

137-6

Conadilla a Rey;

Leg.^o 82.

de fuera vendrá;

Del S.^r Moral;

{ J.^{va} Prado
J.^o Camo
J.^o Cuñas

1797

~~Allegro~~ *Allegro*

Allegro

Le *Mutación de salon Corvillat*

And.te

Salé la Prado leyendo en papel

Prado

Como ari que beo un Ma--jo se me alborota el sen

ti-do *este papel que he te ni do* *mea llenado de pla*

Cer me a llenado de placer me a llenado de placer
 el que me escribe co no - ze
 que me gusta la Ma - je - za que me gusta la Ma je za
 y quiere con tal fi neza a mi gusto Com pla cer
 a mi gusto Com - - - pla cer

Allegretto

el po bre señor Don Marcos que se de rri
te por mi que se pondrà u
na vara de o zi co pondrà una
si le llega a ber a qui si le llega a ber a
qui si le llega a ber a qui si le

cres.

Parola

Pero ami que se me da, pero que ve me da ami, ha gayo en todo mi gusto,

y lo demas li li li

(llaman

Parolas; me parece que an llamado, quiero guardar el papel,
ay que es el Sr. D. Marcos, el currutaco; sale como muy bien;

vivo

Como

sa ca per si da a le bo sa el pa

pel que tu ve ca das el pa pel que tu ve ca das que

Prado
tu re ca das si por eio tu te ma das ya le
tiene bele a qui — be le a qui — be le a qui
Camoy
que con ten dra el
Camoy
lo di ra quien te el origio
Camoy
me se yo yo me irrito yo me irrito yo me irrito

Prado *todos*

no te irri'tes no te irri'tes { su mi pa

Ciencia su mi pa ciencia sea puro su mi pa ciencia

sea pu ro su mi pa ciencia sea puro

*Parola / Camar / Paivana y Señora, con motivo de pasar
a esta Corte el hajo de mal credito que ay en Sevilla
me tomo la lizençia de Recomendarle a V. M. para que le
apede en su casa, le obsequie ~~ya~~ y tu que as
dicho a esta carta, *Prado* maldita de Dios la cosa, Cam' y ya admita esta visita,
que Responde adevosa,*

Allegretto *Prado*

que el pobre señor Dⁿ Marcos cuando el

Mayo venga aquí cuando el

tomará luego la puerta tomará luego la

puerta si me gusta el Mayo a mi; si me gusta el

Mayo a mi si me gusta el Mayo a

crei. *le*

Parola

mi: Pero a mi que se me da, pero que se me da a mi, haga yo en todo mi gusto
po

y lo demás li li li,

Parola / Camal / no ay un veneno un puñal, Prado / Jesús y que fenómeno, usted es el
Curutaco que e visto que tenga celos, Cam / Infame, Cubal / se puede entrar,
Cam / pues om bre sieta usted dentro, Cubal / los Mayos no a costumbramos goitar otros cumplimientos,
ala obediencia de usted, Viva era cara de cielo, se permite aqui fumar al agente om rrada,
Cam / bueno, gente om rrada, y fumar, Prado / vaya, y que tiene eso de nuevo?
oy dia fumar las Dama lo mismo que los toreros;

Andno

Cuba

en Cenderè esta pa jita
 este señor o señora

si usted gusta de fumar
 que pito viene a tocar

Prado

nunca e desairado ana die
 este asido en otro tiempo

Cuando me anquerido
 mi me dio a primo car

Camor

dar
nal

Camor

No puedo aguantar no
que fiero pesar que

que de vsted con Dios se ño ra
si me a tor a qui un instante

que yo no quiero el tor bar que yo no quiero el tor
un sofo co mea de dar un sofo co mea de

Prado la 2ª vez no se dice el 2º

bar; a que viene de sofoco, vaya a templese un poco

dar;

la 2ª vez no se dice el 2º

Allegro

Parola / Prado / Cachaca Compadre mio, no tenga usted tan mal genio
 a bar / y por que es este sofoco, Prado / porque be que le prefiero a usted
 en mi estimacion, Cuba / Vaya que esta bueno el cuento, que tiene
 que ver un Majo con un Currutaco, Prado / eso es lo que digo yo,
 Cam / de Coleraya no beo por que causa, Prado / porque usted con esos trages
 seanecho la escoria de la Nacion; que de Viriones no vemos, Unos lleban por capote
 una mortaja con cuellos, muchos lleban ala punta del Zapato Un grande Cuerno,
 otros en vez de Baton con una clava los vemos; y un cubeto de Azeituna, otros
 lleban por sombrero, Cam / pero todo es el moda, Prado / es lo cura, es de vanos,
 Cuba / pestilencia, corrupcion, Cam / y en que funda usted todo eso, Cuba / punto en boca todo el
 mundo, y a que usted con tanto empeño defiende a los Currutacos, entre los dos no po
 demos tener una competencia para ver quien gana el Pleito, Cam / al instante,
 Prado / pues Ciudadano que yo soy la que sentencio)

Cu bay

Coplas

Allegretto

son los
Cam... Ya los
Cu bay... y por
Cam... de que

Curruta cos Monos o son om bres Va cio na bles o son
Ma to nel o Ma jos de que sir ben a la Pa tria de que
que no tiene em ples ni es ta gor do el Curruta co ni es ta
sir ben en la guerra en to Cava lleros Ma jos en to

Prado

es no es ta di fi
de a cor dar nos que los
No pue den te ner de
de em pu ñar me jor la e

nido puer si llega a con tem plar se sua si
 om bres heran om bres en es paña eran
 fino porque anada sea plí caron porque a
 sada que los monos curru tados que los

para om bres son mui chicos
 y no que a ora con los trages
 y no pueden es tar gor dos
 que aunque en la mano la lleban

y para monos mui grandes
 ni son niugeres ni nada
 porque es tan de su tan cia dos
 no la lleban en la mano

y para
 ni son
 porque es
 no la

Prado
ar ta a

brevez mox

Le Camox

qui segun e brito lleba vste el Pleito ganado yo mi

rarme son rroja do por una Infame mujer Cu bay tiene vi

te mai que ser Mapo y pue de lo quiera avsted y pue

de le quiera avistad yo poner me co fia ero en lo que

Campa yo con Monte rilla. Ya Za Tere zana us

ter un Borrico us te er un bribon us te er un Bo

rrico us te er un bribon por vida por vida por

vida por vida por vida de bribon que si yo me en

Camay Prado Cubay Camay Camay Camay Camay Camay Camay

fado y doi una voz a qui espachurrados a

qui espachurrados: los de se a los dos, los de se a los

dos, puer to que media una sem bra la pen

puer to que media una sem bra la pen

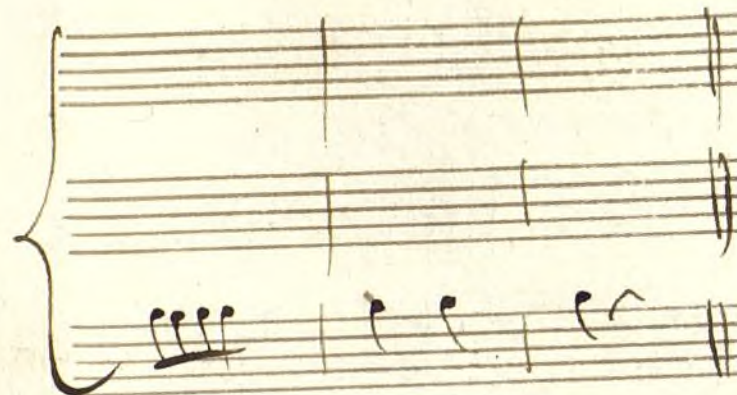
den cia sea ca bo la pen dencia sea ca bo

den cia sea ca bo la pen

arco

punteado

Porola, Cam^o chavacanería todo, falta de gusto:
 los Mayos pueden pavinere Cantar como un Curru-
 taca, Responda vsted, Mayo, puer cantad y bere
 mor ere pormo;)



Rondo

Allegretto

Camel

Sem'abbando ni speme gra di ta questa mia
 vita la ciar do brò sem'abbando ni speme gra

vita

la ciar do brò

sem'abbando ni speme gra

Di ta questa mia vi ta la ciar do bro - - - - -

la ciar la ciar do bro - - - - - las -

ciar la ciar do bro L'ani ma op

pressa a ti ti ranni si fieri affanni sofferir non

L'ani ma oppressa a ti ti ranni si fieri of

no
fanni soffrir non po -- soffrir non po: sem'abban

no
do ni speme gra di ta questa mia vi ta la ciar do

no
bro sem'abban do ni speme gra di ta questa mia

no
vi ta la ciar do bro -- -- -- la -- -- ciar la

no
ciar do bro -- -- -- la -- -- ciar la ciar do

no

bro

L'anima oppressa

altri ti ranni

L'anima oppressa altri ti ranni

sifieri affanni

sofferir non po

sofferir non po

semiabbandoni

speme gra di ta questa mia vita

lasciar do bro

L'anima oppressa altri ti ranni

si fieri affan ni sofferir non po
sof - - fir sofferir non po
fir. sofferir non po sofferir non pu sofferir non po;
Parola / Mayo / Señor Currutaco vided acan
tado de manera, queya me huviera dormido, a no ser
por esta sembro que me tiene electrizado;
Prado / Salado de mi potencia, dime, dime de esas cosas
que me hacen una jalea; Cam / vaya caute vsted y
veremos su gracia, Cabal / mui en ora buena, oiga
vsted una seguis dilla, quedan las mil y quinientas;

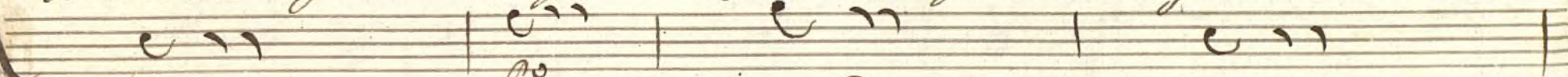
Seguía Maja

Allegretto

Cuba



Al sol le dijo un Majo al sol le dijo un Majo Con a rro



gancia Con a rro pan cia — Con arrogancia



Con a rro pan — cia a donde está el Bole

ya si es este — Ha morirse porno so



ro ni aun el sol Cam - - - pa
ros Lindas y fe - - - as

a donde está el Bo lero a donde está el Bo lero ni aun el sol
morirse por no rotros morirse por no rotros Lindas y

fe u u u

Camp a ni aun el sol Camp a ni aun el sol Camp a
fe as lin das y fe - as lin das y fe as

Allegro

Parola Camo/ quien delos dos avencido
has/ que dice vive a esto Madama,
Prado, Responda por mi una Copla
amanera de Tirana;

Tirana

Andro

3
8
3 3#...

Le Prado

Po

Las Costum bres ex tran

geras tanto la España Co rrompen tanto la España

3 3
Co rrompen *que so*

lo Majos y — to ros muel tran que son espa ño lei
 muel tran que son es — pa ño lei — — —
 yo soi espa ñola gracia al señor ya
 si e prefe rido siempre al español. Siem — — —
 tome vste lue go la puerta que con migo ya — Ca —

60 o ponga se chupa y Cofia y Montera à lo

Ca ló y Montera à lo Ca ló li li

li li li li lo li li lo li lo

Parola / Mayo / a quedado vsted la cido, Prado / ha quedado vsted
omrroso, loidor / fuera fuera el Curru taca, o partese de nosotros;
Camor / quiero tomar este arvitrio por no sufrir del sonrrajo;

Peri do Camor
Ya Renuncio el Cubeto de Azeitunas

la clava el Pantalón y la mortaja y pue ser español
 de nuevotrato calzón me pondré calzón me pondré de
 para gato: *Andte gracioso* Prado A. Puer que adjuaras tus errores
 ya ser vuelvel español ya te perdono la Culpa *Andte gracioso*
 por la Patria y la Nación, *todos* A. A. te nuevo de sempañón

esta venturosa Union mea llenado de alegria y pla
 zer el corazon *Prado y Camar* Puer el
 de son de espana estos Curru tacos son estos Curru
 ta cos son llenos de Jubilo y gozo celebremos su bal
 don ce le bremos su bal don cele

fin

Desp.^o
 bre mos ce le bre mos su bal don Ce le bre mos
 Desp.^o *ff* *for*
 Su --- bal don su bal don: ei te nue bo de ren pa ño
 Como prima
 er ta ven tu ra ra Union me a lle na do de a le gría y pla
 cer el co ra zon vi va vi va la ma ye za y vi va el tra ge es pa
 ñol vi va vi va el tra ge es pa ñol el tra ge es pa

Handwritten musical score on aged paper, featuring multiple staves with lyrics in Spanish. The lyrics include "Viva el traje español" and "y viva el traje español". The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style.

Lyrics visible on the page:

ñol a - - - - a - - - - a - - - -

ñol Viva el traje español

y viva el traje español el traje español

y viva el traje español el traje español

ñol el

ñol el

12. 1. 50

Violin Primero

Tonadilla a tre.

De fuera vendra

Coplas Alcegreto

Allegretto

47.

ನಿಮ್ಮ

F.

P.

D.C.

3. ма/



P.

P.

၇၀၂

p.



P.



P.

vor

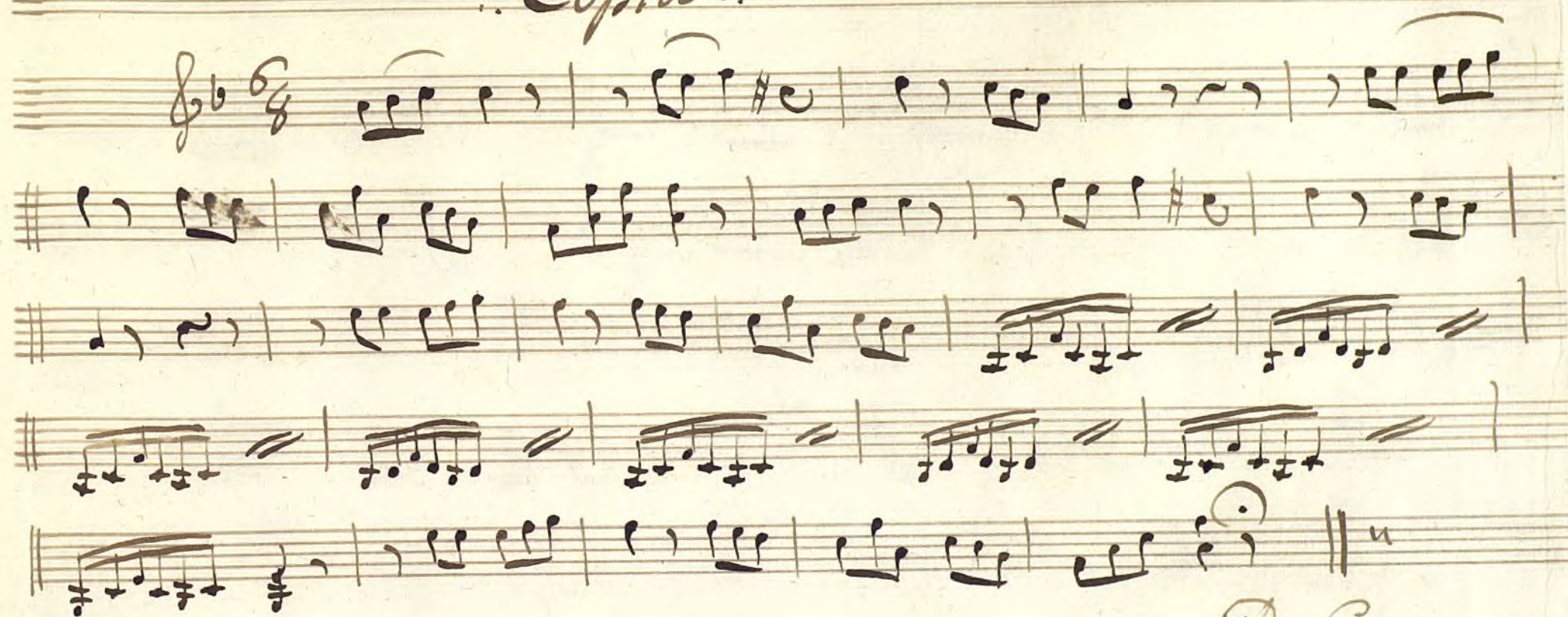
Φαvola

Rondo *Alleg.^{ro}* $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{8}$ *p.*

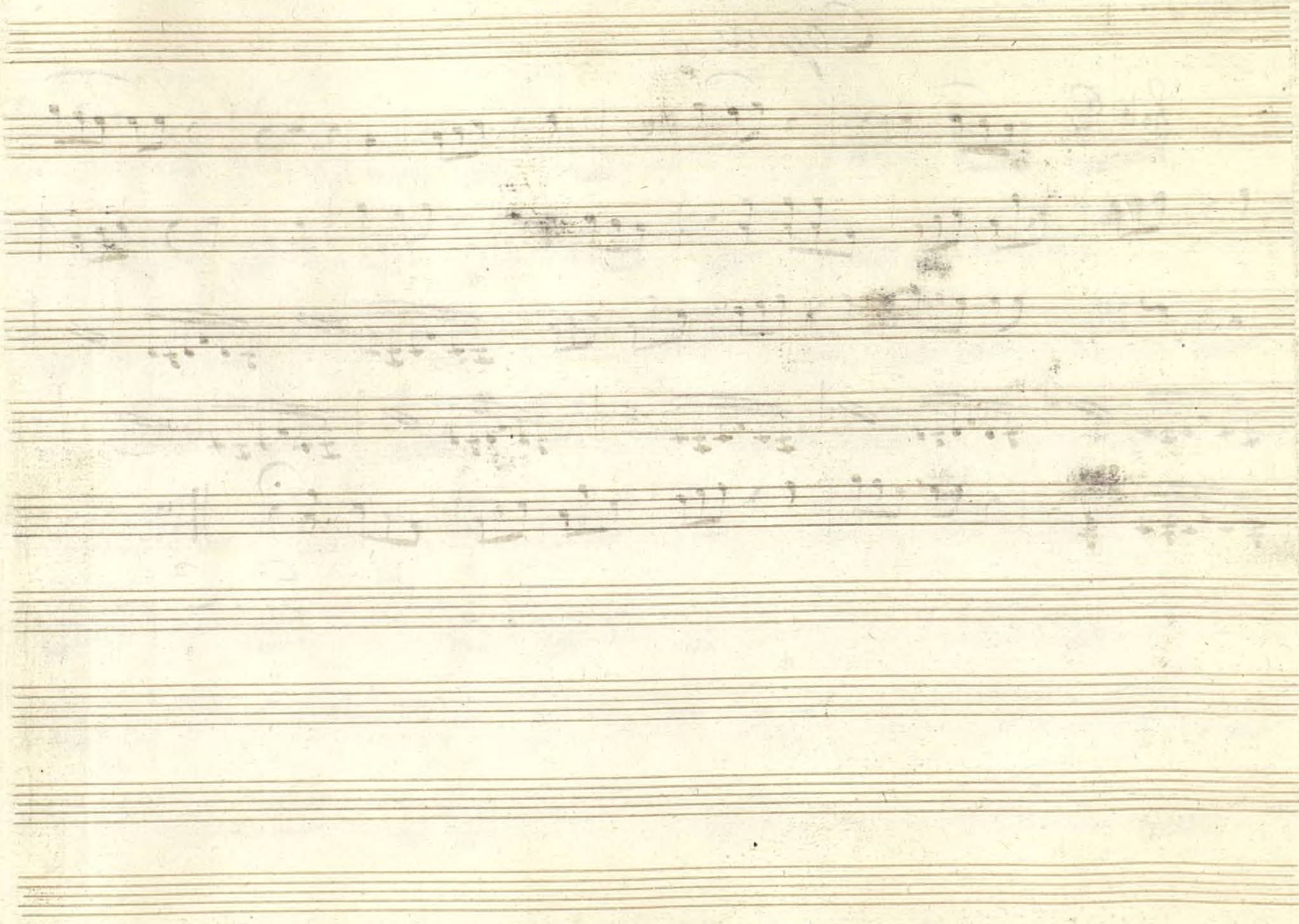
von

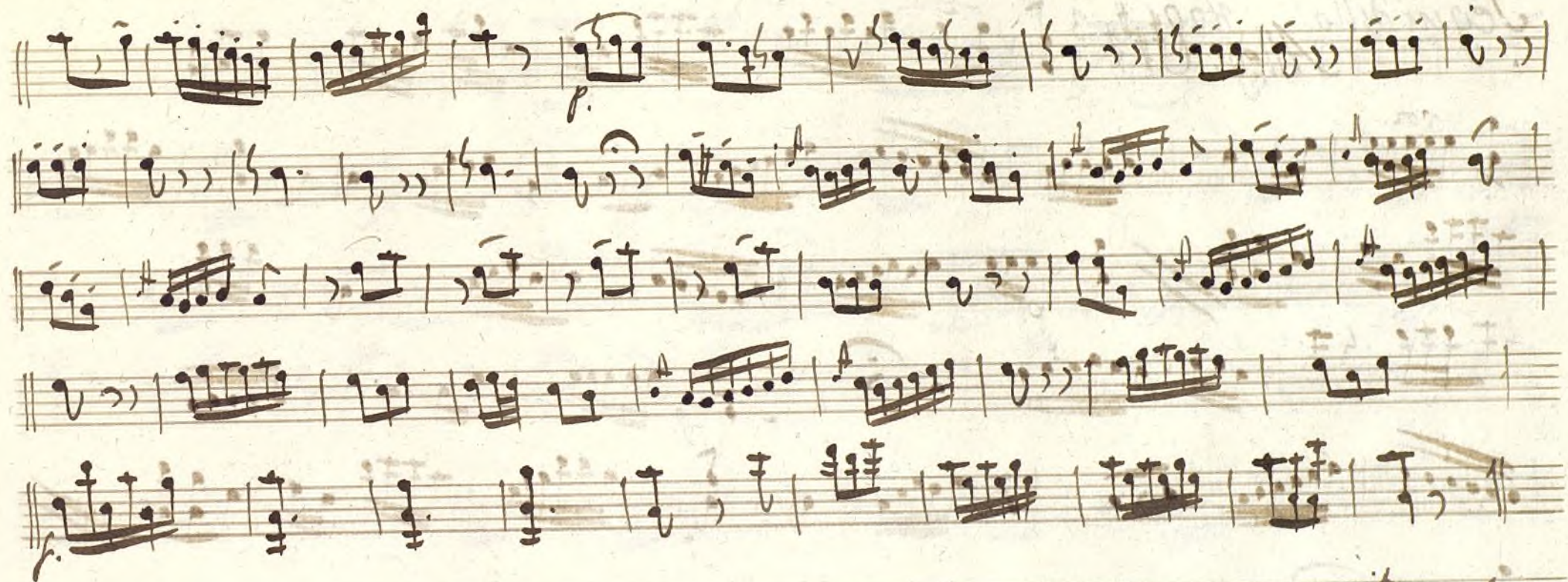
Violini 1^o

.. Copla ..



