

Sra Vicenta.

Leg.^o 8.^o

Conadilla à tres

La Pariega;

Del S.^r Moral:

*{ Sra Porta
Sra Morale
S.^r Garcia*

1798.

All.^o Comodo

Handwritten musical score on five systems. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "All.^o Comodo" is written above the first staff. The score consists of five systems, each with a brace on the left. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p", "f", and "ff". There are also some handwritten annotations like "Vink" and "Le".

Handwritten musical score for 'Moralet'. The score is written on five systems of staves. Each system consists of a vocal line (soprano or alto clef) and a piano line (bass clef). The lyrics are written below the vocal line. The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Spanish and describe a scene of a girl going to a beach.

Yo no se en la Pa pe le - ra
García / Mien tra es cri bo dos Car - tas
que ha es con di do mi ta de - o
Con la chi ca ve re al Pra - do
en lu gar de ir a pa seo yo me quie ro ir
que por ti Con tu Cu ña do sa ja re a la

a el con der yo me
 no che zer ba jase *Allegro*

Moraleja
 el que ver me echar de cara el que

me dà mas que vos pechar me dà mas que

vos pechar *par.a* des pue de pa seo i
 po

remos despues do dos tres a tres

car do dos tres a tres car

ber heeee a si puedo sin Cui da do

Violon a si puedo sin Cui da do su in ten tor
la Pa rie pa

de ser bar de ser bar su
des pachar la Pa rie ga des pachar ta

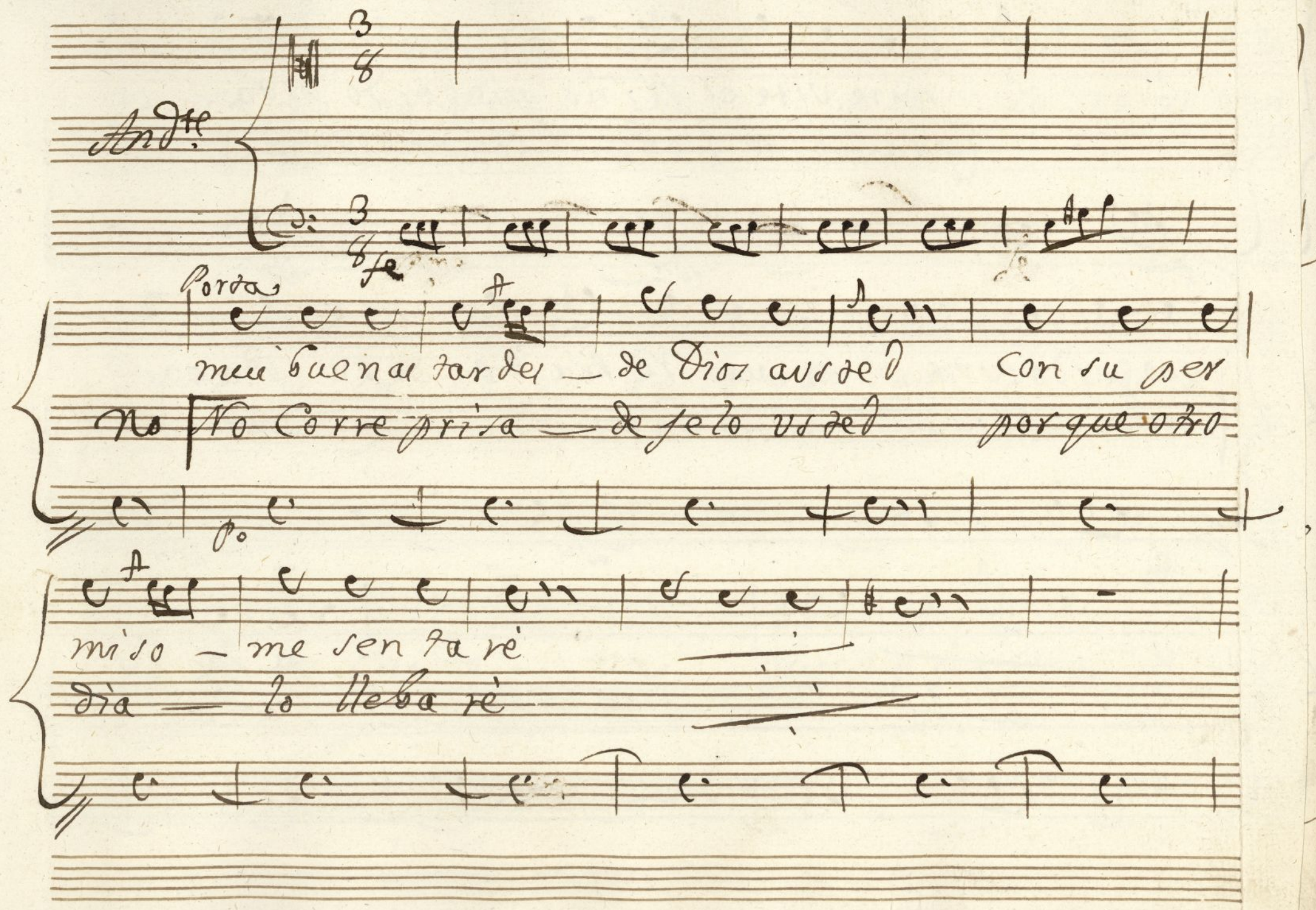
in ten dos ob ser bar su in pa ten dos
Pa tie ga des pa char, 2a

des pa char

vare ella

Parola / ^{oaxia} ~~Maria~~ ya son las cinco, y no puede tardar mucho la Pariega,
que yo ande en atorrapujos! si mi mujer la Cojiera con el Niño de milrino
ya la tendríamos buena; se ha caído de secreto, ha tenido que irre
fuera de Madrid, y me ha en cargado que la de. Cuanto se frezca,
y me saca las entrañas como yo no enziendo de esta Cora; ^{llaman} pero estan
llamando, se me figura que es ella con efecto; quiera Dios se vaya
preito, y no vuelva;

Handwritten musical score on a single page, numbered 4 in the top right corner. The score is written in brown ink on aged, slightly stained paper. It features a vocal line with lyrics in Spanish and a piano accompaniment. The tempo is marked "Andte" (Andante) in the upper left. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "meu buena tarde — de Dios avsed Con su per / No Corre prisa — de jelo ussed porque otro / miso — me sen ta re / dia — lo lleba re". The music is written on five staves. The first staff is a blank treble clef. The second staff is a blank bass clef. The third staff is the vocal line, starting with a treble clef and a key signature of one sharp. The fourth and fifth staves are the piano accompaniment, starting with a bass clef. The score is divided into measures by vertical bar lines. There are some handwritten annotations, including "Porta" above the first measure of the vocal line and "fe" above the second measure. The lyrics are written below the vocal line, with some words underlined. The paper shows signs of age, including some staining and a small tear on the right edge.



Andte

Porta

meu buena tarde — de Dios avsed Con su per

No Corre prisa — de jelo ussed porque otro

miso — me sen ta re

dia — lo lleba re

mire vste el Niño que gordo está
 quando se Heben Condu Mama
 que gordo está es un Retrato de su Papa
 Condu Mama a mi la vida me costará
 ala
 ala

The musical score is written on three systems, each consisting of a vocal staff and a piano accompaniment staff. The lyrics are in Spanish and appear to be a traditional song or hymn.

System 1:

Vocal: *Yo ro ro mi' Aí' -- -- no a la ro ro ro yan*

Piano: *Yo ro ro mi' Aí' -- -- no*

System 2:

Vocal: *dar a la ro ro ro ro yan dar que si'*

Piano: *dar a la ro ro ro ro yan dar*

System 3:

Vocal: *yo no se cui'da - ra quien te ha v'ia de cui'*

Piano: *yo no se cui'da - ra*

dar quien se ha vi'a de cui dar a la ro ro
 ro y andar yan - - - dar a la ro ro ro
 ro ro y andar - - - ~~Ma And.~~
 Ma And.
 le

Nowa lei
 To ya es toi en la pa lestra la No pita hi
 An An An An An An
 Por ray
 Con a que re Con tra ban do
 re sa can do
 An An An An An An
 no se de ja de chu par no se de ja de chu
 en en en en en en

par - de chupar

No sea fa ne
 No ay pa ciencia

No ay Pa ciencia

ni fa ti que que yo me sue do es per ar
 ni pru den cia pa ra tan to to le rar

ni pru den cia pa ra tan to to le rar

que - - yo me - sue do es - per ar
 para tan to to le rar

que - - yo pa - ra

para tan to to le rar para

me puedo esperar que yo me puedo esperar el pe
 tanto to le rar para tanto to le rar to le
 tanto to le rar para tanto to le rar to le
 rar esperar
 rar to le rar
 rar to le rar

Parola, Gar³ y tome usted del Corbatita, dos fajos, Cuatro bañeros
 dos Juñones, dos Mantillas, Cuatro gorras, y el dinero de la mesada,
 Porta, esta bien, Gar³ por Dios que cuide usted de ello, que en menos de Cuatro meses
 he comprado estos en vendedores por la vera, Porta, y no me lo como, el Año es
 trábiese, y lo voy a vender; Vamos no sea usted Zicabero que para eso tiene un
 hijo que es lo mismo que un ternero, Gar³ y porque dices que es mío?
 Porta, porque los ojos el pelo, las Narices, y la voz son de usted; Gar³ y ahora veremos.
 Porta, ya le va a salir undiente y preciso; Gar³ No empezemos, Porta, tan bien se le van

la feria; ^{son} ~~suppon~~ y el ca se lero, la Campanilla, los dije, ^{Porta} Como el chico el san
 trahiero, lo ha tirado a la Calle, y Cuando baje por ellos ya los a bían quitado,
^{son} pue da buena Cuenta de ello, ^{Porta} Mire vsted ya dice Joita, ayo, papa,
^{son} ~~la~~ o en tiendo, ^{Porta} Vaya vsted por otros dije, ^{son} los ultimos serán
 ertos, Cuidado: esperate un poco que en fente vive un Matero, y saldremos de
 la papa; ^{vale} ^{Porta} Comosada el Majadero; ~~Morale~~ ^{vale} una vez que sea
 marchado quiero a bariguar el hecho:)

Musical score for voice and piano. The tempo is marked **Allegro**. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the notes.

Lyrics: *Mo ra Ce*
 que ora dia que in so
Porta ... Jo se ñ ora boi Jo
 len cia sin pe dir me a mi li cen cia Como sea re
 san do Con a que re Con tra ban do por si le que

be a qui aen trar Como
ren comprar por si

Parola, Morale y que trae de contra bando?
Porta... Panas, Musu linas, Lien w,
Panuelos, Mora, Inadamar,
Porta; So trae cosas que se ven bo;

Morale Porta
ar to a dicho en pocas bozes Malo malo ba el se

Cuento el ardid y el fin si miento

el Ardid y el fin gi miento mi Can de la baño

yar mi Can de la ba apoyar

hora es po So com que con tiene yn no puer que

prara el contra bando tra bando el el tuyo te rei mi cha ri do se in terea en ellos si no fuera pro hi vi do que lo vendes sin Reserba en los generos que vendes tam bien de so yn tere car me

Si me fuera pro hi si
 que lo vender sin re ser
 en los pene ros que ven des
 tam bien debo inte re rar me

el con tra ban do que traigo
 es a quel que mai seo Cul ta
 en los Se ne ros como es tos
 No de be us ted se ño ri ta

no se da por de co mi so no se
 y que mai se ma ni fi es ta y que
 todos los hom bres le tie nen to dos
 ten es ta co sal mezclar se en el

fin

da - nor de - - - co mi - - - so;
 ma - se ma - - ni fie - - - ta;
 los hom bre - - le tie - - - nen;
 [P] Co so - - - mer car - - - se;

Allegro
doceve

Co pe ere Cueba no luego so
 li ci ta porque los pe neros quiero mi

rar quiero mi rar
 ella el in

Porta

tringu lis Com prende sa trapa y al pu na

ma quina me quiere ar mar

uego en mi A po sen to que te pa ra ra be de

lan te de este ven tu ro so In stan te yo me

quiero apro bechar yo me quiero a pro bechar

Porta Hora

de ñora de ñora del

susto esta muerta del a tierra la

Puerta la Puerta yo tengo de echar yo ten

de hechar la traigo los diges

y el car ca de zero pero ma

di nero no quiero gastar no

quiero gastar no quiero gastar

Ahora, para quien son estos digelme a co

Ahora, gido por sorpresa la Verdad luego con

f. p. fiera o de mi te acorda o de

mi se acorda a cordar

yo es toi de lo

Nora, *par,* *Rinke chora!*

di lo pronto que mar tirio vamos

Nora, *Rinke*

luego para esta Va bia yeste fuego

Yesta Va bia yeste fuego yo no

yo no puedo to lerar yo no puedo to le

suedo to lerar yo no puedo to le

rar yo no pue do to le rar to le rar to le

rar yo no pue do to le rar to le rar to le

rar

rar

Parolas / Hora / sino lo dize, te aogo, e / ten un poco de paciencia;
 Hora / vamos, el melor en cargo: yo no se que te respondera, hor / despacha, el curadel
 Pueblo de tu madre; hor / buena buena disculpa! el Para su Prima, que se caio por las ferial;
 hor / y no havien mas que esta casada, tu lo has de decir, Confietala verdad, el y ya lo edicho
 hor / Seran para la Pariega, el Cualet? hor / la del contrabando Conquiensta Contraban
 decy, el / Tono soi Contraban dista, hor / pronto te dare Respuesta;

Allegro

Morale

Mira mira el Con tra bando el con tra ban do

Porta

se ño ri ta se ño ri ta por Dios Juana Juana

Morale

le echaré por la ven tana que no quiero su frir

ma, queno

ten re ten re poco a

Mora!

poco O que rabia que so fogo es pre

Porta

Mora!

ciso con de ner la es for zo ro de re ner la yo le

zengo de es tellar yo le

par. y Porta

en tan cri ti co mo men to

Al

Al

no mea re bo a dis cul par

Al

Al

no mea trebo a di cul par di cul
par di cul par

sfz
Parola / *Mor* de quien es este muchacho? dilo maldita Pariega, *Porte* yo
 surgo que del Señor, que es quien me da la moneda, *Mor* si, todo se espere,
 te acordarás de la fiesta, y me quiero ir con contento donde nunca más te vea,
 la Manzilla, la Berquiná, *Por* decir la verdad en fuerza, toma gran demonio
 lee ^(ad un papel) satisfaze tus sospechas; *Porte* que saldrá de este pastel? que salga
 lo que quisiere, que ami no me a de faltar contra bandos a do cenar;
Mor Conque el Niño es de tu Primo, *Por* si Señora, *Mor* de manera que como nada
 me a dicho... *Por* sino fueran pico tras las mugeres, y curiosas nada de esto su
 cediera, *Mor* pero yo... *Por* dame los brazos, y dejemos ~~la~~ la Contienda;)

final

41

Allegro

Mora,

sigue tu Cuidando al Niño — no pue me en

Cuentro satisfecho — pue me en Cuentro satis

Porta

pues vos deis me perdonen si en algo llegué a fal-
tar si en algo llegué a faltar
de un contento tan plausible nadie puede disfru-
de un contento tan plausible nadie puede disfru-

Handwritten musical score on aged paper, featuring four systems of staves. The lyrics are in Spanish and appear to be a song or a piece of music with a narrative or emotional theme. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *pp* (pianissimo).

