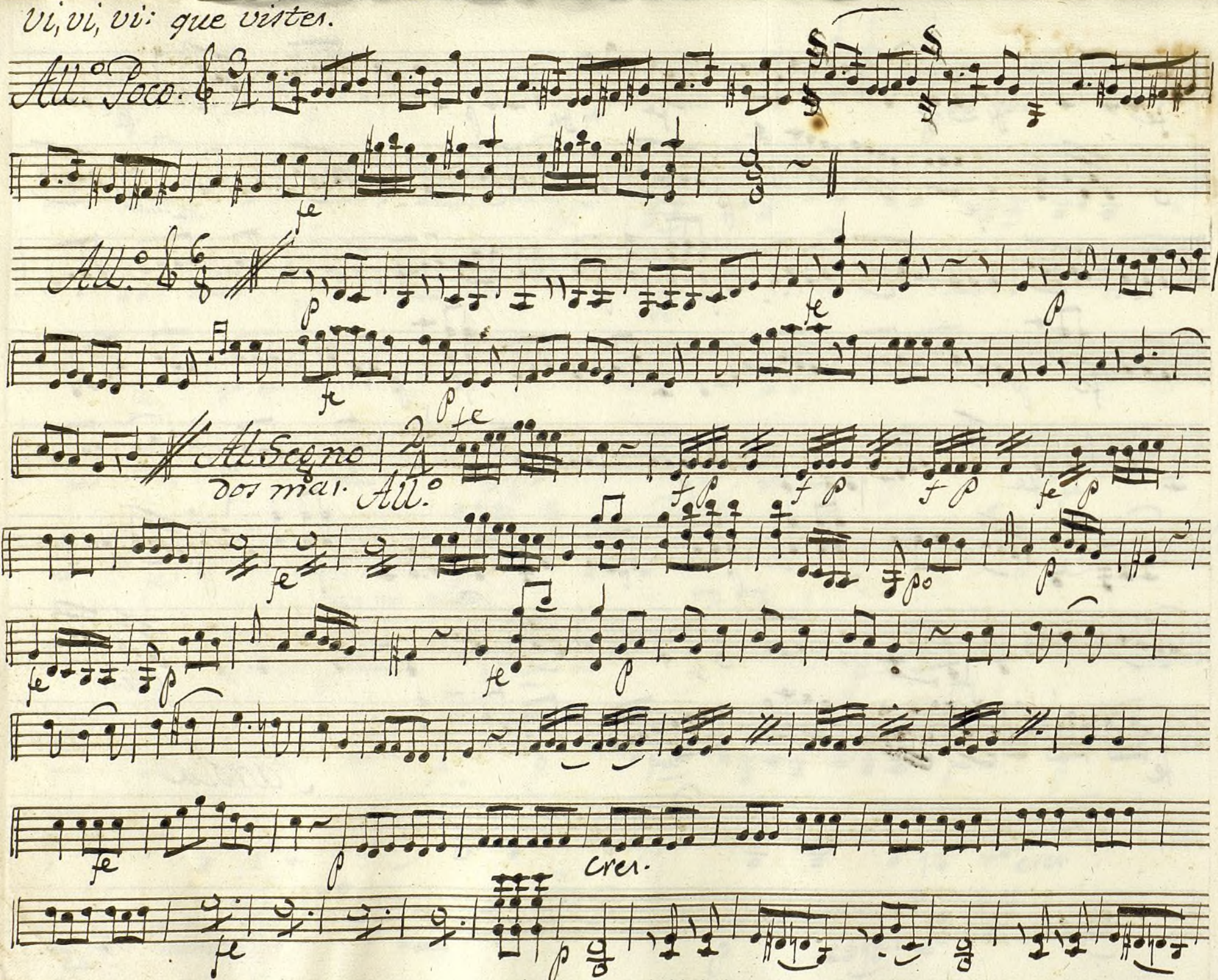
*All. Poco.* 

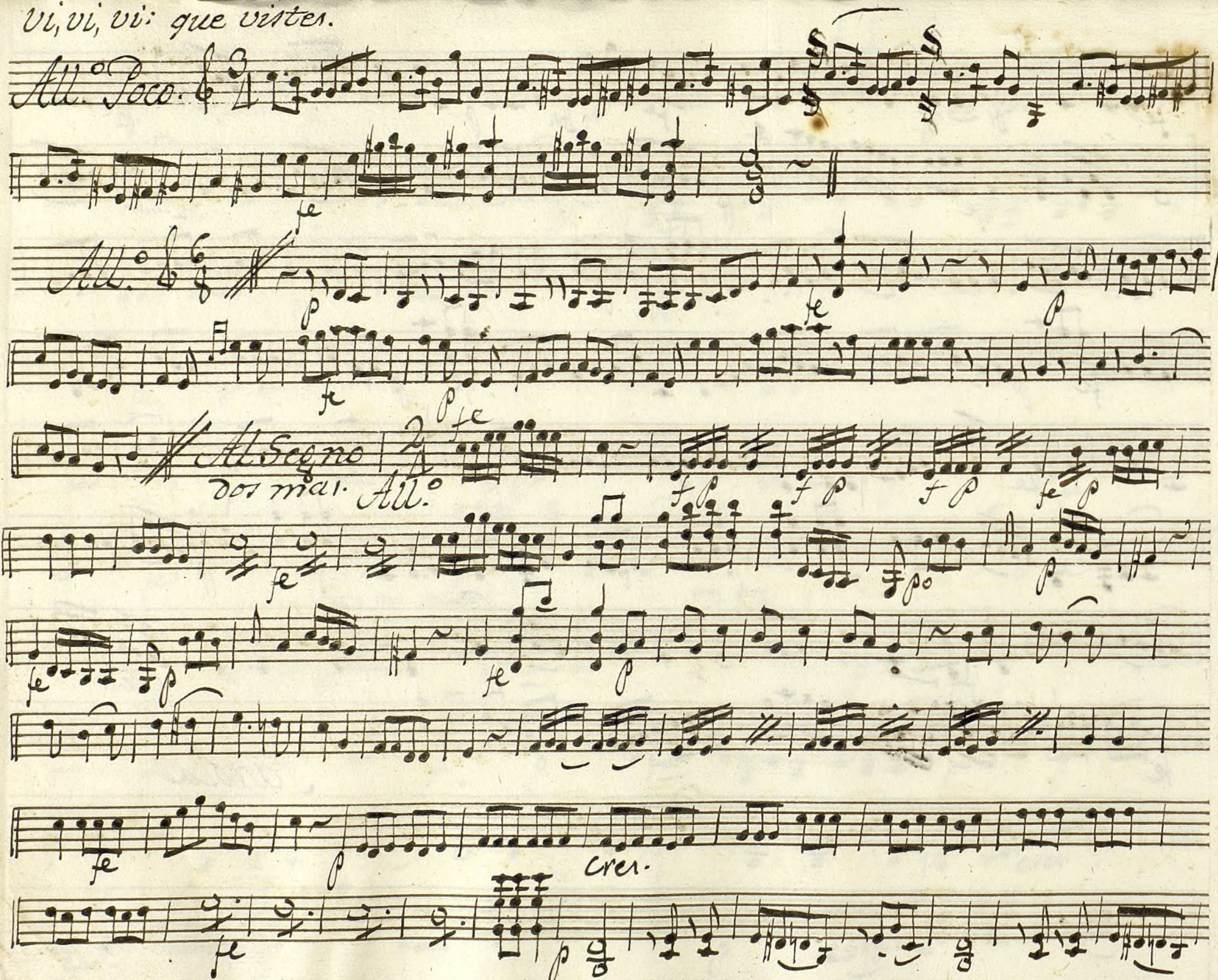
*All.* 

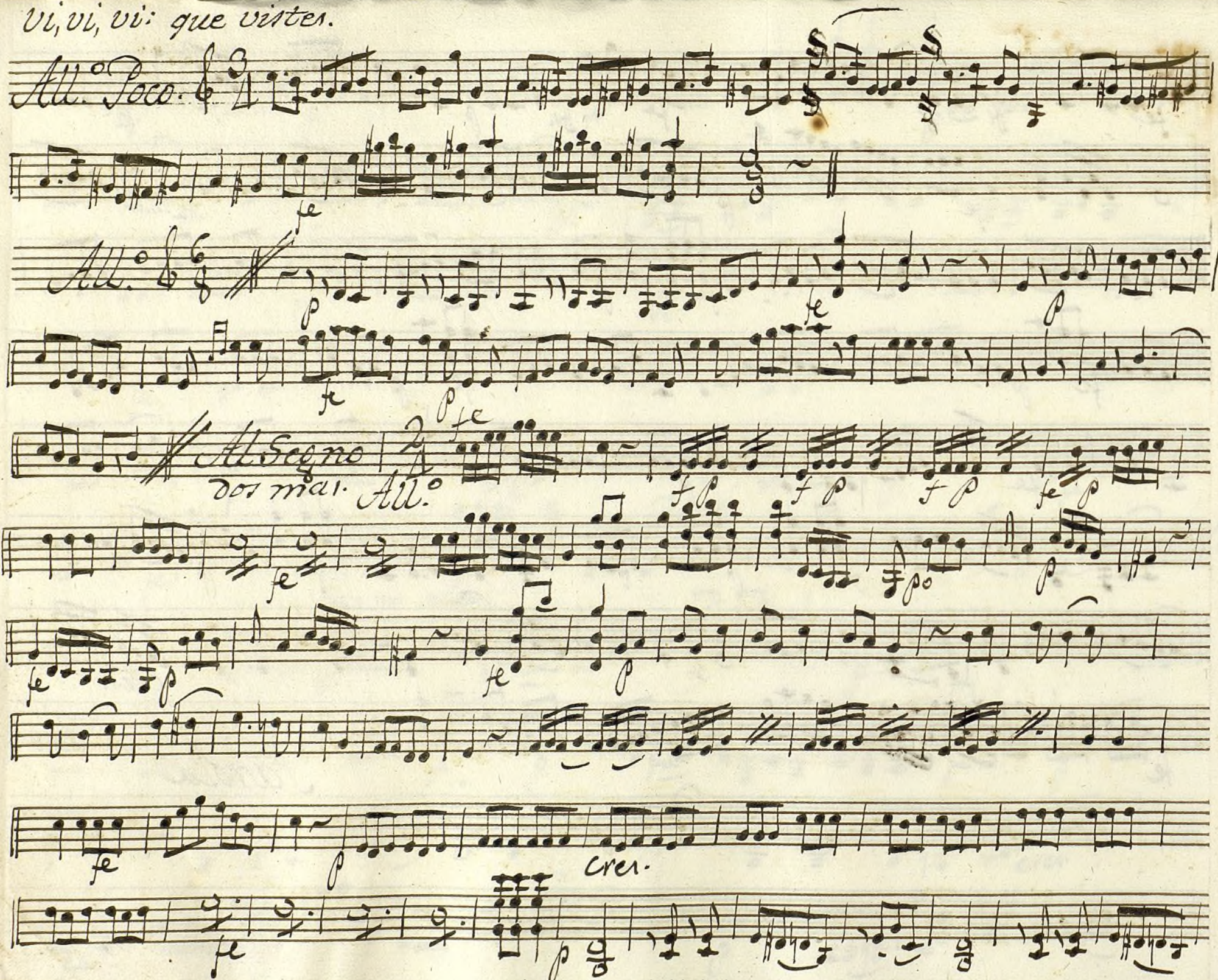
*Allegro* 

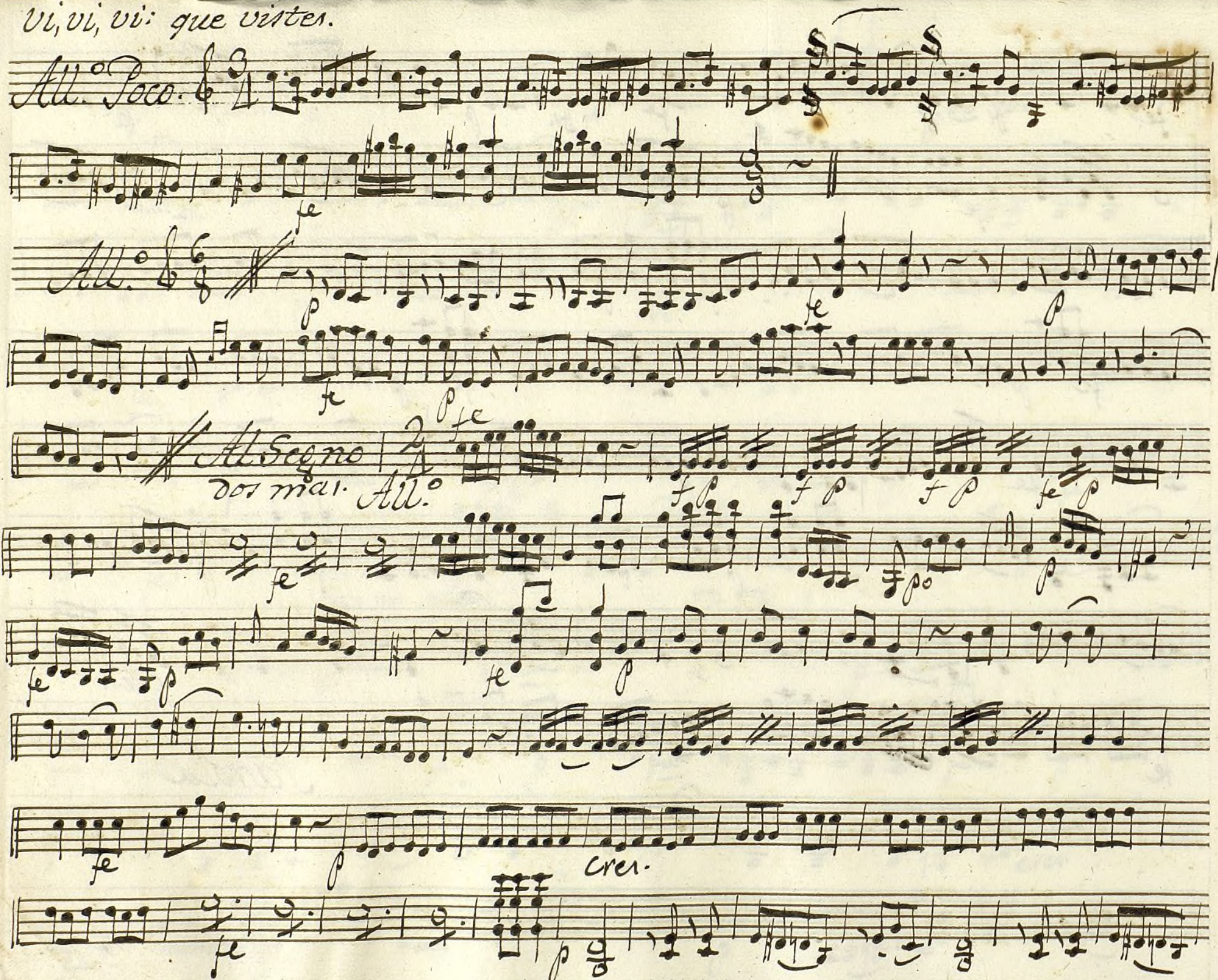
*dos mai. All.* 

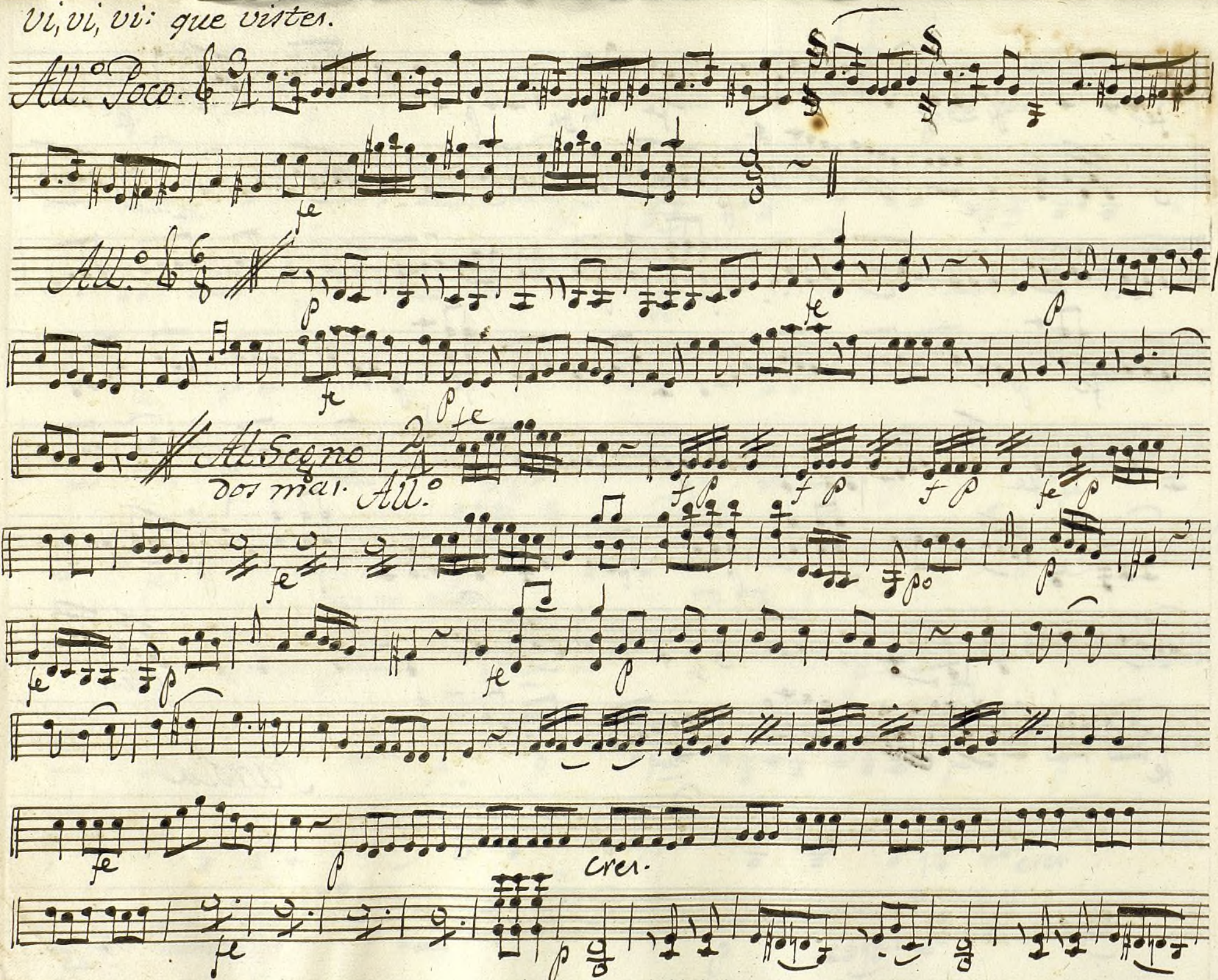
*f* 

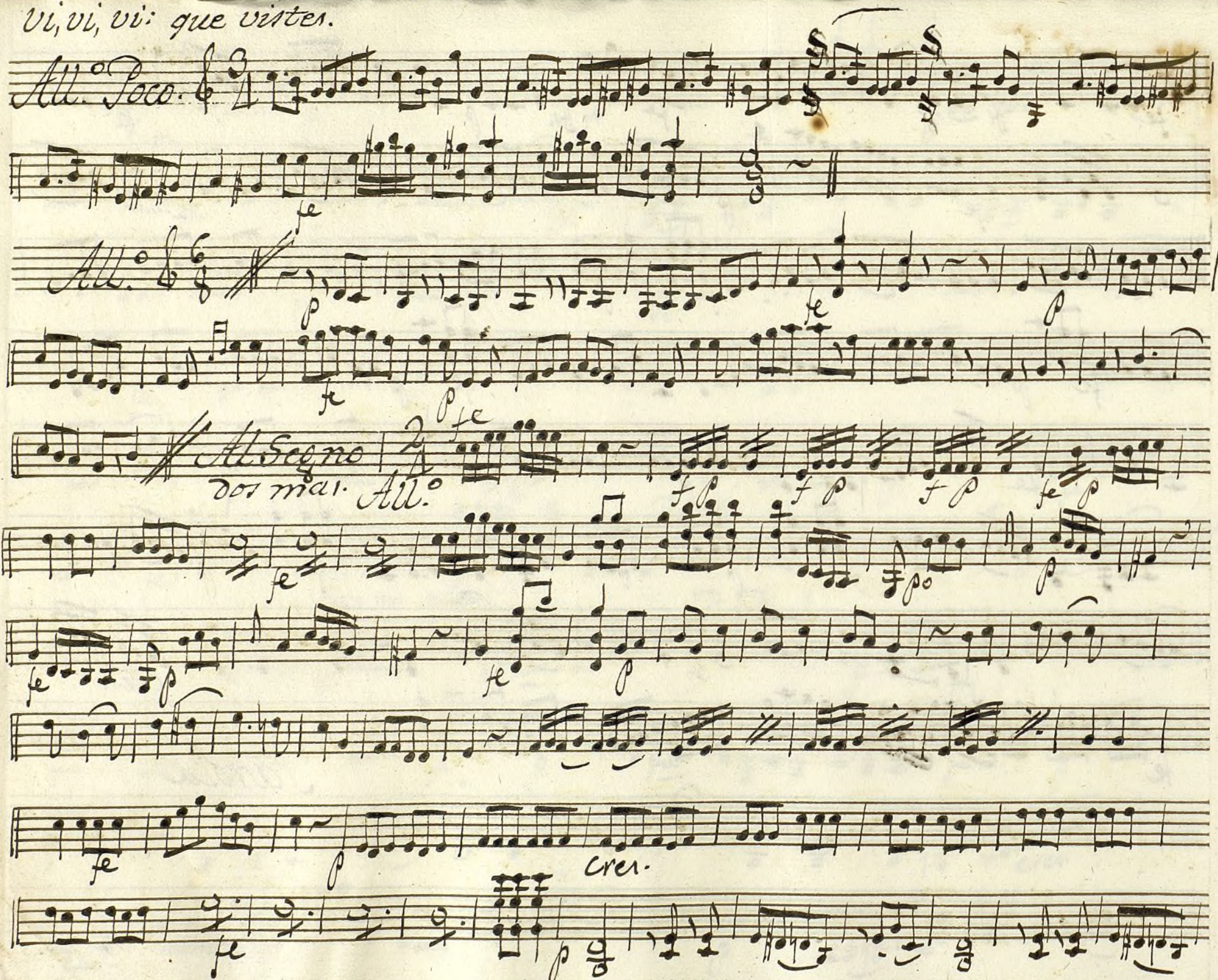
*f* 

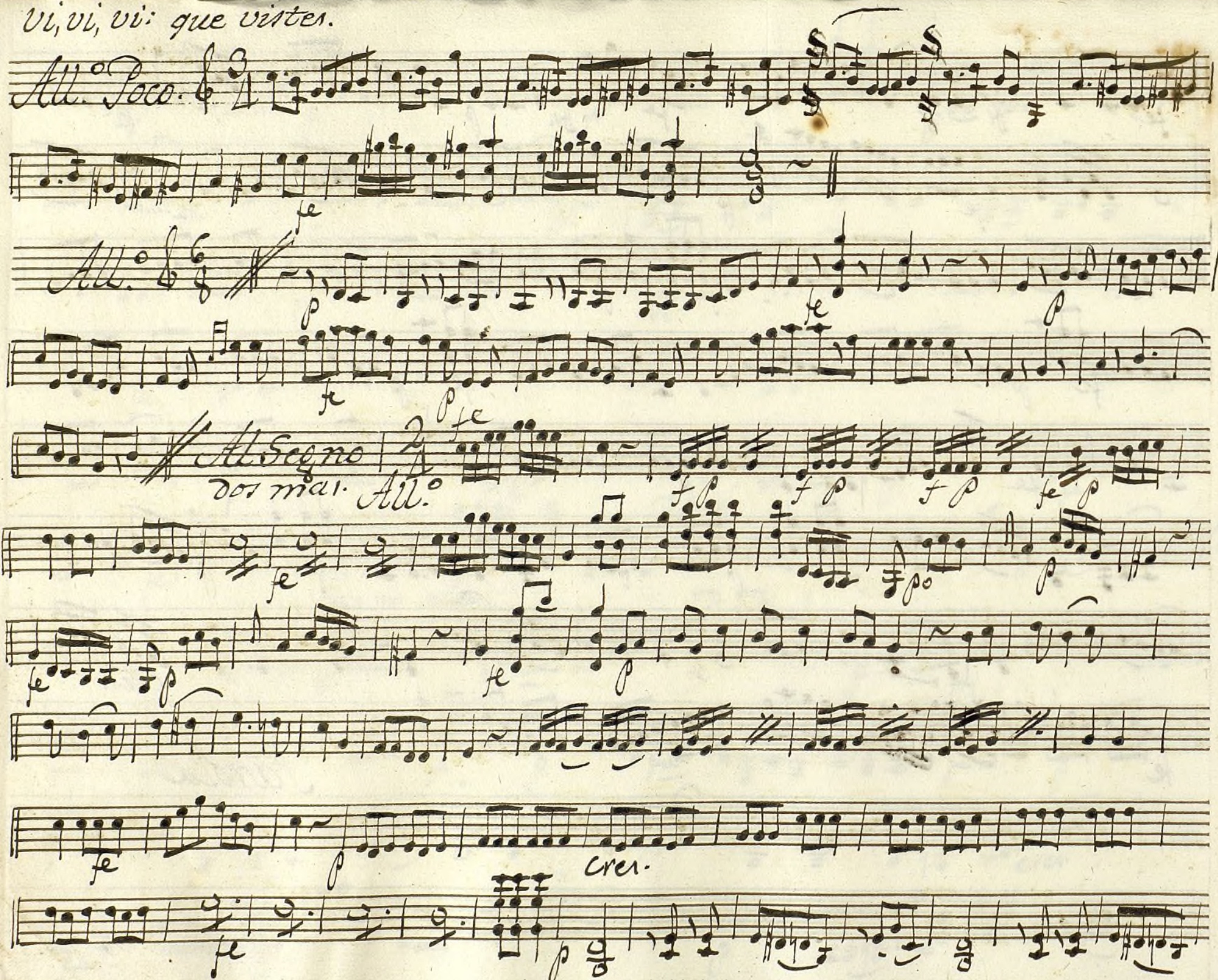
*f* 

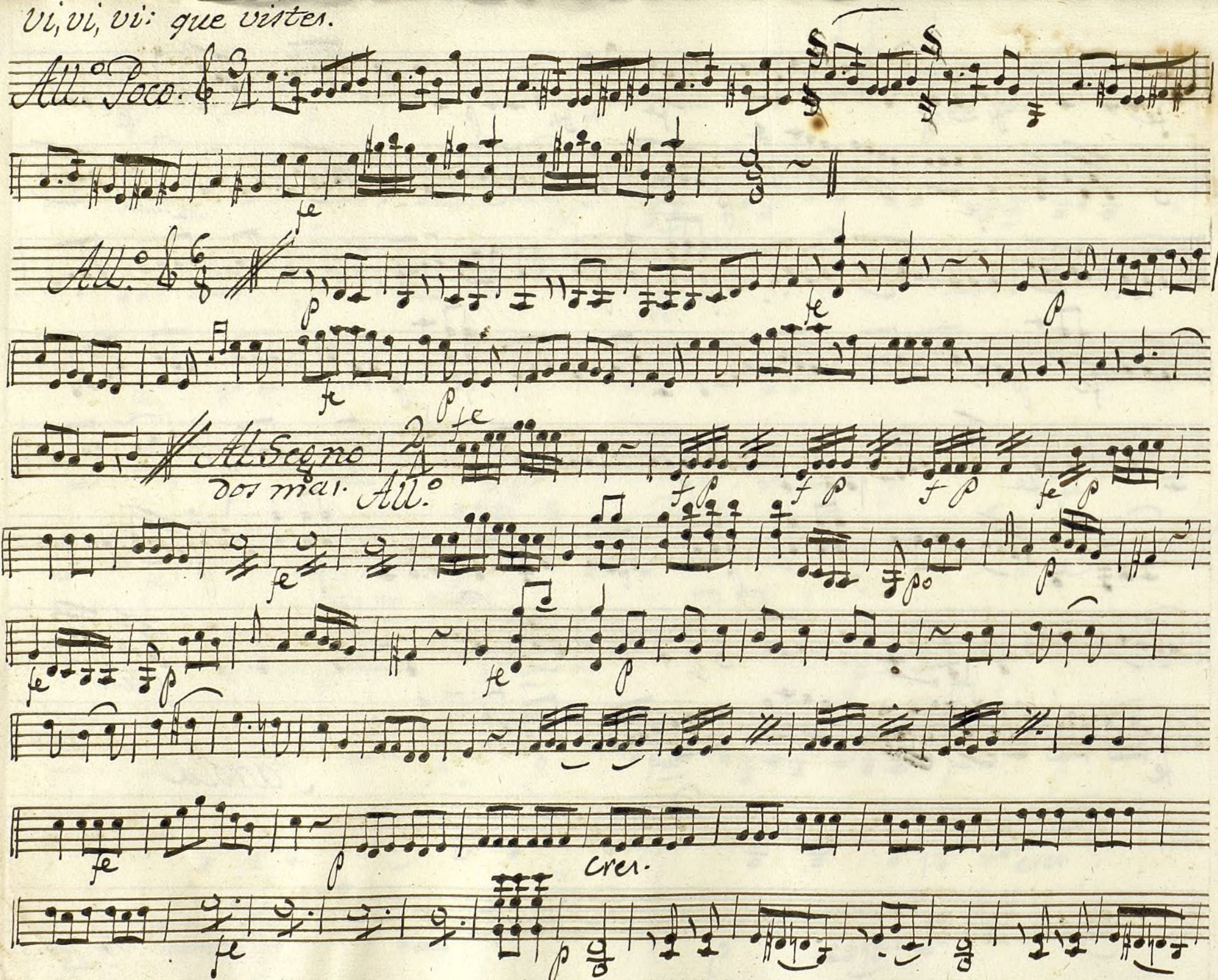
*f* 

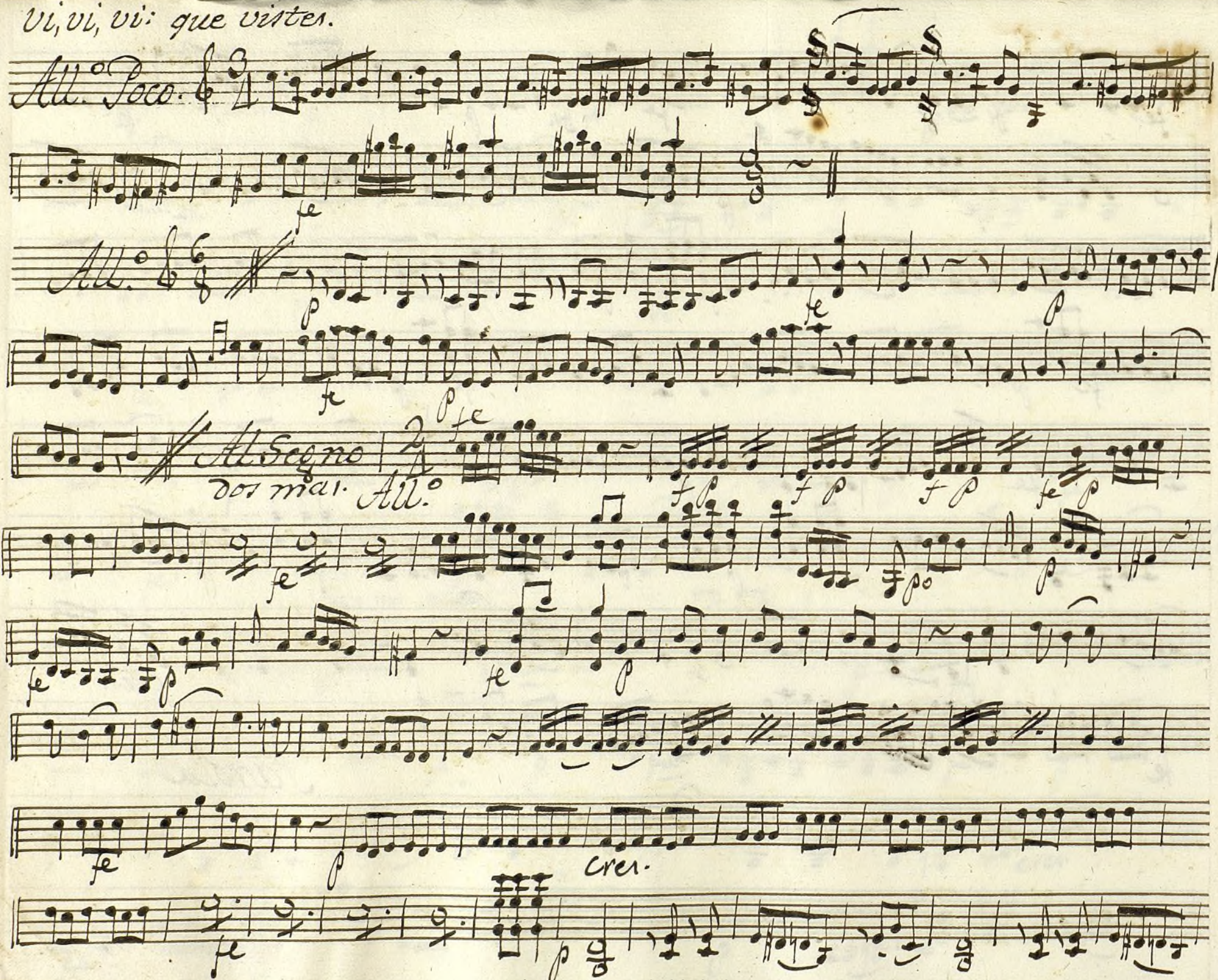
*f* 

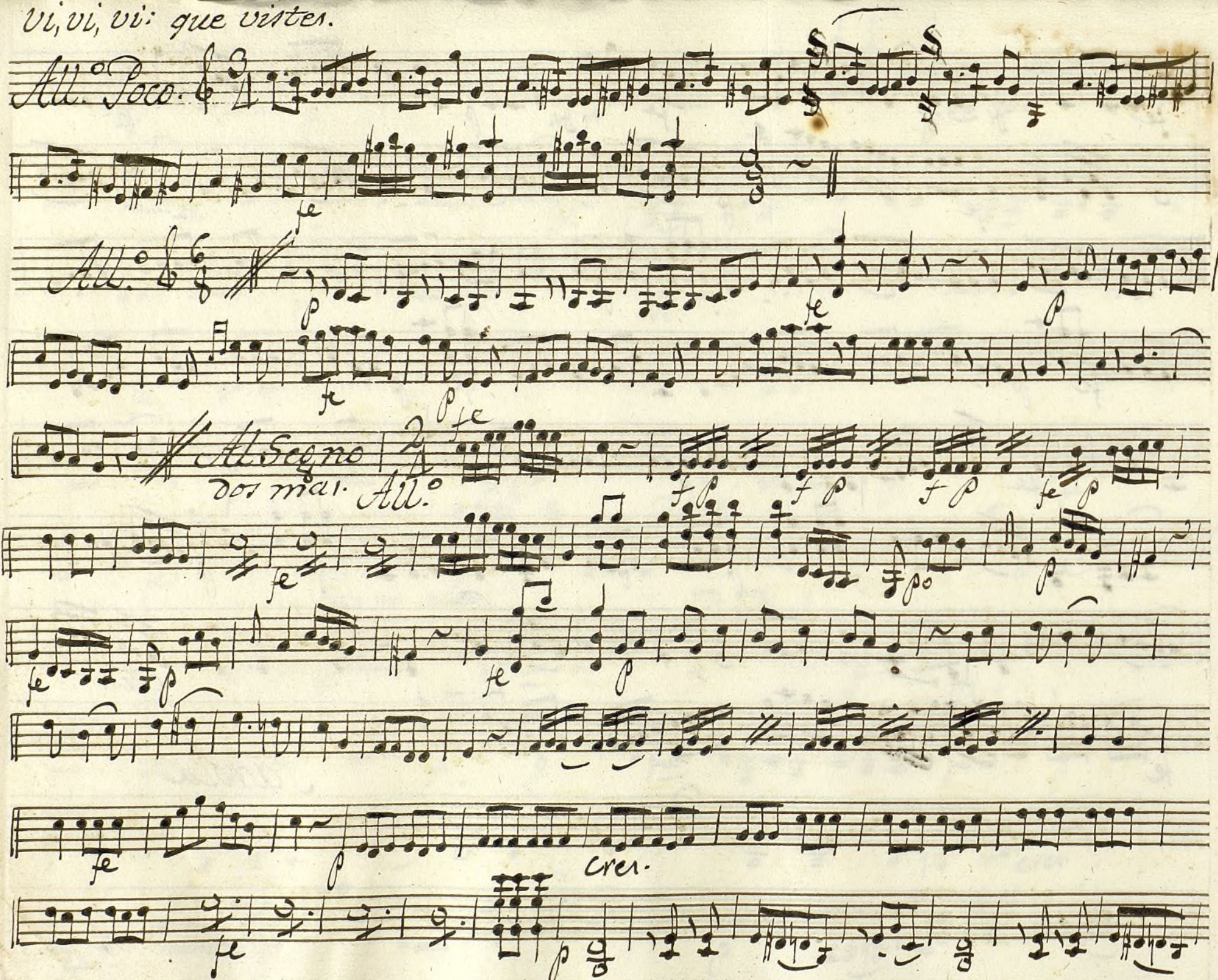
*f* 

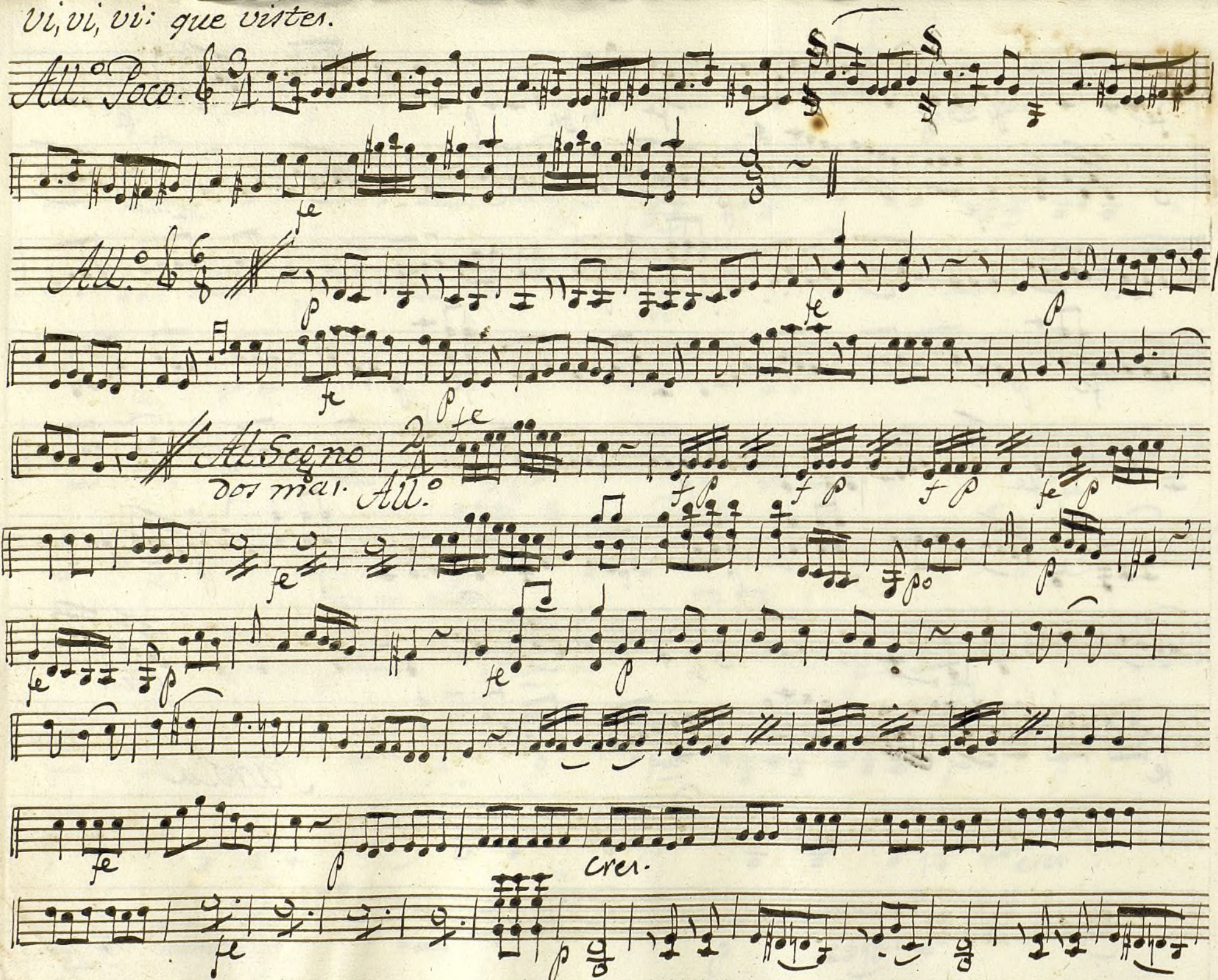
*f* 

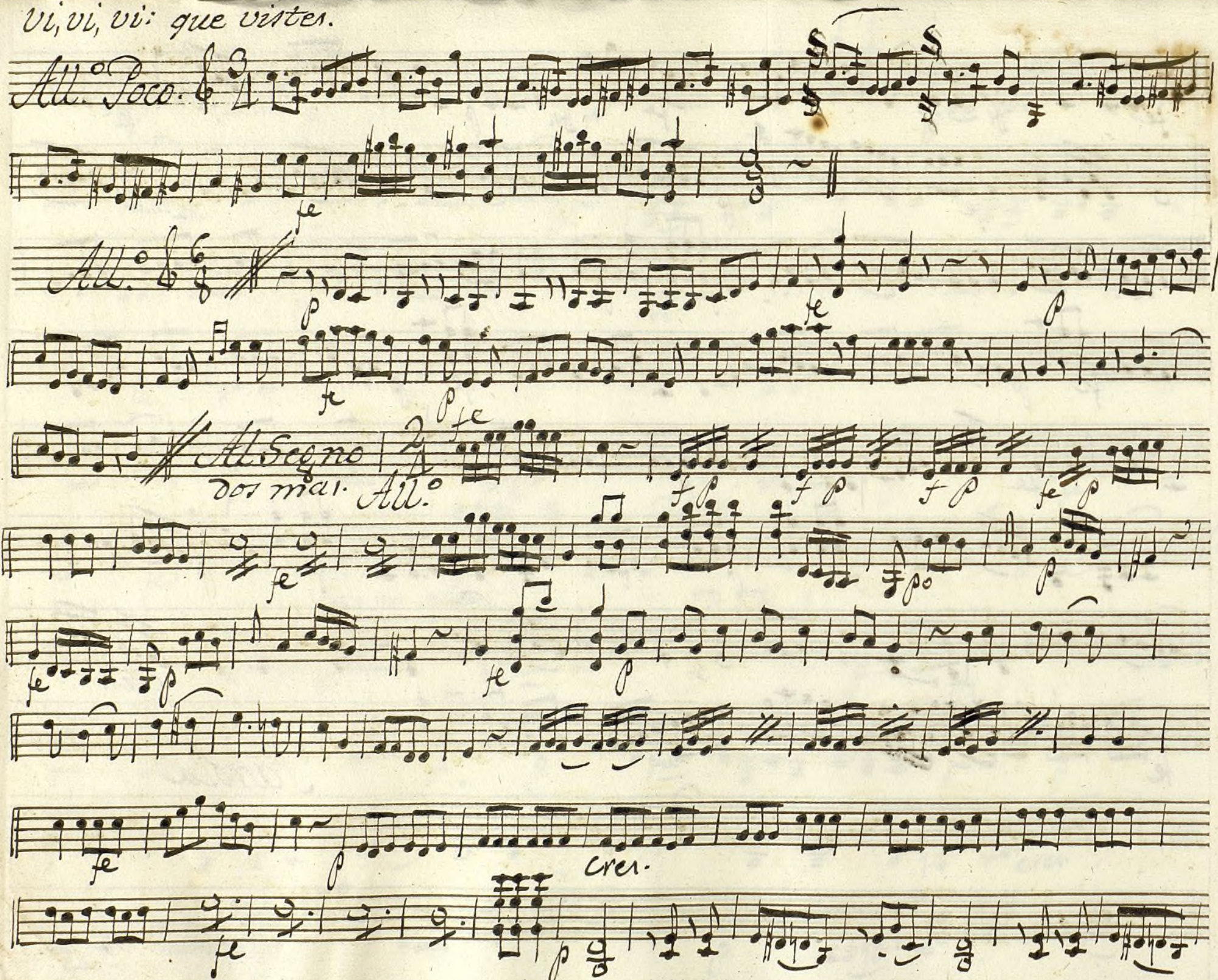
*f* 

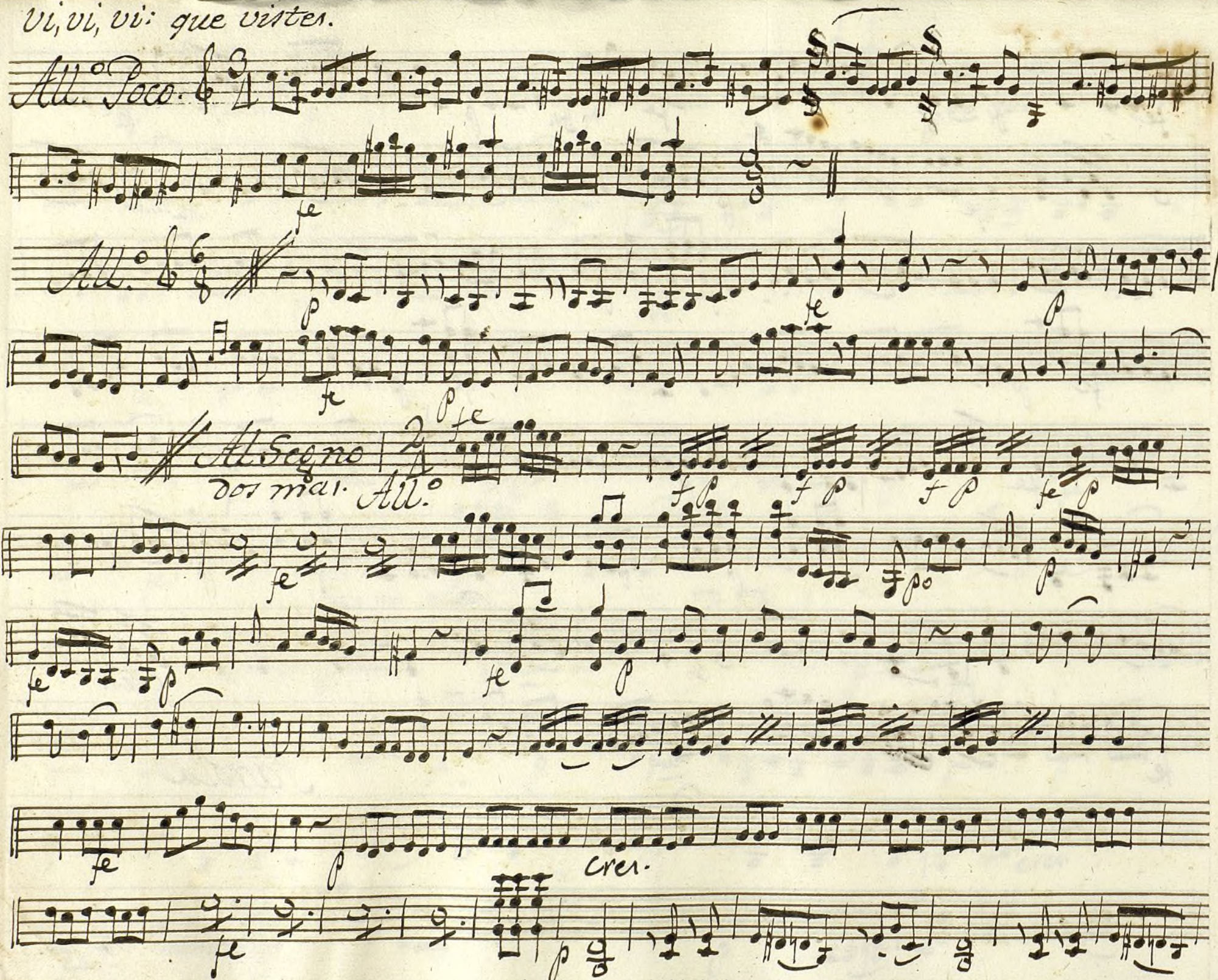
*f* 

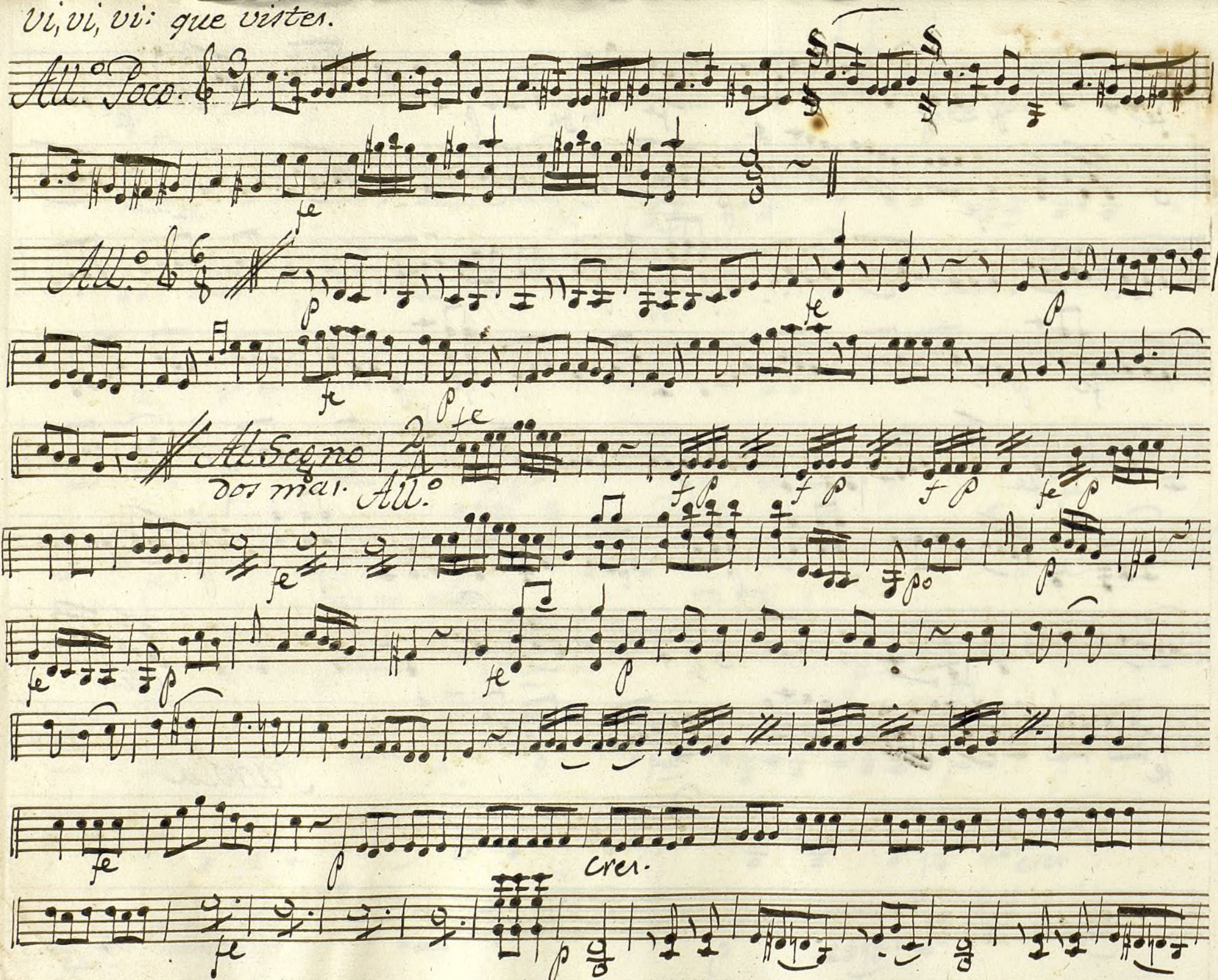
*f* 

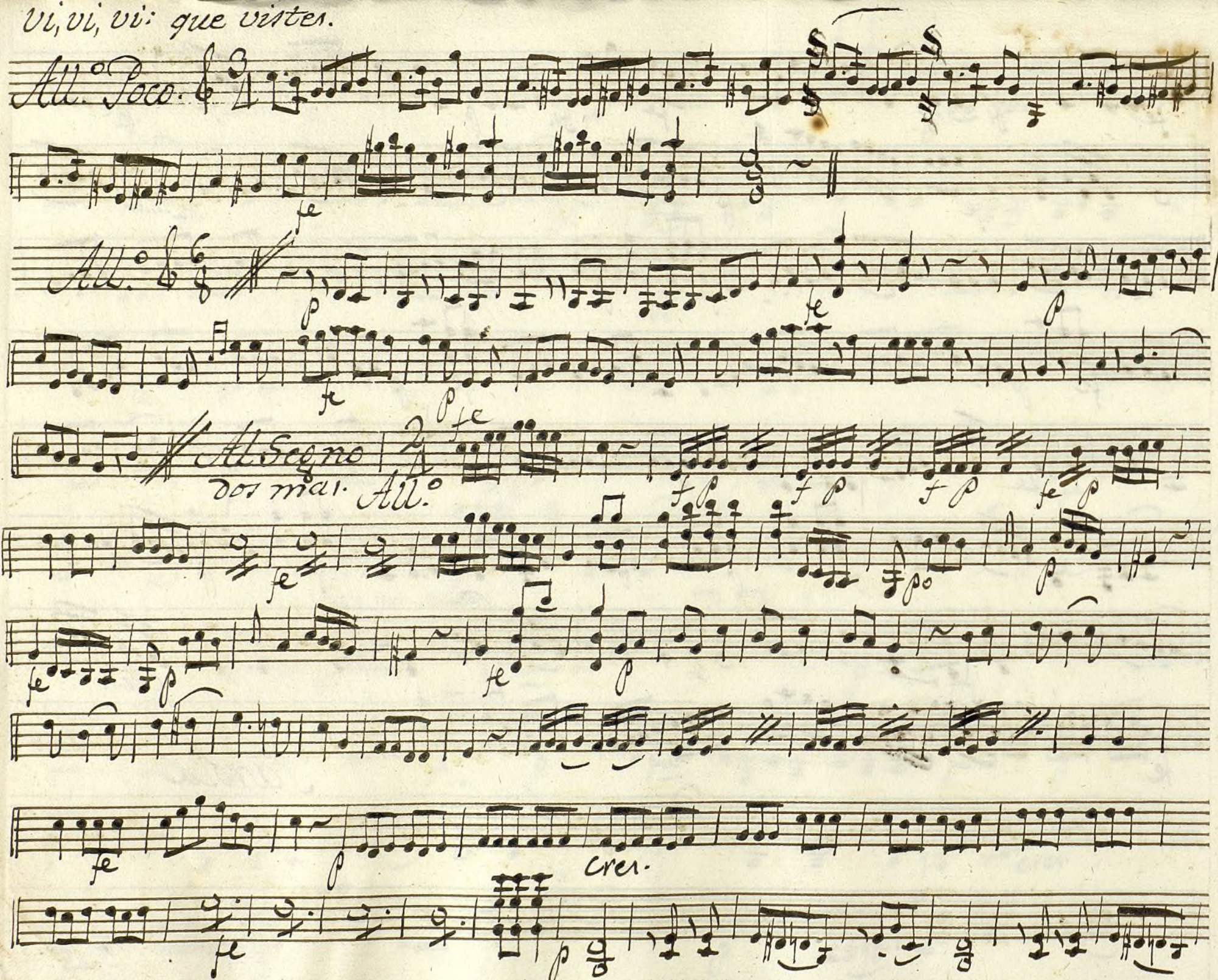
*f* 

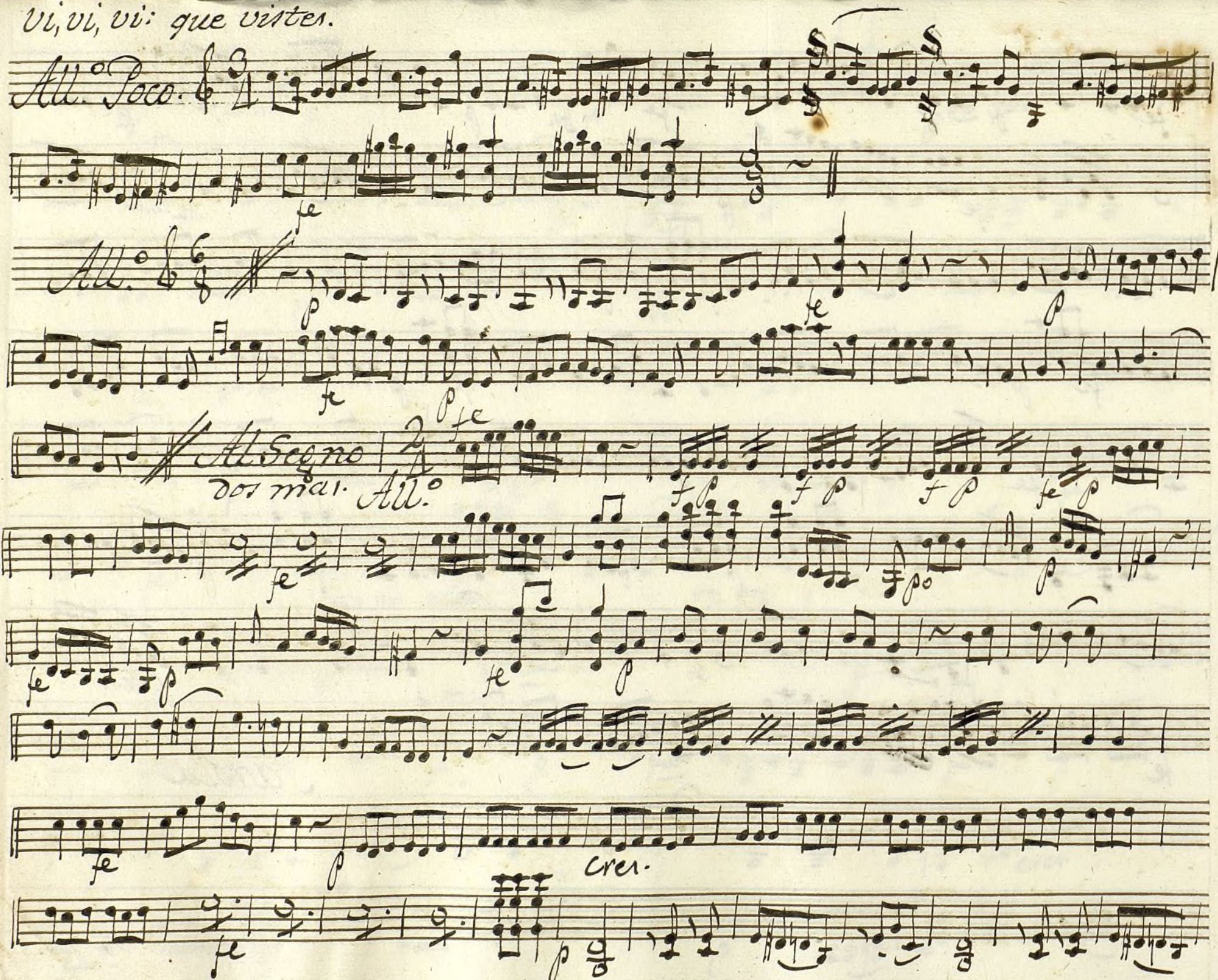
*f* 

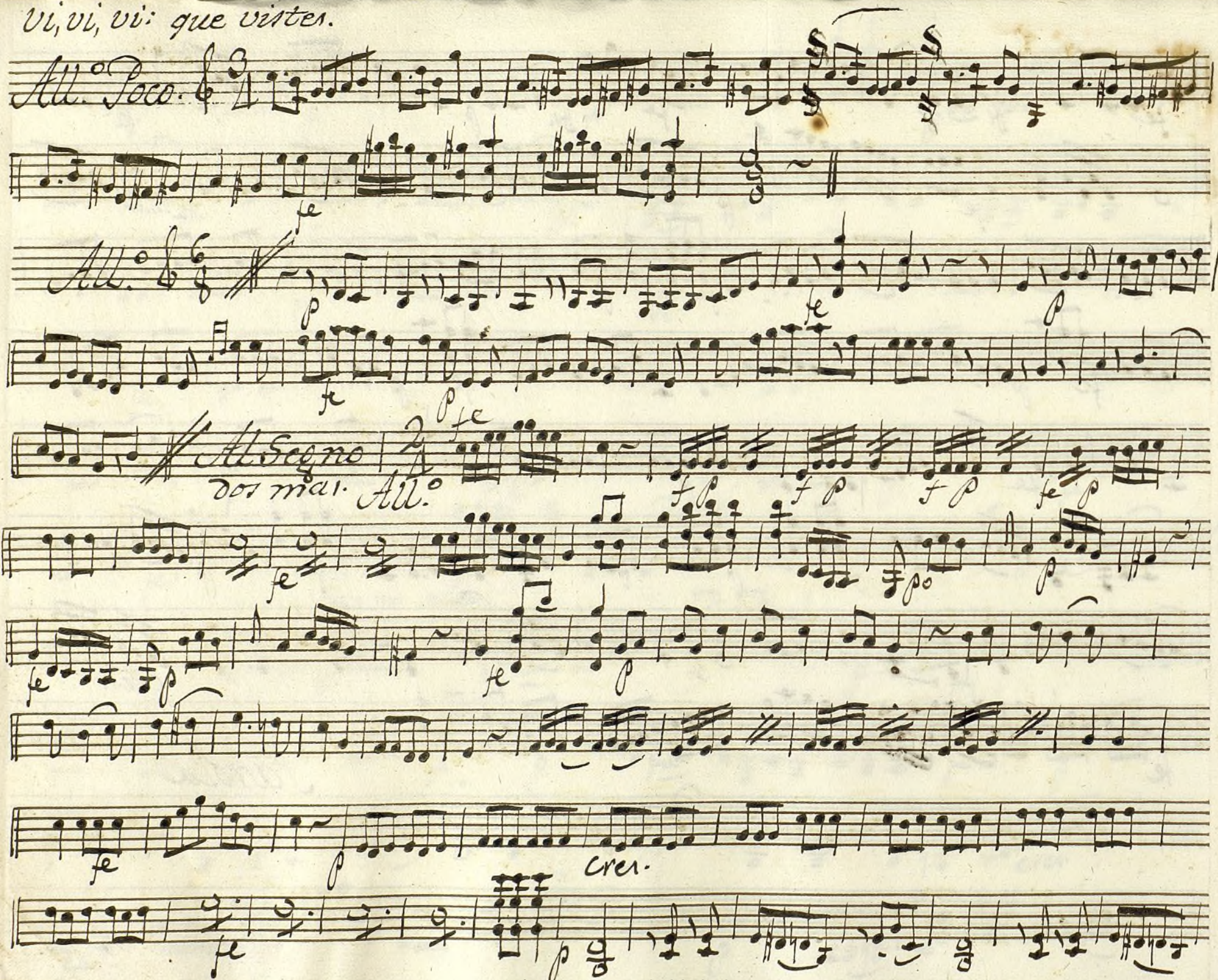
*f* 

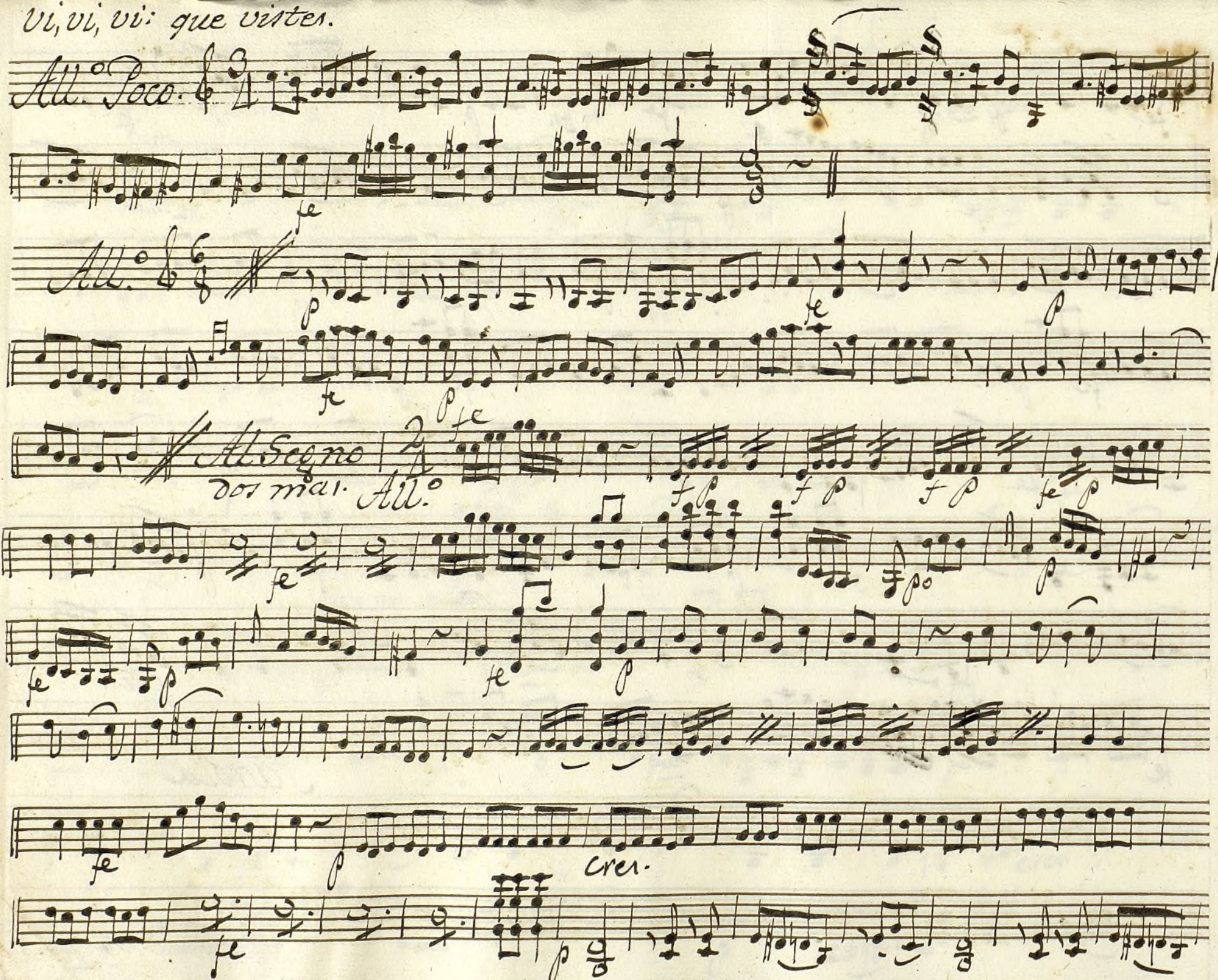
*f* 

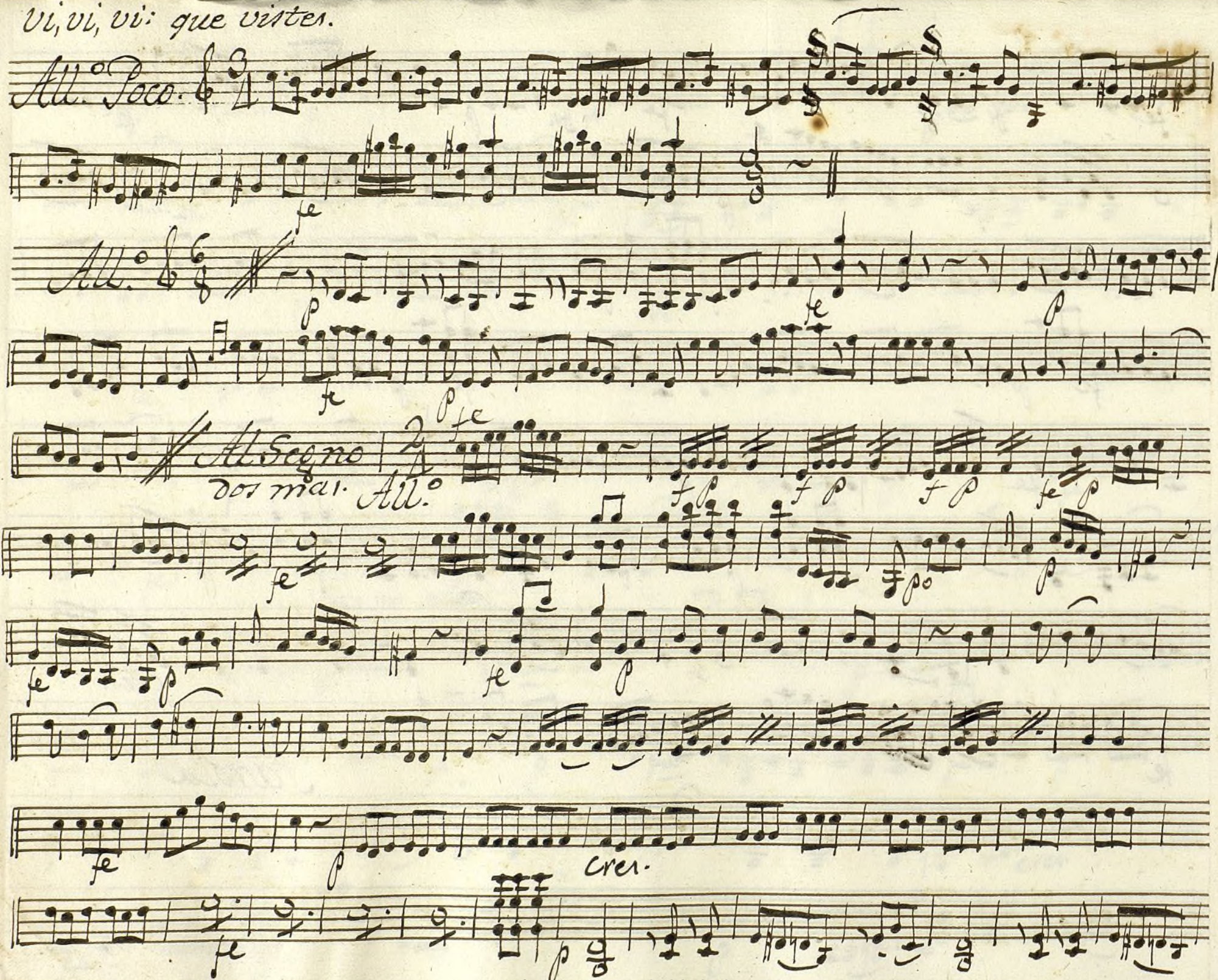
*f* 

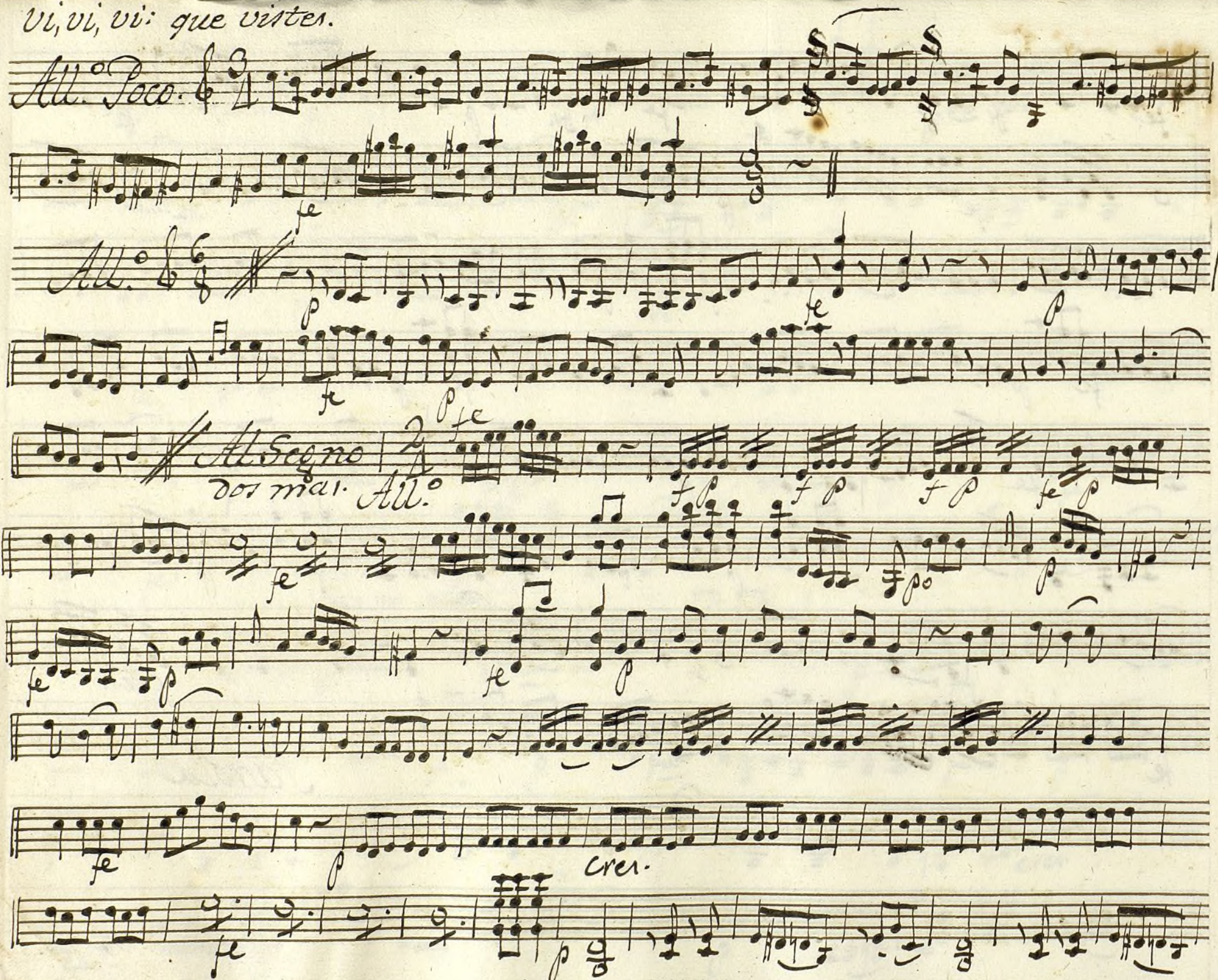
*f* 

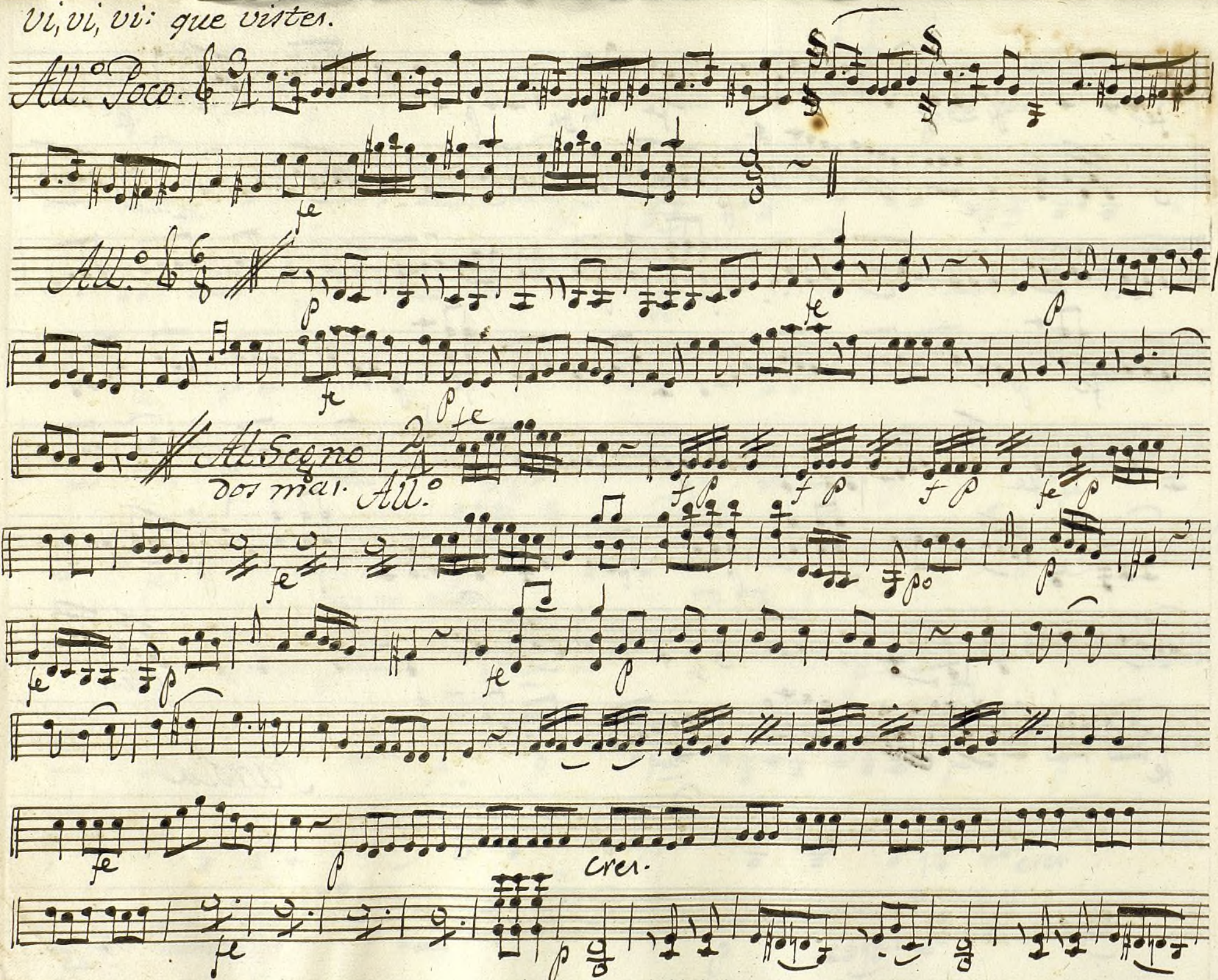
*f* 

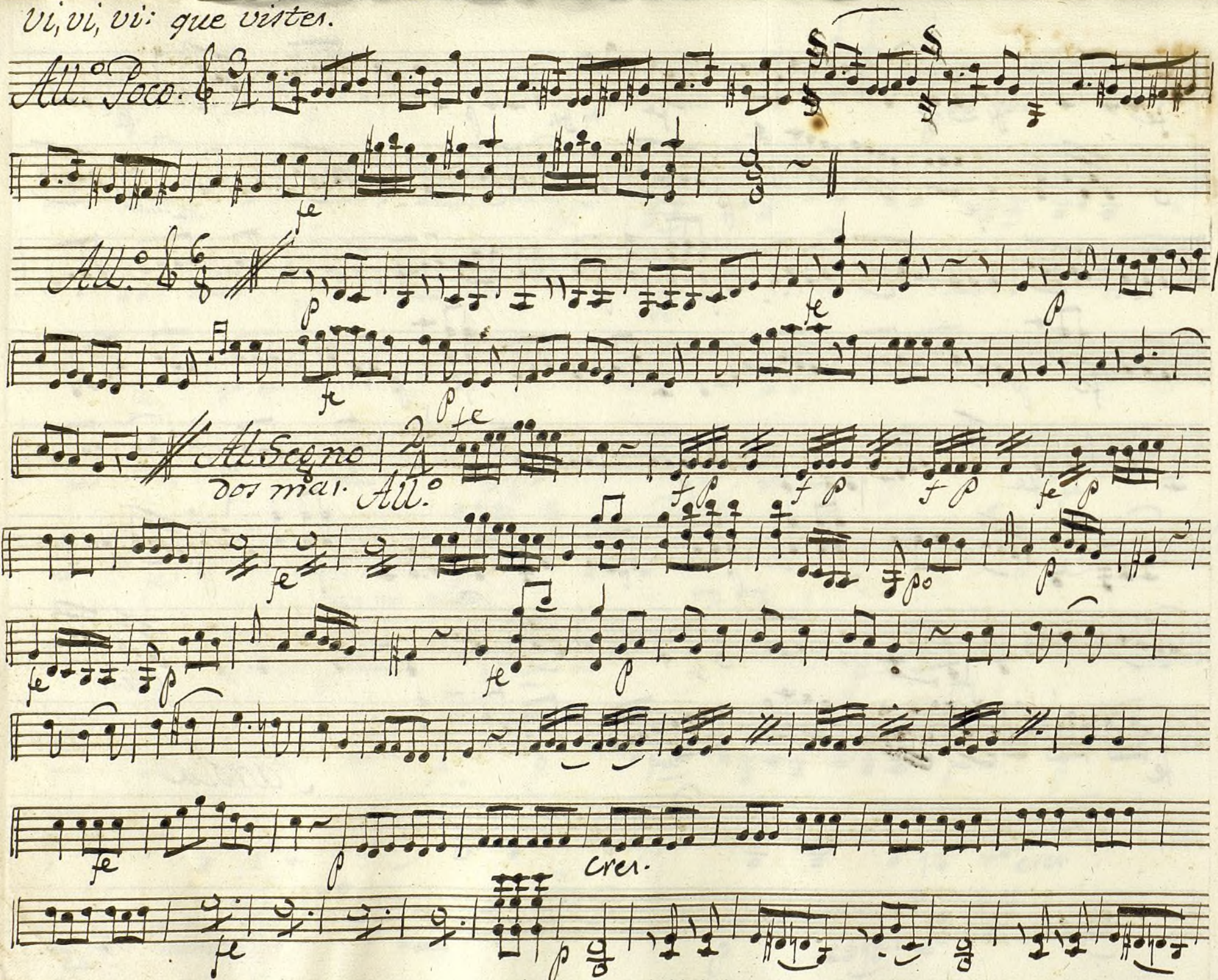
*f* 

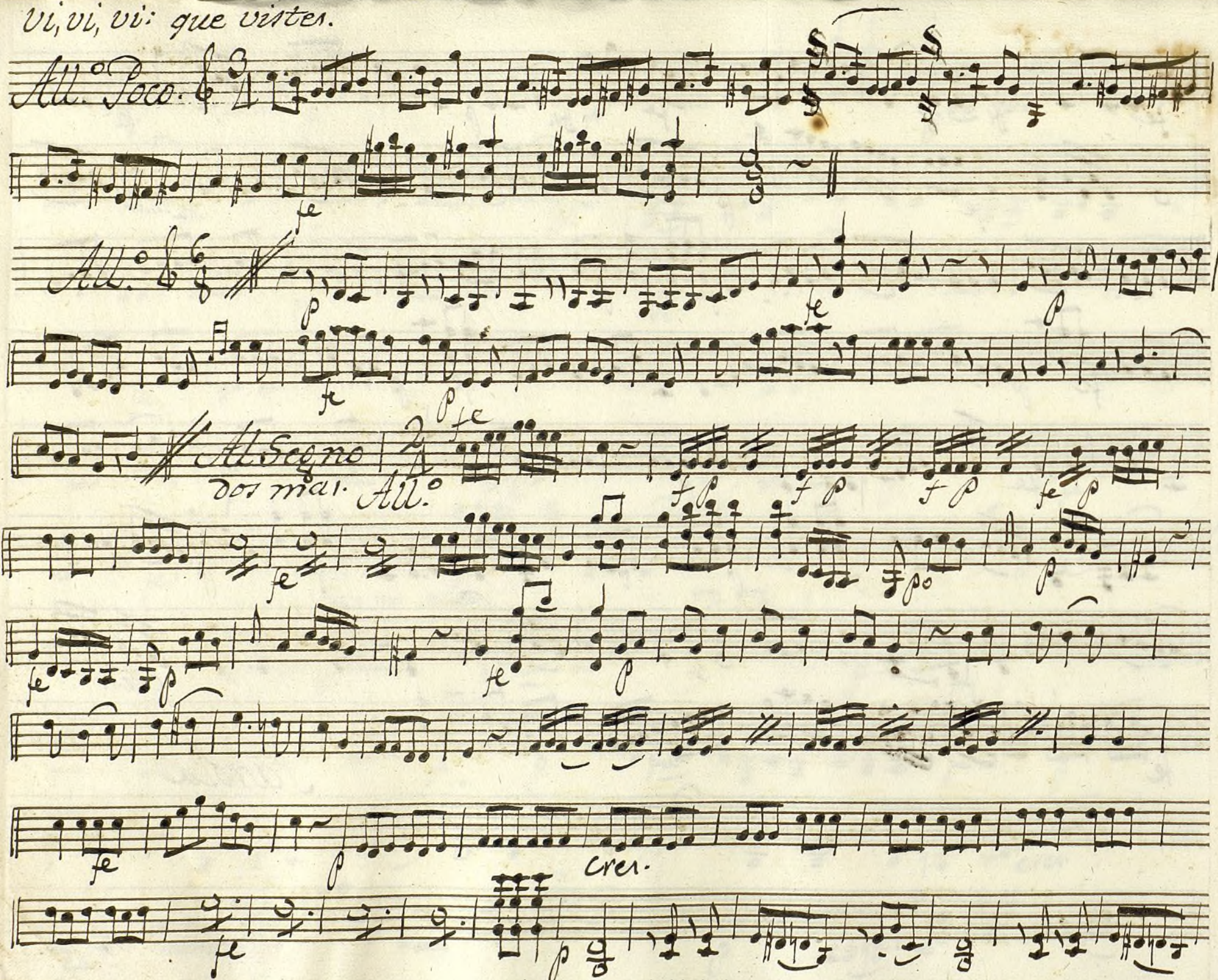
*f* 

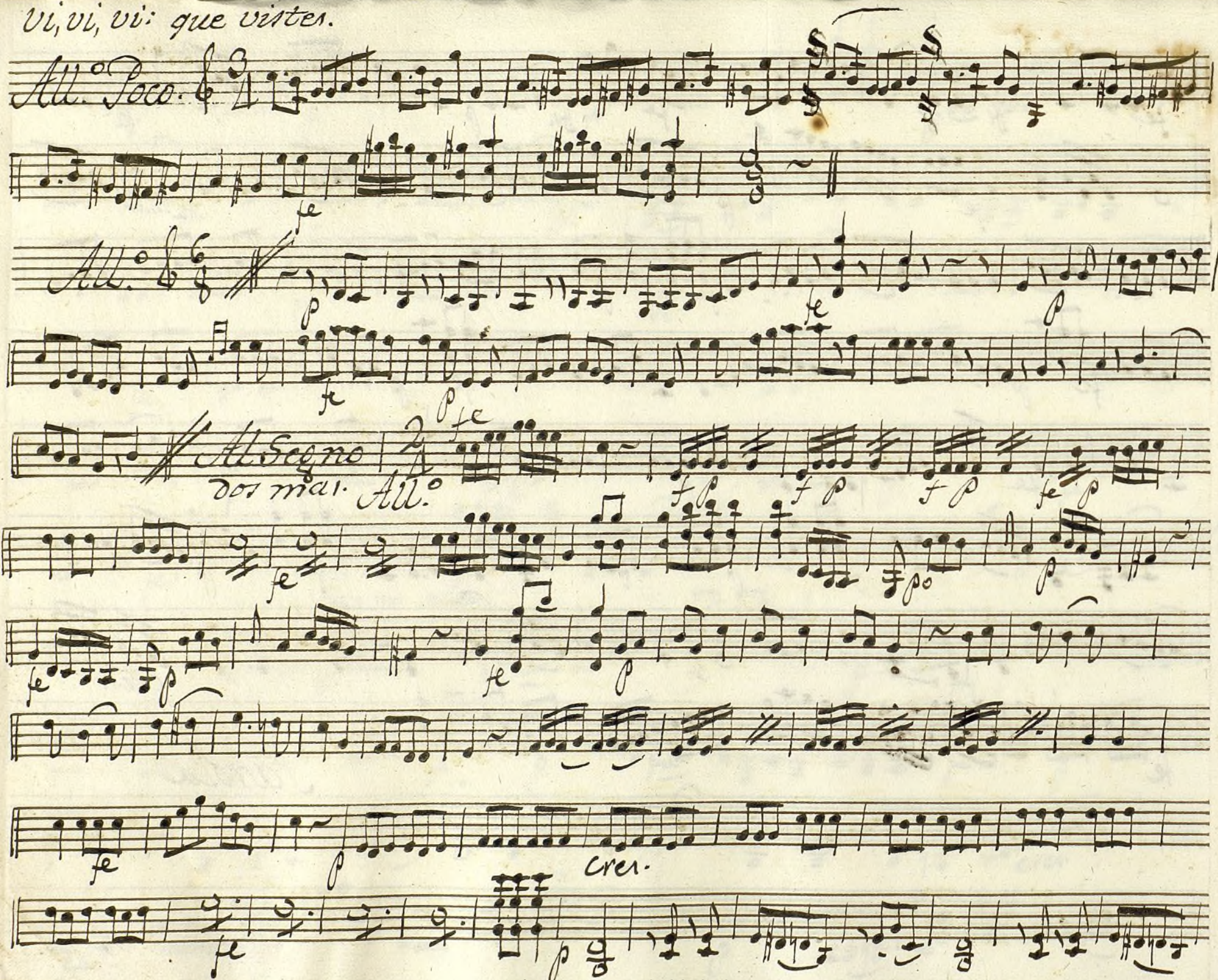
*f* 

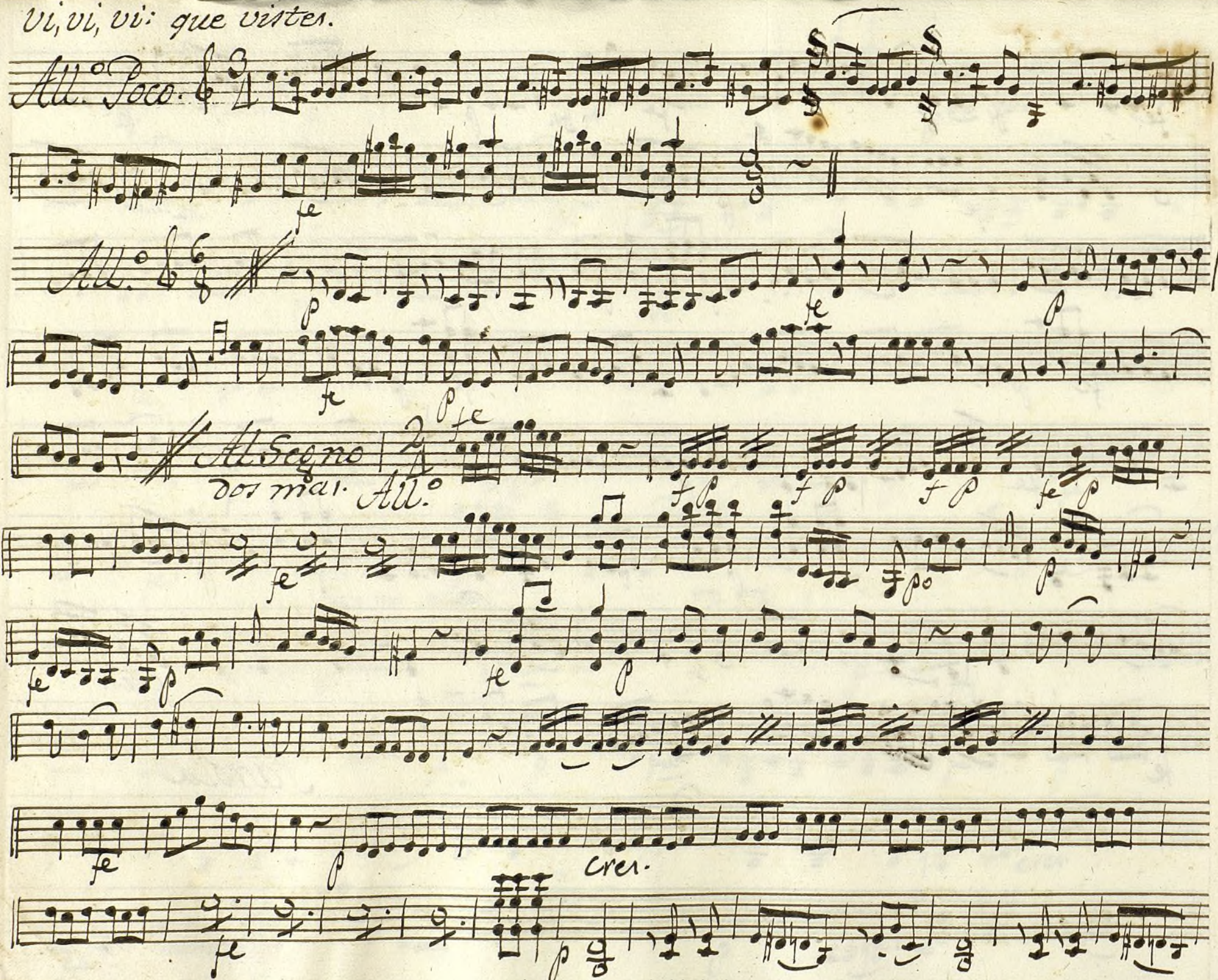
