

dia 19.

(Leg. 7.º n.º 5)

ra
Pasiega S. Joa. a MW 125-1
Beata S. Puig.
Idalgo S. Cuervo.

Jon. a 3.º

año de 1801.

La Pasiega Tel y Dalgo.

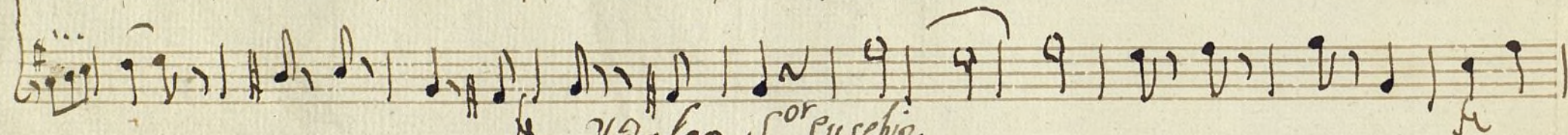
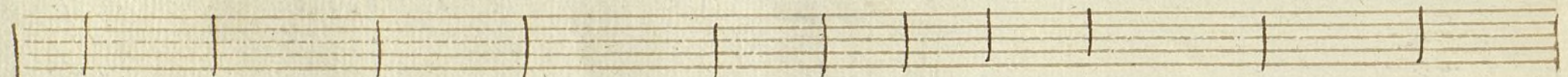
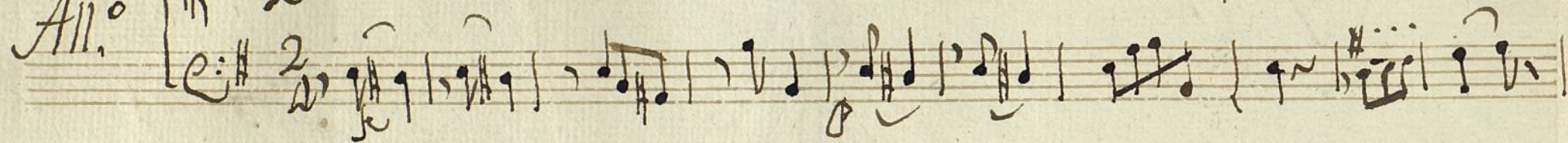
De Laserna

//

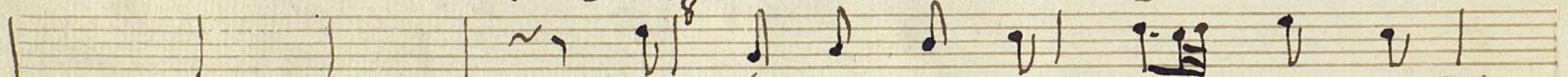
salon con tres pueras, la una en el foro media en medio con

Libro ~~de~~ D.^a Sal el hidalgo por la p.^{ta} del foro

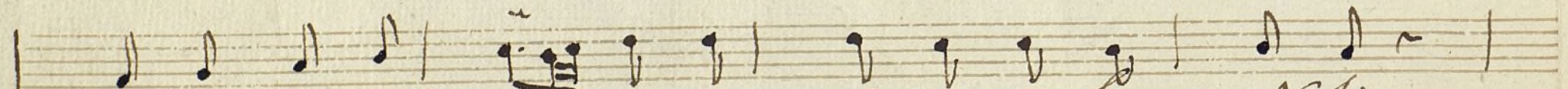
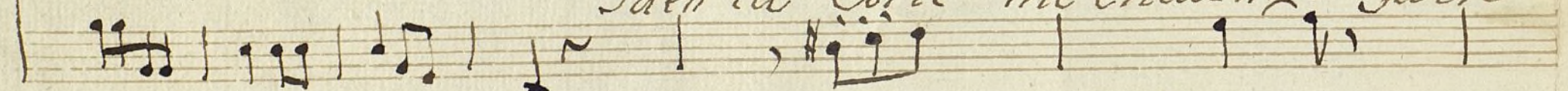
All.^o



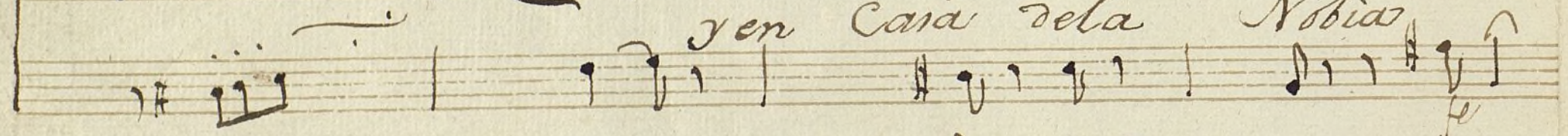
Idalgo S.^{or} Eusebio.



Ya en la Corte me encuentro ya en

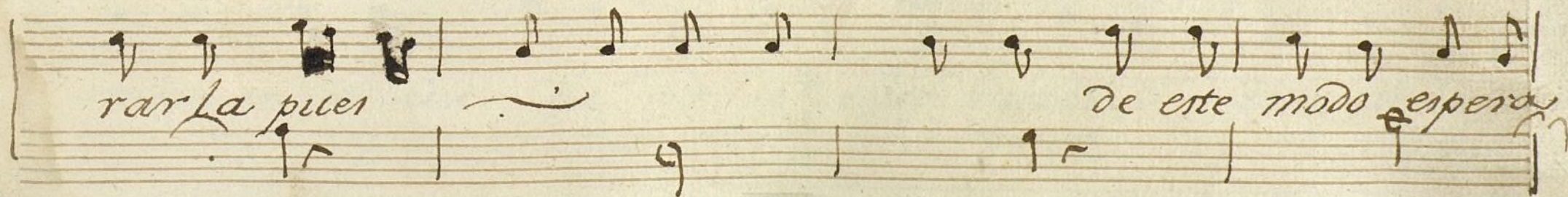
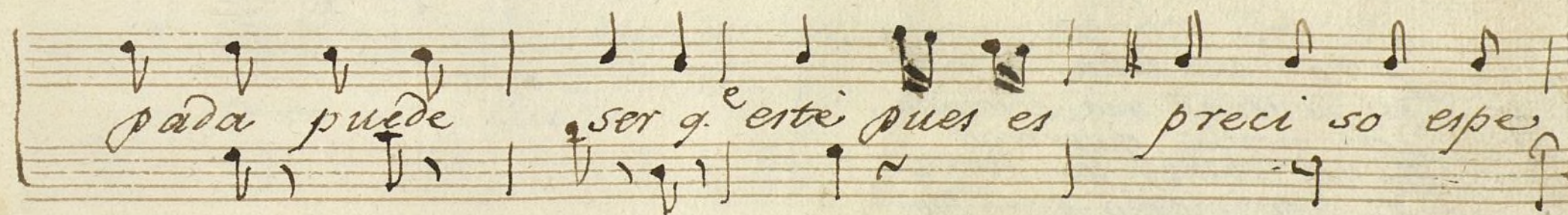
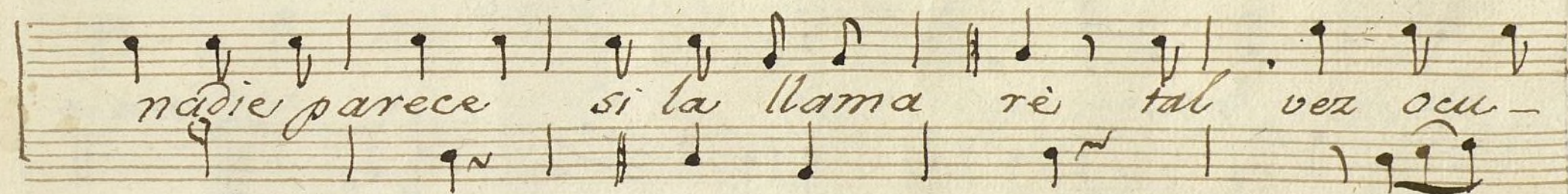
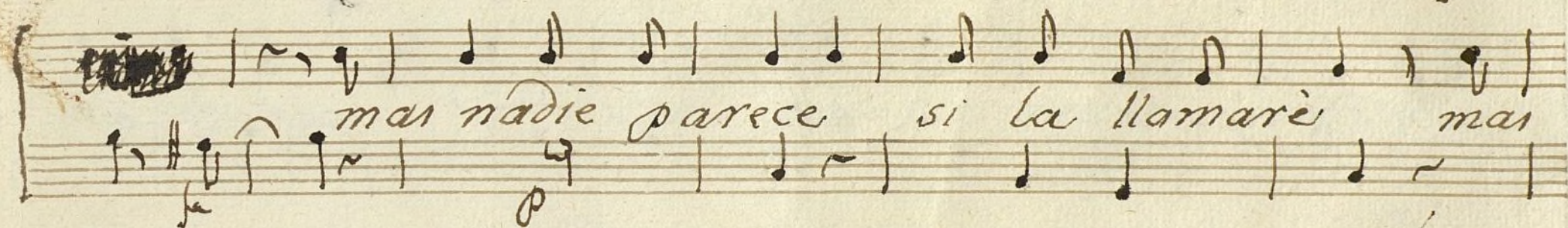
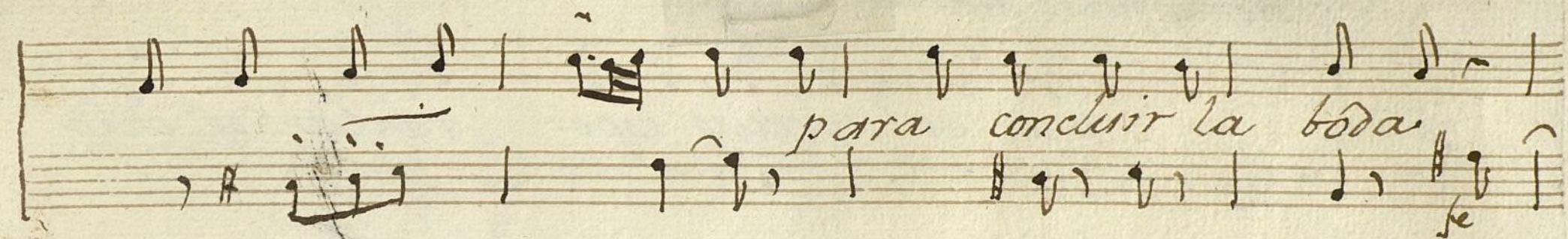


en Casa de la Novia

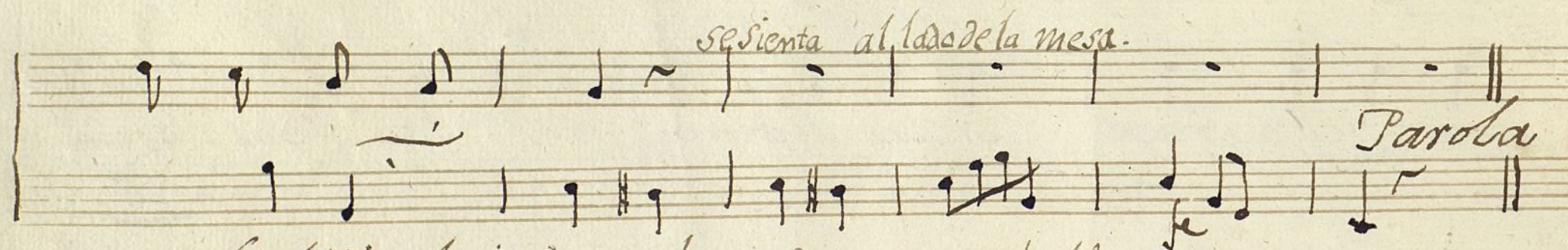
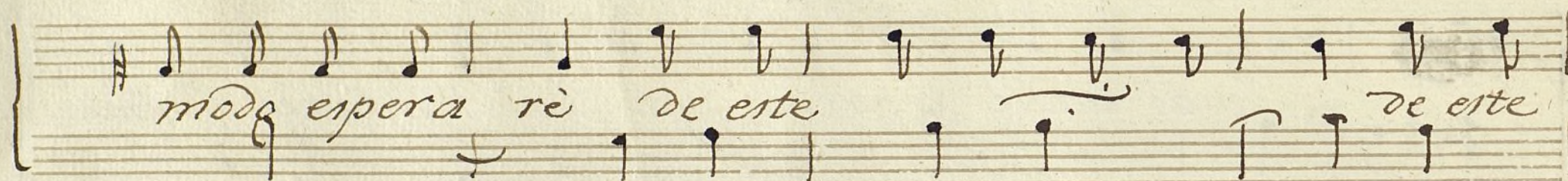
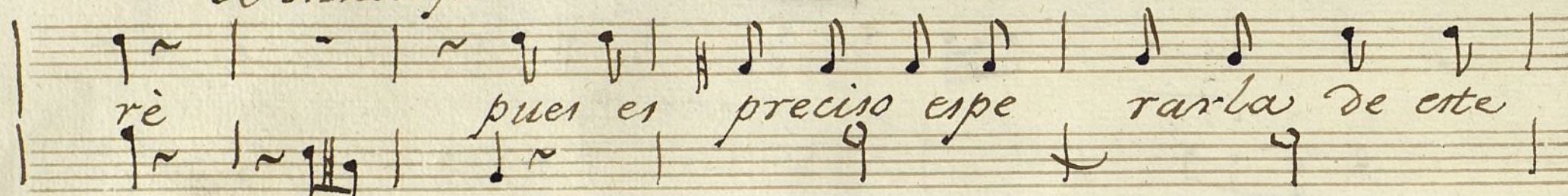


solo falta casar - nos so.





se sienta junto a la Mesa



*el Año christiano bueno
pero aun falta lo mejor
dos novenas una estampa
esta novia quiero yo
que así llebara la Cruz
del matrimonio por Dios*

*registrando los libros
y encima la mesa.*

S.^{ra} Joa^a. Panega dentro al bastidor

All.^o Poco.

La

Panega

g.^e

Cria

hi jos

age

nos

La

Panega

g.^e

Cria

hi jos

age

nos

se

mete en los

Cuñda

dos

g.^e

ellos tubie

ron

se

mete en los Cui

da

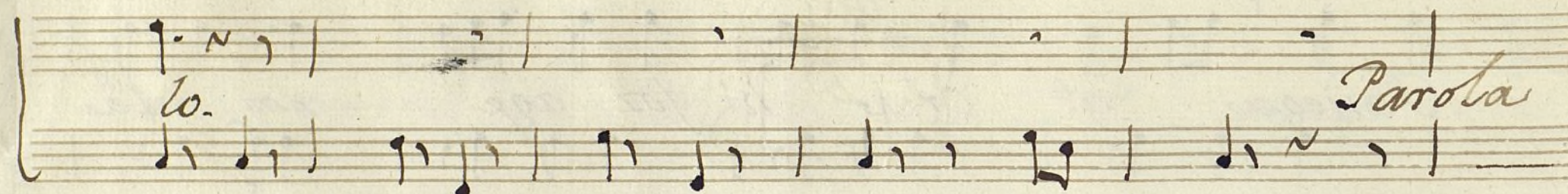
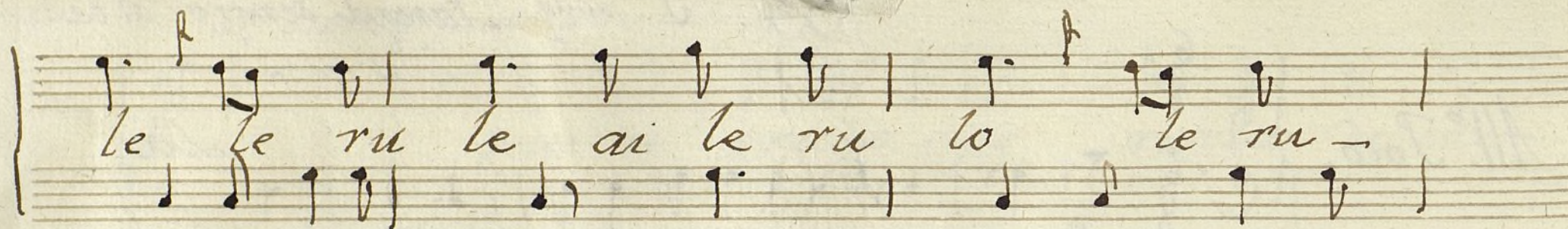
dos

g.^e

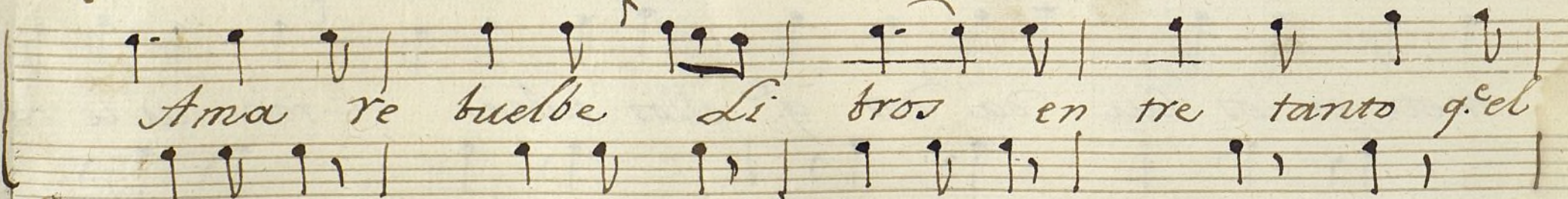
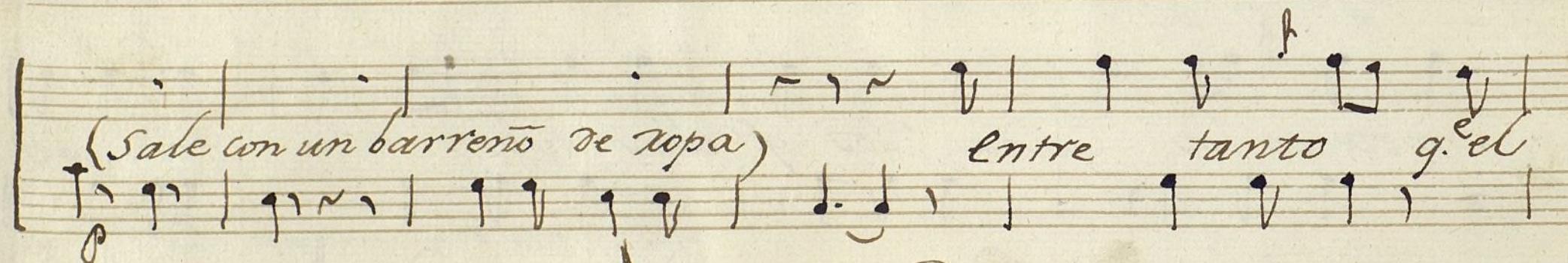
ellos tubie

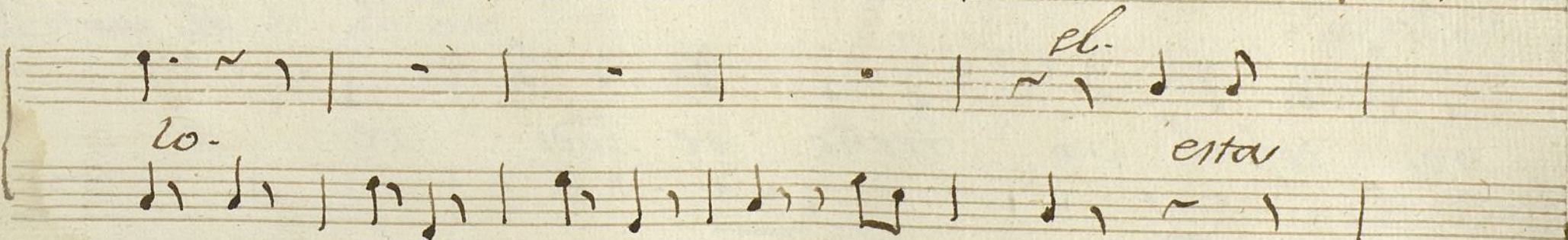
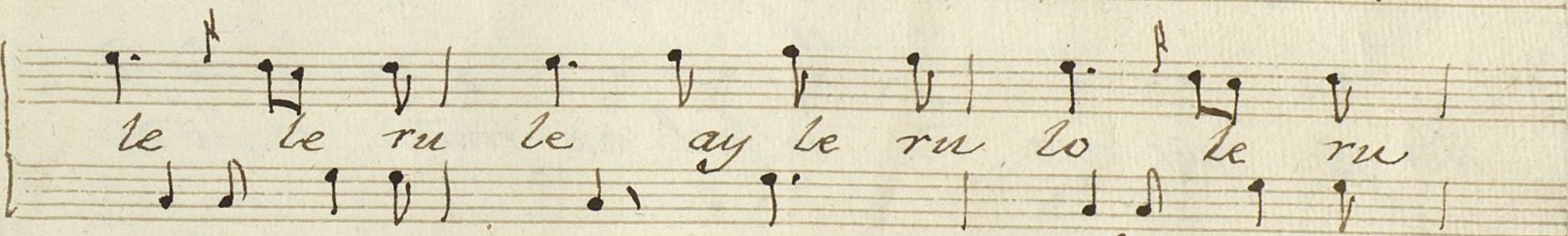
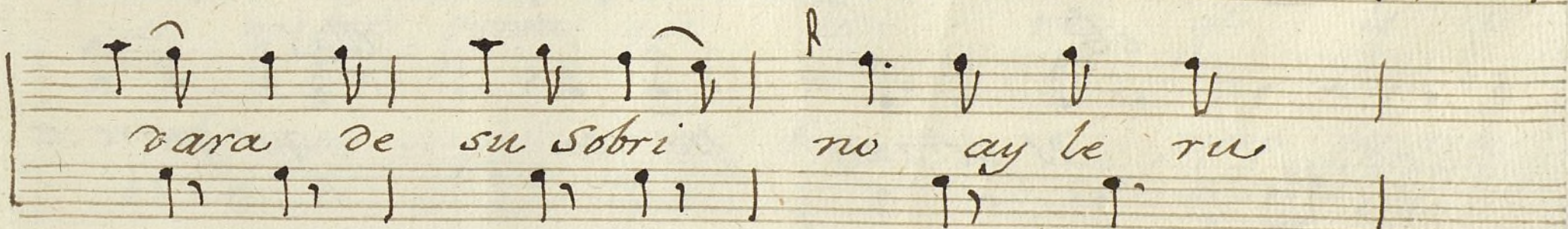
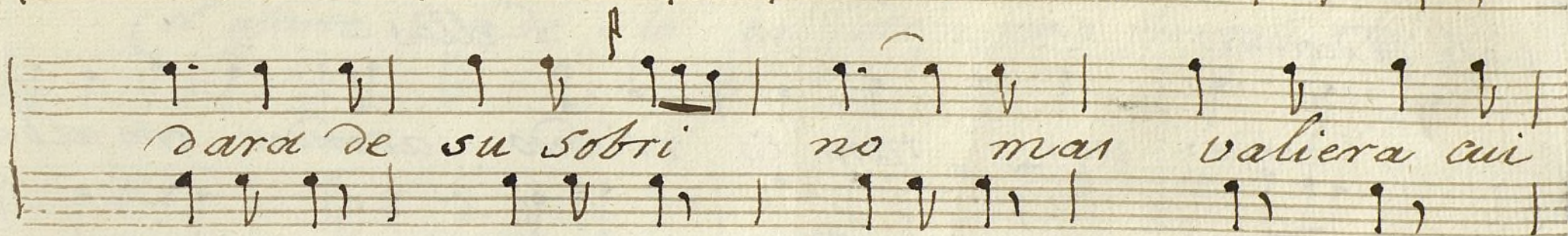
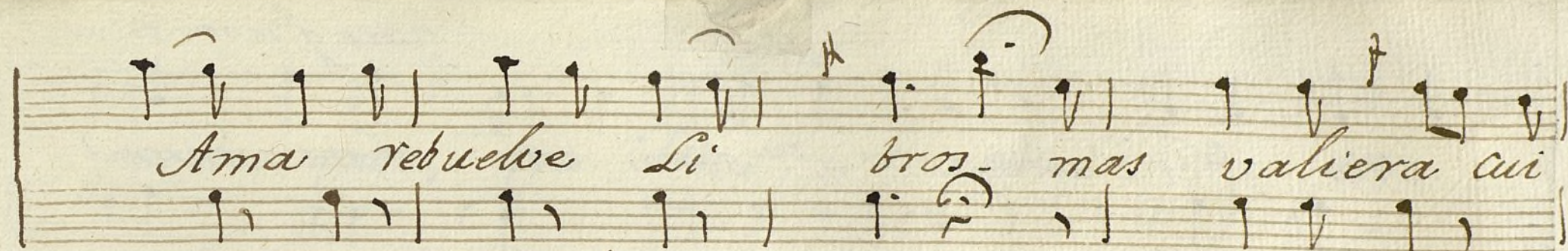
ron

ai le ra



eurebio la q.erta cantando adentro
no es tñdiara para monsa
si sera la novia? ca:
pero aqui viene una moza





ella hace q.^{ta} va ella
 creo q.^{ta} es Pariega q.^{ta} será este fantasmor
 (el) la detiene ella
 a donde vas tan Co rriendo atender esto al bal-
 con. el es peraun po-co. ella que quiere vs
 ted q.^{ta} quie revs ted de fael va rreño te lo di
 re de fael va rreño te todi re si ella aparte

mepre gunta que Tedi re que Tedi re
(el aparte) De la pa siega mein for ma re

si mepre gunta que Tedi re ge le di
De la pa siega mein for ma re mein for ma

re que le di re
re mein for ma re

Parola

Joag.^o este me parece el novio
q. alma le de llegar
con su sobrino rresuelto

a Parte y se queda
pensativa.

hacerle un rrato rrabiar
para ver si de este modo
mele puedo yoa pro piar
el. Muchacha en q. es tas pensando
ella. ala postre se vera
no hai rremedio: con el novio

la voi a poner en mal
el. mas donde esta dona Petra?
ella. sea marchado a pasear
el. dicen q. es buena cristiana
ella. nunca de sa de rrezar
mas vgi atender larropa

Al. to 6/8 g. el sol seme vades capar (vase)

Al. 6/8

Idalgo.

esto ne ce sita con si dera cion

con si dera cion chi quillo pa siega mu

cha de vo cion con el turu leque con el turu

leque con el turu le qe vienemal el Don con el turu

le qe vie ne mal el Don Parola.

sale Joaga y ya etendido los pañales
 el .1. mas de qe sirves tu aqui
 ella .1. Nolo ve vstei? e Pariega
 pero ya empieza a gruñir
 el muchacho luego buelvo
 el .1. . . qe esto me suceda ami

Adagio

All.^{to}

esto ne ce sita con si dera

cions con si dera cions chi guillo pa

siega mu cha de vo cion con el turu le que con el turu

le ge con el turu le ge te viene mal el Don con el turu

le que viene mal el — Don

sale la Beata por la Puerta del foro, Vestida de negro.

All.^o Poco.

rap. Puig. Beata

Pues ya he consul tado con mi consul tor

Sede maya

pero a quia y un hombre se sus que va por

el p... si este esparrago enlutado
sera la novia! q'es esto!

*La Beata se
hader mayado*

Parola.

