

Leg.^o 2^o. N^o 17.

Minuti-
MUS 168-9

Sor.^a Man.^l Garcia

+

Tonadilla

a Duo Leg.^o 5^o N^o 2

Los Cañados por poderes

De Laserna

~~17~~

168-9

All.^o aray.

The musical score is written on ten staves, organized into five systems of two staves each. The first system includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and shows some wear at the edges.

Cantabile (el) Garcia con el Retrato en la mano

so lo tu pre cio sa copia solo

Punt.

tu di vi no en canto da a li vio a mi g.e

bran. to mino rar pue des mi mal — mino

arco

rar mi no rar pue des mi mal si ydo

la tro una pin tu — ra si me cie ga a un ras

Handwritten musical score on six staves, featuring lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Lyrics:

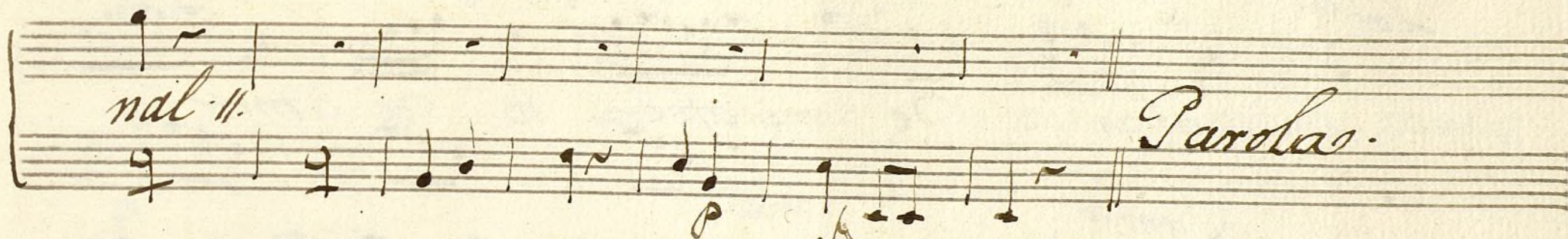
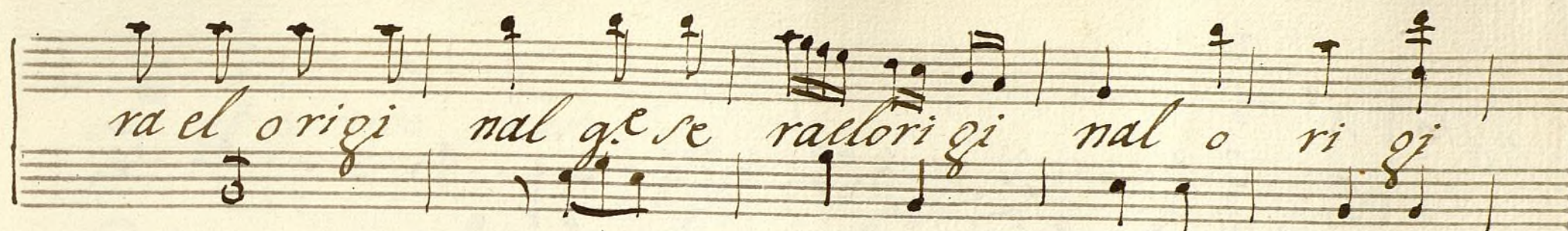
tras la do di me pues ri ño ven da do dime
ge se ra - - - - - è lo
ri gi nal
ge se ra - - - - - el ori gi
nal ge se ra el ori gi nal si ydo

Instrumental markings:

2 Violin
2 Tabor
4 Vln
All.º a yay

la tro - u na pin tura sime ciega
a siun tras lado di me puei ni
nõ ven dado g.e se rael o - ri gi nal
quese rael o ri gi nal g.e se ra el - o - ri gi
nal di me puei ni nõ - ven dado

Handwritten musical score on aged paper, featuring six systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive script below the staves. The music includes various note values, rests, and some complex passages with multiple beamed notes. The lyrics are:
ge se ra elo ri gi nal ge se ra a
do ri gi nal
ge se ra elo ri gi nal ge se
ra elo ri gi nal ge se ra elo ri gi nal
ge se ra elo ri gi nal ge se



Maria.
No me canso de mirarte. de verte no me canso
conduce amor ami el posa. amis cariñosos brazos
por poderet ha dos melet qe con ella me he calado:
y la ei pero en esta fonda. con el fin. coche haparado:
¿fiserá ella? ola! dime (el mozo)
quien ala fonda hallegado? mozo un Asturiano de Londres
est. soy adusto no me pagot de simpliceras al instante
entrat me un libro ami quarto. bien qe ei difeilt de amor
entre tener los cuidados

All.to *3*
Lor.a
en alas — de mi afec — to de amor a —
Punt.do
compa — ña da mi prenda y do la tra da a —
qui vengo a espe rar mi prenda y do la tra da a —
qui vengo a esperar — — — aqui ven — —

- *pp* a espe rar.
 on tanto de mi pecho tra-
Punt.
pp su copia hermosa la qual mi fe amo rosa no
 Cesa de avivar la qual mi fe amo rosa no
arco
 Cesa de avivar no Cesa de avivar

ala F. después del 34.

no Cesa de avivar. en alca -

Punto

de mi afec - to de amor a compa -

ña da mi preñda y do la tra -

da aqui veno - op a espe rar mi preñda y

do la trada a qui veno p a esperar

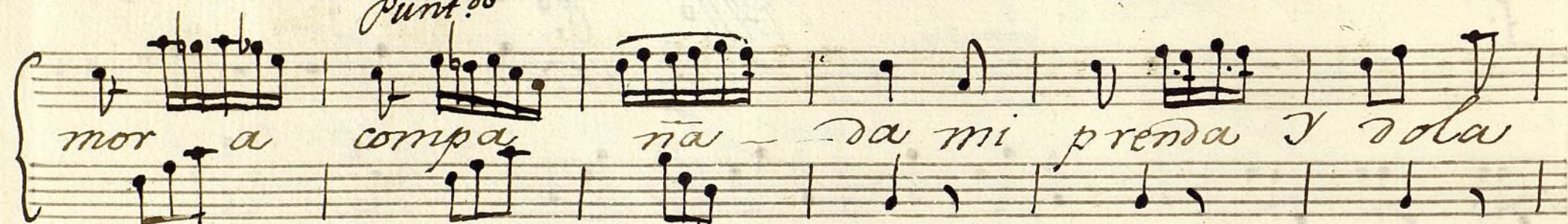
rar aqui ven — — — op a esperar.
f. *All.^o* *p.* *f.*
 en tanto de mi-
 pecho traigo su copia hermosa la qual mi fe amo-
 ro sa no cesa de avi- var — — — la
 qual mi fe amo rosa no ce sa de avi-

var. en alas de mi afec - - - to de a - -

punt.º



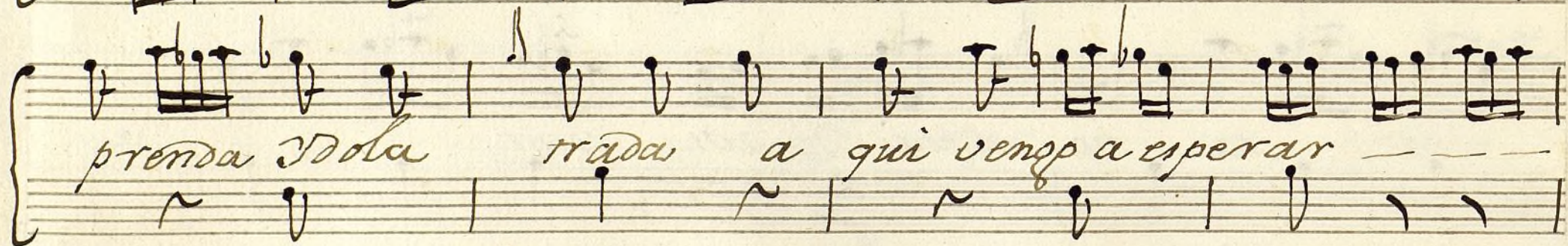
mor a compa ña - da mi prenda y dola



tra da a qui ven - go a espe rar mi



prenda y dola trada a qui ven go a esperar - - -



agui ven - - - go a esperar.

arco f.



a

qui vengo a esperar a qui

a qui

Parola.

Parola II.

ella Si de su amable retrato
ena mirada me encuentro

que será del dulce movil
delas ansias de mi pecho
pero me siento cansada

No lo he de estar con mi genio
botarate ola! son dis-ta
tienes algun que pedrueno

moro II. un andaluz de pariz

ella II. yo te busco de Marruecos
entre mori ádel can sar

moro II. este es su quarto

ella II. Me alegro

Amor conduce entus alas.

al Dueño de mis afectos (vase)

el Saliento de su quarto

Sin ba.



Vita de mi espo sa la lec tu ra me ei o
 claustra de mi due ño insu fri ble se hace el
 dio sa la lec tu ra me ei o dios del mar
 sue ño insu fri ble se hace el sueño solo a-
 ti rio de su ausen cia yo me sien -
 mor entre sus bra zos ape tece

to de vo tar — — — yo me sien to de vo
des can mar — — — ape te ce de can
rar del mar tirio de su au sen — —
sar solo amor entre sus bra — —
cia yo me siento devo rar yo me
zos ape tece des can sar ape

sien to de vo rar jo me
 te ce de can sar ape

sien to de vo rar
 te ce de can sar

jo me sien to
 ape te ce

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1: *de* — — — — — *vo* *rar.* *ellos* *sin las*
- Staff 2: *dei* — — — — — *can* *Al seg.^o*

System 2:

- Staff 1: *fl.* *(el)* *p.^o* *f.* *p.* *la 2.^a no* *ella*
- Staff 2: *sar* *Pero* *Cielos* *q.^e estoi* *viendo* *pero*

System 3:

- Staff 1: *p.^o* *fl.* *p.^o* *f.* *p.*
- Staff 2: *Cielos* *q.^e e mi' rado* *(el)* *su* *re* *trato*

ella *los 2.*

su tras lado

no me puede no enga ñar no me

puede no engañar no me puede no engañar

All. Polo

en sus brazos amorosos *voi los*

Handwritten musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment (bottom staff) uses a grand staff with treble and bass clefs.

mios a estrechar voi los mios a estre char a estre

Handwritten musical score for the second system. The vocal line continues with the lyrics. The piano accompaniment continues with the same notation style.

de contento amado espoto yo me siento enag
char

Handwritten musical score for the third system. The vocal line concludes with the lyrics. The piano accompaniment concludes with the same notation style.

nar dulce amor mi amante pecho ya lograte conso
de contento amada espota yo me siento enag

lar
nar dulce amor mi amante pecho ya lo grante como

de contento amado es
lar ya lo grante como lar

poso
de contento amada esposa
Yo me siento enagenar enage
Yo me siento enage

nar yo me siento enagenar yo me
enage nar dulce amor mi amante
pecho ya lo grante conio lar ya lo

cresc.
p

Handwritten musical score on page 12, featuring a vocal line and a piano accompaniment. The score is written in G major and 3/4 time. The vocal line includes the lyrics "parte como lar si como lar". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is marked with "a" and "f".



Handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The lyrics are written in Italian.

ya lo graste como lar ya lo

a --- --- --- consolar

Parola

ella

Que saquen cafe con leche // pollas cabritos fritadas:
si cho me al menoras vino // de Burdeos y la mancha
y qe traigan al instante // quantos tiple y guitarras
hay en el pueblo qe quiero // al vorotar la posada
bailar ochenta minutos // ciento y treinta contradanzas
estre nar doce vestidos // y recogerme alumbrada
san faon jollin jollin // el // por que es esa extravagancia

ella // para celebrar la voda // el // No podemos celebrarla los dos solos?
No me gusta la soledad // el // no me agrada el vullitio me sofocan
las mugeres taran banas // semelle van los oy dos
los tiple y las guitarras // me apestan las franca chelas
y no quiero contradanzas //

ella // Lo mismo estoy que al qe le hechan // en ynbierno un jarro de agua

All. Poco

el. //

ella loca y taran banas

ella //

yo prudente y co me dida yo fes tiva y ~~esta~~

Handwritten musical score for a song, featuring three systems of staves with lyrics in Spanish. The lyrics are:

Cortana sana el pa rado y enco sado el pa

el: buena boda ala verdad buena

por retratos ni po

Handwritten musical score for the first system, featuring two staves with notes and lyrics. The lyrics are: *ceres nadie se buelva a casar nadie se*

Handwritten musical score for the second system, featuring two staves with notes and lyrics. The lyrics are: *buel va se buelva a casar.*

Handwritten musical score for the third system, featuring two staves with notes and lyrics. The lyrics are: *Puesto qe le dii quita tan (el) A pruebo el pensamiento pues.*

to el bulli cio tanto
de ese modo puer
vayase urte a su
dun quando este ca

quarto yo me irè al mio
sado es tare solo
yo - - me ire al
es tare

mi o.
so lo.
Allegro:

All.^o *ella.* Ven aca mira tus
el. tu tambien en esta

Cartas tus amantes expre siones
dices con ca rinosas pa labras

tus a aqui
con ca q. se-

p.^o *f.* *p.^o*

dices q.^º me quieres como al rocío las flores
 rias otra Dijo si mi amor te abandono nara

como al rocío las fio — — —
 si mi amor te abandono na — — —

rel.
 ra

Al segno:

Handwritten musical score on aged paper, featuring two systems of music with lyrics in Spanish. The notation includes staves with notes, rests, and dynamic markings.

System 1:

- Staff 1: *All. Poco* (All. Poco), 3/4 time signature, key signature of one sharp (F#). Lyrics: *es verdad q^e pero*
- Staff 2: *el: #* (el: #), 3/4 time signature, key signature of one sharp (F#). Lyrics: *Si ustedes son ve*

System 2:

- Staff 3: Lyrics: *sa ba de eia mane*
- Staff 4: Lyrics: *le tai nosotros ay*
- Staff 5: Lyrics: *ra de eia ma ne ra*
- Staff 6: Lyrics: *re noso tros an re*

The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p^o* (piano).

De esa mane ra mas las mugeres
Nosotros ai re vea usted puer q. no
so mos qual las ve le
tar da mas en mudar
tai mas las mugeres so
se vea usted puer q. no tar

mos qual las ve le — — — — — tar qual las ve
da mas en mudar — — — — — se mas en mu
le — — — — — tar. ^{1^o 2^o} en tal mo
dar — — — — — se. *Allegro:*
men — — — — — to yo no se q.^o par ti
yo abraza re — — — — — mos — — — — — yo

no se q.^e parti do abraza re

mos abraza re mos. Parola

(ella) Pues estamos los dos frescos
 del puer de estar ya casados
 pero benga vñd. aca. // no adoraba mi retrato

el. // no me ydolatraba en sombras!
 Rei ponda usted por lo claro

ella. // es verdad pero y solo
 le ydolatro a vñd. pintado.

el. // y yo la adoro pintada
 q. haremos en este caso

ella. // quiere vñd. q. se lo diga

el. // si:

ella. // dormir con los Retratos

el. // aun q. pintada la quiero
 no lo decia por tanto

ella. // para amarnos naturales
 al q. un medio discurrámos.

final: //

All.^o Mod.^{to}

el:

si me

genio te dis gusta yo de genio mu da

ella:

re yo de genio mu da re si teen

fa da mi ca racter mas for mal tan bien se

los 2.^o

re mas for mal tan bien se re de sette

13

modo dulces poso a mia mor te vol ve
modo dulces posa amia mor te vol ve

All. re. aun que cupi do tie ne el nonbre de pia

oso con mi go rri go so so sea querido mos

trar con mi go Ri go ro so sea que ri do mos

trax sea que ri do mos

trax aun qe cu pi do tie ne el nom bre de pia

do so con mi go Ri go ro so sea qe ri do mos

trax con mi go Ri go ro so sea qe ri do mos

trax sea qe ri do mos

los 2.º

trar por g.e del Dios eu pi do las tras y rri
por g.e del Dios eu pi do las tras y rri
gores tan so lo co na mo res se lo gran
gores tan so lo co na mo res se lo gran
de sar mar se lo grande sar mar se
de sar mar se lo grande sar mar se

Handwritten musical score for a piece titled "lo gran de sar mar". The score is written on three systems of staves, each system containing three staves. The first system includes the lyrics "lo gran de sar mar" written in a cursive hand. The notation is in brown ink on aged, slightly stained paper. The music features various note values, including minims, crotchets, and quavers, along with rests and bar lines. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The paper shows signs of age, including foxing and some staining, particularly in the lower left area.

se lo gran de

se lo gran de

sar mar se lo gran de sar mar

sar mar se lo gran de sar mar

f. p. f. p. f. p. f. p. fmo.

se lo gran de sar mar se lo

se lo gran de sar mar se lo grande sar

mar si de sar mar

mar si de sar mar

mar si de sar mar

mar si de sar mar

Ayuntamiento de Madrid

1200055260

Tapia.

Mus 168-9

t

Principal.

ff.

Violin 1.^o

Fon.^a a.