The lyrics are:

fe - - - - cha gar,
o tra vez Con tal or
pe - - - - cha no me vuel va a gra si ar agra
si ar no me vuel va a gra si ar - agra si ar

Porta

pues vos deis me perdonen si en algo llegué a fal-

tar si en algo llegué a faltar

Todos

de un contento tan plausible nadie puede disfru-

de un contento tan plausible nadie puede disfru-

tar nadie puede disfrutar nadie puede disfrutar
 tar nadie puede disfrutar nadie puede disfrutar
 tar que gozo siente el pecho que
 tar
 dicha siente el alma de nuevo de la Calma sol

Porta
que
Punteado

bamos a gozar bol ba - - - - mos a go

Todos

zar que gozo siente el pecho que dicha siente el

que gozo siente el

Arco

alma de nuevo de la Calma bol bamos a go

1a dot
 Zar bolba - - - mor a po zar que
 go to gara que dicha
 que go to riene el pecho que dicha riene el
 de nue bo de la calma de nue bo
 alma de nue - bo de la calma de nue -

de la calma bol bamos a gozar bol bamos
bo de la calma bol bamos a gozar bol bamos
a gozar bol bamos a gozar
a gozar bol bamos a gozar
Cadenencia
que gozo siente el pecho que dicha siente el
Punteado

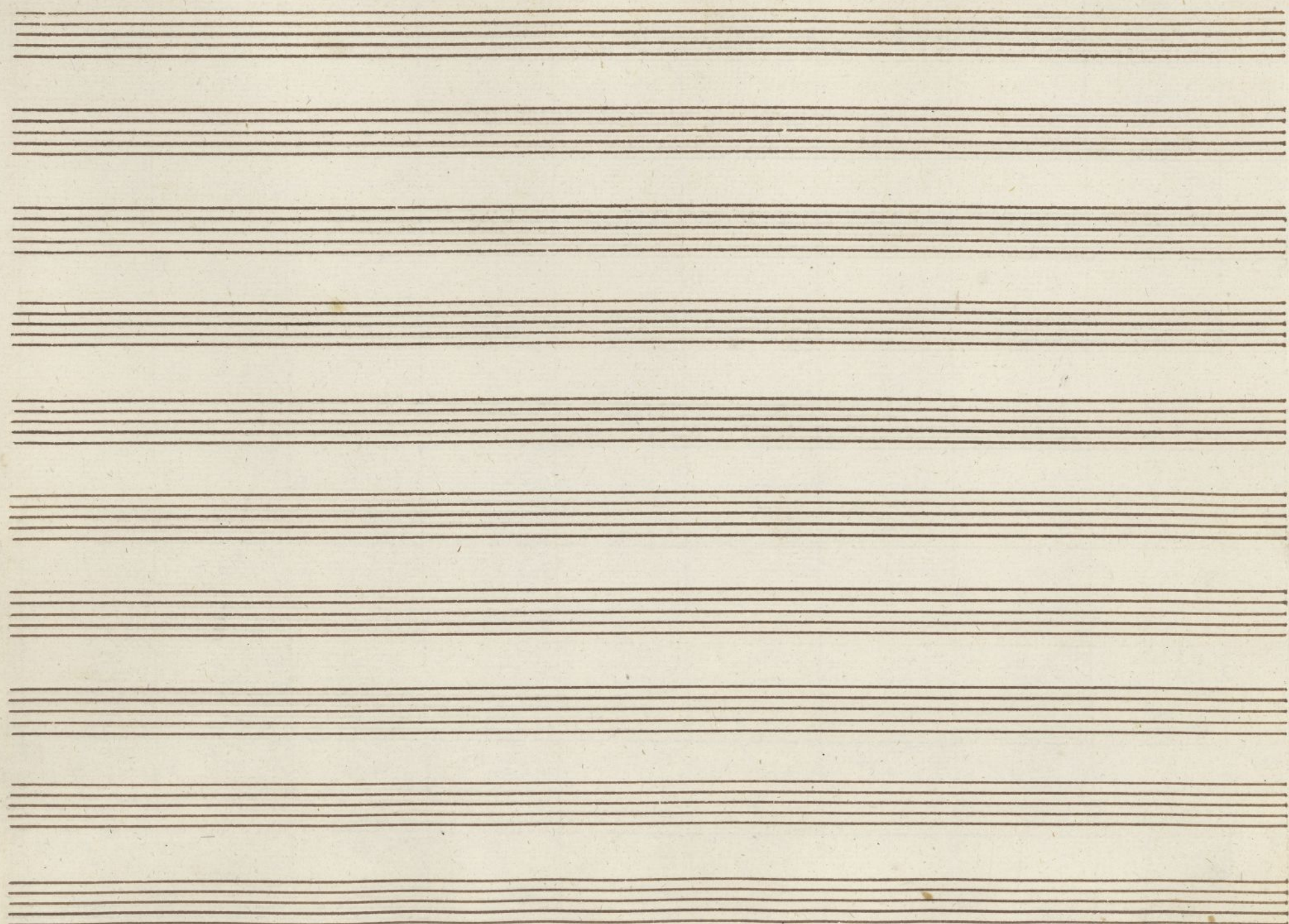
alma La Calma
 alma de nuevo de la Calma bol bamos a gozar bol
 ba - - - mos a gozar de nuevo de la
 Calma bol bamos a gozar
 Calma bol bamos a gozar

arco
p.

de nuevo de la Calma vol bamos a po
 de nuevo de la Calma vol bamos a po
 zar de nuevo de la Calma vol bamos a po
 zar de nuevo de la Calma vol bamos a po
 zar vol bamos a po zar
 zar vol bamos a po zar

Handwritten musical notation for a three-part setting of the word "agorzar". The notation is written on three staves, each with a brace on the left. The first staff contains the melody, the second staff contains the alto part, and the third staff contains the bass part. The lyrics "agorzar agorzar agorzar" are written below the first two staves. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation for a three-part setting of the word "agorzar". The notation is written on three staves, each with a brace on the left. The first staff contains the melody, the second staff contains the alto part, and the third staff contains the bass part. The lyrics "agorzar agorzar agorzar" are written below the first two staves. The notation includes various musical symbols such as notes, rests, and bar lines.



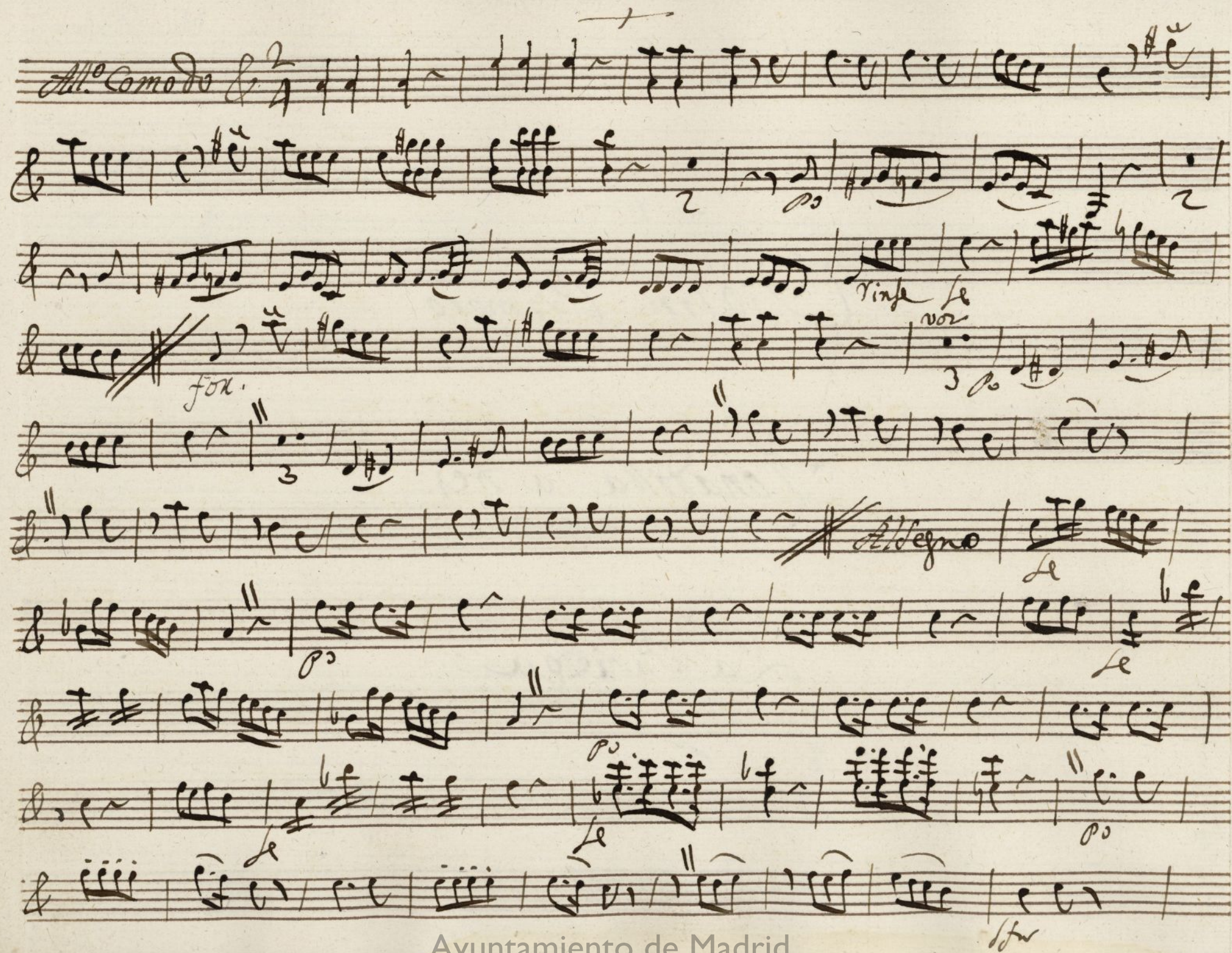
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Violin Primero

Conadilla à tres;

La Pariega



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *le*, *vo*, *fe*, and *pro*. The score is divided into sections, with the word *Parola* appearing on the fourth staff and *Parola corta* on the eighth staff.

The manuscript is written on aged, slightly discolored paper, showing signs of wear and tear.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in Italian. The score is as follows:

Staff 1: *fff* | *f* ~~||~~ *p* *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* |

Staff 2: *vor* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* | *c.* *c.* *fff* |

Staff 3: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 4: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 5: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

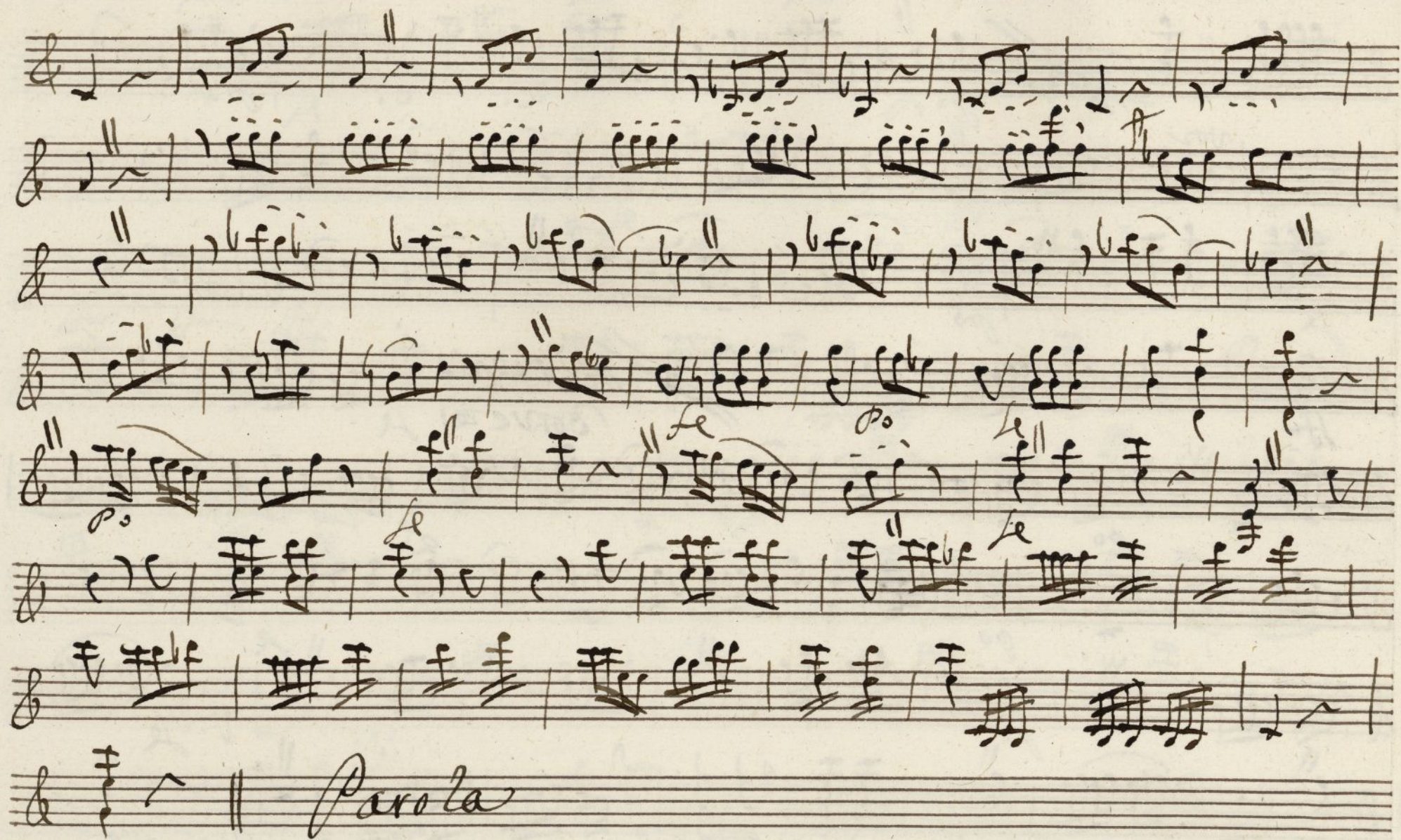
Staff 6: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 7: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 8: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 9: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |

Staff 10: *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* | *fff* |



All.^o
Allegretto & 6

Parola Voti

final

Allegro

Handwritten musical score for "Marcha Nacional" by Manuel Sargantella. The score is written on ten staves. It begins with the word "final" and the tempo "Allegro" in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score concludes with a double bar line and the word "fin".

