



L. 16. n.º 18.

+  
Tonadilla General

Mus 18713

El Salienteador de todas,

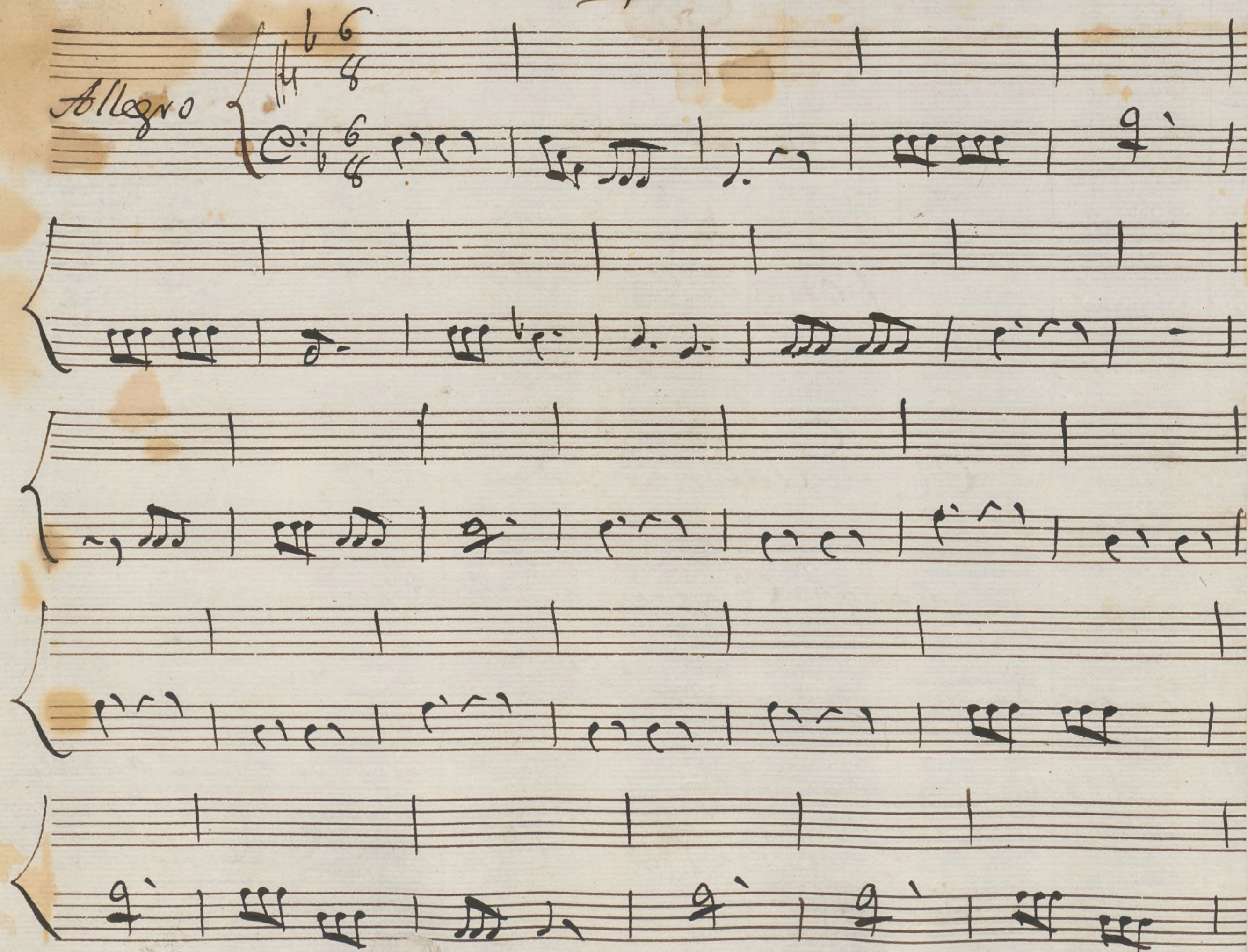
en el Concurso del Prado;

Temporada  
de Verano  
1784.

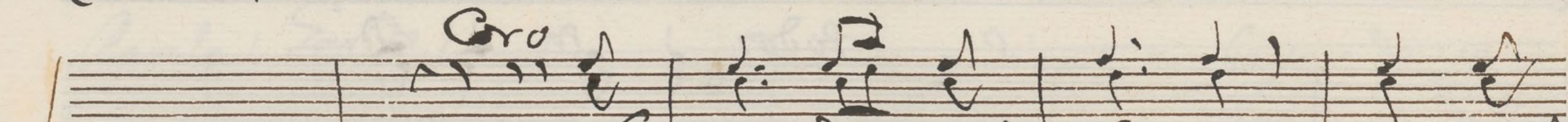
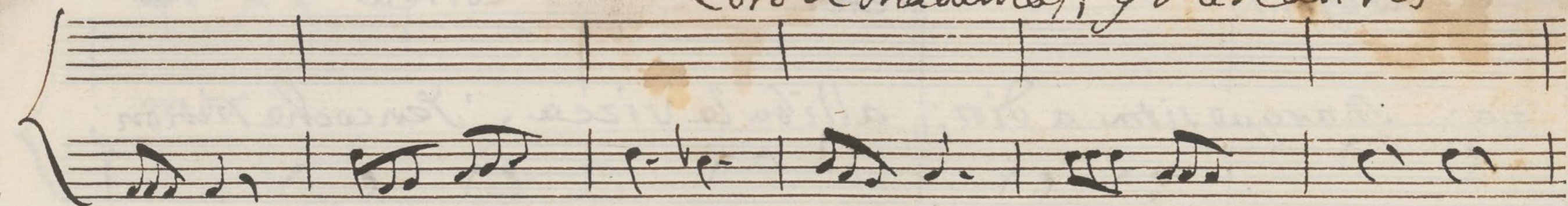
Del S.º Esteve;

{ Y Bañer  
por todos, y  
todas;

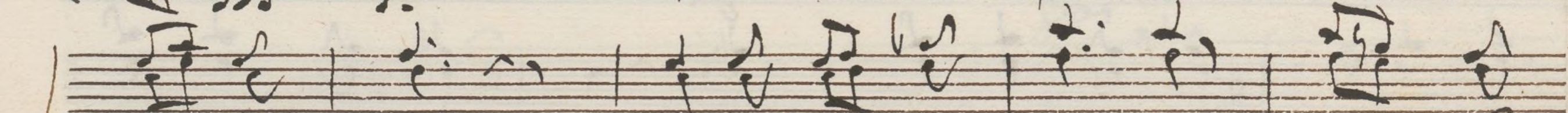
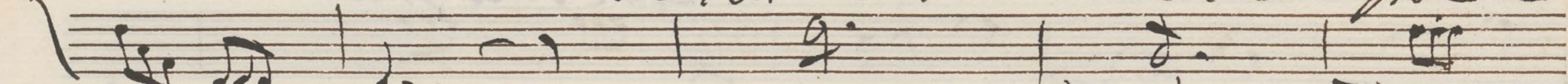
*Allegro*



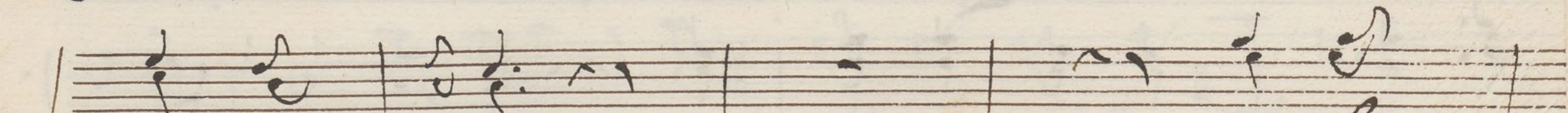
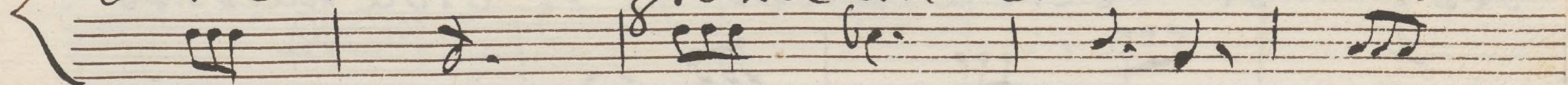
Coro de Madama, y Pareantes



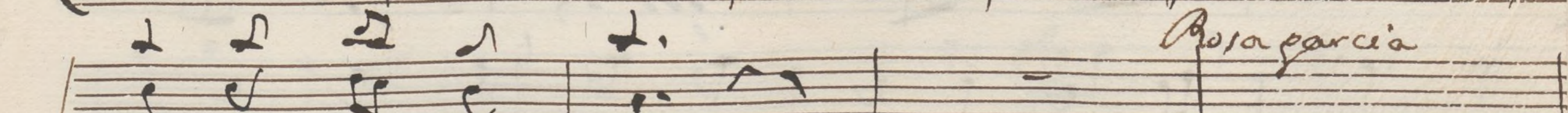
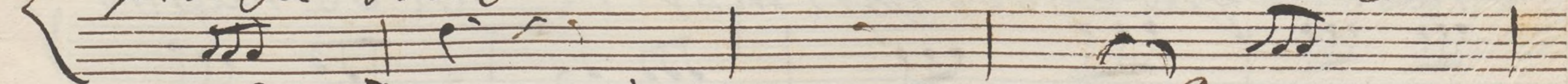
La tarde está buena poco



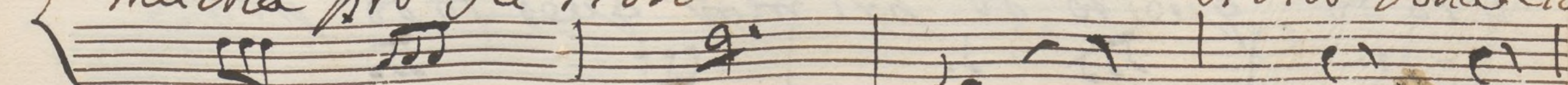
sen de el vol grande Concurrancia mucha



pro fusión mucha



mucha pro fusión



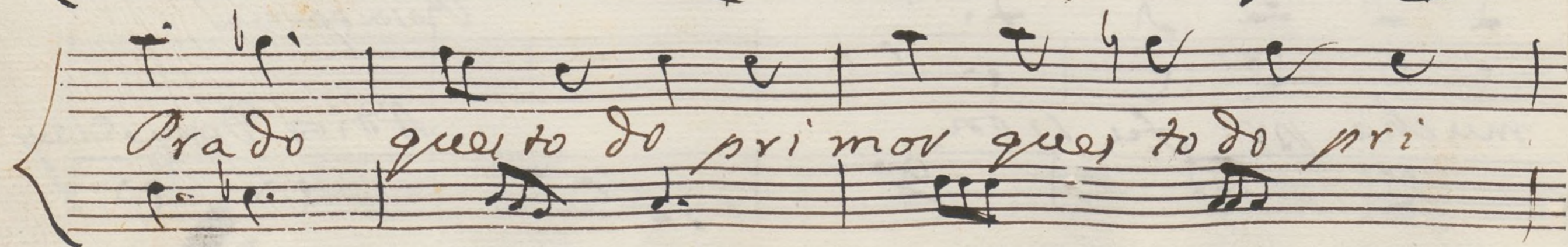
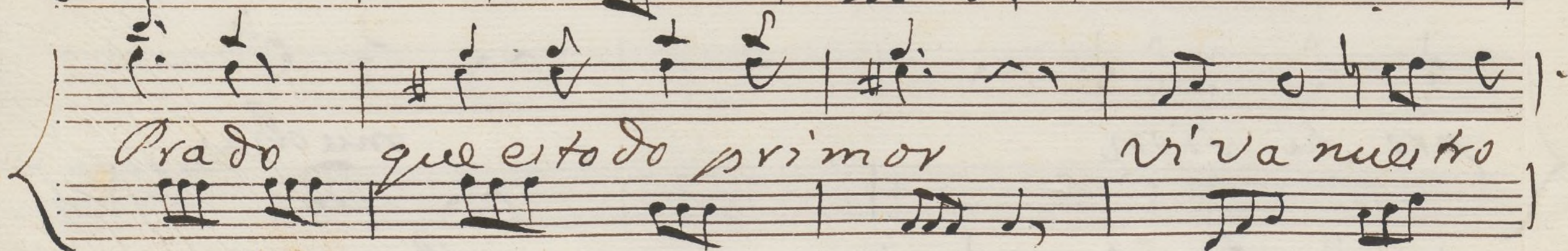
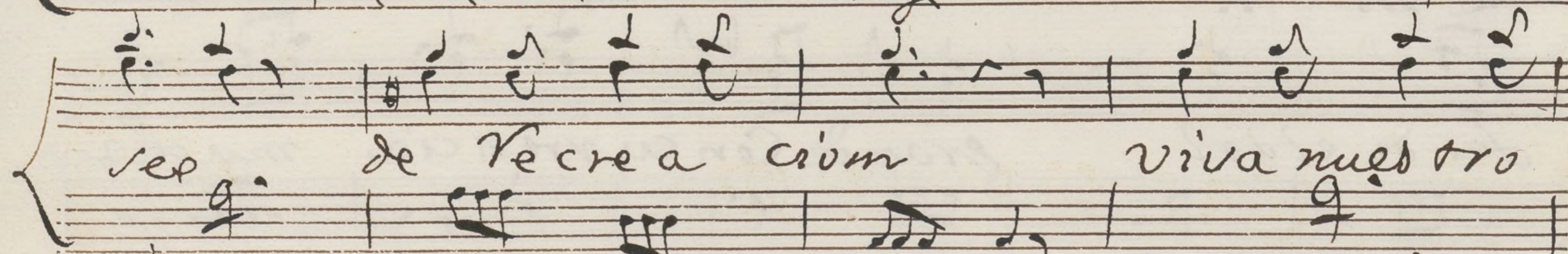
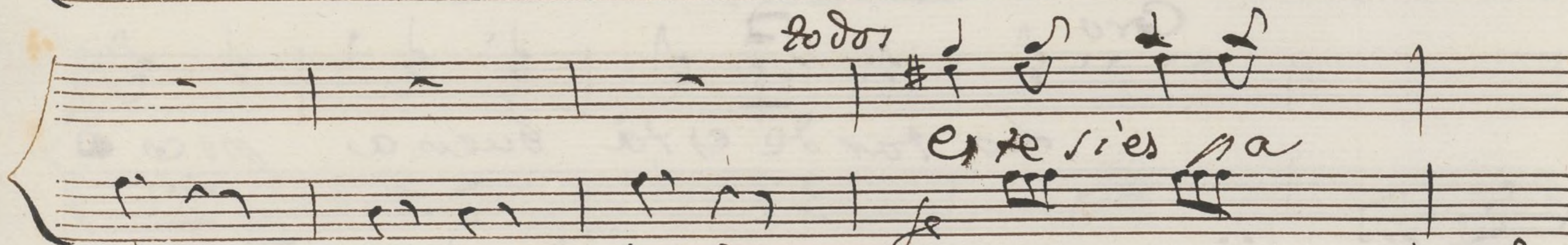
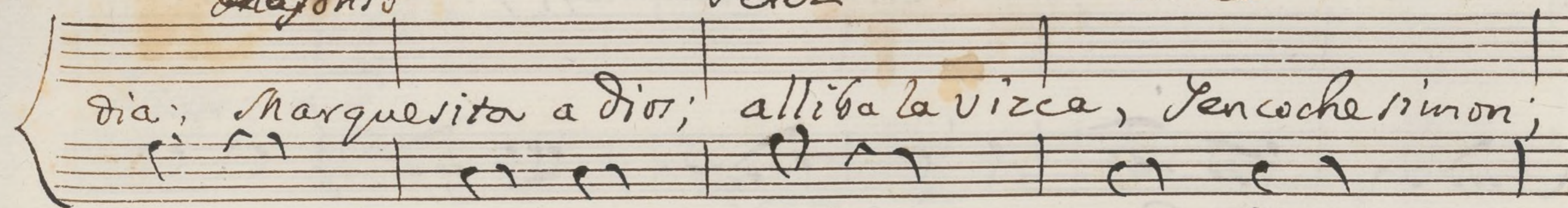
Rosa garcia

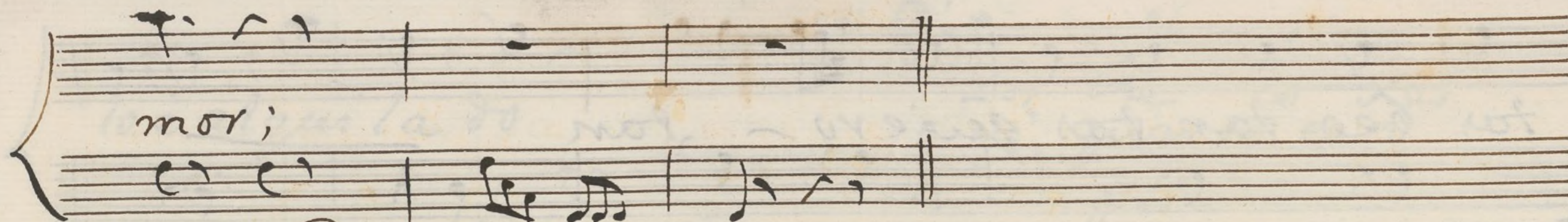
Adios Dona Clara

Alfonso

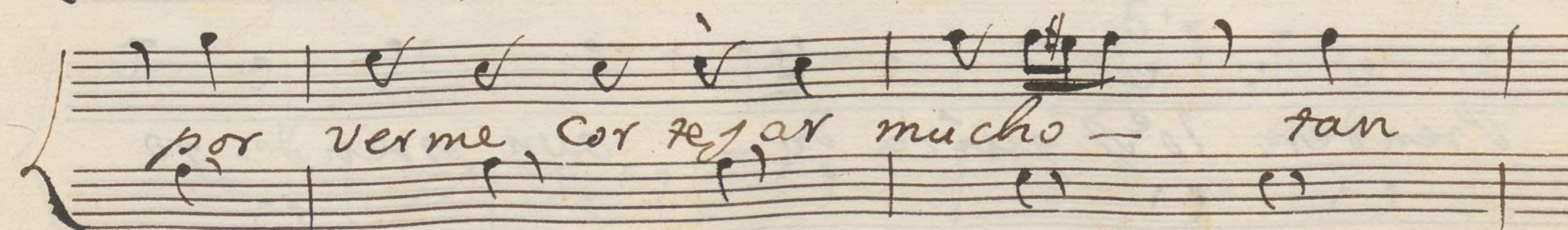
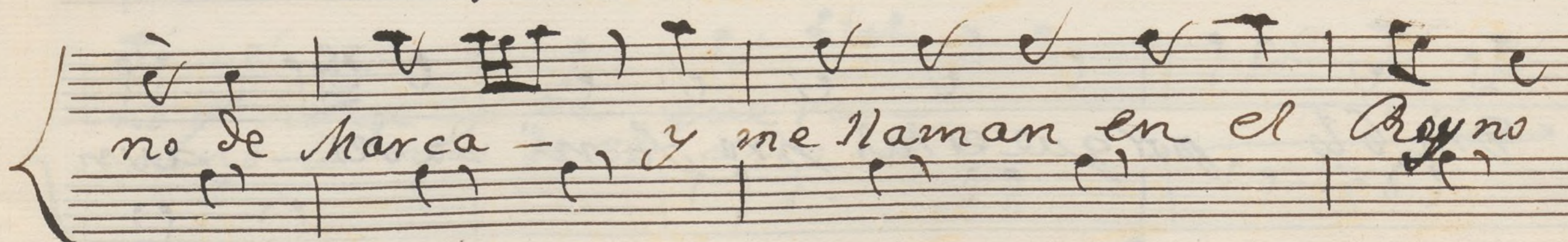
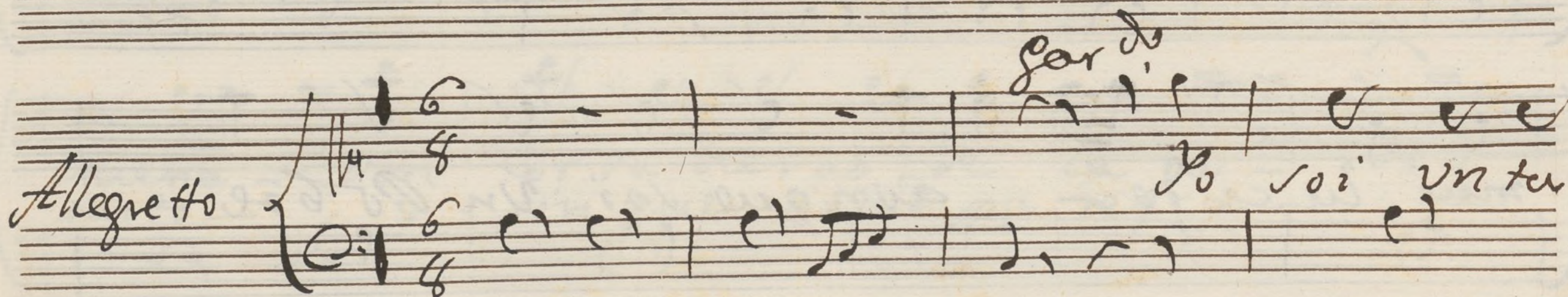
Perez

