

Leg. 75. N.º 9.

(Leg. 6.º n.º 5.)

3
Mus 122-13

122-13

Fon.ª a. B.

Lorenza, Pepe y Bernardo

S.ª Carlota
S.ª Camas
y Pepe.

Hipolita y Narciso

Del S.ª Lanerna.

S.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4), notes, rests, and dynamic markings like "cres." and "f". The bottom section of the score contains lyrics in Spanish.

Locan diere Locan diere
sale Lor.^a Locandiere Locan diere

Sale Pepe

Cor.^a

2

q.^e se ofrece subia cafe al momento su
q.^e ai de nuevo que gente di a veni-do que

bia cafe al momento
gente di ave nido

Pepe

para un Mafo este apo
un sugeto distin

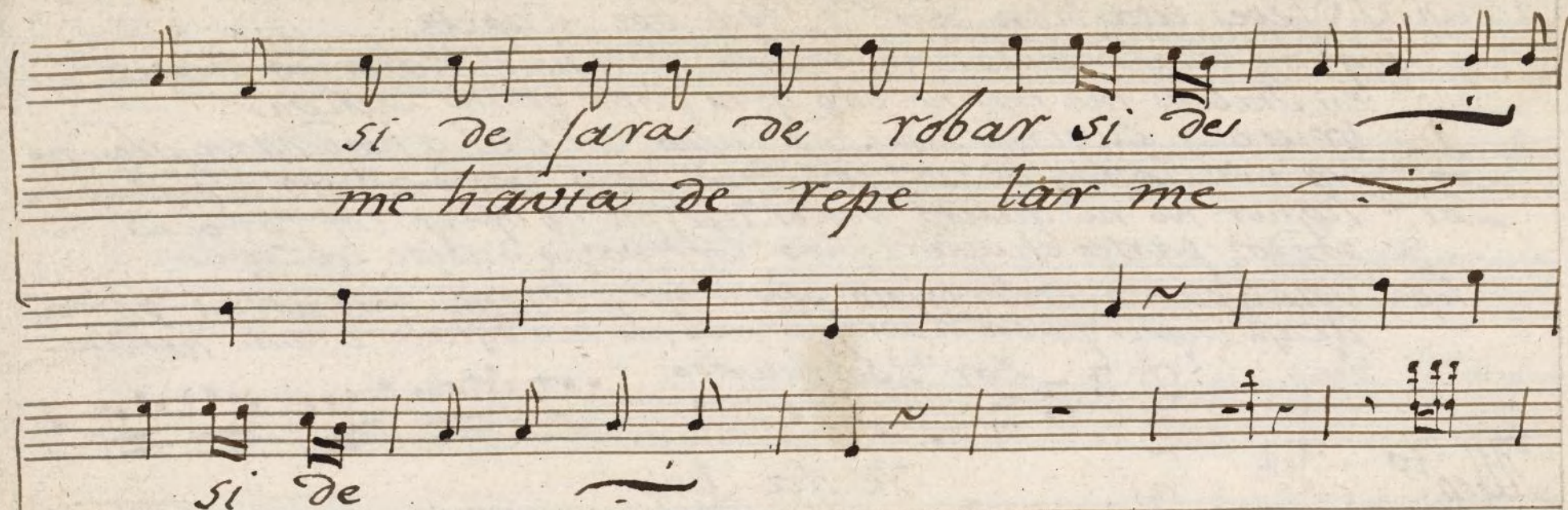
sento antes quiero preparar antes quiero
quido q.^e mañana a de marchar q.^e mañana a-

1.º Berdo

preparar con q.^e afan un posa dero se tie
de marchar señor potadero al punto traiga
(Berdo dentro)

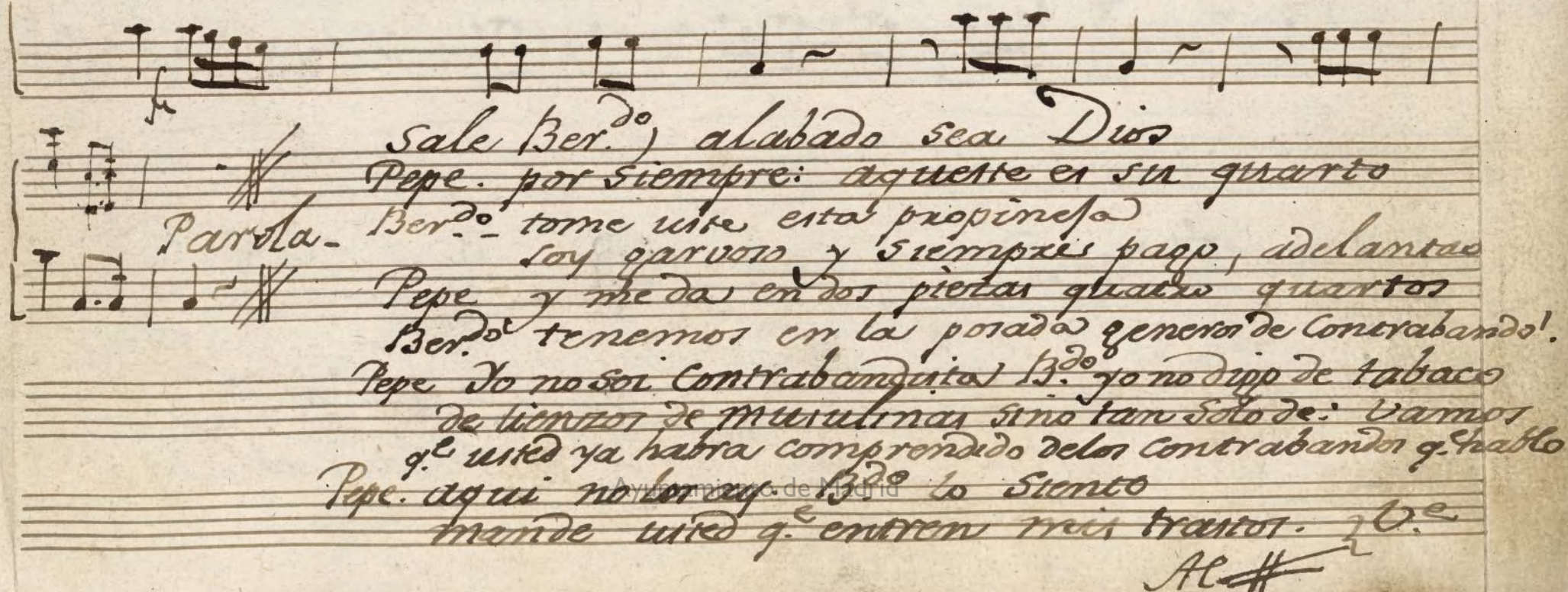
ne el pan q.^e ganar se
me uite de almorzar traigame

O q.^e cielo me mamara o q.^e
Pepe: si su piñera q.^e era Mafo si



si de para de robar si de
me havia de repe tar me

si de



sale Ber.^{do} alabado sea Dios

Pepe. por siempre: aqueste es su quarto

Parola. Ber.^{do} tome uste esta propineta

soy garuoso y siempre pago, adelantao

Pepe. y me das en dos piezas quatro quartos

Ber.^{do} tenemos en la posada generoso de Contrabando!

Pepe. Yo no soi Contrabandista Ber.^{do} yo no digo de tabaco

de lienzos de musulina sino tan solo de: Vamos

q.^e uste ya habra comprendido delos Contrabandos q.^e hablo

Pepe. aqui no lo es Ber.^{do} lo siento

mande uste q.^e entren mis trastos. V.e

Al #

Parola (Pepe) esta bien (Lor.^a) ya voi Sapete
 q.^e en la Locanda no quiero q.^e haya macor lo Sapete?
 en Italia me hannodetto q.^e ei una gente Cativa
 bruta y Cuyina Pepe y si luego Vinieres a hospedarme alguno
 Lor.^a yo non lo voglio co'petto Pepe pero tited a vinto alguno
 Lor.^a Signor no nù quero verlos Pepe puesto q.^e no los conoca
 por dor partes chuparemos Lor.^a voglio subito al cafe
 Pepe. voial punto (Lor.^a) presto presto q.^e poltrone! mientras porta
 il cafe imparquero il passaggio dela mi tan difficile e tan nuovo.

Lor.^a Solfeando
 Alleg.^{to}
 ve fa la
 Ber.^{do} La miserable

Vida — — — Vamos pa
 san
 do yo con los quarto
 tengo yo y ma
 del mundo
 tuos
 tu con mis
 gen del mismo
 quar
 mun

9.

Yo con los cuartos tuyos
y mas q' al mundo arro

tu con mis cuartos
gen del mismo mundo

Al Segno

All.^o Mod.^{to}

Lor.^a

sale Pepe con la
magra y el café

Camariere

Camariere

g.^e tel

nemos q.^{os} molesta

col quit arro la mia

testa mi fa un Maco vaci

lar mi fa

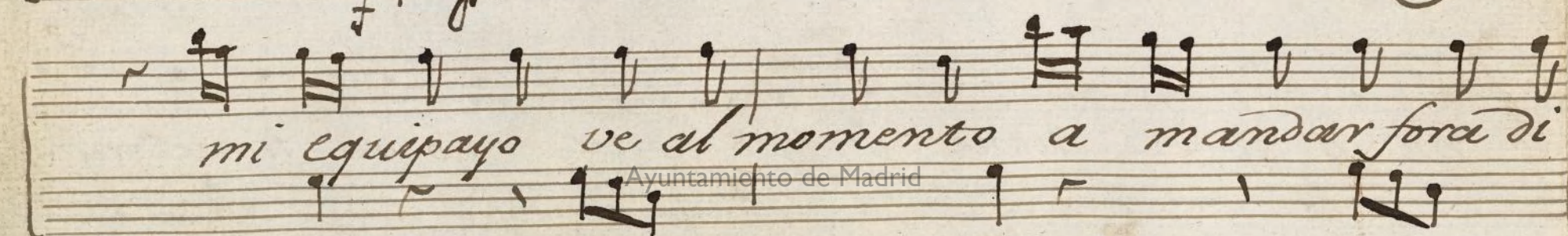
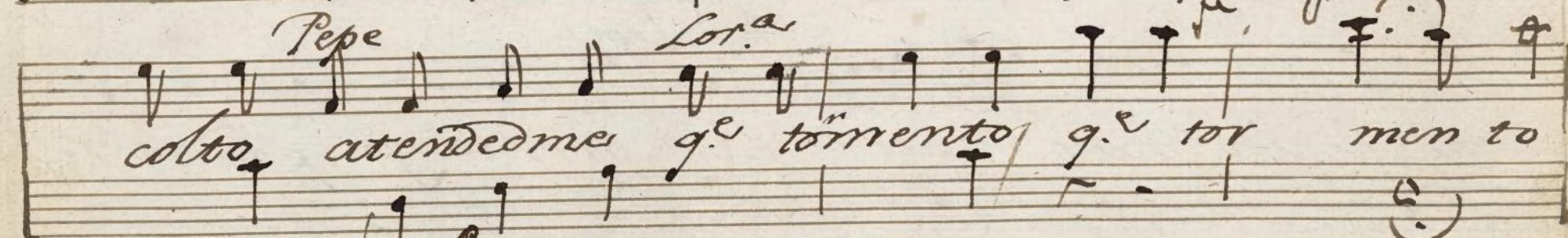
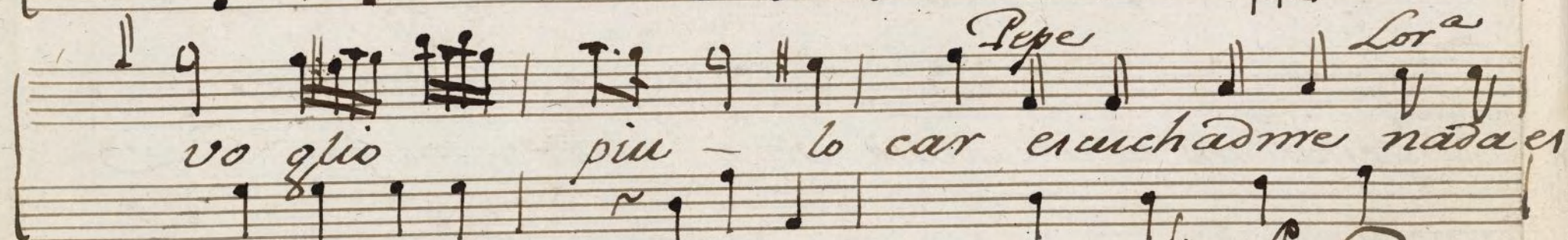
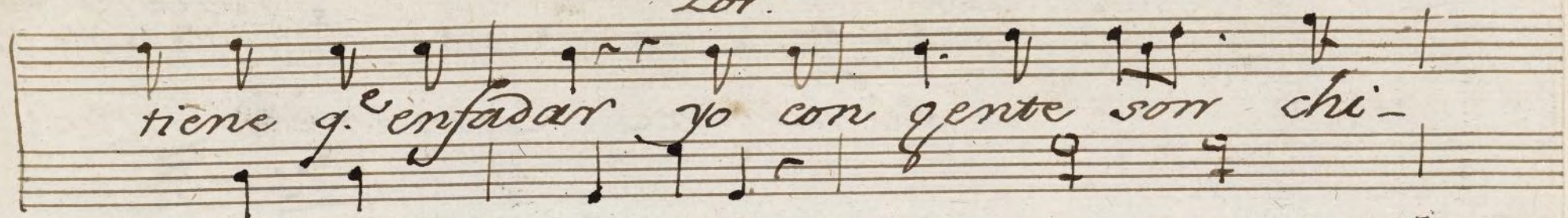
mi fa un maco vaci

lar pronto yo pondre re

medio no se tiene q.^e enfa dar

no se tiene nose

Lor.^a



qua mi equipage al momento a mandar fora di

qua mi equipage al momento a mandar fora di

qua a mandar fora di, qua a

Sale Ber.^{do}

All.^o

Quando diablos

bie

nen las malditas

ma - - -

gras las malditas

ma - - gras.

Pepe

aqui estan ya prontas

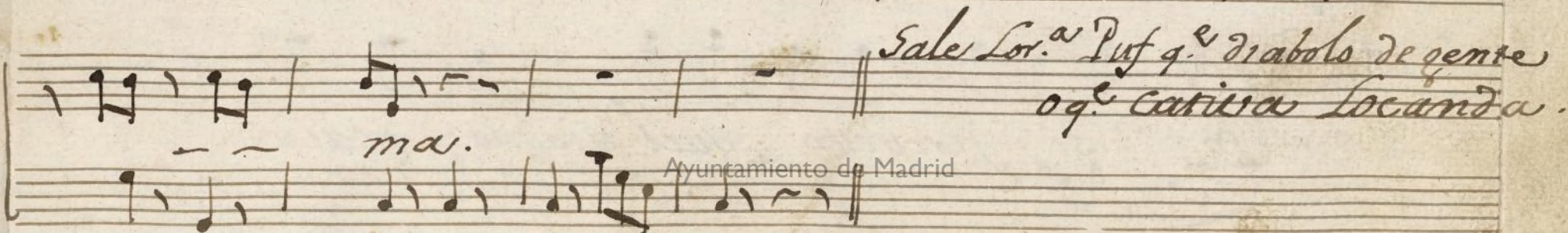
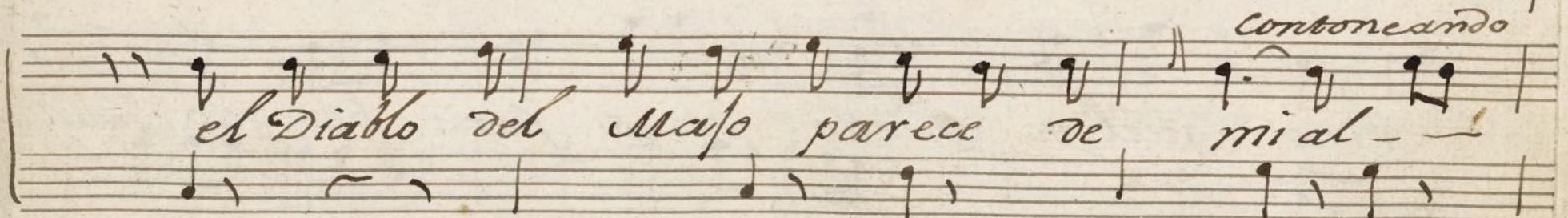
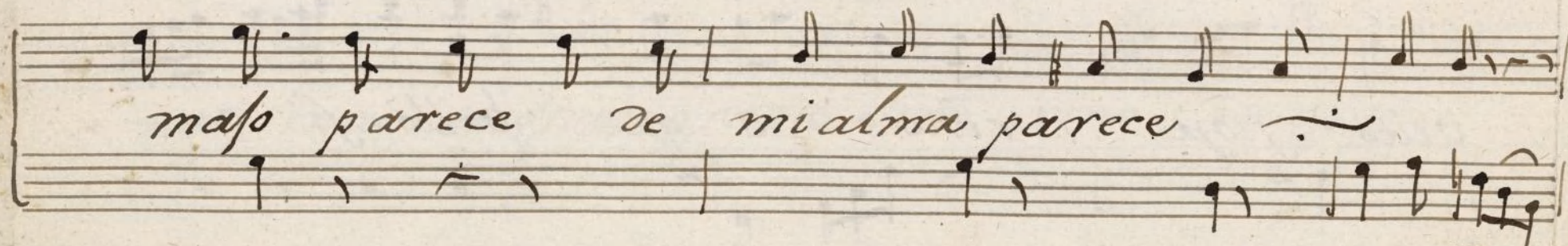
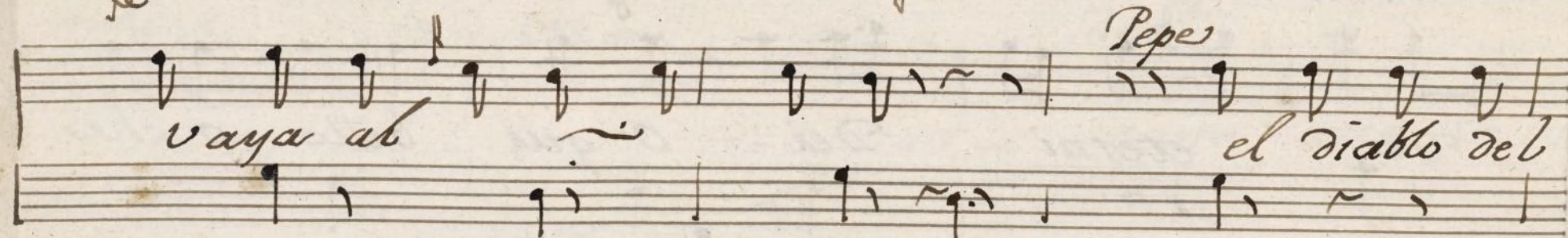
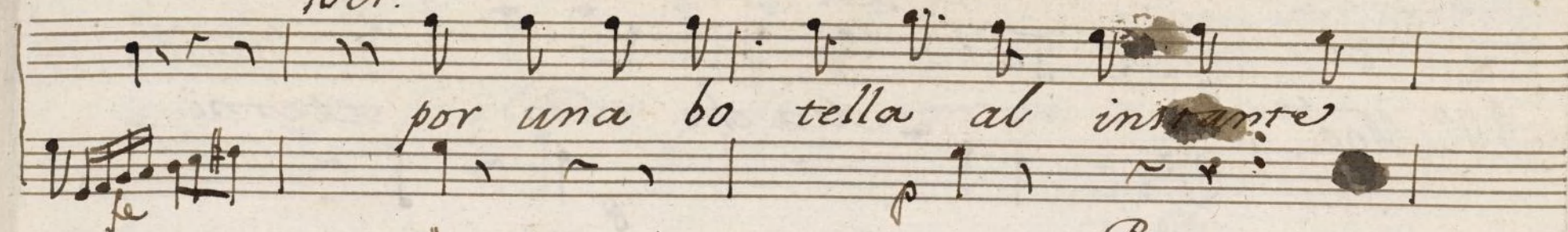
tenga usted cachaza

aqui estan ya prontas tenga usted ca

cha - - - za - -

Ber.^{do}

7



Lor.^a

All.^o Mod.^{to}

Ma che vedo eterni

Dei eterni — Dei — O que bello o che

vello figu rino o que bello fi qu —

rino quel o chietto si fur be tto quel o e.

chieto si furbetto quel visino gracio.

sino mi fa il core palpi tar mi fa il co

re pal - - - - - pitar qusta uted de u

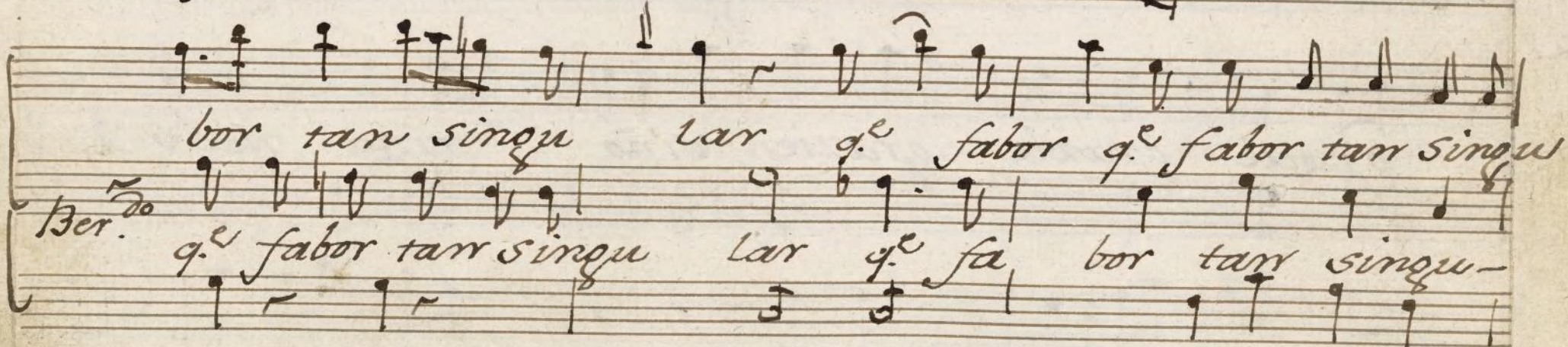
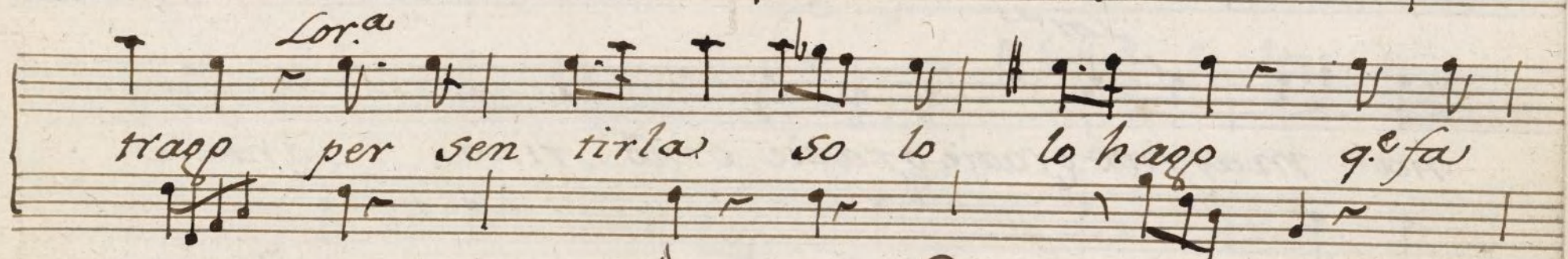
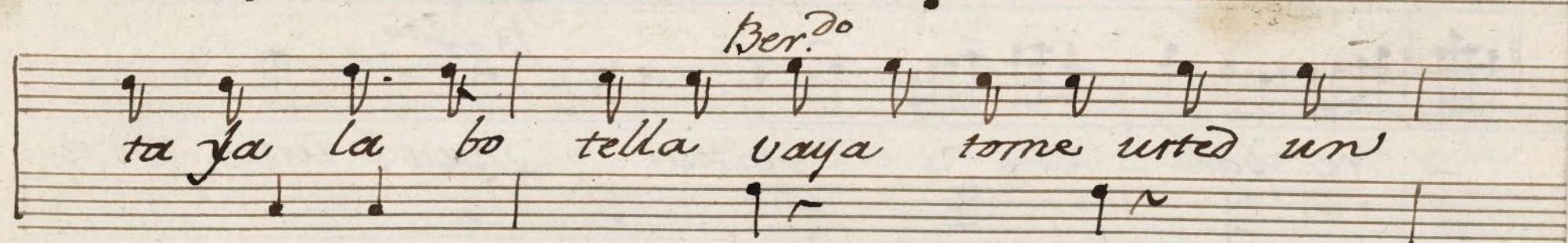
Berdo

na magrita grazie grazie sino rino grazie

Lor.

gracie grazie grazie sino rino nel ve

derlo pian pianino jo me sento oh Dio man



Lar- -
Pepe
Pepe
Lar por si ella dice q' es maso por si ella dice q' es-

maso de aqui me quiero marchar de aqui

Lor.^o

Ber^{do}

vamos

pues-

vamos pues en compa ñia en compa ñia esta botella apu

por si el la dice q' es maso

en compa ñia il ca
rar apu rar vamos pues en compa
de aqui me quiero marchar por si el la dice q' es mas de aqui me quiero mar

fe - luego a to mar - il Ca
ñia esta bo tella a pu rar esta
char de aqui me quiero marchar de aqui -

fe luego a tomar luego a tomar
botella apurar si si apurar
me quiero marchar me quiero marchar.

