

Carlota

año 1801.

al año

entre hay en el punto

Perr

tonadilla

abogado abogado.

Leg. 3.º a.º 2.º General

Perra La S.ª Carlota.  
 Dn Justo S.ª Camar.  
 Dn Pedro oficial S.ª Muñoz  
 Tacino S.ª a.ª  
 Antonia S.ª Gamonino  
 Benito cuado el S.ª Jón S.ª  
 Genaro el Muchacho.

el carmentado

Rymer

Del S.ª Laverna

2



Muta n de Calle. telon corto.

All. No mucho.

Perra va loca.  
Dijusto or Mint.  
Di Pedro or Mica oficial  
Jalita ora gus.  
Loro va victa  
toribio ope.  
Geromo sorcus.

Sal elus con capote de ugo.  
Bacia de barbero de p.

sorcus.

uen Muchacho ya

te gre — y con cor te so y con cor

te so y con cor te

so soy el Rey de los hombre y los Bar





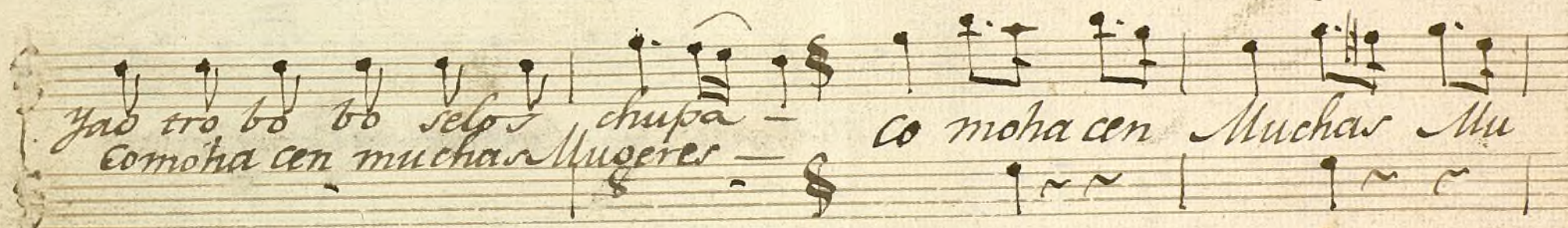
beros ylos Bar vero

una Ninare sa



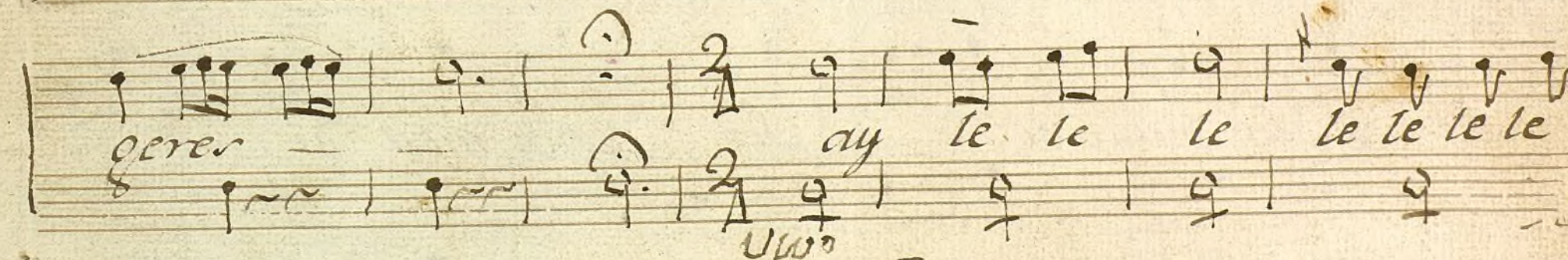
lada

me re galay mere quiere



Yad tro bo bo selo chupa  
Comoha cen muchas Mujeres

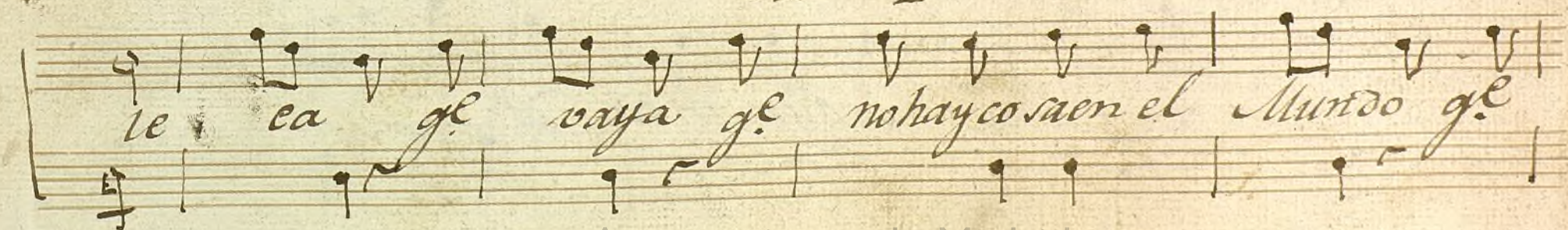
Co moha cen Muchas Mu



geres

ay le le le le le le

Uro



le

ea

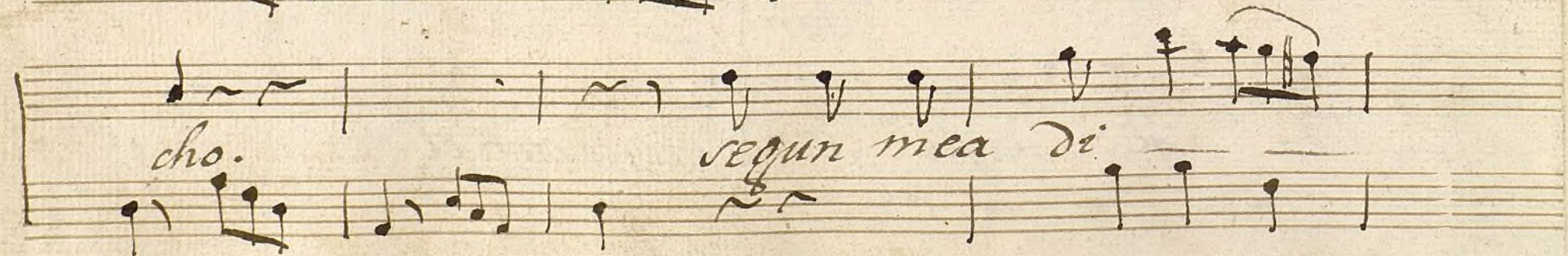
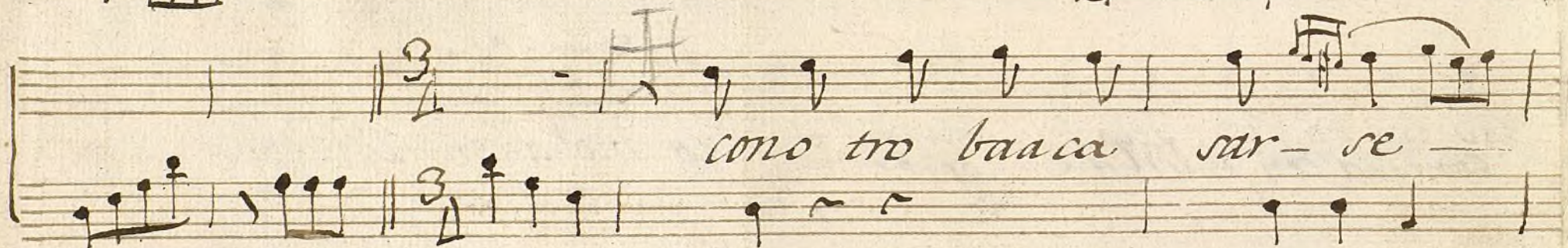
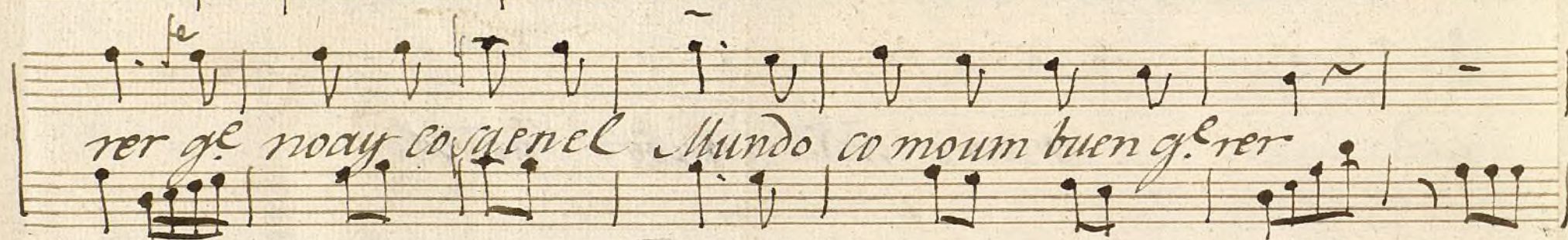
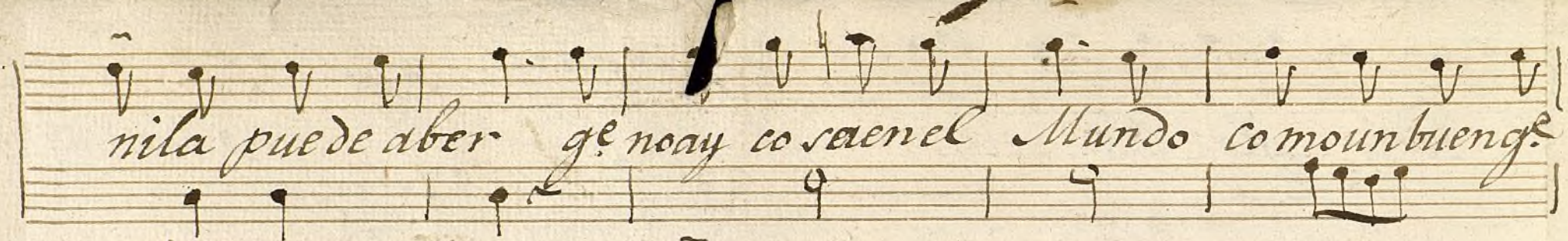
ge

vaya

ge

nohay cosa en el Mundo ge







cho mas yo solo po seo sufiel ca

riño sufiel ca ri ño

aer ta ora mea ci ta do y ya ten dra pre be

ni da al guna rro pao di nero

para aer ta rreal perso nita para aer ta real per so



Conoci en su Lugar  
La Conciencia. Lugar  
quando era pobre. pili  
despues la vine sig.  
quando vino aqui a servir  
Enoñ a su Amo, se casa  
y esto q.<sup>e</sup> me importa a mi.

rita

no

Vivo

vaya q̃ no ay cosa nel Mundo q̃ nila p̃uedea

ver gē noay cosa nel Mundo comounbuen gē rer gē noay co aenel

muundo es mouu buen q. ver.



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

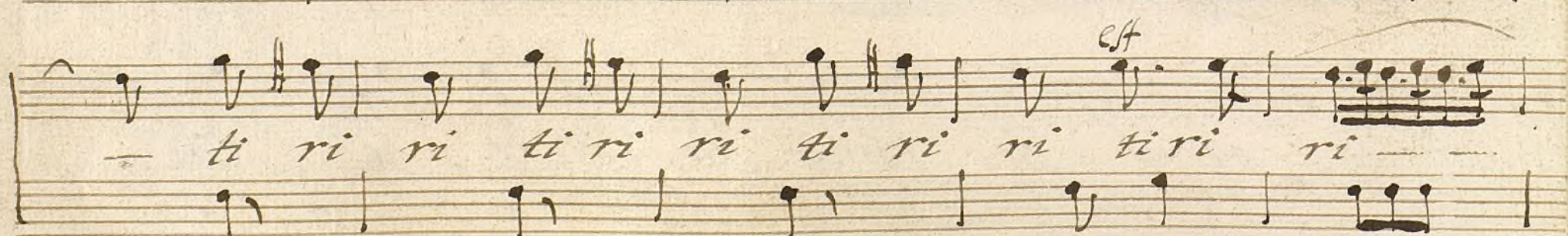
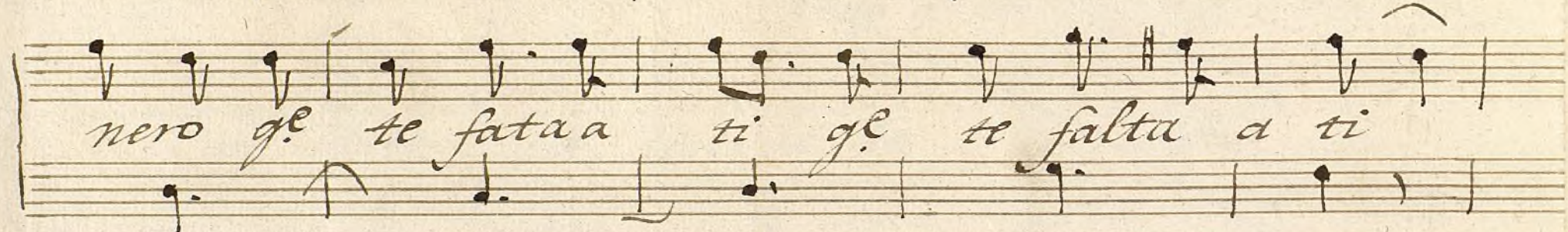
Te ri ri ri ri ti ri ri ti ri

ri Se romo Se romo tu sierer fe löz

ri Se romo Se romo tu sierer fe löz

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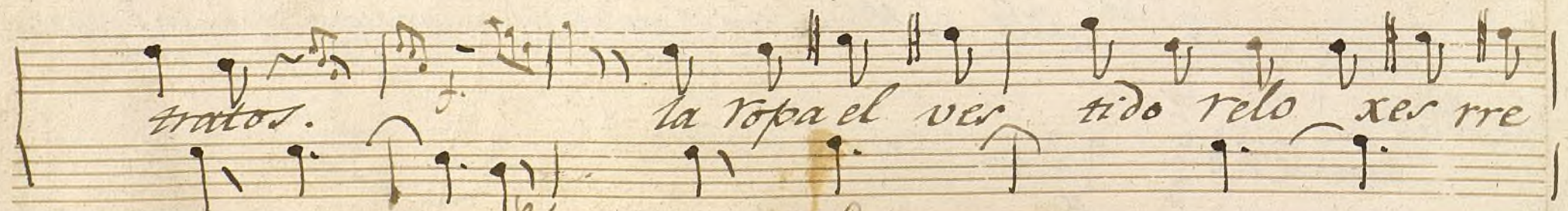
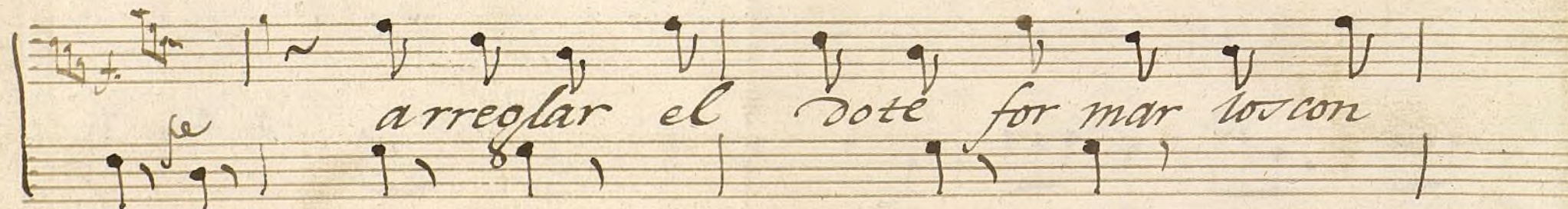
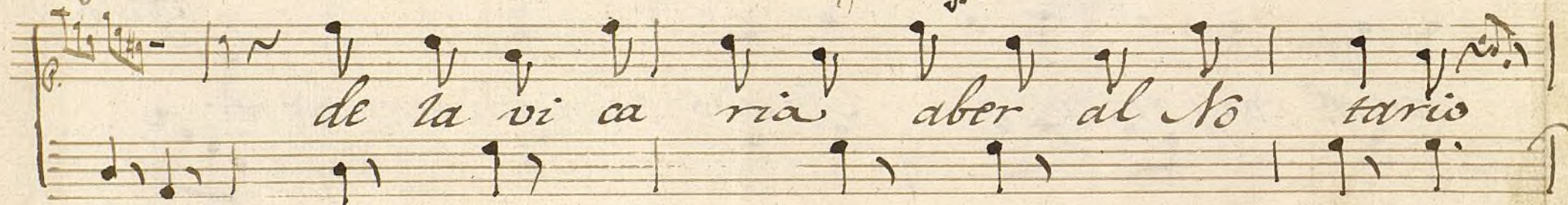
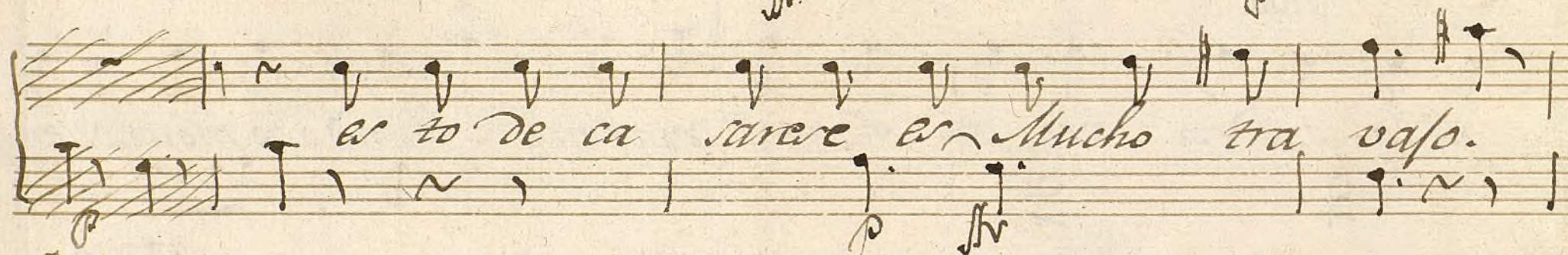
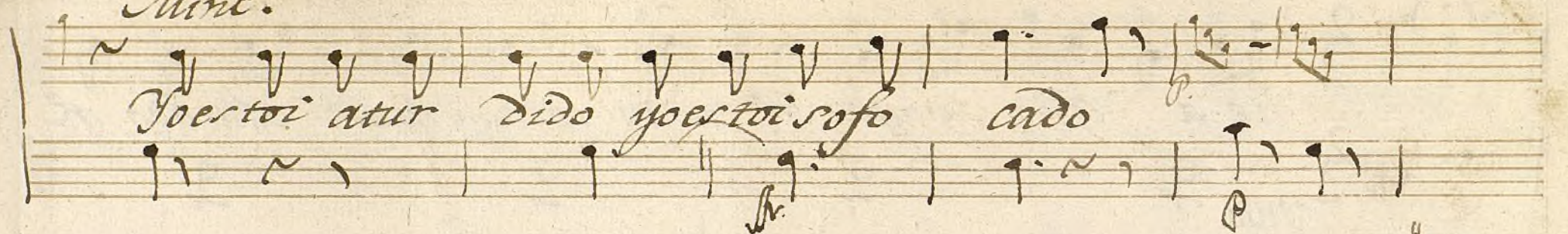




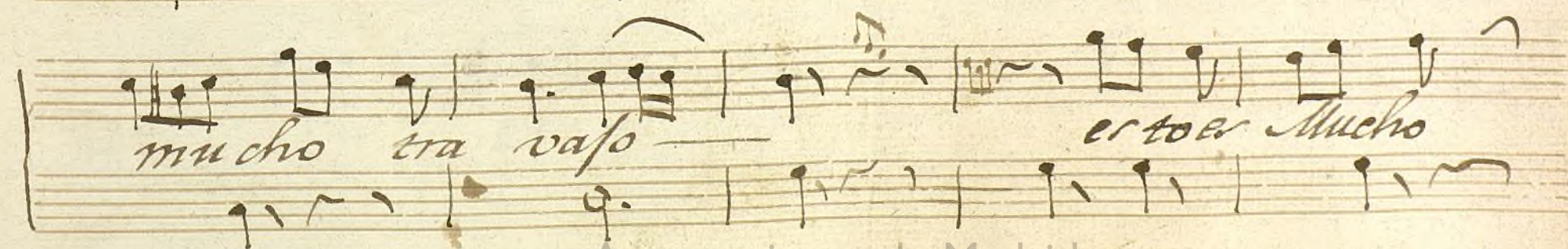
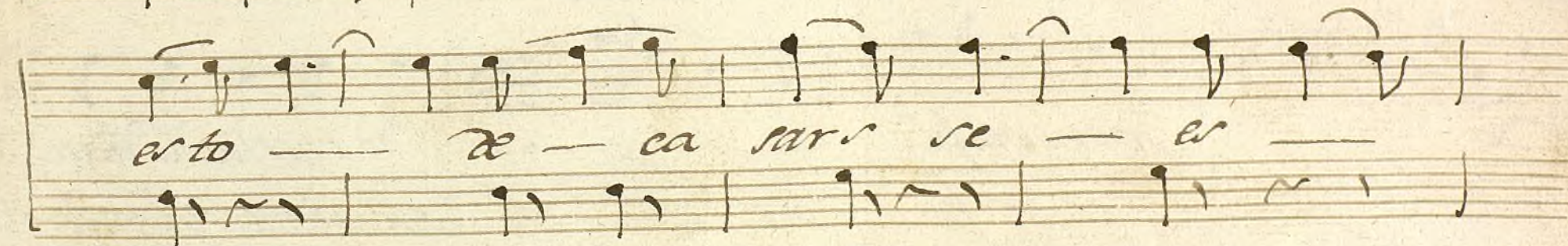
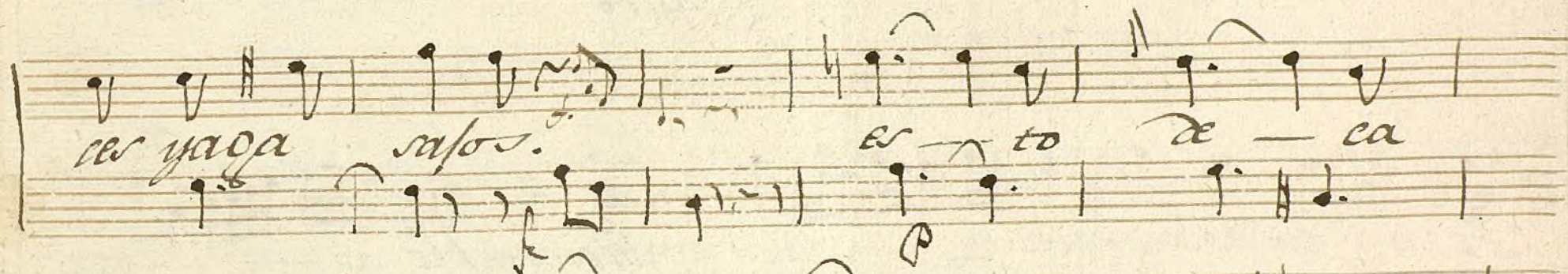
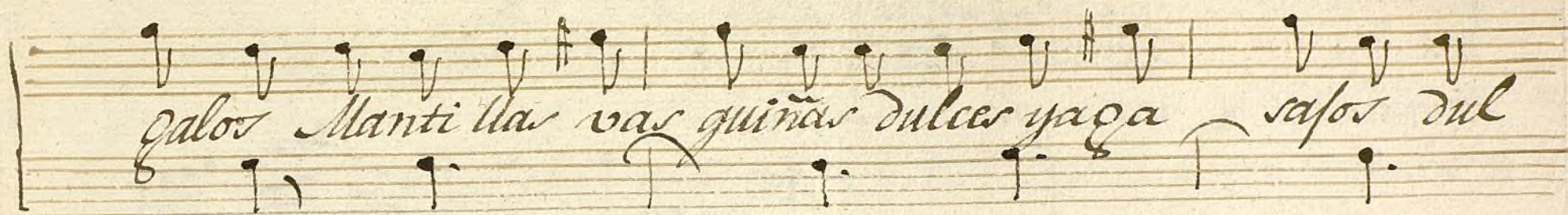
he a ge vaya ge noay cosa en ma Mundo ge  
 Vivo.  
 ni la puedea ver ge noay cosa en el Mundo co moun buen ge  
 rer ge noay cosa en el Mundo co moun buen ge rer  
 ale el mundo conda piedad de liebre en un pannelo  
 All.  
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*Mint.*









mucho tra va-so

q.

3/4

3/4

Alto

*clint*

Pero to do lo creo

voi a ca sa a lle var la

3/4

3/4

do vien emple a

ra es ta fi ne

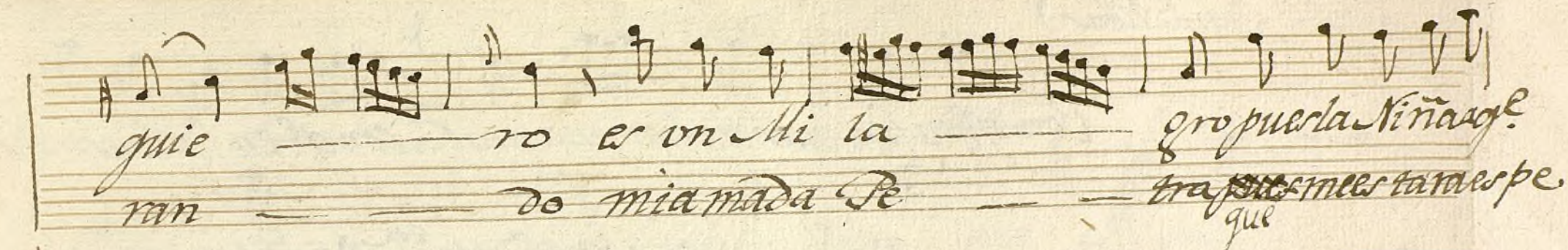
3/4

3/4

do puer la Ni ña a g r

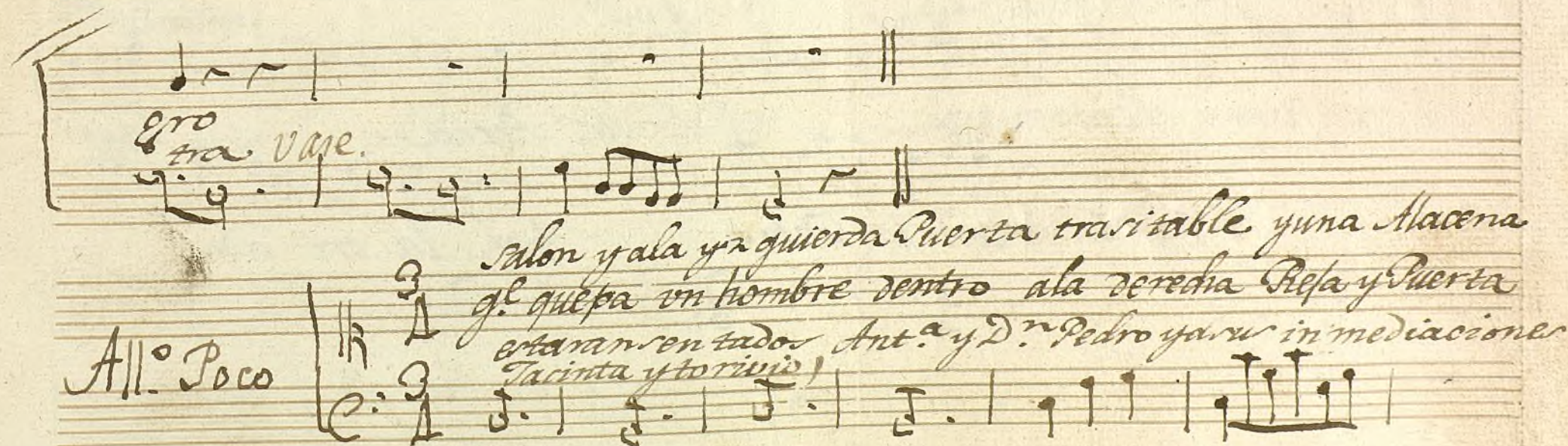
ra g e me e r ta m e s pe




 quie — ro es un Mi la gro puerla Niña q<sup>l</sup>  
 ran — do mia mada Pe tra ~~que~~ mles tames pe.

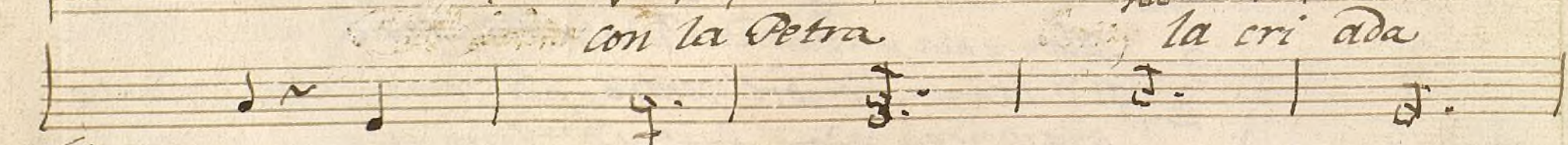
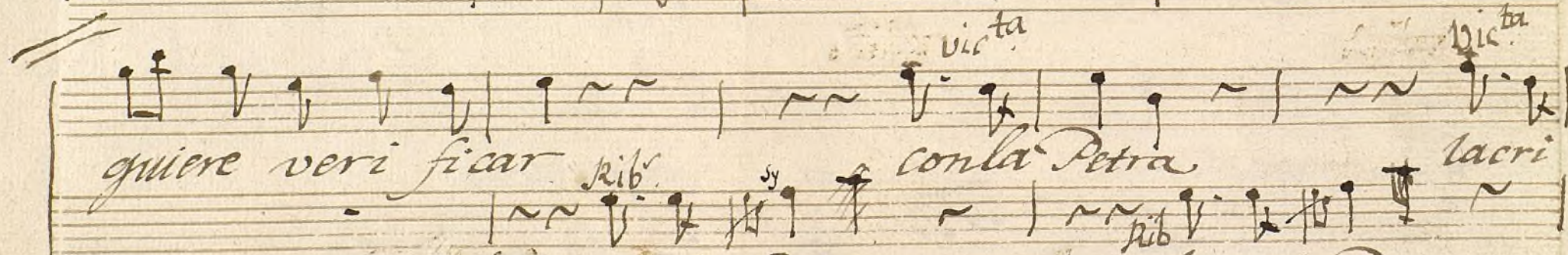
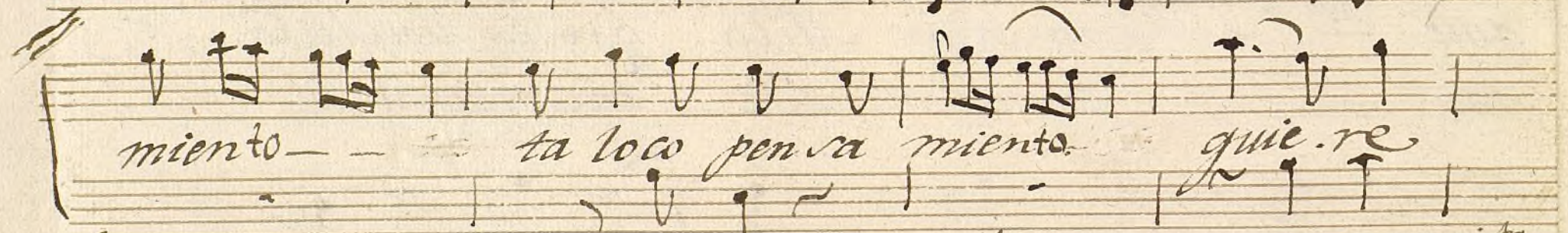
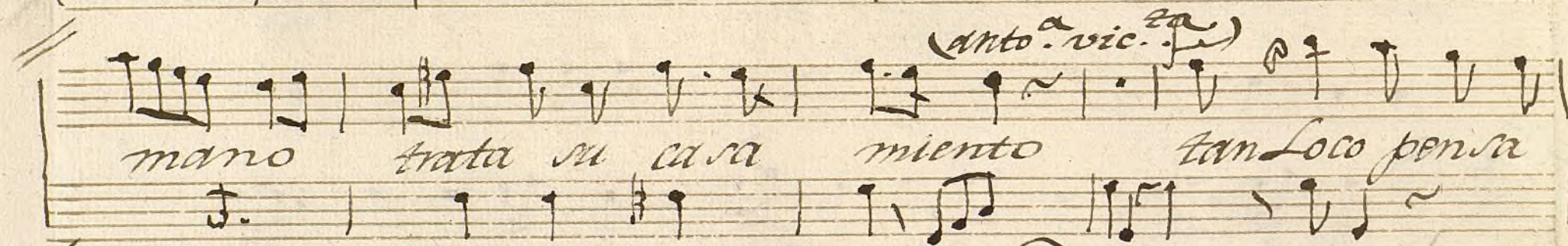
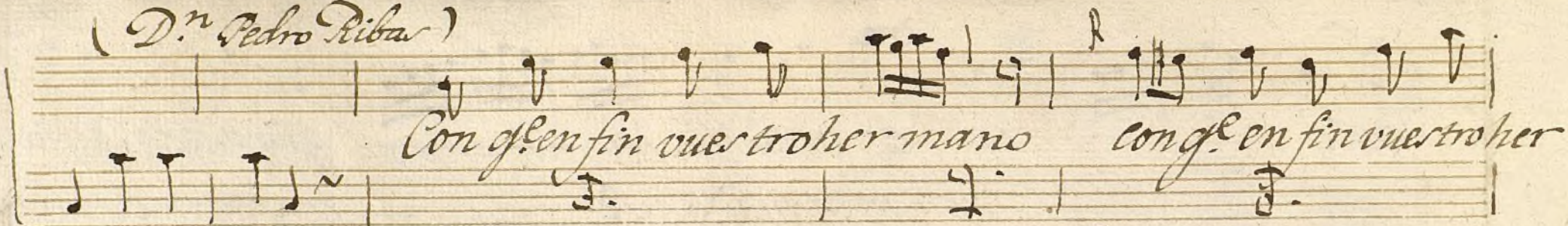

 quie — ro es un Mi la gro es un Mi la  
 ran — do mia mada Pe tra mia mada Pe




 gro tra vape.  
 Alon y ala y<sup>a</sup> quierda Puerta traritable y una Alacena  
 q<sup>l</sup> quepa un hombre dentro ala derecha Pefa y Puerta  
 estaran en tado Ant.<sup>a</sup> y D.<sup>ra</sup> Pedro yaru in mediacione  
 Tacinta y torivio!  
 All.<sup>o</sup> Poco



(D.<sup>n</sup> Pedro Ribar)





ada la cri ada

Jacinta) Puig) e sa vani do sa era Pi ca

rona

(toribio Pepe) era far fan tona era far fan tona

var na day gē du dar gē du dar La cri ada al ca

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*rrre ñas* *casi siempre salen* *Dueñas*  
*Las criadas al ca rrre ñas* *casi siempre salen*  
*La* *casi*

*delas casas en g'er tan* *delas* *casas en g'er tan casi*  
*Due ñas salen* *delas*  
*Dueñas salen* *Dueñas delas casas en g'er tan casi*



siempre salen Dueñas salen Dueñas delas casas

siempre salen Dueñas salen Dueñas delas casas

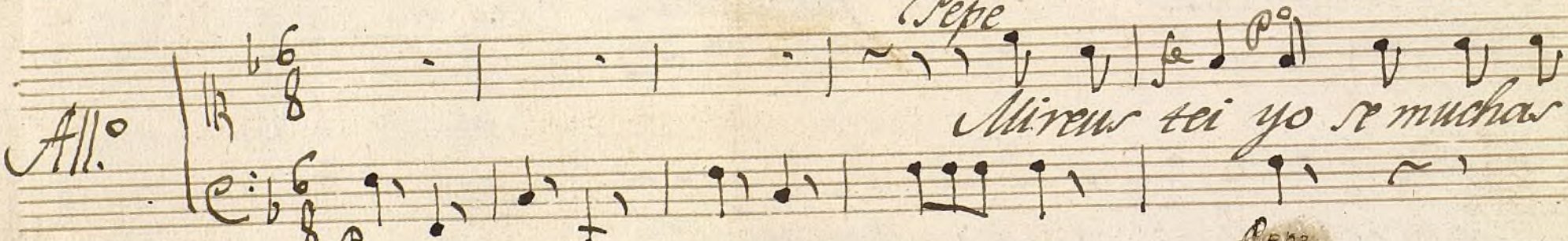
en glee tan delas casas en glee tan.

en glee tan delas casas en glee tan.

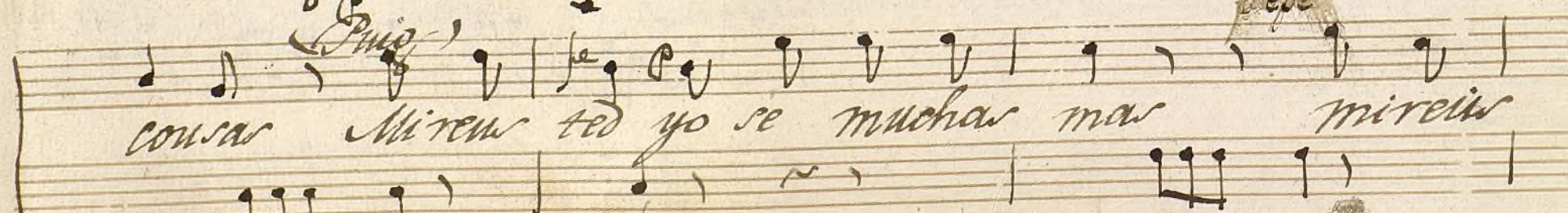
Parola



Ant<sup>o</sup>. 1 ya saber q. hace dos años q. se halla viudo mi hermano  
 y q. do esta niña encasa al principio consuetudo  
 q. nuestra voluntad se fue poco a poco al zando  
 con el Dominio de todo y por ultimo alborado  
 q. el tade manoi palabra de d. entonces se amostado  
 con todos mui altanera solo dulce con mi hermano  
 ami me ceta y reprende no ai criada ni criado  
 q. la adelante, nuestra voda siempre la va retardando  
 por q. te me q. midote minore el suyo tu ampazo  
 sola mente es por omio pueda quietar mi q. branto  
 Pepe) Dice bien votava Me cu a

All.<sup>o</sup> 

Pepe  
 Mireu tei yo se muchas



couzar Mireu tei yo se muchas mas mireis

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*puig*  
 tei de tieneun Mustreco. Mireus ted de tieneun ga  
 lan. mireus ted mireus ted mireus tei mireus tei  
*(Pepe)*  
*Puig* mireus ted de tieneun galan. el Bar ve  
 todos.  
*(Pepe)*  
*Puig* el Bar ve rituel bar be rito el delae quina ho  
 al go se ya.  
*ritu*



*to do*  
~~oh gē mal dad oh gē mal dad~~  
~~gē mal dad oh gē mal dad oh gē mal dad~~  
~~ho gē mal dad oh gē mal dad~~ *Pepe*  
*Comu*

*D.*  
tiene buena varba tal vez la gē rmafei tar. *tal vez*

*todos*  
la gē rmafei tar una caso tãnes trãña e pre

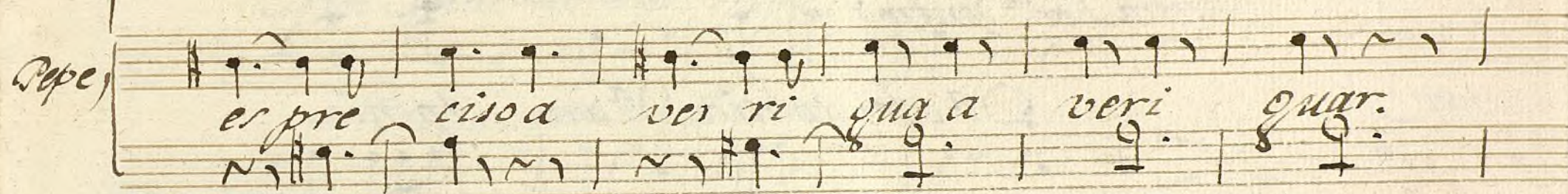
*lar 2º*  
ciso veri guar. es pre ciso es pre ciso





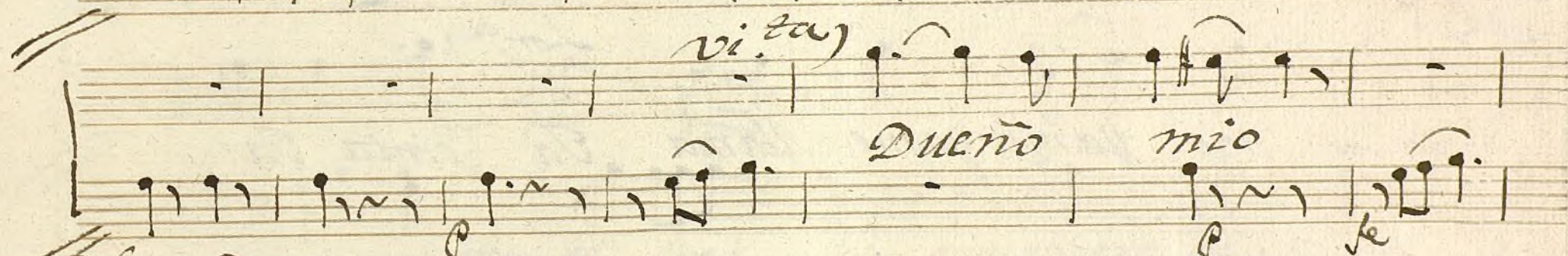
*es pre cisoa ve-ri guar a veri guar.*

*Ribar,*



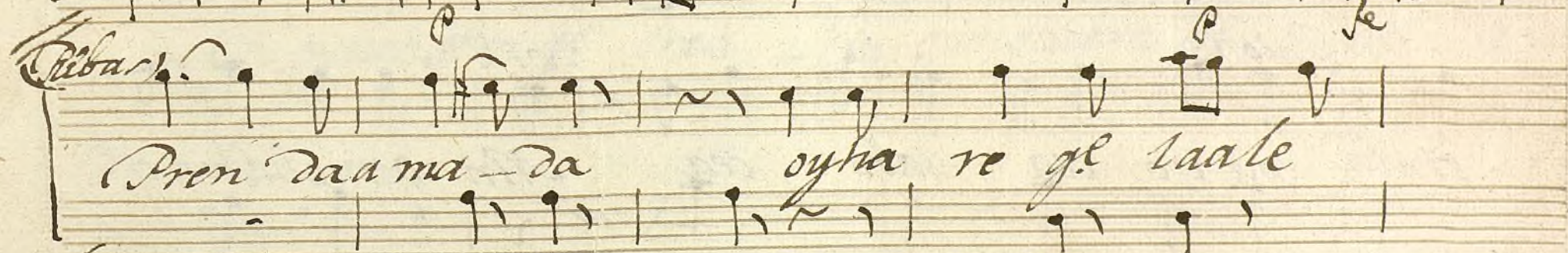
*es pre cisoa ve-ri qua a veri guar.*

*Pepe,*



*vi. ta)*

*Duenõ mio*



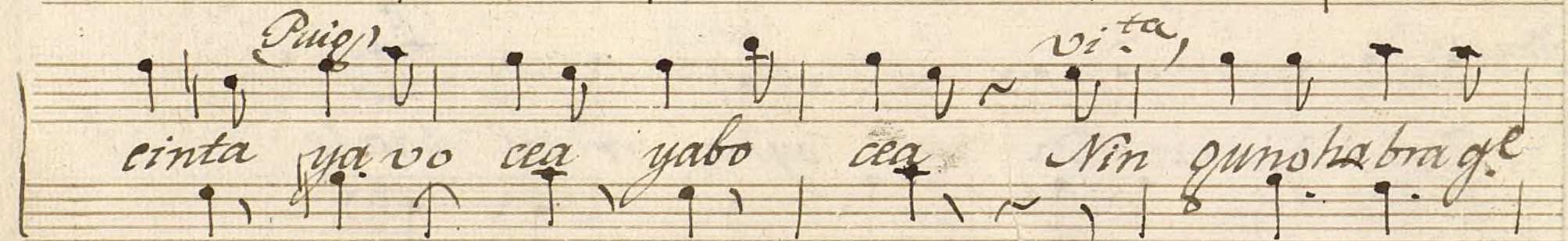
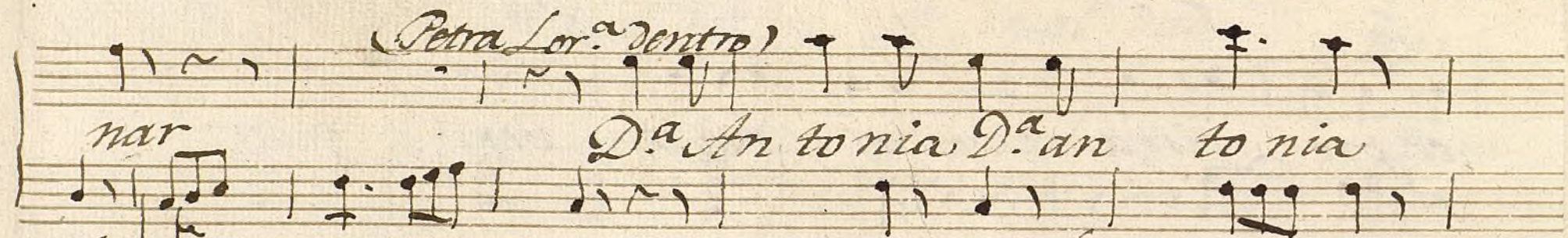
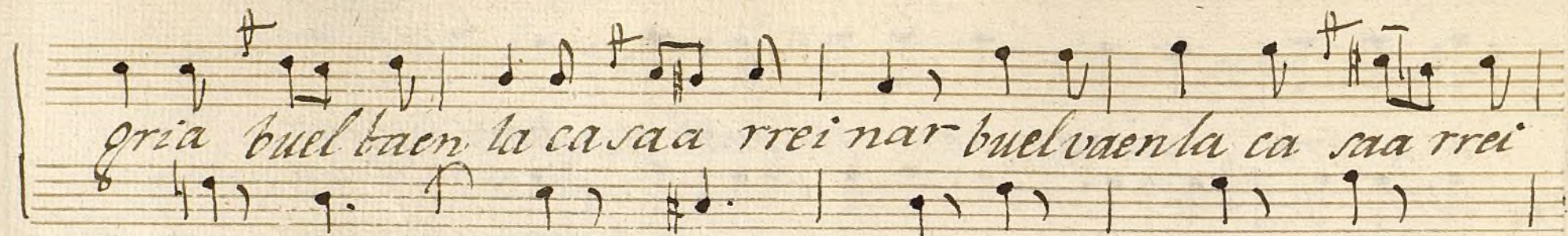
*Pren da a ma-da oyha re gl laale*

*Ribar,*



*grica buel baen la casa a rreinar oy hare gl laale*







crea los 3<sup>os</sup>, su mucha ter quedad.

*Puig*

Nin gunohabra qe crea

*Puig*

Nin gunohabra qe crea su mucha ter que

*Puig*

Nin gunohabra qe crea Nin gunohabra qe crea su

*dad*

Nin gunohabra qe crea Nin gunohabra qe crea su



*muchater gē dād su Muchater gē dād.*

*muchater gē dād su Muchater gē dād.*

*Salé la ca Lor a*

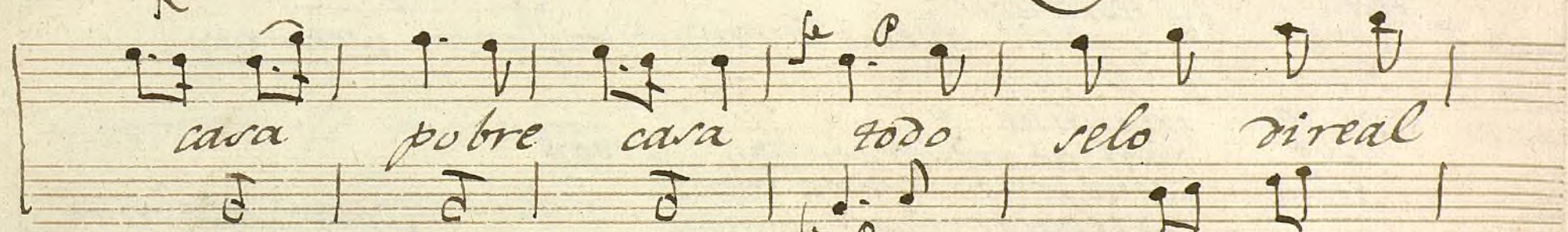
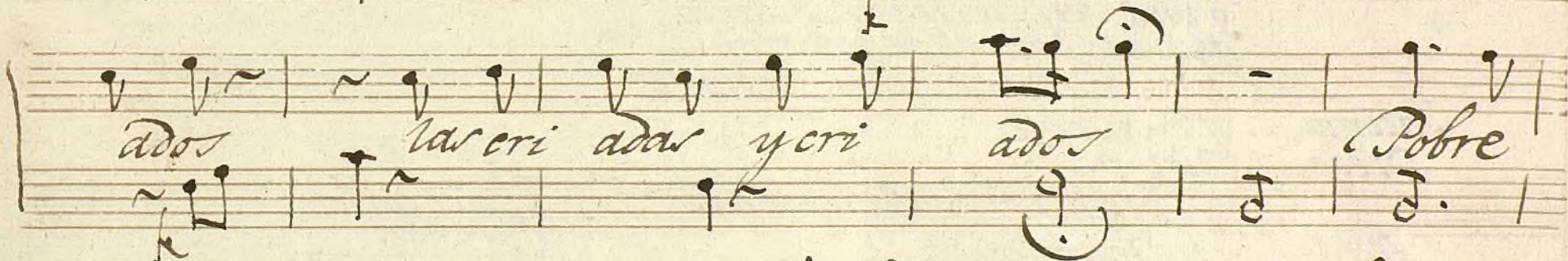
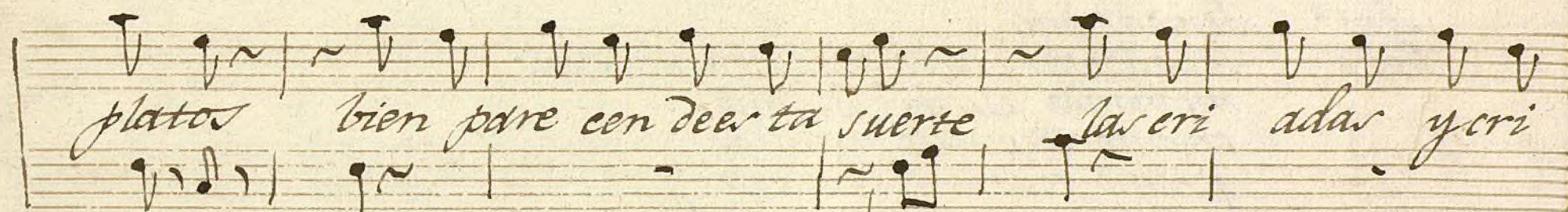
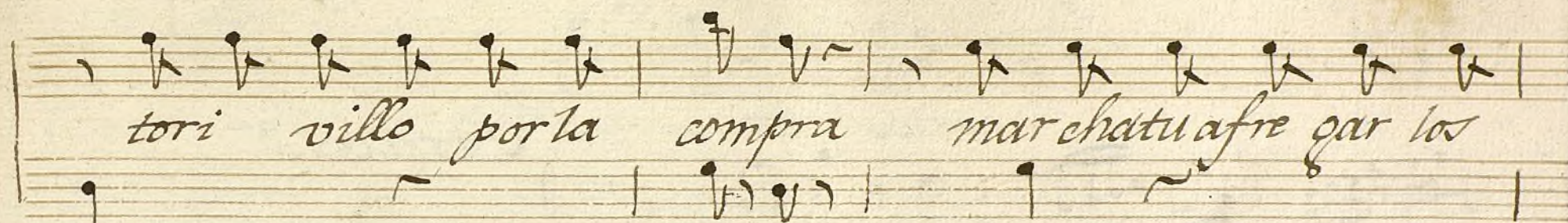
*All.<sup>o</sup>*

*vuenos*

*días vuenos días caba Uero*

*seño rita seño ri ta abue tro quatro*









Parola. 3<sup>a</sup>

Ant.<sup>a</sup>... demodo que  
Petra... Señorita mi Esposo q'es buestichermano  
memanda cuidar de vmd  
en cuio supuesto aguardo  
q' vmd se vaia al instante  
y vmd se encierre en su quarto  
que las doncellas no estan  
bien con los hombres hablando

Jacinta... q' insolente  
Diego... disimula

q' presto venga te aguardo ... {hace cortesia  
y se van }

Petra... no respondeis?