D.C.





Parola:

Segui dilla *Allegro* *Ho* *3*

voz

p.

p.

Parola

Allegro

Lirana Andantino $\frac{3}{8}$ \sharp

Voz

All. 1.º

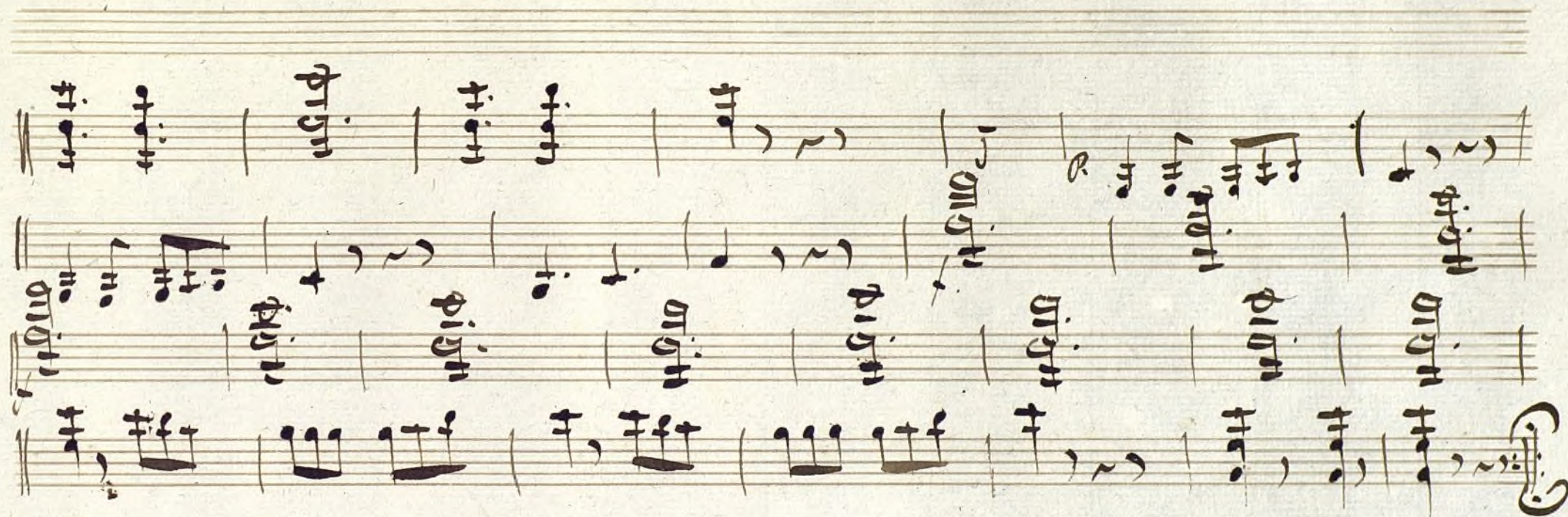
Allegro

Parola

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive script, with some words appearing above the notes and others below. The score is organized into systems, with staves grouped together. The paper shows signs of age, including discoloration and some staining.

Key markings and lyrics visible include:

- And.^{te} praciono*
- voz*



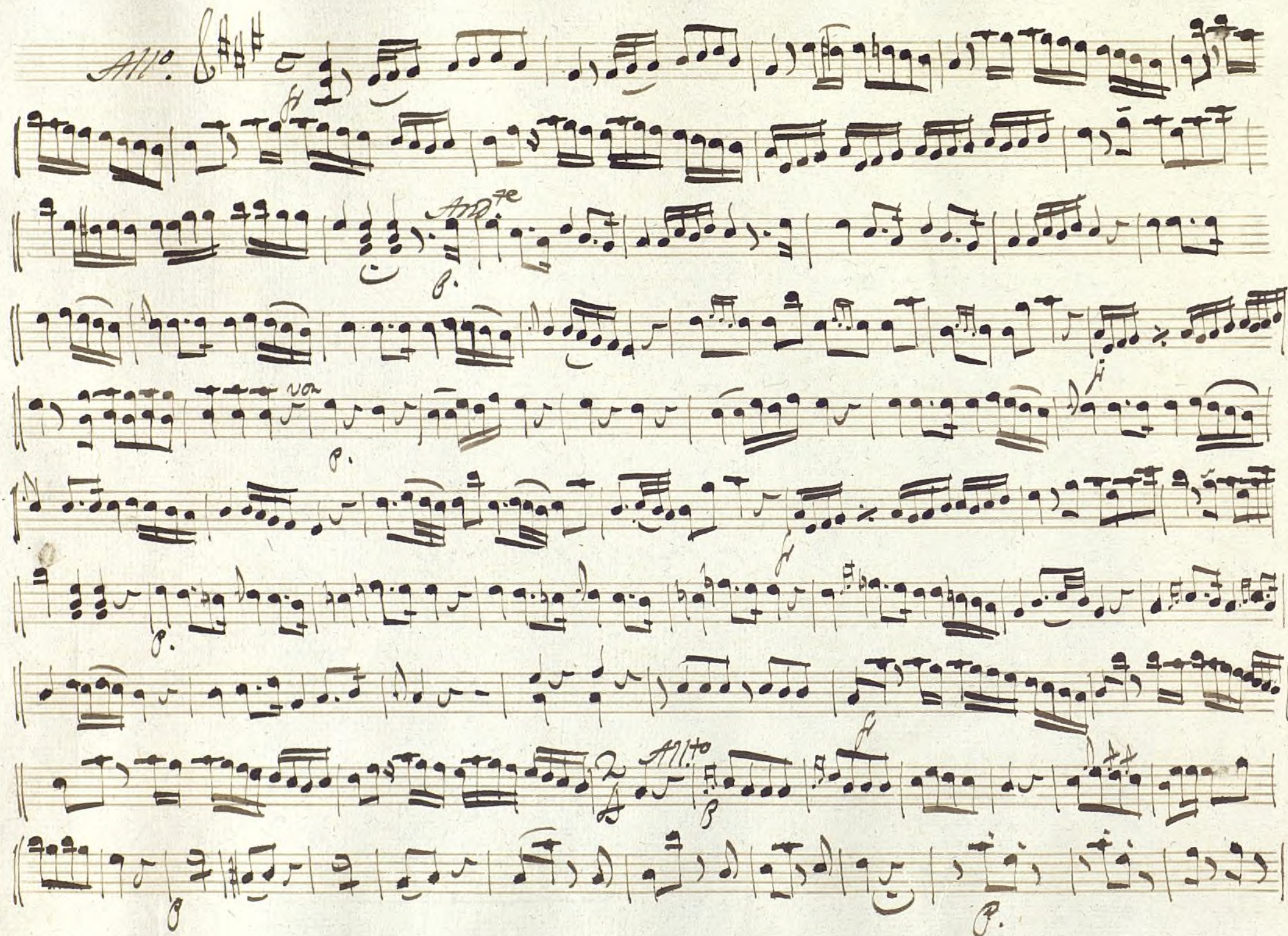


2

Violín I.

Jon.^a a tres

De fuera vendras



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Parola" appears at the end of the second staff and at the end of the tenth staff. Performance markings include "cre" (crescendo) at the start of the first staff, "vivo" (vivace) at the start of the third staff, and "f" (forte) markings on the fourth, fifth, and sixth staves. The manuscript is written in dark ink on aged, slightly discolored paper.

All^o *And^{ro}* *Allegro*

Cre *Parola* *1a 2da vez* *Parola*

note dire

Coplas *M. 10*

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, *vo*, and *Parola*. The score is written in a cursive, historical style.

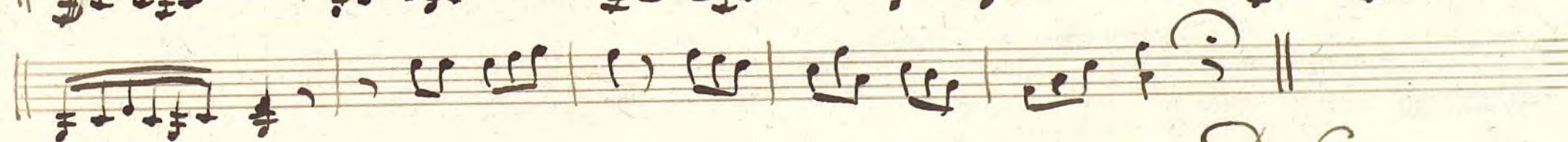
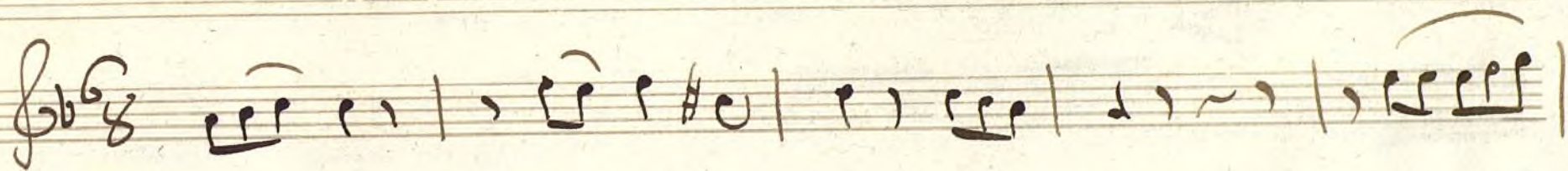
*D.C. Her
mas*

Parola

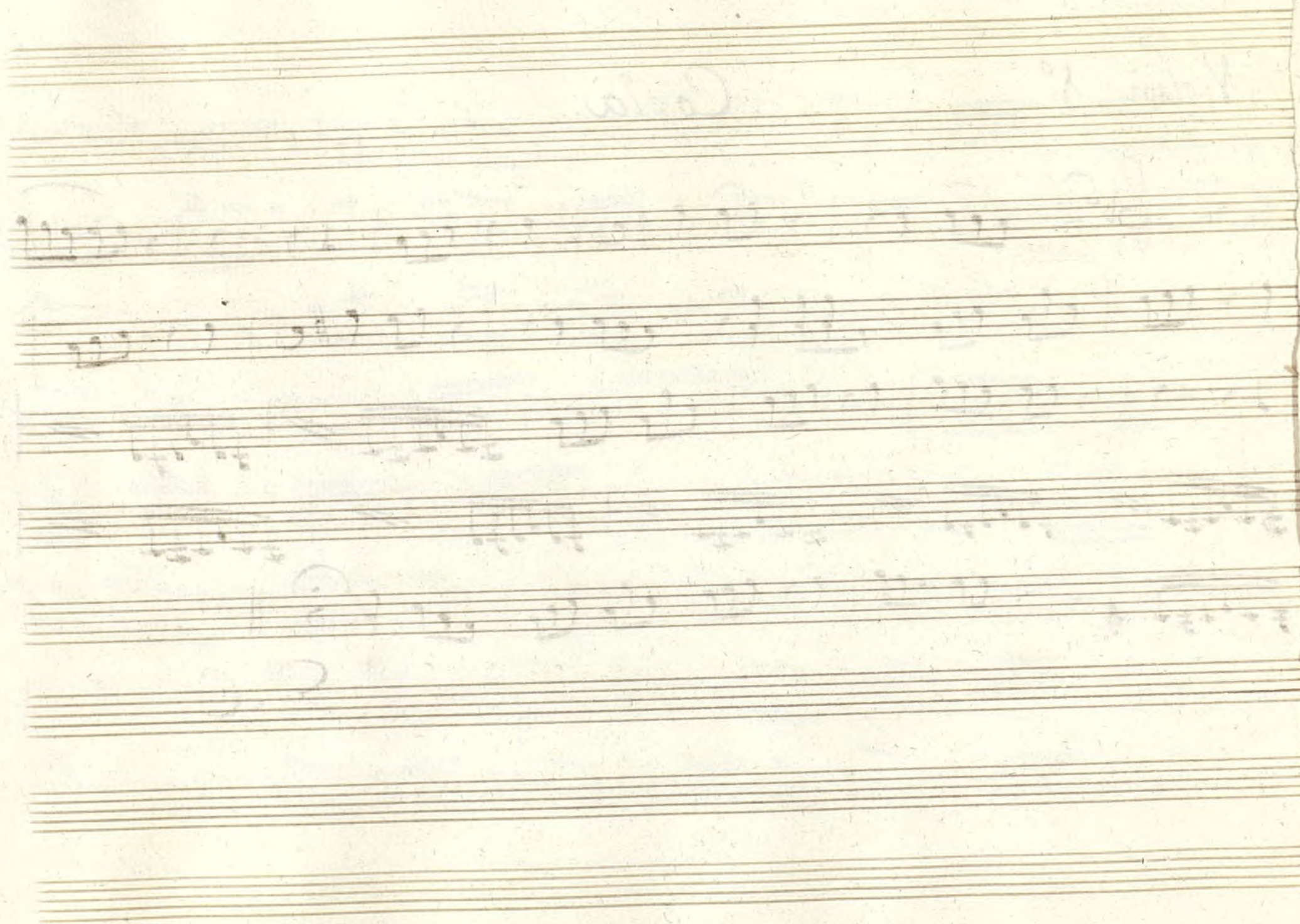


Violin 1^o.

Copla..



D.C.





Seguiz!

