

LASERNA, Blas de

Los gitanos y el widoigo.

Tonodib a 3.

Partitura

violín 1º

violín 1º

violín 2º

violín 2º

oboe 1º

oboe 2º

troupa 1º

troupa 2º

contrabajo.

Conadilla a tres

Los Litanos, y el Idalgo;

Del Sr. Larerna:

{ La 1^{ra} Prado
Sr. Garrido, y
Sr. Coma.

~~175-4~~
175-4

Allegro 3/4 A^{te}

Mutación de Bosque con un arioso de Peña Co;

Salé Camar con atabiorde percar

Camas

No ay que ser en el mun - - -

do - en siendo y dal - - - go no ay que ser en el mun - - -

do en siendo y dalgo en siendo y dal - - - go en siendo y

dal - - - go en riendo y dal - - - go y
 mas si a ello se agre - - - ga lo Mayo raz - go lo Mayo
 raz - - - go de todos los ple beyos nos bemos vespe
 rados ... mientras ellos tra ba - - - jan no lo hoy nos ol
 ga - - - mos y si no diga lo yo y si no diga lo

yo que al Inmediato Rio - - - a peccar me
 bajo - - - mientras que todo el Pueblo - - - se queda tri
 llando - - - la abundante cosecha que dan los Cam - - -
 por que io alegre poseo yo nos ganaron
 que yo alegre poseo yo nos gana - - - ron

pero una ~~Sit~~enilla, aquí llega llorando, y es mi que me importa, nazi para Mayorazgo,

me boia ber ri per - - - co alguns bar - - -

605 y el que no Nació Vi- - - co su frã trabajos su frã tra

Ga - - - - - 101 ^h supra tra Ga - - - - - 101,

(vase

sale la 1.^a Prada de Sitana

And.^{te}

Prada

Ay no bre zita gálho-rra
garrido... ay a burrido Ca man-che

ay des di chada mu ger -
ay des di chado ve del -

sia tu Titano que
que ni un Vadil as ver

rio — le ha bra enganchado el chinel — le ha bra enganchado el chi
di do ni as pesca do ningun pez — ni as pesca do ningun

nel una carga de va di les
pez que dira ta Za li no ra

a yer se marchò a vender y ni a lla ba algo mal pue sto de pa
viendo a ru Ca lò bol ber Don zello de vol ta y u ñas lo mis

so a poner lo bien - de pa ro de pa
mi to que se fue - lo mis lo mis

so a poner lo bien *ablado*
mi to que se fue (que el nuestro primer presente, quedado en
(y que diga lo que quiera pero que e

su puerto este;)
llegado aver;)

Allo

ay — ay — ay ay ay — que no viene y
 ay — ay — ay ay ay — Como duermo la

ya son las diez. y se en tiende de la ma
 despertare la mai tense de rabo

nana y no tengo que comer — y no tengo
 rido de la la pobre mujer — de la la pro

que co mer — y no tengo que — co mer
 be muger — de ja la probe — muger

me sen ta re de can ra re
 me de ten dre la de ja re

pe ra pe ra
 le ei ~~can~~ ta re le ~~can~~ ta re
 a guar da re a guar da re y dur miendo da —
 y ya que no co —

re reguas a que venga el Cruel y dur
mas duermes Cara de panal de miel y ya

miendo dare re - guas a que venga el Cru
que no Comas duermes Cara de panal de

venga este — Cru el a que venga este — Cru el
 de panal — de miel Cara de panal — de miel

a que venga este — Cru el — — — —
 Cara de panal — de miel — — — —

(aprosible que una moza lo mismo que un luzero, y que tigue un Titanazo
 de Cuatro pias por lo menos, no ha de tener que Comer, de mi fortuna Veniego

All.^o poco

Prado *entre sueños* *po* *gar* *Prado*

ay — ay — ay que suspira ay —

Prado *gar* *Prado*

ay — que podrá ser ay — ay —

ay mi *ti* ta no *tenu* Como te ~~te~~ tardas tanto en vol

ver si con otra villa no te irás a en te te

le *po* *le* *po*

gato
 ner, el zeloso guano ya la empieza arroer ya
Prado (seriosa sonando)
 la hare dar la muerte *gato* la hare que de
Prado
 muerta muerta la edeber muerta
 pier te des
 pier ta mupen despierta mupen
 la despierta

Todos

a ter di da Con el sueño no me puedo en pie de

a ter di da Con el sueño no se puede en pie de

ner no me en pie tener

ner no se en pie tener

Parola / garrido, abre vos clipos de gloria, y con ellos e clisame,
 Prado / Cresta / alero mio, ^{garrido} puer ~~garrido~~ abia de ser,
 Prado / ay lo que porti ellorado de palidiao, ^{garrido} de fame, que del
 pesardeno berre, me hemerquado Cuatro p'ies, mira. que chico que
 e toi, y era yo como un Tipres. Prado / que me das, ^{garrido} el naita lo mismo que llebe,
 ella / lo mismo ^{garrido} el lo mismo singuiter n'iponer, ella / y la venta, ^{garrido} ella / no ay quien Compre
 ella / y la vna, ^{garrido} el la corte, que como tanta y tanta, se la dejan oy Creecer, la de los pobres eitanos
 no en encuentran nada que hazer, ella / Conque oy ^{garrido} el / no ay Remedio hazer Cruzar
 Pero den, que el hida lo Mayorazgo Venir a via aqui, ebe, y a de pagar la parente
 o poco e mos de poder;

Alleg.^{ro} Moderado

Camal

fa tal dia de pe - - - ca oy meato ca - - -
 No sea zerguen vite - - - des a ciã mi tan - - -

do oy mea ro ca do - - - oy meato
 to aciã mi tanto - - - a ciã mi

Ca - - - do Como el Rio ba tur - - - bio me vuelvo en
 ran - - - to por Dios que la Tita - - - na no es mal vo

Cla - - - ro Como el Rio ba tur bio me vuelvo en
 ca - - - do por Dios que la Tita na no es mal vo

Claro me vuelvo en Cla - - - ro me vuelvo en Cla - - -
 ca do no es mal vo ca - - - do no es mal vo ca - - -

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script.

System 1:

Top staff: *gar do*
 -- ro --
 -- do --
gar do
 señor y dar -- --
gar do
 fuera crida -- --

System 2:

Top staff: *gar do*
 do dad una li' mos ni -- -- ta aerte Ti'ta -- --
 dos que limpios como el o -- -- ro son los Ti'ta -- --

System 3:

Top staff: *gar do*
 no dad una li' mos ni ta aerte Ti'ta no aerte di
 nos que limpios como el oro son los Ti'tanos son los di

ta - - - no acite Ti ta - - - no
ta - - - nos son los Ti ta - - - nos

Prado
do dadme sobre mis
y yo Amigui - - - to No bo los co ra

pren - - - dal si quiera un Cuar - - - to
zo - - - nes no los volvi - - - Nos

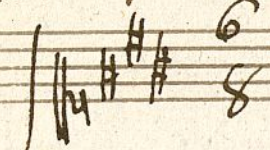
Dadme sobre mis prendas, si quiera un Cuarto si quiera un
 Voto los Corazones no los Vot si los no los Vot


Cuar - - - to si quiera un Cuar - - - to -
 si - - - nos no los Vot si - - - nos -


Parola / Camar que gracior son, con
 ellos buen Voto es pero pagar,
 Como va de Utilidade, ¿quiere tor diar?
 Prade / me imat Señor hidalgo, se indento a
 algunas Plaza sitiar, y cuando siente