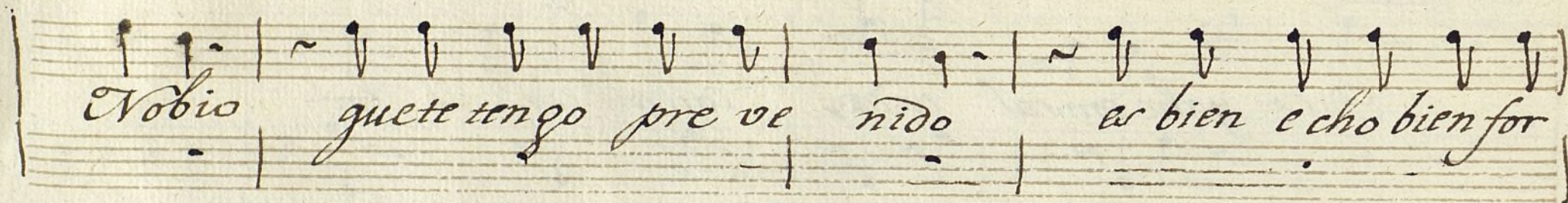
ella p... q'e al susto
medio un seponcio

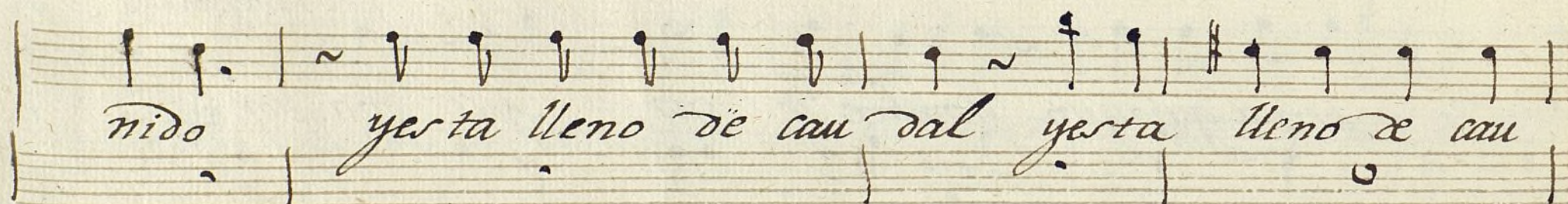
el. p... lo siento
ella p... pero vmd. quien es!
el. p... el novio.

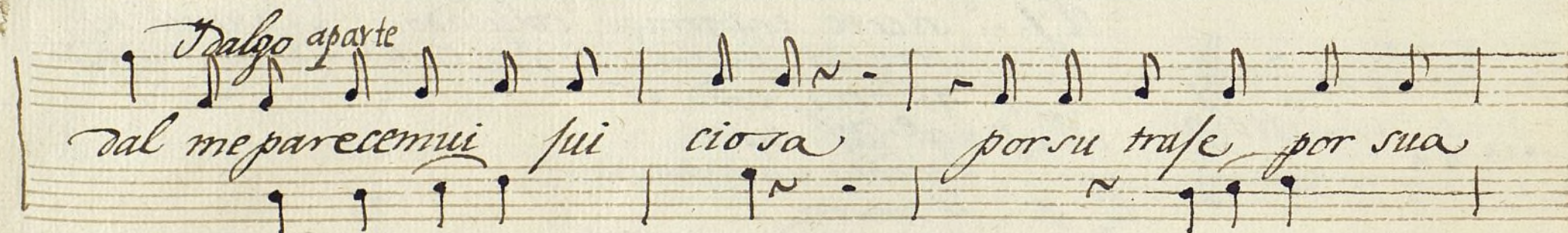
miradlo por este pliego y toda una carta

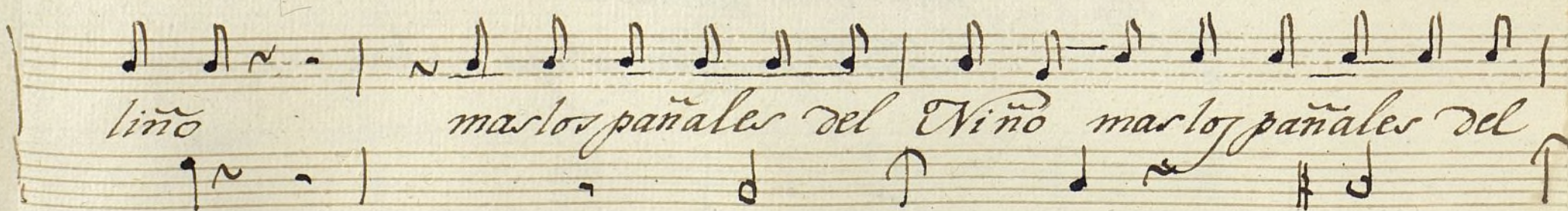
Beata leyendo

All.^o 
el dador dees taef el

Nobio 
guete tengo pre ve nido es bien e cho bien for

nido 
yesta lleno de cau dal yesta lleno de cau

Tralgo aparte 
dal me parecemui fui ciosa por su trafe por sua

liño 
mas los pañales del Niño mas los pañales del

Niño me dan ^{mucho} ^{que} pensar ^{mucho} ^{que} pen
~~me dan mucho que pensar mucho que pen~~
 los dos ap! e
^{sa} mal de pier a ca vera mi rando me esta de mi aire de
 de pier
 taco de mi
 taco de prendado se va pren
 dan do se va ya se -

llega poco a poco yo no se lo q.^e me
 da yo no
 da yo no
 lo q.^e me da.

yo me llega poco a poco yo no se lo q.^e me
 da yo no
 da yo no
 lo q.^e me da.

Parola.

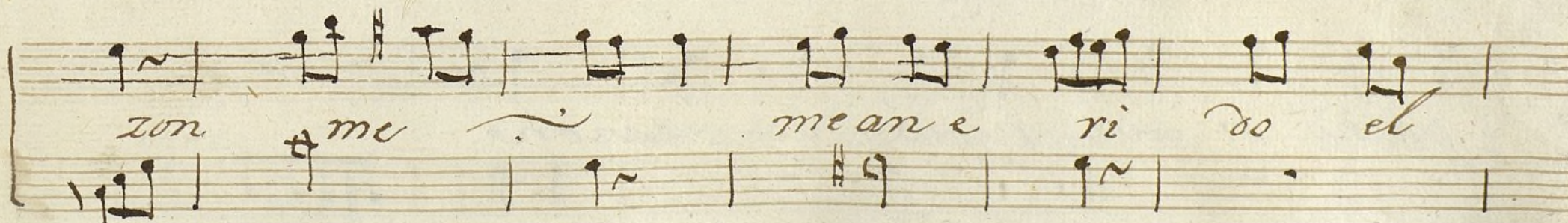
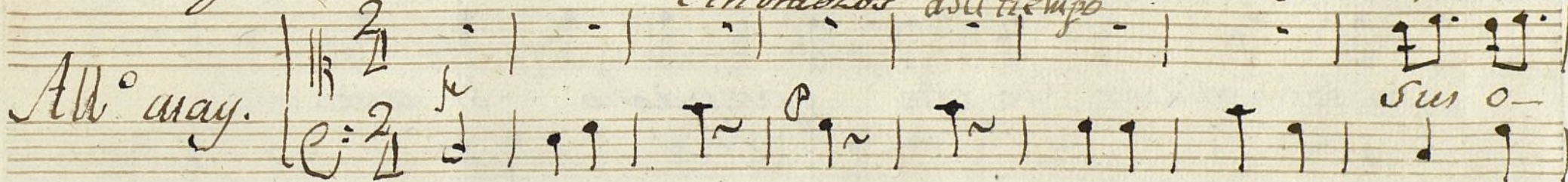
ella... me abraza vmd. olea brazo
el... lo mejor sera ala par... { va abrazar la y sedetene
mas donde vas D. venancio!
lla... qe tiene vmd. qe pensar?
vamos vamos hisomio

el... hiso tuyo! lo sera...
ella... turo lamente cachon
el... esto ya es mucho apre tar
entre el chiquilloj sus ojs
venancio qe lo qe a ras?
ya lo creruelto esto es echo

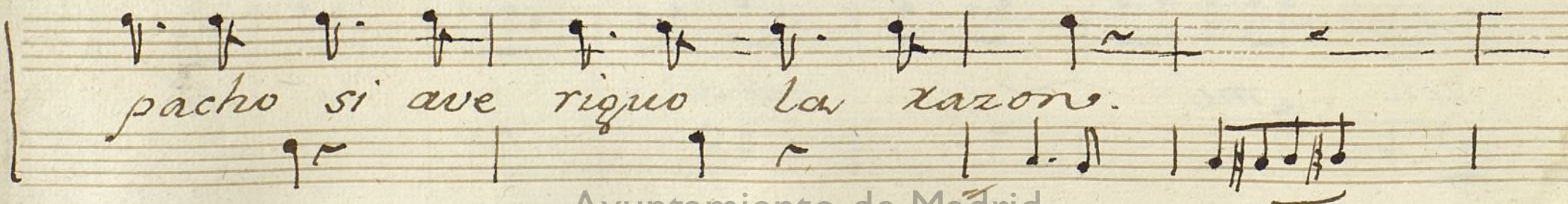
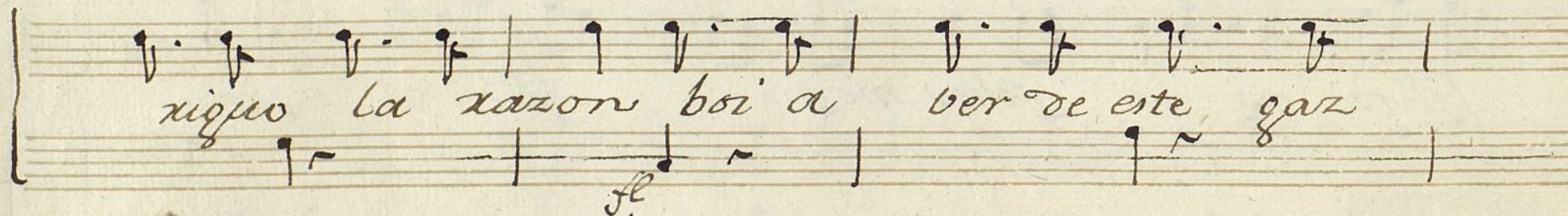
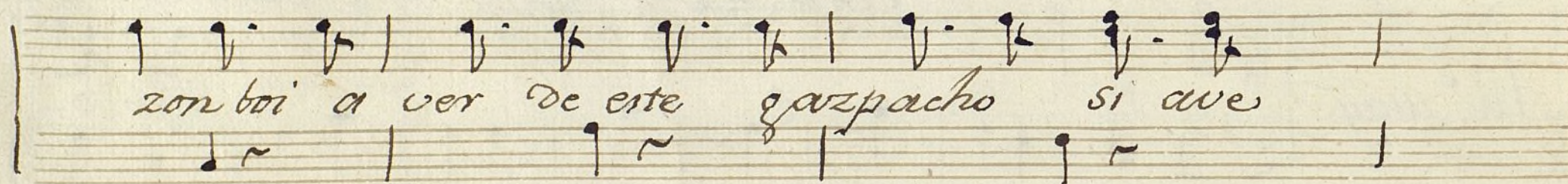
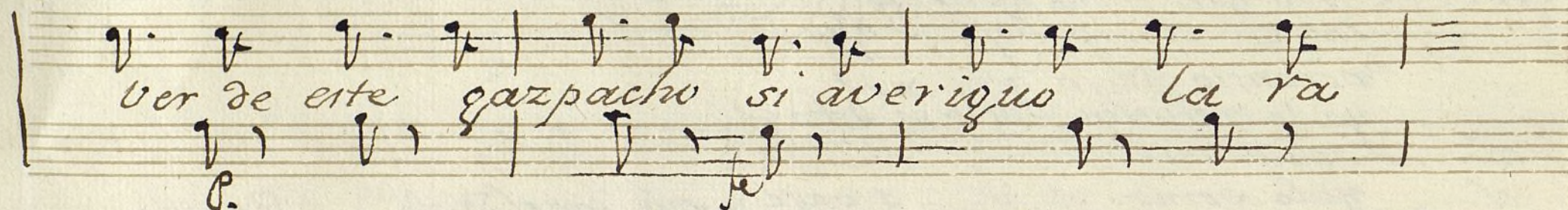
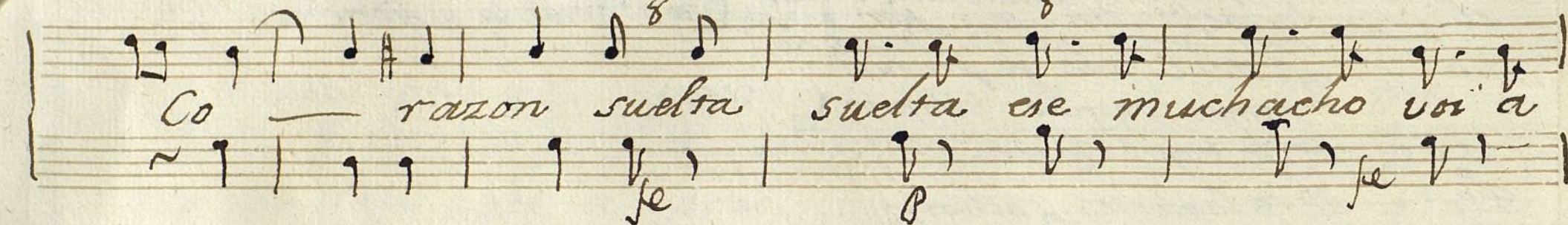
ella... donde vas?

el... yalo veras... { vase y sale con el Niño
en brazos asu tiempo

Beatoz



Panepa sale el Hidalgo con el Niño



Beata

Yo no se g. esta pensando con tan grande refle-

Pariega.

yo no

con tan

Xion

Yoalop mirando al Niño joda. Bea.

con tan

(Yoalop) estas

Ceas son sus Ceas

estos

ojos

son sus

ojos.

estos

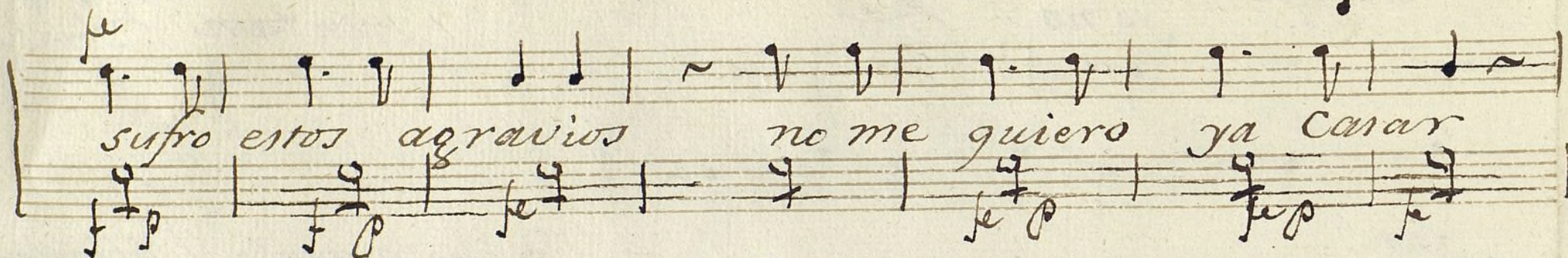
labios

son sus

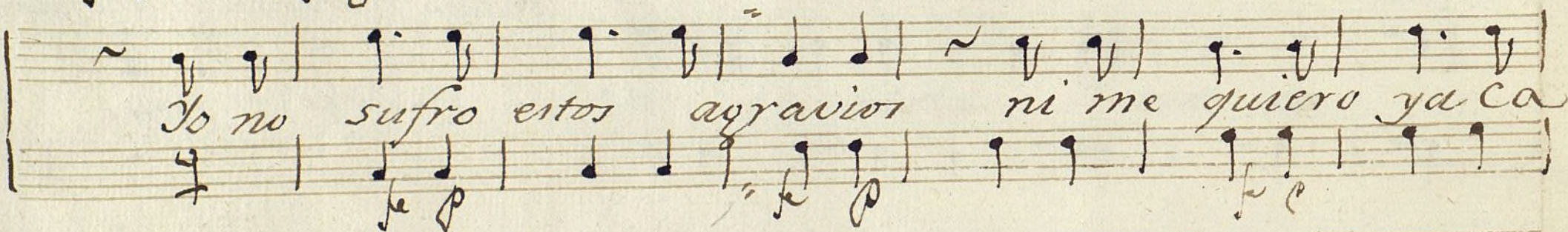
labios



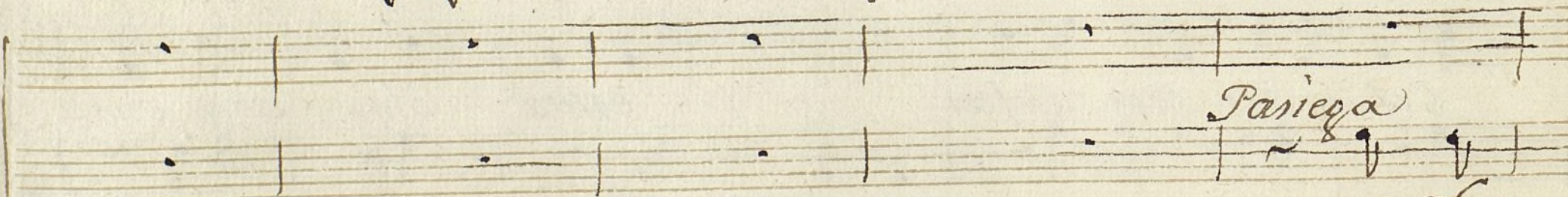
estos lavios son sus lavios son sus lavios Do no



sufro estos agravios no me quiero ya cantar



Do no sufro estos agravios ni me quiero ya Ca



Pariega



no ofur-



sar ni me

ni me

no entropes us ted al Niño q.e lo puede
 quiere us te al muchacho al muchacho q.e lo puede reventar q.e lo
 yo no sufro estos agravios ni me

Reven tar q.e lo puede Reventar
 puede Reventar
 quiero ya Casar. y no me quiero Casar yo no

no entiope usted al Niño q.^e lo puede reventar
 no afurquie usted al muchacho q.^e lo
 sufro estos agravios ni me quiero ya casar ni me

tar
 tar q.^e lo q.^e lo
 no no ca sar no

Parola.

el... ala paz de Dios señora. (ella) por q' los vasis!
 ella... por q' no quiero q' lleve endote. Minovia
 esta clase de embelescos (ella) q' lengua tan criminal
 el muchacho es un misterio. Un arcano ymcomprensible
 q' aclarare con el tiempo de quienes!
 ella... yalo sabra (el) dimele tu... ala Pariega
 Pariega... yo soi cerp. (ella) habla le con claridad
 p' saber todo el suceso

Beata

All. No mucho

te entregado yo ere Niño
 No te le entrego una Noche
 Y los Padres del muchacho

Pariega

Dime al punto sin tar danza
 un Señor en esta Casa
 no suelen venir a Casa

Yo tan solo decir
 por mas señas q' uite en
 Yo ala Madre no la e

puedo No q.ª a mi el Criarlo me pa
 tences por estava fuera de Ca
 vuto go pero al Padre variase
 ga. Idalgo
 sa
 cer. Pobrezito d.ª Venancio
 fuera o dentro d.ª Venancio
 con el Padre d.ª Venancio
 g.ª petardo te pe
 g.ª
 g.ª

ga ban.

Al Segno dos mas.

[Musical notation]

[Musical notation]
Pasega ala Beata

All.^o

[Musical notation]
Ya queda usted disculpada

[Musical notation]
al hidalgo

[Musical notation]
ya se puede usted casar ya

[Musical notation]
q.^e las dudas q.^e te

[Musical notation]
nia ya las puede usted tra-

gar ja lai un Demonio pica

rona pica rona sino a bona a su persona bolve

relu a relatar bolve relu Seme

San te u lla nia q.n pu diera i-

lor 2. Seme sante tira nia q.n pu-



ma ginar i ma ginar
 diera imaginar
 Beata
 pero llaman ala puerta pero
 pero
 el q.e
 el q.e vino ve a mirar

vino

el g.e vino ve a mirar.

vase la Pasiega.

Parola.

(Sale Pasiega) ochu quartus saca una carta
 ella dela mancha? latoma
 vamos aver quien me escribe
 ella ella llei mi contenta
 y degoro se son rrie

Beata. Zando la Carta al Realp.

All.^o

O que placido mo

mento lea usted sin mas demora no se pudo a mejor

(Pareja) O que placido momento todo el tiempo lo me

O que placido mo

ora el enlace publi car o q.º placido mo
jora lea usted sin mas demora q.º ju nun se dele
mento lea usted sin mas demora no se pudo a mejor

mento lea usted sin mas demora no se
trear o q.º placido momento todo el
ora el enlace publi car no se

pudo a mejor ora el en lace publi car el en
 tiempo lo mejora lea us ted sin mas demora q. e. yu
 pudo a mejor ora el en lace publicar el en

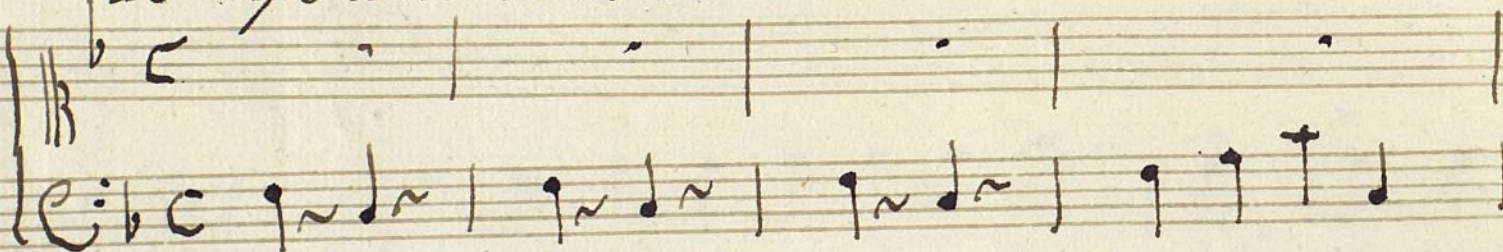
lace publi car el
 nun se deletrear q. e. yu
 lace publi car el

Parola

{ *Do algo leyendo*
la carta }

*Querida hermana a beneficio
de los ruegos de un poder de Juan
cedido lo y padres a mi Elario de D.
Antonio Sandoval y se a publicado
en Manzanares nuestro matrimonio
quanto antes pasaremos
jarre cofer el fruto de nuestra ternera
y adarte las gracias por tus gito
y cuidado
Beata de mis entrañas
dame los brazos coniendo
ella - - - - - quite de mi presencia
Parega - - - - - aqui estoi yo en su defecto
y vera como lecrio
los hijos como terneros*

All.º Mod.º



Do algo

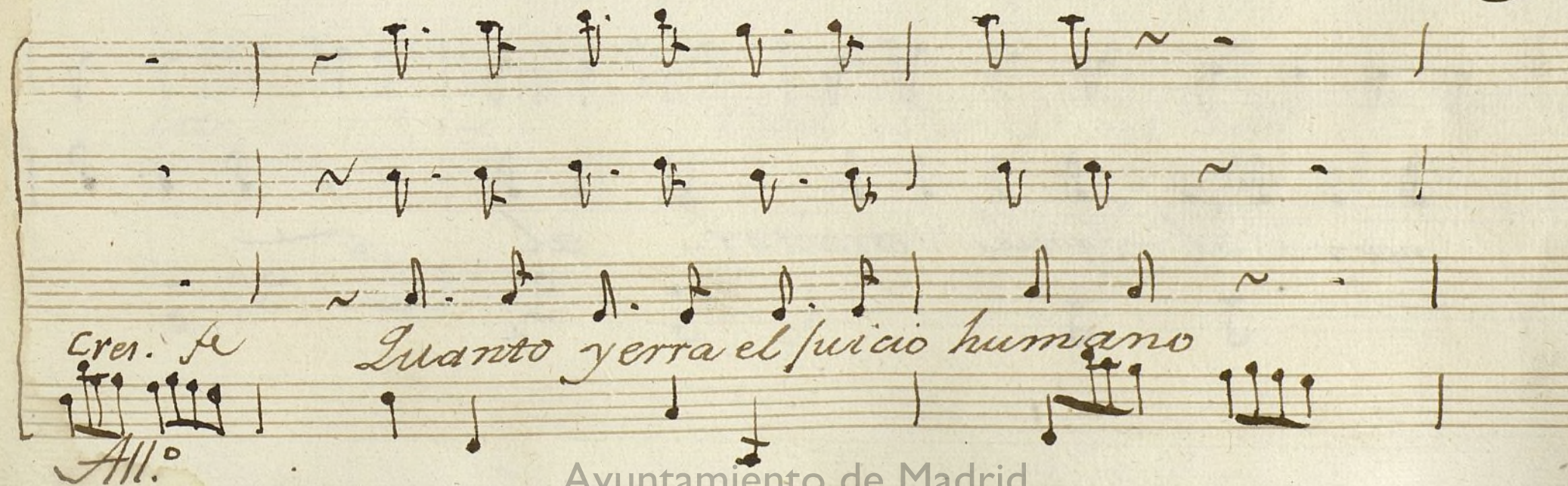
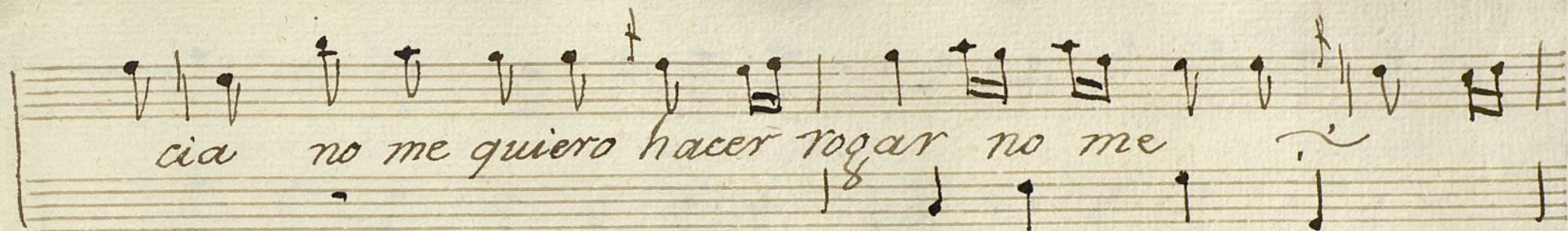
Vamos vamos Beata mia nuestro en lace a Cele

brar

nuestro

Beata

aunq.º no lo mere



Handwritten musical score for the first system, featuring three staves. The first two staves contain rhythmic notation with stems and flags. The third staff contains the lyrics "en los conceptos q. forma lo q. servirá de" written in cursive, with musical notes positioned below the text.

en los conceptos q. forma lo q. servirá de

Handwritten musical score for the second system, featuring three staves. The first two staves contain rhythmic notation with stems and flags. The third staff contains the lyrics "norma al infame detractor al" written in cursive, with musical notes positioned below the text.

norma al infame detractor al

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "Viva viva la inocencia la prudencia y el can". The piano accompaniment (bottom staff) features a series of chords and a melodic line. The music is written in a simple, handwritten style.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "dor la viva viva la ino Viva". The piano accompaniment (bottom staff) continues the melodic and harmonic development. The music is written in a simple, handwritten style.