Duo:

ff.

as catados por poderer. ff.

ff.

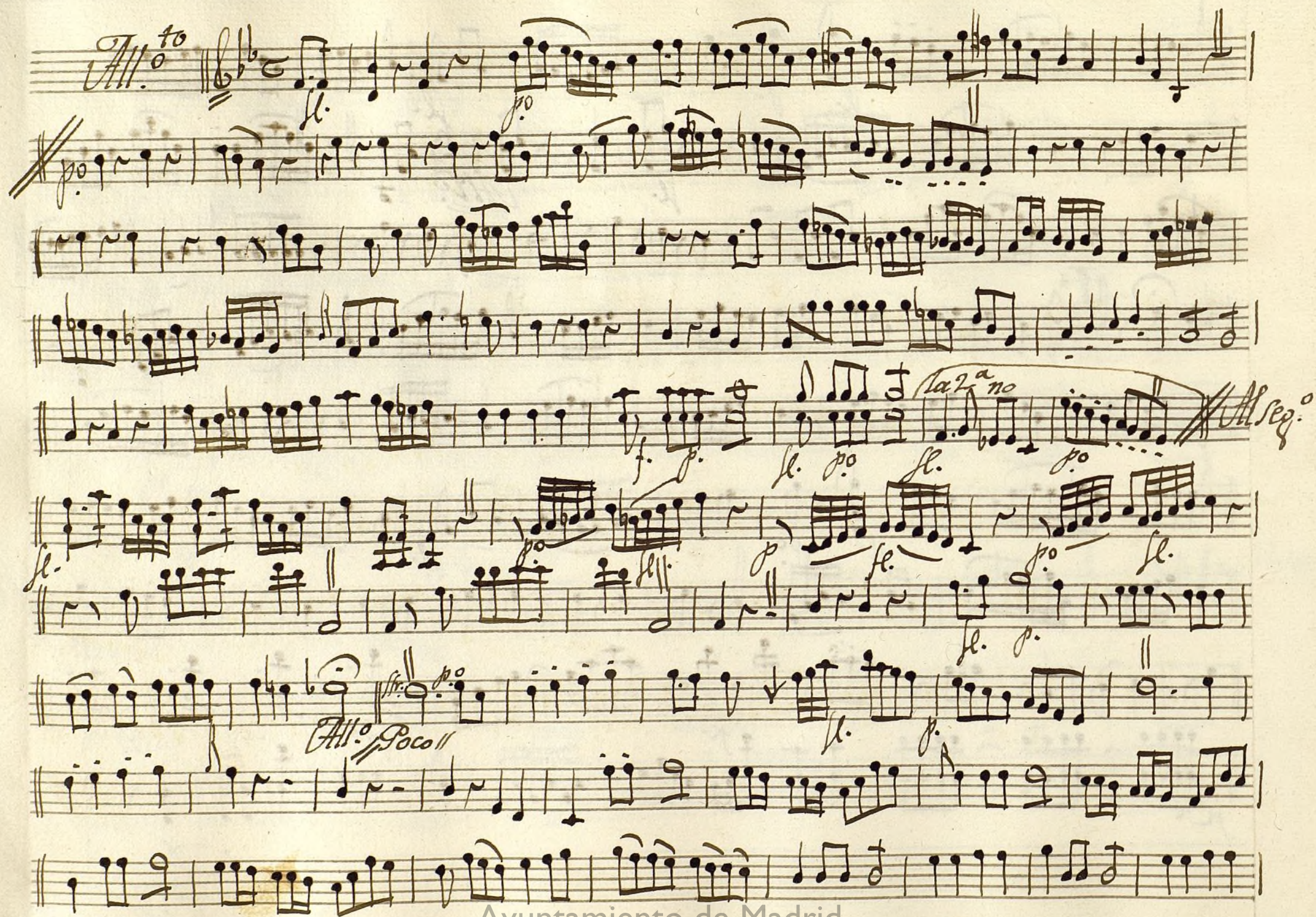
All. a larg.

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

Parola
//



Parola



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system contains five staves, and the second system contains five staves. The word "Parola" is written in a decorative script at the end of the fifth staff of the first system. The second system begins with "Allo Poco" and continues with more musical notation. The paper shows signs of age, including discoloration and some wear along the edges.

Dynamic markings and performance instructions visible in the score include:

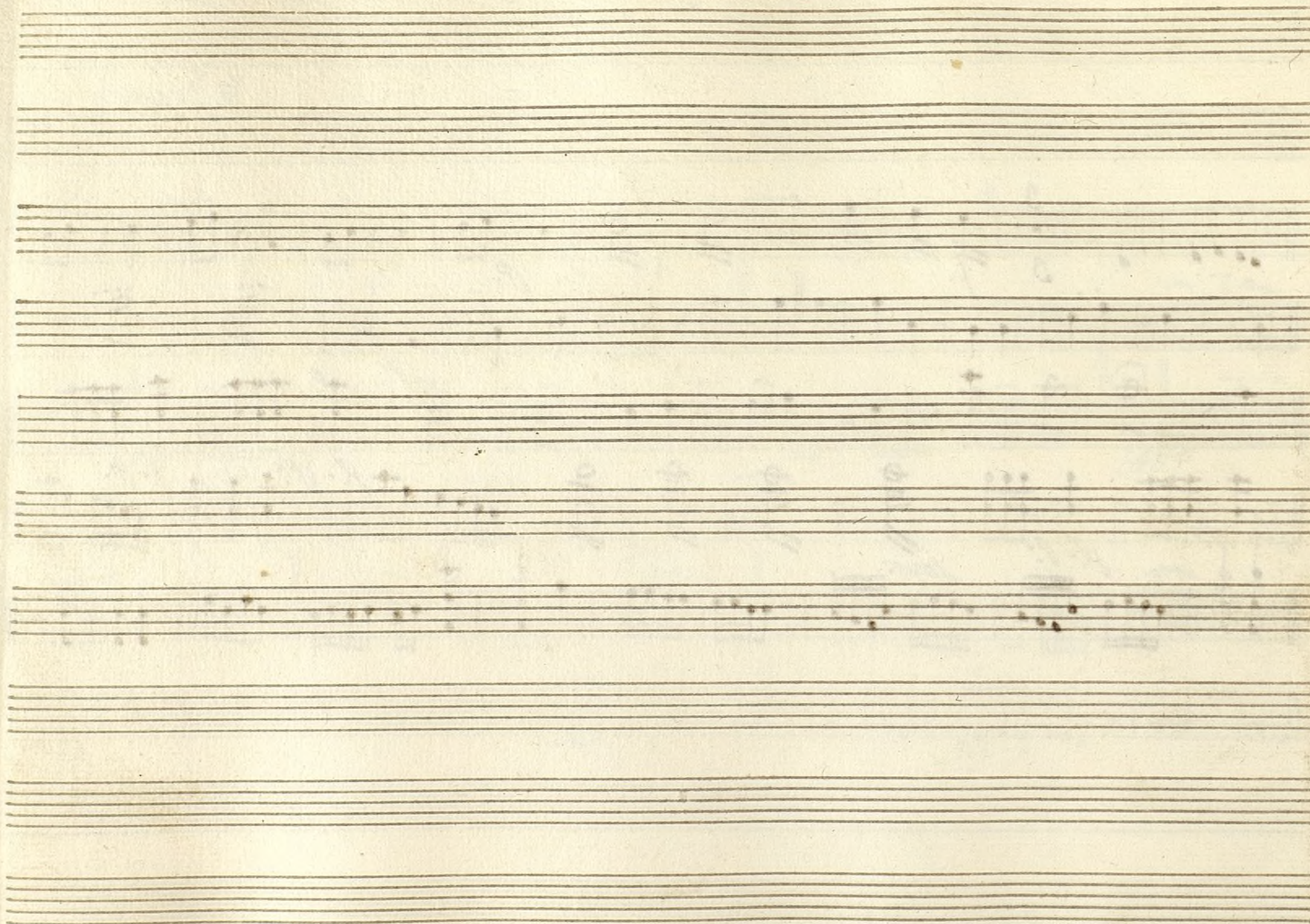
- crep.* (crescendo)
- ff.* (fortissimo)
- p.* (piano)
- se.* (sempre)
- Allo Poco* (tempo marking)
- Parola* (text marking)



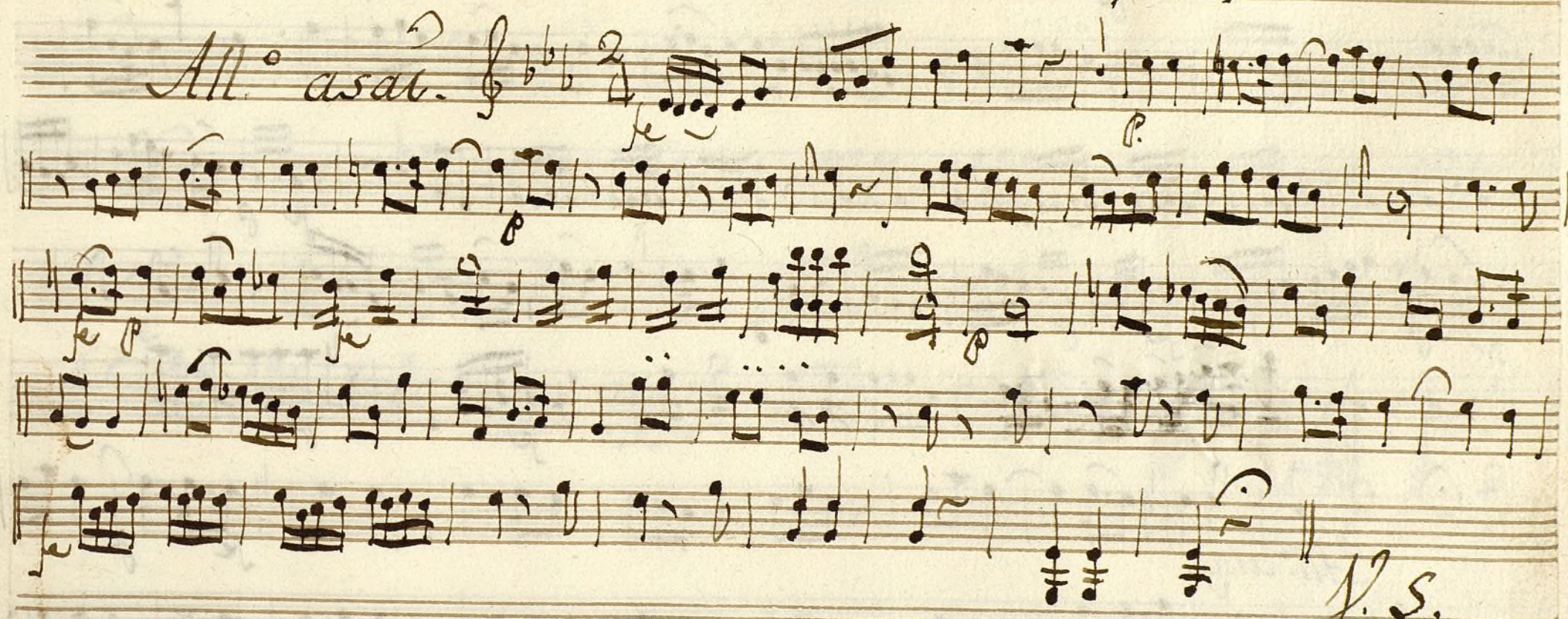
Final: //



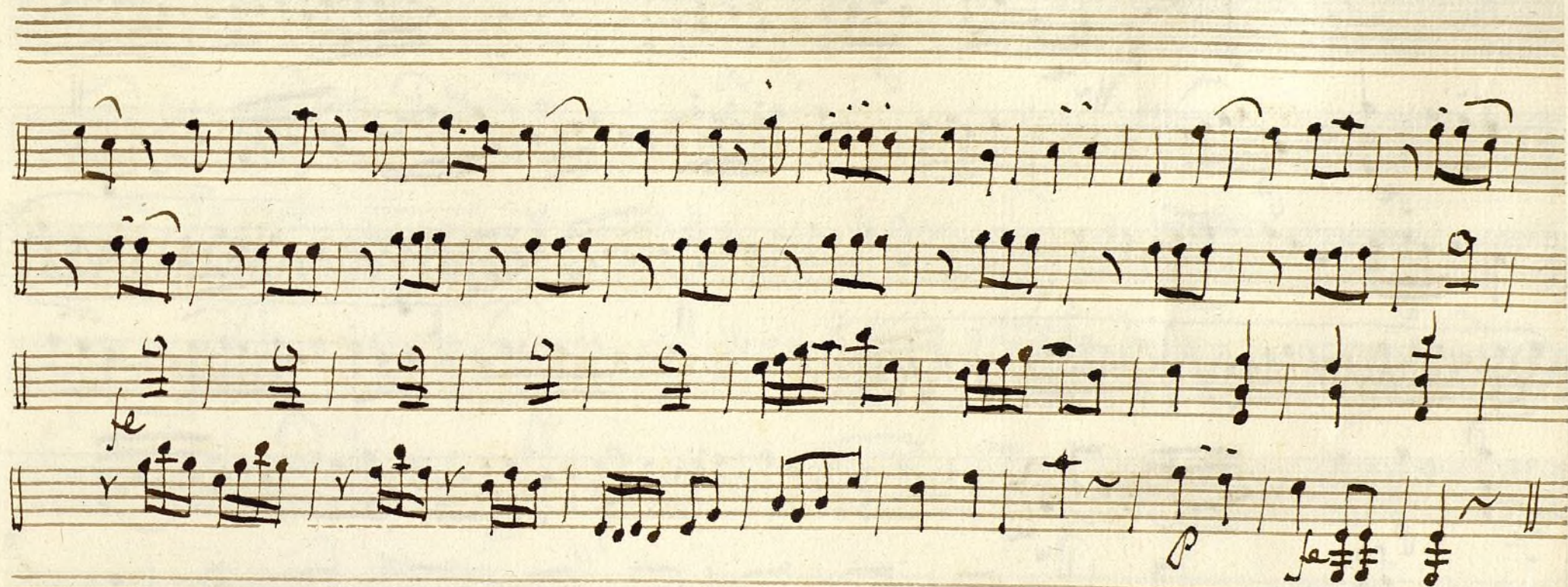




Violin 1.º Ton.ª a Duo Los Casados por poderes.







Parolas

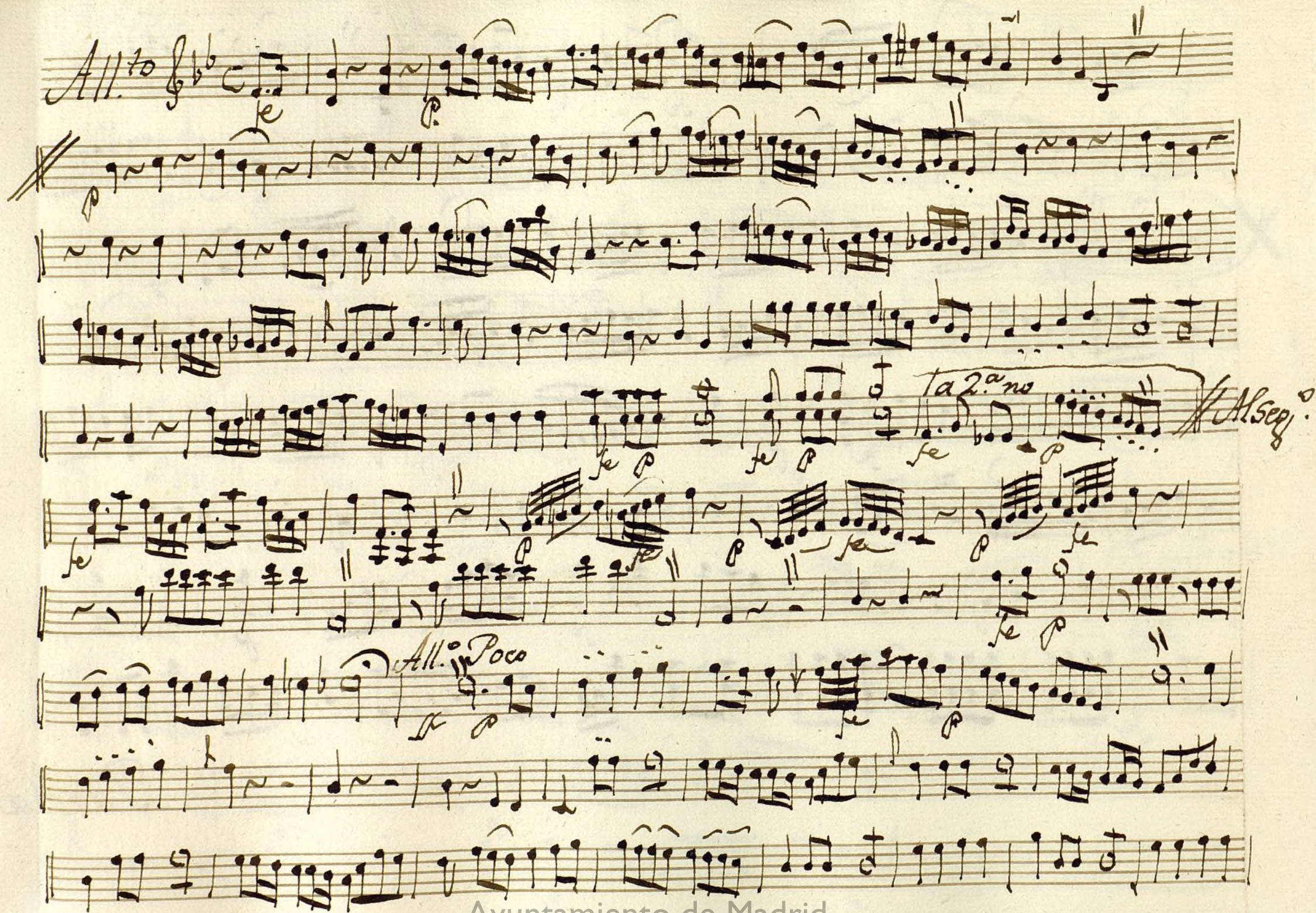
Polaca.

