

Leg.<sup>o</sup> 26 n.<sup>o</sup> 18

mus 102-15

Leg.<sup>o</sup> 30 n.<sup>o</sup> 19

1478

S<sup>ra</sup> Felipa Laborda

luego la Estrella y Panes

Tonadilla

à Duo

La Sabandera y el Tunno:

7

19



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

2

2

*f* *fujo*

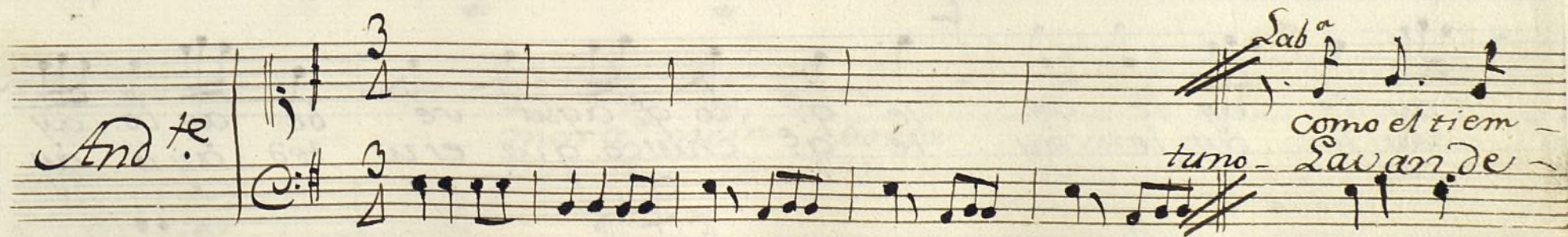
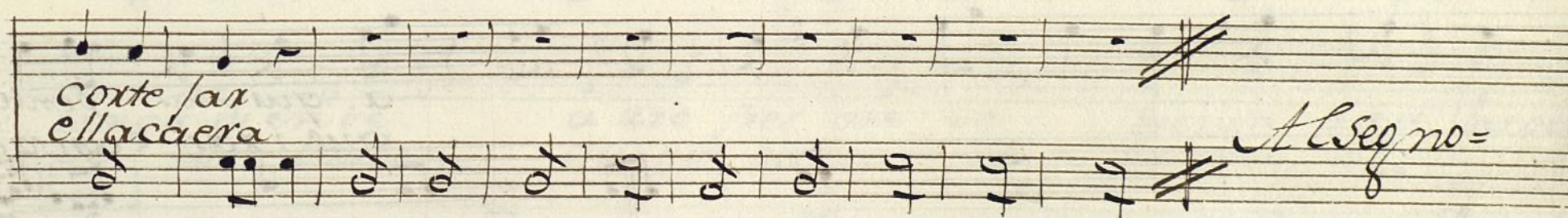
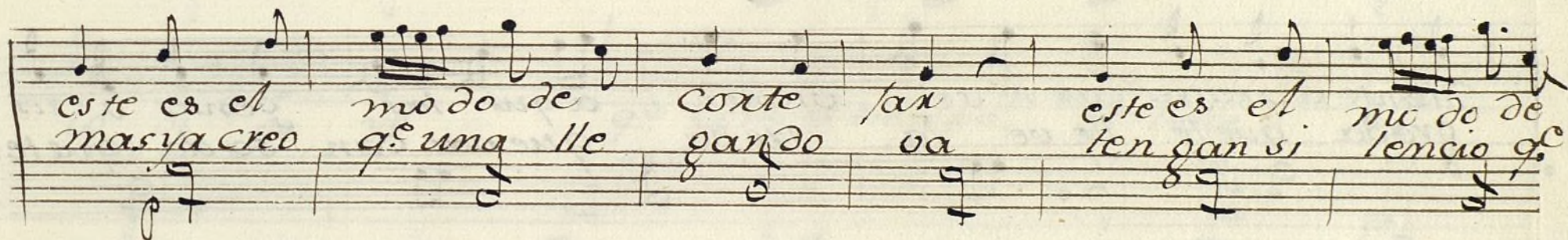
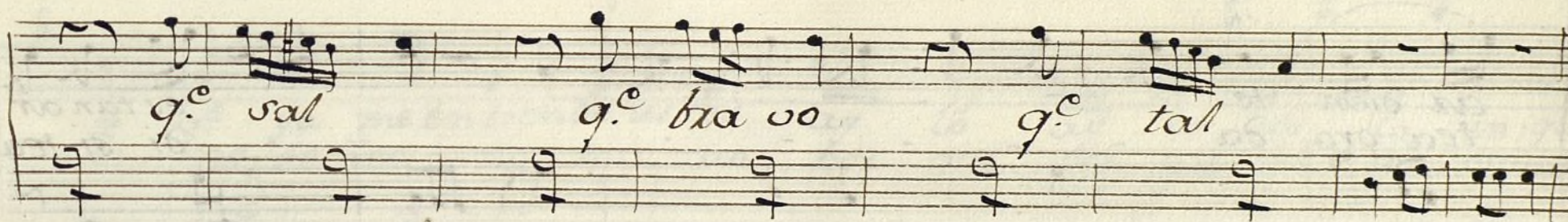
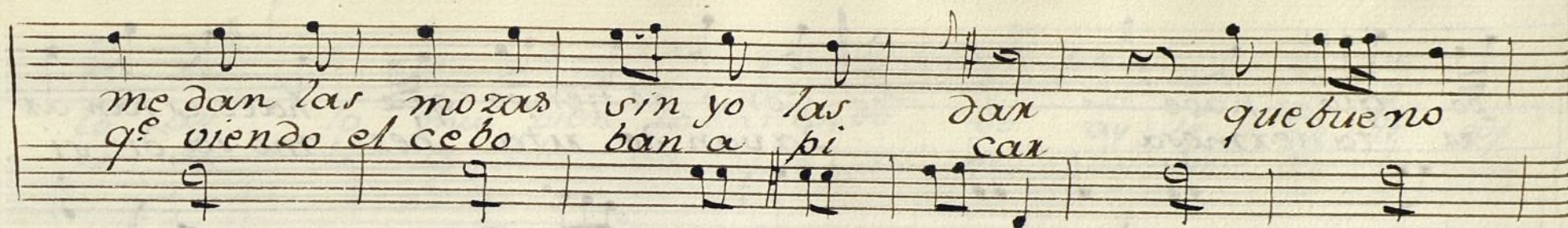
Yo soi se ñores  
a quialos baños

un pe xi llan que bi vo so lo de ena mo ran  
suel en ba jar gente mu i pro pia para pe le ar.

