

134-10

Mus 134-10

Leg.^o 13

7

La Porta, Camer, Sarrido

Fon.^a a 3

Las Riñas Aparentes

del Sr Moral

All.^o Comodo

Camas
A buu ma does
toi de Plei tor a buu ma does toi de Plei tor
o ma la ya el ser A gen te o ma

y tam bien el Pre tendiente que me viene ain como dar
 que me viene ain como dar ——— ain como
 dentro Zarrido ——— le Porta
 dar Pica rona pica rona em bus
 fero embu fero Briso naza ——— Mal di
 ciente ——— mal di ciente ——— Camas
 Ya Co

mienza el Cri-biente Con la chica a Regañar a Rega

Po *Parola*

ñar Como me gusta que Viñan, asime libro que

le

Juan, enamore ala Criada Con quien me quiero Casar:

2
4
2
4

Salen *Parla* Como se en diende llamar me fea

Parla que me estropea de jame estår de ja me estår

tu me a Namado a mi che li to ^{Porta} Calla mar

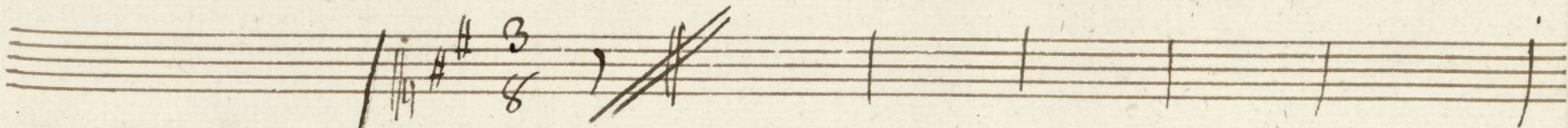
di to te he de matar te he de ma tar ^{Canoj} Con mil de

mo rios que reis Callar Con mil de mo rios que reis Ca

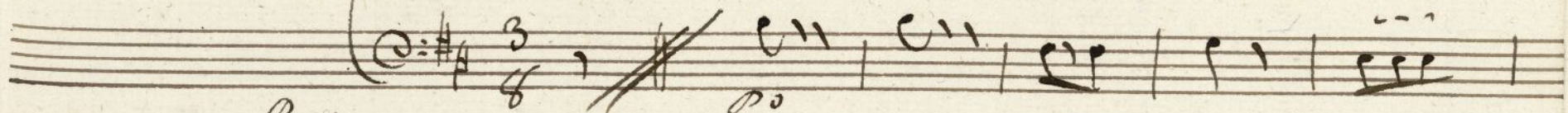
^{Po} Nar que reis que reis Callar que rei Callar que rei Ca

Nar que rei Callar

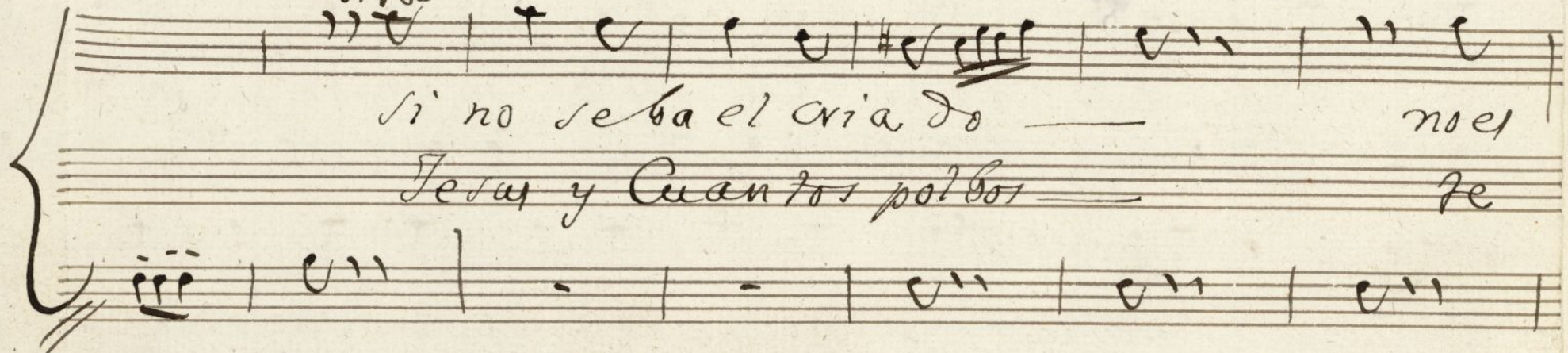
Parola 2^a Porta si Lucifer, pas^{da} si a pateta;



And.^{te} gracioso



Porta

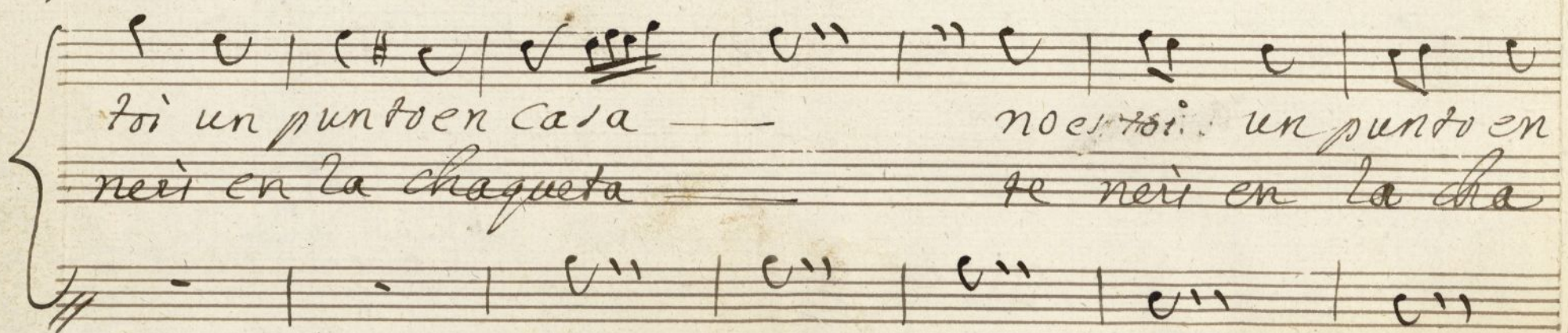


si no se ba el cria do —

no e

Te va y Cuantos polvos —

te



to i un punto en casa —

no e to i un punto en

ne i en la chaqueta —

te ne i en la cha

Camal

Ca - - - ra — no qui si'e ra to ma sa
que - - - ta — qui'ra ei tar de qui'ra

hir de mal en peor hir de mal - - em pe
no pro bo quei mi Amor no pro bo - - - quei mi A

or ~~Allegro~~ *Porta*
mor sie ta visel per

~~Allegro~~ *Allegro*

Camas Porta

Di do qui ta Za la mera aunque vosed no
 quiera yo le he de limpiar yo le he de limpiar

Camas Porta

el toi bien a qui Buelta se vosed a
 el toi bien a di Buelta se vosed ha

Camas Porta

la su mi mo y gra ze jo su chi ze y de

po

pejo me hacen ti tu bea me hacen ti tu bea

Porta su gar bō y dinero aun que el Ma ja dero me ha

zen sus pi rar me del con

Canas den to que di fru - - - to na die
del con den to que di fru - - - to

lle ga a di fru tar - - - na die

na die lle ga a di fru tar - - - na die

lle ga a di fru tar a di fru tar disfrutar disfru

lle ga a di fru tar a di fru tar di fru tar disfru

tar

tar

Parola 3a

Cama / tierna que

limpiarme mai,

Porta

Allegretto

Sale Carrido... A qui e
Sale... Porta... Ya el re

Cuando a cabe el Amo pre be nir quiero el Ve ter co
taya el Pe di men to pero se fue D. An to nio
se co he pre ve ni do para Cuando el Amo salga

y de paro Con Tu a ni to tendre un Vato de Ve
Con eso yo y la Cri ada re pa ña re mos un
a den for me la pa ciencia ya viene o tra vez to

Creo tener un Rato de re Cre -- o *fare*
 poco re pa ña re mos un po -- co *Allegro*
 ma ya viè ne o tra vez to ma -- ra *dos veces*

no me mira no la miro
Porta
 no suspira no suspiro a que viene ese Vi
 gor a que viene ese Vigor ese Vigor

por do

Vete vete con el Amo que aunque po bre yo no

h *p*

quiero ser segundo de tu Amor ser

Porta

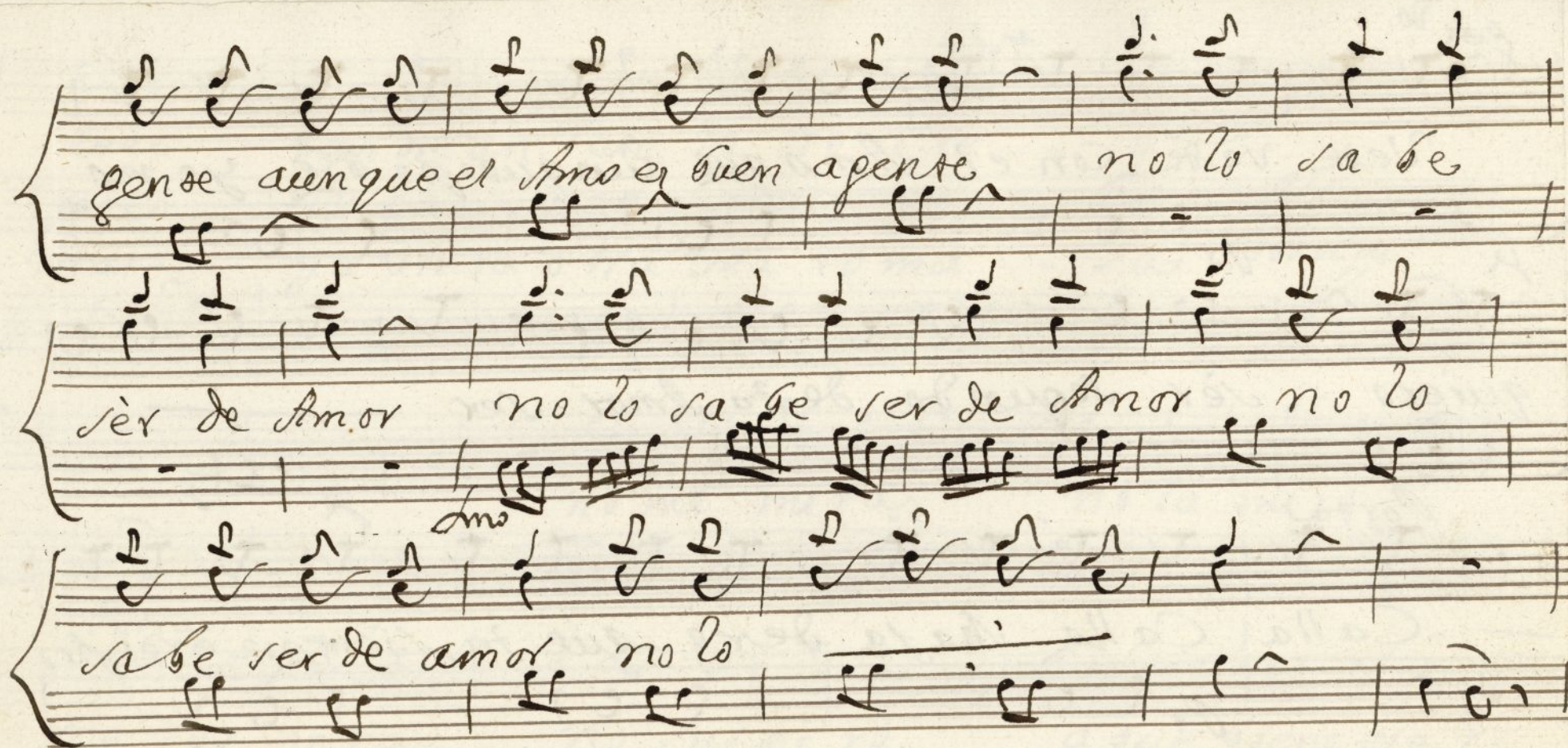
Calla Calla maja dero que tu siempre eres pri

p

mero y el segundo mi señor y el

por do

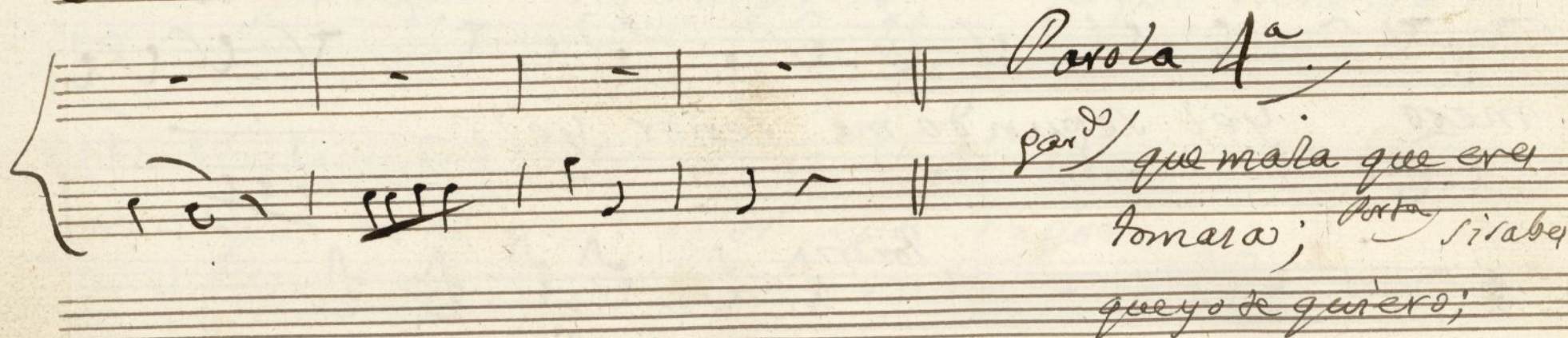
Aunque el Amo es buen a



 gen se aunque el Amo es buen agente no lo sa be

ser de Amor no lo sa be ser de Amor no lo

sa be ser de amor no lo



 Parola 4ª

pau do que mala que eres

tomara; por tu si sabe que yo te quiero;

Allegro

par.^{do}

Porta

La Ca beza te he de a brir yo te

par.^{do}

Porta

tengo de ma tar La Ca beza te he de a brir yo te

lodo

tengo de ma tar } Yo te tengo de ma tar si si si
La Ca beza te he de a brir si si si

par.^{do}

Porta

si me ha queri do mal de cir me ha queri do mal tra

lodo

por } me ha queri do mal trator
me ha queri do mal de cir

me ha querido mal tratar mal tratar mal tratar: Nome
 me ha querido mal de cir mal de cir mal de cir

dei mai que sen dir no me dei mai que sen dir ni bol

bair a Regañar ni Vol' bair a Regañar a Regañar

nar a Regañar
 Bri bona Cama
 si len cio

Par do
Porta
 nalla chù mo sa tu nan te
 si len cio si len cio si
For do
 Canna Canna tu nan te tu
 Bri bona Bri bona chù mo sa chù
 len cio si len cio si len cio si
 nan te tu nan te
 mo sa chù mo sa
 len cio Una bez que lo presencio me de

bi ai Respetar me de bi ai Respetar
 lle mos Por que el Año no nos vuelva a Re pa
 ñar no nos vuelva a Re pa ñar no vuelva a Re pa
 Ca llar Ca llar
 po Virp le po Virp le

nar à Rega nar à Regañar
 llar ca llar ca llar ca llar Callar

Parola Sa Camar, Jesu Jesu que demonio, vaya sacame el Reposo;

Allegro Comodo
 sale... Porta... el Amo que cor
 el Page que que

te... ja... a la cria da ala cria...
 ri... do... de la Doncella de la Donce...

da tiene que Comer so - - -
No todo Cuanto apete - - -

Gras tiene que Comer so - - - Gras y pa par
ce todo Cuanto apete - - - ce en ella en

sal to y pa par sal - - - ta
Cuen tra en ella en Cuen - - - tra

Allegro

Parola 6^a

par^{do} / pues algunas
veces hija, no encuentro
enoi lo que quiero;

Porta

to ma vien mio

Con mi al be drío

a ta fi

ne za

hija de Amor

par^{do}

ta este boca do

que yo e pro bado y no te a hogues Con el fa

All. poco

Comamos Bebamos Can
bori: Comamos Bebamos

temos brin demos ya lepre go ze mos der
Can temos Brin demos ya lepre go ze mos

mar dulce amor Amor del mar dulce mar dulce A
 del mar dulce Amor del mar dulce mar dulce A
 mor del mar dulce Amor
 mor del mar dulce Amor
 Co mamos Co mamos al Bastidor Camar
 oi gamos oi
 fe

Handwritten musical score for a song, featuring five systems of staves. The lyrics are in Spanish and are written below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'.

ga - mos

Brin de mos Brin de mos

o que

mi re mos mi re - mos

pp

Guen bi cor o que Guen bi cor;

Porta

riel Amo vi'niera ya qui me co'gi'era que ha
gar^{do} su puerto que el blando sigue de chupando a

via de hacer *Arta* el mui bruto el
mai no poder *Arta*, por bruto de

Amo y no ay que temer y no ay que temer; *Camay* el
via em bi'ar de a'pacer em bi'ar de a'pacer; *Arta*

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish and include "Fimo Zamorras", "Te de chero", "Za la mera", and "en que vendrá esto apa".

The score is written on five systems of staves. The first system shows the vocal melody and piano accompaniment. The second system includes the lyrics "ver; Ber; Allegro" and "Te de chero". The third system includes the lyrics "mero" and "Za la mera". The fourth system includes the lyrics "en que vendrá esto apa".

