

MORAL, Pablo del

los zillos del Pardo y los andaluces.

Tonadillo a cuatro . 1791

Partitura .

Violin primero

Violin primero duplicado.

Violin segundo

Violin segundo duplicado.

Oboe primero

Oboe segundo

Trompa primera

Trompa segunda

Contrabajo.



153-5

Leg.<sup>o</sup> ss.

Conadilla a 4.<sup>o</sup>  
 Las Sillas del Prado,  
 y Las Andaluza;

Theatro de  
 Corpus.

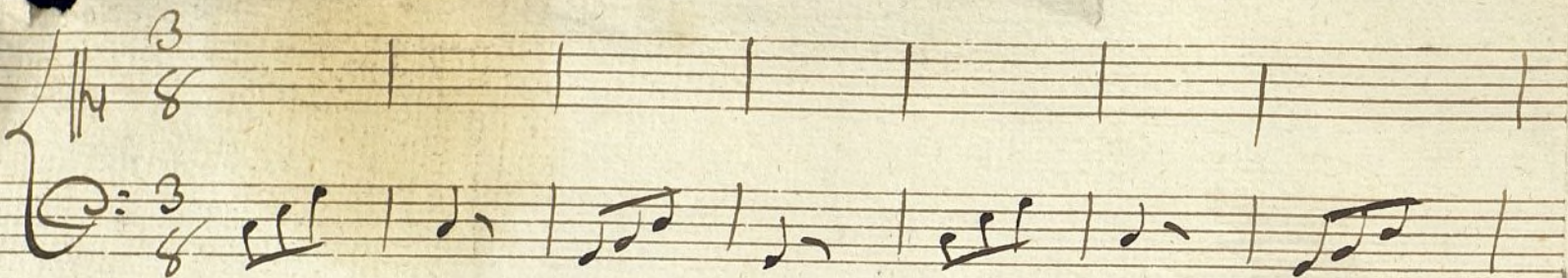
Del S.<sup>r</sup> Moral

Sra Prado La Mora  
~~Sra Morante~~  
 Gar.<sup>o</sup> y Vizente

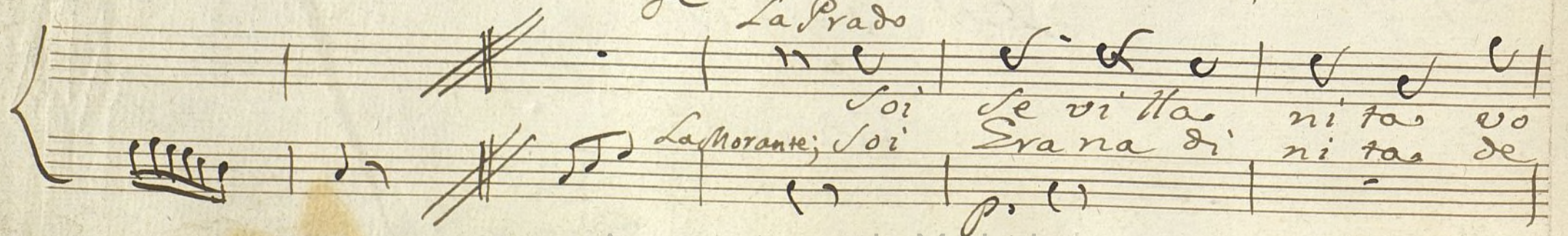
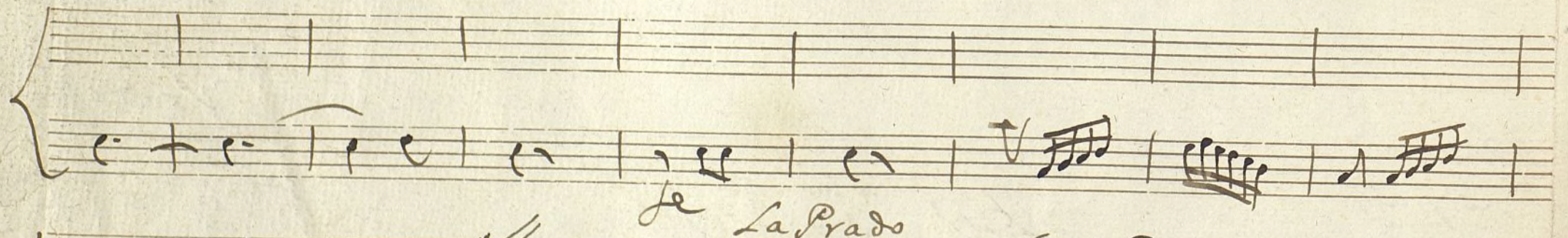
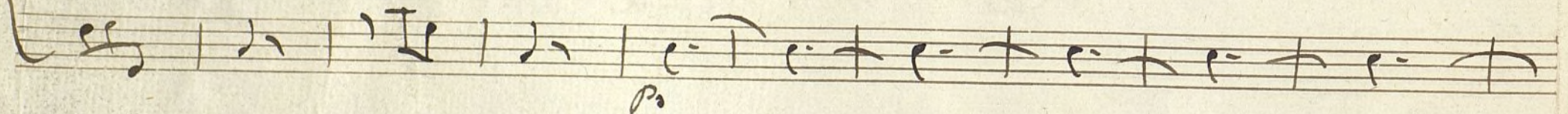
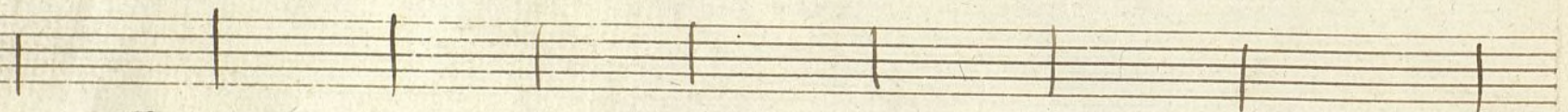
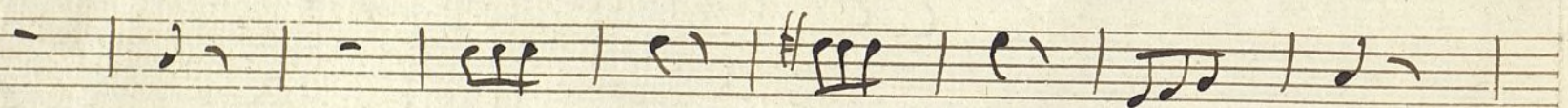
1791.



All.<sup>o</sup> Moderado



Vista de Prado; Con sillas o cupados de gento;  
menor una;





Handwritten musical score on aged paper, featuring three systems of music with lyrics in Spanish. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script.

ni tay marcial y por ei te Prado me Vengo apa rear y  
buen pa rezer y tal Cual Vestida Como ya se be y

por ei te Prado me Vengo apa rear Con  
tal Cual Vonita Como ya se be Al

ei te gar va to yes te personal a to dos los ton tos es  
Prado me bajo a sen tar me en el por verme de Bo vos to



Vengo a som brar a todos los bonitos los vengo a som brar  
dear y que rer por bérme de Bo vos To dear y que rer

ay Prado Pra do Vergel de espa ña donde pes  
Las 2 / ay Prado Pra do Vergel de España donde pes

Ca mos sin Ved ni Ca ña sin Ved ni Ca ña  
Ca mos sin Ved ni Ca ña sin Ved ni Ca ña



ay Prado Prado de toda mi alma de toda  
ay Prado Prado de toda mi alma de toda

mi alma  
mi alma

*Allegro*

Parola / Prado, que grande Culebra;  
Mor<sup>to</sup> que fiera la parte; And<sup>te</sup> esta a Frana  
dina; Mor<sup>to</sup> esta a Sevillaana, And<sup>te</sup> va liente en co  
zera; Mor<sup>to</sup> va liente trapaza; And<sup>te</sup> allia y  
Una rilla quiero hir a ocupar la;  
(Van a sentarse a un tiempo,  
y se quedan en pie)



Morance

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

Yo edo o cupar la silla — que llegué  
Las tengo yo a fanegar — para arro

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

*Prado*

antei — — —  
Narte — — —  
que llegué an — — — te ya mi g<sup>l</sup> usted lle  
para arrojar — — te yo empedrado con

*Prado*

pa — — — ra que fuerzan ha — — te ya mi g<sup>l</sup> usted llega ra g<sup>l</sup> fuerza  
e — — — Has toda mi Ca — — — He yo empedrado con ellas toda mi

*Prado*



me haze - - - - - Yo da re por la silla

Calle - - - - - *llegavno y se rienta* *Mor<sup>te</sup>* La seo cupo la silla

se senta pe sos - - - - - se senta pe - - - - -

y el pleito cesa - - - - - y el pleito ce - - - - -

*Prado*

sos y yo se senta on - - - - - tad y me la lle - - - - - sos y yo se senta

sa por Uria lo sien - - - - - to que en pie se que - da por Uria lo



onzas y me la llevo - - -

siento q. en pie se queda - - -

D.C.

*Morante*

pues somos Paisanas hagamos la paz haga - mos la

*Prado*

paz toma en un abrazo prueba de amor

2da 2.

dad prueba de amistad Ya alegres el



Prado arriba ya bajo vamos a pasear vamos a pa

sear vamos a pasear

*All. Comodo* Sale Garrido de Capitán, con la varripa muy abultada.

Garrido  
Como es tri tan tri

pudo me voyo al Prado me



ha ver riel e xer ci cio me pone flaco me

todos me Co no zen mai Conoz co

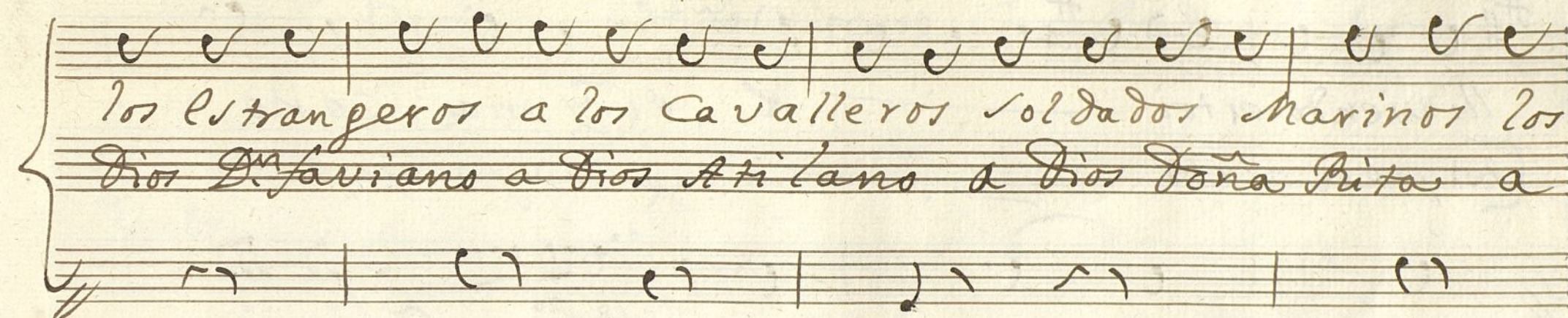
yo mai Conoz co - yo mai Co noz co - yo

a los tri bu na les a los he nes tra les a

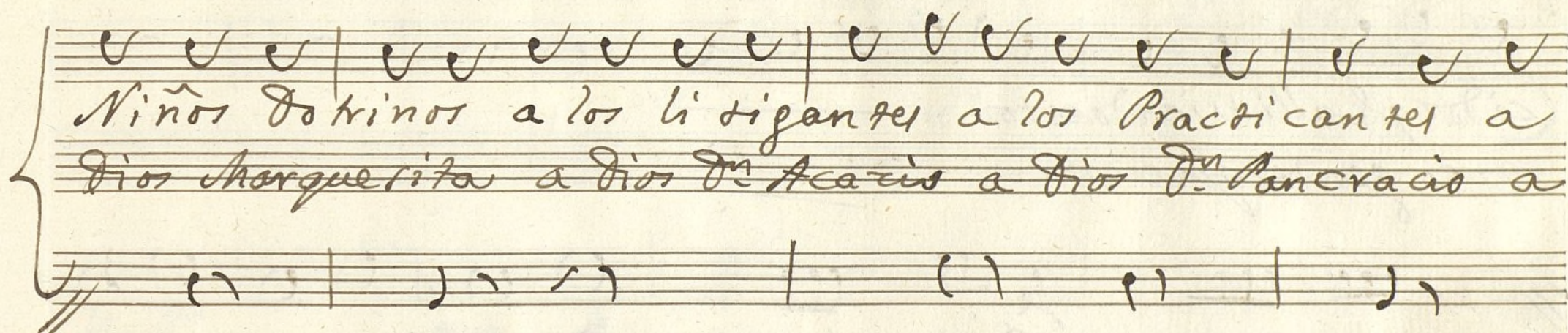
no (A Dios Nico Lara à Dios Doña Blasa a