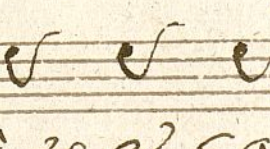
Al Segno y a l'Allo

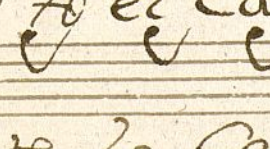
el contrario, nage a es fuerza tomar el campo, ^{Canal} porque,
gar^d no es naa que el cora para esperar, que aun Cristiano le aprietan
el Callejon de L.^a Blos, y le jagan en el ayre tanta lengua para sacar,
no tenor, ^{Can} amimeatur de saber que a muchos saca y prendid de la faltriguera,
Prado, es que es arte liberal, gar^d quereu ver como lo ha temon, ^{Can} usamos, que aunque oí boi bai y baje
de mi faltriguera, nada me podrei quitar, teniendo la con la mano agarrada, ^{Prado} no zedad, a
no temer algo, gar^d vien, un durillo para echar el chopurrado, ^{Can} me allano, ^{Prado} y la burla perdonar
^{Can} digo en fin que el to conforme ^{Prado} y gar^d nada me podrei sacar, ^{la} pongate usted en el lodo, y ala pone
revera;

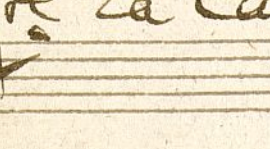
Alleg^{ro}  6 8 ma ni tai ma ni tai a guies me ne

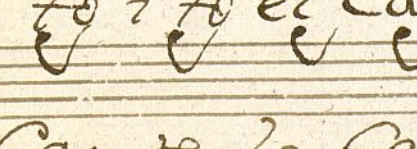
 6 8 - - - - -

 6 8 - - - - -

 6 8 - - - - -

 6 8 - - - - -

 6 8 - - - - -

ter to i to el ca Cumen para quedar bien y dar le acite
Canal  6 8 - - - - -

Can re la Can re la a guies me ne ter to di ta la a

vo vo de da da de miel maní tai ma ní tai aquí es me nes
 tu cia para que dar bien pue alguna bur la me quieren ha

ter to di to el ca cu men para que dar bien
 zer pue alguna bur la me quieren ha zer pue

dar la aerte vo vo y dar la aerte vo vo de
 alguna bur la pue alguna bur la me

da da de miel de da da de miel
quieren hacer me quieren hacer

The first system of music features a vocal melody on a five-line staff with lyrics written below it. The melody consists of eighth and quarter notes. Below the vocal staff is a piano accompaniment staff with chords and eighth notes. The lyrics are written in a cursive hand.

This section contains three empty musical staves, grouped by a large brace on the left side. The staves are blank, with only the five-line structure visible.

Coplas

Allegro poco

Prado
Para sacar un ba
la Tirana Conda

The second system of music is for guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of chords and single notes. The lyrics "Prado" and "Para sacar un ba la Tirana Conda" are written to the right of the staff. There are some diagonal lines through the notation, possibly indicating corrections or deletions.

tine lo reba me diendo la mano
 le ro ba guiñando los ojillos
 y po qui ti to a po qui to si se en Cuen tra del ti
 mien tra tan to que el Ti ta no le ba en di ñan do el vo
 ran do si se en Cuen tra del ti ran - do no me
 si llo le ba en di ñan do el vo si - llo to das

Car de

Camay

sa - ca reis el mio porque le tengo agarrado por
 e - sa pica r dia de nada sirven con migo de
 que le tengo agarrado
 nada sirven con mi - go
 el saldrá quiera o no quiera, muy difícil es el
 (Camar) ay ay ay que en el codo te me clavo el rezo una a

lo Prado le da en la
cabeza con un alfiler
Cam!
Cra. le

^{lor 2.}
 Caso, el saldrá Rosa de rosa el saldrá no sal
 biza, ^{lor 2.} no señor que ya salio ya salio ^{am.} no sa
 drá que esta apretado quista apretado ^{lor 2.} que vaya que
 lio porque me pica porque me pica ^{lor 2.} que vaya que
 si, que vaya que no, puer ello a deser que ba mi op'nion, ^{Cam.} ve
 si, que vaya que no, que vov ^{lor 2.} el ombre puer ya lamamó, ^{todo} ve
 se

remos quien gana en esta Cuescion en

esta Cuescion

esta Cuescion *Allegro*

esta Cuescion

esta Cuescion

Parola / Camar / Veis como no ahei podido sacarmenada
par^{da} no damos por vencidos, pero a ver si el Pañuelo es negro o blanco
Prad / y de camino la Caja, y tomaremos tabaco, Cam^o Como es el o^o mas ay Dios que uno, y otro
me andejado, par^{da} puer como si usted tenia en los Volcillos la mano; Cam^o

Allegro *Camas*

Picar dia picar dia la fus

ti'cia la fus ti'cia Voi a li' tante abuscar *gardi Prado* *Zape*

Zape poco a poco Calme señor el so foco

que os preu'teis perdonar nos y Regalar nos a

mas y Regalar nos *Camas* *amas* *pues parezcan mis a*

Prado y gordo *Cam. S.*

lajas las a las a quien tan, Voime lejos de vosotros

yaun así no es toí se guro

Prado venga primero a aquel duro que qui

sí teis a portar *todos* fuera que foy fuera

Cam. me con ven go fuera que foy fuera

quejai Yagamos los Rei la paz Yaga fuera
quejai Yagamos los Rei la paz Yaga fuera
Yagamos los
quejai fuera quejai Yagamos los Rei la paz Yagamos los
Rei la paz
Rei la paz
Parola / gar^{do} y conque emoz
de pagar la ~~ca~~ ^{ri}dad al señor,
Cam^{ri} Cantad me al gan son sonete
de los que se pait mejor
gar^{do} mui bien, di ponte ~~de~~ ^{gachona}
brado, yo siempre di puerta en toi,
gar^{do} del ^{peito} ~~torreque~~ ^{pequeño}
auche vire la canzion;

Tirana ~~Malabarica~~

16

And no

Handwritten musical score for a piece titled "El Amor de las Nubes" (The Love of the Clouds). The score is written on ten staves. The first two staves are for piano accompaniment, marked "And." and "3/4". The remaining eight staves are for the vocal line. The lyrics are written below the vocal line. The music is in G major (one sharp) and 3/4 time. The tempo is marked "And." (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano). The lyrics are: "El amor de las Nubes... y la Nube de... el a". The score is signed "C. L. de C." at the bottom right.

mor de - las nubes - res y la Nube de - ve
 ra - no Cuanto menos tiem - po du -
 ra Sue len ha zer mas - es tra - go

Cuanto menos tiempo dura sue — len hacer mas es
 tra go oy — gan se ñores con
 gran Cuidado un — do ne ci to mui Re sa la do un —

Allo
Allo *p*

ta for tuna — for tuna de los Titanos — for
~~Non coronas e mario de mal de los rados e conu~~

~~vas de mal de los rados~~ que siempre hui el de nos otros
tuna de los Titanos y el que a de ~~se~~ doña Chiquita,

que siempre hui el de nos otros — Cuando te vamos sus
y el que a de ~~se~~ doña Chiquita e que a de ~~se~~ doña Chiquita

~~anda el que del alma tehta~~ ~~by u rora nra nra~~
 Cando - Cuando te bamos buscando ay - To peo no
 bre To pe i to a - le gr i a del or be ro di to que -
 tu chi se tu gra ci a y da le ro en - el mun do tie
~~tu chi se tu gra ci a y da le ro en - el mun do tie~~

563

Handwritten musical score for a hymn, featuring vocal staves and piano accompaniment. The lyrics are in Spanish, celebrating the Virgin Mary and the Holy Spirit.