Key markings and annotations include:

- Porta* (written above the vocal line in the second system)
- gato* (written above the vocal line in the second system)
- Porta* (written above the vocal line in the third system)
- gato* (written above the vocal line in the third system)
- Camara* (written above the piano line in the fourth system)

Todos
 de mi a fecho cari
 rar en que
 no so
 Yo se quiero asegurar
 Yo se
 quiero asegurar sabe como
 sies que lo per mi to yo
 chu

Porta *for d* *for d* *for d*
 zona vergante si sona tunante chis
 mora *for d* *for d*
 Como Ya Conozco Suertra Vinas no me en
 gaña la ficcion no me la fic

Porta
 des cu brio muel tra ma raña Co no
 cion
p. *todos*
 cio muel tra pa traña no co jio de so pe ton de so pe
todos
 tor: Pe ro ex i ge en q ue lan ze pro ce der con re f
 Um
Pmo ligado

xion proce der con re flexion Con
 xion proce der Con re flexion Con re flexion Con
 re flexion Con re flexion
 re flexion Con re flexion
 Parola ∇ a Camar y dos luego de mi cara;

Final

Allegro

Portante

Caro

Camal

to ma la Dueño amado Yo es

me la mano al punto

toi de ses pe ra do de ver mi ne ce da d de

p.° *vinfe*

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and are written in a cursive hand. The score is organized into systems, with vocal lines and piano accompaniment lines grouped by brackets.

System 1:

- Vocal line: *ber mi ne ce da d* (first part) and *y dos de mi pre* (second part)
- Piano line: (empty)

System 2:

- Vocal line: *Je* (first part) and *for* (second part)
- Piano line: *ven cia de fa dme en mi so riego de fa dme en mi so*

System 3:

- Vocal line: *Porta* (first part) and *riego* (second part)
- Piano line: *Vamos a gozar luego de la fe li ci*

System 4:

- Vocal line: *Vamos a gozar luego de la fe li ci*
- Piano line: (empty)

dad de
 dad de
 todos
 Y los Amos Indiscretos que enamoran a las Criadas
 Y los Amos Indiscretos q^e enamoran a las Criadas
 de esta Clase de en truchadas no se pueden liber zar
 de esta Clase de en truchadas no se pueden li ber zar

no se pueden li ber tar li ber tar
no se pueden li ber tar li ber tar

gato. A
Los Cri a dos y la obe ya siem pre san con
p.

su pa re ja sin po der lo ve me di ar sin po

der lo re me diar *in* *sin po*

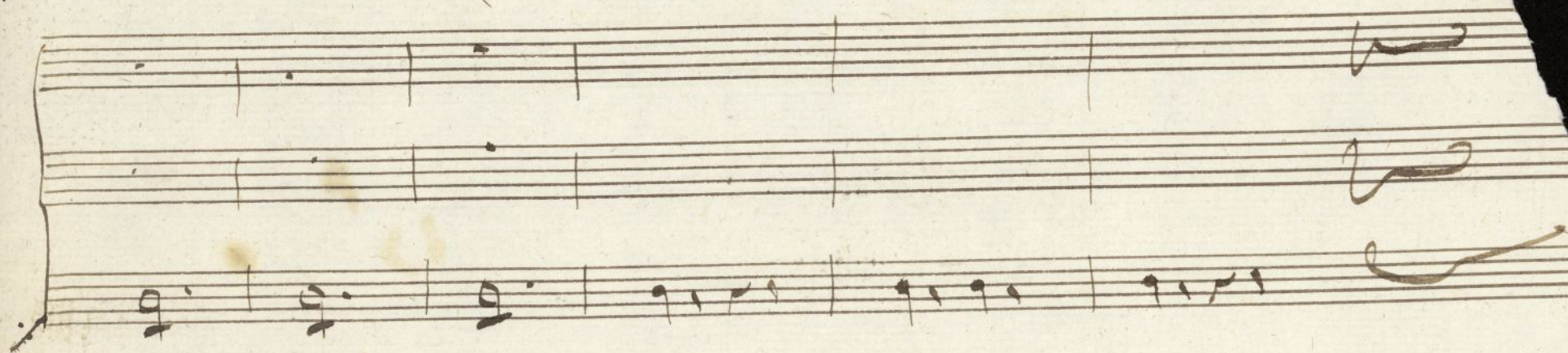
Porta *Canto* ojo a lerta en a de lante y no

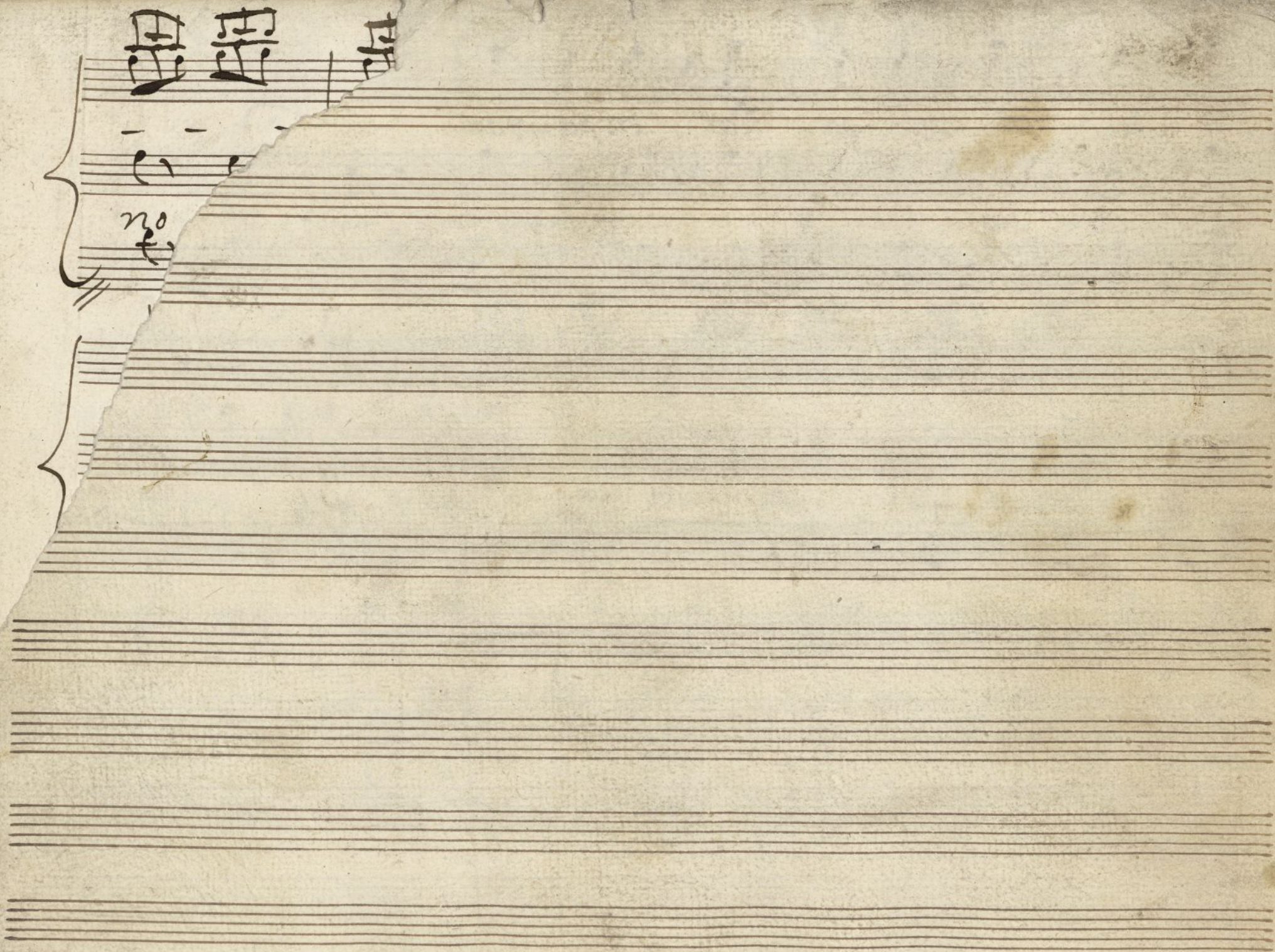
der lo re me diar ojo a lerta en a de lante y no

de jar se en gañar y no de jar se en ga ñar - - -

de jar se en gañar y no de jar se en ga ñar y *po*

y no de jar
 no de jar se en gañar y no de jar
 se en ga ñar
 se en ga ñar y no de jar se en ga
 y no de jar se en ga ñar y
 ñar y no de jar se en ga ñar y



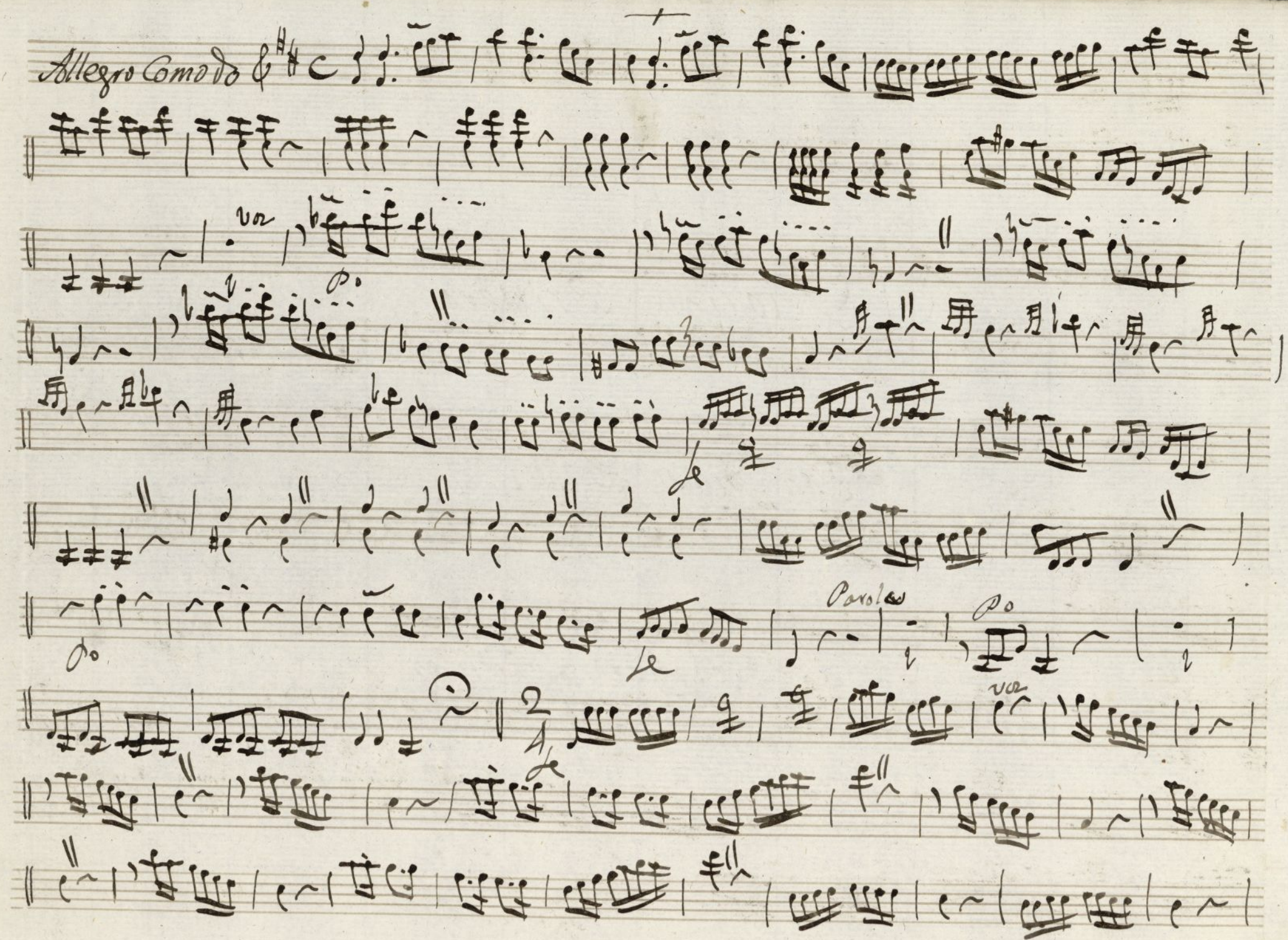


Mus 134-10

Violin Primero

Tonadilla a 3.

Las Riñas aparentes:



Handwritten musical score for 'Parola'. The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a half note, followed by several measures of eighth and sixteenth notes, and ends with a double bar line. The bottom staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including a half note, followed by several measures of eighth and sixteenth notes, and ends with a double bar line. The word 'Parola' is written in cursive below the bottom staff.

Handwritten musical score for a piece titled "And. gracioso" and "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "And. gracioso" and a key signature of one sharp (F#). The music is in 3/8 time. The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). A section marked "Allegro" begins on the third staff, indicated by a double bar line and the word "Allegro". The score concludes with a double bar line and the word "Paro 2a".

Allegro & # c

rit. sfor *Le p. risfor* *Le*

p. mo *rit. Le* *p. rit Le*

Parola

Allegro Comodo & 3/4

Parola

Allegro poco & 2/4

segue

agn

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The manuscript is written in a historical style, likely from the 18th or 19th century. The final staff concludes with the text "Volte p^{to}".

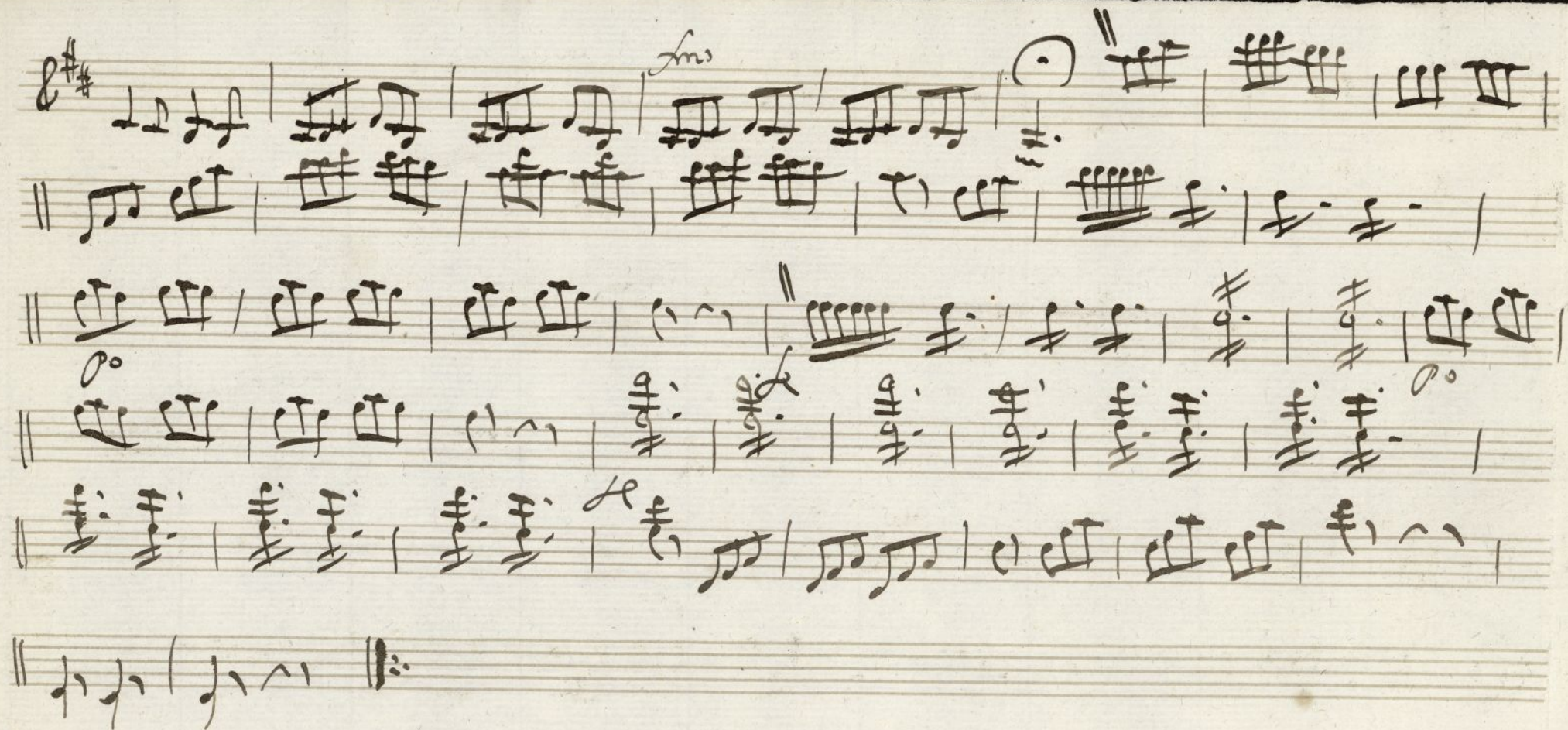
ligado

Parola

final *Allegro*

vz

rinf. *A*



+

Violin Primero Dupli^{do}.

Conadika a 3.

Las Piñas aparentes;

//

Allegro Comodo &# C

Handwritten musical score for a piece titled "Allegro Comodo" in common time (C) and G major (one sharp). The score consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano), "f" (forte), and "vo" (voice). There are also some handwritten annotations like "le" and "parola". The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation consists of dense, rapid sixteenth-note passages. The second staff continues this texture and concludes with the word "Parola" written in a cursive hand.

