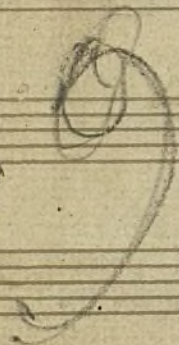


Gamborino
Resurreccion.

108-5



Conadilla a Dio;

Leg. 4.

La Equivocacion;

10
11
12

31
45
57

136

136

Del S.^r Moral;

{ S.^{ra} Laureana
S.^r Camar

1801.

Allegretto

*Sale con Meja y encima una Carta Cerrada;
y Tanto ala Meja una Lilla;*

Sale Camar con un Ramo de flores;

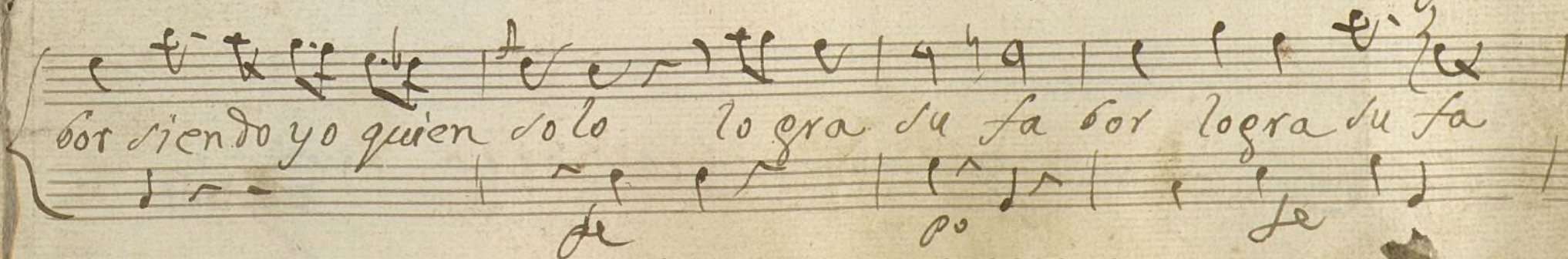
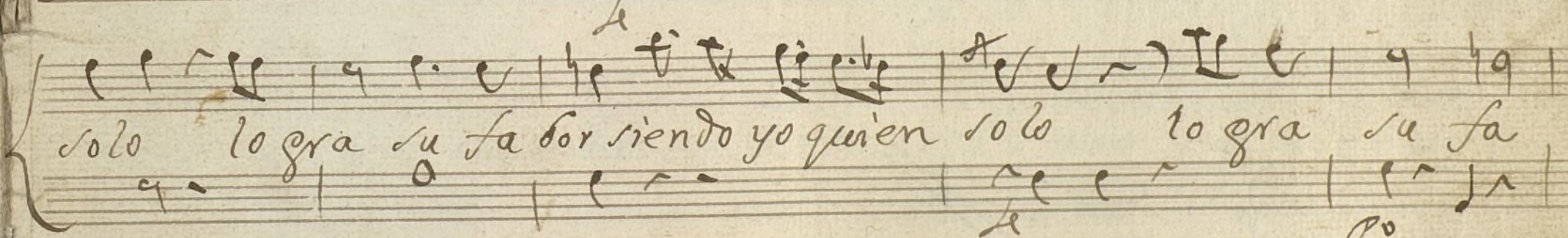
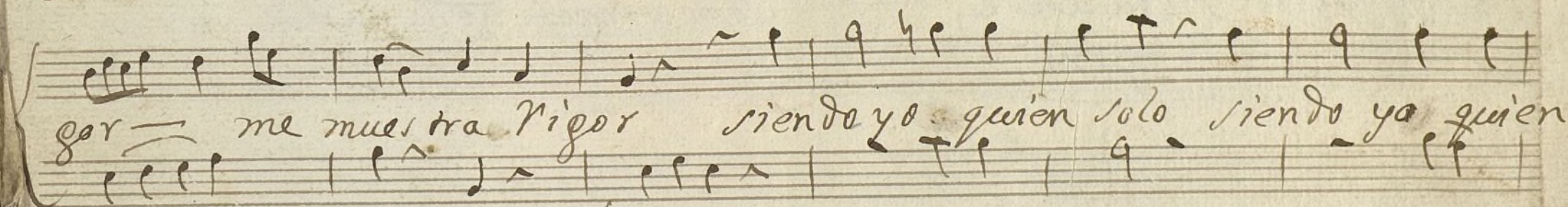
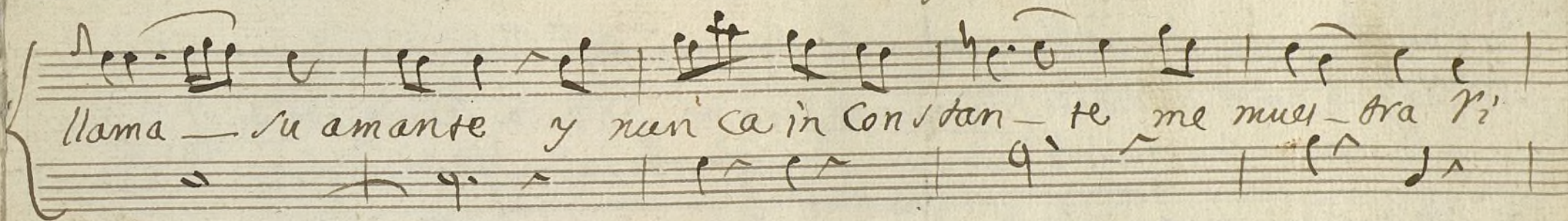
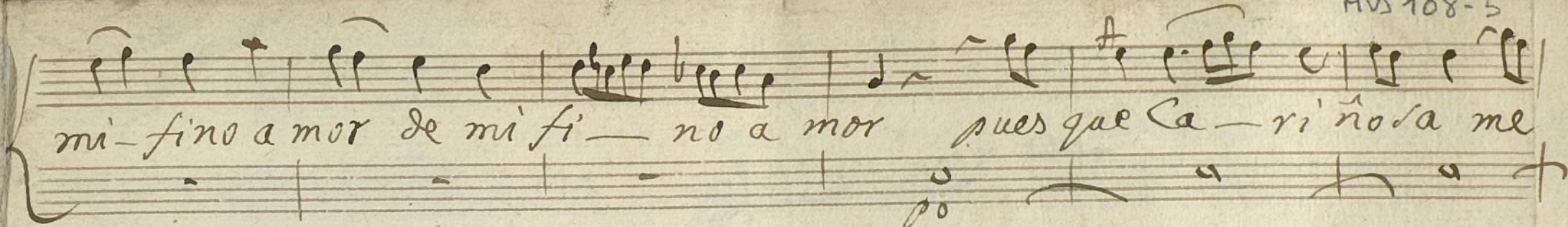
Camar

Le

Mi afe-cto es a flores a

Rosi'ta lleba a Rosi'ta lleba a Rosi'ta lleba

Por Cons-tante prueba de



bor logra su fa bor;

Parola, Pero que es lo que Reparo! en la Mesa está un Billeto, ¿indudablemente en el me expreso
[que dicha] su amor ardiente, / Puesto ~~que~~ para mi sin duda le ha dejado en el Bufete;
Voi a abrirle:: Santo Cielo! Yo sueño! que me sucede! / dice el libro, a D. Estevan
de Arquiza: fiera! aleva, ^(rompetor fero) Yo me vengare! Tetta sa le:
[guarde mosle diligente;]

Al mismo aye

sale Laureana

Ayuntamiento de Madrid

Save Laukana

Ayuntamiento de Madrid

Lau^{na}

tu ausencia simplicito trastornado el Juicio me ha
Com. Rosita ya bes tu ardiente de ses tu

ce de lirar

Constante amor

No me

Yo co

muestra tal desvío que el ardiente pecho mío sin ti no puedo pa
nozco a las mugeres y sus varios pareceres y las trato con ti

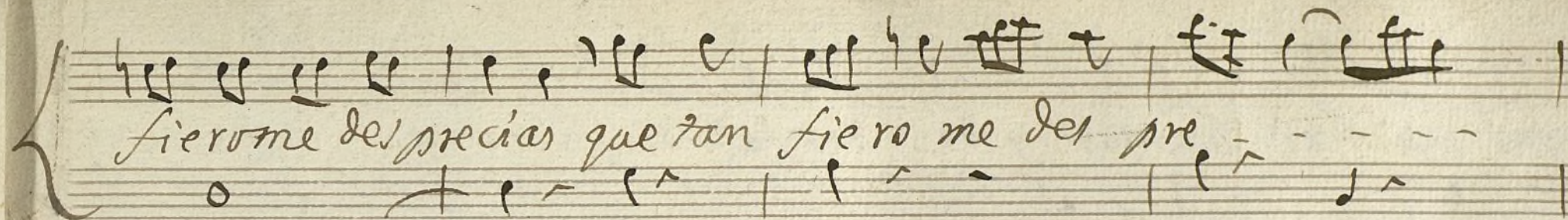
car sin ti no puedo pa sar sin ti
gor y los trazo con rigor y las

Allegro

Parola, ella Que idioma es ese simplicio para tu voca ton nuevo?
el es de un simplicio el idioma; tu misma lo estas diciendo.
ella) tu me tratas tan equivo²o, tu me miras con ^{2a}leño? el que se de las
mujeres las tramas, y los en tre do. ella) En mi no puede a ber tramas.
el sin duda; a si lo comprendo. ella) Dueño mio, ella) quita a parta
ella) tanto rigor? el ^{entiendo} te comprendo, ella) que causa he dado? el Ninguna,
ella) es cacha mi bien... el) No quiero;

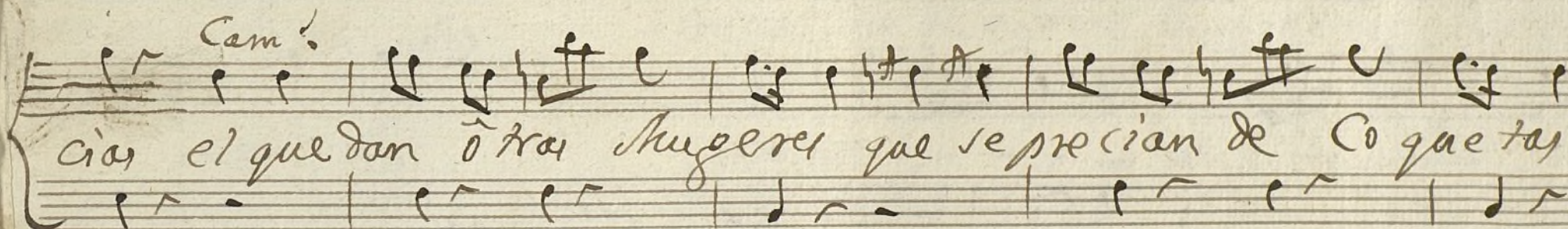
ella

que no tibo yo te he dado que tan

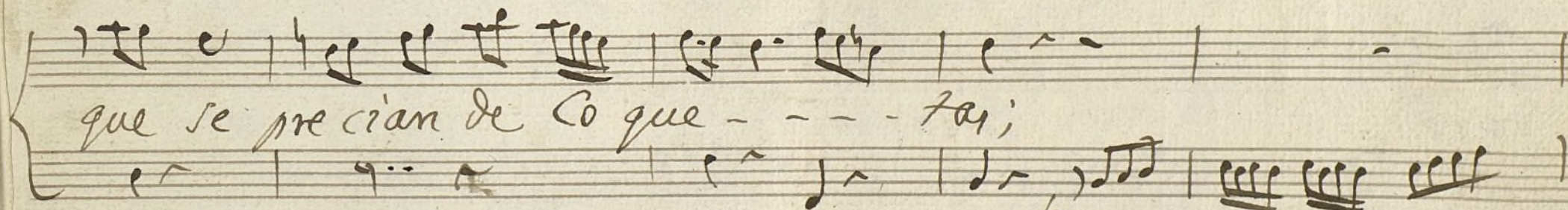


fierome desprecias que tan fiero me des pre-

Cam!