Handwritten musical score for the first system, featuring three staves. The top staff contains a series of notes, mostly quarter and eighth notes. The middle staff contains the lyrics "cencia viva viva la prudencia la prudencia y el can" written in cursive. The bottom staff contains the lyrics "viva viva viva la ino" also in cursive. There are some rests and repeat signs in the music.

Handwritten musical score for the second system, continuing the melody and lyrics. The top staff continues the musical notation. The middle staff contains the lyrics "don viva viva la ino" and "cencia la prudencia y el can don viva". The bottom staff continues the musical notation with some rests. The handwriting is consistent with the first system.

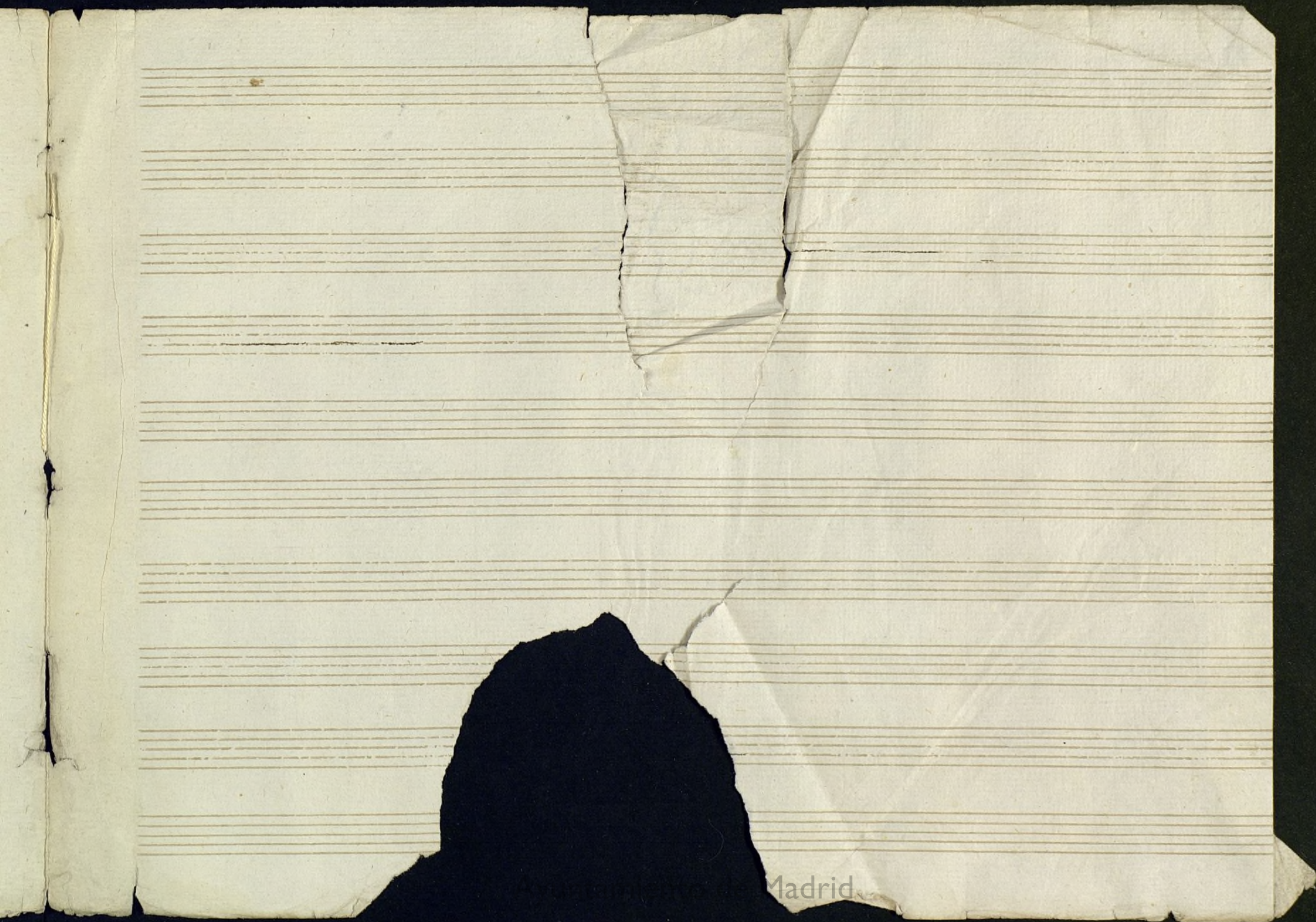
Handwritten musical score for the first system. The top staff contains rhythmic notation. The middle staff contains the lyrics: *cencia viva viva la prudencia la prudencia y el cano*. The bottom staff contains the lyrics: *Viva la ino cencia la ino*. The notation includes various note values and rests.

Handwritten musical score for the second system. The top staff contains rhythmic notation. The middle staff contains the lyrics: *doz cencia la ino el candor la ino*. The bottom staff contains the lyrics: *cencia la ino*. The notation includes various note values and rests. A large black ink blot obscures part of the middle staff.

Handwritten musical score on four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics "la ino" and "y el candor." are written below the third staff. The fourth staff begins with a treble clef and a key signature of two flats (B-flat and E-flat).

la ino *y el candor.*

Handwritten musical score on four staves. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The fourth staff begins with a treble clef and a key signature of two flats (B-flat and E-flat).



Madrid

Ayuntamie

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Violin 1.º Ton.ª a 3. La Paiega y el Hidalgo.

All.º

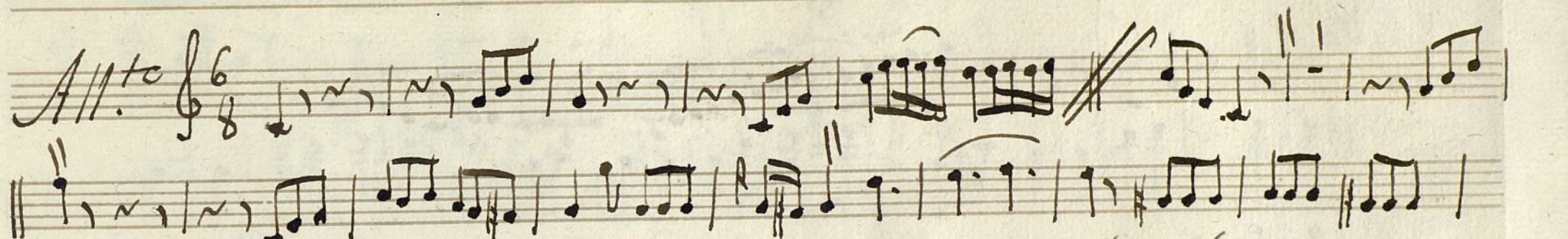
Parola.

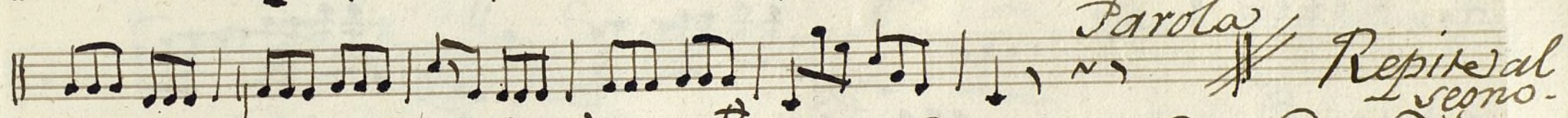
All. Poco. 6/8


Parola

Parola.

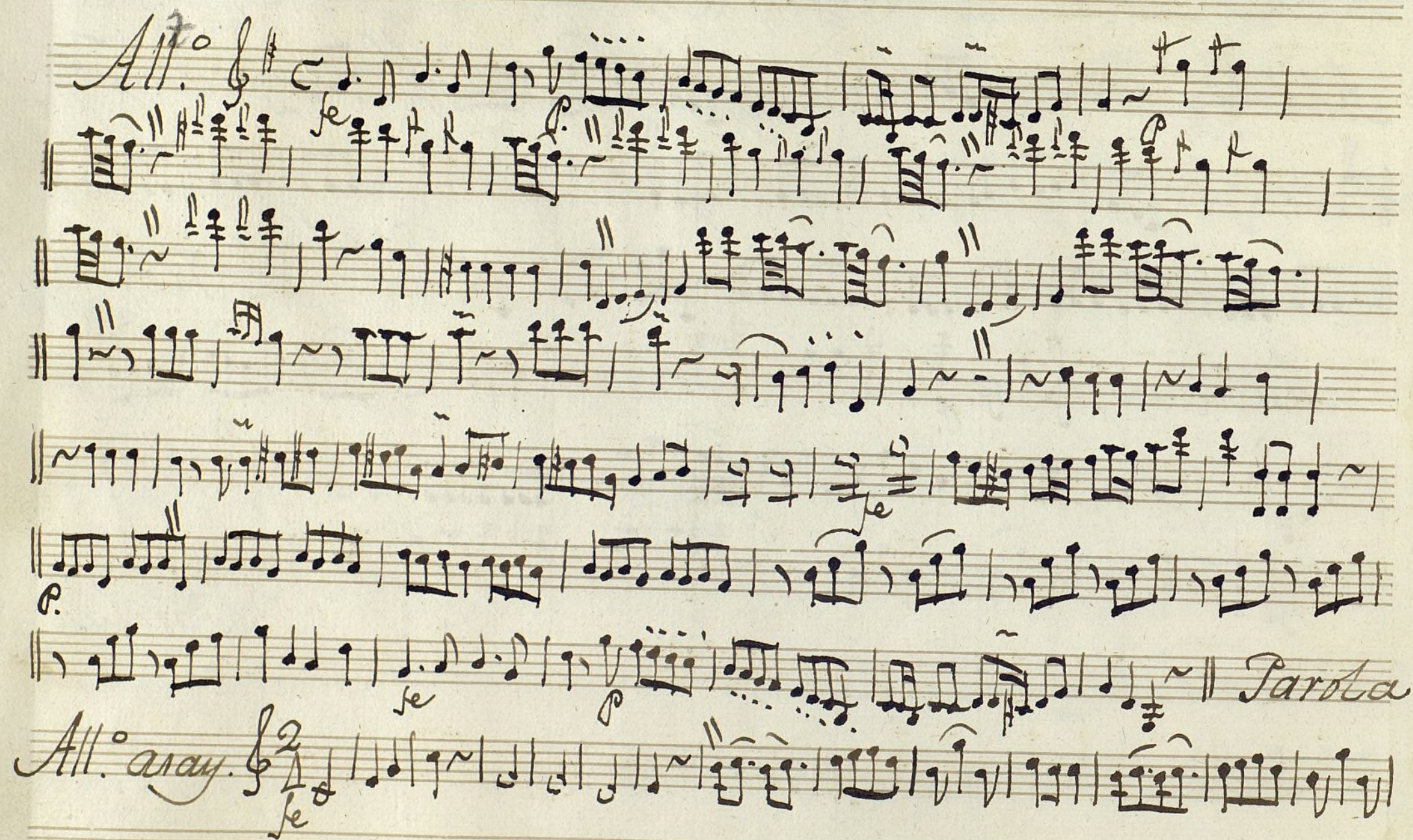
la

All.^{to} $\frac{6}{8}$ 

Parola  *Repitese al secondo.*

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

Parola.

All.^o 

All.^o ardy.



Coplas.

Coplas.
All. No mucho

Allegro
Allegro
Parola.

Parola.

All. Mod.

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

Cres. *Cres.*

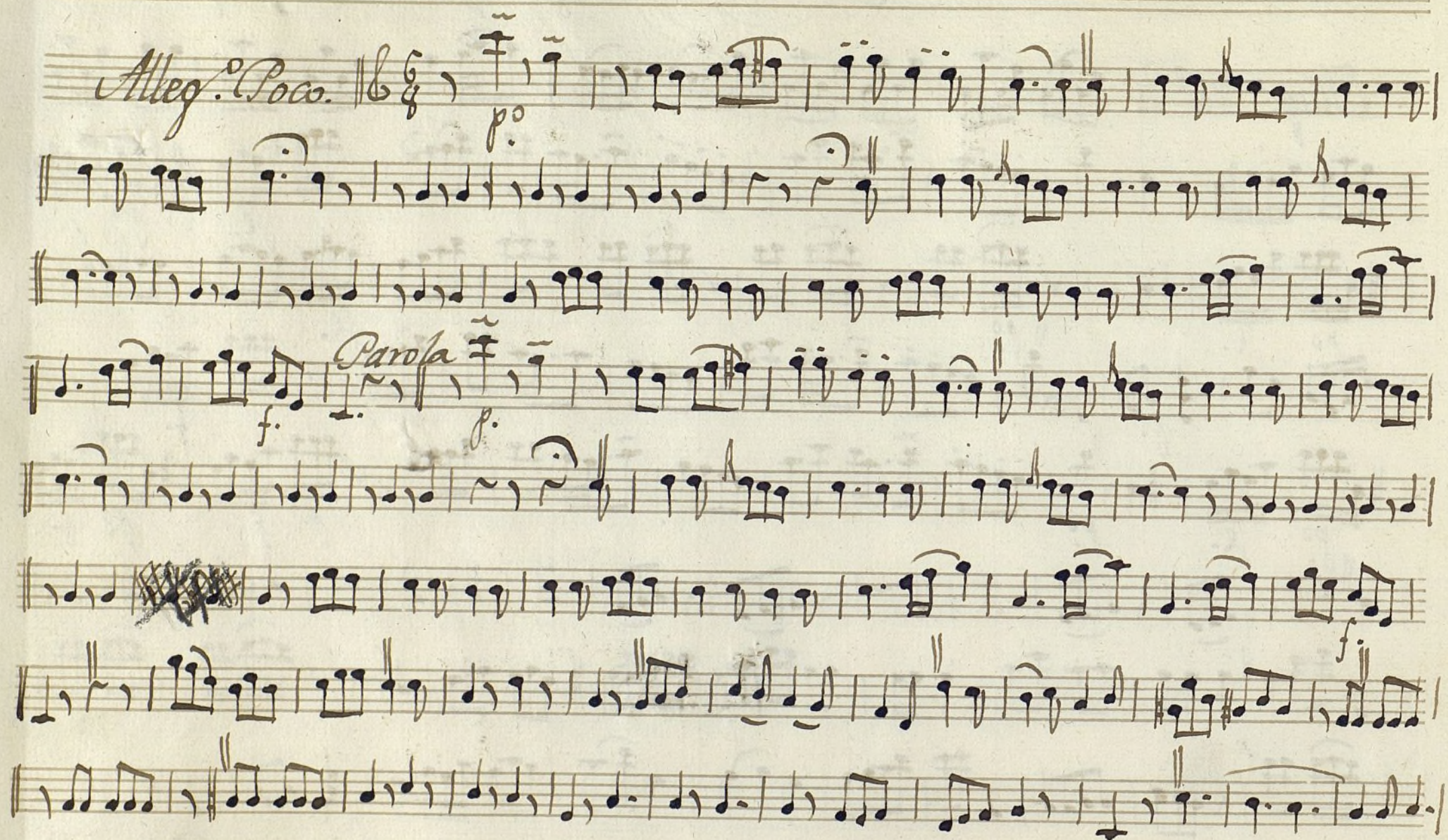
Ayuntamiento de Madrid

1200055141

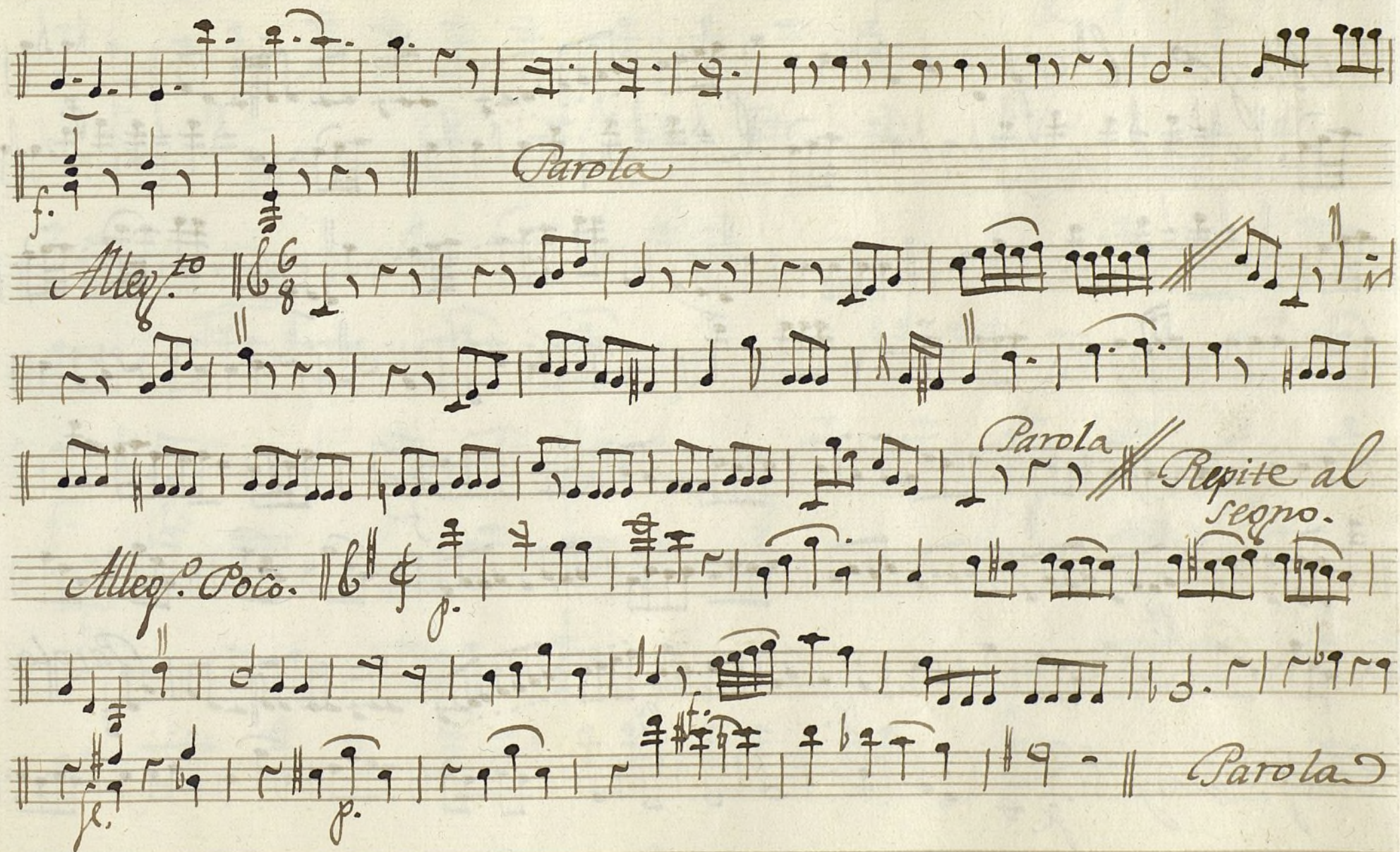
Violin 1.º Ten.ª a 3.º La Pasiega y el Hidalgo.

Alleg.º || $\text{C}^{\sharp} 2$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.º' and the time signature '2/4'. The key signature is one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include 'p.' (piano), 'f.' (forte), and 'ff.' (fortissimo). There are also some handwritten markings like 'se.' and 'po.'.

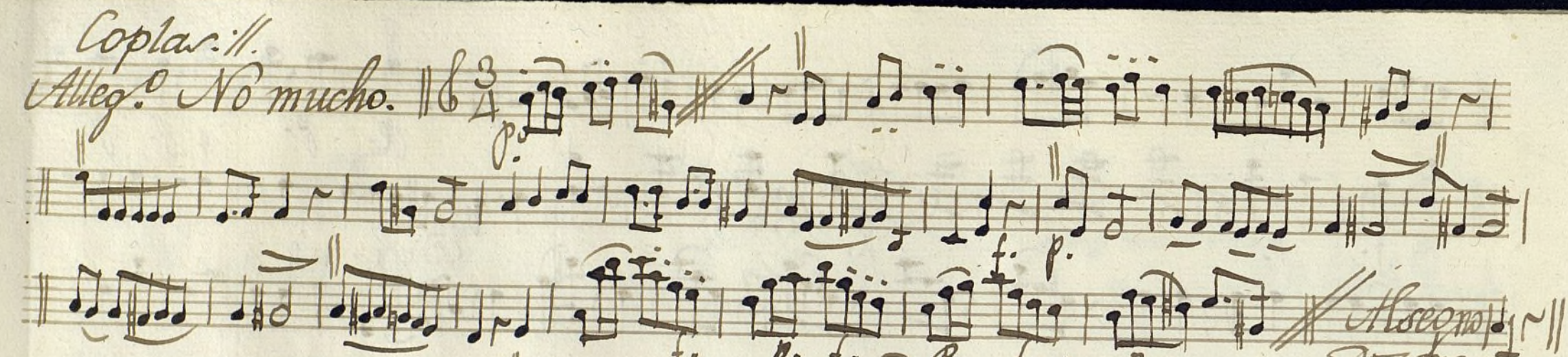
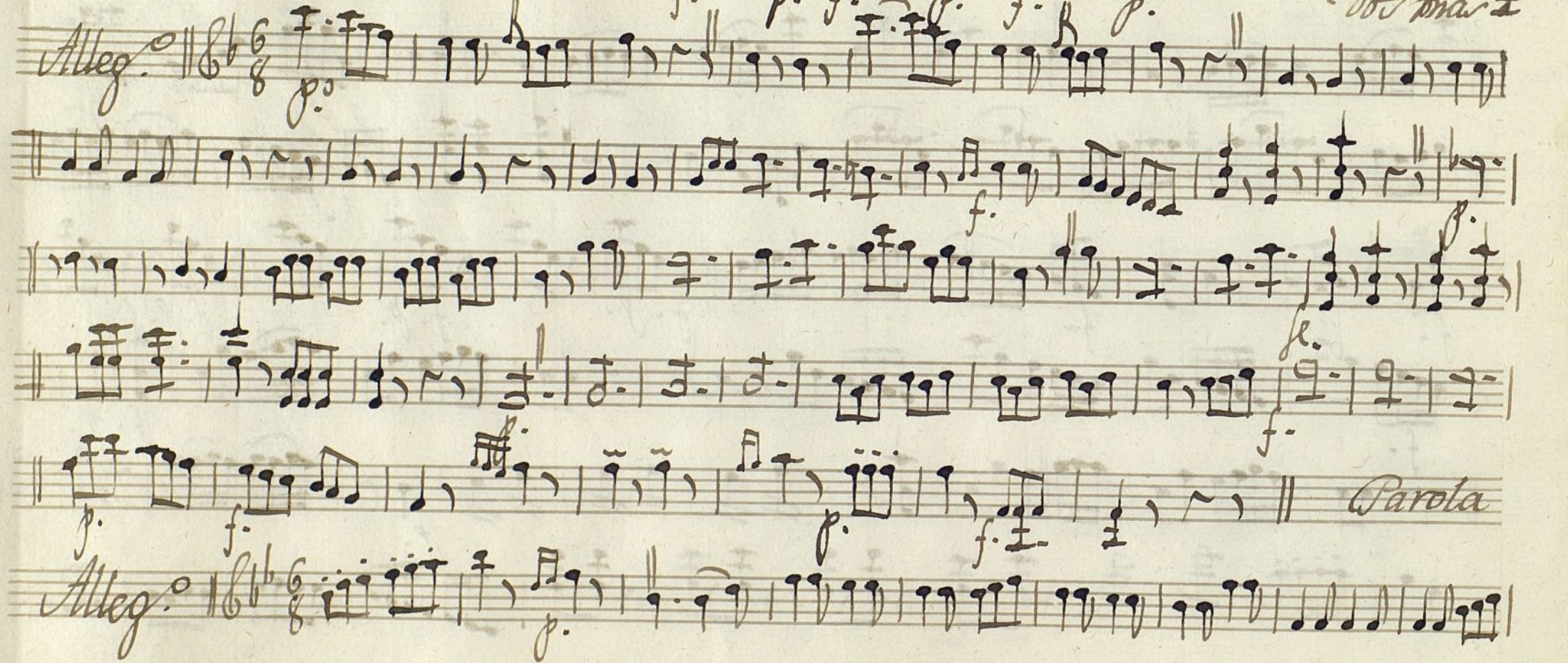
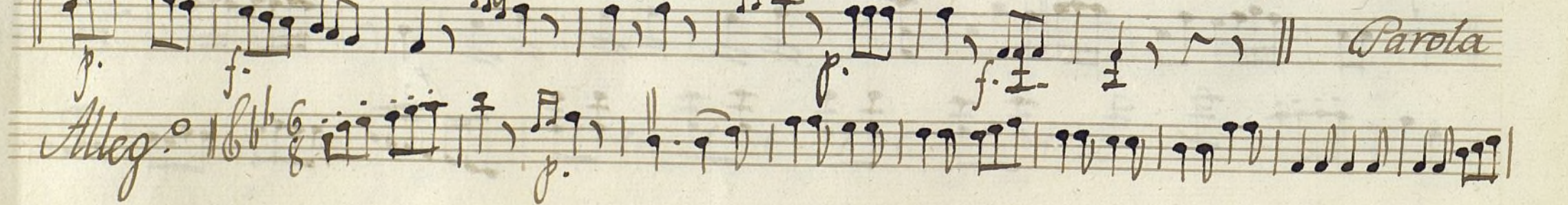


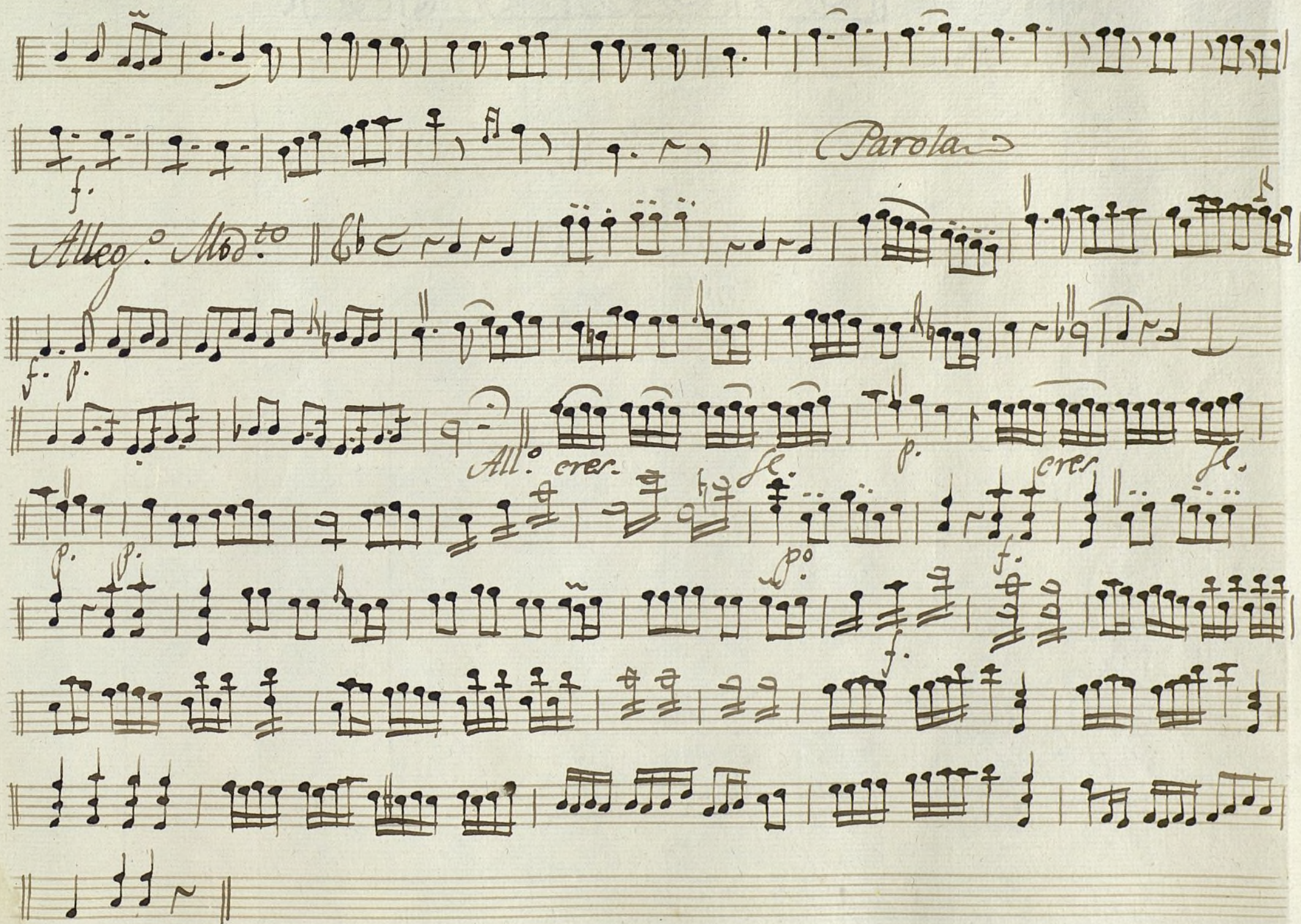
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written in cursive on the second, fifth, and eighth staves. The tempo markings "Alleg." and "Alleg. Poco." are present on the third and sixth staves. The instruction "Repitete al segno." is written on the fifth staff. The score concludes with a double bar line and the word "Parola" on the eighth staff.