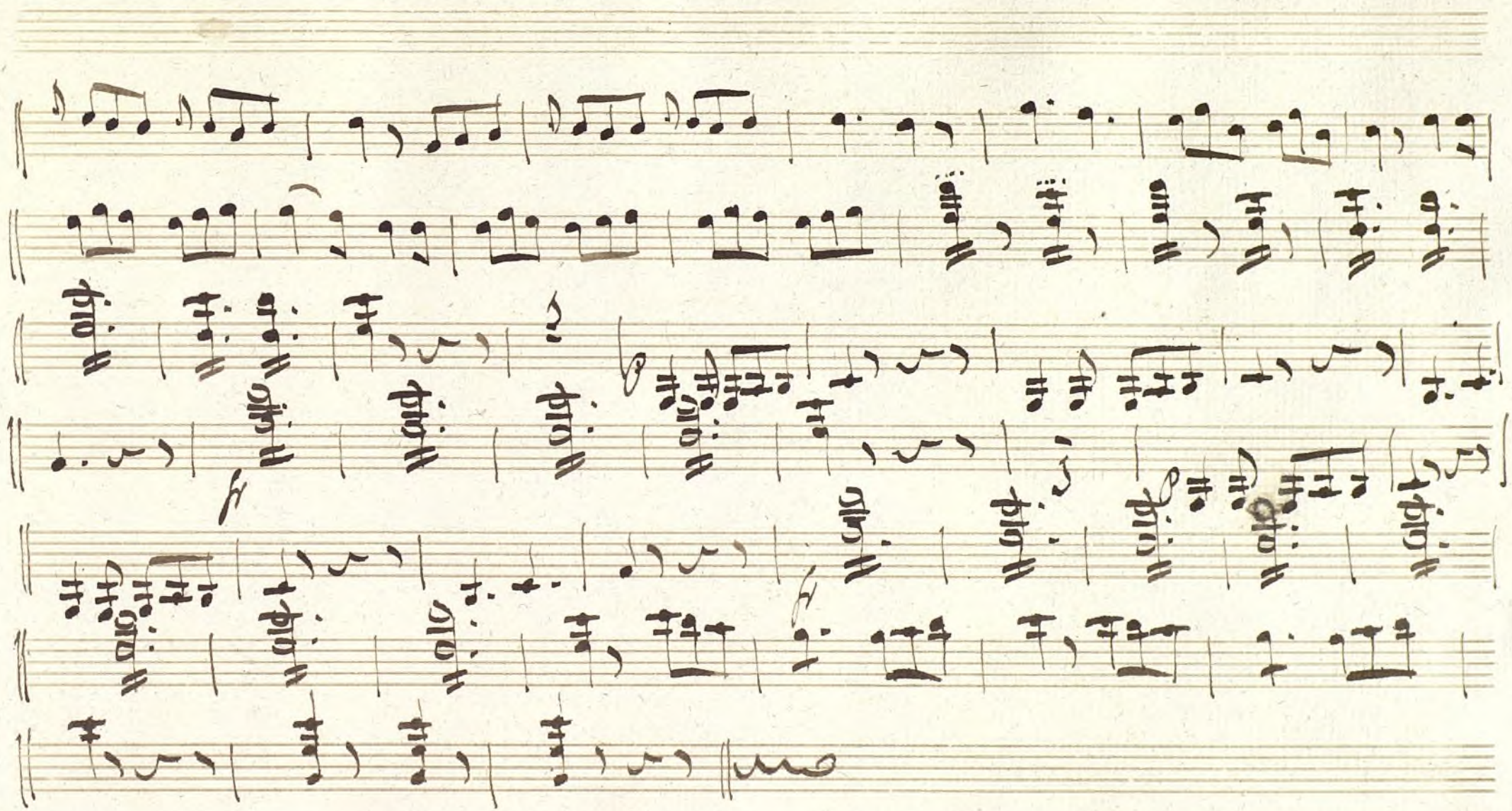


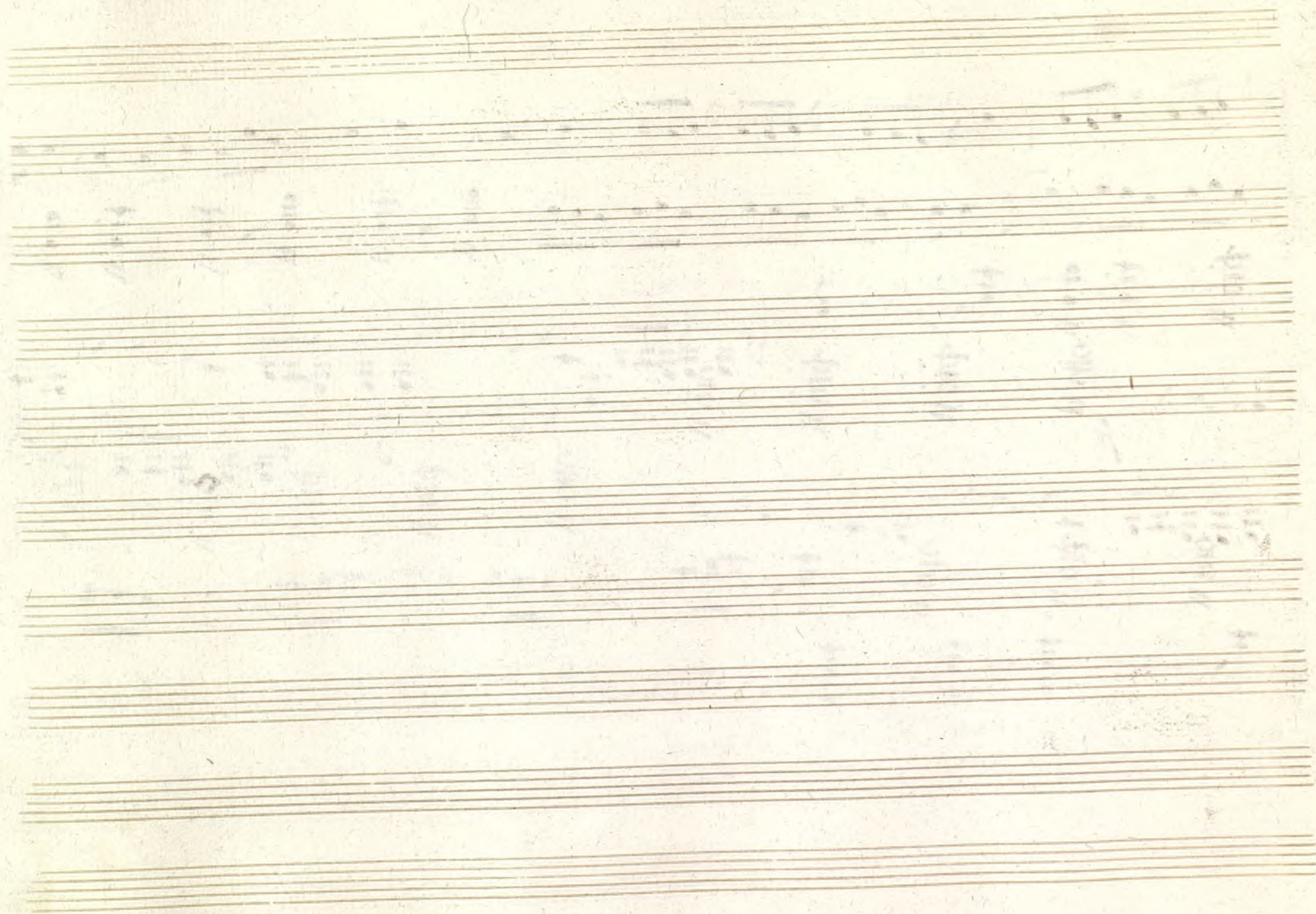
Allegro

Tyrana



Parolo

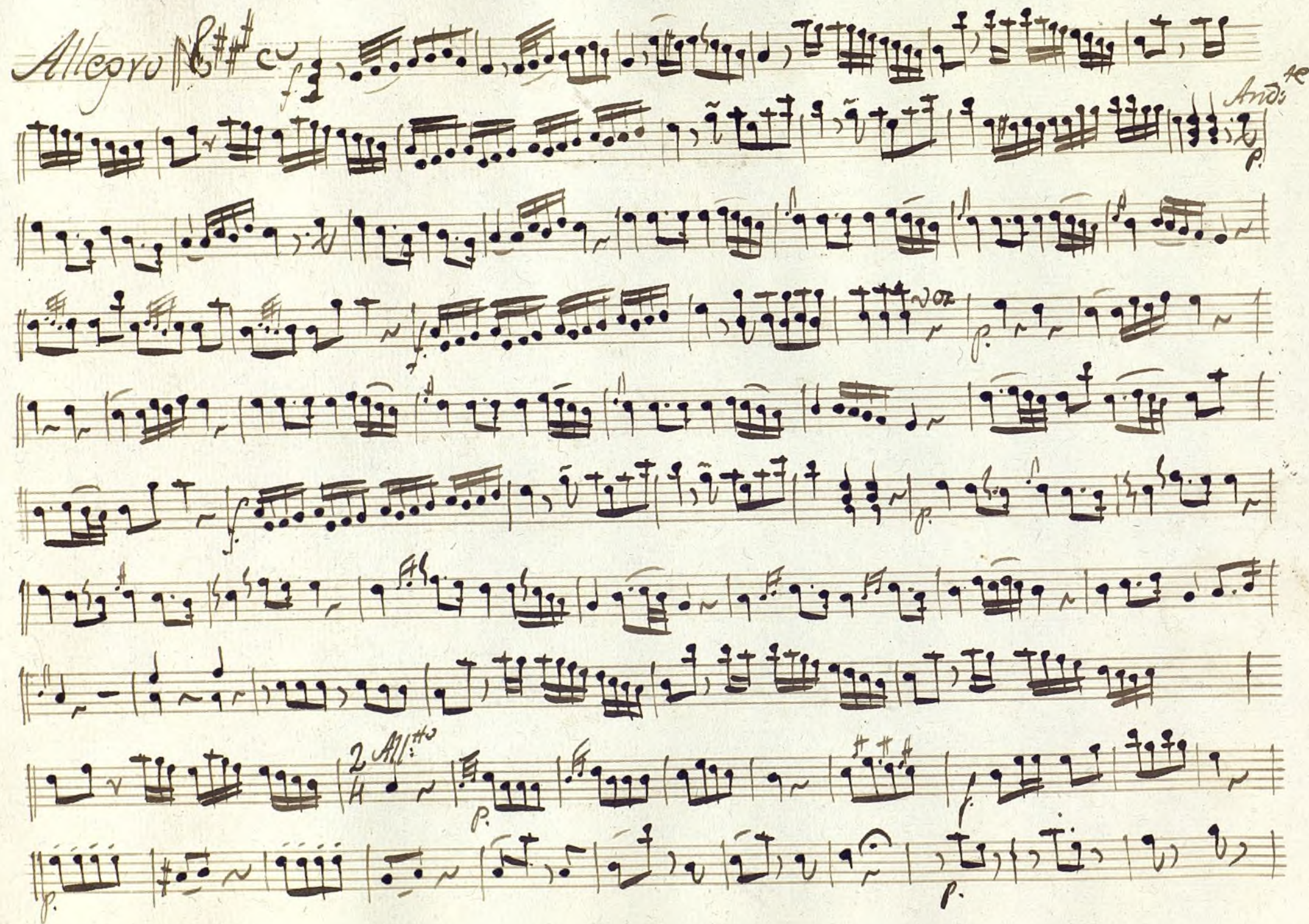


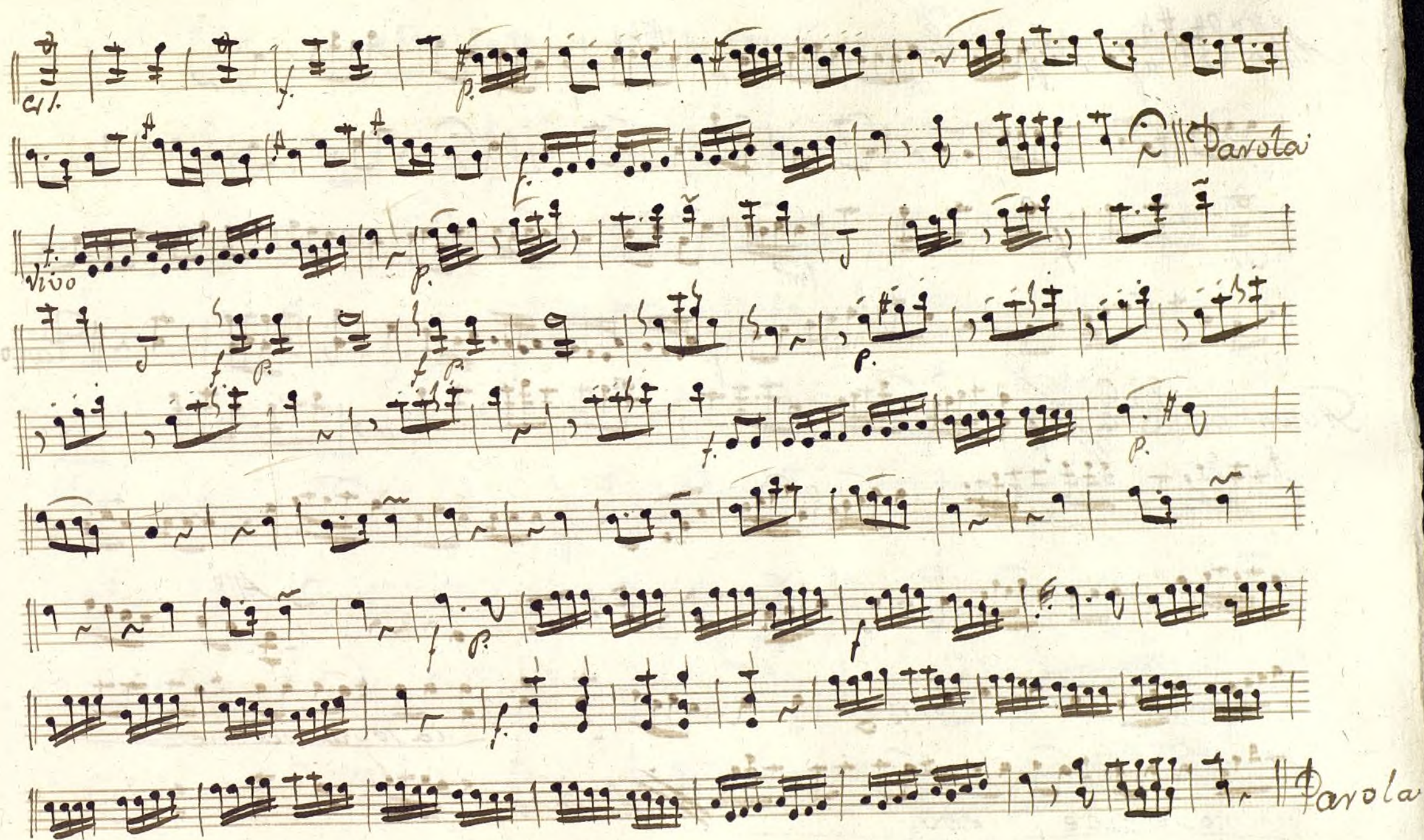


Violin I.

Zonadilla a tres.

De fuera Vendra.





Copla: *Allegro* *no*

3 mal. *Parola.*

Rondo.

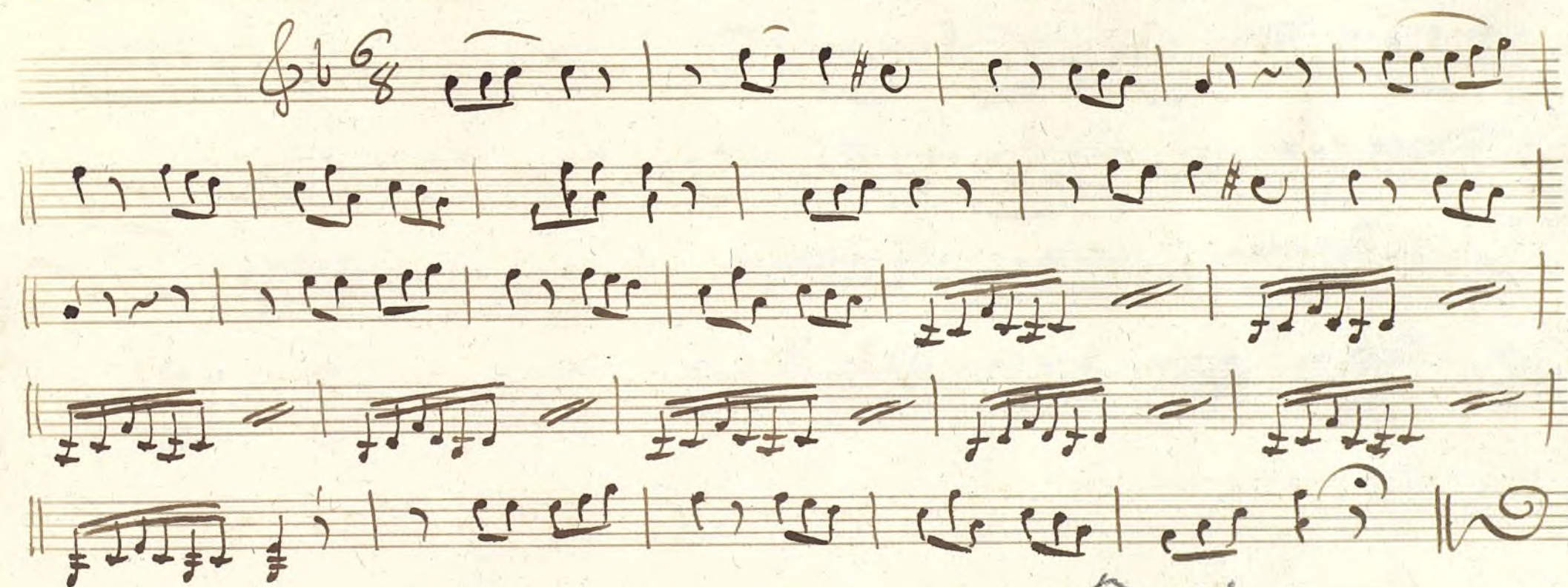
Allegretto 220 $\text{G}\sharp\text{A}$ 3/8 *p.*

voz.

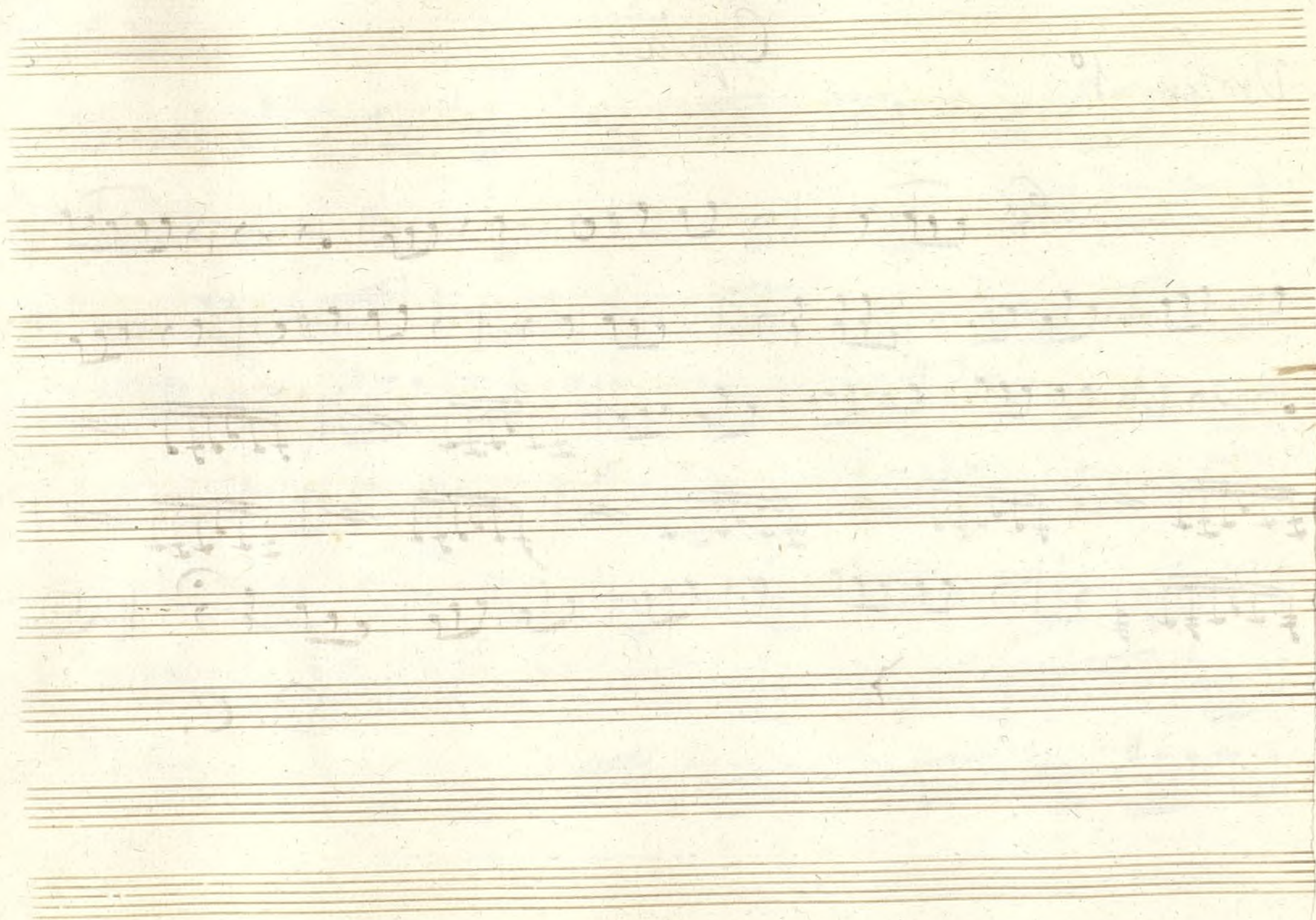
The musical score is written on nine staves. The first staff contains the tempo and key signature information. The subsequent staves contain the musical notation for the piece. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

Violini 1^o.

Copla..



Parola. c.





Paròla.

Punto bajo

Seguilla: *Allegro*



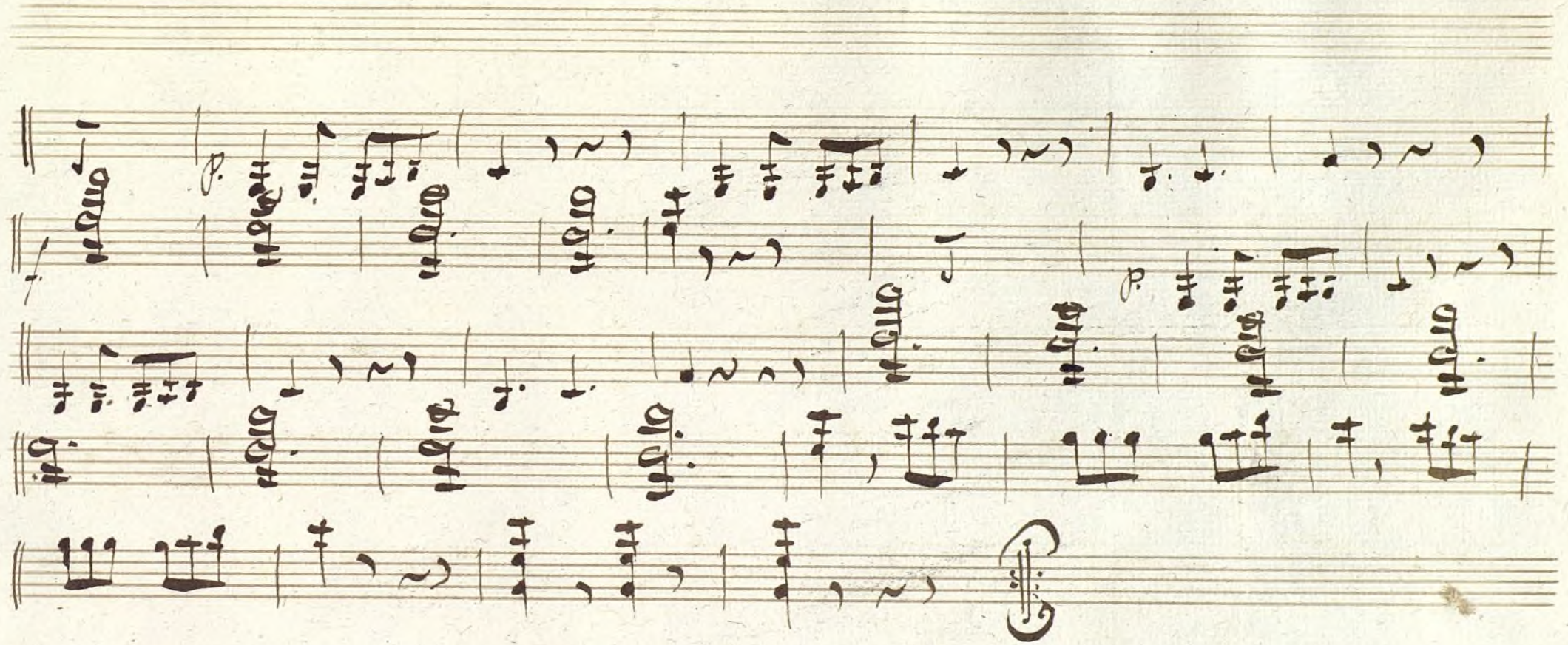
Parolai.