Ant.<sup>a</sup>... me parece que ha respondido millanto... {se entra }

Petra... y dos vovotios

Jacinta... maldita

Gall.<sup>o</sup>... mal tabaxdillu pintadu... {se van }

Petra... como yo aparez una tranca

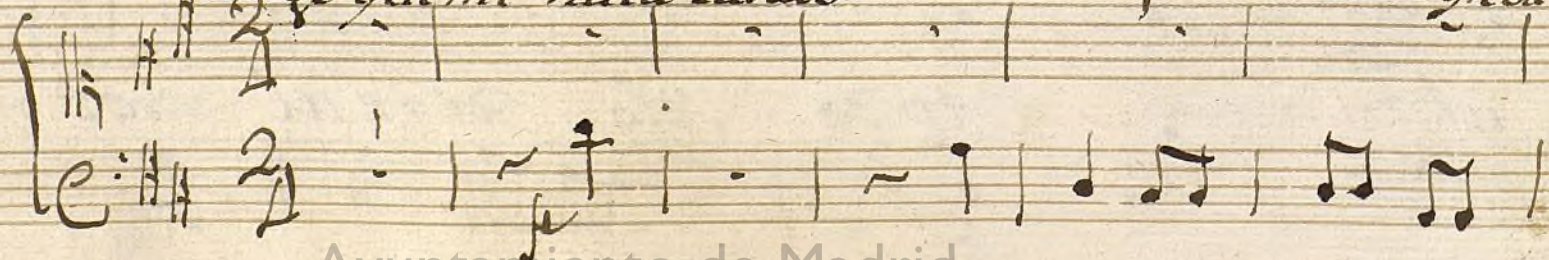
haxevais murmurando.

no señor mudar familia

luego queme haia casado.

{durante estos versos  
tombio to mael e port.  
crusa el teatro y se va mirandola }

All.<sup>o</sup> aray.





*For?*

Pe — — roel Amo a —

*Sale Mint.* vi — — da mia Due —

— qui viene La de se cha hacer con viene y de

— noa mado to mader te don <sup>cor to la mader</sup> ~~le mi~~ <sup>ga</sup> ~~tado~~ de mi

mos trar le mi amor. y de — mos — trarle mia

tier nae ti macion de — mi tier nae tina



*For. a,*

mor cion gracia gracia no me vez co tantas muer tras

*Alint:*

de fabor tume recer quanto valgo pue

*Alint. )* *Dor a*

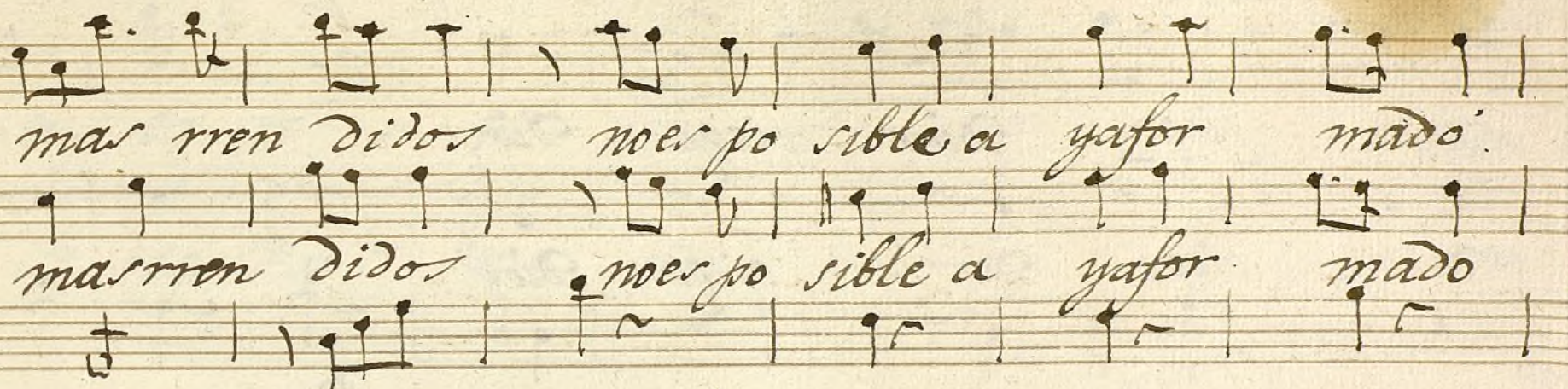
tiene mi co raron *Dor A* manter mar v

manter mar v nidos mar afec to

nidos mar afec to mar ren di dos

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vado ciego Dios ciego Dios

vado ciego Dios ciego Dios

vado ciego Dios ciego Dios

||

||

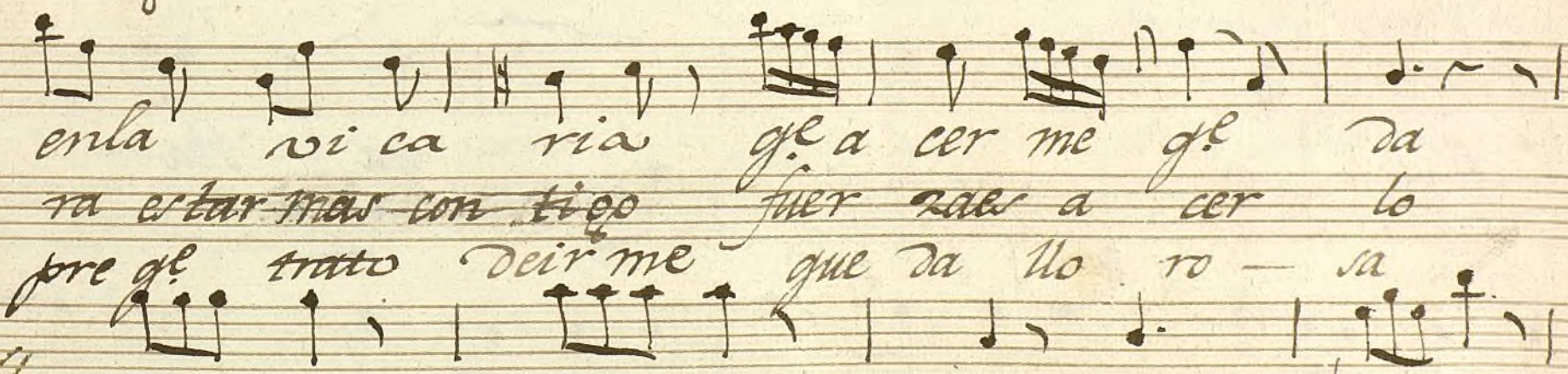
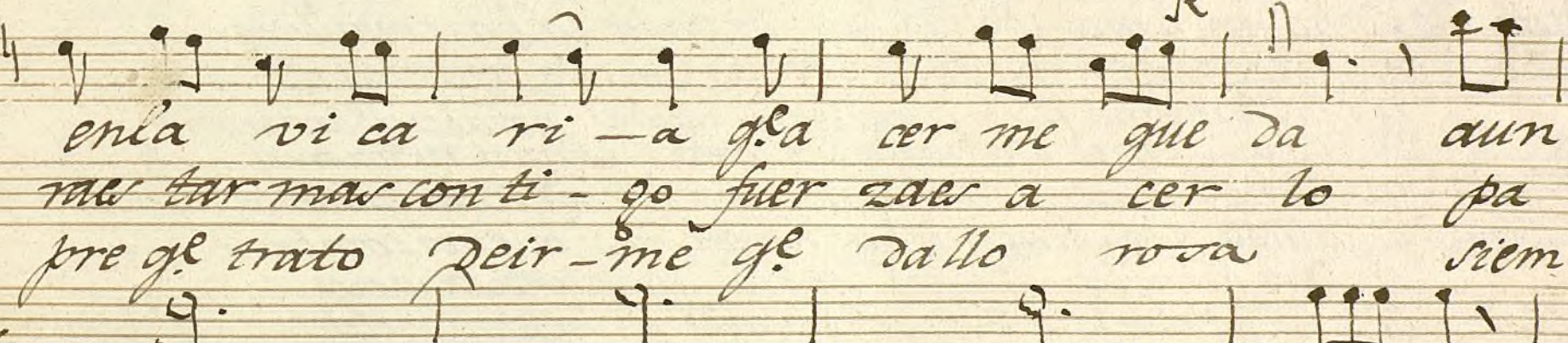
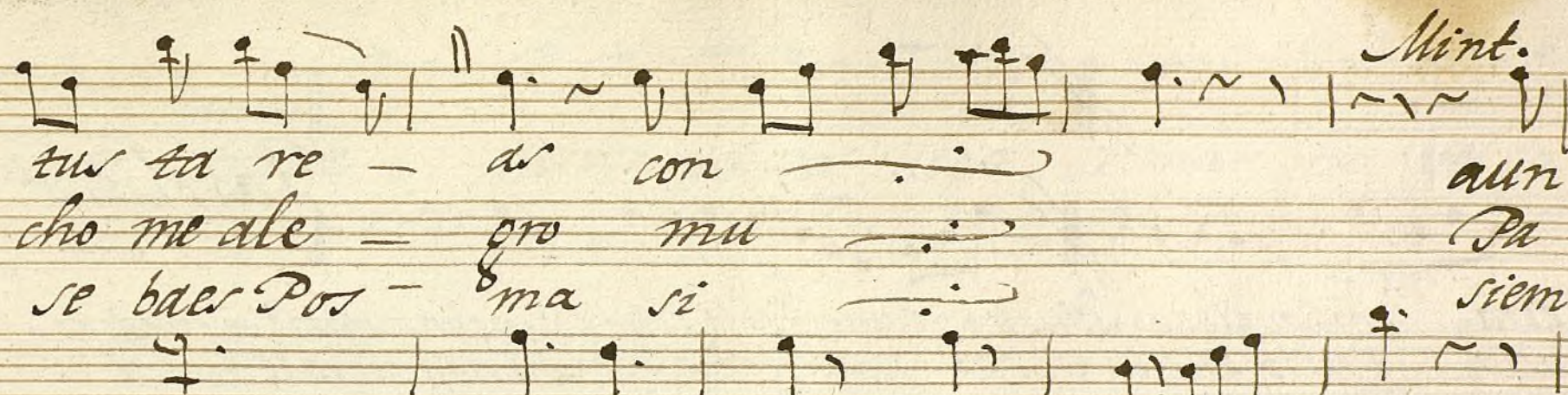
||

con clui-te Due ño mi o - con

No Pre tender ya de tar-me mu

Pronto a bla rea ge ro - mo si









Parola 1ª

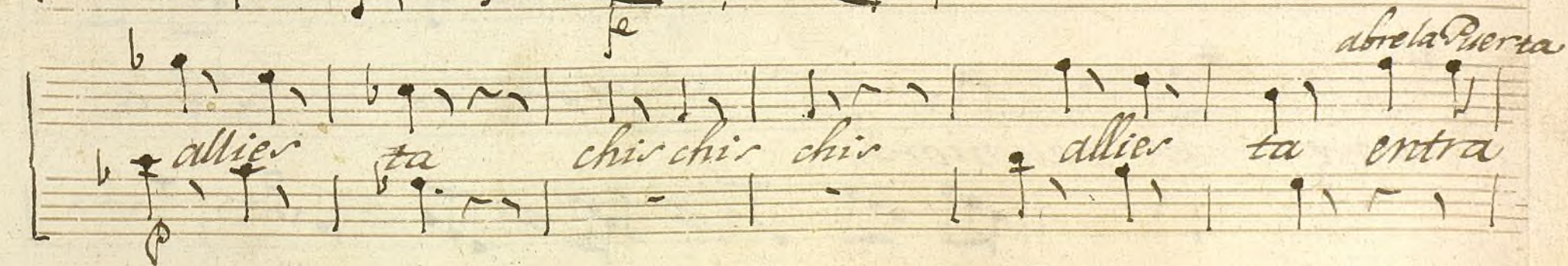
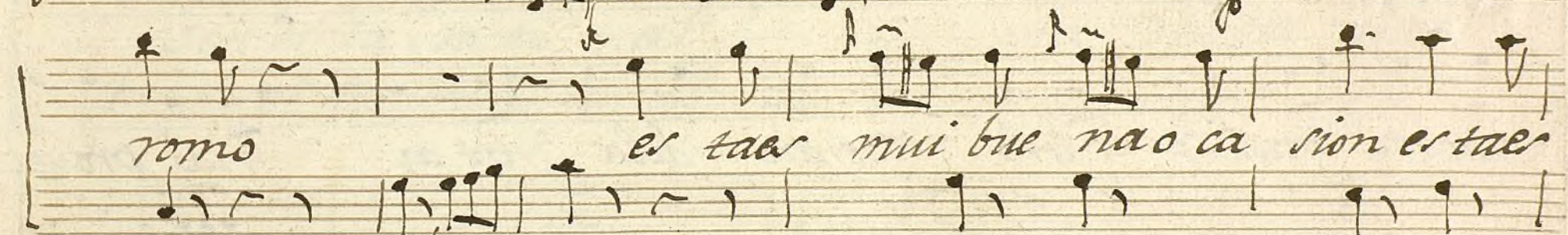
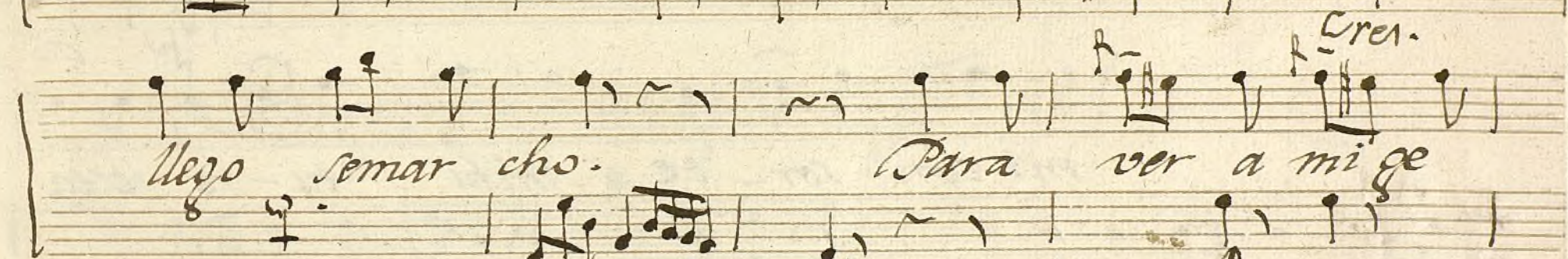
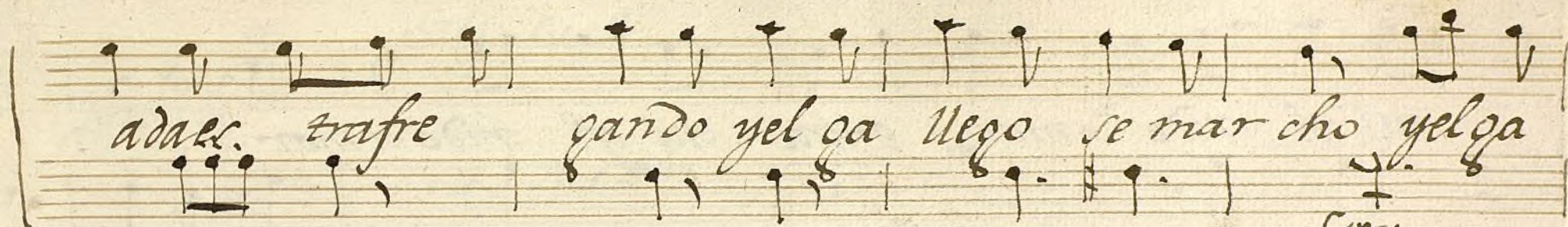
Petra... con que te vas: (Justo) Es preciso (Petra) mucho siento que me deses  
Justo... presto buelto (Petra)... no bien mio: por mi no quiero te alteres  
Justo... queso focadito estas cuidate si es q' me quieres  
Justo... como me ama (Petra) y di la voda la haremos luego  
Justo... me ofrecen a cera mañana (Petra) bueno- entonces si te parece  
ia tu Hermana aun con bento (Justo) no sabes q' la pretende  
D<sup>ra</sup> Pedro (Petra) eso nada importa- es mui niña aun  
y no tiene vocacion de matrimonio (Justo) seara quanto tu quisieres  
Petra... El Gallego y la Muchacha no son mui buenos conbiene  
mudar familia (Justo) seara quanto dispusieres  
Justo... Adios (Petra) a dios; ai no sabes q' siento q' me deses... (el se va)



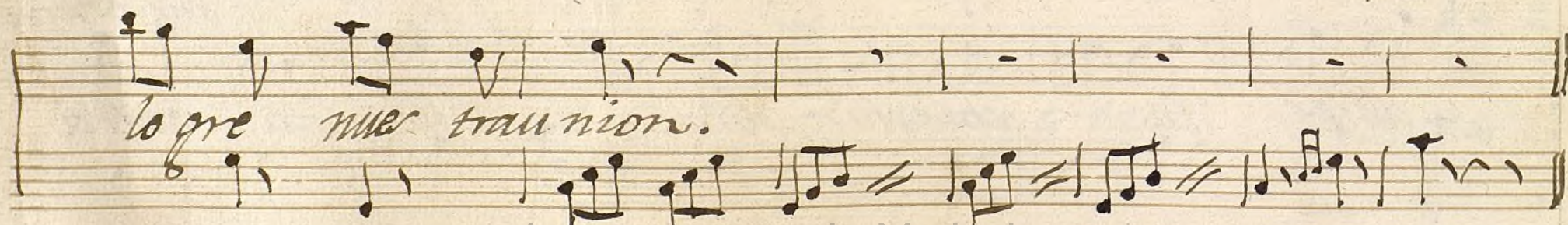
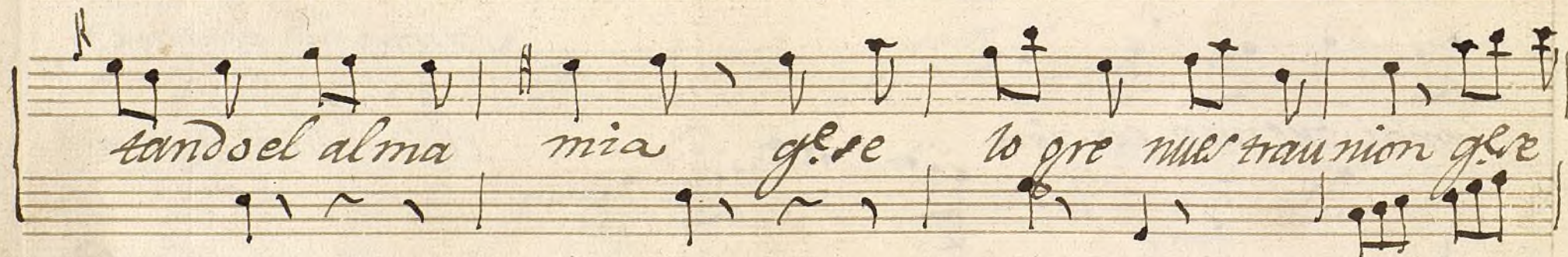
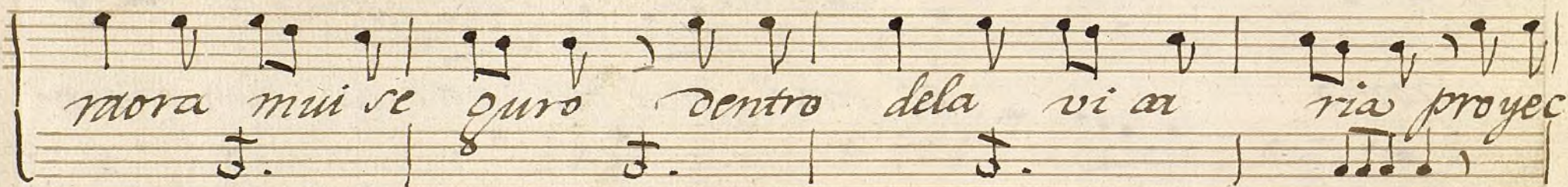
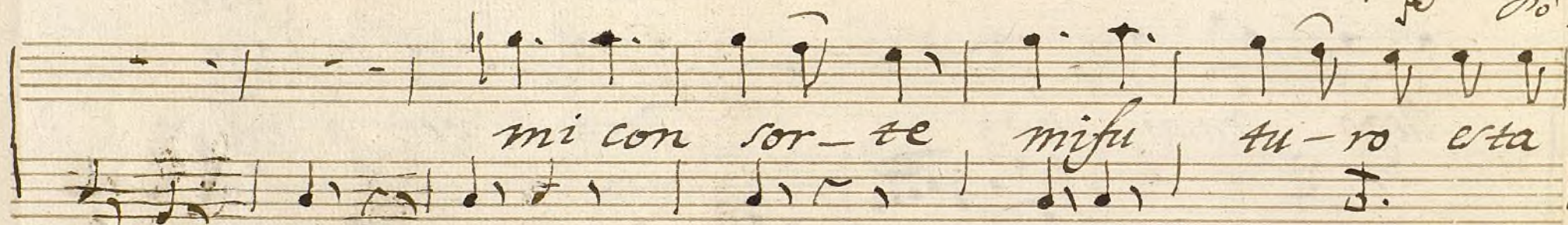
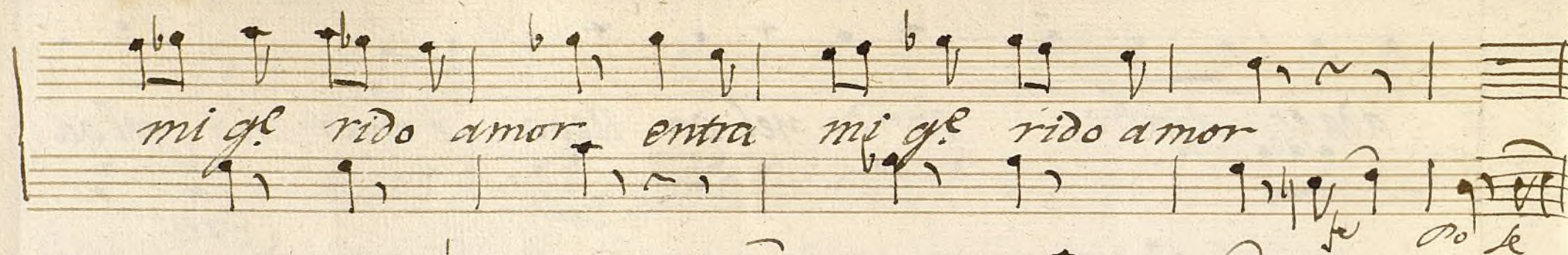
Lora

ya - sea











*Alto* *3* *4* *sale cur?*

*cur?*  
*ven di ta sea el al — ma deu na mu*  
*Lor. a) ven di ta sea el al — ma de mi ge*

*la vocalta la Lor. a la 2.ª Tetra*  
*cha — cha deu na Mu cha — cha.*  
*ro — mo de mi ge ro — mo.*



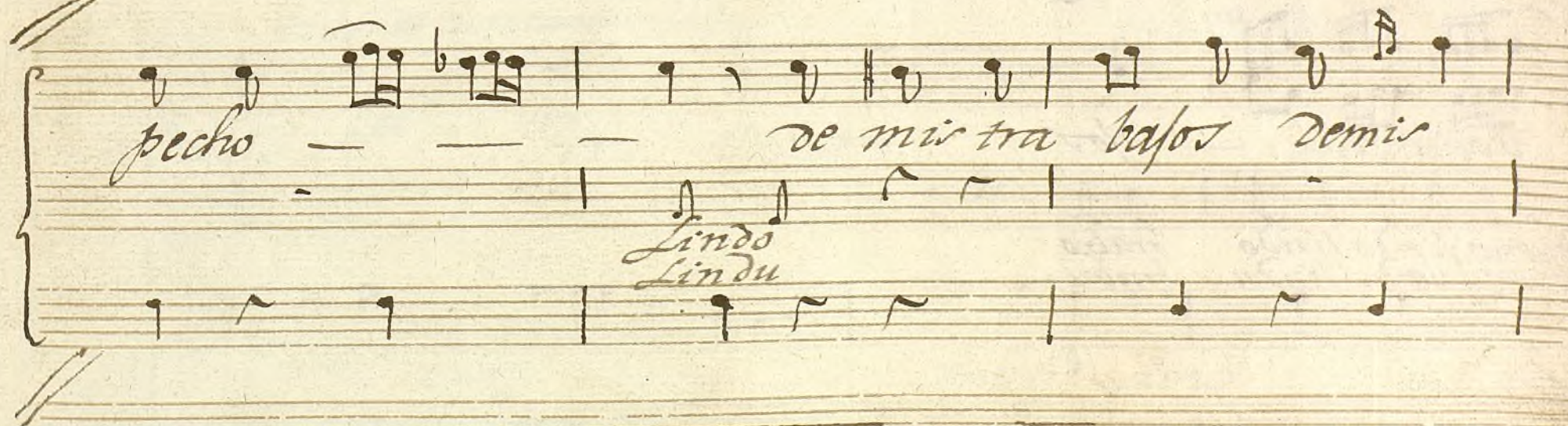
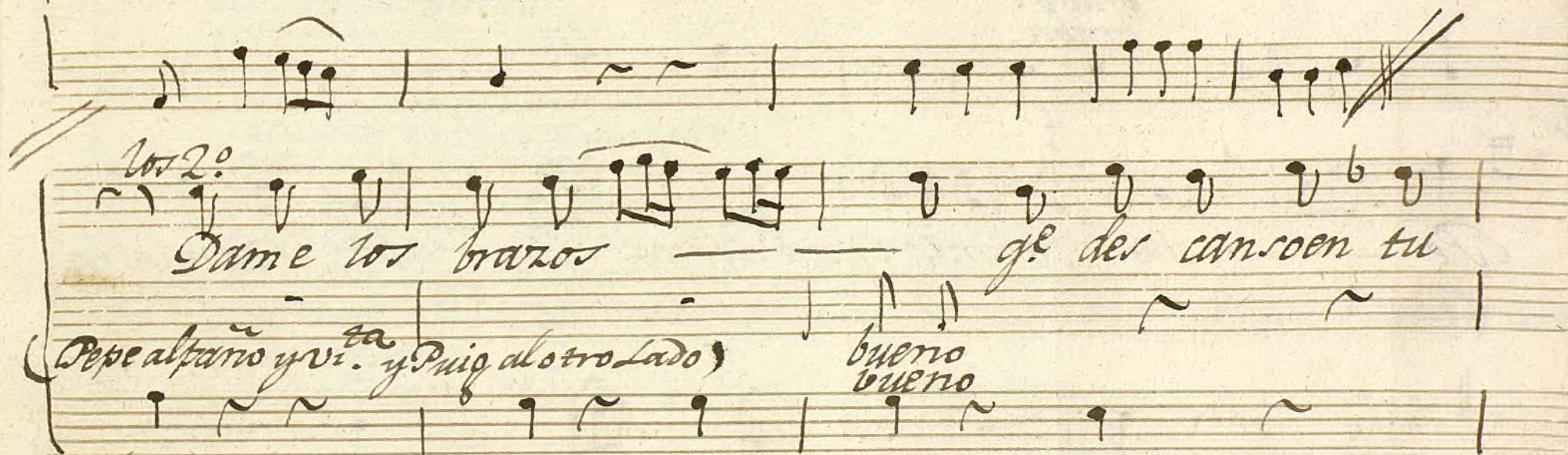
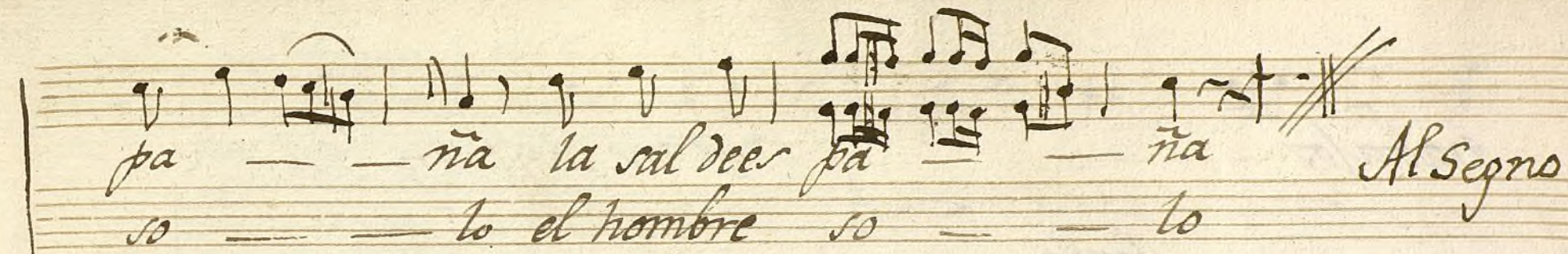
Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line with lyrics and a lower line, likely for a lute or guitar. The lyrics are in Spanish and appear to be a song about a man and a woman.

deu na Mucha cha — — — en quien esta cifra da  
de mi ge como — — — q. es de to dos los hombre

la sal de er paña la sal de er paña — —  
el hombre solo el hom — bre solo — —

en quien es ta ci fra — — — da la sal de er  
q. es de to dos los hom — — — bre el hombre







trabajos — — — — — de ver canso en tu

brabo.  
brabu.

*f.*

Pe — — — cho de mis trabajos — — — so de mis tra

va — — — so

bueno lindo lindo brabo  
bueno linda linda brabu.

*se.*

Parola 5.



Ger.<sup>o</sup> conq.<sup>o</sup> Tecasas infiel.<sup>o</sup>  
Petra... y quete importa Salado  
quando ati te hedado el alma =  
el q.<sup>o</sup> a otro le de la mano  
fuera de esta Tuestas pobre  
yese tren yese aparato  
comoyonole mantenga  
es imposible gastarlo

Ger.<sup>o</sup>... esberdad hiza q.<sup>o</sup> las barbas  
producen mui pocos quaxtos  
Tacta... Severa tal insolencia

Ant.<sup>a</sup>... q.<sup>o</sup> no oyese esto mi hermano

Gall.<sup>o</sup>... yu Salpu y liz apuxeu = sise hacen mas axumacus

Ger.<sup>o</sup>... por lo que hace a Vopablanca = es de lo q.<sup>o</sup> estoies caso

Petra... aqui tienes estas piezas de Rica Olanda q.<sup>o</sup> el amo compyo para nuestra boda Selada

Ger.<sup>o</sup>... viva esegarbo

Gall.<sup>o</sup>... Caxamba como lechupa = de demonio del sanguanpu.

All.<sup>o</sup> to cana con campanilla

Loe. Peru llaman

vi. al Pñe

Siermher

eu.<sup>o</sup>

Serael Amo





*Puig lomirno q' estara con Pepe*

mano sier el Amo *(Lor. 2.)* todos selohe de contar todo  
Pepe - *po.* sier el Amu tudu selohe de contar todo

*Lor. a*  
selohe de con tar en traten era A la  
selohe de con tar

*eur.º*  
cena y de se cha todo surto si me atra pa aqui *Dr.*



Tuto buena gracias me d'ara buena gra gias

me d'ara *Lor.<sup>a</sup>* Presto Presto Presto presto

*Las 2.*

*Puig!*

*Pepe*

ueno ueno ueno bueno alla

uenu uenu uenu uenu

van alla van



lar Bos

Sop.  
Qui de gl. manera al dremos deun lance tan singular deun  
Tenor  
de gl. manera al dremos deun lan cetan singu lar deun lance

Sop.  
lance deun lance tan sin gu lar tan singular  
Tenor  
deun lance  
deun lance tan singu lar. tan sin gular



por q<sup>e</sup> nome vean (For a y vi<sup>ta</sup>)  
 de q<sup>e</sup>

en buen emorollona vemos de que mane  
 de un lance tan singu  
 ma nera sal dre mos de un  
 de que ma nera sal dre mos  
 ra sal. dre mos de un lan ce tan sin gu

*Pepe*  
*[Qui]*



*Loz<sup>2a</sup>* *entra à Eusebio en la*  
*lar de un lance tan singu lar tan :-*  
*Virta*  
*Puig*  
*Ope* *de un lance tan :-*  
*Eusebio* *de un :-*

*Alacenay se va Loz<sup>2a</sup> y la Puia atraviesa el teatro abre la Puerta y Salen Riba y Mintegui*

*Ayuntamiento de Madrid*



*Salen Ribay Mint' este mui sofocado*

*Mint'*

*q' me dices A*

*All.*

*migo*

*muera muera muera a que se mal ba do*

*ya esa traidorain fa me*

*lahe de ha cer mil pe da so*



*Riba*  
lae deacer mil Pe da zos

*Mint*  
Pa cien cia Ten te Jus to No

pue do a do ti ra no ami bux lar me a mi en ga ñar me

o que fu xor q<sup>e</sup> fu xor lo q<sup>e</sup> yo qui si xa a ho ra

*Sale Pepe*  
e ra en con Trar el bri bon Pues si us tei qui e xa tra

*Sale Qui* *Sale victa*  
par lu pues si us teo qui ere pi ñar lo Pues si qui eres en con



*Pepe* *Pui* *vic<sup>ta</sup>*

Fraxlo a lli a lli a lli a lli le me tio a lli

*Pui* a lli le — a lli

*Pepe* a a

*Mint* *niba*

a lli Mueza tente

a lli

lli le me tio a lli le me tio

*All<sup>o</sup>*



*Mint*

*Muera*

*muera*

*muera*

*muera*

*Riba... a guarda*

*tente*

*a guarda*

*Pepe muera muera muera*

*muera muera muera el Pi ca ron el pi ca ron*

*muera muera muera el Pi ca ron el pi ca ron*



Eusebio

Mu cha bu lla anda alla fuera mucha

bu lla anda alla fuera en que buen en re does toi eng<sup>e</sup>

Gisenta  
Pico

La 2<sup>a</sup> no es po si ble con te nex le

(Mint<sup>a</sup> Ribay Pepe) no es po

buen en re does toi

Eusebio mucha



El sea bra sa de fu xor

si ble con te nex le  
bu llacien la Ca sa en que  
yo mea

El sea bra sa

bra sa de fu xor Eyo mea bra so  
bra so  
buen enxe does Foi mu cha bu lla

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de fu ror el sea bra sa

de fu ror el sea bra so  
yo mea

ai en la Sa la en que buen en



de fu xor si de fu xor

de fu xor si de fu xor

xre does foi en xre does foi

The image shows a page from a handwritten musical manuscript. It features three systems of staves. Each system consists of a vocal line (top staff) and a basso continuo line (bottom staff). The lyrics are written in a cursive hand below the vocal line. The first system has the lyrics 'de fu xor si de fu xor'. The second system has 'de fu xor si de fu xor'. The third system has 'xre does foi en xre does foi'. The paper is aged and slightly discolored. There are some faint markings and a small '9' at the end of the third system's bass line.





Ant.<sup>a</sup> mi sra D.<sup>a</sup> Petra  
mídiñisima Cuñada  
y vñ digna Consorte  
de esta manera os engaña  
y a vño competidor  
el ser D.<sup>n</sup> Rapa barbas  
honra con vñs presentes  
y hace vño suple faltas

Justo... Abid pronto q.<sup>o</sup> yo hare::  
Pedro... Amigo valga cachaza  
yoos saque de este pantano  
y es forzoso q.<sup>o</sup> ahora se hapa  
lo que yo quier a q.<sup>o</sup> luego  
hai lugar de la venganza

Jeromo... Y oñdentiendo lo que dicen  
pero hai notable Taxana

Sallego... quando tocan a dequellu.

Pedro... tubes por la puerta falsa  
y aun cabo con dos soldados  
q.<sup>o</sup> en esa esquina me aguardan  
dig.<sup>o</sup> suban al instante  
nosotros en esta sala

Justo... oculte monos q.<sup>o</sup> aun quedan  
q.<sup>o</sup> aberipuar muchas maulas  
Justo... yolo aye por darte gusto

Pedro... pues vamos presto q.<sup>o</sup> apuaxdas  
cojeremos el Silpuero  
quando salpa de la Taula



*Sale la s<sup>ra</sup> Lor<sup>za</sup>* *Lor<sup>za</sup>*  
*Sal mi Je*

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

*ro mo que a na die veo*  
*Eusevio! - mi za que cre o que ai con fu*  
*na da te mas que mi A mo es un gran bo ba li*  
*sion q<sup>ue</sup> ai con fu sion*



con es un gran bo ba li... con

Los 2

va mos va mos pues ya ad

viex to g<sup>o</sup> no se sien te Yu mor que no que no

se siente Yu mor



final

Riba <sup>(La 2ª Riba)</sup> recdo

Ant.<sup>a</sup>

tente tente a tre vi da

All.<sup>o</sup>

Peri.<sup>o</sup> Mint.<sup>i</sup> Tente

Pepe. Tente

Mint.<sup>i</sup>

Riba

Lor.<sup>2a</sup>

vil traidor Ca bo Díez a ma xreus te al se ñor ai Dios

Mint.

Vizta y Riba

fie xale vo sa

mi ra las gracias de tu

Eusebio

No me per di



*Pui* *Pepe* *Todos*

be lla Es po sa Te por tas Tea tra pei se sa ve to do

de li ver tar te no en con tra ras mo do

Ew.º de li ver tar me no en con traze mo do



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*Despues del Rec.<sup>do</sup> sigue ala Buelta.*



*Lox.<sup>za</sup>*

ren di da y hu mi lla da y hu mi lla da co noz co ya mi

*Cantabile* *p.*

cul pa y es pe... ro la dis cul pa de fu... buen co ra

zon de fu buen... co... ra zon

*Mint.* *All.<sup>o</sup> vivo* *Eus.<sup>o</sup>*

no la es pe res no la es pe res ya me

pon go en bu es tras ma nos ya me



Pues re co noz coy di go q. de un Juu  
 to cas ti go a mena za does toi....  
 a mena za does toi nada na da tie su  
 tie su se ... ño ri ta  
 Lor 2a Eus. 2o



*Pues sois buena*

*aun q<sup>e</sup>*

*no lo me xe ce mos aun*

*ce mos de mos trad .... de mos trad buen tro fa*

*de mos*

The image shows a handwritten musical score on aged, slightly stained paper. The score is written on ten staves, with lyrics in Spanish interspersed between the musical notation. The lyrics are: "Pues sois buena", "aun q<sup>e</sup>", "no lo me xe ce mos aun", "ce mos de mos trad .... de mos trad buen tro fa", and "de mos". The musical notation includes various note values, rests, and bar lines. There are some diagonal lines on the left side of the staves, possibly indicating where the page was bound or folded. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



*Mint.*

bor es mucho el de li to es mucho es mucho el de

*vic<sup>ta</sup>*

li to da les tu per don gue hasta los.....

É roes an he cho ba je zas por el a

*vic<sup>ta</sup>*

mor si no mi... ra tea ti mis mo y me da

*fe*



rar

la ra zon,

*Rib<sup>a</sup>*

bien a

di cho

*Mint*

me con

vence

me

todo) val ga pues la re fle

xion, la

re

*Eusebio)*

*Coro y Mint*

es pe

re mos

es pe

en el

lan ceen

es pe re mos es pe re mos

en el



*Mug<sup>o</sup>*  
 9.<sup>o</sup> nos ve mos qual se ra . . la de ci sion  
*Min*  
 lanceeng.<sup>o</sup> nos  
*Eusebioy*  
*pepe*  
 qual se ra la de ci sion

qual  
 qual



Parola

Petra. conoca q<sup>e</sup> soi culpada,  
pero en amorada y ciega  
por Sexomo y noteniendo  
para casarnos fue fuerza  
caer en un yero que tubo  
tan fatales consecuencias

Sex<sup>o</sup>... Yo soi un pobre barbero  
Pedro... soi un Picaro, q<sup>e</sup> sepan  
todos quiero vñs mañan  
diga vñd diez sea cuerda  
de este perillan

Cabo... sor estees Sexomo Almanegria  
Tambor dela Compañia  
deserto por primera  
en Pastana donde estaba  
esta muchacha que era  
hija del sacristan

Ant<sup>a</sup>... Brabo

Gall<sup>o</sup>... pur dius llevarlo ala trena

Jac<sup>ta</sup>... y q<sup>e</sup> le ahorcaran s<sup>or</sup>

Cabo... no es de tanta consecuencia  
unas baquetas no mas

Gall<sup>o</sup>... que le acompañe suprenda

Ant<sup>a</sup>... baia q<sup>e</sup> todo se acabe

Justo... me admira tanta Nobleza

Ant<sup>a</sup>... demi dote situ quierres  
les dare para q<sup>e</sup> puedan  
mantenerse

Petra... me aborrenzo

Ant<sup>a</sup>... tu hermano ten mas cautela



y acuérdate del Veſtan  
 cada cual con ſu pareja  
 Juſto... Tu lección Antonia mía  
 bien correído medeja  
 Petra... quedixan viendo ſ<sup>ta</sup>  
 con migo tanta clemencia  
 Ant<sup>a</sup>... q<sup>o</sup> obiaſte como quien eres  
 y yo obre como quien era  
 Ger<sup>o</sup>... y eng<sup>to</sup> ami deſerſión  
 Pedro... ſu pueſto q<sup>o</sup> es la primera  
 y o teſacare el yndulto  
 Gall<sup>o</sup>... cunq<sup>o</sup> purſin nun le cuerpan?

*Alleg<sup>o</sup>* *Min.* *Yo su*  

 do fea ña dir quie ro Tam bien u na can ti



*Loz<sup>ra</sup>*

*dad*

*Eu<sup>o</sup> mi..... fi noa gra de ci mien to..... nos po*

*si ble de mos trar nos po..... si ble de mos trar*

*Loz<sup>ra</sup>*

*y per do*

*no cas ti par me*

*p. fe*



*Todos*

*g.<sup>o</sup> gran pie dad g.<sup>o</sup> gran pie dad*

*nar me*

*Pepe*

*cun u nir cun u*

*Eusebio y  
Pepe*

*g.<sup>o</sup> gran g.<sup>o</sup>*

*nir es tas dos mau las bien cas ti ga dur es tan*

*Riba*

*biencas ti ga dur es tan da me tu her mosa*

*ma no*

*da me tu her mo sa*

*ma.....*



*Ribay Mint.* *La 3.*

no. o q<sup>o</sup> fe li ci dad o q<sup>o</sup>

Pepe... o que fe li ci dad

Eus<sup>o</sup>.

*Le* *Loz<sup>2a</sup>*

*Mint* fe li ci dad y puer de nue boel

*Riba*

*y pepe* fe li ci dad

*Eusº.* fe li ci dad

*Allº loco punto*



gusto a bi ta en nuesta pechos vi vamos sa ti fechos y

rey ne ya la paz y rei ne ya . . . . . la paz . . . .

y rei ne ya . . . . . la paz y Pues . . . de nue boel

y Pues . . de nue boel



vi taen nuestros pechos vi  
 gustos a vi taen nuestros pechos vi va mos sa ti  
 pechos vi

fechos y rei ne ya la paz  
 y rei ne ya ..... la  
 y rei ne



par... y Rei ne ya ... la paz

*todos* vi va mos sa tis

y Rei ne ya la paz *fe* vi

*fe*

y Rei ne ya la paz

*fe chor* y Rei ne ya la paz y Rei ne ya la

*fe chor* y



*Mus.*  
 no mas en gaño  
 paz (Mint) nomascau te la nomasas tu cia  
 (Eur.) ni va ni

*po*  
 no no no no  
 no no no no  
 dad no no no no no no no  
 no no no no no no no



no no no no no no no no no no y pues de nuevo el

pepe y Riba

no no no no no no no y pues de nuevo el

pus to a vi ta en nuestros pechos vi va mos sa tis

pus to a vi ta en nuestros pechos vi va mos sa tis



fe chor y rei ne ya la paz y rei ne ya - - - - la

fe chor y rei ne ya la paz y rei ne

par. . . . . y rei ne ya la paz a. . . . . *Sola*

y rei ne ya la paz



Handwritten musical score for the first system of a song. It consists of three staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The first two staves contain vocal lines with lyrics. The third staff contains a bass line. The lyrics are: *todos* (top staff), *vi va vi va laa le* (middle staff), and *a...* (bottom staff).

*todos*

*vi va vi va laa le*

*a...*

Handwritten musical score for the second system of a song. It consists of three staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The first two staves contain vocal lines with lyrics. The third staff contains a bass line. The lyrics are: *gri a laa le gri a y rei ne ya la paz* (middle staff) and *paz...* (top staff). The bottom staff ends with *a...*.

*gri a laa le gri a y rei ne ya la paz*

*paz...*

*a...*



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of four staves, with the top staff containing a melodic line and the bottom staff containing a bass line. The second system also consists of four staves, with the top staff containing a melodic line and the bottom staff containing a bass line. The lyrics "victa", "a...:", "todos", and "y rei ne ya la paz y" are written above the staves. The paper shows signs of age, including discoloration and wear at the edges.

*victa*

*a...:*

*todos*

*y rei ne ya la paz y*



Handwritten musical score for the first system, featuring three staves. The lyrics are written in Spanish. The first staff contains the lyrics "rei", "rei ne ya la", "par rei ne", and "ya la". The second staff contains the lyrics "y rei" and "y rei". The third staff contains the lyrics "y rei".

rei      rei ne ya la      par rei ne      ya la  
y rei      y rei

Handwritten musical score for the second system, featuring three staves. The lyrics are written in Spanish. The first staff contains the lyrics "par ya la" and "par". The second staff contains the lyrics "par ya". The third staff contains the lyrics "par ya".

par ya la      par  
par ya



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Mus 160-7

Viola

Violin 1.<sup>o</sup>

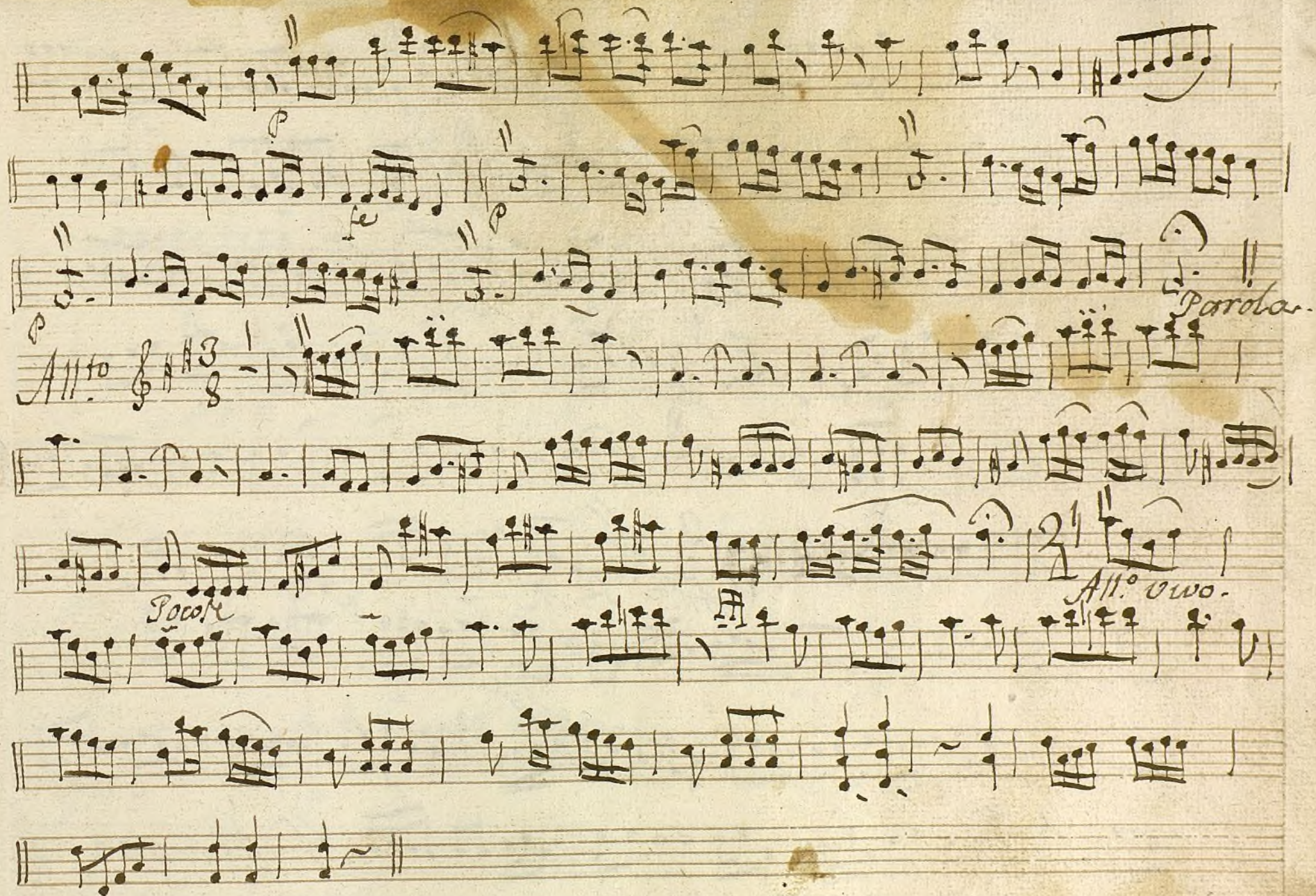
Ton.<sup>a</sup> General.