Parola.

Lor.^a Don'ta q^e torne a cantare, il bruto porco dil maco
Pepe. esta mui bien B.^{do} sepa usted q^e si canto lo pago
Lor.^a io non chiamo bruto porco alei cospeto de baco
si no es al maco cuxino q^e esta siempre alborotando
con el a a a — — — — — Remediando de canote los dos comp.
y el maledeto Guitarro que canta Bernardo de las Sep.
Ber.^{do} la ave fria. Segun eso usted no gusta de macos
Lor.^a io! puf gente ineptiles (B.^{do}) yo te hare q^e no hagas decir.

All.^o *Ber.^{do}*

Quando usted se ma ni
 fue sa bemos si algun
 fiesta tan o puerta en to do al Maso
 Maso tubo usted por cor te fante
 tan o puerta en to do al Maso.
 tubo usted por cor te fante

sin duda q' algun tra baso sin du-
y pillandola en fragante y pi
con alguno le pa
alguna felpa la
so oibo oibo Al Segno
dio oibo oibo

Ber.^{do}

All.^o

Por ninguna

parte la

puedo pi-
llar la

Lor.^a

su.

bella fi-
gura mi-
fada sospi-
rar ma-
ra

fada sospi-
rar ha
ha -- mi-
fada sospi-

Ber.^{do}

rar

P.^{mo}

ma ya encontré una can-

Loi.^a ap.^{te}

12

mas ya en contrado un ad

tela con q.^e poderla burlar ya encontre una cau

vitrio con q.^e hacerle enamorar ena mo

tela con q.^e poderla bur lar po derla bur

rar en tal caso mis in tentos la cau

lar en tal caso mis in tentos

g.^e *cref.* *f* *f* *f*

tela a de apoyar en tal caso mis in tentos la cau

la Cautela a de apoyar en tal caso mis in tentos la cau

tela a de apoyar la Cautela la cau tela a

tela a de apo yar la Cautela la cautela a

de apoyar la Cautela a de apoyar apoyar

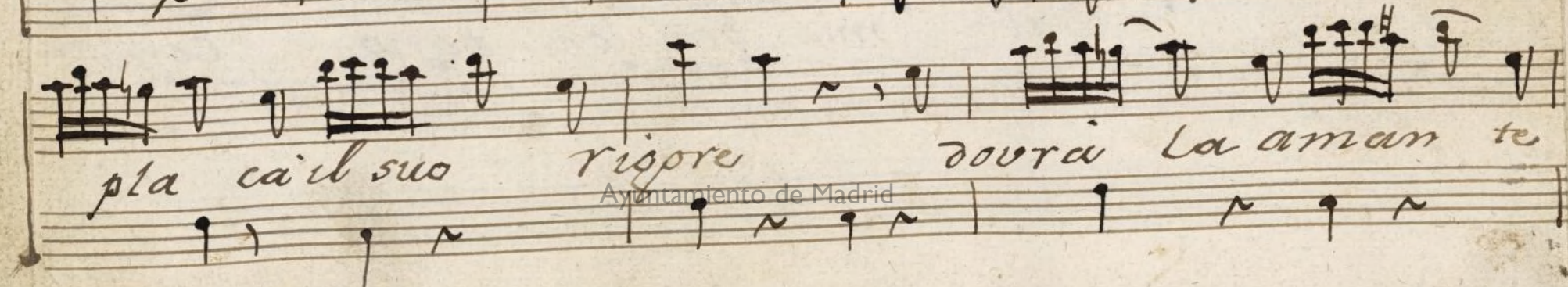
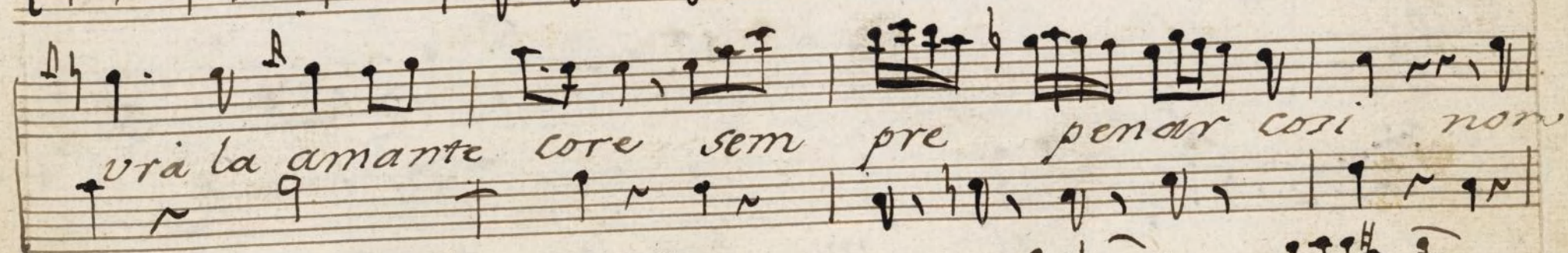
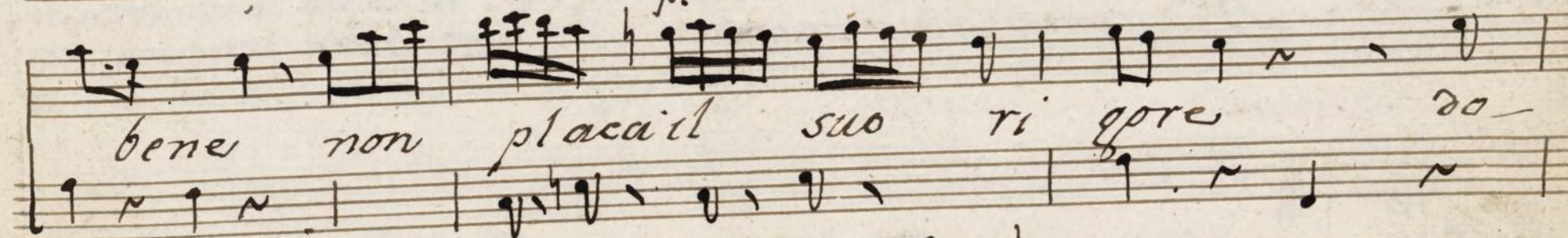
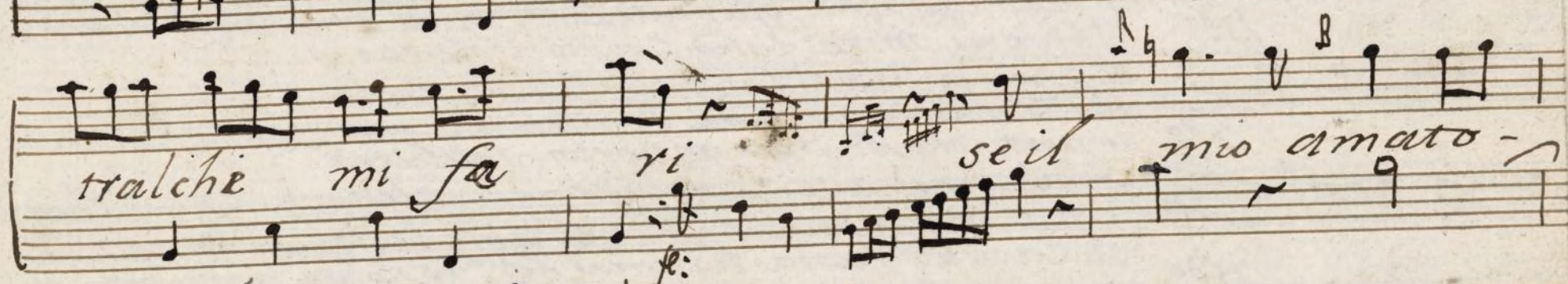
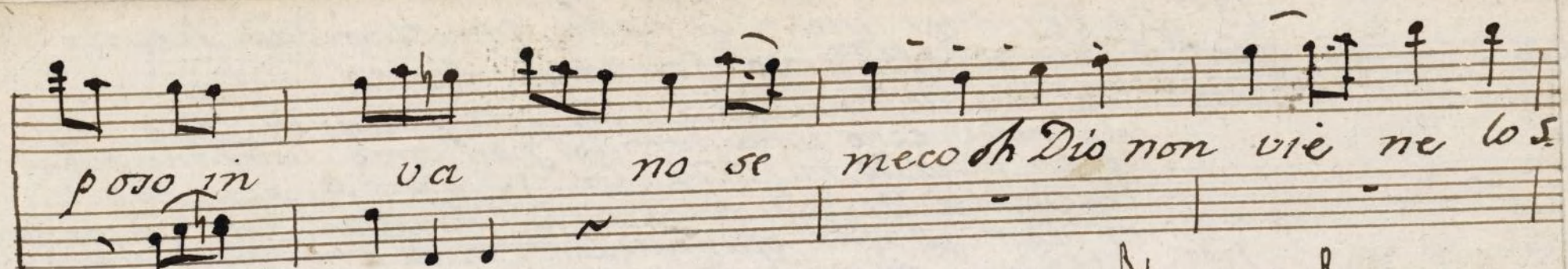
de apoyar

13^{do} Me permite usted q.^{da} la hable. con claridad. Reyna mia
 Lor.^a Signor si. (13^{do}) yo soi muy claro
 Lor.^a Oyo lo stero dica dica (13^{do}) apenas vi vtro aquel
 me quedē echo una tortilla y ai como usted me quiera
 yo por querido mi Vida. (Lor.^a) signor si, pero saber
 la vottra Virtud queria (13^{do}) buscar Virtud en nosotros
 es pedir al olmo quindas (Lor.^a) viru viru voglio dire habital.
 13^{do} infinitas mire usted canto voleras
 el polo la tiranilla y el cachirulo
 Lor.^a que diablo es alguna Cavatino por Ventura?
 13^{do} es una cosa q.^{da} a los muertos resucita
 Lor.^a come! come! aver cantado 13^{do} faleame antes chiquilla
 Lor.^a y que core es falear 13^{do} es tente lengua maldita
 es cantar una tirana Lor.^a solo se una polaguina
 13^{do} vamos aver esa cosa. Lor.^a acoltate anima mia

Alleg.^{to}

Lor.^a

Dal mio ben lon tano. Cerco ri-



Core sem pre - - - pe na - - - co - - -

si - - - al mio ben lon ta no Cerco ri po ro in

va no se me co oh Dio non vie ne lo stral che - mi fa

ri - - - a - - -

lo stral che mi - - -

Ayuntamiento de Madrid

fa ri lo stralche mi fa ri lo s.

stralchi mi fa ri-

Parola

Ber.^{do} Jesus! y q.^e de Profundis!
por poco ya me dormia.

Cor.^a Cante un vera hora el Cacquirulo
aguar da al ma de los arroyos.
Ber.^{do} queh' arbo! pi ma de los arroyos
che bapione! ma de los arroyos
qualche cosa piu polita
e piacebilo per che

non la canta.

Do non la canta.
Ber.^{do} al punto oyda.

Cor.^a Oh! q. d'Asino! si lei sa q. q.
qualche alegg cabacina ar...
du fandango, canci pure
Ber.^{do} Desdi luego cosa mia.

All.

Ber.^{do}

cachiru

cachiru

lo se perdio

y lo encontro un estu'diante

lo se perdio

y lo encontro un Carrutaco

na na na ne ne ne.

toito a rrebusa

na na na ne ne ne.

cabrandore el otro.

dito

en la Capa de un A bate el

dia

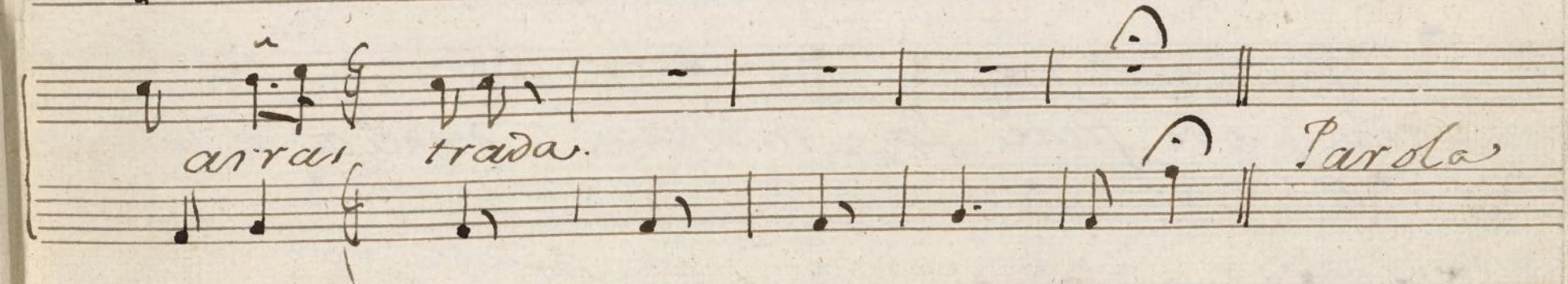
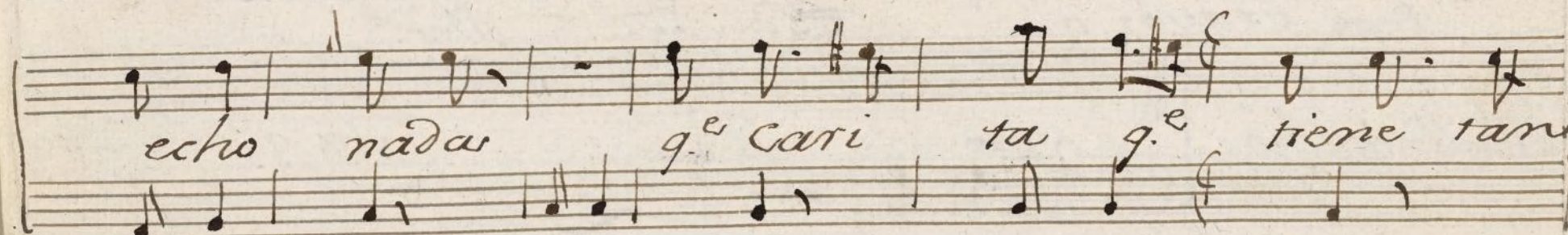
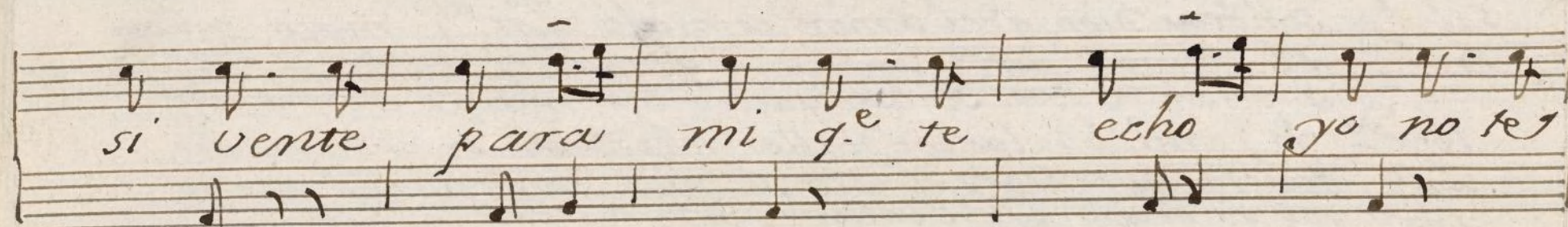
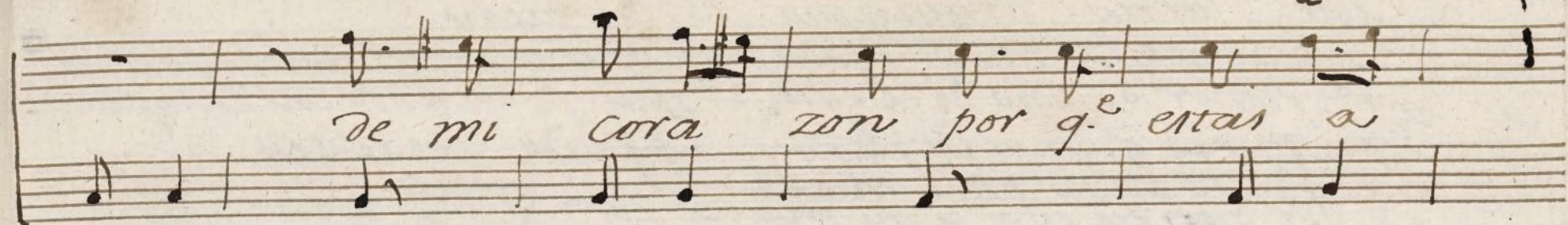
en la punta de un Zapato el

cachi rulo del señor A bate le ba en la es

cachi rulo del curru — tado q^e el pobre

palda dale q^e dale ca chirulo mis

Zito esta apre tado cachi rulo mis



Parola

Lor.^a bravo bravissimo B.^{do} y bien

Señorita en q.^e quedamos. me quiere usted si o no

Lor.^a señor si pero es el caso (B.^{do}) pues yo no ando en cumplimientos

Pepe. mirad q.^e una p.^a italiana no puede estar sin

lor.^a guien abito en el mundo

si quereis esta es mi mano Lor.^a y esta es la mia

sale Pepe. Señoras digo q.^e el Señor es malo Lor.^a maco maco

Ber.^{do} si Señoras Lor.^a unas vez q.^e usted es malo

a pejar de toda Italia quiero ser maca carrambo

Ber.^{do} yo pienso burlarme de ellas y ella de mi sea burlado

Lor.^a venite aprender el core de mio Ilustrissimo maco

Ber.^{do} soy yo obispo por ventura (Lor.^a) sei mi cachirulo

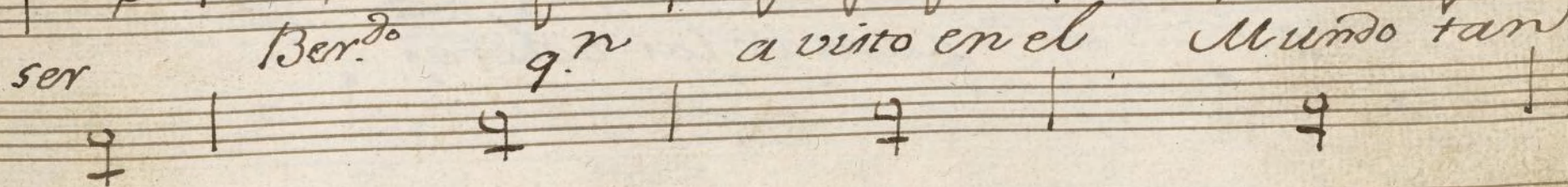
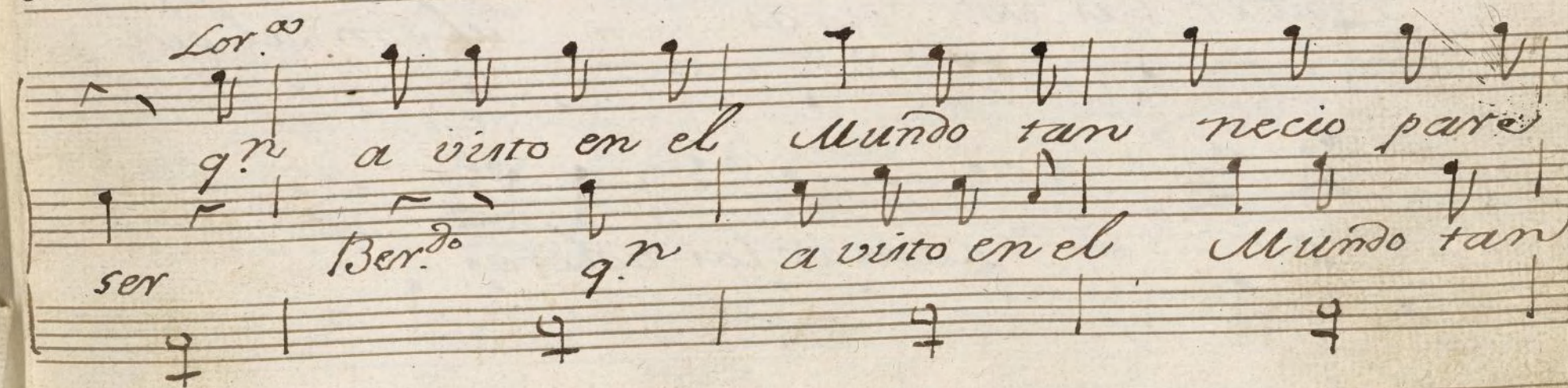
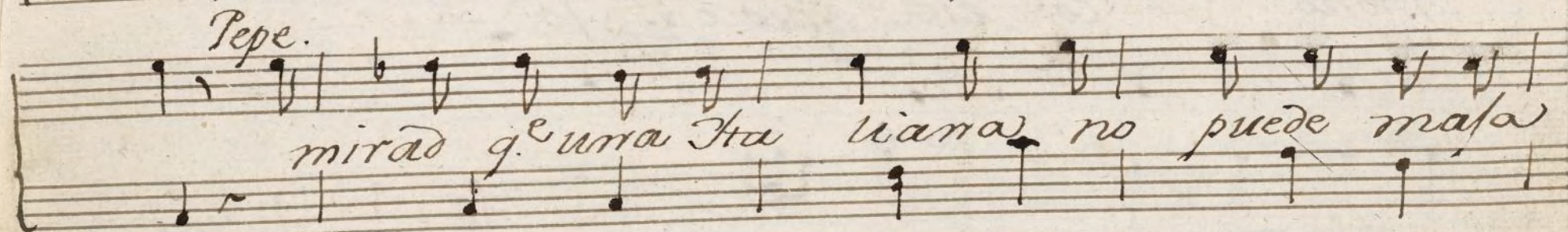
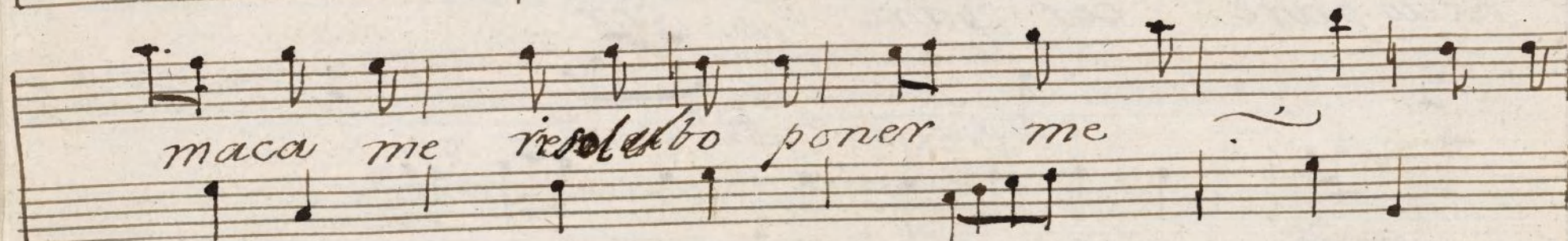
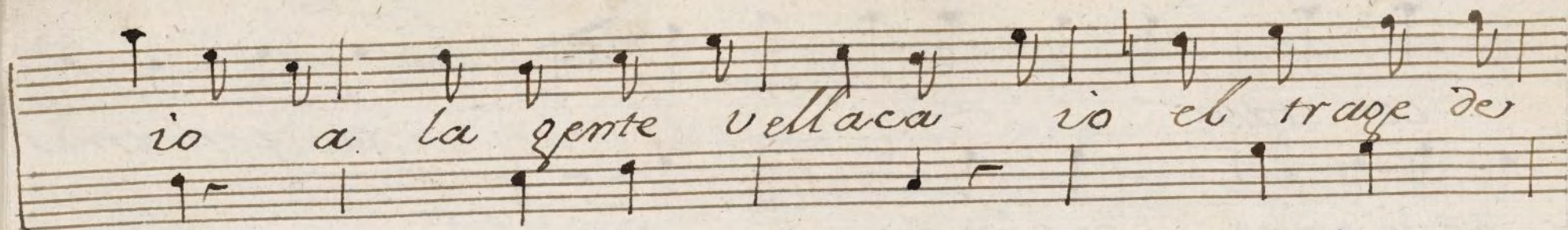
Pepe. bravo

All.^o No mucho.

Ja q.^e ala sore

ria pre fiere la maseza desde oi de mi ter

neza ya puede disponer para avengonzar



Lor.^{as}

cer tan
necio pare cer pare cer
moño con ele pinga so
cantar las vo leras al son del qui
tarro cantar las voleras



al son del qui ta - - - rro.