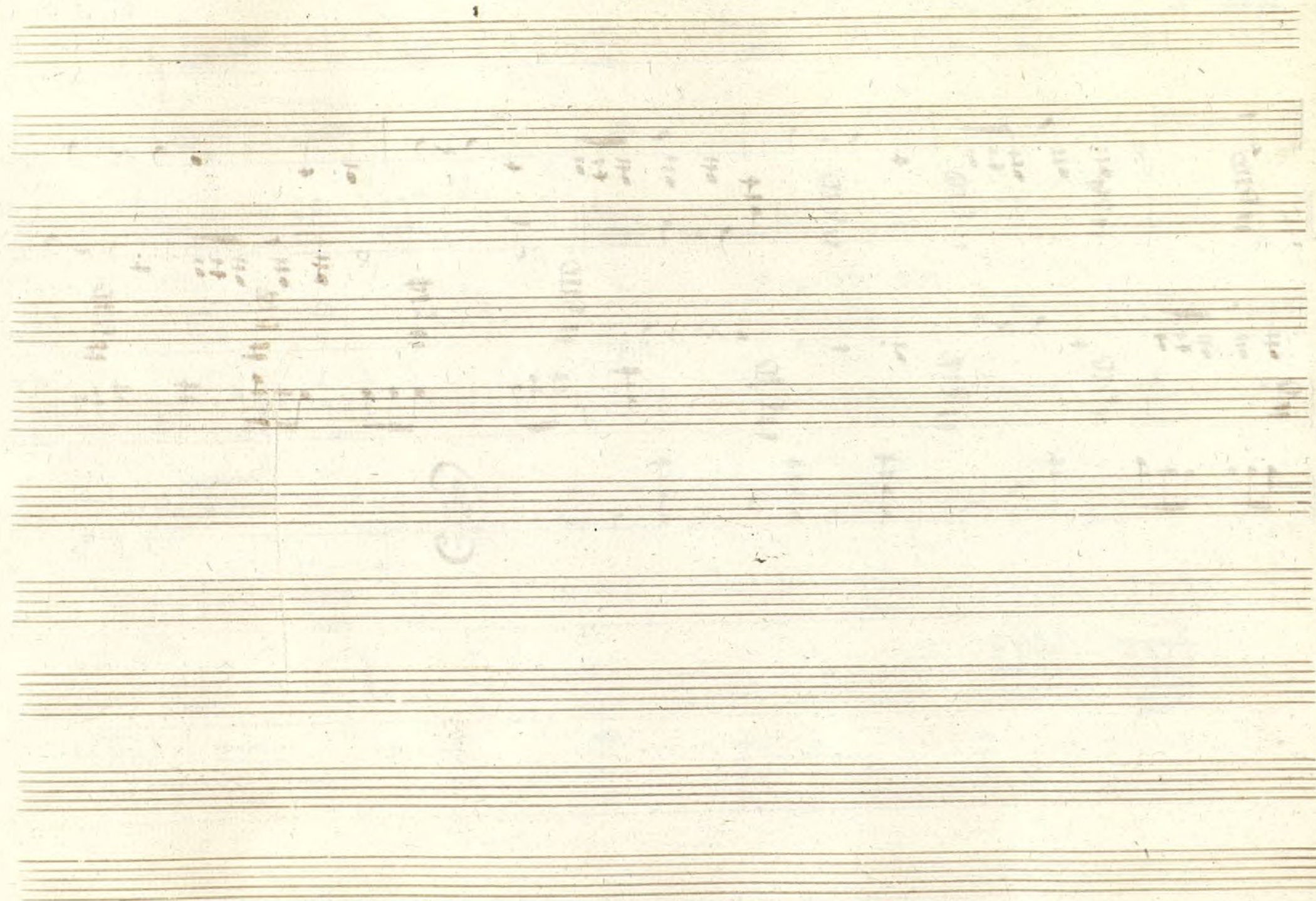
Allegro

Re^{do}

And^{te} gracioso

Voz





— z —

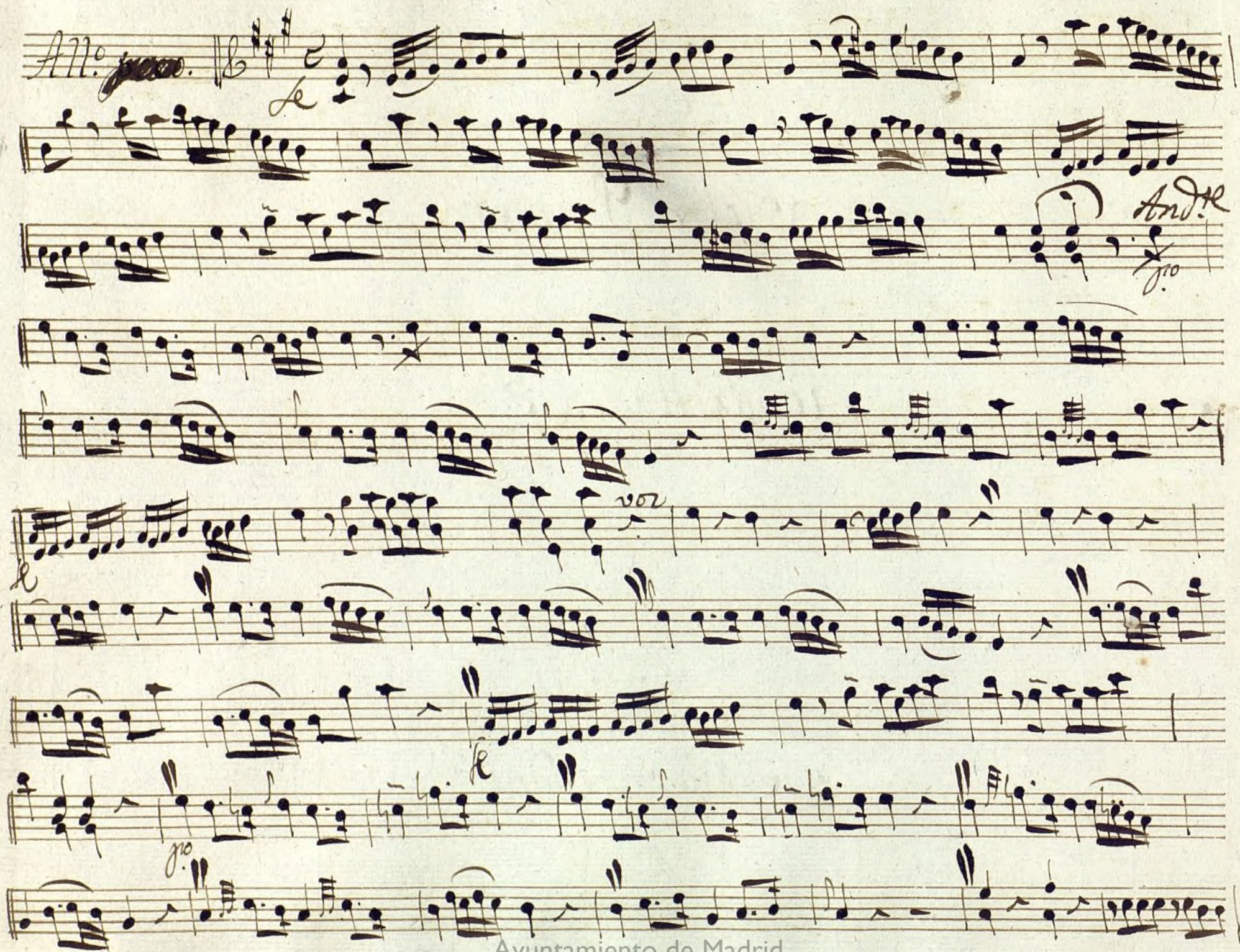
Violin Primero

tonadilla a 3.

//

De fuera vendrá

//



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *cresc* (crescendo). The score concludes with the instruction *Parola ~~Adagio~~ y sigue Volti 2º*.

V. S.

Alivo

Handwritten musical score for 'Alivo'. The score consists of seven staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *pro*, and *le pro*. The music is written in a single system across the seven staves.

|| *Parola*

[illegible]

Andantino. // 
la segunda vez no
se dice esto.
Coplas All. no
Al segno
Parola



Rondo

Allegretto



v. 5.

Seguid.

Allegretto



Parola.

tirana Andantino 6/8

Allegro

Parola

Rez.^{do}

Handwritten musical score on aged paper. The score consists of ten staves. The first two staves are marked "Rez. do" and feature a treble and bass clef with a key signature of one sharp (F#). The third staff begins with a treble clef and a 6/8 time signature. The fourth staff is marked "Voz pro" and "And. te. Gracioso". The remaining staves continue the musical notation with various note values, rests, and dynamic markings like "f" and "p".

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. There are several annotations in Italian: "De sp." (ad libitum) on the second staff, "Primotempo" (first tempo) on the third staff, and "Voz" (voice) on the fourth staff. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and some sections are heavily crossed out with ink. The paper is aged and shows some staining.



+

Violin Primero

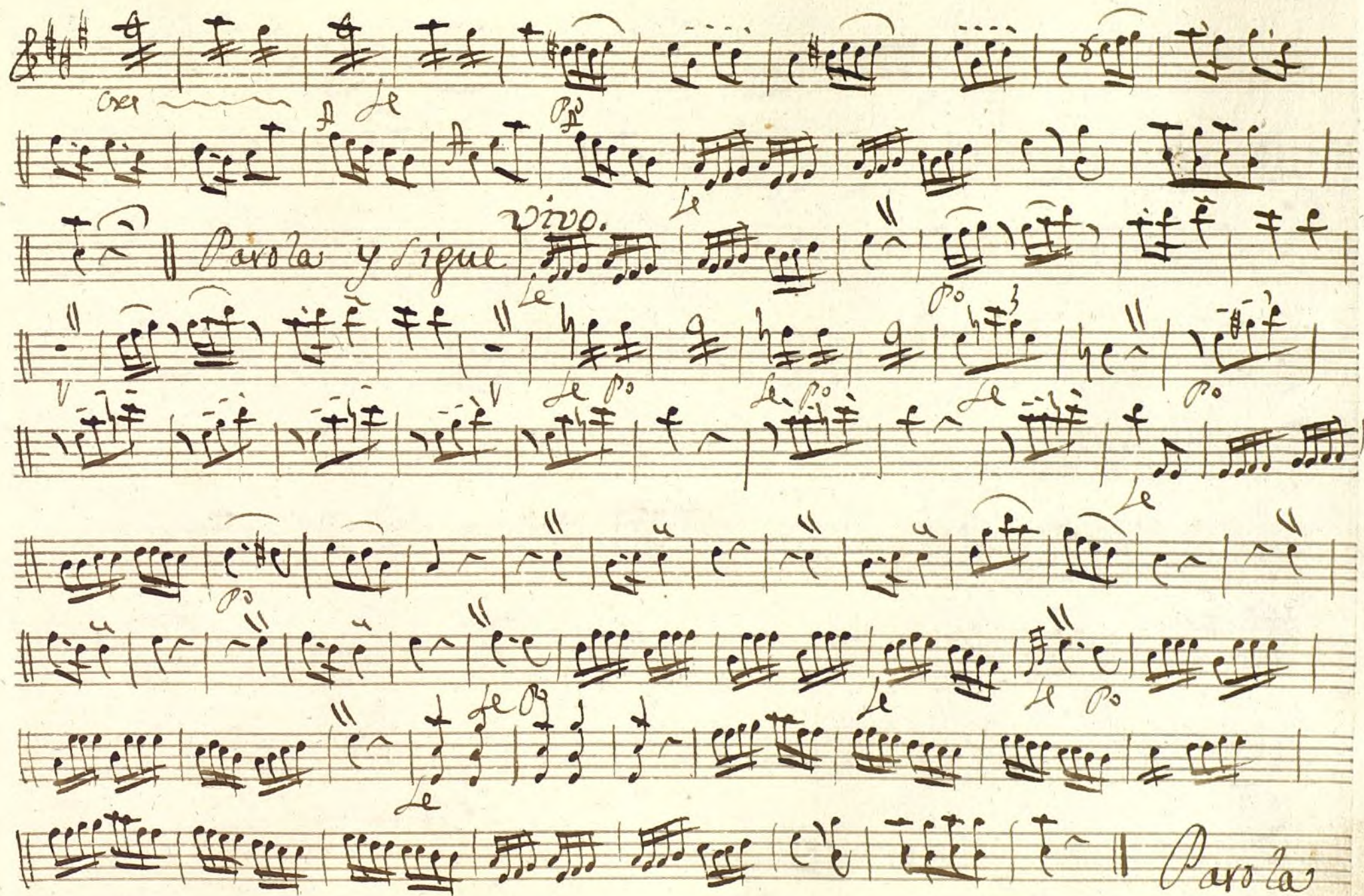
Sonadilla a tres

De fuera vendrá

//

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. The manuscript is written in brown ink on aged paper. The first staff begins with the tempo marking 'Allegro' and a key signature of one sharp (F#). The score concludes with a double bar line and a repeat sign. A small 'x' is written above the first staff, and 'Andre' is written above the second staff. The bottom of the page features a watermark from the Ayuntamiento de Madrid.



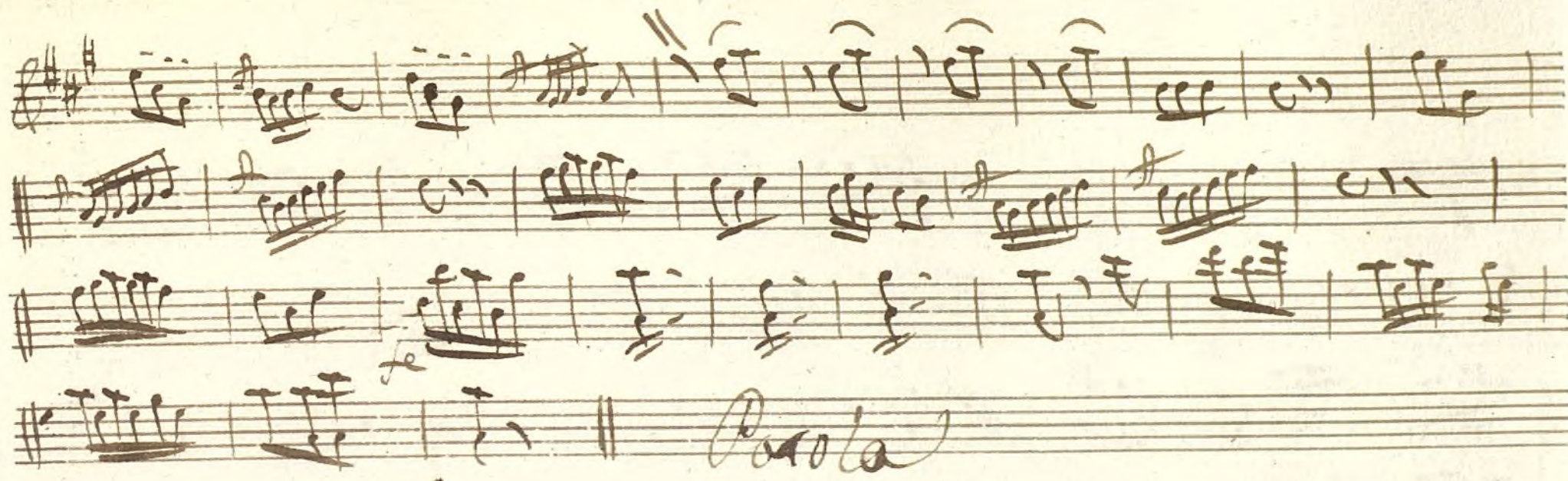
Copla *Allegretto* $\text{G}^{\flat} \text{2/4}$ *Vol*

Parola

Rondo Allegretto 3/4

van.

The musical score is written on ten staves. The first staff is labeled 'Rondo Allegretto 3/4'. The second staff is labeled 'van.' and has a 'p.' (piano) dynamic marking. The score includes various musical notations such as notes, rests, and slurs. A large bracket on the right side of the score groups the last seven staves together.



Segui! *Allegretto* 3/4

Adagio *Parola*

Lirana And. 3/4

Allegretto

Allegro

Parola

A handwritten musical score on aged paper. The score is written in brown ink and consists of several staves. The first staff begins with the title 'Lirana' and the tempo marking 'And.' followed by a 3/4 time signature. The music is written in a single system with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. There are several slurs and ties throughout the piece. The tempo changes from 'And.' to 'Allegretto' and then to 'Allegro'. The piece concludes with the word 'Parola' written in a large, stylized script. The paper shows signs of age, including discoloration and some wear along the edges.

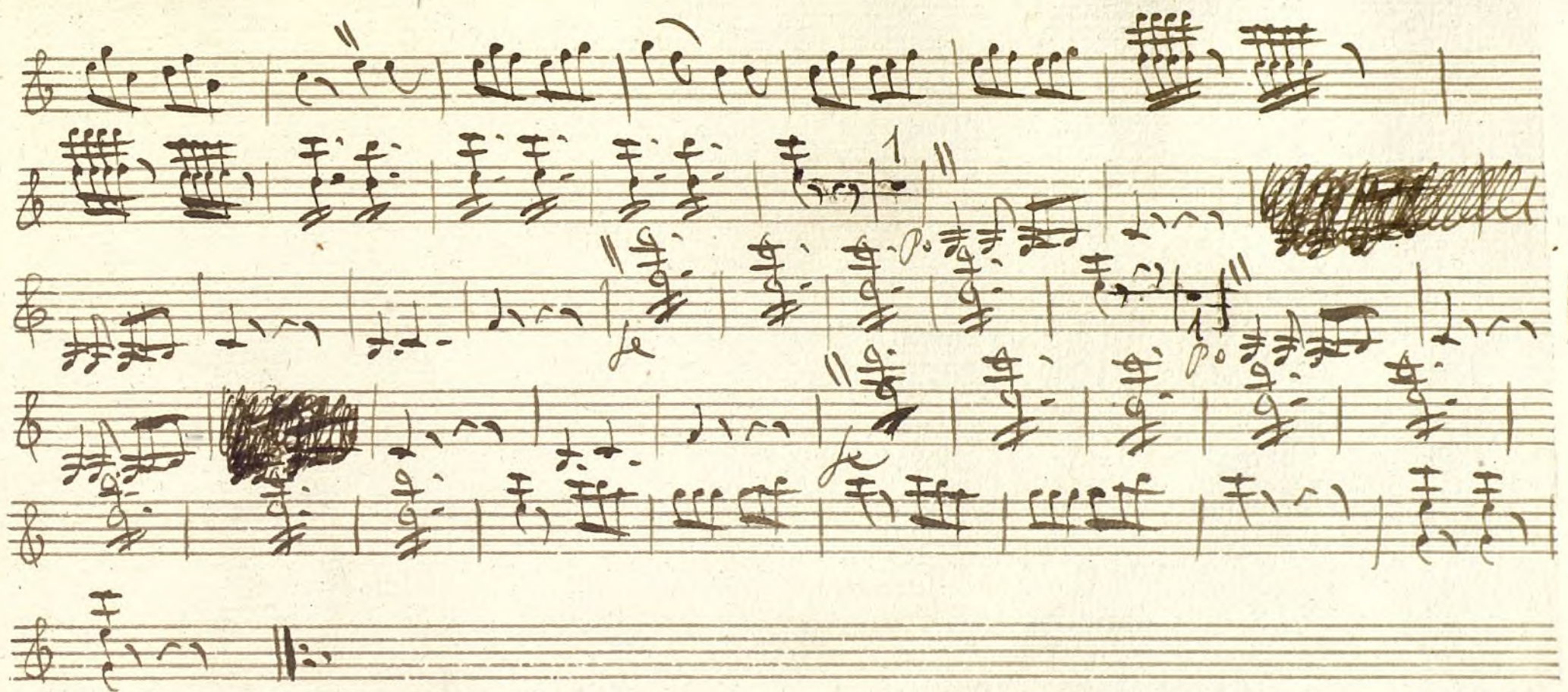
And.

