

Mus 173-7

Lep.^o 18

7

Ton.^a a 4

El Pretend^{te} a Comico

Del S.^{ro} Laverna

173-7

All.^o

fe

ten

Ador.

Ritard.

es es cu sa do no nos can

es es cu sa do no nos can se

se mor ni de va ne mor ni de va ne mor los se sos mas

mor ni

Lento Ya no pueden can tar se ma to na

All^{to} *For^o* Lo mo el gur to ha mu da do ya no di

Di llas ma to na di llas por q^e fal tan los hom - - - -

viex ten ya no di viex ten de la gra cia es pa - ño - - - -

bres por q^e fal tan los hom - - - - - bres q^e an tes ha vi - - - - a q^e an tes a

la De la gra cia es pa ño - - - - la los son so ne - - - - tes Los son so

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes tempo markings such as *Al segno*, *Allegro*, and *Rosario*. The lyrics are in Spanish, including "vi - - - a", "ne - - - tes", "es es cu sa do", "es es cu sa - - do no no can", "no no can se mo", "ni de va ne mo", "ni de va ne mo", "se", "mo", and "ni". The notation includes various musical symbols like clefs, notes, rests, and bar lines.

se sor mas es no nos can semor
es escu sa do no nos can semor nos can se mor
ni de va ne mor los se sor mas los se - - - son
ni
fe mas los se sor mas.
fe
Parola 1.^a

The image shows a handwritten musical score on aged paper. It consists of five systems of staves. The first system has two staves with lyrics 'se sor mas' and 'es no nos can semor'. The second system also has two staves with lyrics 'es escu sa do' and 'no nos can semor nos can se mor'. The third system has two staves with lyrics 'ni de va ne mor los se sor mas' and 'los se - - - son'. The fourth system has two staves with lyrics 'ni' and 'fe mas los se sor mas.'. The fifth system has two staves with lyrics 'fe' and 'Parola 1.'. There are some additional markings like 'fe' and 'R' on the right margin.

Ros.^o en lugar de tonadillas
q.^a hemos de cantar Mujer

Uedo.^a Cantaremos opexetas

Ros.^o ... tu estas sonando y con quien? según de poner

Uedo ... no esta sano y vivo Camas
pronto siempre asu debex?

Ros.^o Si, mas falta quien le ayude

Uedo... la nacion no ha de poder
olvidar las tonadillas

Ros.^o ... y con quien se han de poner
deestar pensando yo en ello
te aseguro por ti fe

q.^a se me cae la cabera

Uedo ... bobada! soniegate
y descarga la cabera
con un polbo de Vape.....

tocan Campanilla

R.^o ~~Uedo~~ ... mas llamaron ala puerta
y nose quien podra ser

¡vuelven á tocar

Allegro

Llaman *Ritardando*

O tra vez es tan lla mando quiense xa contan ta

All.

pri sa anda a vex lo espe xax se quea lla van

correa pri sa espe xax se quea lla van

es pe xax se quea lla van a lla van a lla van

es pe

Troparito

Parola 2.^a

Parola 2.^a

All.^o

Stedot. Pero Cristiani quien era?
Cris. Vos dire: Un Muchacho
que a llegado a su noticia
que nos hallamos escasos de cantores
ya benidos a pretender.
Ro. Pues llamarlo
que aqui podia dar
pruebas de su merito
Stedot. y si acaso se cortare
Cris. Para eso procurareis animarlo
por el y las piedades
disimulen sus conatos.
Salga usted y fuera miedo
que estas le ofrecen un amparo.

Vi sa yo cxe o q^hade Ve ben tar q^hade Ve ven

ja ja ja ja ja ja ja

The first system of the handwritten musical score consists of three staves. The top two staves are for a vocal line, with lyrics written below the notes. The bottom staff is for a piano accompaniment, indicated by a 'p' marking. The lyrics are 'Vi sa yo cxe o' followed by a long rest, then 'q^hade Ve ben tar q^hade Ve ven'. Below the vocal staves, there is a line of rhythmic notation with the syllables 'ja ja ja ja ja ja ja'.

tar a chi a chi... a chi...

a chi a chi--

De mi se gun veo....

violⁿ

The second system of the handwritten musical score continues the vocal and piano parts. The top two staves show the vocal line with lyrics 'tar', 'a chi', 'a chi...', and 'a chi...'. The bottom staff shows the piano accompaniment, with a 'violⁿ' marking at the beginning. The lyrics 'De mi se gun veo....' are written above the piano staff. The system concludes with a final musical phrase.

a chi

De mi segun veo... se quieren bux lax se quieren bux lax ja ja ja

a chii *es taes co sa A*

a chii *es taes co sa Ami go* *es*

ja ja ja ja ja ja ja ja ja ja ja es taes co sa A

mi go q.º no he dea guantar no no no no achi no no no no

mi go q.º no no no no no no achi no

mi gas q.º no he dea guantar esta es cosa a mi pas que no he dea guan

a chi q.º noe dea guan tar noe dea guan tar no he dea guantar

no q.º noe dea guantar noe

tar q.º noe dea guan tar noe dea guantar no he dea guan tar ja ja ja ja

Handwritten musical score for the first system, featuring two staves. The lyrics are written in Spanish. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: "Yo mas quixo estornudar achi" on the first staff, and "ja ja ja ja noos veis de vex mi visa" on the second staff. The word "achi" is written at the end of the second staff.

Yo mas quixo estornudar achi

ja ja ja ja noos veis de vex mi visa

achi

Handwritten musical score for the second system, featuring two staves. The lyrics are written in Spanish. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: "achi i" on the first staff, and "es toa es buxla co no" on the second staff. The word "achi i" is written at the end of the second staff. The lyrics continue on the third staff: "es to to ca yaendes pre cio yaendes pre cio".

achi i

es toa es buxla co no

achi i

es to to ca yaendes pre cio yaendes pre cio

ci da a chi achi esto es
taes buxla cono ci da achi achi esto es
no meen faden por mi vi da nomeen faden por mi vi da

Co sa de va biar es toes co sa de va biar es toes co sa de va biar
co sa
es toes co sa de va biar es toes co sa de va biar

Parola 3^a

Ros.^o... si es burla basta de burla

Cris... lo mismo digo alas dos

Lle... esto es del tabaco efecto

Crist... pues mi Visa dimano

de un Pretendiente q^e viene

a hacer oi oposicion

a una Plaza de Cantante

Ros.^o... y es profesor?

Crist... profesor

Ros.^o... entonces por q^e no viene

q^e caval' mente las dos

tratabamos de la falta

q^e nos hace otro Cantor

Crist... pues ya le tienen

Lle... no pudo

venir a tiempo Mejor

Ros.^o... y no sabremos q^u es?

Crist... pues de eso me xio yo

por q^e un hombre q^e ha tenido

el grado, y elevacion

q^e tienen los de su clase

y hacen oposicion

a Comico, digo q^e es

el fenomeno Mayor

q^e puede darse en el mundo

Lle... de veras?

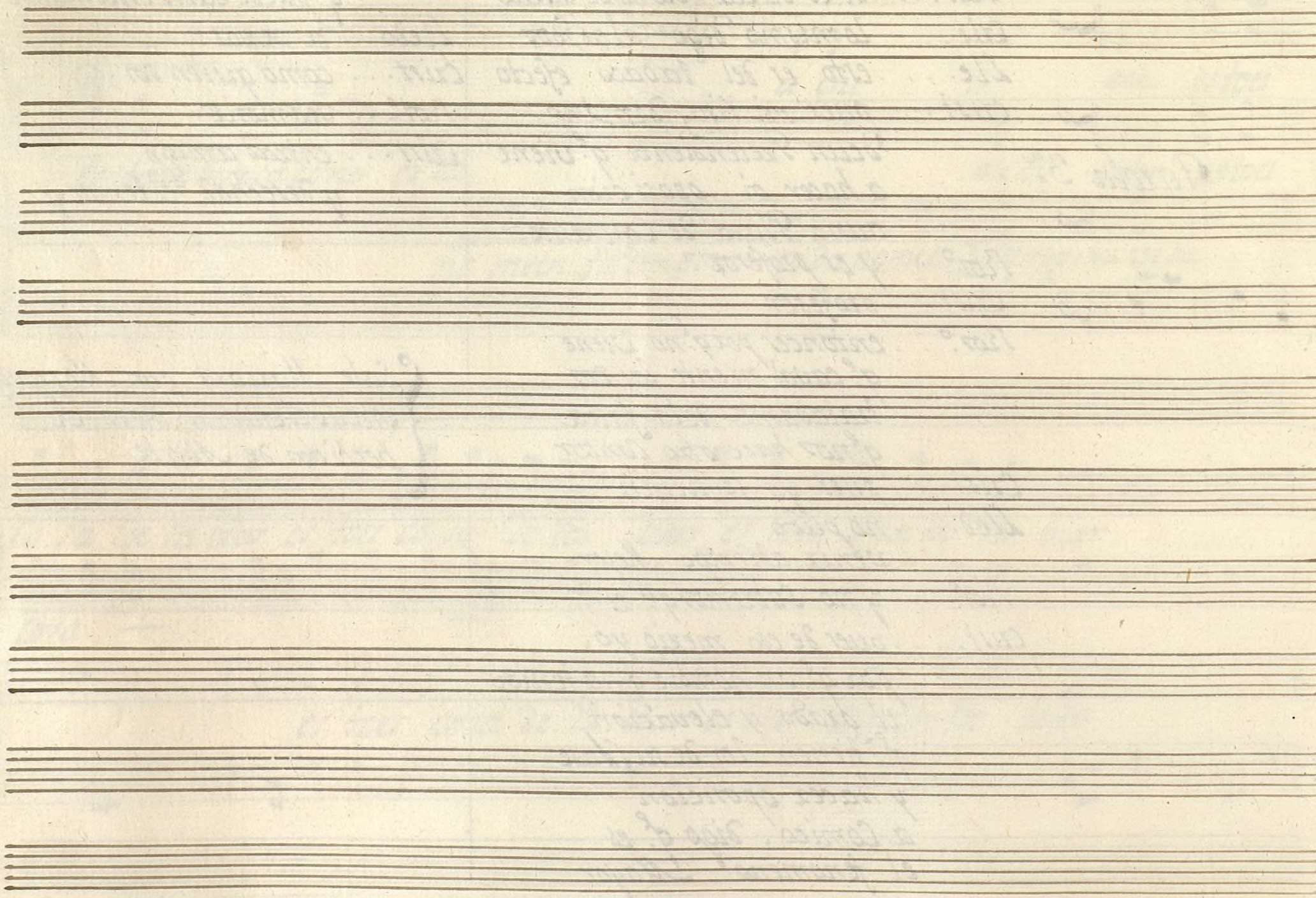
Crist... como quien soi

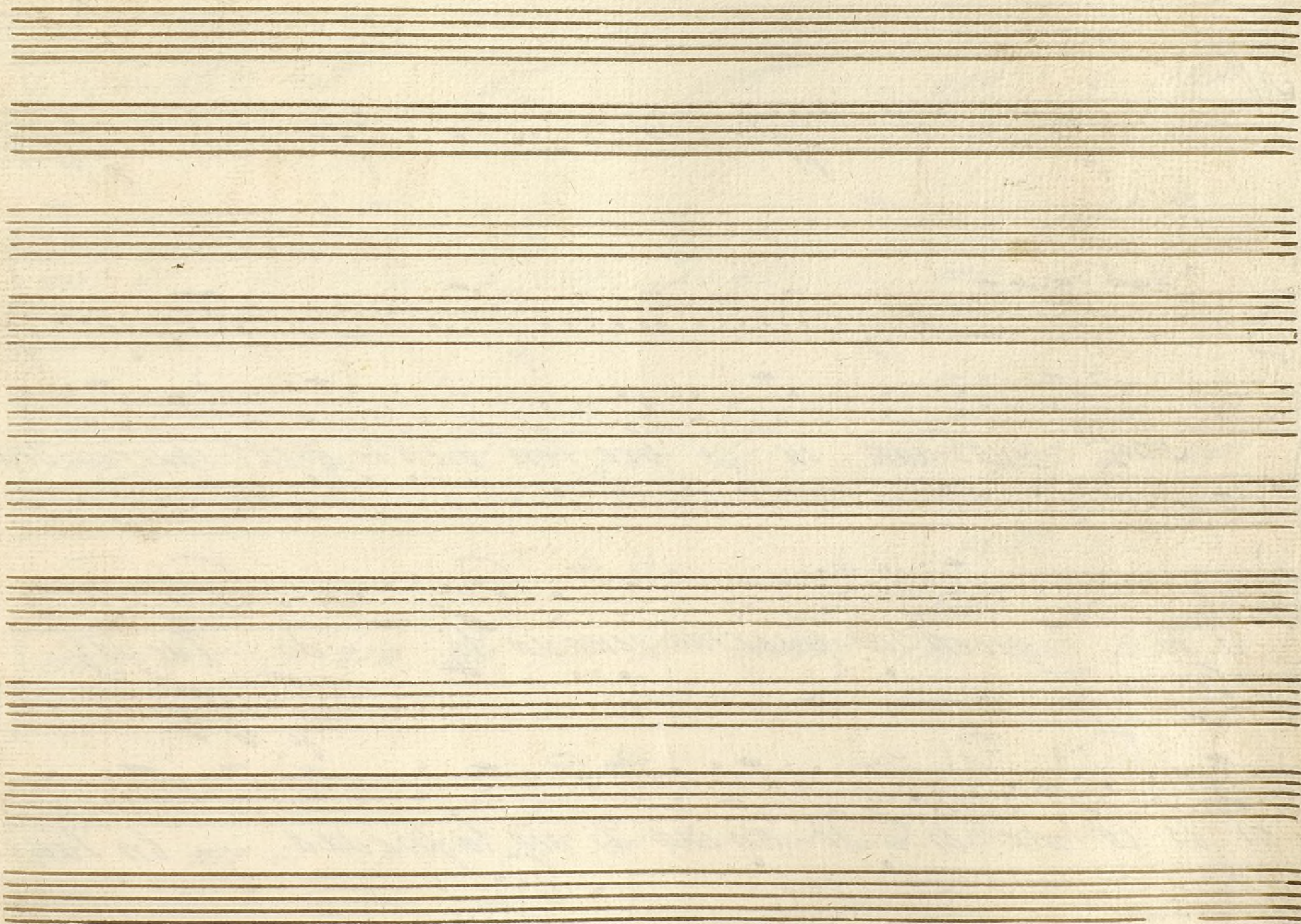
Ros.^o... veamole

Crist... entrad amigo

y desechad el temor

Sale Mariano con Morriango
encubriendo siempre el
herido de Abate



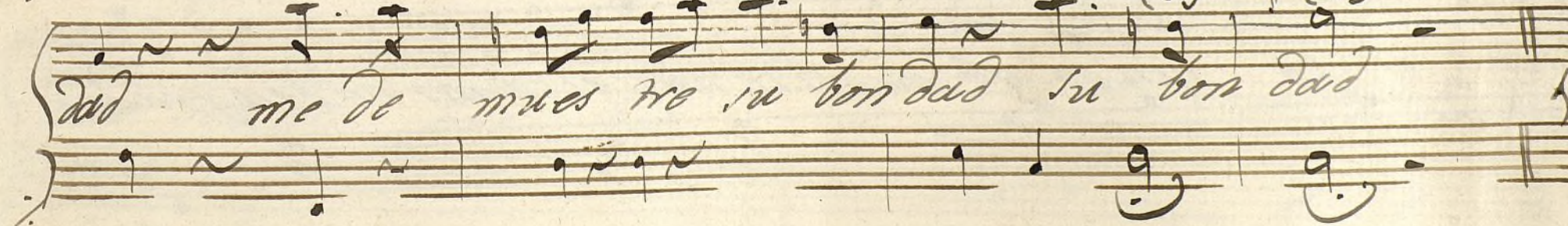
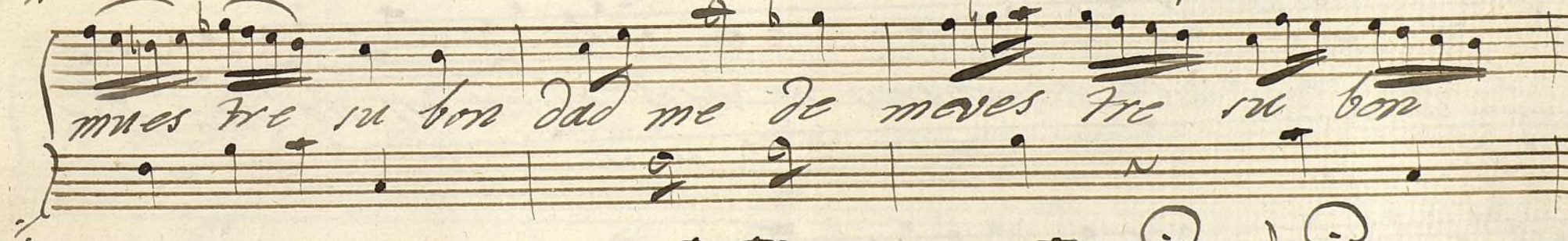
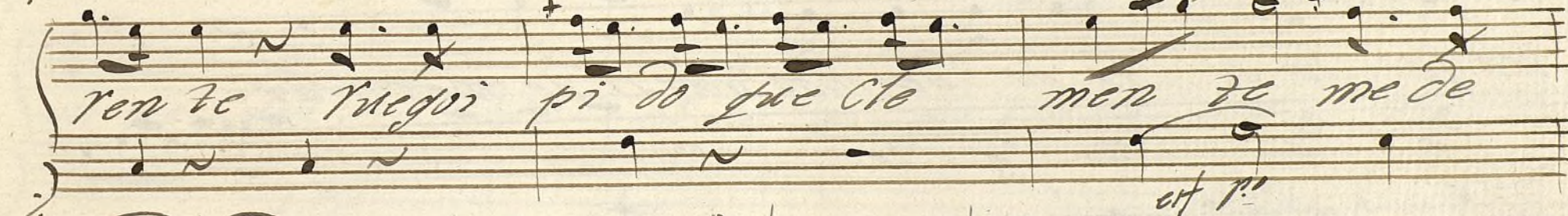
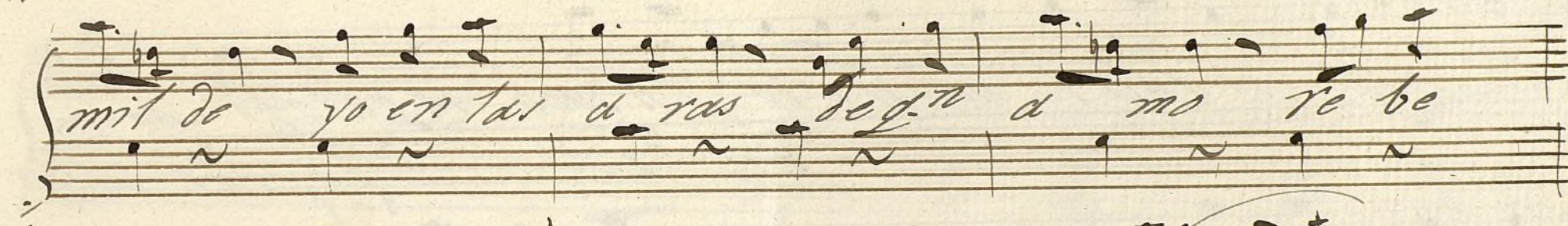
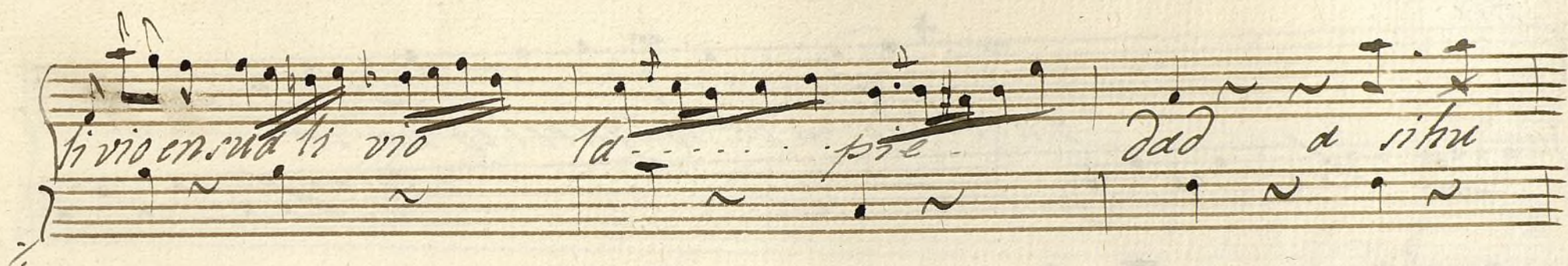


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Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written in Spanish.