All.^o

A handwritten musical score for a Polka, written in 3/8 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo marking 'All.^o' is written above the first staff. The music is written in a cursive, handwritten style. There are several dynamic markings: 'p' (piano) appears on the first, second, and fifth staves, while 'f' (forte) appears on the third, fourth, and sixth staves. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are some corrections and deletions, notably on the third and fourth staves where large sections of music have been crossed out with heavy ink. The word 'Punt.^{do}' is written above the sixth staff. The piece concludes with a double bar line and a final note on the sixth staff, followed by a small flourish. The bottom of the page features a watermark that reads 'Ayuntamiento de Madrid'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large 'X' is written on the left margin, and the word 'aquí' is written below the third staff. The tempo marking 'All.^o' is visible at the top right.

Parola

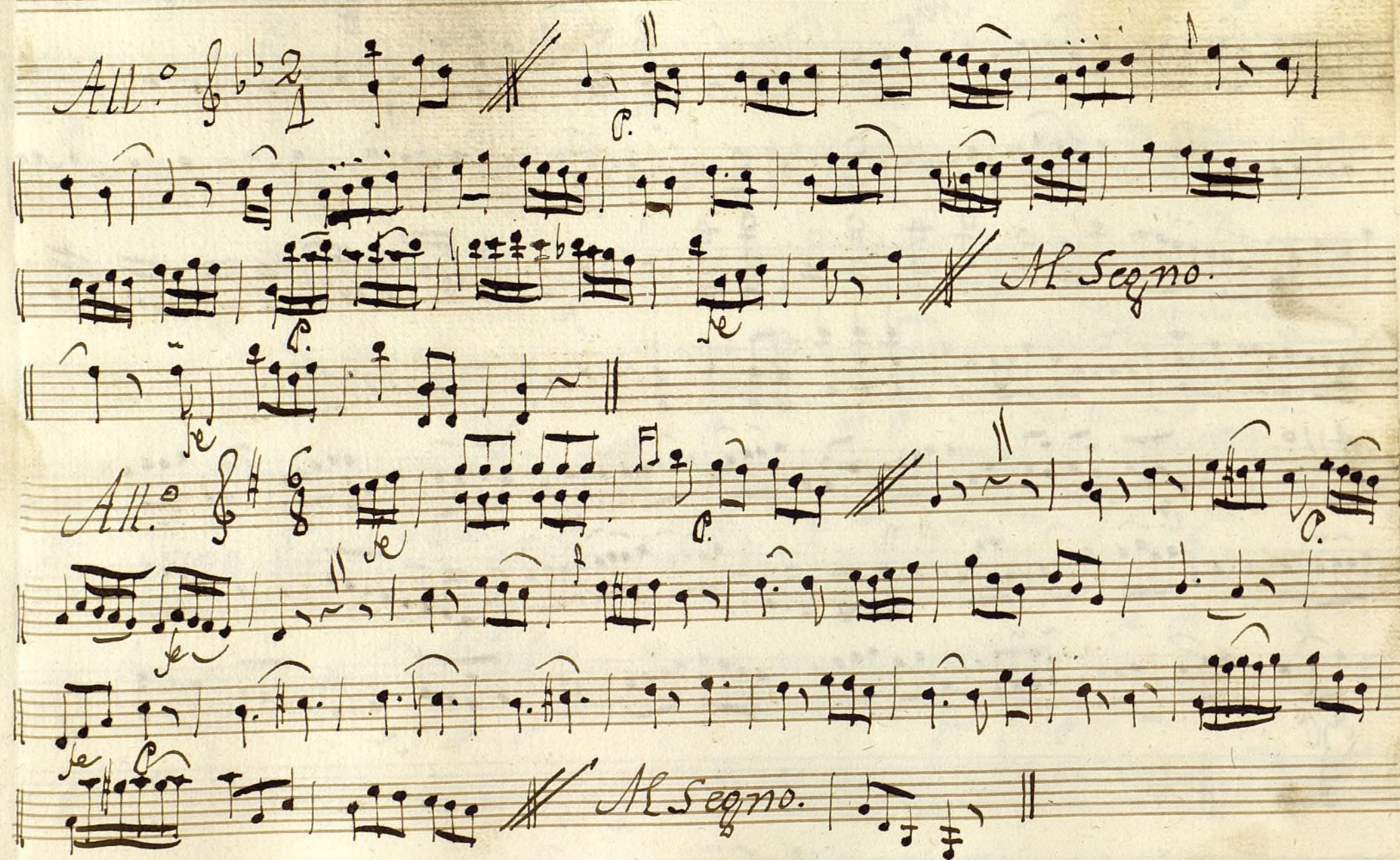


reg.

Cresc. *p.*

Parola.

All.
Poco.



All. Poco. $\text{G}^{\#}$ $\frac{3}{4}$  *Allegro*

Parolas.

final.

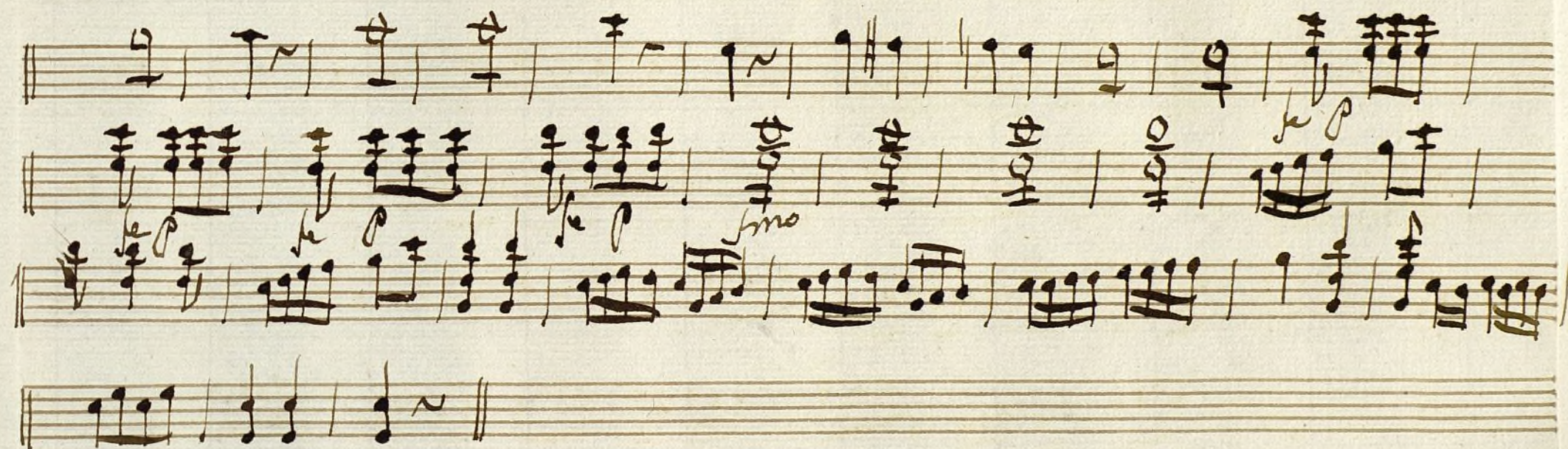
All.° Poco.

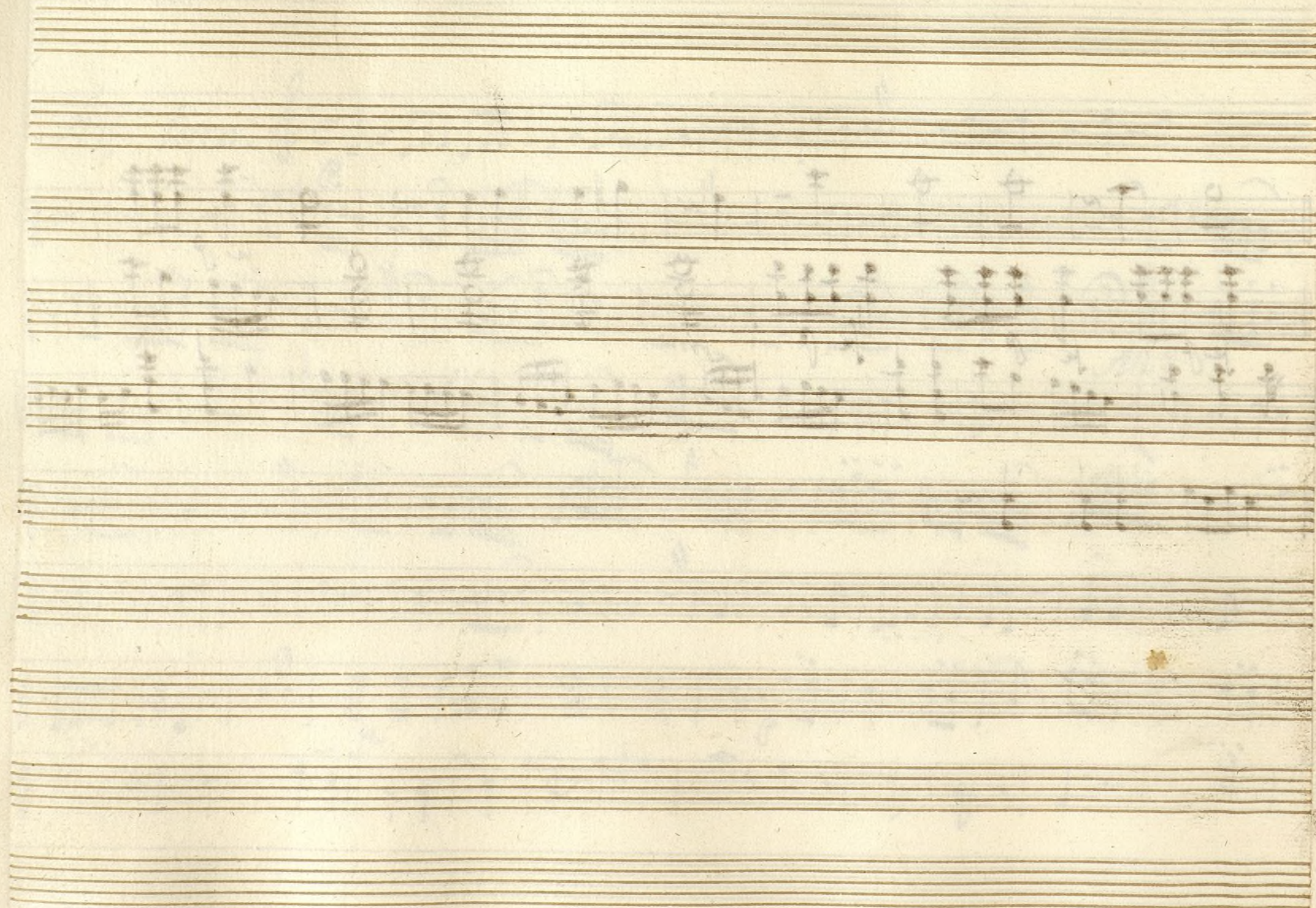
p

f

All.°

3





Mos 168-9

tr

Violin 2.º

Jon. a. a.

Duo:

os casa dos por poderes: //

All.^o alay: ||

Canabiele ||

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. Dynamic markings such as *fe.* (forte), *p.* (piano), and *ff.* (fortissimo) are scattered throughout. A tempo or mood marking *All: alleg* is visible in the upper right. The score concludes with a double bar line and the word *Parola* written in a large, decorative script.

fe. *p.* *All: alleg*

fe. *p.* *ff.* *p.*

fe. *p.* *ff.*

ff. *p.*

ff.

ff.

ff.

Parola

Polaca *All.^{to}*

fl. *p.o.* *fl.* *arcoll* *fl.* *Punt.º* *arcoll.* *fl.* *Punt.º* *sirbe* *arcoll.*

esto
no

fl. *All.*

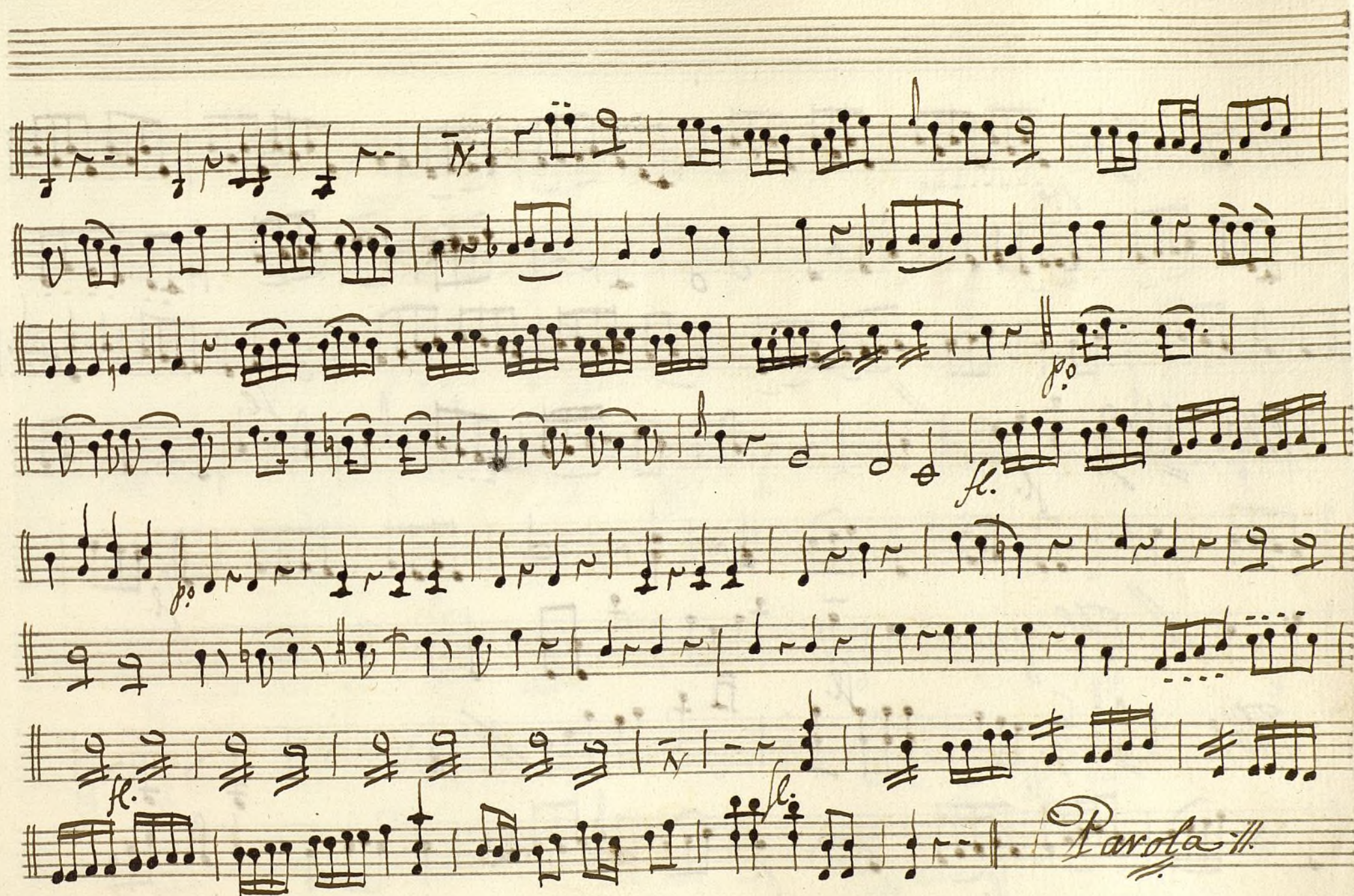
A handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The score is written in a single system across the staves. The following annotations are present:

- Alto* (written above the second staff)
- Punt. do* (written below the second staff)
- Arco* (written above the fourth staff)
- f. p.* (written below the fourth staff)
- f.* (written below the fifth staff)
- p.* (written below the fifth staff)
- f.* (written below the sixth staff)
- f.* (written below the sixth staff)
- Parola* (written below the seventh staff)

