

135-7

3

Conadilla à tres

Leg.^o ff.

el Soldado Embrollista;

~~thea~~ ~~made~~

~~Pasillo~~ ~~al~~ ~~pirita~~ ~~sent~~ ~~ap~~

Del S.^r Moral;

S.^{ra} Vizenta
S.^{ra} Vire.
Sr. Garrido

1797

Allegro Moderato

2/4

uená en ba
dentro

Vizenta

Ja los soldados a Misa

Ja los

an em

Le

ps

peza do a to car an em an em

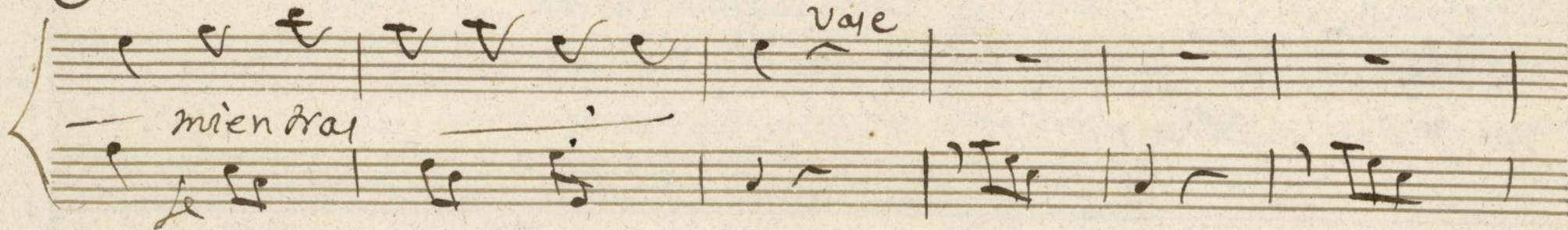
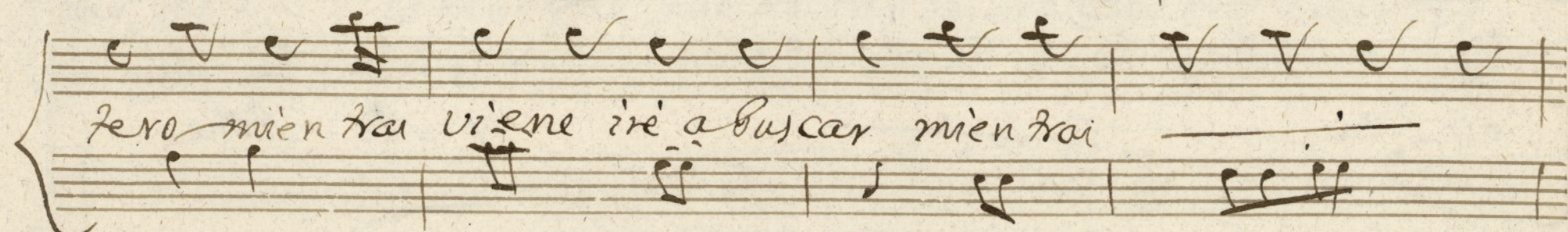
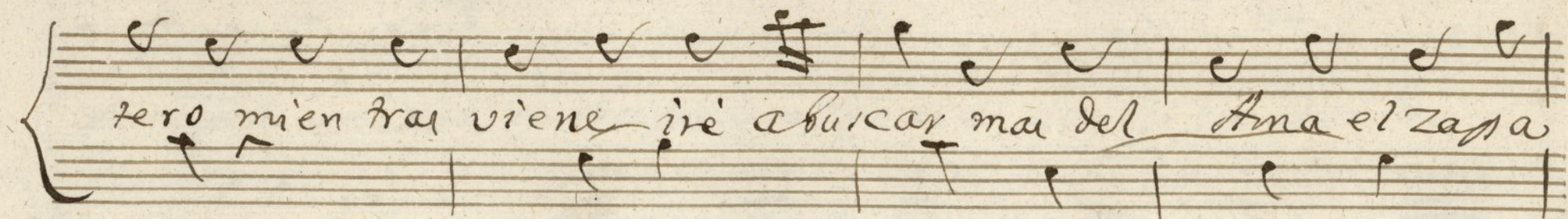
len fen

te de mon se rrate yen sense

mi a chero me es per a rã mi a che

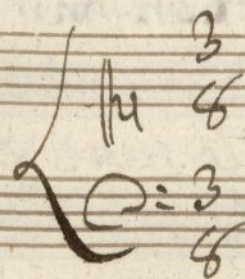
mi a chero

el por mi se mue - re yo por el me mue
 ro y con mi go por en ero dice que sea
 de Ca d ar dice dice
 Ma del Ama el Zapa
 po
 zero mien tra viene ir a bu scar ma del Ama el Zapa



Segui:

Allegretto



Sape Sarrido de Achero, Conde lantol y Zorra:

gato

Como tengo re

bi-da

y soy Ache

ro y soy Ache ro

y soi Ache - - - ro Con mi chupay mi

por mi perro - - - na Cuanto tienen y

pero yo en pa - - - go lo mas que puedo

A II

go rra - - - Con mi chupa y mi gorra Vengo lu cién do
 ba len - - - Cuanto tienen y balen me dan la moza
 dar las - - - lo mas que puedo dar las son Cuatro Cuartos

Con mi chupa y mi gorra - - - Vengo lu
 Cuanto tienen y balen - - - me dan las
 lo mas que puedo dar las - - - son Cuatro

cién do Vengo lu cién do - - -
 moza me dan la moza - - -
 Cuartos son Cuatro Cuartos - - -

Parola La de botas de la Misa,
 del tan bor ya ban viniendo
 vo poniendome en postura
 porrie una de las ciento
 a quien edado este Rey
 palabra de capamiento;

Allegro
 dos veces

Allegro moderato

Sale la Virg.

Virg.
 Como soi de bota y Biuda
 Como
 al di funto con fer

Cor al di

en la

Missa de la tropa

Vengo a en Comendador de a Dios Vengo a en

Vengo a en

pe ro de Ca mi' no ber qu'iero al a che ro

que con mi go por fe bre ro di ze que sea de Ca

sar di ze di ze

yen mi penar con ri de ro

que me pue de con so lar yen mi penar con ri de ro

Andr.
 3/4
 Ten
 finto
 tu be Ca riño
 muertos quiero a los vivos
 gar.
 La Cre a u sed
 jillos
 re re de riño
 que tan de co re re
 Virg.
 Arqueal di
 mas que a los
 que es o
 me es tan di cien do

que si le sirven ::: *gord* ha dremia al soldado hasta los palos le sirven ;
virg de villa en villa hablaremos sobre aquello, *gord* sino sé de Tiruzia,
virg pero sabra uied carrie, *gord* en fin si un ombre se aplica se puede desaminar,
 porque hazer una sangria, afeitor, fumar, tocar e todo una Ninèria ;
virg y cuando nos caiaremos, *gord* halla en febrero almania que e cuando
 cumplo, *virg* debera? *gord* adios que tocan a mira; *(tocan el tambor adentro)*

virg
 Yo iré a ber pa sar ve
 sale viz ta. Puer no estaba el zapa
 bista yo iré
 tero puer no
 Yo se
 a bus

claba re la vista yo te
car bon a el Achero abucar

Virg.

yal mi rar nos nuestros ojos haran pu blico el a
gora esta es otra de las ciento a quien traigo al Re de

mor yal mi rar nos nuestros ojos haran pu blico el a
dor esta es otra de las ciento a quien traigo al Re de

mor haran
 dor quien

2.
 ya no pue der de se
 ya no pue do dese
 su tar danza yate

{nerte
 {ner me
 nia

por que se llama el tam bor
 por que me llama el tam bor
 Con im pa ciencia mia mor

por que
 Con im

por que
 Con im

Parla 1^a gar^{do} este es el segundo toque, ya un
puedo esperar a tra. de la ciento a quien
engaño con pretexto de la Boda;

Se Repite al Segno X

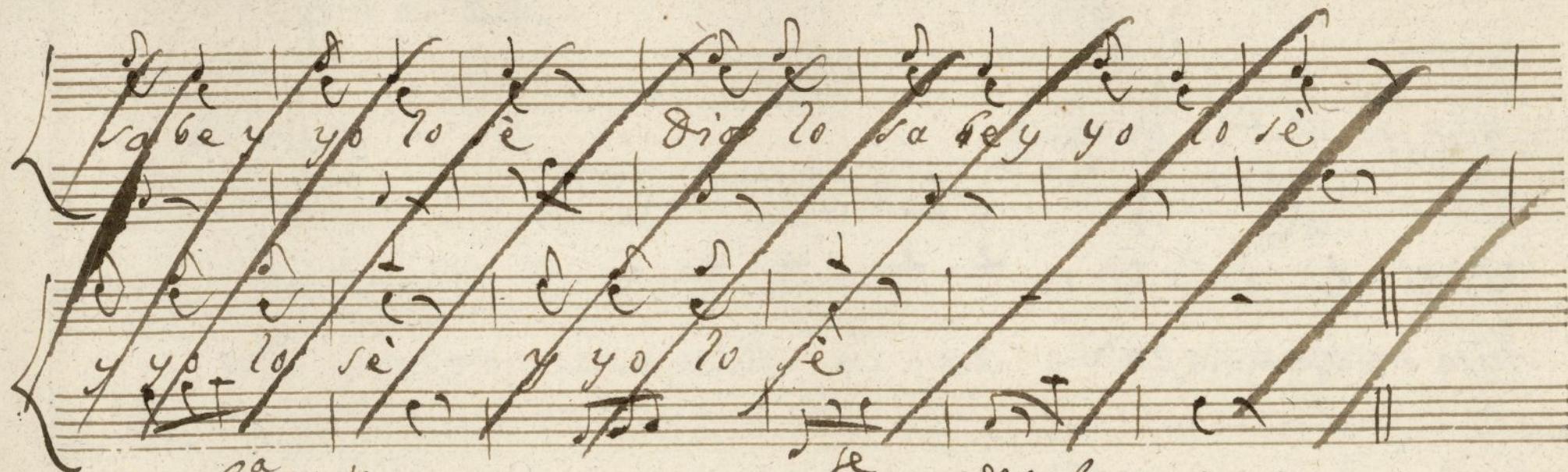
~~Parla 2^a viz^{ta} no Uaya que oietta guayo, gar^{do} con que reparte un poquito,
viz^{ta} no me diga usted esta cosa, gar^{do} mirame bien,
viz^{ta} yate miro, no quiero, gar^{do} y te se en candilan do o por; ay cuerpo mio,
viz^{ta} no sea Ute una li cioxo, gar^{do} pero me tiene carino?~~

~~And^{no} 3/4~~

~~que soy don cella~~

~~Como usted sabe~~

~~de cir lo~~



Parola ^{2a} vizta ^{se} si usted quisiere una cosa, ^{se} chicanola e de que rer?
vizta ^{se} pues tome el chocolate, que he aorrado yo en este mes;
^{se} porque te empleas en eso, Cuando ra be que Manuel, el Achevo
tiene siempre una onza de a preé, para pastarla contigo,
Cuantos Cuartos tienes? vizta diez, ^{se} dame los que a tu salud
voietate tarde a beber, vizta toma, y te por la cocina que el
quivado te dare, y echare la Culpa al gato, ^{se} mira Candida que hire,
vizta Cuando es la Boda? ^{se} en Enero, vizta que no se le olvide a usted,
(tocar el tambor dentro) ^{se} este es el ultimo toque, vizta ya iremos el pesate;)

sale la virg.

Allegretto

aun la

Misa no aempezado aun la Misa no aempeza - do

pero que lo que estoi viendo pero

Viz. ta

por Dios Cuenta quen sa liendo que me vayas a espe

rar que me

que me

Virg.

que te dize era mo

Cora que se

pre gun

tò por mi sargento preguntò

ma lo ma lo yo presiento que se me la bñ a pe

gar que se

que se

Vamos chicas a la y
 gleria que ya baen trando la gense Vamos chicas a la y
 gleria que ya baen trando la gense que ya
 Una amiga que ay em fente Una Amiga que ay em
 Una Amiga que ay em

el em paño me di tando Como quiero me sal
 el em paño me di tando Como quiero me sal
 dra' Como quiero me sal dra' como
 dra' como quiero me sal dra' como
 vanse las do s

Parola, *Card*, *And* no sino el Ayudante, y puedo ablar a otros dos,
que se anta la penbras que Crean en nuestro Amor;

Segui.

Allergretto

el panderol del dador

no se que tiene no se que tiene

no se que tie... ne que se pe lan las Mozas...
 pue son tan chus... cas que de nuestros Zigarros...
 — que se pe lan las Mozas por un Zoque — te
 — que de nuestros Zigarros chupan las pan-tas
 que se pe lan las Mozas... por un Zo
 que de nuestros Zigarros... chupan las

que te por un Zoque te
 punta chupan las puntas

Allegro

final

And.^{te} Moderado

Salen las dos Mujeres disfrazadas, con los Guardas-
 pieses por la cabeza, y muy tapadas.

Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish and Italian. The notation includes various musical symbols such as notes, rests, and clefs.

gar. do
Pero van llegando a parei las Doncellas del ca
nal lai
a ii *vizta* *vire. voi a* *se rigan*
adi *voia* *beri*
guan-do
lain tencion deste Zorzal lain tencion

laidos

laidos

del cari

del cari

llaman lance fiero lance fiero

no Con ri de ro que te lance pro ben dra

no Con ri de ro que te lance pro ben dra

p.

que te que te que te

vire.
Con la o - tra a
vire. Con o tra - en se

Glan - - - do en se cre - to es ta
Cre - - - to a Glan do es ta a ti

par.

to ma el tor diez Cuartos que no tengo mas que no

par. el te zo que tillo se pue de ser bir se pue

tengo mas por Marzo la Boda sin falta se hara por

de ser bir la Boda sin falta se hara por Abril la

Marzo la Boda sin falta se hara por Marzo

Boda sin falta se hara por Abril la Boda

viz. ta

aora bete aora bete; aobrerbarre aobser
aora bete aora a bete; *vire.* derdeaora derdea

todos

bar - - - te ape lar es fuerza al arte ape
o - - - ra *todos* Vamos Vamos sin de mora Vamos

lar es fuerza al arte ya que le quiero sur lar ya que
Vamos sin de mora { su vileza a confundir su vi
el en paño a proseguir er en

le quiero barcar ya que
 leza a confundir su bi
 paño a proseguir el en

Allegro

viz ta
 me co no ces me co

Allegretto

no zel perdo
 que mal dita que mal dita que mal dita

Virg.

me conozei me conozei
que de mo nio que de

mo nio que de mo nio
Padre mio dan An
po

to nio deste a puro me sacad des te a puro me sa

2º do

su pleparia santo mio santo mio despreciad santo

cad

mio despreciad *todo* ay ay ay santo vendido su ple

ay ay ay santo vendido desea

glaria despreciad su ple su ple

puro me sacad desea desea

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and describe a sequence of events or a story.

Vocal Part (Soprano):

- di puei con quien te ca sa i di puei con quien te
- Ca - - - sa i
- Con tipo por enero Con
- tipo por febrero por Marzo con la Antonia con Paca por A

Piano Part:

- Accompaniment for the vocal parts, including chords and melodic lines.
- Dynamic markings: *pp* (pianissimo) and *ff* (fortissimo).
- Tempo markings: *♩* (quarter note) and *♪* (eighth note).

Handwritten musical score for a song, featuring vocal and piano parts with lyrics in Spanish. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight for the piano accompaniment. The lyrics are written in a cursive hand, and the music is in a simple, folk-like style.

Vocal Part:

- Staff 1: *calla calla* (first measure), *no pro ripa no pro* (second measure)
- Staff 2: *bril por Mayo* (first measure), *por Junio* (second measure)

Piano Part:

- Staff 3: *ri - - - ga* (first measure)
- Staff 4: *en vano te fa ripa que no quiero de* (first measure)
- Staff 5: *farlo hasta non brar à mil hasta non brar à mil Cinquenta mil se renta* (first measure)

Jesus que tara Bi lla to
 mil sesenta mil se sen ta mil
 do lo me se a vo zes para el Ca par el vil para
 sia la dos or e bur la do ya se sa be que el
 po

dado no se casa con ninguna aunque quisiera à cien mil aunque
 nos esta bien empleado
 por ha ber fia do enti por ha
 este es

tà mui en rre dabo yo me boi a ca bu llir yo me.
sua lai dos tea cor re te mor
no ne ze si tai huir no ne

yo no sé que se tiene el so ni do mar

yo no sé que se tiene el soni do mar

cial yo no se que se tiene el so ni do mar cial que a

cial yo no se que se tiene el so ni do mar cial que a

trae a lai Muchachas Como la piedra Yman Como la piedra

trae a lai Muchachas Como la piedra Yman Como la piedra

man ... Como la piedra y

man que a trae à los muchachos, los muchachos como la piedra y

man ... Como la piedra y

man que a trae à los muchachos, los muchachos como la piedra y

man la piedra y man la ... la piedra y man

man la piedra y man la ... la piedra y man

Tete

fin Co no
 fin
 cien do los Vie - - - gos de la mar cia li
 Co mo cien do los Vie gos de la mar cia li
 dad de la las her mo sas y
 dad de las her mo sas y

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The lyrics are: "fe... as suefecto e vita ràn", "fe as suefecto e vita ràn sue", "a... sue", "suefecto... suefecto e vita ràn sue", "fecto e vita ràn suefecto e vita ràn", and "fecto e vita ràn suefecto e vita ràn". The notation includes various musical symbols such as notes, rests, and bar lines, with some staves showing complex rhythmic patterns. The paper is aged and shows signs of wear.



Ayuntamiento de Madrid

—+—
Violin Primero

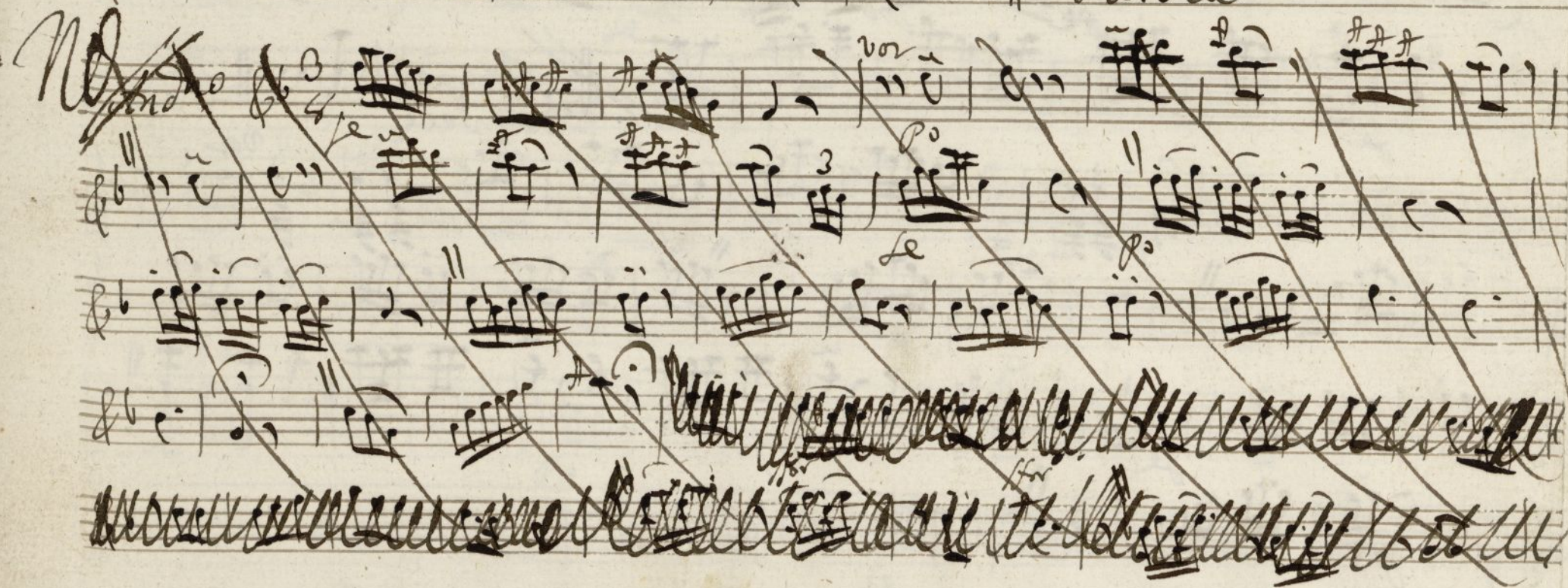
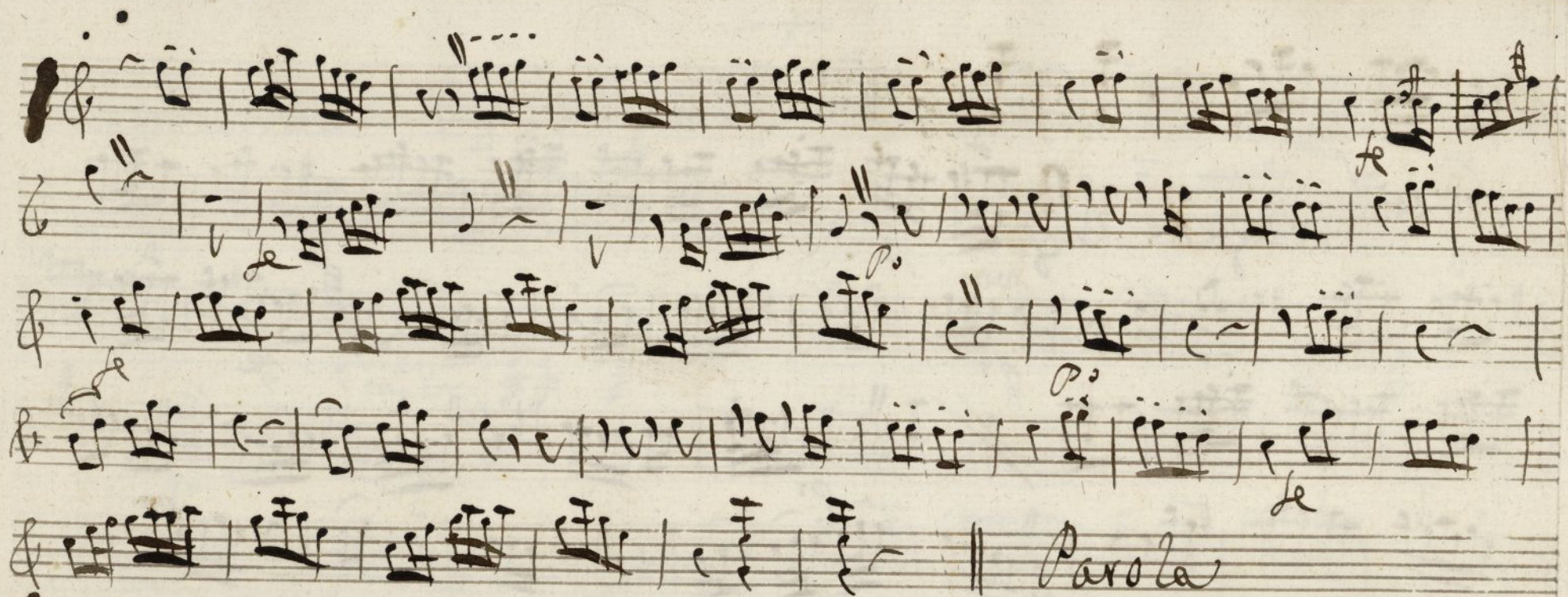
Zonadilla a tres:

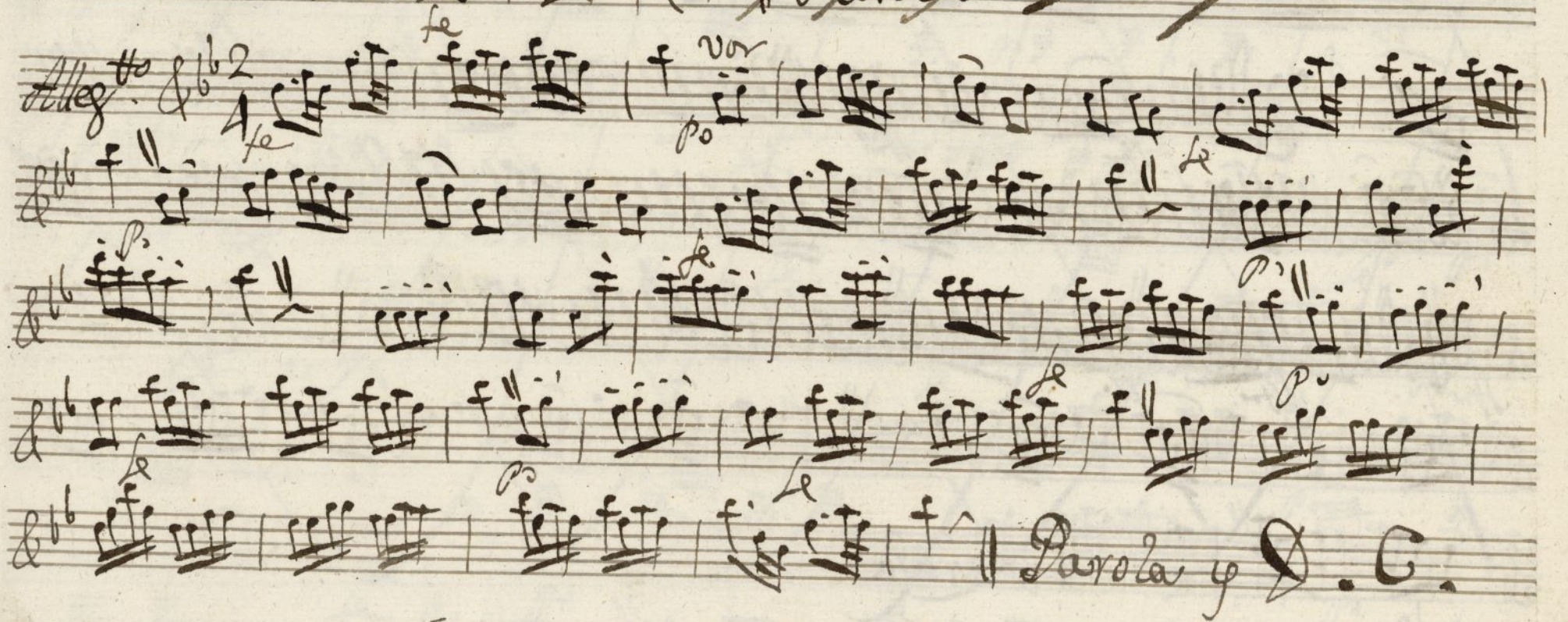
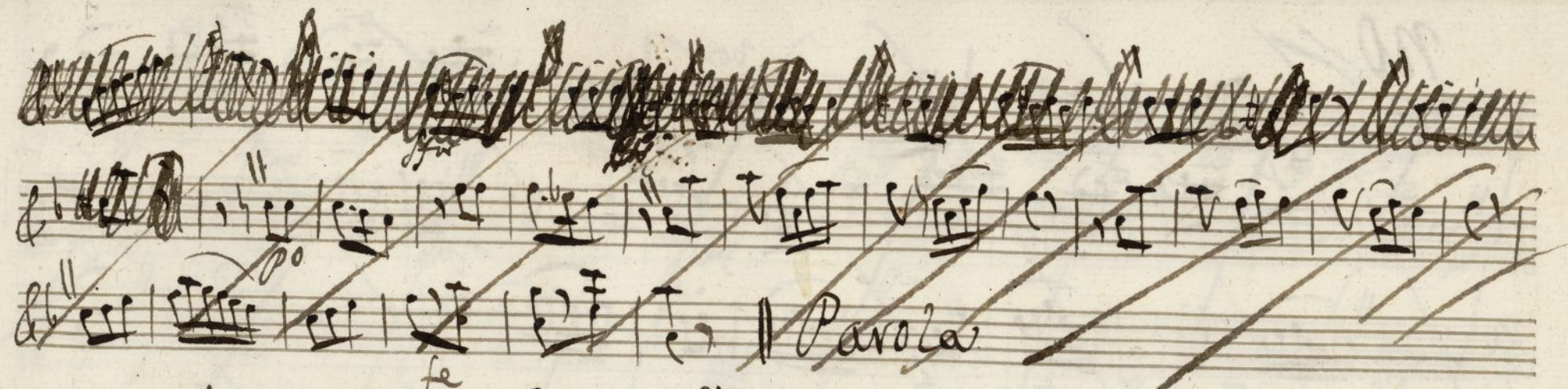
El Soldado Embrollista

//

Allegro Moderato & 2/4

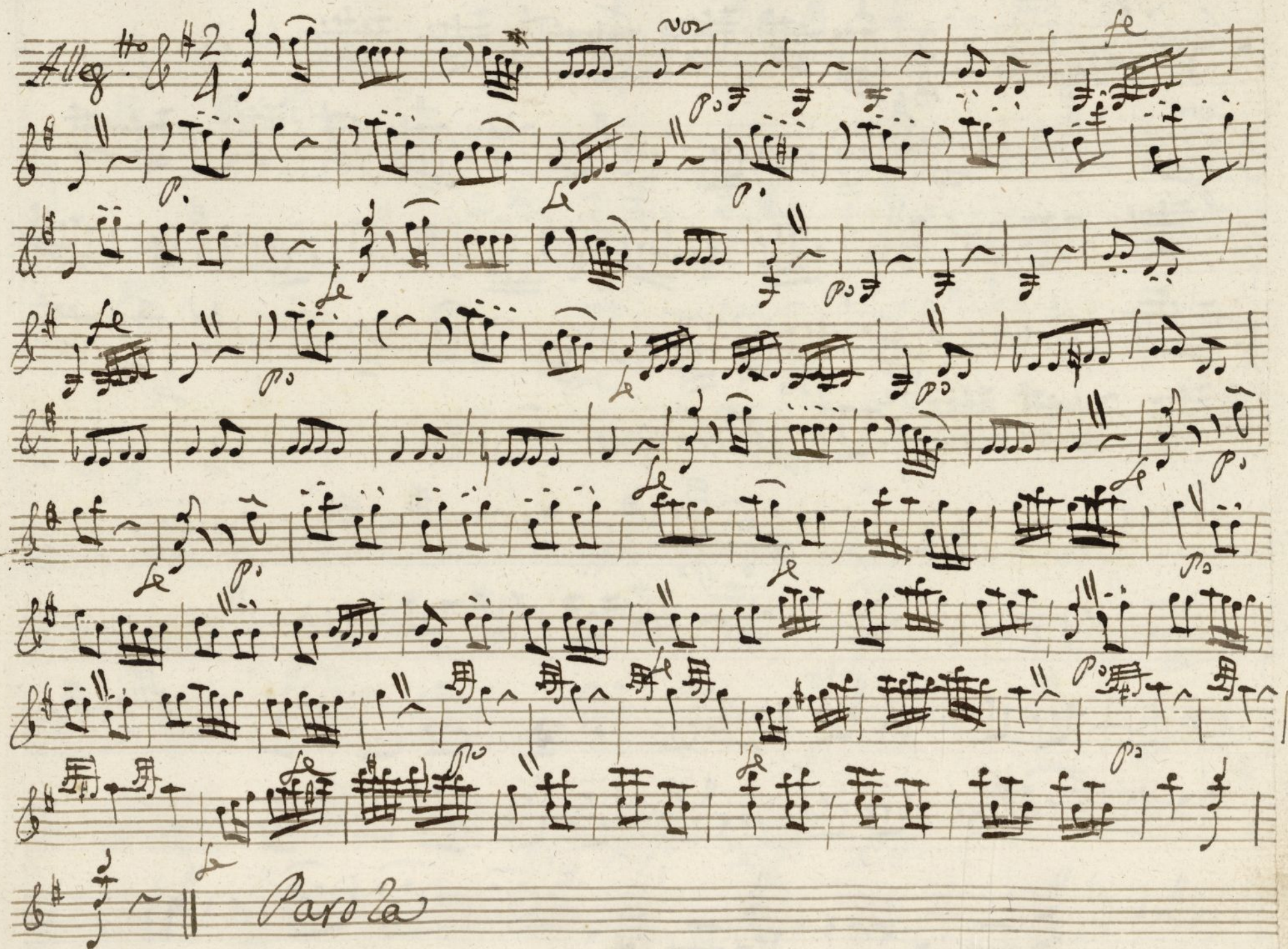
Handwritten musical score for a piece titled "Allegro Moderato" in 2/4 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano) and "f" (forte). A handwritten note "suena tambor" is present on the third staff. The manuscript is on aged paper with some staining and a small tear.





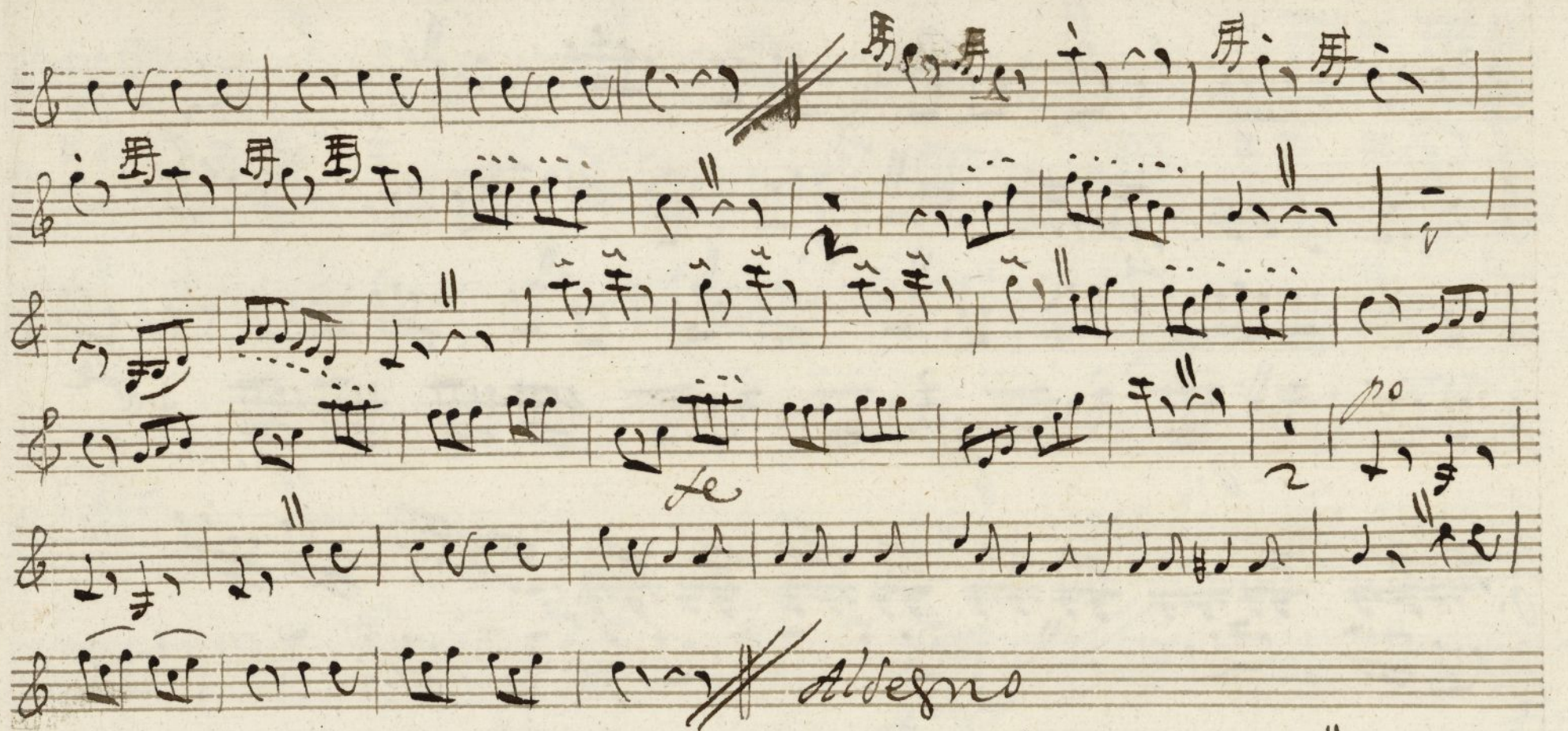
Parola

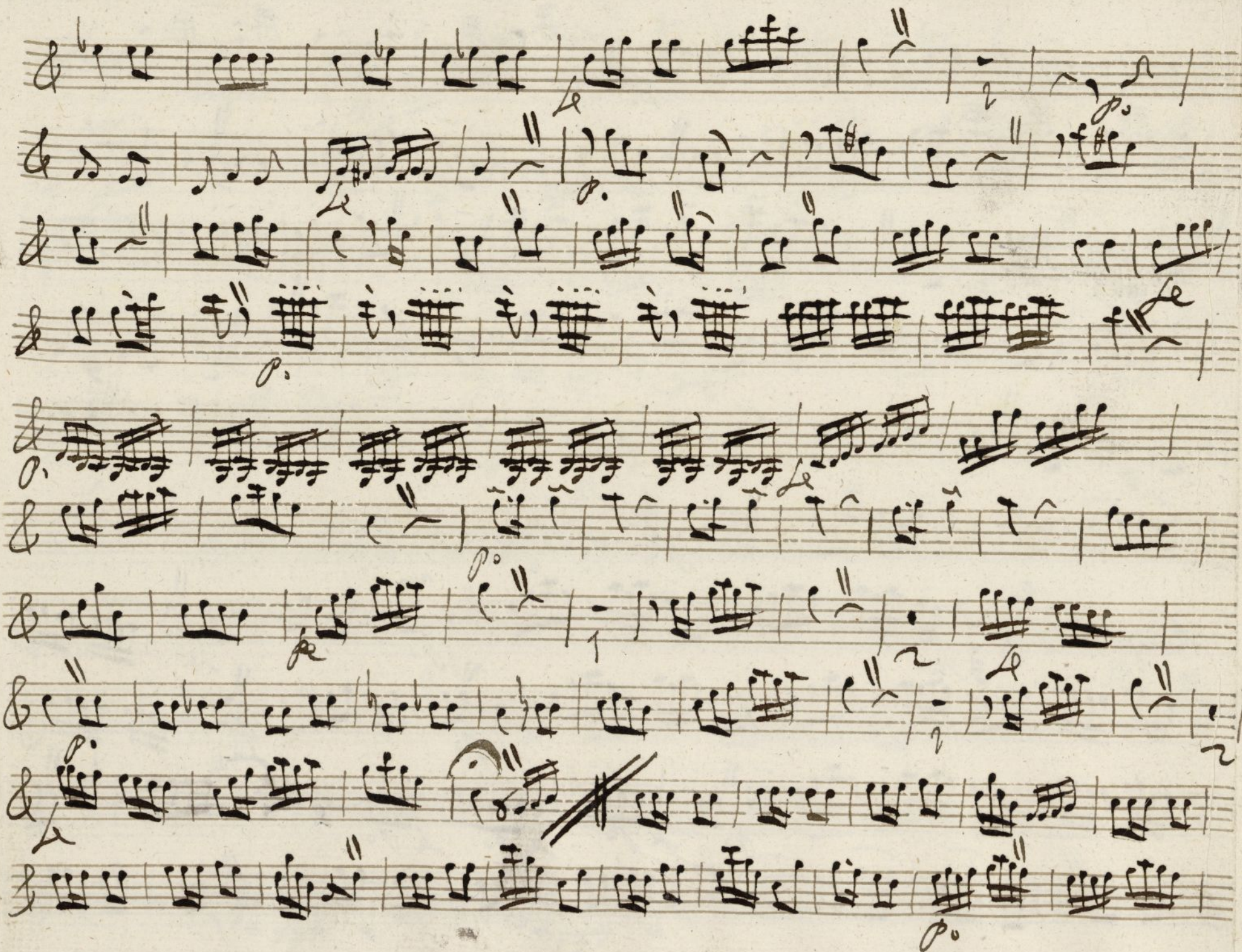


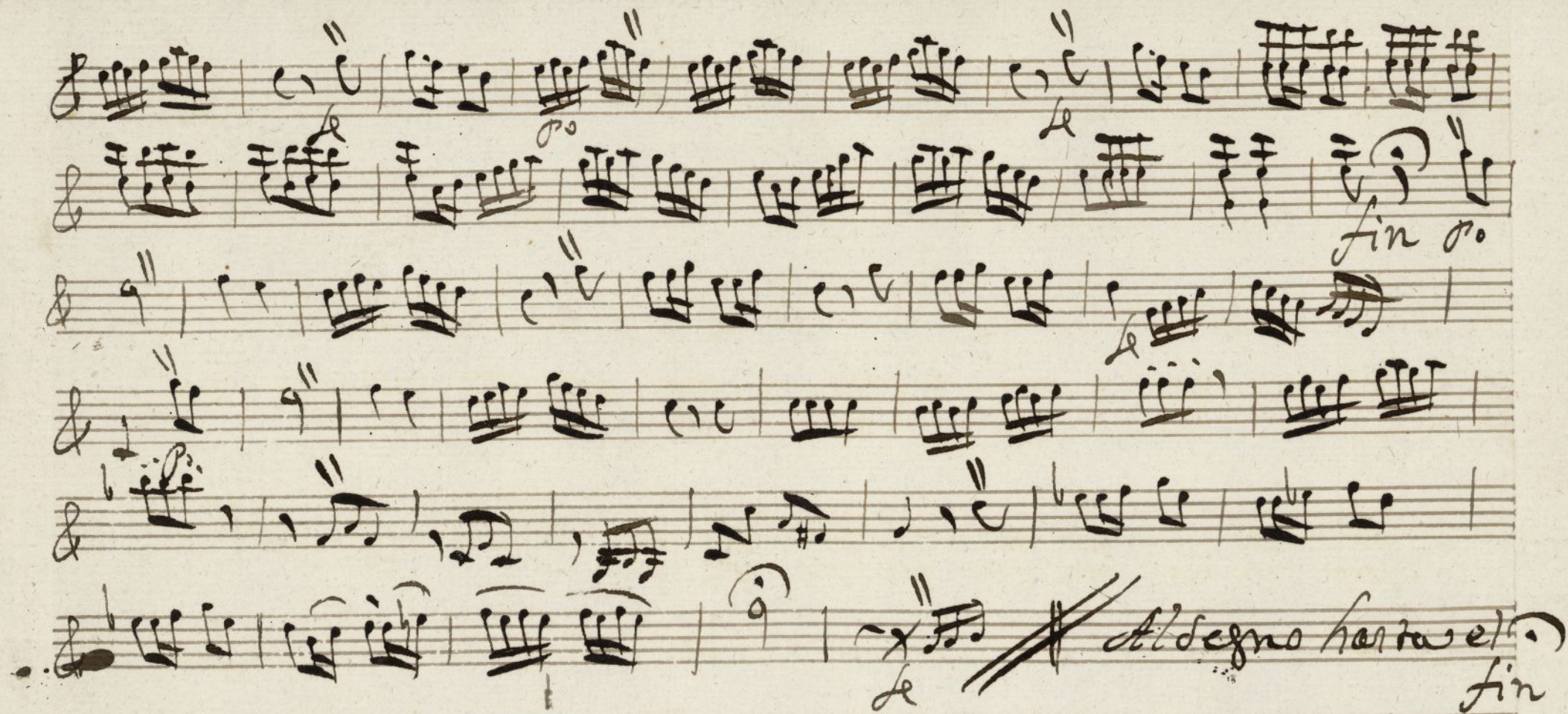


Segu. Allegretto & $\frac{3}{4}$

Final And: Moderato & $\frac{6}{8}$







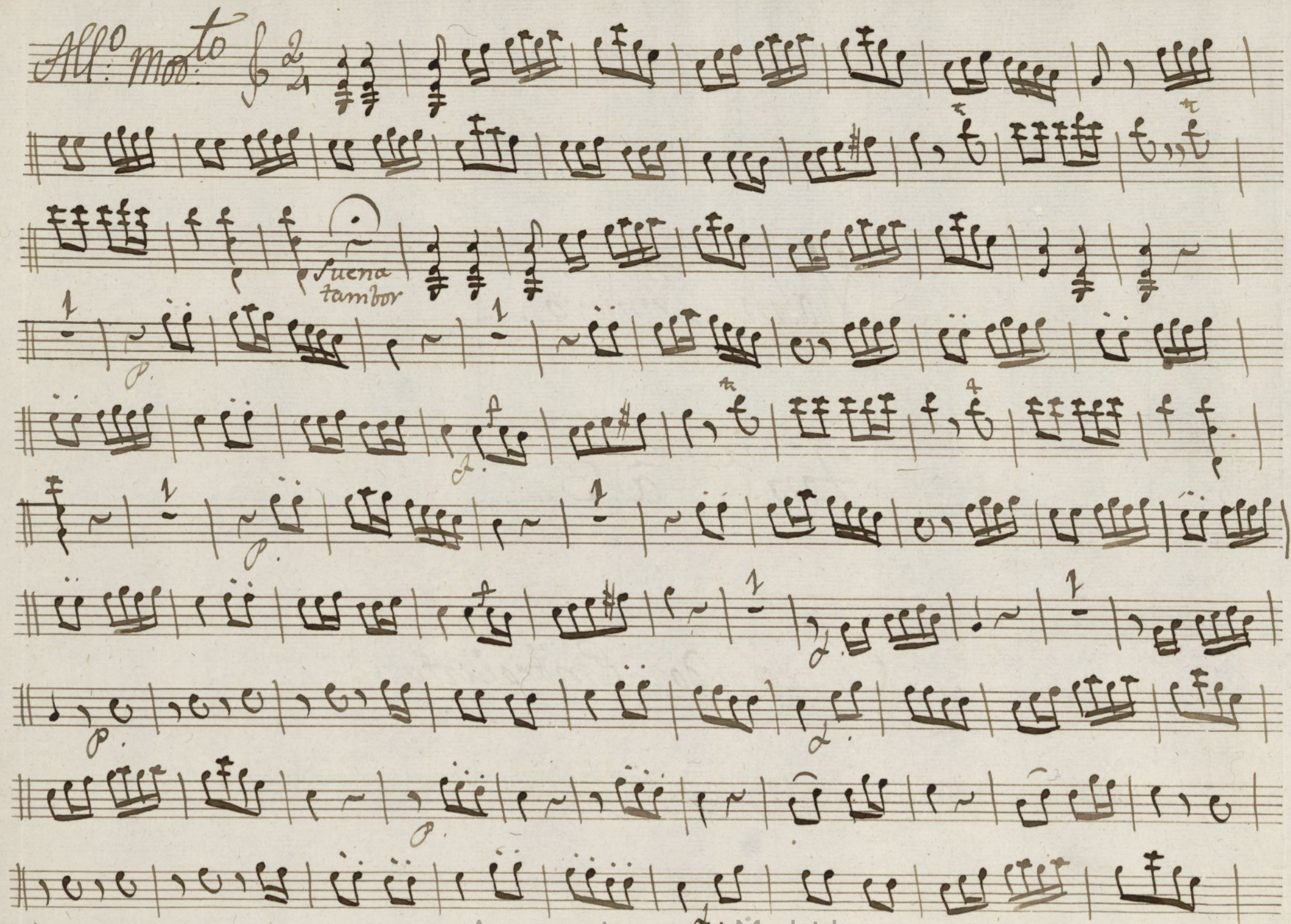
Ayuntamiento de Madrid

Mus 135-7

Violin Primero..

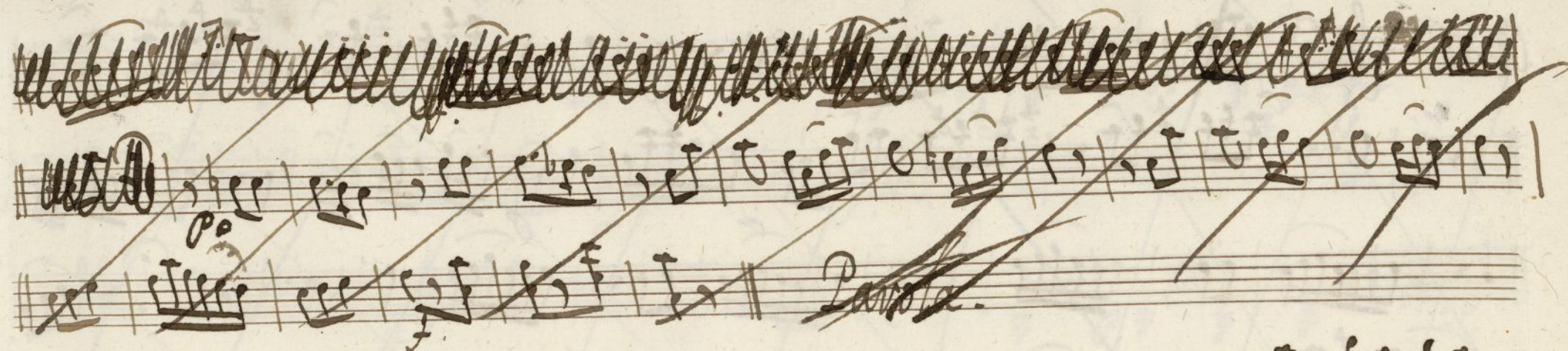
Ton.^a à 3..

El Soldado Embrollista.



*Puena
tambor*

Handwritten musical score on ten staves. The first five staves contain a melody with various note values and rests. The sixth staff begins with the word *Parola.* followed by a few notes. The last four staves (seventh to tenth) are heavily crossed out with diagonal lines and contain dense, illegible scribbles. The manuscript is written in brown ink on aged paper.

