

Leg.<sup>o</sup> 15.

ultima.

+  
Conadilla a 4.<sup>o</sup>

Leg.<sup>o</sup> 15.

el Viejo Carrutaco;

Del Sr Moral;

S.<sup>ra</sup> Laureana  
S.<sup>ra</sup> Manuela  
Sr Camar  
Sr Eusebio

1804.



Allegretto

3  
4

Gavinere

Q: 3  
4

Laureana

Si tu Pa dre dar no quiere

Camas - Mi des gra cia no se para

Mamela - Ay dñ Juan nuel tra des gracia

po

pa - ra Ca sa ros li cen cia

mi ta len to y

y el - de ti no me per ri gue

si mia mor no

so - la men de esta en mi suer te

y tan so lo



mi pru dencia ven - - - ce ran su der - - - queda vence  
te con si que mo - - - ri re a su im - - - piedad mo ri  
Con la muerte mo - - - rira mi bo - - - luntad mo ri  
fe po. d. d. d. d. r r

ran su der - - - queda Ven ce ra su der - - - queda  
re a su im - - - piedad mo ri re a su im - - - piedad  
ra mi vo - - - luntad mo rira mi vo - - - luntad  
fe

*Lau<sup>a</sup>*  
de la suer rey la der

*Allegro*  
dos veces  
po. d.







saros a de instar - por Ca sa x ros a de instar

el en ga ño y di si mu lo nos po dran a pro be char

dran a pro be char nos po dran a pro be char

nos po dran a pro ve

nos po dran a pro ve



char nos podran a pro bechar  
 char nos podran a pro bechar

*Mam<sup>la</sup>* Mucha ofecec Mariguita, *Cam<sup>l</sup>* Imposible a, el lograr lo.  
*Lau<sup>na</sup>* Callad simplanes; iel viejo esta de mi Enamorado. *Mam<sup>la</sup>* ¿quediz en?  
*Cam<sup>l</sup>* Serà posible? *Lau<sup>na</sup>* Sobresque esta tan prendado que por parecerme bien  
 seba hacer un Curru taca. *Cam<sup>l</sup>* puer nada Con seguiremos, porque mi Padre  
 es muy Varo. *Lau<sup>na</sup>* Siendo el viejo y yo Muchacha no ha de hacer lo que yo mando!  
*Mam<sup>la</sup>* Mucha Remo Mariguita que la Boda Con ripamos. *Callad*  
*Lau<sup>na</sup>* Callad, y haced lo que os digas, *Cam<sup>l</sup>* que hemorde hacer en tal caso?  
*Lau<sup>na</sup>* Tu, ha de fingir que me quieres; tu a Juan, ha de despreciarlo,  
 lo demas, va por mi Cuenta. pero el viejo en casa ha entrado. Vamos,  
 vamos halla dentro, vaya que estais muy pesados; *(aempusones)*

*Sale el sevio*

*Allegretto*



Curvijo

La ran La ran La  
ran La ran La

vera La ran La ran La rō el ayte Curru ta co que  
vera

bien le y mi to yo que bien que bien que bien le y mi to  
fe

The musical score is written on five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef. The fourth system has a treble clef. The fifth system has a bass clef. The lyrics are written below the staves. There are various musical notations including notes, rests, and bar lines. Some parts of the score are crossed out with a large 'X'.



yo  
 ver tido de Le vita cha  
 to Cando la guitarra Can

leco y Pan ta lon Zar ci llos som bre ri to Con so tas y Bas  
 tando al gen Ron di po niendo Con tra dan cas Bai lando el Ri go

ton Con vo tas y Ba i ton: La ran la ran la re ra La  
 don Bai lando el Ri go don; *Allegro*



ran laran laro el aire Curru ta co que bien lei mi to

yo que bien que bien que bien lei mi to yo que

que bien lei mi to yo que bien que bien lei mi to yo;

*Parola*, *ale Lau.<sup>na</sup>* *Jesus Jesus que figura!* *Cure.<sup>o</sup>* *Ya el tori a qui Mariquita.*  
*mira que guapo que bengo, y a la Paritien.<sup>ella</sup> que viva.*  
~~XXXXXXXXXX~~ *sa sa sa el tai buen mozo,* *Cure.<sup>o</sup>* *por Dios Niña no te rias, que pensaran*



que hacer burla. Lau<sup>na</sup> Nada de eso <sup>(riendo)</sup> Cueste? puer no miras  
 mi ~~propia~~ <sup>propias, limpiadas</sup> ~~con~~ ~~la~~ ~~carne~~, mi Bat<sup>on</sup> y mi Levita?  
 Lau<sup>na</sup> Vaya, Vaya pareceis un Carrutaco en Zerina,  
 Cueste? que es Zerina? Lau<sup>na</sup> que hacer, Carne muerta, Cueste? (Aspitina!)

*Allegretto* Lau<sup>na</sup>  
 Cueste? Cueste? <sup>Te</sup>  
 hazme  
 vamos

*p<sup>mo</sup>* puer una fi ne za hazme puer una fi ne - - - za  
 hazme algun cariño vamos hazme algun cari - - - ño  
 No que vs  
 limpie




red que le a ta baco no que usted fue le a ta ba - - -  
re usted la mo quita limpie usted - ta - - mo que - - -

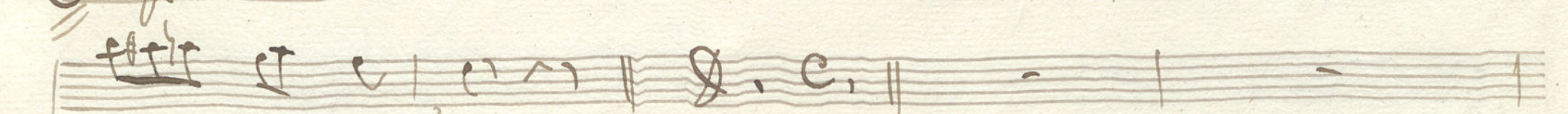
co  
ta  
Como es eso un Curru ta co Como es solo  
todo el que lle ba se uita todo el Nada

er ver  
Si to  
que a fran chipan solo  
tiene que limpiar nada

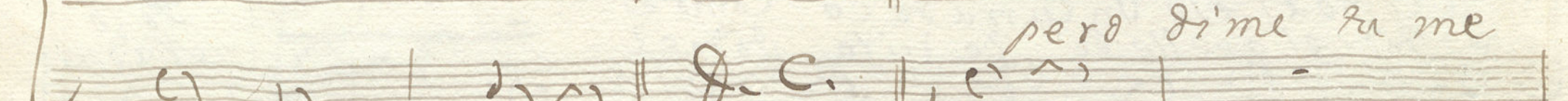


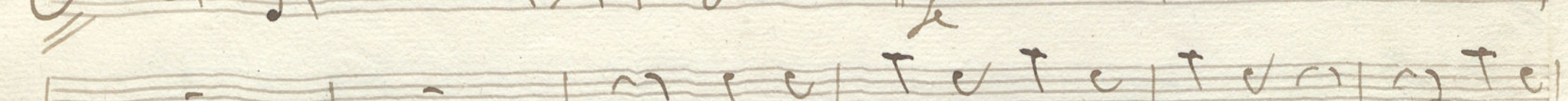

  
 dad que ~~tra~~ tra en olores pero es por di' si' mu lar pero es por di'
   
 do es como el vol si' no - na die lo po dra du dar na die lo po



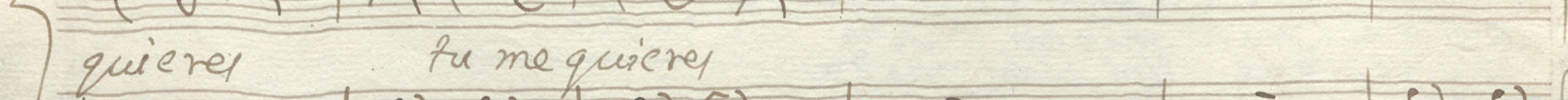


si' - - - - - mu lar
   
 tra - - - - - du dar - - - - - || D. C. ||





pero dime tu me
   
 mucho mucho D. Be nito



quiere tu me quiere
   

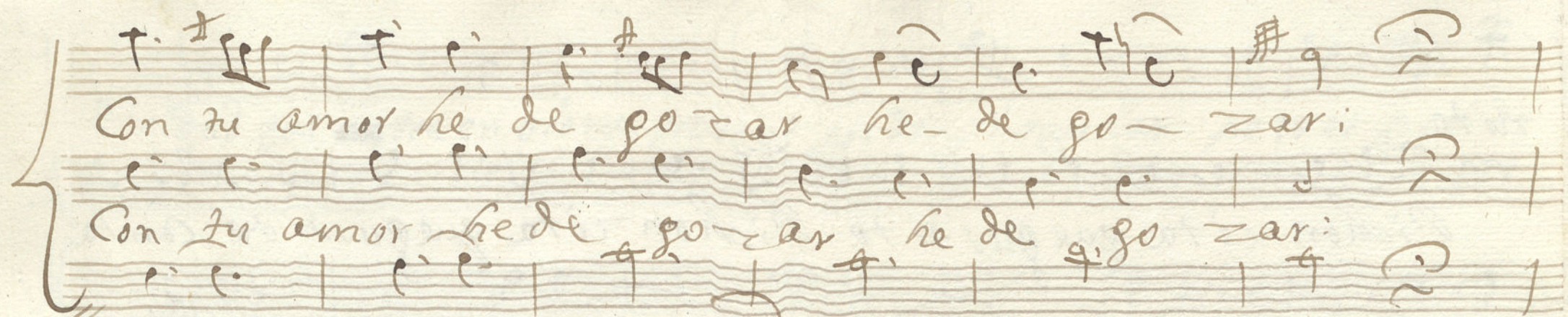



nito
   
 Pichon cita que gustito Pichon cita que gustito Con la

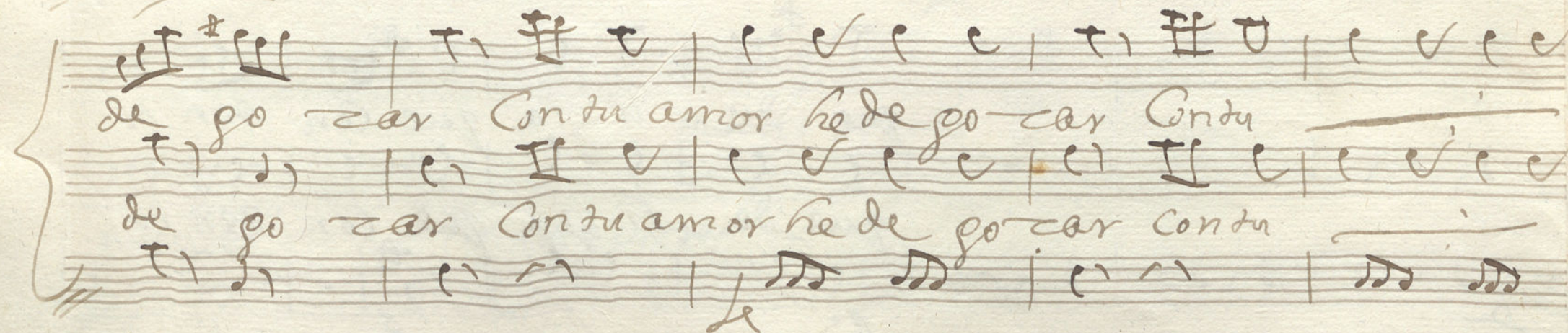
Boda he de lograr Con la

que de lici'a que Con zen 70

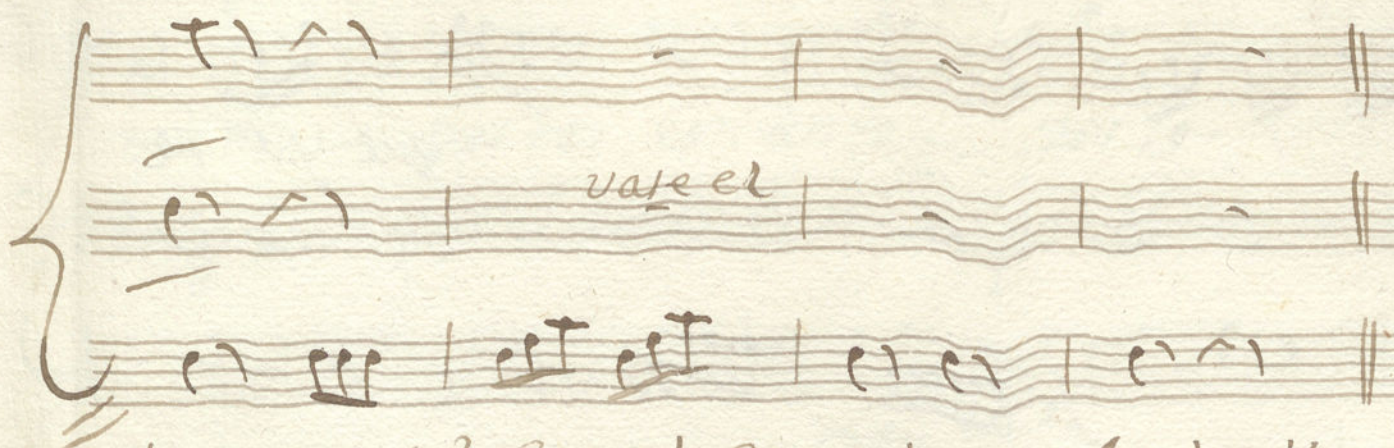



  
 Con tu amor he de gozar he de gozar:


  
 Con tu amor he de gozar Con tu amor he


  
 de gozar Con tu amor he de gozar Con tu





Por la, la la Camar / Es ya tiempo Marigueta, para poder Vagabundear<sup>te</sup>  
y empujar el fingimiento. <sup>La</sup> <sup>na</sup> si, que va a volver tu Padre  
Cam<sup>r</sup> pues escucha, <sup>La</sup> <sup>na</sup> Con salero, lo demas no es Vagabundear me,  
Que<sup>o</sup> ola, ola! aqui Juanito? (Alvarado)  
que guerra aqui es vergante?)

Segui<sup>r</sup>

*Allegretto*

3/4 Camar  
Ya sabes Marigueta — que yo te quiero —  
Camar — mi Padre la licencia — no me con cede —

Le

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que yo te quie ro  
no me Concede

que yo te  
No me con

que - - - ro dime tu ami lo miu - - - mo yel toi con  
ce - - - de por eso esfuerca ami - - - ga que el amor

ten - - - to yel toi con ten to  
ce - - - se ~~por eso esfuerca~~ que el amor ce se

dime tu ami lo  
por eso esfuerca a



mi mo — yes toí Con ten to — yes toí con ten to — — — —  
miga — que el amor cese — que el amor cese — — — —

La na  
Ja tengo di — — — cho si tu Padre me  
Manuela — Po co me pe — — — ra porque nunca é gus

que — — — re yo a ti te el ti — — — mo yo a ti te el ti — —  
ta — — do de ombres vele — — — paí de ombres vele — —



mo si tu Pa dre me quiere — yo à ti te es ti mo — yo à ti te es  
 tas Por que nunca he guis ta do — de ombres ve le ta — de ombres ve

ti mo — — — — —  
 le ta, — — — — —

se marcha la Lau<sup>na</sup>  
 Camar la de tra de  
 ella, y sa le y le de tiene  
 la manu<sup>la</sup> ~~plena~~

Parola 1.<sup>a</sup> Cure<sup>o</sup> Bueno! Bueno! el pica ron es mi Ri bal, que a se vi do,  
 Man<sup>te</sup> Em pe re mos à fin gir por que allí esta D<sup>n</sup> Be ni to;  
 D. C. a los se guir

Parola 2.<sup>a</sup> Cure<sup>o</sup>: La à Tu a ri to le des pre cia ya no pi en sa en la ta l Bo da,  
 Con fi ad en los Mu je res, que este pa go o da rian to da;



*Allegro* *Camay*

Porque allí Responde tan

fiel y tirana tan

mana quiere mucho mas que

so la tam bien yo le quiero tam bien yo le quiero Mi a

mor fue primero aun que se olbidar aun que se olbidar Pues

*Manu. la* *Manu. la* *Manu. la* *Camay*



an tes que oí si des que re yo a tu her mana que

*Sare en levio*  
tam bien la pa ba na se sa bre to car tam

*Amor*  
bien la pa ba na se sa bre to car, que sus to que

*Manu la*  
sus to que es pan to que es pan to *Cur.* que fur ria que fur ria *Lau na* que

*Cur. de p.*  
pena que pena Mi amor me ena pena me ena ge - - -



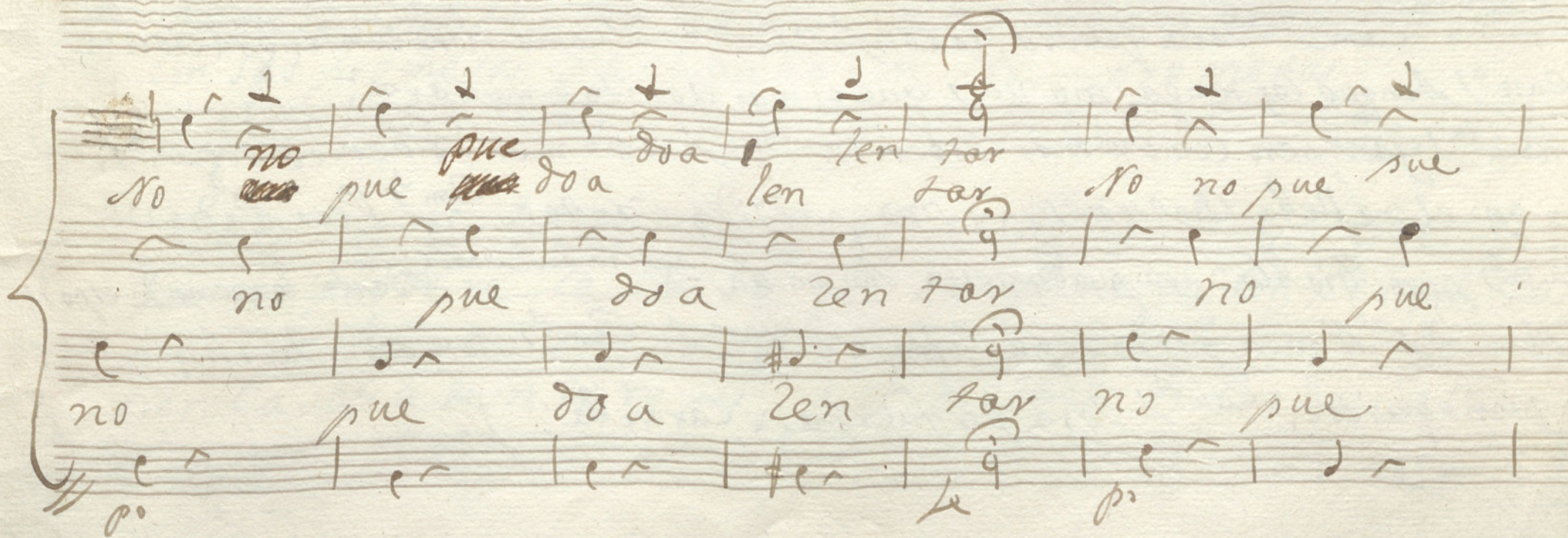
Las 2. 

no pue do a len tar

no pue do a len tar

no pue do a len tar

no pue do a len tar



no pue do a len tar

no pue do a len tar

no pue do a len tar

no pue do a len tar



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "do a len tar". The notation includes notes, rests, and bar lines. The lyrics are written below the staves.

Pero la) eue? lindo, lindo! aqui que buscas? y esta Niña me ocultas?  
 Cam? Solo quiero, lo confiero. Lau<sup>na</sup> Como tiene tantas gracias!!!  
 eue? Aunque las tenga: no veis que es mas bonita mi cara?  
 Manu<sup>la</sup> Ya: pero como es mas joven!!! eue? Como mas joven? Perseguañ;  
 que el me lleba Cuatro meses, y sino partida canoa. Cam? Pero Padre!!!  
 eue? pero Diabla!! ya puede, a esta Muchacha (garra a Manu<sup>la</sup>) darla la mano de esposo  
 Manu<sup>la</sup> Nunca es ido suple falta: se separa Cam? No te enzanche  
 queno quiero, eue? sera por fuerza: Caranba; )



Coplas

Manuela

Allegretto

Camar

Lau ne

Violon po

Yo no quiero dar la mano a quien  
Perdonadme que a la Anita no la  
se confieso que Juanito me enga

por otra me olvida a quien por otra me olvida  
de mano de esposo no la de mano de esposo  
no con sus promesas me engaño con sus promesas

yan res perde re la Vida que Casarme ya con el, que Ca  
pues mi afecto Carri no es en su hermana le fingi, en su her  
sien Casarle se in te re sa asi de el me libra re, asi



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Spanish. The lyrics are written in a cursive, handwritten style.

The visible lyrics include:

- Camay*
- pero Padre*
- Allegro*
- dos veces*
- Vamos*
- yo me animo*
- yo no*
- uego*
- yo hoy lo vuelgo*
- si que debo hacer yo no*

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *fe* (forte).



Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on multiple staves, with lyrics placed below the notes. The lyrics include:

Lau. na  
pero hermana me conbenzo  
vaya vamos  
Yo me benzo  
Ya que es fuerza obedecer ya que es  
pues en tran bor de Caseros firma

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *le* (likely *le* or *le*).



Handwritten musical score for a song, featuring three systems of staves with lyrics in Portuguese. The notation includes treble and bass clefs, various note values, and rests.

**System 1:**

reis aora un papel firma      firma reis aora un pa

**System 2:**

Ari sarpo de este em vredo      aun me

pel      Ari sarpo de este em vredo

**System 3:**

for que ymagi'ne      aun me for aun me

aun me for q' ymagi'ne      aun me



Jor que y ma gi'ne aun me for aun me for que y ma gi  
 Jor que y ma gi'ne aun me for que y ma gi  
 ne que y ma gi'ne  
 ne que y ma gi'ne

Parola, Cam<sup>o</sup> Ya conregui la licencia, Manu<sup>la</sup> Ya salimor de este Enredo,  
 Lau<sup>a</sup> puer aun falta lo mejor, que es librar me yo de el Piejo,  
 Manu<sup>a</sup> que ya a escrito, Cam<sup>o</sup> disimula, Lau<sup>na</sup> que muger  
 no sabe hacerlo;



final

Moderado

Cure<sup>o</sup>

Vamos vamos al mo

mento

firmad luego este contrato firmad luego este con

Lau<sup>na</sup>

en mi vi - da me - jor rato he llega - do a di - fra

trato



Ham. 2a. Camar

tar - he llega do a di fru tar Ya esta ya esta ya es

*Alli*

*Allegro*

Di os haga bien Ca sa dos Dame tu La mano al punto Dame

*Lau na*

La ja fa fa fa fa que lindo a sun to que lindo a

tu La mano al punto

fe



*Alto*

*fmo* *Lau na*

pues que tienes que dudar pues que tienes queda

*Do* *Ca* *arme* *Con* *un* *Biejo* *no* *lo* *tiene* *que* *esperar* *no* *lo*

*Dar*

*que* *me* *miré* *así* *burlado* *así* *burlado* *que* *me*

*po*



Lau<sup>na</sup>

bien se puede Reírse car bien se

mize a si bur lado a si bur lado

mana<sup>la</sup>

puede Reírse car, Ved que lo es un Curru taca y os podeis a ca 20

Cama

Lau<sup>na</sup>

rar, No creyera que una Niña os pu dièra a si bur lar, mas que



Venus sue de Baco mas que  para un

Biejo a pro bechar para un  eise

Ya no lo puedo da

dar ya no lo puedo du dar  Sigue



Handwritten musical score for two voices and piano. The lyrics are: "Yel que llegue à enamorar se de una Niña siendo". The score includes a piano introduction marked "Ma. All." and a tempo marking "Moderato".

Handwritten musical score for the song "Biejo al mirarse en este espejo". The score is written on four staves, grouped into two pairs. The first pair of staves is for the vocal melody, and the second pair is for the guitar accompaniment. The lyrics are written in Spanish: "Biejo al mirarse en este espejo". The music is in a simple, folk-like style, with a key signature of one flat (B-flat) and a 2/4 time signature. The notation is handwritten in ink on aged paper.



se podrá de sen pañar de sen pa

se podrá de sen pañar de sen pa

nar, Lau na, Manu la, Tel que lleque à Enamo

nar, Manu la, Tel que lleque à Enamo

mo



Handwritten musical score for the first system. The top staff is a vocal line with lyrics: *rar se Camar* (first measure), *Manuela* (second measure), and *de una Niña siendo* (third measure). The bottom staff is a piano accompaniment. The lyrics continue: *rar se* (first measure), *Yel que* (second measure), *Yel que* (third measure), *lleque a Enamorarse* (fourth measure).

Handwritten musical score for the second system. The top staff continues the vocal line with lyrics: *Camor* (first measure), *Manuela* (second measure), and *al mi* (third measure). The bottom staff continues the piano accompaniment with lyrics: *Viejo,* (first measure), *de una Niña siendo viejo* (second measure), and *al mirarse en este es* (third measure).



rarse en este espejo, al mirarse en este espejo, se po  
 se po al mi rarse en este espejo se po  
 al mi rarse en este espejo se po drá de senpa  
 al mi rarse en este espejo se po

dra de senpañar se po dra  
 dra de senpañar se po dra  
 ñar de senpañar se po dra de senpa  
 dra de senpañar se po dra de senpa



de senpa ñar

de senpa ñar

ñar

ñar

Al mirarse en este espejo

se podrá de senpa

Al mirarse en este espejo

ñar

se podrá de senpa ñar

al mi' rarse en este es

al mi' rarse en este es

The musical score is handwritten on aged paper. It consists of two systems of staves. The first system has five staves, and the second system has five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, corresponding to the musical phrases. The handwriting is in a cursive style, typical of 19th-century musical manuscripts.



de sen ga ñar  
de sen ga ñar  
pejo se po dra de sen ga ñar  
pejo se po dra de sen ga ñar  
se po dra de sen ga

se po dra de  
se po dra de  
ar mi rar se en este  
se po dra de sen ga

sen ga ñar de sen ga ñar  
sen ga ñar de sen ga ñar  
pejo se po dra de sen ga ñar de sen ga ñar  
ñar de po dra de sen ga ñar de sen ga ñar

ñar  
ñar  
ñar



se - po dra de sen ga ñar de sen ga ñar

se - - - po dra de sen ga ñar de sen ga ñar

se po dra de sen ga ñar de sen ga ñar

se po dra de sen ga ñar de sen ga ñar

Y pue ya todos unidos

Y pue ya todos unidos y Con tento nos ha llamos

Y pue ya todos unidos y Con tento nos ha llamos



Handwritten musical score for a song, featuring three systems of staves. The lyrics are written below the staves.

**System 1:**

Complacer y gusto vamos Conplacer y gusto  
Complacer y gusto vamos Conplacer y gusto

**System 2:**

Vamos esta Boda a Celebrar a Celebrar a Cele  
Vamos esta Boda a Celebrar a Celebrar a Cele

The score includes various musical notations such as notes, rests, and bar lines, along with dynamic markings like *fff* and *ff*.



*Vivo*

brar esta Boda a celebrar esta

brar esta Boda a

*Vivo*

Boda a celebrar a celebrar a celebrar cele

esta

celebrar esta Boda a



Handwritten musical score for a song, featuring multiple staves with notes and lyrics in Spanish. The lyrics include "brar", "esta", "Boda a", "ce le", and "brar a ce le". The notation includes various musical symbols such as notes, rests, and bar lines.

Lyrics: *brar esta Boda a ce le brar a ce le*

Lyrics: *brar esta Boda a ce le brar*

Lyrics: *brar a ce le brar ce le brar esta Boda a*

Lyrics: *esta Boda a ce le brar esta Boda a*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and appear to be a religious or celebratory hymn. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including staining and wear at the edges.

Lyrics (Spanish):

ce le brar a ce le brar a ce le  
ce le brar a ce le brar a ce le  
brar a ce le brar a ce le brar;  
brar a ce le brar a ce le brar;











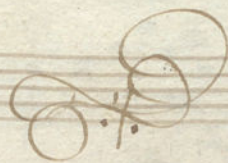
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<sup>+</sup>  
Violin Primo

Tonad.<sup>a</sup> à 4.

El Viejo Currutaco





*Allegro*  $\text{3/4}$

*f* *p.o.* *ff* *p.o.* *f* *p.o.* *ff* *p.o.* *f* *p.o.*

*Al Segno*  
*dos mas.*

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*Parola.*



*Alleg.<sup>ro</sup>* 2/4

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

*Parola.*

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*Allegro* 6/8

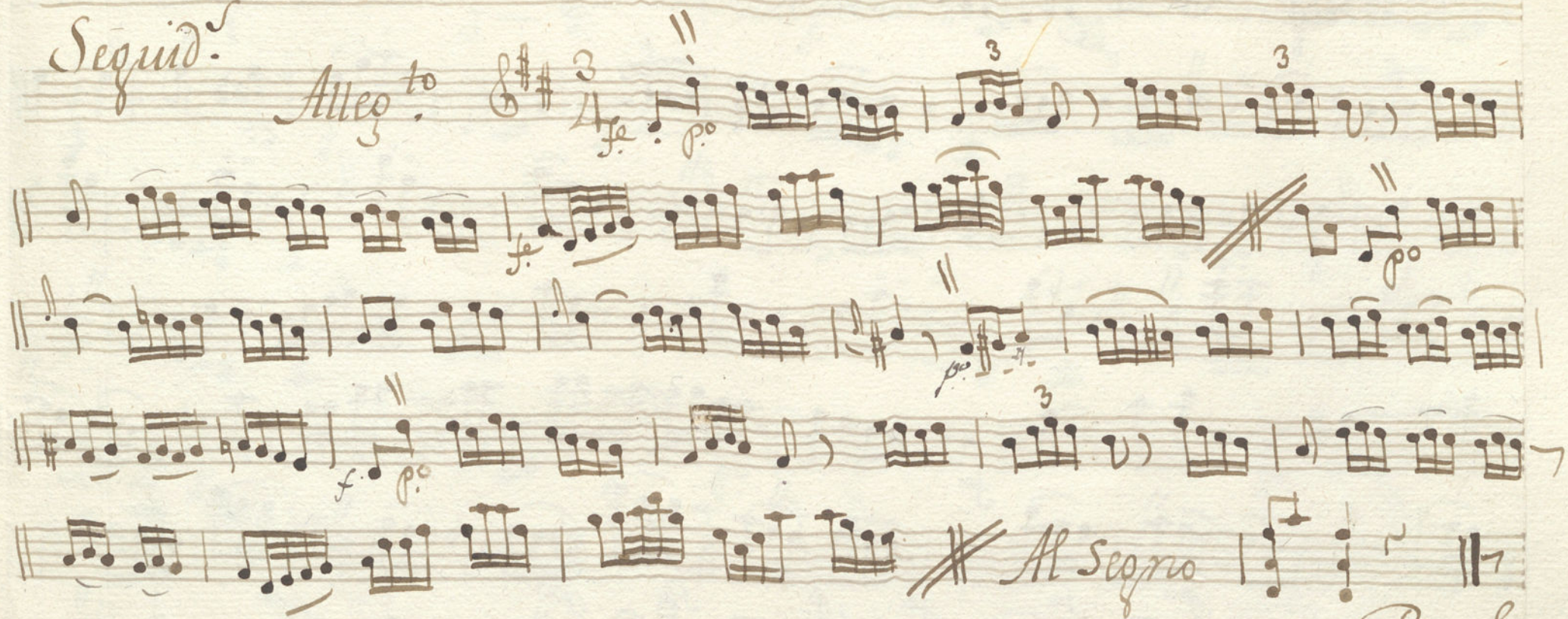
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Parola.