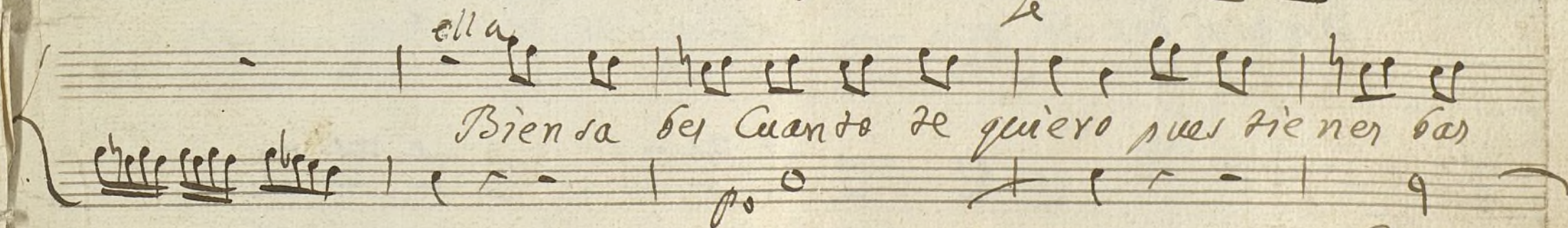


cia, el que dan ôtra mugeres que se precian de Co que ta



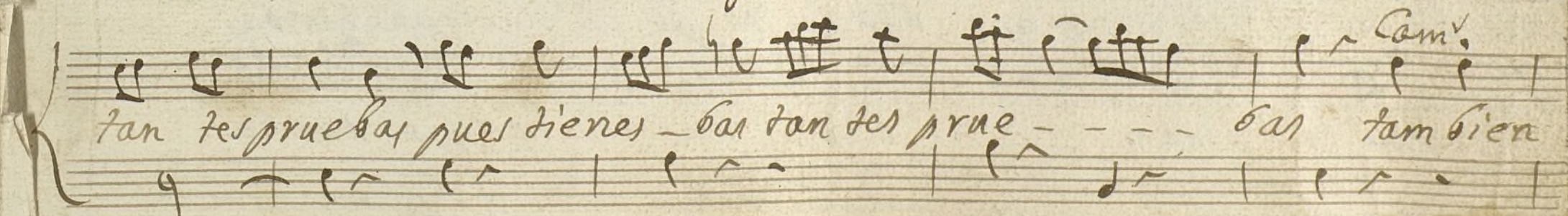
que se precian de Co que - - - ta;

ella

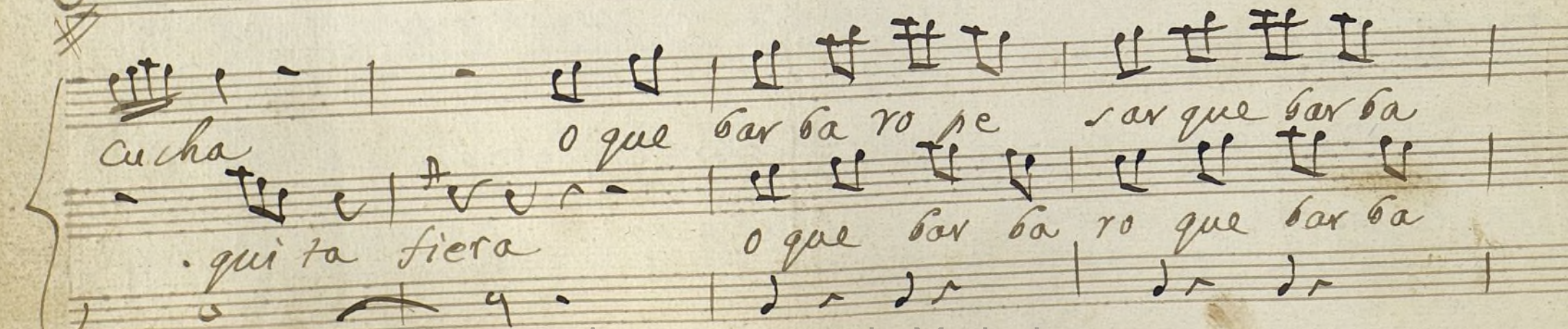
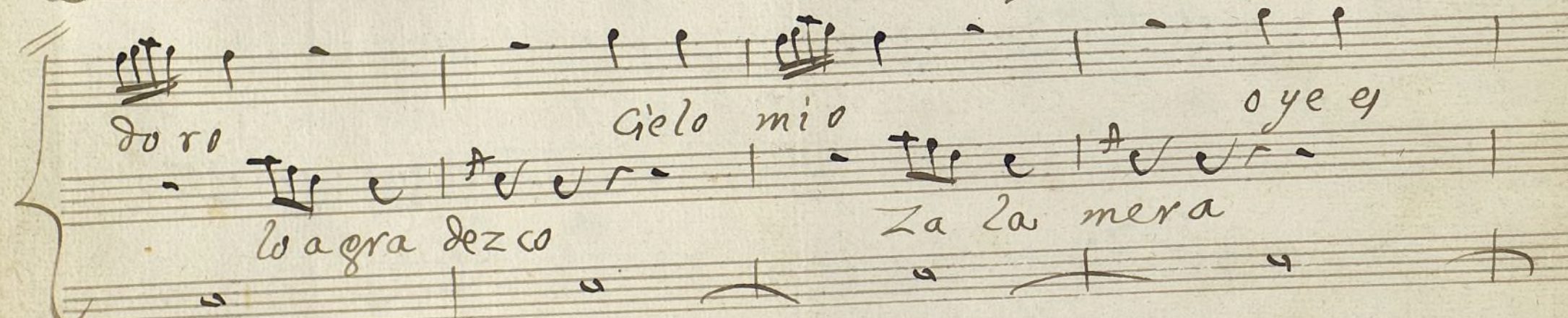
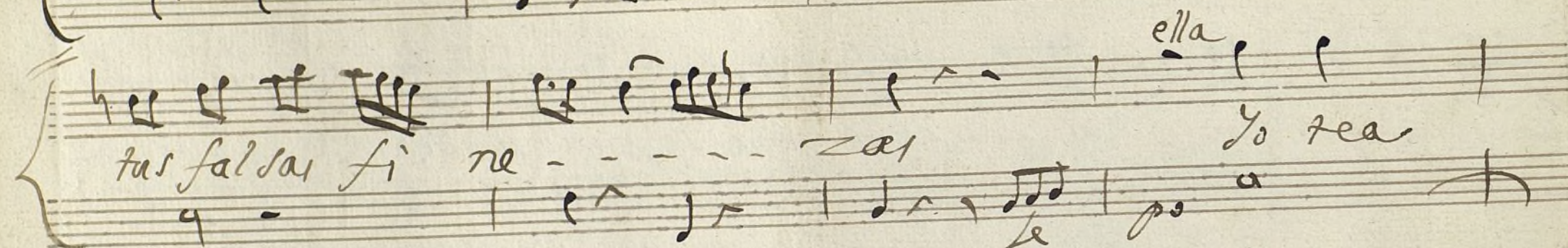
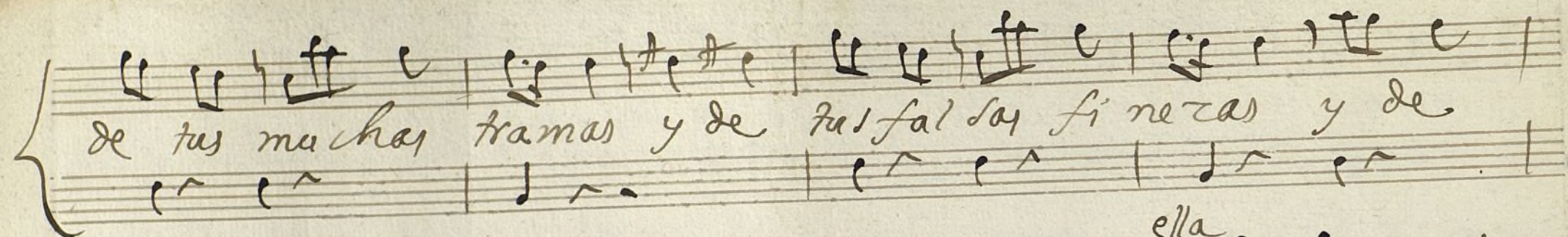


Bien sa del Cuanto de quiero pues tiene bas

Cam!



tan tes pruebas pues tiene - bas tan tes prue - - - bas tam bien



ro pe sar sies ta son de a mor la prae ba fue go

ro pe sar sies ta son de a mor la prae ba fue go

de Dios en a mar en a mar fue go de Dios en a

de Dios en a mar en a mar fue go de Dios en a

mar mar fue go de Dios en a mar fue go de Dios en a

en a mar
 mar
 en a mar
 fuego de Dios en a mar
 fe

en a mar en amar en a
 fuego de Dios en amar
 en a mar, en amar en a
 fe

Parola / ella / Porque estorà tan ayzado?
 Con migo así d.º simplicio! yo pienso que
 no le hedado para en fadar se motivo;
 pero ay que falta el villere; y ala Causa
 he comprendido... se habrà enojado de que

mar
 (vase)
 mar

es para otro el sobre escrito; al ver que es mi Apoderado
qual quedará el Pobre alto;

Allegro $\frac{6}{8}$

ella
de sim

plicio el amor y los Ze - - - los en a mor de beran con ber
tir - - - se y muy pronto vendra a des de cir - - - se y tem
blando a pedir me perdon y tem blando a pe dir me per

Don pero Castigare su Re ze - - - los

Con fin gir me triste ye no fa - - - da por que

nunca su furia exalta - - - da me des precie otra vez Con bal

don me des precie otra vez Con baldon me des precie otra vez Con bal

don Con baldon

Parola; ella Pero el viene otra vez: en esta silla me sentare fingiendome
 enojada; ^{se levanta} ~~ale~~ el Demi Zelo amor arrebatado mi ofensa y imagine
 maldita Carta! quien su Contexto imaginar pudiera! Mas Rosita esta alli:
 de senojarla procurar: Rosita de mi vida, ^{ella se levanta} que busca usted amigo
~~en esta~~ Casa? el perdoname mi bien, ella, gracioso es esto,
 puede usted esperar en la ante sala, si es que viene a buscar algun Criado:
 Vaya usted alla fuera: en que se para?)

Segu. ⁵
 3 el
 4 Per dona Dueño mi - - - o mi lige re - - -
 And. ella - - - No Comprendo ami - - - go que esta ir di cien - - -
 3
 4 Le violon

za mi li ge re - - - - - za
 do que estar di cien - - - - - do

mi li ge
 pues co mo
 que estar di
 marcharos

tutti
 re - - - - - ca de pensar que esta Car - - - - - za para otro
 que - - - - - ro no es extraño que ten - - - - - ga de todo
 cien - - - - - do de amor de li ge re - - - - - za de Carra y
 pron - - - - - to que no quiero en mi ca - - - - - sa quien no co

violon
 fuera para otro fue - - - - - ra de pensar que esta Car - - - - -
 Zelos de todo Ze - - - - - los No es extraño que ten - - - - -
 Zelos de Carra y Ze - - - - - los de amor de li ge re - - - - -
 noz co quien ne lo noz - - - - - co que no quiero en mi ca - - - - -

ta para otro fue - - - ra para otro fue - - - ra
 ca de todo ze - - - los de todo ze - - - los
 za de Carta y ze - - - los de Carta y ze - - - los
 la quien no co noz - - - co quien no co noz - - - co

el
 Tano co no ce a tu simplici cio

Allegro
 y D.C. lo mismo;
 ella
 el tiene Juicio

pero vos no pero vos no pero vos no

el ella el
 Pro si ta mia que a rebí mi en to oye un momento

ella
no quiero no no quiero yo
que des gra cia da
que des gra cia do
que na ci yo — que des gra cia da que na ci yo que na ci
que na ci yo — que des gra cia do que na ci yo que na ci
yo que na ci yo
yo que na ci yo;
Parola / el Noeris Vorita enojada,
ella Amigo estais muy cansado,
el perdona mi ligereza,
ella No tengo que perdonaros,
Vaya, vaya, salid fuera.
el oye mi bien, o me mato,

ella y como? el me arroja por este Valcon abajo, ella de abrir ~~usted~~ la Bidriera
 le escusare yo el trabajo, ^{(va amorcharse, y el} ~~la coge de la mano y se a rodilla)~~ ^{el} por tu amor; perdona me
 te lo suplico llorando. ella Mirad ombre lo que sois! ay esta buetro retrato,
 siempre estareis aun que os pese, anuestror pies hu millados; ~~levantare~~ dueño mio
 porque ya esta perdonado; ~~El~~ ^{que} dicha tan no esperada! ella ya era dueño
 de mi mano; ~~el~~ ^{que} dulce que es el amor, despues de los sobresaltos;

Fin al

Allegro

ella
 para quien es la car -

ta
 que de allí me asqui ta - do
 que de allí me asgar

A legra y con tentos se lica y di

chosos el bien de los esposos de hemos disfrutar de

p

bemos disfrutar a -

disfrutar el bien de los esposos de bemos disfru

tar disfrutar de bemos disfrutar

tar disfrutar de bemos disfrutar y de el dulce y me

9

del Salve y me nes Con lazos men' v ni dos a

nes Con lazos men' v ni dos a

todos los Na ci dos a todos los Na ci dos en se ñe mos a

todos los Na ci dos a todos los Na ci dos en se ñe mos a

mar en

mar en

lizes y dichosos el bien de los es posos de bemos disfru

tar de bemos disfrutar a
tar a

disfrutar de be mos di
disfrutar de be mos di

Handwritten musical score on aged paper, featuring lyrics in Spanish. The lyrics are: *fru tar de be mos di fru tar de be mos di fru tar de be mos di fru tar di fru tar tar de be mos di fru tar di fru tar*. The notation includes various musical symbols such as notes, rests, and bar lines, with some markings above the notes like *Al. p.* and *Respon.*. The paper shows signs of wear, including tears and discoloration.

Ayuntamiento de Madrid

Violin Primero

Mus 108-5

Bonadilla a Duo; La Equivocacion;

4

Allegretto & $\text{b}\flat$ f

Parola

Al mismo ayre

Allegro

Parola

Allegro

Allegro

Allegro

Allegro

Allegro

Handwritten musical score on seven staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/8. The first staff begins with a double bar line and the word "Parola" written above it. The second staff begins with the tempo marking "Allegretto" and a 6/8 time signature. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The word "Parola" appears again at the end of the seventh staff. The manuscript is written in dark ink on aged, slightly discolored paper.