And. graciosos

p

f

del p.

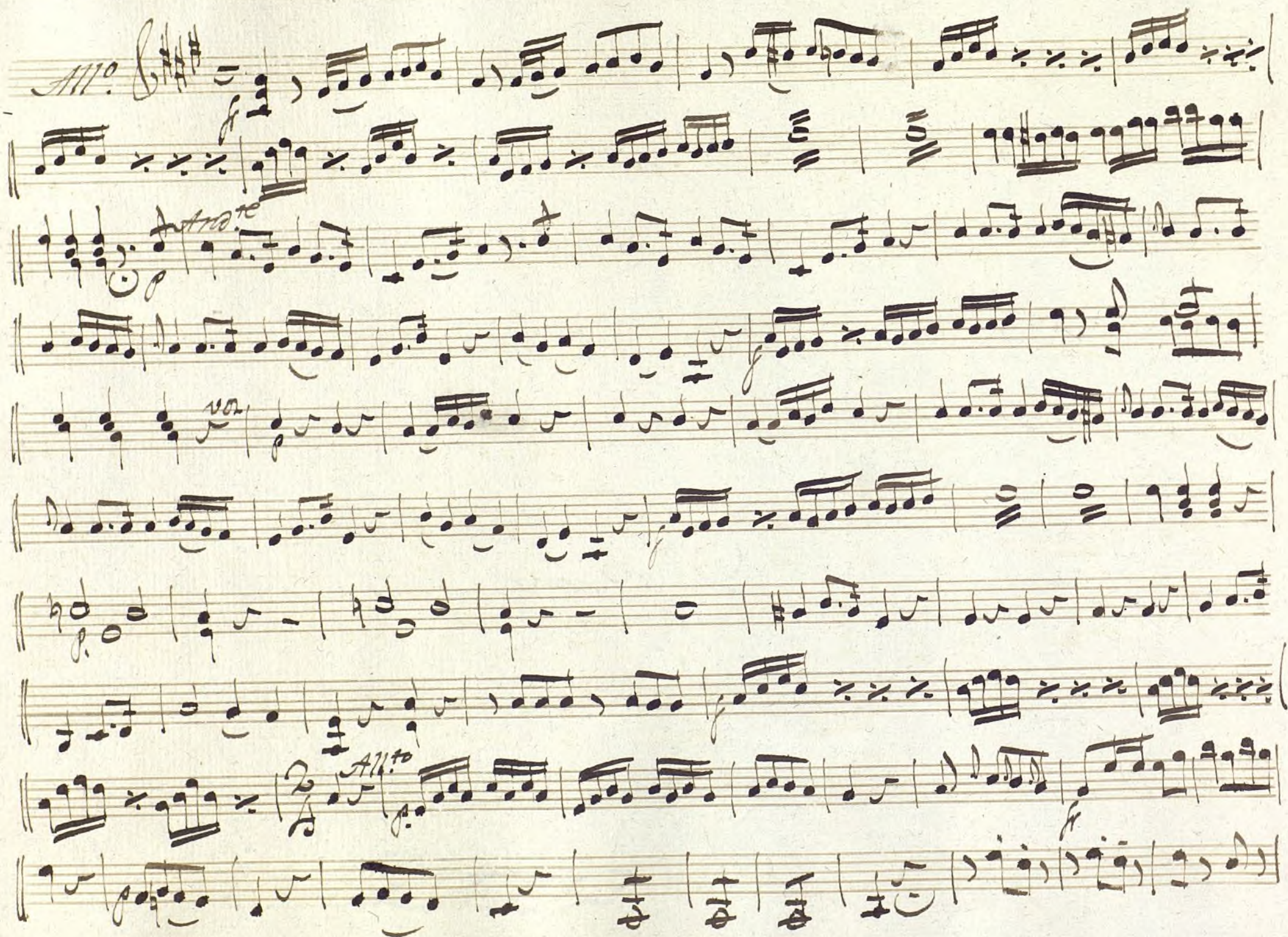


Ayuntamiento de Madrid

Violin 2^{do}

Tonad.^a a Tres

Defuera Benara





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 historical style with some ink bleed-through from the reverse side.

Key markings and text within the score include:

- And^{te}* (Andante) on the fifth staff.
- Parola* (Parola) on the fourth staff.
- 2^a vez no dice.* (2nd time no dice) on the eighth staff.
- Alleg^{ro}* (Allegro) on the ninth staff.
- Parola* (Parola) on the tenth staff.

Coplas *Molto*

C. mai

f

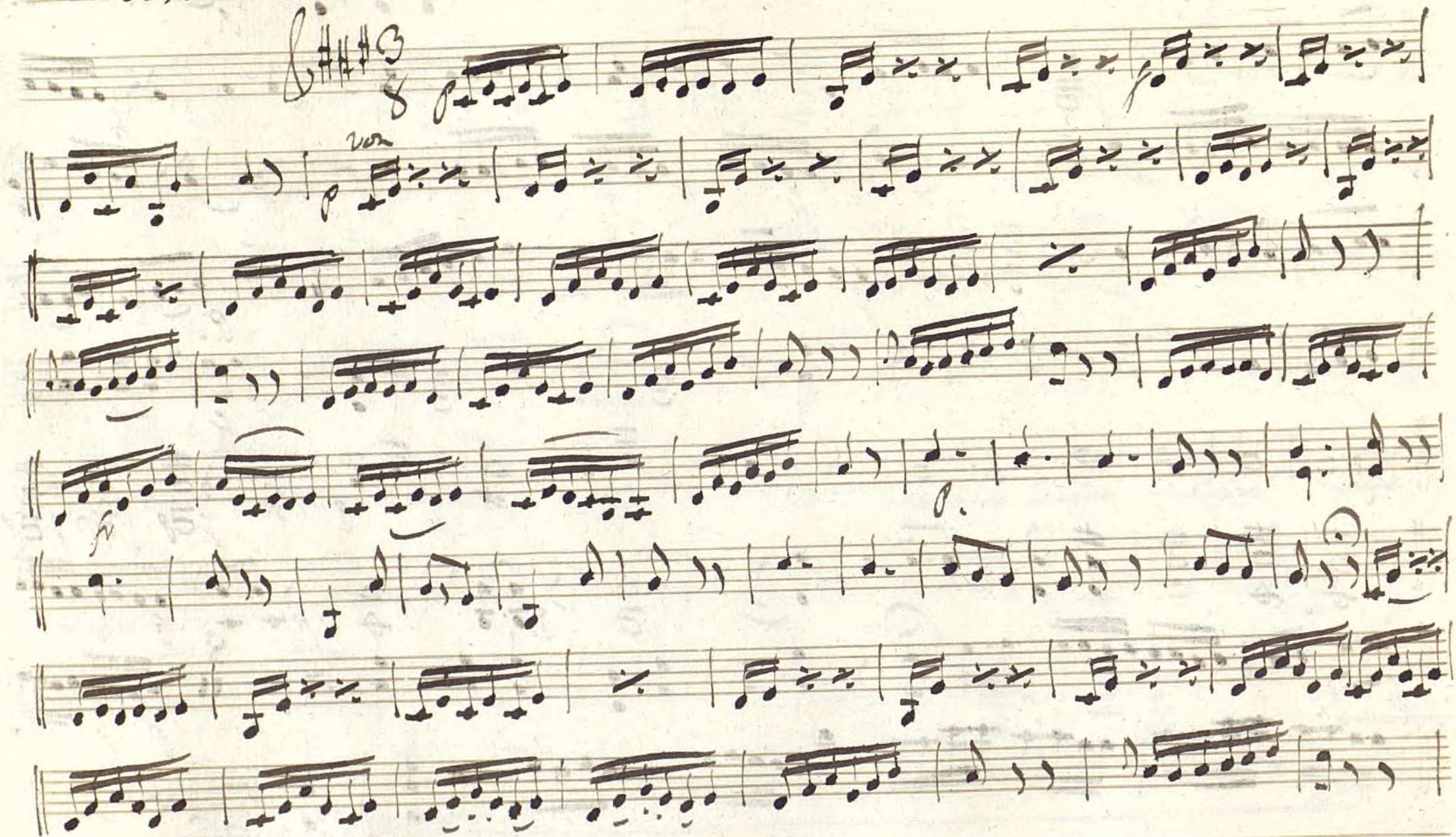
ff

f

f

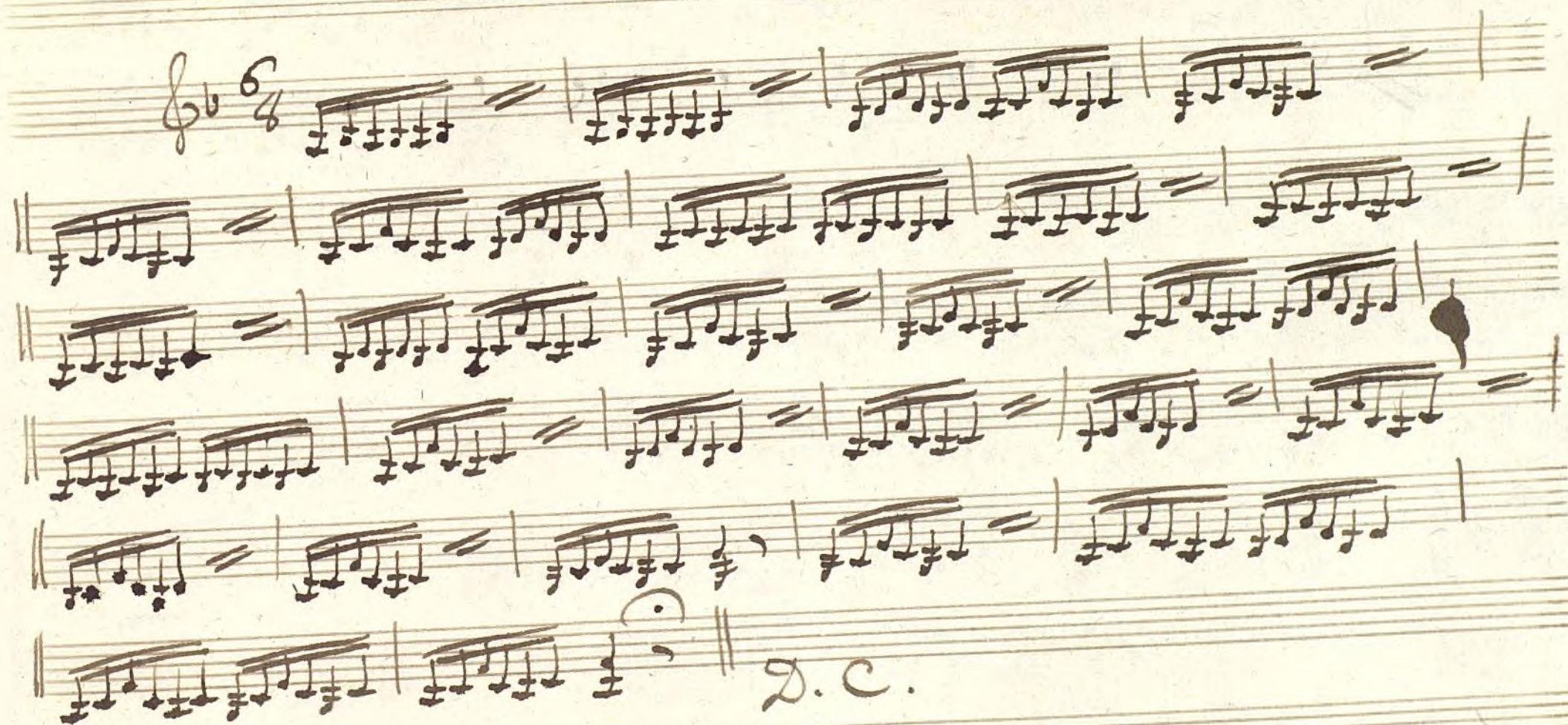
Parola

Rondo' All^{to}..



Violin 2^o.

Copla..



.. Copla ..



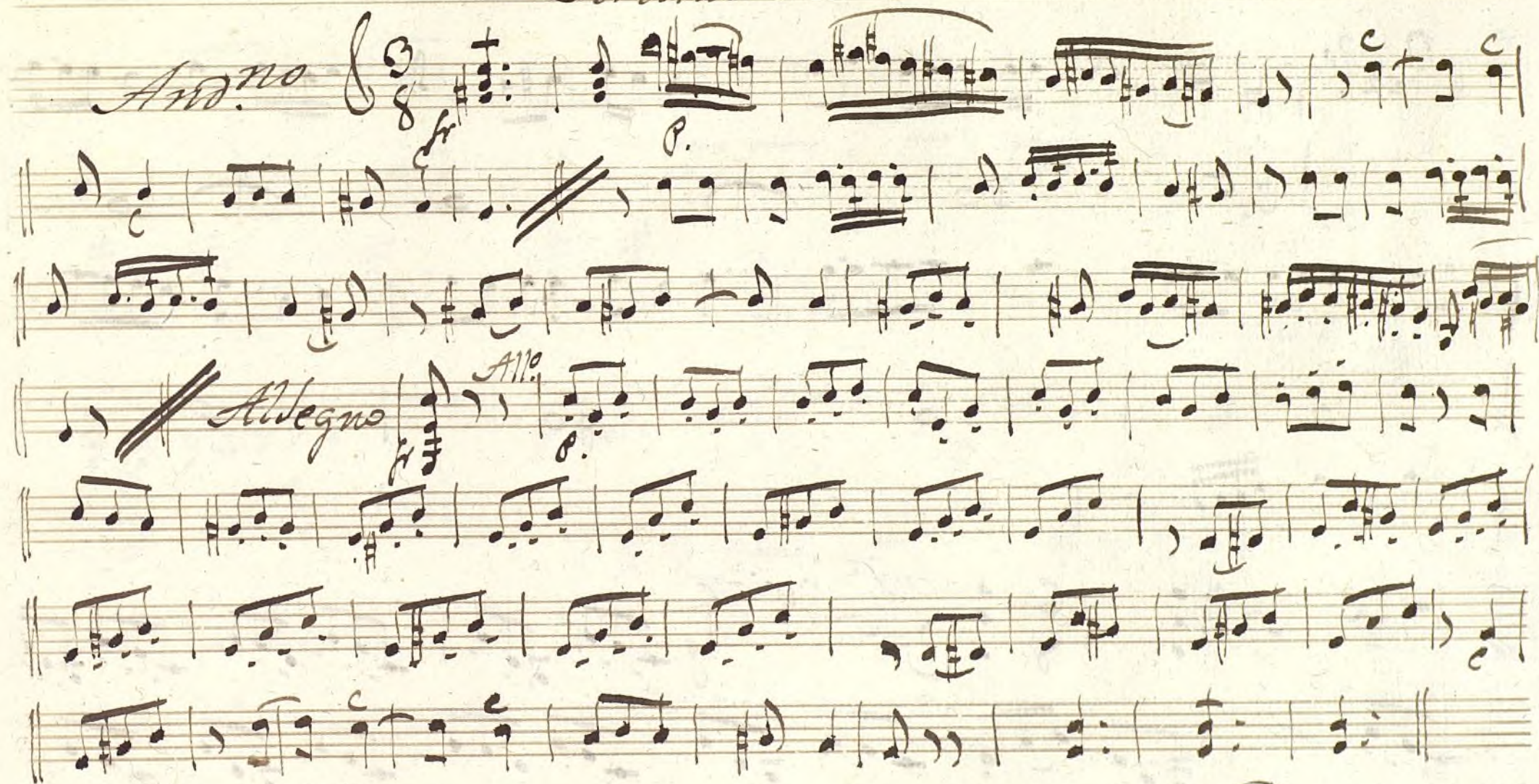


Seguid.

