

156-6

t

1793

Los Papeos Astutos

De Laserna

11

Carlota y
Gamborino
de fincaraleñas

Heard y
Paco (in page)

16 Segura
Caradoc

Maya

Mut. de Campo con varios arboles Corporeos, ala izquierda
da fuente Conpilon y q^e salga agua

All.^o

Salen Carlota y Gamb.^o de fonicarras con un lid de Topa cada una en la mano

y de tras Jul. y Pepe de Papos:

las dos

No teneis q^e moles

tarnos

no q^e remos ya cararnos

no q^e

los

remos ya ca sarnos

pero q^e es lo q^e emos

e cho

q^e nos trais tanto des pecho q^e nos trais tan

Carlota 1^o

no q^e remos Payos Gambo

to des pecho

q^e remos Señores

104

q. q. ter quedad o q. q. ter quedad en tales a

mo = rei po coay q. es pe rar = en tales a

fv.

mores po coay q. es pe rar en tales amores po coay q. es pe

rar po coay g^ees perar po coay g^ees perar Vaya no seas pesado / ya os

Tamb.^o // *Carl^{ta}*

po deis de aqui marchar, yonopuedo sufriresto, yomeede desesperar

Repe ala Tamb.^o *No asi metra*

tabas *Repe* quando yo tea blaba

No asi me mi rabas

los dos llorando

Qu!
por el car nabal por el car na
quando te ion daba por el car. nabal

Pepe llorando

bal a — — — *Qu! llorando*
a — — — a tiende aei tos pu che

Pepe

lag 2

vuel ve chica los o si tos
ri tos ay como

lloran ja ja ja ja ja ja ja ja bus cad

los dos otras Nobias q. esto sea cabá do ya q. esto

las 2 Po bre ci tos Po bre
sea ca ba do ya los 2 con el llanto con el

citos el ver los ri sa meda el ver los ri sa me
 citos el el
 llanto yo no puedo res pirar yo no puedo res pi

riendore
 da la la la la la la el ver los risa me
 da la la la la la la el ver los
 rar ^{los} llorando a a yo no puedo res pi

da el ver los rrisa meda a

da el ver los rrisa meda

rar yo no puedo res pirar yo no puedo res pi

a el ver los rrisa me

el ver los rrisa me

rar yo no puedo res pirar yo no puedo res pi

da ri sa me da rri sa me da

da ri sa me da ri sa me da

rar res pi rar res pi rar.

Parola.

Pepe, Pero porque no despais?
 Ju. como he'llas van alabar
 a Nadril algun supeto
 a bran visto por alla
 con mejores trapos q' estos
 las guerran enamorar
 mas no allaran otros Nobios
 como nosotros

Gamb. Puya
 Car. ta, Mucho mejores

Gamb.^o, Amigo, nos quieren regalar
Carl.^{ta}, y nos daran tantas cosas
de aqui ya os podeis marchar
quello vendran luego abernos
Pepe, vendran?

Gamb.^o, si
Ju.^l, vendran? (Gamb.^o si
Carl.^{ta}, vendran? (Carl.^{ta} vendran

Ju.^l, una treta he imaginado
Pepe, vamos la luego a tratar

Ju.^l, a Dios (ala Carl.^{ta})
Pepe, a Dios tu (ala Gamb.^o)

Gamb.^o, a bur.

Ju.^l, a infernal xero
el maldito interes
en bo setras q^e no ara /

All.^{to} Mod.^{to}

ellas, vamos
ellos, vamos vamos discu

gun lo q.e. yo en tiendo a quia i mucho q.e. per
vamos discu riendo pue segun lo q.e. yo en tiendo a quia y mucho q.e. per
riendo pue segun lo q.e. yo en tiendo a quia y mucho q.e. pensar q.e. per

sar y si es to no lo mi ramos y con juicio lo tra tamos aper
 sar
 sar y si es to no lo mi ramos y con juicio lo tra tamos aper

der se puede echar = aper der se puede e char a per
 der se puede e char aper der se puede e char aper

der se puede e char.

Parola.

der se puede e char.

Gamb.^o, Se fueron Antonia? (Carl'ta) Si

Gamb.^o, Ya poco podran tardar / nuestros queridos

Carl'ta, Diferon vendrian como acazar

Gamb.^o, Oyer si querran burlarnos

Carl'ta, Muchacha no creas tal

nober q. son Caballeros

y la palabra quedan

siempre la cumplen?

Gamb.^o, Abeces tambien la suelen quebrar

Carl'ta, Mientras vienen esta Yopa

a cabemos de labar.

All.^o

Gamb.^a

yo quiero tener robio aunque soi ri = ña =

pues no pienso que dar me para ser ti = a =

para ser ti - a *Carl'ta* siel Caba

lle ro quiere la mano mi = a =

yo ben dre a ser sin du da ca ba lle ri = a =

Ca ba lle ri a — *Carl'ta* tendré se ño ri =

Gamb.º a me lla ma ra ñ Do = ña me ha ré la Gaz mo =

Carl'ta Ca mi na ré en co = che *lan 2*
 ña ya si a tro chey mo che ten

go de gantar ya sia tro chey moche tengo de gas tar= a

las 2 vibar nuestros Caba lleros qe di

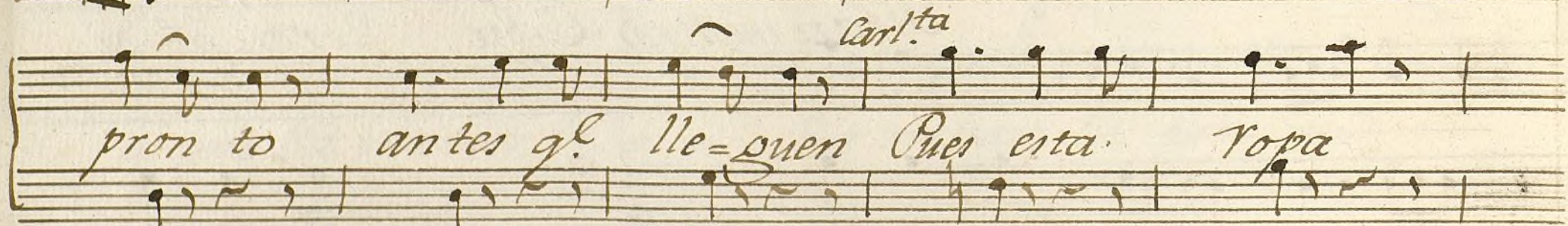
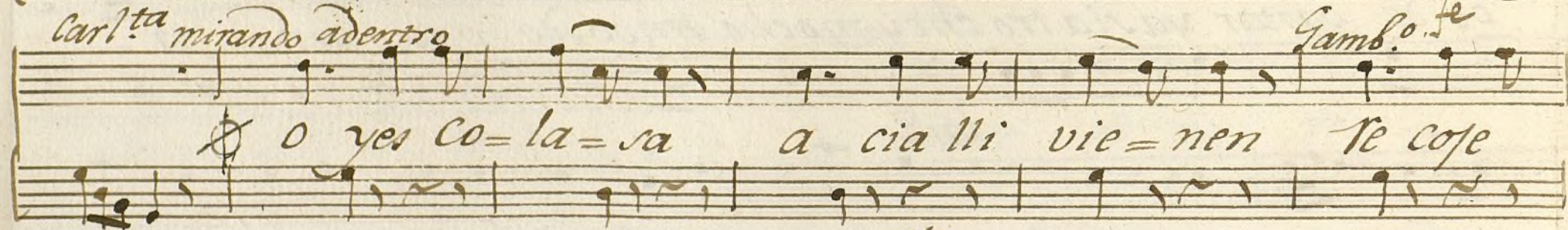
choras nos harañ y va yan fuera los Payos qe to

does nece si dad= que to does ne ce si

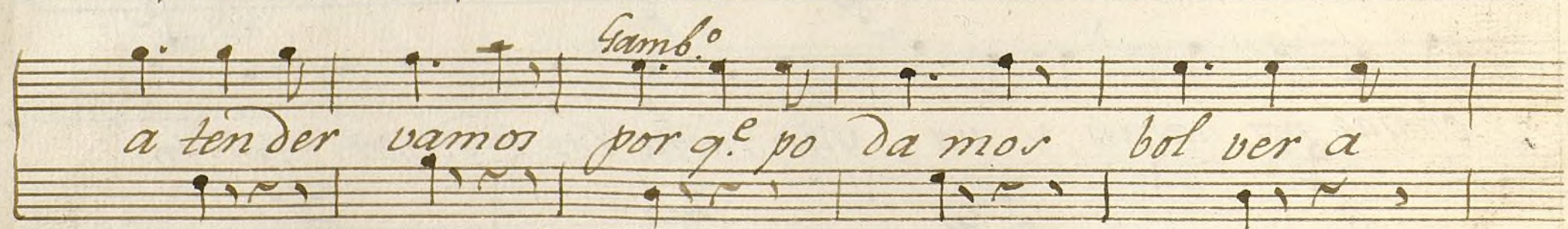


Carl'ta mirando adentro

Gamb.o. se



Carl'ta



Gamb.o.



ca por q.e. po damos vol ver a ca vol

las 2
ver a ca viban nuestros Caba

lheros q.^e di choras nos a ran=y va yan fuera los

Payos q.^e to does ne ce si dad = que to does ne ce si

dad = q.^e to does ne ce si dad

Salen Paco y Segura con escopetas

All.^o

Paco

Seg.^a

Es ta a de ser la fuen — te se gun yo

cre o se gun yo cre = o

Poco

Seg.^a

Poco

Segun yo cre o — o — en donde estar pun

Seg.^a

los 2

tua les = es = = = nos o fre cieron

Seg.^a

los 2

nos o fre cie ron = o = = = en

donde estar pun tua les nos o fre cie =

ron nos o fre cie ron.

Paco

Seo^a

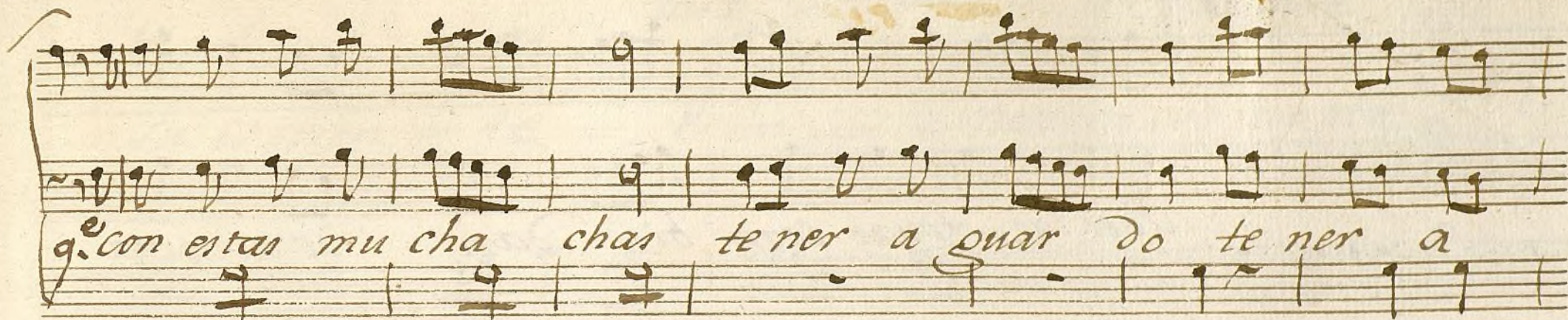
Paco

o que buen rrato = = o = = = = = g^e

con estas mu cha chas = a = = = =

los 2

te ner a guar do te ner a guar do = = = =



Paco) oyes chico tardan mucho (Seg.^a) no temas q^e no harán falta
Paco) que bonitas son (Seg.^a) Las tentas quieren las demas
palabra de caramiento (Paco) Ig^e importa / con eso se las engaña
quedos tungs qual no otros / na tienen que perder nada
Seg.^a) Vien pensado / (Paco) xó q^e temo / es silos Paletos q^e andan
tran de ellas lo riben / no nos pequen una semana
Seg.^a) Puer nostra emor escopetas (Paco) Calla tonto q^e una tranca
en manos de un chayo vale / mas q^e todas estas armas
en las de los señoritos (Seg.^a) Que escaro esta esto de cara
Paco) Como no lo este de Moras / lo demas no importa nada.

Carza.

Pues las Aguas com bi dan de aquesta

fuen te de aquesta fuen te

Paco de aquesta fuen te *Seg.^a* *Paco y Seg.^a* nuesta *Seg.^a* templa

lan 2 re mos os *Carza.* en su Co rriente en

1a 2 *Carz.*
 su corrien = te = E. = = nuestra sed templa

re mos en su co rien te en
 remos en su co rien te en su co rrien

Carz.
 te Mas q^e Eco suena =

1a 2 *Carz.* *1a 2.*
 A Ellas seran sin duda A

Carz.

que se chan cean qe se chan

las 2

Carz.

ce an = = A = = = Ellas serán sin

du da qe se chan ce an qe se chan ce =

an

Carl. ta *Gamb.º*

All.º Chir co la sa mira mira chis An

to nia ya an benido ya n be nido a cia alli e sen tido

rruido Sin du da q. e llas se rán Sin du

Pepe y Pul

des de es tear bol es con di dos los po

da q. e llas se rán

Carz?

Payan

demores cu char los po demores cu char a Dios niñas vienlle

gados ya te niamos = cui dado si nos querian bur

Paco

no loes

lar si nos q^e rian burlar si nos q^e rian burlar.

Seo.^a
 peres Dueño hermoso Dulce bien de el alma mia

Gamb.^o *Carlita*
 o qe gusto qe ale gria o qe gusto qe ale

lari 2 *lor 4*

gria
 que cosas di cen tan buenas nunca te podre olvi

Quel
 dar nunca te podre olvidar si muestra idea se allana a estos qe vienen por

lana los emos de tras quilar los emos de tras quilar.

Voz 2,

Voz 2, as ta ver es to en q^e para yo ei toi del to do du
as ta ver es

Payor, as ta ber esto en q^e para yo ei toi del to do du

p?

dosos y del caso rre ce losos quie ra Dios q^e a cabe en

dosas y del ca so rre ce losas quie ra Dios q^e a cabe en

dosos y del caso rre ce losos quiera dios q^e a cabe en

Carz.

par

Payor,

Que estos lances pocas veces Payor,

par

Payor,

par q. estos lances pocas veces Que estos lances pocas veces dejan de tener re

Av. P.

Carz.

Carz.

dejan de tener rre veces

y sue

veces dejan de tener rre veces y suelen a cabar mal

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of two staves. The lyrics are written in a cursive script below the notes. The first system contains the lyrics: "len a ca bar mal y sue len a ca bar" on the top staff and "y suelen a ca bar mal y suelen a ca bar" on the bottom staff. The second system contains the lyrics: "mal a ca bar mal." on the top staff and "mal a ca bar mal Parola" on the bottom staff. The word "Parola" is written in a larger, more decorative script. The music is written in a simple, functional style, likely for a folk or religious song.

len a ca bar mal y sue len a ca bar

y suelen a ca bar mal y suelen a ca bar

mal a ca bar mal.

mal a ca bar mal Parola

Carl'ta, Vaya q' son guapos chicos / Gamb.' mucho mejor q' los Payos

Carl'ta, Miraban muy Petimetre / Gamb.' seran hombres hacendados

Paco, Yo tengo treinta mil pesos / al fondo perdido (Qu.) Eiclaro
q' estos al fondo perdido / siempre echan los Mayorazgos

Seo.^a Yo tengo mil Olibares / y quarenta mil Naranjos

Pepe, No creo q' Calabazas / se volveran de aqui aun rrato

Las 2. Venis admirados (Las 2.) Que ricotes

Carl'ta, Yen fin emor de canarnos / (Seo.^a) Si (Paco) Si

Pepe, El ablar Cueta poco (Qu.) como ahora llueben guisarras

Gamb.', No me veo de alegria (Carl'ta) Vamos por Dios de esto hablando.

Coplas

$\frac{2}{4}$

Carl'ta


Me tendra usted q' me sirba luego

Gamb.' Para q'ndo me a como de tendre

Carl'ta Desp' q' estemos casados en q'.


All'.

$\frac{2}{4}$
A p.




q.^e su esposa sea luego q.^e su esposa se a — —
Coche en q.^e pa searme tendre coche en q.^e pa searme — —
Cana vivi remos en q.^e casa vibí remos — —

Paco



Qua ren ta y cinco cri a das es ta ran a tu obe
seg.^a, uno con doce Ca ballos y quatro ocinco bo
Paco, En qua tro o seis q.^e me tocan en la Corte de de



diencia es ta ran a tu
lantes y qua tro ocinco
recho en la Cor te de

Qu.^l
Pepe, Yel tal
Qu.^l, Yel buen
La Car
f.

Señor según creo con tanta manifi cencia
Señor según vemos con tanta Caba lle ria
cel y el her pi tal = el vi va or pi cio y Prado
po:

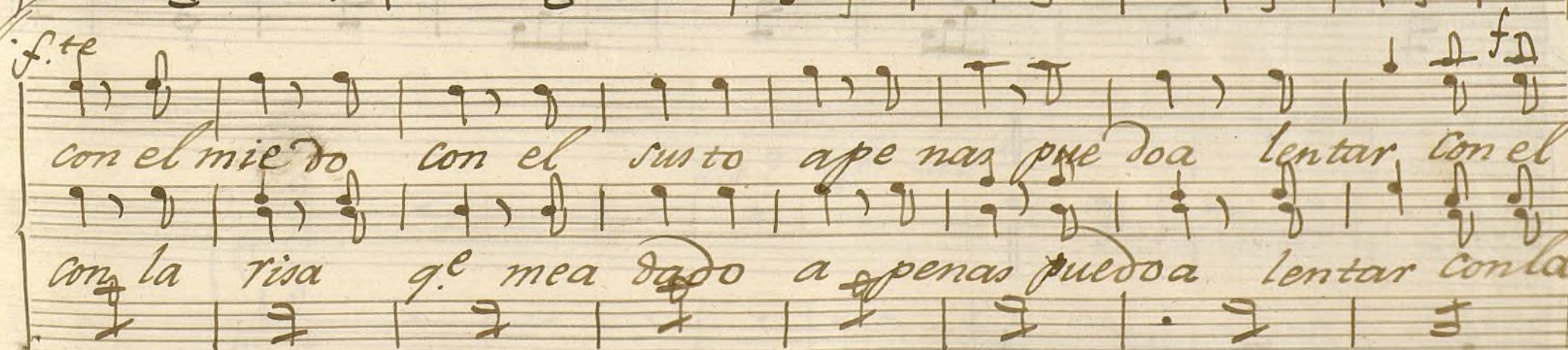
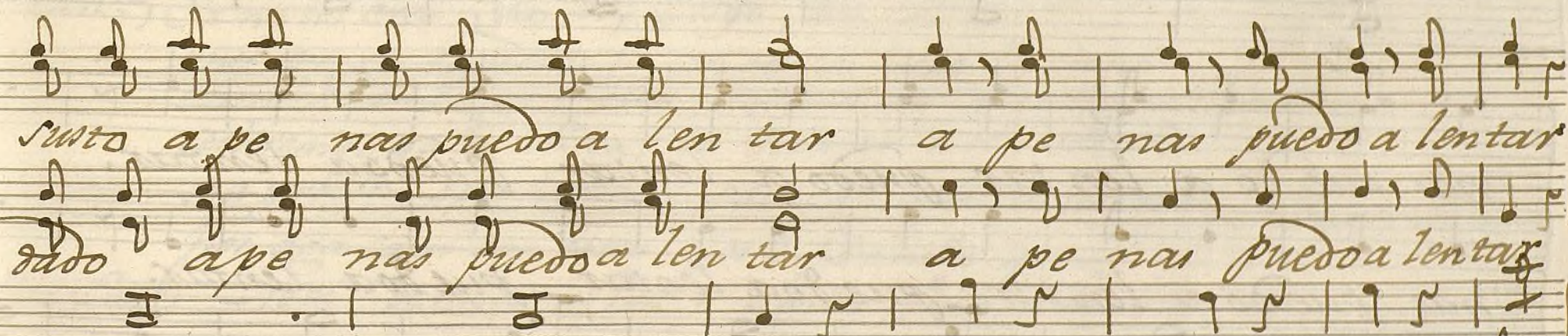
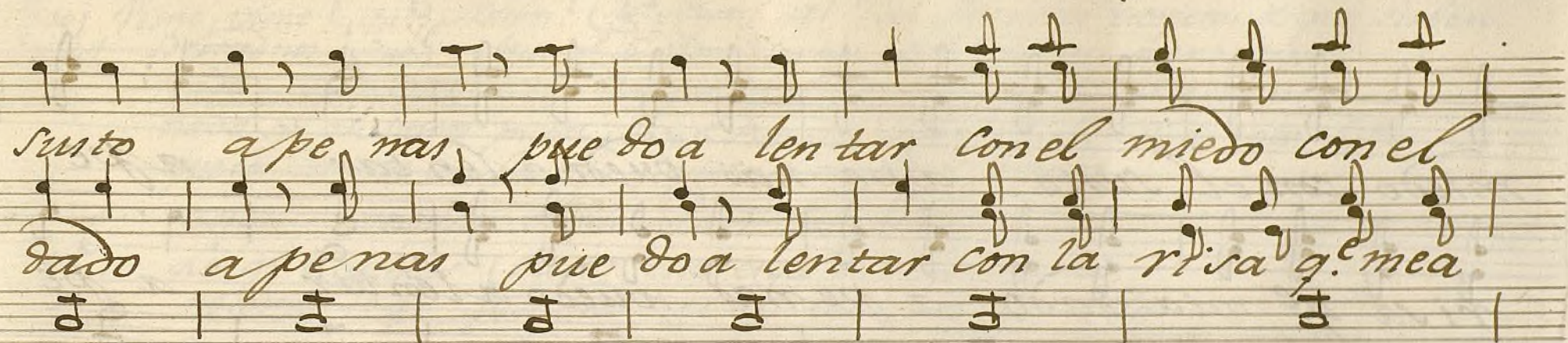
será de los q. se coren asi mismo las cal
des de Madril al Lu gar = se bie ne matan do or
siempre to can de de recho a que esta es pecie de

zetas a si mismo las cal
migas se bie ne ma tan do or
ba gos a que esta es pecie de
Alcorno
2.º mayor
Parola

Carl'ta, Naya. y quando nos casamos (Paco) Hissamia quando quieras
 Carl'ta, Me estimas mucho (Paco) Porti duros dare la vida
 Gamb'o, Ytu. (Seg.^a) Lo mismo Qu'l, aora estiempo (Pepe) No le espera mala fierta
 Qu'l, Ai ai ai, Corre colasa (f. corr.) Pepe, Antonia huye de aqui aprisa (f. corr.)
 Qu'l, Que Junto ala Ermita baja (Pepe) Que viene por la Ladera
 g.rol, un lobo como un Demonio (Pepe) un lobo como una Bestia

(Paco Corriendo)
 All.
 ay ai ai ai San Cosme
 f. p. f. p. f. p. Carl'ta
 ai ai - ai San Canuto Voi me Corriendo
 f. p. f. p. Paco queriendo ir subir
 f. p. Seg.^a
 Es capo al punto so bre esta en ci na so
 f. p.

bre este Arbol *Pepe* *Quel,* ay q^e viene *las 2.ª a los Car?*
 ay = ay q^e viene *dad nos = am*
Paco para a muy buen tiempo pa raeo estamos *seg.^a*
las 2 *Paco, arustado* en es te caso es lo
 Pues yel ca ri ño



Handwritten musical score for two voices. The first system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are written below the staves. The first line of lyrics is "miedo con el susto a penas puedo a len tar a pe". The second line of lyrics is "risa q.e mea dado a pe nar puedo a len tar a pe". The music is written in a simple, handwritten style with notes and rests.

miedo con el susto a penas puedo a len tar a pe
risa q.e mea dado a pe nar puedo a len tar a pe

Handwritten musical score for two voices. The second system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics are written below the staves. The first line of lyrics is "nas pue do a len tar puedo a len tar puedo a len tar,". The second line of lyrics is "nas pue do a len tar pue do a len tar pue do a len tar,". The music is written in a simple, handwritten style with notes and rests.

nas pue do a len tar puedo a len tar puedo a len tar,
nas pue do a len tar pue do a len tar pue do a len tar,

1.^a y Paco, Viene, viene! (Quel.) ¿Vale? (Pepe y Bayas) ¡ai! ai (Pepe) eran Escopetas de que sirven
 2.^a Socorrednos (Quel.) ¿Agora q^e la vida dieran por vosotros que nosotros
 nada valemos (1.^a 2.^a) ¿Que pena (Pepe) lo sepas q^e aqui no ai
 nada q^e asustaros pueda (Paco) Pues y el Lobo (Quel.) No ai mas Lobos
 que los dos que con Cautela / quereis enganar a todos
 a estas sencillas obesas (Paco) ¿Que decir?
 Quel., do q^e escuchais (Paco) esto es ya de otra materia
 nosotros lo q^e queremos / es el Cañon con ellas
 Carl^{ta}, Ya no los creo (Gamb^o,) Niño Quel., si
 pues eso se remedia / con darlas luego la mano
 como se combengan ellas / nosotros dos de testigos
 serviremos y ala Aldea / los llevamos a el instante
 sea por bien o por fuerza / para q^e halli la justicia
 por aga caer con estas (los 2.) Demodo que ::
 Pepe y Quel., No ai Demodo (Quel.) Abien q^e aqui ai Escopetas.