And.^{no} Qual can sa do pre ten dien te q. en las puertas de un va
 ti do que en las puertas de un va ti. . . do fue ga
 pi de co me di. . do en su ti vio la piedad en su

Dynamic markings include *ff*, *fe*, *po*, *fmo*, and *po*.



V. P. All.^o

All.^o

Queet des ve to queet co na ro

fmo.

En suob se guio fi no tra ro En suob se guio fi no

f. p.

tra ro ra do ra do De mos trar si de mos trar

fmo.

Es po ran do q^e meen se ñen el ca mi no de a gra

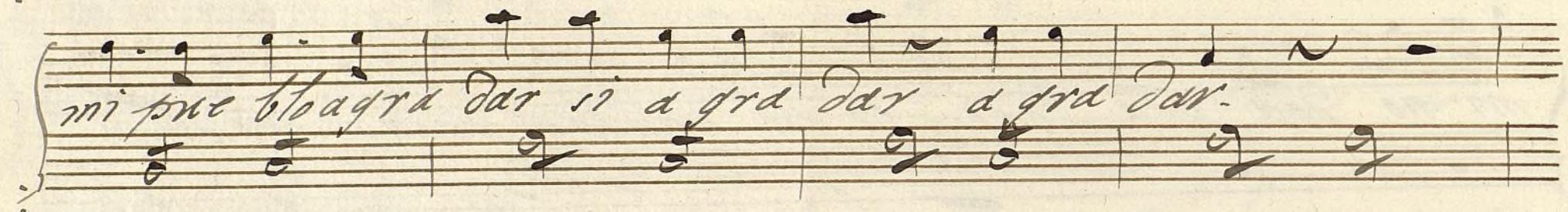
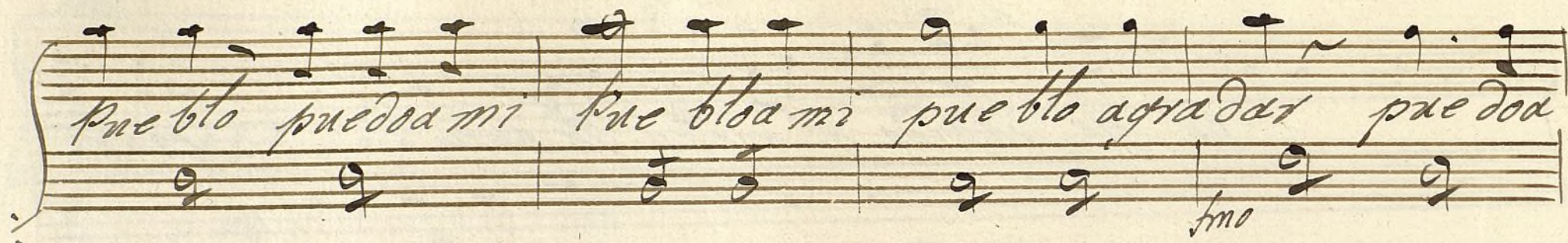
p.

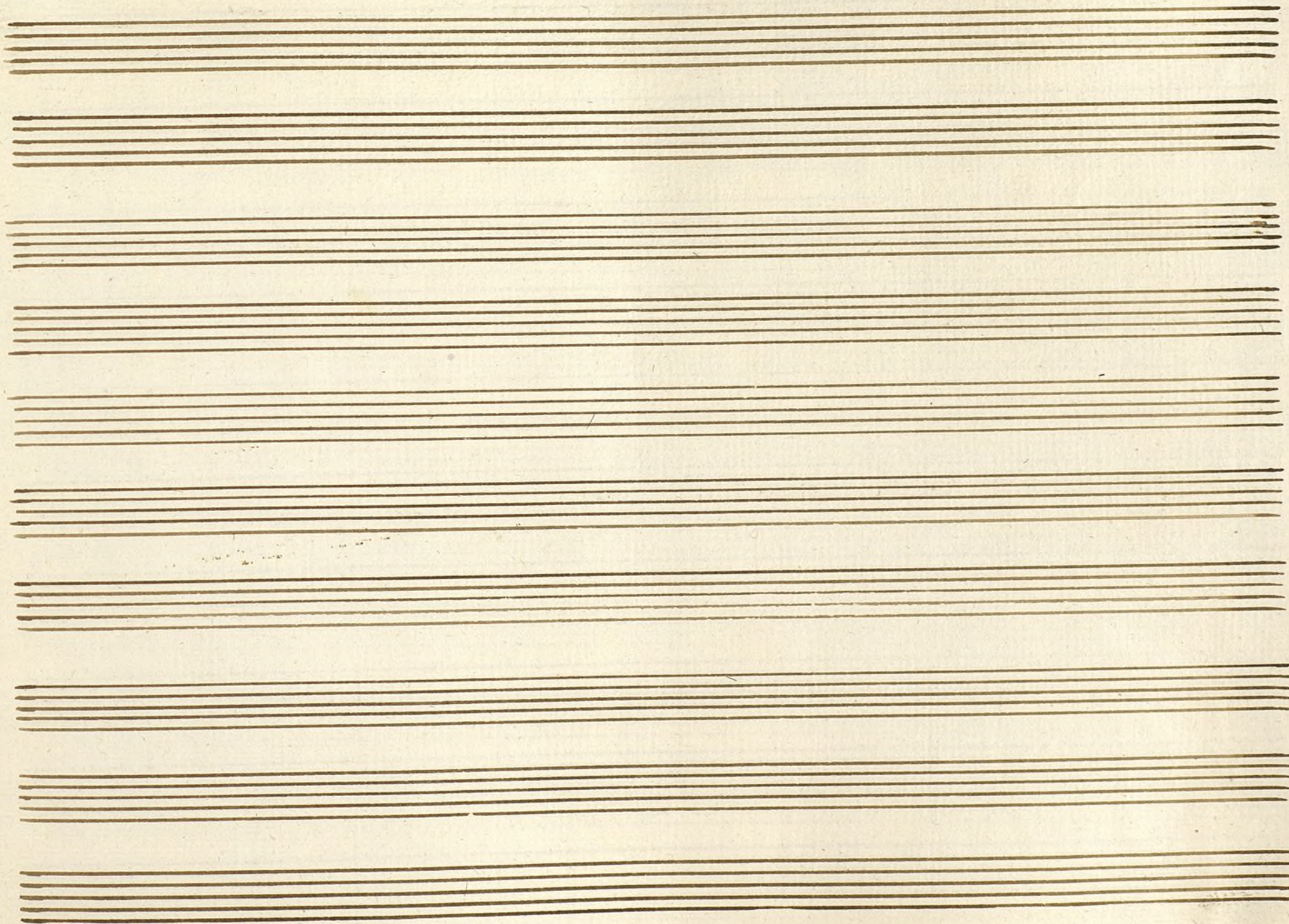
Dar. es po ran do q^e meen se ñen el ca mi no de a gra dar

Handwritten musical score on ten staves, featuring lyrics in Spanish. The lyrics are:

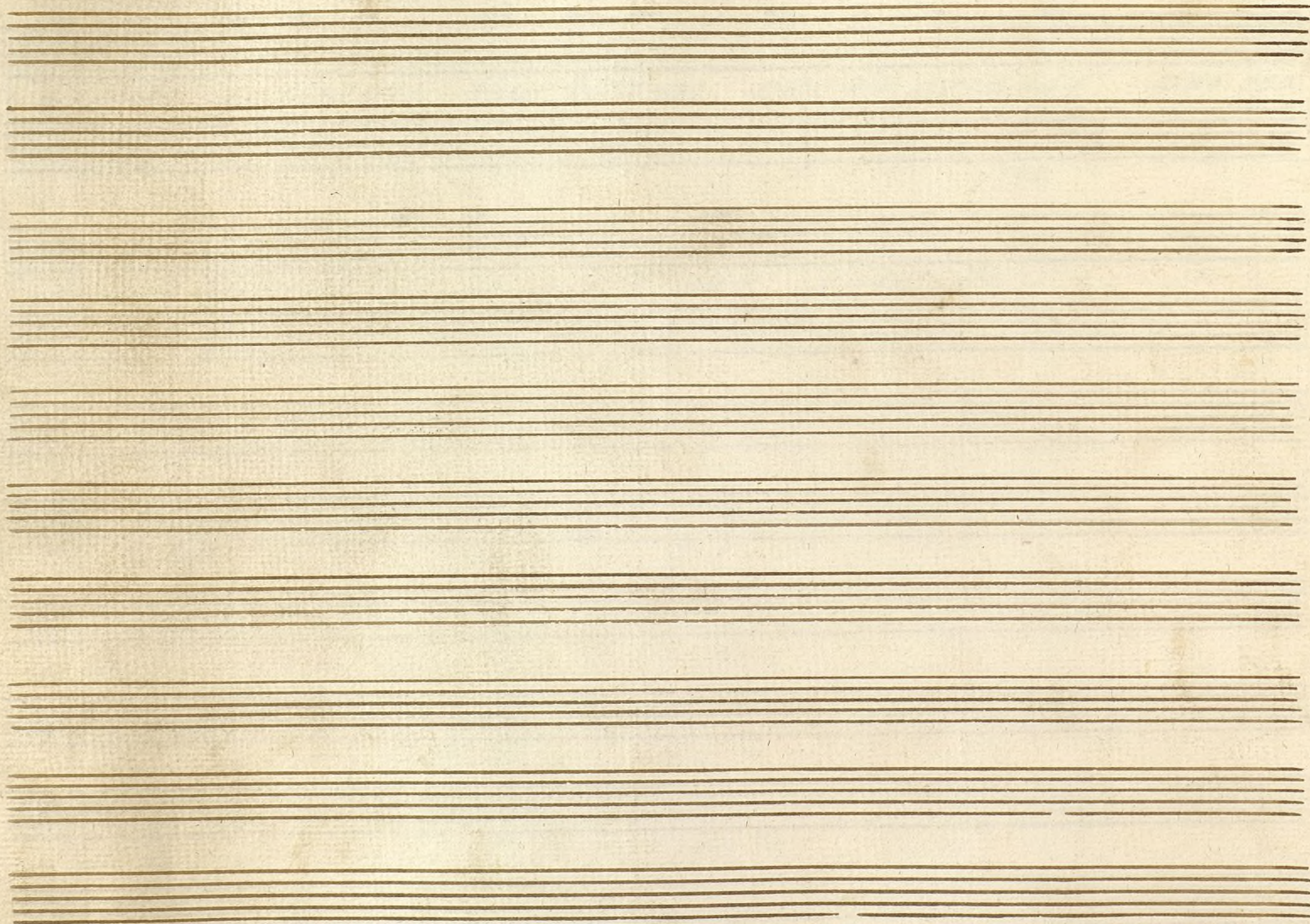
Es pe ran do q^{ue} me en se ñen et ca
mi no dea gra dar Es pe ran do q^{ue} me en se ñen et ca
mi no dea gra dar et ca mi no dea gra dar de
cid me de cid me como... pue da mi pue da gra dar
pue da mi pue da a gra dar pue da mi

The score includes various musical notations such as notes, rests, and dynamic markings like *f. p.* and *ff*.

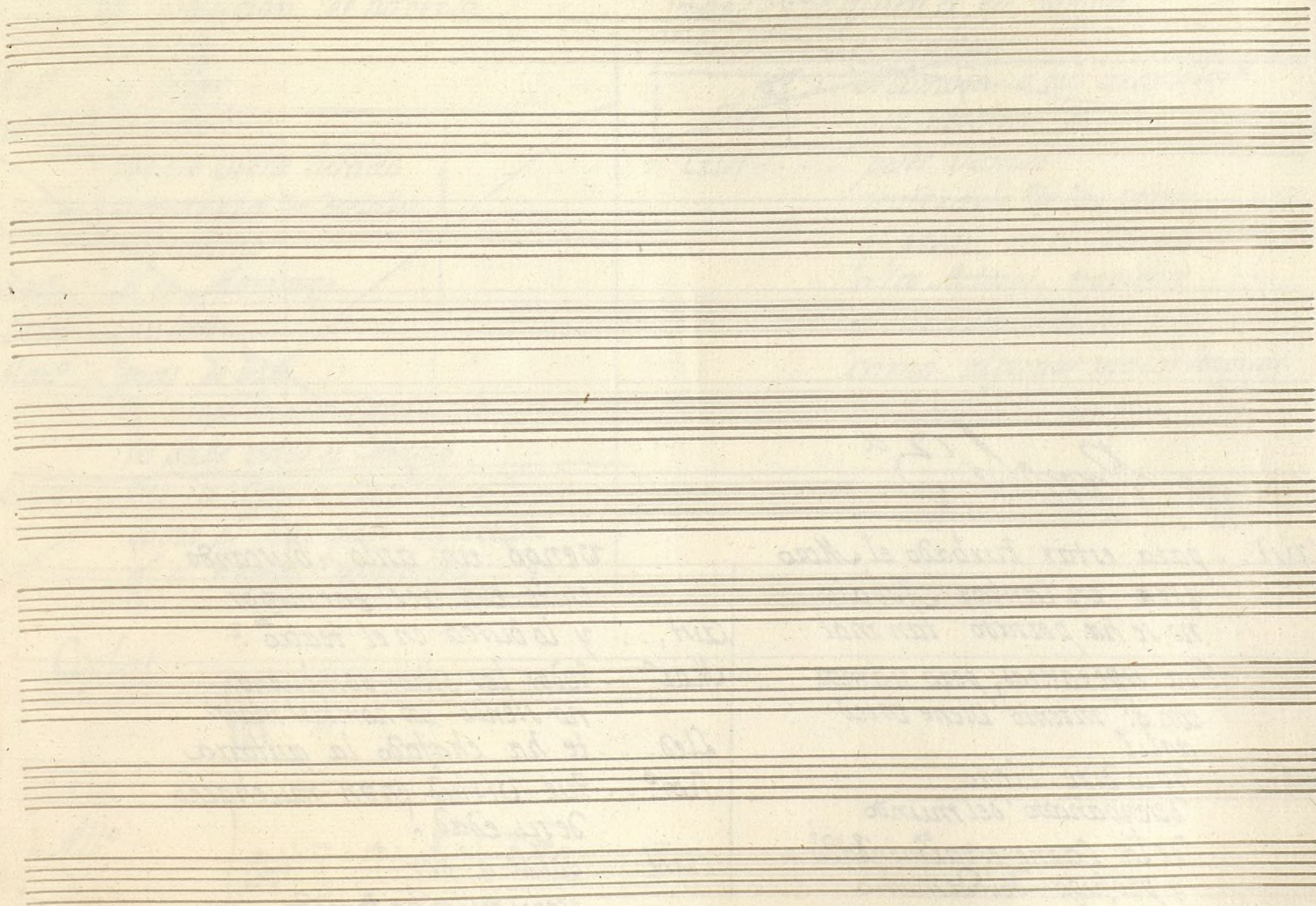




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Parla 3^a

Crist... para estar turbado el Moro
y sea en cantar Nobato
no se ha portado tan mal
da esperanzas; pero vamos
con q.^a intento Viene usted
agui

Mar.^o... Yo lo dixe claxo
Desengañado del mundo
de la carne escarmentado
y profugo del demonio

vengo un arilo buscando
entre esos tres enemigos

Crist... y lo busca en el teatro?

Mar.^o... todos los sitios son buenos
no siendo los hombres malos

Led... te ha chafado la guitarra

Mar.^o... Que virtud en un muchacho
de su edad!

Crist... sobre q.^a por
escrupulos ha tomado

*La Resolución de hacerse
Comico*

Mar.º ... si Señor

Crist. ... Brabo!

*por eso viene vestido
a manera de donado
capuchino*

Mar.º ... si es Morzongo

Crist. ... ya lo ve

Mar.º ... pues de bajo

*de una mala capa suele
Ya sabe usted el Adagio*

*Lido ... ver la causa de su Xisa?
sobre q.º hai gato encerrado
q.º el tiempo descubrirá*

Ros.º ... quien es ese hombre?

Crist. ... el Diablo

Acomoda o no acomoda?

Lido ... por nosotros si

Crist. ... pues vamos

a entexarle de las cosas

q.º pasan en el Teatro

a los Actores, no piense

q.º sex Comico es sex Vago

como algunas malas lenguas

han querido así llamarlos

Coplas

Allegro

All.º

Lledot... El Actor q^e de sem pe ña su des
Rosario... tam bien gasta en su de cencia mu cho
 ti no digna mente su des ti no dig na - men - te No chey
 mas de lo q^e gana mucho mas de lo q^e - ga - na Ya si ay
 dia di li jen te no chey di a di li jen te
 Po bre que sea fana ya si ay Po bre que sea fana

gastael tiempo es fu diar *crist.* y por premio muchas
 por pa gar y no po der o tros pueden y no
 Noches se vaal le cho sin ce nar se vaal le cho sin ce nar se vaal
 pagan por se ño xer pa ze cer por se ño xer pa ze cer por se
 le cho sin ce nar *el Max.* e soen mi noes co sa nueva q' ahora es mo da el ayu
 ño xer pa ze cer en los hom bres de ca xacter siem pre mo da fue el de

nar q'ao raes mo' dael a yu nar q'ao raes mo' dael a yu nar ^{Roi.º}prosi
 ver siem pre mo da fueel de ver siem pre mo da fue el de ver pro
 ga mos pro si ga mos
 Lleño pro si ga mos
 Cris... si Mu cha char a ca bad le deen te rax a ca bad le deen te

Stedo

Ros^o Lains truccion quando a pro vecha

Maz^o

Lains truccion quando a pro vecha no se

Critt.

Lains truccion quando a pro vecha Lains truccion quando a pro vecha no se

rar

Lains

no se

De ve re tar dar. Lains truccion quando a pro

De ve re tar dar

Lains

De ve re tar dar no se De ve re tar dar

no se

vecha no se De ve Re tar Dax no se De ve Re tar
no - - se De ve Re tar
no se De ve Re tar
no
Dar no - - se De ve Re tar Dax no Re tar Dar
Dar no se De ve Re tar Dar no
Dar no se De ve Re tar Dar no Re tar Dar
no no

Allegro

Parola 5.ª

Don.º... Después de esto...
Mar.º... no se cansen
en darme mas instrucciones
y así paren a iniciar
a este cándido
Lleído... el hombre
es raro
Don.º... pero cristiani
quien es?
Mar.º... lo digo? señores
nos pueden ver
Crist.... ninguno
Mar.º... pues yo soy porq. se acorambren
un insecto racional
Lleído... cristiani como es su nombre?
Mar.º... dígame lo

Parola 1.ª
Roiat.º... Después de estas instrucciones
es preciso que usted repa...
Crist.... ser obediente, estudioso
y aplicado, de manera
que sobre tu obligación
reconvenirte no pueda ninguno
M.º... En quanto me manden
yo soy tipo de Obediencia.

