

133-7

13

Conadilla a tres:

Lag.º 8º

Hazer del Ladron fiel;

Del S.^r Moral;

{
S.^r vizenta
S.^r virg.
S.^r Cama

1797

Allegretto

Camara

La guapada Con su gracia, el corazon
mea robado. ^{Vizta} No sabe que:; mi marido:
de de aqui, a ver barletrato;

Cam^a mi super mea bito ya, quieris
re tirarme al cuarto;

Parola

Vizta

No... me

no fel... mi

gusta no me gusta la lectura quita alla hora si
nueste afandagado a fandangado aunque sola Vailar

da de quita alla
quiero aunque sola

solo la abili da de Re comiendan la Beldad
Una vez que del Bolero de Clinò la autoridad

III e | ¹ r r r r | r r r r | T r r r | T r - //

re co mien dan la vel dad si si si si

de cli no la au to ri dad si si si si *Allegro*

r | T T r r | r r r r | r r r r | r r r r //

- | - | - | - | - ||

r r r r | r r r r | r r r r | r r - ||

Polola ~~suplico que halle nota~~
~~y que no tengo que hacer~~
~~voi a estudiar la leccion~~
~~que el Maestro me puso ayer;~~

~~No~~

Punto alto este tañido de 3/8.

Allegro no mucho

Camay

p.

ô que gra ce jo ô que incenti bo a su a trac
Vizenta... de mi con tor te yo no me fi o en su de

ti vo muero de Amor

ôio muestra su ardor *Allegro*

Camay

Alli es ta Rosa mei

Viz ta

Cau te lo sa A lli el tay mado lle go a mi rar

londos

en el a pu ro que amor me tie ne so... lo con

vi ene di si... mu lar;

Porola / Camos por rime bes mi su per, a pe la re al fingi mien to,
 Je ras que in fi er no de Ca sa, *vale*
 que Ca ve za que me an pue to; *Viz ta* don de bar?
Cam a la co ri na a de pa char el co rre o; *vale*
Virg... esto a ya el mar que de sa re
 pe ro yo pon dre re me dio; *vale*

All.^o poco

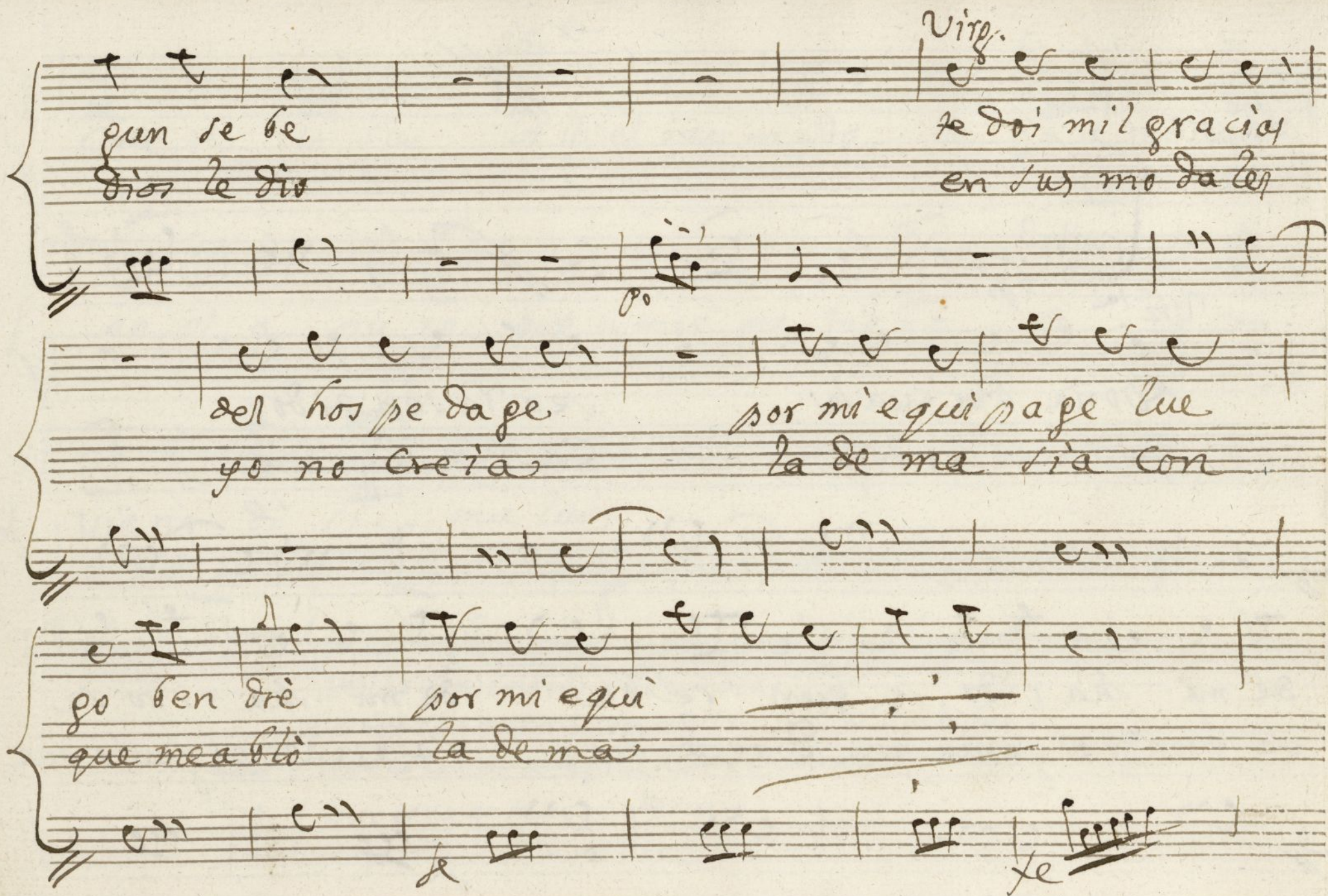
Viz ta

Doña Pa cu a la
tu hazer no debes

vea re sen rido
Caso de lugenio

de mi ha rido se gun se be
sa biendo el genio que Dios le dio

de mi ha rido se
sa biendo el genio que



gun se be
 Dios le dio

Virg.
 te doi mil gracia
 en sus mo da les

del hos pe da ge
 yo no creia

por mi equi pa ge lue
 la de ma ria con

go ben dre
 que me a blo

por mi equi
 la de ma

de

Viz ta *Virg.* *Viz ta*

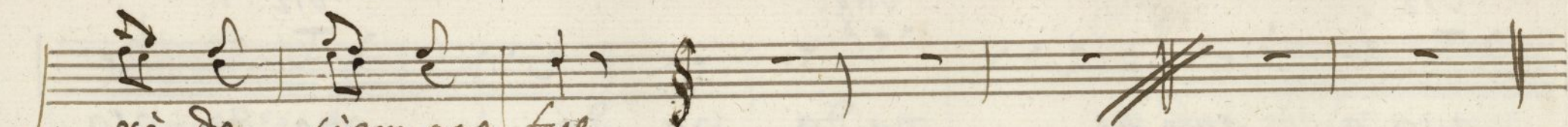
que a que to nada na da no se va
 har te car go ya e re vuel to es un tim

Virg. *Virg.* *Virg.*


ya vol be re vol be re el mo tor de
 ple me ul tra so me ul tra so Bien co no co a
 Bien co no ze

la qui me ra mi Ma ri do siem pre fue mi Ma
 mi ga mi a que im pra den te pro ce dio que im pra
 mi ga mi a


an en an an an an an




 ri do siempre fue
 den te pro ce dio



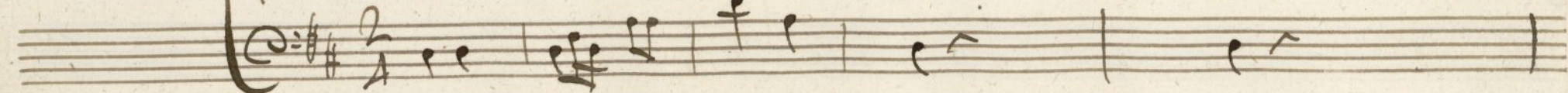
 Po vo la, vi zen ta, si mi Ma ri do es un lo co, ^{viro.} aunque lo sé no me quedo,
 pero abien que el re to pier de, apu ra da men te oy mis mo me an el cri to del
 Por te si te a co mo da un So bi er no, ^{vizta} que es lo que di ze, ^{vire} lo que
 oy es, ^{vizta} si no pue de con tu ge nio, no tie ne pier ni Ca ve za; si no ven go
 tu des pre cio di que soy la ma yor: ba ta, no he de per der el So bi er no, yo es de
 ser So ber na do ra, a pe sar de el mun do en te ro;



^{vire.}
 Don de irá tan des pe



 Allegro



chada donde irá

pero al

bera su marido del ca bello le ha co fi do yen la

sala le haze en trar yen la

Vizta

Camay

Yo edex Governa

que mea rranca la pa tilla

Vizta

dora

me la tiene de pagar

Camay

por amor de Dios se ñora

ay

virz.

Vizta

todos

ten mai prudencia

ya no ay pa ciencia

ya no ai pa oien
ten mai pru

ay

ay ay

ay

ay

ay

cia pa cien cia
 don cia
 ay ay ay
 por mi no ay que al bo ro tar
 por mi no ay que al bo ro tar q^{ue} al bo ro tar
 todos
 lae Mie
 lae Mie
 se re ero ja da
 Con sur u nas

Virg.
 ps

viz da

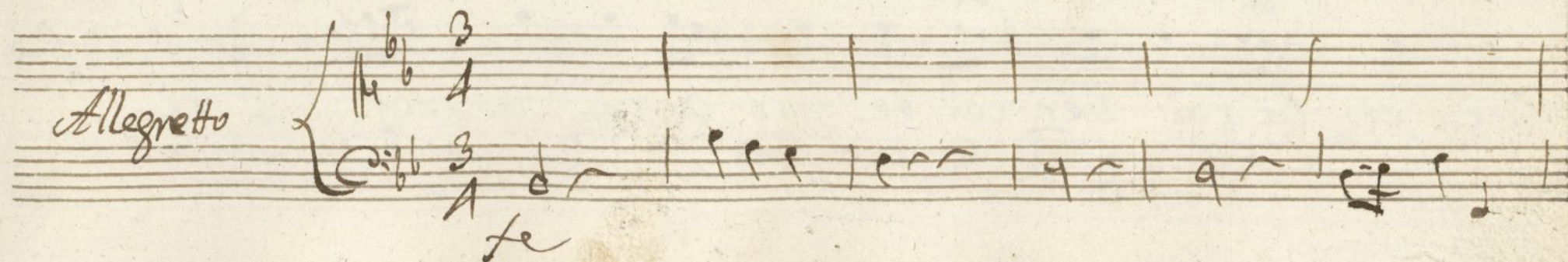
tan su ti les aeri gangos ya Agua
aeri da nos ya Agua

gi les se las pueden a por tar
ci les se las pueden a por tar se las pueden

a por tar se las pueden a por tar



Parola ^{le} ^{Virg.} Unavez que etoi Retuelta Voi a Compoñer mi Vopa, ^{Vizta} Conque
^{teba,} ^{Virg.} no ay al bitrio, ^{Vizta} y seré Sobernadora, ^{Virg.} tu marido
^{vale} ^{Vizta} me aorcaría, Ve aora lo que pierdes por tu genio, si tu no la dese
najas de modo que aquí se queda se hade arder la Casa; *Cam.* Ahora por Dios::
^{Vizta} ve a desenojarla, *Cam.* no sé fingir, me sofoca, ^{Vizta} y el Sovieño que te pierdes,
quiero ser Sobernadora o de no:: *Cam.* que a de hacer, ^{Vizta} nada,
y qualarte Congran sorna el pelo de las patillas; *Cam.* si me las quitas te todas,
^{Vizta} que en bustero, y un pañado le arranque no mas; en obra pon
lo que edicho, y cuidado; *Cam.* ve a buscar a esa Señora; *vale ella*



