

Leg.º 28. N.º 13.

Mus 156-5

Leg.º 5.º n.º 7

1/84

t

Con.ª a Cinco

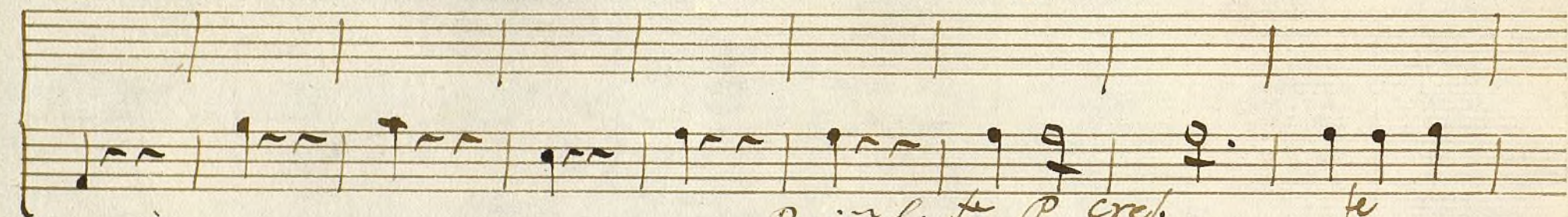
Polonia
La Pulperilla
Rubica
Fades
Arriete

de la Vizcaina.

7

De Laserna

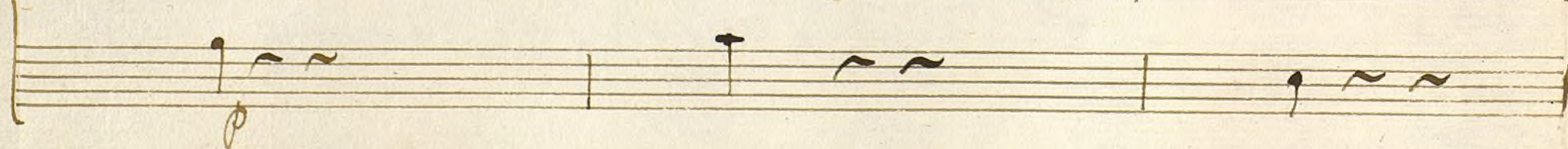
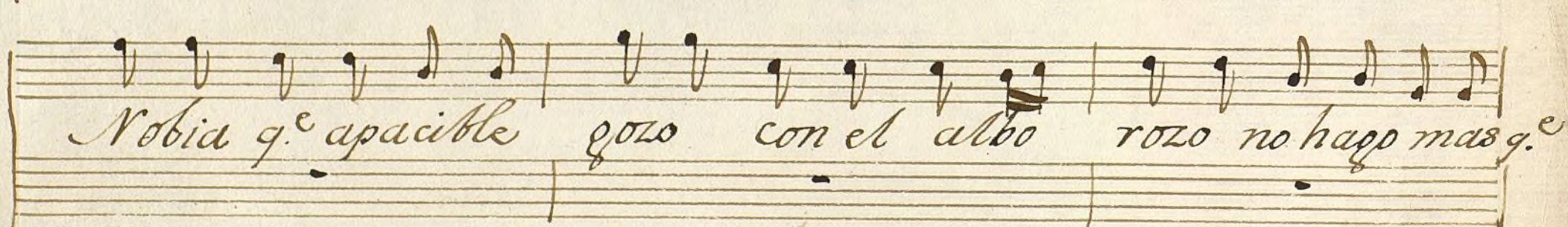
All.^o 



Buñoli. f p cresc. f



Nobia q.^e apacible gozo con el albo rozo no happ mas q.^e



xeir

Fad. oi llegi la Nobia q.^e apacible gozo con el albo-

rozo no hago mas q.^e xeir oy llegi la nobia q.^e apacible

crej. gozo con el albo rozo no hago mas q.^e xeir no

Handwritten musical score on aged paper, featuring vocal and instrumental parts with lyrics in Spanish.

Lyrics:

no
 a donde vas er-
 To a su Padre con
 mano con aquea prisa con a-
 tiempo se la e pe dido se la si-
 Bri.

Performance Instructions:

- Alto* (Alto part)
- fmo* (finito)
- Fad.* (Fado)
- Bri.* (Brio)

The score includes staves for vocal parts (Soprano, Alto, Tenor/Bass) and piano accompaniment. The tempo is marked *Alto*. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a cursive, handwritten style.

cobrar una letra a voi
 tuas dado ese paso si yoe

ala esquina y tu como es que-
 cho lo mismo y cuento con la

Bri.

dejas la tienda tan sola la voi-
 nobia de qualquiera modo de e.

Fad.

a mandar q^e hagan voi seis camiso
so lo dirà el tiempo eso antes de tiem-

Bri las yras a ver la novia a ver la novia *Fad.* Iras
po mi Novia es como un Angel mi novia es como un sol.

1or 2 q^e a mi de ningun modo me.
pues de pequeña daba en-

las das a mamar que a mi me.
bidia al mismo sol pues de pequeña daba em-

las das a mamar pero xabia xabia q.e mia se
bidia al mismo sol pero q.e el dichoso

ra pero xabia xabia q.e mia sera que
soi pero q.e el dichoso soi q.e el di

Allegro.

Bri.

All.

A casa sus primas ir la a ver in

tento de gusto y contento no hago mas q.^e reir

A casa sus-

primas irla aver intento de gusto y contento no hago mas q.^e

xeir a Casa sus primas irla aver intento de gusto y con-

tento no hago mas q.^e xeir no no

fmo

Alto

3/4

Pulp. y Ric.^a Ahora vendran a vistas aora
los dos. o que nobia tan linda o que

prima tus nobis prima
 quanto me encanta quanto

prima para q.^e elegir
 quanto bien se ve en su fi

pueda para el mejor
 gura bien q. halli no ai

Pol.ª
 mozo. buenas moras Vizcainas buenos mozos desear. y combetar
 trampa y tienes allí tu nobio mira el q te gusta mas oyes oyes ensiendo
Pulp.ª *Pol.ª*
p. mo
las 2.
 buena moza buenos mozos atrapar. si los dos la des precian. si
 homb. de qualquiera yo gustar. ala Nobia sus ansias a
las 2.
 les a de pesar
 digan ala par

tar
do

Handwritten musical score on a single page, featuring multiple staves with notes, rests, and lyrics. The score is written in brown ink on aged, slightly yellowed paper. The lyrics are in Spanish and include the words "les", "digan", "Allegro", "And. no", "dorada", "prenda", "precioso", "tesoro", "pre", "yo tengo una tienda", "yo tengo mucho oro", and "yo". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The tempo markings "Allegro" and "And. no" (Andante) are clearly visible. The score is divided into sections by double bar lines and includes a key signature change to three flats (B-flat, E-flat, A-flat) in the lower staves.

les

digan

Allegro

And. no

Bui

f

p

dorada prenda precioso tesoro pre

f

yo tengo una tienda yo tengo mucho oro yo

los 2 3

y así mi cariño admite por

Pol.a

Dios borricos or teras pareces los dos borricos or

teras pareces los dos g.e dices que

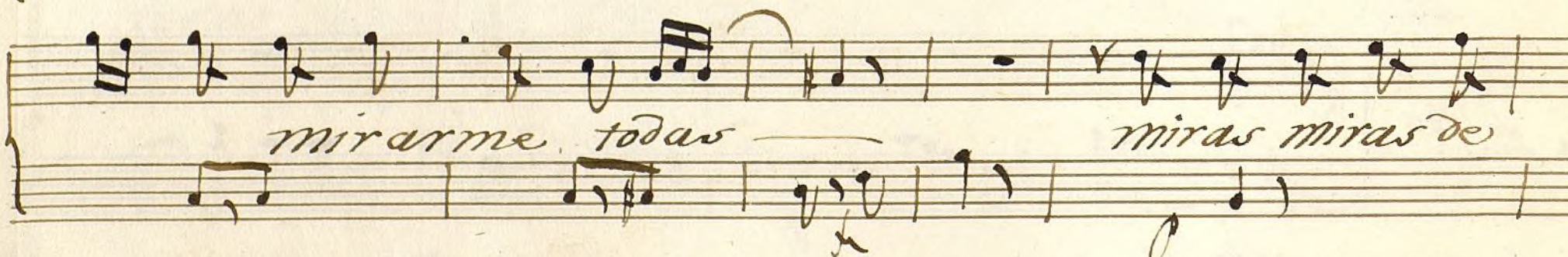
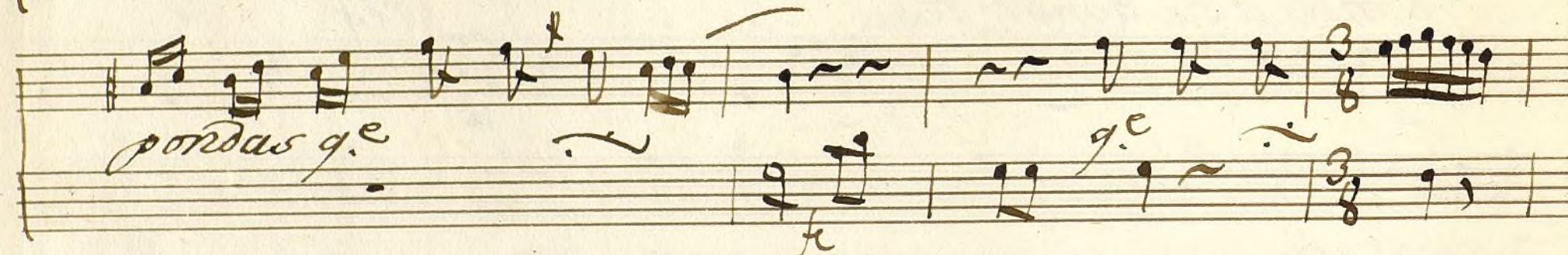
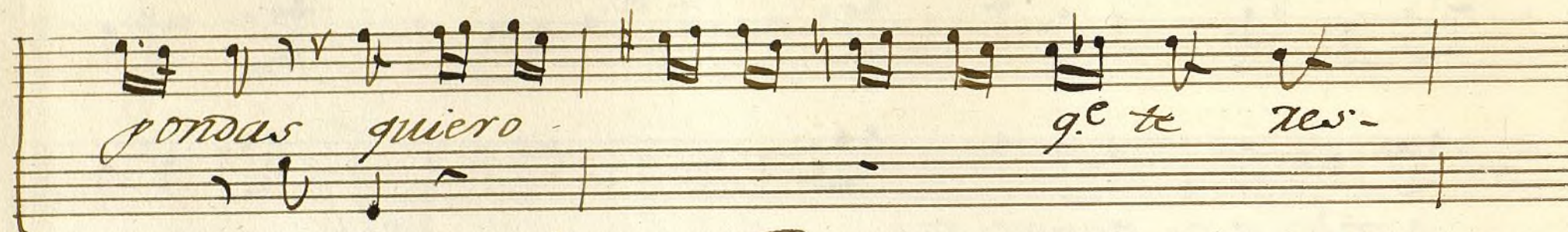
los 2

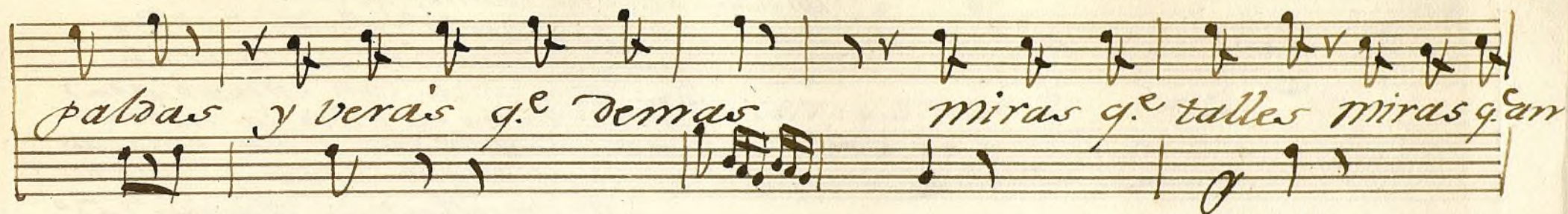
dices mi dueño con modo ala queño tes.

ponde a su amor res

Allo

quiero antes novios mios q. e te res

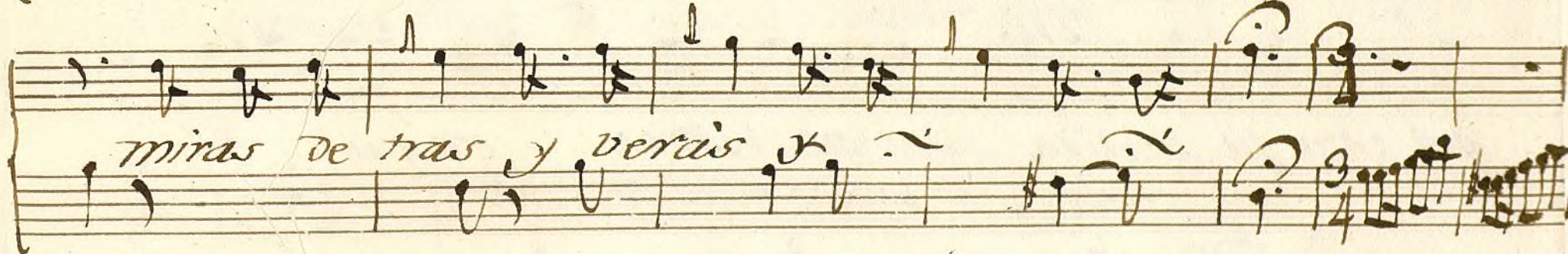




palmas y veras q.^e demas miras q.^e tales miras q.^e an



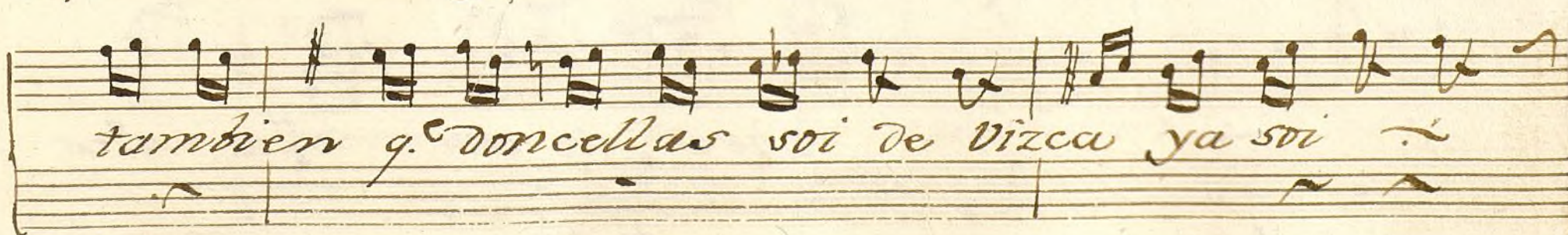
dar Miras de lantes miras de tras miras de lantes



miras de tras y veras



q.^e mis garbos se pintas y mis chuscadas y



tambien q.^e doncellas soi de Vizca ya soi

Parola. Fad.° oyes herm.° q.º Angel

Bri.° oyes herm.° q.º sol

Fad.° que demonio de figura

Bri.° que facha tan endiablada

Riv.ª vaia no es linda la novia

Por.ª lindas lindas a Dios gracias

y qui nobis casas pronto

q.º doncellas te las mamas. Fad.°

And.º no

qui esta tu prenda aqui tu tesoro aqui

tu q.º tienes tienda tu q.º tienes oro tu

casa te con ella q.º es

Pol. a
vamos q.^e con ganas de novios es-
Mucha razón
toi vamos q.^e con ganas de novios estoi *1a 2* que-
1a 2
dices q.^e dices mi primo los dos desis timos de-
la preternsion de la preternsion de

Pol.^a oye oye por q.^e causas desas las nobias asi:

1^{or} por q.^e no te merecemos

Pol.^a miras miras que ai vicarios, y canones en Madrid

Parola. Pupa por q.^e desprecias la nobia, habiendola echo venir?

