

Mus 133-4

133-4

Conadilla a tres

Leg.º 8º

Los Amantes ocultos;

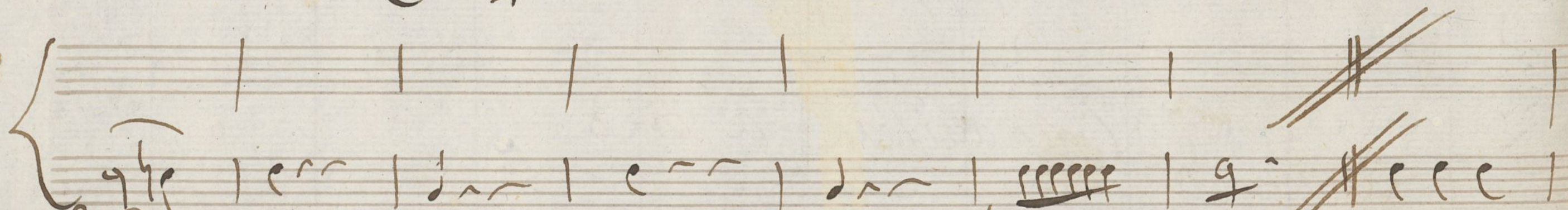
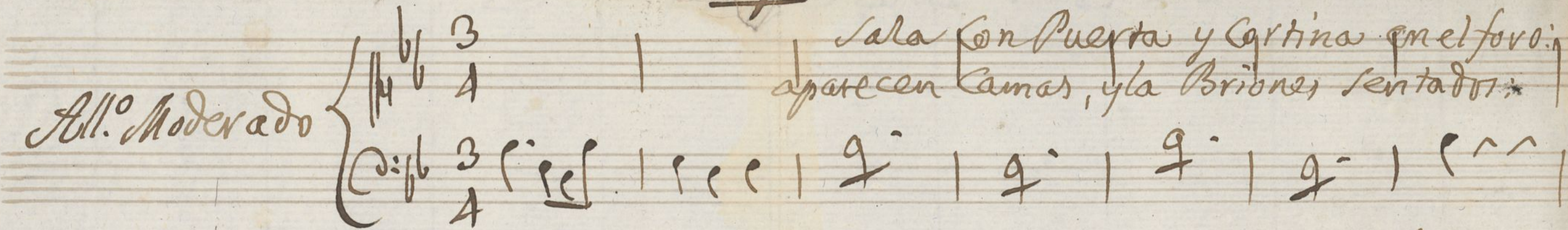
Del S.º Moral:

{ S.º Briones
S.º Camar
S.º Cerebio

1801.

All.^o Moderado

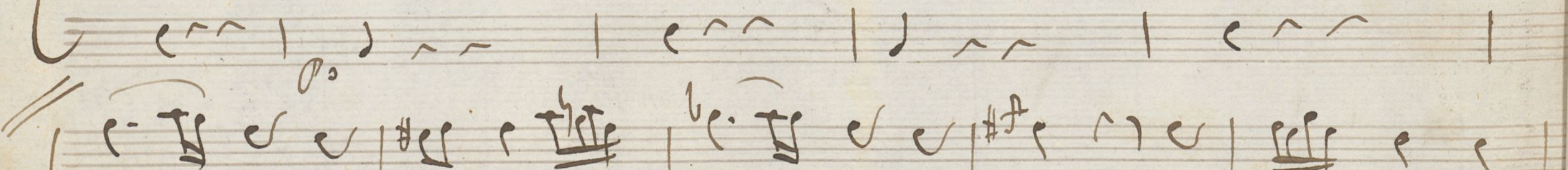
Sala con Puerta y Cortina en el foro.
aparecen Camas, y la Briones sentados.



P.^o Camas

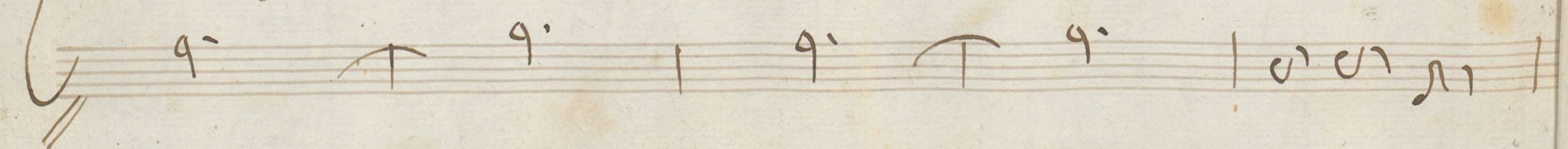
Quenõ — de mi' vi' da a ma — ble bien mio to

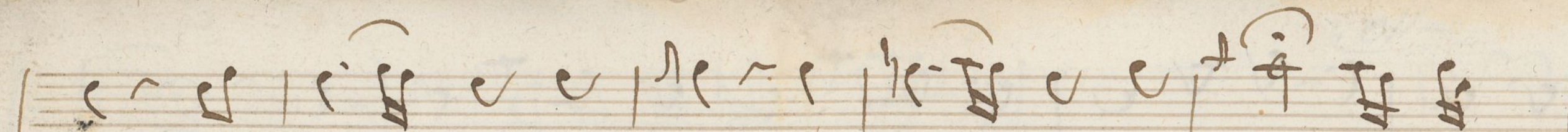
ella... Pa tri — cio que ri' do mi pe — cho Constan te Ven

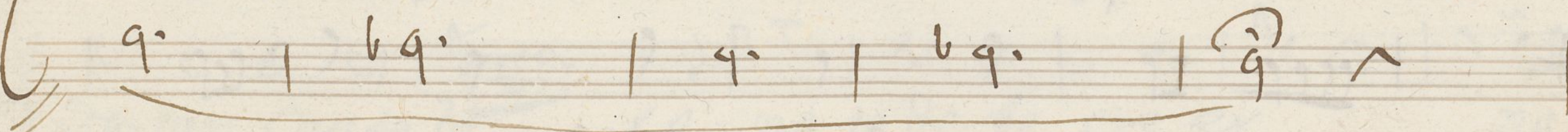


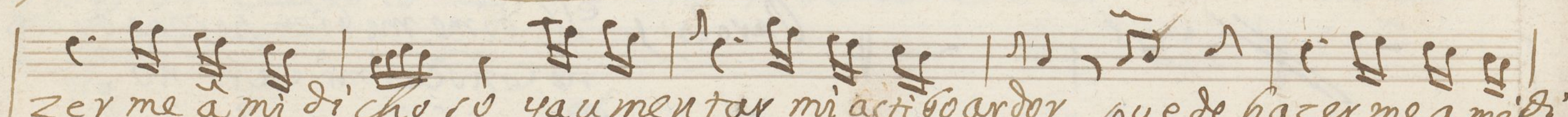
do — mi' al be drio te o fe — ce mia mor te o fe — ze mi'a

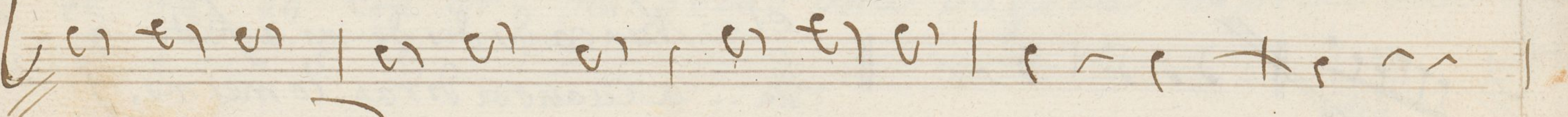
di — da ya man te sus pi' — ro por ti' sus pi' — ro por

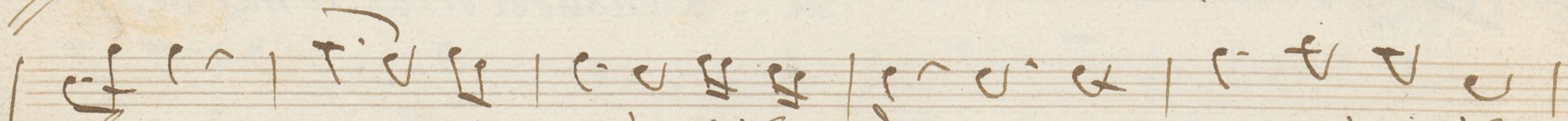





 mor so lo — tu fa vor so lo — tu fa vor: puede ha-
 ti por no — ser tu a si por no — ser tu a si: de mi a




 zer me a mi di cho so ya u mentar mi ac ti vo ar dor puede ha zer me a mi di-
 fec-to des con fio tu Ca ri ño no esta en mi de tu afec to des con




 cho so ya u mentar mi ac ti vo ar dor ya u men tar mi ac ti vo ar
 fio tu — Ca ri ño no esta en mi tu Ca ri ño no esta en


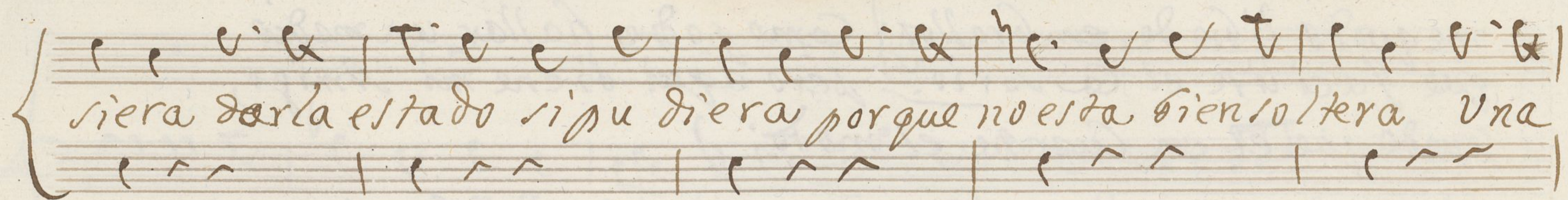
ber saldrà y nos podrà ber Cuan to su fe y pa
Cuan to su fe y pa
de ze el que llega à querer el que llega à querer Cuan
de ze el que llega à querer el que llega à querer Cuan
to su fe y pa de ze el que llega à querer el
to su fe y pa de ze el que llega à querer el

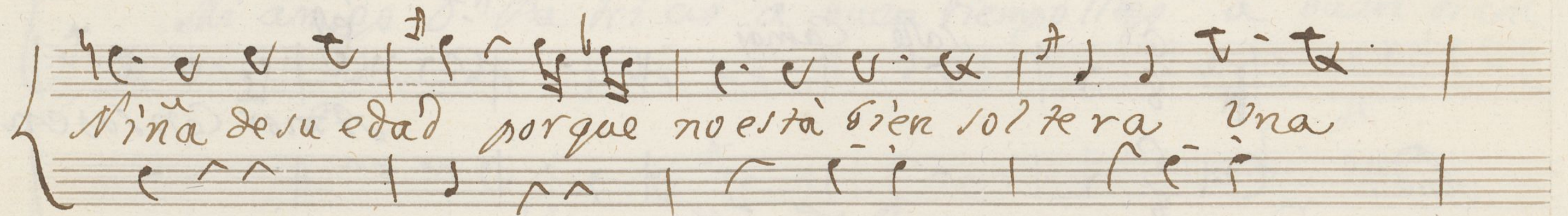
que llega a querer el que llega a querer a que rer a que
que llega a que rer el que llega a querer a que rer a que

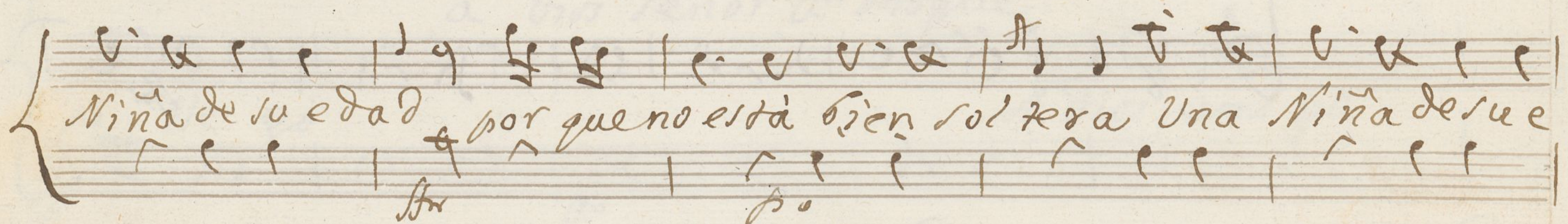
rer
vanse
rer:

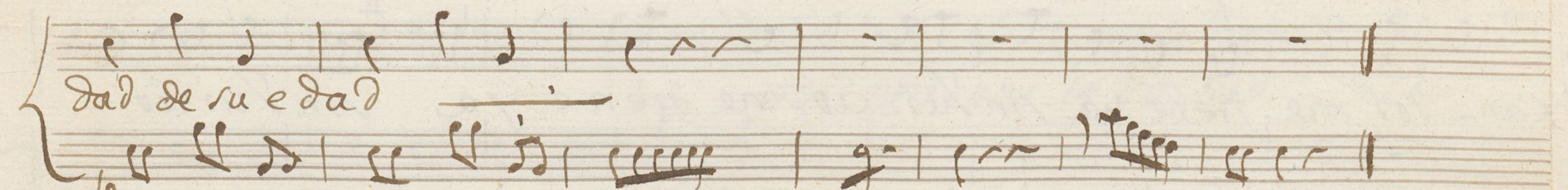
Moderado
3/4
le po
le

todas las muchachas habian por casarse
 solo por hallarse en su libertad en su liber
 dad
 Pero mi Juanita no piensa en tal
 Cora siendo tan do no sa ques una verdad ques
 una Verdad por lo mismo yo queri


 siera darla estado si pu diera porque no esta bien soltera Una


 Niña de su edad porque no está bien soltera Una


 Niña de su edad porque no está bien soltera Una Niña de su e


 dad de su edad

Parola / Ya tengo pensado un hombre de Juicio, Rico, y buen Mozo,
 Cavallero de Ciudad, con esto esta dicho todo: [ella dira que no piensa
 en volcra; y si dispongo que la Boda se efectue,

me queda libre de embrollor; Como podre hallar un medio
que faci'bre el casorio. pero aqui viene mi Amigo,
puede que el en cuente el modo;

And.^{no}

sale Camar - el
Amor Consue en

Can- tor me tiene ya sin Juicio me tiene ya sin Juicio

Mi amigo D.º Pa.º ri.º ci.º a buen tiempo llegó a buen tiem
 a Dios señor D.º Roque
 He go A Dios amigo
 mil gracias le doy yo mil
 mio de vsted solo me fio

gracia de don yo

la sed quieren Cierta a un do la sed quieren Cierta a

ff *ff*

un to que ben ti' zar te ne mos que ben ti' zar te ne

tra de mos Con su? te mos para a Cier to me jor tra

mos: tra de mos Con su? te mos para a Cier to me jor tra

ff

temos con su / temos para a certar mejor para a certar me
temos con su / temos para a certar mejor para a certar me

Jor
Jor

Parola, Roque sepavsted que mi intencion, es el casar a Juanita, un Cavallero
Asturiano me la tiene ya pedida, y quisiera... el Ja, ya entiendo!
usted casarla queria con el, no es asi? o cul temos corazon la pena mia;
(Roque) Si, pero tambien quisiera supuesto que usted me estima, procure
que la muchacha proporcion tan buena admita; el Pero::
(Roque) Vaya a beu de hacerlo, pero aqui viene la chica;)

Allegretto $\frac{2}{4}$ *Sare ella;*

Dr. Roque
 Yo me voi a mi despacho a con
 ella
 ei ombre de mucho
 paña a Dr. Patricio a Dr. Pa tri cio
 Tuicio bien se puede usted marchar bien se ~~Con mi as~~
 Con mi as

he e e e | v e t t | he e e e | e | e | T h e |
 tucia y con mi maña de su horror la ede sa car la he de sa
 car la he de sa car
 un su pe to mal al caso Yo no pu di era en con
 tra yo no pu di era en con tra
 yo pre tendo con ben cer la pero
 si el pre
 si el pre
 po

ten de Con ben cer me no lo ha
no lo he de lograr, yo pre tendo Con ben cer la pero
ten de Con ben cer la pronto

de poder lograr no der lo grar
no lo he de lograr lo he de lo grar
lo po drai lo grar po drai lo grar, si el pre tende Con ben

siel pre ten de Con ben cer me
 yo pre ten do Con ben cer la
 cer la pronto lo po dra' lograr, siel pre ten de Con ben
 p.

no lo ha de po der lo grav po der lo grav no lo ha
 pero no lo he de lo grav lo he de lo grav pero
 cer la pronto lo po dra' lograr po dra' lo grav pronto
 e

de poder lo gran no lo ha

no lo he de lo gran pero

lo podrá lograr pronto


Vaya.