Punteado

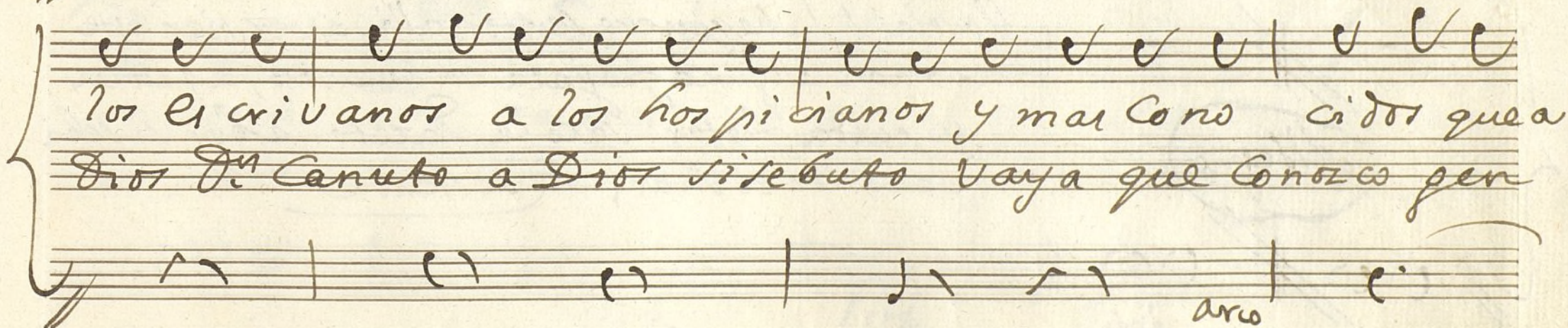




los extranjeros a los Cavalleros soldados Marineros los  
 Dios D<sup>n</sup> Joviano a Dios Atilano a Dios Doña Pita a



Niños Doctores a los litigantes a los Practicantes a  
 Dios Margarita a Dios D<sup>n</sup> Acario a Dios D<sup>n</sup> Pancracio a



los Escribanos a los hospicianos y mas como cidos que a  
 Dios D<sup>n</sup> Canuto a Dios Sisebuto Vaya que Conozco per  
 arco



<sup>A</sup> *lliviendo etoi* <sup>A</sup> *no* *Y mai cono*  
*tes que el error* *vaya que co*  
*Ci dor gl alli viendo etoi*  
*no es gente que el error*  
*Parola* *Me quiero sentir alli, aver si en este*  
*conal alguna fragata en cuento, aqui en*  
*yo pueda fletar: saca la Sazeta a ver si seba*  
*secando el Mar; Serienta*  
*Allegro*



*And. Comodo*

*Salé vizense, Con la Prado, y la Morante:*

*Viz.º*

*Ma da mi tas mi as e*

*Viz.º So lo a Compañeros e*

*Se po*

*La per fec cion ha pue to mi alma en dulce pri rion en*

*mi pre sen sion <sup>last.</sup> Sois om bre de cen te ye mu cha Ra zon ye*

*Virg Virg Virg*

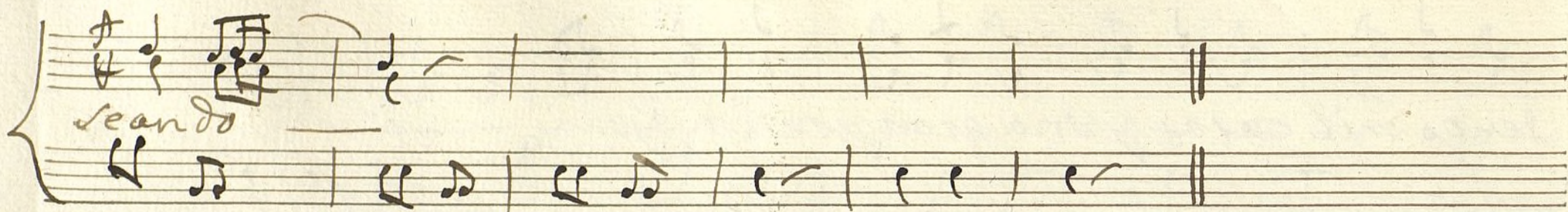


Dulce prision yo soi ca va lle ro se ño ra de ho  
 mucha Ra zon viz<sup>e</sup> y quien son v<sup>os</sup> de<sup>s</sup> Ma<sup>te</sup> y o hij a de Un Ba  
 nor no v<sup>os</sup> sed se per su ada que o tra co sa soy q<sup>ue</sup>  
 ron<sup>Prado</sup> y yo Pri ma her ma na de un So ver na dor de un  
 yo ten go vir lo chor yo ten go for ton yo  
 Allegro



tengo mil casas y una gran pension y una  
Virk <sup>gar.</sup> Virk <sup>abiado</sup> Virk <sup>lados</sup>  
(lo que miente la Gazeta, voy a <sup>eso es un error</sup> ~~en un error~~) A  
que esto es mentir y el cari min. lagro que la anda luzos  
no lo a costum bra mos no lo <sup>lois.</sup> Bra  
cero Bra zero y vamos pa seando y vamos pa  
le

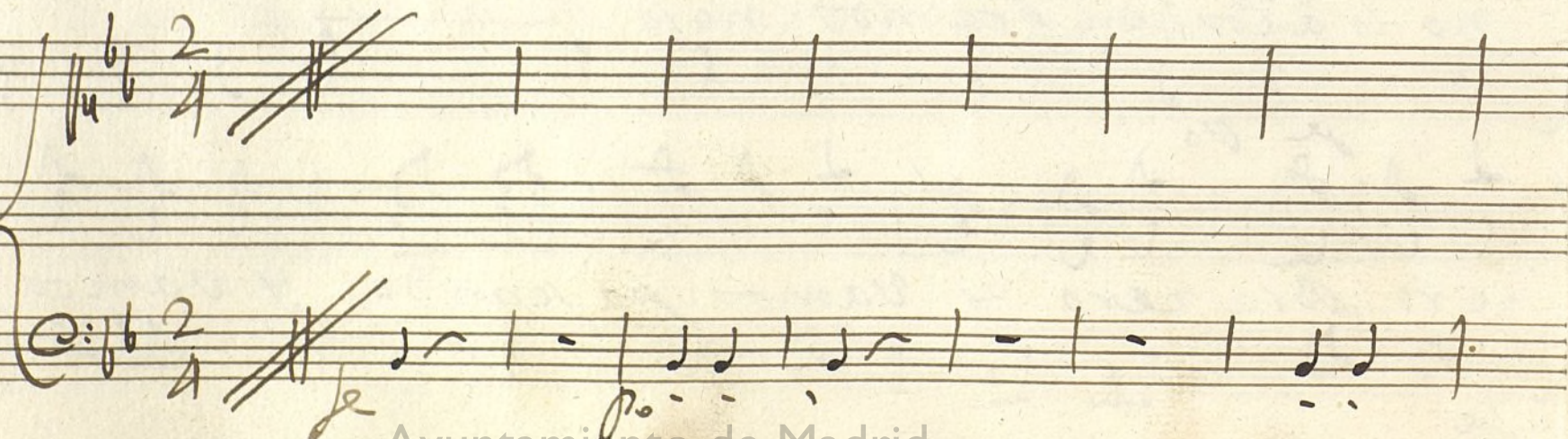




Parola / *ser* alerta con los vollos, Cuantos andais por el Prado, que los Ave de  
 Rapina ya van por aqui bajando; *viz*, *ser* Perico? *ser* ombre mealegro,  
 que vien empleado bay! *ser* Pero tida, Madama aqui ay sillas, *la* 2/a ventar, *viz* con la suya  
 cada uno habremos Capitan; *ser* Ustedes son Andaluces? *la* 3/a *ser* ena, y poco ha que llegamos  
 ala corte; *viz* ya que venis? *Prado* a heredar a unos ciertos Mayorazgos porientes, que ay por aca;  
*ser* *la* herederas que tienen los Mayorazgos; *la* 2/a mirad de que teneri tal Barriga?  
*ser* *ser* pue que mienten sin ypaal una mentira he de hechar les que no me la ande sujar;  
 Etando de Guarnicion tiraron de Gibraltar una Bomba, seme entro por la boca,  
 fueo parar ala Barriga, y alli la tengo, Ceciondola y cada vez la Barriga me llega  
 mas abultar: *la* 3/a que mentira que men tira; *ser* *ser* y digo yo que es verdad?