*Seguid.*

*Allegro*

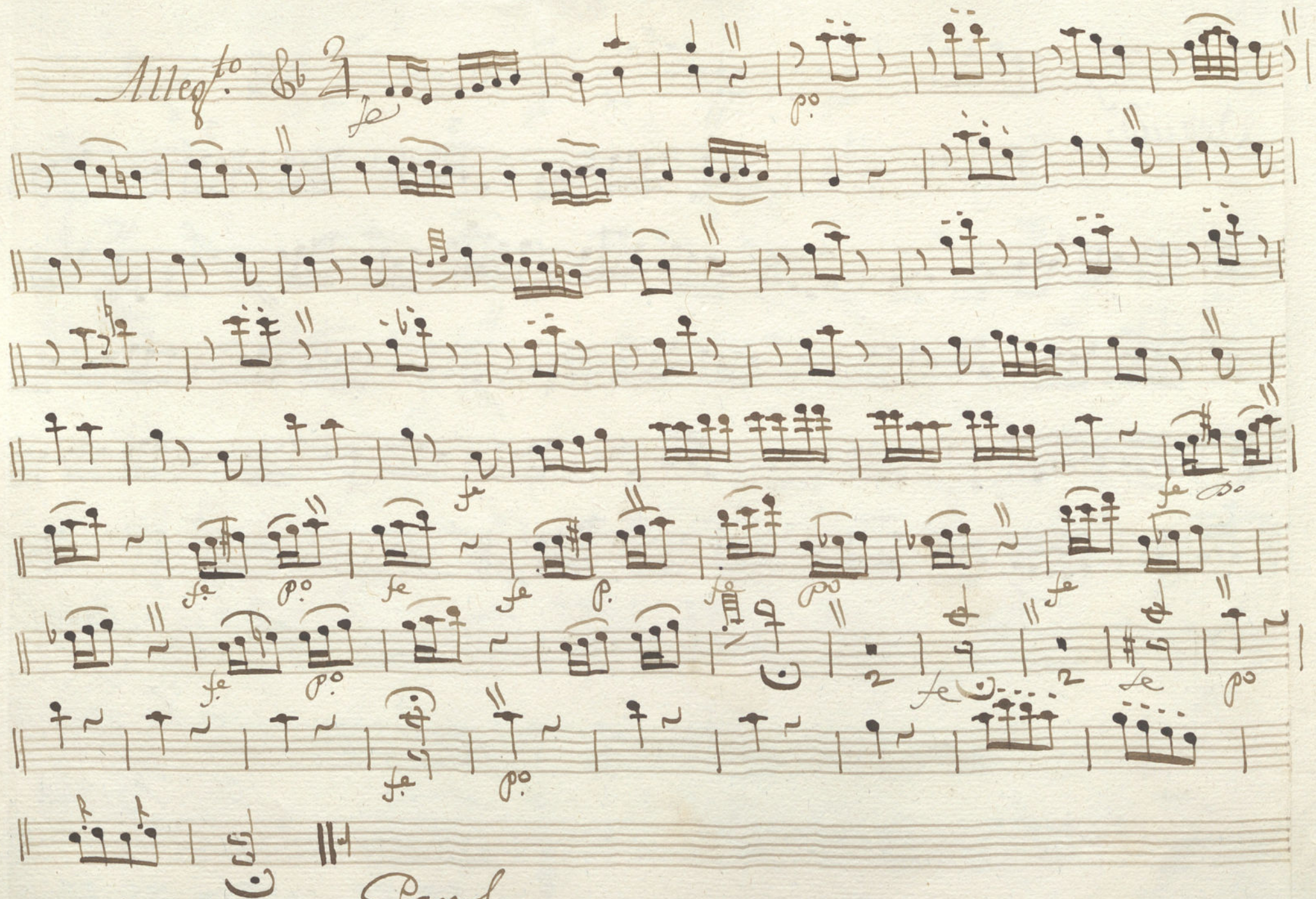


*Parola.*

*y D. C.  
a la seguid.*

*y Parola:*





Parola.

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*Allegro*  $\text{F} \flat$  2 *fmo* 13 13

*Parola.*



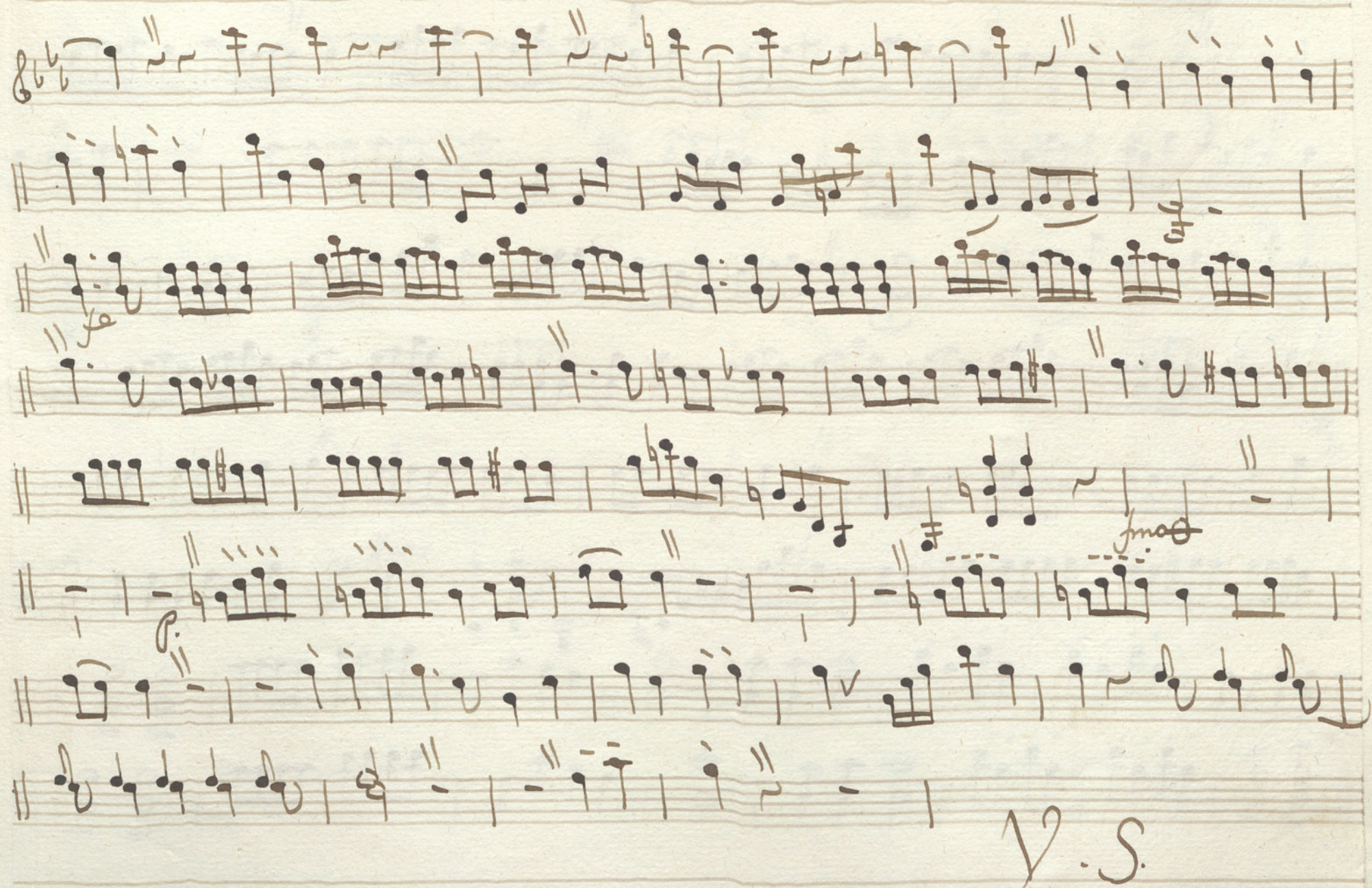
*final*

*Mod<sup>to</sup>*

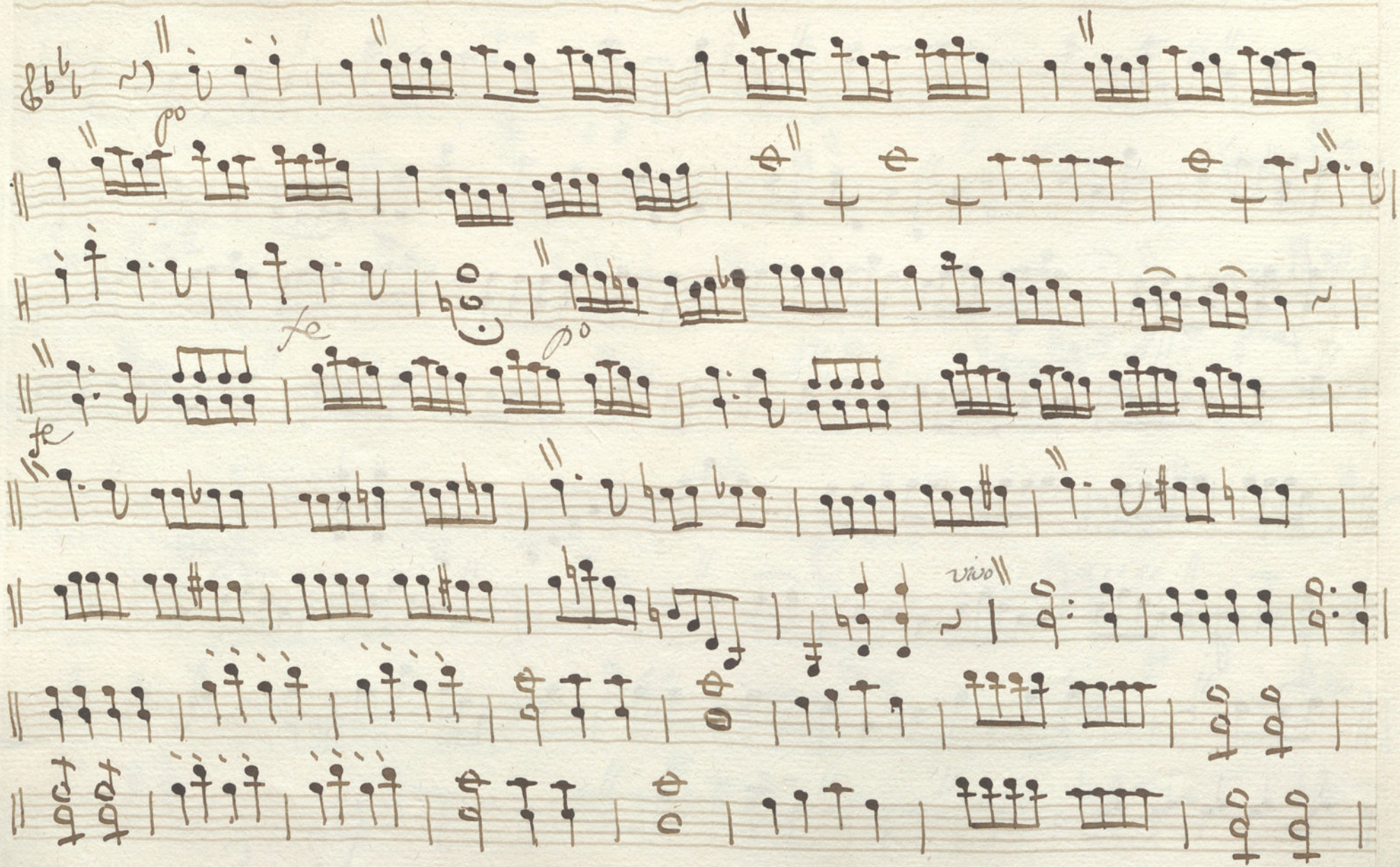
*fmo*



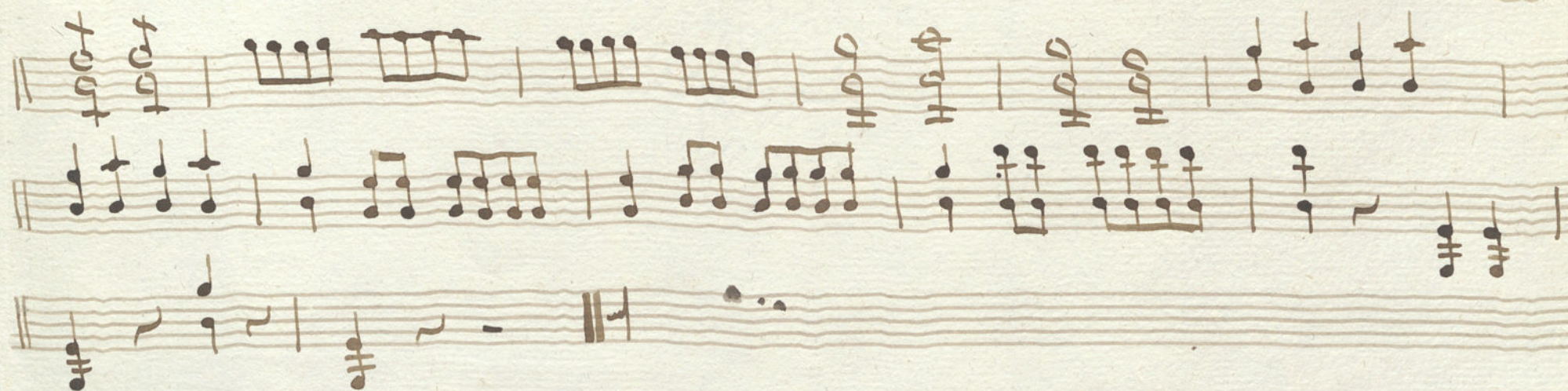












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Violin Primero

En la Tonadilla a 4<sup>o</sup>,

el Viejo Carrutaco;