1^{or} 2. quien la desprecia

Pol.^a vosotros vosotros gente. Noiv

1^{ad}. no da lastima. Engañarla

Riv. por q.^e causa. (Bui) no es de aqui.

Pol.^a pues nobias quieres sabertlos (1^{or} dam.)

1^{or} 2. oyelo en secreto. (Pol.^a) di.

1^{or}. para escapar dela. Pupa voi sin
consuelo a mentir.

All.^o

Bui.

Yo aung.^e me ves tan robusto no sirbo para ma
con esa soroba atras como quieres q.^e me.

Pol.a

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in a cursive hand below the staves. The first staff has the lyrics 'rido no' and 'mientes'. The second staff has 'case como' and 'en Ma-'. The third staff has 'mientes q' en un todo huelas a machos cabrios huelas'. The fourth staff has 'dud se casan otros con jorobay adelantes con jo-'. The fifth staff is mostly empty with some notes. The sixth staff has a few notes and a 'le' at the end. There are some markings above the first staff, possibly indicating a key signature or time signature.

rido no mientes
case como en Ma-
mientes q' en un todo huelas a machos cabrios huelas
dud se casan otros con jorobay adelantes con jo-
le

Faz
P. 1.ª

Yo aony.º me ves tan a fable tengo mui poca con-
pero donde laas cogido quisiera q.º me di-
ciencia tengo andas
seras quisiera Coji
topos q.º esas saltas las tienes loj mas orteras las tie
las quando chiquitas rodando las esca leras rodan

p *Bri.* *p*

A mi me andicho q^e tengo cara de Judío
 Las sorobas de escalera sin embargo son mu

varios cara
 malas sin

Pol.^a

todos dices q^e en comercios ai muchos circunci-
las que se cogen en Cortes pero no las de viz

dados ai

cayas pero

Fas.^o

a demas tengo la-
jamas con esa so-

falta de ser mui corto de lista de ser
 roba varas fruto al matrimonio para

Pol. a
 nada importa q.^e con esos seras
 pruebas pruebas y veremos si doi

Maridos del dia seras
 frutos y bien pronto si doi

1a 2
en q.^a an que
1a 2. quedan con.

modo — en lo que digo — no me conformo
formas de ningún modo pido unas cosas

1a 2
q.^e es lo q.^e pides — q.^e es — pido nobios
pues ditas pronto pues — pido —

Burros pido Burros novios sino pido orteras q.^e es casi los

proprios pues no los habrai pues

por el arbol de garnicas q.^e mis novios tu se.

ra's q.º mis

justicias sus ticias sus

justicias prudencia

justicias lo 2.ª prudencia

que ya es por de

que esto es por de

abur. y man.

mas que

Allegro.

dar abur

Alto *Las 2*

Por q.^e con otro puedas casarte

en diez mil pesos e de do tarte e de do -

Las 2

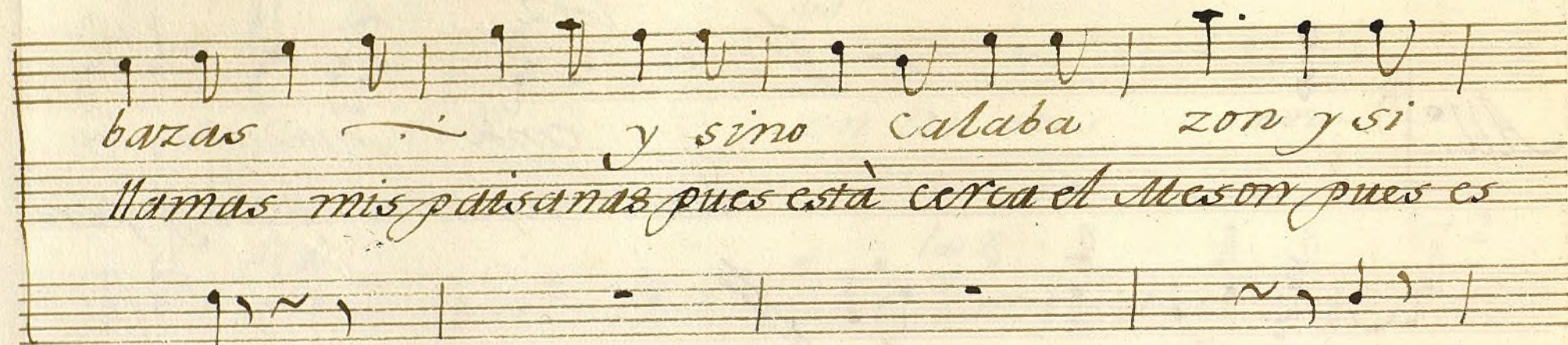
tarte en diez mil pesos q.^e es lo q.^e oi q.^e es ~

Rez.^{do} *Fad.^o*
And.^{te} en villetes o en-
Bri. *los 2.* *los 2*
oro en oro o en vi lletes como queran co-
mo los diez mil pesos uber beran venga la-
Pol.^a
mano Tape q.^e no quiero q.^e no casais a
mi sino al dinero

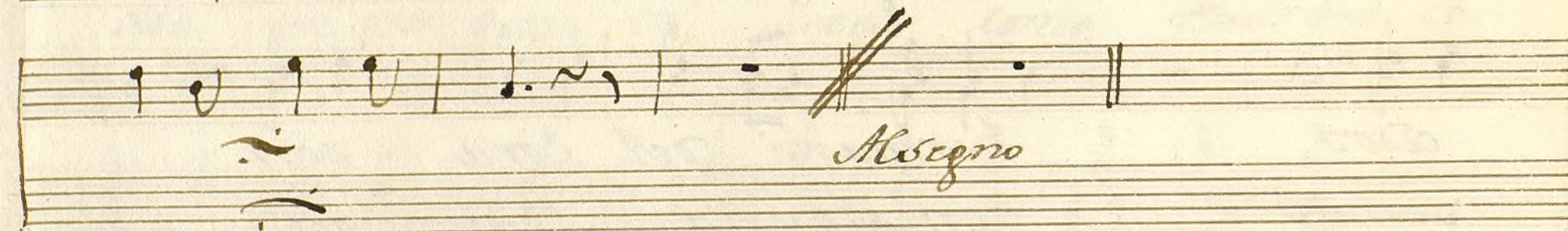
All.^o

emos quedado lu
 las 2. dejemos eso y per
 cidos hermano del cora zorr
 semos en alguna diversion
 Pol. a For
 cala bazas cala bazas cala
 llamas llamas mis paisanas llamas

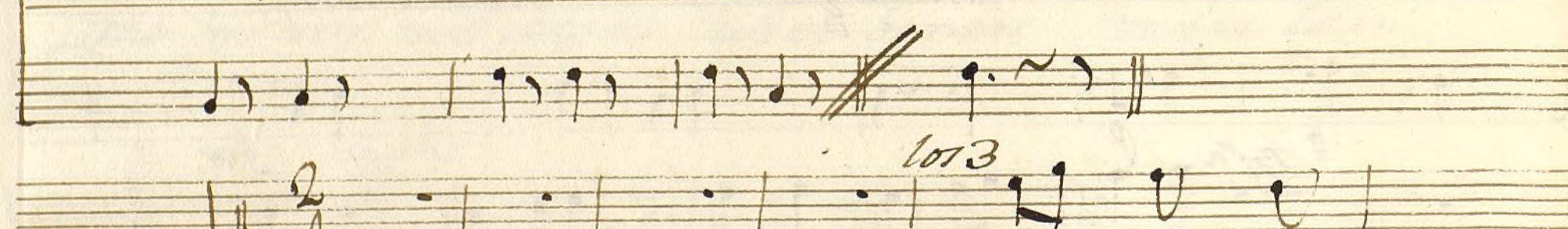
p *fe* *p* *fe* *p* *fe* *p*



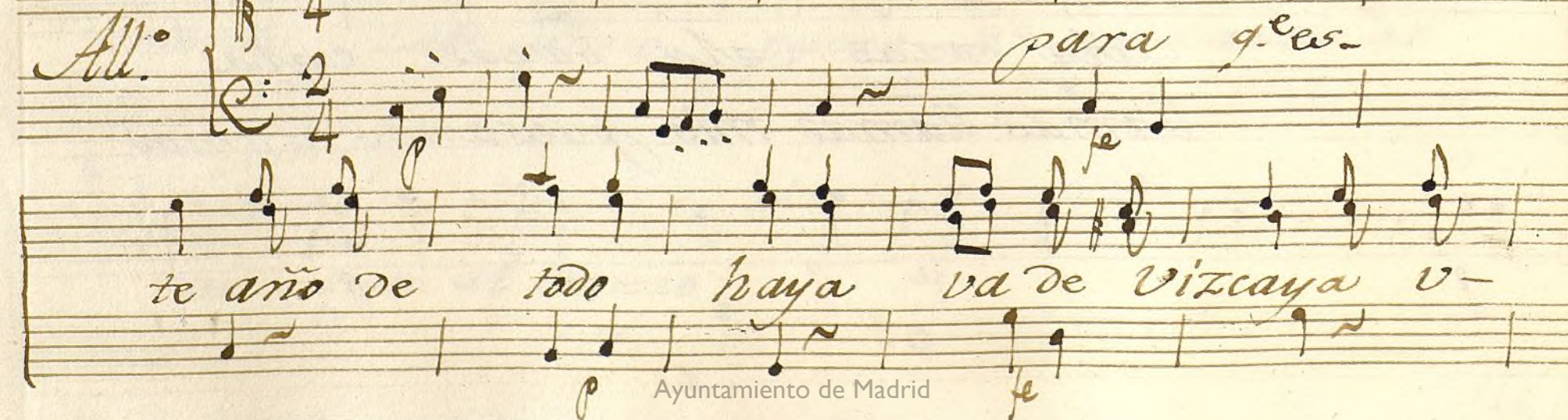
barzas y sino calabazon y si
llamas mis prisionas pues está cerca el Meson pues es



Allegro



Allegro



All. $\frac{2}{4}$ $\frac{2}{4}$ para q. es.
te año de todo haya va de Vizcaya v-

Ayuntamiento de Madrid

na cancion para q.^e este año de todo

aya va de vizcaya una cancion

va de una cancion

The musical score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are written in a cursive hand below the staves. There are various musical notations including notes, rests, and dynamic markings like 'f' and 'p'.

Ahora torobillas torobillas
todos estamos acá.

Porla traes tamboriles

Parola.

Ahora muchos

Porla toca y ben a vaular

All.

Iru Damacho do nos tiaco
en viniendo el mes de Mayo

errenterian den da ri /orte
 y en viniendo el mes de abril /uro a

nere vada quite baña ardo.
 tal q.^e me tengo de ir Madre /uro a

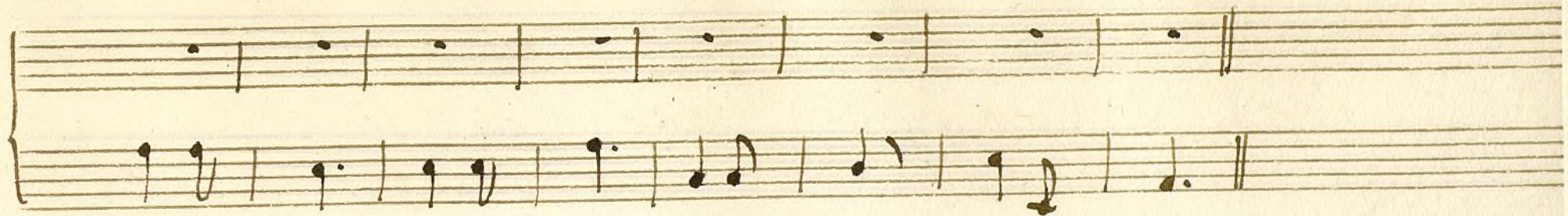
edaten obe qui ai clisquitin clisquitin
 tal q.^e me tengo de ir barbat eta bi eta i-

a rota claveri ardo e daten
rur eta laul. Juro a tal q.º me

todos
obe qui ai clisquitin clisquitin a rota
tengo de ir ai

claveri ardo e daten obe qui

Allegro



All.^o a/ai.

final el All.^o antes.

de la Canzoneta.

Violin 1.º Fon. a Cinco: La vizcaina:

Op. 1

Mus 156-5

Handwritten musical score for Violin 1.º, Fon. a Cinco: La vizcaina. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *cres.* (crescendo), *fe* (forzando), *po* (piano), and *fmo* (finito). The score concludes with a double bar line.