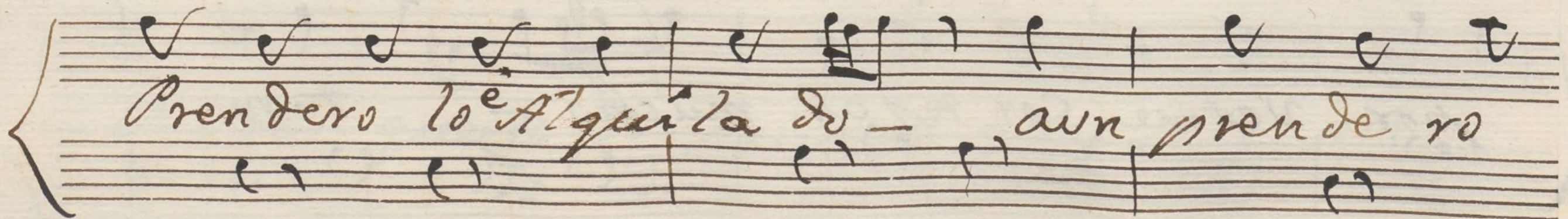
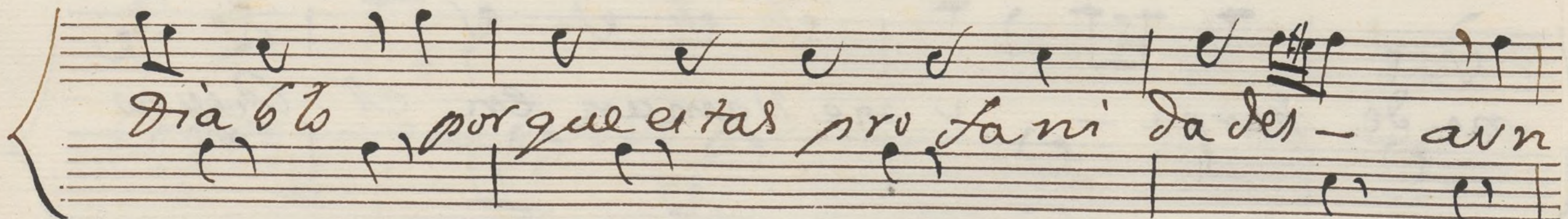
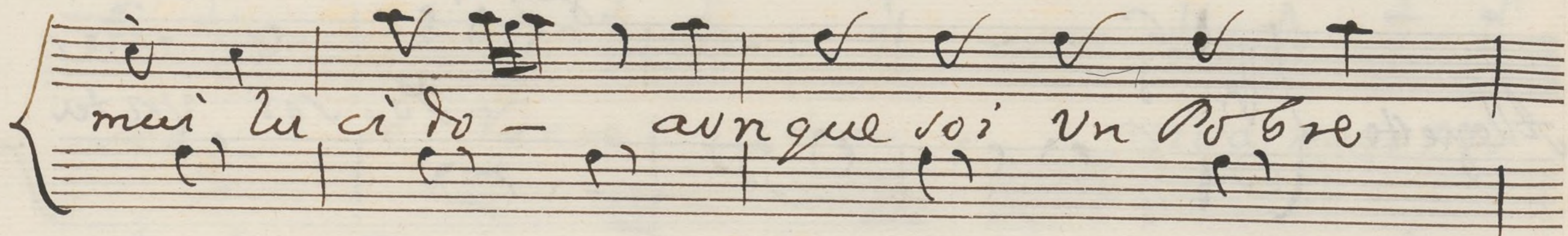
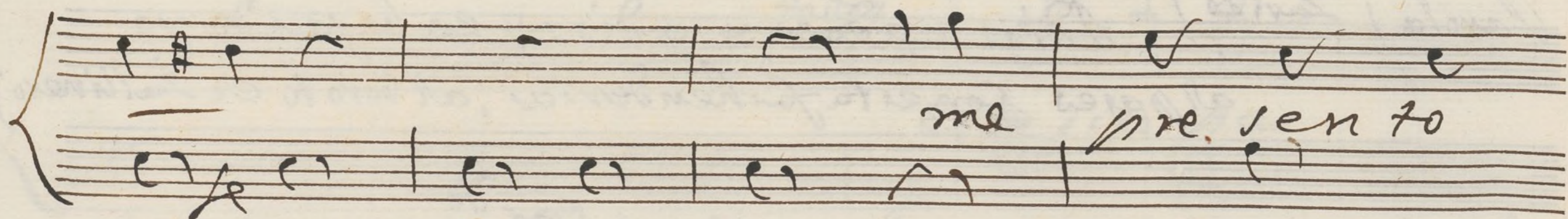
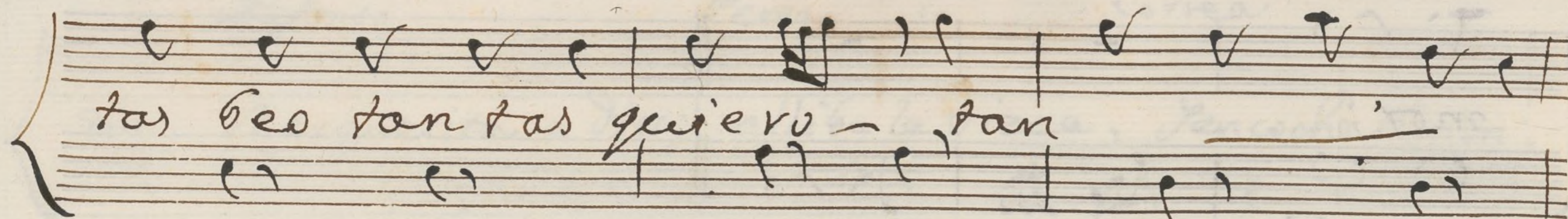
Correa





Parola / Savido / Adios madame, adios; en bajando yo  
al paces con esta fachenderia, al boro to er Salinero;





lo è alqui la do  
 Los que lo xes  
 f. mi' quarto es v  
 lo en veña

son si' pura — del vol rillo avn que a si  
 na guardi' lla — mi' Cama un Terpon de es

suena — son Corza duras de la to — de v  
 parto — y sin que virtud pa rezca — a

no gl' haze ta ba que ras —  
 y uno lo mas de el año —

er  
 de

Campo Voi, Re co rrien do — que van con cu

rien do Mozas y con todo esse, con curso —

Re pi tien do en bullay broma — re

Coro  
este sie pa seg. de re are a

*All.*

Ciom Viva nuestro Prado querido

do pri' mor Viva nuestro Pra do

quer to do pri' mor

Parola) serdo Aquilega Una Realmoza de citas de Bechupeton, presentome Confachenda, a asesinarla de amor;

And. vivo

Salé de Maja

Salé la Petimetra

Ybáñez

Del Real Espi tal vengo — del  
Paso Perez) Donde hallaré Cor re jo — don

Real espi tal vengo de bermi paco  
de hallaré Cor re jo que el que tenia

de ver mi Pa - co gl'ante ayer sea Cai do  
 que el que te mi - a se ha muerto el bol rillo

de de vn re ja do gl'ante ayer sea Cai do  
 de al fere ci - a se ha muerto el vol rillo

de de vn re ja do es Ar ba ñil o gato -  
 de al fere ci a o ye vsted se ño vi ta -

Ybáñez

Buena pregunta el Zato cae de Pato -

yo se di versar que an rido de estos muertos -

y el ~~die~~ de nuca;

los ere dera;

(Agora)

qui tas q. tea Com

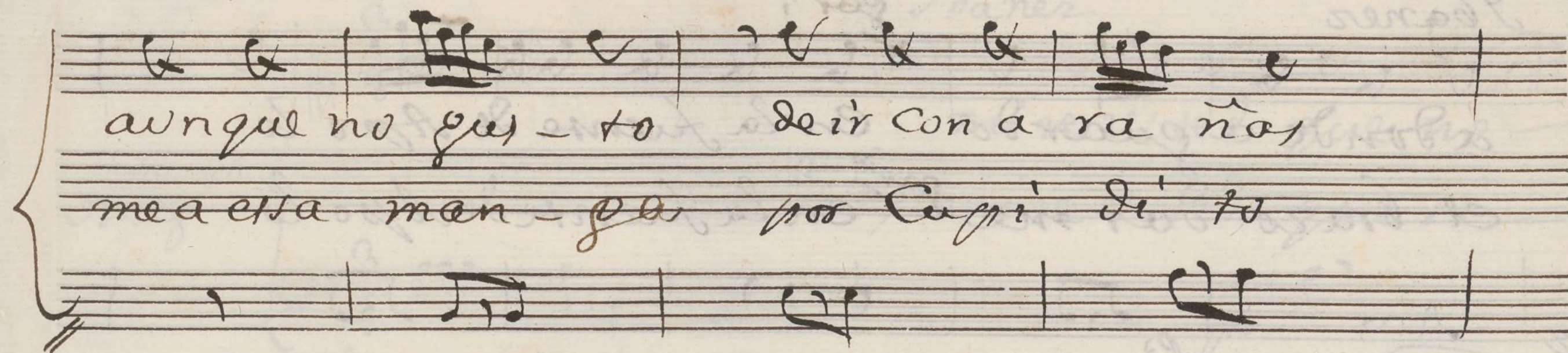
que rra v rreda Compa

nañe —

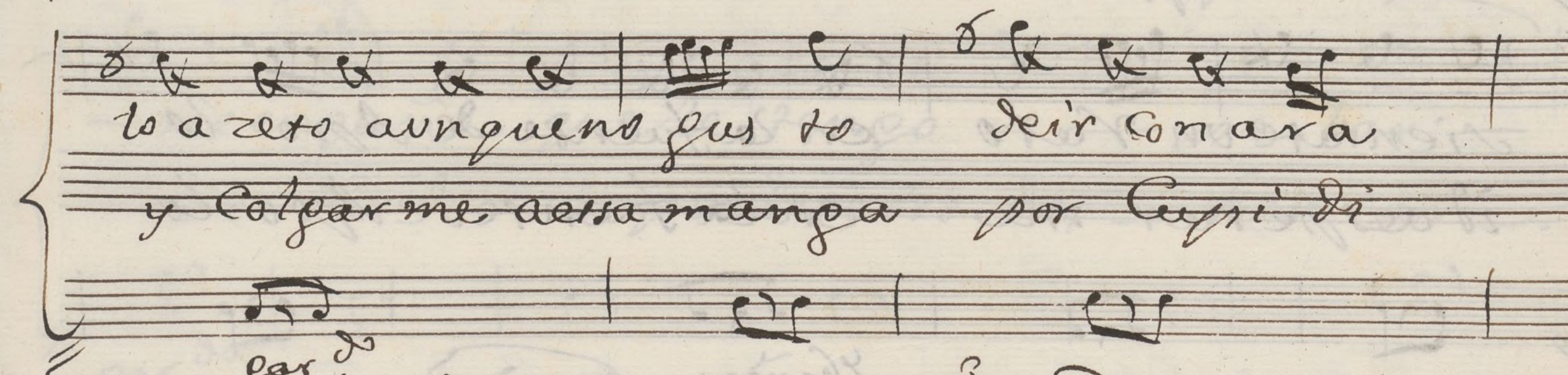
nar me —

Cara de Pla - ta lo a zeto

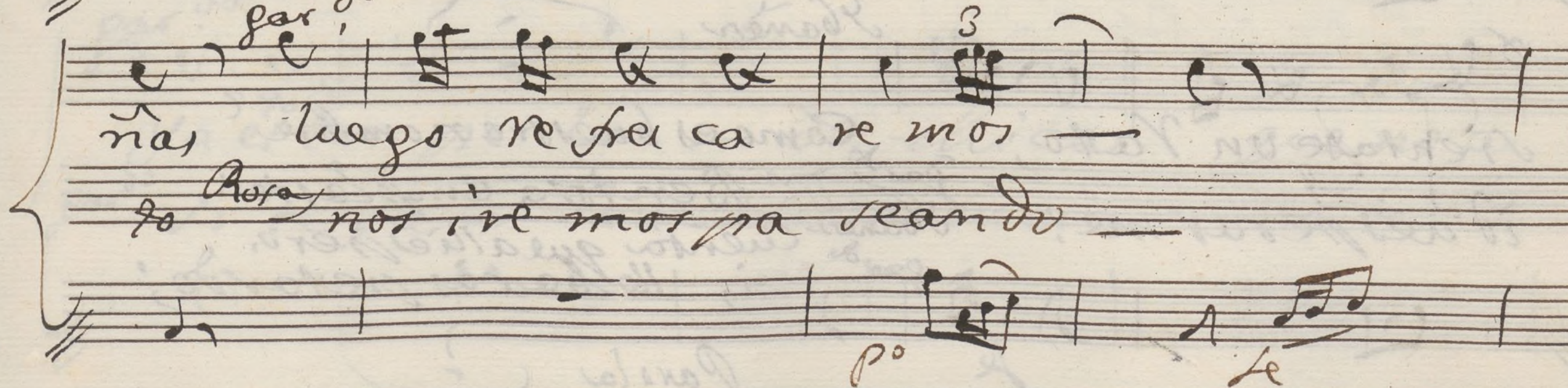
Cavalle ri - to <sup>par</sup> y Colgar



avngue no gus - to deir Con a ra ña  
mea esta man - ga por Cupi' di' to



to a zeto avngue no gus to deir Con a ra  
y Colgar me a esta manga por Cupi' di



ña, luego re fe ca re mos —  
to <sup>Aora</sup> nos i re mos na se ando —

*po* *le*

Ybáñez

par<sup>do</sup>

a donde a guardo En la fuente de Apolo

el brazo dar me par<sup>do</sup> en la fuente de Apolo

sientate un Yato en la fuente de Apolo

il esperar me en la fuente de Apolo

Ybáñez

sientase un Yato;

il esperar me;

Como es buestro nombre?

par<sup>do</sup> Ben tota emplotto;

Ybáñez Cuenta que alie pero,  
par<sup>do</sup> si, He barás pretardo;

Parola

*Y baner*  
mi re vi ted que no —  
*Rosa)* mi re vi ted que si —  
*Alleg<sup>ro</sup>*  
— me en ga ñe que le ten go de — pe tar —  
— se tar da le pue de o tro de — ban car —  
*par. do*  
ya ei tan pe la — do chi ca que no a  
*par. do* si se sa le con — be ni en cia no te

1<sup>as</sup> 2.

Harás quea - rran car - ay tira na chusca y  
dejer de em - bar car - 1<sup>as</sup> 2. ay tirana chusca y

linda - q. a qui vayan a pasear - mil gente sin

Co no - cerse y su ben con a mis dad -

ay si rana del Prado - si' ay si'

rana del Prado - ya vivied se mal

se por mi - yo por vs ved mu cho mal yo por

usted mucho mas;

part.<sup>1</sup> (1<sup>a</sup> vez no)  
ayistes los golpes de la trinita-  
ria? ~~han~~ yono; par. los que  
veo ir? ella, si, par. pue pontea alli  
y encucha: Dur::

lot 2.

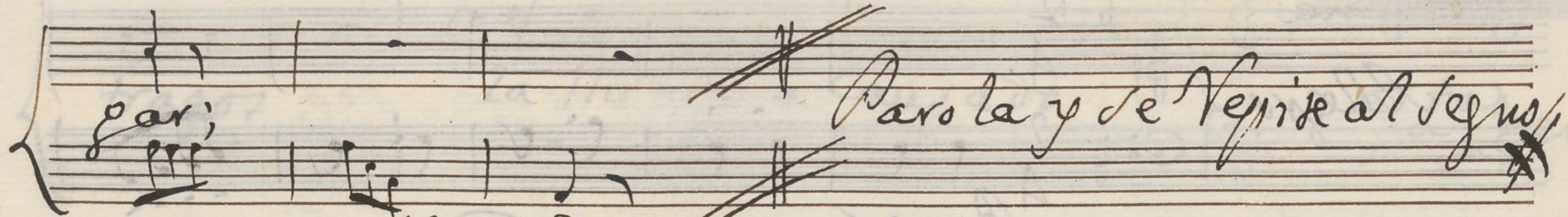
la 2<sup>a</sup> vez

Para aqui

que son tazaros maja devos los que fueron

acuchas andando de reja en reja sin dor

mir ni so se par- sin dor mir ni so se



Parola 1<sup>a</sup> / par<sup>do</sup> vayan que vi el demonio por a esto  
de conquistar, pero una Petimetraza llega a qui,  
he de palan teor, si la bes con mantilla a la Berra  
de balcon presentome echando todo el ayre Petimetral;  
(Sale la Petimetra) / Repite al segno //

Parola 2<sup>a</sup> / par<sup>do</sup> y abandor apalanteor doi a todos  
quinze y fal ta; mai ay que figura llega, en Cuatro  
píer, y que cora tiene de Pilongos, oiganos, que es un ay  
cada pirada; (Sale el enfermo) / Romero ay pobrecito

demi, o Natura leza humana, trabajos cuando esta  
verde y ayer cuando esta parada, ay, ay ay, poquito  
apocoreme baliendo el alma; par<sup>do</sup> ombre mirad este ombre  
reflexionad bien su facha, y lo que le soy temed, sed lo vosotros  
mañana;

*Allegro*

*Romero*

Yo era un mozo a le- gre

de gran sa- ni- dad

y a si' me he queda-

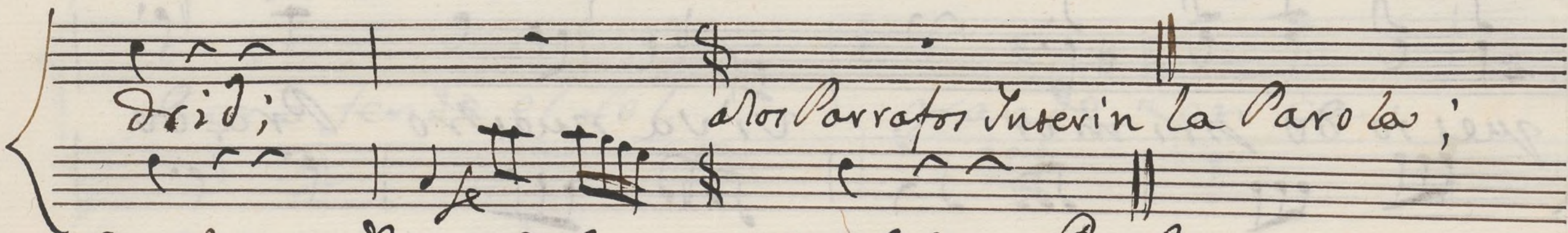
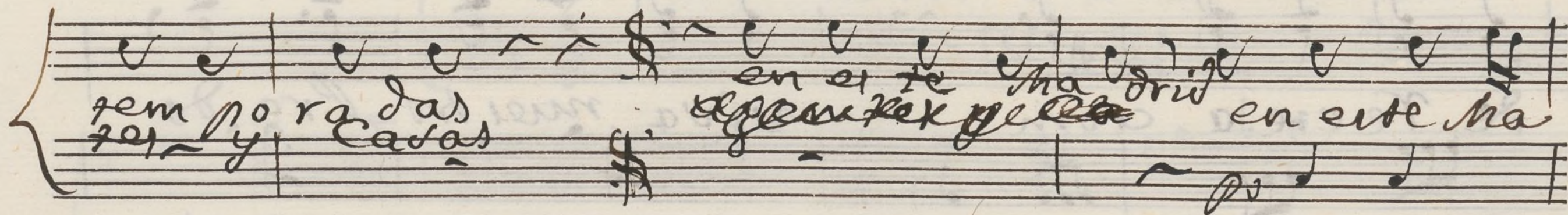
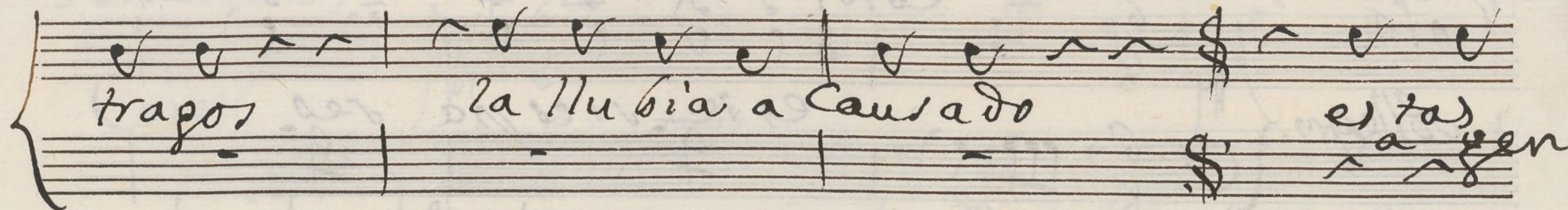
do Con tanta hu- medad

ay

*Allegretto*

ay

Y Cuantos es



Parola) por donde va vino D. fulano, Rom? apatear el tal  
muleta, que compré por el verano, por? mui mal exterior teneris  
Rom? si Señor apilongado por? donde el viaje Rom? acentar  
me ala Puerta del Botano por berria caso su Jervas, Gan mis  
achegues curando, (Vienta) por? sobre via mas la Groma  
del Prado Guelbe aderir ) sigue

Coro

Coro,

*Allegro*

este ves pa res.

de recrea ciom

viva nuestro Pra do

quei to do pri mor

viva nuestro Pra do

quei to do pri mor

*Parola*

Tonadilla %.

Coro %.

All.<sup>o</sup>

+ todos

todos

La tarde esta buena

poco ofende el sol

grande con cu

rrencia

mucha profusion

mucha mucha profusion

Rosa Garcia

Adios Ina Claudia Alfonso

Marquesita a Dios,

Perez

allibi 2a vizca

Correa,

En coche Simon;

todos

Este es Pa.

ses de recrea cion Viva nuestro  
 Prado quer todo Primor Viva nuestro  
 Prado quer todo Primor quer todo pri

mor fare

Se Neppite al segno  $\sharp$  doo vee

Valle la Criada  
de Uria

E ora lei  
 e, tor'vin a co

And.<sup>te</sup> vivo

Handwritten musical score for the song "Prado Vayo". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff.