Sequi. *Andro* 3/4 *no* *vo*

Allegro 2/4 *no*

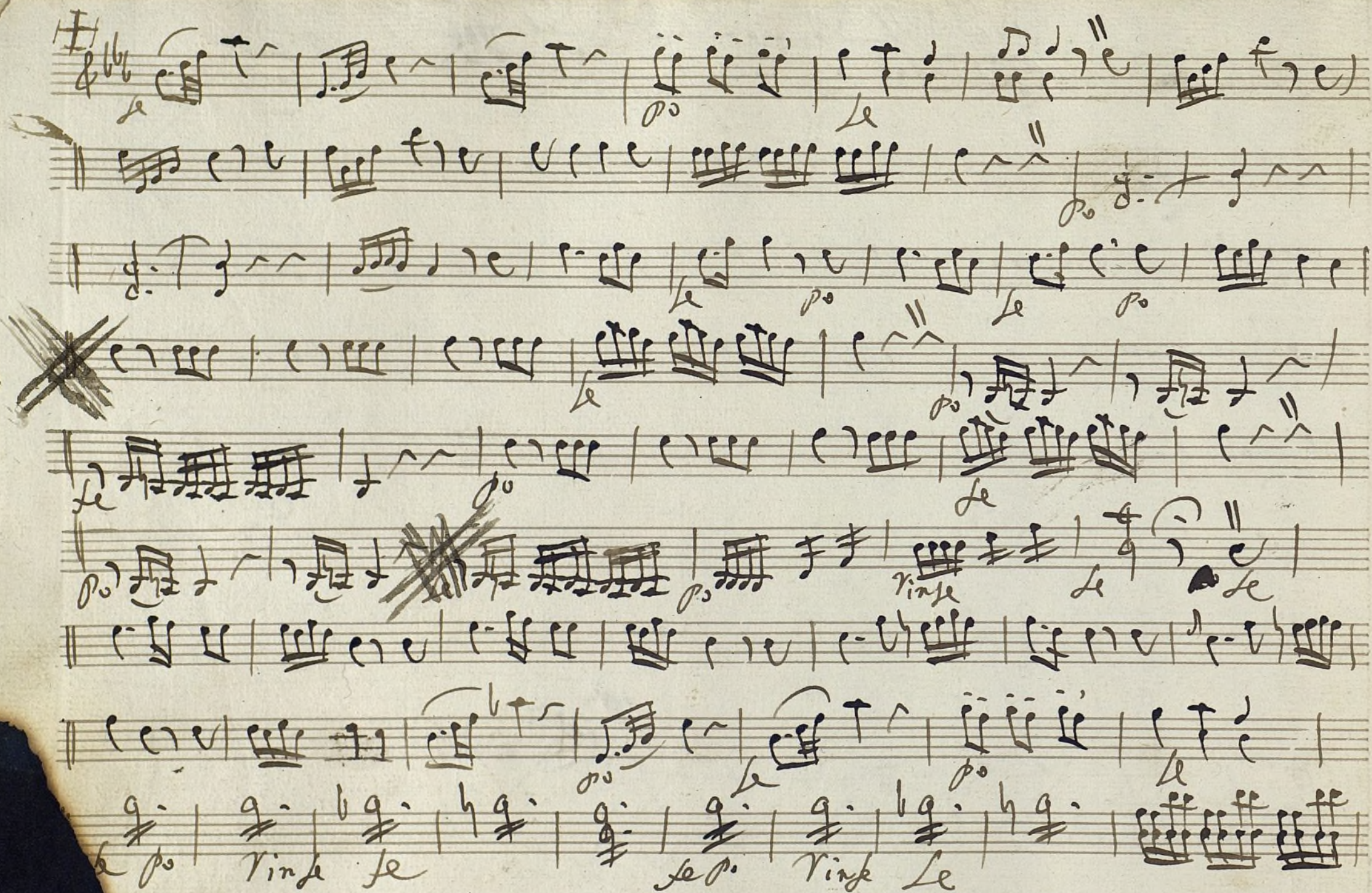
Allegro 3/4 *no*

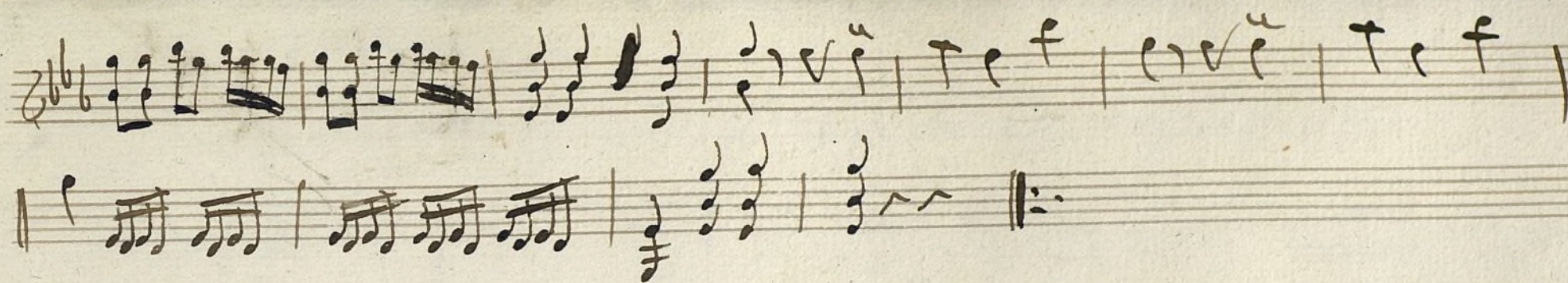
Volta

Parola

Allegro 3/4 *no*

Volta





Ayuntamiento de Madrid

Violin 1^o Duplicado

Mus 108-5

Tonadilla a Duo; La Equibocacion

Allegretto

Parola

Al mismo ayre ||

va

Allegro

Parda

ala

Allegretto *Parola*

Seguidillas *And. no* *3* *vo*

Allegro *3* *vo* *D.C.*

Allo *2* *4 vo* *p*

Parola *Allegro* *3* *vo* *Vol.*

Allegro:

8/4

3

4

3

4

3

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Ayuntamiento de Madrid

Violin 2.^o Duplicado
Tonadilla a Duo; La Equibocacion

Allegretto

Parola

Al mismo ayre

vuv

Aleg.

Parola

f

f

f

f

f

f

f

f

f

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word *Parola* is written in cursive above the third staff. The tempo marking *Allegretto* is written in cursive above the fourth staff. The word *Parola* is written in cursive above the tenth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.

Segui di lla

Anno

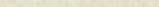
11863

2002

40 710

Al Segno

Al Segno



[illegible]

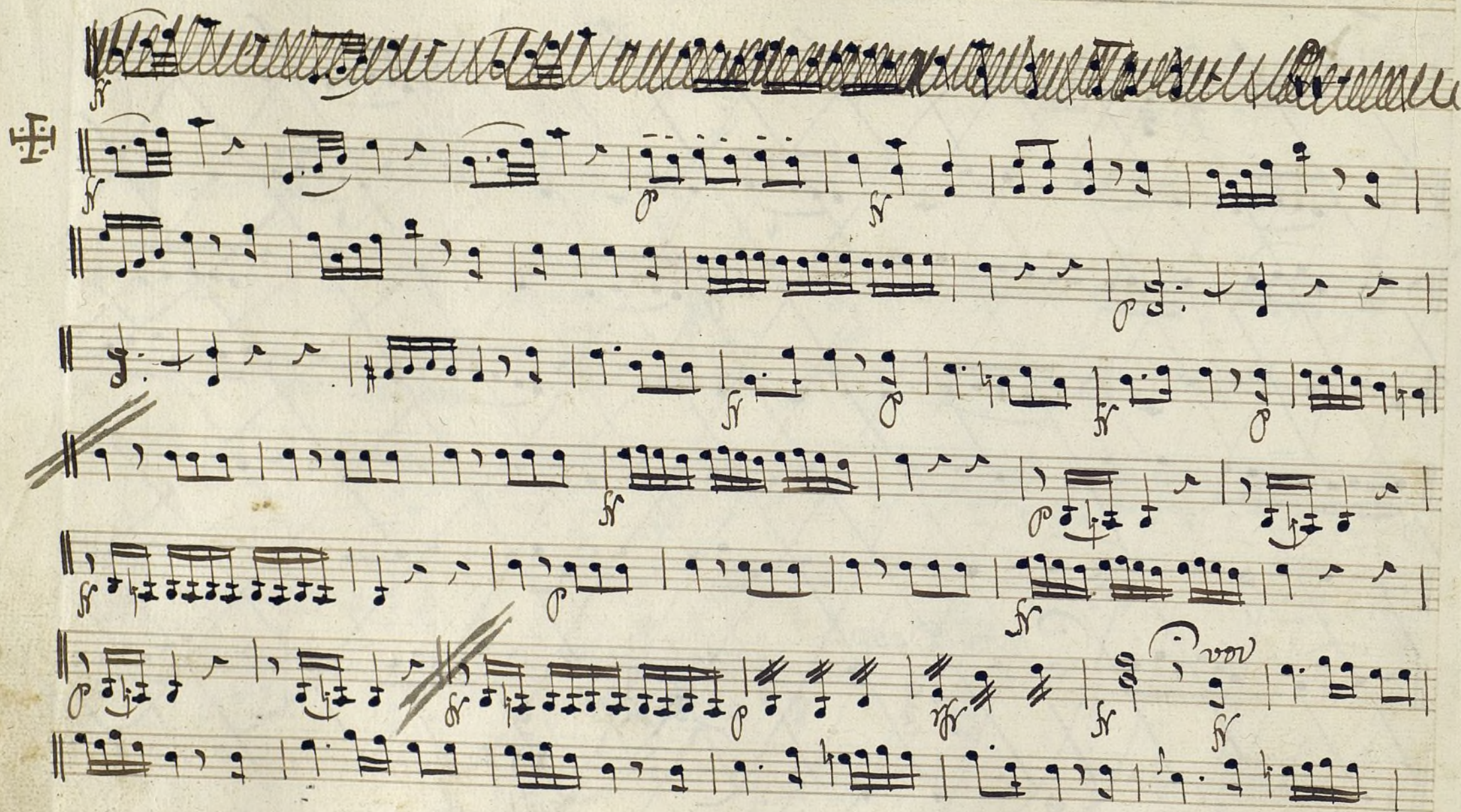
Parola

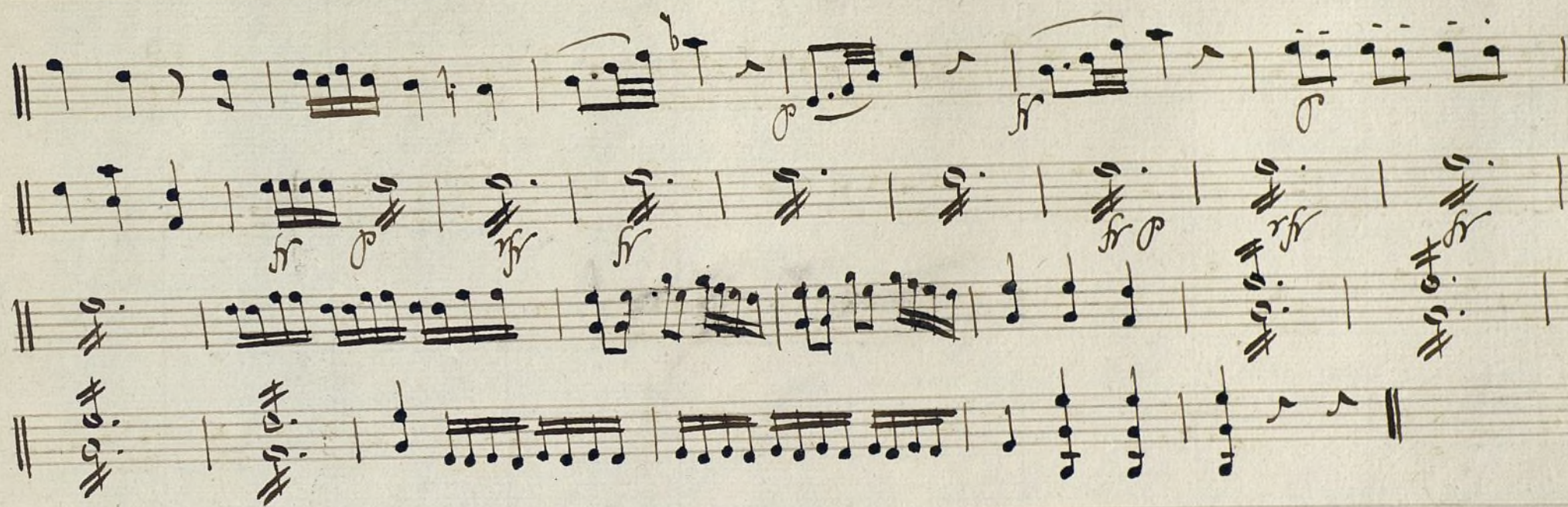
Allegro

866

3
1

Handwritten musical score on aged paper. The score consists of approximately 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Allegro" is written at the top left, and "Allegretto" is written at the bottom right. The word "Voti" is written at the top right. The word "Desp." is written in the middle of the score. The word "Cello" is written below the word "Desp.". The word "Violoncello" is written below the word "Cello". The word "Violoncello" is written below the word "Cello". The word "Violoncello" is written below the word "Cello".





Ayuntamiento de Madrid

Violin Segundo
Tonadilla a Duo; La Equivocacion;

Mus 108-5

Allegretto

Parola

Al mio madre $\text{G}\flat\text{B}\flat$ C f p va

The musical score is written on ten staves. The first staff begins with the title 'Al mio madre' and a key signature of two flats (G-flat and B-flat). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A double bar line with a diagonal slash appears after the first staff. The fourth staff contains the tempo marking 'Allegro' and the word 'Parola' followed by a double bar line. The score continues with more staves of music, including some with repeat signs and dynamic markings like 'rizz'.