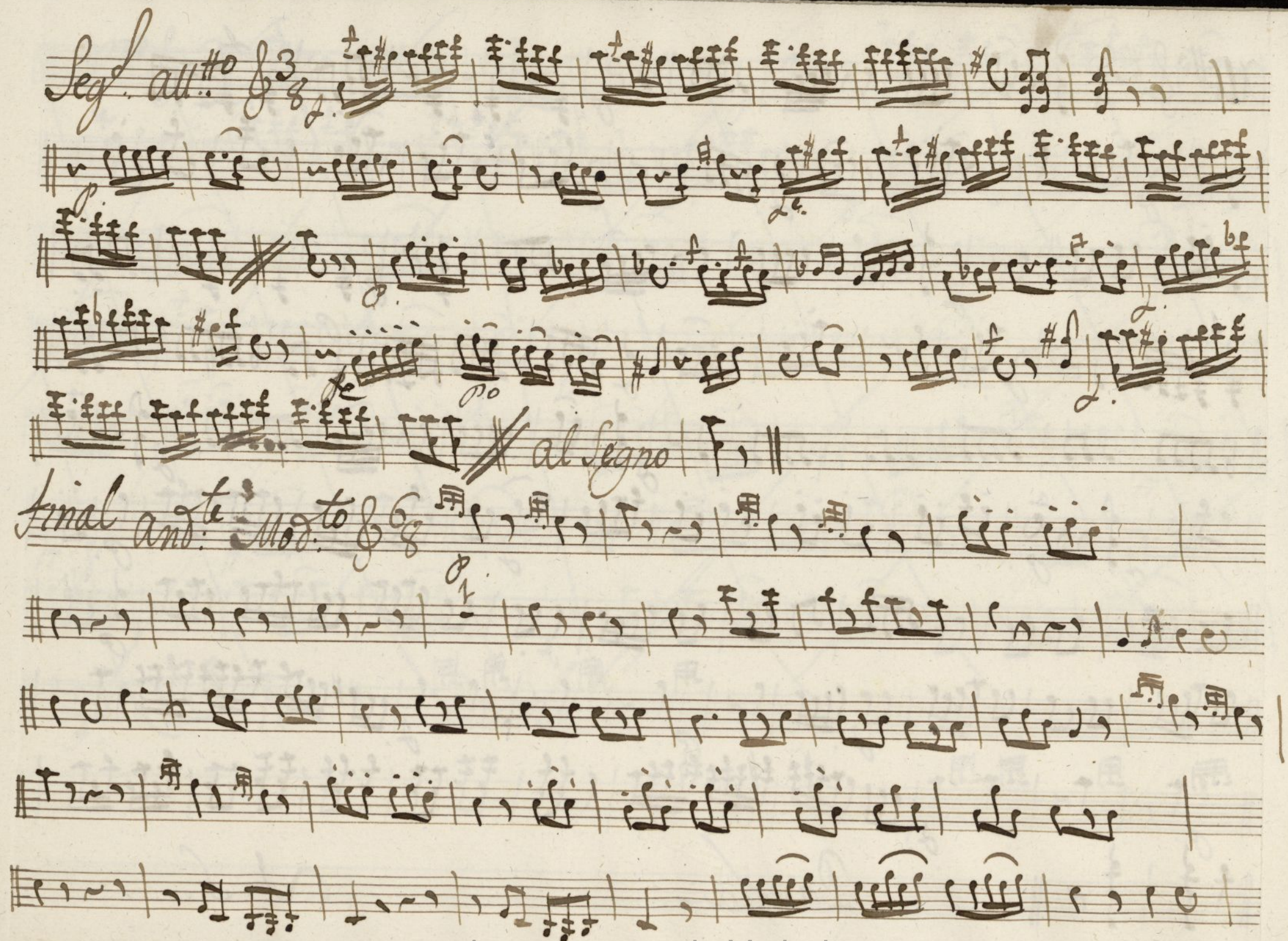


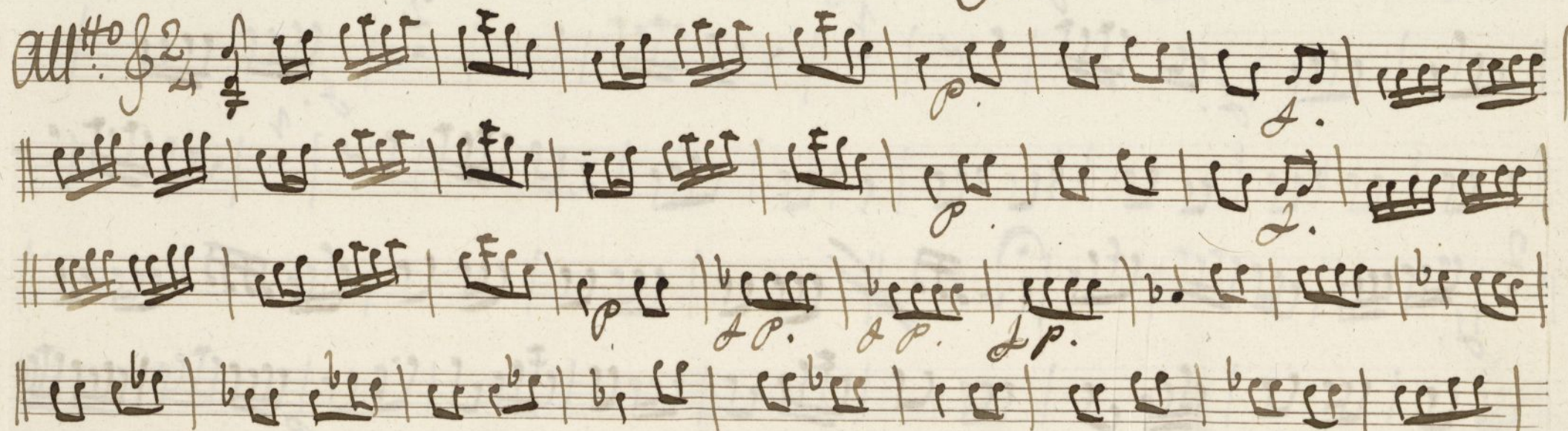
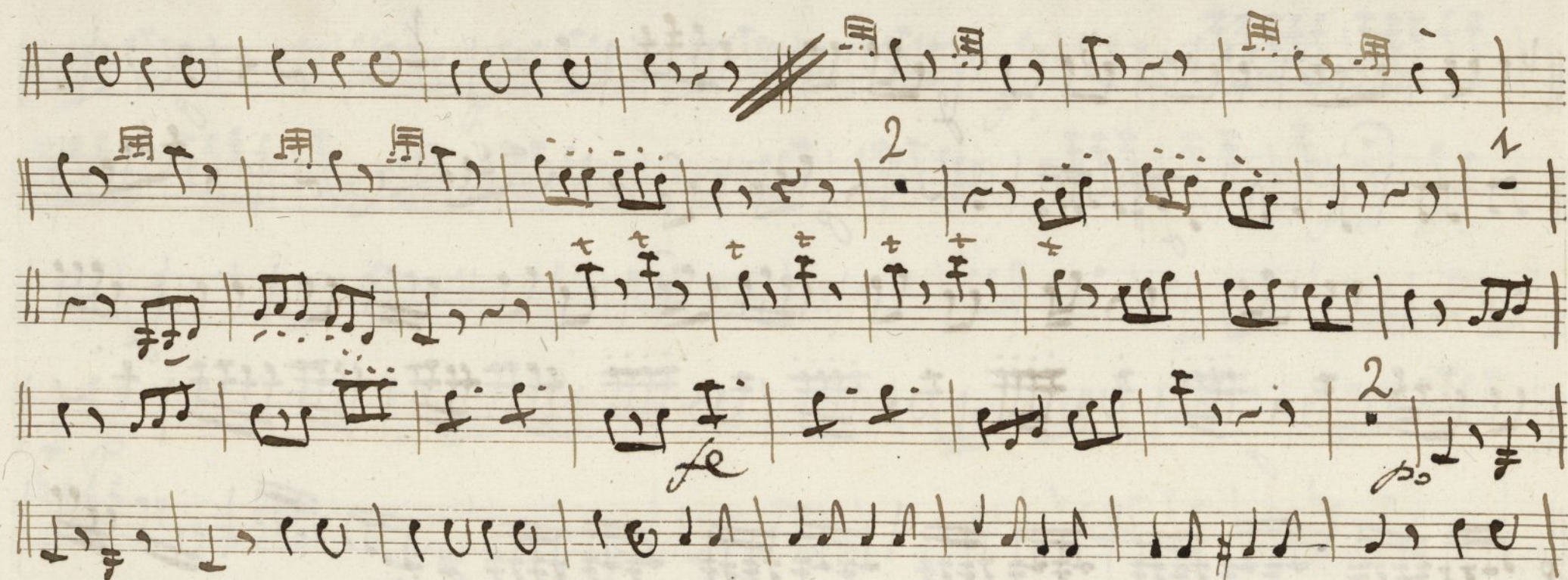
Parola..

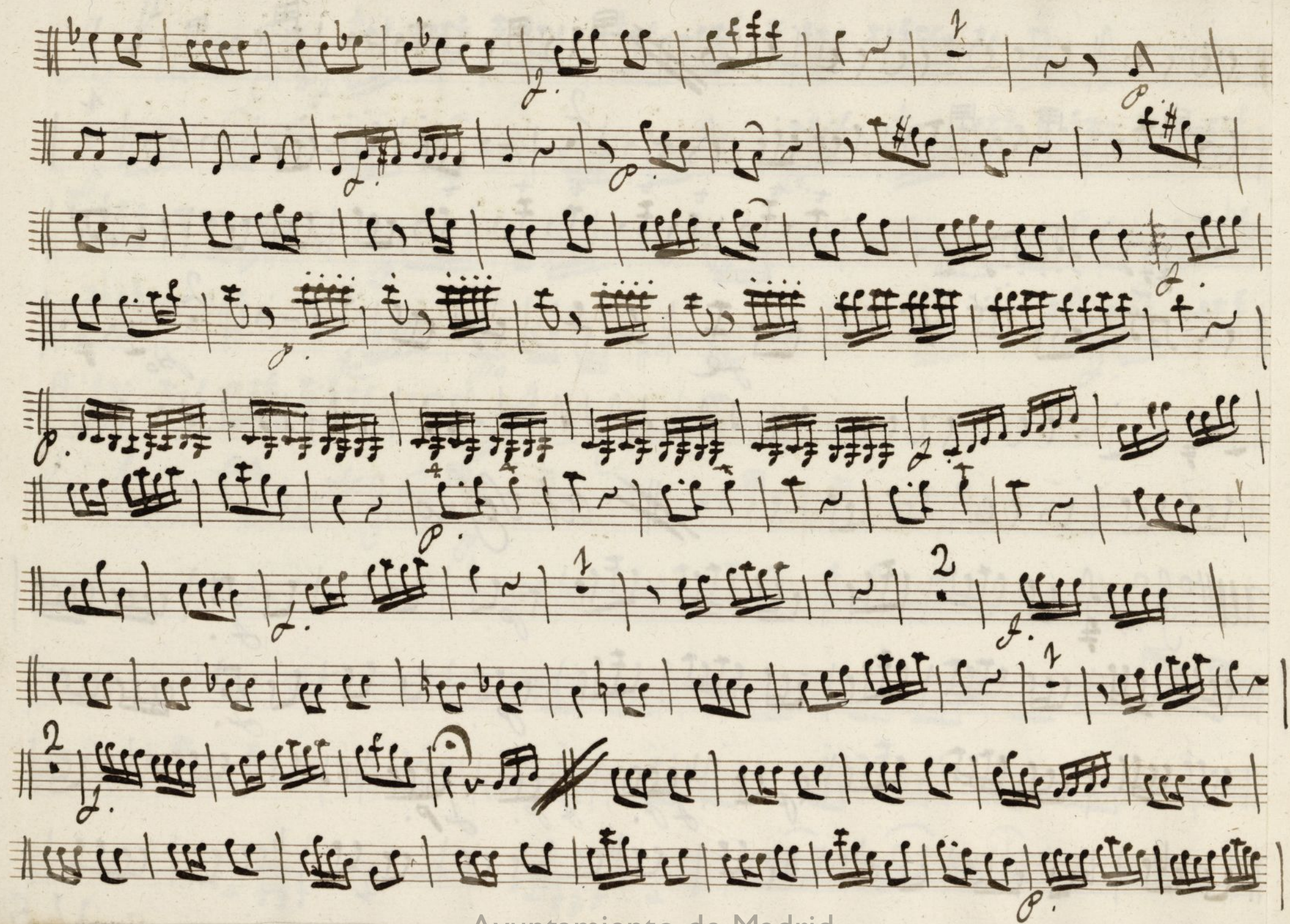
v. s.

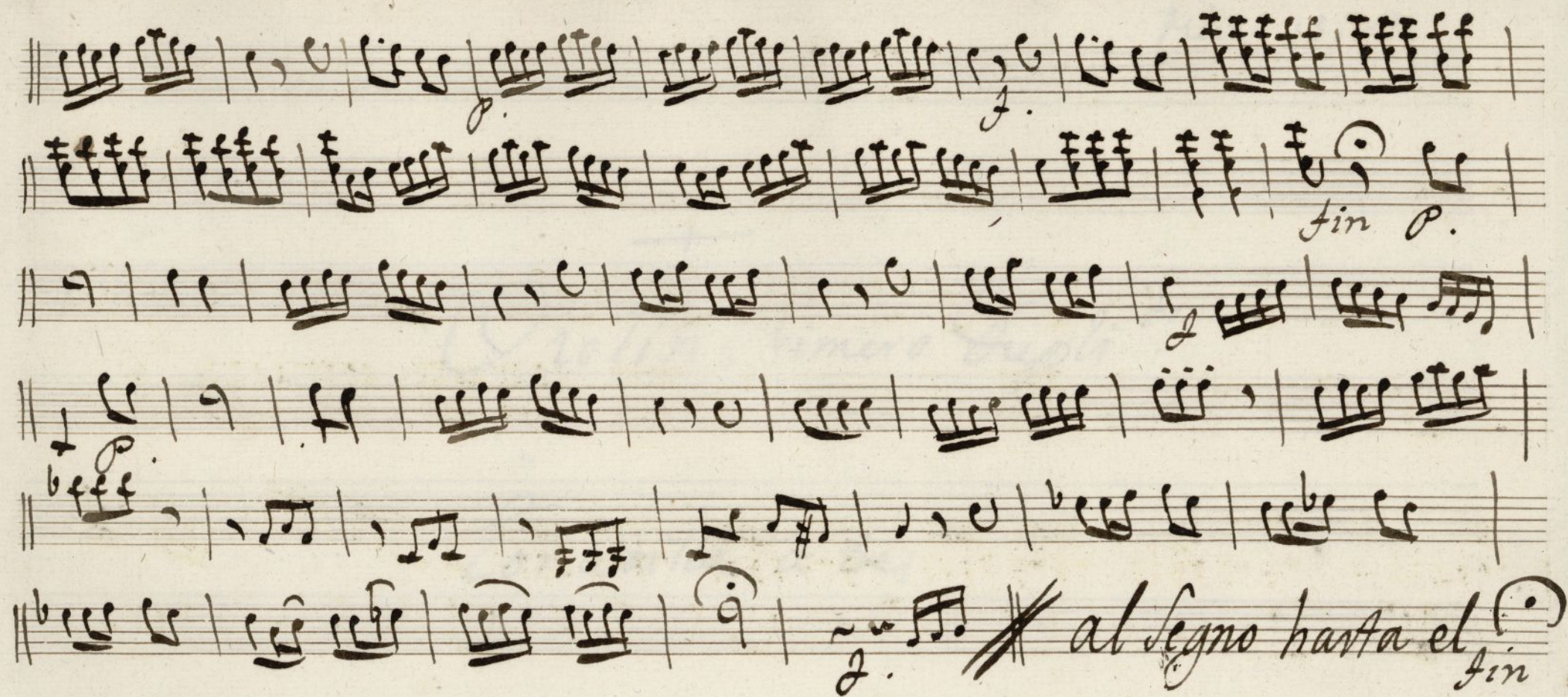


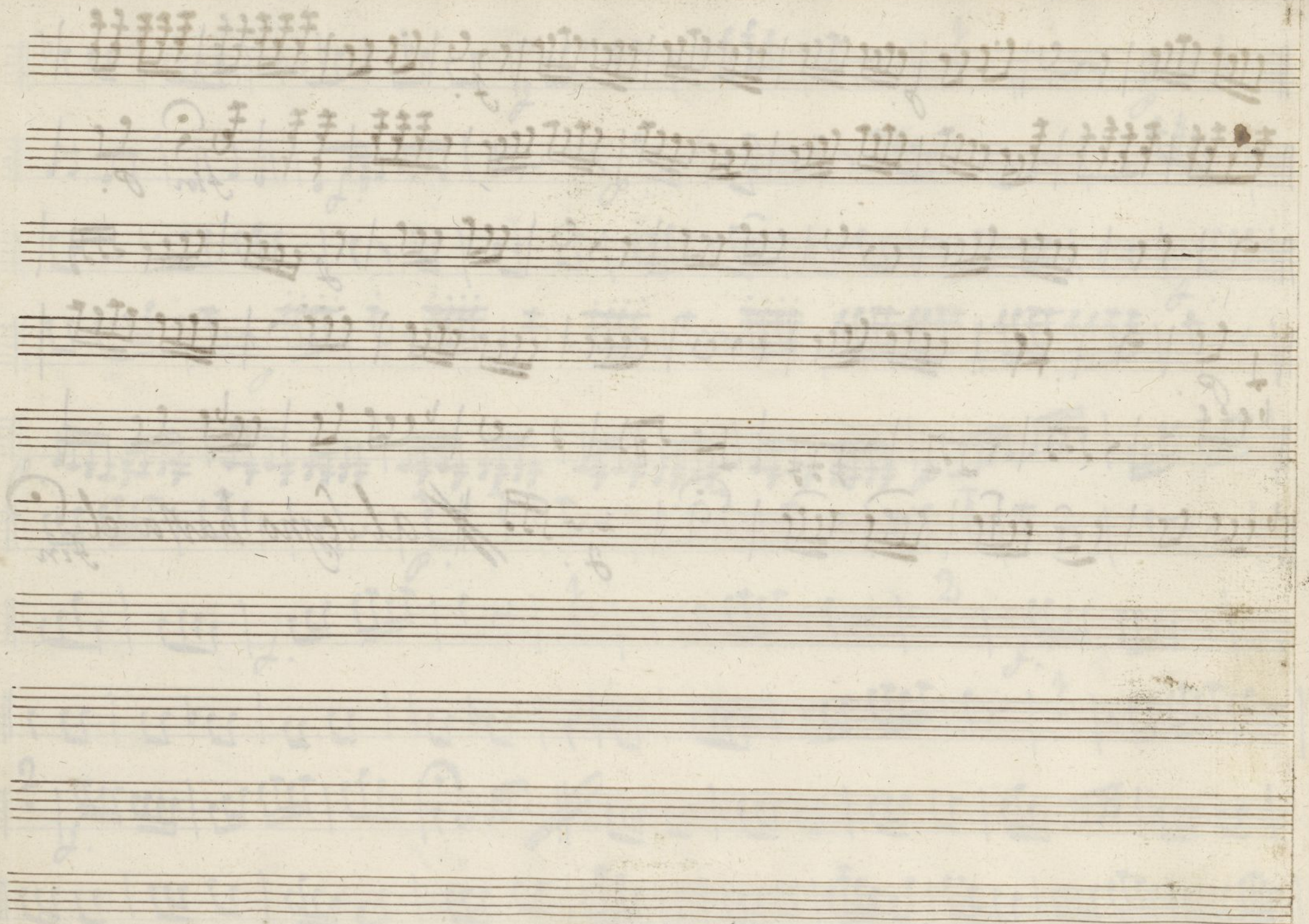
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4), and complex rhythmic patterns. The score concludes with the word "Parola" and a stylized signature "N.S.".

Seg. all. #0 $\frac{3}{8}$ The image shows a handwritten musical score on aged paper. The first section, labeled 'Seg. all. #0', is in 3/8 time and features a complex melody with many beamed sixteenth and thirty-second notes. It spans five staves. The second section, labeled 'Final and. Mod. to 6/8', is in 6/8 time and features a more rhythmic melody with eighth and sixteenth notes. It spans five staves. The score is written in a cursive, handwritten style with various musical notations including clefs, key signatures, and time signatures. The paper shows signs of age, including some staining and wear at the edges.