Coplas

And. gracioso





Morante

A

Señor Capitan de el alma  
Prado/ Cavallero Pe ti me re

Le

usted tendrà Mexicanos  
tiene usted mucho dinero

usted

Seis maravillas te  
Viz<sup>e</sup> hare dos años se

par do

1 49



nia y en a loja lo hepar tado y en a loja lo hepar  
 nora que tengo en bargado el sueldo que tengo en bargado el

tado mi se ria mi se ria pe tar do pe tar do mu  
 sueldo mi se ria mi se ria pe tar do pe tar do

cha charre tera y no tiene un Cuarto y no tiene un Cuarto  
 revisad que no los y no tiene un Cuarto y no tiene un Cuarto

temu



*par do*  
 que di zei mi vida  
*viz p* que di zei mi vida  
*Mar te*  
 vaya vste en cu  
*Prado* vaya vste en cu  
 chando vaya  
 chando vaya  
 el que  
 La Ce  
 no tenga pe setas no se meta en Corsejar gl a la Luna de Va  
 ra de trixe el fuego las Rocas de arriba el Mar y de amor en la con  
 no 9

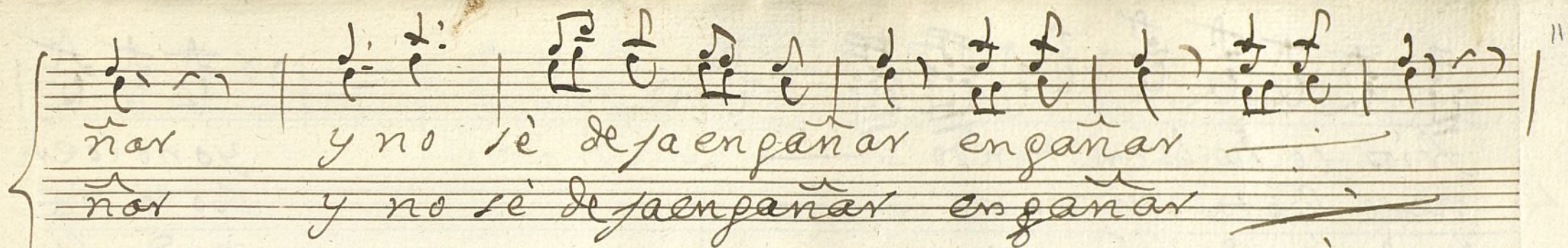


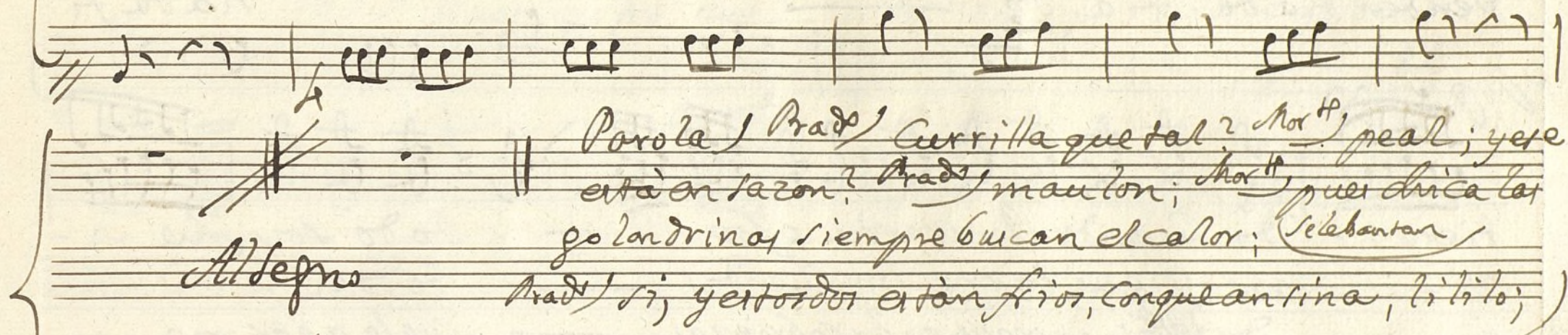
len cia el po bre se que darà el  
 quitas es el oro el General es el

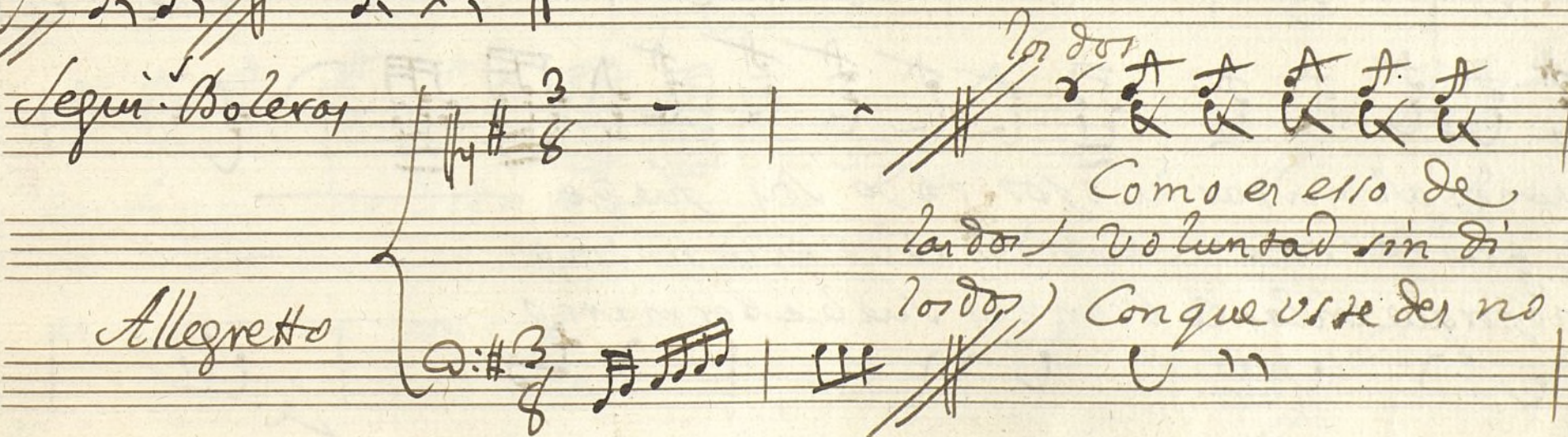
4.  
 6 ay a morei ay a morei ay Ca riño andar yan  
 8 ay a morei ay a morei ay Ca riño andar yan

6  
 8  
 dar que ei vsted mui pi ca riño y no se de ja en ga  
 dar que ei vsted mui pi ca riño y no se de ja en ga




  
 nar y no se de ja en pañar en gañar
   
 nar y no se de ja en pañar en gañar


  
*Allegro*
  
 Porola / Prad / Curilla que tal? Mor<sup>tr</sup>, real; y se
   
 etá en lazon? Prad, maulon; Mor<sup>tr</sup>, puer drica la
   
 go landrina, siempre bucan el calor; (Se le bantan)
   
 Prad / si, y etá dor etá en frío, Conque an rina, lili lo;


  
*Segui Boleros*
  
*Allegretto*
  
 Como es ello de
   
 lador / voluntad sin di
   
 lador / Conque us se de no



Frios yo no lo en tiendo  
 nero Bota sin vino  
 venden nada fía do

yo no lo en  
 Bota sin  
 nada fi

tien - - - do Cuando al mirar tu ojos  
 Vi - - - no y guitarra sin Cuerdas  
 a - - - do no porque en las cobranzas

todo soy fue - - -  
 todo es lo mis - - -  
 suele aver ma - - -

po Cuando al mirar tu ojos todo soy fuego  
 mo y guitarra sin Cuerdas todo es lo mismo  
 nos no porque en las cobranzas suele aver marro



Y a la prozer - - - te Una Voluntad He  
Y en tu tra tien - - - da no pasan volun ta  
lon 2, puer a o ro hue - - - so vayan hijitas mi  
fina yar dien - - - te Una Voluntad He  
sino pe se - - - ta no pasan volun ta  
ar - - - Con ele pe - - - rro vayan hijitas mi  
so fina yar dien te  
da sino pe se ta  
ar Con ele perro  
Y al punto  
Allegro



va - - - mos Con Una tira nilla a se pa

rar - - - nos Con Una tira nilla a separar nos

En


*Girana*

*Allegretto*

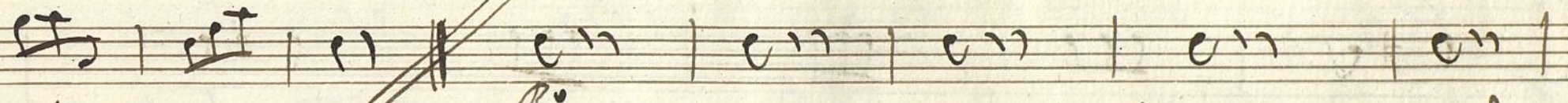
no fe



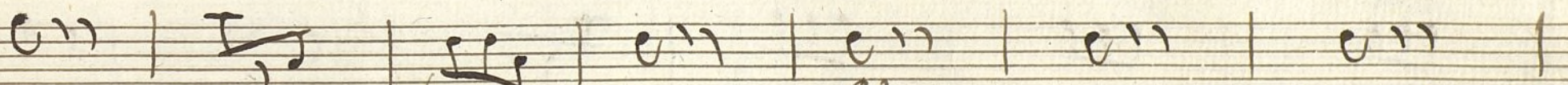
Prado, y Sarrión


 Parece un Paraíso el Prado se — gun

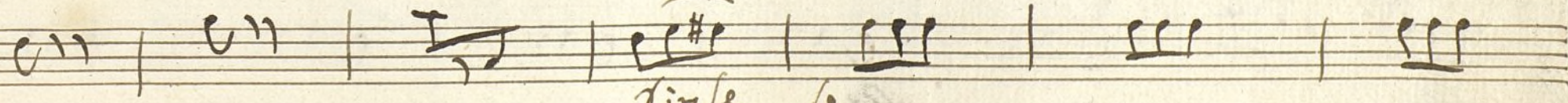
Mor. y viz. — el que se siente en el Prado no — se



lo que en el se — ve. Porque ay Evas ay A — danes y —  
 a Junto a mu — dañ que a las gentes de esta tierra les —



— Cu le bras ay tam — bien; ay tí rana sa la da tí  
 — es mui per Ju di — cial; ay tí rana —