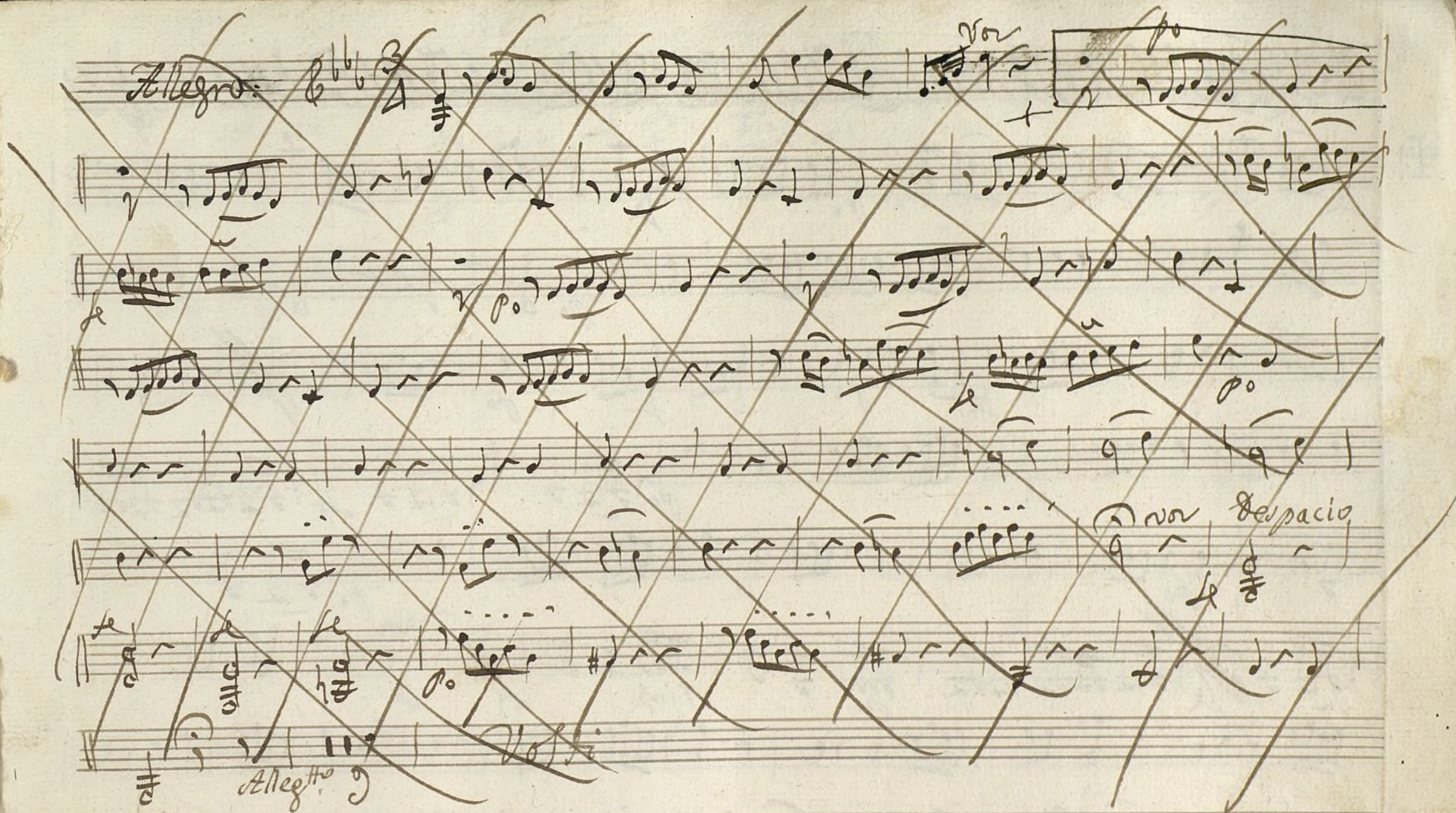
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Parola" is written in cursive on the second and ninth staves. The tempo marking "Allegretto" is present on the third staff. The manuscript is written in dark ink on aged, slightly discolored paper.

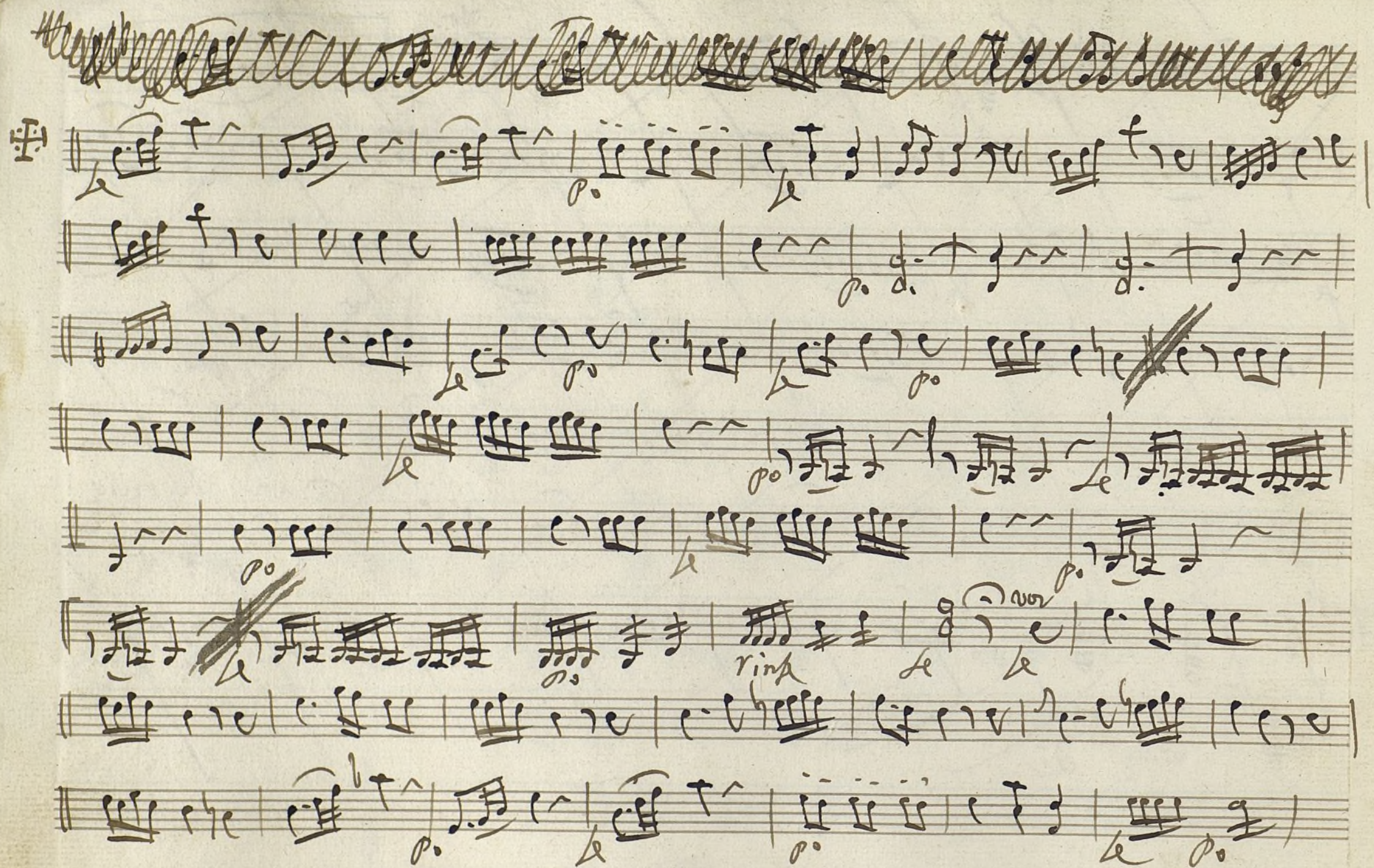
Seguei And^{no} 3^o *vo* *sto*

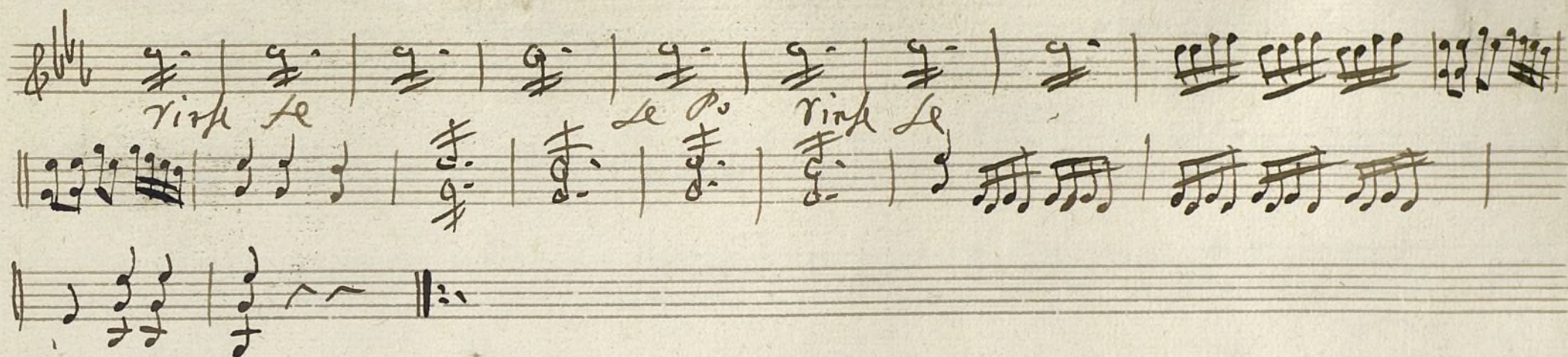
Allegro 2^{da} *le* *sto*

Parola

Allegro 3^{da} *le* *vo* *Volte*







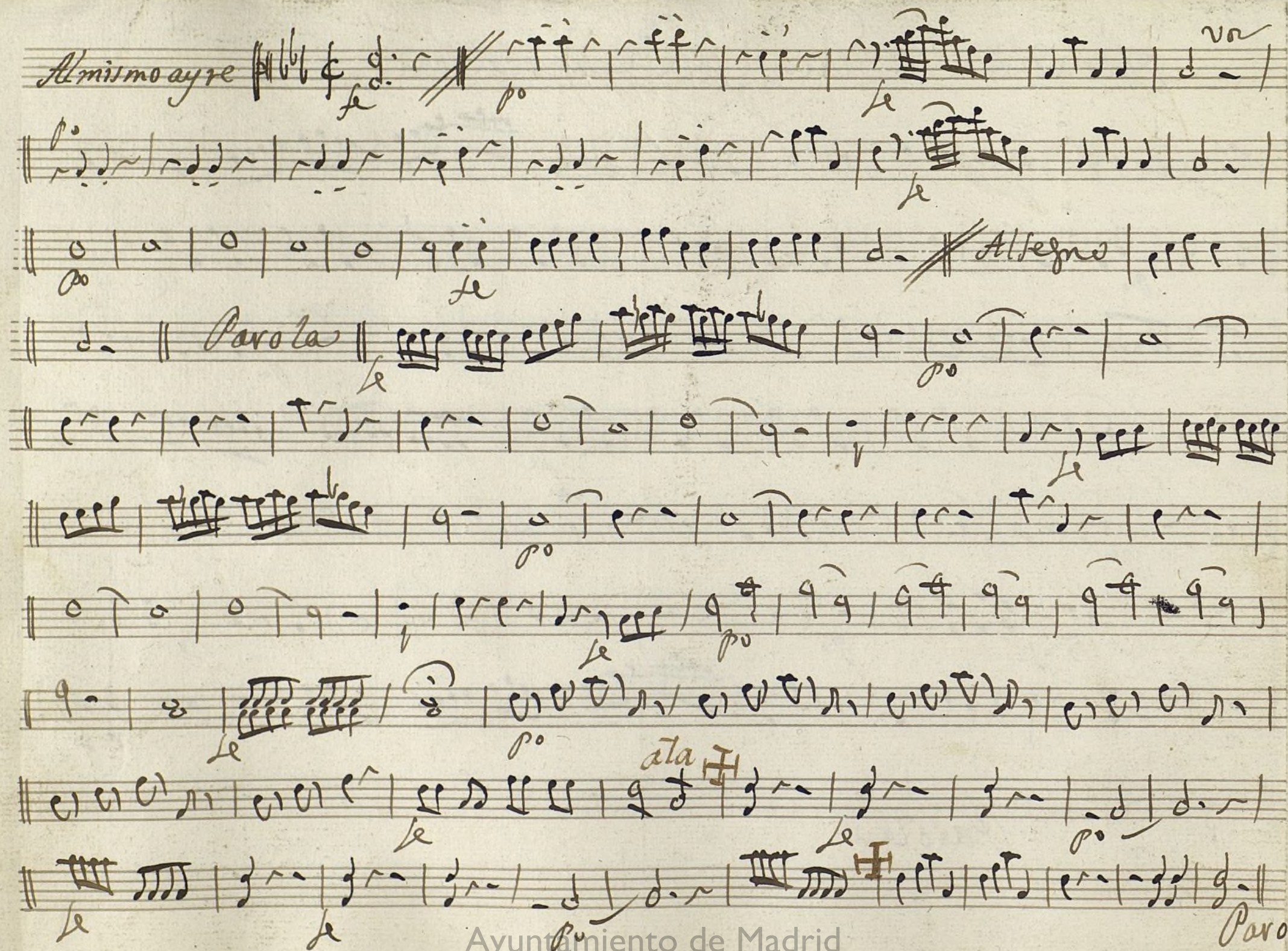
Ayuntamiento de Madrid

Viola
Sonadilla a Duo; La Equivocacion;

