

Leg.^o 9.^o n.^o 4.

MU 148-8

148-8

u

Año 1804.

gra Vic^{ta}.

Conadilla
ã A.^o

4.

La casa de Coradas

Vicenta
cunas
Munier
un "gallgo"

Del s.^{or} Laserna

Sala de casa de cente con una p^{ta} ~~en el~~ ^{en el} ~~baño~~, y dos laterales, dos mesas de fuego a los lados
 con sillar a parece la f. tanta guardando alguna ropa como que la andado los uer peder después de
 salirse

All.^o

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

vic. ta de Potaderna

ã dos Ara go

nesser tengo os pe da doos. tengo os pe da doos

p.

ya un tiempo a dos ca rrillos con
ellos mar - - co con ellos mar - - co
en trambos me quieren y
yo quiero a en trambos pero es por los
dixos q. a. tuta ler va co

ya se ve ene se a po sento la ora estan Ju
 po
 gando lo qe pierdo en uno con el otro
 gano con el otro gano en
 tre tanto lar si - llas i re lim piando
 p.
 pe ro el Juego pa rece pe ro el Juego pa

re ce q.^e ya de fa ron q.^e ya de fa —

ron

Parola

Gall.^o... quesea mui enora buena
meda uitei la Prespina?

Cam.^o... si, aguardate.

Gall.^o, Non la rompa

Cam.^o, para Jugar ala vrisca
tomala — — —

(Relativa alacara)

Gall.^o, Aj! — — — — *(Se queda y llora como q.^e le aecho mucho daño)*
ella, este perdio
y gano el vela ale guia

se queja de la cabeza

Gallego

ay. . .

1.^a q^e me amuerto

2.^a esto es malo

2.^a vez saca una volta de cuero y
des pues de contar el dinero
canta mui triste

p^o

q^e me amuerto se ño ra Ama
es to es malo es to es malo

te ñu sangre te ñu
cin co reales cin co

san gre en el fu ci ñu te ñu san gre te ñu
rea les me han q^e da do cin co rea les me han q^e

san gre en el fu ciñu o q^e he ri da Pobre
 da do me han q^e da do mar di rei q^e sea di

ella

cillo lla men luego llamen luego aun confe
 da do un do blon de pe re

sor lla men luego aun confesor *Parola 2.^a* ella, Donde te dio?
 gil un do blon de pe re gil ella, Domingo?

(Ga. ch.º)

(ella) (temira enlacabera)

en la Mulleira Aver? (Gallego) Ai! ay! (ella) si esta limpia

(Gallego) (ella) (Gallego)

(Gall.º) Noai ningun brufen?

yaboi des pacha hoime q. da poco ami?

(ella) No hai nada.

(ch.º) Ai! si fue en esta mexilla

(Gall.º) Entonces nun medavia (ella) tu hai echado el aguardiente

(Gall.º) dos cartinus dela tia Basilisca que papome
mi Primo el dela cucina del calondrigo.

(ella) y la compra? (Gall.º) Nun la ve?

(ella) traer Judias? (Gall.º) Nirelar q. llus garbanzos
lus tendeirus lus Vetiran (ella) Y cañamones?

(Gall.º) sino hai. (ella) y Alpiste? (Gall.º) Menos

(ella) Por vida! (Gall.º) sucenaxio y mi canaxia

ya pueden vucar subida (ella) Y el Gatito?

(Gall.º) aqui le traigo un Manoj de cordilla

(ella) que te acordado? (G.º) dos cartos. (ella) No puede deder; es mentira

(Gall.º) esta eicordilla de lupo: Non tu ve? (ella) como me rivas!

(Gall.º) todos somos del oficio moxus, y Pasaderinas.

(ella) que tu traes de Almorzar? (Gall.º) quatro platos. Longaniza
del Rastro. Pabo embutido. Sangre porro:

(ella) Noer la misma cosa? (Gall.º) Y tarangana Camp.ª ala Izquierda

Ella) calla. i que quiere usted? (alay.^{ta})
Muñ.²) el almuerzo (der de la p.^{ta} congrabad)

Ella) quiere usted Magrar, sal chicha. Pajaritos ::
Mu.²) lo que quieras (seletira) ella) Mاما, Mاما (Camp.^a aladere^{cha})

cam.) Mariguita (der de la p.^{ta} con mucha humildad) azme el fabor de traerme
el chocolate (ella) que prisa!

Cam.) Queda mayo :: (ella) Esperarve

Cam.) valgame Dios! (seletira triste) Gall.^o) que queria?

And.^{no} sale cam mui enfadado Con la segun Letra D.C.
cam.) mal haya amen la

sale el otro mui alegre y
mientras canta saca el
Gallego el chocolate y se lo
pone al otro en un mero

car tar mal haya el Juego — mal haya el
suerte vien haya el Naípe — vien haya el

Tuego q.^e arrui na do me de -- ja quea xruinads me
Nai pe quea la for tuna mu -- da q.^e la for tuna

deja por mucho tiempo --- q.^e arruinado me
mu da en un instante --- q.^e la for tuna

deja por mucho tiempo --- se sintió a almorzar
mu da en un ins tante --- No es malo q.^e
yo no pedi chocola

la Patrona me sirba en este grande al muerzo.
(Gallego)

la la la , seba xriendo! *Allegro*

All.^o Sale ella con un pali, en lamano

ella

to maeste Pa lillo pa

Pilotro enfadado

va ena - - ca vando cui da do - - con miop

f. *p.*

que vurlar - - noa quanto cui da do con

migo q^e vurlar noa quanto

ella *cres.* don de esta el Al muerzo q^e yo le he man dado

el otro al que se lo come anda apre gun tar lo

anda apre gun tar - - lo le lleba el chocolate a cam. ella el

hom - bre sin blanca el hombre sin blanca a
yuma al trar pa - so y por q.e noa yuma
ella
el señor Dr Pablo del a yu noel rri -
co es ta dis pen sa - do ah fal sa
ella
No vir - se ti rana q.e tonto q.e

Cam.
Cam.
f. p.
f. p.

le lleva al otro el Almuerzo y babolviendo la cabaza

tonto ton to tonto gl. tonto

ella poniendo los platos de cama

ya todo esta pronto

mea grado el al

muerzo mas sabro soha ra mas sa bro so ha ra

los 2 almorzando

gl. di cha gl. gozo qe gusto me da gl.

gl. di cha gl. gozo que gusto meda qe

qui to me da *toma aquesta Pe chu*
quita toma a querta Pe chu *quita*
rabia gl. perar y tuen cambio esta pa si tai y tuen

ella
Cam.
el otro
p.

cambio esta pa ti ta
 Cam.: ya no puedo tolerar no puedo
 f. ^{ta} vic. y el otro
 de ale guia de con
 to le rar
 tento y o me sienta al vo ro zar
 Cam.: de congoja de tormento
 f. y o me

rar
rar
y

de alegría de contento yo me siento al voro
siento de vorar

el otro yo me siento al voro rar
el otro yo me
rar yo me siento yo me siento al voro rar yo me siento yo me
yo me siento yo me siento al voro rar yo me siento yo me

vare cam. corriendo arug.^{to}

siento yome siento al voro zar

siento yome siento al voro zar

siento de vorar

de vorar

el otro

Como un coete el
yo no es toi en tu
to ma por gl. re

ella

ton to se fue a su guar - to

co mo ve mis der

ca - sa es tando e se hom bre

no pue de cau sar

ba - ya da se esta on - ra

da te dos por gl.

pre..cia er — tarra bian do — — — — —
 ce..los un.. hombre Po bre — — — — —
 ve - a co - - mo te por tar — — — — —

*Allegro 2 mas y
 parola 3.*

Querier algomar? Sal rando los platos
 Muñ., no visita ella, pero i quanto le a ganado?
 Muñ., Dos mil pesos q. su Padre por ultimo le a enbiado
 ella, haora es menester q. pienser en ropa blanca
 Muñ., ya estamos: toma estas doce medallas:
 y comprala; ella, Alboticario no le piensas pagar nunca?
 Muñ., Ar ella, y al Napolitano?: ya ver te hizo tanta ropa?
 Muñ., toma otras doce y algamos de todo el mundo. ella, No hai hombre
 mas generoso en ganando q. el Jugador, i donde vas?
 Muñ., aora a vestirme ami quarto q. han dentro q. parece { ruido dentro
 q. los diablos se an sol tado. como q. tiran
 los trastos }

*All.^o ruido dentro como q. tiran
 todos los trastos.* ella

ella, Do min quillo Do min quillo

Gall.º
gl. su cede gl. Sr Juan Un tira todm el buen
hombre esta de modo gl. con to dur va a pegar gl. con
ella el otro
to dur va a pegar gl. le digo gl. se mar che
ella seba mui de pacio
uego un Mozo luego un Mozo vea buscar anda a
prisa anda a priva a priva *Gall.º* mui de pacio
quien me

ella *Gall.º*

paga qⁿ me paga Marcha puer non pue do andar non puedo an

(ablaro) *sale cam.*

dar pur q^d pur poco dineiro, me u Amapoco saleiro A to do el mundo he

de a brasar *ato do el Mundo e de a brasar he de a brasar he*

se sienta der pechado *los 2.*

de a brasar *con la*

Ella

con la rabia sientel pecho de der pecho debo

rabia sientel pecho de der pecho de bo

rabia sientel pecho de der pecho de vo

var de der pecho de der pecho de der pecho de vo

var de der pecho de der pecho de der pecho debo

var de der pecho de der pecho de der pecho debo

var si de vorar

var si de vorar

var si de vorar

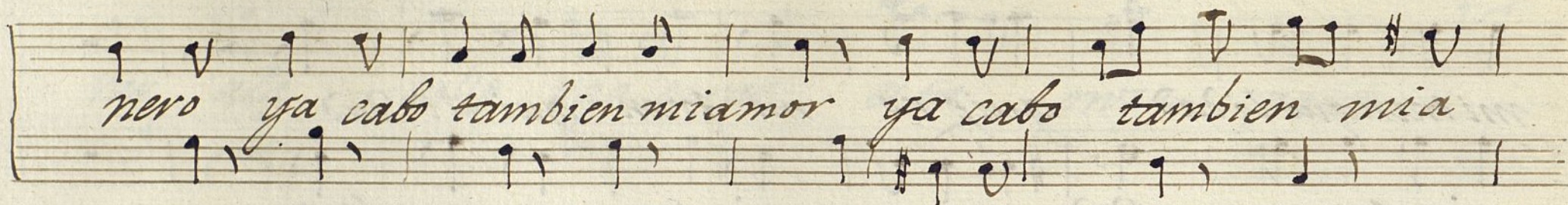
All. ella yo no sufroer te mal

modo ya se pueden mudar ya se pueden mu

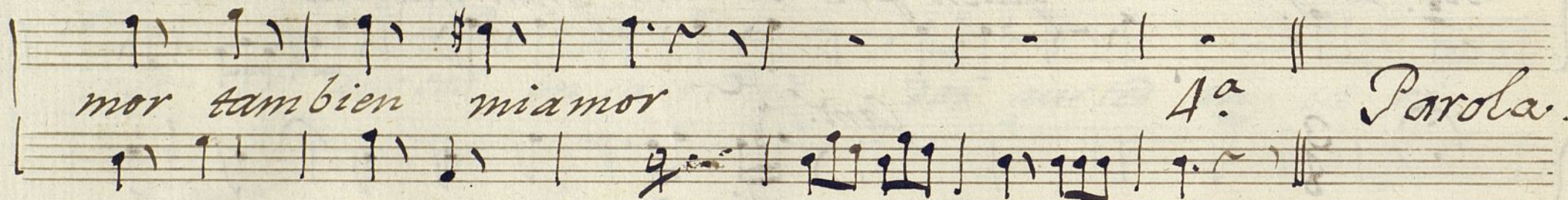
Cam. dar el limon gler taer pri mido a la calle oaa pa

rav ala calle vaa parar ^{ella} esta onza para
 irse doi aurted en ca ridad doi aurted en ca ri
Cam.
 dad quando el Diablo da li moyna nos por obra de pie
 dad nos por obra de piedad ^{ella} por el otro de ver
 deirte por el ^{quiero} quien pre

mi tranquilidad quiero mi tranquilidad
vicio tan gran maldad quien previo tan gran maldad
No goce con prefe
renuncia de tu afecto el dulce ardor el dulce
ce ardor ella aca borse en di
All. aca borse en di



nero ya cabo tambien mia mor ya cabo tambien mia



mor tambien mia mor

4a Parola.

Cam.: he aqui lo q. con Mujeres? yalo sabia. quien de ella
y del Juego se confia. esto, y mas merece: si estas
varajas: era preciso el q. estuvieren compuesta. fuerte
todo se buel ve taurar. (salo ~~Mujer~~) habla vien

Cam.: ag. no jugar con otra varaja?

~~Mujer~~, Donde esta? (Cam.: No faltara) Cuare dentro

Mu.: venga hombre con verba ero poco. - (salo con una varaja
que te hedado (Cam.: calla, y Juega,



All. Mod. to

se sienta a jugar el ovo

Cam.

quanto poner una onza

para far gl'ia for tuna me pa re ce glo por

tuna este dia me sera yo hega nado yo he ga

el otro nado con efecto con efec to *Cam.* La par tida doble

el otro ba el ar de oro tam bien ga no tam bien ga no *Cam.*

el otro sa lio el seiq. bien me da q. bien me da

Parola

Cam. hablado mientras etc. (el otro)

vayan cincuenta ^{medallas} y si las pierdo?

Cam.

eso te hallar,

Cam.

vengan vengan a cia

ca - - ven gan ven gan a cia ca

el otro y cam.

con la rrabia ruder
mi

pecho

de vo rando el al maer ta — debo

pecho

de vo rando el al maer ta debo

rando de vo rando su al maer ta de vo rando su al maer

rando de vo rando el al maer ta de vo rando el al maer



 ta - - de vo rando de vo rando sual maer ta de vo rando sual maer

 ta - - de vo rando de vo rando el al maer ta de vo rando el al maer



 ta sual maer ta .

 ta mial maer ta .

 Parola.

Cam.^o, Vaya el vesto al dos de copar
~~Amigo~~, vaya puer. re salio el dos
 Cam.^o, Amiguito conformarse
 con la voluntad de Dios
 Sale ella, - - otra vez los dos jugaron
 voi a ver cuchar quien perdio:

And.^{no} *cam.* *contando dinero*

Der de pobre a ser rico vuelvo de nuevo —
~~Der de~~ Der de rico fui pobre en un momento —

vuelvo de nuevo que estas son las mudanzas que estas
 en un momento que de los Jugadores que de

son las mudanzas que tiene el Juego — que estas son las mu
 los Jugadores es tener el Juego — que de los Juega

ablado

Danzar q.^e tie ne el Juego — — — — — Algunas medallas faltan, pero
 do ver es teer el Juego — — — — — en tan gran pena me queda, de

p^{mo}

guardando el din?

al fin del mal el menor
 Mariquita el consuelo al regno

All.^o

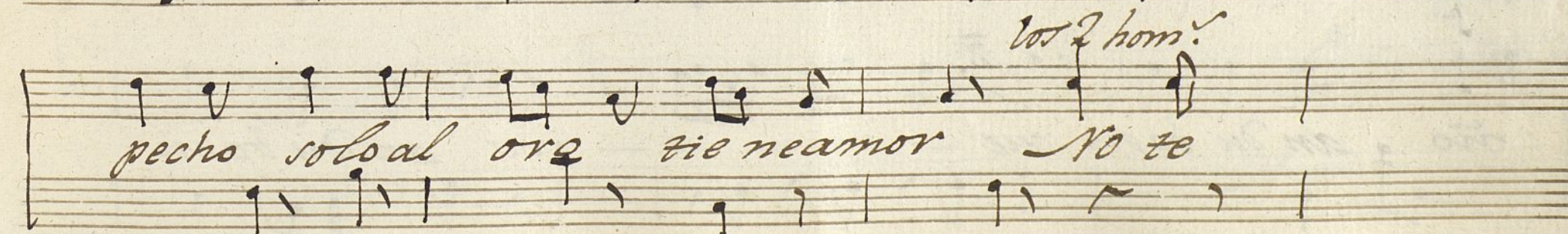
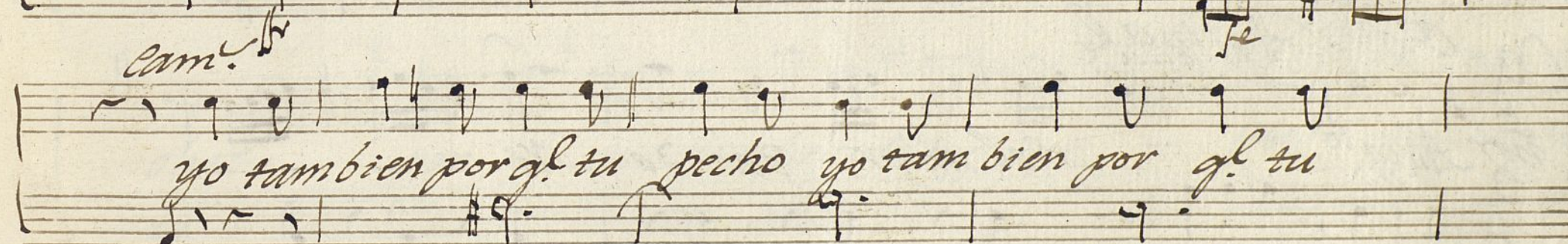
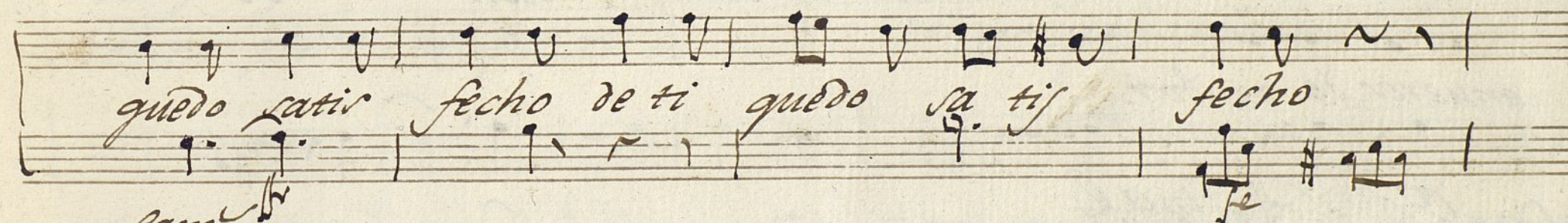
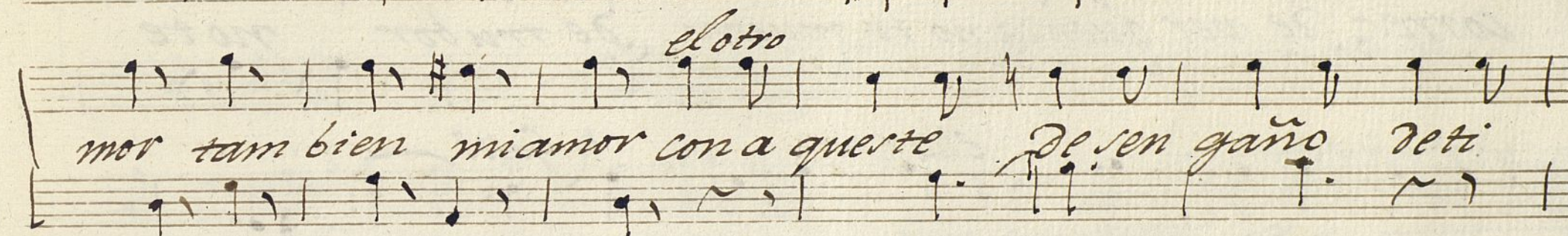
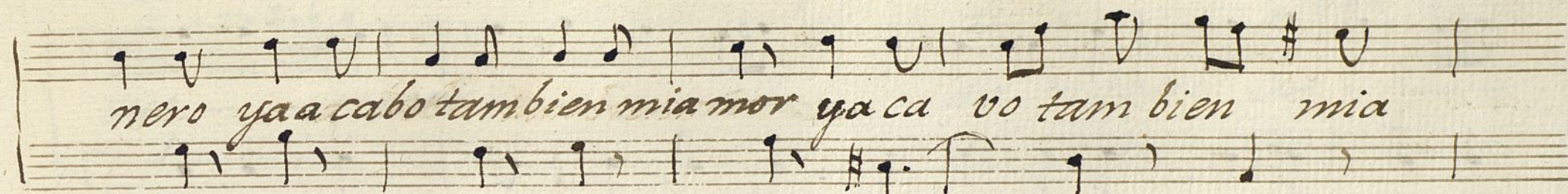
Gall?

entra prietu

Senalando el quarto de cam.

gl unos cofres de este quarto de sacar de este

ella
 guartear de sacar ene se tro que D.ⁿ Pablo tal vez
 con insnia
 se que rra mar char tal vez se que rra mar char
 el otro
 quer a querto y o-
 mar char me - - quando go zo tu - - fa
 vieta
 vor si tu - - fa vor All.^o a cabo se tude



Handwritten musical score for the first system. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. The lyrics are written between the staves.

correc. de vergüenza no te mueres de rubor no te

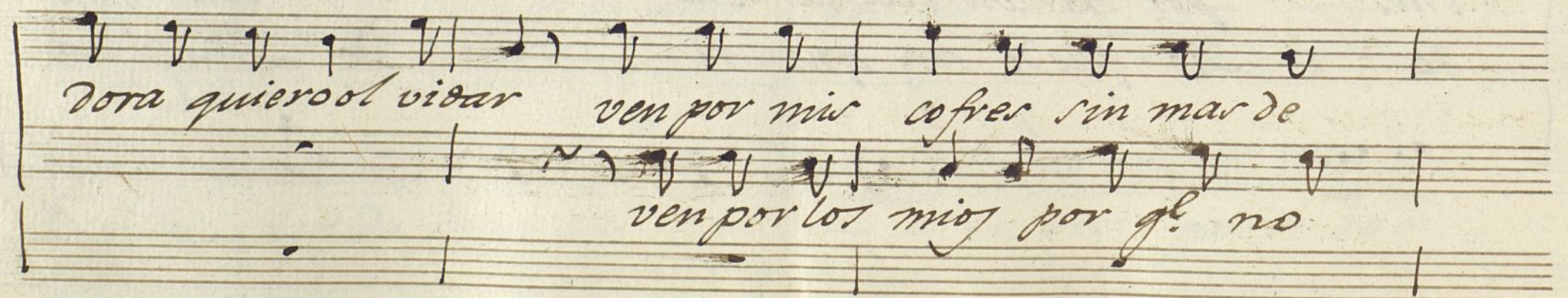
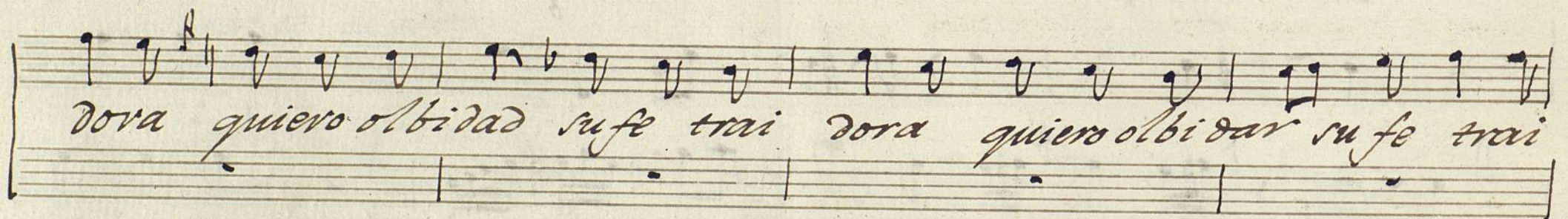
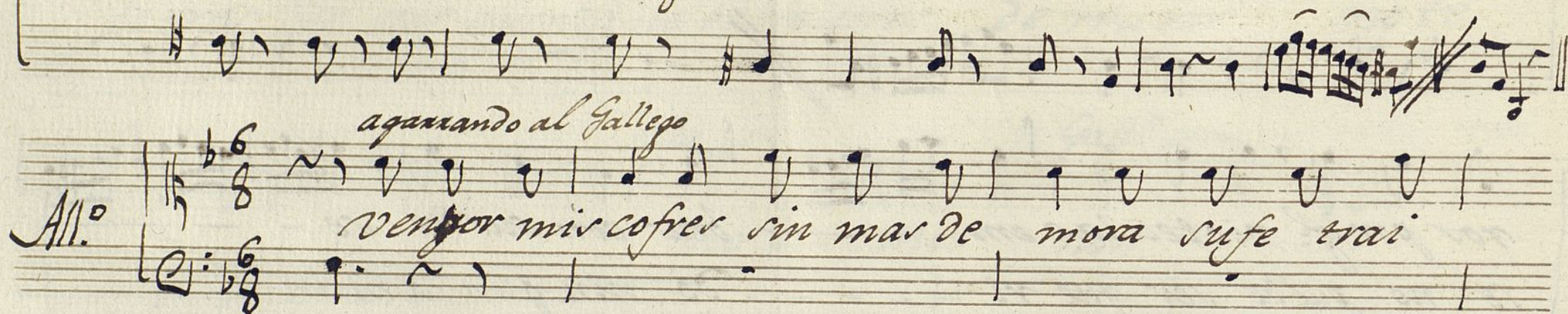
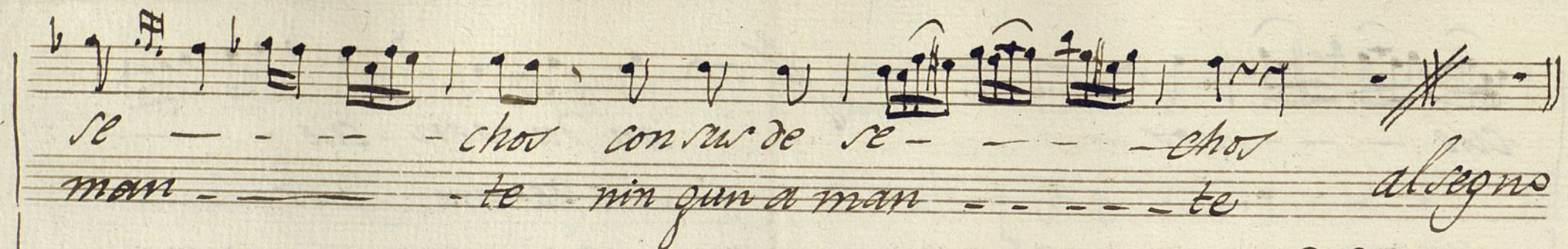
Handwritten musical score for the second system. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. The lyrics are written between the staves.