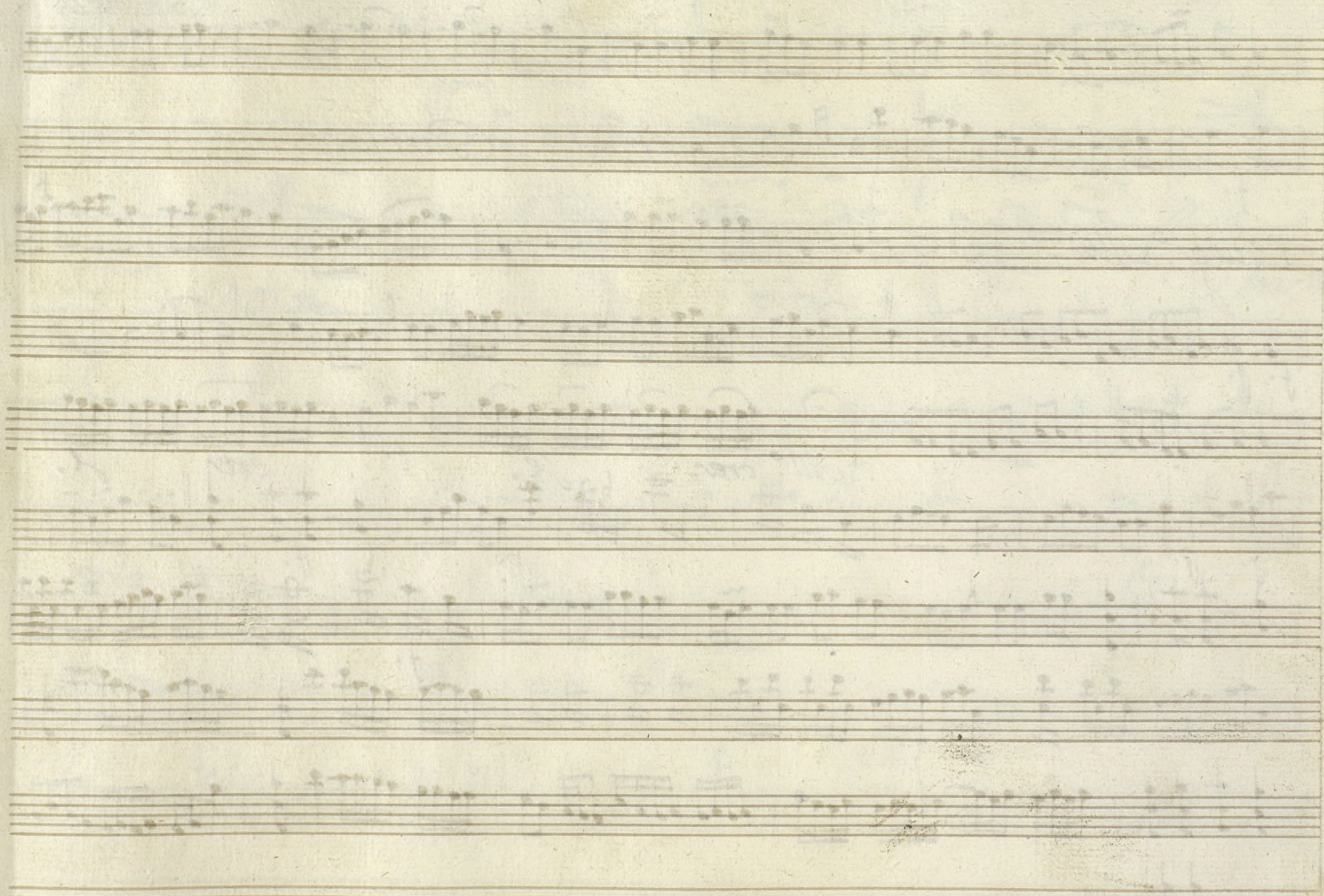


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings include *f.* (forte) and *p.* (piano). A section of the score is marked with a double bar line and the word *Rinfe* written above it. The notation is dense, with many beamed notes and complex rhythmic patterns.

Parola

Coplar: //
Alleg.º No mucho. || 3/4 
Alleg.º || 6/8 
Alleg.º || 6/8 
Parola

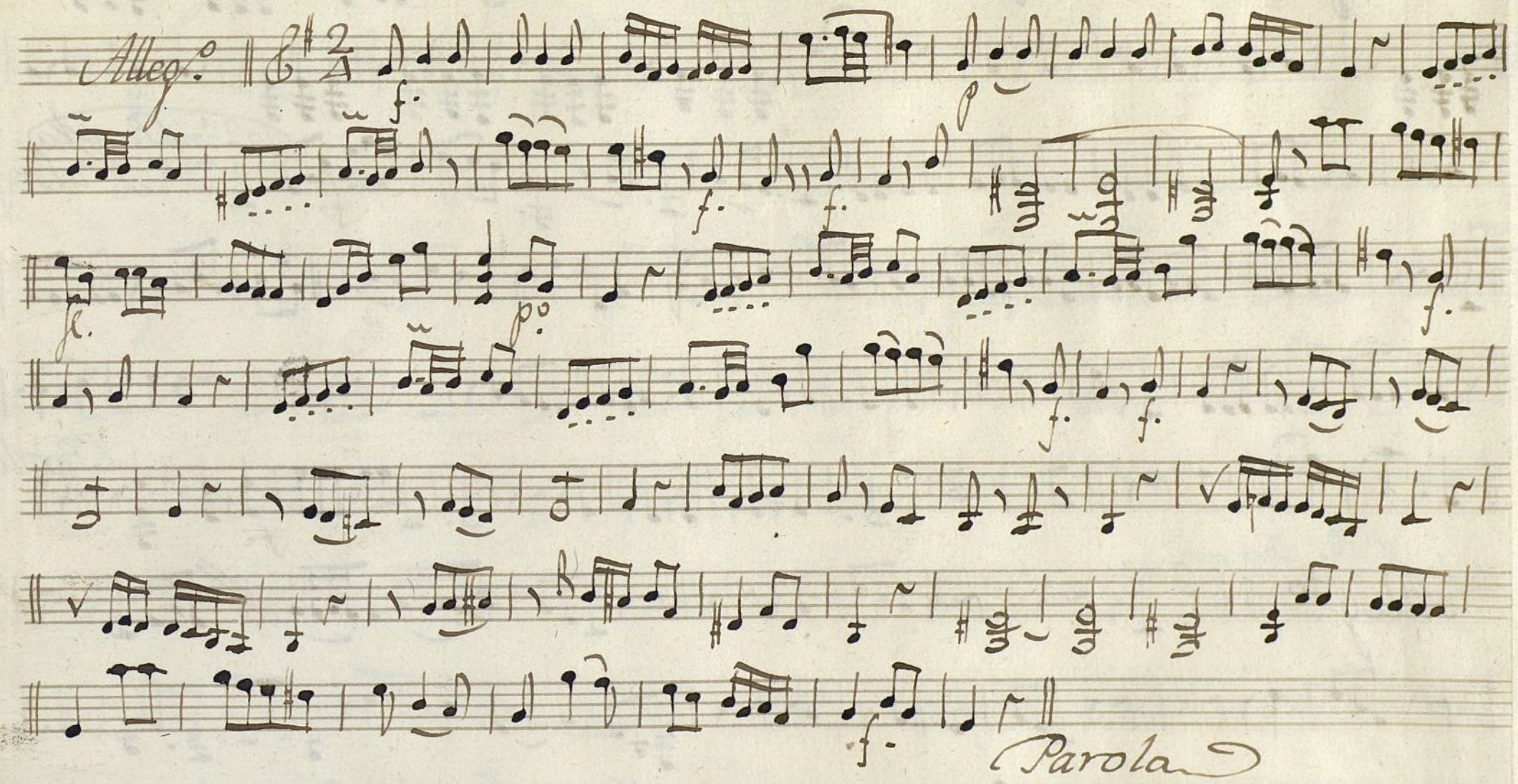


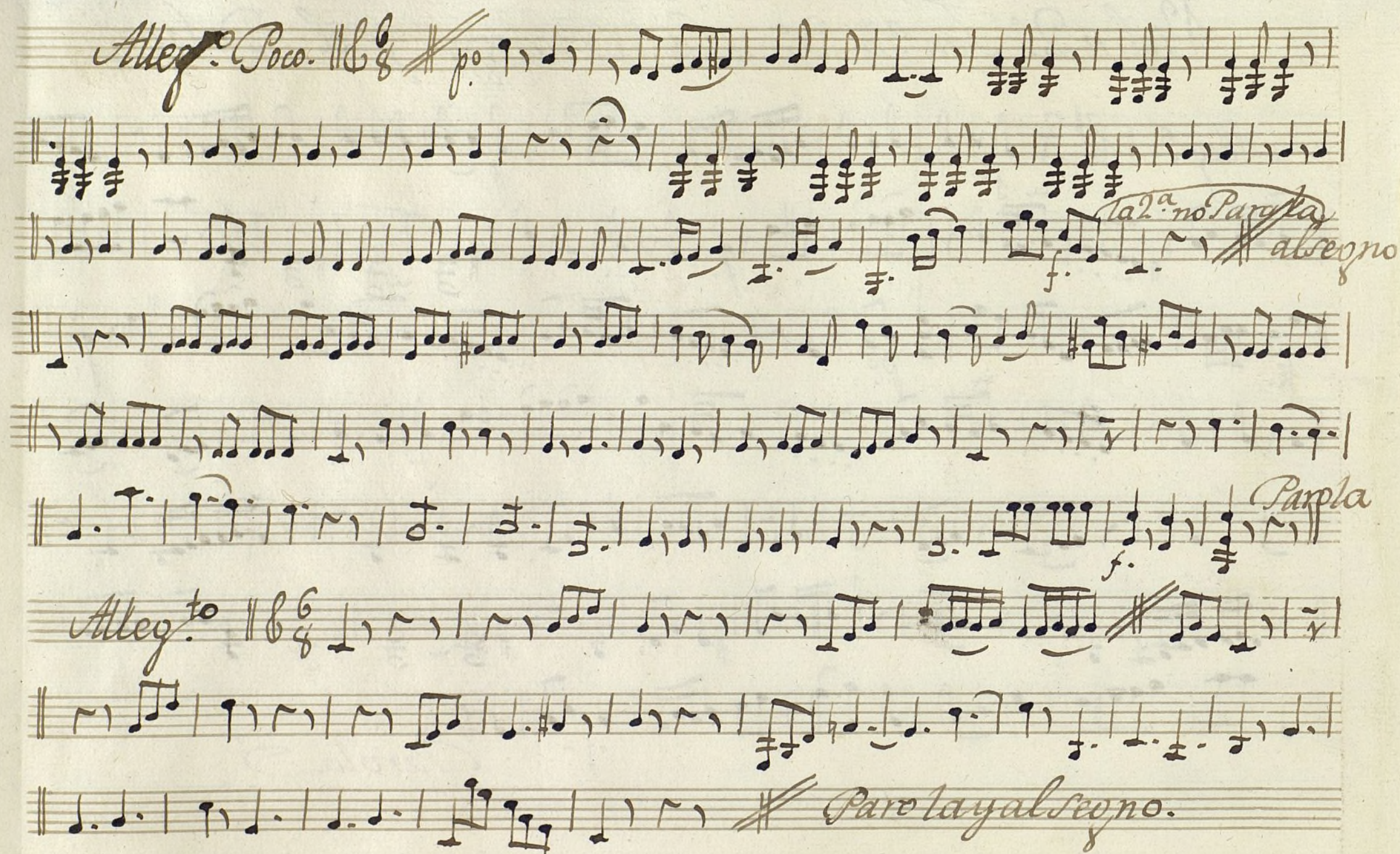


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120005514A

Violin 2.º Fon.ª a 3.º La Parriega y el Hidalgo.

Alleg.º || $\text{C}^{\sharp} \frac{2}{4}$ 

Alleg. Poco. || GF # *p.* 

2.ª no Parola
allegro
Parola
Alleg. to || GF
Parola al segno.

三

Alleg. Poco. || $\text{F}\sharp$ 4/4

|| $\text{F}\sharp$ 4/4

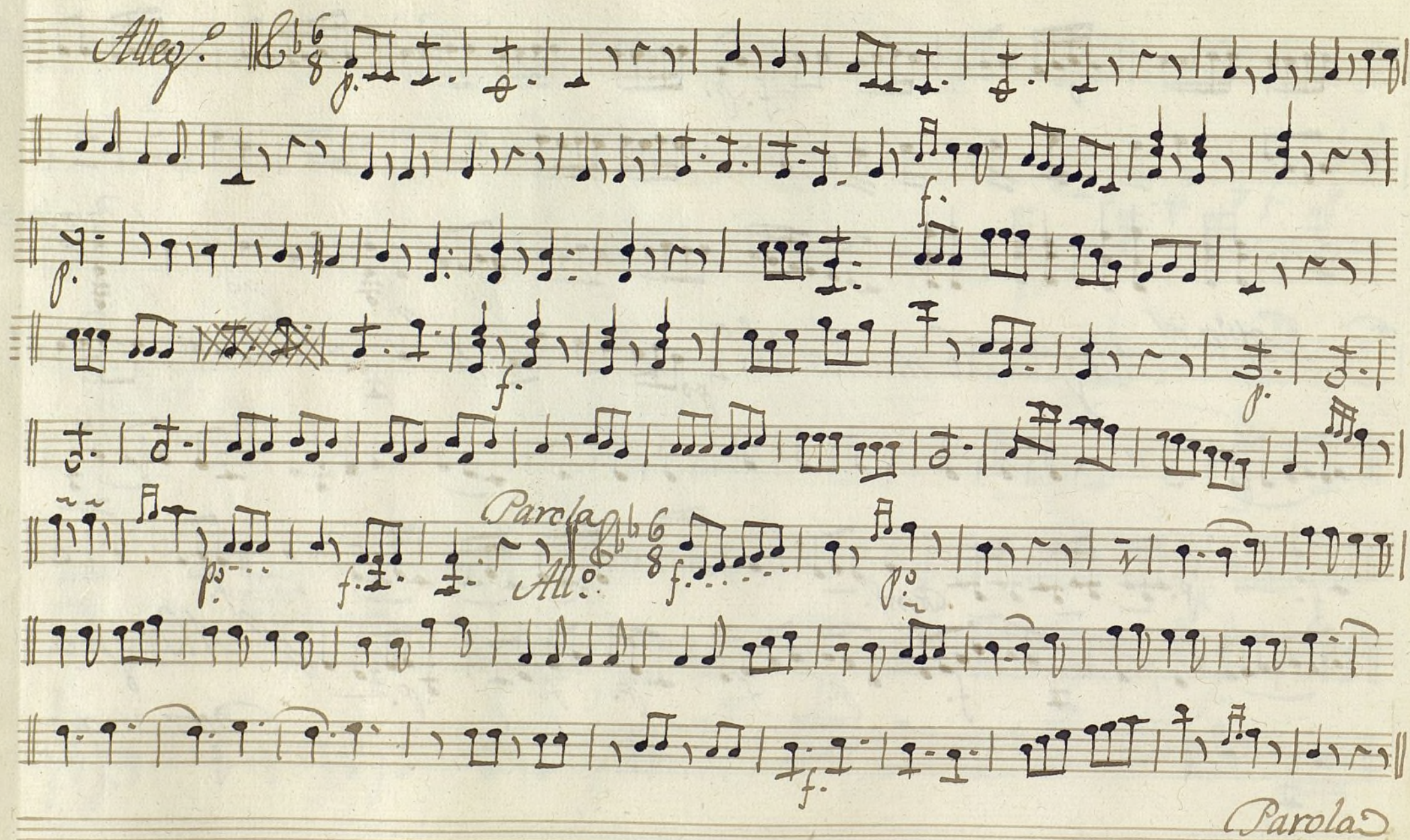
|| $\text{F}\sharp$ 4/4 *Parola*

Handwritten musical score for a piece titled "Parola" by J. Haydn. The score is written on six staves. The first staff begins with the tempo marking "Alleg." and the key signature of one sharp (F#). The music is in 3/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with the word "Parola." written in a cursive hand at the end of the sixth staff.

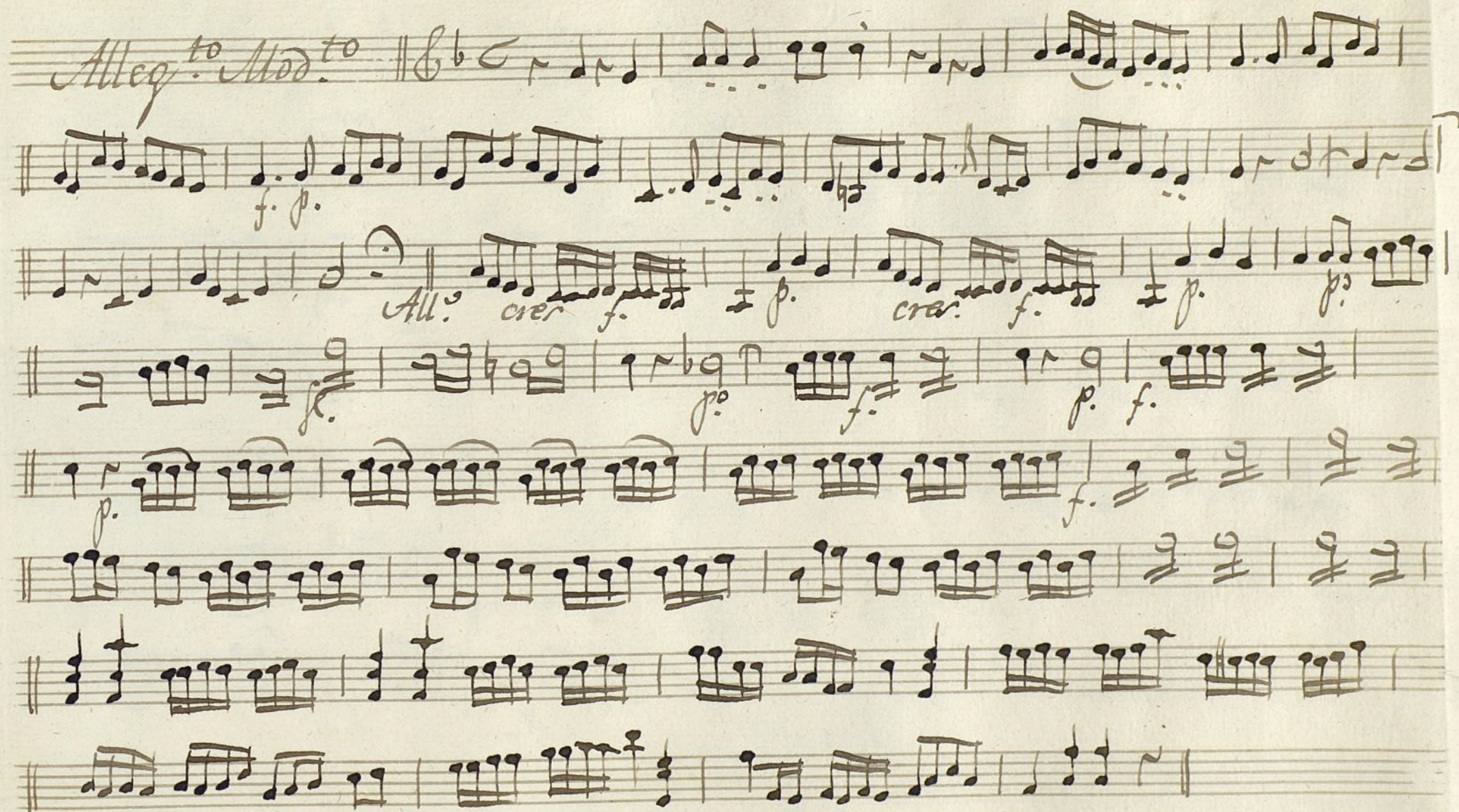
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and text within the score:

- f. p.* (forte piano)
- f.* (forte)
- p.* (piano)
- Parola* (written above the third staff)
- Coplar!! Alleg. No mucho.* (written across the fourth staff, indicating a change in tempo and style)
- Rinf.* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- dos mas* (written below the seventh staff)

Allegro 

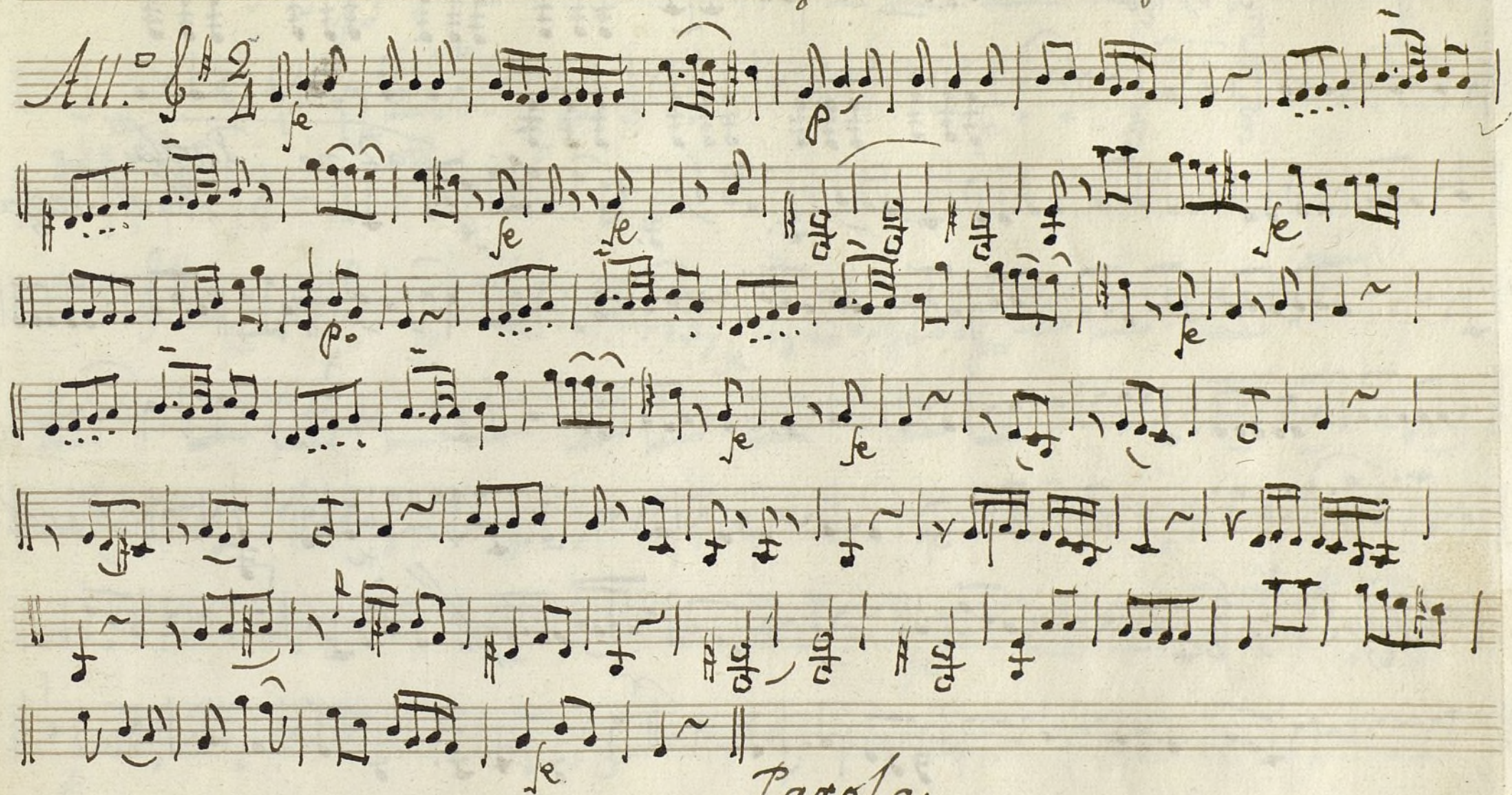
Parola



Ayuntamiento de Madrid

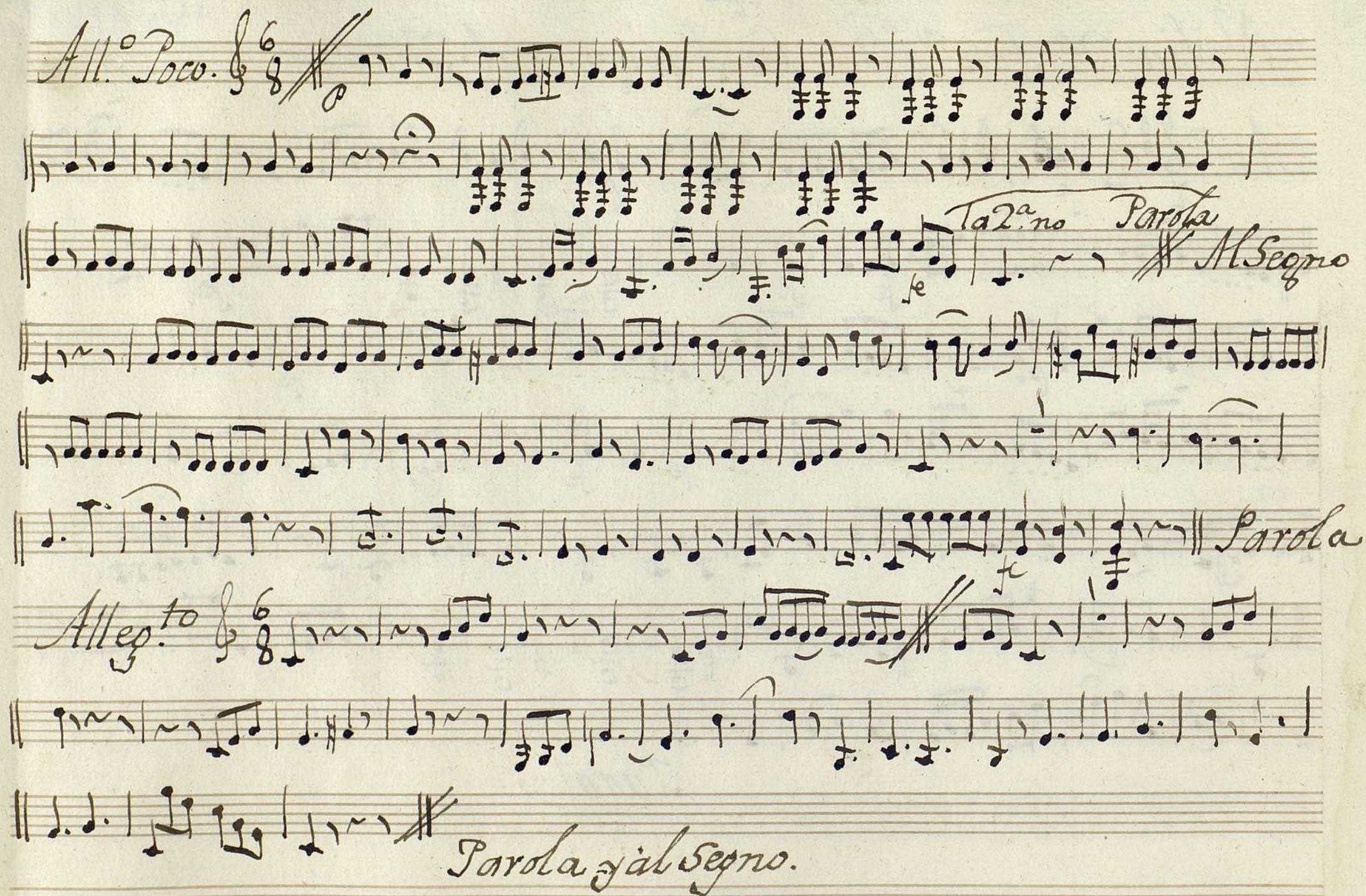
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Violin 2.º Ton.ª 3.ª La Paréa y el Hidalgo.