*f* 

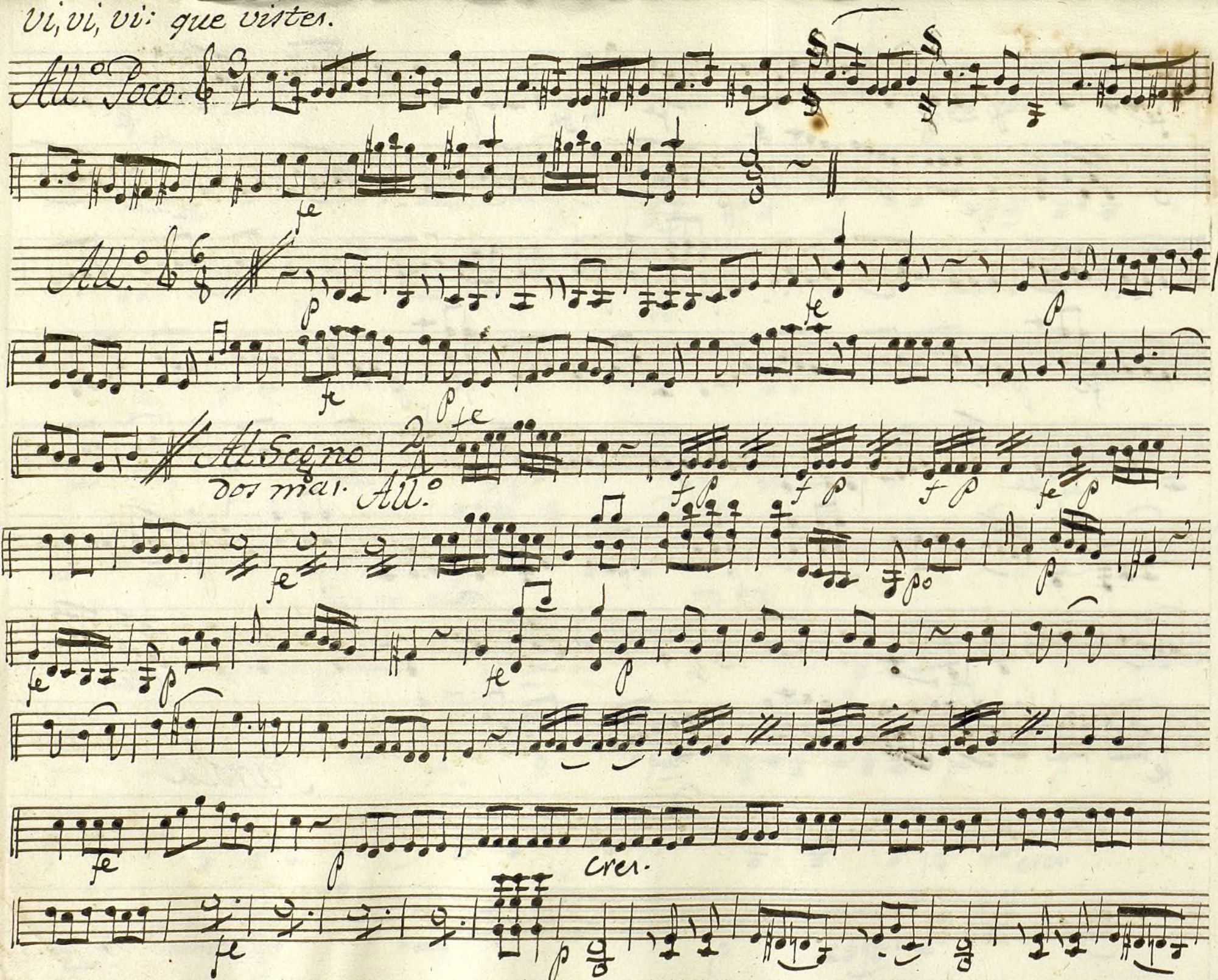
*f* 

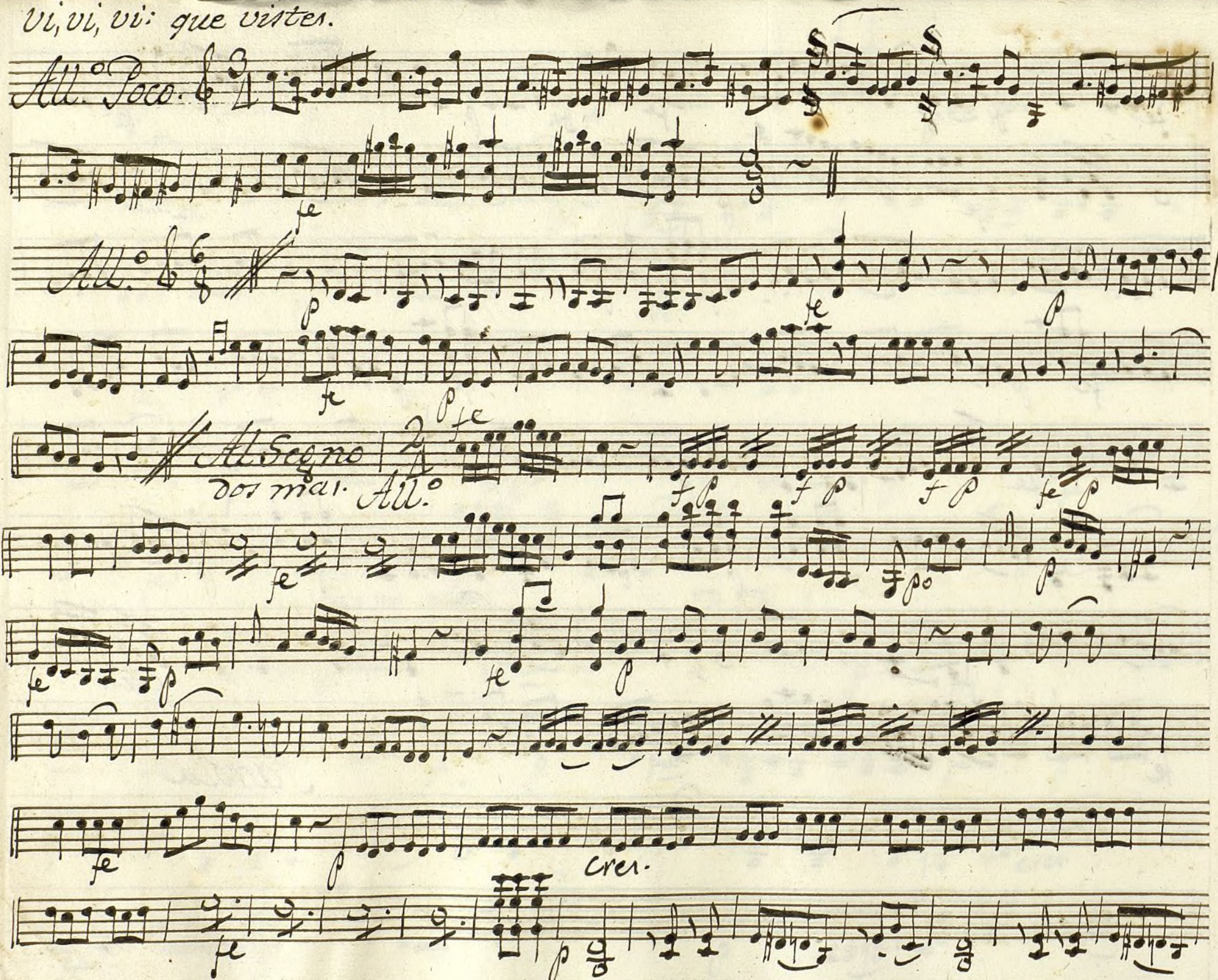
*f* 

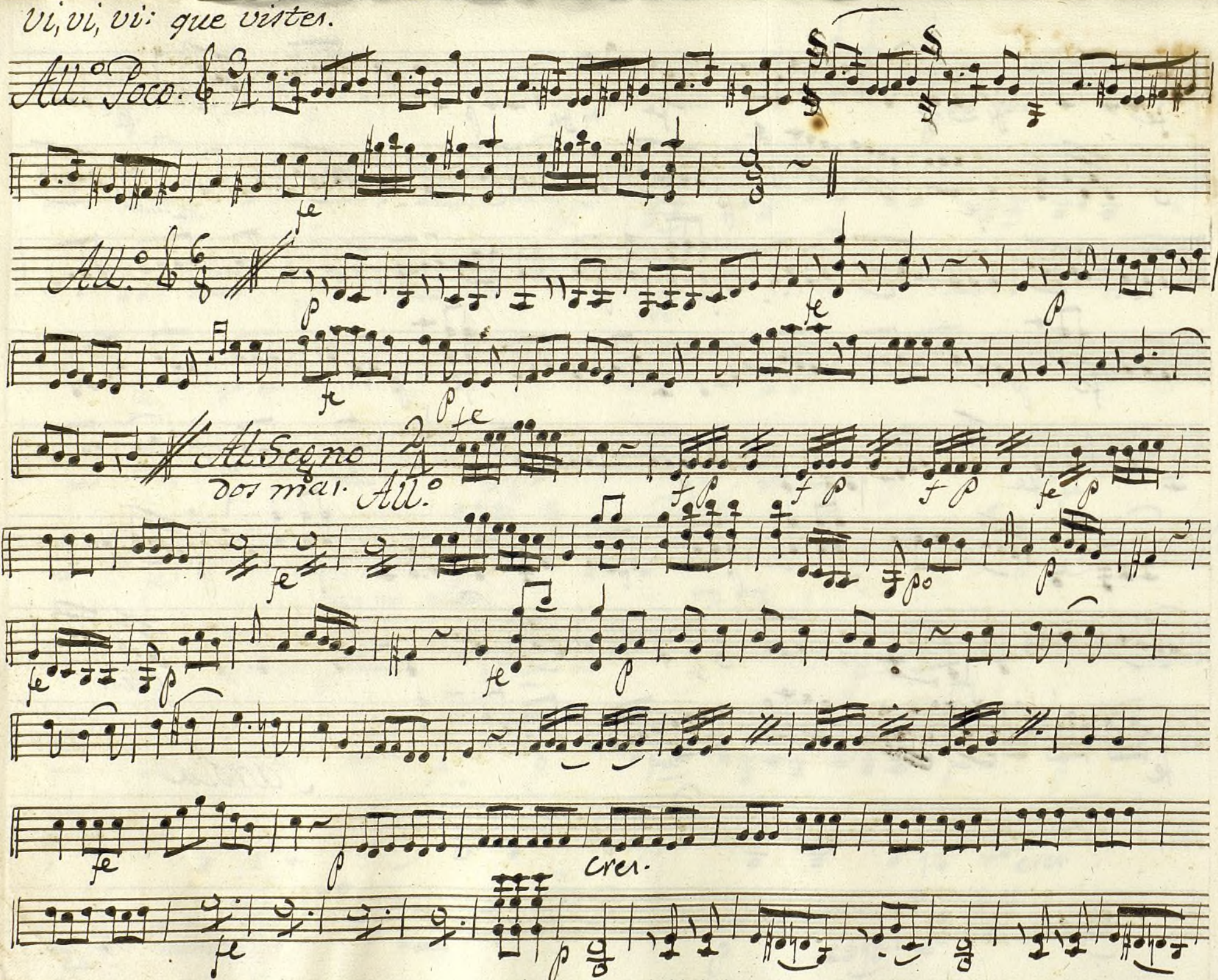
*f* 

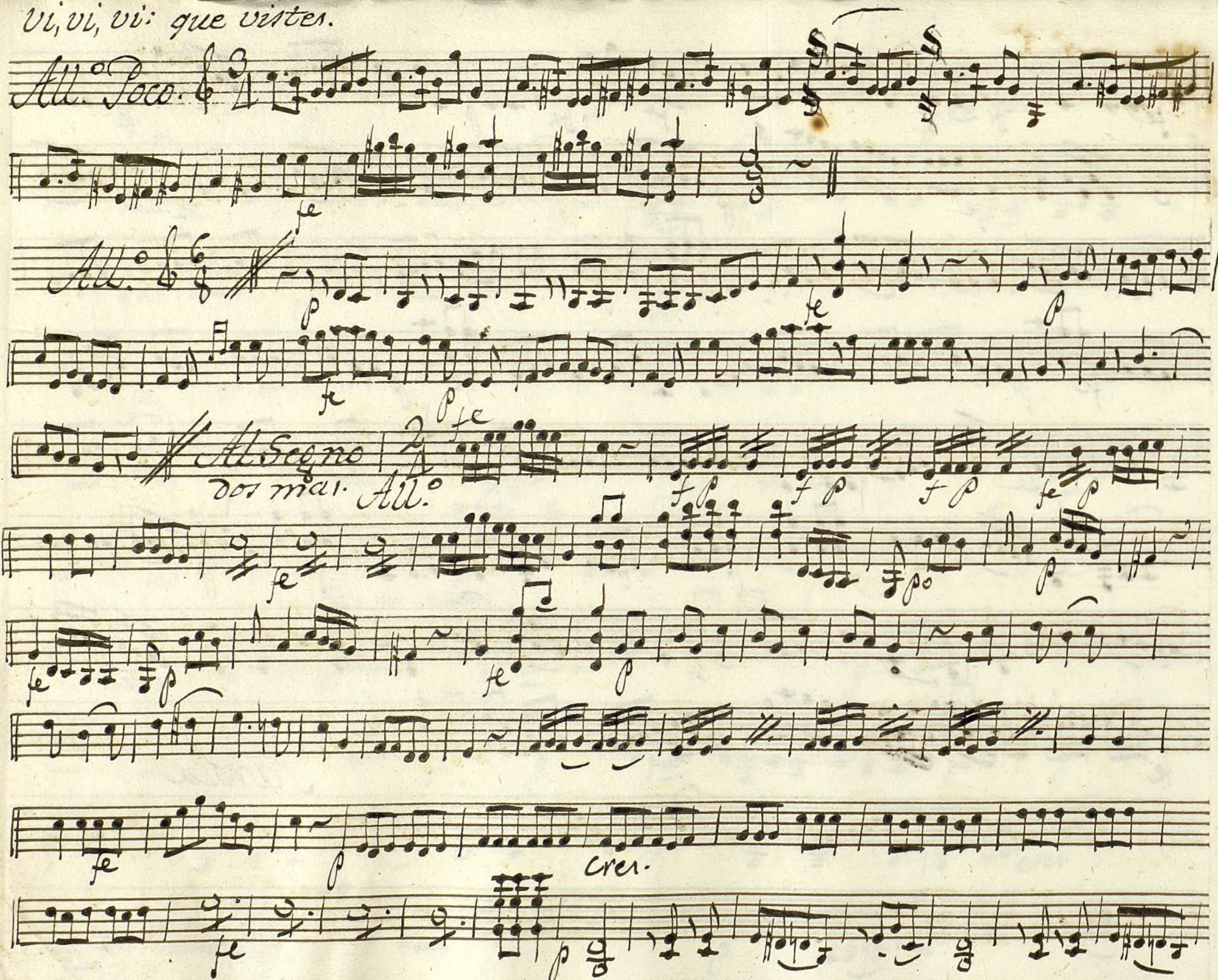
*f* 

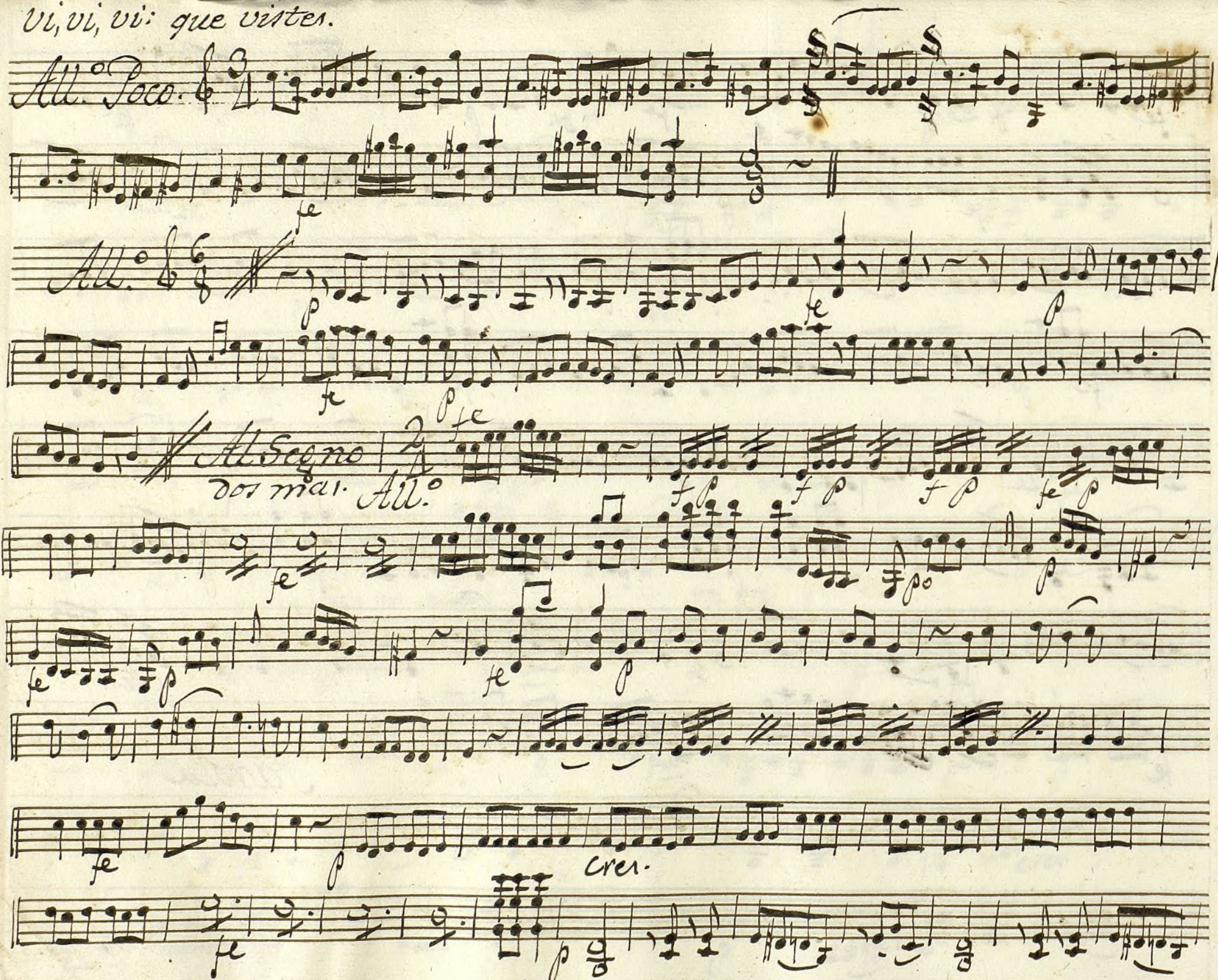
*f* 

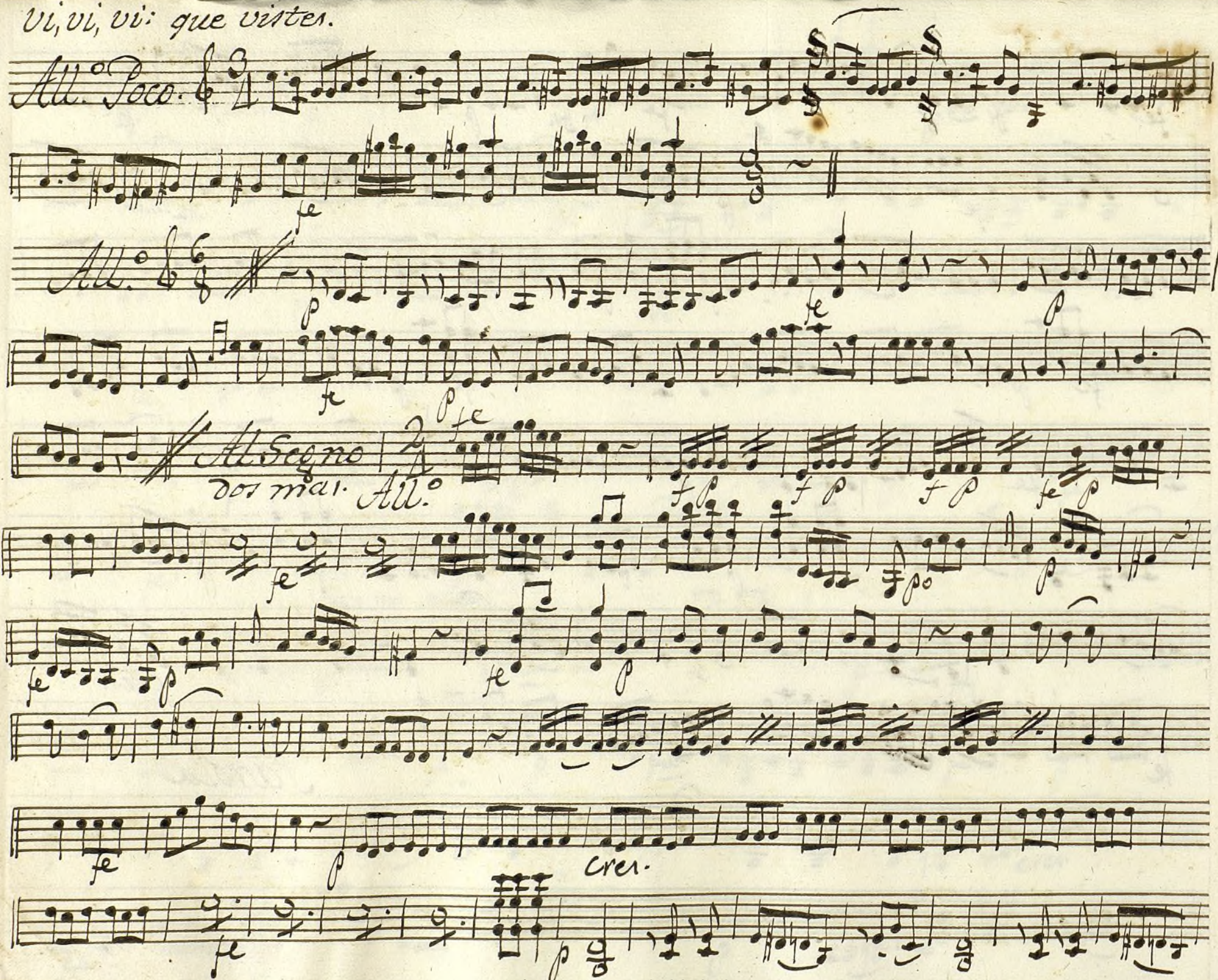
*f* 

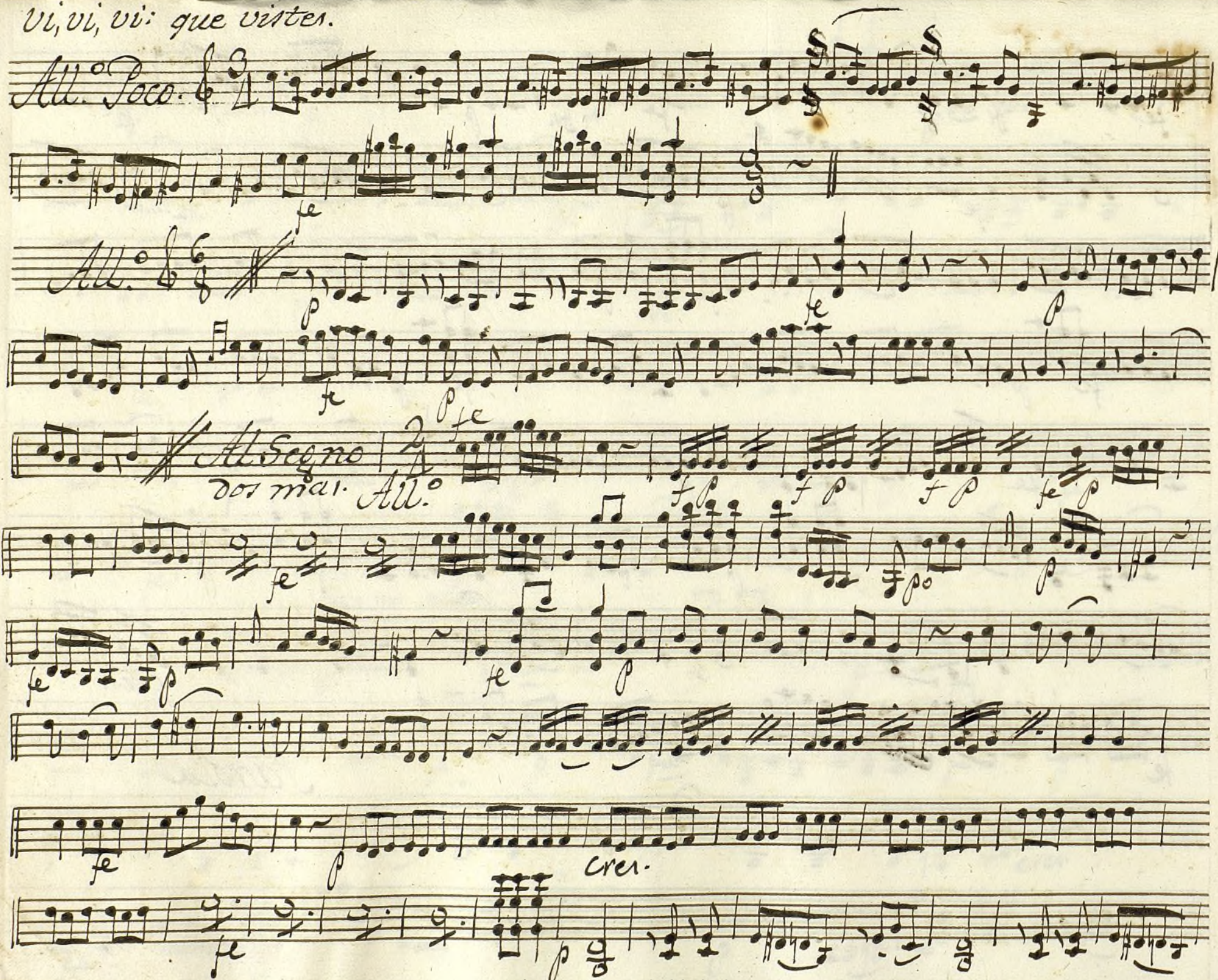
*f* 

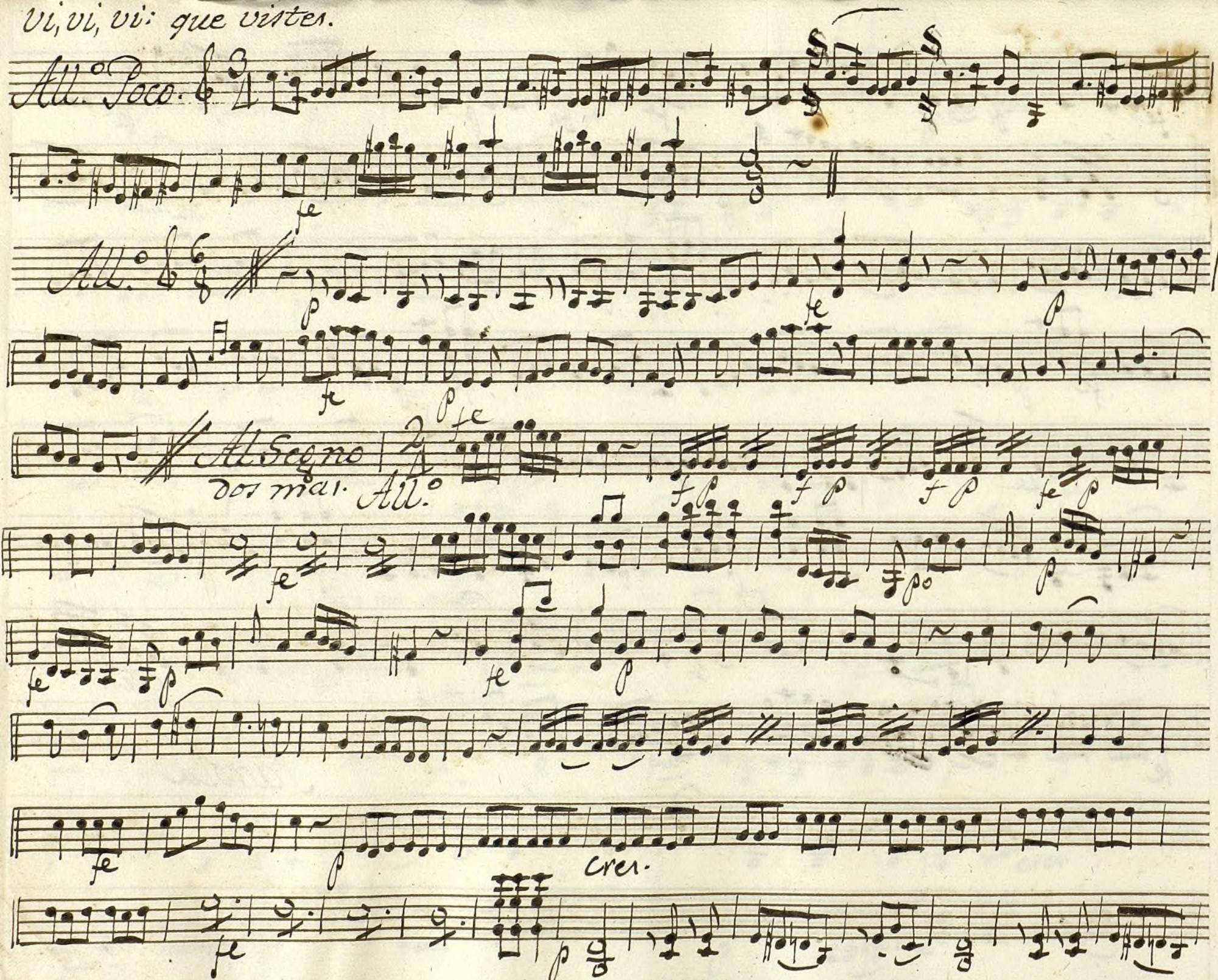
*f* 

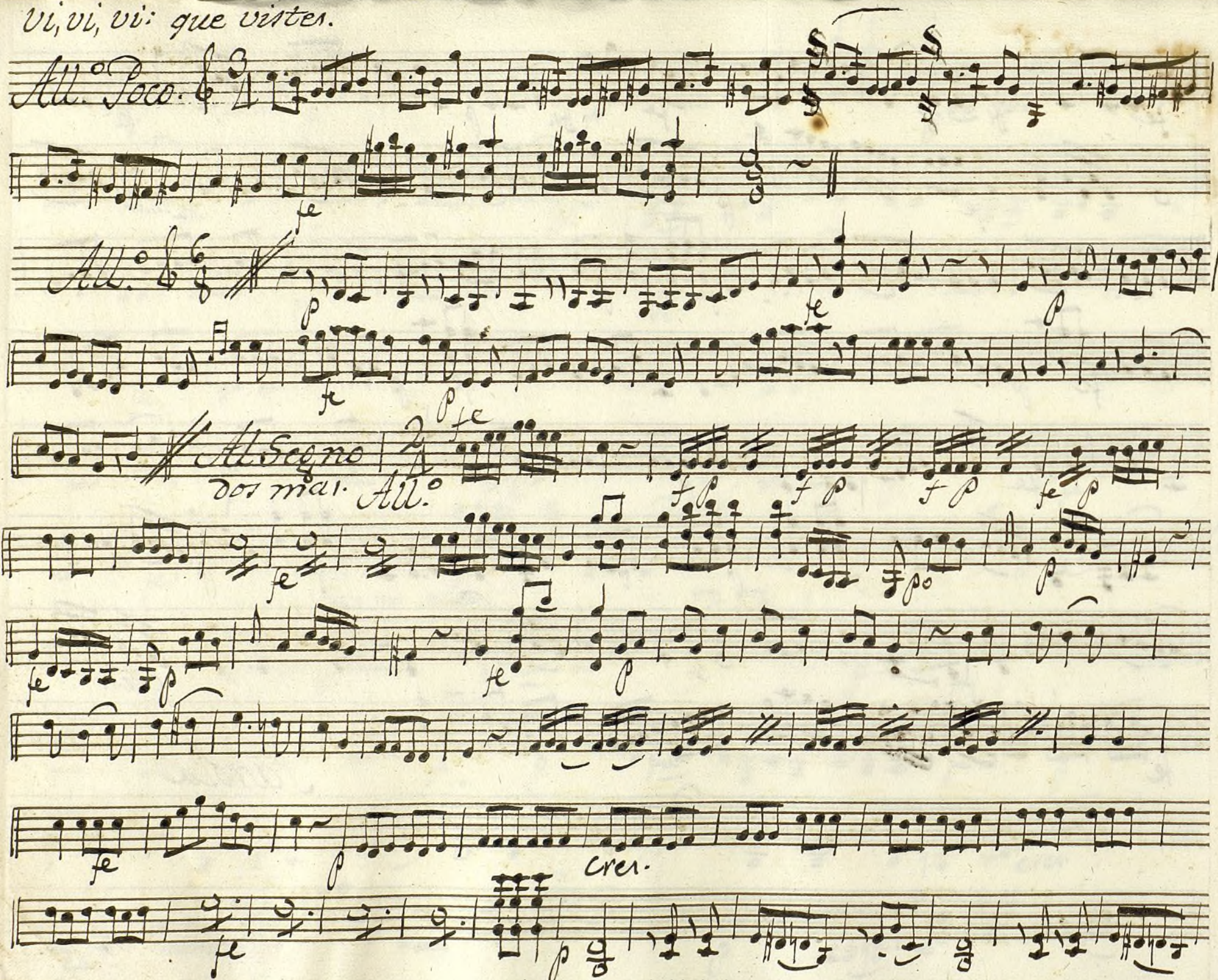
*f* 

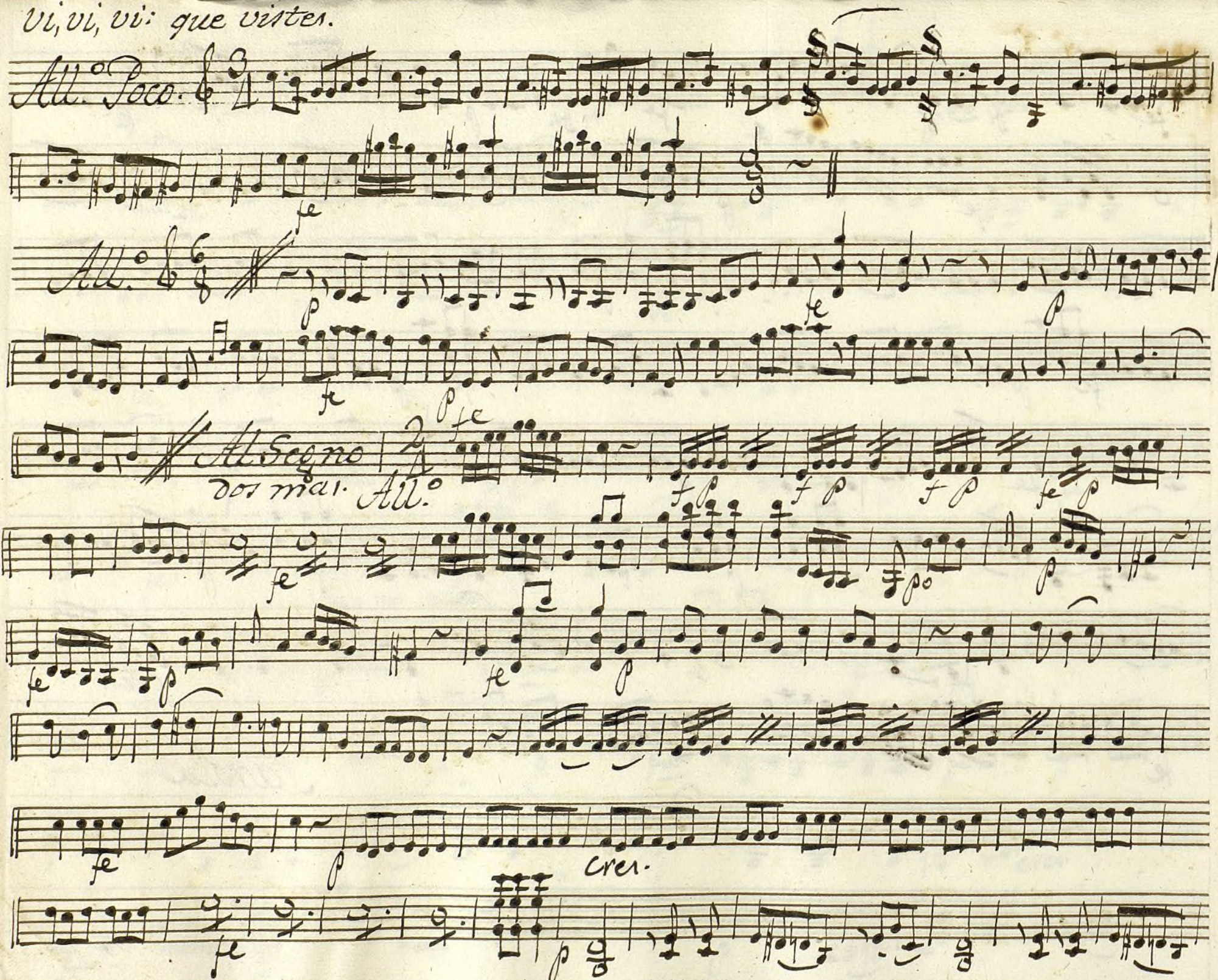
*f* 

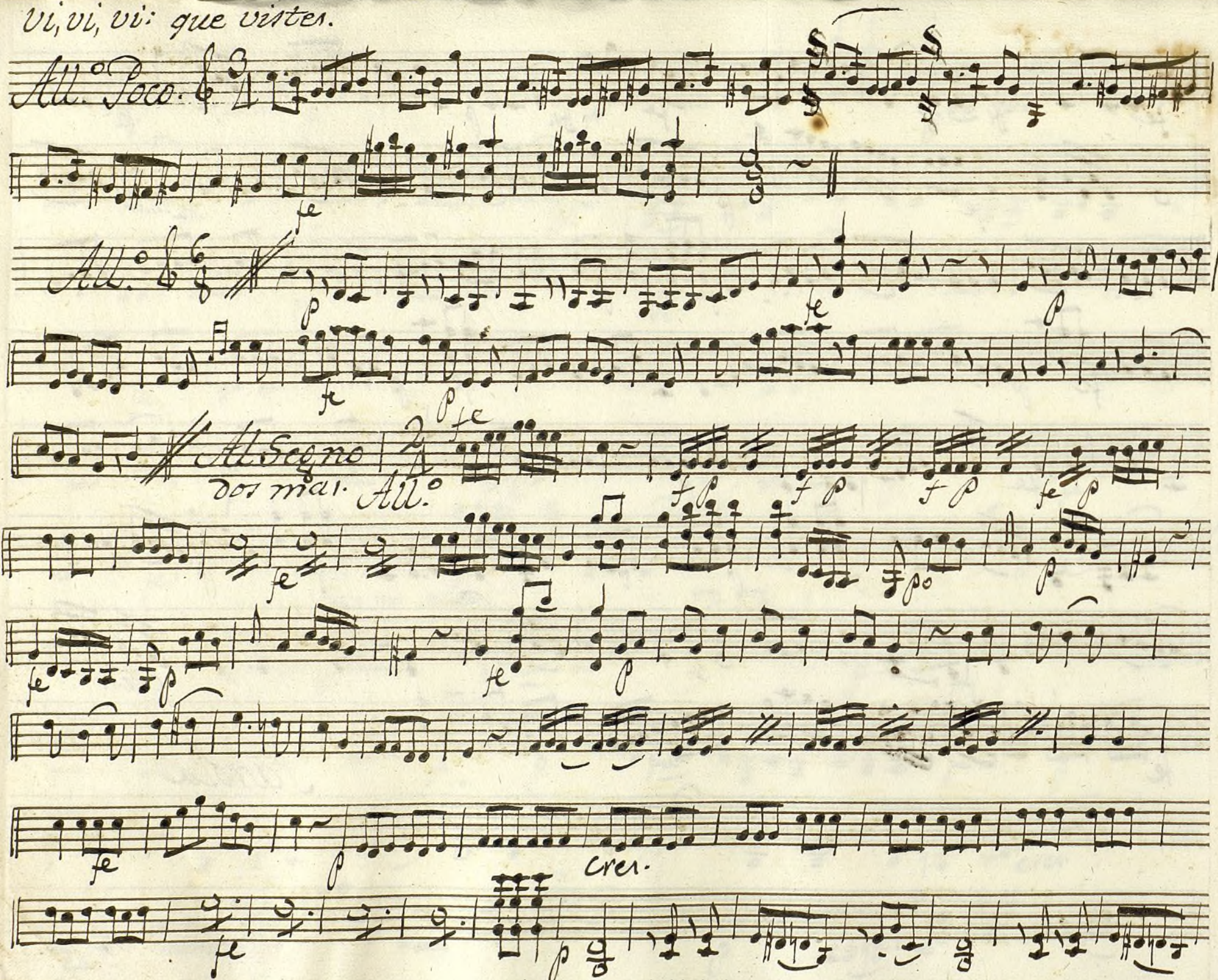
*f* 

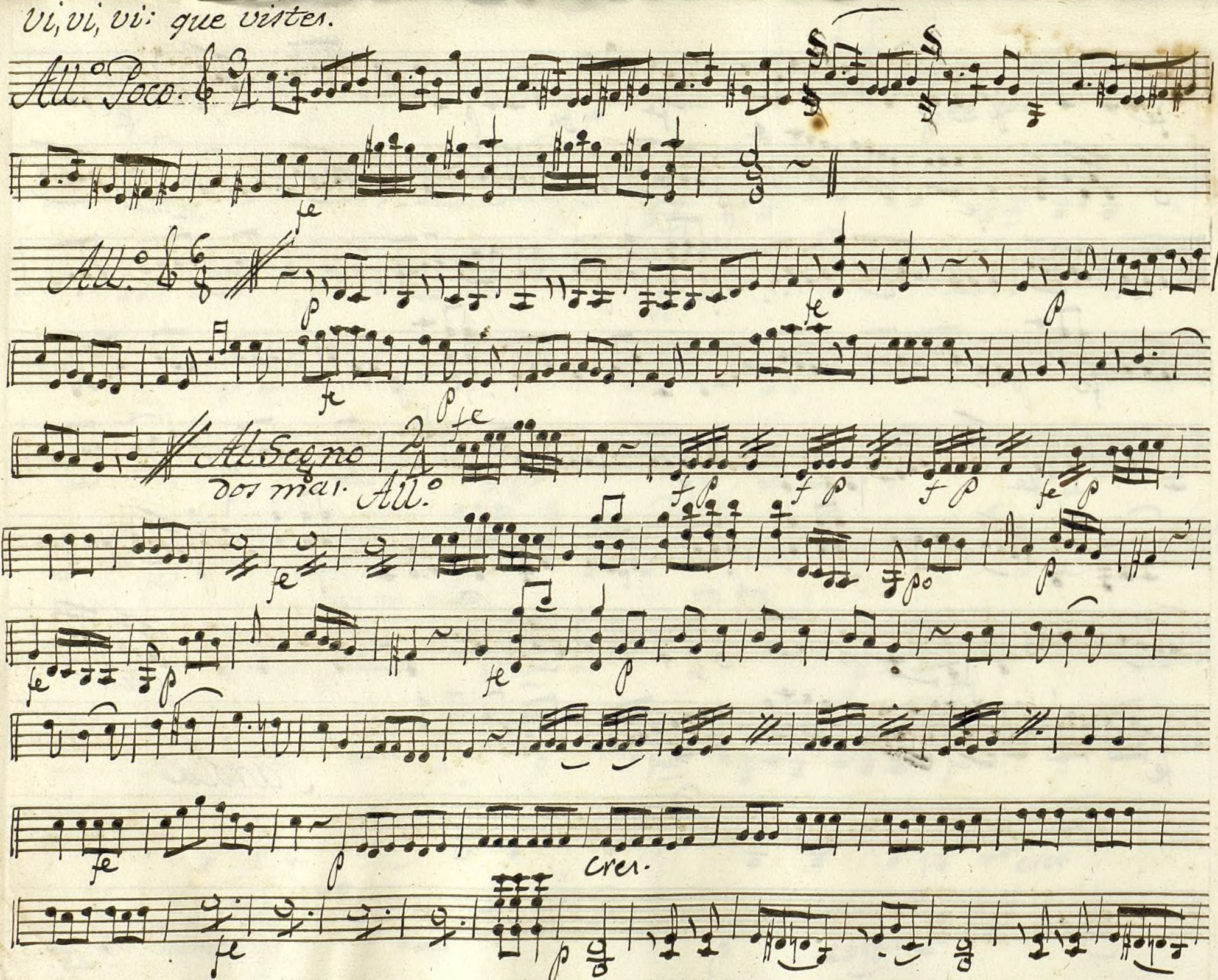
*f* 

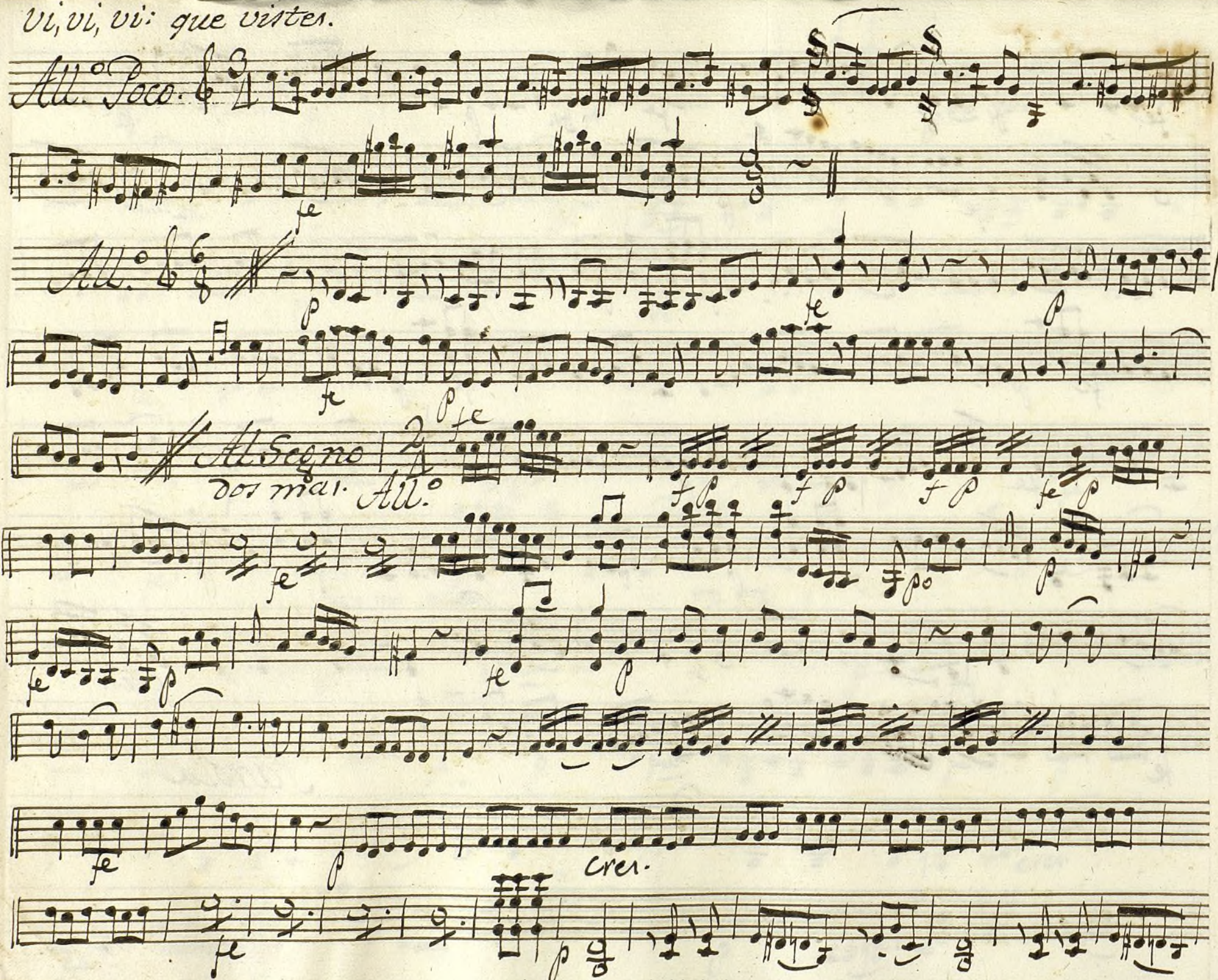
*f* 

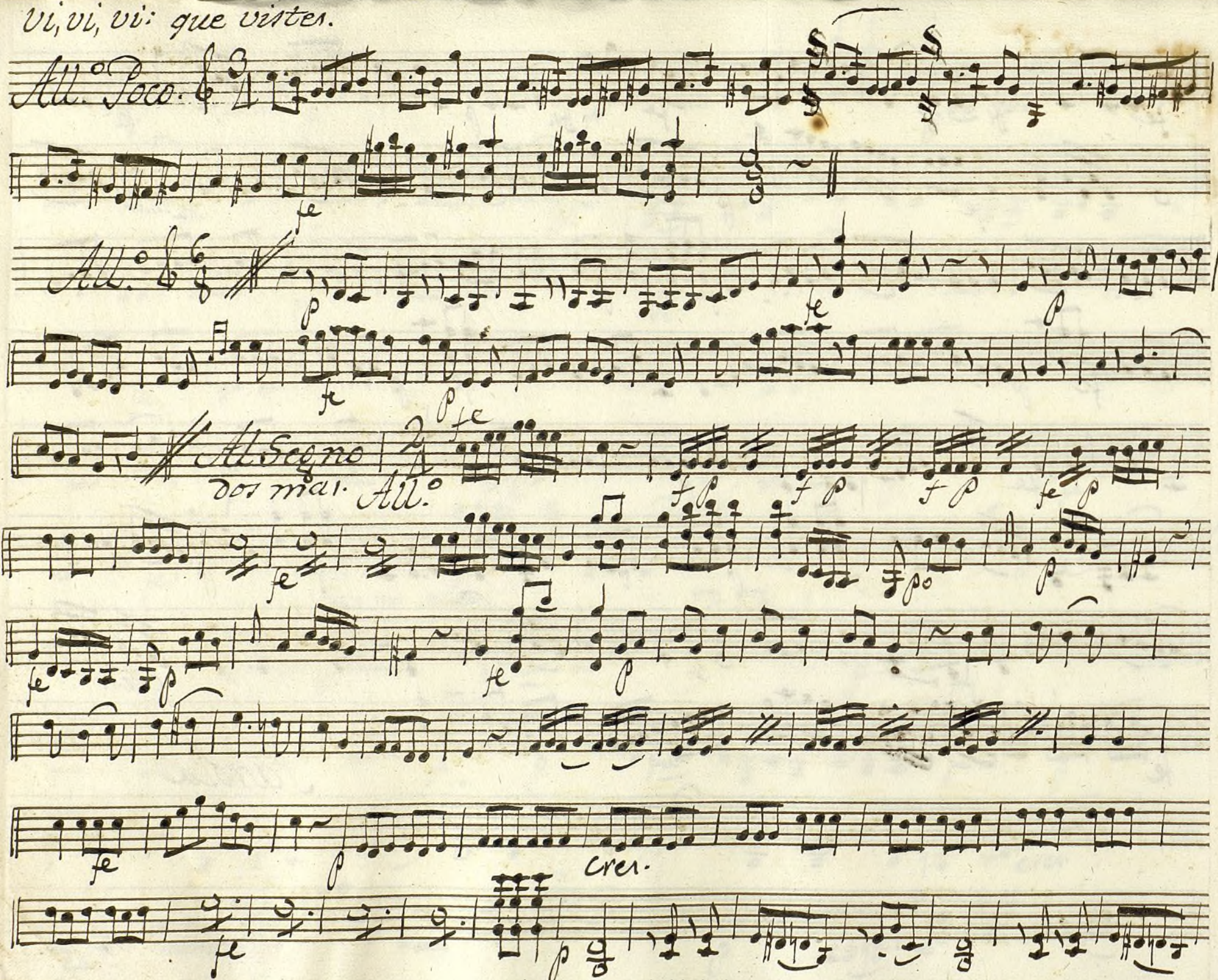
*f* 

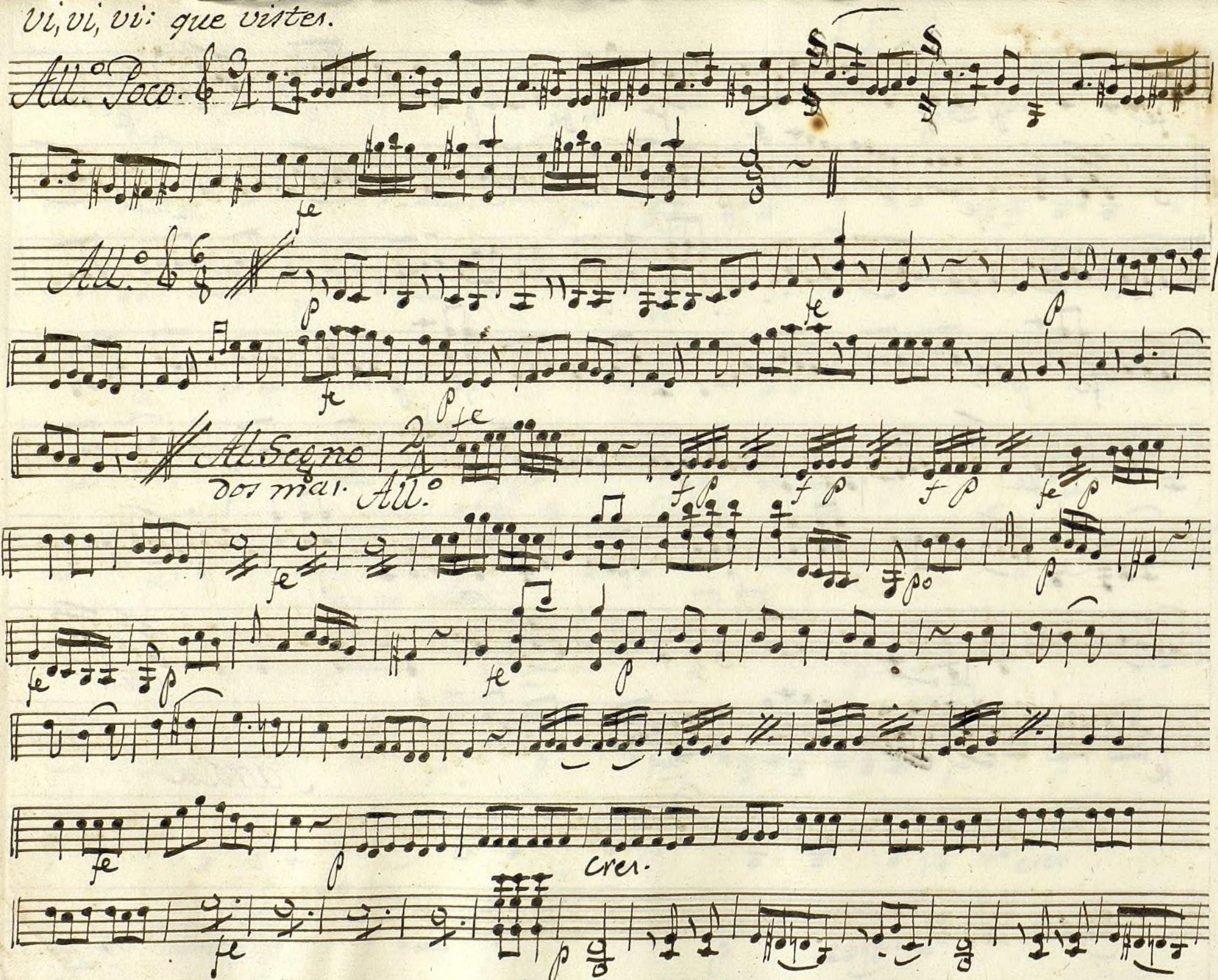
*f* 

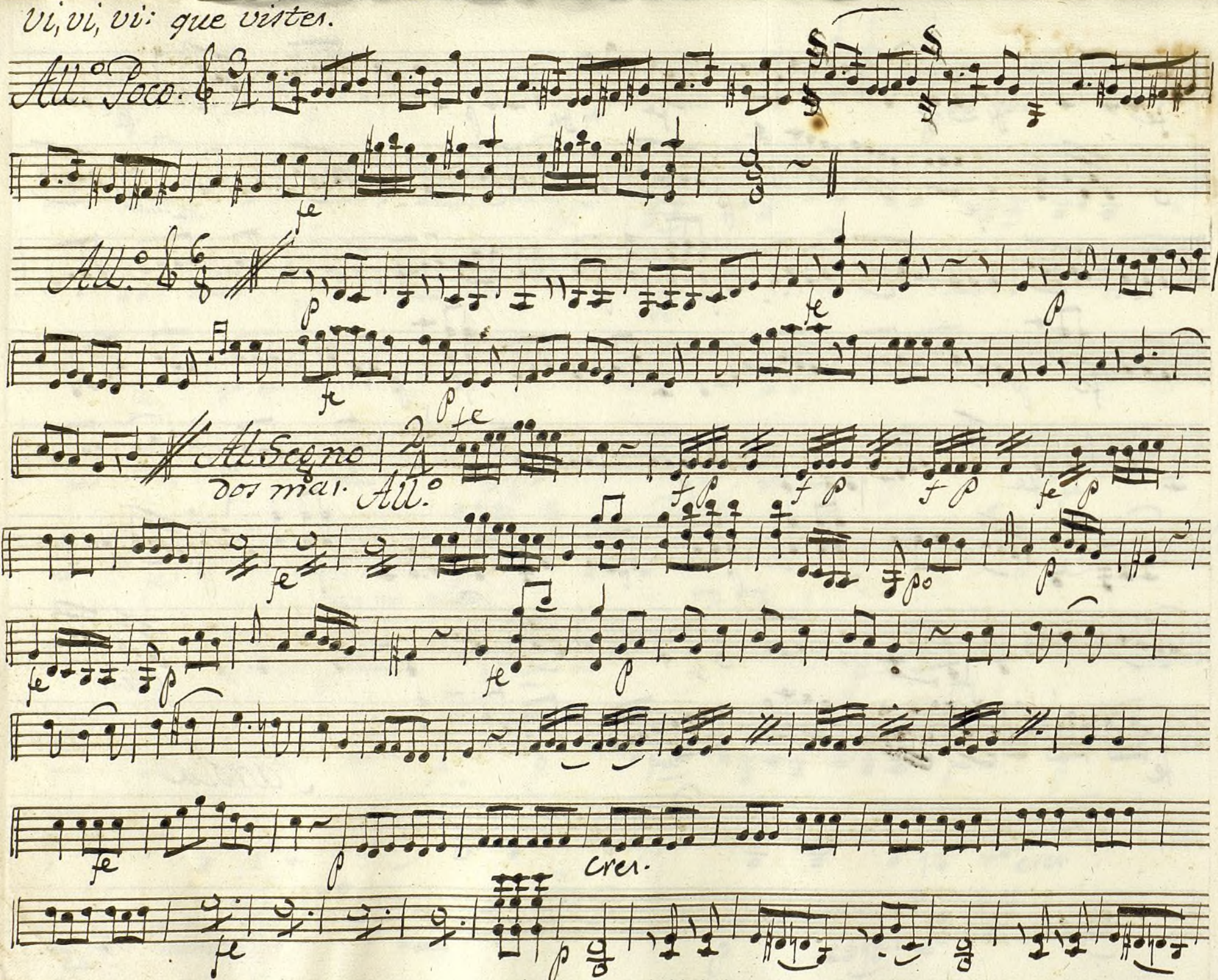
*f* 

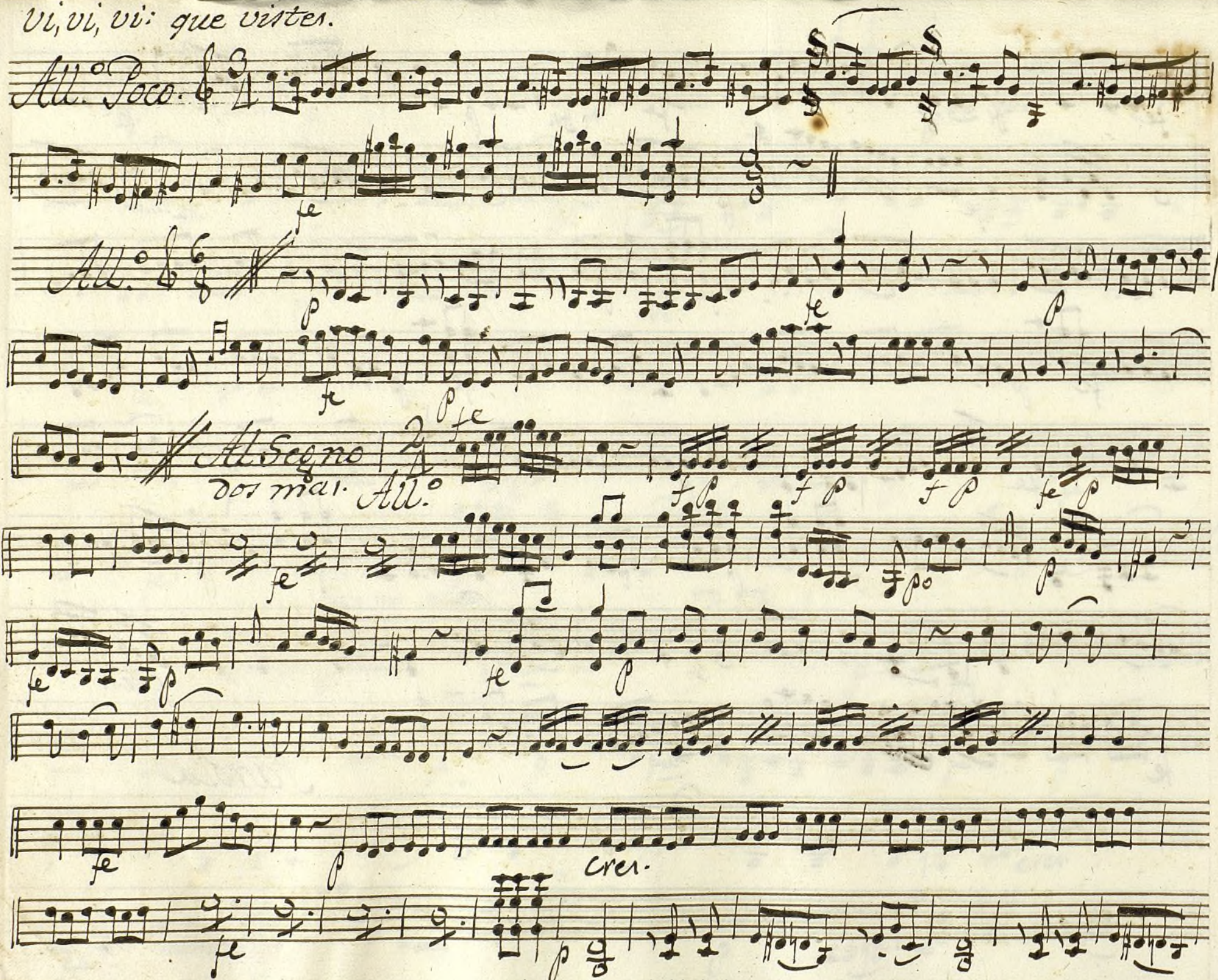
*f* 

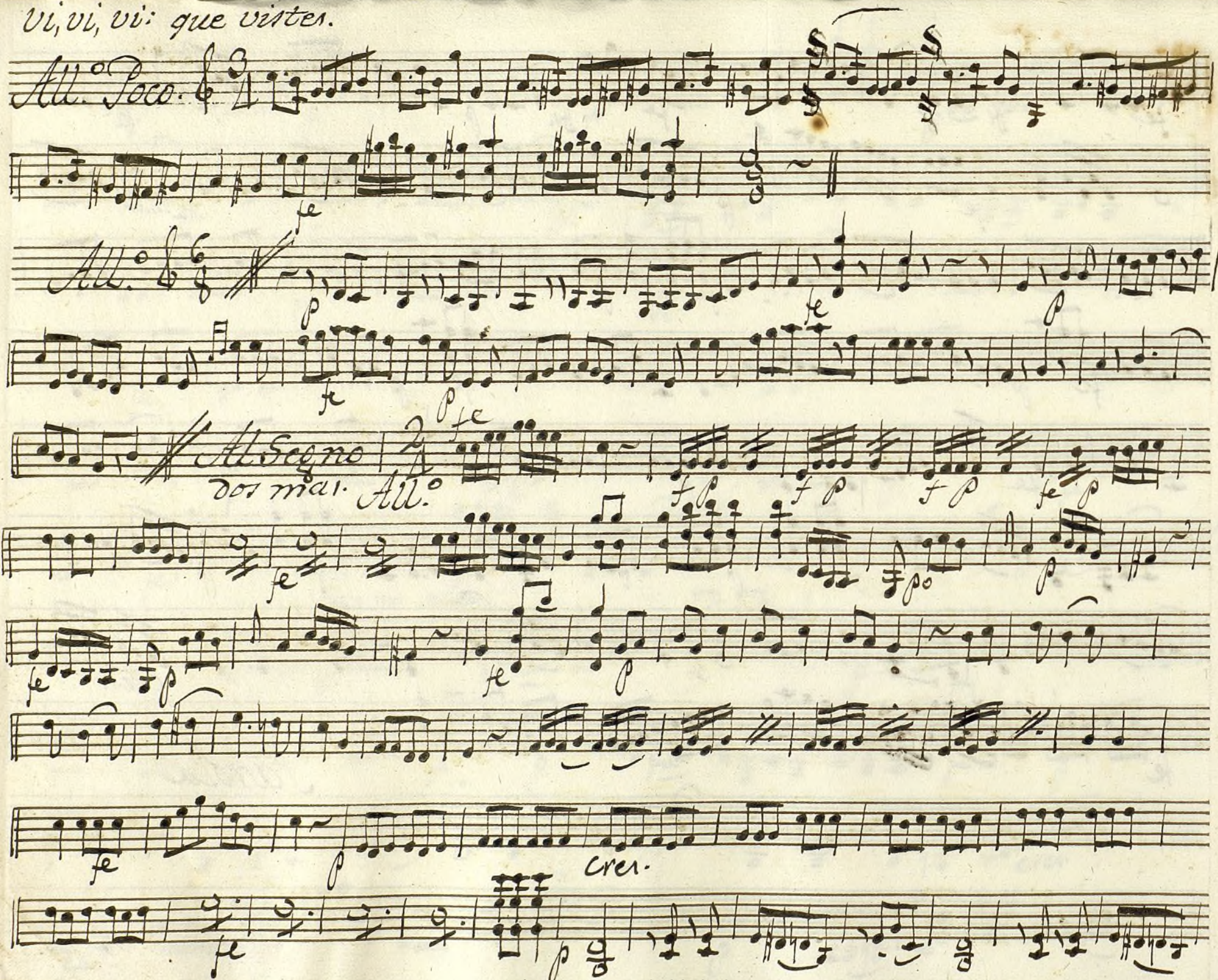
*f* 

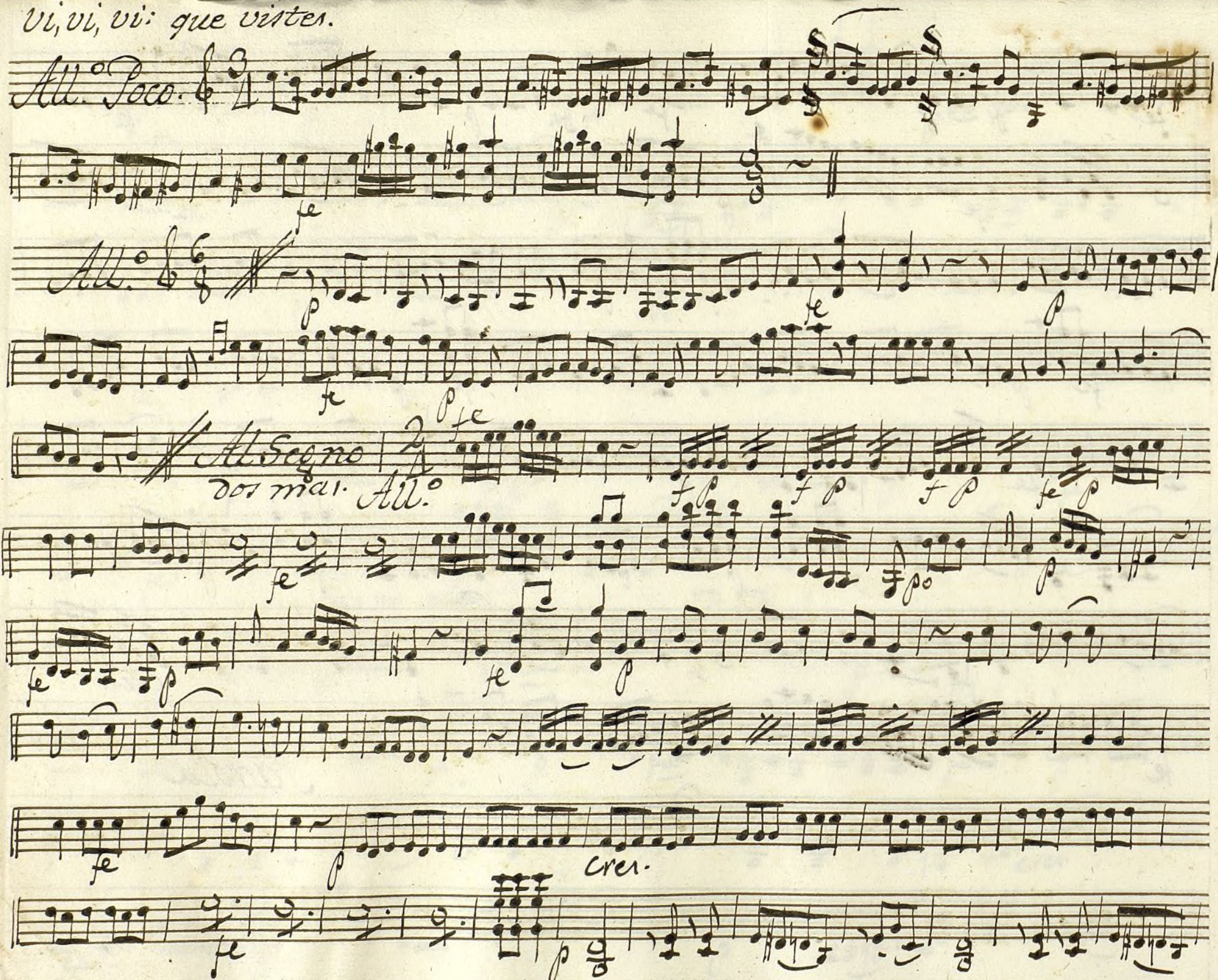
*f* 

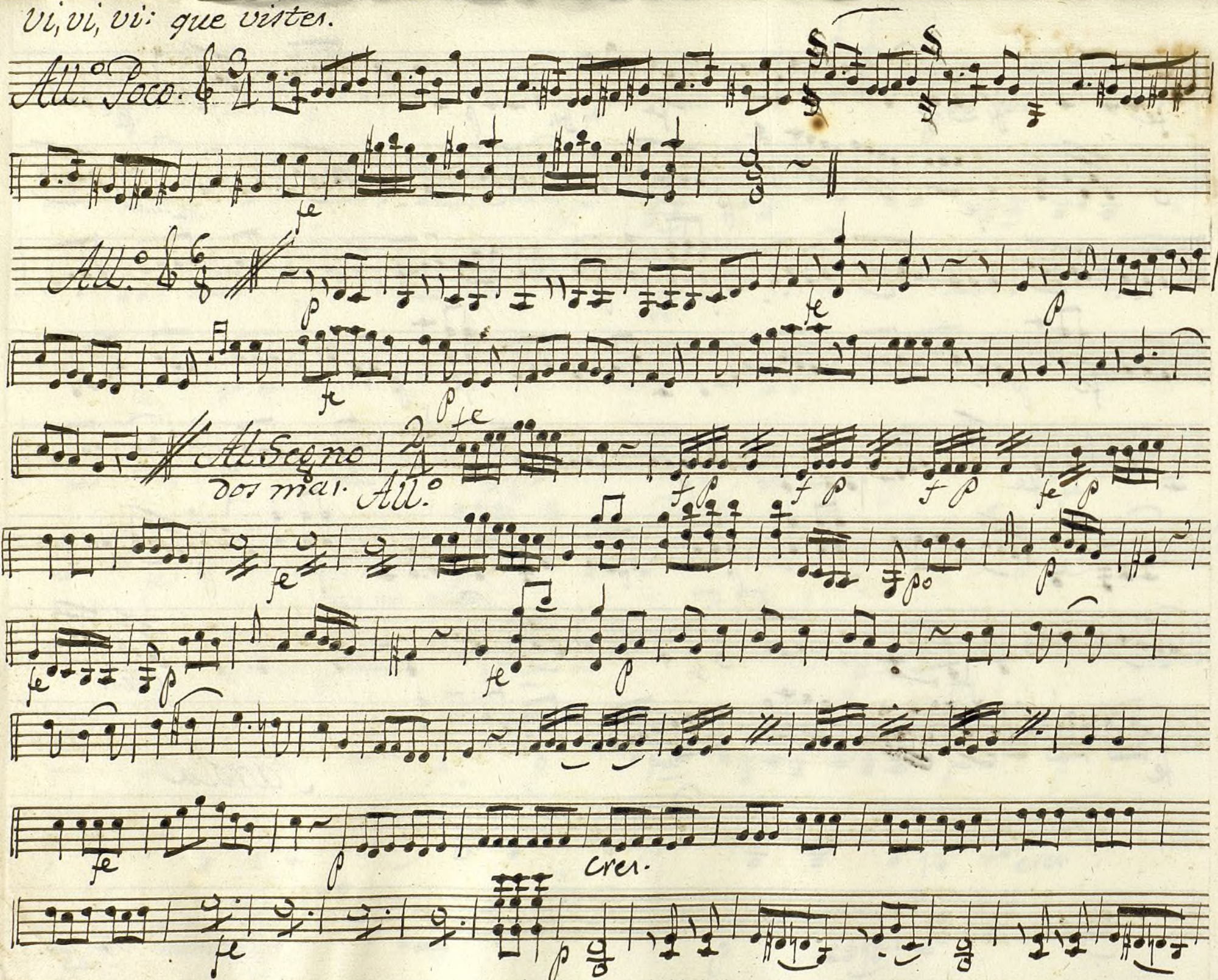
*f* 

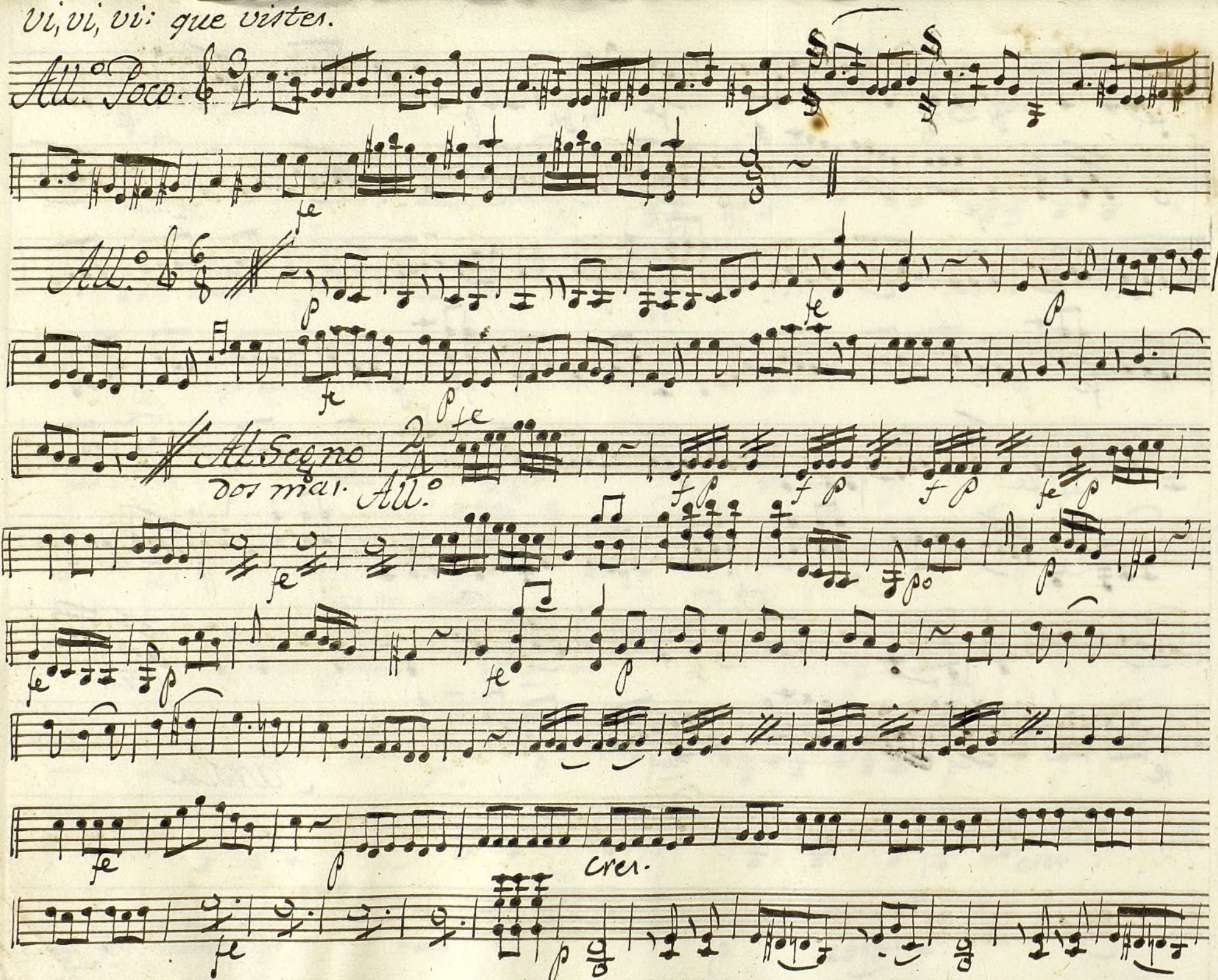
*f* 

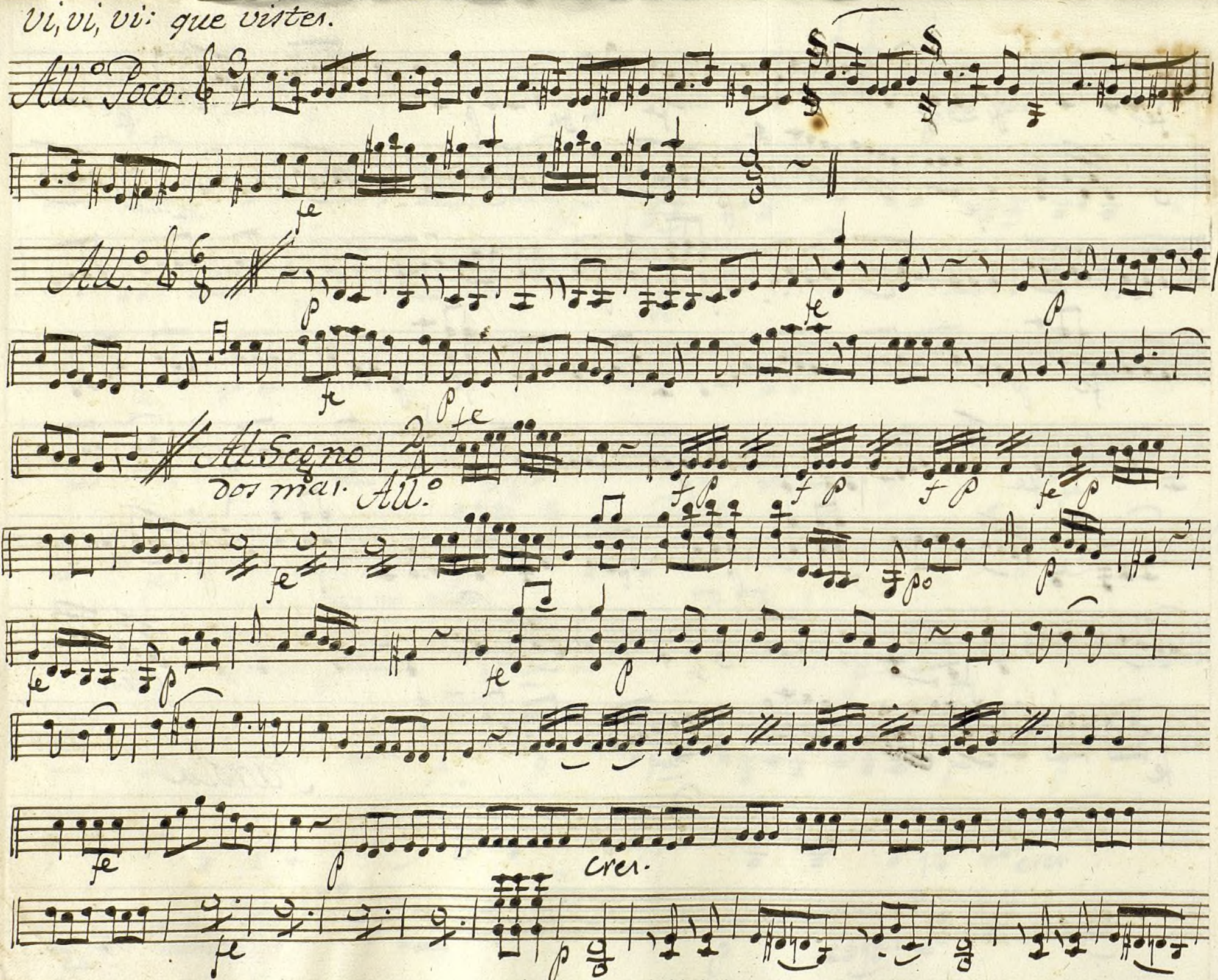
*f* 

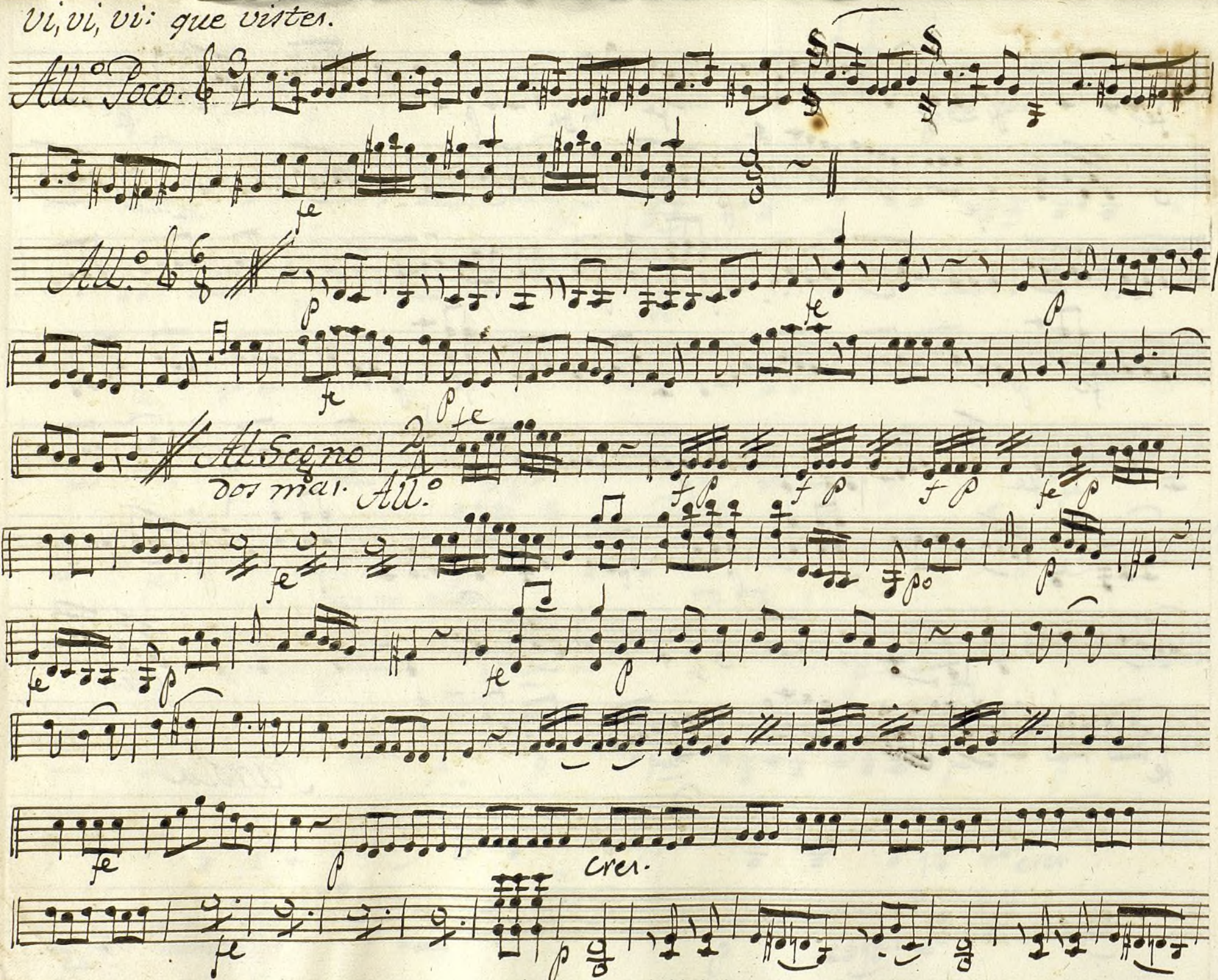
*f* 

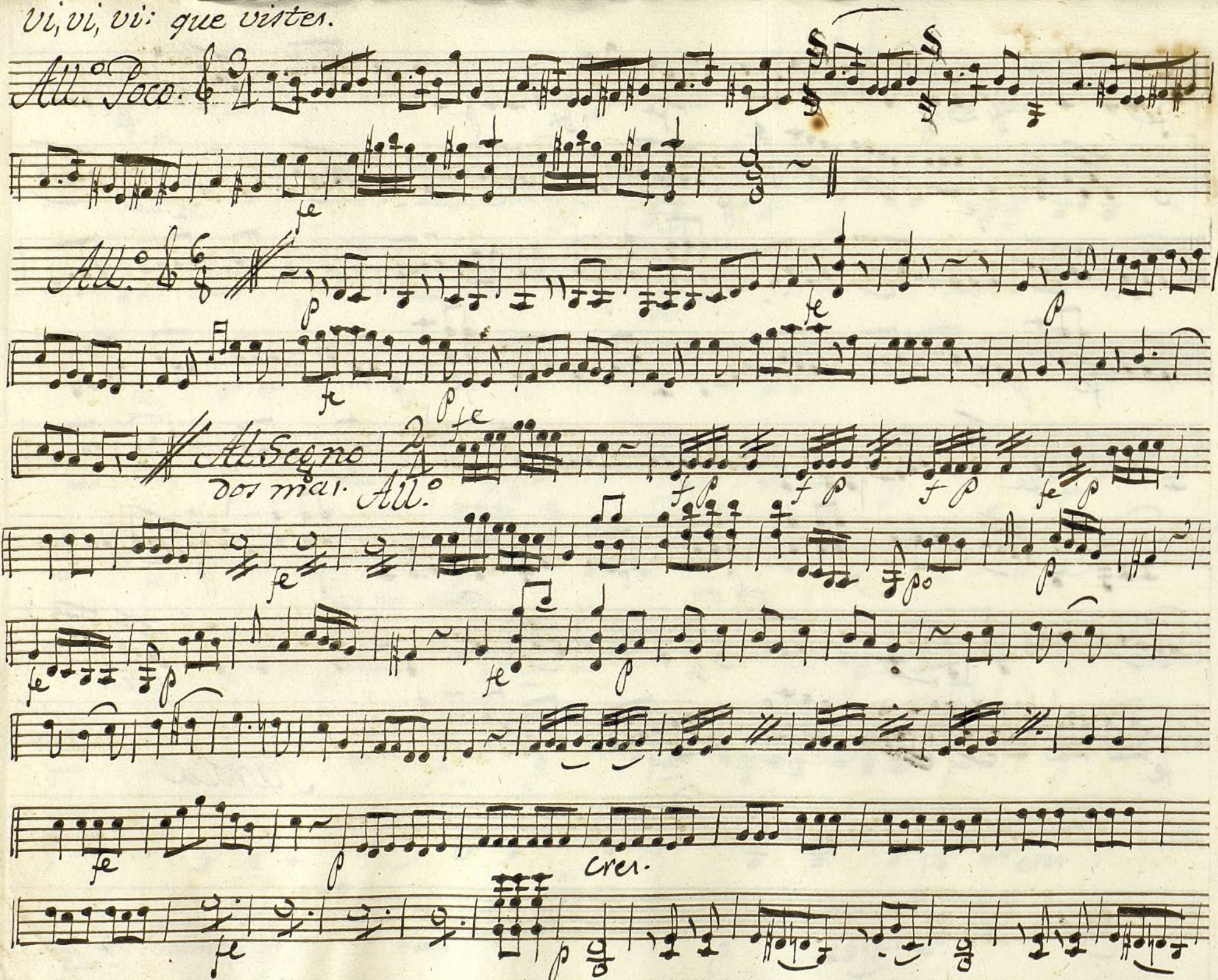
*f* 

*f* 

*f* 

*f* 

*f* 

*f* 

*f*



*fe* *po* *fe* *po* *fe* *po* *crei.*