*Allegretto* 6/8

*Allegretto* 6/8

*Allegro*  
dos veces

*Parola*



*Allegretto*  $\frac{2}{4}$  *le*

*vo*  
*po*

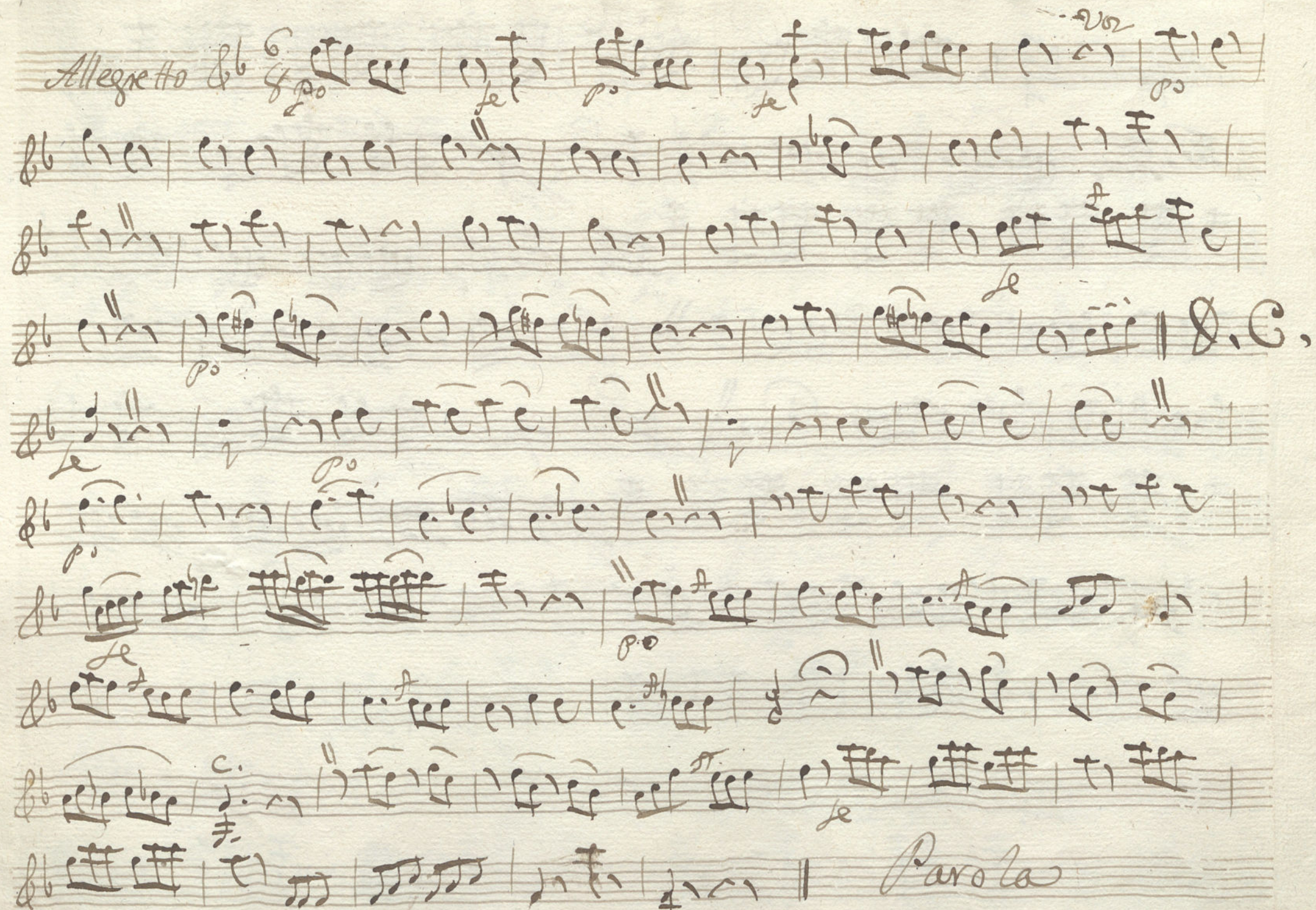
*le*  
*po*

*Allegro* *po*

*le*

*Parola*

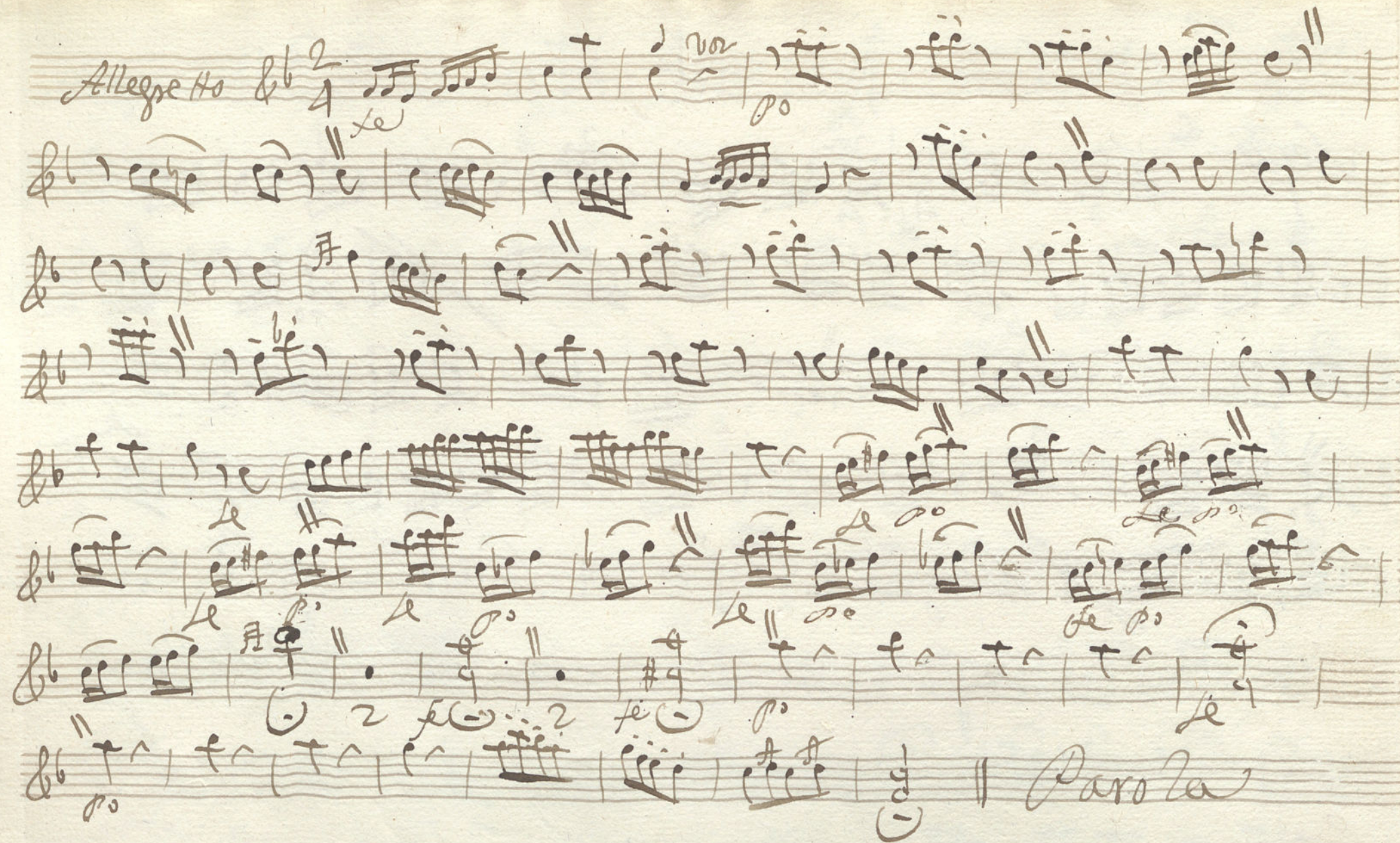




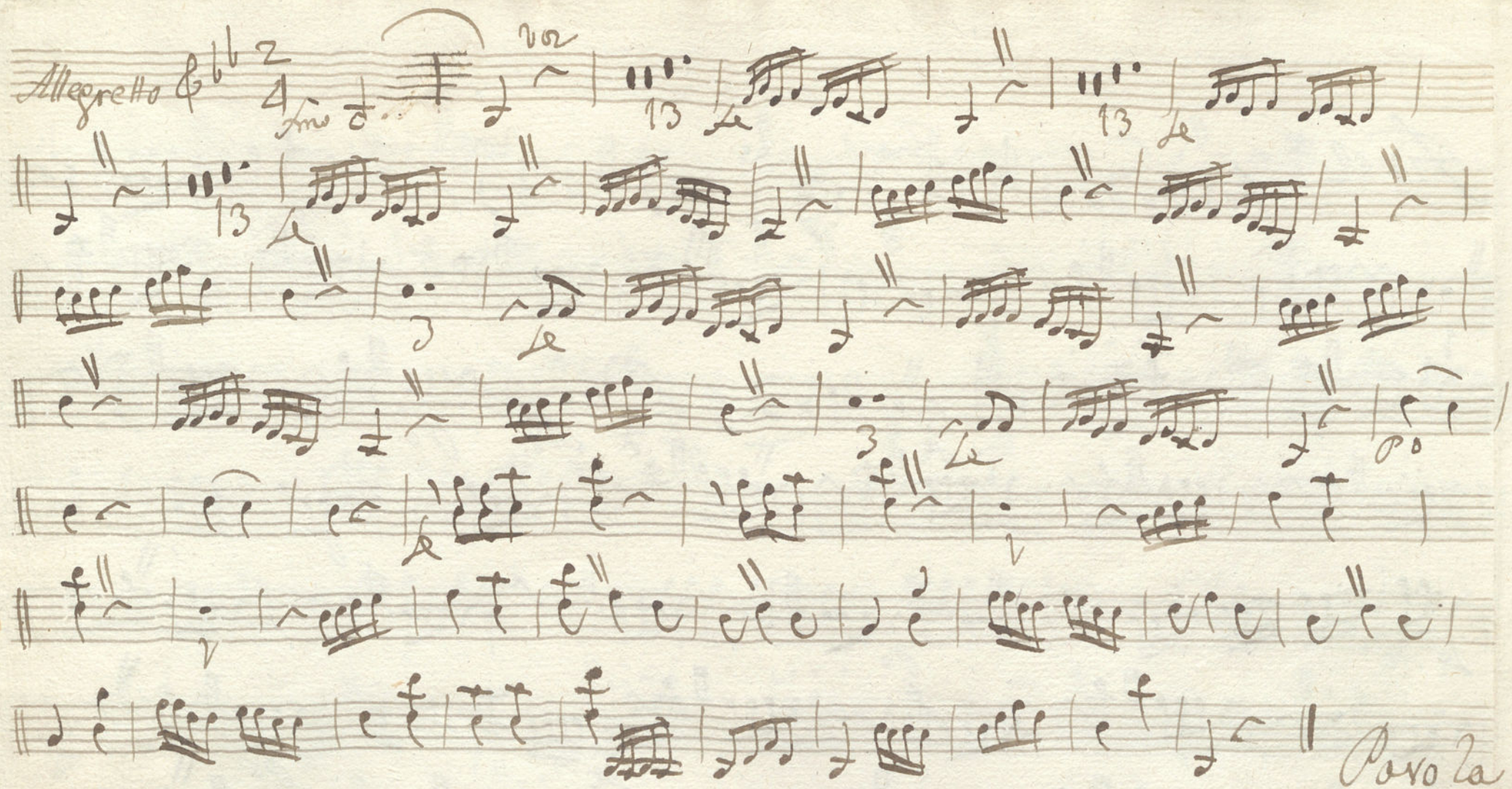




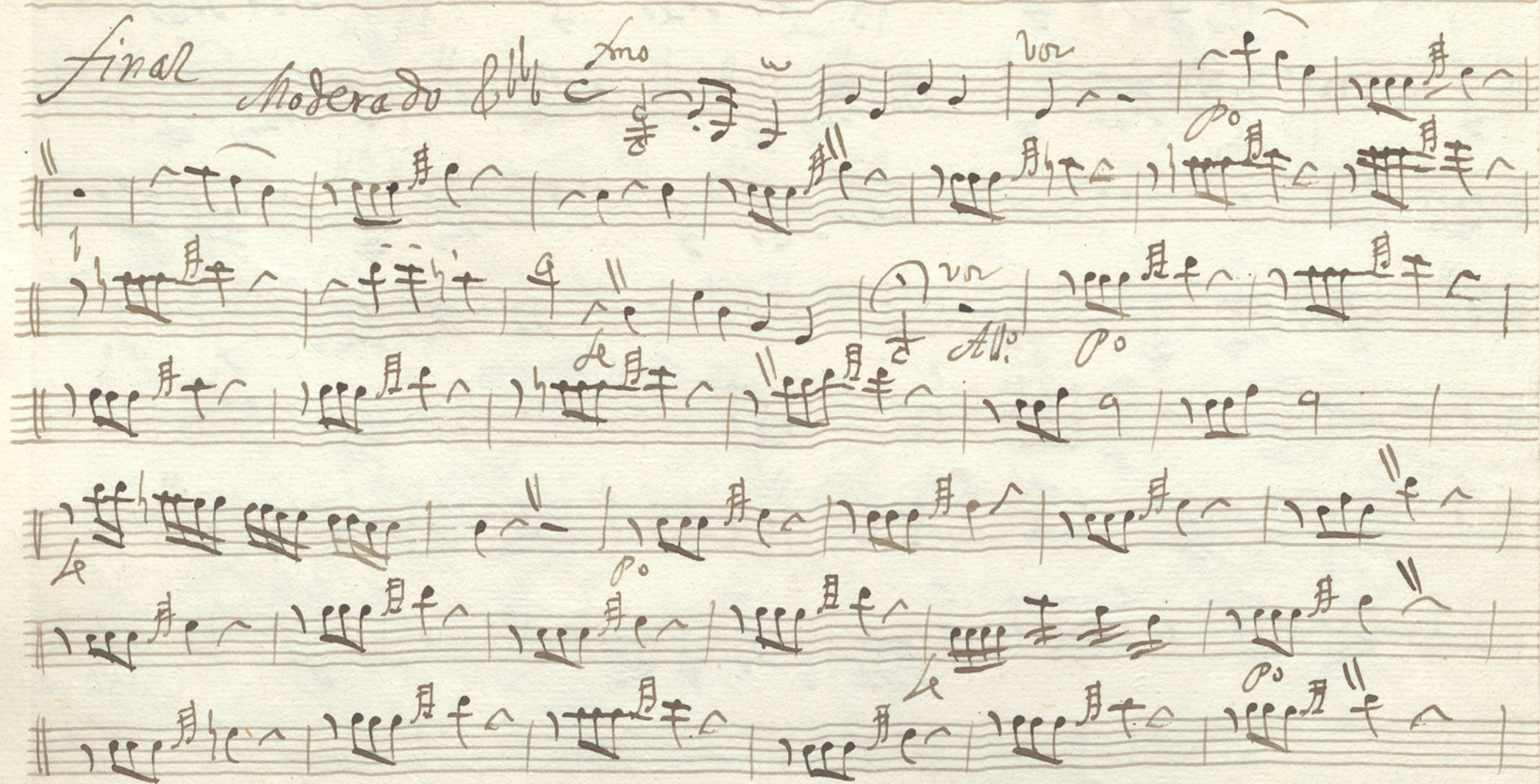




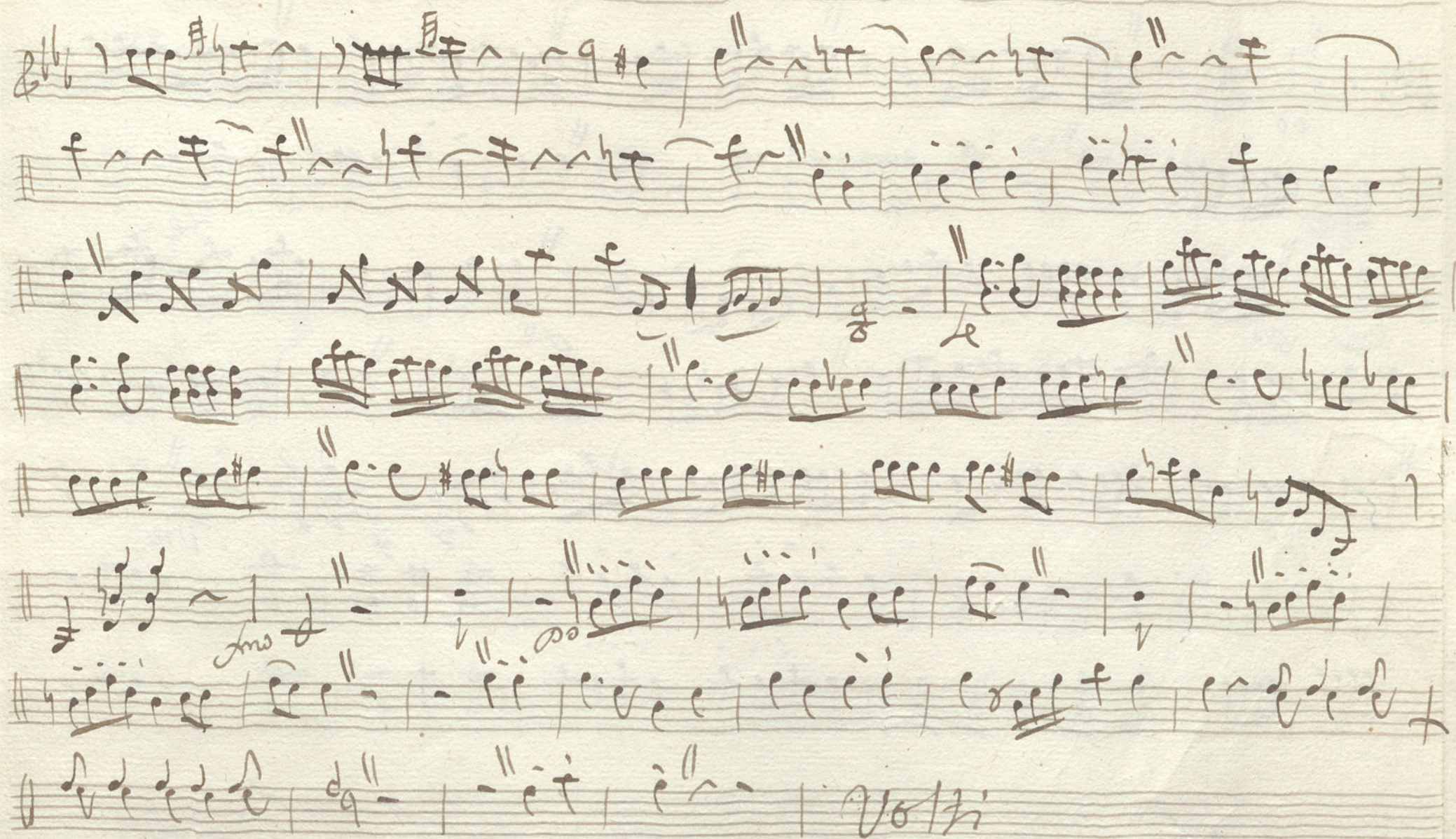




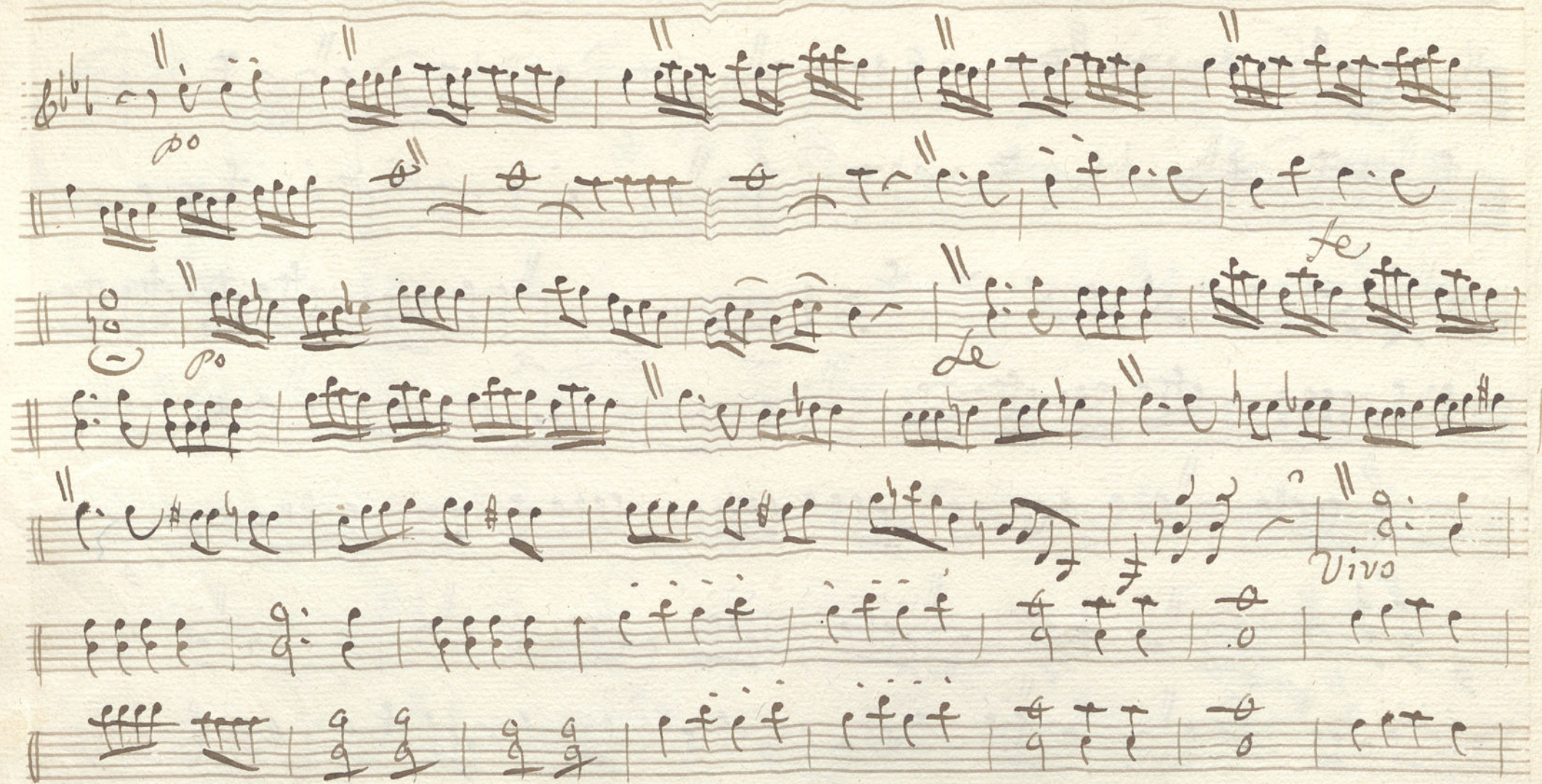


















Ayuntamiento de Madrid



Joag<sup>m</sup>

Mus 153-4

Violin Primero

Ton.<sup>a</sup> a 4<sup>ta</sup>

El viejo Curutaco:

//



*Alleg<sup>ro</sup>*

*Allegro*  
3/4

*Allegro*  
2ma







*Allegro*  $\text{H}^{\circ}$

Handwritten musical score on 11 staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with "Allegro" and a tempo marking "H°". The score concludes with the word "Parola" on the final staff.

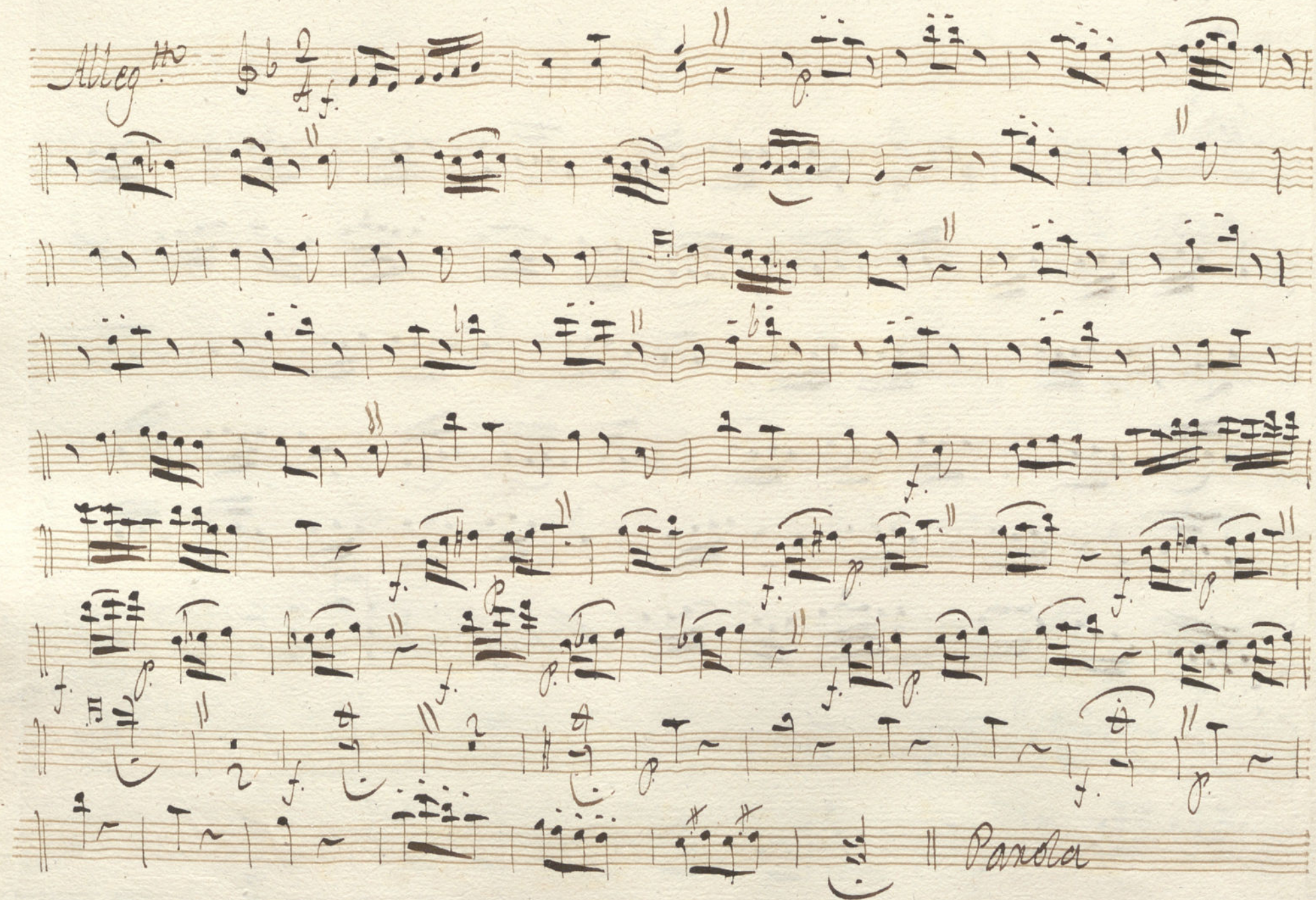


*Seg.<sup>o</sup> Alleg.<sup>ro</sup>*

*Allegro*

*Ponola D.c.  
seg.<sup>o</sup> y Ponola*





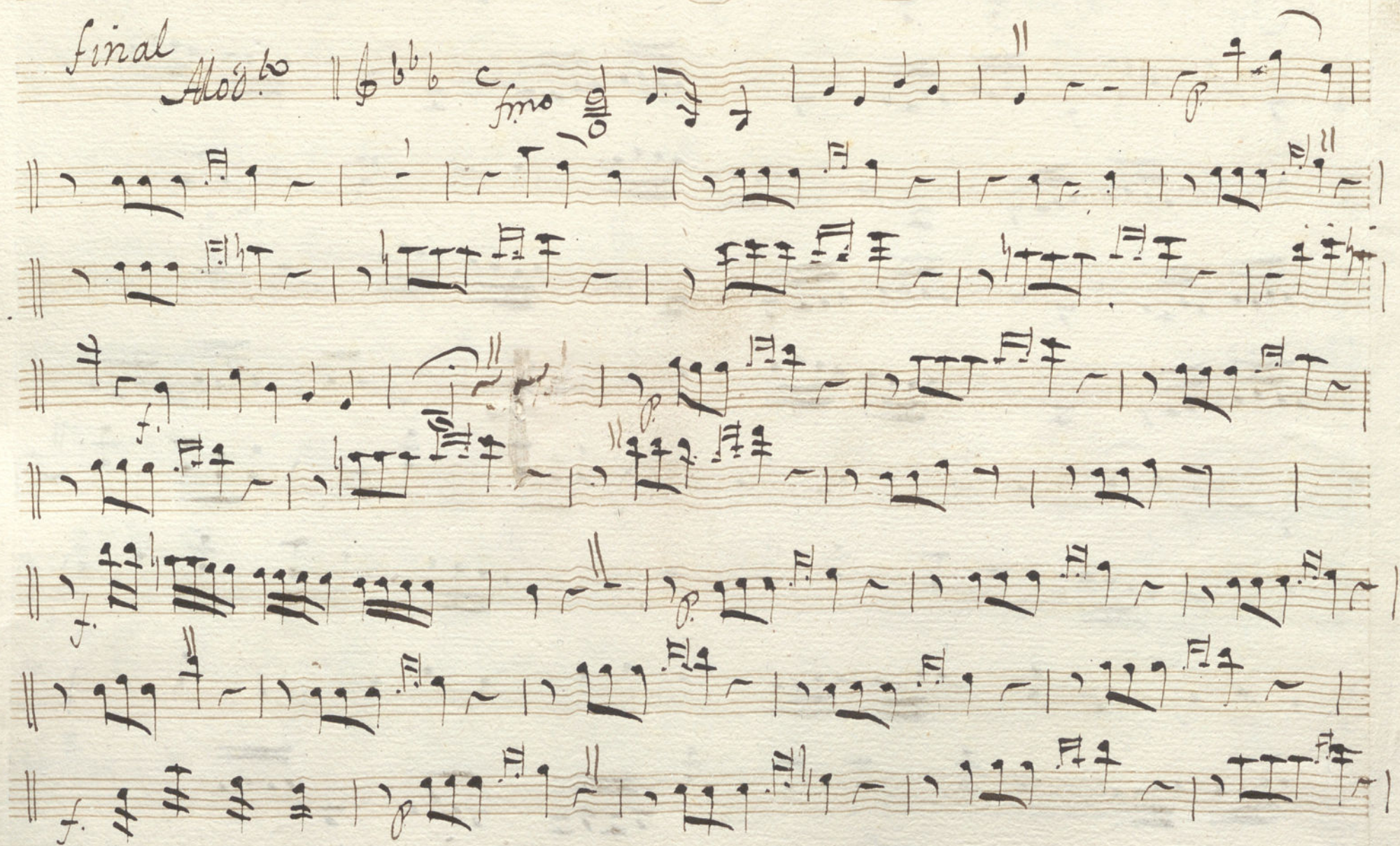


*Allegro*  $\text{2/4}$  *fmo*

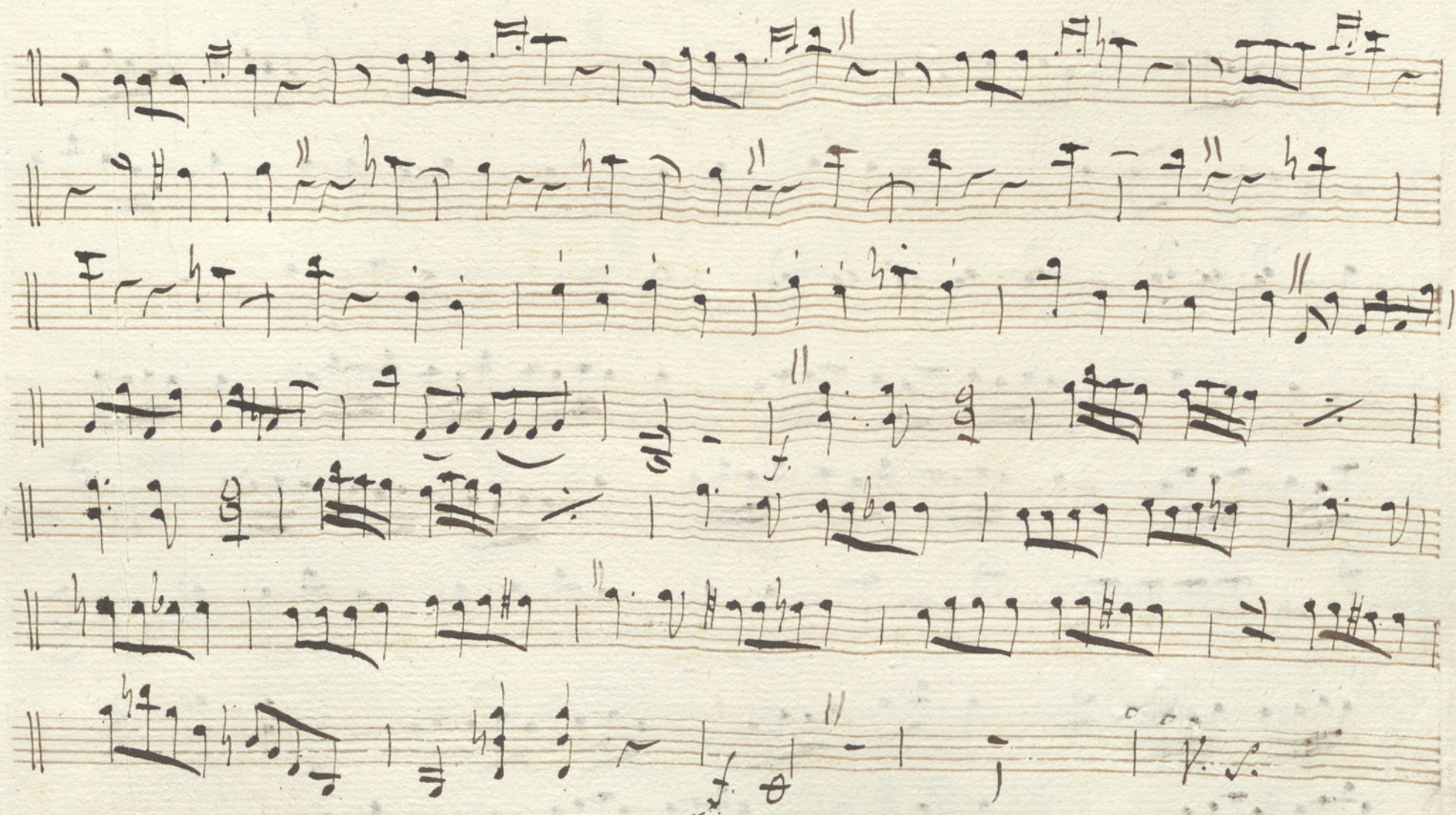
13 13

*Parola*





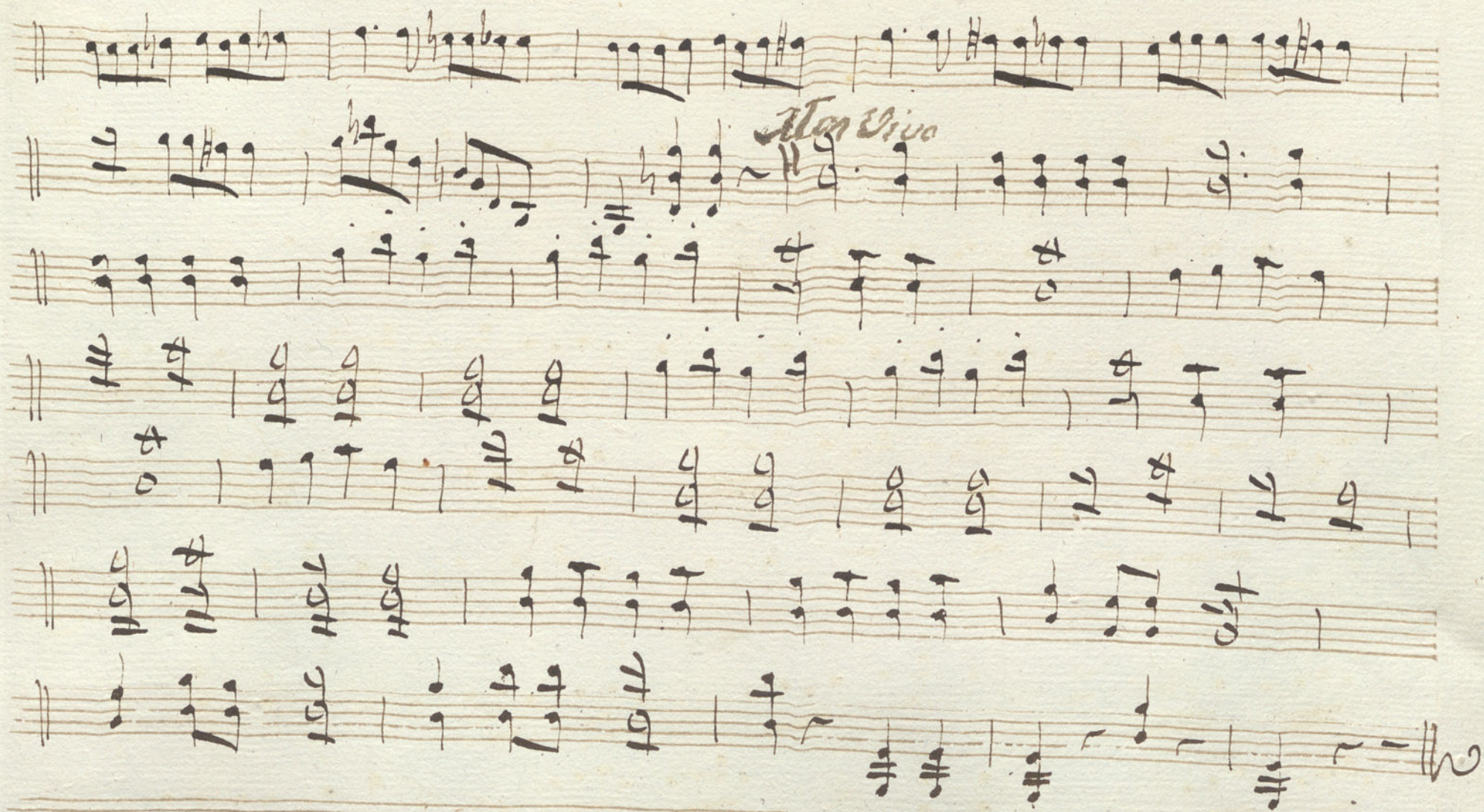














Ayuntamiento de Madrid



Mus 153-4

*Violin 3<sup>o</sup>*

*Ton.<sup>a</sup> à 4<sup>ta</sup>*

*El viejo Currutaco*





*Allegro*  $\text{No}^{\circ}$  8  $\text{3/8}$

*Allegro*  $\text{No}^{\circ}$  8  $\text{3/8}$

*Al Segno 2ma*

Ayuntamiento de Madrid



*Parola*

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

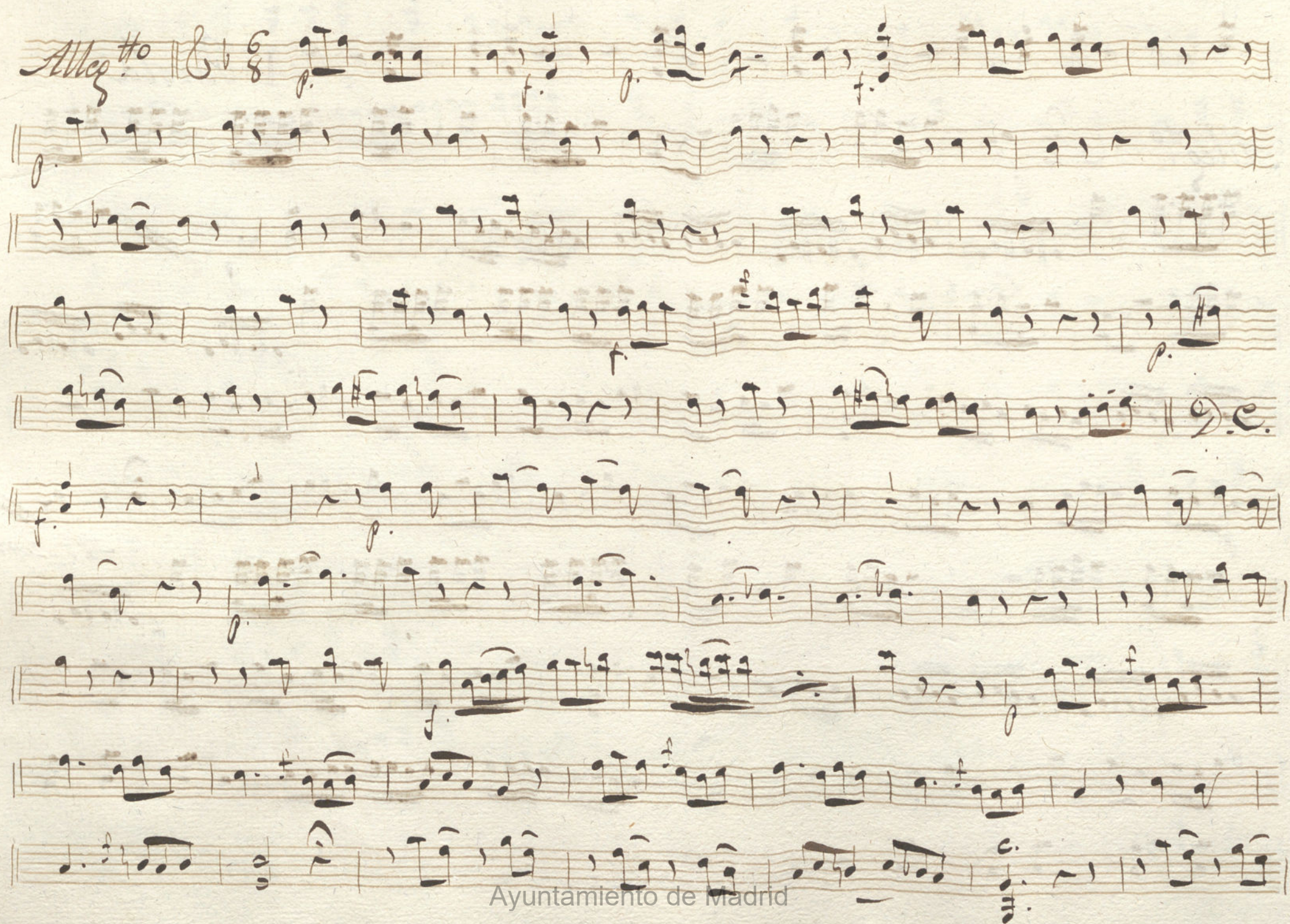
$\frac{2}{4}$

*Allegro*

*Parola*

Ayuntamiento de Madrid

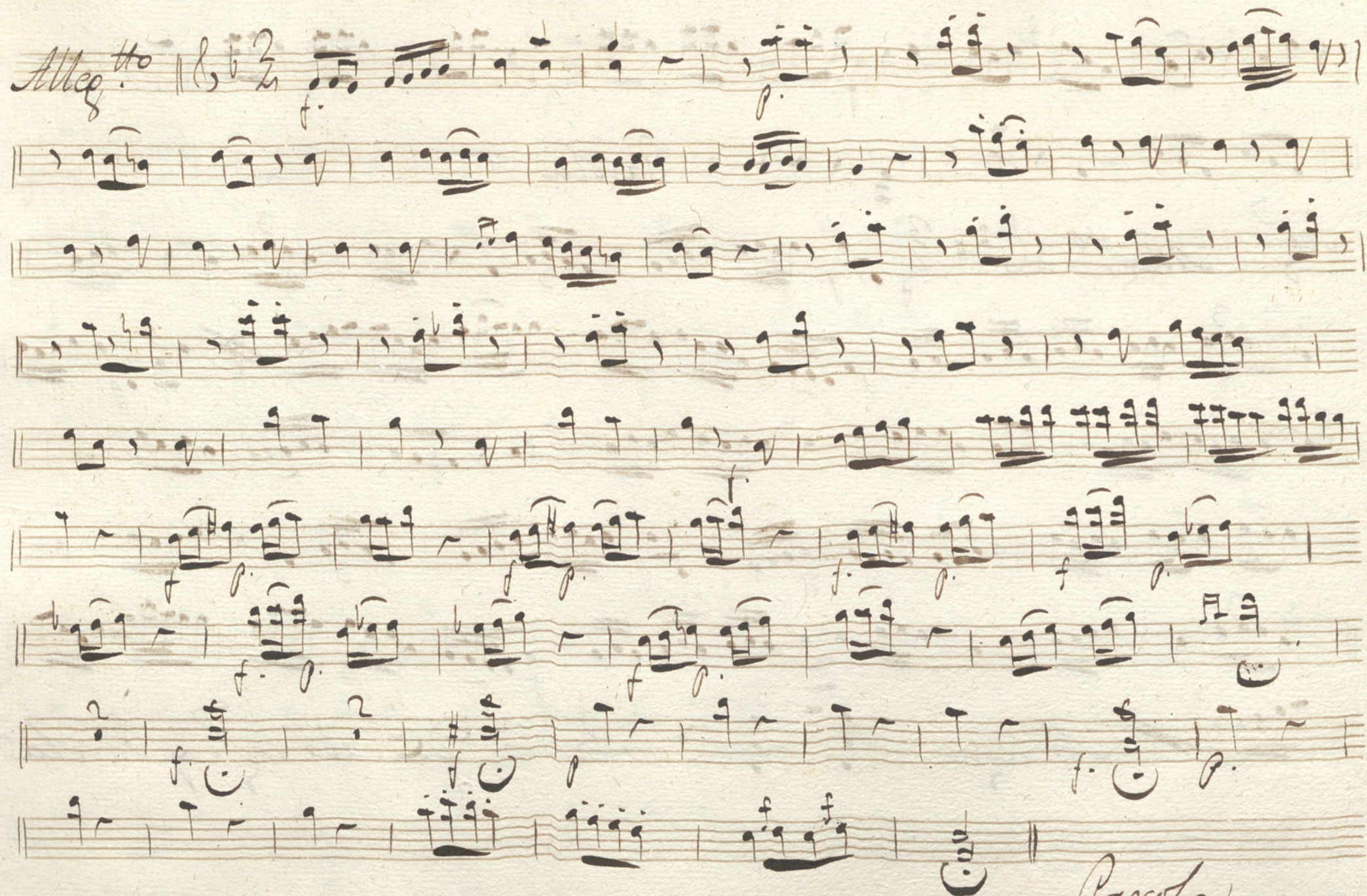














*Allegro*  $\text{H}^0$   $\text{C}^b$   $\frac{2}{4}$  *mo*

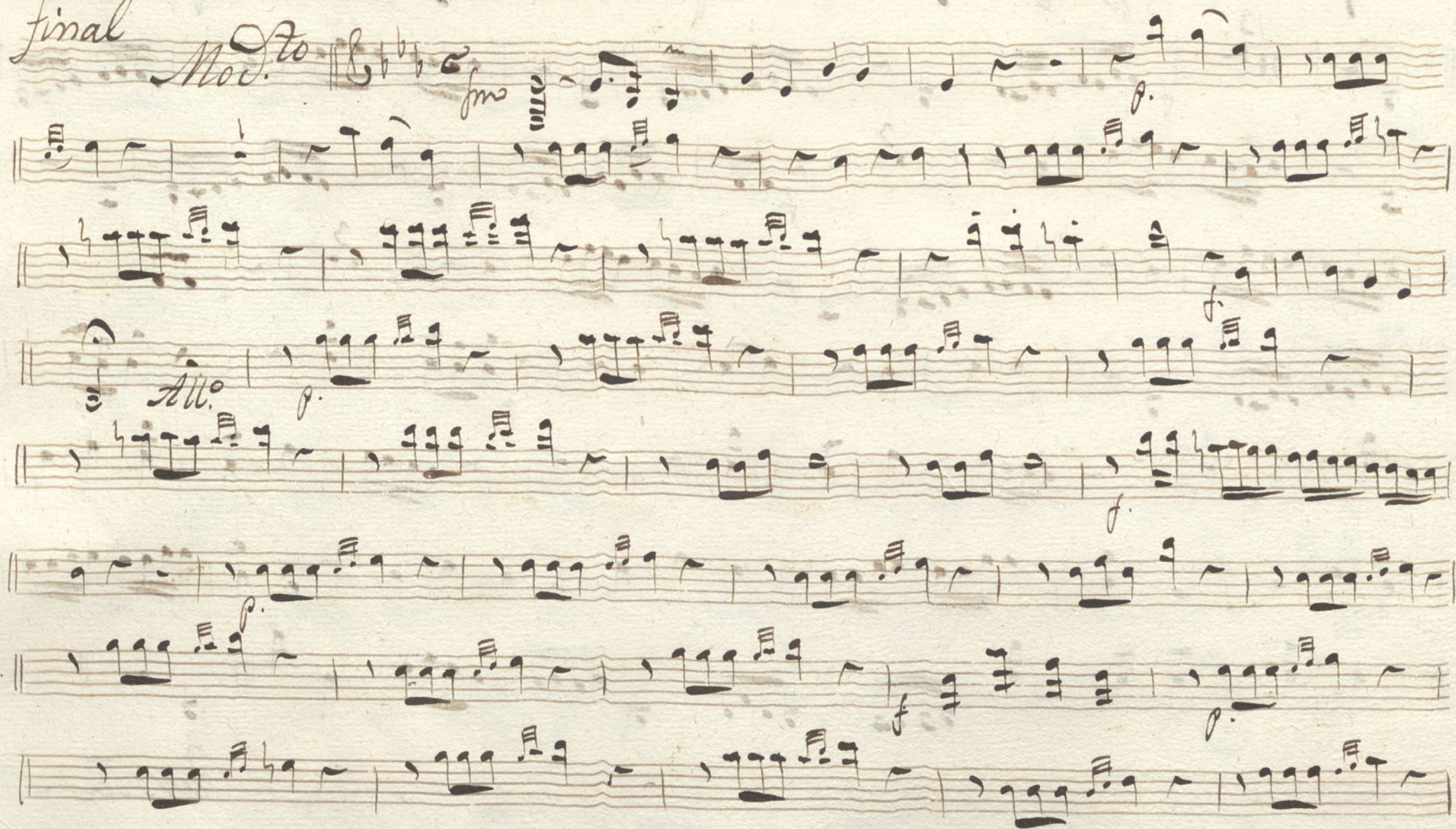
13. 13. 13. 13.