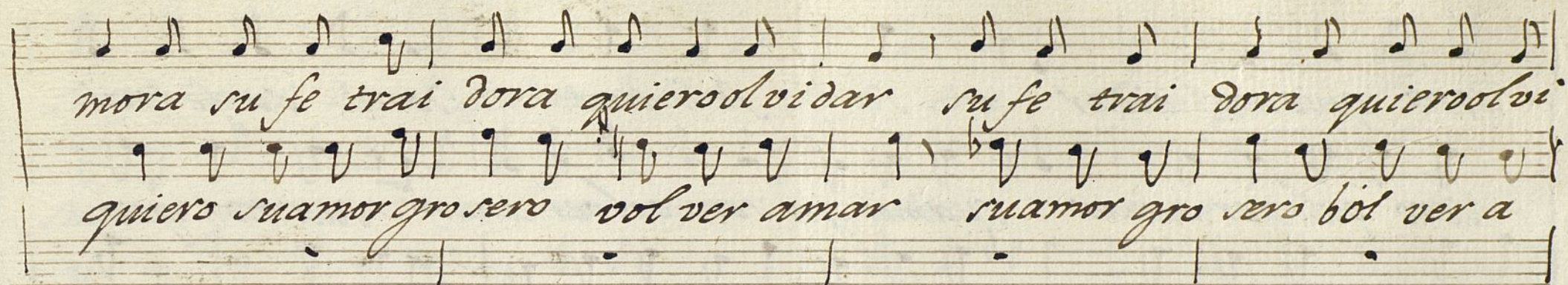
ella Gall.º
no -- señor non -- si
mueres de rubor.

Handwritten musical score for the third system. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature. The bass staff contains a bass line. The lyrics are written between the staves.

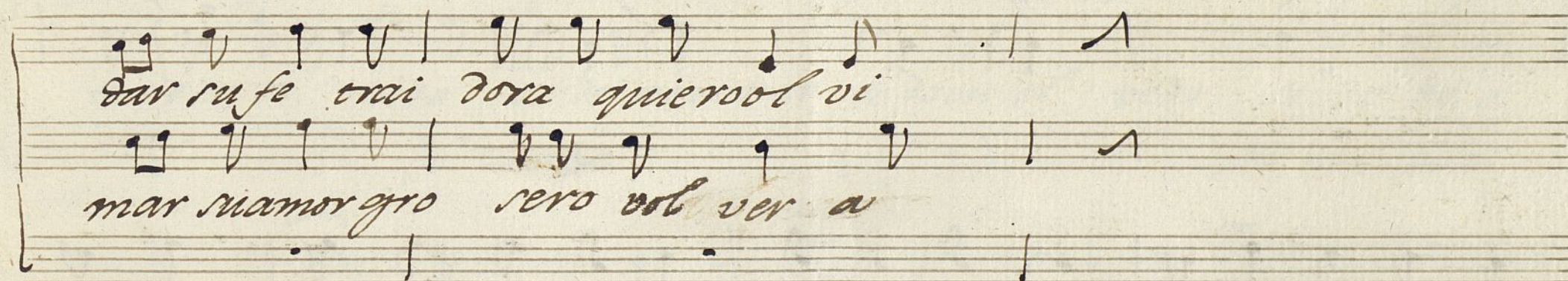
NO3 *Paralelo final*
menor Alleg.º
que el amor der de si --
no an du boen cue -- -- ros an du boen

cue - - - vos an du boen. cue - - -
 sin des nu dar - - -
 ros por q. vir tea lar em - - - bras con sur de se - - -
 se no puede ser que ri - - - do nin gun a man - - -
 chos por q. vir tea lar em - - - bras con sur de
 te No puede ser que ri - - - do Nin gun a

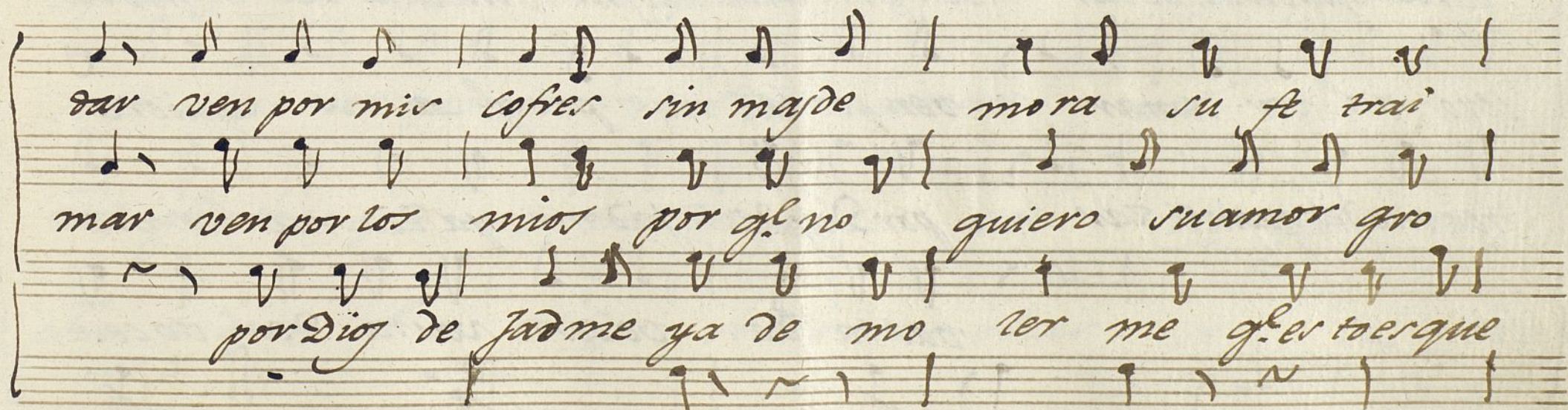




mora su fe trai dora quiero olvidar su fe trai dora quiero olvi
 quero su amor gro sero vol ver amar su amor gro sero bñl ver a



dar su fe trai dora quiero ol vi
 mar su amor gro sero vol ver a



dar ven por mi cofre sin mas de mora su fe trai
 mar ven por los mios por q. no quiero su amor gro
 por Dios de jad me ya de mo ler me q. er toer que

dora quierool vidar su fe trai dora su fe trai
 sero vol ver amar suamor gro sero vol ver amar suamor gro
 rerme derquartizar gler toer gler rerme derquartizar gler toer que

dora quierool vidar ven por mis cofrer sin mas de mora
 sero vol ver amar ven por los mioy por gler no quiero
 rerme derquartizar por Dios de jad me ya de mo ler me
 varta de vocer varta de vocer

su fe trai dora quierool vidar su fe trai dora quierool vi
 suamor gro sero vol ver amar sua mor gro
 g.ertoer g. ver me der quarti zar g.ertoer g. ver me der quarti
 to doen ol vido se de veechar to doen ol vido se de be e

dar su fe - - trai dora quierool vidar quie rool vi
 sero suamor gro sero vol ver amar vol ver a
 zar g.ertoer que ver me der quarti zar der quar ti
 char to doen ol vi do se de veechar se de vee

Gall.^o, quedemus en una cosa
 en q.^l. aposito entra Prietu.^o
 ella, en ninguno.
 Gall.^o, entonces toma *Leopaga*
 vece por aquel del medio, reba
 ella, lo segarse: aqui hai barata *el moro*
Parola. y di certirre de Nuevo
 Muñ.^o, si si: Dame unas medallas
 ella, Tomalas
 Muñ.^o, aqui hai dinero *Poniendolo en la mesa*
 Cam.^l, ya qui cordura va tante
 para aborrecer el fuego
 toma tu onza
 Muñ.^o, fuerondos.
 Cam.^l, No medio mas q.^l. una
 Muñ.^o, Bueno!

final.

Cam.

ca da ins tante mebo en brolo ca da ins

el otro, ca da ins

lar2.

tante Mebo en brolo

gl. Muger gl. Muger tan trapa

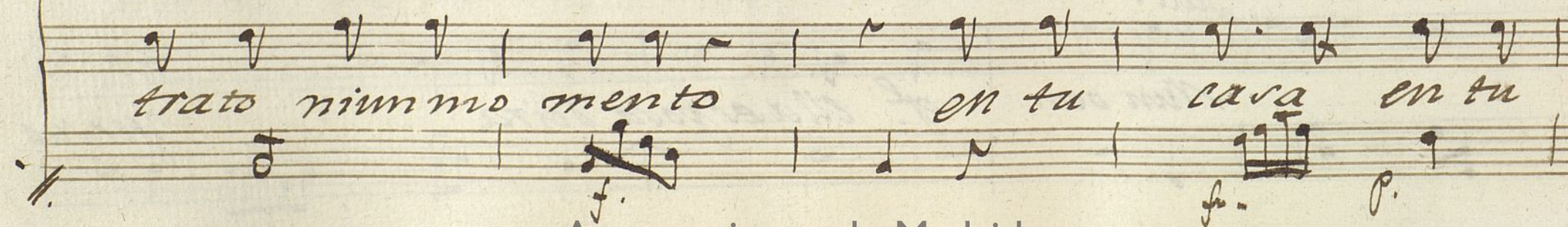
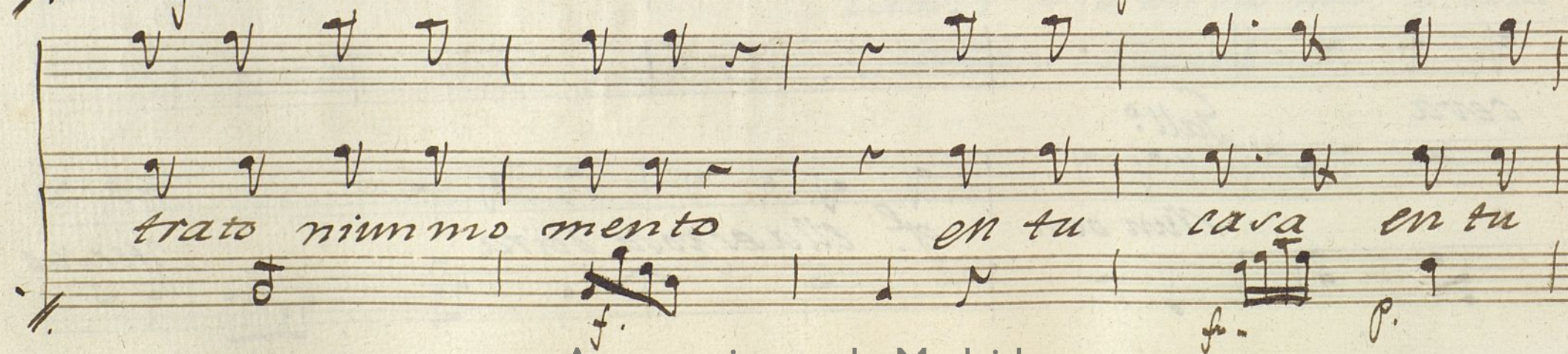
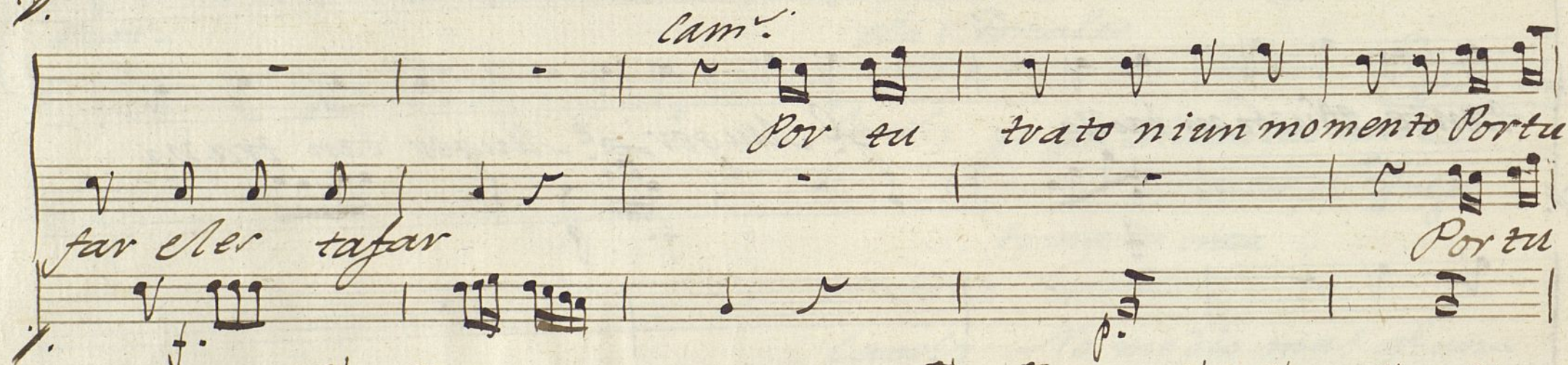
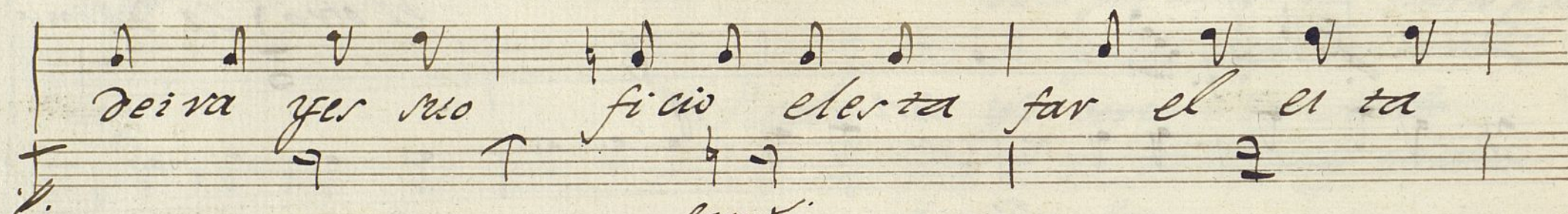
cera

Gall.

Nun ven

gl. ella es pora deira

yer mo



victa *aluno* *cam.*
Mo no mio vete
casa he de parar he de parar
vete vete vete *he chi* *cero quita quita quita*
quita *Pobre* *cita* *Mari quita*
Pobre *cita* *Mari quita* *Pobre* *cita* *Mari*

^{los 2}
 quita no nos pienses en ga ñar — no no no
 victa se pone a dir curria
 pienses en ga ñar No soi churca
 no soi chur-ca — y al ca rre — — na yo sa
 bre el gato vurcar yo sobre el gato vurcar y los
 dos con un ga xro te y los
 el otro
 Cam.
 Cam.
 la terra
 p. f.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and include the phrase "vremos el pantar" repeated several times.

Lyrics visible on the page:

- vremos el pantar
- el otro
- le sa vremos el pantar
- el otro, y los
- dos con un ga note le sa vremos el pantar le -- sa
- victa
- es car
- vre-mos el pan tar
- All.^o p.

The score includes various musical notations such as notes, rests, and bar lines, suggesting a complex rhythmic structure.

mienten con el caso los A manter Joga
piz to
dover q. de Nai per y dea mover solo en
gaños sa ca ran solo
los A
er car mienten con el caso los A manter Joga
er car mienten con el caso los A manter Joga

Handwritten musical notation for the first system. The first staff contains the word "dorer". The second staff contains the lyrics "dorer q. de Nai per y de a morev solo en gañosa ca".

Handwritten musical notation for the second system. The first staff contains the lyrics "van solo". The second staff contains the word "victa".

Handwritten musical notation for the third system. The first staff contains the lyrics "cam es car mien ten con el caso los a". The second staff contains the lyrics "er car mien ten con el caso los a".

Handwritten musical notation for the fourth system. The first staff contains the lyrics "er car mien ten con el caso los a". The second staff contains the lyrics "er car mien ten con el caso los a".

The image shows a handwritten musical score on aged paper, consisting of four systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are written in a cursive script. The first system has the lyrics "man ter Tu ga dorer q. de vai per y dea". The second system has the lyrics "man ter Tu ga dorer q. de vai per y dea". The third system has the lyrics "mover solo en gaños sa ca ran. so -- lo en ga -- ños". The fourth system has the lyrics "mover solo en gaños sa ca ran so -- lo en ga -- ños". The piano accompaniment consists of simple chords and single notes. There are some ink smudges and corrections in the first two systems.

man ter Tu ga dorer q. de vai per y dea

man ter Tu ga dorer q. de vai per y dea

mover solo en gaños sa ca ran. so -- lo en ga -- ños

mover solo en gaños sa ca ran so -- lo en ga -- ños

sa - - - caran gf. de Vai per y dea mores solo en

sa - - - ca ran gf. de Vai per y dea mores solo en

gaños sa caran solo so - - - roen

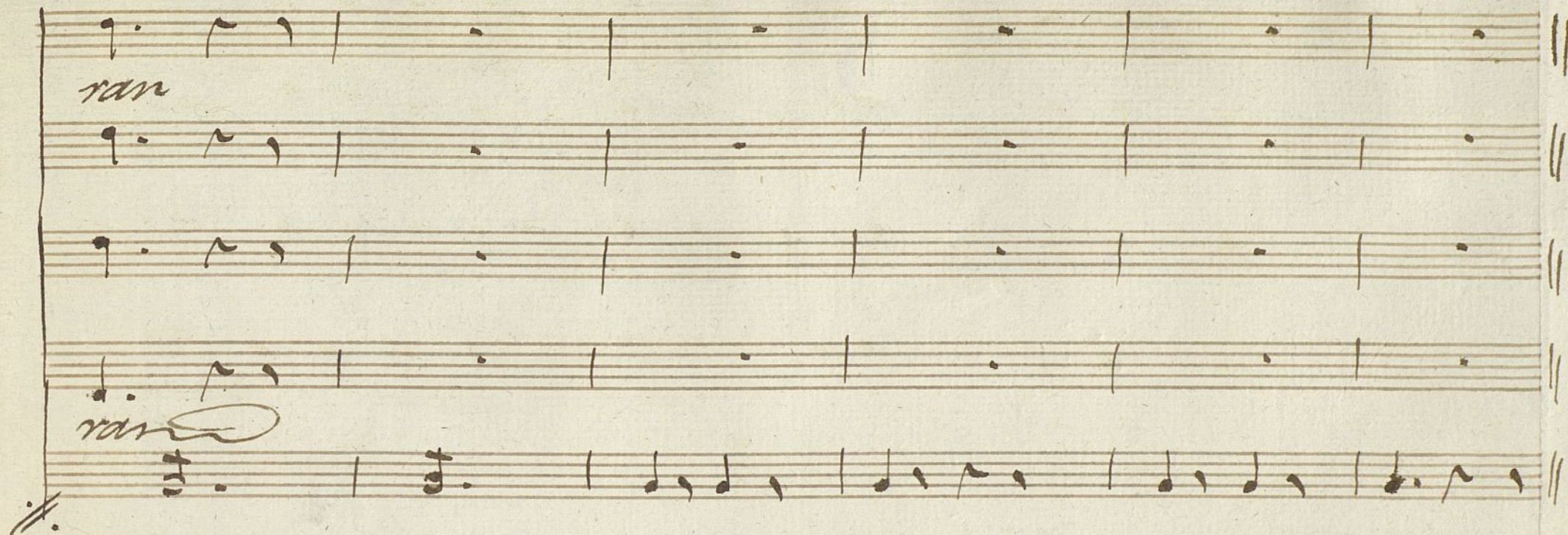
gaños sa caran solo so - - - roen

ga-ños sa- - cavan solo en gaños sa cavan

ga-ños sa - - ca ran solo en gaños sa cavan

solo en gaños sa ca ran si sa cavan si sa ca

solo en gaños sa cavan si sa cavan si sa ca



Ayuntamiento de Madrid

1200055273

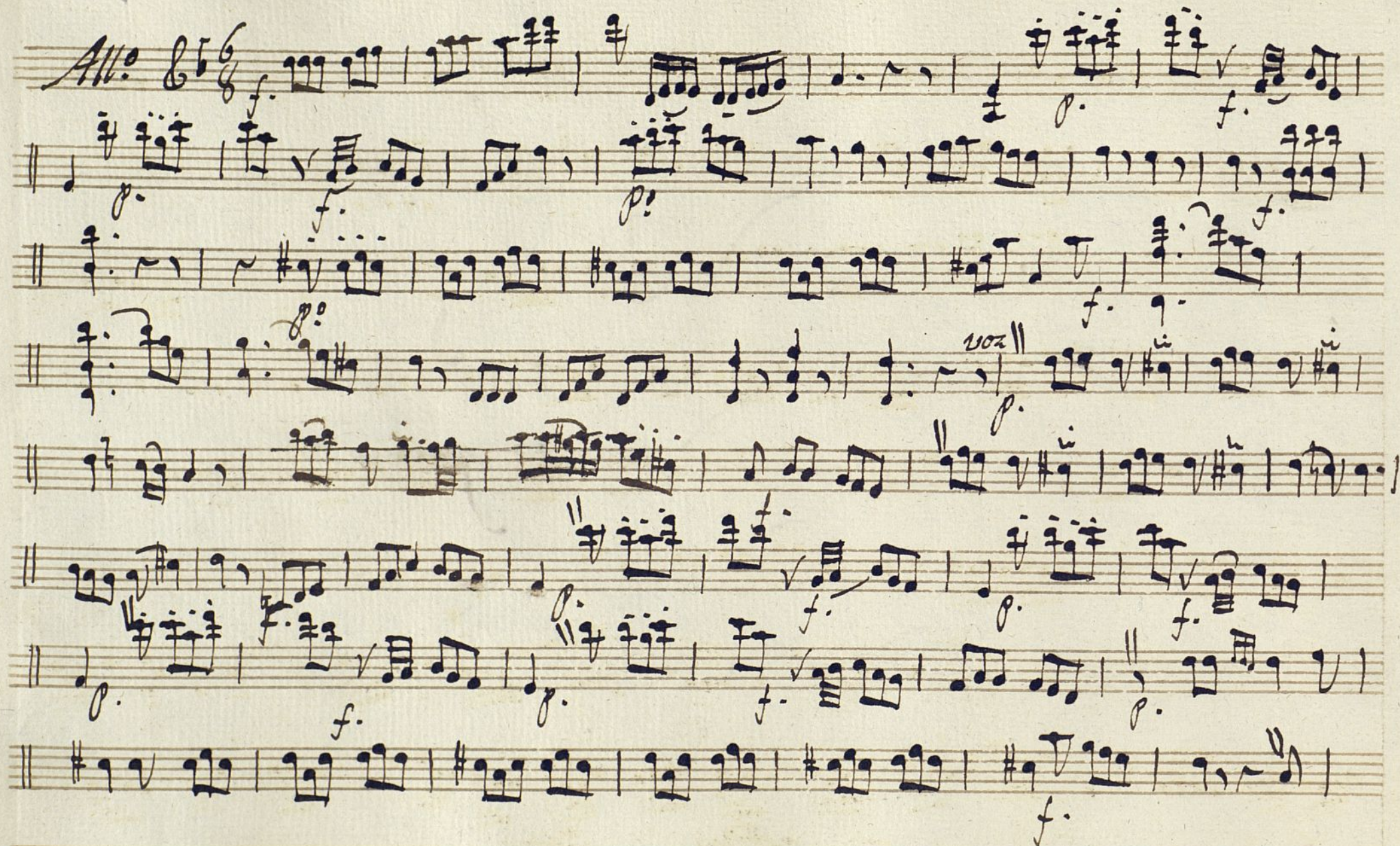
Nº 148-8

Pal

Violin 3.^o

Ton.^a ã 4.^o

La Casa de Posadas

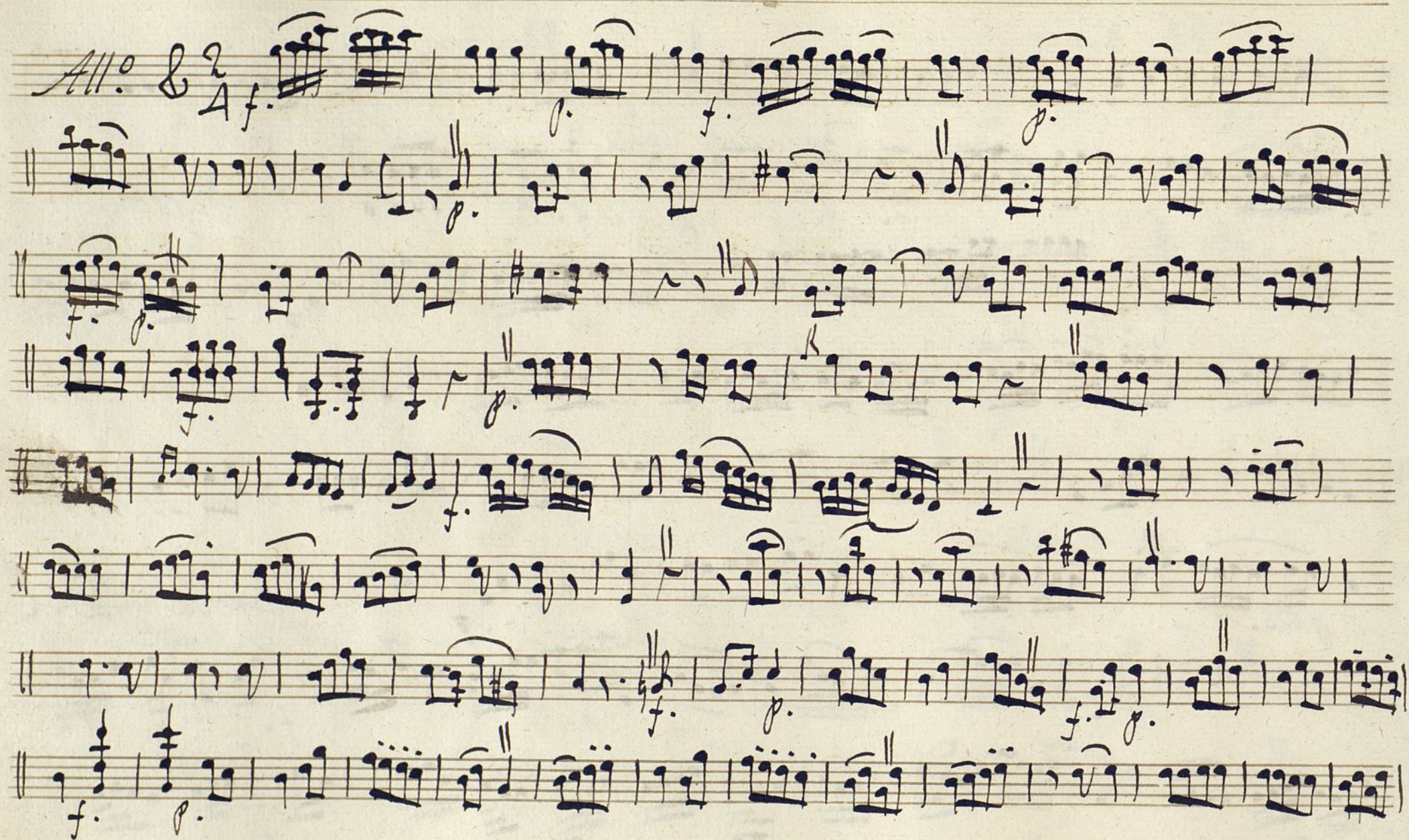


Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is divided into sections by tempo and mood changes.