Vocal Staves:

- Staff 1: *viva su gra cia y viva el Re sa le ro*
- Staff 2: *y vi va el Re sa lero des ta ti ra - na*
- Staff 3: *viva viva y vi va el Re sa*
- Staff 4: *viva viva viva viva y vi*

Piano Accompaniment:

- Staff 1: *Handwritten musical notation for piano accompaniment.*
- Staff 2: *Handwritten musical notation for piano accompaniment.*
- Staff 3: *Handwritten musical notation for piano accompaniment.*
- Staff 4: *Handwritten musical notation for piano accompaniment.*

Zero D'iva el Vera le - ro desta zira - na des

ta zi' ra na

ta zi' ra na,

ta zi' ra na,

D.C.

Copla 2ª

Nadie se fie en tener
 una darten por el mango
 que aquel que mal sea se pura
 lleva mejor dartenazo; oigan señora

Ayuntamiento de Madrid

1200055353

t

Violín 1^o

Fon.^a a 3.

Los Titanos y el Hidalgo
//

9.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, often beamed together in groups. There are numerous slurs and ties throughout the piece. Handwritten annotations in ink are present, including the word 'Allegro' at the beginning, 'no' in several places, 'Vo' (voice) on the third staff, and various dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). Measure numbers 10, 20, 30, 40, 50, and 60 are written above the staves. The manuscript is on aged, slightly discolored paper.



Volte

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 score is divided into two sections:

- And.^{te}** (Andante): The first section, starting at measure 92 and ending at measure 140. It is marked with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "And.^{te}" is written at the beginning.
- All.^o** (Allegro): The second section, starting at measure 140 and ending at measure 190. It is marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "All.^o" is written at the beginning.

Measure numbers are indicated above the staves: 92, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190.

The manuscript is written in dark ink on aged, slightly discolored paper. The notation is clear and legible.

Handwritten musical score for a piece titled "Allegro y Parola". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro" and the mood is "Parola". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in the margins, including "a" and "b" at the top left, and "Parola" at the bottom right. The score is divided into sections by double bar lines and repeat signs. The final section is marked "Parola" and ends with a double bar line.

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

278 290 Bor

290 300 310 320

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*. A measure number *330* is written above the second staff.

Allegro: ma All.

Handwritten musical notation on three staves. The first staff begins with the tempo marking *Allegretto* and the time signature *6/8*. A measure number *340* is written above the first staff. The word *Parola* is written above the second staff. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*. A measure number *350* is written above the second staff.

Coplas. All.° Poco *360*

370 *380* *390* *400* *410* *420*

Allegro *Parola*



Firana.

And. no. *442* *450* *460* *470* *480* *490* *500* *510* *520* *530* *540* *550* *560* *570* *580* *590*

All. no. *Parola.*



Ayuntamiento de Madrid

1200055353

125.4

t

Violín 1.º Dupli.º

Ton. 2.º a 3.

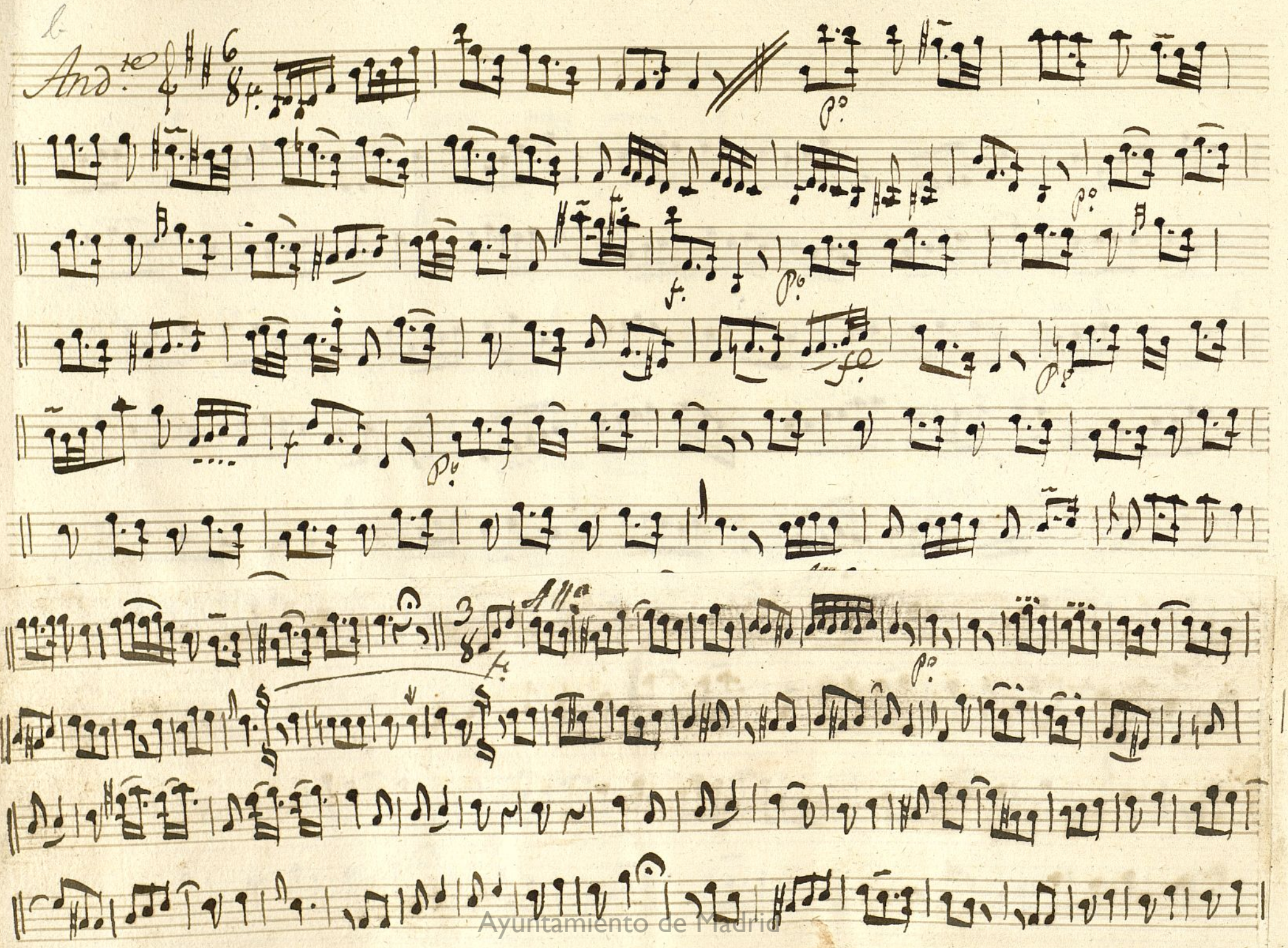
Los Titanos y el Hidalgo
//.

b

All^{to}

Handwritten musical score for a piece titled "All^{to}". The score is written on ten staves. The first staff includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a cursive, handwritten style. It features a variety of note values, including eighth and sixteenth notes, often grouped in beamed patterns. There are several dynamic markings such as "p" (piano) and "f" (forte) scattered throughout the score. The notation includes many slurs and ties, indicating complex melodic lines. The piece concludes with a double bar line on the tenth staff.



And.^{te} 

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

Al Segno y Parola

Handwritten musical notation on eight staves. The first staff begins with the tempo marking *All. Poco* and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and bar lines. There are several dynamic markings: *po* (piano) and *f* (forte). The word *Parola* is written at the end of the eighth staff.

b

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

The musical score consists of eight staves of music. The first staff begins with the tempo marking *All.^{to} Mod.^{to}* and a treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Handwritten musical score on a single page, numbered 4 in the top right corner. The score is written in a cursive, handwritten style on aged paper. It consists of several staves of music, including vocal lines and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *ff* (fortissimo). A section of the score is marked *Al segno: mai All.* (Allegretto), followed by the word *Parola* (Lyrics). The tempo marking *All. Poco* (Allegretto poco) is also present. The score concludes with a double bar line and a repeat sign.

h.