 Finje a



ra na yan dar que Cada día el Prado nos divierte

mas Con las pen tes tan varia s que ban à pa sear qe ban à pa

sear; Andael Amor — Pe ti me bre andael

sear; Andael Amor — Pe ti me bre andael

sear; Andael Amor — Pe ti me bre andael



*Primer Dº*

Amor — Co legial andael Amor — ex tran gero

*Max y vizº*

andael Amor — *todos* Mi li tar; y tan bien anda mu cho peri

*fe*

llan y tambien — a ver si buena men te la



puede pegar a ver si buena mente la puede pegar - -

*Allegro*

*Final*

*Vivo*

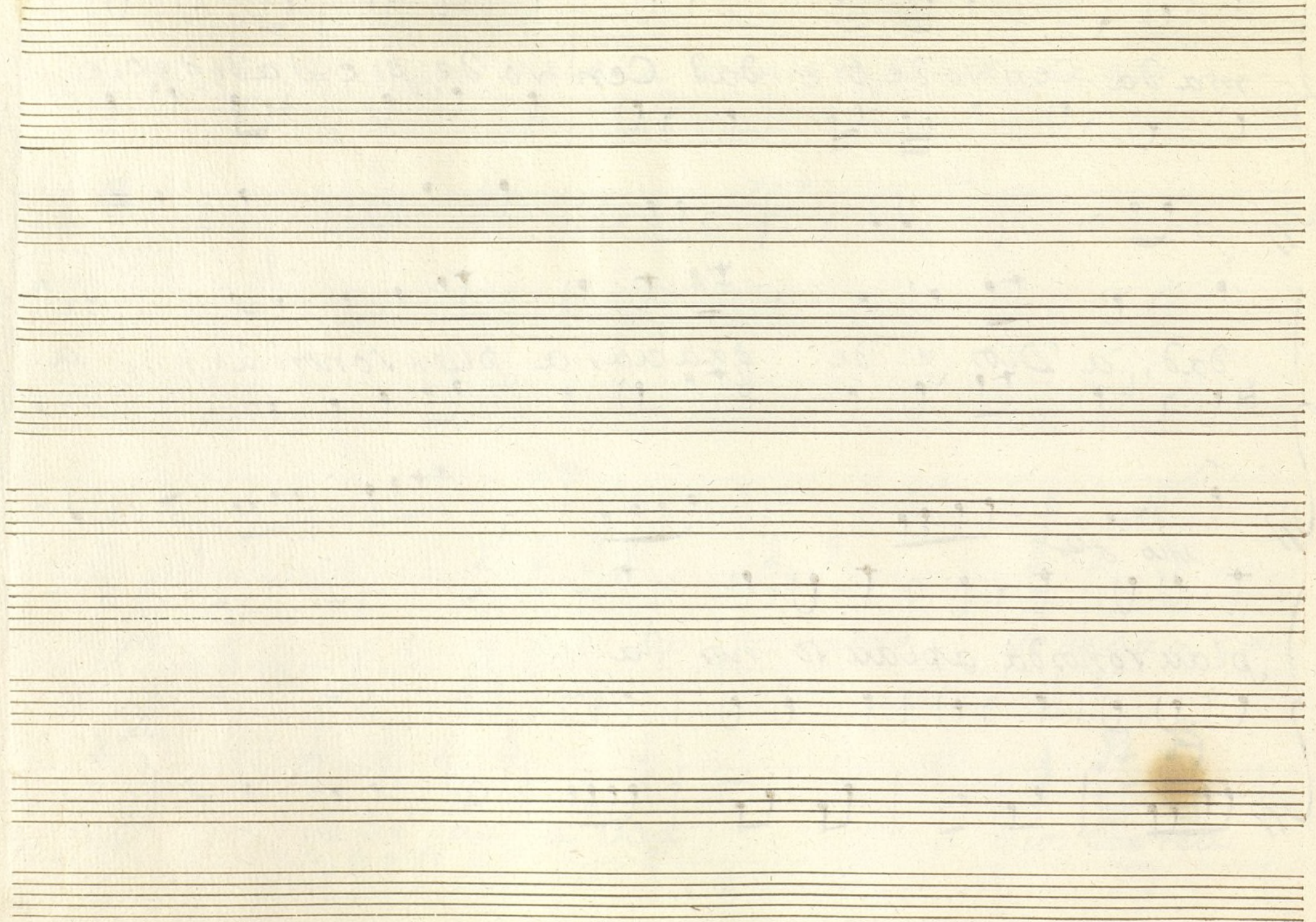
*bar*

Punto



ma da Cen tro de pie dad Cen tro de pie dad de pie.  
dad, a Dios y de gra cia a pla u so no da a:  
ano se  
pla u so no da a pla u so no da





Ayuntamiento de Madrid







Andalucia Para las Sencas Senos mis n Para la pauni



153-5

MUS 153-5

Violin Primero

Tonadilla a 4.

La Andaluces;



*Allegro Moderato* & 3/8

Handwritten musical score for a piece titled "Allegro Moderato" in 3/8 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano), "f" (forte), and "Vivace". The piece concludes with a double bar line and the word "Parola" written in a cursive hand. The manuscript is on aged, slightly stained paper.



*Segue!* *Allegretto* *3* *8* *A voz*

*Volte*



*All.<sup>o</sup> Comodo*  $\text{G}^{\#} \frac{6}{8}$

The musical score is written on a single system of ten staves. The first staff begins with the tempo marking *All.<sup>o</sup> Comodo* and the key signature of one sharp (F#) and a 6/8 time signature. The notation is a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *ff* (fortissimo) appears on the second, fourth, and eighth staves; *pp* (pianissimo) appears on the second, fourth, and sixth staves; and *le* (leggero) appears on the fifth, sixth, and eighth staves. The piece concludes with a double bar line on the ninth staff, followed by the word *Parola* on the tenth staff. Below the main system, there are four empty staves.



*And. Comodo* 2/4

*Allegro*

*Parola*  
*Volte*



Coplas

And: gracioso

866<sup>2</sup><sub>4</sub>

[illegible]



*Segui. Bolera* *Allegretto* 3/8

*Volte*



# Tirana

Allegretto

3/8

Handwritten musical score for 'Tirana' in 3/8 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. Various annotations are present throughout the score, including 'vo' (voice), 'p' (piano), 'f' (forte), 'rinc' (rincantando), 'fmo' (finito), and 'Allegro'. The score ends with a double bar line and the word 'Allegro' written below the final staff.



*Final* *Vivo* *Voz* 5

*Punteado* *arpeggio*



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7

Violin Primero Duplicado;

tonadilla a 1.<sup>o</sup>

Las Andaluzas;

//



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

*vor*

*p.*

*f.*

*p.*

*f.*

*p.*

*f.*

*p.*

*rf.*

*p.*

*f.*

*p.*

*Al Segno*

*Parola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *f*, and *p*. The score is written in a cursive, handwritten style.



*All.<sup>o</sup> Comodo:*  $\text{G} \#6/8$

The musical score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup> Comodo:* and the key signature  $\text{G} \#6/8$ . The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The piece concludes with the word *Paxola* written in a large, stylized script.



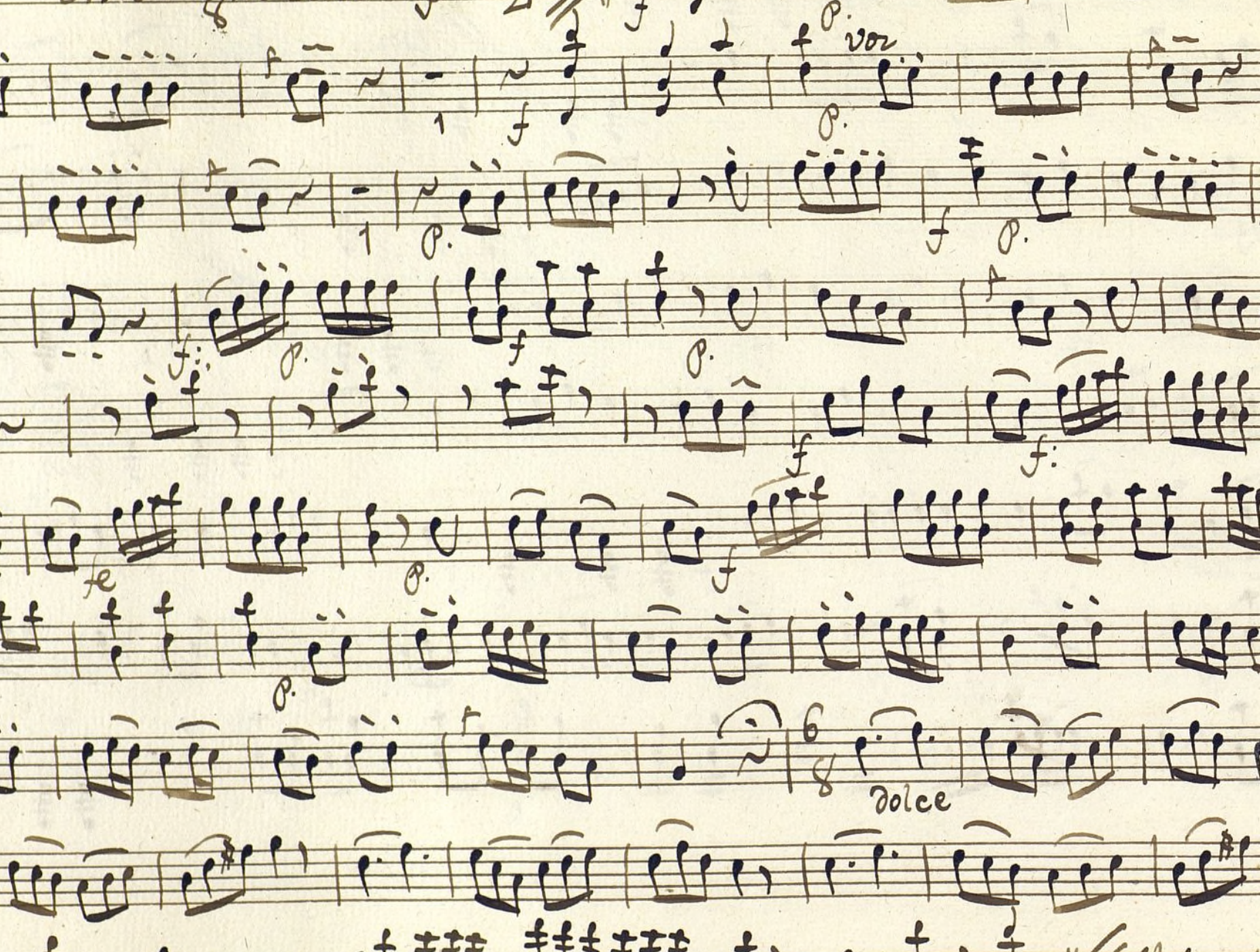
*And.<sup>te</sup> Comodo:*  $\text{G major}$   $\frac{2}{4}$

*f* *p* *rf* *rf* *f* *p* *Allegro* *Prmo* *f* *p* *Parola* *Vatti*



Coplas:

And. exaciso

*Coplas: And.<sup>te</sup> gracioso*   
*Parola*  
Ayuntamiento de Madrid



*Segno! Bolera!*

*Allegretto:*  $\text{G}^{\sharp} \frac{3}{4}$

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

*Allegretto*  
*dos vezes*

*Volti*



Tirana:

*Alleg*

[illegible]