1.^a 2.^a alor car^o.

All^o

Sien verdad vues tro Ca ri ño

noai in con ve nienteen es to noai in canvenienteen
noai in con ve nienteen esto noai in conbenienteen
esto
lo 2 carro
esto De modo: que noes po si ble hacer
esto De modo qe noes po si ble hacer
la vo da tan presto de modo qe noes po si ble hacer

Payos sacan una cuerda cada uno

pues por pi ca ros bri bones

la vo da tan presto

ros bri bones

vendreis ata dos al Pueblo ven dreis a ta dos al

dos al Pueblo ven dreis

Pueblo

a dos Caba lleros tra tar

los 2

de esa suerte

A dos caba lleros tratar de esa suerte

qu.

f. p.

f. p.

los 2 p.

solo es caba lle ro el que lo pa re = ce el que

el qe

Carz.

Payos

qu.

lo pa rece a tre vido po co o si

lo pa rece po co ruido

no de un cula tazo al o tro mundo o sembio al o tro mun
f. p. *f. p.* *Payas* *f. p.* *f. llorando*

de o sembio ya los des pre ciamos ya bo so tros

solo = que re mos amar que re = mos amar. *Pepe!* *(Vayanose a i perados)*

Qu. *Seg.ª* *Paco.º*

ya os podeis de aqui marchar) Es u nain so lencia es u

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

na maldad Pues se acen gna pitos vamos los a tar vamos los a

p. *f.*

ten piedad *Payas* *segun veo a qu'estea suntos*
no ai piedad
ten piedad

Org. y Coro:

segun *por fuer za a dea cabar mal* *segun* *veo a q. es tea*
por fuer za a dea cabar

segun *veo a q. es tea suntos* *segun* *veo a q. es tea*

suntos *mal* *por fuer za a dea cabar mal* *segun*

suntos *por fuer za a dea cabar mal* *segun* *veo a q. es tea*
f.

por fuerza a de *segun.*
 unto por fuerza a dea cabar mal *segun veoa*
 por *por*
 glentea unto por fuerza a dea cabar mal por fuerza a dea
 a a a
 cabar mal a ca bar mal a ca bar mal.

Que., Confesad no son Señores / si no dos vapores

Paco, Es cierto / que estamos de pretendientes / hace diez años

Que., Lo creo, mayor haré q. la Justicia / os acomode bien presto

Pepe, En cuenta (Que., si (Paco) Corambola con los Payos

Seg.^a, malo es esto (Car.^{ta}) Perdonad los ya no otros tambien

Que., Vaya me convengo / como en la vida pa seis
atres leguas de este Pueblo

los 2., vien esta (ella) Dame la mano

Pepe, Pues acabe en paz a questo

Que., Pero mirad por si acaso

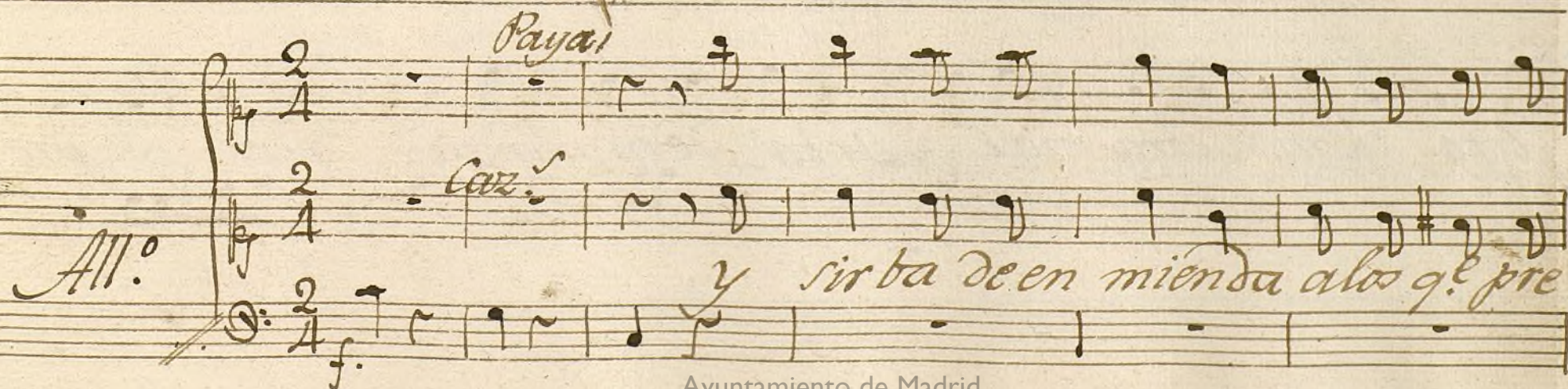
Que con la cuerda me quedo sentenandola

2
4
Paya

2
4
Car.

III.
2
4
f.

y sirba de en mienda a los q. pre



tenden y as tutos en tienden las hembras burlar te

niendo en ten dido q'el q'es Caba llero a tentoy sin

todos

cero ja mas obra mal y cirba de en mienda a los q' pre

f.

tenden y as tu tos en tienden las hembras burlar te niendo en ten

di do q. el q. es caba Nero a tentoy sin cero ja

mas obra mal fue el q. es caba Nero a tentoy sincero jamas obra

todos

te niendo entendido q'el q' es caba

mal la mas obra mal te niendo entendido q'el q' es caba

Paco

lor 2

llo a ten toi sin cero

Payas

a a

a ten toi sin

Payon

llo a ten toi sin cero

a ten toi sin

Pa.
a — — a — — a — — a — —
ce ro ja ma o bra mal
a ten toi sin cero ja

ce ro ja mas o bra mal
f.

mas obra mal ja mas obra mal ja mas obra mal.
mas obra mal ja mas obra mal ja mas obra mal.



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Mus 156-6

t

Violin 1^o S^r monjui

Don.^a a 6.

Los Payos artutos.

6

A handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *po*. The score concludes with a double bar line on the seventh staff. The handwriting is in dark ink on aged, slightly discolored paper.

Parolas.

All.^{to} Mod.^{to} *P.^o todo* *Parola.*

All.^o *P.^o* *Fin* *Parola*

Ayuntamiento de Madrid

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *se*. The score concludes with a double bar line and the handwritten text "1. 5." to the right.

All. 2/4 *pp*

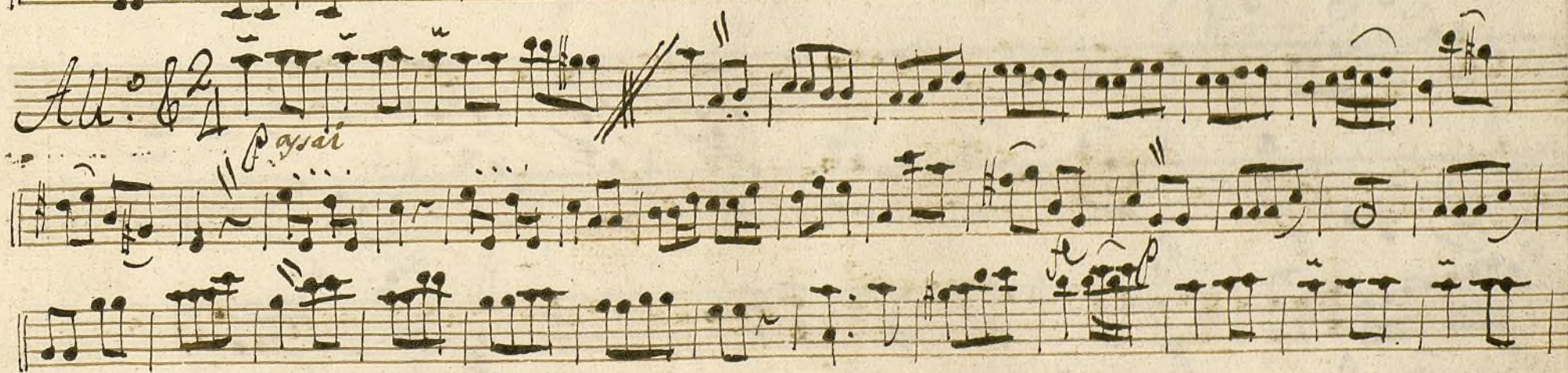
Si

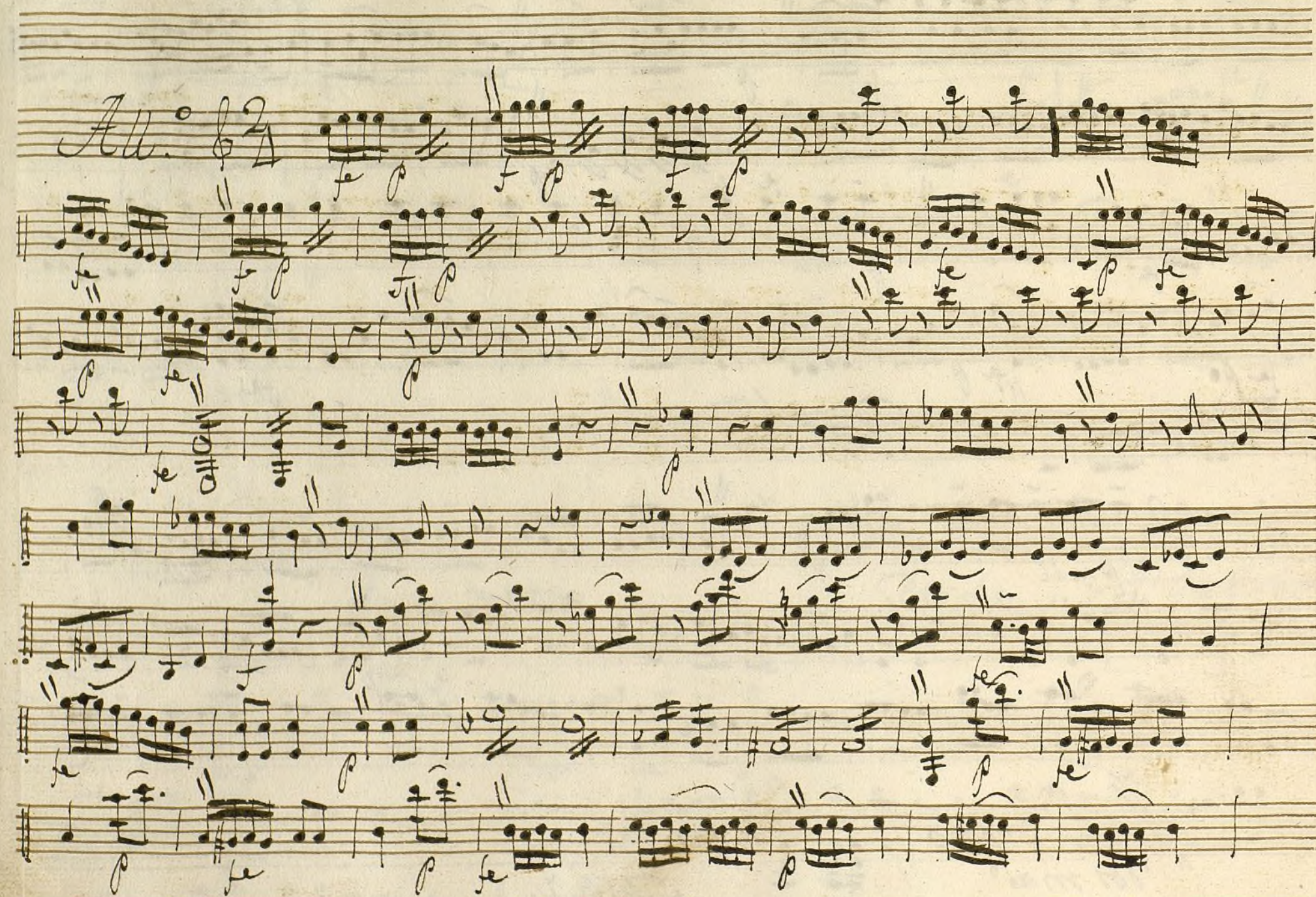
Parola.

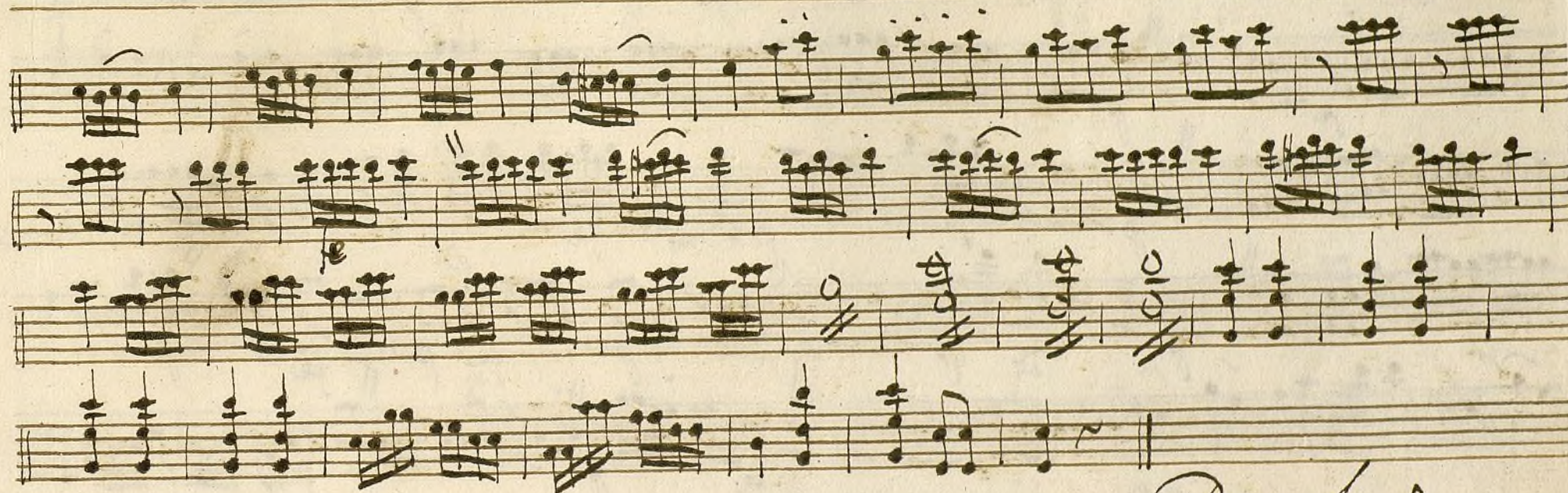
D. Callegno
D. Callegno

All. C

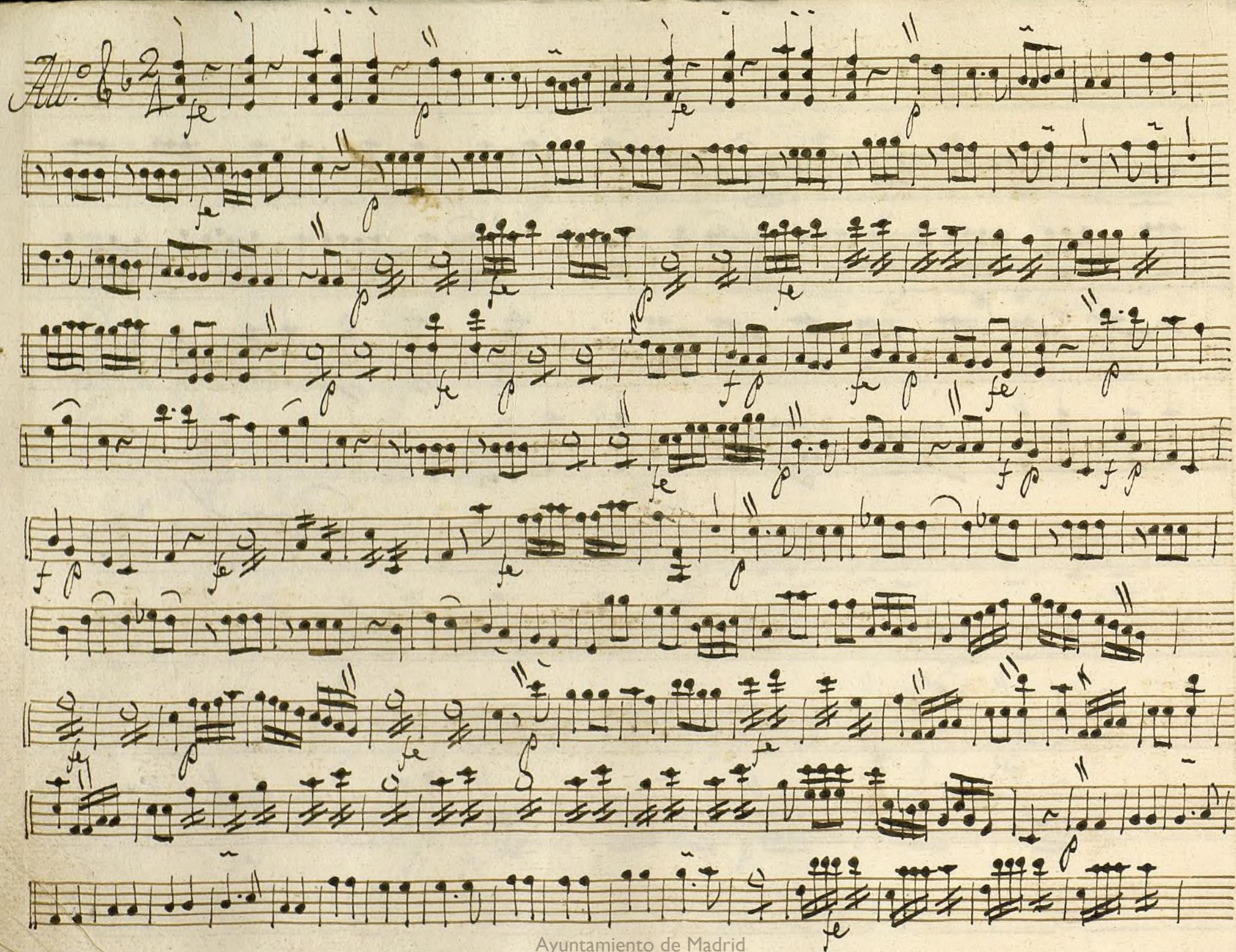
Cres.







Parola.



A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. The second staff features the word "Parla." written in a cursive hand. The manuscript is written in dark ink on aged, slightly yellowed paper. The notation is dense, with many beamed notes and complex rhythmic patterns. The staves are numbered 1 through 8 on the left side.

2

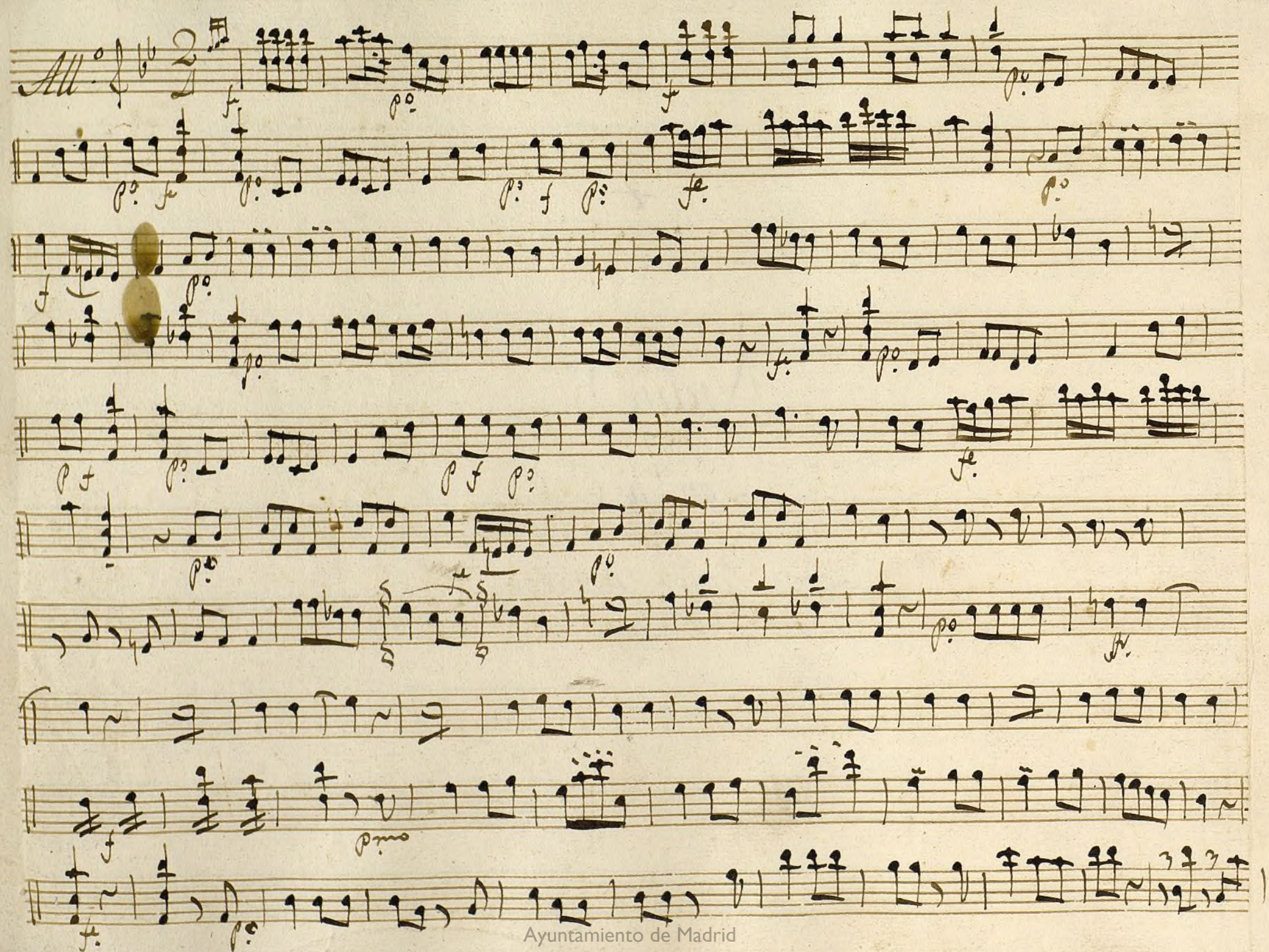
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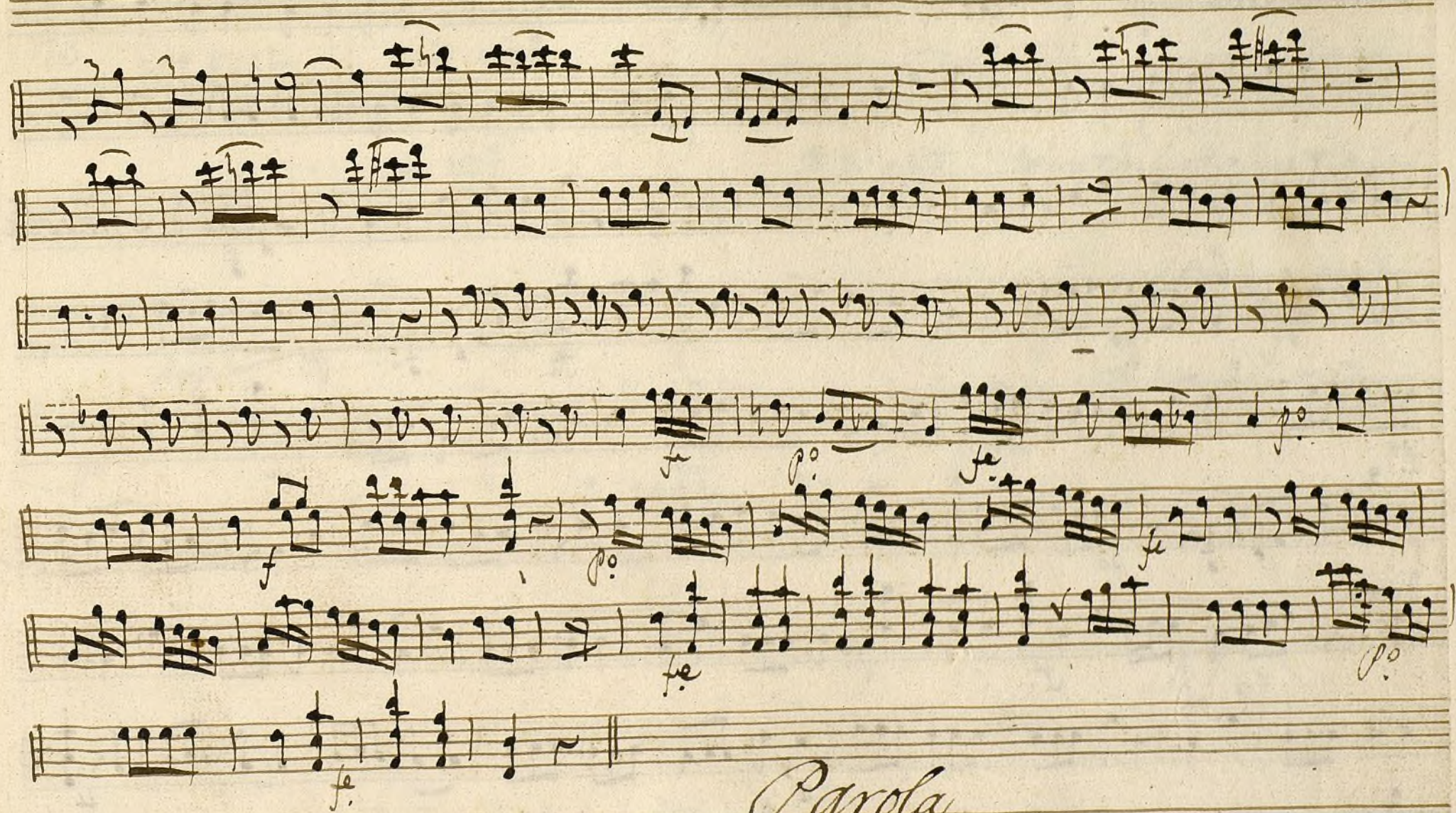
Violin 1^o

Fon.^a à 6.