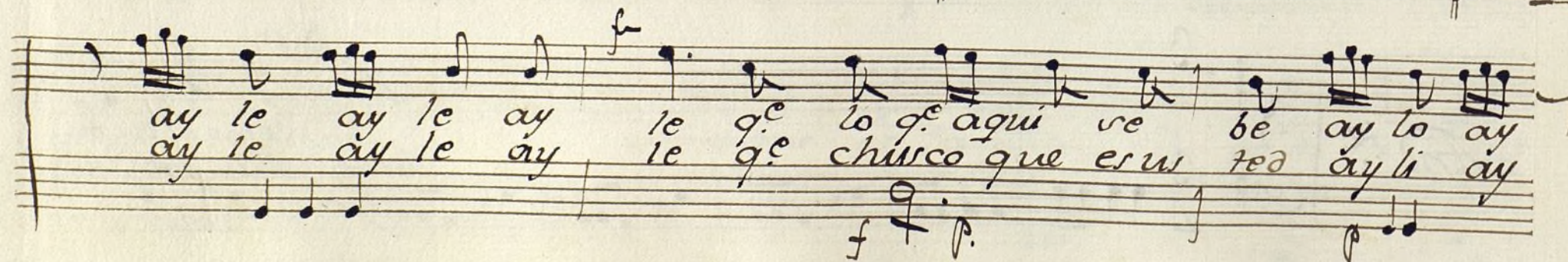
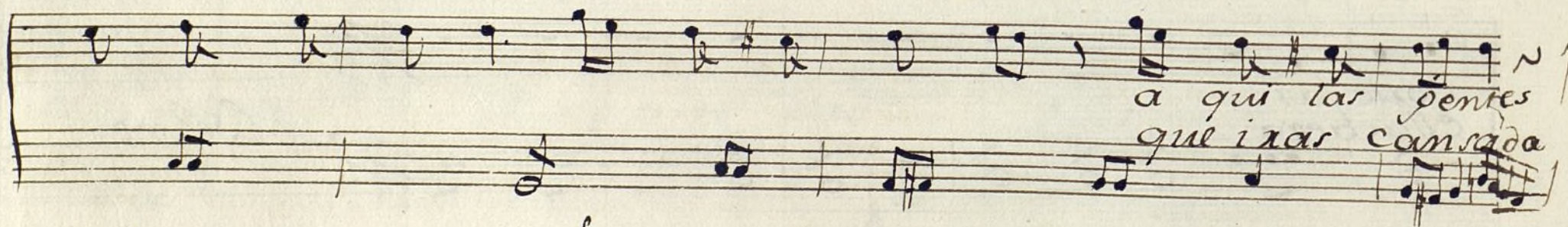
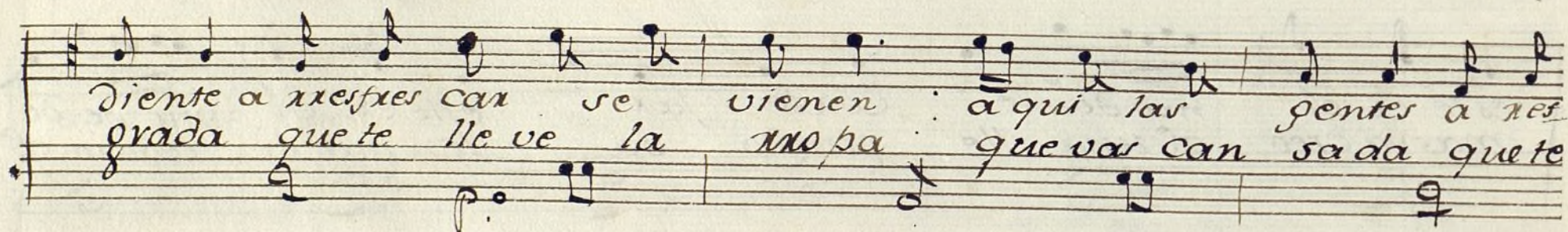
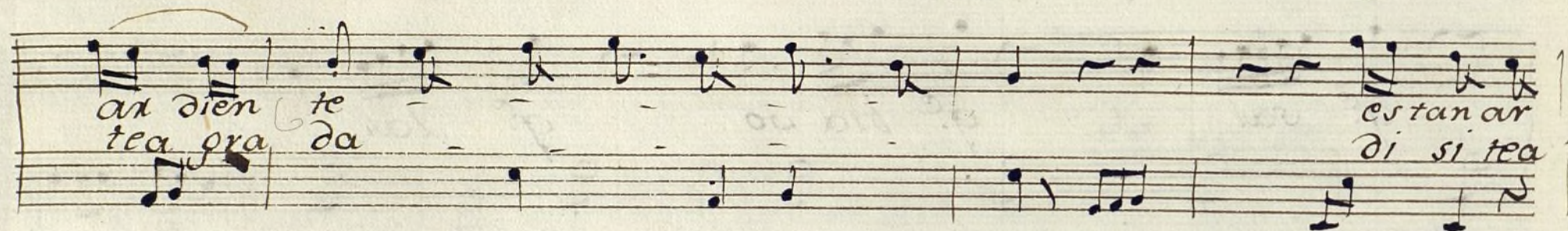
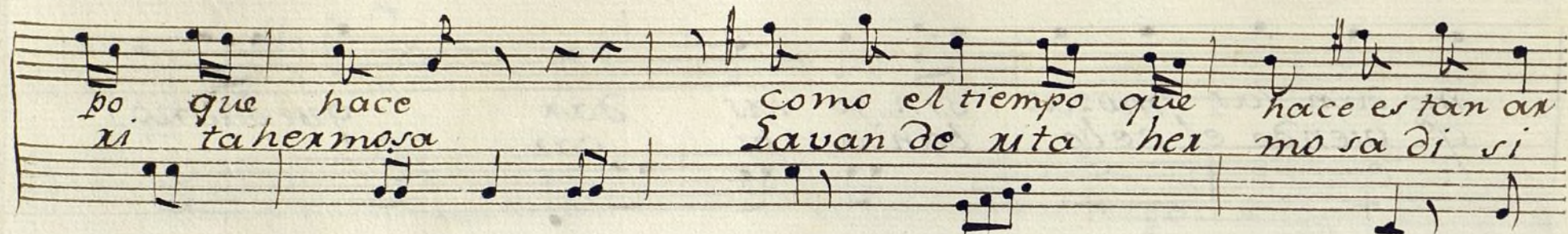
este es mi ofi cio y mi e re dad puer sa co de ello  
como este si tio es de per cam aqui me vengo

mi u ti li dad como mi es tam po di go es tal cual  
la red a e char aqui no suelen mu chas fal tar











lo ay lo mui bien lo entiendo yo ay le ay le ay  
 li ay li a bla va uste con mi ay lo ay lo ay