Handwritten musical notation on nine staves. The first staff is marked "And. Gracioso" and features a 3/8 time signature. The notation is characterized by dense, rapid sixteenth-note passages. The word "Allegro" is written across the middle of the staves, indicating a change in tempo. The piece concludes with the word "Parola" written in a cursive hand.

Allegretto 8/4 $\frac{2}{4}$ *Le*

Allegro
dos veces

Parola

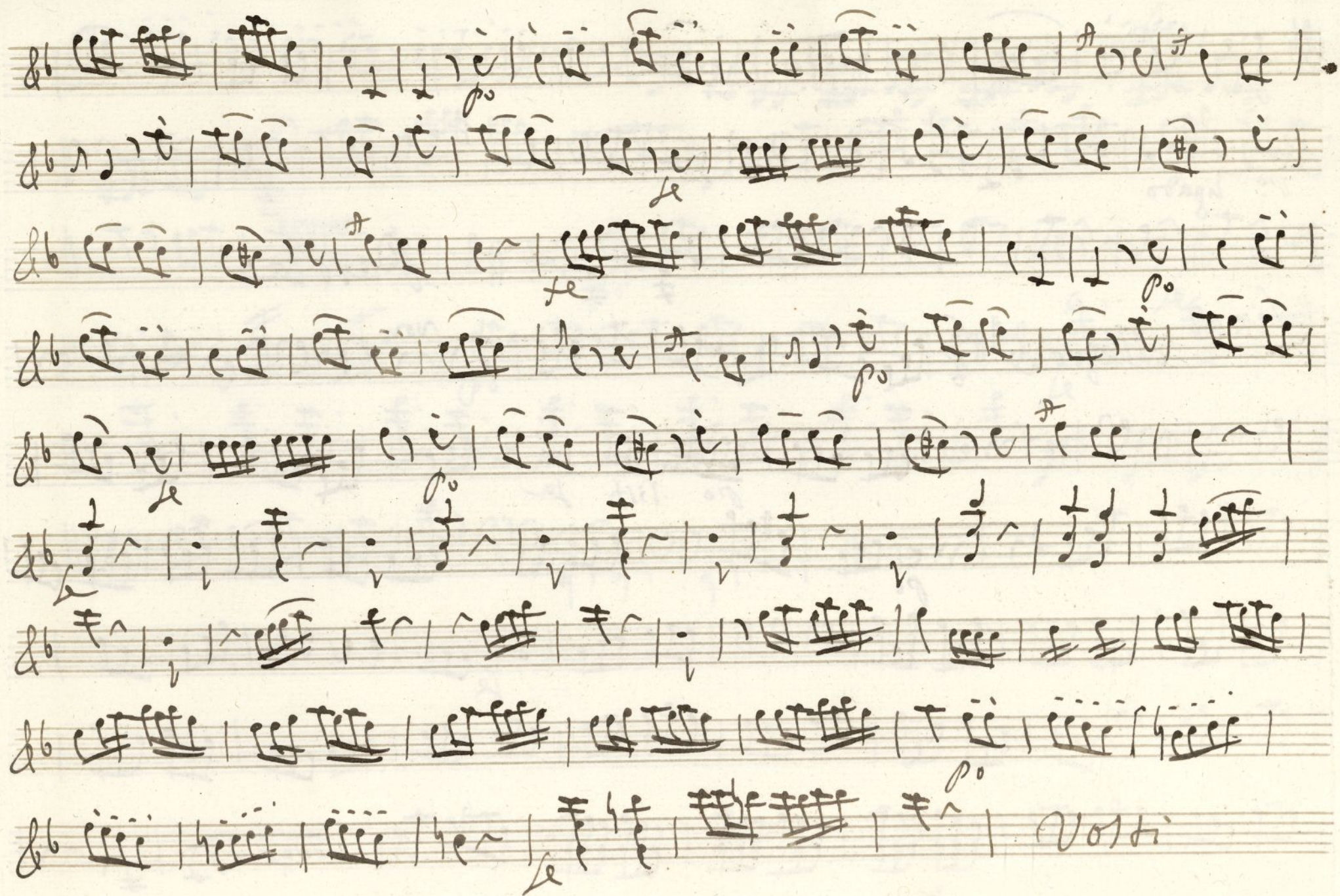
The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '8/4', followed by a '2/4' time signature change and a 'Le' dynamic. The second staff continues the melody. The third staff is marked 'Allegro' and 'dos veces'. The fourth staff continues the melody. The fifth staff has a '9' measure rest. The sixth staff has a 'le' dynamic. The seventh staff has a 'fmo' dynamic. The eighth staff continues the melody. The ninth staff has a 'Parola' marking. The tenth staff is empty.

Allegro Comodo 3/4

Allegro *Parola*

Allo poco 2/4

Allo poco 4/4



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Staff 1: *p*

Staff 2: *p* *ligado*

Staff 3: *p* *Parola*

Staff 4: *final* *Allegro* *p* *risf*

Staff 5: *p*

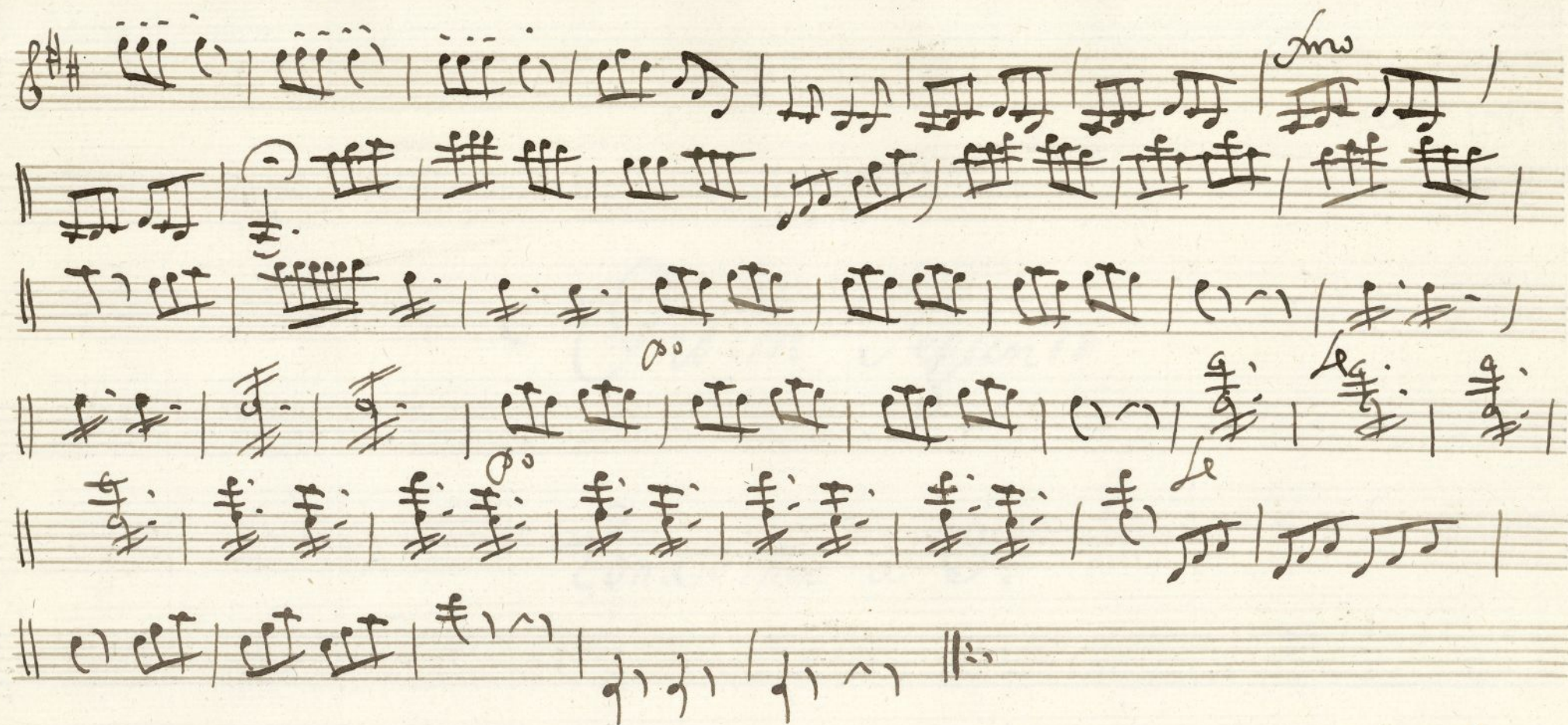
Staff 6: *p*

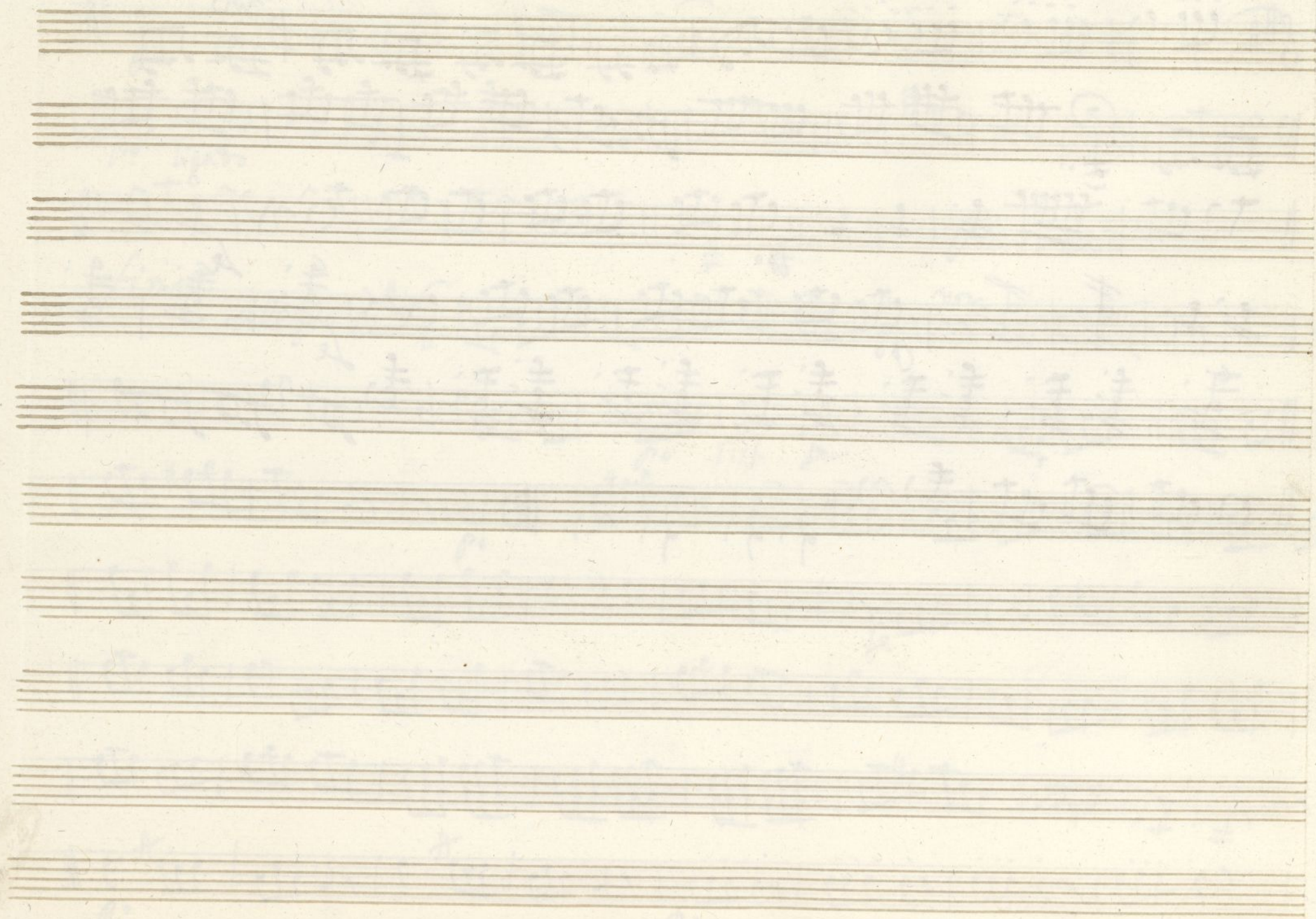
Staff 7: *p*

Staff 8: *p*

Staff 9: *p*

Staff 10: *p*





Mus 134-10

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Violin Segundo

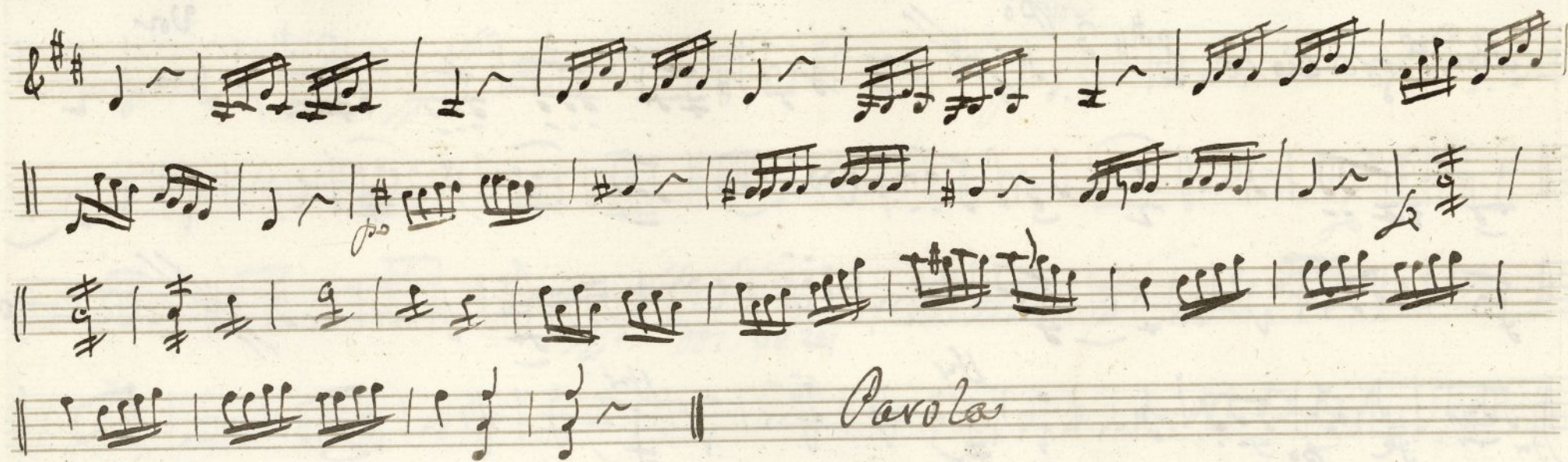
Conadilla à 3.

Las Piñas aparentes

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Allegro Comodo c

Handwritten musical score for a piece titled "Allegro Comodo" in 4/4 time. The score consists of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (c). The music is written in a cursive, handwritten style. The first staff has a tempo marking "Allegro Comodo" and a time signature "c". The second staff has a repeat sign. The third staff has a "Vor" marking. The fourth staff has a "p" marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The eleventh staff has a "p" marking. The score ends with a double bar line.