Los Payos attutor.

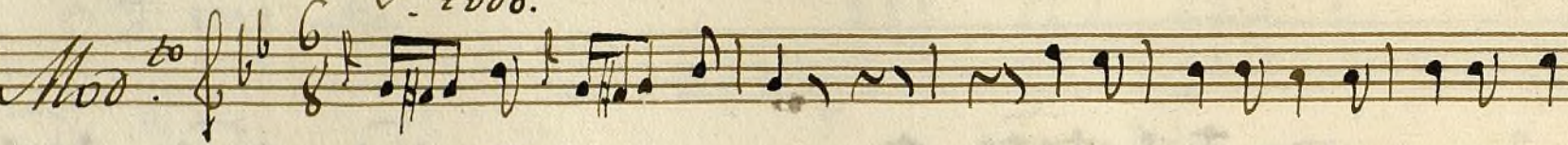
ff

All. 



Parola

Q^o 4080.

All.^o Mod.^{to}  *Parola.*

Parola.

A handwritten musical score for a piece titled "Parola" by Antonio Vivaldi. The score is written on eight staves of five-line music paper. The notation is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo) are marked throughout. The piece concludes with a double bar line and the word "Parola" written below the final staff. A watermark from the "Ayuntamiento de Madrid" is visible at the bottom center of the page.

time

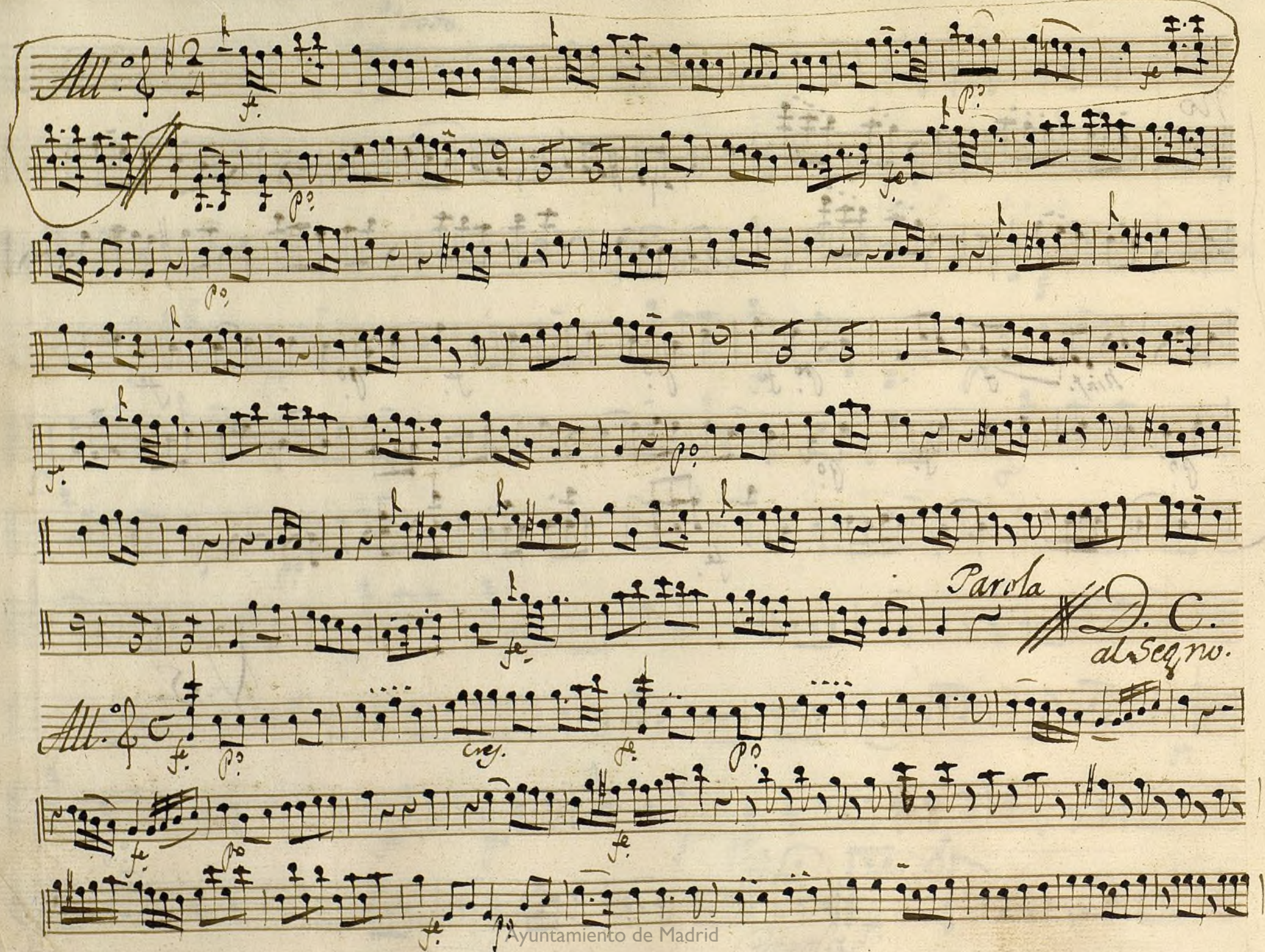


Panola T.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *no*, *hinf.*, *f*, *pp*, and *je*. 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.

V. 5.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *ff*, *p*, *crej.*, and *allegro*. A section of the score is marked *Parola* and *D. C. al Seg. no.* (Da Capo al Segno). The manuscript is signed "Ayuntamiento de Madrid" at the bottom.



ff *p* *crej.* *allegro* *Parola* *D. C. al Seg. no.*

Ayuntamiento de Madrid

Parola.

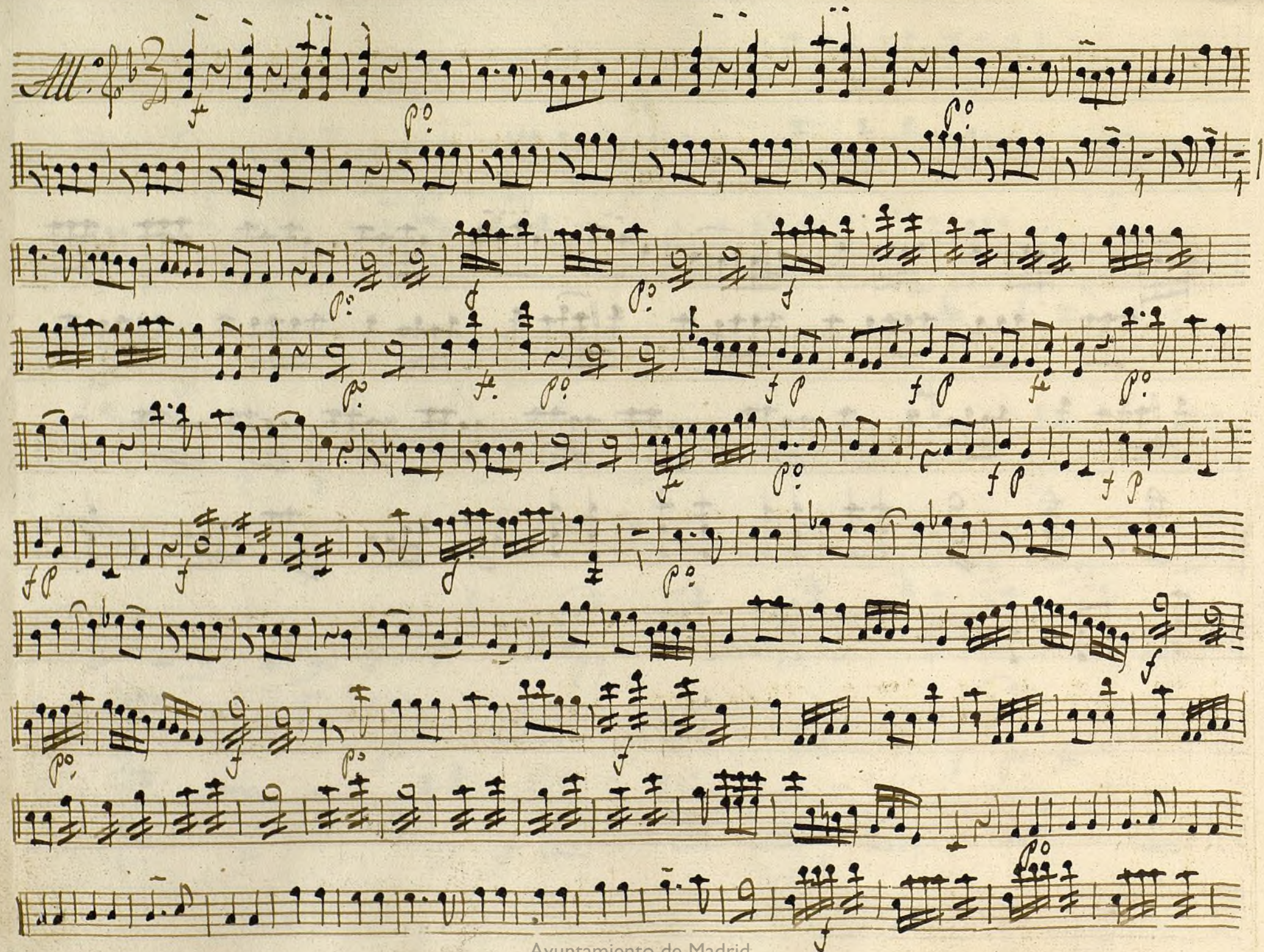
All. 2/4

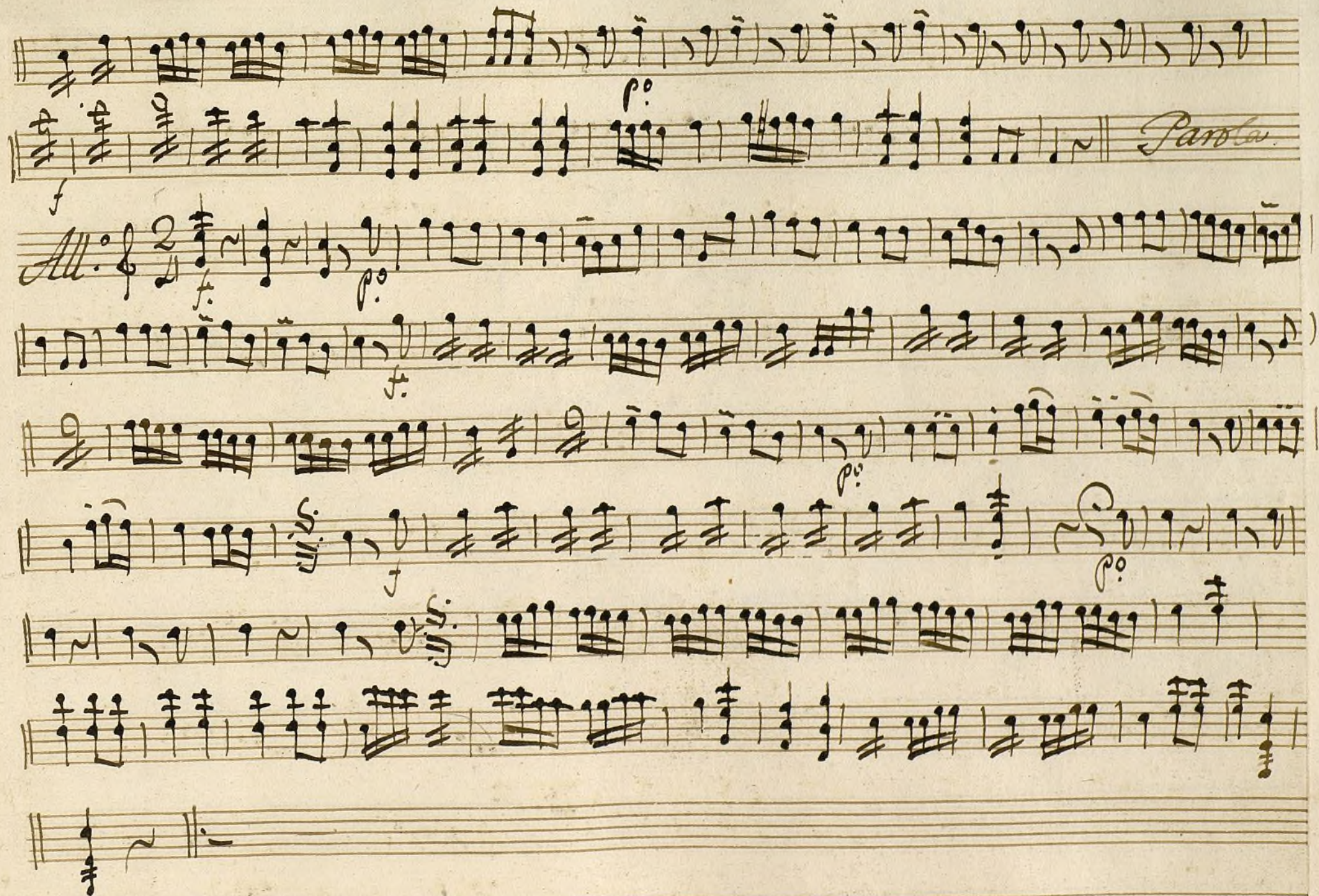
Parola.

Al Segno
Doi mas.









2

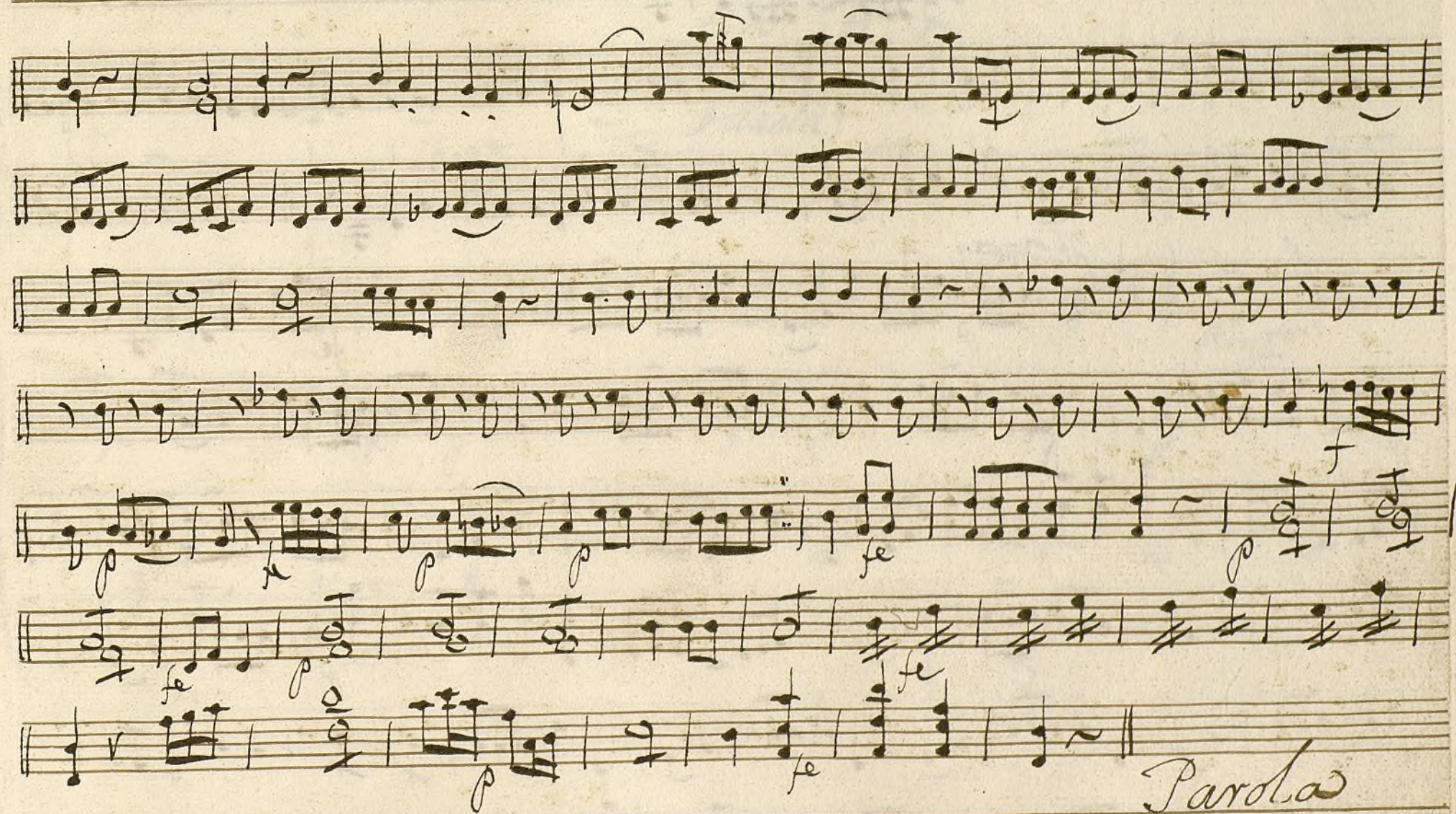
^t
Violin 2.^o

Ton^a a G

Los Payos artitos.

All.^o

Ayuntamiento de Madrid



Parola



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The word *fin* is written above the first staff, *Parola* below it, and *Rinf* below the fourth staff. The initials *D.S.* are written at the end of the sixth staff.