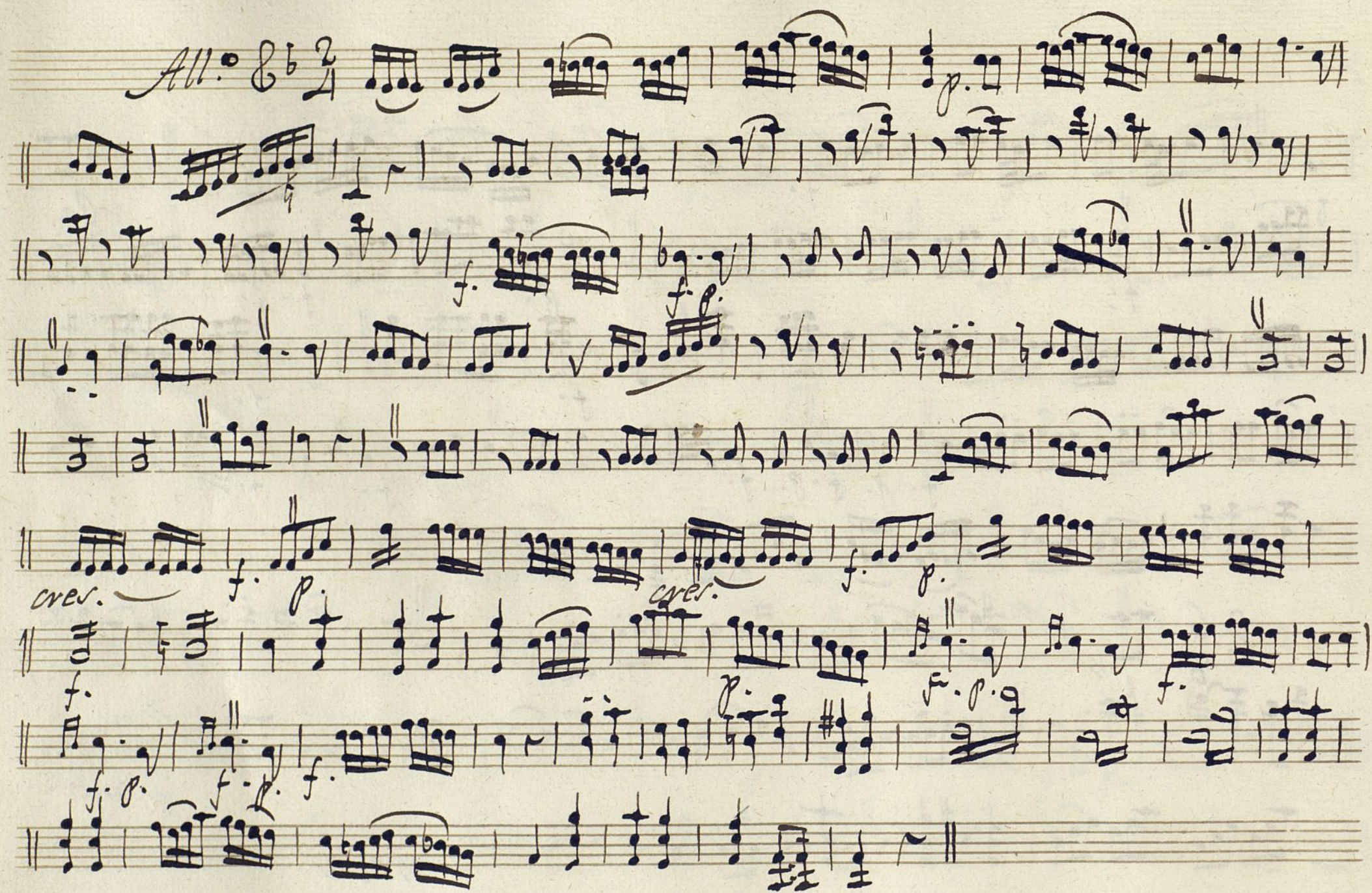
Key markings and sections include:

- All.^o* (Allegro) in 6/8 time, marked *f.* (forte).
- Parola* (Vocal entry).
- And.^{mo}* (Andante) in 3/4 time, marked *f.* (forte).
- Parola y D. C.* (Vocal entry and Da Capo).
- Allegro* in 2/4 time, marked *f.* (forte).

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The score is written in a historical style with some ink bleed-through from the reverse side. The final staff includes the word *Parola* and a tempo marking *Allegro 2 mas*.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *All.*, *f.*, *p.*, and *All.to*. The score is written in a historical style, likely from the 18th or 19th century. The final staff concludes with the word *Parola*.





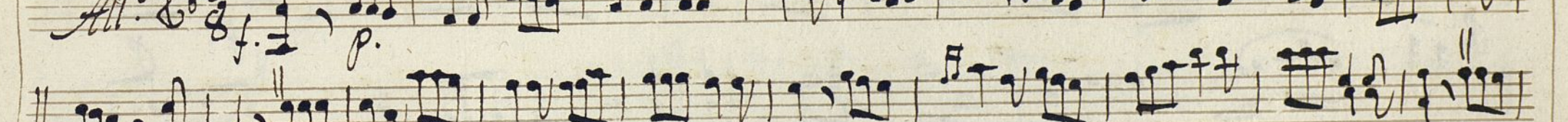
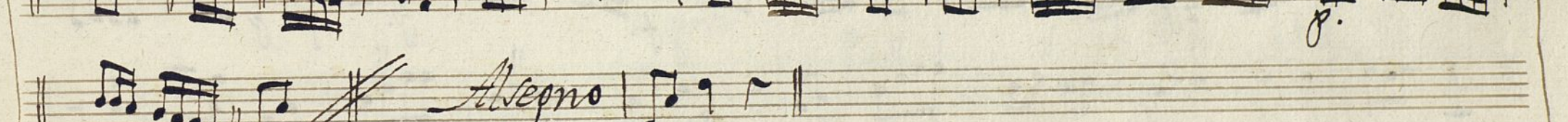
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo markings.

Tempo markings include: *And no*, *Allegro*, *All.*, *All. to*, and *All.*

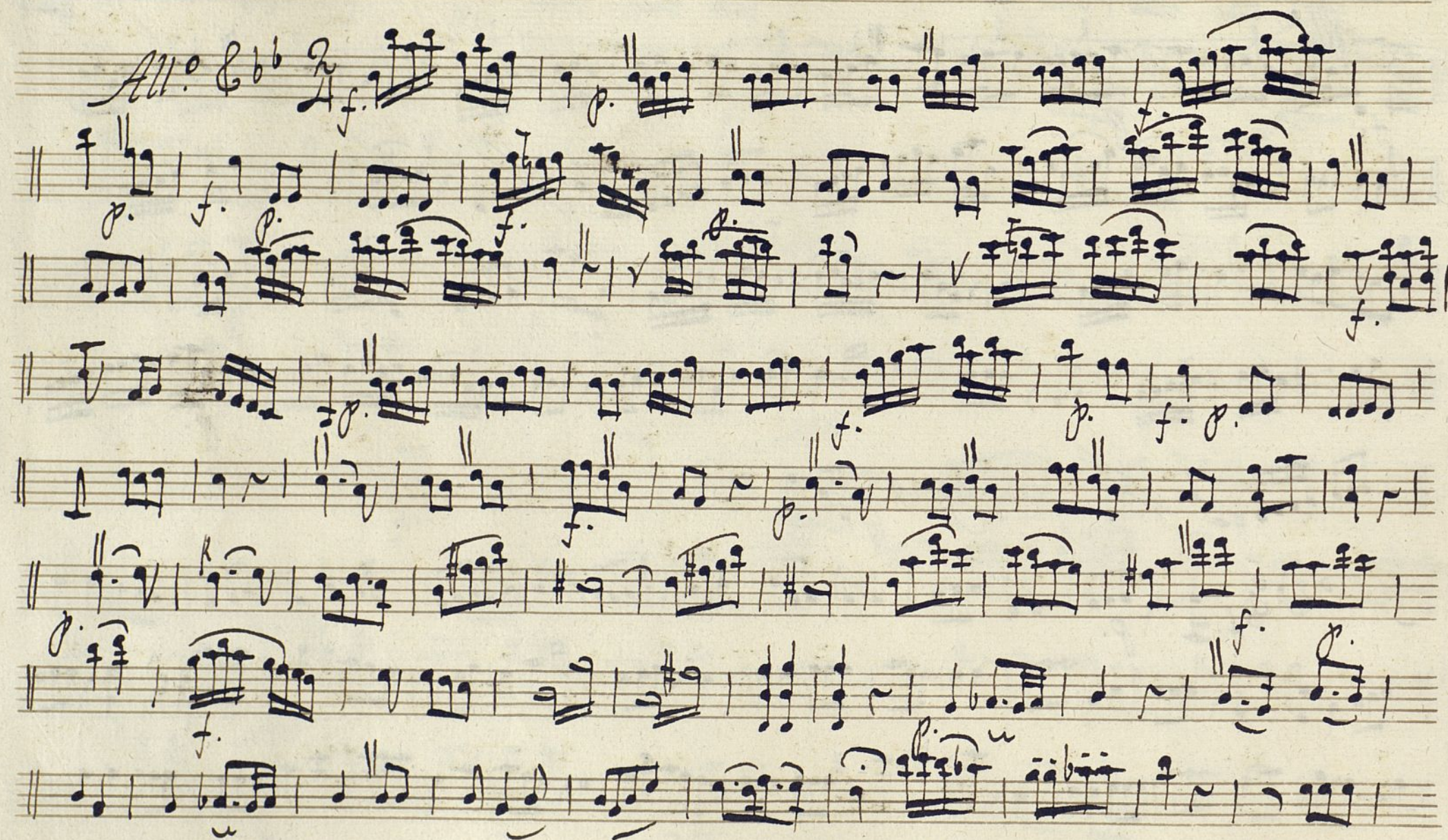
Dynamic markings include: *f.*, *pp.*, and *pro.*

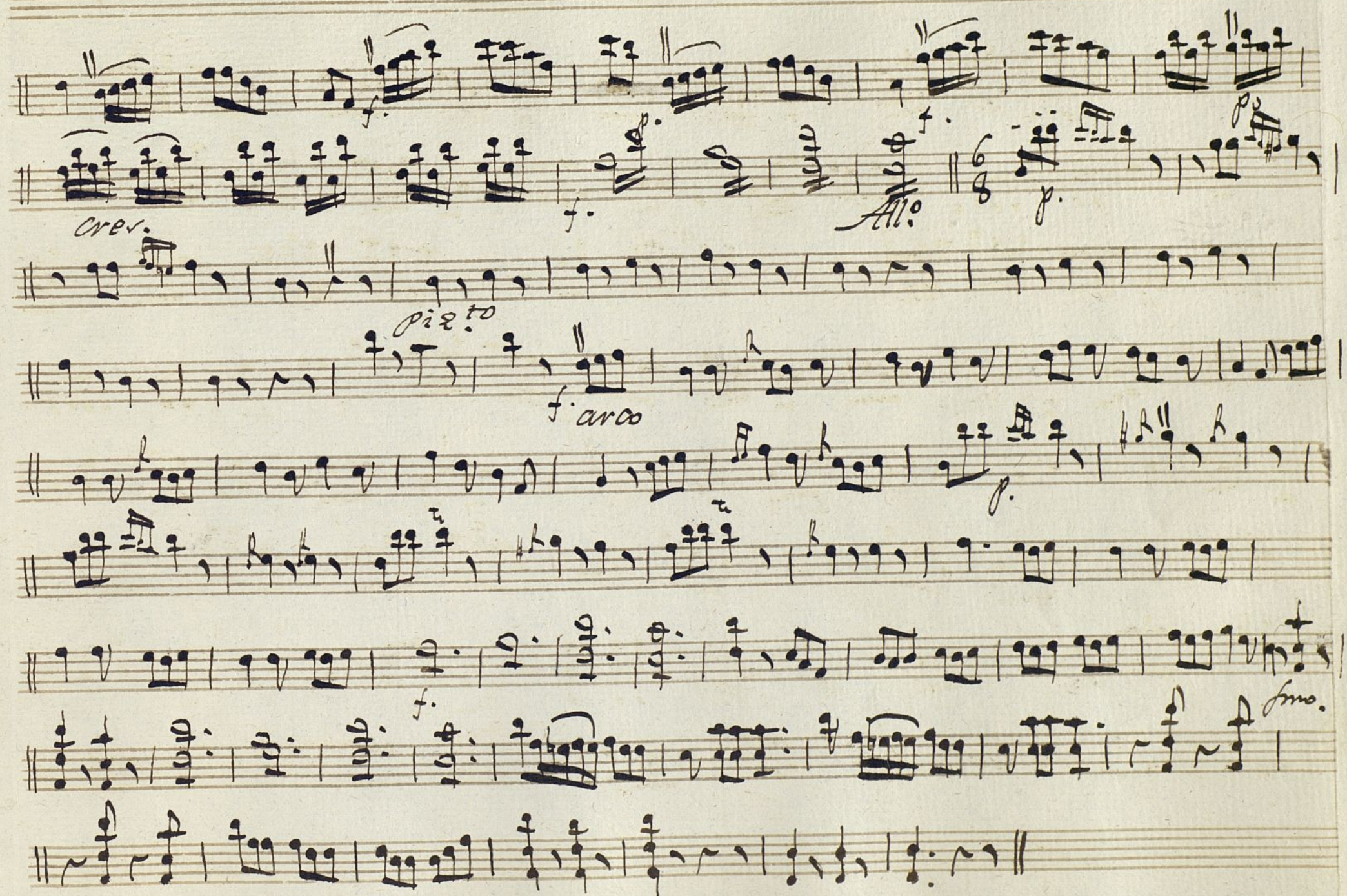
The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is written in a cursive, handwritten style.

Parola



Parola





Ayuntamiento de Madrid

Violin 2^o

Ton.^a a 4^o

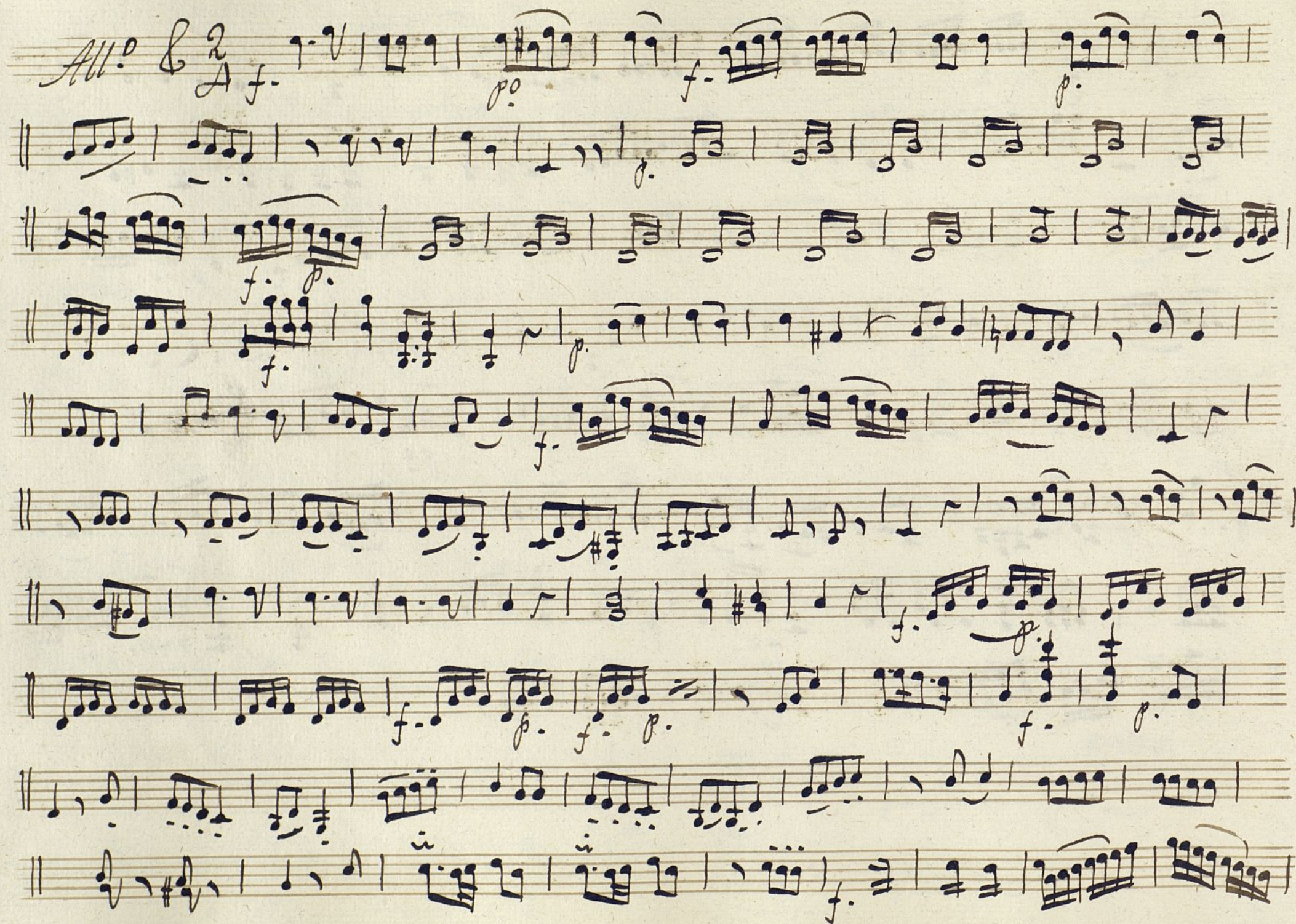
La casa de Coradas

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is organized into several measures, with some measures containing multiple staves of music. The handwriting is in black ink, and the paper shows signs of age and wear.

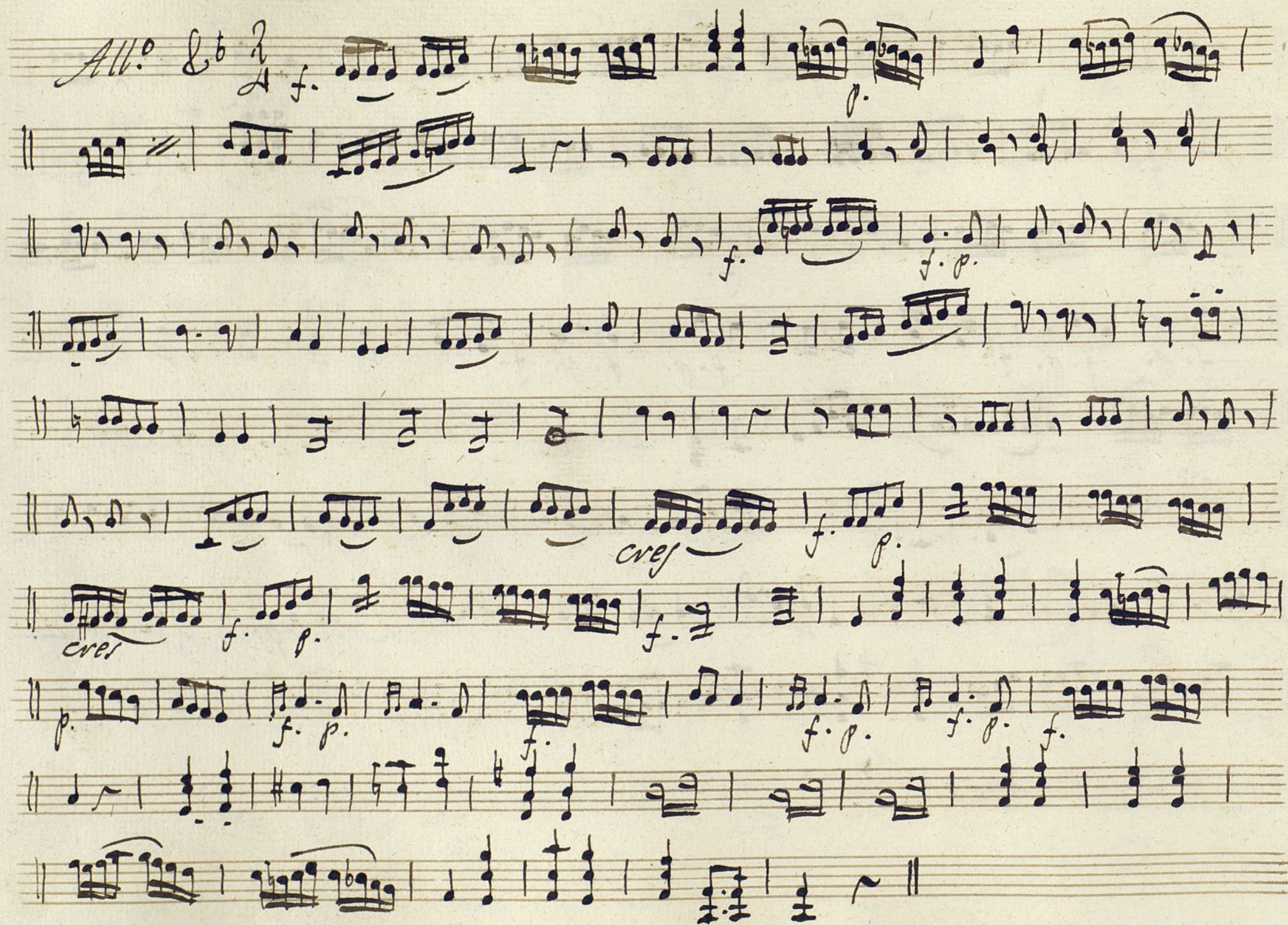
Key markings and sections include:

- f.* (forte) marking at the beginning of the first staff.
- pmo.* (prima) marking at the end of the first system.
- And.^{te}* (Andante) marking at the beginning of the second system.
- 2^a* (second) marking at the beginning of the second system.
- f.* (forte) marking at the beginning of the third system.
- p.* (piano) marking at the beginning of the third system.
- p^o* (piano) marking at the beginning of the third system.
- pmo.* (prima) marking at the end of the third system.
- Allegro* marking at the beginning of the fourth system.

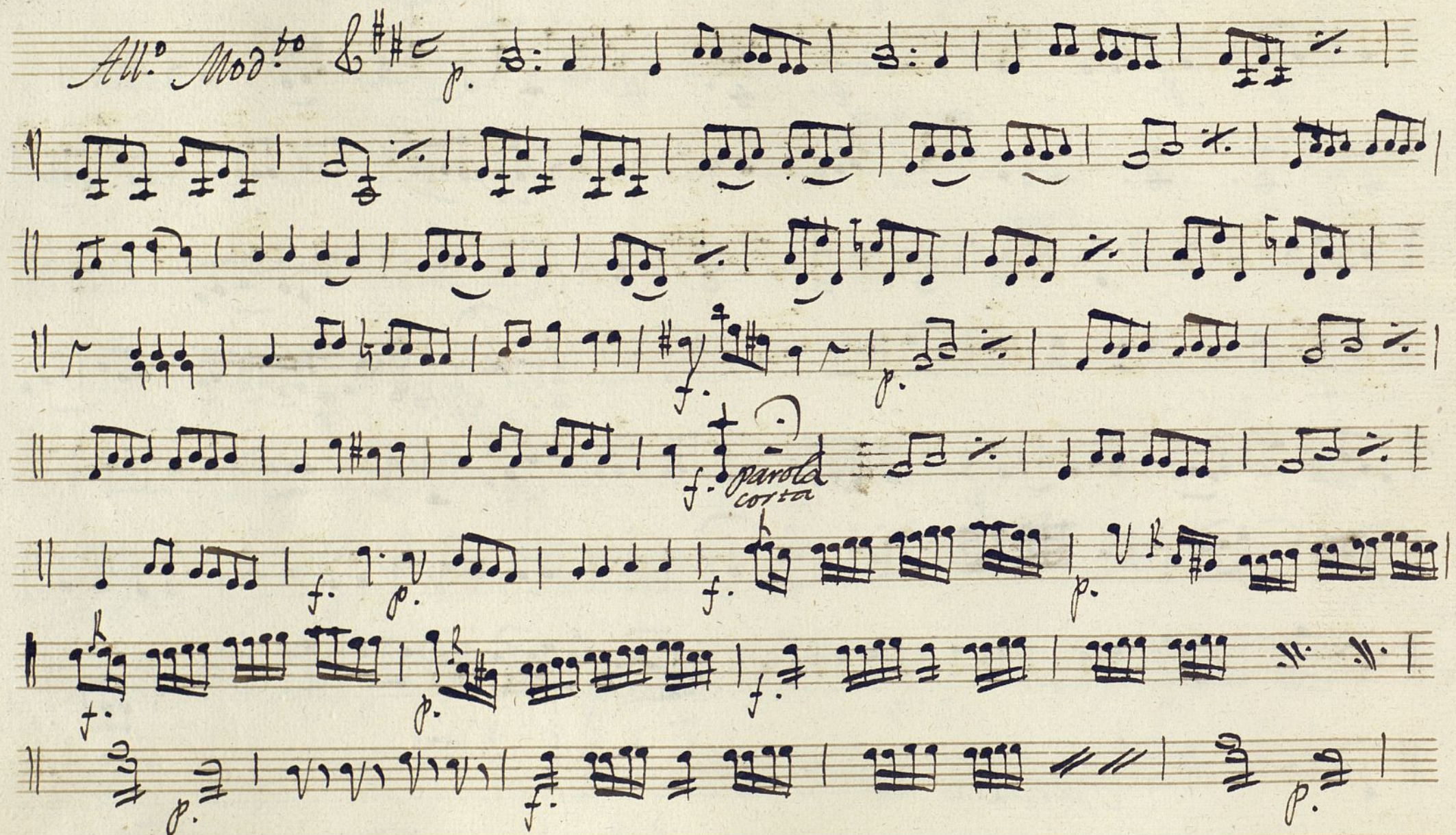
The score concludes with a double bar line and a repeat sign.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f." and "p.". The score is written in a historical style with some ink bleed-through from the reverse side. The eighth staff contains the handwritten text "Allegro 2ma Parola".



Handwritten musical score on ten staves. The notation is in G major (one sharp) and 3/4 time. The first staff begins with the tempo marking *All.^o*. The score includes various musical notations such as notes, rests, and dynamic markings including *f.* (forte), *p.* (piano), and *ff.* (fortissimo). A repeat sign is present at the end of the first staff. The word *Parola* is written in a large, elegant cursive script on the eighth staff, preceded by a double bar line. The manuscript shows signs of age, including some staining and wear along the edges.



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

Key markings and tempo changes include:

- And.^{no}* (Andante) in the second staff, with a 3/4 time signature.
- Parola* (Parola) written in the first staff.
- Allegro* (Allegro) in the fourth staff.
- All.^o* (Allegretto) in the fifth staff, with a 2/4 time signature.

Dynamic markings such as *f.* (forte) and *p.* (piano) are present throughout the score.

