

Gamborino. Mus 176-121

Leg. 6.º

S.ª Joa.ª

Papa  
El Maestro

Leg. 4.º n.º 23

Fon.ª d. 3

El Maestro Ingles

del S.º Laserna

23

176-12



*Allegro Mod.to*

*Quando se xael des*

*ti no - - - pro pi cia mis a*

Ayuntamiento de Madrid



2

mo = = res pro pi cia mis a mo res quando las dulces

flo res = = = po dre co per dea

mor dea mor po dre co per dea = = = mor de cla ra teal ins

El Los 2 Ella

tan te loim pi den mis re ce los quando gue rran los

quando



Handwritten musical score on aged paper. The score consists of six systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. The fifth system has two staves with lyrics. The sixth system has two staves with lyrics. The lyrics are in Spanish and appear to be a religious or patriotic song. The notation includes various musical symbols such as notes, rests, and clefs.

cie los se lo que nuesta amor se lo - - - gre nuesta  
mor di si mula g.<sup>l</sup> viene a se char nos Cante lo so mia man tei tu  
tor di si mula g.<sup>l</sup> viene a se char nos Cante lo so mia man tei tu tor Cante  
di su Cante lo so tua man tei tu tor Cante





El... Noaido mal se aplica vmd.  
Pepe al bastidor... tal Maestro tiehe al lado  
El... cuidado con estudiar  
mientras boi al quarto bajo  
adarte leccion aun mudo  
Sale Pepe... que erudito sies el diablo  
hasta los Mudos ensena: el Ingles hey (El)... hei  
Pepe... que vnaño estais (el) noes ningun Ingles  
ni alegre ni enamorado (Pepe) congue ninguno serrie  
El... ninguno tiene ese flanco (Ella) el flanco q'ai por alla  
es aorcaseacadapaso (Pepe) q' Pais! daria vn ojo  
por haver en el estado (el) agur  
Pepe... tomad esa muestra (el)... gracias  
Ella... aogod (Pepe)... sietun parmo... (vase el,  
yasabe decid aogod, no haciendo mas de quatro años  
q' la estan dando leccion (ella) vel Mño sabe tanto, de Ingles  
comoyo de Griego. es mucho log' adelante  
Pepe... aora q' se fue el Mño - yo con ella me declaro  
Ella... Sale chirpean los ojos noebisto maior pelmazo... (Sepone a leer)



Pepe

a no che yo heso

All.<sup>o</sup>

des pues so ñeense

ña do que al ~~ta do~~ ~~te te~~  
alas p me zas

ni a que al  
mi a que alas fineras mial

qui da que en premio del ca.  
me ha ~~clai di~~

si ño que en  
cho so que

Que te llama ba mi a y mei bas a co

tu las co rre ponda con fina bo lun

nos da bael cieloun Niño que de ci a pa

dari domg de tu el poro el nombie singu



~~car~~ y ~~mei~~ ~~ba~~ a ~~co~~ ~~car~~ se xa bex da d bien  
~~ta~~ con *fi na bo lun ta*  
~~pa~~ ~~la~~ ~~que~~ ~~de~~ ~~ci~~ ~~a~~ ~~pa~~ ~~pa~~ se xa da :-  
~~el~~ ~~nom~~ ~~bre~~ *in ou lar*

*Ella* *esf*  
mi o se xa bex :- o que li bro tan fu o to  
o que o

*toma otro libro* *esf*  
moes teen su lu gar to moes teen su lu gar  
tro me por ha bra o tro me por ha bra



*Allegro*

*Pepe*  
lo que di goar en ten

*Ella*  
di do tengo ce rra do el o i do pues por se ñas lo di

*Pepe*  
re pues por se ñas lo di re aunque yo soi dees te

*Ella*  
mundo dees te mundo no se na da a las ciencias en te

ga da in sen si blea mor se re in sen si blea



*mor se xe por hu ir de suma*  
*Pon hu ix de suma nia por hu ix de suma*  
*ni'a deo troad bi tñio me bal dre deo troad bi tñio deo troad*  
*ni'a deo troad bi tñio me bal dre deo troad bi tñio deo troad*  
*vi tñio me bal dre*  
*vi tñio me bal dre*

*Pepe... hei! el Baston*  
*hei! la Pipa*  
*hei! El Sombrero*  
*hei! ya por la Pipa*  
*Pepe... la pipa*  
*soi ingles y se acabo... vase,*  
*Ella... dondeira? pero vnavez*  
*q' las cuentas entrego*  
*y estan Sepuxos mis bienes*  
*quiero asegurar mia mor*

*Parola*



All.<sup>o</sup> Mod.<sup>to</sup>

ten

Ella

Registrando por todas Partes

Mas pri me xo

mi rar

quiero

mira a una y otra parte

si me vie nen a a ce char

so la

so la me

lle goa mi rar

Se pone en la mesa a escribir

Escribiendo

Don Juan

mi o

si me

quieres



ten Sa ca me por el vi ca rio que a un tu  
 for es tra fa la rio ya no puedo to le rar to le rar  
 Se levanta guardando el Papel  
 pen te vie ne fuer tea pu ro Va zon es di si mu  
 lar Va - zon es di si mu  
 lar Pa ro la



Pepe... Mis?

Ella... Señor

Pepe... Marcha a tu Cuarto

Ella... quiete quiere... (ael)

El... ya ablazemos

Pepe... Ya la ha dado vnapuntada  
espran hombre mi Maestro

El... pero vn Inglés, vn Inglés  
meterse á casamentero

Pepe... el Picaron de Cupido  
me aherido de medio a medio

El... no puedeser no es posible

Pepe... nosoi yo de carne y hueso?

El... como Treuton y Otouval  
fueron de Marmol sobre eso?

Pepe... quenore Casaron?

El... Nunca

Pepe... ni su Padres?

El... mucho menor

Pepe... contodo::

El... quedo enterado

Pepe... tomad, amigo

El... quees esto?

Pepe... unpazde vales (el)... milgracias

id a describir el Correo (Pepe)... vamos a versilo vales  
producen algun efecto. (Pepe) Mis?

Ella... Señor (Pepe)... cuidado q<sup>d</sup> hagas

cuanto te diga el Maestro...

} vase al Savinete  
y repone a describir



*Coplas*

*El*

*us sed*

*Allegretto*

*sia pe*

*Ni ñaes nece sa uio q<sup>l</sup> se ca se des dea ho ra que se*

*te cer se ño xi ta la ven tu ra de un A man te la ven*

*case v na vez que esta en la au*

*tura no de veis nin gun ins*



ro xa mas bri llante de sua mor mas bri llante de sua  
tante hu ir del Dios del a mor hu ir del Dios del a  
mor oh que fa bor oh g.<sup>o</sup> fa bor  
mor ni del Tu tor ni del Tu tor  
Ella.  
Y con quien puedo ca sar me que me  
al e fec to de lo grar la en a



pro fe se ca xi ño q.<sup>o</sup> me pro fe  
 que te do cu men to en a que te  
 Ya li mente del Dios Ni ño el a  
 ten goes cri to el pensa miento q.<sup>o</sup> me  
 mante el dul cear dor el a  
 pro por cio na a mor que me



Pepe

El mirando al foro

oh q.<sup>e</sup> fa bor oh q.<sup>e</sup> fa bor  
con el tu tor

oh q.<sup>e</sup>

El

Ella

no mi ra con mi go

no

no mi ra que mi ro

no

mi ra con ti go que ora to fa bor

mi ra res pi ro q.<sup>e</sup> gra to fa bor



to ma to ma mi ma no to ma mi ma no en prue ba de mia  
 bra zos con tus bra zos del pe choel dul cear  
 a pa ga con tus da me da me tu ma no en pre ba de tua  
 a. pa ga con tus bra zos del pe choel dul cear

mor en Prue ba de mia mor en prue ba  
 dor del pe choel dul cear dor del pe choel

mor en prue ba de mia mor en prue ba  
 dor del pe choel dul cear dor del pe choel

de mia mor de mia mor  
 dul cear dor dul cear dor

de mia mor de mia mor  
 dul cear dor dul cear dor



Parola 1.<sup>a</sup>... Ella ... Quebiene  
El... finjamos VVhat.  
ti's mit.

Parola 1.<sup>a</sup>... Ella ... VViter ten voring.  
Parola 1.<sup>a</sup>... Sale Pepe ... Como el Yngles - lava entrando hey?  
El... Milord.

Pepe... dice q.<sup>d</sup> si?

El... Ya está sícae ono cae.

Pepe... lo agradezco prosequid  
pero tomarla la mano

El... nose puede rescindir  
por que el Yngles se introduce

con mas eficacia asi

Pepe... por el contacto lo entiendo  
por amor de dios seguid

this might. VViter ten voring

quanto guerra esto decir.... (vave al Savinete,

al segno //

Parola 2.<sup>a</sup>... El... quebuelbe

Ella... disparatemos (el)... for VVich both

Ella... for tov chiflei (Pepe)... sobre q.<sup>d</sup> anacido en Londres  
y como vamos? (El)... muy bien

Pepe... pero aquello de abrazarse (El)... sí lo requiere el Yngles.

Pepe... sí lo requiere paciencia. (el) Señorita fime vmd  
sin replicar este pliego.... (firma el pliego ella y lo sierra,

Pepe... pero no pongas chifley ni VVichich bot... que no lo entiendo  
aunque hablo bien el Yngles.



Ella... haga Vmd el uso q<sup>e</sup> quiera

El... pues señor tómese vmd  
y llame luego un Notario

Pepe... de veras.

El... no lo adeseo

Pepe... Conque ya quieres casarte

Ella... pues no tengo de que xer. - - (con monada)

*Allegro*

Pepe

o que

dicha q<sup>e</sup> ven tu ra ce le bre mos su lo cu ra ce le

ce le



*bremos nuestra union*

*bremos nuestra union a lla mar boi' aun No ta rio porq.<sup>e</sup> no haya deten*

*cion a lla mar boi' aun no ta rio porque no haya de ten*

*nion ce le bremos nuestra union*

*cion porque no haya de ten cion vare Pepe*



*Los 2*

des cien daal al = = ma ve = = =

= = = nu der deel o lim po = = = = = des

deel o lim = = po

*p.*



des de él o lim ... po a co ro nar tus sie nes

(Estivillo) Y el Niño cie ... go a bri gue con sus a las

con ber des mix tos con ver des mix - tos a

nues tros a fec tos nues tros a fec ... tos a

co - xo nar - tus sie nes con ver des

bri - gue con sus a las nues tros a



mix to . . . . . con vex des mix . . . . .

fec to . . . . . nues tros a fec . . . . .

ton

ton

*Allegro*

*Parola*

*Sale Pepe con un Escrivano . . . . . Venga vmd Señor vecino*  
*autorizar un contrato*  
*de Matrimonio*  
*Escriv.º . . . . . entregueñes.*  
*Pepe . . . . . entre el Milor*  
*D.º Ber.º que soy yo*  
*entre Mi ledi*  
*D.ª Petra de Abendano*  
*Escriv.º . . . . . es esto así Señorita.*



El... dadle el Papel q.<sup>l</sup> onhedado

Pepe... tomadle ..... { dandole unas Monedas,  
al Escrivano

El... leedle bien

Escr.<sup>no</sup>... en esto ai Gato encerrado  
y hago lo q.<sup>l</sup> el Pliego dice ?

Pepe... Si señor

Escr.<sup>no</sup>... venga esa mano  
tomela vmd D.<sup>n</sup> Juamito

Pepe... como es eso

Escr.<sup>no</sup>... soi exacto,  
conta aqui, de que doife  
venga al punto mi trabajo

Pepe... aber no esta esto en Ingles  
sino en Español muy Claro  
ami pepa me esta burla

Ella... solo asido un desengaño  
Y pues no tiene Remedio  
Solo Vesta Resignaros

Escrivano... pero Repito Señor  
queme pagueis el trabajo

Pepe... tomad esto bien easer traide::

Los 2... Señor Perdonarnos

final

All.<sup>o</sup>





ti dos sa lid luego de mi Ca sa Pi ca

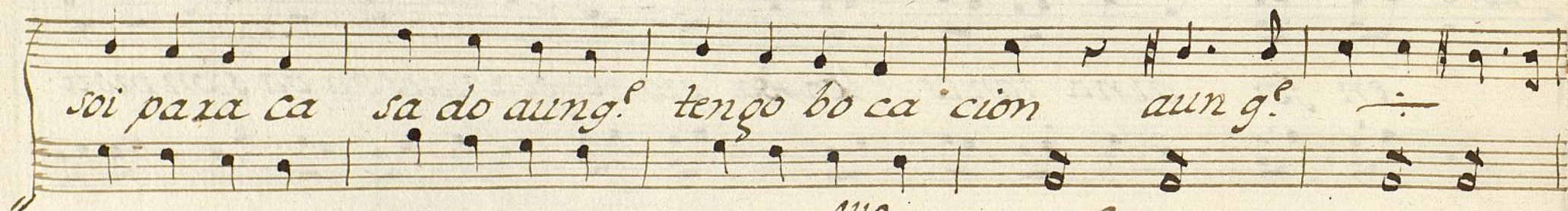
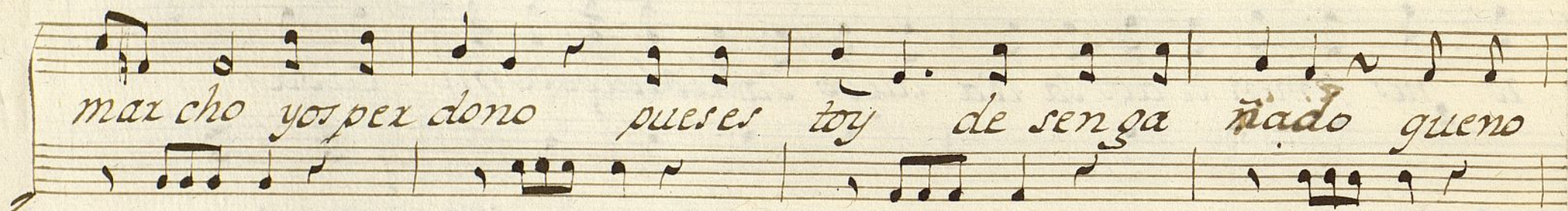
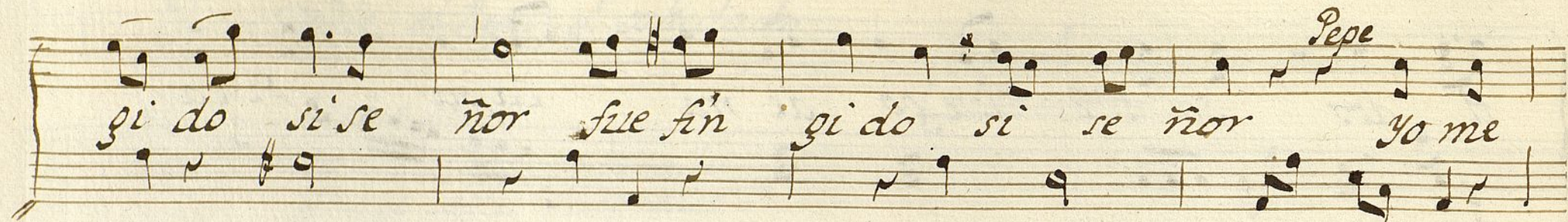
ro nes fem en ti dos sa lid luego sa lid luego de mi Ca sa

Lot 2 en for tu na ta nes ca sa pro te ged nues tra pa sion pro te

ged nues tra pa sion El fue fin

Pepe El Ma es tro fue fin gi do







ten to o q.<sup>e</sup> pla ci daale  
Pepe)... o que pena q.<sup>e</sup> tor mento

gr'a Yel pre sen te pen sa  
Quiénen la Mu geres fia Yel pre sen te pen sa

miento al ca pri choi la ma nia Ser vi ra de co rrec  
miento al ca pri choi la ma nia Ser vi ra de co rrec



The image shows a handwritten musical score on aged paper, consisting of three systems of staves. Each system has three staves: a vocal line (top), a piano accompaniment line (middle), and a basso continuo line (bottom). The lyrics are written in Spanish and are repeated across the systems.

System 1:  
Vocal: cion ser= vi ra = de co rrec cion de co rrec  
Piano: cion sex vi xa De co rrec cion de co rrec  
Basso: cion

System 2:  
Vocal: cion al ca pri choy la ma ni a sex vi  
Piano: cion al ca pri choy la ma ni a sex vi  
Basso: cion

System 3:  
Vocal: ra de co rrec cion Yel pre sente pensa miento el ca  
Piano: ra de co rre cion yel presente pensa miento el ca  
Basso: ra de co rre cion yel presente pensa miento el ca



pri choi lama nia Sex vi ra de co rrec cion Sex vi  
 pri choi lama nia Sex vi xa de co rrec cion Sex vi

ra de co rrec cion Ser = = vi xa Sex = = vi  
 xa de co rrec cion Sex - - vi xa Sex - - vi

ra de co rrec cion a - - - - -  
 xa de co rrec cion El ca



Handwritten musical score on aged paper, featuring two systems of staves. The first system consists of four staves. The top staff contains a melodic line with eighth and sixteenth notes. The second staff has lyrics "pri choy" and "Sex vi ra de" with a small "el" above the second measure. The third staff has the lyrics "(Pepe) la ma nia". The fourth staff contains a bass line. The second system also consists of four staves. The top staff continues the melodic line. The second staff is empty. The third staff has the lyrics "Pepe" above the first measure and "co xrec cion" below the first two measures. The fourth staff contains a bass line.

pri choy      Sex vi ra de

(Pepe) la ma nia

Pepe  
co xrec cion



ser vi ra de  
ser vi ra de

co rrec cion a  
el  
el ca pri choy  
co rrec cion  
pepe la ma



Handwritten musical score for a vocal piece. The score consists of two systems of staves. The first system has a vocal line (top) and a basso continuo line (bottom). The lyrics are written in a cursive hand: "servi ra de nia co rrec cion". The music is written in a single system, with the vocal line and the basso continuo line. The lyrics are: "servi ra de nia co rrec cion".

Handwritten musical score for a vocal piece. The score consists of two systems of staves. The first system has a vocal line (top) and a basso continuo line (bottom). The lyrics are written in a cursive hand: "servi ra de nia co rrec cion". The music is written in a single system, with the vocal line and the basso continuo line. The lyrics are: "servi ra de nia co rrec cion".