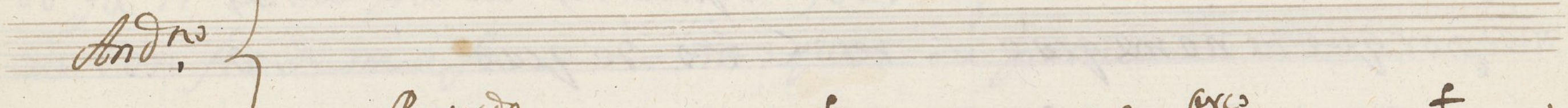
de poder lo gran no lo ha

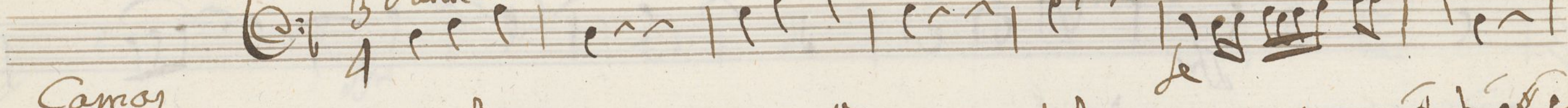
no lo he de lo gran pero

lo podrá lograr pronto

Vaya.

Segui 


And^{no} 


Camor 

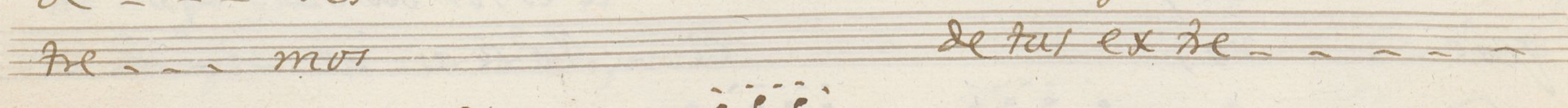
Nada à durado due - - - ño temerya de - - - des temerya
ella) lo amigo des Confi - - - o de tus ex te - - - mos de tus ex


de - - - des
te - - - mos

temerya de - - -
de tus ex te - - -









Ser pues de mi amor Constan - - - te mil pruebas tie - - - nei
 mor porque tu no me quie - - - rei Como te quie - - - ro

ff

Pues de mi amor Constan - - - te mil pruebas tie - - - nei mil pruebas
 por que tu no me quie - - - rei Como te quie - - - ro Como te

ff

tie - - - nei;
 quie - - - ro;
 ella
 lo estoí du dan
 el - - No sea ne - -

ff

do ya ri de tus pa la - - - - - bra y no no hago Ca - - - - - so
cia Con fia de mi a fec - - - - - to que ri da pren - - - - - da

ya ri de tus pa la - - - - - bra y no no hago Ca - - - - - so yo
Con fia de mi a fec - - - - - to que ri da pren - - - - - da que

no hago Ca - - - - - so;
ri da pren - - - - - da;

Parola;

Parola 1ª, sale D. Roque / Como ba amigo se l'inde? bai logrando Con ben cerca?
 Camar. -- No señor, en su opinion está firme;
 harto me pesa; D. Roque / pues apretar; Camar / ya procuro de que el tiempo
 no se pierda;) D. C. alas seguidillas;)

Parola 2ª, sale D. Roque / que tal ba? Camar / del mismo modo,
 Roque / habra mai para mania! decid buenas expresiones Con fuego, (vare
 Camar / la abraarian, si creyera lo que digo: pero me creera algun día;)

Allegretto

The musical score consists of four staves. The first three staves are for voices (Soprano, Alto, Tenor/Bass) and the fourth is for piano. The key signature is one flat (B-flat) and the time signature is 2/4. The piano part begins with a series of eighth notes marked 'p' and 'f'.

2,

el
Por mi Amor de ser mi esposa la pa la bra me a de

ella
si tu amor es ver da

Dàr la pa la bra me ha de d àr

dero siempre tuia me ha de hallar siempre

al Bantido 2º Aoguer

para

ver si la con gente para ver si la con gente desde a

po

qui quierò es Cuchar quierò es Cuchar

Con que

siempre se - - rai mia

no lo tienes que - - du

dar no lo tiene que dar

Seo la pre tende Conquistar la pre tende Conquistar

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "o que di'cha due - ño mis" and "siempre". The piano accompaniment (bottom staff) features a melody with the word "fi" written below it. The system is bracketed on the left.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "fir me de he - dea mar" and "siempre". The piano accompaniment (bottom staff) continues the melody and includes the lyrics "oiga el". The system is bracketed on the left.

dia o lo la chi quilla que bien se sabe explicar que bien

en amor el

le d po

que an tes llega es el que lo gra triun far — en a

que an tes llega es el que lo gra triun far — en a

mor el que an tes llega es el que lo gra triun far —

mor el que an tes llega es el que lo gra triun far —

Handwritten musical score for a four-part setting of the phrase "lo gra triun far". The score is written on four staves, with the first two staves grouped by a brace on the left and the last two staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics "lo gra triun far" are written below the notes on each staff.

Handwritten musical score for a dialogue between Roque and the Señor. The score is written on four staves, with the first two staves grouped by a brace on the left and the last two staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the notes on each staff.

Parola *ale D. Roque* Bueno, bueno, D. Patricio, vuestra amistad es muy fina;
 eren tu, la que al casorio tan mala cara ponias?
 el Señor:: ella Padre:: Roque) Vaya vaya, mi elección arido linda,
 el siempre vuestra eficacia en todo en cargo la misma?
 con que cuando en vos confio Intentais vos seducirle?
 el) La maldad no cabe en mi Confieso, que a vuestra hija
 adoro: Sabeis quien soy: Justo es que su mano os pida;
 Roque) Y tu que dices? tu Respuesta debe esta conocida,
 que he de hacer? al Acortiano le escribire esta noticia.)

final

Alleg.^{ro}

Handwritten musical notation for the first system. It includes two staves for woodwinds (flute and oboe) and two staves for strings. The woodwinds are in B-flat major (two flats) and 2/4 time. The strings are in C major (no sharps or flats) and 2/4 time. The lyrics "Casados al momento si es" are written below the string staves.

Handwritten musical notation for the second system. It includes two staves for woodwinds and two staves for strings. The woodwinds are in B-flat major (two flats) and 2/4 time. The strings are in C major (no sharps or flats) and 2/4 time. The lyrics "tais Enamorados con eso de cuidados sal dre sin mas tar" are written below the string staves.

dar sal drè sin mai tardar sin mai tar

Los dos a grade cemos fa bor tan singu

dar

lar fa bor tan sin gu lar fa bor
lar fa bor tan sin gu lar fa bor
lar fa bor tan sin gu lar fa bor

f *ff*

vivo
Padre que quiera sus hijos Ca sar po dra en este Ca so lec
Padre que quiera sus hijos Ca sar po dra en este Ca so lec

Ciones to mar no drà en este Caso lec Ciones to mar lec

Ciones to mar puen siempre sugusto sea de Con sul

tar sea de Con sul tar sea de Con sul
sea de Con sul tar sea de Con sul
tar sea de Con sul tar sea de Con sul

tar pues siem pre su gusto sea de Con sul tar pues siem pre se
tar pues siem pre su
tar pues siem pre su gusto sea de Con sul tar

Ciones to mar no drà en este Caso lec Ciones to mar lec

Ciones to mar no drà en este Caso lec ciones to mar lec

Ciones to mar pues siempre su gusto sea
de Con sul

Ciones to mar pues siempre su gusto sea
de Con sul

tar sea de Consultar sea de Consul
sea de Consultar sea de Consul
tar sea de Consultar sea de Consul

tar pues siempre su gusto sea de Consultar pues siempre se
tar pues siempre su gusto sea de Consultar
tar pues siempre su gusto sea de Consultar

gusto sea de Con sul tar

gusto sea de Con sul tar

pues siempre su gusto sea de Con sul

po.

pues siempre su gusto pues siempre su gusto sea de con sul

pues siempre su gusto sea de con sul

tar sea de Con sul

Handwritten musical score on five staves. The lyrics are: "tar - - - - - Tel Padre que quiera sus hijas ca". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score on five staves. The lyrics are: "sar po drà en este Caso lecciones tomar po drà en este". The notation includes various musical symbols such as notes, rests, and bar lines.

t e || t e t | t || e e e | e || (e e t)
 Caso lec cioner to mar lec cioner to mar lec cioner to
 e e || e e e | e || e e e | e || e e e |
 Caso lec cioner to mar lec cioner to mar lec cioner to
 () || || | e e | || || | e e | || ||

e) t | t e t | t e t | t e t | t t |
 mar puer siempre sa gusto sea de con sul tar sea
 e) e | e e e | e e e | e e e | e e |
 mar puer siempre sa gusto sea de con sul tar sea
 e) e | || || | || || | || || | e |

Handwritten musical score on a single system with three staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various note values (e.g., minims, crotchets) and rests, with some notes marked with a 't' (tenor) or 's' (soprano). The lyrics are: "de con su? tar Del Pa dre que quie ra sus hi jos Ca", "de con su? tar Del Pa dre que quie ra' sus hi jos Ca", and "de con su? tar Del Pa dre que quie ra' sus hi jos Ca".

Handwritten musical score on a single system with three staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various note values (e.g., minims, crotchets) and rests, with some notes marked with a 't' (tenor) or 's' (soprano). The lyrics are: "sar sus hi jos Ca sar pue de en este Ca so be", "sar sus hi jos Ca sar pue de en este Ca so be", and "sar sus hi jos Ca sar pue de en este Ca so be".

Handwritten musical notation on a single staff, featuring a series of notes and rests. The lyrics are written below the staff:

ciones to mar lec cio nei to mar lec cio nei to

Handwritten musical notation on a single staff, featuring a series of notes and rests. The lyrics are written below the staff:

mar lec cio nei to mar lec cio nei to mar

Handwritten musical notation on four staves. The first three staves contain vertical bar lines, indicating measures, but no notes. The fourth staff contains a series of notes and rests, including a double bar line at the end. The notation is in a historical style, possibly from a 17th or 18th-century manuscript.

Áyuntamiento de Madrid

+

Violin Primero

Conadilla. a 3.

Los Amantes o cultos;

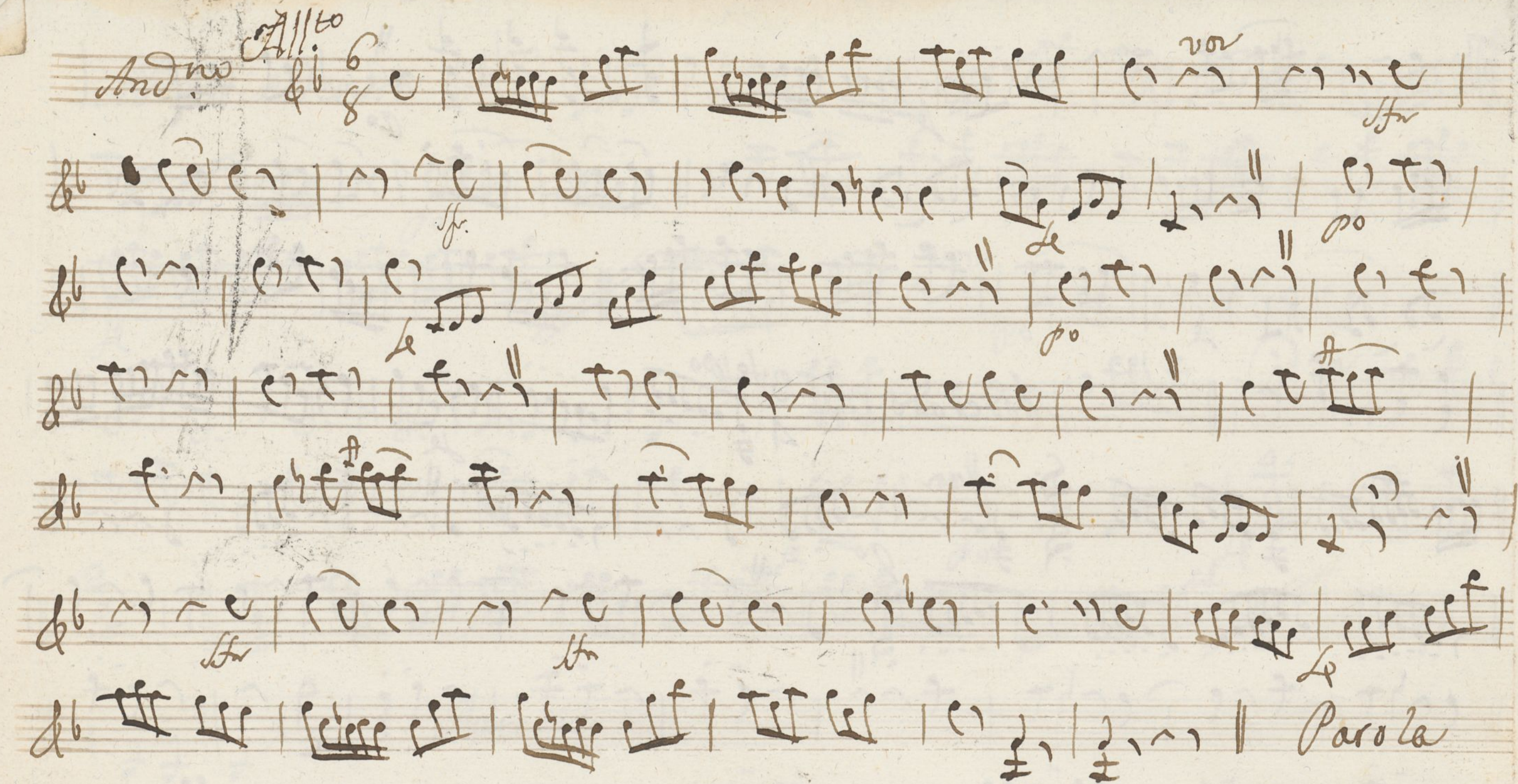
Allegro Moderato & $\flat \flat \frac{3}{4}$