Camay

o que a fan le Cues - - - ta a quel que bien ama a

quel que bien a - - - ma o cul tor la

lla ma que en Cien de sa amor que en

Viz ta A lii tante vie - - -

ne pro cura ven zer se pro cura ven zer - - - te

3
que allí para verze voi fazer la bor voi

Camar
Cui da - do eu

2a 2.
Cui da - do Vora que eita

genio que eita excena Cause lo sa

tiene segun da in tencion

segunda in ten

Puntado

cion

segunda in sen cion

arce

Parolas sele virg. / que tiene vsted que decirme,
 Cam. / tengo que ablar con vsted,
 si vsted gusta de sentarse,
 y o tam bien me sentare;

Andre

po

Camar

Se ño rita usted perdone si al Respeto la he fal
en tenerla á V're opedada todo nuestro bien fun

tado tengo el genio al boro tado no me puedo con te
damos vo la mente de seamos que se vuelva V'rea que

ner no me
dar que se

Virg.
la dis culpa que ato
Para faile v're ana

mado etan fria Como vsted etan fria Como v
 ci do ma bien que para ofi cial ma bien que para ofi
 ted Vaya arrimate o sino te pincho con
 cial A bruto animal a puros pellizcos yo
 un Al fi zer con no puedo su
 te hare arrimar yo a quien no me

frir la no la puedo ver no
gusta no se Cortar no se *Allegro*

Parola *viz* *ta* *camp* *nitta*
quiero marcharme de aqui, Con di culpa
de que llaman, Con eso los deo solos, y ob servare si me engañan,
Virg / Sepa usted mi D^{na} Eugenio que *Virg* no tiene crianza, tan
fea loi, no merezco que me miren a la cara, *com* / Señora yo: yase
fue aora el tiempo: *Virg* / basta, basta; *(arriman la tilla)*

Vivo *Camor*
No no basta Dueño mio ya no es
tiempo de Callar el des pego fue fin gi do por me

por di si mu lar yo te a do ra yo te quie ro por tus
 o jos yo me mu ero ce sen ce sen tus e no jos yo mea
 br aso en esos o jos y esa ma no de A zu ze na para a
 li bio de mi pe na tem ple el fue go de mi A mor - -
 que pre ten de tan Ma rcial ha zer ver que no soy

fraile si' no tan solo oficial sino
viz ta fe
A villano Cause
oso Cause oso ya tu Amor e des un bier to
Camay
ya tu Amor con el justo
haber
yo a toi muer to
no mea xpo a Repli

car no - - - mea de - - - boa de - - -
 vizta
 plicar he res tu el que me de ci as que a pas
 Cuala aborre ci as sin po der lo de me diar sin po
 virg.
 Nien has ban por un sorbete que de
 fresque a este po bre te yo le quiero a va ni car yo le

Handwritten musical score on a single page, featuring three systems of staves. The notation is in brown ink on aged paper. The lyrics are written in Spanish and are interspersed with musical notes and rests.

System 1:

- Top staff: *vir. ta* (written above the staff), *dis cul pa te* (written below the staff).
- Bottom staff: *Virg.* (written above the staff), *Respon da us ted* (written below the staff).

System 2:

- Top staff: *2a 2.* (written above the staff), *dis cul pa te* (written below the staff), *Res pon da us ted* (written below the staff).
- Bottom staff: *2a 2.* (written above the staff), *ni aun sea ne be a dis cul par* (written below the staff).

System 3:

- Top staff: *Como* (written above the staff), *no me a re bo a dis cul par* (written below the staff).
- Bottom staff: *no me a re bo a dis cul par* (written below the staff).

The score includes various musical notations such as notes, rests, and dynamic markings like *sfz* (sforzando) at the end of the bottom staff.

Sigue

Camar

si tu ser no quisie - - - ra Governado

And^{te}

tudo... sabe que a las Muger - - - res y su Cante

ra si tu ser no quisieras Governado - - - ra

las sabe que a las Mujeres y su Cante - - - la

Governa do - - - ra no huviera probo ca - - -
 Y mi Cauce - - - la se nece sita mu - - -
 do mi fe amo ro - - - sa mi fe amo ro - - - sa
 cho para en tender - - - la para en tender - - - la
 no huviera probo ca - - - do mi fe amo ro sa no huviera probo
 se nece sita mu - - - cho para en tender la se nece sita
 te - - - po

Cado mi fea mo ro - - - - - sa
 mucho para entender - - - - - la
 porque es ex
 Porque no

pue - - - - - to El po ner la es to - - - - - pa Cerca del
 to - - - - - tras en mate ria de Ze - - - - - los So mos muí

fue - - - - - go Cerca del fue - - - - - go el po ner
 lo - - - - - ca So mos muí lo - - - - - ca en ma te

las es to - - - - - pa Cerca del fue go el poner la es
 rias de Ze - - - - - los somos muy locas en materia de

topai Cerca del fue - - - - - go;
 zelos somos muy lo - - - - - cas;

Camas de
 Vaya arrima

te o si no te pincho con un Alfiler con un alfi

Allegro

2/4

2/4

D.C.

lados
 ler no se cor te jar la no la pue do
 le
 ber no
 Camar
 mai de gemos las cues
 ciones y bol bed sin mai Razones de la paz a di fru
 tar de la
 viz tad
 mai se re So ver na
 dora mai se re So bernadora se lo a fez co des de a
 virg.

hora pueda con ello Con tar puede

poco

Vizta o que venturoso instante o que

Todos

Vizta o que dicha que alegría o que

Todos

venturoso instante o que

dicha que a legria opezen en este dia el a

mor y la Amistad el amor y la Amis tad y la amis

tad y la amistad o que ven tu ro so ins tan te

po

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish and mention "día el Amor y la Amistad".

Vocal Lines:

- Top vocal line: *o que dicha que a se gría:*
- Second vocal line: *o se zen en este*
- Third vocal line: *día el Amor y la Amistad*
- Fourth vocal line: *o se*
- Fifth vocal line: *zen en este día el Amor y la Amistad el a*

Piano Accompaniment:

- Left hand (bass clef): *Amo*
- Right hand (treble clef): *Amo*

The score is written on ten staves, with the vocal lines and piano accompaniment clearly distinguished. The lyrics are written in a cursive hand, and the music is in a simple, accessible style.

This is a handwritten musical score on aged paper, featuring a choir arrangement with four staves. The lyrics are written in a cursive hand below the notes. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The lyrics are: "mor y la amis tad a - - - - -", "mor y la amis tad el amor y la amis tad y", "la amis tad el a mor y la amis tad a -", "la amis tad el a mor y la amis tad", and "el amor y la amis tad y la amis tad". The score is organized into four systems, each with a brace on the left side. The paper shows signs of age, including some staining and wear at the edges.

mor y la amis tad a - - - - -

mor y la amis tad el amor y la amis tad y

la amis tad el a mor y la amis tad a -

la amis tad el a mor y la amis tad

el amor y la amis tad y la amis tad

el amor y la amistad y la amistad y la amistad

Violin Primero:

Cap. 8.

Mus 132-7

Conadilla a tres, hazer de Ladron fiel;

Allegretto

Parola

Parola

NO
All. no mucho & 3/8 *Piano todo*
 Musical notation on four staves. The first staff ends with a double bar line and a slash. The second staff begins with a double bar line and a slash, followed by the word *Allegro*. The fourth staff ends with a double bar line and the word *Allegro*.

All. poco & 3/8
 Musical notation on six staves. The first staff begins with a double bar line and a slash. The second staff begins with a double bar line and a slash, followed by the word *Allegro*. The sixth staff begins with a double bar line and a slash, followed by the word *Allegro*. The sixth staff ends with a double bar line and the word *Parola*.

Allegro & 2/4

Parola

Allegretto 3/4 ~~4~~ *Voce* *Parola*

Andante 2/4 ~~4~~ *Parola*

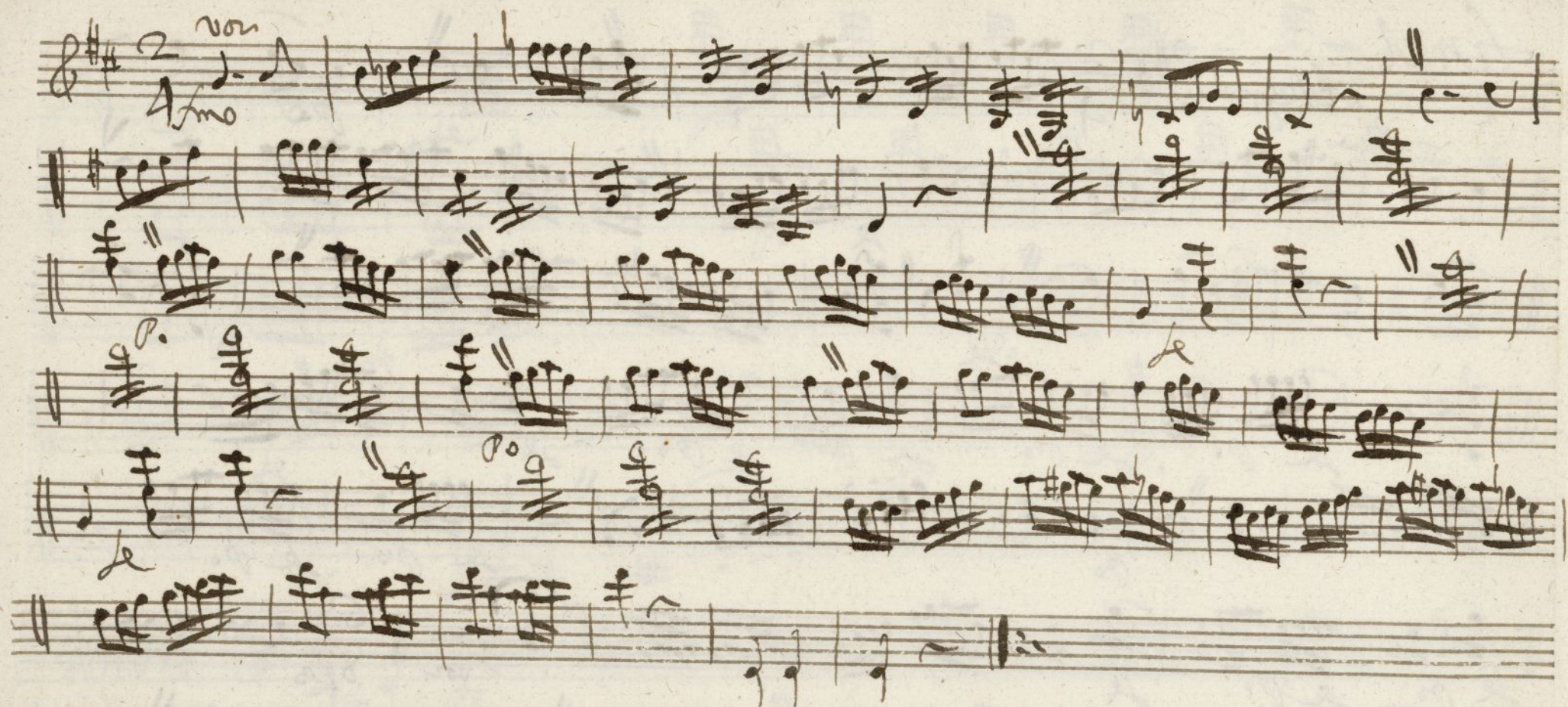
Vivo ^{2^a fe} ^{vo} ^{po}

The musical score is written on ten staves. The first four staves contain musical notation with various notes, rests, and accidentals. The fifth and sixth staves are completely crossed out with dense diagonal lines. The seventh and eighth staves continue the musical notation. The ninth and tenth staves also contain musical notation, ending with a double bar line. The word "Vivo" is written at the beginning, followed by "2^a fe", "vo", and "po" above the first staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings like *le*, *p*, and *p_o*. The score is divided into sections by double bar lines. The first section consists of five staves. The second section, starting on the sixth staff, is marked *Andte* and *3/4*, and includes the instruction *Sequitur* written above the staff. The third section, starting on the eighth staff, is marked *Allegro* and *3/4*. The score concludes with a double bar line and the initials *D.C.*

final *Allegro* ♦ 2/4

The musical score is written on ten staves. The first staff begins with the word 'final' and the tempo marking 'Allegro', followed by a key signature of two sharps (F# and C#) and a time signature of 2/4. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a style characteristic of 19th-century manuscript notation. The final staff ends with a double bar line and the word 'Volte' written below it.