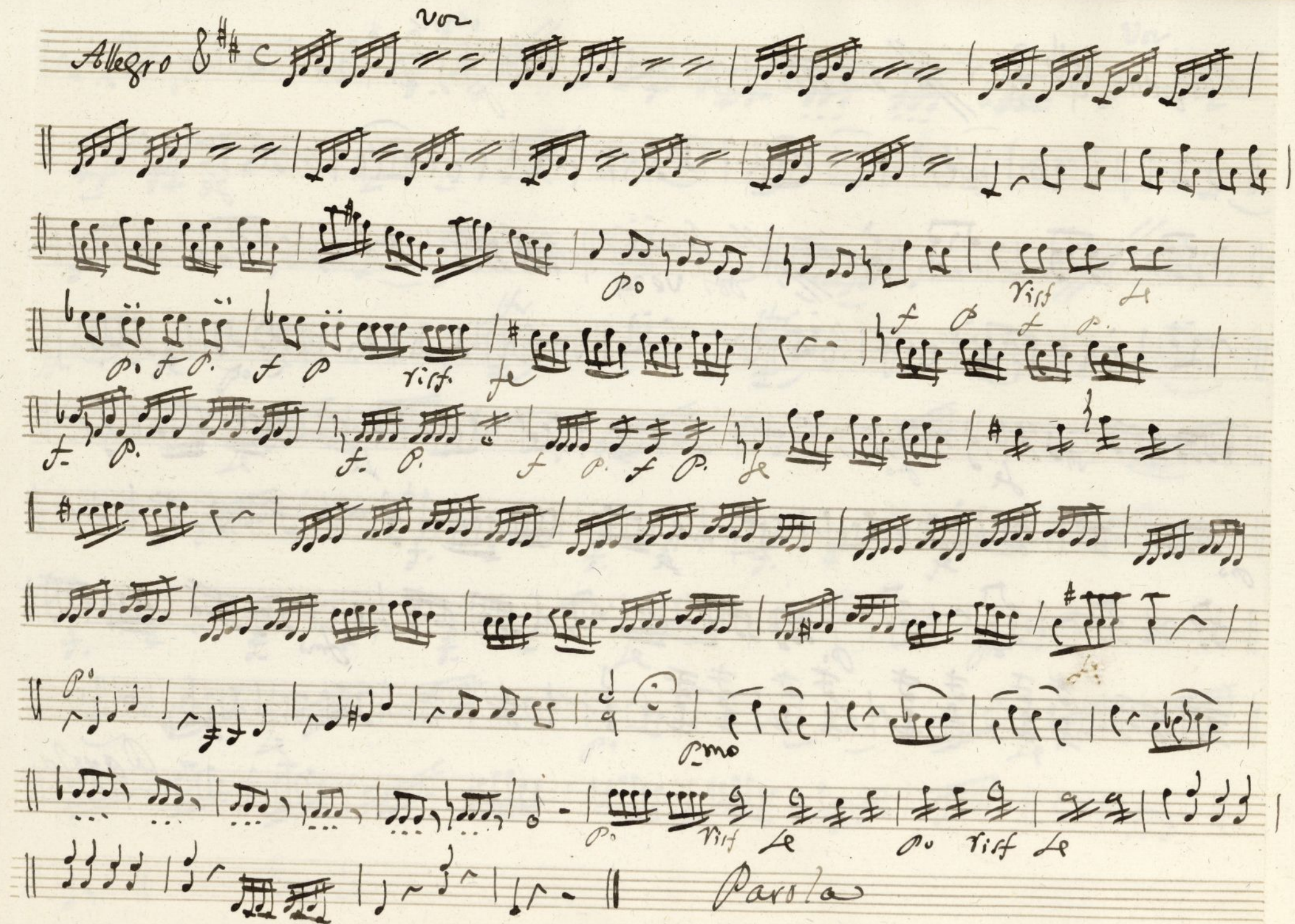


Andte gracioso 3/8 *Andte* *Allegro*

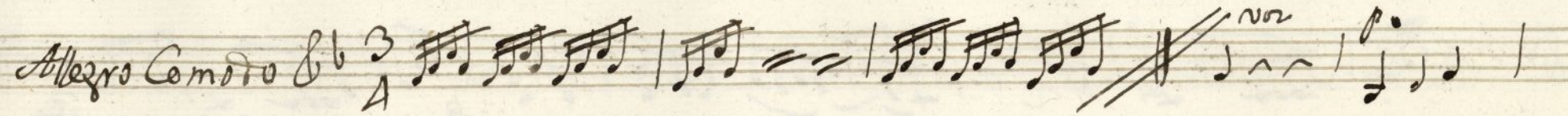
Parola


Allegretto $\frac{2}{4}$ *Allegro* *doz vez*

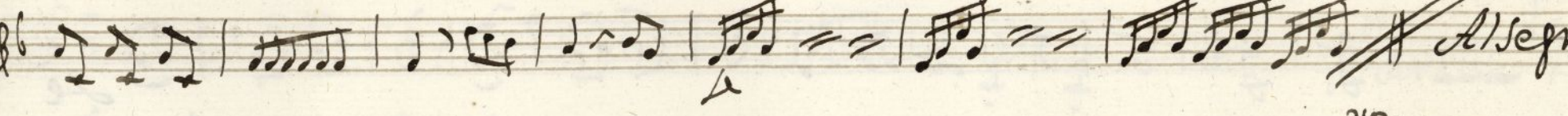
Parola

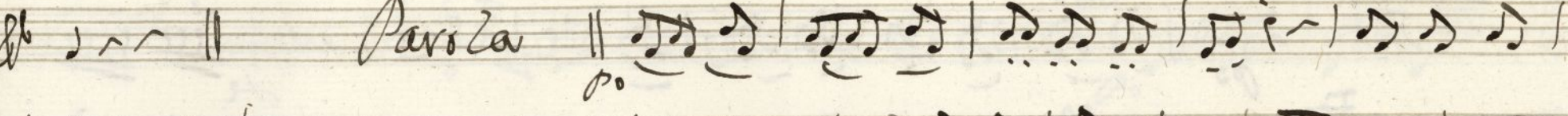
Allegro &# C ^{vor} 

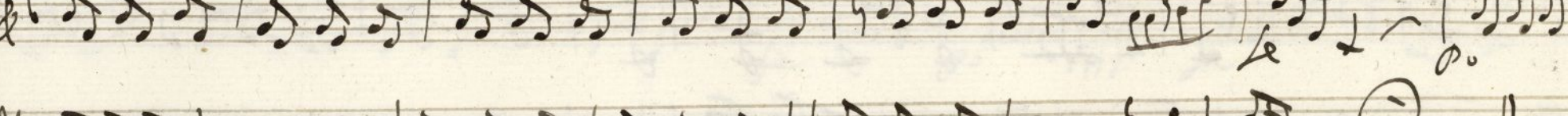
Parola

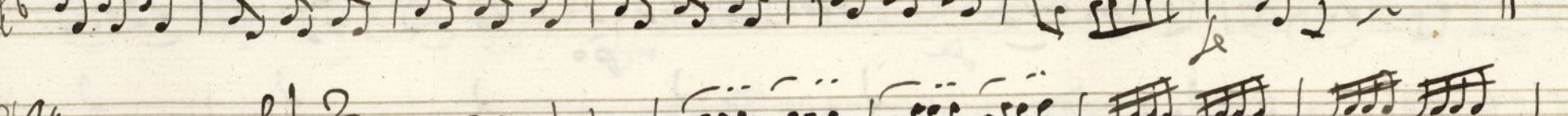
Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation includes various rhythmic figures, rests, and a double bar line with repeat signs. The tempo is marked 'Allegro Comodo'.


Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation continues with similar rhythmic patterns.


Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation includes a double bar line with repeat signs.

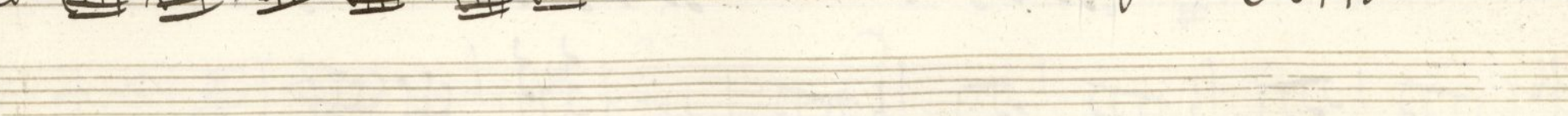
Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation includes a double bar line with repeat signs.

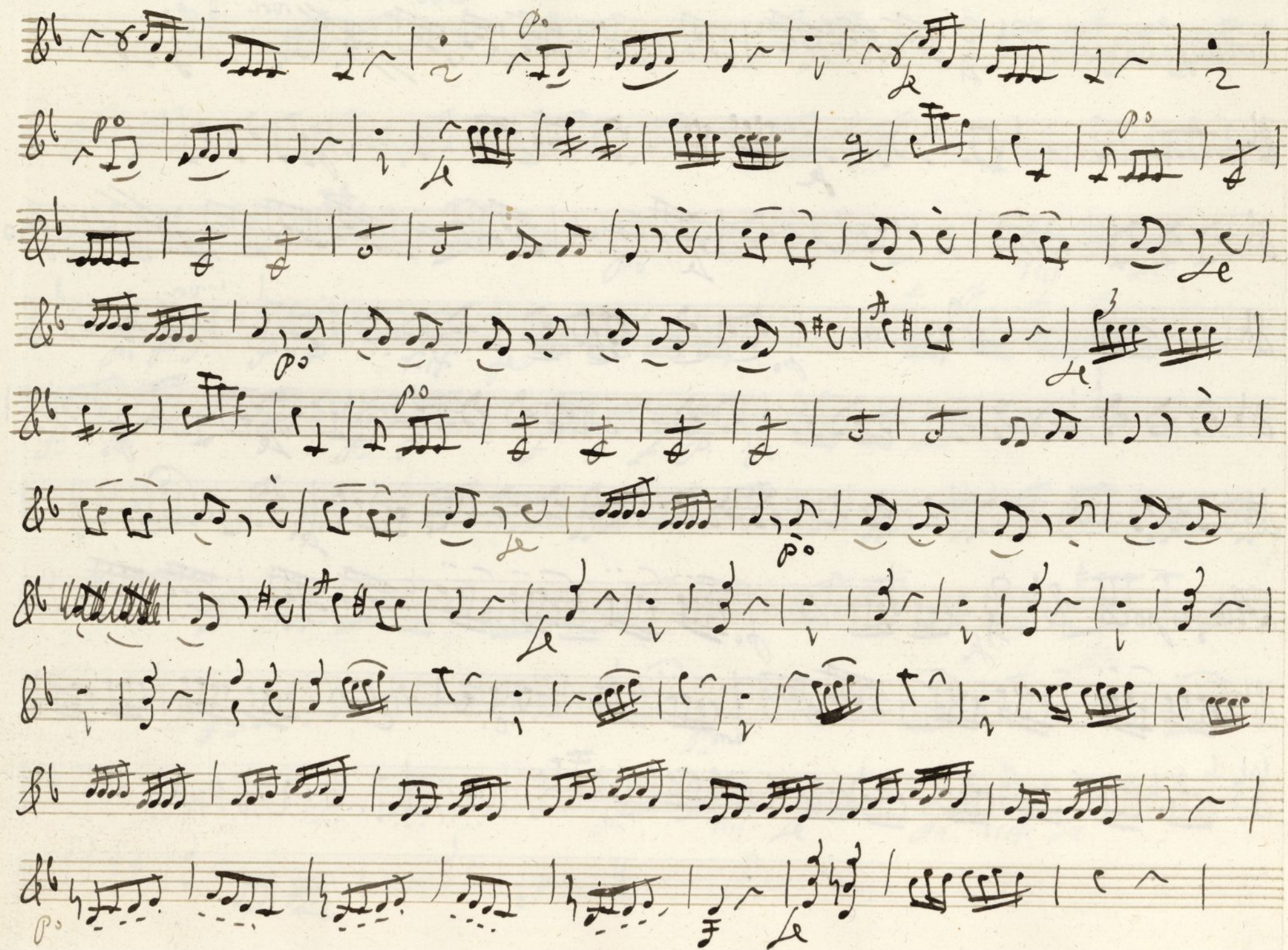
Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation includes a double bar line with repeat signs.

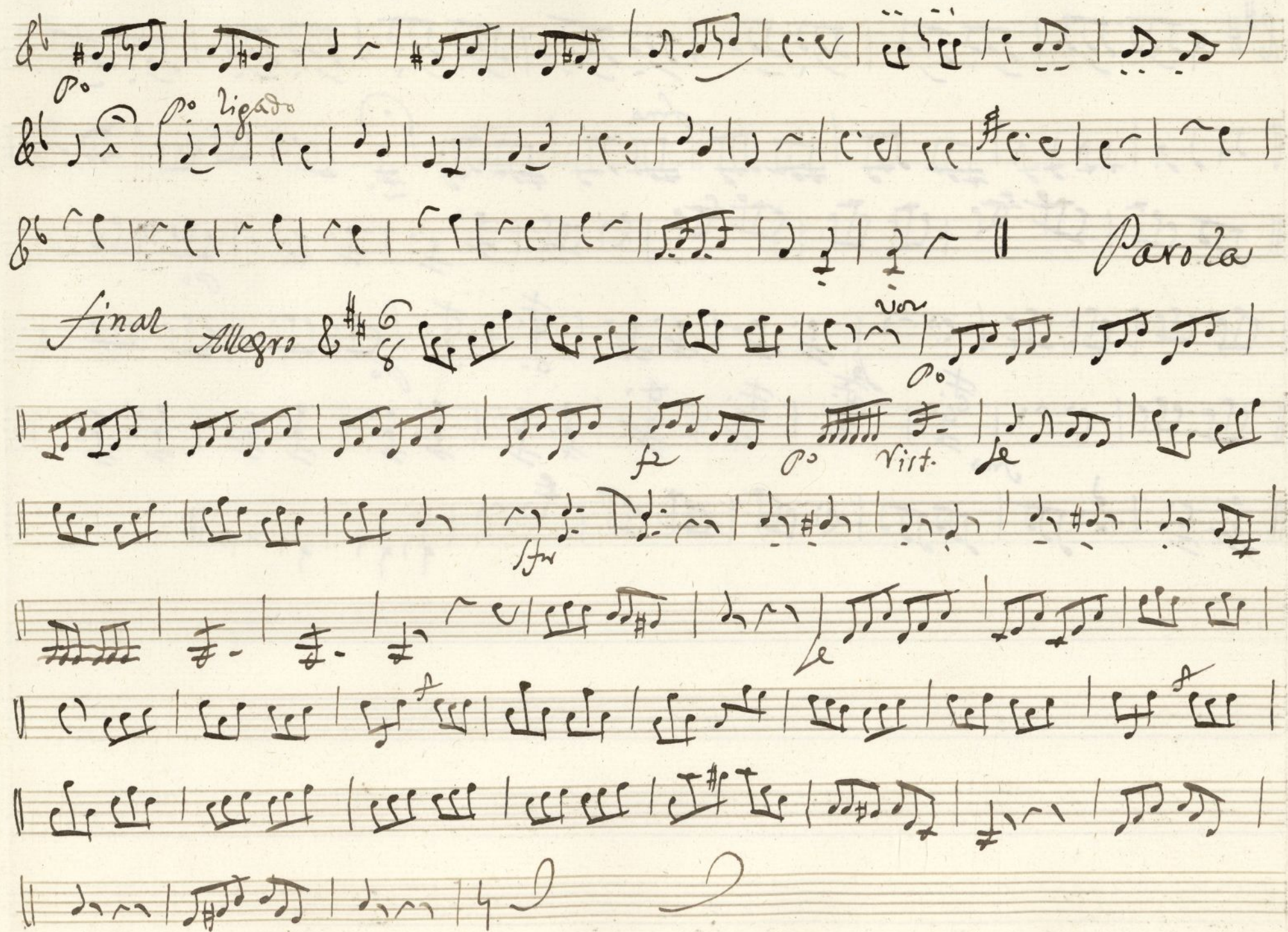
Allegro Comodo & 3/4  *Allegro Comodo* & 3/4. The notation includes a double bar line with repeat signs.

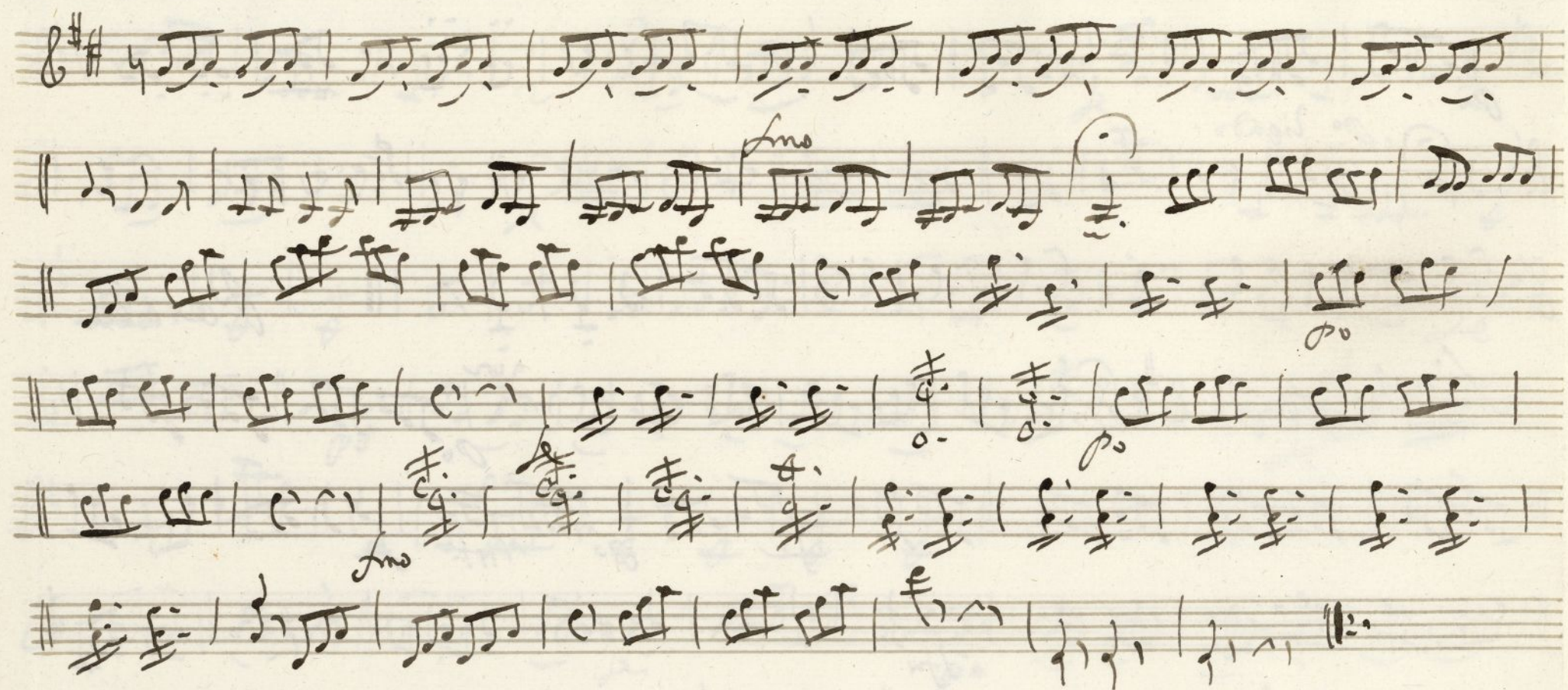
Allegro poco & 2/4  *Allegro poco* & 2/4. The tempo is marked 'Allegro poco'. The notation includes various rhythmic figures.

Allegro poco & 2/4  *Allegro poco* & 2/4. The notation includes various rhythmic figures.

Allegro poco & 2/4  *Allegro poco* & 2/4. The notation includes various rhythmic figures.