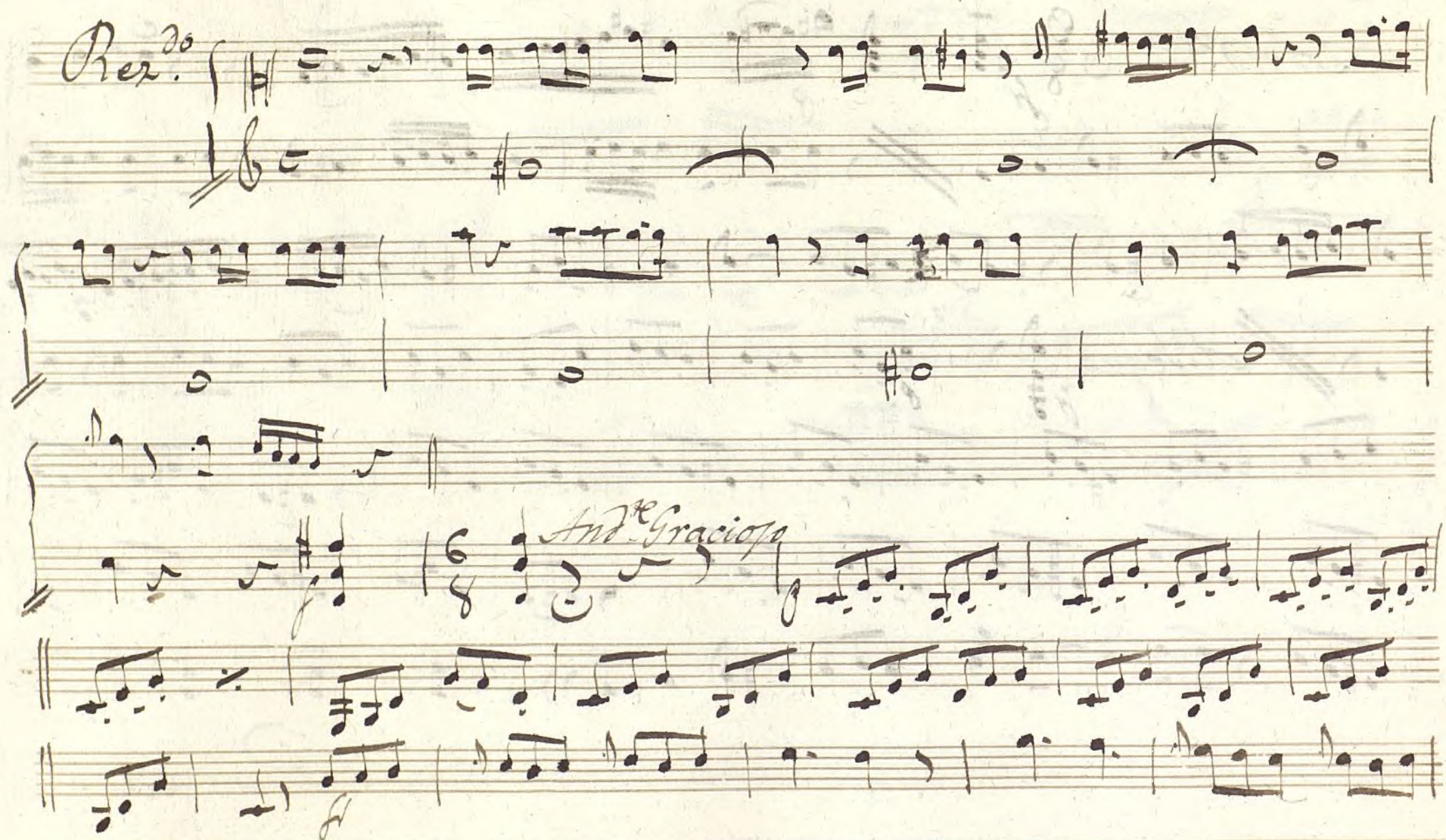
All.to

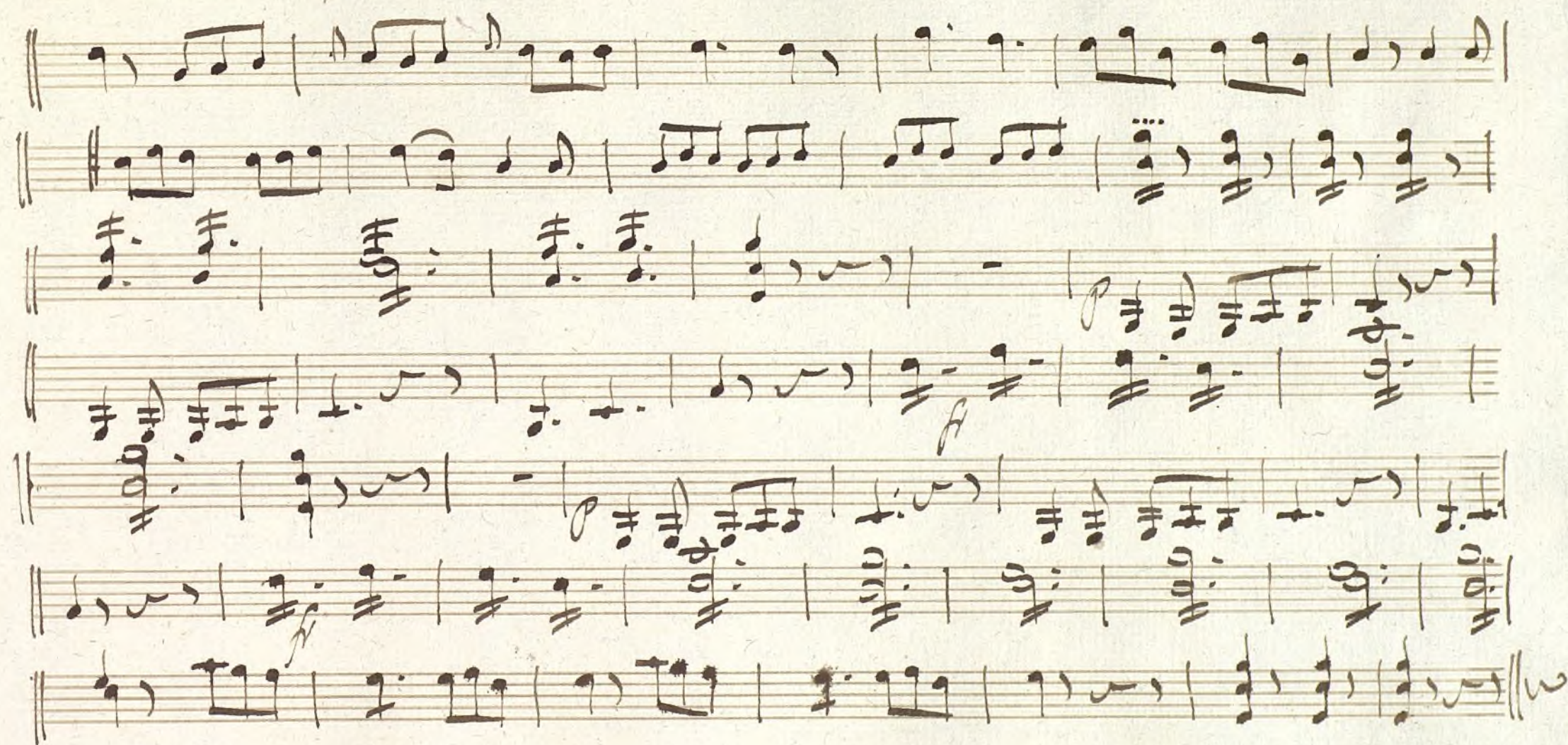
Alleg. *Carola*

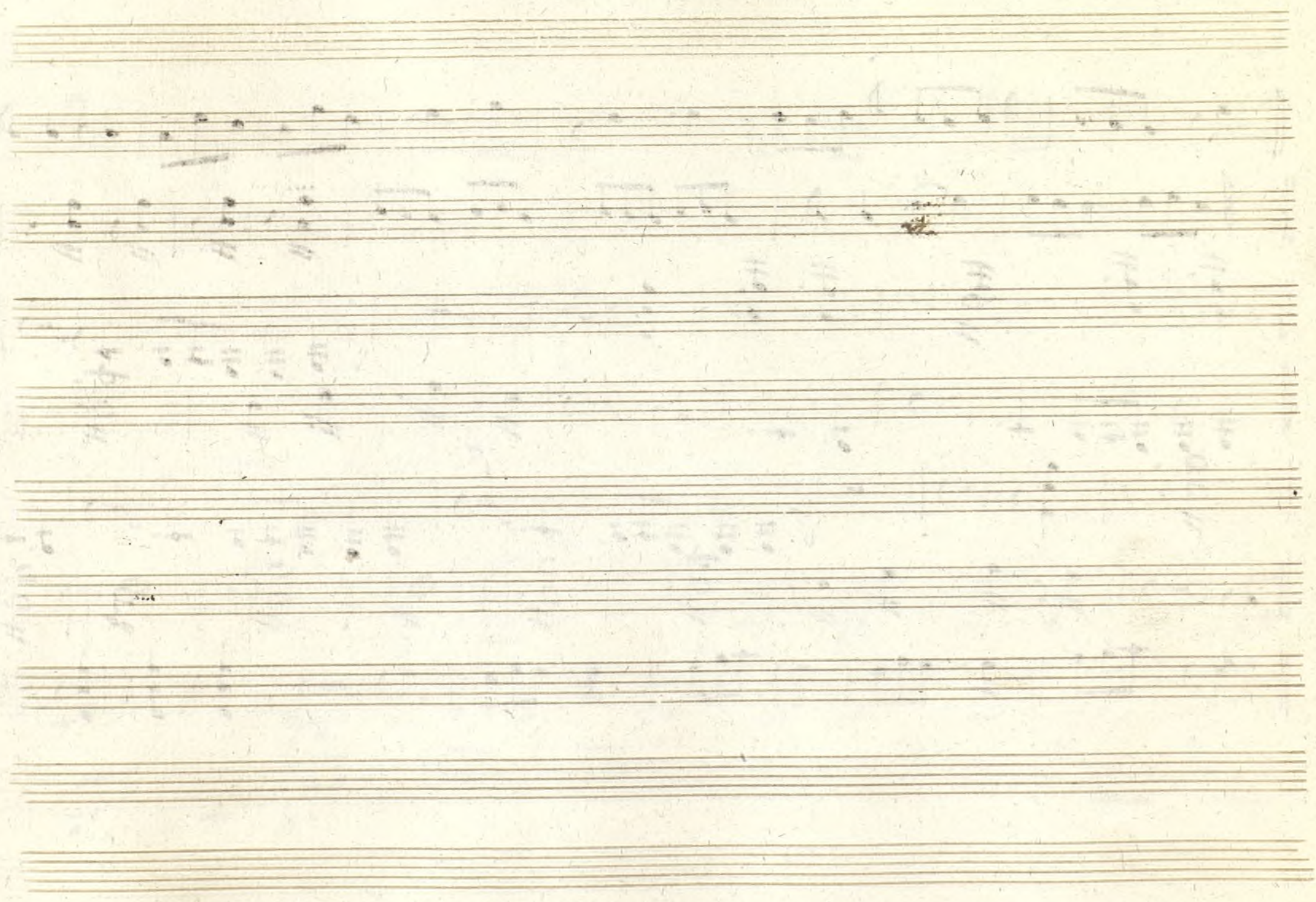
Tirana



Parola







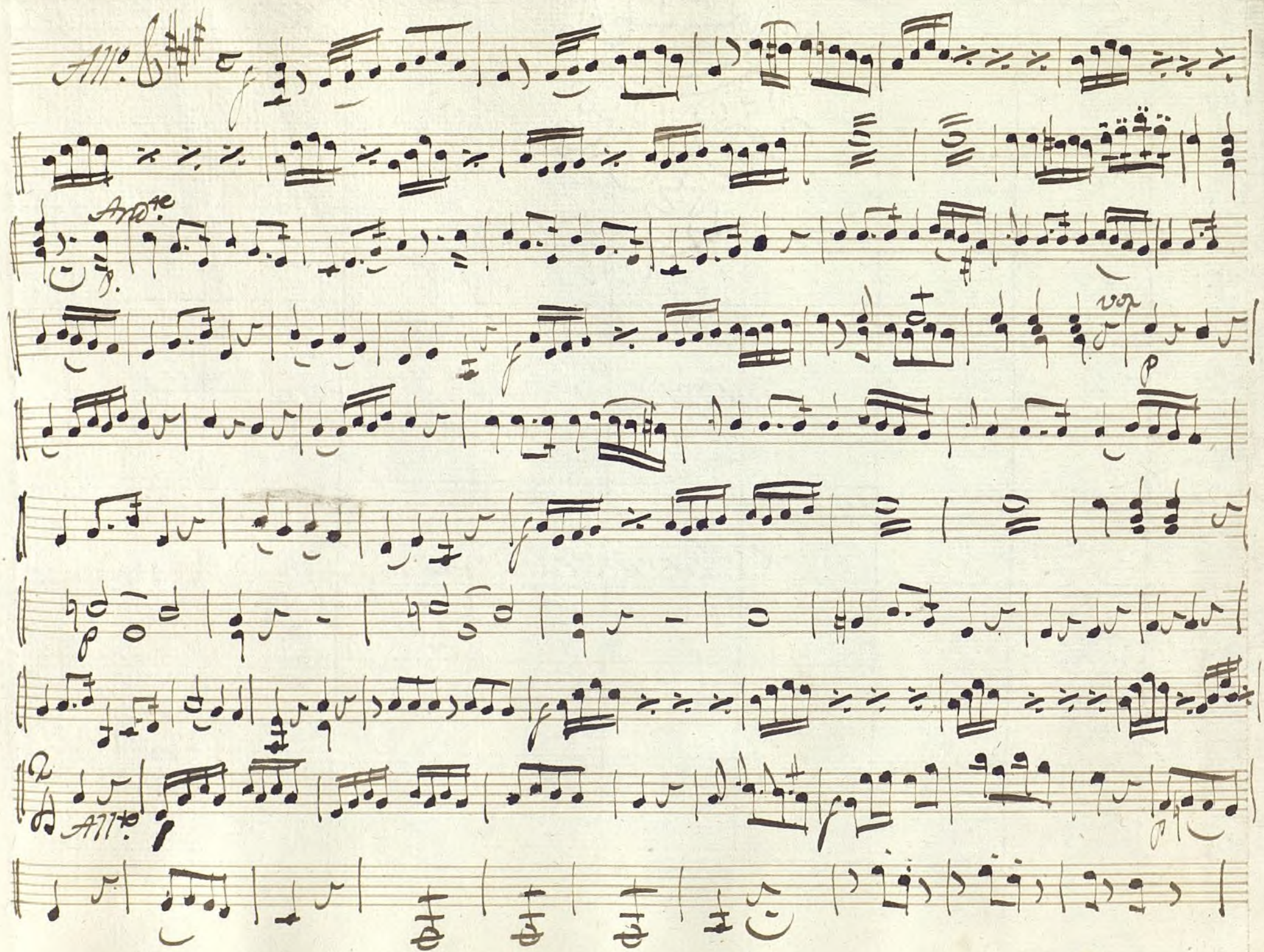
7

Leg. 2^o

Violon 2.^o

ton.^a a 3

se fuera bendra



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The word "Parola" is written in a cursive hand above the second staff, and "vivo" is written below it. The word "Parola" is also written at the end of the tenth staff. The paper is aged and slightly discolored.

Parola
vivo

Parola

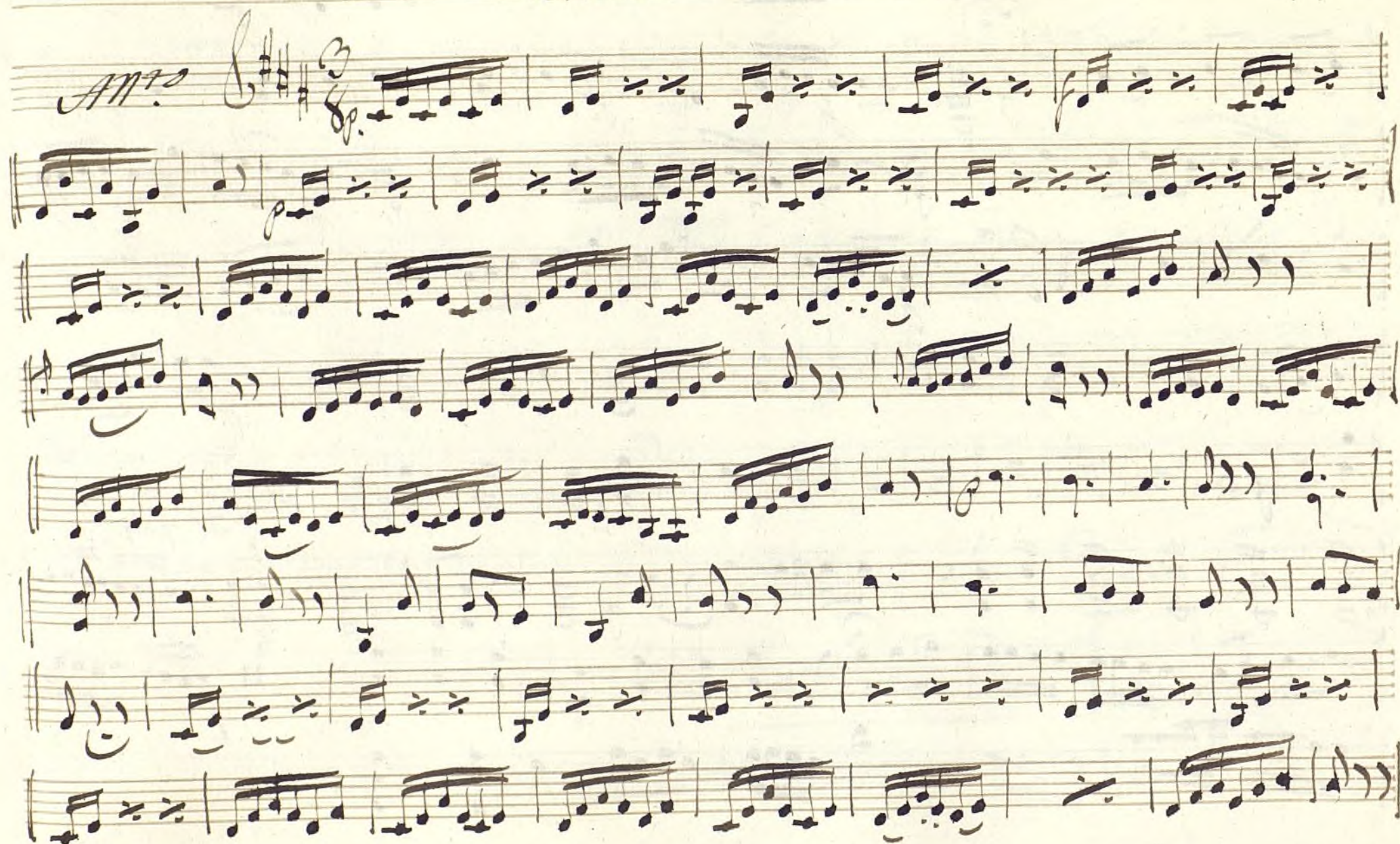
Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with "All. to" (Allegretto) in 2/4 time, key of D major. The first system contains four staves. The second system contains four staves, with the word "Parola" written at the end. The third system contains four staves, with the word "And. no" (Andante) written at the beginning. The fourth system contains four staves, with the word "Allegro" written at the beginning. The fifth system contains four staves, with the word "Parola" written at the end. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

Caplas All^o

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'cresc.' (crescendo). The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of several parts, likely for different instruments or voices, as indicated by the multiple staves. The final staff of the musical notation is followed by the word 'Parola' written in a large, elegant cursive script.

Parola

Rondo.

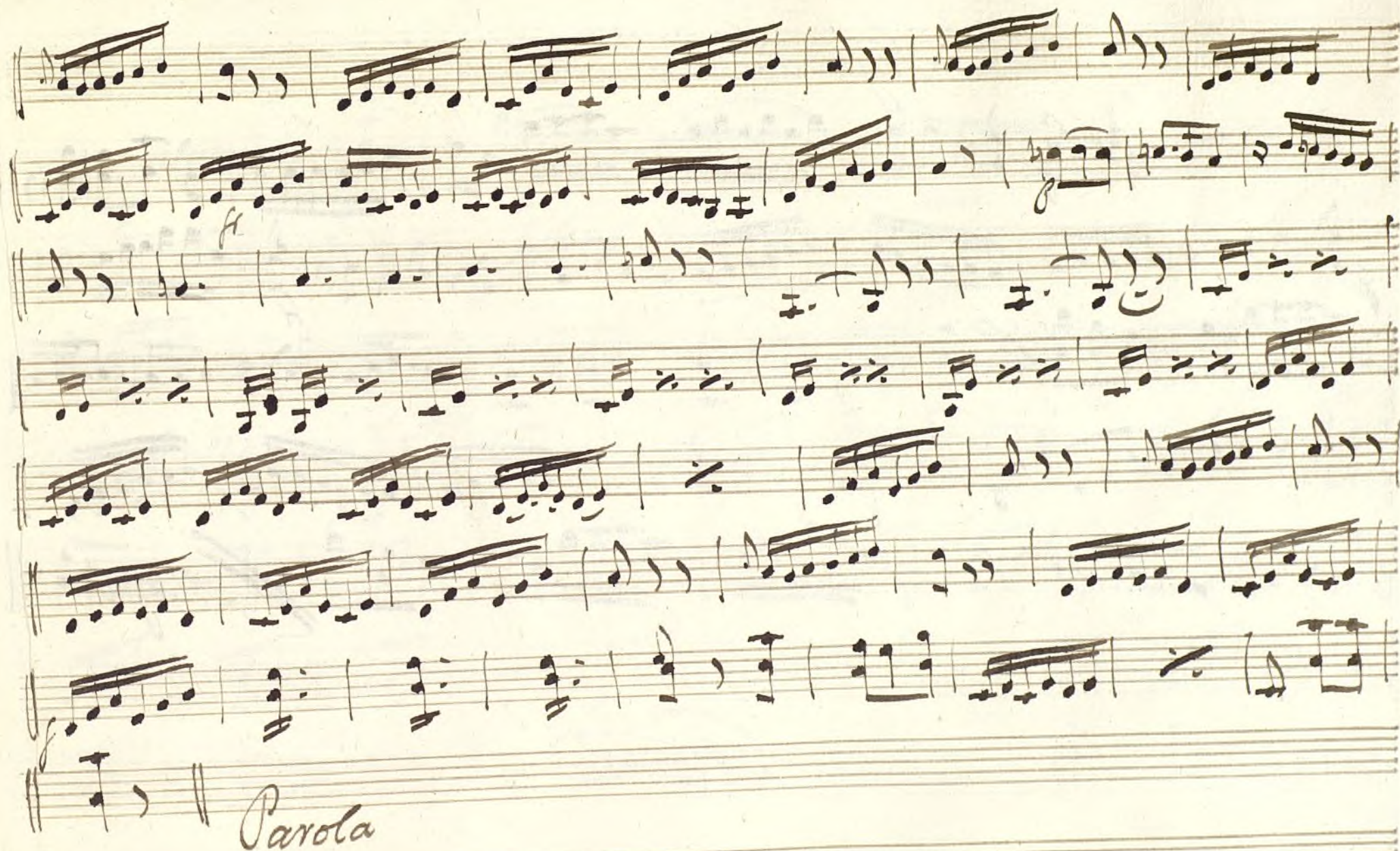


Violin 2^o.

„Copla..







Seguid!