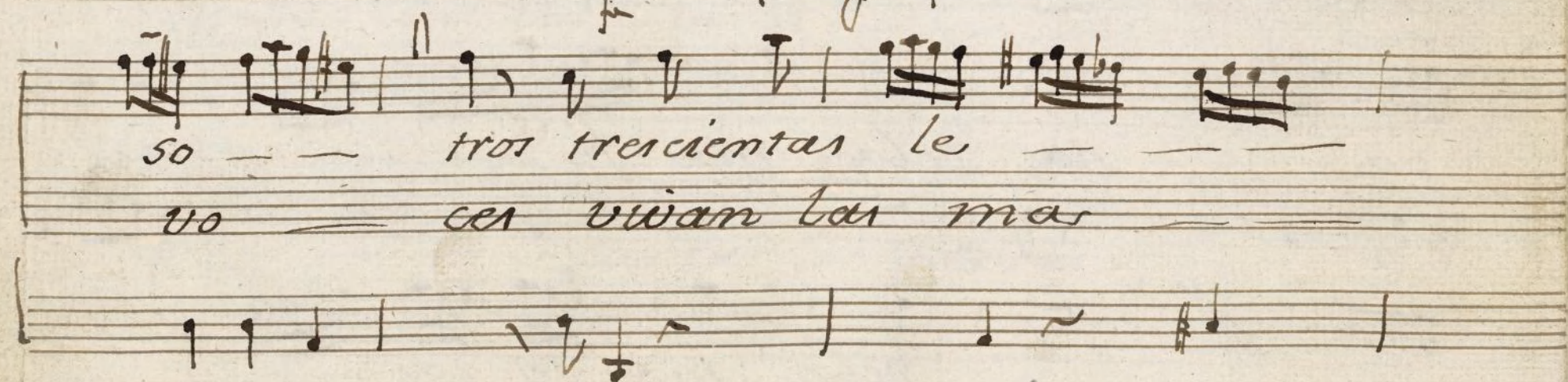
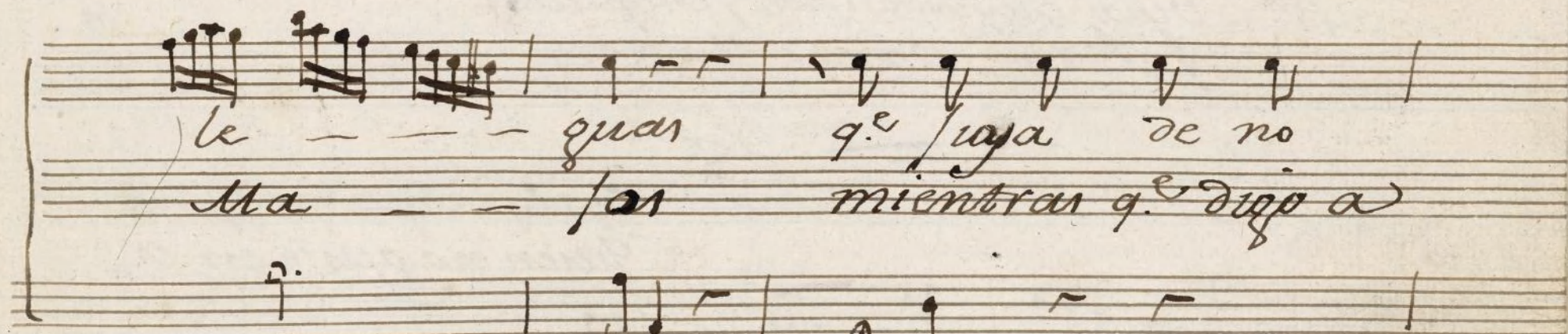
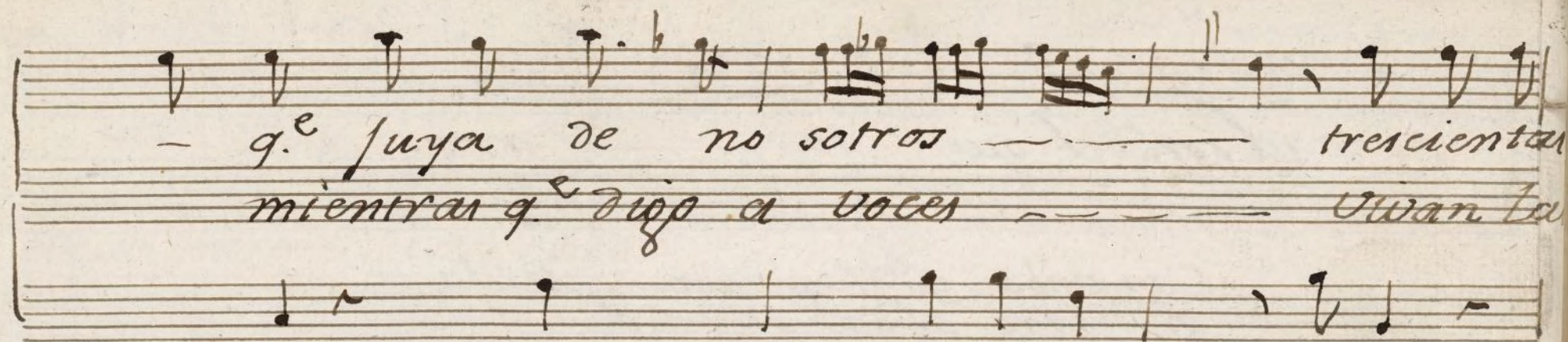
Caramba q.^e haré una Masa.
 q.^e defaré al sol parado
 3^{do}... viva chiquilla (Lor.^a) chiquilla
 faleame vamos vamos

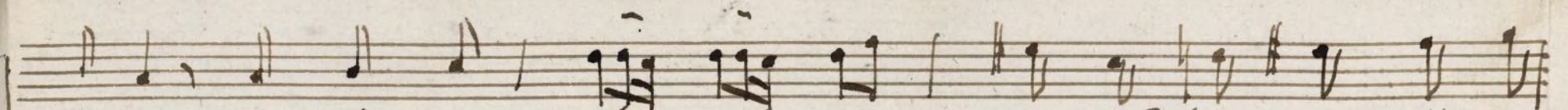
All.^{to}

Quien no quite en el.

pa - - - na de la ma je - - - za

de la ma je za
 dame los brazos






quas trecientas le — — — quas q.^e /uya de no
las Vivan las ma las mientras q.^e diga a



sotros — — — — — trecientas leguas
Voces — — — — — Vivan las masas



— trecientas leguas Alsegno
Vivan las masas-



All.^o

Y aquel q.º por son.

Y aquel q.º por son.

pechan juzgare de una cosa si la idea es su

pechan juzgare de una cosa si la idea es su

ciora deve antes contemplar si la

Si la Idea es sui

ciora deve antes contemplar

Si

deve.

ciora si

deve antes contem

plar

de - - ve antes contemplar

de ve antes contemplar

los 2 pues a tontas ya
pues a tontas y a locas de ninguna ma
locas de ninguna ma teria aun
nera aung.ª no sea seria nadie deve juzgar de
q.ª no sea seria na die deve juzgar na
ninguna mas teria aung.ª no sea seria na
Arco

die deve /uzgar nadie

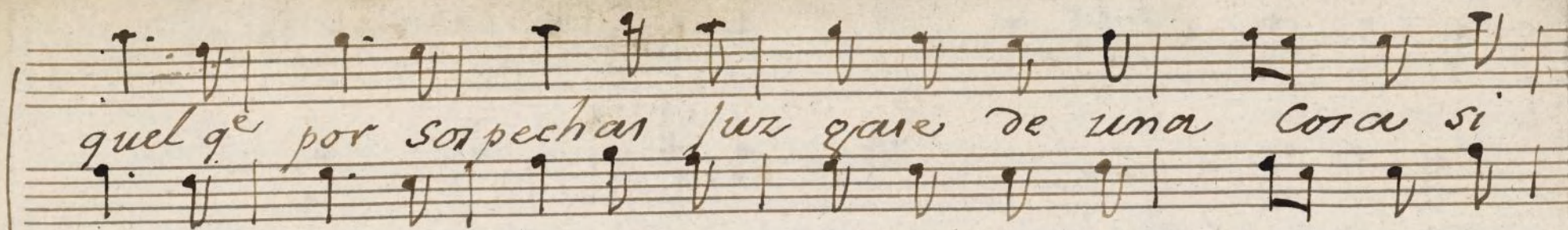
ninguna materia aung^e no sea seria na

aung^e no sea seria na

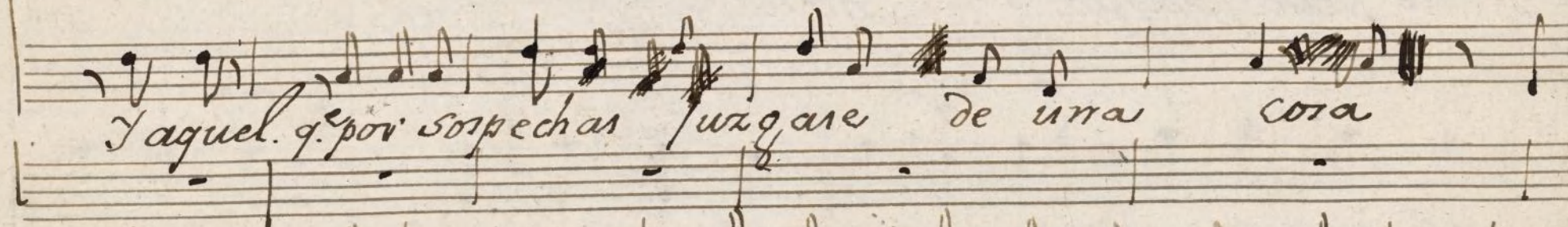
die deve /uzgar a

die deve /uzgar

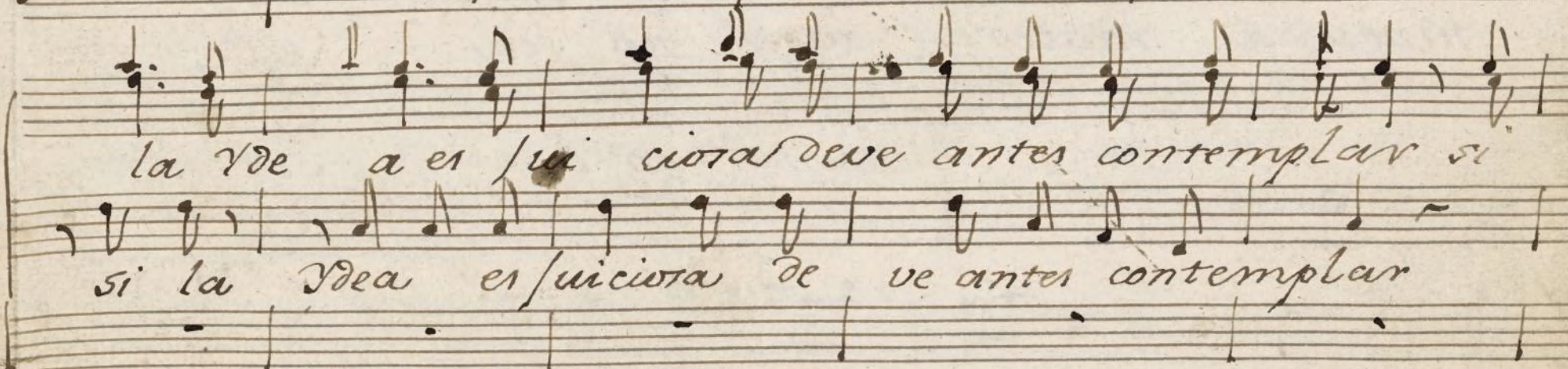
deve /uzgar



quel q' por sospechas juzgare de una Cora si

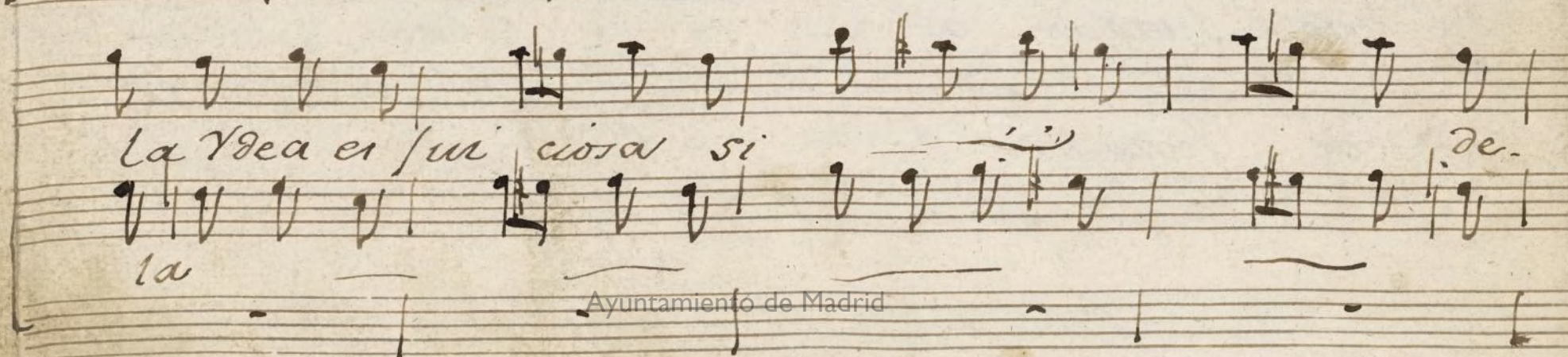


Y aquel q' por sospechas juzgare de una Cora



la y de a es sui ciota deve antes contemplar si

si la y de a es sui ciota de ve antes contemplar



la y de a es sui ciota si

la

ve antes contemplar

de

ve antes contem

ve antes contem

plar puer

plar: puer a tontas y a locas de

nirguna ma

teria aung. no sea

seria

nadie debe ju

teria aung. no sea

seria

nadie de ve ju

gar
gar aung^e no sea seria na die deve juz

gar na die de
gar nadie deve na die de

ve juzgar nadie de ve juzgar de
ve juzgar nadie de ve juzgar de

ve / wzgar.

ve / wzgar.



Ayuntamiento de M...



t

Violin 1.^o

Ton.^a 3.

Hipólita y Narciso

122-13

All.^{to}

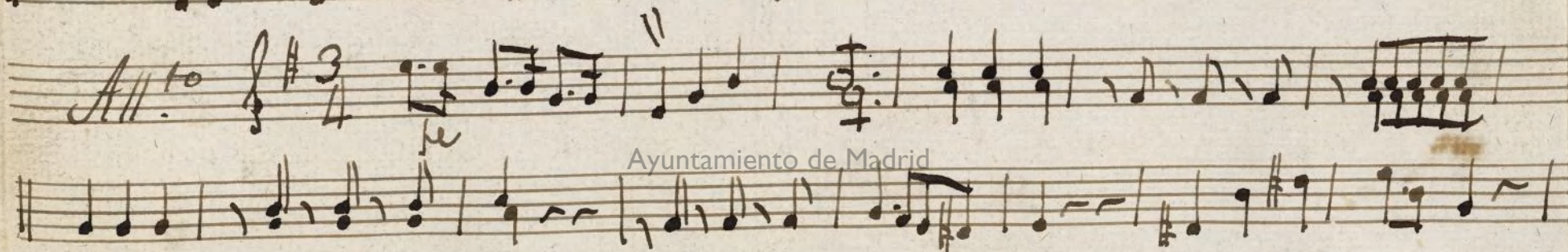


Credo

Credo

Parola

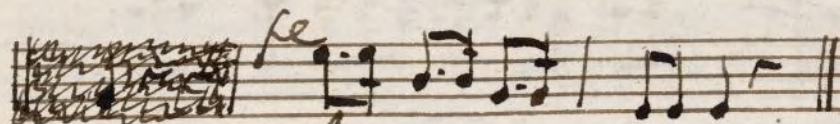
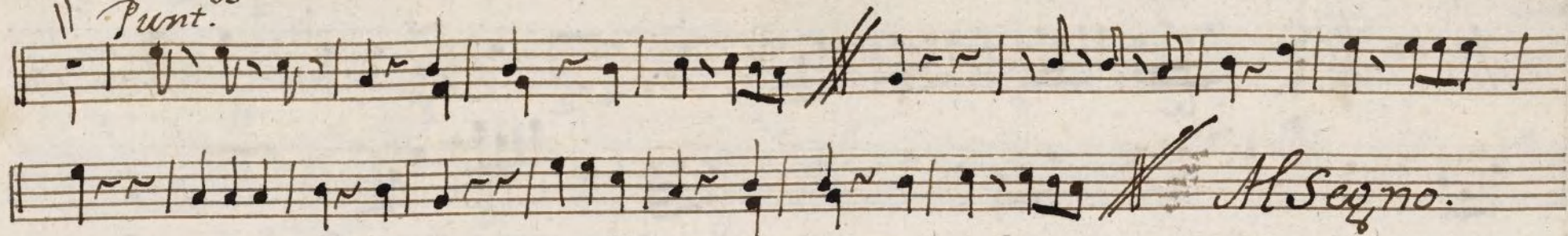
Allegro. Parola.



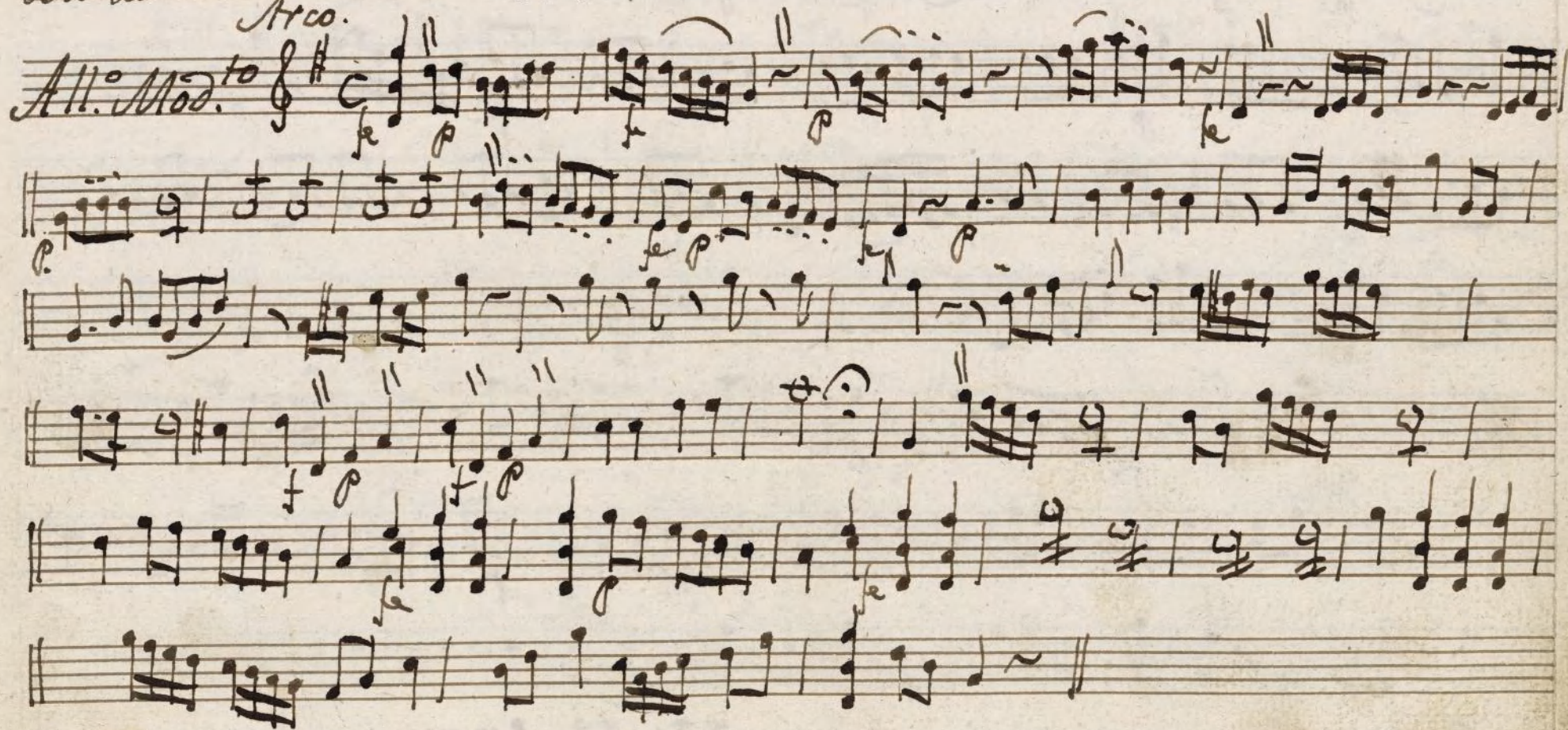
All.^{to}

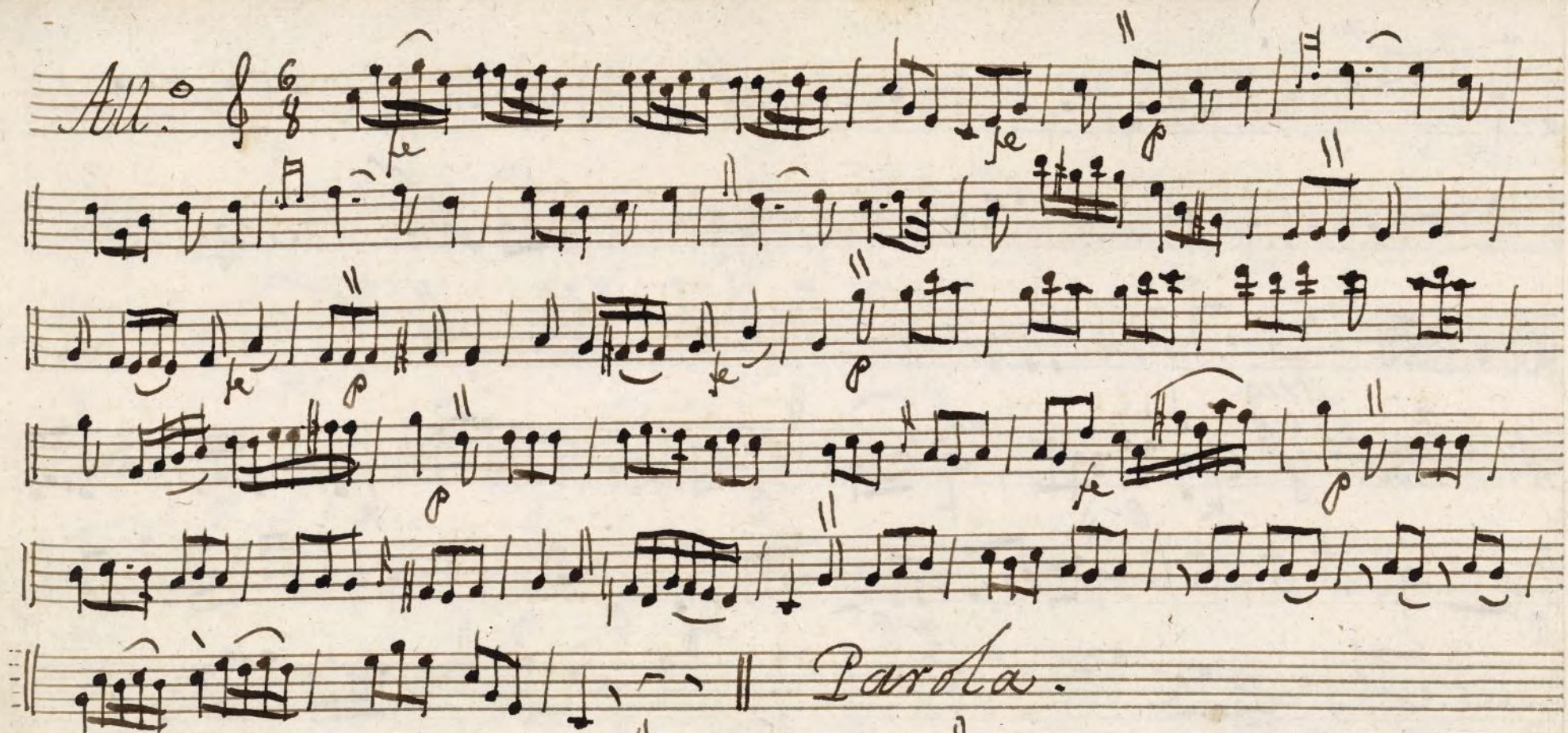
Ayuntamiento de Madrid

|| Punt.^{do}



Arco.