Ros.^o... Santos Diones!

De pavor y de terror yo me estremesco

repdo

Max.^o... porvi'da de la ~~Memoria~~ restante
de la Memoria ha volado

(Sale Cristiani con pastor Comedidos
mixando a toda parte con un puñal
en la Mano

Crist... de v'ited versos

Max.^o... q.^o es d'ax versos?

Crist... apuntar

Max.^o... Ya voi volando no me acuerdo

Crist... Diga v'ited

calla q.^o tiene trocado
el papel: v'ited no sabe
leer?

Max.^o... si se me ha olvidado
de tanto estudiar:

Crist... lo mismo

q.^o el otro q.^o machacando
hecho en olvido el oficio

miren Vo q.^o son los guapos
que ~~quieren~~ darnos preceptos.

quiera Dios q.^o sean actores
para actoresi quanto mas
para Maestros, y enseñarnos.

antes aprenda a leer
y en sabiendo yo me encargo
de darle algunas lecciones
sobre el Arte del teatro,
cosa q.^o entienden muy poco

y pretenden saber tanto

Max.^o... Dios solo pagara a v'ited
por q.^o asi no iere v'ago.

All.^o *Crist.*
glos pa xe ce sin ro deos me di xer lue go chi quillas medi

La 2.
quese quede con no so tras to na di llas a can

xeis.. lue go. chi quillas

tar to na di llas a can tar

Max.^o
a gra dez co vles tro afecto agra dez co bues tro a

notea flijas nada temas nada

notea flijas nada

fecto pe xo te mo noagxa dar temo noagxa dar

ten

te mas

te mas

Max. es ra zon es ra zon la des con fianza es ra zon es ra zon la des con

fe B.

en el max de laespe ranza *siente el alma zo zo*
en el max de laespe ranza
fianza *Los 2..* *en el* *max de*
f *ef*

brar *zo zo brar siente el alma zo zo brar sien teel*
siente el alma zo zo brar si zo zo brar sien teel *sien teel*
laes pe ranza laes pe ranza sien te el alma zo zo brar sien te el
ef *uy*

al ma zo zo brar sien teel al ma zo zo brar sienteel
 al ma zo zo brar sien teel al ma zo zo brar sienteel
 al ma zo zo brar sien teel al ma zo zo brar sienteel
 al ma zo zo brar sien teel al ma zo zo brar sienteel

al ma zo zo brar sien teel al ma zo zo brar zo zo brar
 al ma zo zo brar sien teel al ma zo zo brar zo zo brar
 al ma zo zo brar sien teel al ma zo zo brar zo zo brar

Parola... 2

Crist..

apliquese, y sea hermita

que el pueblo le suplira

Mar^o

si estas Niños interceden

no dudo de su bondad

Parola

Ros.

Deel de se o q^a tea siste

All.^o Mod^{to}

Medo. *las dos.*

Deel de se o que tea si te Ya esta el pueblo per sua di do ya esta el pueblo per sua

Di - - - do

Max.^o

el fa bor q.^o le he de vi do - el - co nato au men ta

ta - el co na to au men ta za el co na to el co na to au men ta

ra el co na to au men ta za au menta ra

All.º a ray

y pues queda mor con fox mes

y pues queda mor con fox mes

Reu ni dor a por fia en suob se quio no chey dia

Reu ni dor a por fia en suob se quio no chey dia

el a fan no ce sa ra el a fanno ce sa xa no

el a fan no ce sa xa el a fanno ce sa xa no

ce sa ra no ce sa xa y pues quedamos con former

ce sa xa no ce sa xa y pues

ven ni dos a por fia

quedamos con for mer

ven ni dos a por fia

cresc.

el a fan el a fanno ce sa ra

el a fan el a fanno ce sa ra y pues q' damos con for mer

p.

... pues que da mos con for mes *Re - - - u*
y pues quedamos con for mes
Re u ni dos a por fi'a

ni dos a por fi'a en su ob se guio no che y dia
Re u ni dos a por fi'a
en su ob se guio no che y dia

una vez la Aor. y otra la Aledò

el a fan no ce sa ra

el a fan no ce sa ra

el a fan no ce sa

el a fan no ce sa

f

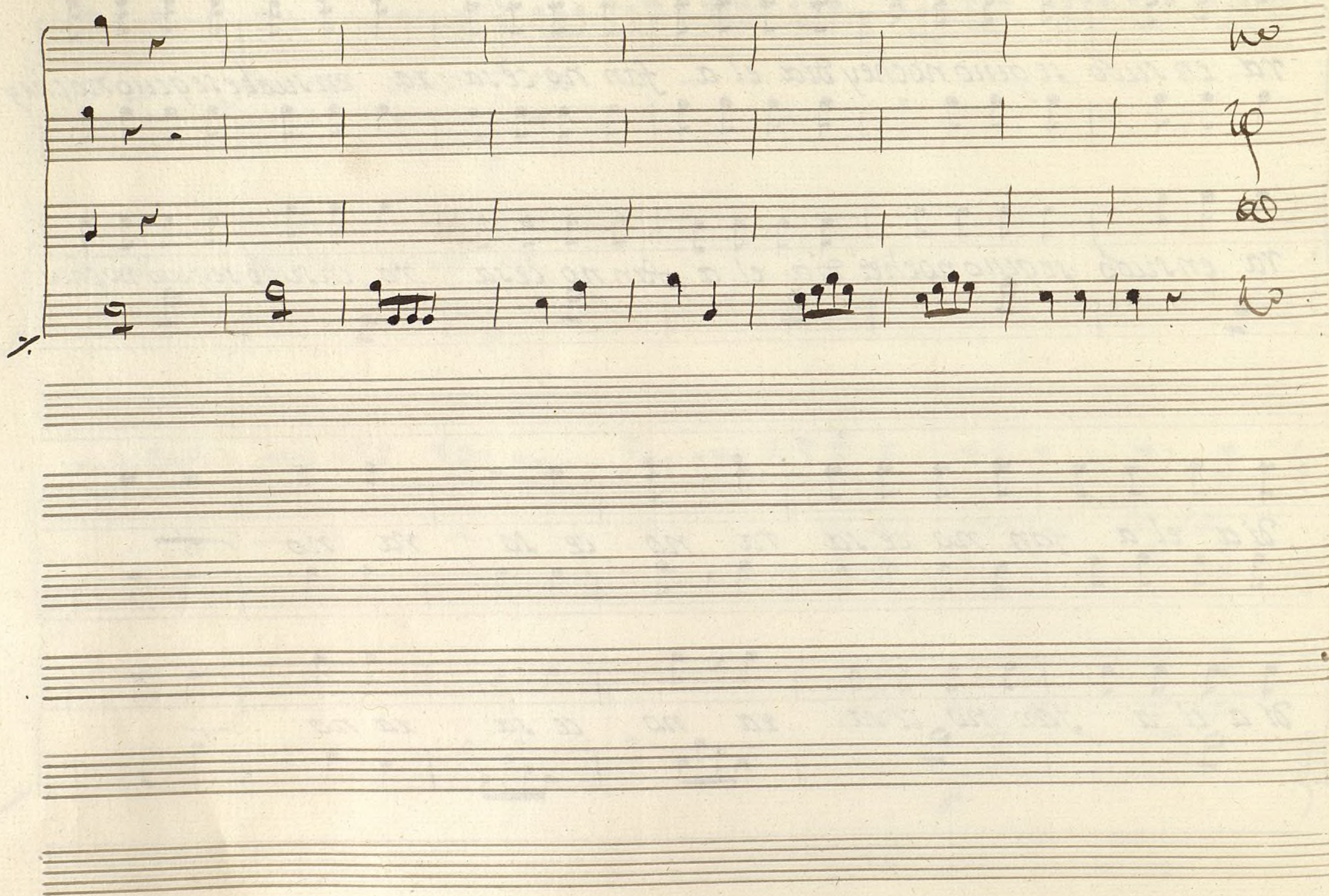
p

ra en su ob seguio noche y dia el a fan no cesa ra en su ob seguio noche y

ra en su ob seguio noche y dia el a fan no cesa ra en su ob seguio noche y

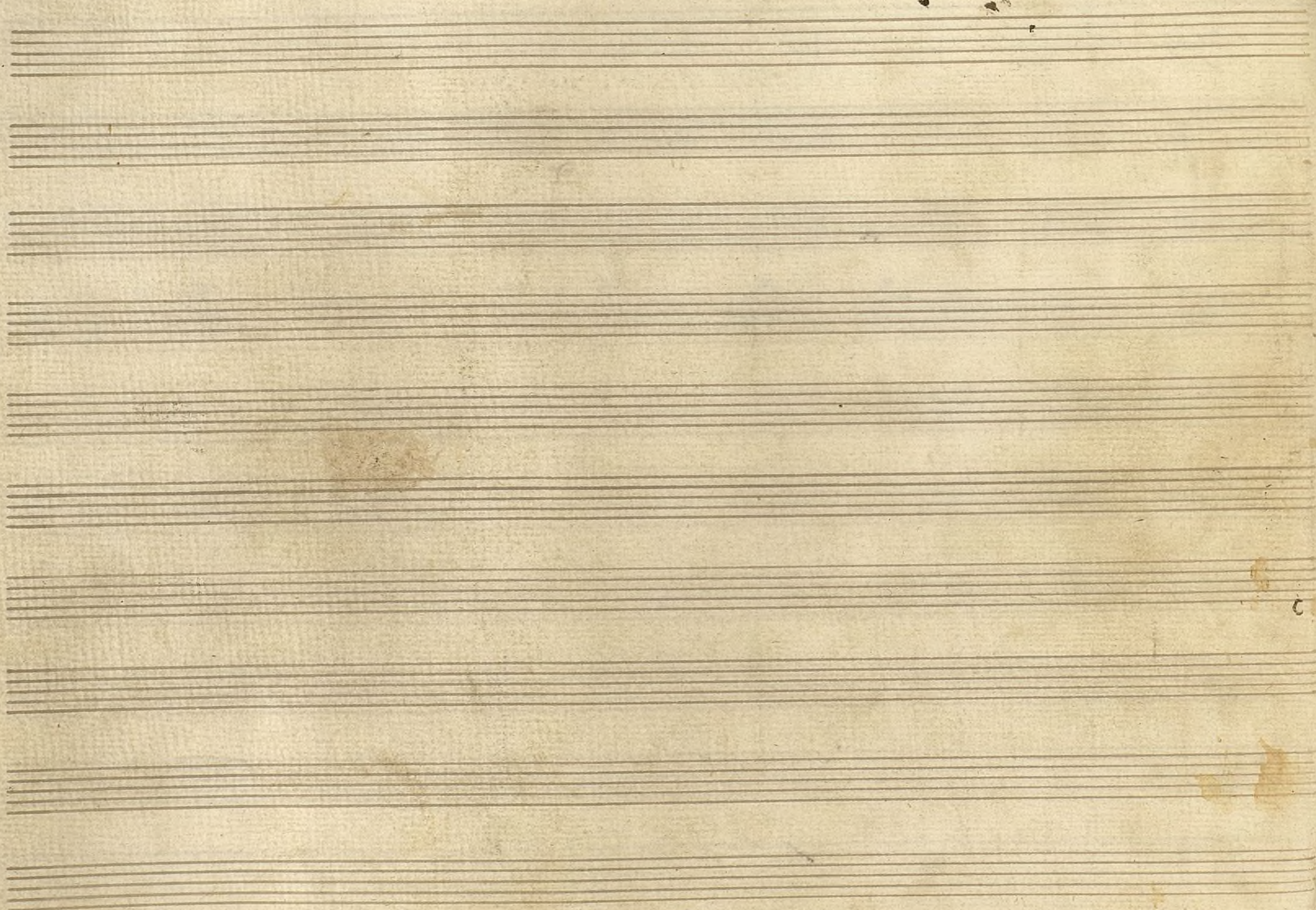
dia el a fan no cesa ra no cesa ra no

dia el a fan no cesa ra no cesa ra no



The image shows a single page from an old music manuscript book. The paper is a light cream or off-white color, showing signs of age with some slight discoloration and a slightly rough texture. There are ten horizontal musical staves printed across the page. Each staff consists of five parallel lines. The staves are evenly spaced and run from the left margin to the right margin. The page is otherwise blank, with no handwriting or printed notes.

Ayuntamiento de Madrid



1

2

Violin 1.º —

Ton.ª ã 4.º

El Pretendiente ã Comico

Handwritten musical score on ten staves. The first system (staves 1-8) is marked *All.* and 2/4 time. The second system (staves 9-10) is marked *All.^{to}* and 3/4 time. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f*, *p*, *per*, and *sf*. There are also repeat signs and a double bar line in the second system.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and instructions include:

- Allegro* (written as *All.^o*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)

Dynamic markings include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo).

Section markers include *Parola* (written twice) and *Allegro* (written once).

Aria

Handwritten musical score for an Aria, featuring multiple staves with notes, rests, and dynamic markings. The score is written on aged, slightly torn paper. The first staff begins with the tempo marking "All." and the dynamic "fmo". The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A section of the score is marked "And.^{te}" (Andante). The final staff begins with the dynamic "erf". The score is written in a cursive, handwritten style.

A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "All.^o" is written above the first staff, and the dynamic marking "fmo" (forzando) appears below the first staff. The score continues with various musical notations, including triplets and slurs. The word "Parola" is written in a cursive script at the end of the eighth staff.

All.^o
fmo
fmo
fmo
fmo
fmo
fmo
fmo
Parola

Coplas

All. no mucho

Handwritten musical score for "Coplas" in 2/4 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 2/4 time signature. The tempo marking "All. no mucho" is written above the first staff. The music is written in a single melodic line. Dynamics include *ff* (fortissimo) at the beginning of the second staff, *ff* at the beginning of the third staff, *pp* (pianissimo) at the beginning of the sixth staff, *esf.* (sforzando) at the beginning of the eighth staff, and *ff* at the beginning of the tenth staff. The piece concludes with a double bar line and the tempo marking "Al Segno" followed by a final measure with a *ff* dynamic.

This image shows a page of handwritten musical notation, likely a manuscript for a piece titled "Parola". The notation is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The word "Parola" is written in a cursive hand above the first staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Various dynamic markings are present, including "All." (Allegro), "f" (forte), "p" (piano), "mf" (mezzo-forte), "fz" (forzando), "me" (mezzo), and "te" (tutti). The word "Parola" appears again at the end of the piece, written in a cursive hand. The manuscript is on aged, slightly yellowed paper.

Final

A handwritten musical score on aged paper, featuring ten staves of music. The first section is titled 'All.º Mod.º' in a cursive hand at the top left. The music is written in treble and bass clefs with a key signature of two flats. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'fe' (forte) and 'p.' (piano). The second section is titled 'All.º assai' and begins with a double bar line and a 2/4 time signature. This section also features complex rhythmic patterns and dynamic markings. The handwriting is elegant and characteristic of 19th-century musical notation.



2

7

Violin 1.º

Fon.ª a 4.

El Pretendiente ã Comico

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo marking "Allo" is present at the beginning of the first staff and the second system. The score includes various musical notations such as notes, rests, beams, and dynamic markings like "p" (piano) and "f" (forte). The manuscript is written in dark ink on aged, slightly discolored paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/4), notes, rests, and dynamic markings like 'p' and 'f'. The word *Allegro* is written at the beginning of the third staff, *Allegro* at the beginning of the seventh staff, and *Parola* appears twice, once at the end of the sixth staff and once at the end of the eighth staff. The manuscript is on aged, slightly stained paper.

Aria

Handwritten musical score for an Aria, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- All.* (Allegretto) tempo marking at the beginning.
- fmo* (forzando) markings appearing multiple times.
- p.* (piano) markings.
- f* (forte) and *ff* (fortissimo) markings.
- And.* (Andante) tempo marking in the middle section.
- fe* (forzando) marking.
- elf* (elf) marking at the bottom.

The score is written on ten staves, with the first staff starting with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on eight 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.

Dynamic markings and other annotations include:

- All.^o* (Allegro)
- fmo* (for *f* or *mo*)
- fe* (for *f* or *e*)
- p* (piano)
- erf* (for *e* or *r* or *f*)
- mo* (for *m* or *o*)

The score concludes with the word *Pavola* written in a decorative, cursive hand at the bottom right, with the number 109 written above it.

Coplas

All. no mucho

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature has one sharp (F#), and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings: 'f' (forte) appears at the beginning of the first staff, in the middle of the third staff, and at the end of the eighth staff; 'p' (piano) appears in the middle of the fourth staff and at the beginning of the tenth staff. The tempo marking 'All. no mucho' is written above the first staff. The piece concludes with a double bar line followed by the instruction 'Al Segno' and a final note marked 'f'. The paper shows signs of age, including slight discoloration and wear at the edges.

Parola

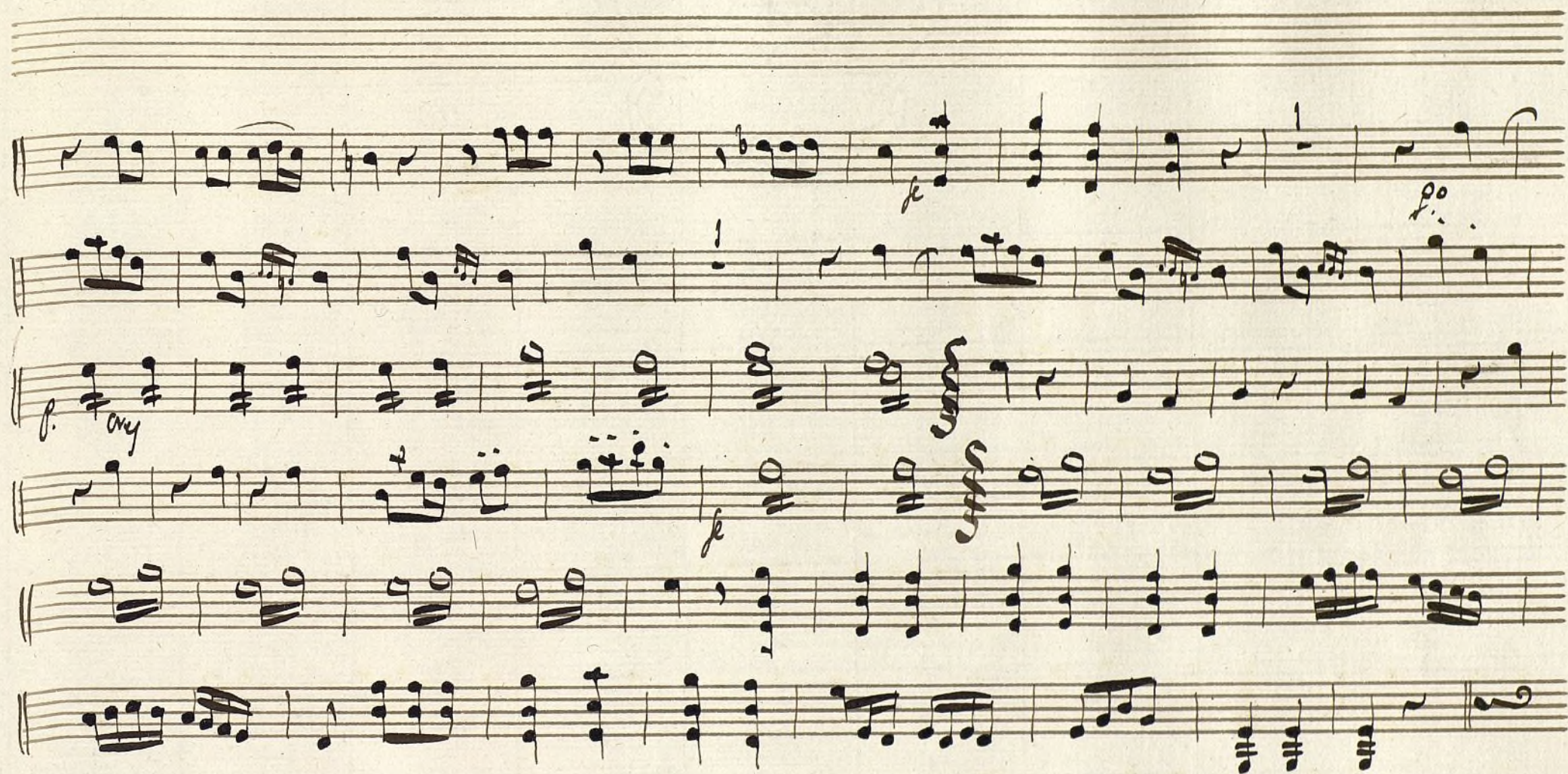
All.^o *fe* *ten* *fe* *fe* *esf* *esf* *cry* *fe* *Parola*