All.^o *no*

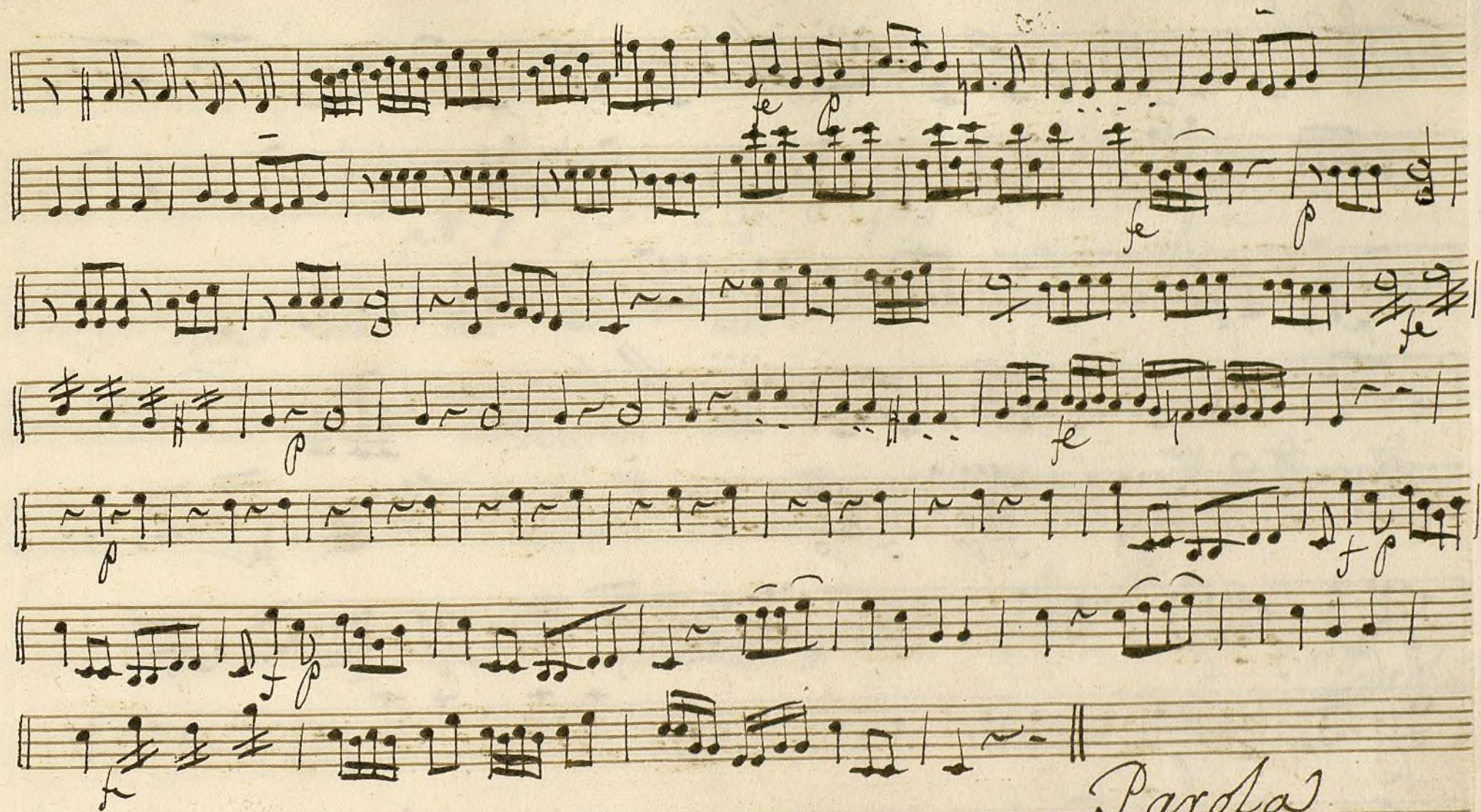
fe *p* *no* *2*

Pardas *no* *D. C. al segno*

fe *p* *no* *2*

All.^o *fe* *p* *Cre.* *f* *p* *fe*

fe *p* *Cre.* *f* *p* *fe*



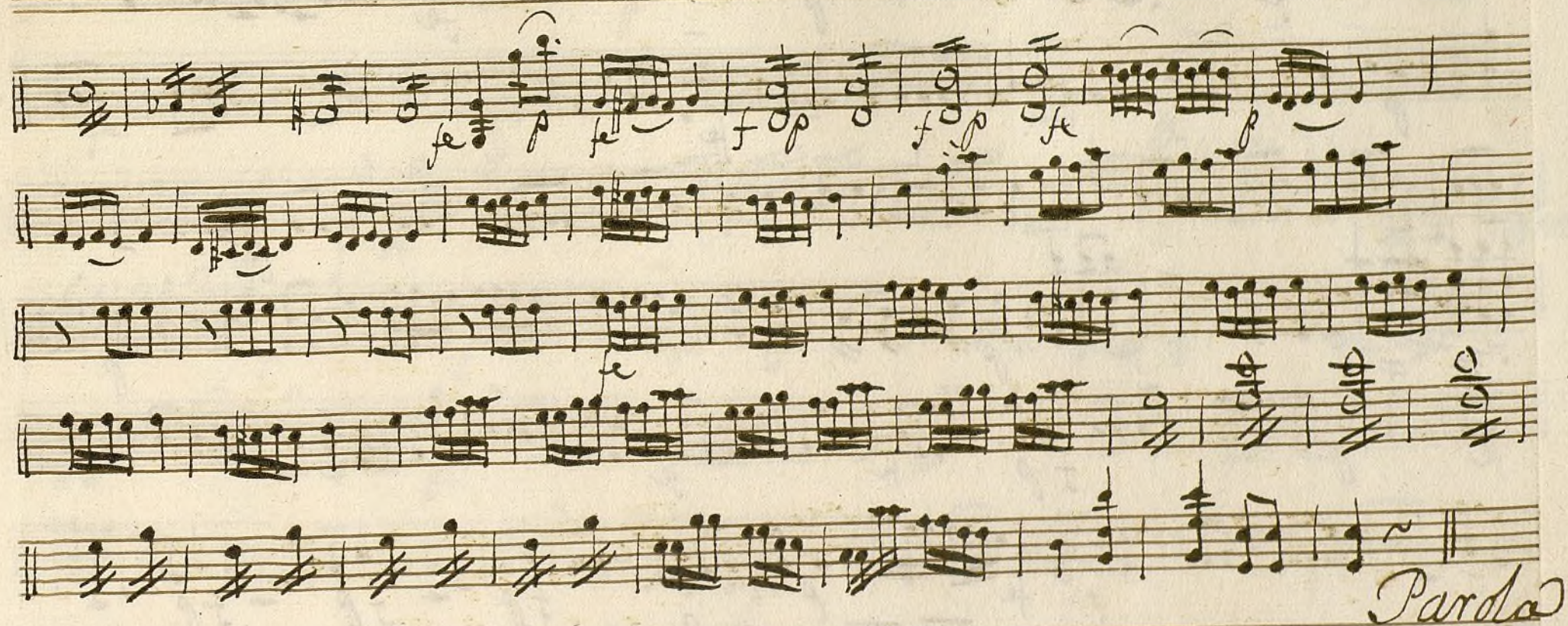
Parola

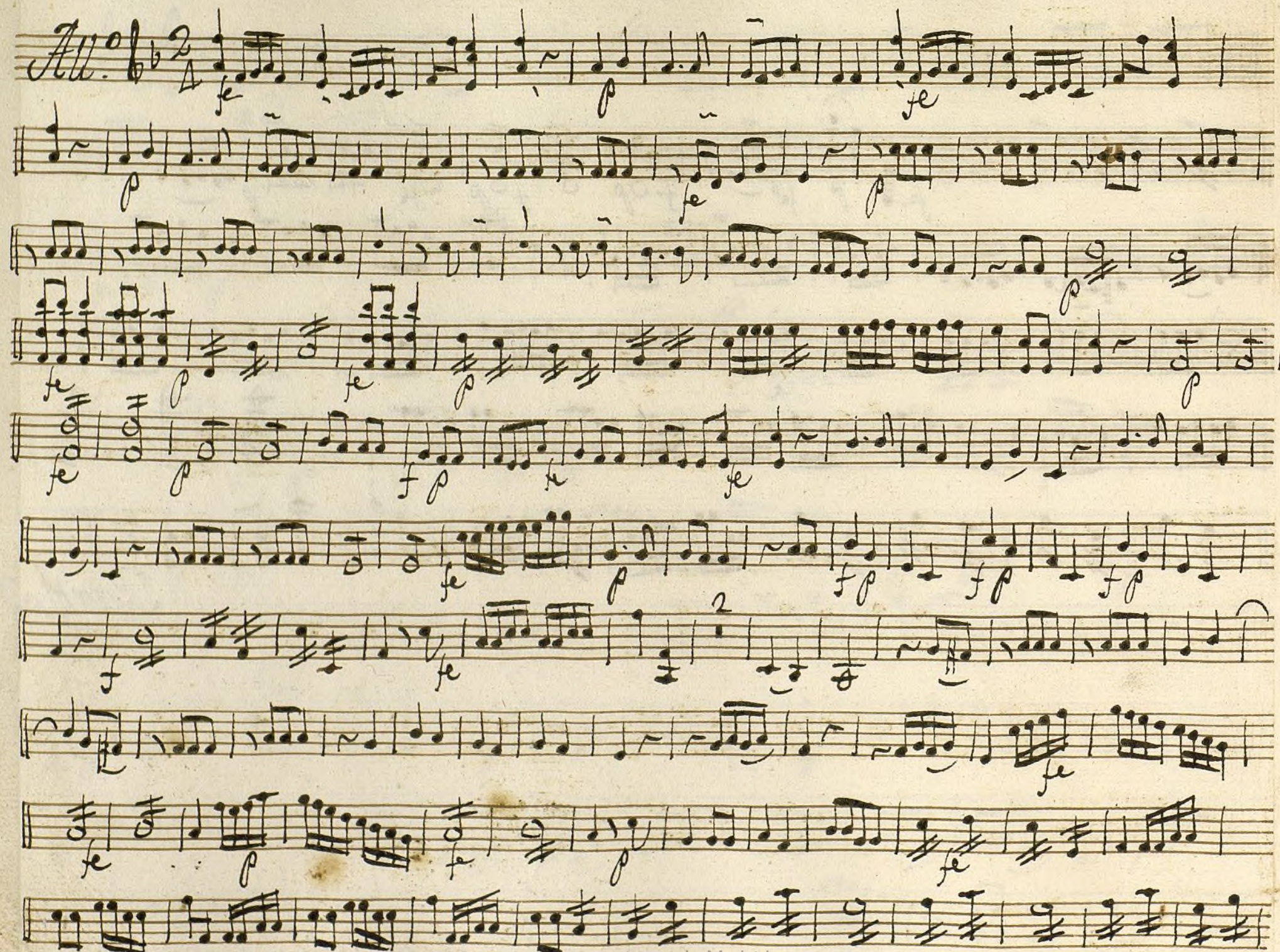
All.^o 2/4

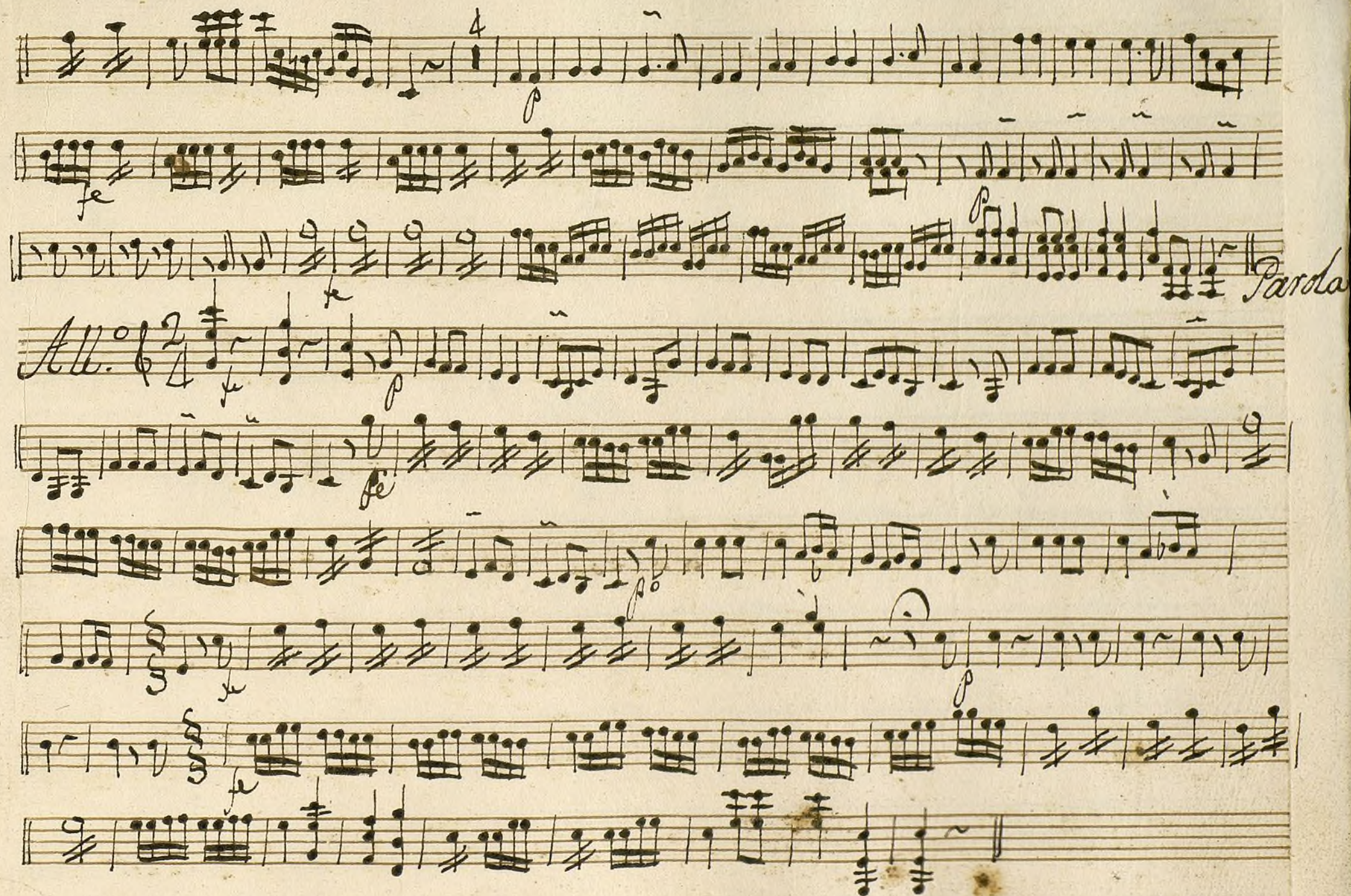
Al Segno
Al mar.

Parola

All.^o 2/4







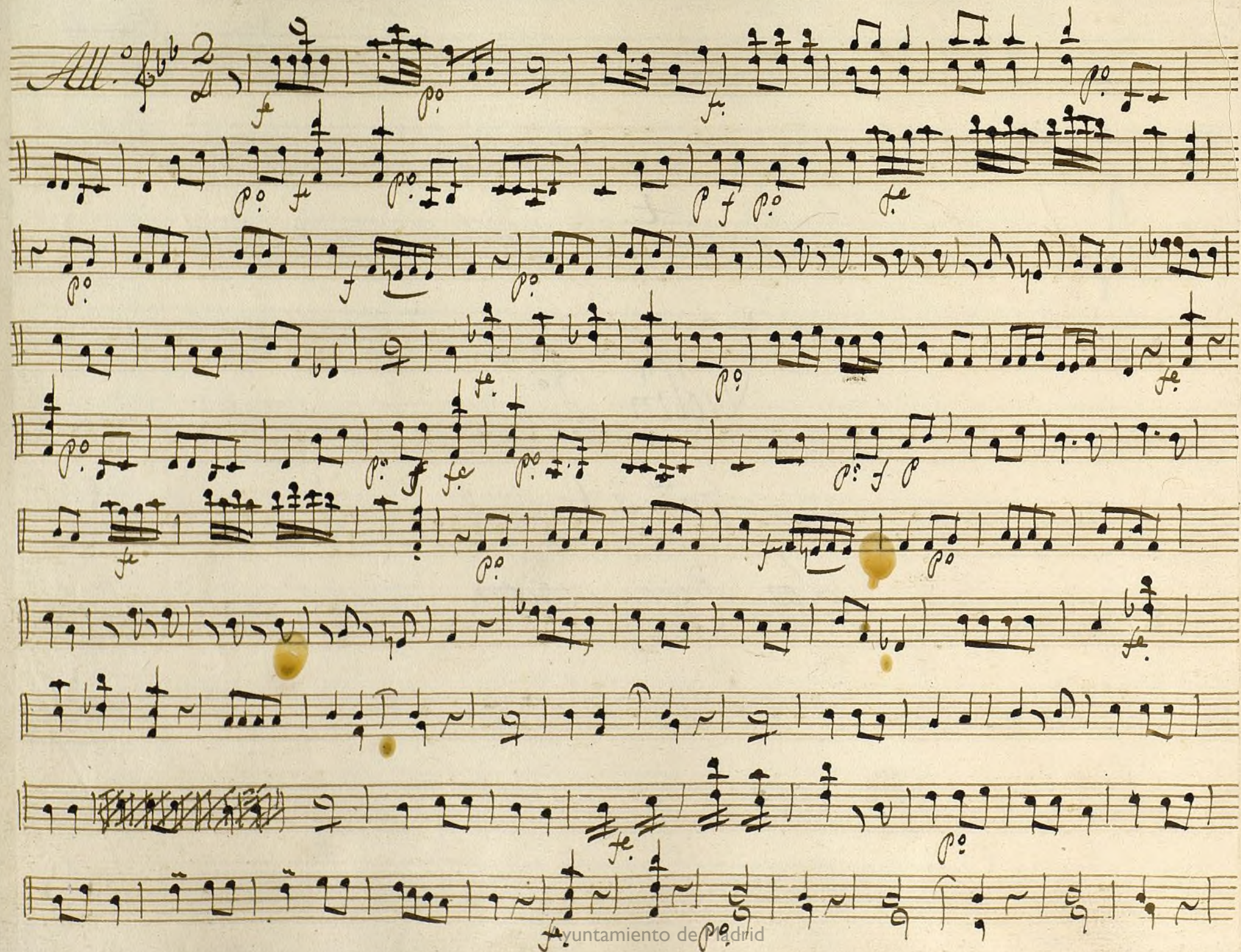
1

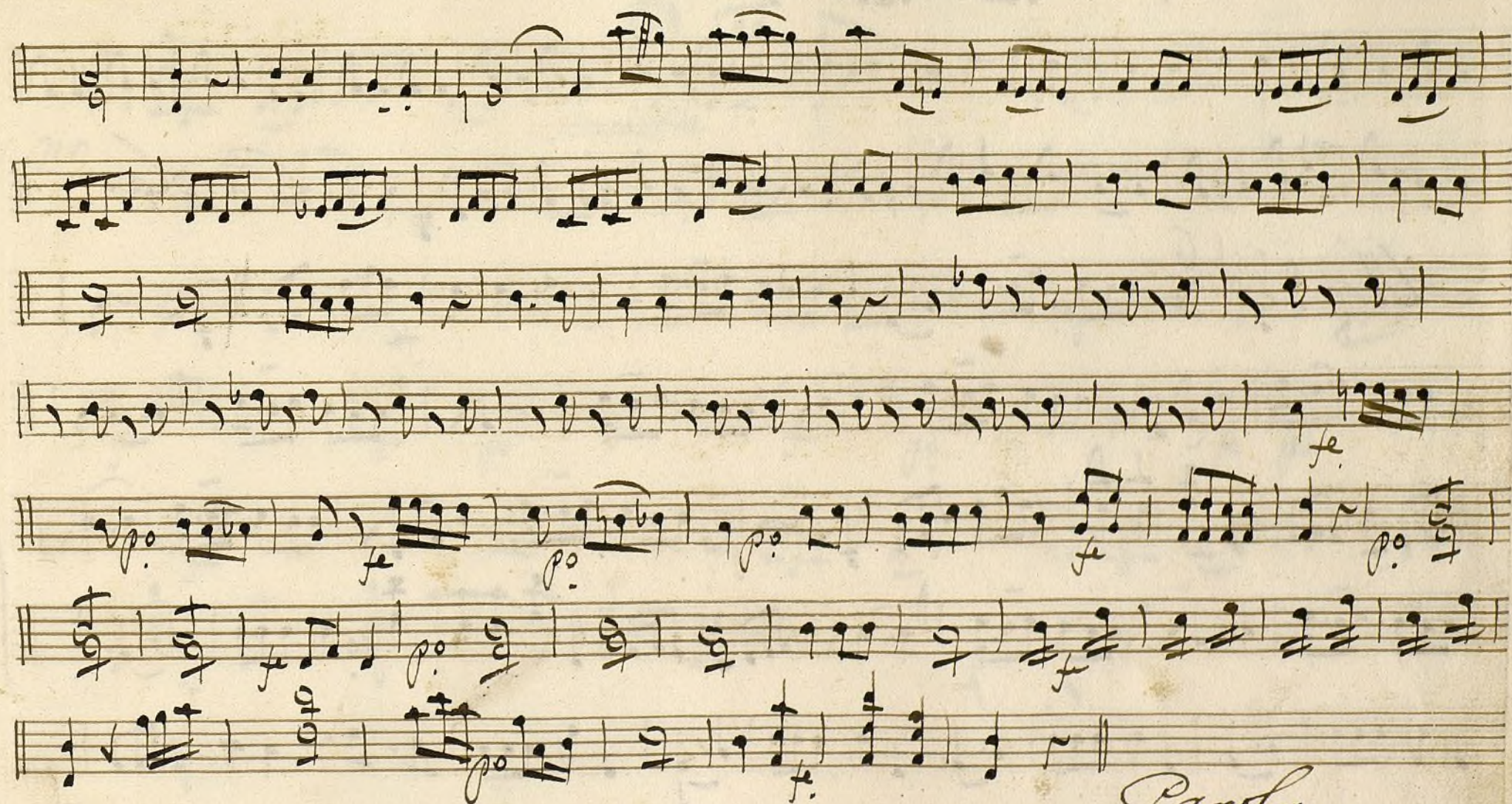
t

Violin 2^o

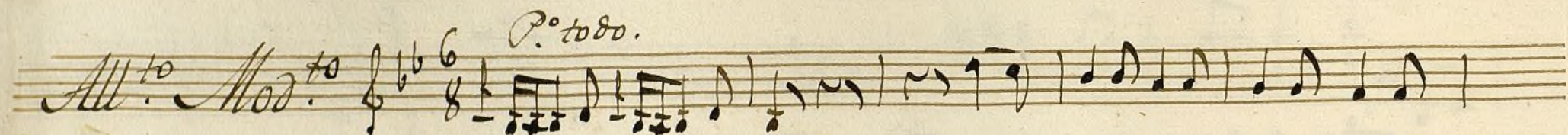
Fon.^a à 6.

Los Payos astutos
//







Parola.

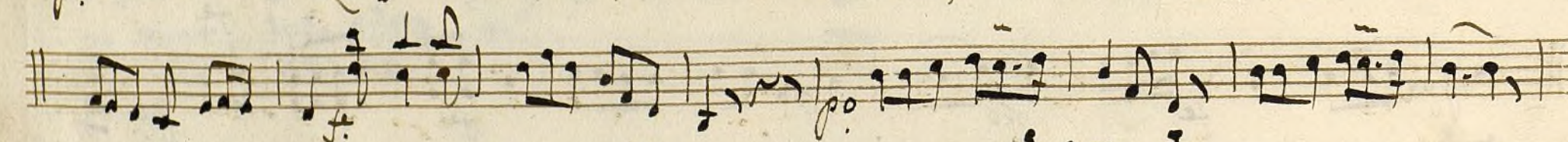
All.^{to} Mod.^{to} $\text{P.}^{\circ} \text{todo.}$ 



 *Parola.*

Alleg.^o 













no

Parola fin

Dim.

fe po fe po fe po

N. S.

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

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- no* written above the first staff.
- fe.* (forte) and *po.* (piano) dynamic markings.
- 2* (second ending) markings above several measures.
- Parola* (Lyrics) written below the eighth staff.
- al Segno* (to the Segno) written below the eighth staff.
- ex.* (excrescendo) and *se* (sforzando) markings.
- Ayuntamiento de Madrid* printed at the bottom center.

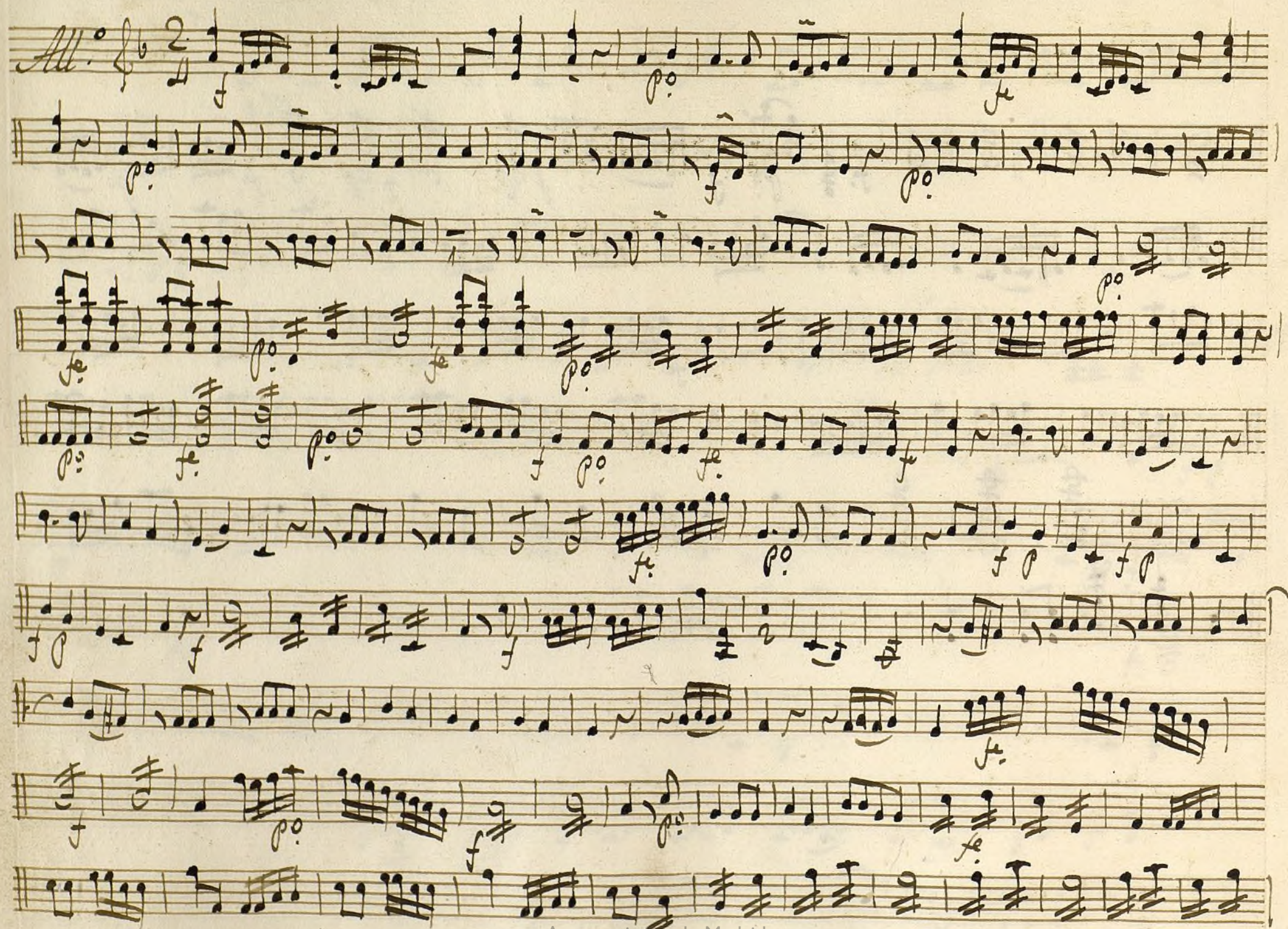


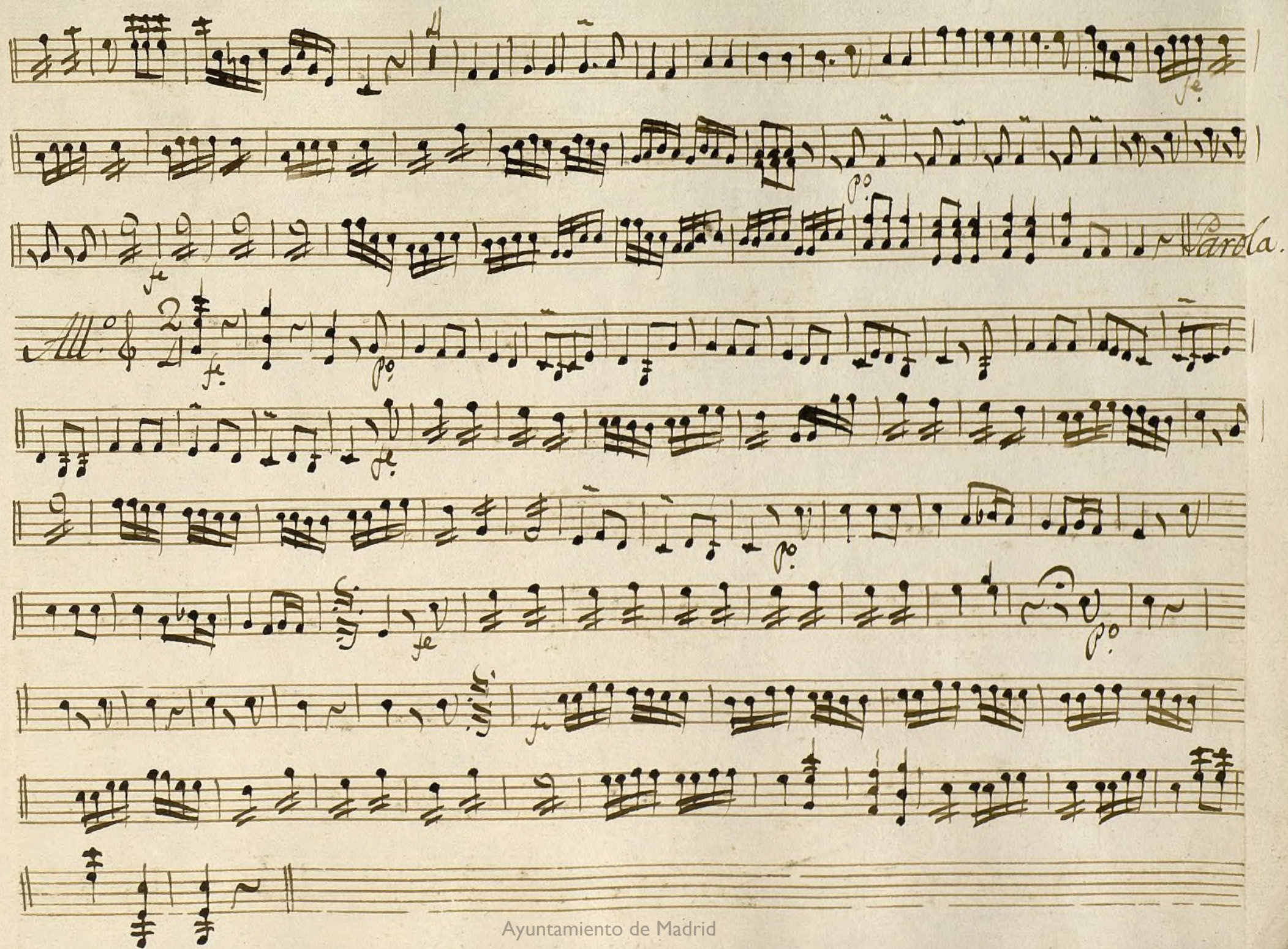
Pavola.