Alleg.^{ro} *cres.^{do}* *f*

f *p* *mo*

1a 2a no. siue:

Allegro.

And.^{te} no 8 3/4

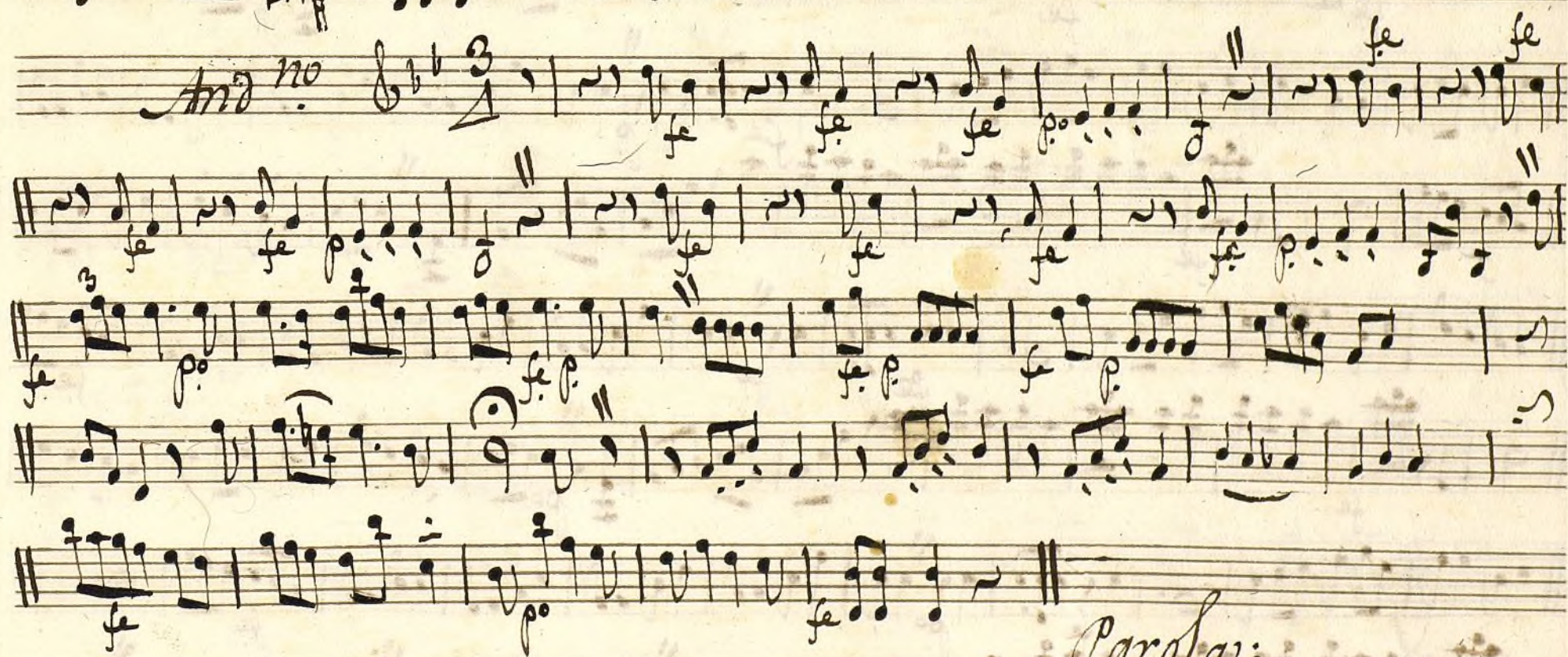
Alleg.^{to} 3/4



Come prima.



Parola.



Parola:

Coplas:

All.

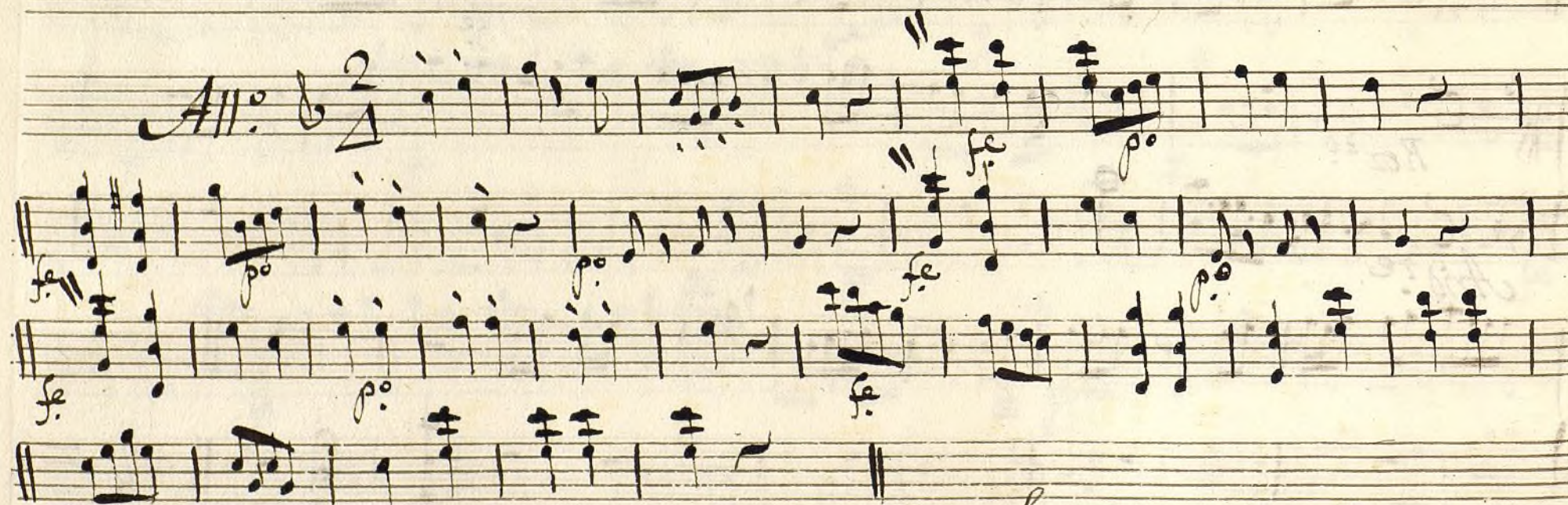
Coplas:
All.^o

cresc. p. *cresc.* *p.* *f.* *ff.*

Ayuntamiento de Madrid

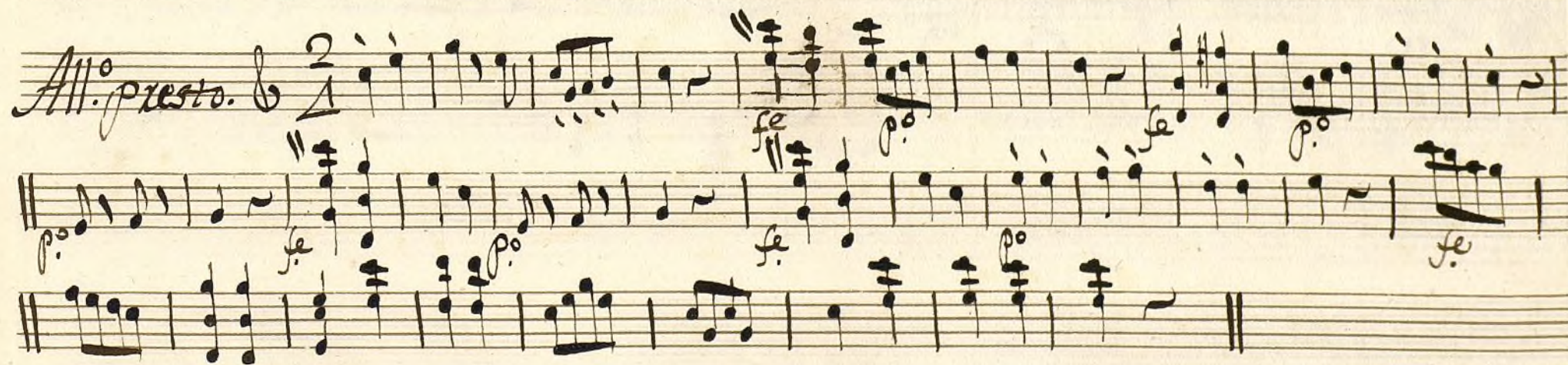
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

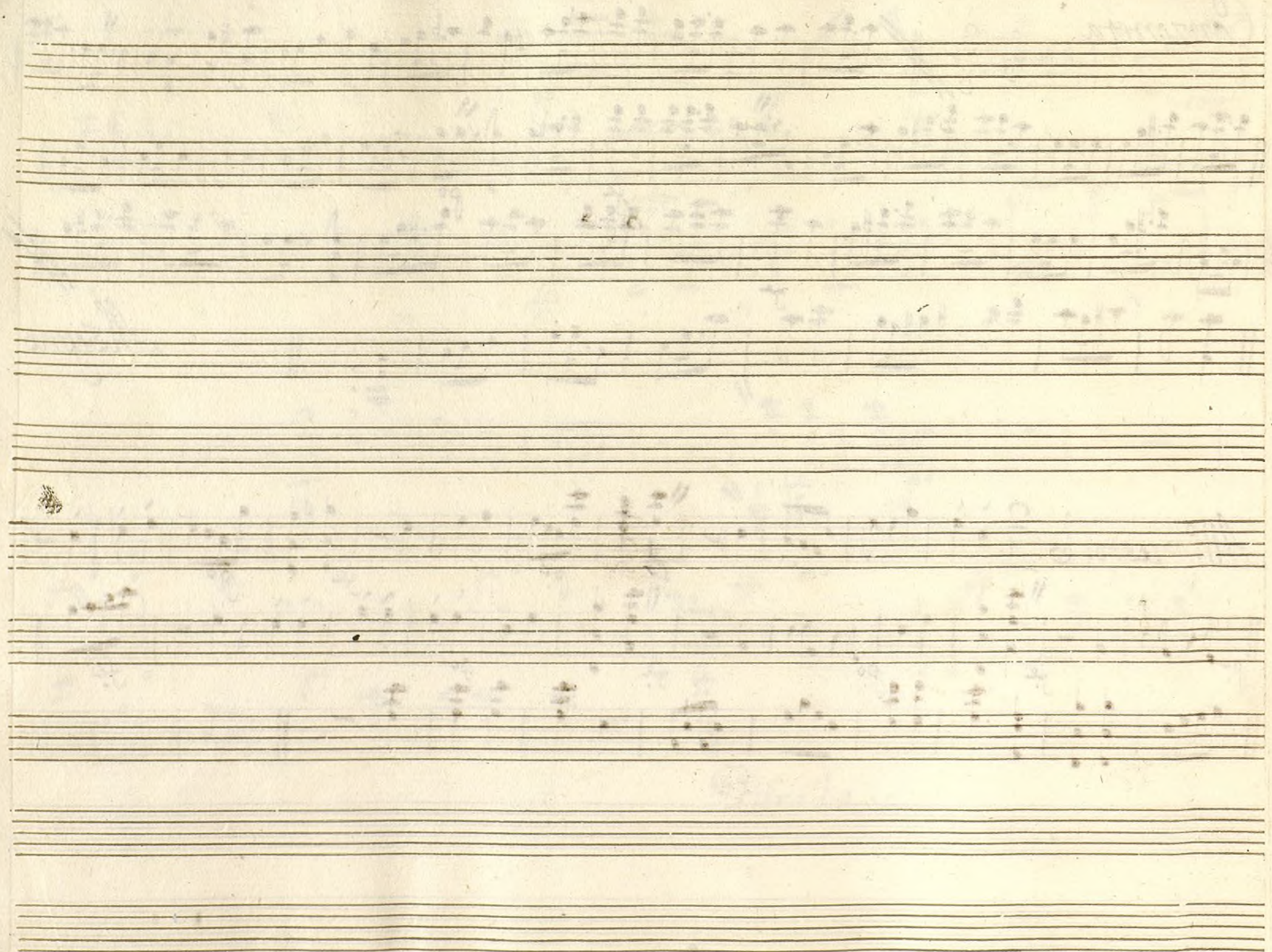
- Allegro* (written above the third staff)
- Allegro* (written above the fourth staff)
- Rezdo* (written above the fifth staff)
- Andre* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- Allegro* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- Allegro* (written above the tenth staff)
- Allegro* (written above the eleventh staff)
- Allegro* (written above the twelfth staff)
- Allegro* (written above the thirteenth staff)
- Allegro* (written above the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- Allegro* (written above the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- Allegro* (written above the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- Allegro* (written above the twentieth staff)
- Allegro* (written above the twenty-first staff)
- Allegro* (written above the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- Allegro* (written above the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- Allegro* (written above the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- Allegro* (written above the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- Allegro* (written above the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- Allegro* (written above the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- Allegro* (written above the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- Allegro* (written above the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- Allegro* (written above the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- Allegro* (written above the fortieth staff)
- Allegro* (written above the forty-first staff)
- Allegro* (written above the forty-second staff)
- Allegro* (written above the forty-third staff)
- Allegro* (written above the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- Allegro* (written above the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- Allegro* (written above the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- Allegro* (written above the fiftieth staff)
- Allegro* (written above the fifty-first staff)
- Allegro* (written above the fifty-second staff)
- Allegro* (written above the fifty-third staff)
- Allegro* (written above the fifty-fourth staff)
- Allegro* (written above the fifty-fifth staff)
- Allegro* (written above the fifty-sixth staff)
- Allegro* (written above the fifty-seventh staff)
- Allegro* (written above the fifty-eighth staff)
- Allegro* (written above the fifty-ninth staff)
- Allegro* (written above the sixtieth staff)
- Allegro* (written above the sixty-first staff)
- Allegro* (written above the sixty-second staff)
- Allegro* (written above the sixty-third staff)
- Allegro* (written above the sixty-fourth staff)
- Allegro* (written above the sixty-fifth staff)
- Allegro* (written above the sixty-sixth staff)
- Allegro* (written above the sixty-seventh staff)
- Allegro* (written above the sixty-eighth staff)
- Allegro* (written above the sixty-ninth staff)
- Allegro* (written above the seventieth staff)
- Allegro* (written above the seventy-first staff)
- Allegro* (written above the seventy-second staff)
- Allegro* (written above the seventy-third staff)
- Allegro* (written above the seventy-fourth staff)
- Allegro* (written above the seventy-fifth staff)
- Allegro* (written above the seventy-sixth staff)
- Allegro* (written above the seventy-seventh staff)
- Allegro* (written above the seventy-eighth staff)
- Allegro* (written above the seventy-ninth staff)
- Allegro* (written above the eightieth staff)
- Allegro* (written above the eighty-first staff)
- Allegro* (written above the eighty-second staff)
- Allegro* (written above the eighty-third staff)
- Allegro* (written above the eighty-fourth staff)
- Allegro* (written above the eighty-fifth staff)
- Allegro* (written above the eighty-sixth staff)
- Allegro* (written above the eighty-seventh staff)
- Allegro* (written above the eighty-eighth staff)
- Allegro* (written above the eighty-ninth staff)
- Allegro* (written above the ninetieth staff)
- Allegro* (written above the ninety-first staff)
- Allegro* (written above the ninety-second staff)
- Allegro* (written above the ninety-third staff)
- Allegro* (written above the ninety-fourth staff)
- Allegro* (written above the ninety-fifth staff)
- Allegro* (written above the ninety-sixth staff)
- Allegro* (written above the ninety-seventh staff)
- Allegro* (written above the ninety-eighth staff)
- Allegro* (written above the ninety-ninth staff)
- Allegro* (written above the hundredth staff)



Parola:

Canzoneta





t

Mus 156-5

Violin V.ª Fon.ª a Cinco La Vízcaína

Handwritten musical score for Violin V.ª Fon.ª a Cinco La Vízcaína. The score is written on five staves. The first staff begins with the tempo marking *All.º* and the key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff contains the dynamic markings *f*, *pº*, *f*, *pº*, and *crel.*. The third staff contains the dynamic markings *f*, *pº*, and *crel.*. The fourth staff contains the dynamic markings *f*, *pº*, and *crel.*. The fifth staff contains the dynamic markings *f*, *pº*, and *crel.*. The score concludes with a double bar line.