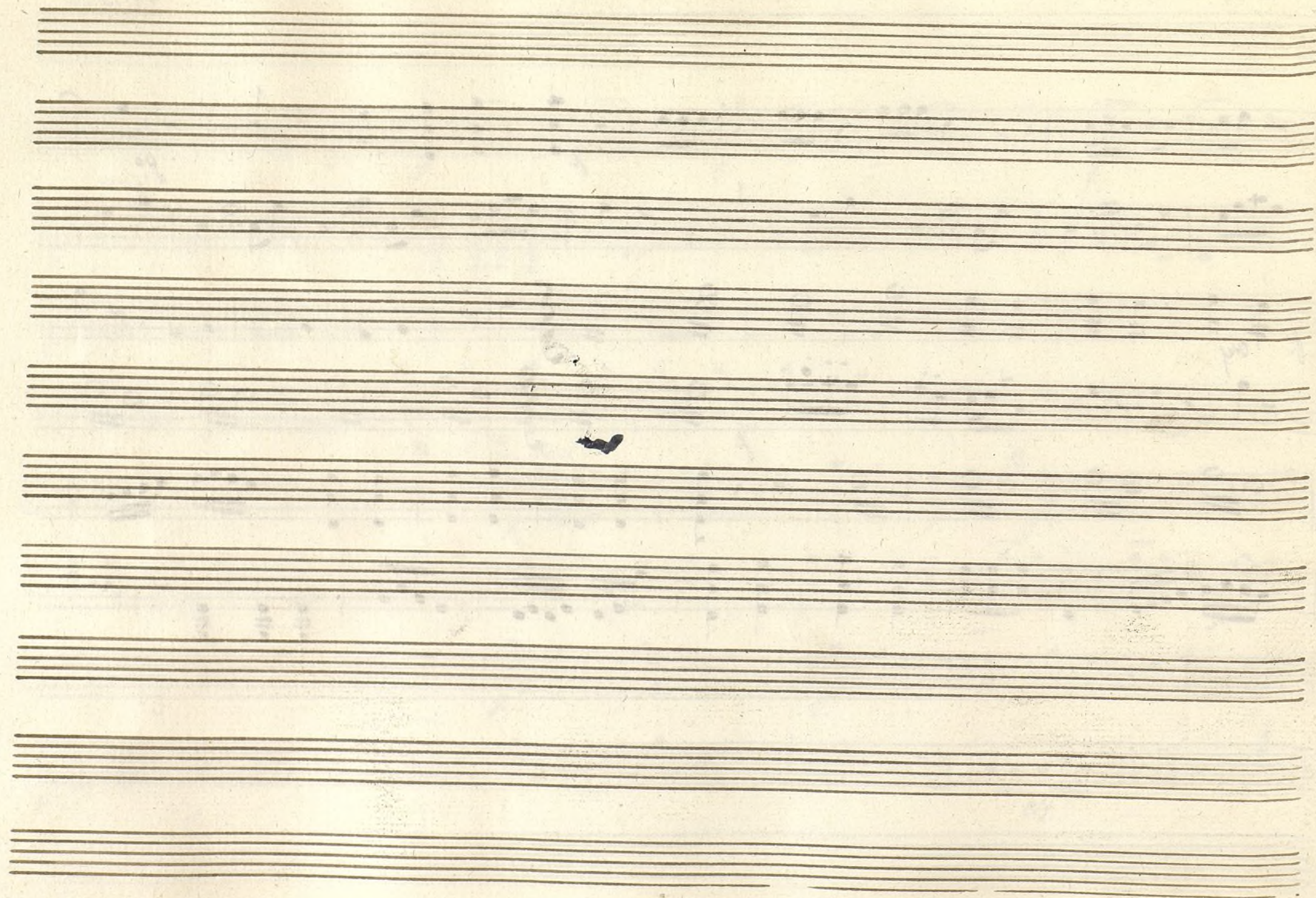
Final

All.^o Mod^{to}

All.^o asay

elf





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12000 55325

Mus 173-7

f

+

Violin 2.º

Ton.ª a 4

El Pretendiente a Comico

Allegro 2/4

Alto 3/4

Allegro

All.^o

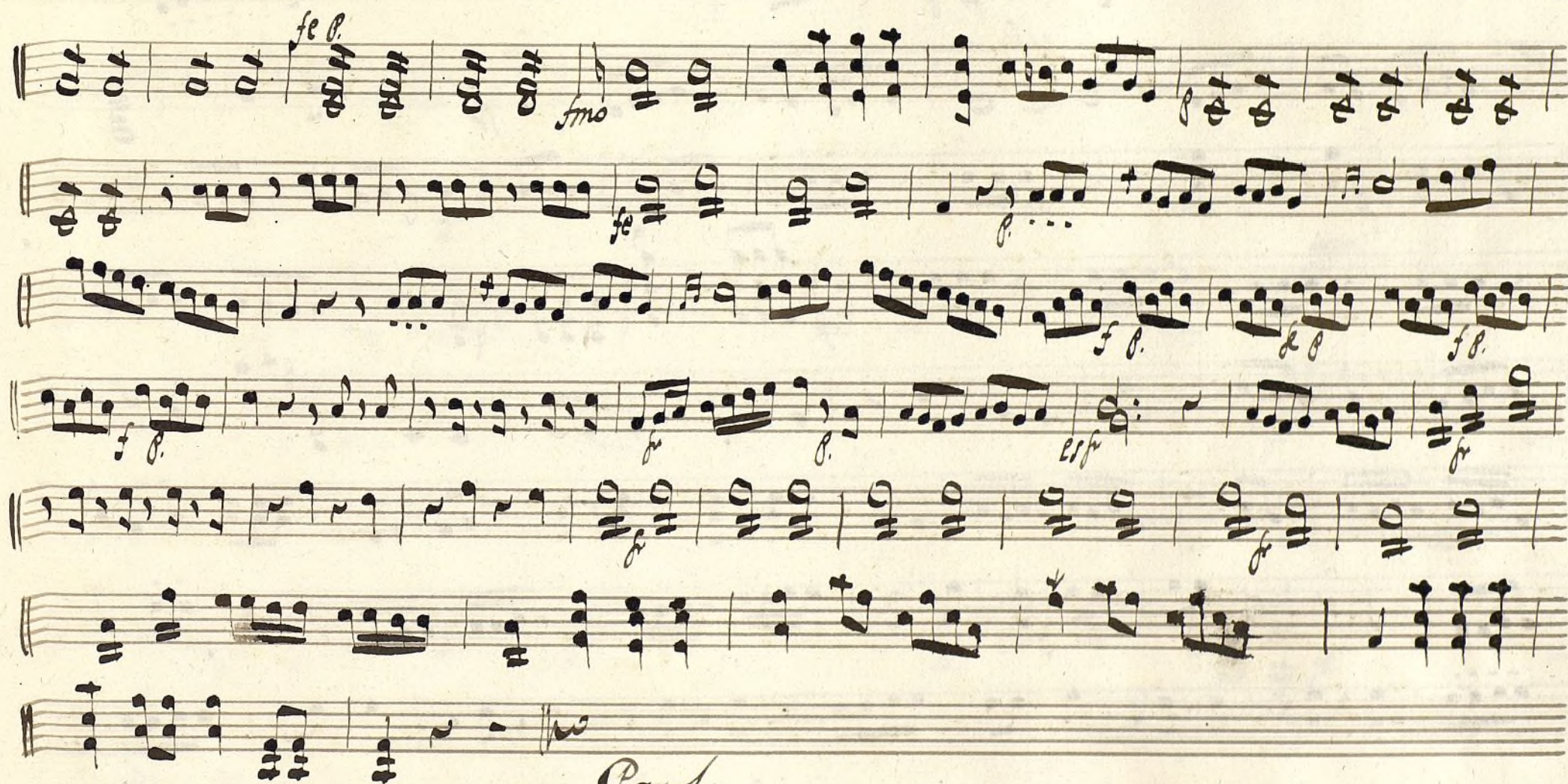
Parola

Allegro

Parola

Aria

Handwritten musical score for an Aria, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a single system across eight staves. The first staff begins with the tempo marking *All.^o* and the dynamic *fmo*. The second staff includes the dynamic *fe p*. The third staff has the dynamic *fmo*. The fourth staff is marked *And.^{te}* and includes the dynamic *rin f*. The fifth staff has the dynamic *p*. The sixth staff has the dynamic *psf p*. The seventh staff is marked *All.^o* and includes the dynamic *fmo*. The eighth staff has the dynamic *fmo*. The score is written in a single system across eight staves. The first staff begins with the tempo marking *All.^o* and the dynamic *fmo*. The second staff includes the dynamic *fe p*. The third staff has the dynamic *fmo*. The fourth staff is marked *And.^{te}* and includes the dynamic *rin f*. The fifth staff has the dynamic *p*. The sixth staff has the dynamic *psf p*. The seventh staff is marked *All.^o* and includes the dynamic *fmo*. The eighth staff has the dynamic *fmo*.



Parola

Coplas

All. no Mucho



Al segno *Parola*

All.^o

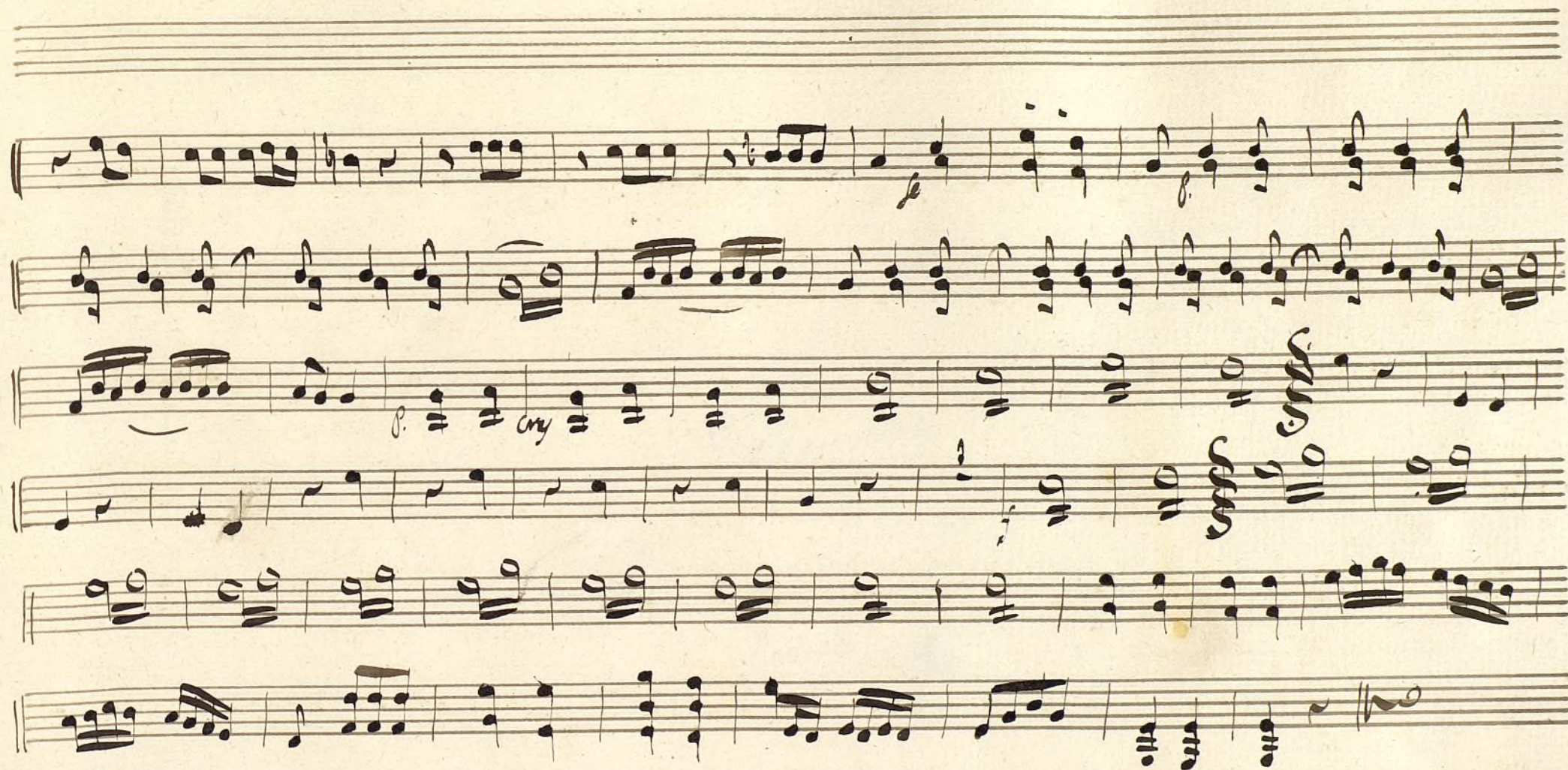
ten

ff *f* *p* *ff* *f* *ff* *f*

Parola

Final





2

7

Violin 2º

Ton.ª a 4

El Pretendiente á Comico



Al segno

All.^o

Parola

All.^o

Parola

Faia

Allegro *fmo* *p.* *fmo* *p.*

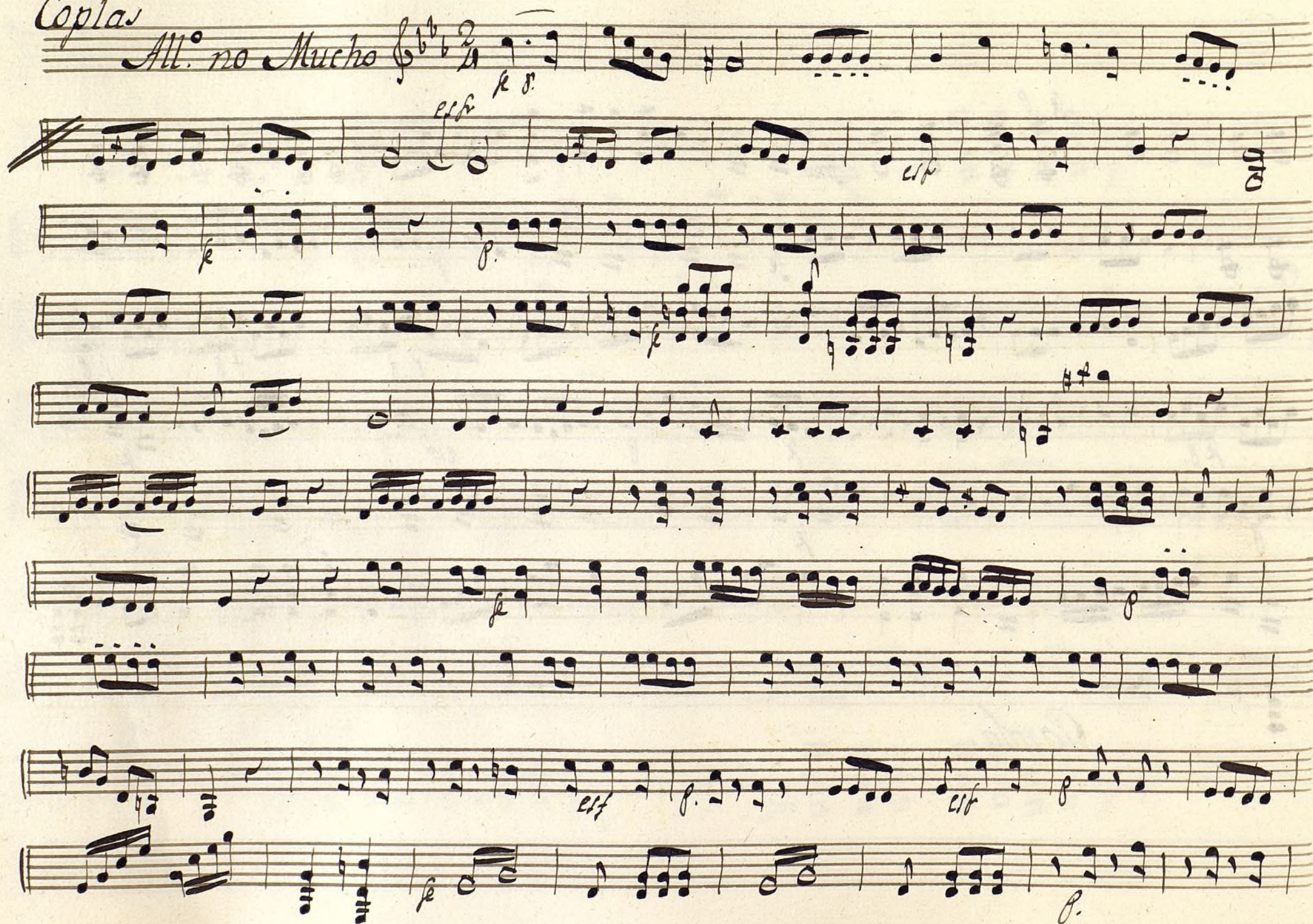
Andte *rin* *f* *est p.* *All.^o* *fmo* *fmo*

A handwritten musical score on aged paper. The title 'Faia' is written in a decorative cursive script at the top left. The score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro' and features a series of chords and melodic lines. Dynamic markings 'fmo' and 'p.' are present. The second staff continues the composition with similar notation. The third staff shows a change in texture with more melodic movement. The fourth staff is marked 'Andte' and features a 'rin' marking. The fifth staff continues the 'Andte' section. The sixth staff shows a 'f' marking. The seventh staff features a 'est p.' marking. The eighth staff is marked 'All.^o' and features a 'fmo' marking. The ninth staff continues the 'All.^o' section with another 'fmo' marking. The tenth staff concludes the piece with a final chord. The paper shows signs of age, including yellowing and some staining.