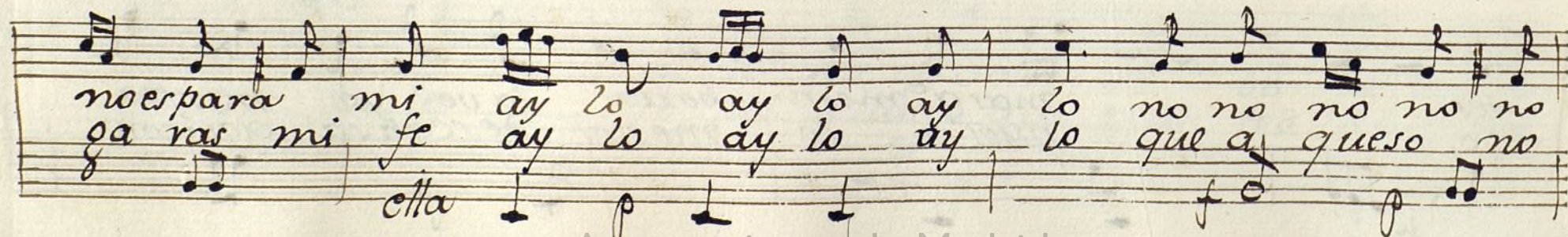
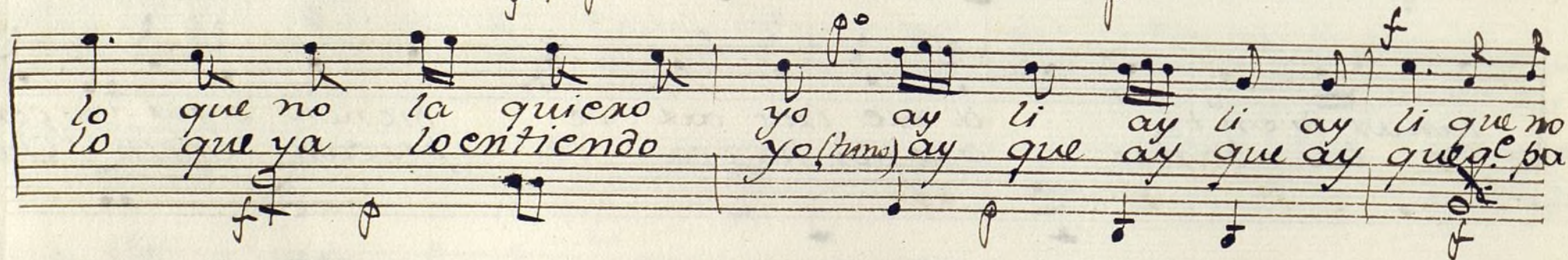
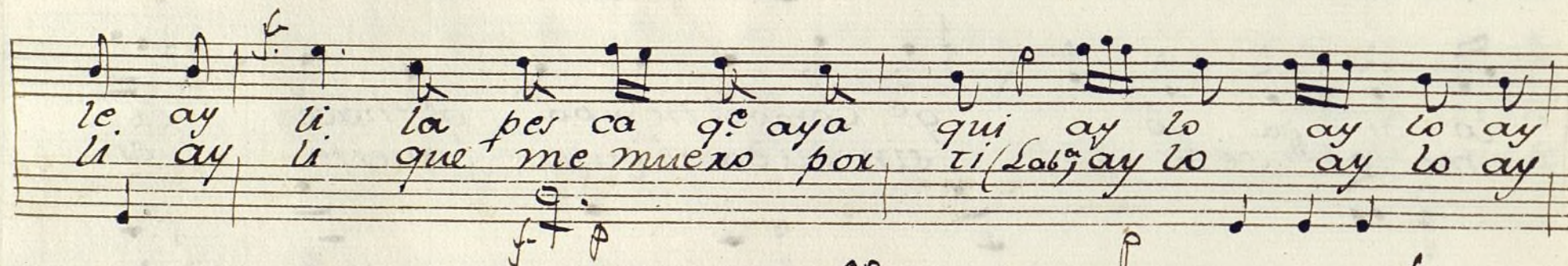
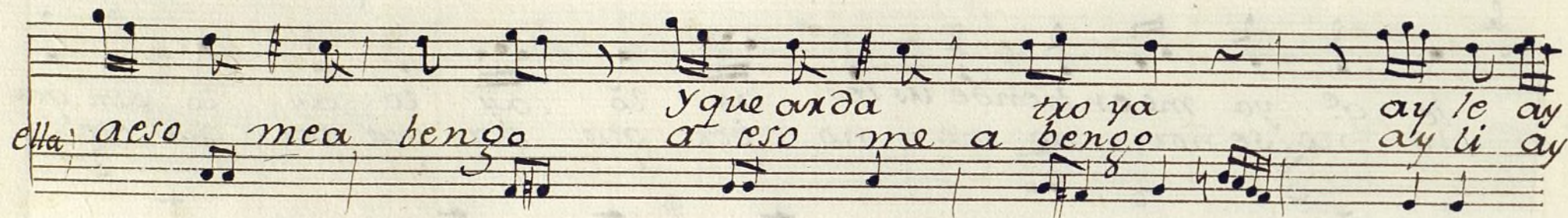
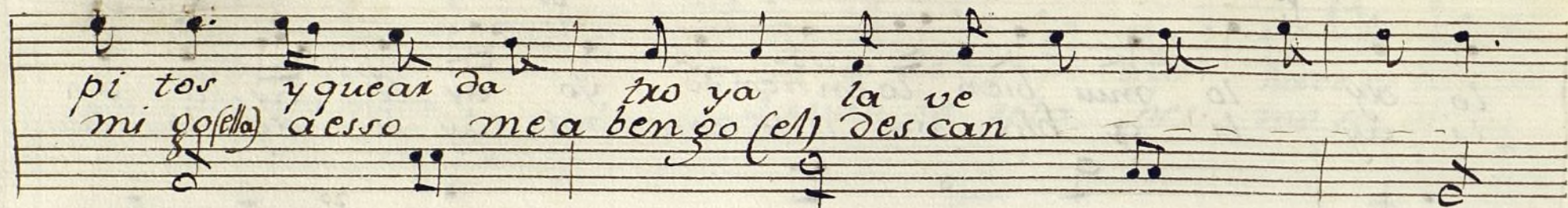
le q<sup>e</sup> ya me entiende usted ay lo ay lo ay lo sin que  
 lo no señor no no no por que por que por que esp<sup>o</sup> yo

lo di ga yo q<sup>e</sup> como el tiempo q<sup>e</sup> hace es  
 me lo se yo sin duda alguna que este es

tanax di ente a xie fies oax se bienen aqui haspen  
 de los barbos que por ha ora se percan en este Char

ter mas q<sup>e</sup> me in porta la ve yo mistra  
 co. puer a lo menor descansa aqui con







no mas la ve ya mis trapor y queaída  
 se yo vaya es plíquese Turge (tuno) Vámon al  
 traya no me toque mi pepe luego la sol fa. Al segno =  
 caso (los 2) atención y si lencio qe ba de paso.