Mus 134-10

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Violin Segundo

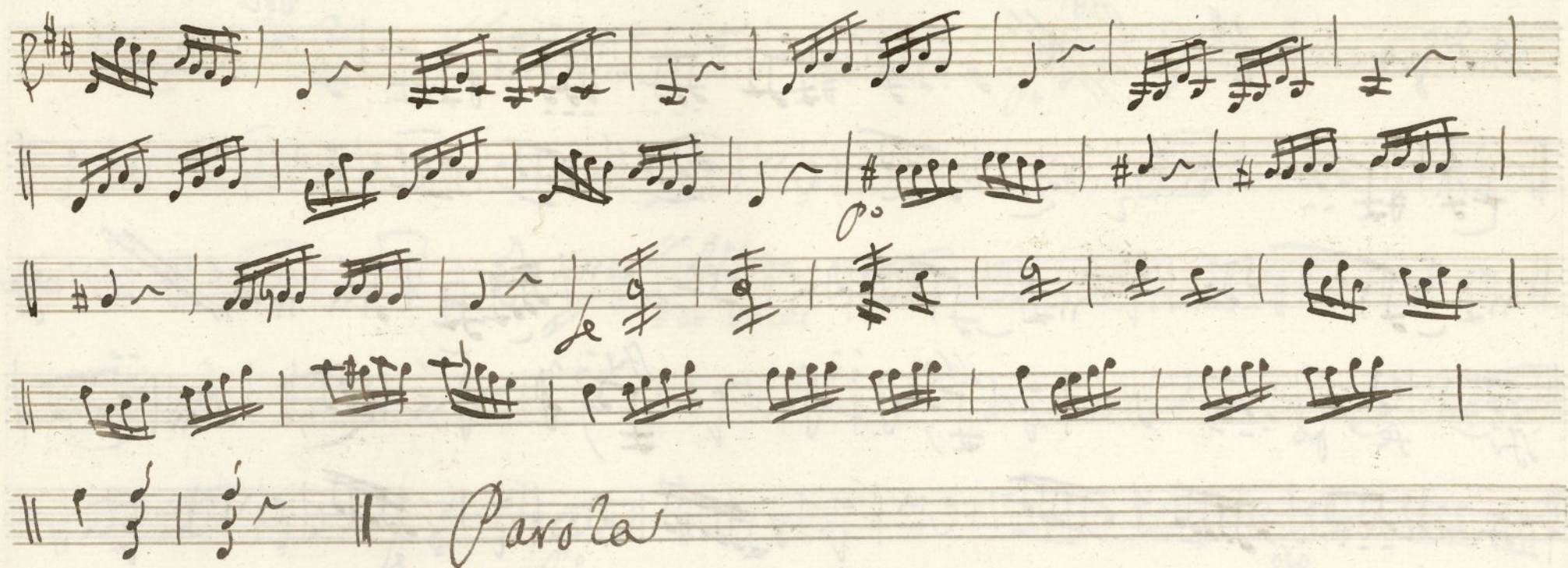
Conadilla à 3.

Las Piñas oparenses;

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Allegro Comodo $\text{G}\sharp\text{C}$

Handwritten musical score for a piece titled "Allegro Comodo" in G major and common time. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "p" (piano) and "f" (forte), and some phrasing slurs. A "Cresc." marking is visible in the 10th staff. The piece concludes with a double bar line on the 12th staff.



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


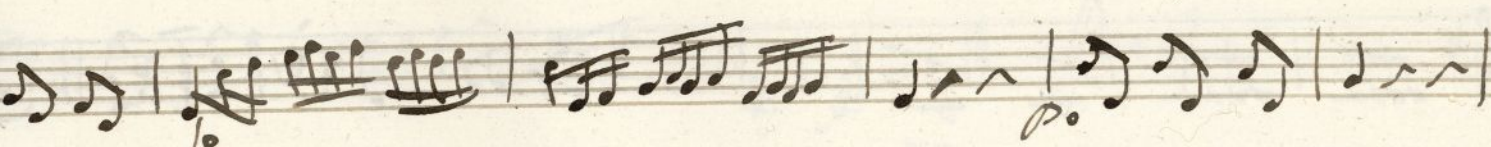
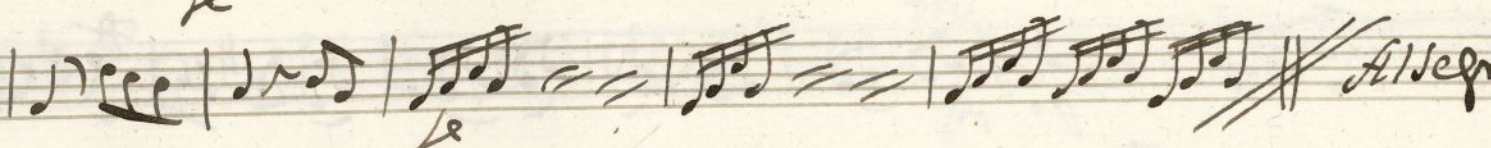
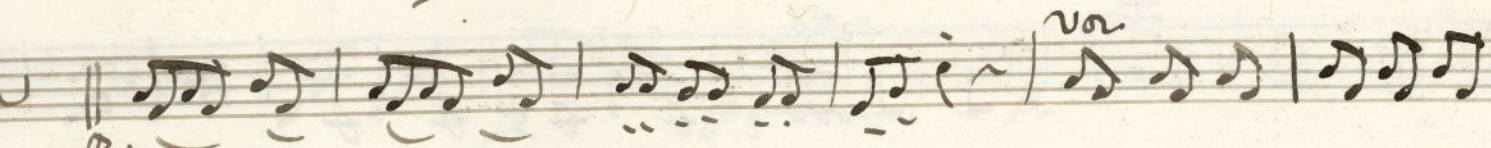




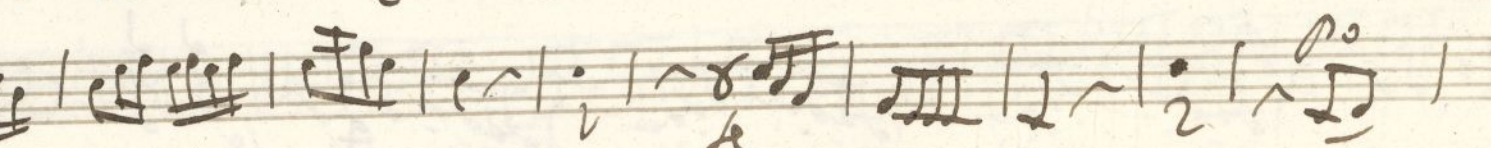
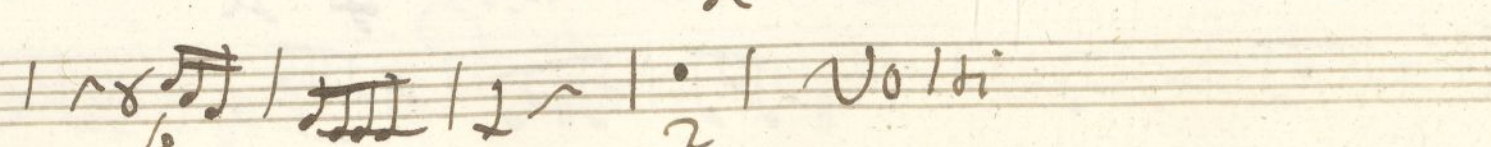


Allegro
dos vez

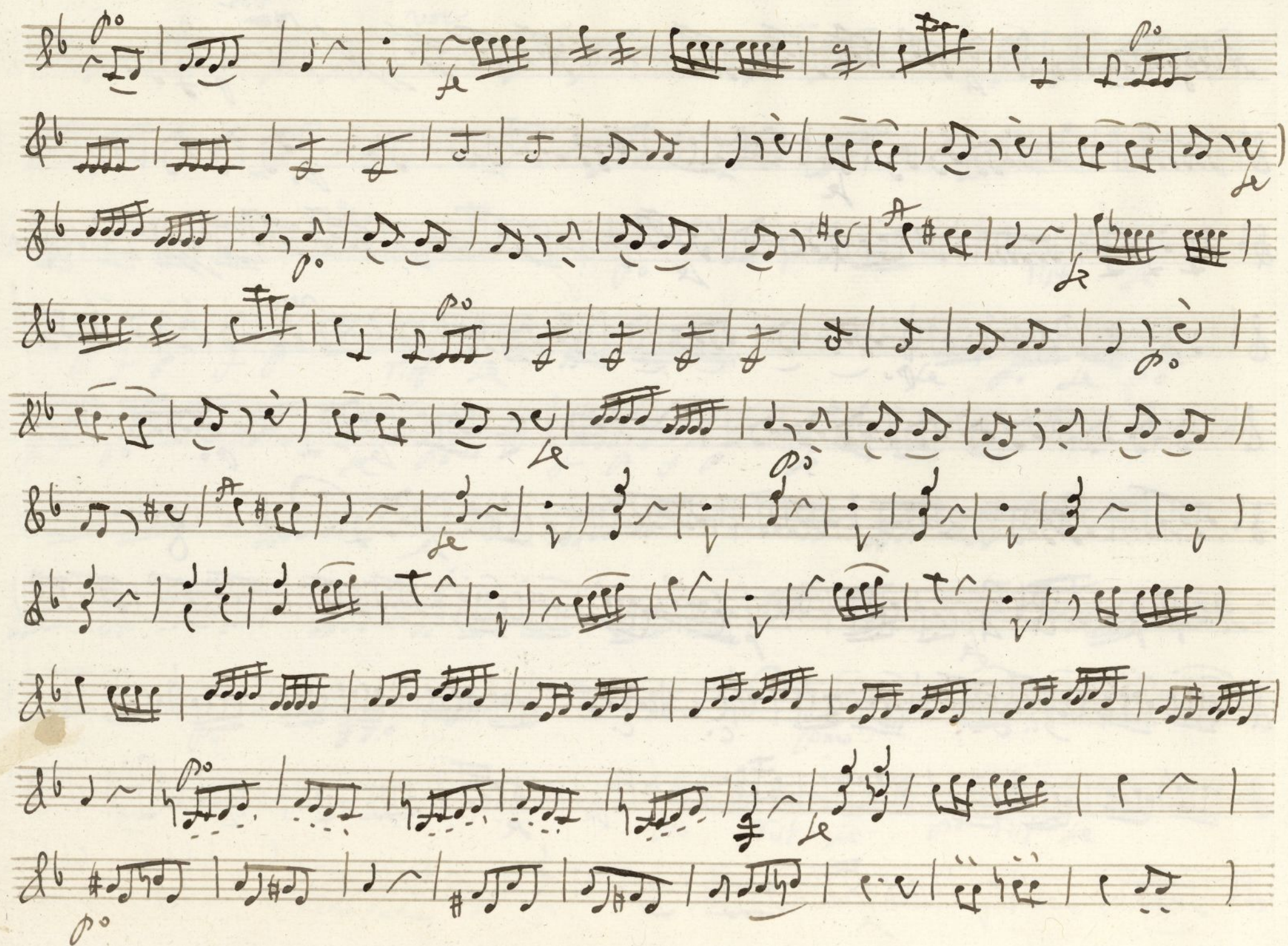
fmo

Pavola

Allegro &#; c *vo*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the key signature of two sharps (F# and C#). The time signature is common time (C). The notation is dense, featuring many beamed notes and rests. Dynamic markings include 'p' (piano), 'f' (forte), 'cresc' (crescendo), 'dim' (diminuendo), 'rit' (ritardando), and 'pizz' (pizzicato). The piece ends with a double bar line and the word 'Parola'.

Allegro Comodo & 3/4  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro*  *Allegro* *Allegro*

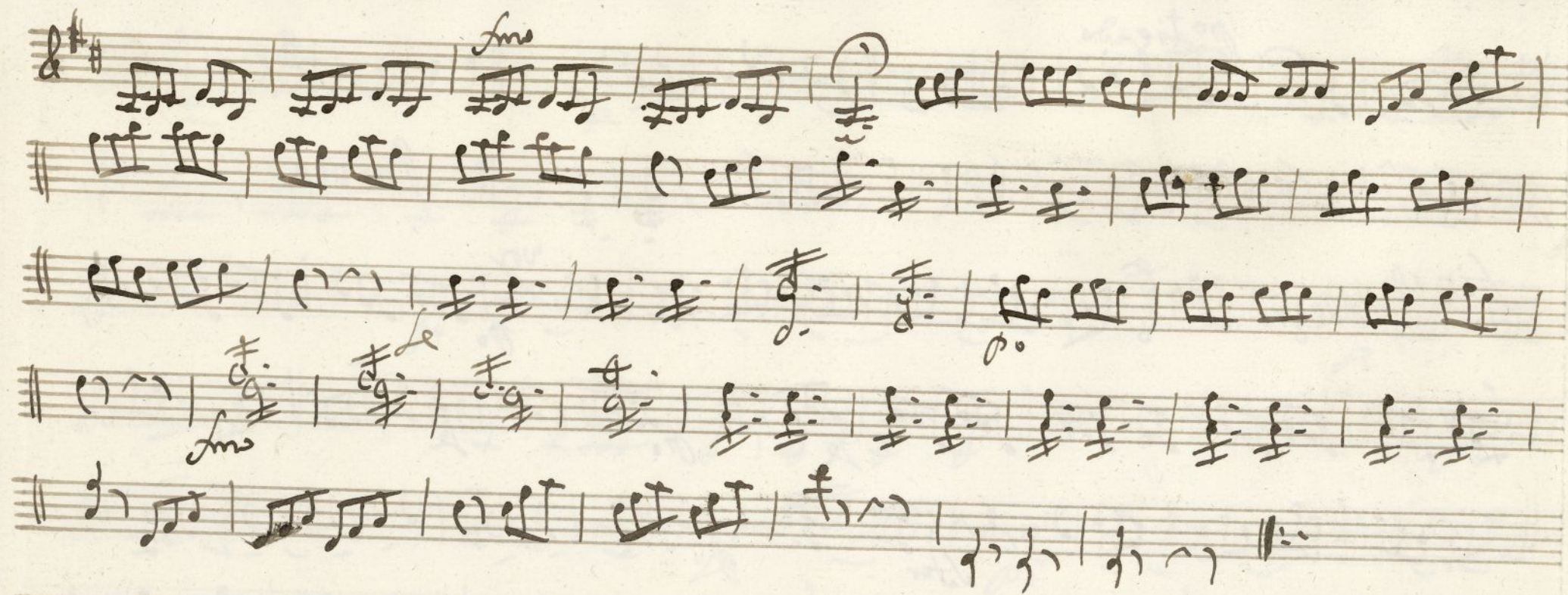


po tizado

Parola

final Allegro

Volta



Oboe Primo

Mus 154-10

Conadilla a 3. Las Piñas aparentes;

All.^o Comodo ♨ c | G[#]G[#] | F[#]F[#] | E[#]E[#] | D[#]- | ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ | ~~~~~ |

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Above the staff, the word "No" is written. Below the staff, the word "to" is written under a double bar line. The notation ends with a double bar line and a fermata.

|| G4G4G4 | e~e~ | e~e~ | #e~e~ | e~e~ | e~e~ | e~e~ | e~e~ | e~e~ | . |

|| 9 11 | e ~ ^ e | r r r r | e ~ ^ e | r r r r | e t 9 | e t 9 | r r r r | 2 4 |

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The word "Solo" is written above the staff. The notation includes a key signature of one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and a repeat sign.

||  || Parola

And. Gracioso $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ 17 11

$\text{G}\sharp\text{F}\sharp$ Allegro 4 3

Solo

7 4

3

2 *Parola*

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

Allegro ♦ c 0 | 4 | 0 | 4 4 | 4. | r r r r | r - | r r r r |

|| 4 - | . | r r r r | r r r r | r - | 4 | r r r r | r - | . |

|| ^T r e | e r T e | e r r r | r - | #4 4 | 4 4 | 4 4 | 4 4 | 4. | . |

|| #4 4 | #T T T ^ | . | . | . | ^T T r | r - | 4 4 | 4 ^ |

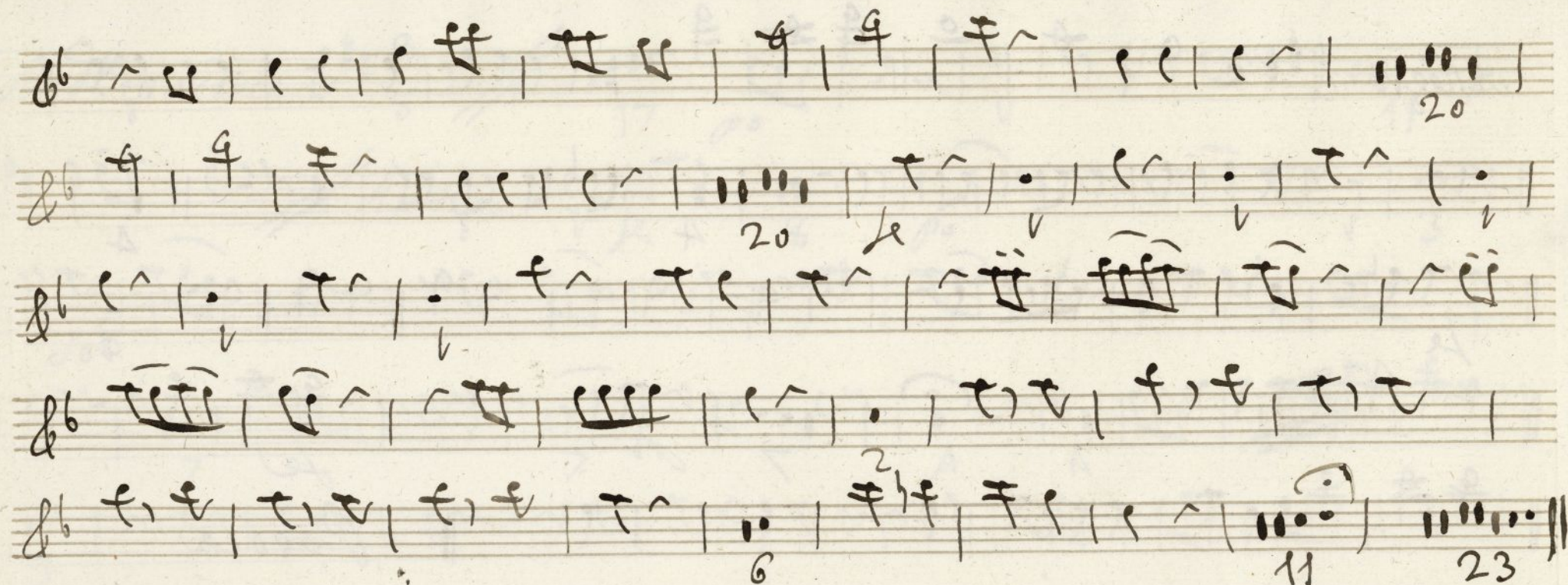
|| 4 4 | 4 r r T | r r r T | r - | r r r ^ | r - || *Parola*