El Escarmentado.

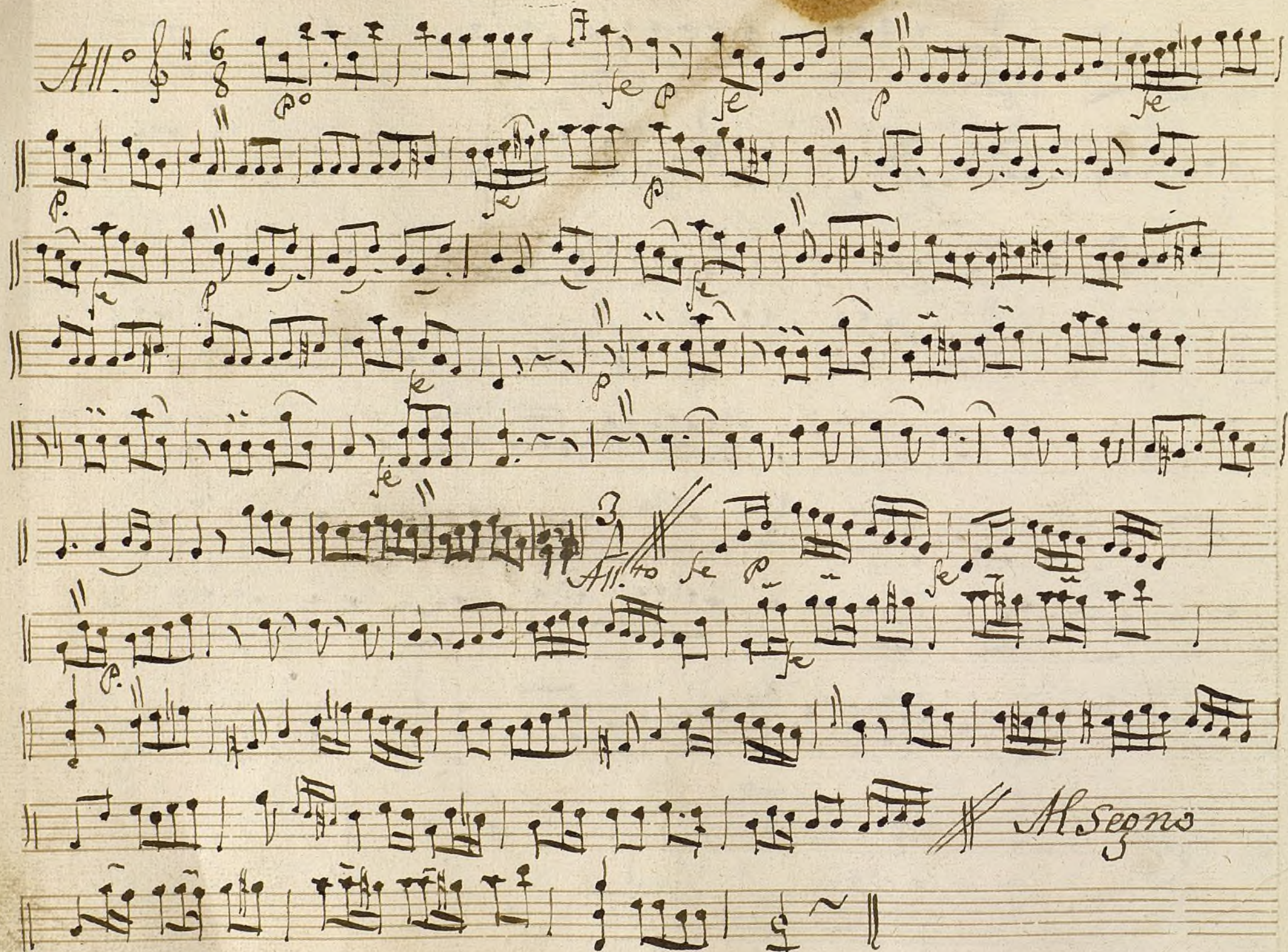










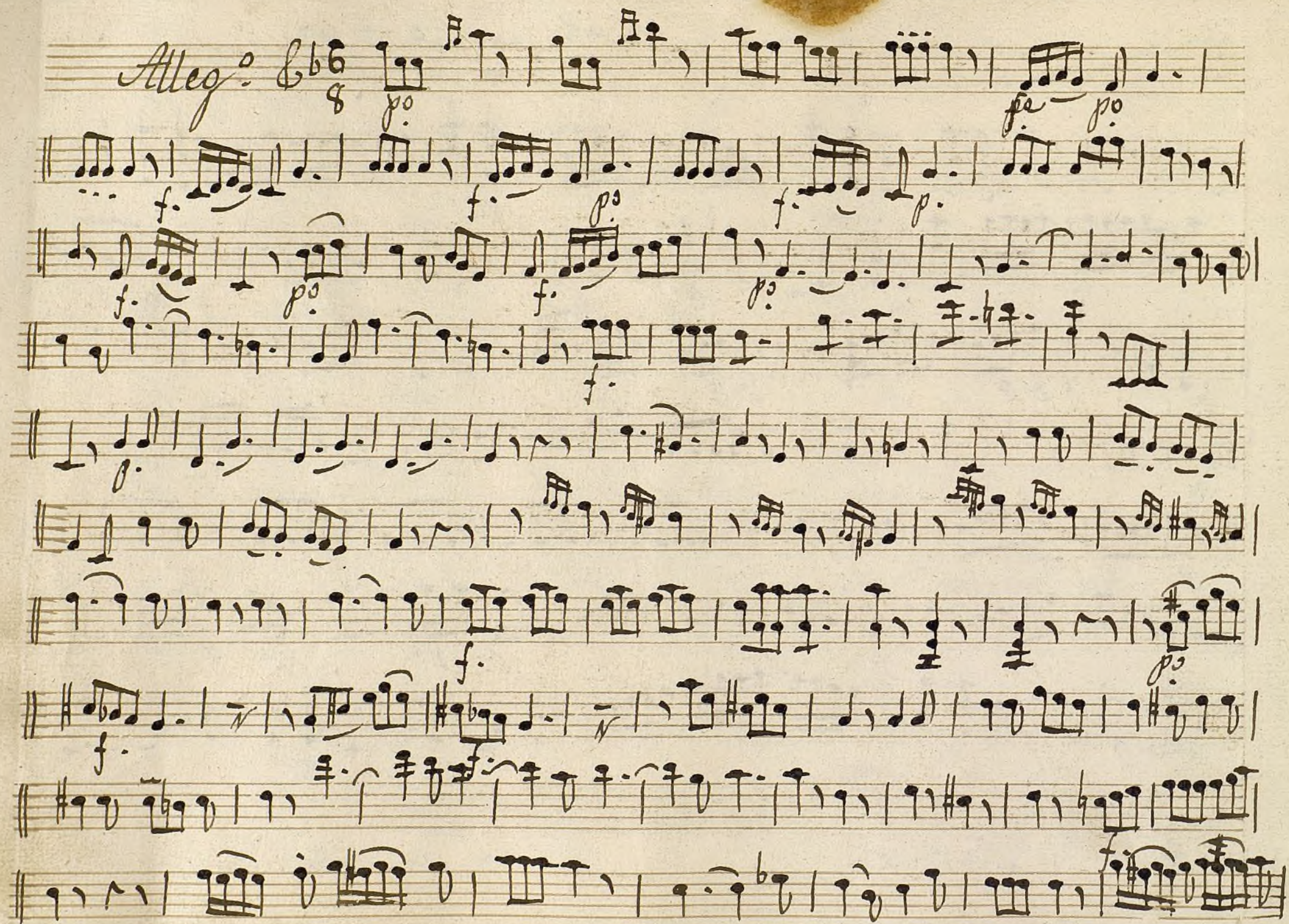




*All.<sup>o</sup> Poco.*  $\frac{3}{4}$

*Parola.*



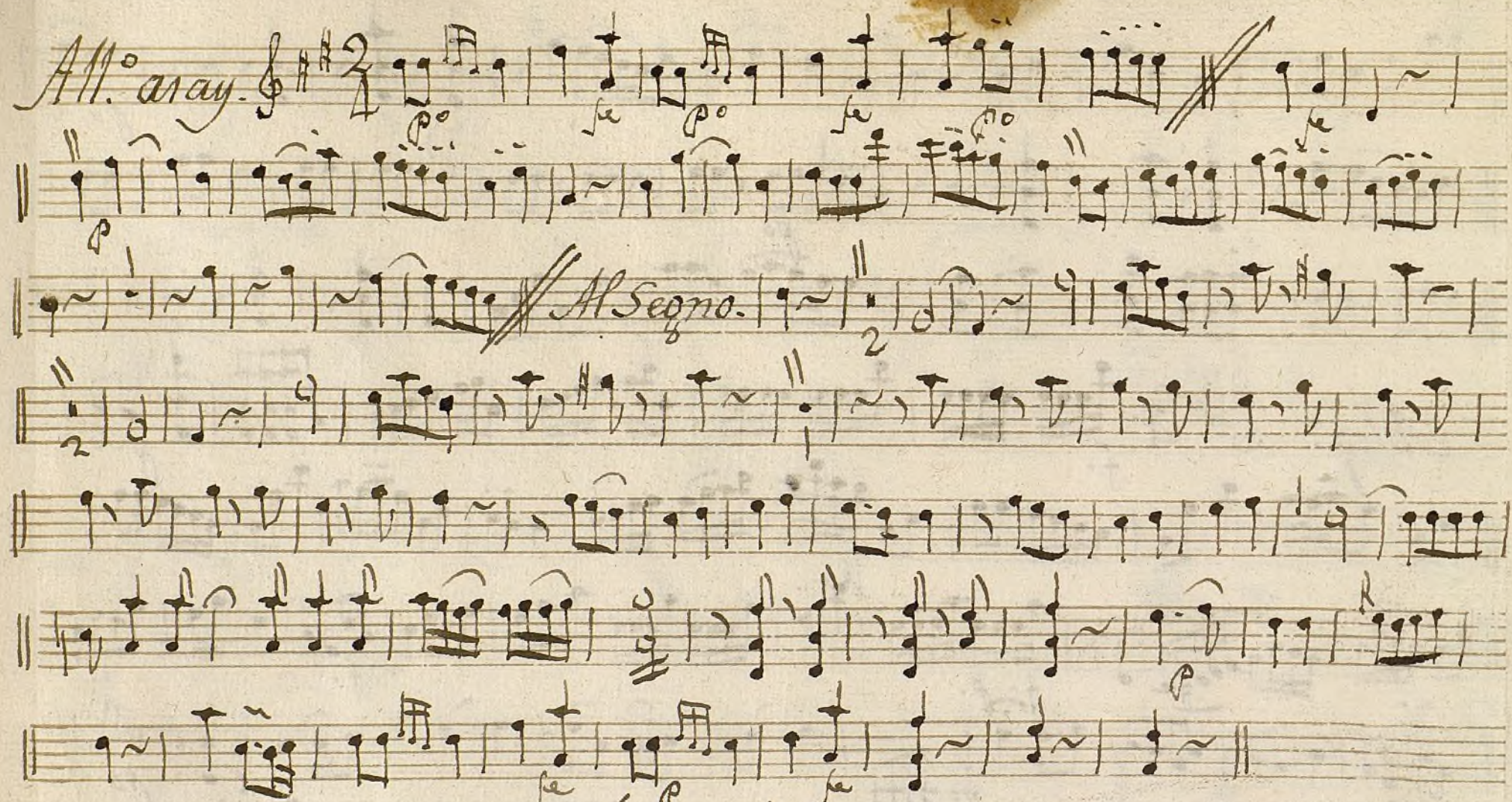




Handwritten musical score on ten staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The fourth staff begins with *Alleg.* and a 2/4 time signature. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f.* (forte) and *p.* (piano). The word *Pavola.* is written at the end of the eighth staff.



*All. aray.*  $\text{G} \# \# 2/4$



*All. No mucho.*  $\text{G} \# 6/8$

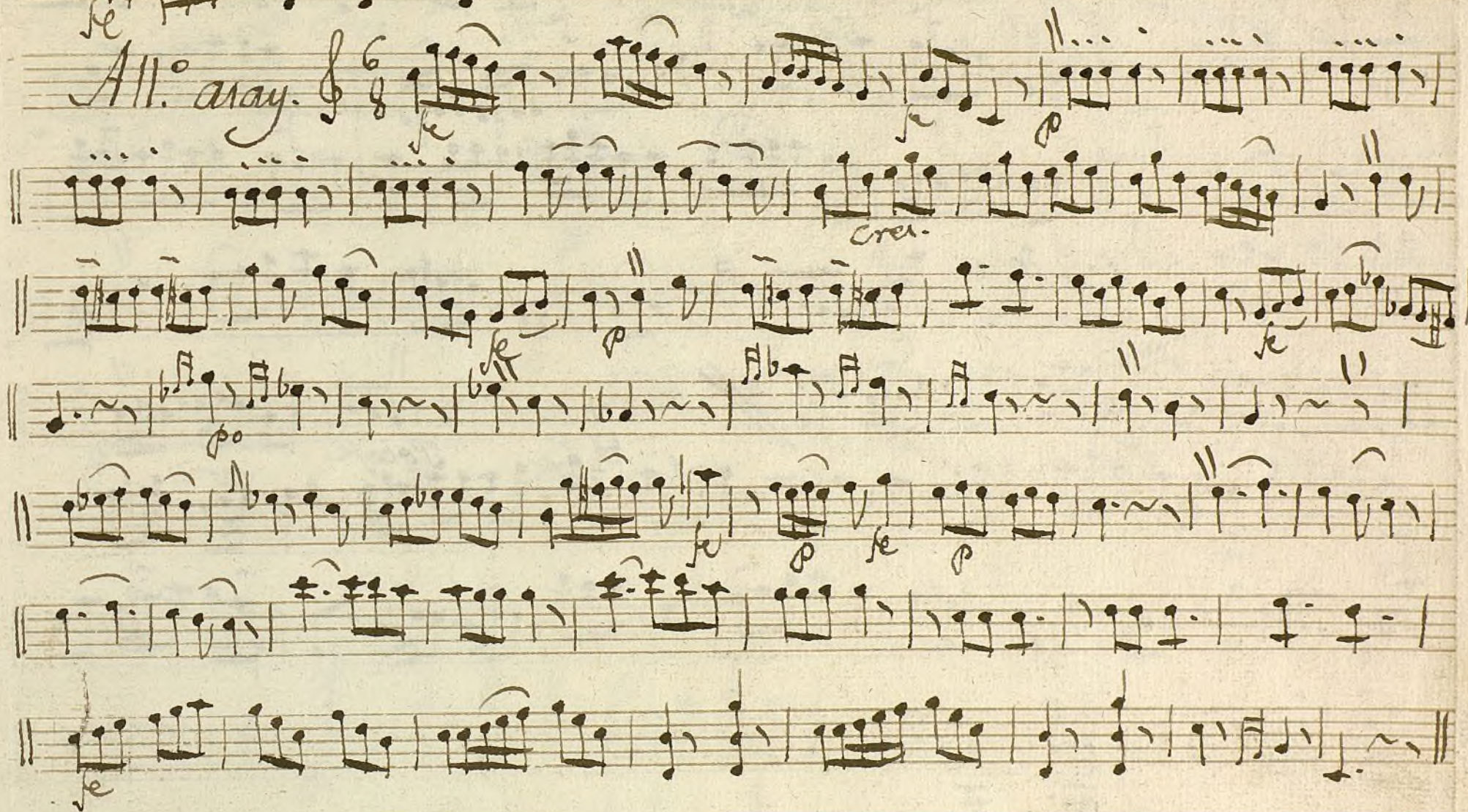
*una cosa*



*Al Segno  
dos m. m.*



*Parola.*





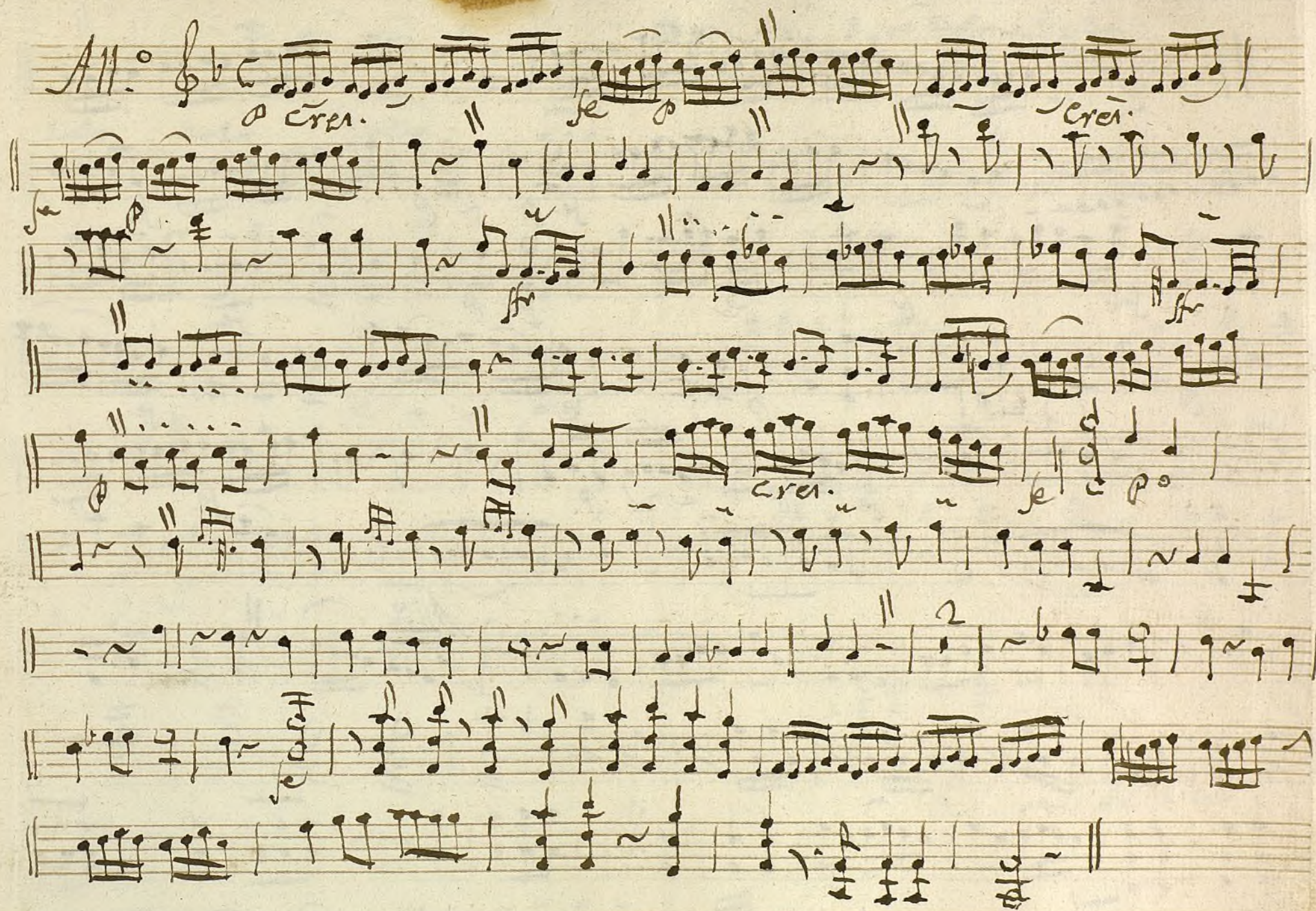
*All.<sup>ro</sup>* 3/4

*Al Segno.*

*Poco fe*

*Parola.*

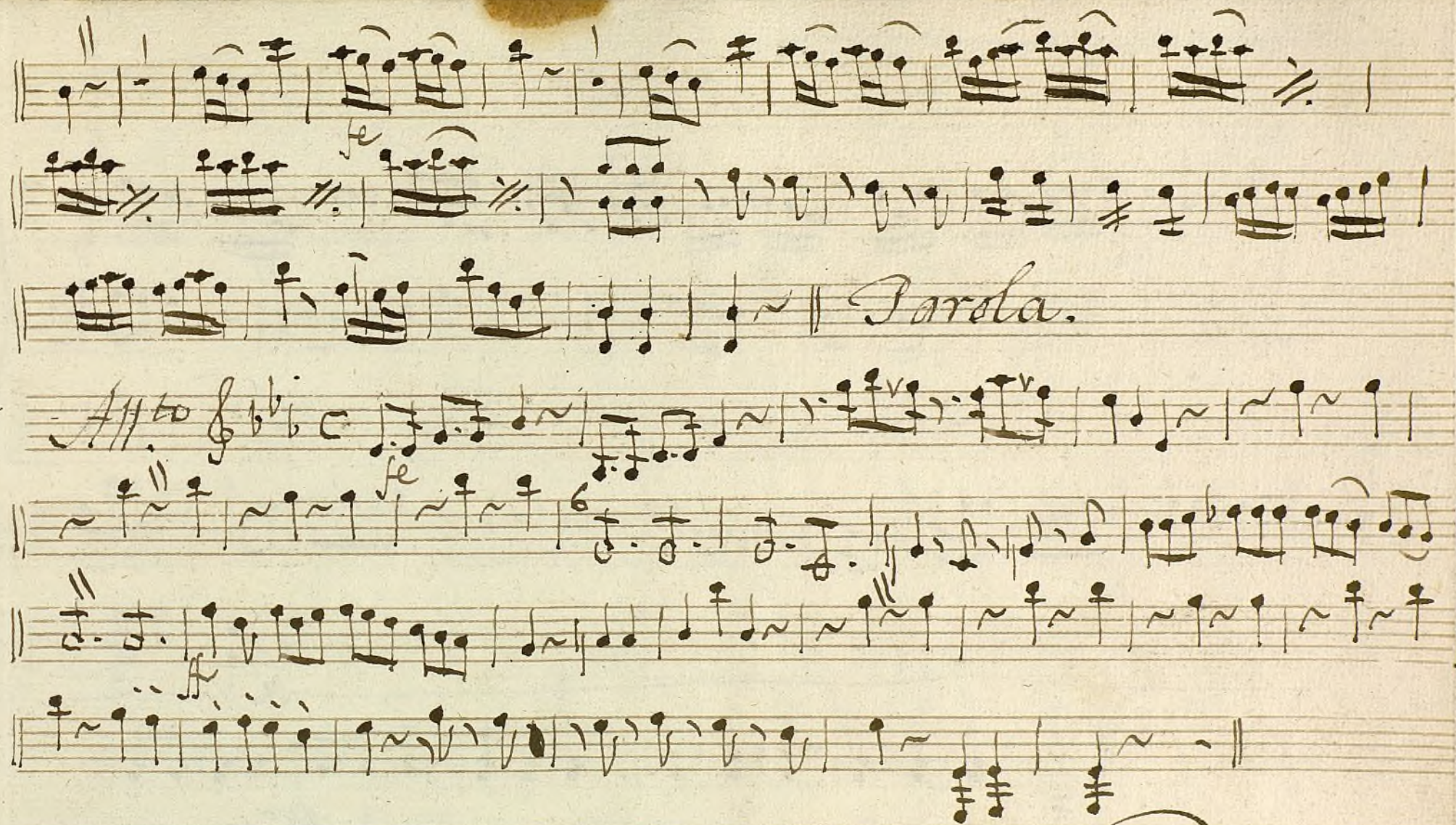














*Sirbe si*

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

Handwritten musical score for 'Sirbe si'. The piece is in common time (C) and features a treble and bass staff. The tempo is marked 'All.<sup>o</sup>'. The music consists of several measures of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano).

*Cantabile*

Handwritten musical score for 'Cantabile'. The piece is in 3/4 time and features a treble and bass staff. The tempo is marked 'Cantabile'. The music consists of several measures of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

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

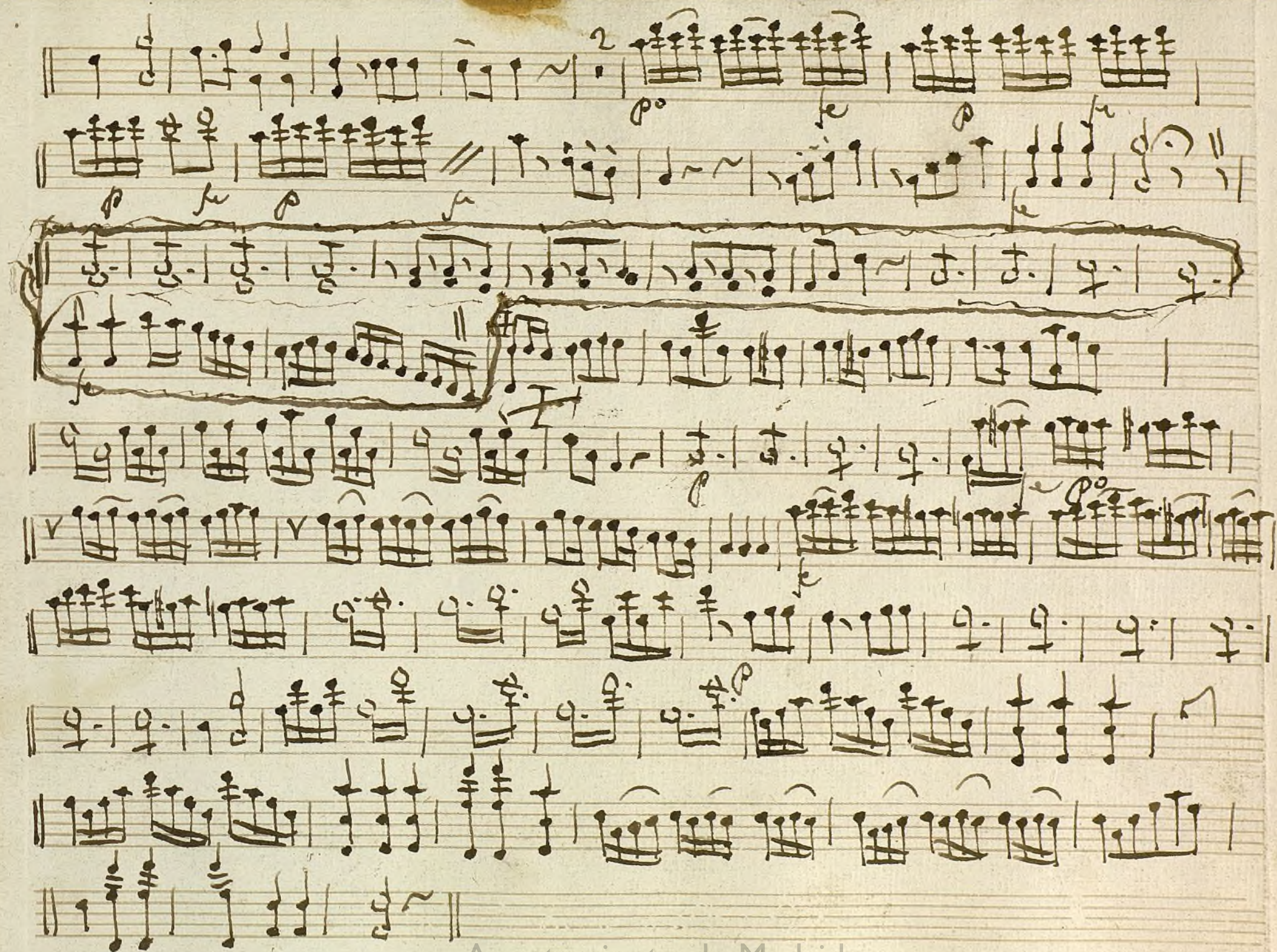


















+

Violín 1.º Orquestra

Ton.ª General.

el Escarmentado.



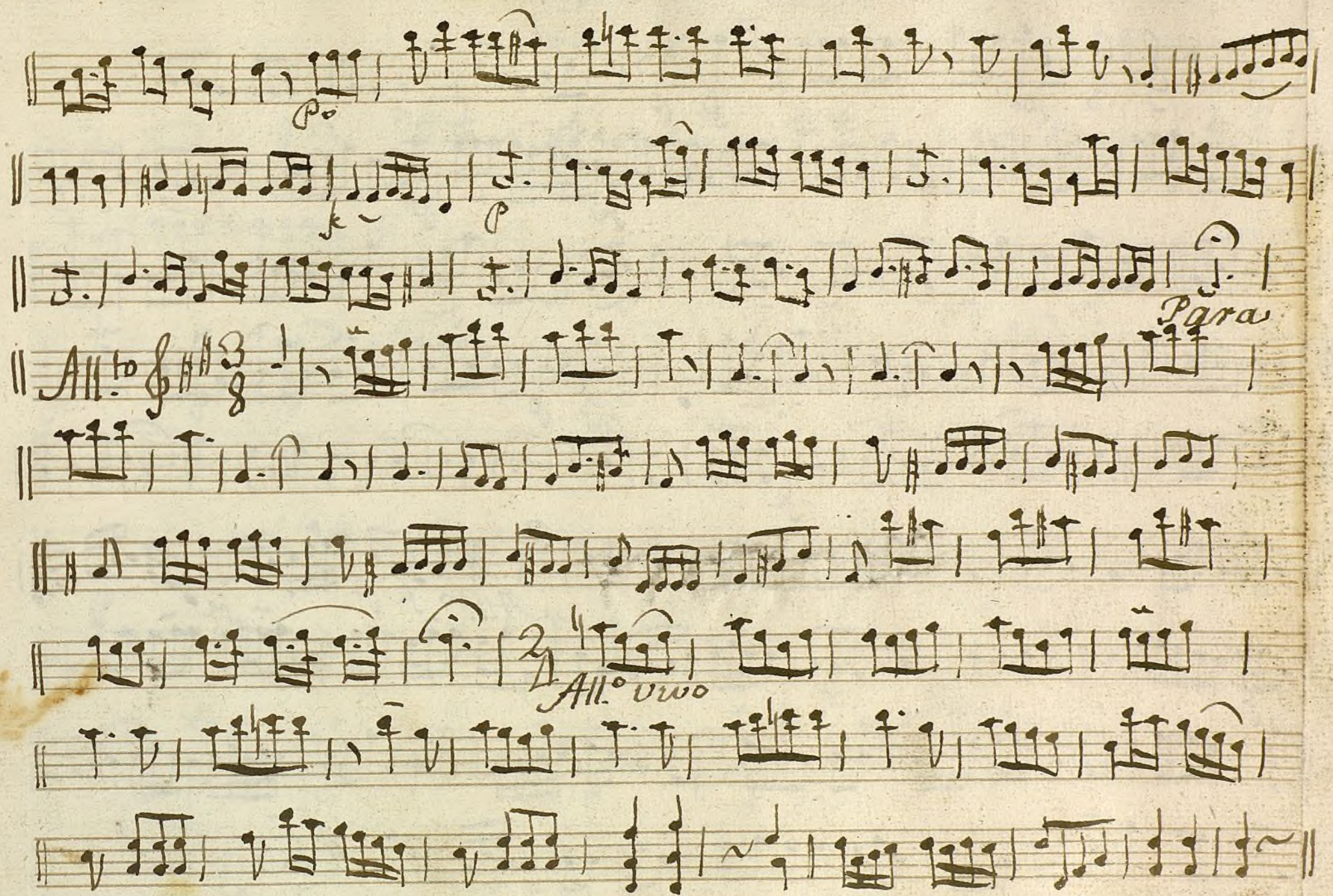
*All.<sup>o</sup> No mucho.*  $\text{G} \# \text{F} 3$

*Voz*

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

*All.<sup>o</sup> 10*







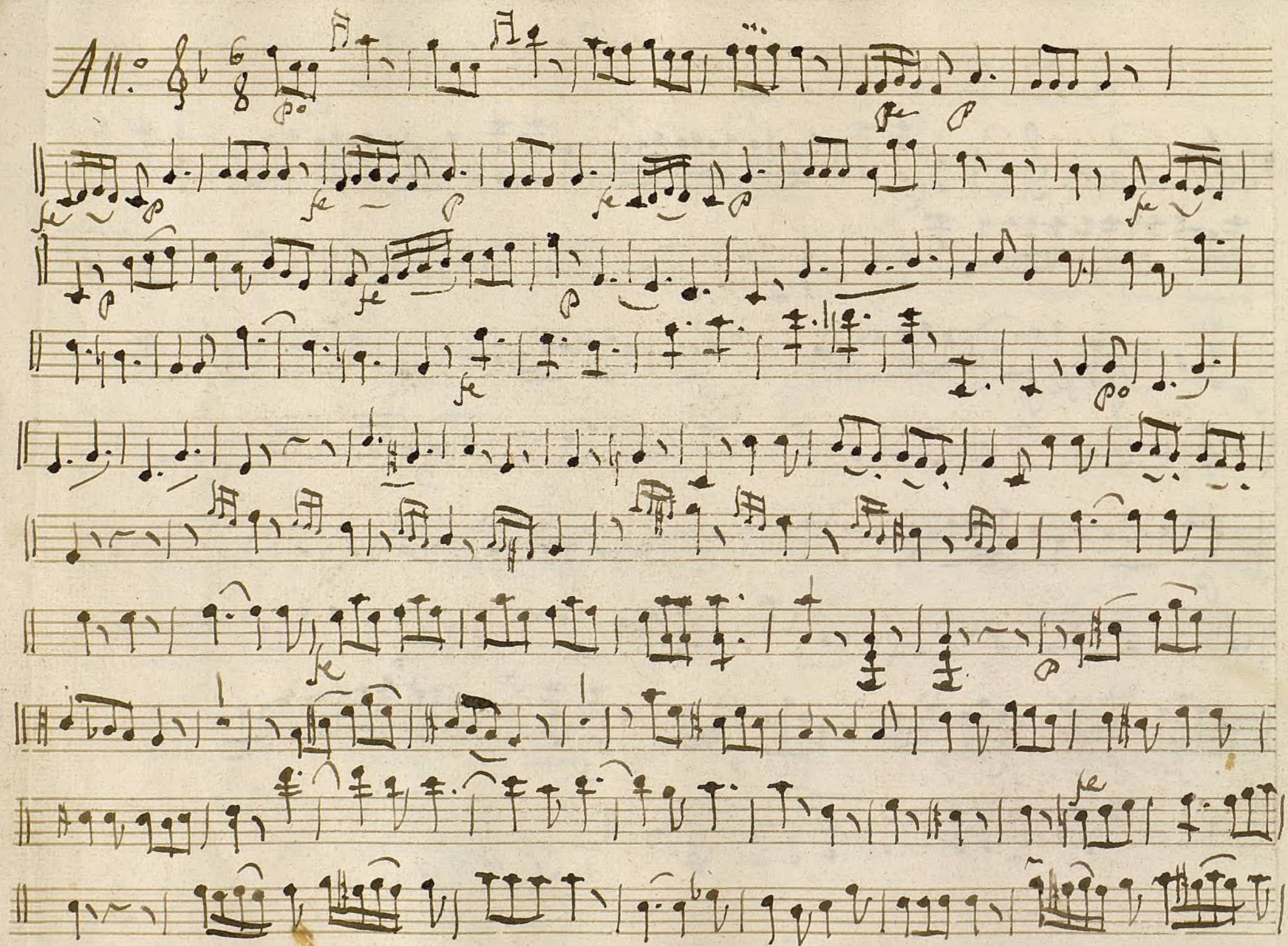
Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece begins with the tempo marking *All.<sup>o</sup>*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *po* (piano) and *fe* (forte) are present. A section marked with a double bar line and a 3/8 time signature is labeled *All.<sup>to</sup> fe*. The piece concludes with the tempo marking *Al Segno*.



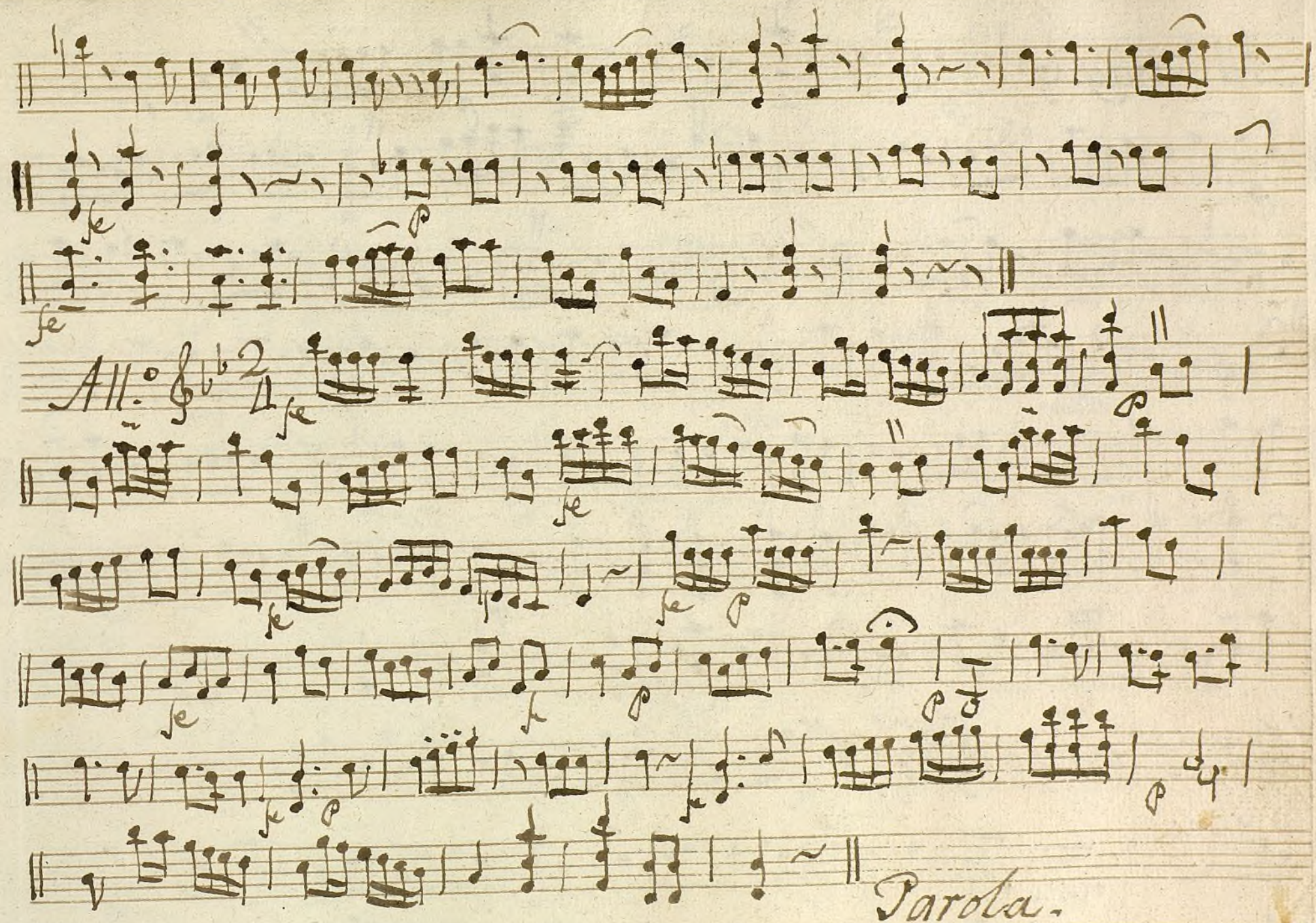
*All. Poco.*  $\frac{3}{4}$

*Parola.*

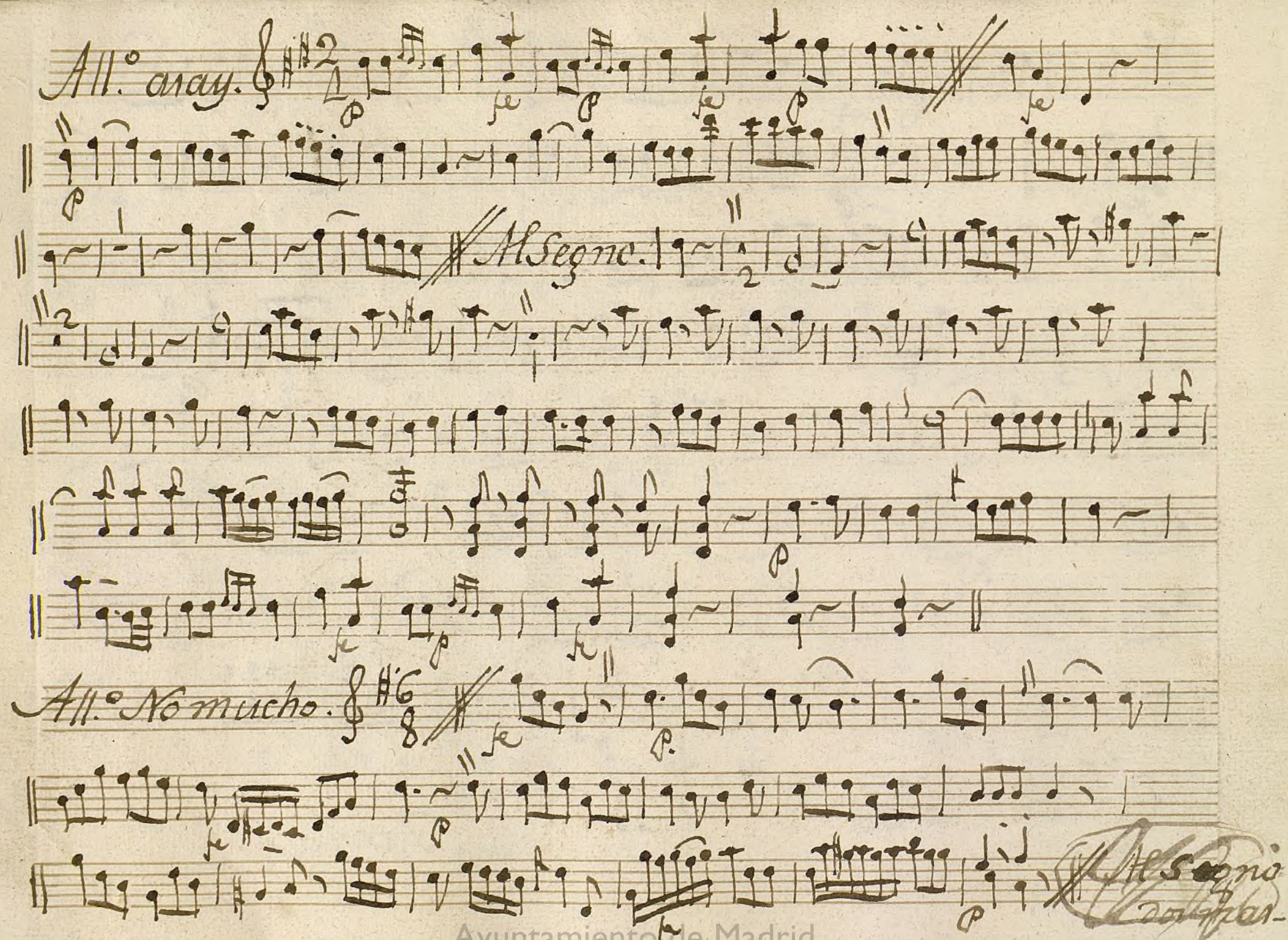










*All.° aray.* 

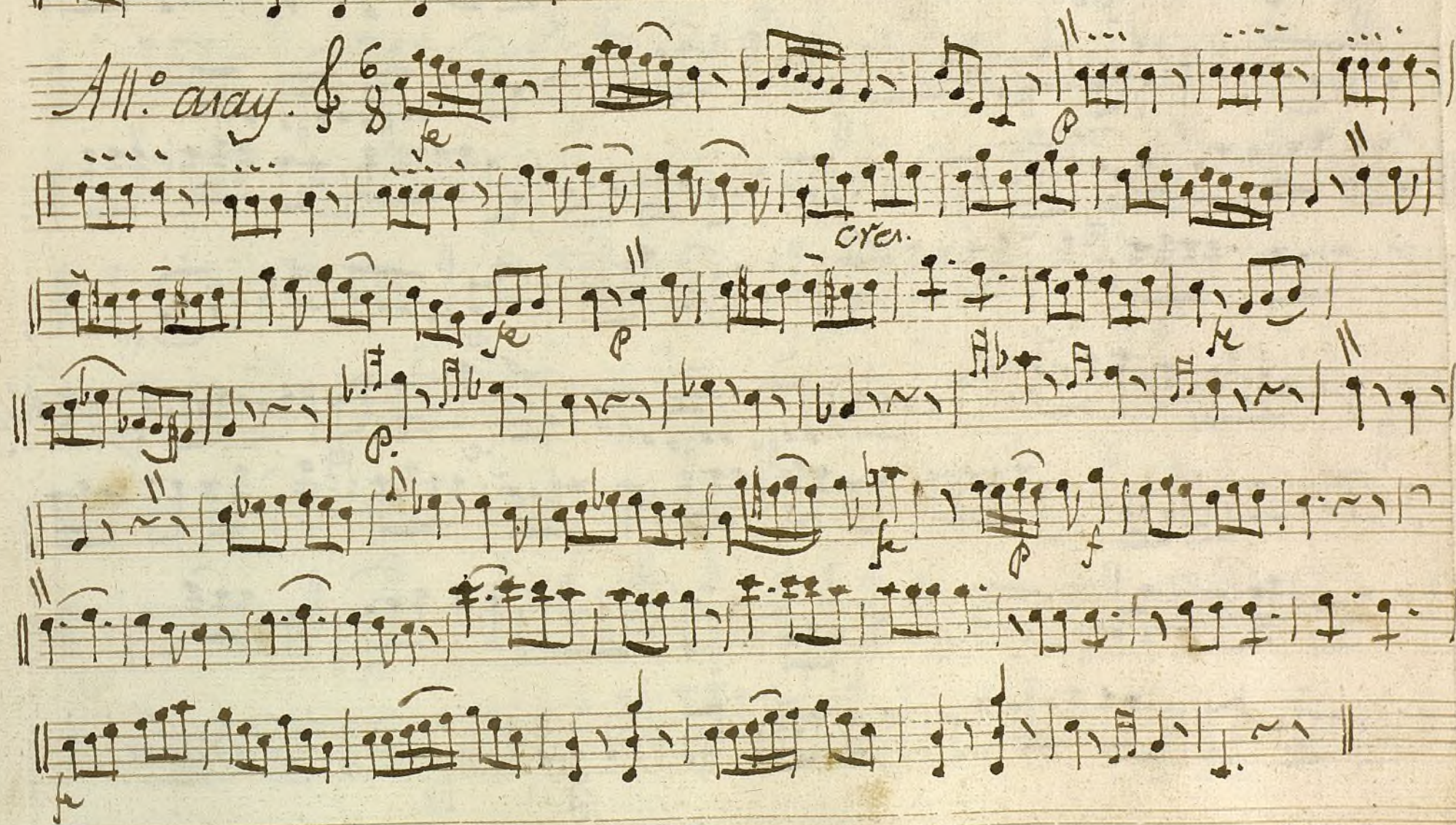
*Al Segno.*

*Al.° No mucho.*

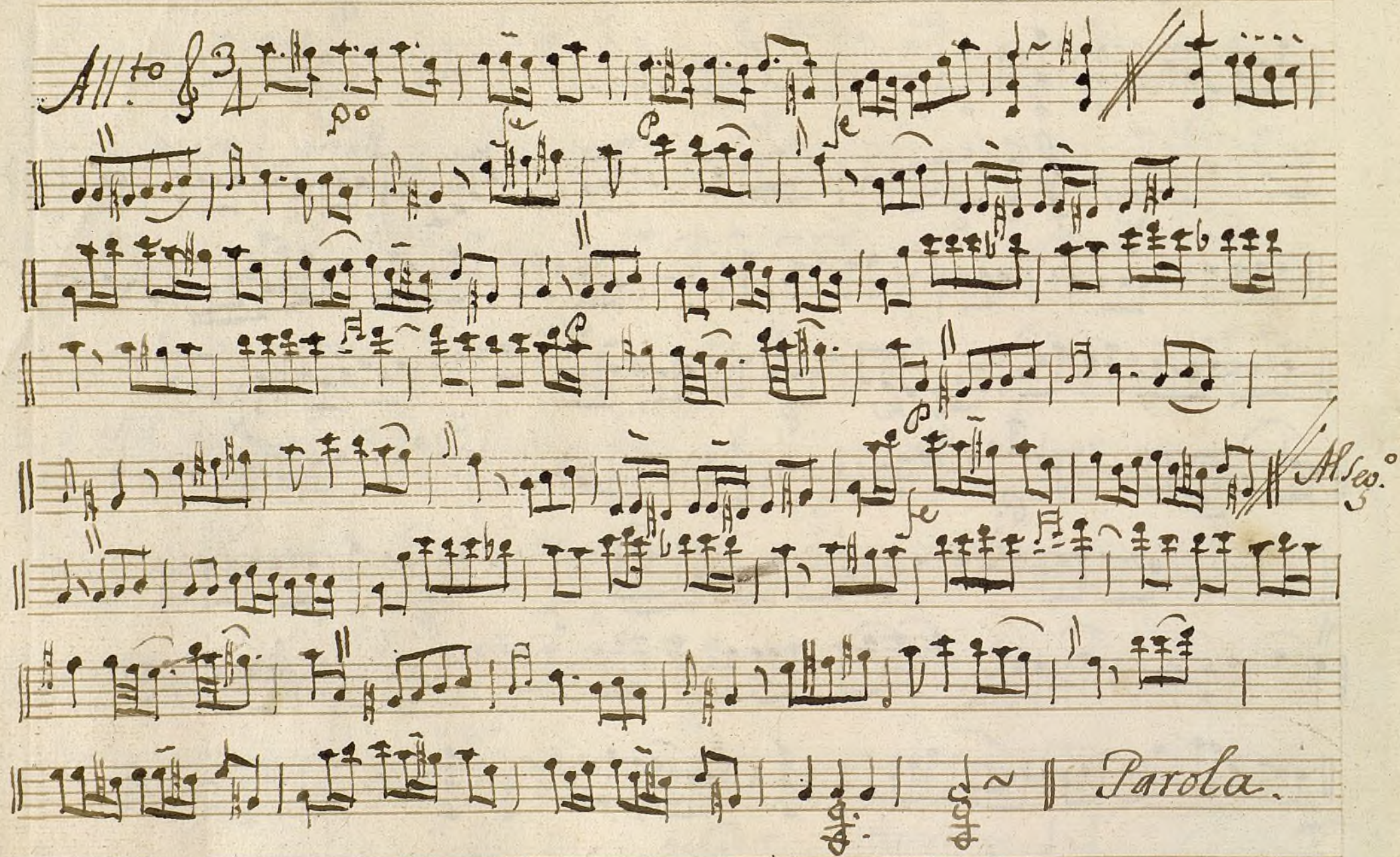
*Al Segno*  
*Cooper*



Parola.