*Es una*

*Sex vi ra de*  
*Sex vi ra de*

*2 veces*

*co rrec cion Sex = vi ra = de co = rrec*  
*co rrec cion Sex = vi ra = de co = rrec*

*2 veces =*



A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of two systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics 'ción de co rrec ción de' are written in a cursive hand below the vocal line of each system. The first system ends with a fermata over the final note. The second system continues the melody and accompaniment. The piano part features a steady eighth-note accompaniment. The paper shows signs of age, including slight discoloration and wear at the edges.

ción de co rrec ción de

ción de co rrec ción de







Ayuntamiento de Madrid

1200055872



Lafuente

L<sup>on</sup>

Mus 176-12

Principal. //

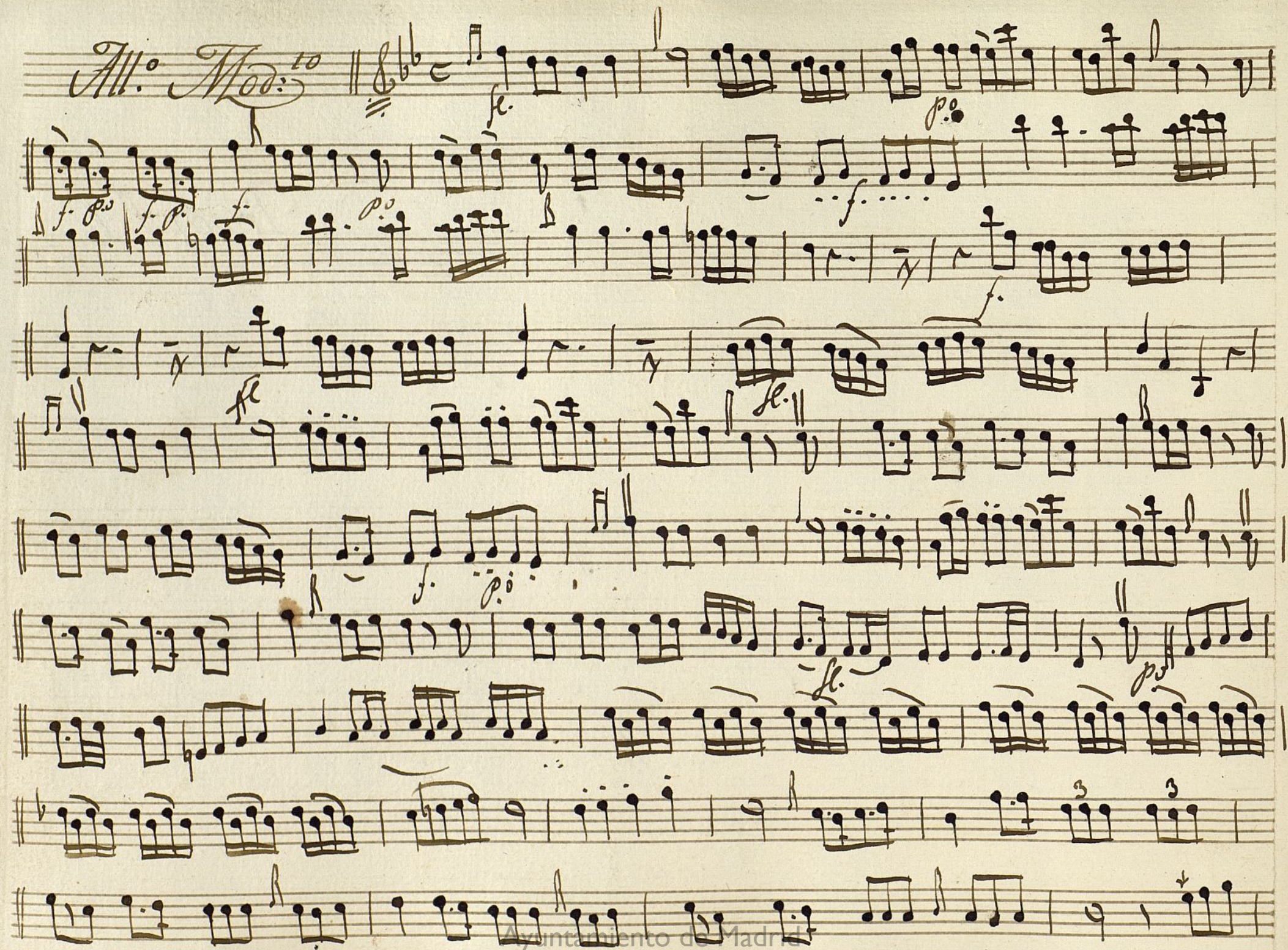
Violin 4.<sup>o</sup>

Fon.<sup>a</sup> a 3.<sup>o</sup>

//

el Mtro. Ingles.  
//



*All.<sup>o</sup> Mod.<sup>to</sup>* || 

Ayuntamiento de Madrid



*f.*

*Parola*

*Allegro*

*es. fr.*

*es. fr.*

*Allegro*

*f. p. f. p.*

*Parola*



*All.<sup>o</sup> Mod.<sup>to</sup>* *ter*  
*p.<sup>o</sup>*

The first section of the manuscript consists of two staves of music. The top staff begins with a treble clef and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a series of beamed sixteenth notes. The bottom staff begins with a bass clef and continues the melodic line. There are several measures of music, including a triplet of eighth notes and a series of beamed sixteenth notes. The section concludes with a double bar line.

*Caplas* *Alleg.<sup>ro</sup>* *2/4* *f* *Parola*

The second section of the manuscript consists of two staves of music. The top staff begins with a treble clef and a 2/4 time signature. It contains several measures of music, including a triplet of eighth notes and a series of beamed sixteenth notes. The bottom staff begins with a bass clef and continues the melodic line. There are several measures of music, including a triplet of eighth notes and a series of beamed sixteenth notes. The section concludes with a double bar line.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large bracket groups the first six staves. The score concludes with a double bar line on the seventh staff, followed by the text "Parola y Allegro D. C." and "y Parola" on the eighth staff. The final two staves are empty.

Dynamic markings and other annotations include:

- ff* (fortissimo) at the beginning of the first staff.
- ff* at the beginning of the second staff.
- ff* at the beginning of the third staff.
- ff* at the beginning of the fourth staff.
- ff* at the beginning of the fifth staff.
- ff* at the beginning of the sixth staff.
- ff* at the beginning of the seventh staff.
- ff* at the beginning of the eighth staff.
- ff* at the beginning of the ninth staff.
- ff* at the beginning of the tenth staff.
- ff* at the beginning of the eleventh staff.
- ff* at the beginning of the twelfth staff.
- ff* at the beginning of the thirteenth staff.
- ff* at the beginning of the fourteenth staff.
- ff* at the beginning of the fifteenth staff.
- ff* at the beginning of the sixteenth staff.
- ff* at the beginning of the seventeenth staff.
- ff* at the beginning of the eighteenth staff.
- ff* at the beginning of the nineteenth staff.
- ff* at the beginning of the twentieth staff.
- ff* at the beginning of the twenty-first staff.
- ff* at the beginning of the twenty-second staff.
- ff* at the beginning of the twenty-third staff.
- ff* at the beginning of the twenty-fourth staff.
- ff* at the beginning of the twenty-fifth staff.
- ff* at the beginning of the twenty-sixth staff.
- ff* at the beginning of the twenty-seventh staff.
- ff* at the beginning of the twenty-eighth staff.
- ff* at the beginning of the twenty-ninth staff.
- ff* at the beginning of the thirtieth staff.
- ff* at the beginning of the thirty-first staff.
- ff* at the beginning of the thirty-second staff.
- ff* at the beginning of the thirty-third staff.
- ff* at the beginning of the thirty-fourth staff.
- ff* at the beginning of the thirty-fifth staff.
- ff* at the beginning of the thirty-sixth staff.
- ff* at the beginning of the thirty-seventh staff.
- ff* at the beginning of the thirty-eighth staff.
- ff* at the beginning of the thirty-ninth staff.
- ff* at the beginning of the fortieth staff.
- ff* at the beginning of the forty-first staff.
- ff* at the beginning of the forty-second staff.
- ff* at the beginning of the forty-third staff.
- ff* at the beginning of the forty-fourth staff.
- ff* at the beginning of the forty-fifth staff.
- ff* at the beginning of the forty-sixth staff.
- ff* at the beginning of the forty-seventh staff.
- ff* at the beginning of the forty-eighth staff.
- ff* at the beginning of the forty-ninth staff.
- ff* at the beginning of the fiftieth staff.
- ff* at the beginning of the fifty-first staff.
- ff* at the beginning of the fifty-second staff.
- ff* at the beginning of the fifty-third staff.
- ff* at the beginning of the fifty-fourth staff.
- ff* at the beginning of the fifty-fifth staff.
- ff* at the beginning of the fifty-sixth staff.
- ff* at the beginning of the fifty-seventh staff.
- ff* at the beginning of the fifty-eighth staff.
- ff* at the beginning of the fifty-ninth staff.
- ff* at the beginning of the sixtieth staff.
- ff* at the beginning of the sixty-first staff.
- ff* at the beginning of the sixty-second staff.
- ff* at the beginning of the sixty-third staff.
- ff* at the beginning of the sixty-fourth staff.
- ff* at the beginning of the sixty-fifth staff.
- ff* at the beginning of the sixty-sixth staff.
- ff* at the beginning of the sixty-seventh staff.
- ff* at the beginning of the sixty-eighth staff.
- ff* at the beginning of the sixty-ninth staff.
- ff* at the beginning of the seventieth staff.
- ff* at the beginning of the seventy-first staff.
- ff* at the beginning of the seventy-second staff.
- ff* at the beginning of the seventy-third staff.
- ff* at the beginning of the seventy-fourth staff.
- ff* at the beginning of the seventy-fifth staff.
- ff* at the beginning of the seventy-sixth staff.
- ff* at the beginning of the seventy-seventh staff.
- ff* at the beginning of the seventy-eighth staff.
- ff* at the beginning of the seventy-ninth staff.
- ff* at the beginning of the eightieth staff.
- ff* at the beginning of the eighty-first staff.
- ff* at the beginning of the eighty-second staff.
- ff* at the beginning of the eighty-third staff.
- ff* at the beginning of the eighty-fourth staff.
- ff* at the beginning of the eighty-fifth staff.
- ff* at the beginning of the eighty-sixth staff.
- ff* at the beginning of the eighty-seventh staff.
- ff* at the beginning of the eighty-eighth staff.
- ff* at the beginning of the eighty-ninth staff.
- ff* at the beginning of the ninetieth staff.
- ff* at the beginning of the ninety-first staff.
- ff* at the beginning of the ninety-second staff.
- ff* at the beginning of the ninety-third staff.
- ff* at the beginning of the ninety-fourth staff.
- ff* at the beginning of the ninety-fifth staff.
- ff* at the beginning of the ninety-sixth staff.
- ff* at the beginning of the ninety-seventh staff.
- ff* at the beginning of the ninety-eighth staff.
- ff* at the beginning of the ninety-ninth staff.
- ff* at the beginning of the hundredth staff.

Parola y Allegro D. C.  
y Parola



Handwritten musical score for a piece titled "Missa". The score is written on ten staves, organized into five systems of two staves each. The notation is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several annotations and markings throughout the score:

- Staff 1:** Starts with "All." (Allegro) and a dynamic marking of *p* (piano).
- Staff 2:** Includes a handwritten "2da" above the staff and dynamic markings of *f. p.* (forte piano) and *f. p.*.
- Staff 3:** Includes a dynamic marking of *p*.
- Staff 4:** Includes a dynamic marking of *p*.
- Staff 5:** Includes a dynamic marking of *p*.
- Staff 6:** Includes a dynamic marking of *p*.
- Staff 7:** Includes a dynamic marking of *p*.
- Staff 8:** Includes a dynamic marking of *p*.
- Staff 9:** Includes a dynamic marking of *p*.
- Staff 10:** Includes a dynamic marking of *p*.

The score concludes with a double bar line and a final double bar line. A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.



Handwritten musical notation on a single staff, featuring eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *Allo*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes a double bar line, a repeat sign, and dynamic markings such as *f.*, *p.*, *f.*, and *p.*. The word *finis* is written at the end of the staff.

la



Ayuntamiento de Madrid

1200055372



Mus 176-12

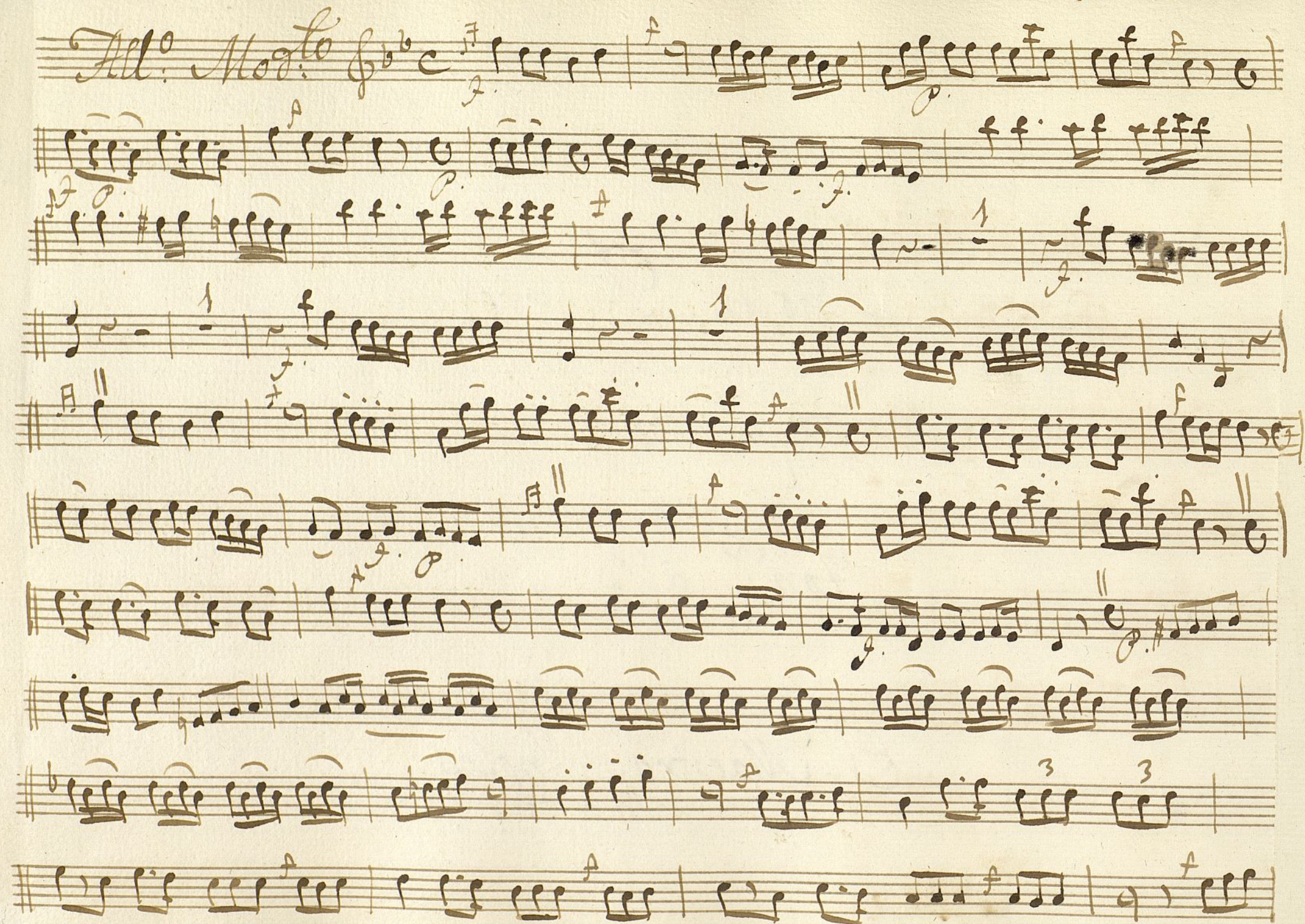
Violin.. Primero..

..Duplicado..

Fon<sup>o</sup> a 3..

..El.. Maestro.. Ingles..







*Parola.*

*all.<sup>o</sup>* *2/4*

*al Segno*

*Parola.*


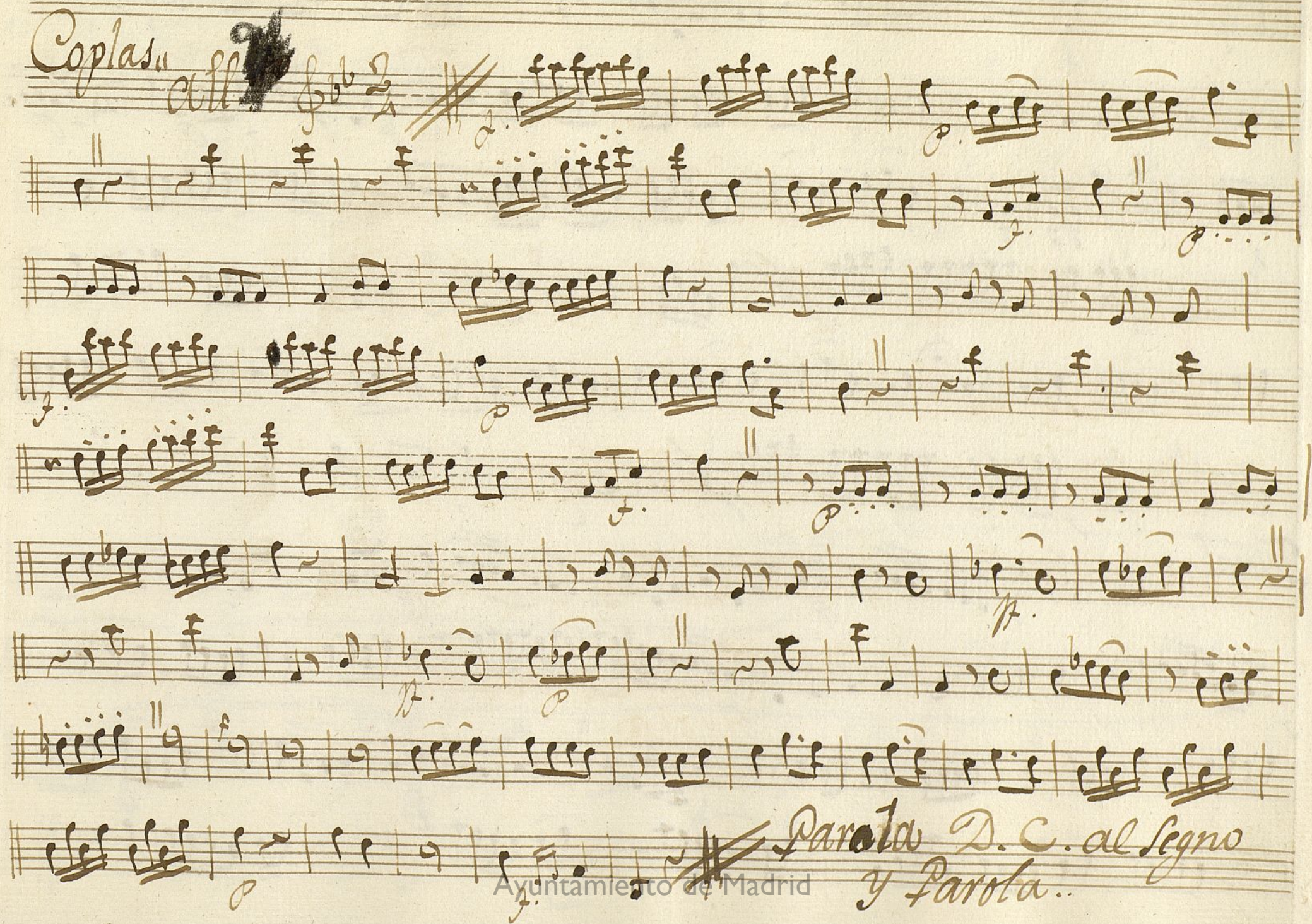


*All.<sup>o</sup> And.<sup>te</sup>*

Handwritten musical score for a piece titled "All.<sup>o</sup> And.<sup>te</sup>". The score is written on eight staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-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. There are several dynamic markings, including "f" (forte) and "fff" (fortissimo). The piece concludes with a double bar line and a repeat sign. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