Allegro

Parola

Allegretto & $\flat \flat \frac{2}{4}$

Allegretto



Allegretto 2/4

Volte p.to

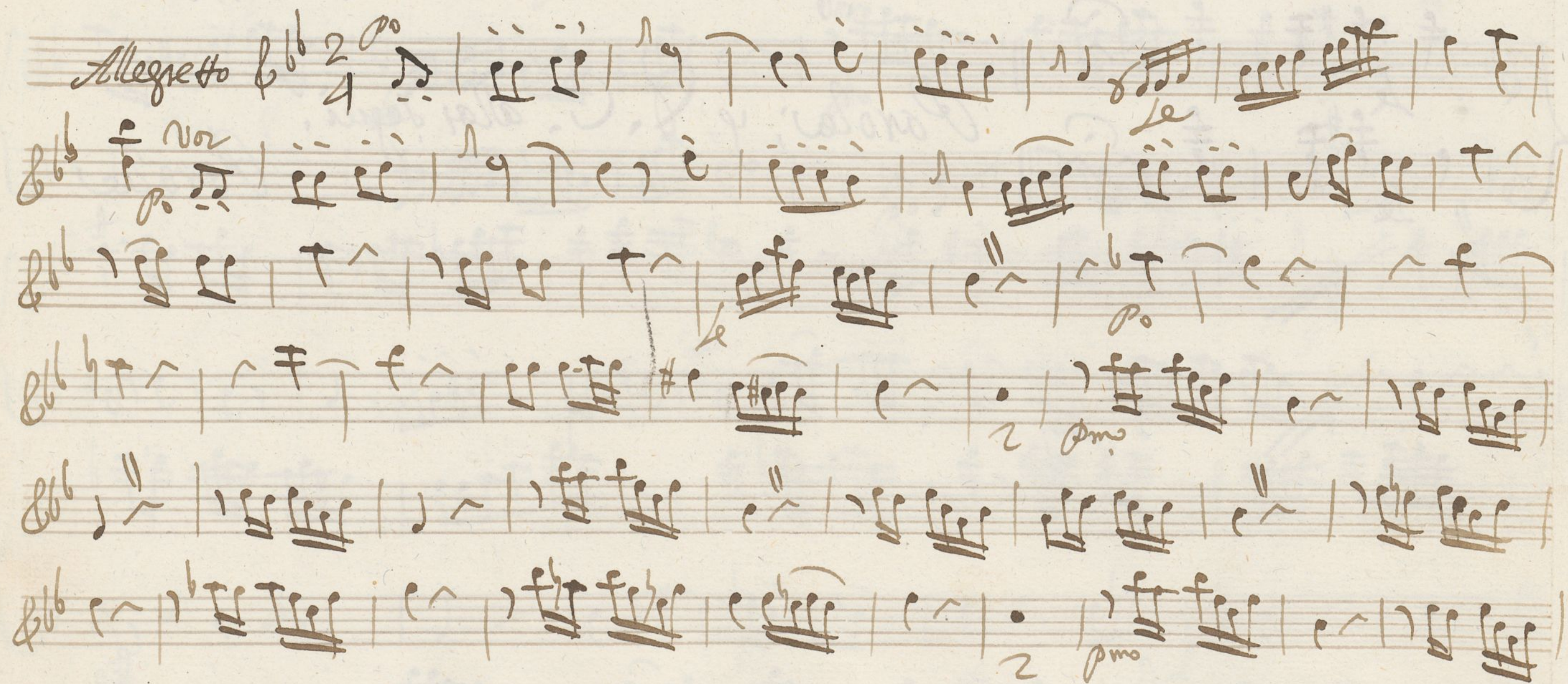
Sequi ✓ *Solo*
Andro

The musical score is written on ten staves, organized into five systems of two staves each. The notation is complex, featuring many beamed sixteenth notes, triplets, and various rests. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes several markings and corrections: 'Sequi' with a checkmark and 'Andro' are written above the first two staves; 'Solo' is written above the third staff; 'Vox' is written above the fourth staff; and 'Se' is written below the fifth staff. Some staves end with a double slash, indicating a repeat or the end of a section. The paper is aged and shows some wear along the edges.

Allegro

Parola, y D. C. alor segui.

Parola

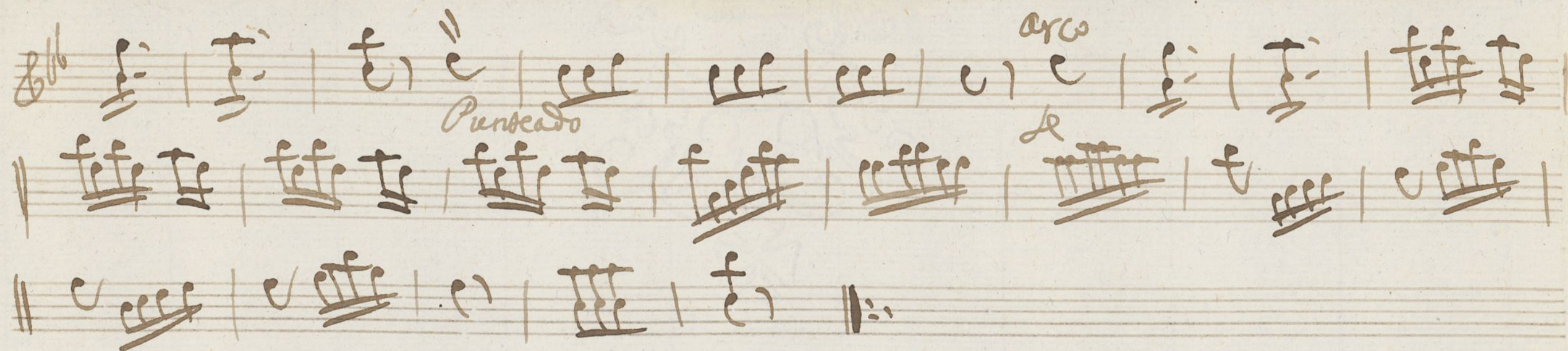


Puntado *arco* *Punt*

Parola *Visti*

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

vo
p
vo
p
Vivo
15
vo
Puntado
arco



Ayuntamiento de Madrid

— 2 —

Duplicado

Violin Primero

tonadilla ã 3.

Los Amantes ocultos.

Allegro Moderato

Allegro

Parola

Allegretto $\text{B}\flat$ 2/4 *rit*

Moderato



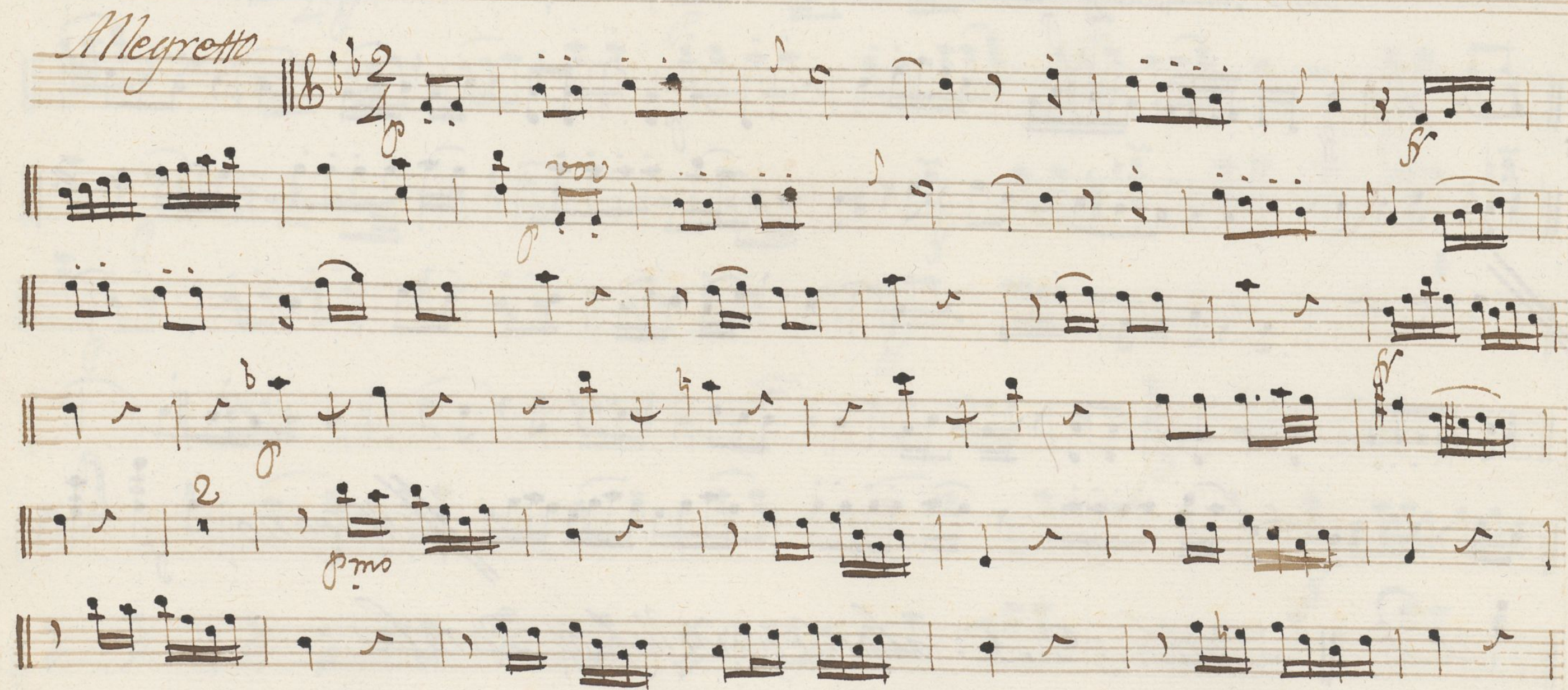


Segunda Mas

Ans^d.



Parola y D. C. alas Segundillas y Parola



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and features include:

- primo* (first time)
- punto* (point)
- arco* (arco)
- Parola* (Parola)
- f* (forte)

The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The score concludes with a double bar line and the word *Parola*.

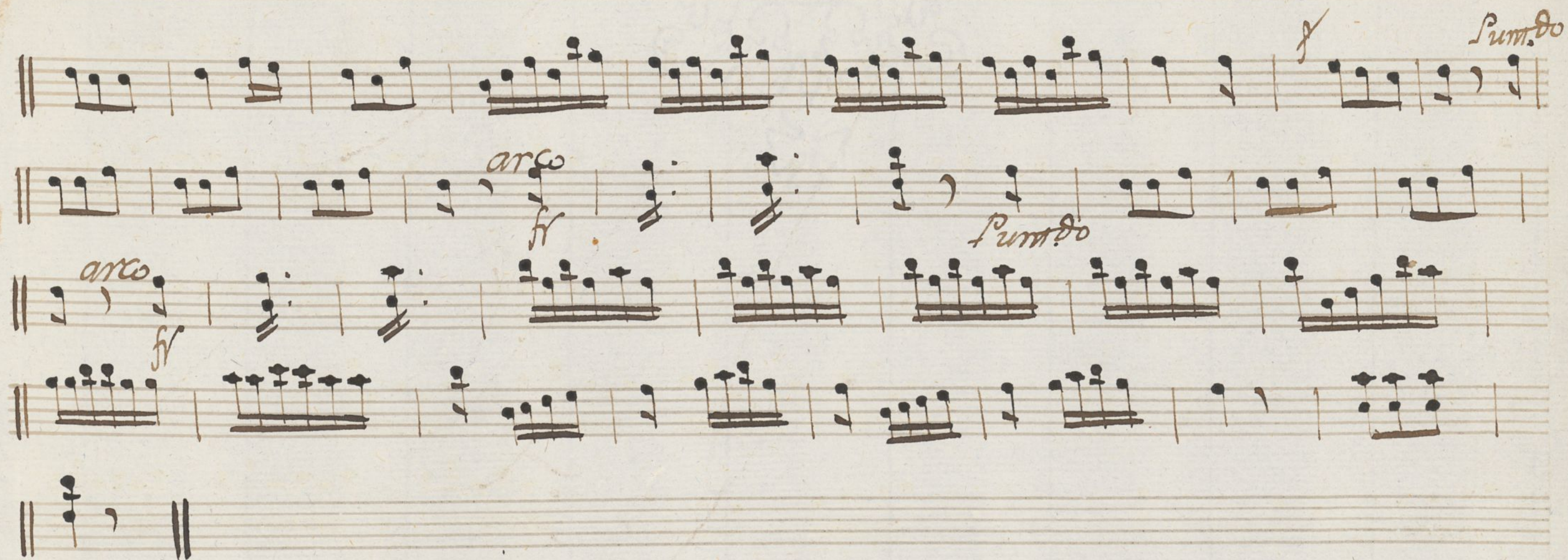
Final

Allegretto || 8 $\frac{2}{4}$ *fr*

vo *fr*

vo *fr* *vivo* *fr*

vo *fr*



Violin Segundo

Conadilla a 3.