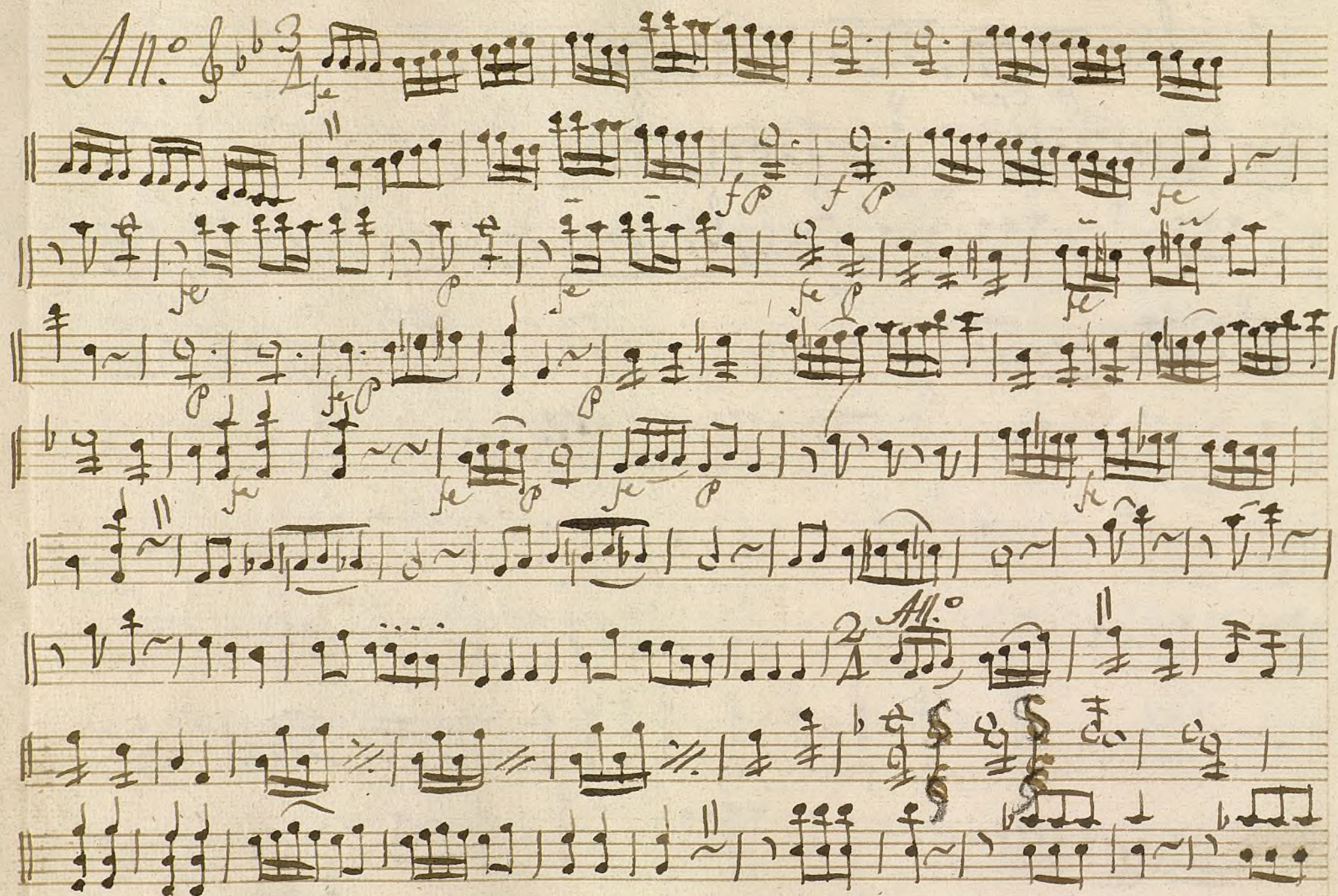




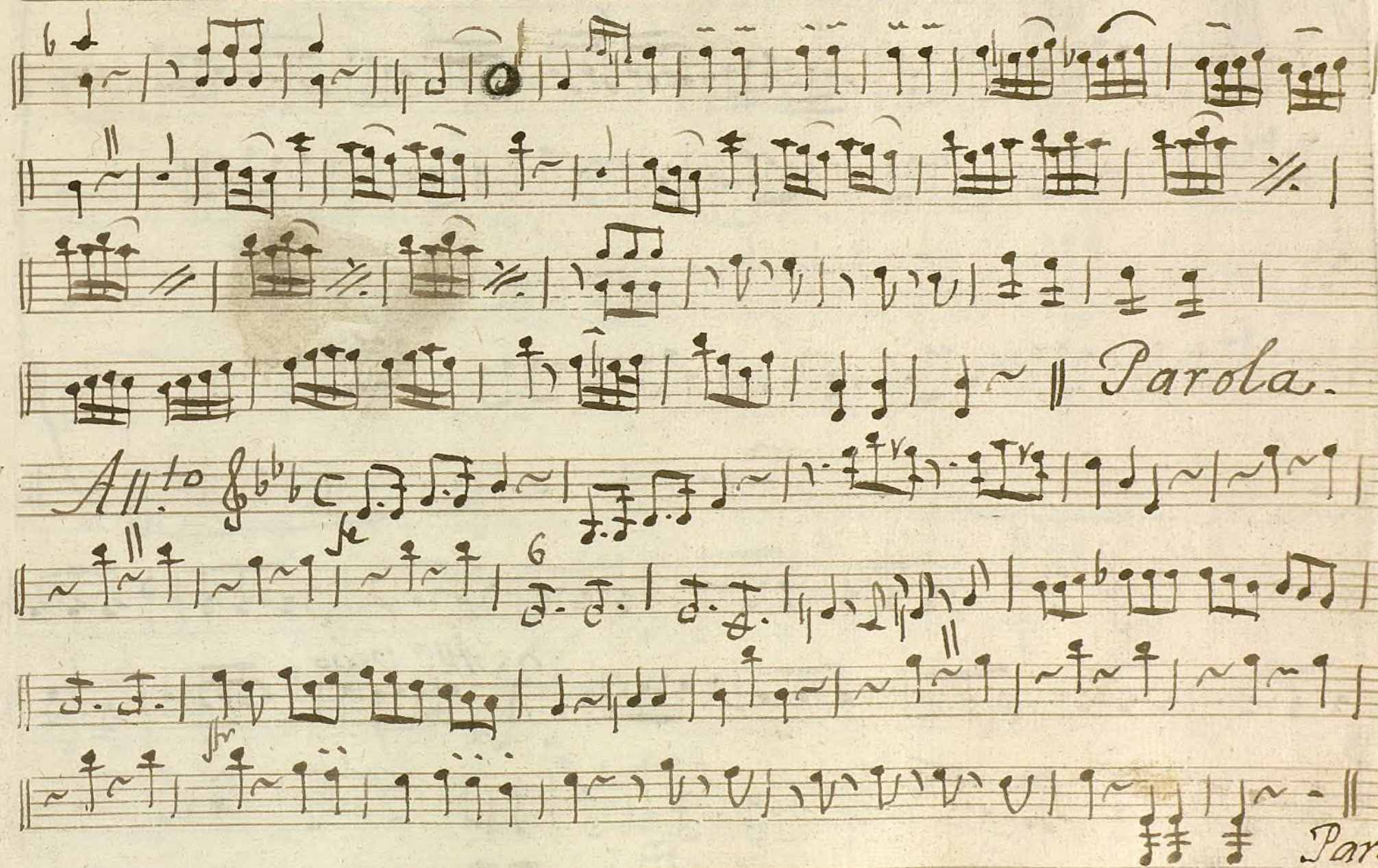
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allo." and the first measure contains the marking "p Cren.". The score includes several dynamic markings: "p Cren." (first staff), "fe" (second staff), "Cren." (fifth staff), and "fe" (seventh staff). The notation is dense, with many beamed notes and rests. The manuscript is written in brown ink on aged, slightly discolored paper.

Allo.  
3









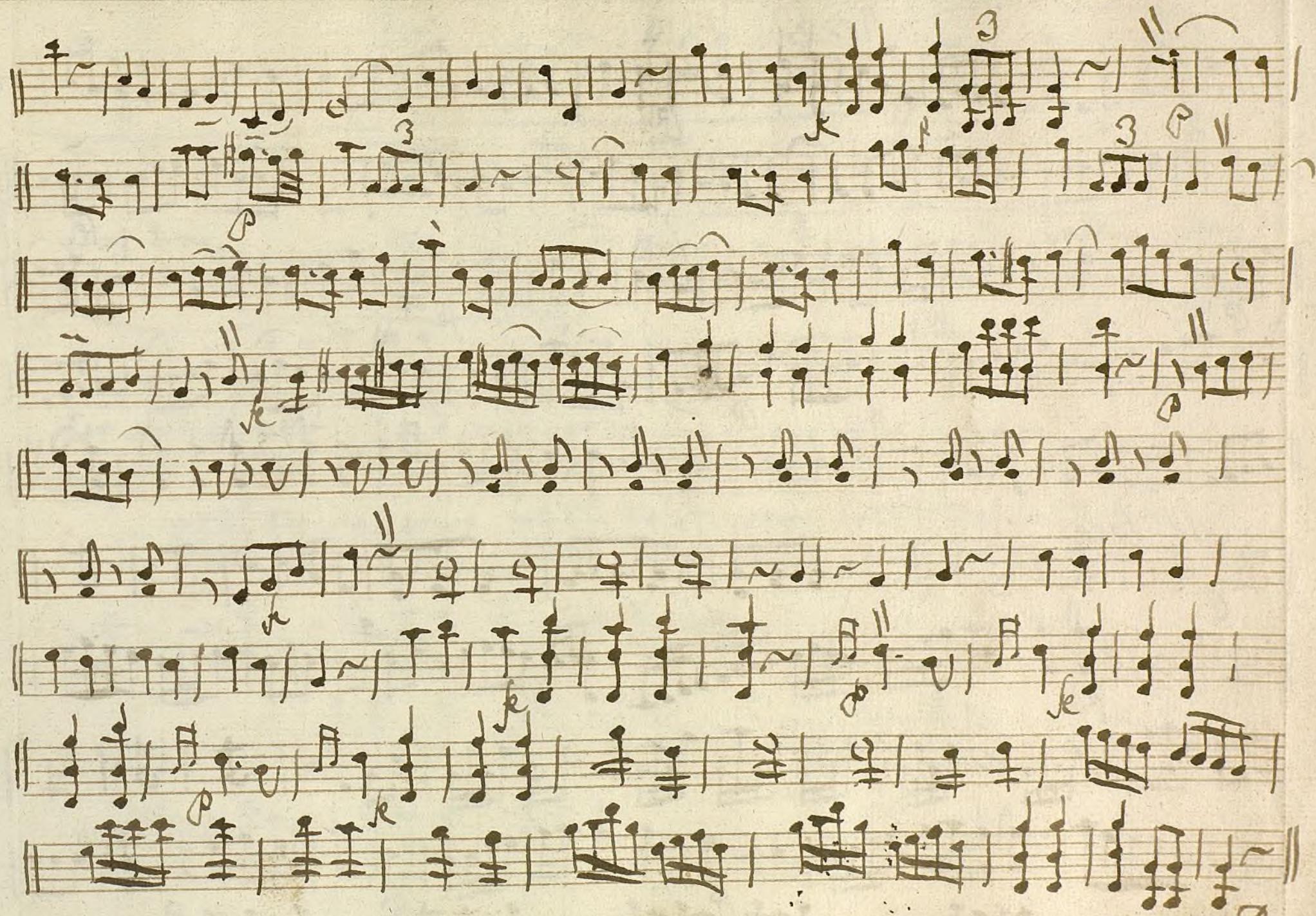


Handwritten musical score for a piano piece. The tempo is marked *All.<sup>o</sup>* and the time signature is common time (C). The music is written on five staves, with the first four staves grouped by a large bracket on the left. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. The piece concludes with a double bar line on the fifth staff.

Handwritten musical score for a piano piece. The tempo is marked *Cantabile.* and the time signature is 3/4. The music is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the fourth staff.

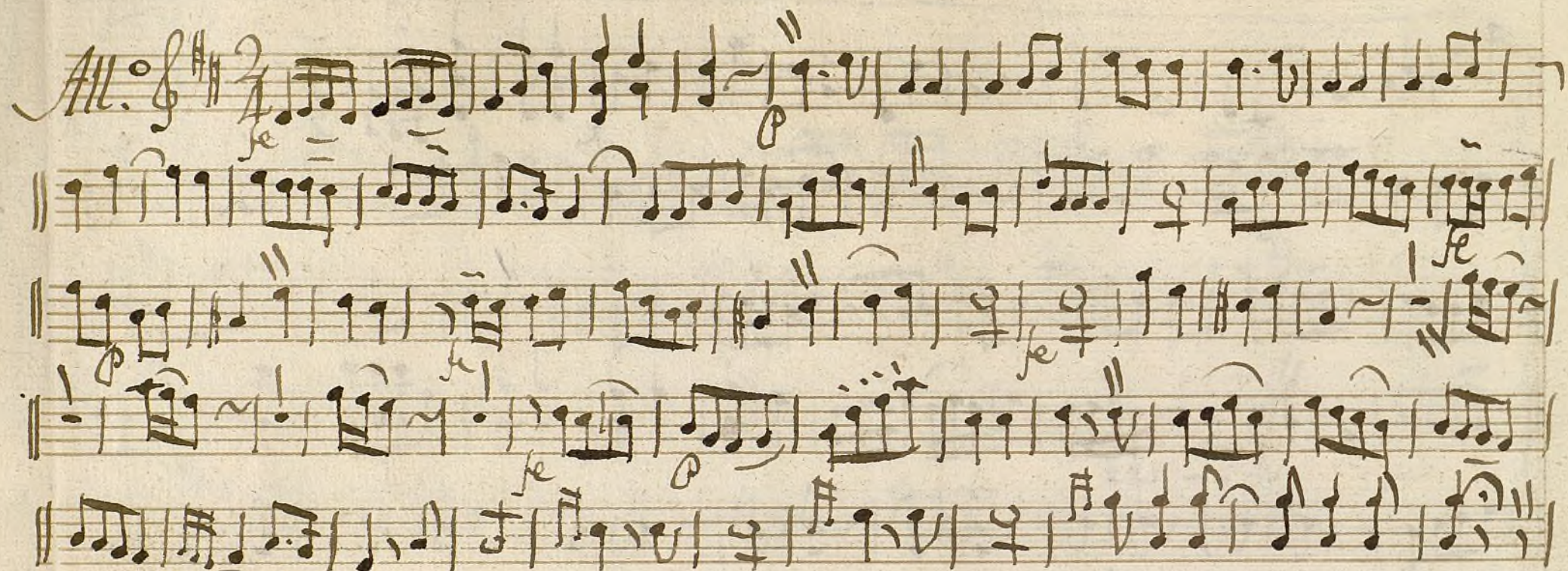
Handwritten musical score for a piano piece. The tempo is marked *All.<sup>o</sup> vivo* and the time signature is 2/4. The music is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the fourth staff.



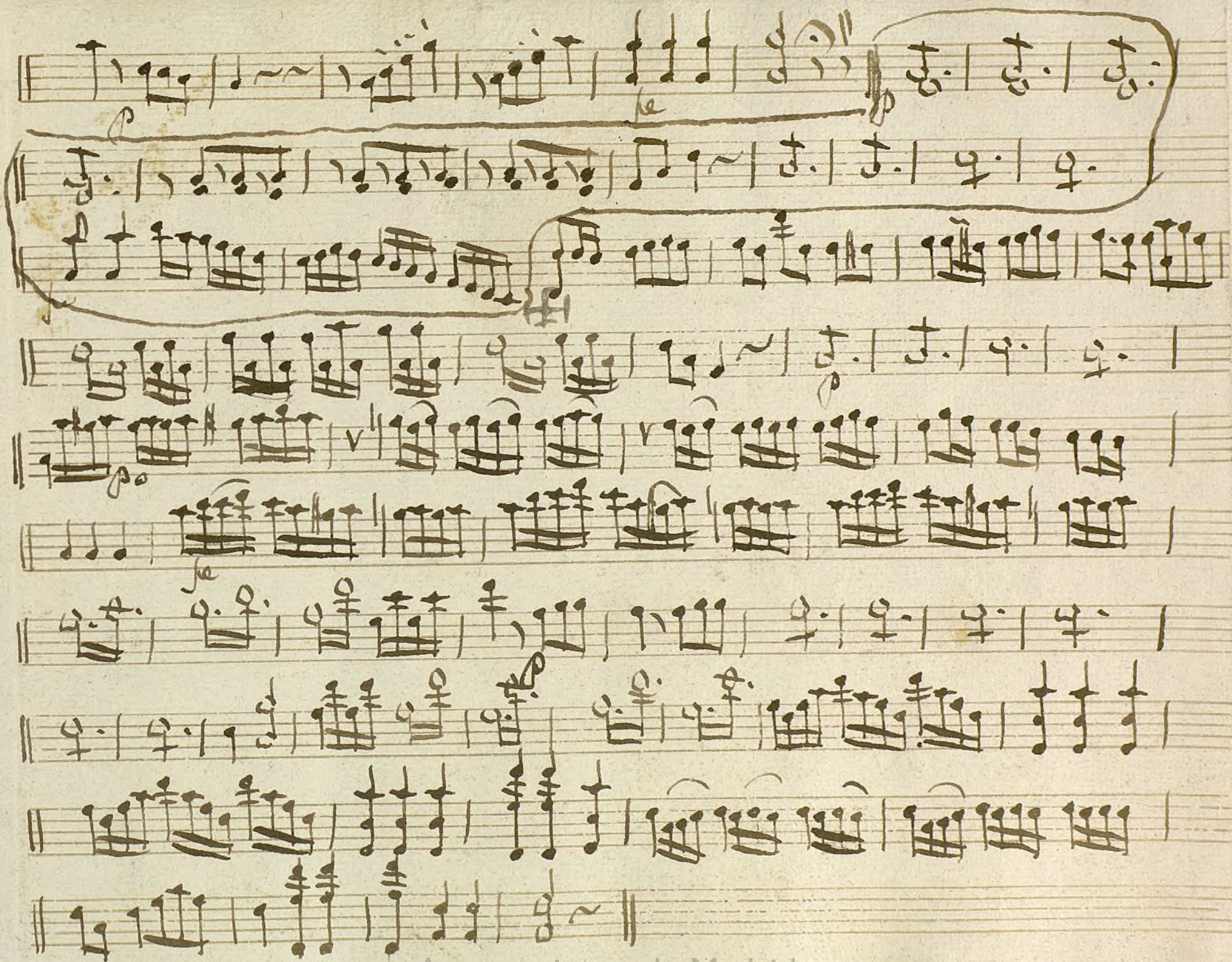


Parola











Ayuntamiento de Madrid

1200055337



J.

Mus 160-7

z

Violin 2:  
Ton.<sup>a</sup> General

el Encarmentado.

||



*Alleg. No mucho.* & 3/4

*f* *p* *p.o* *ff* *p* *p.o* *p.o*

*All vivo* 2/4

*All.to* 3/4

*f* *p*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is written in a cursive, handwritten style on aged paper.

Staff 3: *Parola corta*

Staff 4: *Alleg.<sup>to</sup>* &  $\sharp \sharp \frac{3}{4}$

Staff 6: *poco f.*

Staff 7: *for.*

Staff 8: *Alleg.<sup>o</sup> vibo* &  $\sharp \sharp \frac{2}{4}$

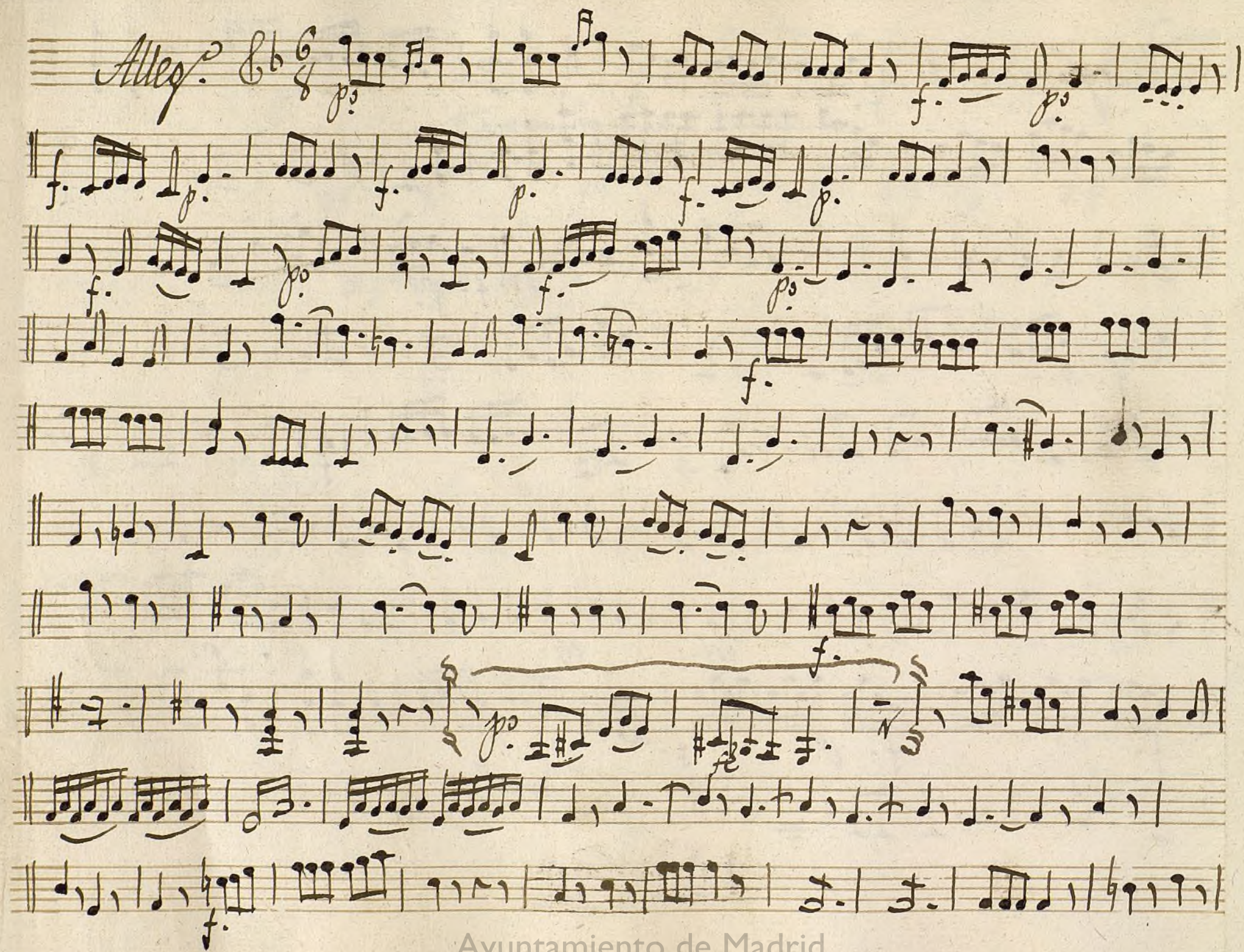




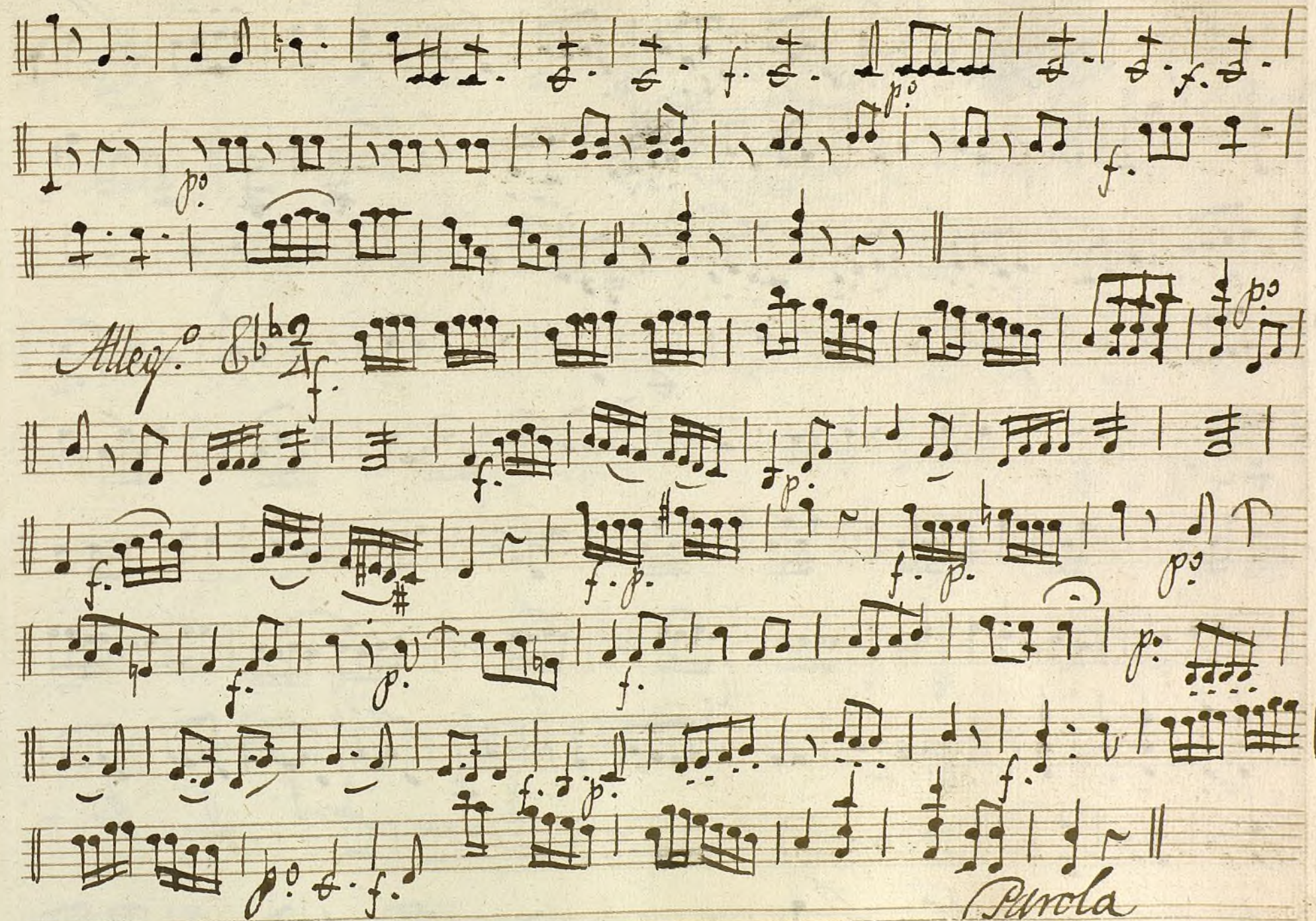


[illegible]











*Alleg. ~~acroy~~*  $\text{E}^{\sharp} \text{ 3/4}$  *p. f. p.*

*Allegro.*

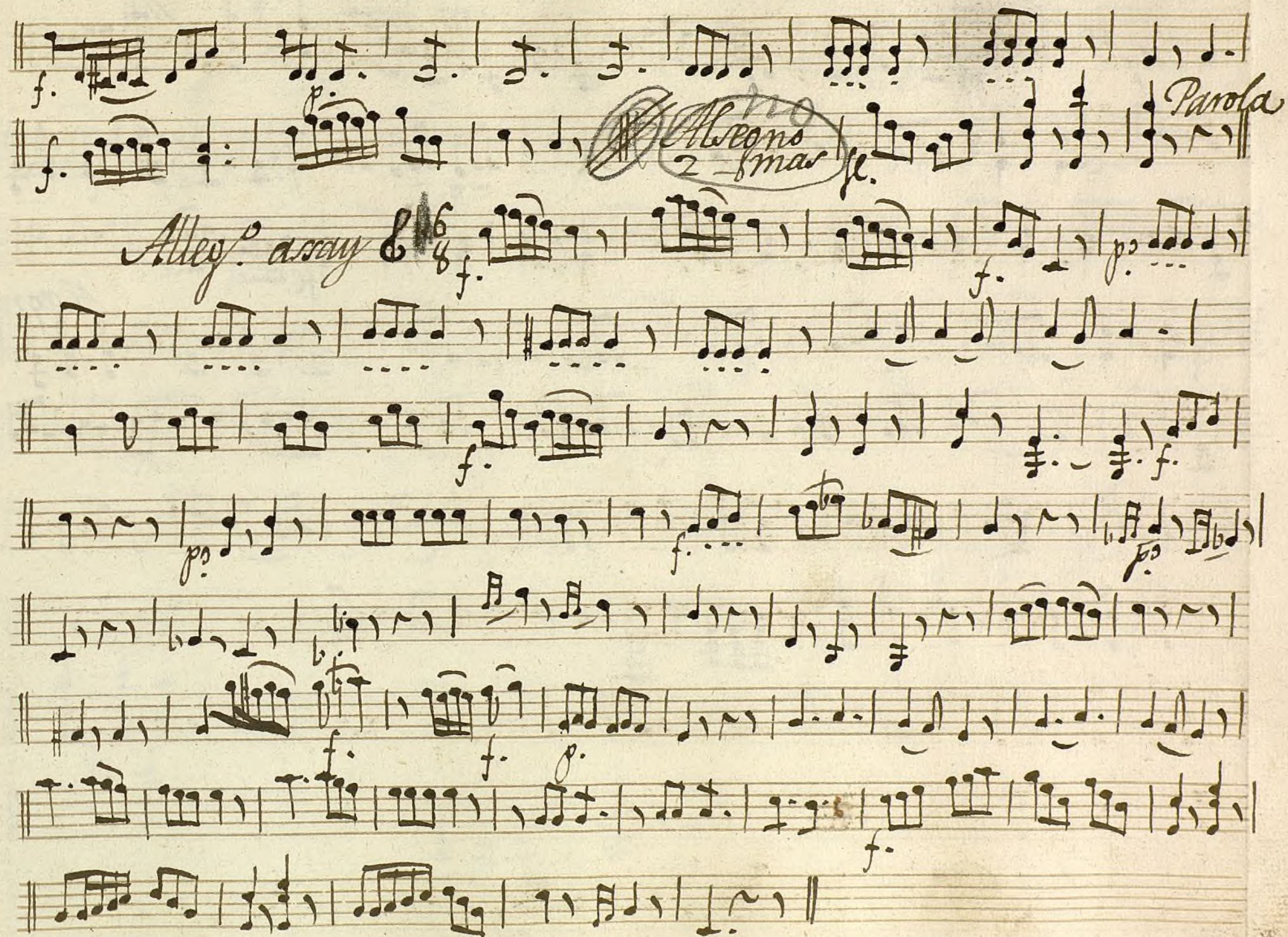
*Alleg. Non molto.*  $\text{E}^{\sharp} \text{ 6/8}$  *f. p. f.*



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

Key markings and annotations include:

- f.* (forte) at the beginning of the first staff.
- p.* (piano) at the beginning of the second staff.
- A circled section in the second staff containing the text *Allegro* and *mar*.
- Parola* written above the end of the second staff.
- Alleg. assai* written above the third staff, followed by a time signature of  $\frac{6}{8}$ .
- Dynamic markings *f.* and *p.* are scattered throughout the remaining staves.



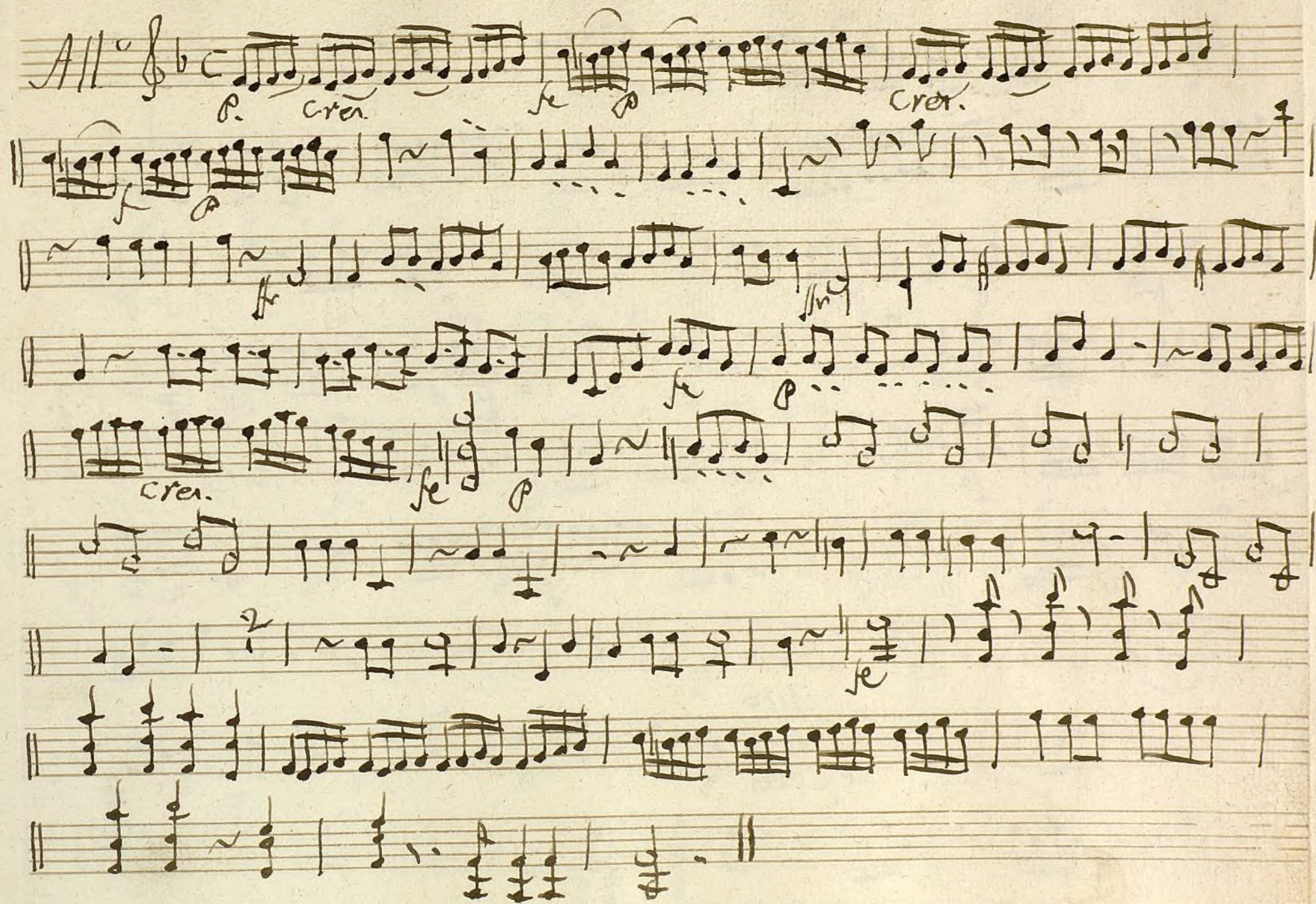


*Allegro* 3/4

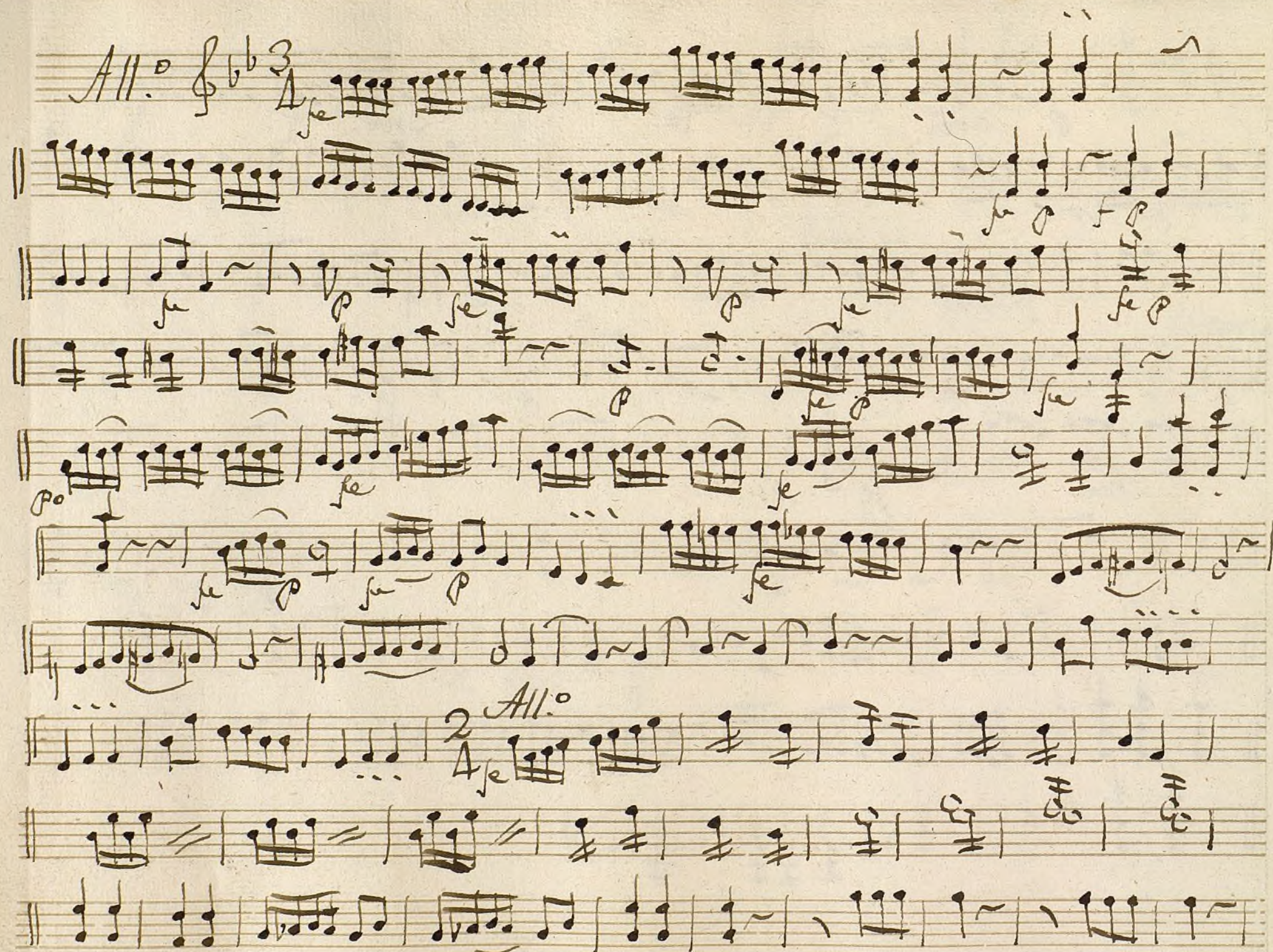
*Allegro*

*Parola*

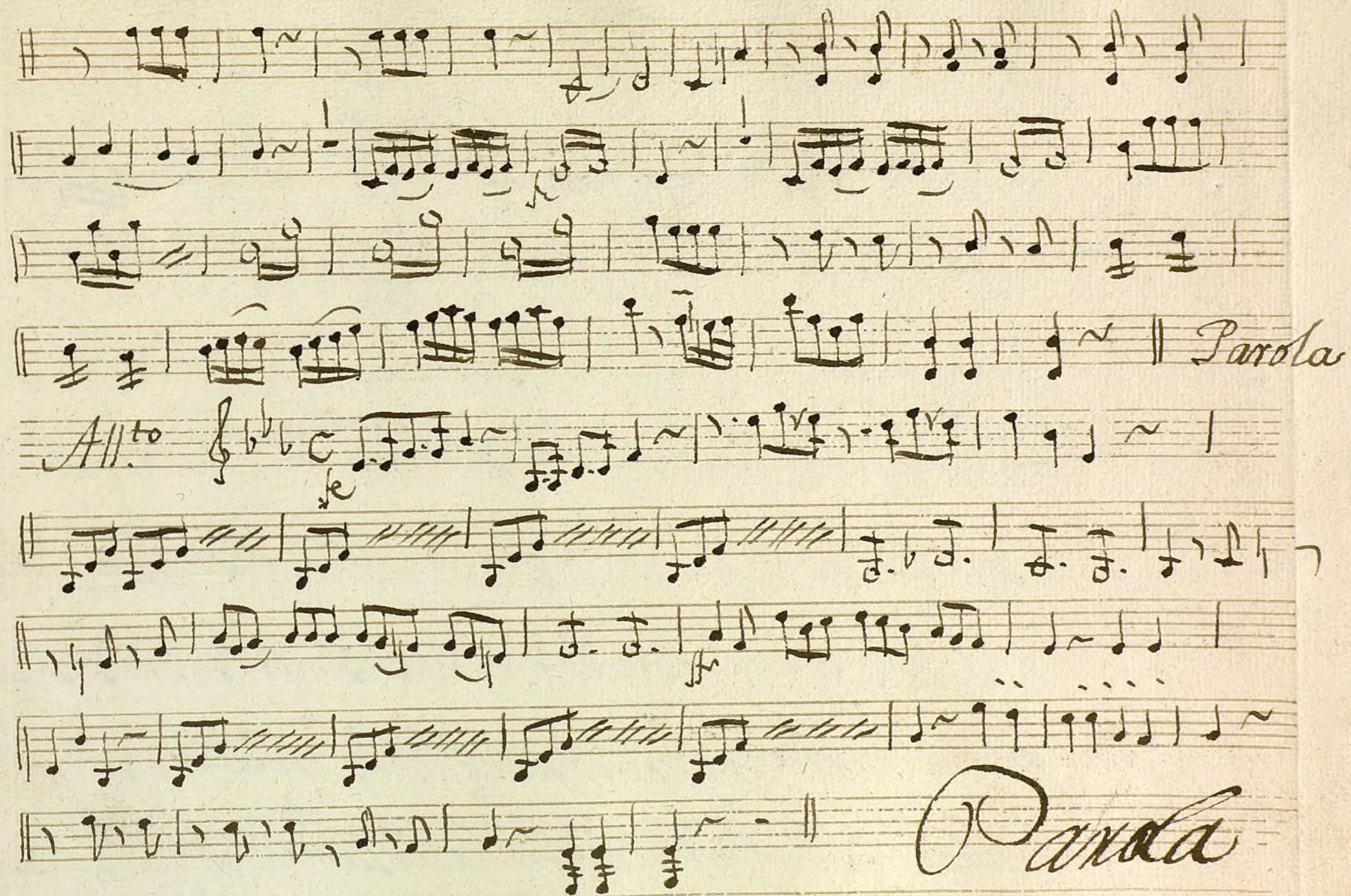














Rez.<sup>do</sup>

*Handwritten musical notation*

All.<sup>o</sup>

The first section consists of six staves of handwritten musical notation. The first staff begins with a treble clef and a common time signature 'C'. It contains several measures of music, including a large 'V' or 'W' shaped flourish. The subsequent staves continue the musical piece with various note values, rests, and some accidentals. The notation is fluid and characteristic of 18th or 19th-century manuscript writing.

Cantabile

The second section, labeled 'Cantabile', consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music with a slower, more melodic feel than the first section. The second staff continues the piece with similar notation.

All.<sup>o</sup> vivo

The third section, labeled 'All.<sup>o</sup> vivo', consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with a faster, more rhythmic feel. The second and third staves continue the piece with similar notation, including some accidentals and rests.







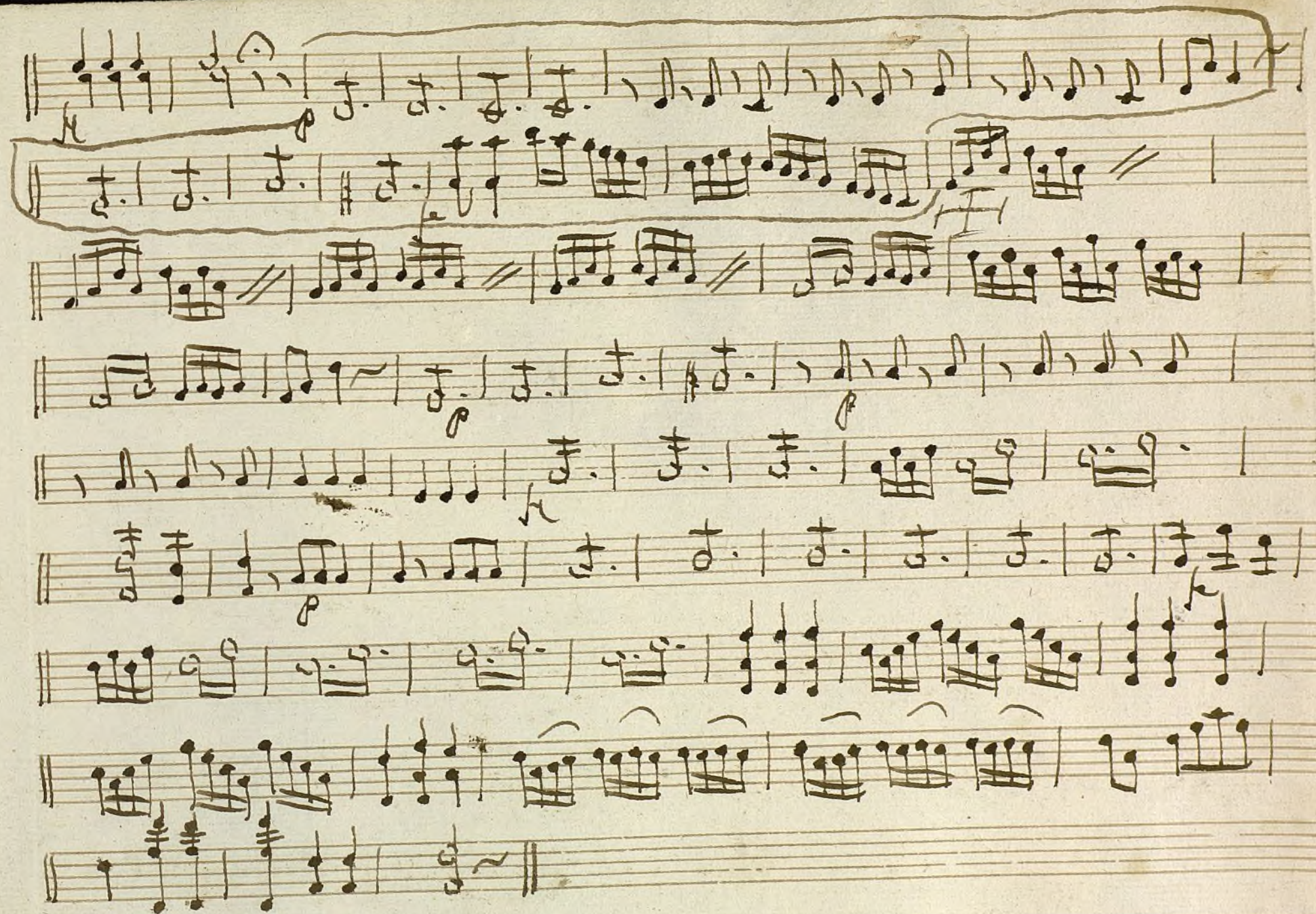
*All.<sup>o</sup>*

*All. Poco.*

*4/4*

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1200055337



4

*Violin 2º*

*Ton.ª General*

*el Escarmentado.*

//



*Alleg.<sup>o</sup> No mucho.* 6/8  $\sharp\sharp$  3/4 *fe.*

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

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

Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a double bar line and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a double bar line followed by the word *Parola* in cursive. The fourth staff starts with the tempo marking *Allegro* and a 3/4 time signature. The fifth staff includes the marking *Poco f.* (Poco forte). The sixth staff begins with *Allegro vivo* and a 3/4 time signature. The seventh staff has the marking *ffor.* (fortissimo). The eighth staff continues the lively tempo. The ninth and tenth staves conclude the piece with a double bar line.