All.^o Comodo ♦ $\frac{3}{4}$ 3 ~~17~~ ; || *Parola* || 20 $\frac{2}{4}$

All.^o poco ♦ $\frac{2}{4}$ e T | r - | . | e T | T - | . | e T | T ^ | . |

♦ 4 | 4 | 4 | 4 | r r | r ^ | r e | r r | #e r - | . | r e |

♦ r r | #e r - | . | *Volte*



Parola

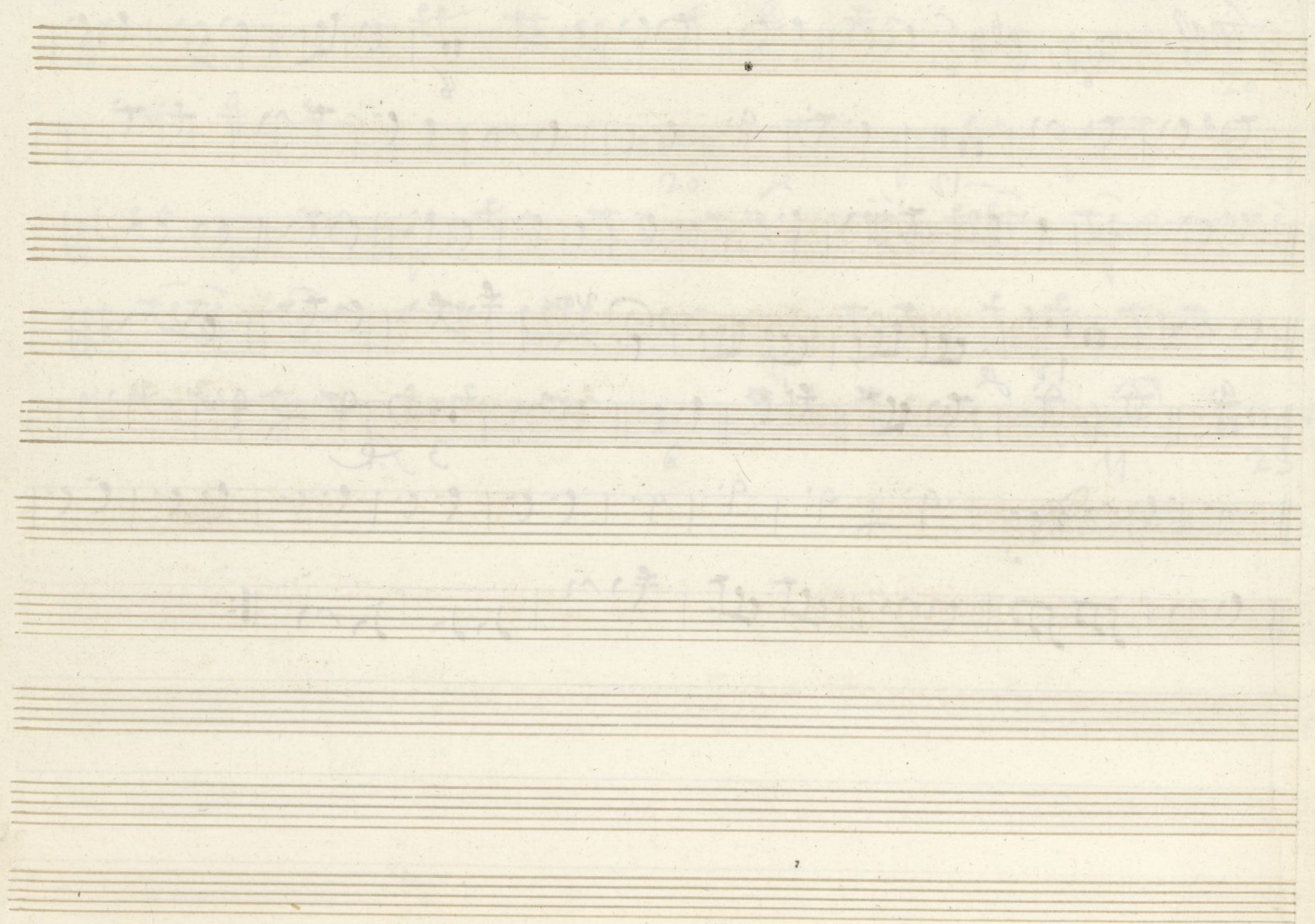
Final Allegro $\text{G}\sharp\text{F}\sharp\text{C}\text{G}$ $\frac{6}{8}$

12

15

3

3 fe



Oboe Segundo

Zonadilla à 3. Las Rinasaparente;

Mus 134-10

All.º Comodo $\text{G}^{\#}\text{C}$ C^{\flat} | $\text{G}^{\flat}\text{G}^{\flat}$ | C^{\flat} | $\text{G}^{\flat}\text{G}^{\flat}$ | $\text{C}^{\flat}-$ | $\sim\text{G}^{\flat}\text{G}^{\flat}\text{G}^{\flat}$ | $\text{G}^{\flat}\text{G}^{\flat}\text{G}^{\flat}\text{G}^{\flat}$ | $\text{G}^{\flat}\text{G}^{\flat}\text{G}^{\flat}\sim$ | $- \sim \text{C}^{\flat}$ |

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and accidentals (sharps and flats) present. The piece concludes with a double bar line.

Handwritten musical notation on a single staff, featuring various notes and rests, with a '2' written below the first measure.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. There are handwritten annotations 'A' and 'Solo' below the staff. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature of two flats (B-flat and E-flat).

Handwritten musical notation on a single staff. The notation includes a key signature of one flat (B-flat), a common time signature (C), and a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some rests and a final double bar line.

|| e e | e ^ || Parola

And^{te} gracioso & $\sharp\sharp$ $\frac{3}{8}$ ~~17~~ ρ_0 11

~~Allegro~~ $\frac{3}{8}$ ρ_0 3

solo

Parola

$\frac{2}{4}$ Alleg^{ro} faze // Parola

Allegro &# C 0 | 0 | 0 | 9 9 | 9 - | e e e e | e - - | e e e e |

| 9 - | ; | e e e e | e e e e | e - - | 4 | e e e e e e | e - - | 4 |

|| ^ e e e e | e e e e | e e e e | 9 9 | 9 9 | 9 9 | d d | d - |

|| ; | 9 9 | e e e e | 4 | - - | 7 | ^ e e e e | e - - | 9 9 |

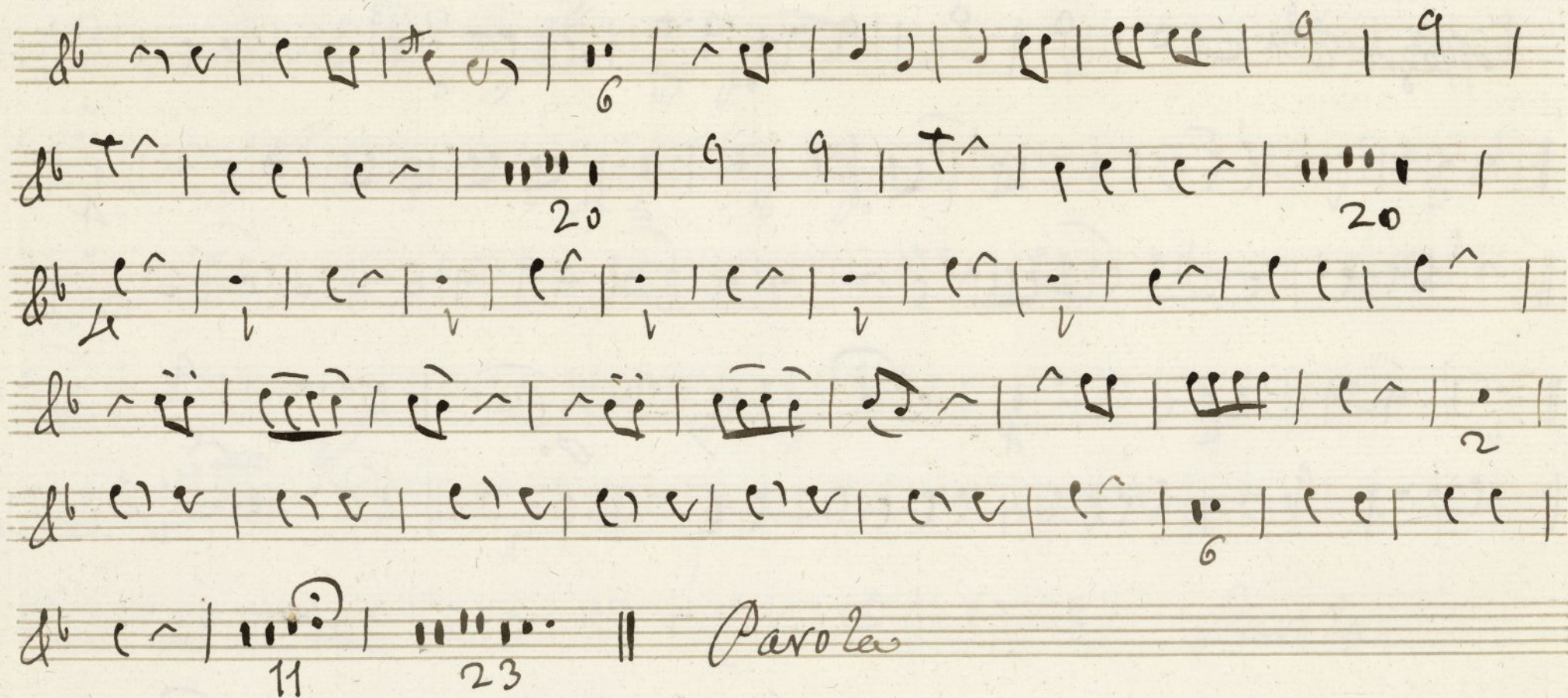
|| e - - | 9 9 | e e e e | e e e e | e - - | e - e - | e - - || *Parola*

All. Comodo &b 3/4 3 ~~17~~ || *Parola* || 20 2/4

Allegro &b 2/4 e e | e - | 2 | e e | e - | 2 | e e e e | e - |

&b 3 | e e | e e | e e | e e | e - | e e | e e | e - | 6

volti

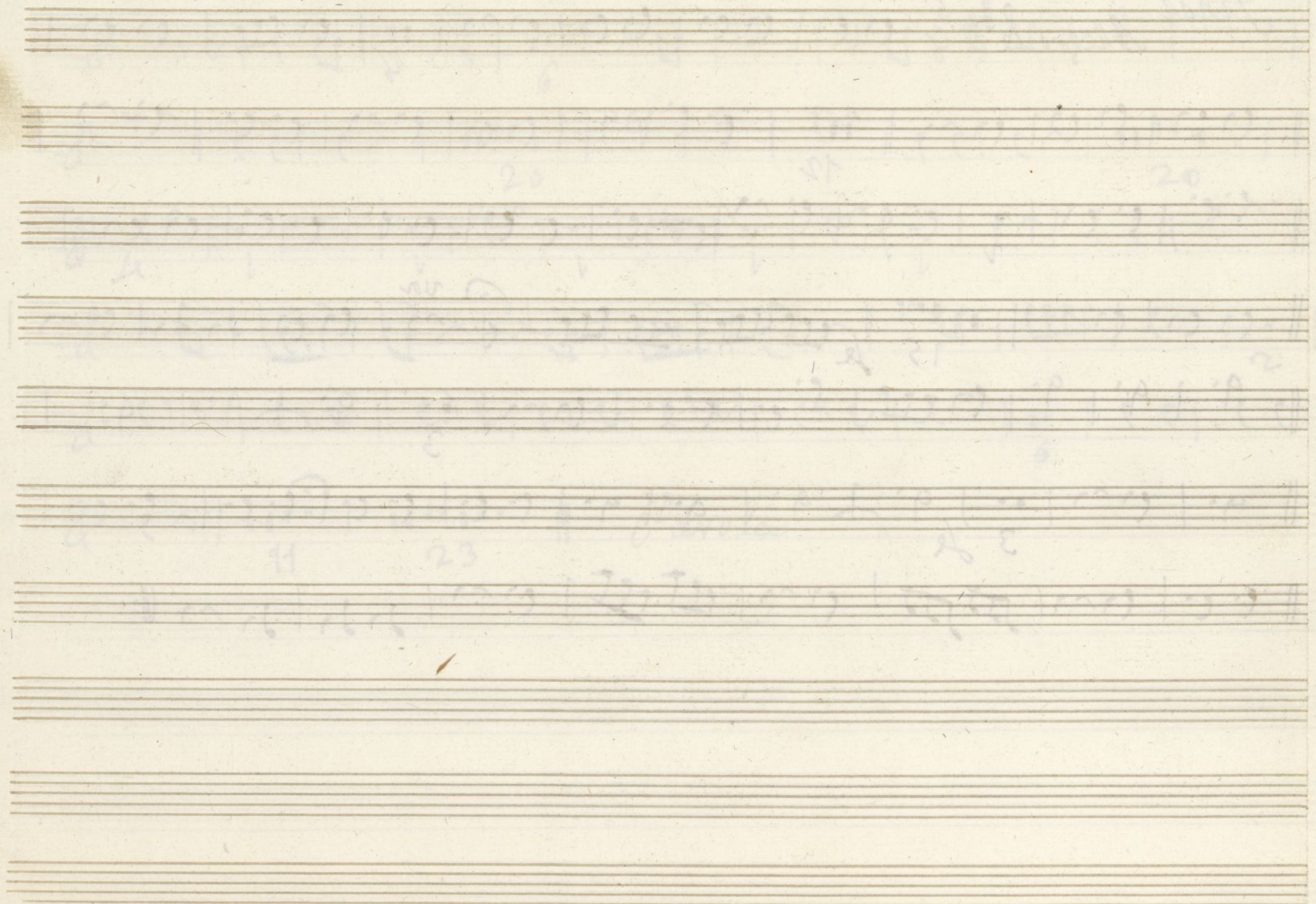


Final *Allegro* & $\sharp\sharp$ $\frac{6}{8}$

12

15

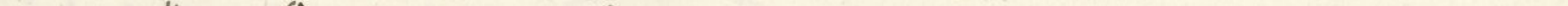
3



Clarinet

Mus 134-10

Clarinete +
Conadilla a 3. Las Piñas aparense;

Allo Gmodo & $\sharp \sharp c$ 

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are some markings below the staff, possibly indicating fingerings or breath marks, such as '10' and '2'.

Handwritten musical notation on a single staff. The notation includes a key signature of one sharp (F#), a common time signature (C), and a series of notes and rests. There are some markings above the staff, possibly "10" and "100". Below the staff, there are markings "4" and "3" under specific notes. The notation ends with a double bar line.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/6 time signature. The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a series of eighth and sixteenth notes. The notation is written in a cursive, handwritten style. The word "Parola" is written in cursive at the end of the staff.

And.^{te} gracioso & $\frac{3}{8}$ $\frac{17}{8}$ $\frac{11}{8}$ A/Segno

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is written in a cursive style, typical of early manuscript notation.

Handwritten musical notation on a single staff. The notation consists of various symbols, including vertical lines, dots, and horizontal strokes, some of which are grouped together. There are also some numbers written below the staff, such as 7, 4, and 3.

|| c' | G | G | G | c' | . | G | c' || Parola 2/4 Alleg.^{ro} taze || Parola

Allegro $\text{G} \# \text{C}$

Parola

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

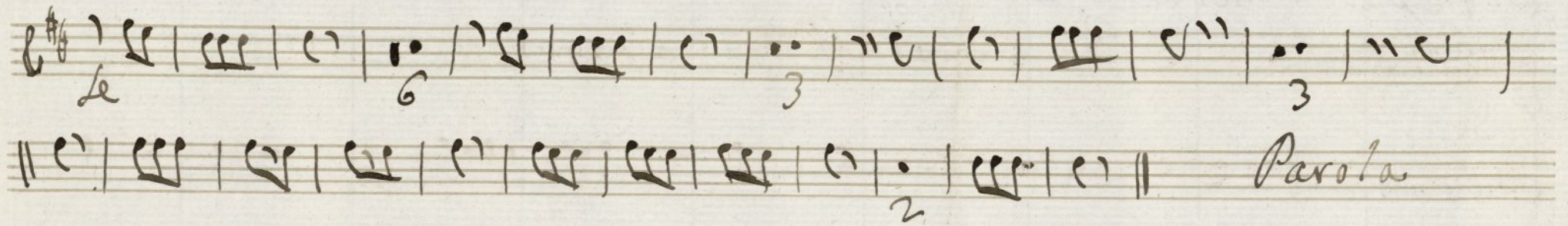
Allegro $\text{G} \flat$ $\frac{2}{4}$

Handwritten musical score for three staves. The first staff has a key signature of one flat and a common time signature. The second and third staves have a key signature of one flat. The music includes various note values, rests, and dynamic markings. The third staff ends with a double bar line and the word "Parola" written below it.