All.^o 

All.^o Mod.^{to} 

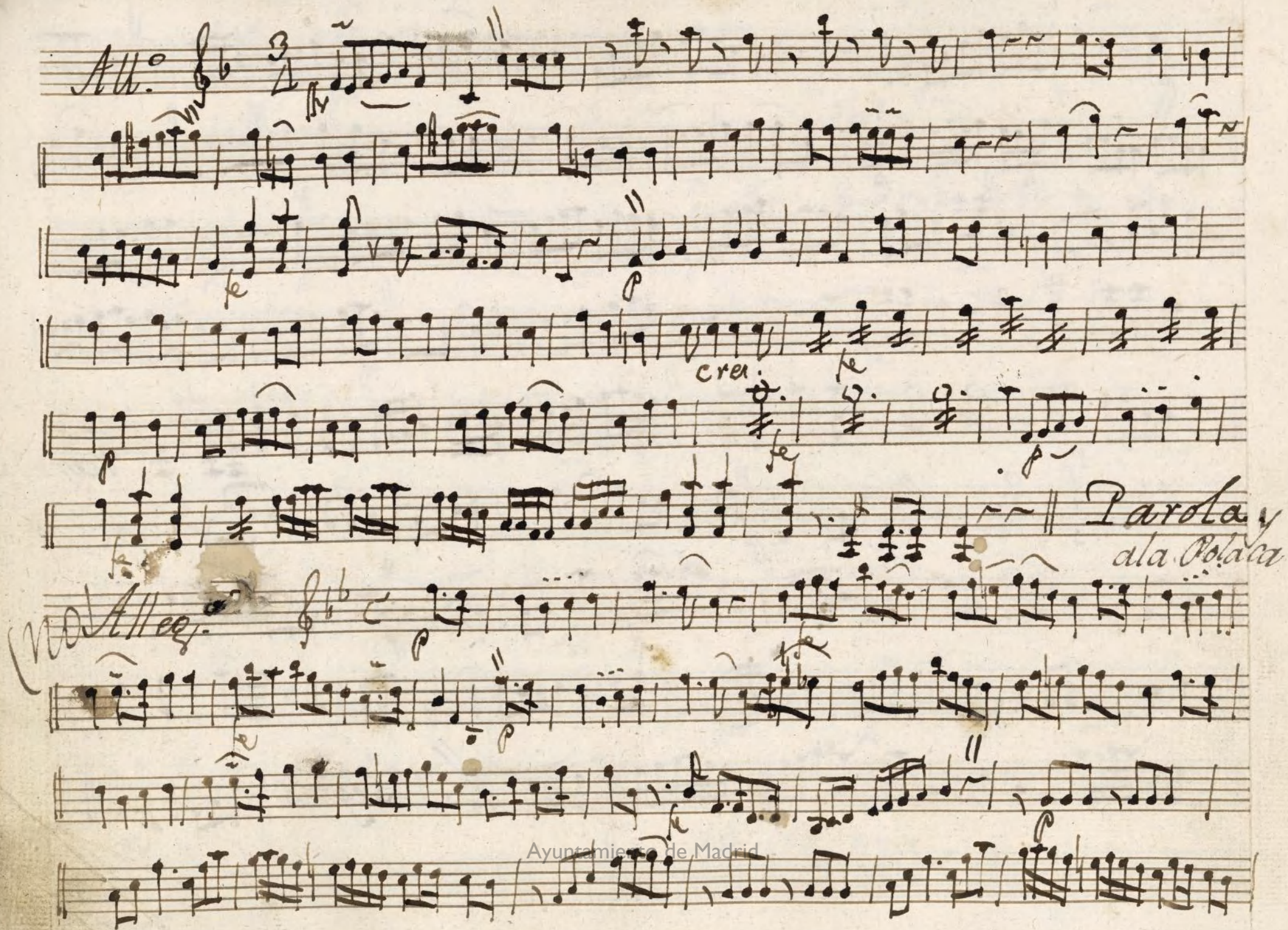
Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

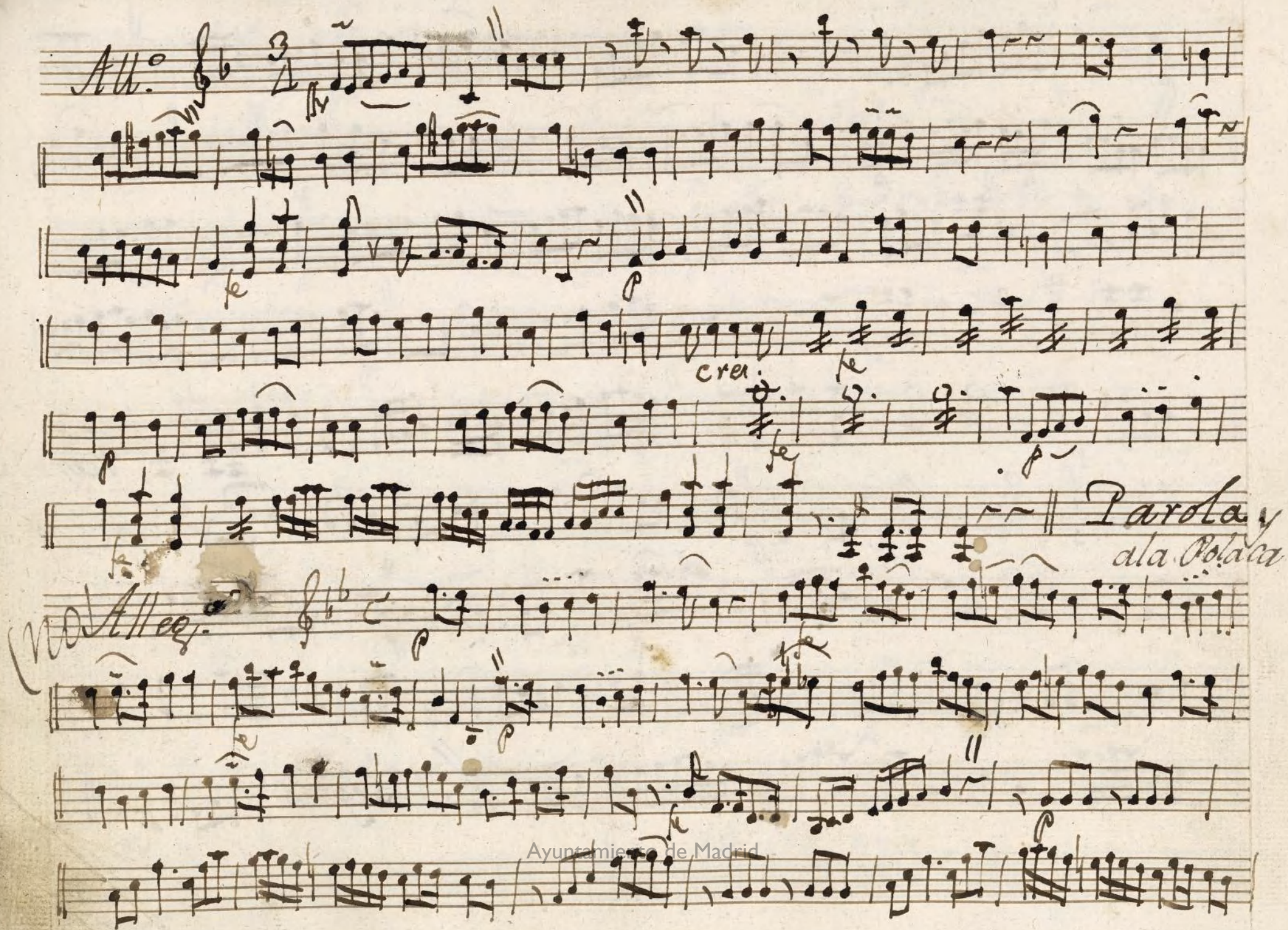
Parola

All: 3/8

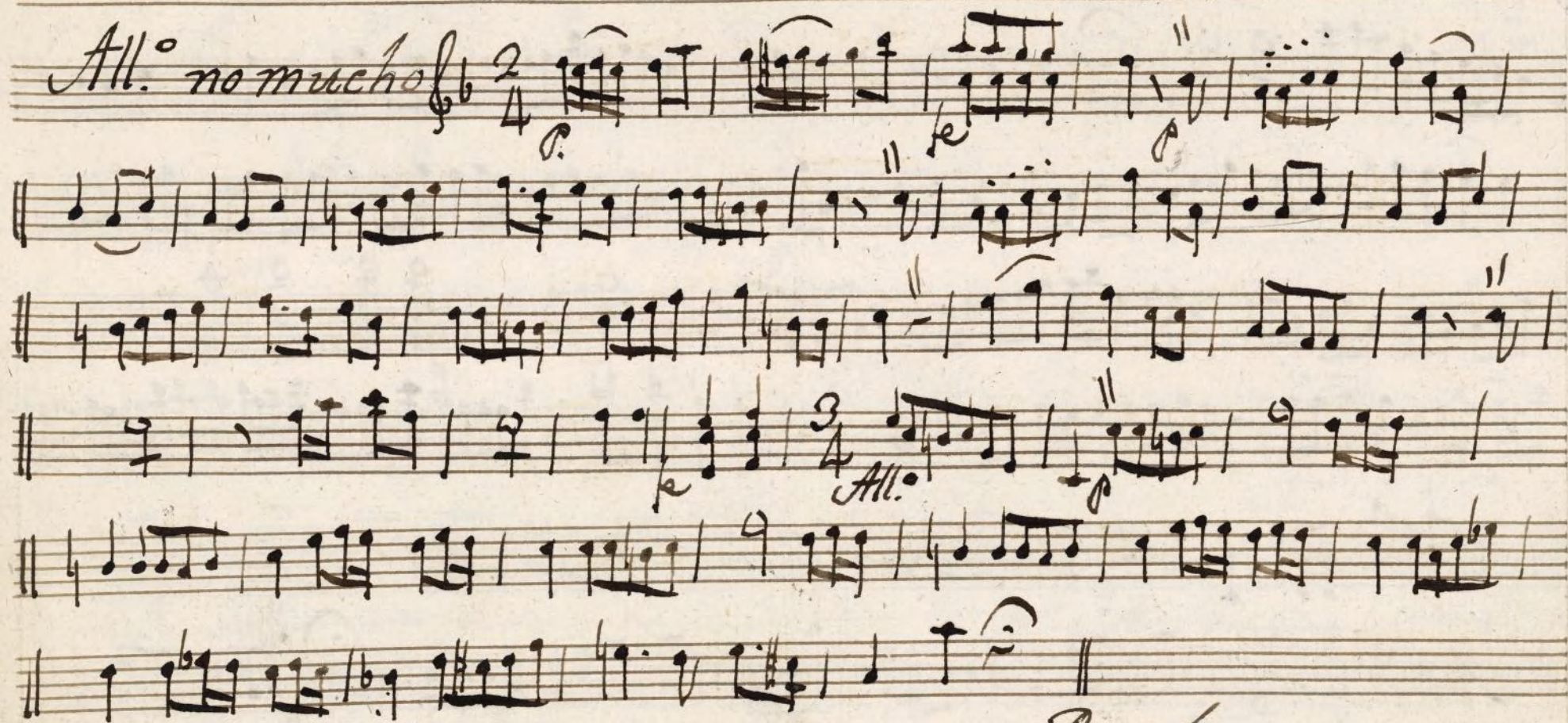
Al Segno

All.^o $\frac{3}{4}$ 

*Parola y
ala Polaca*

Alleg.^o $\frac{3}{4}$ 





Parola.

Alleg.^{ro} 3/4

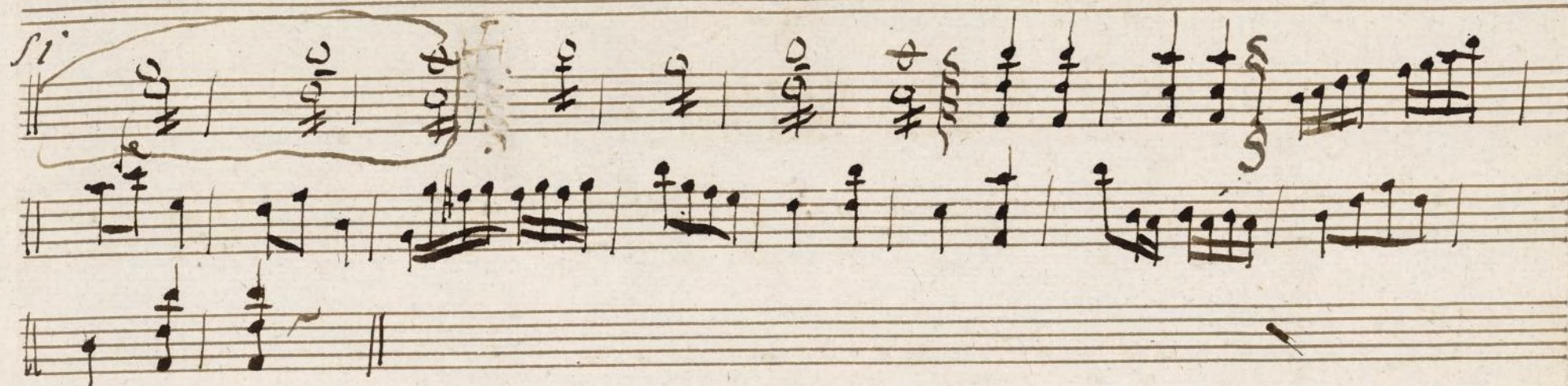
Allegro

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 style characteristic of 19th-century manuscript notation.

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- fmo* (for *f* *molto*) appearing multiple times across the staves.
- ala fi (no)* written above the second staff.
- Si* (Si) written at the beginning of the seventh staff and above the eighth staff.
- f* (forte) markings above the sixth and seventh staves.

The score concludes with a double bar line and repeat dots at the end of the eighth staff.



Ayuntamiento de Madrid

+
Violin 1^o

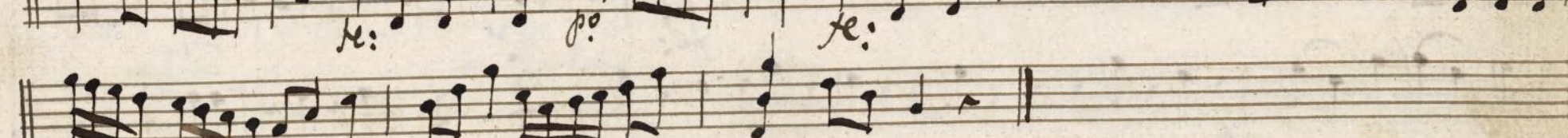
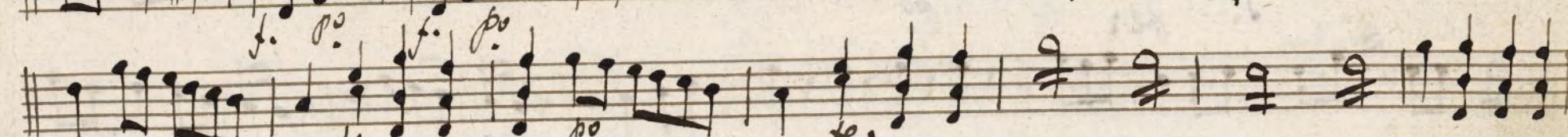
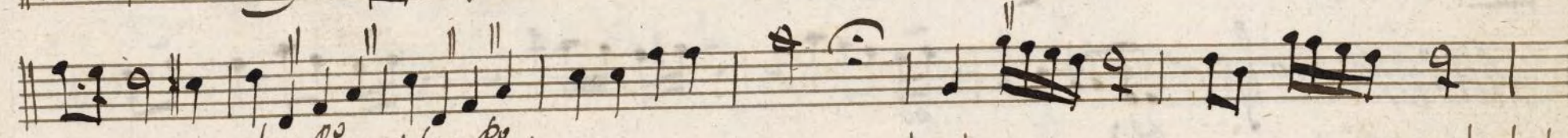
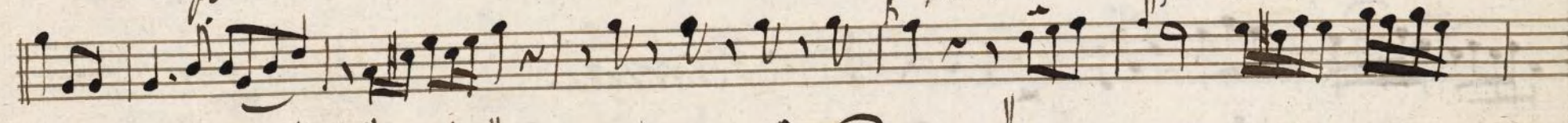
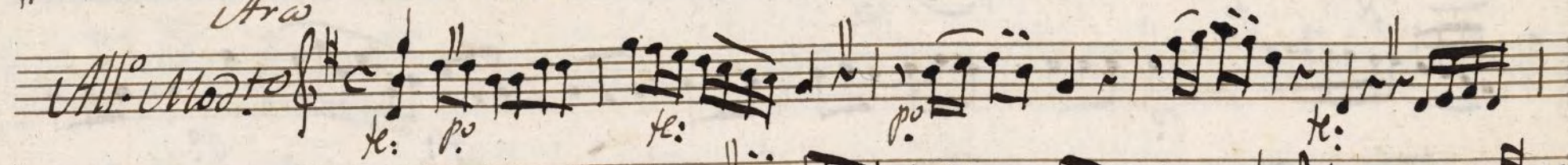
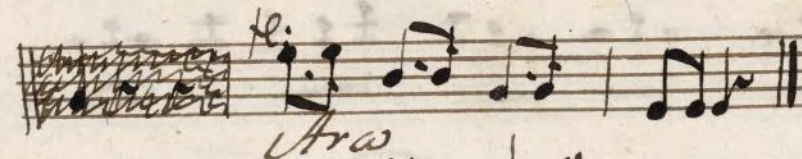
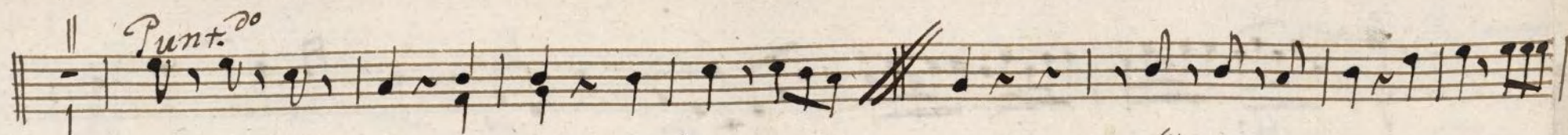
Ton^a a 3.

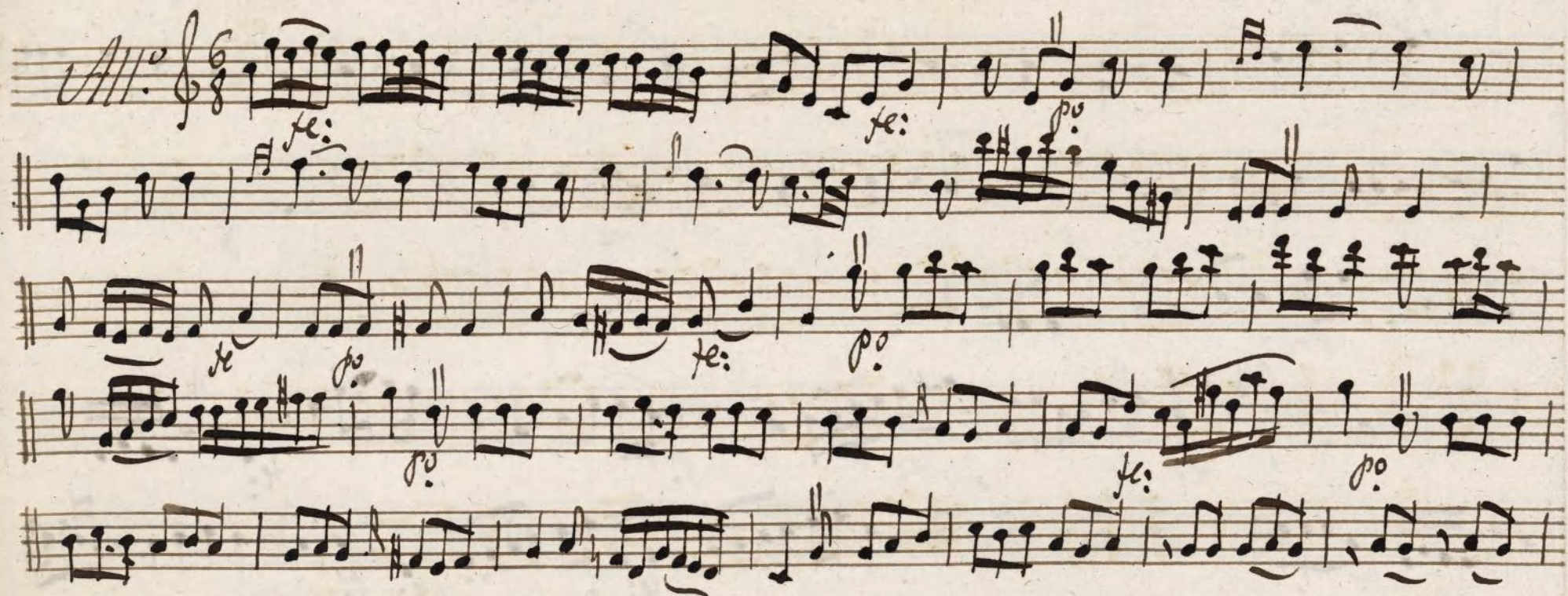
Hipólita y Narciso

Handwritten musical score for a multi-staff piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe.*, *po.*, *cres.*, and *la. br.* are present throughout the piece. The notation is in a historical style, with some ligatures and a lack of modern standardization.

Parola *Allegro. y Parola*

Handwritten musical score for a single-staff piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written on two staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe.* are present throughout the piece. The notation is in a historical style, with some ligatures and a lack of modern standardization.





A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. 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 word "Parola" is written in a large, elegant script at the end of the sixth staff. The word "Allegro" is written in a similar script at the end of the tenth staff. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Parola

Allegro

Ayuntamiento de Madrid

Handwritten musical score for "Parola yala Polaca" by J. A. S. The score is written on ten staves. It begins with "All.º" and a treble clef. The music features various notes, rests, and dynamic markings such as "p", "f", "pp", "ff", "pizz.", "arco", "cresc.", "dim.", "rit.", "Alleg.º", and "rit.". The title "Parola yala Polaca" is written in a decorative script on the right side of the fifth staff. The score concludes with a double bar line and a final key signature change to one sharp.

All.^o no mucho

p. *f.* *p.*

f. *All.^o* *p.*

Parola

A handwritten musical score on aged paper, titled 'Allegro' in the top left corner. The music is written in 2/4 time, indicated by the '2' over the '4' in the time signature. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'fe.' (forte) and 'p' (piano). There are several slurs and phrasing marks throughout the piece. The sixth staff concludes with the word 'Allegro' written in a large, flowing script, followed by a double bar line and a final note. The paper shows signs of age, including some staining and wear at the edges.

Ayuntamiento de Madrid





Ayuntamiento de Madrid

+

Violin 2.^o

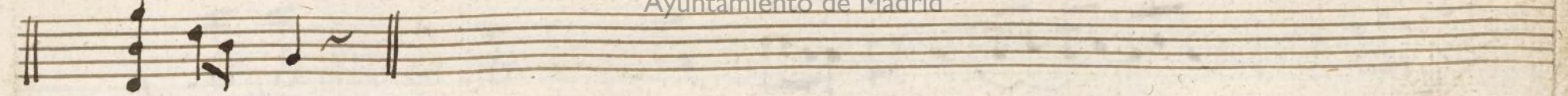
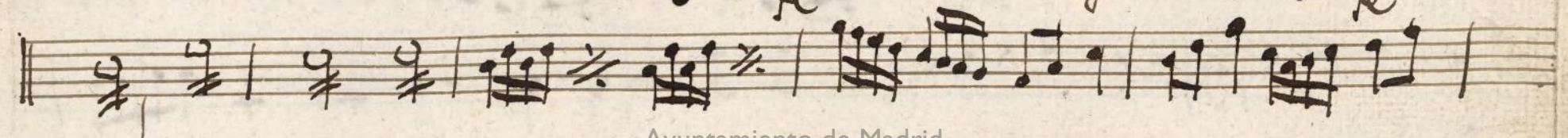
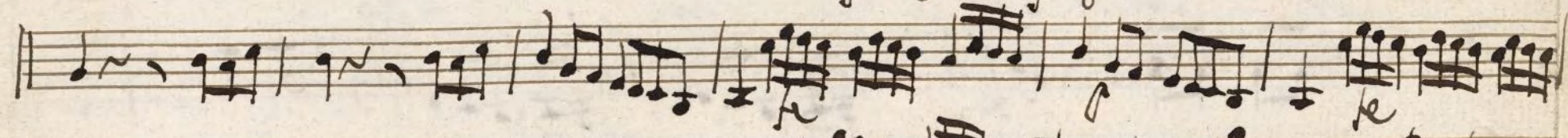
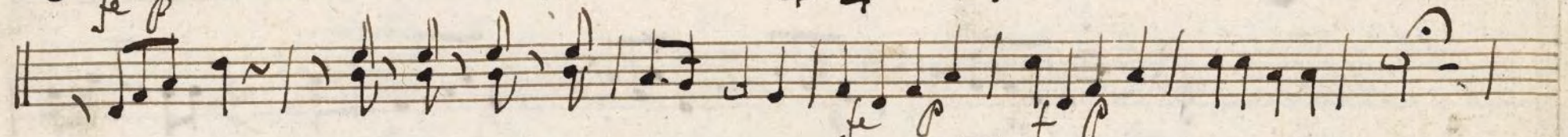
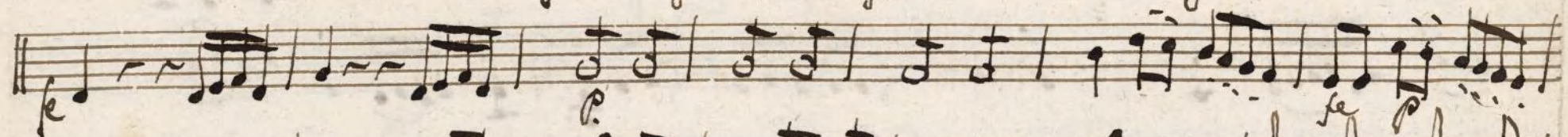
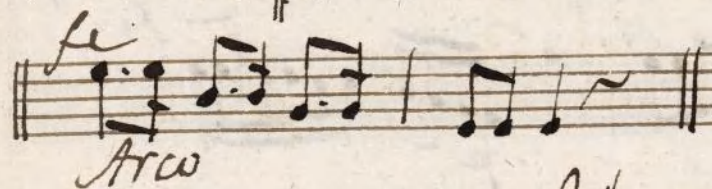
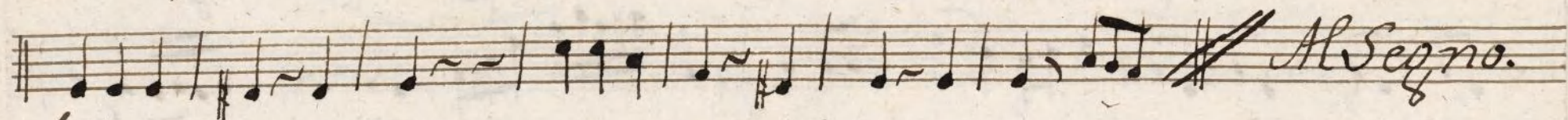
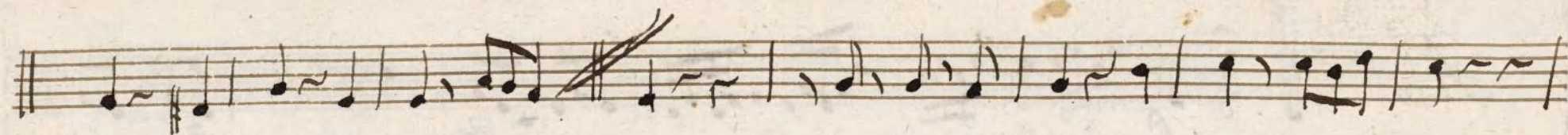
Ton.^o 3.