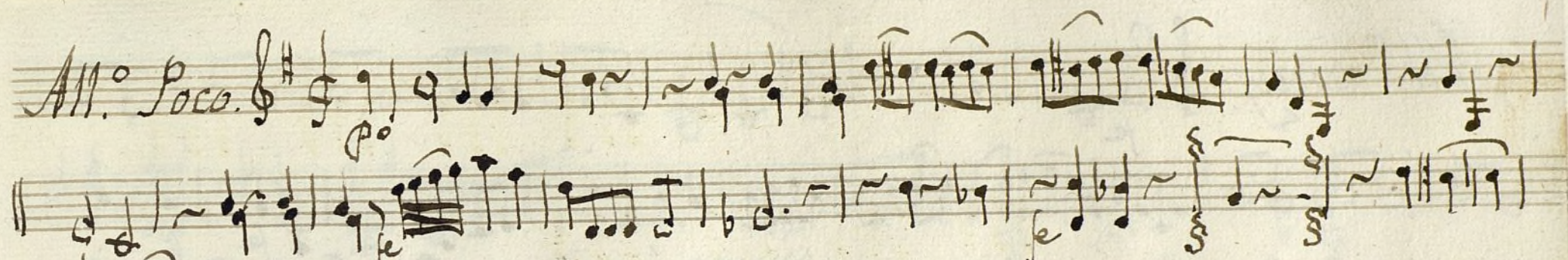


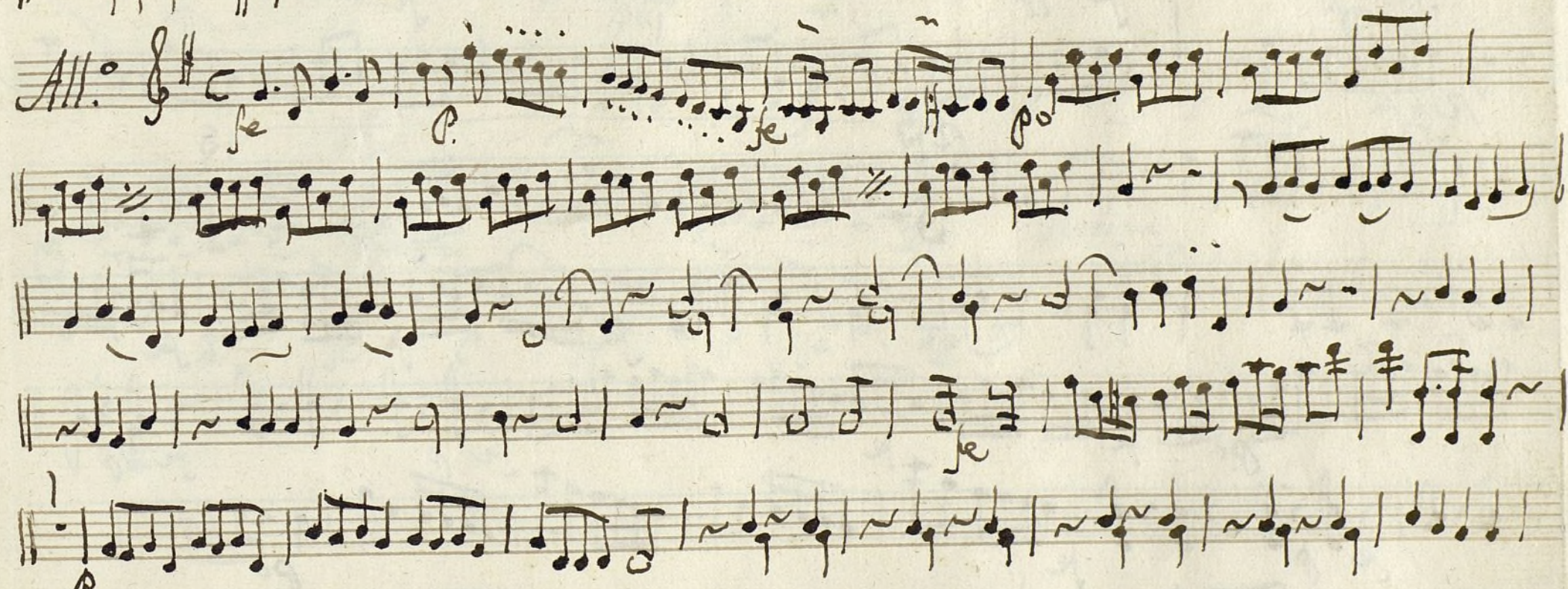
Parola.

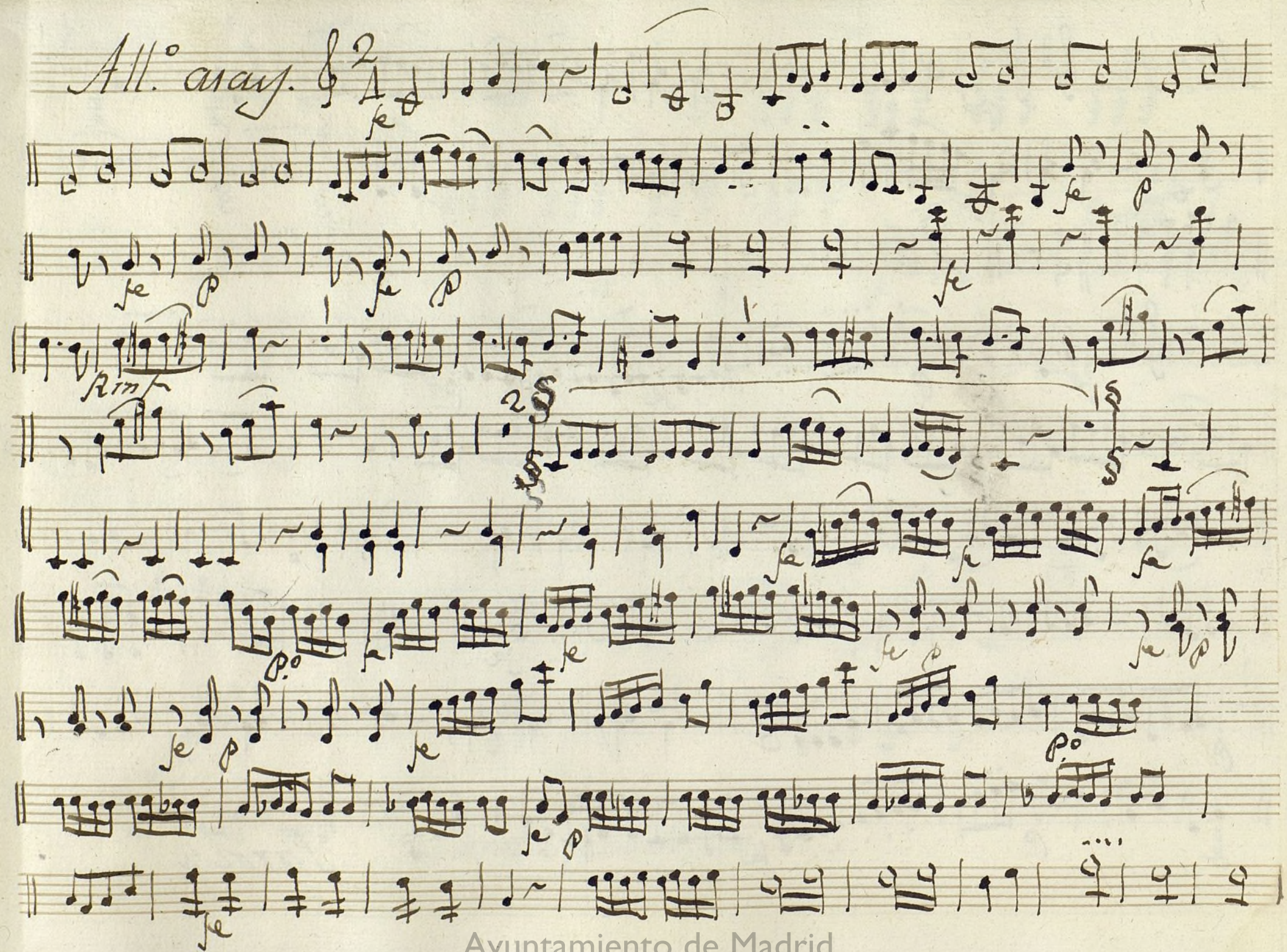
All.° Poco. $\frac{6}{8}$ 

Alleg.° $\frac{6}{8}$ 

Parola y al Segno.

All.^o Poco. 
Parola

All.^o 
Parola.



Parola
Coplas
All.^o No mucho.

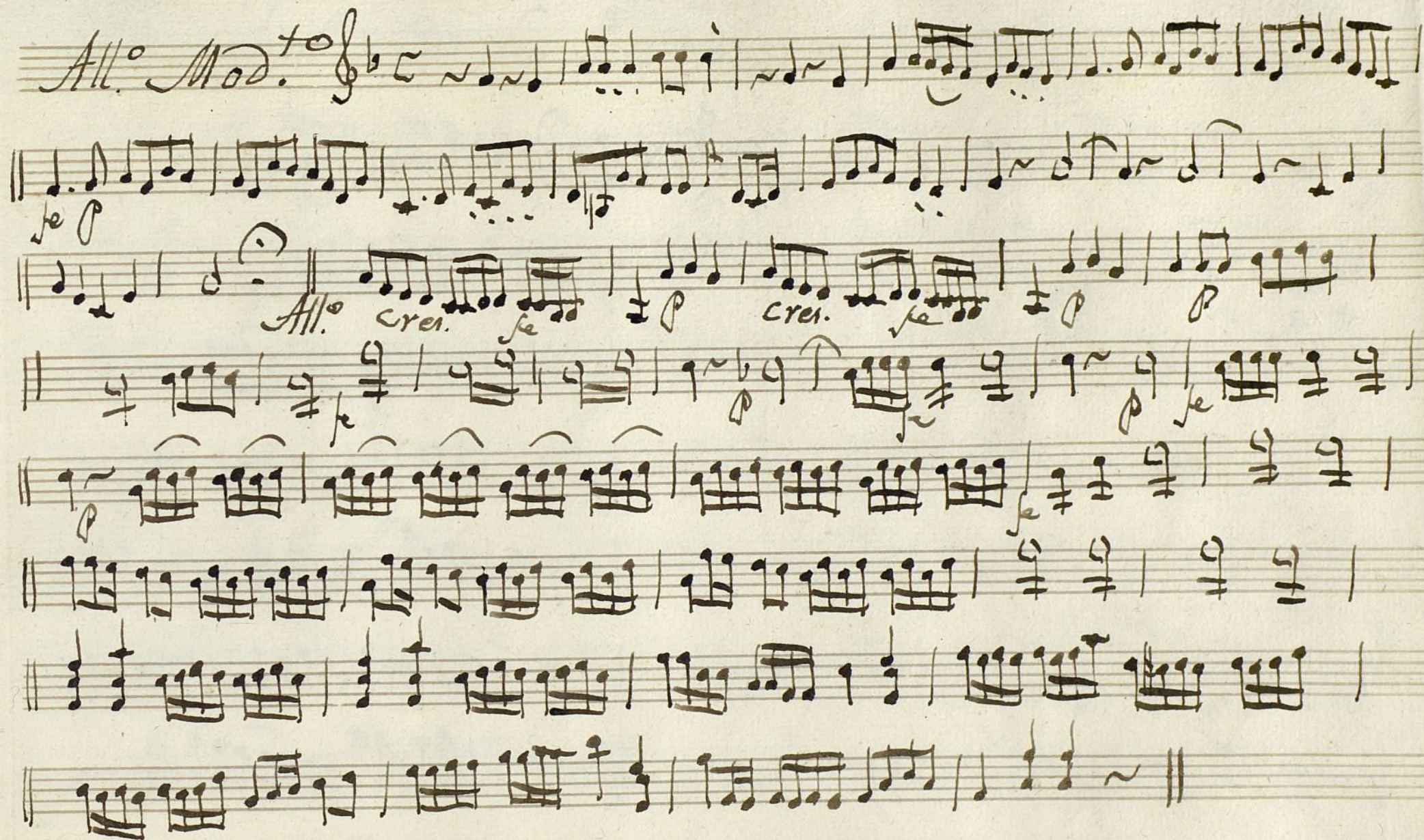
Rinfe
je
Al Segno doj mas

All.^o

Parola.

All.^o

Parola.



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Viola Ton.^a 3: La Paniega y el Hidalgo,^t

All.^o 2/4

Parola.

All.^o Poco. 6/8

Parola.

All.^{to} 6/8

Parola y ab Segno.

All.^o 4/4

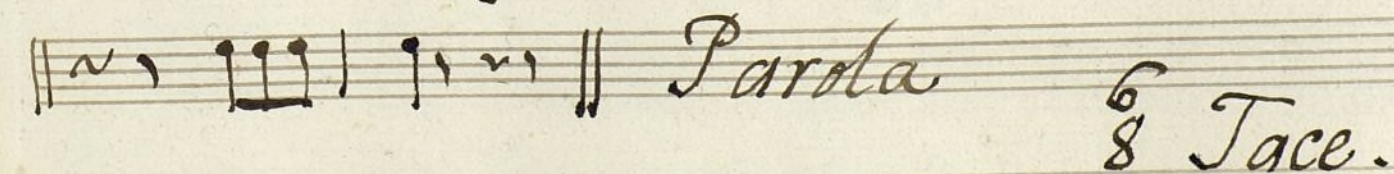
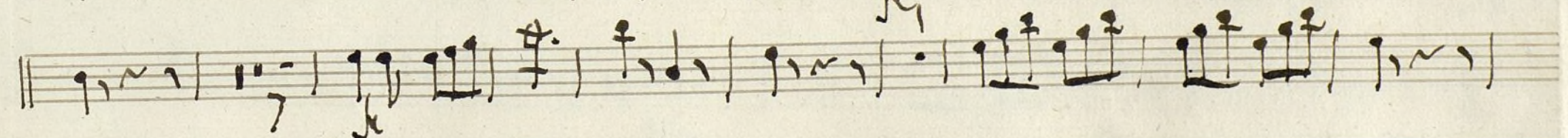
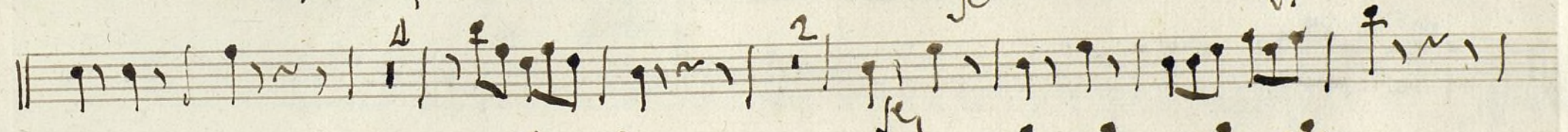
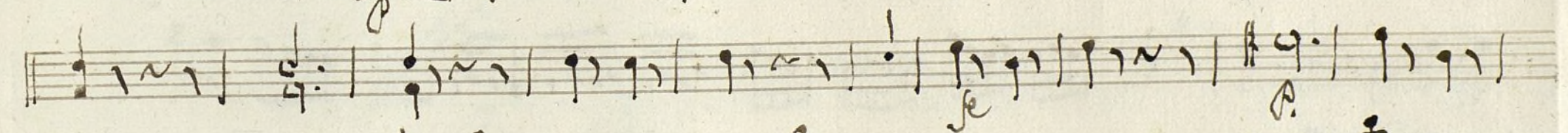
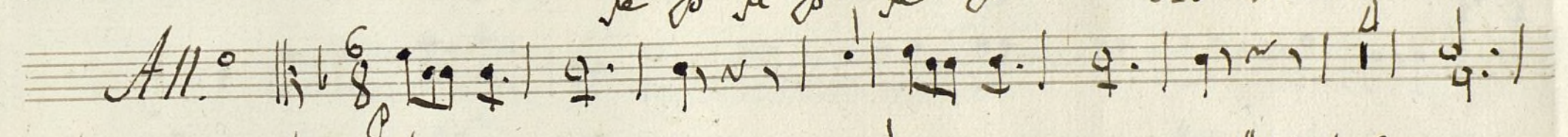
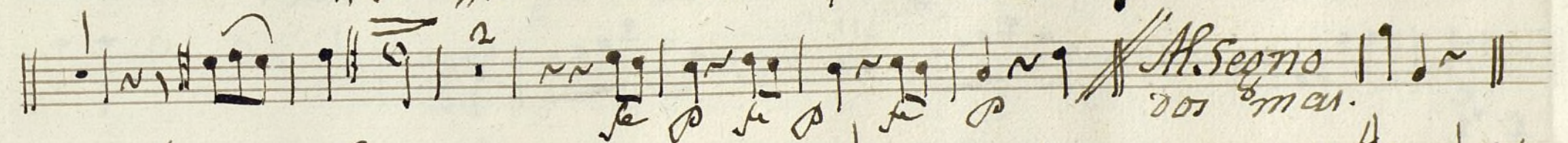
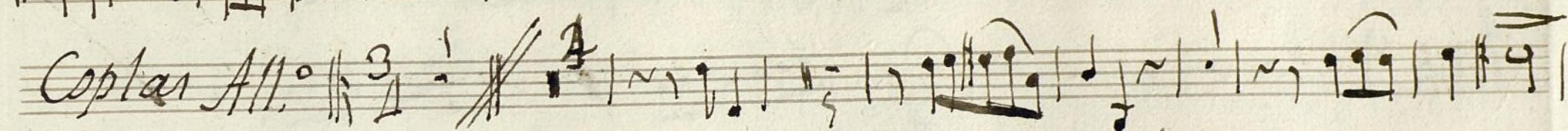
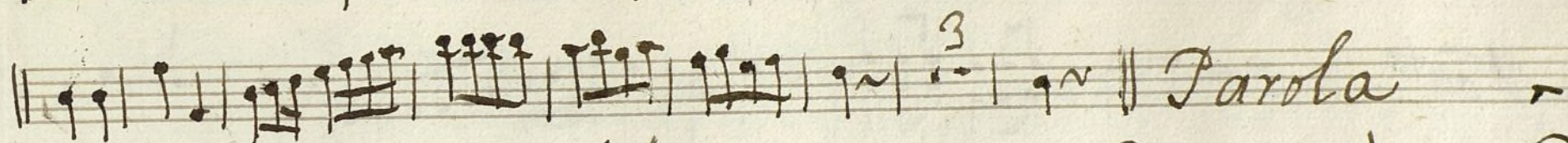
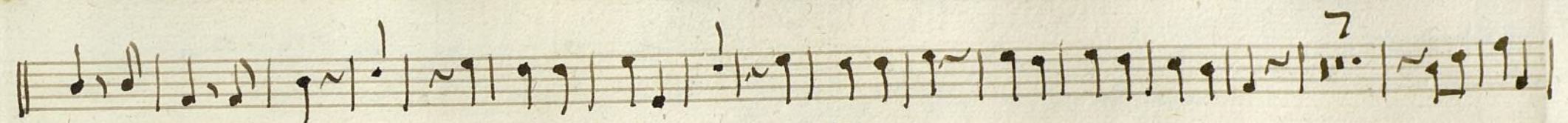
Parola.

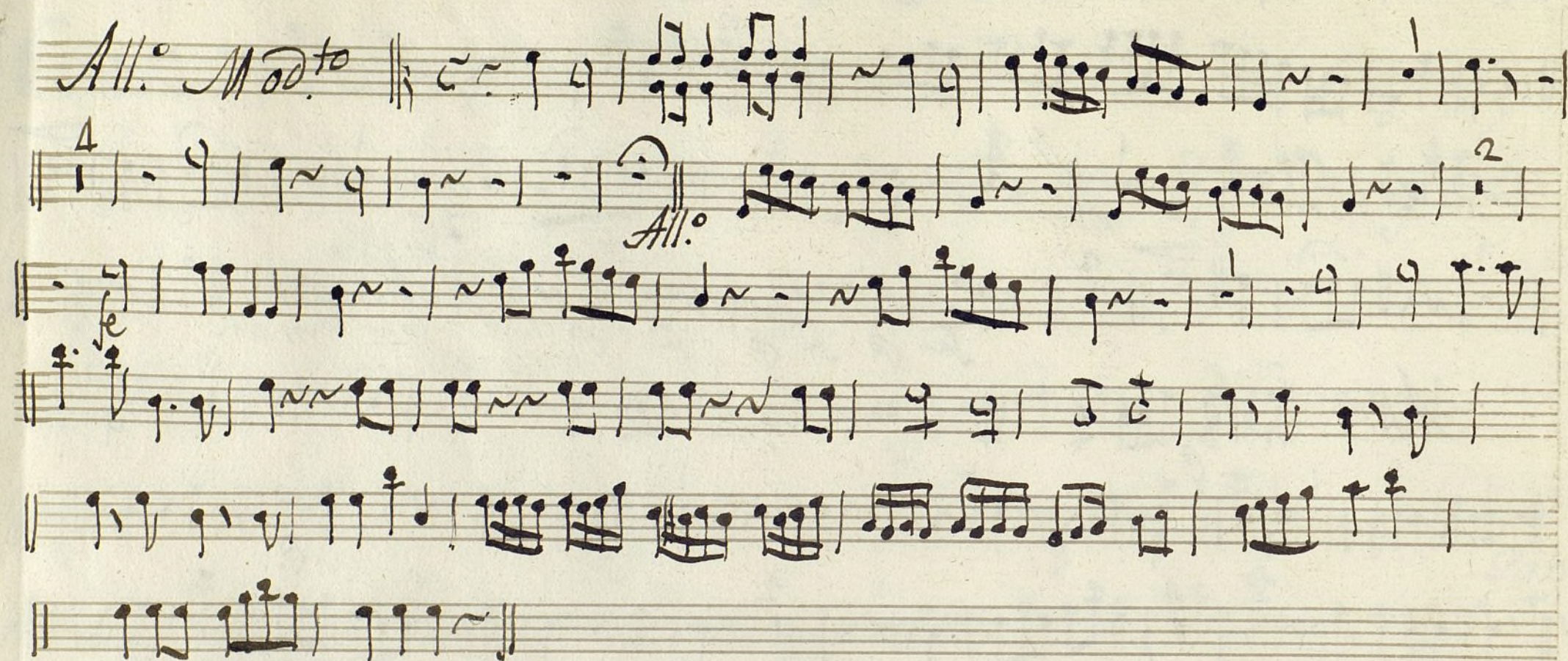
All.^o 4/4

Parola

All.^o away. 2/4

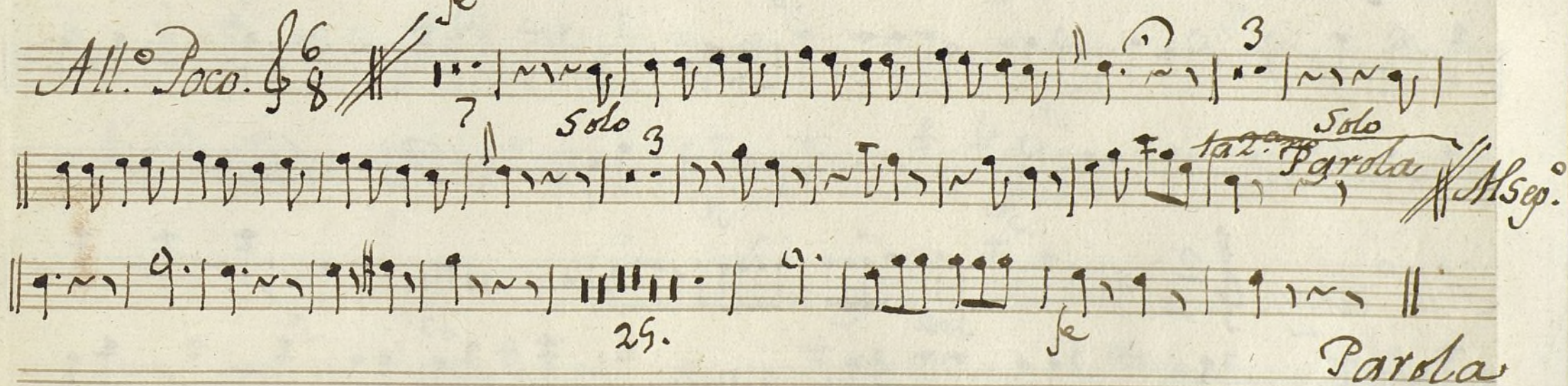
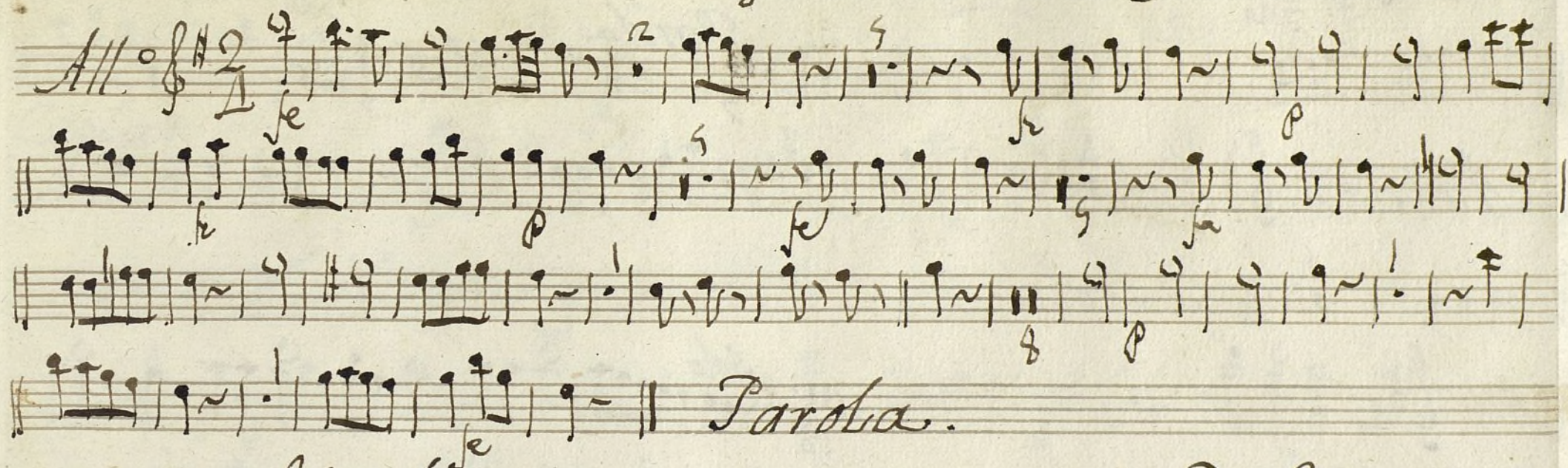
22.