Ayuntamiento de Madrid

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violin Primero

MW 133-7

tonadilla a 3. hazer de Ladron fiel

Allegretto || 

Parola *vo* *p.* *f*

Parola

No
All.^o no mucho *3*
p.^o todo
Allegro
Parola

All.^o poco *3*
p.^o
Allegro
Parola

All.^o 
Handwritten musical score for a piece titled "All.^o". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with similar notation. The third and fourth staves continue the melodic and bass lines respectively. The fifth and sixth staves show a change in the melodic line, with more complex rhythmic patterns. The seventh and eighth staves continue the bass line. The ninth and tenth staves conclude the piece with a final cadence. The word "Parola" is written at the end of the tenth staff.

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 forte (*f*) marking. The second staff includes a piano (*p*) marking. The third staff concludes with a double bar line. The fourth staff is marked *Segue Dllas.* and *Andante.*, followed by a key signature change to B-flat major (two flats) and a 3/4 time signature. The fifth staff features a forte (*f*) marking and a piano (*p*) marking. The sixth staff includes a piano (*p*) marking. The seventh staff concludes with a double bar line and the instruction *Allegro*. The eighth staff begins with a forte (*f*) marking and concludes with a double bar line and the instruction *D. C.*

final. All.^o

Ayuntamiento de Madrid v.s.



Violin Segundo: +

Mus 133-7

Conadilla a tres; hazer de Ladron fiel;

Allegretto & C.

~~Parola~~
Parola

NO

All. nomacho & 3/8 *Piano todo* *voz*

Allegro

Parola

All. poco & 3/8 *Po* *voz*

Allegro

Parola

Allegro 2/4 *le*

vo
p

le

p

p

p

p

p

p

p

Paroza

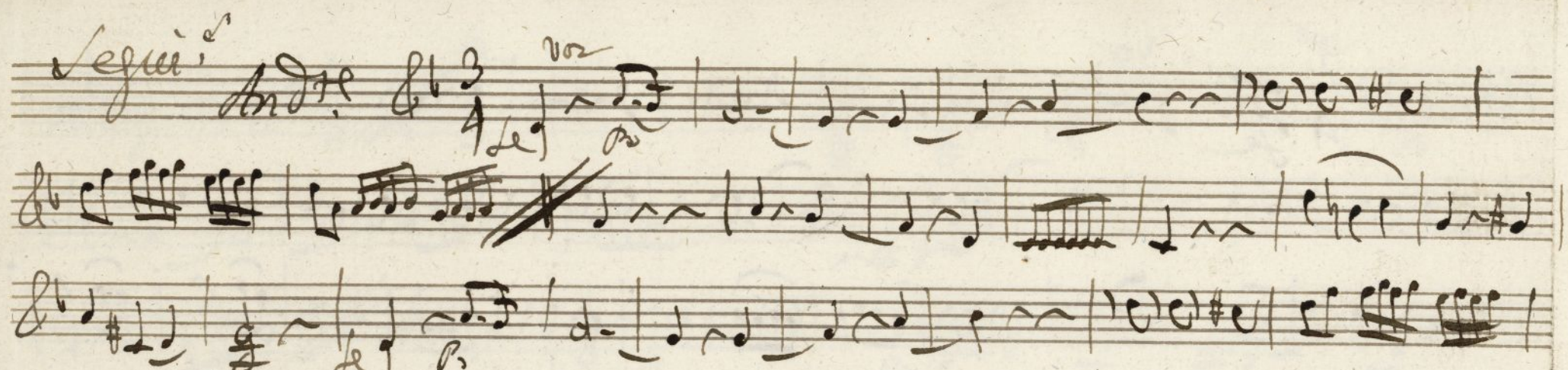
Allegretto $\text{G}^{\flat} \frac{3}{4}$ ~~Le~~ *Voz* *Po*


Allegro *Le* *Po* *Parola*

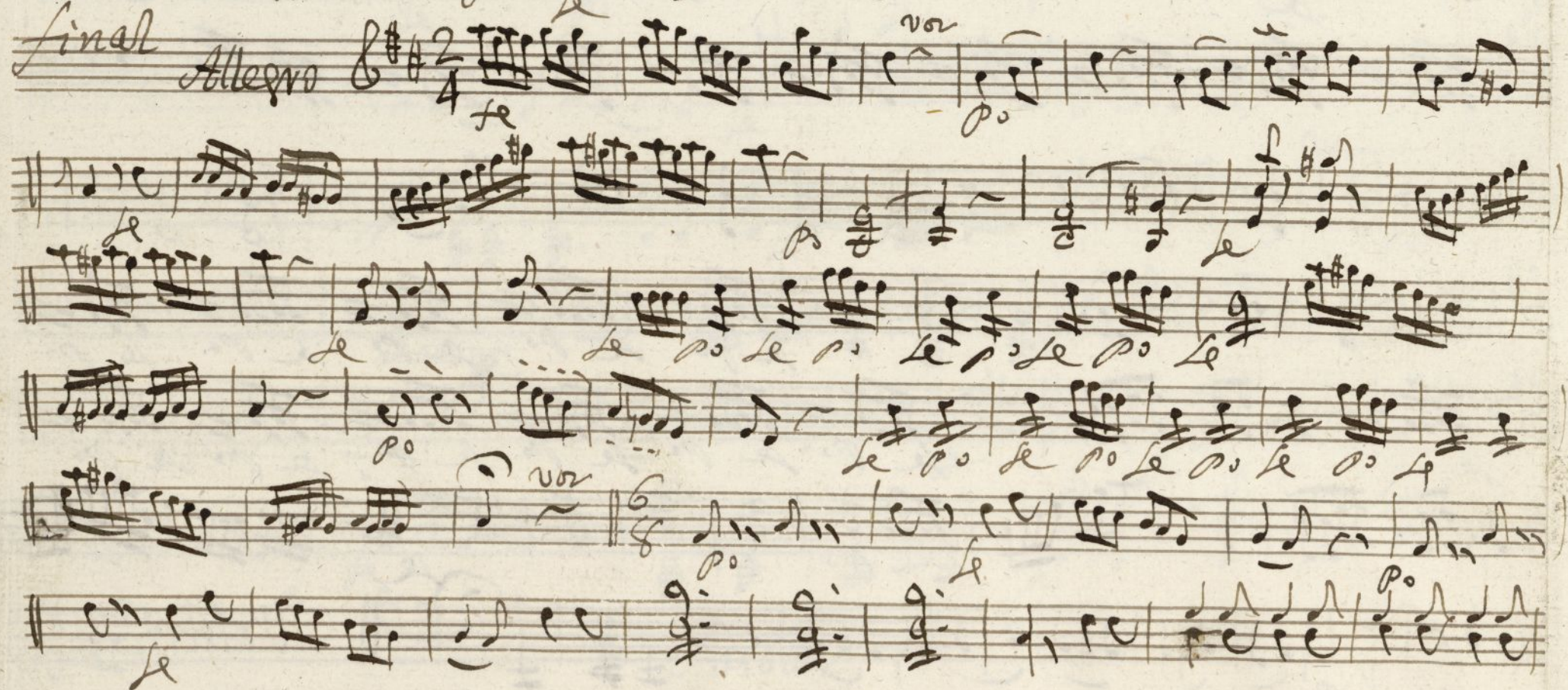
Ande $\text{G}^{\sharp} \frac{2}{4}$ ~~*Po*~~ *Voz* *Po* *al puente* *Allegro* *Parola*

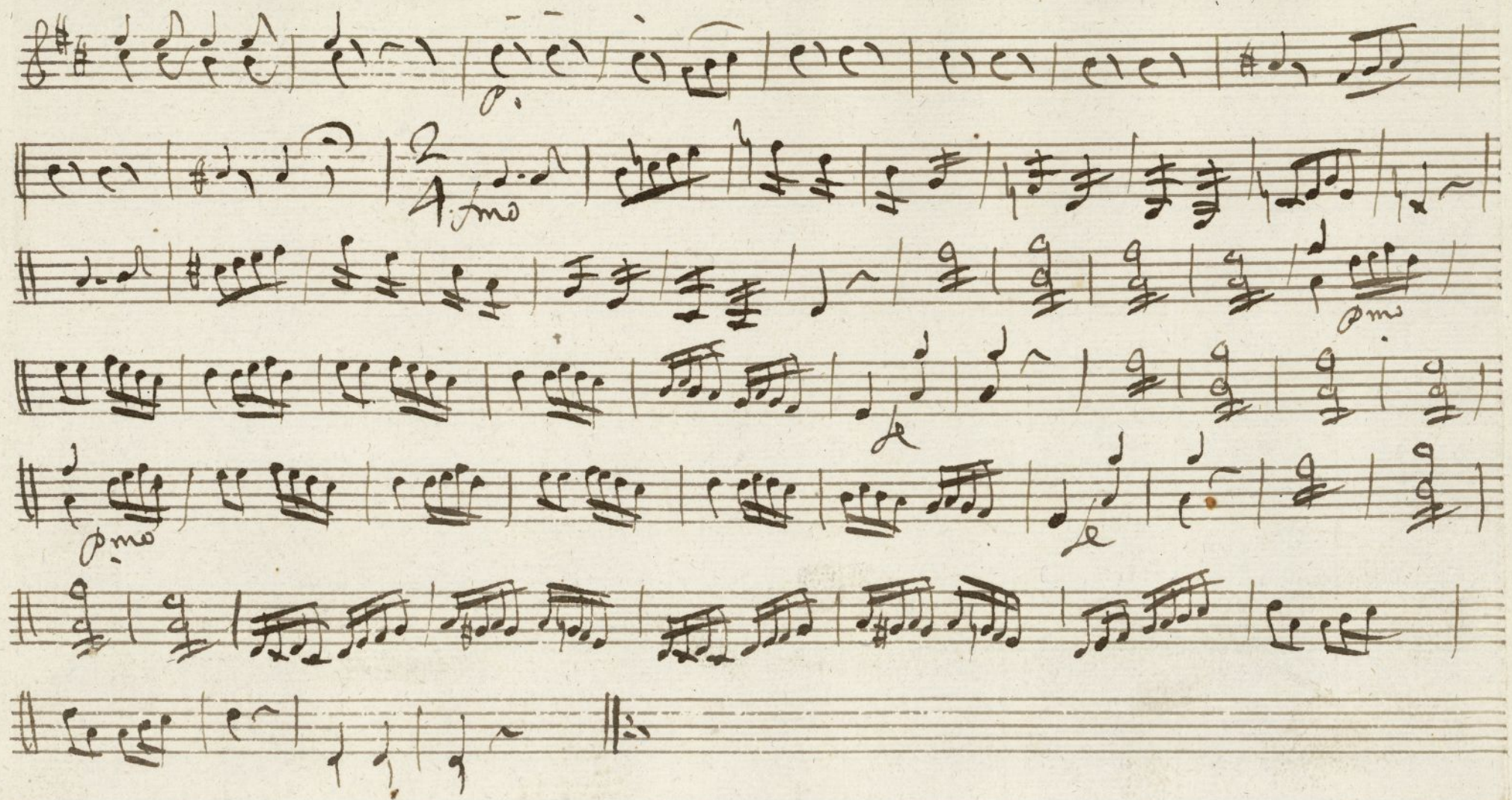
Vivo 2/4 *fe* *Vo* *po*

Volte *Allegro*

Segue Andte 3/4 ^{vo} 

Allegro 

Final Allegro 2/4 ^{vo} 



Ayuntamiento de Madrid

Violin Segundo

MUJ 133-7

Sonadilla à 3; hazer de Ladoron fiel.