Mus 108-5

Allegretto

Parola

Al mismo ayre 

Parola

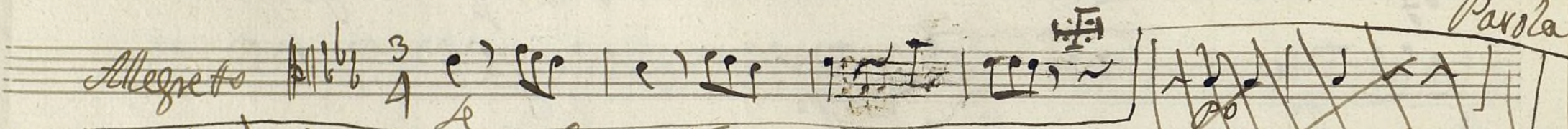
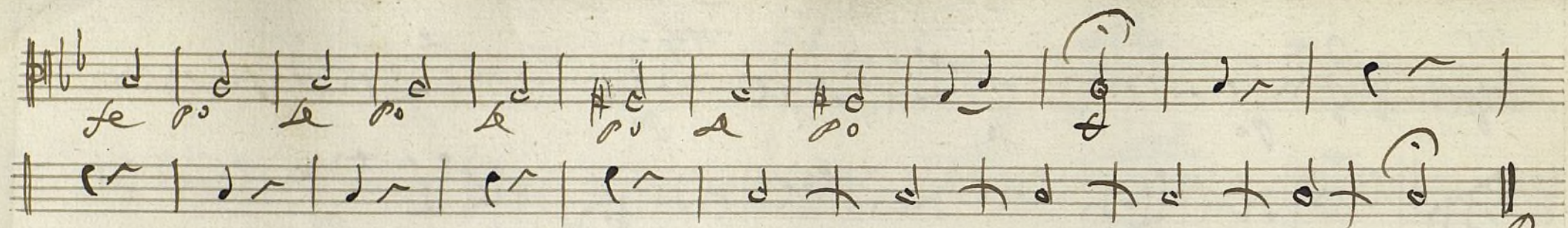
Allegro

Parola

ata

Parola

Handwritten musical score for "The Rose Tree" (Der Rosenbaum) in G major, 6/8 time. The score is written on ten staves. It begins with "Allegretto" and a treble clef. The first staff has a key signature of one sharp (F#) and a 6/8 time signature. The second staff has a key signature change to two sharps (F# and C#) and a 3/4 time signature. The third staff has a key signature change to one sharp (F#) and a 3/4 time signature. The fourth staff has a key signature change to two sharps (F# and C#) and a 3/4 time signature. The fifth staff has a key signature change to one sharp (F#) and a 3/4 time signature. The sixth staff has a key signature change to two sharps (F# and C#) and a 3/4 time signature. The seventh staff has a key signature change to one sharp (F#) and a 3/4 time signature. The eighth staff has a key signature change to two sharps (F# and C#) and a 3/4 time signature. The ninth staff has a key signature change to one sharp (F#) and a 3/4 time signature. The tenth staff has a key signature change to two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". The title "The Rose Tree" is written in German as "Der Rosenbaum".



Parola

Si Sirve es 70

Si

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The score is written in a single system, with some measures crossed out with diagonal lines. The first staff is enclosed in a large oval. The notation is in a historical style, possibly from the 17th or 18th century. The paper shows signs of age, including discoloration and some staining.

Ayuntamiento de Madrid

Oboe Primo

Conadilla a Duo; La Equibocacion;

MVJ 108-5

Handwritten musical score for two sections, both marked *Allegretto*. The notation is on five staves.

Section 1: Allegretto

- Staff 1: Melody with various ornaments (e.g., *le*, *vor*, *2*, *10*).
- Staff 2: Continuation of the melody with ornaments (*10*, *5*, *po*, *5*, *le*, *6*, *le*).
- Staff 3: Continuation of the melody with ornaments (*10*, *5*, *po*, *5*, *le*, *6*, *le*).
- Staff 4: Continuation of the melody with ornaments (*10*, *5*, *po*, *5*, *le*, *6*, *le*).
- Staff 5: Continuation of the melody with ornaments (*10*, *5*, *po*, *5*, *le*, *6*, *le*).

Section 2: Allegretto

- Staff 1: Melody with various ornaments (e.g., *le*, *3*, *7*).
- Staff 2: Continuation of the melody with ornaments (*5*, *le*, *14*, *le*, *14*, *po*).
- Staff 3: Continuation of the melody with ornaments (*5*, *le*, *14*, *le*, *14*, *po*).
- Staff 4: Continuation of the melody with ornaments (*5*, *le*, *14*, *le*, *14*, *po*).
- Staff 5: Continuation of the melody with ornaments (*5*, *le*, *14*, *le*, *14*, *po*).

The score includes several *Parola* markings, indicating sections for lyrics. The notation is in brown ink on aged paper.

Segui. And^{no} 3/4 ^{voz} _{dolo} | | | | |
				Allegro		*Se Repiten y taze*	

Allegro 2/4 *taze* || *Parola*

Allegretto 3/4 ^{4^{te}} | | | | |

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Adagio* (top left)
- Allegro* (top right)
- pp* (pianissimo)
- f* (forte)
- sf* (sforzando)
- rit* (ritardando)
- tr* (trill)
- var* (variation)
- 3* (triple)
- 4* (quadruple)
- 2* (double)
- 6* (sextuple)
- 1* (first ending)
- 2* (second ending)
- 3* (third ending)
- 4* (fourth ending)
- 5* (fifth ending)
- 6* (sixth ending)
- 7* (seventh ending)
- 8* (eighth ending)
- 9* (ninth ending)
- 10* (tenth ending)
- 11* (eleventh ending)
- 12* (twelfth ending)
- 13* (thirteenth ending)
- 14* (fourteenth ending)
- 15* (fifteenth ending)
- 16* (sixteenth ending)
- 17* (seventeenth ending)
- 18* (eighteenth ending)
- 19* (nineteenth ending)
- 20* (twentieth ending)
- 21* (twenty-first ending)
- 22* (twenty-second ending)
- 23* (twenty-third ending)
- 24* (twenty-fourth ending)
- 25* (twenty-fifth ending)
- 26* (twenty-sixth ending)
- 27* (twenty-seventh ending)
- 28* (twenty-eighth ending)
- 29* (twenty-ninth ending)
- 30* (thirtieth ending)
- 31* (thirty-first ending)
- 32* (thirty-second ending)
- 33* (thirty-third ending)
- 34* (thirty-fourth ending)
- 35* (thirty-fifth ending)
- 36* (thirty-sixth ending)
- 37* (thirty-seventh ending)
- 38* (thirty-eighth ending)
- 39* (thirty-ninth ending)
- 40* (fortieth ending)
- 41* (forty-first ending)
- 42* (forty-second ending)
- 43* (forty-third ending)
- 44* (forty-fourth ending)
- 45* (forty-fifth ending)
- 46* (forty-sixth ending)
- 47* (forty-seventh ending)
- 48* (forty-eighth ending)
- 49* (forty-ninth ending)
- 50* (fiftieth ending)



Ayuntamiento de Madrid

Oboe, Segundo
Zonadilla a Duo; La Equivocación;

Mus. 108-5

Allegretto &bbf 4/4

Parola

Amis meagre &bbf 4/4

Parola

Allegro

Volta

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *po* and *ala*. The second staff contains the word *ala* written above the notes. The third staff ends with the word *Parola*. The fourth and fifth staves contain musical notation with rests and notes.

Alleg.^{ro} 6/8 tace // *Parola*

3/4 Segui. tace // *Parola*

A section of handwritten musical notation, likely a piano accompaniment, consisting of three staves. The first staff begins with *Alleg.^{ro}*, a treble clef, a key signature of two flats, and a 3/4 time signature. The notation is heavily crossed out with diagonal lines, indicating it is to be discarded or is a correction. The section is enclosed in a large, hand-drawn oval.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Despacis* (top right)
- vor* (above the first staff)
- p.* (piano, below the second staff)
- Allegro* (below the second staff)
- 6* (below the fourth staff)
- A* (below the fifth staff)
- rinse* (below the sixth staff)
- rinse* (below the seventh staff)
- rinse* (below the eighth staff)
- rinse* (below the ninth staff)
- rinse* (below the tenth staff)

Ayuntamiento de Madrid

Clarinetto -
Fonadilla a Duo; La equivocation;

MUS 108-5

[illegible]

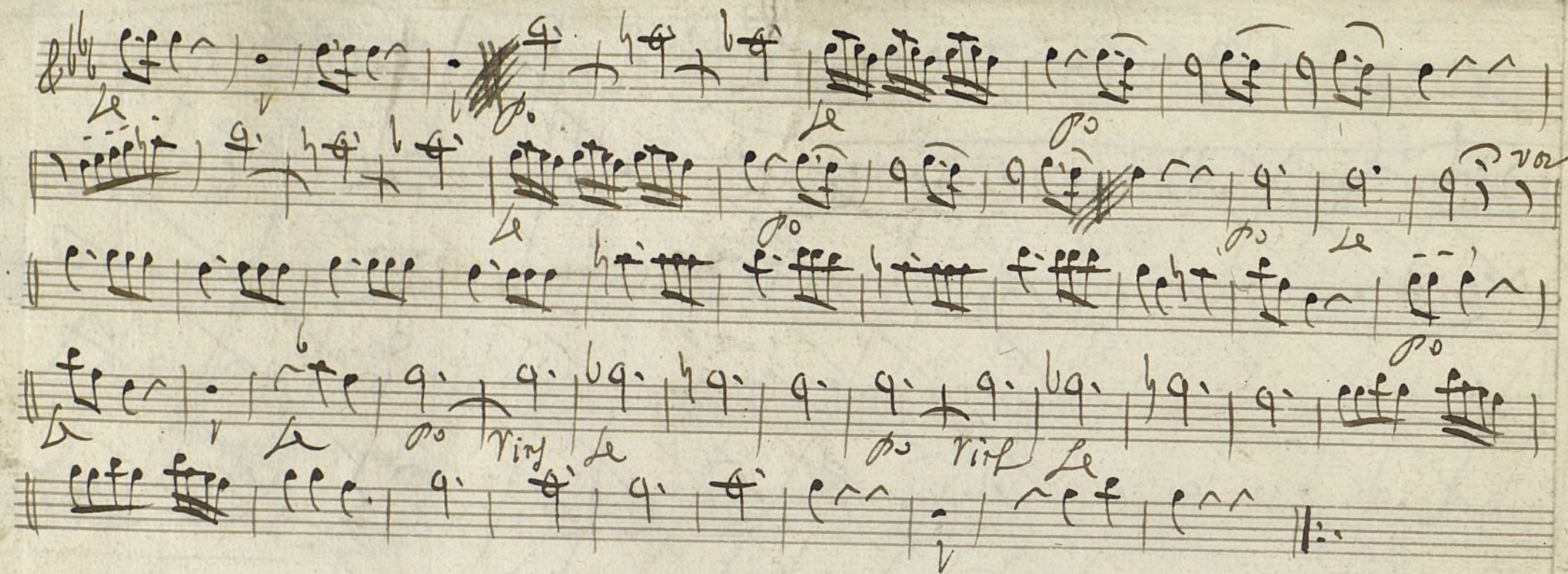
Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *po* and *ala*. The second staff continues the melody with similar notation and includes the word *Le*. The third staff concludes the section with the word *Parola*.

Handwritten musical score on seven staves. The first staff is a single line with the tempo marking *Allegro* and the word *Parola*. The second staff begins with the tempo marking *Segue Andante* and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *po* and *vor*. The third staff continues the melody. The fourth staff includes the word *Allegro*. The fifth staff includes the word *Allegro*. The sixth staff includes the word *Parola*. The seventh staff concludes the section with the word *Parola*.