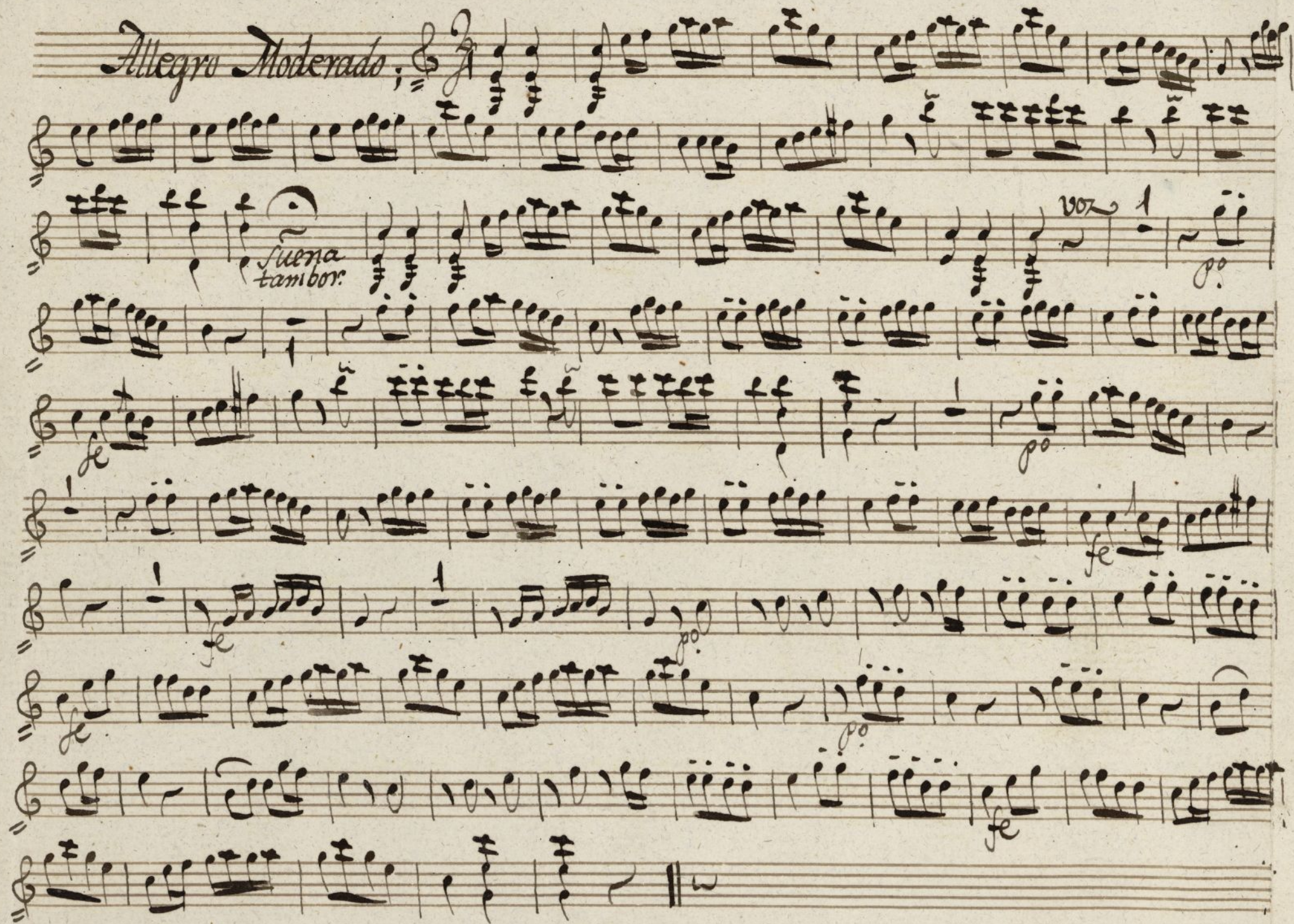
+

Violin Primero Dupli^{do}

Conadilla à tres

el Soldado embrollista

//

Allegro Moderado, 

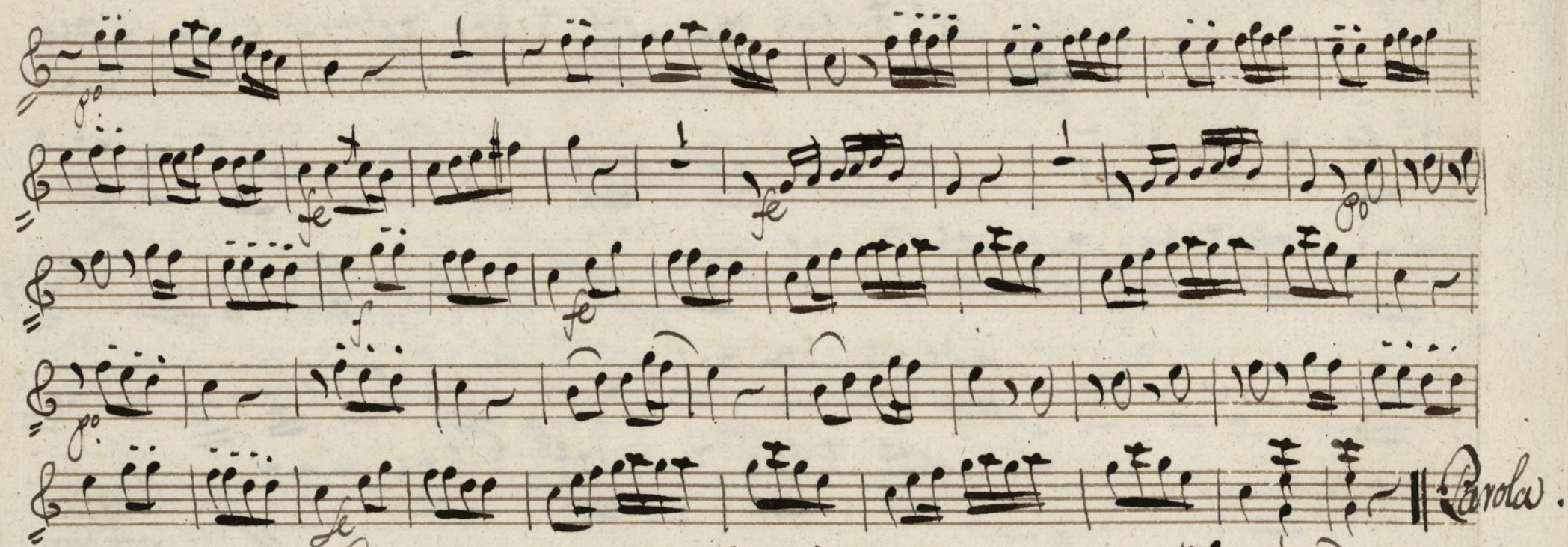
Seguidillas,

Allegro 3/8

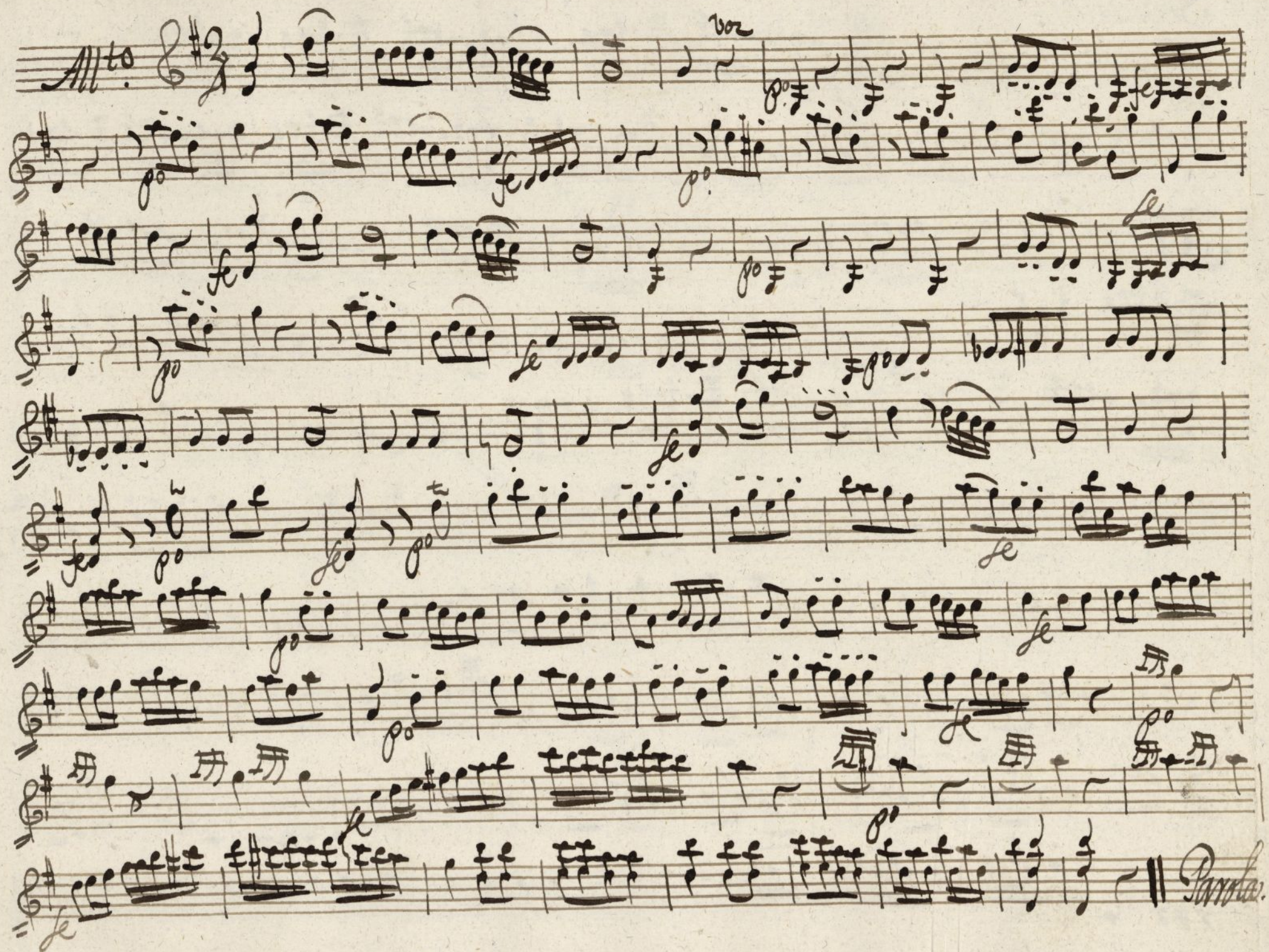
Parola:

Allegro, Mod. 2/4

V.S.







Sequidilla.

Alleg^{ro}

voz

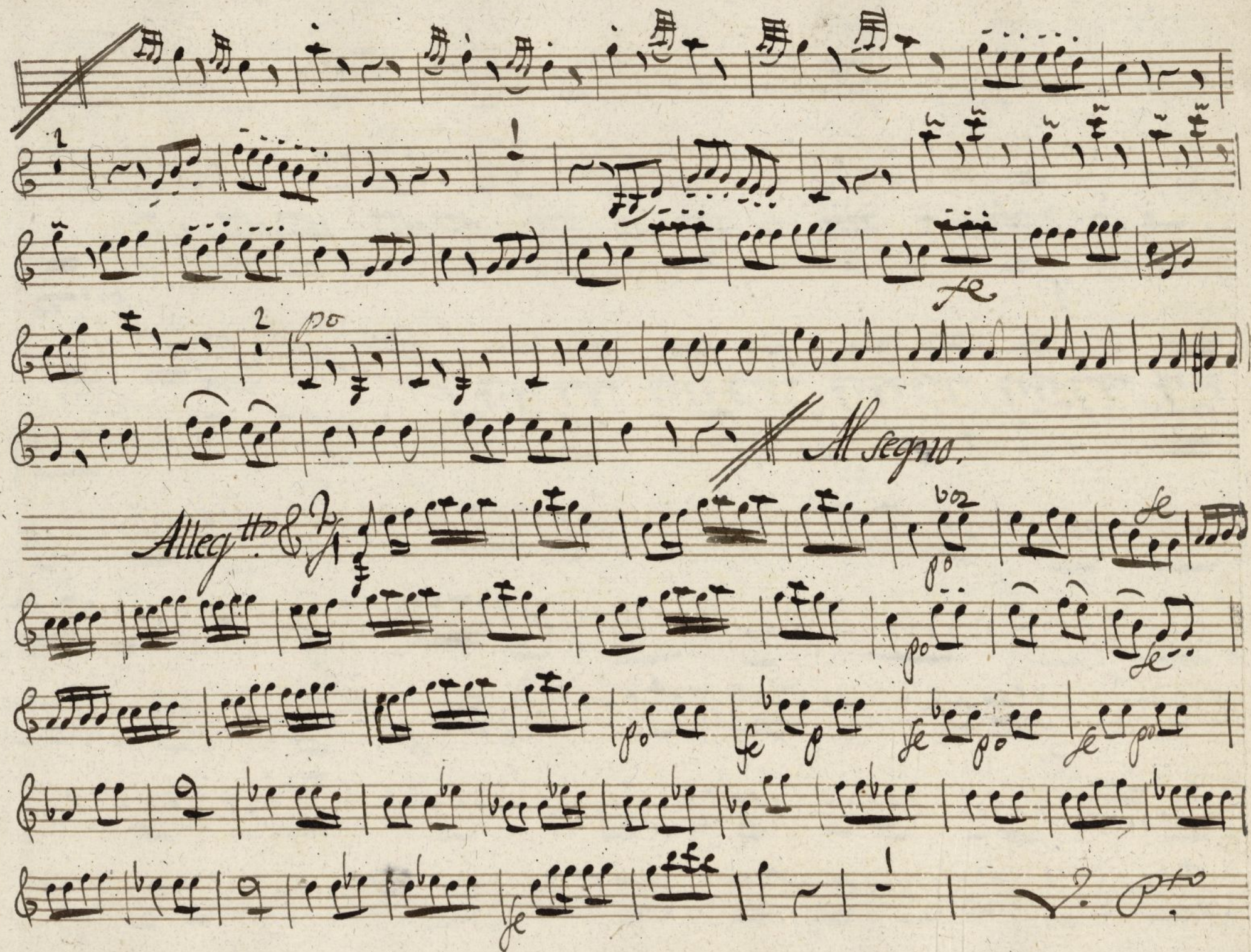
Allegro

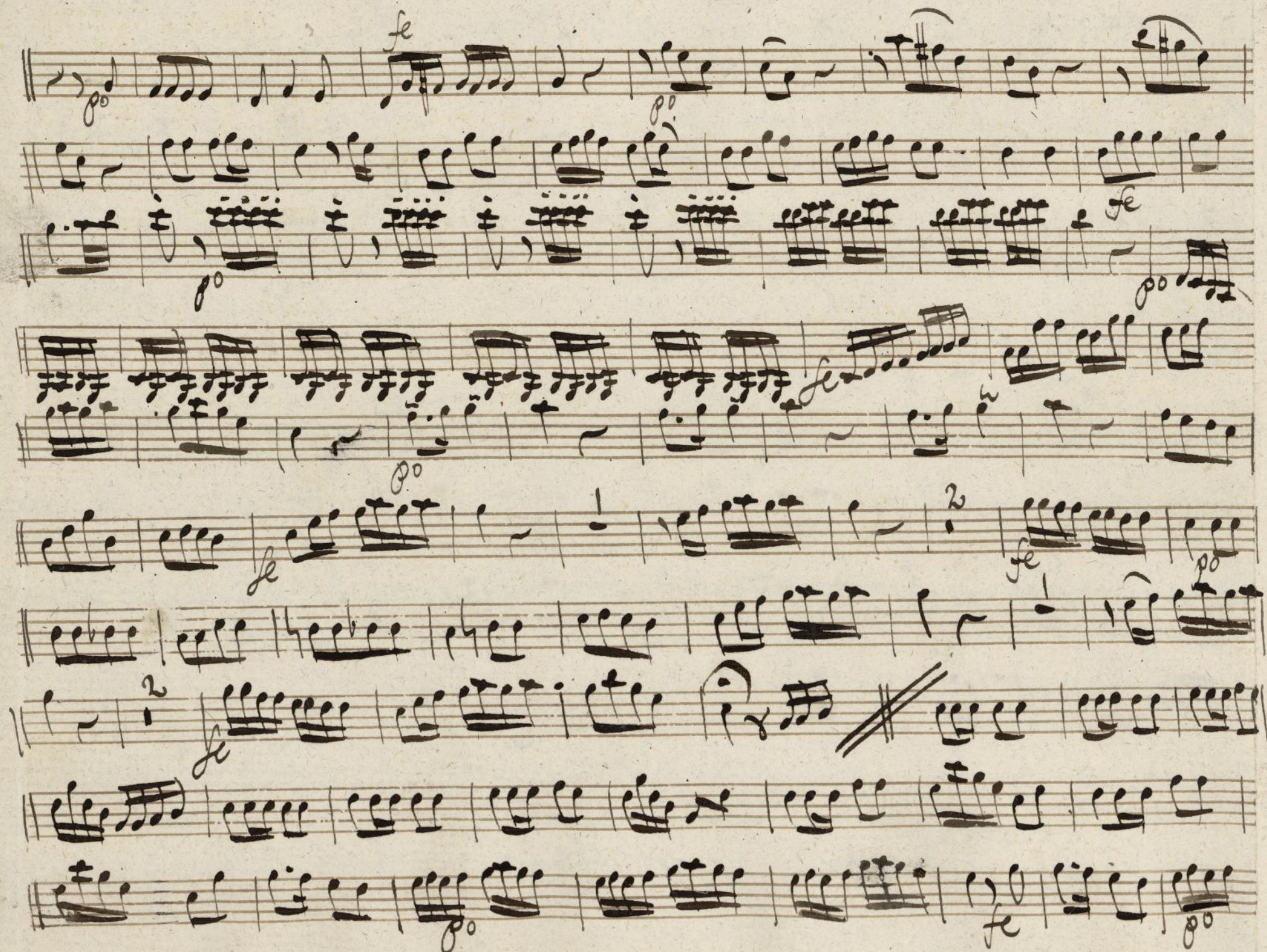
Al segno.

Final And^{te} mod^o

Final And^{te} mod^o

voz







Ayuntamiento de Madrid

Mus 135-7

— + —
Violin Segundo

Conadilla a tres

El Soldado Embrollista

Allegro Moderato & 2

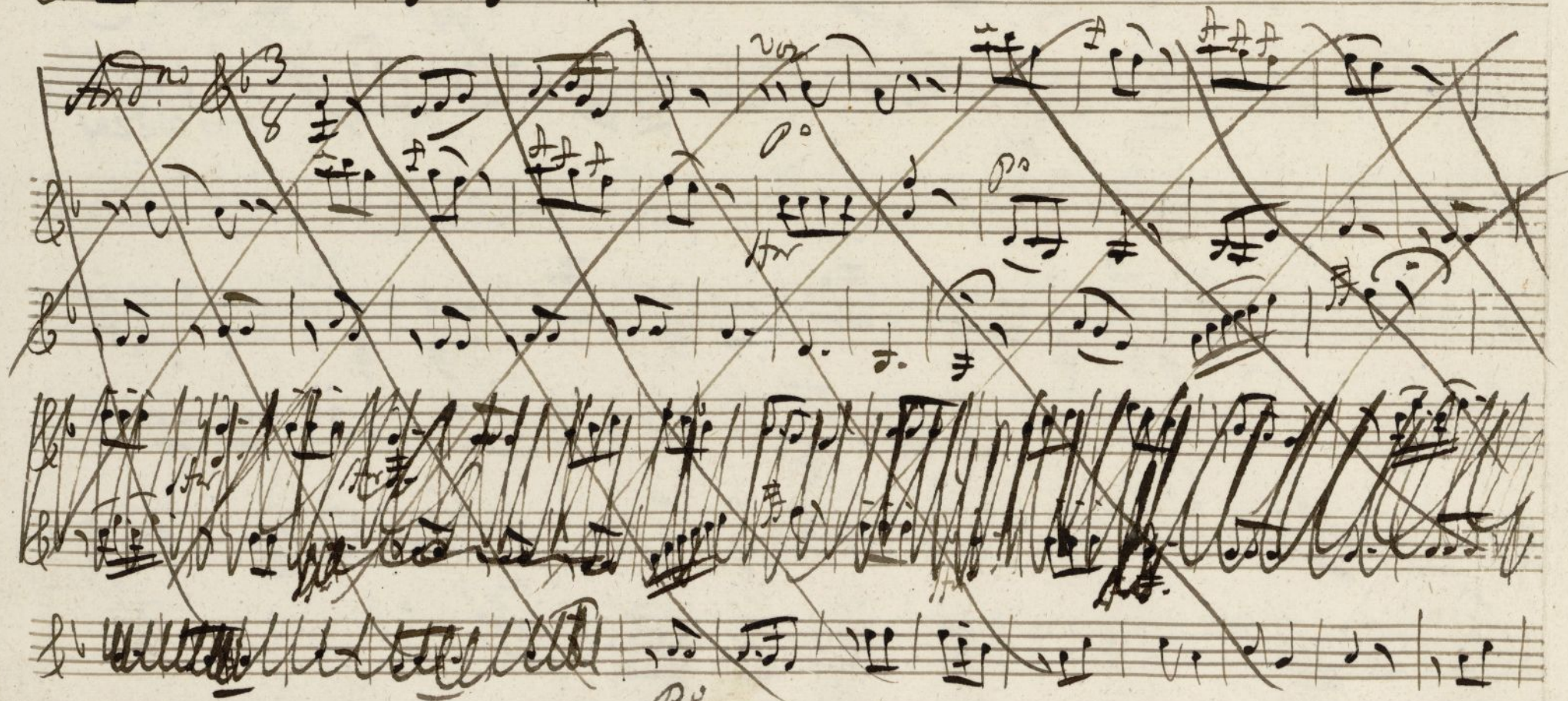
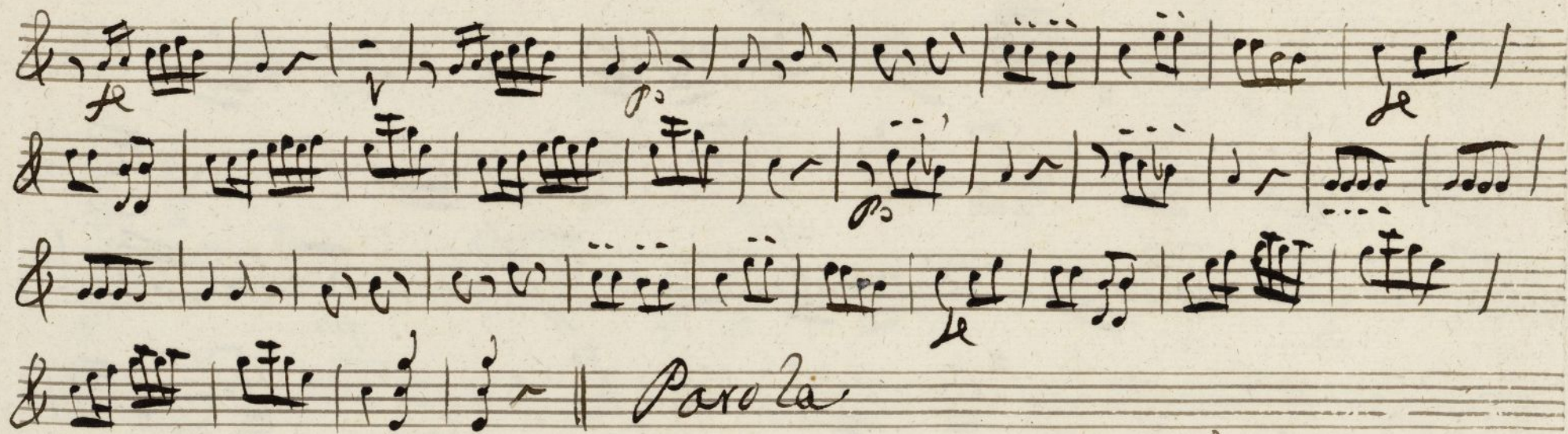
Handwritten musical score for a piece titled "Allegro Moderato & 2". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes. There are various musical markings throughout, including "no" above a staff, "Buena" and "Tan" with "or" below a staff, and "p" (piano) markings. The piece concludes with a double bar line on the tenth staff.