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

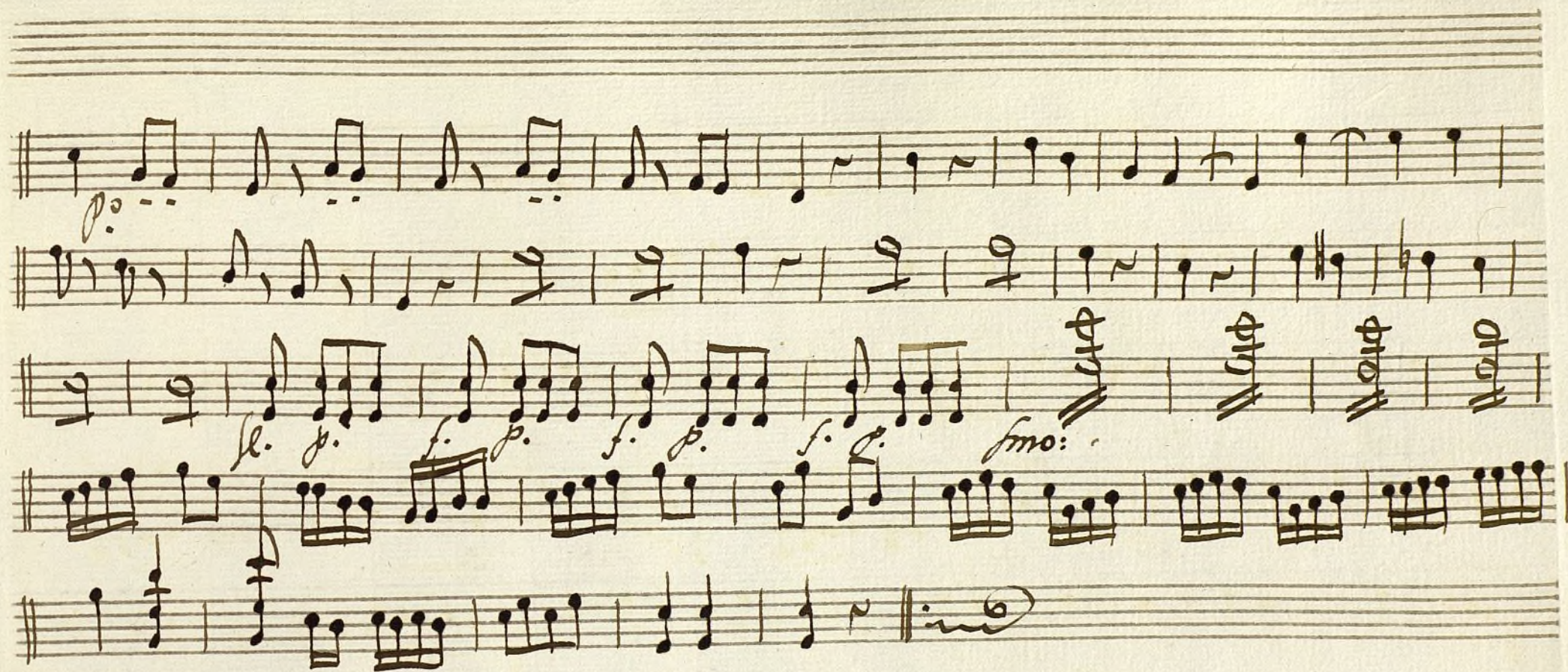
Key markings and annotations include:

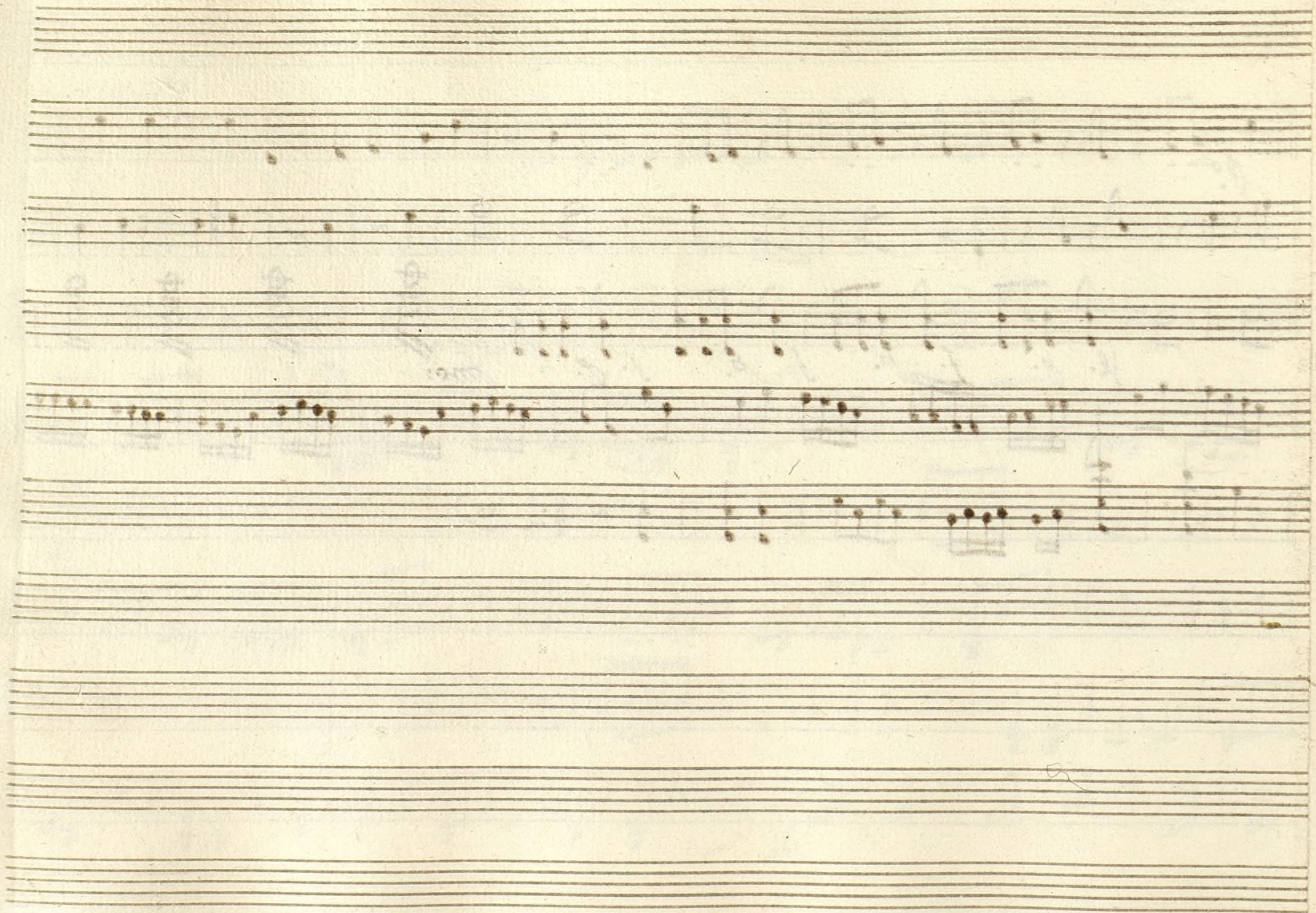
- All.^{to}:* (Allegretto) at the beginning.
- f.* (forte) dynamic marking.
- p.* (piano) dynamic marking.
- la 2.^a no* (the 2nd number) above a section.
- Allegro:* (Allegro) tempo marking.
- l. p.* (lento piano) dynamic marking.
- str. p.* (string piano) dynamic marking.
- All.^o p. coll.* (Allegretto piano colla) at the bottom left.











t

Violin 2.^o

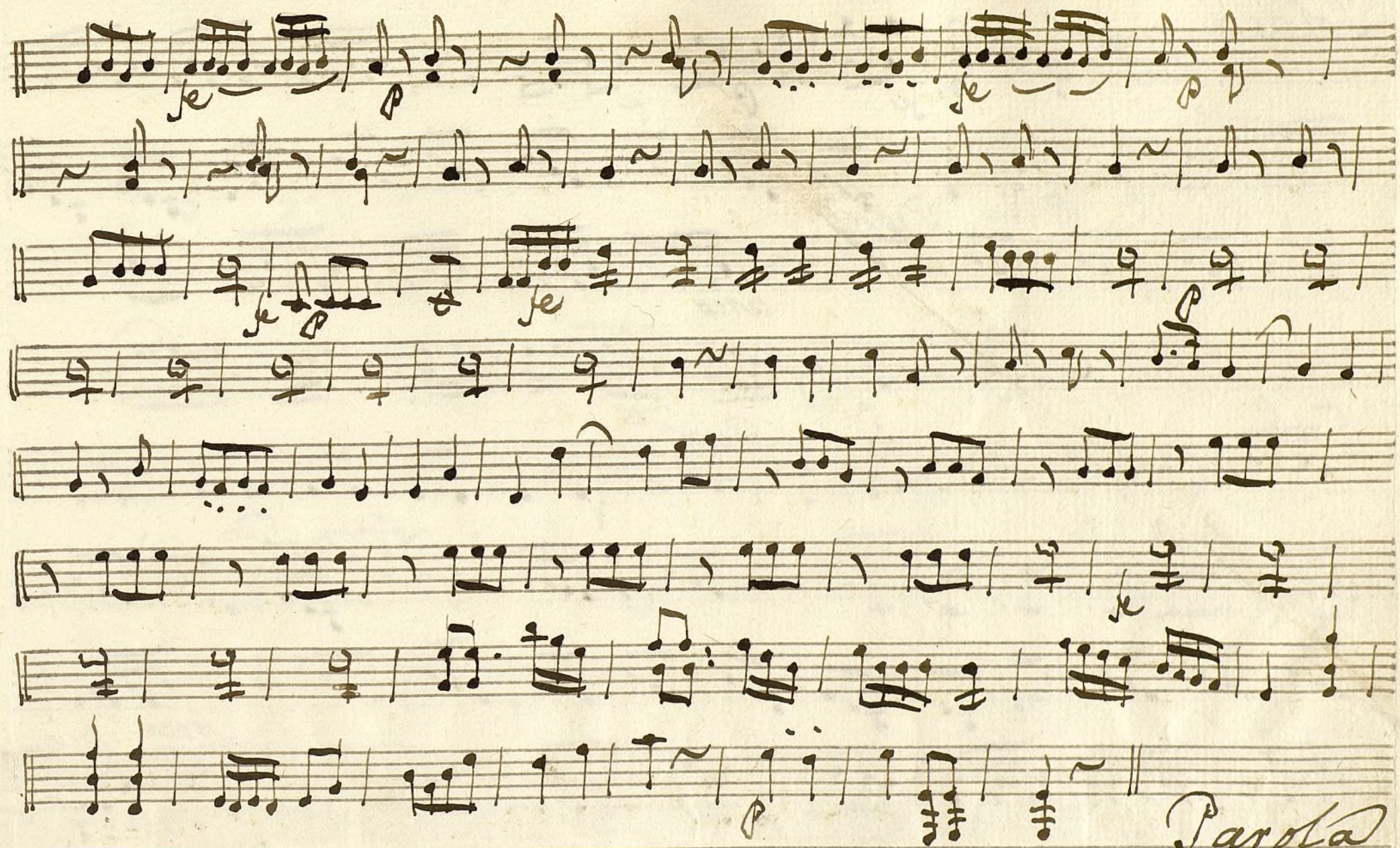
Ton.^a a Duo

Los Cañados por poderes.

All.^o and.

Cantabile

All.^o and.



Polaca.

All.^{to}

Punt.^{do}

arco

Punt.^{do}

Arco

Punt.^{do}

Arco

Aquí All.^{to}

Punt.^{do}

Ayuntamiento de Madrid



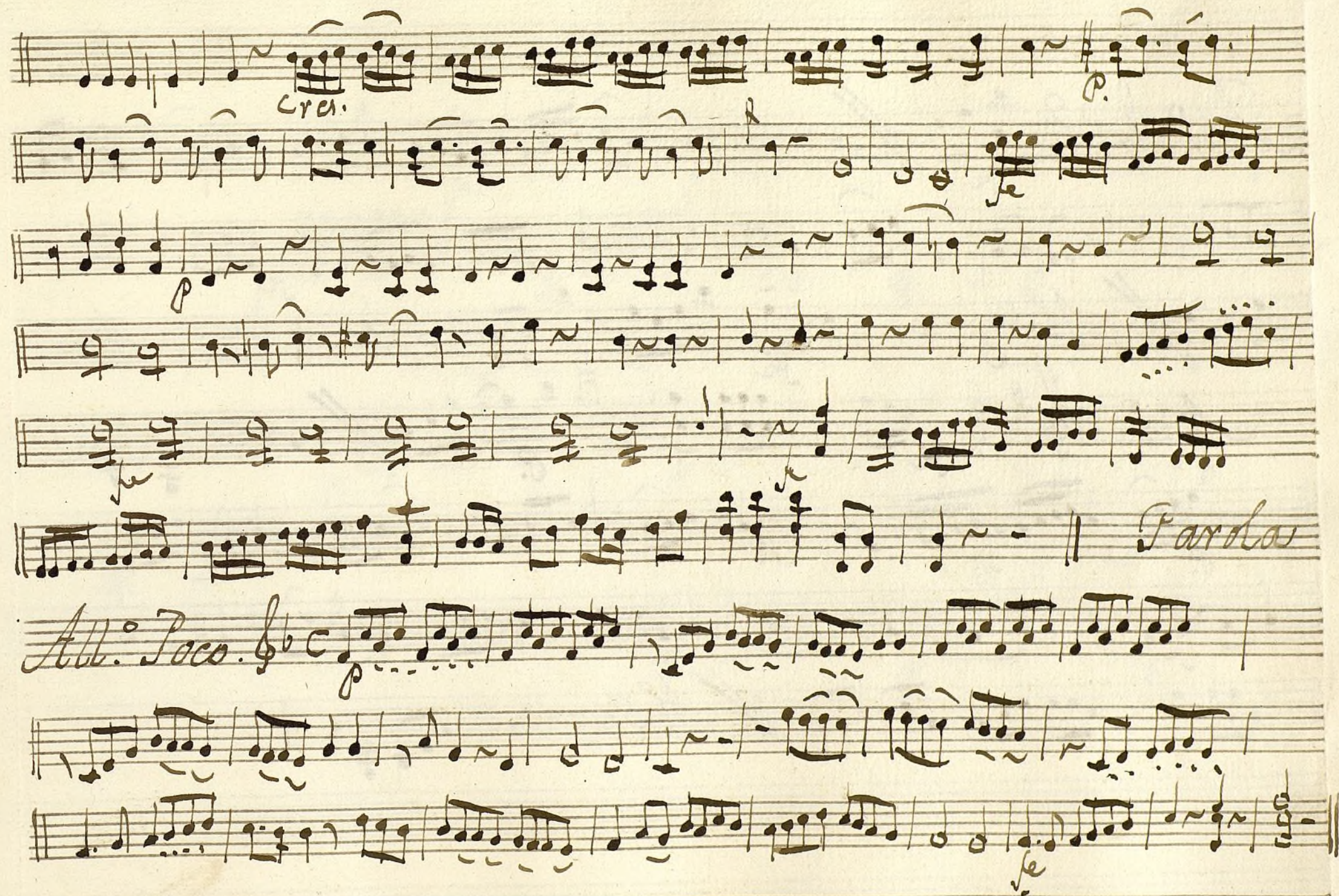
Parola.