*Parola.*

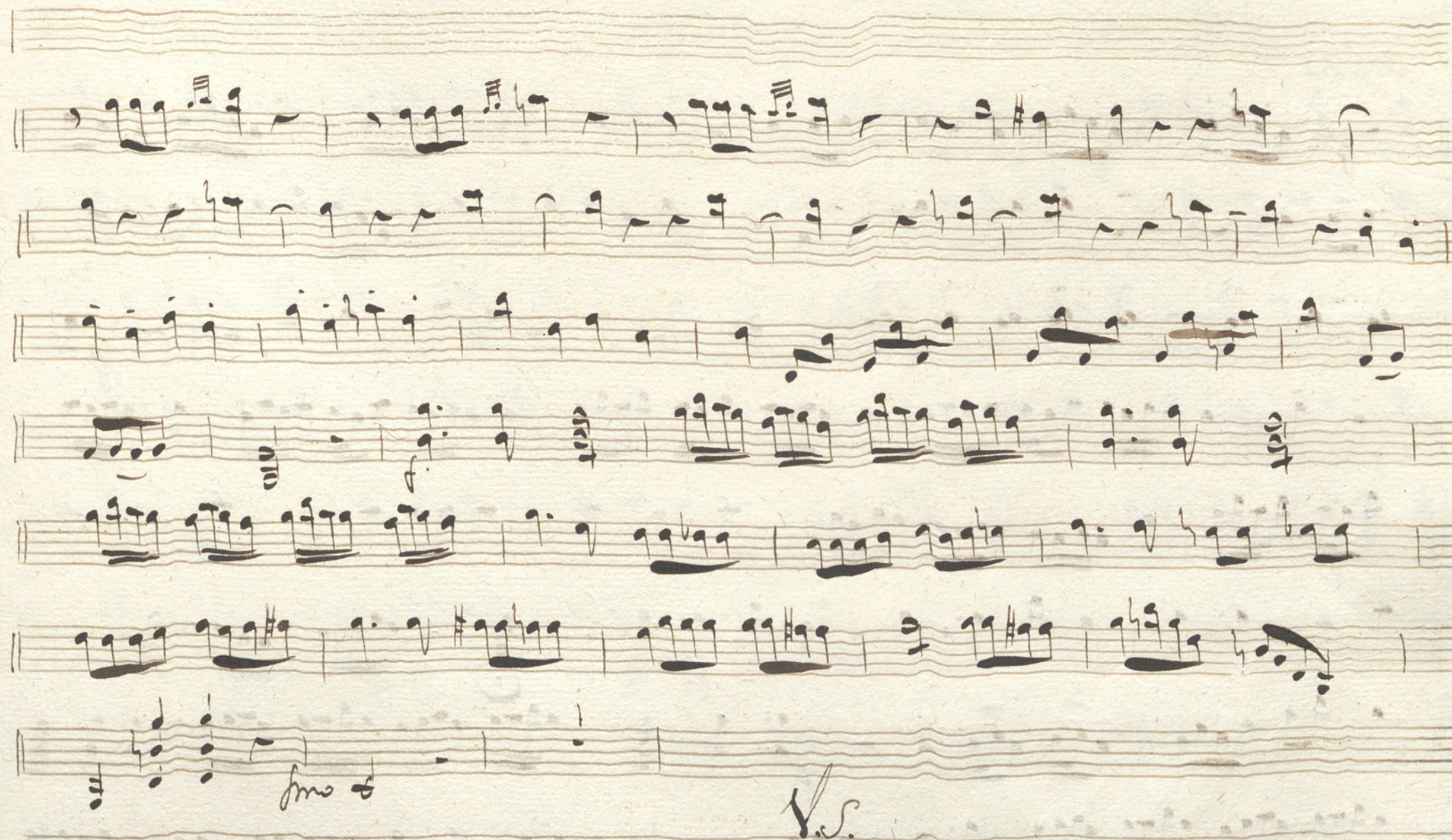


final

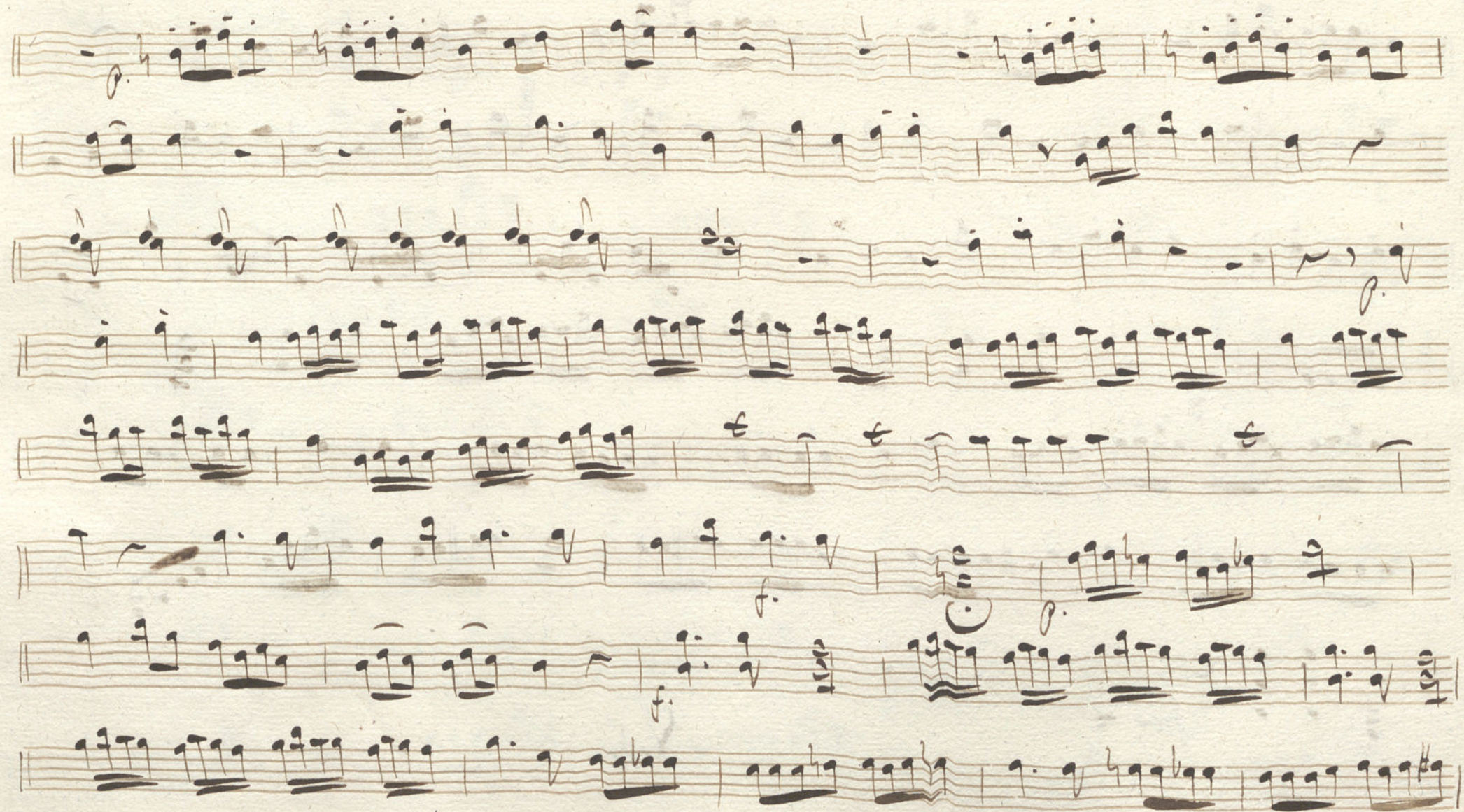
Moz. To



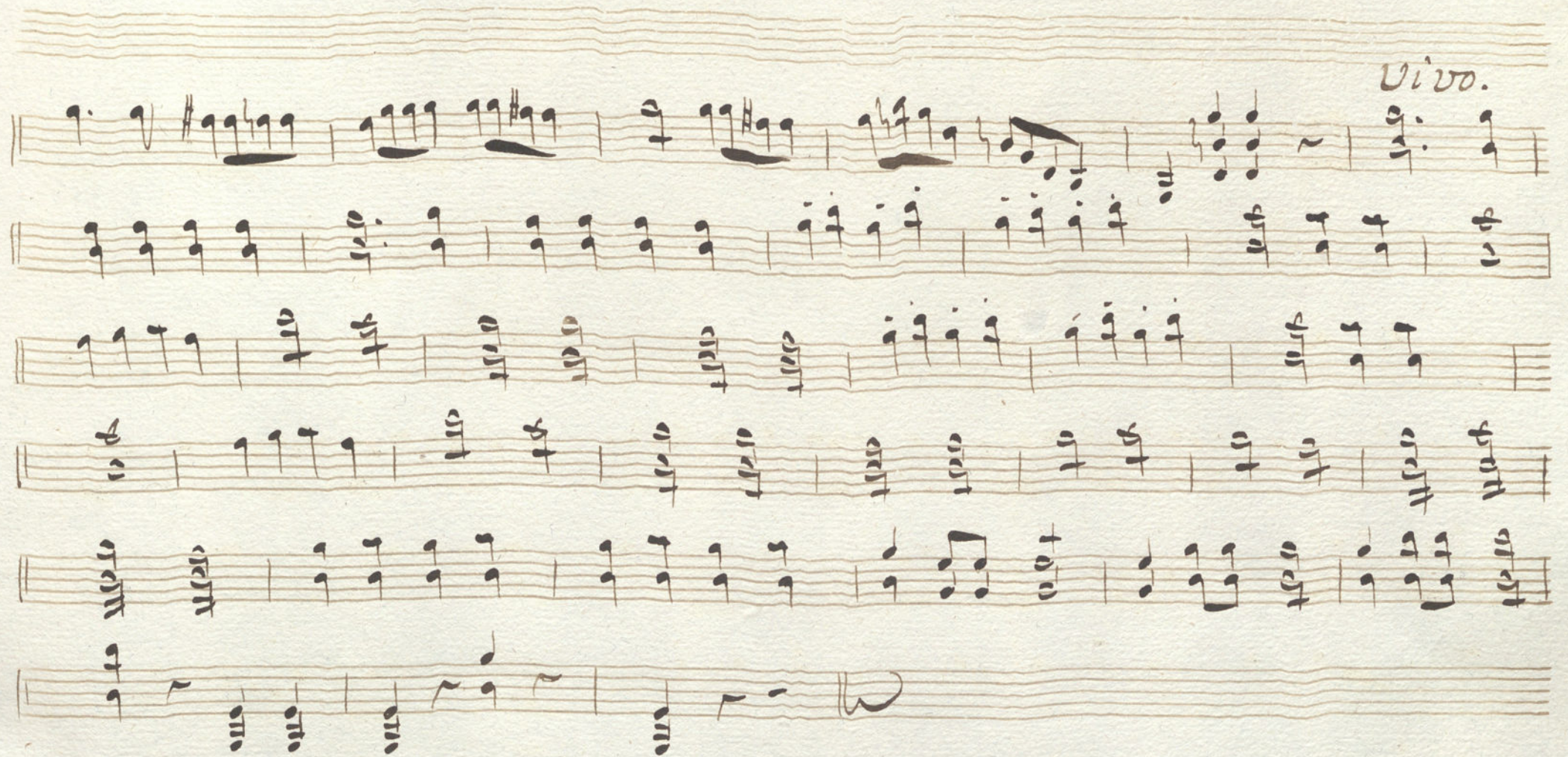












Vivo.



Ayuntamiento de Madrid



MUS 153-4

*t.*

*Violin 2º*

*Ton.ª a 4*

*El viejo Curutaco*

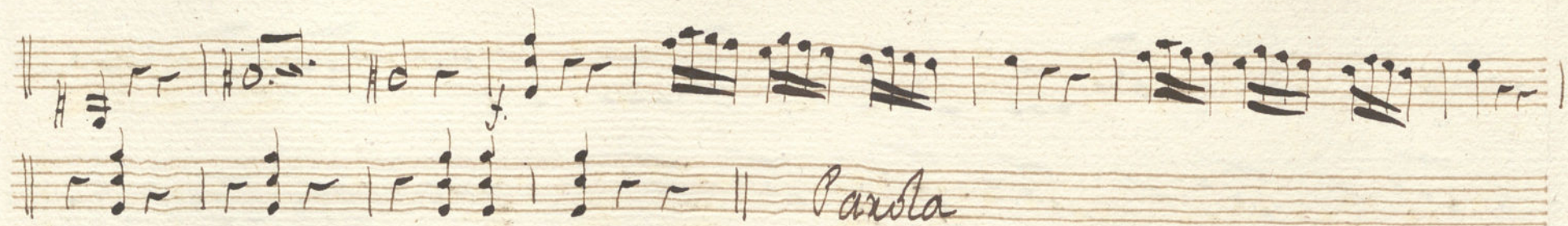


*All. to*

*Allegro 2mo*

Ayuntamiento de Madrid







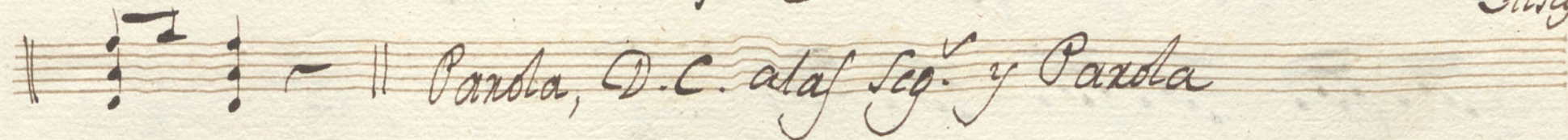
*Alleg.<sup>ro</sup>* 10

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The music features various note values, rests, and dynamic markings such as *f* (forte) and *fz* (forzando). The piece concludes with a *D.C.* (Da Capo) instruction. The manuscript is written in dark ink on aged, slightly discolored paper.

otto

Ayuntamiento de Madrid







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The first staff is labeled *Alto* and begins with a treble clef and a 2/4 time signature. The score concludes with a double bar line and a repeat sign. The manuscript is written in dark ink on aged, slightly discolored paper.

Ayuntamiento de Madrid  
*Pinola*



*All. to* || *2* *Afmo* || *13.* || *13* ||

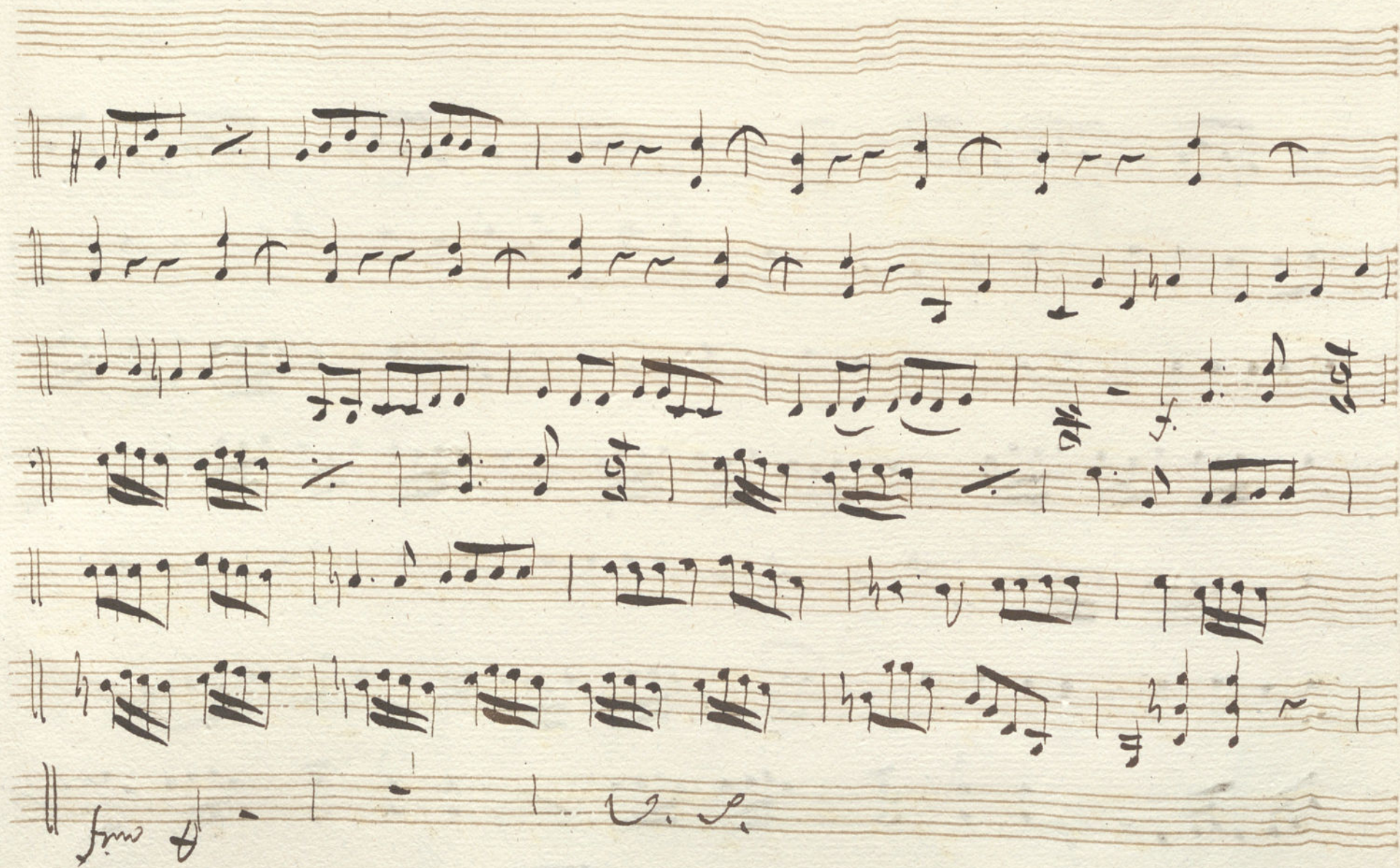
*Parola*



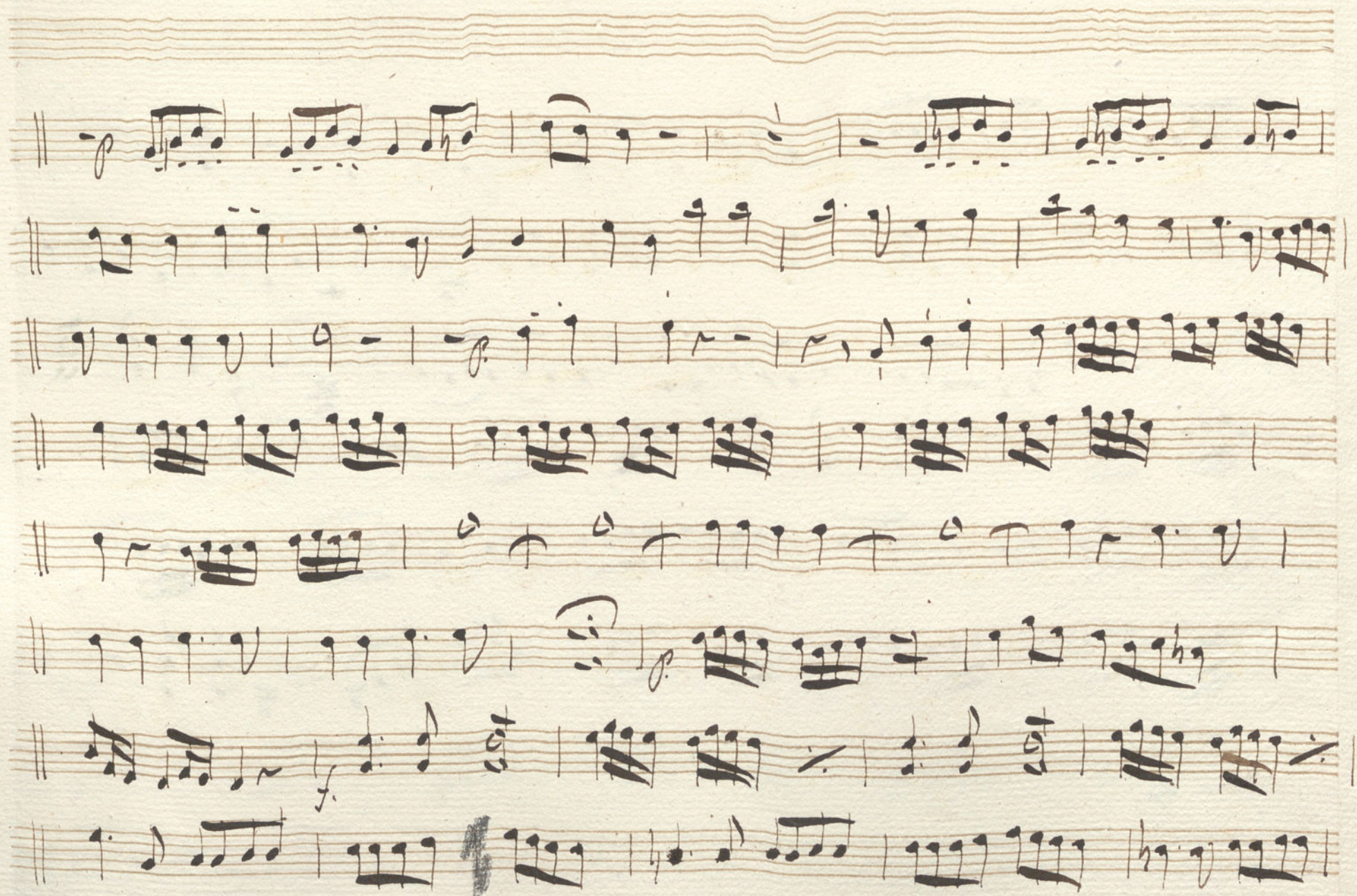
*final* *Molto*  $\text{F}^{\flat}\text{F}^{\flat}\text{F}^{\flat}$  *c* *fmo* *Alto*

*Alto*

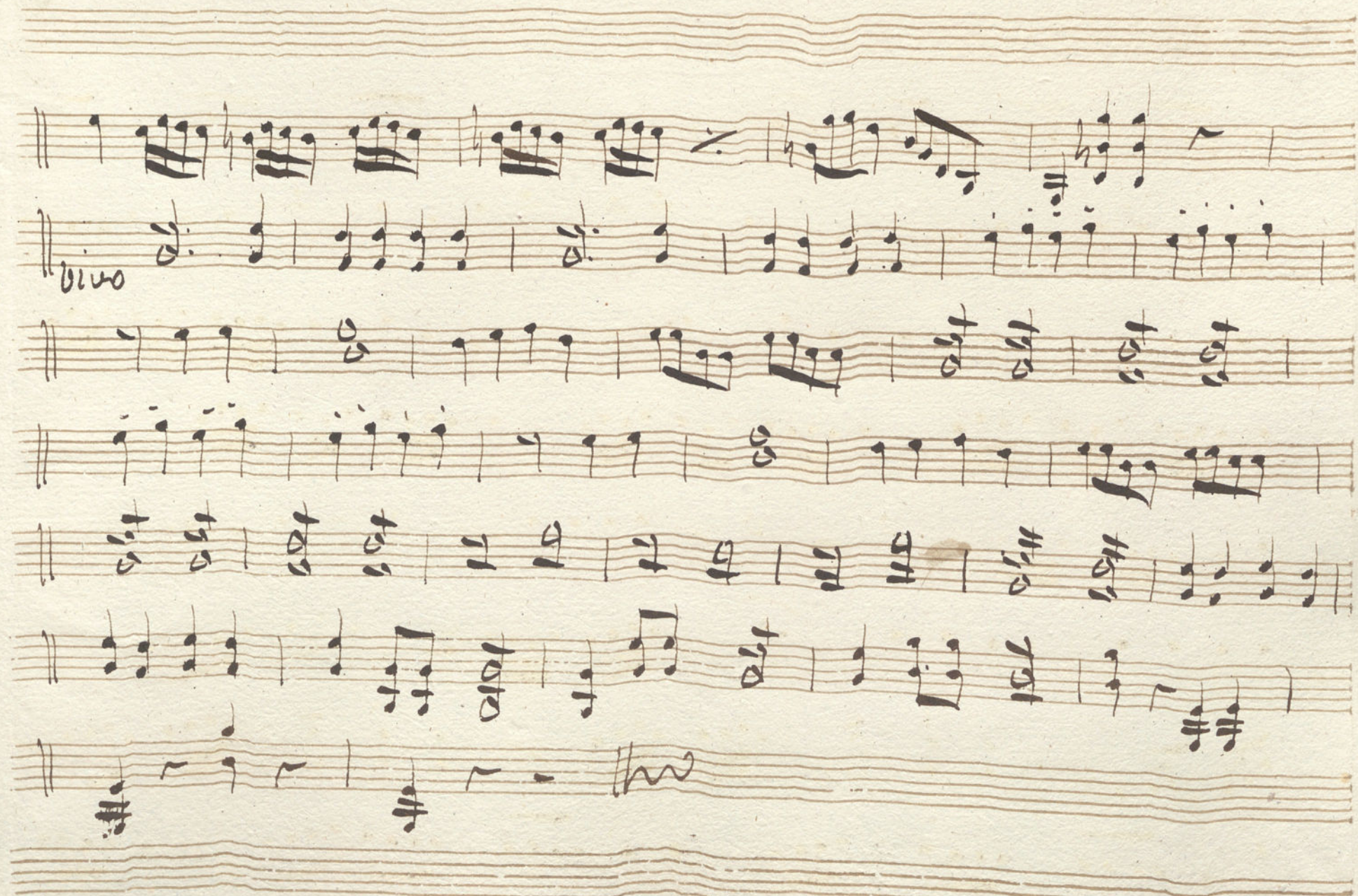














Ayuntamiento de Madrid



*Violin Segundo.*

*Tonad.º à 4.*

*El Viejo Currutaco*





A handwritten musical score on aged paper, titled 'Allegro' in the top left corner. The music is written in 3/4 time, indicated by the '3' over the '4' in the time signature. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some slurs and a double bar line with a repeat sign. The handwriting is in brown ink, and the paper shows signs of age and wear. The text 'Ayuntamiento de Madrid' is visible at the bottom of the page.



8 ~ [chords] | [chords] ~ ~ || *Parola.*

*Alleg<sup>ro</sup>*

8 2

*Le*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*. The score is divided into sections by double bar lines. The first section ends with the word *Parola.* The second section ends with the word *Allegro*. The third section ends with the word *Parola.*

*Parola*

Ayuntamiento de Madrid



[illegible]



*Seguid.*  
*Alleg.<sup>to</sup>*

*Allegro y Parola: y D.C. a las Seg.*

*y Parola.*



*Allegro* 8<sup>va</sup> 2<sup>fe</sup> 4

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "fe" (forte) and "po" (piano). The score concludes with a double bar line and a repeat sign. The paper is aged and shows some staining.