Handwritten musical score for "Parola del mal" by J. S. Bach. The score is written on ten staves, featuring complex polyphonic textures with multiple voices and instruments. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", and "Allegro". The text "Parola del mal" is written in a cursive script across the middle of the score.

ola

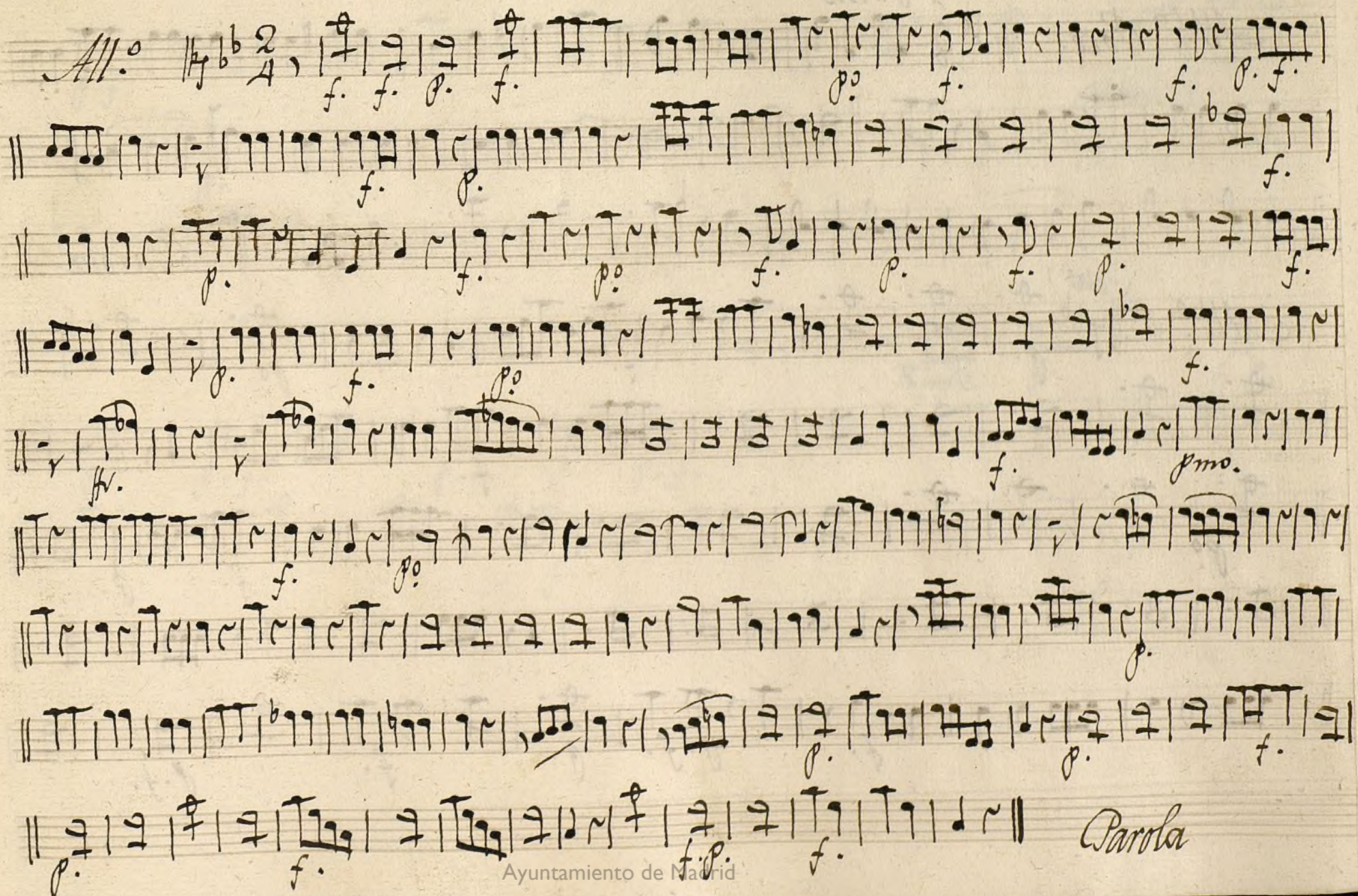
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The word 'Parola.' is written in cursive at the end of the sixth staff.





Violas Ton.^a à 6.^o Los Payos Astutos

Mus 156-6

All.^o  *Parola*

All.^{to} Poco.

p^o. tutto

Parola

All.^o

fin

Panola f.

mp

p.

Rinfe f.

f. p.

p.

p. f.

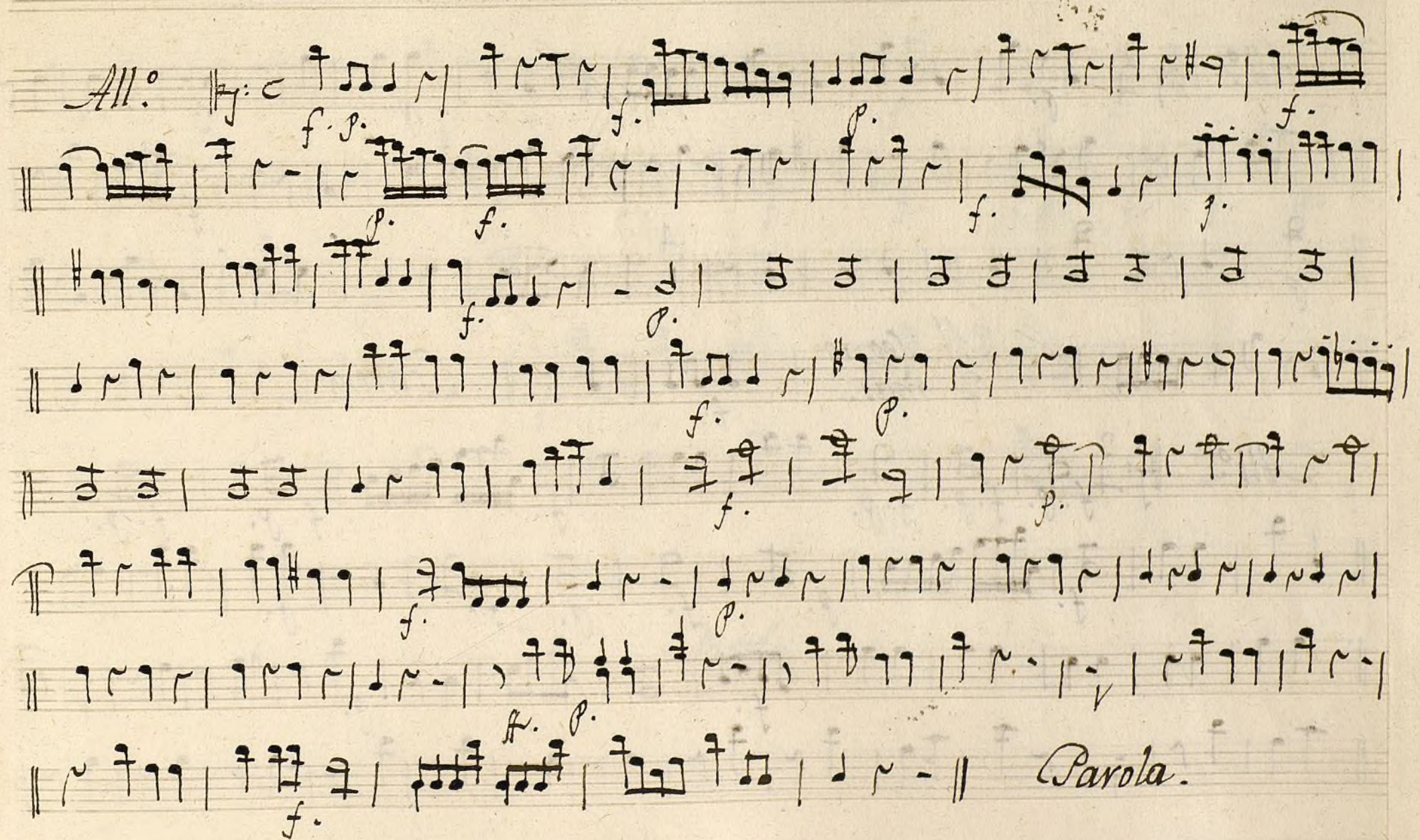
p. f.

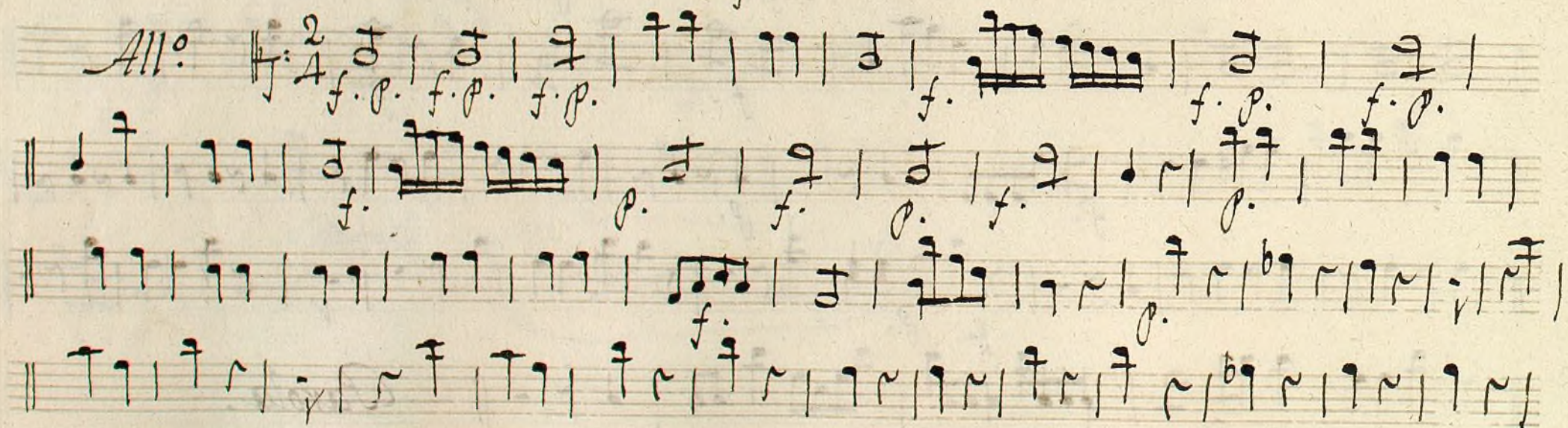
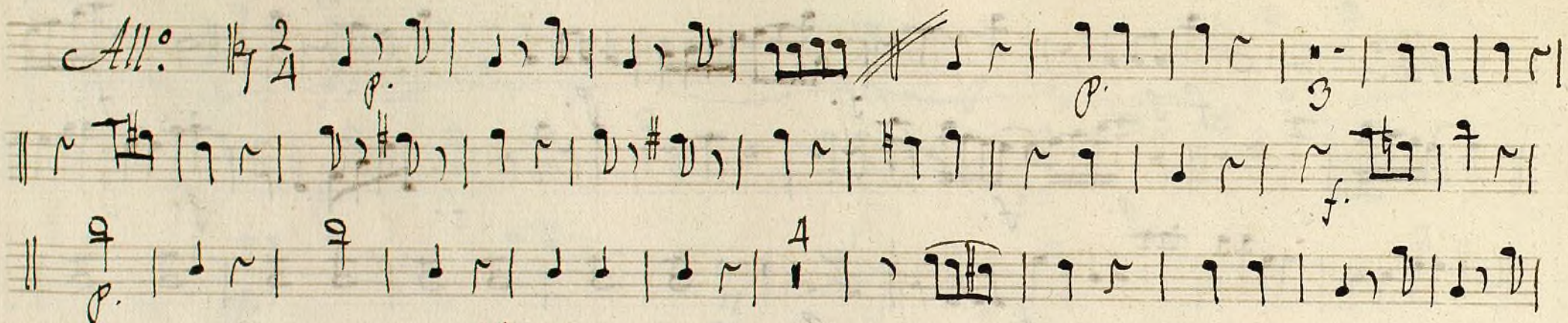
p.

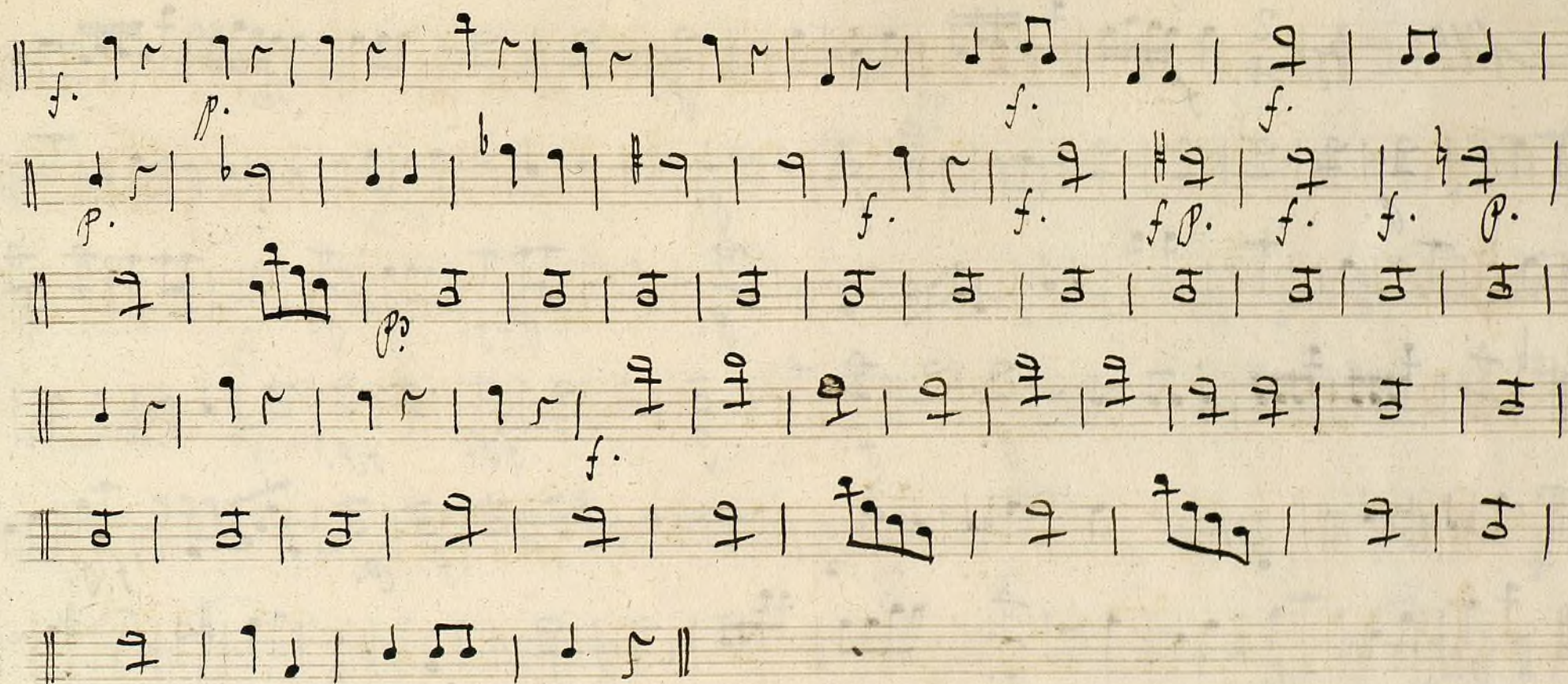
p. f.

f.

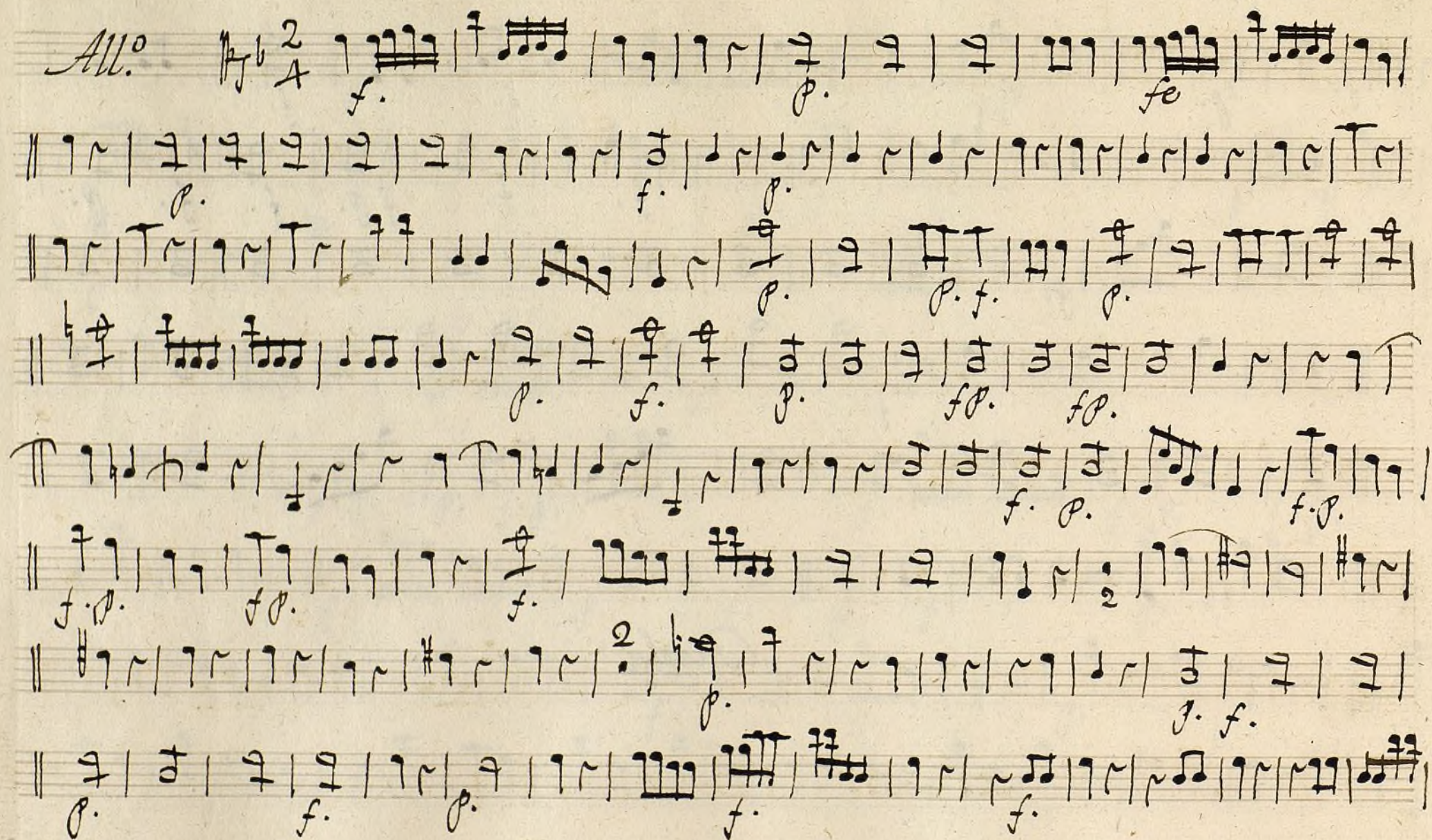
N.S.

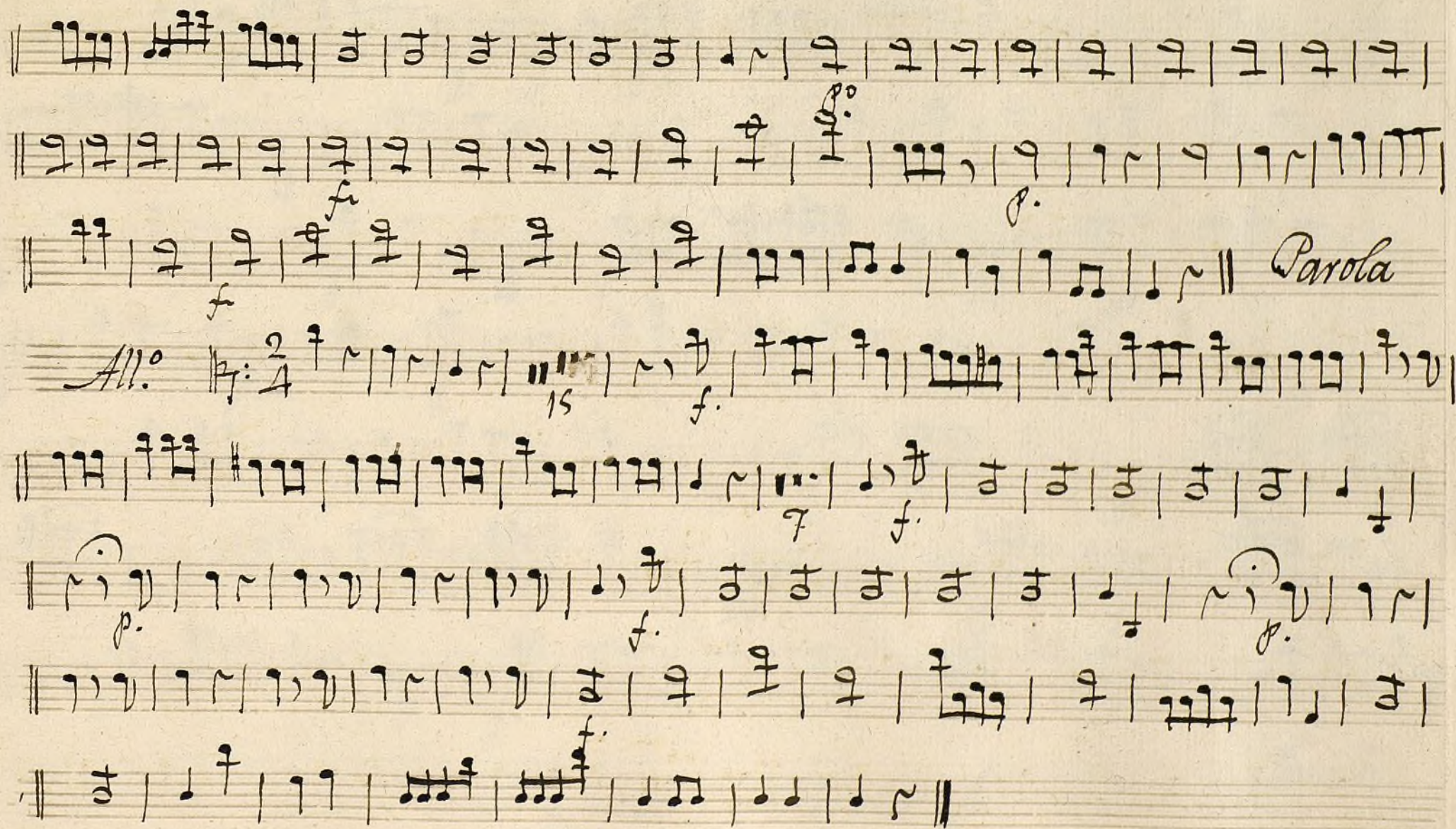
All.^o 





Parola





Handwritten musical notation:

$\frac{7}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1} \frac{1}{1}$

flauta Con^a a 6.^o Los Payos Astutos Mus 156-6

All.^o 8^{va} 2/4

Handwritten musical score for flute, titled "Los Payos Astutos" (Mus 156-6). The score is in 8va 2/4 time and features various musical notations including notes, rests, and dynamic markings like "f." and "p.".

8 tace y Parola //

Parola

sola
All.º 6/8 f. fe fin *Parola* f.
 p. p.f. f. f.
 3 4 6 f.
 3/4 *tace* C *tace* *Coplas* 2/4 *tace* ff. *y Parola*

Handwritten musical score for a piece titled "Parola". The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings including *f*, *fp*, and *f.p.*. The notation is dense, with many beamed notes and some complex rhythmic patterns. The word "Parola" is written in a cursive script at the end of the sixth staff.

Handwritten musical score for a piece titled "Allegro". The notation is on a single five-line staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as "Allegro" and "19.". The score is written in a cursive, handwritten style.

Handwritten musical score on a single page, featuring six staves of music. The notation is in a historical style, likely from the 18th or 19th century, using a system of rhythmic flags and beams. The first staff begins with a double bar line and a series of rhythmic flags. The second staff is marked "All.^o" and "2/4", indicating a tempo and time signature. The music is written in a single system, with the first six staves containing the notation. The seventh staff is empty. The word "Parola" is written in cursive at the end of the first staff. The manuscript is aged, with some staining and a small yellow mark on the right edge.