All.^o

The musical score is written on ten staves. The first staff begins with a treble clef and a 3/8 time signature. The notation includes various musical symbols such as clefs, time signatures (3/8, 6/8), notes, rests, and dynamic markings like 'fr.' and 'f.'. The score is divided into sections by repeat signs and includes a section labeled 'Adagio'.

fr.

All.^o

fr.

fr.

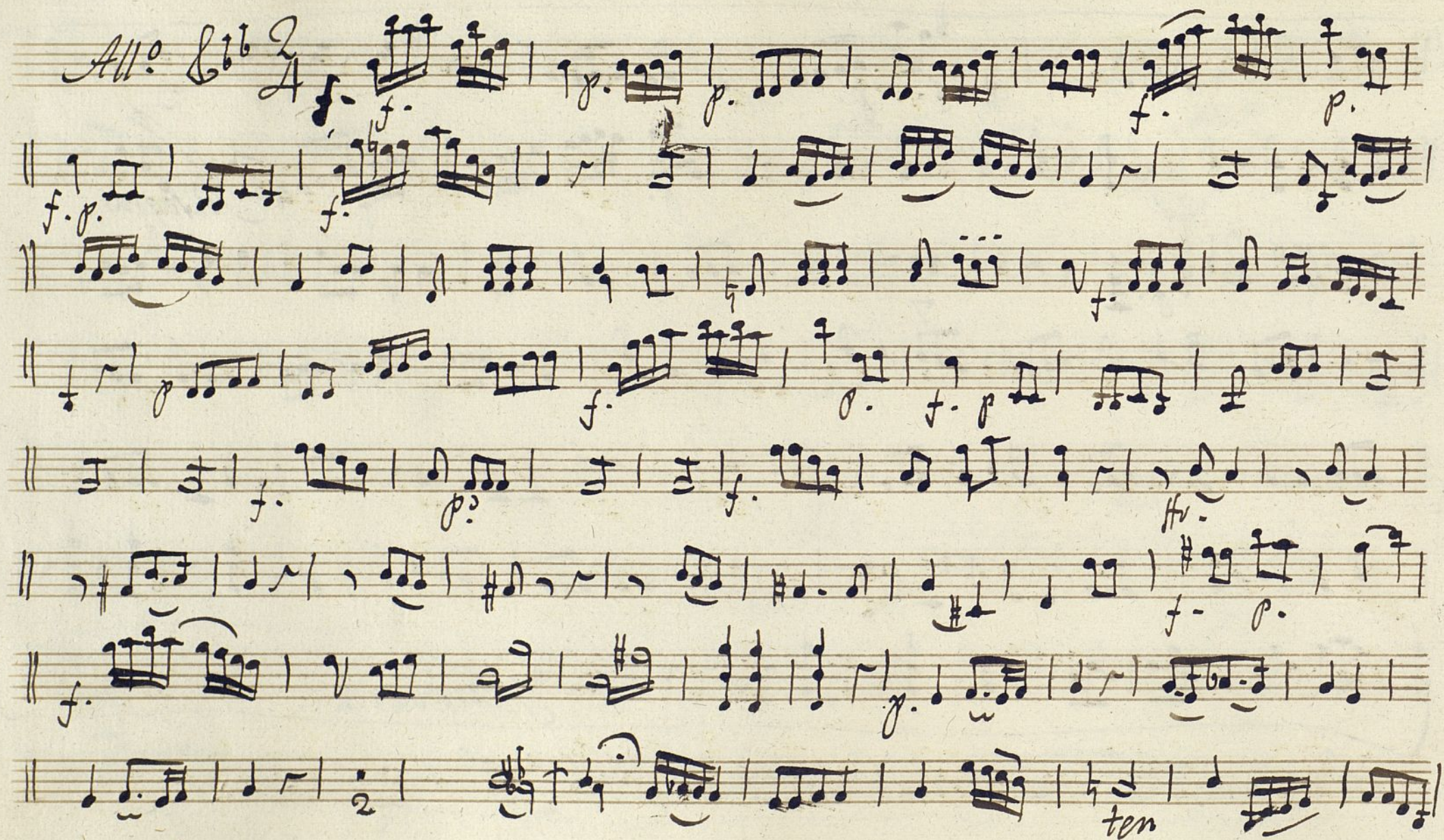
Adagio

f.

pp.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The piece is divided into sections labeled "Allegro", "Allegro", and "Pavola".

The first staff begins with a double bar line and a key signature of one sharp (F#). The second staff continues the melody, marked with *f.* and *p.*. The third staff is marked *All.º* and *f.*, with a 7-measure rest indicated. The fourth staff continues the melody. The fifth staff is marked *f.* and *Allegro*. The sixth staff continues the melody. The seventh staff is marked *f.* and *Allegro*. The eighth staff continues the melody. The ninth staff is marked *f.* and *Allegro*. The tenth staff is marked *f.* and *Allegro*, and ends with a double bar line and the word *Pavola*.

All.^o 

A 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 cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The score includes dynamic markings such as *f.*, *p.*, *cres.*, *All.*, *Pia.to*, *f. arco*, and *fmo.*. The notation is dense and includes many slurs and ties.

f. *p.* *cres.*

All.

Pia.to

f. arco

fmo.

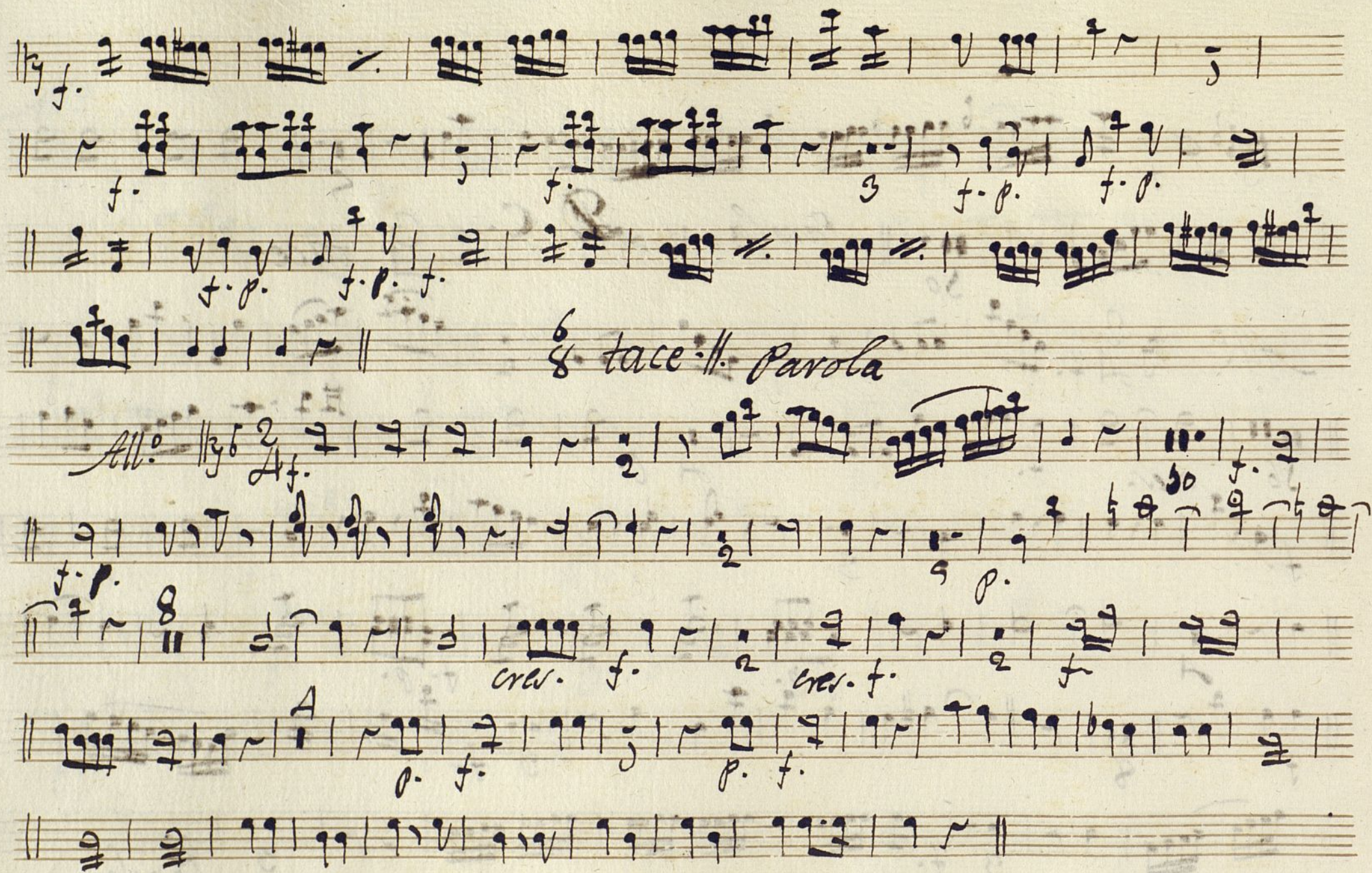
Mus 148-8

Violay
Fon. a 3.
La Casa de Rosada
.

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

Key markings and annotations include:

- f.* (forte) at the beginning of the first staff.
- Parola y D.C.* (Parola y Da Capo) written across the second staff.
- 3* and *tace* (tacet) at the end of the second staff.
- All.^o* (Allegro) at the beginning of the third staff.
- 56* and *crav.* (crescendo) at the beginning of the fourth staff.
- f.* (forte) and *p.* (piano) markings throughout the score.
- 8* and *3* markings below the staves.
- f.* (forte) and *p.* (piano) markings at the end of the seventh staff.
- 8.8.* at the end of the tenth staff.



All.^o $\frac{2}{4}$ 24. *f.* $\frac{3}{8}$ *tace* *All.^o* $\frac{6}{8}$ 36. *f.* 12

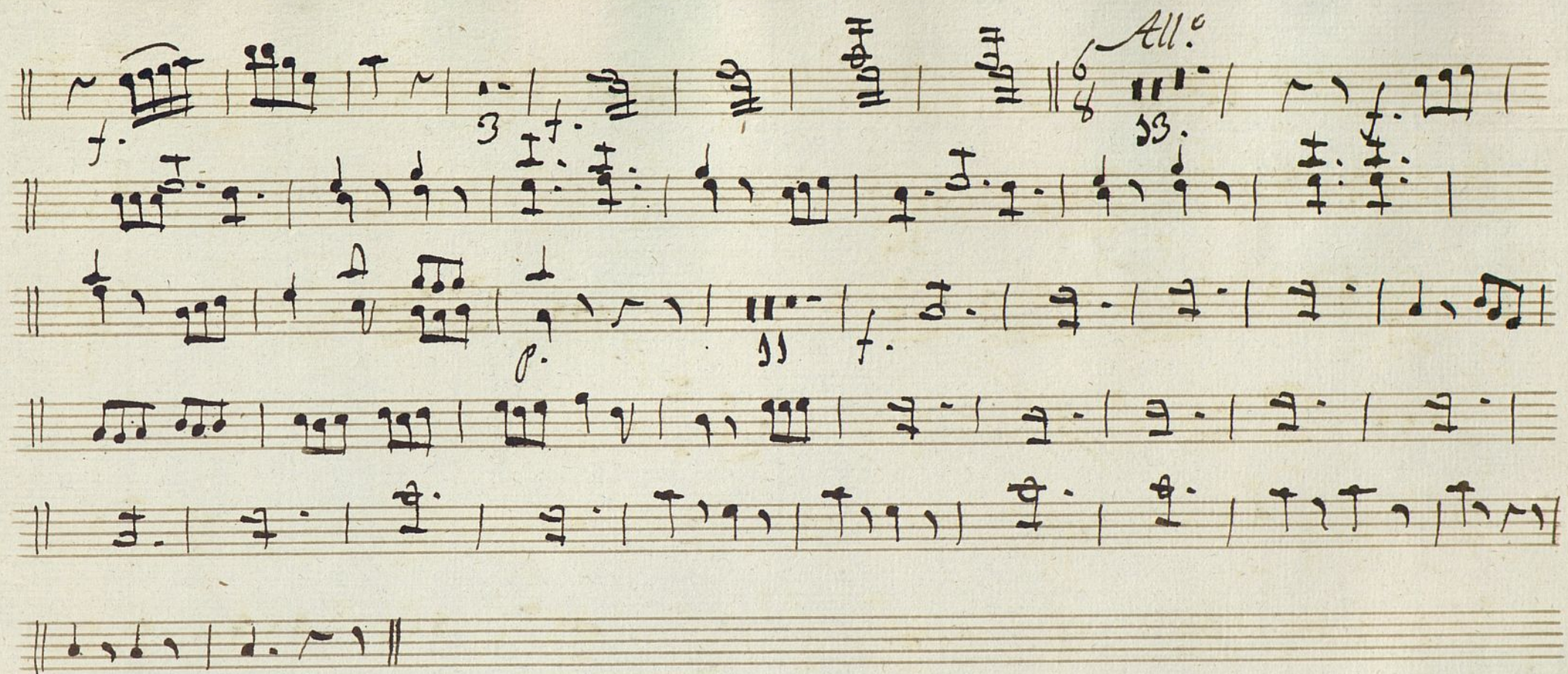
Parola $\frac{3}{8}$ *f.* 12

Allegro $\frac{3}{8}$ *f.* 12

All.^o $\frac{6}{8}$ *f.* 35. 12

Parola $\frac{3}{8}$ *f.* 12

Final $\frac{2}{4}$ *f.* 30 *f.* 12



Oboe 1.º Ton.ª a 4.º La Casa de Pasadas.

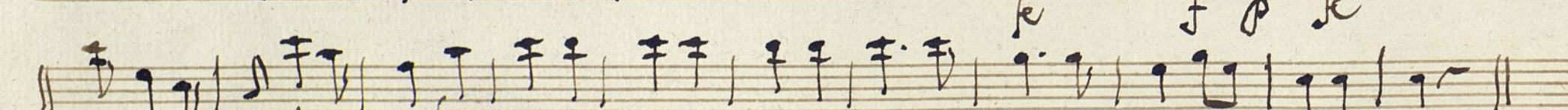
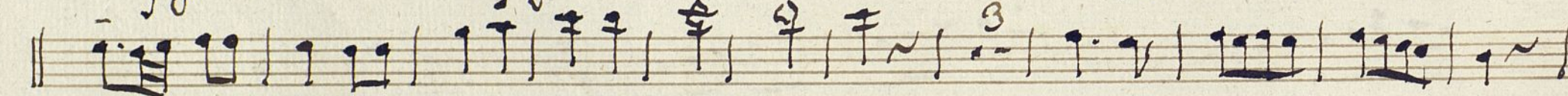
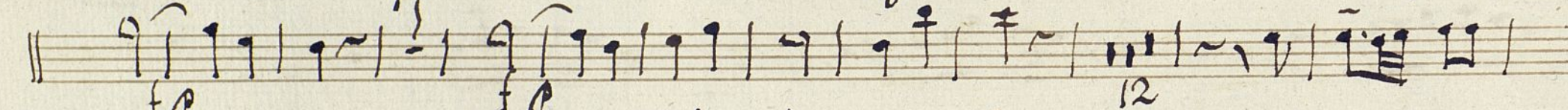
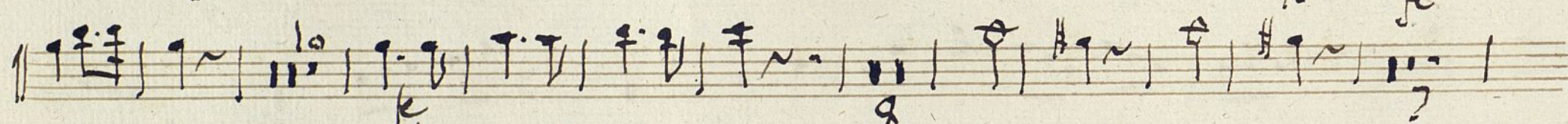
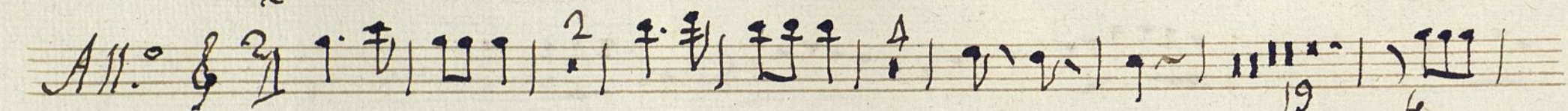
Mus 148-8

Handwritten musical score for Oboe 1.º, Ton.ª a 4.º, La Casa de Pasadas. The score is written on seven staves. The first staff begins with the tempo marking "Al.º" and the key signature of one flat (Bb). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "f" (forte) and "p" (piano) are present. A "Solo" marking appears on the second staff. The score concludes with a double bar line on the seventh staff.

Parola.

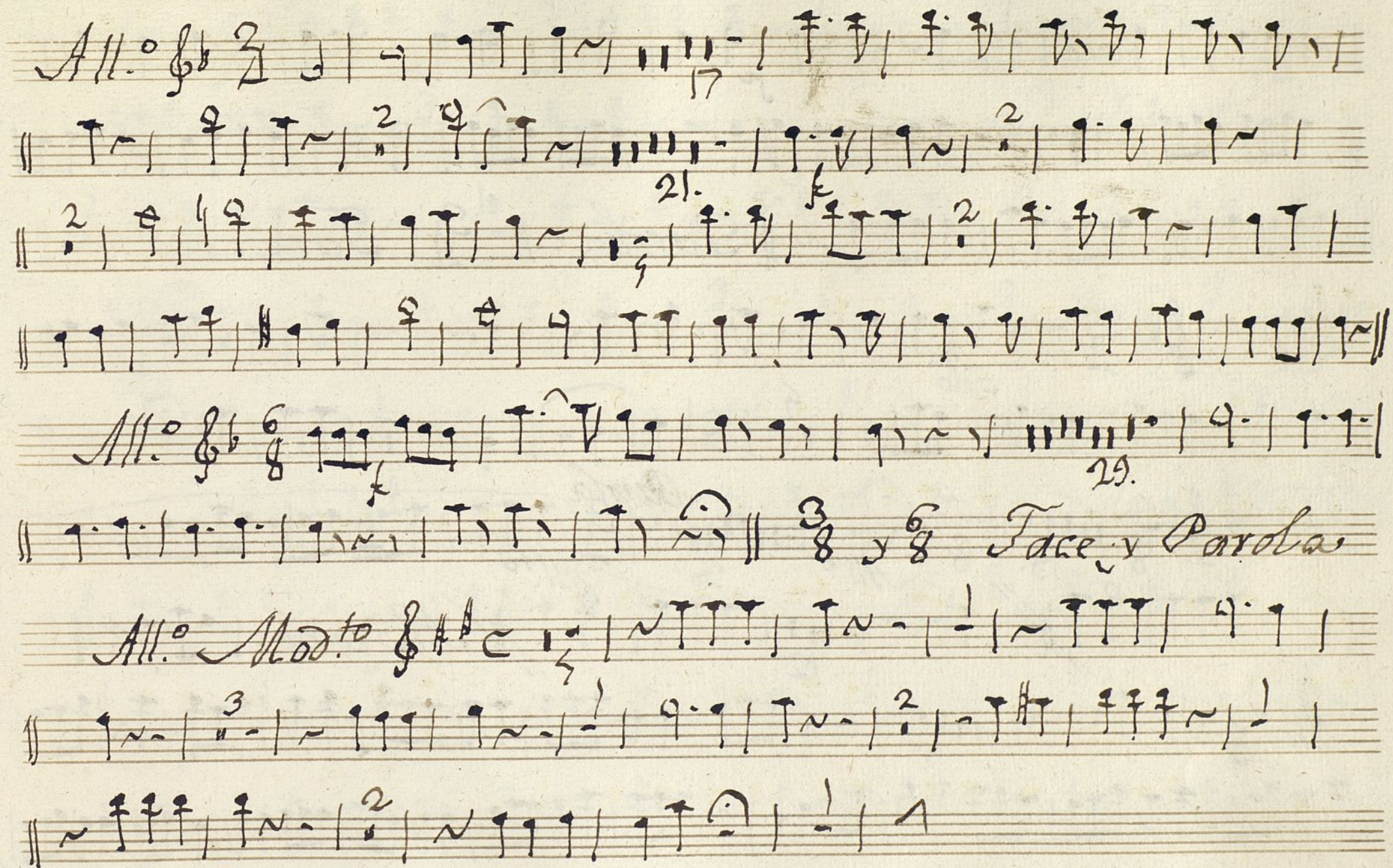


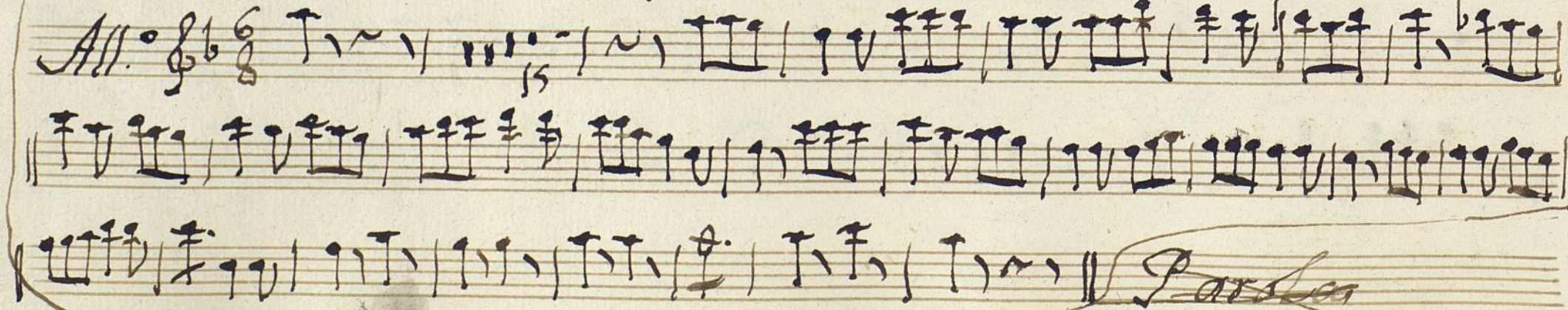
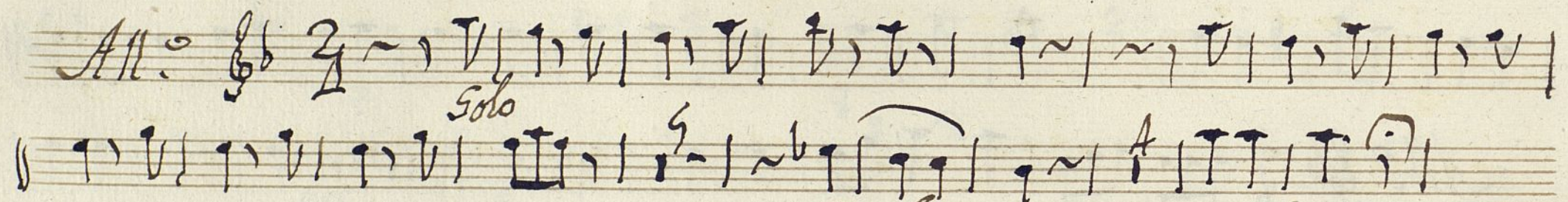
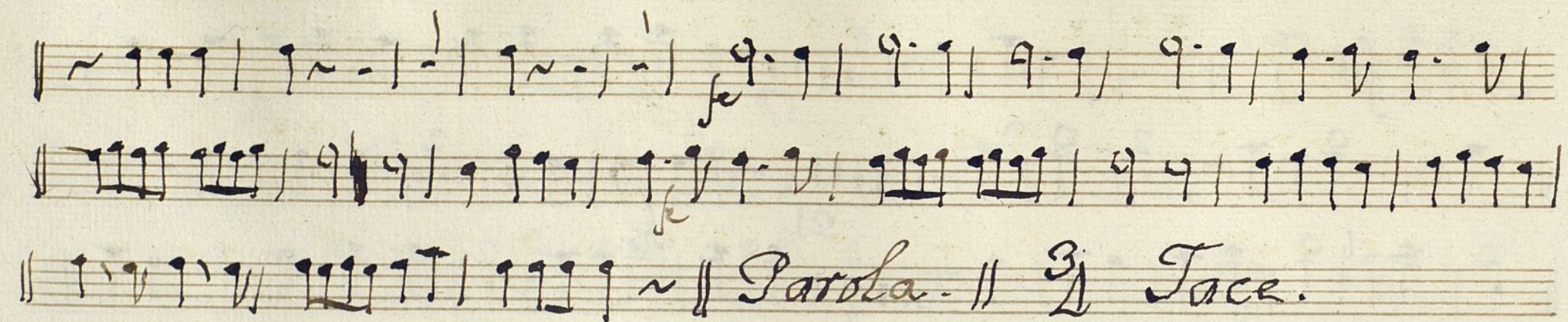
|| T ~ | ||₁₀ || *Parola y se Repite.* || $\frac{3}{4}$ *Tace.*

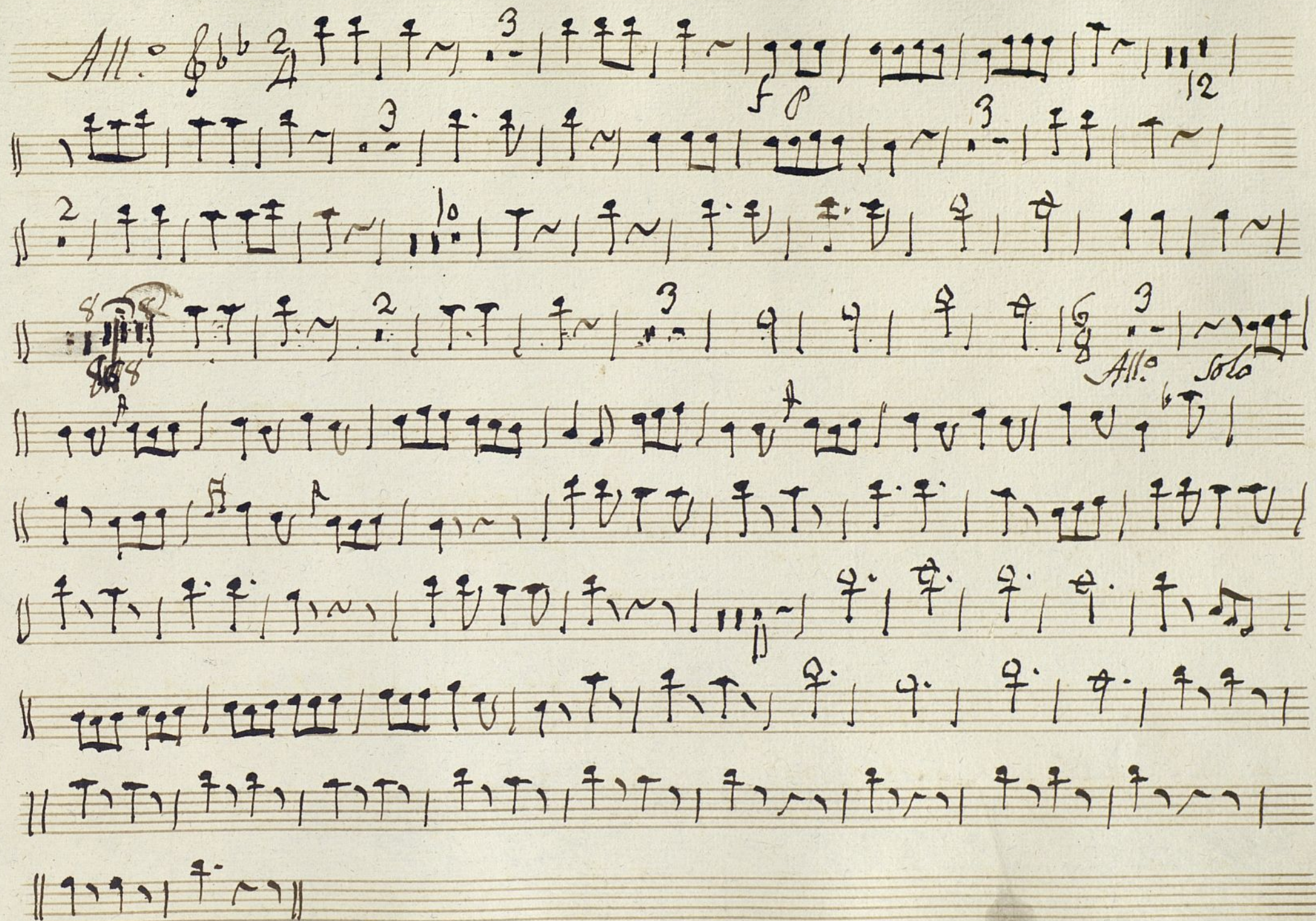


$\frac{6}{8}$ *Tace. y Parola*

Ayuntamiento de Madrid







7

Oboe 2.^o Ton.^a a 2.^o La Casa de Posadas.