A handwritten musical score on aged paper. The top section is marked 'Alto' in a large, flowing script. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of several staves with various notes, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'eff' (effort). There are also some handwritten annotations like 'eff' and 'p' in smaller script. A large, dark, rectangular area of the score is heavily crossed out with diagonal lines. Below this section, there is a double bar line followed by the word 'Allegro' in a similar script. This section starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. It continues with more musical notation, including notes, rests, and dynamic markings like 'p' and 'f'. The bottom of the page features a faint, printed line of text: 'Ayuntamiento de Madrid'.

Allegro 3/4

cre.

p

p 4

p 4

p 4

la 2^a no

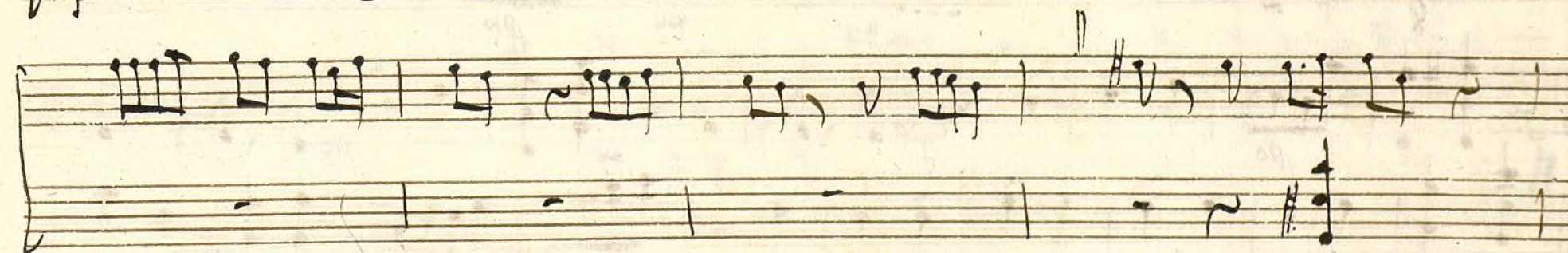
Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *po*, and *fe*. The score is divided into two systems, each starting with a double bar line and a repeat sign. The first system begins with the tempo marking *And* and the time signature $3/8$. The second system begins with the tempo marking *Allegro* and the time signature $3/8$. The score concludes with a final double bar line and a repeat sign.

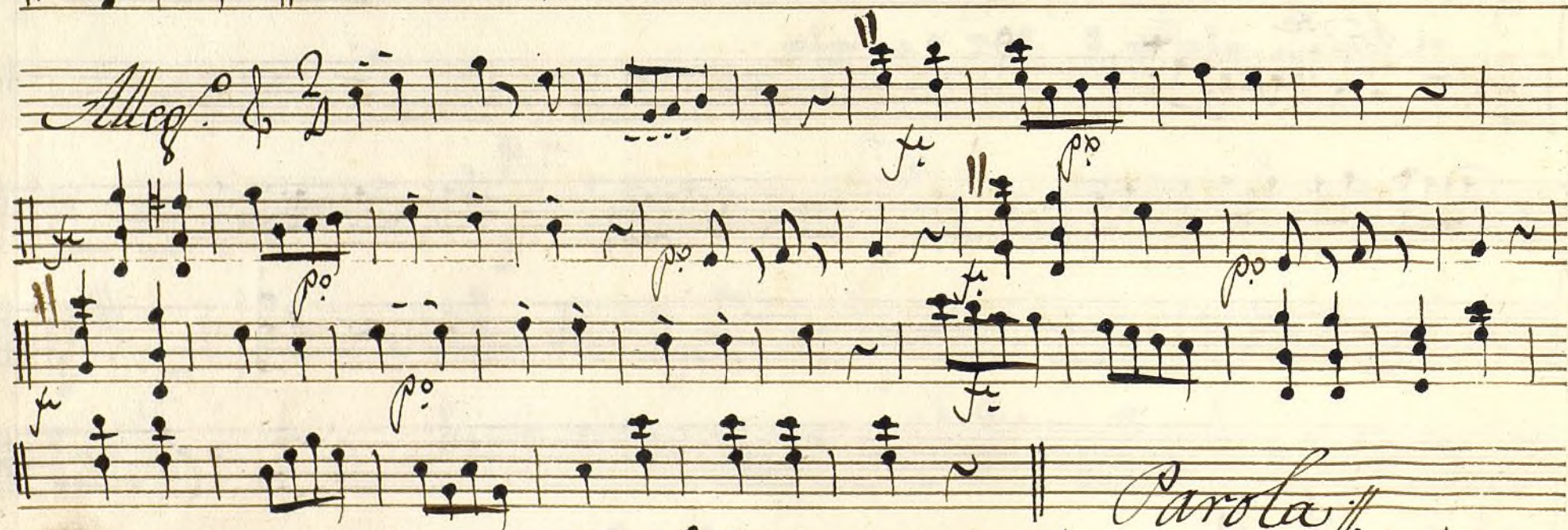
Handwritten musical score on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff contains the notation for the first system, and the second staff contains the notation for the second system. The word "Come prima" is written below the first staff, and "8a. arriva" is written below the second staff. The word "Parola." is written at the end of the second staff.

Handwritten musical score on seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff contains the notation for the first system, and the second staff contains the notation for the second system. The word "And no" is written below the first staff, and "Parola" is written at the end of the seventh staff.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The score contains several measures of music, some with double bar lines and repeat signs. Dynamic markings like *ff* (fortissimo) and *po* (piano) are present. The handwriting is in dark ink on aged, slightly stained paper.

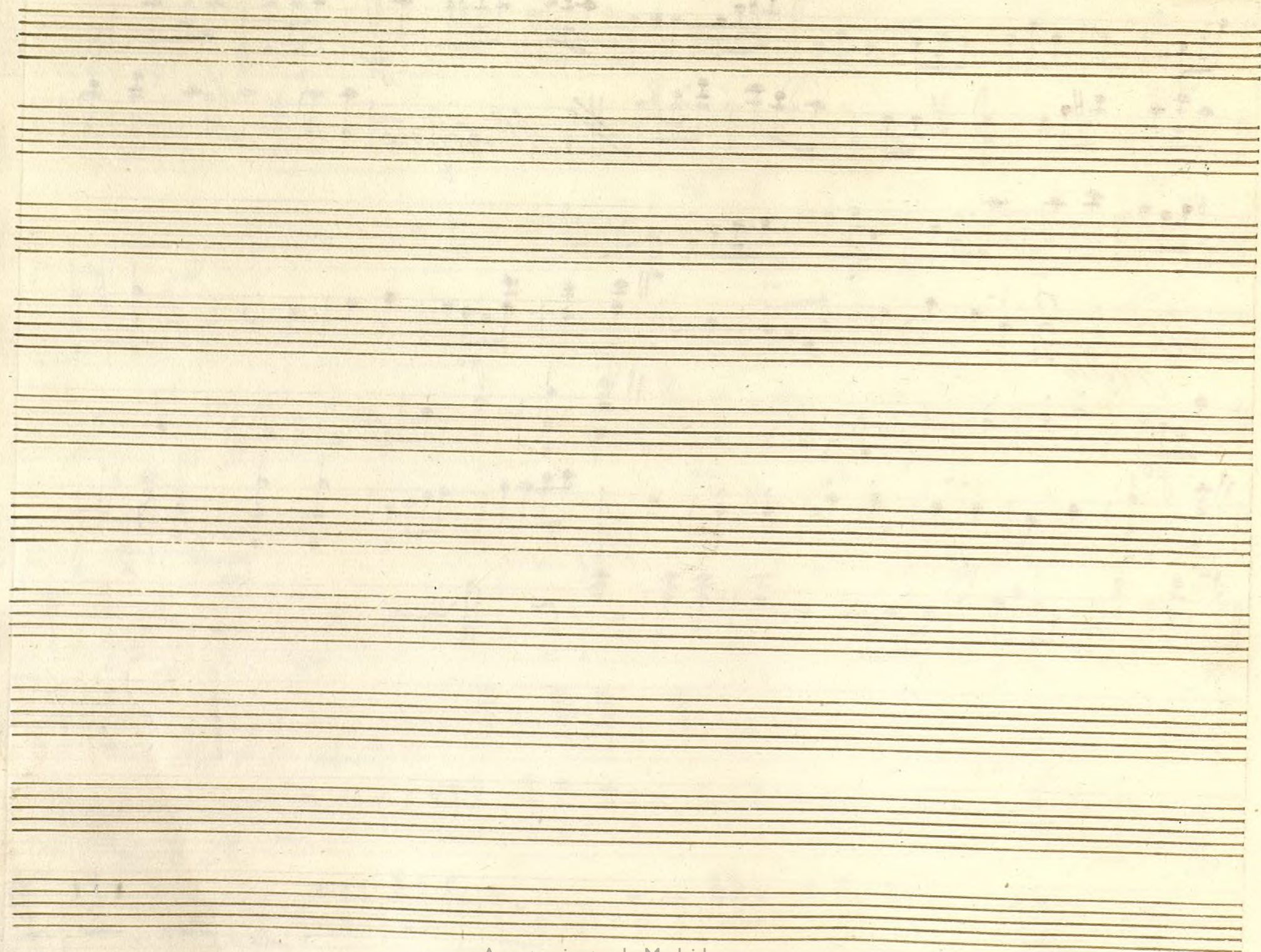


All. 

All. 

All. 





Violin 2.^o Ton.^a a Cinco la Vizcaina

All.^o 

Handwritten musical score for a piece in 2/4 time, marked *All.^{to}* (Allegro). The score is written on ten staves. The first staff begins with the tempo marking *All.^{to}* and the key signature of two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *ff* (fortissimo), and *fe* (f marcato) are used throughout. The word *for* appears above the staff in several places. The score concludes with a double bar line and a repeat sign. Below the main score, there is a section marked *Allegro* in 3/4 time, also in two sharps, with a *crec.* (crescendo) marking. This section is written on two staves and includes dynamic markings like *fe* and *p*. A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.

And. no 3/4

All. poco 3/4

The image shows a handwritten musical score on aged paper. It consists of two systems of music. The first system is marked 'And. no' and the second 'All. poco', both in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'fe' and 'p'. The paper shows signs of age, including discoloration and some staining.

All. to poco

Parola.

And. no

Parola.