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several annotations in Italian: 'Punt' (Punctum) is written above the third staff, 'arco' (arco) is written above the fourth staff, and 'le' (le) is written below the fifth and sixth staves. The music is written in a single system, with the staves connected by a brace on the left. The paper shows signs of age, including discoloration and some wear.

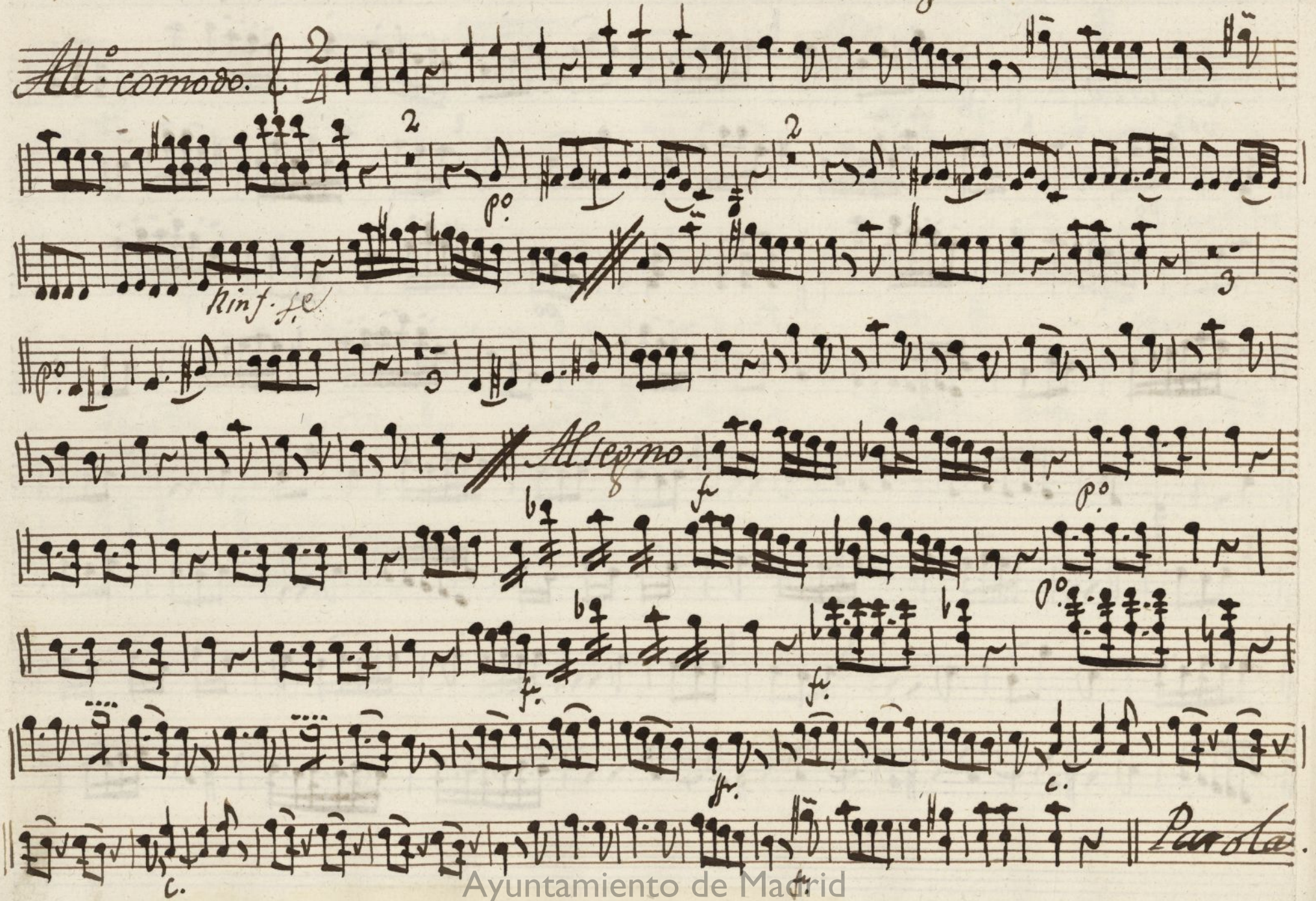
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MU 133-5

Violin 1.º Ton. a 3 La ~~Maravillosa~~ Pariega

Handwritten musical score for Violin 1.º, titled "La ~~Maravillosa~~ Pariega". The tempo is marked "Al.º comodo." and the key signature is one sharp (F#). The score consists of ten staves of music. The first staff begins with a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include "p.", "f.", and "c.". A section marked "Allegro." begins on the sixth staff. The score concludes with the word "Parola." on the tenth staff.



And^{te} 3/8

p *f* *p^{mo}*

Mas And.^{te}

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

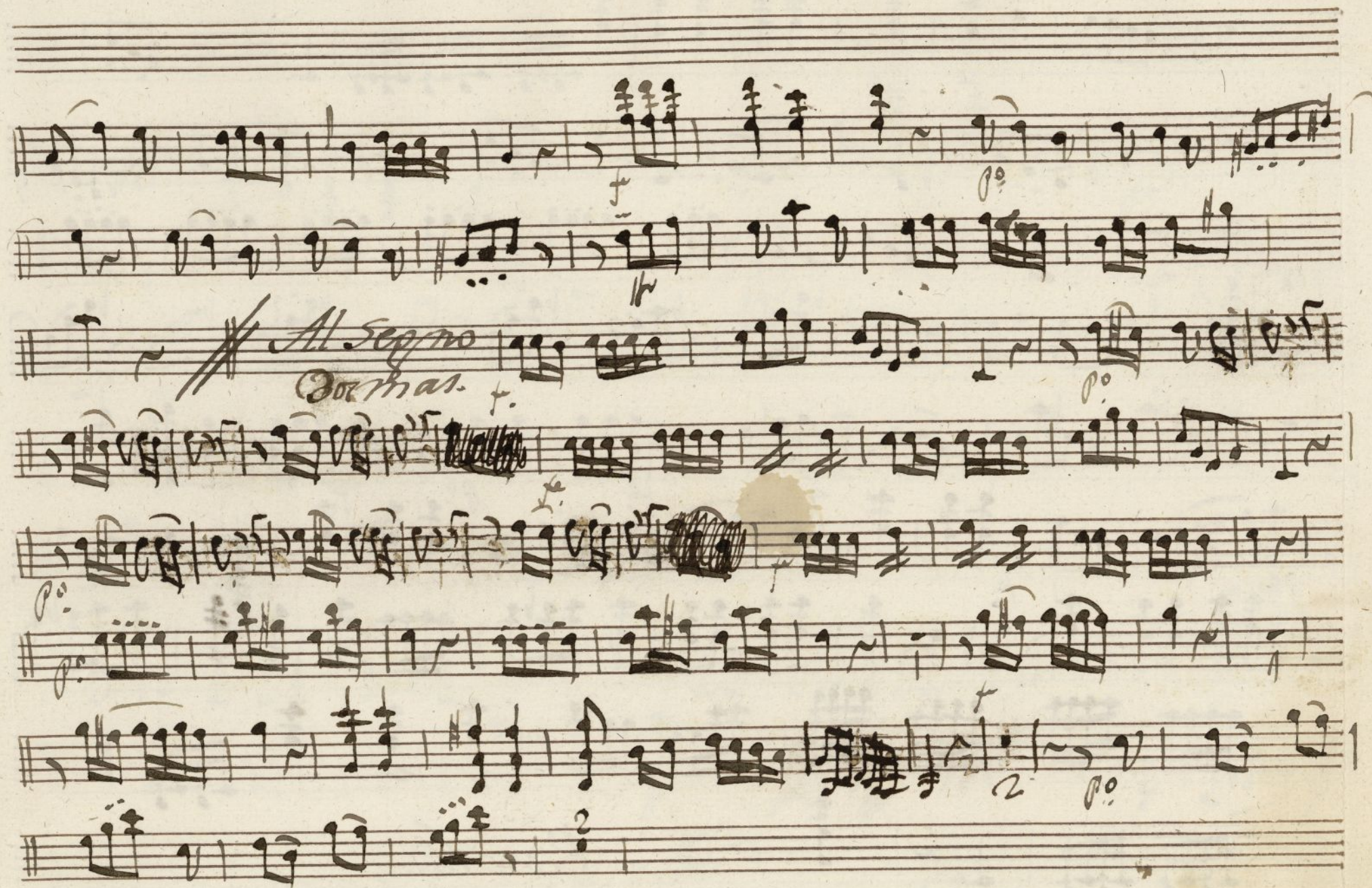
Parola.

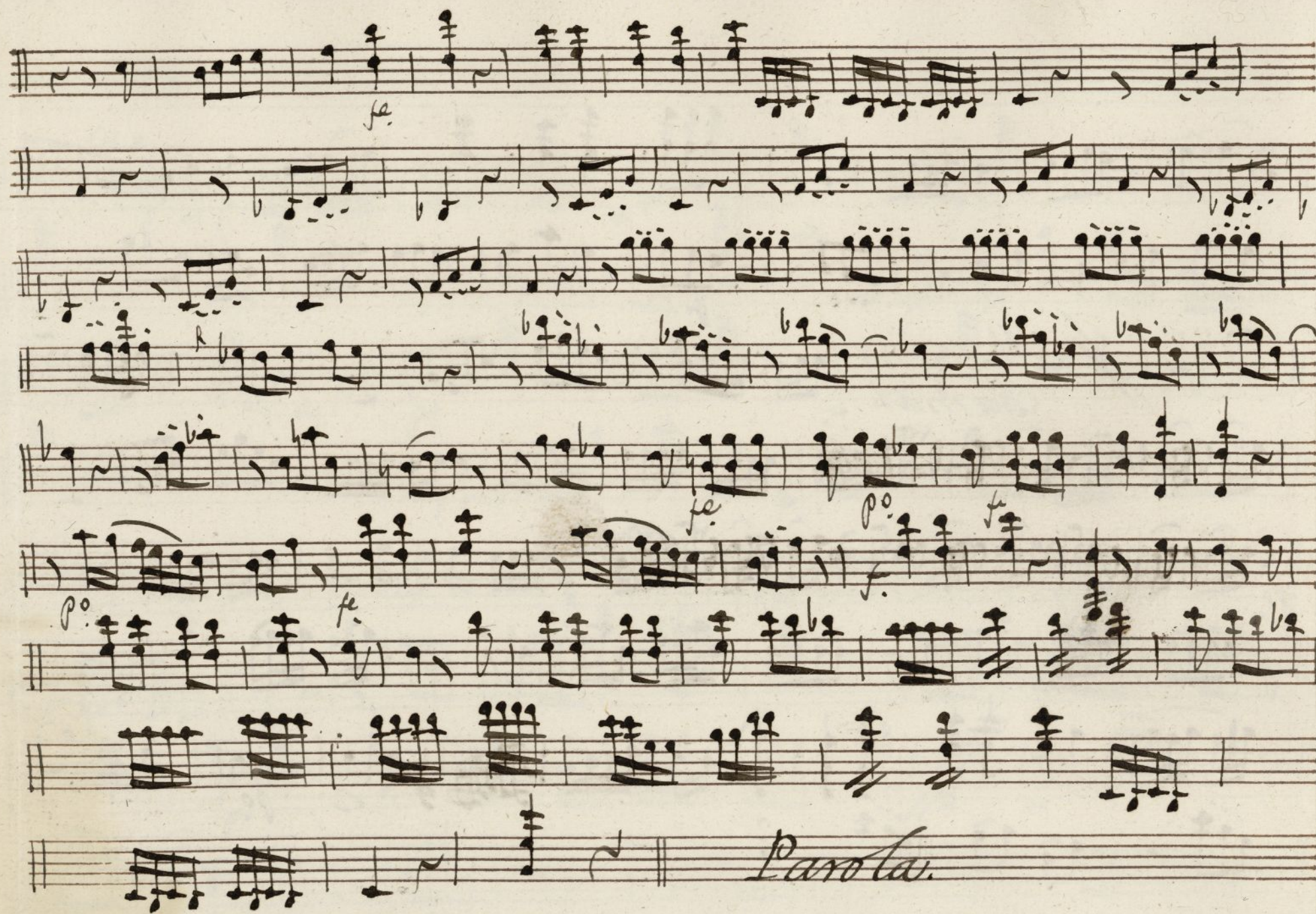
All.^o 2/4

Parola corta

voz

c. *c.* *p.*





Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'p.o.' (pianissimo). The piece concludes with the word 'Parola' and the initials 'V.S.' on the final staff.

final *All.^o*

The musical score consists of ten staves. The first staff begins with the word "final" and the tempo marking "All.^o". The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p^o* (piano), and *ff* (fortissimo). The score includes a section marked "2" and "Punt." (Punteggiato), followed by a section marked "Arco." (Arco). The final staff is marked "Rinf." (Ritornello). The score is written in a single system, with the key signature changing from one flat to two flats.

A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score contains several measures of music, with some measures featuring complex, dense chordal structures. Handwritten annotations include "Punt. do" above the first staff, "arco" above the second staff, and "p." above the third staff. The paper is aged and shows some staining.

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Violin Segundo

Conadilla a trey

La Pariega

All. Comodo & $\frac{2}{4}$

Vink

Segno

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Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Parola" is written on the third staff, and "May Andte" is written above the eighth staff. The page is numbered "2" in the top right corner.