Segu. Alleg. #0 & 3

Parola

All. Moderado & 2

Ayuntamiento de Madrid

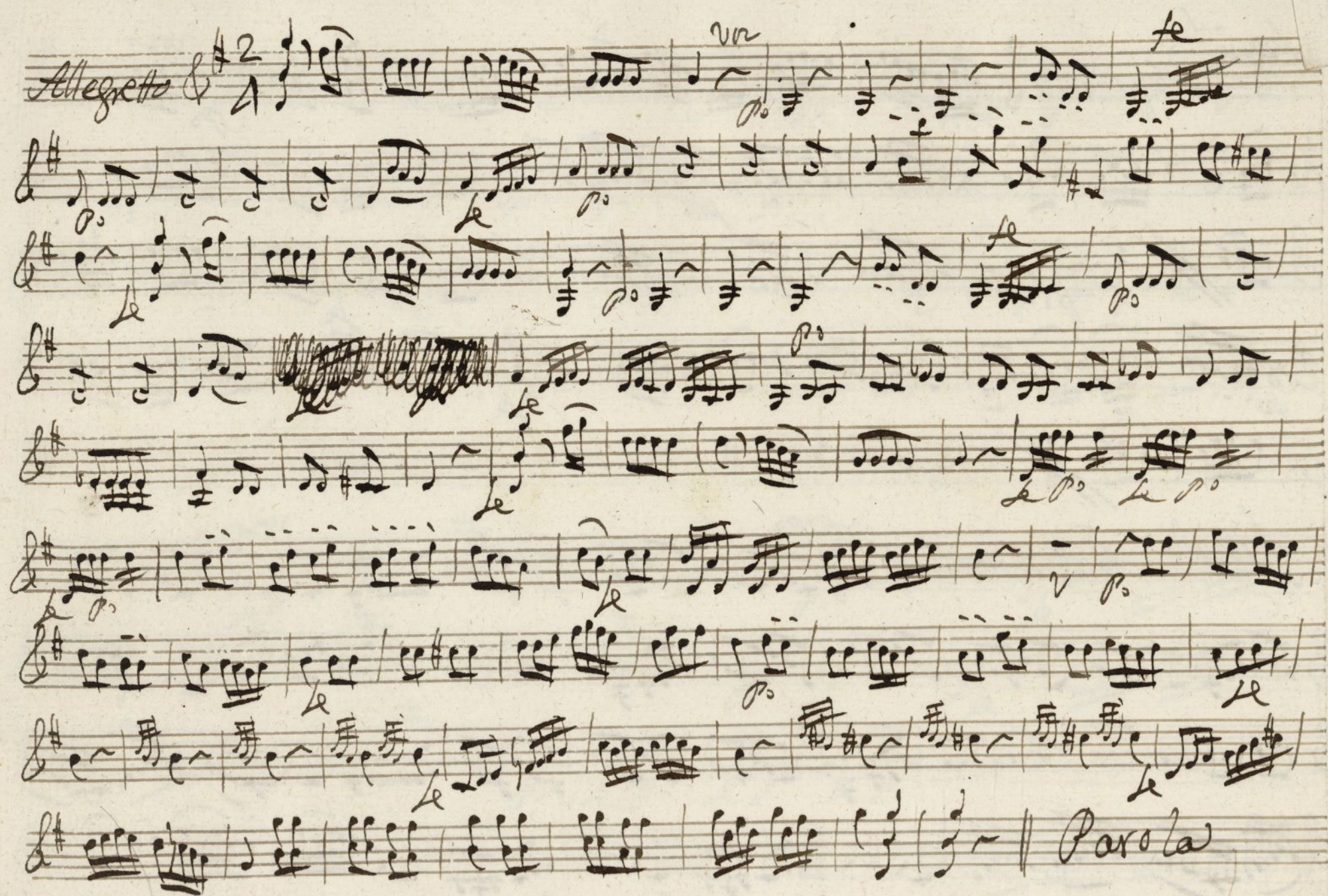


Parola

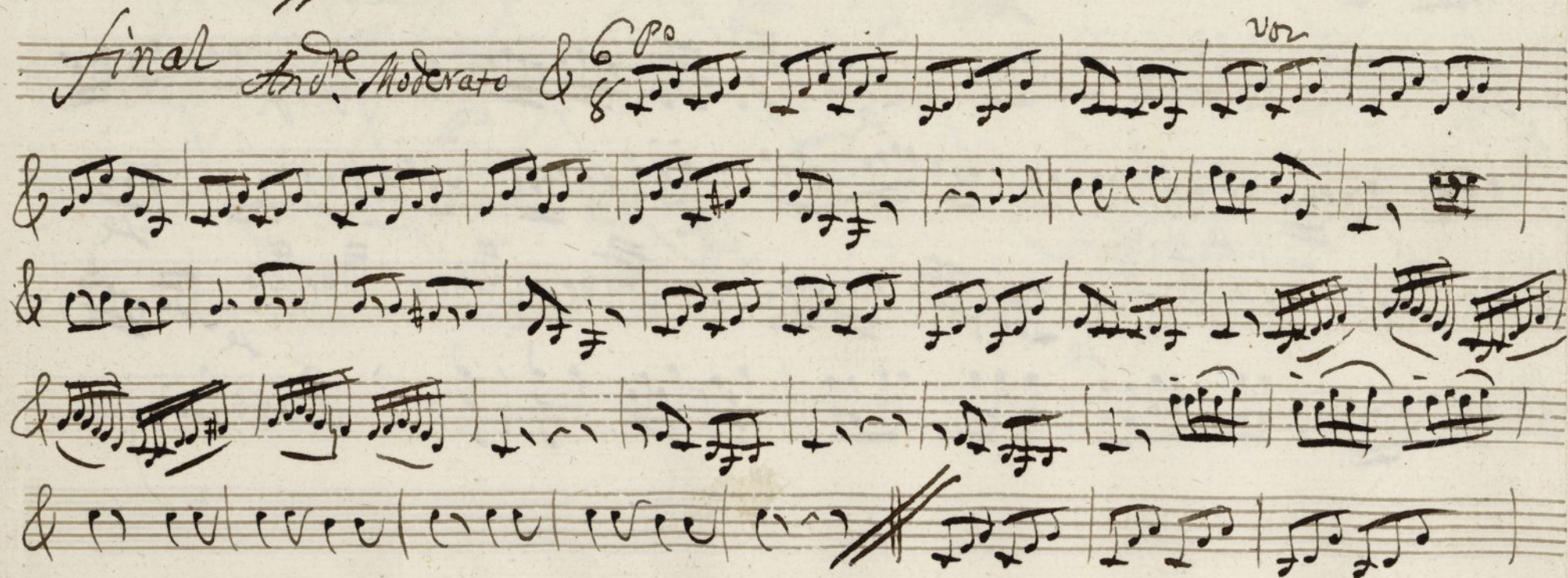
Allegretto G major $\frac{2}{4}$

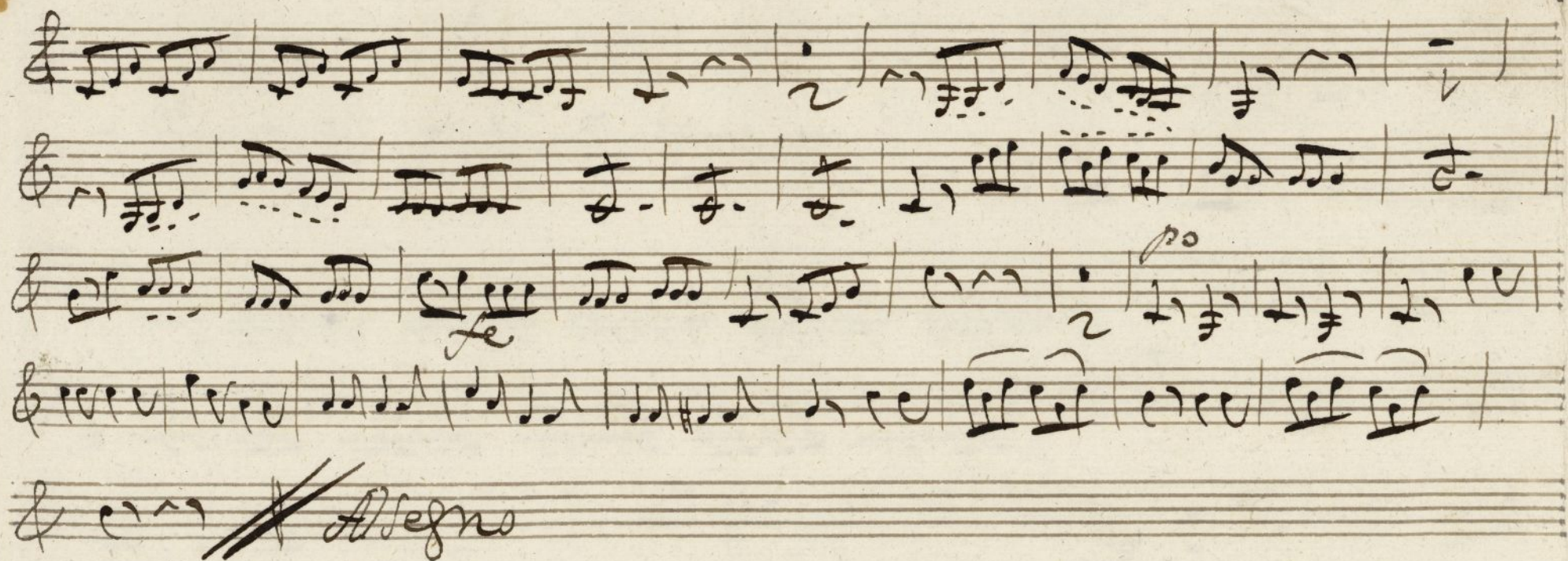
Parola y D.C. Parola

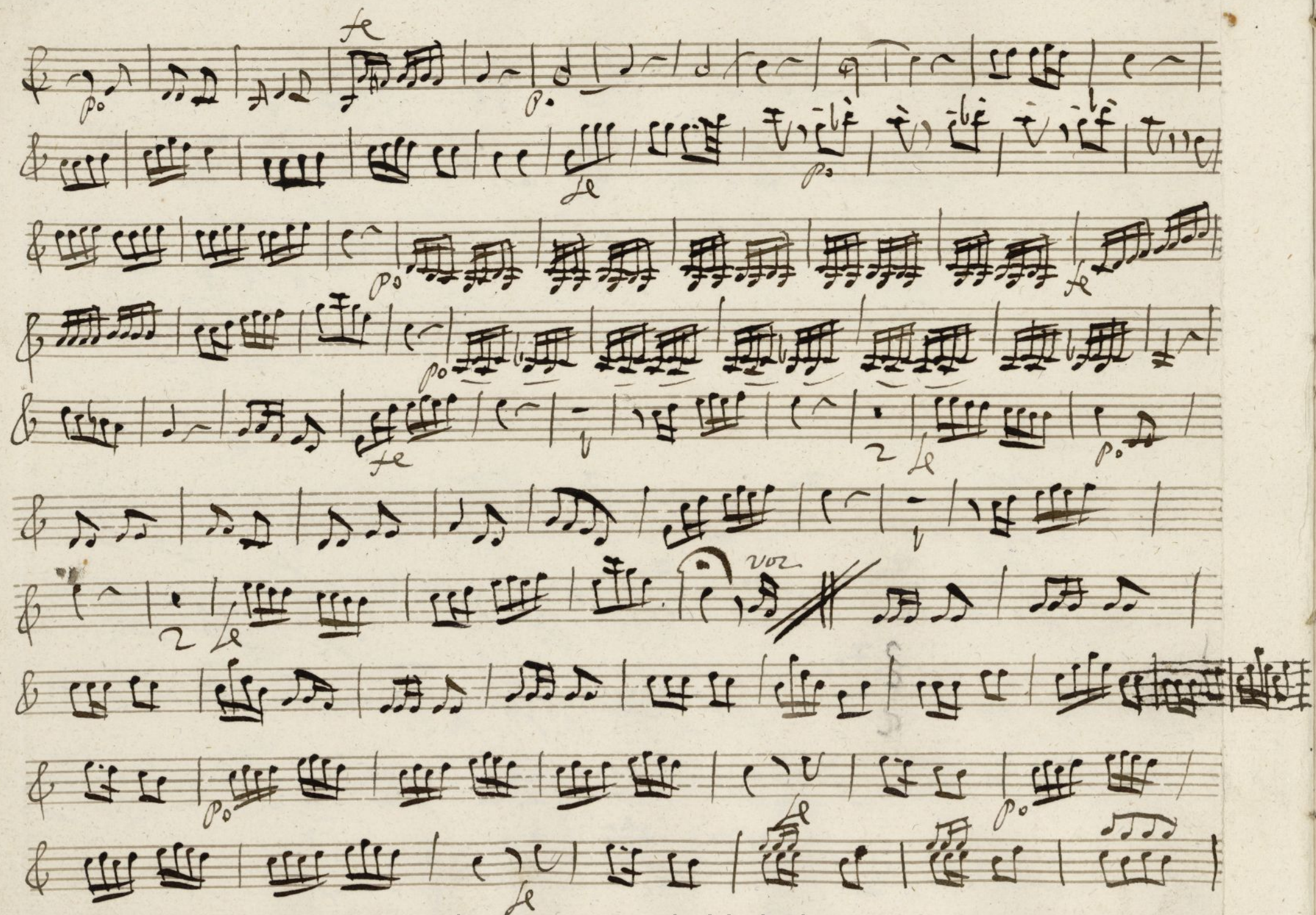


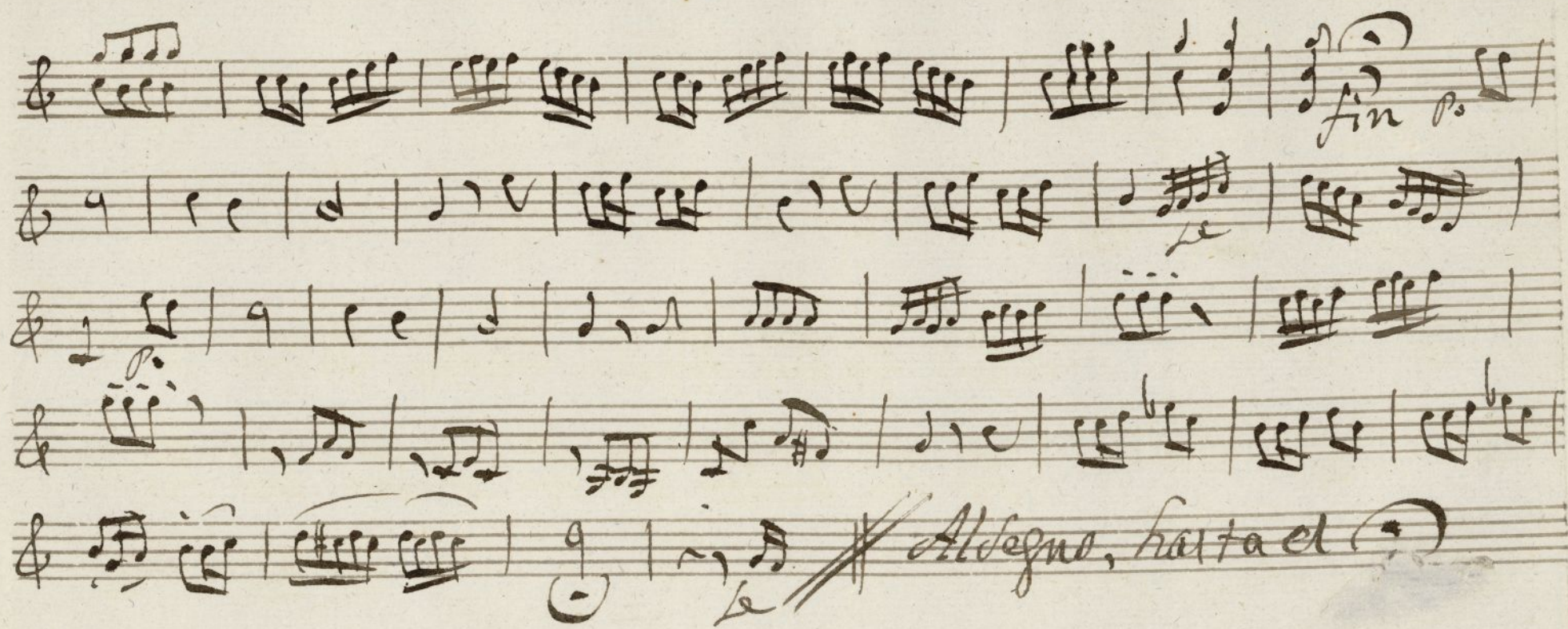


Segui Allegretto & 3/8 

final And. Moderato & 6/8 





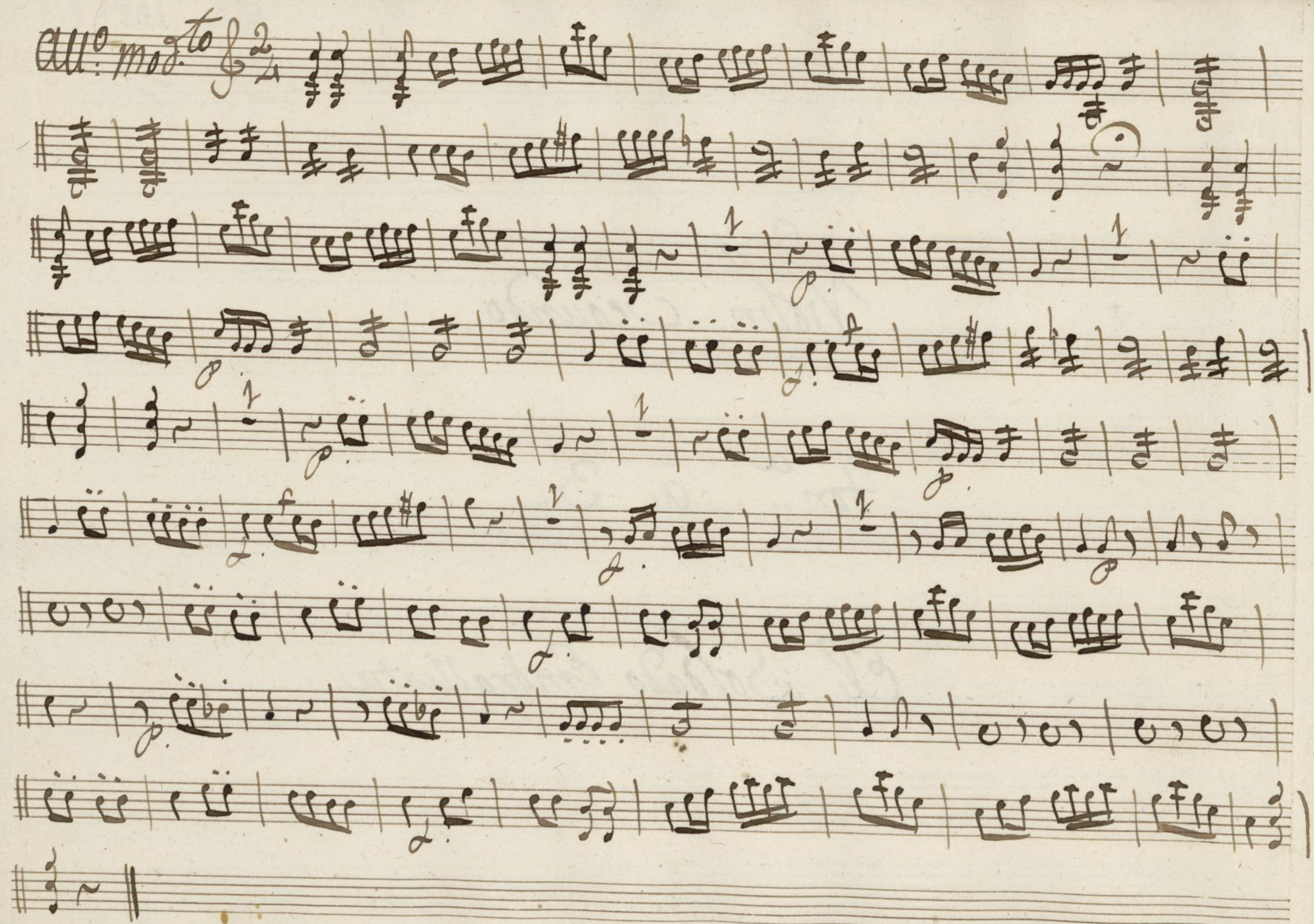


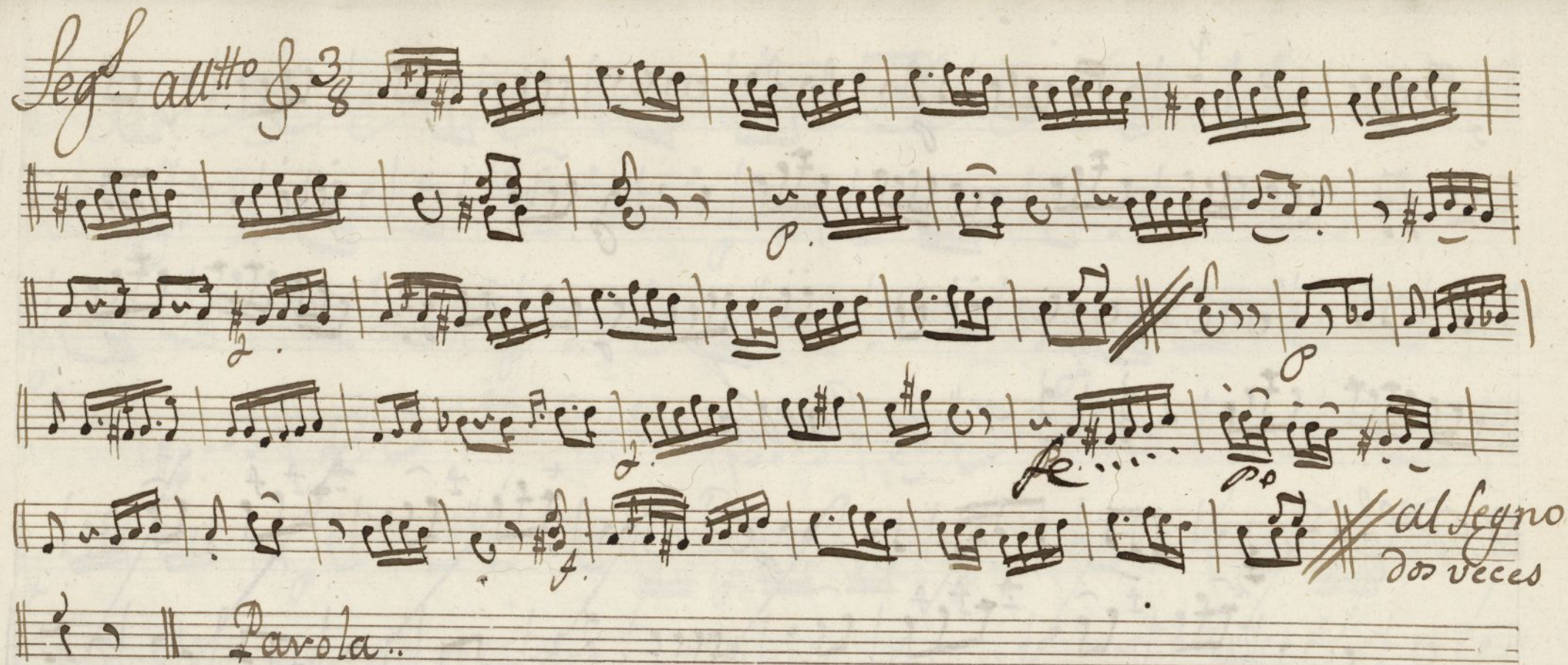
Ayuntamiento de Madrid

Violin Segundo

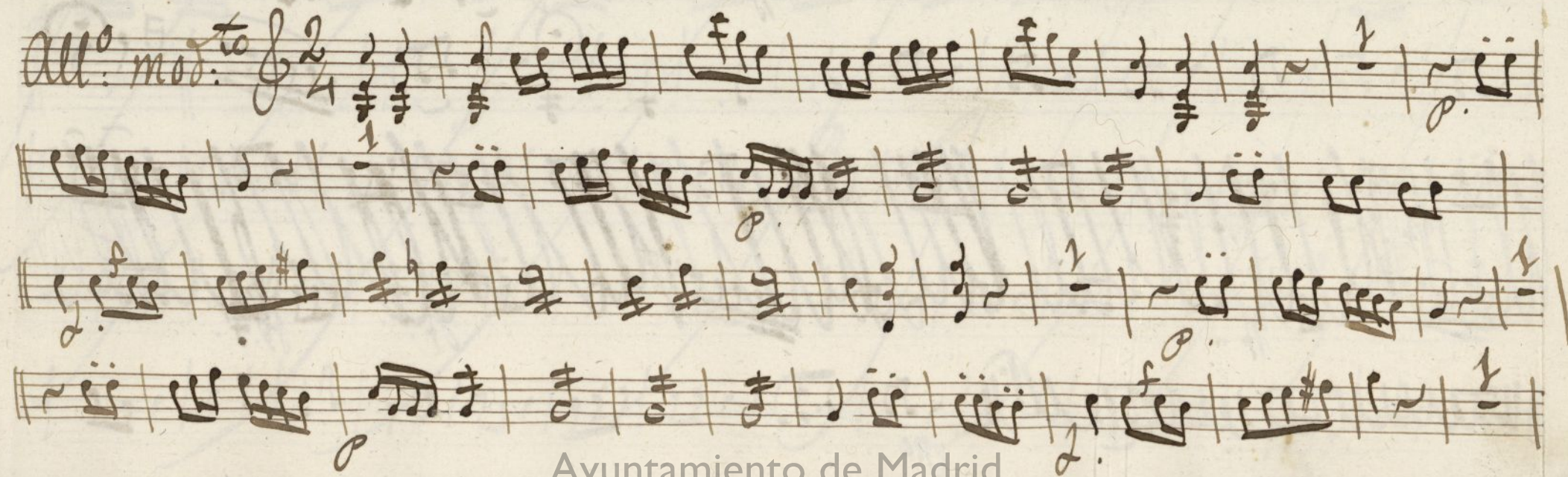
Fon.^a a 3.

El Soldado Embrollista



Leg. all.^o $\frac{3}{4}$ 

Parola..

All. mod. to $\frac{2}{4}$ 



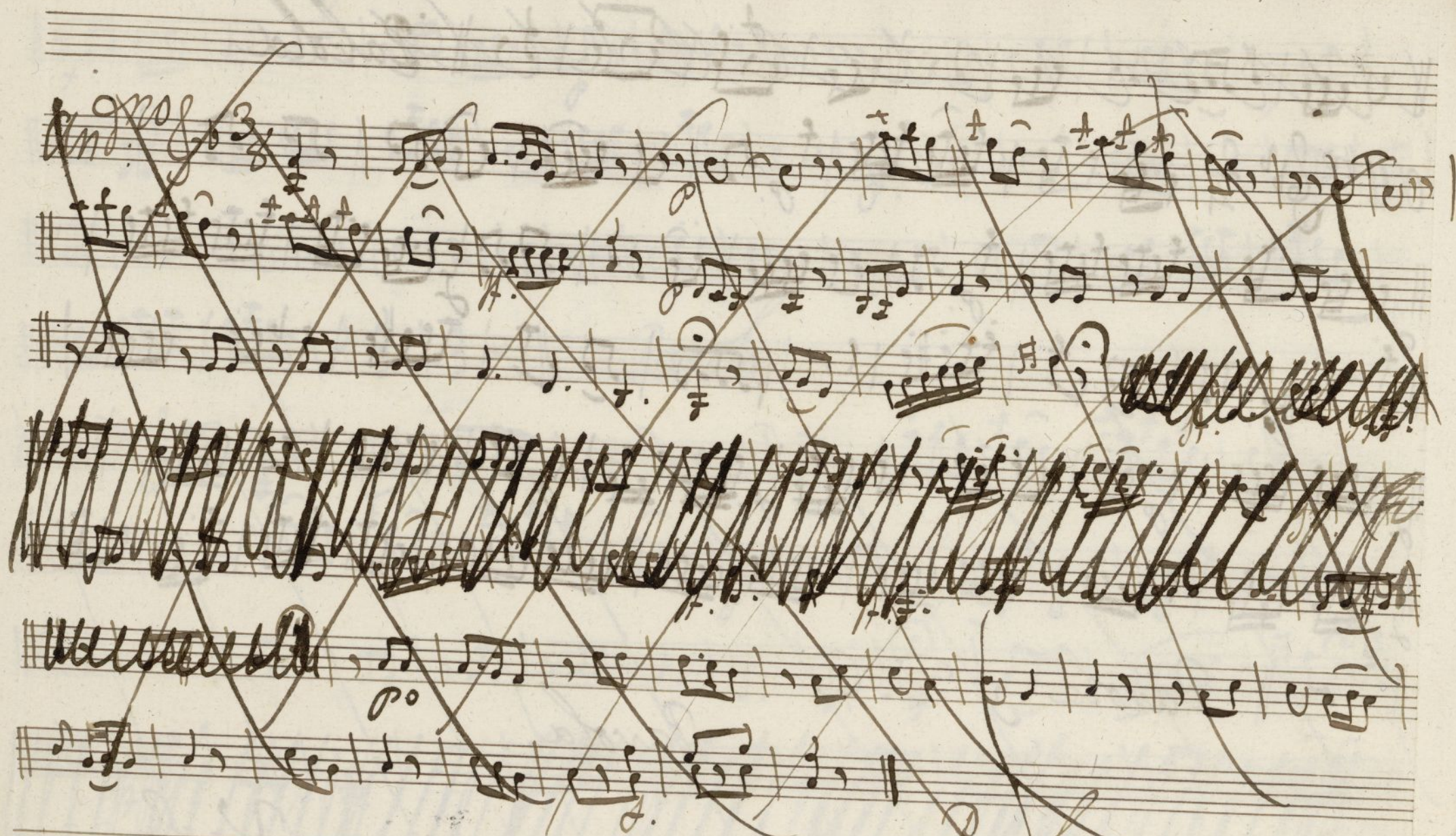
Parola

All.^o 2/4 $\text{B}\flat$ 2/4

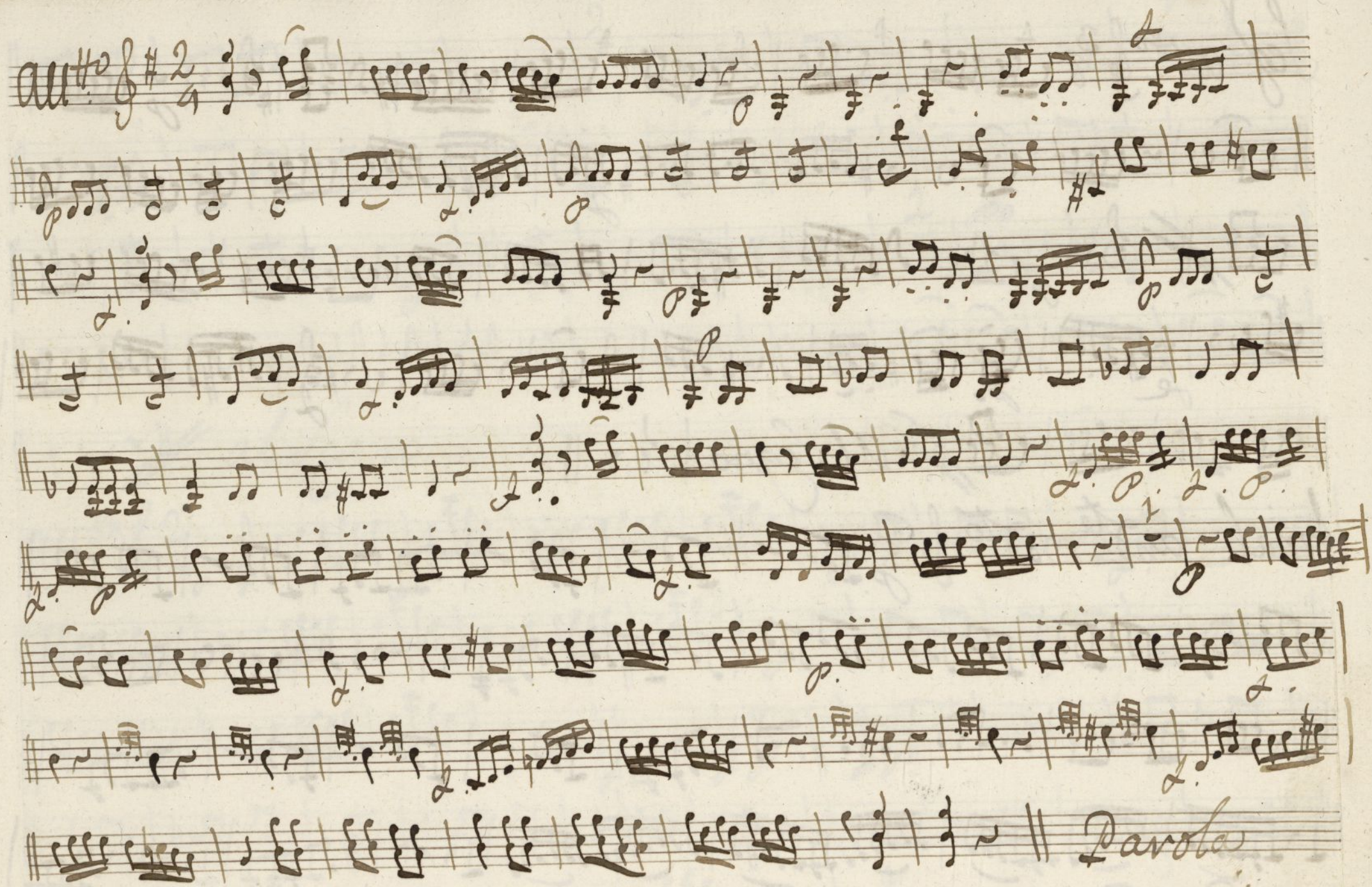
Parola y D.C.