Coplas

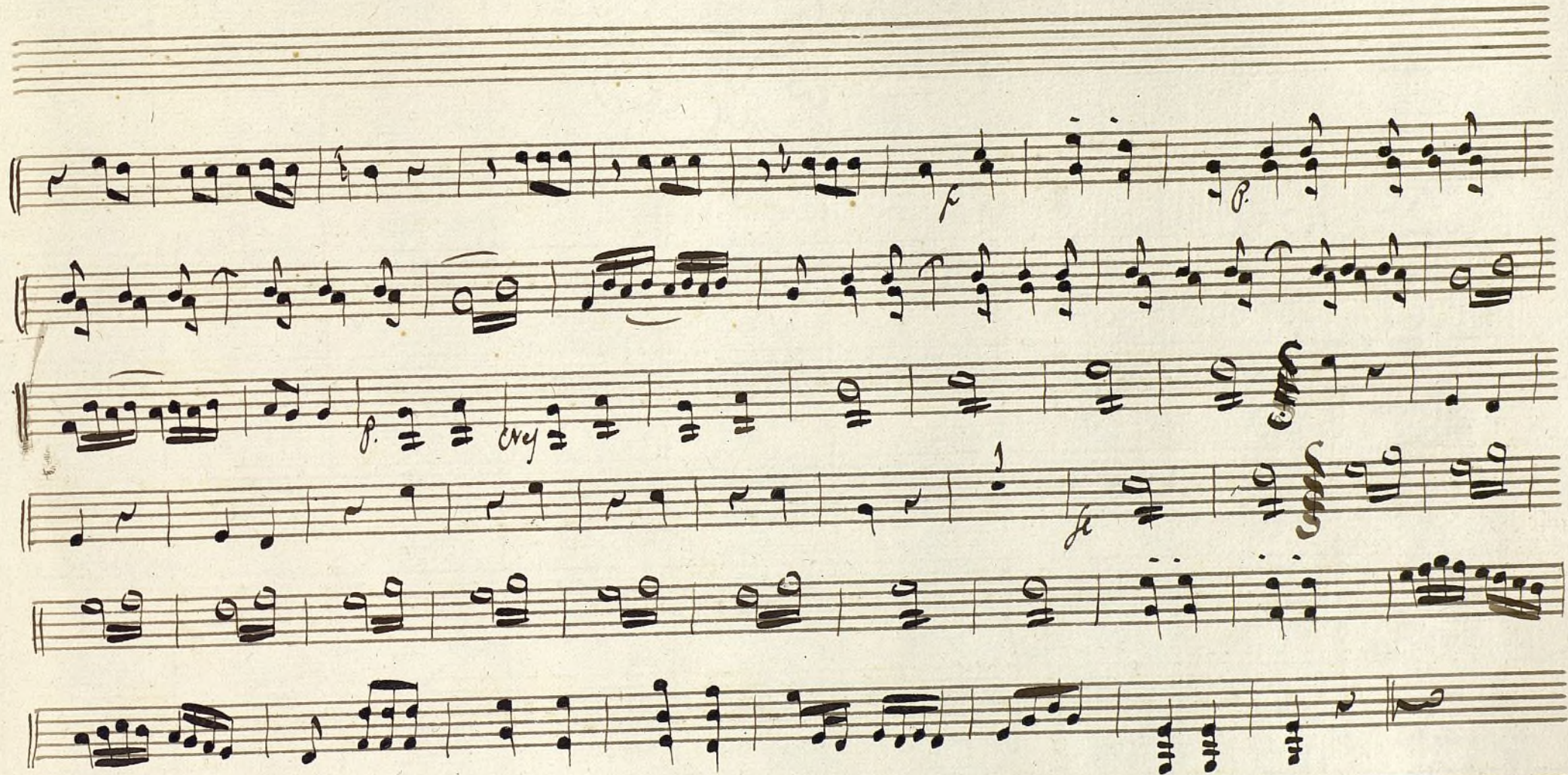
All. no Mucho

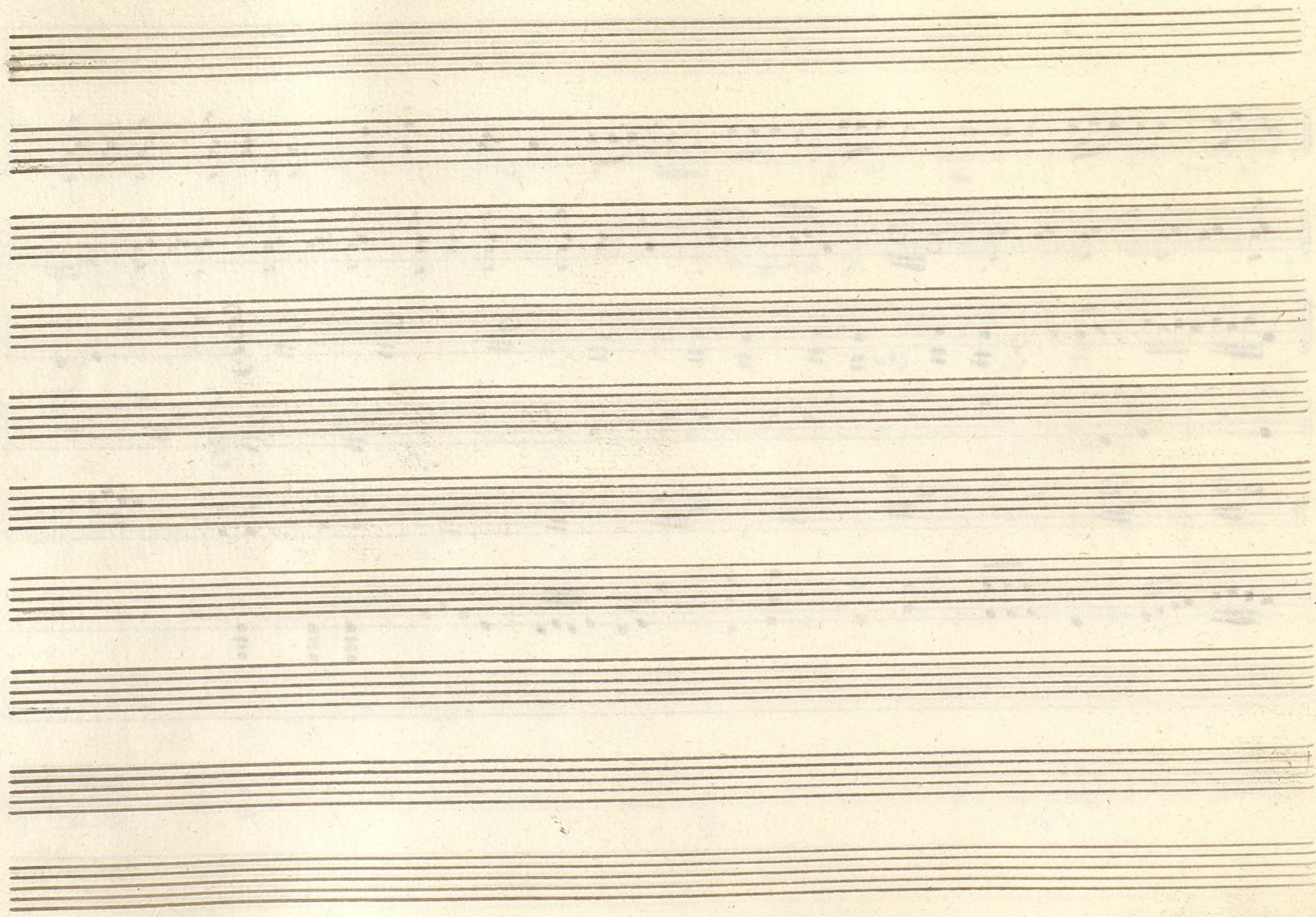


Handwritten musical score for a piece titled "Parola" by Al. Segno. The score is written on ten staves. The first staff begins with "Al. Segno" and "Parola". The second staff begins with "All." and a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like "f", "p", "sfz", "cres", and "dim". The word "Parola" appears again at the end of the score.

Final

A handwritten musical score on aged paper, titled "All. Mod.to" in the top left corner. The music is written on ten 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 notation includes various note values (eighth, sixteenth, and quarter notes), rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also markings for "cres" (crescendo) and "dim" (diminuendo). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section of the score is marked "All. assai f" (Allegretto assai forte) in the middle. The handwriting is in dark ink, and the paper shows signs of age and wear.





+

Violas

Fon^a a 4

El Pretendiente a Comico

All.^o 2/4

Handwritten musical score for the first system, featuring three staves with various musical notations including notes, rests, and dynamic markings like 'f' and 's'.

All.^{to} 3/4 tacet.

All.^o 2/4

Handwritten musical score for the second system, featuring two staves with musical notation and the word "Parola" written in the middle of the second staff.

All.^o 2/4

Handwritten musical score for the third system, featuring two staves with musical notation and the word "Parola" written at the end of the second staff.

Aria

All.^o

Handwritten musical score for the fourth system, featuring two staves with musical notation and the word "Aria" written above the first staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking *And.^{te}* appears at the top right, and *All.^o* appears in the middle right. The piece concludes with the word *Paxola* written on the final staff.

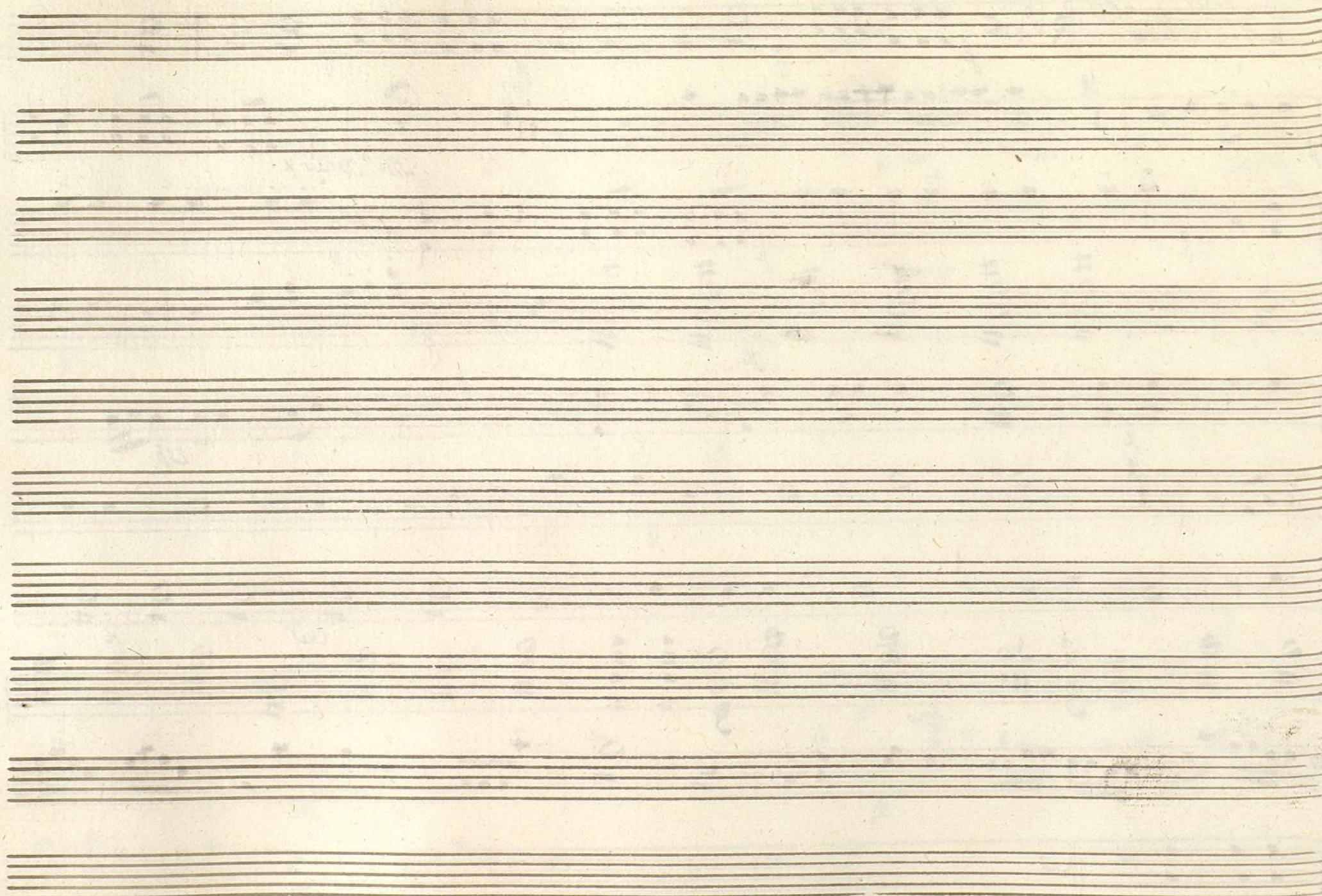
Dynamic markings include *p.*, *rinf.*, *est p.*, *f p.*, *fmo*, *ff.*, *est p.*, *fe*, and *fmo*.

Coplas *All.^o no Mucho* 2/4 7 2

Al Segno *Parola*

All.^o 18^{te} *Parola*

This is a handwritten musical score on aged paper. It features two main sections: 'Coplas' and 'Al Segno'. The 'Coplas' section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains eight staves of music. The first staff has a '7' above it, and the second staff has a '2' above it. The music is written in a cursive, handwritten style. The 'Al Segno' section follows, marked with a double bar line and the text 'Al Segno'. It also contains eight staves of music. The first staff of this section has an '18^{te}' above it. The score is written in ink and includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The paper shows signs of age, including some staining and wear at the edges.



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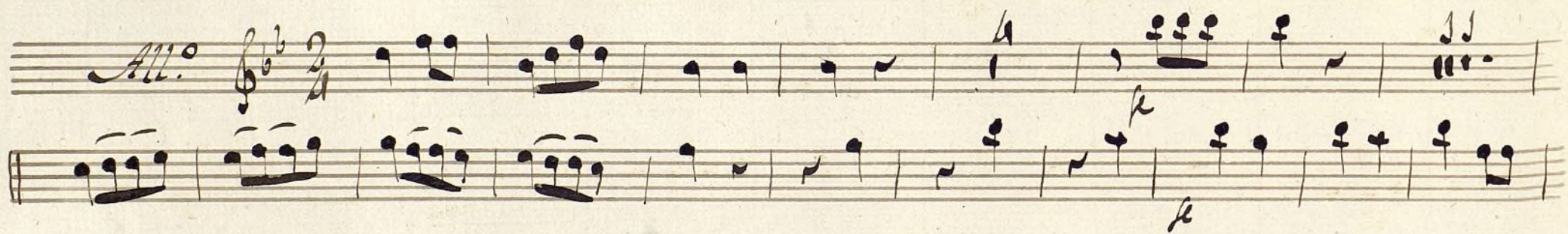
Oboe 1^o

Ton^a ã A₁

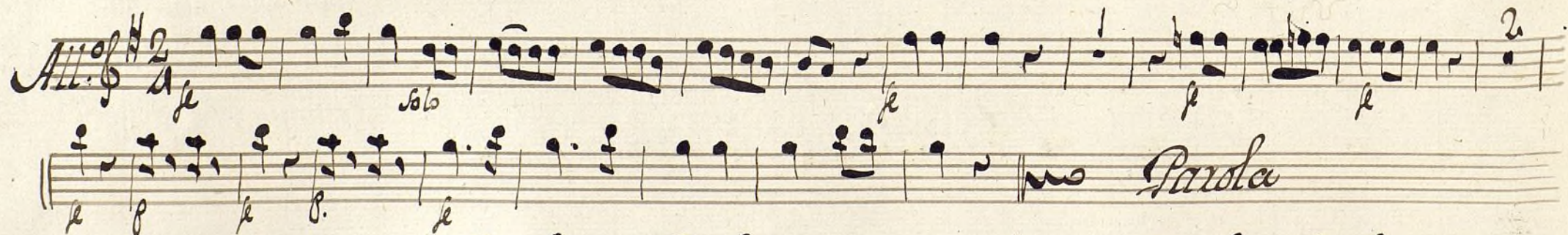
El Pretendiente ã Comico



All.^{to} 3/4 Facet.



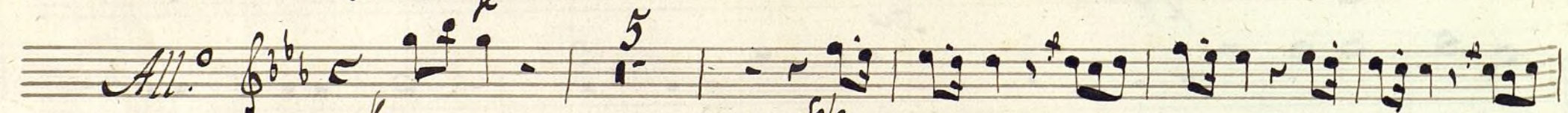
Parola

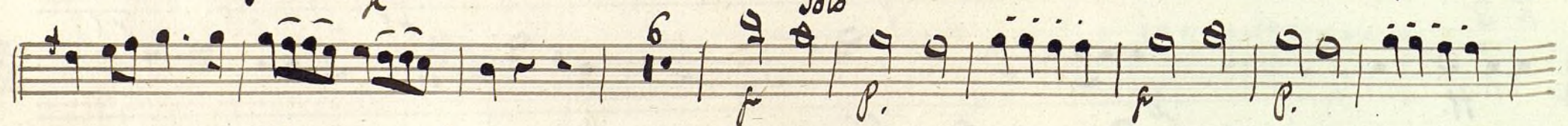


Copla

All.^o no Mucho 

Allegro 

All.^o 







Parola

Parola

Final
All.^o Mod.^{to}

All.^o Asai

Solo

p.

f

12

p.

cresc.

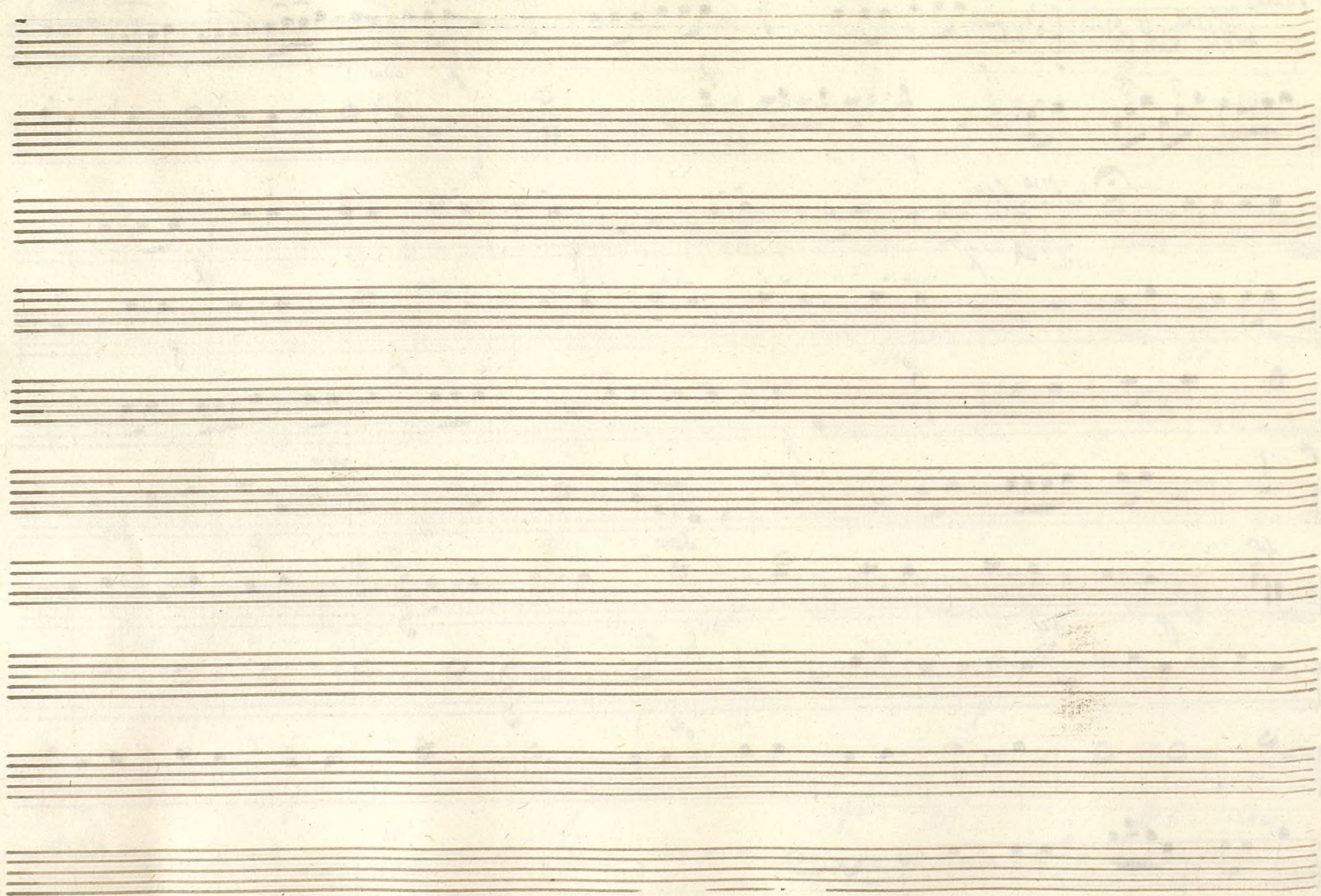
Solo

f

1

1

1



mus 173-7

t

Oboe 2º

Fon^a ã 4

El Pretendiente ã Comico

Handwritten musical score, first system. It consists of three staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. There are also some numerical markings above the staff, possibly indicating fingerings or measures.