All.^o

Solo

Solo

Solo

Solo

Solo

Solo

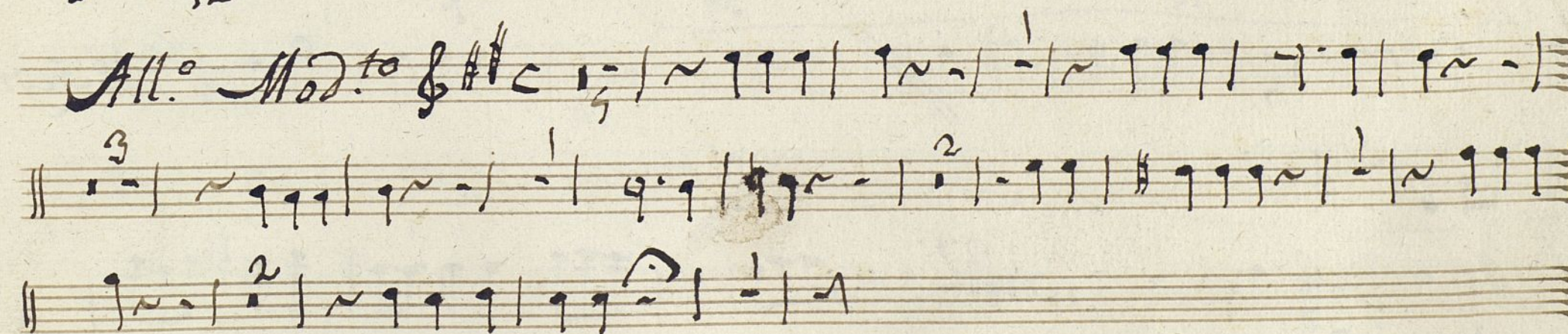
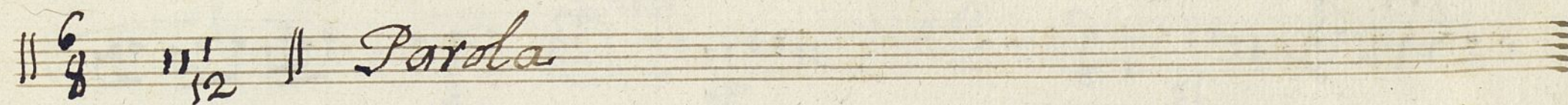
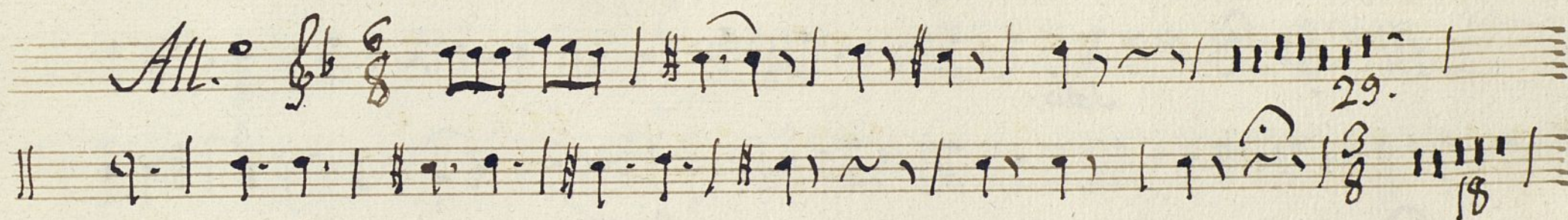
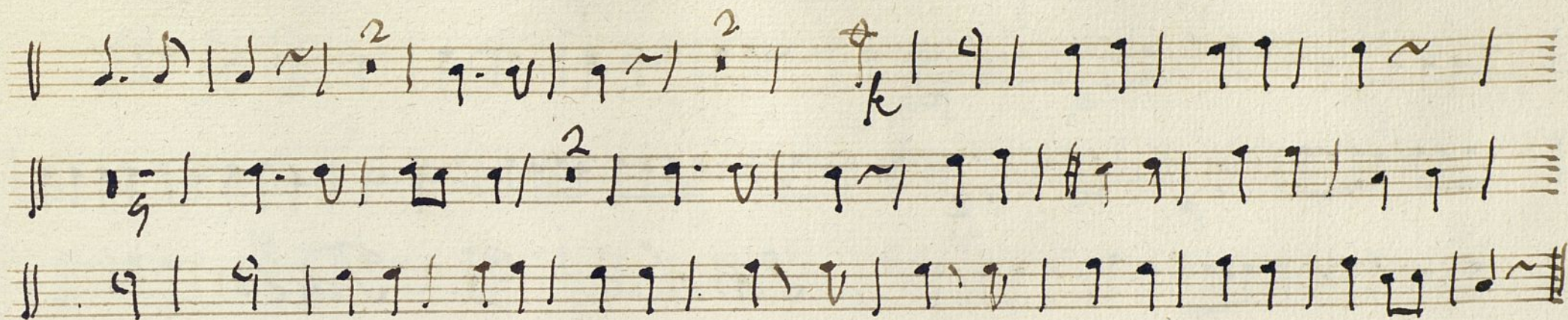
Solo

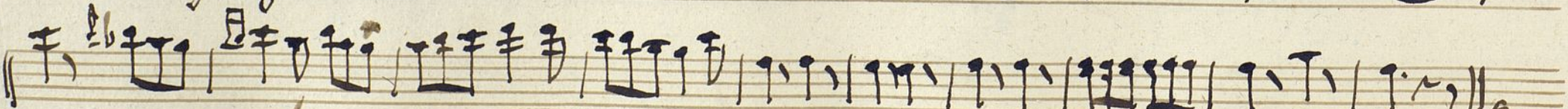
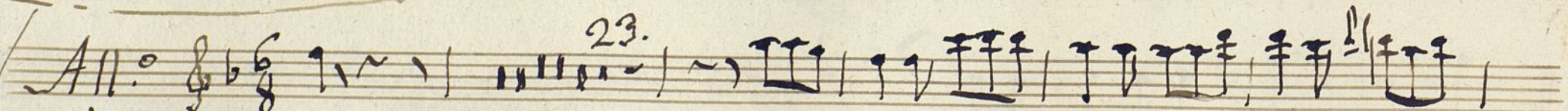
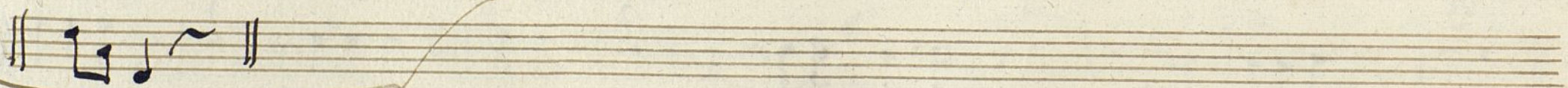
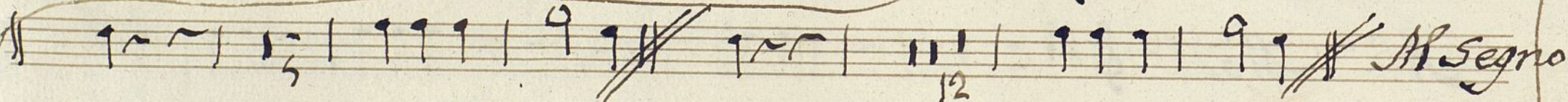
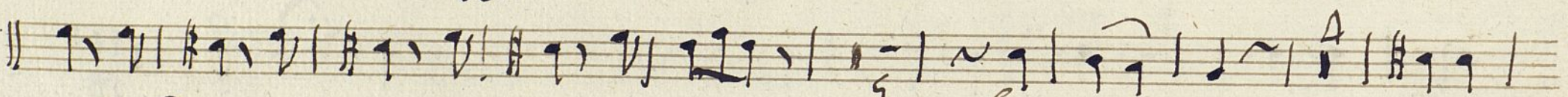
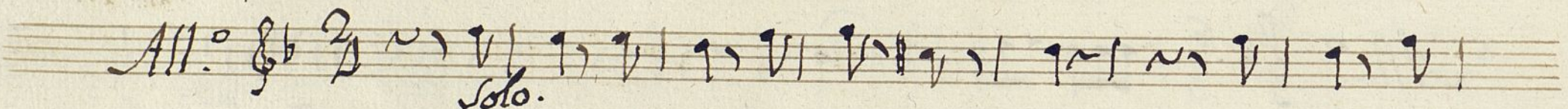
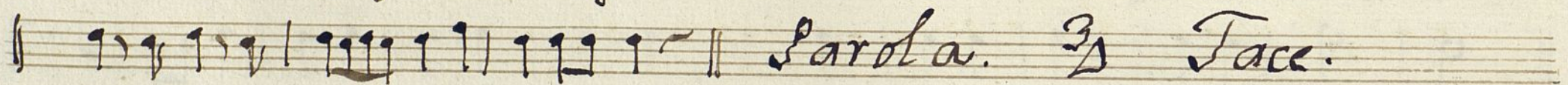
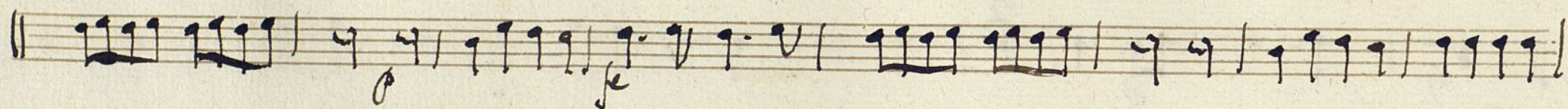
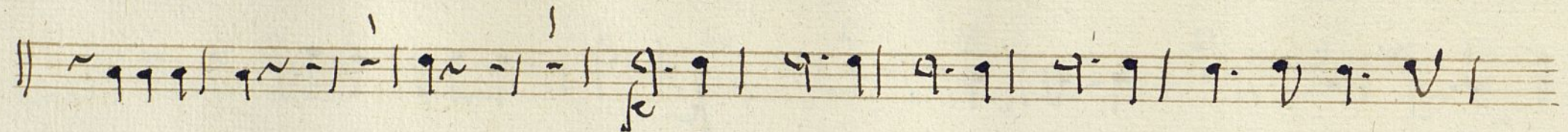
Parola.

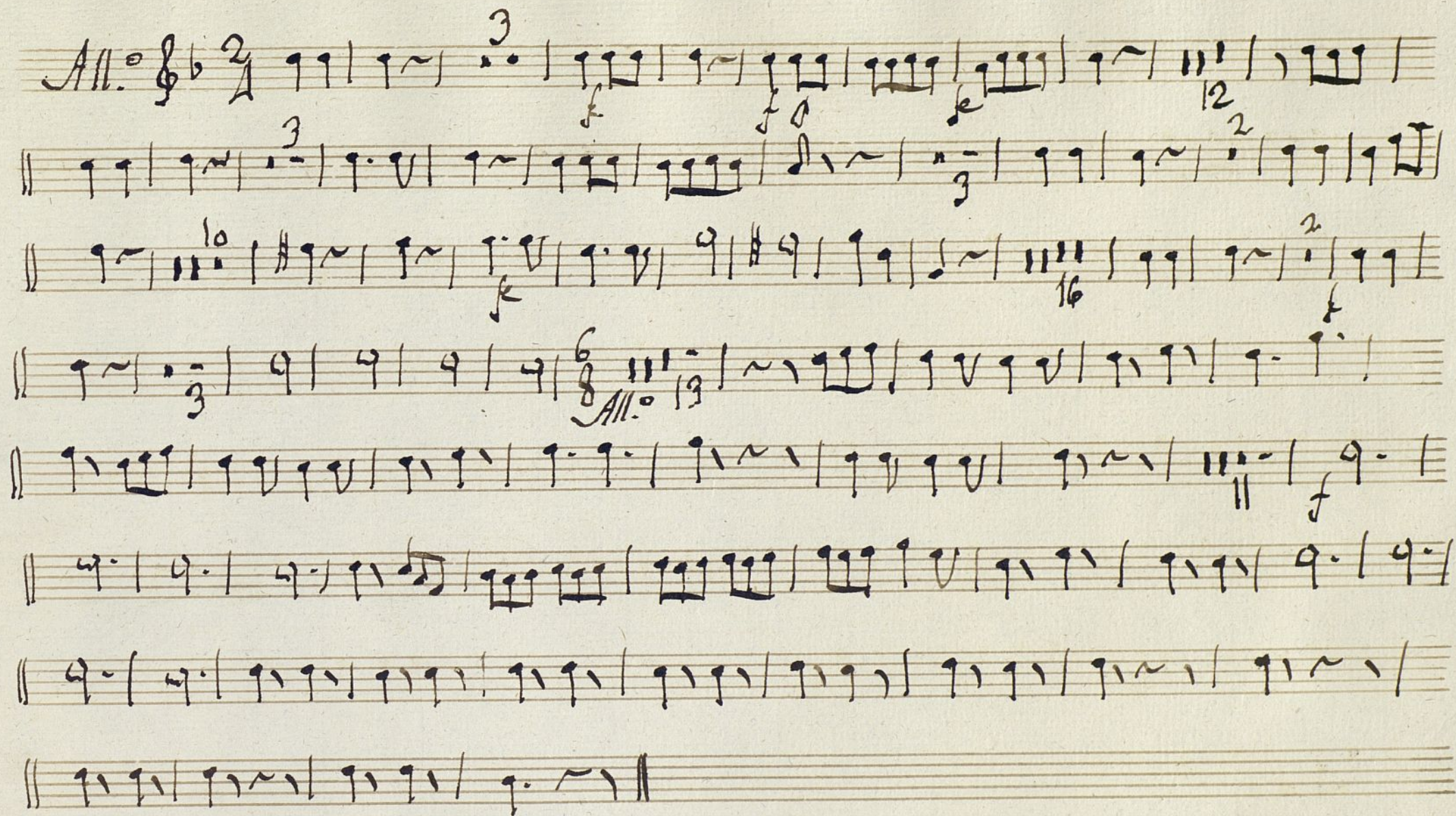
Parola y se Repite.

Face.

[illegible][illegible]





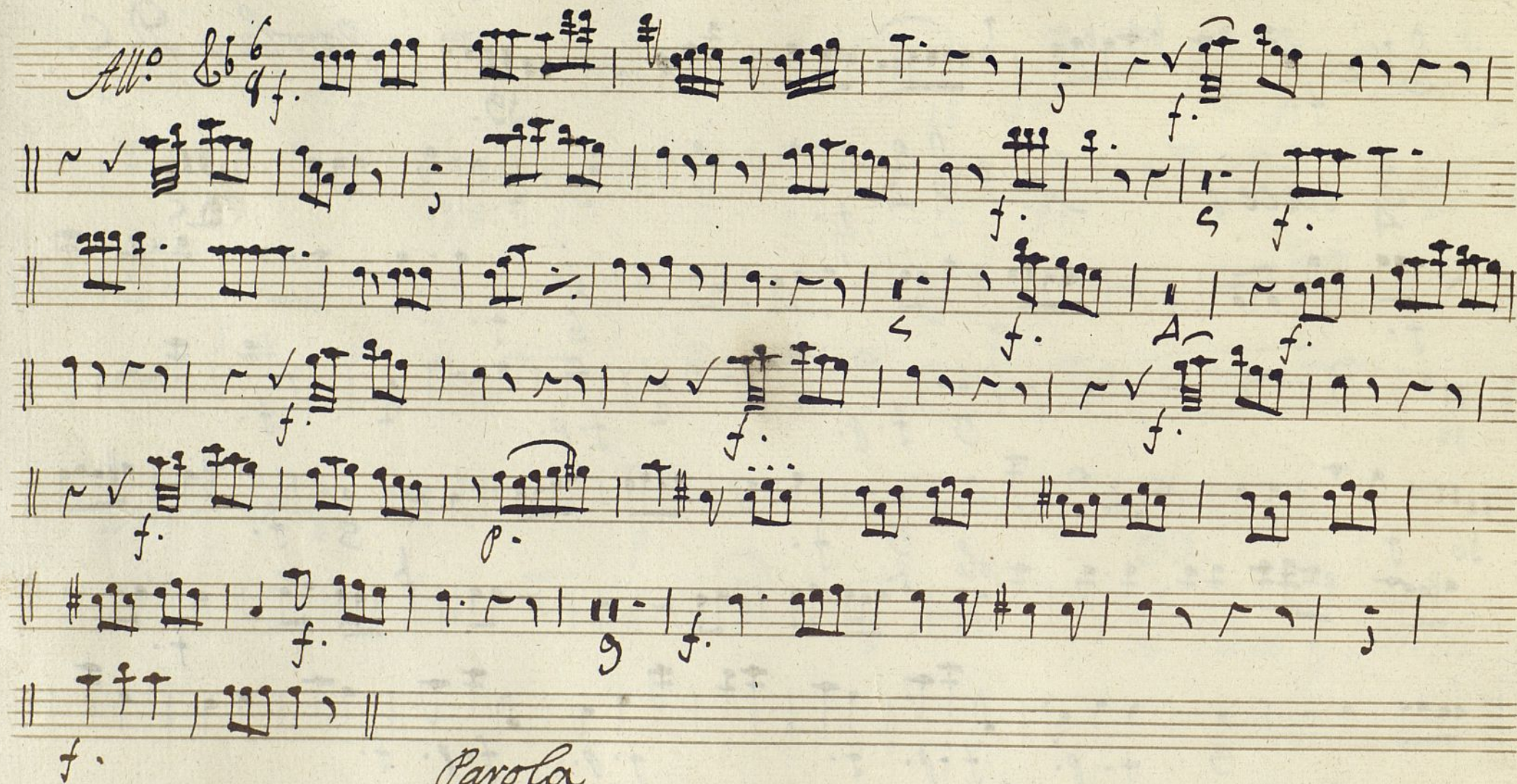


Ayuntamiento de Madrid

1200055243

Clarinete *ton. a ã* 4: ^t La casa de Posadas

Mus 148-8

All.^o 

Parola

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

Staff 1: *f.* *Parola y D. C.* 19.

Staff 2: *3/4 tace* *All.^o* *2/4* *f.* 25

Staff 3: *f.* 6 *f.*

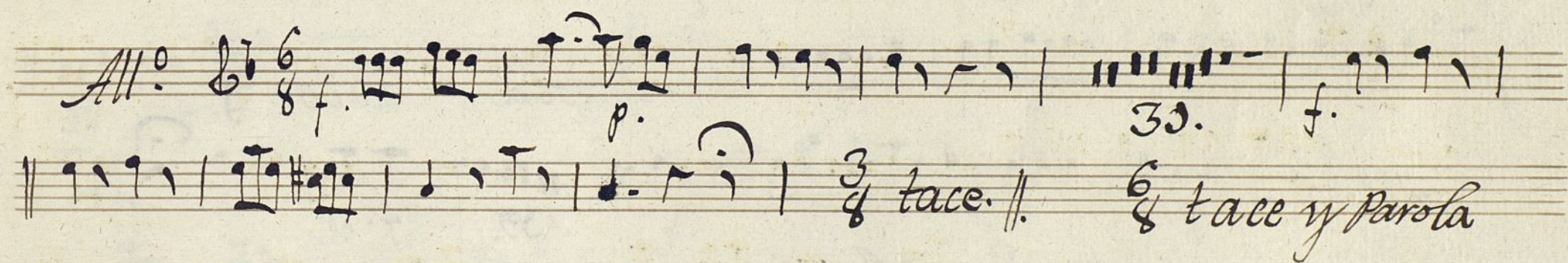
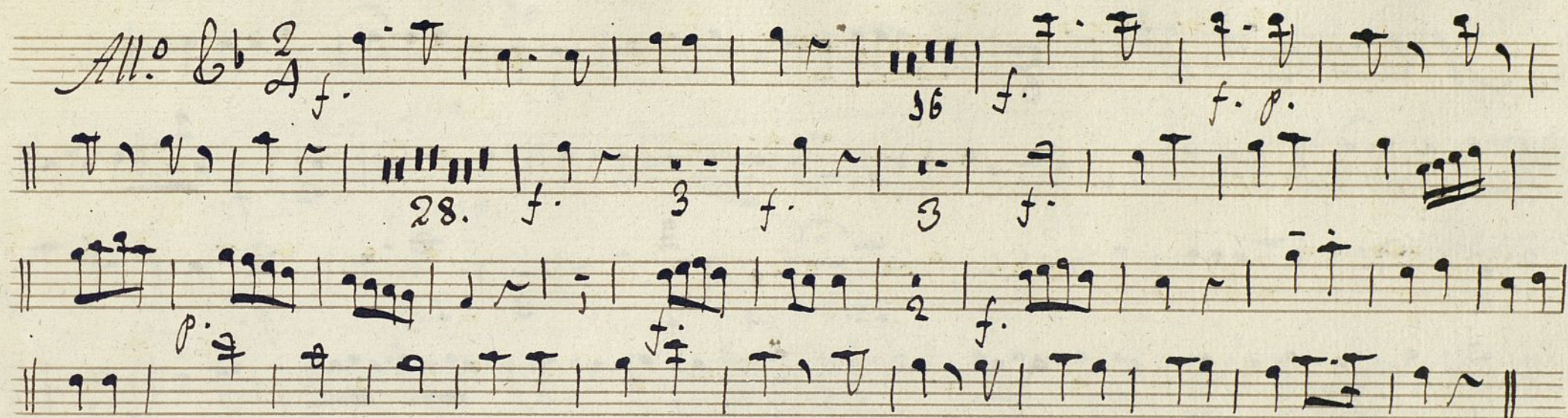
Staff 4: 12 *f. p.* 3 *f. p.* 2 *f.*