All: Pco.



Allegro

Parola



Parola

li

Firana //

And^{no}

Handwritten musical score for 'Firana'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo marking 'And^{no}' is written above the first staff. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p' (piano) appears on the first, second, and eighth staves; 'f' (forte) appears on the third, fourth, and sixth staves. The score concludes with a double bar line. Below the final staff, the word 'Parola.' is written, followed by a single note and a double bar line.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *vivo*. The piece concludes with a double bar line and the initials *D.C.*

a

Ayuntamiento de Madrid

1200055353

t

Violin 2°

Ton. à 3

Los Titanes y el Hidalgo

a

All.^{to}

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves, with the first two staves of each system connected by a brace. The music is in 3/4 time, with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). Measure numbers 10, 20, 30, and 40 are indicated. The piece concludes with a double bar line on the final staff.



a

And^{te} 6/8 45

140 120 130

All

a

Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. Measure numbers 140, 150, 160, 170, 180, 190, 200, 210, and 220 are written above the staves. The piece concludes with a double bar line and the instruction *Allegro y Parola* in cursive.

All.º Poco.

228 230 240 250 260 270 276

Parola:

All.^o Mod.^{to}

275 280 290 300 310 320 330 332

Allegro: mas All.^o

Parola

All.º Poco $\text{f} \text{ } \text{fe} \text{ } \text{p} \text{ } \text{338}$ 340

Coplas *All.º Poco* $\text{f} \text{ } \text{p} \text{ } \text{360}$ 370 380 *Cres.* 390

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written across the middle of the score, and "Parola" appears at the end of the second staff. Measure numbers 400, 407, 410, 420, 430, 440, and 446 are visible above the staves. The manuscript is written in dark ink on aged paper.

a
Firana

And.^{to}

Handwritten musical score for 'Firana'. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 2/8. The tempo is marked 'And.^{to}'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also measure numbers written above the staves: 442, 450, 460, 470, 480, 490, 500, 520, and 540. The word 'Parola' is written at the end of the eighth staff. The score is signed 'Ayuntamiento de Madrid' at the bottom.

a

6

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. Measure numbers 530, 560, 580, 590, 600, and 620 are written above the staves. The word *Vivo* is written above the fourth staff. The piece concludes with a double bar line and the initials *D.C.*