Hipolito y Marcuso.

Handwritten musical score for a multi-stemmed instrument, likely a harpsichord or lute. The score consists of eight staves. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#). It features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *cres.* (crescendo). The third staff has a large *X* drawn through it. The seventh staff is marked *la 2.ª no* (the 2nd number). The section concludes with the handwritten text *Parola Al Segno y Parola.* written across the staves.

All.^{to}

Handwritten musical score for a single-stemmed instrument, likely a violin or flute. The score consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). It features various musical notations including notes, rests, and dynamic markings such as *p* (piano). The second staff continues the melody. The section concludes with the handwritten text *Punt.º* (Punto) at the end of the second staff.



All.^o

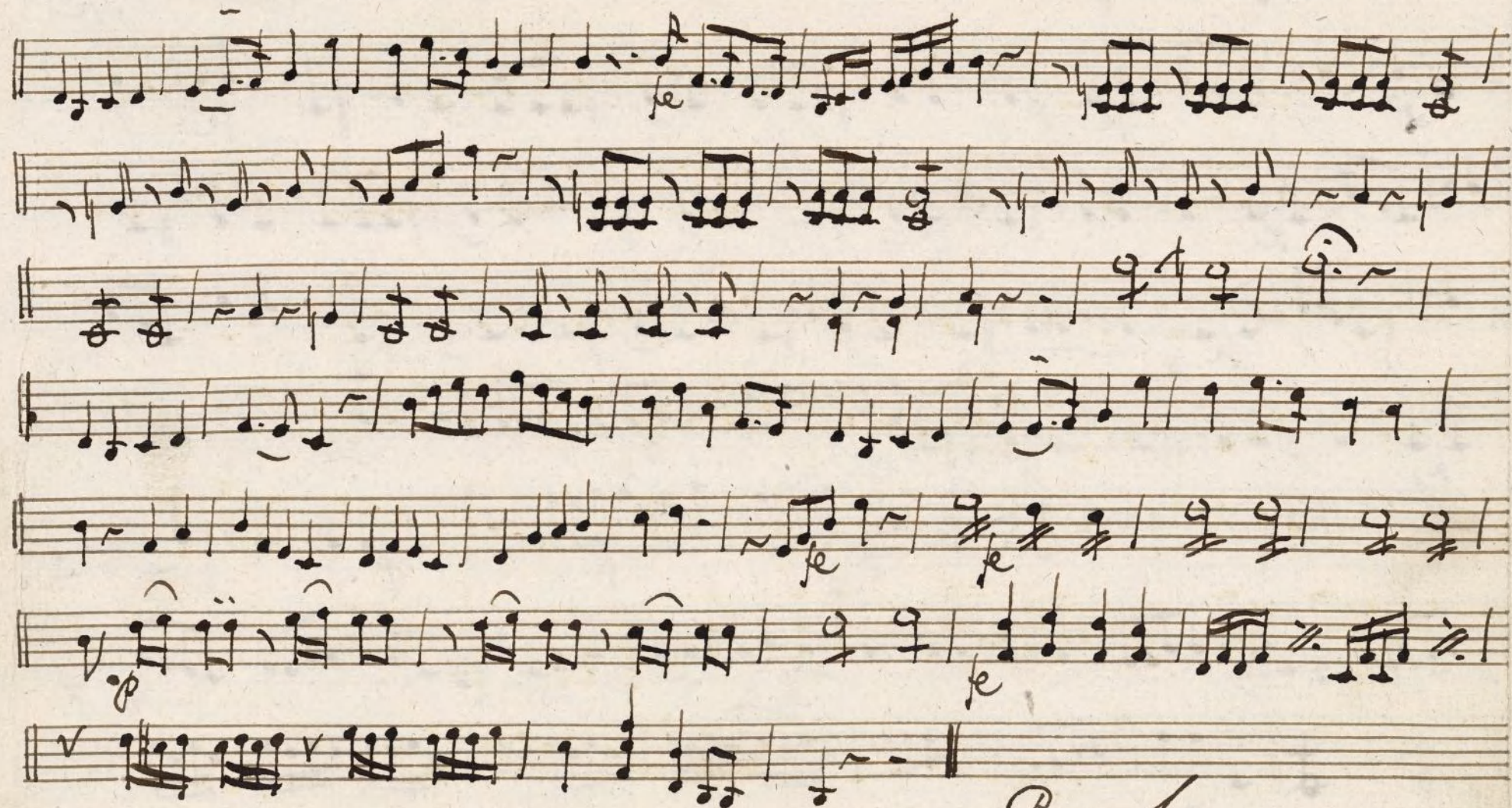
Parola.

All.^o Mod.^{to}

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The fifth staff ends with the word *Parola* in a decorative script. The sixth staff begins with *Allegro* and a 3/8 time signature. The eighth staff begins with *Al Segno* and a double bar line. The manuscript is on aged, slightly stained paper.

Handwritten musical score on seven staves. The first system (staves 1-6) is in 3/4 time, marked *All.^o*. It features a melody with various ornaments and dynamic markings such as *fe*, *crei.*, and *p*. The second system (staves 7-8) is in common time, marked *(no) All.^{to}*. The piece concludes with the handwritten text *Parolas. y Polaca*.



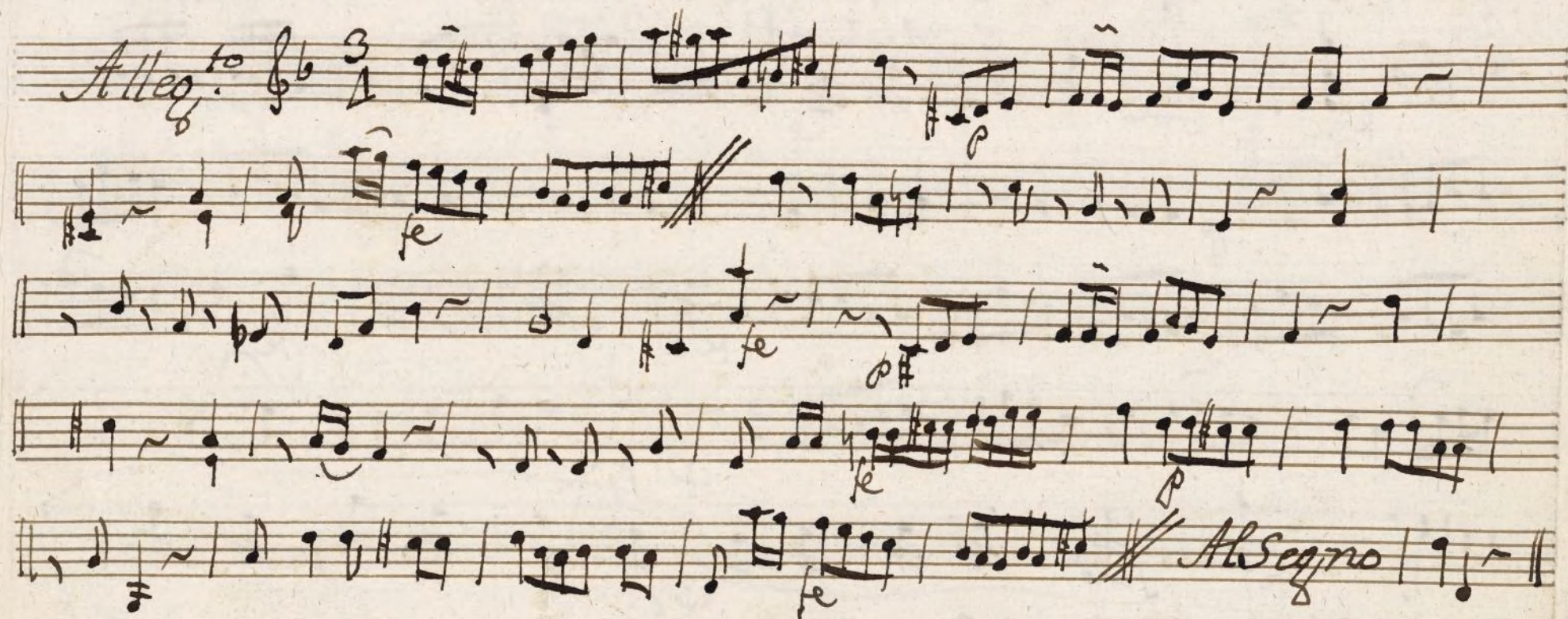
Parola.

All.^o 3/8

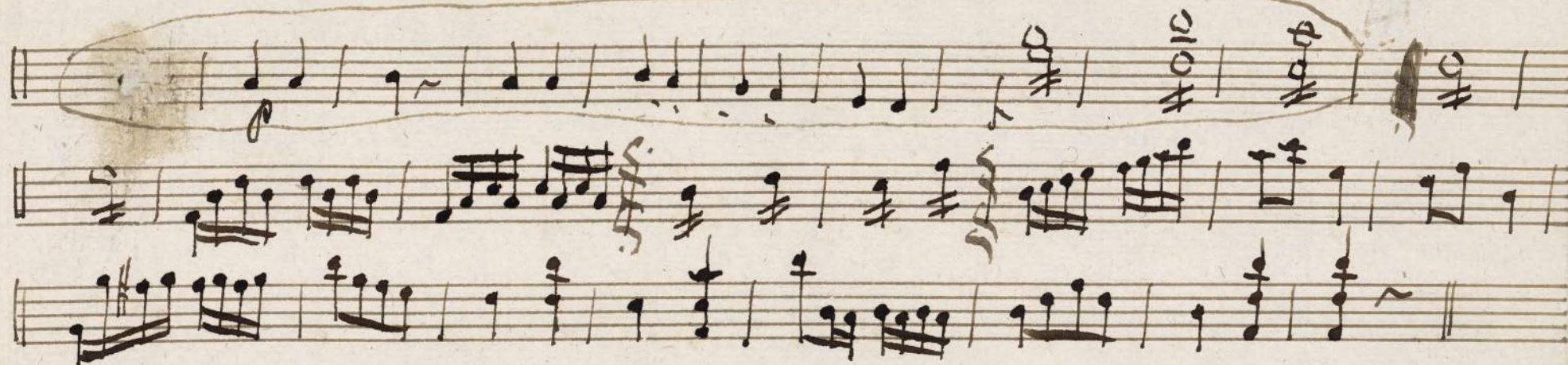
Parola

All. No mucho. 2/4

All.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking "Allo" and the time signature "2/4". The second staff contains the word "ala" and the instruction "fmo". The third staff contains the word "fi (no)". The fourth staff contains the word "si". The fifth staff contains the word "si". The sixth staff contains the word "si". The seventh staff contains the word "si". The score is written in a historical style, likely from the 18th or 19th century.



Ayuntamiento de Madrid

+

Violin 2^o

Ton^a a 3.

Hipolita y Narciso

Handwritten musical score for a piece titled "Allegro y Parola" by the Ayuntamiento de Madrid. The score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "Cres." (Crescendo), "p." (piano), "f." (forte), and "p.p." (pianissimo). The score includes a section marked "Allegro y Parola" and another marked "Allegro". The piece concludes with a "Puntilla" (Puntilla) marking.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written in the third staff, and "Allegro" is written in the fourth staff. The word "Allegro" is also written in the fifth staff. The word "Allegro" is also written in the sixth staff. The word "Allegro" is also written in the seventh staff. The word "Allegro" is also written in the eighth staff. The word "Allegro" is also written in the ninth staff. The word "Allegro" is also written in the tenth staff.

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

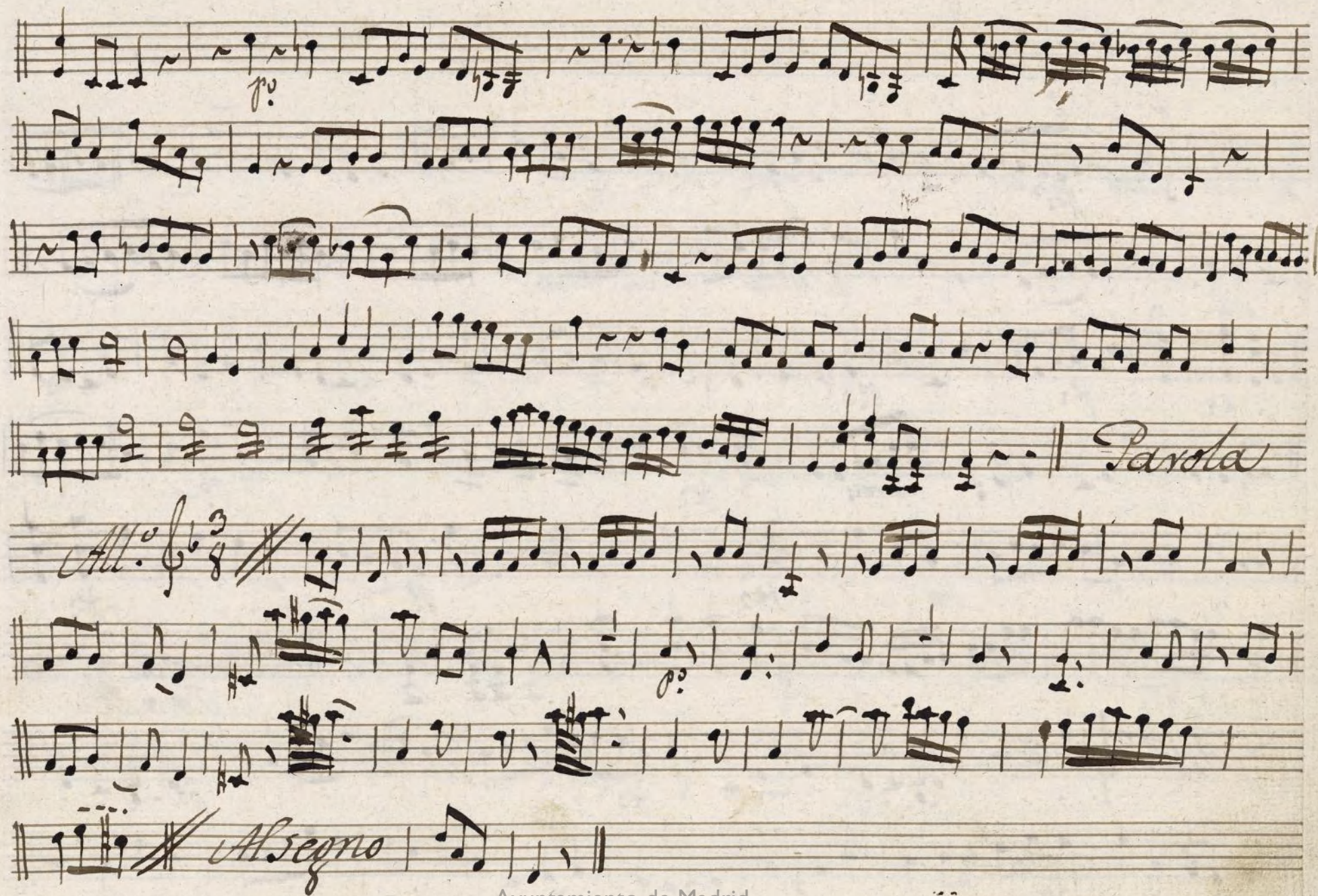
Allegro

Allegro

Allegro

Handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music is written in a single melodic line with various ornaments and dynamics. The word "Parola." is written in the sixth staff, indicating a vocal entry. Dynamics include *po* (piano) and *je:* (forte).

Handwritten musical score on four staves. The first staff begins with the tempo marking "All.^o Mod.^{to}" (Allegro Moderato), a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a single melodic line with various ornaments and dynamics. The word "Ayuntamiento de Madrid" is written in the third staff. Dynamics include *je:* (forte) and *po* (piano).



Ayuntamiento de Madrid

Handwritten musical score on ten staves. The first system (staves 1-6) is marked *All.^o* and *3/4*. It includes various musical notations such as notes, rests, and dynamic markings like *ff*, *je*, *erel*, and *po*. The second system (staves 7-10) is marked *All.^o* and *4/4*. It also contains musical notation and dynamic markings like *je* and *po*. The text *Parola y a la Polaca* is written in the right margin of the second system. The page is aged and shows some staining.

All.^o *3/4*

ff

je *je* *po*

erel *je* *po*

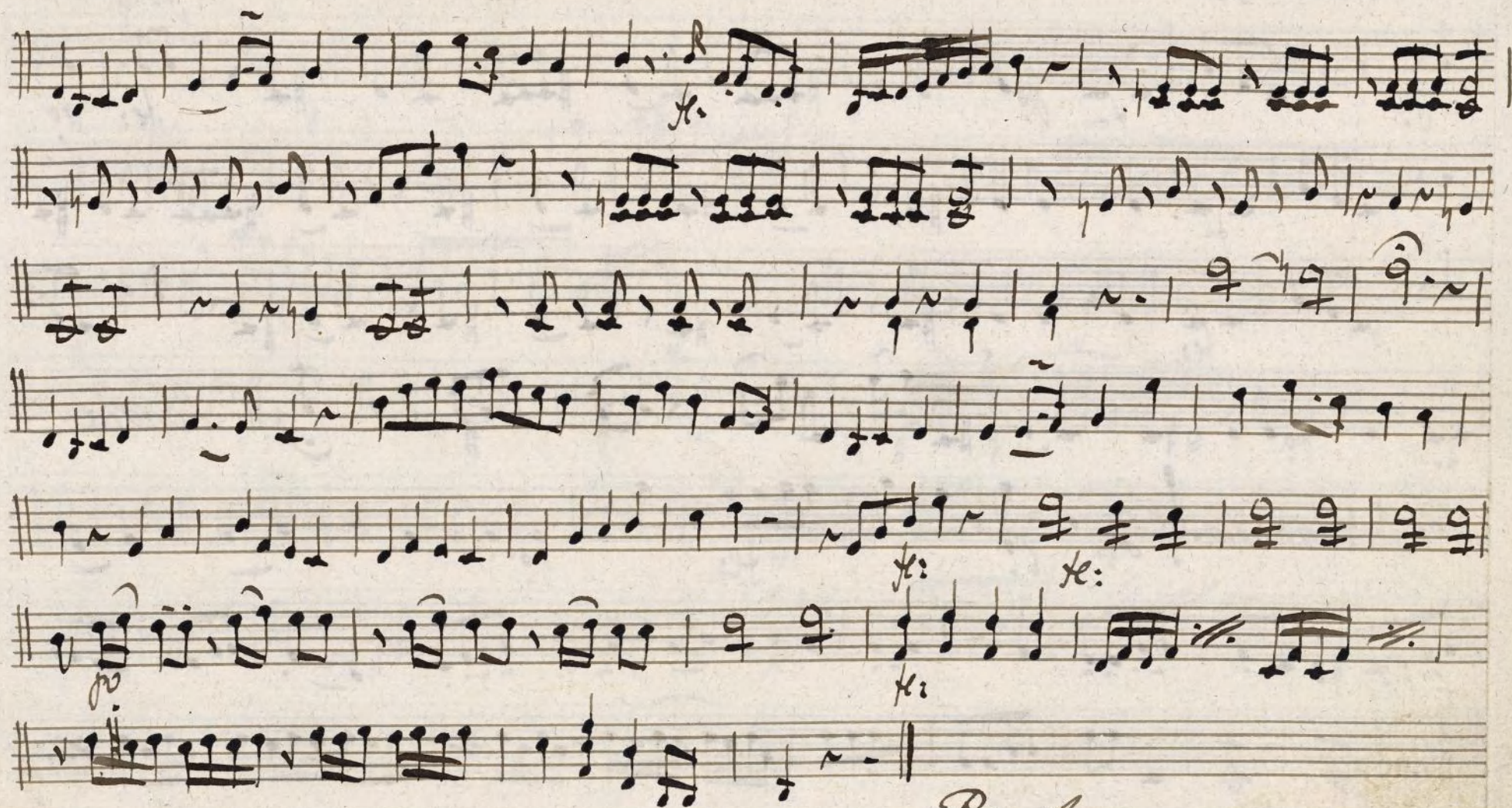
je *po* *je*

Parola y a la Polaca

All.^o *4/4*

je *po*

je *po*



Parola

(No)

All.^o

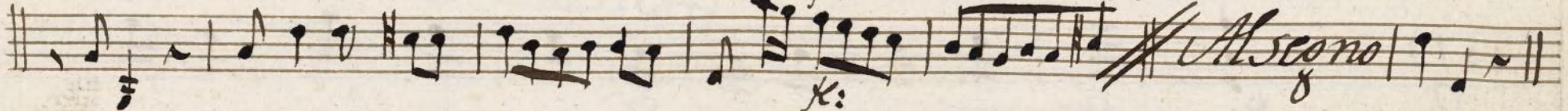
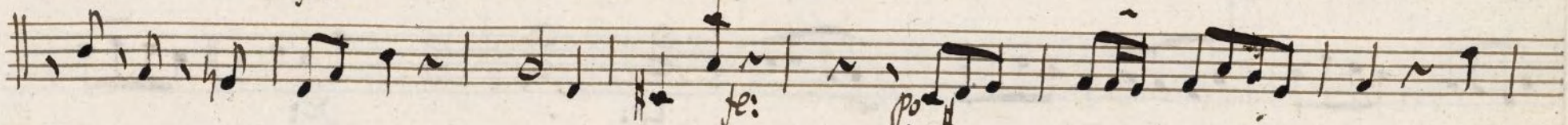
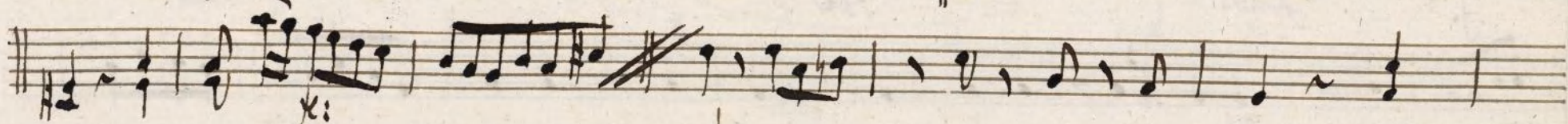
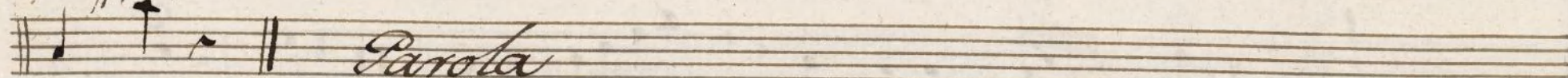
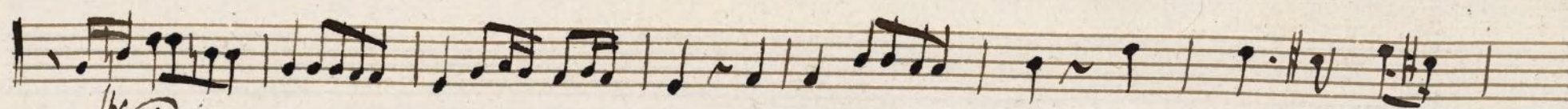


All.^o Non molto

2/4



Intamiento de Madrid



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning.
- fmo.* (finito) appearing multiple times.
- no* (no) appearing multiple times.
- Insitodo* (Insitodo) written above a section of the score.
- Si* (Si) written below a section of the score.
- 15* and *17* indicating measure numbers.

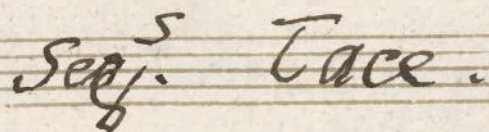
The score is written on a single page, with the music continuing onto the next page (partially visible on the right edge).