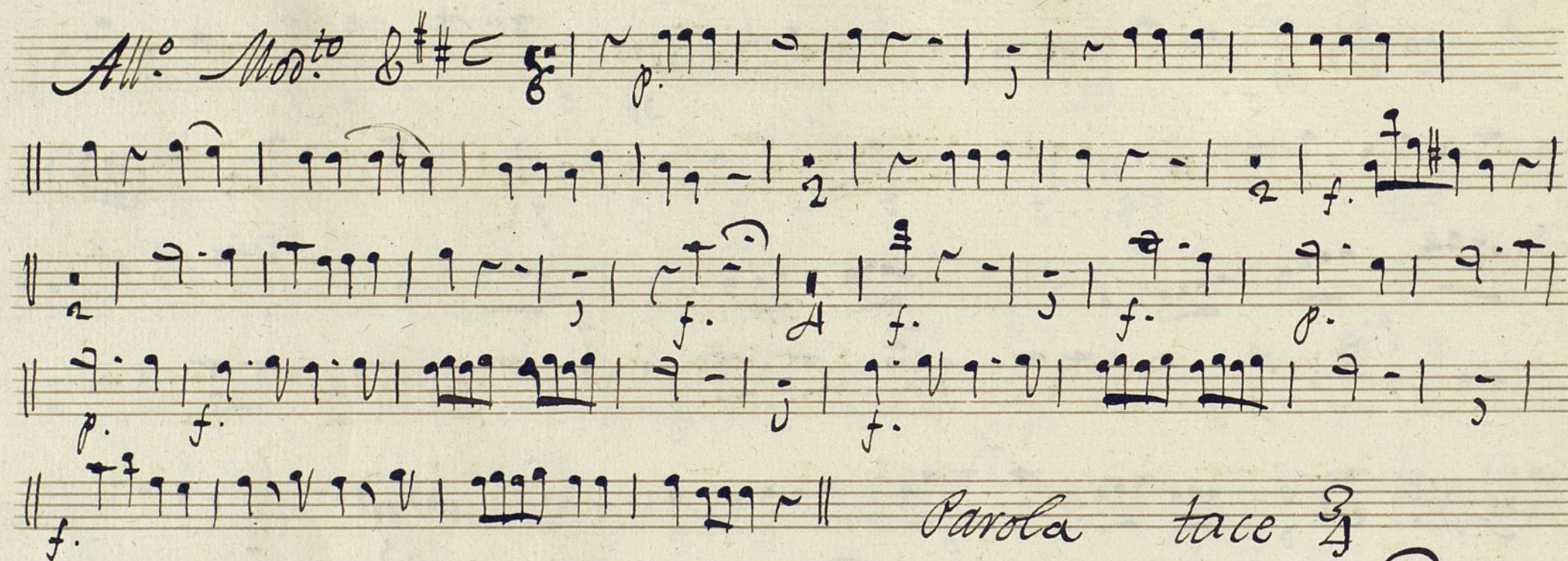
Staff 5: 16 *f.* *3* *f.* 3 *f.*

Staff 6: *f.*

Staff 7: 3 *f. p.* *f. p.* *f.* *f. p.* *f. p.* *f.*

Staff 8: 6 *tace y Parola*

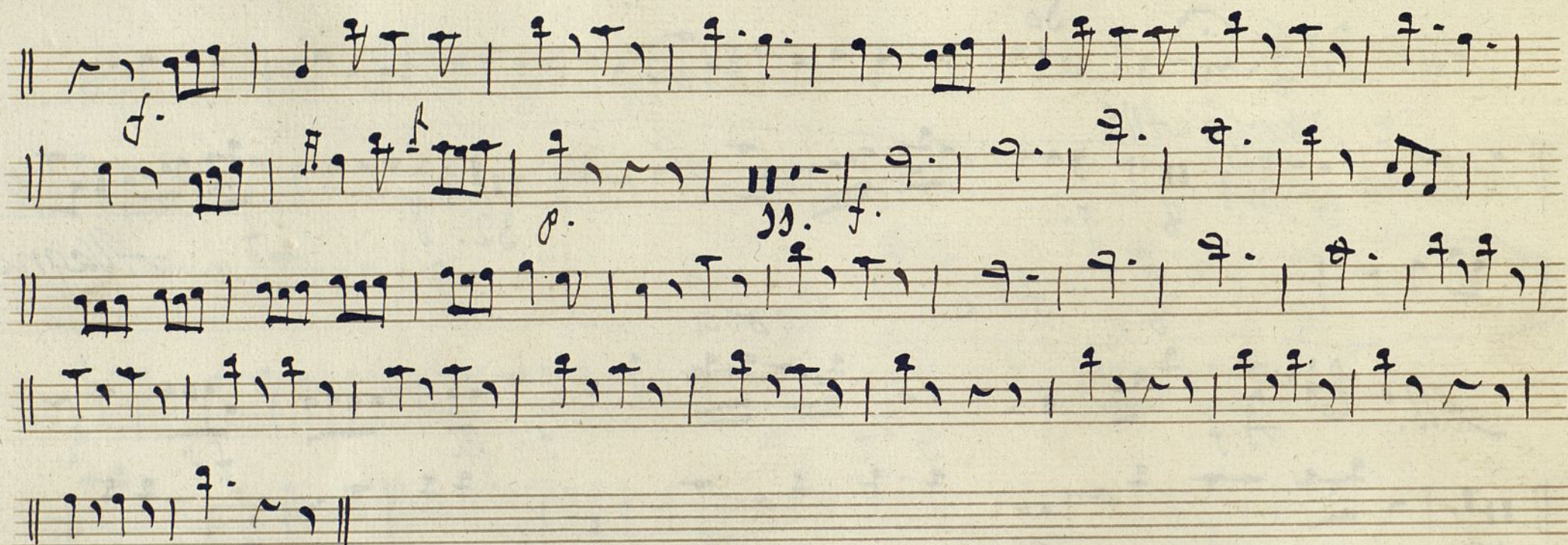




$\frac{3}{8}$ tace $\frac{6}{8}$ tace y Parola

A

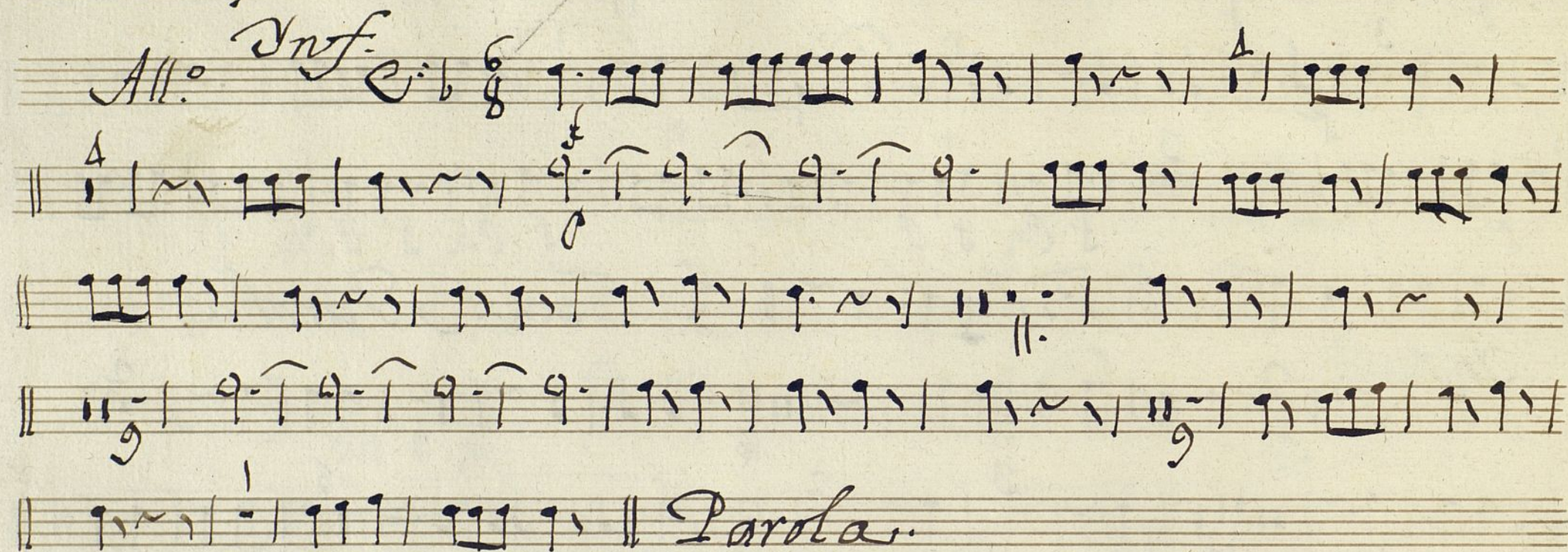
Handwritten musical score for "Parola" by Schubert. The score is written on multiple staves with musical notation, including notes, rests, and dynamic markings. The tempo is marked "All." (Allegretto). The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings like "f." (forte) and "p." (piano). The word "Parola" is written in a decorative script. The score is divided into sections by double bar lines and includes a "tace" (silence) instruction. The tempo marking "All." appears multiple times. The score ends with a double bar line and the number "53." indicating the end of the piece.



Trompa 1.^a Ton.^a a 4.^o la Casa de Pradai.

Mus 148-8

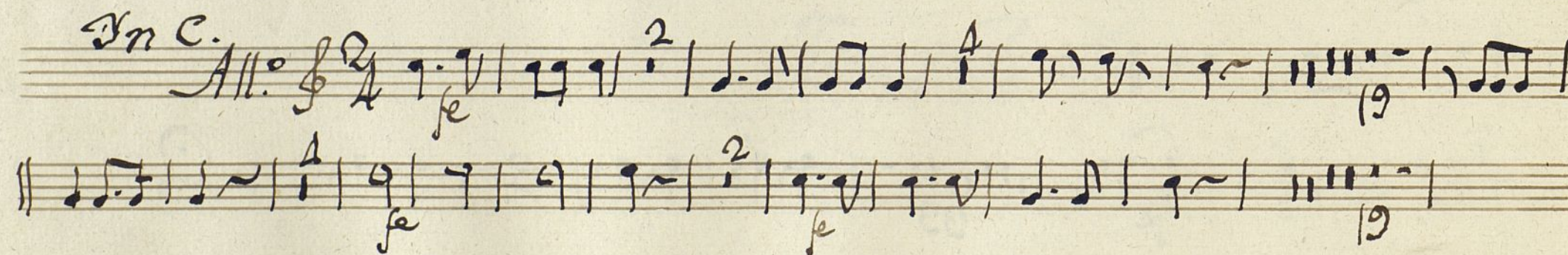
All.^o Inf. *E: b* *8*



Parola.

Inf. *E: b* *c* *Tace* *Parola.* *Tace* *c.* *3/8* *Tace.*

Inf. c. *All.^o* *2/4*



Parola.

Handwritten musical score for a piece, likely a Mass. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also numerical figures like 2, 3, 6, 8, 16, 20, and 33 which likely indicate fingerings or measure counts. The piece concludes with a double bar line on the eighth staff.

Handwritten musical score for a piece, likely a Mass. The notation includes various note values, rests, and dynamic markings such as *f* (forte). There are also numerical figures like 33 which likely indicate fingerings or measure counts. The piece concludes with a double bar line on the second staff.

3/8 Tace y Parola

Ayuntamiento de Madrid

final All.^o elafa.

Handwritten musical score on aged paper. The score consists of eight staves of music. The first staff begins with the handwritten text "final All.^o elafa." followed by a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The second staff has a "12" below it. The third staff has a "2" above it. The fourth staff has a "2" above it and a "14" below it. The fifth staff has a "3" below it. The sixth staff has a "3" below it. The seventh staff has a "3" below it. The eighth staff has a "3" below it. The score ends with a double bar line on the eighth staff.

Trompa 2.^a Ton.^a a 1.^o La Casa de Sorada.

All.^o Inf.

Parola.

C. Tace y Parola || Tace C. || 3/8 Tace.

All.^o Inf.

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines. Above the first staff, the number '15' is written. Above the second staff, the number '6' is written. Above the third staff, the number '3' is written. Above the fourth staff, the number '1' is written.

8 Tace y Parola.

Handwritten musical notation on four staves. The notation includes various note values, rests, and bar lines. Above the first staff, the text 'In f. All.º' is written. Above the second staff, the number '16' is written. Above the third staff, the number '20' is written. Above the fourth staff, the number '2' is written.

Handwritten musical notation on a single staff. The notation includes various note values, rests, and bar lines. Above the staff, the text 'All.º' is written. Above the staff, the number '33' is written. Above the staff, the text 'Tace y Parola' is written.

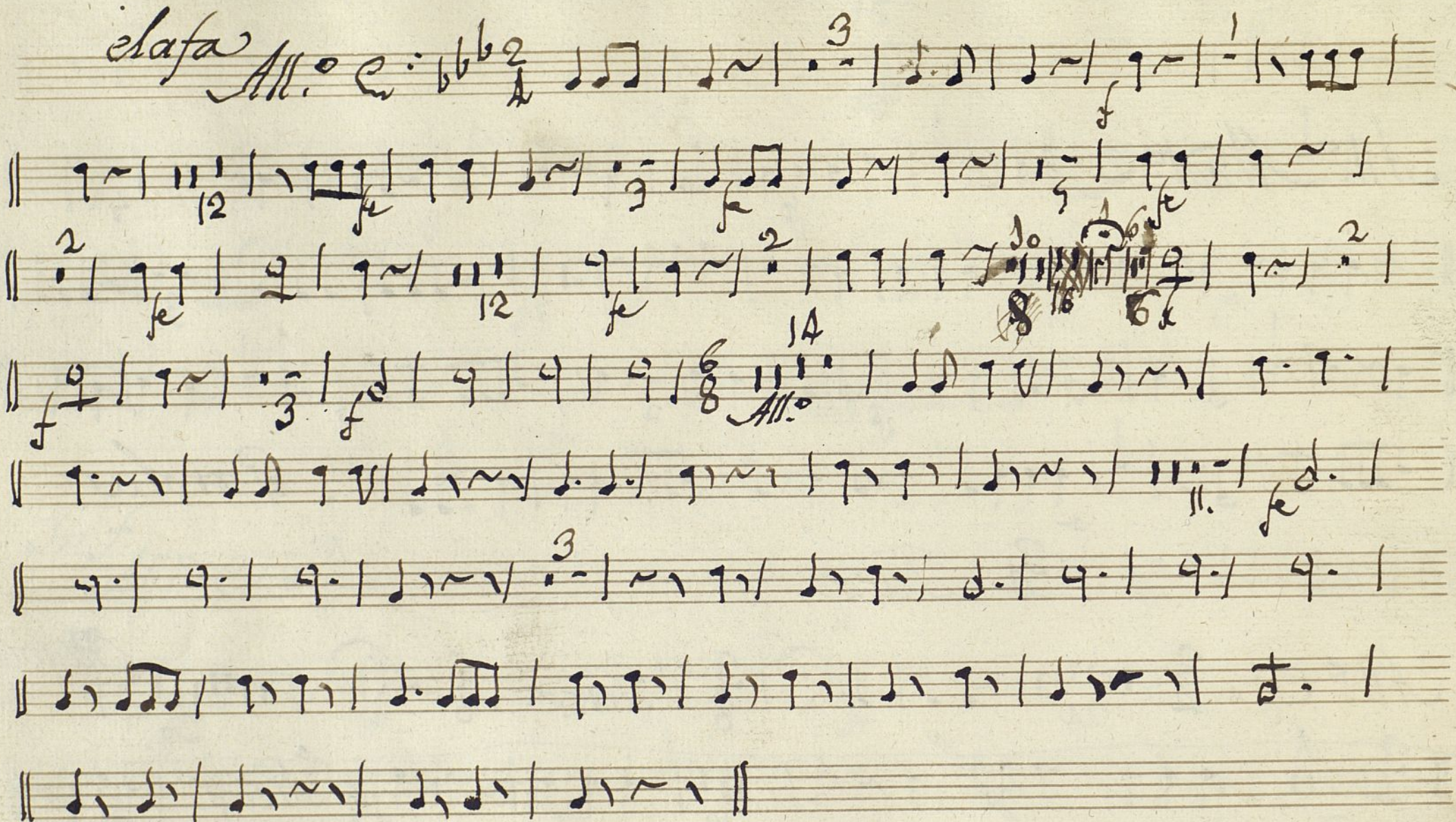
All.^o Mod.^{to} *C. 4/4* *1* *2* *Parola*

Tace.

All.^o C. 6/8 *24* *Tace.* *30* *Parola*

3 *8* *12* *Alleg.^o*

6 *8* *Tace y Parola*

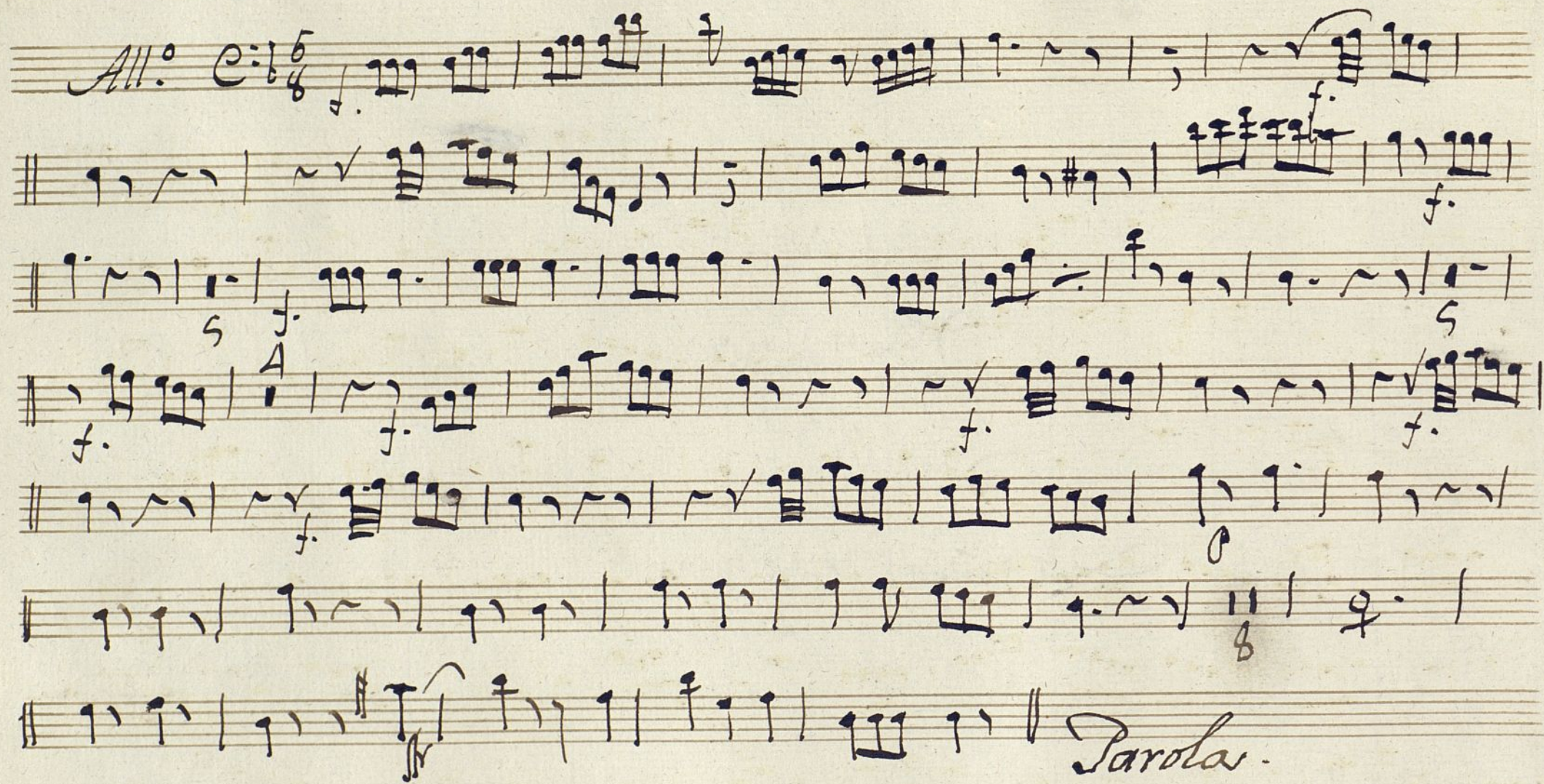


fagot.
3
Ton.ª a 3.ª

||.

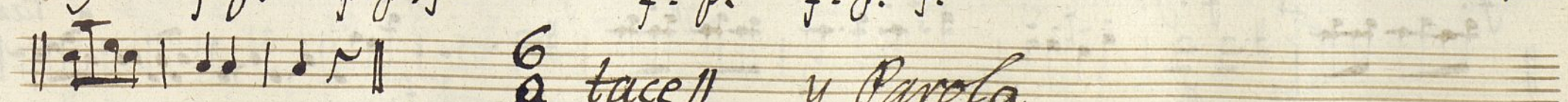
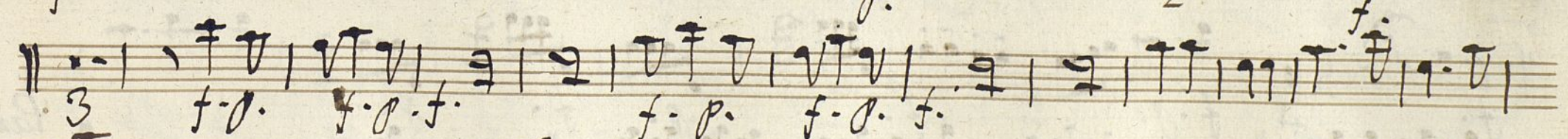
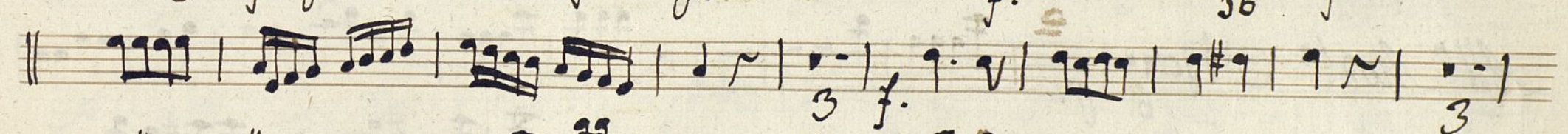
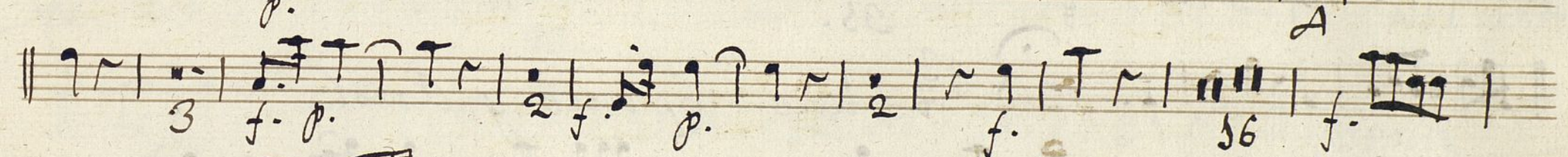
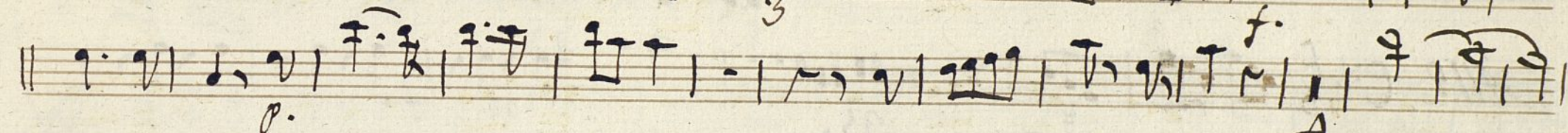
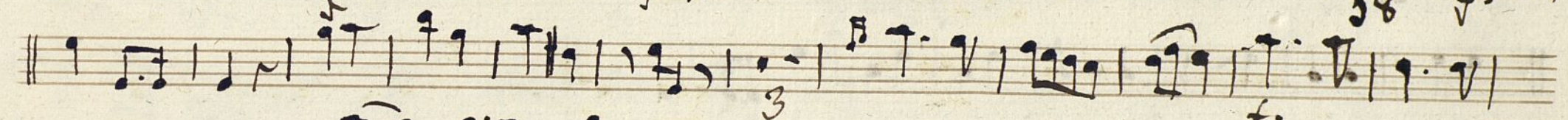
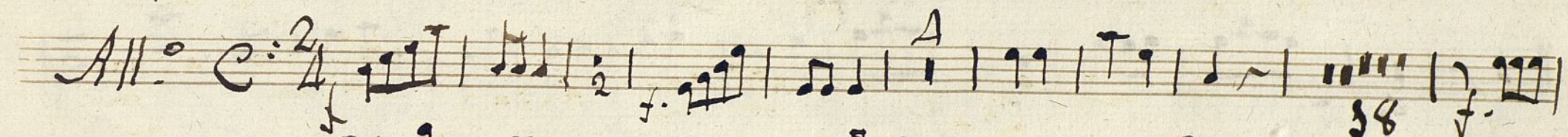
La casa de Posadas

||.





|| *Parola y se Repite* || *Tace.* ||



tace || *y Parola*
Ayuntamiento de Madrid

tace 3/4. All.^o 19.

f. Parola 20. All.^o 21.

f. 22.

f. Allegro 23.

f. 24.

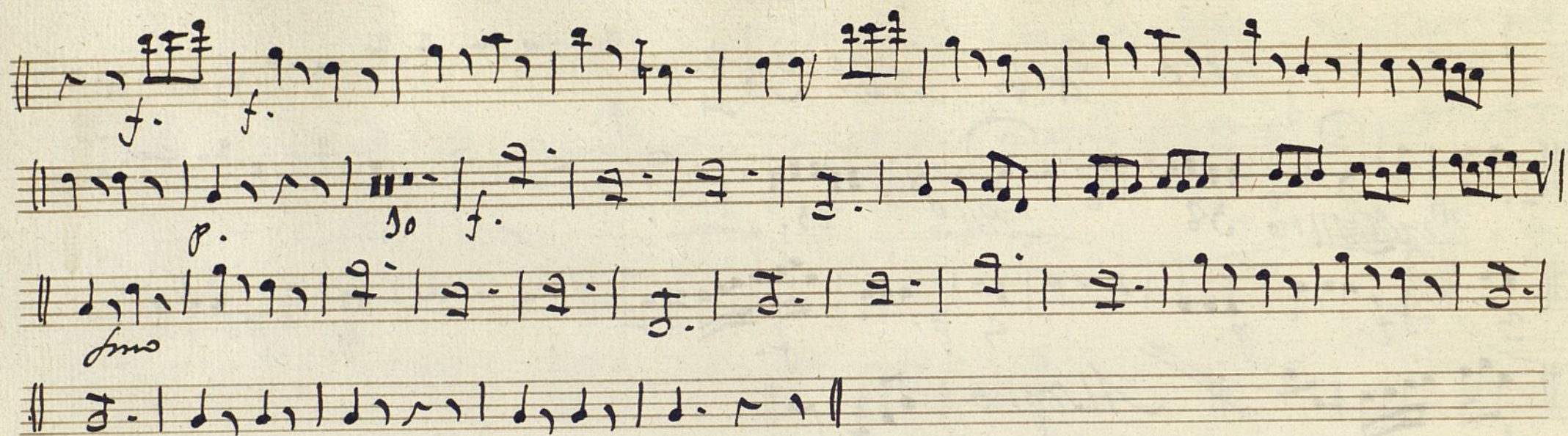
Parola

All.^o 25.

f. 26.

f. 27.

f. All.^o 28.