*Parola.*



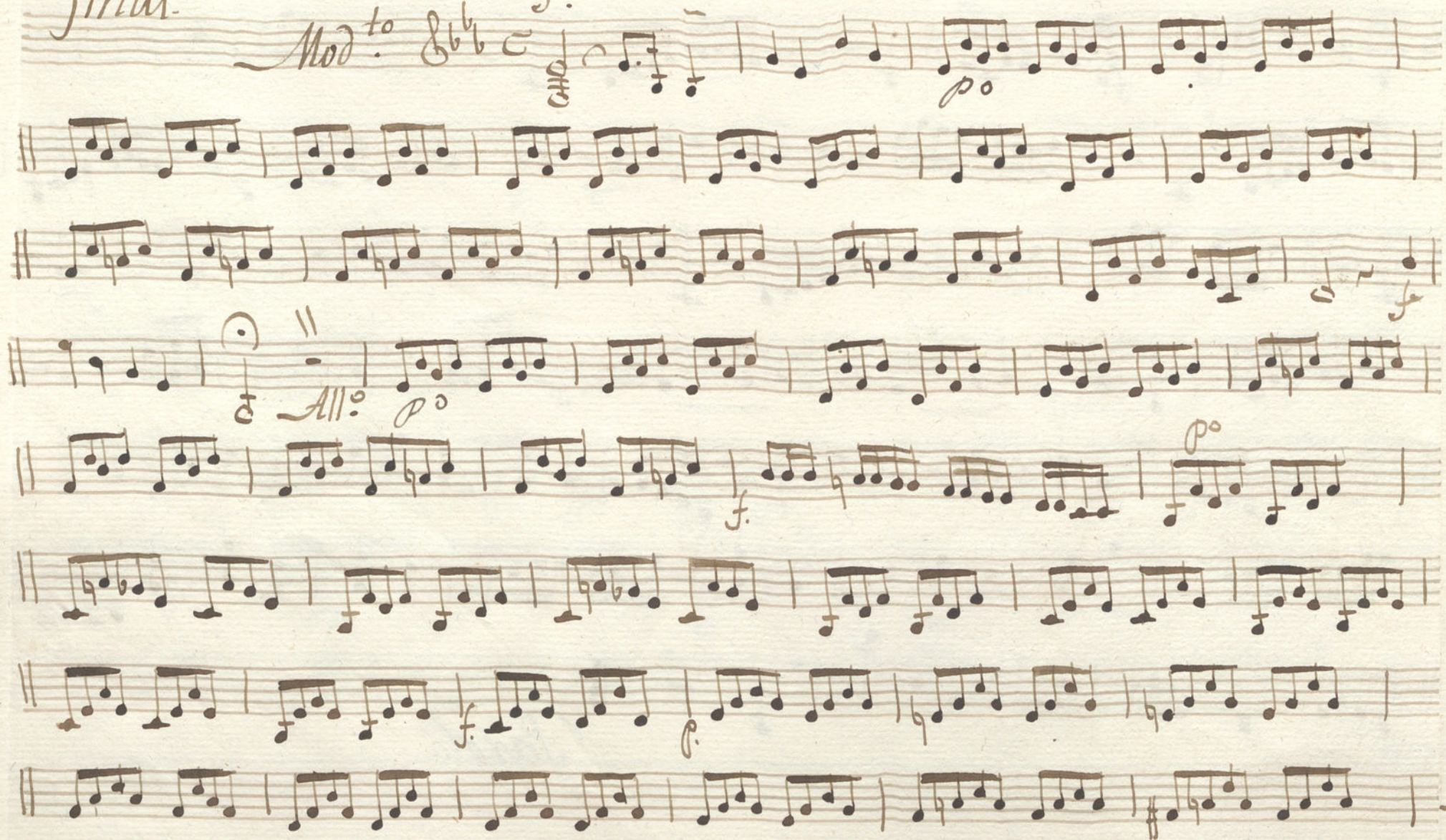
*Alleg.<sup>to</sup>* 8<sup>va</sup> 2 *fmo* 13 *fe* 13 *f*

*Parola.*

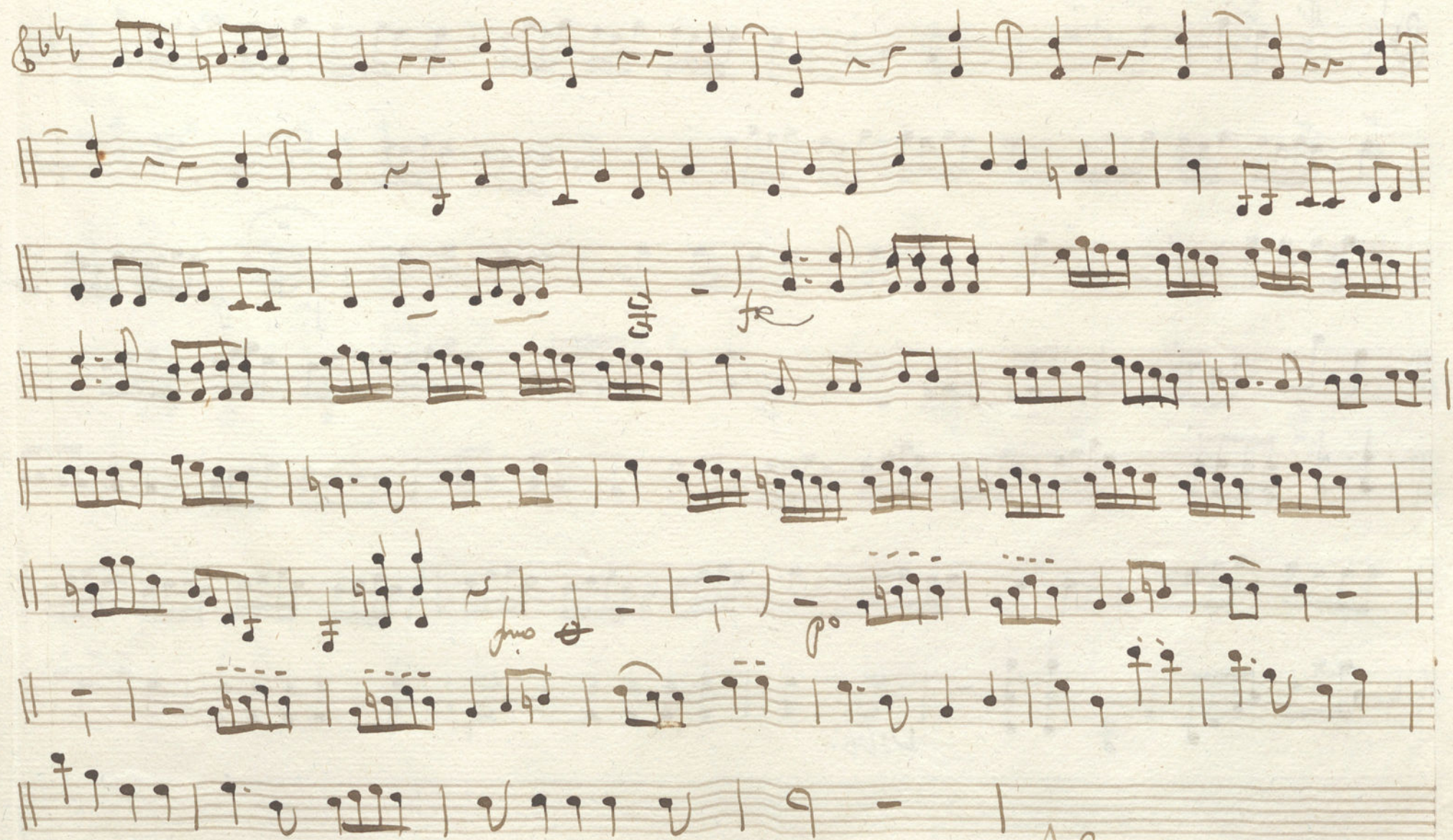


*final*

*Mod<sup>to</sup>* *fmo*





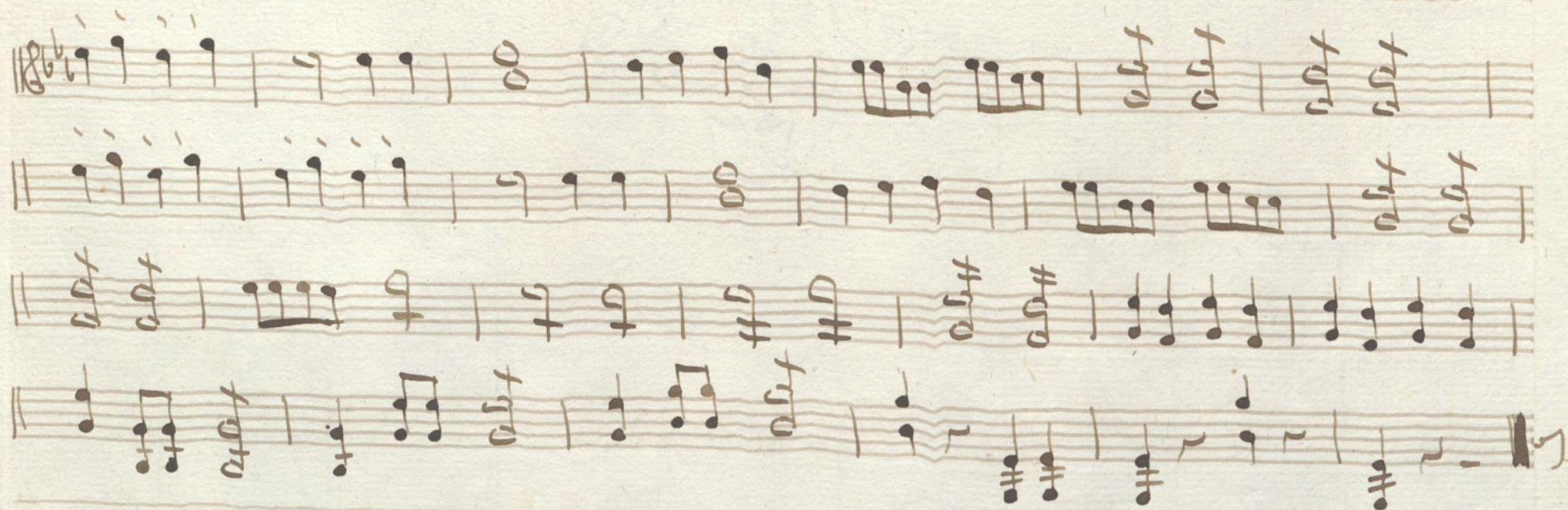


V.S.











Ayuntamiento de Madrid



—+—  
Violin segundo

Tonadilla a 4.<sup>o</sup>

el Viejo Currutaco;



*Allegretto* & 3/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '3/4'. The notation is in a single system, with each staff containing a line of music. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several slurs indicating phrasing. Dynamic markings 'p' and 'f' are used throughout. The piece ends with the instruction 'Allegro dor vero' written across the final staff.

*Allegro dor vero*



Parola

*Allegretto* &  $\frac{2}{4}$  *Le* *vo* *po* *Allegro* *Le* *po* *Parola*

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a double bar line and the word 'Parola'. The second staff starts with the tempo marking 'Allegretto' and a time signature of 2/4. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings. The word 'Parola' appears at the end of the piece on the tenth staff. There are also some handwritten annotations like 'Le', 'vo', and 'po'.



*Allegretto* &  $\frac{6}{8}$

*Parola*





Parola, y D. C. alar segui<sup>s</sup>  
y Parolas







*Allegretto*  $\text{G}^{\flat}\text{B}^{\flat}$  2<sup>do</sup> *vo*

13 4

13 4

3 4

3 4

3 4

3 4

3 4

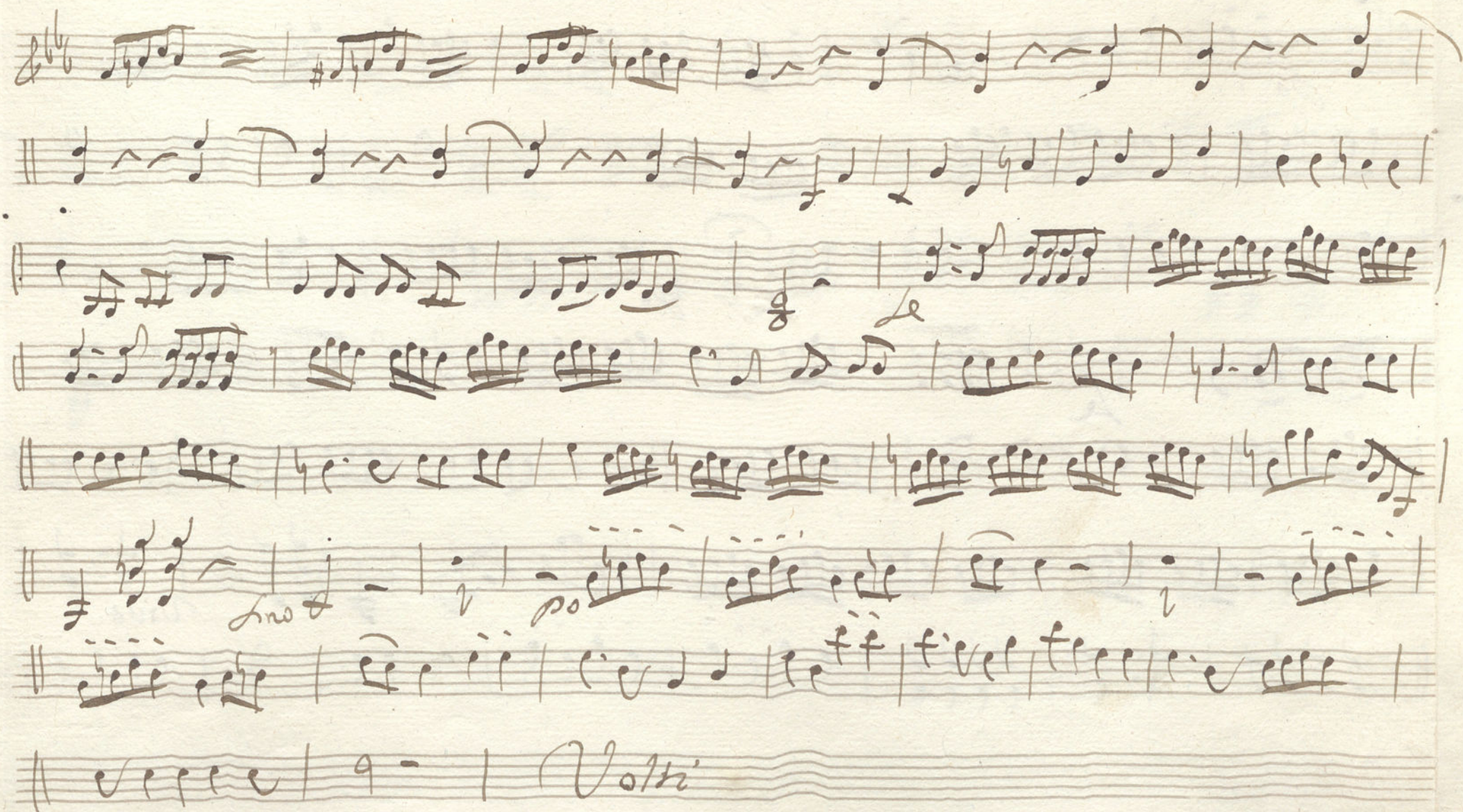
Parola



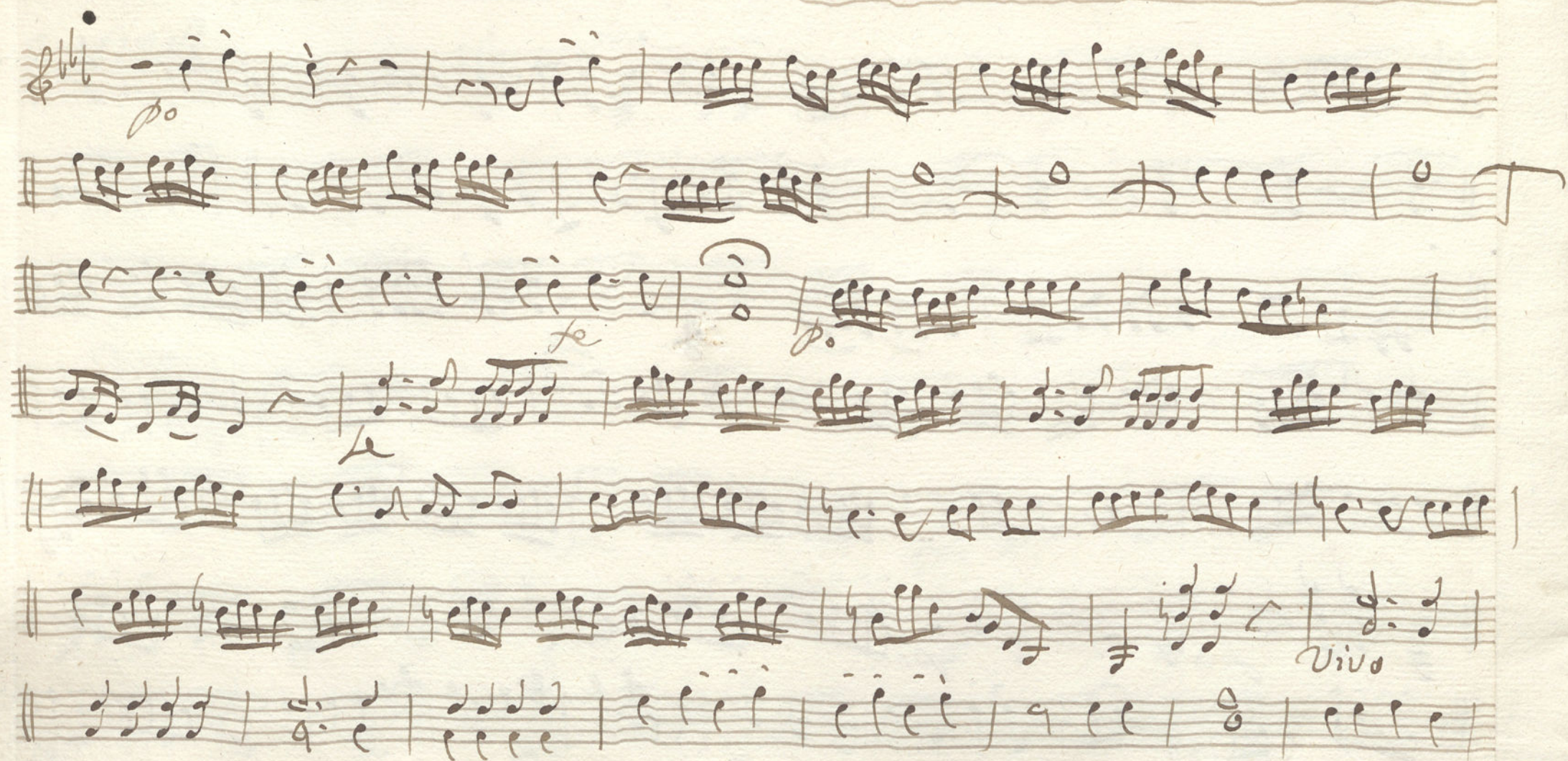
*final* Moderado  $\frac{8}{16}$  *And*

*Allegro* *po*

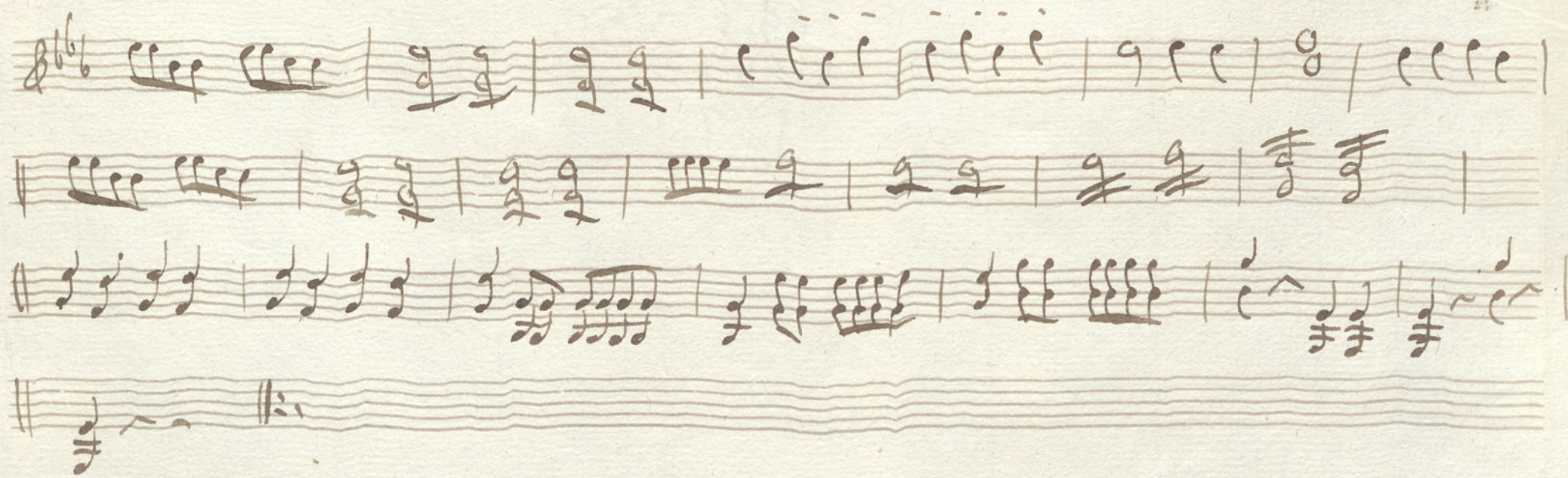














Ayuntamiento de Madrid



Mus 153-4

*Violin 2<sup>o</sup>*

*Ton. a 4<sup>a</sup>*

*El Viejo Carrutaco*





*Alleg. Ho* 3/4

*Allegro 2ma*

Ayuntamiento de Madrid

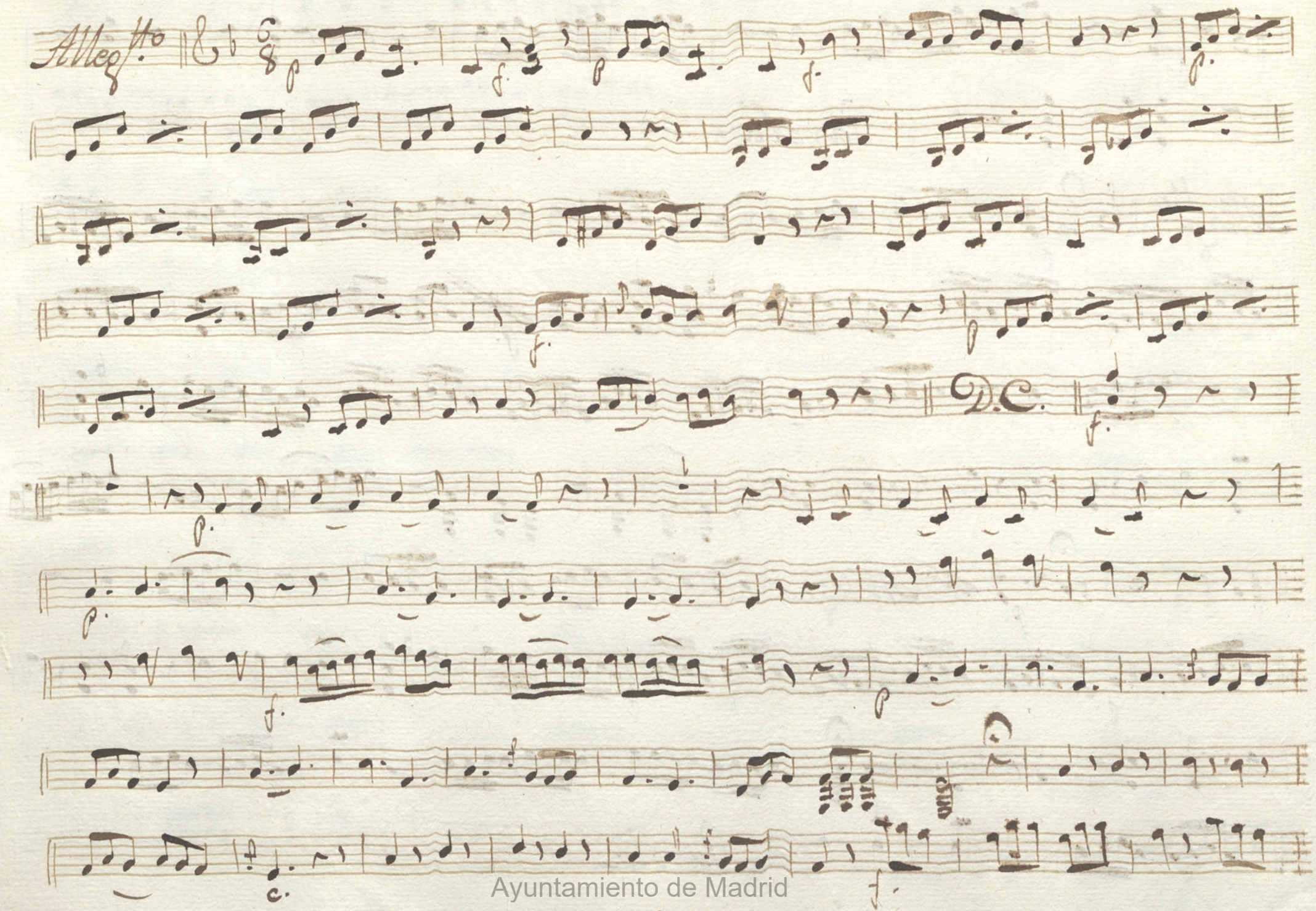




*Alleg.<sup>ro</sup>*

*Al Segno*





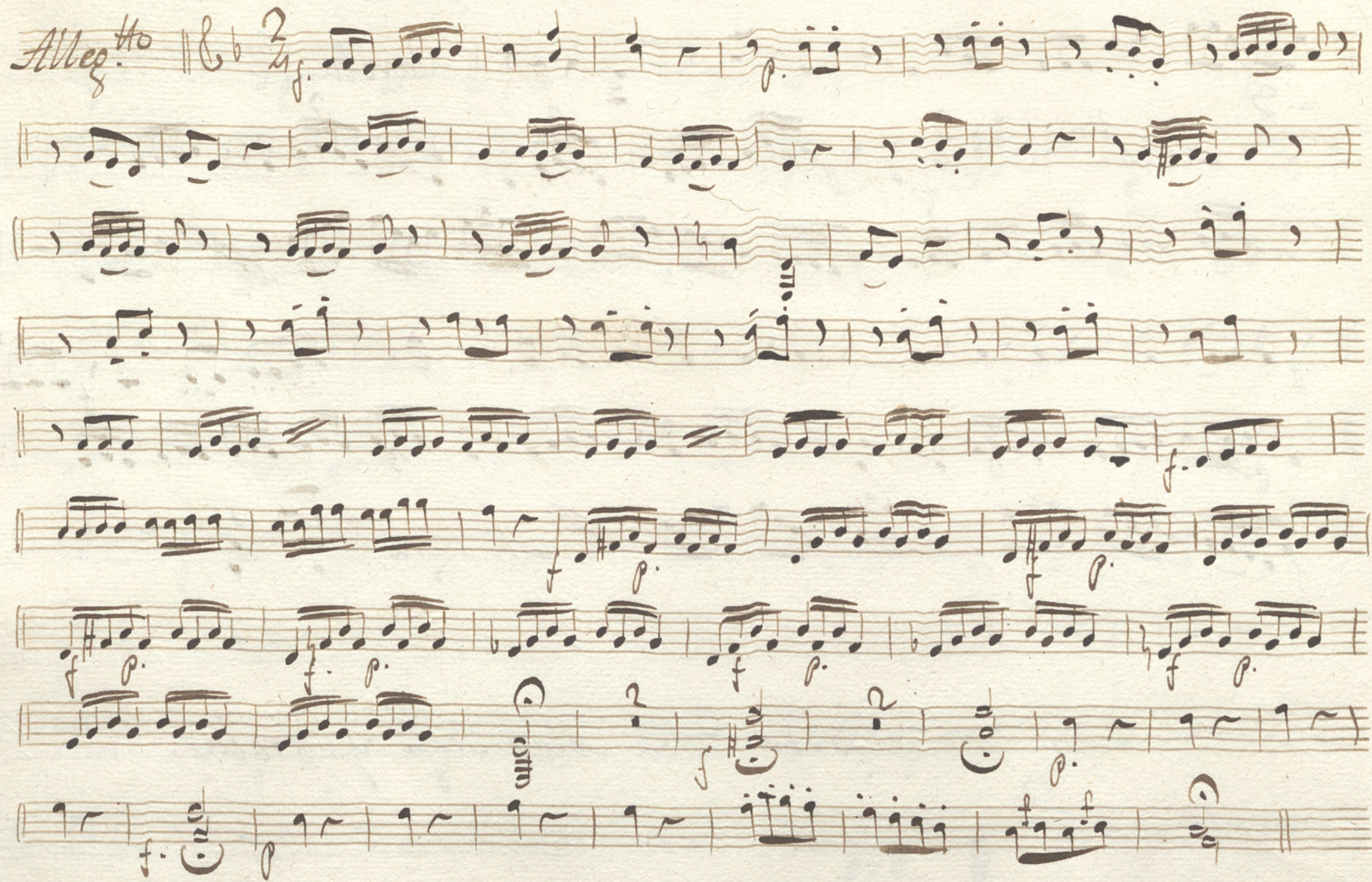


Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Seg.<sup>o</sup>* and *Alleg.<sup>ro</sup>*, with a 3/4 time signature. The sixth staff concludes with the instruction *Al Segno*.



Parola D.C. Alla Seg.<sup>o</sup> y Parola.