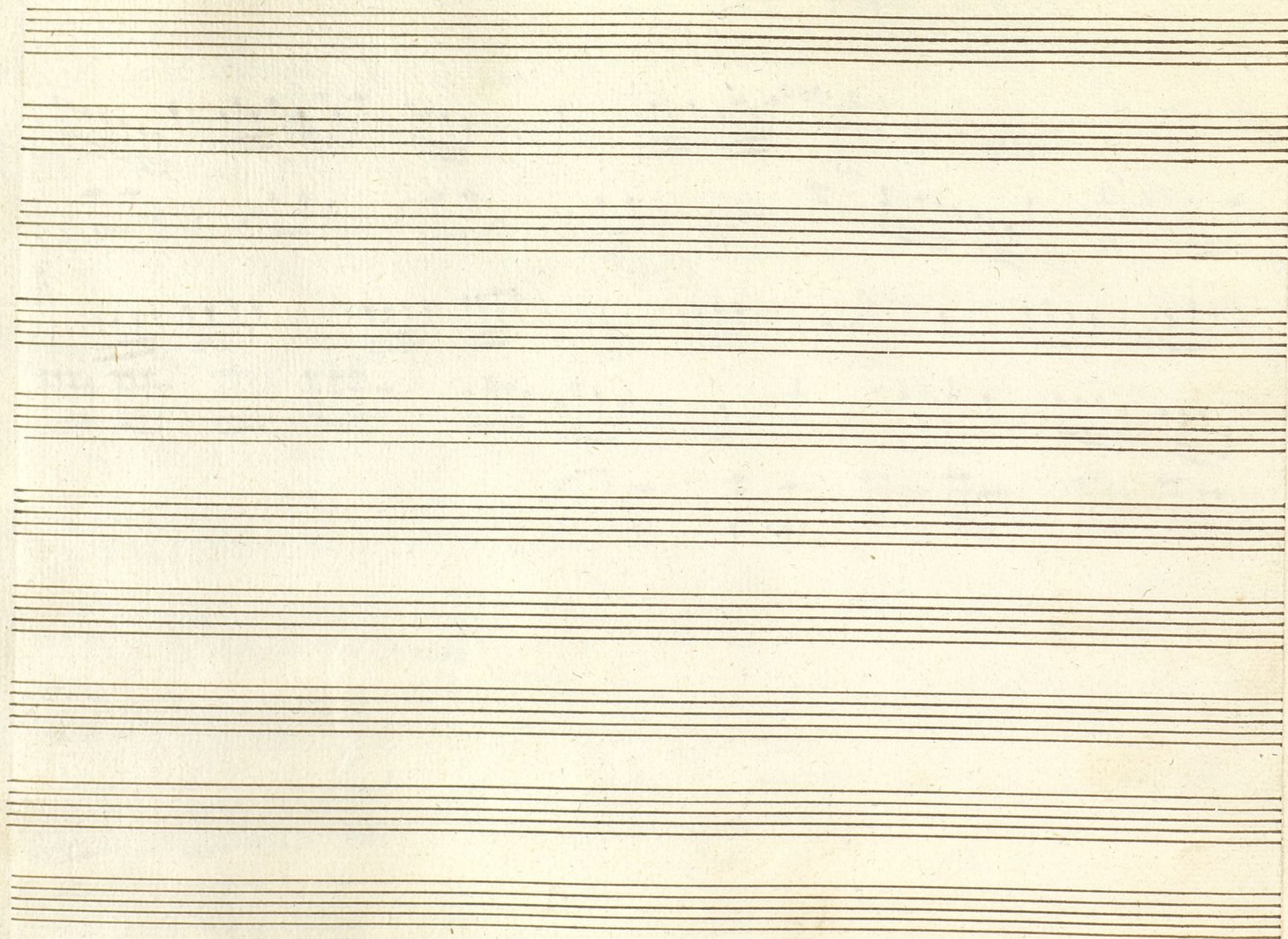


*Final: Vivo:*  $\text{2}^{\text{vo}}$

*Punt. 2o*

*arco*





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Violin Segundo

Conadilla a 4<sup>o</sup>

Las Andaluzas;



*Allegro Moderado* 3/8

Handwritten musical score for a piece titled "Allegro Moderado" in 3/8 time. The score consists of ten staves of music. The first nine staves contain a continuous melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The tenth staff begins with a double bar line and the word "Allegro", followed by a few notes and then the word "Parola". The manuscript is written in dark ink on aged paper.



*Segu. Bolera* Allegretto  $\text{G} \# 3/8$

Volte



*Allegro Comodo* &# 6/8

Parola



Handwritten musical score on ten staves. The first staff is titled "And<sup>te</sup> Comodo" and has a 2/4 time signature. The music is written in treble clef with a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also markings like "le po" and "ur". The score includes a double bar line with a repeat sign. The word "Allegro" is written in the fourth staff. The word "Parola" is written above the eighth staff, and "Volte" is written below the tenth staff. The handwriting is in cursive and appears to be from the 18th or 19th century.



*Coplas* *And. gracioso*

*Parola*



*Segu. Boleas* *Allegretto*  $\text{3/8}$   $\text{F\#}$

*vo*  
*p.*

*le*

*Allegro*  
*doz vezes.*  
*le*

*Volte*

The musical score is written on seven staves. The first staff begins with the title 'Segu. Boleas' and the tempo 'Allegretto' in 3/8 time, with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p.' (piano) and 'le' (forte). A double bar line with a slash appears after the second staff, and another after the fifth staff, indicating a change in tempo to 'Allegro' and a repeat of the previous section 'doz vezes.' (twelve times). The score concludes with a double bar line and the word 'Volte'.



*Pirana* Allegretto & 3/8

The musical score is written on ten staves. The first staff begins with the title 'Pirana' and the tempo marking 'Allegretto' followed by the time signature '3/8'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'v' (vivace). The piece concludes with a double bar line and the word 'Allegro' written below the final staff.



*Final* *Vivo*  $\text{2/4}$  *voz*

*Paseado*

*oro le*





Ayuntamiento de Madrid



+

Violino Segundo Duplicado;

Tonadilla a 1.<sup>o</sup>

Las Andaluzas;



Handwritten musical score on ten staves. The tempo is marked *All.<sup>o</sup> Mod.<sup>to</sup>* and the time signature is  $\frac{3}{8}$ . The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f*, *p*, *fe*, *rf*, and *vor*. The score concludes with the instruction *Al Segno* and the word *Parola*.



*Sequi. Bolera. Alleg.  $\text{no}$*

*f. p. A. vo. p. D.C. Volta*



*Allegro Comodo:*  $\frac{6}{4}$

*Parola*



*And.<sup>te</sup> Comodo.*  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{2}{4}$

*p* *f* *rf* *rf* *rf* *f* *p* *vor* *p.* *Allegro*

*pmo* *f* *p* *f* *p*

*Parola*  
*Ulti*



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

*f. va*

*p.*

*f. p.*

*f. p.*

*p.*

*f.*

*p.*

*p.*

*p.*

*p.*

*dolce.*

*Al Segno* || *Parola*



*Segui. Boleraf: Alleg. #0 #3*

*Alleg. #0 #3*


*Alleg. no  
dos verez*

*Volti*



Lirana:

*All. eg. #*

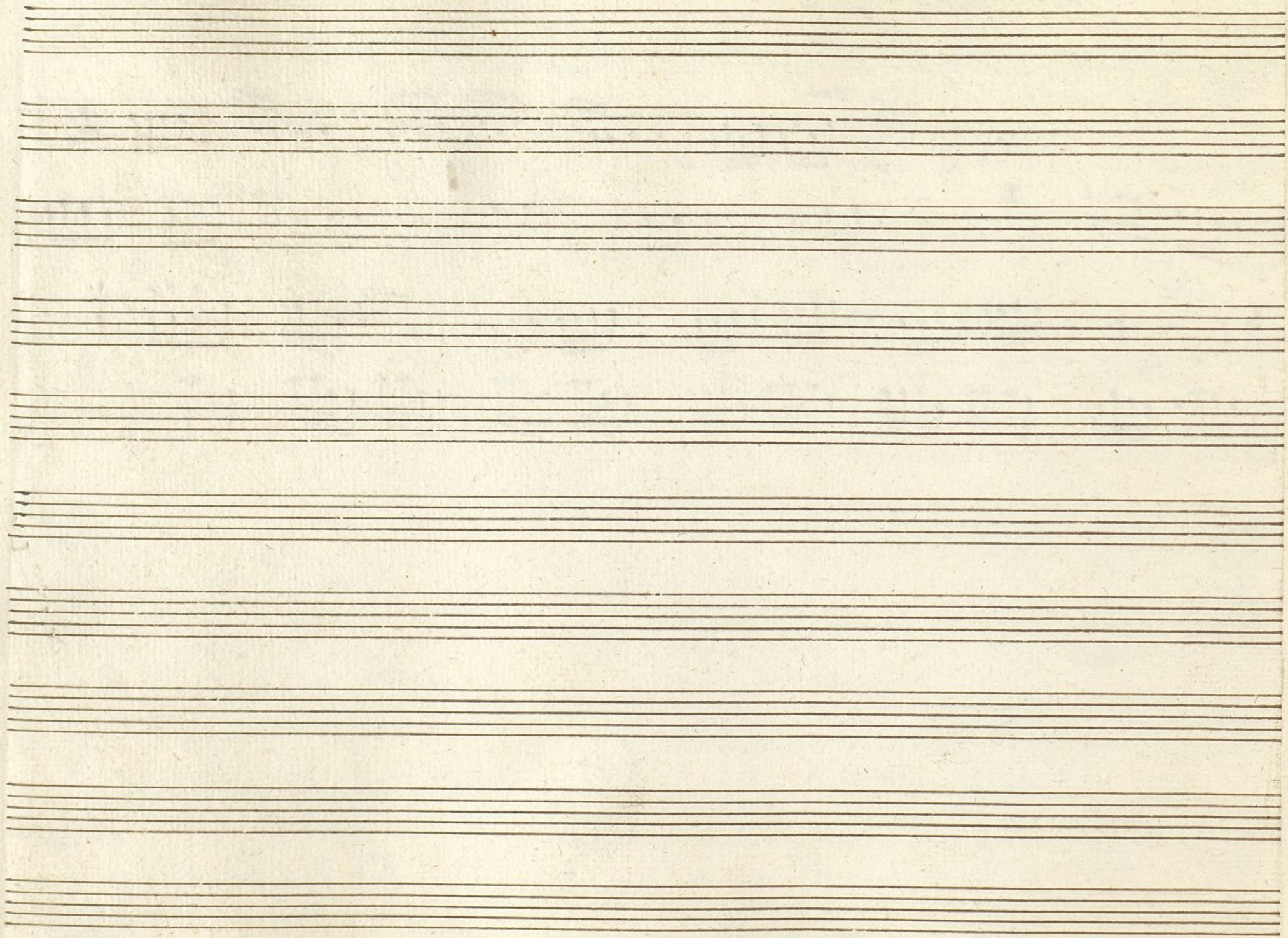
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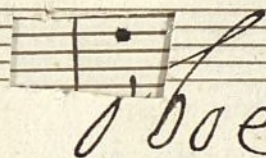
*Final:* *vivo:*  $\text{G}^b$   $\frac{2}{4}$  <sup>2<sup>va</sup></sup>

*arco* *fe* *Punt<sup>do</sup>*







 *Boe Primero*

*Conadilla a 4.*

*La Andaluza:*



*All. Moderado*  $\frac{3}{8}$

*Allegro*

$\frac{3}{8}$  *Allegro fare* //  $\frac{6}{8}$  *All. fare*



Andr. gracioso 2/4

Parola  
Volte



*Coplas And.<sup>te</sup>*  $\text{F}^{\flat}\text{B}^{\flat} \frac{2}{4}$

*Allegro*

$\frac{3}{8}$  *Allegretto tace* //



# Alta Lirana

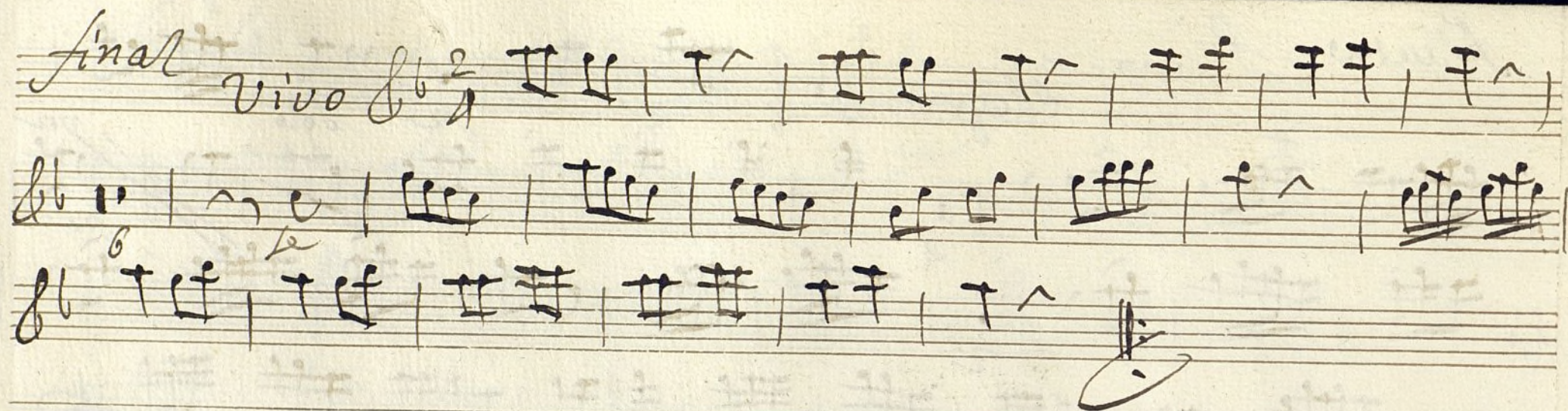
Allegretto

3

Handwritten musical score for 'Alta Lirana' in 3/8 time, marked 'Allegretto'. The score consists of nine staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'Solo' and 'Voz'. The music is written in a single system. The final staff is marked 'Allegro' and 'Voli'.