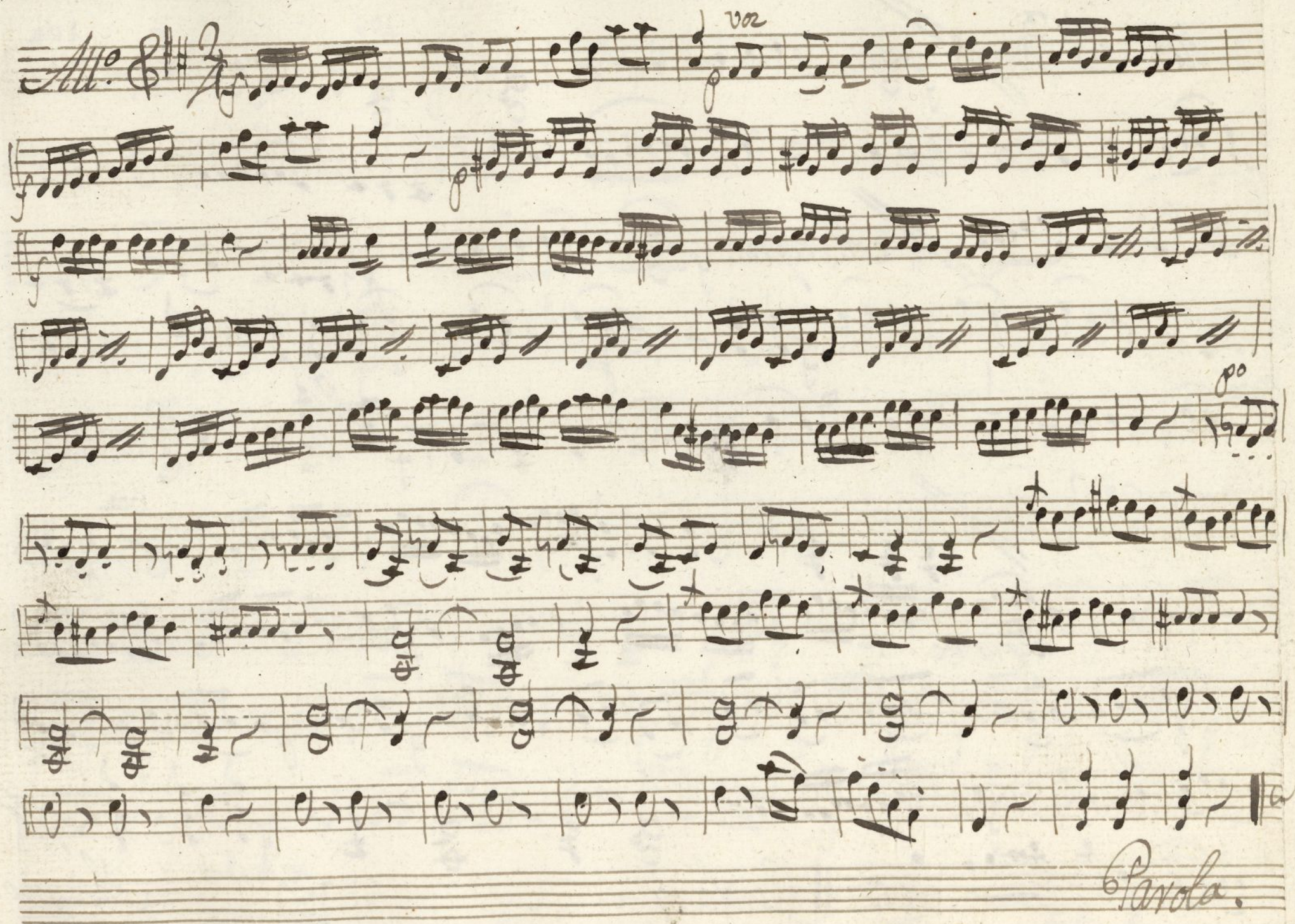
The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and bar lines. There are several dynamic markings and performance instructions: 'Parola' appears on the fourth staff, 'voz' on the fifth, and 'Adagio' on the seventh and eighth staves. The score concludes with a double bar line on the eighth staff, followed by the word 'Parola' written in a large, flowing script.

No
All^o no mucho. *Piano solo.* *Allegro.* *Voz*

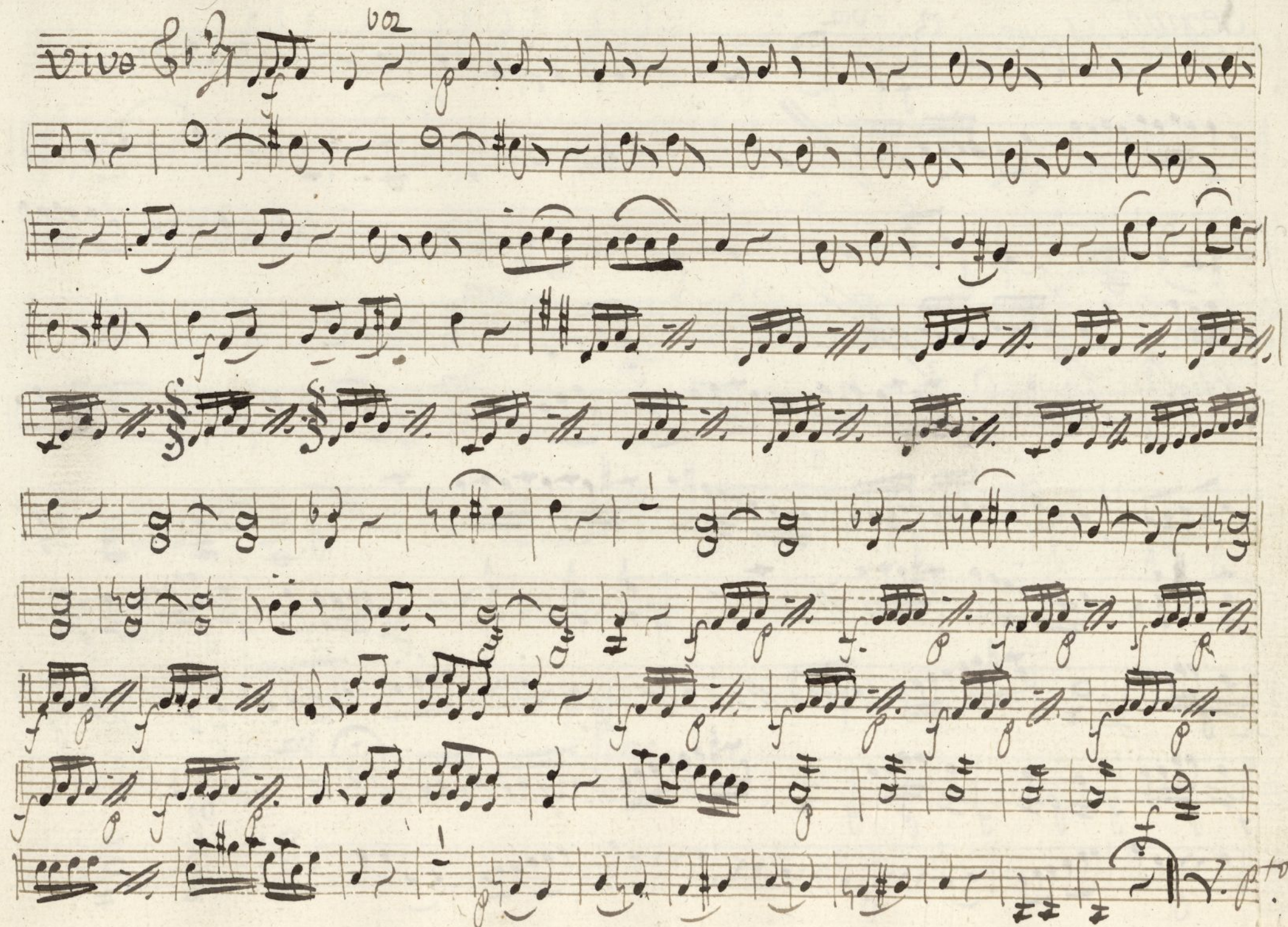
All^o poco. *Voz*

Allegro. *Parola.*

Ayuntamiento de Madrid



Handwritten musical score for two sections. The first section is marked 'Allegro' and features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes a vocal line with a '1. vez' (first time) marking and a piano line with a 'Parola' (word) marking. The second section is also marked 'Allegro' and features a treble clef, a key signature of one sharp (F-sharp), and a 2/4 time signature. It includes a vocal line with a '1. vez' marking and a piano line with a 'Parola' marking. The score is written on five staves, with the first two staves for the first section and the last three staves for the second section. The handwriting is in brown ink on aged paper.

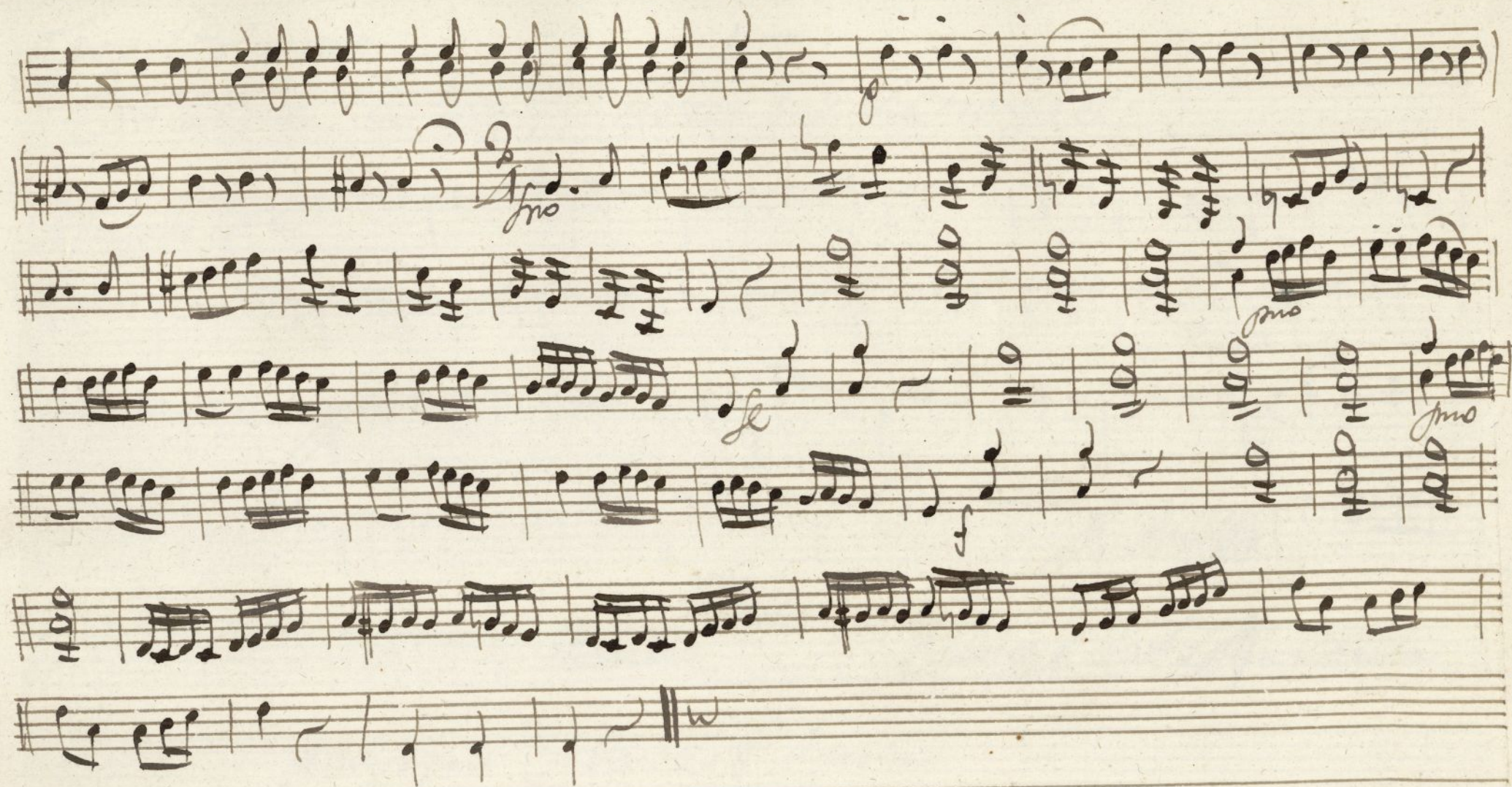


Sequid. *And.^{te}* *3* *voz*

Allegro. *D.C.*

Allegro. *voz*

voz *6*



Fine

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Oboe Primero

Mus 133-7

Conadilla à tre; hazer del Ladronfiel;