Lyrics: modo — ei toi sin a co modo yal Prado vayo

Handwritten musical score for "Lal Prado" by Carlos Gomes. The score is on a grand staff with two staves. The melody is on the upper staff, and the bass line is on the lower staff. The lyrics "Lal Prado va fo porque aqui ma de" are written below the upper staff. The music is in 2/4 time and D major.

Se...

The image shows a handwritten musical score on aged paper. It consists of two staves joined by a large left curly brace. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The bottom staff is a bass clef. It contains two measures of music. The first measure has a half note on G3, a half note on F3, and a half note on E3. The second measure has a half note on D3, a half note on C3, and a half note on B2. The lyrics 'nue. ve. sueñen a Navra por que a quimada de' are written between the two staves, aligned with the notes. The handwriting is in a cursive style, and the paper shows signs of age and wear.

nue. ve. sueñen a Navra por que a quimada de

mebe vuelen a llar lo; donde vas buena moza  
 amo buscaba halli tiene a po lo  
 que busca criada; no quiero yo ombre  
 solo mal aspen da do  
 que de noche de Ninfa sebi ro

deado que de noche de Ninfas sebi todas

do; gus tas que te a com pane — — — — — 3 Pet.<sup>a</sup> lo agrade

cierra puer <sup>gar.<sup>a</sup></sup> Junto aquella fuente sentada es

pera puer Junto aquella fuente

Pet.<sup>a</sup> Como vistes se llama? <sup>gar.<sup>a</sup></sup> Ben  
 sentada e pera; <sup>gar.<sup>a</sup></sup> tora Pardo <sup>Pet.<sup>a</sup></sup> quenta alli es pero  
<sup>gar.<sup>a</sup></sup> llevara Petar do.

Pet<sup>a</sup>

*Alleg<sup>ro</sup>*

mi re v<sup>o</sup>sted que fue

so quiero que me con bide a — Ze

nar — a Comer Callos — hi re mos

ala Calle de — la Paz — ay si

ra na — chusca y linda — q<sup>u</sup>a qui va zan a pa

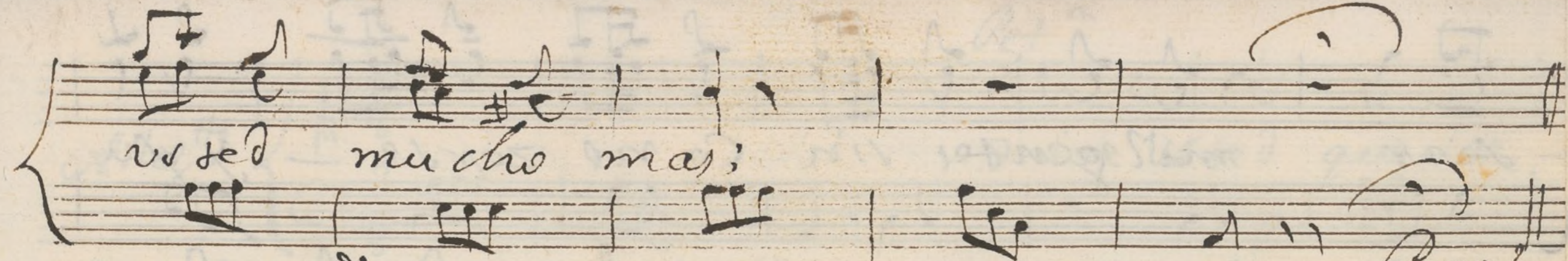
sear mil penses sin Co no zerse y su

ben Con a mi/ tad ay tirana del

Prado - si ay tirana del Prado -

ya si usted se muere por mi -

yo por usted mucho mas yo por



Parola) gar.<sup>d</sup> ya tengo tres esperando, mar que bes aqui  
fue ella, el Prendero que me alquila este Berrido sea cerca;  
le debo mas de diez duros, y si me a tirba me a fenta, aqui,  
oculto bien la cara con el sombrero, que llega; Sale el Prendero,  
Prado / no ay que taparse la cara; 1.<sup>a</sup> 2.<sup>a</sup> Bentora venga el al  
quiler del Berrido, o en te tanta Concurrancia? os lequito;  
gar.<sup>d</sup> sombre no be que Cibele ~~que~~ el Donzella, y se encan  
da tirara; Sale la Maja / Bañer / Perro, Sale la Petri<sup>a</sup> / Rosa / em  
busterazo; Sale la Criada / Hora / Sachenda; la B. / ya e convido  
tu engañs ya de papar la insolencia; gar.<sup>d</sup> de jar me dragones  
Rom.<sup>o</sup> / fiero, <sup>Coro</sup> todos los del / todos / Señoras aya prudencia gar.<sup>d</sup> sobre  
D.<sup>a</sup> Bentora, y Cuantos Enemigos le rodean Prendero, venga mi  
Berrido, Bañer / Paso yo pagare cuanto deba, y convido a te  
reacar a todos, gar.<sup>d</sup> Viva la Peña Pren<sup>o</sup> me convenga, todos, lo a  
etamos gar.<sup>d</sup> puer diga la Compla lencia con el may fenti bopero  
sarador sin ala Idea; )

Conadilla Romero

Mus 187-13

All.<sup>o</sup> Yo era un mozo ale- gre de gran sanidad

ya me equie- do Con tanta humedad ay

3 Alleg<sup>ro</sup>

ay y Cuantos es

tragos la lluvia a causado estas temporadas

agentes y Casas en este lugar

# Coro final

Allegro

todos

a

a

a

Adagio Mor.<sup>o</sup>

a

la

la

Dios Pueblo amado de mi Corazon

y bañez y par.

todos

adios

a

dios a dios

la

dios

a

dios a dios a dios

la

to na da logre aplauso y perdon

Yañez y Sarda todos perdon perdon perdon perdon perdon perdon

don y Viva quien nos amvra Congus to ya dios a

Handwritten musical notation for the first system. The treble staff contains notes and rests corresponding to the lyrics. The bass staff has a single note on a G-clef. The lyrics are: *dios- pueblo amado a dios adios adios a dios pueblo a*

Handwritten musical notation for the second system. The treble staff continues the melody. The bass staff has a single note on a G-clef. The lyrics are: *mado a dios. a dios pueblo amado a dios a*

Handwritten musical notation for the third system. The treble staff continues the melody. The bass staff has a single note on a G-clef. The lyrics are: *dios a - dios a dios*

final

All.<sup>o</sup>

todos.

A Dios pueblo a

Rosa y Mor<sup>s</sup>

mado de mi Cora zon

Yañer y gar<sup>do</sup>

Dios A Dios a Dios a Dios

todos

a - Dios a Dios a Dios; la to na da lo gre

Rosa y Mor<sup>s</sup>

aplausos y perdon

aplausos y perdon per

*Yoñer Igarro*

*todos*

don per don per don per don per don per

don per don per don y viva quien nos omrra con

gusto ya dios a dios pueblo a

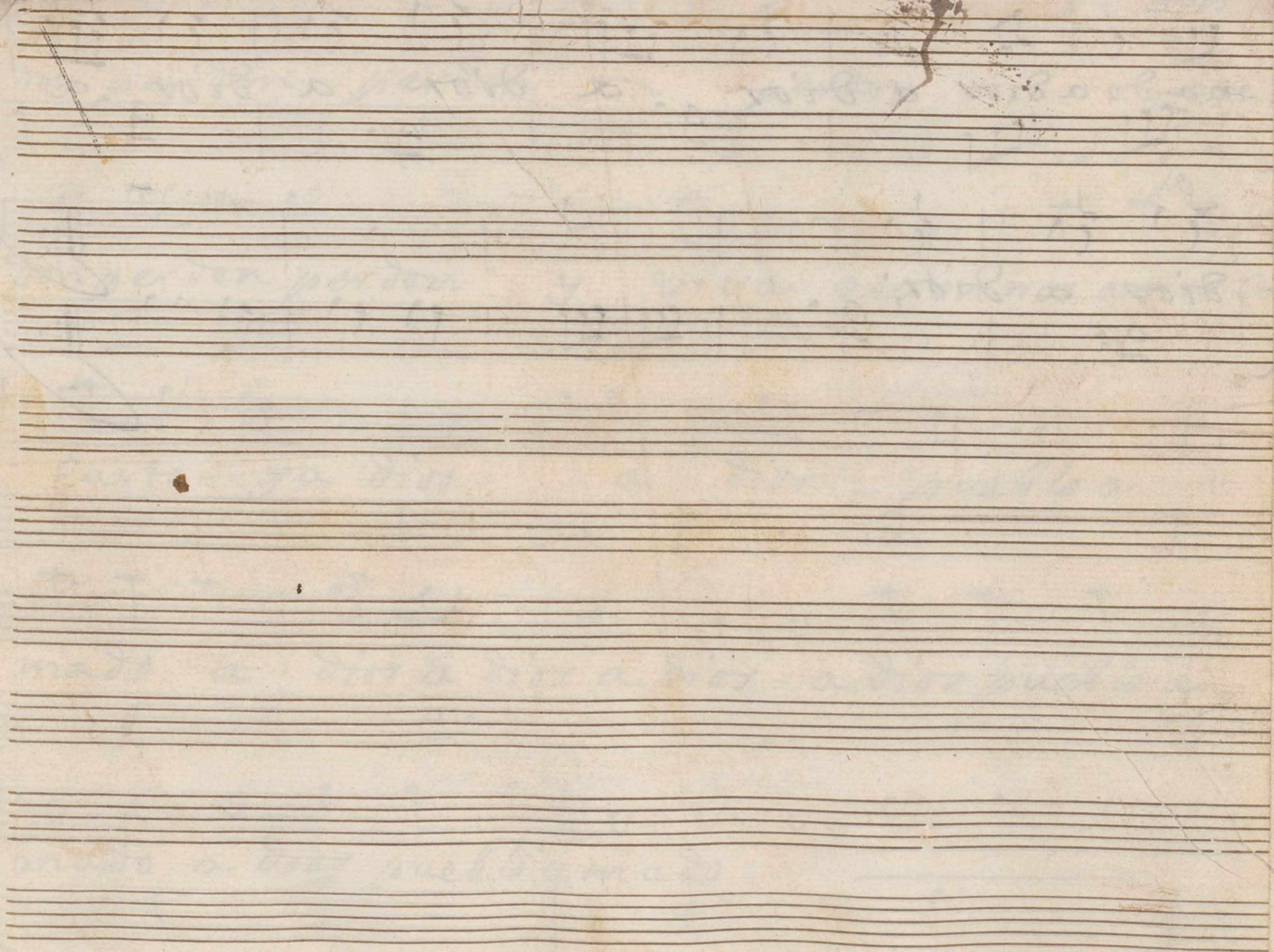
mado a dios a dios a dios a dios pueblo a

mado a dios pueblo amado

Handwritten musical score on two staves. The lyrics are written below the notes.

ma do a dios a dios a dios a dios a

dios a dios,



Violin Primero

Tonadilla

El Zalanreador de todas;



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, each beginning with a treble clef and a 6/8 time signature. The music is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent rests. Dynamic markings such as *pp*, *f*, *ff*, and *sf* are interspersed throughout the score. The piece concludes with a double bar line and the word "Parola" written in the bottom right corner.

Handwritten musical score for a piece titled "Parolzei" (Parolzei). The score is written on ten staves, organized into two systems of five staves each. The notation is in 6/8 time, with a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Parolzei" written below the final staff.



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "la 2.ª vez" and "Parola" are written above the staves. The final staff contains the instruction "Parola y se escribe al segno hasta el segundo."

Parola )



Coro. Allegro & 6/8

Parola

Voli

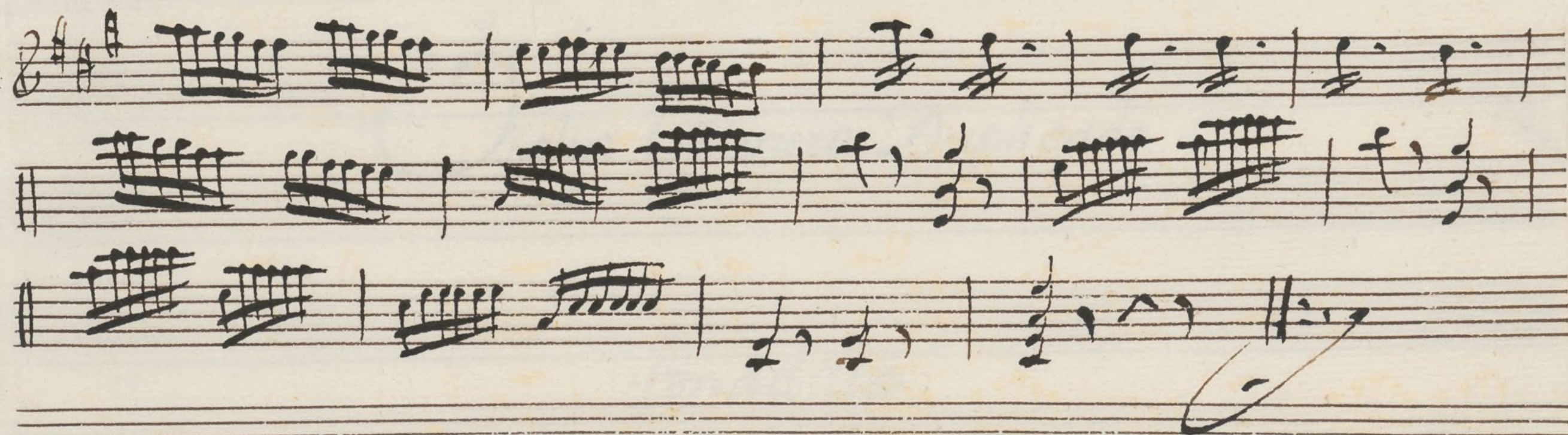


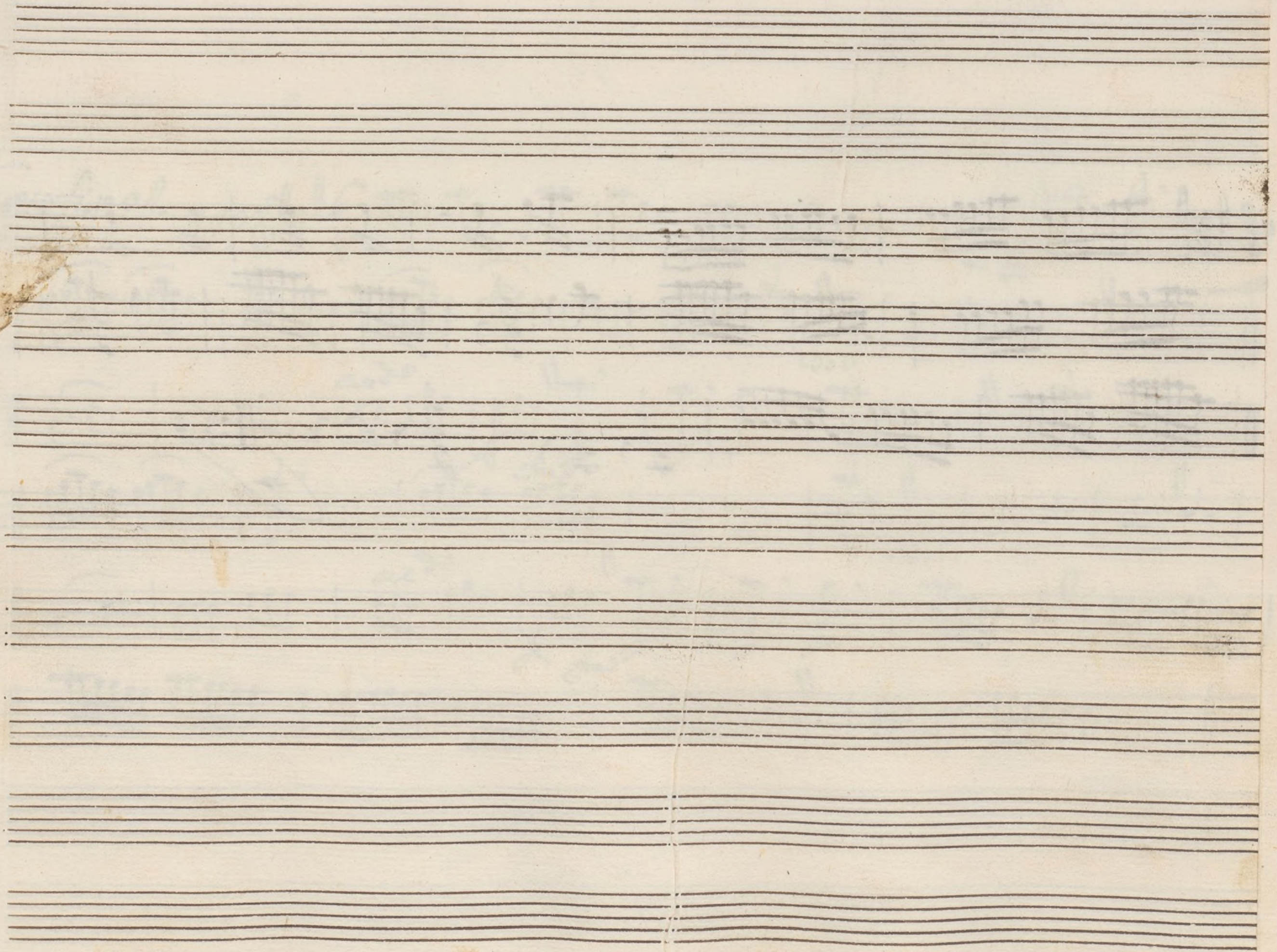
*Allegro*  $\#$   $\frac{4}{4}$   $\frac{3}{8}$

*p* *fr.* *dol.* *And* *Parola* *Volte* *non* *Allegro*

*Coro final* *Ando* *6/8* *No 2.*

*aedo* *aedo* *Coda*





7

Violin Primero Duplicado

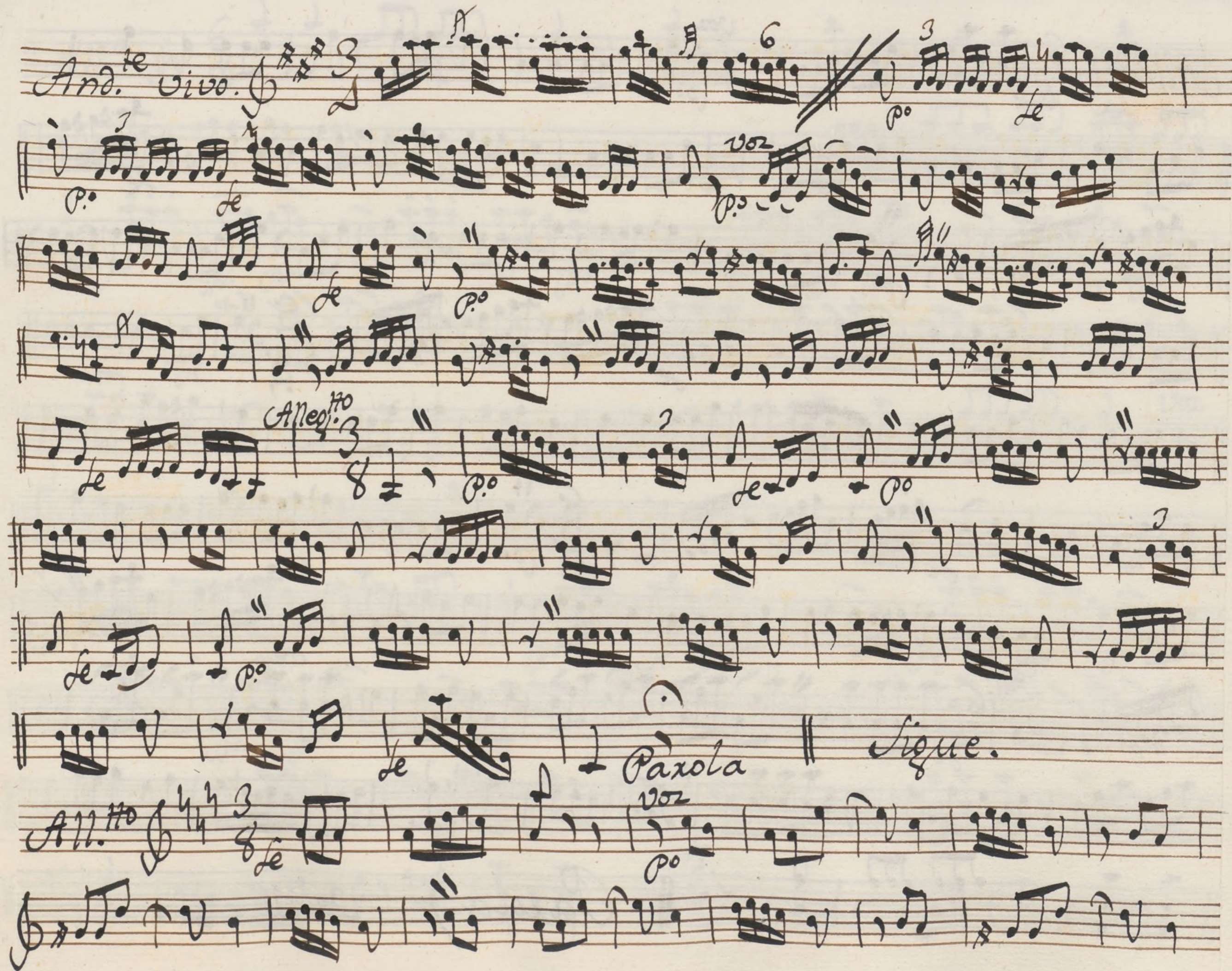
tonadilla

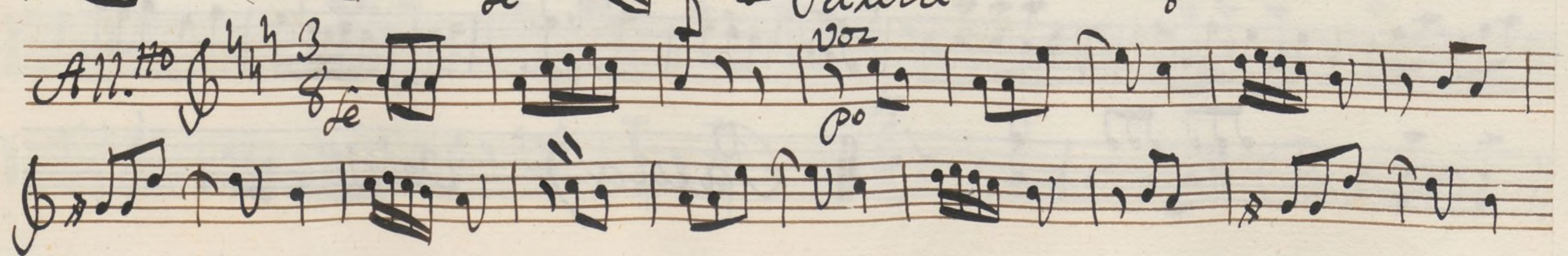
El Galanteador de todas;

||

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The piece begins with the tempo marking *All<sup>o</sup>* and the time signature 6/8. The score features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Dynamic markings such as *p<sup>o</sup>* (piano), *sf.* (sforzando), and *le* (leggero) are used throughout. The piece concludes with a double bar line and the word *Paxola* in parentheses.