*fe*

*Allegro 2*  
*Rosmar. All.*

*Poco fe* *fe* *fp* *fp* *fe*

*Parola*



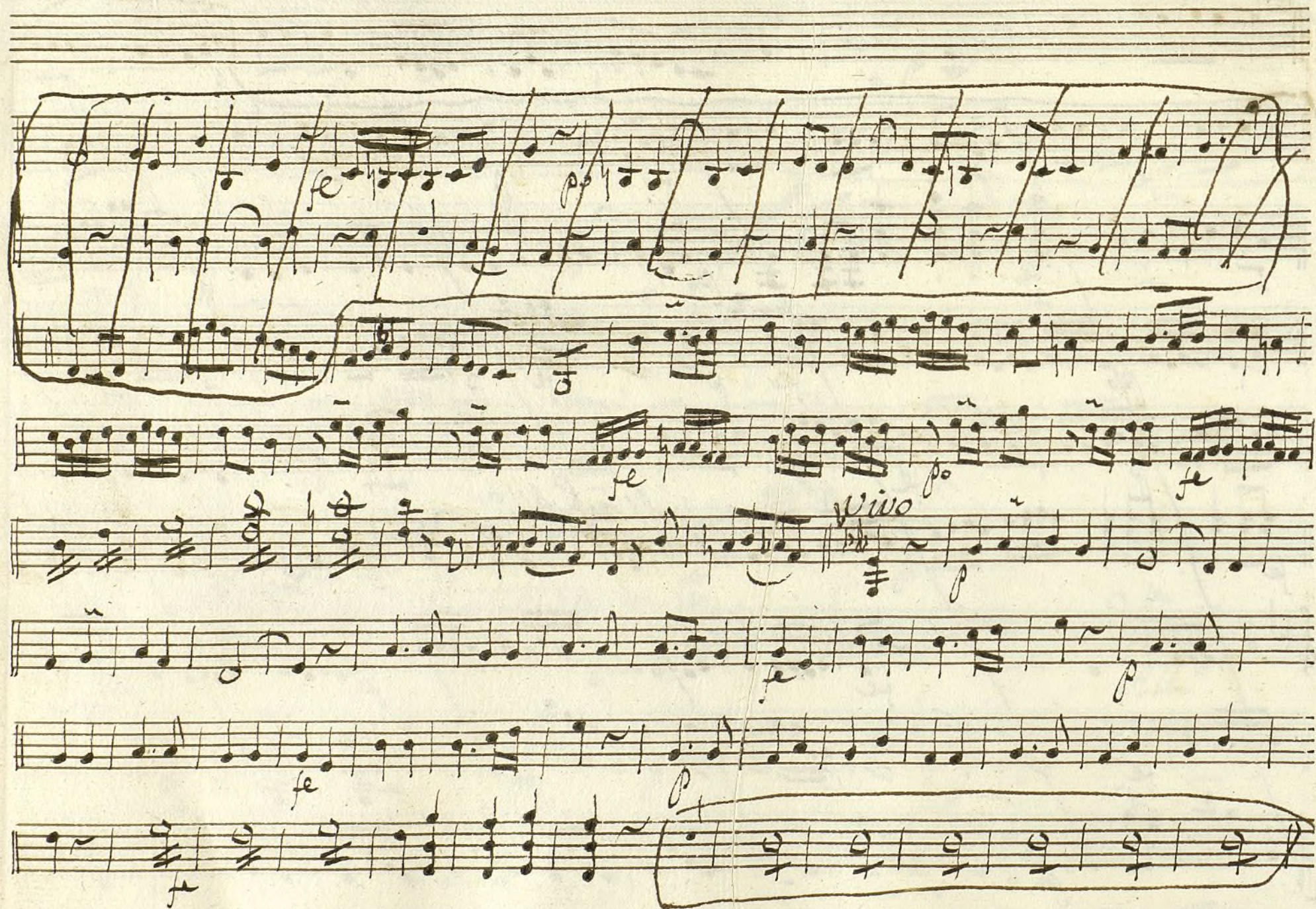
*All. Mo. 20* *fmo*

The musical score is written on ten staves. The first staff begins with the tempo and movement marking *All. Mo. 20* and a dynamic marking *fmo*. The notation is in a single system, with various musical symbols including notes, rests, and dynamic markings such as *fmo* and *fe*. A large bracket on the left side groups the first four staves. A section of the seventh staff is heavily crossed out with diagonal lines. The piece concludes with a double bar line and a repeat sign on the tenth staff.



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). A large, sweeping line is drawn across the staves, possibly indicating a section or a specific melodic line. The annotation 'Maz. All.' is written in the middle of the score. The paper is aged and shows some staining.

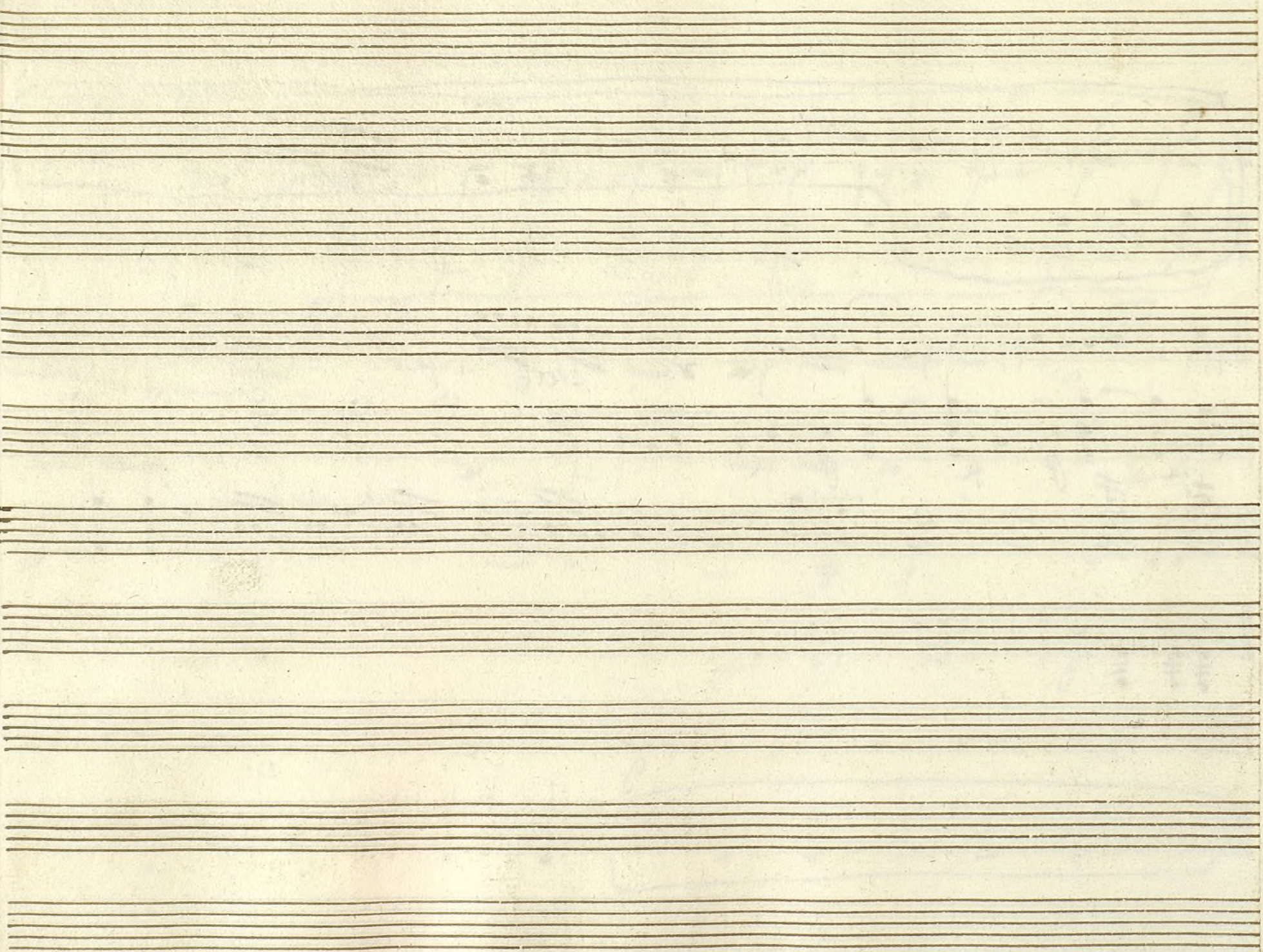














t

Violin 2<sup>o</sup>

Viol. a 4<sup>o</sup>

La boda por el Perrillo  
#.















Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *cre.*. The score concludes with the word *Parola* and the lyrics *vi, vi, vi, que vites.* followed by the tempo marking *All.° Poco.*