Mus 148-8

Bajo
Ton.^a a 4^o

..
La Casa de Posadas

Sarola y al segno

And. no *p^{mo}*

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

f. *p.* *p^{mo}*

Allegro *e: 2*

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

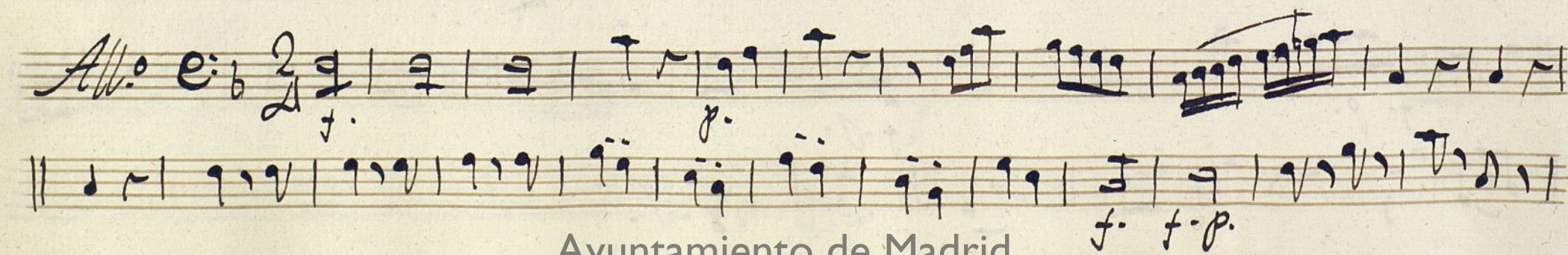
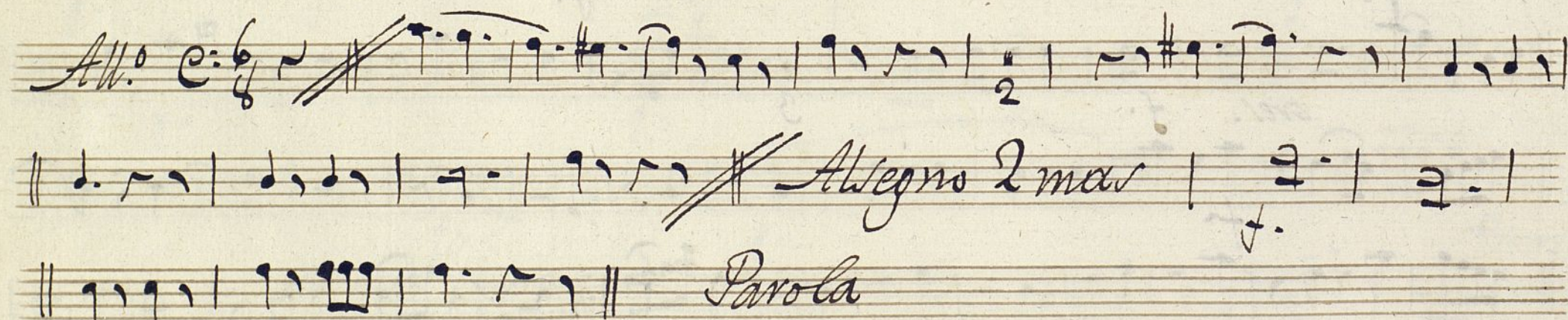
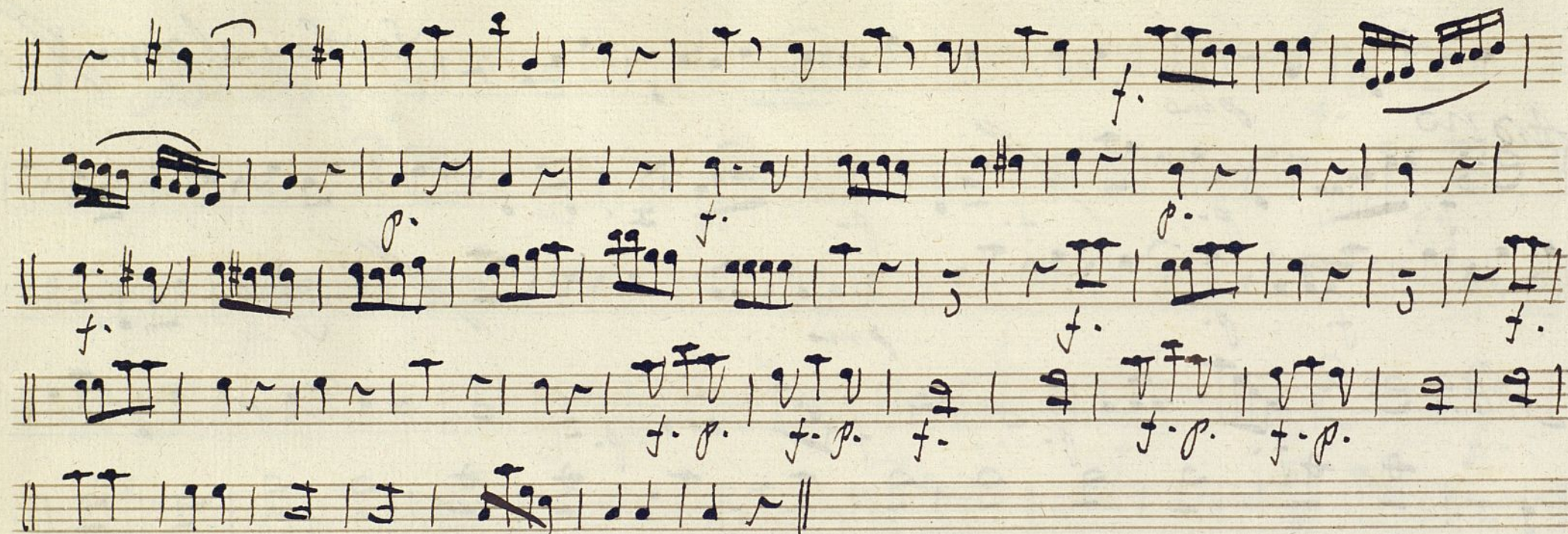
f. *p.*

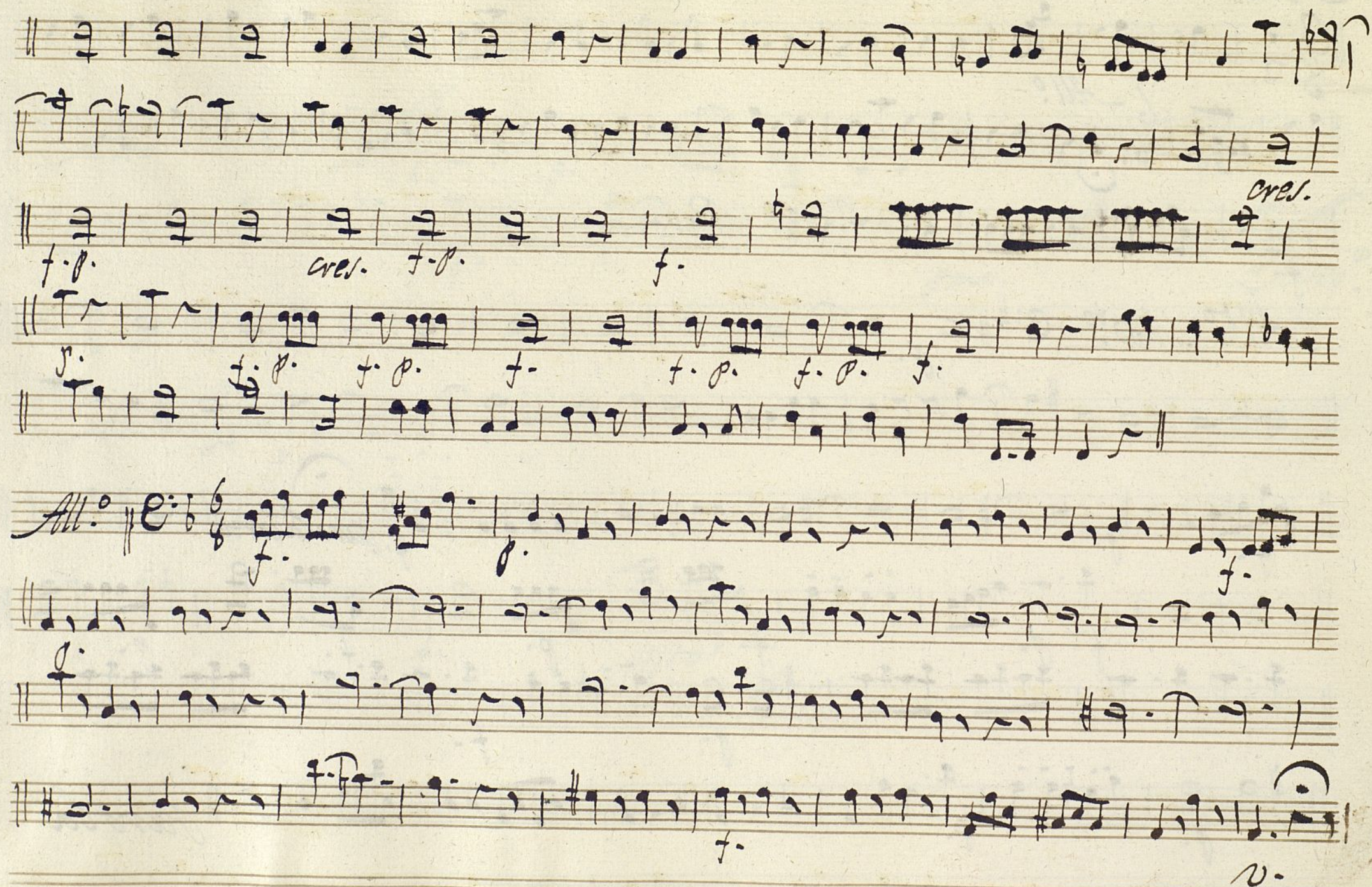
cres. *f.* *3*

f.

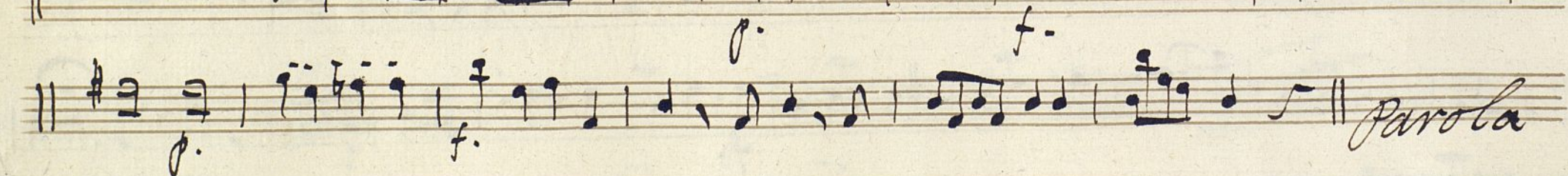
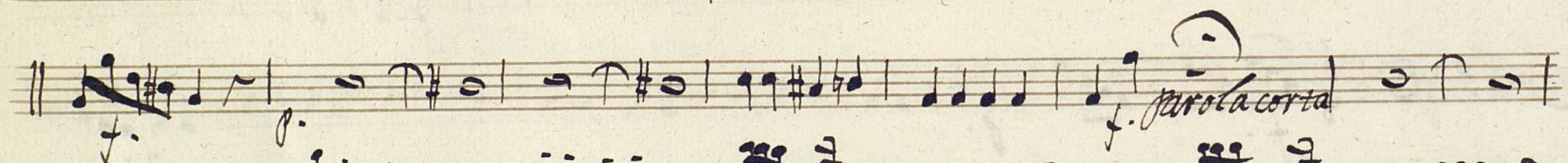
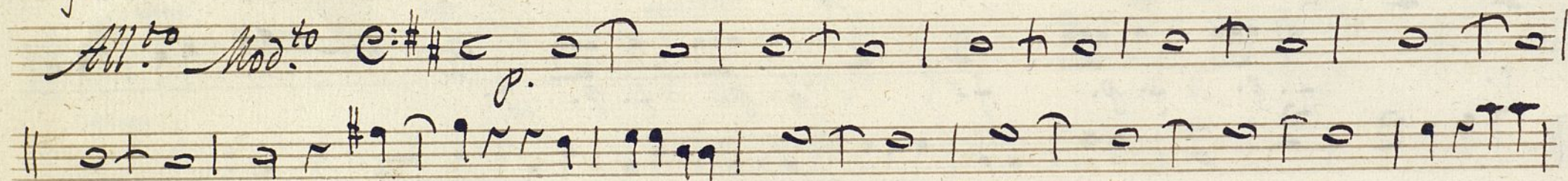
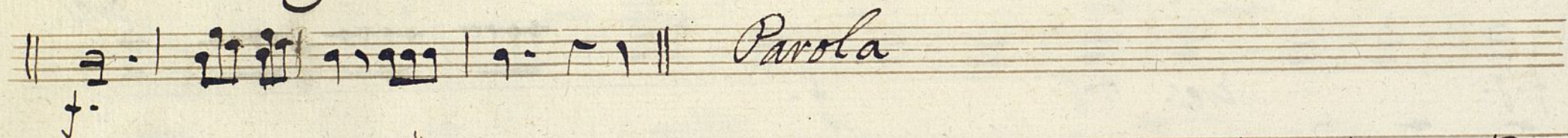
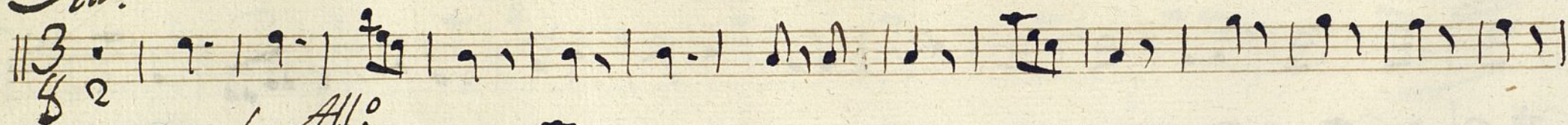
f. *p.* *f.* *p.*

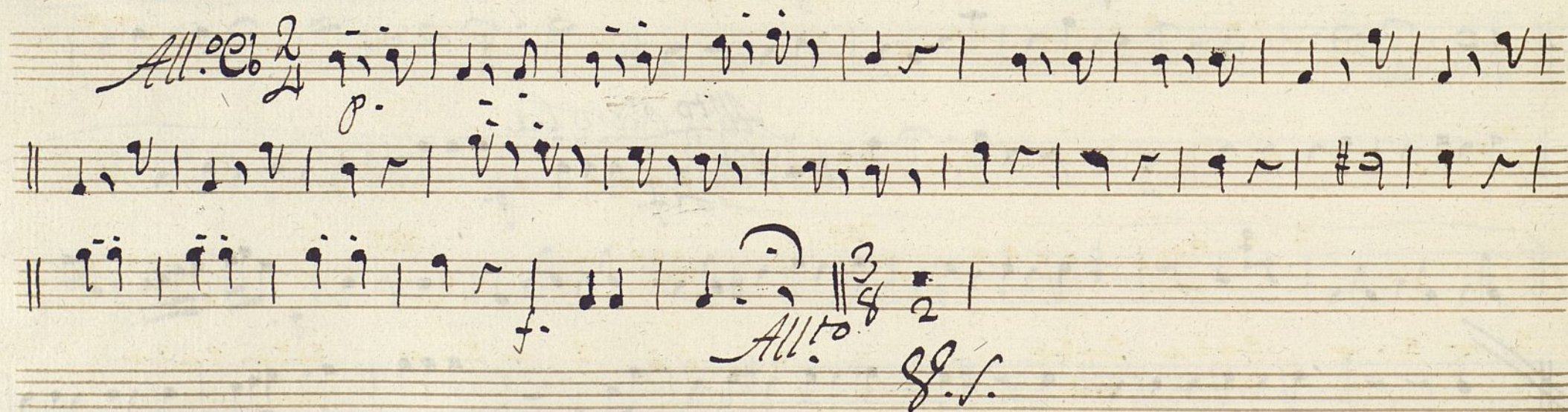
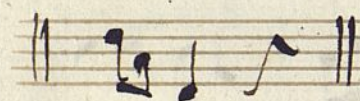
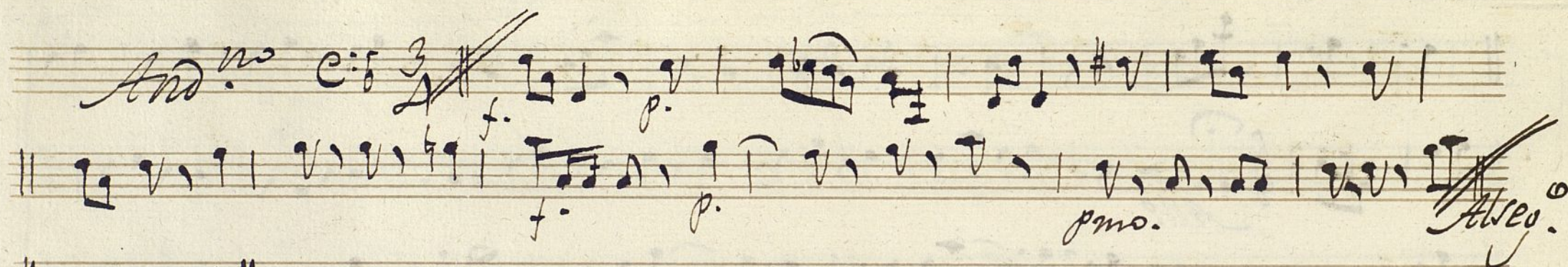
f. *p.*





All.^o





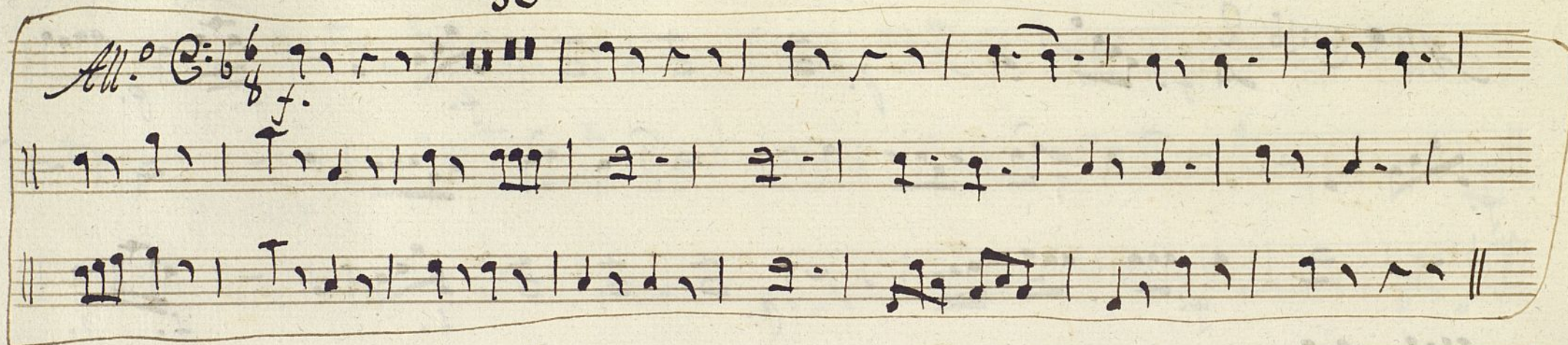
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is written in a cursive, handwritten style. A large bracket on the left side groups the last four staves. The word "Allegro" is written at the bottom right.

Allegro

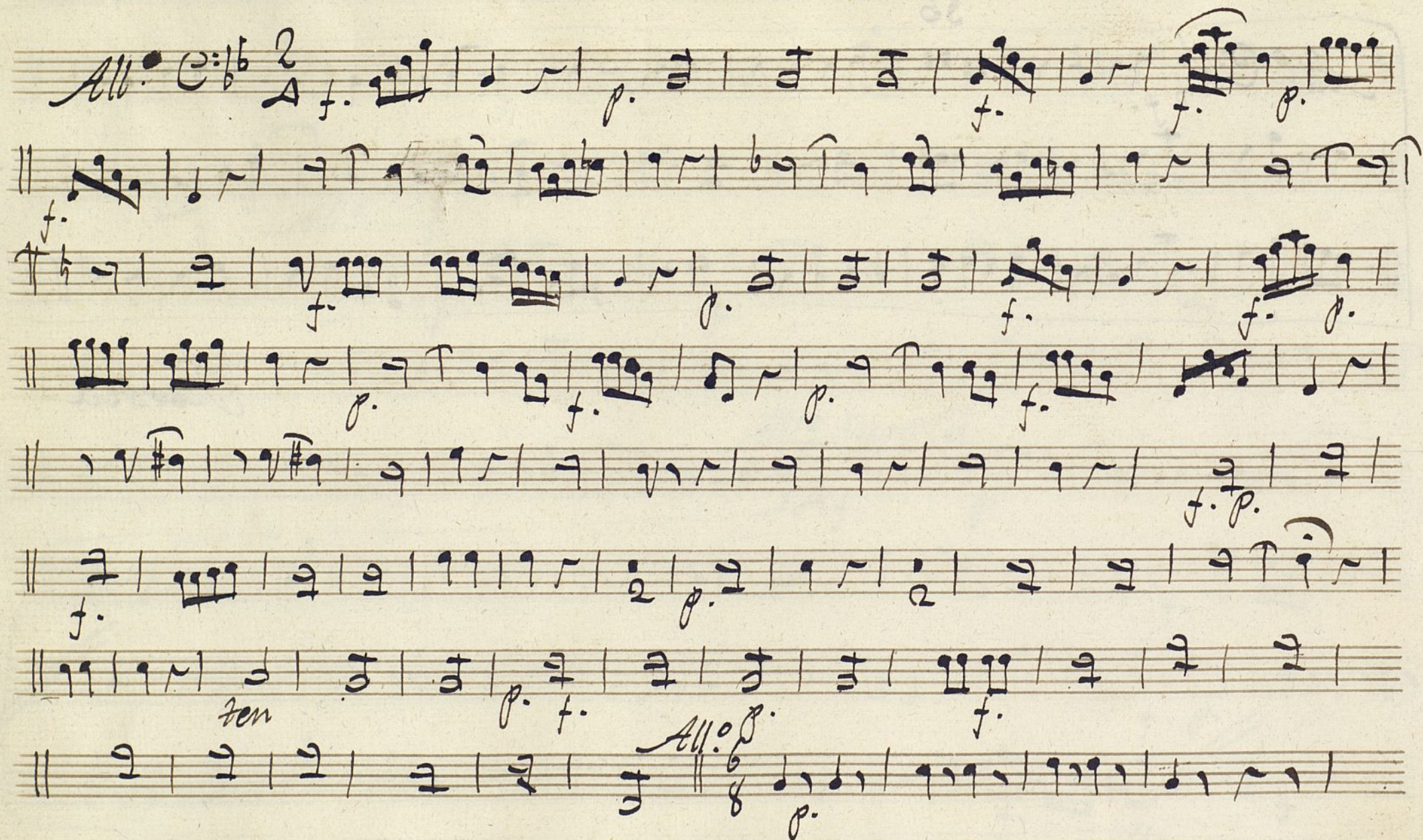
Alto Parola

Allegro

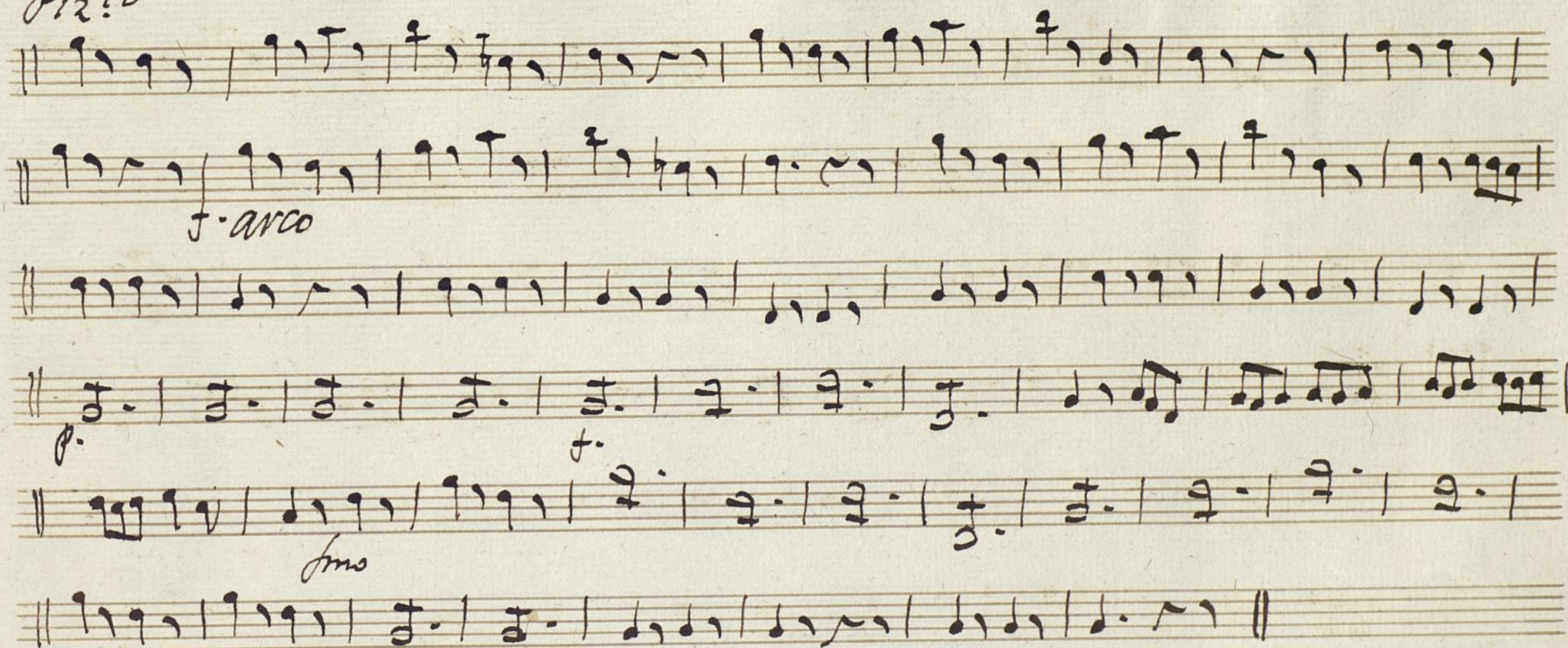
16

All.^o 

Parola



Pi2to

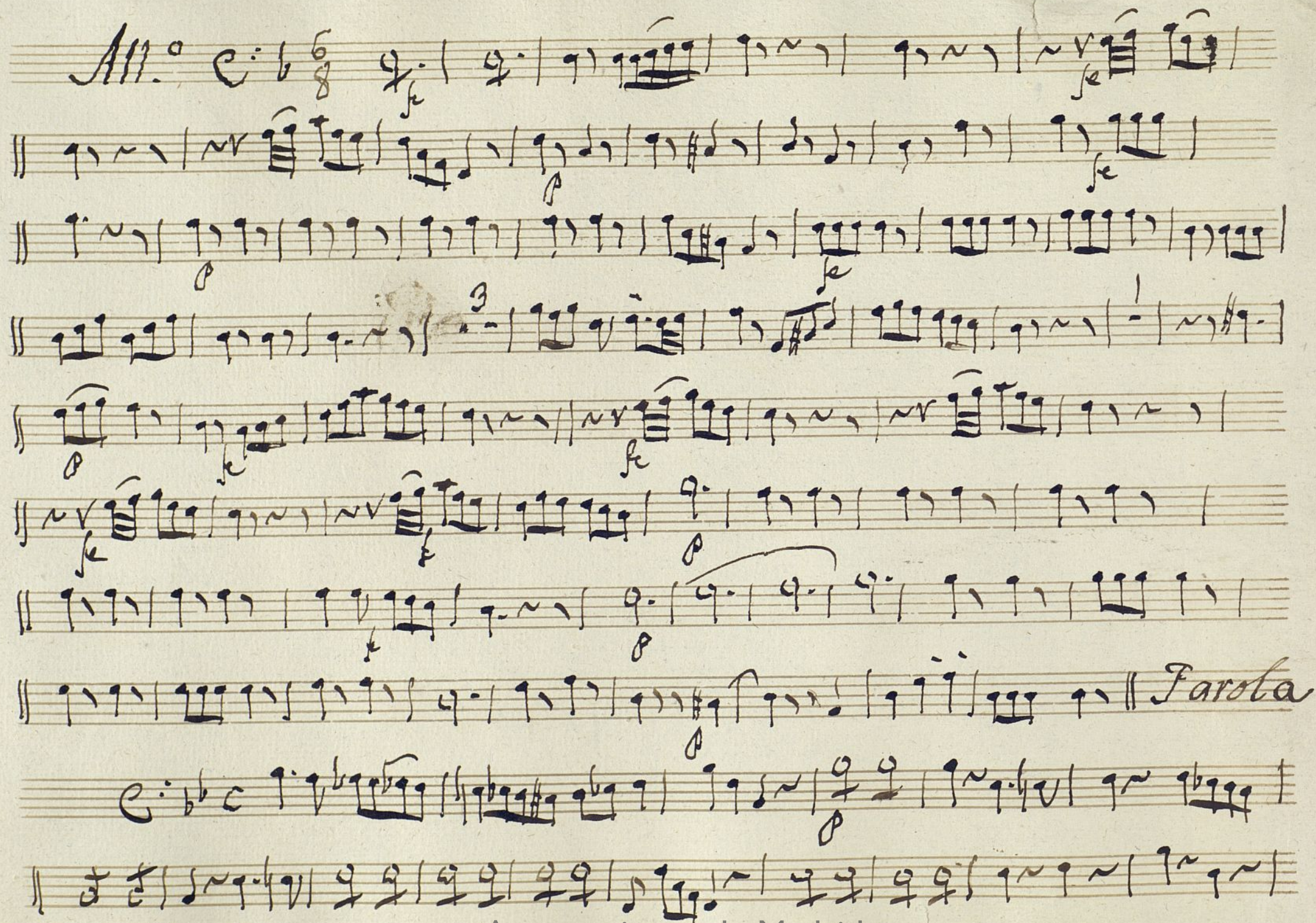


Mus 148-8

+

Bajo
Ton.^a a 1.^o

La casa de Poadas.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Parolay se Repite" is written in the first staff. The tempo marking "And^{te}" appears in the second staff, and "Al Segno" in the third staff. The tempo marking "All.^o" appears in the fourth staff. The dynamic marking "cres. fe" appears in the fifth staff. The tempo marking "V. 5." appears in the tenth staff.