Dynamic markings and other annotations include:

- ff* (fortissimo) above the first staff.
- c.* (crescendo) below the second staff.
- le* (lento) below the third staff.
- 3* (triple) above the fourth staff.
- mo* (molto) below the fourth staff.
- vo* (vivo) above the fourth staff.
- ff* (fortissimo) below the fifth staff.
- mo* (molto) below the sixth staff.
- le* (lento) below the seventh staff.
- May Andte* above the eighth staff.
- le* (lento) below the ninth staff.
- po* (piano) below the ninth staff.
- vol ti* (volte) below the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Parola" is written in the fourth and eighth staves. The tempo marking "Allegro" is present in the fifth staff. The score is written in a cursive, handwritten style.

Staff 1: C. C. C.

Staff 2:

Staff 3:

Staff 4: Parola

Staff 5: *Allegro*

Staff 6:

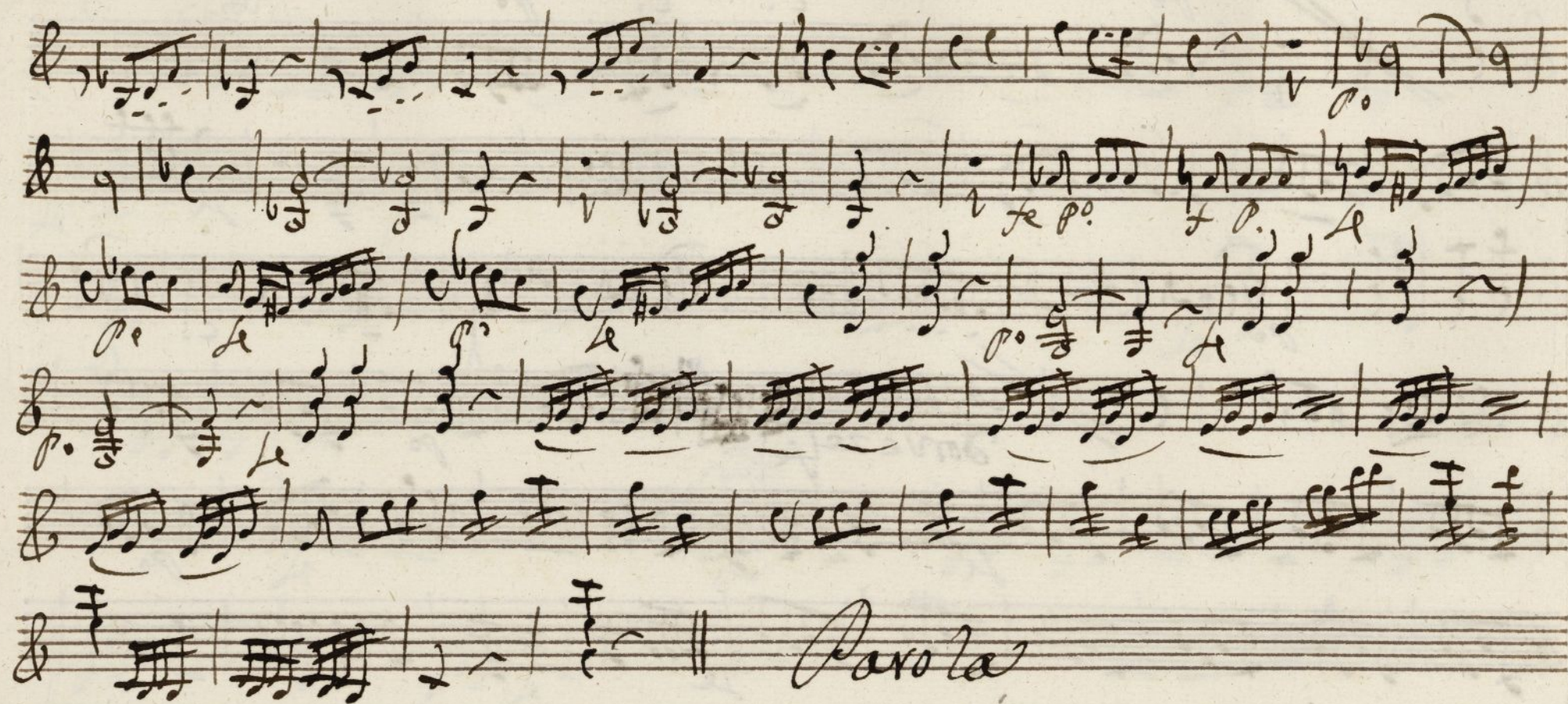
Staff 7:

Staff 8: Parola

Staff 9:

Staff 10:

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes many beamed notes, suggesting a fast or rhythmic passage. There are several dynamic markings, including *p* (piano), *f* (forte), and *vo* (vocal). A section of the music is marked *Allegro* and *Donde zef*. The score concludes with a double bar line and a final note.



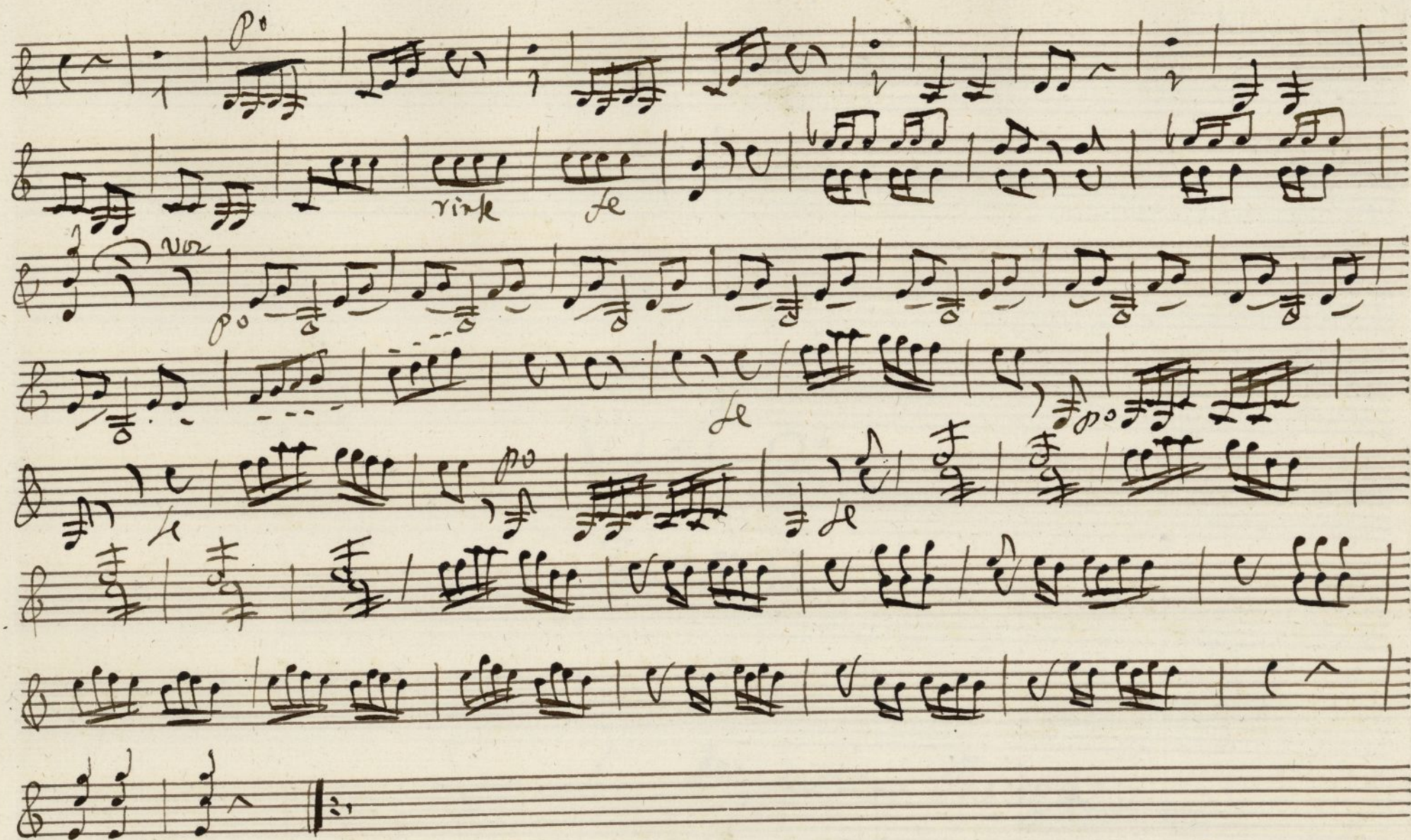
All^o

le *p^o* *f^o* *ff* *p^o*

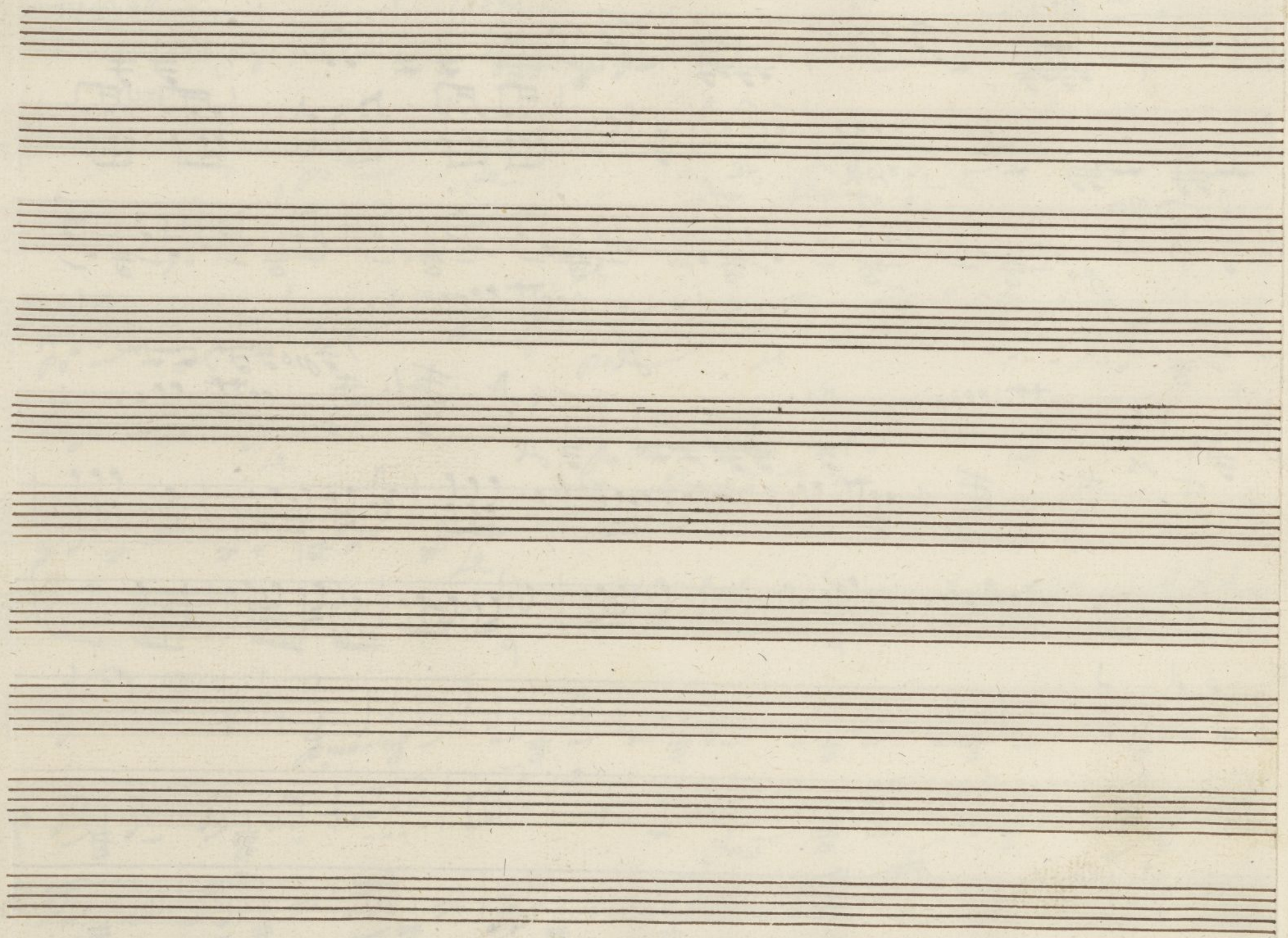
Parola *Volti*

final *Allegro* & 6/8 *fe*

vor *p* *f* *c.* *vor* *fmo* *fmo*



3



t

Violin 2º

Ton. a 3.

La ~~Madre~~ Pariega;

All. comodo 2

2

2

2

rin. f.

3

Allegro

f.

p.

f.

p.

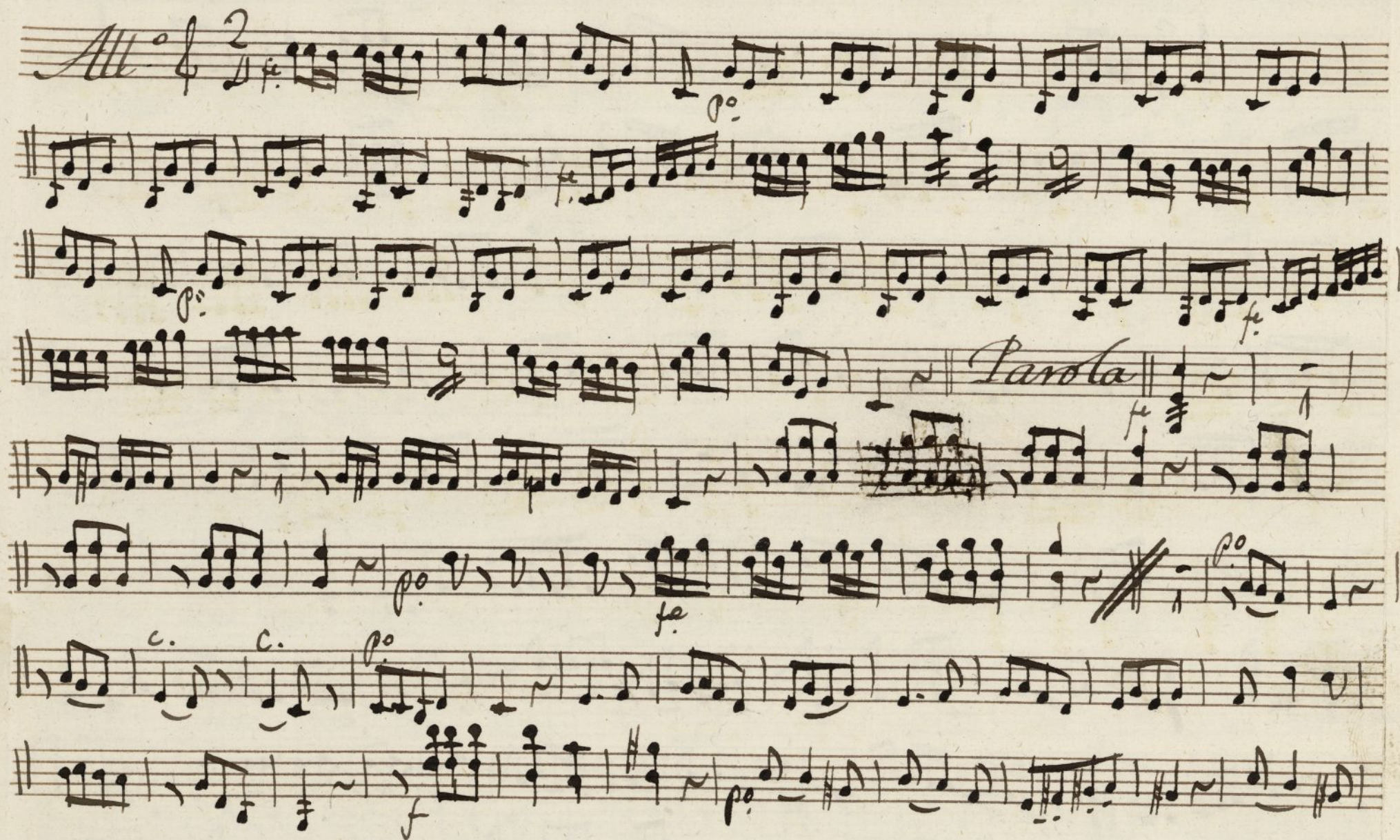
f.

p.