Handwritten musical score for a piece titled "Paxola" by Voltri. The score is written on ten staves. It begins with the tempo marking "All.to" and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f". The piece concludes with the title "Paxola" and the name "Voltri".

*And.<sup>te</sup> vivo.* 

*And.<sup>te</sup> 170* 

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as "fr.", "le", "dol.", and "fmo". The music is written in a single system across the staves.

la 2.<sup>a</sup> vez  
 Paxola, se deja aqui

Paxola y se repite al segno   
 hasta el  segundo  
 Paxola)



*Corno. 1.* *All.<sup>o</sup>*  $\text{6/8}$  *Le*

*vor*

*Paxola*

*Volti*

*And.<sup>te</sup> vivo*  $\text{G major}$   $\text{3/4}$

*p* *pp* *vor* *Ani. 70*

*Paxola* || *Sigue.*

*Alleg.<sup>ro</sup>*  $\text{4/4}$   $\text{3/4}$

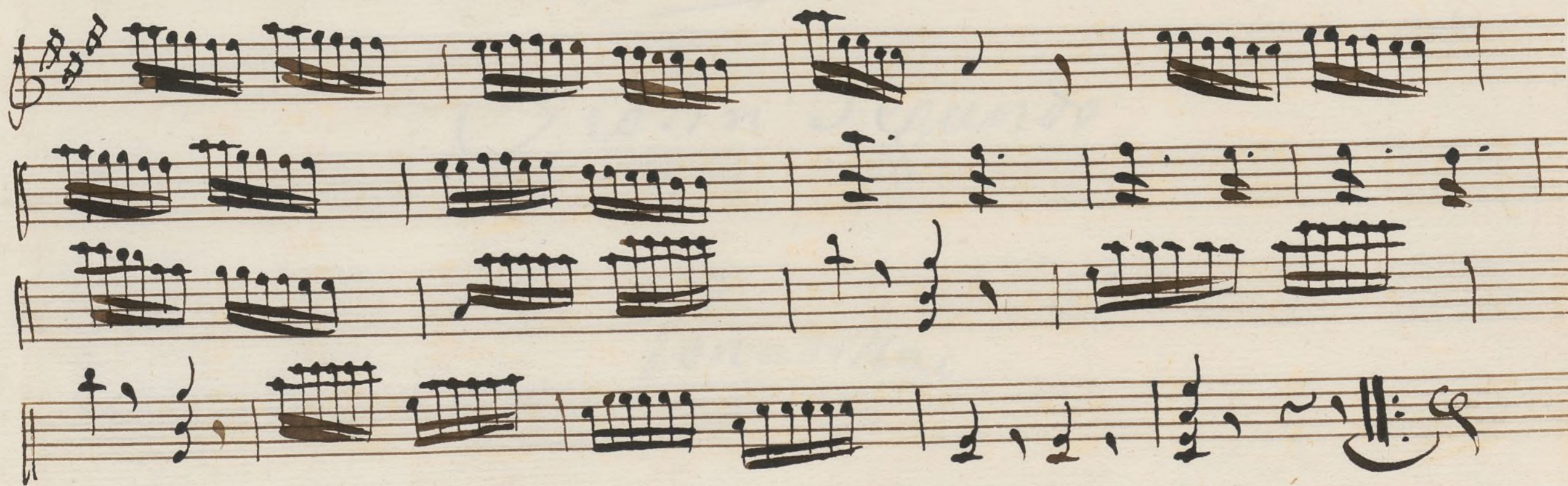
*p.<sup>o</sup>* *fr. Le* *p.<sup>o</sup>* *fr. Le* *1<sup>a</sup>* *dol.* *fmo*

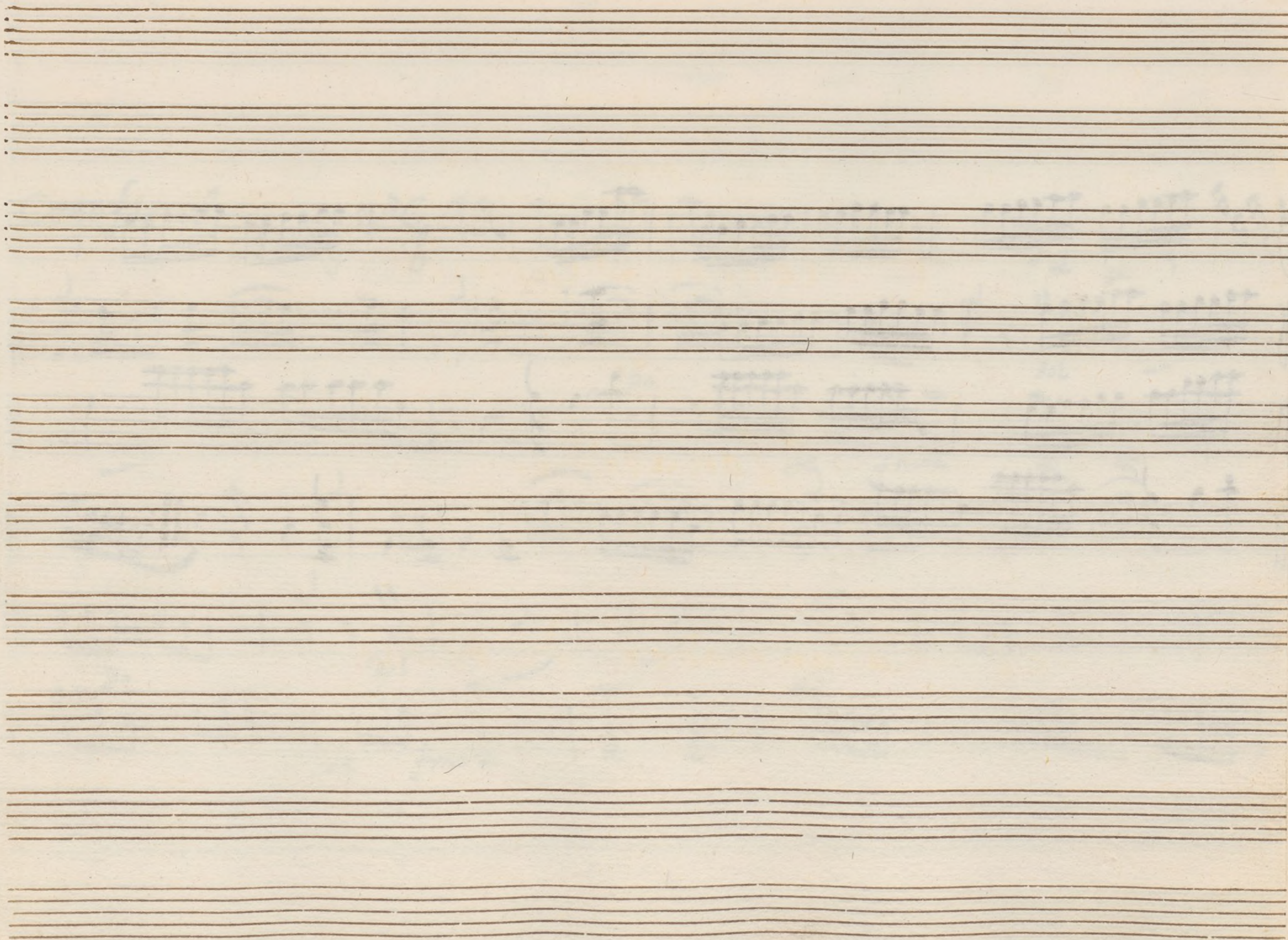
*Parola* *Volte*

*Coro final* *All.<sup>o</sup>*  $\text{6/8}$  *voz*

*cresc<sup>do</sup>* *fmo* *voz*

*cresc<sup>do</sup>* *fmo*





Violin Segundo

Tonadilla

el Zalanreador de todas;

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p*, *f*, and *ff*. The score concludes with a double bar line and the word *Parola* written in cursive.

*Parola*

*Allegretto* & 8

*Non troppo*

*Poco fe*

*Poco fe*

*Poco fe*

*All.<sup>o</sup>* & 8

Parola Doh

Handwritten musical score for a piece titled "Ad. vivo". The score is written on ten staves. The first staff begins with the tempo marking "Ad. vivo" and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes. There are several dynamic markings, such as "p" (piano) and "f" (forte), and tempo markings like "Allegro" and "Parola". The score is written in a cursive, handwritten style.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Parola y se repite al segno" is written across the sixth staff, followed by "hasta el segundo." and "Parolas" on the seventh staff.

Parola y se repite al segno  
hasta el segundo.  
Parolas

A handwritten musical score on aged paper, titled 'Allegro' in a cursive hand. The time signature is 2/4. The score consists of six staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is fluid and characteristic of 19th-century musical notation. The paper shows signs of age, including yellowing and some staining.

Parola

Coro: Allegro & 6/8

vor

Parola

Volta

*And<sup>te</sup> vivo* &  $\sharp\sharp$  3/4

3 3 3

*Parola* || *Sigue*

*Allegro*  $\text{4/4}$   $\frac{3}{8}$  *Le*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*Parota* *Volte*

Covofinal

Allegro

Corofinal Allegro &  $\sharp\sharp$  6/8

vor

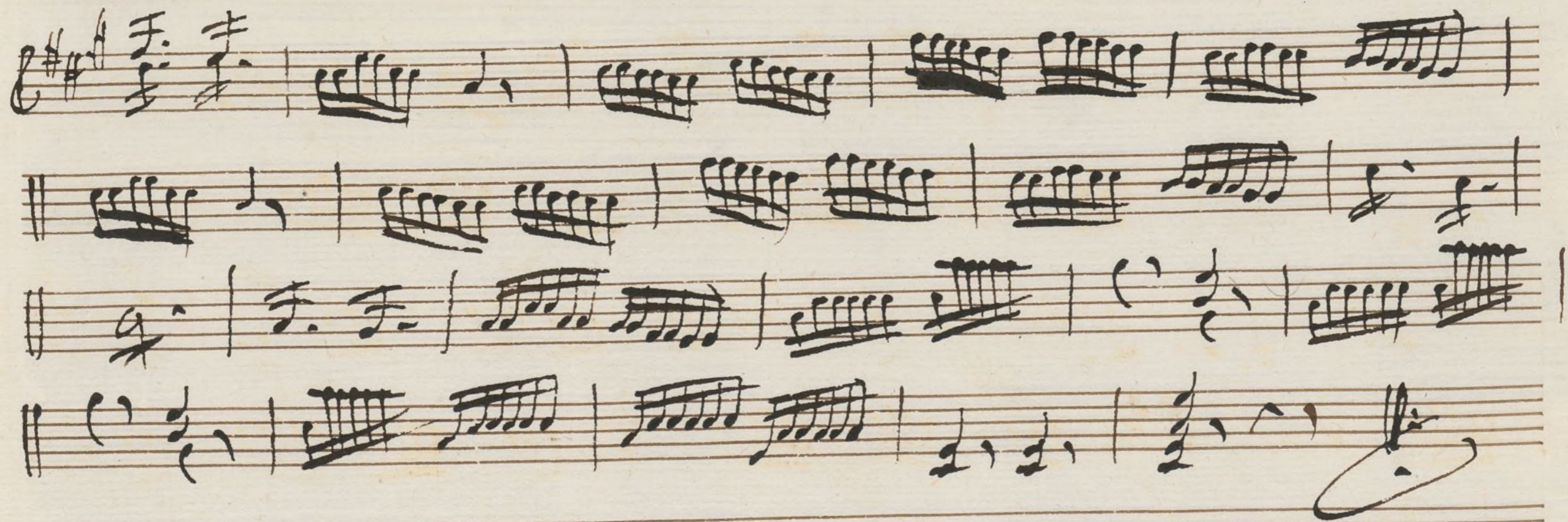
dol.

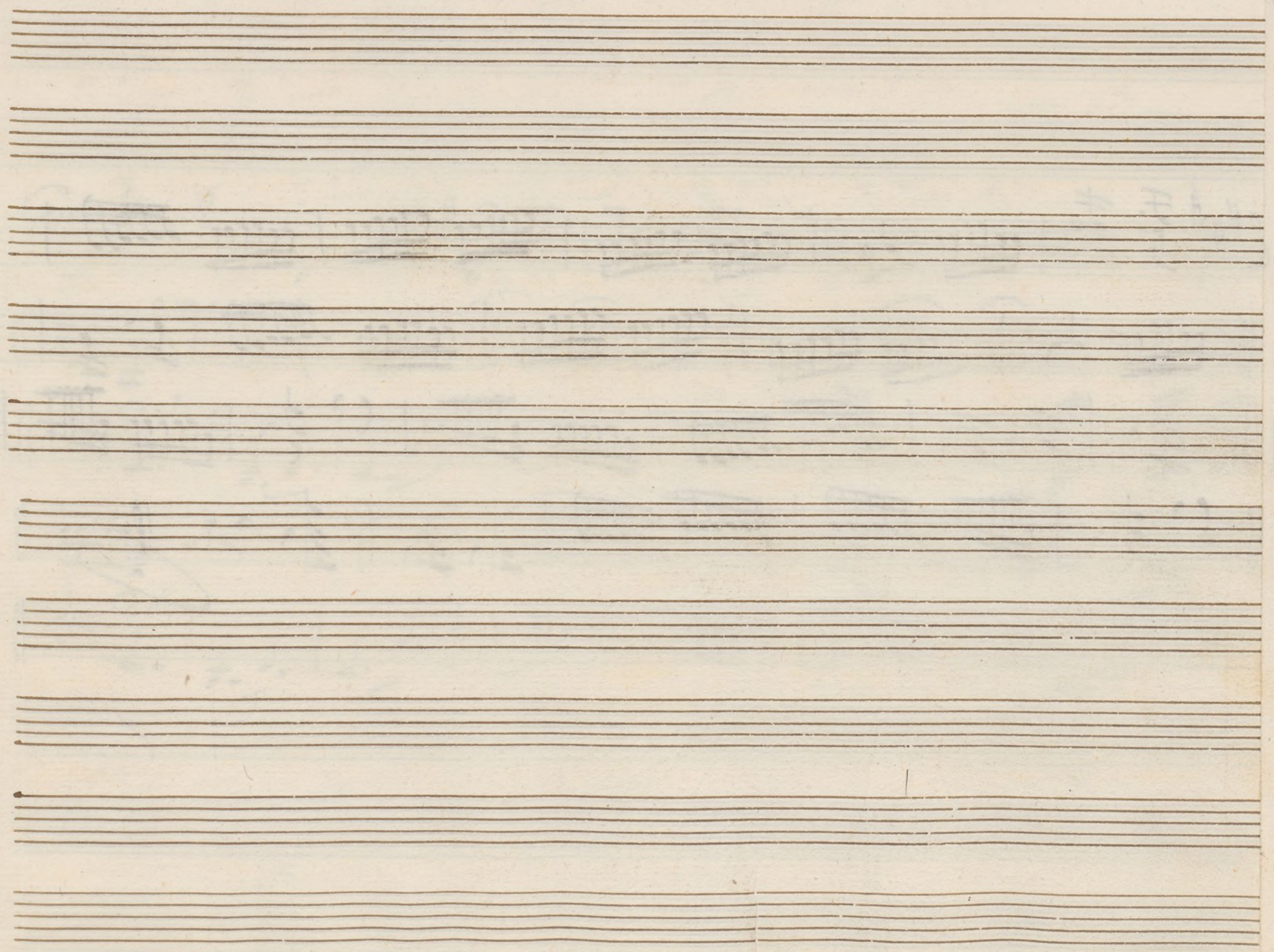
cres.


mo

cres.

mo






  
Violin Secundo.  
8

Cona Dilla.

El Galanteador de todas.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *le*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation is dense, with many beamed notes and slurs. The final staff of the musical section ends with a double bar line.

*Parola.*

*All.<sup>to</sup>* *6/8* *voz unpoco fe*

*poco fe*

*Poco fe*

*Poco fe*

*6/8* *Le*

*Parola.*

*And. viv.*  $\text{F}\sharp\text{F}\sharp$   $\frac{3}{4}$

*vo.*

*Allegro*

*Parola.* *All.<sup>to</sup>*  $\text{F}\sharp\text{F}\sharp$   $\frac{3}{8}$

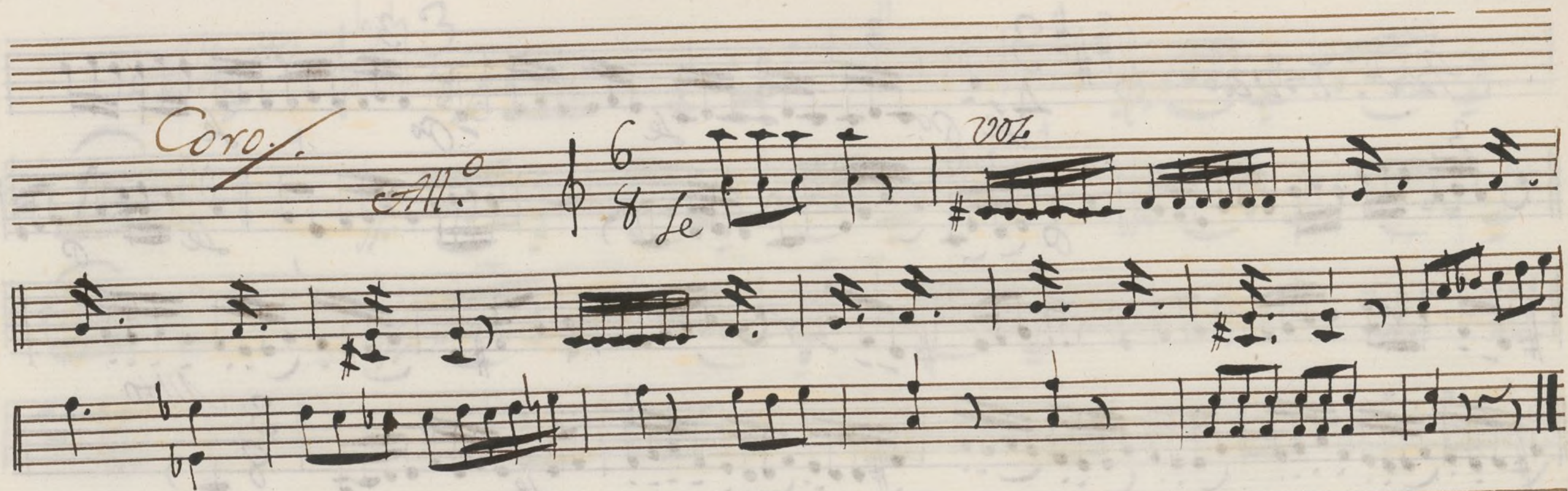
Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Parola. ve aquí." are written in brown ink across the fifth staff. Other markings include "la 2.ª vez se", "fmo", "dol", and "le".

Parola, y se repite al segno hasta  
el segundo.

Parola.