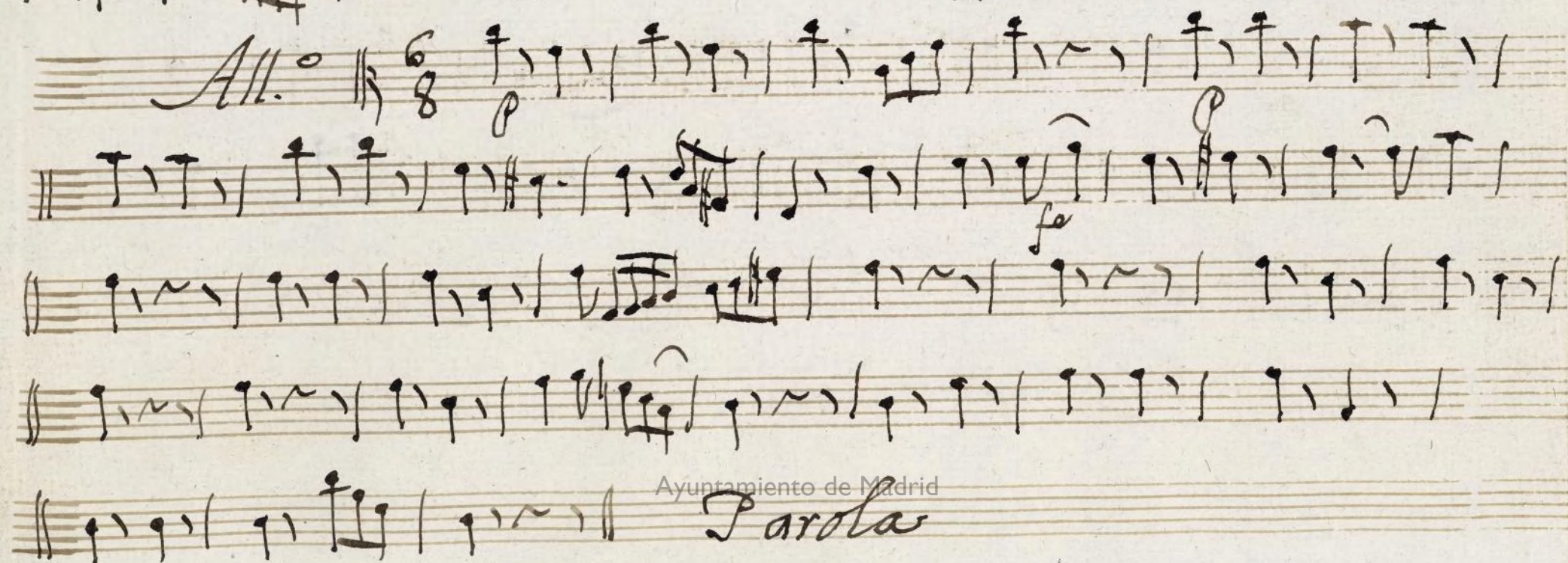
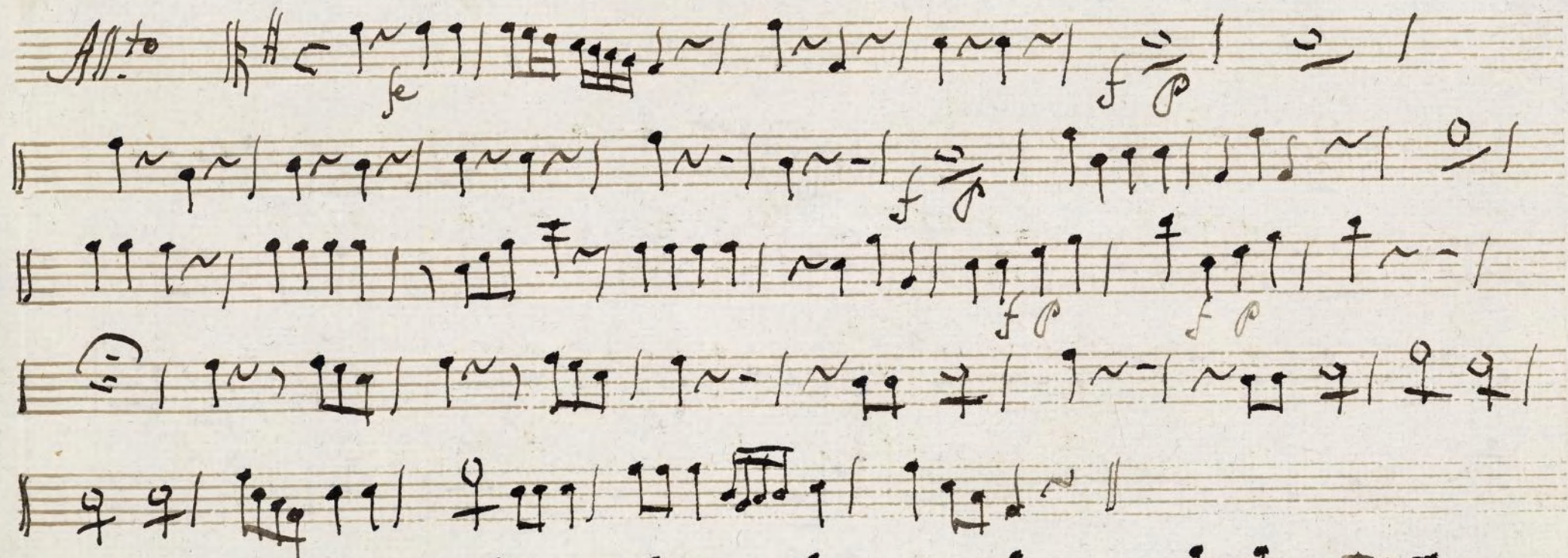


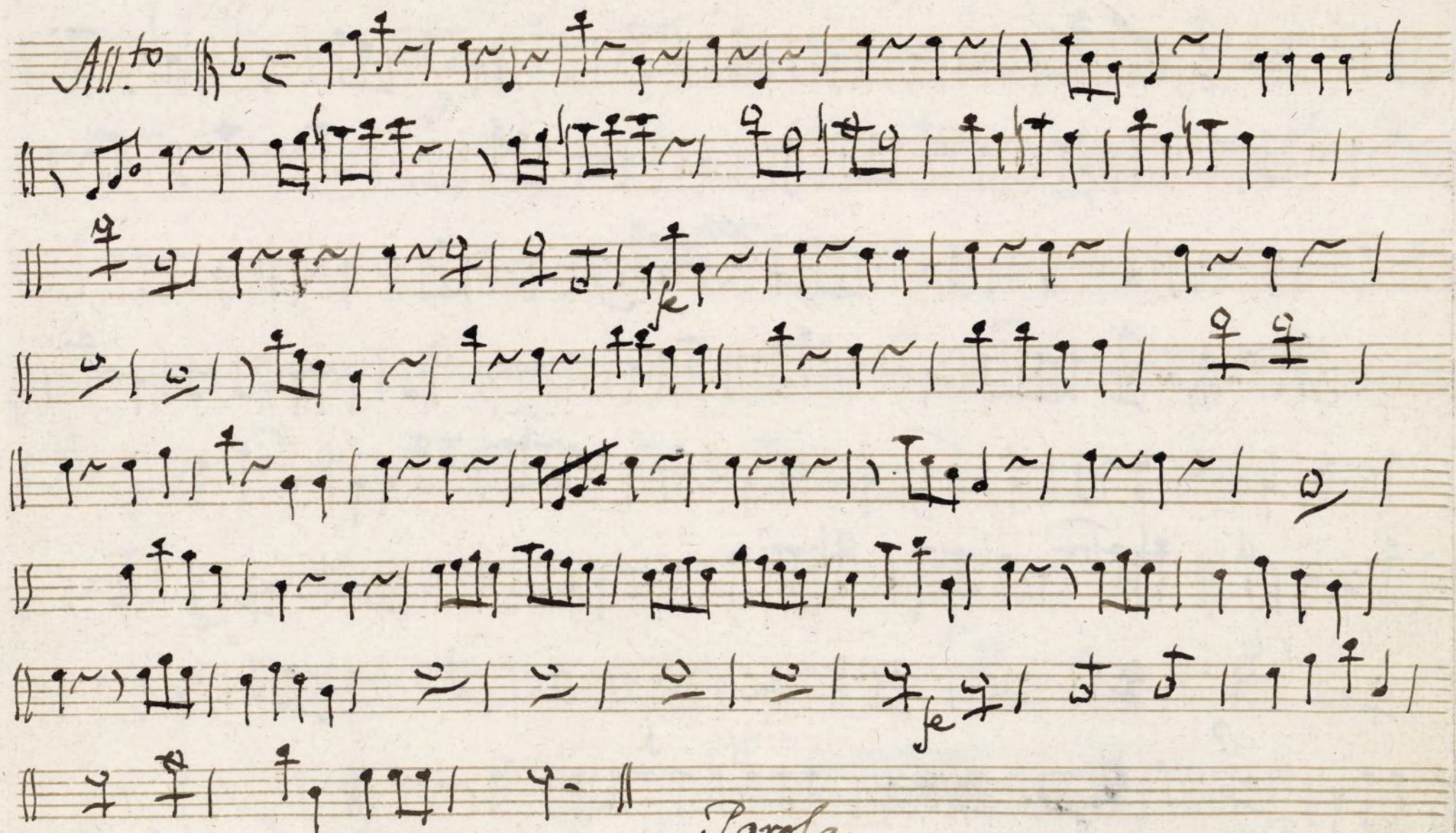
Ayuntamiento de Madrid

Ayuntamiento de Madrid

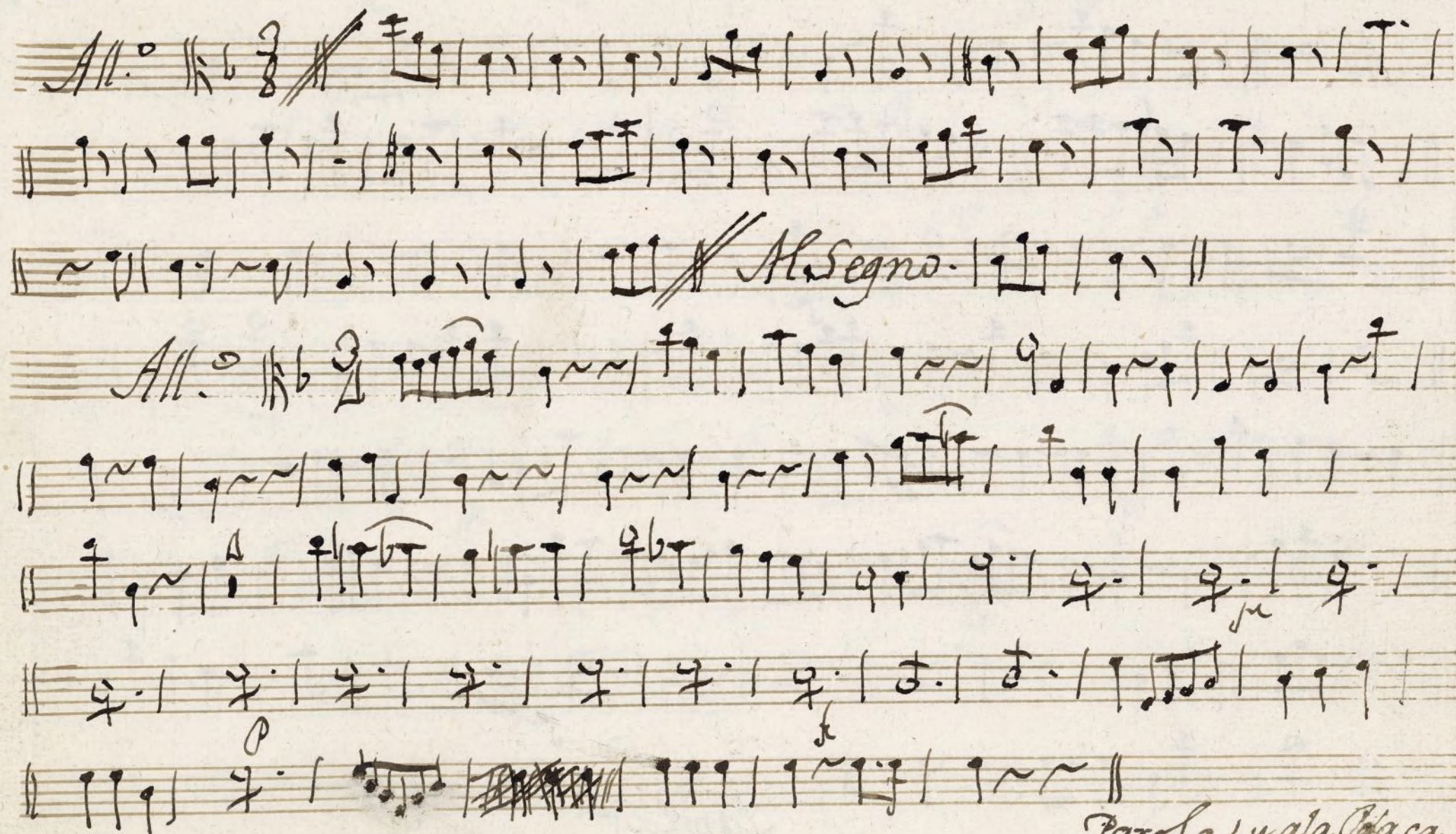
9 Nov 122-13



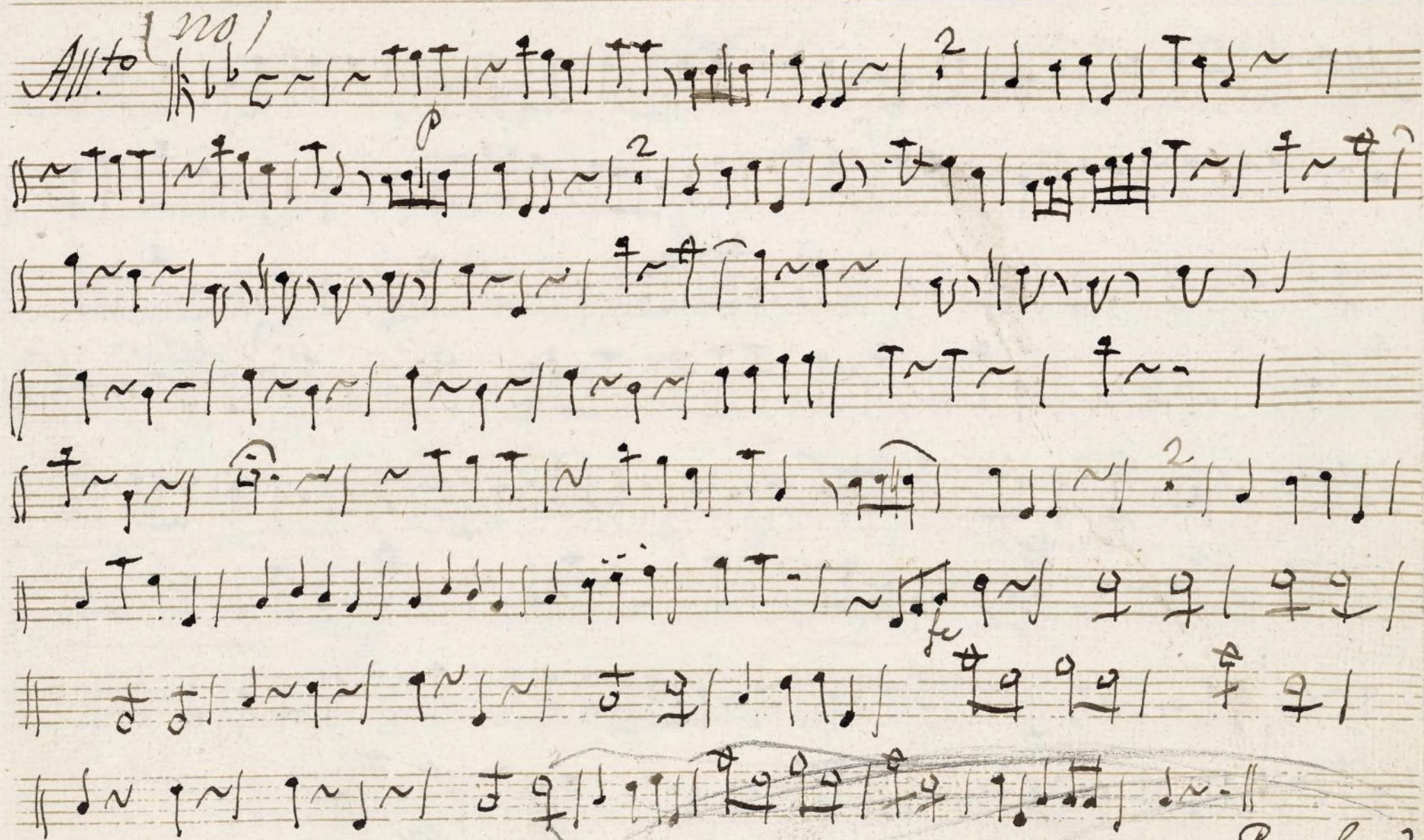




Parola



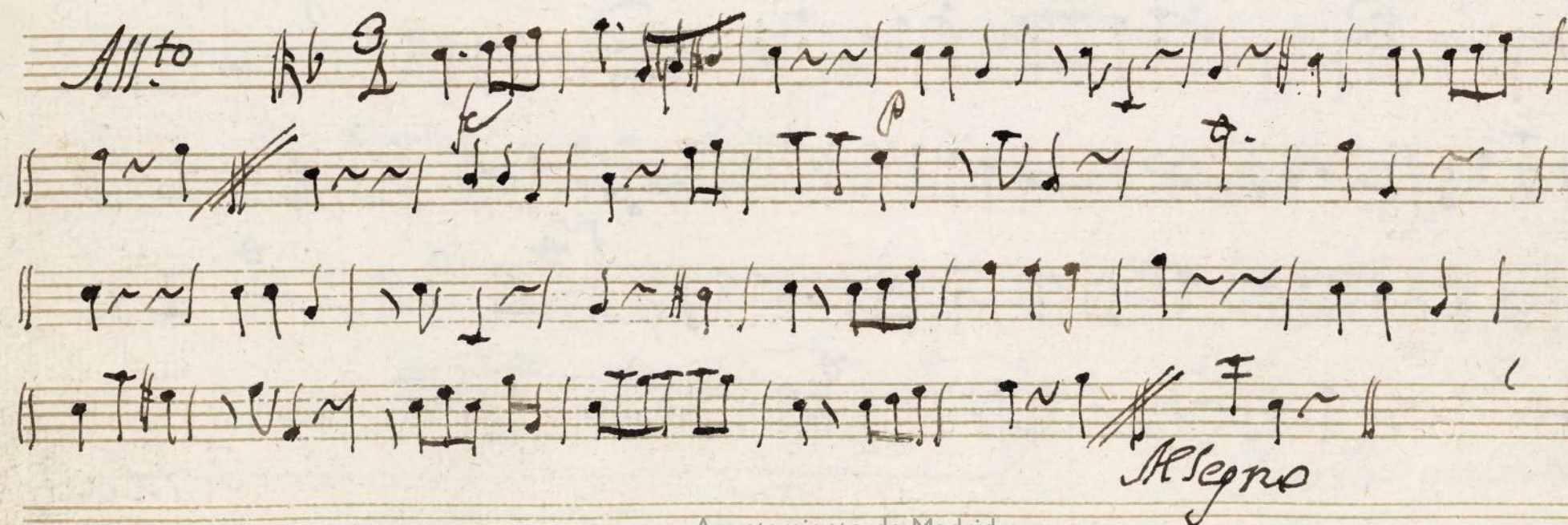
Parola y ala Chaca

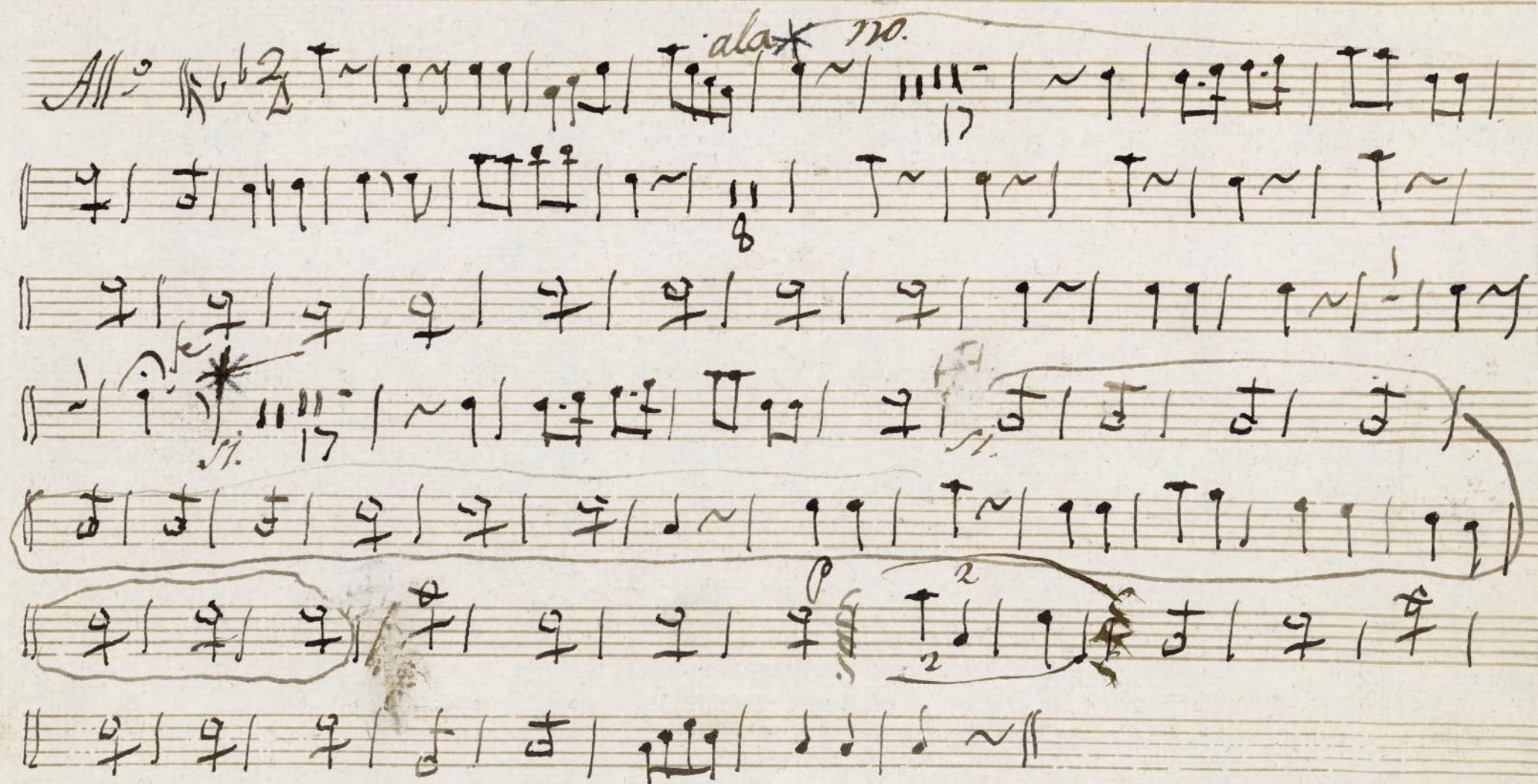


Parola

no, 8 Face y Parola

Ayuntamiento de Madrid





Ayuntamiento de Madrid

Oboe 1.^o Ton.^a a 3. Hipólita y Narciso.

Mus 122-13

2

4

6

2A

la 2.ª no

Solo

Parola

Al. seg. no

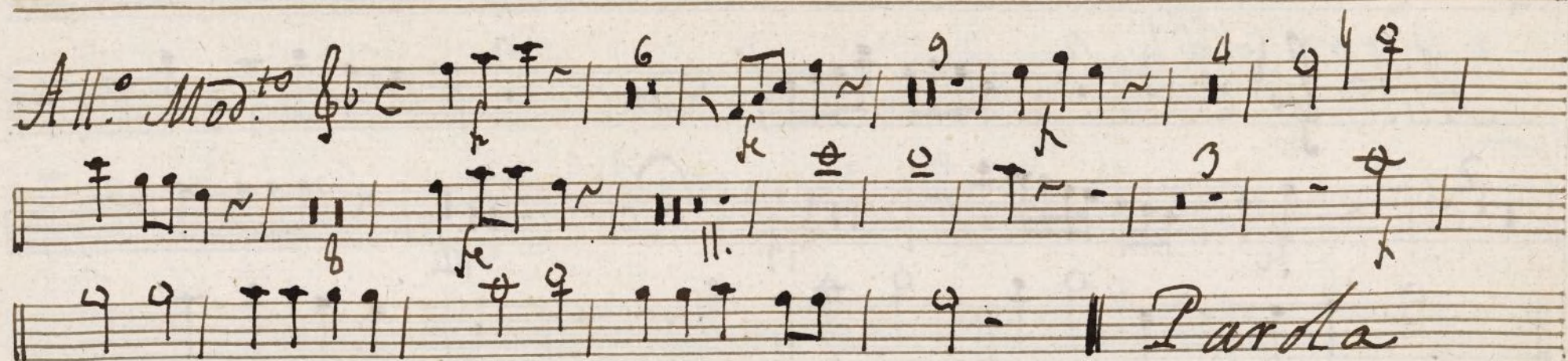
Parolas.