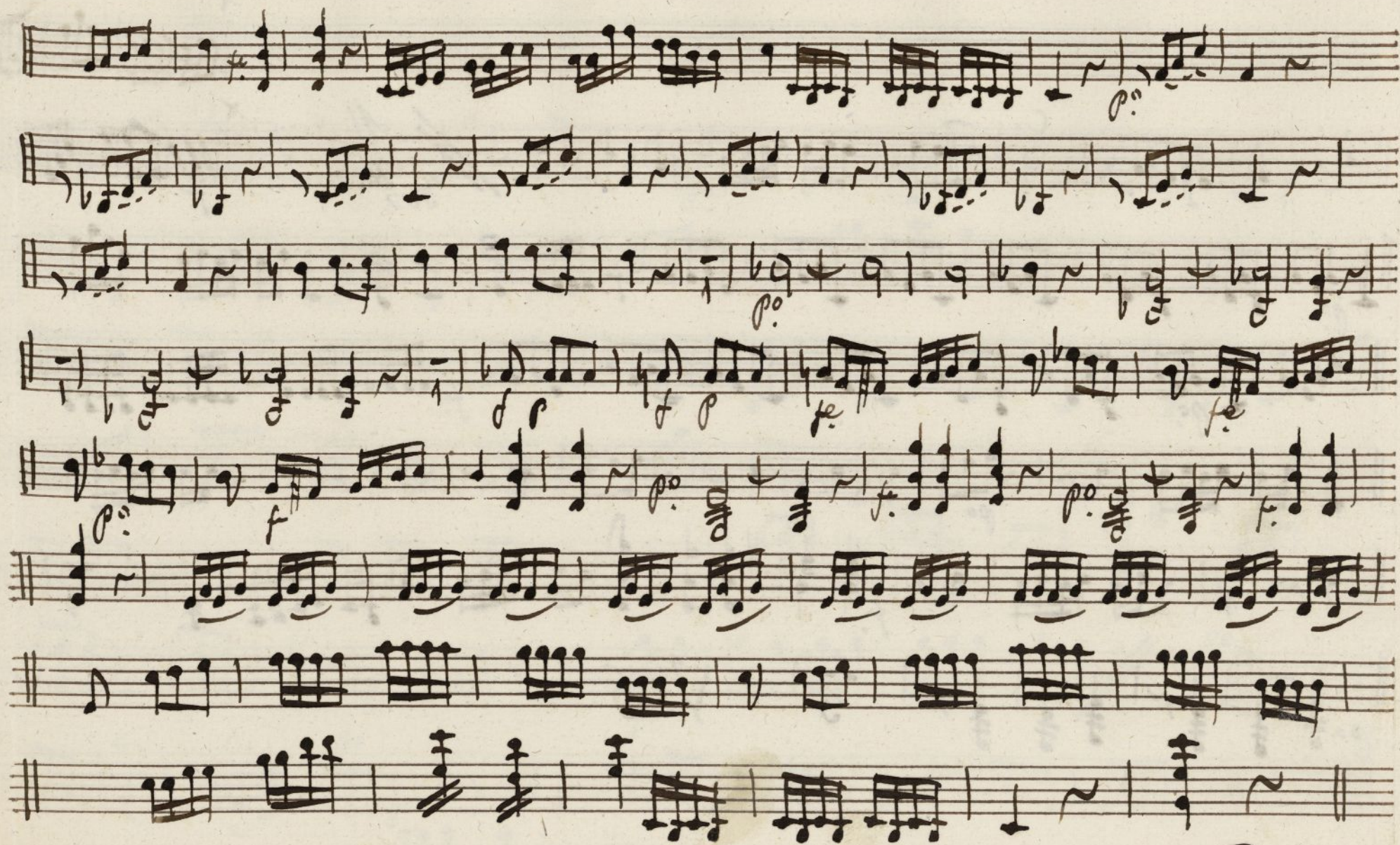
f.

c.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Parola* appears at the end of the first staff and the bottom of the tenth staff. The tempo *And.te* is marked at the beginning of the second staff, and *mai And.te* appears at the start of the eighth staff. Dynamic markings like *f*, *p*, *pmo*, and *c.* are scattered throughout the score.



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. A section is marked "Al Segno" with a double bar line and a "segno" symbol. The piece concludes with "V. S." on the sixth staff.