Parola.

V.S.



Parola.



Parola

V. S.

Leg. arr. no. 3

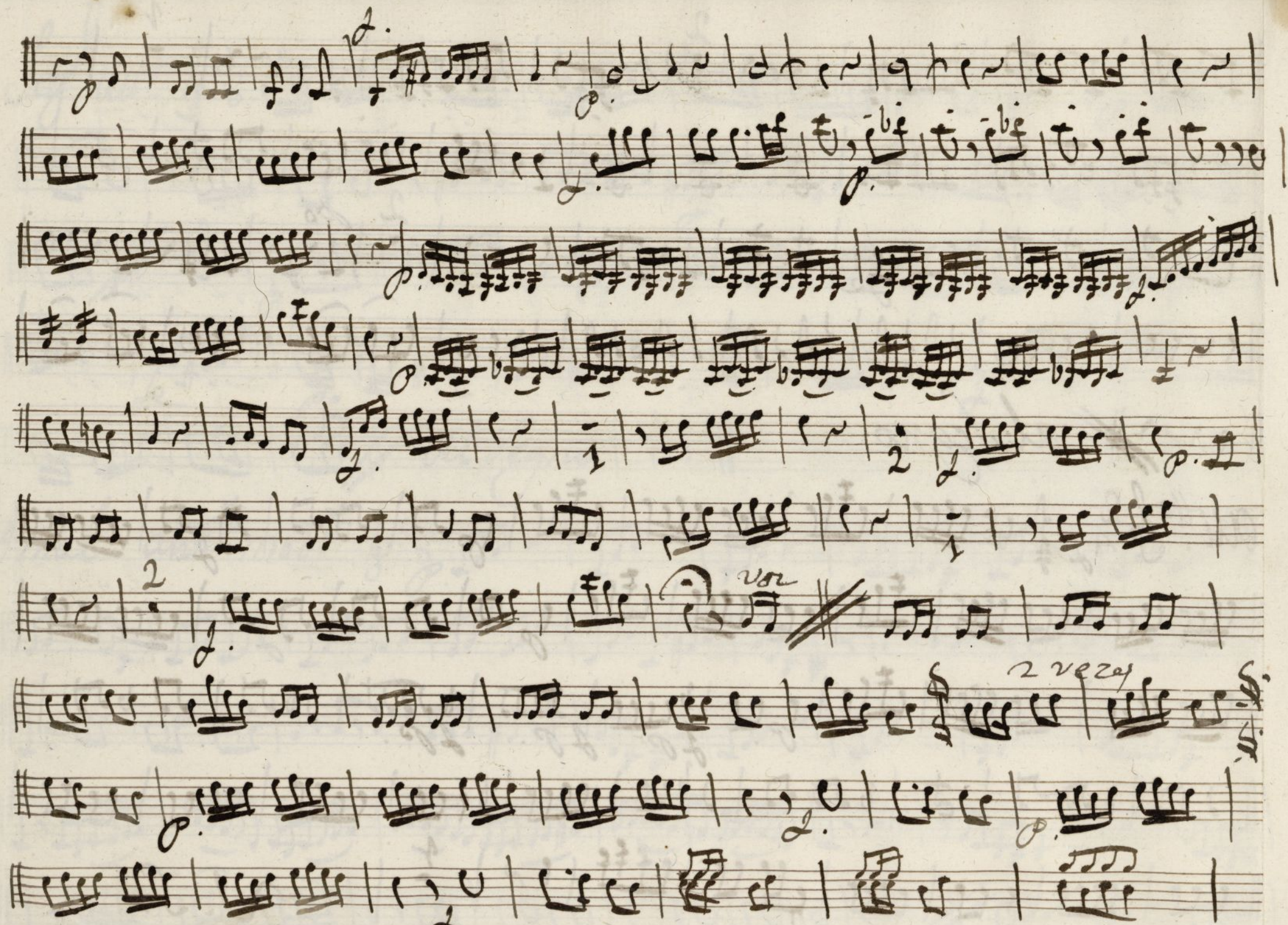
al Segno

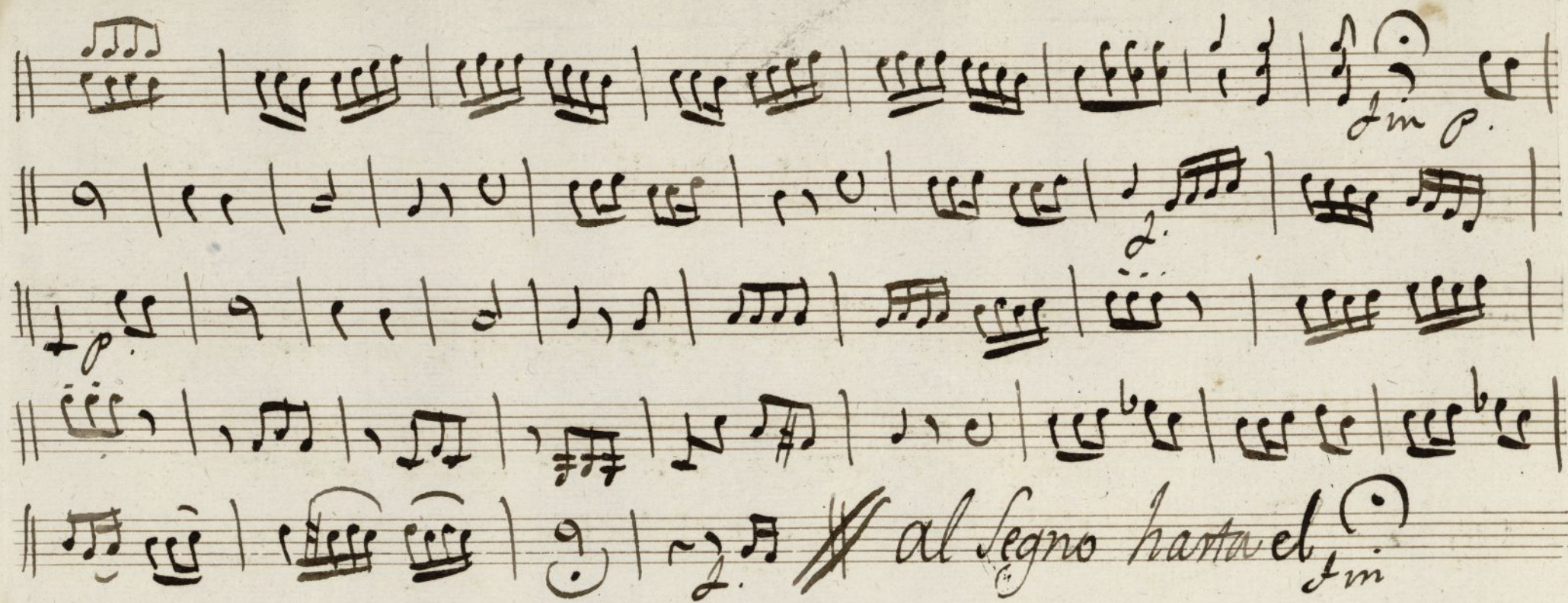
Final. and. te. mod. to

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. There are some markings above the staves, including a '2' and a '1'.

~~Handwritten notation~~ *al Segno*

Handwritten musical score on five staves, starting with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and bar lines. There are some markings above the staves, including a '2' and a '1'.





+

Violin Segundo Dupli^{do}

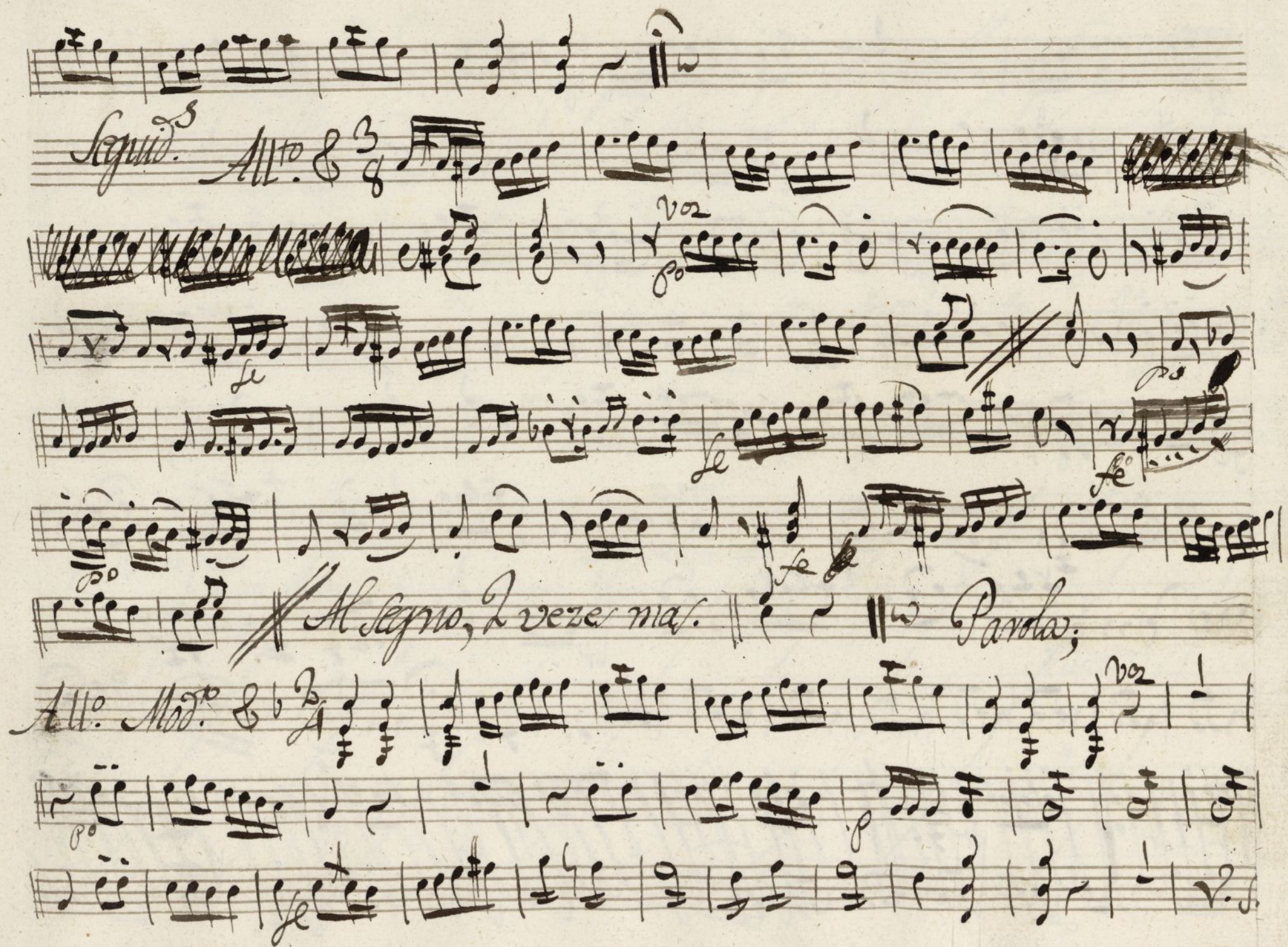
Conadilla a tres

el Soldado embrollista

//

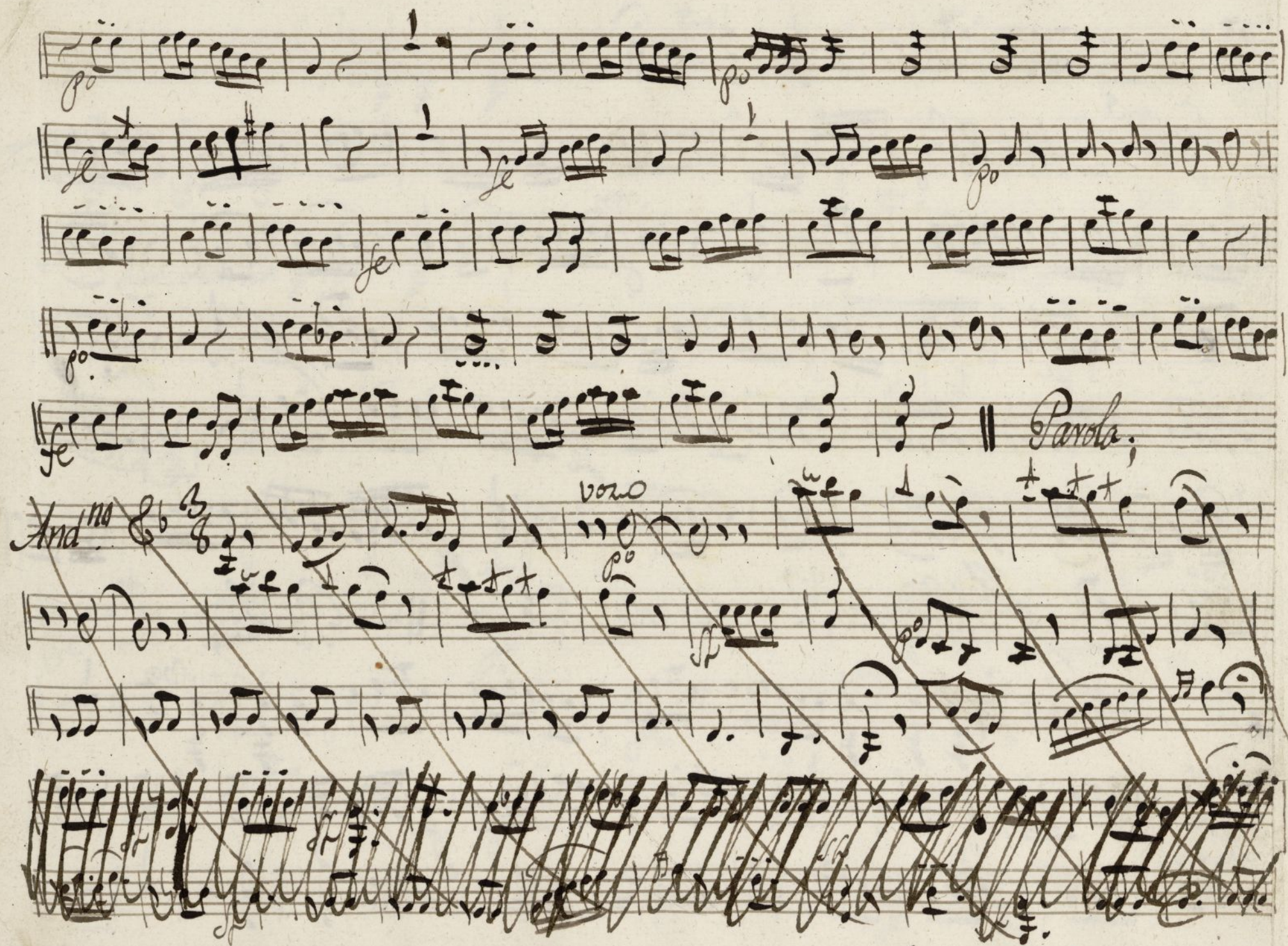
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with the tempo marking "Alto" and the time signature "4/4". The second staff includes the instruction "Suena tambor." (Play tambourine). The third staff has a "va" marking. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by double bar lines and includes tempo markings such as *Allegro* and *Allegro moderato*. The text "Allegro, 2. vez e ma." and "Parola;" is written across the staves. The manuscript is written in ink on aged paper.



Allegro *Allegro moderato* *Allegro* *Allegro moderato* *Allegro* *Allegro moderato* *Allegro* *Allegro moderato* *Allegro* *Allegro moderato*

Allegro, 2. vez e ma. *Parola;*



p^o

le

Parolo.

Alto

voz

p^o

p^o

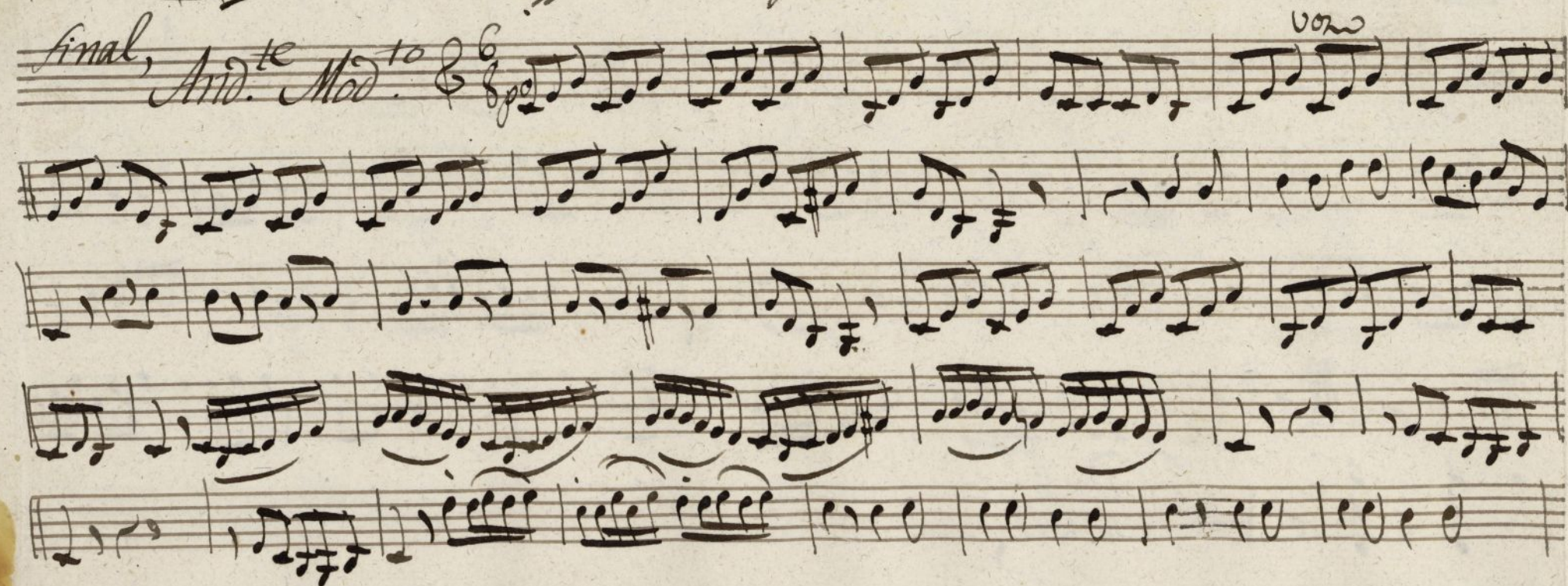
Parolo. y D. C.