Parola

All.^o 2/4

15

6

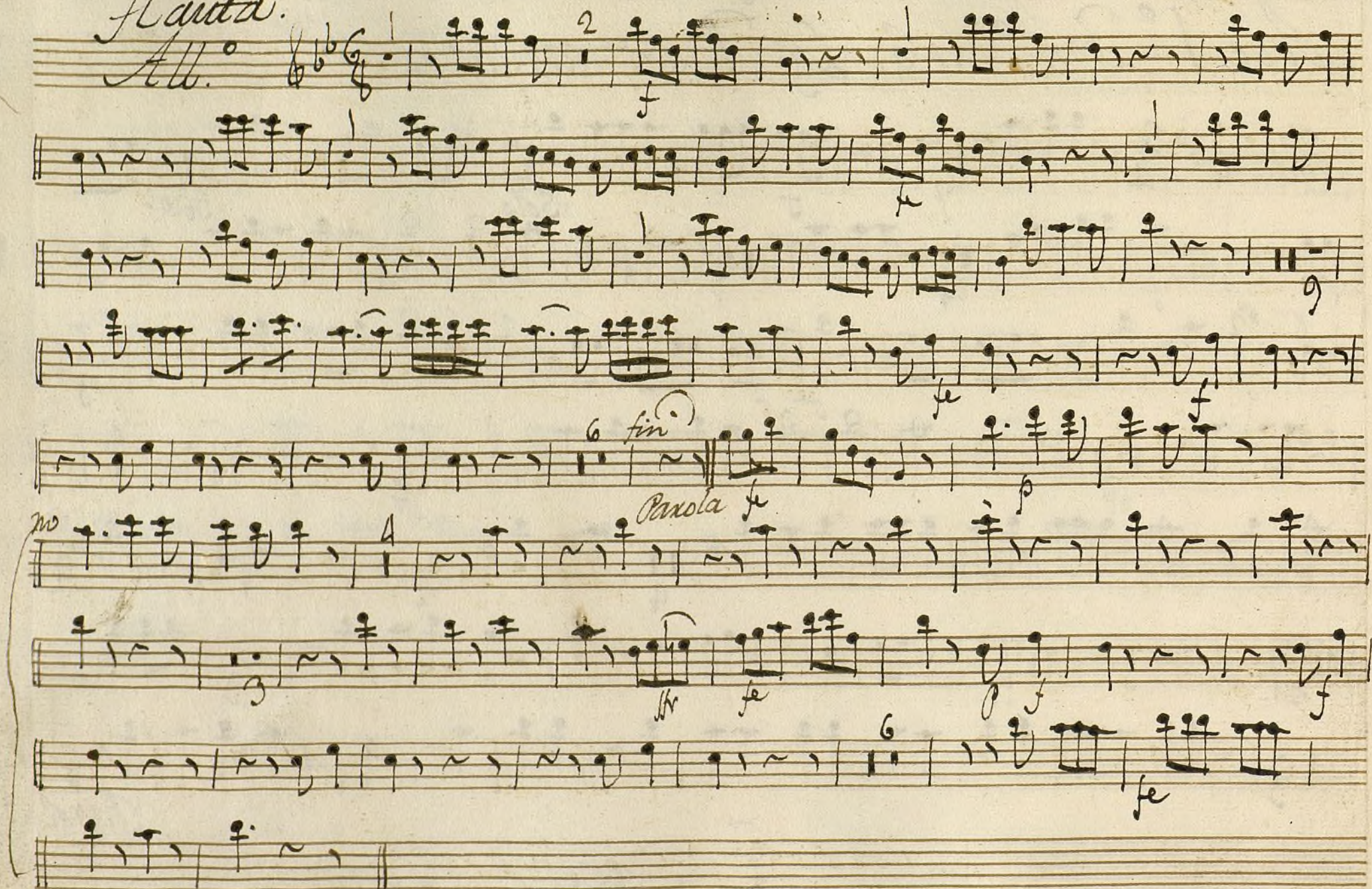
10

Oboe 1.º Ton.ª a 6. Los Payos astucos.

6/8 Tace // y Parola

Flauto.

All.



Oboe.

All.^o 2/4

no

Solo

Solo

Solo

Solo

Parola.

D. C. al Segno

All.^o C

Solo

Solo

A



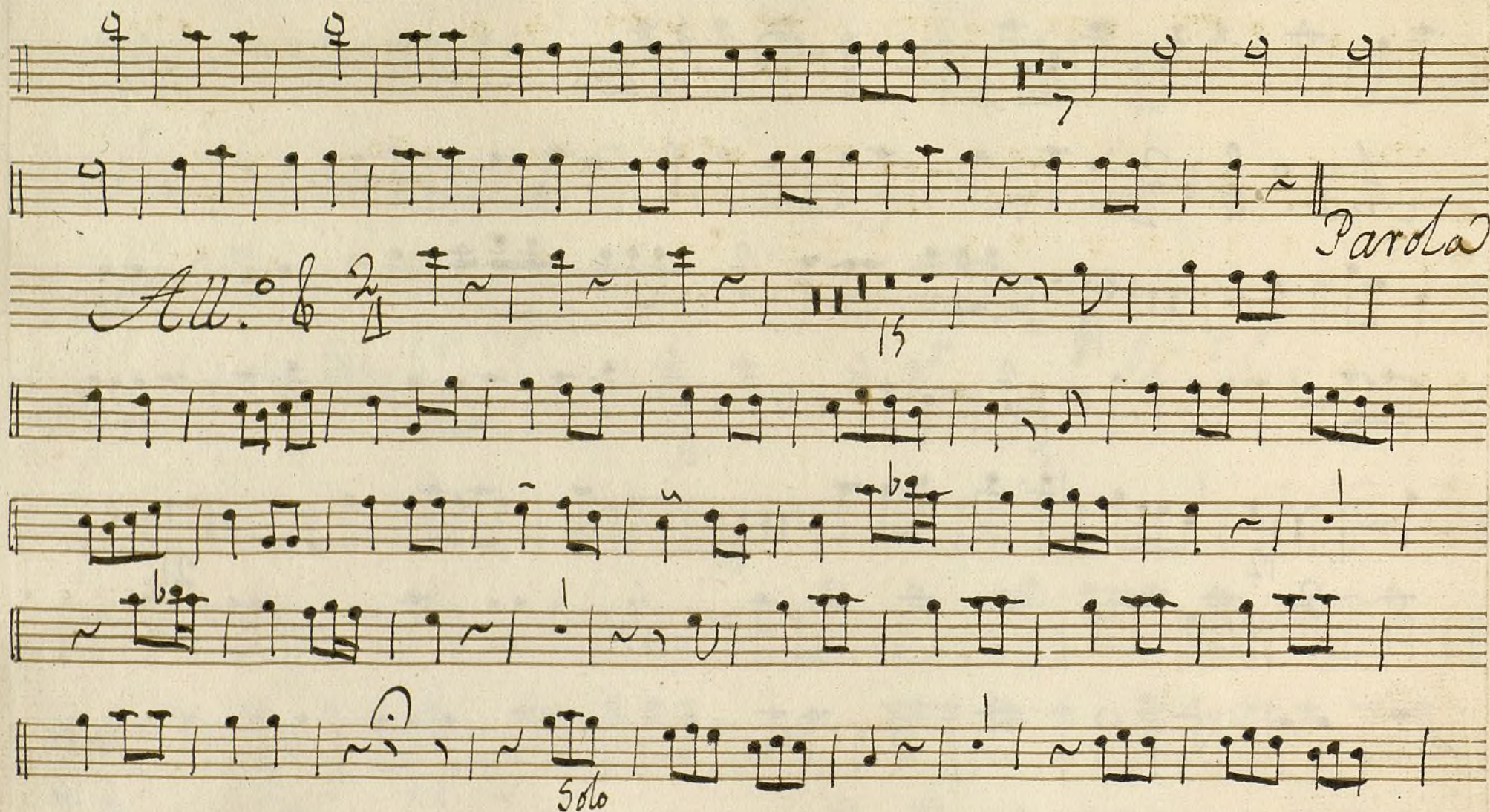
Coplas 2^a Face. y Parolas

All.^o & 2/4

Parolas.



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The word "Parola" is written in cursive on the third staff, and "Solo" is written below the sixth staff. The score is written in brown ink on aged paper.





t

Oboe 2^o

Ton.^a a G

Los Payos astutos

Handwritten musical score for a piece titled "Al.º" (Allegro). The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *fz.*, *A*, and *Solo*. The notation includes treble and bass clefs, a key signature of two flats, and a 2/4 time signature. The score concludes with a double bar line.

Parola & Tace y Parola

Clarinete

oboese, tace este tañido

Handwritten musical score for Clarinet and Oboe. The score is written on ten staves. The first staff begins with the tempo marking *All.^o* and the key signature of one flat (B-flat). The music is in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings. The word *fin* is written above the sixth staff, and *Panola* is written below it. The number 6 appears above the sixth staff and below the seventh staff. The score concludes with a double bar line on the seventh staff, followed by three empty staves at the bottom of the page.

Oboe.
All.^o 2/4

no

20

20

All.^o 5/8

Solo

p

Solo

4

Parola

2/4 Tace y Parola

All.^o $\frac{2}{4}$

Parola

All.^o $\frac{2}{4}$

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The word "Parda" is written in cursive at the end of the seventh staff.

Staff 1: 2 $\sharp \sharp$ 2

Staff 2: f 3 12

Staff 3: 21.

Staff 4: 6

Staff 5: 16

Staff 6: 7

Staff 7: *Parda*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with the tempo marking "All.^o" and a 2/4 time signature. The score contains several measures with notes and rests, including a measure with a "19" marking. The fourth and fifth staves feature the word "Solo" written below the notes, indicating a solo section. The sixth staff ends with a double bar line. The manuscript is written in dark ink on aged, slightly yellowed paper.

Clarinete

Con.^a a 6.^o Los Payos astutos

Mus 156-6

Handwritten musical score for Clarinet, titled "Con.^a a 6.^o Los Payos astutos". The score is written on seven staves. The first staff begins with the tempo marking "Al.^o" and the key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "f." (forte) and "p." (piano) are present. Fingerings (e.g., 4, 6, 7, 8) and breath marks (indicated by a small 'h' or 'k' above a note) are also shown. The score concludes with a double bar line.

Parola & tace y Parola.

All.^o $\frac{2}{4}$ *f. p. f. p. f. p.*

f.

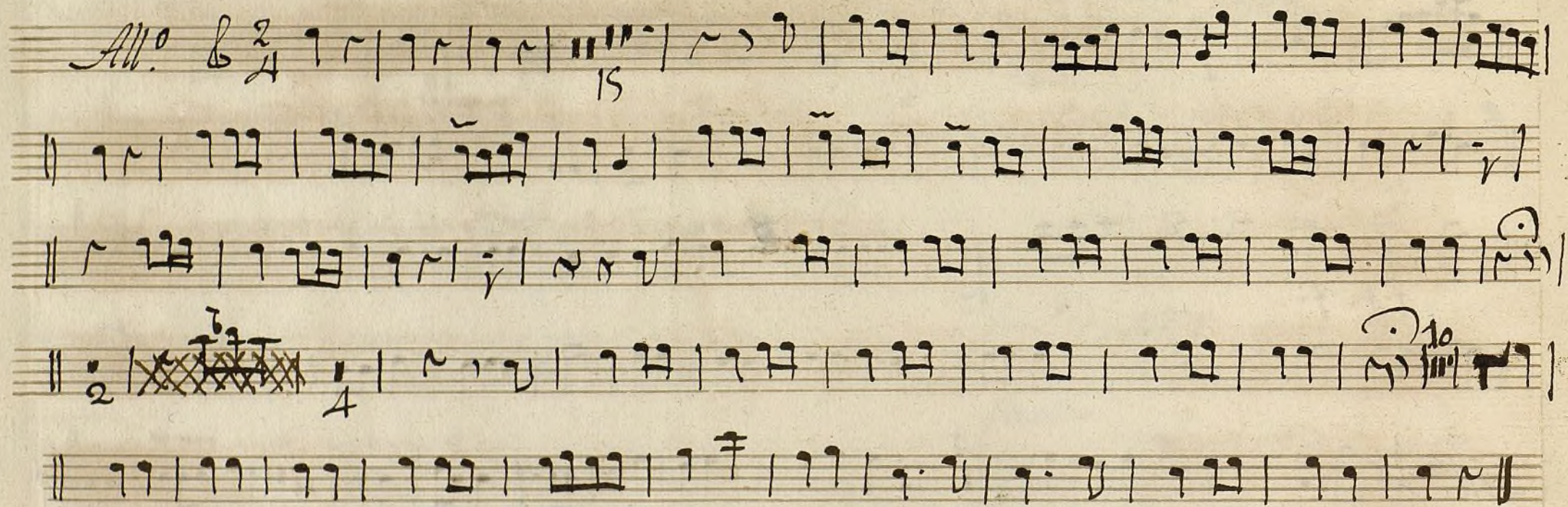
f. p. f.

Parola

All.^o $\frac{2}{4}$

f.

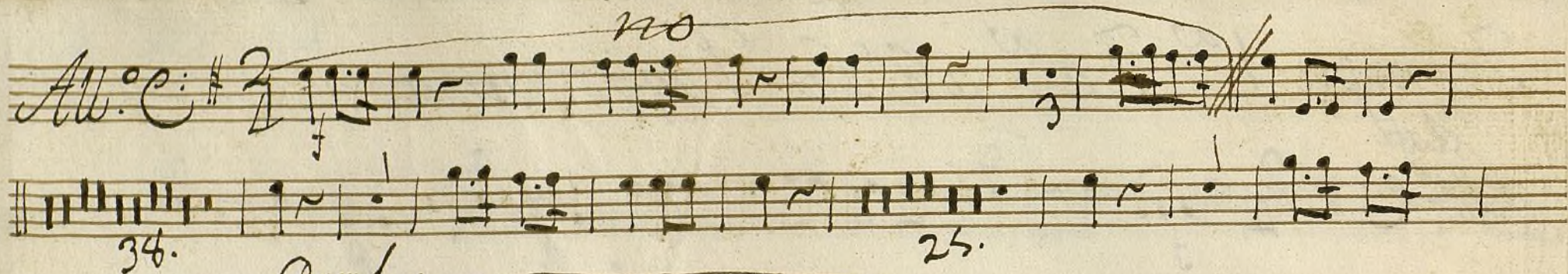
Parola



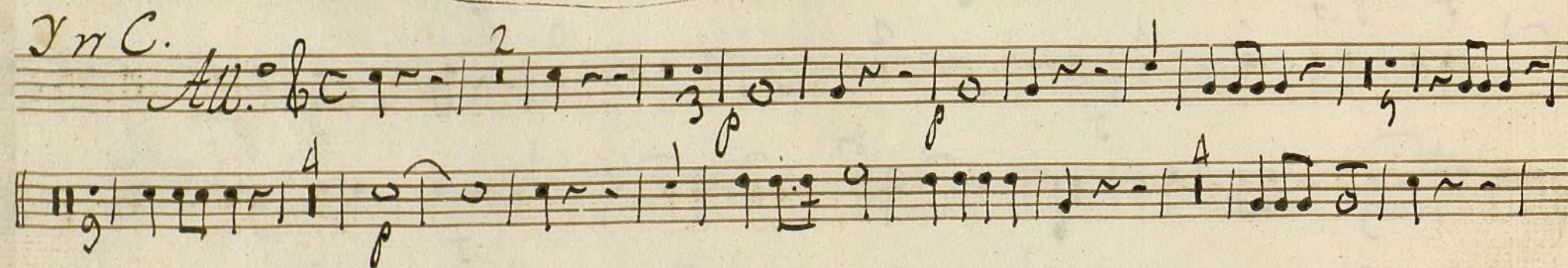
Trompa 1^a Ton. a 6^{ta} Los Payos arturos.

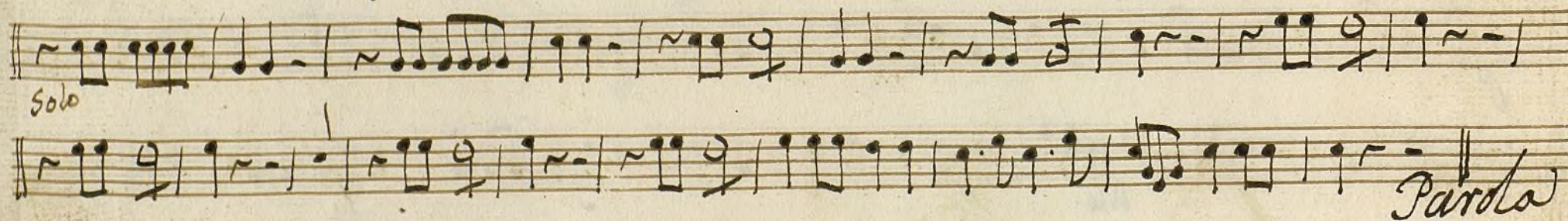
elapa.
All.^o

Facc y Parola: Facc.

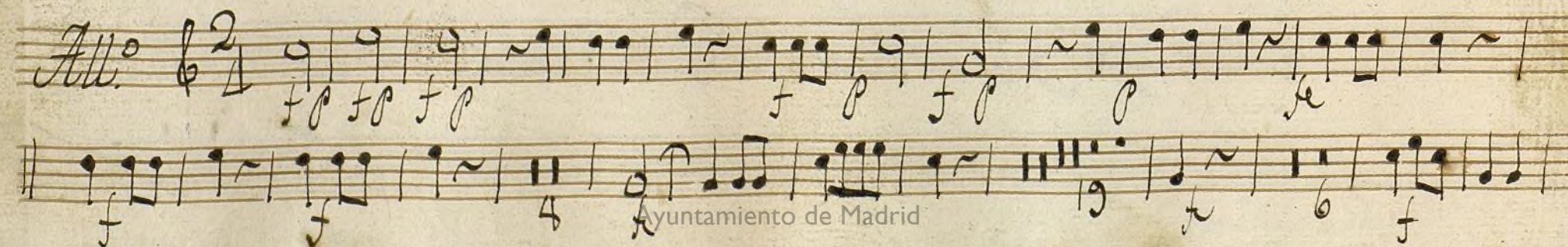
no
All. C. $\frac{3}{4}$ 
34. 25.

Parola *D. C. al Segno*

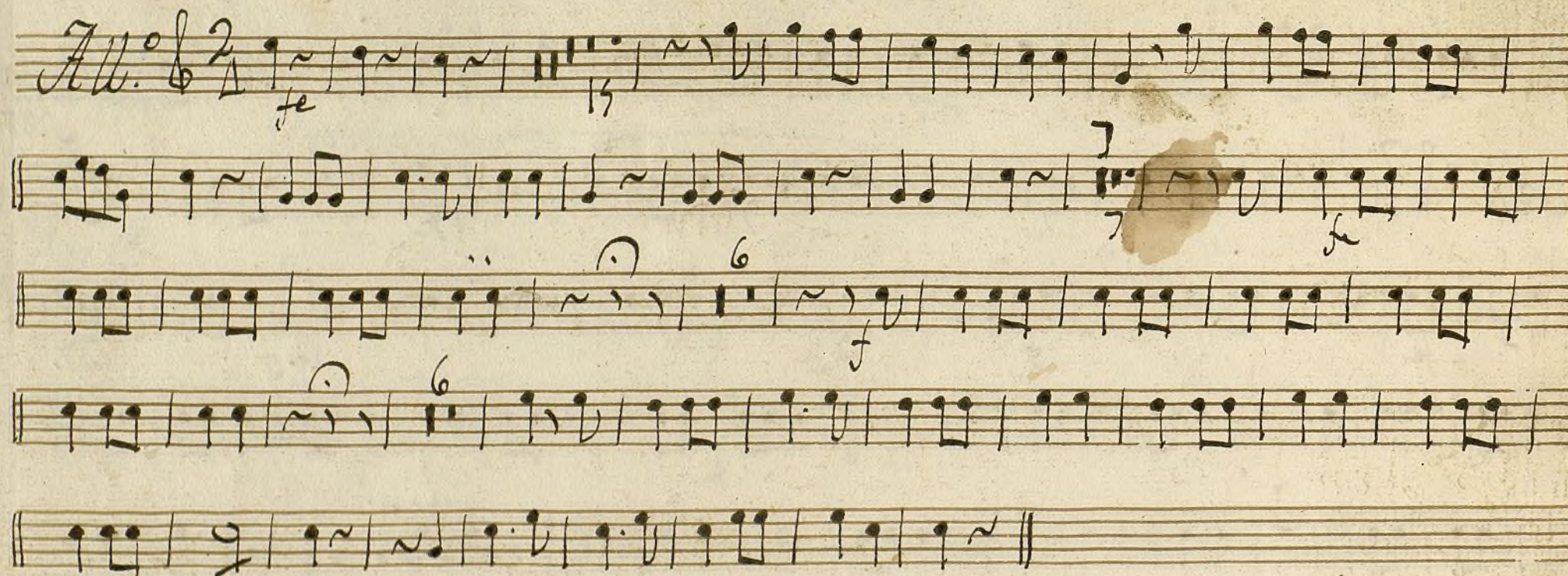
In C. *All.* $\frac{6}{8}$ 

Solo 
Parola

$\frac{2}{4}$ *Tace y Parolas*

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

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is marked with "6", "A", "f", "15", "19", "2", "3", "12", "37", "16", and "f". The word "Parola" is written in cursive at the end of the second staff and below the eighth staff. The manuscript is on aged, slightly stained paper.



Trompa 2^a Ton.^a a 6.^a Los Payos astutos.

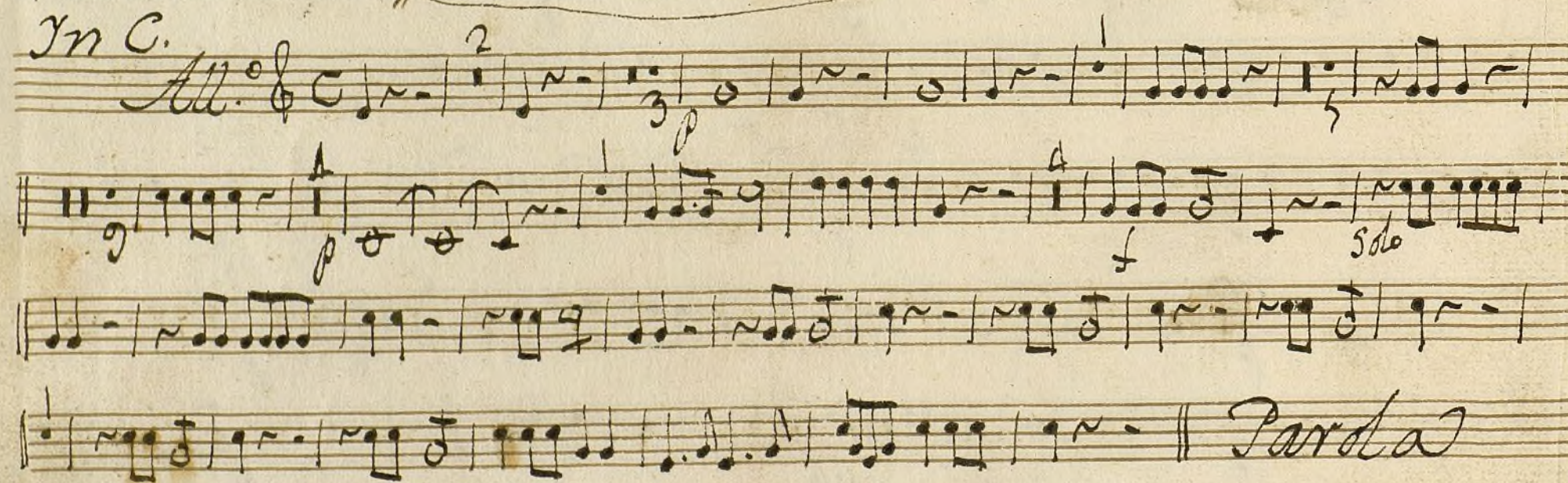
clafas

Handwritten musical notation for Trompa 2^a in G major, 6/8 time. The piece is titled "Los Payos astutos." The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The key signature is one sharp (F#). The time signature is 6/8. The notation is written on a single staff with a treble clef. The piece concludes with a double bar line and the word "Pardas" written below the staff.

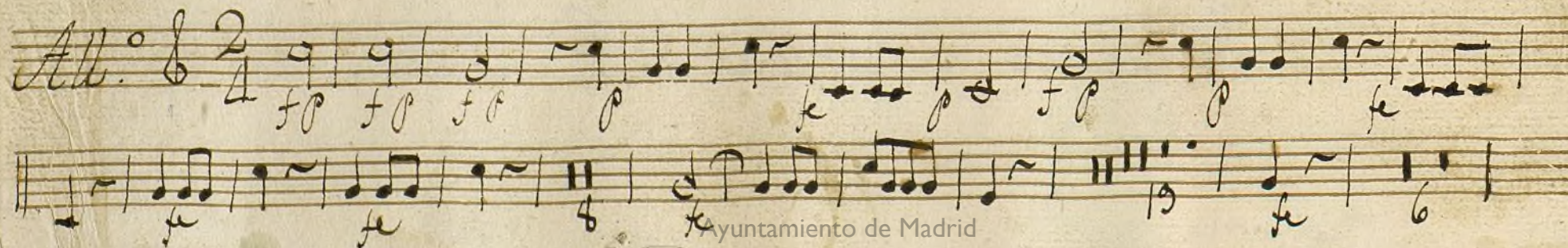
8 Tace y Pardas 11 8 Tace.