*Allegro* 6/8

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

*sf* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*Alto* 3/4

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

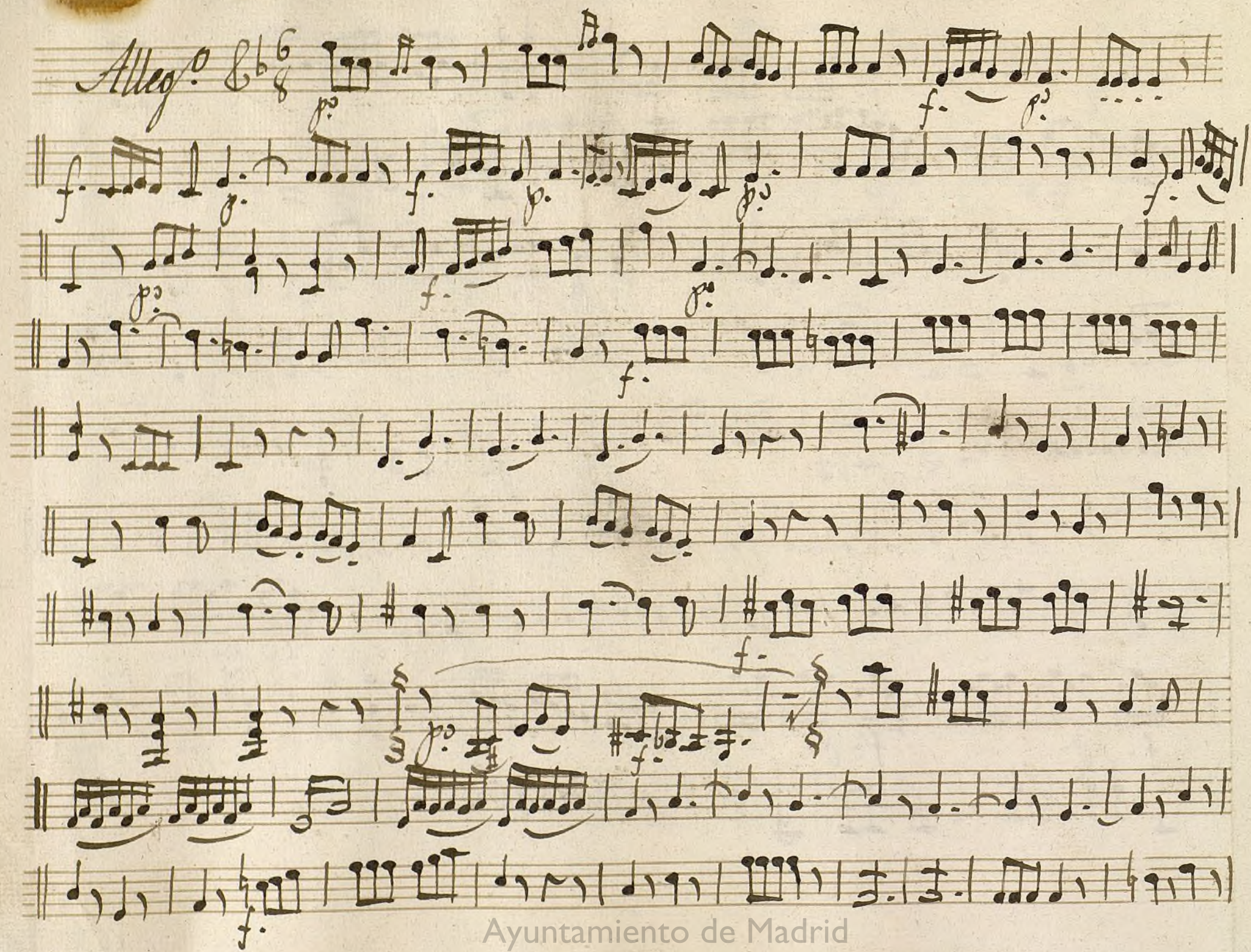
*Allegro* 3/4

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

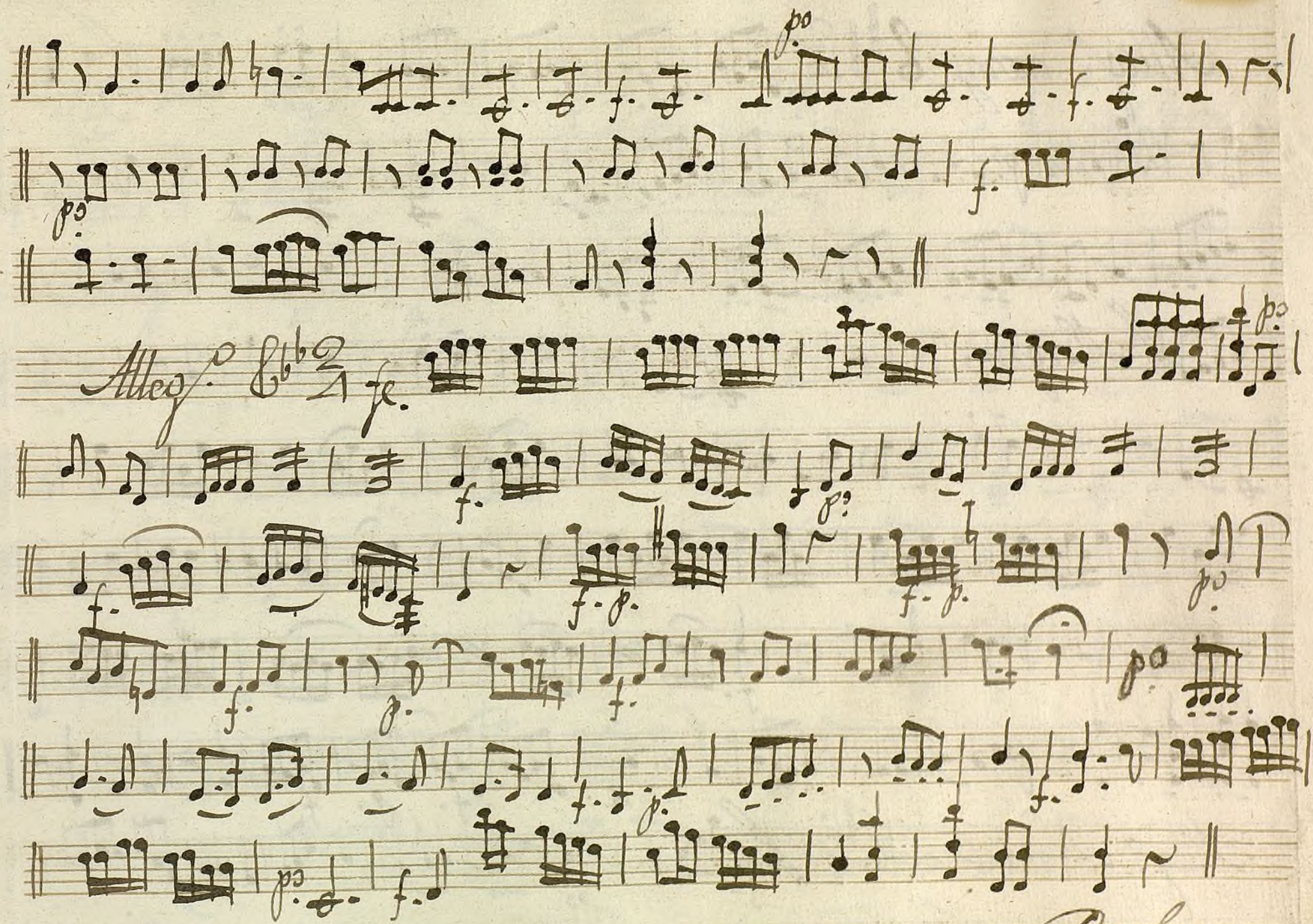






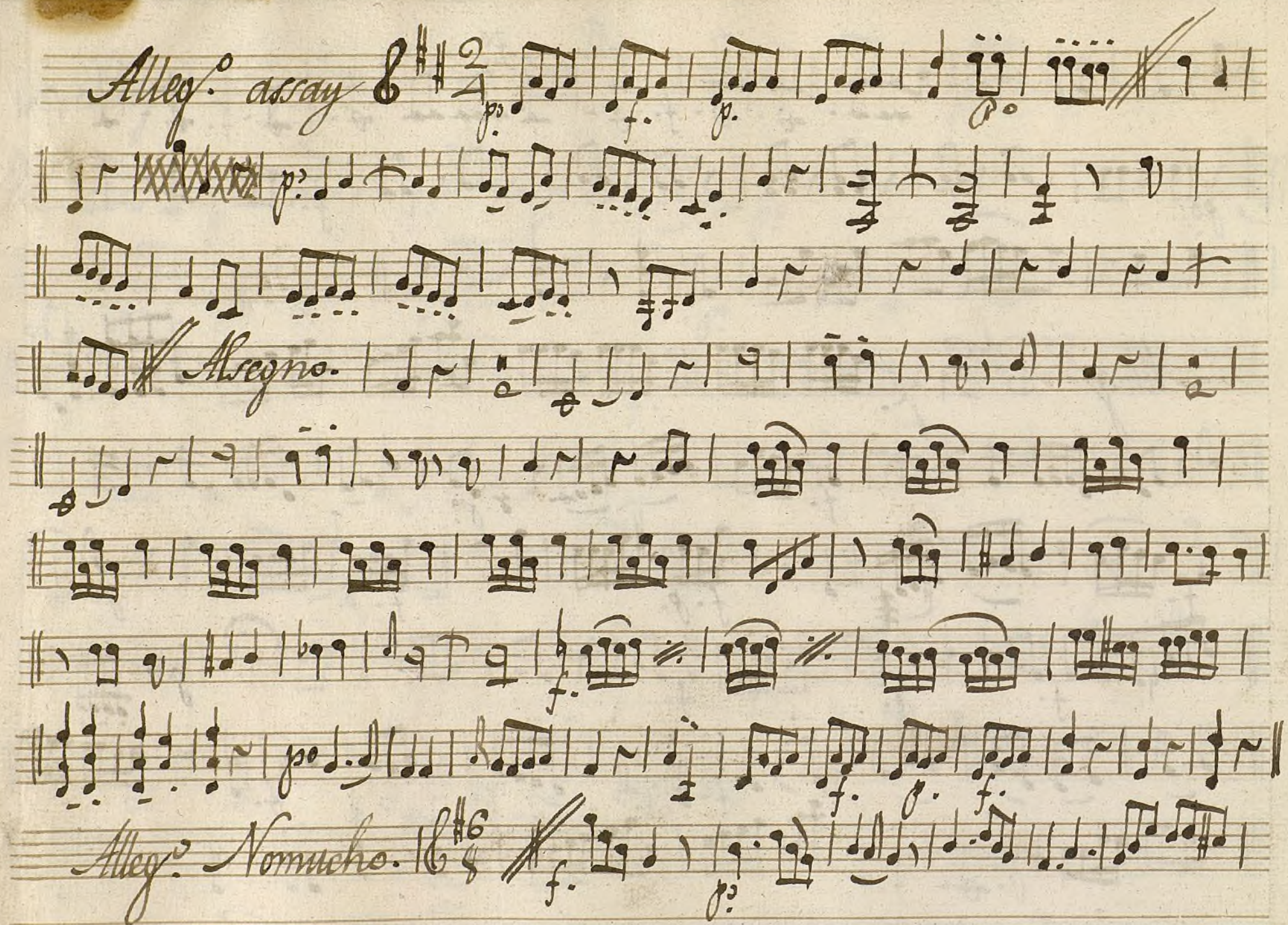


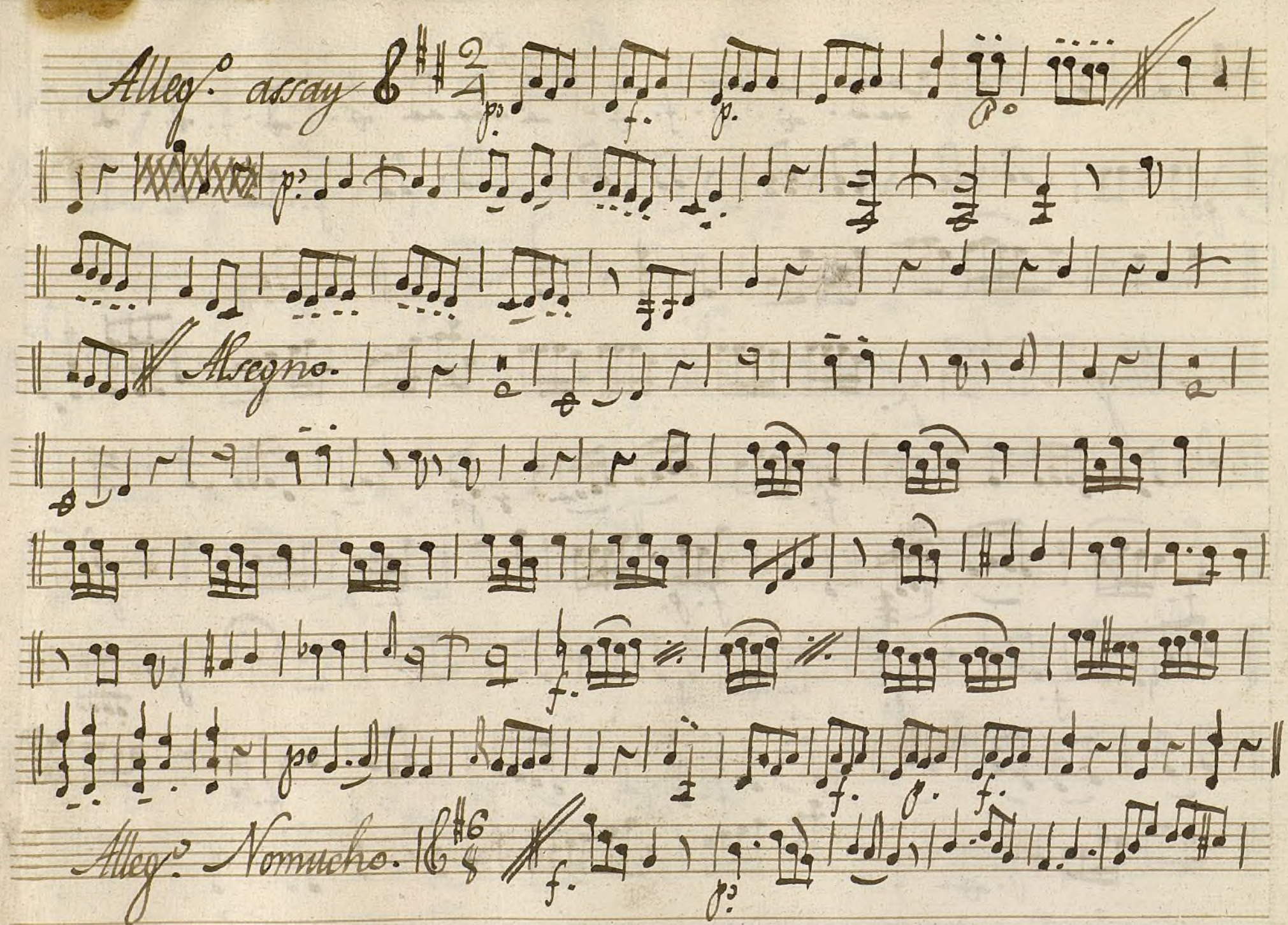




Parola



*Alleg.<sup>o</sup> assai* 8  $\sharp$  2 

*Alleg.<sup>o</sup> Nonucho.* 6  $\sharp$  



Handwritten musical score on two staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte). A circled annotation in the center reads "Allegro. do ma". The word "Parola" is written in the upper right corner of the first staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte). The tempo marking "Allegro assai" is written on the third staff, followed by a treble clef and a key signature of one sharp (F#). The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.



*Alleg.<sup>ro</sup>* 3/4 *pp*

*Allegro*

*Allegro*

*Parola*



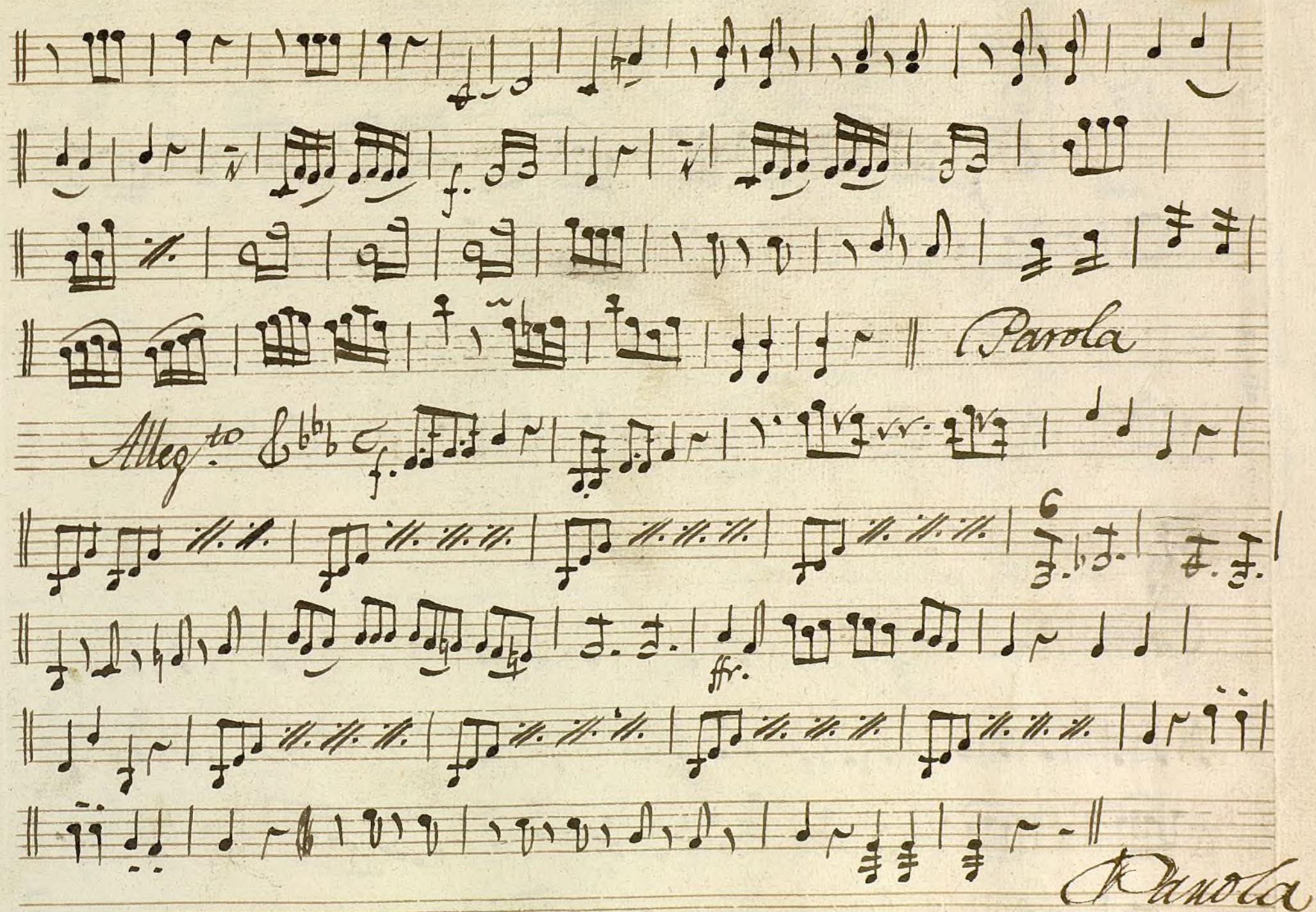
*Allegro* & 6/8

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro* and the time signature  $\text{6/8}$ . The notation is in a single system. The first staff contains a series of eighth notes, followed by a measure with a *p.* marking, then a measure with a *f.* marking, and finally a measure with a *cres.* marking. The second staff continues with eighth notes and a *p.* marking. The third staff features a *f.* marking. The fourth staff has a *f.* marking. The fifth staff includes a *cres.* marking. The sixth staff has a *f.* marking. The seventh staff has a *p.* marking. The eighth staff has a *f.* marking. The ninth staff has a *f.* marking. The tenth staff concludes with a double bar line.











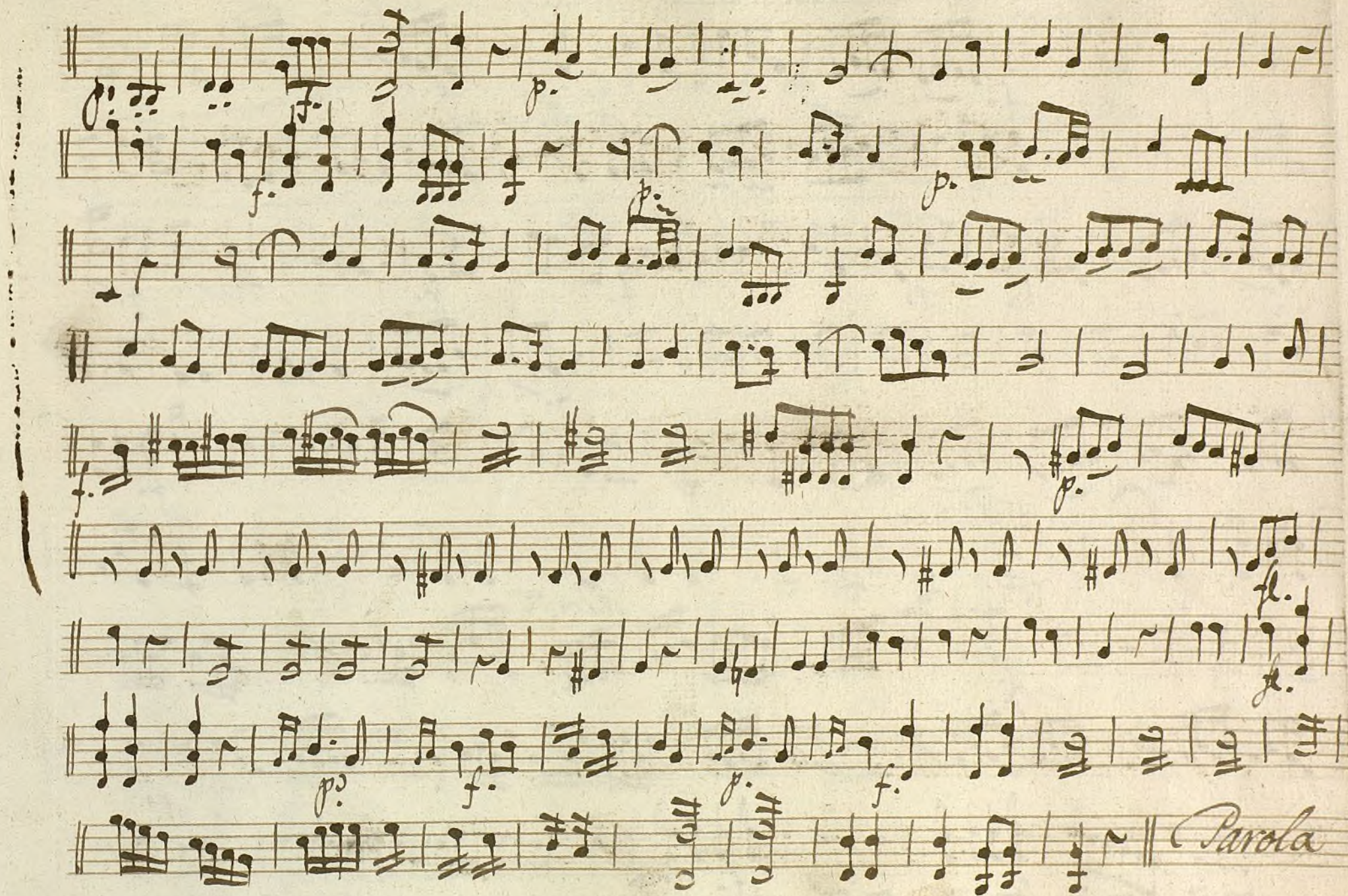
*Rez.<sup>do</sup>*  
*All.<sup>o</sup>*

Handwritten musical score for a Rez. do section. It features a grand staff with five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a style with many beamed notes, suggesting a fast tempo. The section is enclosed in a large bracket on the left side.

*Cantabile*

Handwritten musical score for a Cantabile section. It features a grand staff with four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The music is written in a style with many beamed notes, suggesting a fast tempo. The section is enclosed in a large bracket on the left side.

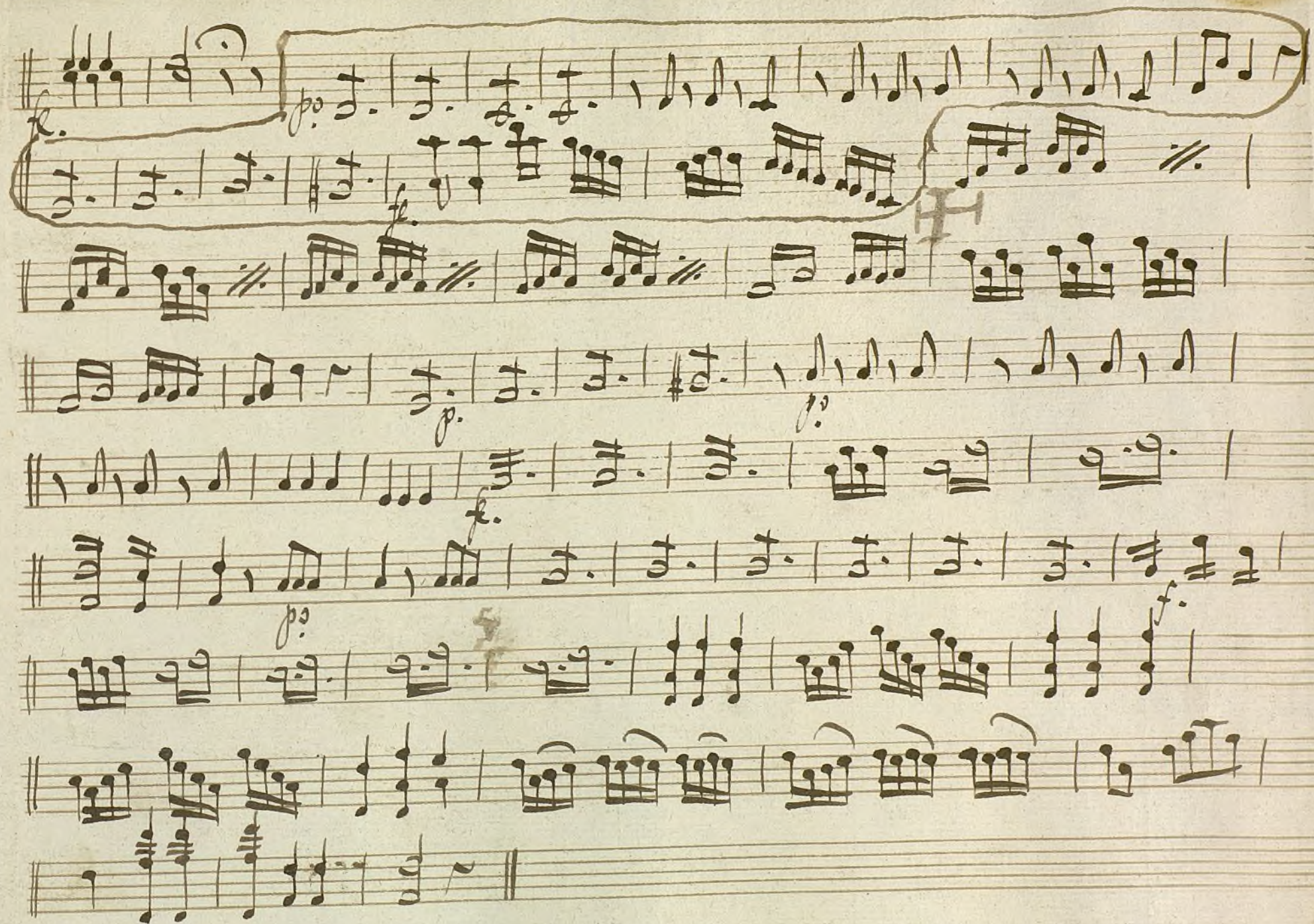






Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of two sharps (F# and C#). The time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "f." (forte) and "p." (piano) are used throughout. A section of the score is marked "Allegro Poco" and "Ala". The score concludes with a double bar line and a final measure. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.







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Viola Ton.<sup>a</sup> Gen.<sup>l</sup> el Escarmetado.

Mus 160-7

Handwritten musical score for Viola, Ton.<sup>a</sup> Gen.<sup>l</sup> el Escarmetado. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The tempo is marked *All.<sup>o</sup>* (Allegro) at the beginning and *Para.* (Presto) later. The key signature is one sharp (F#). The score includes several measures with repeat signs and a final double bar line.

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

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

Ayuntamiento de Madrid



*All.<sup>o</sup>*  $\frac{6}{8}$   $\frac{2}{2}$

*All.<sup>to</sup>*  $\frac{3}{4}$

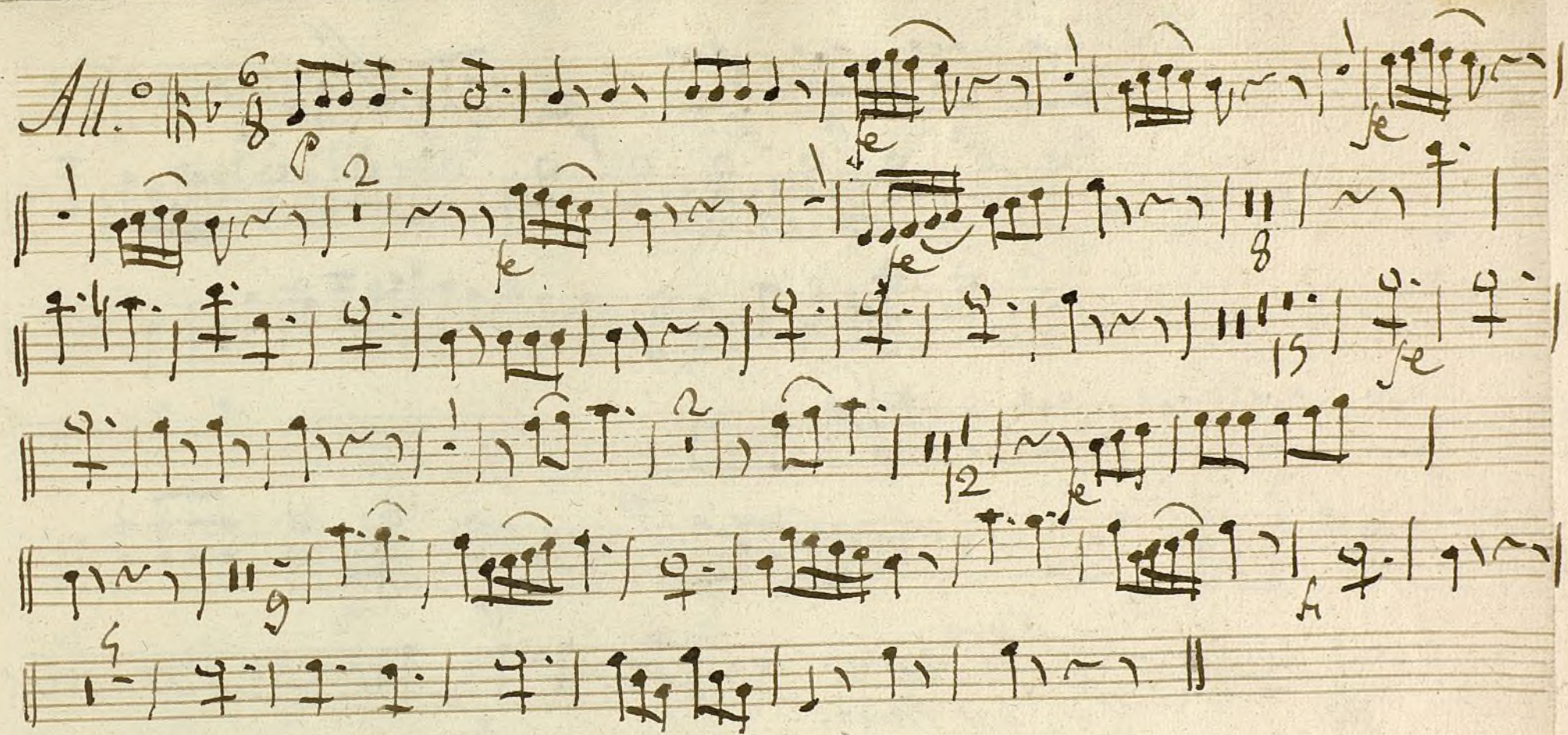
*Al Segno.*

*All.<sup>to</sup>*  $\frac{3}{4}$

*Parola.*

*Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked 'All.<sup>o</sup>' with a 6/8 time signature and a 2/2 time signature. The second staff has a 2/2 time signature. The third staff has a 6/8 time signature. The fourth staff has a 3/4 time signature and is marked 'All.<sup>to</sup>'. The fifth staff is marked 'Al Segno.' and has a 9/8 time signature. The sixth staff is marked 'All.<sup>to</sup>' with a 3/4 time signature. The seventh staff has a 9/8 time signature. The eighth staff has a 9/8 time signature. The ninth staff has a 9/8 time signature. The tenth staff is marked 'Parola.' and has a 9/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.*







*All. a ray.*  $\text{K} \text{ } \sharp \text{ } 2/4$

*All. to*  $\text{K} \text{ } \sharp \text{ } 6/8$

*Al Segno*  
*dei mar.*

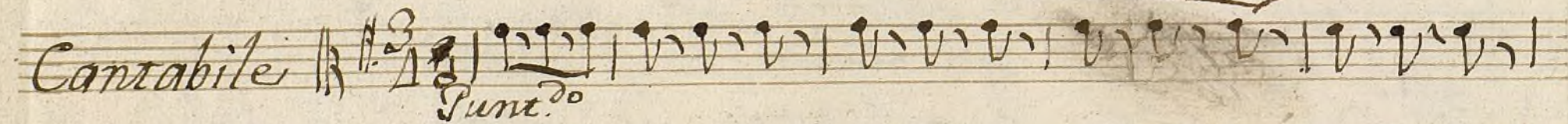
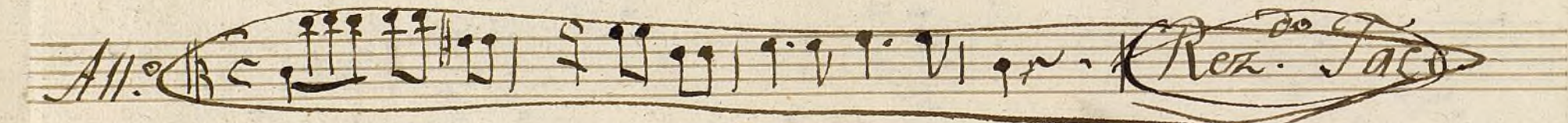
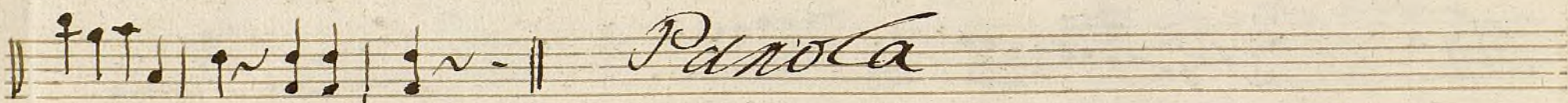
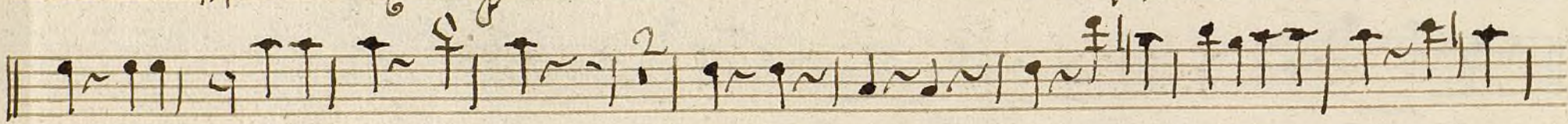
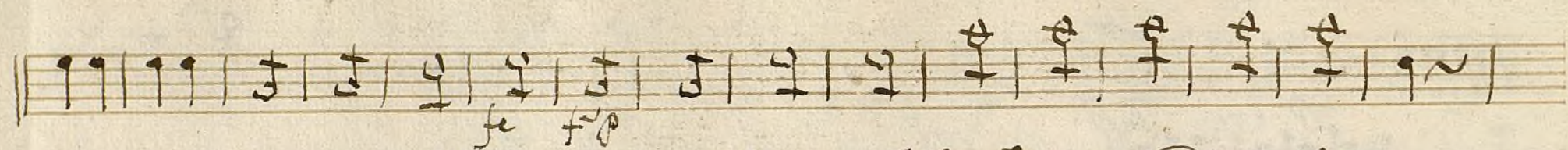
*All. a ray.*  $\text{K} \text{ } \sharp \text{ } 6/8$

*Tace*  
*y Parola*



Handwritten musical score on aged paper, featuring two systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *All.<sup>o</sup>*, *Cres.*, *f*, *p*, *ff*, *sf*, *sfz*). The first system consists of four staves, and the second system consists of five staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and some staining.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by repeat signs and includes tempo markings: *All.<sup>o</sup>* and *All.to*. The word *Parola.* is written in a large, decorative script across the third staff. The manuscript features numerous accidentals, including sharps and naturals, and some measures are marked with numbers like 10, 12, and 14. A circled section of the music on the eighth staff is also present.



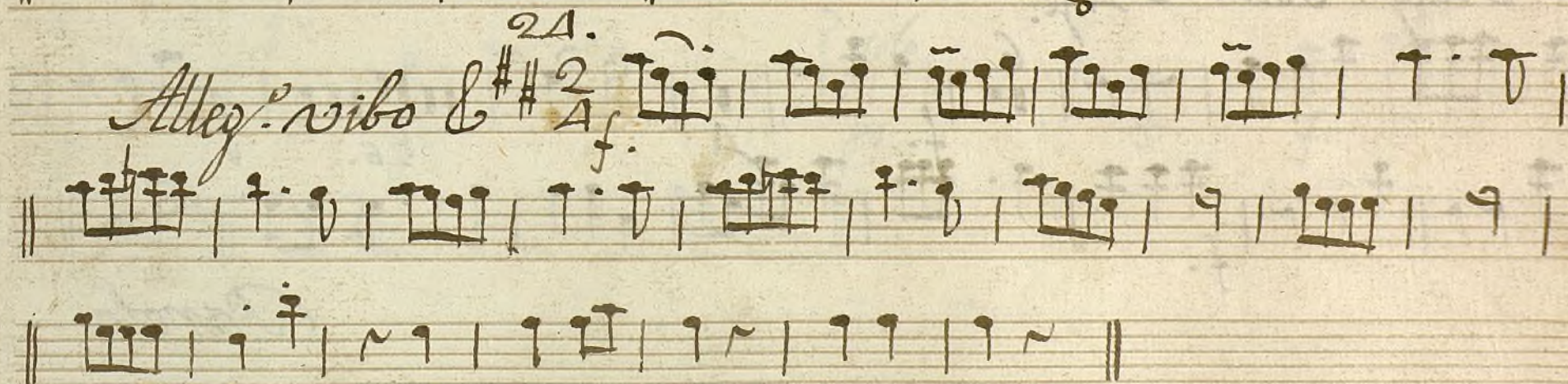




Oboe N.º Fon.ª General al Escarmentado. //

N.º 160-7

*Alleg.º No mucho.* &#x2666 3/4 *se.*

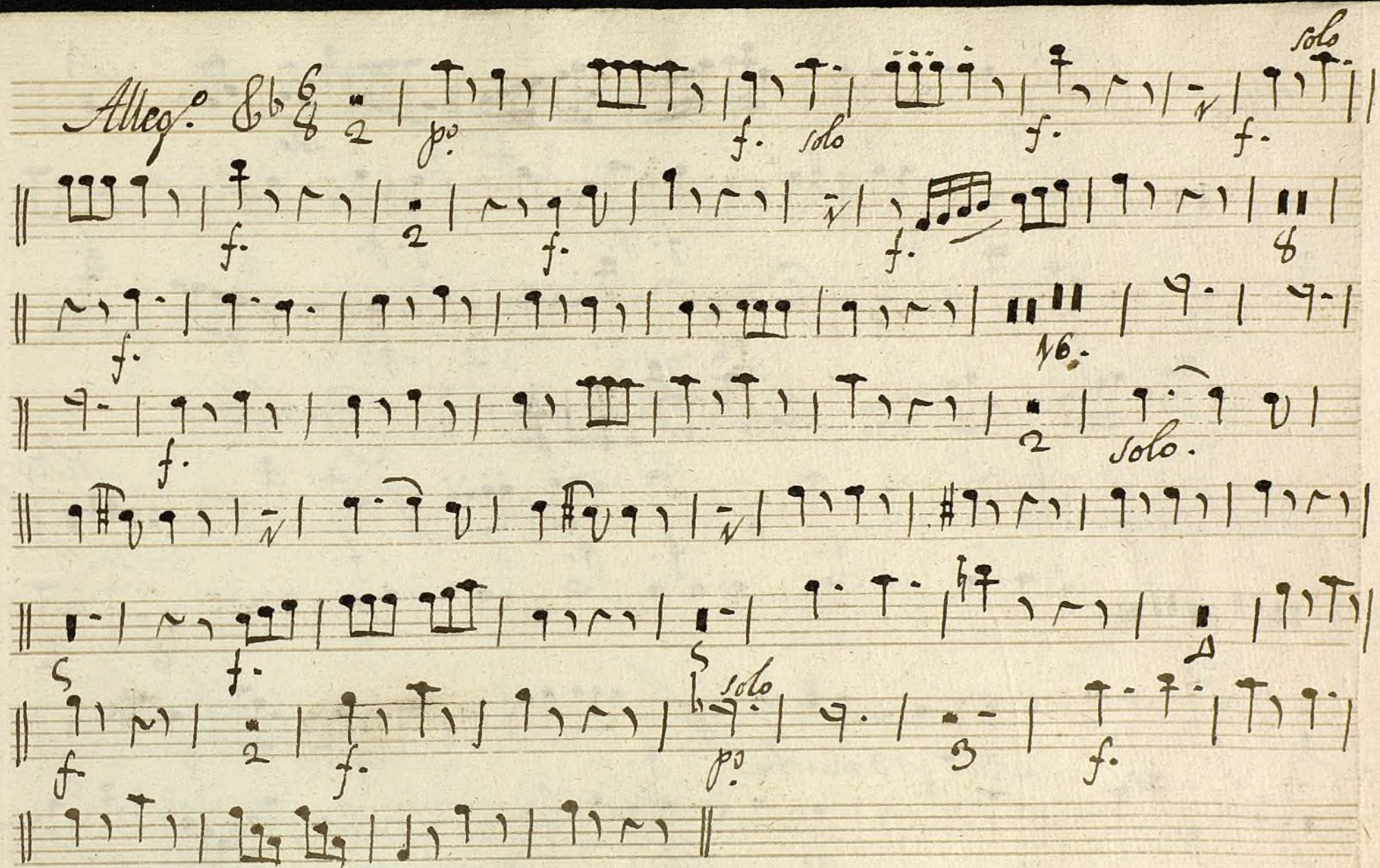




Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The time signature is 6/8. The music is written in a single melodic line. The first staff contains measures 1 through 10. The second staff contains measures 11 through 20. The third staff contains measures 21 through 30. The fourth staff contains measures 31 through 40. The fifth staff contains measures 41 through 50. The sixth staff contains measures 51 through 60. The seventh staff contains measures 61 through 70. The eighth staff contains measures 71 through 80. The ninth staff contains measures 81 through 90. The tenth staff contains measures 91 through 100. The score includes various musical notations, including notes, rests, and dynamic markings such as "f." (forte) and "p." (piano). The piece concludes with a double bar line.

Parola







*Allegro*  $\text{G}^{\flat} 2/4$  *f.* *solo* *Parola*

*Allegro assai*  $\text{G}^{\sharp} 2/4$  *f.* *Allegro* *20.*

*36.* *f.* *All. No mucho.* *f.* *Parola*

*Allegro assai*  $\text{G} 6/8$  *f.* *f.* *6 8. cre.* *po.*



Handwritten musical notation on two staves. The first staff contains several measures of music with notes and rests. The second staff continues the melody, featuring a triplet of eighth notes marked with a '3' and a dynamic marking 'f.'. The section concludes with a double bar line, a repeat sign, and the tempo marking '3'.

*Lace y Parola!!*

Handwritten musical notation on four staves. The first staff is marked 'Allegro' and includes dynamic markings 'p', 'Cres.', 'f', 'Cres.', 'f', and 'p'. The subsequent staves contain complex rhythmic patterns, including triplets and sixteenth notes, with various articulation marks like 'staccato' and 'f'.

Handwritten musical notation on four staves. The first staff is marked 'All.' and includes a '3' above the staff. The notation features a variety of rhythmic figures, including triplets and sixteenth notes, with dynamic markings 'f' and 'p'. The section ends with a double bar line and a final '8' at the bottom right.

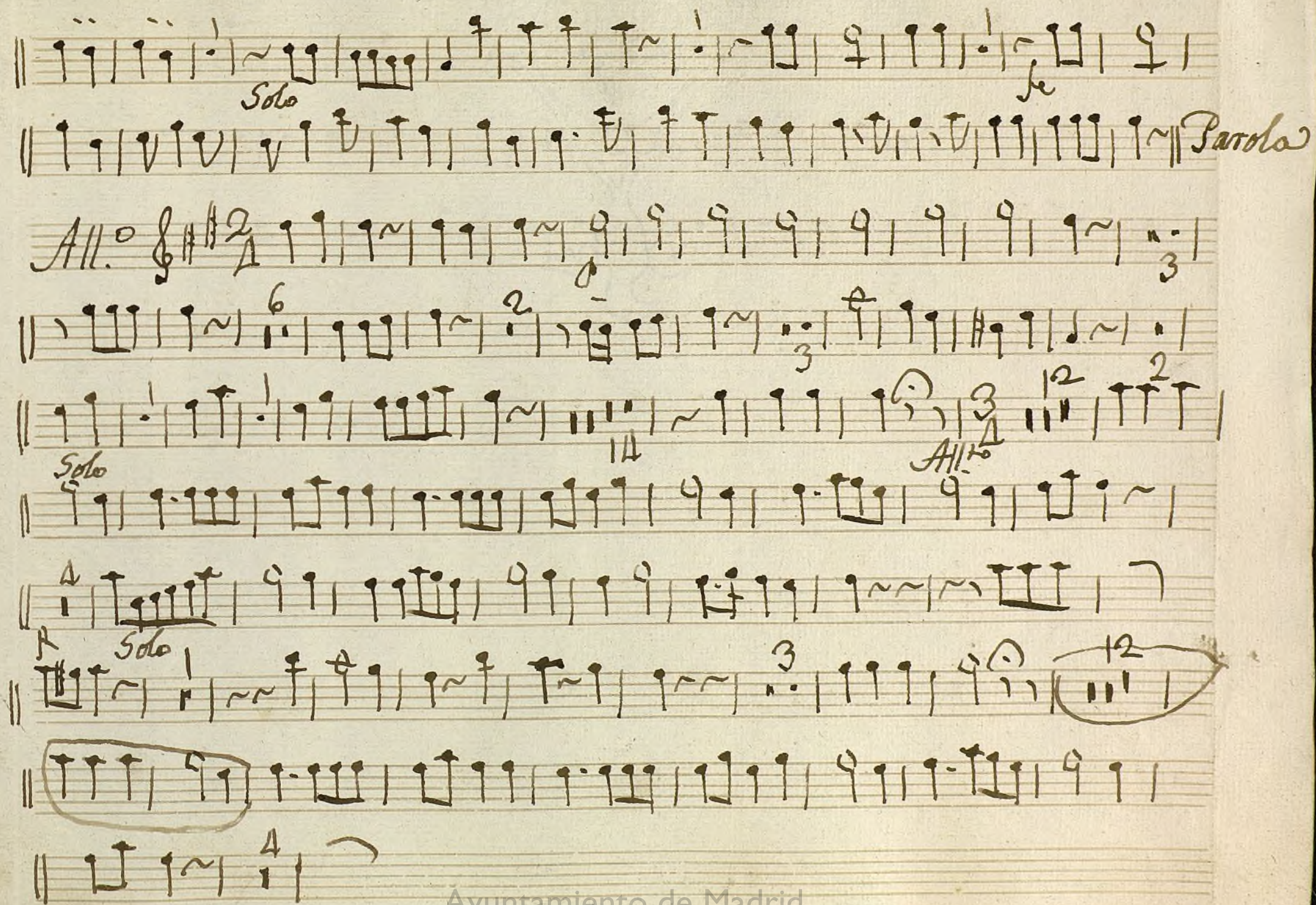




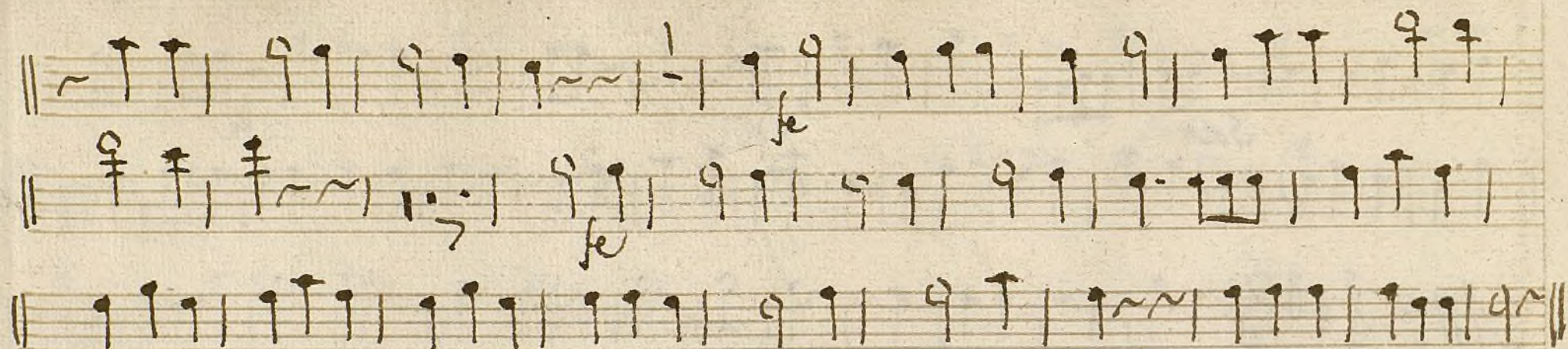


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key annotations include:

- Solo* (written twice)
- All.<sup>o</sup>* (Allegro, written once)
- Parola* (written at the end of the second staff)
- Rehearsal marks *A* and *B*
- Measure numbers 6, 14, and 12
- Groupings of measures indicated by circles and brackets









# Oboe 2º Fonª General el Escarmentado. //

*Allegº. No mucho.* &# 3/4 *f.*

*f.*

*24. Allº vibo 1/4.* *f.*

*Allº vibo* *f*

*24.* *Parola* *3/4* *f* *tace //*

*Allegº. vibo* &# 2/4 *f.*

*f.*



*Alleg.<sup>o</sup>* &  $\frac{6}{8}$  2 *f.* *p.*

*Alleg.<sup>to</sup>* &  $\frac{3}{4}$  *f.* *p.* 3 *f.* 40

*Alleg.<sup>o</sup> Poco.* &  $\frac{3}{4}$  *f.* 6 *f.* 26. *f.*

*Parola*








*Alleg.<sup>o</sup>* &  $\flat\flat$   $\frac{2}{4}$  *f.* *Solo*

*All.<sup>o</sup> assai* &  $\sharp$   $\frac{2}{4}$  *f.* *p.* *f.* *40*

*Allegro* *36.* *f.* *6.* *f.*

*Alleg.<sup>o</sup> No mucho.* &  $\sharp$   $\frac{6}{8}$  *f.* *f.* *f.* *Parola*



*All.<sup>o</sup> assai*  $\frac{6}{8}$  

Handwritten musical score for a piece titled "All." (Allegretto). The music is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written in a simple, folk-like style, featuring eighth and sixteenth notes, rests, and a final sharp sign. The second staff continues the melody, with a "Solo" section marked above it. The third staff features a more complex rhythmic pattern, including a 4/4 time signature and a "Solo" section marked above it. The fourth staff concludes the piece with a final double bar line.