*Parola.*

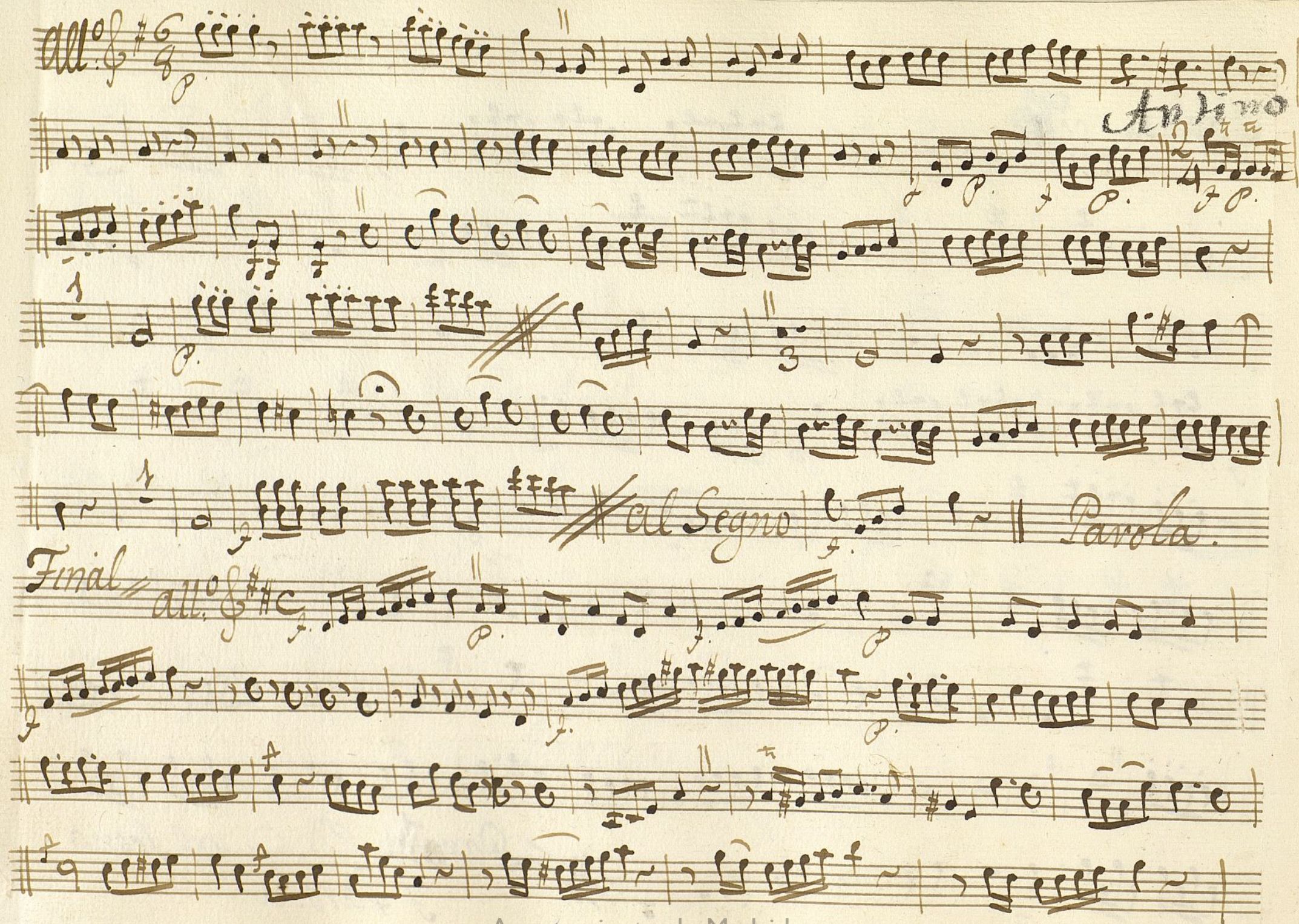


*Coplas* *all*  

*Parola D. C. al Segno*  
*y Parola..*

Ayuntamiento de Madrid



*all.<sup>o</sup>*   
*Allegro*  
*al Segno*  
*Parola.*  
*Final*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *all.<sup>o</sup>*, *p*, *cres*, and *f*. The score is written in a historical style, possibly from the 18th or 19th century. The final staff concludes with the word *Fine*.







4

Violin 2º

Jon. a 3º

#

El Mtro. Ingles

249

//



A handwritten musical score on aged, yellowed paper. The title 'Parola' is written in a large, elegant cursive script at the bottom right. The score consists of ten staves of music. The first staff begins with the tempo and mood markings 'Al.º Mod.º' in a similar cursive hand. The music is written in a single melodic line, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as 'ff' (fortissimo), 'p' (piano), and 'f' (forte) are interspersed throughout the piece. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. The paper shows signs of age, with some foxing and slight discoloration.



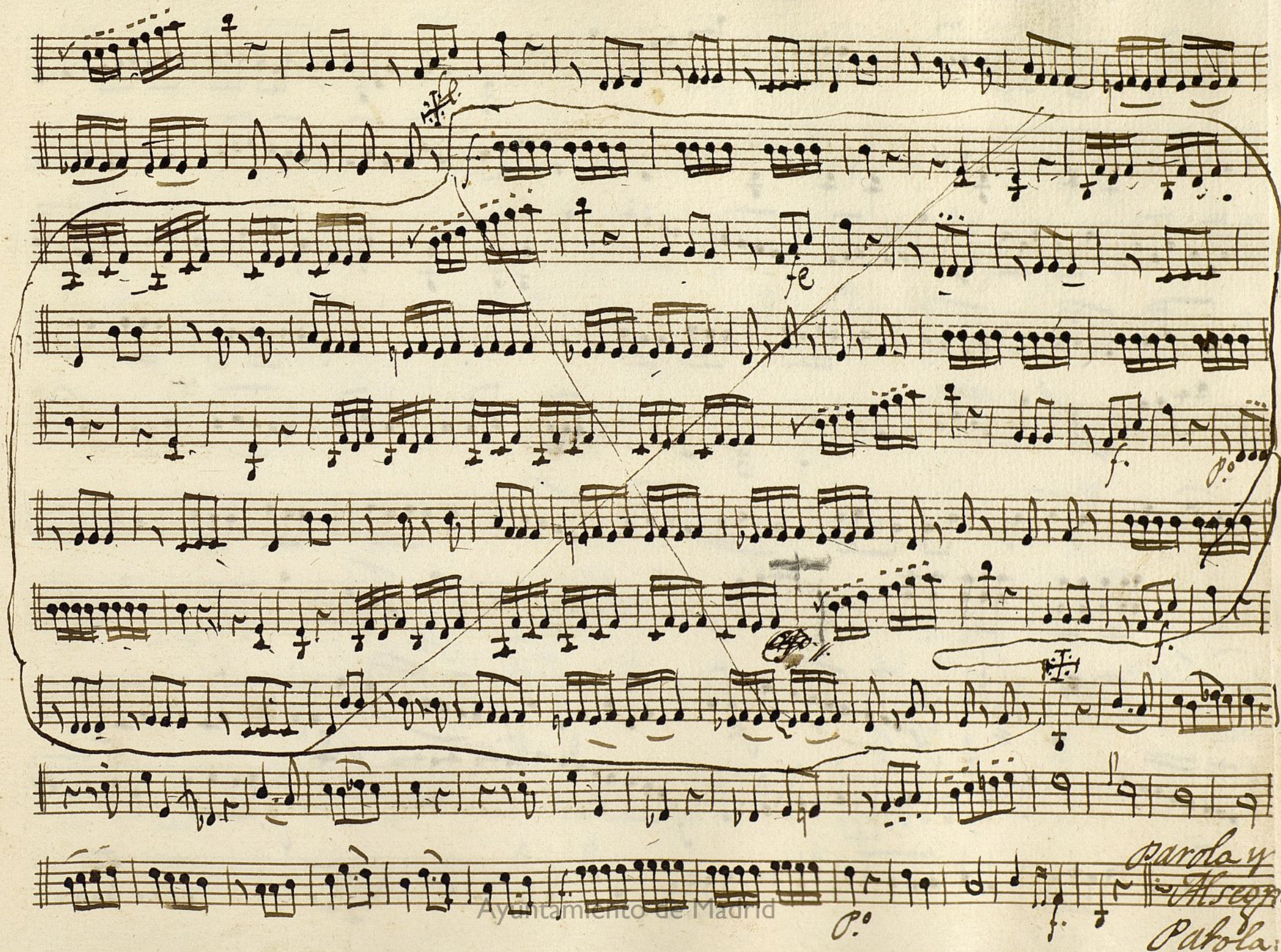




*All.<sup>o</sup> Mod.<sup>to</sup>* 

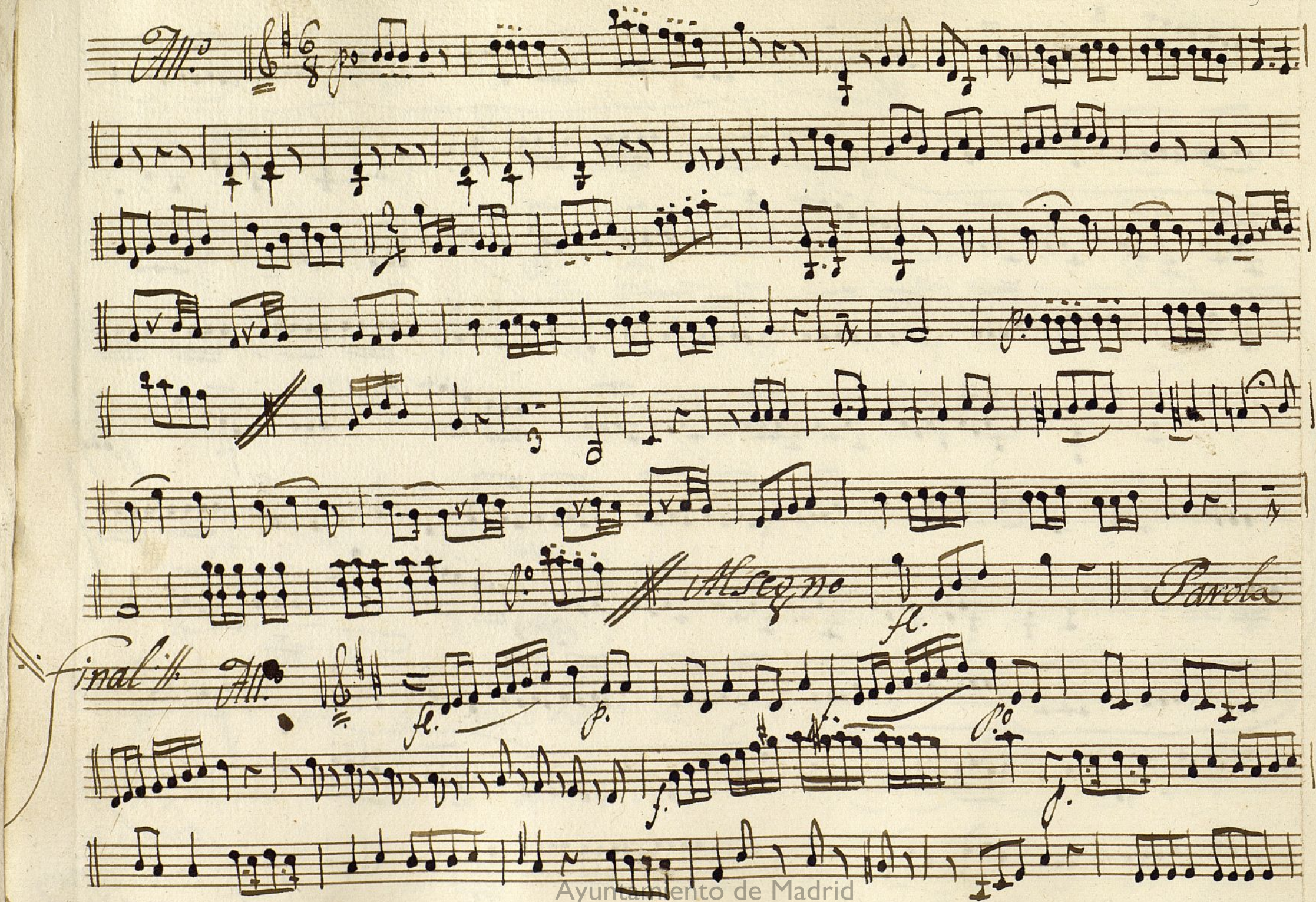
*Coplas. Alleg.<sup>ro</sup>* 



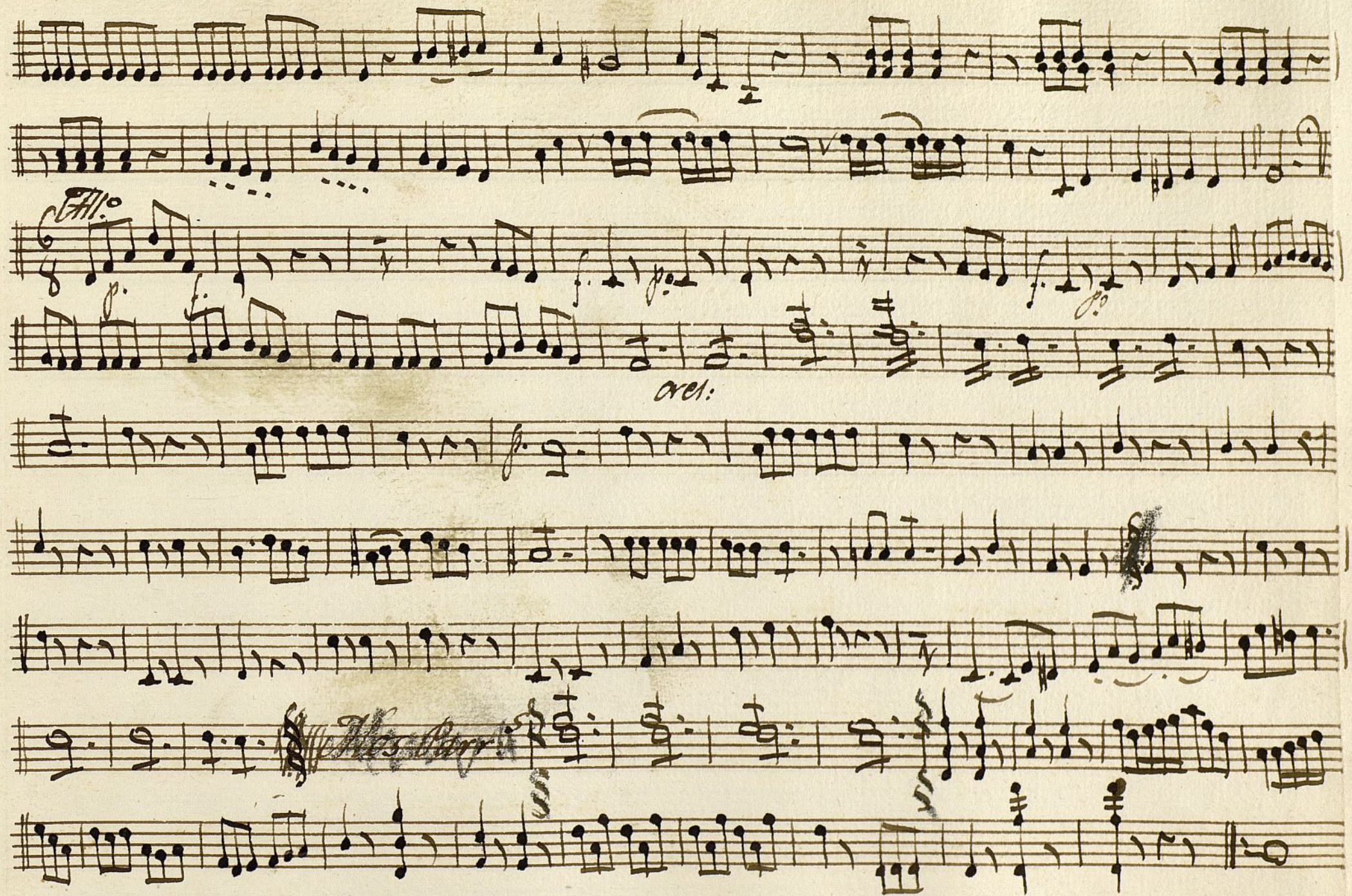




Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *f.* (forte), *p.* (piano), and *pp.* (pianissimo). A double bar line with a repeat sign is present on the fifth staff. The word *Allegro* is written on the sixth staff, and *Parola* is written on the seventh staff. The word *Final* is written on the eighth staff, followed by a double bar line and a repeat sign. The score concludes with a final cadence on the tenth staff.







orci:



Ayuntamiento de Madrid

1200055372



4

Violin 2<sup>o</sup>

Ton. a 3.

.//.

el M<sup>te</sup> Ingles

.//.