All.  
 6/8

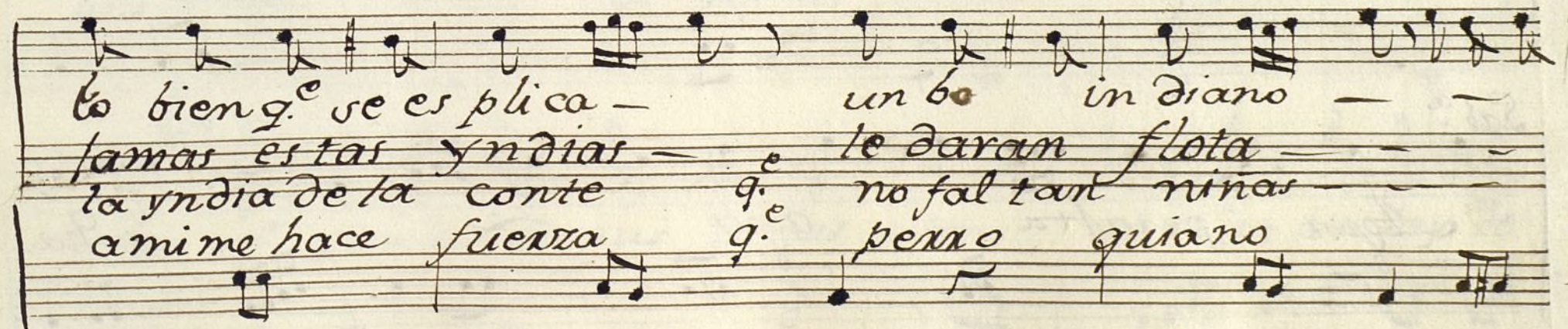
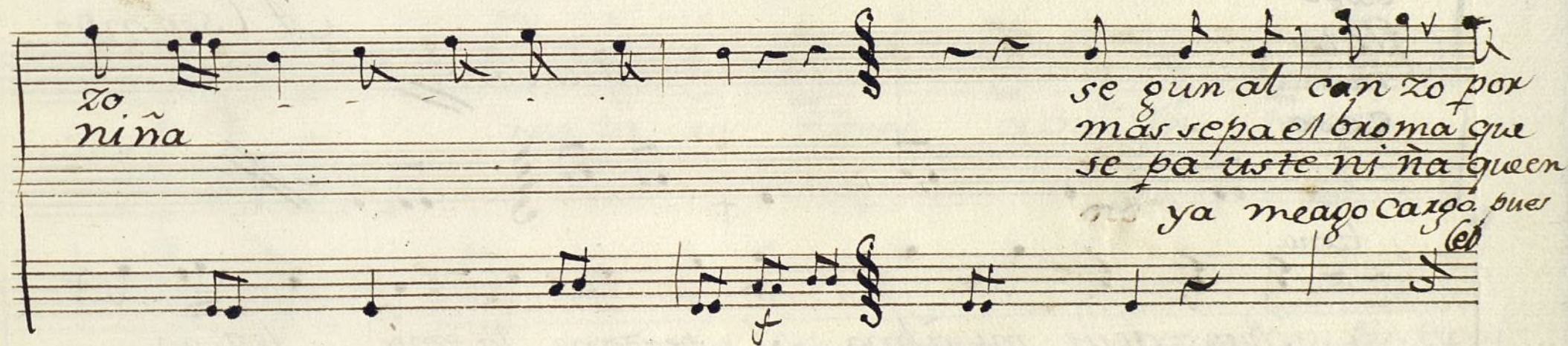
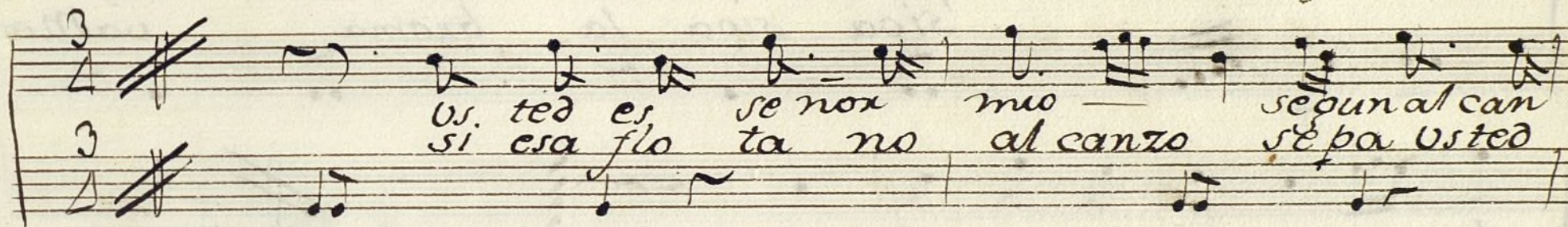
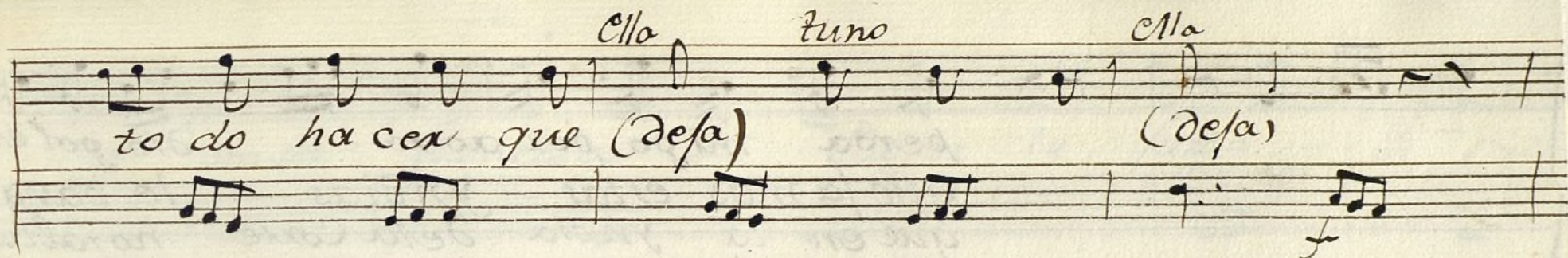
tuno  
 Yo Que ri di ta ya lo veur ted soi un real

ella tuno  
 mozo (pues ya se be) soy



*Ella* *tuno*  
*(pues)* no ten go xenta ni tengo o  
*ficio* pero di ga mor (*ya me lo an dicho*) pero -  
*Ella* *tuno*  
*(caramba)* pero no im porta  
no aya mo ne da si aque ra cara es una  
*el* *tuno*  
*(Canela)* Yo no te paro en frio le xas y podra







peroa mi go por ao ra - - dio go en  
 que fa mas estas yndias le daran  
 que en la yndia de la corte no faltan  
 si pa si pa la brama ual moral