Parola

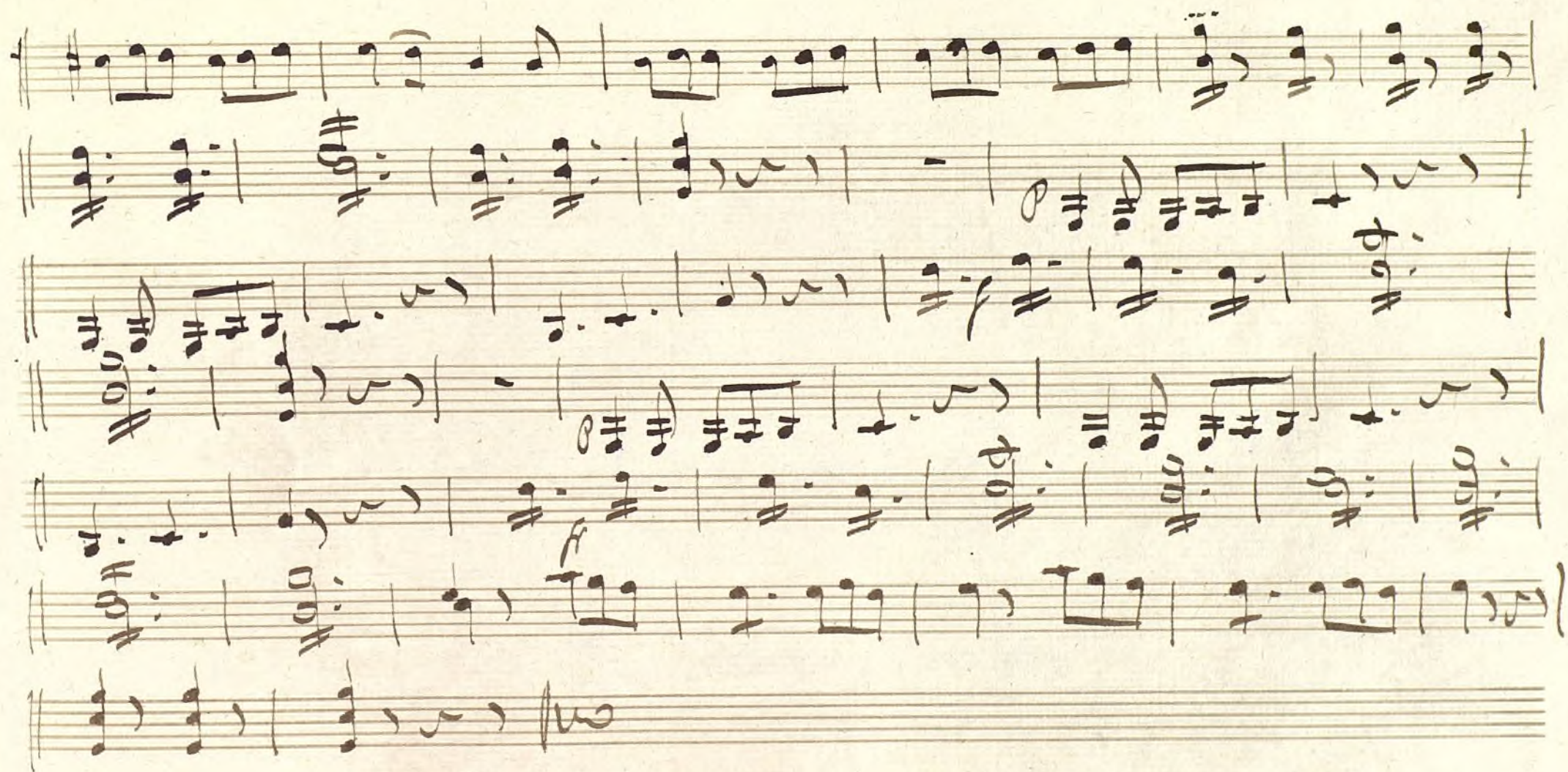
Tirana

And^{no}

Allegro

Parola

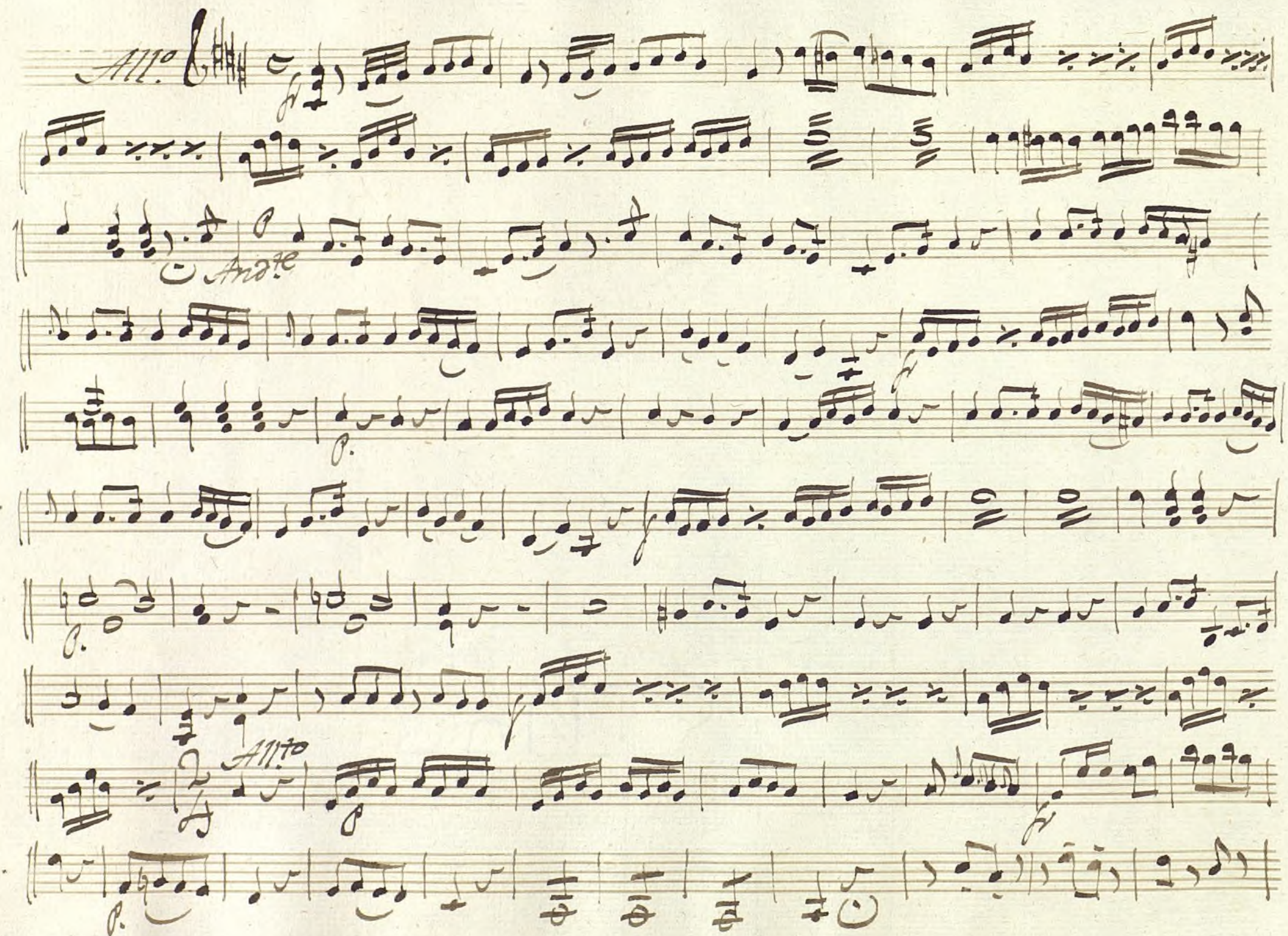




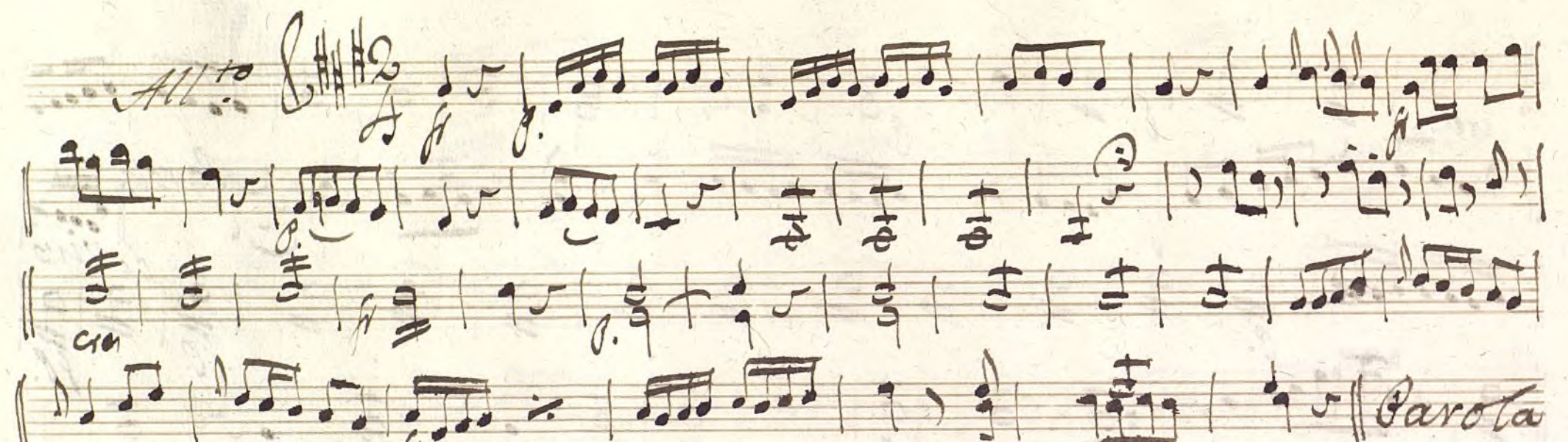
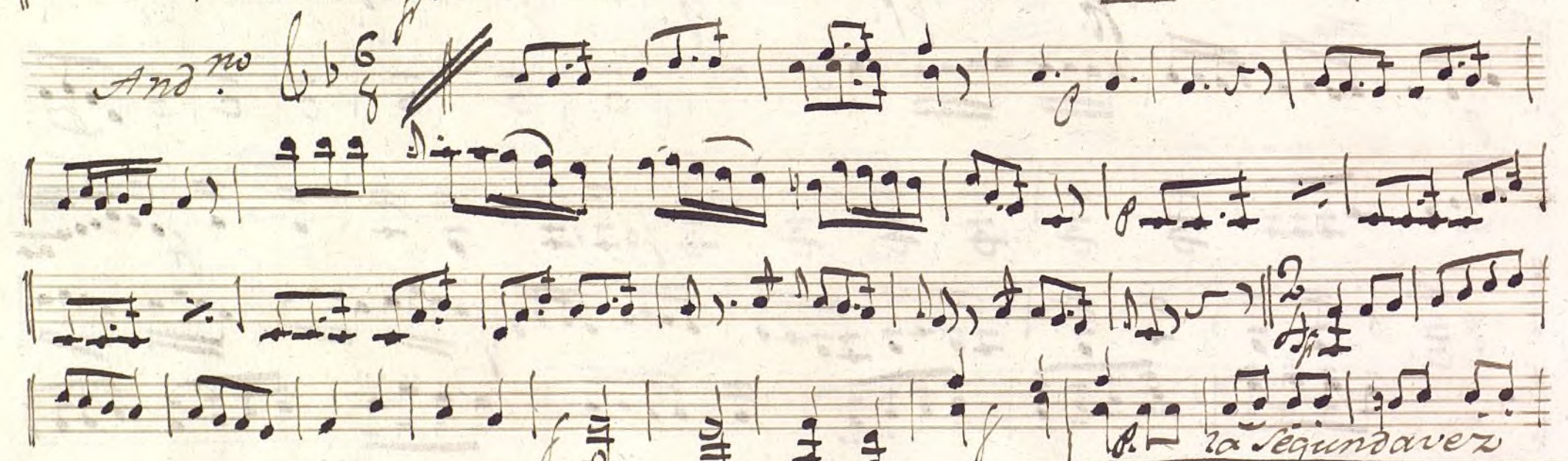

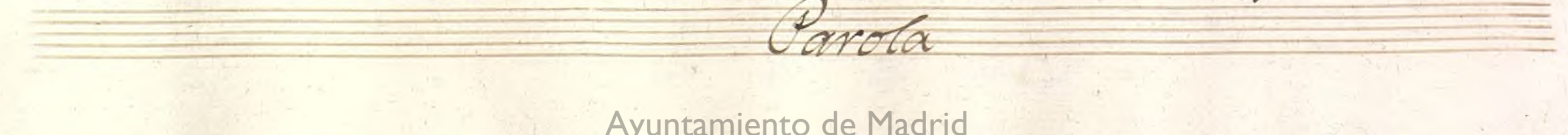
Violin 2^{do}

Fonadilla à Tres

Defuera Vendra



A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), time signatures, and dynamic markings like *cre.*, *f.*, *ff.*, and *f. vivo*. The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The handwriting is in a historical style, and the paper shows signs of age and wear. The word "Parola" is written in a large, decorative script at the end of the tenth staff.

All.^{to} 
And.^{no} 
no edice esto. 
Allegro 

Parola

Coplas *All. to*

Dec. 3ma

Parola

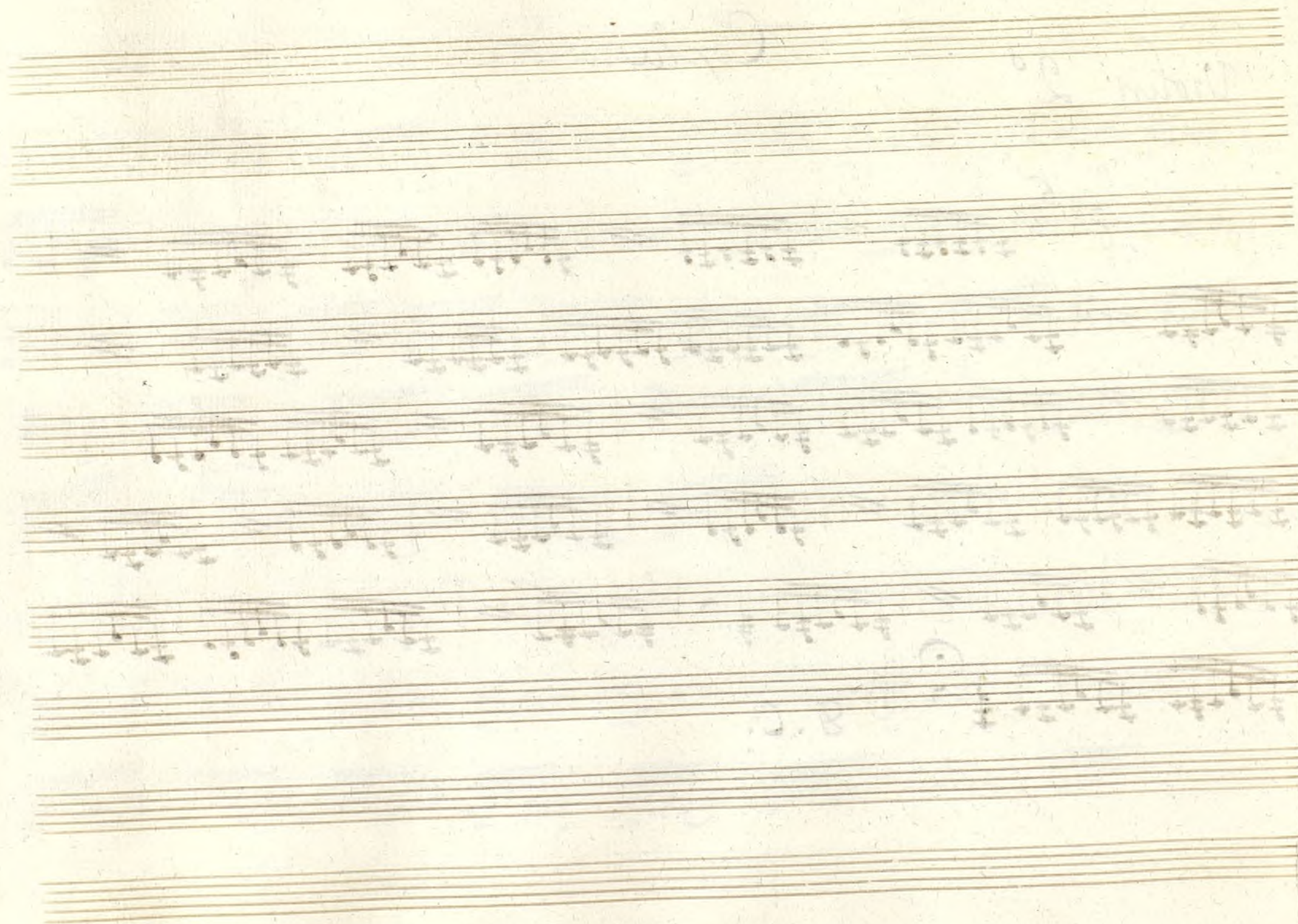
Rondo

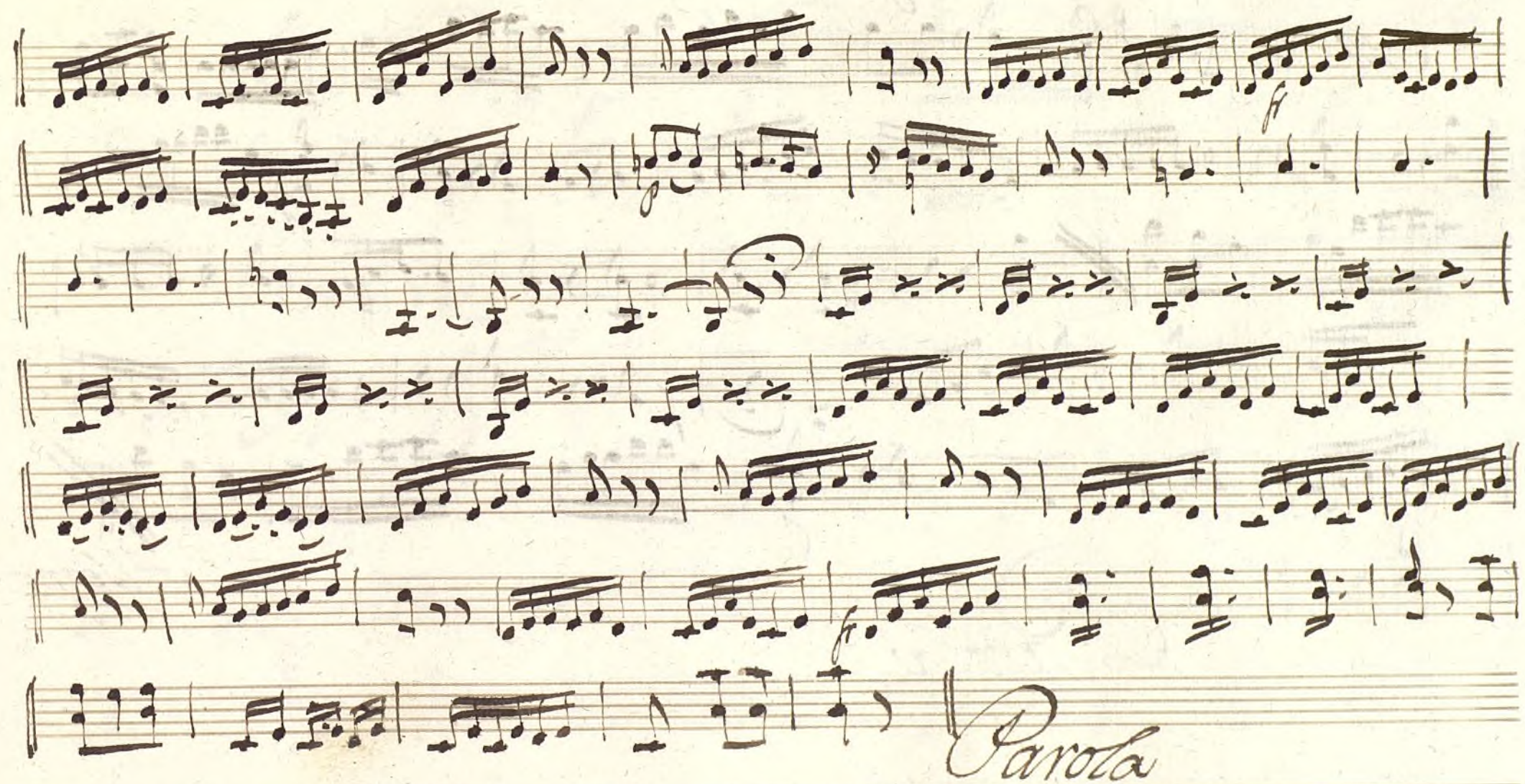


Violini 2.^o

Copla..