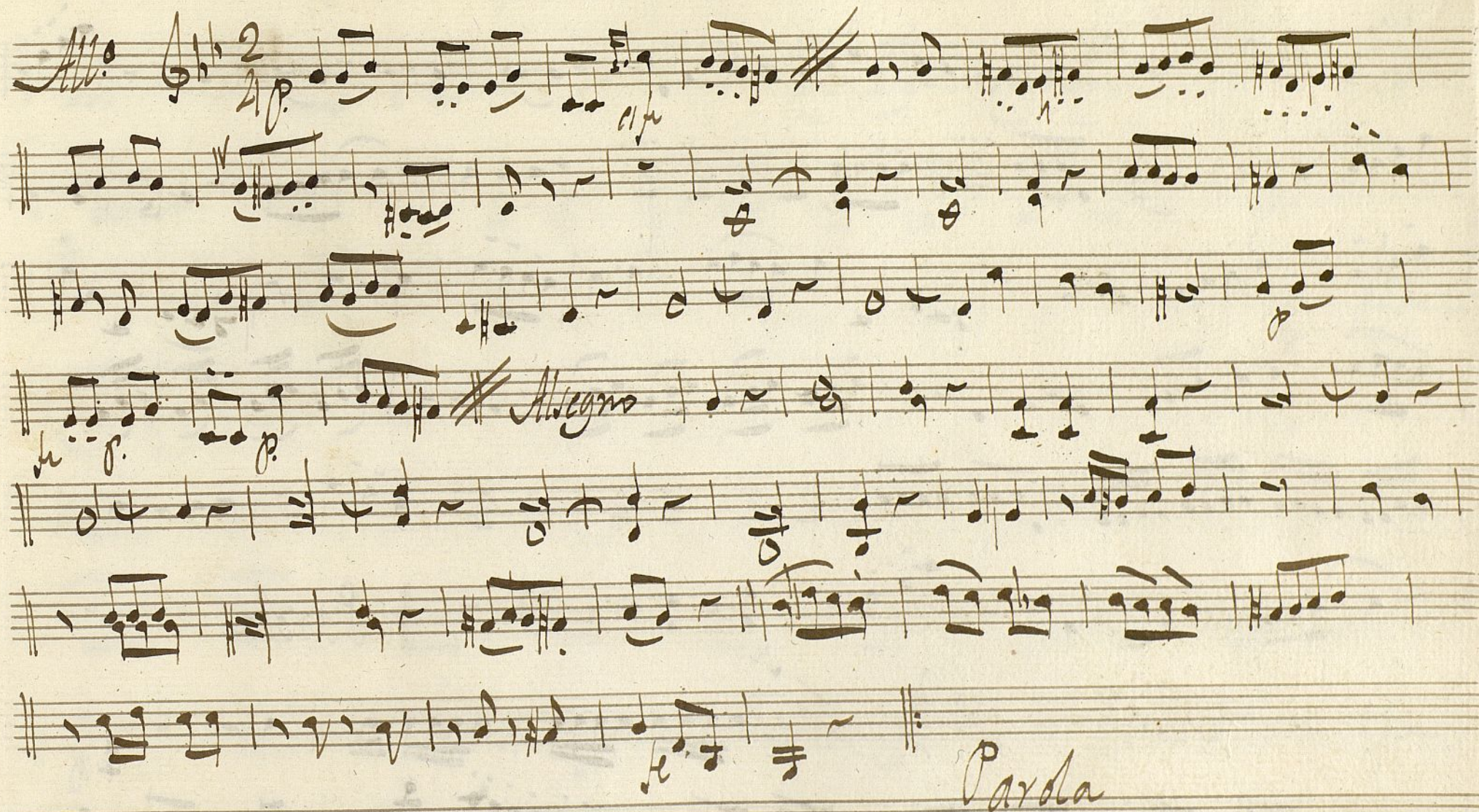


*All.<sup>o</sup> Mod.<sup>to</sup>*

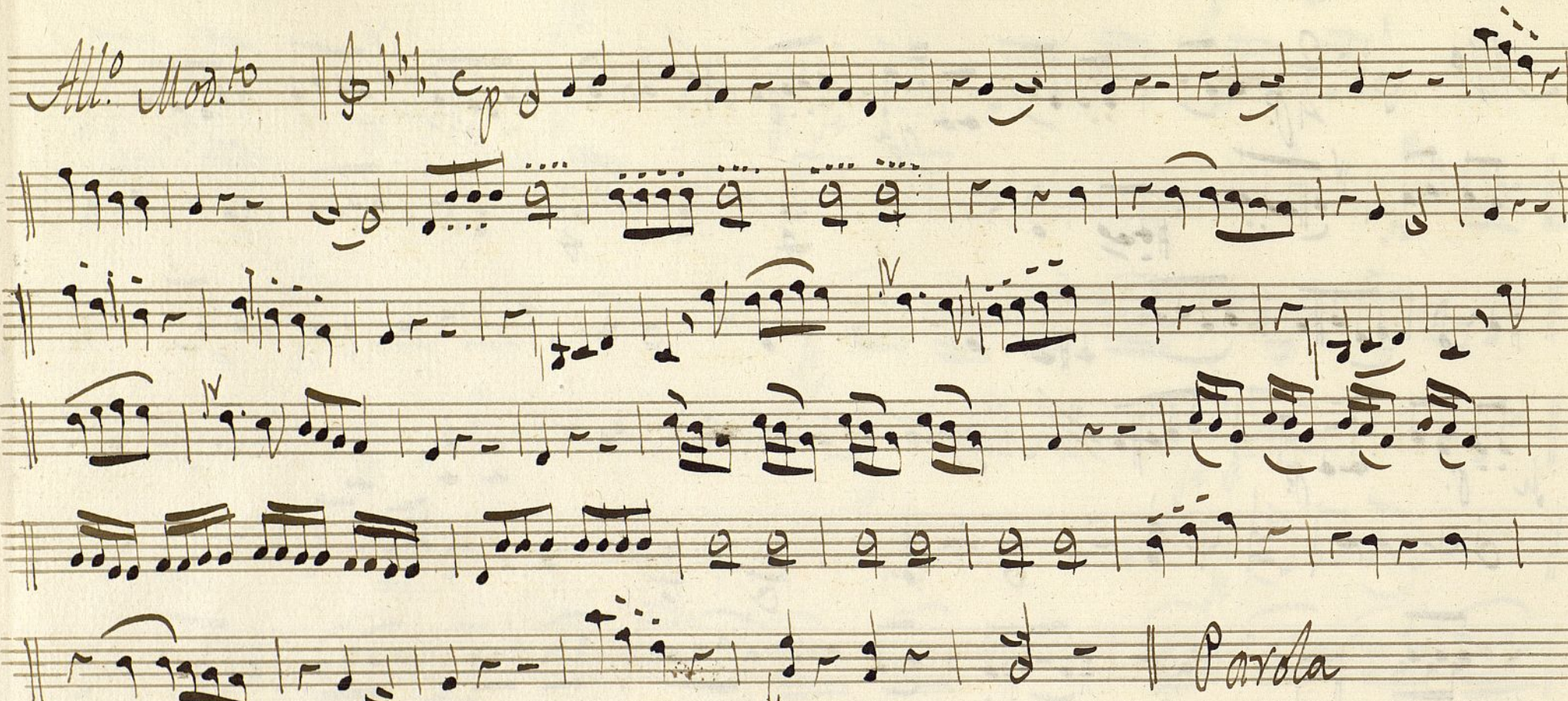







*Je*

*Parola*







*All.<sup>o</sup> Mod.<sup>to</sup>* ||   
||   
||   
||   
||   
||   
*Coplas All.<sup>o</sup>* ||   
|| 

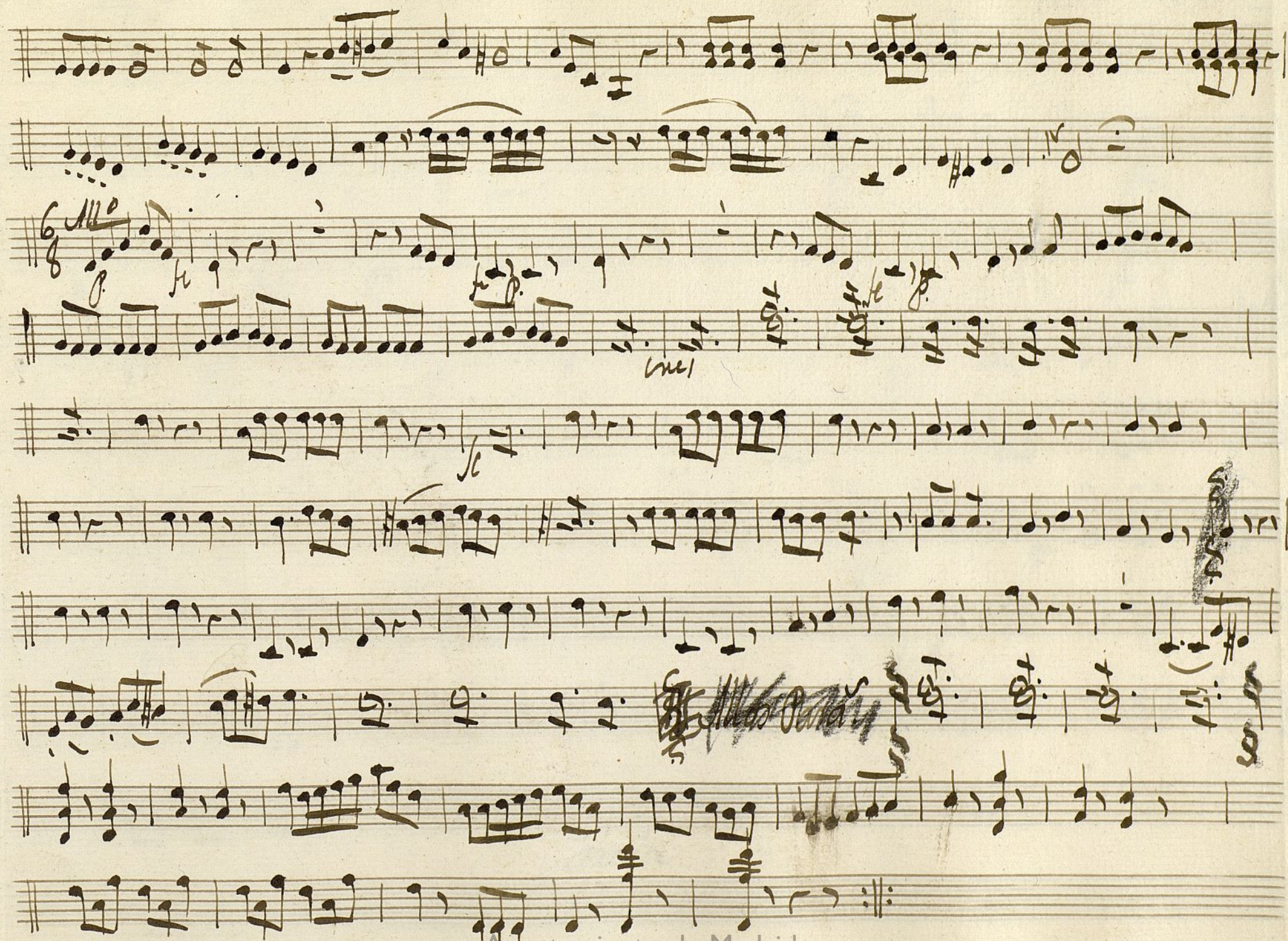






*All.<sup>o</sup>*  $\text{G}^{\#} \frac{6}{8}$  *p.*   
*Allegro* *Parola*  
*final* *All.<sup>o</sup>*  $\text{G}^{\#} \frac{6}{8}$  *p.*







Ayuntamiento de Madrid

1200055372



Viola Tercera y Quinta. Inglés.

Mus 176-12

Handwritten musical score for Viola Tercera y Quinta. The score is written on ten staves. The first staff begins with the tempo marking "Allo" and the mode marking "Modo". The music is in 3/4 time, indicated by the "3." in the title. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (p., f., p. f., p. o., f. p.). The piece concludes with the word "Paxola" written below the final staff.



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

Key markings and annotations include:

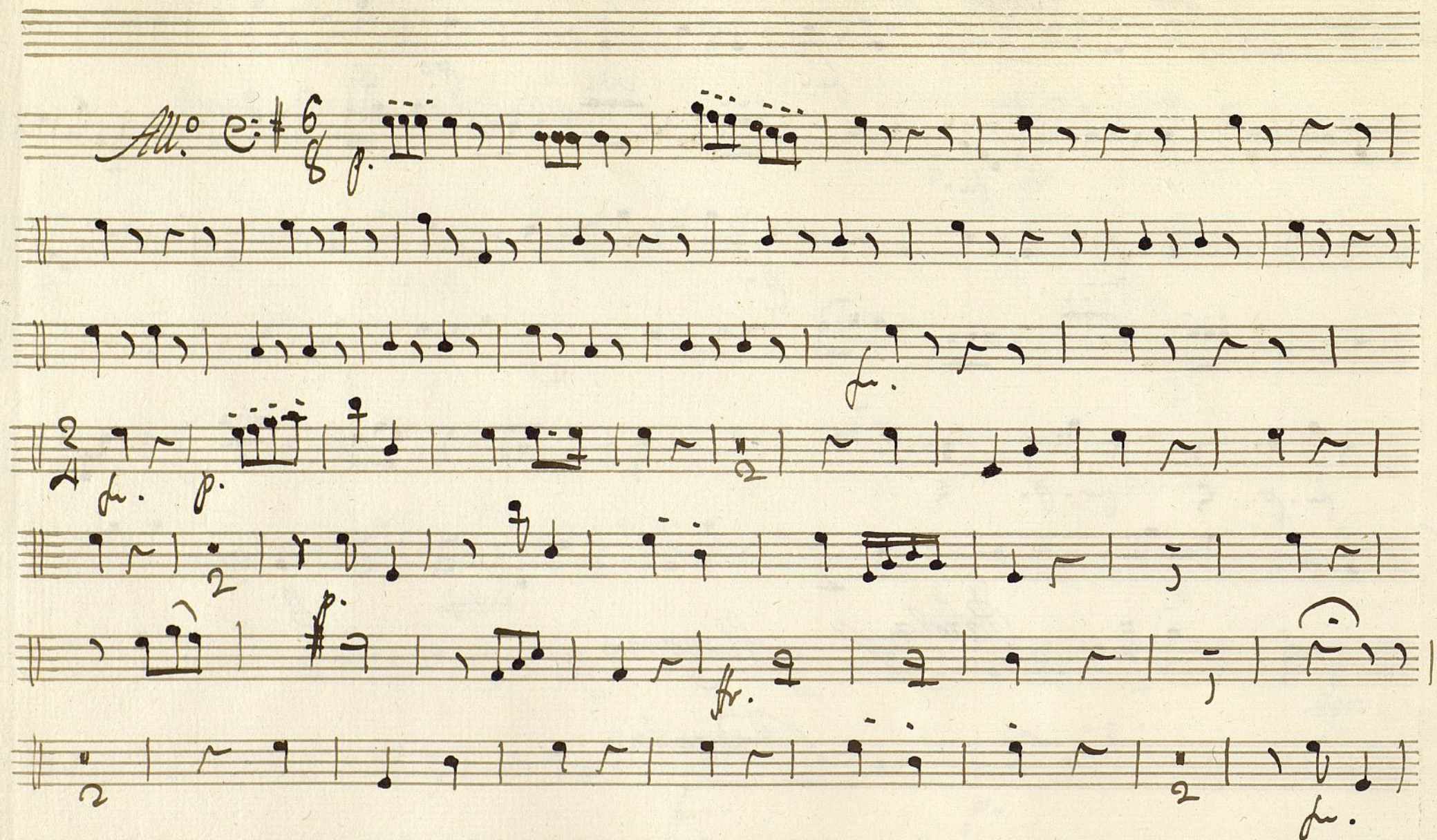
- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- p.* (piano) and *fr.* (forte) dynamic markings.
- Allegro* marking in the third system.
- Parola.* (Parola) marking in the fifth system.
- All.<sup>o</sup> Mod.<sup>o</sup>* (Allegro Moderato) marking at the beginning of the sixth system.
- ten.* (tenu) markings in the sixth and seventh systems.
- p.* (piano) and *f.* (forte) dynamic markings in the seventh and eighth systems.
- Parola* marking at the end of the eighth system.



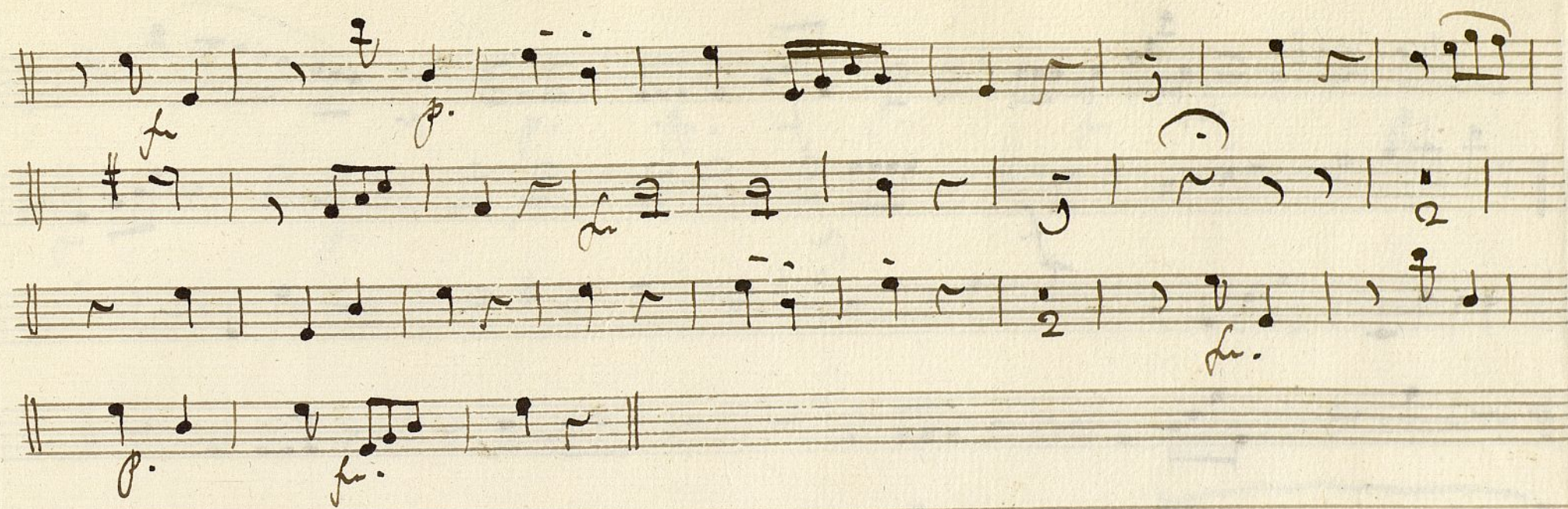
*All. to*  $\text{C} \# \text{F} \flat \text{B} \flat \text{A} \flat$   $\frac{2}{4}$  *fu.* *p.*