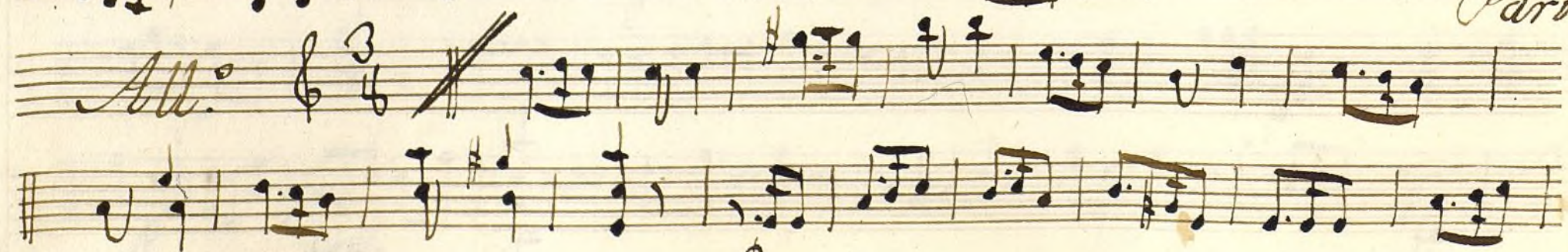
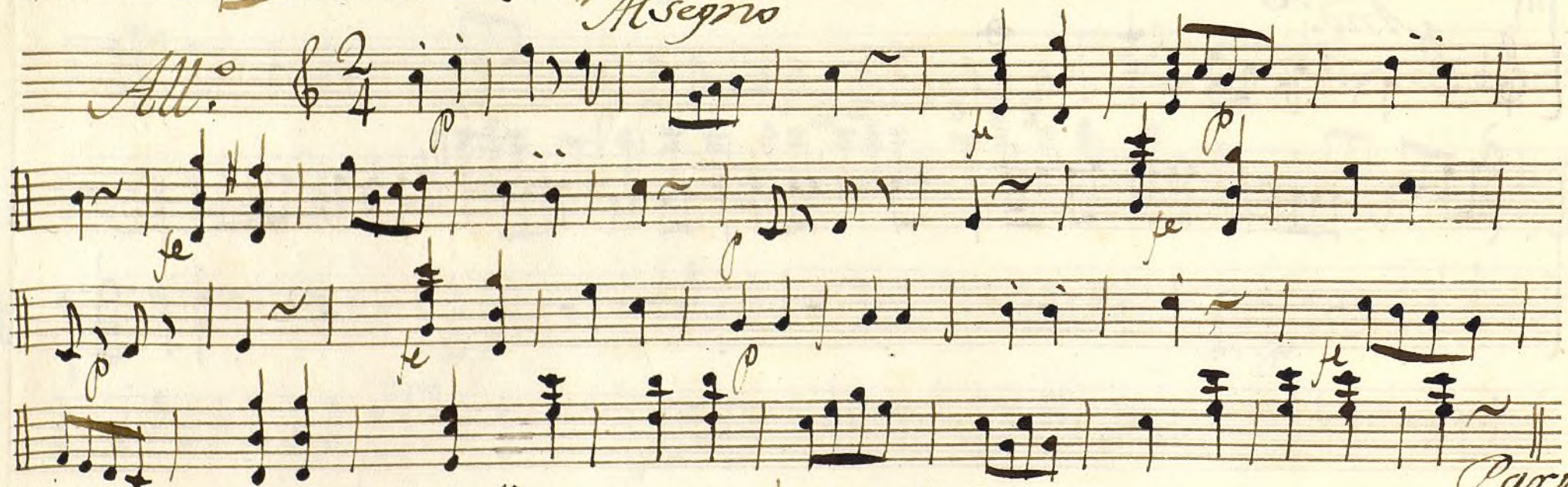
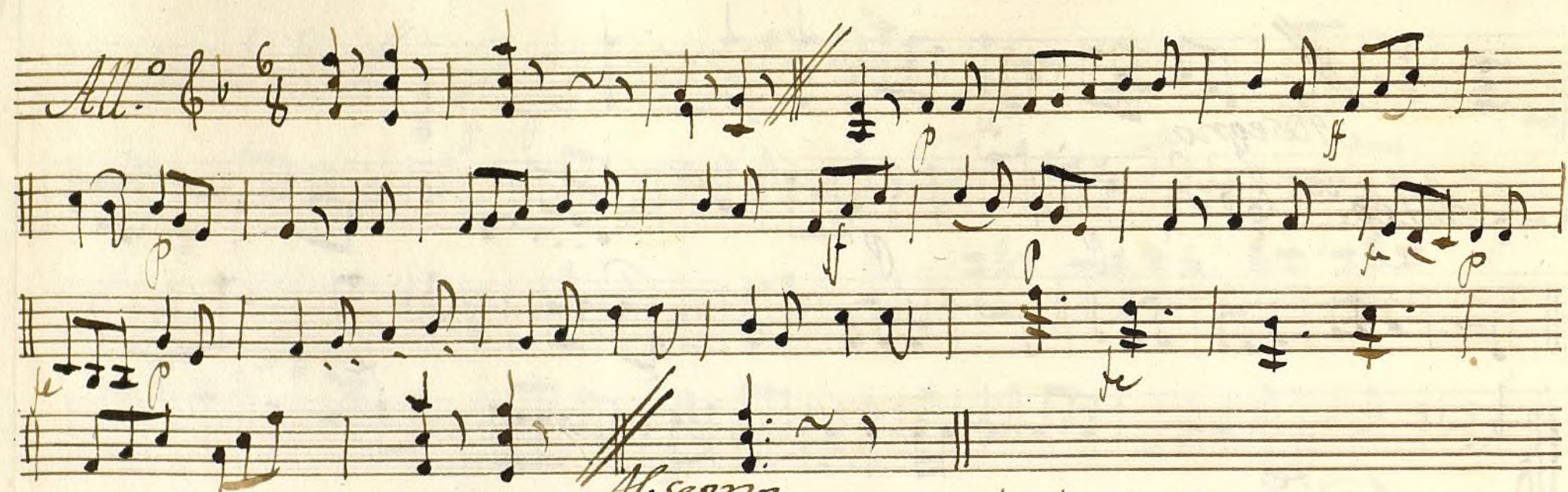
A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '6/8'. The music is written in a single system, with various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and the signature 'Mos. Parr.' in the bottom right corner. The paper shows signs of age, including some staining and wear.

Allegro.

Alleg.^{ro} 2/4

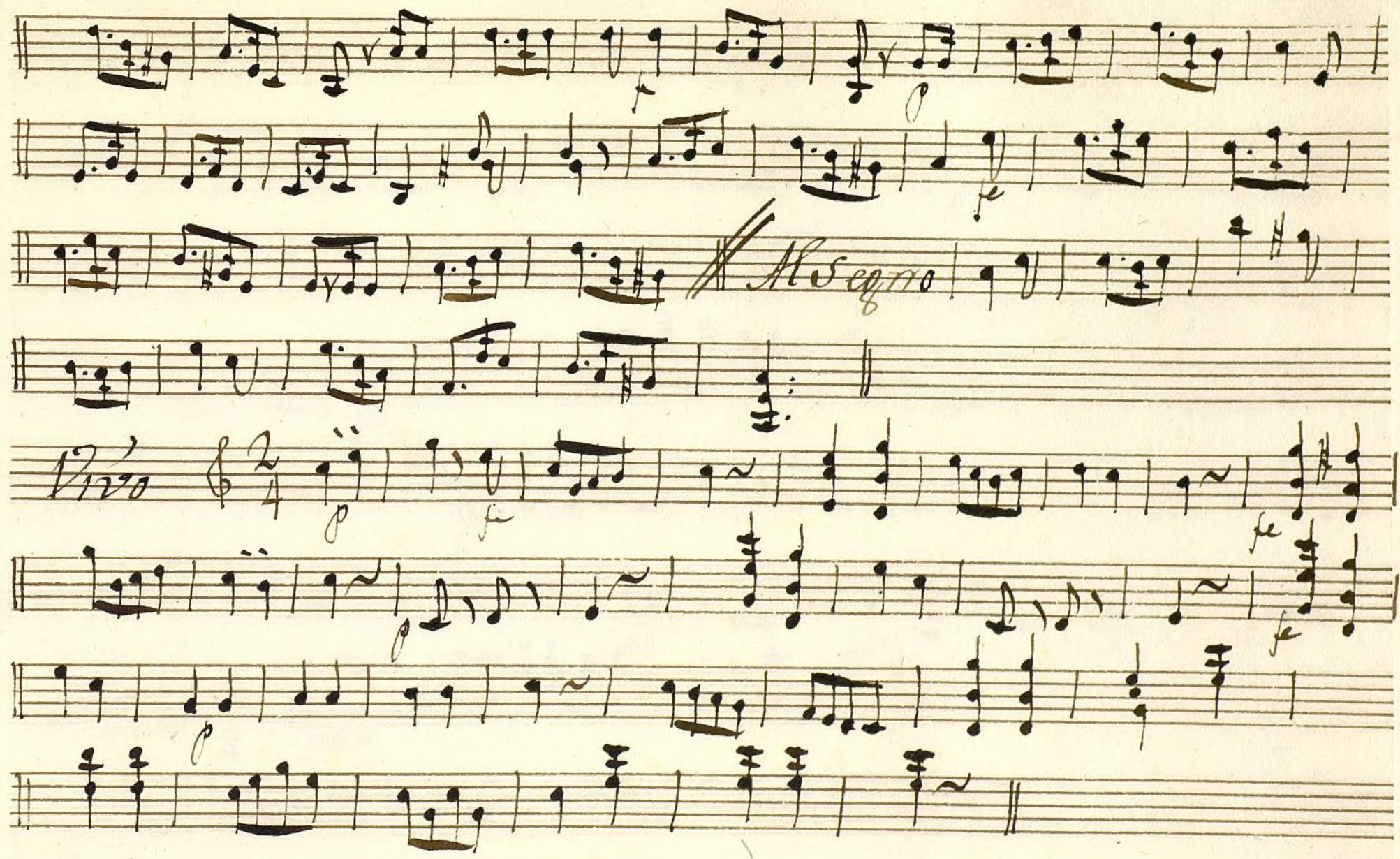
And.^{te}

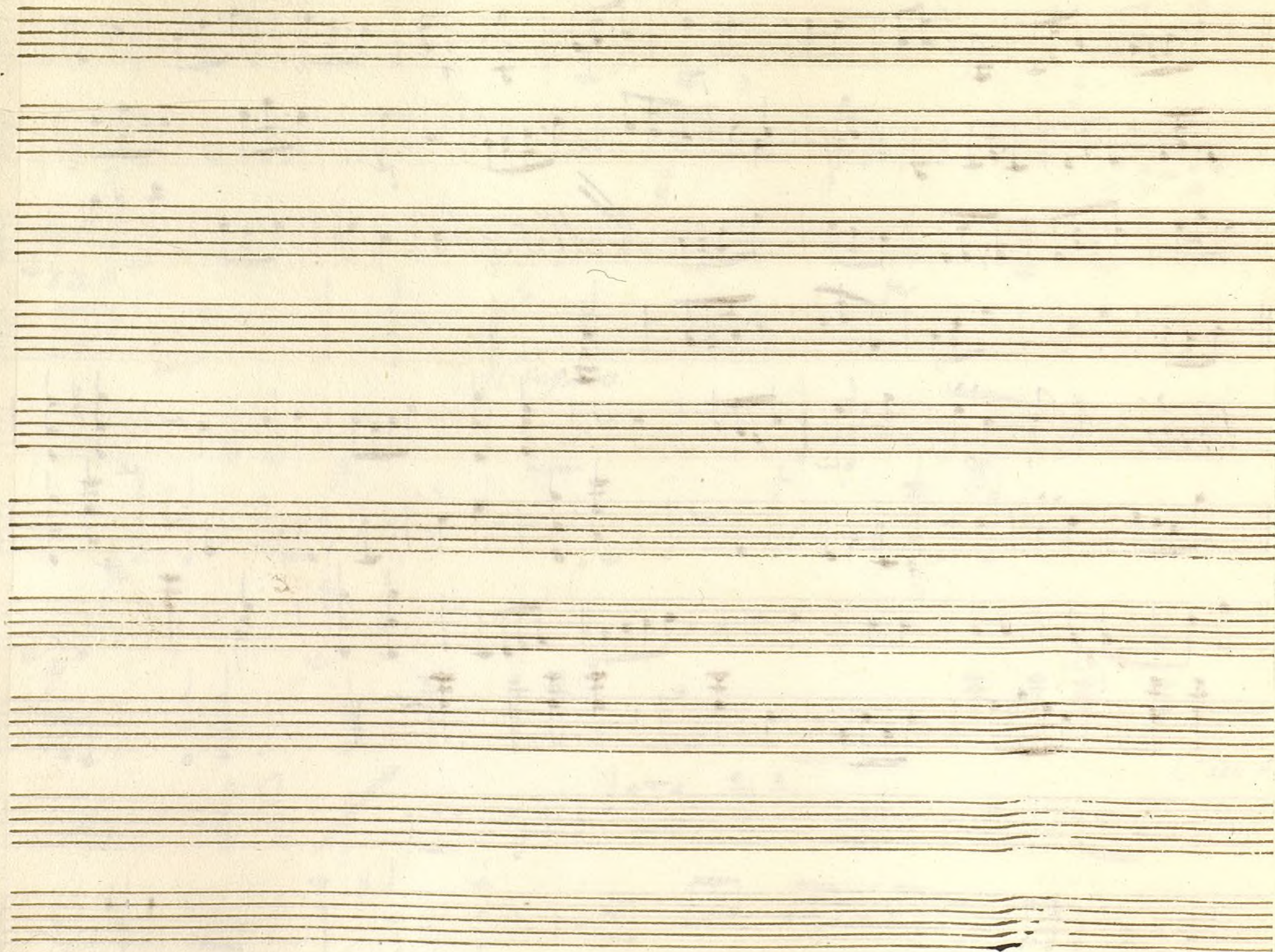
The musical score is written on five systems of staves. The first system begins with a treble clef and a key signature of one flat. The second system also begins with a treble clef and a key signature of one flat, and includes a 2/4 time signature. The third system begins with a treble clef and a key signature of one flat. The fourth system begins with a treble clef and a key signature of one flat. The fifth system begins with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and clefs. The handwriting is in brown ink on aged, slightly stained paper.