Parolay se Repite

And^{te}

Al Segno

All.^o

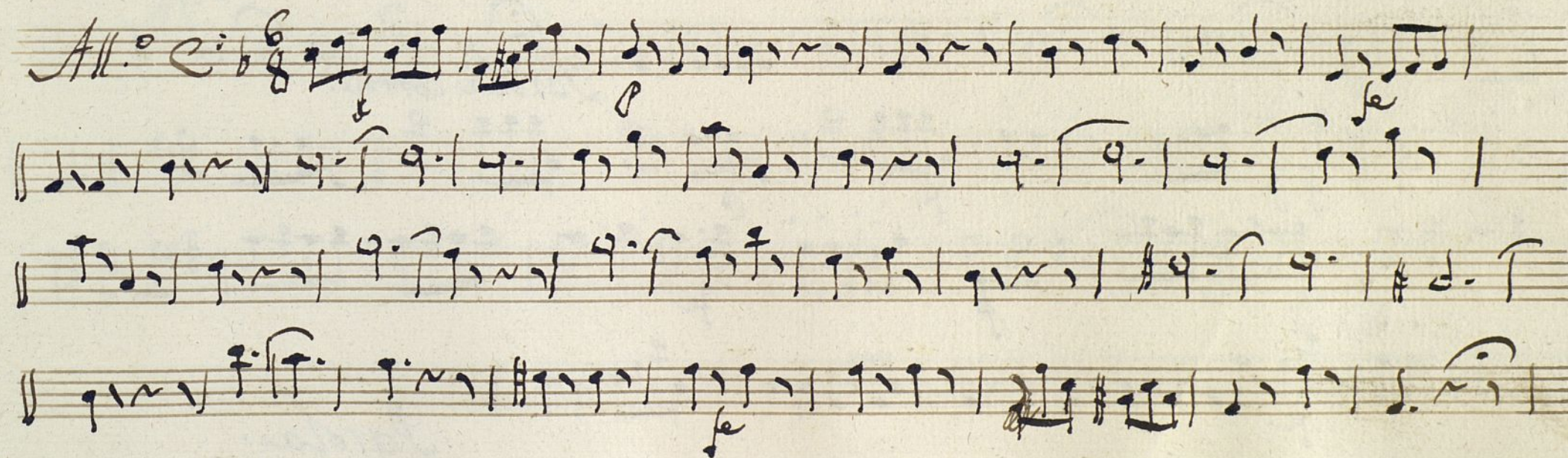
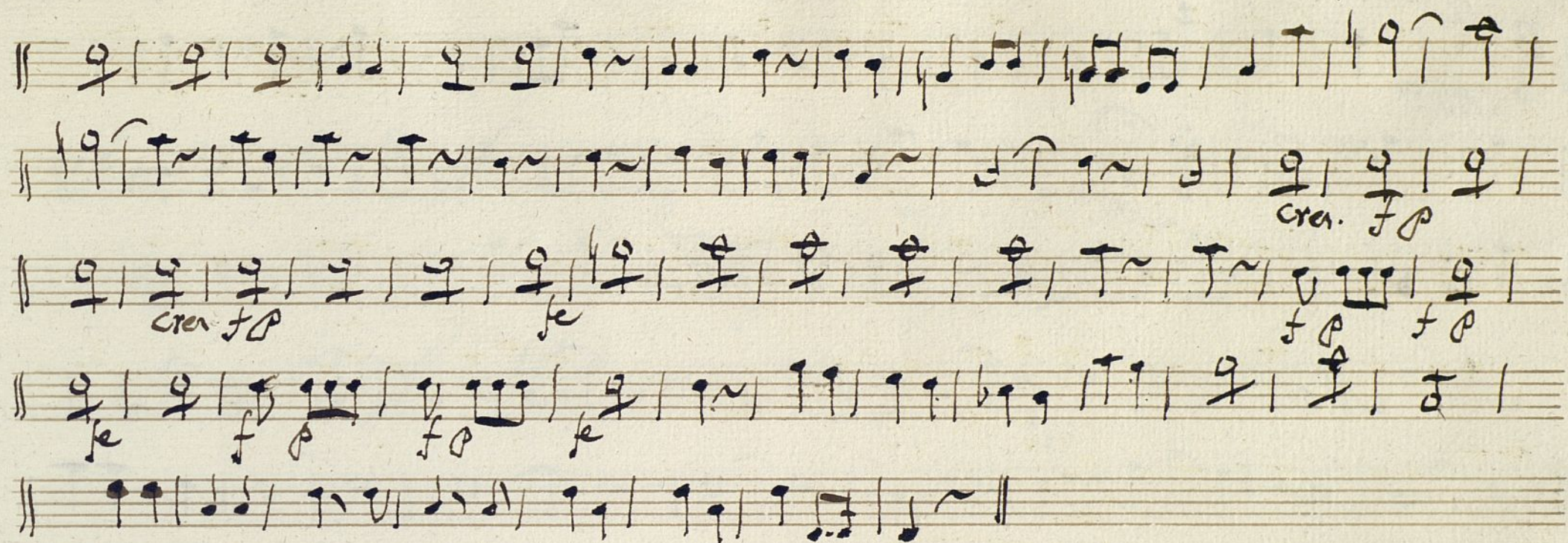
cres. fe

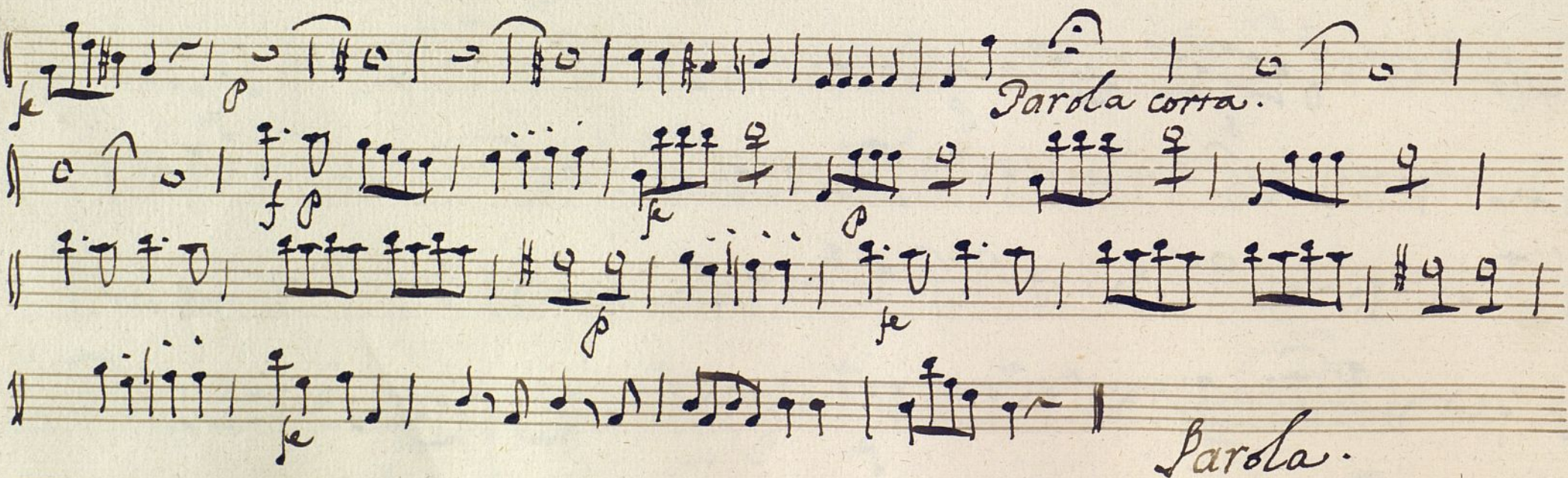
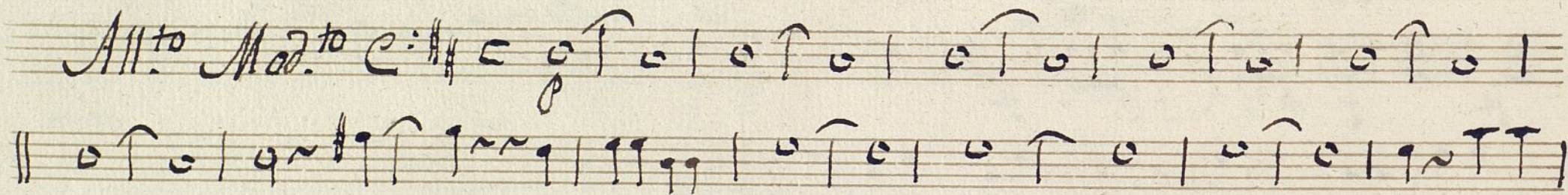
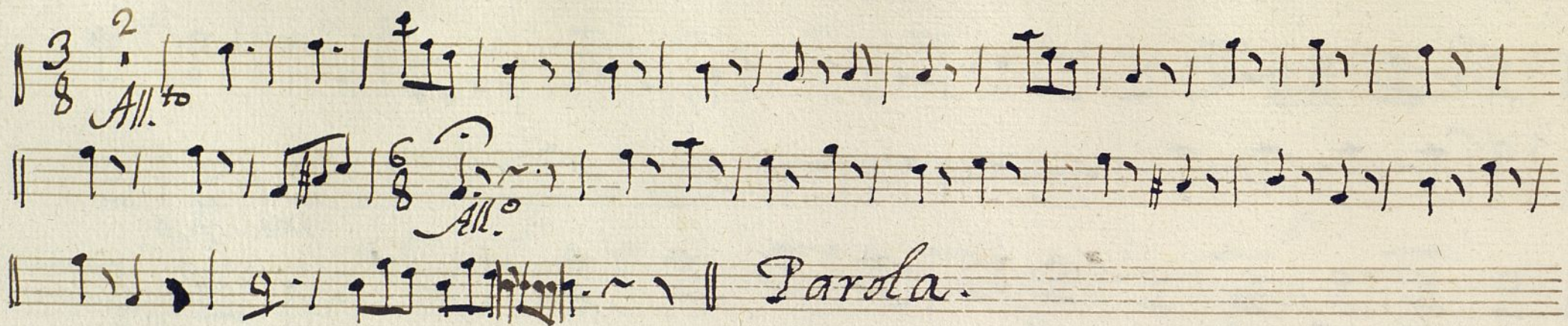
V. 5.

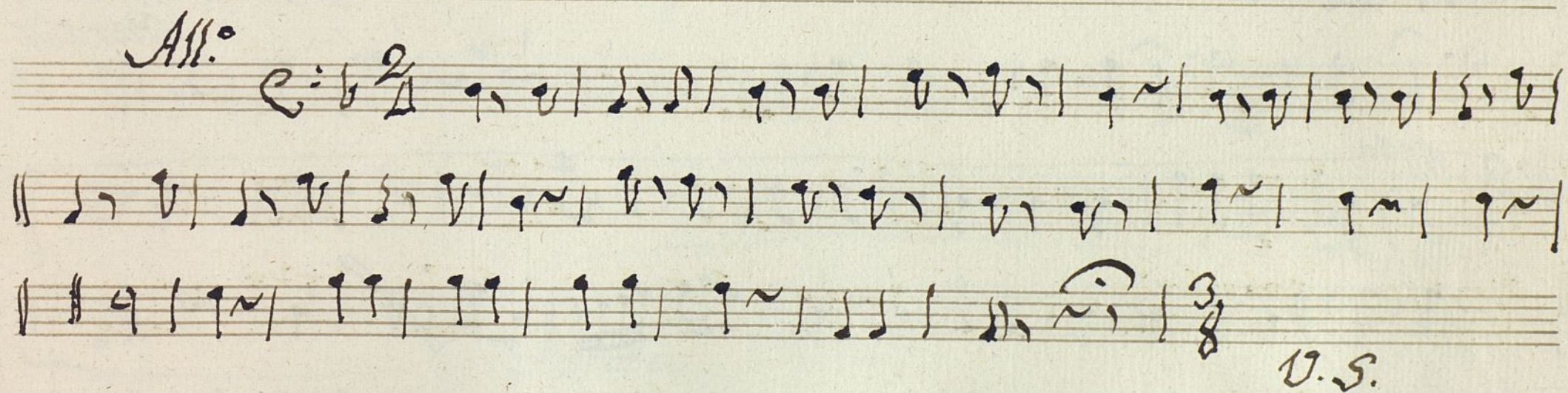
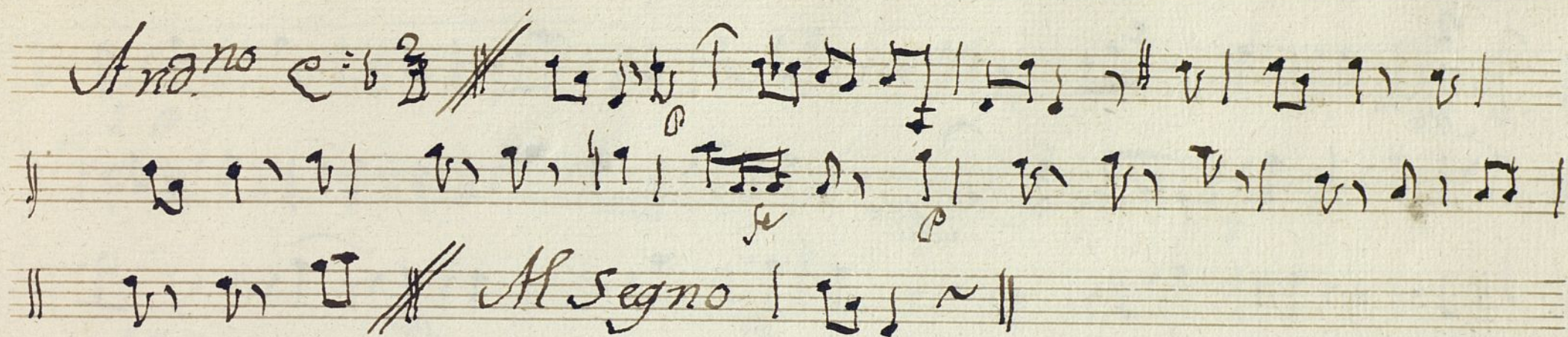
Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *fe*. The first staff begins with a treble clef and a key signature of one sharp (F#).

Handwritten musical score on three staves. The first staff begins with the tempo marking *All.^o* and a 6/8 time signature. The second staff contains the instruction *Al Segno dos mar.* and the third staff contains the instruction *Torola.*

Handwritten musical score on two staves. The first staff begins with the tempo marking *All.^o* and a 3/4 time signature. The notation includes various rhythmic values and accidentals.



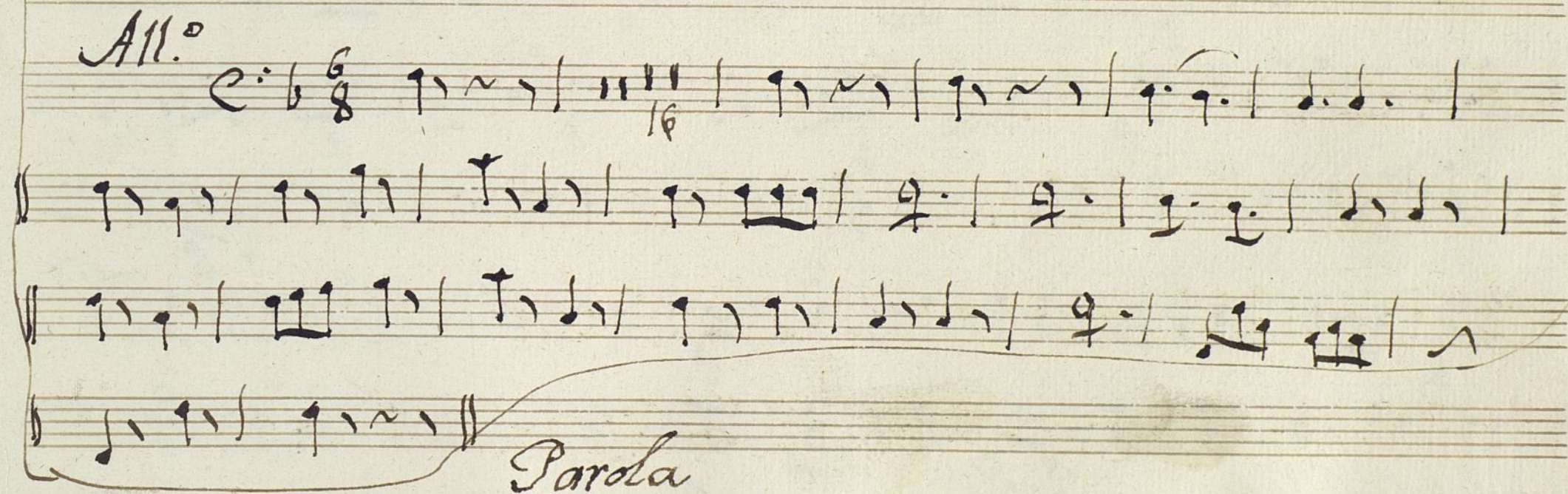
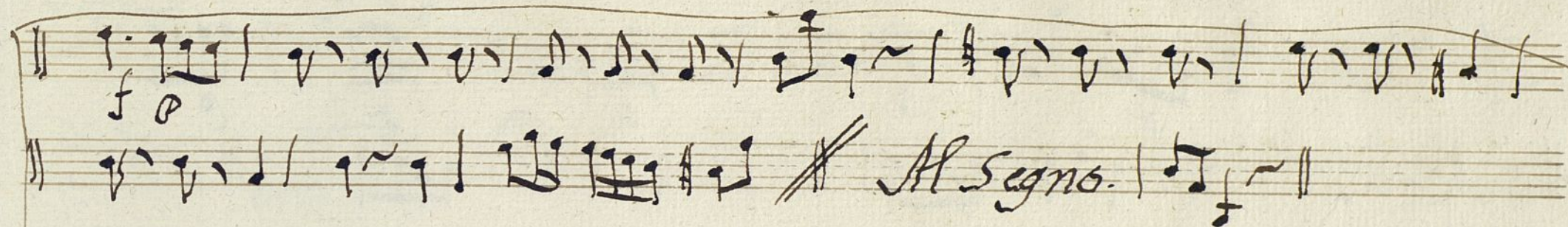


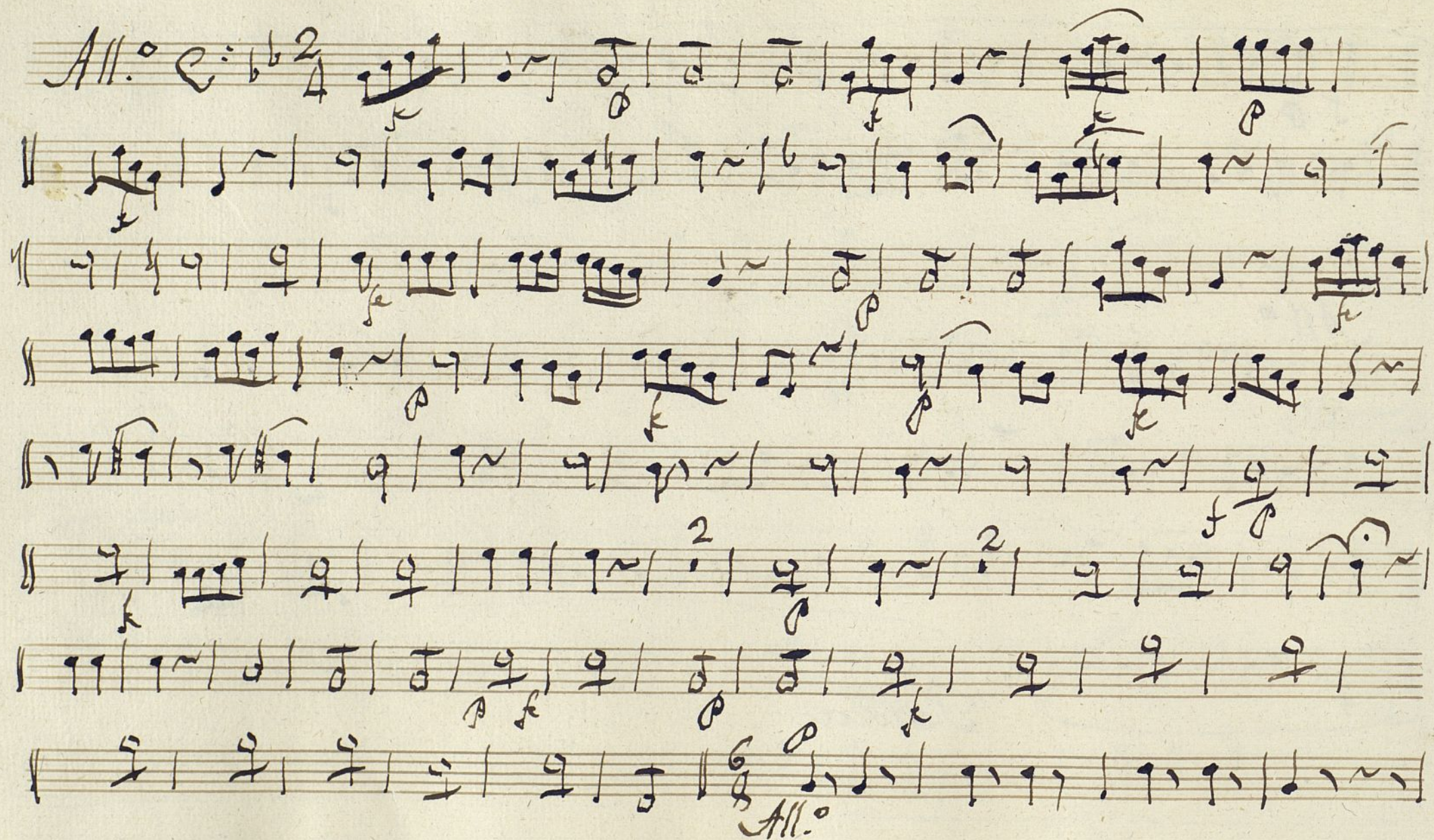


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by time signatures and tempo markings.

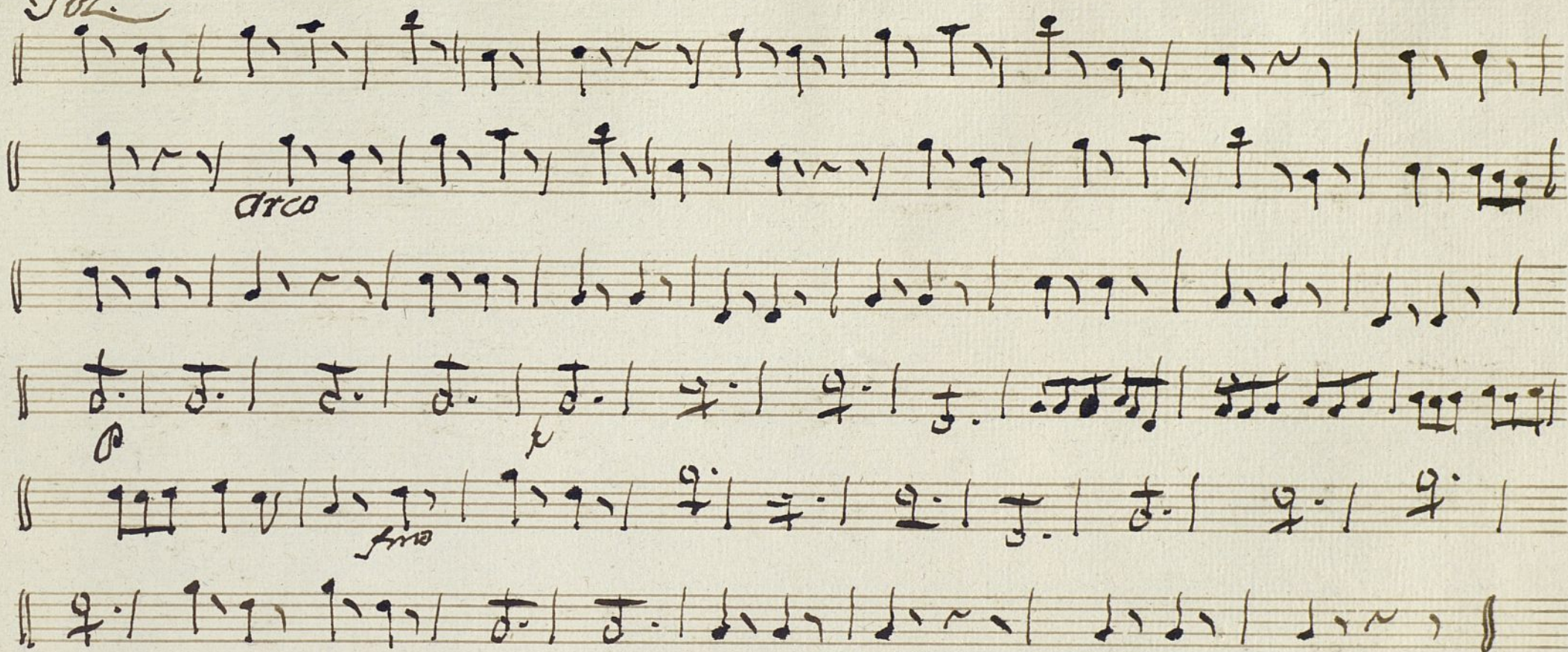
Section 1 (Staves 1-5):
Staff 1: $\frac{3}{8}$ $\frac{2}{8}$ *All.^{to}*
Staff 2: $\frac{6}{8}$ *All.^o*
Staff 3: *Al.*
Staff 4: *Al.*
Staff 5: *Parola*

Section 2 (Staves 6-8):
Staff 6: $\frac{3}{4}$ *All.^{to}*
Staff 7: $\frac{3}{4}$
Staff 8: $\frac{3}{4}$





Poz.^{to}



Ayuntamiento de Madrid

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