Oboe 1.º Ton.ª a 3. La Pariega y el Hidalgo.

Mus 125-1

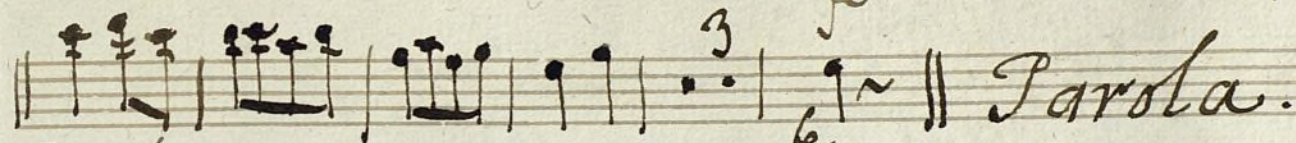
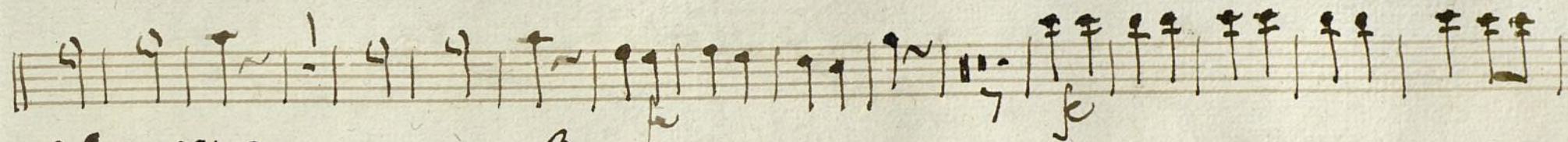


All.^{to} *Solo* *Parola* *M. Segno.*

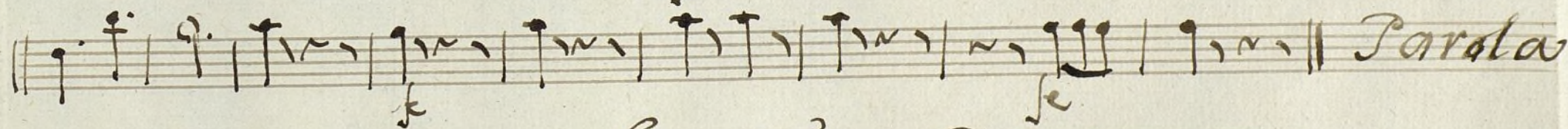
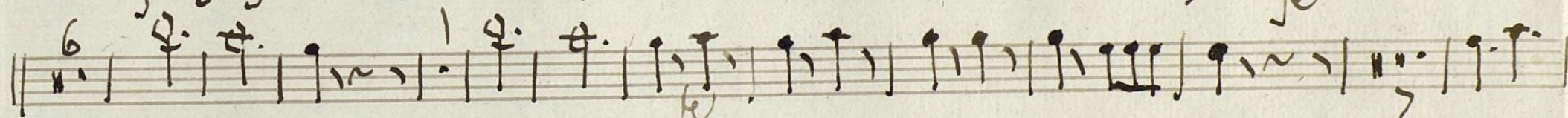
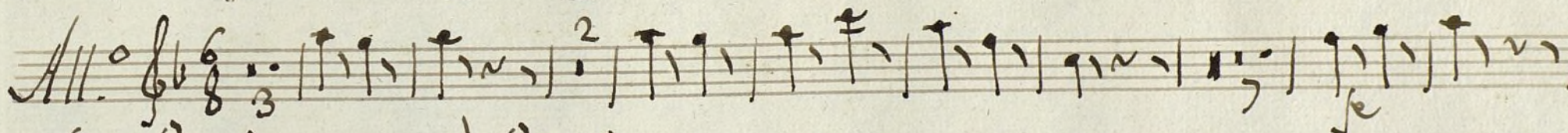
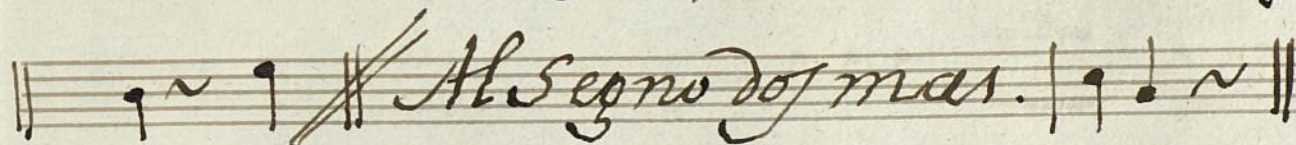
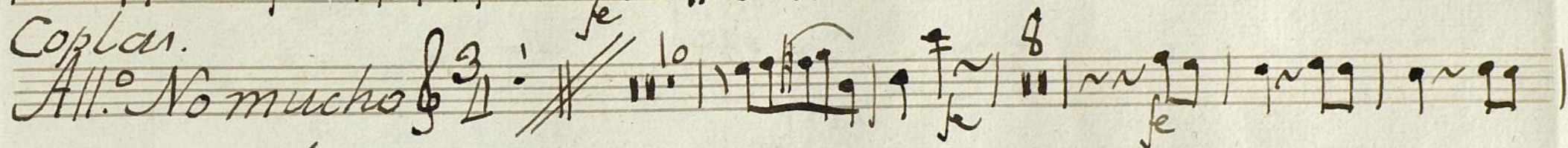
All.^o Poco. *Parola*

All.^o *Solo* *Parola.*

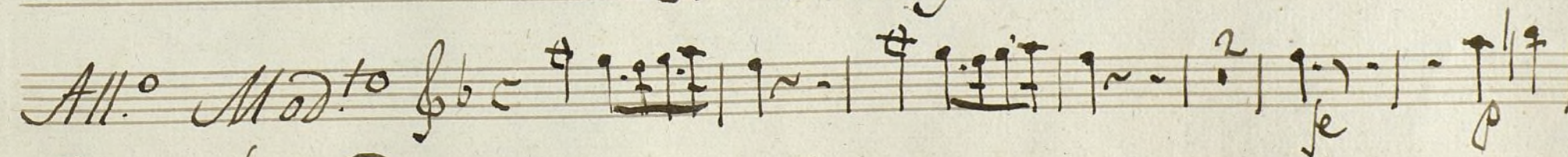
All.^o may. *Solo* *25.* *f* *p*



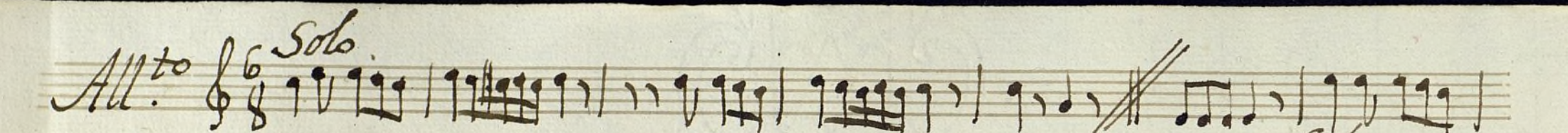
Coplas.

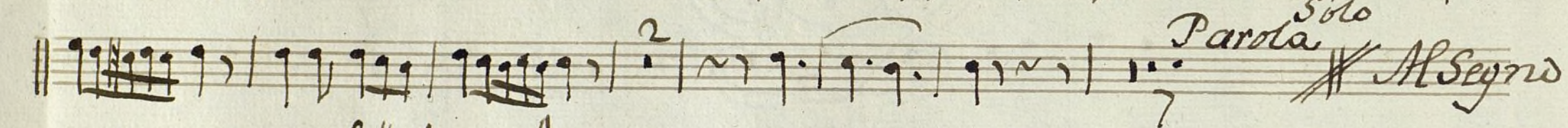


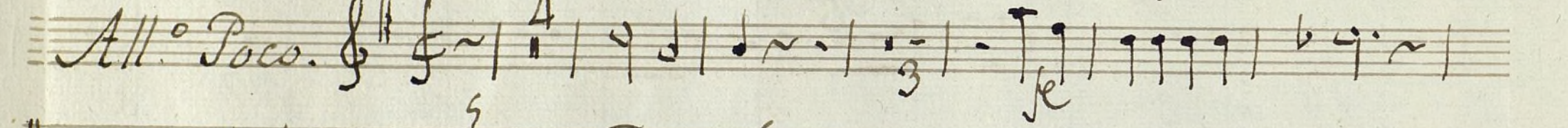
8. Tace y Parola

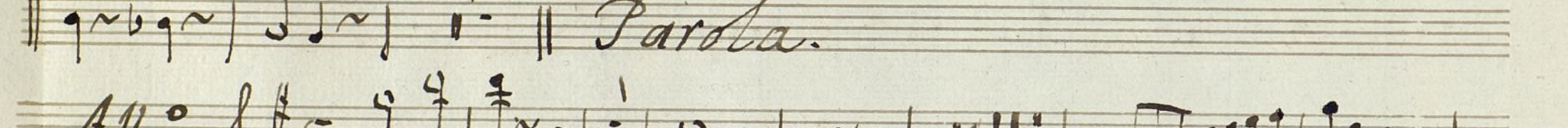


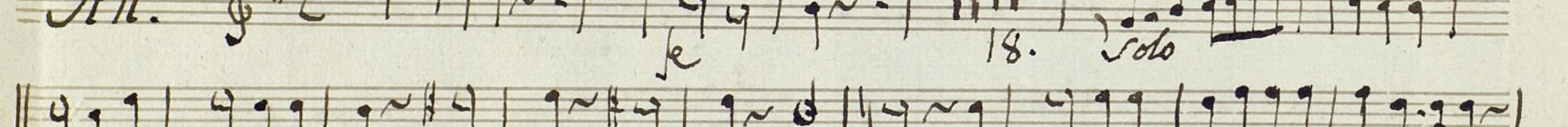


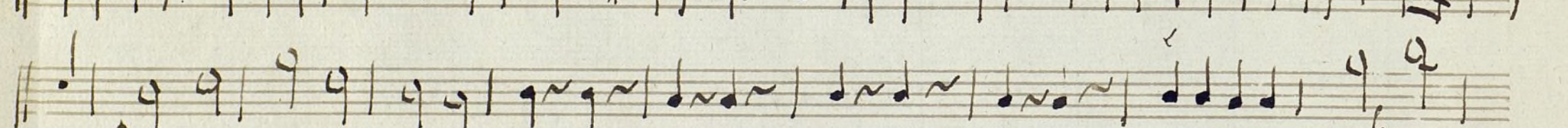
All.^{to} Solo. 

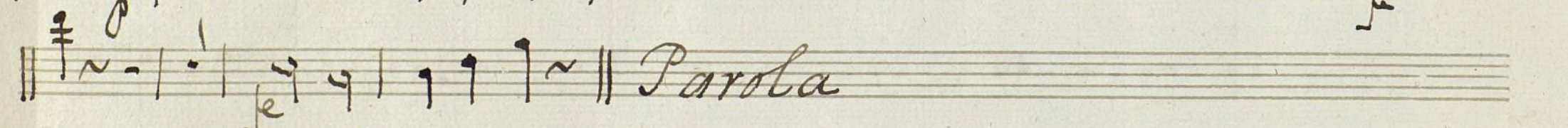
Parola Solo  *Al Segno*

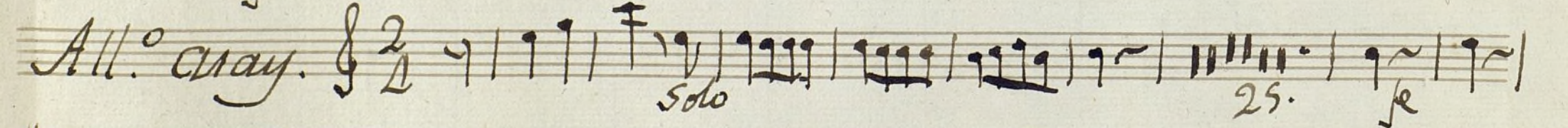
All.^o Poco.  *Parola.*

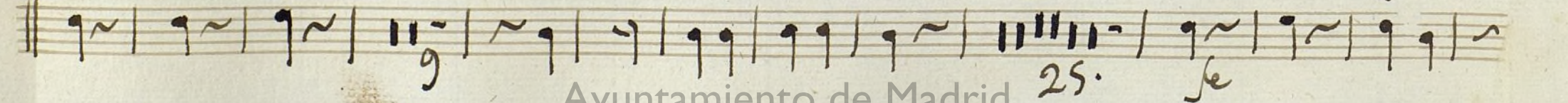
All.^o  *Parola*

All.^o may.  *Parola*

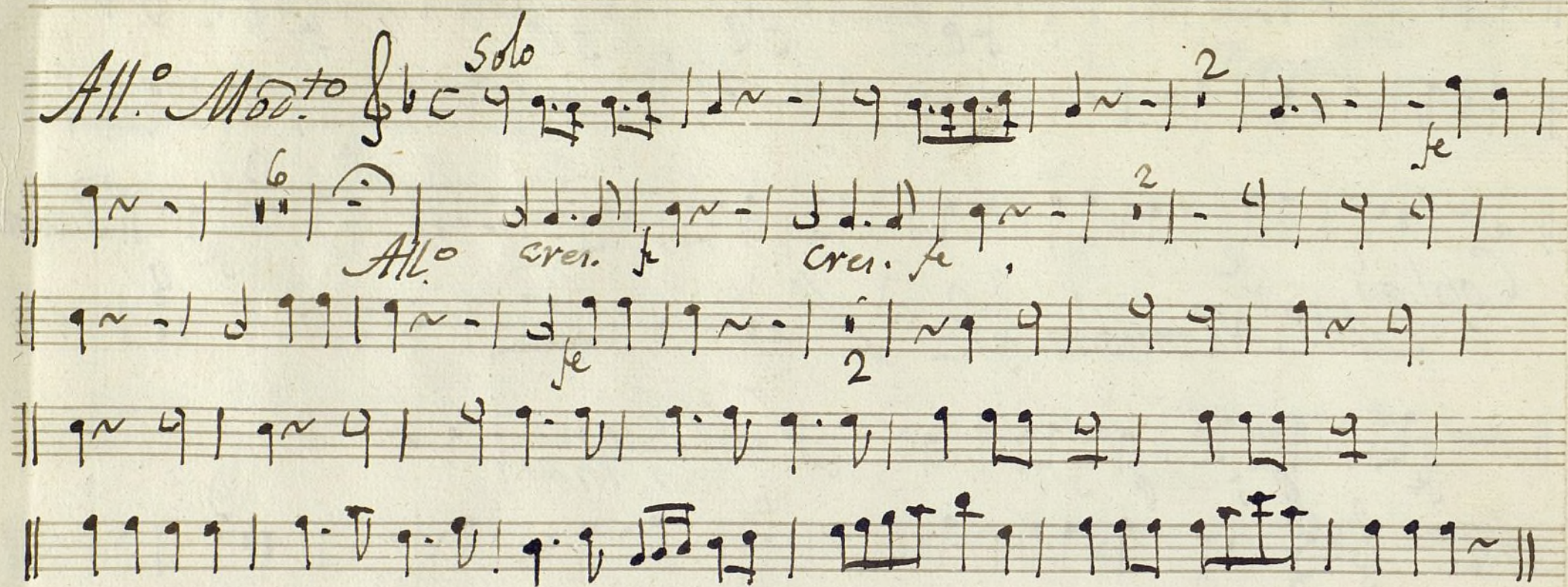
All.^o may.  *Parola*

All.^o may.  *Parola*

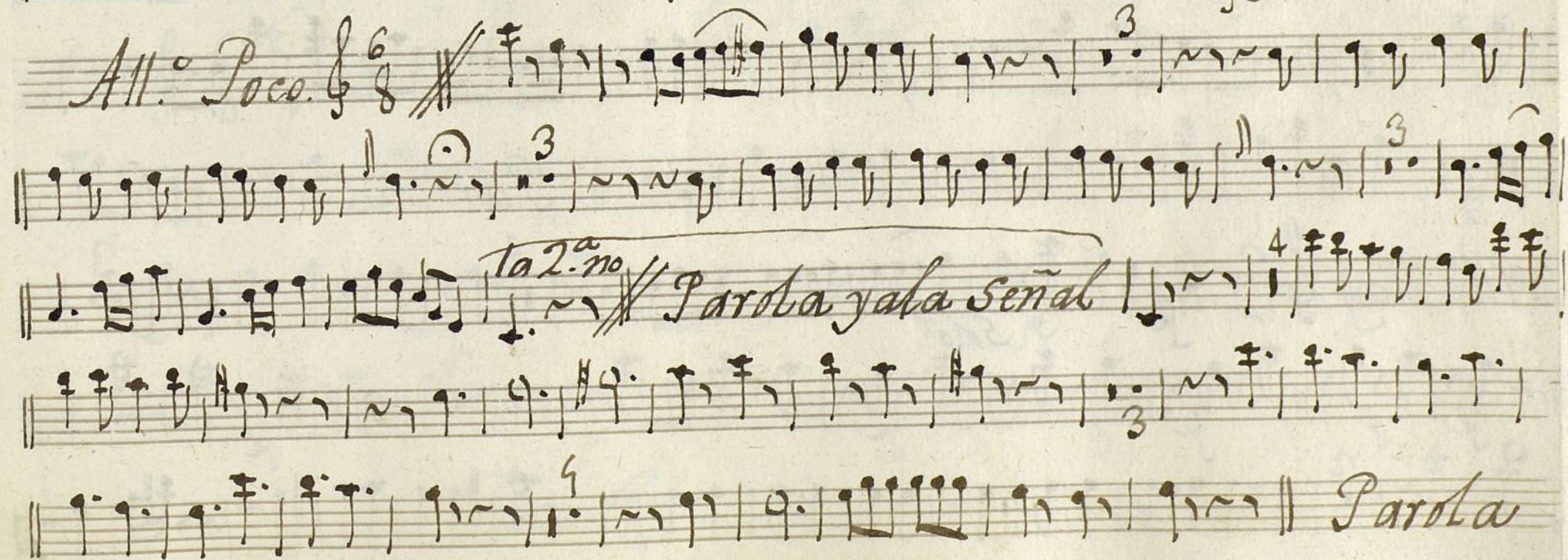
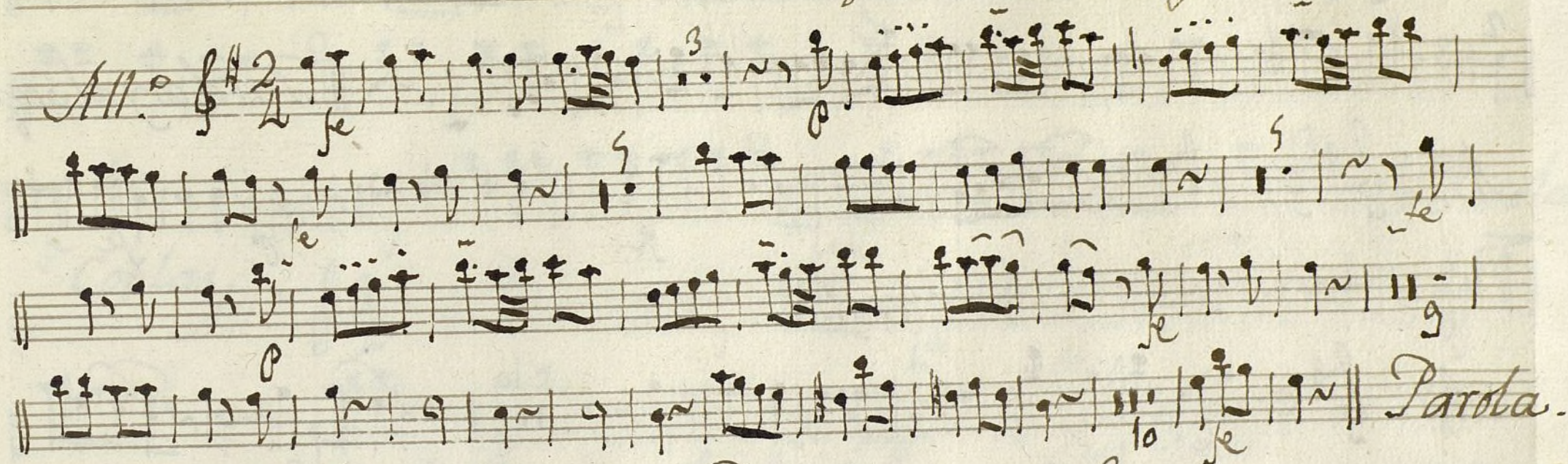
All.^o may.  *Parola*

All.^o may.  *Parola*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The piece is divided into sections with handwritten labels: *Coplas*, *All.º No mucho.*, *Al Seño*, *Parola*, and *Tace & Parola*. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.



Clarinete Ton.^a 3 La Pasiega y el Hidalgo



All.^{to} $\frac{6}{8}$

Parola y al Segno

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

Parola.

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

Parola.

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

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8), and dynamic markings (All.º). The score is divided into sections labeled "Coplas", "Allegro", "Allegro", and "Parola". The handwriting is in dark ink on aged paper.

Tace &



Trompa 1.^a Ton.^a a 3.^a La Paroleta y el Misa.

All.^o In G.

Parola.

All.^o Poco. In C.

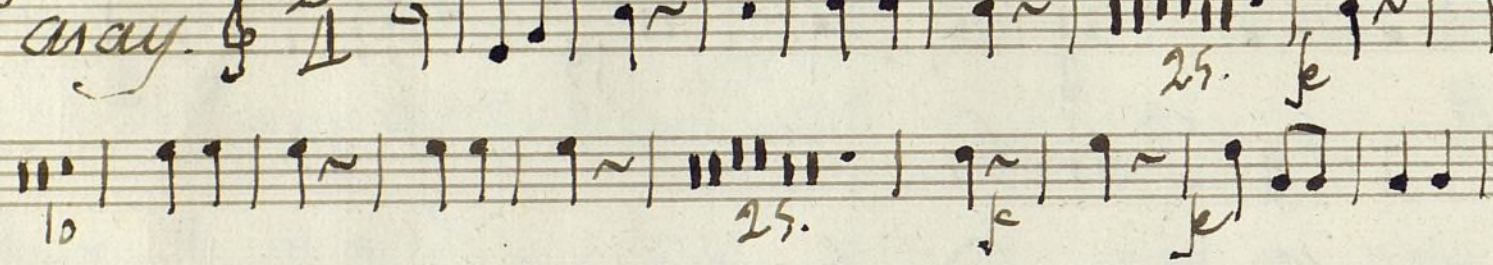
La 2.^a no. Parola y al Segno

Parola.

Alleg.^{ro}

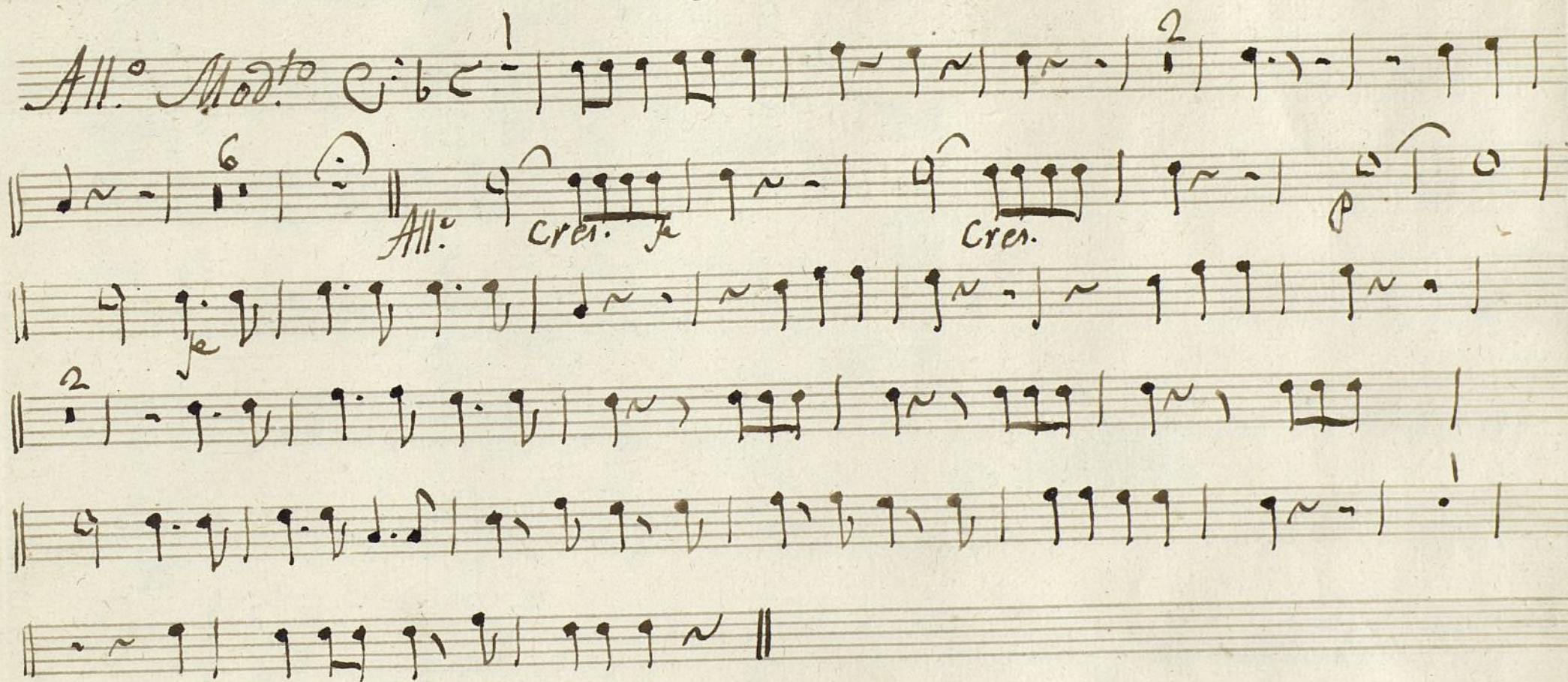
All.^o Tace y Parola

All.^o
 25.
 Parola.