Allegretto & C

Parola

Non

Do

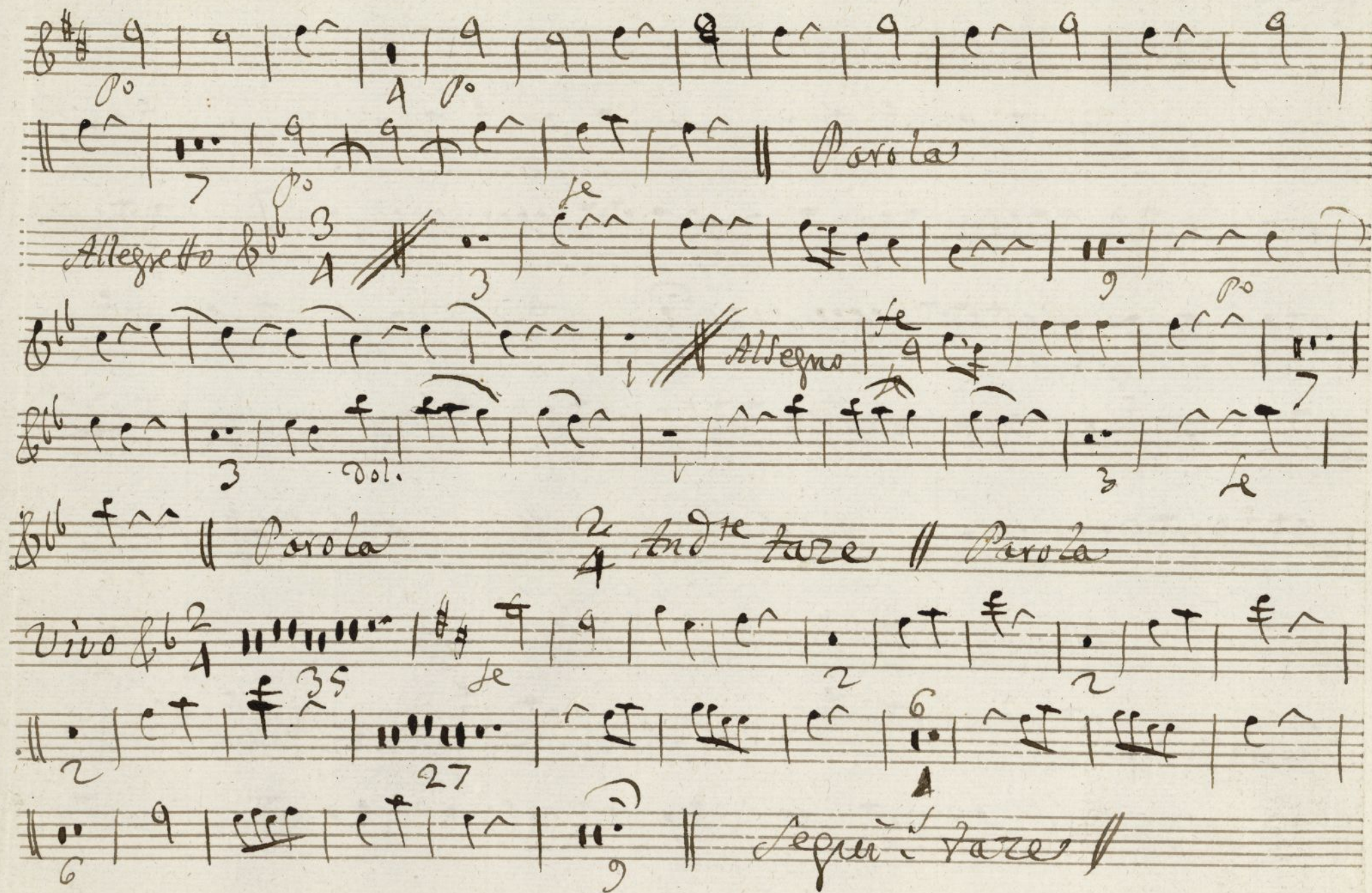
Parola

Allegro poco $\frac{3}{8}$ haze // Parola

Allegro & A $\frac{2}{4}$

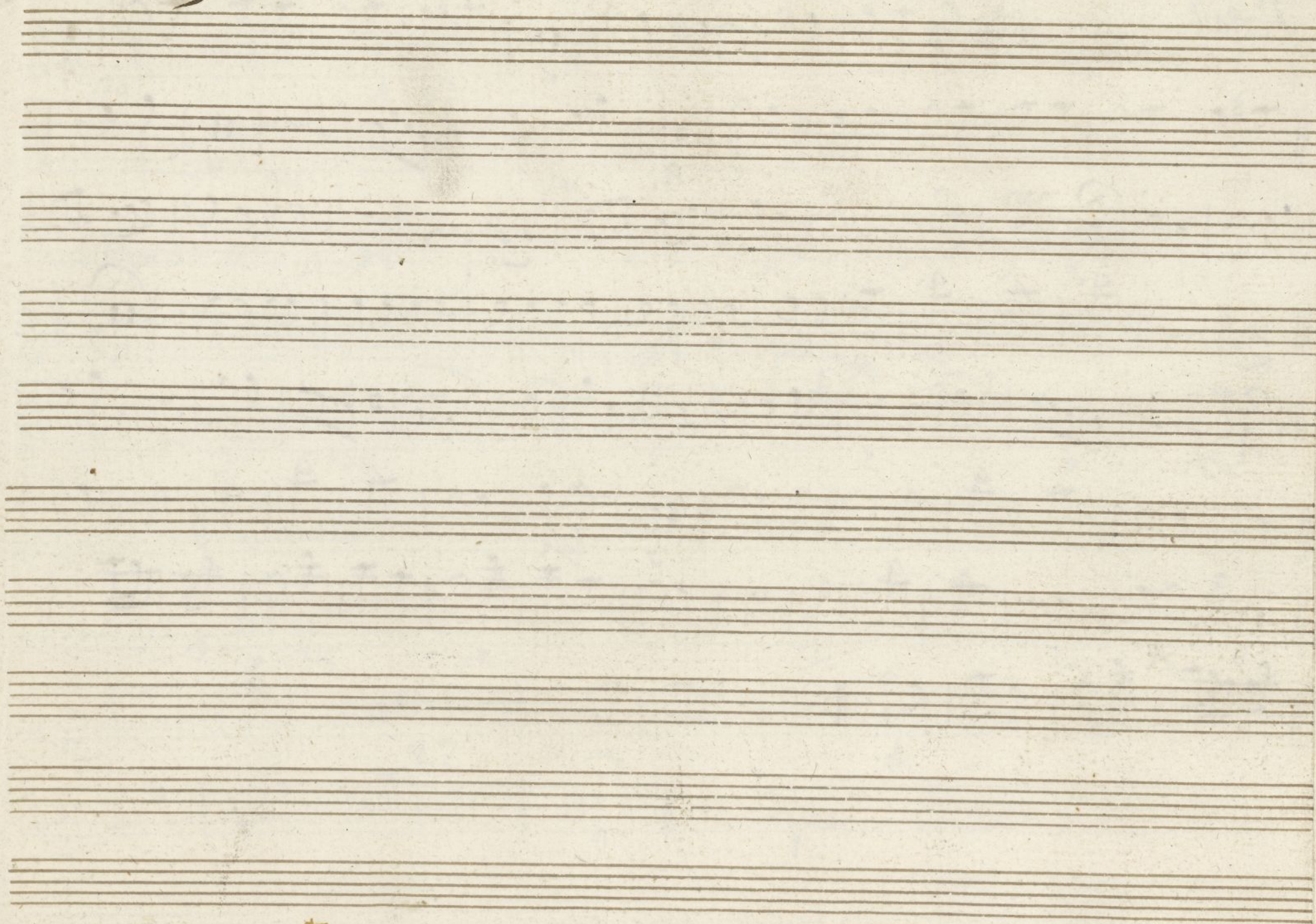
Parola

Allegro



final *Allegro* &# 2/4

The musical score is written on eight staves. The first staff begins with the word 'final' and the tempo marking 'Allegro', followed by the key signature of one sharp (F#) and the time signature of 2/4. The notation includes various note values, rests, and dynamic markings. The music concludes with a double bar line on the eighth staff. Below the eighth staff, there are four empty staves.



Oboe Segundo

Mus 133-7

Conadilla a tres; Hacer del Ladron fiel

Allegretto & C

Parola

Allegro & # 2/4

Parola

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Treble clef, key signature of one sharp (F#). Notes: quarter, quarter, half, quarter, quarter, quarter, half, quarter, quarter, half, quarter, quarter, half, quarter, quarter, half. Dynamics: *p*, *f*.

Staff 2: Treble clef. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

Staff 3: Treble clef, key signature of one flat (Bb). Tempo: *Allegretto*. Time signature: 3/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*. Marking: *Parola*.

Staff 4: Treble clef, key signature of one flat (Bb). Tempo: *Allegro*. Time signature: 2/4. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *f*. Marking: *Parola*.