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

Key markings and text include:

- All.<sup>o</sup>* (Allegro)
- Solo*
- Parola*
- All.<sup>o</sup>* (Allegro)
- Solo*
- Parola*
- All.<sup>o</sup>* (Allegro)
- Rez.<sup>do</sup> Face*
- Cantabile*
- All.<sup>o</sup> vivo*

The score is written in a cursive, handwritten style on aged paper.

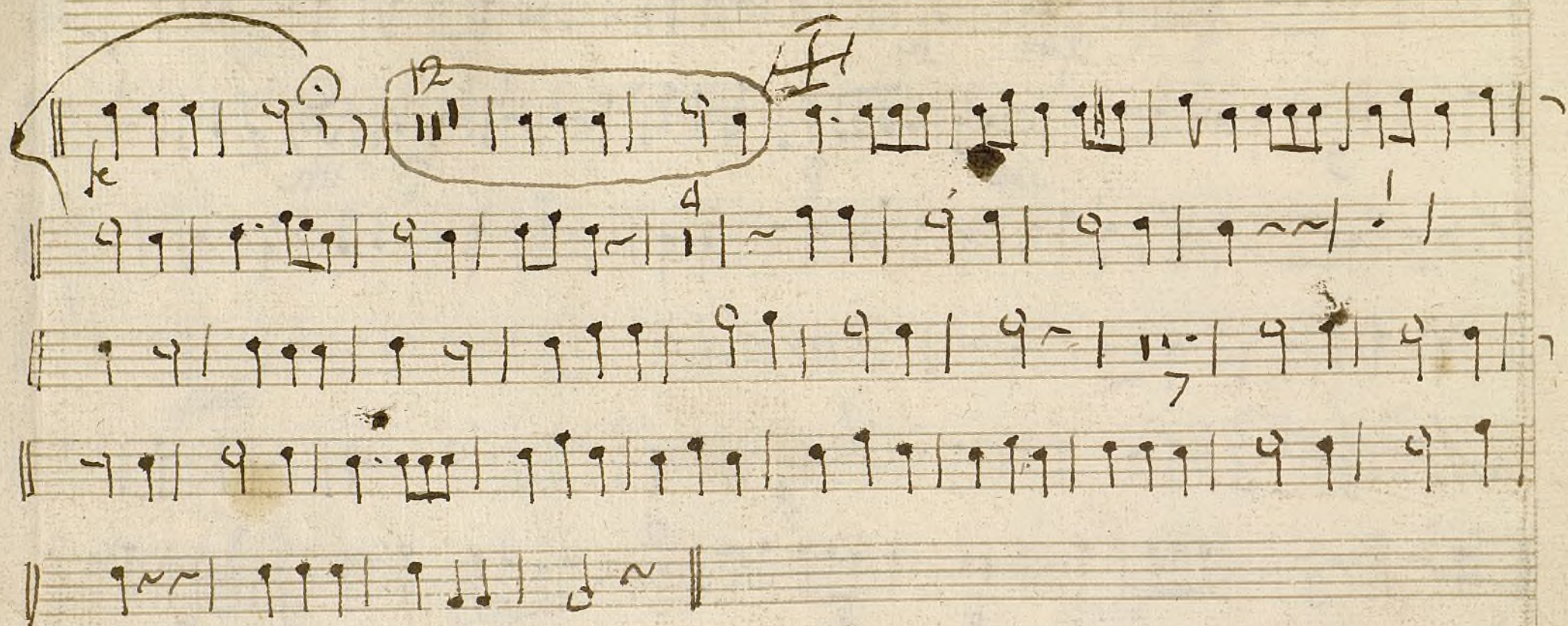


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings and annotations include:

- Staff 1: *26.* *fe*
- Staff 2: *9* *Solo*
- Staff 4: *Parola*
- Staff 5: *All.<sup>o</sup>* *2*
- Staff 6: *3* *6* *fe* *3* *fe*
- Staff 7: *2* *1* *Solo* *1* *fe*
- Staff 8: *3* *12* *All.<sup>to</sup>* *Fe del cruz* *fe*
- Staff 9: *4* *Solo*

The score concludes with a final measure on the tenth staff.









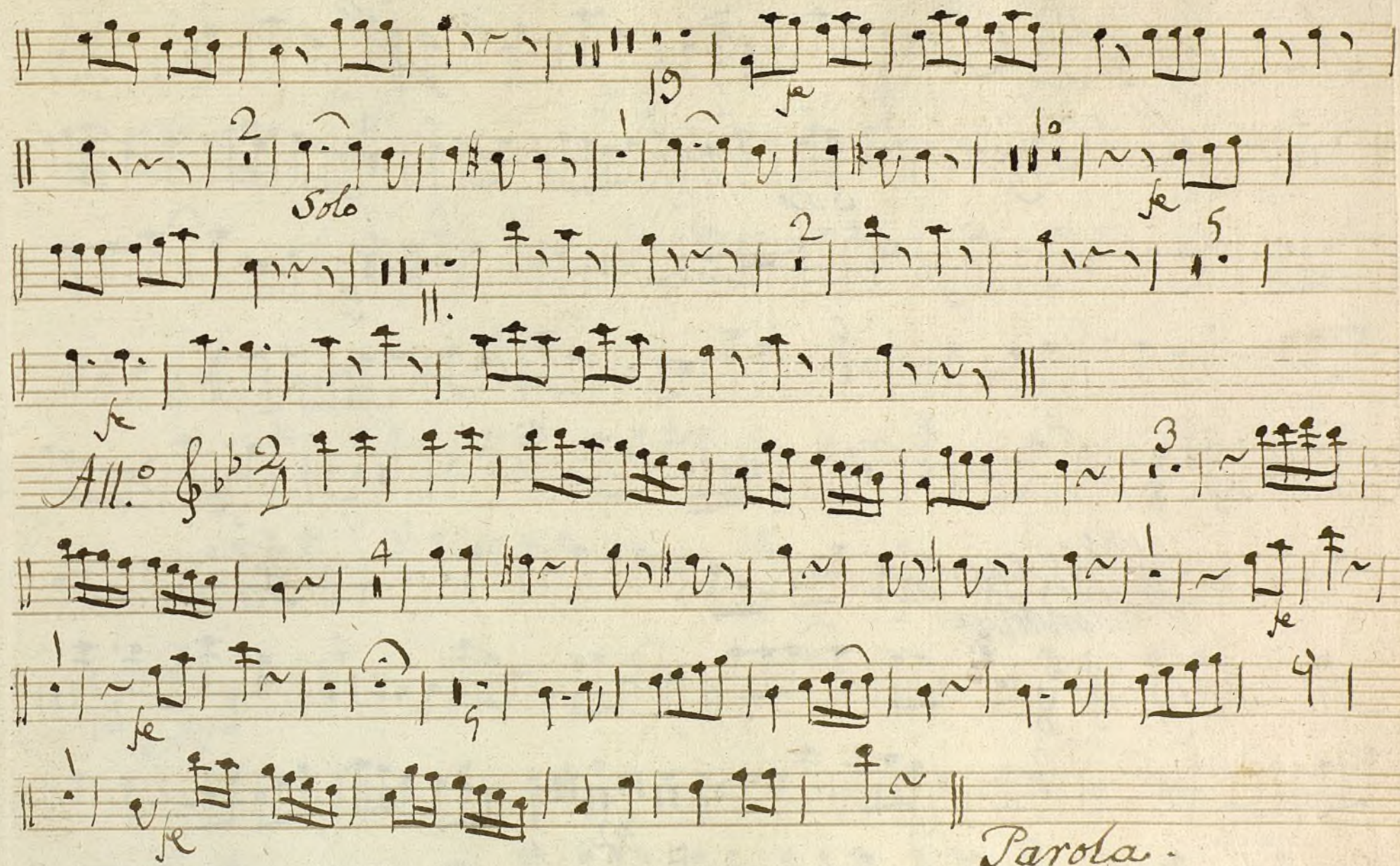


*All.<sup>o</sup>*   
*Al Segno.*

*All.<sup>o</sup> Toco.*   
*solo*   
*solo*   
*solo*   
*Parola*

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











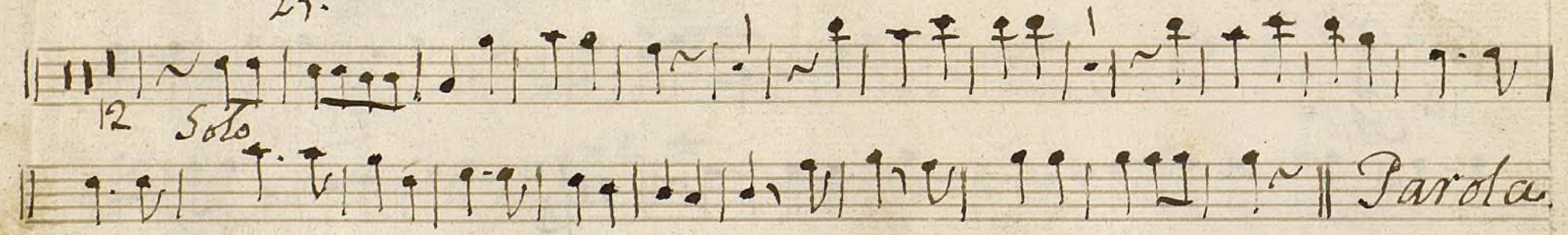
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *All.* (Allegro) and *Solo*. The score is organized into systems, with some measures marked with numbers (e.g., 14, 3, 2, 4). The final measure of the piece is labeled *Parola.*



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

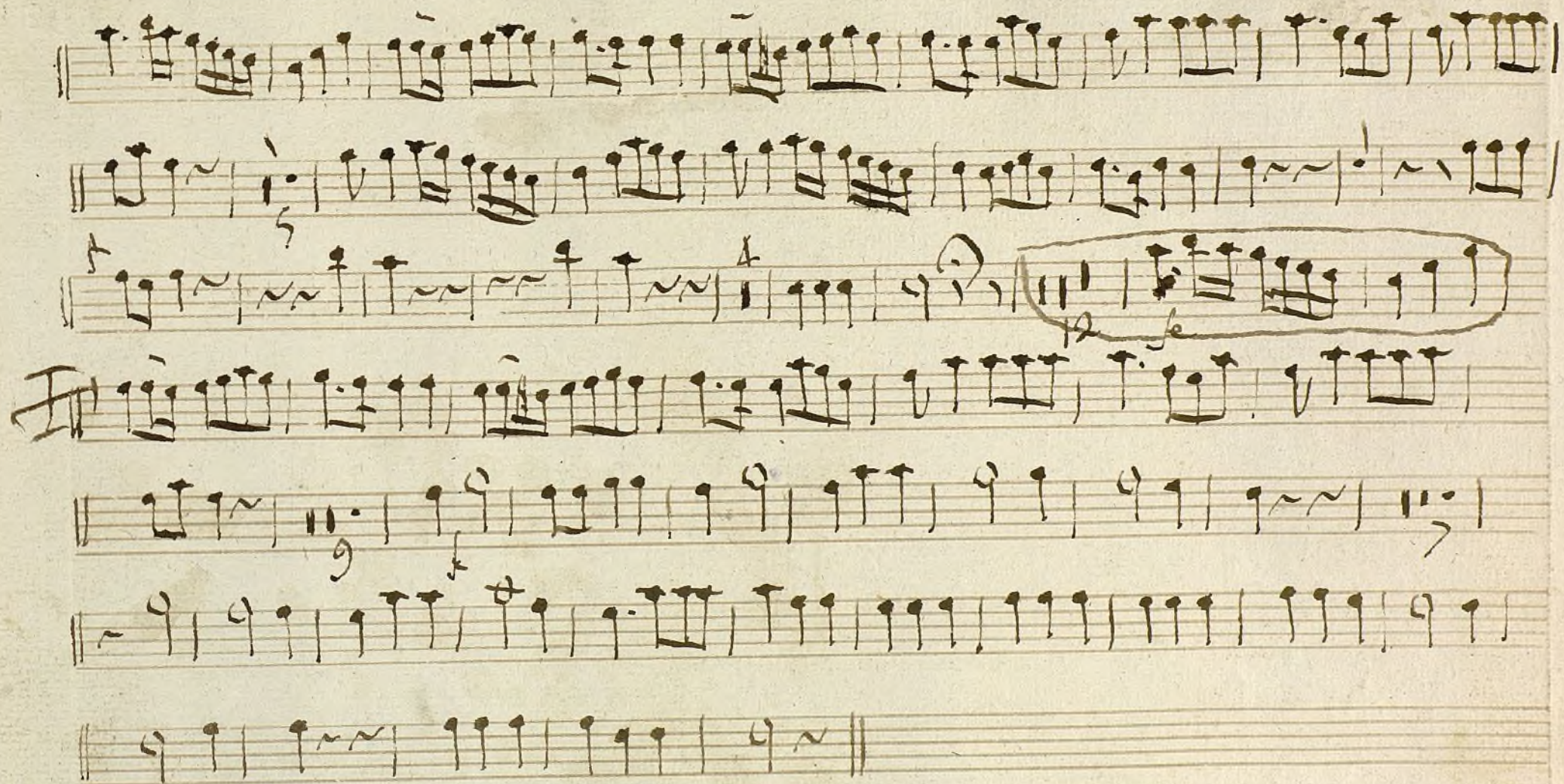
*All.<sup>o</sup>*  *Rez.<sup>do</sup> Face.*

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

*25.*  *Parola.*

*All.<sup>o</sup>*  *23.*







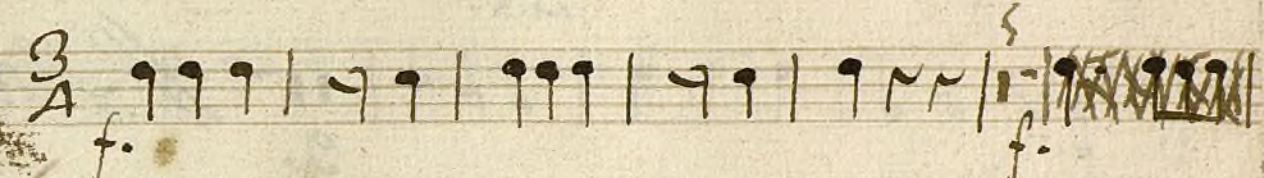
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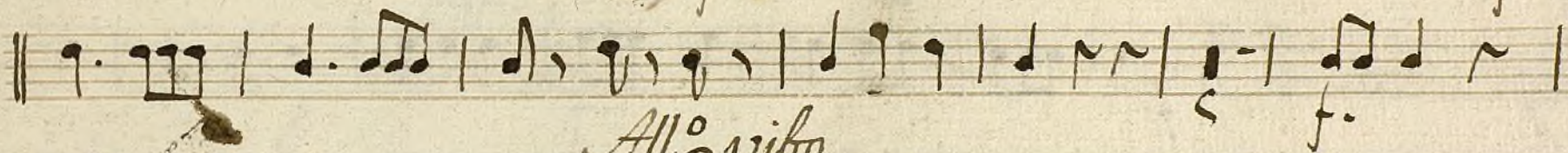
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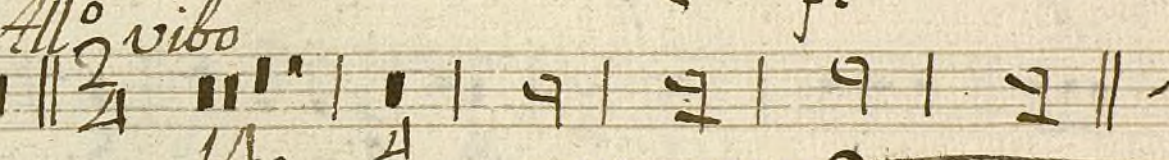


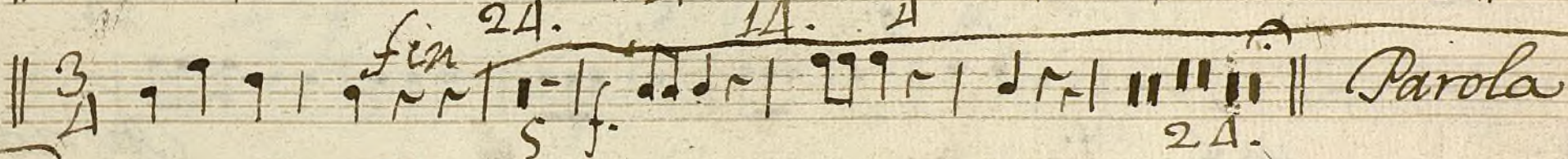
*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> General el Escarmentado. //*

Mus 160-7

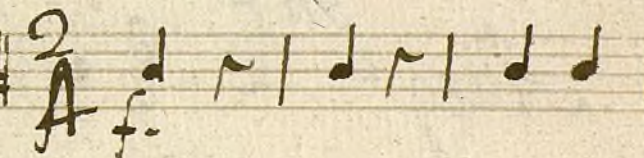
*All.<sup>o</sup> Nomucho. 3<sup>o</sup> D. 3* 



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

*fin 24. 14. 4* 

*Parola*

*3/8 Tace. // Alleg.<sup>o</sup> vibo 2<sup>o</sup> D. 4* 







*Alleg.<sup>o</sup> In C. All.<sup>to</sup>*

45.

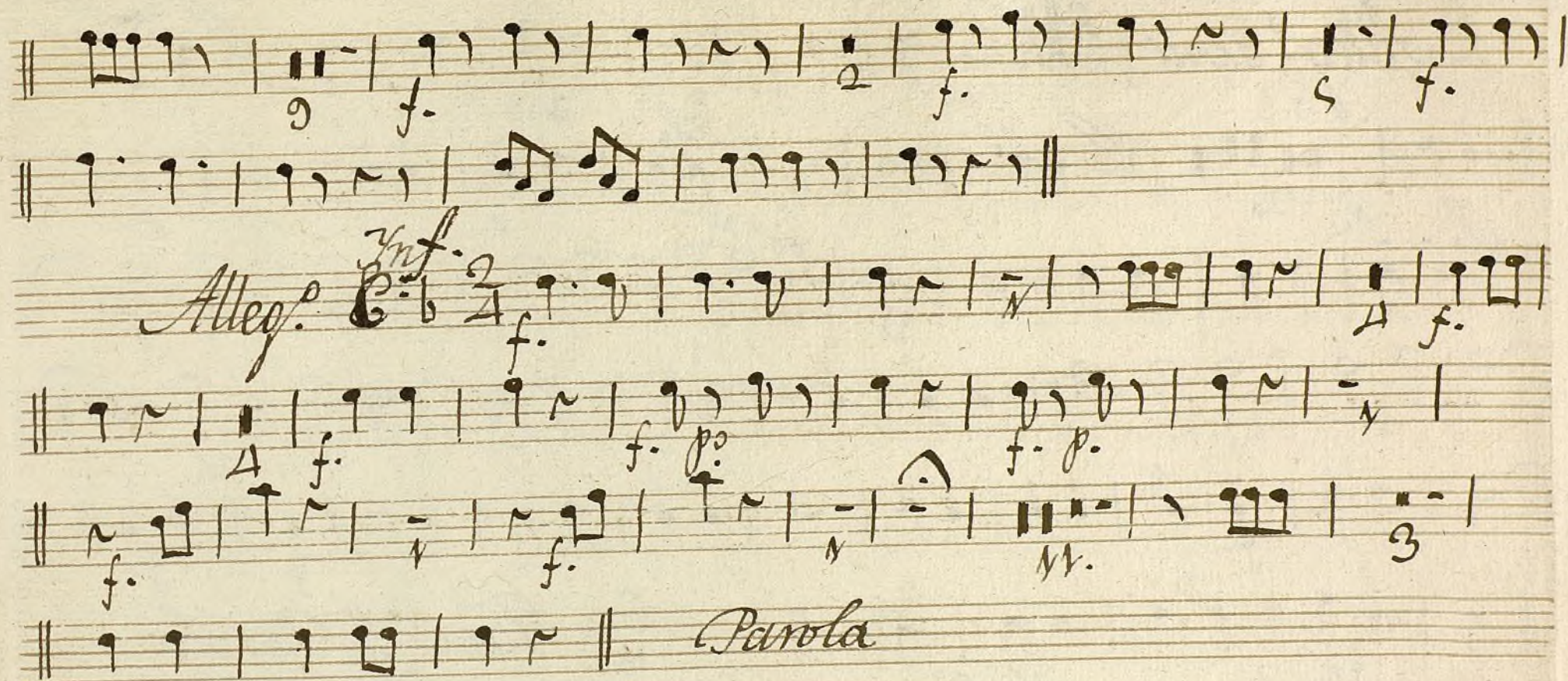
*Alleg.<sup>o</sup> Poco.*

6 5. 24.

*Alleg.<sup>o</sup> In f. f. solo Parola*

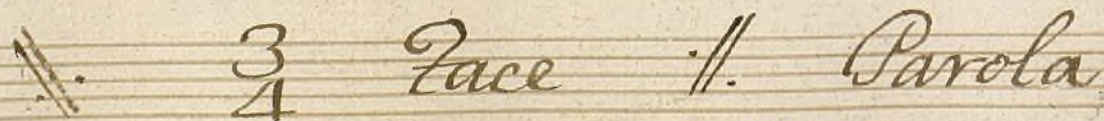
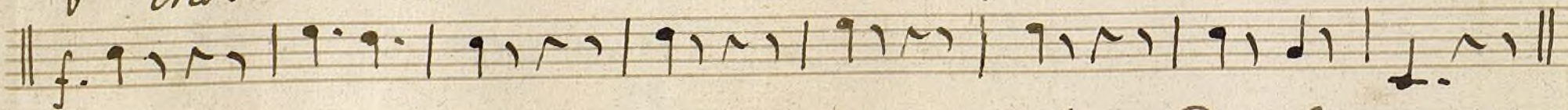
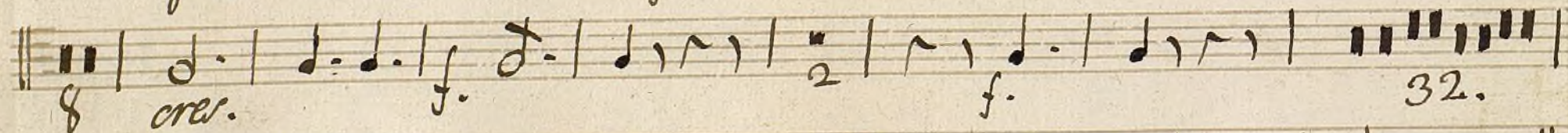
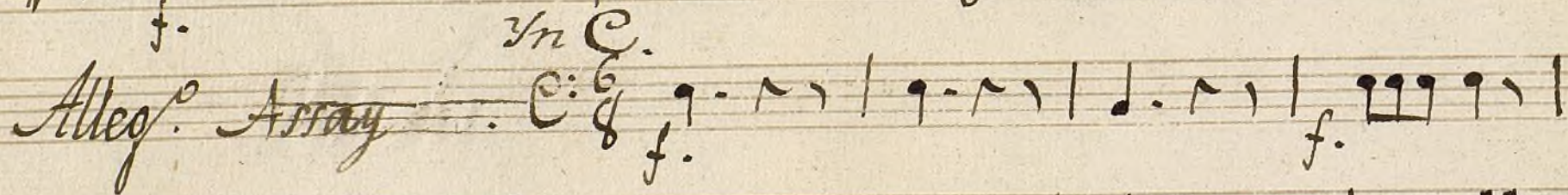
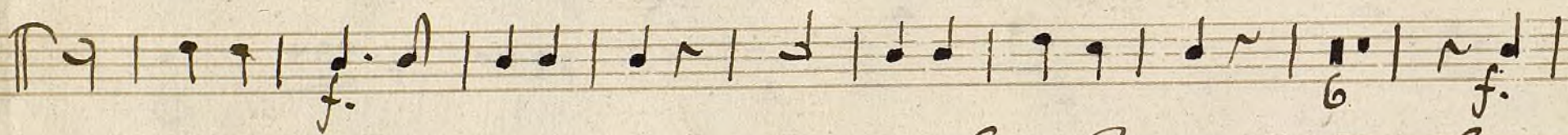
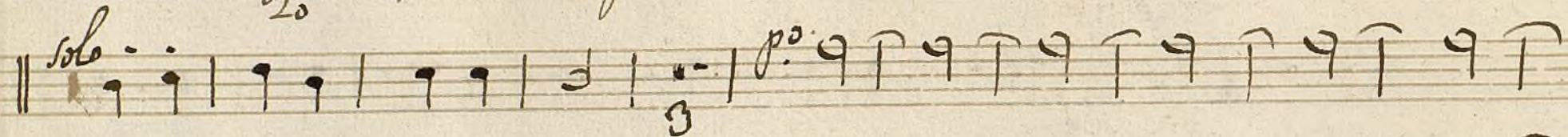
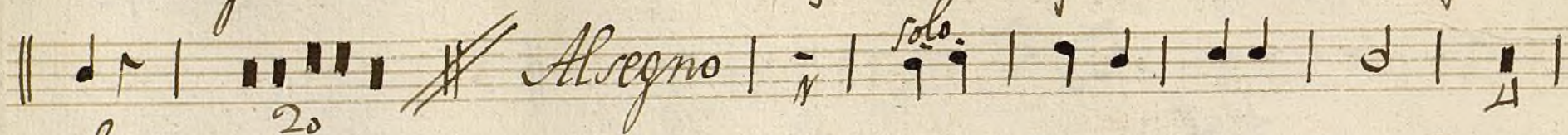
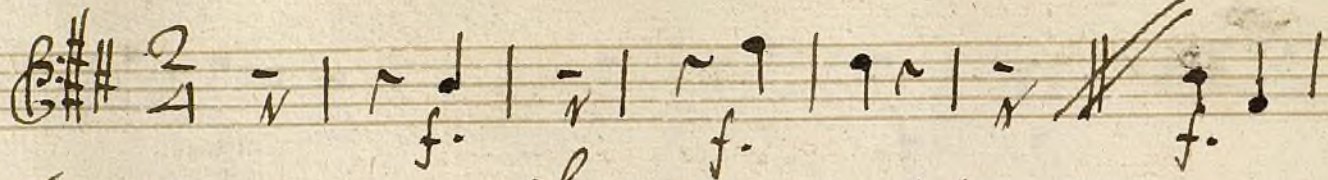
14. 18. 19. f. p. f.







*In D.*  
*Alleg.<sup>o</sup> arrai*



Ayuntamiento de Madrid







Handwritten musical notation on two staves. The first staff contains a series of notes with a fermata and a '4' above it. The second staff contains notes with a fermata and a '3' above it, followed by the word *Parola*.

Handwritten musical notation on a single staff. The word *In elafa.* is written above the staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *Alto* is written below the staff. The word *Solo* is written below the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *Parola* is written above the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *Parola* is written above the staff. The word *Rez. Tace.* is written inside a circle.

Handwritten musical notation on a single staff. The word *In F.* is written above the staff. The word *Cantabile* is written below the staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *All.<sup>o</sup>* is written below the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *Solo* is written below the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *Solo* is written below the staff. The word *27.* is written below the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature. The word *26* is written below the staff. The word *Je* is written below the staff.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat, and a common time signature.



la  
|| 1 1 1 | 1 ~ || *Parola.*

*Ind.*

*All. C: 2*

3 1 23 3 4 Alto Solo

*Alto Solo*

*Solo*

*Solo*

4 2 4 Solo

4 7



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/200055337



Mus 160-7  
Trompa 2.<sup>a</sup> Ton.<sup>a</sup> General el Escarmentado. //

*Alleg.<sup>o</sup> No mucho* <sup>Yn D.</sup> C:  $\sharp$  f. 1 1 1 1 | 1 1 | 1 1 1 | 1 1 |

|| 1 1 1 | 1 1 | f. 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

|| f. 1 1 1 | 1 1 1 | 1 1 1 | <sup>All.<sup>o</sup> vigo</sup> 24. 18. | 1 1 1 | 1 1 1 |

|| 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | f. 1 1 1 | 1 1 1 | 1 1 1 |

<sup>All.<sup>o</sup></sup> || 24. Parola <sup>fin</sup> 3 8 Face //

*Alleg.<sup>o</sup> vigo* C:  $\sharp$  2 f. 1 1 | 1 1 | 1 1 | 1 1 | 1 1 |

|| 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

|| 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |







*Alleg.<sup>o</sup> In C.*

Handwritten musical score for the first system, measures 14-19. The music is in 6/8 time, C major, and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamics include forte (f), piano (p), and sforzando (sf). Measure numbers 14, 18, and 19 are indicated at the bottom of the staves.

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

Handwritten musical score for the second system, measures 20-24. The music is in 2/4 time, C major, and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamics include forte (f), piano (p), and sforzando (sf). Measure numbers 20, 21, 22, 23, and 24 are indicated at the bottom of the staves.



Parola

*Alleg.<sup>o</sup> arany* *In D.* *C.* *2<sup>o</sup>*

21. *solo* *solo.* 4 6

*Tace y Parola.*

*In C.* *All.<sup>o</sup> arany.* *In D.* *8* *Cres.*

2 32.

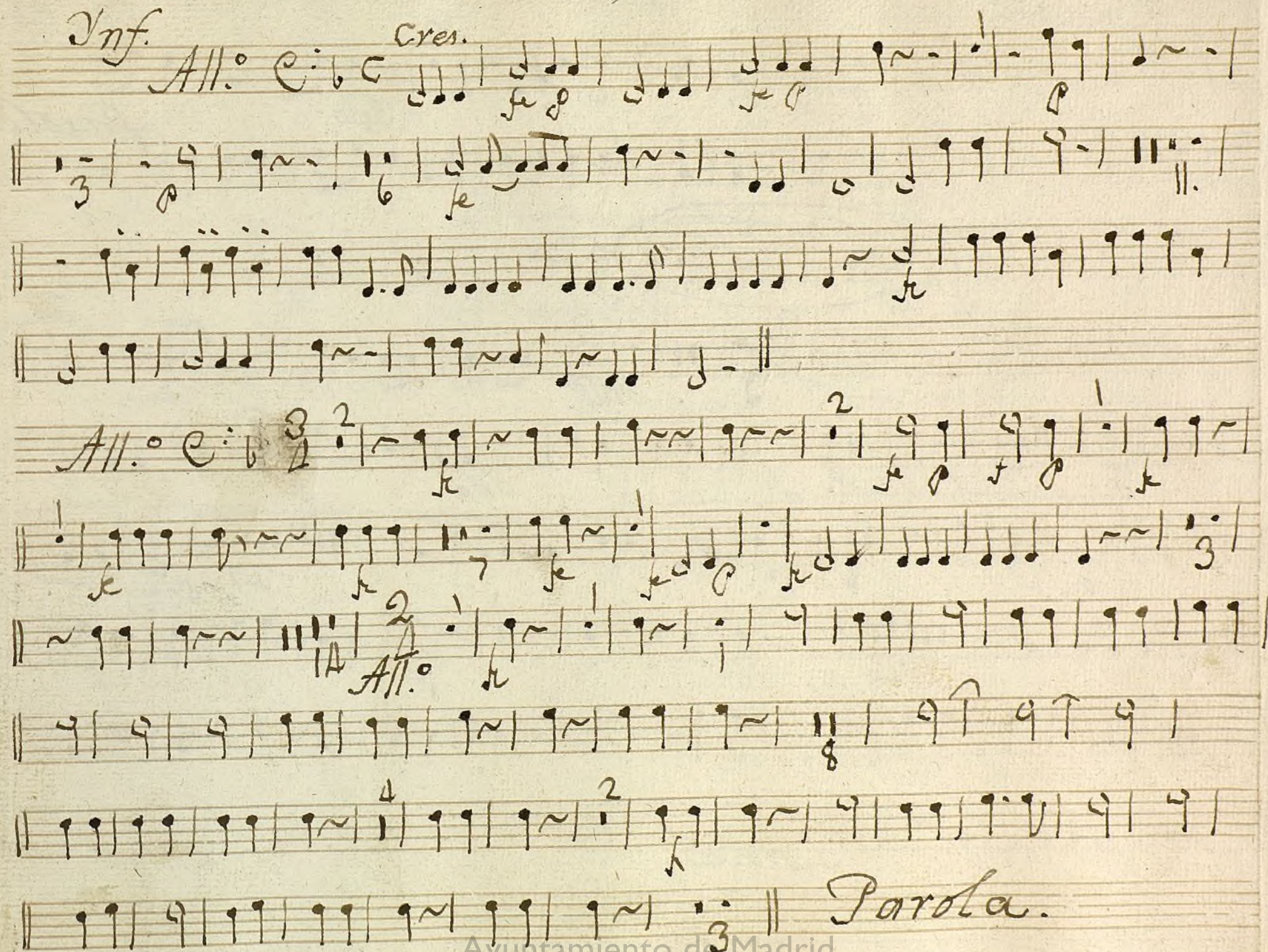
*Tace 3.<sup>a</sup> y Parola*



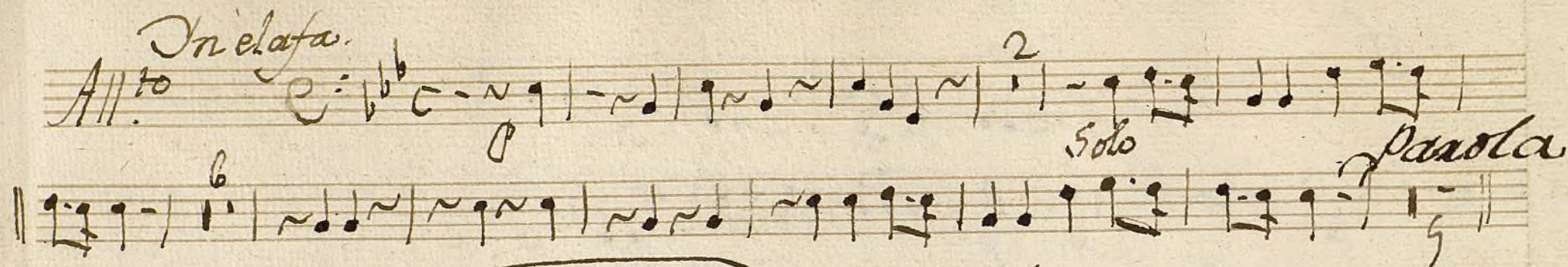
Vnf.

All.

Cres.





*In clafa.*  
*All.<sup>to</sup>* 

*Rez.<sup>do</sup> Face*

*Cantabile* *In 5.* 



Vn D.

All.<sup>o</sup> C: 2

Handwritten musical score for Violoncello (Vn D.) in 2/4 time, marked 'All.<sup>o</sup> C: 2'. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the score: 'Solo' is written above the first staff, '23.' is written above the second staff, 'Alto' is written above the third staff, 'Solo' is written above the fourth staff, 'Solo' is written above the fifth staff, and 'Solo' is written above the sixth staff. The score ends with a double bar line on the eleventh staff.



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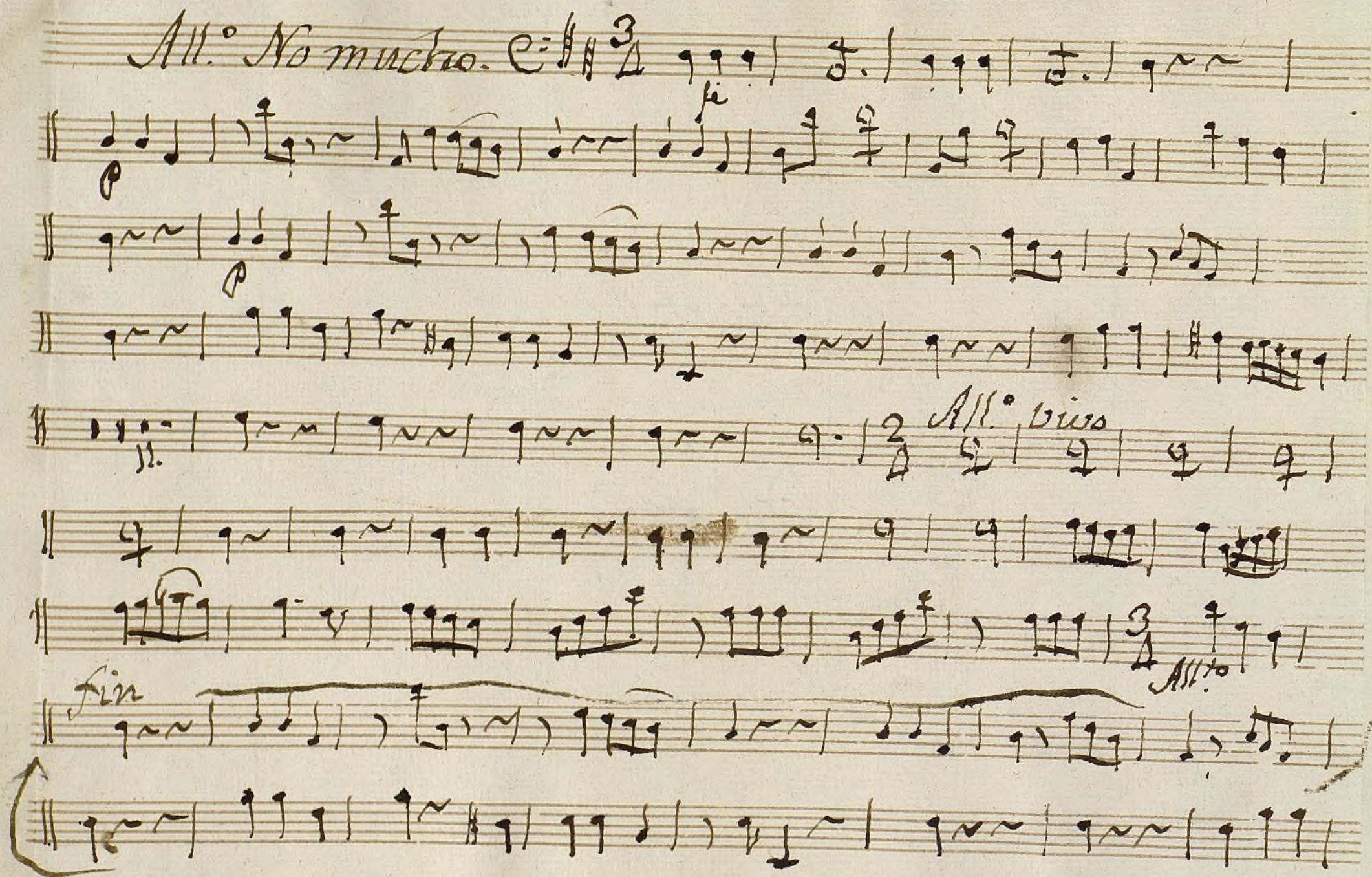
+

fagot

Ton<sup>a</sup> Gen<sup>l</sup>

el escarmentado.



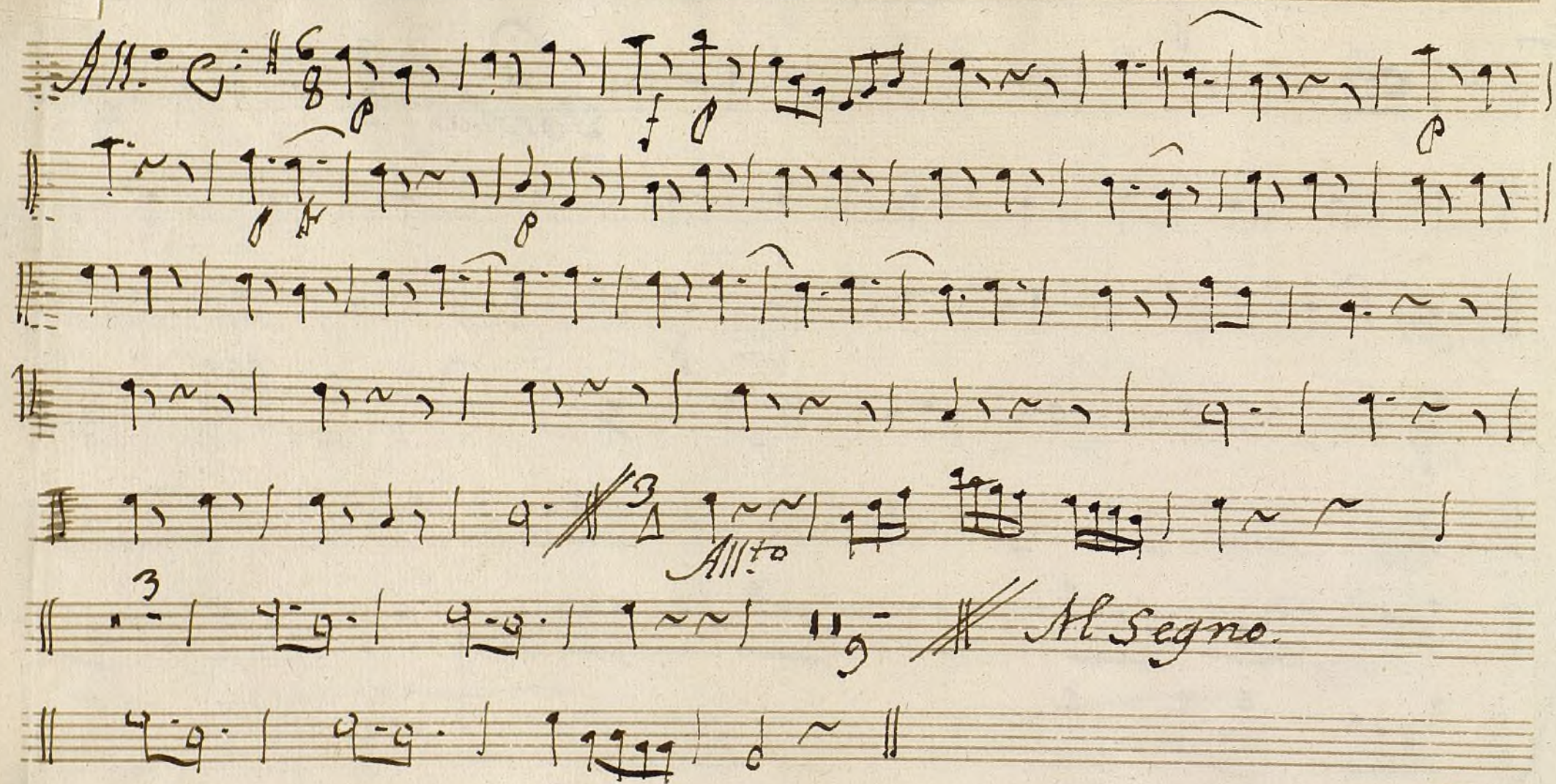
*All.<sup>o</sup> No mucho.* C:  $\frac{3}{4}$  