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

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first staff.
- 6* (measure number) above the first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the tenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eleventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twelfth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fourteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventeenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the nineteenth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twentieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the twenty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirtieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the thirty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fortieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the forty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fiftieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the fifty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixtieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the sixty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the seventy-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eightieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the eighty-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninetieth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-first staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-second staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-third staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-fourth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-fifth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-sixth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-seventh staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-eighth staff.
- Allegro* (All.<sup>o</sup>) at the beginning of the ninety-ninth staff.
- Allegro* (All.<sup>o</sup>) at the beginning 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 is divided into sections by tempo and mood changes.

*Rec.<sup>do</sup>*

*All.<sup>o</sup> pow. 1<sup>o</sup>*

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

*mermaid*

*Parola.*

Dynamic markings include *f*, *ff*, *po*, *po<sup>o</sup>*, and *ff*.



*Allegro Mod<sup>to</sup>* *fmo*

The musical score consists of ten staves. The first staff begins with the tempo marking *Allegro Mod<sup>to</sup>* and the dynamic *fmo*. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano), *f* (forte), and *fmo* are interspersed throughout the score. A large section of the seventh staff is heavily crossed out with diagonal lines, indicating a deletion or correction. The manuscript is written in dark ink on aged, slightly discolored paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is partially crossed out with a large diagonal line. The text "Mar. All.º" is written in the middle of the staves. The page is numbered "5" in the top right corner. The watermark "Ayuntamiento de Madrid" is visible at the bottom center, and "V.I." is at the bottom right.

5

*Mar. All.º*

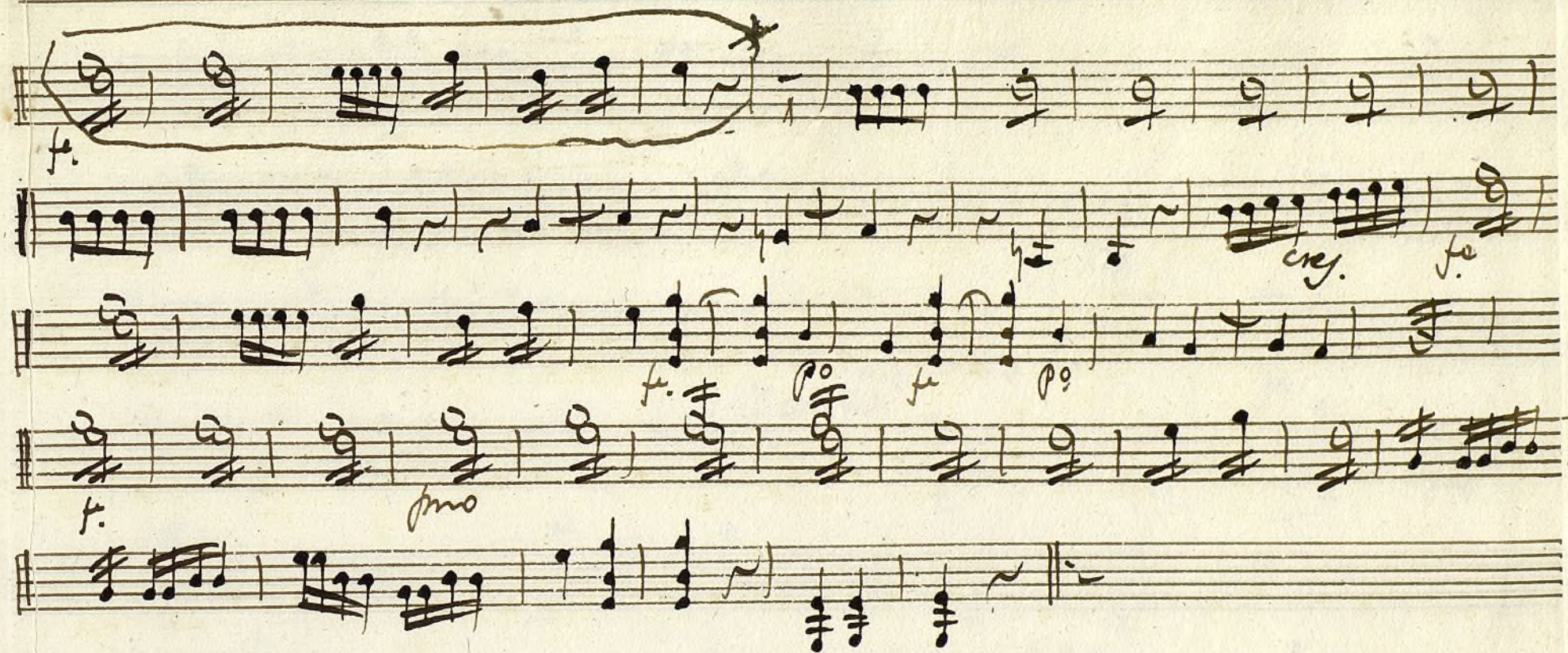
Ayuntamiento de Madrid

V.I.

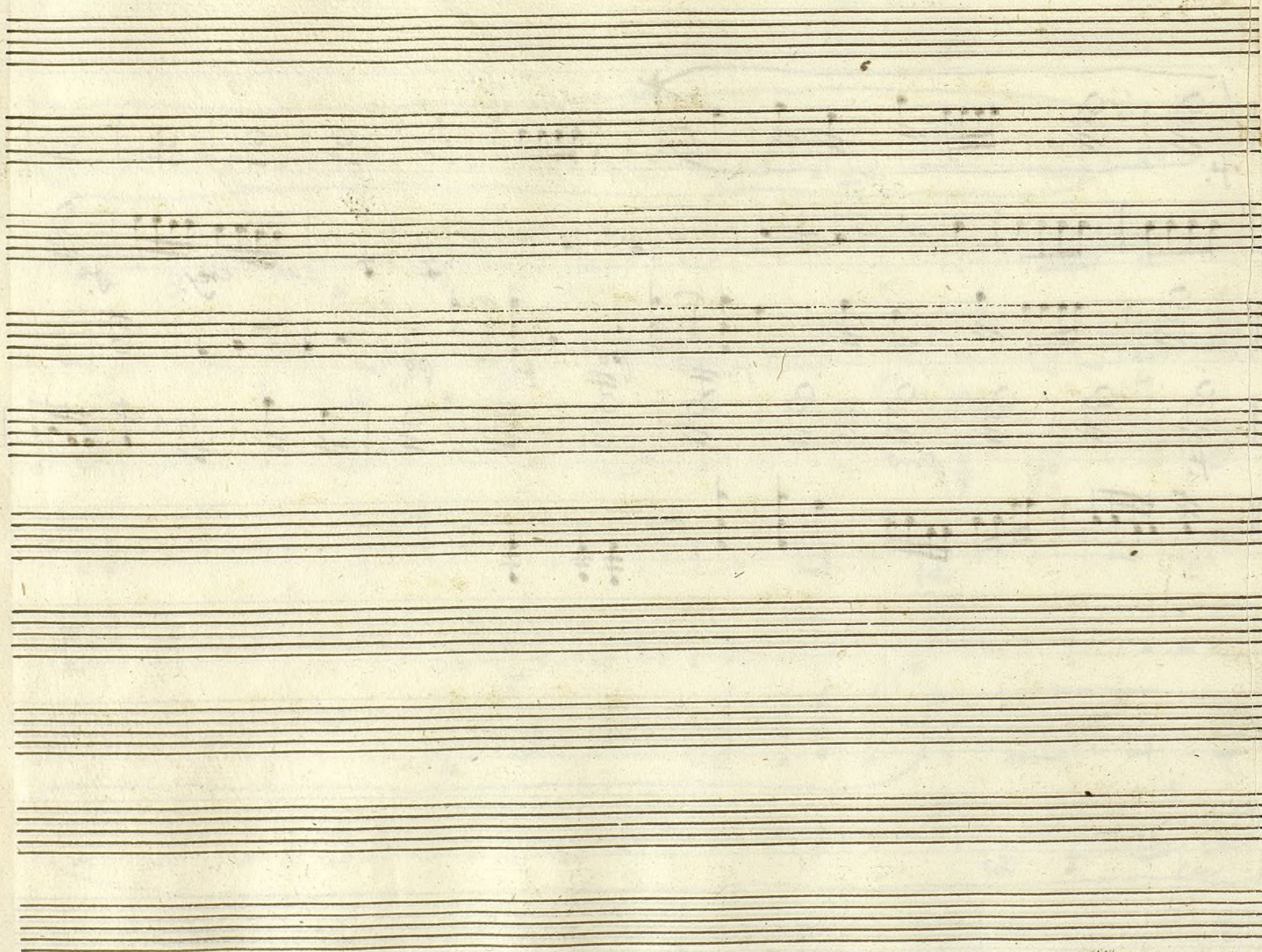














Oboe 1.<sup>o</sup> Ton.<sup>a</sup> a 4.<sup>o</sup> La boda por el Ferrillo

Mus 149-T