Los Amantes o Cultos;

Allegro Moderato 8^{va} 3/4

Allegro

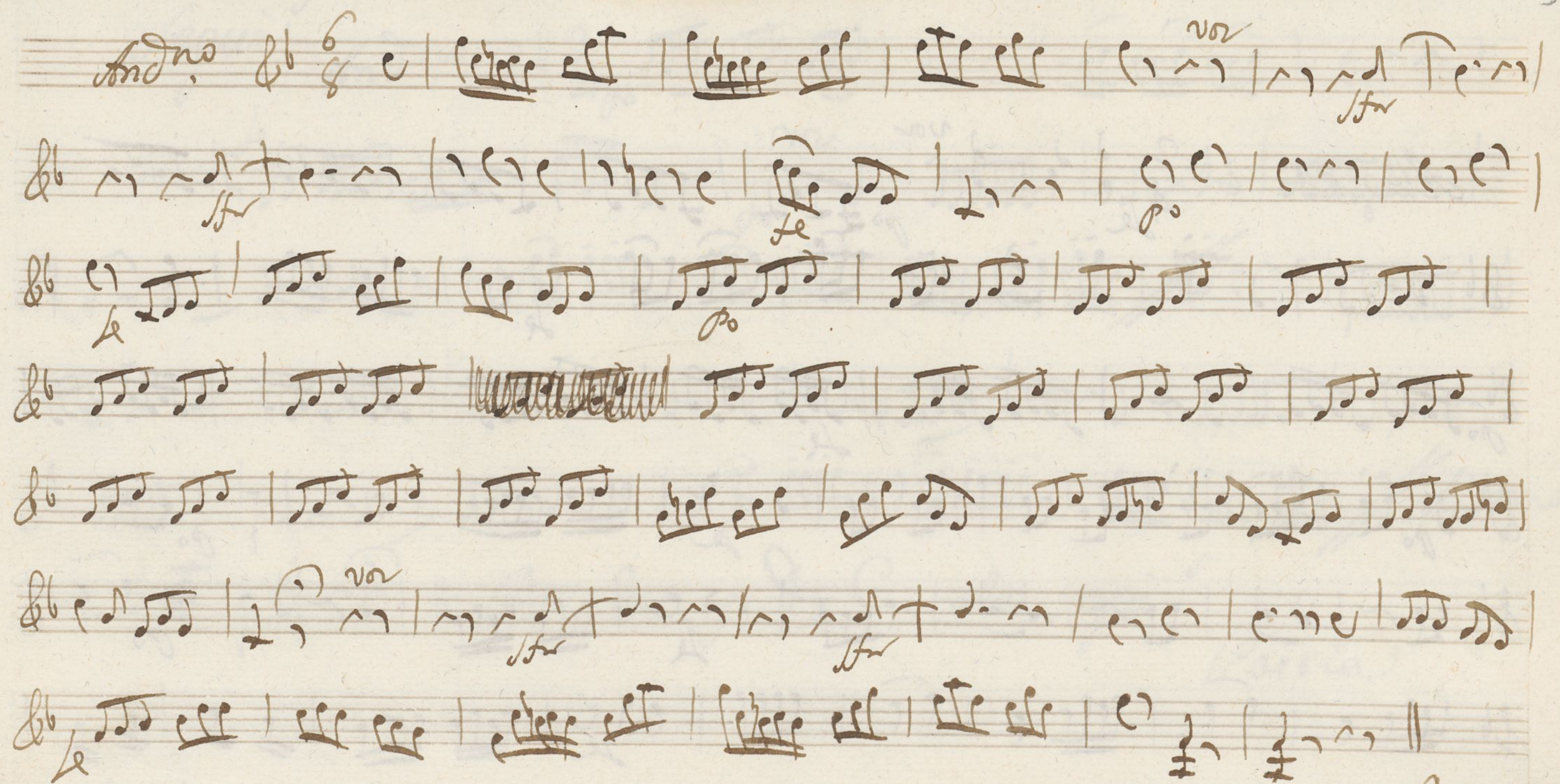
Parola

Handwritten musical score for a piece titled "Allegretto". The tempo is marked "Allegretto" and the time signature is 2/4. The key signature has two flats (B-flat and E-flat). The score is written on a single system with a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Fine" written below the staff.

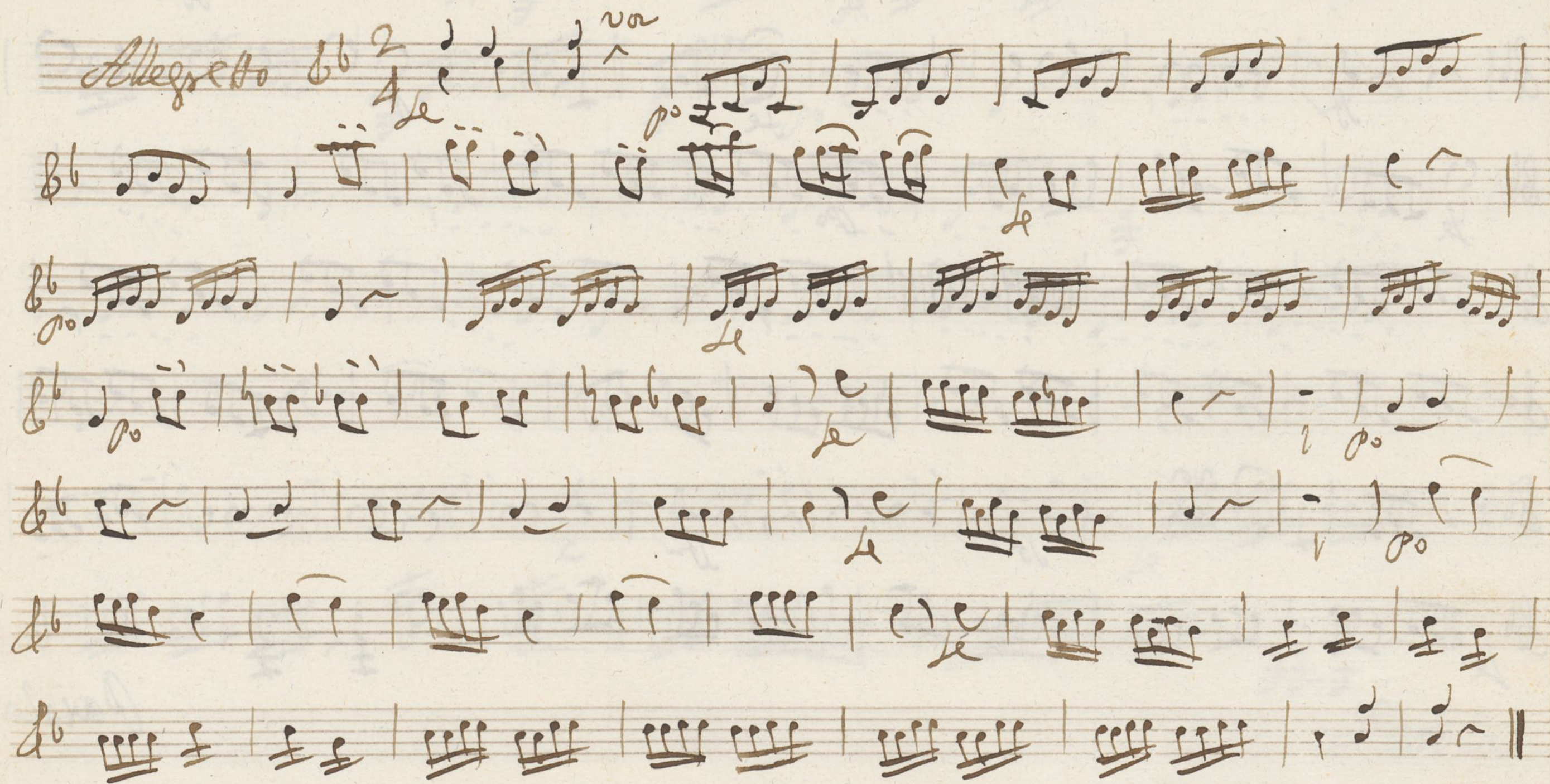
Moderado 3/4 *po*

Handwritten musical score for a Moderato piece in 3/4 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderado' and the dynamic is 'po'. The notation includes various rhythmic figures, including eighth and sixteenth notes, rests, and slurs. The second staff has a 'voz' marking above it. The third staff has a 'po' marking below it. The fourth staff has a 'c' marking below it. The fifth staff has a 'c' marking below it. The sixth staff has a 'c' marking below it. The seventh staff has a 'c' marking below it. The eighth staff has a 'c' marking below it. The score ends with a double bar line and a final chord.

Parola



Parola



Segui! And^{no} 3/4

se

voz

do

Allegro

Parola, y D. C. al segui!

Parola

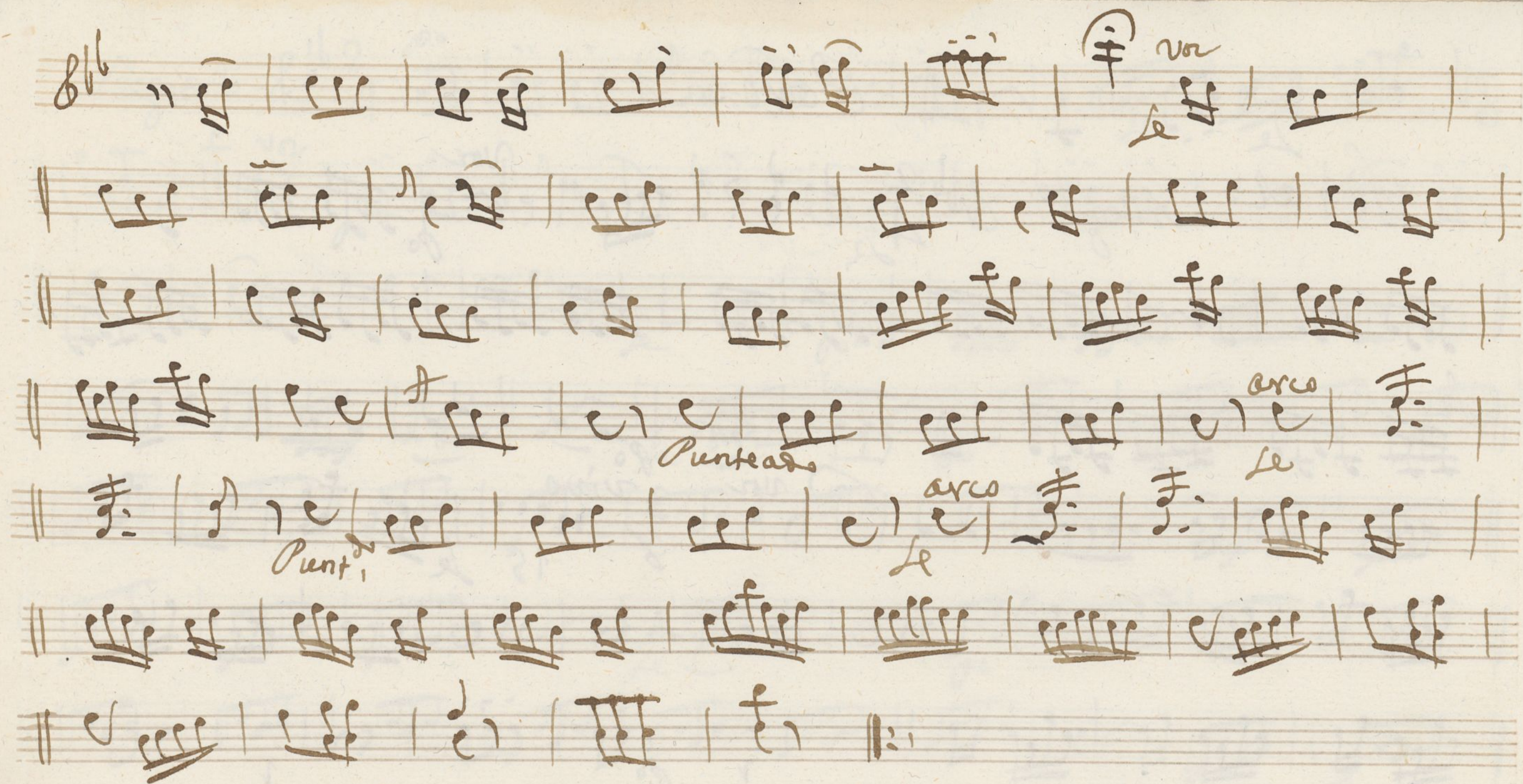
Allegretto & $\text{♩} = 2$ $\text{♩} = 4$ $\text{♩} = 8$

arco *Punteado* *arco*

Parola

final *Alegro* $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$ $\text{♩} = 120$

Volte



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—

Duplicado.

violin 2.º

tonadilla ã 3.

Los Amantes ocultos.

Allegro Moderato



Allegretto 2 von
48 8

v. p.

Moderato

Parola

And.^{mo}

The musical score is written on eight staves. It begins with the tempo marking *And.^{mo}* and a key signature of one flat. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *sf* (sforzando) and *v* (forte) are used throughout. The piece concludes with the word *Parola* written in a large, elegant script.