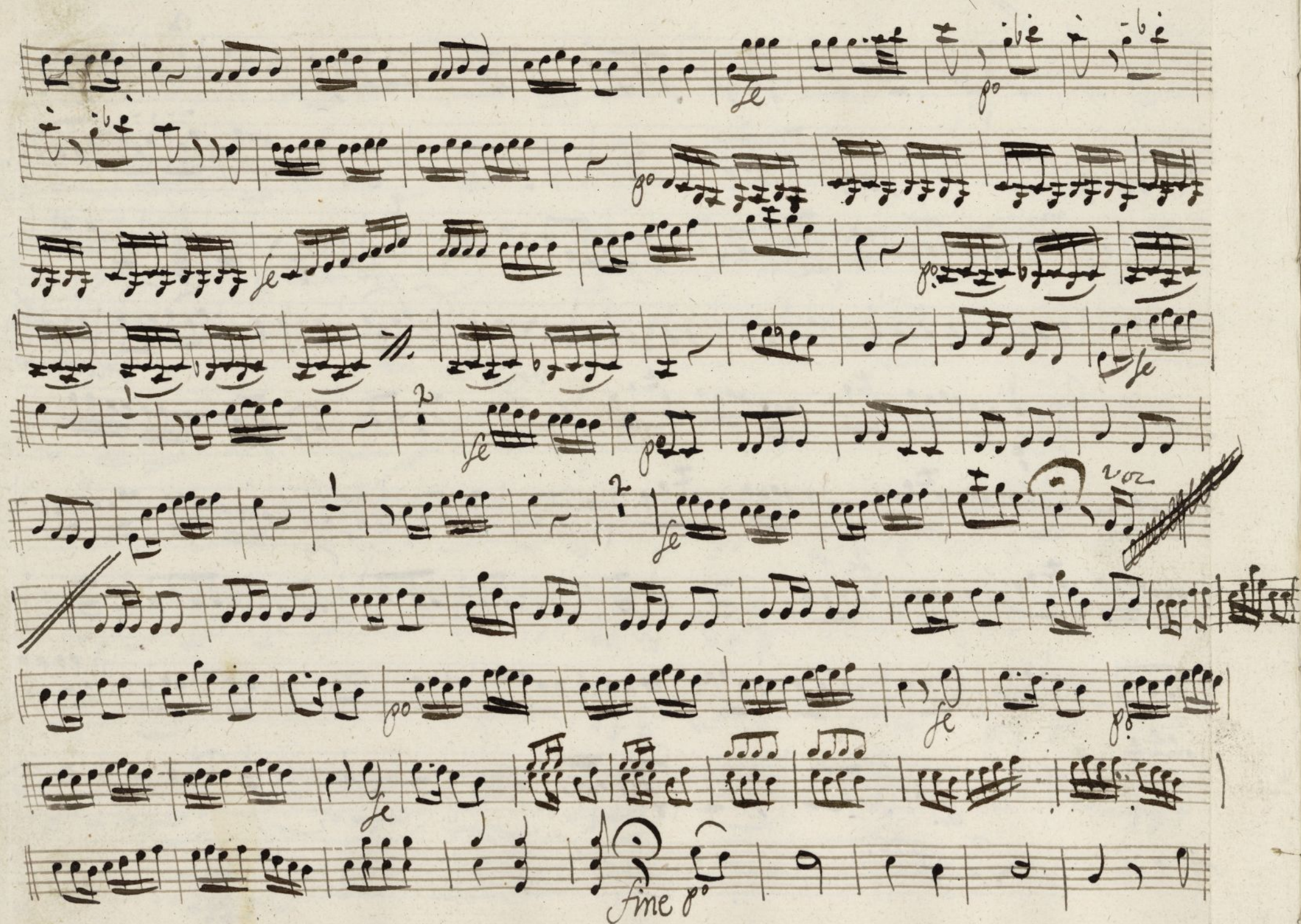
Parola;



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *po*, and *di*. The score concludes with the word *Parola;* written in a large, decorative script.

seguid. *All.^{to}* 3/8  *voz*
p
f
f
f
Allegro. ||

final, And.^{te} Mod.^{to} 6/8  *voz*
p
p
p
p





Fine

Ayuntamiento de Madrid

B. H. Ino Bazzell

$\frac{2}{4}$ Alleg^{ro} - Moderato

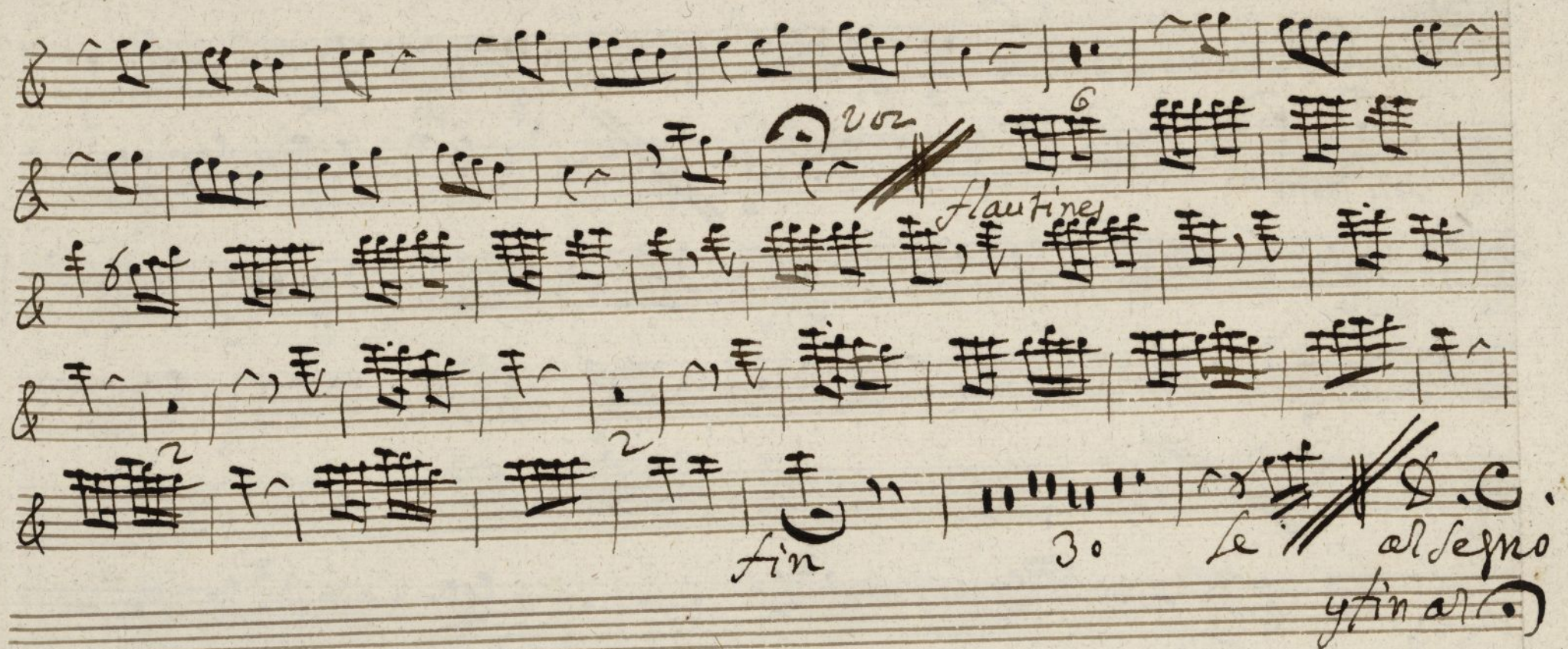
3. Dr. Wm. W. W. W. W.

Allegretto

$\frac{3}{4}$ Seguit. Tarce //

final
And.^{te} Moderato & 6/8 *p*
solo dolce
solo
18 3 13

Allegro
Allegretto & 2/4 *f*
solo
14 5 10



Sobrecorrido

Mus 135-7

Conadilla a key; El soldado embrollita:

All. Moderado & 2/4

suena rancho

p

f

13

Segui Allegretto & 3/8

Allegro dos vezes

Parola, y se repite al segno ~~o~~ a vez, y Parola

~~Allegretto~~ $\frac{2}{4}$ Allegretto *da zo* // ~~Allegretto~~ *Parola*

Allegretto $\frac{2}{4}$ *Solo*

Parola

Seguir da zo

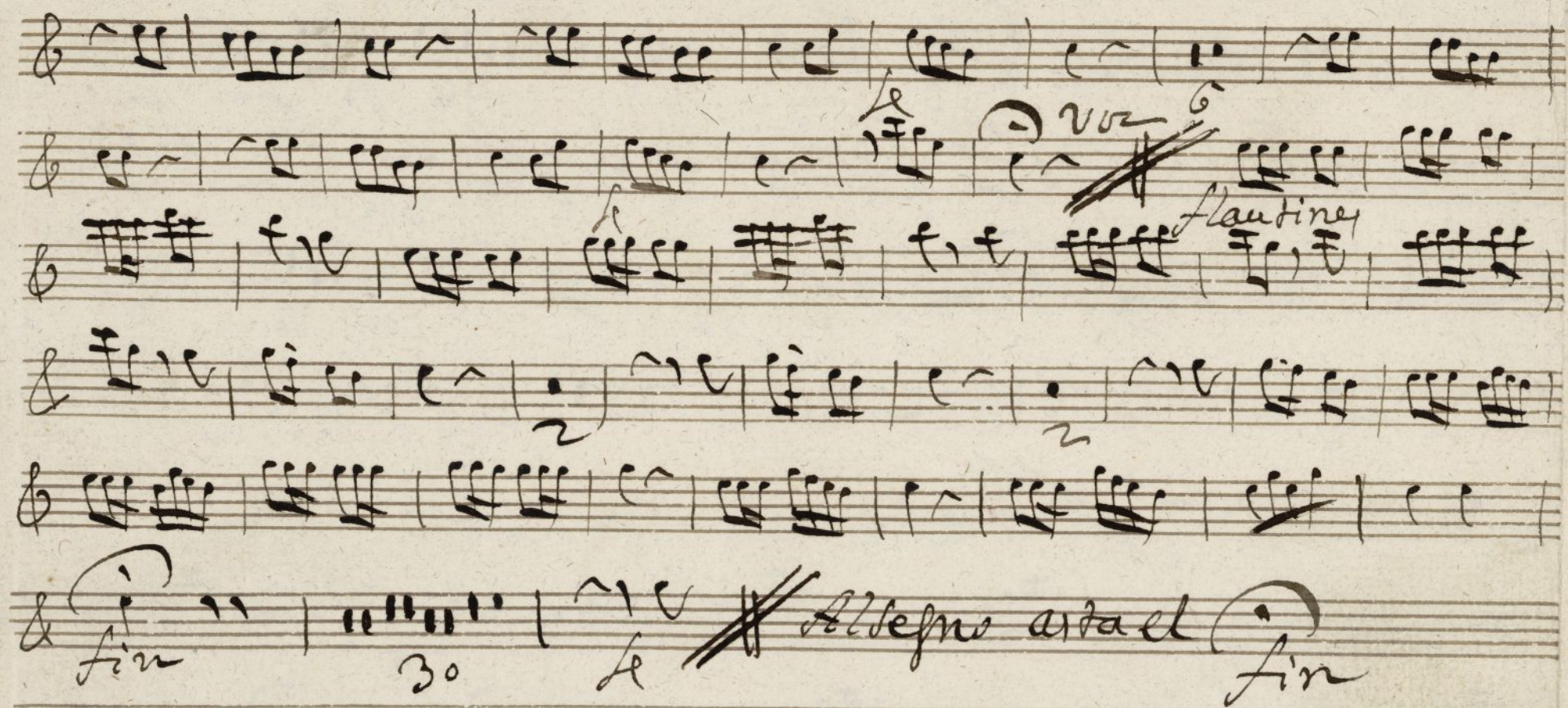
final *Andte Moderato* & $\frac{6}{8}$ p^o

solo dolce *solo* 18 p^o 13

Allegro

Allegretto & $\frac{2}{4}$ p^o

solo 14 5 *solo* 10



Trompa Primera

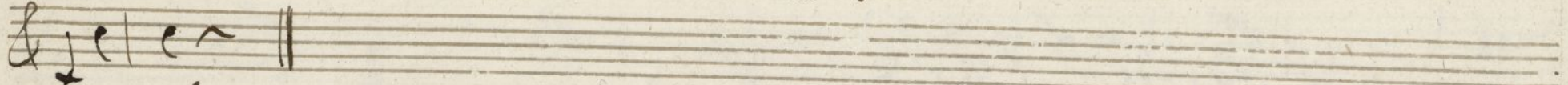
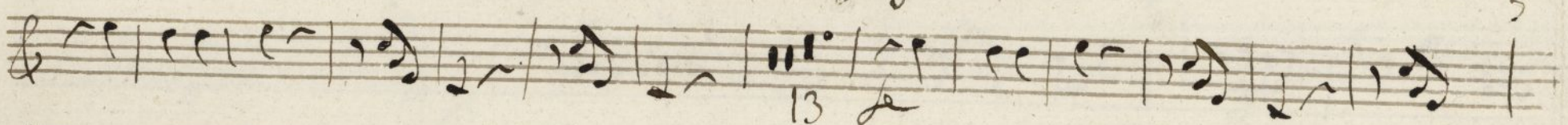
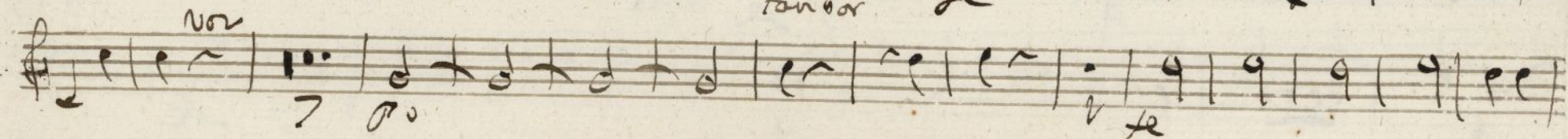
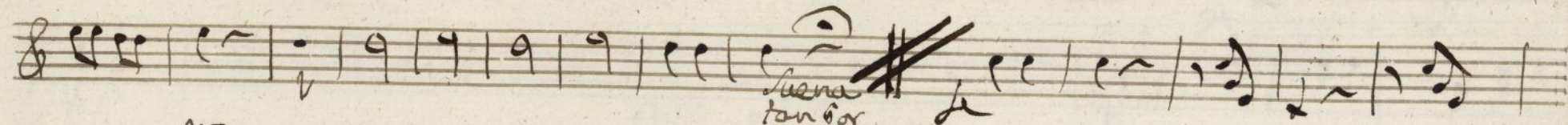
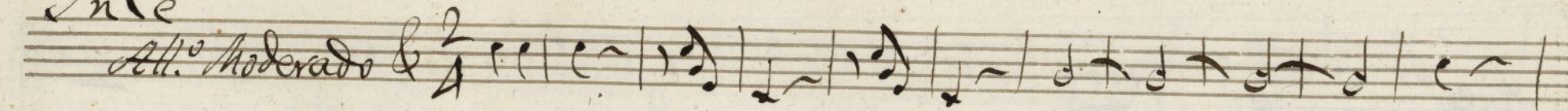
Mus 135-7

Conadilla a bes; el soldado embrollista;

In Ce

All. Moderado

$\frac{2}{4}$



Sequi!

Allegretto

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

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$\frac{3}{8}$

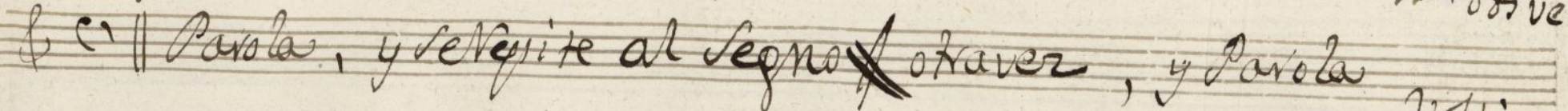
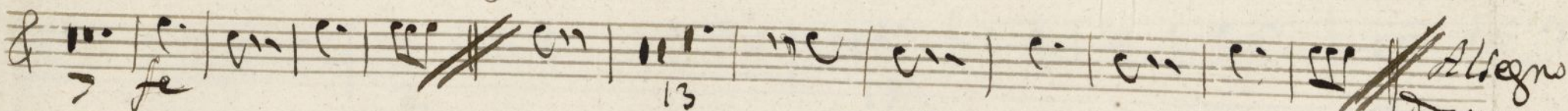
$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$



Volte

Adagio $\frac{2}{4}$ Alleg. ^{to} *Faze* // *Parola*

Alleg. to $\frac{2}{4}$ *fe* *A* *14*

4 *5* *le* *p.* *A*

le *4* *7* *le*

3 *9*

Parola

Segui. Faze //

final *In Ce*
And. Moderato $\text{G } \frac{6}{8}$

3 *po* 18

4 *po* 6 *3*

20 *solo*

5

Allegro

Allegretto $\text{G } \frac{2}{4}$

3 11

2 13 6

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature, with a double bar line and a repeat sign. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a treble clef and a common time signature, with a double bar line and a repeat sign. The seventh staff has a treble clef and a common time signature, with a double bar line and a repeat sign. The score concludes with the instruction "Al Segno hasta el fin" written in a decorative, stylized font.

Al Segno hasta el fin

Trompa Segunda

1.

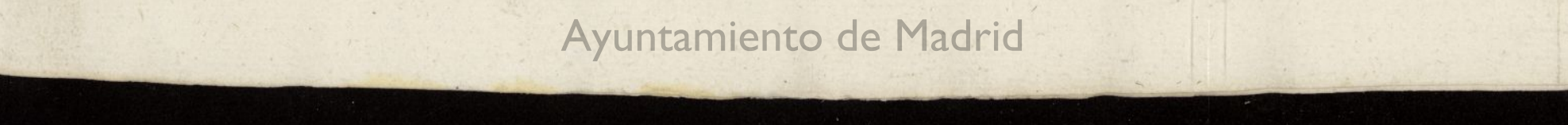
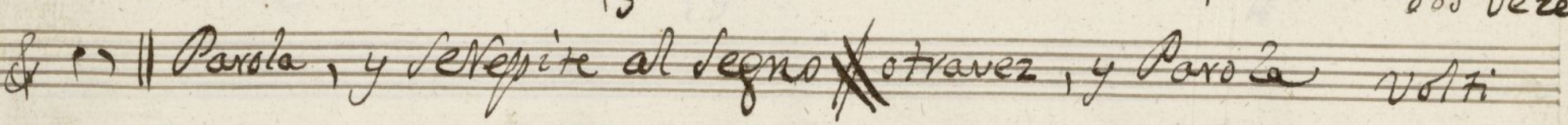
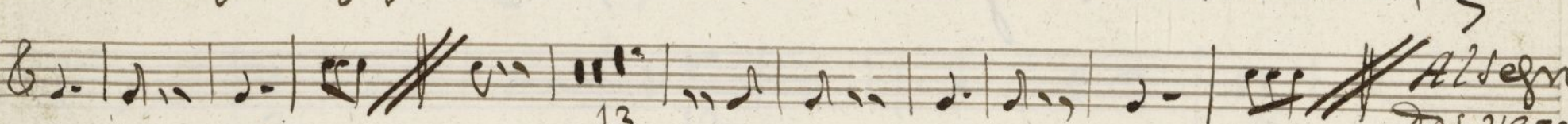
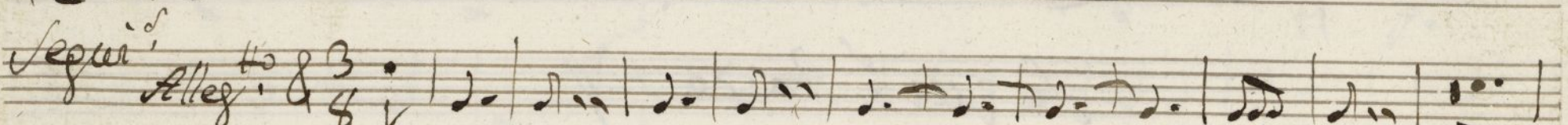
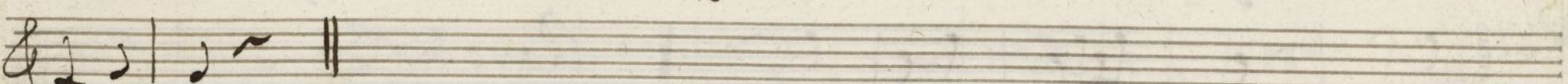
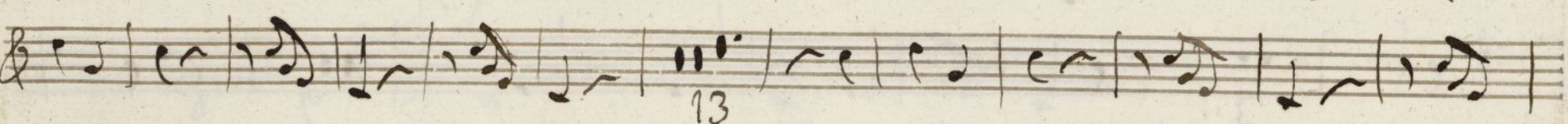
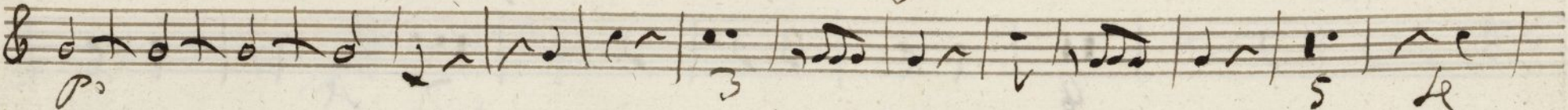
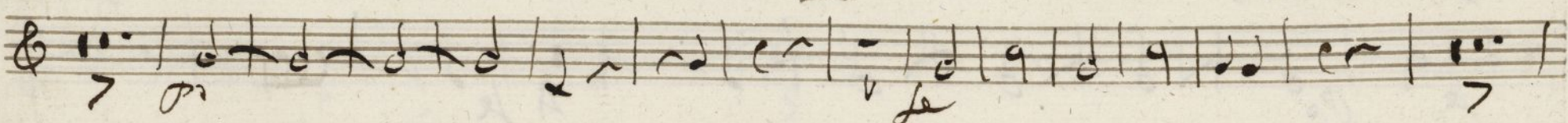
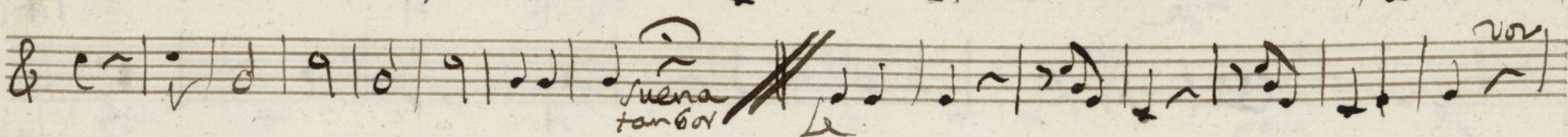
Mus 135-7

Conadilla à tres, el soldado en brallitas;

In Ce

All. Moderado

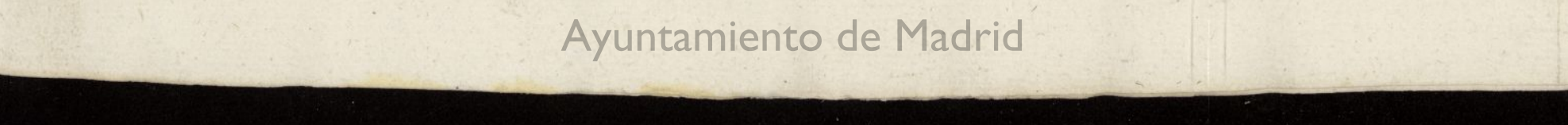
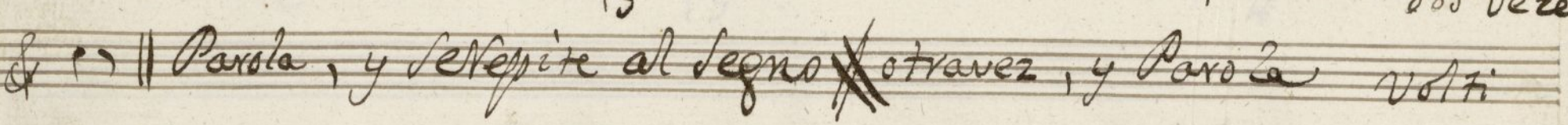
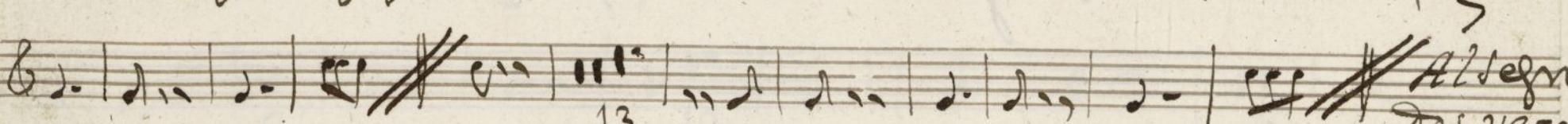
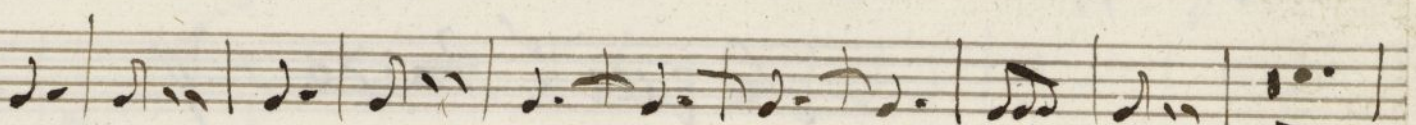
$\frac{2}{4}$



Segui

Alleg.