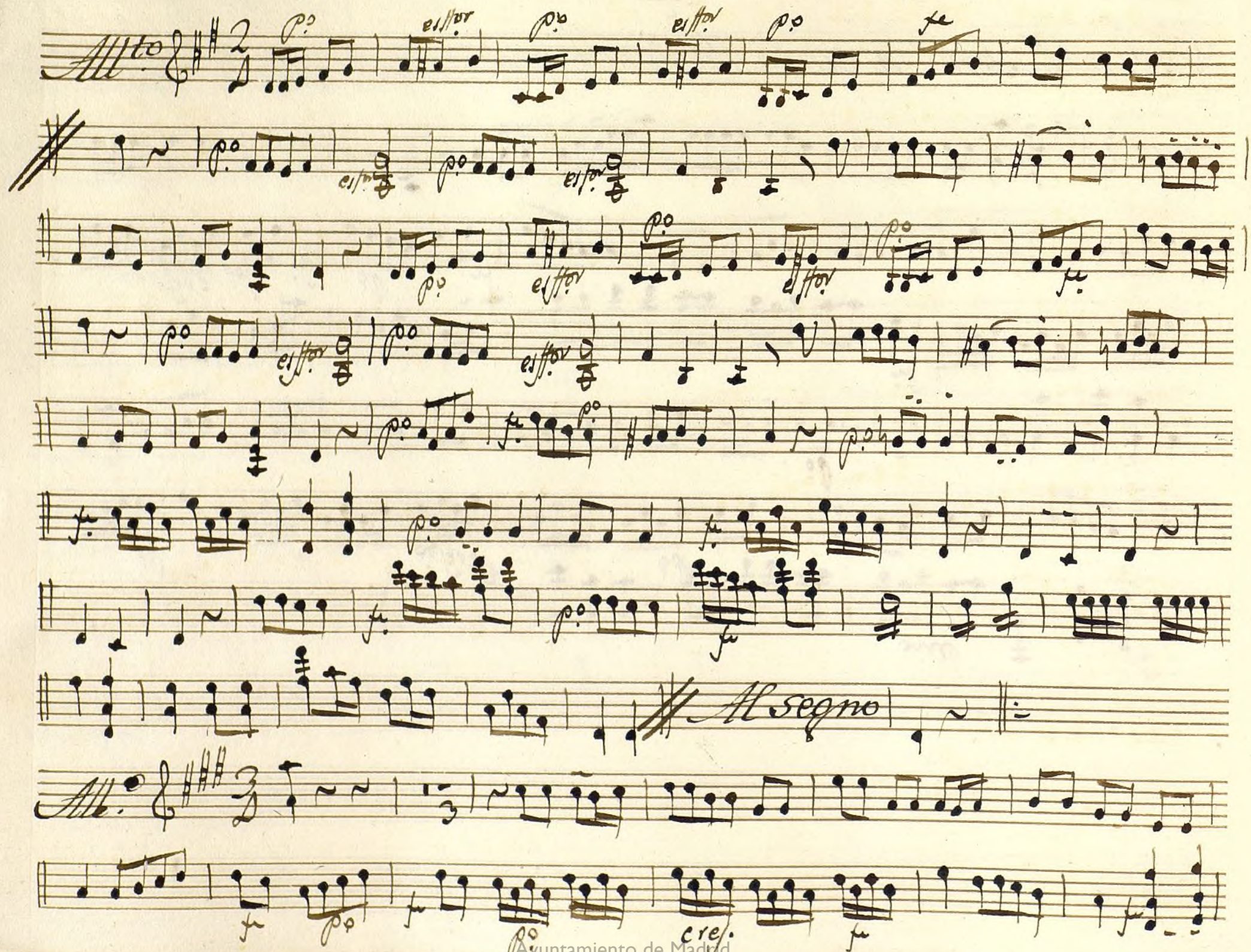
Parola.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Allegro* is written in cursive on the third staff. The score concludes with a double bar line on the eighth staff.





Violin 2.^o Fon.^a a cinco La Vizcaina



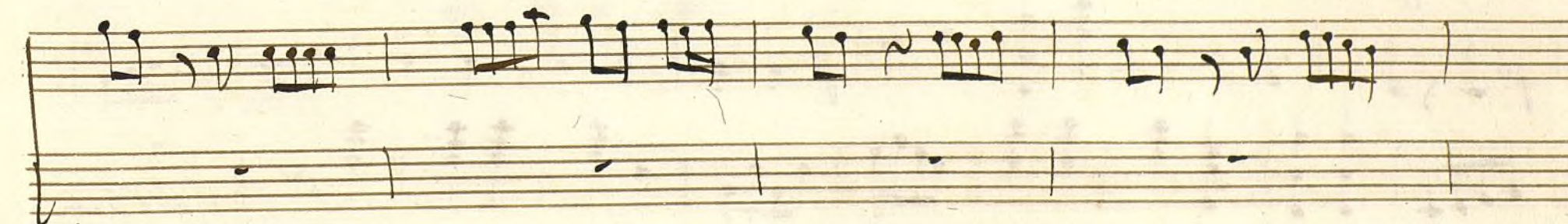
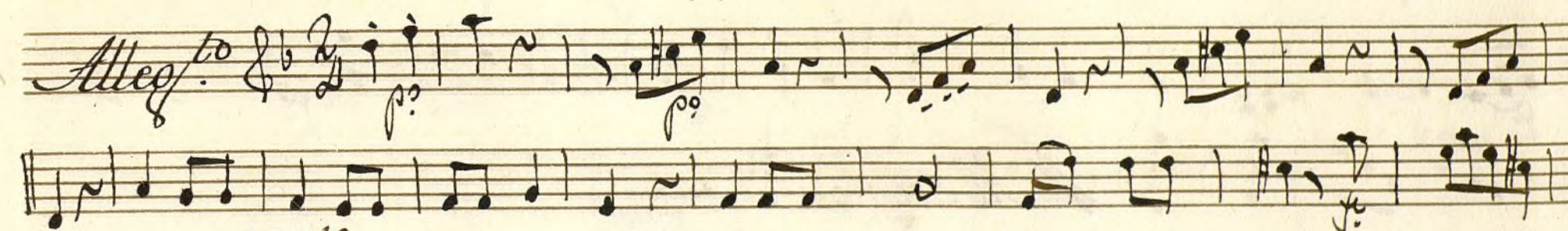


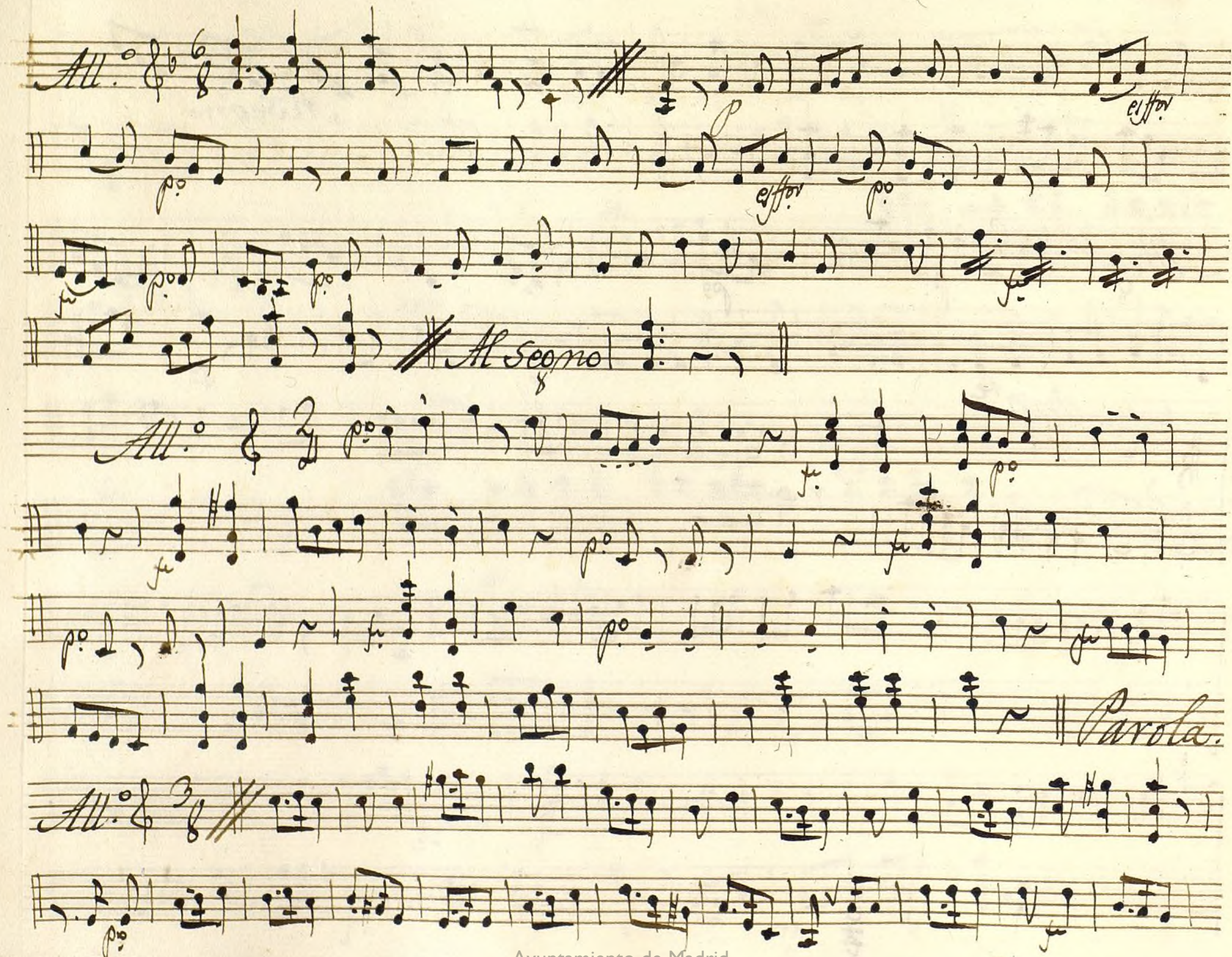
And^{no}

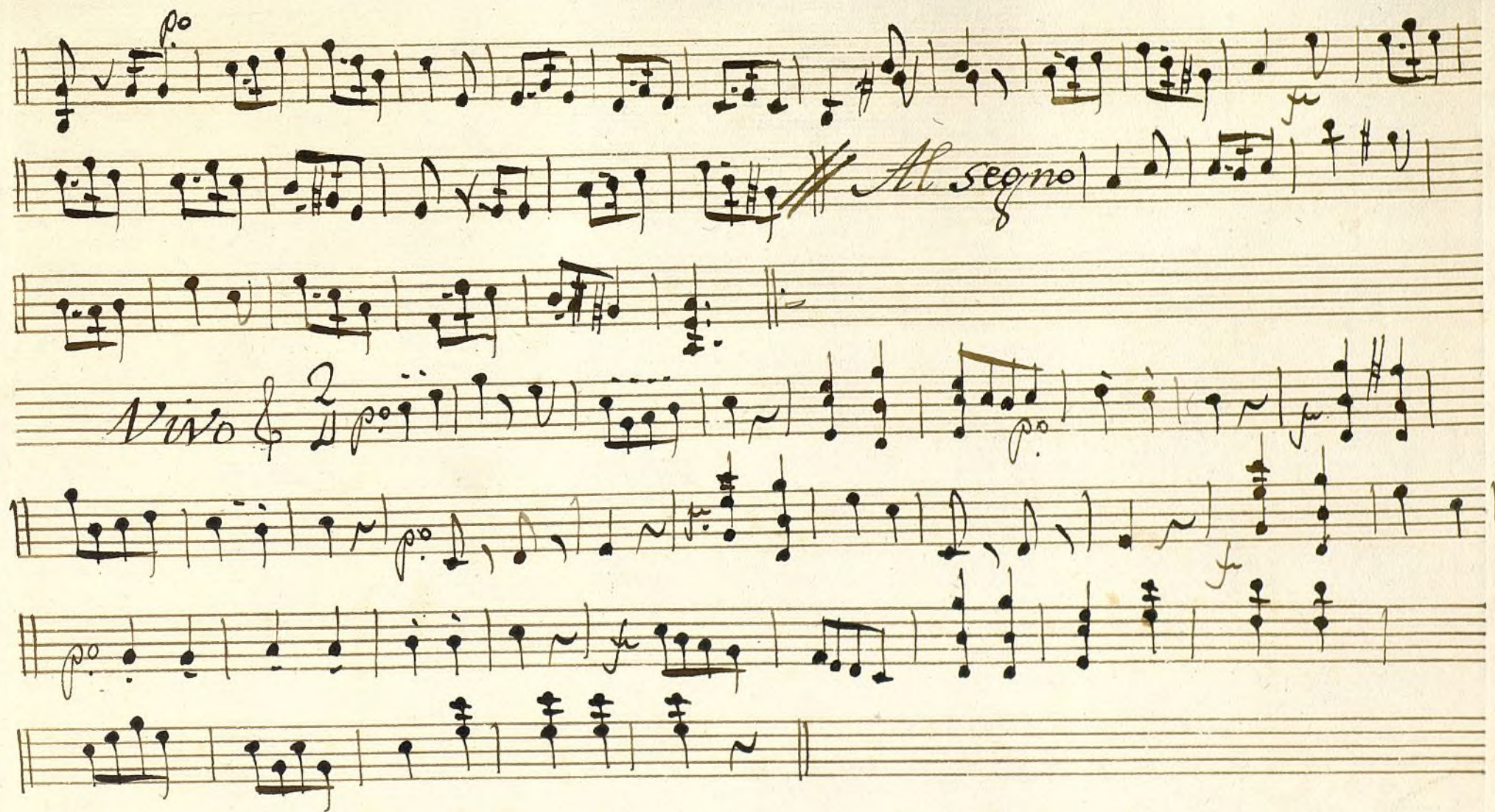
10

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *fu* (forte). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff features a 3/2 time signature. The third staff ends with the word *Parola* written in a decorative, cursive script. The fourth staff begins with the word *And^{no}* (Andante) written in a large, flowing script. The fifth staff ends with the word *Parola* written in a decorative, cursive script. The sixth staff ends with the word *Parola* written in a decorative, cursive script. The seventh staff ends with the word *Parola* written in a decorative, cursive script. The eighth staff ends with the word *Parola* written in a decorative, cursive script. The ninth staff ends with the word *Parola* written in a decorative, cursive script. The tenth staff ends with the word *Parola* written in a decorative, cursive script.

Handwritten musical score for a piece titled "A los Parr." (A los Parricos). The score is written on ten staves, organized into five systems of two staves each. The time signature is 6/8, indicated by a treble clef and a "6" over the first staff. The key signature is one sharp (F#), indicated by a sharp sign on the first line of the first staff. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "cresc.", "p.", "ff", and "cresc.". The piece concludes with a double bar line on the final staff. The title "A los Parr." is written in a stylized, handwritten font at the end of the fourth system.