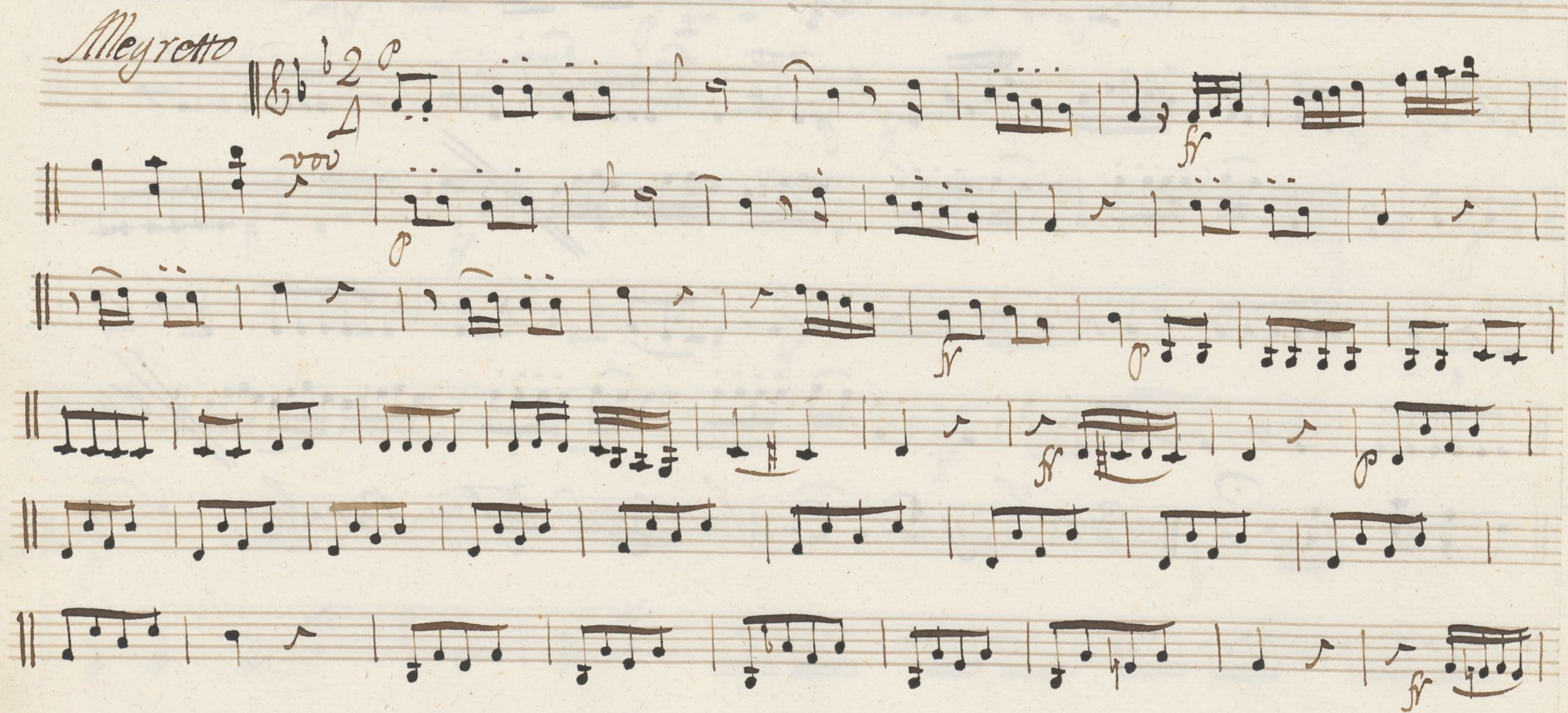
Allegretto 18 $\frac{2}{4}$ *von*

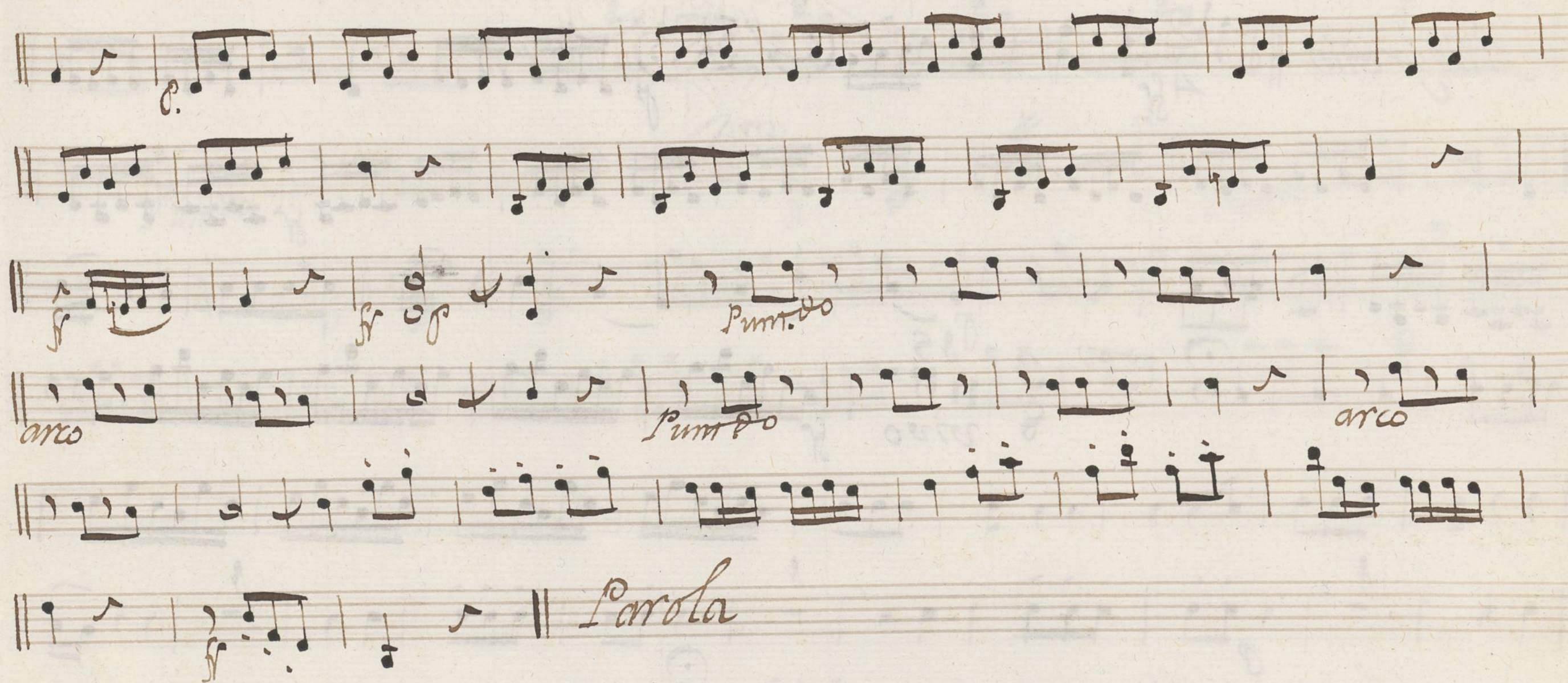
The musical score is written on eight staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '18 2/4', followed by the word 'von'. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line on the eighth staff.

Segundillas *And.^{no}* || 8/4 

Allegro || 

|| *Parola, y D. C. alas Segundillas y Parola*





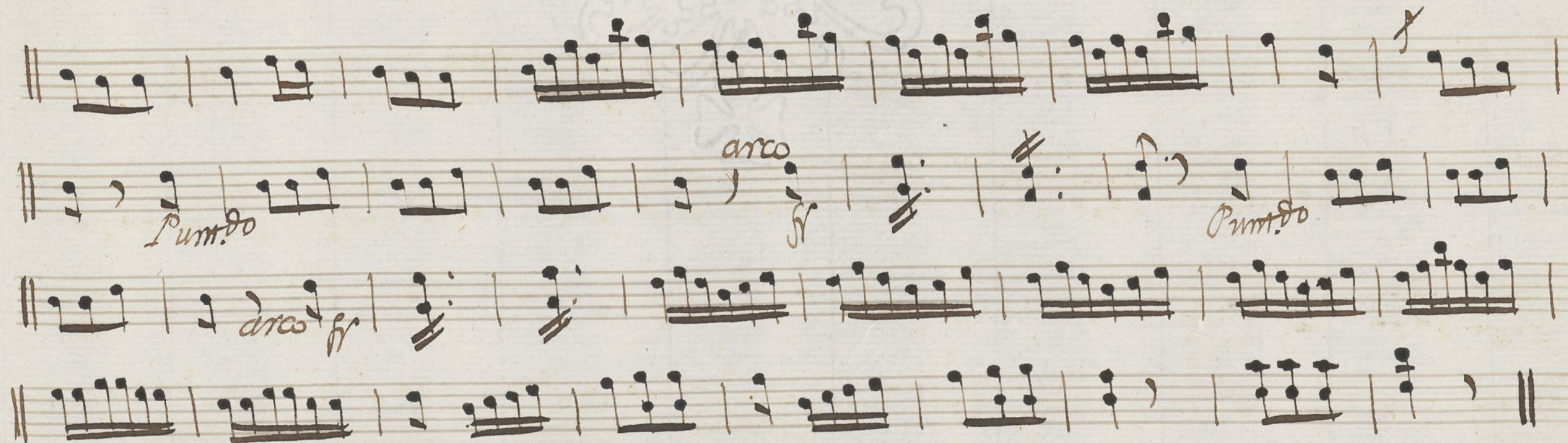
Final

Allegretto || 8 $\frac{2}{4}$ *ff*

ff *vov*

ff *vivo* *3*

vov



Final


Handwritten musical score on ten staves. The notation is in blue ink and includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows signs of wear, including stains and discoloration. The word "Final" is written at the top of the first staff.

Viola

Conadilla a 3, Los Amantes o Cultos;

Mus 133-4

Allegro Moderato $\text{F} \sharp \text{B} \flat$ 3/4

3 4 

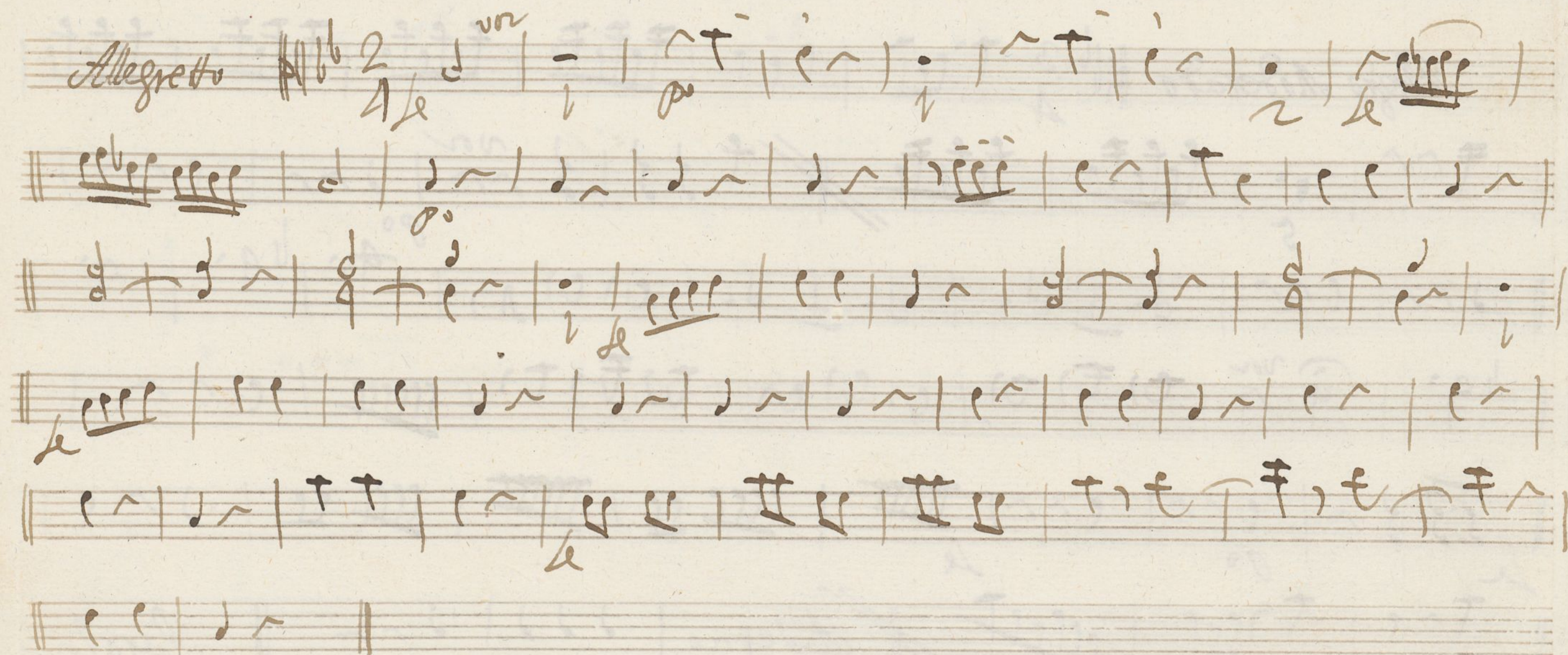
Handwritten musical notation on a single staff. The notation includes various note values, rests, and dynamic markings. The first measure has a treble clef and a key signature of one sharp (F#). The notation is written in brown ink on aged paper.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten numbers '5' and '10'. The notation is written in brown ink on aged paper.

Handwritten musical notation on a single staff, featuring various notes, rests, and a double bar line.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some markings below the staff, possibly indicating fingerings or breath marks.

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



Moderado $\text{C} \parallel \text{Bb}$ $\frac{3}{4}$ Le p.

p. Le

Parola

And^{no}

Allegretto

Handwritten musical score for a string quartet, featuring various musical notations, dynamics, and performance instructions. The score is written on ten staves.

The notation includes notes, rests, and bar lines. Dynamics such as *Andante*, *Allegro*, *Andante*, and *Allegro* are indicated. Performance instructions include *arco* (arco), *le* (le), *voce* (voice), *fr* (forte), *Punteado* (punctured), and *Allegro*.

The score concludes with the instruction: *Parola y D.C. alor seguir y Parola*.

Allegretto 2/4 1

p_o *le* *no*

p_o *le*

p_o 2 *p_o*

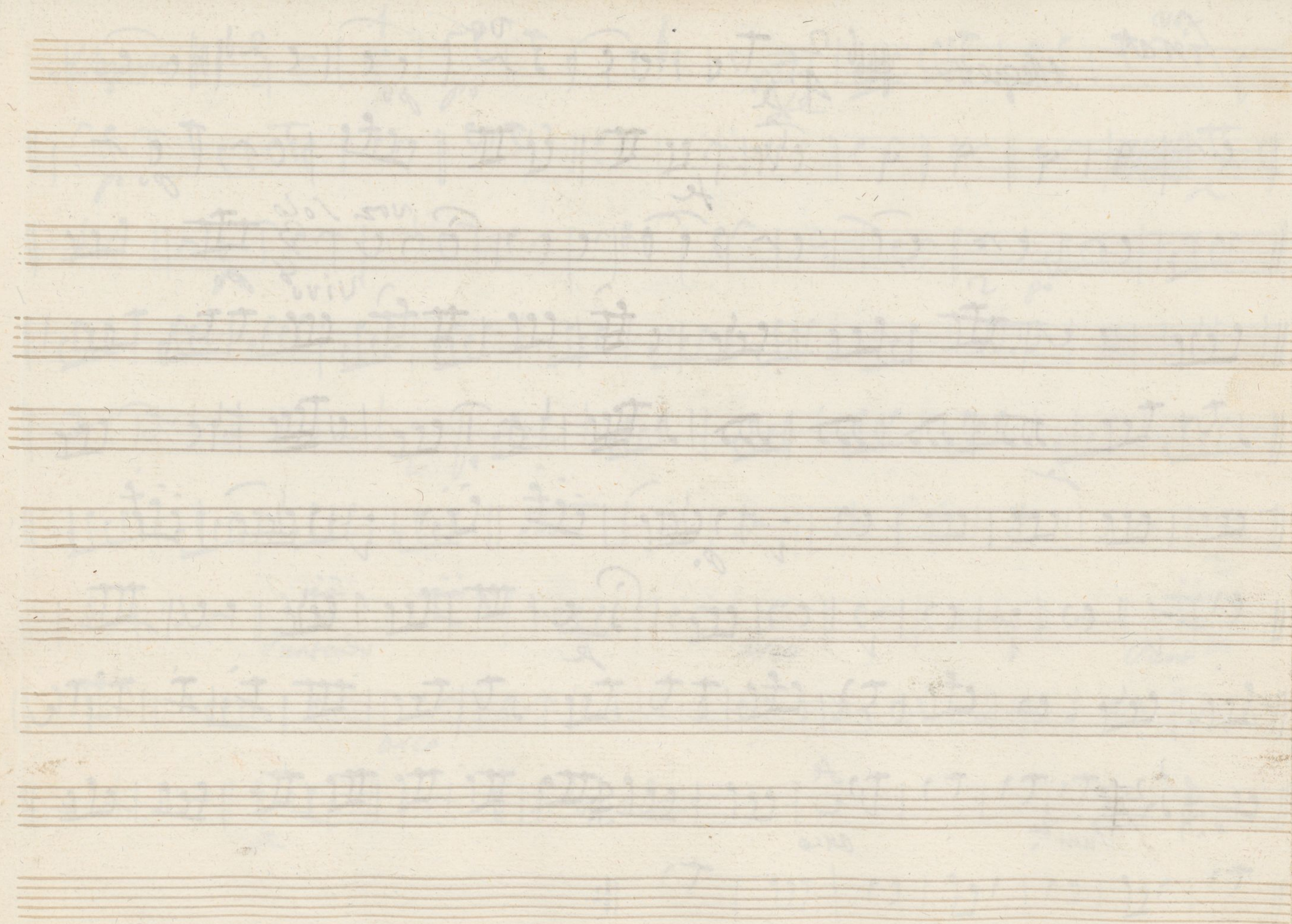
Punteado *arco* *Punt do*

arco

le *Parola*

final *Allegretto* 6/8 $\frac{2}{4}$

The musical score is written on 11 staves. The first staff begins with the word 'final' and the tempo 'Allegretto', followed by the time signature 6/8 and $\frac{2}{4}$. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as 'p', 'f', 'pizz', 'arco', 'vivo', 'solo', and 'pizz'. The piece concludes with a double bar line and a repeat sign.



obse Primero
Lonadilla a 3. Los Anantes o Cultos;

Mus 133-4

All.^o Moderado $\text{G} \frac{3}{4}$ 9' | 9 5 | 9' | 9' | 9' | 9' | f ^ ^ | 1. | 9 f | 9 f |

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *vor* and *le*.

p^o
|| q̇ | q̇ | q̇ | q̇² | q̇^{p^o} | f~r | f~r | f~r | q̇⁵ f^{le} // *Allegro*
p^o

|| freier || Parola

Allegretto F^b $\frac{2}{4}$ Solo

Solo

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *pp* and *le*.