b

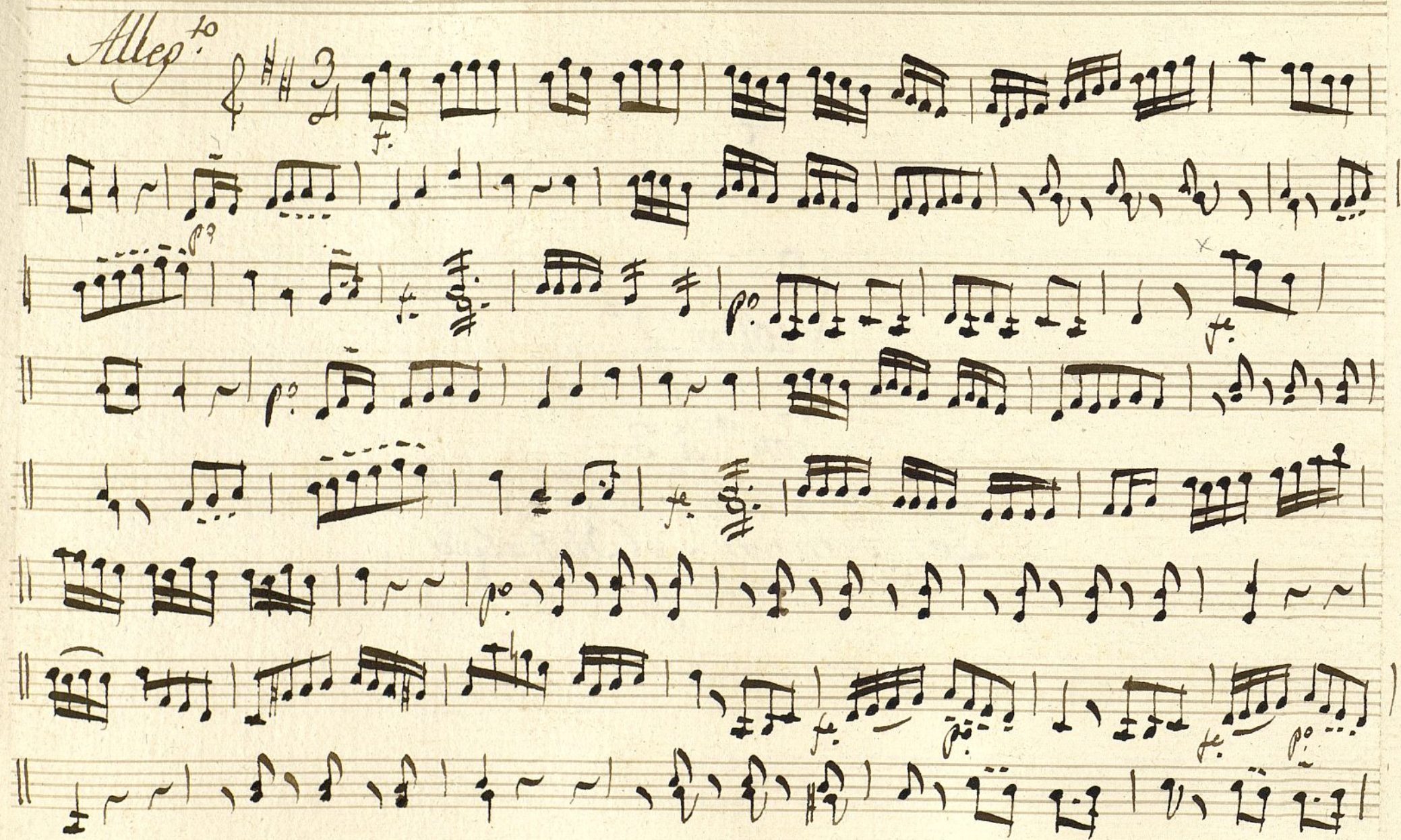
Mus 175-4

t

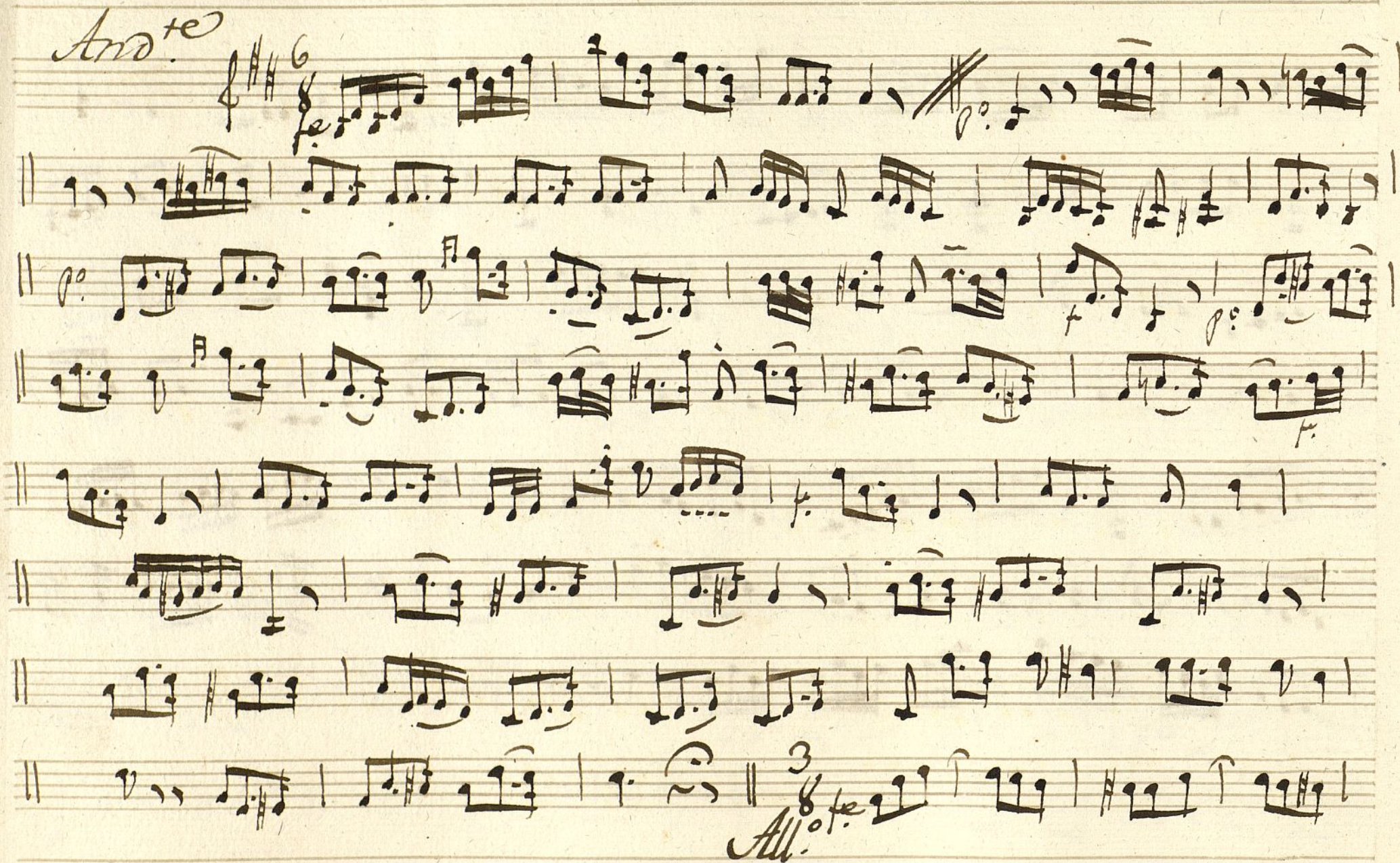
Violin 2^o

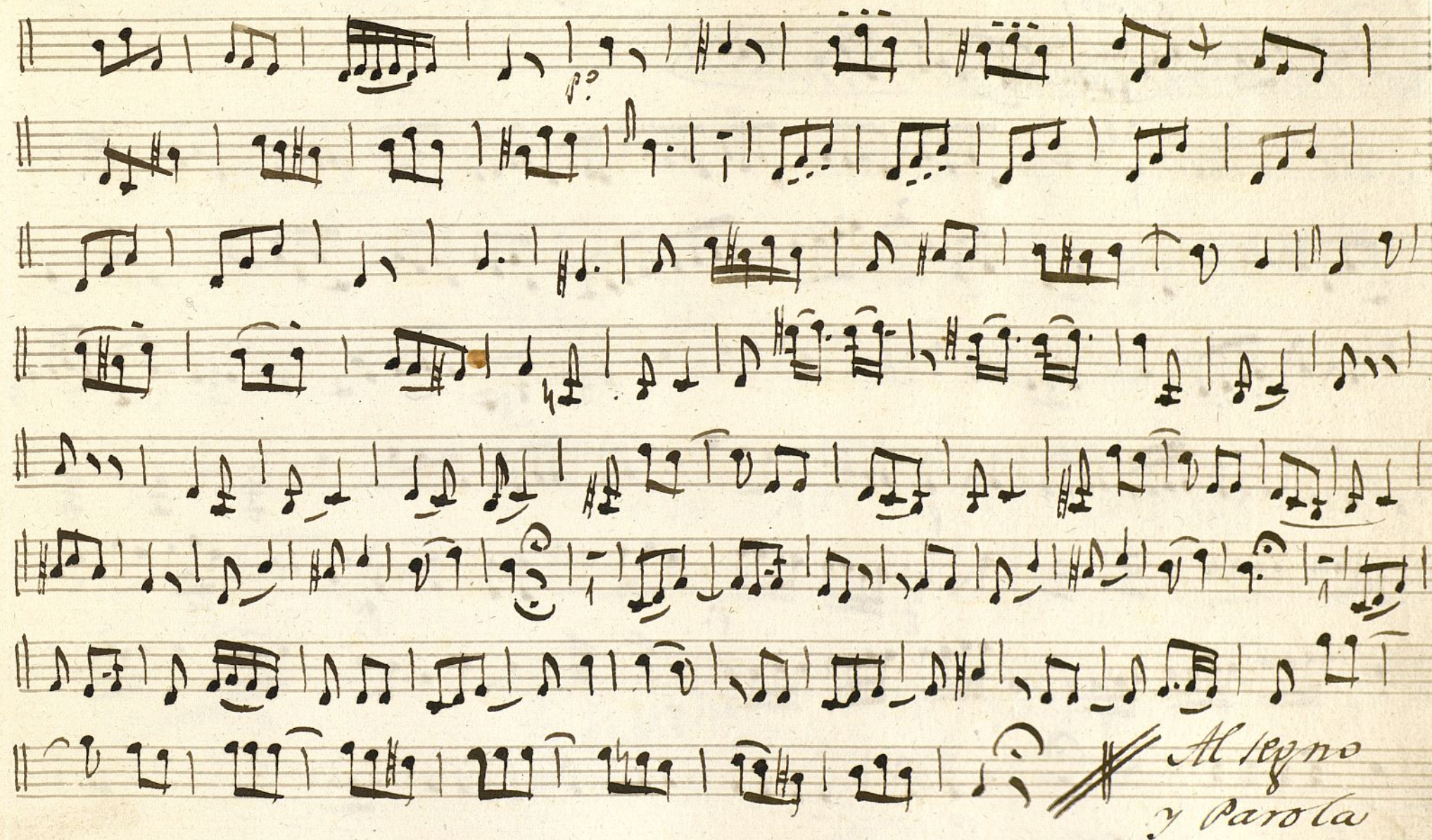
Fon.^a à 3.

Los Titanos y el Hidalgo
//











All.° Poco. $\text{f}^{\#}$ c p°

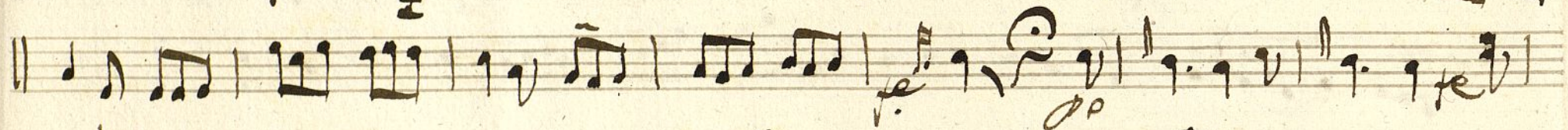
Parola

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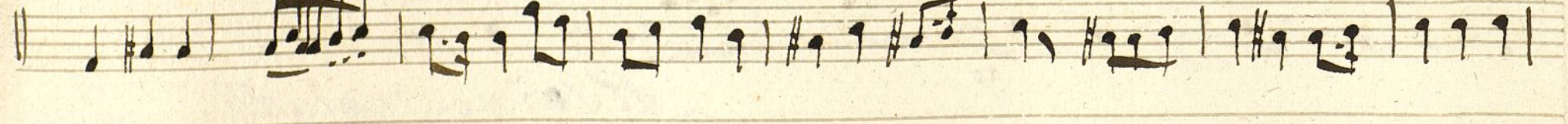
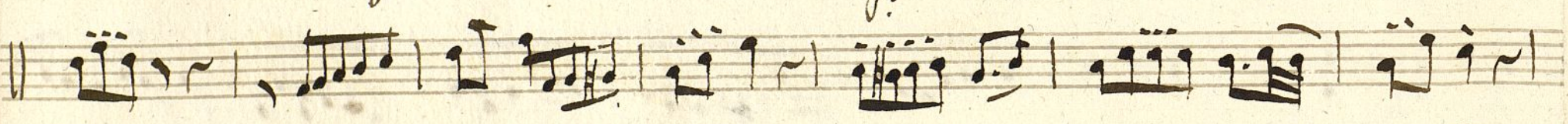
All.^{to} Mod.^{to}