All.to

la 2da no

Allegro

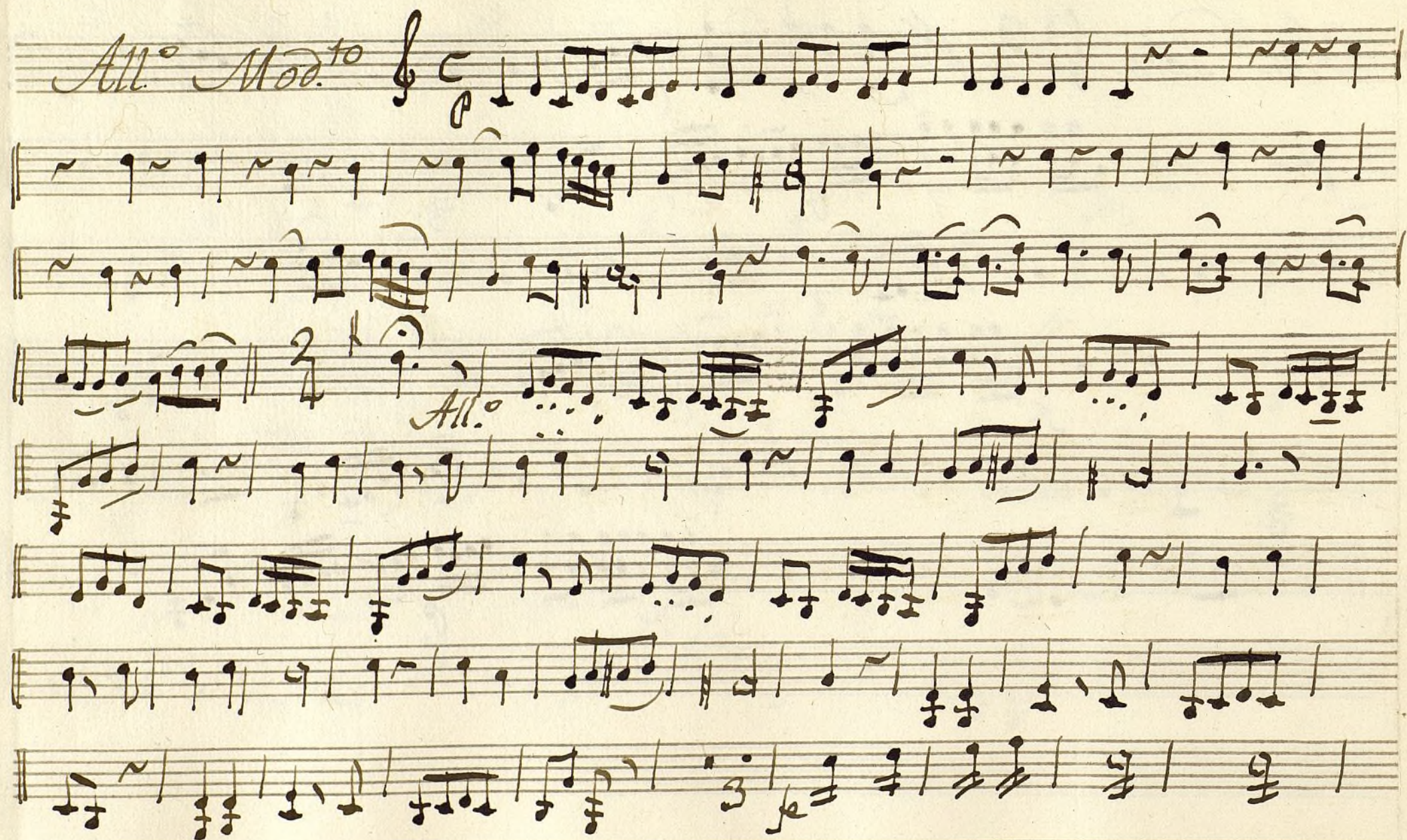
All. Poco

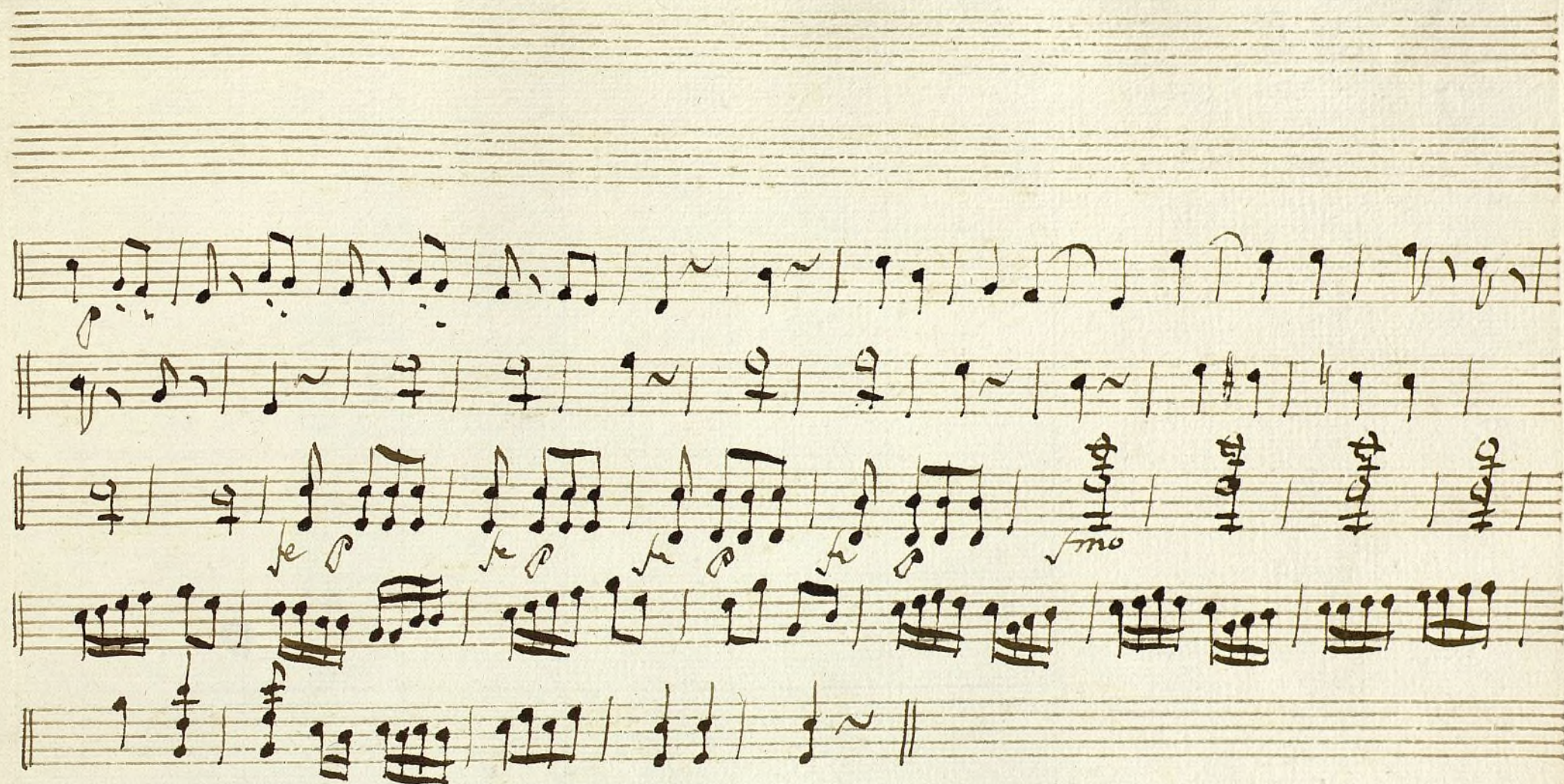


Handwritten musical score on six staves. The notation includes treble clefs, key signatures (one flat and one sharp), and time signatures (2/4 and 6/8). The score is divided into sections by double bar lines and includes tempo markings: *All.^o* (Allegro) and *Al Segno.* The music features various note values, rests, and dynamic markings.

All. Poco. $\text{G}^{\#}$ 3
Allegro
Parola.

final





Oboe 1^o Ton. a Duo Los Carados por poderer.

All.^o a ray.

Cantabile

Solo

Solo

All.^o a ray

Parolas.

Polaca. Flautin.
All.^{to}

This is a handwritten musical score for a piece titled "Polaca. Flautin." in 3/8 time. The tempo is marked "All.^{to}". The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes. There are several annotations throughout the score: "Solo." appears on the first, third, fifth, and seventh staves; "Allo" appears on the sixth staff; and "Parola." appears at the end of the tenth staff. There are also numerical markings such as 3, 6, 12, 14, and 16, which likely indicate fingerings or specific measures. The handwriting is in dark ink on aged, slightly yellowed paper.

Boe.

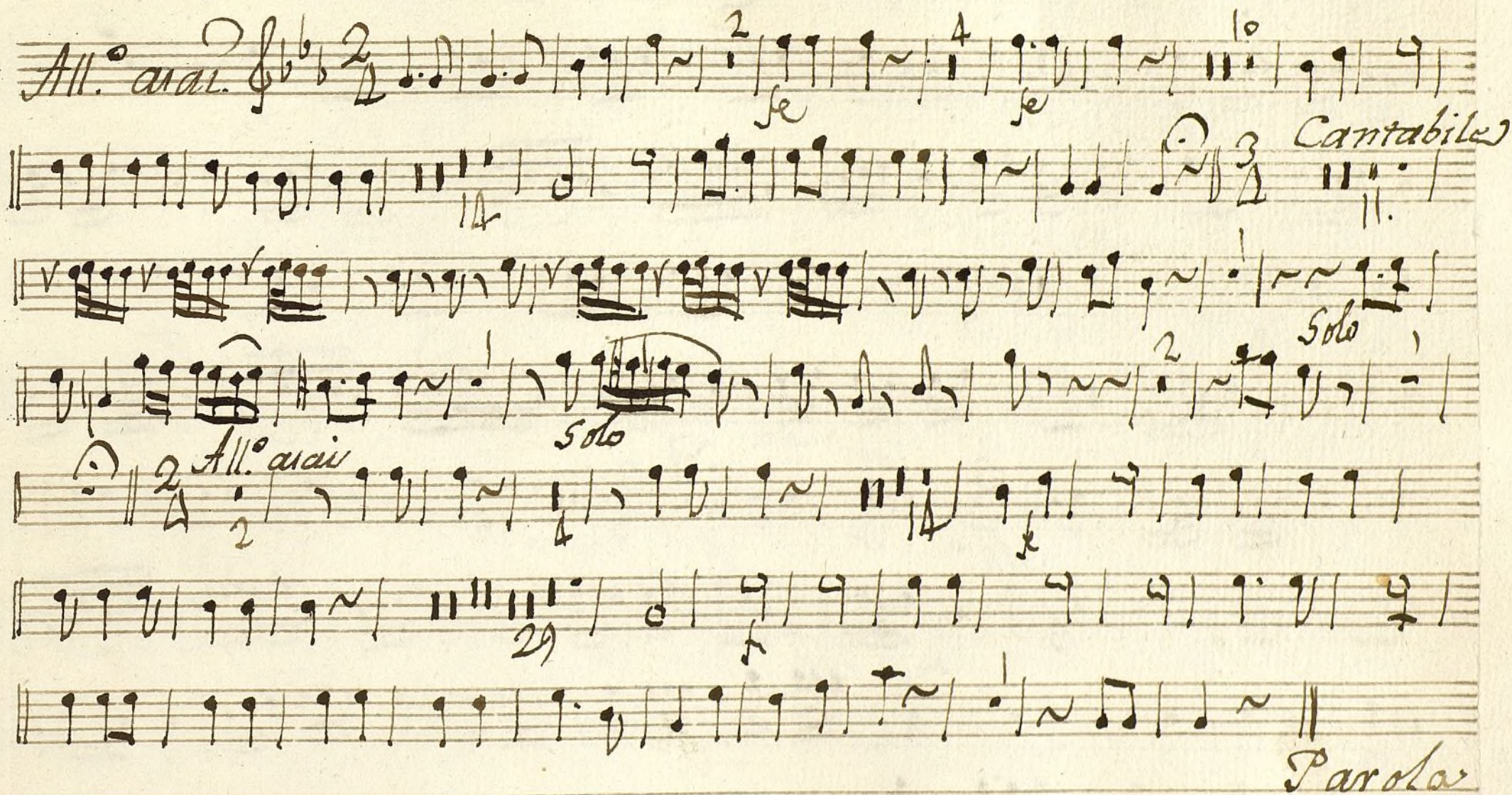
Oboe. *All.to* *solo* *1^a 2.^a no* *Al Segno.* *All.^o Toco* *solo* *solo* *Parolas.*

All.^o Poco. 
Tace 2.
All.^o 
Allegro.
All.^o Poco. 
Allegro. 
Parola



23.

Oboe 2.^o Ton.^a a Duo los Casados por poderer.

All.^o and.^{te} 

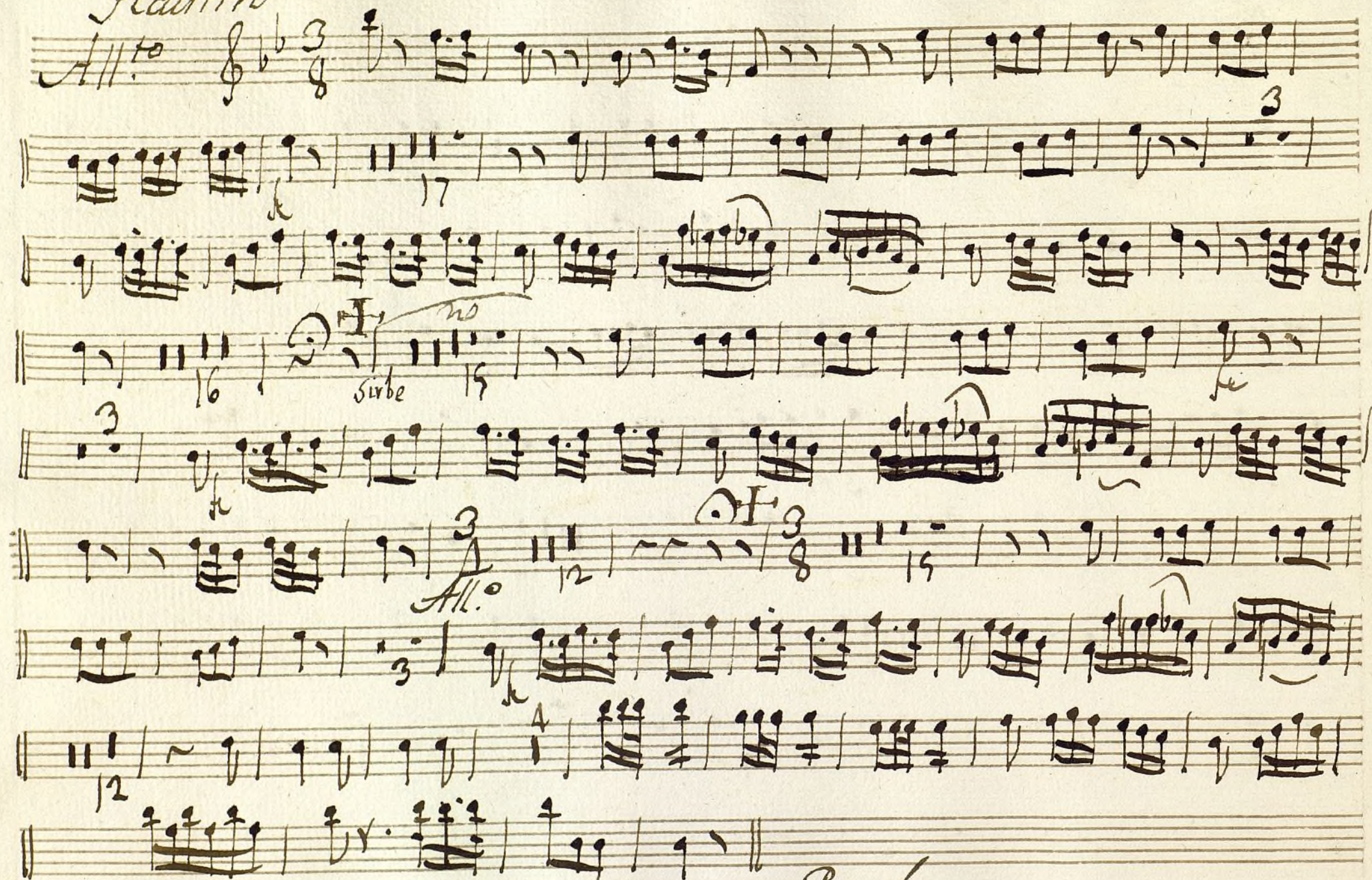
Cantabile

Solo

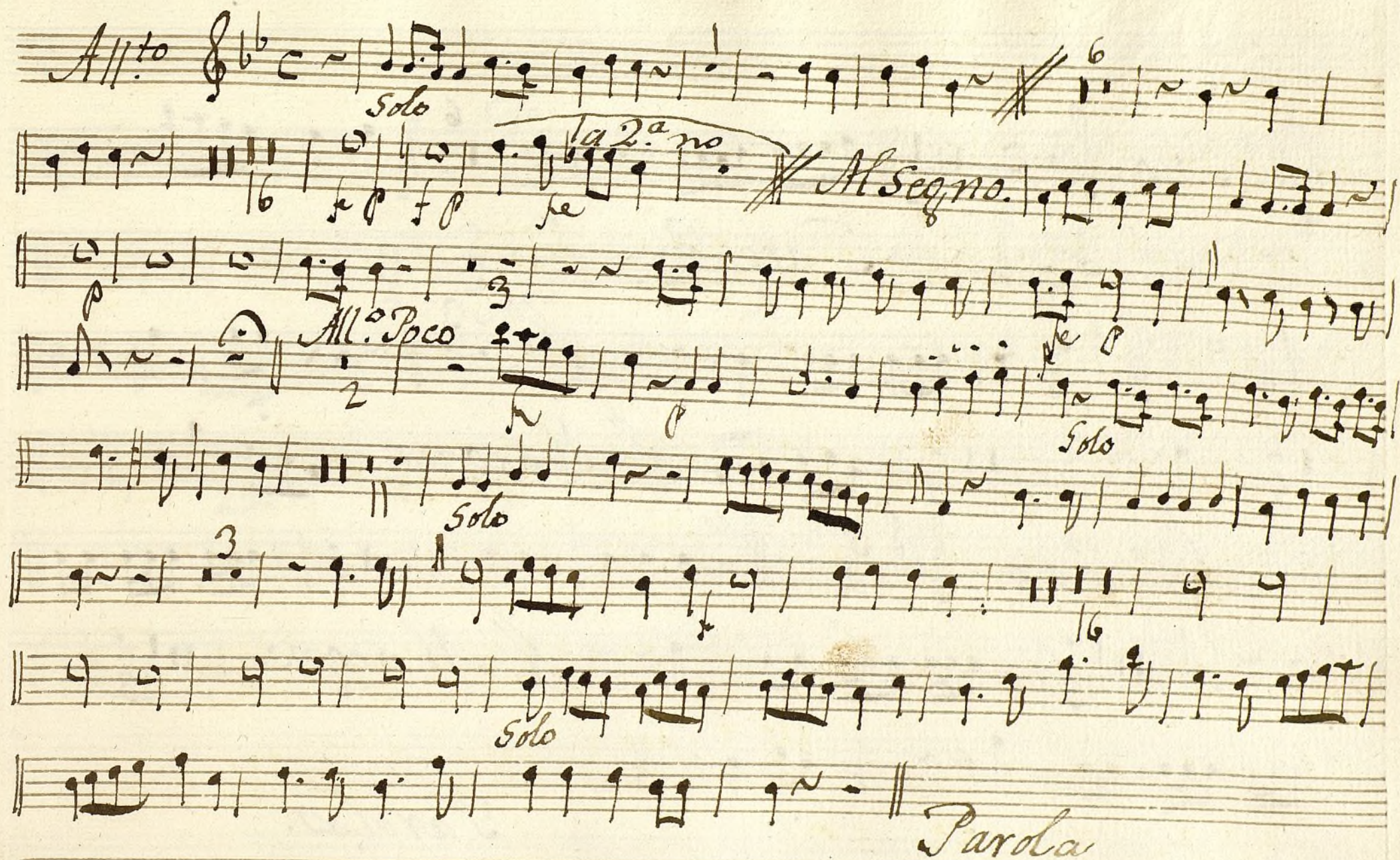
All.^o and.^{te}

Parola

Flautin



Parola.