Final Allegro $\text{G} \# \frac{6}{8}$

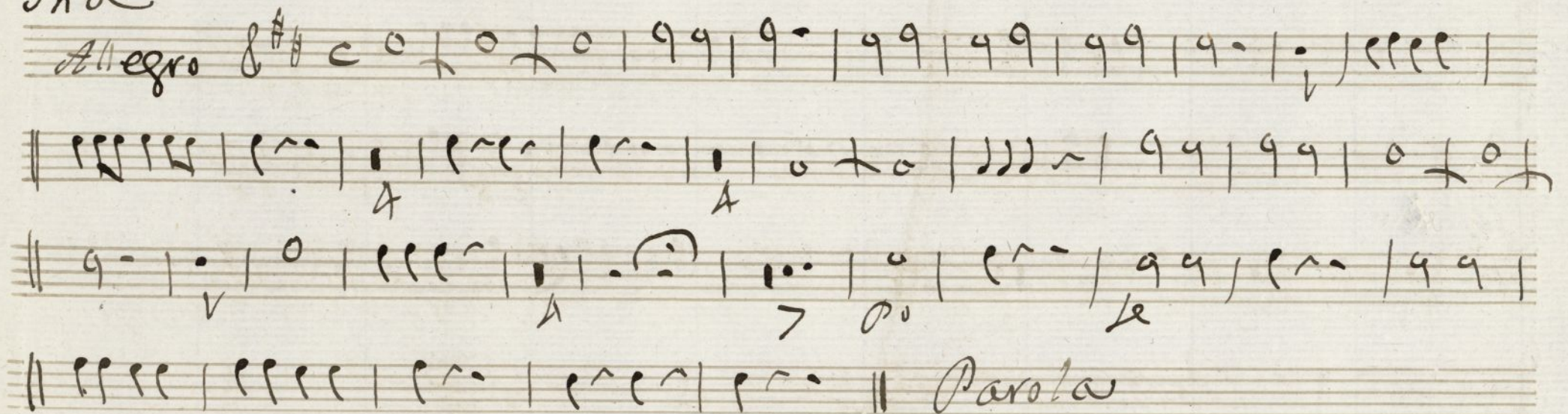
Handwritten musical score for six staves. The first staff has a key signature of one sharp and a 6/8 time signature. The music includes various note values, rests, and dynamic markings. The sixth staff ends with a double bar line.





$\frac{2}{4}$ Allegretto Tazze // Parola

In de



In fe

Allegro Comodo $\text{C}:\flat \frac{3}{4}$ $\cdot \cdot$ $\frac{3}{4}$ $\frac{17}{17}$; | Parola || $\frac{20}{20}$ $\frac{2}{4}$

Allegro $\text{C}:\flat \frac{2}{4}$ $e e | e \sim | \cdot | e e | e \sim | \cdot | e e | e \sim | d + d + d + d + d + d +$

$\text{C}:\flat d + d | e e | e \sim | \cdot | 9 + 9 | \cdot | e e | e e | e \sim | \cdot | 9 + 9 | \cdot |$

$\text{C}:\flat e e | e e | e \sim | \cdot | e e | 9 | 9 | e \sim | e e | e \sim | \frac{20}{20} | 9 | 9 |$

$\text{C}:\flat e \sim | e e | e \sim | \frac{20}{20} | e \sim | \cdot | e \sim | \cdot | e \sim | \cdot | e \sim | \cdot | e \sim | \cdot | e \sim |$

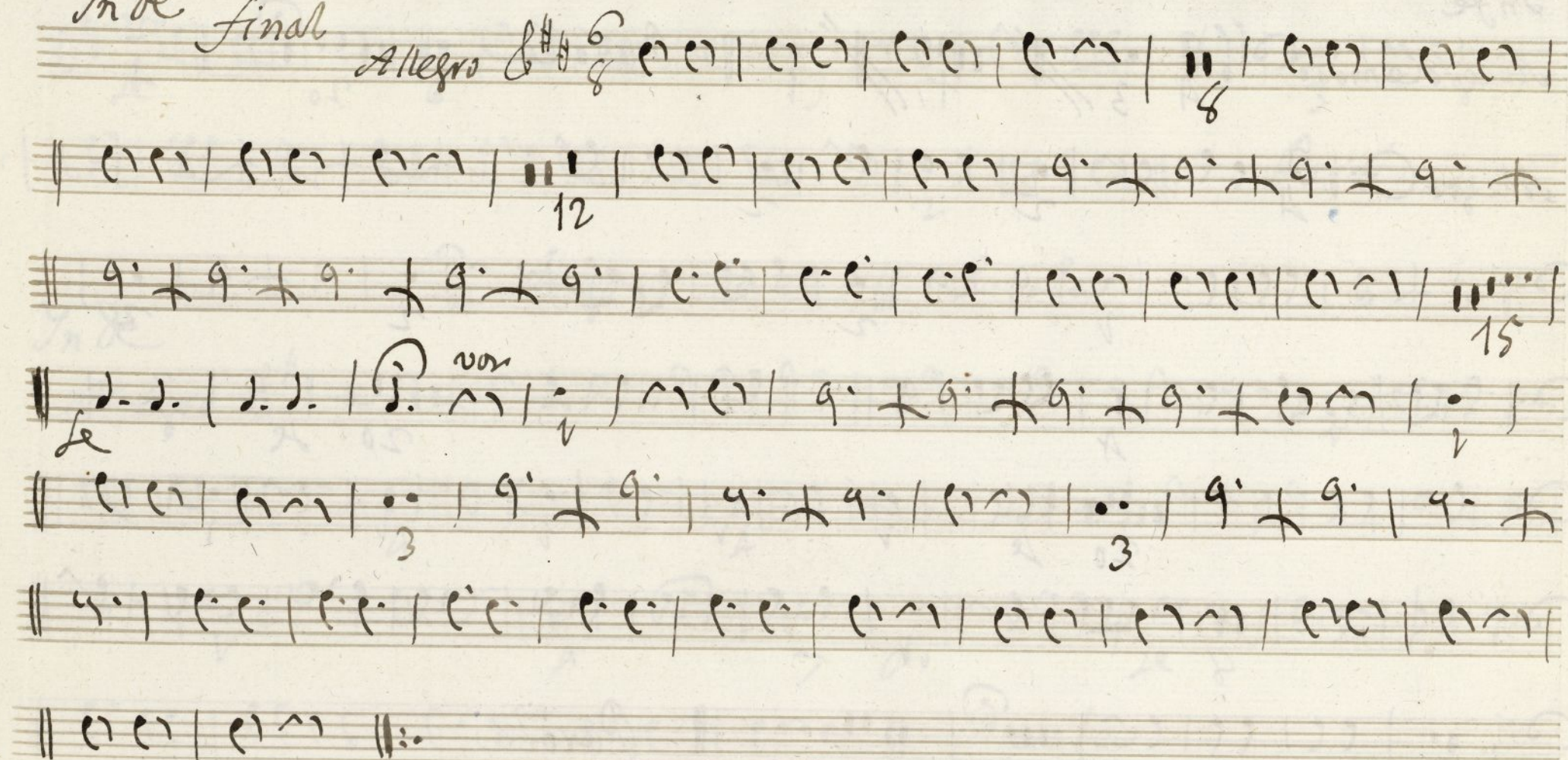
$\text{C}:\flat e e | e \sim | \frac{8}{8} | e \sim | \cdot | e e | e e | e e | e e | e e | e e | e \sim |$

$\text{C}:\flat \cdot | e e | e e | e \sim | \frac{11}{11} | \frac{23}{23} || Parola$

Inde final

Allegro

6/8



Trompa Segunda

Mus. 134-10

Zonadilla a 3. Las Riñas aparense;

In de

All. Comodo $\text{G}^{\#}\text{C}$

Parolas

In de

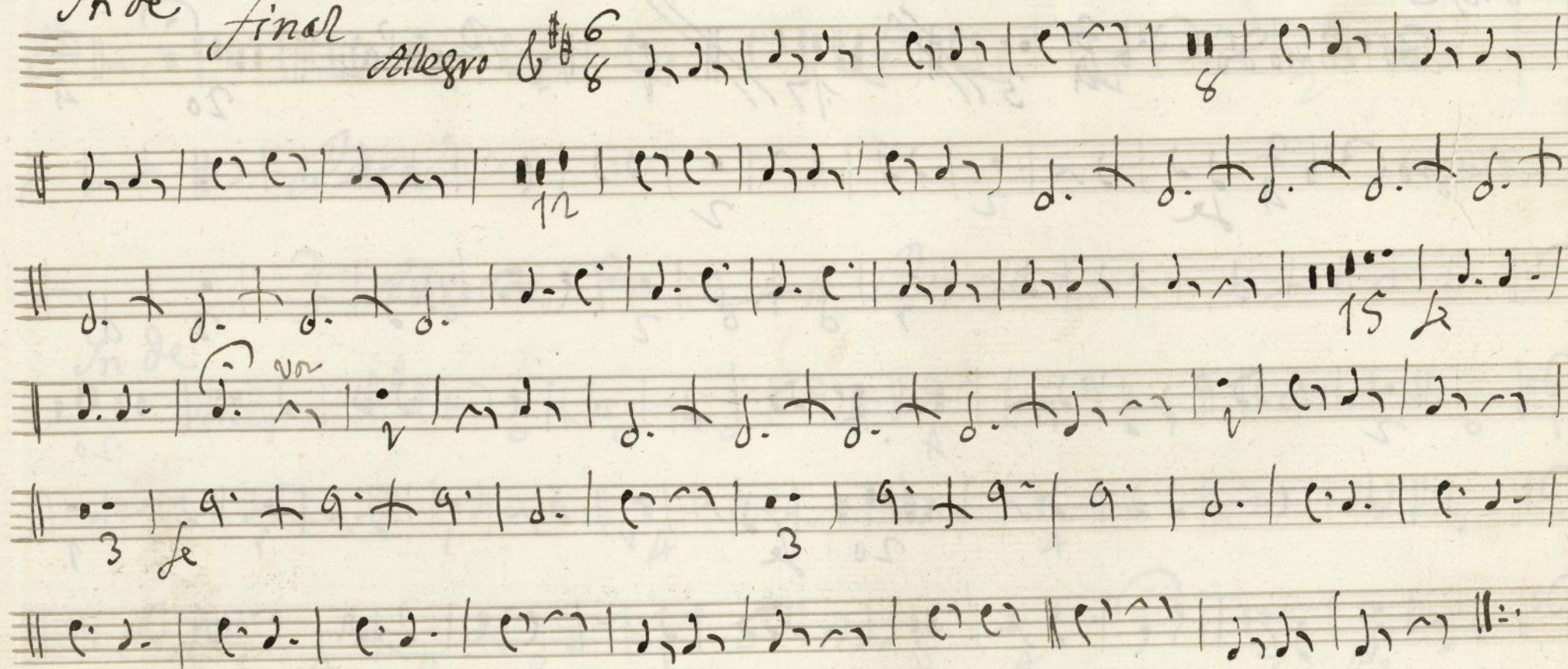
And.^{te} gracioso $\text{G}^{\#}\text{3}$ 8

Allegro

Volte

Yn de final

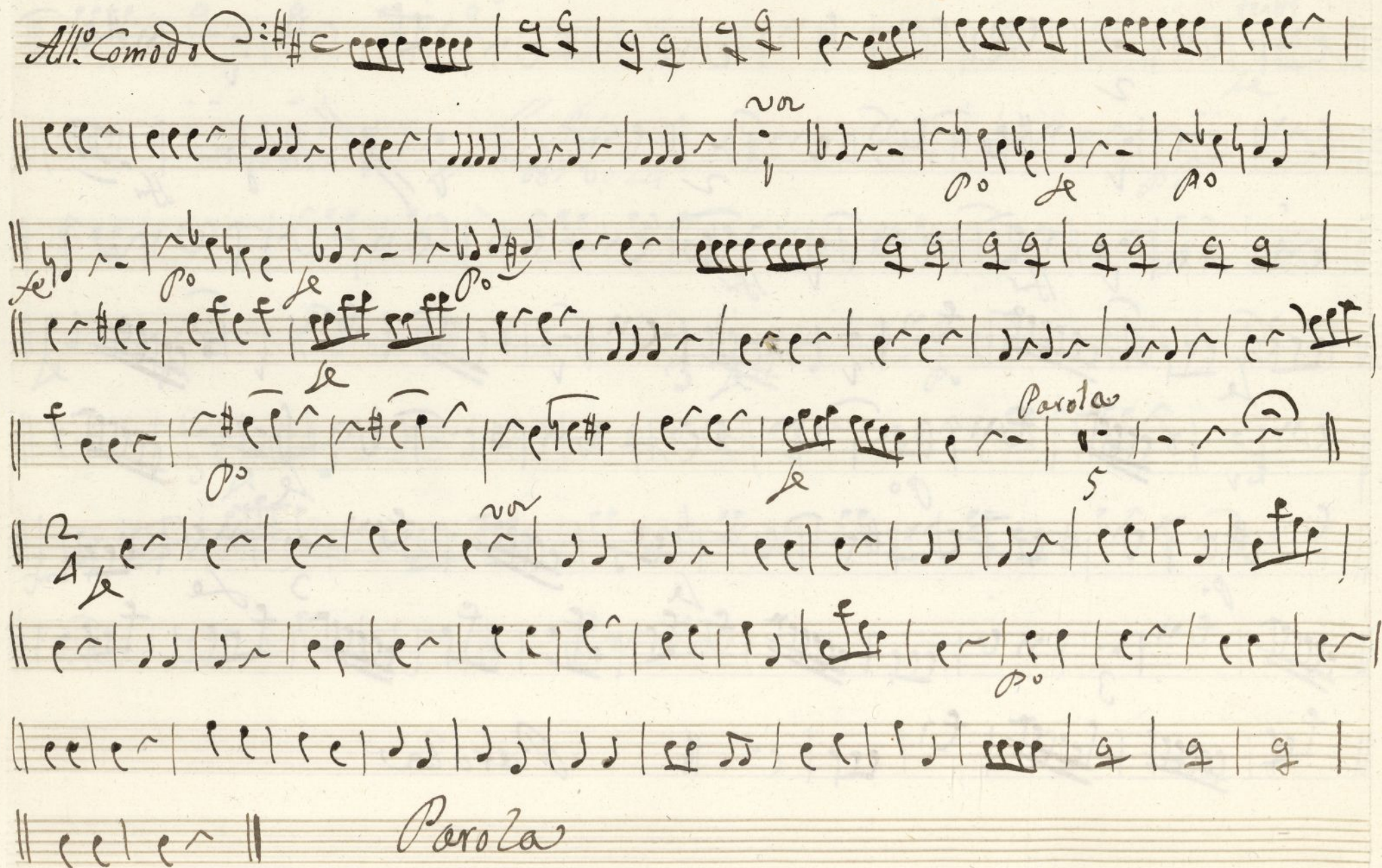
Allegro $\text{G}^{\#} \frac{6}{8}$



Contravasso:

Lonadilla a 3. La Rina^a aparentes;