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . The key signature is one flat (B-flat). The music features various dynamics including *fe* (forte), *fmo* (finito), and *Ma All.<sup>o</sup>* (Molto Allegro). There are also numerical markings such as 2, 6, 13, 28, and 4. The piece concludes with the word *Parola* written on the final staff.



*All.<sup>o</sup> arai.*  $\text{2/4}$   $\text{2/4}$   $\text{4/4}$   $\text{17.}$  *Parola*  $\text{Allegro}$   
*Punto alto* *All.<sup>o</sup> Poco.*  $\text{2/4}$   $\text{4/4}$   $\text{15}$  *Parola*  $\text{Allegro}$   
*Parola*  $\text{3/4}$  *Tace.*  
*All.<sup>o</sup>*  $\text{6/8}$   $\text{4/4}$   $\text{7.}$  *Allegro*  
*dos mas.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *f*, and *so*. The score is written in a historical style, possibly from the 18th or 19th century. The final staff contains the word *Parola.* in a cursive script.

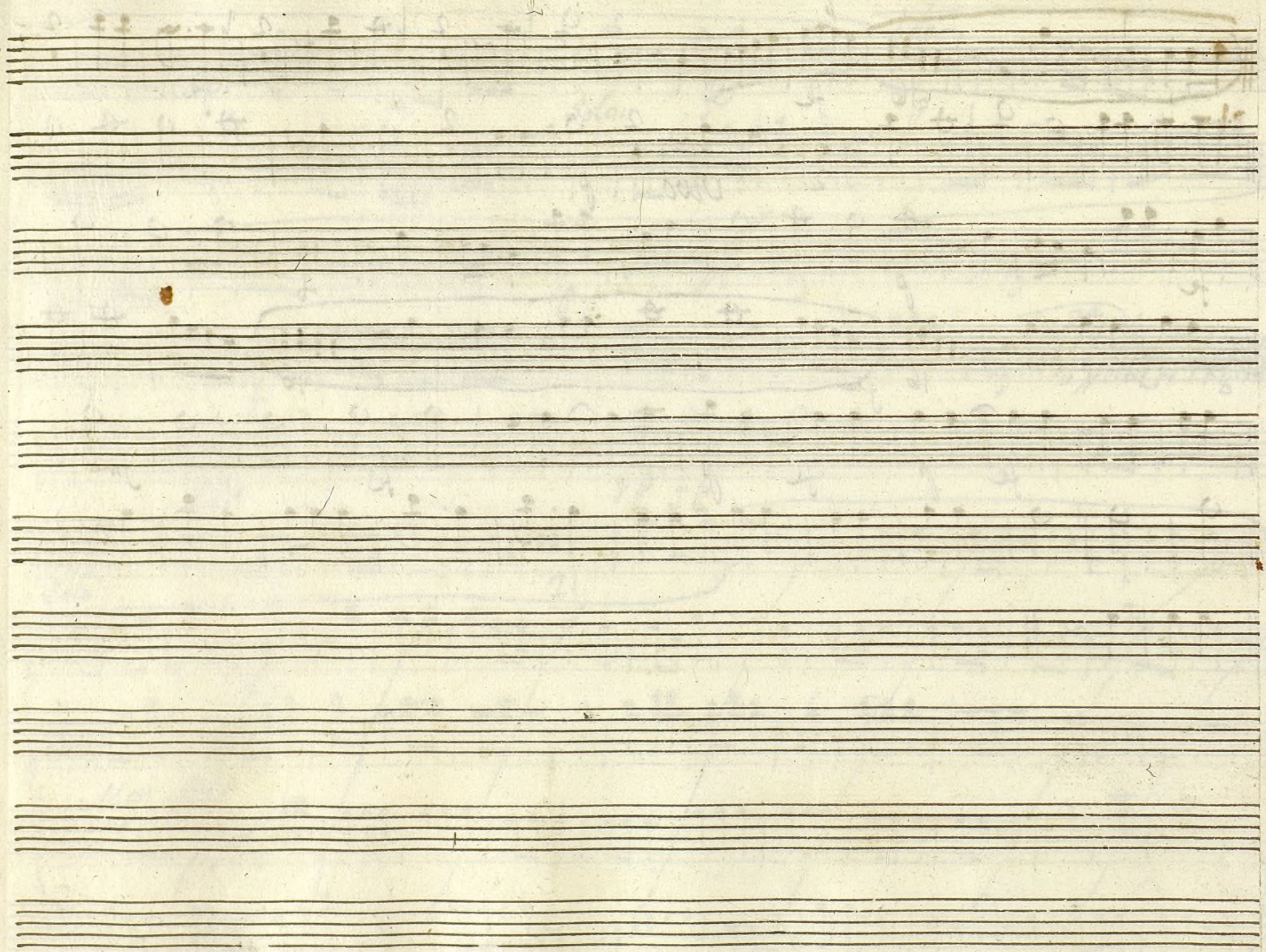






Handwritten musical score on a single page, featuring seven staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff*, *p*, *vivo.*, and *fmo*. The score is written in a historical style, with some staves containing multiple measures of music. The first staff is circled, and the word *vivo.* is written below the second staff. The page is numbered 3 in the top right corner.