Flauta
Alleg.^{ro}
Oboe V. Ton.^a a cinco La Vizcaina

All.^o 6/4 $\sharp\sharp$ 2/4

Allegro

All.^o 6/4 $\sharp\sharp$ 3/4

f

All.^o 6/4 3/4

f *p*

1. 2. ano

Allegro

And. no $\frac{3}{4}$ *Solo*

All. to $\frac{3}{4}$

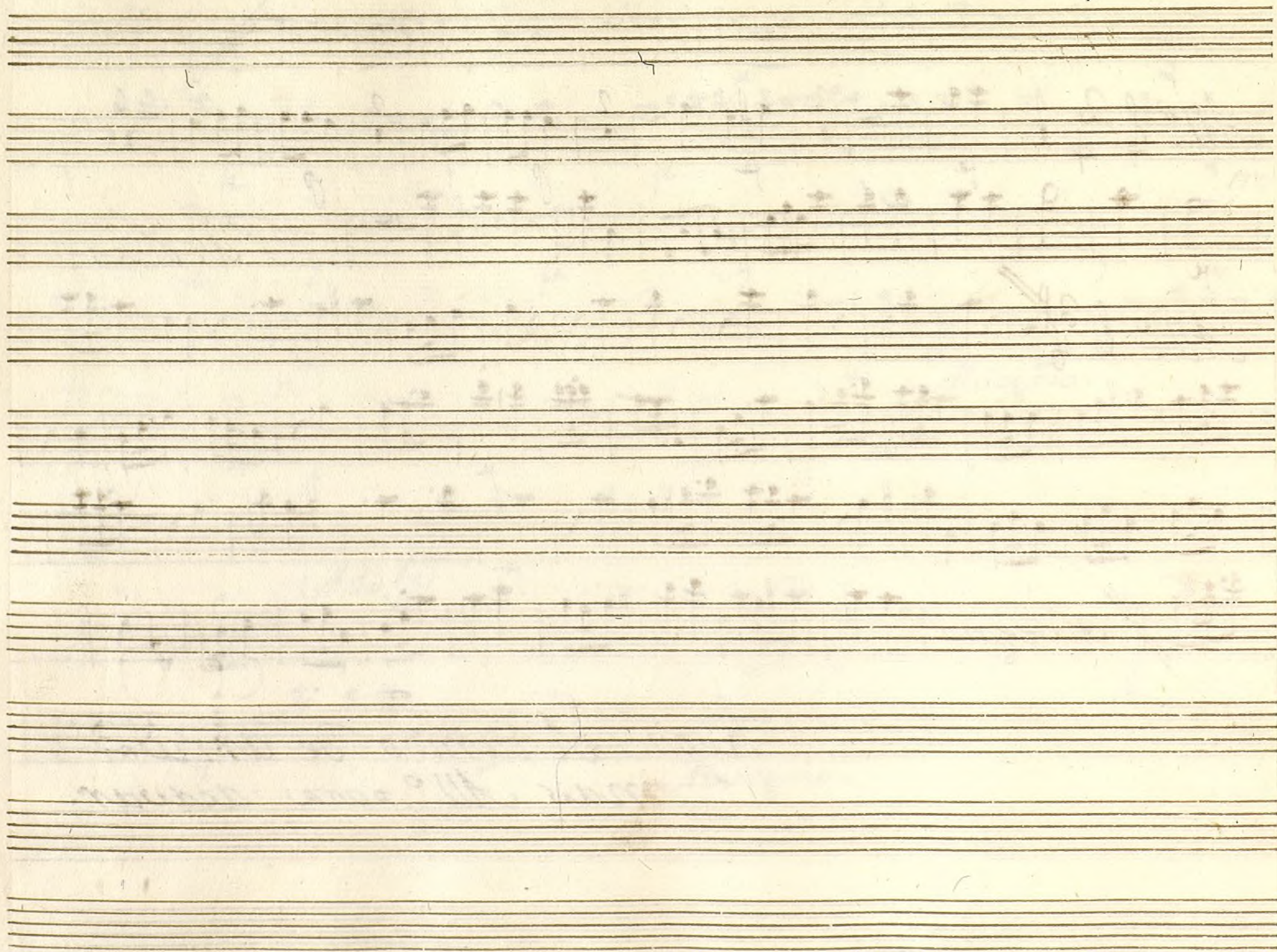
*Repite el tañido de arriba y
Parolas.*

Handwritten musical score for a piece, likely a piano or organ work. The score is written on ten staves, organized into five systems of two staves each. The first system is marked 'All.^o' (Allegro) and features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by rapid sixteenth-note passages and slurs. The second system includes a 'Mos. Par. tres mas.' (Moderato, Part, three more) section, marked with a 4/4 time signature and a key signature change to two flats (B-flat and E-flat). The third system is marked 'Allegro.' and returns to a treble clef, one flat key signature, and 6/8 time. The fourth system is marked 'And.te' (Andante) and features a treble clef, one flat key signature, and a 6/8 time signature. The final system is marked 'Allegro.' and returns to a treble clef, one flat key signature, and 6/8 time. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The handwriting is in dark ink on aged, slightly yellowed paper.

7

Handwritten musical score for a piece titled "Parla". The score is written on four staves. The first staff begins with the tempo marking "All." and a 2/4 time signature. The second staff contains the word "Parla." in a large, decorative script. The third staff begins with the tempo marking "All." and a 3/8 time signature. The fourth staff begins with the tempo marking "Adagio" and a 3/8 time signature. The music is written in a single melodic line with various notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is elegant and characteristic of 19th-century musical notation.

Repite el tañido de arriba
mas All.^o para acavar.



Oboe 2.º Ton.ª a cinco la Vizcaina.



All.^o $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$ 

Allegro

All.^o $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$ 

All.^o $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$ 

la 2.^a no

Allegro

And. no 3/4 *solo*

All. to 3/4

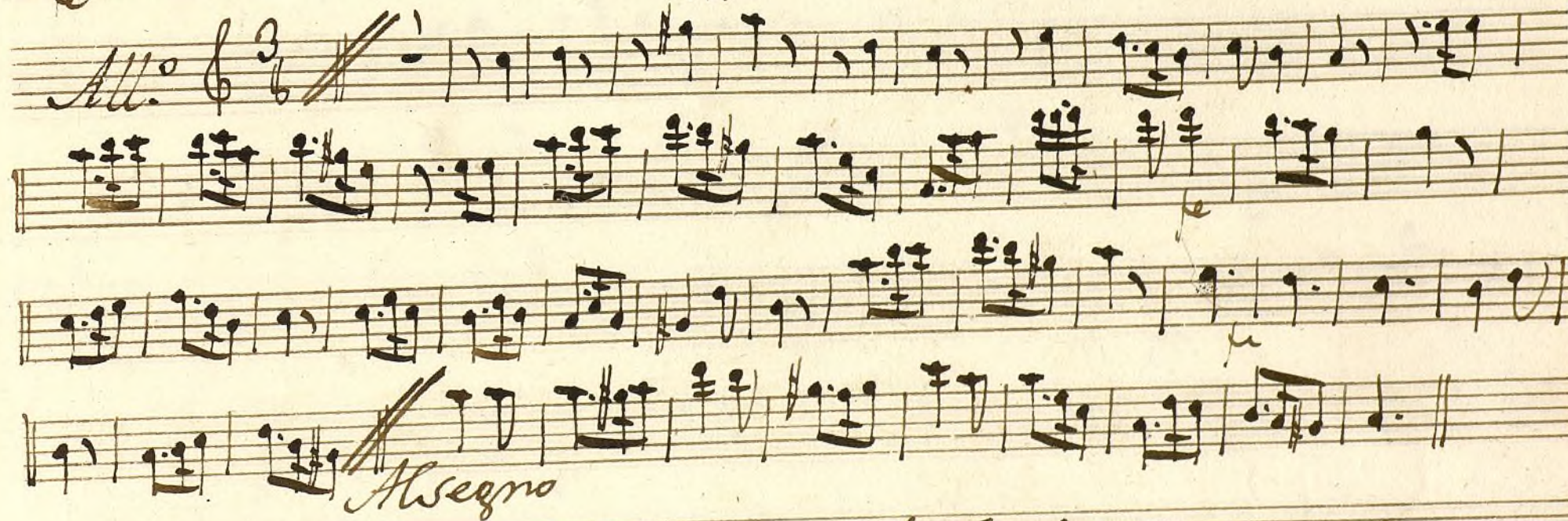
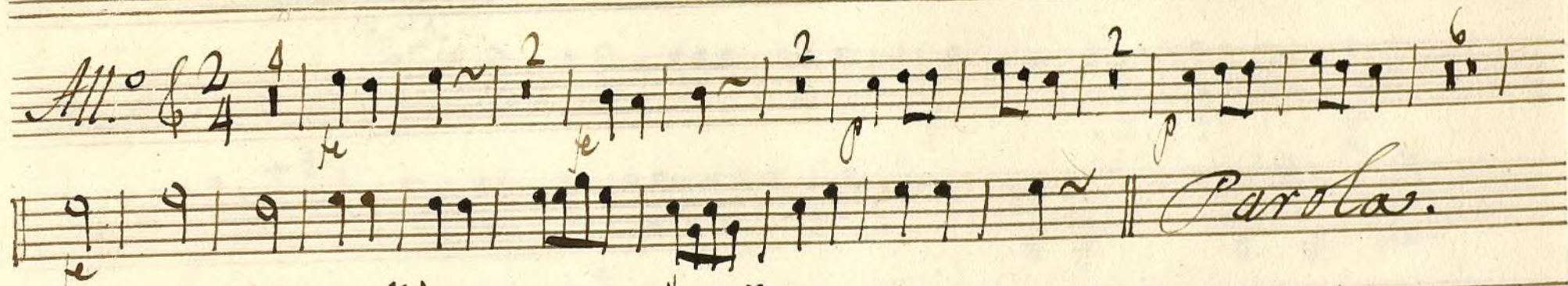
*Se repite el Tañido de arriva
y parola.*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and tempo markings.

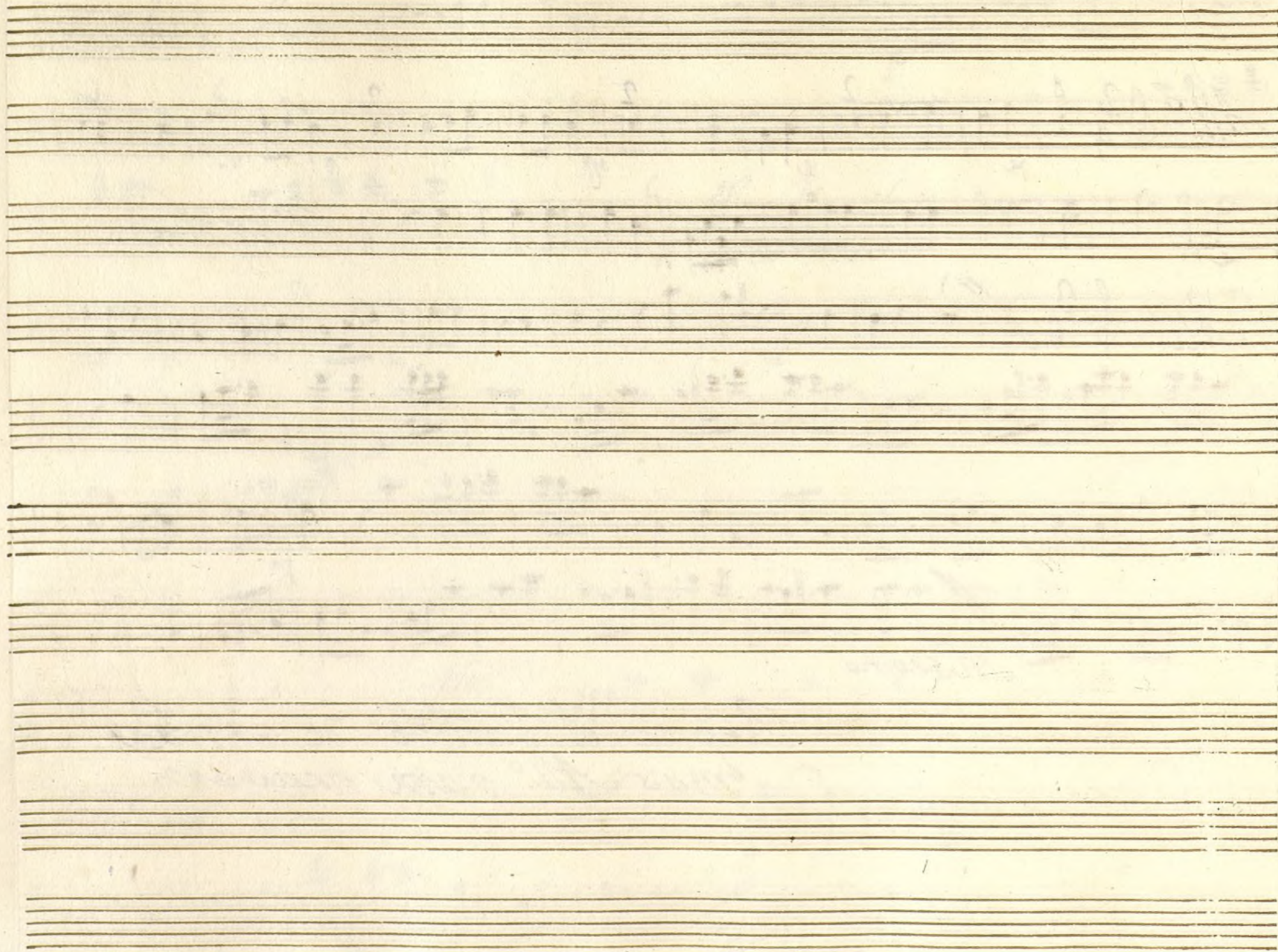
The score is organized into several systems of staves:

- System 1 (Top):** Includes the tempo marking *All.^o* and a key signature change (indicated by a double bar line with a sharp sign). The notation includes various note values, rests, and dynamic markings like *p* and *f*.
- System 2:** Continues the musical notation with various note values and rests.
- System 3:** Features the tempo marking *All.^o* and a key signature change. It includes the instruction *Mos. Parr. tres mas.* (Moderato, Paraphrase, three more).
- System 4:** Continues the musical notation with various note values and rests.
- System 5:** Includes the tempo marking *All.^o* and a key signature change. It features the instruction *Allegro* at the end of the system.
- System 6:** Continues the musical notation with various note values and rests.
- System 7:** Includes the tempo marking *All.^o* and a key signature change. It features the instruction *And.^{te}* (Andante) and a key signature change.
- System 8:** Continues the musical notation with various note values and rests.
- System 9:** Includes the tempo marking *All.^o* and a key signature change. It features the instruction *Allegro* at the end of the system.

The notation includes various note values, rests, and dynamic markings like *p* and *f*. The score is written in a cursive, handwritten style.



Repite el Tañido de arriva
mas All.^o para acabar.



Trompa 1.^a Fon. a 5.^o La vizcaina

All.^o $\text{C}:\#$ $\frac{3}{4}$ In^2

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

All.^o $\text{C}:\#$ $\frac{3}{4}$

Allegro

All.^o $\text{C}:\#$ $\frac{3}{4}$

In f.