All' ayy. $\frac{2}{4}$ 

Inf. *All.^o* 

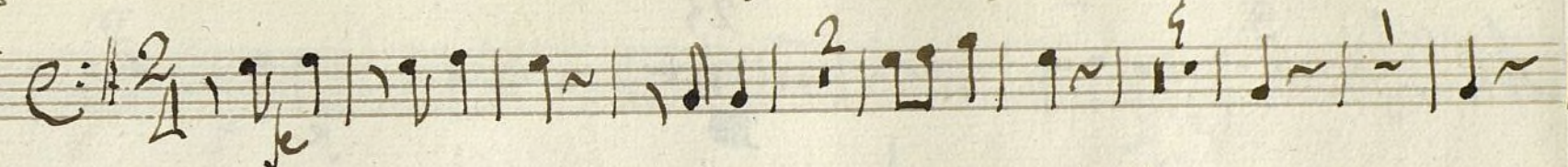
6/8 Face. y Parola.

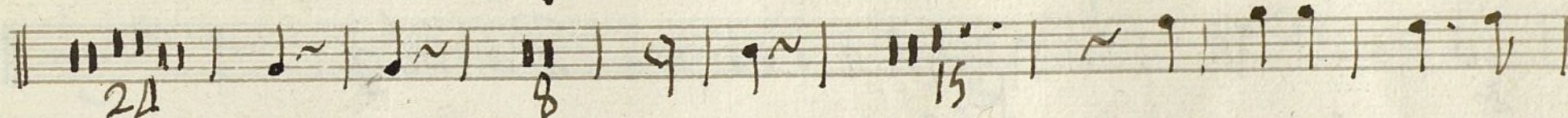


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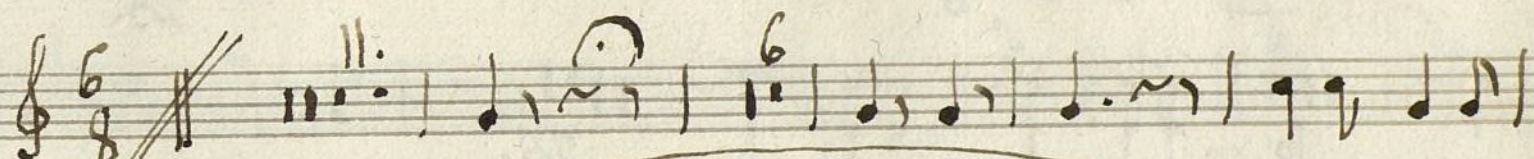
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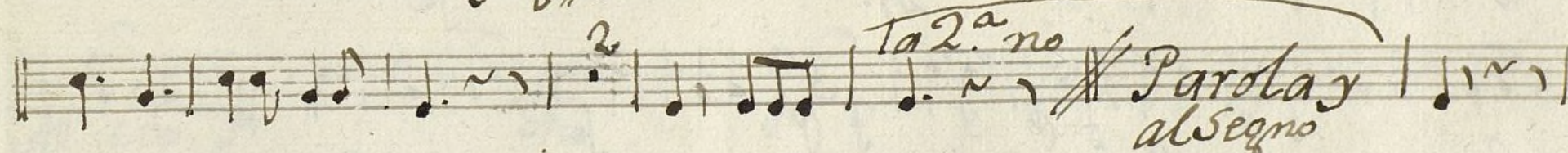
Trompa 2^a Ton.^a a 3^a La Pariega y el Hidalgo.

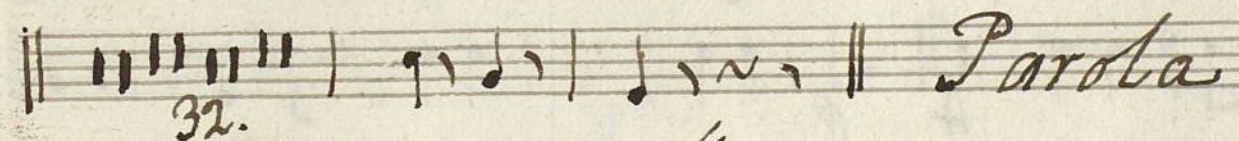
All.^o In F. 

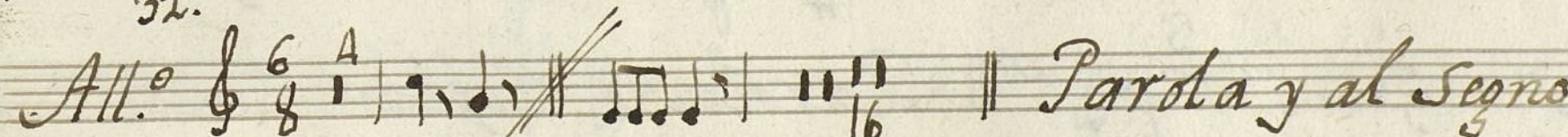


 *Parola.*

In C. All.^o Poco 

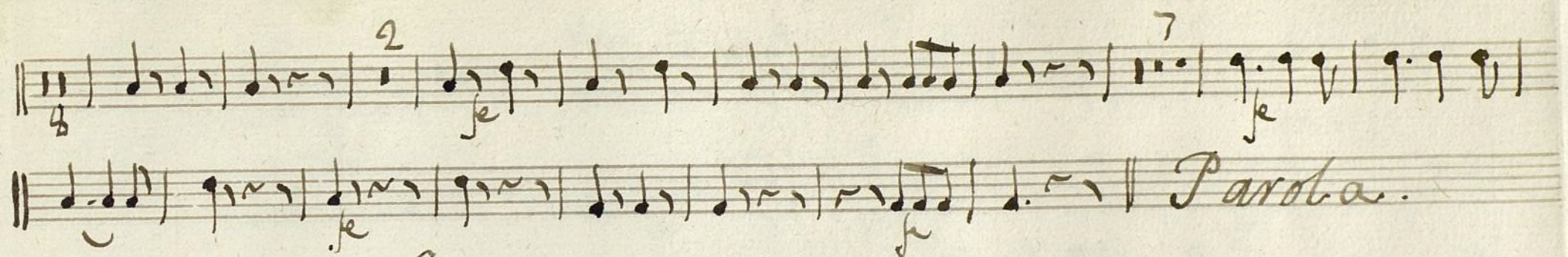
 *Parola y al Segno*

 *Parola.*

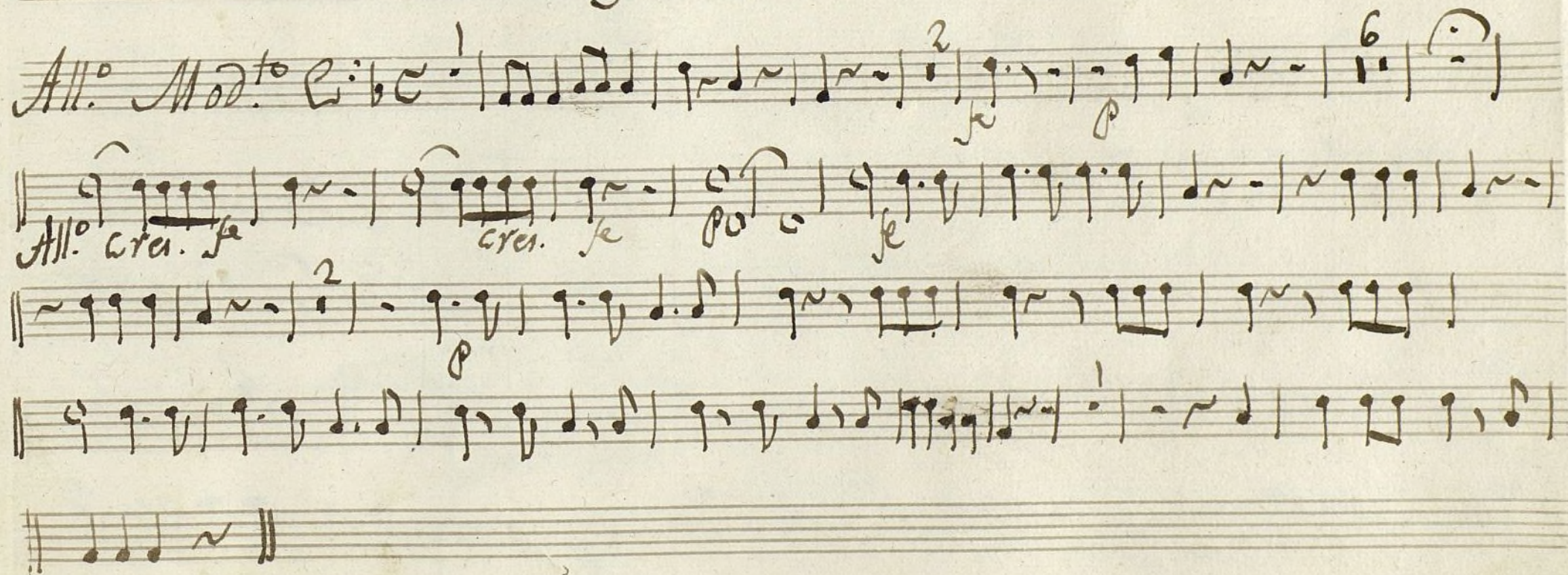
All.^o  *Parola y al Segno*

All.^o f. Tace. y Parola.

All.^o C 3 25
 26
 Parola.
All.^o and. 2 25.
 25.
 2 2 3
 Parola. Coplars Face.
All.^o Inf. Cib 6 8 3 2



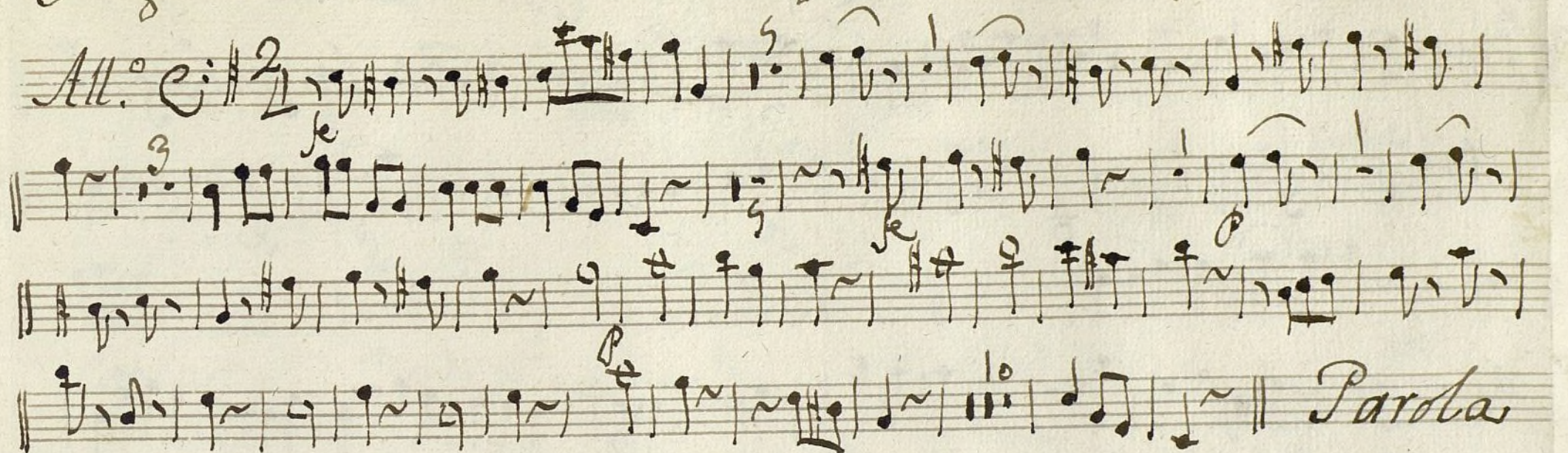
6/8 Face y Parola



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1200055/41

Saxot Ton.^a 3 La Parieja y el Hidalgo

All.^o *C:* *2/4* 

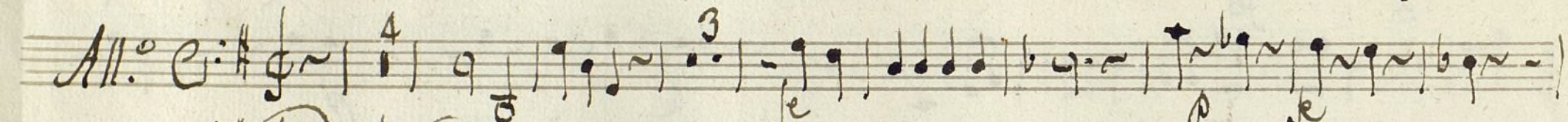
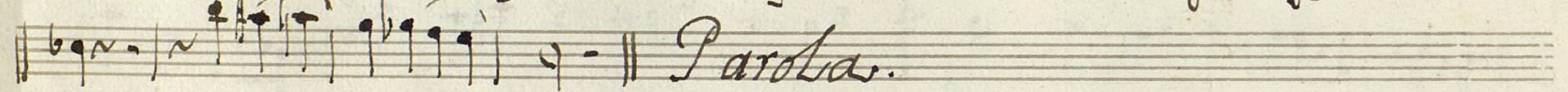
Parola

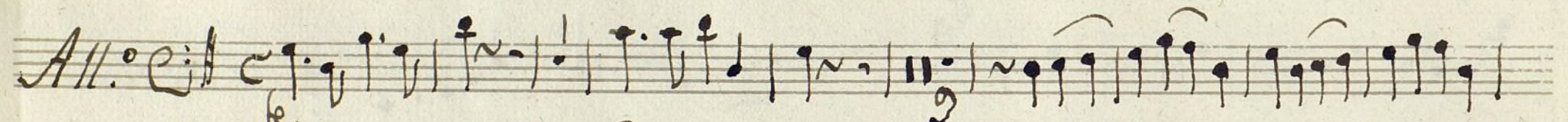
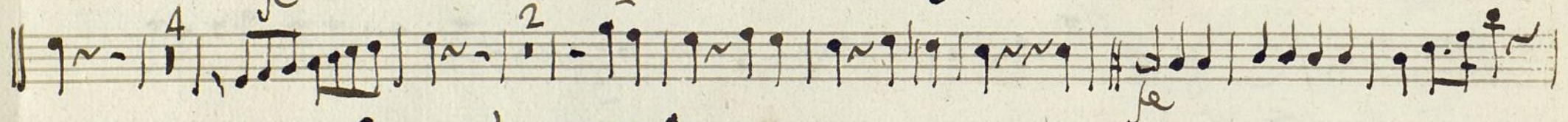
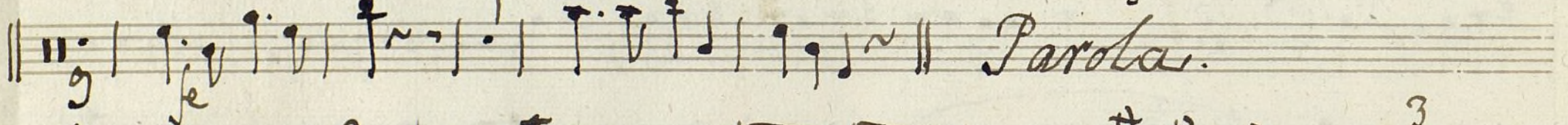
All. Poco. *C:* *6/8* 

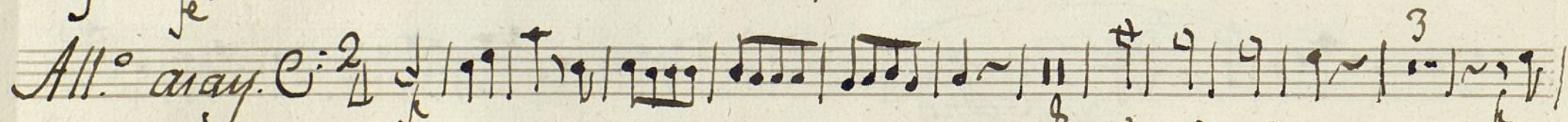
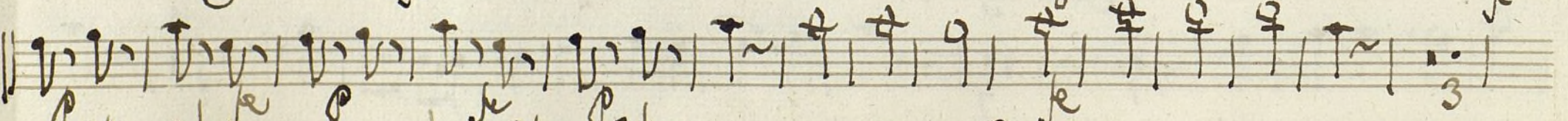
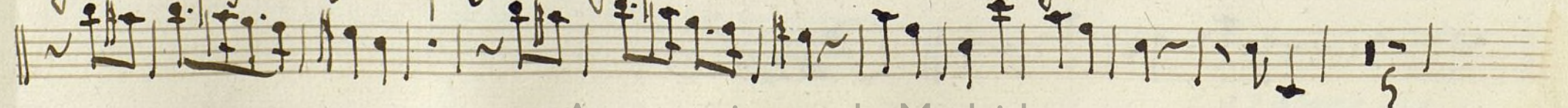
Parola *al Segno*

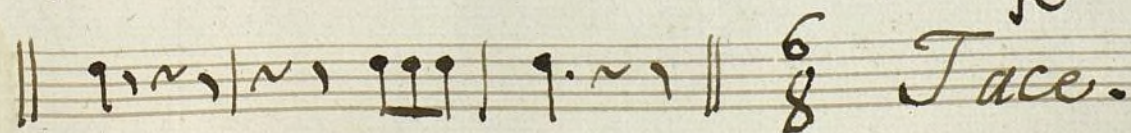
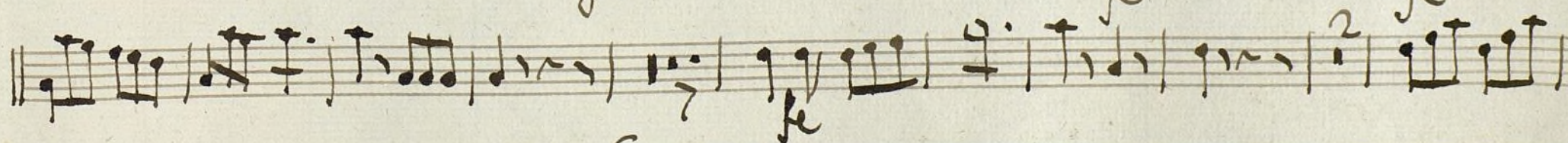
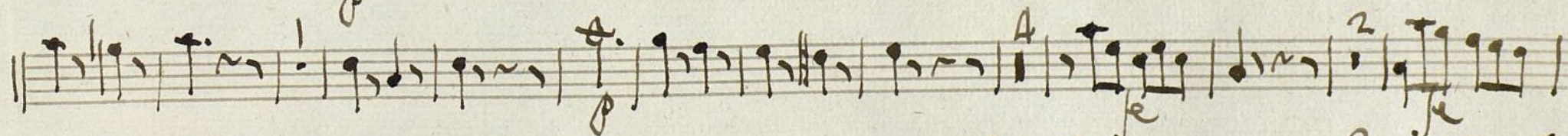
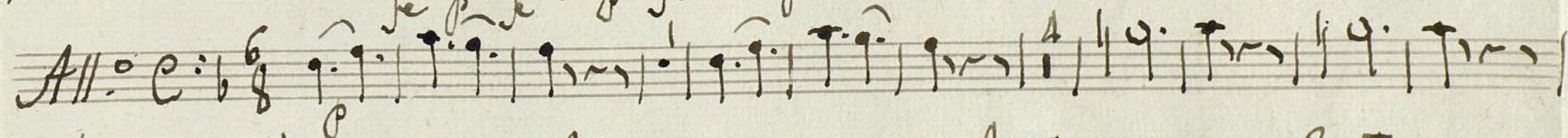
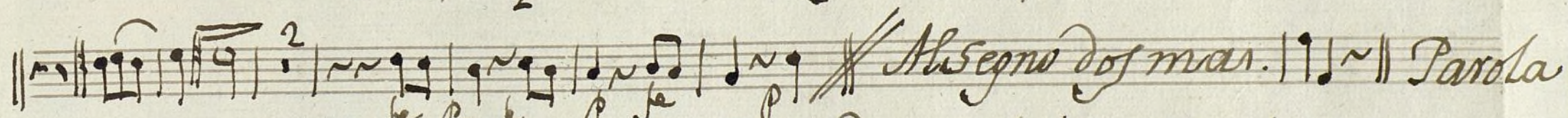
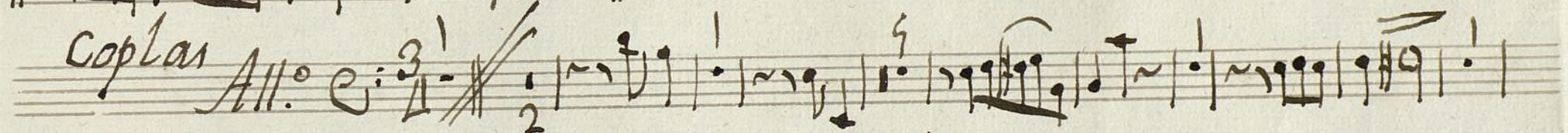
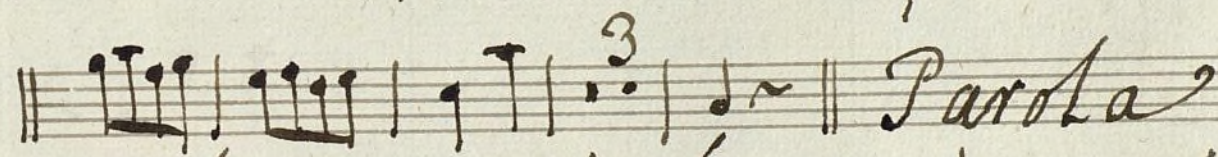
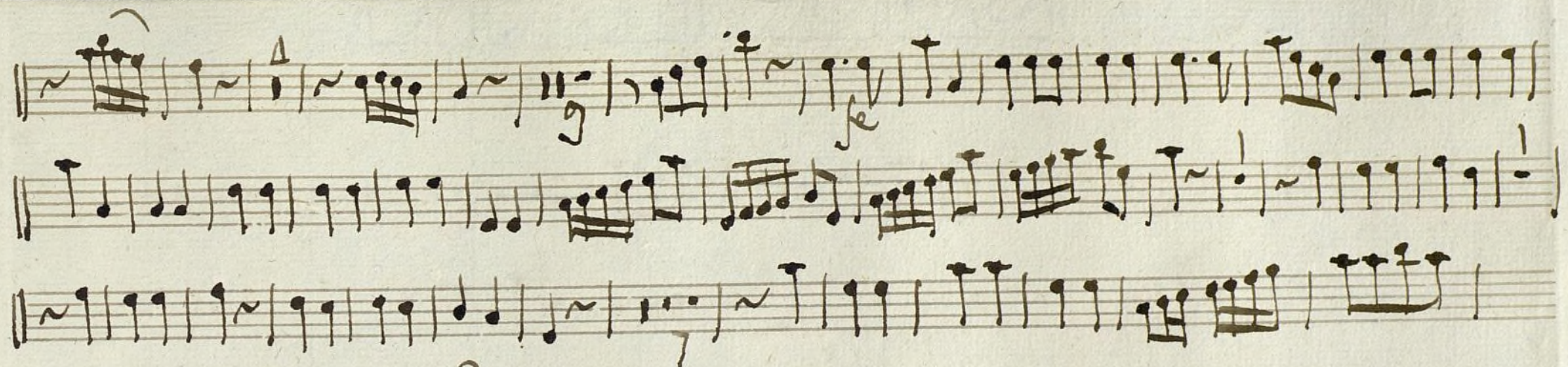
Parola