*Parola* *Allegro y*  
*Parola*

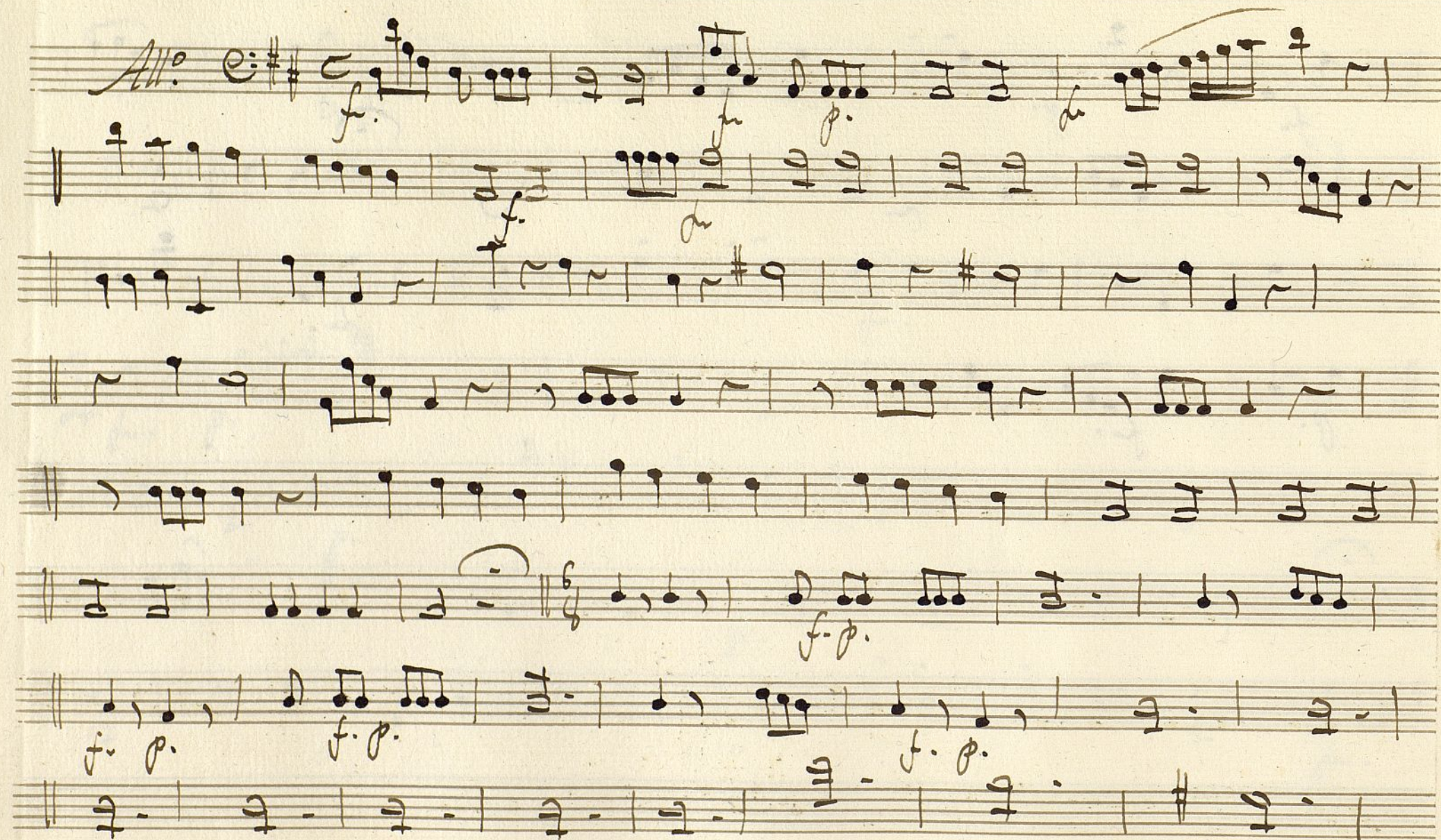




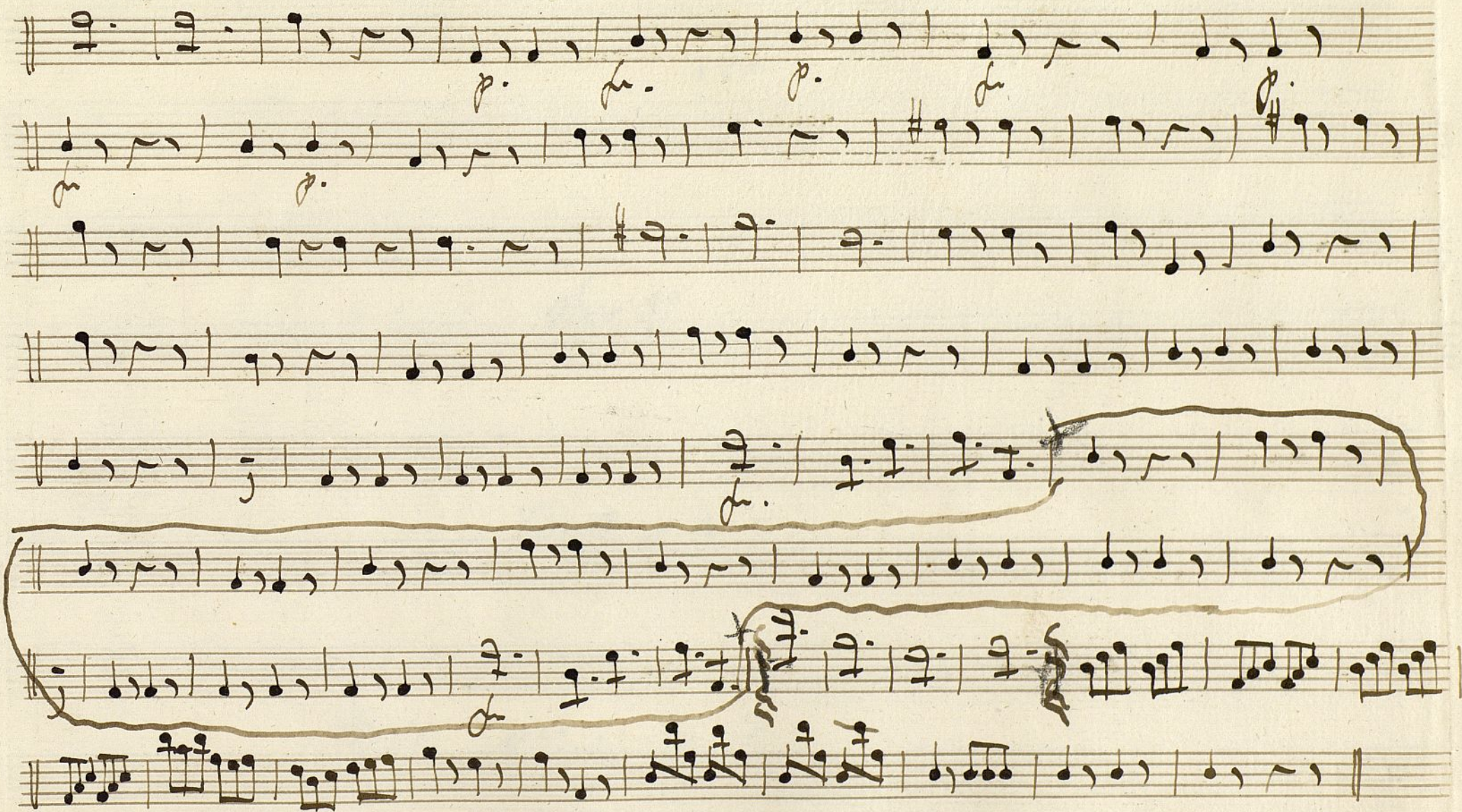














Ayuntamiento de Madrid

1200055372



rt

Oboe 1<sup>o</sup>

Ton.<sup>a</sup> a 3

El Maestro Ingles







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

Staff 1: Measure 27, *f*, measure 68, *Parola*

Staff 2: *All.<sup>o</sup> Mod.<sup>to</sup>*, *Solo*, measure 3

Staff 3: *Solo*, *f*

Staff 4: *f*

Staff 5: *f*, measure 46, *Parola.*



*Coplas*

*Allegretto*

*ff* *Solo* *Parola Alseño y Parola* *Solo* *Alseño Parola* *Final* *All.*



All.<sup>o</sup>

Solo

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo 'All.<sup>o</sup>' is written above the first staff, and 'Solo' is written above the second staff. The score features several measures with fingerings (e.g., 3, 2, 7, 6) and dynamic markings (e.g., f, p, sf, f). Some sections are circled, and there are repeat signs. The piece concludes with a double bar line and a final note marked with a fermata. The page number '127' is written at the end of the eighth staff.



Ayuntamiento de Madrid

1200055372



+

Oboe 2.<sup>o</sup>

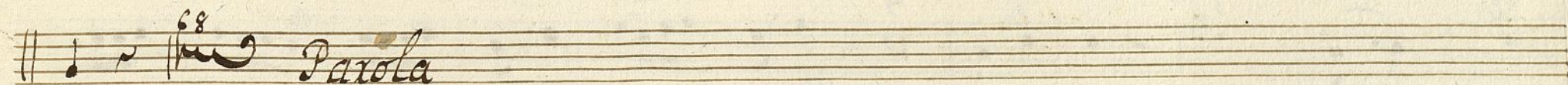
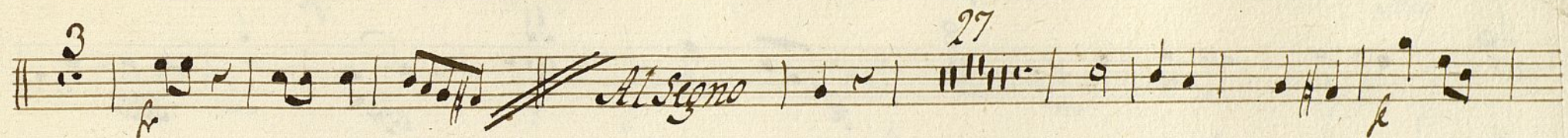
Ton.<sup>a</sup> a 3

El Maestro Ingles



Handwritten musical score for the opera *Parola* by Giuseppe Verdi. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup> Mod.<sup>to</sup>* and a key signature of one flat. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *f*, *p*, *sf*, and *ss*. Performance markings include *Solo* and *Parola*. The score is divided into sections by double bar lines. The final staff begins with the tempo marking *All.<sup>o</sup>* and a key signature of one flat. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *f*, *p*, *sf*, and *ss*. Performance markings include *Solo* and *Parola*.

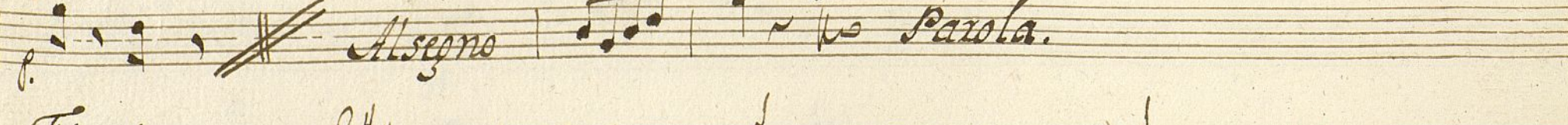
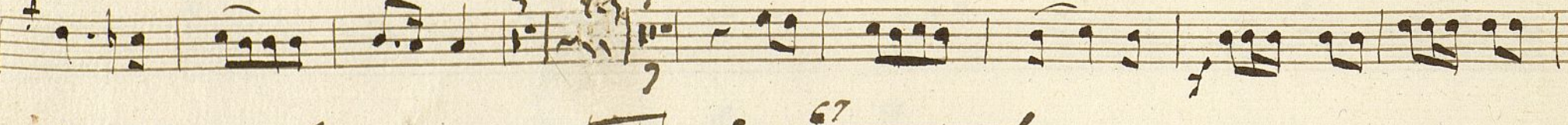
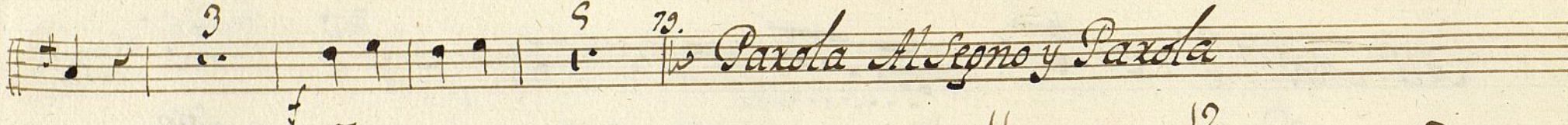
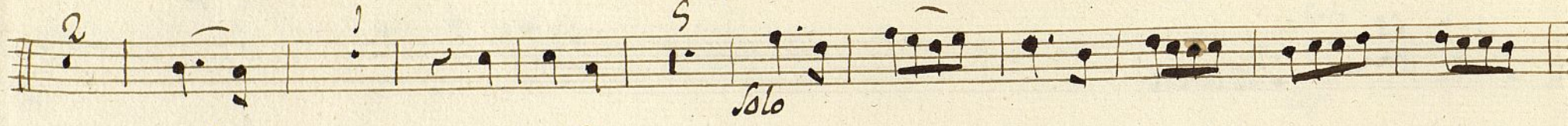
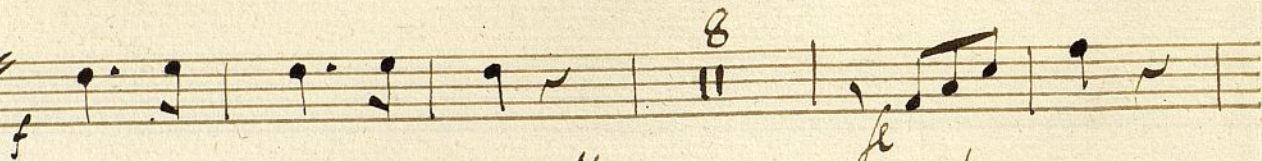
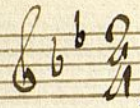






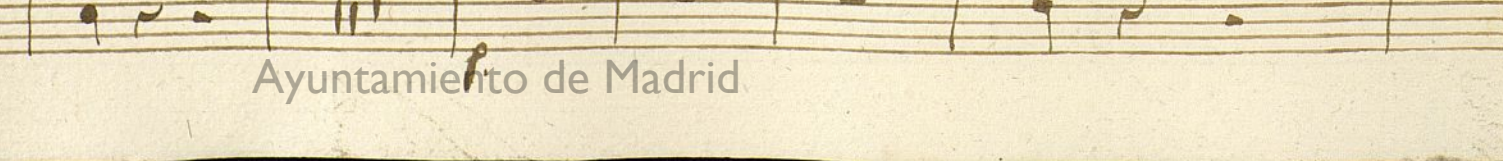
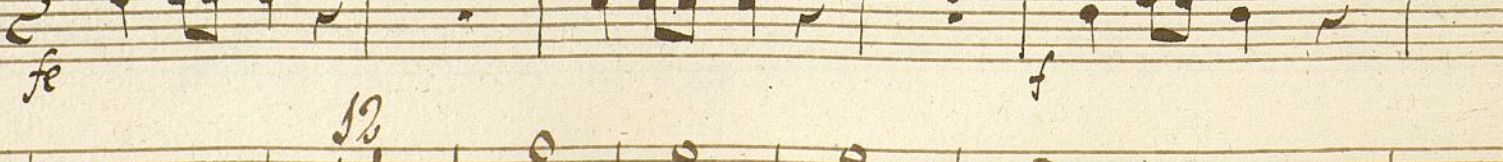
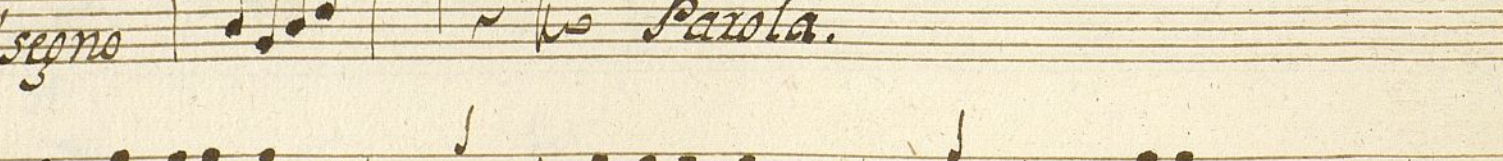
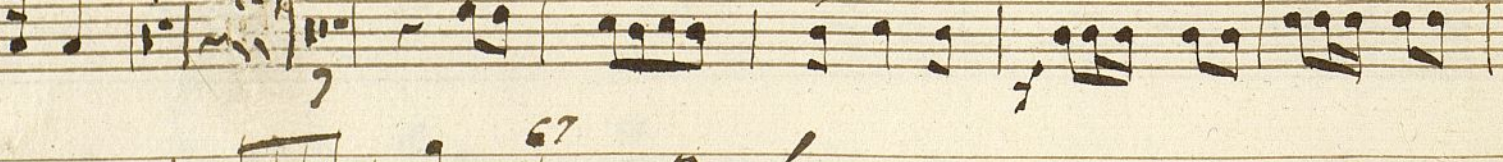
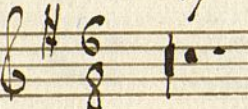
*Coplas*

*Allegretto*



*Parola Al Segno y Parola*

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



*Final*

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





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 features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure has a **3** above it. The tempo marking **All.<sup>o</sup>** is written above the staff. The time signature is **6/8**. The word **Solo** is written below the staff.
- Staff 2:** Continues the melody with various note values and rests.
- Staff 3:** Continues the melody with various note values and rests.
- Staff 4:** Continues the melody with various note values and rests. The word **Cry** is written above the staff.
- Staff 5:** Continues the melody with various note values and rests.
- Staff 6:** Continues the melody with various note values and rests.
- Staff 7:** Continues the melody with various note values and rests.
- Staff 8:** Continues the melody with various note values and rests.
- Staff 9:** Continues the melody with various note values and rests.
- Staff 10:** Continues the melody with various note values and rests. The number **129** is written above the staff.