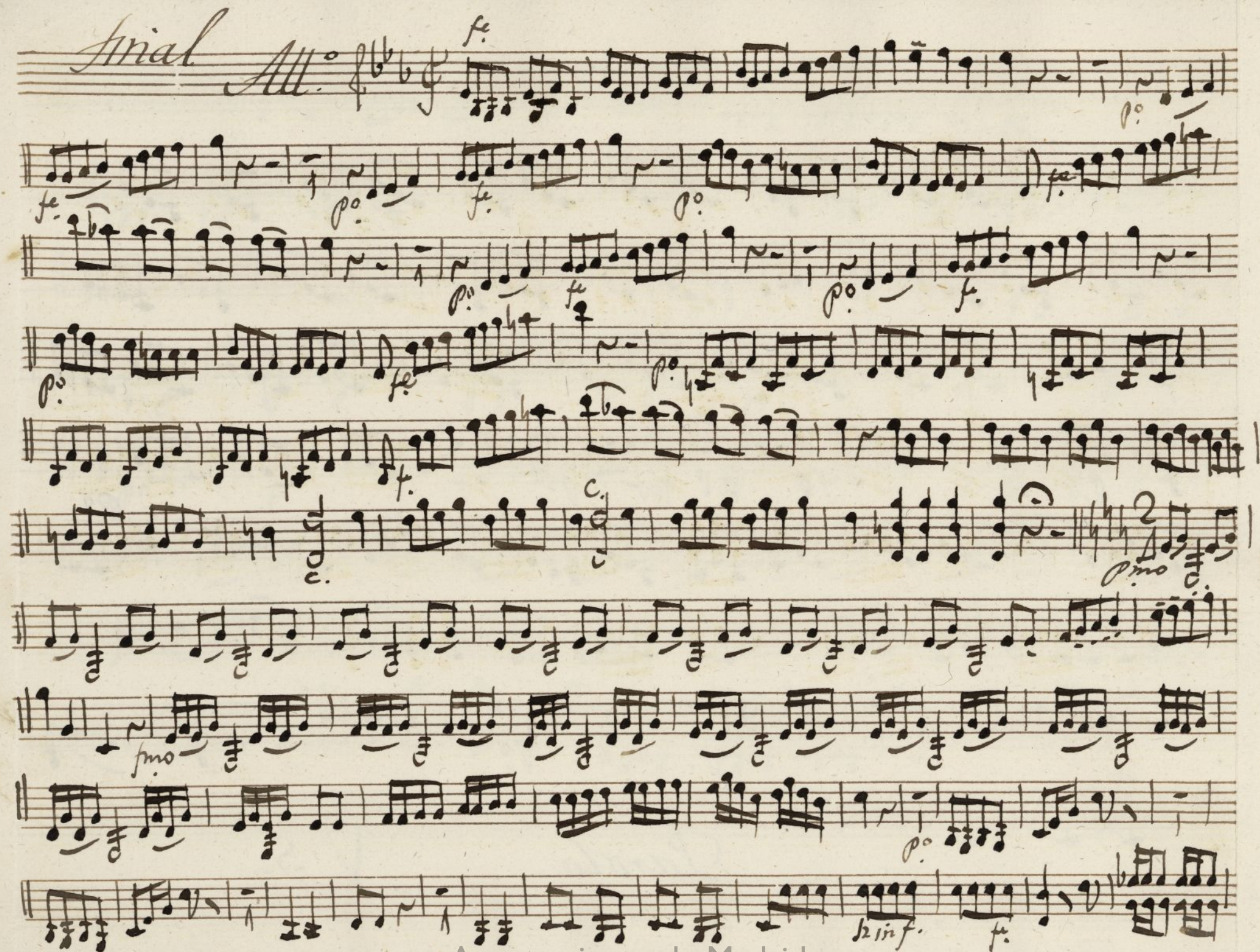


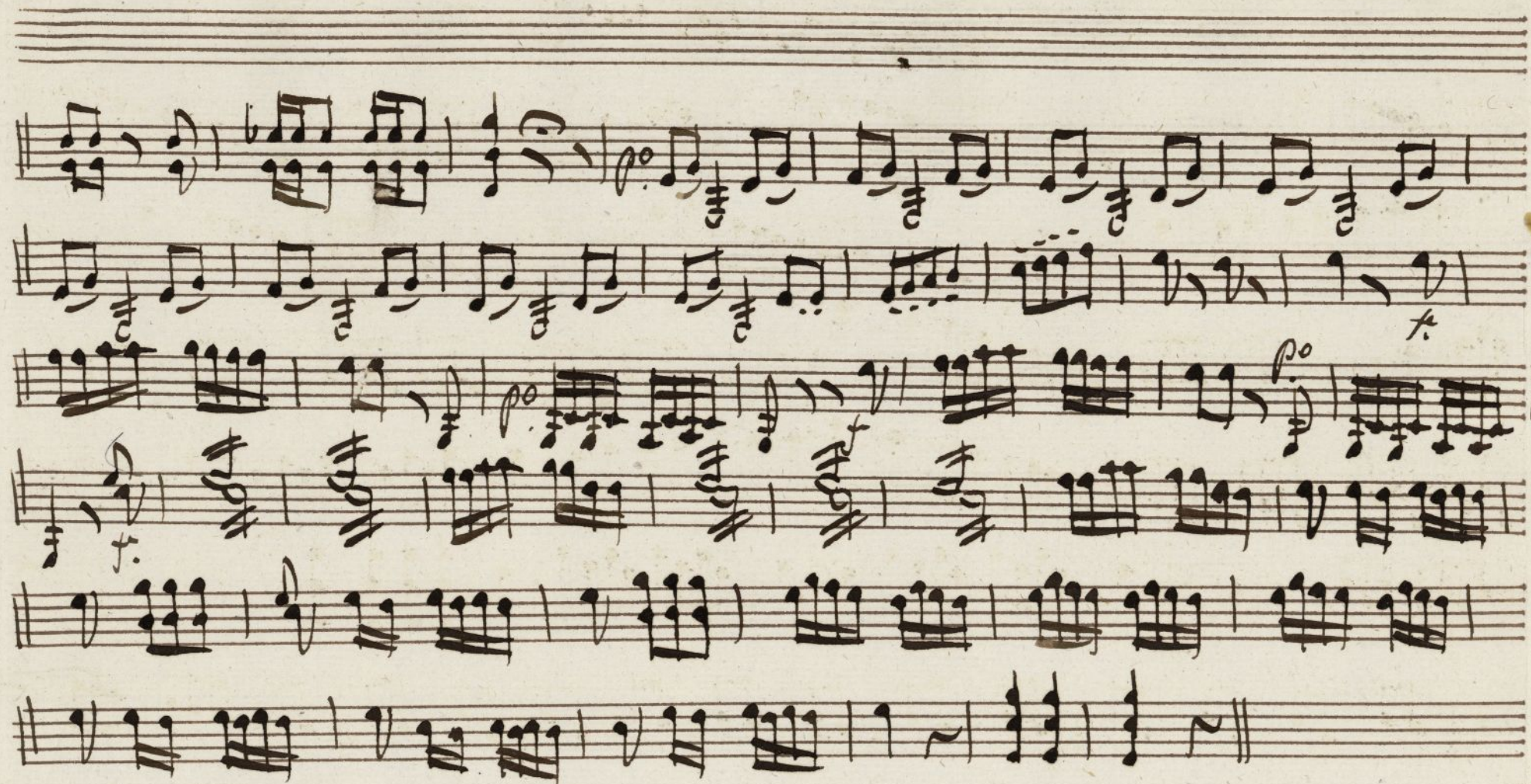
Parola

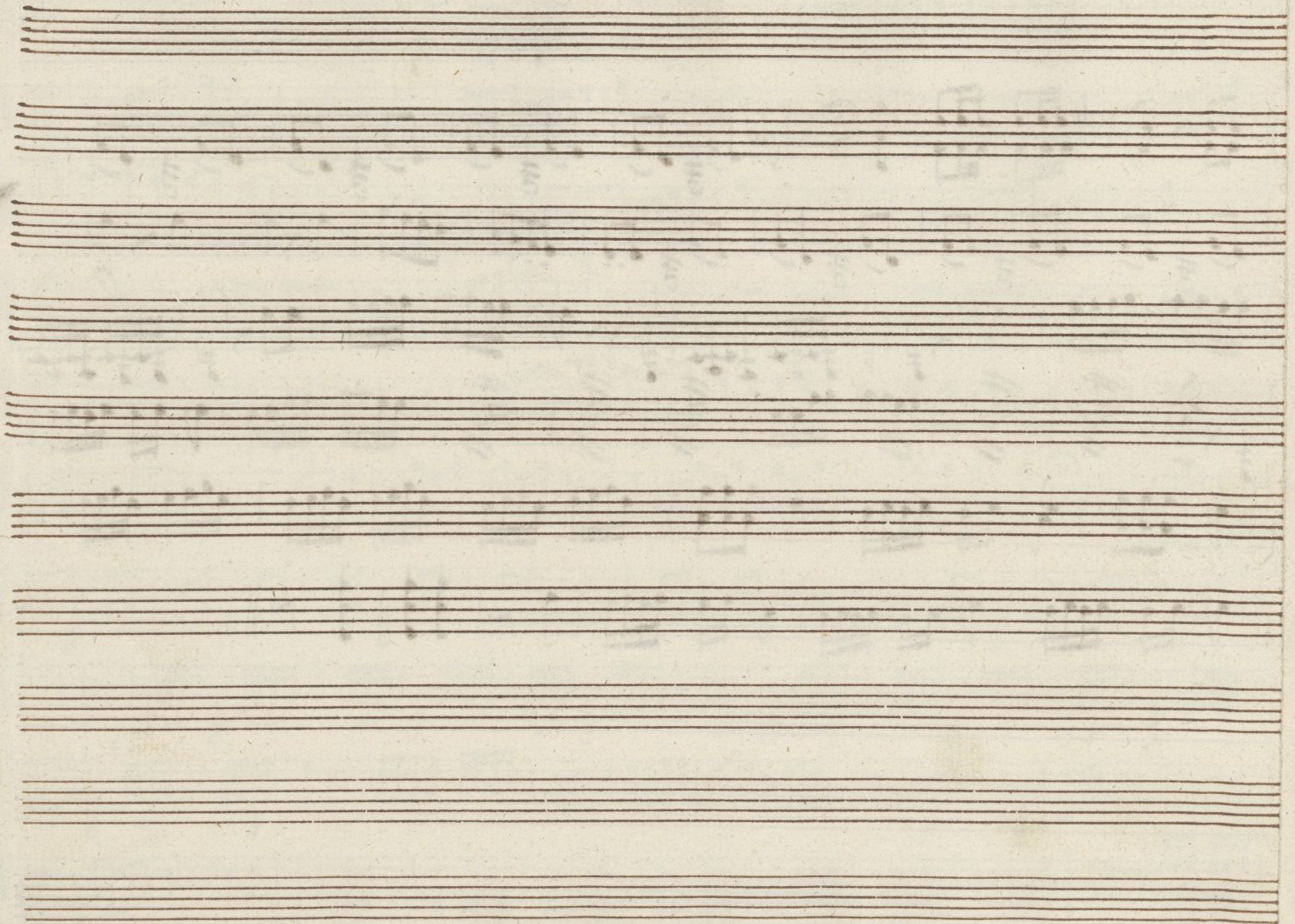
A handwritten musical score on aged, yellowed paper. The title 'Allegro' is written in a cursive script at the top left. The time signature is 6/8. The score consists of eight staves of music. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, including discoloration and some wear.

Parola.

V.S.







Oboe Primo

Sonadilla à 3. La Patiega

Mus 133-5

Allegro Comodo & 2/4

3

solo

3

Voz

solo

14

Allegro

7

25

Parola

And^{te} fare // Parola

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

Key markings and annotations include:

- Allegro* (top left)
- Parola* (second staff, middle)
- Allegro* (fourth staff, middle)
- 2 vez* (fourth staff, middle)
- Parola* (bottom staff, right)

Other markings include *fe*, *po*, *solo*, and various numerical figures (11, 18, 12, 6, 35, 3, 2) likely indicating measures or fingerings.

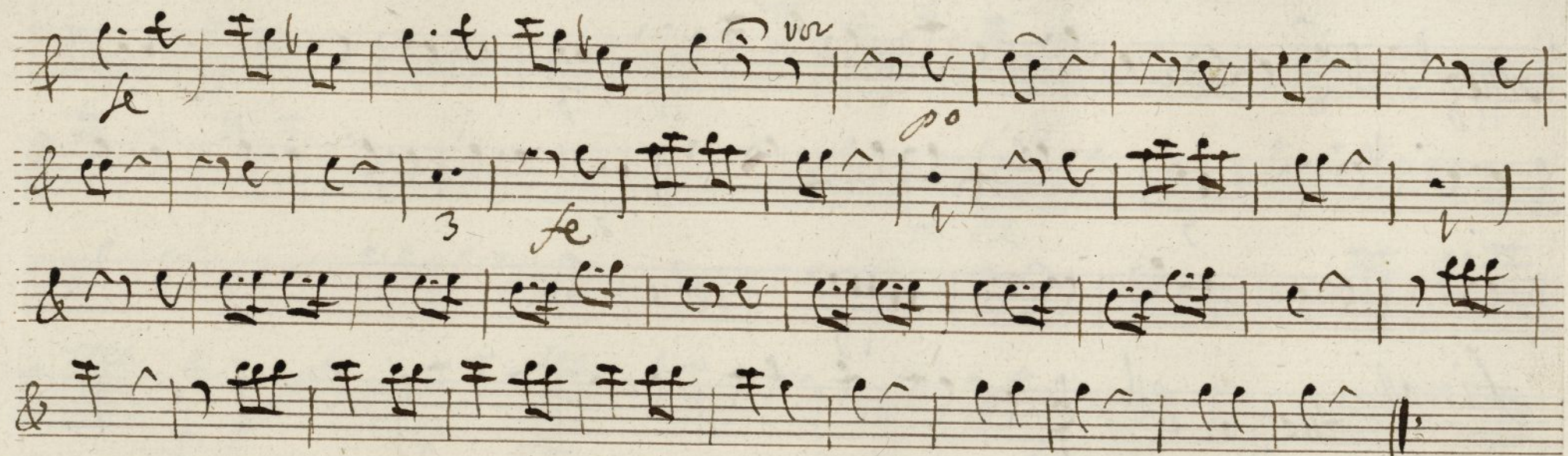
Allegro & 8

Parola

final Allegro & 6/6

solo

12



Obse segundo

Nº 133-5

Conadilla à 3. La Pariegar

Allegro Comodo & 2/4

Solo

Solo

Allegro

Parola

Andante // Parola

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

11

Parola

Allegro
12 *due volte*

11

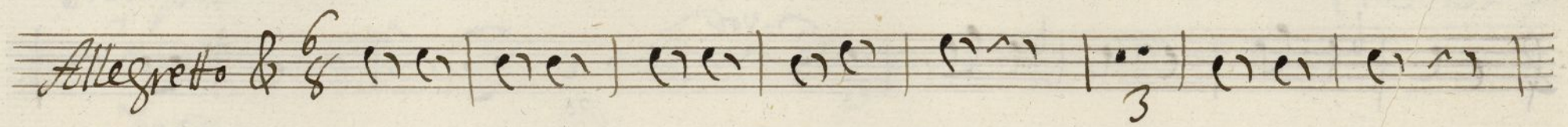
35

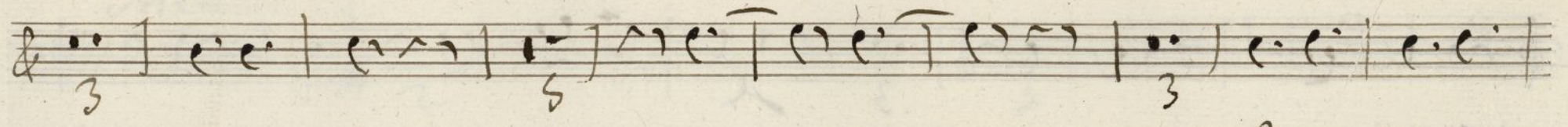
3

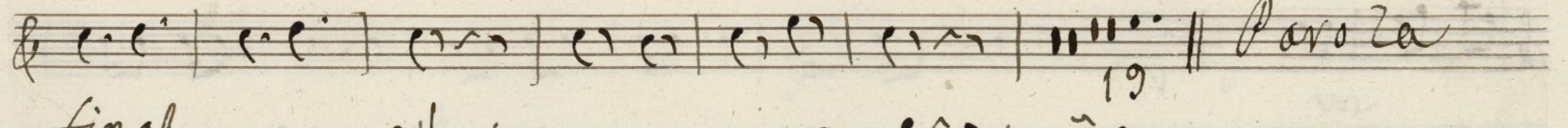
2

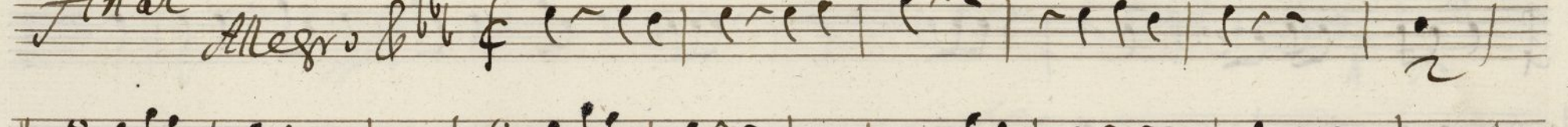
2

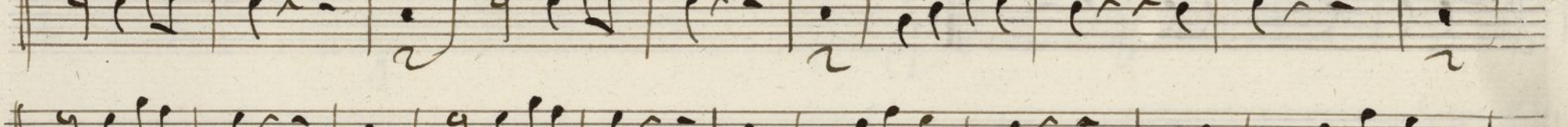
Parola

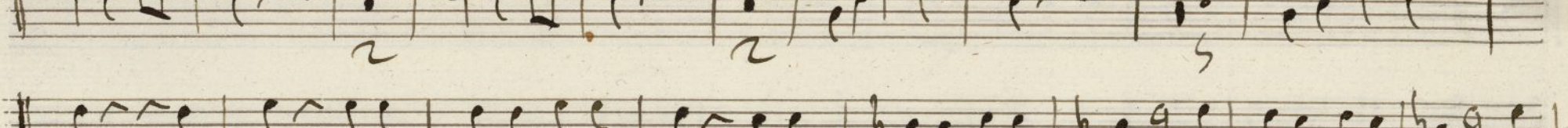
Allegretto & $\frac{6}{8}$ 

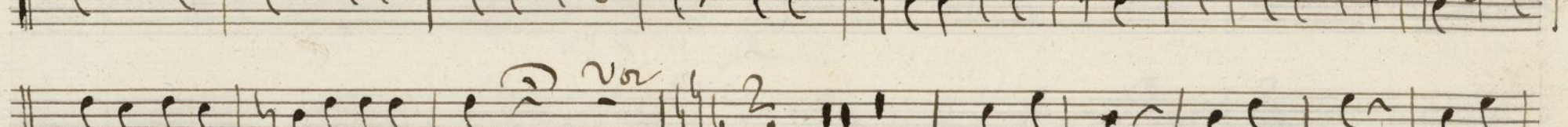


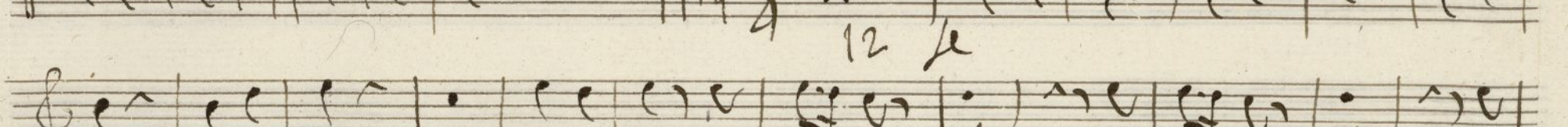


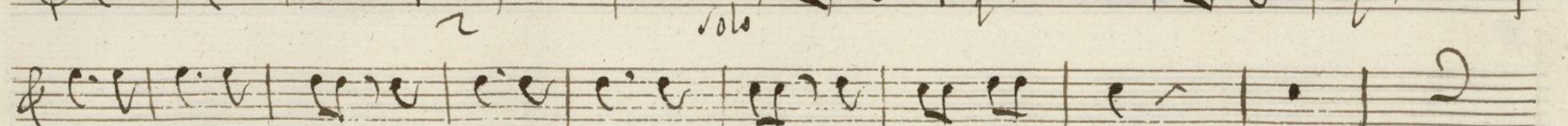
final *Allegro* & $\frac{6}{8}$ 

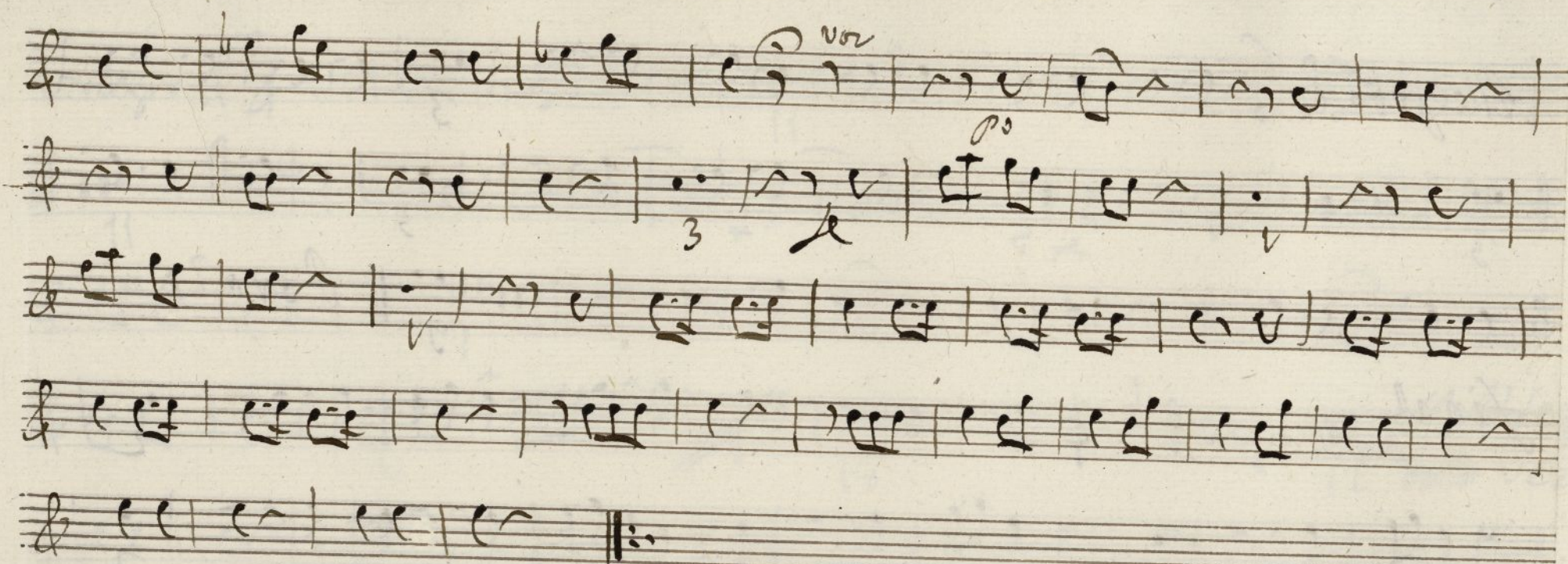












Trompa Primera

MO 133-5

Conadilla à 3.