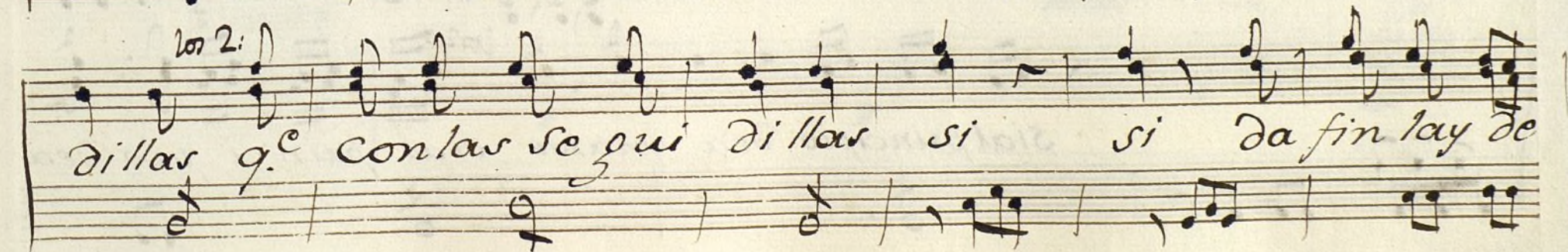
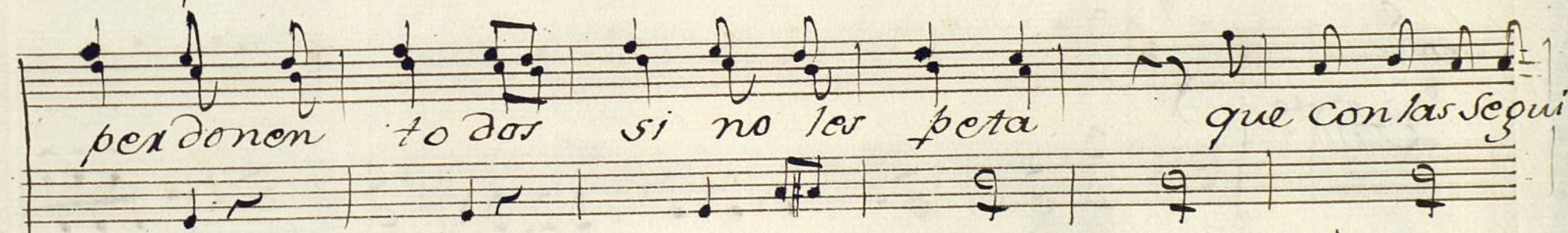
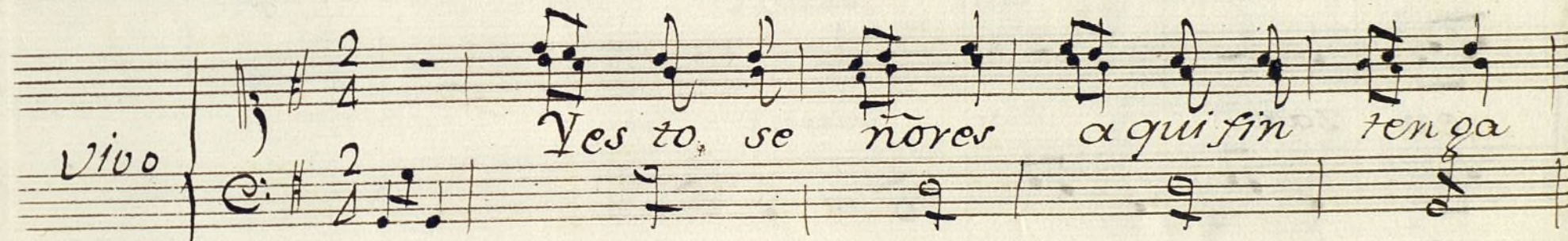
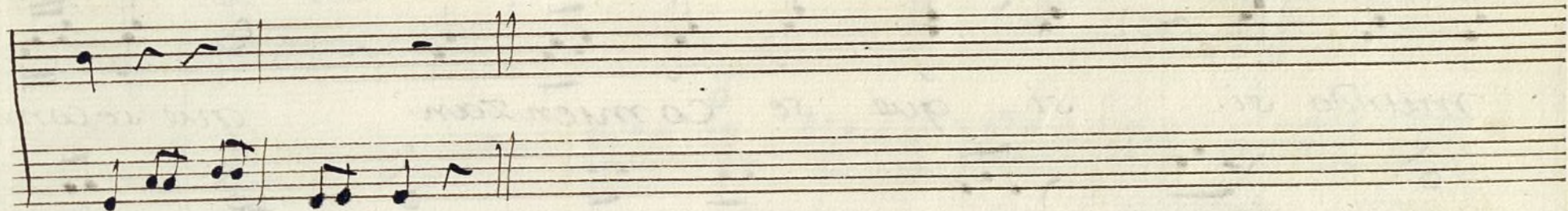
bago  
 flota  
 minas  
 caso.

*Allegro*  
 a los Parr.<sup>s</sup>

Pues aqui mi alma: Y perdone la mo lestia -

Sab<sup>a</sup>  
 Aqui peralta - aqui Que







2<sup>nd</sup>

a tencion todo el mundo a tencion todo el

mundo si si que se comienzan que se comi

en zan

3

4

3

3

2<sup>nd</sup>

sial principio dea marse sial principio dea



Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has two staves with lyrics: "marse to dos su pieran si al" and "marse to dos su pieran sial". The second system has two staves with lyrics: "todor su pieran" and "todos su pieran". The third system has two staves with lyrics: "lo" and "lo". The fourth system has two staves with lyrics: "todos" and "todo". The music is written in a historical style with various note values and rests. There are some corrections and markings throughout the score, including a large 'X' over a section in the third system.

marse to dos su pieran si al  
marse to dos su pieran sial

todor su pieran  
todos su pieran

lo  
lo

todos  
todo



que querta un Ca ri ño lo na die qui

que querta un Ca ri ño lo na die qui

siera. o que de ansiar o que de penas o que de

siera. o que de ansiar o que de penas o que de

pe nar o que de llantos o que de penas

o que de senti mientos



Handwritten musical score on aged paper. The score consists of eight staves of music. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "pues el pecho abraçado", "mi amor me Cuerta", "pues el pecho abra", "sa do nunca so si e go", "pues el pecho", "abraçado pues el", "nunca so siega", and "nun". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper is aged and shows some staining and wear.