*Coro.* *All.<sup>o</sup>* *6/8* *le* *VOZ*



*Parola.*

*Voltri.*



*Allegro*  $\frac{3}{8}$

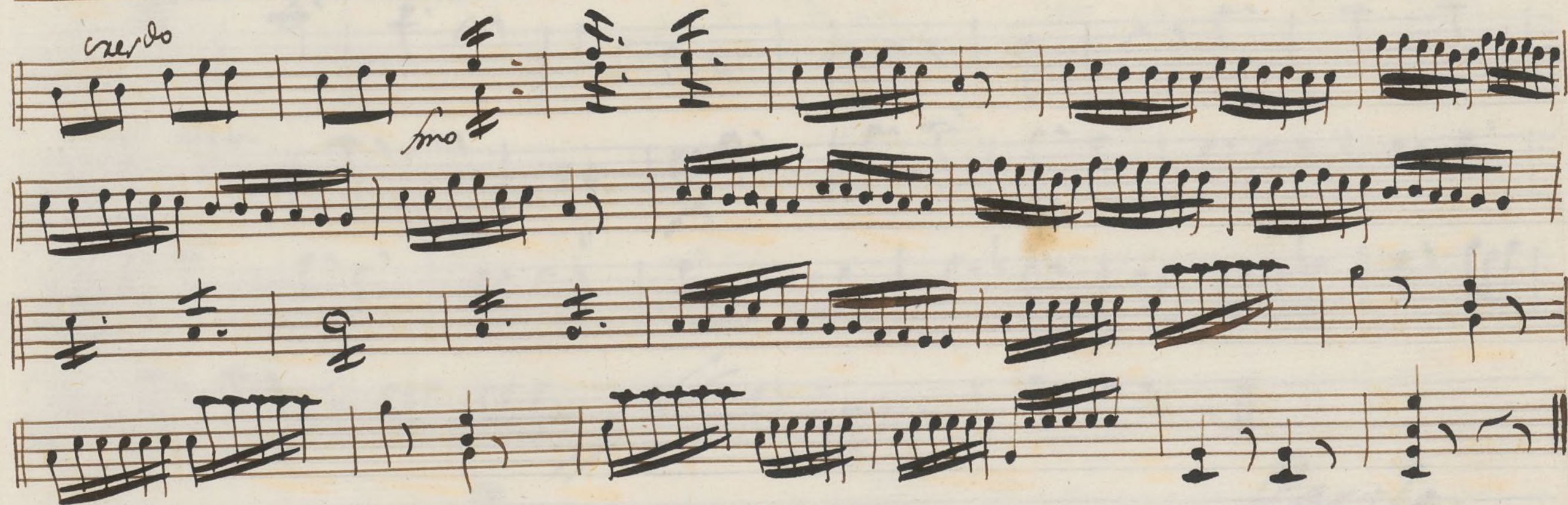
*le* *fmo* *dol* *Parola.*

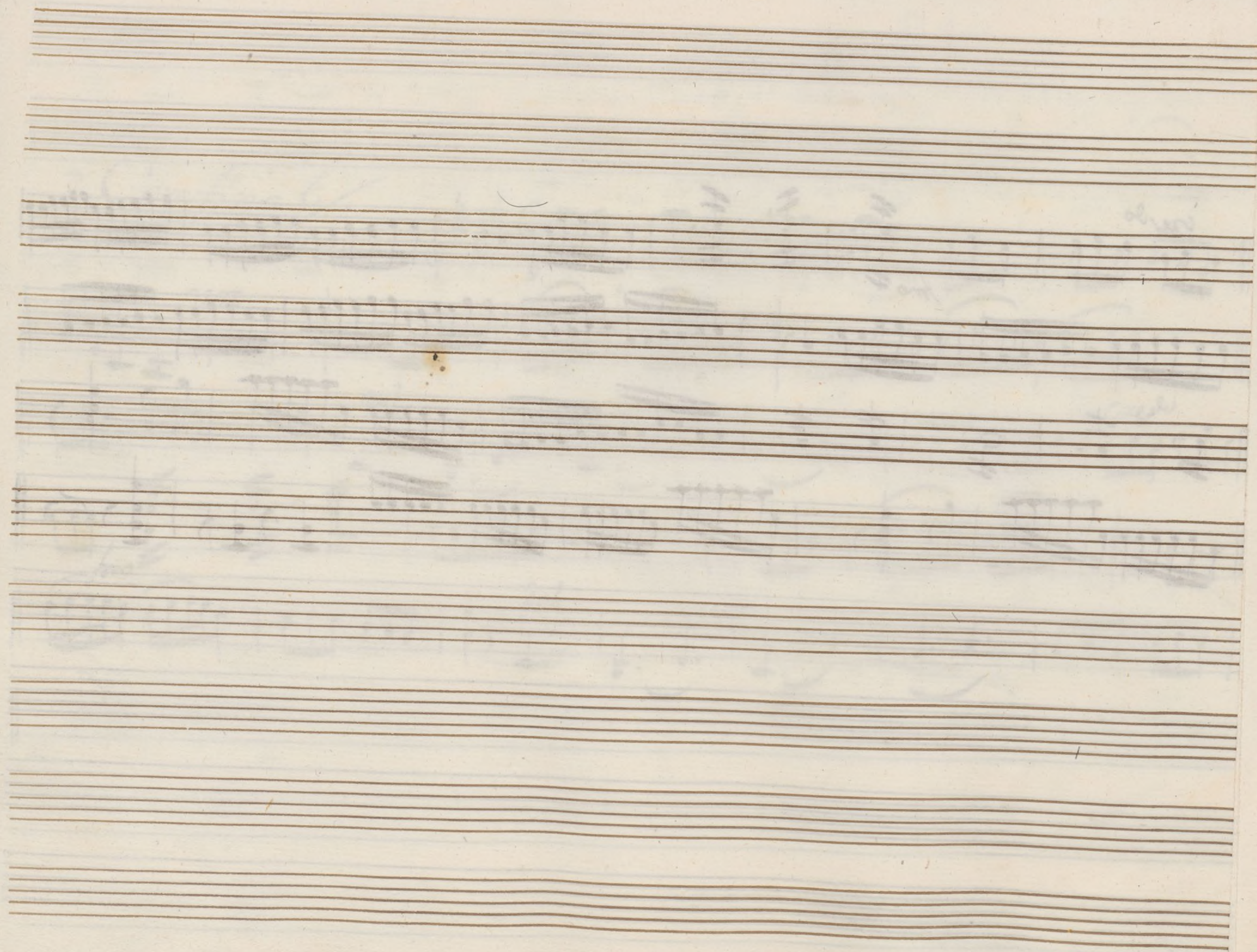
*Volti.*

*Coro final.*

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

Handwritten musical score for a vocal and piano ensemble. The score is written on five staves. The first staff is the vocal line, marked *voz*. The second staff is the piano accompaniment, marked *piano*. The third staff is the piano accompaniment, marked *piano*. The fourth staff is the piano accompaniment, marked *piano*. The fifth staff is the piano accompaniment, marked *piano*. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo marking is *All.<sup>o</sup>*. The score includes various musical notations such as notes, rests, and dynamic markings like *mol* (molto) and *crescdo* (crescendo).

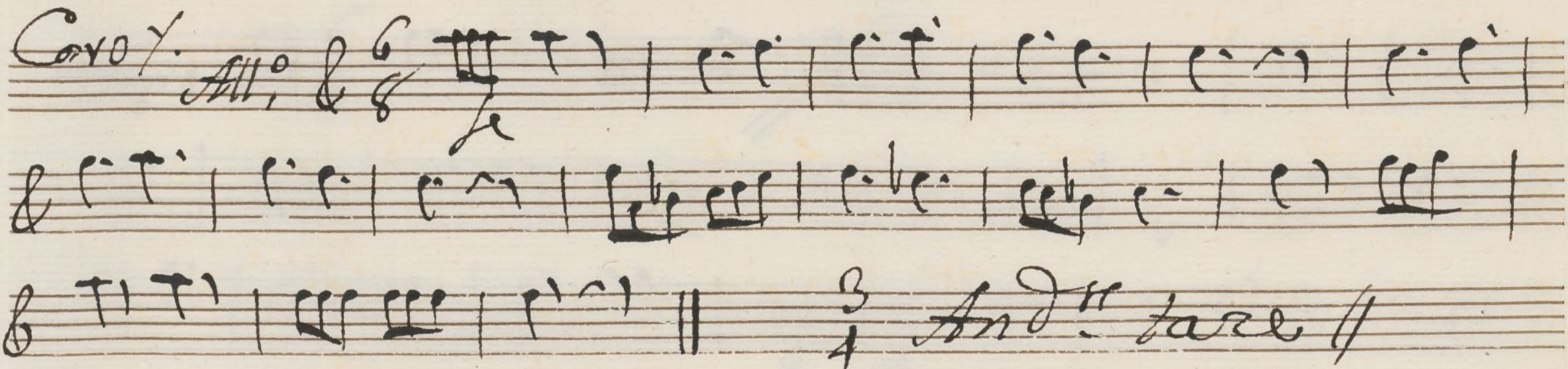


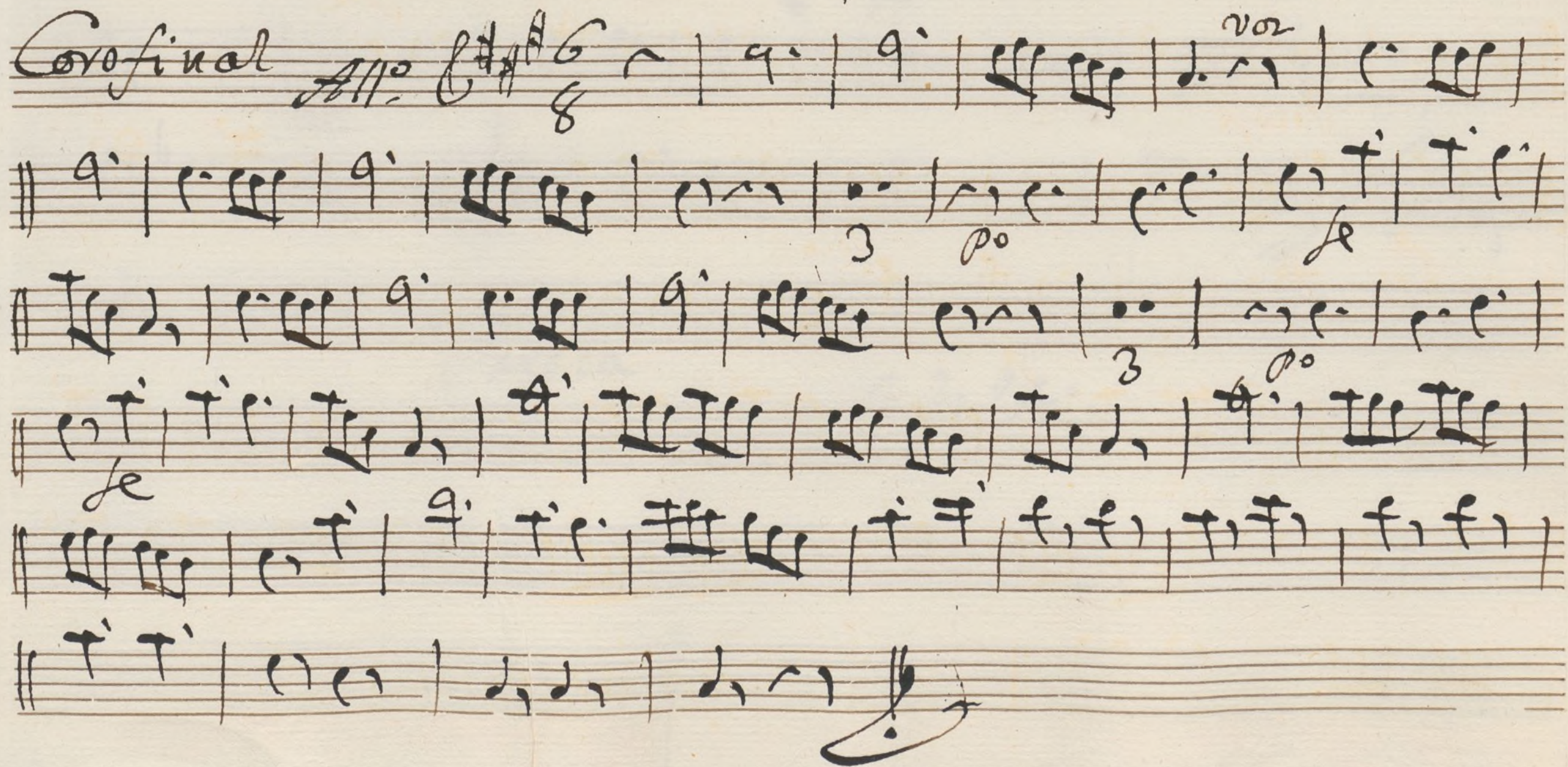




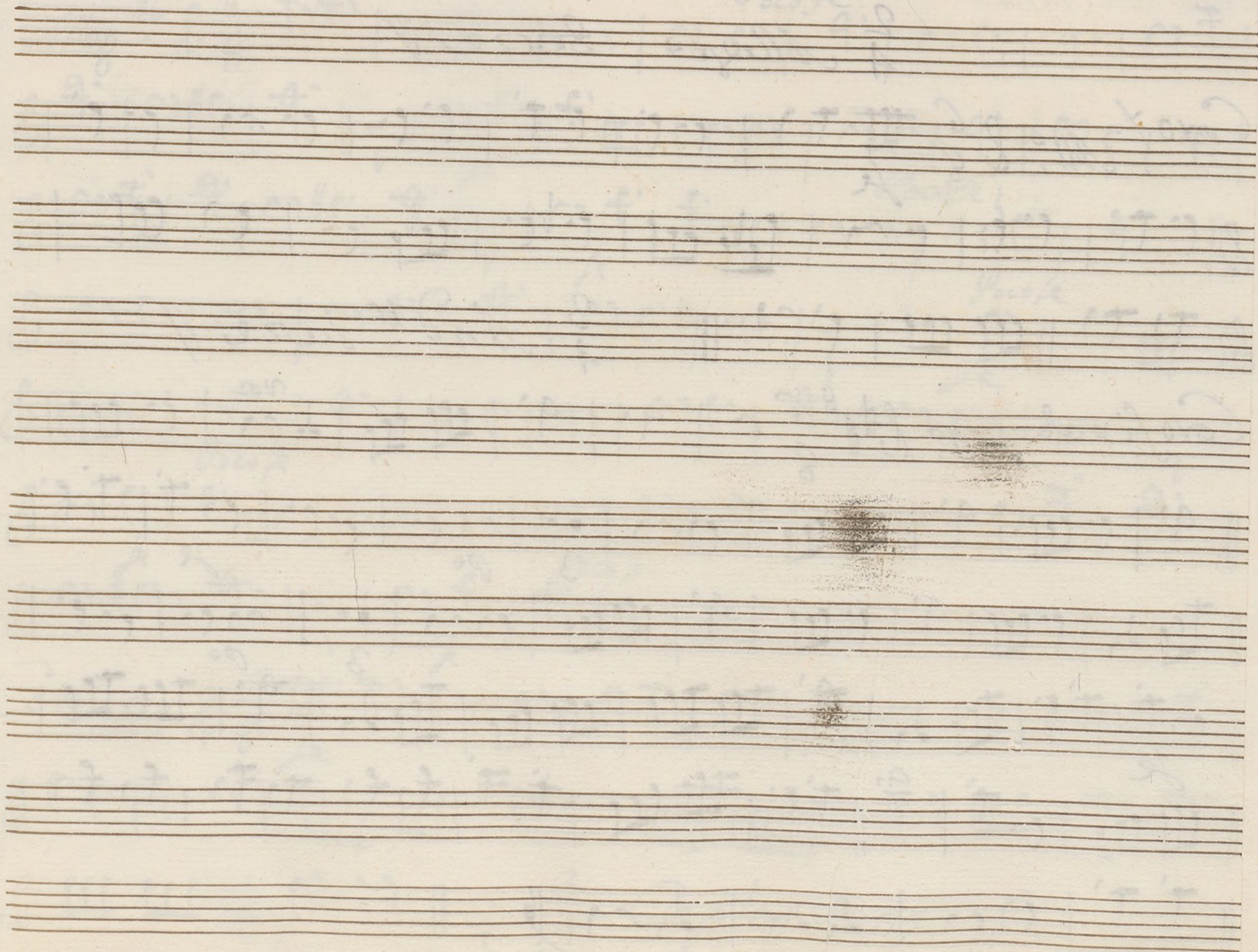


$\frac{2}{4}$  Allegro tarare /

Coro 1. *All.<sup>o</sup>*  $\frac{6}{8}$  

Coro final *All.<sup>o</sup>*  $\frac{6}{8}$  

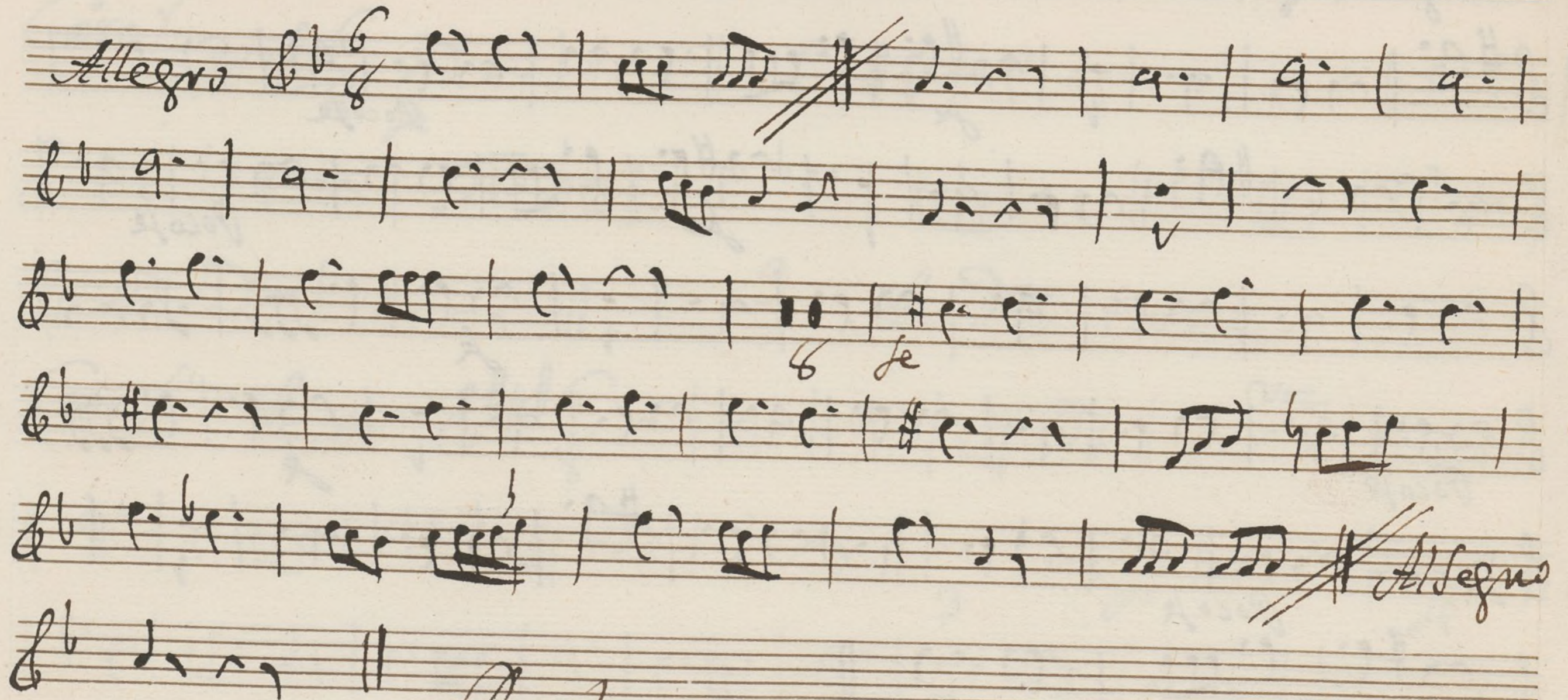
Acuña



Oboe segundo.

sonadilla; el Satanizador de todas;

Allegro  $\text{Bb } \frac{6}{8}$



Parola

Volte

*Poco fe*

*Poco fe*

*Poco fe*

*Poco fe*

*Poco fe*

*Poco fe*

*Poco fe*

*Cory.* *All.<sup>o</sup>* & 6 *fe*

*3*  
*1* *Coplas ta ze*

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

Coro 1.

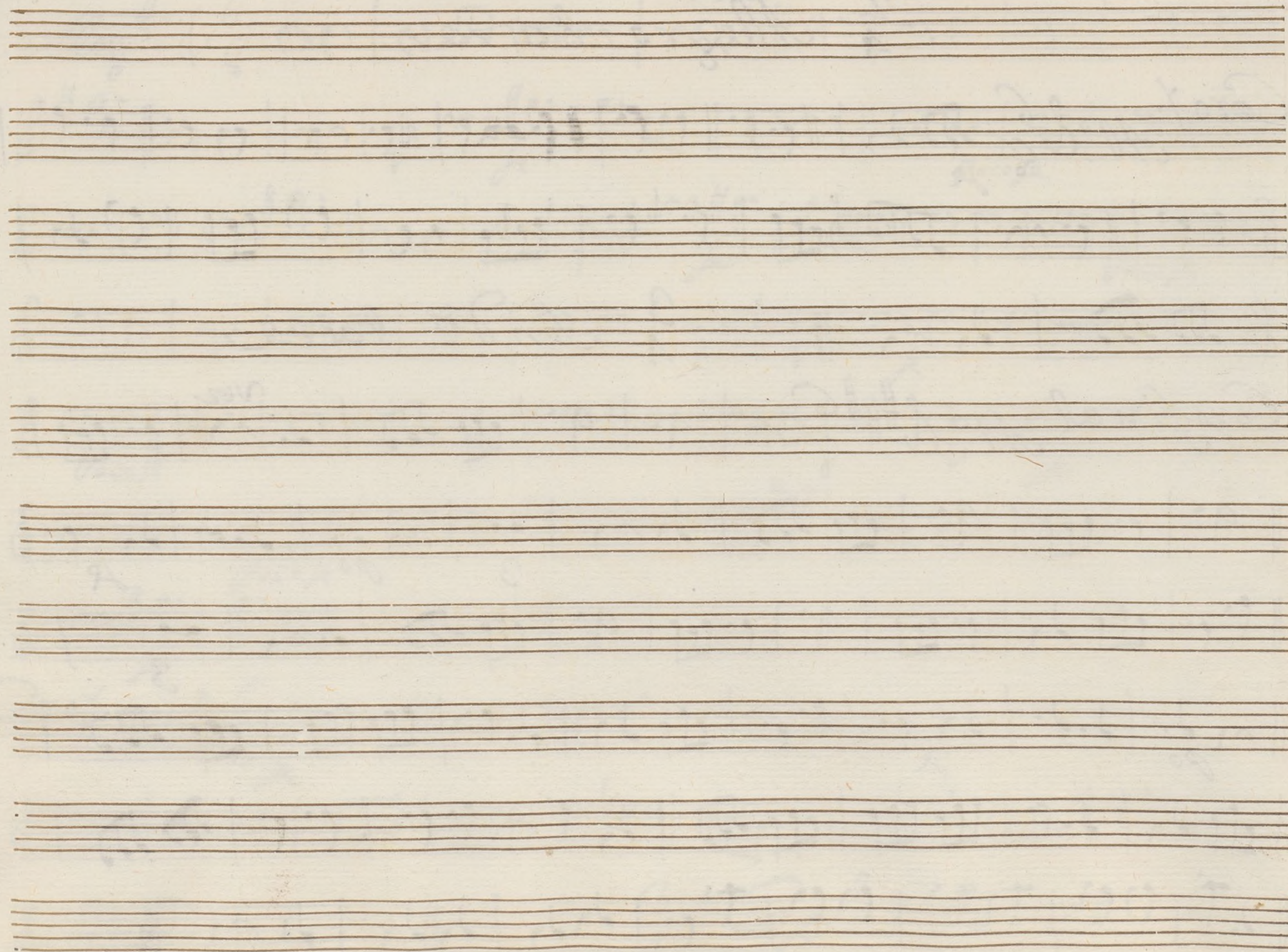
*All.<sup>o</sup>* &  $\frac{6}{8}$

Handwritten musical notation for the first section, featuring treble and bass staves with notes, rests, and dynamic markings like *le*.