La Parieza

Ince

Al. Comodo & $\frac{2}{4}$

[illegible]

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line with the tempo marking *Allegro*.

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line. The word "Parola" is written in cursive at the end of the staff.

$\frac{3}{4}$ And the 7aze of Parola

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "Allegro" and "Allegro molto". The score includes a section marked "Parola" and a section marked "Allegro molto". The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The score is written in a single system, with the staves connected by a brace on the left. The music is written in a key signature of one flat (B-flat). The score includes a section marked "Parola" and a section marked "Allegro molto". The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The score is written in a single system, with the staves connected by a brace on the left. The music is written in a key signature of one flat (B-flat).

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The word *Parola* is written in cursive at the end of the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The word *Allegretto* is written in cursive at the beginning of the staff. The number 3 appears below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The number 3 appears below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The number 15 and the symbol ρ_0 appear below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The word *Parola* is written in cursive at the end of the staff.

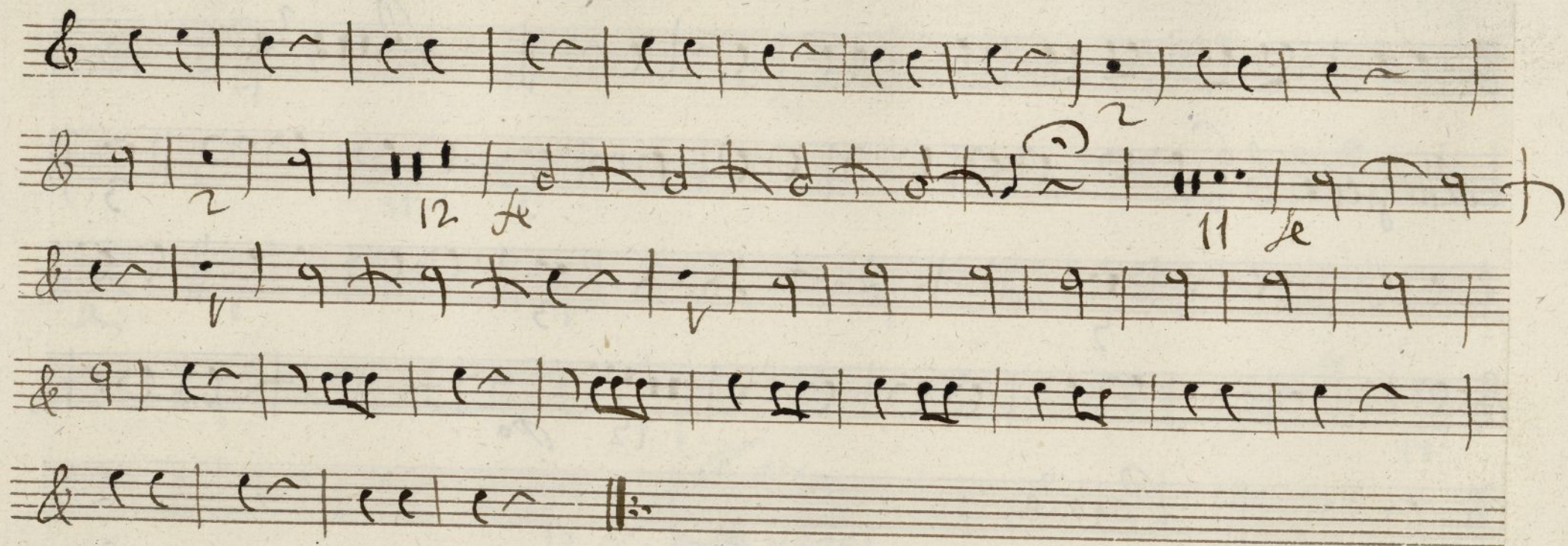
Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The word *final* is written in cursive at the beginning of the staff, followed by *Allegro* and *clafa*. The number 2 appears below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The number 2 appears below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The number 2 appears below the staff.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring eighth and sixteenth notes. The word *von* is written in cursive above the staff. The number 2 appears below the staff.



Trompa Segunda

Conadilla a 3.

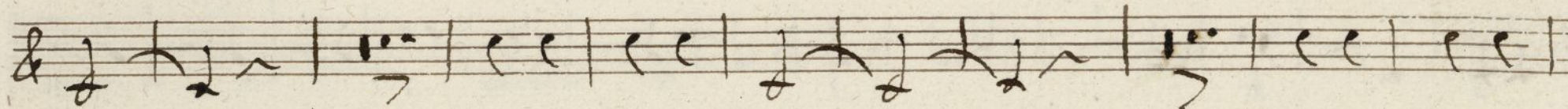
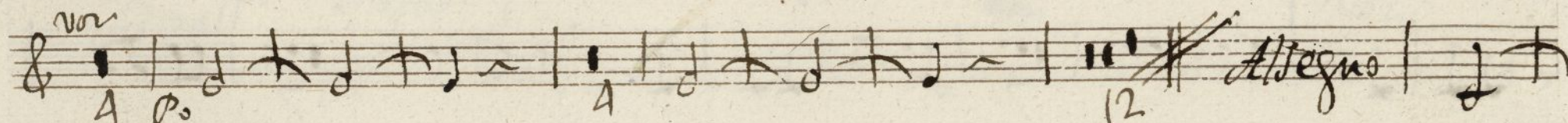
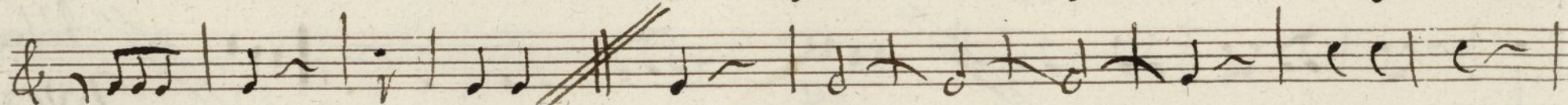
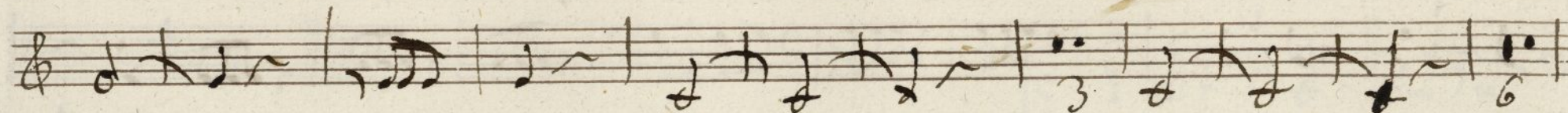
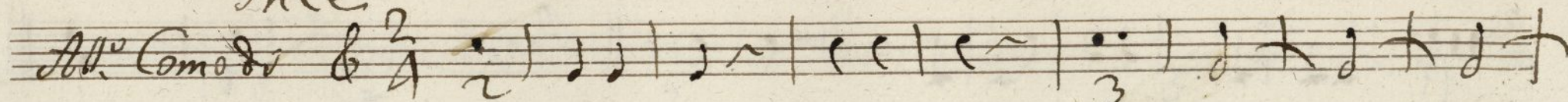
La Pariega

MU 133-S

Ince

All. Comodo

$\frac{2}{4}$



Parola

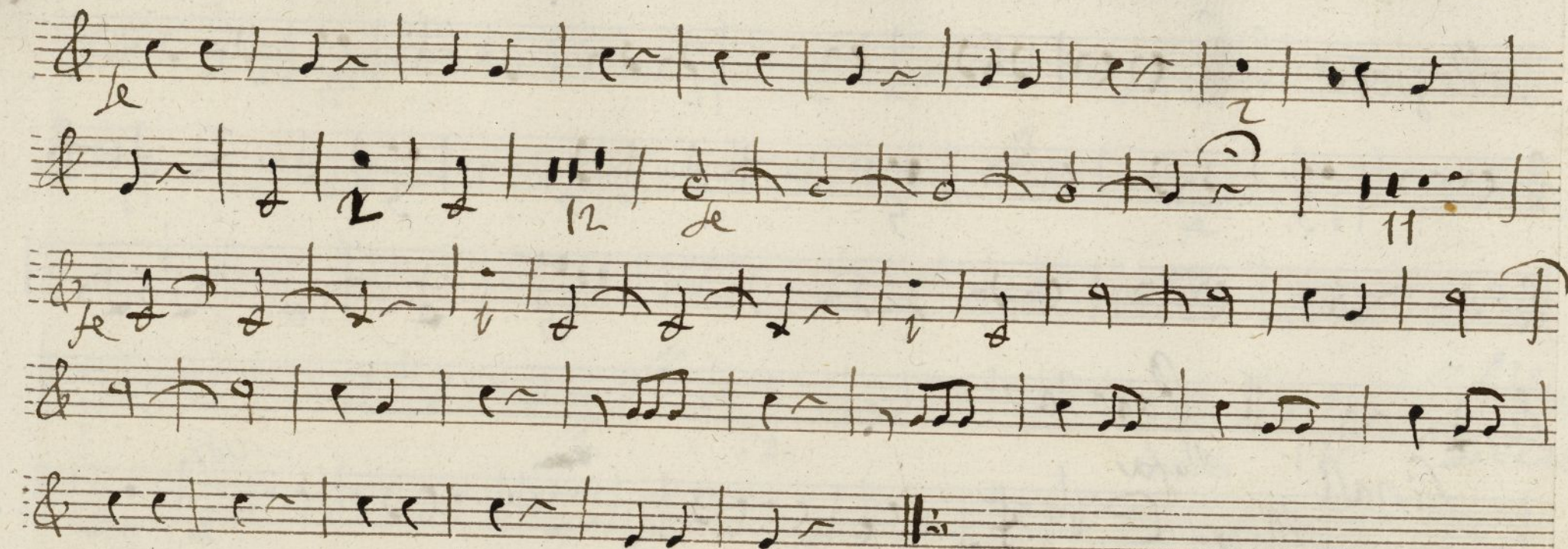
Andte fare Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Allegro* (written at the beginning of the first staff)
- Parola* (written above the second staff)
- Allegro* and *Verde* (written at the end of the fourth staff, with a double slash indicating a section change)
- Solo* (written below the sixth staff)
- Measure numbers: 11, 14, 12, 35 (written below the staves)

Handwritten musical score on aged paper. The first section is titled "Allegretto" and is in 6/8 time. It consists of four staves of music. The second section is titled "Parola" and is in 2/4 time. It is marked "Allegro" and "Cifra". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like "final" and "Allegro".



Contrabajo:

Mus 133-S

Conadilla a tres; La Pariegar;

All. Comodo C: 2/4

Handwritten musical notation for the first system.

Handwritten musical notation for the second system, including the word *Violon* and dynamic markings *pp* and *pp*.

Handwritten musical notation for the third system.

Handwritten musical notation for the fourth system, including the word *Allegro* and dynamic markings *le* and *pp*.

Handwritten musical notation for the fifth system.

Handwritten musical notation for the sixth system, including the word *Violon* and dynamic markings *pp* and *pp*.

Handwritten musical notation for the seventh system, including the word *tutti* and dynamic markings *ff* and *ff*.

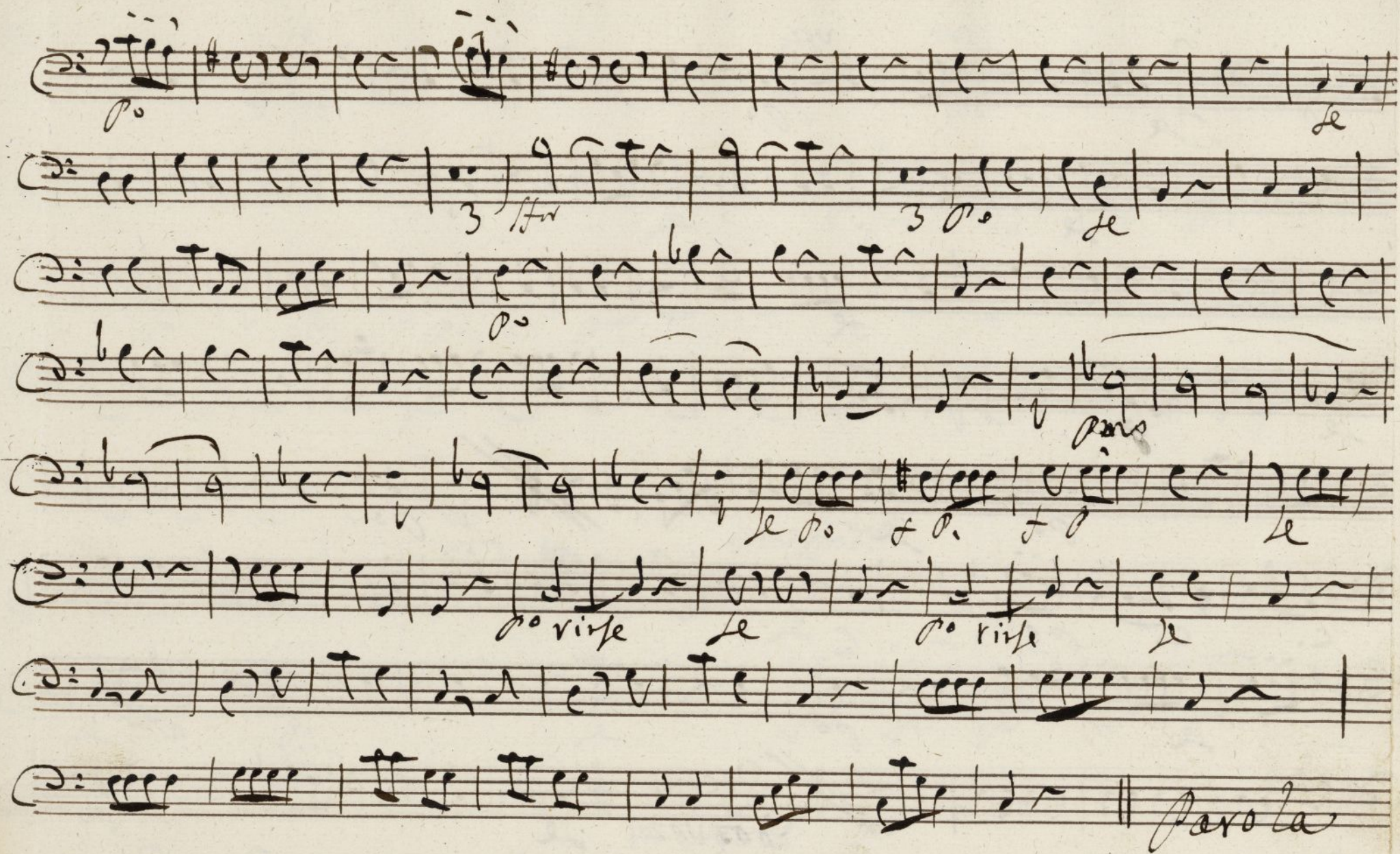
Handwritten musical notation for the eighth system, including the word *Parola* and dynamic markings *ff* and *ff*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Andte* (Andante) at the beginning of the first staff.
- 3^{te}* (3rd) above the first staff.
- vor* (vor) above the first staff.
- le* (le) below the second staff.
- ffw* (ffw) below the second staff.
- ffw* (ffw) below the third staff.
- mo* (mo) below the third staff.
- Mal Andte* (Mal Andante) above the sixth staff.
- le* (le) below the sixth staff.
- ffw* (ffw) below the seventh staff.
- le* (le) below the eighth staff.
- Parola* (Parola) at the end of the tenth staff.