All.^{to} 3^a Tacet.

Handwritten musical score, second system. It consists of two staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*.

Parola

Handwritten musical score, third system. It consists of one staff. The tempo marking *All.^o* and time signature $\frac{2}{4}$ are present. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The word *Solo* is written above the staff.

Parola

Handwritten musical score, fourth system. It consists of one staff. The tempo marking *All.^o* and time signature $\frac{2}{4}$ are present. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *fmo*.

Aria

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "And.te" (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like "fmo" (forzando) and "Solo". The piece concludes with the word "Parola" written in a decorative script.

Coplas

Coplas

All.^o no mucho

Allegro

Solo

Parola

Allegro

Solo

Parola

Final
All.^o Mod.^{to}

Solo

All.^o assai

Solo

Solo

Solo

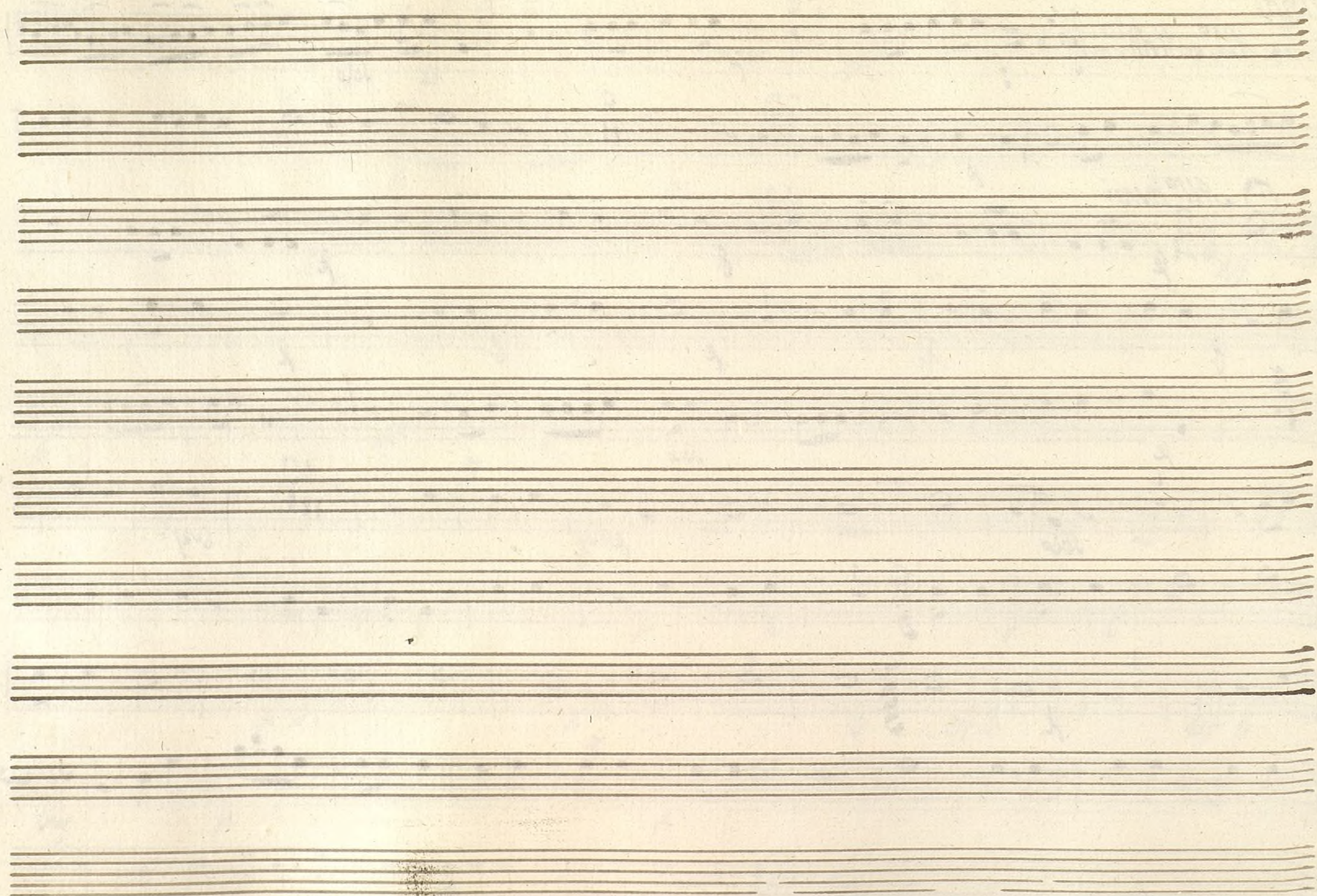
Solo

Solo

Solo

Solo

Solo



Mus 173-7

rt

Clarinete

Fon.^a a 4

El Pretendiente al Comico

All.^o $\frac{2}{4}$ *Solo* *per se* *fe*

The first system consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains several measures of music, including a section marked 'Solo' and another marked 'per se'. The second and third staves continue the musical notation, with the third staff featuring a 'Solo' marking. The fourth staff concludes the system with a double bar line.

All.^{to} 3/4 Facet.

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

The second system consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains musical notation with a 'Solo' marking. The second staff continues the notation and ends with the word 'Parola'.

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

The third system consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains musical notation with a 'Parola' marking. The second staff continues the notation and ends with a double bar line.

Aria *All.^o* *fmo* *fe*

The fourth system consists of a single staff. It begins with the word 'Aria' and a treble clef. The key signature is one flat, and the time signature is 2/4. The notation includes a 'fmo' marking and a 'fe' marking, ending with a double bar line.

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:

- f p.* (first staff, first measure)
- fmo* (first staff, second measure)
- Solo* (first staff, eighth measure)
- f* (first staff, tenth measure)
- And^{te} 2* (second staff, fifth measure)
- Solo* (second staff, eighth measure)
- All^o* (third staff, third measure)
- fmo* (third staff, fourth measure)
- f* (third staff, eighth measure)
- f p.* (fourth staff, first measure)
- f* (fourth staff, second measure)
- fmo* (fourth staff, third measure)
- f* (fourth staff, fourth measure)
- f p.* (fourth staff, fifth measure)
- f* (fourth staff, sixth measure)
- f p.* (fourth staff, seventh measure)
- f* (fourth staff, eighth measure)
- f p.* (fourth staff, ninth measure)
- f* (fourth staff, tenth measure)
- f p.* (fourth staff, eleventh measure)
- f* (fourth staff, twelfth measure)
- f p.* (fourth staff, thirteenth measure)
- f* (fourth staff, fourteenth measure)
- f p.* (fourth staff, fifteenth measure)
- f* (fourth staff, sixteenth measure)
- f p.* (fourth staff, seventeenth measure)
- f* (fourth staff, eighteenth measure)
- f p.* (fourth staff, nineteenth measure)
- f* (fourth staff, twentieth measure)
- f p.* (fourth staff, twenty-first measure)
- f* (fourth staff, twenty-second measure)
- f p.* (fourth staff, twenty-third measure)
- f* (fourth staff, twenty-fourth measure)
- f p.* (fourth staff, twenty-fifth measure)
- f* (fourth staff, twenty-sixth measure)
- f p.* (fourth staff, twenty-seventh measure)
- f* (fourth staff, twenty-eighth measure)
- f p.* (fourth staff, twenty-ninth measure)
- f* (fourth staff, thirtieth measure)
- f p.* (fourth staff, thirty-first measure)
- f* (fourth staff, thirty-second measure)
- f p.* (fourth staff, thirty-third measure)
- f* (fourth staff, thirty-fourth measure)
- f p.* (fourth staff, thirty-fifth measure)
- f* (fourth staff, thirty-sixth measure)
- f p.* (fourth staff, thirty-seventh measure)
- f* (fourth staff, thirty-eighth measure)
- f p.* (fourth staff, thirty-ninth measure)
- f* (fourth staff, fortieth measure)
- f p.* (fourth staff, forty-first measure)
- f* (fourth staff, forty-second measure)
- f p.* (fourth staff, forty-third measure)
- f* (fourth staff, forty-fourth measure)
- f p.* (fourth staff, forty-fifth measure)
- f* (fourth staff, forty-sixth measure)
- f p.* (fourth staff, forty-seventh measure)
- f* (fourth staff, forty-eighth measure)
- f p.* (fourth staff, forty-ninth measure)
- f* (fourth staff, fiftieth measure)
- f p.* (fourth staff, fifty-first measure)
- f* (fourth staff, fifty-second measure)
- f p.* (fourth staff, fifty-third measure)
- f* (fourth staff, fifty-fourth measure)
- f p.* (fourth staff, fifty-fifth measure)
- f* (fourth staff, fifty-sixth measure)
- f p.* (fourth staff, fifty-seventh measure)
- f* (fourth staff, fifty-eighth measure)
- f p.* (fourth staff, fifty-ninth measure)
- f* (fourth staff, sixtieth measure)
- f p.* (fourth staff, sixty-first measure)
- f* (fourth staff, sixty-second measure)
- f p.* (fourth staff, sixty-third measure)
- f* (fourth staff, sixty-fourth measure)
- f p.* (fourth staff, sixty-fifth measure)
- f* (fourth staff, sixty-sixth measure)
- f p.* (fourth staff, sixty-seventh measure)
- f* (fourth staff, sixty-eighth measure)
- f p.* (fourth staff, sixty-ninth measure)
- f* (fourth staff, seventieth measure)
- f p.* (fourth staff, seventy-first measure)
- f* (fourth staff, seventy-second measure)
- f p.* (fourth staff, seventy-third measure)
- f* (fourth staff, seventy-fourth measure)
- f p.* (fourth staff, seventy-fifth measure)
- f* (fourth staff, seventy-sixth measure)
- f p.* (fourth staff, seventy-seventh measure)
- f* (fourth staff, seventy-eighth measure)
- f p.* (fourth staff, seventy-ninth measure)
- f* (fourth staff, eightieth measure)
- f p.* (fourth staff, eighty-first measure)
- f* (fourth staff, eighty-second measure)
- f p.* (fourth staff, eighty-third measure)
- f* (fourth staff, eighty-fourth measure)
- f p.* (fourth staff, eighty-fifth measure)
- f* (fourth staff, eighty-sixth measure)
- f p.* (fourth staff, eighty-seventh measure)
- f* (fourth staff, eighty-eighth measure)
- f p.* (fourth staff, eighty-ninth measure)
- f* (fourth staff, ninetieth measure)
- f p.* (fourth staff, ninety-first measure)
- f* (fourth staff, ninety-second measure)
- f p.* (fourth staff, ninety-third measure)
- f* (fourth staff, ninety-fourth measure)
- f p.* (fourth staff, ninety-fifth measure)
- f* (fourth staff, ninety-sixth measure)
- f p.* (fourth staff, ninety-seventh measure)
- f* (fourth staff, ninety-eighth measure)
- f p.* (fourth staff, ninety-ninth measure)
- f* (fourth staff, one hundred measure)

Coplas *All.^o no Mucho* 2/4 *7* *11* *10*

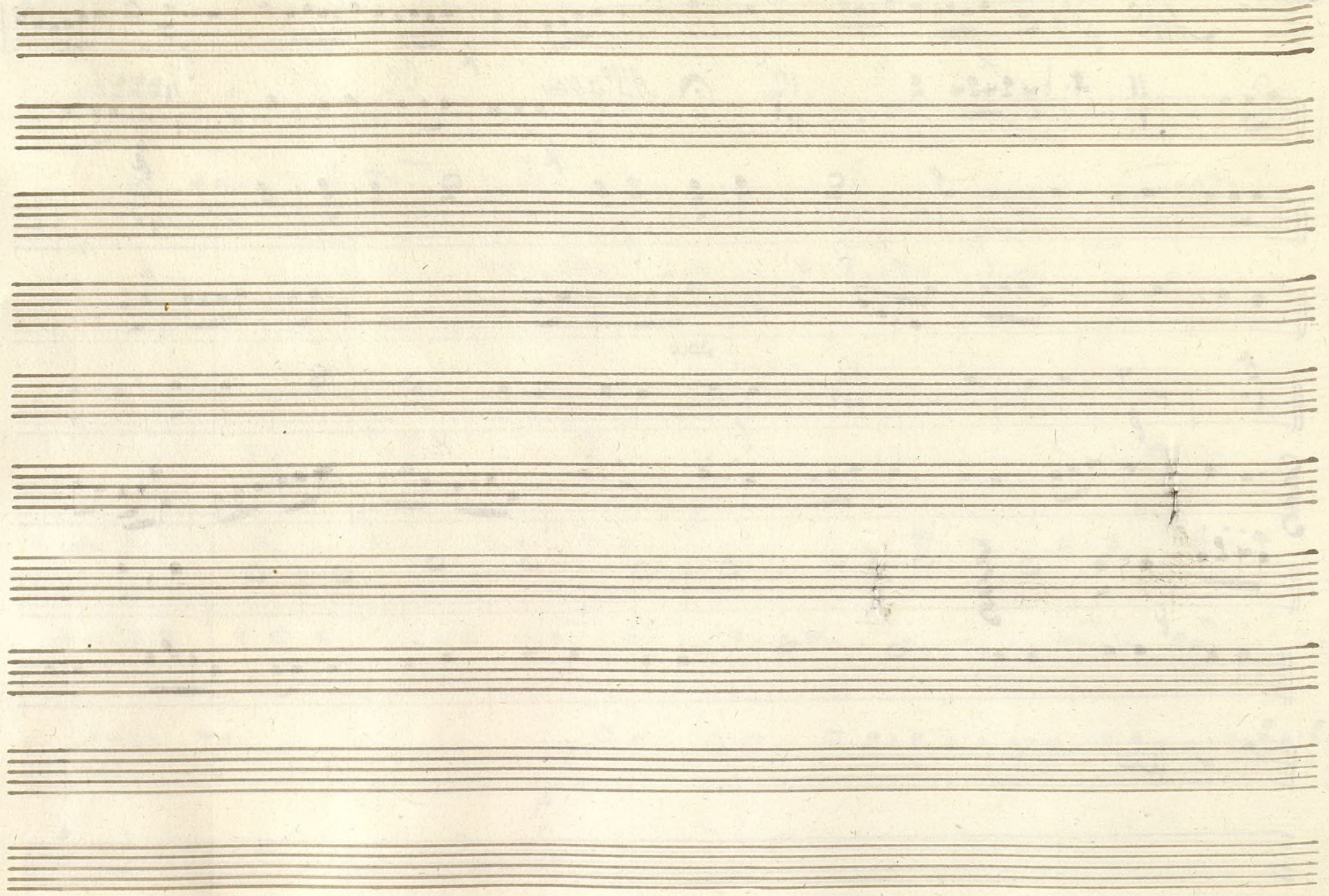
23 *8* *Solo* *f* *Solo*

Allegro *Parola* *18* *f* *f* *f* *f*

Parola

Final

All.^o 



Mus 173-7

7

Trompa 1^a

Fon^a a 4

El Pretendiente a Comico

In Elata

All.^o *D: 2/4* *ff* *15* *19* *3* *1*

All.^{to} 3/4 Facet.

All.^o *D: 3/4* *f* *19* *Parola*

Allegro *In G* *D: 2/4* *f* *Parola*

Aria

Handwritten musical score for an Aria, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *All.^o* (Allegro) at the beginning and *And.^{te}* (Andante) in the middle. The key signature is one flat (B-flat). The score includes several measures with fingerings (1-5) and articulation marks (accents, slurs). Dynamic markings include *fmo* (forzando), *f* (forte), *fp.* (forzando piano), and *p.* (piano). The score concludes with a double bar line and a fermata.