*Alleg.<sup>ro</sup>* ||  $\text{C}$   $\frac{2}{4}$  *f.* 

*Parola.*







*final* *Mod.<sup>to</sup>* *fmo* *var.* *All.<sup>o</sup>* *p.* *f.*

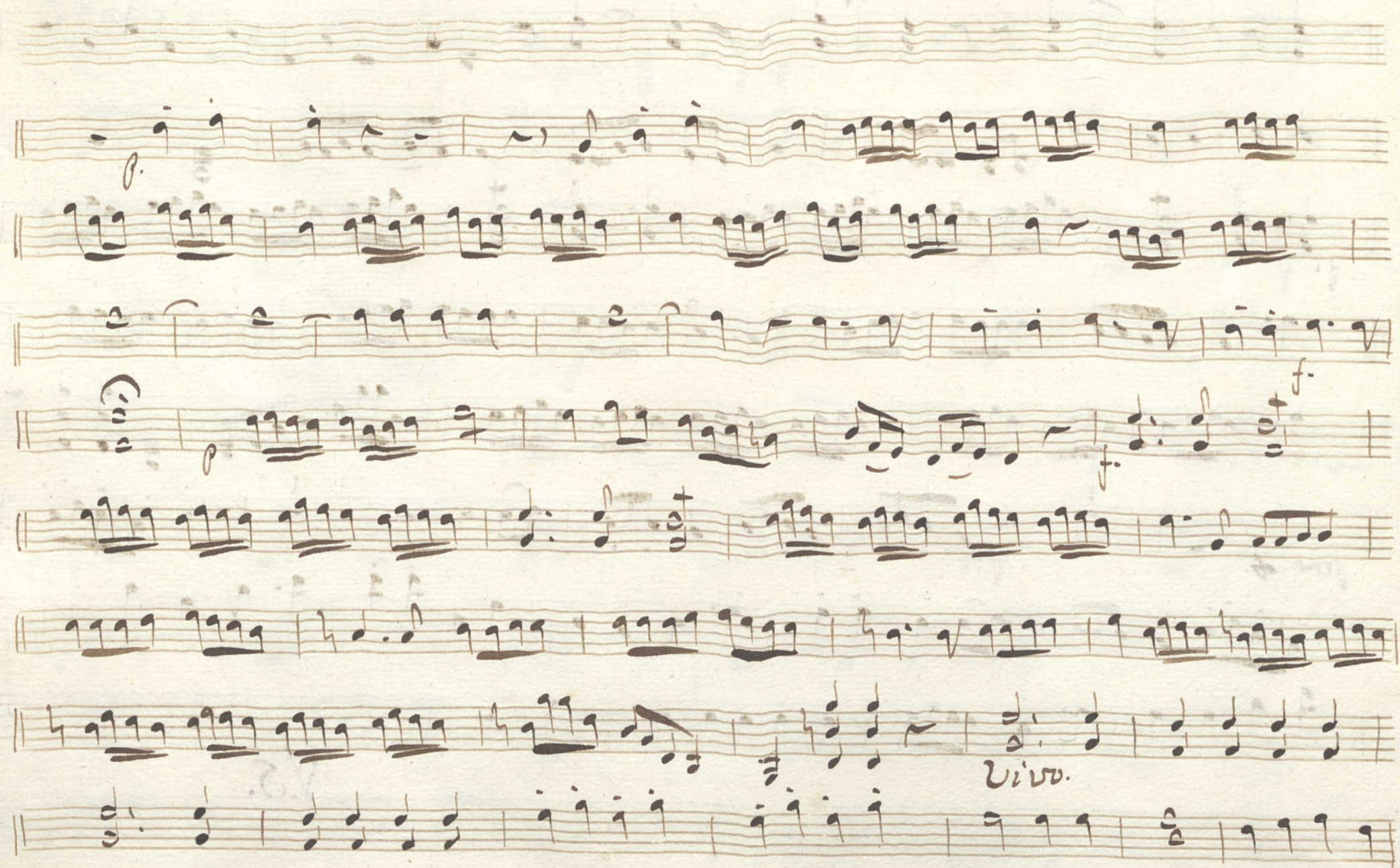
This page contains a handwritten musical score for a final section. The notation is written on ten staves. The first staff begins with the word "final" in a large, flowing script, followed by "Mod.<sup>to</sup>" (Modero) and a key signature of two flats (B-flat and E-flat). The tempo is marked "fmo" (finito). The music consists of eighth and sixteenth notes, often beamed together. Dynamics include "p." (piano) and "f." (forte). A variation is indicated by "var." above the fourth staff, and the tempo changes to "All.<sup>o</sup>" (Allegro). The score concludes with a final cadence on the tenth staff.



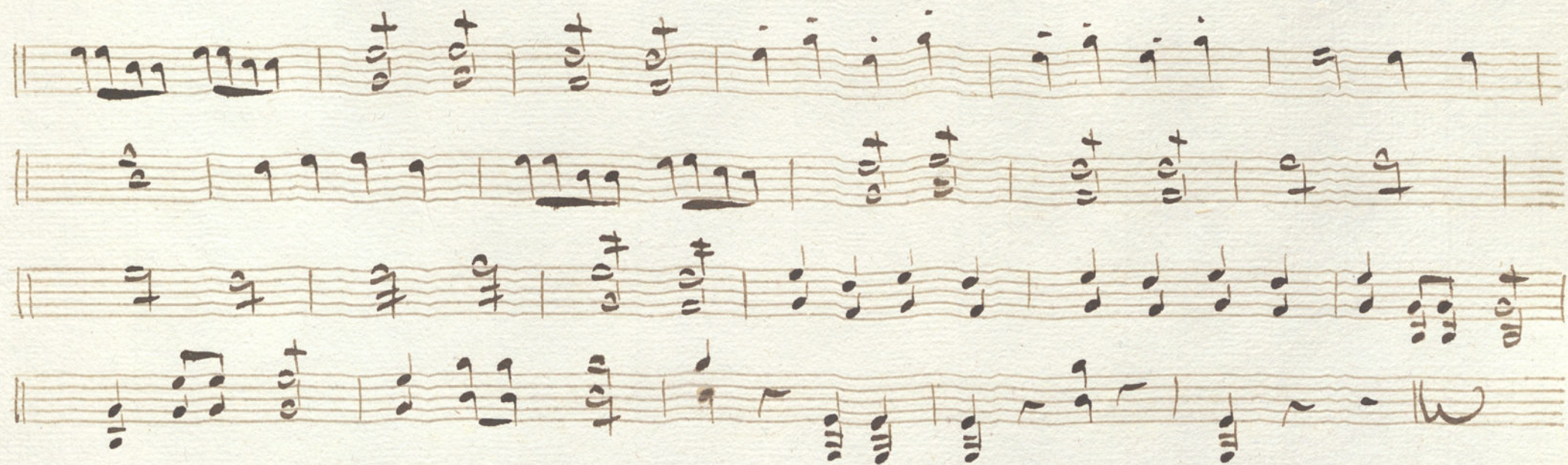


V.S.

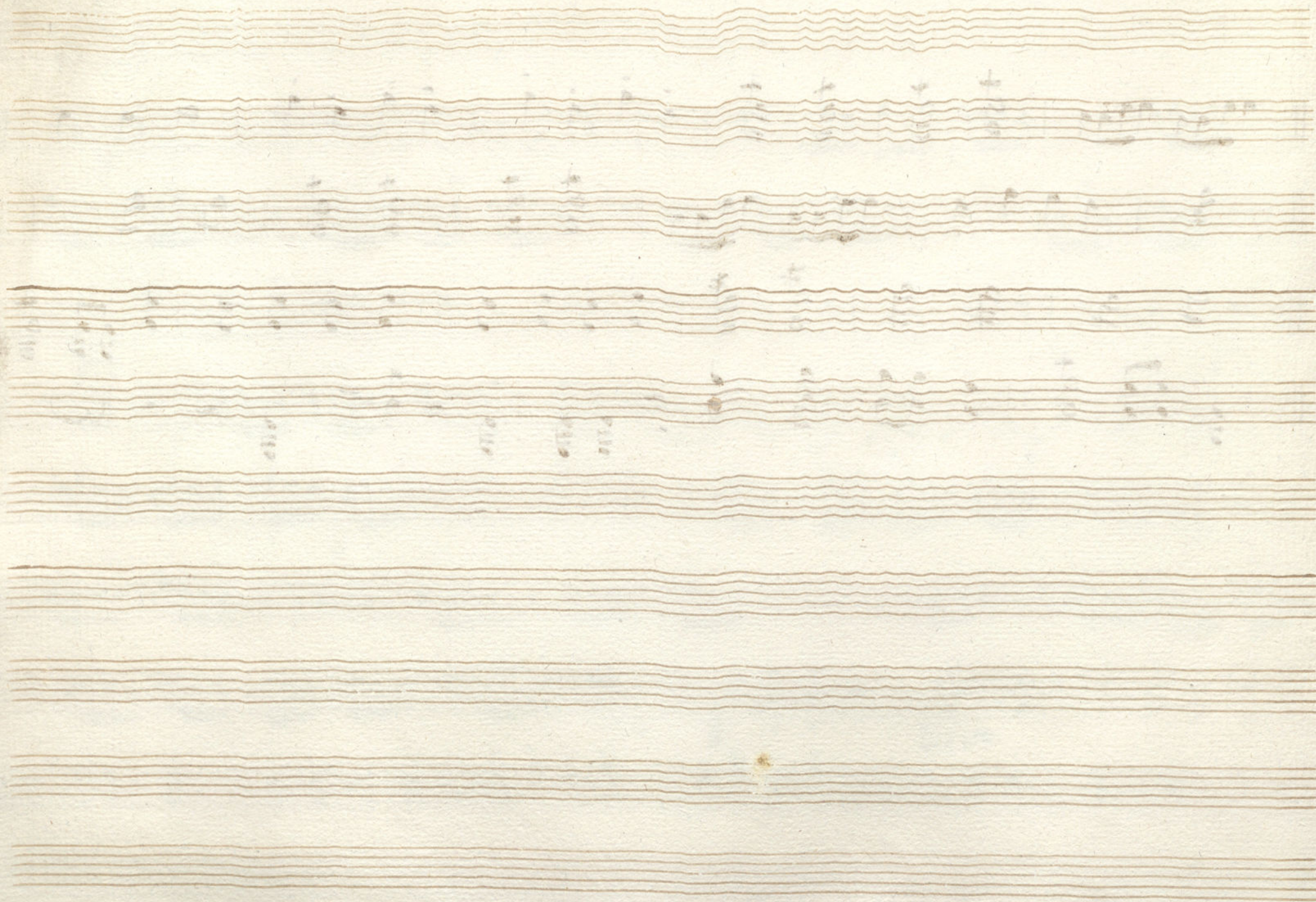












Ayuntamiento de Madrid



Viola

Conadilla a 4.<sup>o</sup> el Viejo Carrizaco;

Mus 153-4

*Allegretto* 3/4

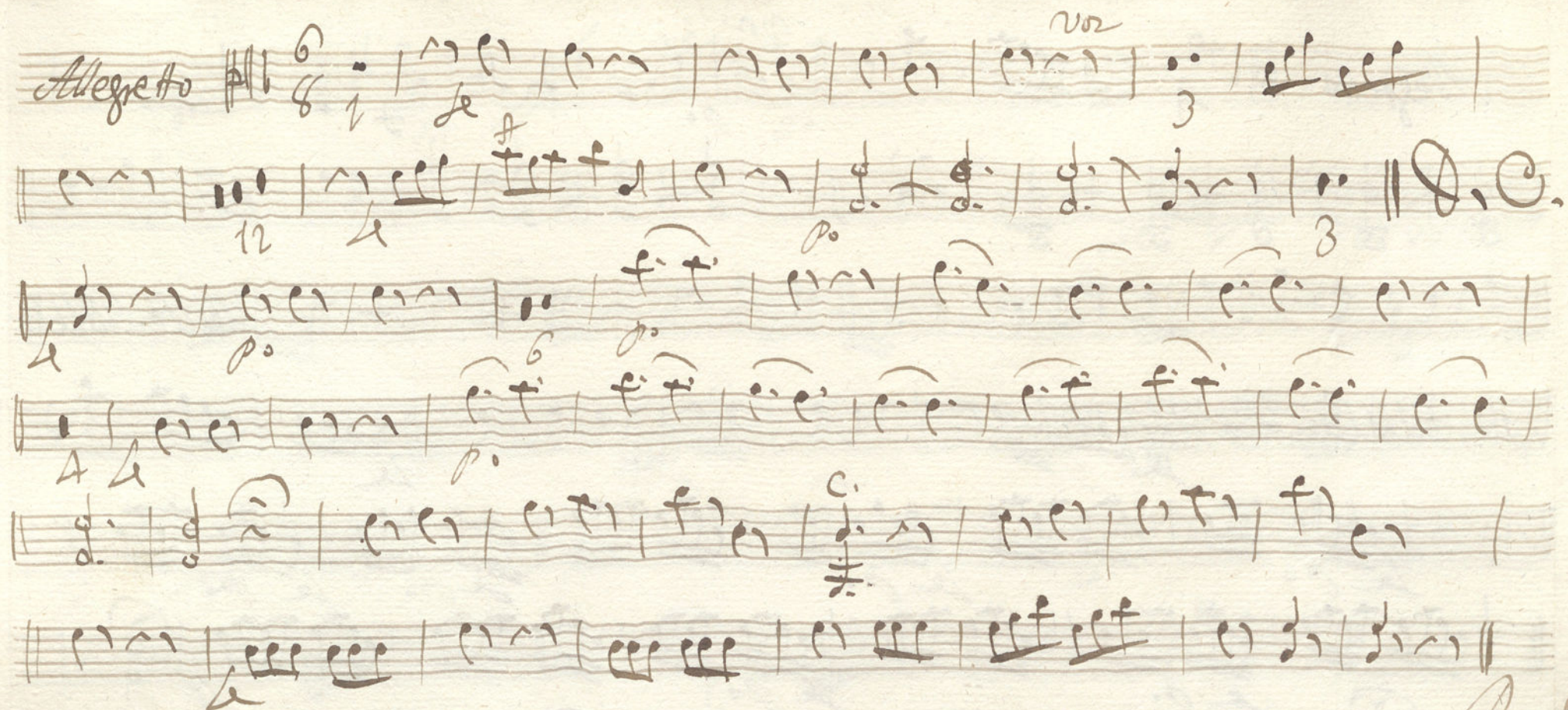
*Allegro*  
dos veces

Paroza









Parola

Septu. Taze y Parola



*Allegretto*  $\text{2/4}$  *Vo* *p.*

*Parola*

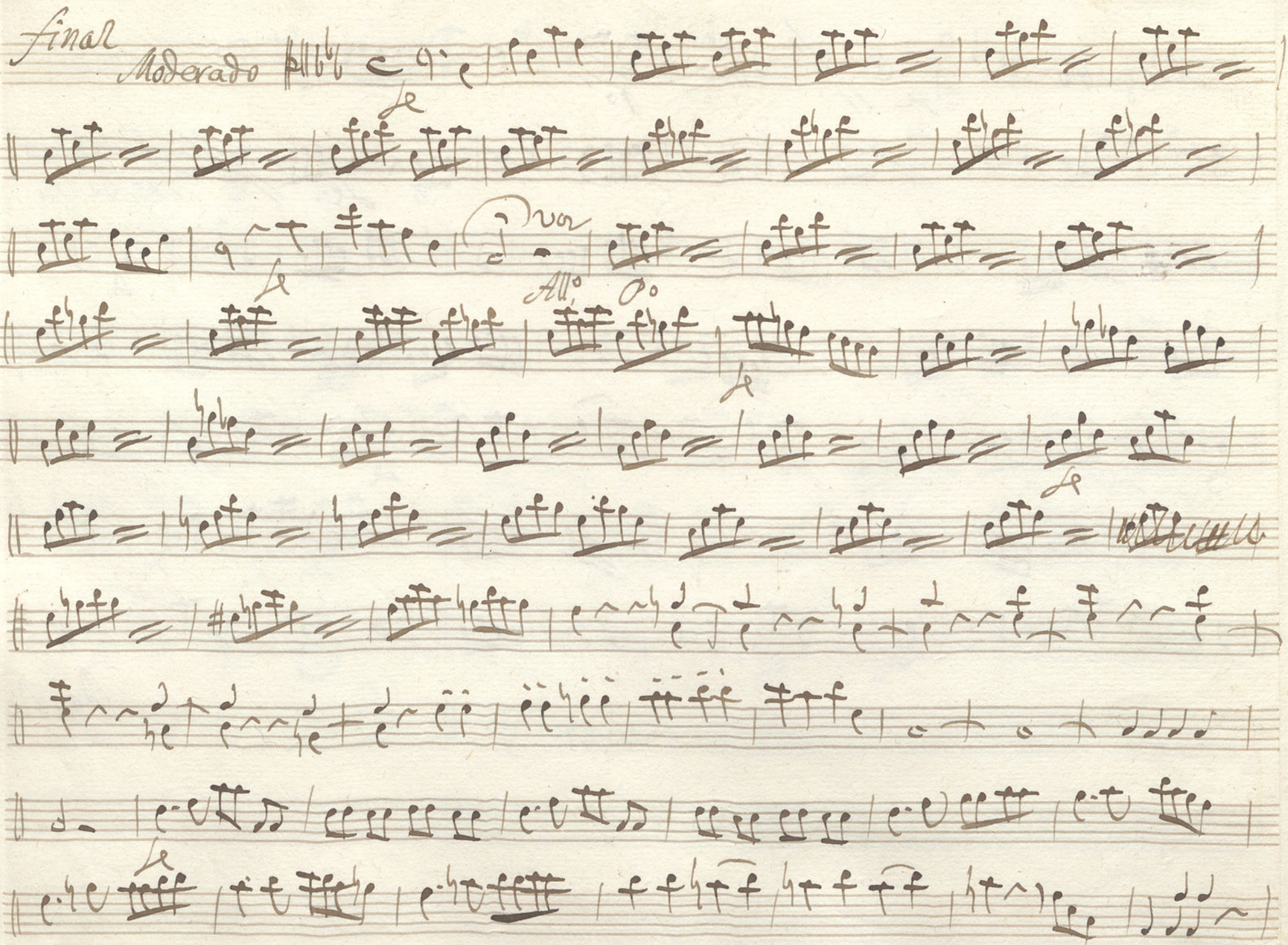


*Allegretto*  $\text{2/4}$  *fe* *va* *so*

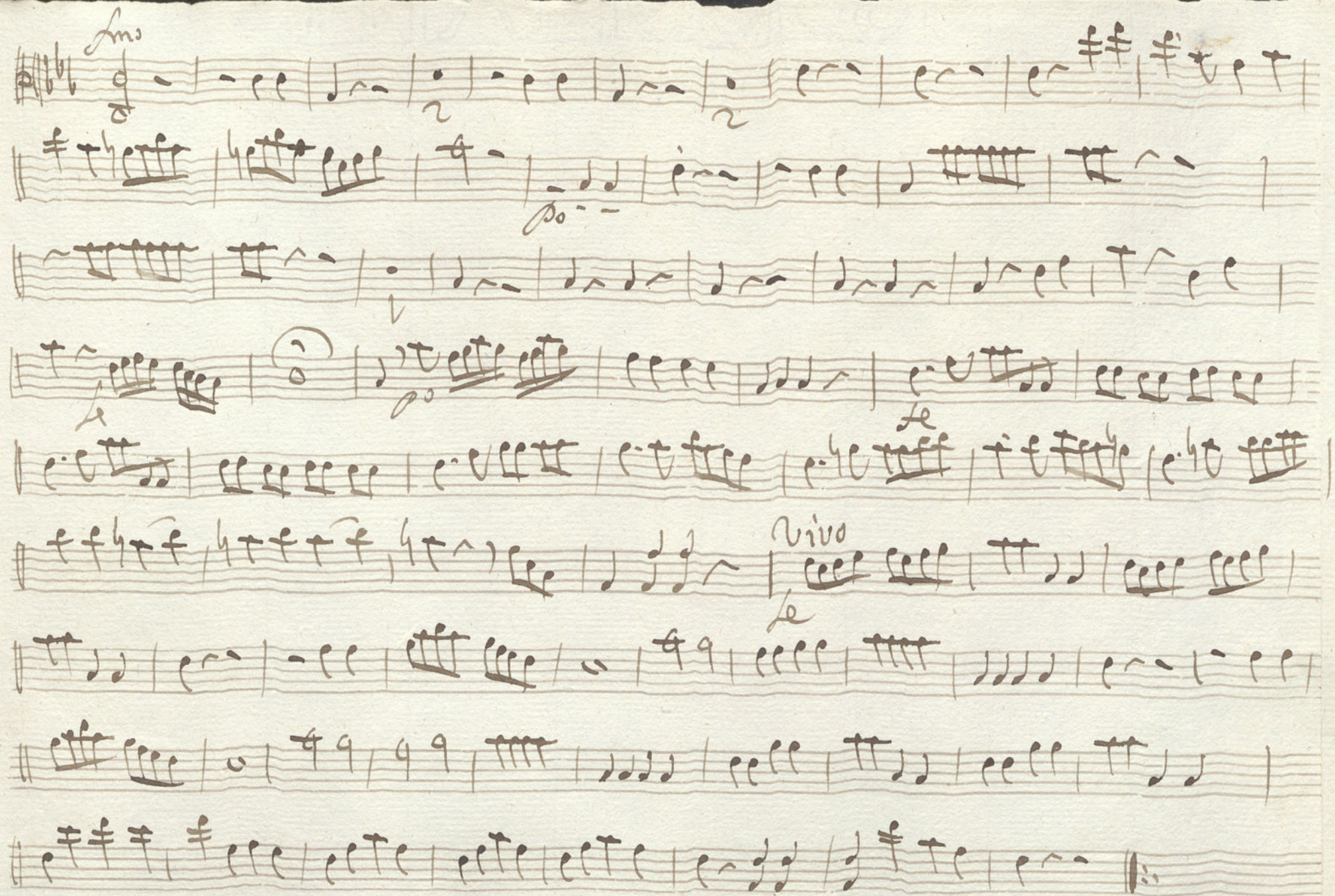
*Allegro*  
*dos veces*

*Parola*



*final* Moderado 







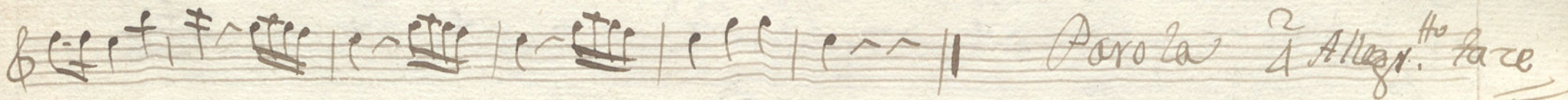
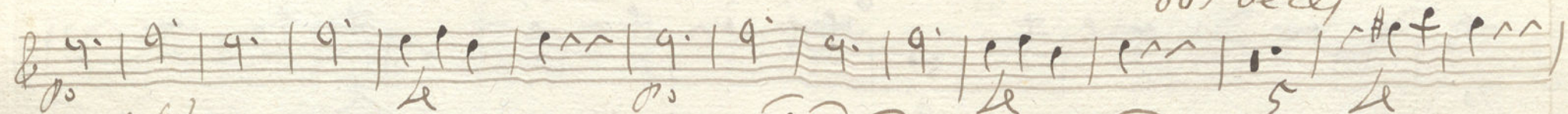
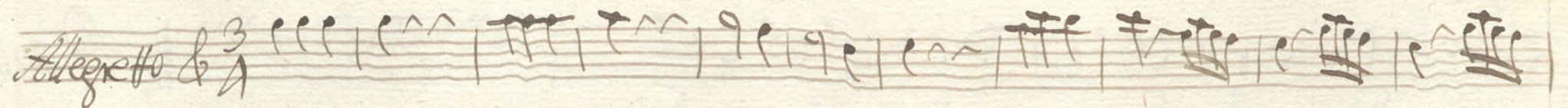
Ayuntamiento de Madrid



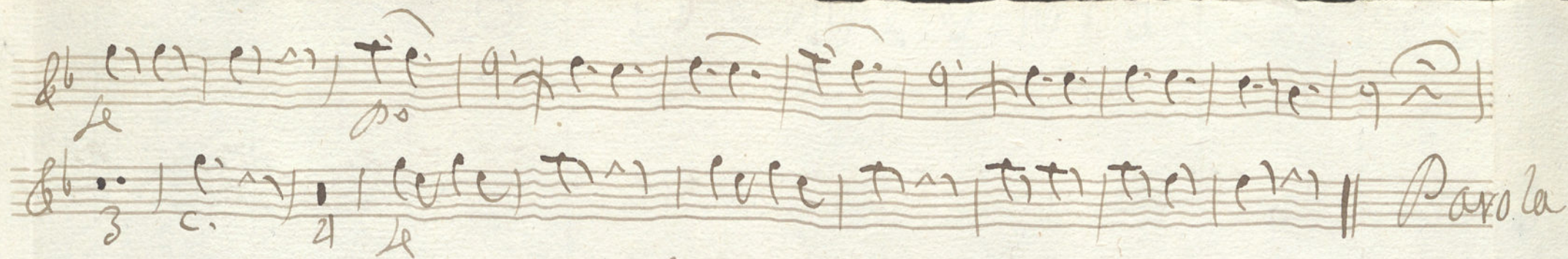
Oboe Primero

Conadilla a 4.<sup>o</sup> el viejo Carrutaco

Mus 153-4







*Seguir. Tace //*



*2/4 Allegretto tace //*



*Final* Moderado 8/6 *le* *ps*

*la*

*vo* *All.* *4* *2*

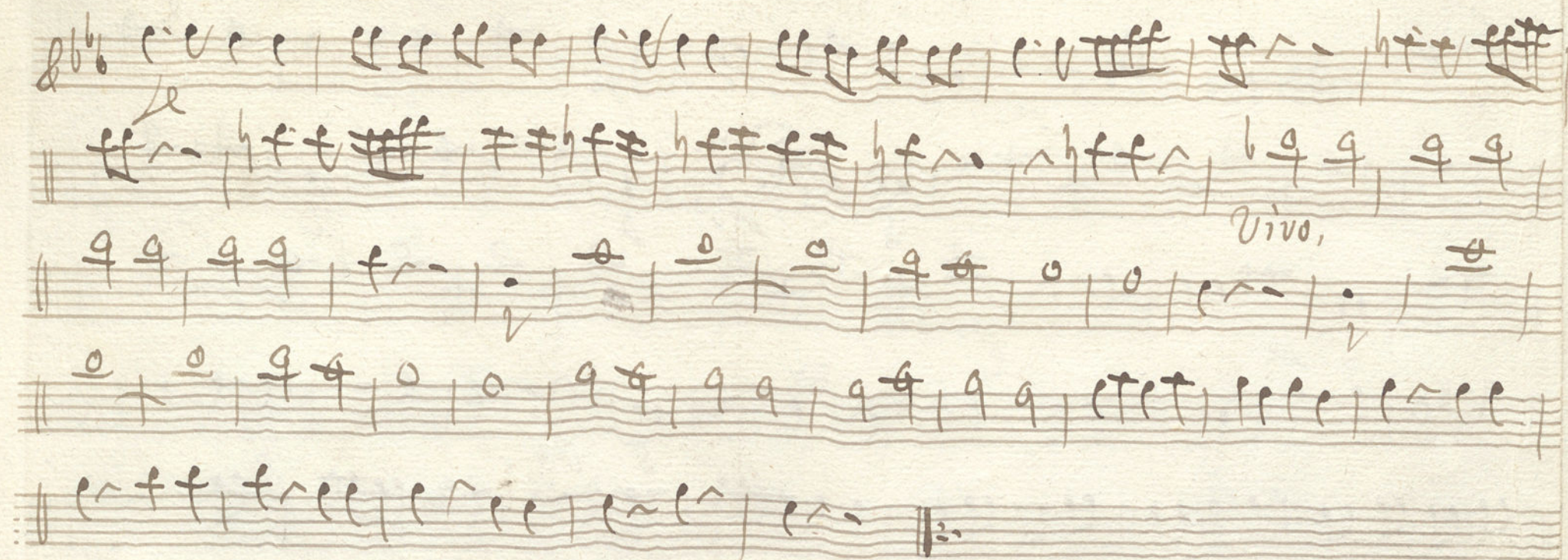
*8* *le* *ps*

*3* *5* *ps* *le*

*solo*

*12* *4* *3* *Volte*








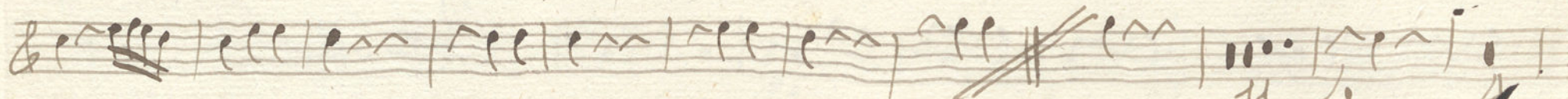
Oboe Segundo

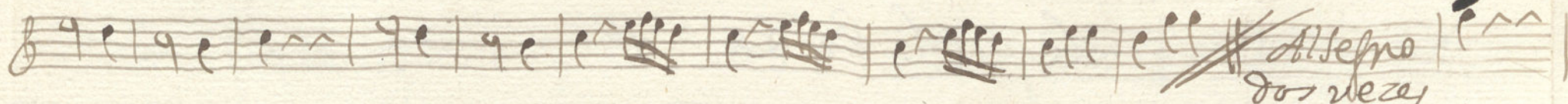
Zona dilla a 4<sup>o</sup>

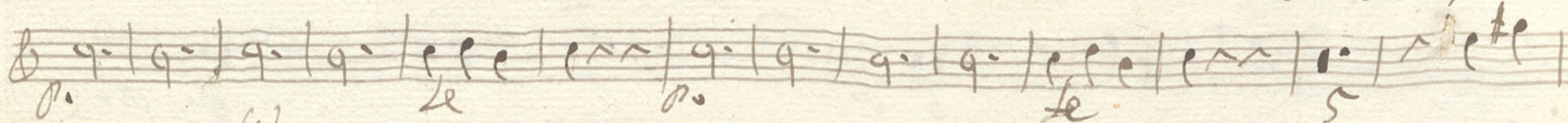
El Viejo Carrusaco;