pues el pecho abraçado -

mi amor me Cuerta

pues el pecho abra

sa do nunca so si e go

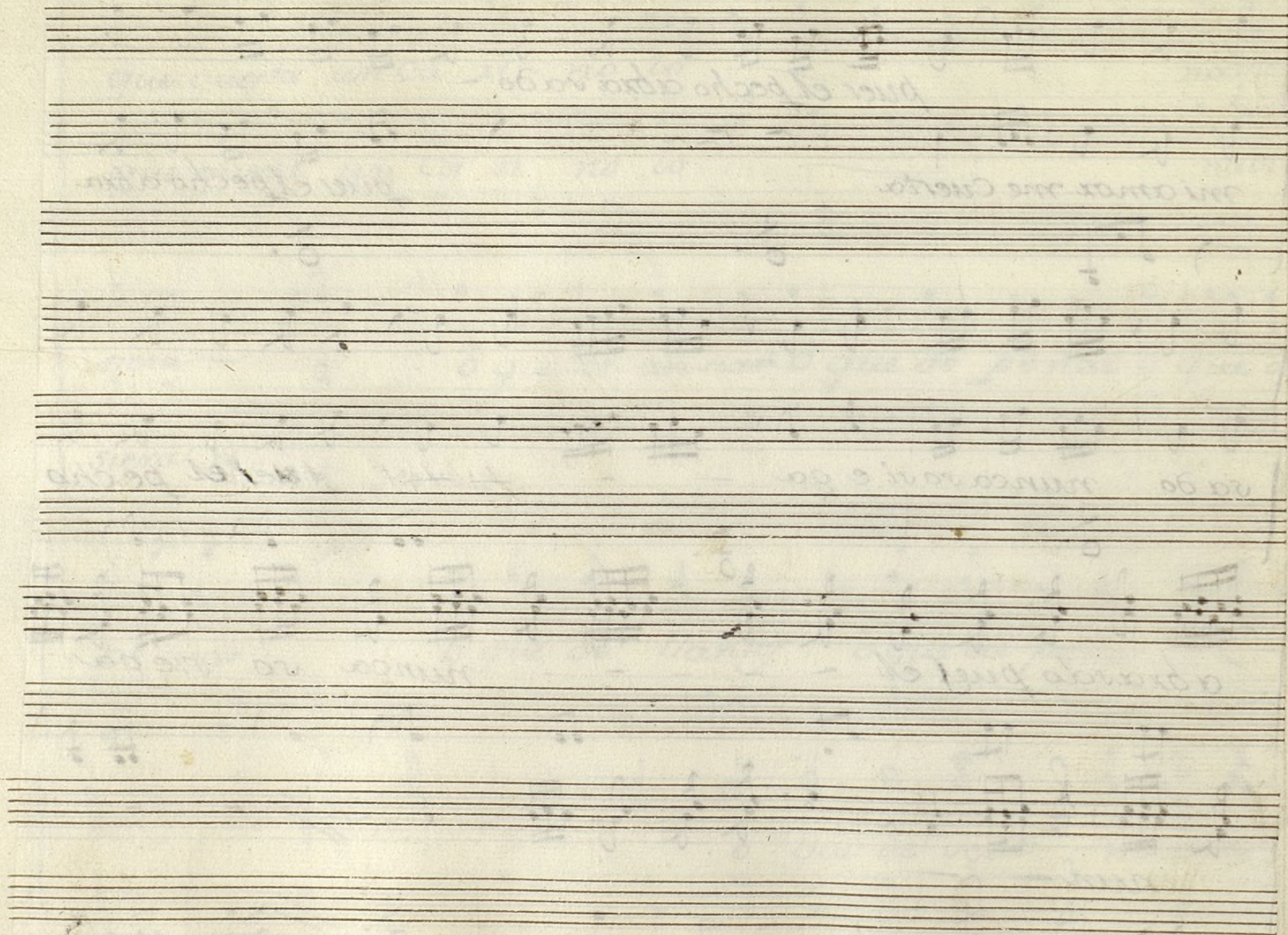
pues el pecho

abraçado pues el

nunca so siega

nun -





Ayuntamiento de Madrid



Violin 4.º Ton.ª a Duo. la Sabandera y el Turco:

Handwritten musical score for Violin 4.º, titled "Ton.ª a Duo. la Sabandera y el Turco:". The score is written on ten staves. The first staff includes the key signature (three sharps: F#, C#, G#) and the time signature (3/4). The notation is in a cursive, handwritten style, featuring various musical symbols such as notes, rests, and dynamic markings like "p" (piano). The score concludes with a double bar line and the instruction "Al segno." written below the final staff.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is divided into sections by tempo and dynamic markings:

- And.<sup>te</sup>**: The first section, spanning the first four staves, is marked *And.<sup>te</sup>*. It features complex, rapid sixteenth-note passages.
- à la Parr.**: The fifth staff begins a section marked *à la Parr.*, which continues through the sixth staff.
- Allegro: poco**: The seventh staff begins a section marked *Allegro: poco*, which continues through the eighth staff.
- Allegro**: The ninth and tenth staves continue the *Allegro* section, featuring more complex rhythmic patterns and dynamic markings like *p* (piano) and *f* (forte).

The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.