Voli







Oboe Segundo

Flonadilla a 4.

Las Andaluzas;



+

*All.<sup>o</sup> Moderato*  $\frac{3}{8}$

4 2 10 10 1 3 10 10

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

$\frac{3}{8}$  *Allegretto Tare* ||  $\frac{6}{8}$  *All.<sup>o</sup> Tare* ||



*And. gracioso* 2/4

Parola  
Volte



*Coplas And.<sup>te</sup> 2/4*

*Solo*

*voz*

*Allegro*

*3/8 Allegretto fare*



*Flauta Pirana*

*Allegretto*

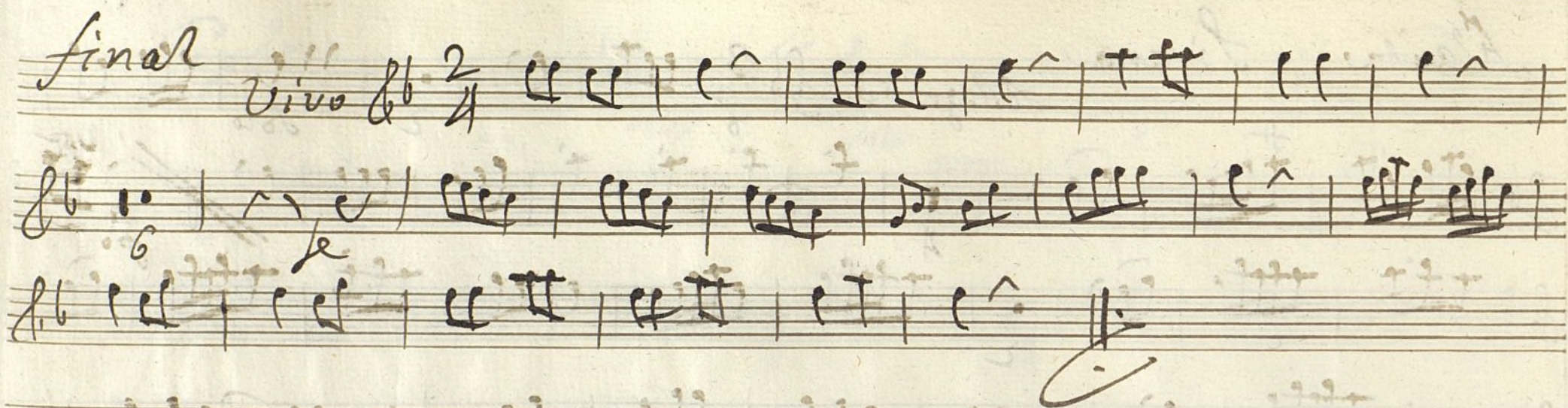
Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation consists of several measures of music, including eighth and sixteenth notes, and rests.

Handwritten musical notation on eight staves. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes. There are also some markings like 'Solo' and 'Voz' written above the staves. The notation is dense and appears to be a transcription of a handwritten score.

*Allegro*

*Volti*







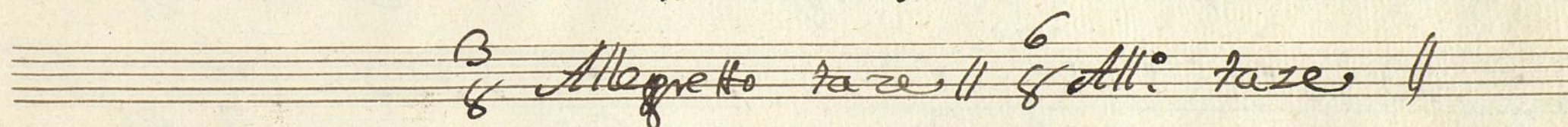
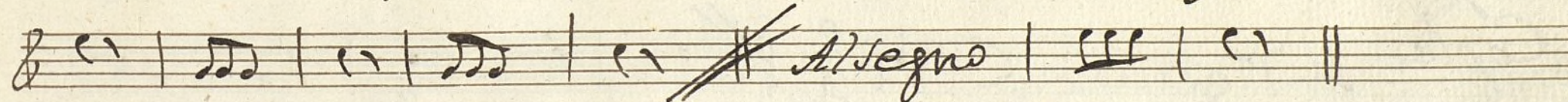
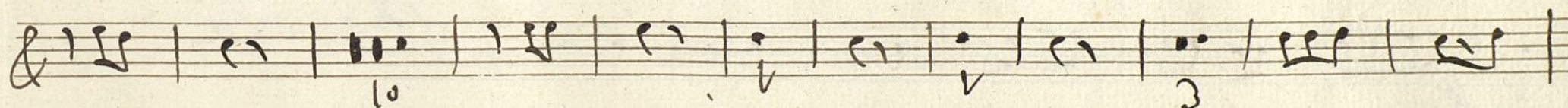
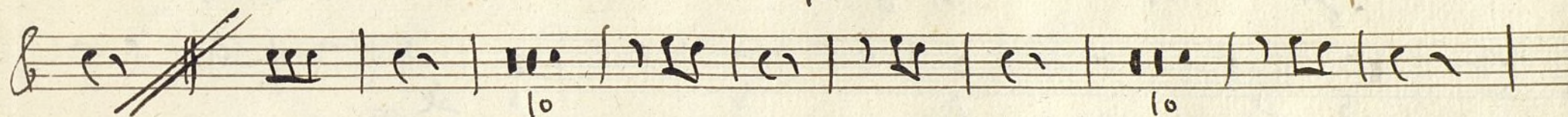
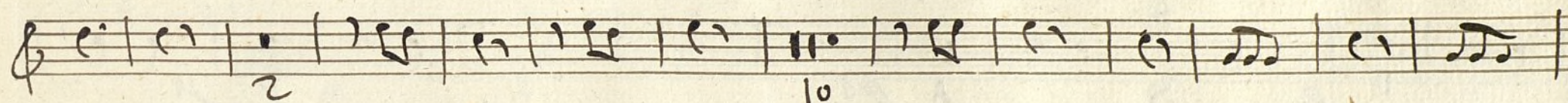
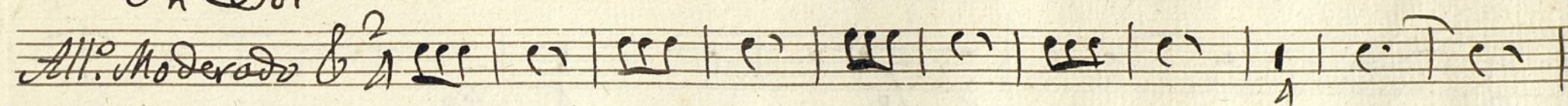
*Trompa Primera*

*Zonadilla à 1.<sup>o</sup> Las Andaluzas;*

Mus 153-5

1

*In Cevol*





elafa

And<sup>te</sup> C:bb 2/4

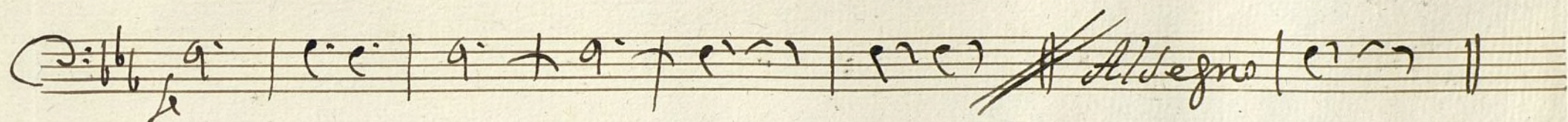
Handwritten musical score for 'elafa'. The piece is in common time (C) with a key signature of two flats (bb) and a 2/4 time signature. It consists of five staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a cursive, handwritten style.

Parola

Coplas And<sup>te</sup> gracioso C:bb 2/4

Handwritten musical score for 'Coplas'. The piece is in common time (C) with a key signature of two flats (bb) and a 2/4 time signature. It consists of five staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a cursive, handwritten style.