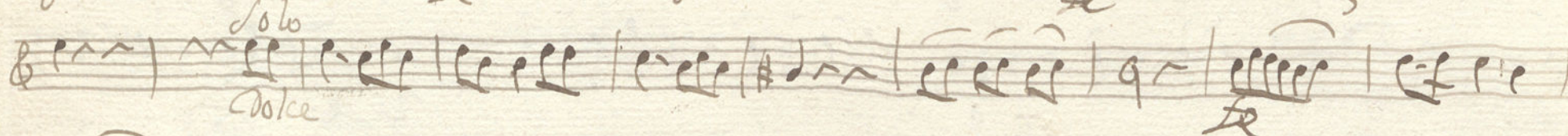
Mus 153-4


*Allegretto* &  $\frac{3}{4}$  



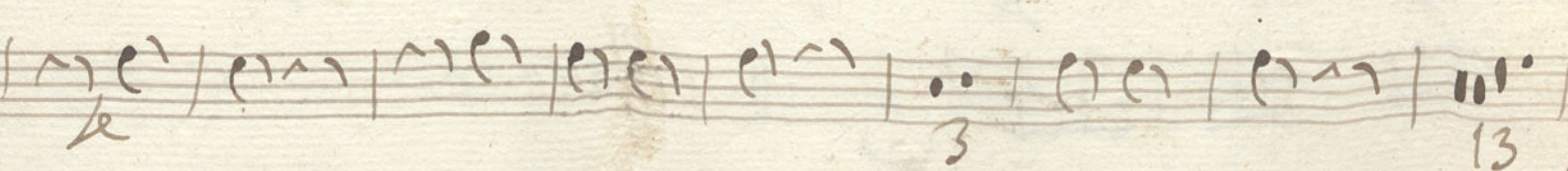
 *Allegro*  
dos veces



 *Solo*  
*Dolce*

 *Parola*

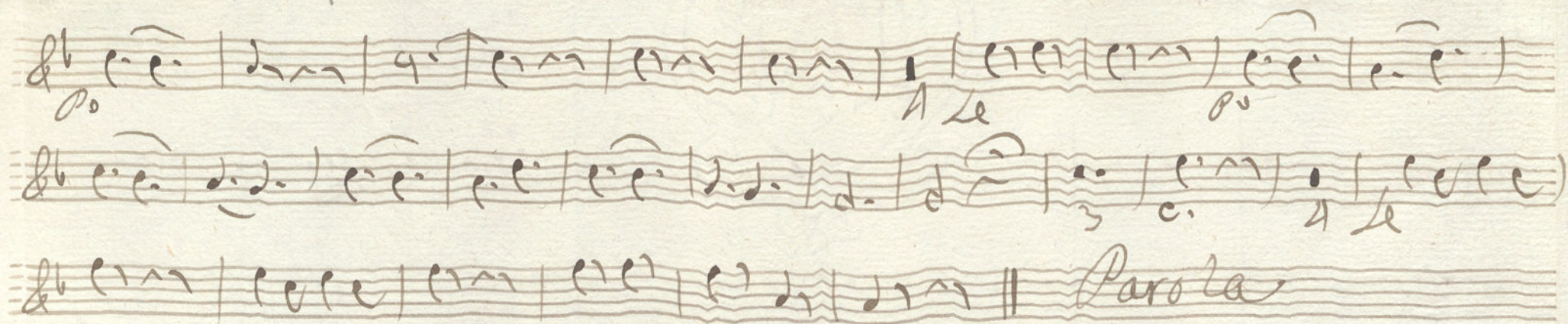
$\frac{2}{4}$  *Allegretto* *Pace*

*Allegro* &  $\frac{6}{8}$  

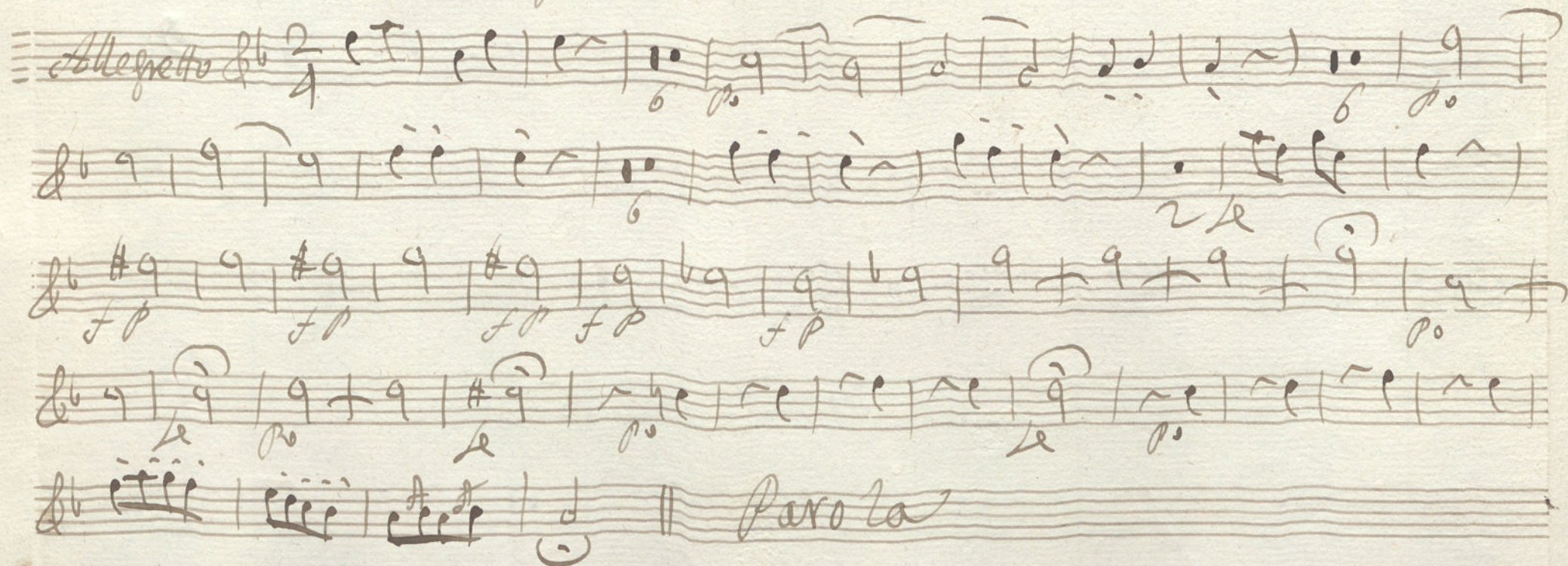


Ayuntamiento de Madrid





*Segue: Pace //*



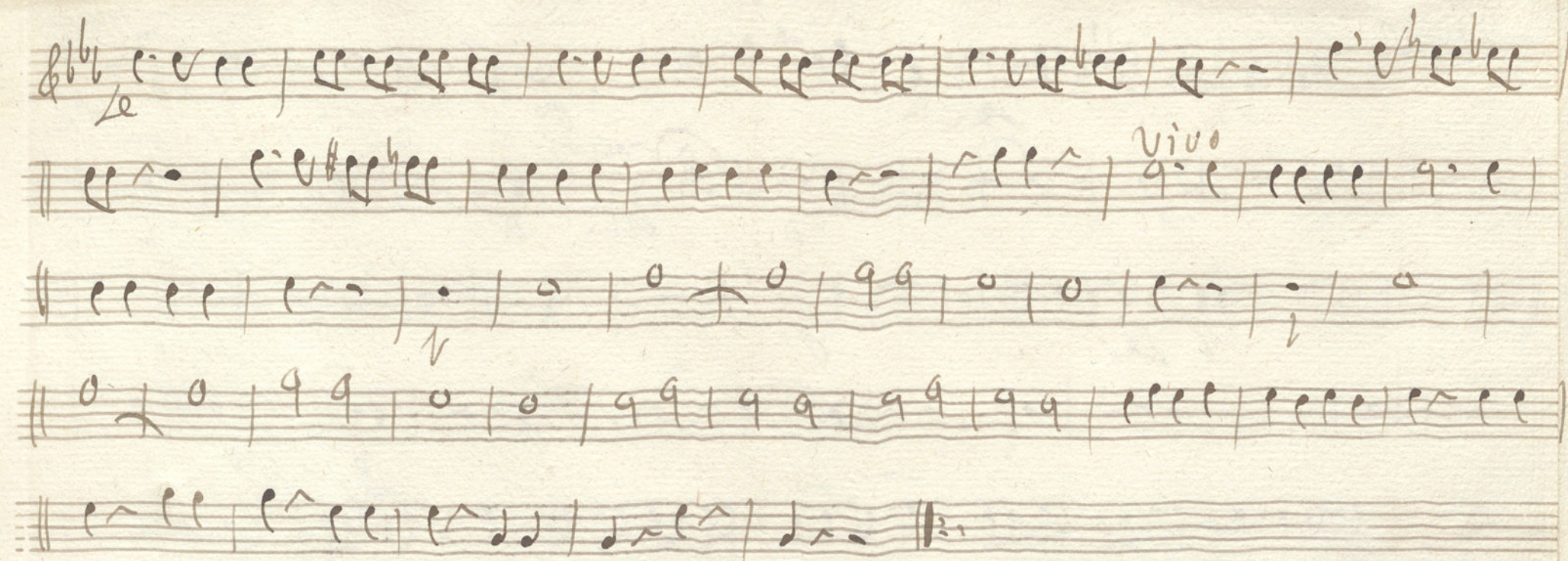
*2/4 Allegretto Pace //*



*Finale* Moderato  $\text{B}\flat\text{B}\flat$  C

Handwritten musical score for a piece titled "Finale Moderato" in B-flat major and common time. The score consists of nine staves. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style. The second staff has a "3" below it, indicating a triplet. The third staff has an "8" below it, indicating an eighth note. The fourth staff has a "3" below it, indicating a triplet. The fifth staff has a "5" below it, indicating a quintuplet. The sixth staff has a "2" below it, indicating a pair of notes. The seventh staff has a "2" below it, indicating a pair of notes. The eighth staff has a "12" below it, indicating a twelve-measure rest. The ninth staff begins with a treble clef and a common time signature, and is labeled "Volta".







Clarinete

Conadilla a 4<sup>o</sup>

el Biejo Carrutaco;

Mus 153-4

*Allegretto* 3/4

*Allegro*  
dos veces

Parola

*Allegretto* 2/4 Parola



*Allegretto* & 6/8

Handwritten musical notation on six staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *Solo*. The piece concludes with the word *Parola*.

*Seguir, faze, y Parola*



C.

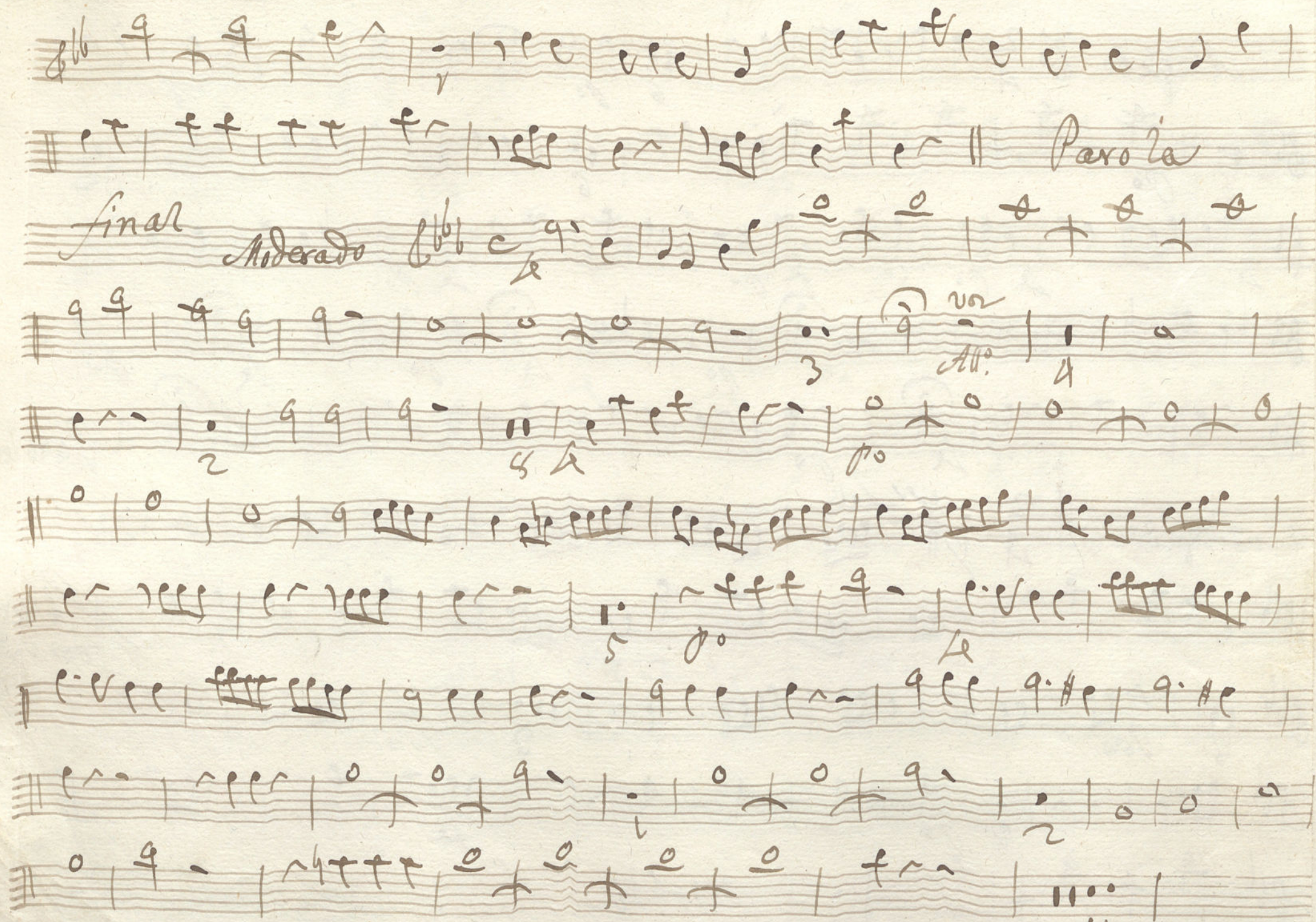
*Allegretto*  $\text{Bb}$   $\frac{2}{4}$

Parola

*Allegretto*  $\text{Bb}$   $\frac{2}{4}$

*Allegro*  
dos vez







Handwritten musical score on aged paper. The score consists of seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The second staff continues the melody. The third and fourth staves are heavily scribbled over with dense, overlapping notes, making them largely illegible. The fifth staff begins with the tempo marking "vivo" and contains more legible notation, including eighth and sixteenth notes. The sixth and seventh staves continue the piece, ending with a double bar line and repeat dots. The paper shows signs of age, including discoloration and some staining.



Ayuntamiento de Madrid




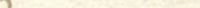
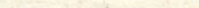








*Trompa Primera*

Mus 153-4

Gonadilla a 4.<sup>o</sup>

El Viejo Carrizaco;

yn ce

*Allegretto* &  $\frac{3}{4}$               

Handwritten musical notation on a single staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests) and rests, with some notes beamed together. There are also some markings below the staff, possibly indicating fingerings or breath marks.


Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a sequence of eighth notes, a double bar line, and the word "Allegro" written above the staff. The tempo marking "Allegro" is crossed out with a diagonal line. Below the staff, the word "Allegro" is written again, and the word "Poco" is written below the final measure.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also rests and a double bar line. The notation is written in brown ink on aged, slightly stained paper.

Handwritten musical notation on a single staff, featuring various notes, rests, and a final measure with a triple note and a fermata. The text "Parola" is written to the right of the staff.

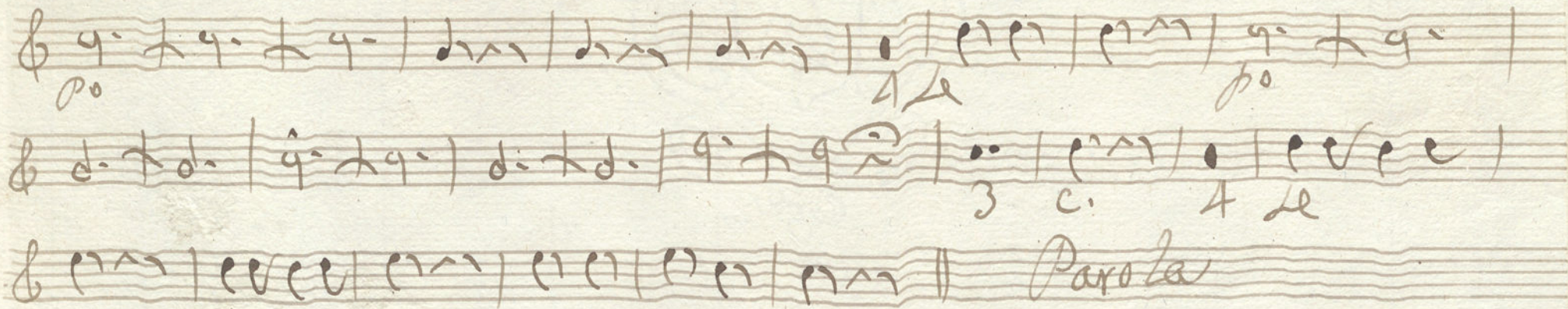
*Allegretto Fazio*

Inse

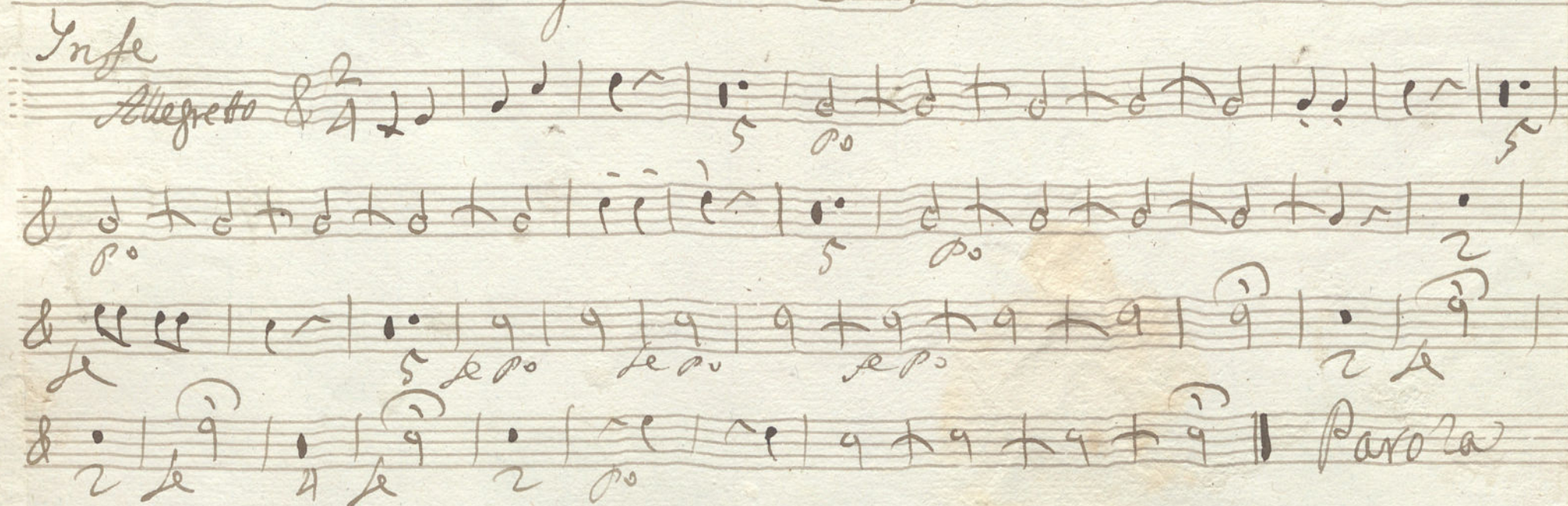
Allegretto &  $\frac{6}{8}$  

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line. The notation is written in brown ink on aged, yellowed paper. Below the staff, the text "Ayuntamiento de Madrid" is printed in a simple, black, sans-serif font. The musical notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The notes are mostly eighth and sixteenth notes, with some rests. A double bar line is present, followed by a repeat sign. The text "Ayuntamiento de Madrid" is centered below the staff.





*Segu. Fa ce //*



*2/4 Allegretto Fa ce //*



*Final* *Clara*  
*Moderado* & *And*

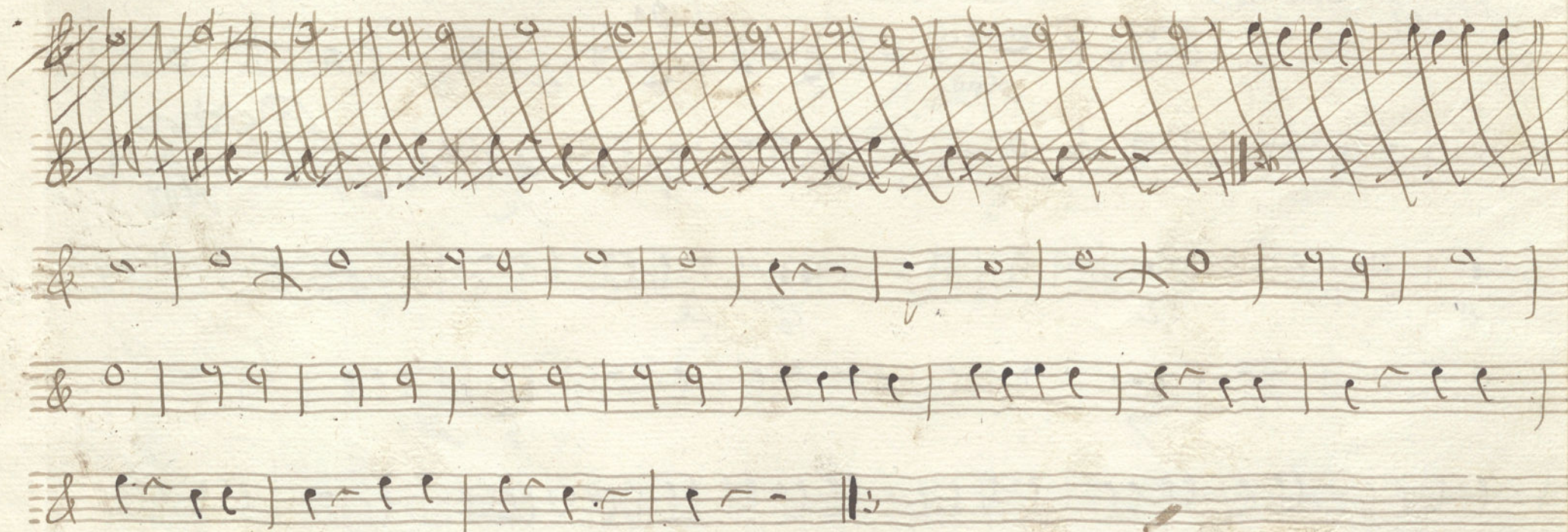
*p* *f* *p* *f* *p* *f* *p* *Vivo*

*All.*

*4* *2* *6* *5* *7* *2* *3* *4*

*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*







*Trompa segunda*

Mus. 153-4

*Conadilla a 4.º el Viejo Carrutaco;*

*In Ce*

*Allegretto*  $\frac{3}{4}$

*Allegro*  $\frac{2}{4}$

*In fe* *Allegretto*  $\frac{6}{8}$



Handwritten musical notation on three staves. The first staff begins with a treble clef and a *po* dynamic marking. The second staff contains a 3-measure rest and a 4-measure rest. The third staff concludes with the word *Parola*.

*3/4 Seguei: tace //*

*Infe*

*Allegretto*

Handwritten musical notation on four staves. The first staff is in 2/4 time. The second and third staves contain multiple rests and notes. The fourth staff concludes with the word *Parola*.