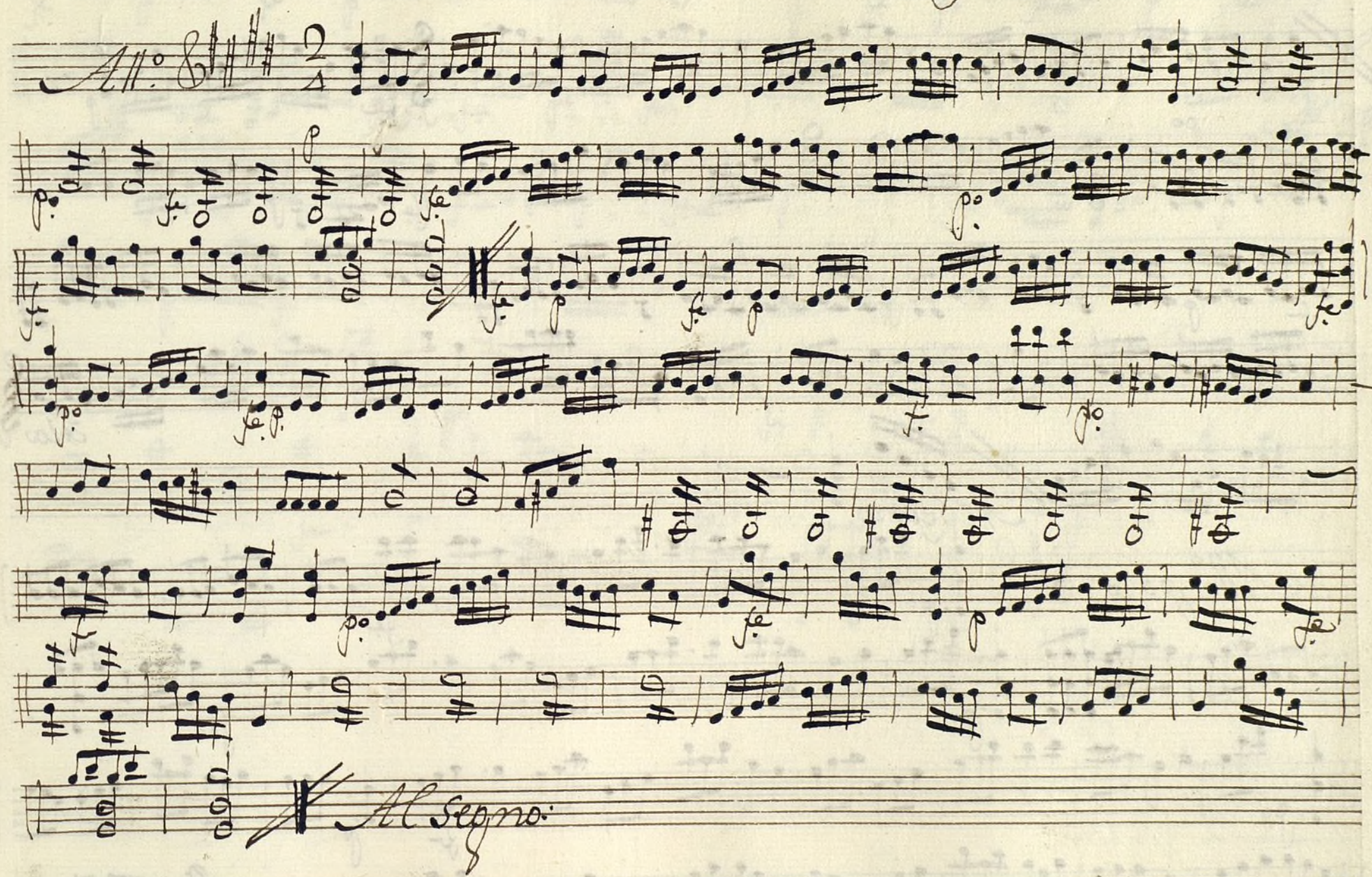


*Seg.<sup>o</sup>*  
*And<sup>te</sup>*

*p* *f* *cresc.* *And.te* *Alleg.<sup>ro</sup>* *Al Segno*



*Violin 2.º Con.ª a Duo. la Sabandera y el Turco.*





*And.<sup>te</sup>* 8  $\sharp$  3

*Allegro.*

*All.<sup>o</sup> poco* 8  $\sharp$  8

*Allegro.*

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

*à lo Parr.<sup>5</sup>*

Ayuntamiento de Madrid



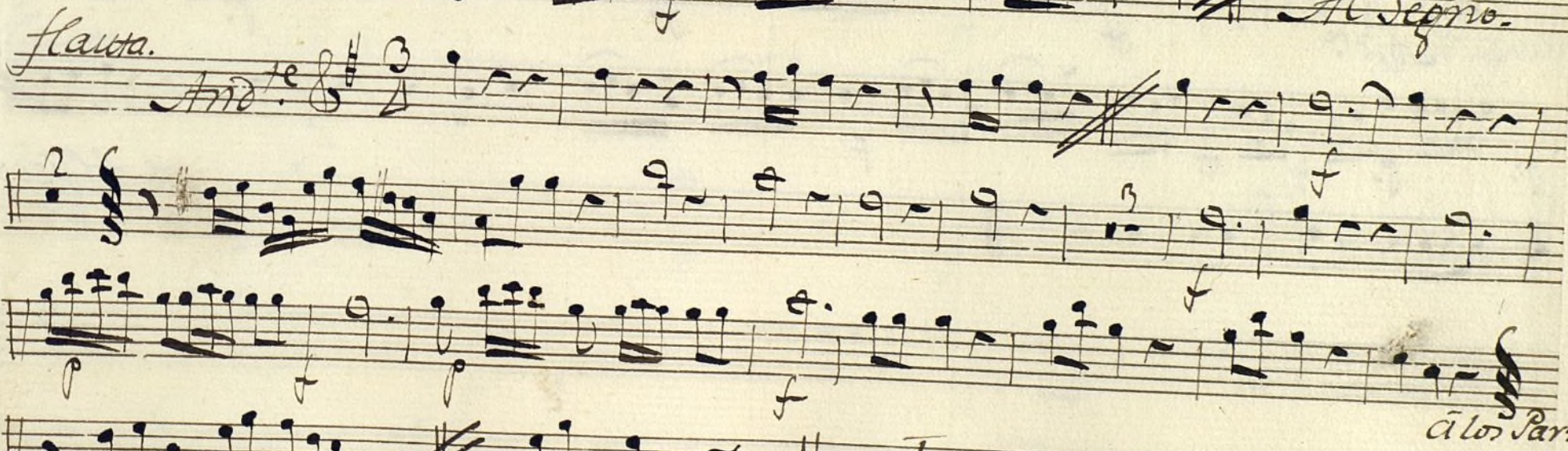
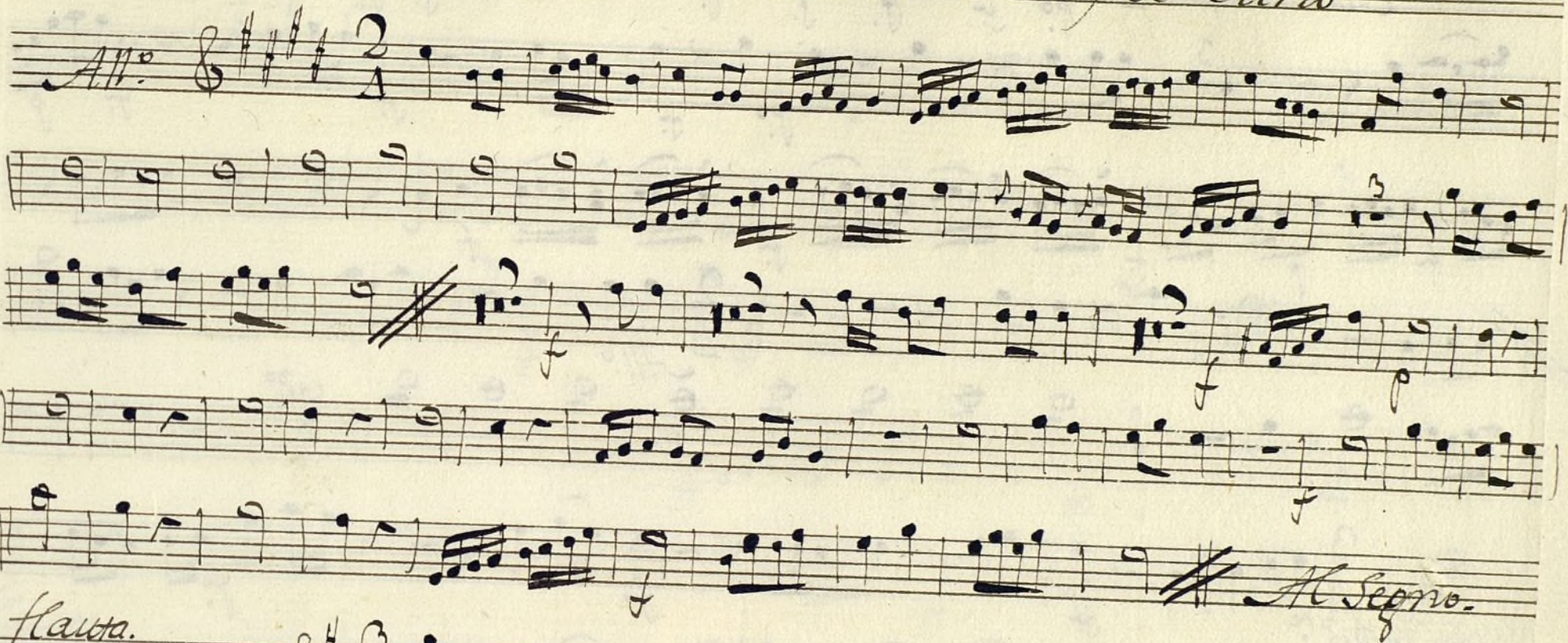








Oboe 1.º Ton.ª a Duo. la Sabandera y el Luno



Al los Parr.º

Al Segno:

Tace hasta las Seg.º



*Seg.<sup>da</sup>* *And.<sup>te</sup>* 8 # 3

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

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

*Allegro*



Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a' Duo, 1.<sup>a</sup> Sabandera y Tuno.

Handwritten musical score for "Missa" by Carlos Parramón. The score is written on ten staves. The first system (staves 1-5) is for a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses) in 2/4 time, marked "Allegro". The second system (staves 6-10) is for a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon) in 3/4 time, also marked "Allegro". The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks. The piece concludes with the instruction "Tace hasta las Seg."



*Seg.º*

*And.º*

*f*

*All.º*

*And.º*

*Al Segno:*



t

*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a D<sup>mo</sup>: la Savandera y el Tunno:*