Staff 5: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

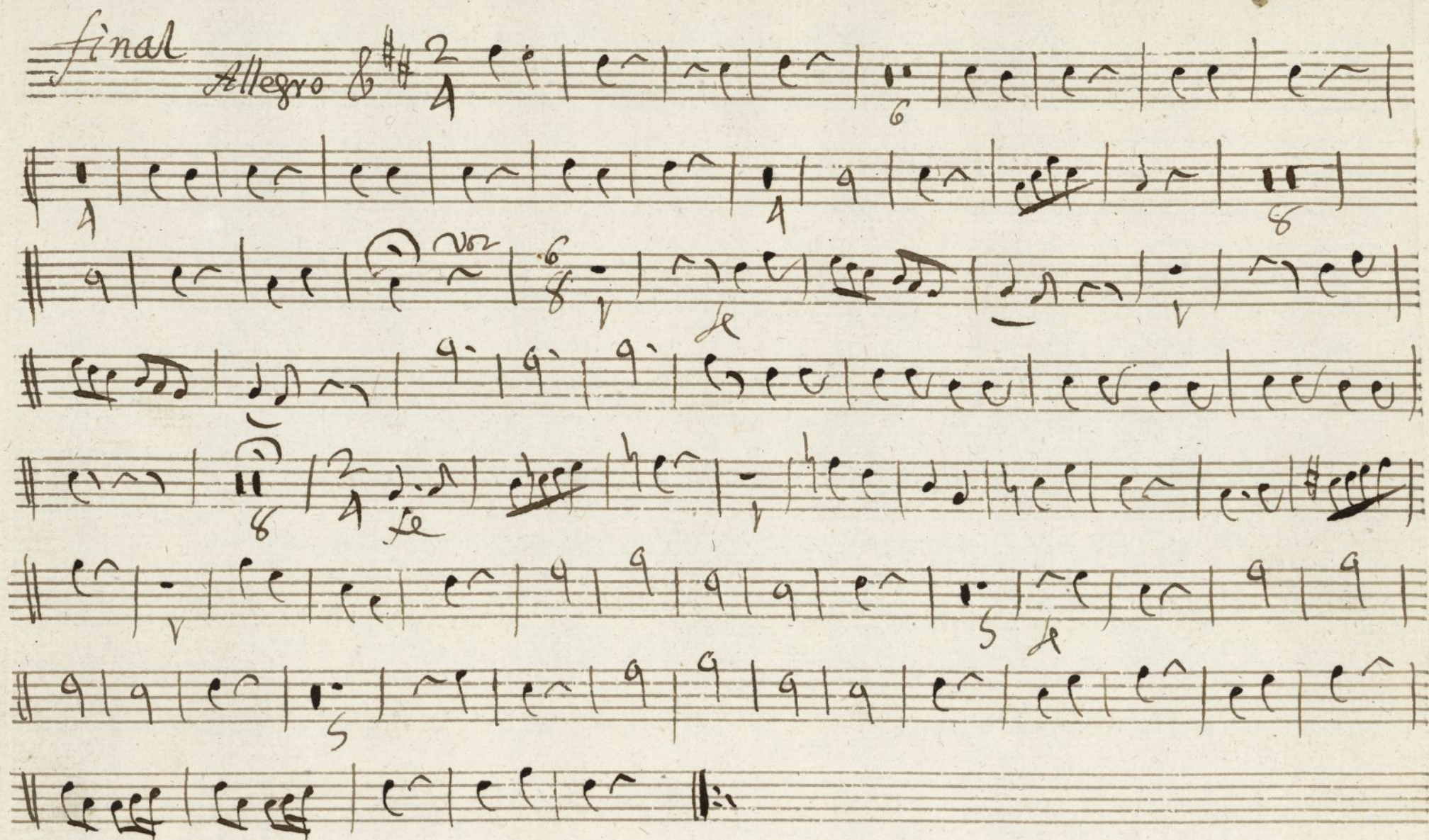
Staff 6: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

Staff 7: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

Staff 8: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

Staff 9: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

Staff 10: Treble clef, key signature of one flat (Bb). Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p*, *f*. Marking: *Parola*.

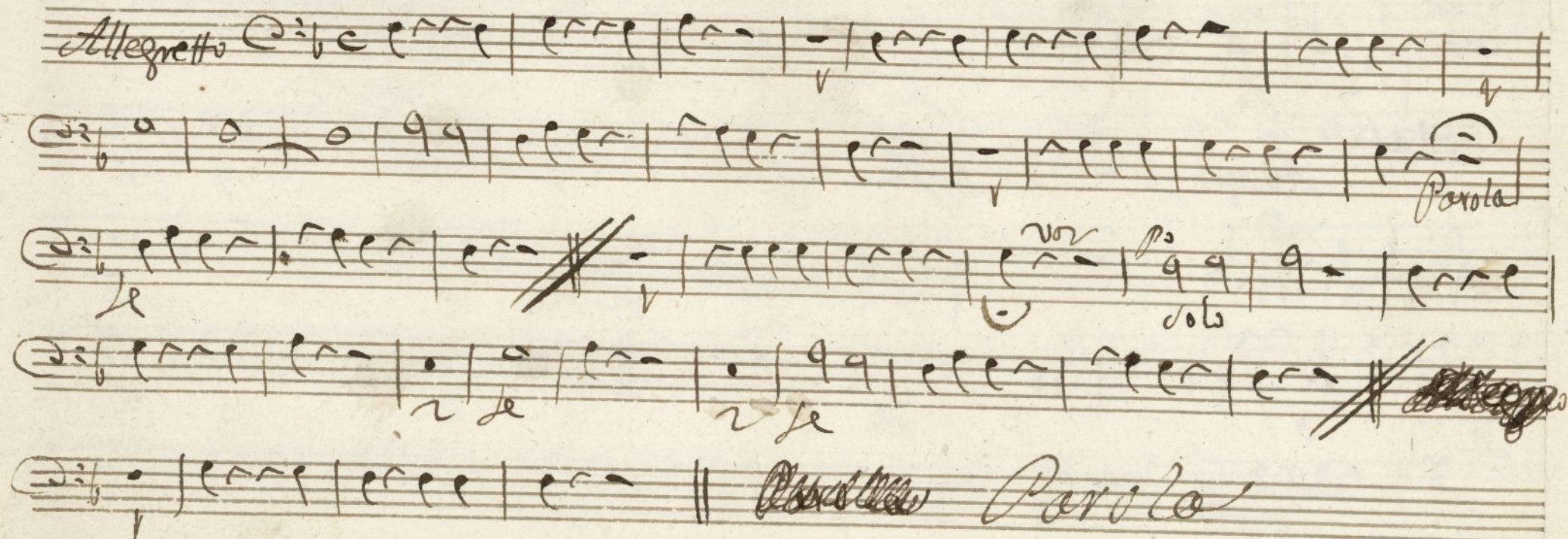


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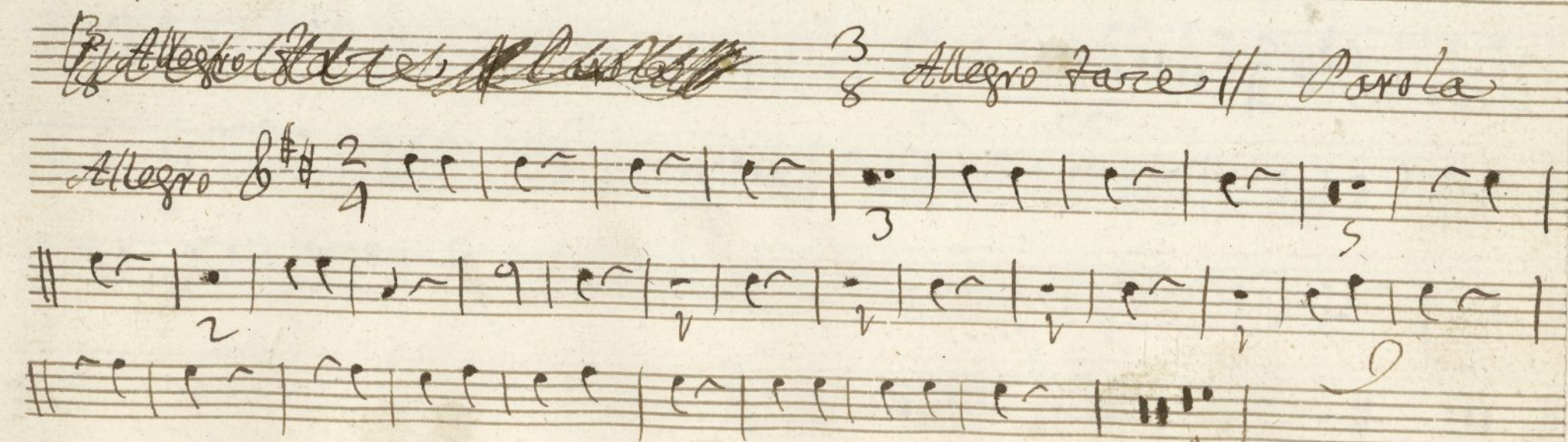
Trompa Primera

Lonadilla à be; hazer del Ladron fiel

MW 133-7

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

Parola

Allegro $\text{C} \frac{3}{8}$ 

Parola

Handwritten musical score for a piece in G major, 2/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody, featuring a repeat sign and the word "Parola". The third staff introduces a new section, marked "Allegretto" and "C: 3/4", with a key signature change to one flat (Bb). The fourth staff continues the melody, marked "Allegro" and "C: 2/4". The fifth staff features a repeat sign and the word "Parola". The sixth staff is marked "Andr. 2/4" and "Parola". The seventh staff is marked "Vivo 2/4" and features a key signature change to one sharp (F#). The eighth staff continues the melody, marked "Vivo" and "2/4". The ninth staff features a key signature change to one flat (Bb) and the word "Segui". The tenth staff concludes the piece with a double bar line.

final *Allegro* 8[#] 2/4

The musical score is written on eight staves. The first staff begins with the word 'final' and 'Allegro' in italics, followed by a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings. The music concludes with a double bar line on the eighth staff. Below the eighth staff are two empty staves.

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Trompa Segunda

Mus 133-7

Zonadilla à Rey: Hacer del Ladron fiel;

Allegretto

le no

Parola

Allegro ~~*Hacer*~~ *Parola* *Allegro* *Hacer* *Parola*

Allegro

2 3

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves, featuring various musical notations, dynamics, and tempo markings.

Staff 1: Key signature of two sharps (F# and C#), 9/4 time signature. Dynamics include *p* and *4 p*. The notation includes quarter notes, half notes, and rests.

Staff 2: Continuation of the melody with a *Parola* marking.

Staff 3: Marked *claf* and *Allegretto*. The key signature changes to one flat (Bb), and the time signature is 3/4. Dynamics include *p* and *3*.

Staff 4: Marked *Allegro*. The key signature changes to one sharp (F#), and the time signature is 3/4. Dynamics include *p* and *3*.

Staff 5: Marked *Parola*. The notation includes quarter notes, half notes, and rests.

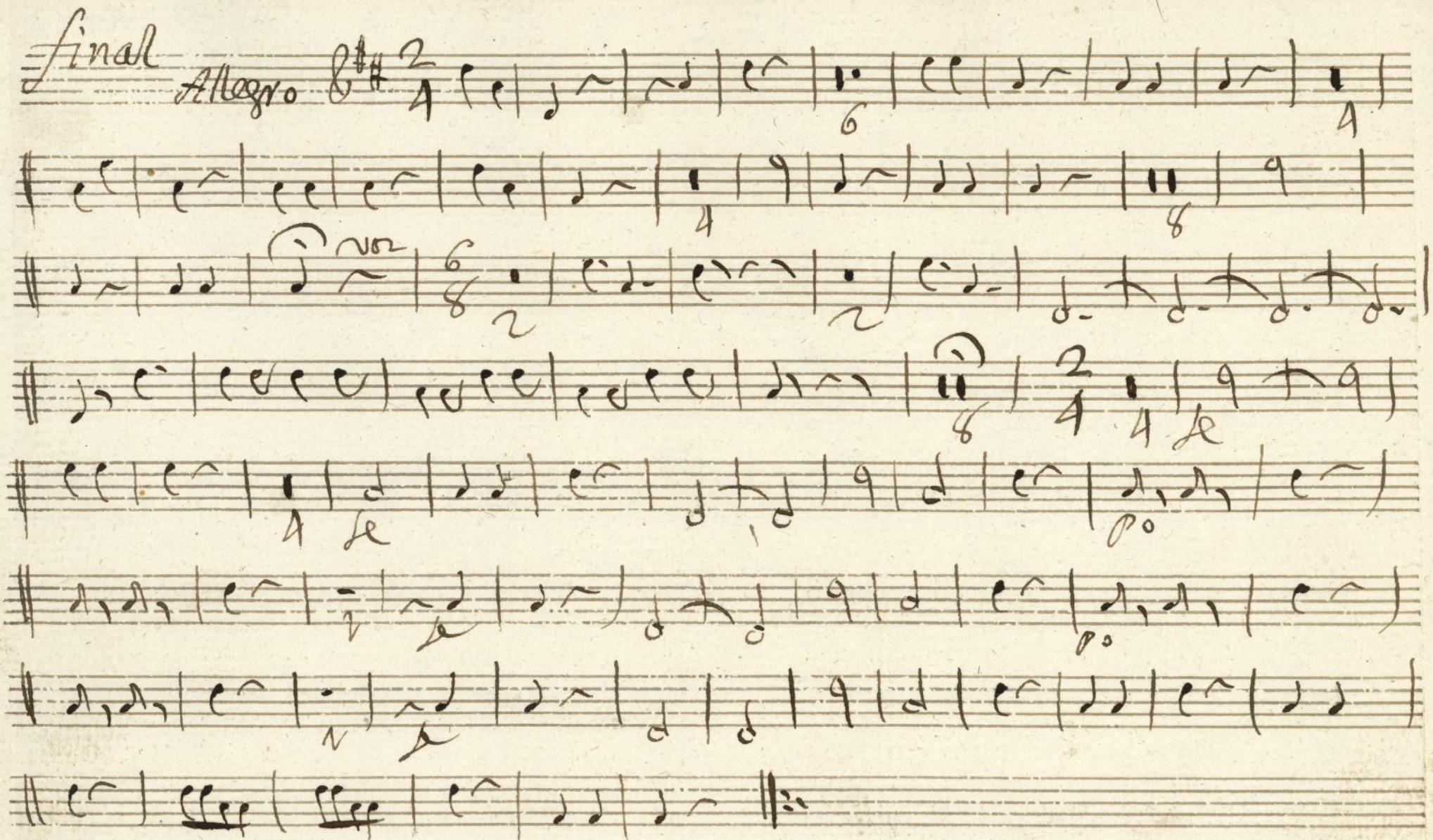
Staff 6: Marked *And. # tace* and *Parola*. The time signature is 2/4.