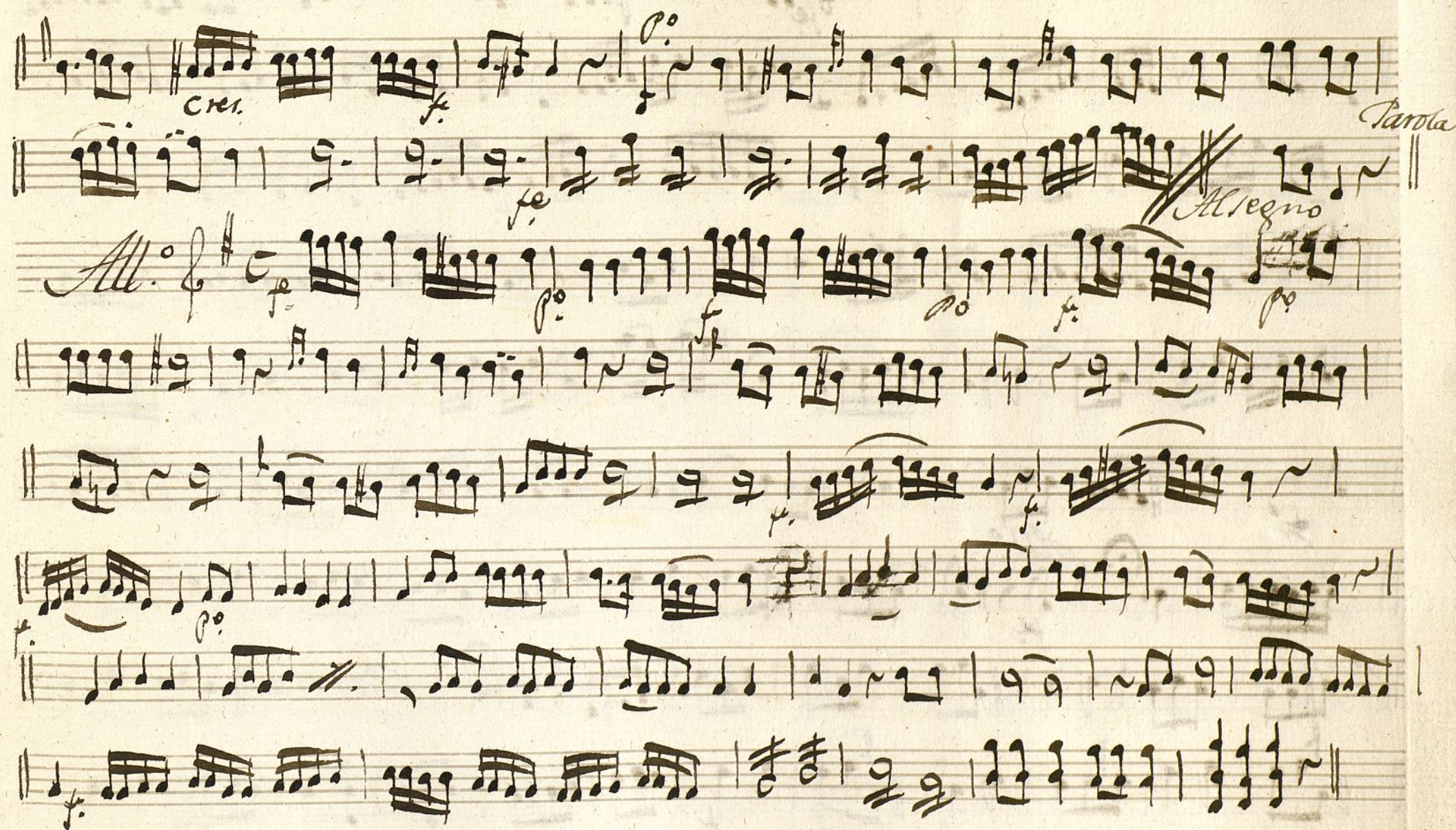
Allegro: mai All.^o

All.° Poco G major $\frac{6}{8}$ *p.*



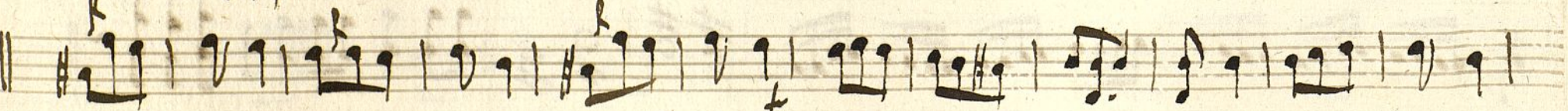
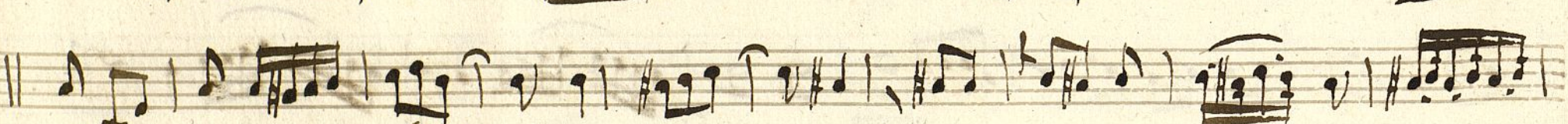
Coplas. Alleg.° Poco. G major $\frac{3}{4}$ *p.*