All.to 

Solo

la 2.^a no.

Al Segno.

All. Poco
2

Solo

Solo

Solo

Parola



Ayuntamiento de Madrid

1200055260

Trompa 1.^a Ton.^a a Duo los Carados por poderer.

In clafar.

All.^o aray.

Handwritten musical score for Trompa 1. The score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features various note values, rests, and dynamic markings. There are several measures with repeat signs and fermatas. The score includes tempo markings 'All.^o aray.' and 'Cantabile'. There are also some numerical markings like '4', '2', '3', '4', '14', '30', and '16' which might be measure numbers or fingerings. The word 'Parola.' is written at the end of the eighth staff.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with the tempo marking *All.^{to}* and the time signature $\frac{3}{8}$. The score contains several measures with handwritten numbers (e.g., 22, 19, 20, 12, 20, 12, 4) and musical ornaments. The notation is written in a cursive, handwritten style.

Parola.

Handwritten musical score on five 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.

Annotations and markings include:

- All.^{to}* (Allegretto) at the beginning.
- la 2.^a no* (the 2nd number) above the first staff.
- Alleg.^o Poco* (Allegretto poco) above the second staff.
- Alleg.^o* (Allegretto) written vertically on the right side of the second staff.
- 14* and *5 solo* markings below the third staff.
- 16* marking below the fourth staff.
- Parolas* (Words) written below the fifth staff.

All.^o Poco. Inf. *Te*

Tace. $\frac{2}{4}$

All.^o In. E. *Al Segno.*

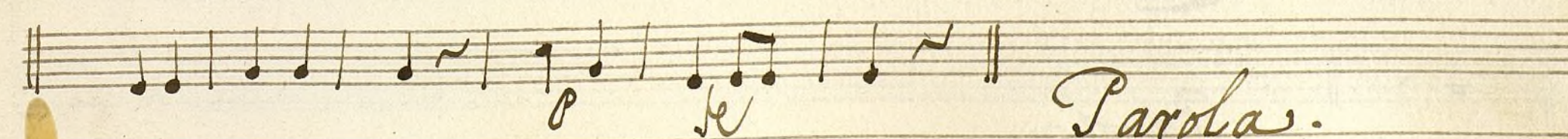
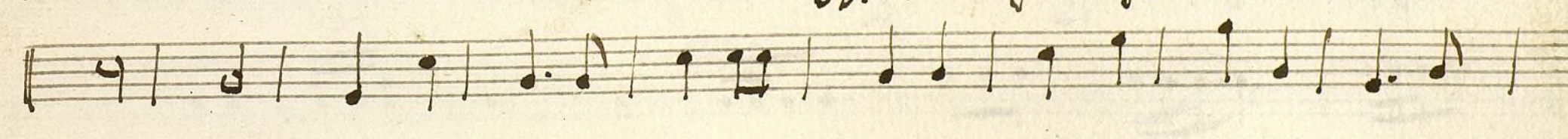
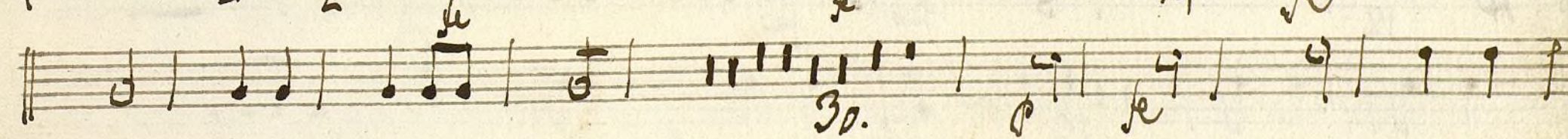
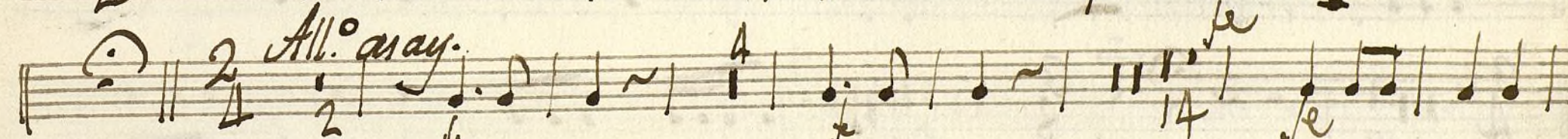
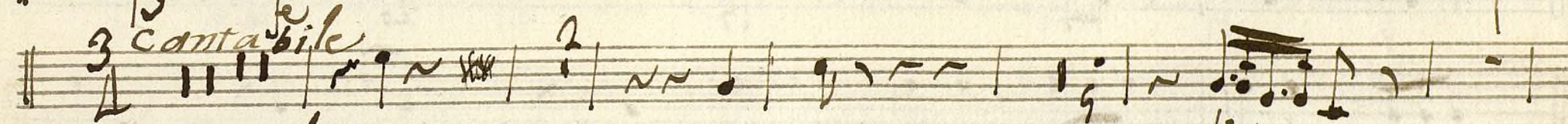
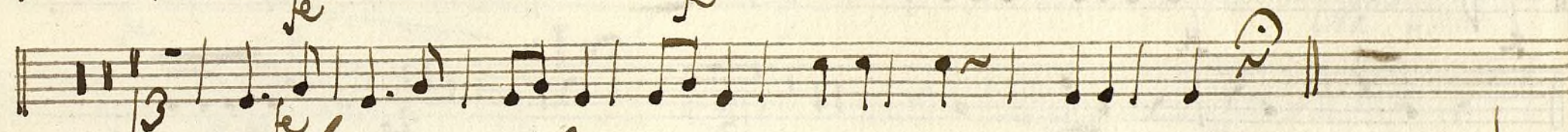
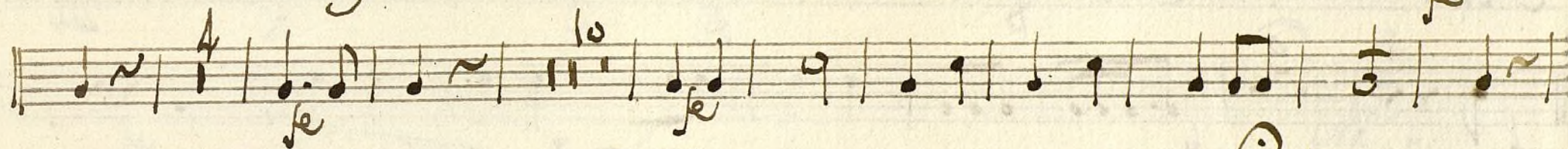
Al Segno.

Parola.



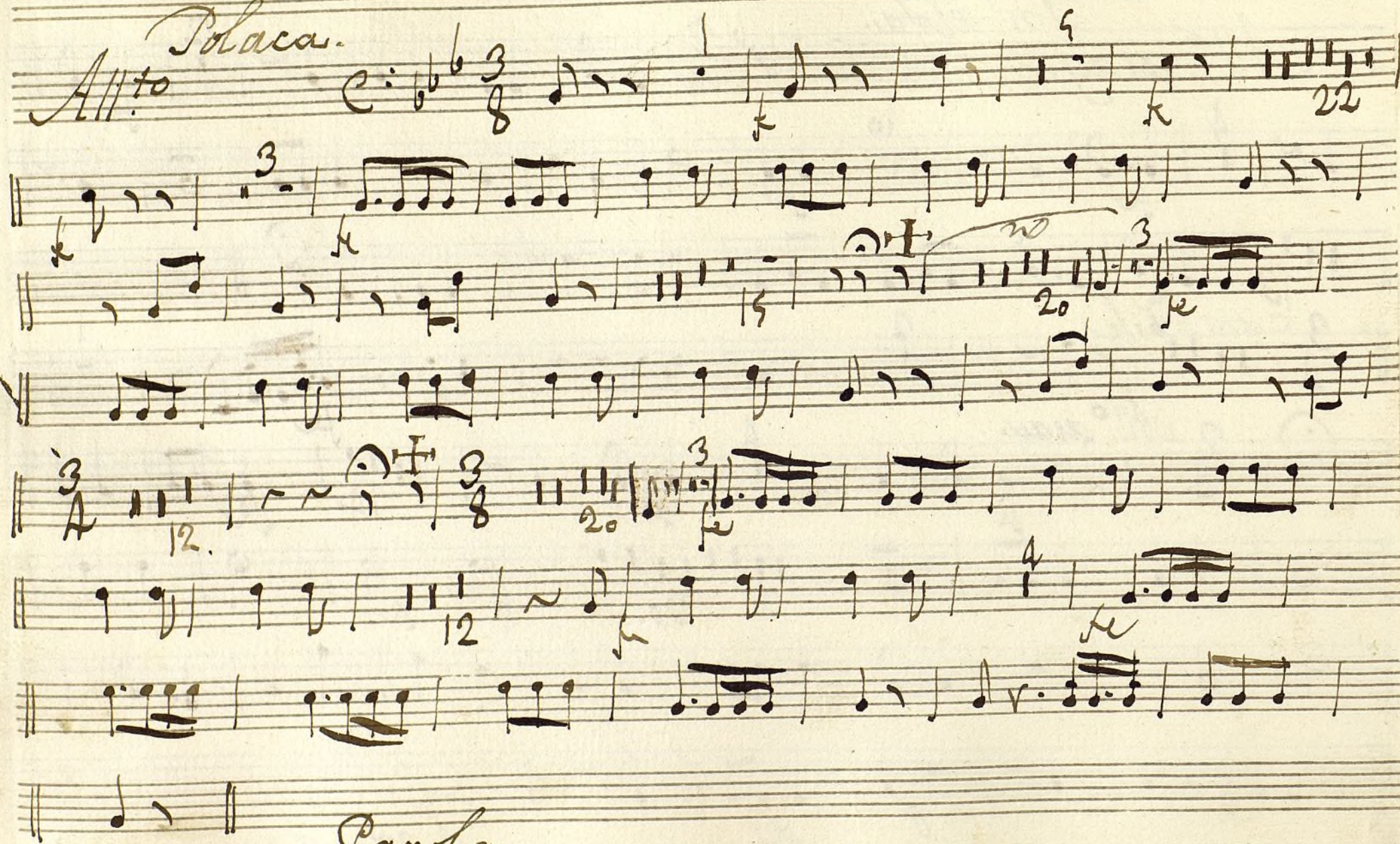
Trompa 2.^a Ton.^a a Duo los Carados por poderel.

All.^o *asay.* In clafa. $\text{C} : \text{b} \text{b} \frac{2}{4}$



Parola.

Polaca.
All.to



Parola.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is marked with several tempo and performance instructions in Italian:

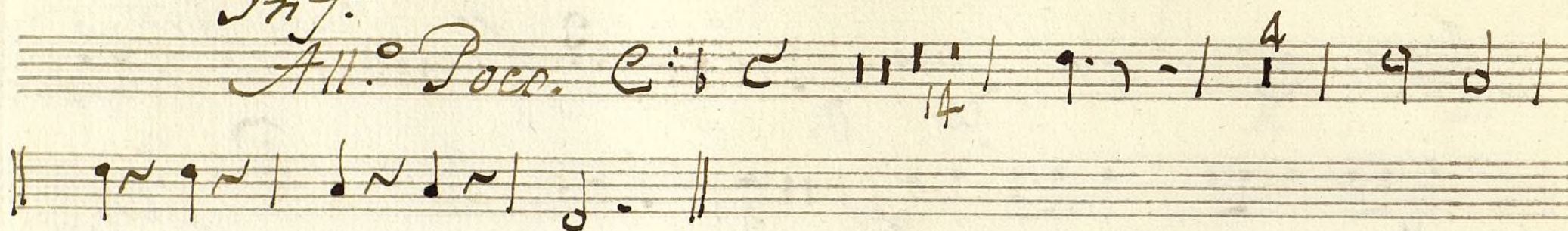
- All.to* (Allegretto) at the beginning.
- 26* and *1a 2a no* (first and second notes) above the staff.
- Alleg.* (Allegretto) at the end of the first staff.
- Allo Poco* (Allegro Poco) below the staff.
- solo* (solo) above the staff.
- 14* and *12* below the staff.
- 16* below the staff.

The score concludes with a double bar line and a final note on the sixth staff.

Parola.

Inf.

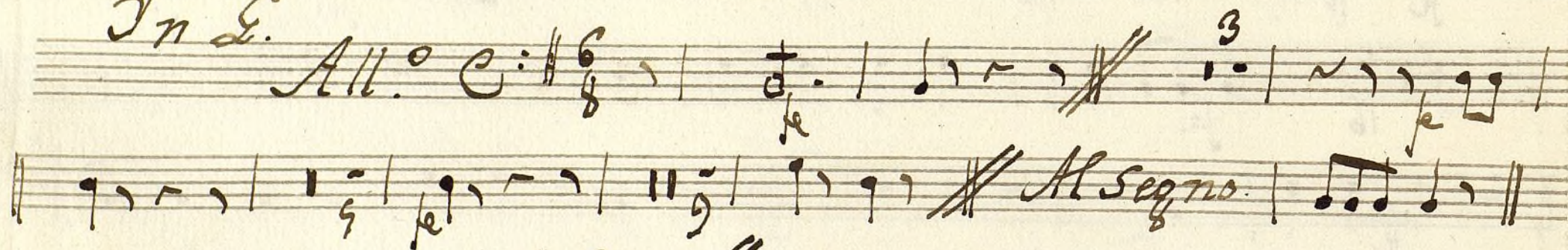
All.^o Poco.



Tace 2.

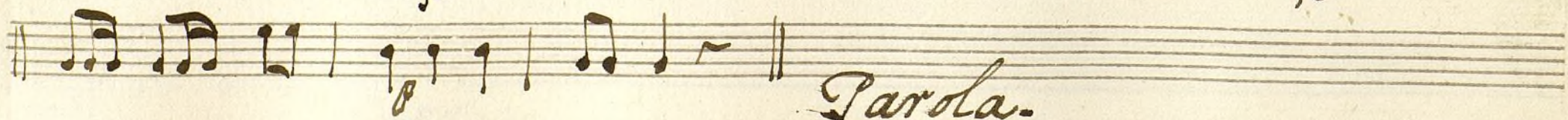
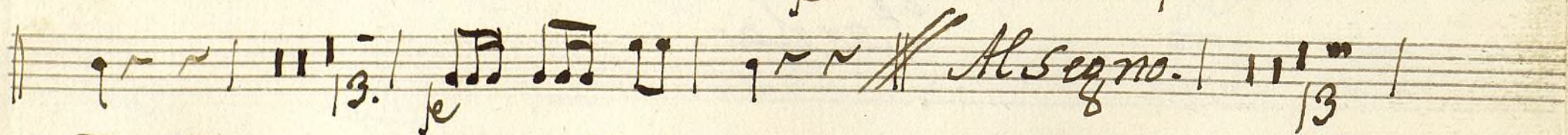
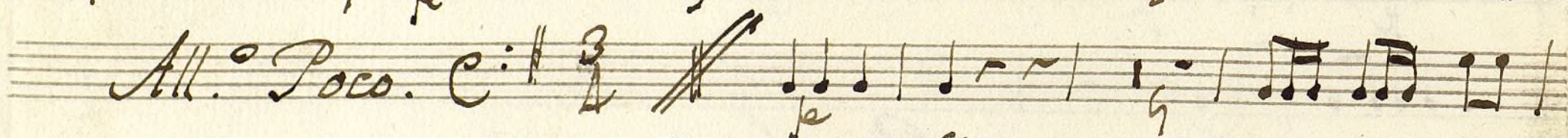
In E.