Staff 7: Marked *Vivo* and *2/4*. The key signature changes to two sharps (F# and C#). Dynamics include *p* and *35*.

Staff 8: Continuation of the melody with a *27* marking.

Staff 9: Continuation of the melody with a *p* marking.

Staff 10: Marked *Segue tace*. The notation includes quarter notes, half notes, and rests.



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Contra soprano.

Mus 133-7.

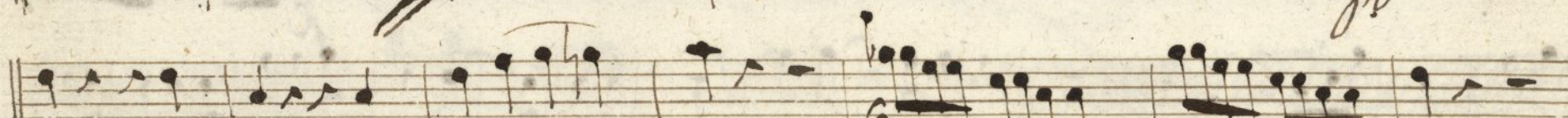
tonadilla á tres; hazer del Ladrón fiel;

Allegretto. 



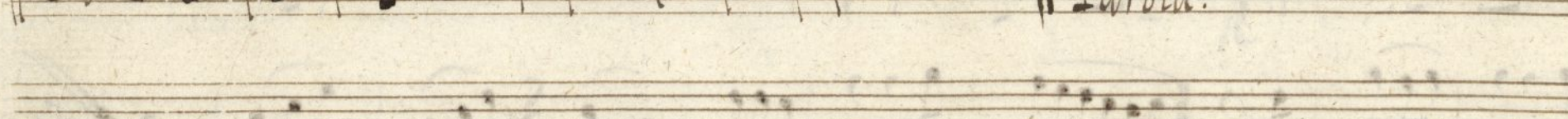


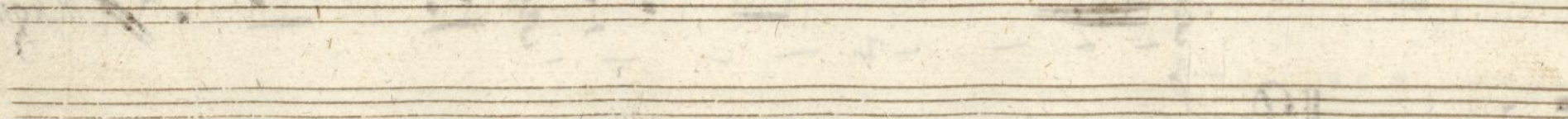












No
All. no mucho 3/8 *p.º todo* *vo*

Allegro

Allegro poco 3/8 *p.º* *vo*

Allegro

Parola.

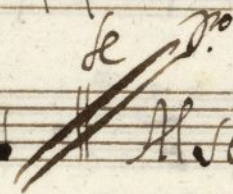
Allegro 2/4

p *f* *pp* *vo* *re*

Parola

Seguidilla

Andante



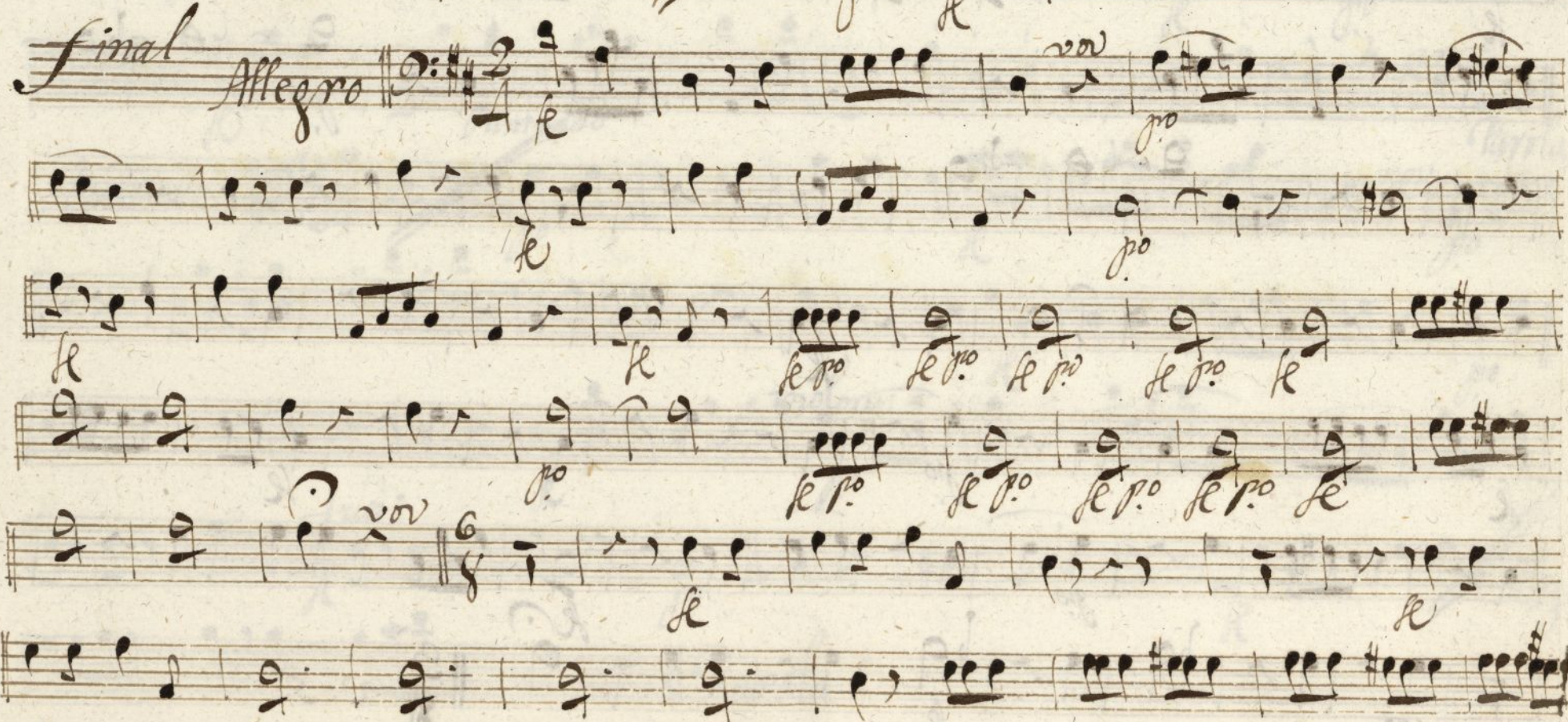
Allegro

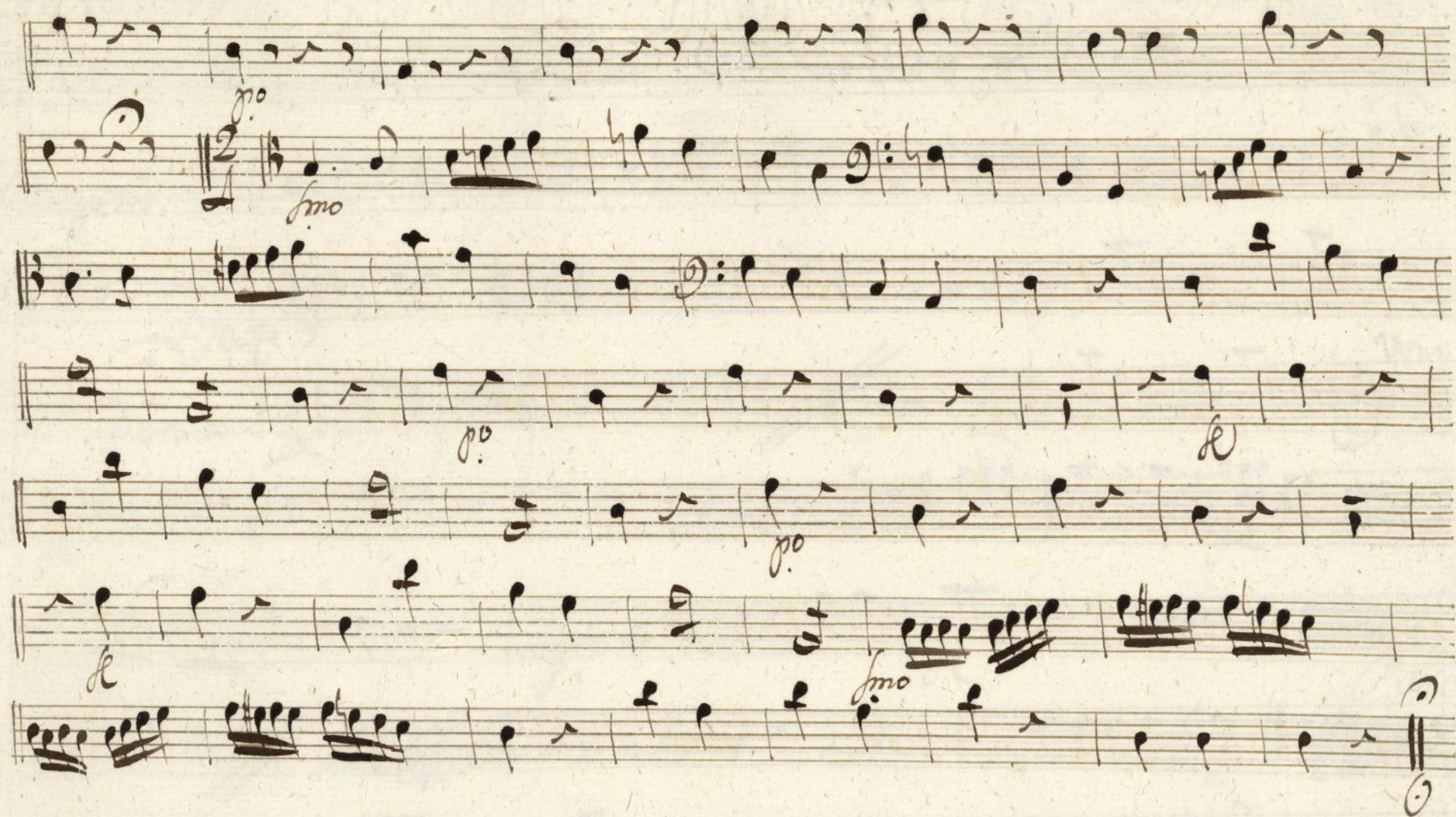
le

D.C.