Allegretto 3/4

Solo

Volta



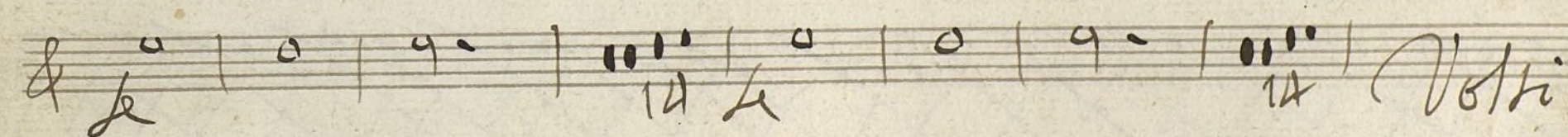
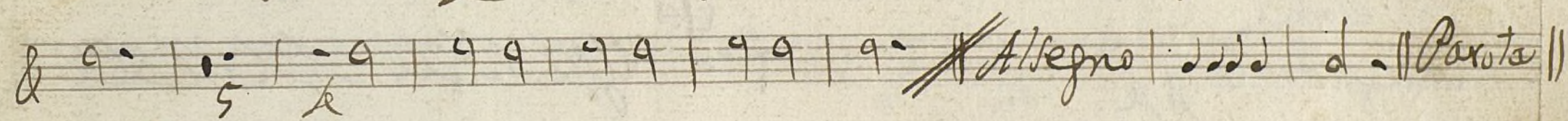
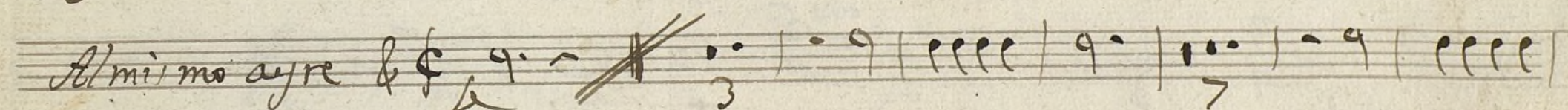
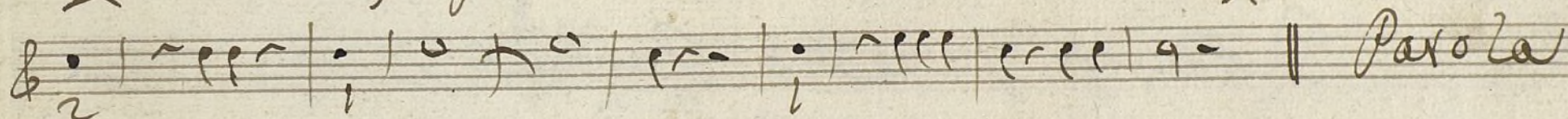
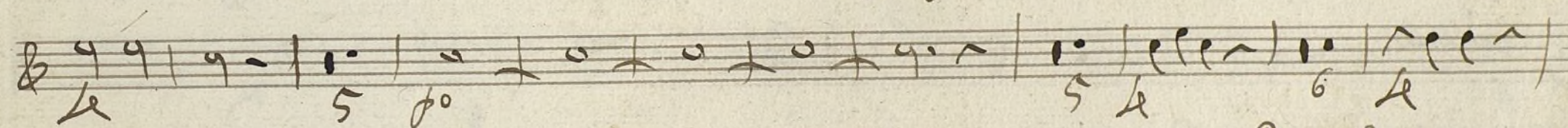
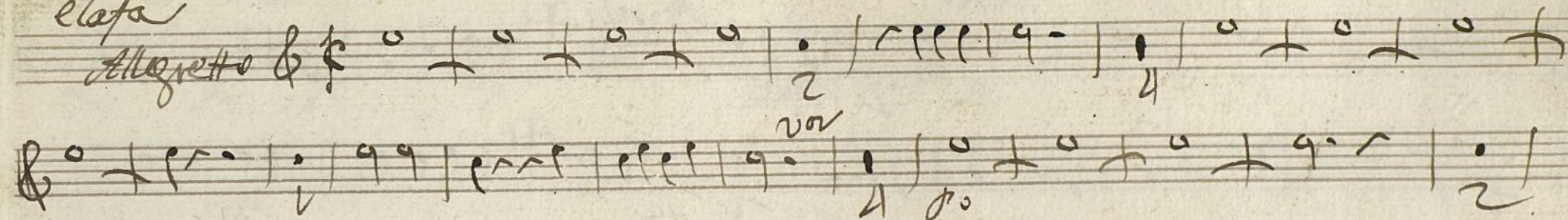
Trompa Primera

Mus 108-5

Conadilla a. Duo; La Equivocacion;

elata

Allegretto



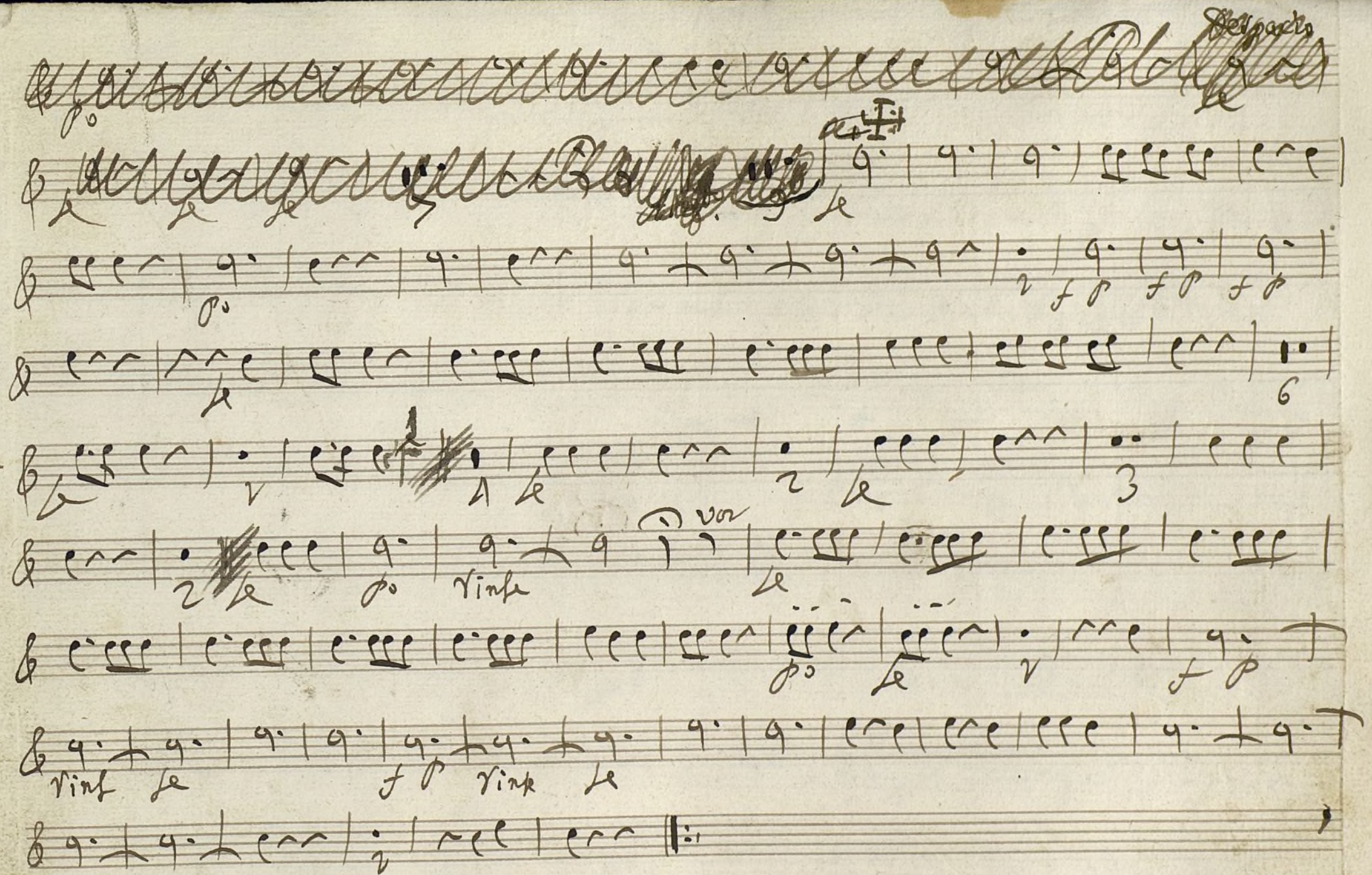
Handwritten musical notation on four staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. There are handwritten annotations: "p_o" under the first staff, "p_o rirk" under the second staff, and "ala" above the third staff. The fourth staff ends with the instruction "Paro la".

Allegretto Tace // Paro la

$\frac{3}{4}$ Segui y All.^o $\frac{3}{4}$ Tace // Paro la

Handwritten musical notation on a single staff. It begins with the tempo marking "Allegretto" and a key signature of one flat. The notation includes various note values and rests. There are handwritten annotations: "elafa" above the staff, "p_o" below the staff, and "Ala" below the staff. The notation ends with a double bar line.

Handwritten musical notation on three staves, which are heavily crossed out with diagonal lines. The notation includes various note values and rests. There are handwritten annotations: "p_o" under the first staff, and "7" under the second staff.



Ayuntamiento de Madrid

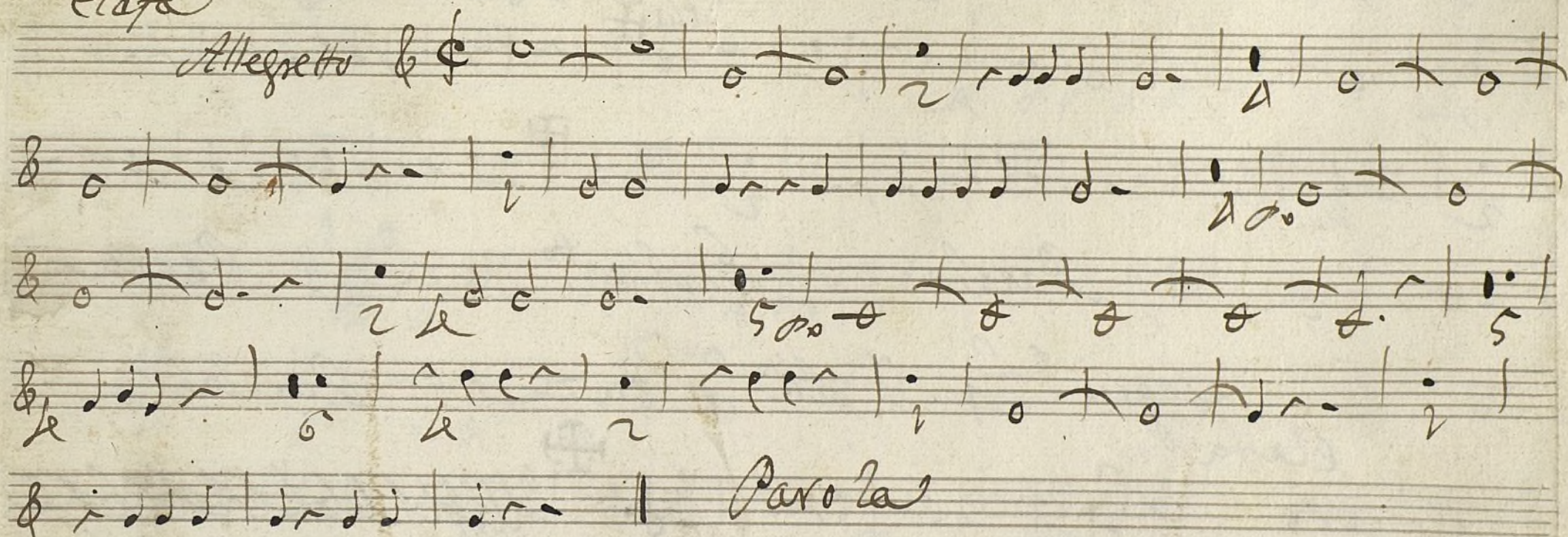
Trompa Segunda

Conadilla a Dios; La Exortacion;