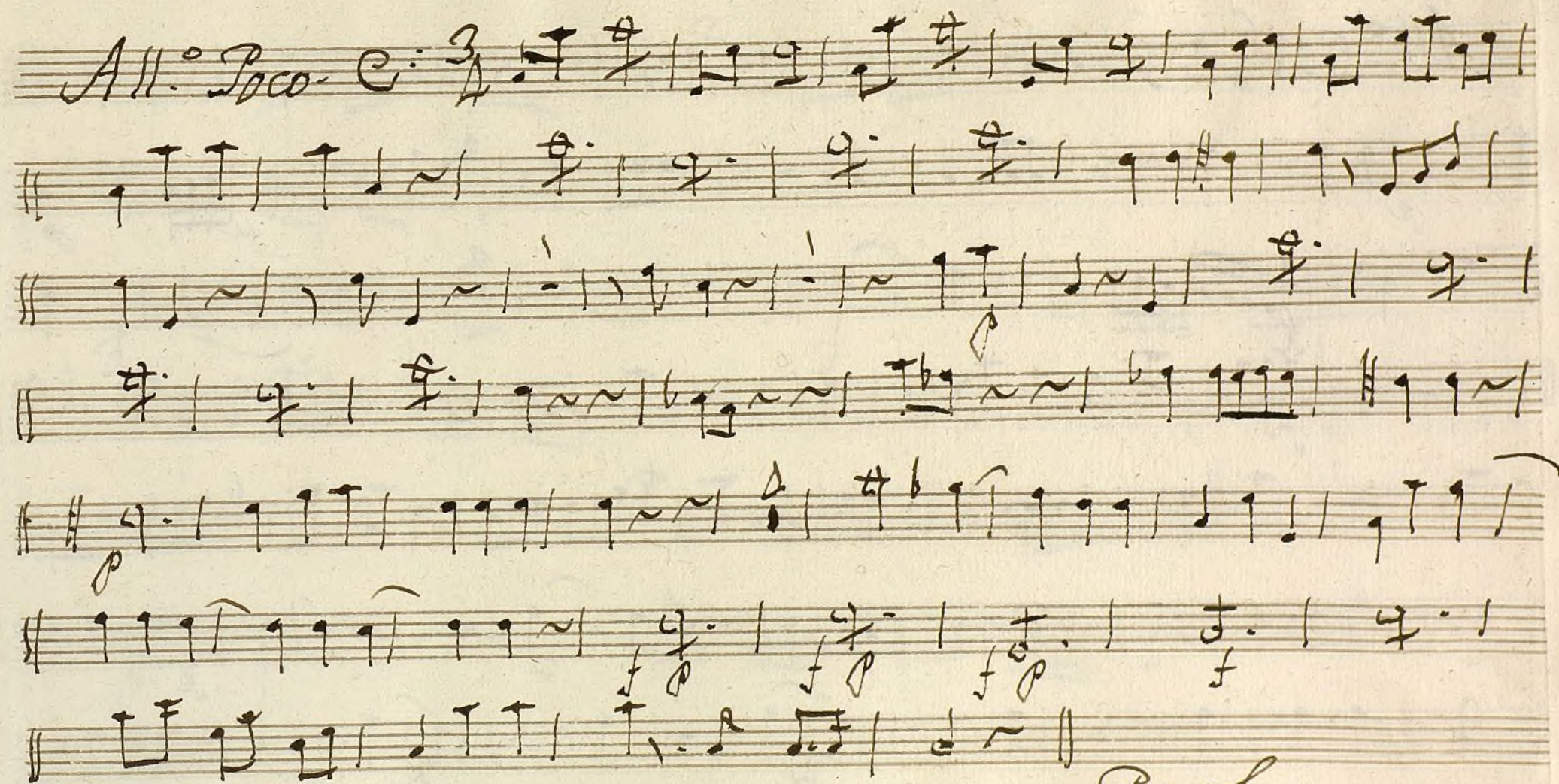
Parola.  $\frac{3}{8}$

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



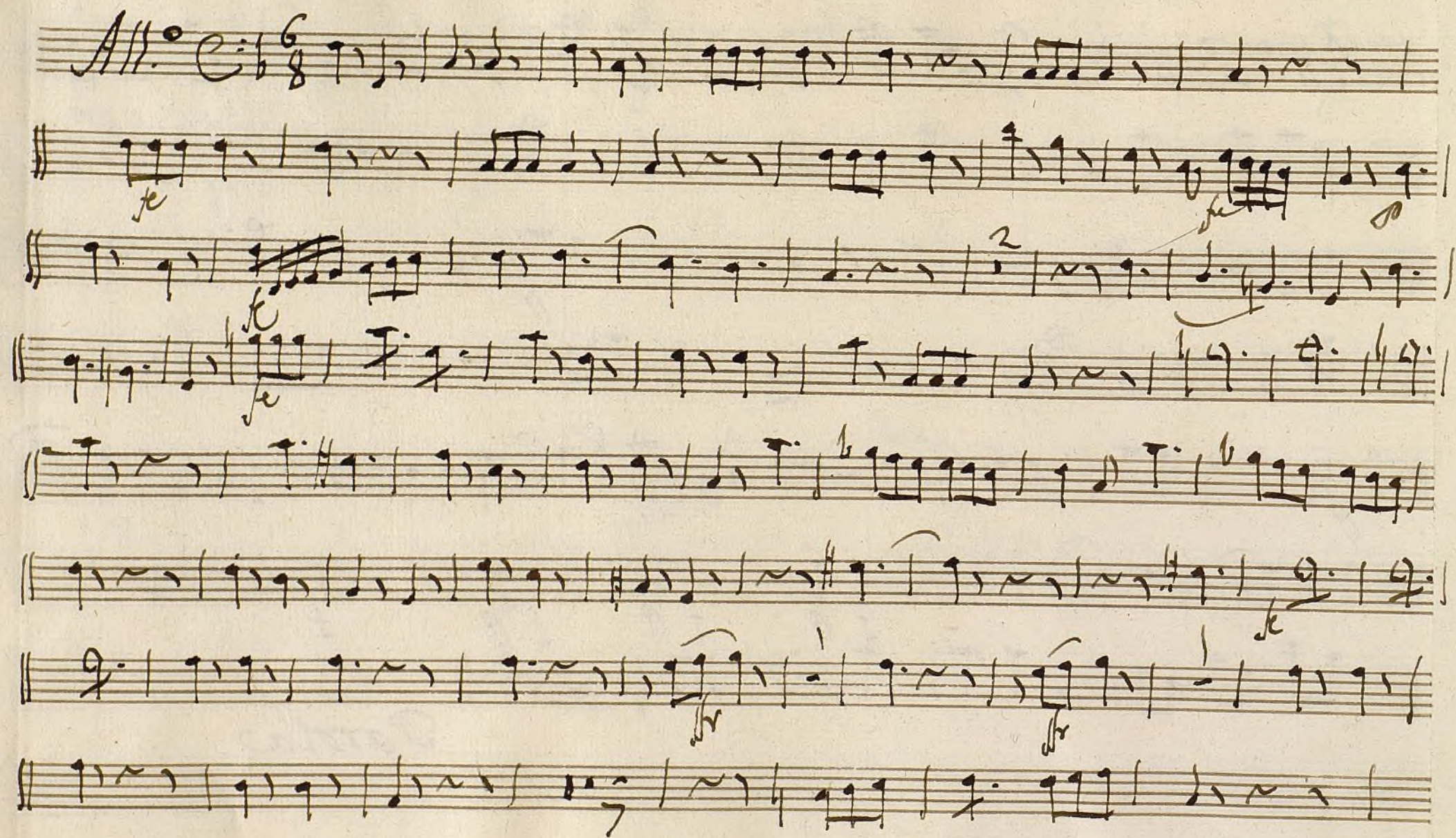




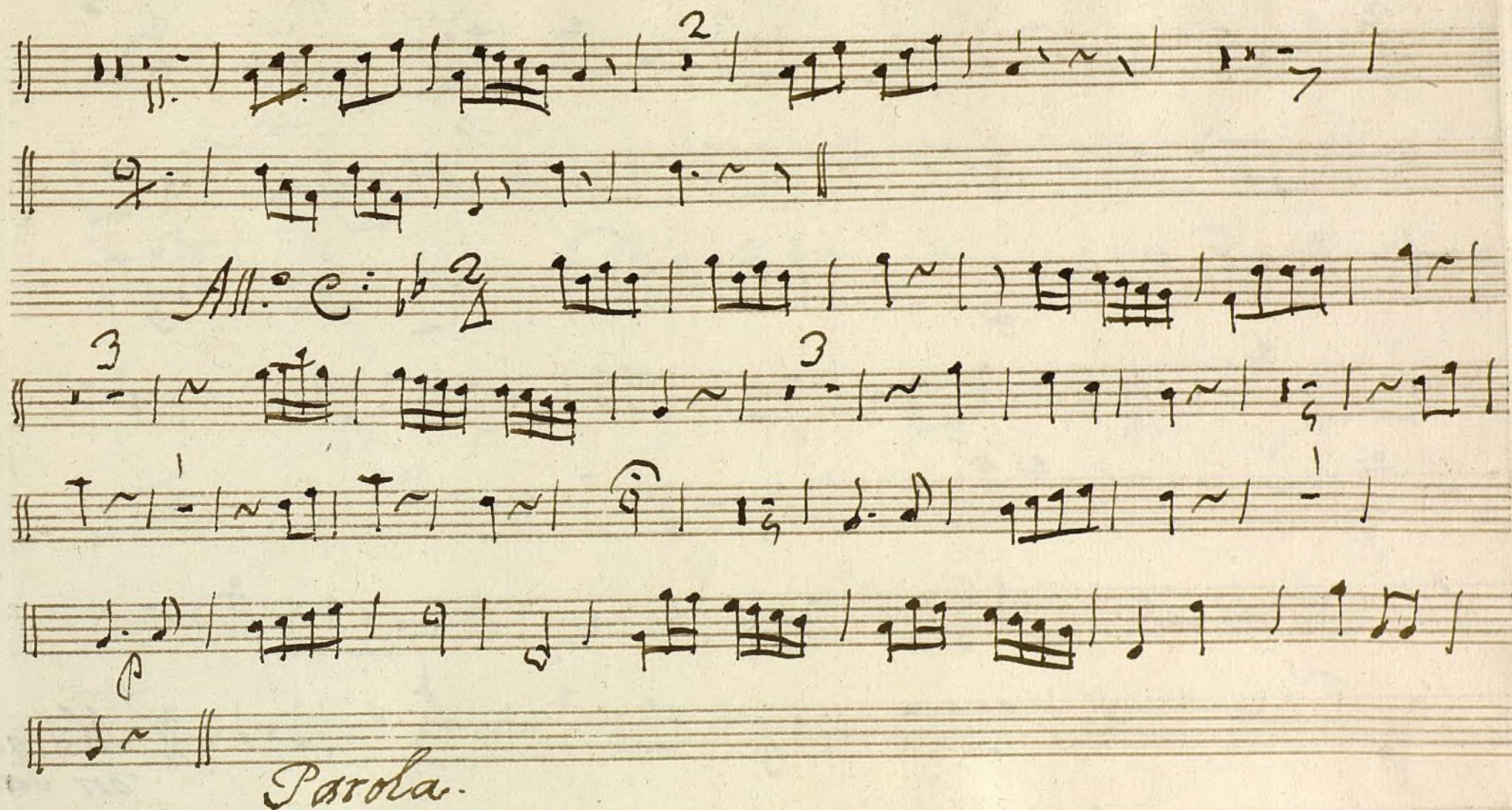


Parola














Handwritten musical score for "All. May" in C major, 2/4 time. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings. A double bar line with a repeat sign appears after the first staff. The piece concludes with a double bar line and a repeat sign.

*All. No mucho*  $\text{C} \sharp \frac{6}{8}$  


*Allegro*  
*per mas*

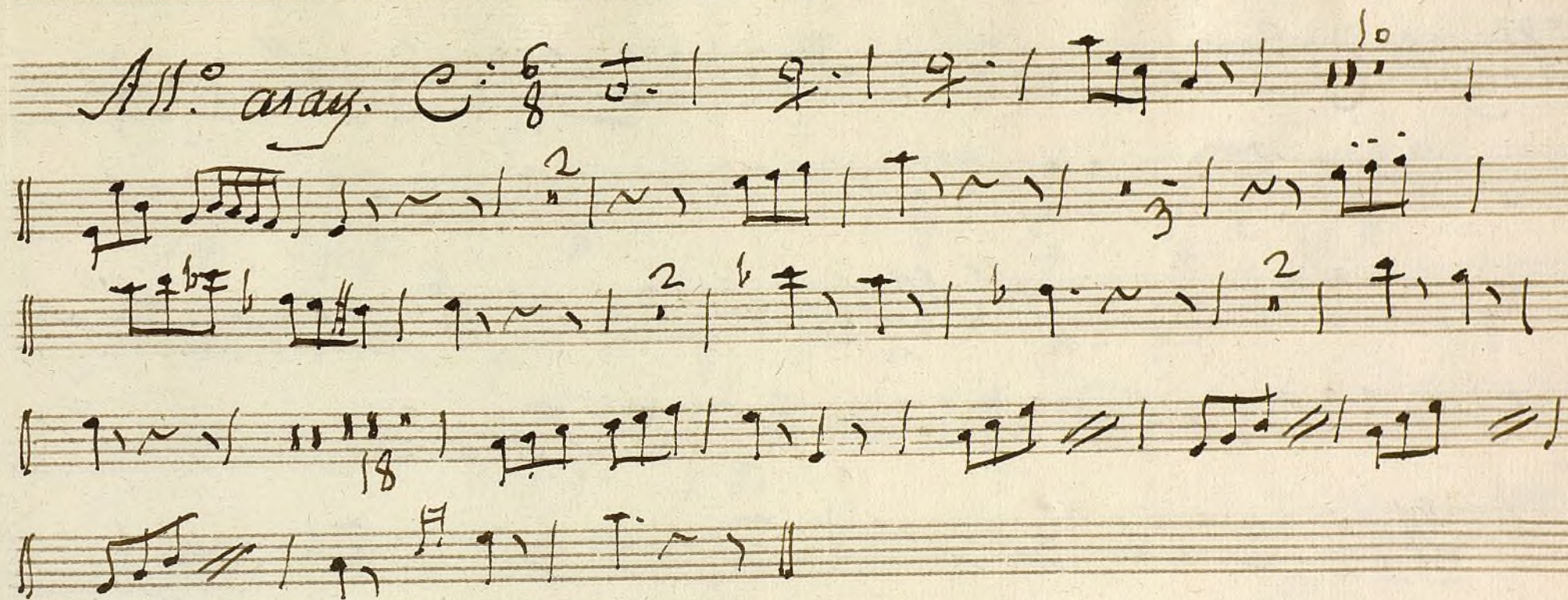

*Parola*

Allegro  
dot mar

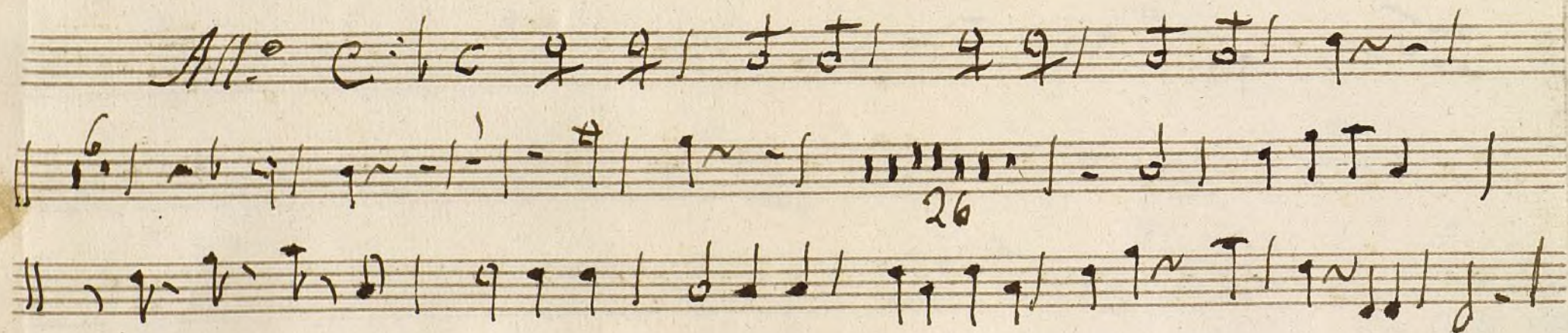
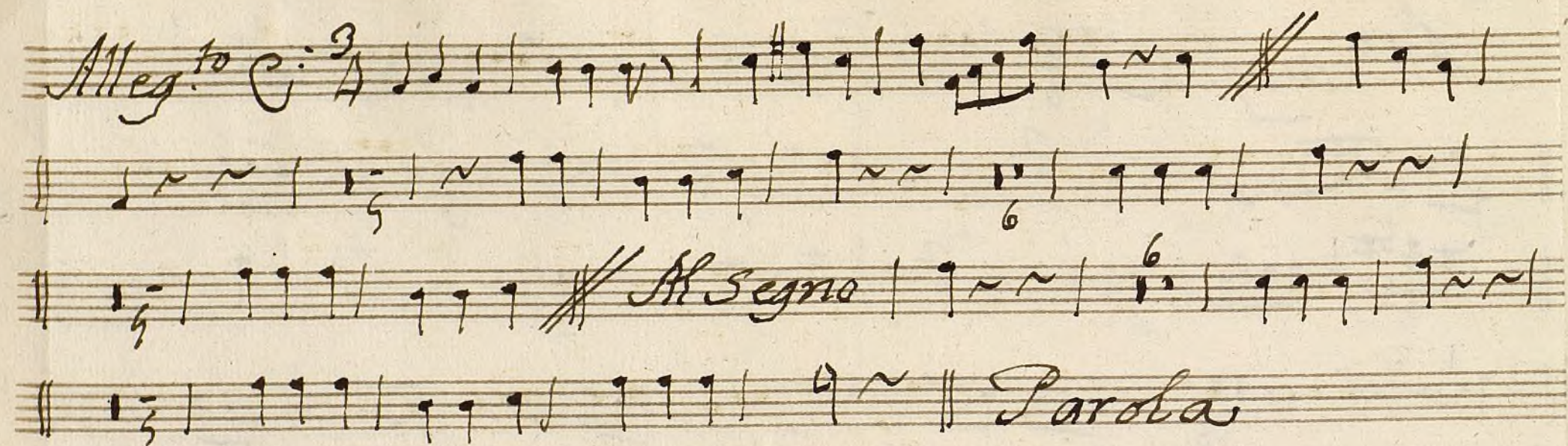
205 Jan 11

Parola

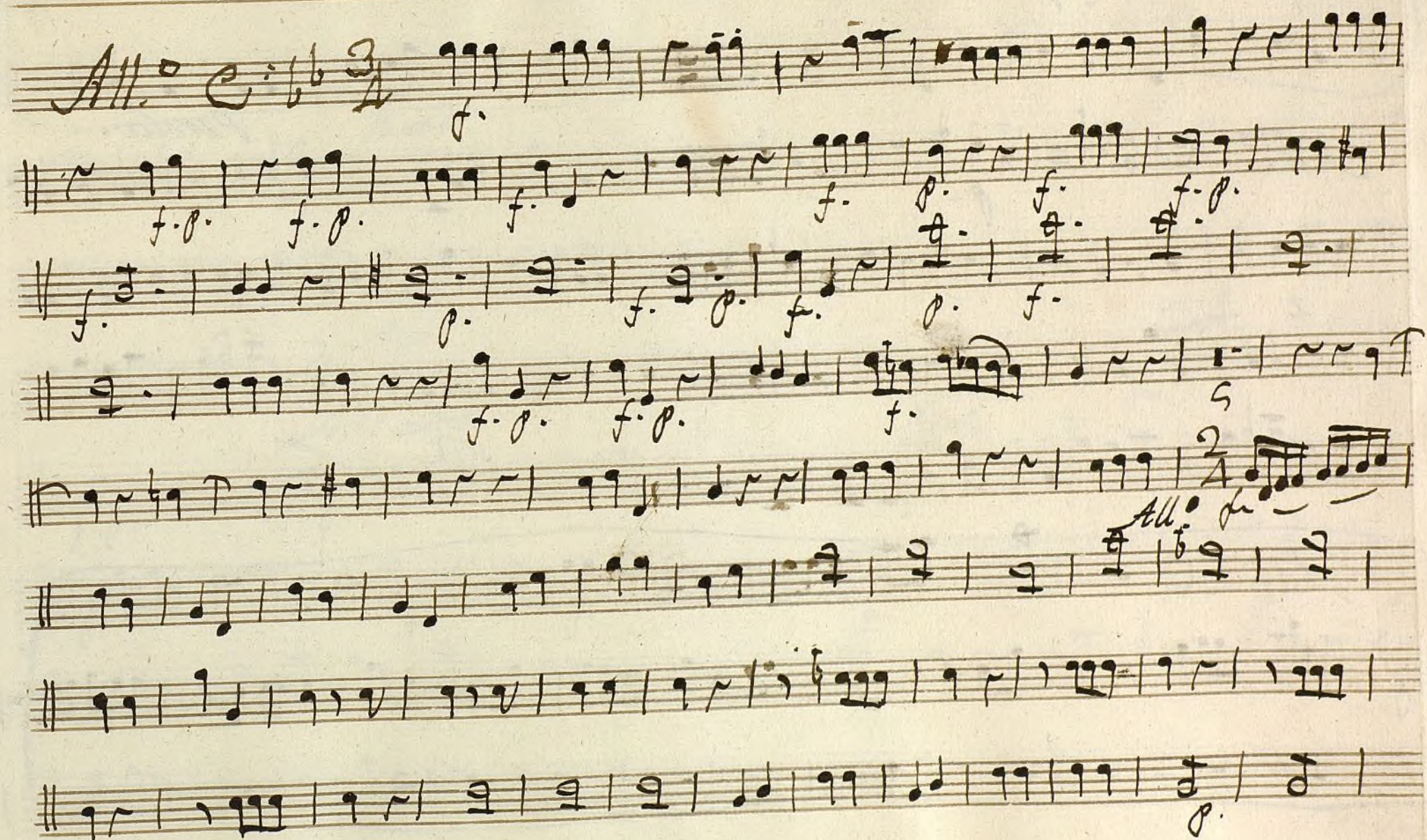














Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f.* (forte) and *f.p.* (forzando). The tempo is marked *All.<sup>o</sup>* (Allegro). The key signature is one flat (B-flat). The score is divided into sections, with the word *Parola.* (Parole) written in large, elegant script above the music on the third staff and below the music on the sixth staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The page is aged and shows some wear, including a small tear on the right edge.





*Cantabile*  $\text{C}\sharp 3/4$  *Punt. do*

*Arco*

*All.º vibo*

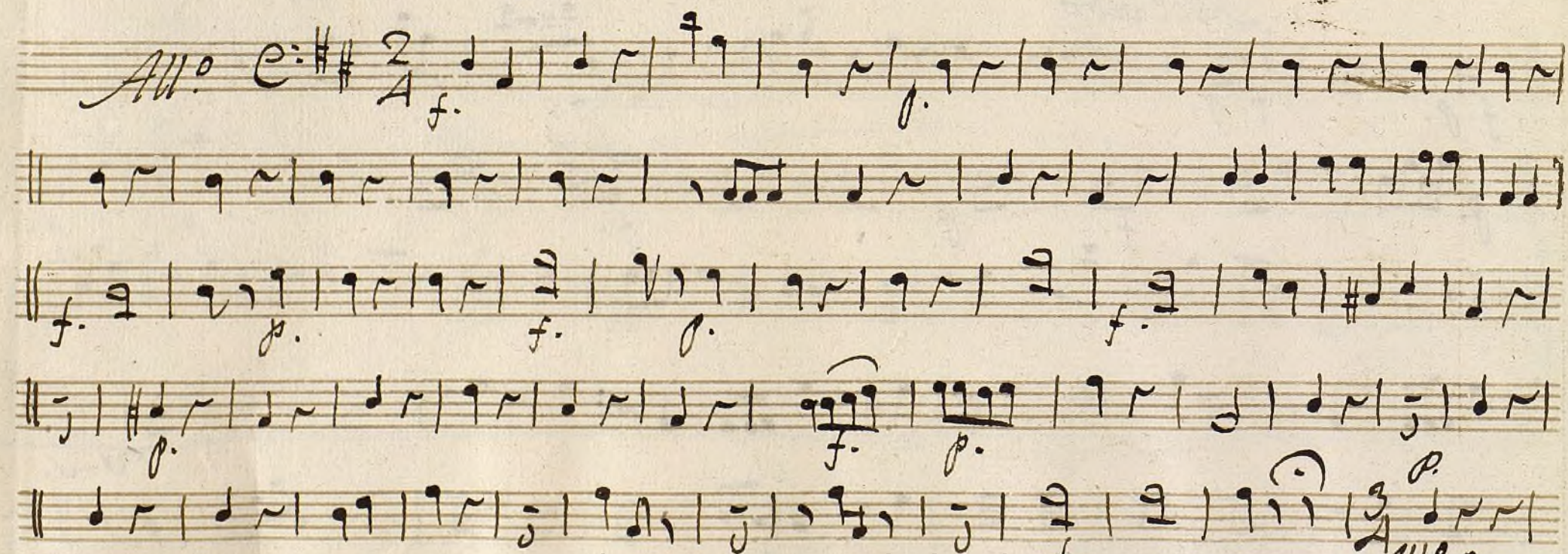
*f. p.* *f. p.* *f.* *p.* *f.* *p.* *p.*

*v.v.*





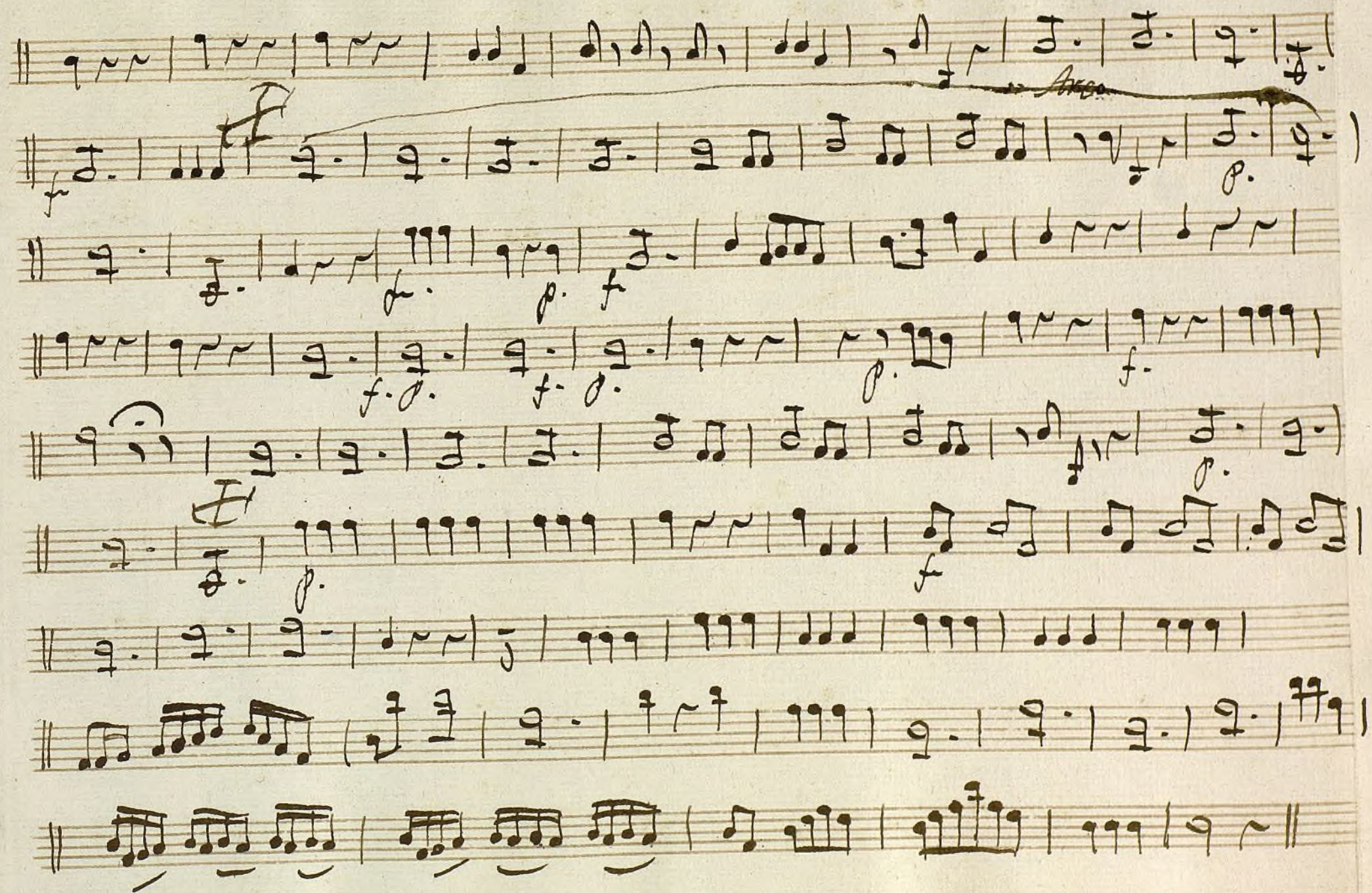
|| *Parola*



Ayuntamiento de Madrid

All.<sup>o</sup> Poco







Ayuntamiento de Madrid

1200055337



Leg.º 2º

Mus 160-7

+

Bajo Tona  
General.

el Escarmentado.

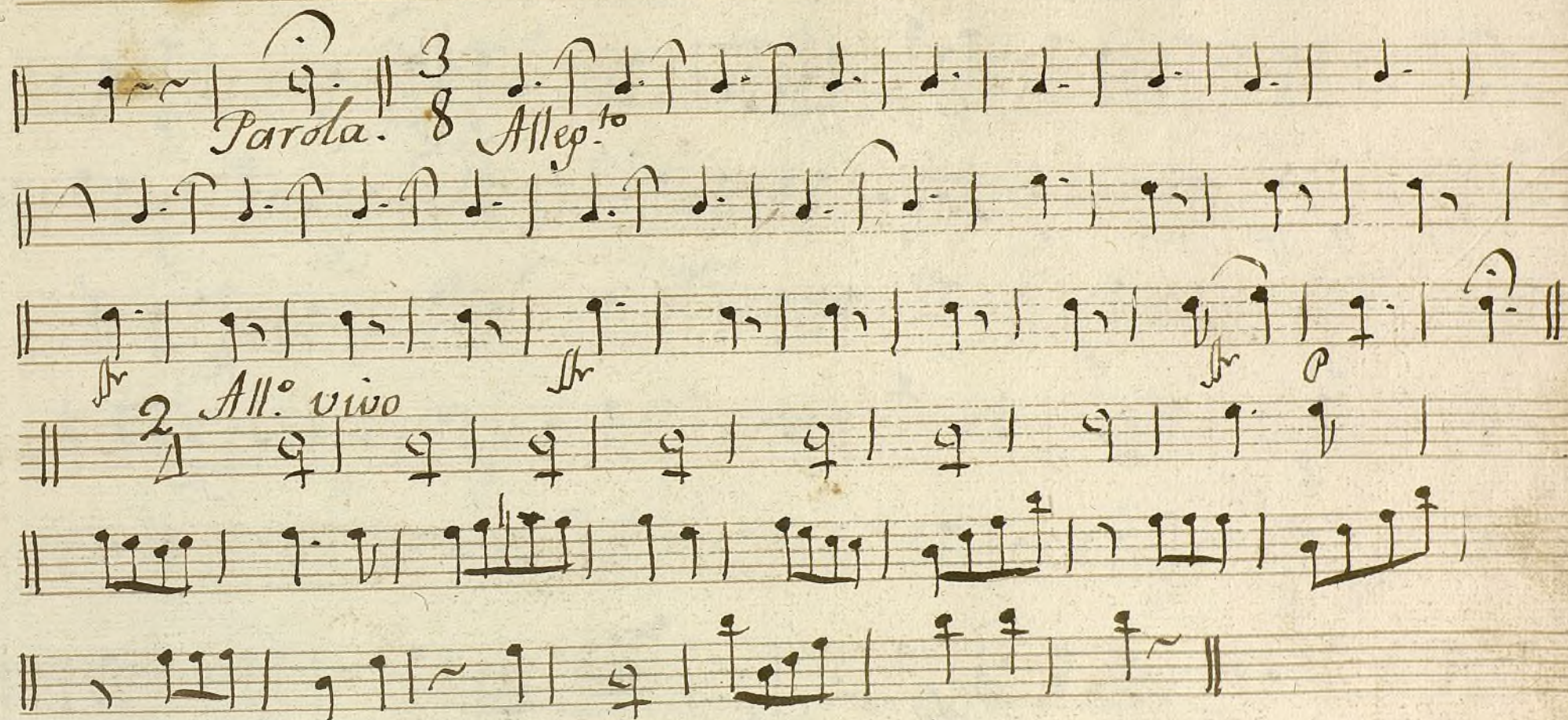


*All.<sup>o</sup> No mucho.*  $\text{E}^{\flat} \sharp$   $\frac{3}{2}$

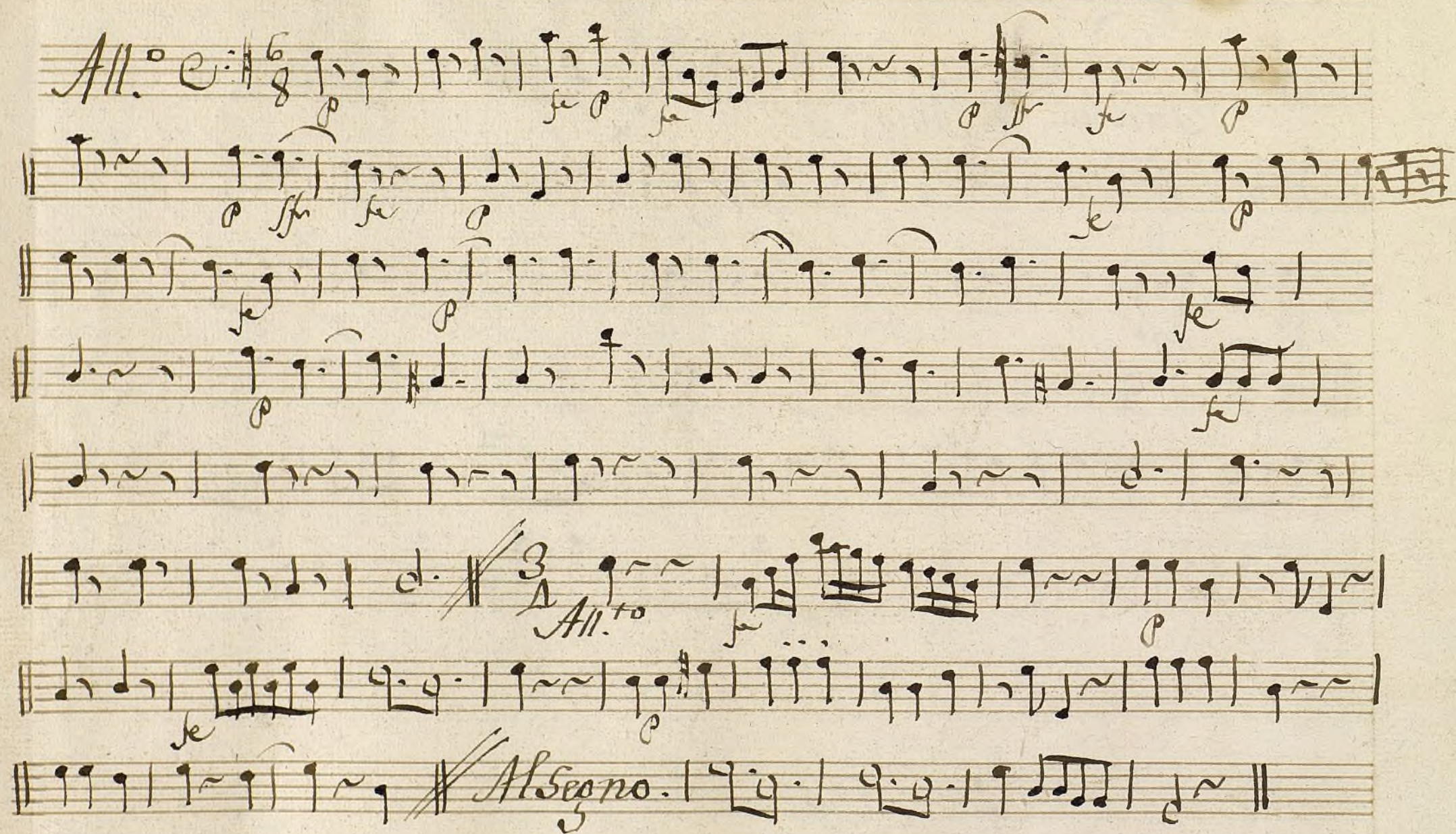
*All.º vivo*

*All.º* *fin*

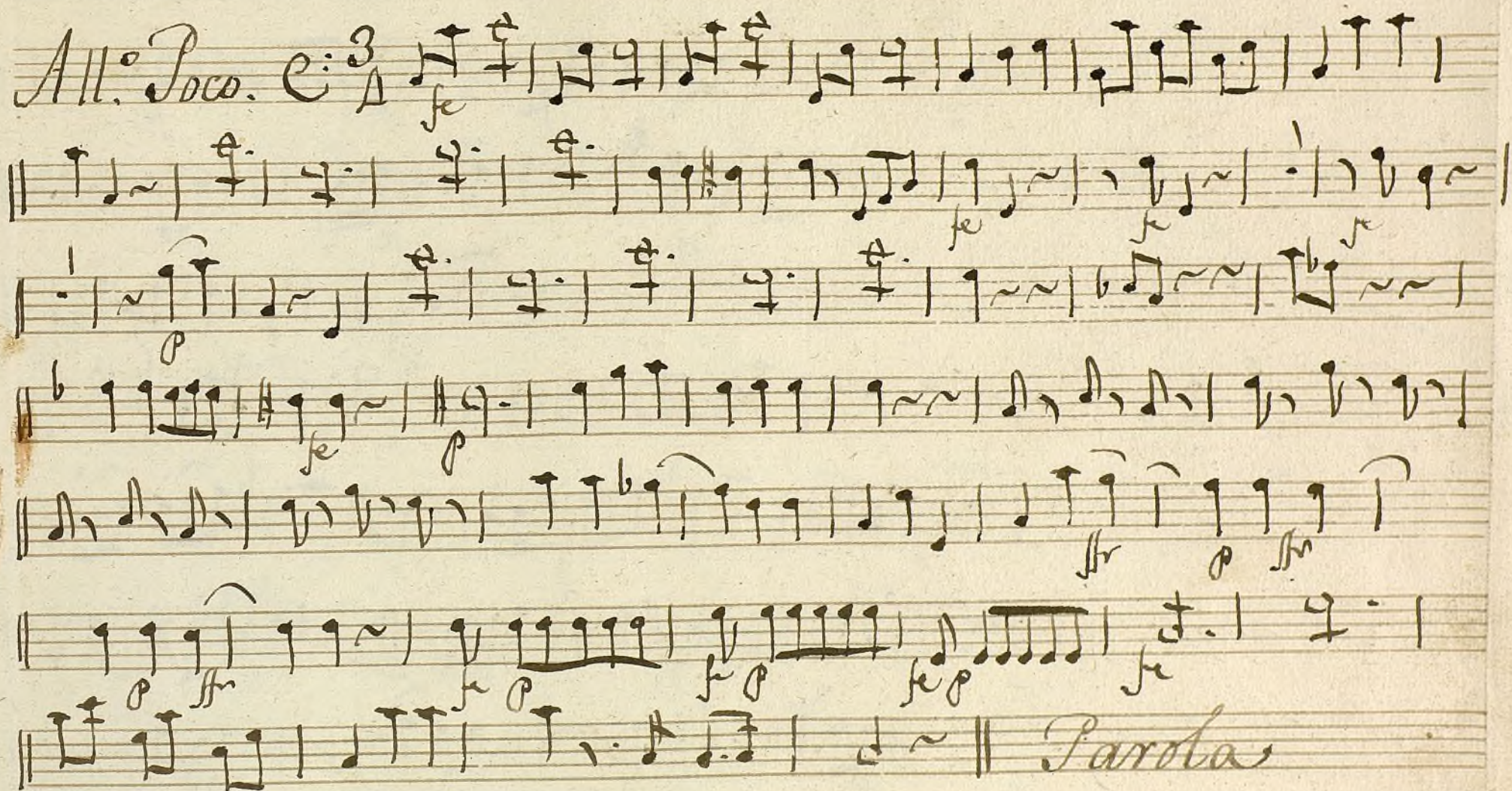




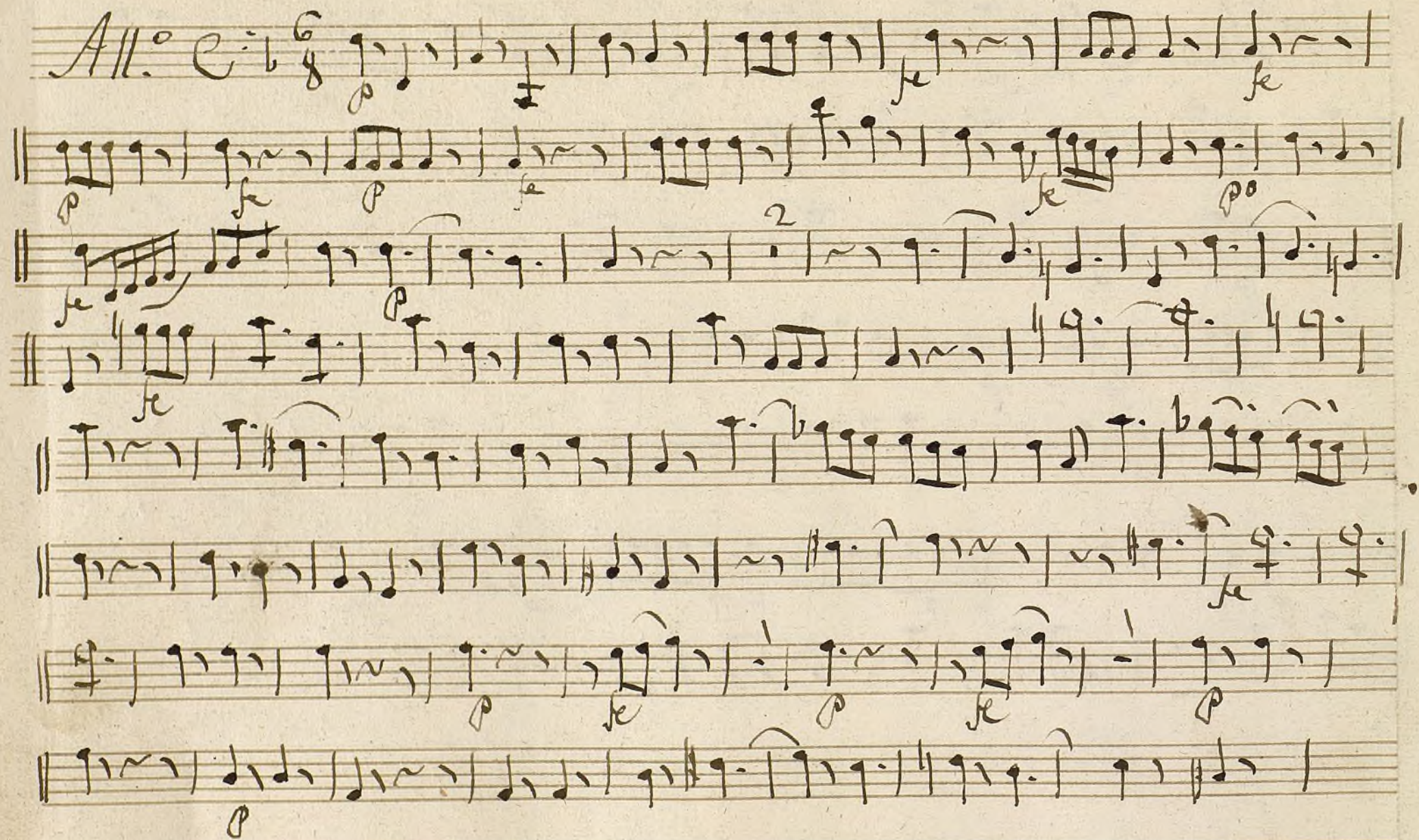


















*All.° away.* The musical score is written on ten staves. The first staff begins with the tempo marking 'All.° away.' and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A double bar line with a repeat sign is present. The second staff continues the piece, featuring more complex rhythmic patterns and rests. The third staff introduces the section 'Al. Segno.' with a key signature change to one sharp and a common time signature. This section is characterized by a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves. The piece concludes with a final double bar line.

*All.º No mucho.* C:  $\sharp$   $\frac{6}{8}$   The first system of the handwritten musical score for 'No mucho'. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is written in a fluid, cursive style. The first measure contains a quarter note (F#4), an eighth note (G4), and a dotted quarter note (A4). The second measure contains a quarter note (B4), an eighth note (C5), and a dotted quarter note (D5). The third measure contains a quarter note (E5), an eighth note (F#5), and a dotted quarter note (G5). The fourth measure contains a quarter note (A5), an eighth note (B5), and a dotted quarter note (C6). The fifth measure contains a quarter note (D6), an eighth note (E6), and a dotted quarter note (F#6). The sixth measure contains a quarter note (G6), an eighth note (A6), and a dotted quarter note (B6). The seventh measure contains a quarter note (C7), an eighth note (D7), and a dotted quarter note (E7). The eighth measure contains a quarter note (F#7), an eighth note (G7), and a dotted quarter note (A7). The ninth measure contains a quarter note (B7), an eighth note (C8), and a dotted quarter note (D8). The tenth measure contains a quarter note (E8), an eighth note (F#8), and a dotted quarter note (G8). The eleventh measure contains a quarter note (A8), an eighth note (B8), and a dotted quarter note (C9). The twelfth measure contains a quarter note (D9), an eighth note (E9), and a dotted quarter note (F#9). The thirteenth measure contains a quarter note (G9), an eighth note (A9), and a dotted quarter note (B9). The fourteenth measure contains a quarter note (C10), an eighth note (D10), and a dotted quarter note (E10). The fifteenth measure contains a quarter note (F#10), an eighth note (G10), and a dotted quarter note (A10). The sixteenth measure contains a quarter note (B10), an eighth note (C11), and a dotted quarter note (D11). The seventeenth measure contains a quarter note (E11), an eighth note (F#11), and a dotted quarter note (G11). The eighteenth measure contains a quarter note (A11), an eighth note (B11), and a dotted quarter note (C12). The nineteenth measure contains a quarter note (D12), an eighth note (E12), and a dotted quarter note (F#12). The twentieth measure contains a quarter note (G12), an eighth note (A12), and a dotted quarter note (B12). The twenty-first measure contains a quarter note (C13), an eighth note (D13), and a dotted quarter note (E13). The twenty-second measure contains a quarter note (F#13), an eighth note (G13), and a dotted quarter note (A13). The twenty-third measure contains a quarter note (B13), an eighth note (C14), and a dotted quarter note (D14). The twenty-fourth measure contains a quarter note (E14), an eighth note (F#14), and a dotted quarter note (G14). The twenty-fifth measure contains a quarter note (A14), an eighth note (B14), and a dotted quarter note (C15). The twenty-sixth measure contains a quarter note (D15), an eighth note (E15), and a dotted quarter note (F#15). The twenty-seventh measure contains a quarter note (G15), an eighth note (A15), and a dotted quarter note (B15). The twenty-eighth measure contains a quarter note (C16), an eighth note (D16), and a dotted quarter note (E16). The twenty-ninth measure contains a quarter note (F#16), an eighth note (G16), and a dotted quarter note (A16). The thirtieth measure contains a quarter note (B16), an eighth note (C17), and a dotted quarter note (D17). The thirty-first measure contains a quarter note (E17), an eighth note (F#17), and a dotted quarter note (G17). The thirty-second measure contains a quarter note (A17), an eighth note (B17), and a dotted quarter note (C18). The thirty-third measure contains a quarter note (D18), an eighth note (E18), and a dotted quarter note (F#18). The thirty-fourth measure contains a quarter note (G18), an eighth note (A18), and a dotted quarter note (B18). The thirty-fifth measure contains a quarter note (C19), an eighth note (D19), and a dotted quarter note (E19). The thirty-sixth measure contains a quarter note (F#19), an eighth note (G19), and a dotted quarter note (A19). The thirty-seventh measure contains a quarter note (B19), an eighth note (C20), and a dotted quarter note (D20). The thirty-eighth measure contains a quarter note (E20), an eighth note (F#20), and a dotted quarter note (G20). The thirty-ninth measure contains a quarter note (A20), an eighth note (B20), and a dotted quarter note (C21). The fortieth measure contains a quarter note (D21), an eighth note (E21), and a dotted quarter note (F#21). The forty-first measure contains a quarter note (G21), an eighth note (A21), and a dotted quarter note (B21). The forty-second measure contains a quarter note (C22), an eighth note (D22), and a dotted quarter note (E22). The forty-third measure contains a quarter note (F#22), an eighth note (G22), and a dotted quarter note (A22). The forty-fourth measure contains a quarter note (B22), an eighth note (C23), and a dotted quarter note (D23). The forty-fifth measure contains a quarter note (E23), an eighth note (F#23), and a dotted quarter note (G23). The forty-sixth measure contains a quarter note (A23), an eighth note (B23), and a dotted quarter note (C24). The forty-seventh measure contains a quarter note (D24), an eighth note (E24), and a dotted quarter note (F#24). The forty-eighth measure contains a quarter note (G24), an eighth note (A24), and a dotted quarter note (B24). The forty-ninth measure contains a quarter note (C25), an eighth note (D25), and a dotted quarter note (E25). The fiftieth measure contains a quarter note (F#25), an eighth note (G25), and a dotted quarter note (A25). The fifty-first measure contains a quarter note (B25), an eighth note (C26), and a dotted quarter note (D26). The fifty-second measure contains a quarter note (E26), an eighth note (F#26), and a dotted quarter note (G26). The fifty-third measure contains a quarter note (A26), an eighth note (B26), and a dotted quarter note (C27). The fifty-fourth measure contains a quarter note (D27), an eighth note (E27), and a dotted quarter note (F#27). The fifty-fifth measure contains a quarter note (G27), an eighth note (A27), and a dotted quarter note (B27). The fifty-sixth measure contains a quarter note (C28), an eighth note (D28), and a dotted quarter note (E28). The fifty-seventh measure contains a quarter note (F#28), an eighth note (G28), and a dotted quarter note (A28). The fifty-eighth measure contains a quarter note (B28), an eighth note (C29), and a dotted quarter note (D29). The fifty-ninth measure contains a quarter note (E29), an eighth note (F#29), and a dotted quarter note (G29). The sixtieth measure contains a quarter note (A29), an eighth note (B29), and a dotted quarter note (C30). The sixty-first measure contains a quarter note (D30), an eighth note (E30), and a dotted quarter note (F#30). The sixty-second measure contains a quarter note (G30), an eighth note (A30), and a dotted quarter note (B30). The sixty-third measure contains a quarter note (C31), an eighth note (D31), and a dotted quarter note (E31). The sixty-fourth measure contains a quarter note (F#31), an eighth note (G31), and a dotted quarter note (A31). The sixty-fifth measure contains a quarter note (B31), an eighth note (C32), and a dotted quarter note (D32). The sixty-sixth measure contains a quarter note (E32), an eighth note (F#32), and a dotted quarter note (G32). The sixty-seventh measure contains a quarter note (A32), an eighth note (B32), and a dotted quarter note (C33). The sixty-eighth measure contains a quarter note (D33), an eighth note (E33), and a dotted quarter note (F#33). The sixty-ninth measure contains a quarter note (G33), an eighth note (A33), and a dotted quarter note (B33). The seventieth measure contains a quarter note (C34), an eighth note (D34), and a dotted quarter note (E34). The seventy-first measure contains a quarter note (F#34), an eighth note (G34), and a dotted quarter note (A34). The seventy-second measure contains a quarter note (B34), an eighth note (C35), and a dotted quarter note (D35). The seventy-third measure contains a quarter note (E35), an eighth note (F#35), and a dotted quarter note (G35). The seventy-fourth measure contains a quarter note (A35), an eighth note (B35), and a dotted quarter note (C36). The seventy-fifth measure contains a quarter note (D36), an eighth note (E36), and a dotted quarter note (F#36). The seventy-sixth measure contains a quarter note (G36), an eighth note (A36), and a dotted quarter note (B36). The seventy-seventh measure contains a quarter note (C37), an eighth note (D37), and a dotted quarter note (E37). The seventy-eighth measure contains a quarter note (F#37), an eighth note (G37), and a dotted quarter note (A37). The seventy-ninth measure contains a quarter note (B37), an eighth note (C38), and a dotted quarter note (D38). The eightieth measure contains a quarter note (E38), an eighth note (F#38), and a dotted quarter note (G38). The eighty-first measure contains a quarter note (A38), an eighth note (B38), and a dotted quarter note (C39). The eighty-second measure contains a quarter note (D39), an eighth note (E39), and a dotted quarter note (F#39). The eighty-third measure contains a quarter note (G39), an eighth note (A39), and a dotted quarter note (B39). The eighty-fourth measure contains a quarter note (C40), an eighth note (D40), and a dotted quarter note (E40). The eighty-fifth measure contains a quarter note (F#40), an eighth note (G40), and a dotted quarter note (A40). The eighty-sixth measure contains a quarter note (B40), an eighth note (C41), and a dotted quarter note (D41). The eighty-seventh measure contains a quarter note (E41), an eighth note (F#41), and a dotted quarter note (G41). The eighty-eighth measure contains a quarter note (A41), an eighth note (B41), and a dotted quarter note (C42). The eighty-ninth measure contains a quarter note (D42), an eighth note (E42), and a dotted quarter note (F#42). The ninetyth measure contains a quarter note (G42), an eighth note (A42), and a dotted quarter note (B42). The ninety-first measure contains a quarter note (C43), an eighth note (D43), and a dotted quarter note (E43). The ninety-second measure contains a quarter note (F#43), an eighth note (G43), and a dotted quarter note (A43). The ninety-third measure contains a quarter note (B43), an eighth note (C44), and a dotted quarter note (D44). The ninety-fourth measure contains a quarter note (E44), an eighth note (F#44), and a dotted quarter note (G44). The ninety-fifth measure contains a quarter note (A44), an eighth note (B44), and a dotted quarter note (C45). The ninety-sixth measure contains a quarter note (D45), an eighth note (E45), and a dotted quarter note (F#45). The ninety-seventh measure contains a quarter note (G45), an eighth note (A45), and a dotted quarter note (B45). The ninety-eighth measure contains a quarter note (C46), an eighth note (D46), and a dotted quarter note (E46). The ninety-ninth measure contains a quarter note (F#46), an eighth note (G46), and a dotted quarter note (A46). The hundredth measure contains a quarter note (B46), an eighth note (C47), and a dotted quarter note (D47). The hundred-first measure contains a quarter note (E47), an eighth note (F#47), and a dotted quarter note (G47). The hundred-second measure contains a quarter note (A47), an eighth note (B47), and a dotted quarter note (C48). The hundred-third measure contains a quarter note (D48), an eighth note (E48), and a dotted quarter note (F#48). The hundred-fourth measure contains a quarter note (G48), an eighth note (A48), and a dotted quarter note (B48). The hundred-fifth measure contains a quarter note (C49), an eighth note (D49), and a dotted quarter note (E49). The hundred-sixth measure contains a quarter note (F#49), an eighth note (G49), and a dotted quarter note (A49). The hundred-seventh measure contains a quarter note (B49), an eighth note (C50), and a dotted quarter note (D50). The hundred-eighth measure contains a quarter note (E50), an eighth note (F#50), and a dotted quarter note (G50). The hundred-ninth measure contains a quarter note (A50), an eighth note (B50), and a dotted quarter note (C51). The hundred-tieth measure contains a quarter note (D51), an eighth note (E51), and a dotted quarter note (F#51). The hundred-first measure contains a quarter note (G51), an eighth note (A51), and a dotted quarter note (B51). The hundred-second measure contains a quarter note (C52), an eighth note (D52), and a dotted quarter note (E52). The hundred-third measure contains a quarter note (F#52), an eighth note (G52), and a dotted quarter note (A52). The hundred-fourth measure contains a quarter note (B52), an eighth note (C53), and a dotted quarter note (D53). The hundred-fifth measure contains a quarter note (E53), an eighth note (F#53), and a dotted quarter note (G53). The hundred-sixth measure contains a quarter note (A53), an eighth note (B53), and a dotted quarter note (C54). The hundred-seventh measure contains a quarter note (D54), an eighth note (E54), and a dotted quarter note (F#54). The hundred-eighth measure contains a quarter note (G54), an eighth note (A54), and a dotted quarter note (B54). The hundred-ninth measure contains a quarter note (C55), an eighth note (D55), and a dotted quarter note (E55). The hundred-tieth measure contains a quarter note (F#55), an eighth note (G55), and a dotted quarter note (A55). The hundred-first measure contains a quarter note (B55), an eighth note (C56), and a dotted quarter note (D56). The hundred-second measure contains a quarter note (E56), an eighth note (F#56), and a dotted quarter note (G56). The hundred-third measure contains a quarter note (A56), an eighth note (B56), and a dotted quarter note (C57). The hundred-fourth measure contains a quarter note (D57), an eighth note (E57), and a dotted quarter note (F#57). The hundred-fifth measure contains a quarter note (G57), an eighth note (A57), and a dotted quarter note (B57). The hundred-sixth measure contains a quarter note (C58), an eighth note (D58), and