Final

Allegro





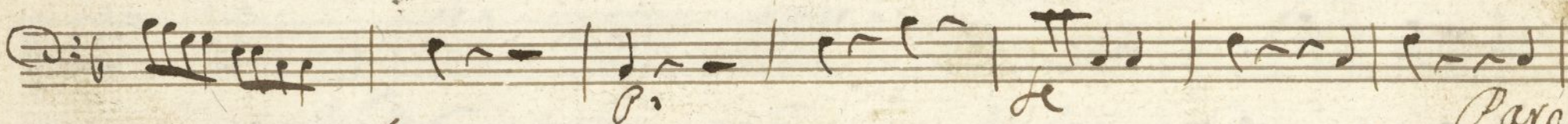
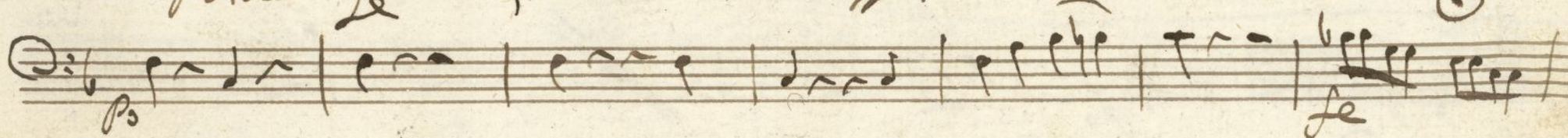
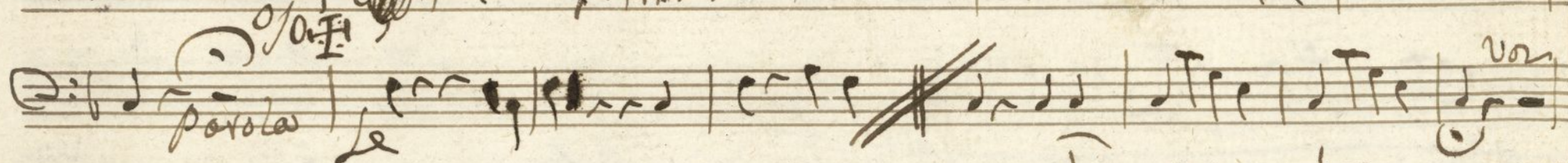
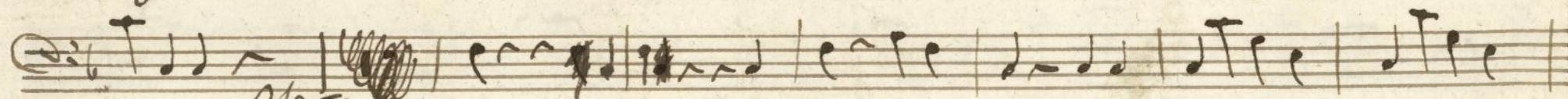
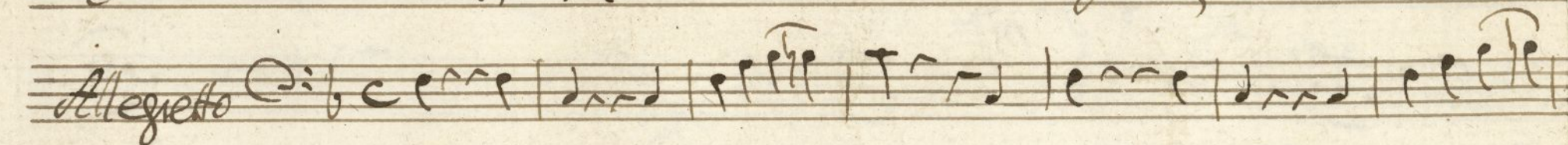


Contrabajo

~~Contrabajo~~

Mus 133-7

Conadilla à hei; Lazer del Ladron fiel;



No

All.º nomucho *pº todo*

Allegro

Parola

Allegro poco *pº*

Allegro *Parola*

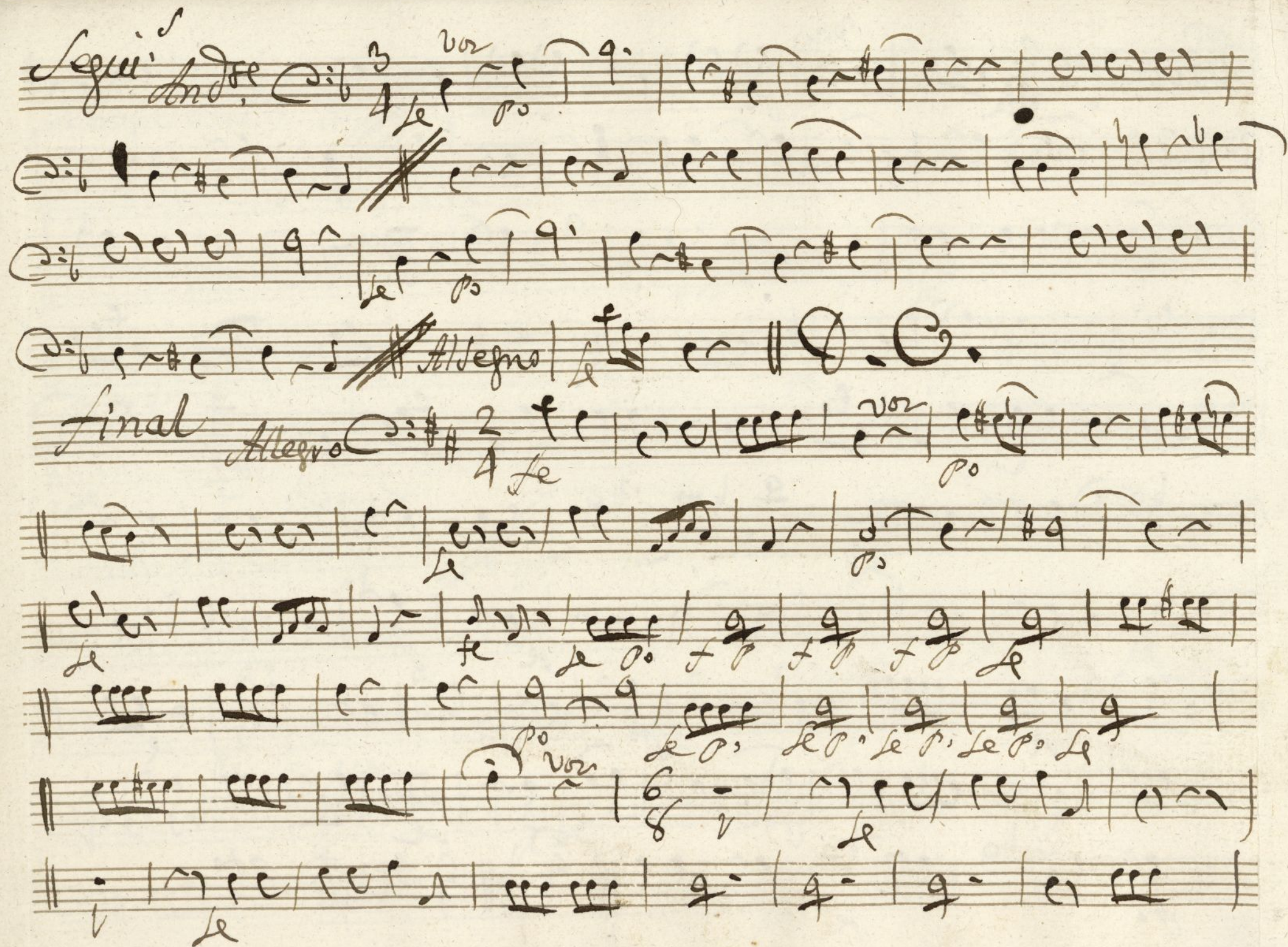
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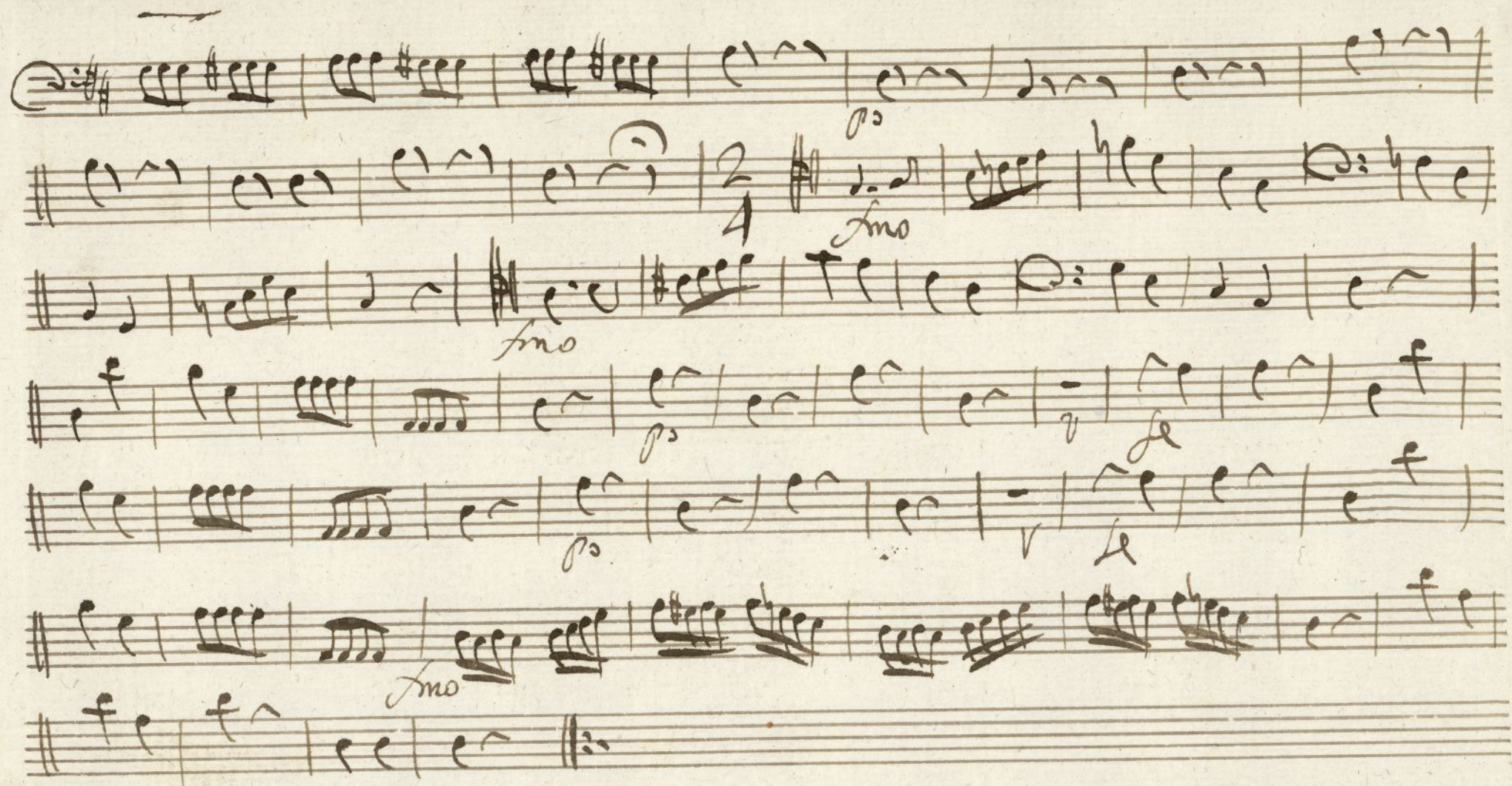
Allegro $\text{C}^{\sharp} \frac{2}{4}$

Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *le*, and *po*. The score begins with the word "Vivo" and ends with the instruction "Volteado".

la





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