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, each beginning with a treble clef and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with various rests and accidentals. Dynamics include *Allegro*, *le*, *po*, *for*, and *Volte*. The score includes a section marked "Parola" and a section marked "Allegro" with the instruction "Dove veze". The manuscript is signed "Ayuntamiento de Madrid" at the bottom.



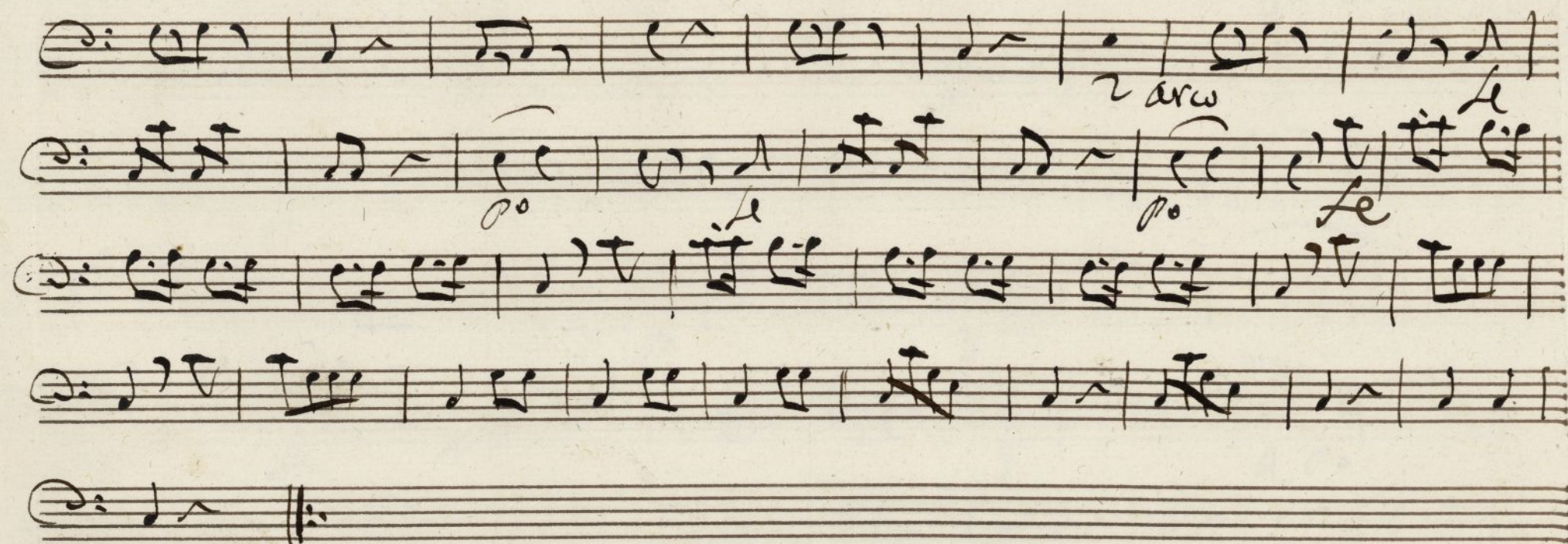
Allegro 6/8

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *se*, *pp*, *ppp*, *pp*, *pp*, *pp*, and *pp*. The score concludes with the word *Parola* and the signature *Volli*.

final

Allegro

Handwritten musical score for "Allegro" by Manuel de Falla. The score is written on ten staves. The first staff is marked "final" and "Allegro". The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations, including notes, rests, and dynamic markings such as "p", "f", "c.", and "v". The score is divided into sections, with the first section ending at the first staff. The second section begins with a key signature change to one flat (Bb) and a time signature change to 3/4. The score concludes with a "Punticado" marking.



Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first staff.
- 3/8* time signature on the first staff.
- no* (no) written above the first staff.
- no* (no) written below the first staff.
- no* (no) written below the second staff.
- no* (no) written below the third staff.
- no* (no) written below the fourth staff.
- no* (no) written below the fifth staff.
- no* (no) written below the sixth staff.
- no* (no) written below the seventh staff.
- no* (no) written below the eighth staff.
- no* (no) written below the ninth staff.
- no* (no) written below the tenth staff.
- no* (no) written below the eleventh staff.
- no* (no) written below the twelfth staff.
- no* (no) written below the thirteenth staff.
- no* (no) written below the fourteenth staff.
- no* (no) written below the fifteenth staff.
- no* (no) written below the sixteenth staff.
- no* (no) written below the seventeenth staff.
- no* (no) written below the eighteenth staff.
- no* (no) written below the nineteenth staff.
- no* (no) written below the twentieth staff.
- no* (no) written below the twenty-first staff.
- no* (no) written below the twenty-second staff.
- no* (no) written below the twenty-third staff.
- no* (no) written below the twenty-fourth staff.
- no* (no) written below the twenty-fifth staff.
- no* (no) written below the twenty-sixth staff.
- no* (no) written below the twenty-seventh staff.
- no* (no) written below the twenty-eighth staff.
- no* (no) written below the twenty-ninth staff.
- no* (no) written below the thirtieth staff.
- no* (no) written below the thirty-first staff.
- no* (no) written below the thirty-second staff.
- no* (no) written below the thirty-third staff.
- no* (no) written below the thirty-fourth staff.
- no* (no) written below the thirty-fifth staff.
- no* (no) written below the thirty-sixth staff.
- no* (no) written below the thirty-seventh staff.
- no* (no) written below the thirty-eighth staff.
- no* (no) written below the thirty-ninth staff.
- no* (no) written below the fortieth staff.
- no* (no) written below the forty-first staff.
- no* (no) written below the forty-second staff.
- no* (no) written below the forty-third staff.
- no* (no) written below the forty-fourth staff.
- no* (no) written below the forty-fifth staff.
- no* (no) written below the forty-sixth staff.
- no* (no) written below the forty-seventh staff.
- no* (no) written below the forty-eighth staff.
- no* (no) written below the forty-ninth staff.
- no* (no) written below the fiftieth staff.
- no* (no) written below the fifty-first staff.
- no* (no) written below the fifty-second staff.
- no* (no) written below the fifty-third staff.
- no* (no) written below the fifty-fourth staff.
- no* (no) written below the fifty-fifth staff.
- no* (no) written below the fifty-sixth staff.
- no* (no) written below the fifty-seventh staff.
- no* (no) written below the fifty-eighth staff.
- no* (no) written below the fifty-ninth staff.
- no* (no) written below the sixtieth staff.
- no* (no) written below the sixty-first staff.
- no* (no) written below the sixty-second staff.
- no* (no) written below the sixty-third staff.
- no* (no) written below the sixty-fourth staff.
- no* (no) written below the sixty-fifth staff.
- no* (no) written below the sixty-sixth staff.
- no* (no) written below the sixty-seventh staff.
- no* (no) written below the sixty-eighth staff.
- no* (no) written below the sixty-ninth staff.
- no* (no) written below the seventieth staff.
- no* (no) written below the seventy-first staff.
- no* (no) written below the seventy-second staff.
- no* (no) written below the seventy-third staff.
- no* (no) written below the seventy-fourth staff.
- no* (no) written below the seventy-fifth staff.
- no* (no) written below the seventy-sixth staff.
- no* (no) written below the seventy-seventh staff.
- no* (no) written below the seventy-eighth staff.
- no* (no) written below the seventy-ninth staff.
- no* (no) written below the eightieth staff.
- no* (no) written below the eighty-first staff.
- no* (no) written below the eighty-second staff.
- no* (no) written below the eighty-third staff.
- no* (no) written below the eighty-fourth staff.
- no* (no) written below the eighty-fifth staff.
- no* (no) written below the eighty-sixth staff.
- no* (no) written below the eighty-seventh staff.
- no* (no) written below the eighty-eighth staff.
- no* (no) written below the eighty-ninth staff.
- no* (no) written below the ninetieth staff.
- no* (no) written below the ninety-first staff.
- no* (no) written below the ninety-second staff.
- no* (no) written below the ninety-third staff.
- no* (no) written below the ninety-fourth staff.
- no* (no) written below the ninety-fifth staff.
- no* (no) written below the ninety-sixth staff.
- no* (no) written below the ninety-seventh staff.
- no* (no) written below the ninety-eighth staff.
- no* (no) written below the ninety-ninth staff.
- no* (no) written below the hundredth staff.

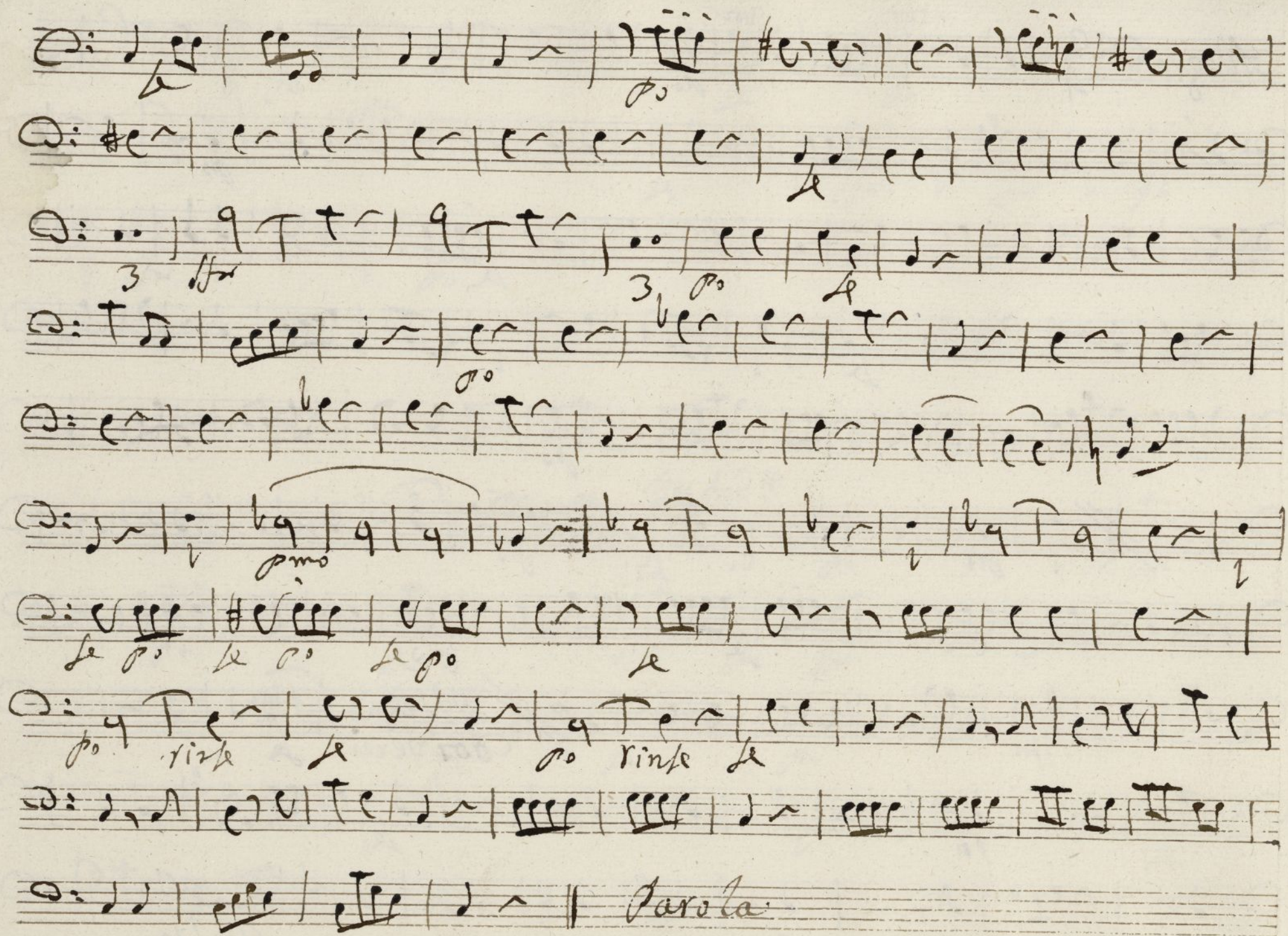
The score concludes with the word *Parola* written on the final staff.

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

Parola

Allegro
dos veces

Volte



Allegretto 2/8

Handwritten musical notation on seven staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *ppp*, *ff*, and *for*. The music is written in a cursive, handwritten style.

Parola volti

final *Allegro*

The musical score is written on ten staves. The first staff begins with the word "final" and the tempo marking "Allegro". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also performance instructions like "arco" (arco) and "Punteado" (Punteado). The score concludes with a double bar line and the word "fin".

fin