Parola

Coplas

All.^o no Mucho $\text{D}^{\flat}\text{B}^{\flat}$ $\frac{2}{4}$ ⁷  ¹¹    ¹⁰ 

   ²²       

 ²    ¹⁴      

      *Allegro*    *Parola*

All.^o $\text{D}^{\flat}\text{B}^{\flat}$ $\frac{2}{4}$  ¹⁸         

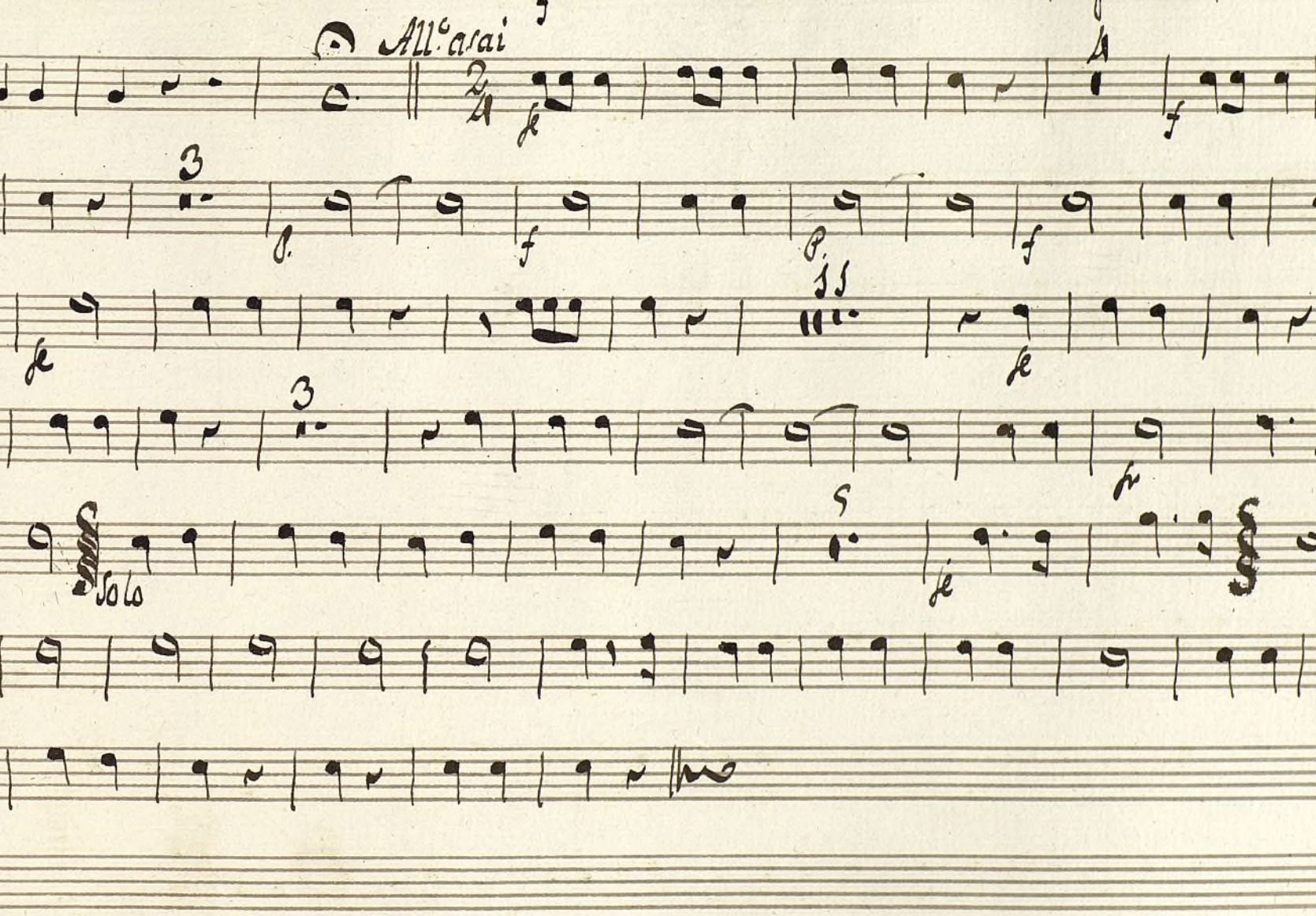
         

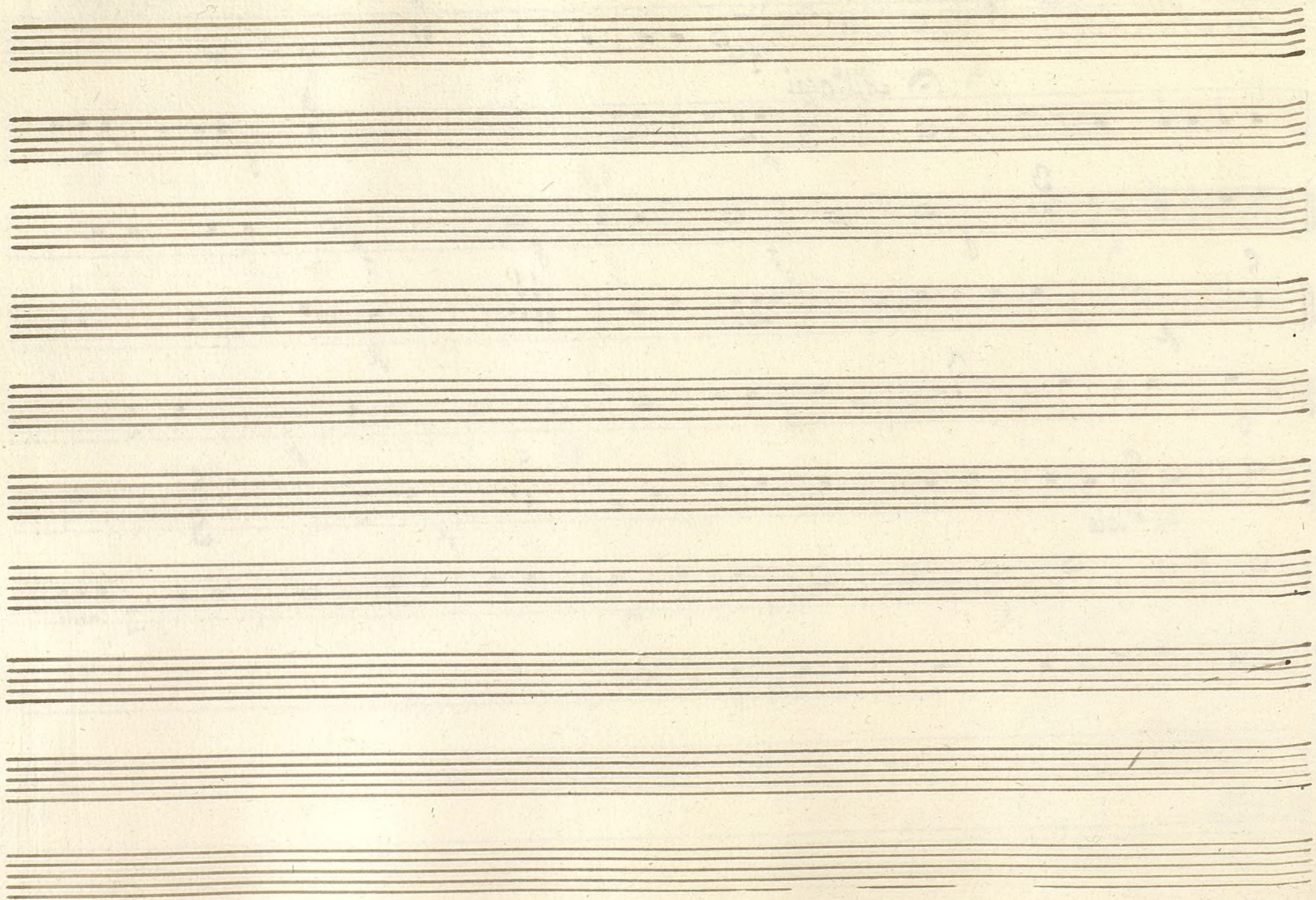
         

          *Parola*

Final

All. Mod.

Final
All.^o Mod.^{to} 



Ayuntamiento de Madrid

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Mus 173-7

+

Trompa 2.^a

Ton^a a 4

El Pretendiente á Comico

In Clava

All.^o $\text{D}^{\flat} \text{B}^{\flat} \text{2/4}$

All.^{to} 3^a facel

All.^o $\text{D}^{\flat} \text{B}^{\flat} \text{2/4}$

All.^o $\text{D}^{\flat} \text{B}^{\flat} \text{2/4}$

Aria

All

mo

mo

Augth

Allo

Imo

Inc

8.

Feb

Parola

Coplas

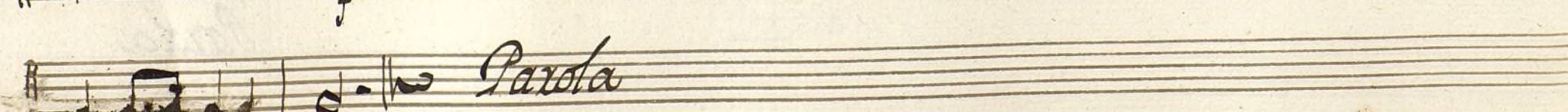
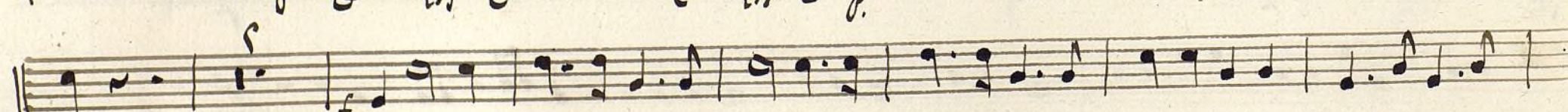
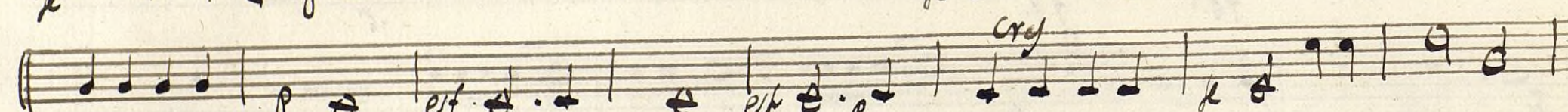
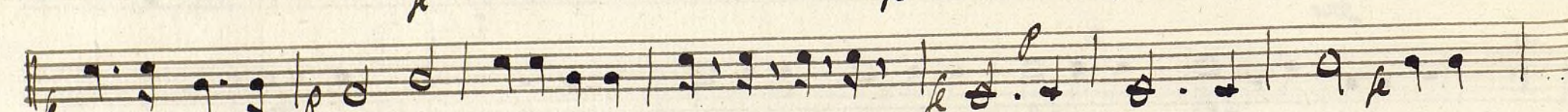
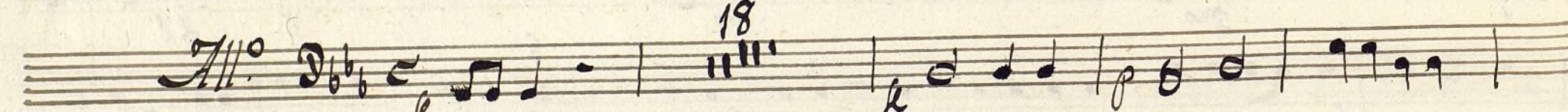
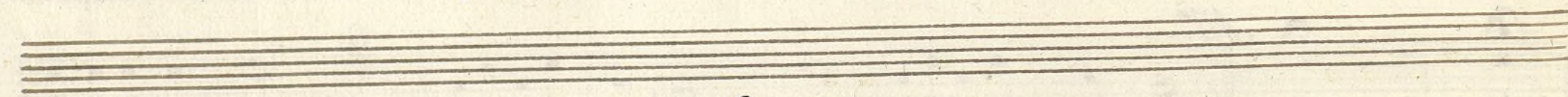
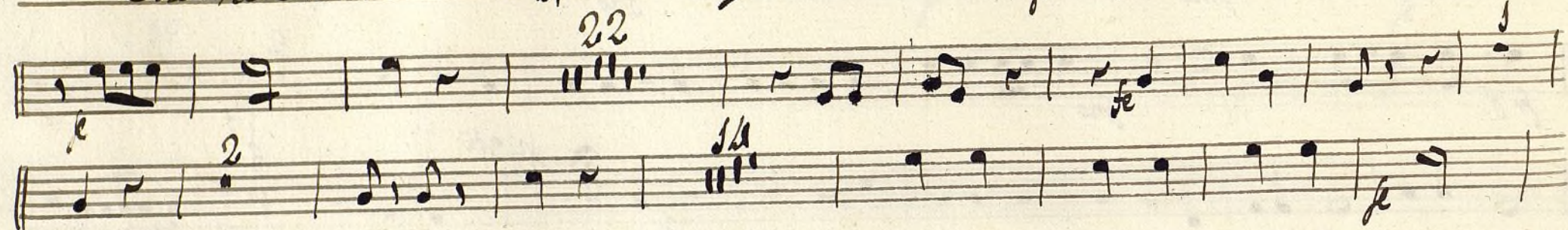
All.^o no Mucho

D^b 2/4

7

51

10

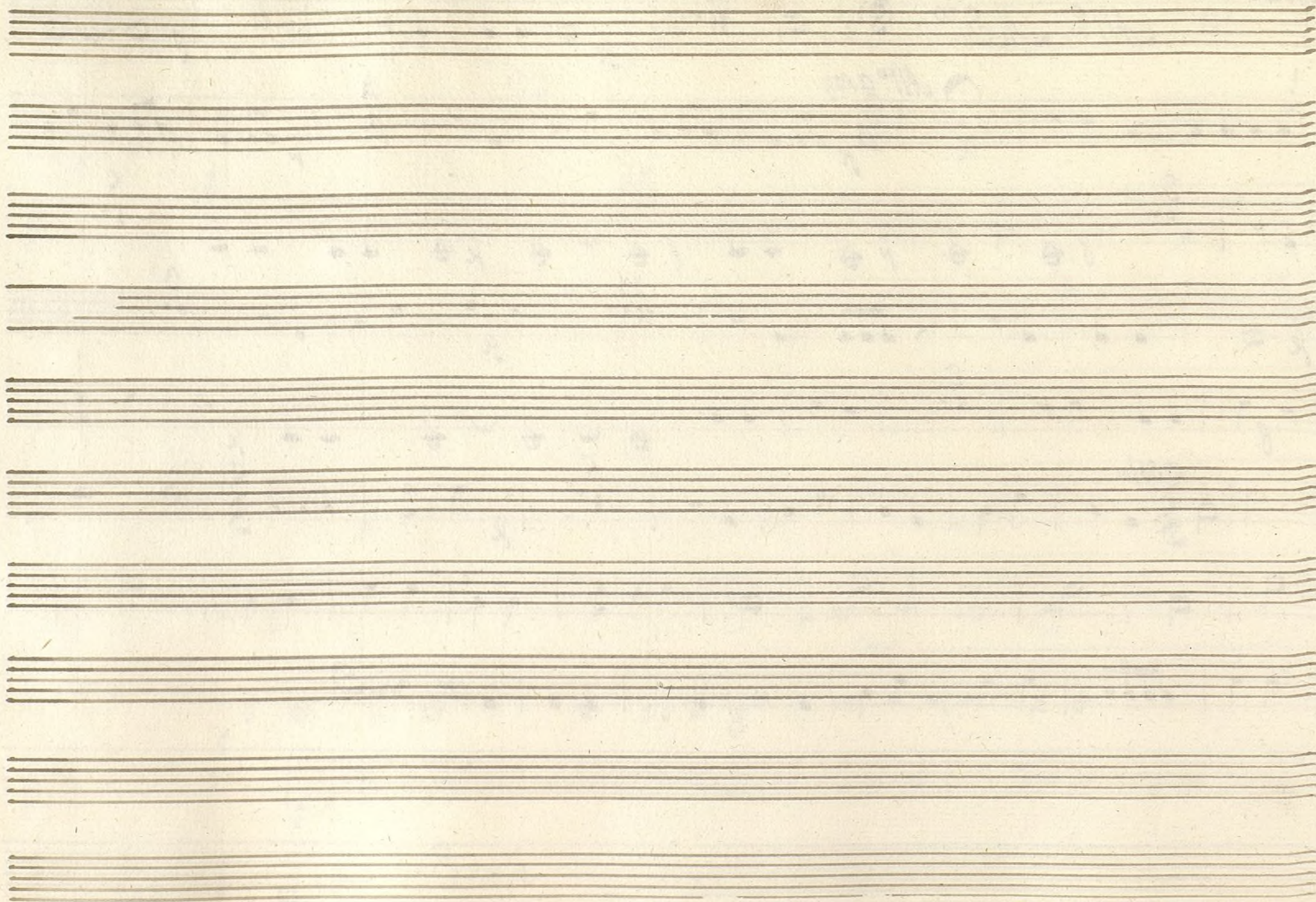


Final

All.^o Mod.^{to}

All: say

ماہی



Ayuntamiento de Madrid

1200055325

7

Fagot.

Ton.^a a 4₁

El Pretendiente a Comico

Allegro $\text{D}^{\flat} \text{ } 2/4$

p. cis

All.^{to} 3/4 Facet.

All.^o 2/4

Parola

All.^o 2/4

Parola

Aria All.^o 2/4

Parola

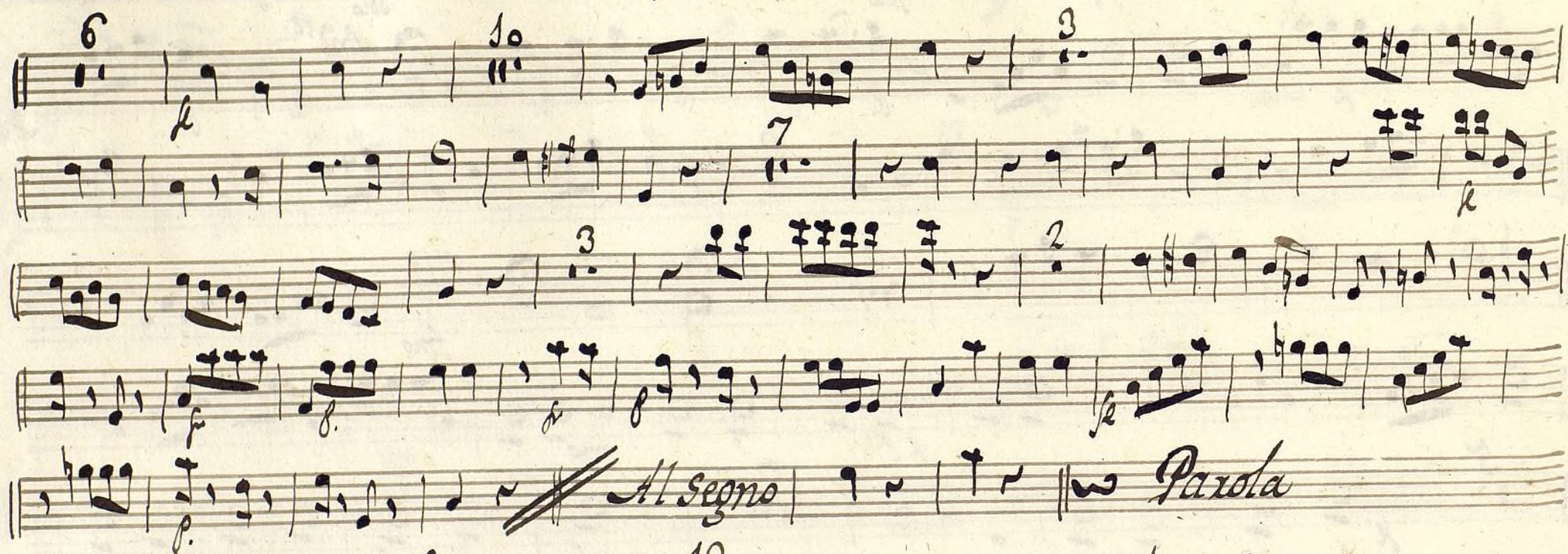
Coplas

All.^o no Mucho

D^b 2/4

7

2



Al segno

Parola



Parola

Final *All.^o Mod.^{to}* *f* *Al.^o arcy* *Solo* *cray* *10* *12*

The musical score is written on ten staves. The first staff begins with the tempo 'All.^o Mod.^{to}' and a dynamic marking 'f'. The second staff has a measure rest marked '12' and a section marked 'Al.^o arcy'. The fourth staff has a section marked 'Solo'. The sixth staff has a measure rest marked '10' and a section marked 'cray'. The score includes various musical notations such as notes, rests, and dynamic markings.

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Mus 173-7

7

Bajo

Ton.^a \tilde{a} 4

El Pretend.^{te} \tilde{a} Comico

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Allegro D: 2/4

ten

All.to D: 3/4

Allegro

Allegro D^{\flat} $\frac{2}{4}$

Parola

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

Parola

The image shows a handwritten musical score on aged paper. The top section is titled "Allegro" in a cursive script, followed by a key signature of one flat (B-flat) and a time signature of 2/4. The music is written on ten staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as "ten" (tension) and "p" (piano). There are also numerical markings like "3" and "6" above some notes. The bottom section is titled "Allegro" in a cursive script, followed by a key signature of one flat and a time signature of 3/4. The music is written on four staves. The notation includes various note values, rests, and dynamic markings such as "p" (piano). There are also numerical markings like "3" and "6" above some notes. The score is written in a cursive style, typical of 18th or 19th-century manuscript notation.

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Allegro D: \flat 2/4

Parola

All.^o D: \sharp 2/4

Parola

Aria

Allegro D^b C

And^{te}

rinf.

rinf.

All^{ro}

2

2

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *fmo*, *f*, and *c/f*. The piece concludes with a double bar line and the word *Parola* written in cursive.

Coplas

All.^o no Mucho $\text{D}:\flat\flat$ $\frac{2}{4}$

esf

esf

3

esf

f

f

f

f

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" appears at the beginning and end of the piece. A double bar line with a diagonal slash is present in the first staff.