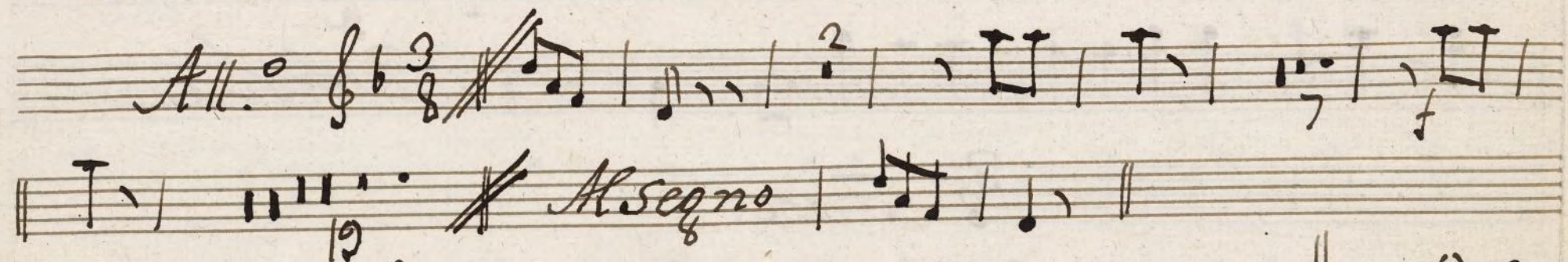
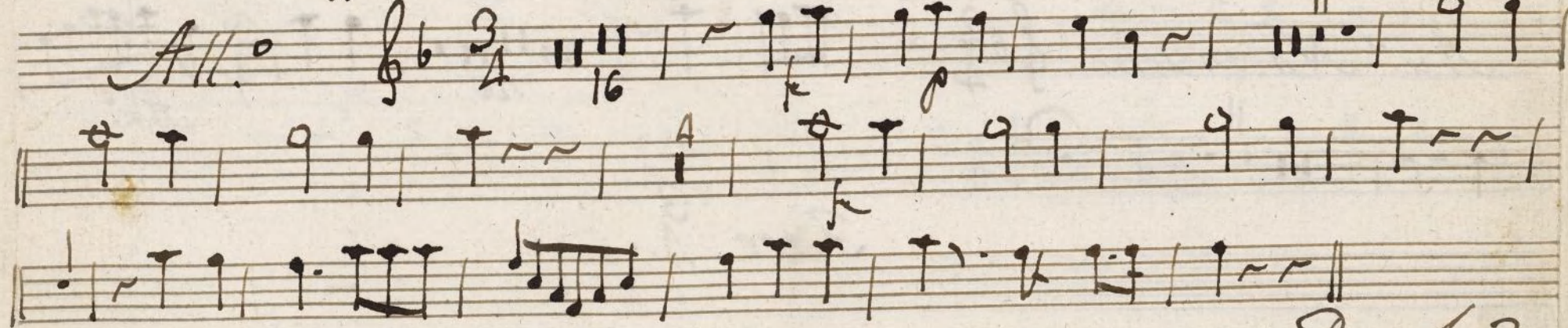
Tace seg. 5

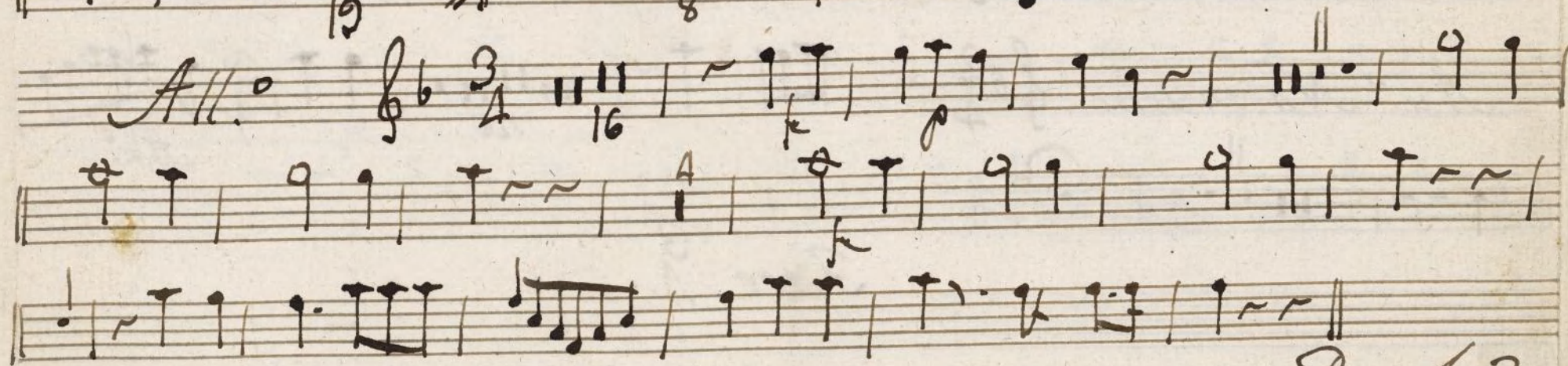
All.^o Mod.^{to}

All.^o

Parola

All.^o Mod.^{to} $\text{G}\flat\text{C}$  *Parla*

All.^o $\text{G}\flat\frac{3}{8}$  *Allegro* 

All.^o $\text{G}\flat\frac{3}{4}$ 

Ayuntamiento de Madrid

*Parla y
ala Polaca*

Final
All. 2/4

ala solo

Solo

Solo

Ayuntamiento de Madrid

⁺
Fl^oe. 2^o

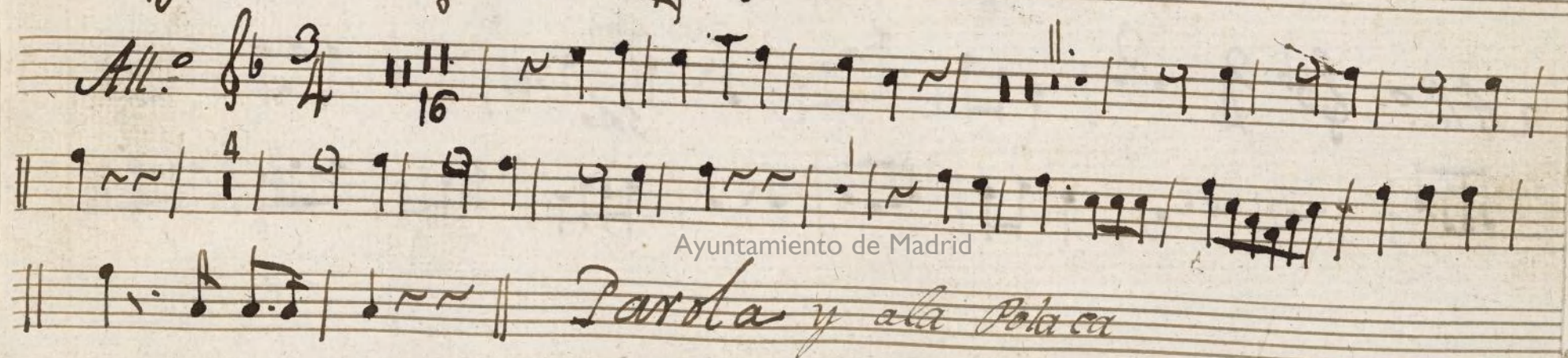
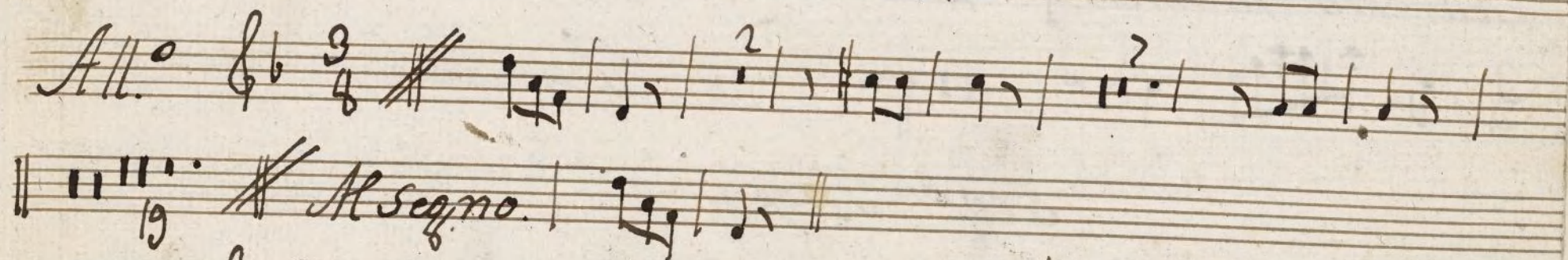
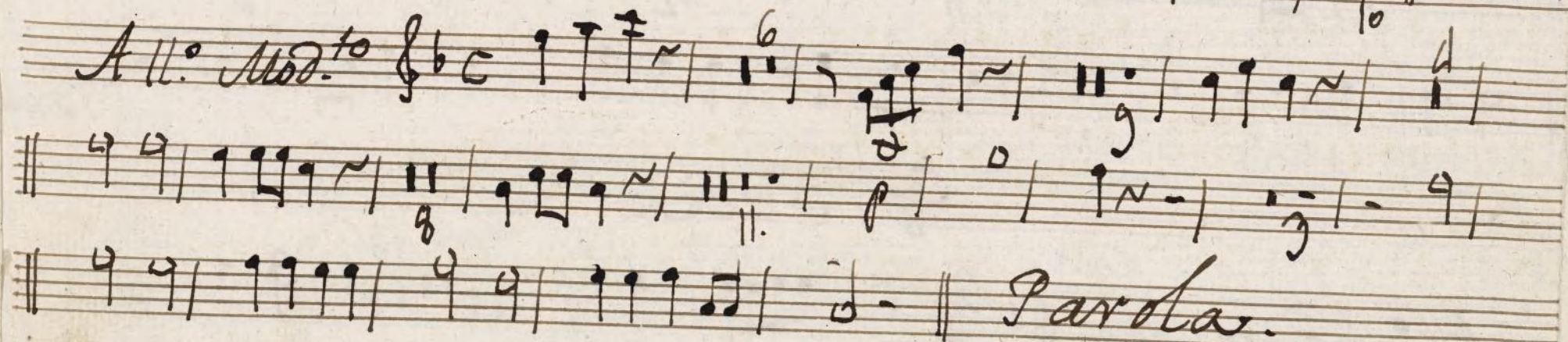
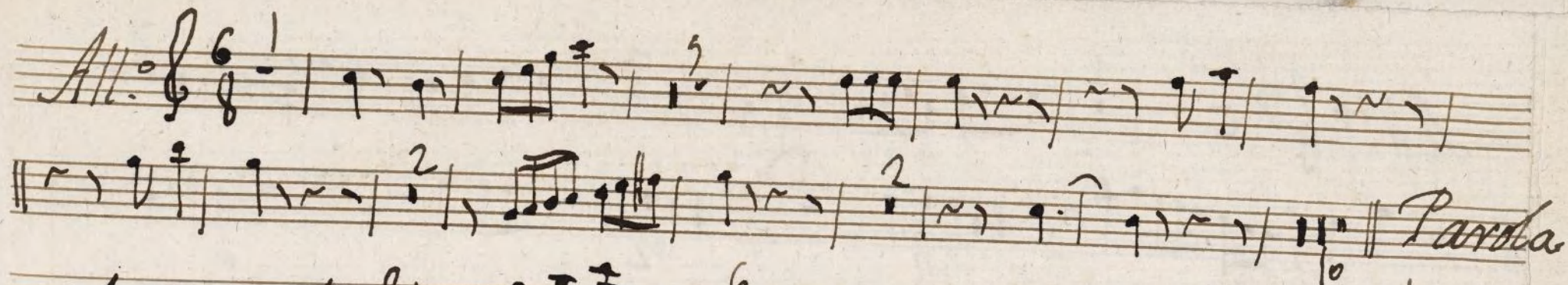
Fon^a 3.

Hipolita y Narciso

Handwritten musical score for five staves. The first staff is in 2/4 time with a treble clef. It contains various musical notations including notes, rests, and dynamic markings like *f* and *cra. se*. The second staff has a *4* above it and a *solo* marking. The third staff has a *6* above it. The fourth staff has *2a no* and *solo* markings. The fifth staff begins with *24.* and *Parola*, followed by a double bar line and the text *Al segno y Parola.*

Face seq.

Handwritten musical score for three staves. The first staff is in common time (C) with a treble clef and a key signature of one sharp (F#). It contains notes and rests. The second staff has an *8* above it and *f p* markings. The third staff contains notes and rests.



All.^o (no)

Parola

3^a Face.

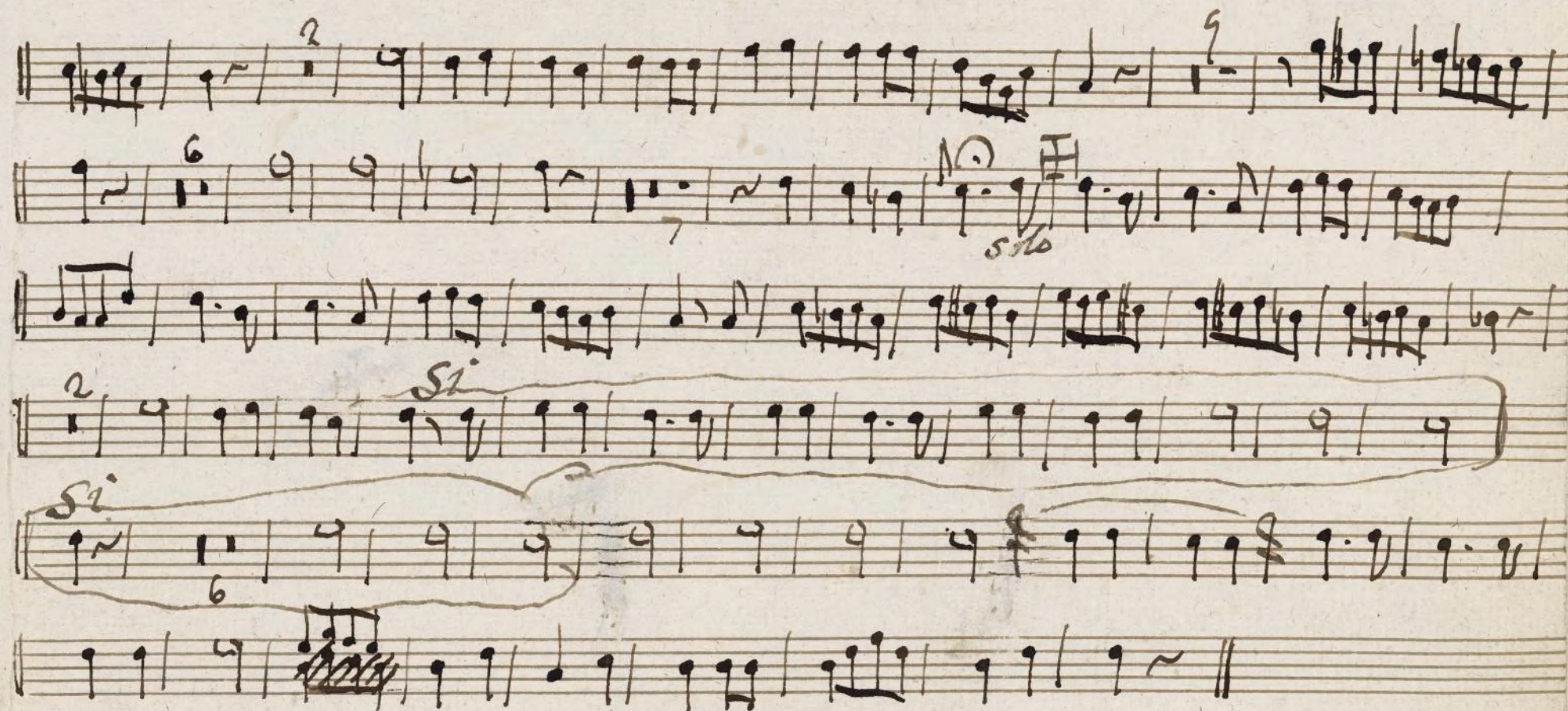
All.^o No mucho.

Parola

Seq.⁵ Face.

All.^o

Parola



Ayuntamiento de Madrid

Clarinete Ton.^a 3. Ypolita y Narciso

Nos 122-13

3 6 2^a 2^a no

2^a Parola // Al Segno y Parola // Tace Seg.

Al.º Mod.to

Al.º

Parola.

All.^o *ala* *†*

no

no

Si

Ayuntamiento de Madrid

Trompa 1.^a Ton.^a 3. Hipólita y Narciso.

Parola

Al segno. y Parola. seg.⁵ Face.

Face y Parola.

Inf.
All.^{ro} *C* $\frac{6}{8}$ *fe* 6 4 8

Parola

All.^o *C* $\frac{3}{8}$ 6 3 19 *Allegro*

All.^o *C* $\frac{3}{4}$ 16

Parola
ya la Polaca

All.^{ro} *elafa* *no* *C* $\frac{6}{8}$ 2 2 7

Parola *no* $\frac{3}{8}$ *Tace. y parola*

Inf.
All.^{ro} *C* $\frac{2}{4}$ 2 2 3 4 *All.^o*

Seq.^s Tace.

Ayuntamiento de Madrid

In claf. 2.
All. 2. *Ala. f.*

3 18 9 18 6 Si

Ayuntamiento de Madrid

Trompa 2.^a Ton.^a 3. Hipólita y Narciso

22

Parola

Al segno y Parola Seq. 5 Face

Alto

3

6

8

Face y Parola

Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and bar lines, along with handwritten annotations like "Inf.", "All.", "Parola", "Seq.", "Face.", and "clafa.".

The score is written on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and bar lines, along with handwritten annotations like "Inf.", "All.", "Parola", "Seq.", "Face.", and "clafa.".

The score is written on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and bar lines, along with handwritten annotations like "Inf.", "All.", "Parola", "Seq.", "Face.", and "clafa.".

Ayuntamiento de Madrid

fagot 1.º Fon.ª a 3.ª D.ª Polita y Narciso

2 *Cre.*

po

4

12

la 2.ª vez

Parola
y Repite al
segno y Parola

3
4 *Tacet*

All.^o Mod.^{to}

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

All.^o Mod.^{to}

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

Parola

All.^o Mod.^{to}

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

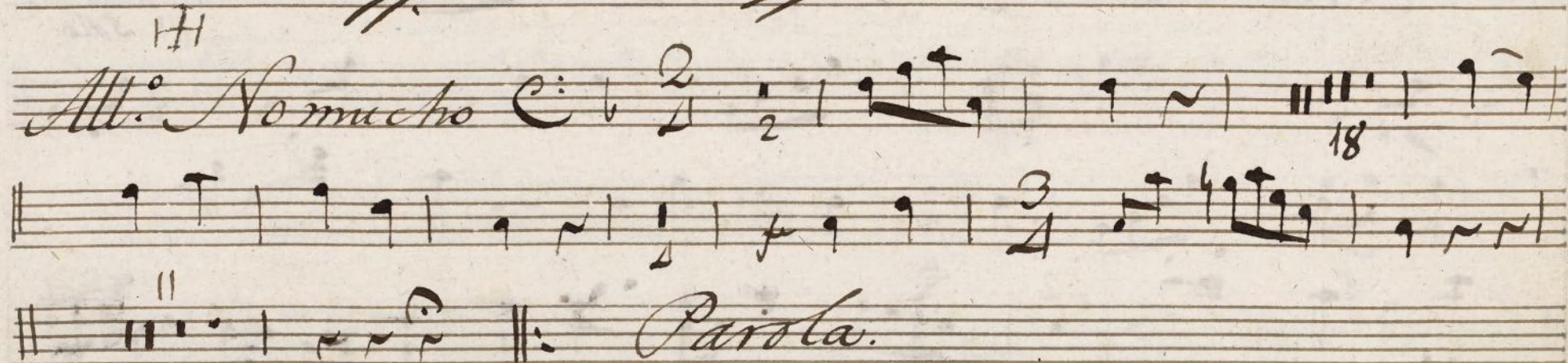
Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The score is divided into sections by repeat signs and includes tempo markings such as *All.^o* (Allegro) and *Allegro*. The word *Parola* is written in cursive at the end of the second staff and the eighth staff. The score concludes with a large cross symbol.

Alleg.^{to} *no* *2* *4* *3* *4* *2* *6* *f* *2* *6* *f* *Parola.*

All.^o $\frac{3}{8}$ tace

// y Parola //

All.^o No mucho  *Parola.*

Tace $\frac{3}{4}$ y sigue
final

final

alarg.

All.^o

2

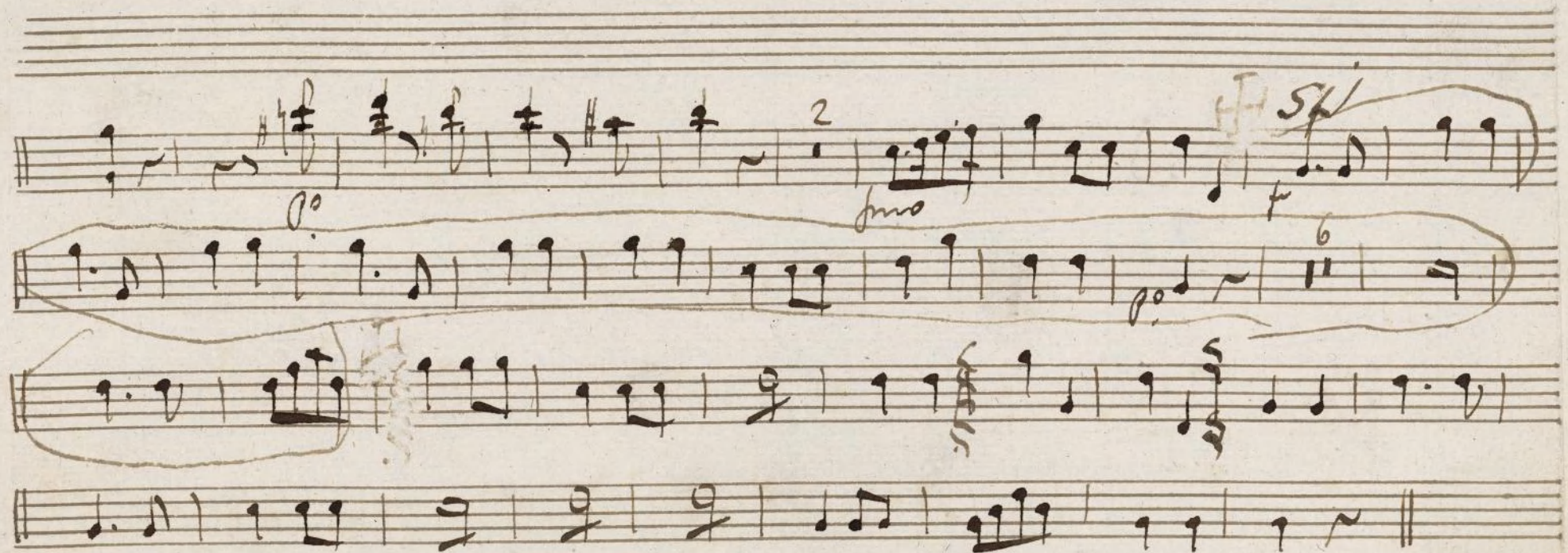
p.^o solo

fmo

p.^o solo

6

f.



Ayuntamiento de Madrid

fagot 2.^o Ton.^a à 3.^a d.^a y polka y Narciso



la 2.^a vez no

*Parola y
Repite al
segno y Parola*

// Alleg.^{to} 3/4 Face. //

All.^o Mod.^{to}

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The first staff begins with a treble clef and a common time signature 'C'. The music is written in a cursive, handwritten style.

All.^{to}

Handwritten musical score for the second system, featuring four staves. The notation continues with various musical symbols and dynamic markings like 'f' (forte) and 'fe' (f marcato). The first staff of this system begins with a treble clef and a common time signature 'C'. The music is written in a cursive, handwritten style.

Ayuntamiento de Madrid

Parola.

Handwritten musical score for the third system, featuring one staff. The notation includes musical symbols and the word 'Parola.' written in a cursive, handwritten style.