All.^o $\text{C} \#$ $\frac{2}{4}$ 

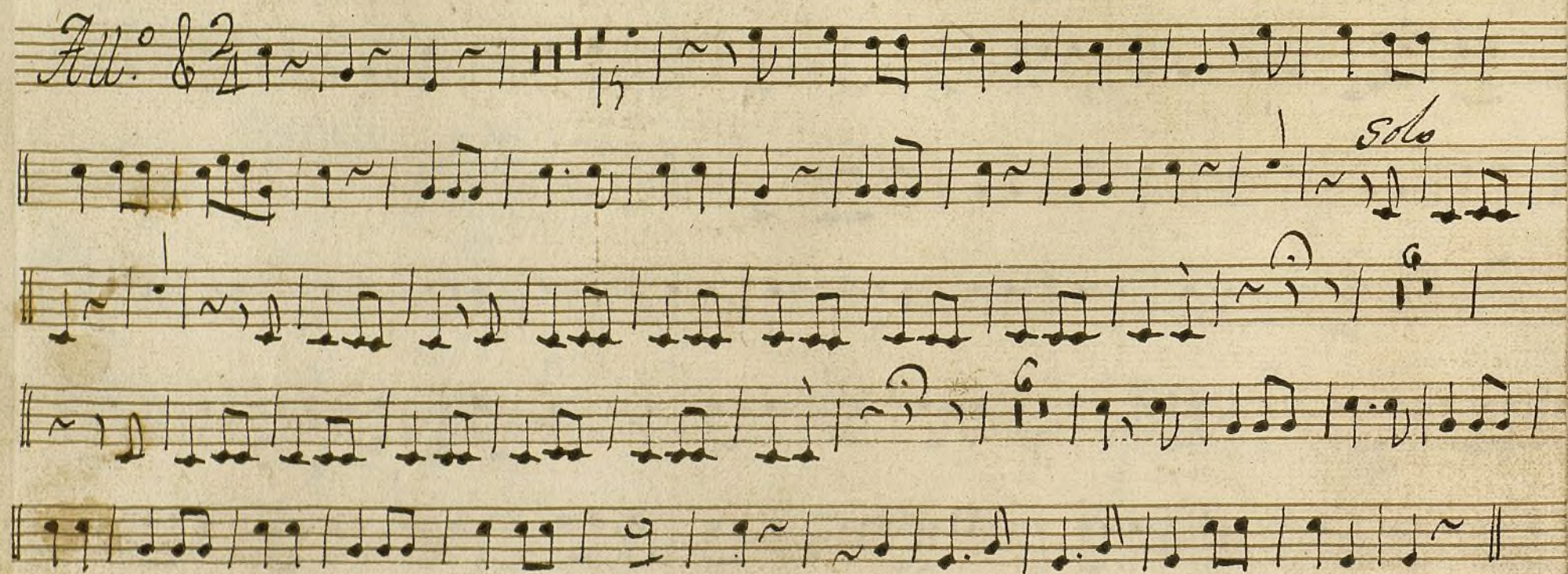
Parda. D. C. al Segno

In C. *All.^o* C 

$\frac{2}{4}$ *Tace y Parda.*

All.^o C $\frac{2}{4}$ 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *ff*. Measure numbers 6, 4, 15, 19, 12, 37, 16, and 4 are visible. The word *Parola.* appears twice, once at the end of the third staff and once at the end of the eighth staff. The score is written in a historical style, likely from the 18th or 19th century.



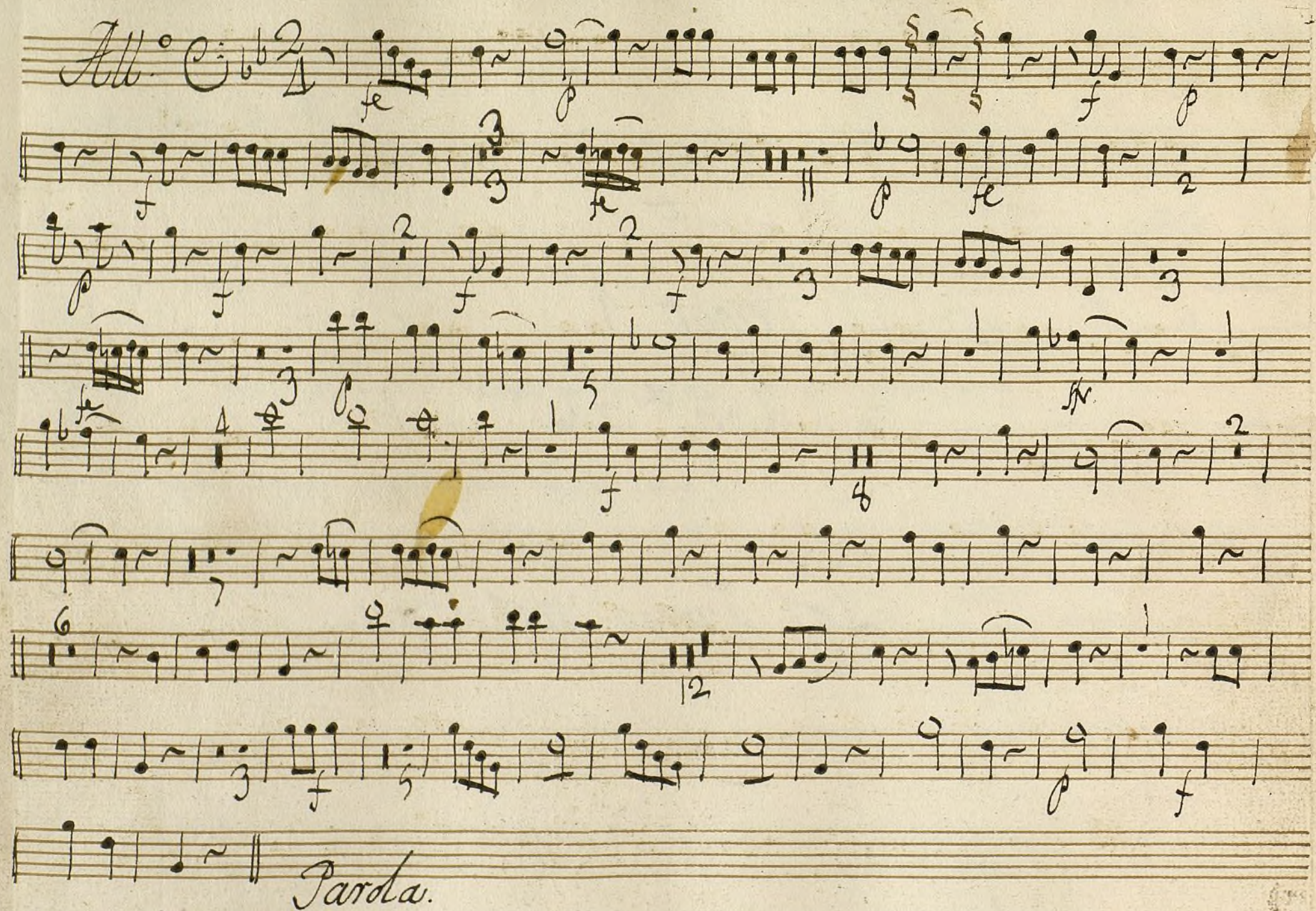
Mus 156-6

t

fagot 1.^o

ton.^a a 6.

Los Payos astutos.

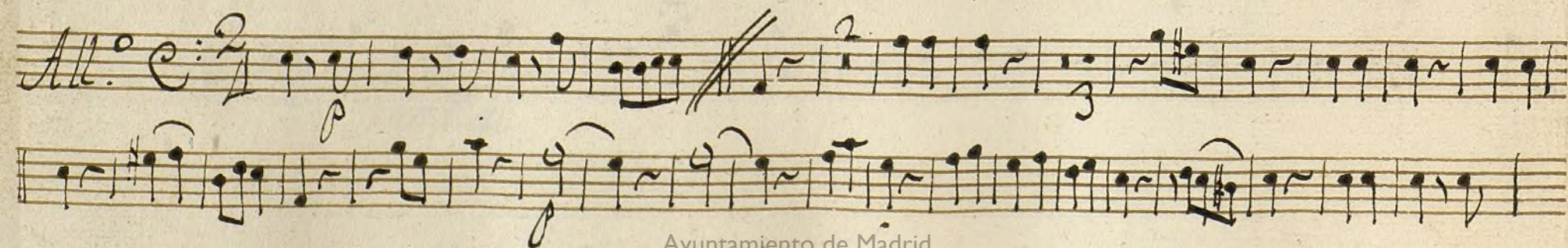
All. 

All.^o *C* *2* 

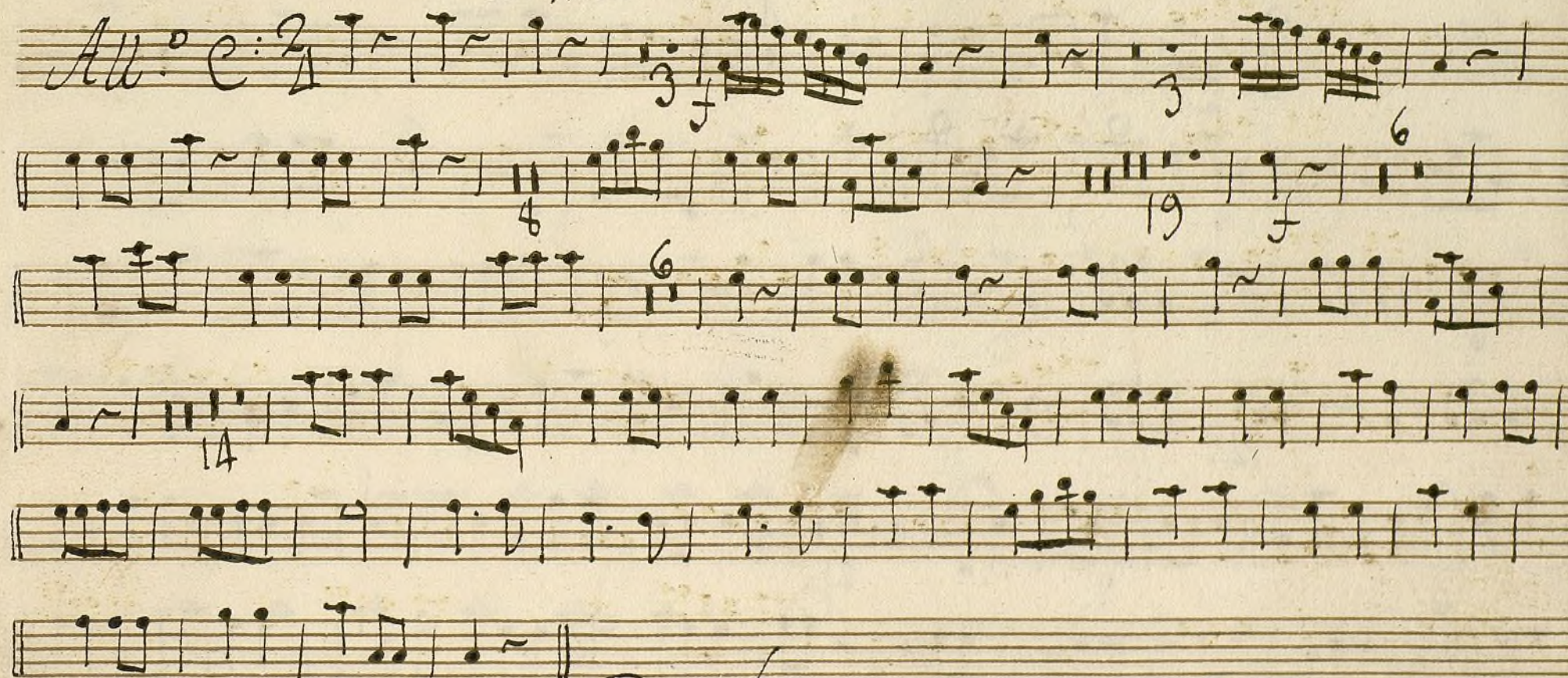
Parda *D. C al seg. no.*

All.^o *C* 

Parda

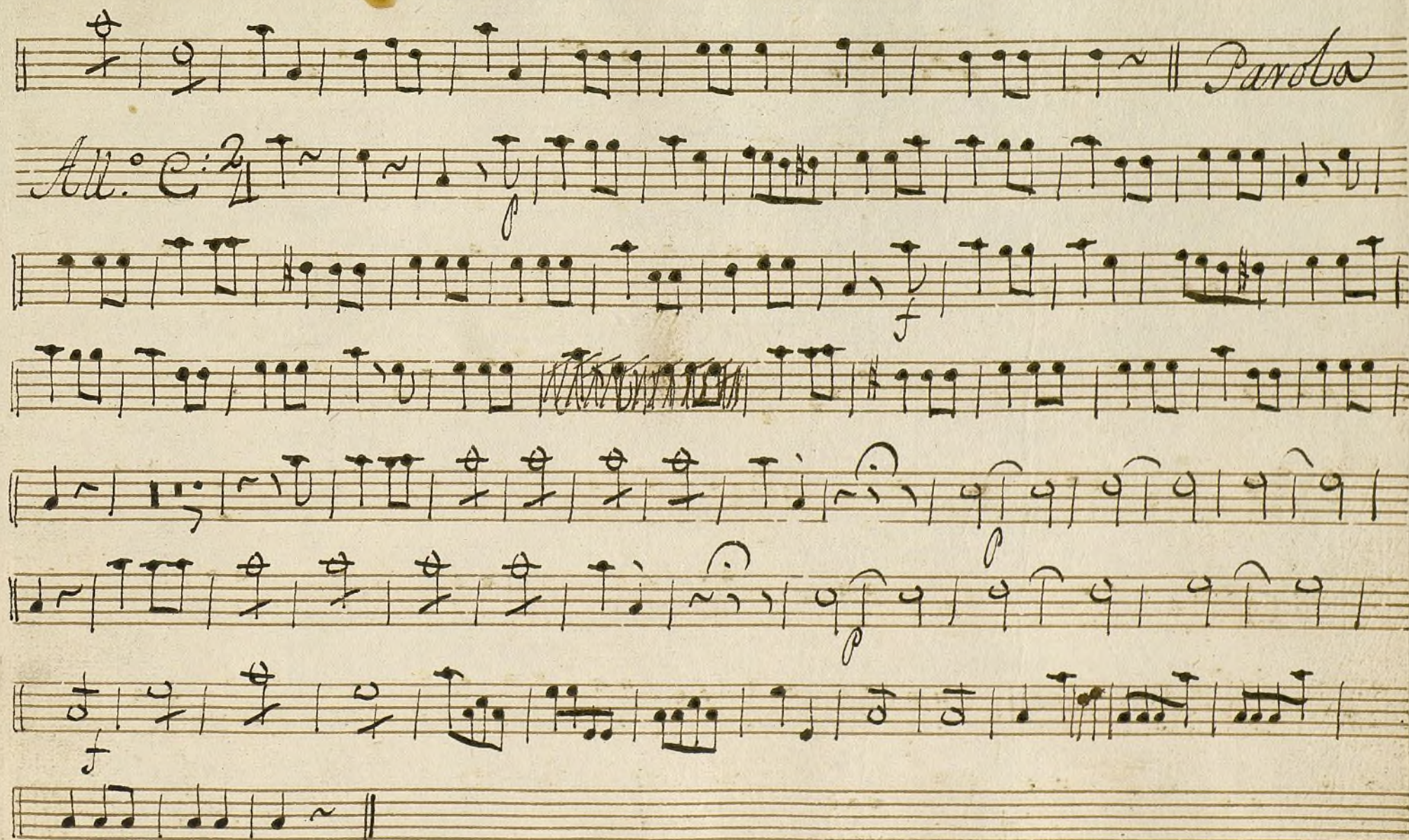
All.^o *C* *2* 

Al Segno
dos mas. Parola



Parola.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking "Allo." and a key signature of one flat. The notation includes various rhythmic values and dynamic markings such as "f" and "p". The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in dark ink on aged, slightly discolored paper.



Mus 156-6

t

Fagot 2.^o

Ton.^o a G.

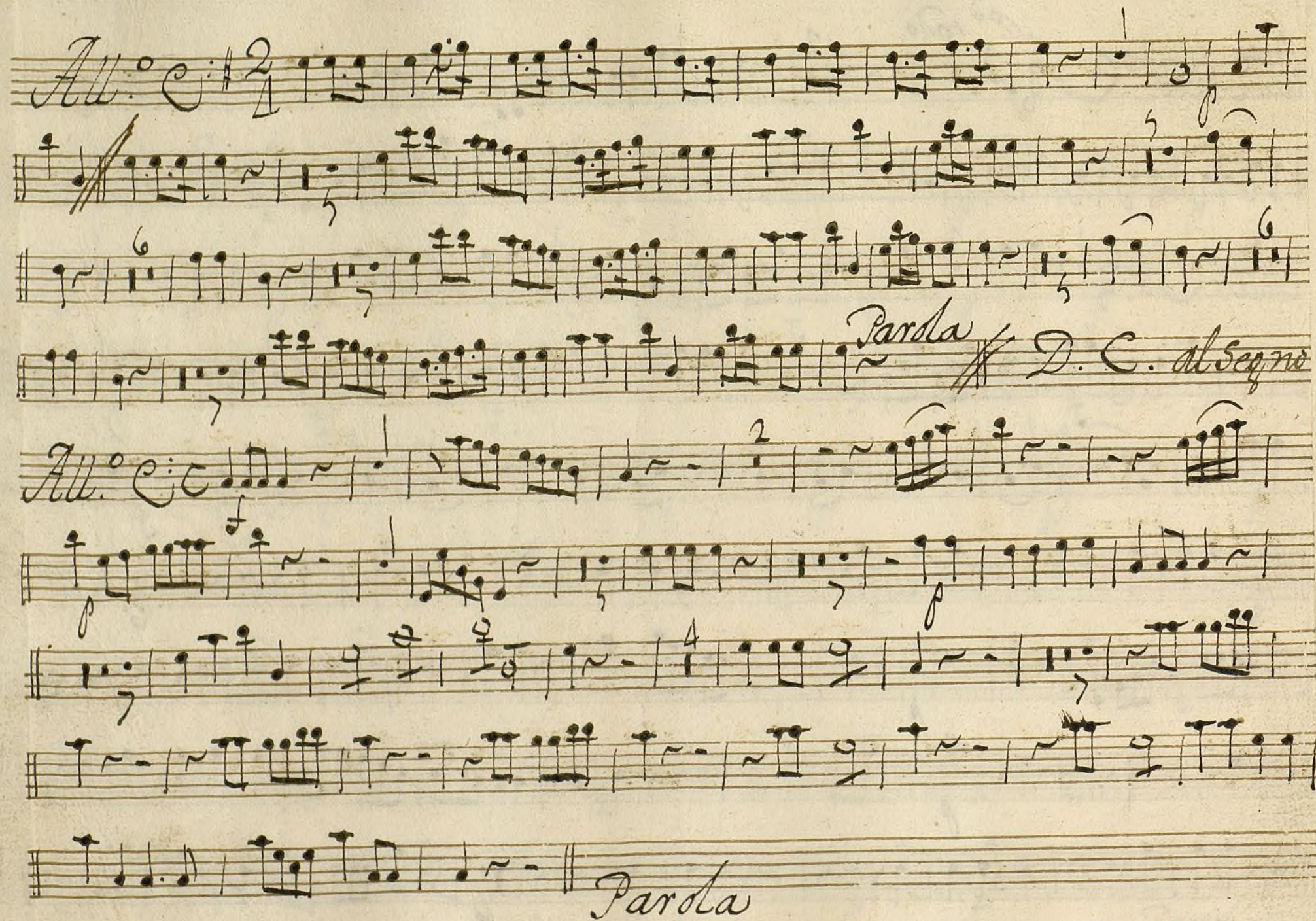
Los Payos astutos.



All.^{to} Mod.^{to} C: 6/8 *p^o todo* 2

Parola

All.^o C: 6/8

All.^o 

Parola *D. C. al segno*

All.^o

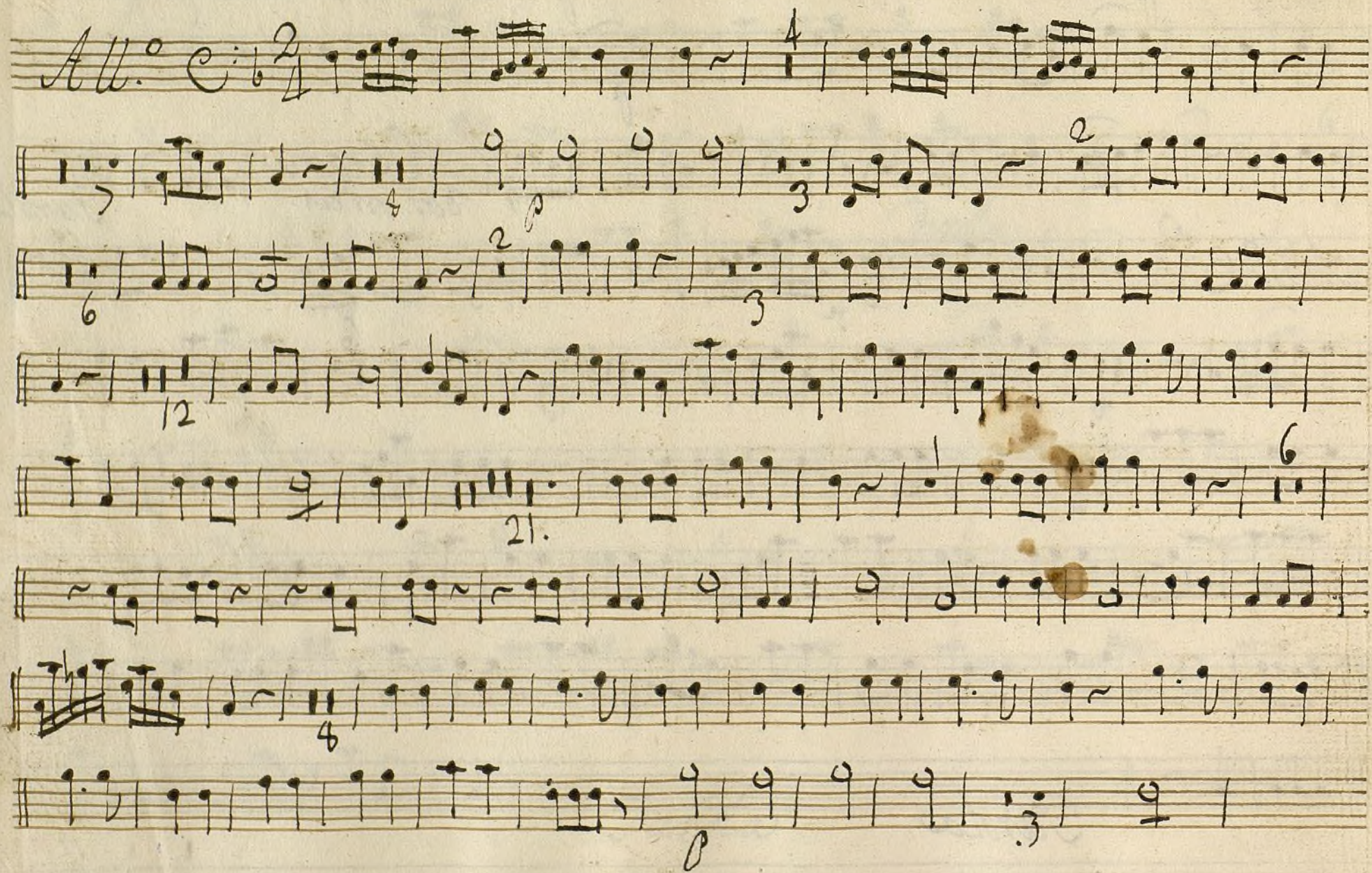
Parola

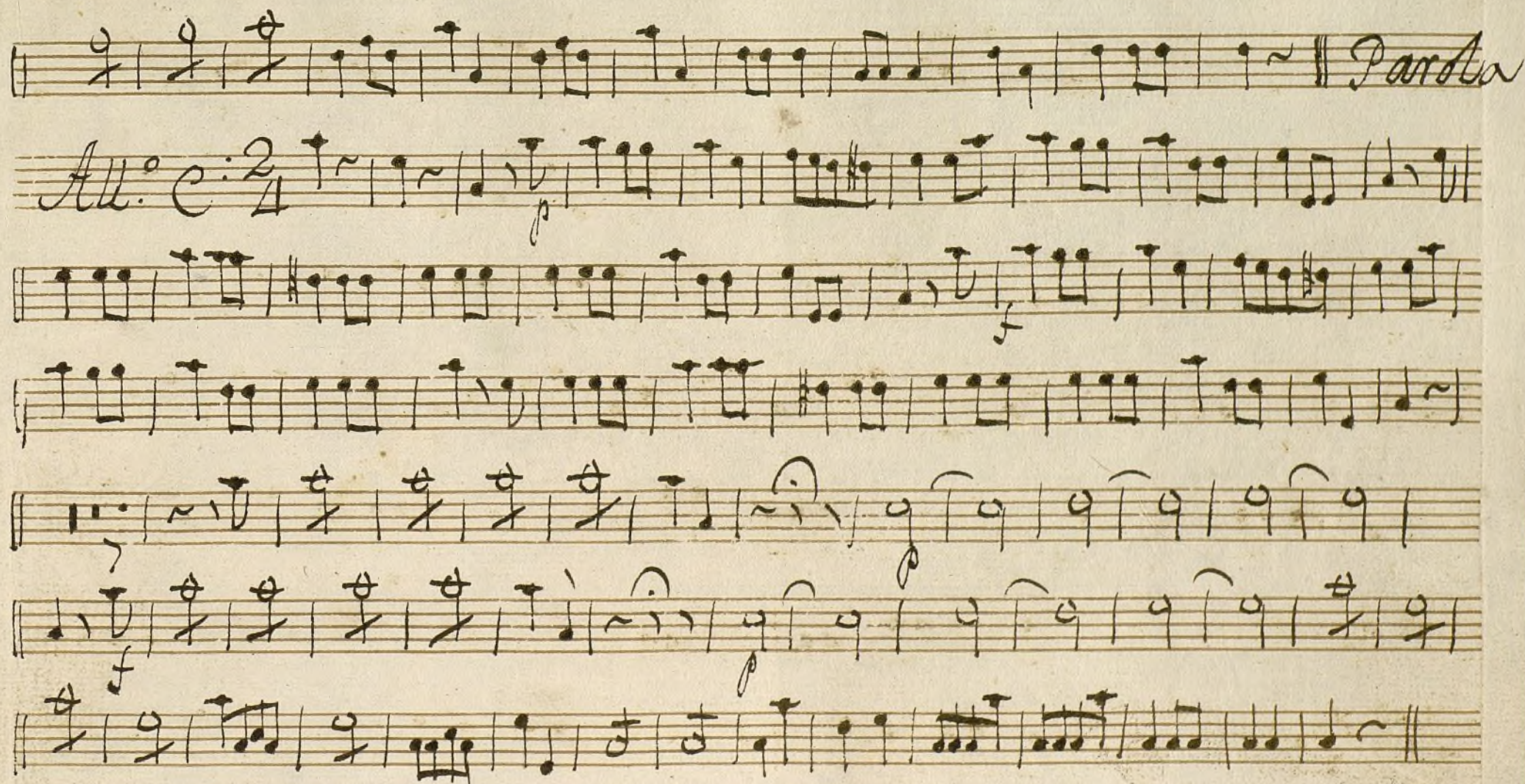
All.^o C: 2/4

Al Segno
dos me. Parola

All.^o C: 2/4

Parola





~~Altera~~ Carl.^{ta}
Junta

Mus 156-6

A

Bafo

Ton.^a a 6.

||

Los Payos Asturos.

||

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The score is marked with dynamics including *f.* (forte), *f.p.* (forzando piano), *p.* (piano), and *ffr.* (fortissimo). The notation features a variety of note values, including eighth and sixteenth notes, as well as rests. The score concludes with the marking *pmo.* (primo).