Mus 108-5

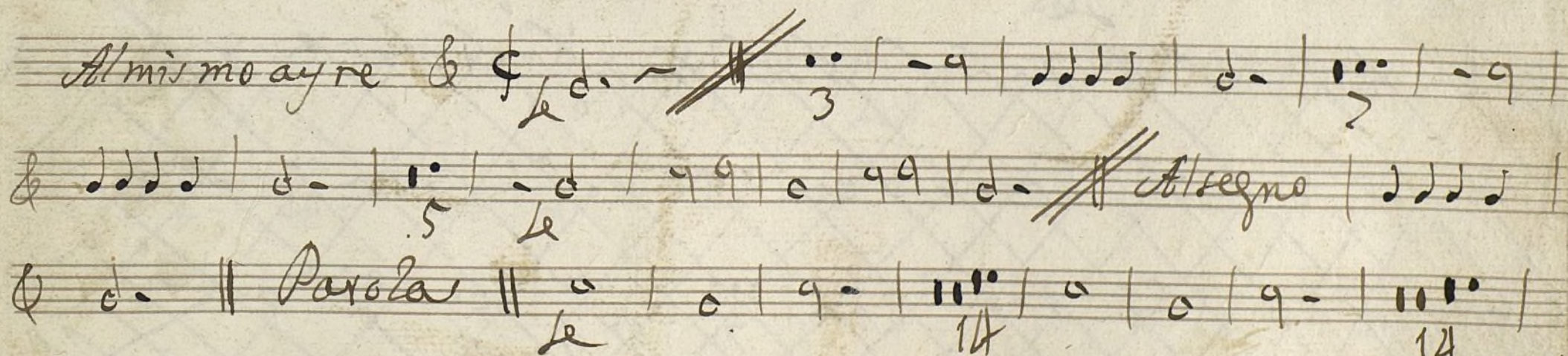
Clara

Allegretto



Parola

Al mismo ayre



Allegro

Parola

Volte

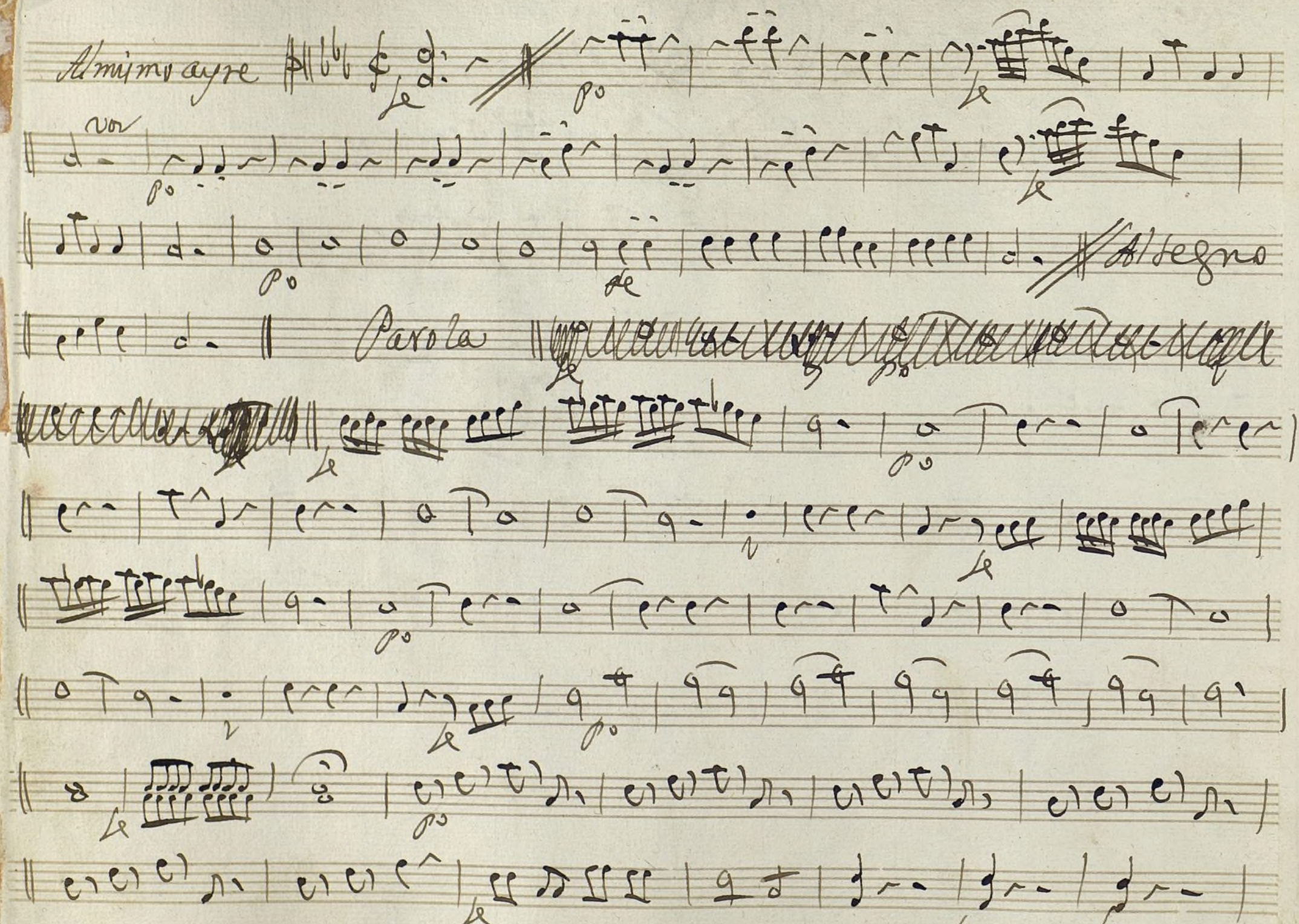
[illegible]

Handwritten musical score on eight staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests), dynamic markings (*p*, *f*, *pp*, *ppp*), and articulation marks (accents, slurs). The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The bottom of the page is torn, obscuring the lower staves.

Arquitectura de Madrid

MVS 108-5



Almimayre 

Ayuntamiento de Madrid

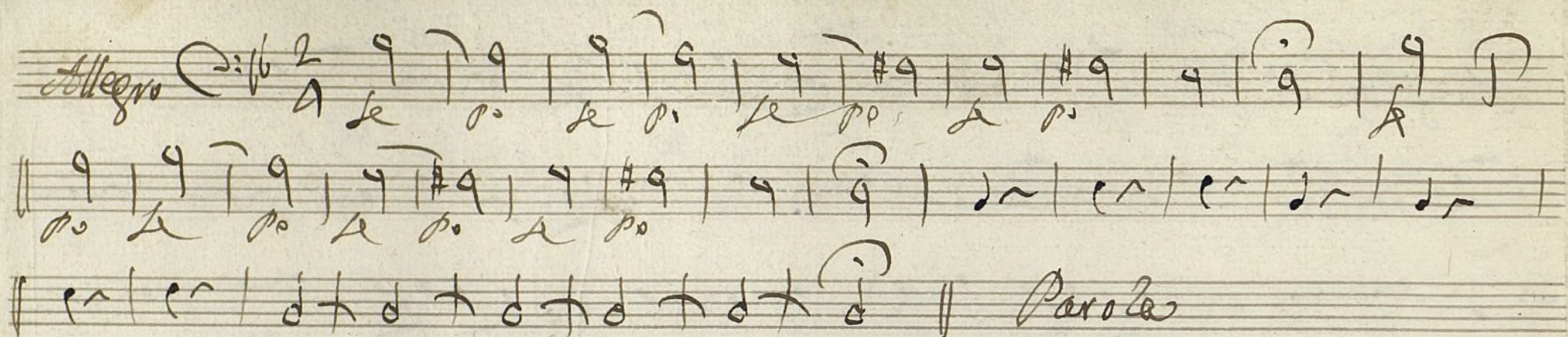
Al mismo ayre

Allegro

Parola

ala

Parola



Allegro

Solo

Voz

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

Solo

Vince

Vince

Ayuntamiento de Madrid

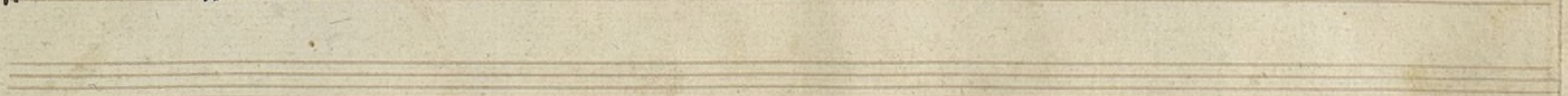
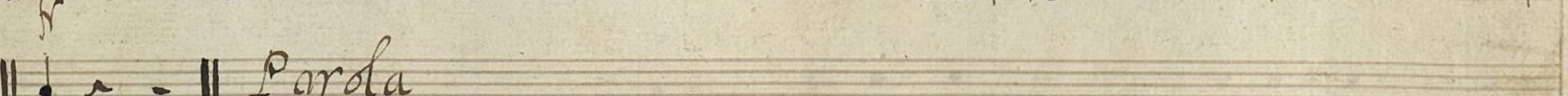
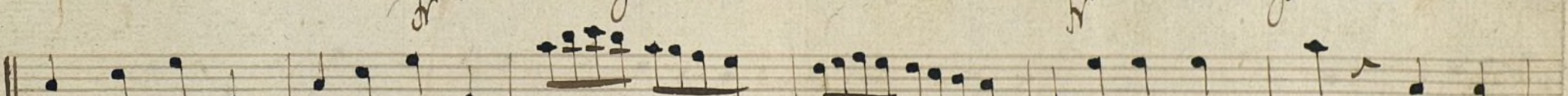
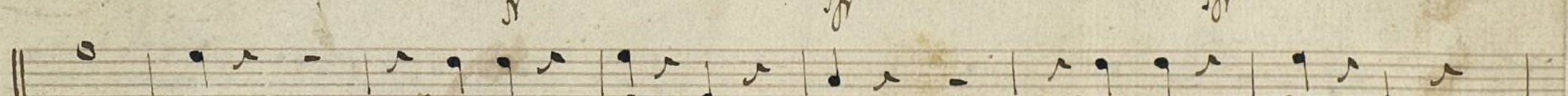
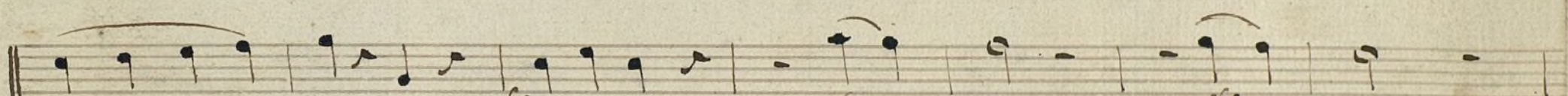
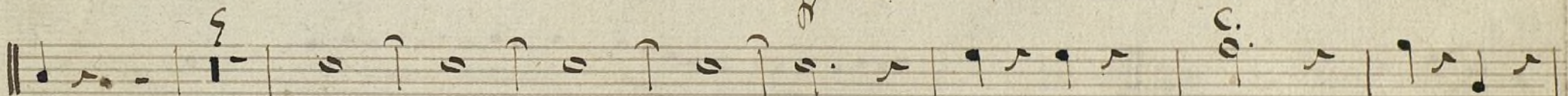
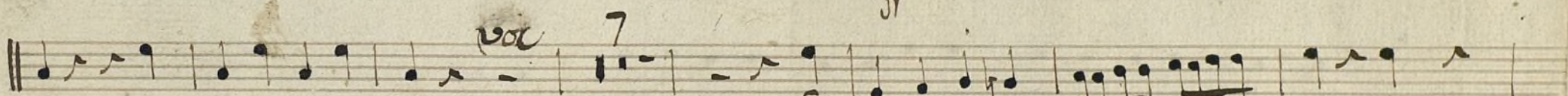
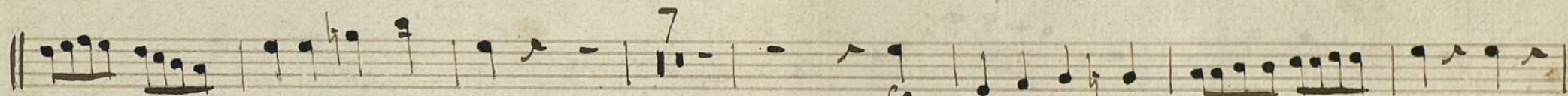
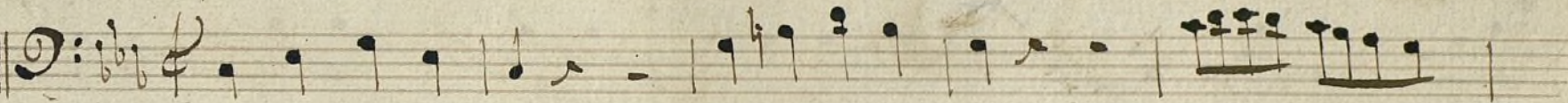
Contrabajo

Mus 108-5

Le.^o 4.

tondilla a Duo; La Equibocacion

Allegretto



Parola

Al mismo ayre

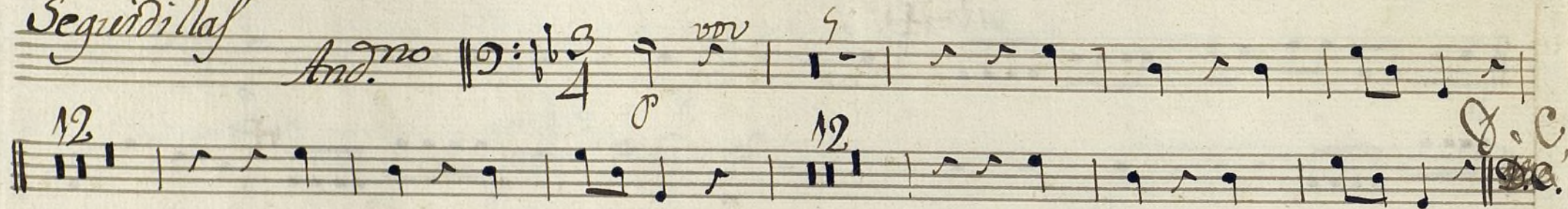
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *ff* and *p*. The score is divided into sections by double bar lines and includes the text *Al Segno* and *Parola* written in a cursive hand. The paper is aged and shows some staining.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The word *Parola* is written in a large, elegant script at the end of the fourth staff. Above the second staff, the word *ala* is written in a smaller, brownish script, followed by a double bar line and a repeat sign.

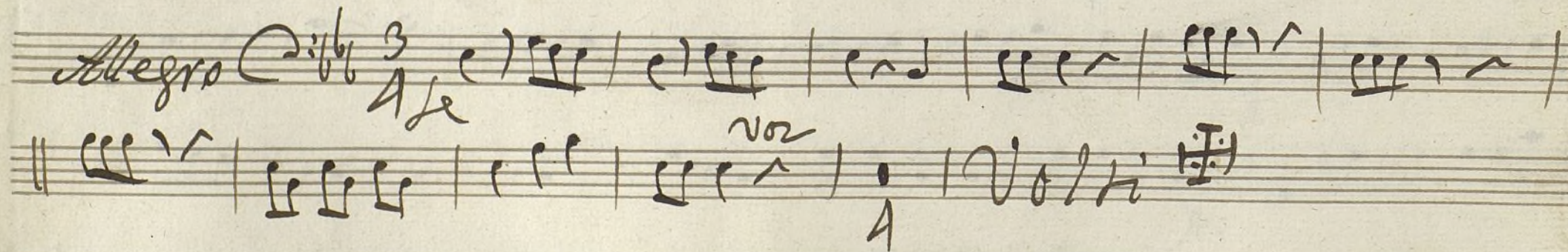
Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The word *Parola* is written in a large, elegant script at the end of the eighth staff. The tempo marking *Allegretto* is written in a large, elegant script at the beginning of the first staff. Above the first staff, the word *vor* is written in a smaller, brownish script, followed by a double bar line and a repeat sign.