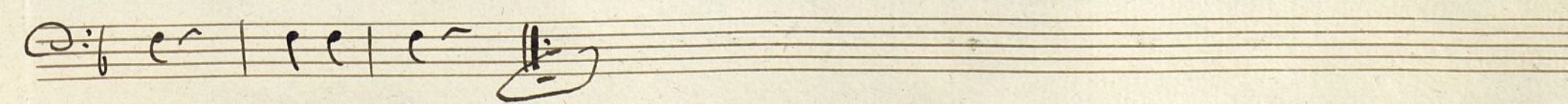
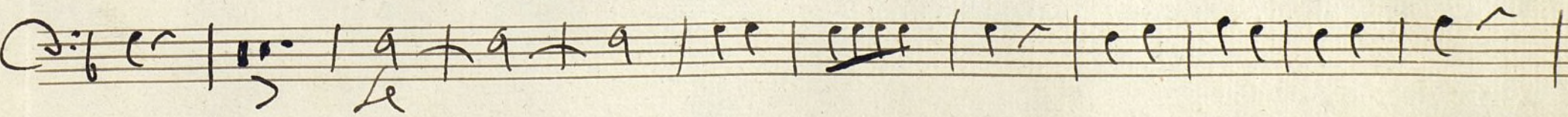
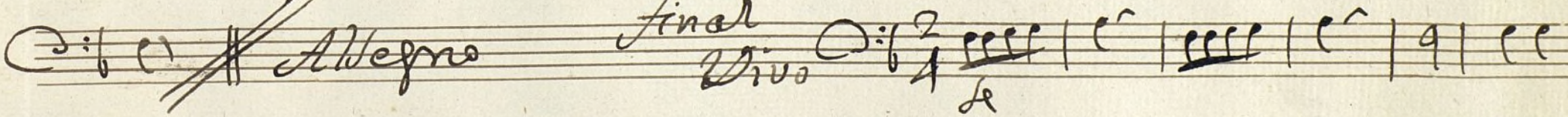
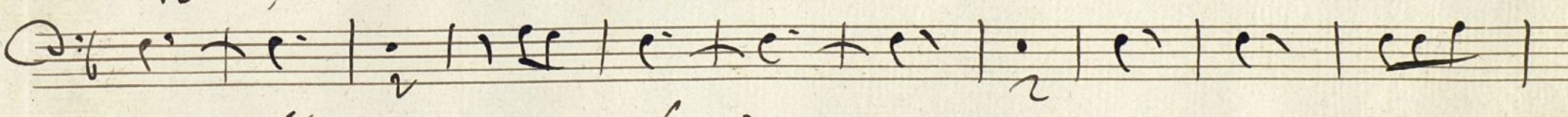
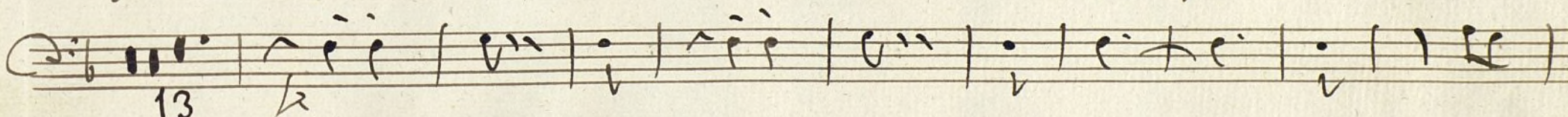
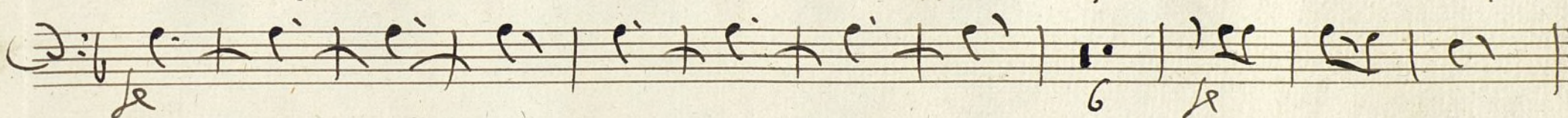
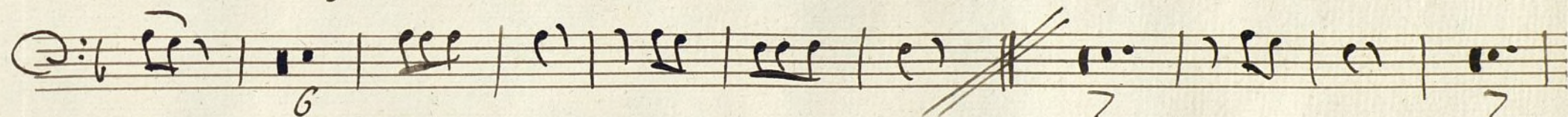
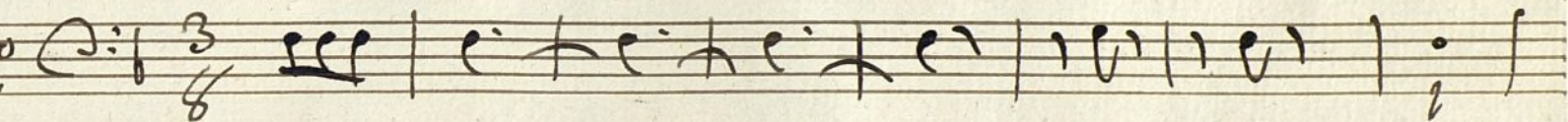




$\frac{3}{8}$  Alleg<sup>ro</sup> ~~Barre~~ //

*Pirana*

*Alleg<sup>ro</sup>*





Ayuntamiento de Madrid



*Trompa Segunda*

Mus 153-5

*Sonadilla a 1.º Las Andaluces;*

*In cerol*

*All.º Moderado*  $\frac{3}{8}$

*All.º Moderado*  $\frac{3}{8}$

*Allegro*

$\frac{3}{8}$  *Alleg.º fare*  $\frac{6}{8}$  *All.º fare*



elata

And.<sup>te</sup> C:  $\text{b}\flat\flat$   $\frac{2}{4}$

Handwritten musical score for 'elata'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The tempo marking 'And.<sup>te</sup>' is written above the first staff. The music is written in a cursive, handwritten style. The first staff ends with a double bar line and a repeat sign. The second staff begins with a double bar line and a repeat sign. The third staff begins with a double bar line and a repeat sign. The fourth staff begins with a double bar line and a repeat sign. The fifth staff begins with a double bar line and a repeat sign. The word 'Parola' is written in cursive at the end of the fifth staff.

Coplas And.<sup>te</sup> C:  $\text{b}\flat\flat$   $\frac{2}{4}$

Handwritten musical score for 'Coplas'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The tempo marking 'And.<sup>te</sup>' is written above the first staff. The music is written in a cursive, handwritten style. The first staff ends with a double bar line and a repeat sign. The second staff begins with a double bar line and a repeat sign. The third staff begins with a double bar line and a repeat sign. The fourth staff begins with a double bar line and a repeat sign. The fifth staff begins with a double bar line and a repeat sign. The word 'Parola' is written in cursive at the end of the fifth staff.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes several measures of music, with a double bar line and a repeat sign (two parallel slanted lines) appearing towards the end. The word "Allegro" is written in cursive after the repeat sign.

*3*  
*8 Allegretto Moderato*

*Tirana*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes several measures of music, with a double bar line and a repeat sign (two parallel slanted lines) appearing towards the end.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes several measures of music, with a double bar line and a repeat sign (two parallel slanted lines) appearing towards the end. The number "13" is written at the bottom right of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes several measures of music, with a double bar line and a repeat sign (two parallel slanted lines) appearing towards the end. The word "Allegro" is written in cursive after the repeat sign.

*final*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes several measures of music.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes several measures of music, ending with a double bar line and a repeat sign (two parallel slanted lines).



Ayuntamiento de Madrid



Contrabajo

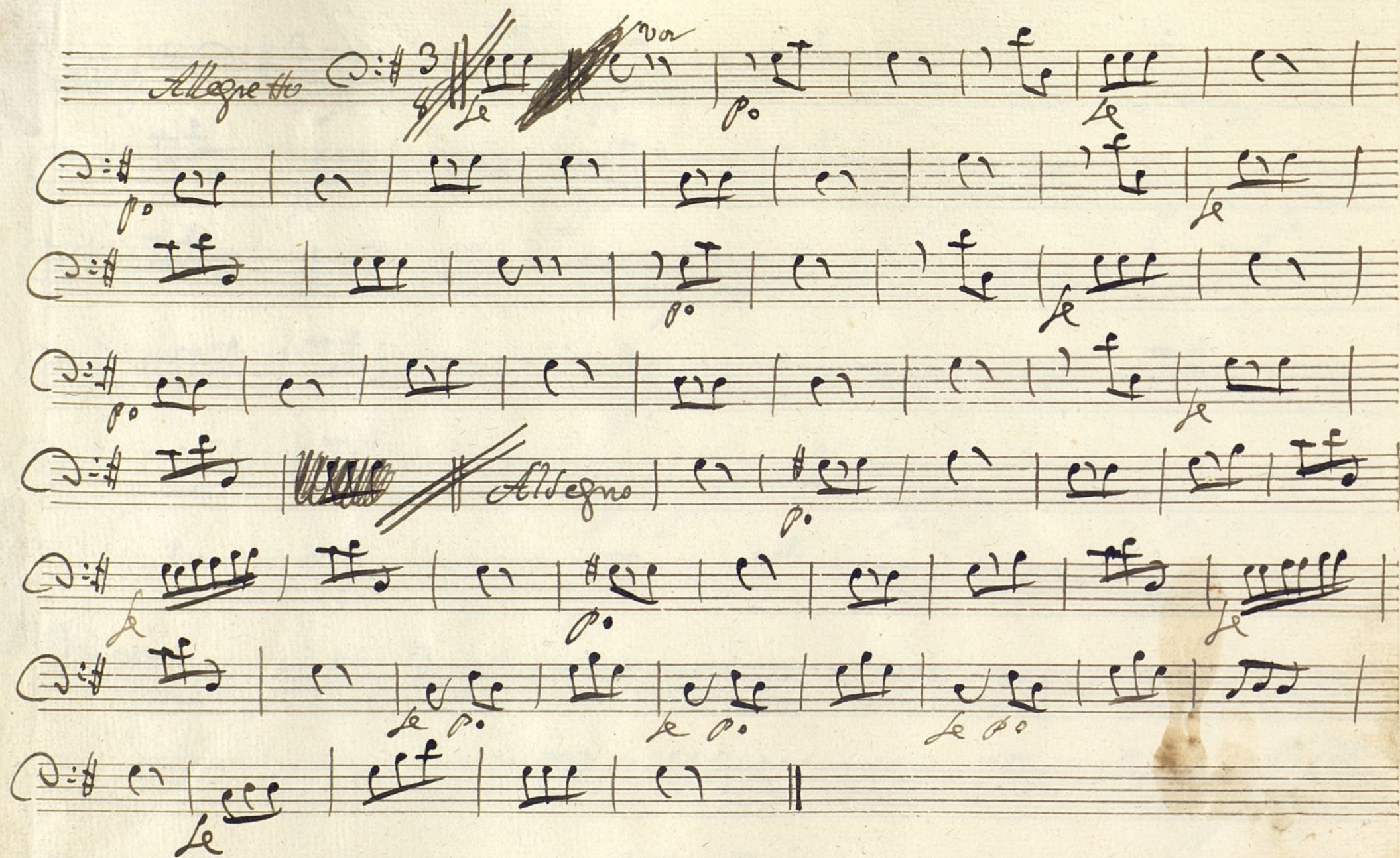
Conadilla à 1.<sup>o</sup> La Andaluza;

M. M. M. M. M.  
N.º 153-5

*All. Moderato*  $\text{C} = \frac{3}{8}$

*Parola*







*All.<sup>o</sup> Comodo*  $\text{C}:\sharp$   $\frac{6}{8}$

*voz*

*pa*

*vinde*

*Punteado*

*arco*

*Allegro*

*Parola*



And. Comodo  $\text{C} = \text{bb}$   $\frac{2}{4}$

Handwritten musical score for a piece titled "And. Comodo" in C major, 2/4 time. The score consists of seven staves. The first six staves contain musical notation with various notes, rests, and dynamic markings. The seventh staff is empty. The word "Parola" is written at the end of the sixth staff.

Dynamic markings: *le*, *po*, *vo*, *le po*, *Vinh*, *Vinh*, *Vinh*, *Vinh*, *Vinh*, *le po*, *le po*, *le*.