All.^o

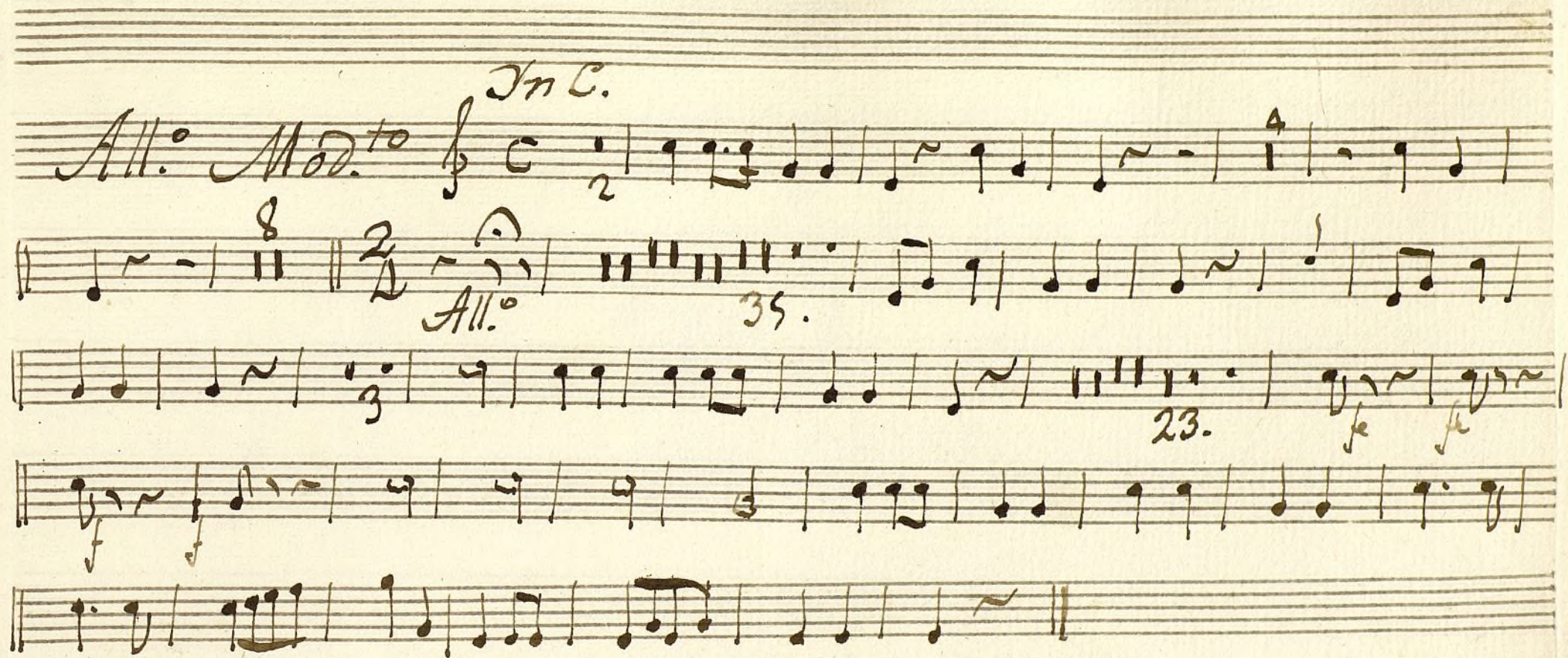


All.^o Poco.

All.^o



Parola.



+

fagot 1.^o

Ton.^a a Duo

Los Carados por poderer.

All.^o andar. $\text{C} = \text{b} \text{b} \text{b} \text{2}$

Solo

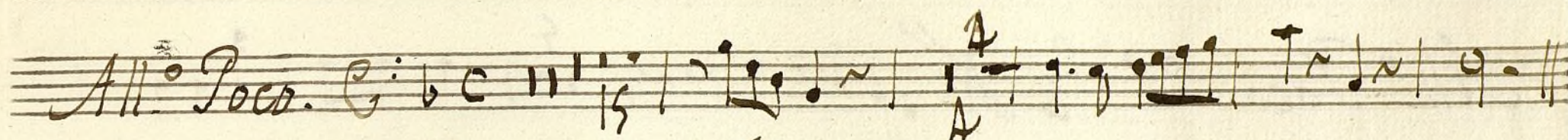
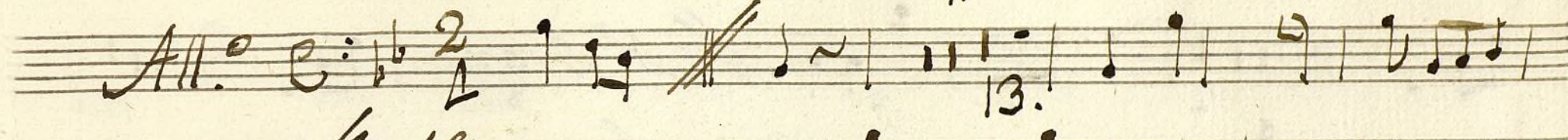
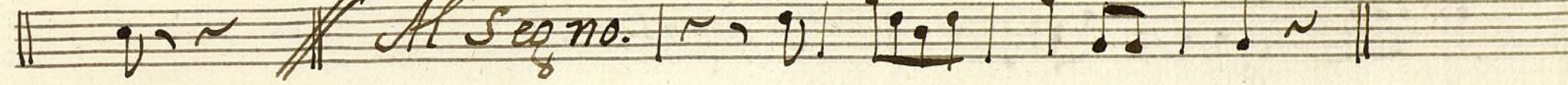
Cantabile



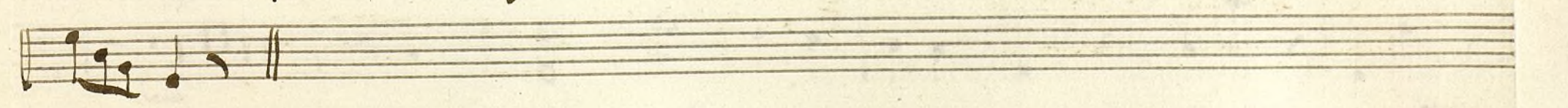
All.^o andar

The musical score is written on ten staves. It begins with the tempo and mood marking 'All.^o andar.' and a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. A 'Solo' section is indicated above the third staff, and a 'Cantabile' section is indicated above the fifth staff. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by tempo markings: *All.^{ro}* (Allegro) and *And.^{te}* (Andante). The title *Polaca.* is written in a large, decorative script. The word *Parola* appears at the end of the second staff. The score includes several measures with repeat signs and a final measure with a fermata. The number 21. is written below the first staff, and 18 is written below the fourth staff. The number 16 is written below the eighth staff, and 12 is written below the tenth staff. The word *Sirbe todo* is written below the sixth staff. The tempo marking *And.^{te}* is written above the sixth staff. The tempo marking *All.^{ro}* is written above the eighth staff. The tempo marking *And.^{te}* is written above the tenth staff.

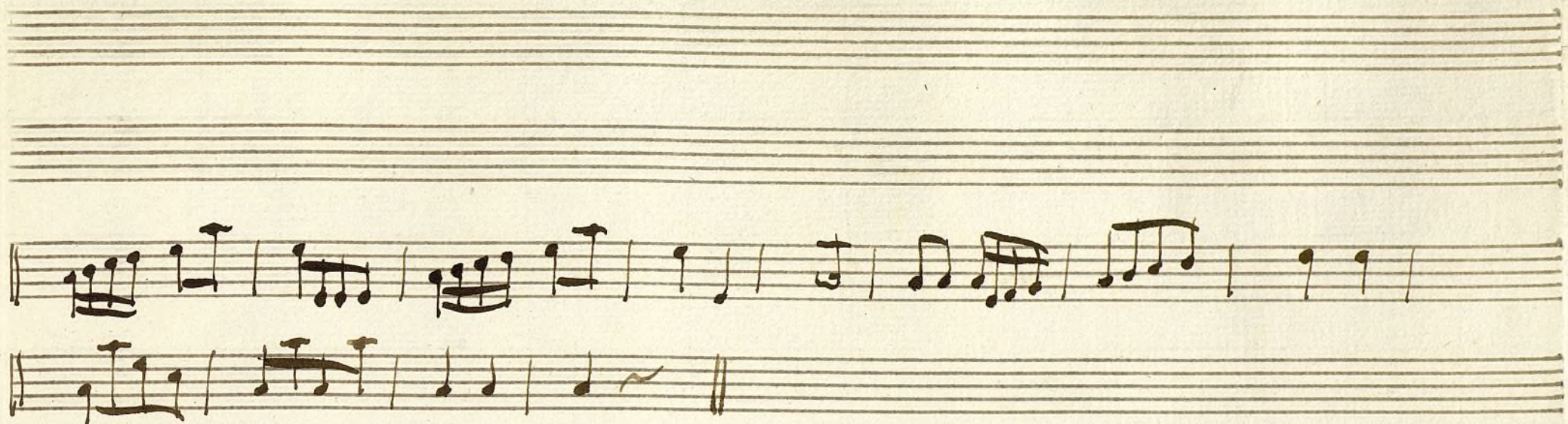
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Parola." appears twice, once on the second staff and once on the eighth staff. The tempo marking "Al. 10" is present on the third staff, and "Al. Poco" is on the fifth staff. The marking "2^a no" is written above the sixth staff. The marking "Al Segno" is on the seventh staff. The number "17" is written below the sixth staff, and "16" appears below the seventh and eighth staves. The score concludes with a double bar line on the eighth staff.

All.^o Poco. 
All.^o 
 *Al Segno.*

All.^o 
 *Al Segno*


All.^o Poco. $\text{C}:\sharp\text{F}\frac{3}{4}$ *Al Segno.* *Parola.*

All.^o Mod.^{to} *Solo* *All.^o* *fma*



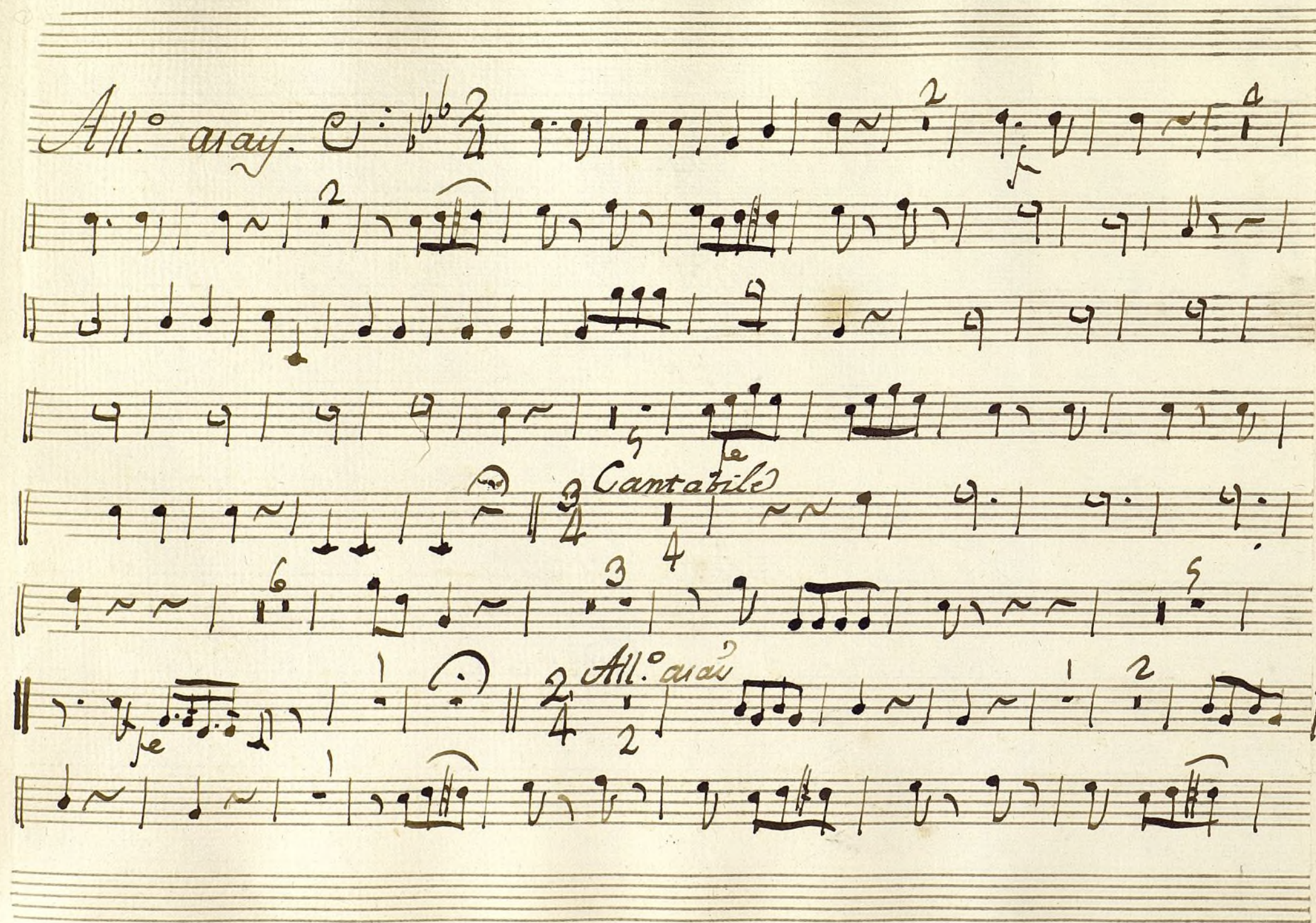
+

fagot 2.^o

Ton.^a a duo

Los Caídos por

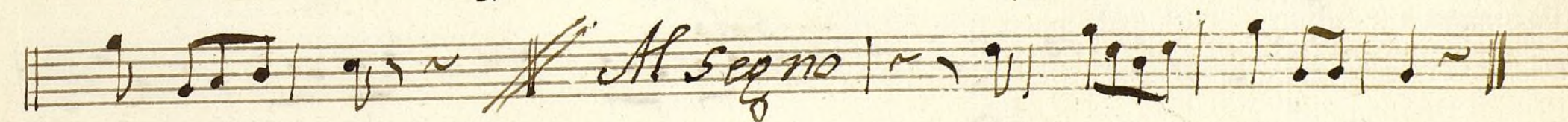
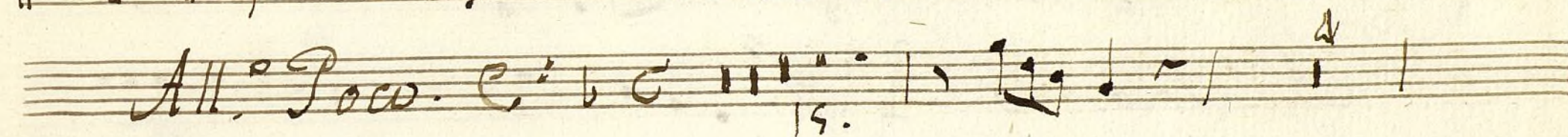
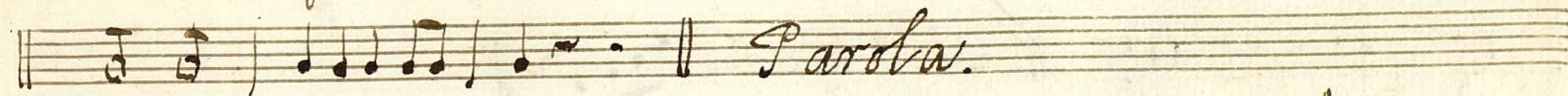
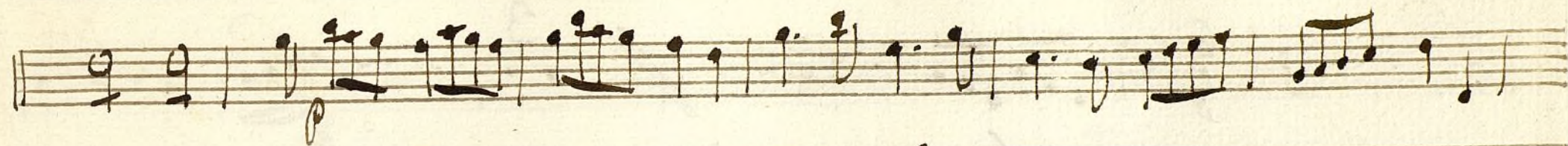
poderes.

All.^o aray. 

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is divided into sections labeled "Parola." and "Polaca." with tempo markings "All.to" and "Allo".

The first section, "Parola.", spans the first four staves. The second section, "Polaca.", begins on the fifth staff and continues through the tenth staff. The tempo marking "All.to" appears on the fifth staff, and "Allo" appears on the tenth staff. The score includes various musical notations, including notes, rests, and bar lines, with some measures containing numerical markings (e.g., 4, 21, 18, 15, 16).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings include "3", "6", "12", "4", "3", "17", "2", "16", and "9". Performance instructions like "Parola.", "All.to", "1a 2.ª no", "Allegro", and "All. Poco" are written in cursive. The manuscript is on aged, slightly discolored paper.