$\frac{3}{4}$  And<sup>te</sup> *tarre*

Handwritten musical notation for the second section, featuring treble and bass staves with notes, rests, and dynamic markings like *Coro final*, *All.<sup>o</sup>*, and  $\frac{6}{8}$ .



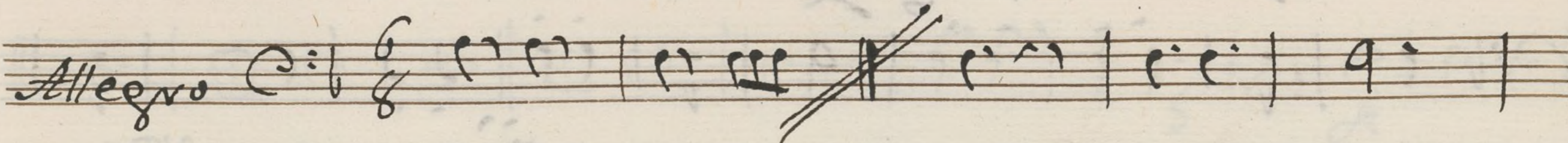


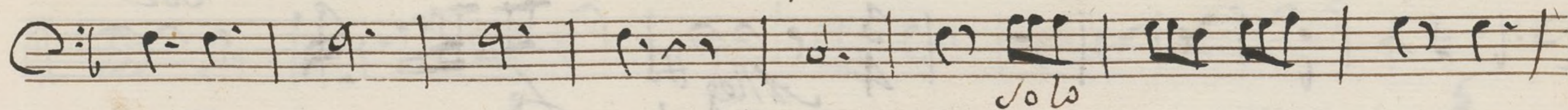
Trompa Primera

+

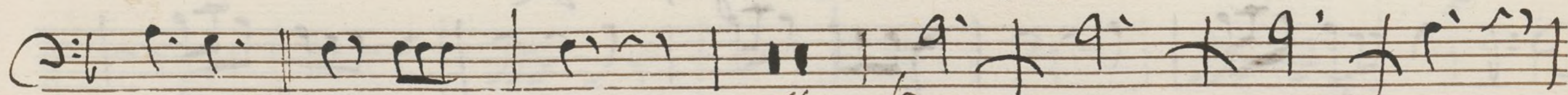
Mus 187-13

Lonadilla; el Salanteador de todas;

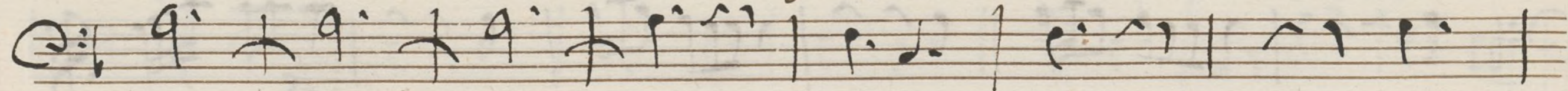
Allegro 



*Solo*

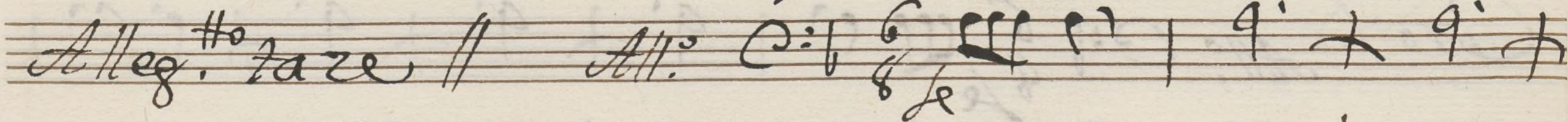


*6 le*

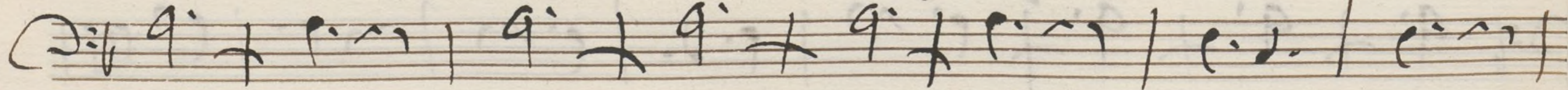


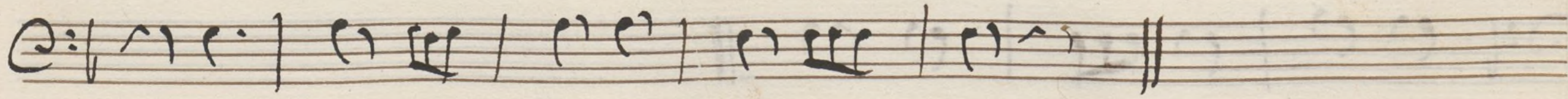


*Allegro*

*Alleg. <sup>no</sup> taze* // *All.* 

*6 le*





*Coplas ta Ze* //

*Allegro*  $\text{C} \sharp \text{F}$   $\frac{2}{4}$   $\text{Le}$

*Solo*

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

*Coro*  $\text{C} \sharp \text{F}$   $\frac{6}{8}$   $\text{Allegro}$   $\text{Le}$