Mus 149-5. 1

*Oboe 2.º Ton. a 4.º la boda por el Perrillo*

Handwritten musical score for Oboe 2.º, titled "la boda por el Perrillo". The score is written on ten staves. The first staff begins with the tempo marking "Al.º" and the key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "fmo" (finito). There are also numerical markings (2, 6, 13, 28, 4) and a section marked "Mas Al.º". The piece concludes with the word "Parola." written on the final staff.



*All.<sup>o</sup> and. 2*  $\text{6/8}$   $\text{2/4}$   $\text{4}$   $\text{f}$   $\text{17}$   $\text{6}$   $\text{f}$

*Parola*  $\text{Allegro y Parola}$

*Punto alto. 2* *All. Poco*  $\text{6/8}$   $\text{2/4}$   $\text{4}$   $\text{f}$   $\text{15}$   $\text{4}$   $\text{f}$   $\text{13}$   $\text{4}$   $\text{15}$   $\text{6}$   $\text{f}$

$\text{3/4}$  *Facc.*

*All.<sup>o</sup>*  $\text{6/8}$   $\text{4}$   $\text{4}$   $\text{9}$   $\text{Allegro}$   
*2*  $\text{2/4}$   $\text{All.<sup>o</sup>}$   $\text{2}$   $\text{4}$   $\text{9}$   $\text{207 mds.}$











*Mar. Att.*

*Solo*

*Vivo.*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*







*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 4.<sup>o</sup> La boda por el Perrillo* Mus 149-5

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

*fmo*

*fe*

*fmo*

*fe*

*fmo*

*fe*

*fmo*

*Parola.*



*All.<sup>o</sup> arda* *C*  $\flat$   $\flat$  2  $\Delta$  4 *fe* 17 *fe*

*Parola* *Al segno y Parola*

*Allegro* 34 *And.<sup>te</sup>* *All.<sup>o</sup> Poco.* *C*  $\flat$  2 4 *fe* 2 *fe* 4

15 *fe* 4 *fe*

6 20 *fe* 4 13

*Parola*  $\frac{3}{4}$  *Face.*

*All.<sup>o</sup>* *C*  $\flat$   $\flat$  6 4 *fe* 4 *Al segno* *do mar.*

*All.<sup>o</sup>* 2 *f* *f* 3

2 *fe* 15



Handwritten musical score on two staves. The first staff contains a melody with lyrics "fe" and "8". The second staff contains a bass line with lyrics "fe".

Handwritten musical score on two staves. The first staff contains a melody with lyrics "la 4.ª no" and "Al Segno tro mal.". The second staff contains a bass line with lyrics "fe".

Handwritten musical score on two staves. The first staff contains a melody with lyrics "All. poco." and "2". The second staff contains a bass line with lyrics "fe" and "14".

Handwritten musical score on two staves. The first staff contains a melody with lyrics "fe". The second staff contains a bass line with lyrics "fe".

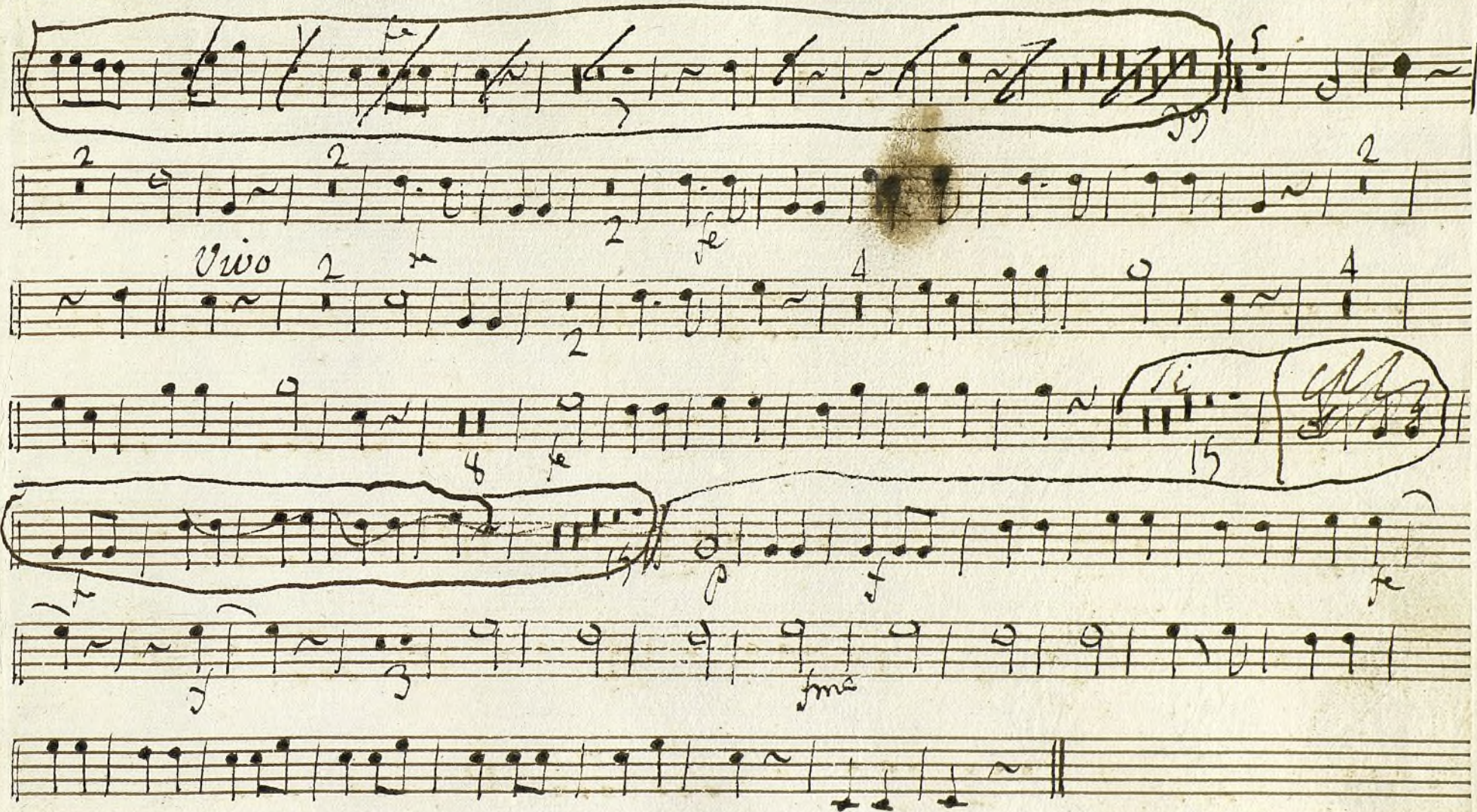
Handwritten musical score on two staves. The first staff contains a melody with lyrics "fe". The second staff contains a bass line with lyrics "fe".

Parola

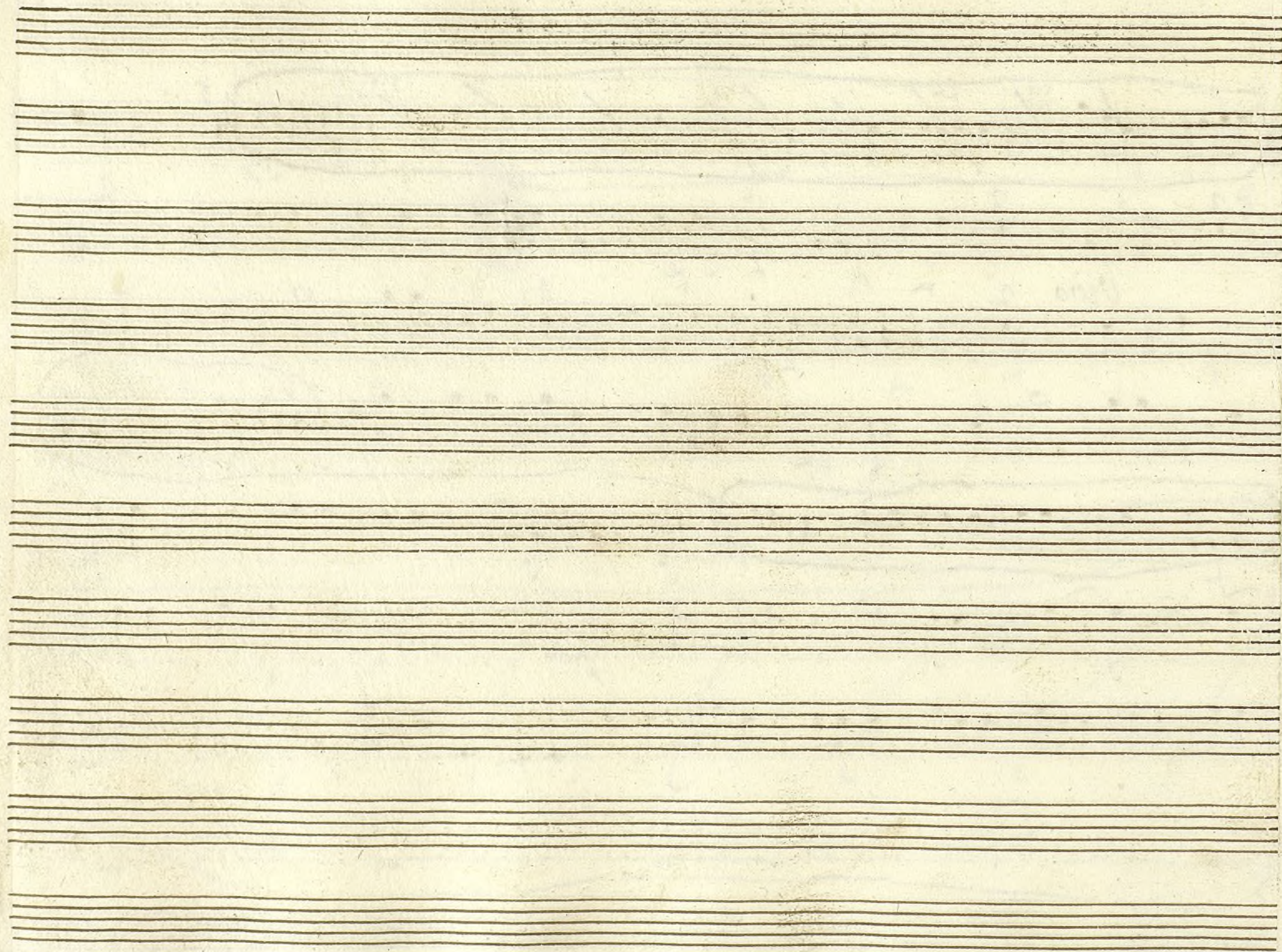








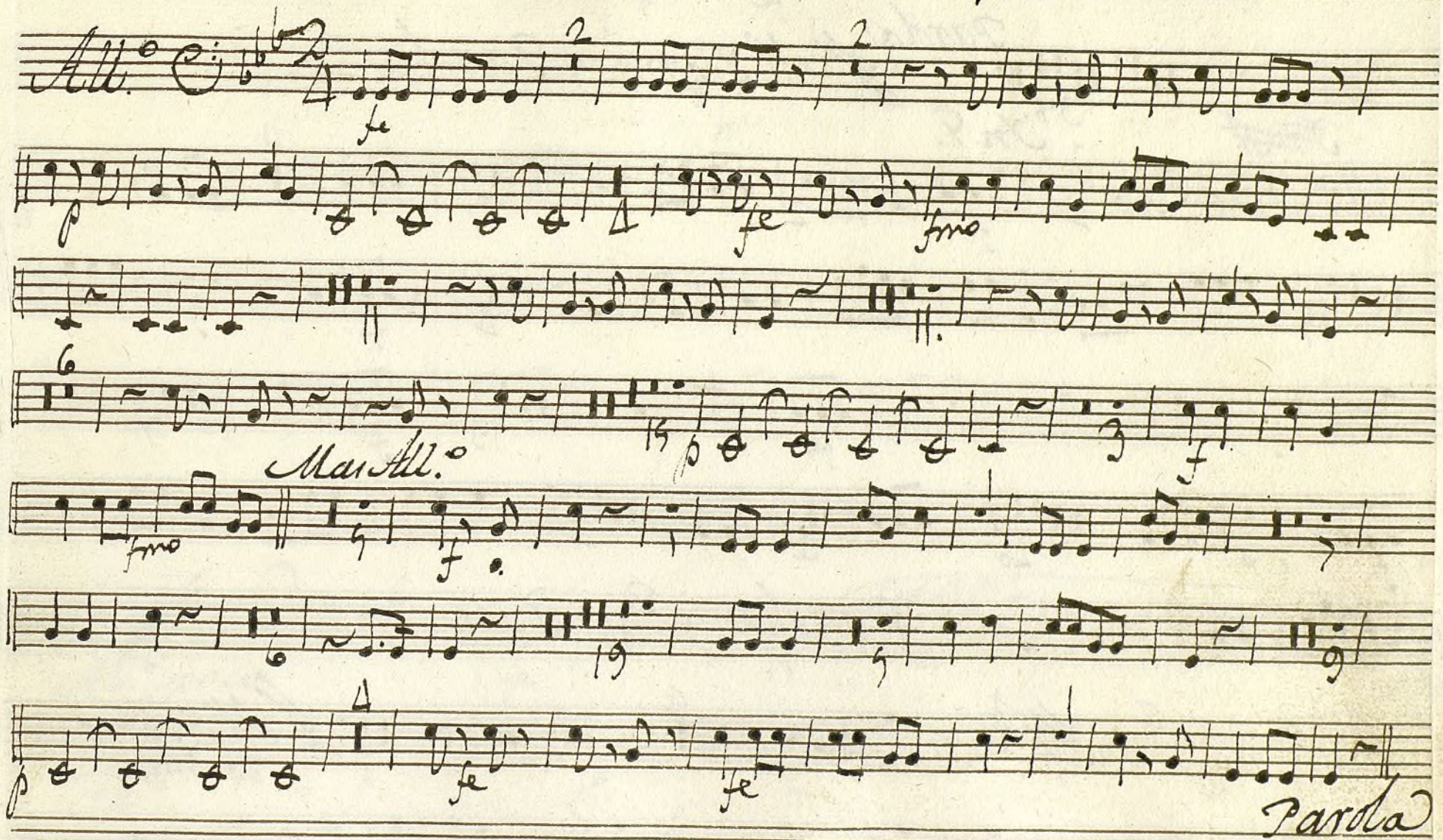






Mus 149-5

*Trompa 2<sup>a</sup> Ton<sup>a</sup> a 4<sup>o</sup> La boda por el Perrillo*

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



*All.<sup>o</sup> arai.* C  $\flat$   $\flat$  2  $\frac{1}{2}$  *fe*  
*Pardos* *Al Segno y Parola.*  
*Instr.* 38. *In F.*  
*All.<sup>o</sup> Poco* C  $\flat$  2  $\frac{1}{2}$  *f*  
*f* 6 20 4 15  
*Parola y 3/4 Tace.*  
*All.<sup>o</sup>* C  $\flat$  6  $\frac{1}{2}$  *f* *Al Segno*  
*dos mai.*  
*All.<sup>o</sup>* 2 *f*



A handwritten musical score for the song "The Rose Tree" on five staves. The first staff contains the melody in treble clef, featuring eighth and sixteenth notes with a key signature of one flat. The second staff is a bass line in bass clef, mostly consisting of whole and half notes. The third staff is a treble part with a C-clef, containing more complex rhythmic patterns with many beamed notes. The fourth staff is a bass line with a C-clef, mostly containing whole notes. The fifth staff is a treble part with a C-clef, containing complex rhythmic patterns similar to the third staff. The manuscript is written on aged, slightly yellowed paper.

Handwritten musical score for "Parola" by Ayuntamiento de Madrid. The score consists of four staves. The first staff is in 6/8 time, marked "Alleg. poco." and "Alleg. Brava". The second staff is in 2/4 time, marked "Alleg.". The third and fourth staves are in 3/4 time. The word "Parola." is written at the end of the fourth staff.



classe.

Alt. Mö



mo

12

20

8

fe

七

45

五

2

9

1

1

Att.

2

2

6

26.

2

2

May All.

2

10	
----	--





Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two staves are grouped by a large bracket. The third staff has the word *Vivo* written above it. The fourth staff has a *4* above it. The fifth staff has a *4* below it. The sixth staff has a *3* below it. The seventh staff has a *fmo* marking. The eighth staff ends with a double bar line.







+

Bafo.

Ton.<sup>a</sup> a 4.<sup>o</sup>

La boda por el Perrillo.



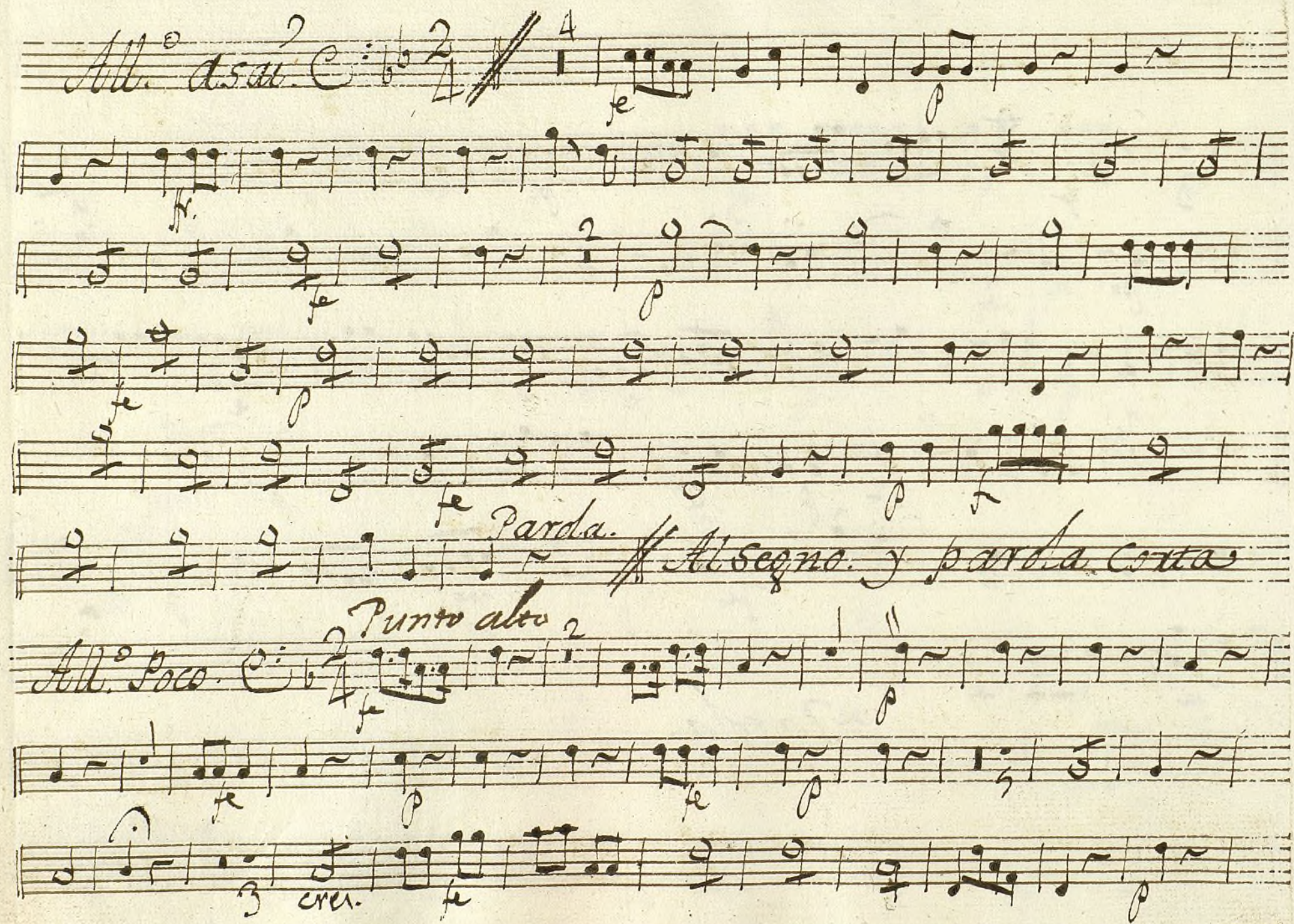




A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score contains several measures of music, with some measures featuring triplets (indicated by a '3') and others with slurs. Dynamic markings include 'f' (forte), 'p' (piano), and 'fmo' (finito). The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Parola.







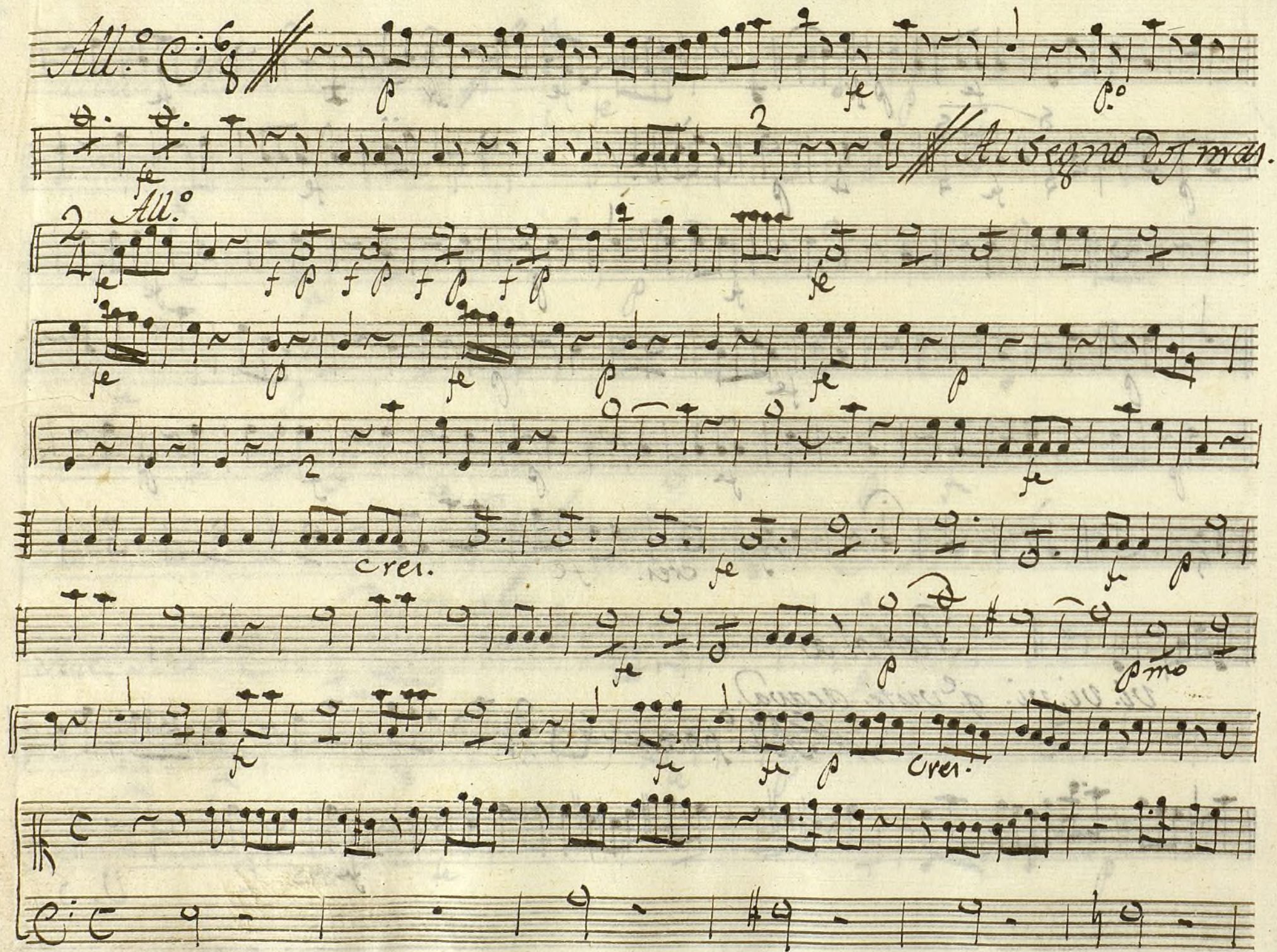
Handwritten musical score for a string ensemble, consisting of seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'fe' and 'cres.'

*Parola*  
*vi. vi. vi. q. e. vite acava.*

*All. poco*

Handwritten musical score for a string ensemble, consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'U.S.'



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

*Al Segno 2/4 mas.*

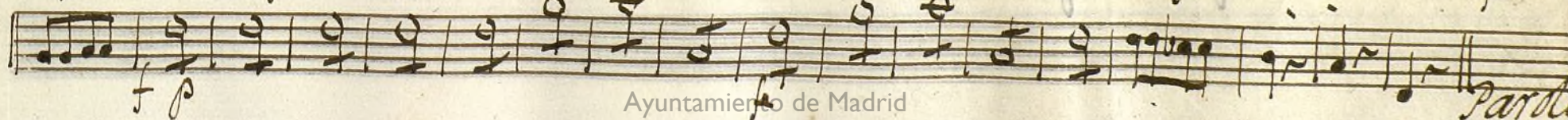
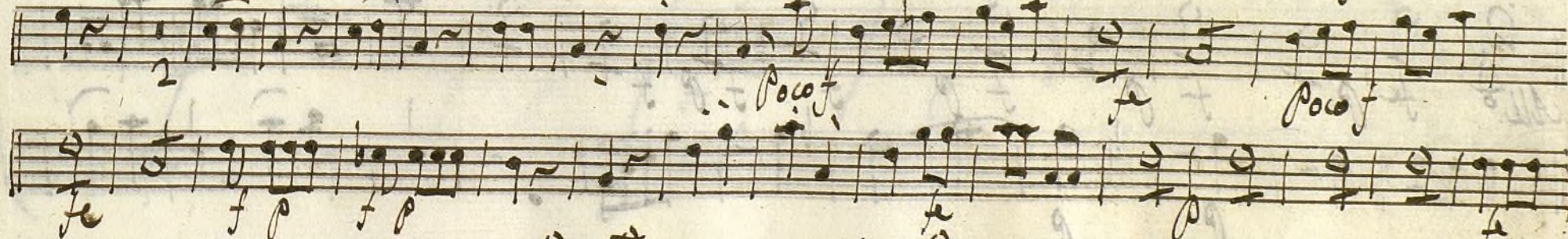
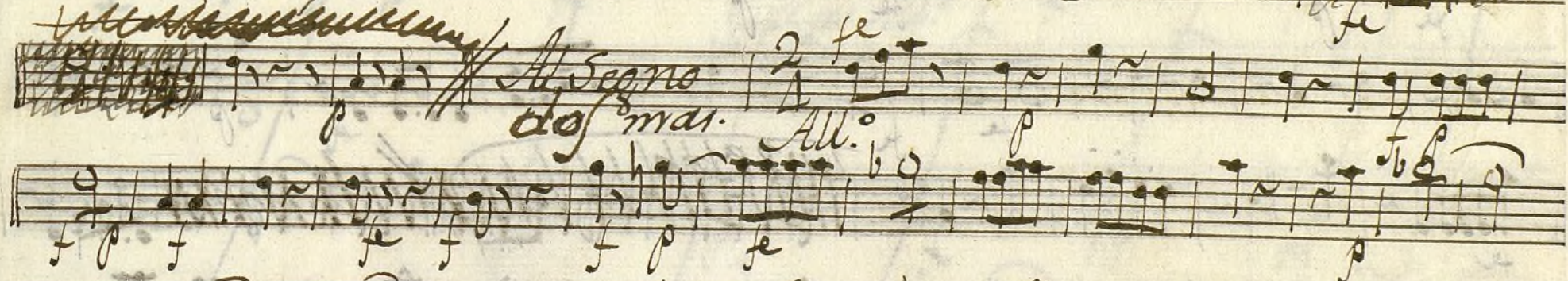
*All.<sup>o</sup>*

*cresc.*

*pmo*

*cresc.*







Handwritten musical score on aged paper, featuring multiple staves and dynamic markings.

The score is divided into two main sections. The first section, enclosed in a large brown ink bracket, begins with the tempo marking *All.<sup>o</sup> Mod.<sup>to</sup>* and includes dynamic markings *fmo* and *pmo*. This section is heavily crossed out with diagonal lines. The second section, below the bracketed area, begins with the tempo marking *All.<sup>o</sup>* and includes dynamic markings *f* and *p*. It features a complex, dense passage of notes, possibly a tremolo or rapid scale, which is also crossed out with diagonal lines.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A large bracket on the left side groups the first seven staves. A diagonal line is drawn across the staves. The text "Mas All." is written in the center of the score. The manuscript is on aged, slightly stained paper.