Ayuntamiento de Madrid

1200056372



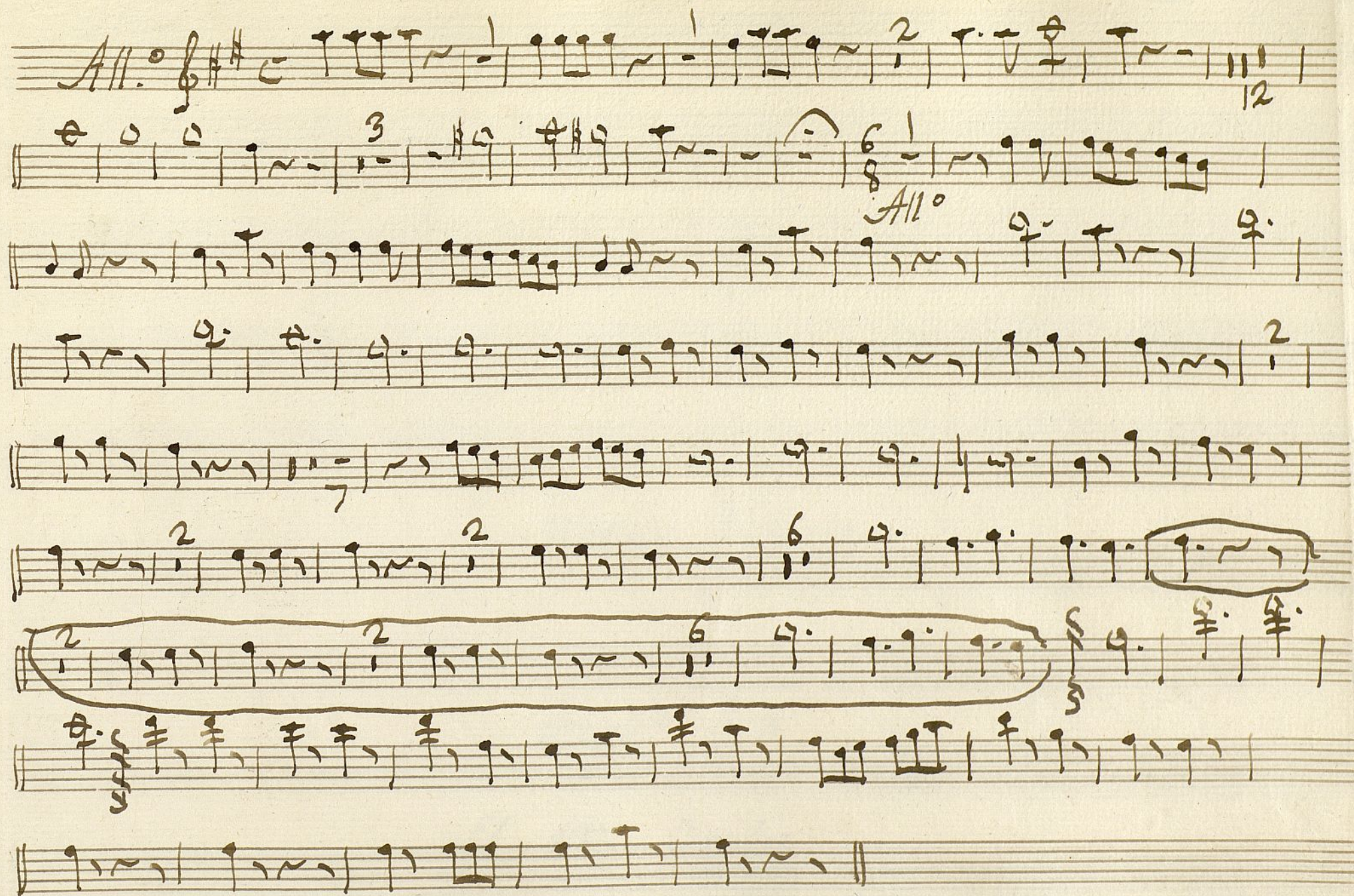
Clarinete Ton.<sup>a</sup> a 3. el Alto Ing.<sup>es</sup>.

Handwritten musical score for Clarinet in A (3rd) and Alto English Horn. The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking 'Al.<sup>o</sup> Moderato' and a key signature of two flats. The music consists of various note values, rests, and articulation marks. The seventh staff contains the word 'Parola' in a large, decorative script. The eighth staff begins with the tempo marking 'Al.<sup>o</sup>' and a key signature change to one flat. The ninth staff contains the tempo marking 'Al Segno' and a double bar line. The final staff ends with the number '27.'.















rt

*Trompa Primera*

*Tonad.<sup>a</sup> ã 3*

*El Mõo Ingles.*



*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{D}:\flat\flat$   $\text{C}$   $\text{f}$   $\text{2}$   $\text{15}$   $\text{2}$

*Parola*  $\text{f}$   $\text{8}$   $\text{55}$

*All.<sup>o</sup>*  $\text{D}:\flat\flat$   $\text{3}$   $\text{4}$   $\text{28}$   $\text{2}$  *Allegro*

$\text{31}$   $\text{68}$  *Parola*

*Allegro Mod.<sup>to</sup>*  $\text{D}:\flat\flat$   $\text{C}$   $\text{8}$



Musical score for three staves. The first staff begins with a treble clef and a key signature of one flat. It contains measures with notes and rests, including a triplet of eighth notes marked '3' and a measure with a '2' above it. The second staff starts with a double bar line and a key signature change to two flats, followed by a series of notes and rests, with a 'Solo' marking. The third staff continues the melody with notes and rests, including a measure with a '6' above it and a 'fe' marking at the end.

Parola

Coplas

Musical score for three staves. The first staff begins with the tempo marking 'Allegretto' and a key signature of two flats. It contains measures with notes and rests, including a measure with a '2' above it and a measure with an '8' above it. The second staff continues the melody with notes and rests, including a measure with a '10' above it and a measure with an '8' above it. The third staff continues the melody with notes and rests, including a measure with a '5' above it and a measure with a '18' above it.

U.



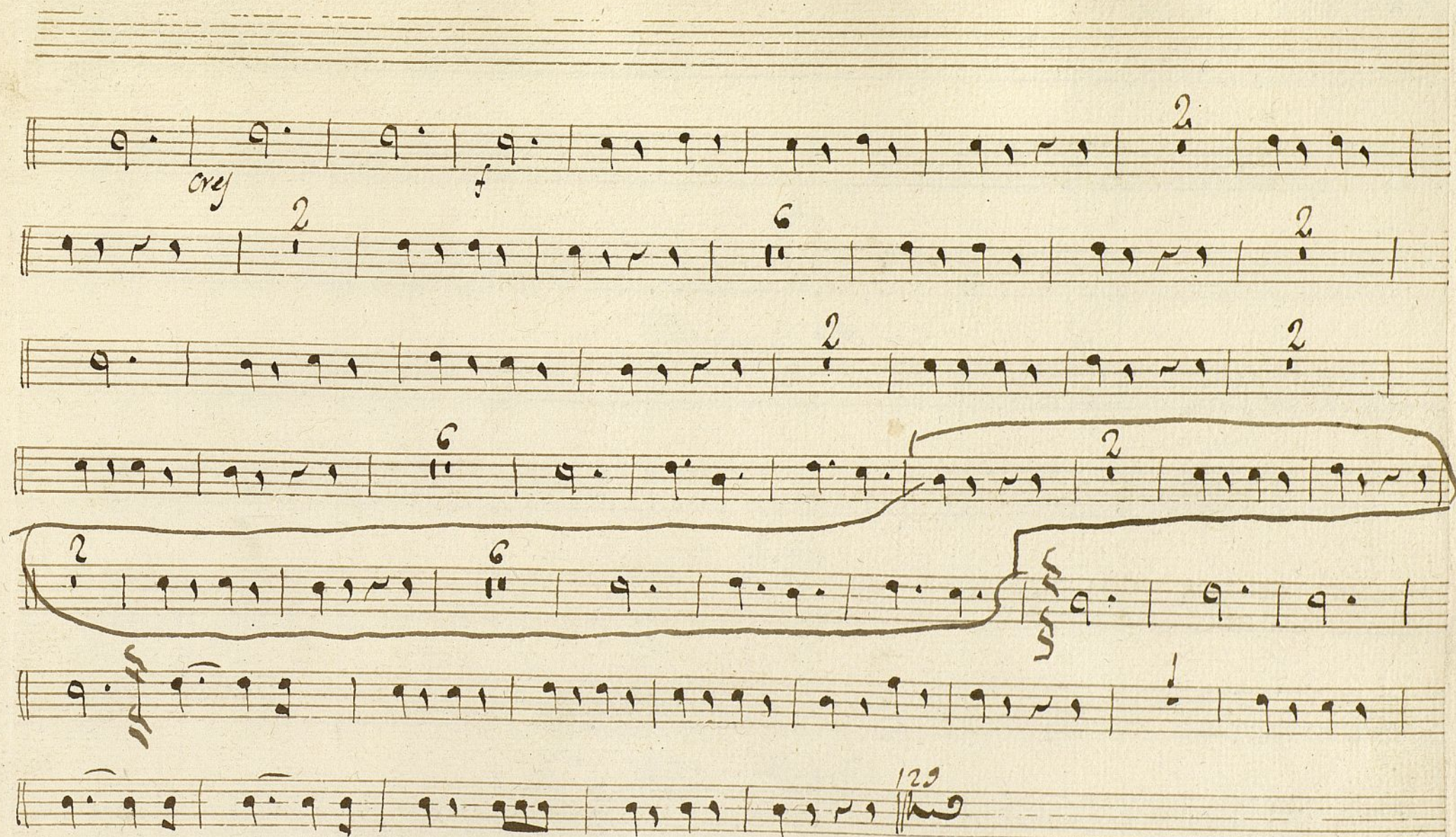


*Alleg.<sup>o</sup>. 6/8 Tacet. y Parola*

*Final*









Ayuntamiento de Madrid

1200055372



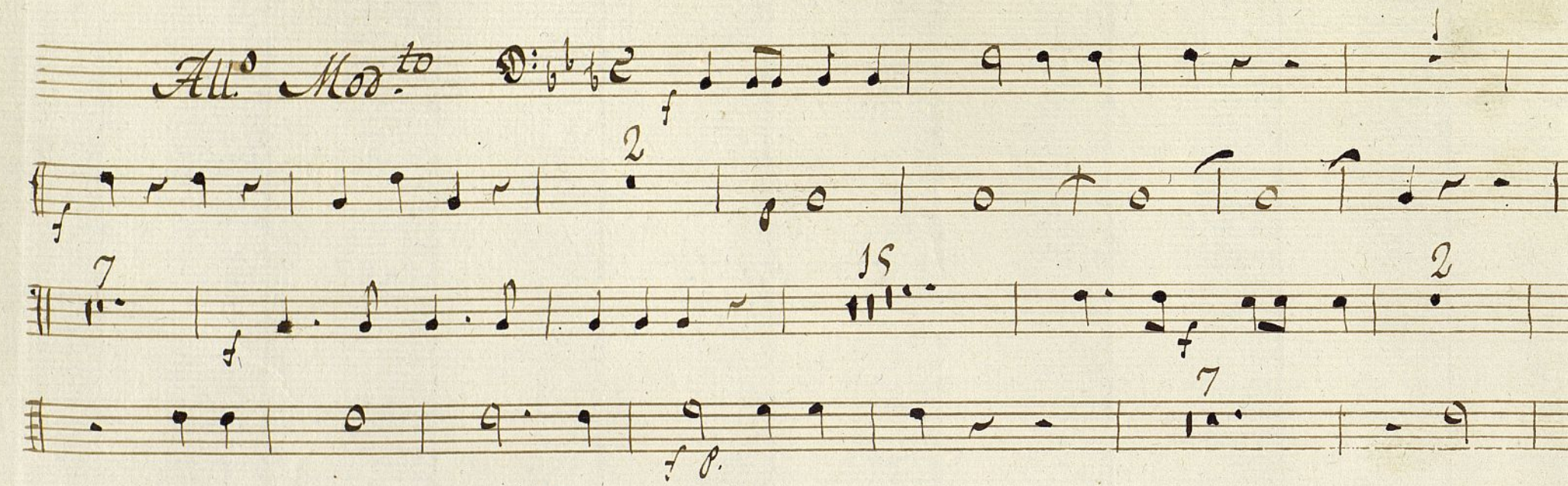
7


*Trompa 2.<sup>a</sup>*


*Fon.<sup>a</sup> 3.*

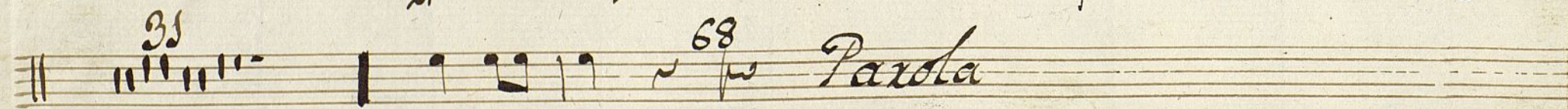
*El Mño Ingles*

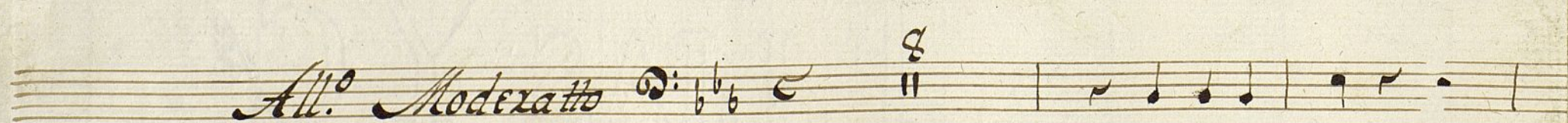


*All.<sup>o</sup> Mod.<sup>to</sup>*  $\text{D}:\flat\flat\flat 2$  

*Parola* 

*All.<sup>o</sup>*  $\text{D}:\flat\flat\flat 2$  

*Allegro* 

*Parola* 

*All.<sup>o</sup> Moderatto*  $\text{D}:\flat\flat\flat 2$  



3

2

6

*Parola*

*Coplas*

*Allegretto*

8

8<sup>va</sup>

8

18

*Solo*



5 || Parola Al regno y Parola

All.<sup>o</sup> 6/8 Tacet y Parola

Final

*Allegro* 2/4 *f*

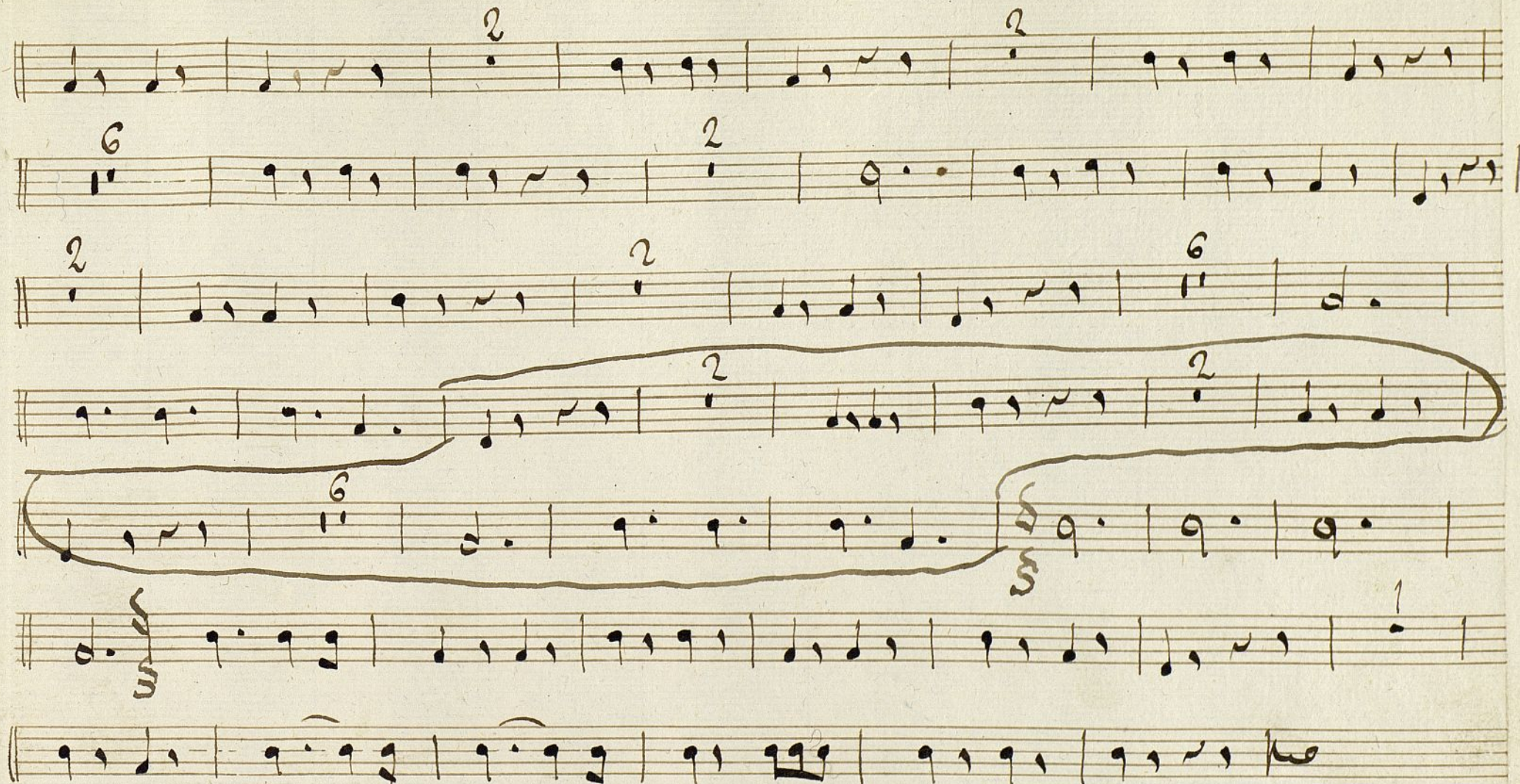
2 19

All.<sup>o</sup> 6/8

*f*

*tr*



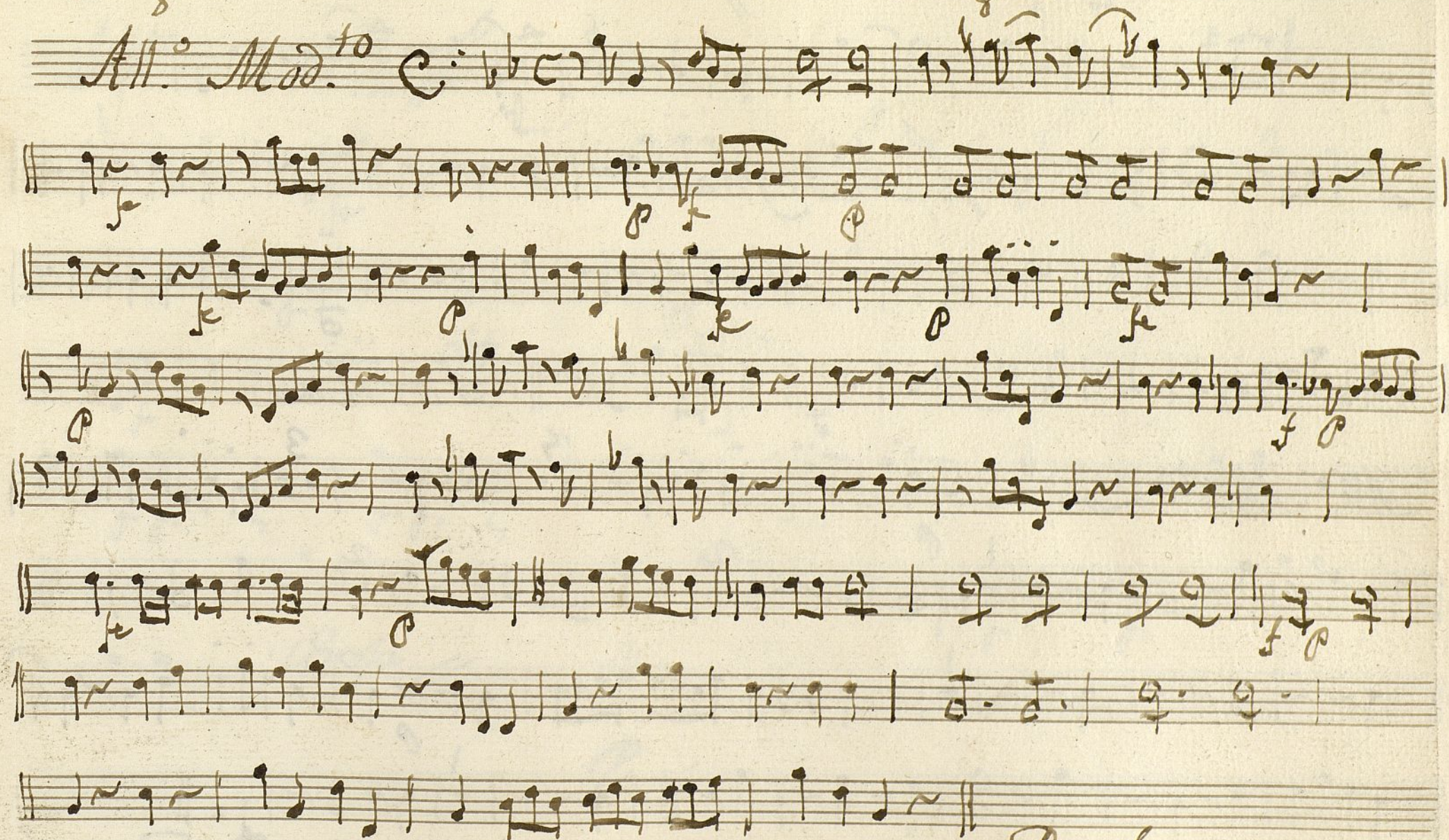




Ayuntamiento de Madrid

1200055372



Fagot Ton<sup>a</sup> a 3. el Alto Inglés.