Trana

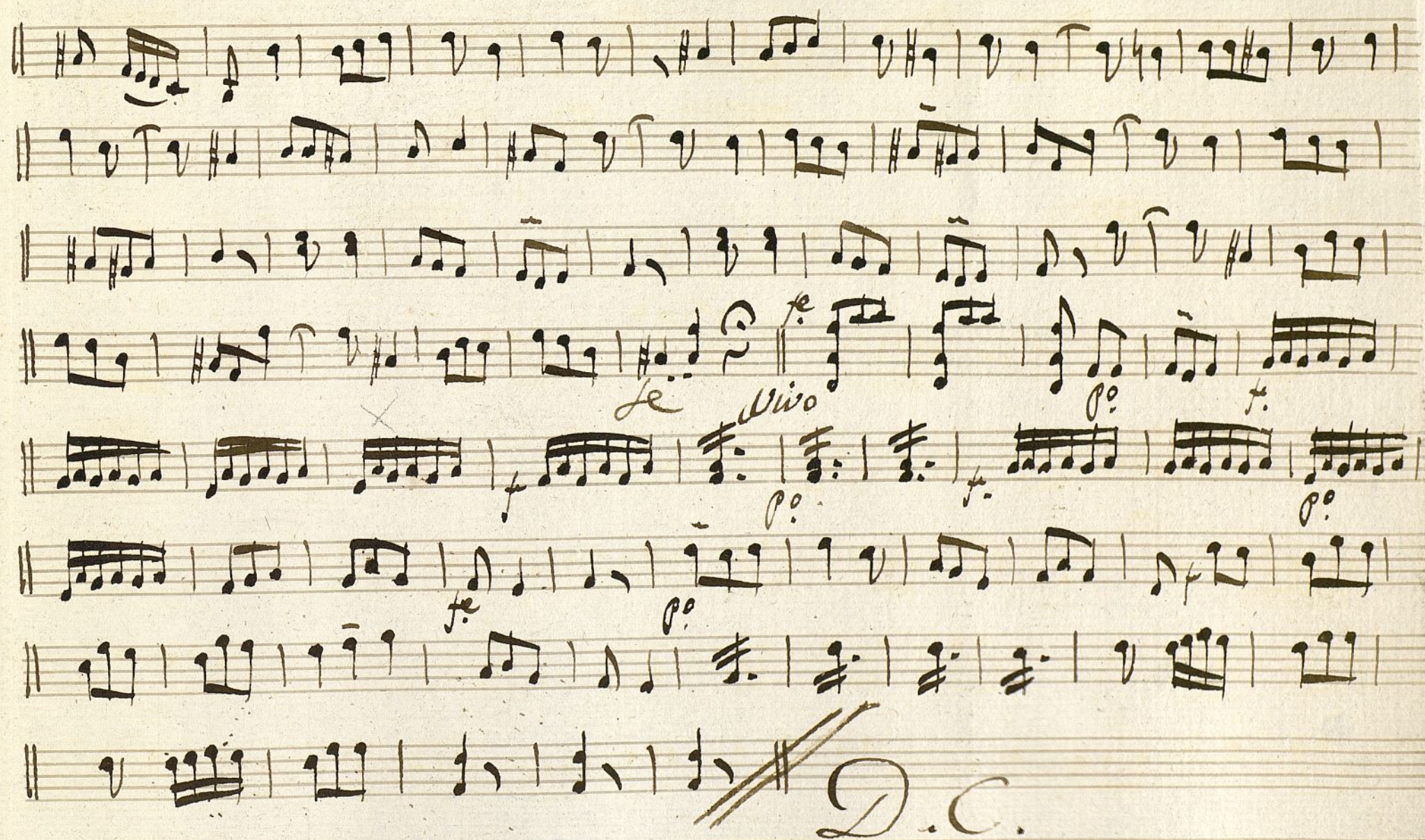
And^{no}



All.^o

fe

Parola



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—+—
Tobe Primero

Conadilla a 3.

Los Litanos y el hidalgo
//

Allegretto 8^{va} 3/4

Andte 8^{va} 6/8

Allegro

Allo poco $\text{G}^{\#}\text{A}$ *Solo*

Parola

Allegretto $\text{G}^{\#}\text{A}$ *Parola*

Copla *Allo poco* $\text{G}^{\#}\text{A}$ *3*

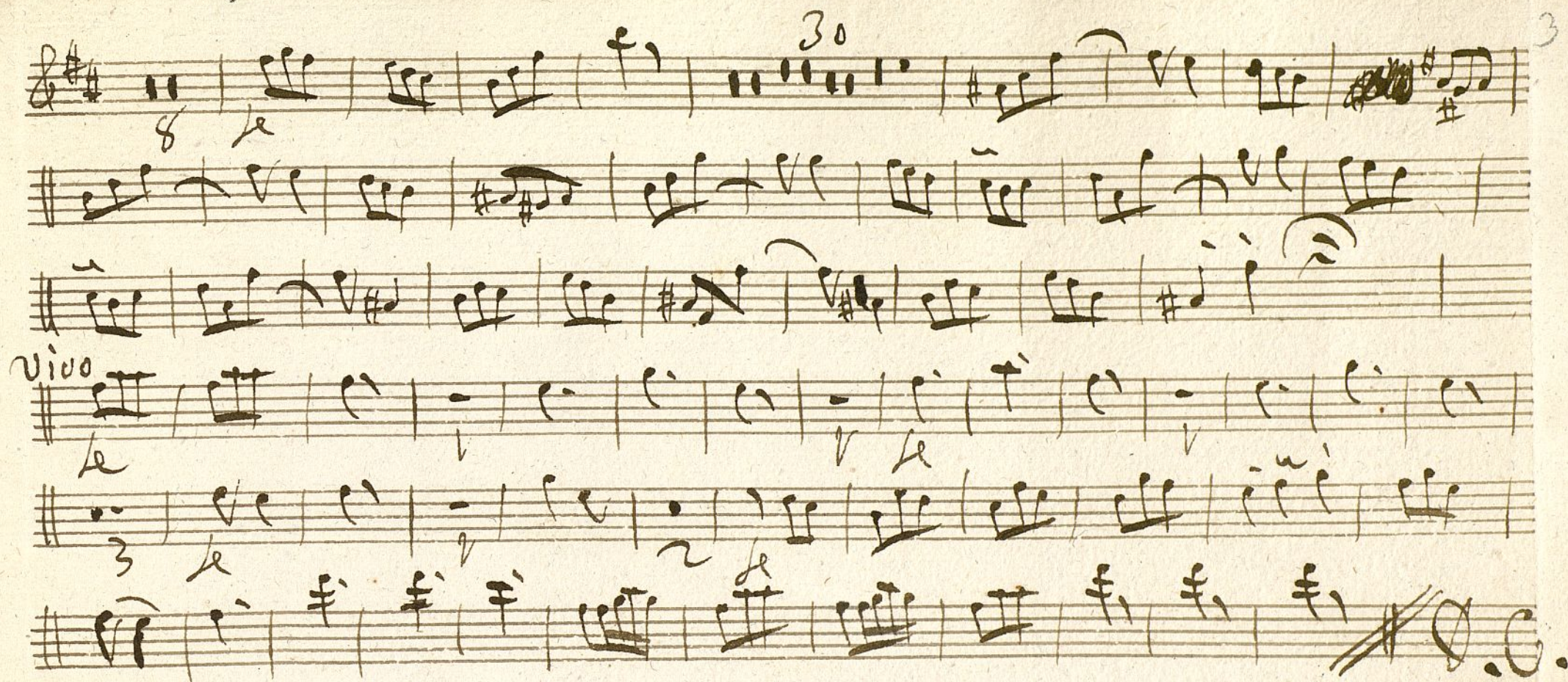
Parola

Allegro &# C

Parola

Cirano *Andro* &# 3 *Alautiney*

Parola



Boe Segundo

Conadilla a tre

Los Litanos y el hidalgo;

Allegretto 3/4 *Andre* 6/8 *Allegro* 3/8 *Allegro* 3/8

Handwritten musical score on ten staves. The first section is marked *Allegretto* in 3/4 time. The second section is marked *Andre* in 6/8 time. The third section is marked *Allegro* in 3/8 time. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like "Solo" and "Allegro". The piece concludes with the word *Allegro* written across the final staves.

Allegro poco $\text{G} \# \text{C}$ 14 sol 5 4

9 *Parola*

Sequi. ~~Allegro~~ tace

Allegretto G *tace*

Coplar; *All. poco* $\text{G} \# \text{A}$ 3 va 3 5 6

6 9 6 4

Allegro G C *Parola*

25

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Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a historical style, possibly 18th or 19th century. The seventh staff ends with a double bar line and the initials 'D.C.' (Da Capo).

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Trompa Primera

Conadilla a tres

Los Zitanos y el hidalgo;

Allegretto $\text{C}\sharp$ $\frac{3}{4}$

fe

solo

27

Andte $\text{C}\sharp$ $\frac{6}{8}$

14

22

56

Allegno

Allegro poco C: # C 23 6 2

Parola

$\frac{3}{4}$ *Segu. tace* Parola

$\frac{6}{8}$ *Allegretto tace* //

Copla *All. poco* C: # $\frac{3}{4}$ 12 4

Parola

Allegro $\text{C} \sharp \text{F}$ C

Parola

Cirana And. $\text{C} \sharp \text{F}$ $\frac{3}{8}$

Parola

vivo

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'a' and 'v'. The second and third staves continue the melody and accompaniment. The fourth staff concludes with a double bar line and the initials 'D.C.'.