A handwritten musical score on eight staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f.* (forte), *p.* (piano), and *f-p.* (fortissimo-piano). The score concludes with the word *Parola* written in a cursive hand below the final staff.

The image shows a handwritten musical score on aged, yellowed paper. It consists of two systems of staves. The first system has three staves, and the second system has four staves. The notation includes various musical symbols such as clefs, time signatures (6/8), notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on a single page, featuring six staves of music. The notation is in a historical style, likely 18th or 19th century, with various dynamic markings and performance instructions.

The first staff begins with a treble clef and a key signature of one sharp (F#). It contains the following markings: *f. p.* (first measure), *Parola f.* (above the staff, second measure), and *fin* (above the staff, end of the staff).

The second staff begins with a treble clef and a key signature of one sharp (F#). It contains the marking *p.* (first measure).

The third staff begins with a treble clef and a key signature of one sharp (F#). It contains the marking *finse* (above the staff, fourth measure) and *f.* (below the staff, fourth measure).

The fourth staff begins with a treble clef and a key signature of one sharp (F#). It contains the marking *p. f.* (below the staff, first measure) and *p.* (below the staff, second measure).

The fifth staff begins with a treble clef and a key signature of one sharp (F#). It contains the marking *p. f.* (below the staff, first measure) and *p.* (below the staff, second measure).

The sixth staff begins with a treble clef and a key signature of one sharp (F#). It contains the marking *f.* (below the staff, first measure).

The score concludes with a double bar line and a decorative flourish.

Handwritten musical score on seven staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The music is written in treble and bass clefs. Dynamics include *f* (forte), *p* (piano), and *f.* (fatto). Fingerings are indicated by numbers 1-5. The piece concludes with the instruction *Parola* followed by a double bar line and the text *D. C. al segno*, which is circled.

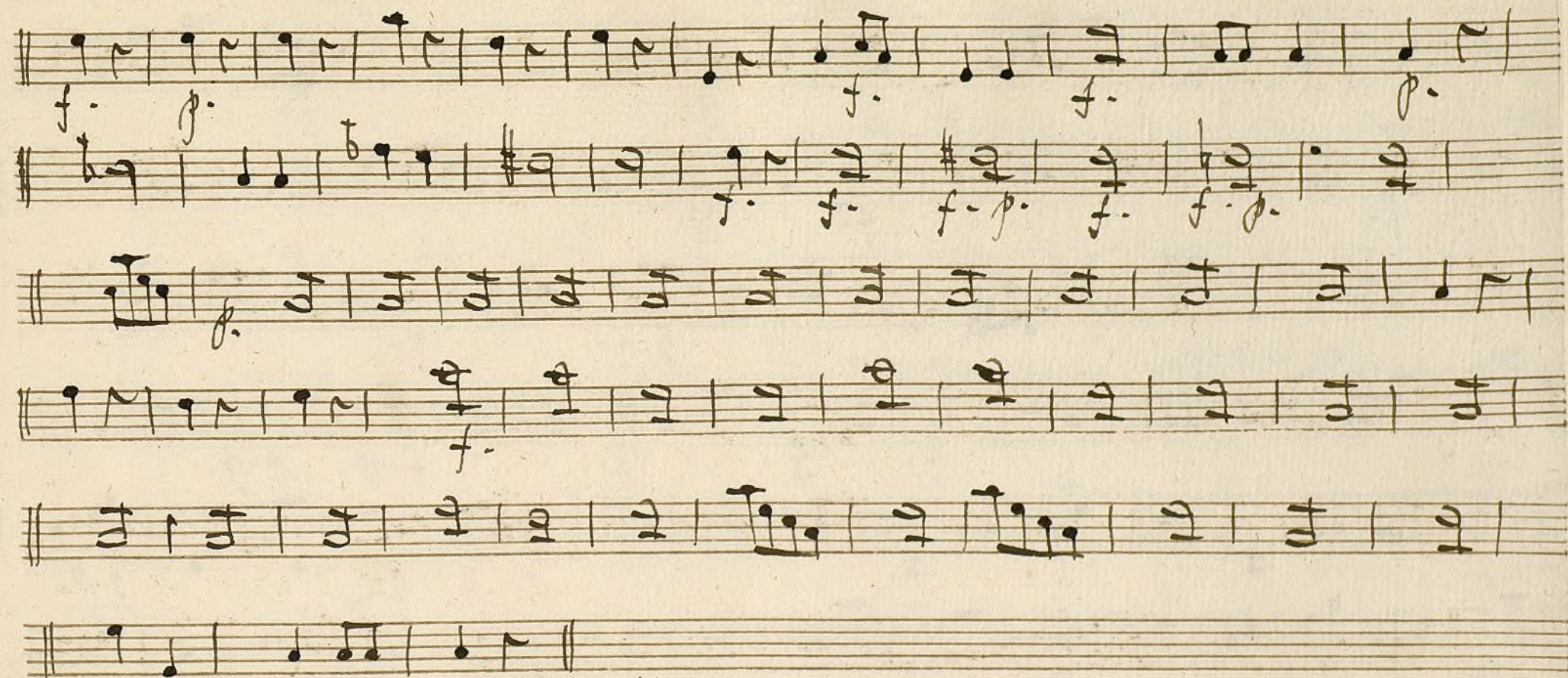
All.^o C: 
f. p. f. p. f. p. f. p.
p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
f. p. f. p. f. p. f. p. f. p.
Parola

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely 18th or 19th century.

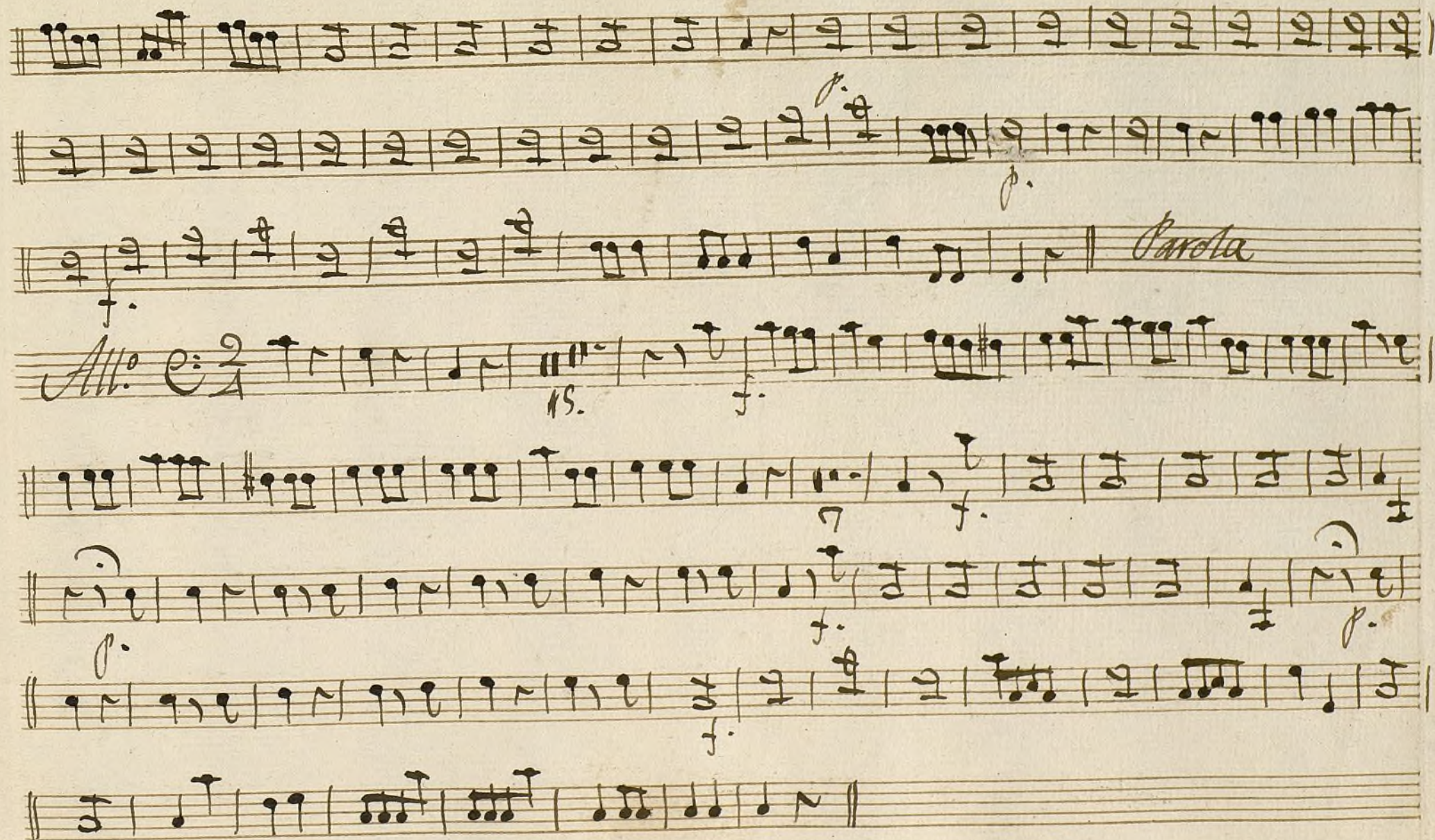
The first system includes the tempo marking *All.^o* and the time signature $\frac{2}{4}$. It contains several measures of music with dynamic markings *p.* (piano) and *f.* (forte). A measure is marked with a '3' indicating a triplet.

The second system begins with a section marked *Allegro* and *mar.* (marcato), followed by a section labeled *Parola*. It includes dynamic markings *f.* and *p.*.

The third system starts with *All.^o* and $\frac{2}{4}$. It features repeated dynamic markings *f.p.* (forzando piano) and *f.* throughout the system. The notation includes various note values, rests, and articulation marks.



Parola.

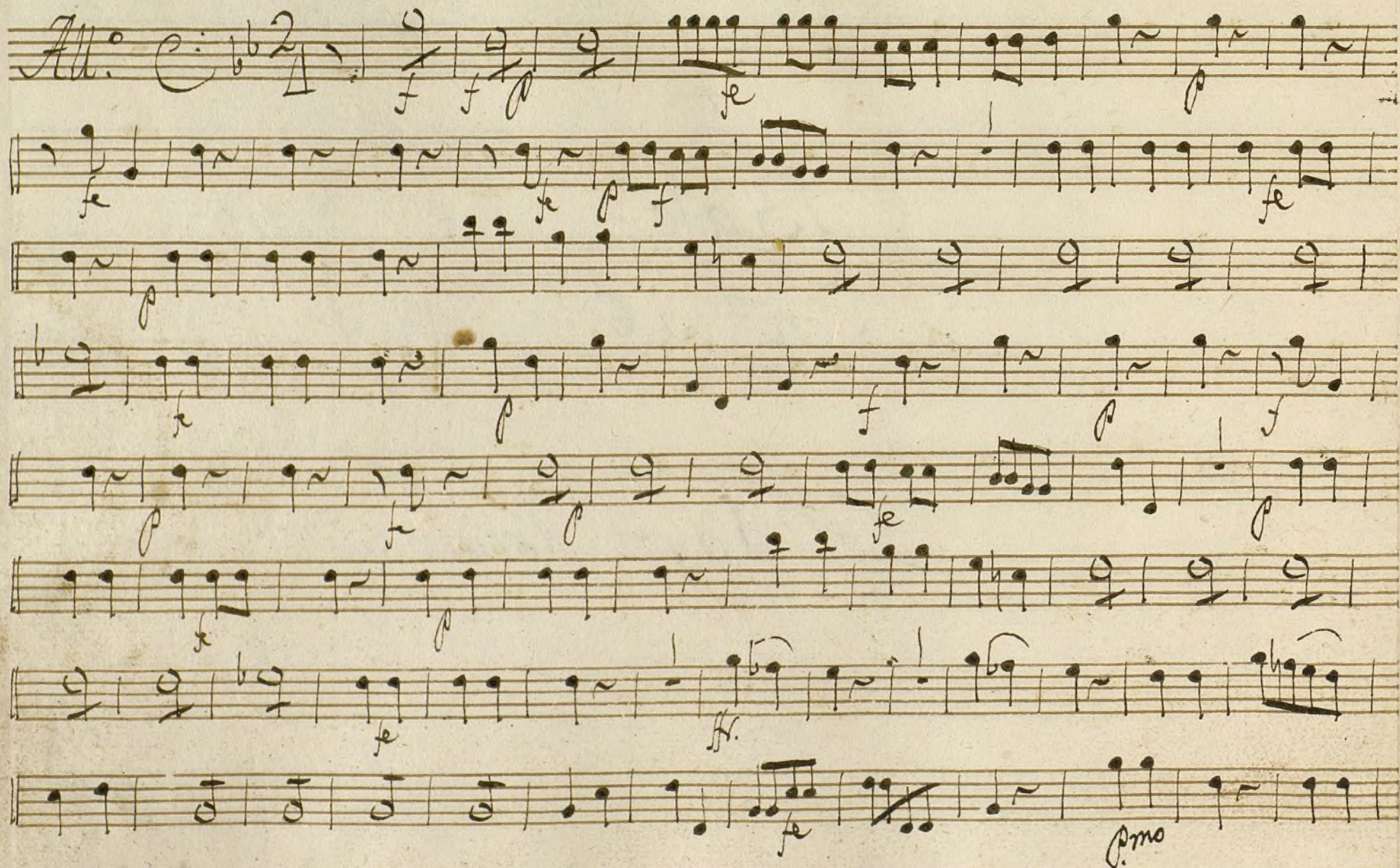


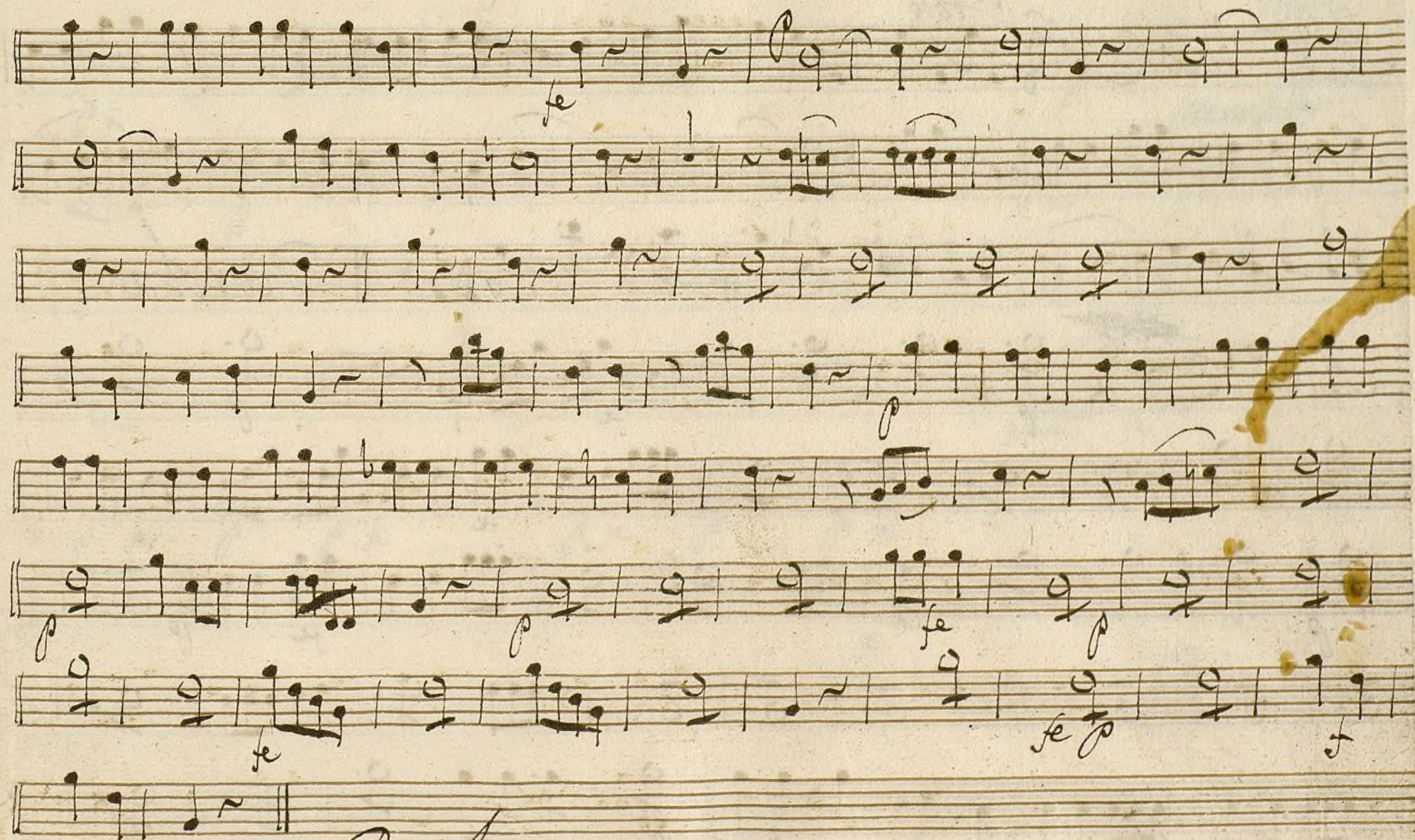
Mus 156-6

t

Baſo
Ton.^a a 6.

Los Payos Astutos.





Parola

All.^{to} Poco. *1^o todo*

Parola.

All.^o

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings. The first staff ends with a double bar line and the word "Fin" written above it. The second staff begins with a "no" marking. The third staff has a "p" marking. The fourth staff has a "mf" marking. The fifth staff has a "p" marking. The sixth staff has a "f" marking. The score is written in a cursive, handwritten style.

Fin

no

p

mf

p

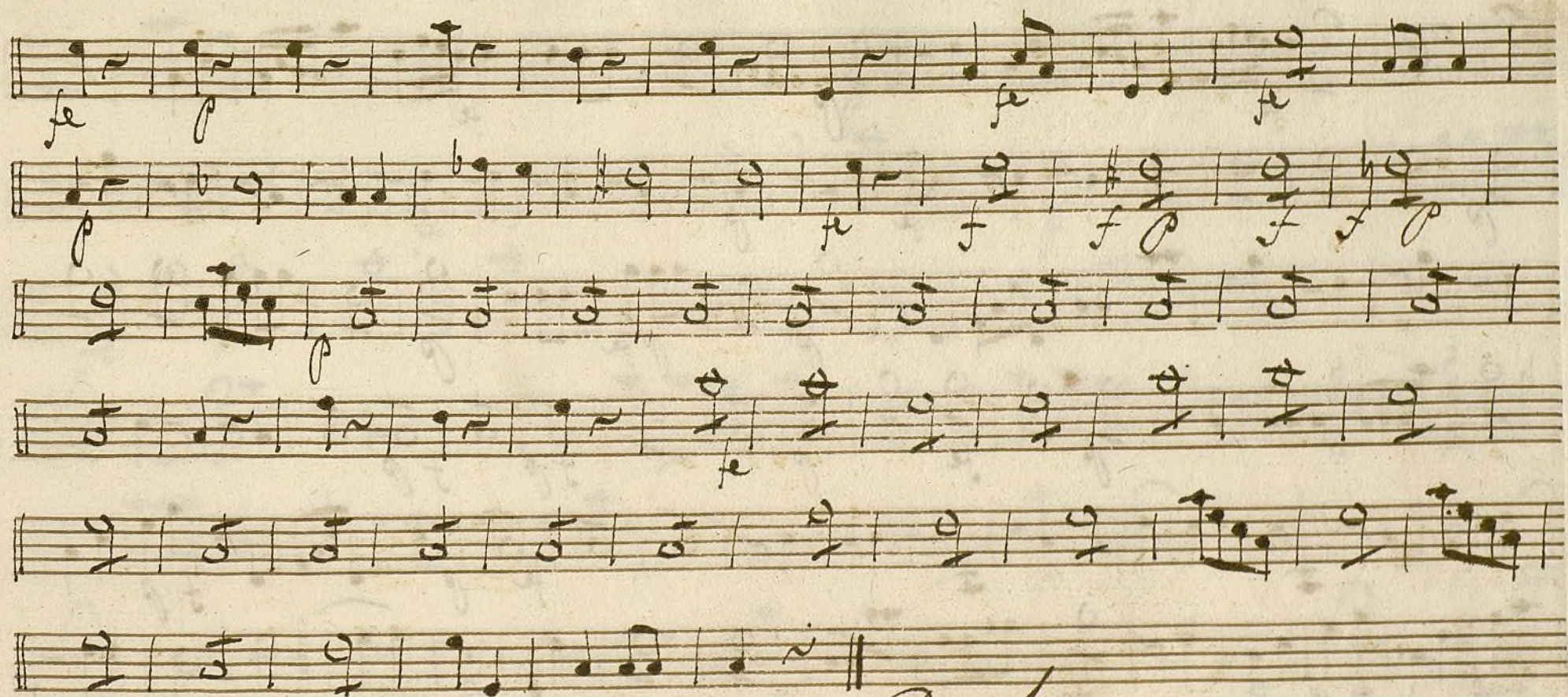
f

123

Handwritten musical score for a piece titled "No. 10. C. 2/4". The score is written on eight staves. The first staff is marked "F. W. C." and "2/4". The music is in common time (C) and 2/4 time. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with the instruction "D. C. al Segno." and the word "No. 10." written in a large, stylized script.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *p*. The score concludes with the word *Parola.* written in a cursive hand.

Handwritten musical score on aged paper, featuring two systems of music. The first system begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A double bar line with a slash indicates a section change. The second system begins with the tempo marking *Al Segno* and the time signature $\frac{2}{4}$, followed by the instruction *dos mas.* (two more). The notation continues with various notes, rests, and dynamic markings. The score concludes with the word *Parda.* (Parda).



Parola.