Alleg^{ro}.

192: no

Allegro

And no

Alleg^{to}.

Al mismo aixe.

come prima:

Parola:

Para:

Coplas:

Allo

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- f* (forte) at the beginning of the first staff.
- à los Parr.* (to the Parrs) written above the first staff.
- solo.* (solo) written below the first staff.
- f* (forte) written below the first staff.
- Allegro* (Allegro) written above the fourth staff.
- And.te* (Andante) written above the fifth staff.
- Allegro* (Allegro) written above the sixth staff.
- Allegro* (Allegro) written above the seventh staff.
- Allegro* (Allegro) written above the eighth staff.
- Allegro* (Allegro) written above the ninth staff.
- Allegro* (Allegro) written above the tenth staff.
- Allegro* (Allegro) written above the eleventh staff.
- Allegro* (Allegro) written above the twelfth staff.
- Allegro* (Allegro) written above the thirteenth staff.
- Allegro* (Allegro) written above the fourteenth staff.
- Allegro* (Allegro) written above the fifteenth staff.
- Allegro* (Allegro) written above the sixteenth staff.
- Allegro* (Allegro) written above the seventeenth staff.
- Allegro* (Allegro) written above the eighteenth staff.
- Allegro* (Allegro) written above the nineteenth staff.
- Allegro* (Allegro) written above the twentieth staff.
- Allegro* (Allegro) written above the twenty-first staff.
- Allegro* (Allegro) written above the twenty-second staff.
- Allegro* (Allegro) written above the twenty-third staff.
- Allegro* (Allegro) written above the twenty-fourth staff.
- Allegro* (Allegro) written above the twenty-fifth staff.
- Allegro* (Allegro) written above the twenty-sixth staff.
- Allegro* (Allegro) written above the twenty-seventh staff.
- Allegro* (Allegro) written above the twenty-eighth staff.
- Allegro* (Allegro) written above the twenty-ninth staff.
- Allegro* (Allegro) written above the thirtieth staff.
- Allegro* (Allegro) written above the thirty-first staff.
- Allegro* (Allegro) written above the thirty-second staff.
- Allegro* (Allegro) written above the thirty-third staff.
- Allegro* (Allegro) written above the thirty-fourth staff.
- Allegro* (Allegro) written above the thirty-fifth staff.
- Allegro* (Allegro) written above the thirty-sixth staff.
- Allegro* (Allegro) written above the thirty-seventh staff.
- Allegro* (Allegro) written above the thirty-eighth staff.
- Allegro* (Allegro) written above the thirty-ninth staff.
- Allegro* (Allegro) written above the fortieth staff.
- Allegro* (Allegro) written above the forty-first staff.
- Allegro* (Allegro) written above the forty-second staff.
- Allegro* (Allegro) written above the forty-third staff.
- Allegro* (Allegro) written above the forty-fourth staff.
- Allegro* (Allegro) written above the forty-fifth staff.
- Allegro* (Allegro) written above the forty-sixth staff.
- Allegro* (Allegro) written above the forty-seventh staff.
- Allegro* (Allegro) written above the forty-eighth staff.
- Allegro* (Allegro) written above the forty-ninth staff.
- Allegro* (Allegro) written above the fiftieth staff.
- Allegro* (Allegro) written above the fifty-first staff.
- Allegro* (Allegro) written above the fifty-second staff.
- Allegro* (Allegro) written above the fifty-third staff.
- Allegro* (Allegro) written above the fifty-fourth staff.
- Allegro* (Allegro) written above the fifty-fifth staff.
- Allegro* (Allegro) written above the fifty-sixth staff.
- Allegro* (Allegro) written above the fifty-seventh staff.
- Allegro* (Allegro) written above the fifty-eighth staff.
- Allegro* (Allegro) written above the fifty-ninth staff.
- Allegro* (Allegro) written above the sixtieth staff.
- Allegro* (Allegro) written above the sixty-first staff.
- Allegro* (Allegro) written above the sixty-second staff.
- Allegro* (Allegro) written above the sixty-third staff.
- Allegro* (Allegro) written above the sixty-fourth staff.
- Allegro* (Allegro) written above the sixty-fifth staff.
- Allegro* (Allegro) written above the sixty-sixth staff.
- Allegro* (Allegro) written above the sixty-seventh staff.
- Allegro* (Allegro) written above the sixty-eighth staff.
- Allegro* (Allegro) written above the sixty-ninth staff.
- Allegro* (Allegro) written above the seventieth staff.
- Allegro* (Allegro) written above the seventy-first staff.
- Allegro* (Allegro) written above the seventy-second staff.
- Allegro* (Allegro) written above the seventy-third staff.
- Allegro* (Allegro) written above the seventy-fourth staff.
- Allegro* (Allegro) written above the seventy-fifth staff.
- Allegro* (Allegro) written above the seventy-sixth staff.
- Allegro* (Allegro) written above the seventy-seventh staff.
- Allegro* (Allegro) written above the seventy-eighth staff.
- Allegro* (Allegro) written above the seventy-ninth staff.
- Allegro* (Allegro) written above the eightieth staff.
- Allegro* (Allegro) written above the eighty-first staff.
- Allegro* (Allegro) written above the eighty-second staff.
- Allegro* (Allegro) written above the eighty-third staff.
- Allegro* (Allegro) written above the eighty-fourth staff.
- Allegro* (Allegro) written above the eighty-fifth staff.
- Allegro* (Allegro) written above the eighty-sixth staff.
- Allegro* (Allegro) written above the eighty-seventh staff.
- Allegro* (Allegro) written above the eighty-eighth staff.
- Allegro* (Allegro) written above the eighty-ninth staff.
- Allegro* (Allegro) written above the ninetieth staff.
- Allegro* (Allegro) written above the ninety-first staff.
- Allegro* (Allegro) written above the ninety-second staff.
- Allegro* (Allegro) written above the ninety-third staff.
- Allegro* (Allegro) written above the ninety-fourth staff.
- Allegro* (Allegro) written above the ninety-fifth staff.
- Allegro* (Allegro) written above the ninety-sixth staff.
- Allegro* (Allegro) written above the ninety-seventh staff.
- Allegro* (Allegro) written above the ninety-eighth staff.
- Allegro* (Allegro) written above the ninety-ninth staff.
- Allegro* (Allegro) written above the hundredth staff.

Canzoneta

Handwritten musical score for a piece titled "Canzoneta". The score is written on five staves. The first staff begins with a treble clef, a common time signature (C), and a 3/8 time signature. The music is written in a single melodic line. The second staff continues the melody, featuring a double bar line and a repeat sign. The third staff begins with a treble clef, a common time signature (C), and a 2/4 time signature. The music is written in a single melodic line. The fourth staff continues the melody, featuring a double bar line and a repeat sign. The fifth staff begins with a treble clef, a common time signature (C), and a 2/4 time signature. The music is written in a single melodic line. The score includes various musical notations such as notes, rests, and bar lines.

Trompa 2.^a Fon.^a a 5.^o La vizcaina

Al.^o *C:* *3* *fe fe*

f *f* *cres.*

Al.^o *C:* *2* *5* *9* *5*

Allegro. 4

Al.^o *C:* *3* *8*

Handwritten musical score for a piece titled "Allegro". The score is written on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking "Allegro" is written in a large, flowing script. The music consists of several measures, including a measure with a 3/4 time signature, a measure with a 6/4 time signature, and a measure with a 4/4 time signature. The bottom staff begins with a bass clef and a key signature of one flat. It contains a few measures of music, including a measure with a 3/4 time signature, and ends with a double bar line. The handwriting is elegant and characteristic of the 19th century.

And^{no} C:^b | ||| 17 f p | - | f p | - | f p | - | f p | A 6 | |||

Allegro 3/8

4

2

6

10

Come prima

Handwritten musical notation on a single staff, featuring a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, concluding with a double bar line and the word "Para:".

[illegible]

Coplas All.^o 

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

Key markings and annotations include:

- f* (forte) and *ff* (fortissimo) dynamic markings.
- Allegro* tempo markings.
- And.te* (Andante) tempo marking.
- Allegro* tempo marking.
- Para.* (Parade) marking.
- Allegro* tempo marking.
- And.te* (Andante) tempo marking.
- Allegro* tempo marking.
- Para.* (Parade) marking.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation.

Canzoneta

Handwritten musical score for 'Canzoneta'. The score is written on six staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a double bar line and the tempo marking 'Allegro'. The fourth staff begins with a new section marked 'Allegro' and a 2/4 time signature. The fifth staff continues the melody, and the sixth staff ends with a double bar line. The score is written in ink on aged, slightly stained paper.

t

Mus 156-5



Bafo Ton.^a a Circo della Vozcaina

Handwritten musical score for a piece titled "Bafo Ton.^a a Circo della Vozcaina". The score is written on six staves. The first staff begins with the tempo marking "Al.^o" (Allegro), a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "cres.", and "fmo". The score concludes with a double bar line on the sixth staff.

A handwritten musical score on aged paper, consisting of five staves. The first staff begins with the tempo marking 'Allegro' in a cursive hand, followed by a treble clef and a 2/4 time signature. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout the score. The notation is fluid and characteristic of 18th or 19th-century manuscript writing. The final staff concludes with a double bar line and the tempo marking 'Allegro' again, suggesting a repeat or a specific section.

Handwritten musical score for a piece titled "All." (Allegretto). The music is written on two staves, treble and bass. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *mo* (more). The piece concludes with a double bar line.


A handwritten musical score on three staves. The first staff begins with the tempo marking 'Allegro' and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second staff contains a double bar line with a repeat sign. The third staff continues the musical piece. The handwriting is in dark ink on aged paper. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center.

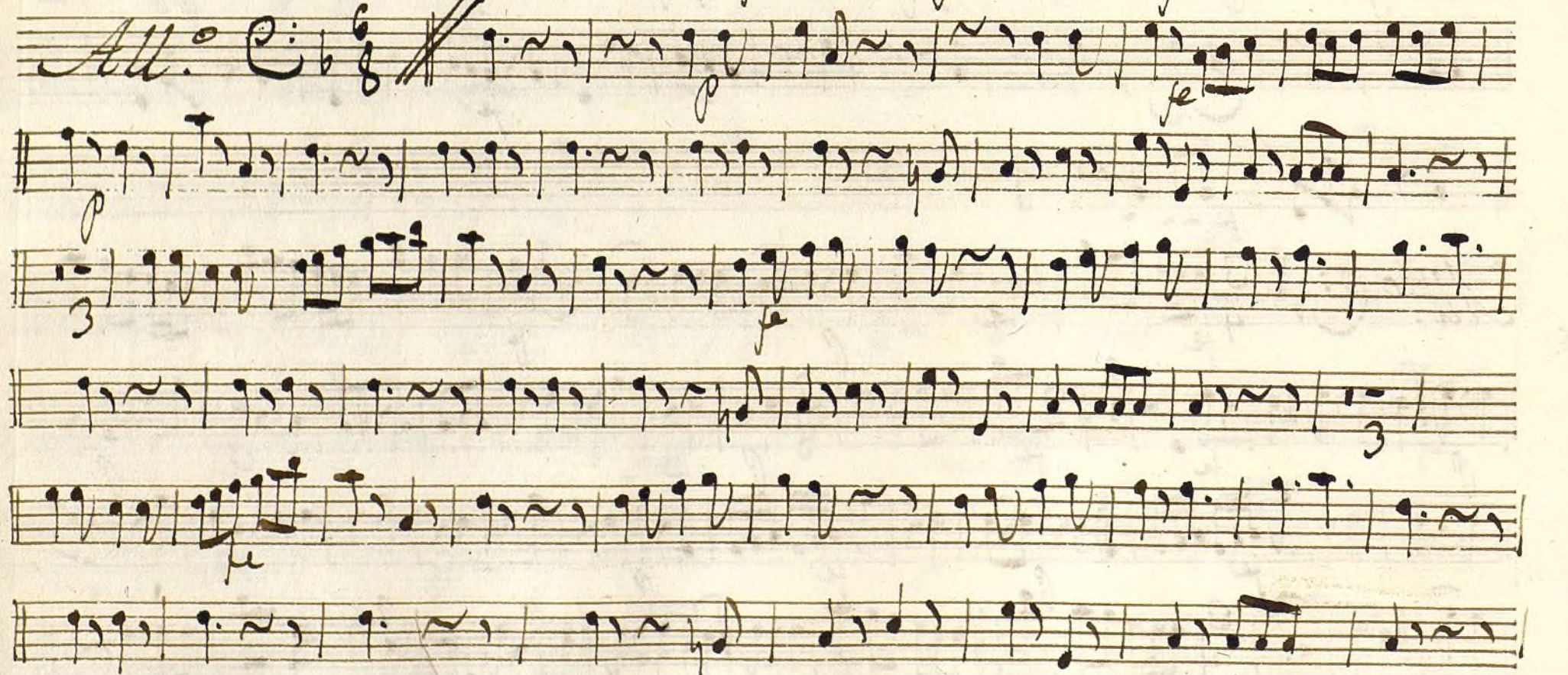
Ta 2.^a no

Allegro

And.^{te}

All.^{to}

And. no 
Parola.

All.^o 



And.^{te}

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

Handwritten musical score for the first system, marked *All.to* and *And.te*. It consists of three staves. The top staff has a treble clef and a 2/4 time signature. The middle staff has a bass clef. The bottom staff has a treble clef. The music is in common time (C) and 2/4 time. It features various note values, rests, and dynamic markings like 'p' and 'f'.

All.^o $\text{C} \frac{6}{8}$

Handwritten musical score for the second system, marked *All.o*. It consists of three staves. The top staff has a treble clef and a 6/8 time signature. The middle staff has a bass clef. The bottom staff has a treble clef. The music is in common time (C) and 6/8 time. It features various note values, rests, and dynamic markings like 'p' and 'f'.

Allegro.

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

Handwritten musical score for the third system, marked *All.o*. It consists of two staves. The top staff has a treble clef and a 2/4 time signature. The bottom staff has a bass clef. The music is in common time (C) and 2/4 time. It features various note values, rests, and dynamic markings like 'p' and 'f'.