Handwritten musical notation on a single staff. The notation consists of various rhythmic symbols, including vertical strokes with flags, beams, and dots, and some letters like 'f' and 'r'. There are also some numbers like '6', '2', and '4' written below the staff.

|| c c | e ^ | e t | f ^ || Volkst.

[illegible]

|| ♯ ♯ ♯ ♯ || Paro 2a

Handwritten musical score for three staves. The first staff is marked "And." and "6/8". The second staff has a "9" below it. The third staff has a "7" below it and a "Dover" signature at the end. The notation includes various musical symbols like notes, rests, and bar lines.

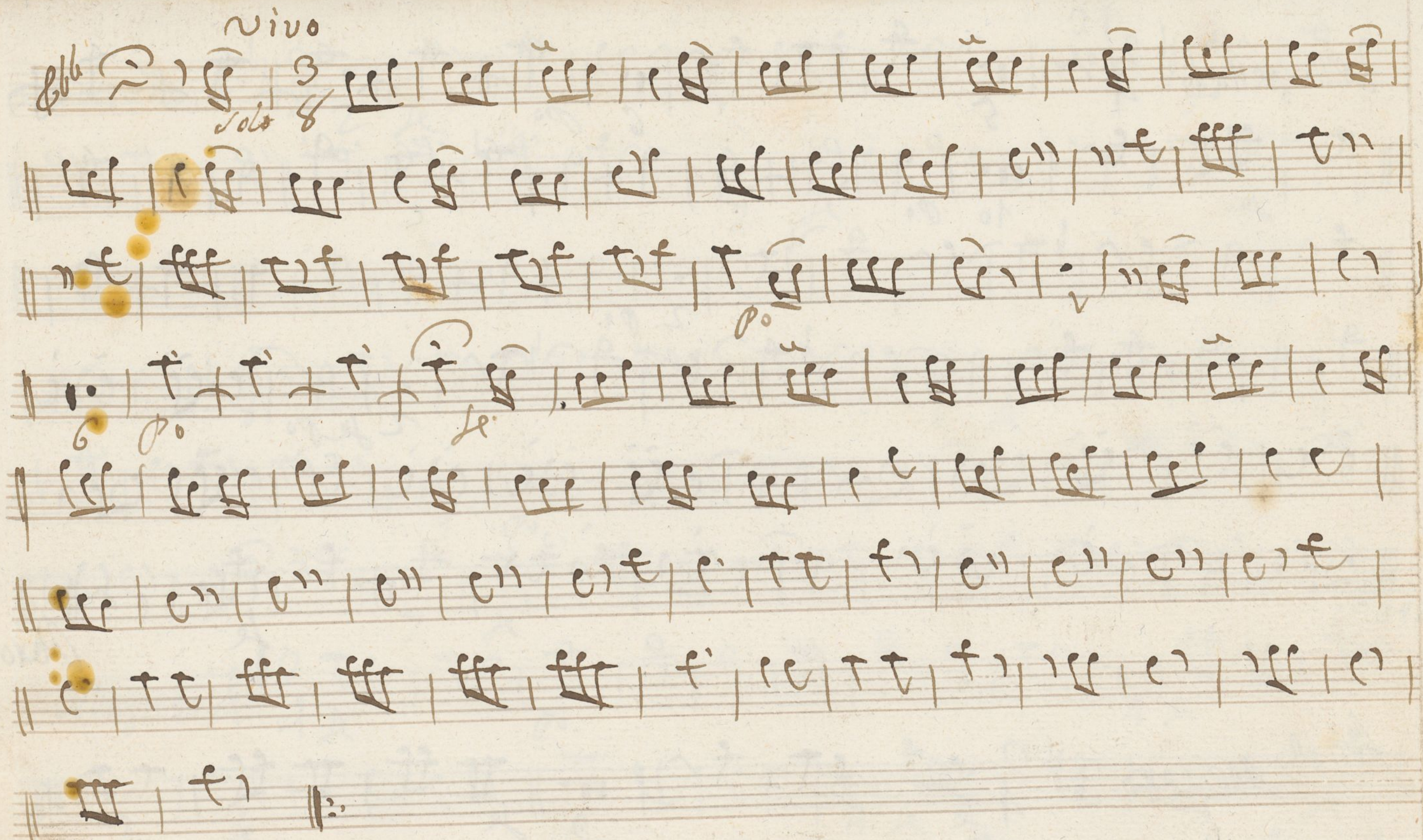
Parola

[illegible]

Sequi. fare // Paro 2a

[illegible]

Final Allegretto $\frac{2}{4}$ f , rt , f^{\wedge} | ff , ff , ff | ff

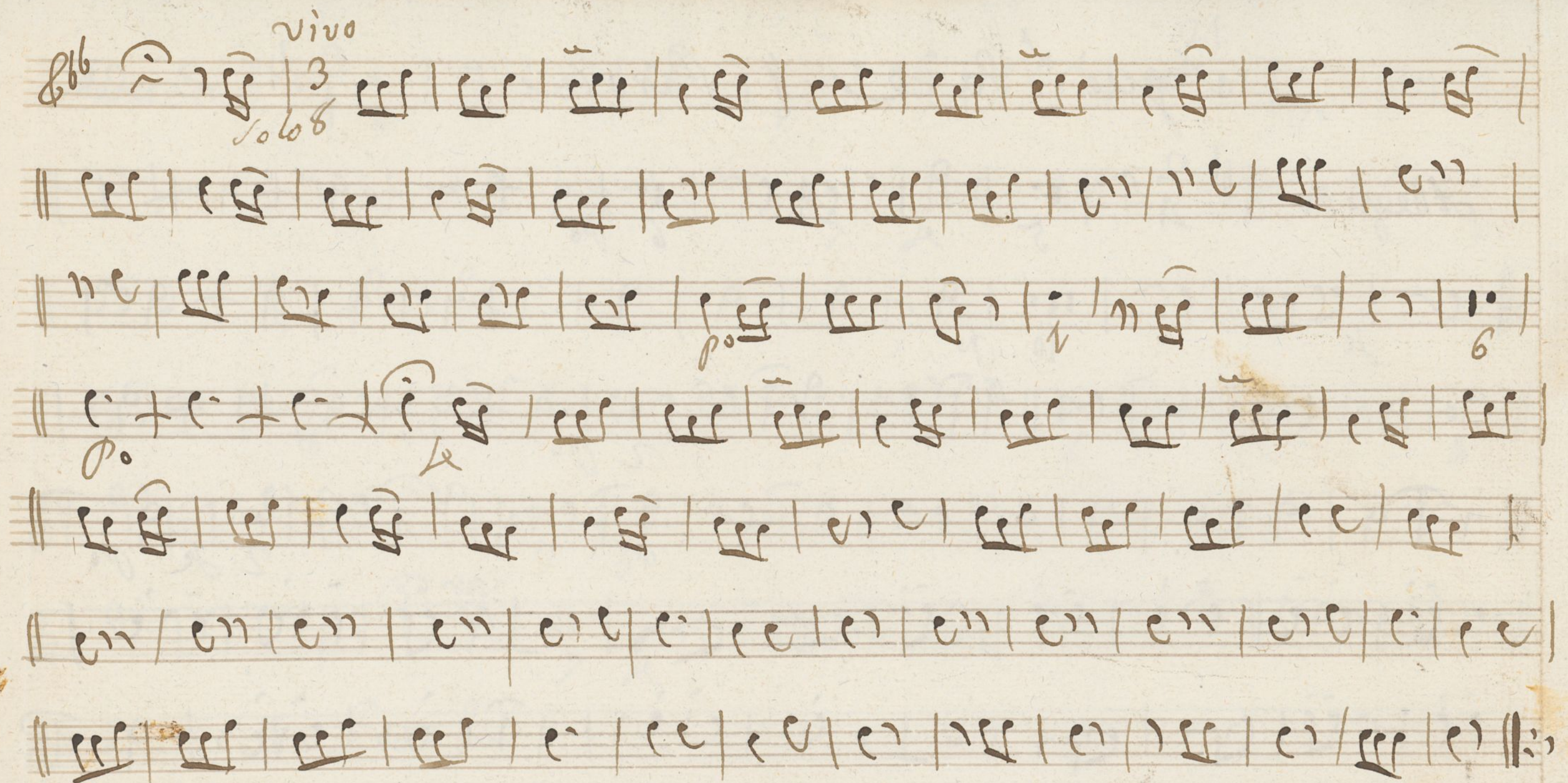


Oboe segundo +
Tonadilla a 3, Los Amansey o Cultos;

4

Allegretto B^b $\frac{2}{4}$

Volte



Sagot

Nov 133-4

Donadila a 3. Los Amantes o Cultos;

All.^o Moderato C:¹ 3/4

Handwritten musical notation on a single staff. The notation includes various note values, rests, and a double bar line with a repeat sign. The handwriting is in brown ink on aged paper.

Handwritten musical notation on a single staff. The notation includes various note values, rests, and dynamic markings. The first measure contains a double bar line, followed by a measure with a note and a rest. The second measure has a note and a rest, with a 'S.A.' marking above it. The third measure contains a note and a rest. The fourth measure has a note and a rest. The fifth measure contains a note and a rest. The sixth measure has a note and a rest, with a 'Solo' marking above it. The seventh measure contains a note and a rest. The eighth measure has a note and a rest. The notation is written in brown ink on aged, yellowed paper.

Handwritten musical notation on a single staff. The notation includes various note values, rests, and a final 'Solo' marking.

|| ~~u u u~~ *Megno* | u u u | u ~ ~ || *Parola*

Allegretto C:bb 2/4 ^{vo}

Moderato C:bb 3/4 ^{vo}

Parola

Handwritten musical notation on five staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with the word "Andno" and the word "Parola".

Andno

Parola

Allegretto $\text{C} = \text{b} \frac{2}{4}$

Segue *Andro* *tace* // *Parola*

Allegretto $\text{C} = \text{b} \frac{2}{4}$

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. The second and third staves continue the melodic line with similar notation.

Handwritten musical notation on a single staff, concluding with the word "Paroza" written in a cursive hand.

Handwritten musical notation on a single staff, beginning with the word "final" and the tempo marking "Allegretto". The staff includes a 2/4 time signature and various note values.

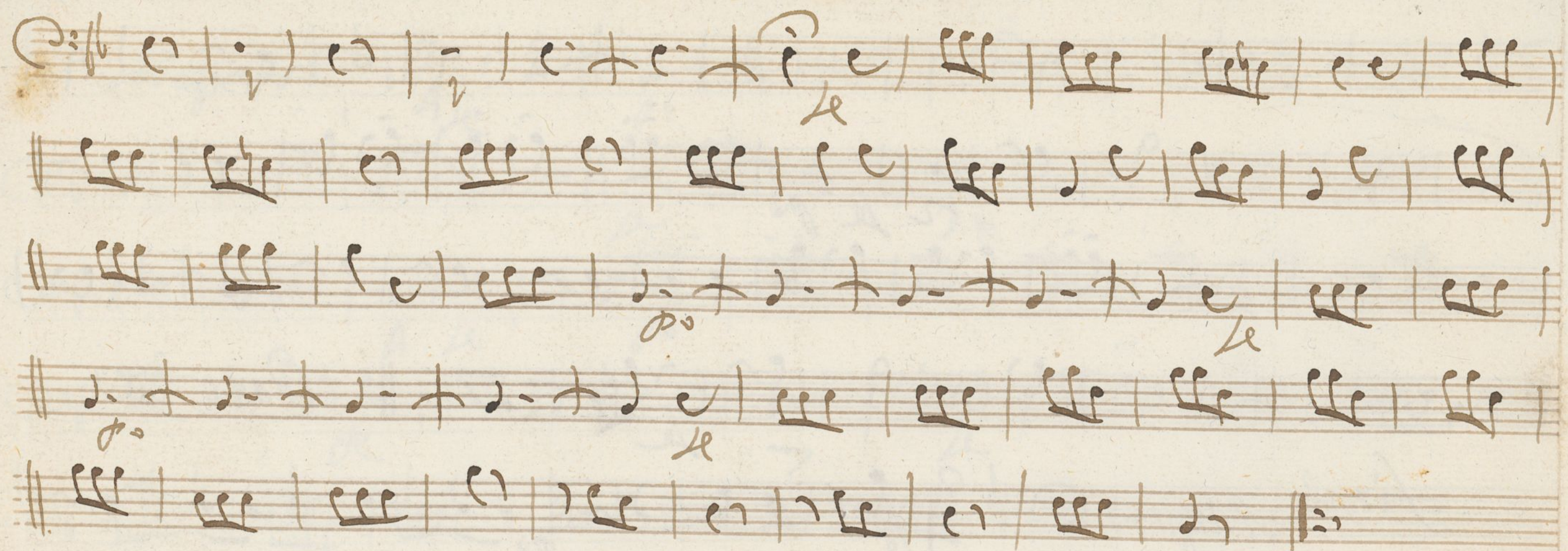
Handwritten musical notation on a single staff, featuring a series of beamed eighth notes and rests.

Handwritten musical notation on a single staff, featuring a series of beamed eighth notes and rests. The word "Solo" is written above the staff.

Handwritten musical notation on a single staff, featuring a series of beamed eighth notes and rests. The word "Gravissimo" is written above the staff.

Handwritten musical notation on a single staff, featuring a series of beamed eighth notes and rests.

Handwritten musical notation on a single staff, featuring a series of beamed eighth notes and rests. The word "Solo" is written below the staff.