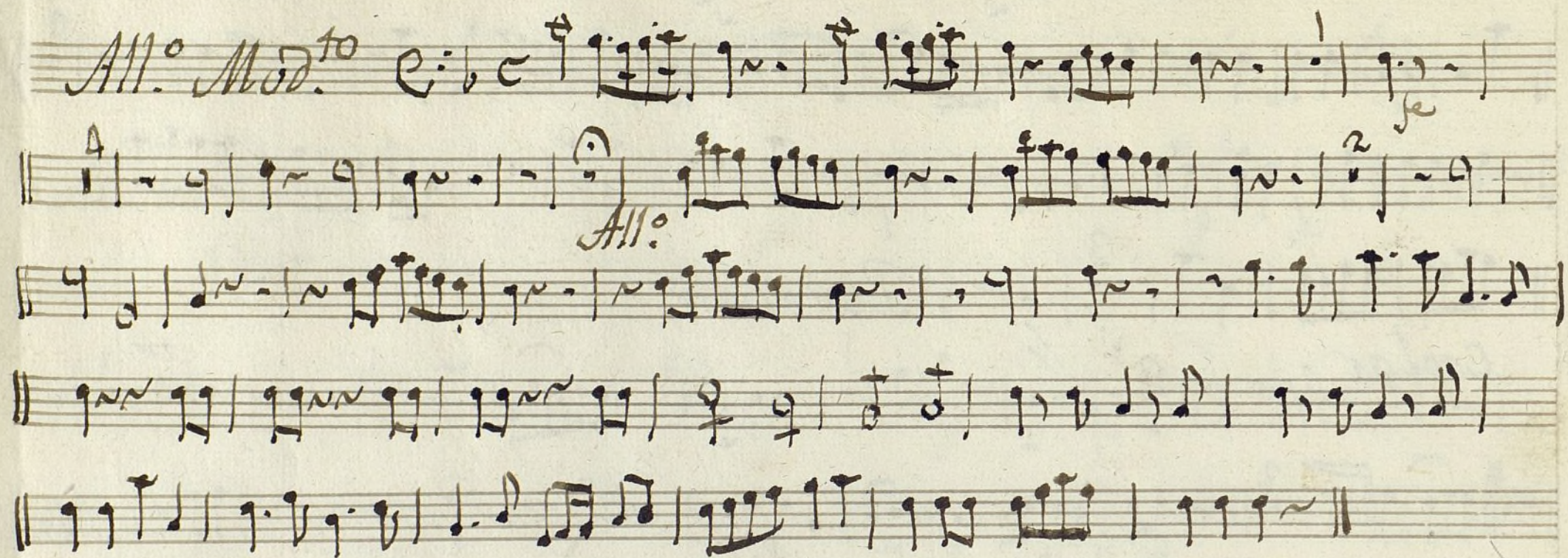
All.^{to} C: 6/8 
 *Parola y al Segno*

All.^o C: 4/8 
 *Parola.*

All.^o C: 4/8 

 *Parola.*

All.^o aya. C: 2/4 



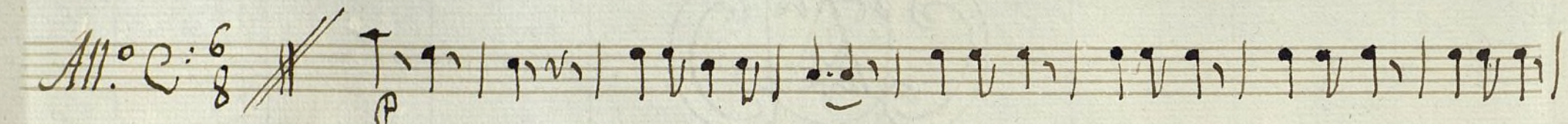
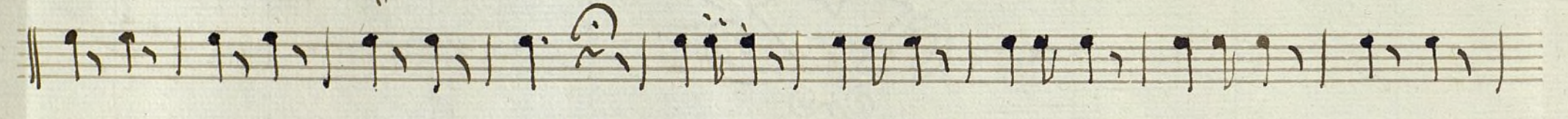
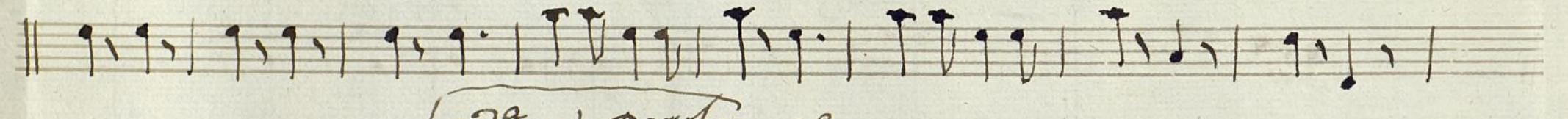
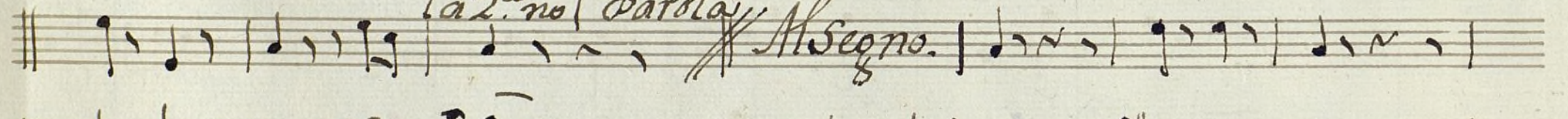
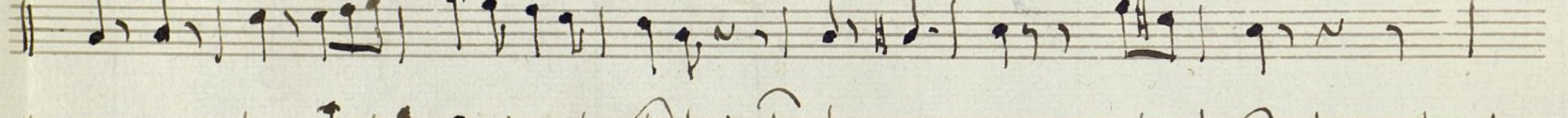
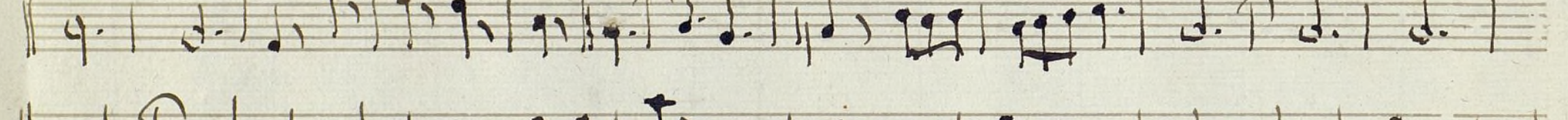
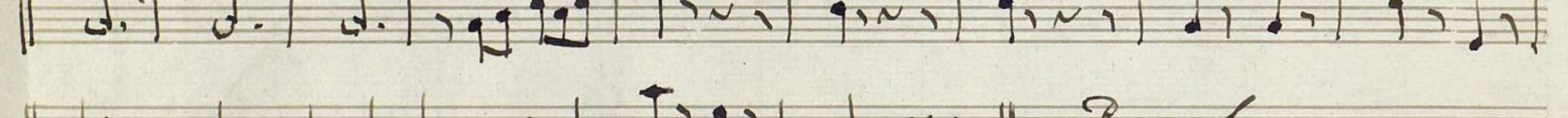
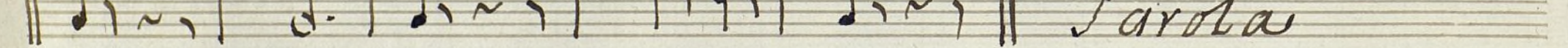




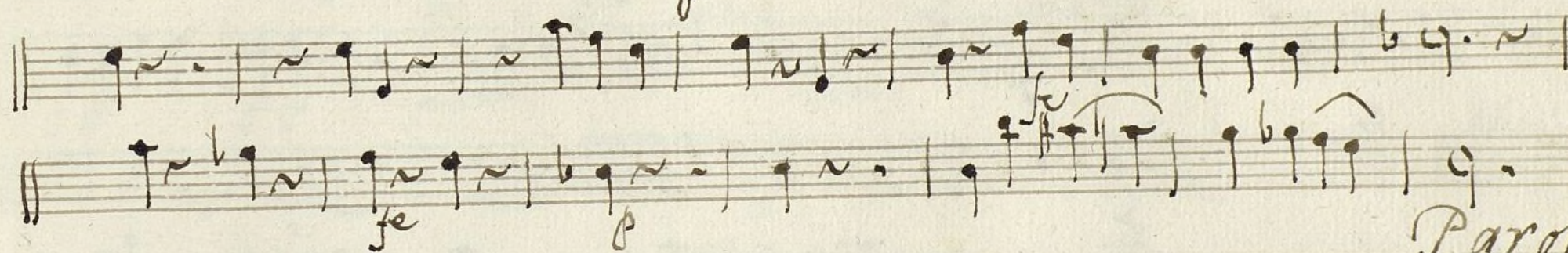
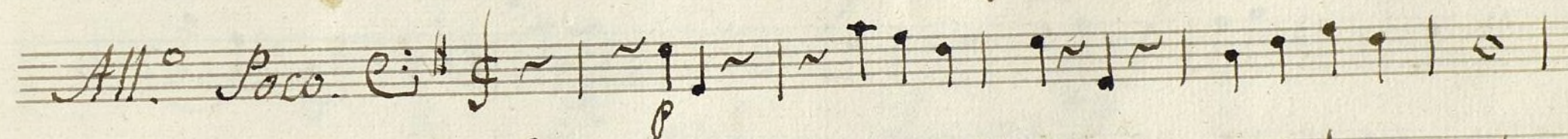
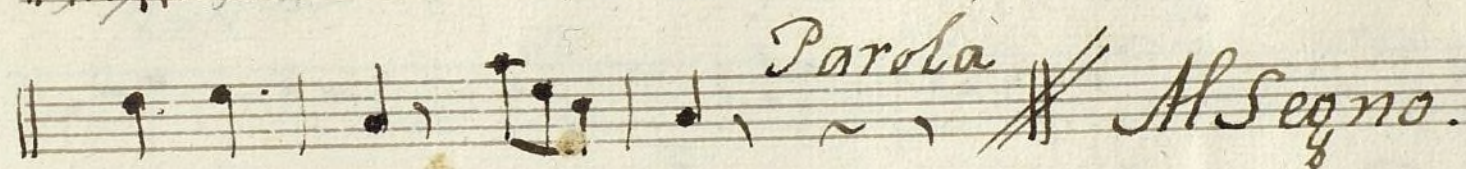
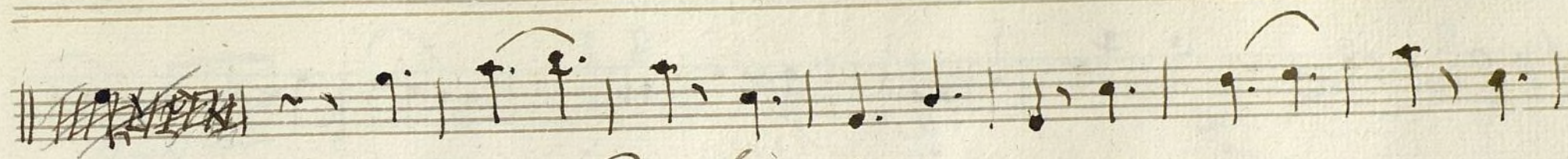
Bajo Ton.^a a 3. La Paniega y el Hio alop.

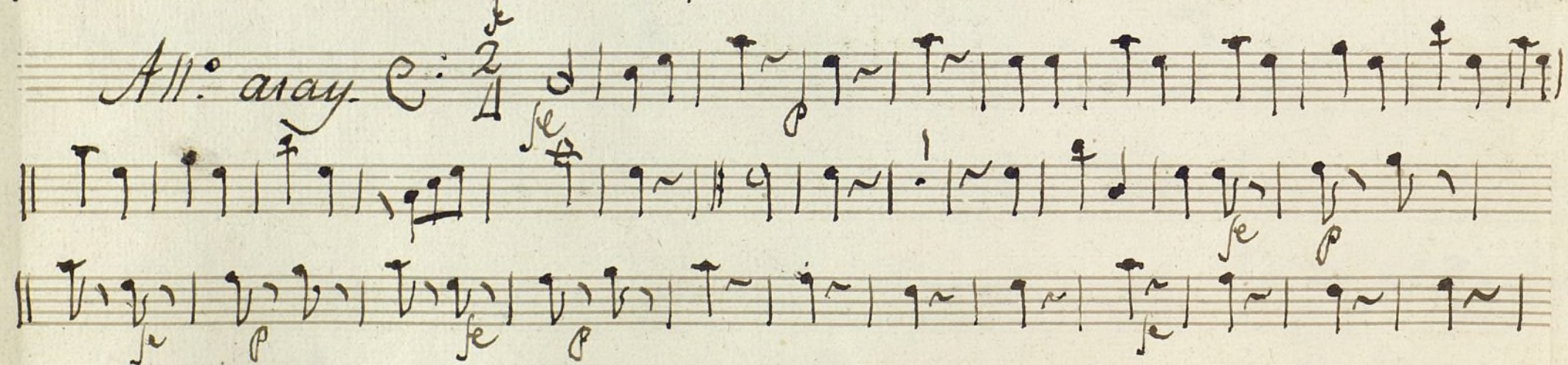
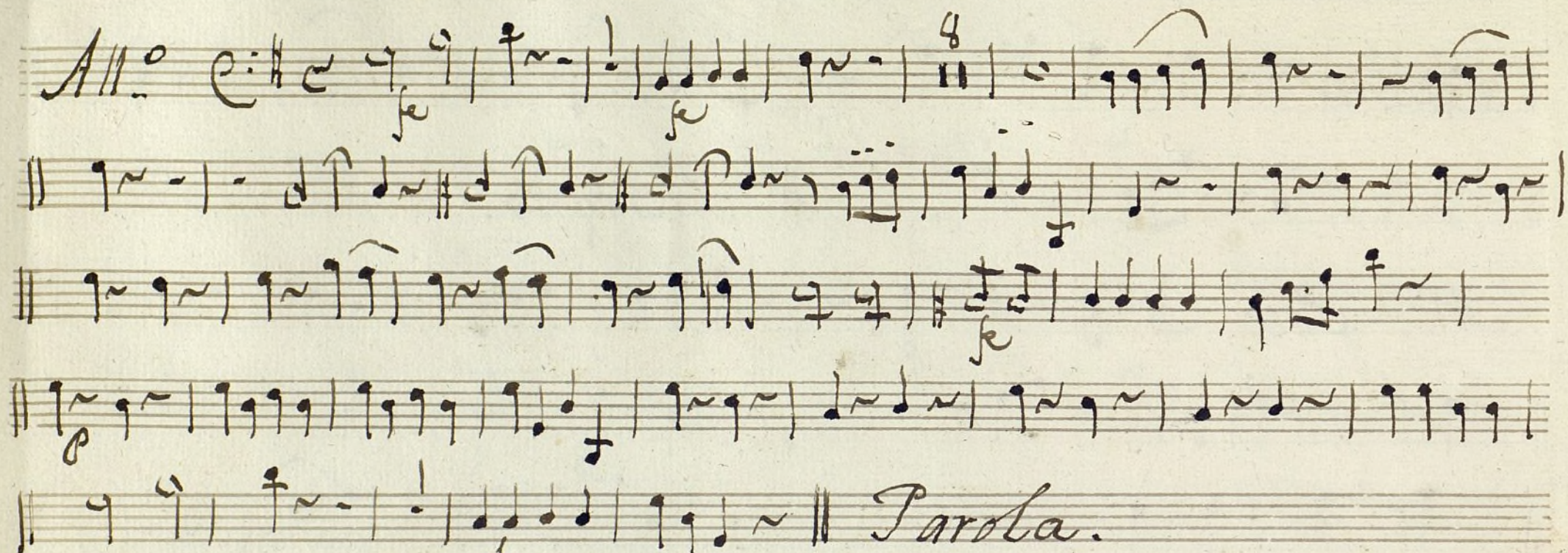
All.^o

Parola.

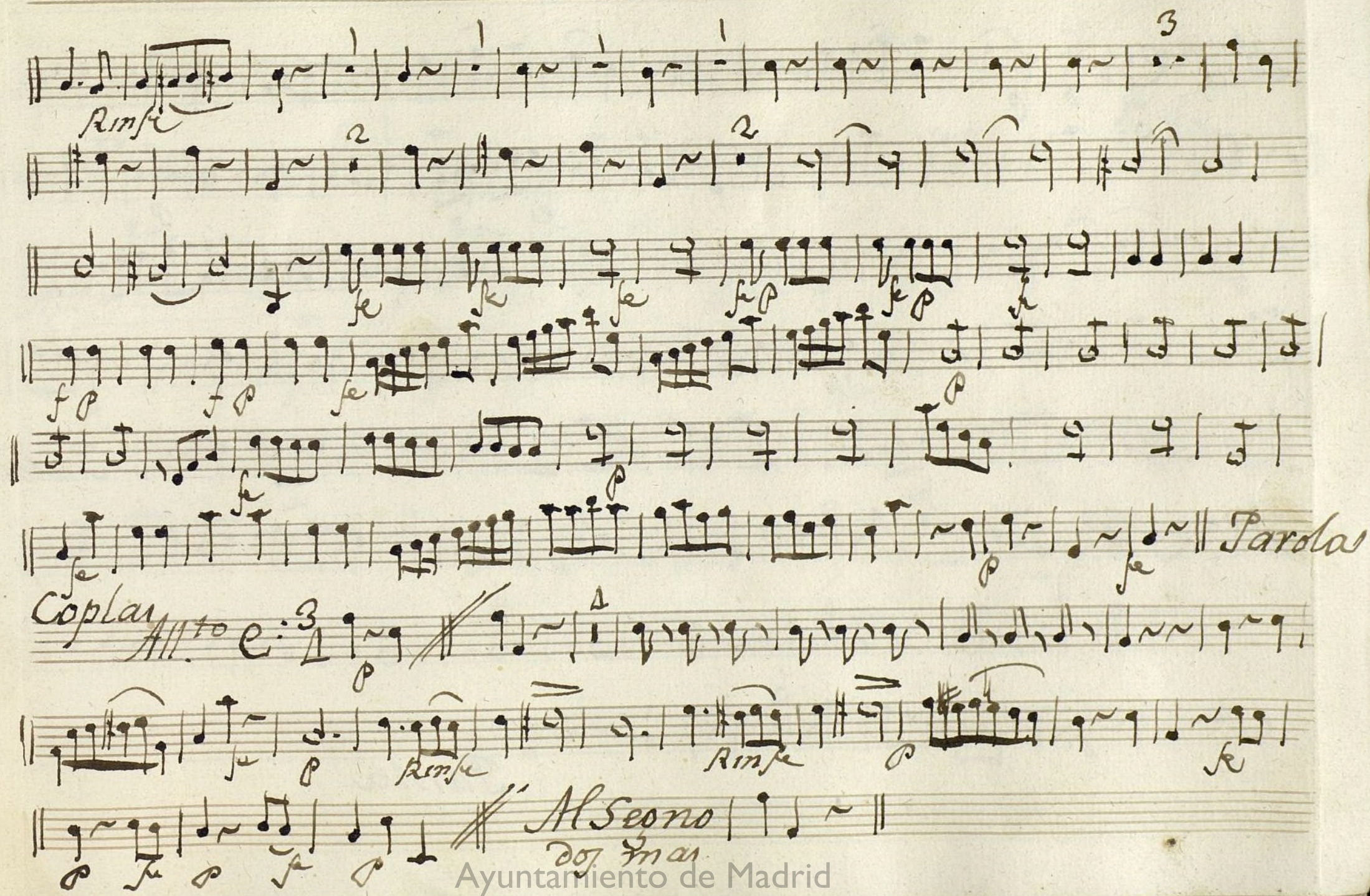
All.^o C: 6/8 








All.^o C: 6/8 



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Rinfe* and *f*. The score is divided into sections labeled *Parola*, *Coplas*, and *Al Seono*. The final line of the score includes the text "Ayuntamiento de Madrid".



Rinfe

f

Parola

Coplas

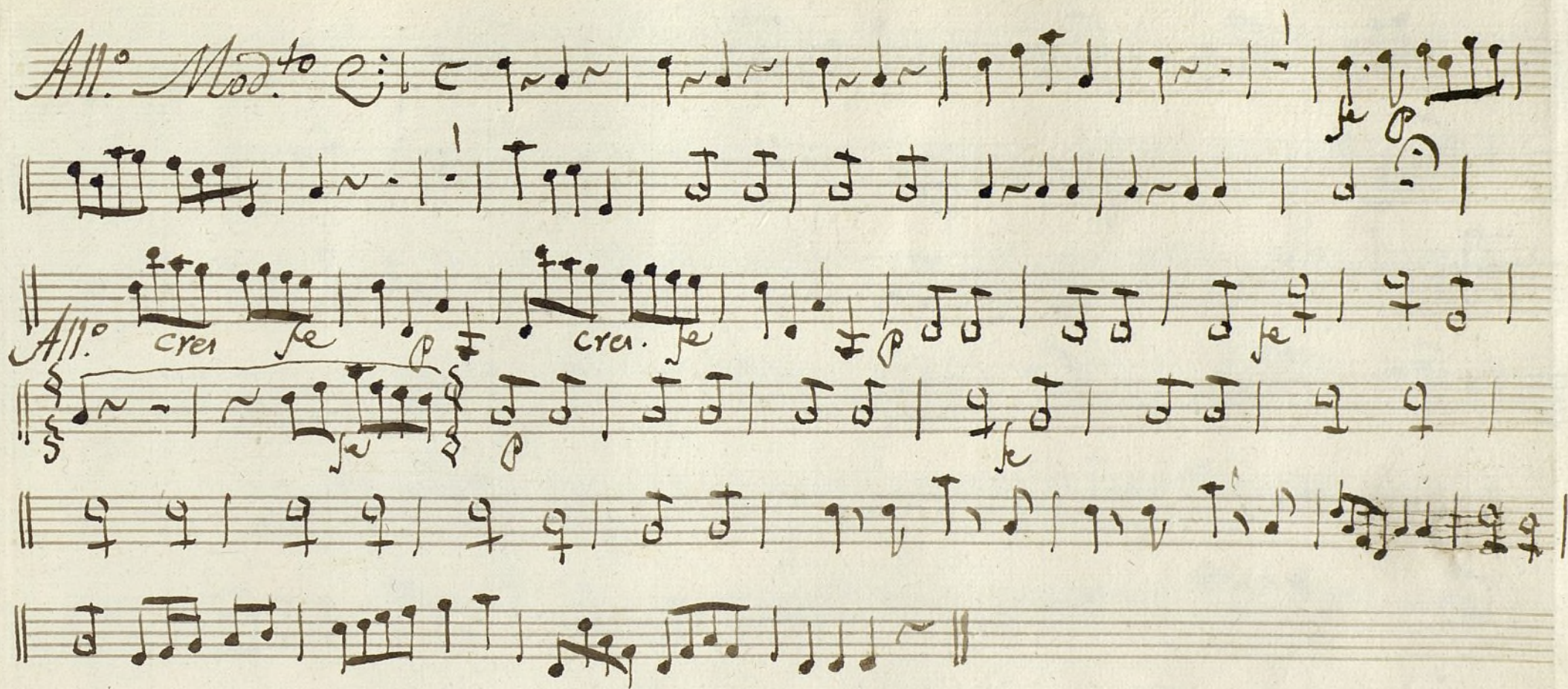
Rinfe

Al Seono

doz mas

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with the tempo marking "All." and a 6/8 time signature. The word "Parola" appears at the end of the fifth staff and at the end of the eighth staff. The score is written in a single system across the page.



Ayuntamiento de Madrid

1200055141

Bajo Ton.^a a 3.^o La Pasmega y el Fidalgo.

Alleg.^o C# 2/4

The musical score is written on eight staves. It begins with a bass clef, a key signature of one sharp (C#), and a time signature of 2/4. The tempo marking is 'Alleg.^o'. The piece is titled 'La Pasmega y el Fidalgo' and is in the 3rd mode. The notation includes various rhythmic values, primarily eighth and sixteenth notes, with frequent use of beams. Dynamic markings 'f.' and 'p.' are placed throughout the score to indicate changes in volume. The handwriting is elegant and consistent throughout the piece.

Parola

Allegro $\text{C}:\frac{6}{8}$ *p.*

la 2^a no *Parola* *Allegro*

Parola

Alleg.^o *C* *6/8* 

Parola *Allegro.* 

Alleg.^o Poco. *C* *4/4* 

Parola

Alleg.^o $\text{C}:\sharp$ f. f. f. p. *Parola*

The first system of the musical score consists of five staves. The first staff begins with the tempo marking 'Alleg.^o' and the key signature 'C:sharp'. It contains several measures of music with dynamic markings 'f.' (forte) and 'p.' (piano). The second staff continues the melody with more 'f.' markings. The third staff features a 'f.' marking and a 'p.' marking. The fourth staff has a 'p.' marking. The fifth staff concludes the system with a 'p.' marking and the word 'Parola' written in a cursive hand.

Alleg.^o assai $\text{C}:\sharp$ f. p. f. p. f. p. f. p.

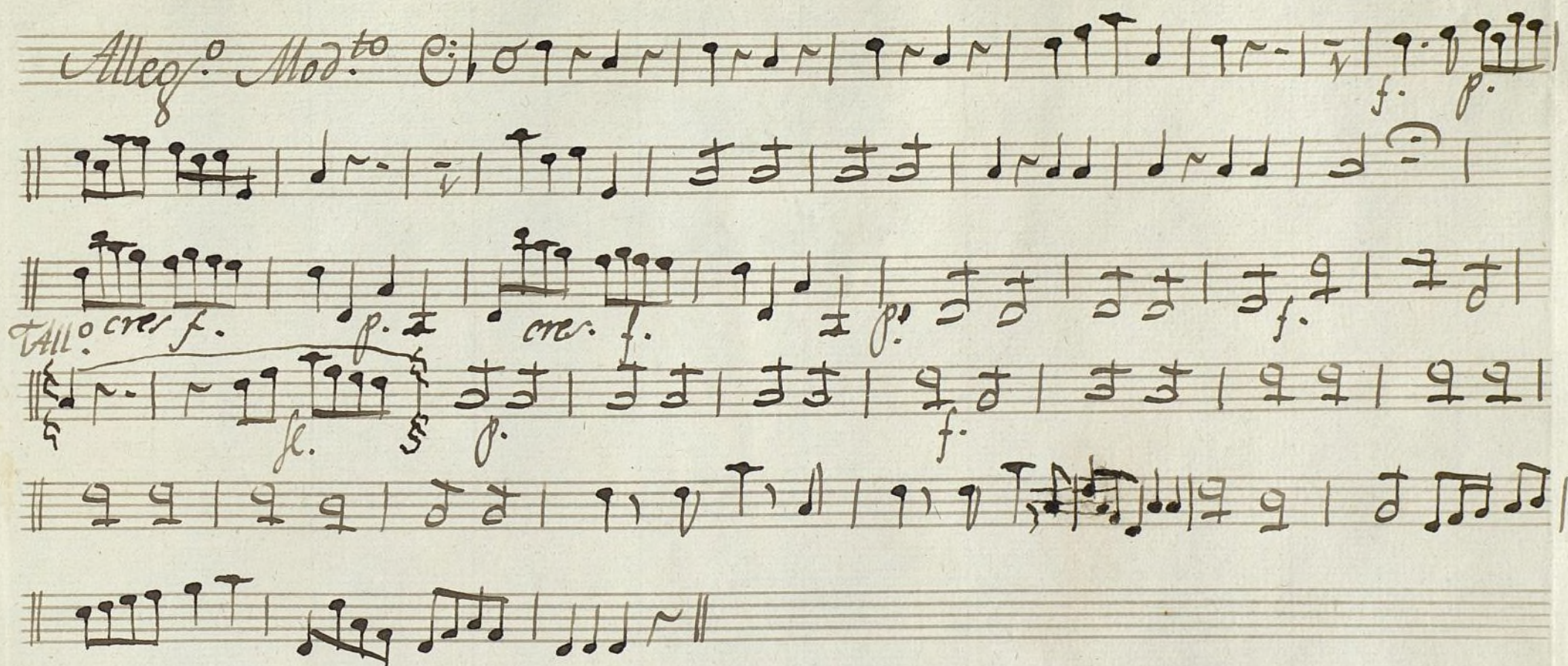
The second system of the musical score consists of three staves. The first staff begins with the tempo marking 'Alleg.^o assai' and the key signature 'C:sharp'. It contains several measures of music with dynamic markings 'f.' (forte) and 'p.' (piano). The second staff continues the melody with more 'f.' and 'p.' markings. The third staff concludes the system with a 'f.' marking and a 'p.' marking.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *p.*, and *rinf.*. The score is divided into sections by slanted lines and includes the following text annotations:

- Rinf.* (first staff)
- f.*, *p.*, *f.*, *p.*, *f.*, *p.* (second staff)
- f.*, *p.*, *f.*, *p.*, *f.*, *p.* (third staff)
- f.*, *p.*, *f.*, *p.*, *f.*, *p.* (fourth staff)
- f.*, *p.*, *f.*, *p.*, *f.*, *p.* (fifth staff)
- Parola* (sixth staff)
- Coplas* (seventh staff)
- Allegro* (seventh staff)
- rinf.* (eighth staff)
- rinf.* (ninth staff)
- Allegro* (tenth staff)
- dos mas.* (tenth staff)

Alleg.^{ro} E: 6/8

Parola.



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