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*+
Crompa Segunda*

Conadilla a tres;

Los Gitanos y el hidalgo;

//

Allegretto $\text{C}:\sharp$ $\frac{3}{4}$

Andr $\text{C}:\sharp$ $\frac{6}{8}$

All^o $\frac{3}{8}$

Allegro

Handwritten musical score on aged paper, featuring two systems of staves. The first system is marked *Allegretto* and the second *Andr*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on aged paper. The score is written on five staves. The first staff begins with the tempo marking "Allegro poco" and a key signature of one sharp (F#). The music is in common time (C). The second staff continues the melody. The third staff features a double bar line followed by the word "Parola". The fourth staff begins with a 3/4 time signature and the word "Segui-tare", followed by a double bar line and the word "Parola". The fifth staff begins with a 6/8 time signature and the word "Allegretto", followed by a double bar line and the word "taze". The score includes various musical notations such as notes, rests, and bar lines.

Ce la All.^o poco C = # 3
4 ~~3~~ 6 3 12 6
6 po 4 so
8 le d e r m ~~Allegro~~
Parola

Allegro

Parola

Pirana And.^{te} C: 3/8

42

39

vivo

Parola

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Handwritten musical notation on four staves. The notation includes various notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The first staff has a '4' above the first measure. The second staff has a '3' below the first measure, a '2' below the second measure, a '3' below the third measure, and a '4' below the fourth measure. The third staff has a '4' below the first measure. The fourth staff ends with a double bar line and the letters 'O. C.' written below it.

+

Contrabajo

Conadilla a tres

Los Litanos, y el hidalgo;

//

Allegretto $\text{C}=\text{D}$ $\frac{3}{4}$ *ff*

Handwritten musical score for a piece titled *Allegretto*. The notation is in treble clef, key signature of one sharp (F#), and 3/4 time. The score consists of 10 staves. The tempo is marked *Allegretto*. The dynamics range from *ff* (fortissimo) to *p* (piano). The notation includes various note values, rests, and slurs. Measure numbers 10, 20, 30, 40, 50, 60, 70, 80, and 90 are written above the staves. The piece concludes with a double bar line and repeat dots at the end of the 10th 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 single system across the ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with the tempo marking "And." and ends with "Allegro".

Handwritten annotations and markings include:

- 110
- 120
- 130
- 140
- 150
- 160
- 170
- 180
- 190
- 200
- 210
- 220
- 230
- 240
- 250
- 260
- 270
- 280
- 290
- 300
- 310
- 320
- 330
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- 360
- 370
- 380
- 390
- 400
- 410
- 420
- 430
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- 460
- 470
- 480
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- 640
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- 670
- 680
- 690
- 700
- 710
- 720
- 730
- 740
- 750
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- 770
- 780
- 790
- 800
- 810
- 820
- 830
- 840
- 850
- 860
- 870
- 880
- 890
- 900
- 910
- 920
- 930
- 940
- 950
- 960
- 970
- 980
- 990
- 1000

Dynamic markings: *p*, *pp*, *f*, *ff*, *mar*, *Allegro*.

Other markings: *And.*, *Allegro*, *2 ve.*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

y-la

Allegro

Allegretto Moderato

276
4 *p^o*

280

290

300

310

320

330

334

Allegro ma All^o

Parola

Handwritten musical score on six staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Above the first staff, the number "406" and the word "Vor" are written. Above the second staff, the number "410" and the word "le" are written. Above the third staff, the number "420" and the word "le" are written. Above the fourth staff, the number "430" and the word "le" are written. Above the fifth staff, the number "440" and the word "le" are written. Above the sixth staff, the number "450" and the word "le" are written. The score concludes with a double bar line on the sixth staff.

Parola

Lirana Andno $\text{C} \# \text{F} \# \text{3}$ $\frac{3}{8}$

445

950

460

470

480

490

495

Allo.

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710

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730

740

750

760

770

780

790

800

810

820

830

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870

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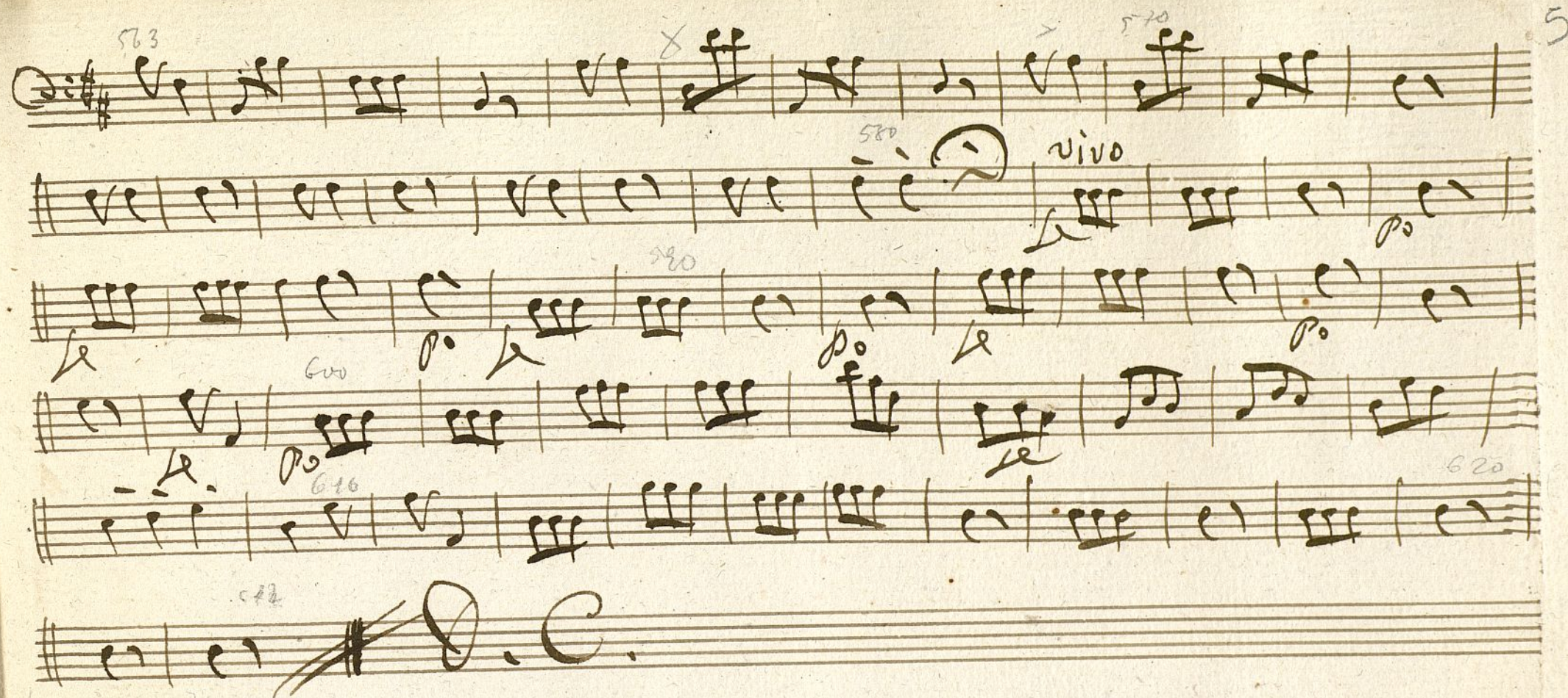
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