Moderado $\text{♩} \frac{3}{4}$ 3 4 2

|| ♩ | $\text{♩}'$ | ♩ | $\text{♩} \sim$ | ♩ | $\text{♩} \text{♩}$ | $\text{♩} \sim$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩}'$ |

|| ♩ | $\text{♩}'$ | ♩ | $\text{♩}'$ | $\text{♩}' + \text{♩}' + \text{♩}' + \text{♩} \sim$ | ♩ | $\text{♩} \text{♩}$ | $\text{♩} \text{♩}$ | $\text{♩}'$ | $\text{♩}'$ |

|| $\text{♩} \sim$ | ♩ | $\text{♩} \text{♩}$ || Parola

And^{te}, $\text{♩} \frac{6}{8}$ | e - f | e - f | T e | e ^{no} | 6 | e e | e e | . |

$\text{♩} \frac{6}{8}$ | e e | e e | . | g' + g' + e' | g' + e' | e - | e e |

$\text{♩} \frac{6}{8}$ | e - e | e e | e ^{no} | . | g' | ~~f f~~ | g' | g' | T e | e e ||

Pavola.

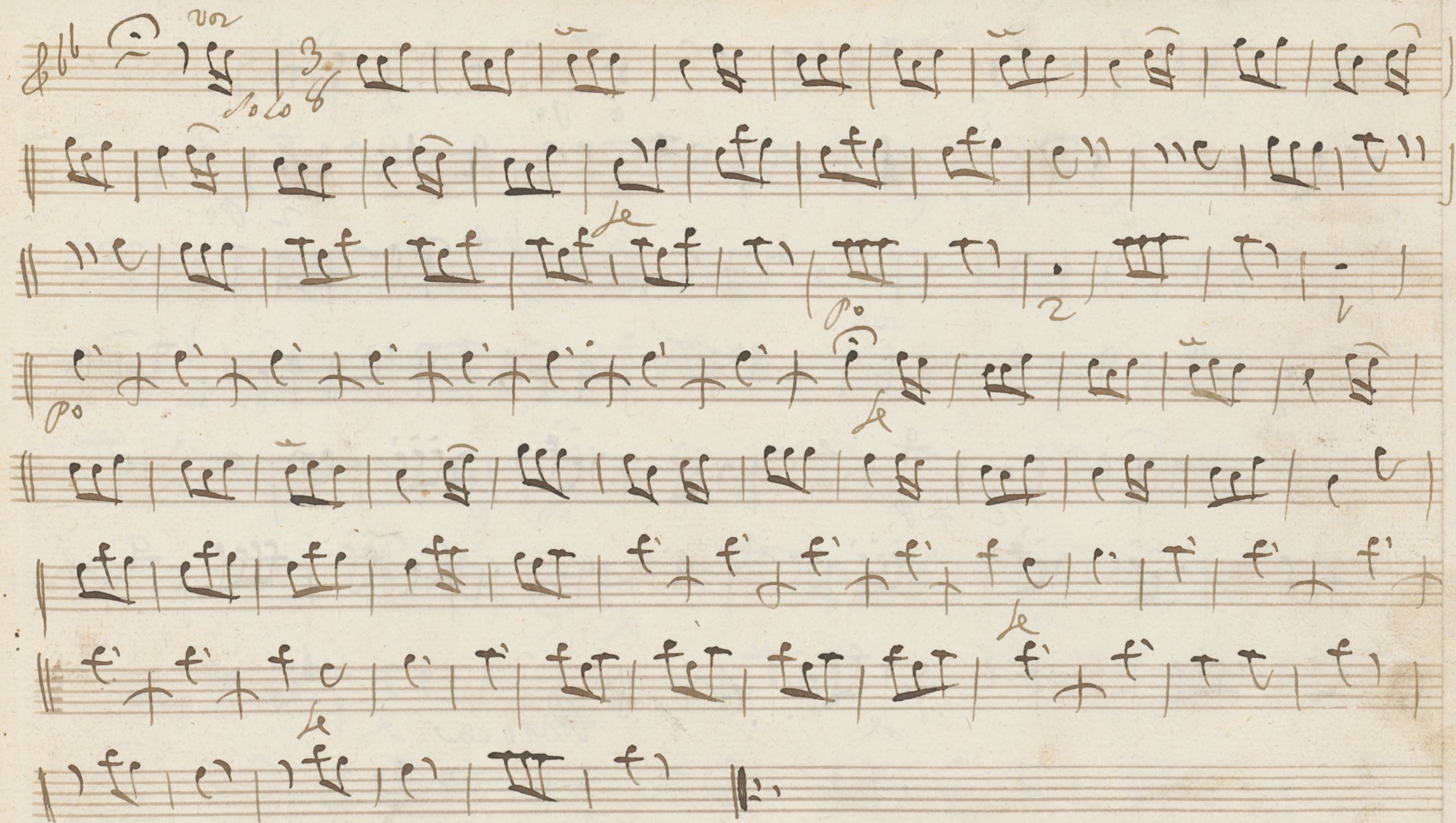
Handwritten musical score for "L'Allegretto" in G major, Op. 10, No. 15, by Franz Schubert. The score is written on four staves in G major (one sharp) and 3/4 time. It includes a tempo marking "Allegretto" and a dynamic marking "p". The piece concludes with the instruction "Segue: Tace // Parola".

Allegretto 8⁶ 2/4

Parola

final Allegretto 8⁶ 2/4

Volsi



Trompa Primera

Nus 133-4

Donadilla a 3. Los Amanes o Cultos;

All.^o Moderado ^{*clafa*} $\& \frac{3}{4}$ 9. | 9e | 9. + 9. + 9. + 9. + e~ | 5 | 9. |

$\&$ 9. // eee | 9. ^{*vor*} + 9. + 9. + 9. + 9. + 9. + 9. + 9. + 9. |

$\&$. | d. + d. + d. + d. | 9. ^{*vor*} | 5 *le* | e~ | 9. + 9. + 9. | 9e |

$\&$ 9. | 9e | e~e | e~e | e~e | e~e // *Allegro* | eee | e~e || *Parola*

Allegro ^{*clafa*} $\& \frac{2}{4}$ d | . | e~ | e~ | . | e~ | e~ | . | 9 + 9 | 9 | 9. |

$\&$ 9 T e~ | 9 T e~ | . | eee | e~e | 9 T e~ | 9 T e~ | . | e~e | eee |

$\&$ 9 + 9 | 9 | 9 | e~ | 6 *le* | eee | eee | e~e | e~e | e~e |

$\&$ eee | e~e || *Volte* *p^o*

elafa
 Moderado & $\frac{3}{4}$ $\dot{\sim}$ / 9. | 9. | e r r | ; | e e e | e r r | ²¹ || $\dot{\sim}$ | 9. + 9. |
 & 9. + 9. + 9. | 9. + 9. + 9. | e r r | $\dot{\sim}$ | 9 e | 9 e | 9. + 9. |

& e r r | $\dot{\sim}$ | e e e r r || *Parola*

Infe
 Andante & $\frac{6}{8}$ | e r e | e r e | e r e | e r e | $\dot{\sim}$ | e r e | e r e | $\dot{\sim}$ |

& 9. | e r e | e r e | $\dot{\sim}$ | 9. | 9. | 9. | e r e | $\dot{\sim}$ | $\dot{\sim}$ | 9. |

& e r e | e r e | e r e | e r e | e r e | e r e || *Parola*

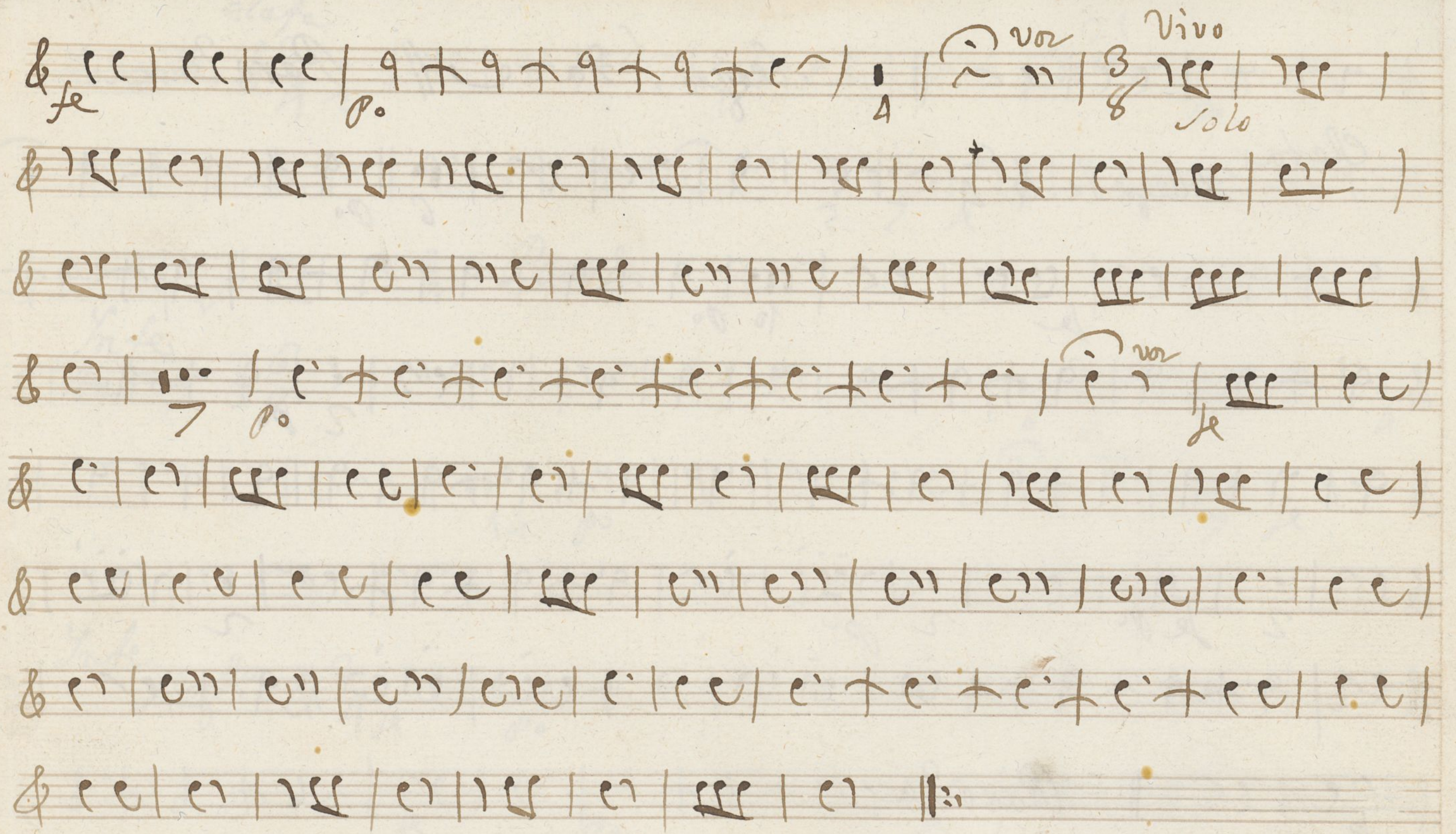
Infe
 Allegro & $\frac{2}{4}$ e | 9 + 9 + 9 + 9 + 9 + 9 + 9 + e r | d +

& d + d + d + $\dot{\sim}$ | e | e r | 9 + 9 + 9 + e e | e e | e e | e e |

& d + d + d + d | e r | e e | e r | $\dot{\sim}$ | e e | e ^{solo} | e e | e e |

& e e | e e | e e | e e | e r | e e | 9 | 9 | 9 | 9 | 9 + 9 |

& 9 + 9 | e e | e ~ || *Segui. 2a* || *Parola*
Clara *Allegro* # & $\frac{2}{4}$ ~ | 5 | 9 | e e | e ~ | 6 | 9 + 9 + 9 + 9 +
 & 9 + 9 + e ~ | e e e | e e ~ | 10 | 9 + 9 + 9 + 9 + 9 + 9 + 9 + 9 +
 & 9 + 9 | 9 | 9 + 9 + 9 + 9 | 9 | 9 | 9 | 9 | e ~ | 2 | 9 + 9 + 9 +
 & 9 | 9 + 9 | 9 + 9 + 9 + 9 + 9 | 9 | 9 + 9 + 9 + 9 | 9 | 9 | 9 | 9 |
 & e ~ | 2 | 9 + e ~ | 2 | 9 + 9 + 9 + e ~ | 2 | 9 + 9 + 9 + e ~ | 2 | 9 + 9 + 9 +
 & e ~ | 9 + 9 + 9 + e ~ | e ~ e ~ | 9 + e ~ | e ~ e ~ | 9 + e ~ |
 & e ~ | e ~ || *Parola*
final *Clara* *Allegretto* # & $\frac{2}{4}$ e e | e e | e ~ | 7 | *Volta*



Trompa Segunda

Conadilla a 3. Los Amantes o Cultos;

Mus 133-4 291

Clara

All. Moderato & $\frac{3}{4}$ d- | g e | d- | g- | d- | g- | d- | g- | g- | g- |

& g- | ~~g- | g- | g- | g- | g- | g- | g- | g- | g- |~~ ^{no} g- + g- + g- + g- + g- + g- + g- + g- + g- |

& . | d- + d- + d- + d- | ^{no} g- | ~~g- | g- | g- | g- |~~ g- + g- | d- | g e |

& d- | g e | d- | g e | d- | g e | d- | g e | ~~g e | g e | g e |~~ *Allegro* | d- | d- | d- | *Parola*

Clara

Allegretto & $\frac{2}{4}$ ^{le} d- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- |

& d- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- |

& . | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- | ^{le} g- | ^{no} g- |

& d- | d- | d- | d- | d- | d- | d- | d- | *Volte* ^{no}

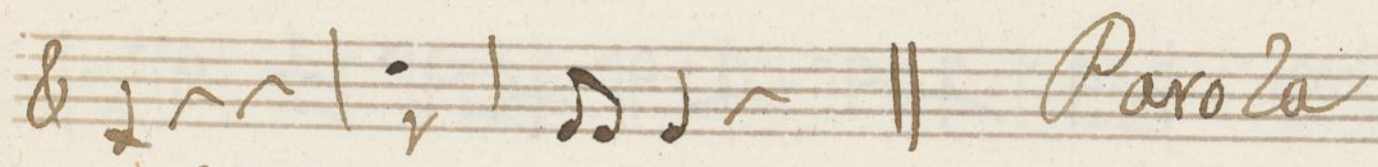
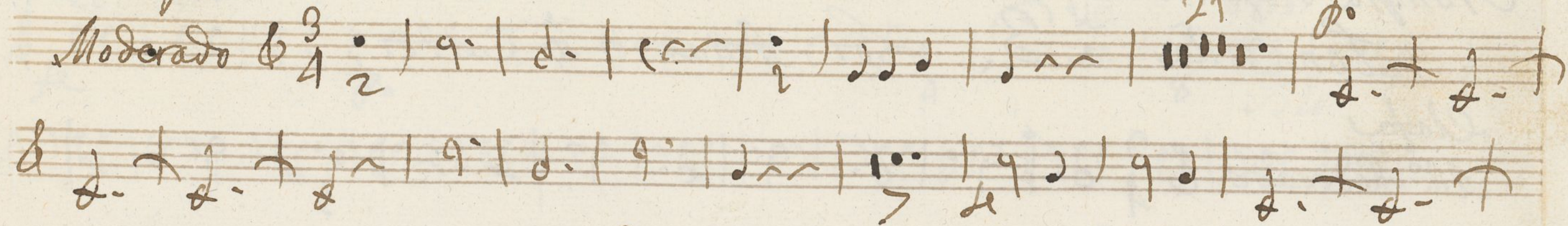
elafa