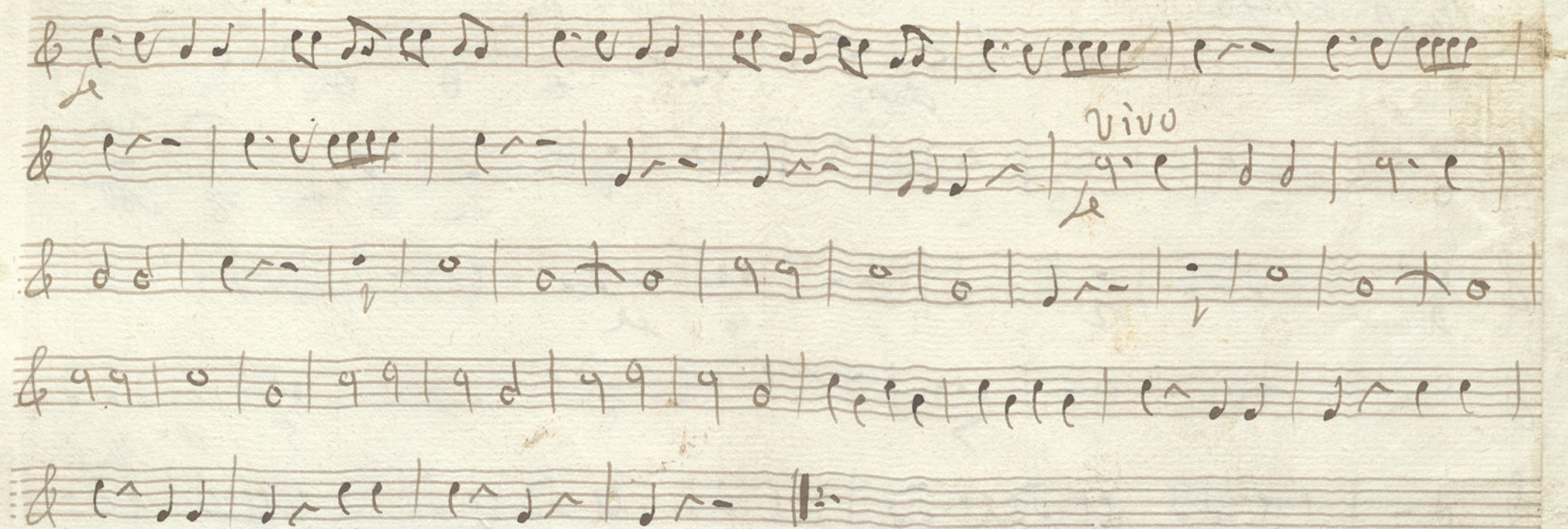
*2/4 Allegretto tace //*



*Final Ocho*  
*Moderado* *fmo*

*Volte*  
*f*  
*5*  
*f*  
*f*  
*f*  
*f*  
*f*  
*Volte*

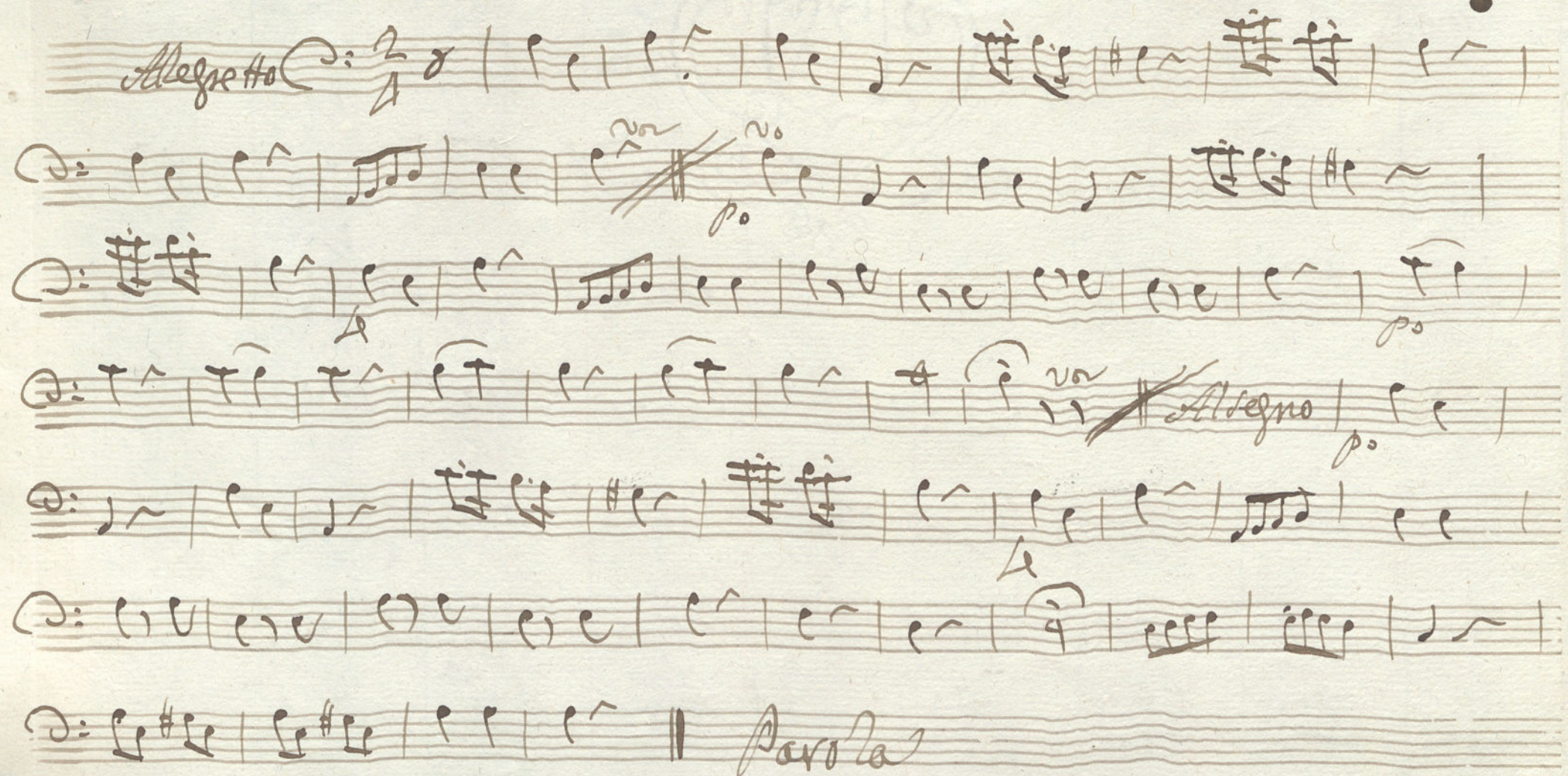














*Allegretto* C:6 8

1 4

12 4

3 4

2 4

4 3

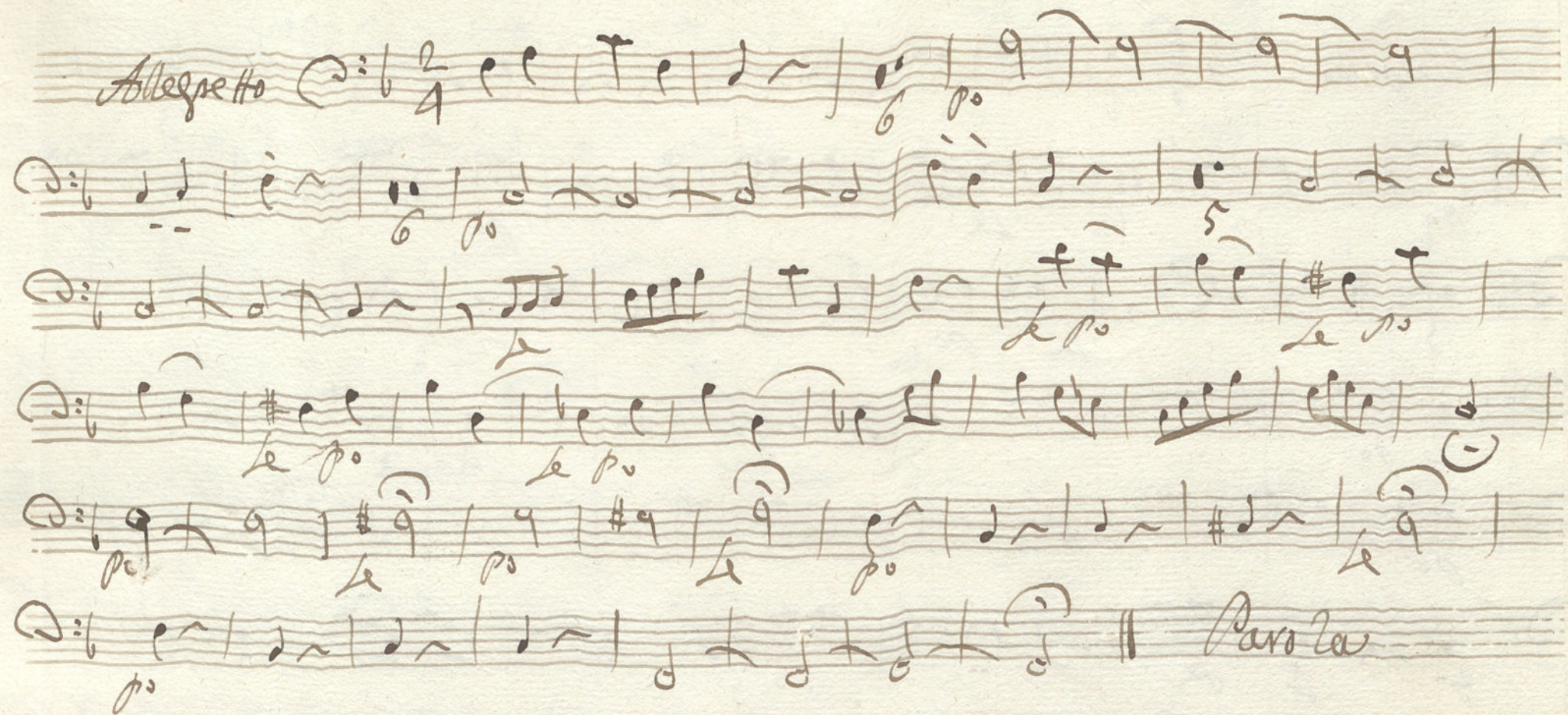
4 4

4 4

Parola

*Segu. fare // Parola*







*Allegretto* C:  $\frac{2}{4}$  9 *vor* *solo*

*Allegro* *dos vezes* *solo*

*solo*

*Parola*



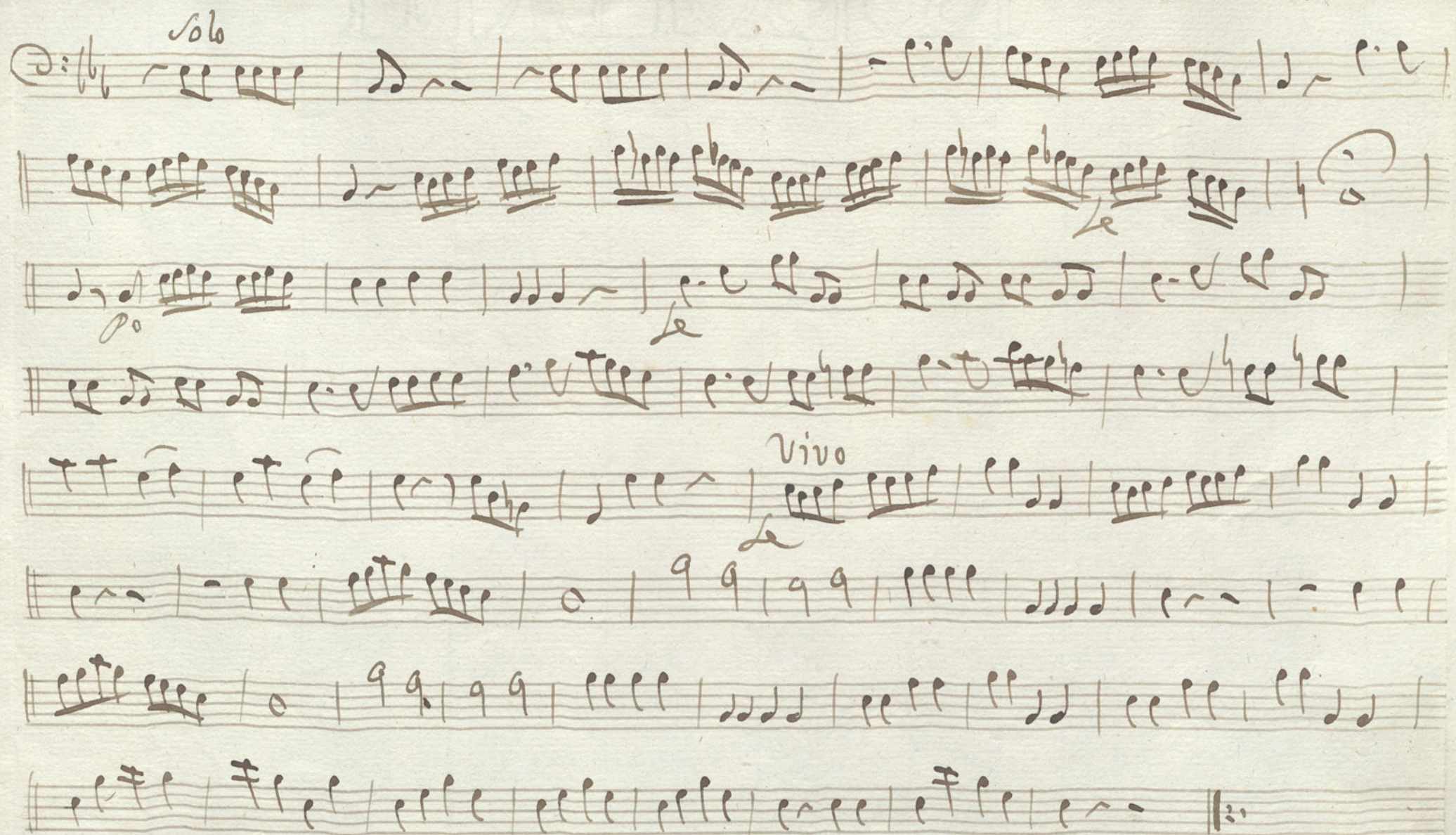
final

Moderado C: 166

Final Moderato C: 4/4

Handwritten musical score for a piece titled "Final Moderato C: 4/4". The score 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 tempo "Moderato" and the key signature "C: 4/4" are written above the first staff. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings such as "p" (piano), "f" (forte), "ff" (fortissimo), "pizz" (pizzicato), and "arco" (arco). There are also performance instructions like "Alto" and "Tutti". The score concludes with a double bar line and the word "Final" written above the first staff.







Ayuntamiento de Madrid



Contrabajo;

Lonadilla a 4<sup>o</sup>

El Viejo Curruvaco;

Mus 153-4

*Allegretto*  $\text{C}^{\flat}$   $\frac{3}{4}$

*Le*

*vo*

*po Violon*

*tutti*

*Le*

*Le*

*Allegro*

*dos veces*

*po*

*Le*

*po*

*Le*

*po*

*Le*

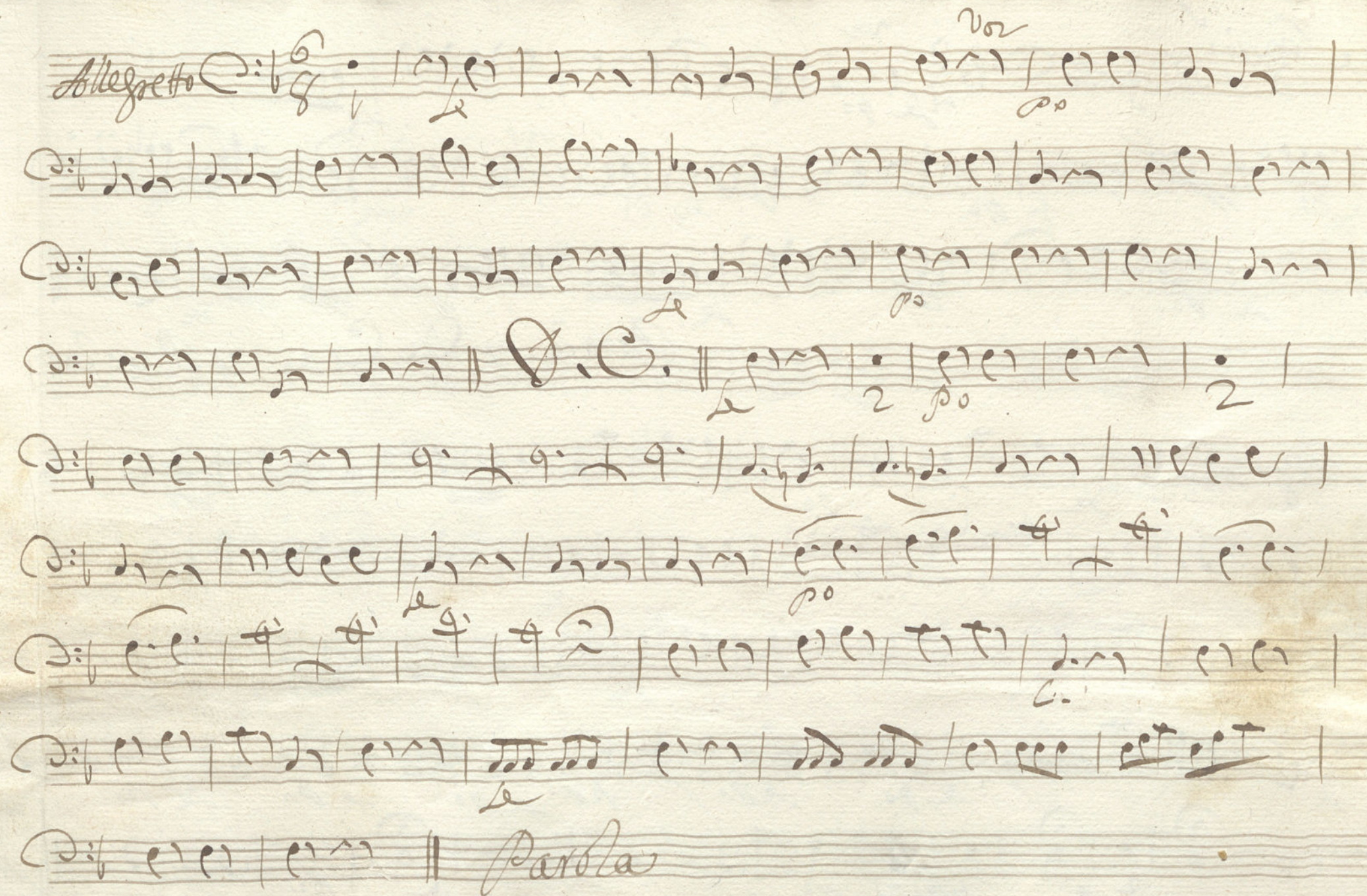
*Parola*



*Allegretto*  $\text{C} = \frac{2}{4}$

*Parola*



*Allegretto* 



*Segui: Allegretto*  $\text{C}:\sharp\sharp\frac{3}{4}$   $\text{4}^{\text{te}}$   $\text{p}^{\text{o}}$   $\text{no}$

*Allegro*

*Parola y D. C. y Parola;*

*Allegretto*  $\text{C}:\flat\frac{2}{4}$   $\text{4}^{\text{te}}$   $\text{p}^{\text{o}}$

*Parola*

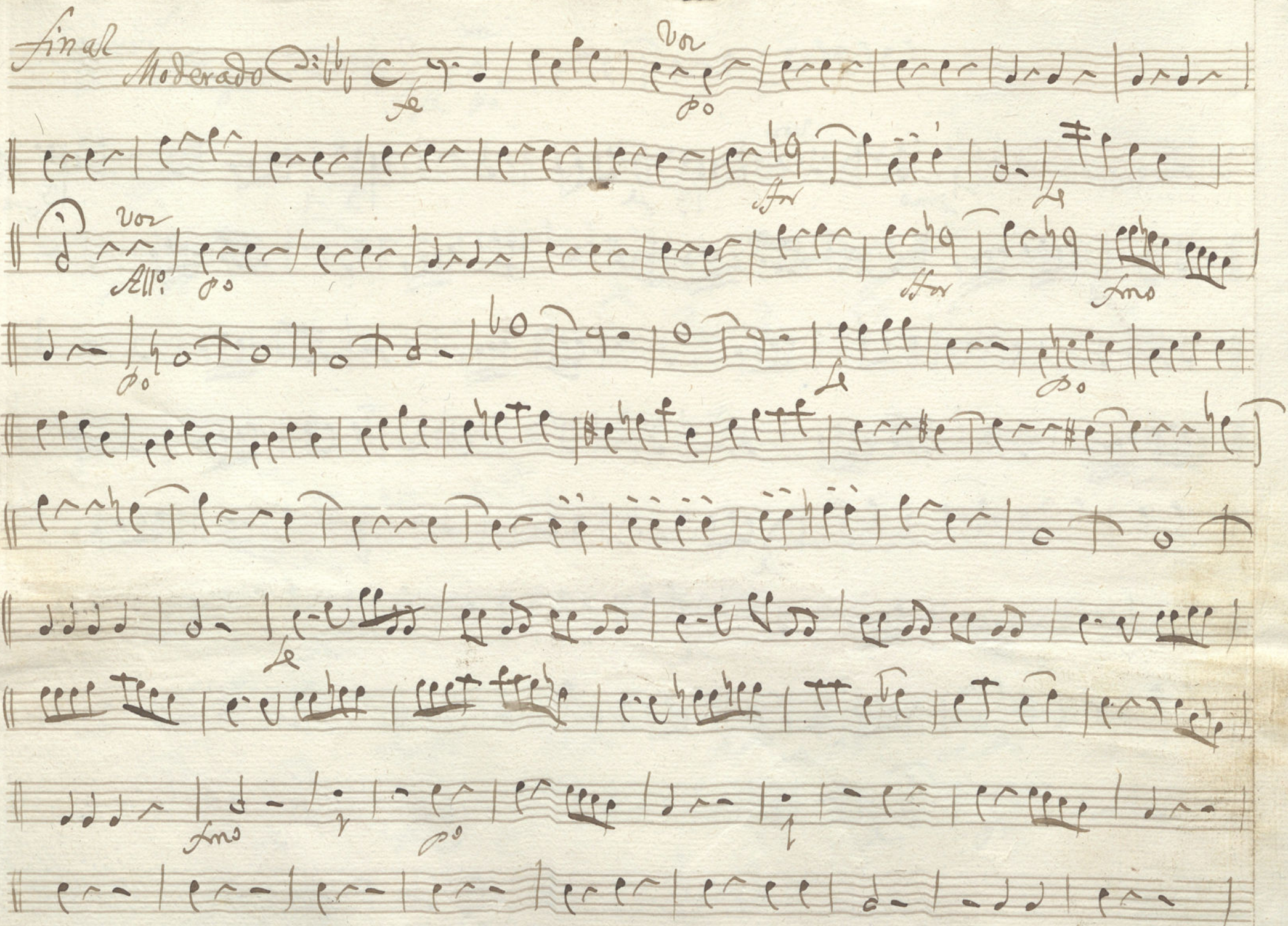


*Allegretto* *2* *4* *mo* *vor*

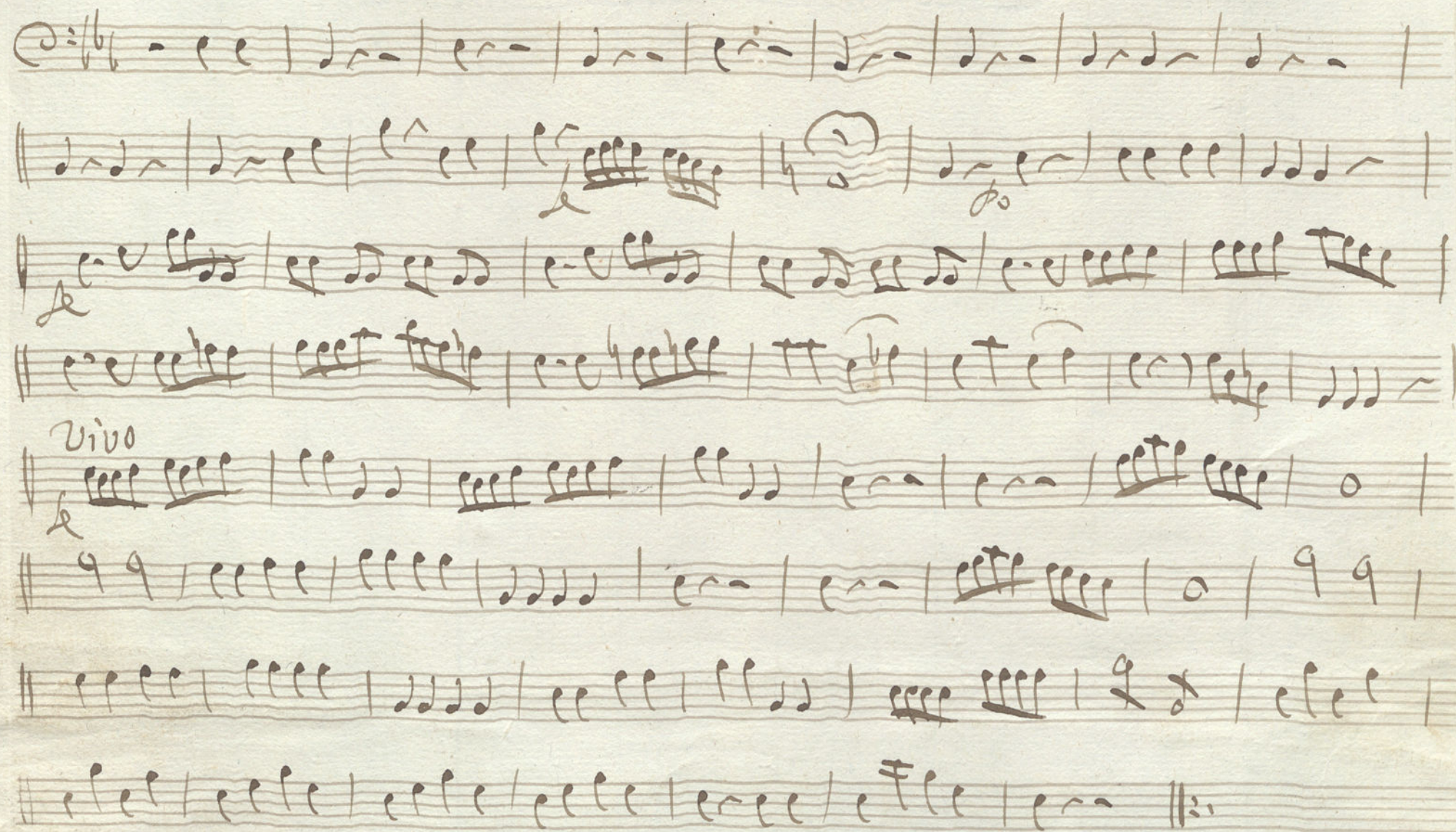
*13* *13* *13*

*Parola*



*Final Moderado* 







Ayuntamiento de Madrid



Contrabajo

Ton.<sup>a</sup> a 4.<sup>o</sup>

El Viejo Cuzcutaco

//





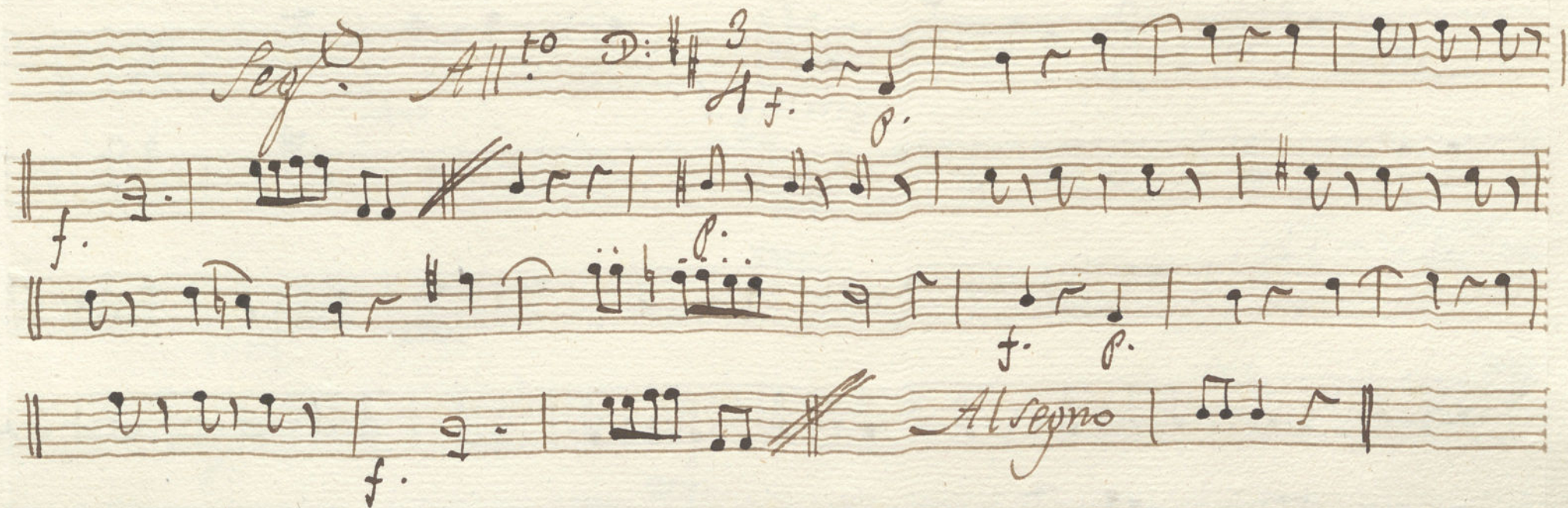


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . The fifth staff features the tempo marking *Allegro*. The seventh staff is marked with a double bar line and the word *Parola* written below it. The score concludes with three empty staves at the bottom of the page.



Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the tempo marking "Alto" and a common time signature "C". The score includes several dynamic markings: *f.* (forte), *p.* (piano), and *f.* (forte). The piece concludes with the word "Parola" written in a decorative script. The manuscript is on aged, slightly discolored paper.





*Parola y D. c. y Parola*



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

Staff 1: *All.<sup>ro</sup>*  $\text{D}^{\flat}$   $\frac{2}{4}$  *f.*

Staff 2: *f.*

Staff 3: *f.*

Staff 4: *f.*

Staff 5: *f.* *f.* *f.p.* *f.p.*

Staff 6: *f.p.* *f.p.* *f.p.* *f.p.* *f.p.* *f.* *f.* *p.*

Staff 7: *f.* *p.*

Staff 8: *f.* *p.*

*Parola*



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

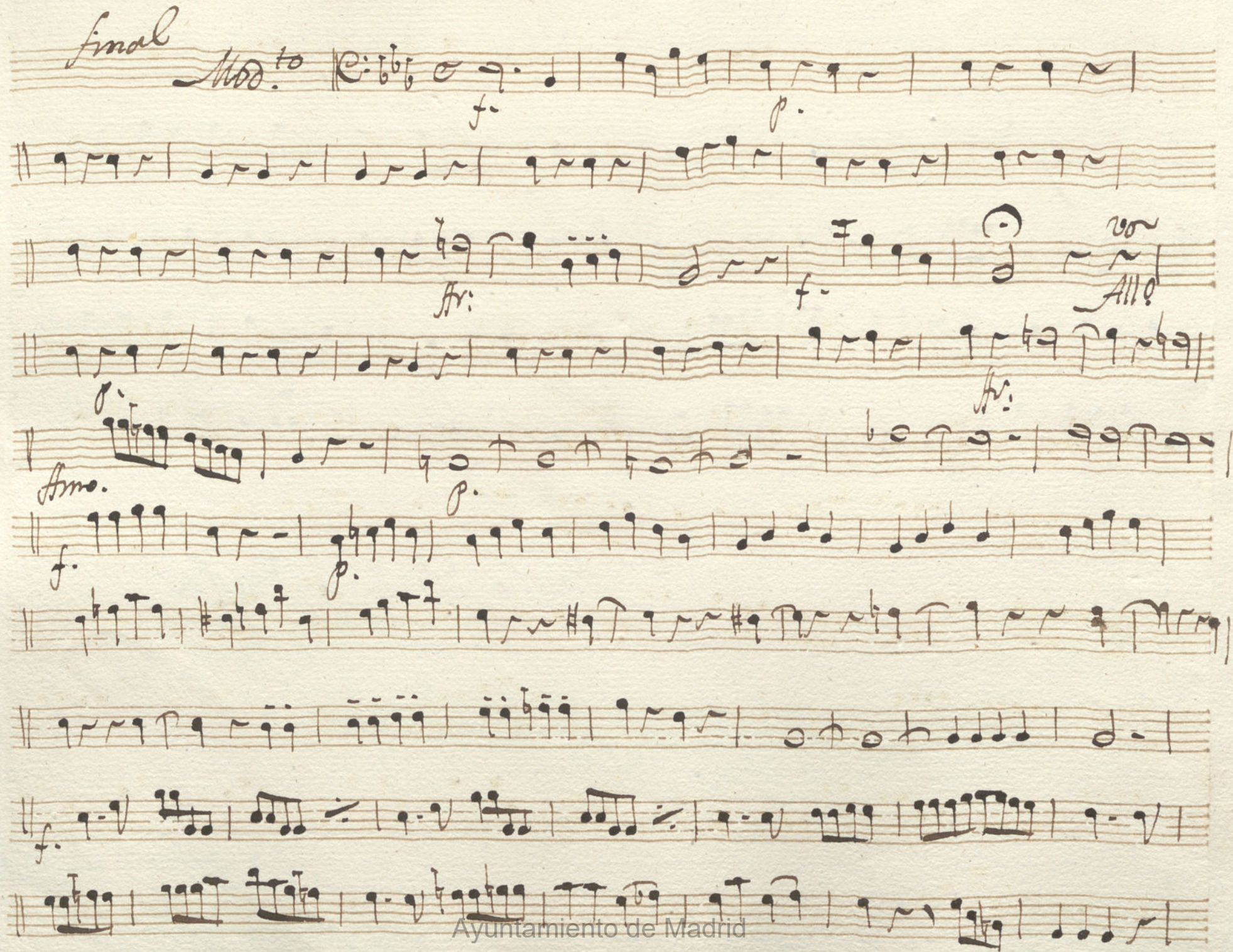
Key markings and annotations include:

- All. p.* (Allegretto piano) at the beginning.
- 2/4* time signature.
- fmo* (finito) and *violoncy.* (violoncello).
- fr: Al Sep: 2 ma* (from: Al Separato 2ma).
- tutti* (tutti).
- p.* (piano) and *f.* (forte) dynamic markings.
- Parola* (Parola) at the end of the piece.

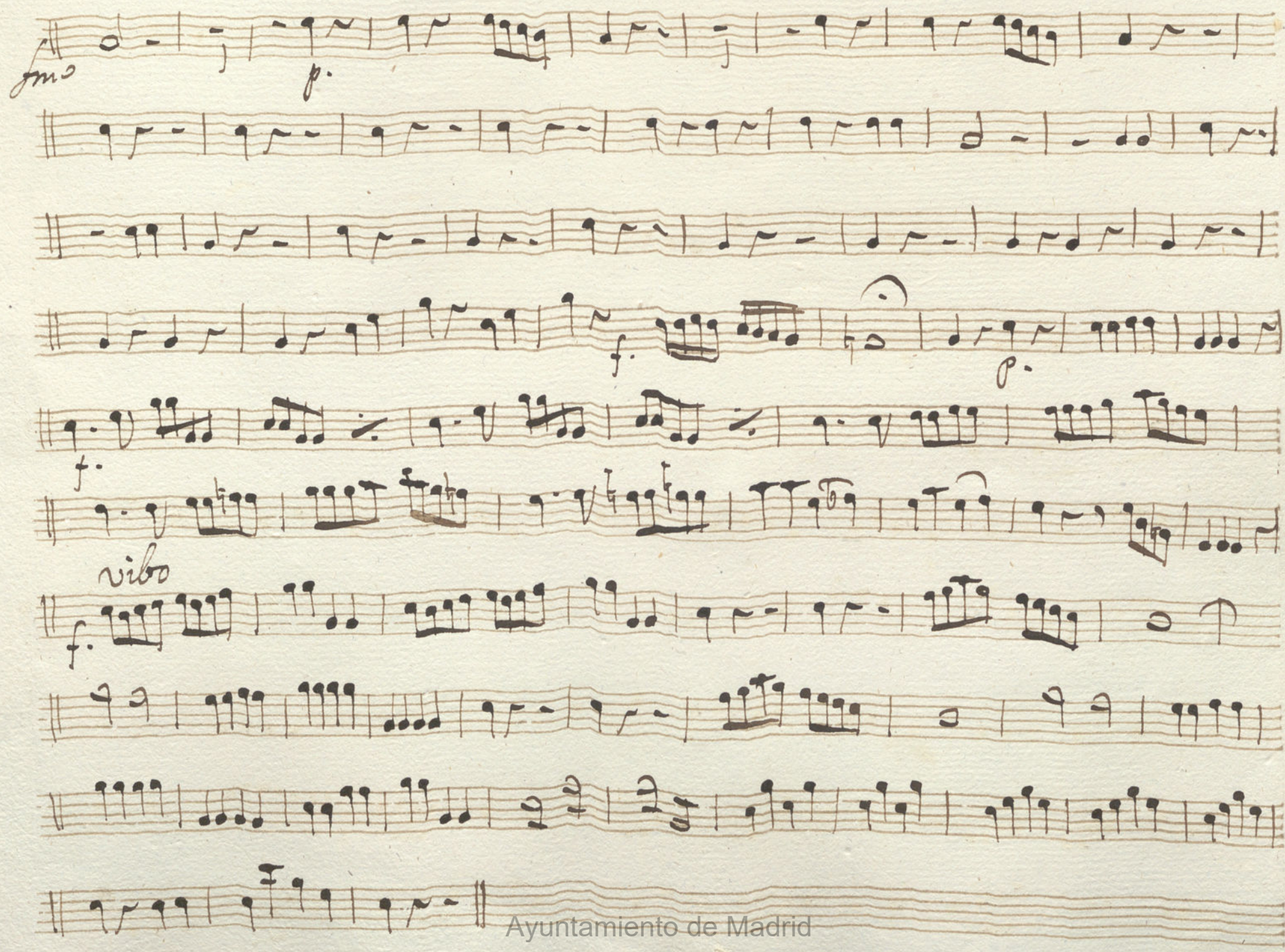


final

Mod. to









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