*And.<sup>a</sup> tarde*  $\text{Parola}$

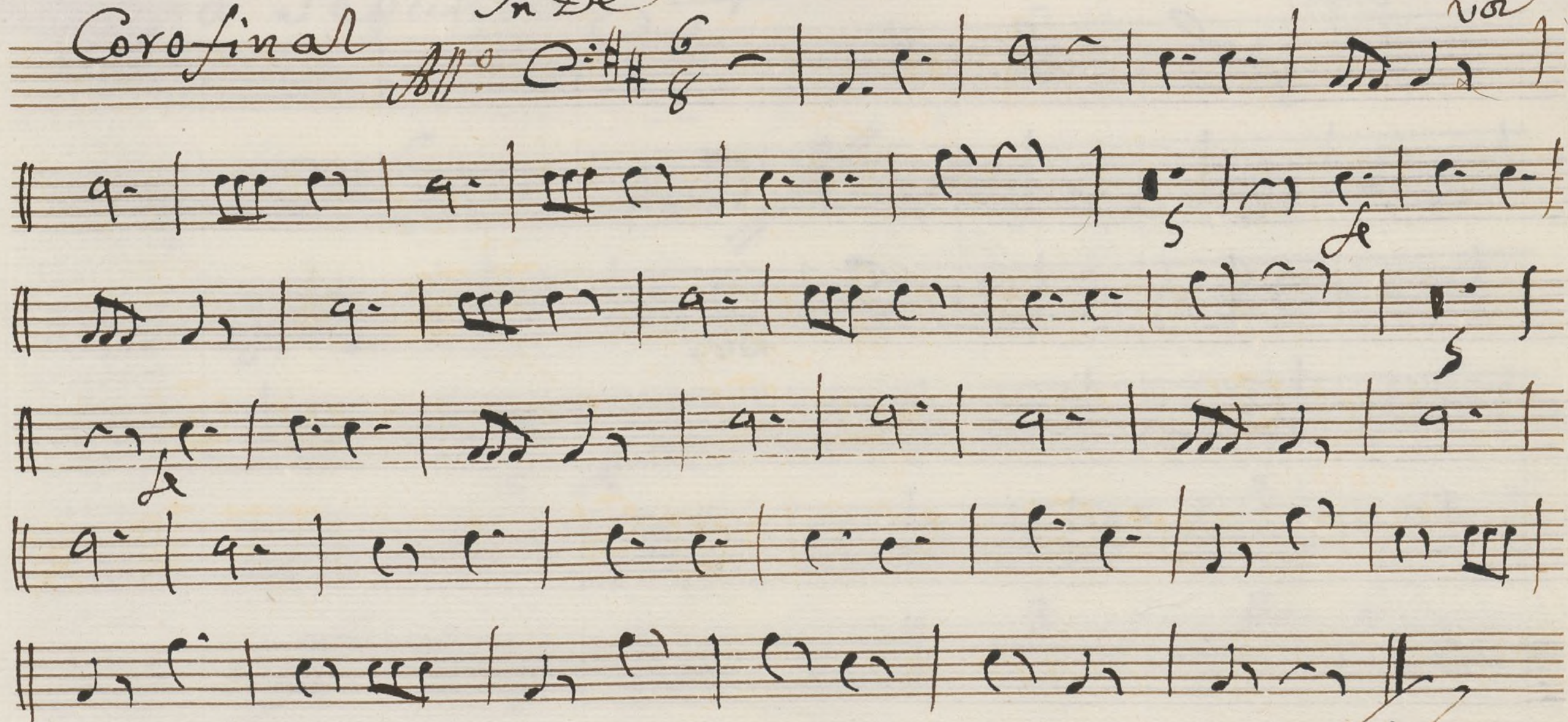
Coro final

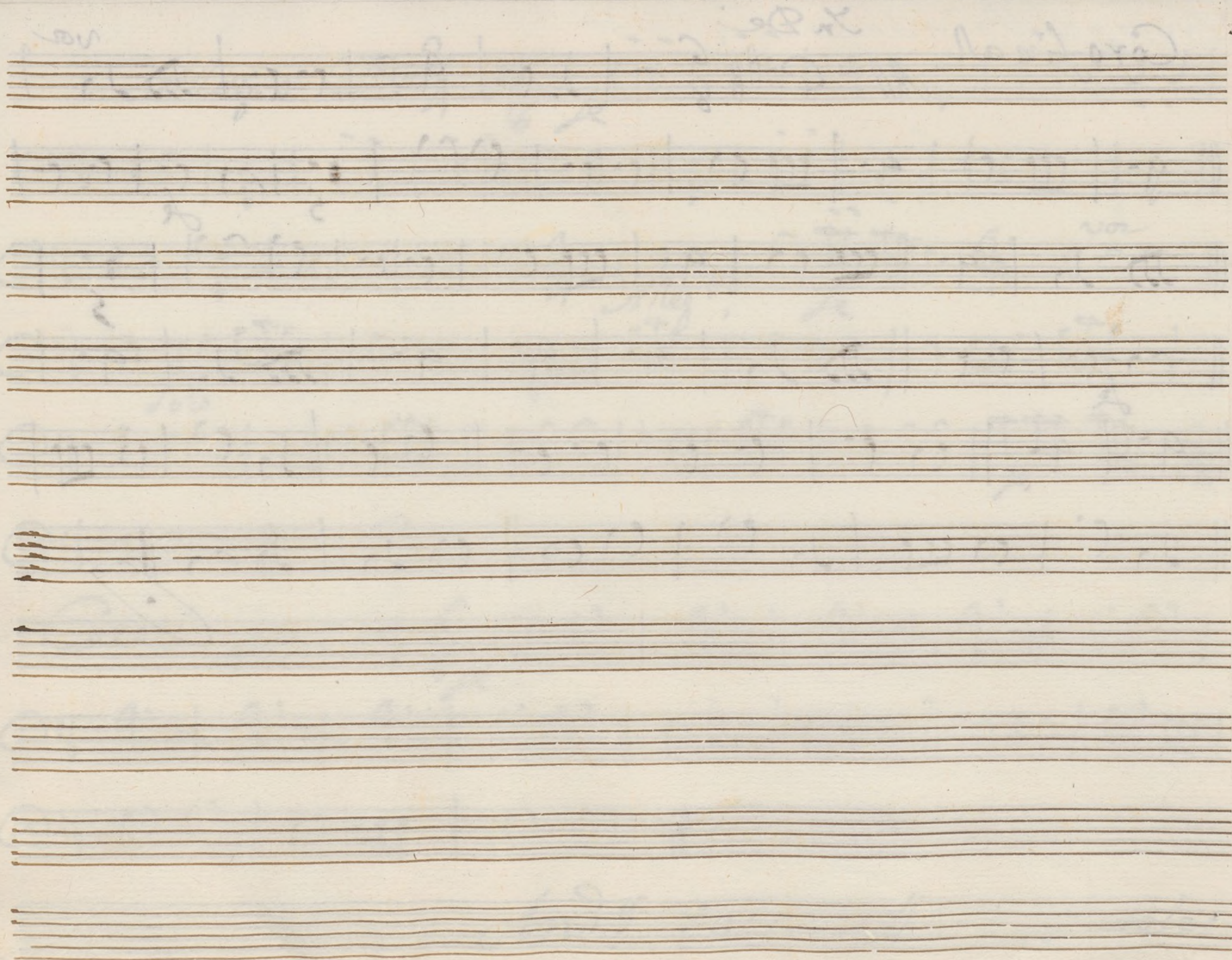
In De

All<sup>o</sup>

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

no

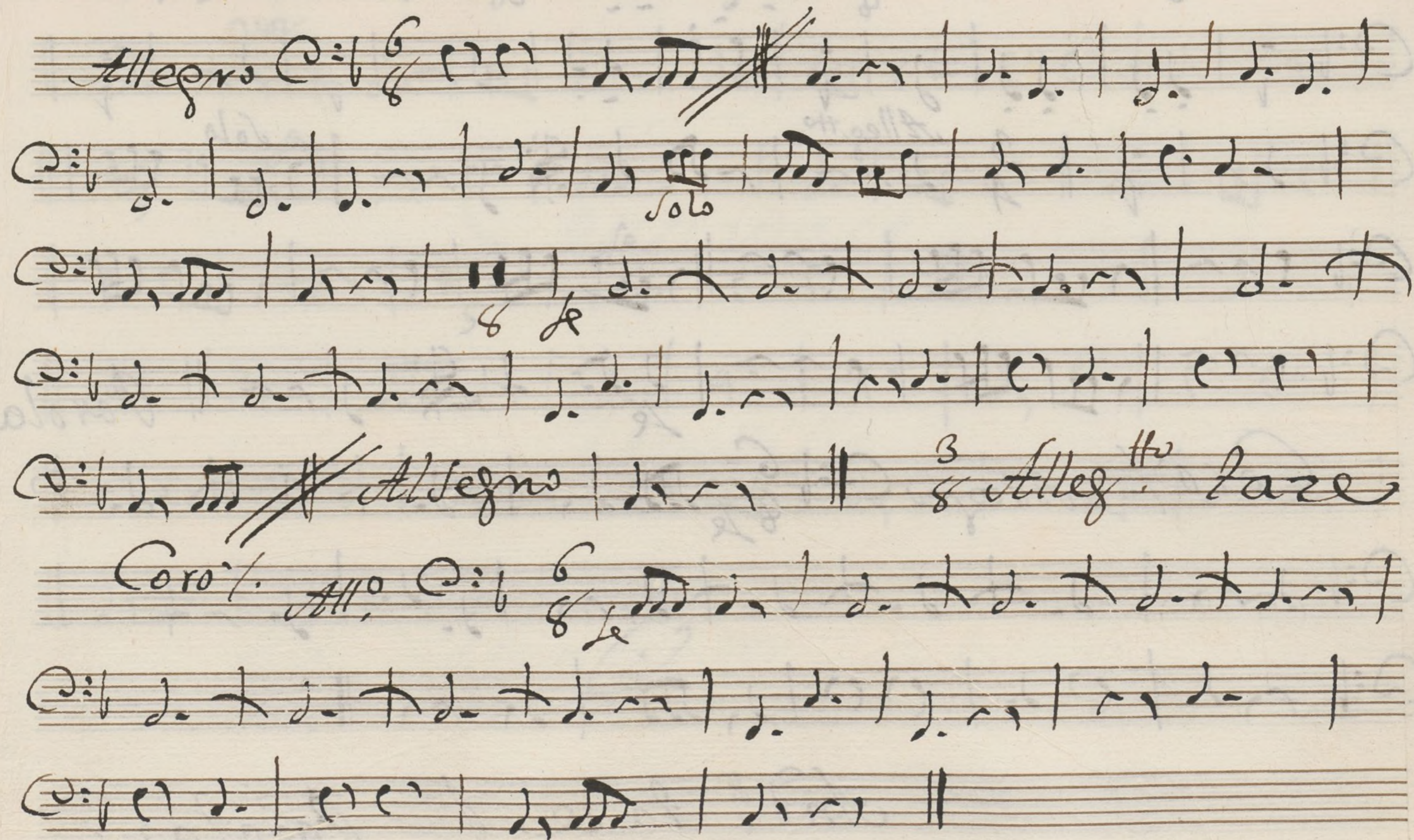


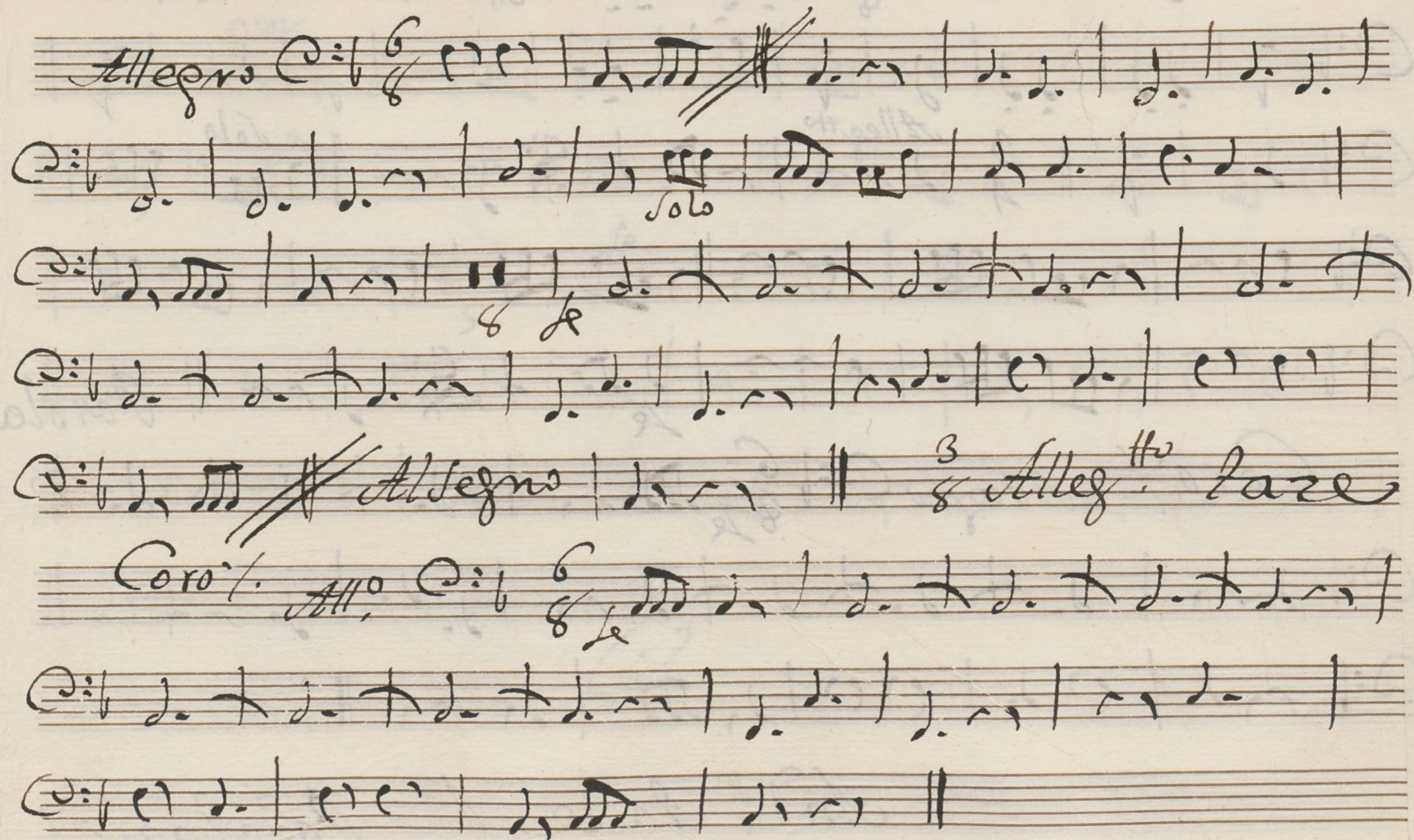


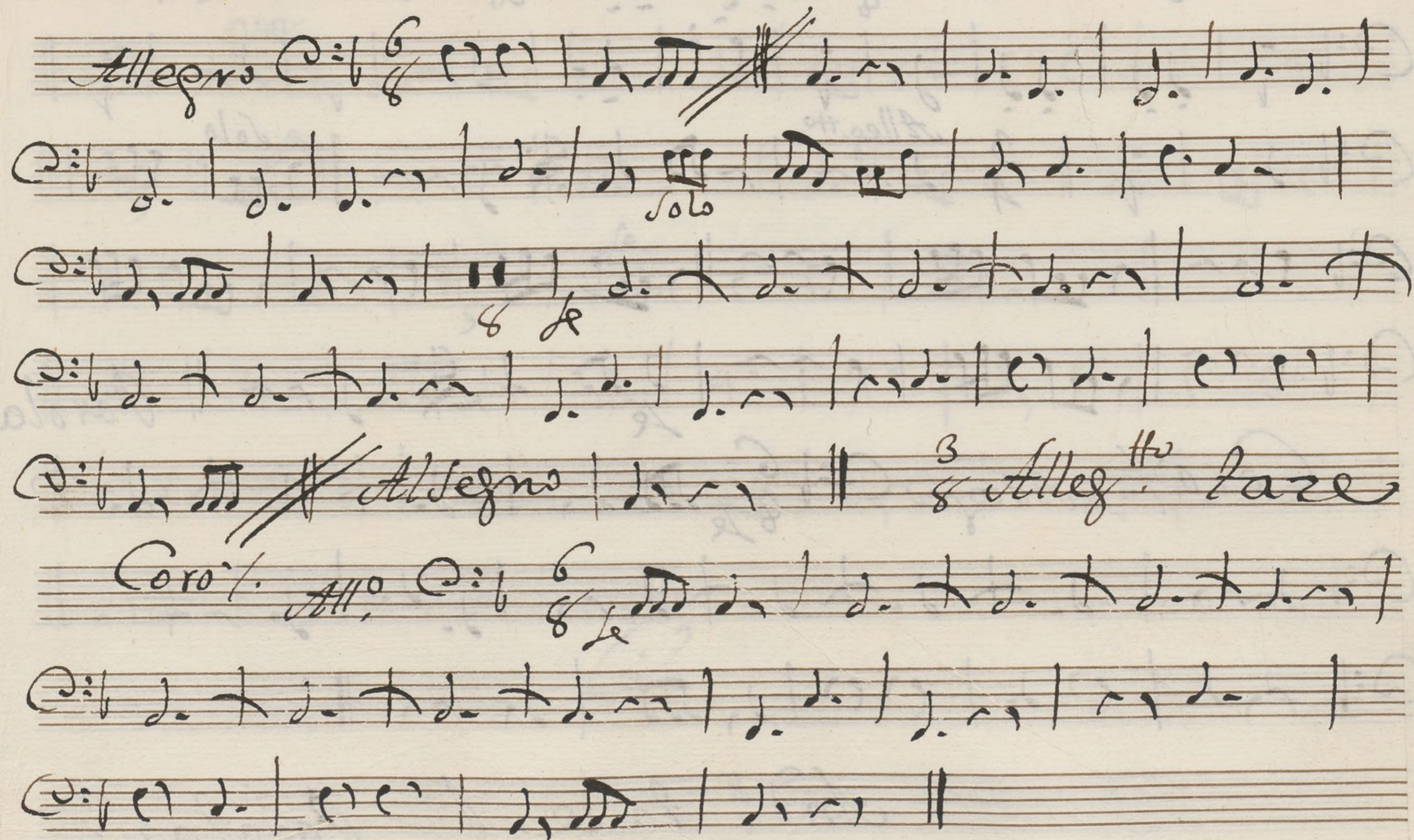
Trompa Segunda

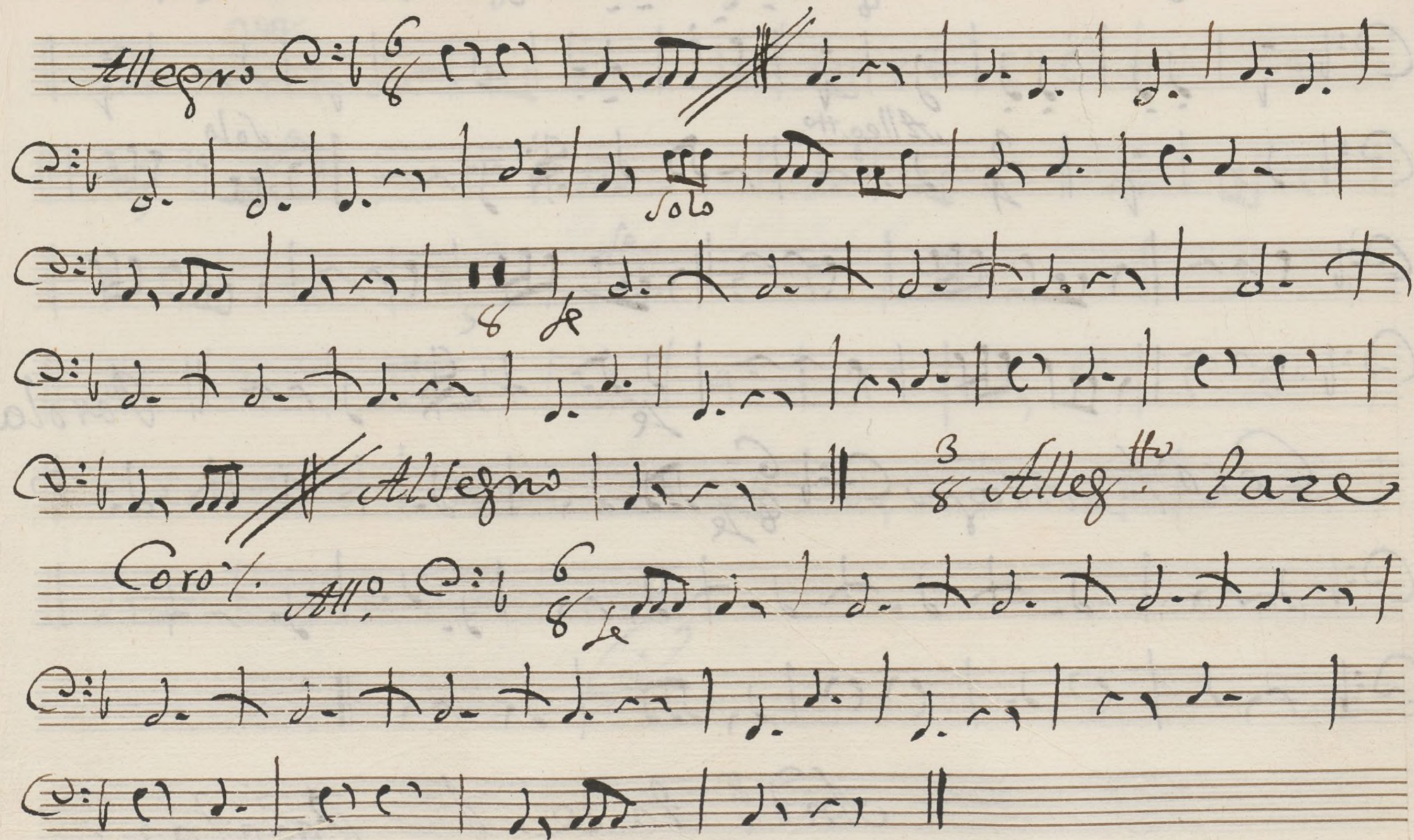
Mus 187-13

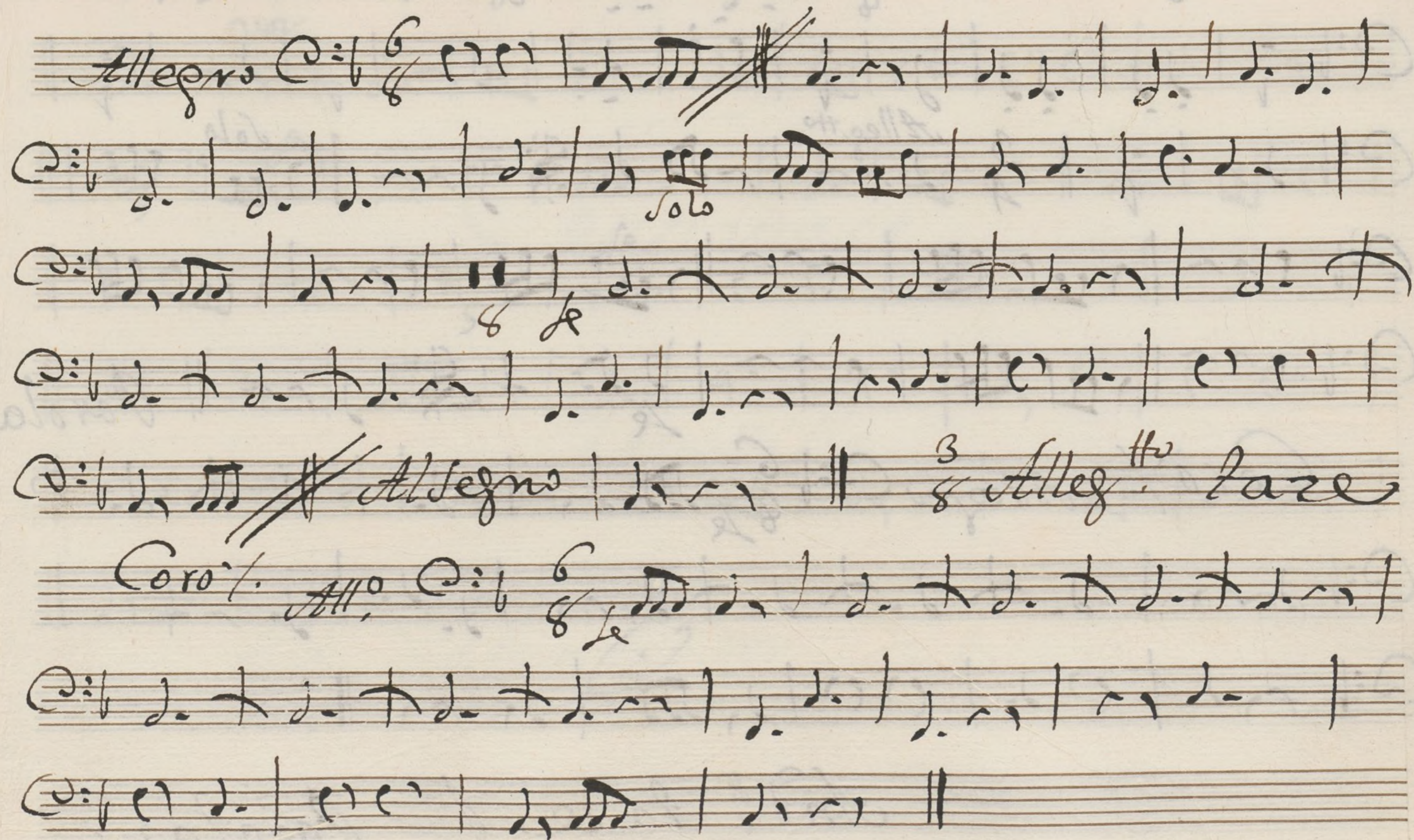
tonadilla; el Salameador de todas;