Staff 1: *Parola* (with a double bar line and diagonal slash)

Staff 2: *All.^o* (Allegro), *f* (forte)

Staff 3: *f* (forte)

Staff 4: *ten* (tenu)

Staff 5: *f* (forte)

Staff 6: *f* (forte), *ef* (e forte)

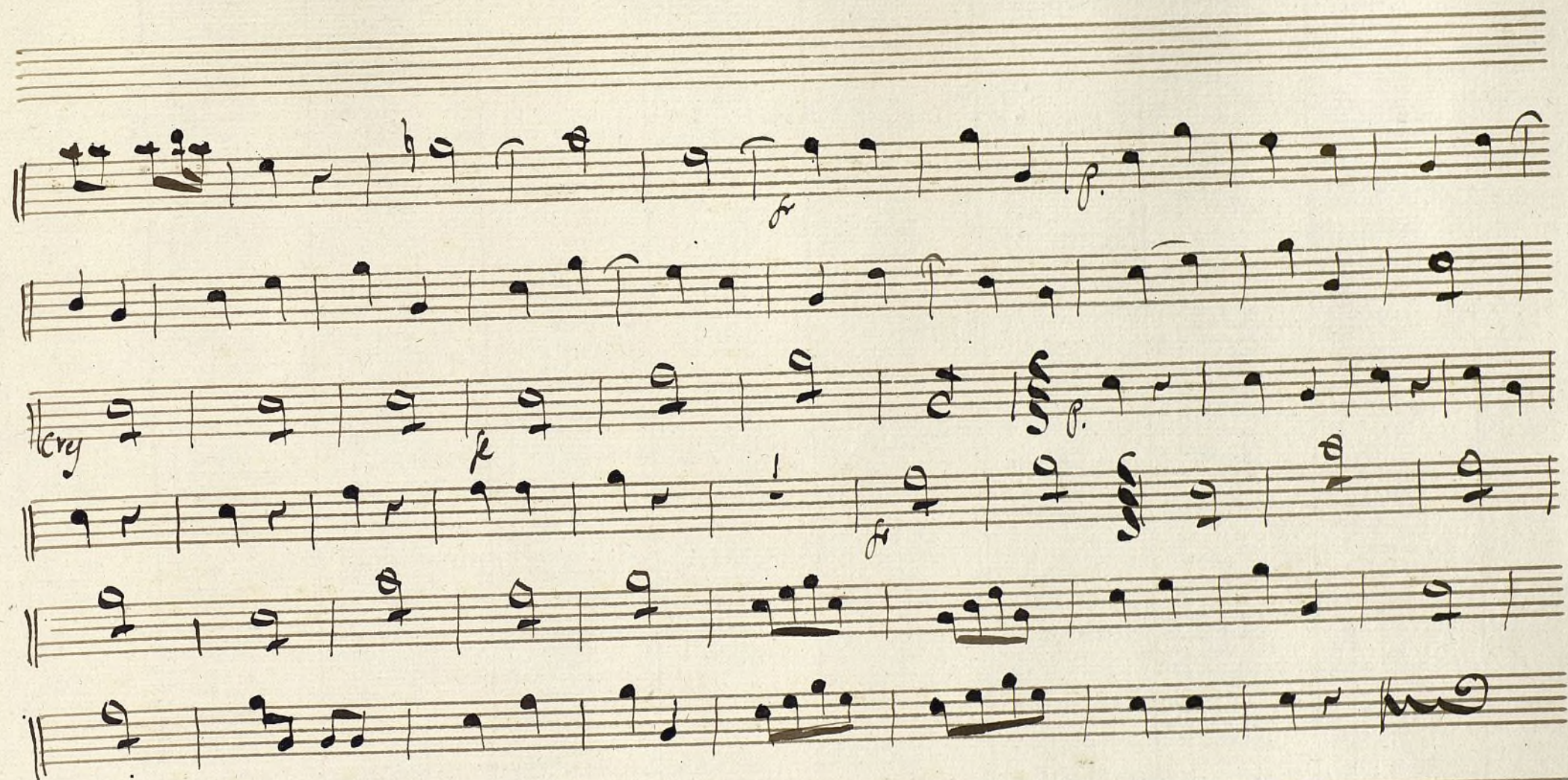
Staff 7: *f* (forte)

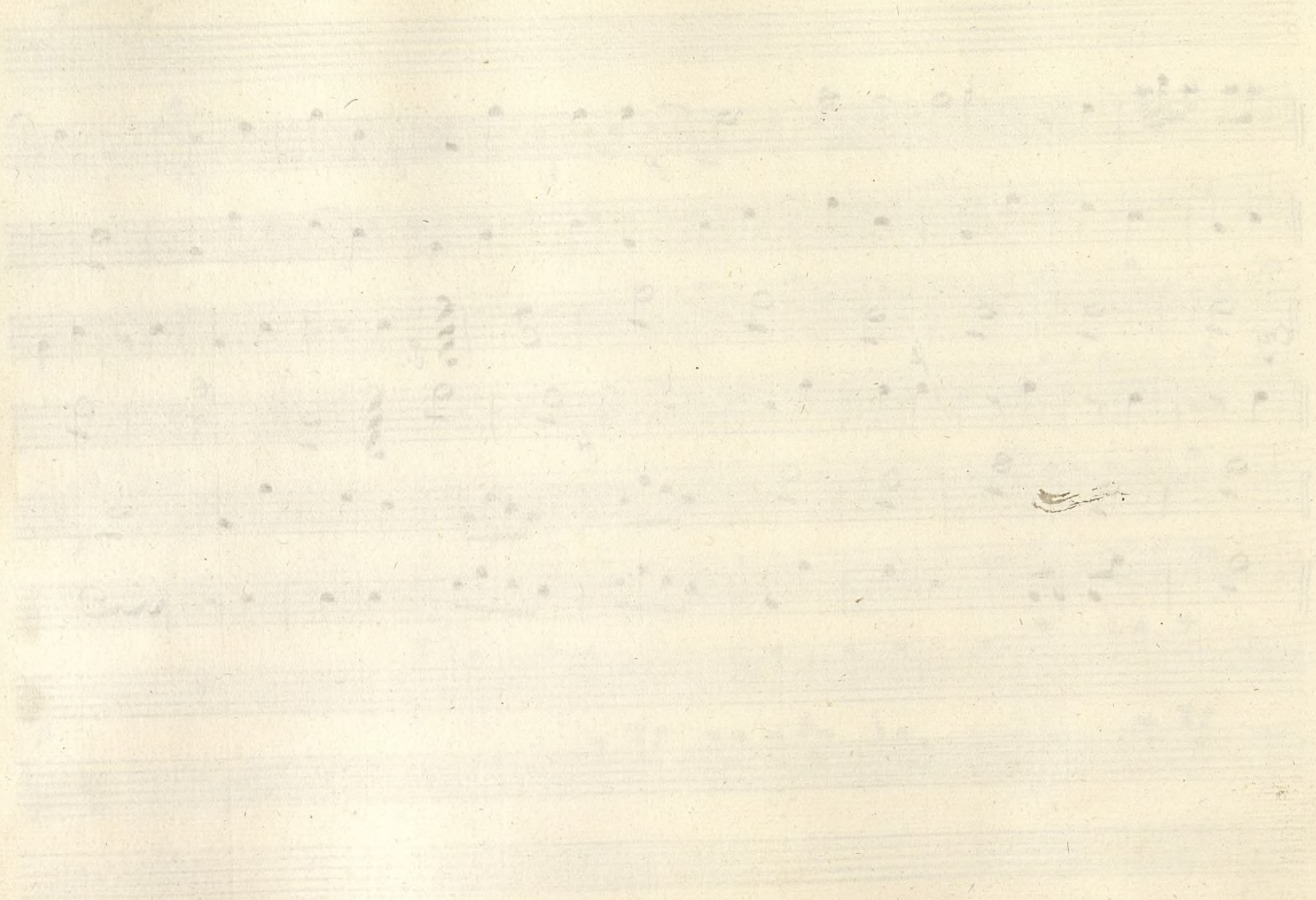
Staff 8: *Parola*

Final

All.^o Mod.^{to}

The musical score is written on ten staves. The first staff begins with the tempo marking *All.^o Mod.^{to}* and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as *p.* and *pp.*. The second system of staves begins with the tempo marking *All.^o assai* and a 2/4 time signature. This section continues with similar notation, including a *ff* marking. The score concludes with a final staff that is mostly empty.





2

7

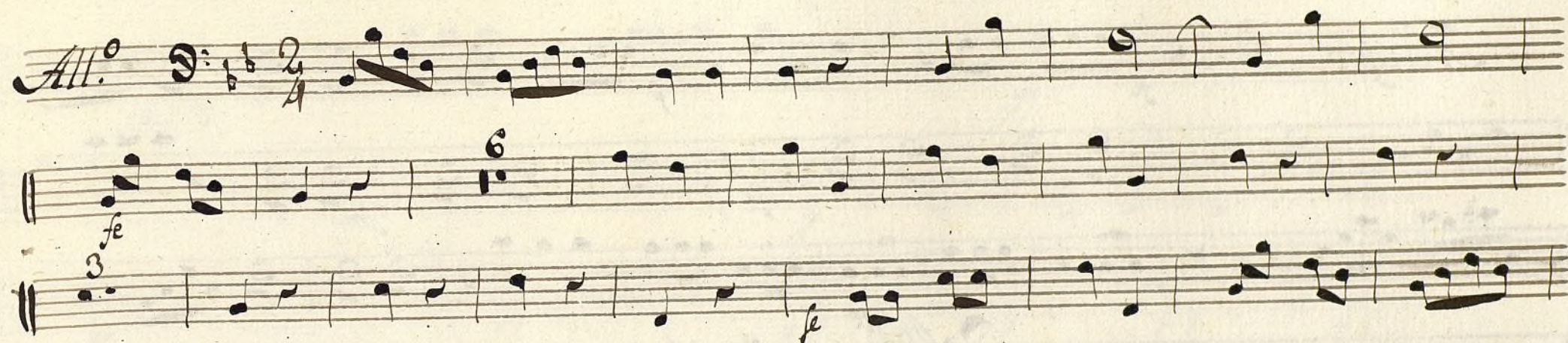
Bajo

Ton.^a a 4

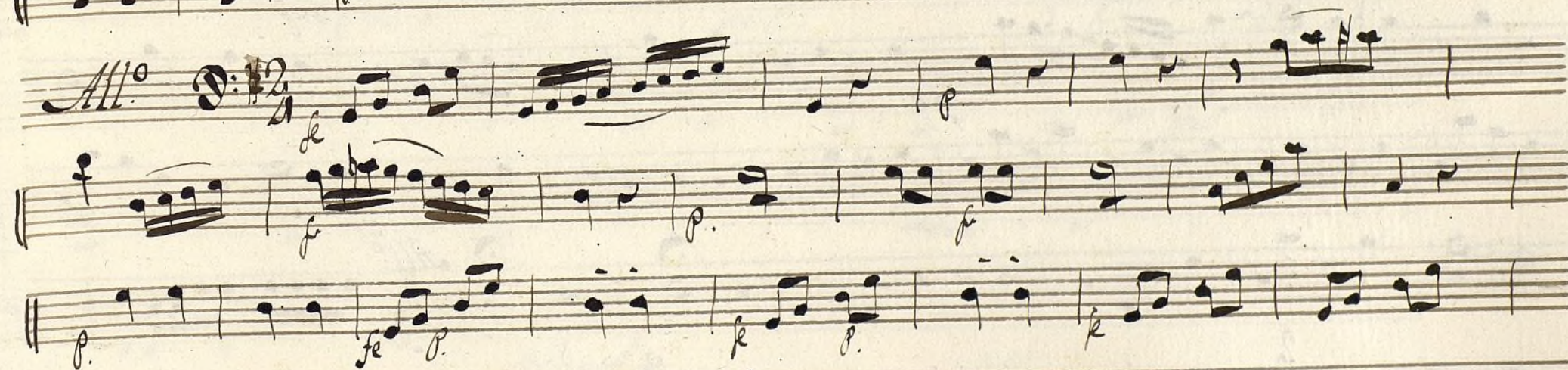
El Pretendiente á Comico

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into two systems of five staves each. The first system is marked "Allegro" in a large, flowing script. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "fe" (forte) and "ten" (tenu). There are also numerical markings like "3" and "6" above some notes. The second system is marked "Allegro" in a smaller, more compact script. It continues the musical notation with similar symbols and dynamic markings. The paper is aged and shows some staining and wear.

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Parola

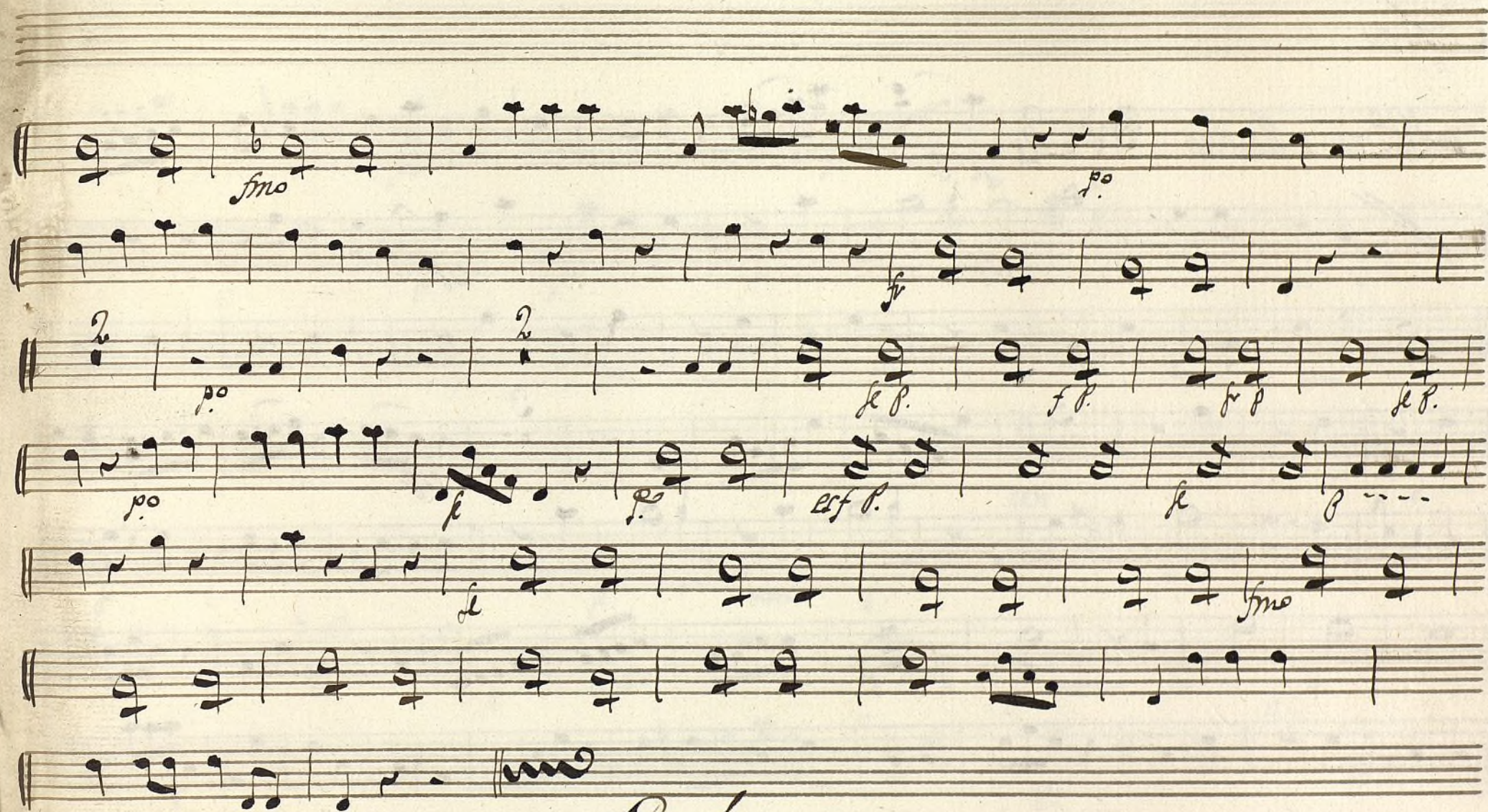


Parola

Aria

Allergro

fe *p* *fmo* *p* *f* *Andte* *rinff* *rinff* *ff* *p* *fmo* *2* *2* *fe p*



Parola

Coplas

All. no Mucho $\text{D}^{\flat}\text{B}^{\flat}$ $\frac{2}{4}$

The musical score is written on eight staves. The first staff begins with a double bar line and a key signature change to D-flat major. The music features various dynamics including piano (p), forte (f), and sforzando (sf). There are also markings for 'p.' and 'f.'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by a double bar line and the word *Allegro*. The final section is marked *Parola*.

Dynamic markings include *p*, *f*, *ten*, and *erf*.

Tempo markings include *All.* and *Allegro*.

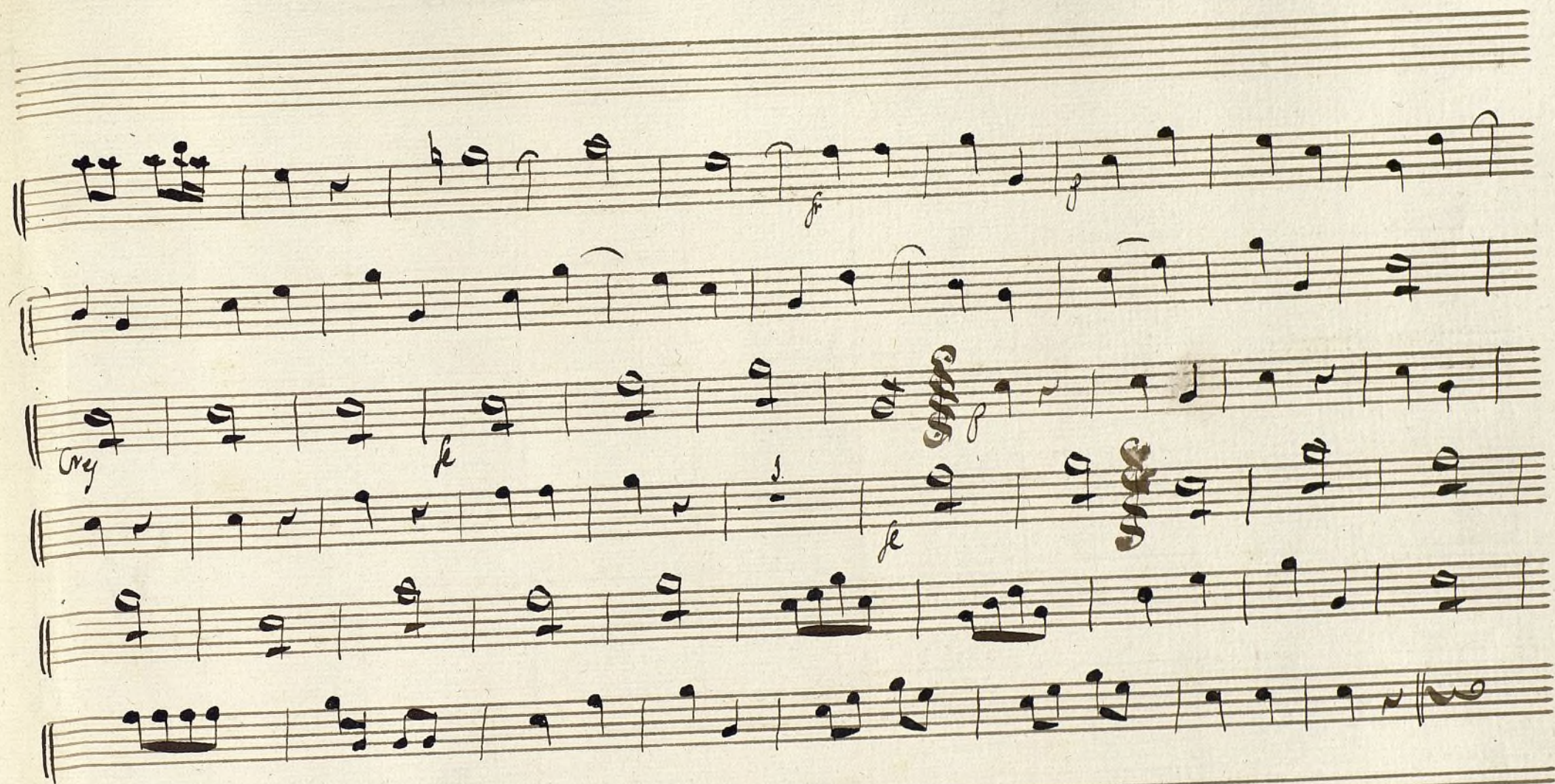
The score concludes with the word *Parola*.

Final

All.^o Mod.^{to} $\text{D}^{\flat}\text{B}^{\flat}$ C

All.^o assai D

Esfr



Ayuntamiento de Madrid

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