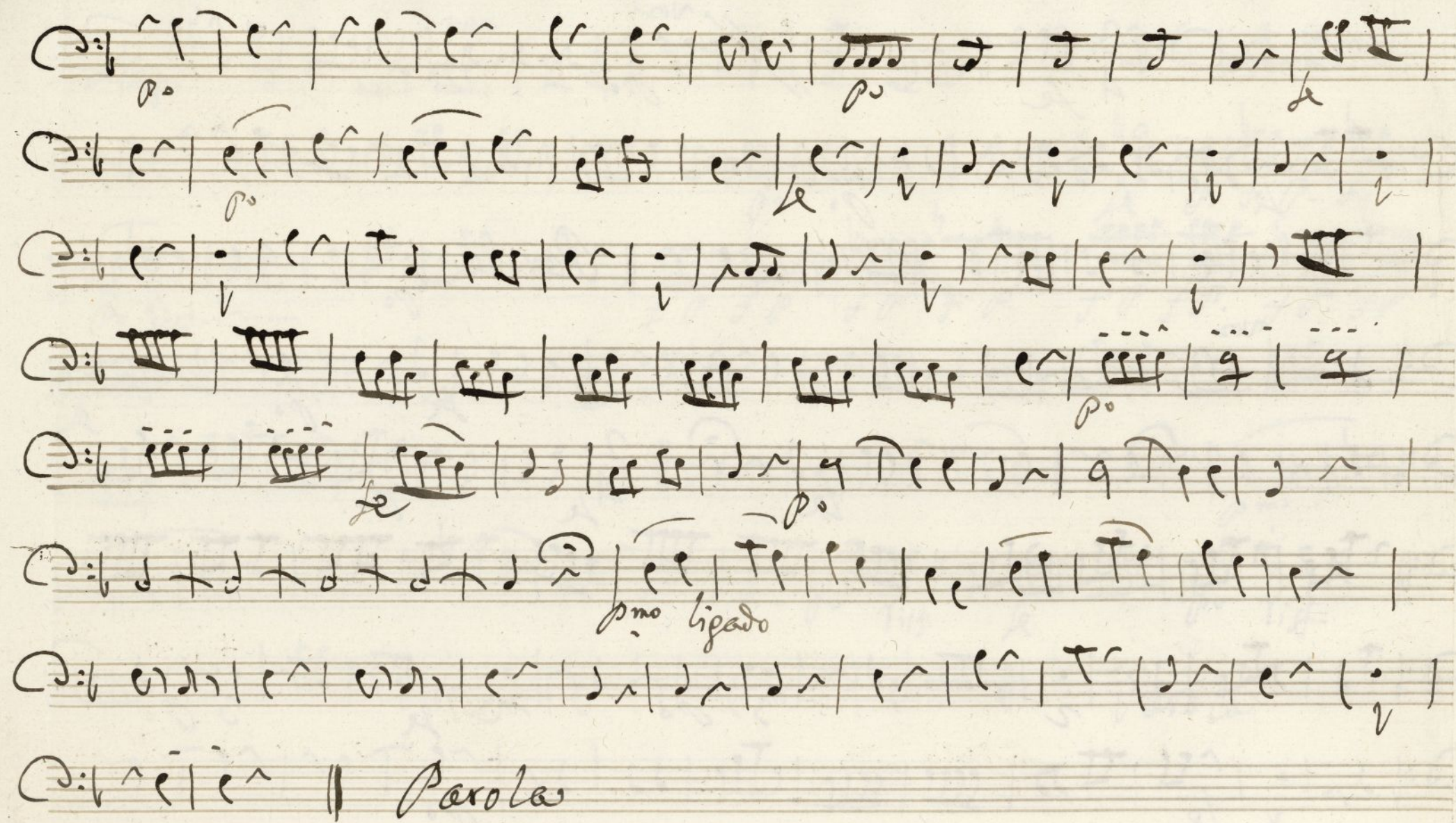
Mus 134-60



Allegro *voz*

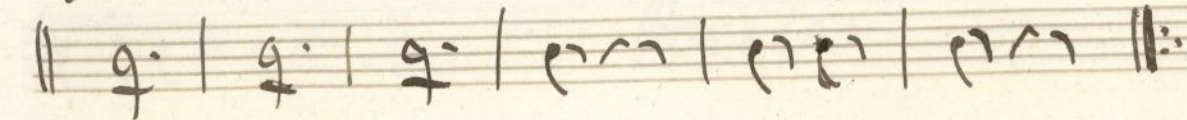
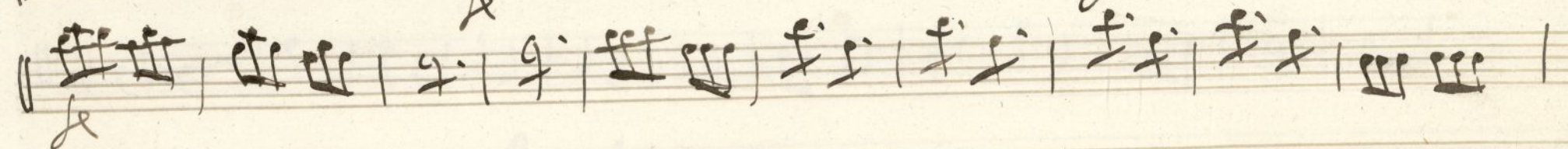
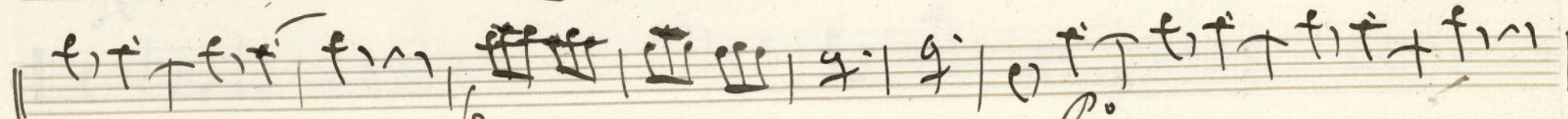
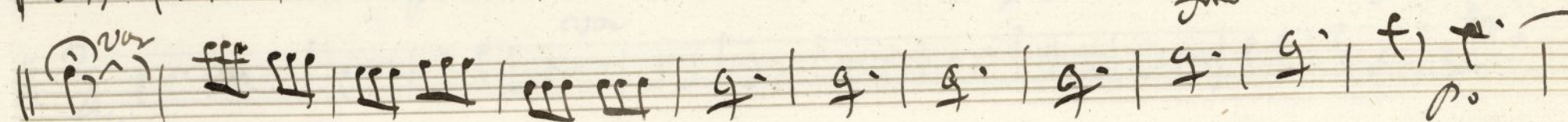
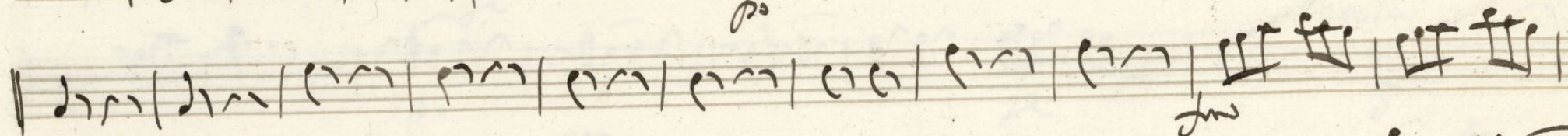
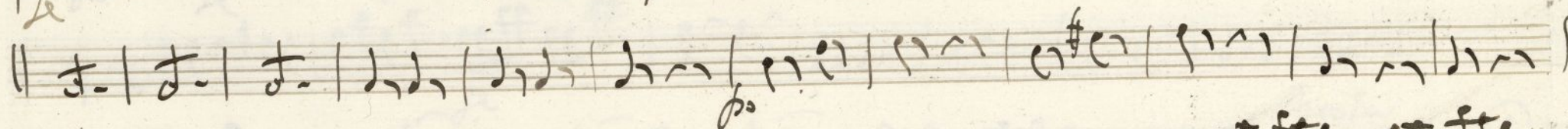
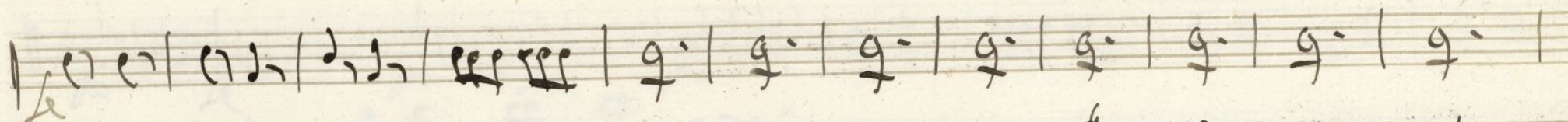
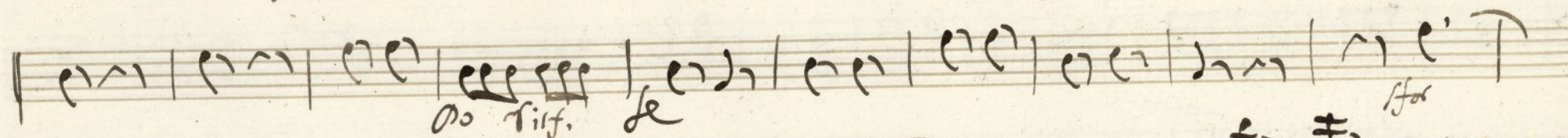
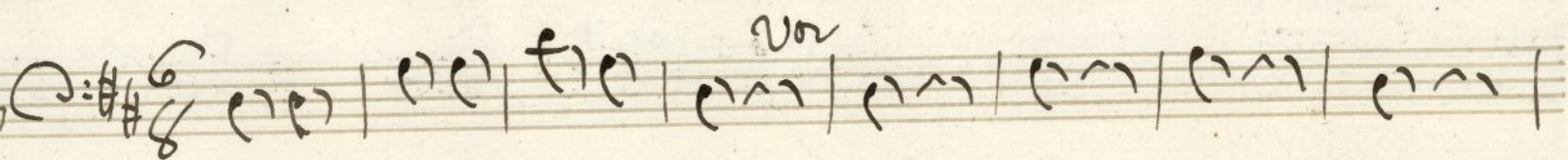
p *f* *riss.* *ms*

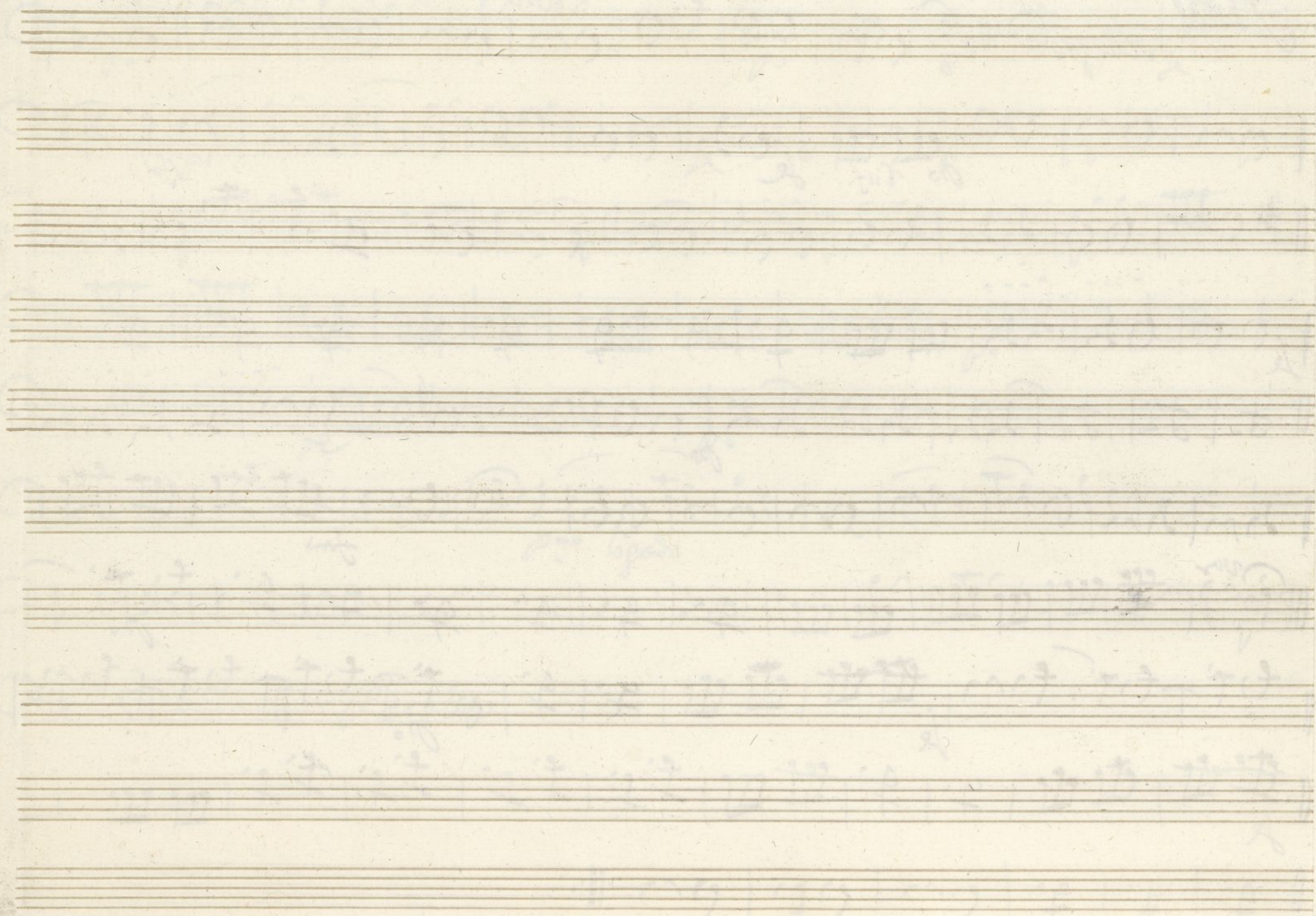
Parola



final

Allegro





Contrabajo

Mus 134-10

Conadilla a 3. La Riña, aparentes;

Al. Comodo C: # C

The musical score is written on ten staves. The first staff begins with the tempo marking 'Al. Comodo' and the key signature 'C: #'. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'pp' (pianissimo) are used throughout. There are also markings for 'voz' (voice) and 'Parola' (word). The score concludes with a double bar line and the word 'Parola' written below the final staff.

And. gracioso C: # 3/4

Allegro

Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *Allegretto* at the beginning and *Allegro* later. The key signature is one sharp (F#). The score includes the following markings and text:

- Allegretto* (Tempo)
- 2/4* (Time signature)
- Le* (Dynamic marking)
- Vo* (Vocal part)
- po Violon* (Violon part)
- tutti* (Performance instruction)
- Allegro* (Tempo)
- dos vezes* (Two times)
- fe* (Dynamic marking)
- po* (Piano part)
- 3* (Triplet marking)
- 3* (Triplet marking)
- 3* (Triplet marking)
- Parola* (Text marking)

Allegro C:## C ^{no} | q q | q q | q q | q q | q q | q q |

| q q | e~ef | e f e f | eff eff | e e e e | e e e e | q q | q q |

| e e e e | e e e e | eff eff | e~ | ^p e e e e | e e e e |

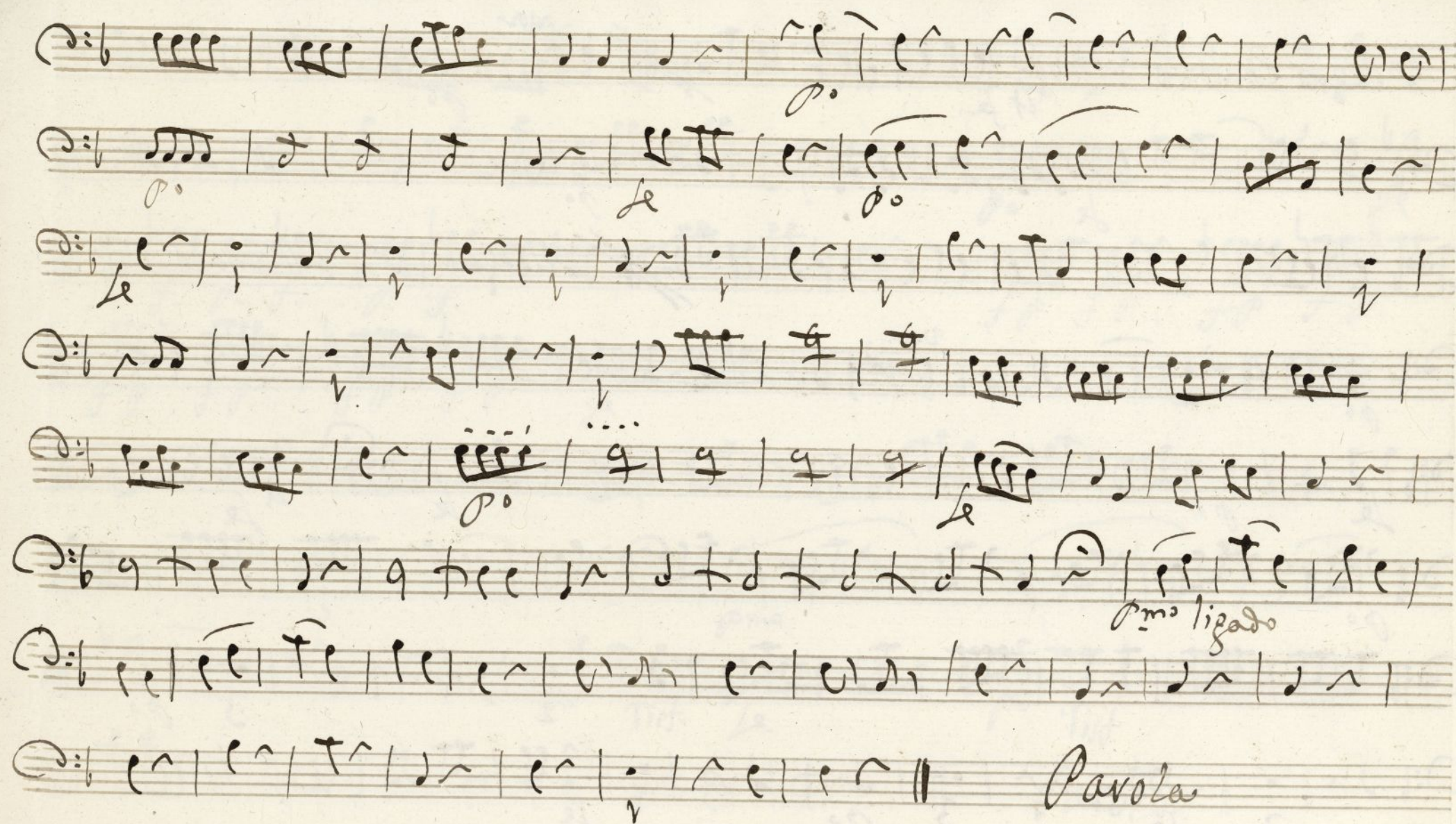
^{p. f. p. f. p. f.} | ^{f p f p f p f p} | e e e e | e e e e | e e e e | e e e e |

| e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

| e e e e | 3 | e e e | d | q q | q q - | q q | q q - | q q |

| b q # q | e~ | d - | ^p e e e e | ^{pmo} e e e e | ^p e e e e | e e e e |

| f f e e | e e e e | e e e e | e e e e | e~ | ^p ^{rist.} ^{Le} ^p ^{rist.} ^{Parola}



Ayuntamiento de Madrid