*Al Segno*  
*dos mas.* *Parola*

*All. aray.*

*p* *f* *Cres.* *se* *2* *se* *p* *se* *se* *se*



*Alleg.<sup>to</sup>*  $\text{C}:\frac{3}{4}$

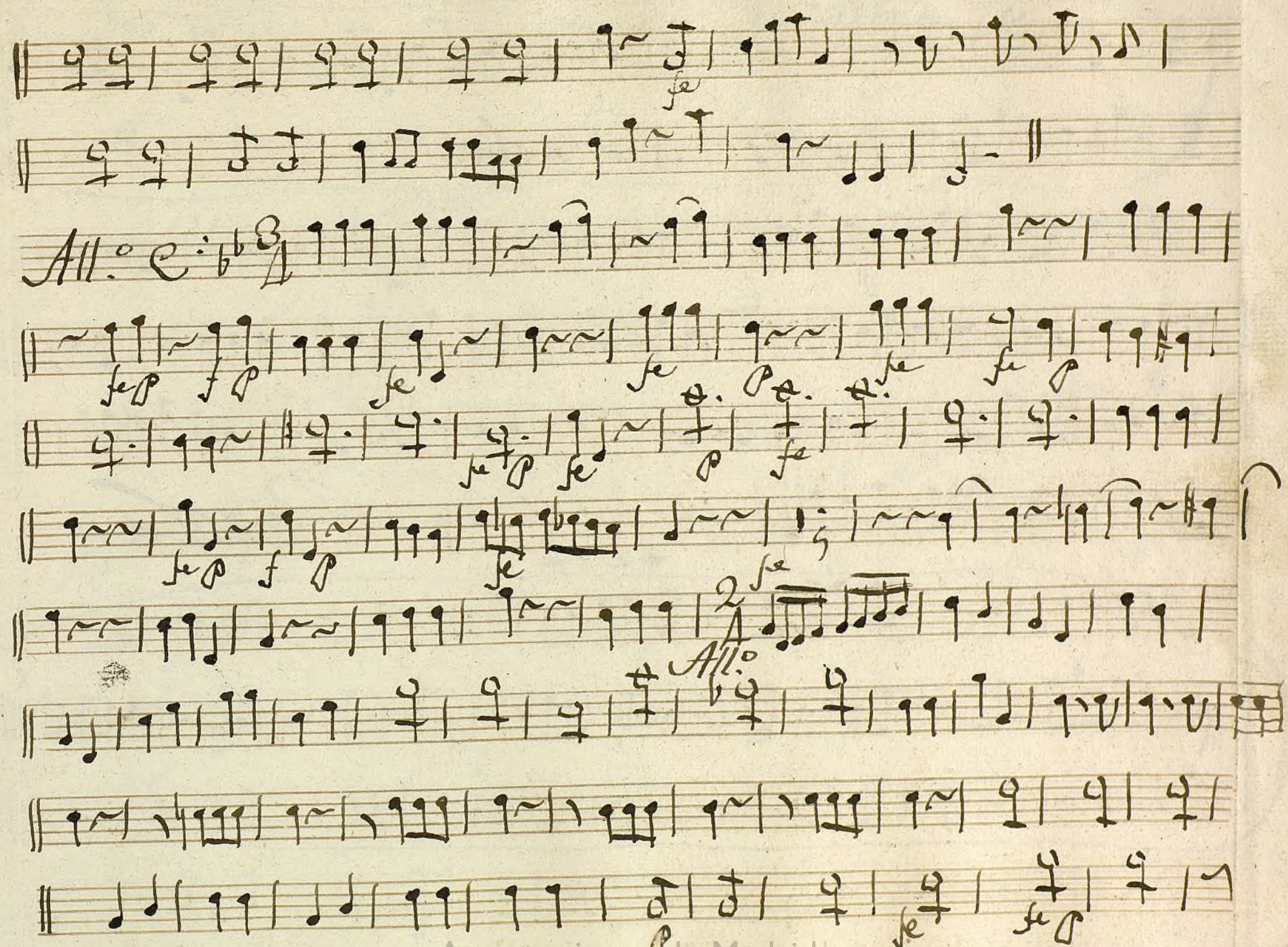
*Al Segno.* *Poco f*

*Parola.*

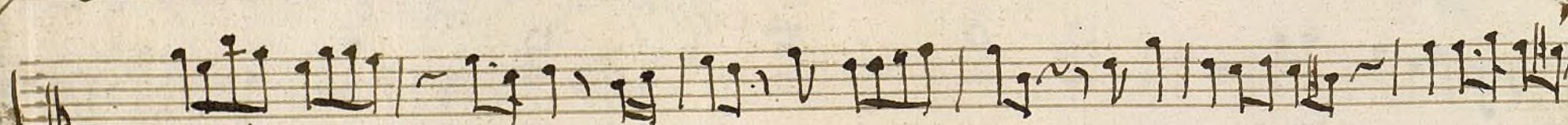
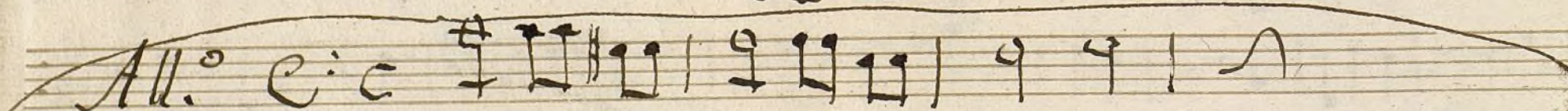
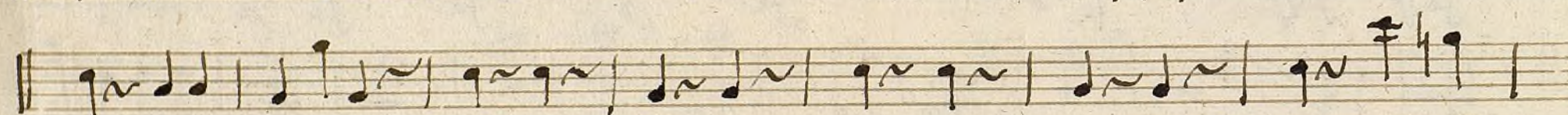
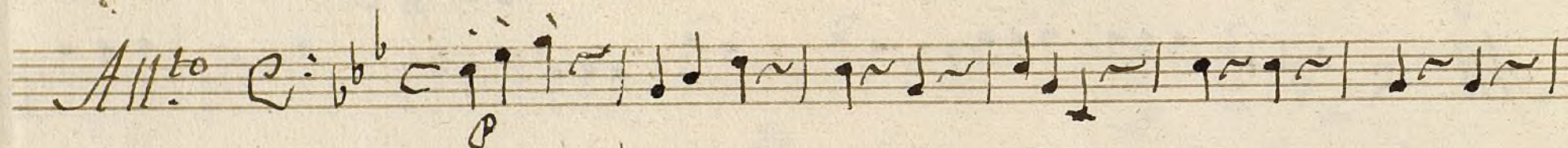
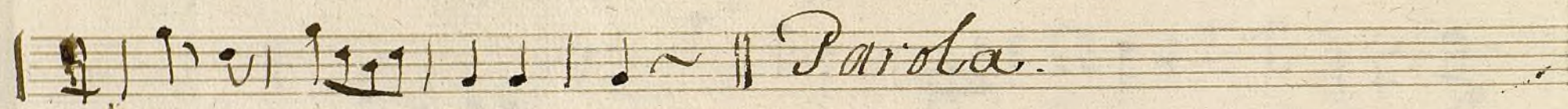
*All.<sup>o</sup>*  $\text{C}:\frac{6}{8}$

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

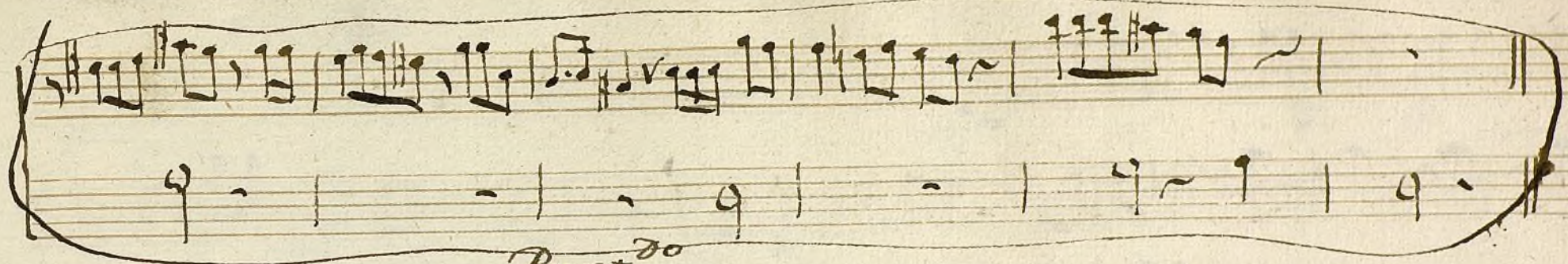




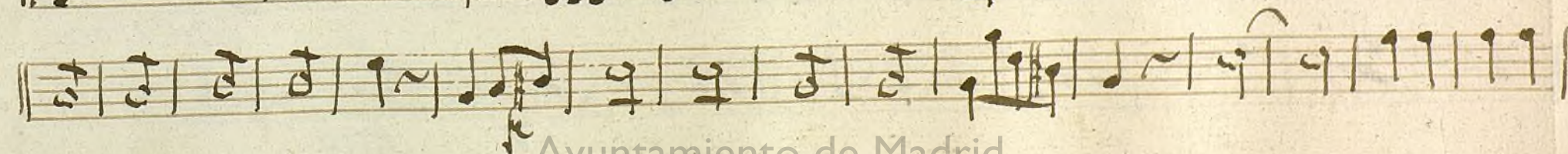
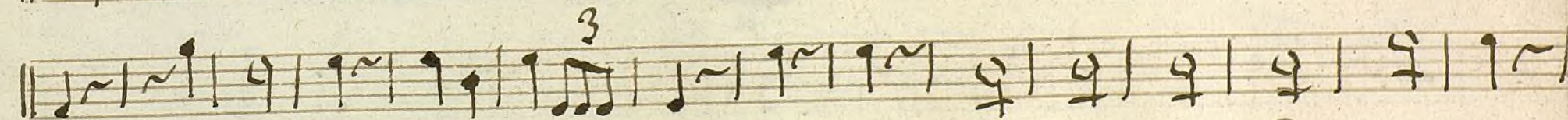
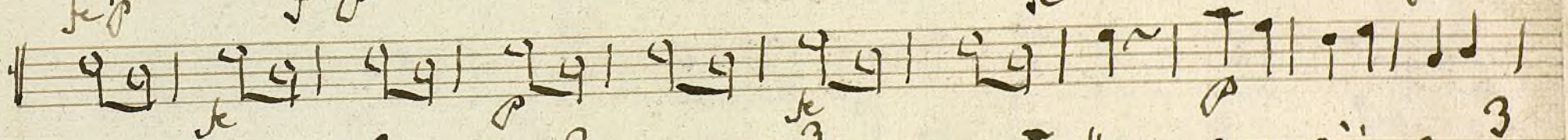
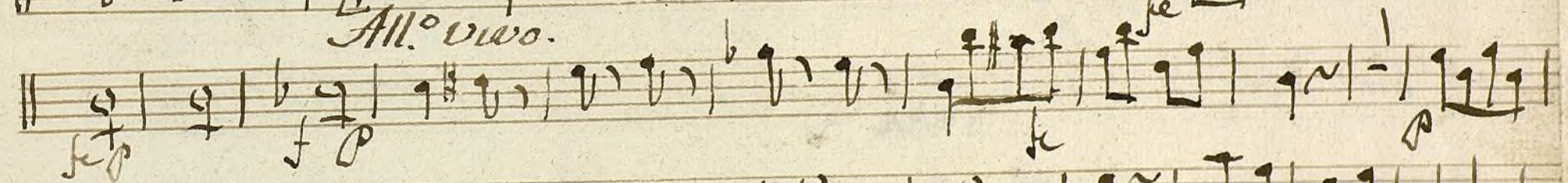
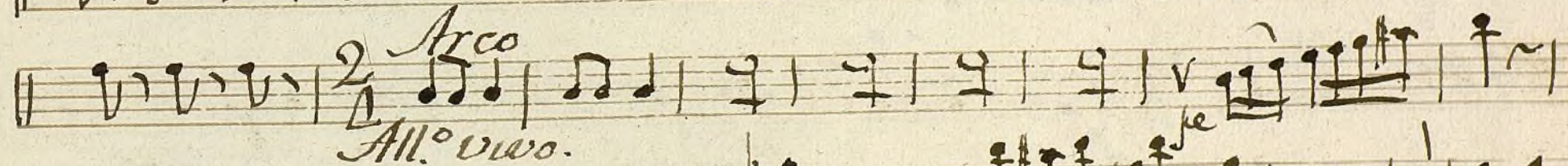








*Cantabile*  $\text{C}:\sharp$   $\frac{3}{4}$  *Punt.<sup>do</sup>*

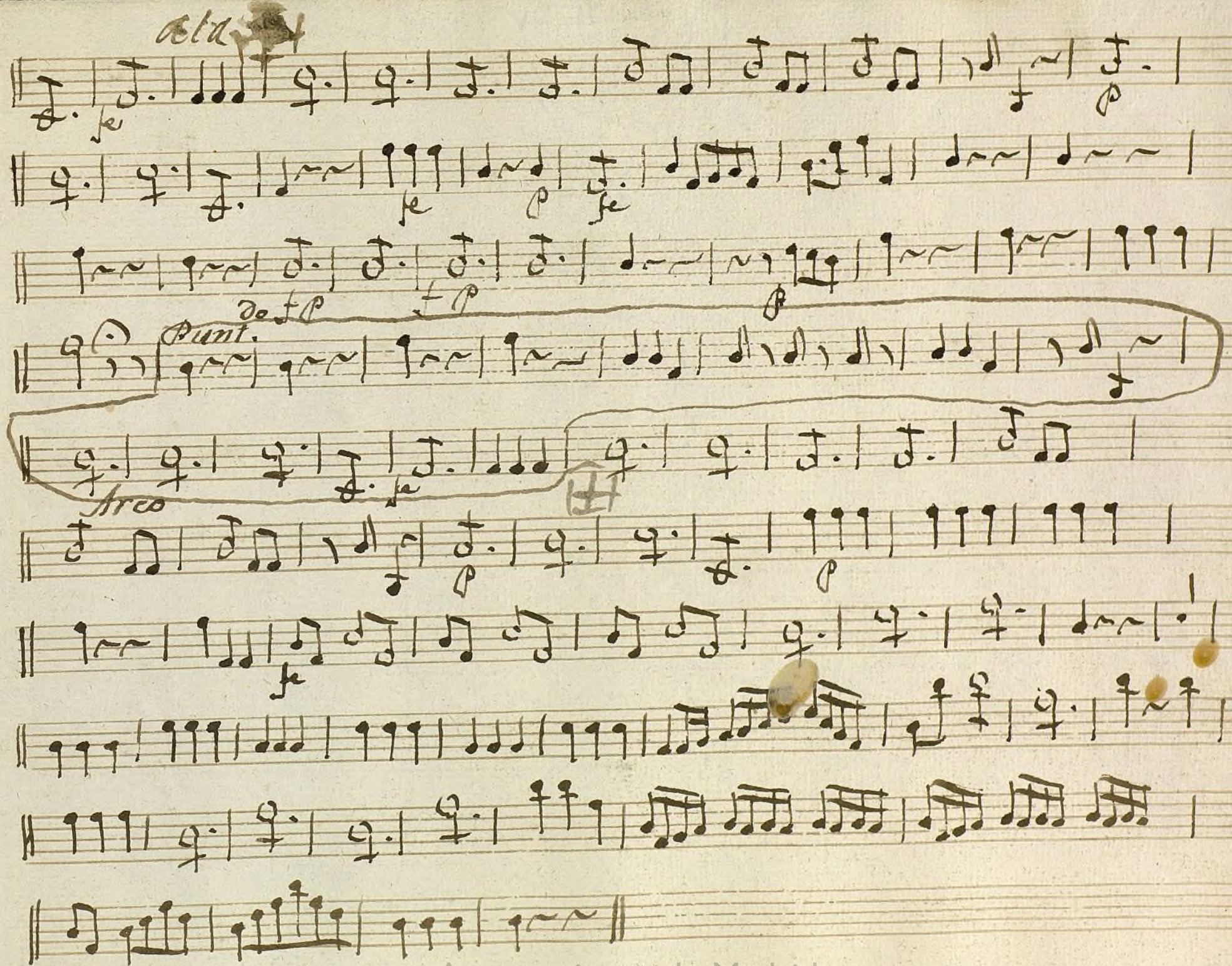




Handwritten musical notation on four staves. The notation includes various rhythmic values and rests. The word *Parola.* is written in the fourth staff.

Handwritten musical notation on seven staves. The notation includes various rhythmic values and rests. The word *All.<sup>o</sup>* is written at the beginning of the fifth staff. The word *Punt.<sup>do</sup>* is written above the eighth staff. The word *All.<sup>o</sup> Poco* is written below the eighth staff. The word *Arco.* is written below the ninth staff.







Ayuntamiento de Madrid

12 000 55 337



Leg.<sup>o</sup> 3<sup>o</sup>.

t

Bajo.  
Ton.<sup>a</sup> General

el Escarmentado.

//







|| 1 2 3 | 4 .  
*Parola*

*Allegro*  $\text{C}:\sharp\sharp\frac{3}{4}$  1. 2. 3. 4. 5. 6. | 7. 8. 9. 10. 11. 12. |

|| 13. 14. 15. 16. 17. 18. | 19. 20. 21. 22. 23. 24. | 25. 26. 27. 28. 29. 30. ||  
*esf.* *esf.* *esf. p.*

*Allegro vivo*  $\text{C}:\sharp\sharp\frac{2}{4}$  1. 2. 3. 4. 5. 6. | 7. 8. 9. 10. 11. 12. |  
*f.*

|| 13. 14. 15. 16. 17. 18. | 19. 20. 21. 22. 23. 24. ||





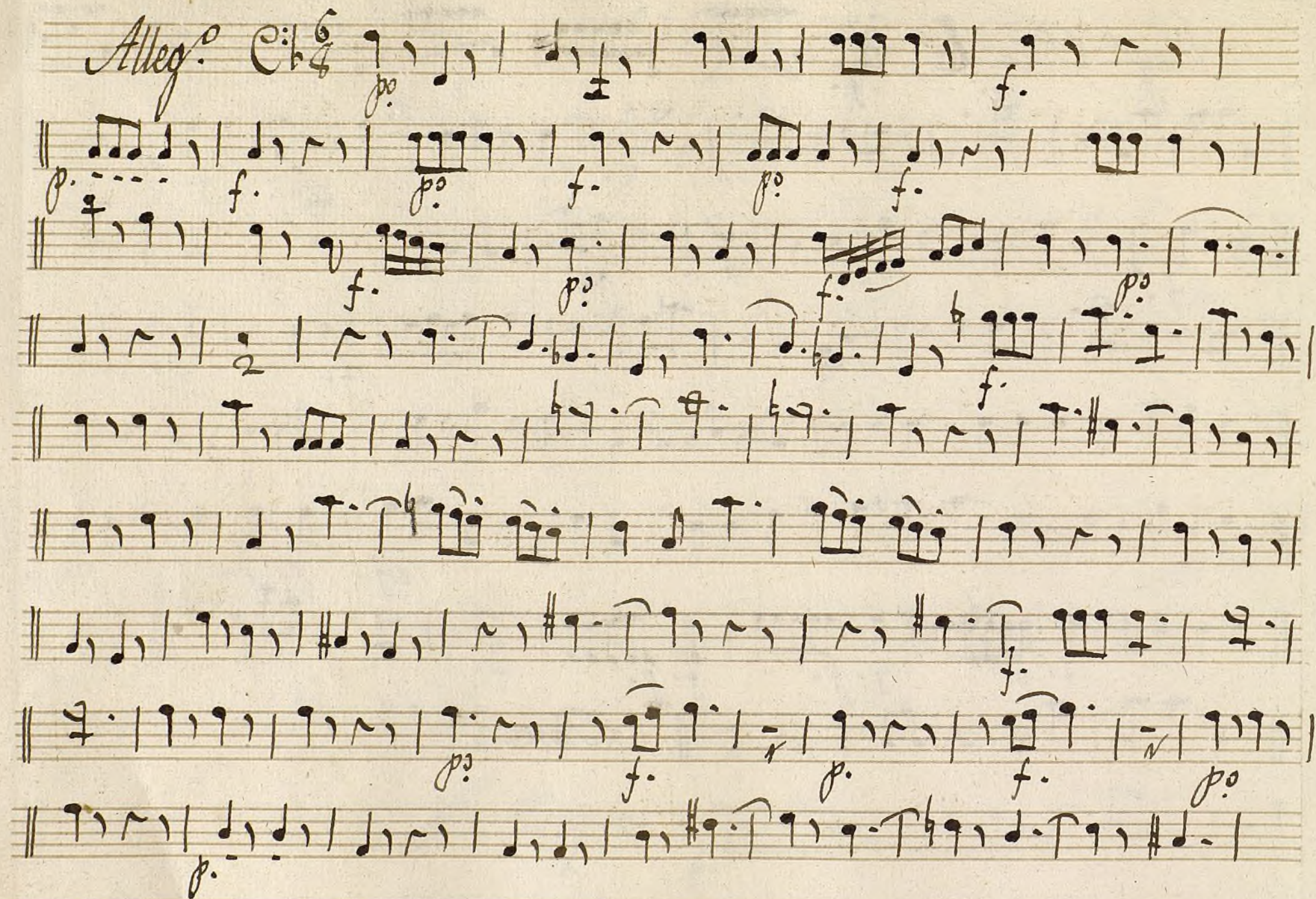


*Alleg. Poco.*  $\text{C} \frac{3}{4}$  *f.*

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

*Parola*







Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first staff begins with a double bar line and a repeat sign. The second staff contains a *f* marking. The third staff has a *p* marking. The fourth staff begins with the tempo marking *Alleg.* and a 2/4 time signature. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The word *Parola* is written in cursive at the bottom right of the page.

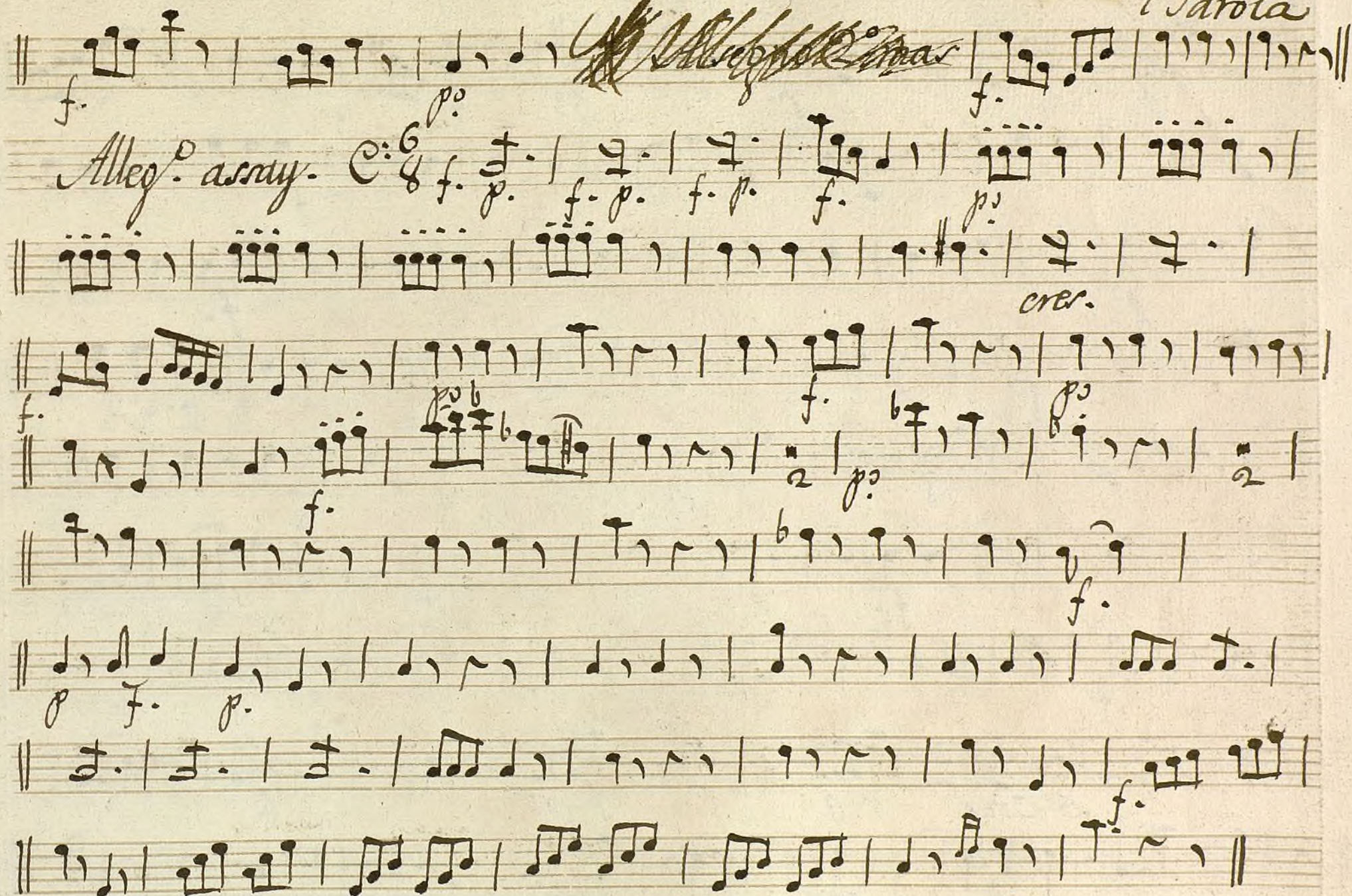






Parola

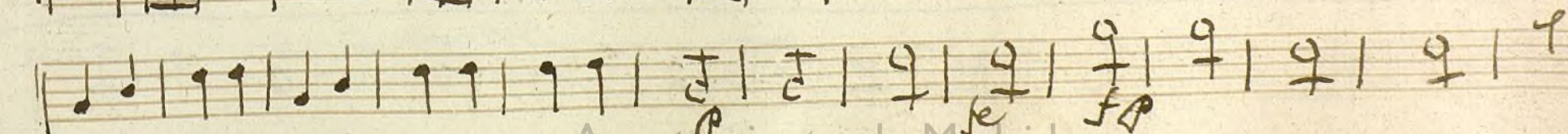
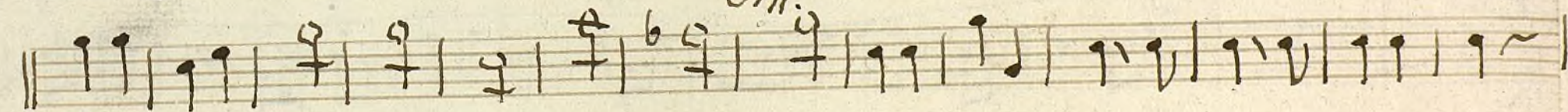
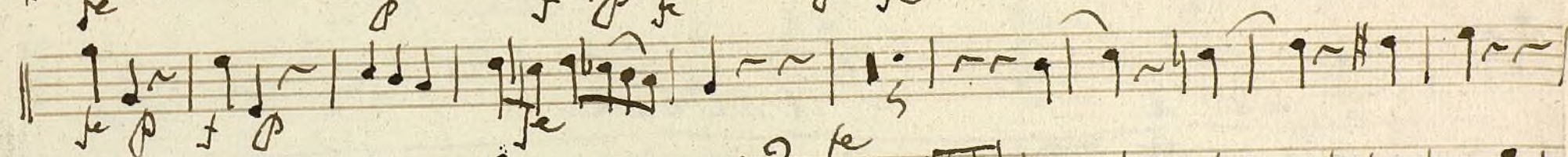
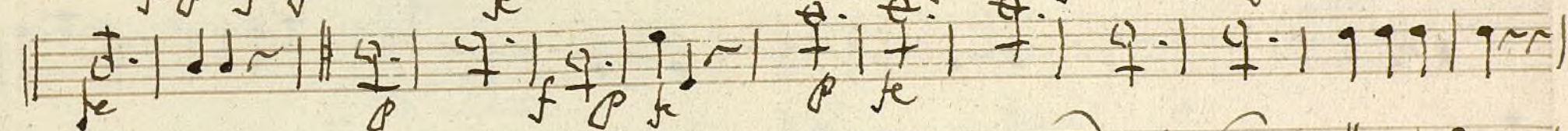
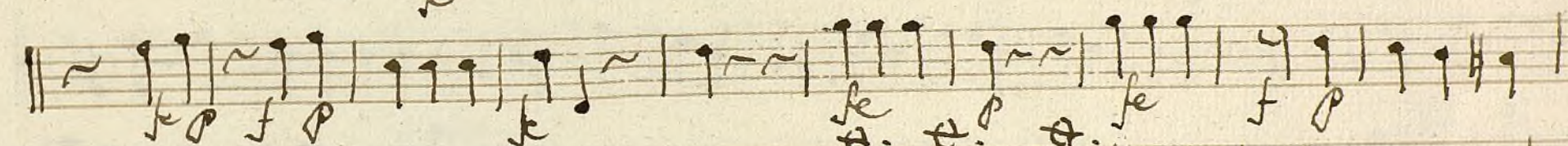
W. W. Phelps



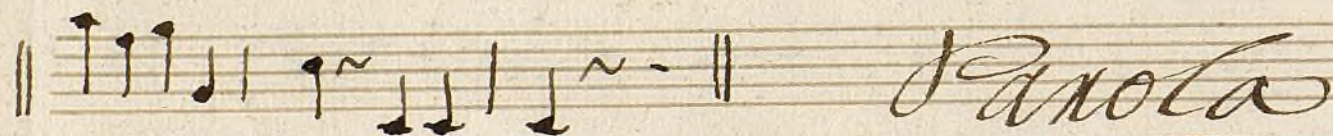
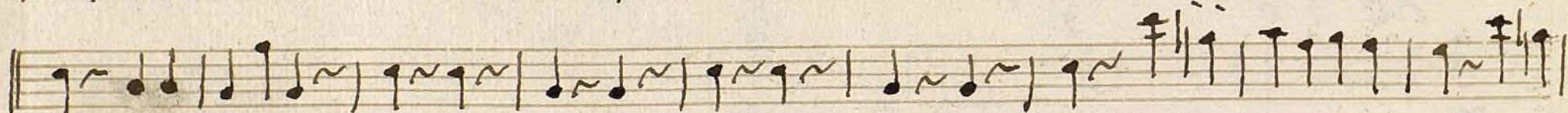
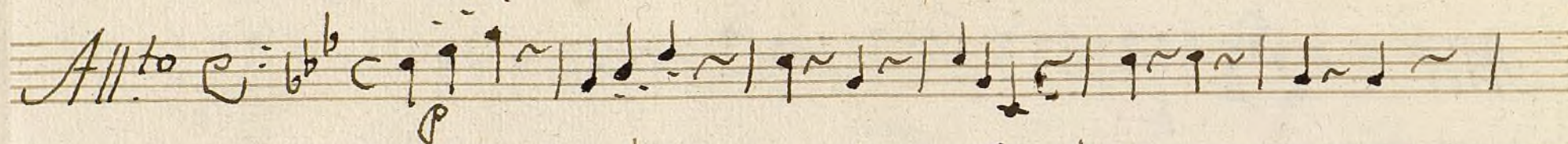
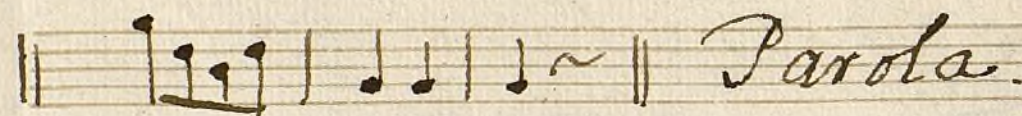




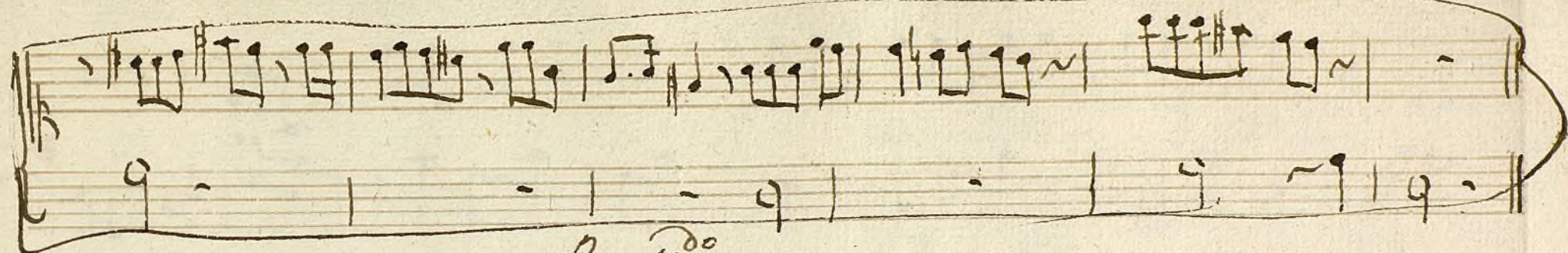




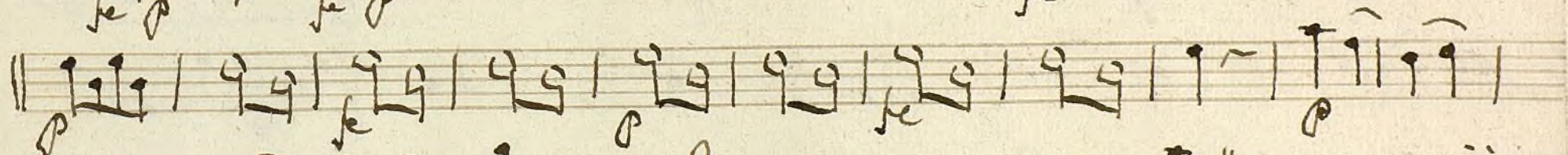
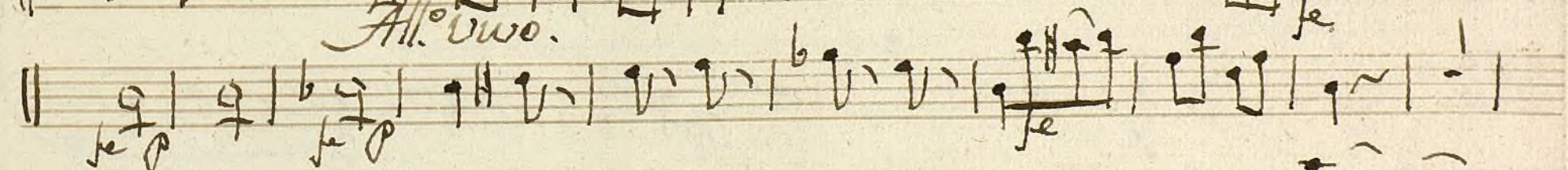
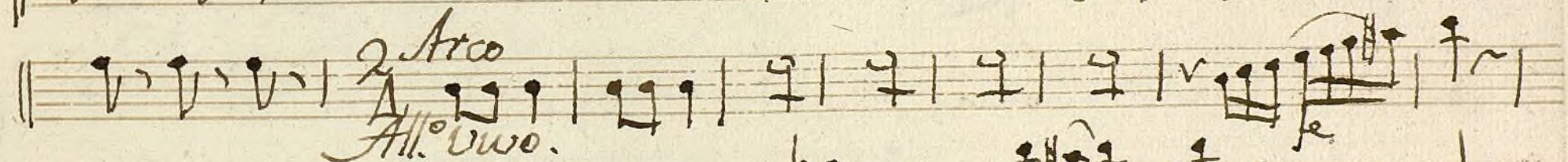
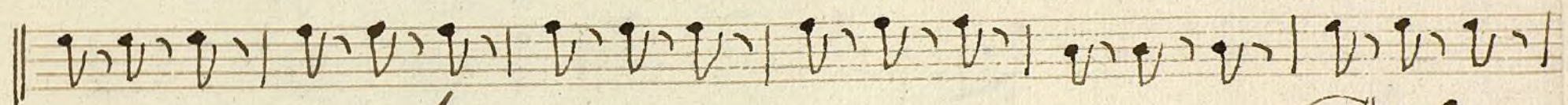




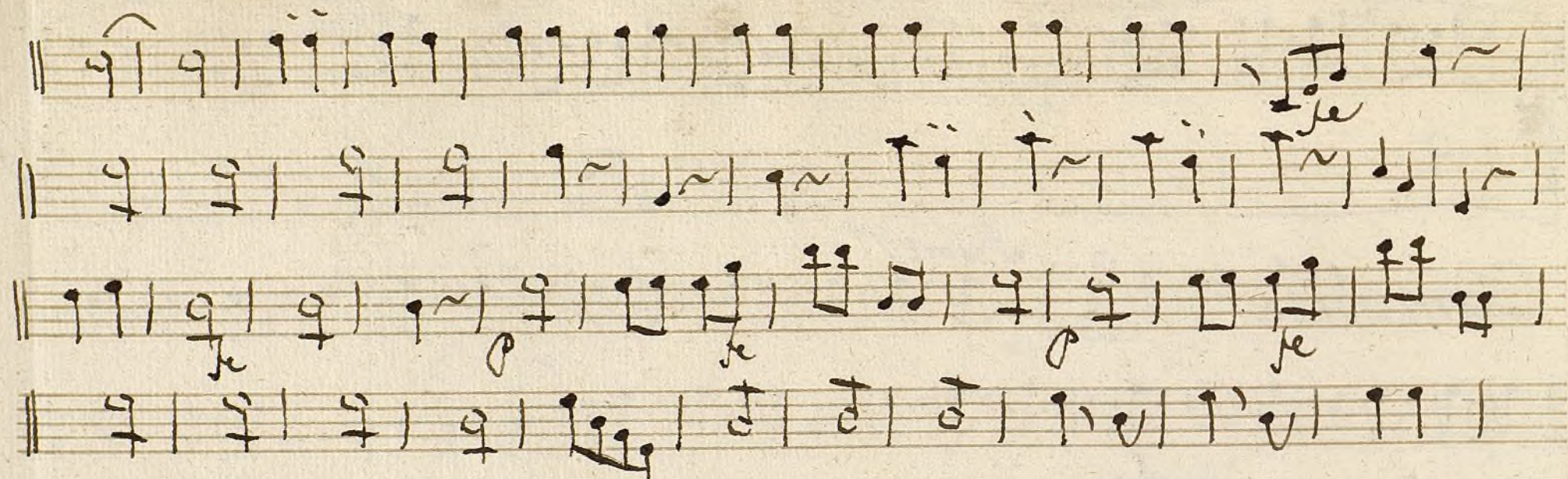




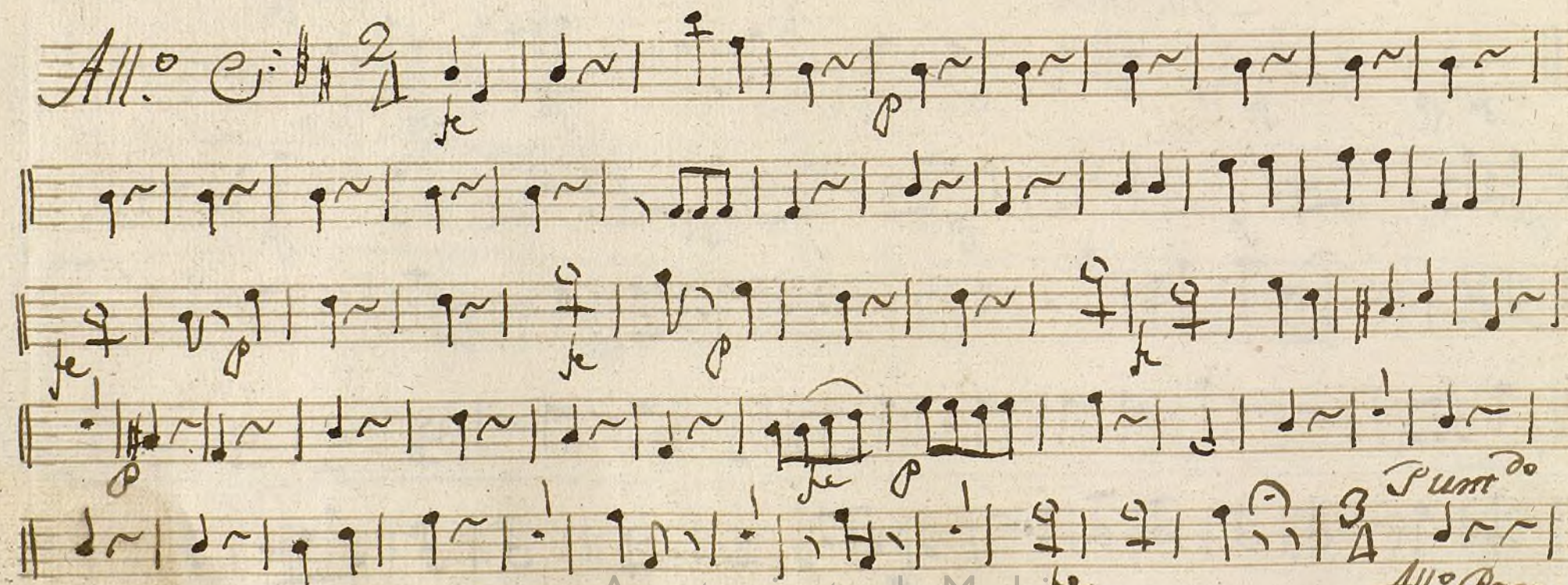
*Cantabile*  $\text{E}^{\flat} \text{ } 3/4$  <sup>*Punt.º*</sup>







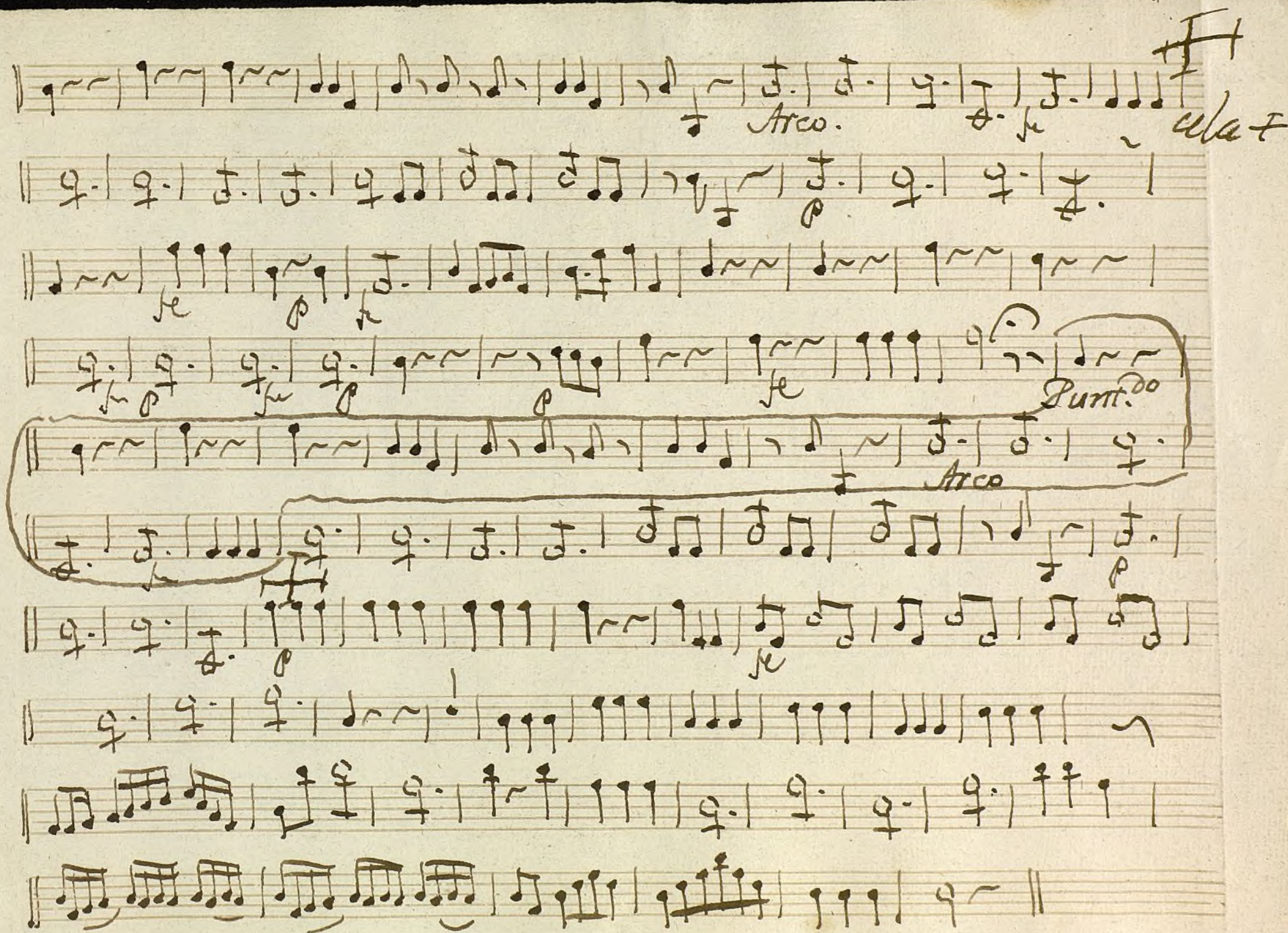
Parola.



Ayuntamiento de Madrid

Punt<sup>do</sup>  
All.<sup>o</sup> Poco.







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