*And.<sup>te</sup> C: 2/4*

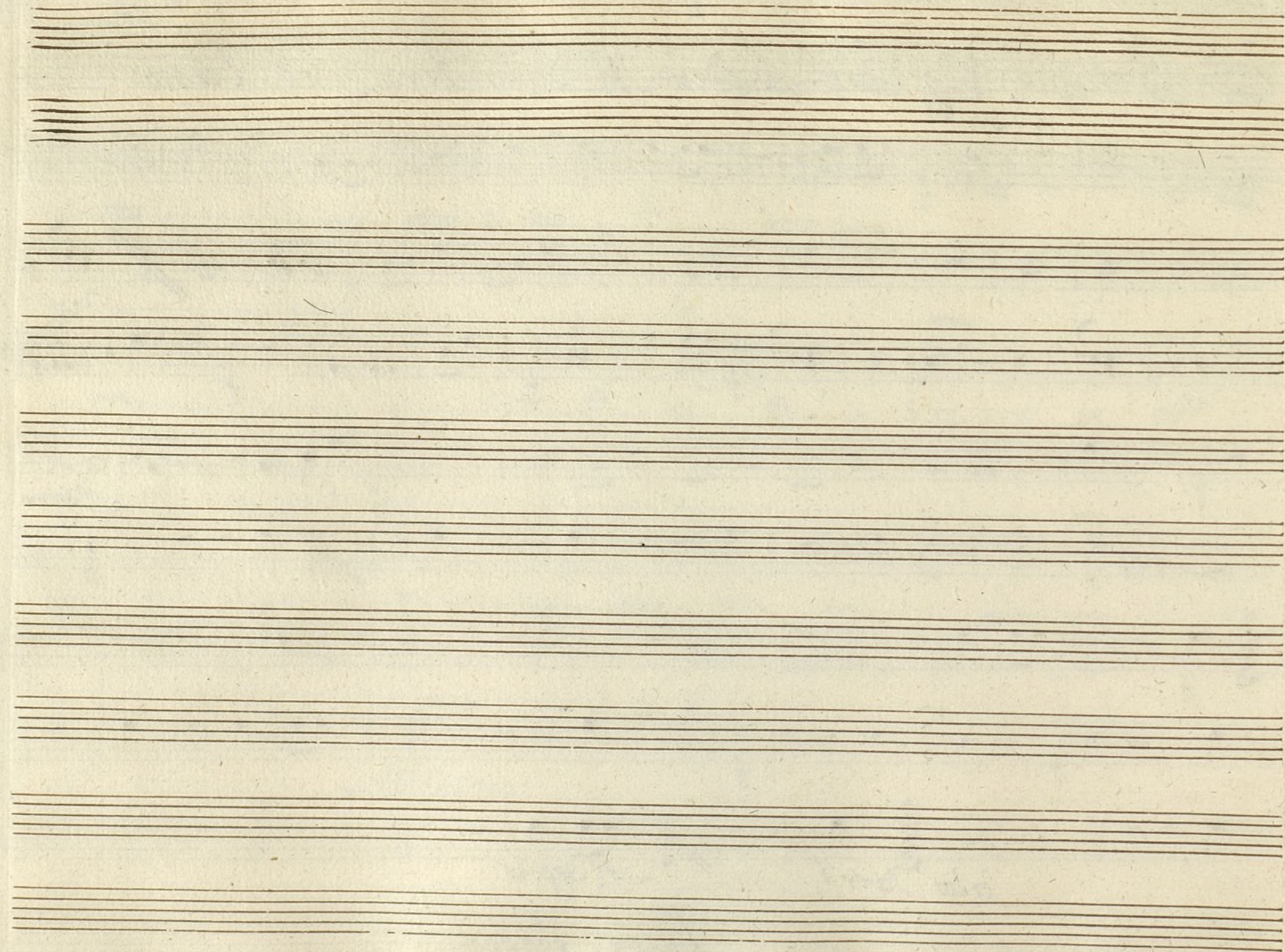
*And.<sup>te</sup> C: 3/4*

*à los Parrs*

*Al Segno*

*Tace Todo:*





Ayuntamiento de Madrid



*Trompa 2<sup>a</sup> Ton.<sup>a</sup> a Duo, la Sabandera y Tunno.*

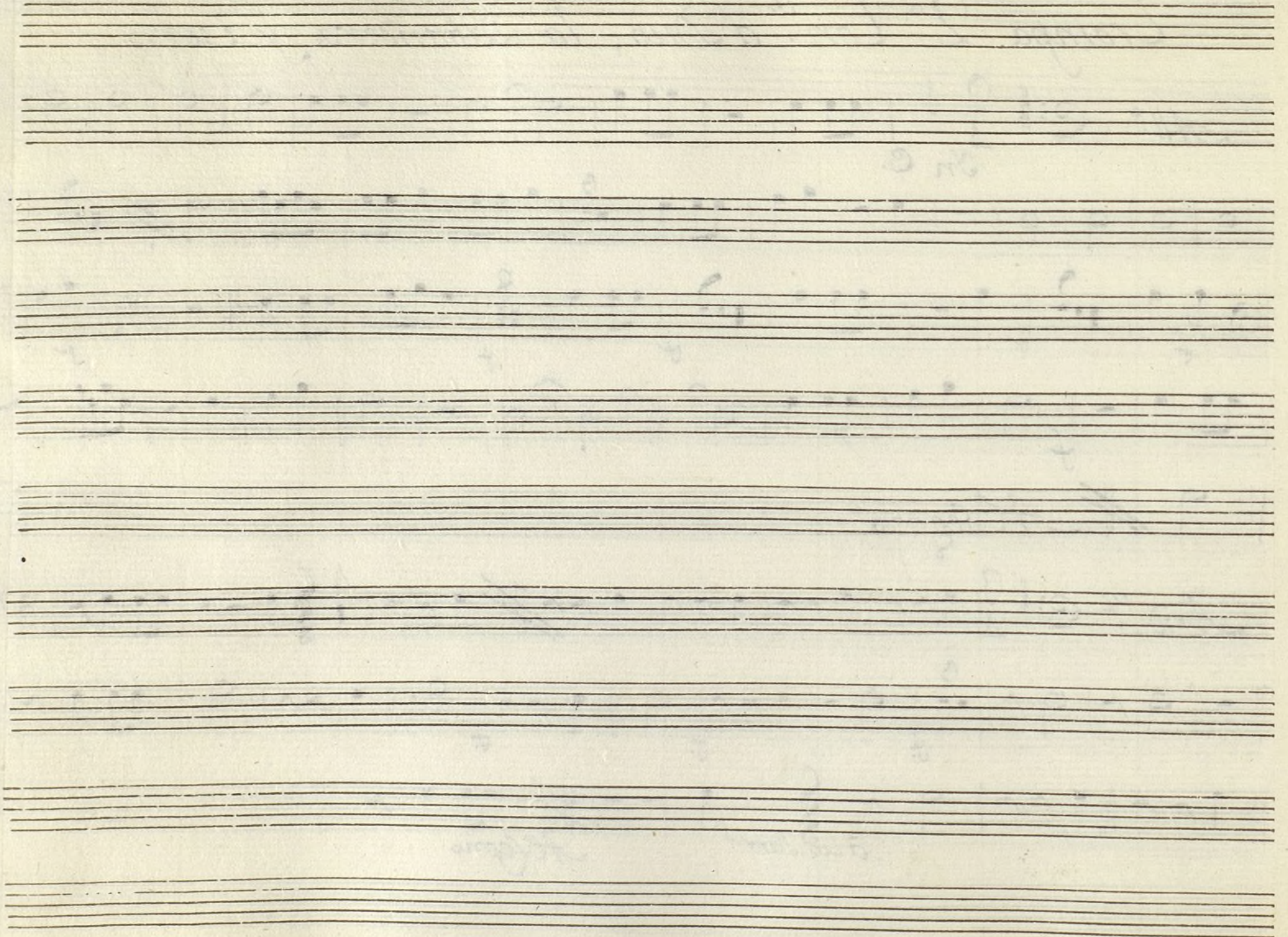
*All.<sup>o</sup>* *In C.*

*Al Segno*

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

*à los Parr.<sup>s</sup>* *Al Segno*







+

Bajo

Tonad.<sup>a</sup> a Duo

La Sabandera y el Turco:

~







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:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- p.<sup>o</sup>* (piano) markings throughout the first system.
- f* (forte) markings in the second and third systems.
- All.<sup>o</sup>* (Allegro) marking at the beginning of the fourth system.
- Allegro* marking at the beginning of the fifth system.
- à los Parr.<sup>o</sup>* (to the Parrish) marking in the fifth system.
- f* (forte) markings in the sixth system.
- All.<sup>o</sup>* (Allegro) marking at the beginning of the seventh system.
- f* (forte) markings in the eighth system.