Moderado

$\frac{3}{4}$

21

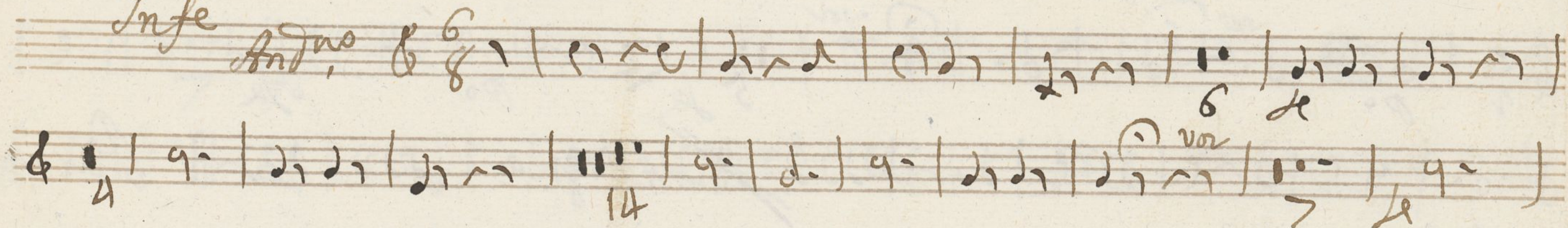
pp



Infe

Andas

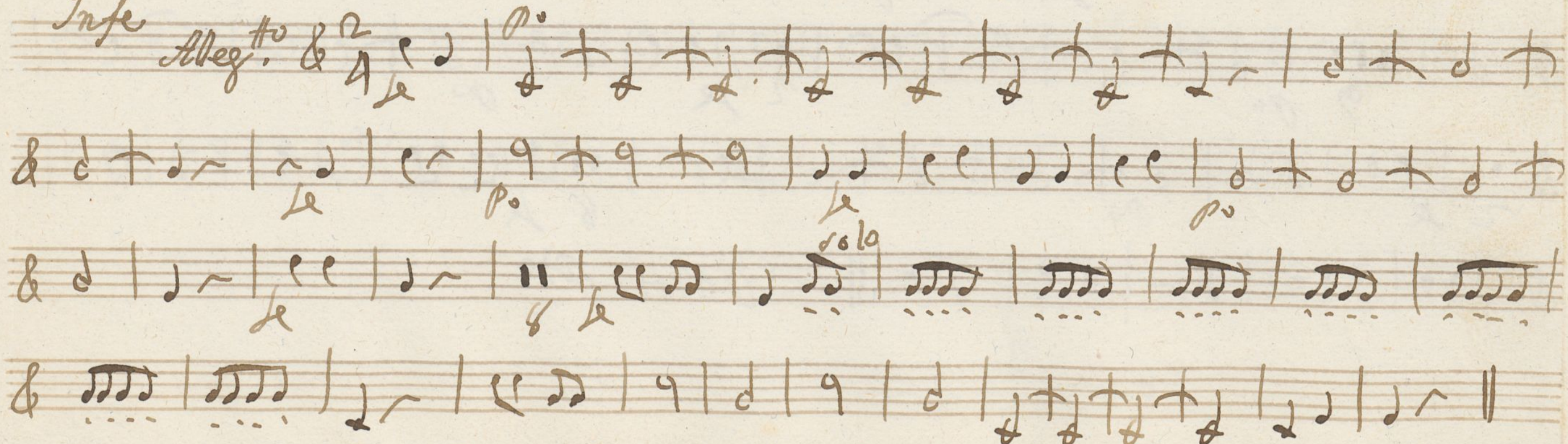
$\frac{6}{8}$



Infe

Allegro

$\frac{2}{4}$



Sequi. 2a ce // Parola

clafas

Allegretto

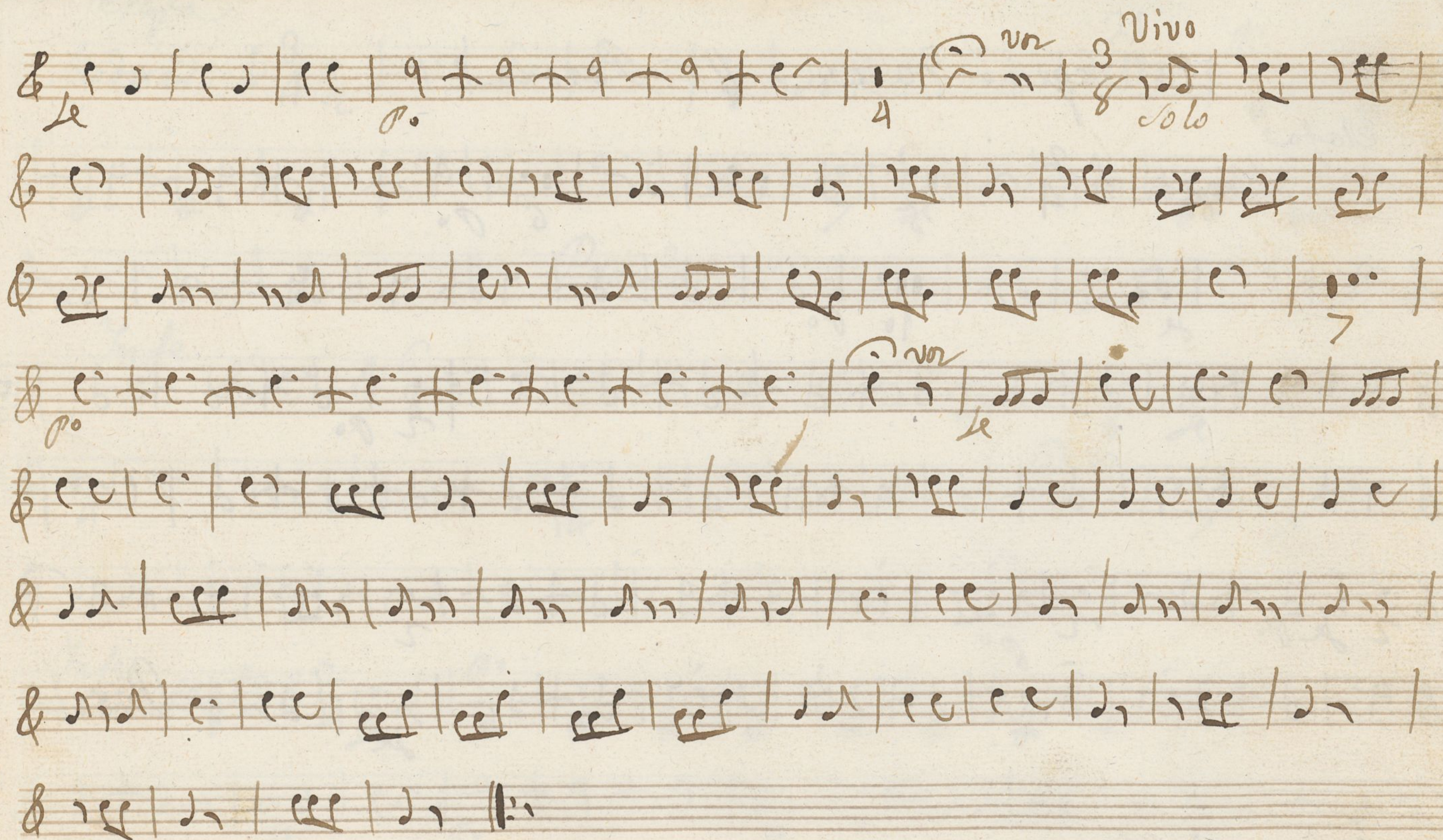
Handwritten musical notation on six staves. The notation includes various notes, rests, and bar lines. The first staff begins with a treble clef and a 2/4 time signature. The notation is written in a cursive, handwritten style. The word 'Parola' appears at the end of the sixth staff.

final

clafas

Allegretto

Handwritten musical notation on a single staff. The notation includes various notes, rests, and bar lines. The word 'Volta' appears at the end of the staff.



Contrabajo;

Lonadilla a 3.

Los Amantes o Cultos;

agui No 133-4

All. Moderado C: 3/4

|| 4 4 e | e r r | d r r | e r r | d r r | *fe* e r r r r | 9 - | ~~9 -~~ | 9 - | e r r |

|| e r r | d r r | e r r | 9 - + 9 - | 9 - + 9 - | e r r r r | 9 - | 9 - | 9 - | 9 - | 9 - *vo*

|| e r r r r | e r r r r | e r r r r | e r r r r | e r r r r | e r r r r | e r r r r | e r r r r |

|| *le* e r r r r | e r r r r | 9 - | e r r r r | e r r r r | e r r r r | e r r r r | ~~e r r r r~~ *Allegro*

|| d d d | d r r || Parola

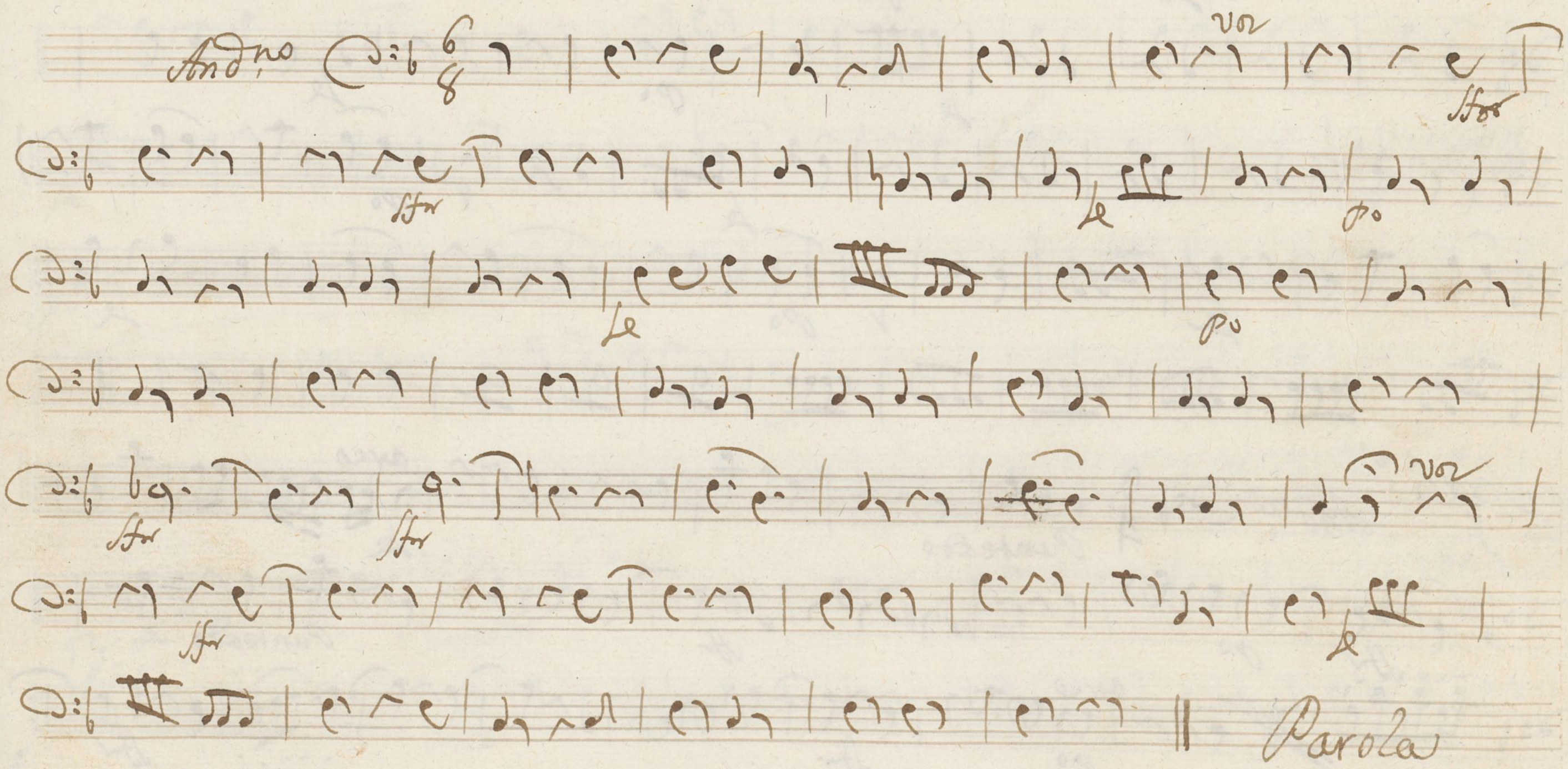
Allegretto $\text{C} = \text{b} \text{b}$ $\frac{2}{4}$ *vor*

Handwritten musical score for *Allegretto* in $\text{C} = \text{b} \text{b}$ $\frac{2}{4}$ time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It includes dynamic markings 'p' and 'f', and articulation marks like accents and slurs. The notation includes eighth and sixteenth notes, rests, and a repeat sign. The piece concludes with a double bar line and a decorative flourish.

Moderado $\text{C} = \text{b} \text{b}$ $\frac{3}{4}$ *vor*

Handwritten musical score for *Moderado* in $\text{C} = \text{b} \text{b}$ $\frac{3}{4}$ time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes dynamic markings 'p' and 'f', and articulation marks like accents and slurs. The notation includes eighth and sixteenth notes, rests, and a repeat sign. The piece concludes with a double bar line and a decorative flourish.

Parola

And^{no} 

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

Sequi: Andante $\text{C} \frac{3}{4}$

Parola, y D. C. al Segui, y Parola

Allegretto C: 2/4

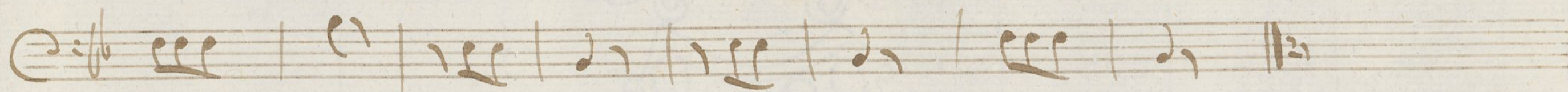
p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Punteado *arco* *Punt.*

Parola

final Allegretto $\text{C} = \frac{6}{8}$ $\frac{2}{4}$

poco *p* *f* *poco* *Vivo* *p* *15* *arco* *Punt. 2* *arco*



Ayuntamiento de Madrid