All. Mod^{to} 

Allegro 

Parola

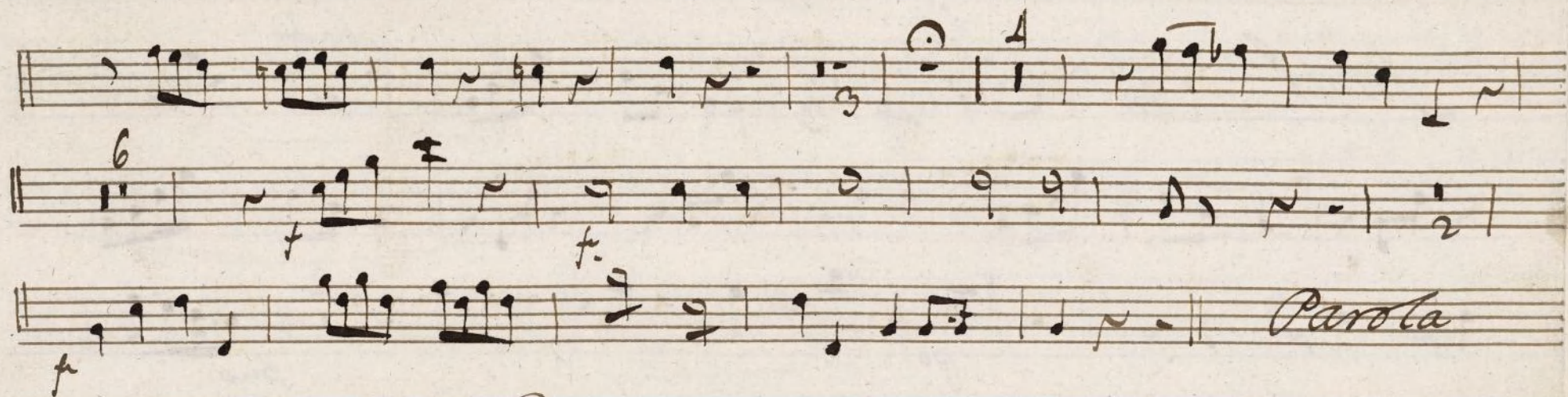
Allegro

All.^o

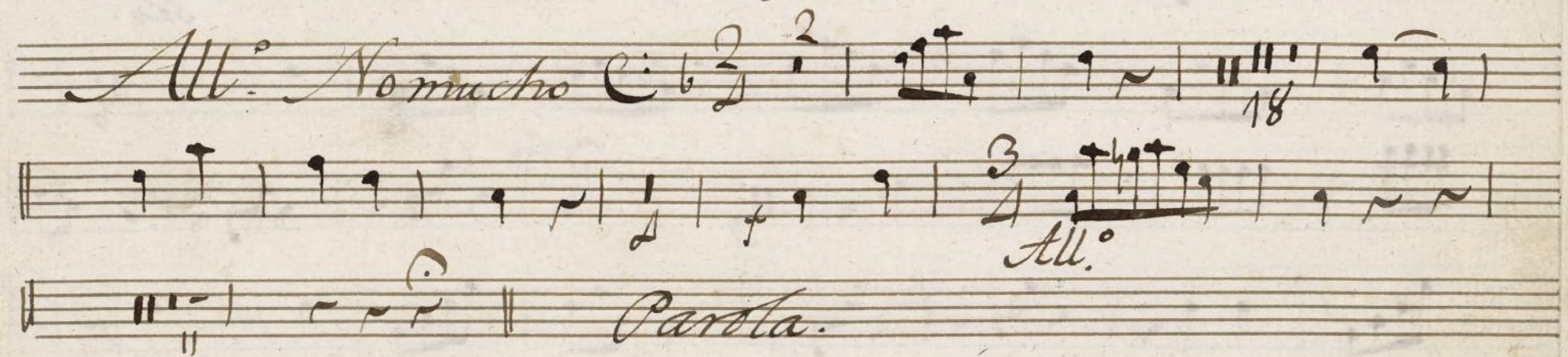
Handwritten musical score for the first system, measures 1-8. The notation includes a treble staff and a bass staff. The first measure of the treble staff is marked with a common time signature 'C' and a 3/4 time signature. The first measure of the bass staff is marked with a 6/8 time signature. The score includes various notes, rests, and dynamic markings such as 'f.' (forte) and 'p.' (piano). The word 'Parola' is written in the middle of the system.

All.^{to}

Handwritten musical score for the second system, measures 9-16. The notation continues with a treble and bass staff. The first measure of the treble staff is marked with a common time signature 'C' and a 3/4 time signature. The first measure of the bass staff is marked with a 6/8 time signature. The score includes various notes, rests, and dynamic markings such as 'f.' (forte) and 'p.' (piano). The word 'Parola' is written in the middle of the system.



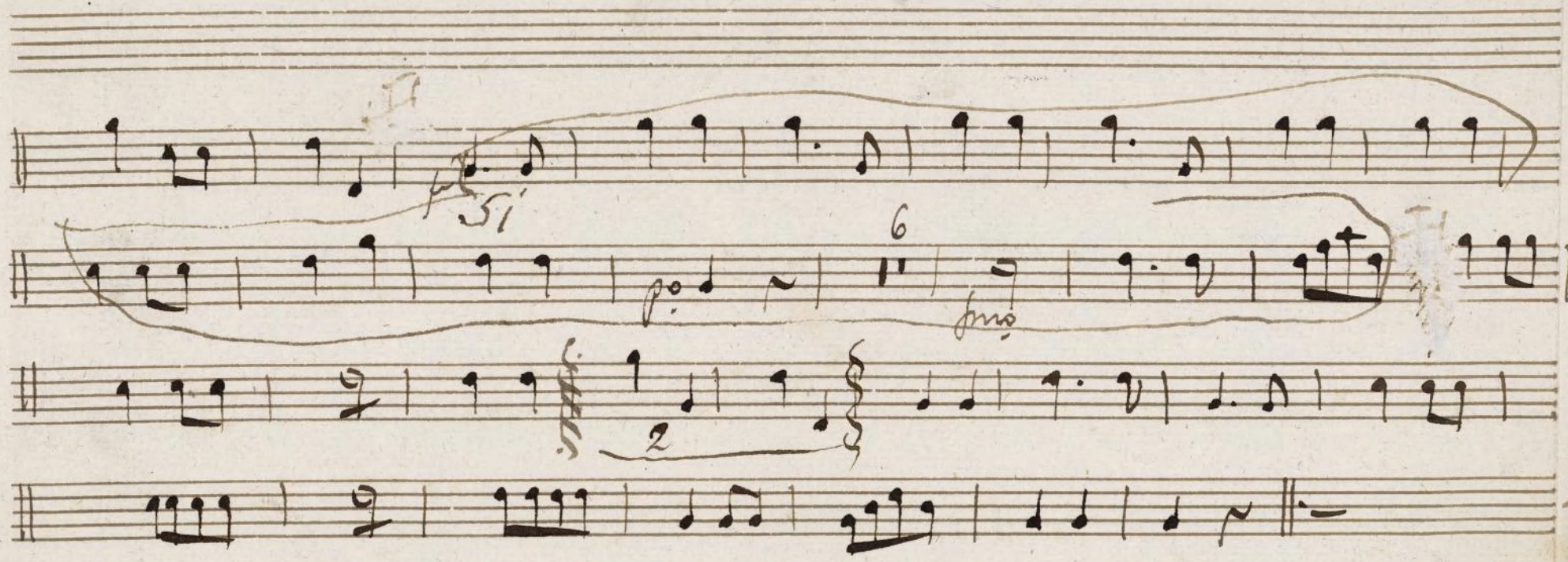
All.^o $\frac{3}{8}$ Face y Parola



Face 3 y ~~XXXXXX~~

final *All.^o* $\text{C} \frac{2}{4}$ *ala* F

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



Ayuntamiento de Madrid

Can. 7e

~~Can. 7e~~

~~Mariano~~

~~Can. 7e~~

Mus 122-13

+

Bafo

Ton^a 3.

Hypolita y Narciso

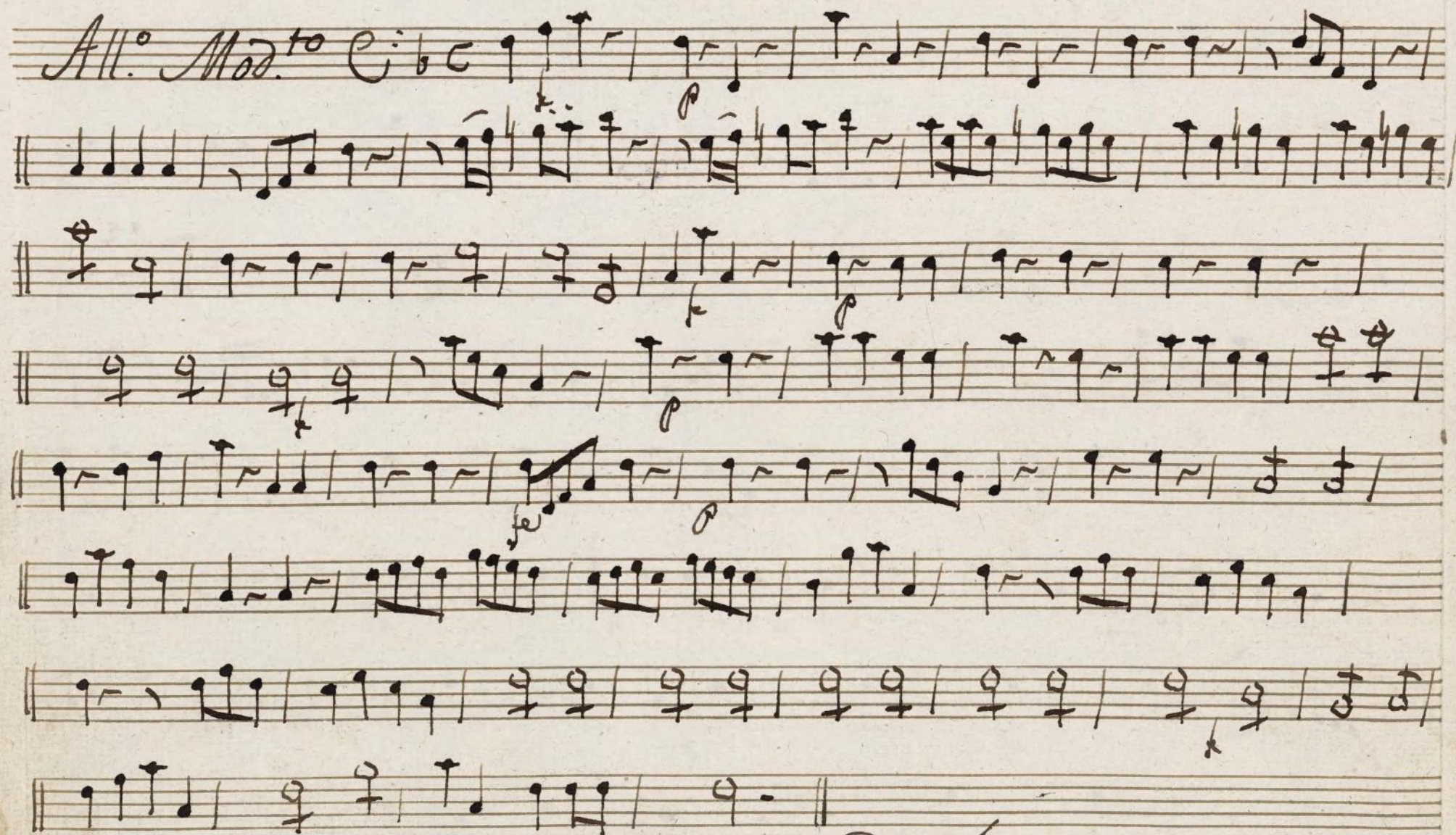
Handwritten musical score on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p* and *Crei.*. The second staff has a *Crei.* marking. The third staff has a *te* marking. The fourth staff has a *p* marking. The fifth staff has a *3* marking. The sixth staff has a *3* marking. The seventh staff has a *la 2^omo* marking. The eighth staff has a *Parola* marking. The ninth staff has a *Allegro* marking. The tenth staff has a *Pun.* marking. The score concludes with a double bar line and a *f.* marking.

Parola
Allegro
y parola.

Ayuntamiento de Madrid

Allegro

f.



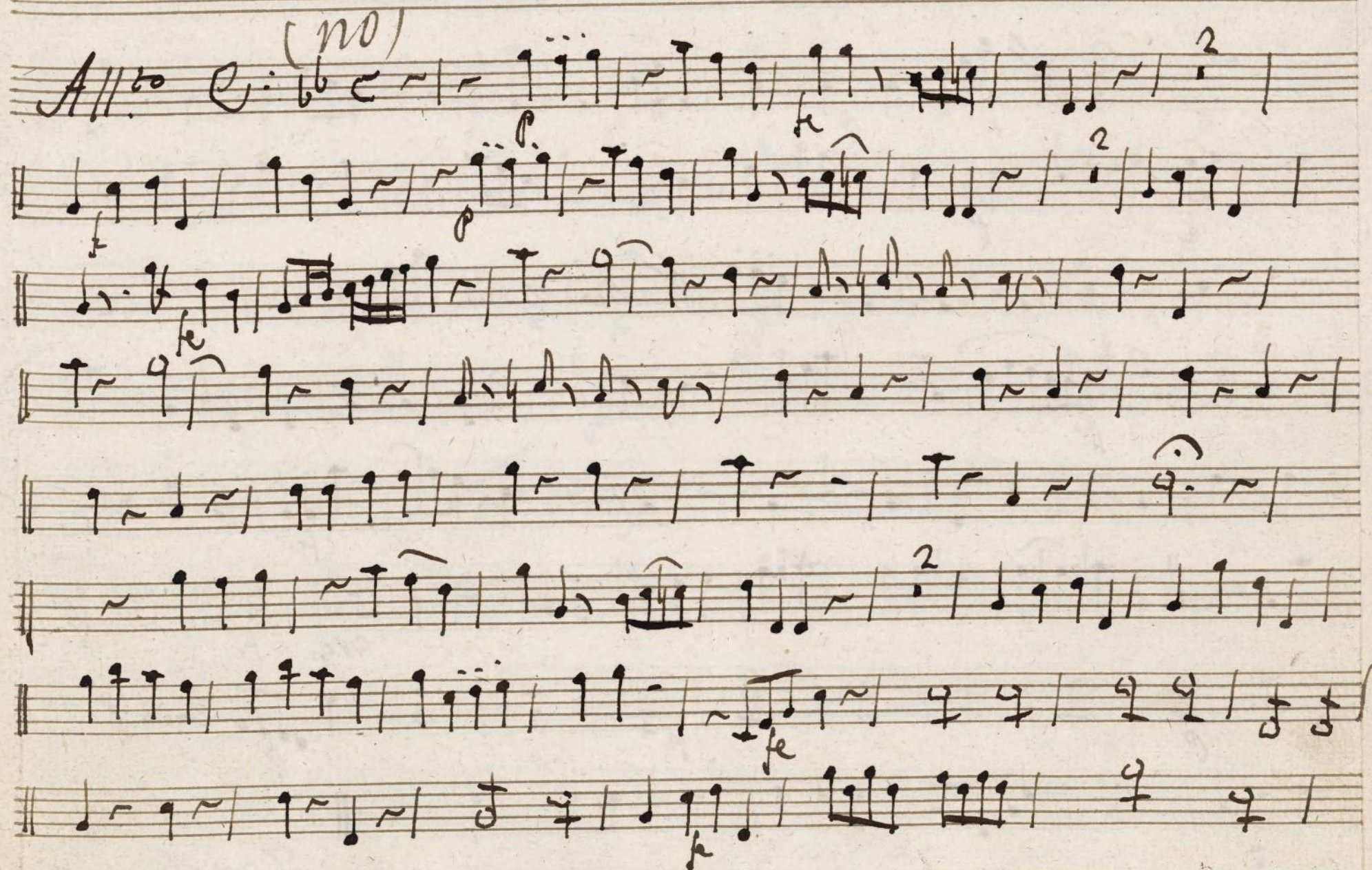
Parola

Ayuntamiento de Madrid

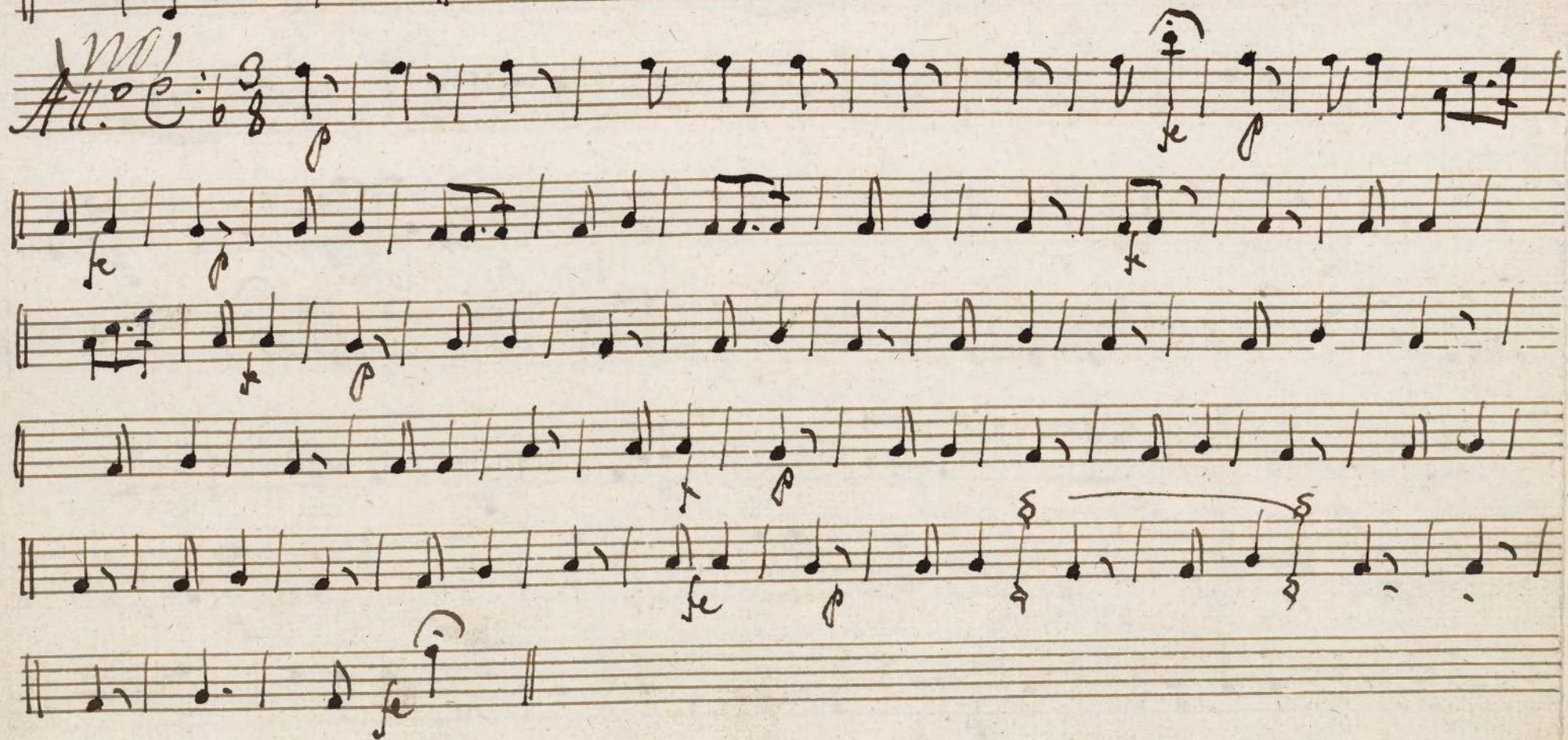
Handwritten musical score on eight staves. The first staff begins with the tempo marking *All.^o*, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a single melodic line. The third staff contains the instruction *Al Segno.* with a double bar line and a key signature change to two flats (B-flat and E-flat). The fourth staff begins with *All.^o*, a key signature of one flat, and a 3/4 time signature. The score includes various musical notations such as eighth, quarter, and half notes, rests, and dynamic markings including *p* (piano), *f* (forte), *cref.* (crescendo), and *ff* (fortissimo). The piece concludes with a double bar line on the eighth staff.

Ayuntamiento de Madrid

*Parola y ala
Polaca*



Parola



All. No mucho. $\text{C} \frac{2}{4}$

Parada.

All. to $\text{C} \frac{3}{4}$

Allegro

Handwritten musical score on six 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.* (Allegro) at the beginning of the first staff.
- ala* (Allegretto) above the first staff.
- Pum.* (Puntato) below the second staff.
- arco* (arco) below the third staff.
- Si* (Si) below the fourth staff.
- fmo* (finito) below the fifth staff.

The score is written in a historical style, likely from the 18th or 19th century.

Ayuntamiento de Madrid

Baso 2º Fon.ª 3. Hipolita y Narciso //

MUS 122-13

Handwritten musical score for Bass 2nd Voice, Fon.ª 3. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with dynamics such as *f.* (forte), *p.* (piano), and *cras* (crescendo). The notation includes various note values, rests, and bar lines. The piece concludes with the instruction *Allegro y Parola*.

Handwritten musical score for Bass 2nd Voice, Fon.ª 3. The score is written on three staves. The first staff begins with the tempo marking *Alleg.º*, a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with dynamics such as *f.* (forte) and *Pun.º* (punch). The piece concludes with the instruction *Allegro*.

Alleg.^{ro} Mor.^{to} C: 12

se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p.

Alleg.^{ro} C: 12

se. p. se. p. se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p. se. p. se. p.

se. p. se. p. se. p. se. p. se. p. se. p.

Ayuntamiento de Madrid

Parola

Alleg. Mod.^{to}

The musical score is written on eight staves. The first staff begins with the tempo marking *Alleg. Mod.^{to}*. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*. The key signature has one sharp (F#) and the time signature is common time (C). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Parola

Ayuntamiento de Madrid

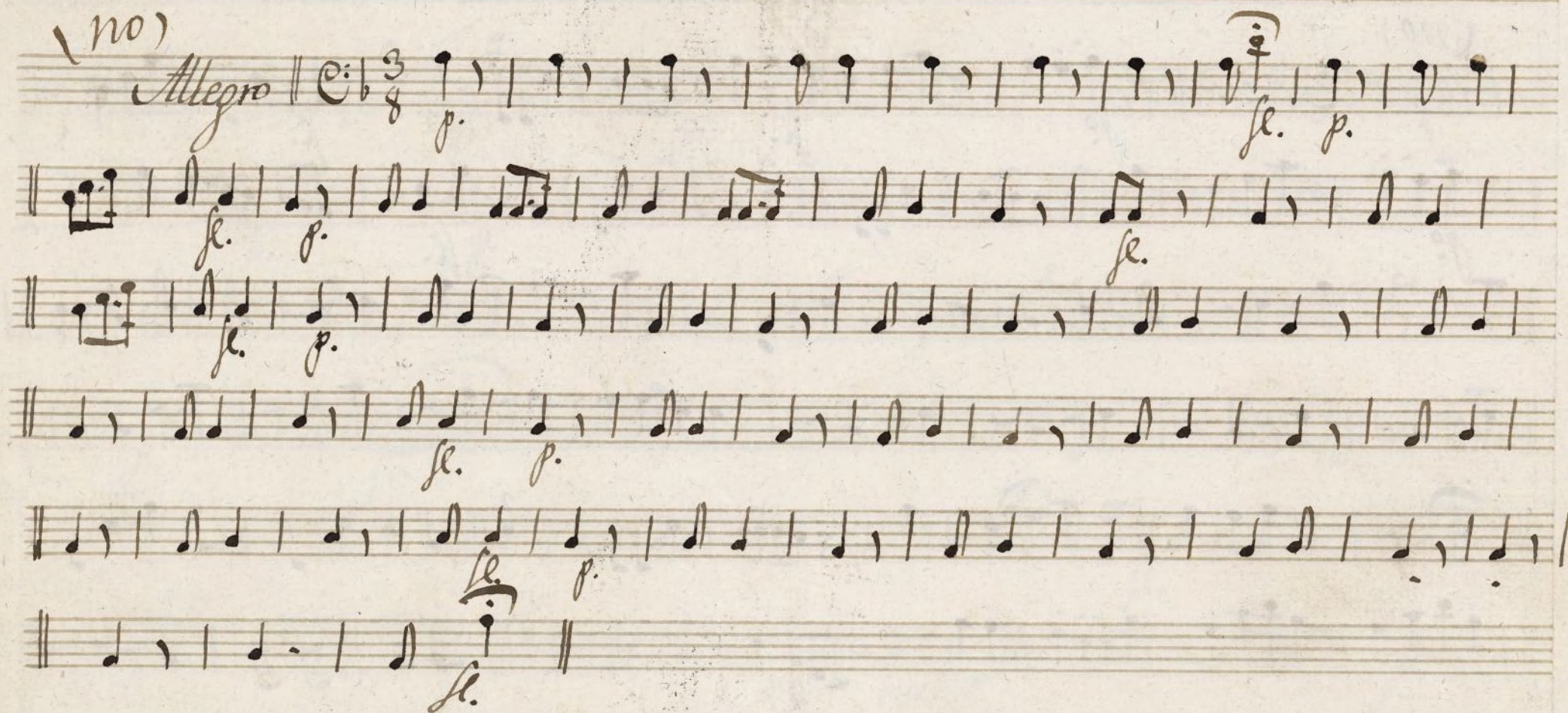
(no)

Alleg.^{ro}

The musical score is written on eight staves. It begins with the tempo marking *Alleg.^{ro}* and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *p.* and *f.*. The piece concludes with the word *Parola* on the eighth staff.

no)

Allegro



Alleg.^o No mucho. *E:* $\frac{2}{4}$ *p.*

ff. *All.^o* *fr.* *Parola*

Alleg.^{to} *E:* $\frac{3}{4}$ *ff.* *p.* *ff.* *p.*

ff. *p.*

Mozzo

Ayuntamiento de Madrid