$\frac{3}{4}$



*Allegro
dos veces*

Parola, y se repite al segno otra vez, y Parola volta

~~Allegretto~~ 2 Alleg.^{ro} fare // ~~Allegretto~~ Parola

Allegretto C: 4/2 4/2

14

5

9 4

6 7

3 9

Parola

Seguir. fare //

final *In Ce*
And.^{te} Moderato & $\frac{6}{8}$ $\frac{3}{4}$ $\frac{16}{4}$

p. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

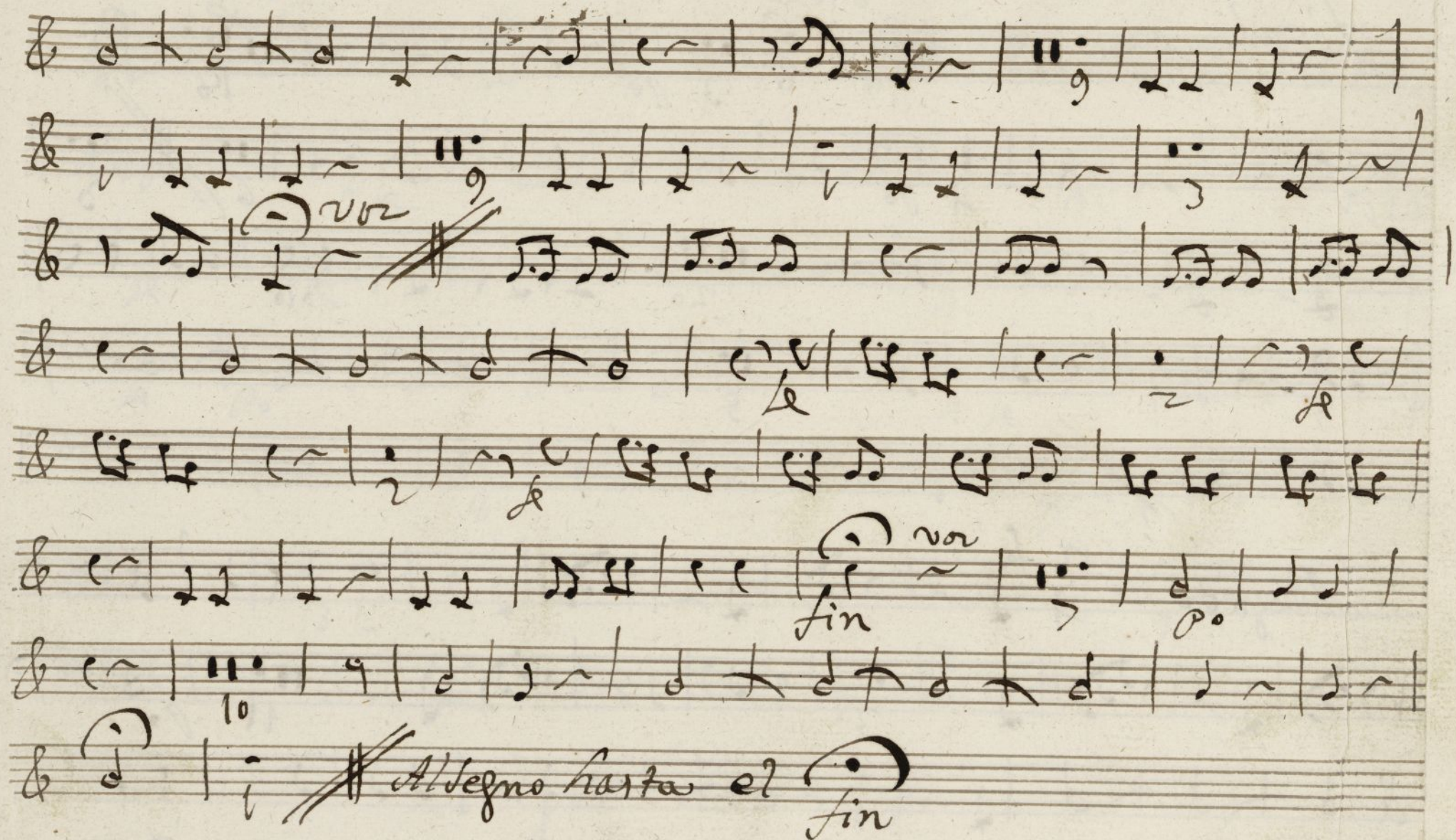
$\frac{20}{4}$ *solo*

$\frac{5}{4}$

Allegro

Allegretto & $\frac{2}{4}$ $\frac{3}{4}$ $\frac{11}{4}$ $\frac{13}{4}$ $\frac{6}{4}$

$\frac{3}{4}$ $\frac{11}{4}$ $\frac{13}{4}$ $\frac{6}{4}$



+

Contrabajo

en la Tonadilla à tres

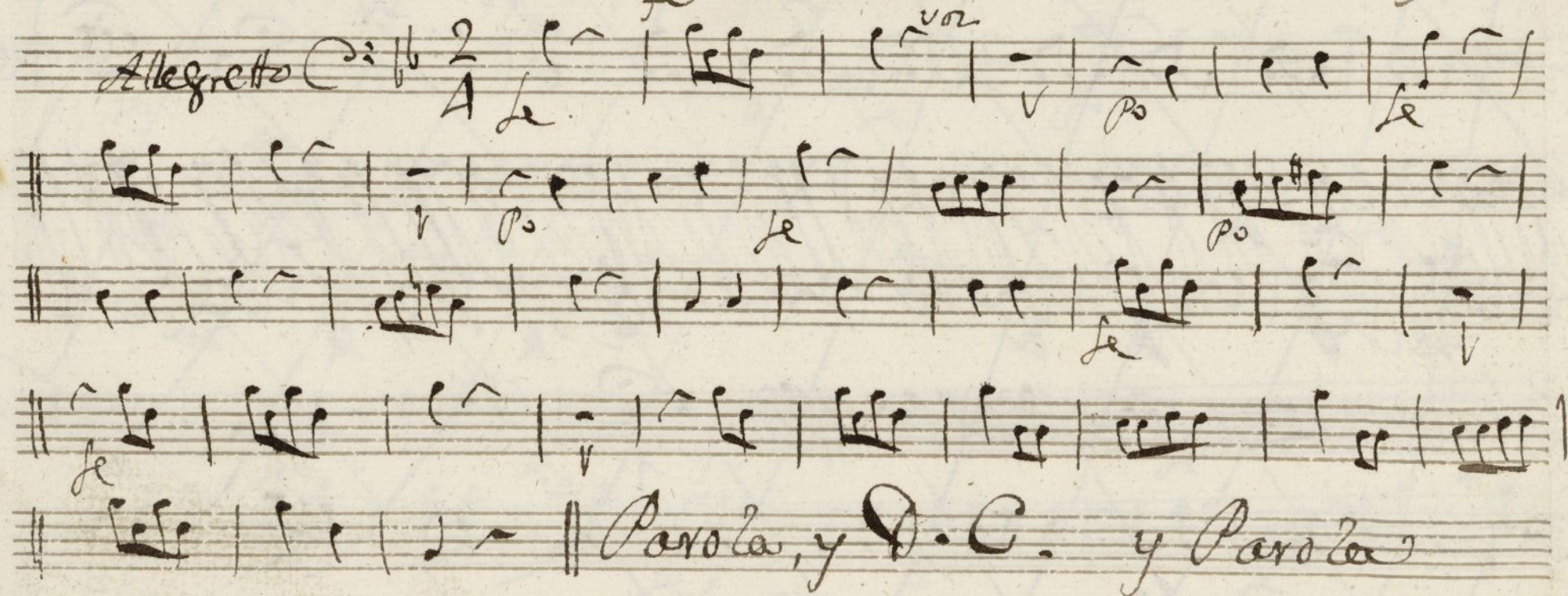
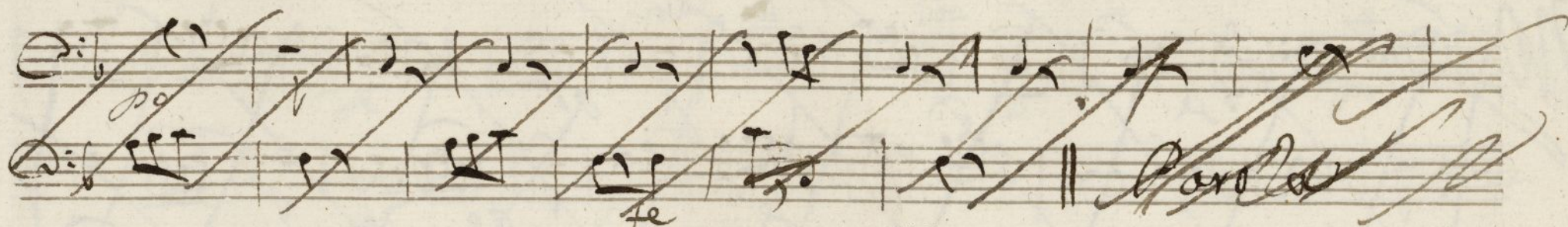
el soldado en brollista;

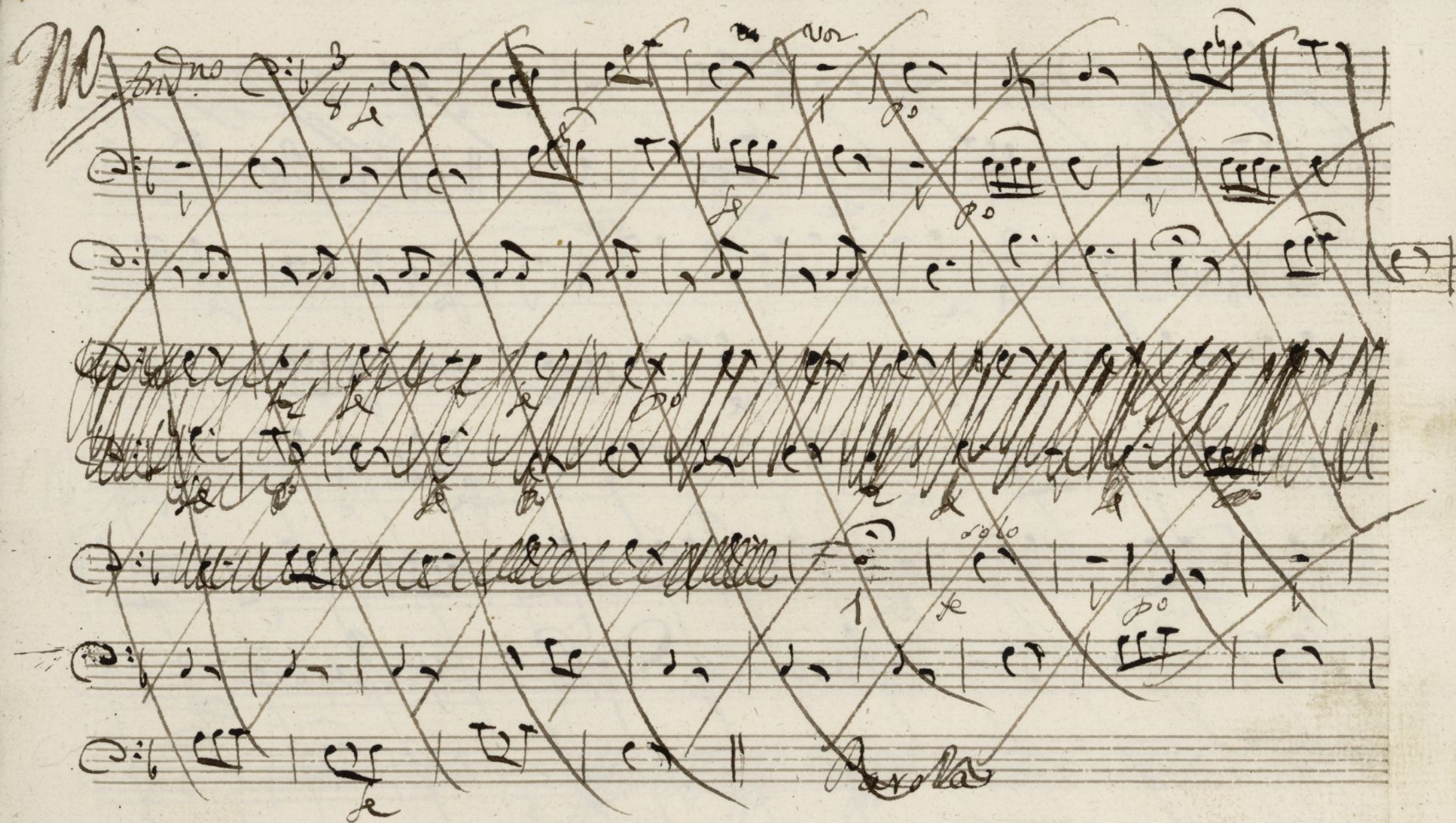
Allegro Moderado C: $\frac{2}{4}$

Handwritten musical score for a piece titled "Allegro Moderado" in C major, 2/4 time. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "f" (forte), "p" (piano), and "pp" (pianissimo). There are also some performance instructions like "suena ton bor" and "voz". The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line on the tenth staff.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *le* and *p.o.*. The fourth staff concludes with the word *Parola*.

A section of handwritten musical score, likely for a guitar, consisting of six staves. The first staff is marked *And.* and $\frac{3}{8}$. The notation is dense and includes many slurs and dynamic markings. The entire section is crossed out with several diagonal lines.





Allegretto C: # 2/4

Handwritten musical score for a piece titled "Allegretto" in C major, 2/4 time. The score consists of 11 staves. The first five staves contain a complex piano accompaniment with many beamed sixteenth and thirty-second notes. The sixth staff begins the vocal melody. The seventh and eighth staves continue the vocal line with some rests. The ninth staff contains the word "Parola" written in a large, decorative script. The tenth and eleventh staves are empty. The manuscript includes various performance markings such as "p" (piano), "f" (forte), "v" (vivace), and "L" (lento). The paper is aged and shows some staining.

Seguei *Allegretto* $\text{C}:\frac{3}{8}$

Allegretto $\text{C}:\frac{3}{8}$

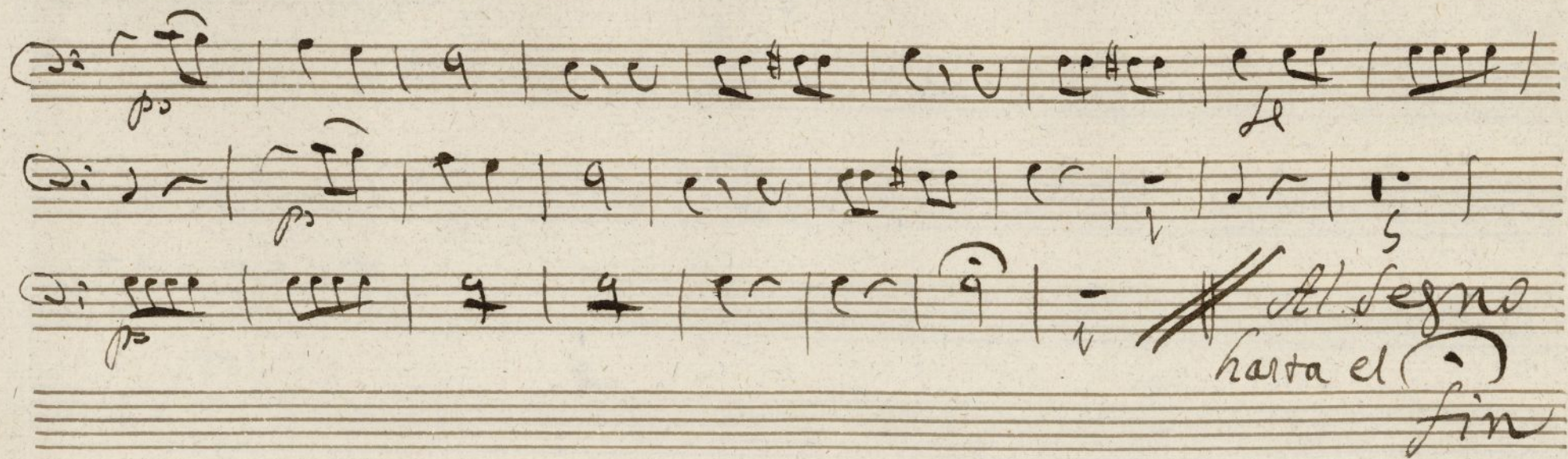
Allegretto

final *And. Moderato* $\text{C}:\frac{6}{8}$

And. Moderato $\text{C}:\frac{6}{8}$

final

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *pp*, *le*, *p*, *f*, *vo*, and *3vo*. The score concludes with the word *fin* written below the final staff.



Ayuntamiento de Madrid

Contrabajo Dupli.^{do}

Mus 135-7

Zonadilla a tres; El Soldado Embrollista;

Handwritten musical score for Contrabajo Dupli.^{do}. The score is written on ten staves, organized into five systems of two staves each. The tempo is marked "Al. Moderado" and the time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *le*, *po*, *vo*, and *no*. A phrase "Buena tan bor" is written above the third staff. The score concludes with a double bar line and the word "Vos/ri".

Seguei
Allegretto $\text{C} = \frac{3}{8}$ *von*

1^o *2^o* *3^o* *4^o* *5^o* *6^o* *7^o* *8^o* *9^o* *10^o* *11^o* *12^o* *13^o* *14^o* *15^o* *16^o* *17^o* *18^o* *19^o* *20^o* *21^o* *22^o* *23^o* *24^o* *25^o* *26^o* *27^o* *28^o* *29^o* *30^o* *31^o* *32^o* *33^o* *34^o* *35^o* *36^o* *37^o* *38^o* *39^o* *40^o* *41^o* *42^o* *43^o* *44^o* *45^o* *46^o* *47^o* *48^o* *49^o* *50^o* *51^o* *52^o* *53^o* *54^o* *55^o* *56^o* *57^o* *58^o* *59^o* *60^o* *61^o* *62^o* *63^o* *64^o* *65^o* *66^o* *67^o* *68^o* *69^o* *70^o* *71^o* *72^o* *73^o* *74^o* *75^o* *76^o* *77^o* *78^o* *79^o* *80^o* *81^o* *82^o* *83^o* *84^o* *85^o* *86^o* *87^o* *88^o* *89^o* *90^o* *91^o* *92^o* *93^o* *94^o* *95^o* *96^o* *97^o* *98^o* *99^o* *100^o* *101^o* *102^o* *103^o* *104^o* *105^o* *106^o* *107^o* *108^o* *109^o* *110^o* *111^o* *112^o* *113^o* *114^o* *115^o* *116^o* *117^o* *118^o* *119^o* *120^o* *121^o* *122^o* *123^o* *124^o* *125^o* *126^o* *127^o* *128^o* *129^o* *130^o* *131^o* *132^o* *133^o* *134^o* *135^o* *136^o* *137^o* *138^o* *139^o* *140^o* *141^o* *142^o* *143^o* *144^o* *145^o* *146^o* *147^o* *148^o* *149^o* *150^o* *151^o* *152^o* *153^o* *154^o* *155^o* *156^o* *157^o* *158^o* *159^o* *160^o* *161^o* *162^o* *163^o* *164^o* *165^o* *166^o* *167^o* *168^o* *169^o* *170^o* *171^o* *172^o* *173^o* *174^o* *175^o* *176^o* *177^o* *178^o* *179^o* *180^o* *181^o* *182^o* *183^o* *184^o* *185^o* *186^o* *187^o* *188^o* *189^o* *190^o* *191^o* *192^o* *193^o* *194^o* *195^o* *196^o* *197^o* *198^o* *199^o* *200^o* *201^o* *202^o* *203^o* *204^o* *205^o* *206^o* *207^o* *208^o* *209^o* *210^o* *211^o* *212^o* *213^o* *214^o* *215^o* *216^o* *217^o* *218^o* *219^o* *220^o* *221^o* *222^o* *223^o* *224^o* *225^o* *226^o* *227^o* *228^o* *229^o* *230^o* *231^o* *232^o* *233^o* *234^o* *235^o* *236^o* *237^o* *238^o* *239^o* *240^o* *241^o* *242^o* *243^o* *244^o* *245^o* *246^o* *247^o* *248^o* *249^o* *250^o* *251^o* *252^o* *253^o* *254^o* *255^o* *256^o* *257^o* *258^o* *259^o* *260^o* *261^o* *262^o* *263^o* *264^o* *265^o* *266^o* *267^o* *268^o* *269^o* *270^o* *271^o* *272^o* *273^o* *274^o* *275^o* *276^o* *277^o* *278^o* *279^o* *280^o* *281^o* *282^o* *283^o* *284^o* *285^o* *286^o* *287^o* *288^o* *289^o* *290^o* *291^o* *292^o* *293^o* *294^o* *295^o* *296^o* *297^o* *298^o* *299^o* *300^o* *301^o* *302^o* *303^o* *304^o* *305^o* *306^o* *307^o* *308^o* *309^o* *310^o* *311^o* *312^o* *313^o* *314^o* *315^o* *316^o* *317^o* *318^o* *319^o* *320^o* *321^o* *322^o* *323^o* *324^o* *325^o* *326^o* *327^o* *328^o* *329^o* *330^o* *331^o* *332^o* *333^o* *334^o* *335^o* *336^o* *337^o* *338^o* *339^o* *340^o* *341^o* *342^o* *343^o* *344^o* *345^o* *346^o* *347^o* *348^o* *349^o* *350^o* *351^o* *352^o* *353^o* *354^o* *355^o* *356^o* *357^o* *358^o* *359^o* *360^o* *361^o* *362^o* *363^o* *364^o* *365^o* *366^o* *367^o* *368^o* *369^o* *370^o* *371^o* *372^o* *373^o* *374^o* *375^o* *376^o* *377^o* *378^o* *379^o* *380^o* *381^o* *382^o* *383^o* *384^o* *385^o* *386^o* *387^o* *388^o* *389^o* *390^o* *391^o* *392^o* *393^o* *394^o* *395^o* *396^o* *397^o* *398^o* *399^o* *400^o* *401^o* *402^o* *403^o* *404^o* *405^o* *406^o* *407^o* *408^o* *409^o* *410^o* *411^o* *412^o* *413^o* *414^o* *415^o* *416^o* *417^o* *418^o* *419^o* *420^o* *421^o* *422^o* *423^o* *424^o* *425^o* *426^o* *427^o* *428^o* *429^o* *430^o* *431^o* *432^o* *433^o* *434^o* *435^o* *436^o* *437^o* *438^o* *439^o* *440^o* *441^o* *442^o* *443^o* *444^o* *445^o* *446^o* *447^o* *448^o* *449^o* *450^o* *451^o* *452^o* *453^o* *454^o* *455^o* *456^o* *457^o* *458^o* *459^o* *460^o* *461^o* *462^o* *463^o* *464^o* *465^o* *466^o* *467^o* *468^o* *469^o* *470^o* *471^o* *472^o* *473^o* *474^o* *475^o* *476^o* *477^o* *478^o* *479^o* *480^o* *481^o* *482^o* *483^o* *484^o* *485^o* *486^o* *487^o* *488^o* *489^o* *490^o* *491^o* *492^o* *493^o* *494^o* *495^o* *496^o* *497^o* *498^o* *499^o* *500^o* *501^o* *502^o* *503^o* *504^o* *505^o* *506^o* *507^o* *508^o* *509^o* *510^o* *511^o* *512^o* *513^o* *514^o* *515^o* *516^o* *517^o* *518^o* *519^o* *520^o* *521^o* *522^o* *523^o* *524^o* *525^o* *526^o* *527^o* *528^o* *529^o* *530^o* *531^o* *532^o* *533^o* *534^o* *535^o* *536^o* *537^o* *538^o* *539^o* *540^o* *541^o* *542^o* *543^o* *544^o* *545^o* *546^o* *547^o* *548^o* *549^o* *550^o* *551^o* *552^o* *553^o* *554^o* *555^o* *556^o* *557^o* *558^o* *559^o* *560^o* *561^o* *562^o* *563^o* *564^o* *565^o* *566^o* *567^o* *568^o* *569^o* *570^o* *571^o* *572^o* *573^o* *574^o* *575^o* *576^o* *577^o* *578^o* *579^o* *580^o* *581^o* *582^o* *583^o* *584^o* *585^o* *586^o* *587^o* *588^o* *589^o* *590^o* *591^o* *592^o* *593^o* *594^o* *595^o* *596^o* *597^o* *598^o* *599^o* *600^o* *601^o* *602^o* *603^o* *604^o* *605^o* *606^o* *607^o* *608^o* *609^o* *610^o* *611^o* *612^o* *613^o* *614^o* *615^o* *616^o* *617^o* *618^o* *619^o* *620^o* *621^o* *622^o* *623^o* *624^o* *625^o* *626^o* *627^o* *628^o* *629^o* *630^o* *631^o* *632^o* *633^o* *634^o* *635^o* *636^o* *637^o* *638^o* *639^o* *640^o* *641^o* *642^o* *643^o* *644^o* *645^o* *646^o* *647^o* *648^o* *649^o* *650^o* *651^o* *652^o* *653^o* *654^o* *655^o* *656^o* *657^o* *658^o* *659^o* *660^o* *661^o* *662^o* *663^o* *664^o* *665^o* *666^o* *667^o* *668^o* *669^o* *670^o* *671^o* *672^o* *673^o* *674^o* *675^o* *676^o* *677^o* *678^o* *679^o* *680^o* *681^o* *682^o* *683^o* *684^o* *685^o* *686^o* *687^o* *688^o* *689^o* *690^o* *691^o* *692^o* *693^o* *694^o* *695^o* *696^o* *697^o* *698^o* *699^o* *700^o* *701^o* *702^o* *703^o* *704^o* *705^o* *706^o* *707^o* *708^o* *709^o* *710^o* *711^o* *712^o* *713^o* *714^o* *715^o* *716^o* *717^o* *718^o* *719^o* *720^o* *721^o* *722^o* *723^o* *724^o* *725^o* *726^o* *727^o* *728^o* *729^o* *730^o* *731^o* *732^o* *733^o* *734^o* *735^o* *736^o* *737^o* *738^o* *739^o* *740^o* *741^o* *742^o* *743^o* *744^o* *745^o* *746^o* *747^o* *748^o* *749^o* *750^o* *751^o* *752^o* *753^o* *754^o* *755^o* *756^o* *757^o* *758^o* *759^o* *760^o* *761^o* *762^o* *763^o* *764^o* *765^o* *766^o* *767^o* *768^o* *769^o* *770^o* *771^o* *772^o* *773^o* *774^o* *775^o* *776^o* *777^o* *778^o* *779^o* *780^o* *781^o* *782^o* *783^o* *784^o* *785^o* *786^o* *787^o* *788^o* *789^o* *790^o* *791^o* *792^o* *793^o* *794^o* *795^o* *796^o* *797^o* *798^o* *799^o* *800^o* *801^o* *802^o* *803^o* *804^o* *805^o* *806^o* *807^o* *808^o* *809^o* *810^o* *811^o* *812^o* *813^o* *814^o* *815^o* *816^o* *817^o* *818^o* *819^o* *820^o* *821^o* *822^o* *823^o* *824^o* *825^o* *826^o* *827^o* *828^o*

And.^{no}

Allegretto

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *po*, and *vo*. The score is divided into sections by tempo and mood markings: *Allegretto* (marked with a 3/8 time signature) and *Allegro* (marked with a 2/4 time signature). The word *Parola* is written at the end of the fourth staff, and *Volto* is written at the end of the eighth staff. The manuscript is written in a cursive style on aged paper.

final
And. Moderato $\text{C}:\frac{6}{8}$ *po* *voz*

Allegretto $\text{C}:\frac{2}{4}$ *po* *Le* *voz*

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *pp*, *le*, *vo*, and *fin*. The score concludes with the instruction "al segno hasta el fin" written below the final staff.

Ayuntamiento de Madrid