Seguidillas

And.^{no}



Allegro

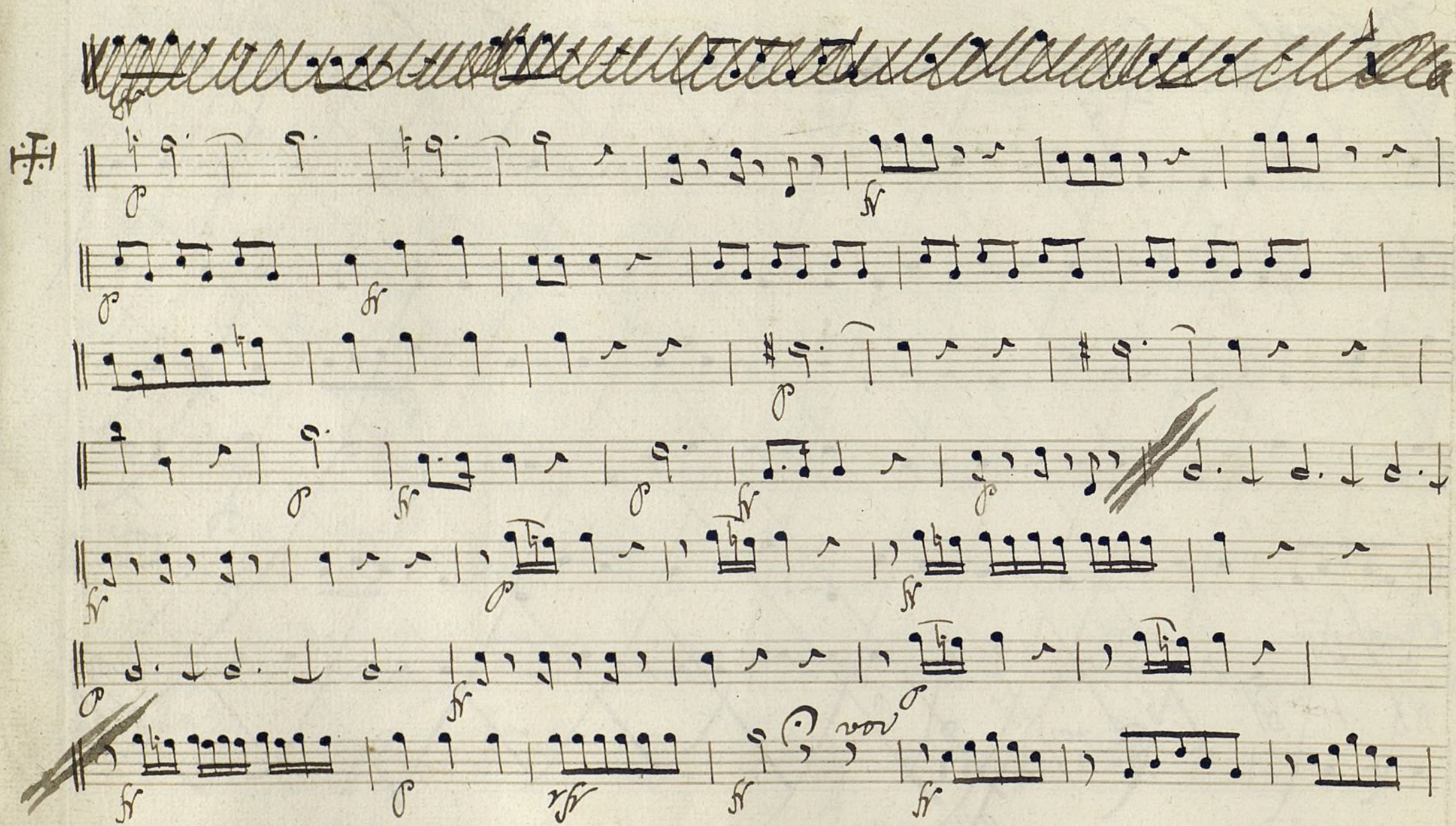


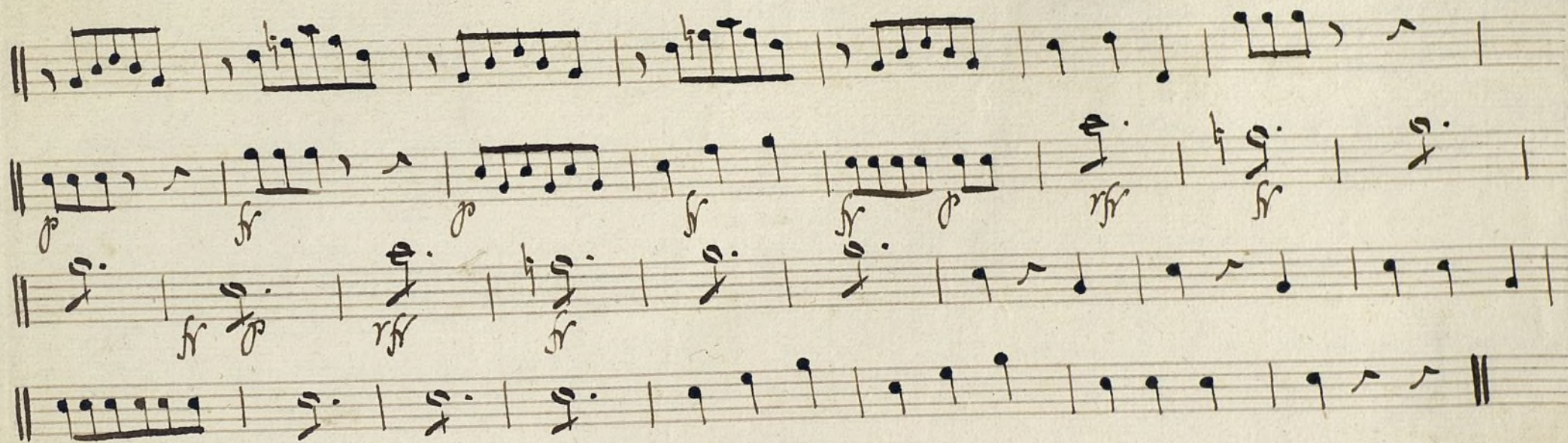
No

Megro

Despazio

Allegretto





Ayuntamiento de Madrid

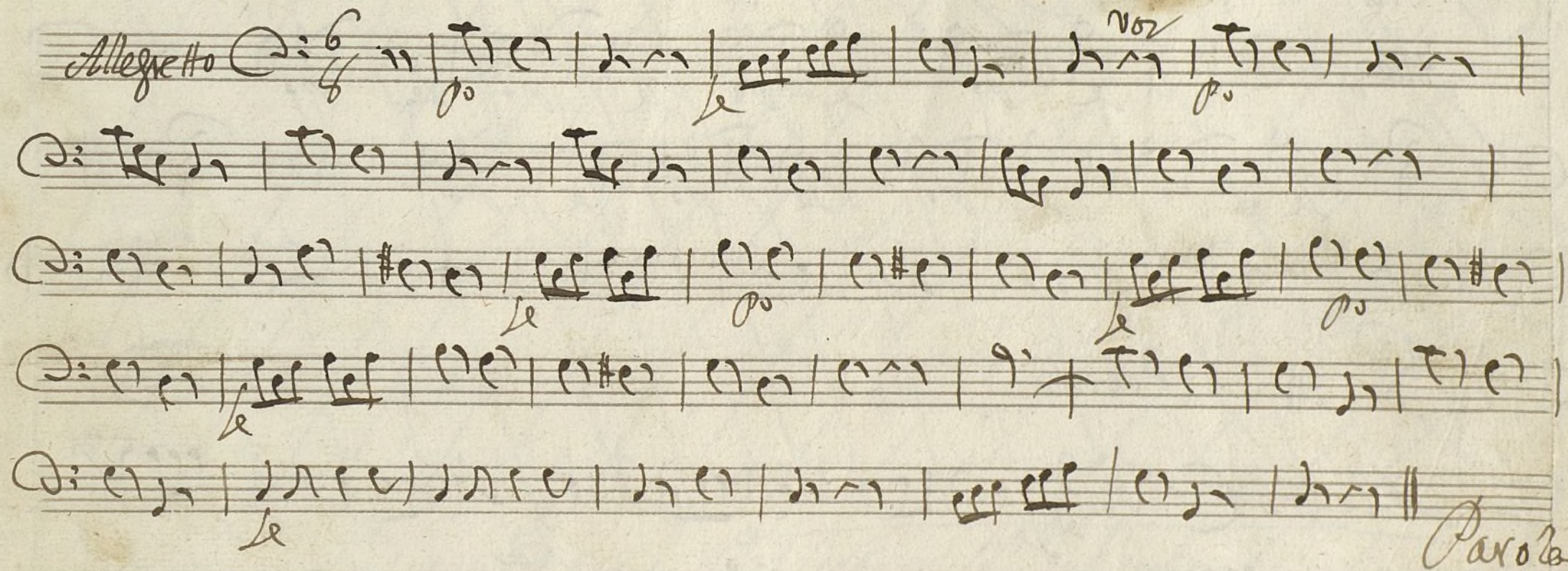
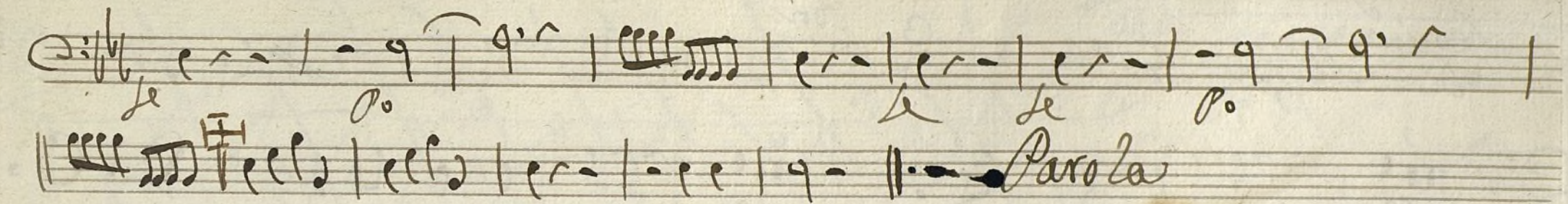
Contravajo

Mus 108-5

Conadilla a Duo; La equibocaiom;

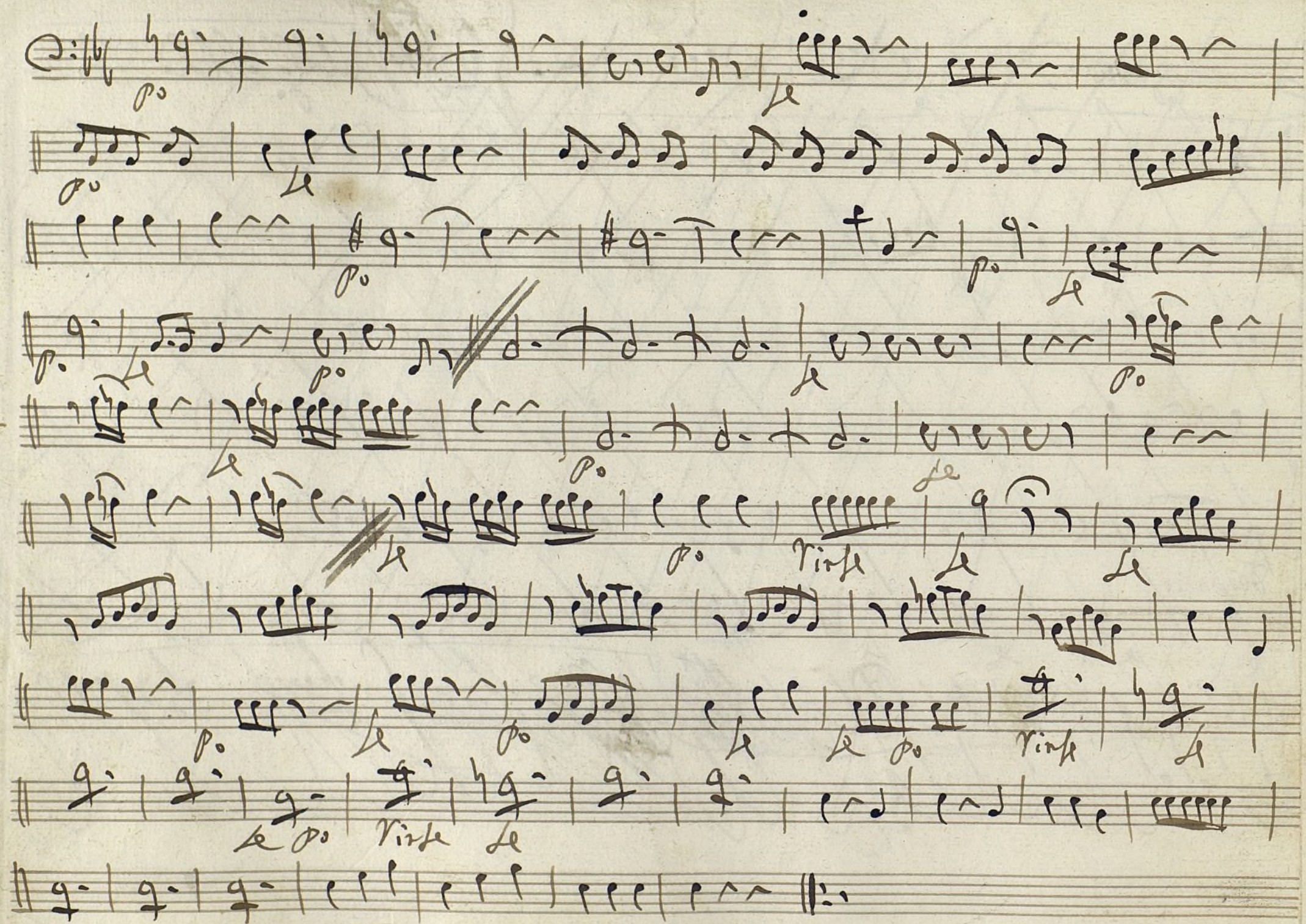
Allegretto

Parola



No. *Allegro* *Andante*

Despacio



Ayuntamiento de Madrid

Ayuntamiento de Madrid