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

Staff 1: *All.^o* 6/8. Musical notation with a repeat sign and a triplet of eighth notes.

Staff 2: Musical notation with a repeat sign, followed by *Al Segno.* and musical notation.

Staff 3: *All.^o Poco.* 3/4. Musical notation with a repeat sign and a triplet of eighth notes.

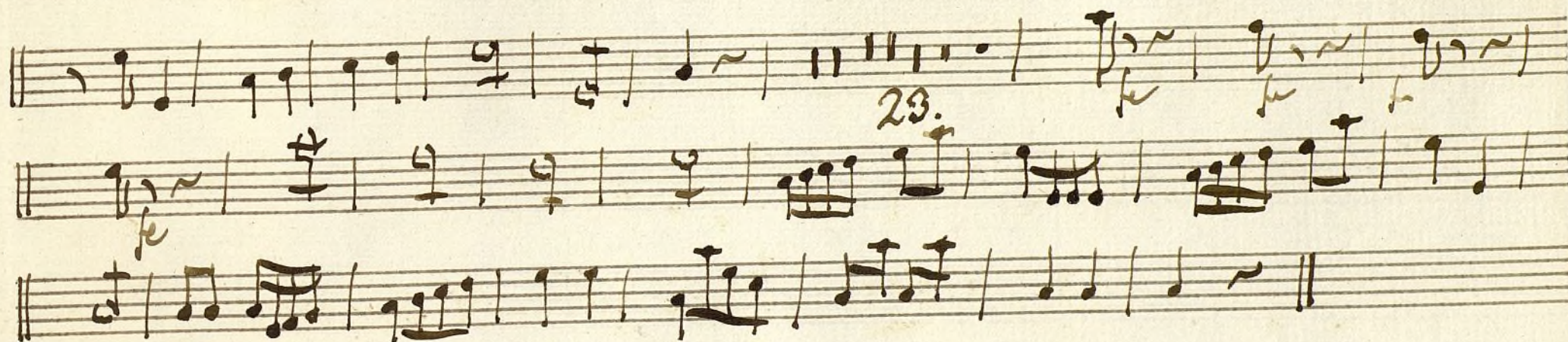
Staff 4: Musical notation with a repeat sign, followed by *Al Segno.* and musical notation.

Staff 5: Musical notation with a repeat sign and a triplet of eighth notes.

Staff 6: *All.^o Mod.^{to}* Musical notation with a repeat sign and a triplet of eighth notes.

Staff 7: Musical notation with a repeat sign, followed by *All.^o* and musical notation.

Measure numbers 15, 19, and 42 are indicated below the staves.



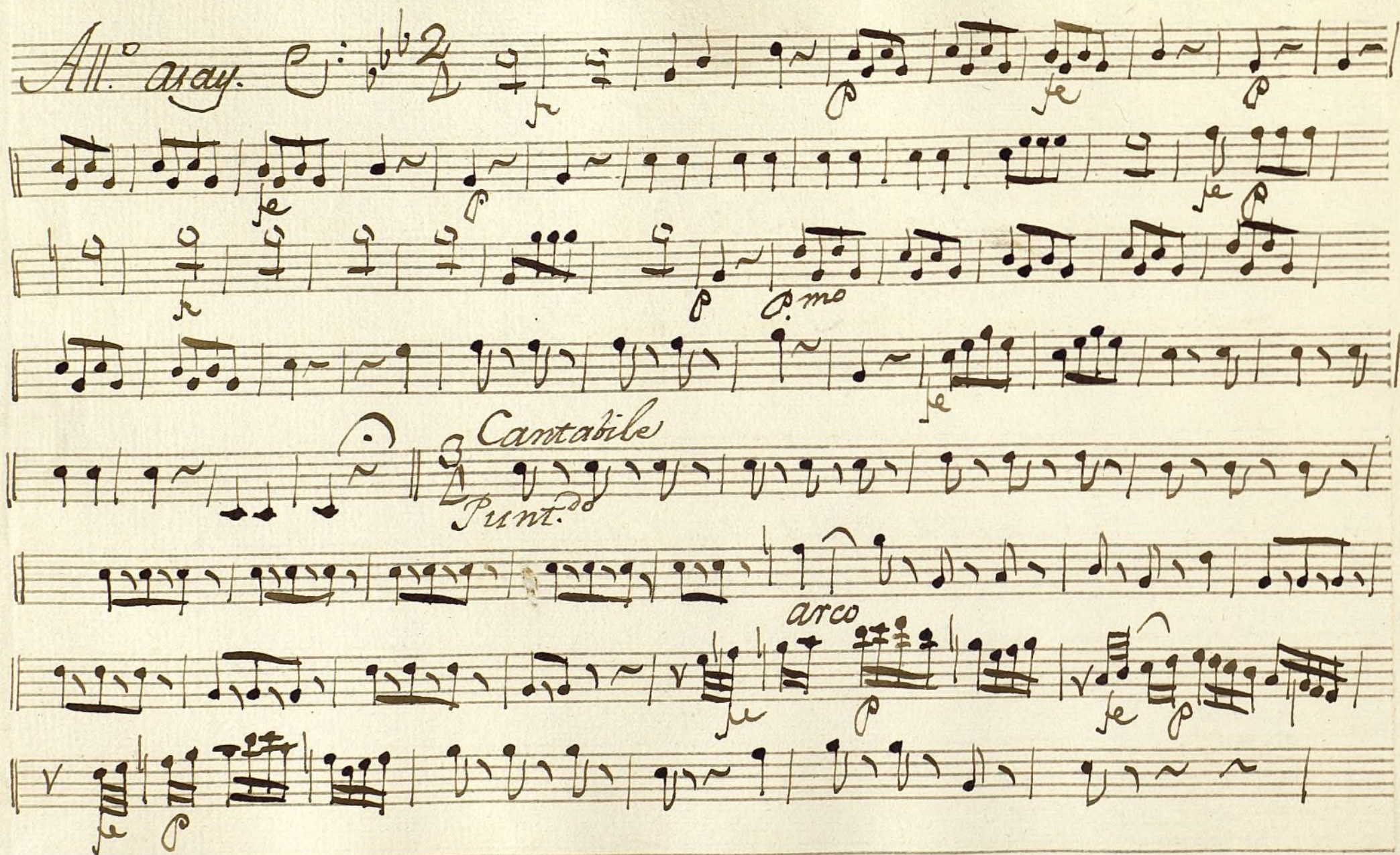
Mus 168-9

+

Baſo.

Ton.^a a Duo.

Los Caſados por poderes.



Polaca.
All.^{to}

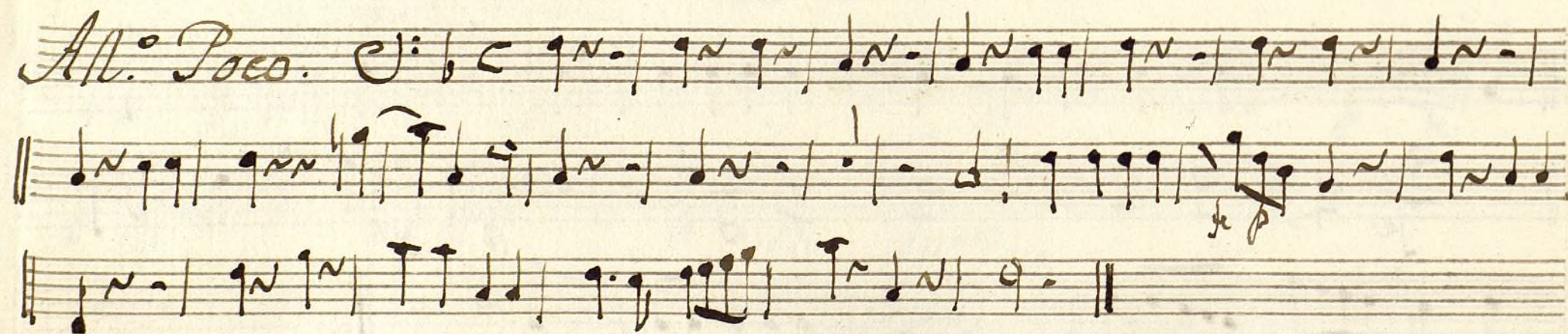
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All.^{to}' and the title 'Polaca.' is written above. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). Performance instructions are written in italics: 'arco.' appears on the third, fifth, and eighth staves, and 'Punt.º' (Punto) appears on the second, fourth, and sixth staves. The piece concludes with a final measure on the tenth staff, marked with a fermata and the tempo 'All.^{to}'.



Parola.



Parola.





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

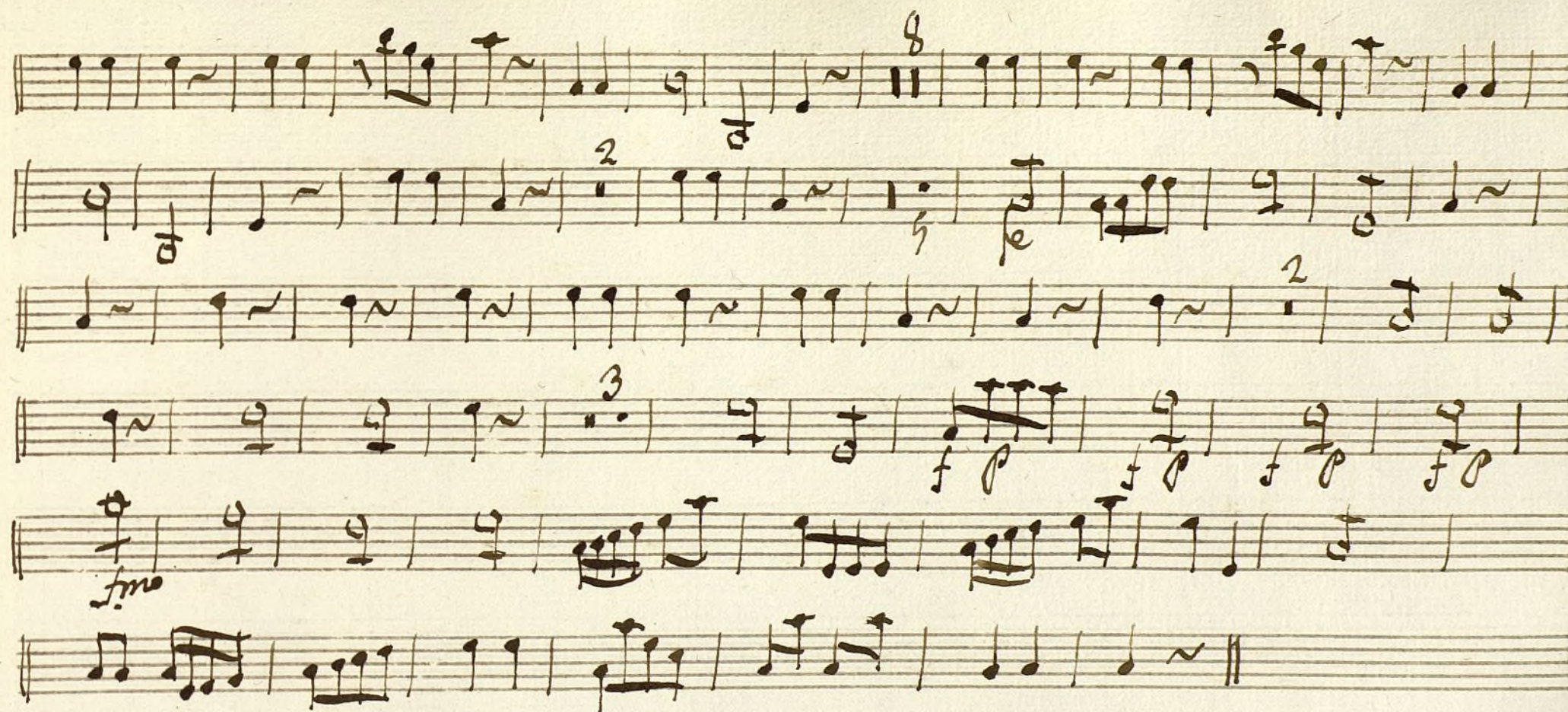
D. C.

Tarda.

All.^o Mod.^{to} C: $\frac{3}{4}$

arco. *Punt.^{do}*

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



tu

Baxo:

Fon. ^{ff.} a [~]a

Duo:

^{ff.}

Los Casados por poderes:

^{ff.}

All.º asay || *c:* *2* *4* *se.* *p.o* *se.* *p.o*

p.o *se.* *p.o* *p.mo.* *se.*

cantabile || *Punt. doff*

arco *se.* *p.o* *se.* *p.o*

se. *p.o*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *se. p.* and *p. mo:*. The piece concludes with the word *Parola* followed by a double bar line and repeat signs.

Polaca: //

All. o to *se. p. se. p. se. p. se.*

p. punt. o. //

arco // *p. se.*

se. p. se. Punt. o. //

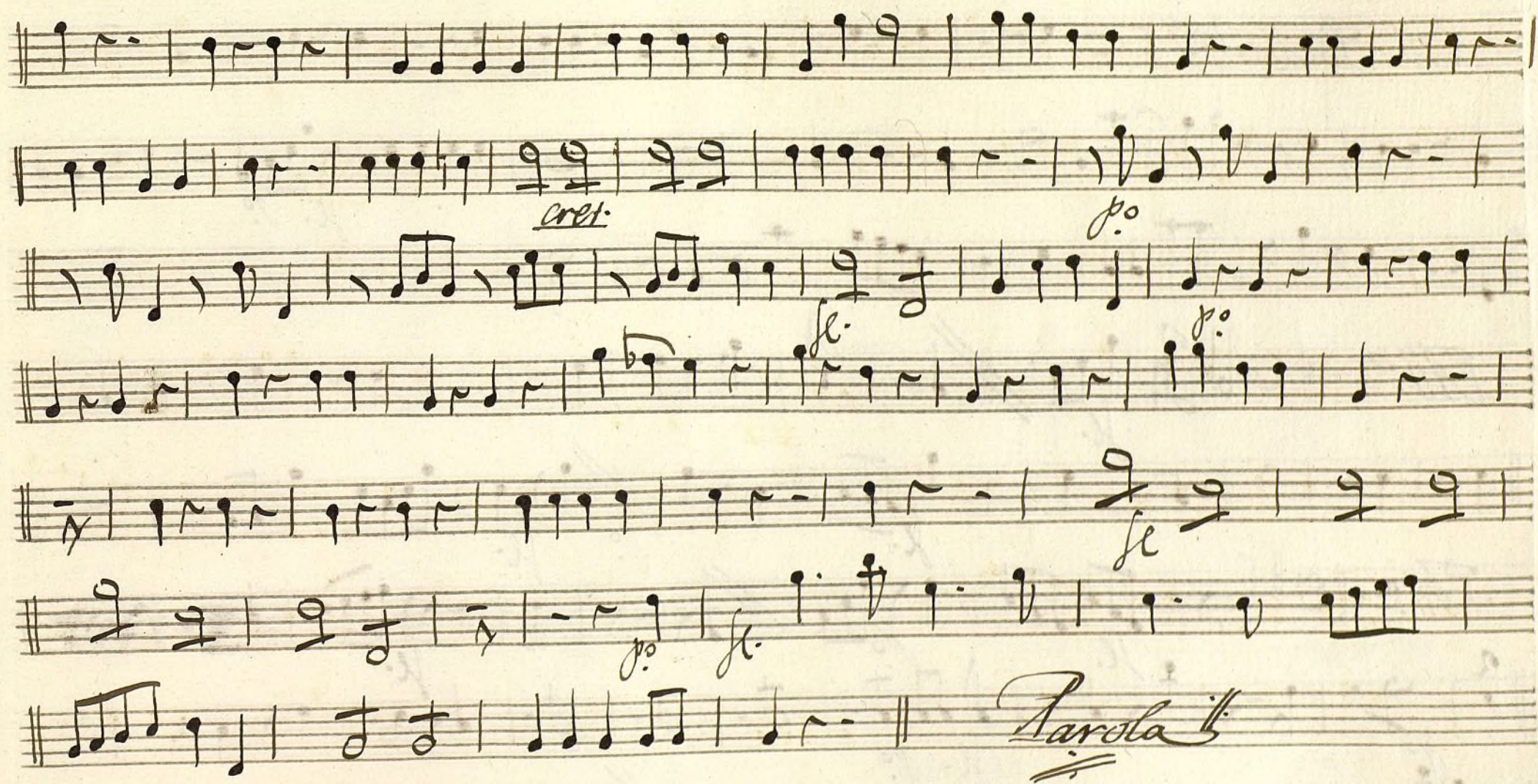
arco

Punt. o. //

arco // *p. se.*

se. All. o. //







All.^o Poco || *C*: || *3* *se.* *pe.* *se.*

|| *Parola* ||

All.^o Mod.^{to} || *C*: || *pe.* *punt. doff.* *arco* *punt. doff.* *All.^o 4*