Parola.



Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4), and dynamic markings (e.g., *All.*, *Mod.*, *Allegro*). The score is divided into sections by double bar lines and includes the word *Parola* written in large, stylized letters. The manuscript is written in brown ink on aged paper.

*All.* 2/4

*Allegro*

*Parola*

*All. Mod.* 3/4

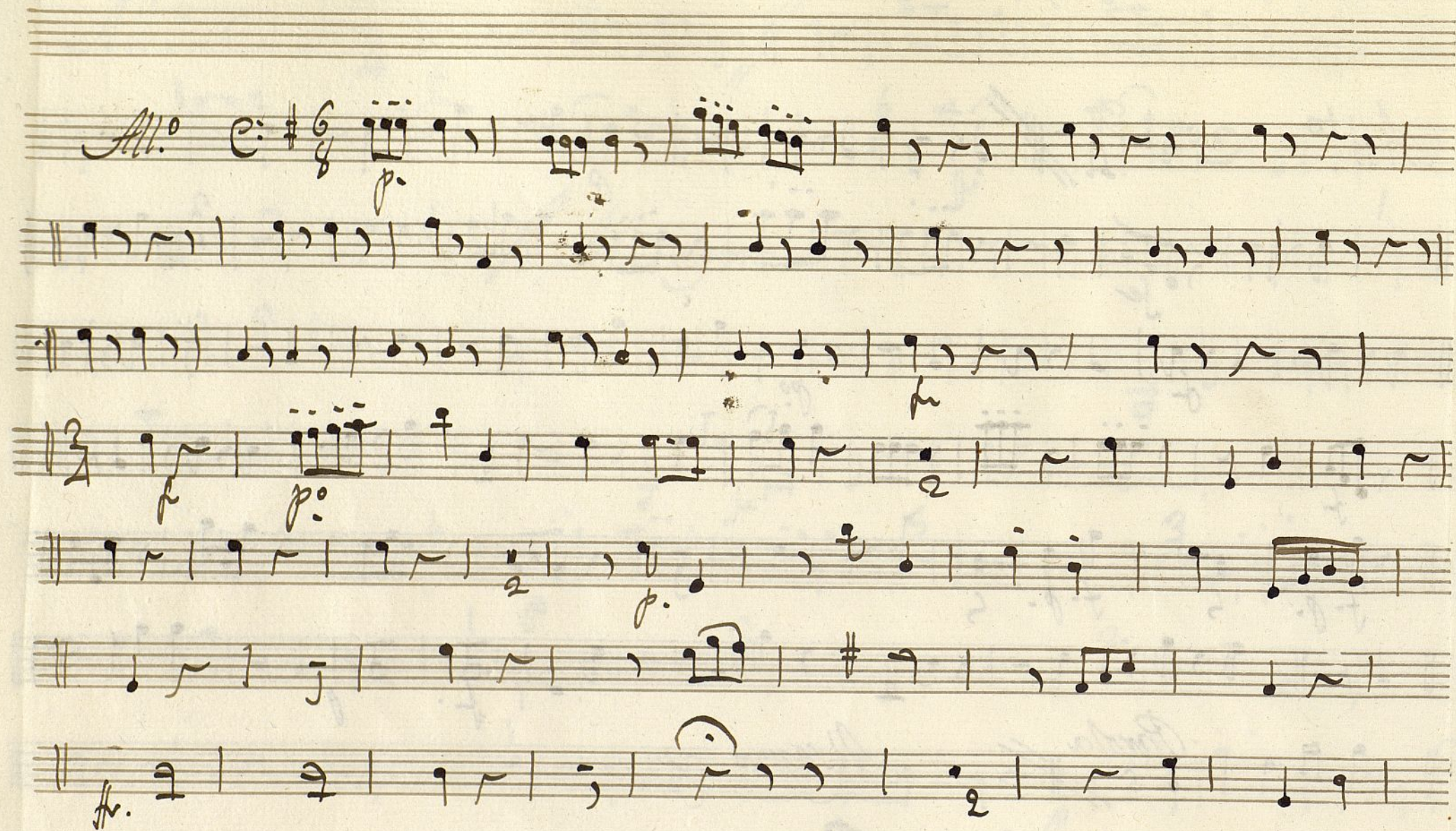
*Parola.*



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (including 2/4 and 3/4), notes, rests, and dynamic markings like *f*, *p*, and *f-p*. The first staff begins with the tempo marking *Allegro*. The piece concludes with the word *Parola* written above the final staff, which is then crossed out with a large double slash.

*Allegro y*  
*Parola*



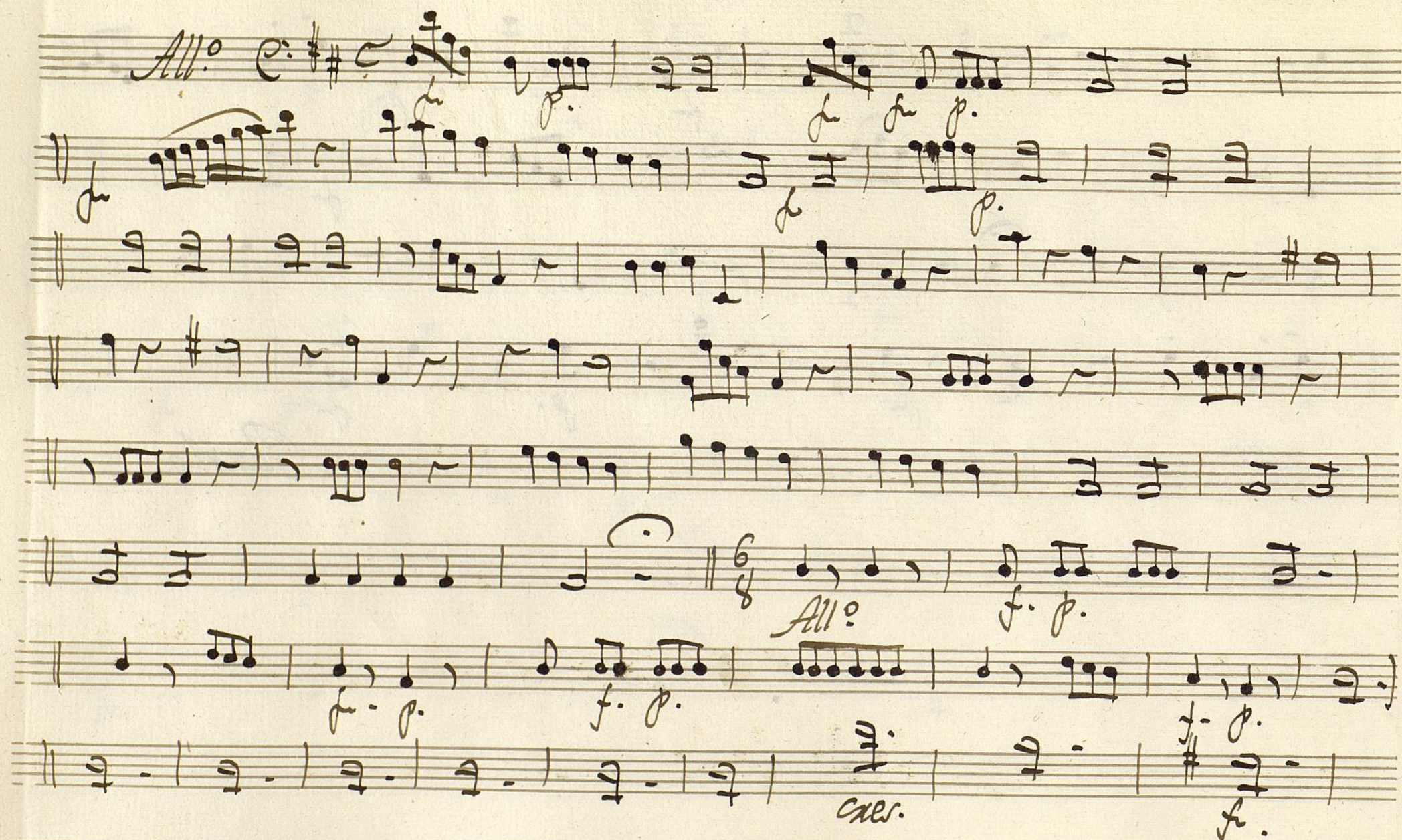




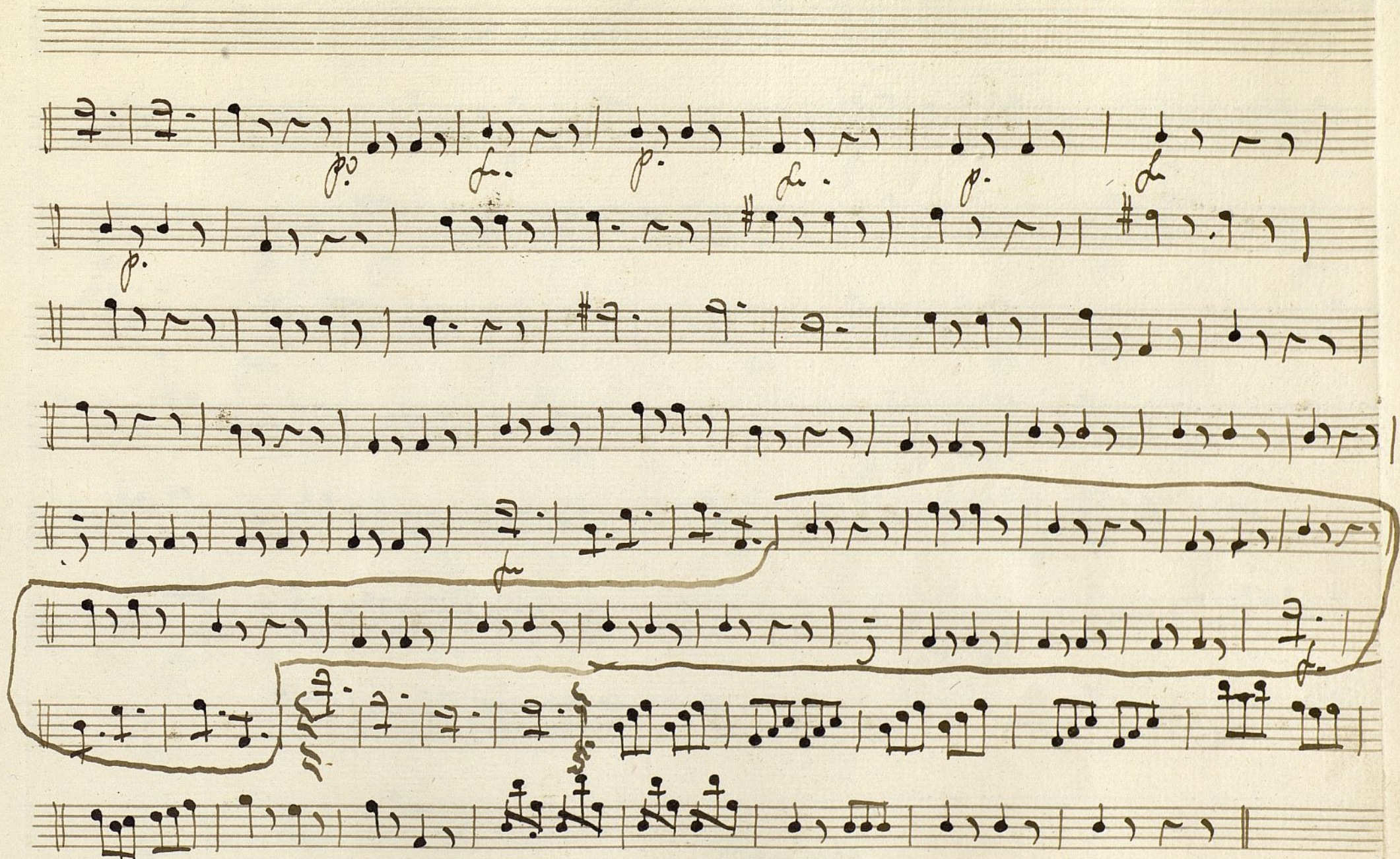


*Parola*











Ayuntamiento de Madrid

/200055372



Bajo Ton.<sup>a</sup> a 3. el Máo Ungles.

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

The musical score is written on ten staves. The first staff begins with the tempo marking 'All.<sup>o</sup> Molto'. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). The score is written in a cursive, handwritten style typical of 18th-century manuscripts. The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line on the tenth staff.

Parola

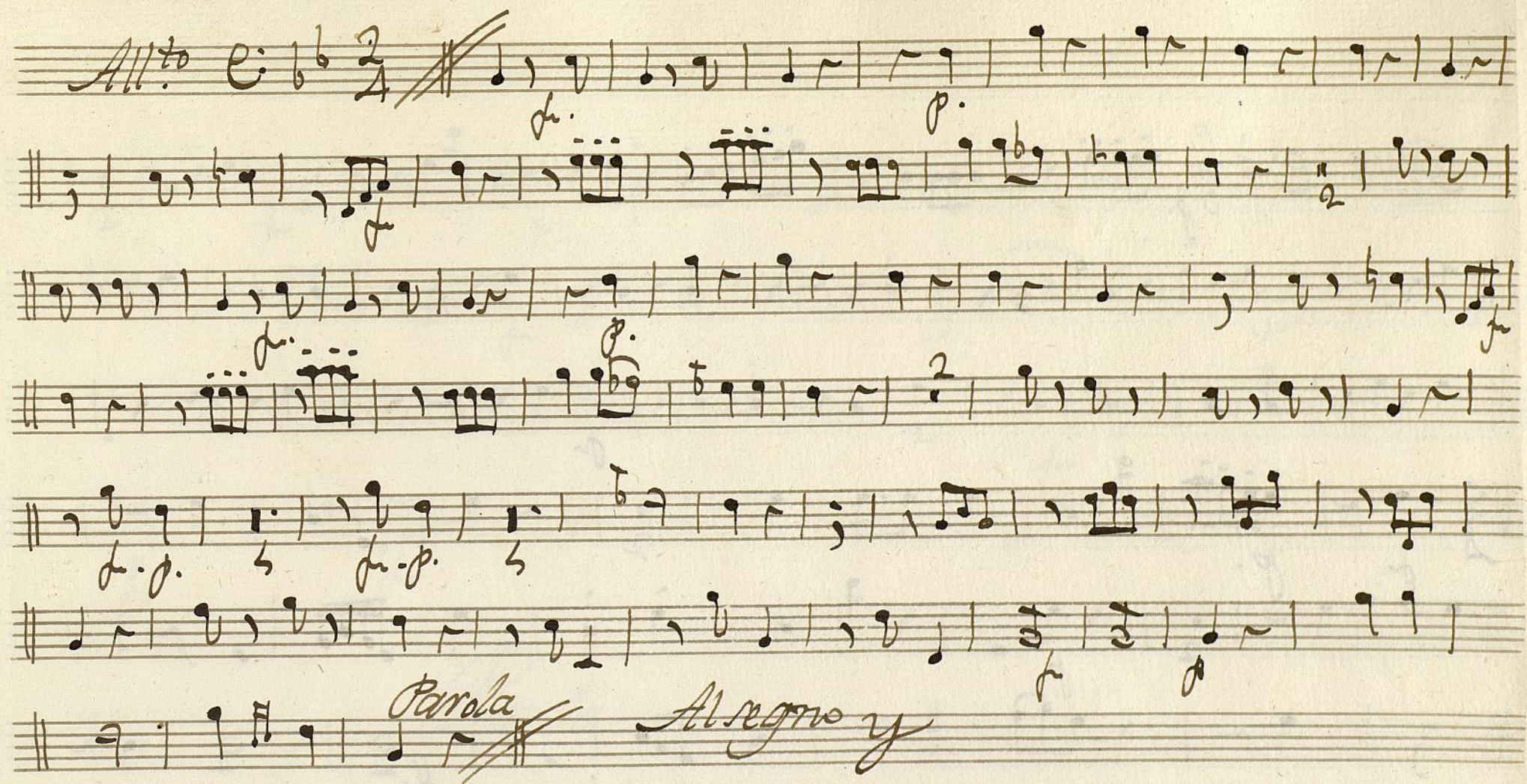


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and sections include:

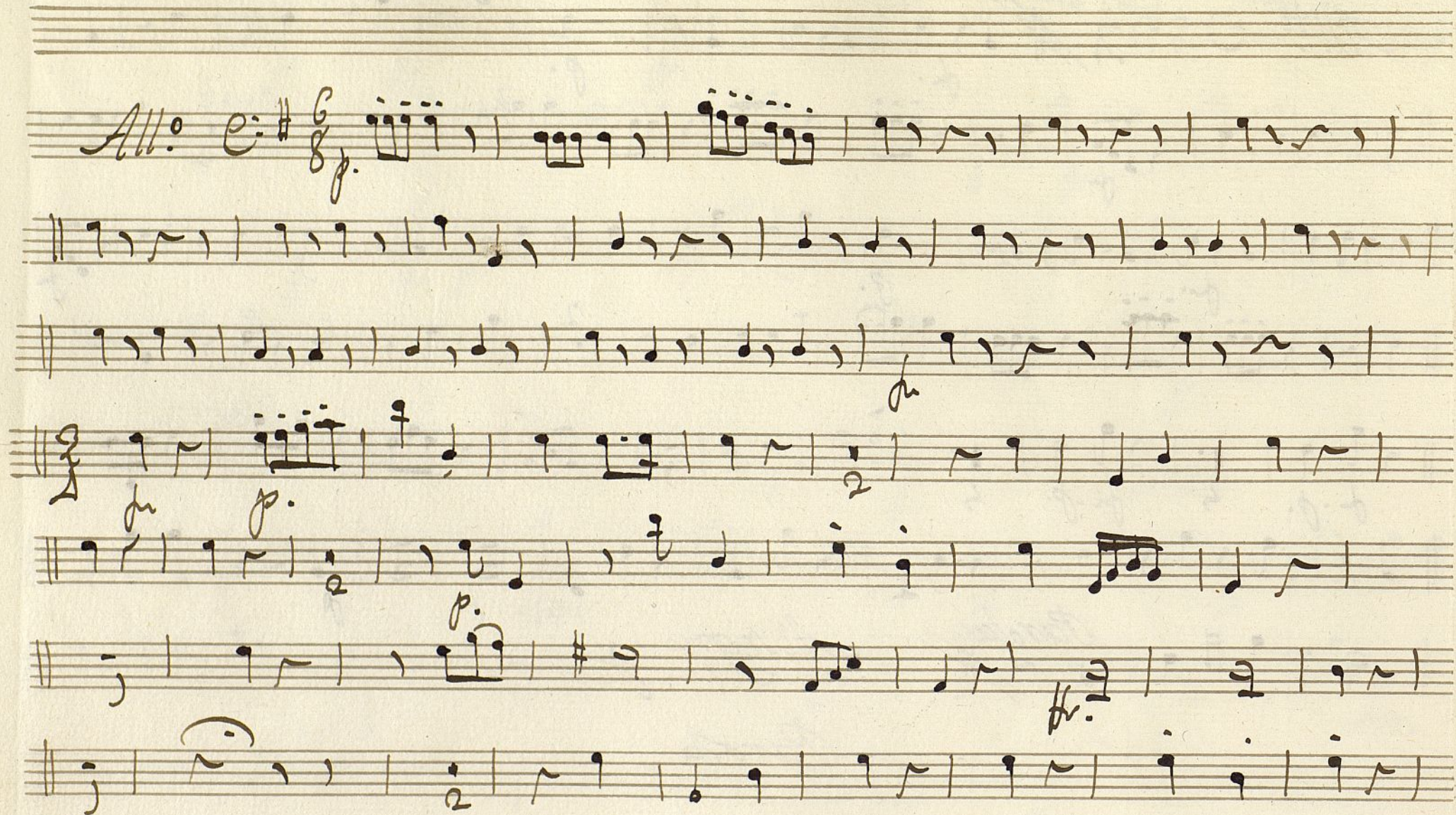
- All.<sup>o</sup>* (Allegro) at the beginning.
- fr.* (forzando) markings.
- 6* (sexta) marking.
- Allegro* section.
- Parola* (Parole) section.
- All.<sup>o</sup> Molto* (Allegro Molto) section.
- ten* (tenu) markings.
- f* (forte) and *p* (piano) markings.
- Parola* (Parole) section at the bottom right.





Parola



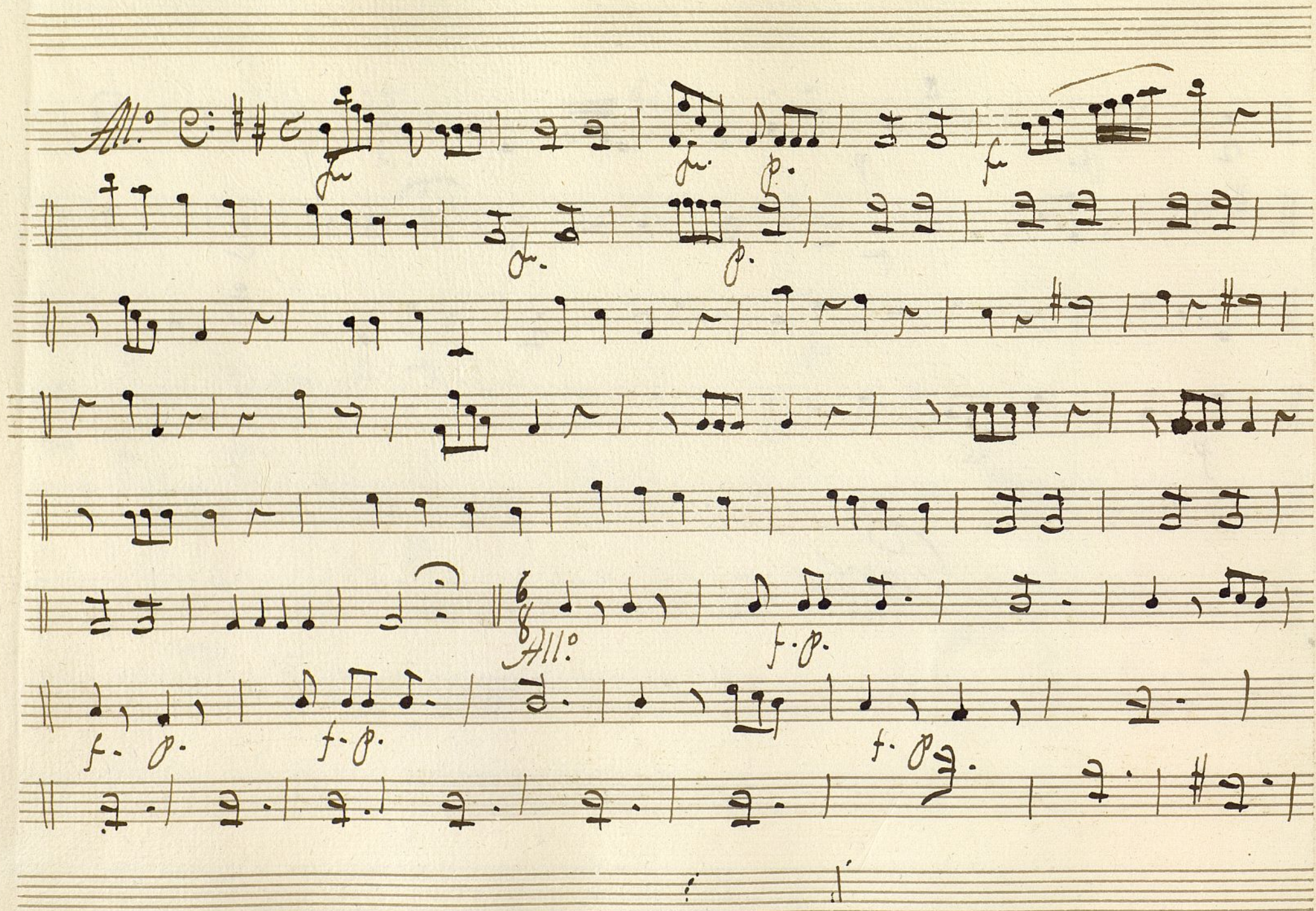




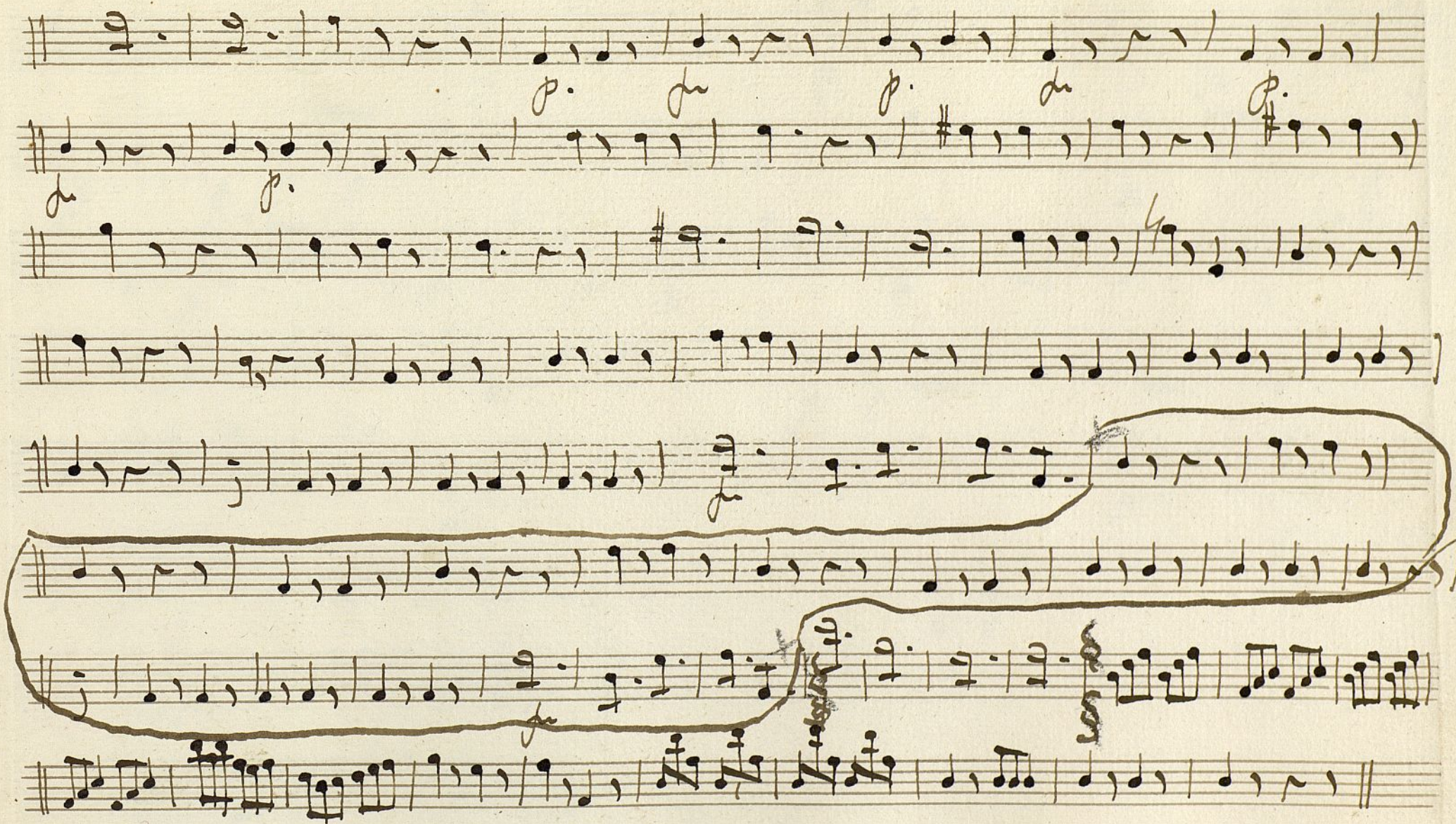


*Parola*











Ayuntamiento de Madrid

1200055372

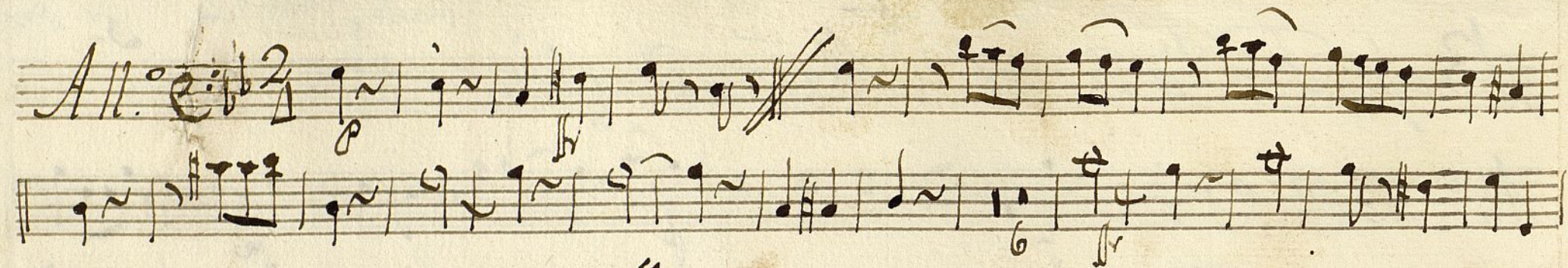



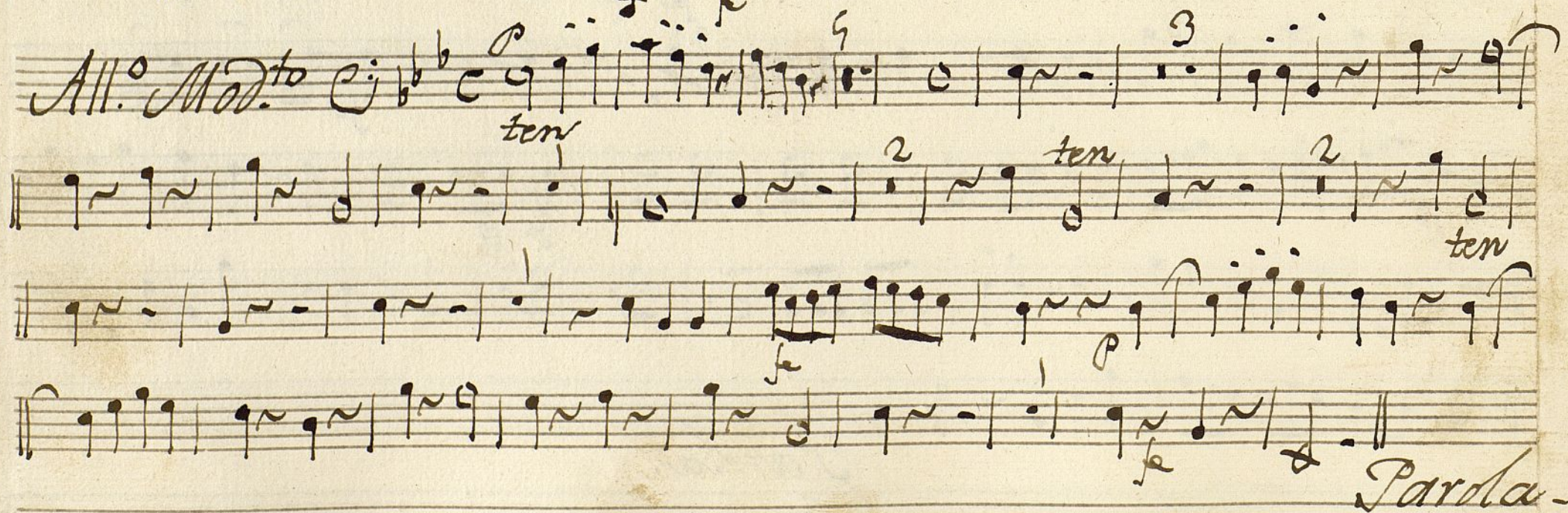
Bafo Ton.<sup>a</sup> 3. el Mtro Inglés.

All.<sup>o</sup> Mod.<sup>to</sup>

Parola.



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

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



*All.*

*Parola.* *Al segno y Parola.*



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

*Andante*



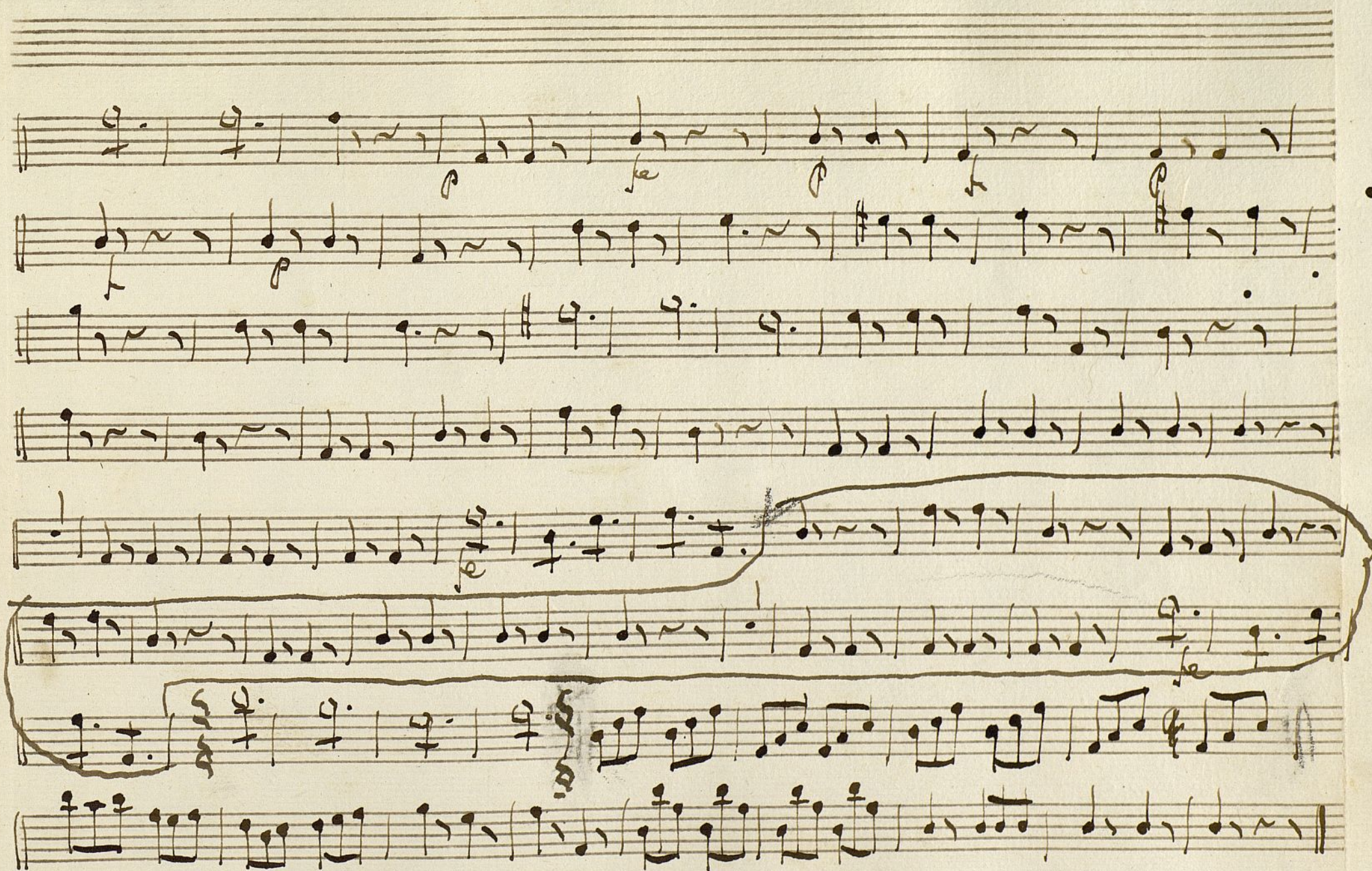


*Parola.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with the tempo marking *All.<sup>o</sup>* and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The bottom staff includes the marking *crei.* and a final key signature change to one sharp (F#).







Ayuntamiento de Madrid

12000 55 372