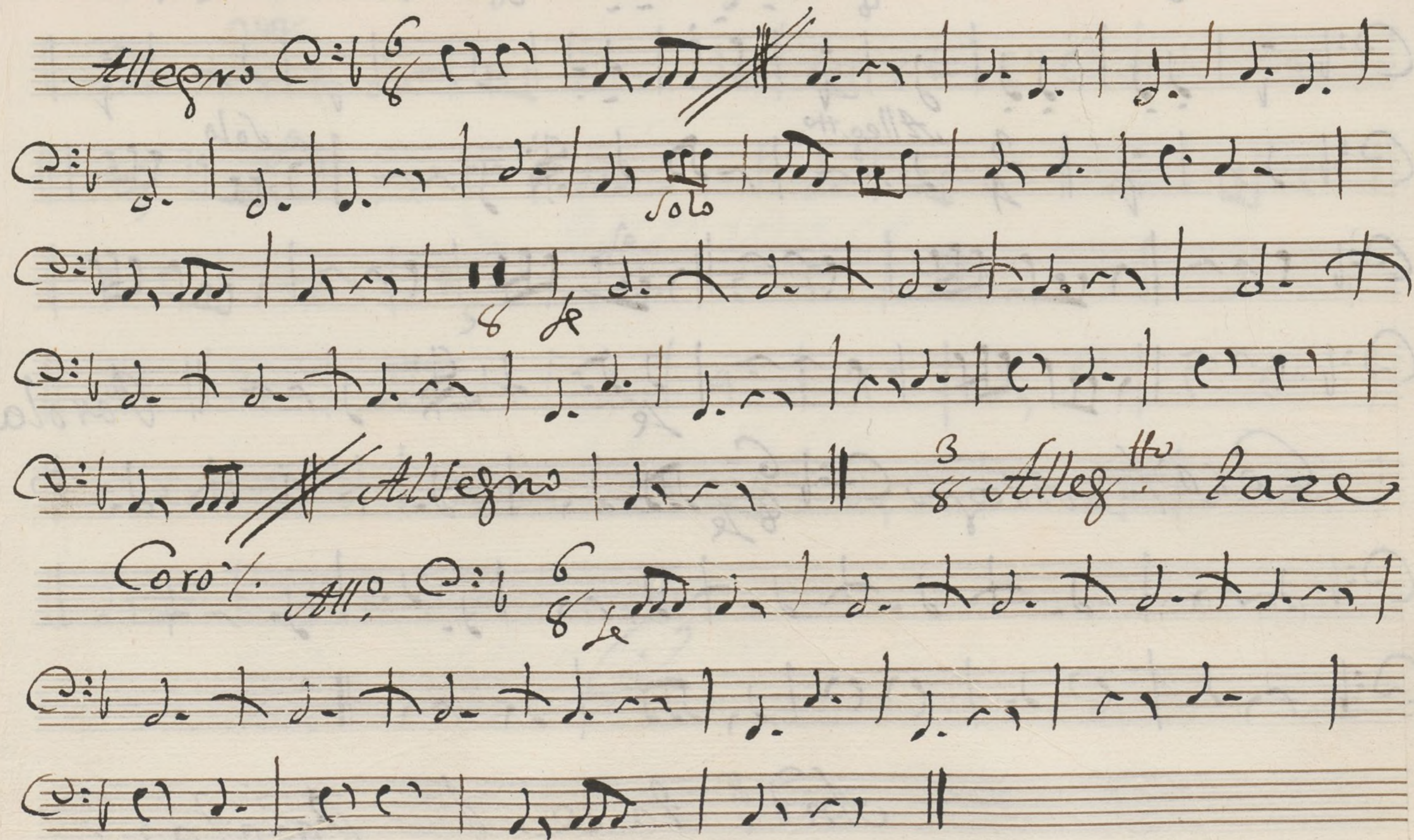
*Allegro* 

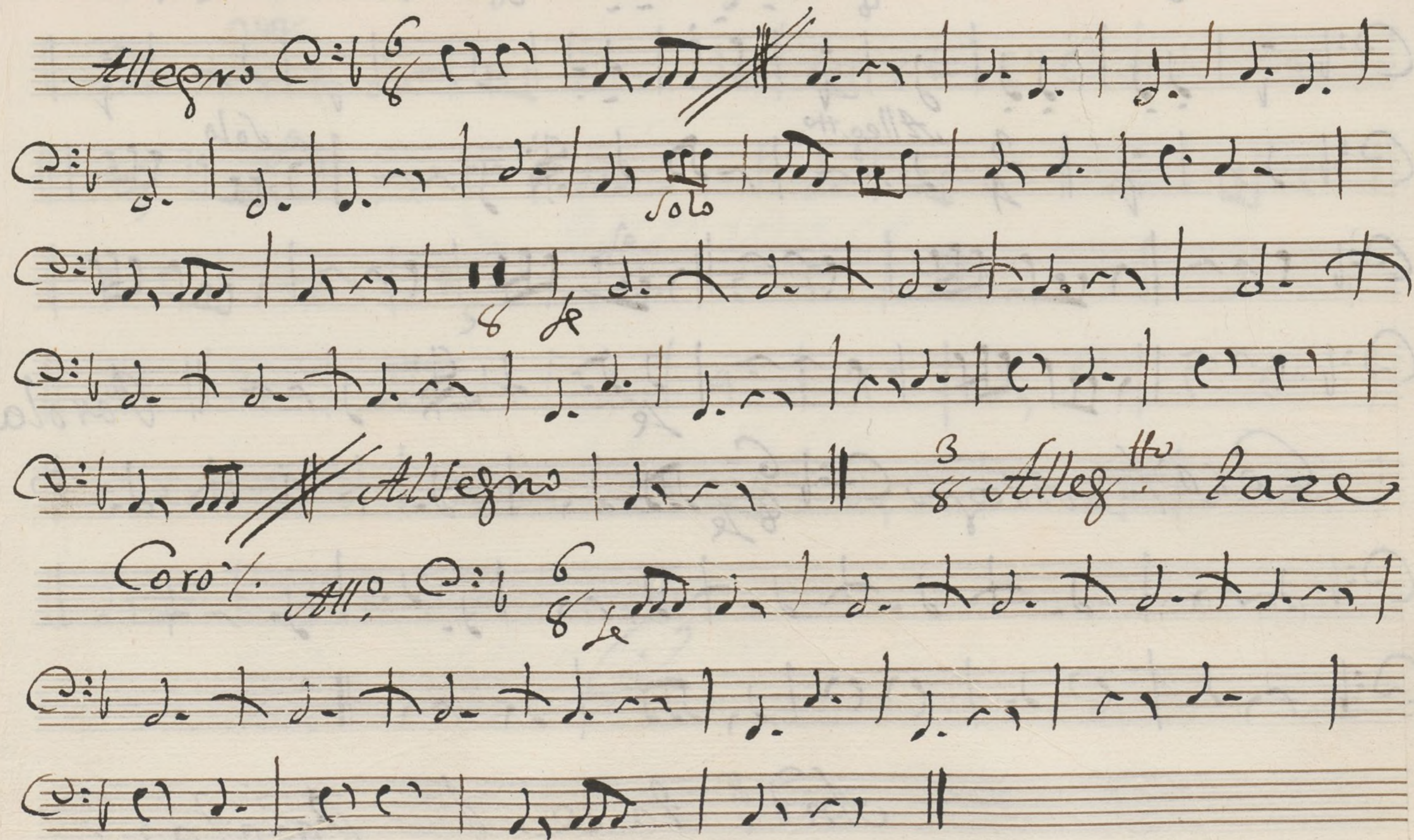
*Allegro* 

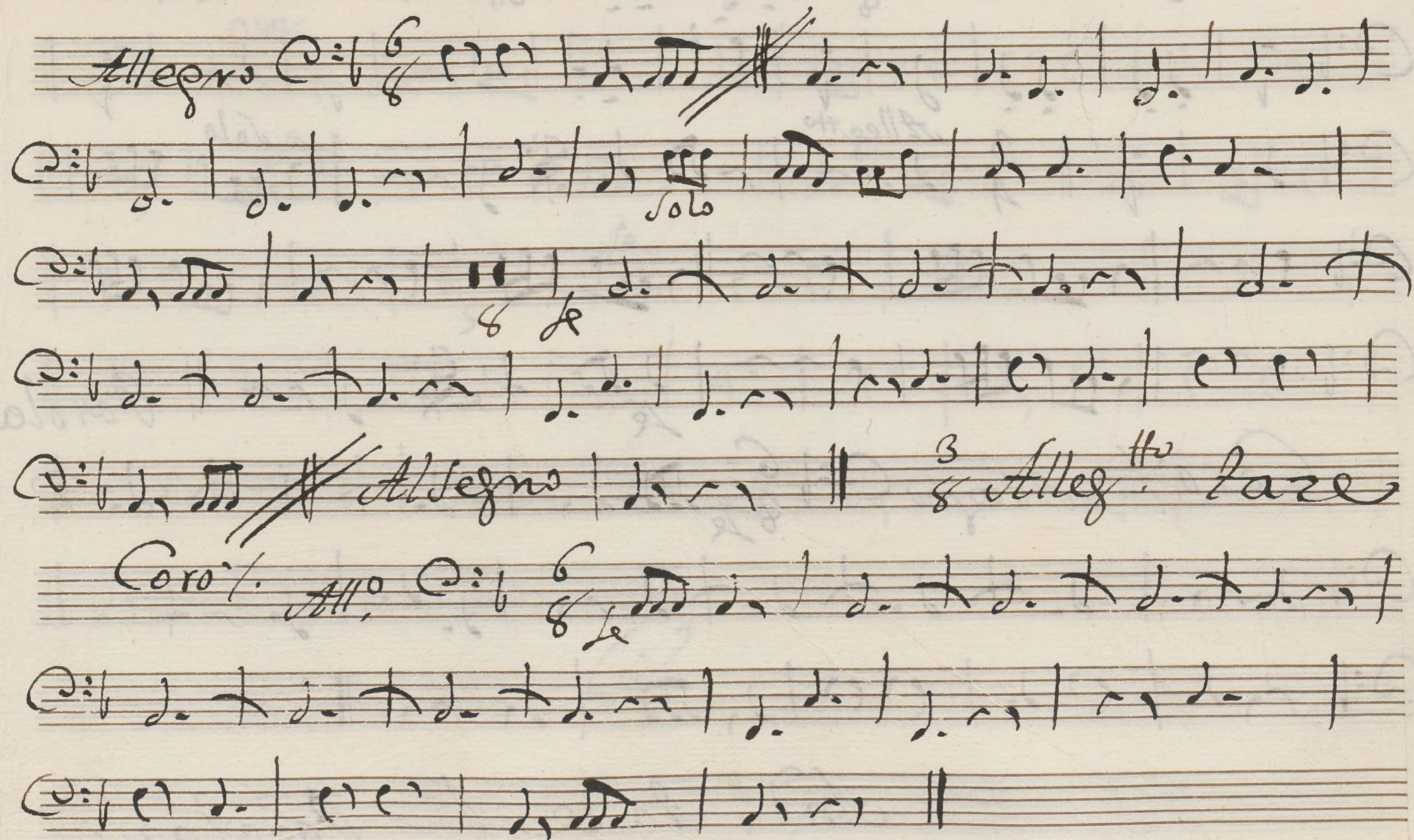
*Allegro* 

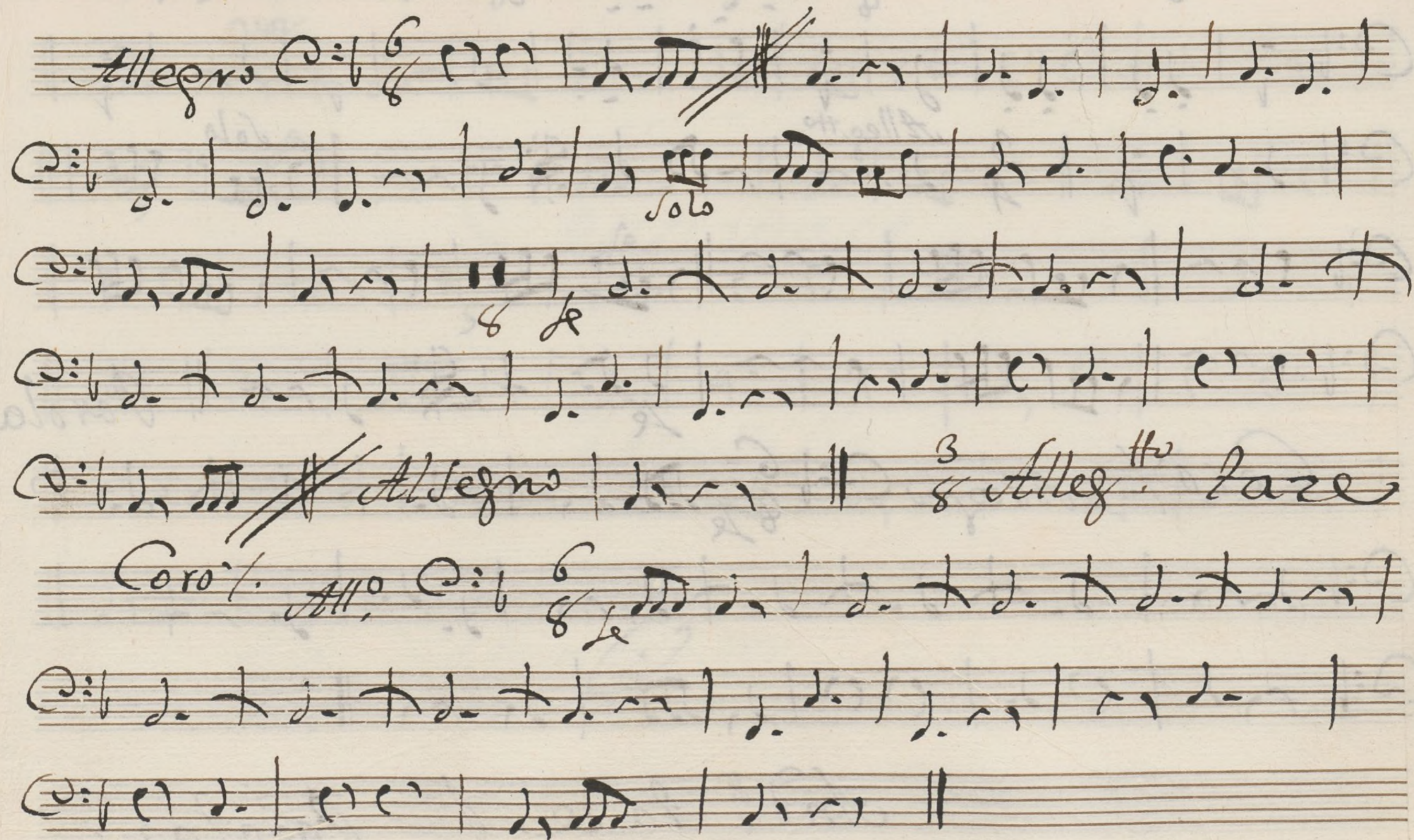
*Allegro* 

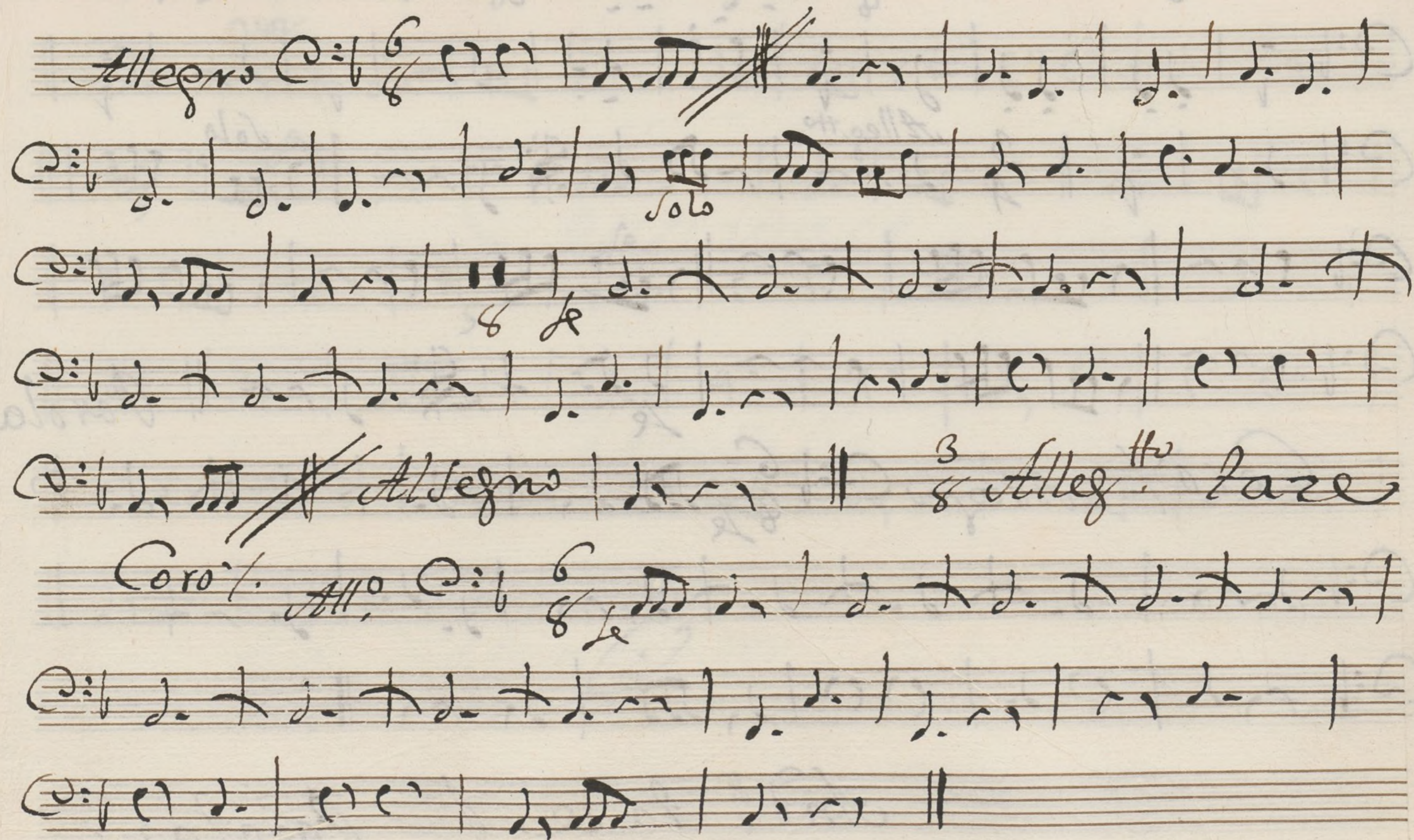
*Allegro* 

*Allegro* 

*Allegro* 

*Allegro* 

*Allegro* 

*Allegro* 

Coplas large //

*Allegro*  $\text{C} \sharp \flat$   $\frac{2}{4}$

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

*Solo*

*Parola*

*Coro*  $\text{C} \sharp \flat$  *Allegro*  $\frac{6}{8}$

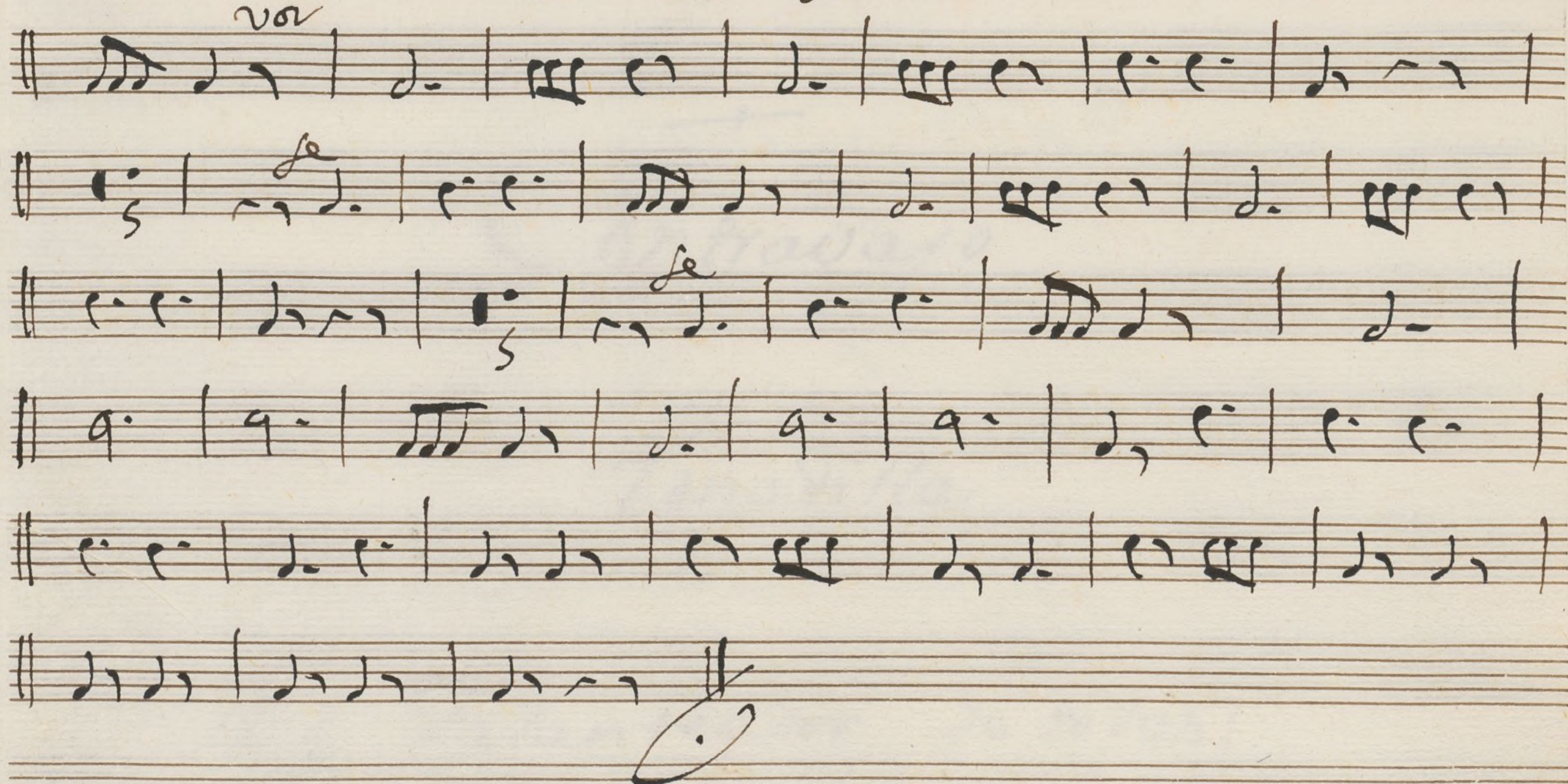
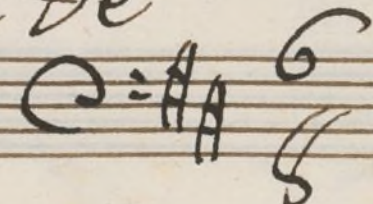
*Parola*

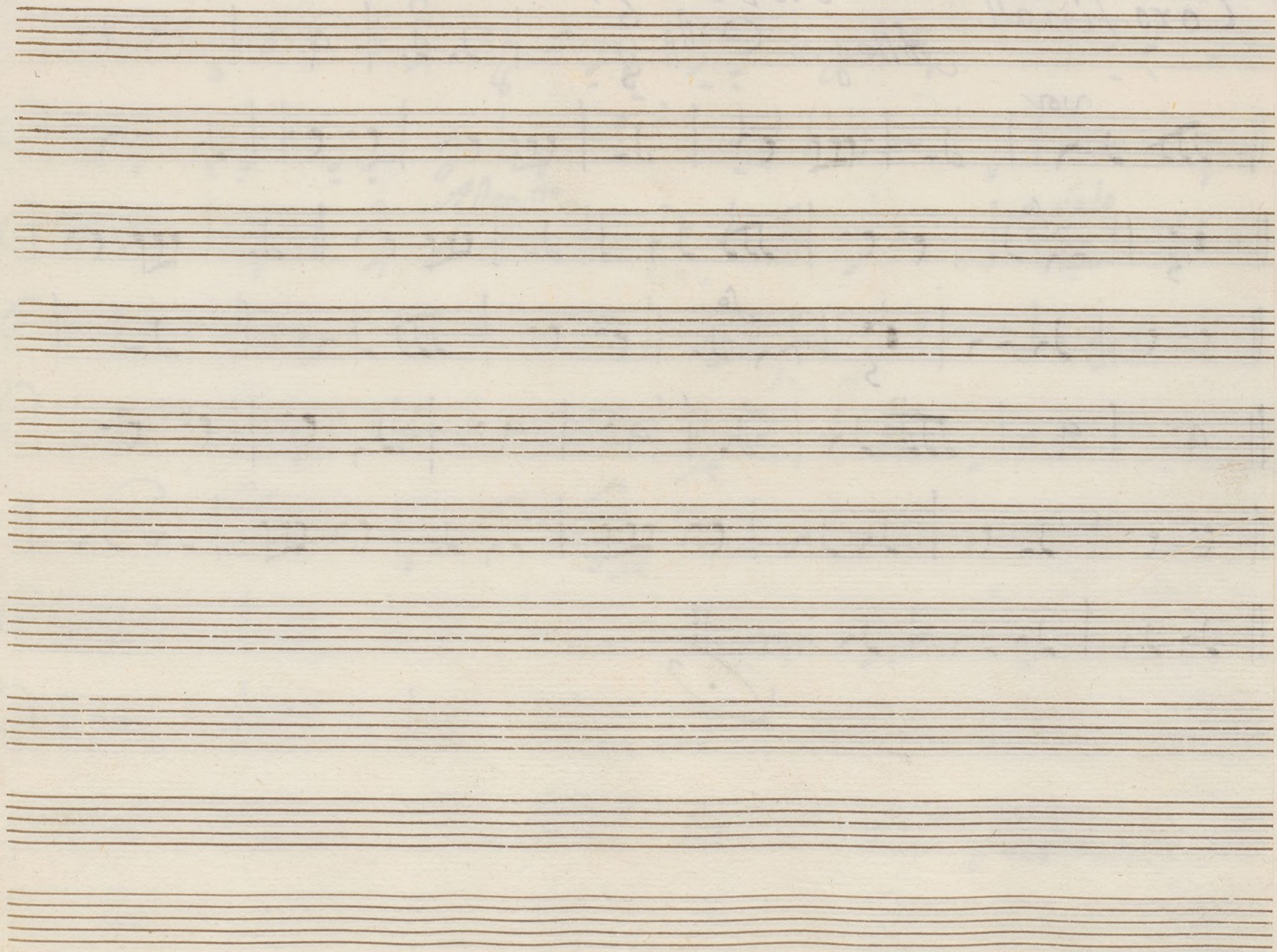
*And<sup>te</sup> tace* *Parola*

Coro final

In De

Allegro





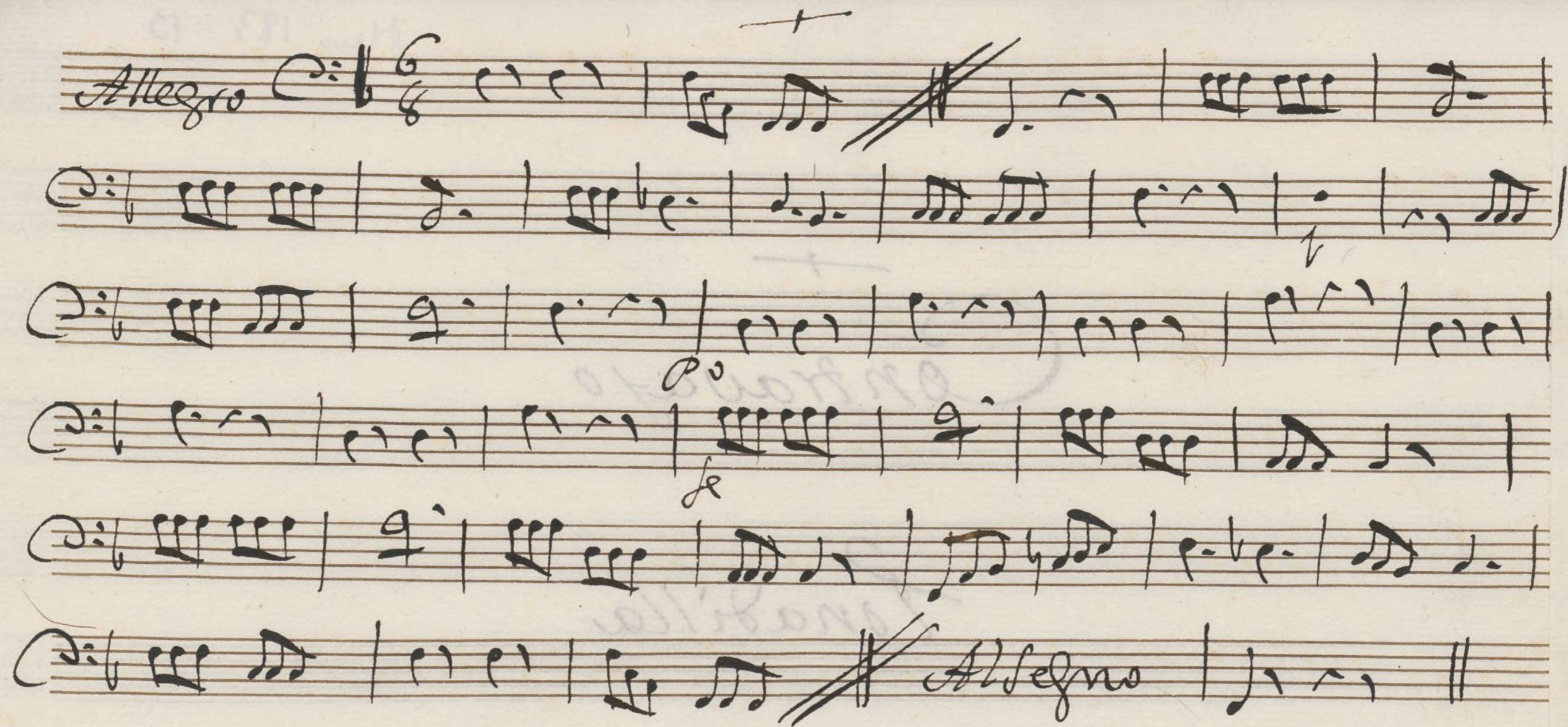
+

Contrabajo

Ponadilla

El Salanteador de Rodas;

//

*Allegro* 

*Parola*





fr. Je

6 Je

Parola Je

16 Je

Parola, y se Vespire

al segno ~~h~~ hasta el  
Calderon segundo:

Parola )

*Allegro* C: 2

*Allegretto*

*arios parrafos*  
*log. durala Parola*

*Coro* *All.* C: 6

*Parola*

And<sup>te</sup> vivo C: A# 3

no

Alleg<sup>ro</sup>

Parola

Volte

Handwritten musical score on six staves. The first staff begins with the tempo marking *Alleg<sup>ro</sup>* and the key signature of one sharp (F#). The time signature is 3/8, indicated by a '3' over a 'C' time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *po* (piano) are present. A vocal line is indicated by the word *voz* above the first staff. The piece concludes with a double bar line on the sixth staff.

*Parola*

*final* *Allegro*  $\text{C} = \text{A} \text{B} \text{C}$   $\frac{6}{8}$

*voz*

*p*

*f*

*f*

Libro