Other markings: *Parola*



*Coplas* *And.º gracioso* *2* *3*

*And.º gracioso* *2* *3*

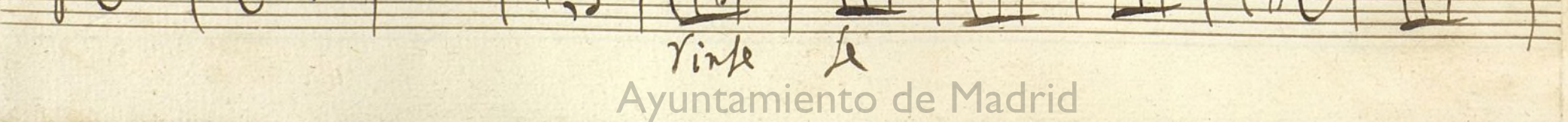
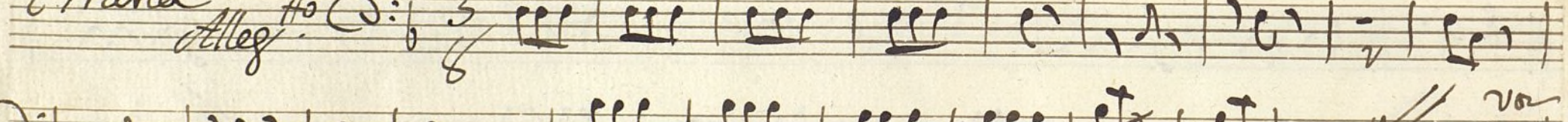
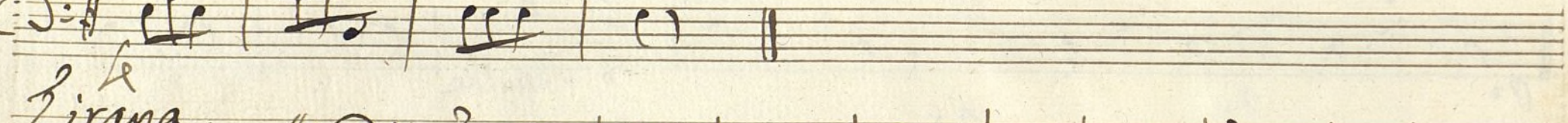
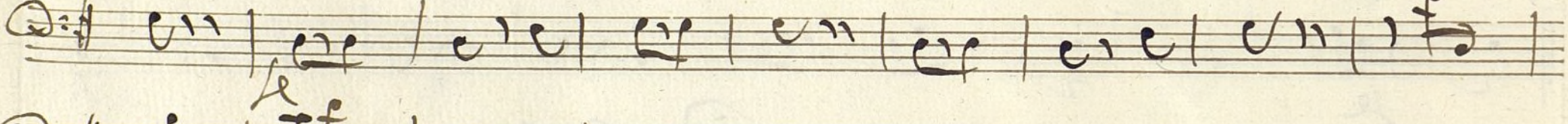
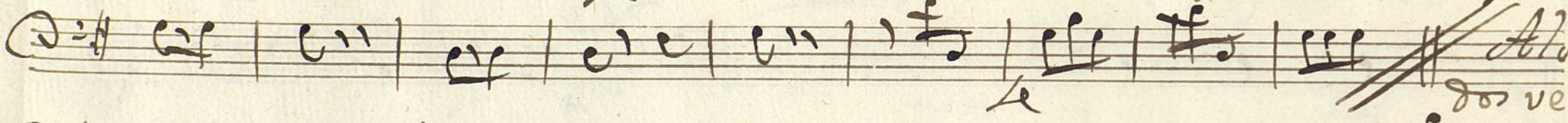
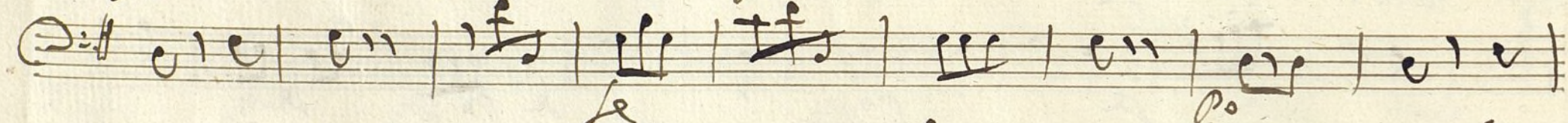
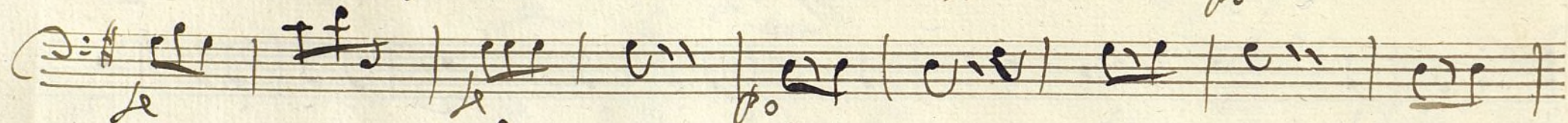
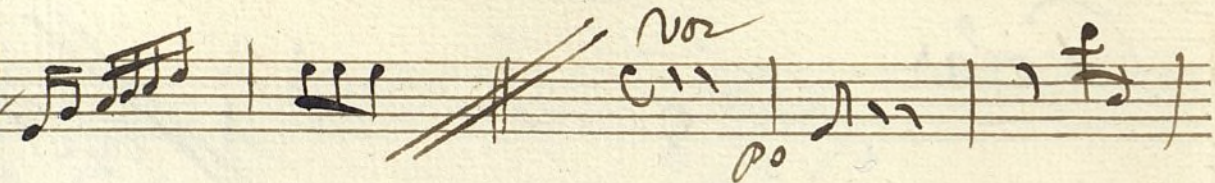
*Parola*



Segu. Boleras

Allegretto

3/8

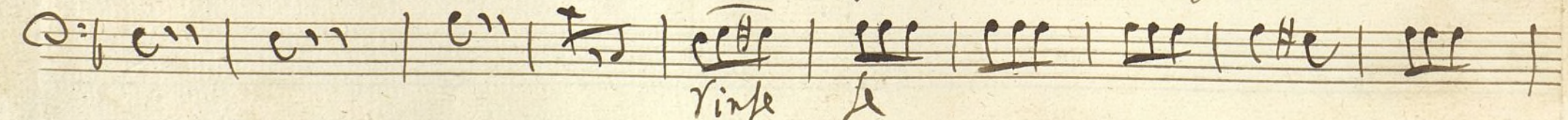
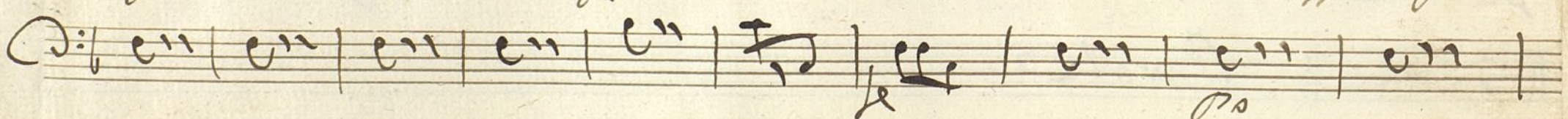
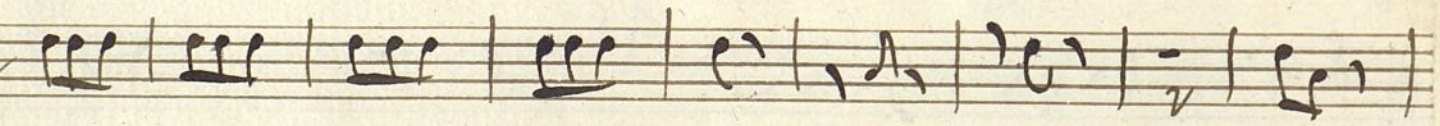


Allegro  
dos veces

Zirana

Allegro

3/8





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 single system across the staves.

Staff 1: *so* *Le*

Staff 2: *so*

Staff 3: *Le*

Staff 4: *so*

Staff 5: *Allegro*

Staff 6: *final vivo* *2/4* *so* *Le* *Puntado*

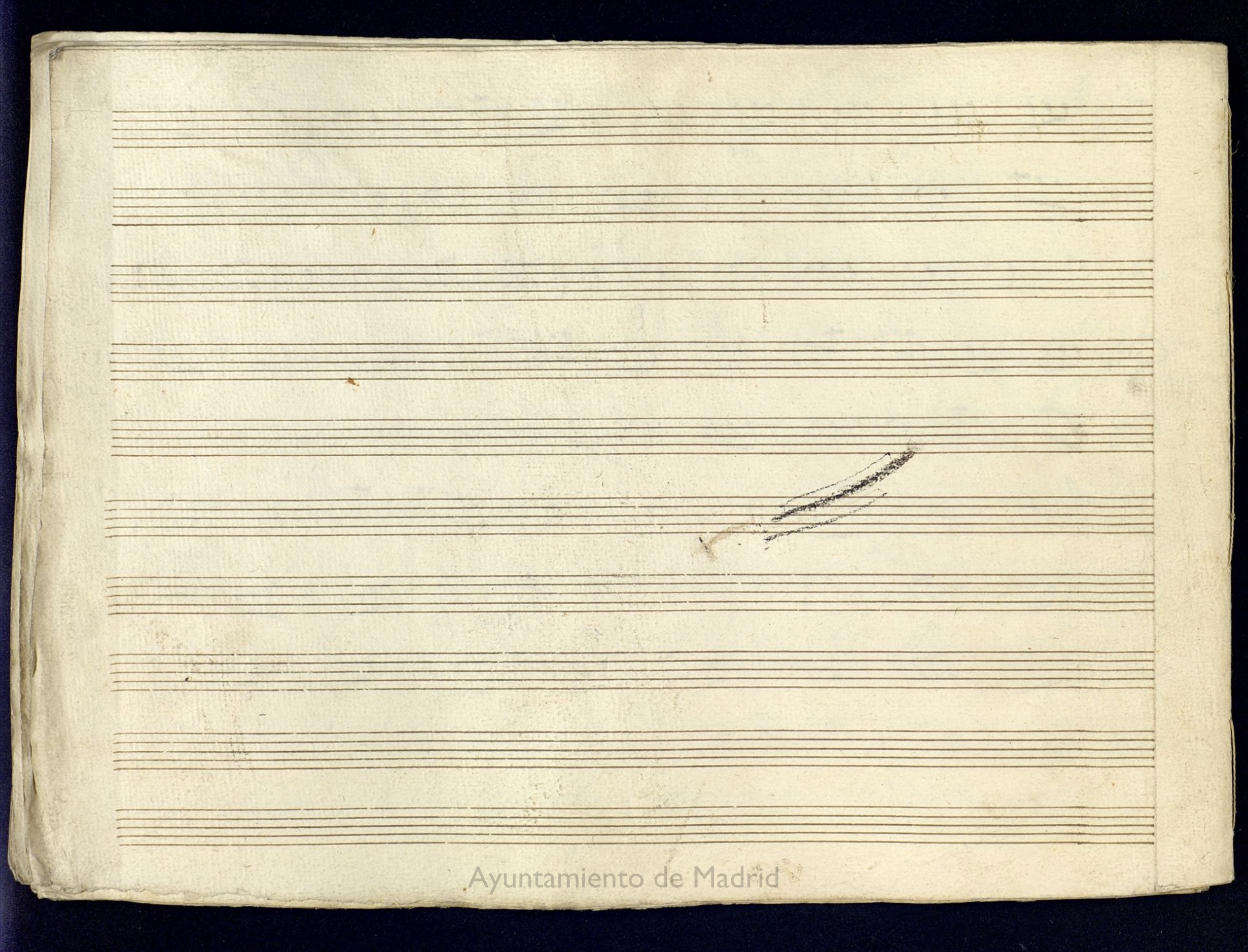
Staff 7: *arco* *Le*

Staff 8: *so*

Staff 9: *so*

Staff 10: *so*





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