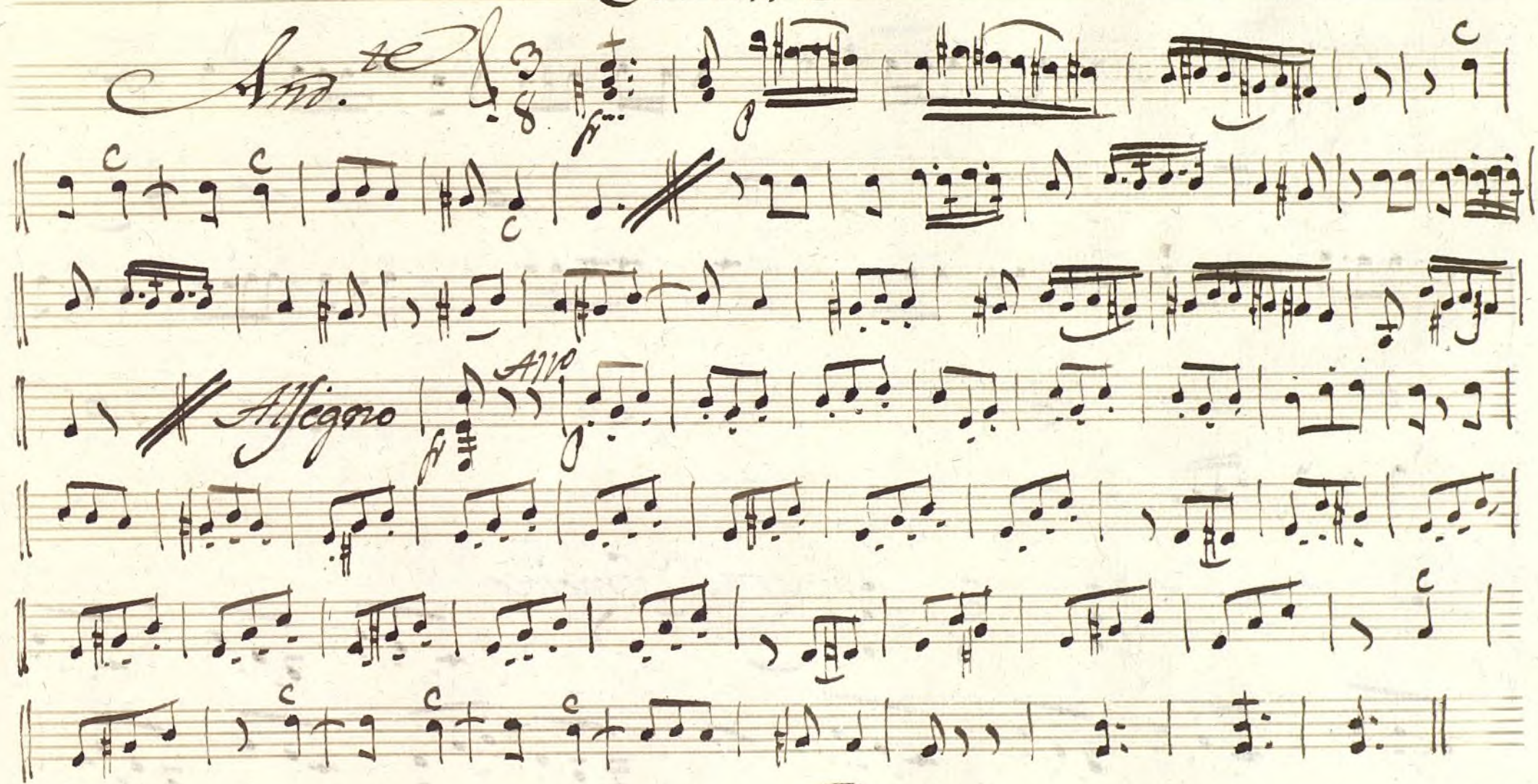


Seguidilla

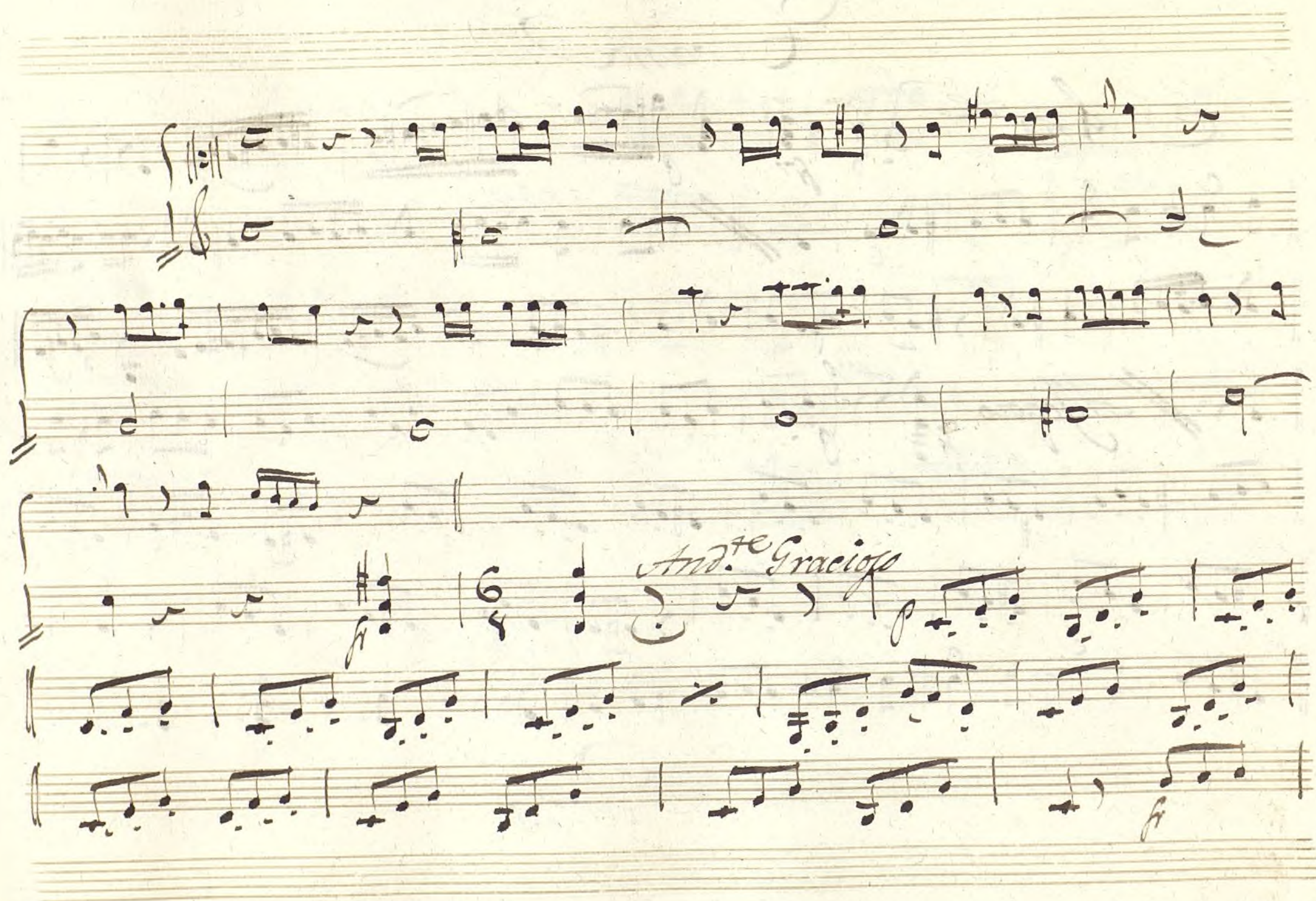


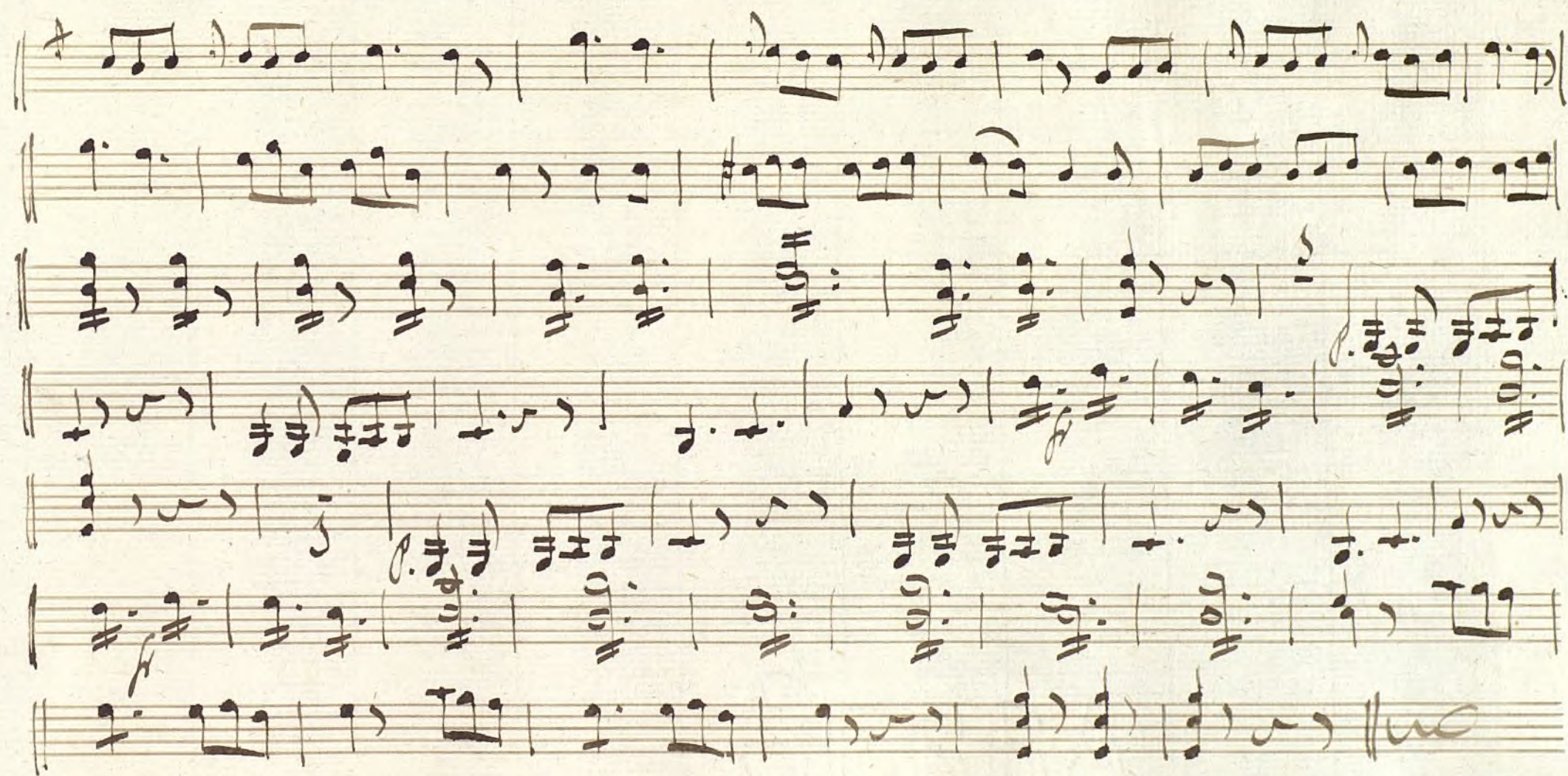
Allegro

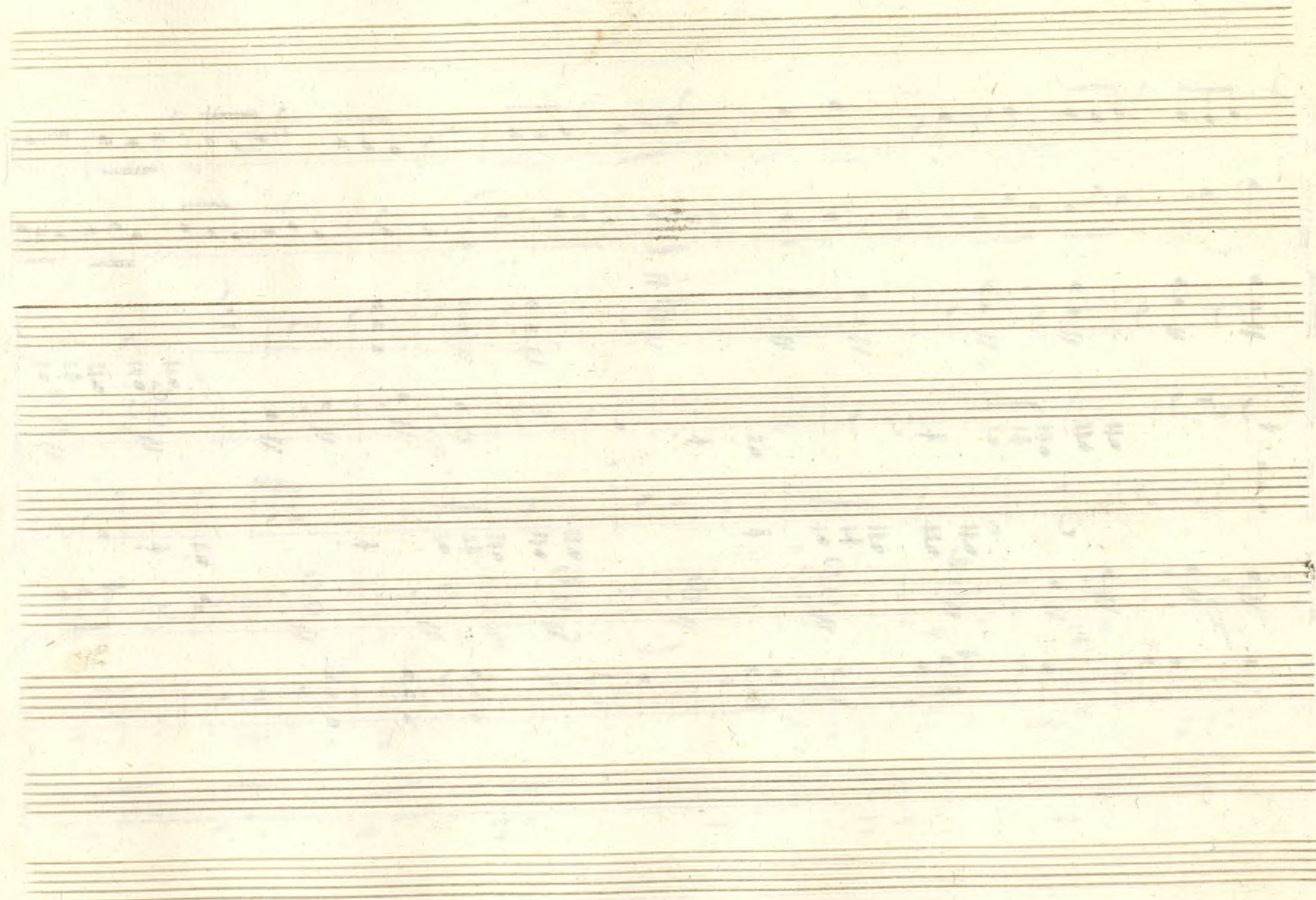
Tirana



Parola







2

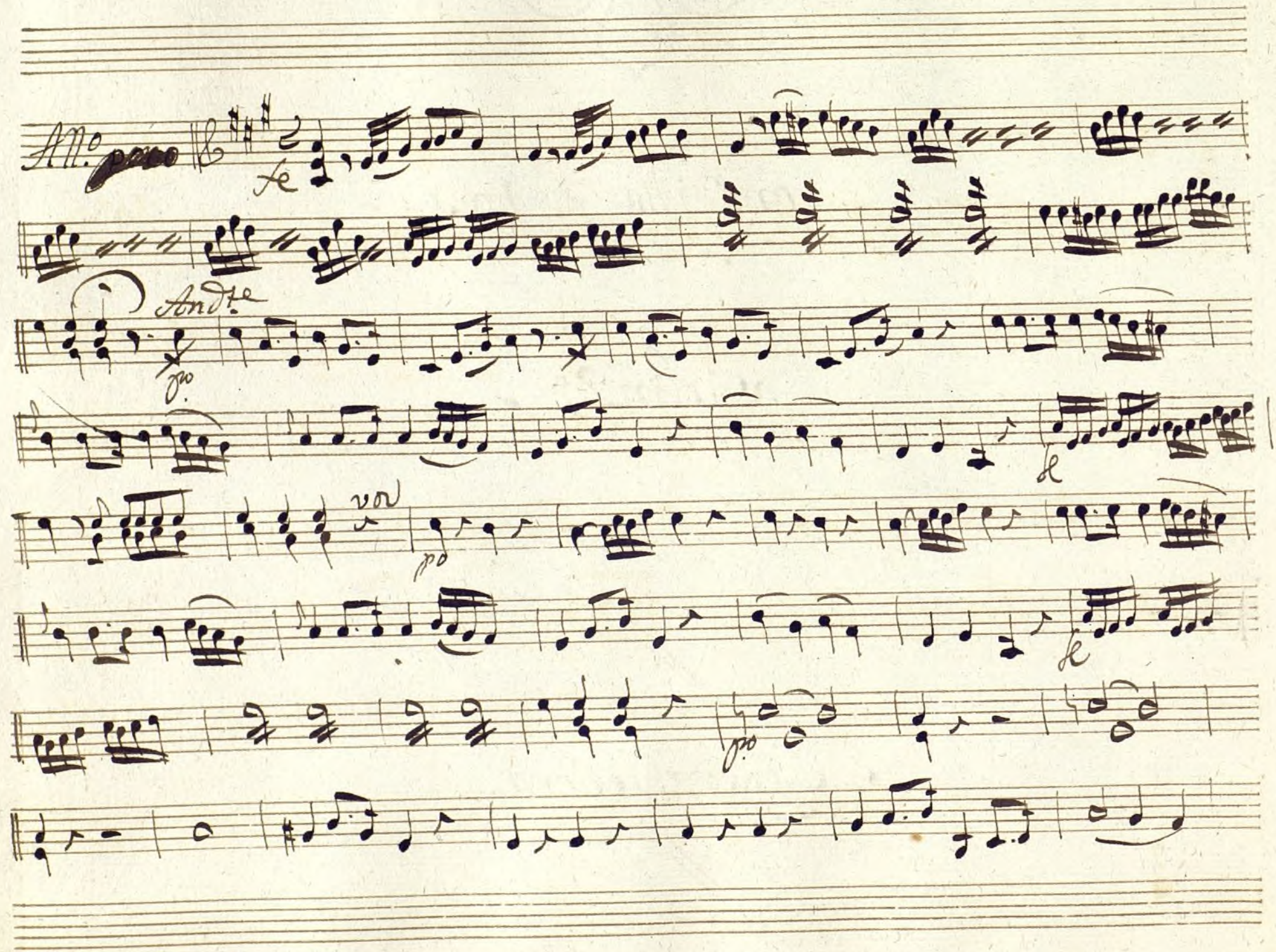
tonadilla a tres

violin 2º .

//

De fuera vendrá.

//



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *le*. The first staff ends with a double bar line and the number 2. The second staff begins with the tempo marking *All. no*. The sixth staff concludes with the instruction *Parola Cora.* and the number 40.

v.s.

Allegretto $\text{B} \sharp \text{2}$ *le* *pro* *cres* *le* *pro* *le* *40* *Parola*

v.s.

Andantino G major 8/8

vo
po

le

po

2

la segunda vez no

redize esto

Allegro

le

38

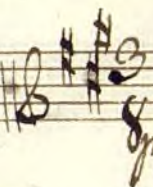
Parola

Coplas Allegretto. 18

ff *p* *v* *al* *3. mas* *Parola Corta. v. s.* 28

Rondo

Allegretto.



g^{no}

fe

vor

g^{no}

g^{no}

Handwritten musical score on eight staves. The first three staves are grouped by a large hand-drawn oval. The notation includes various musical symbols such as notes, rests, and clefs. The word "Parola" is written in a decorative script at the end of the eighth staff, preceded by a double bar line. The number "36" is written below the double bar line. There are also some handwritten annotations like "le" and "46".

Seg. *Allegretto*

ven

p.

p.

le

Allegro

Parola.

37

Tirana. Andantino

Allegro

(Parola Corra.)

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

Key markings and annotations include:

- Rez. do* (top left)
- And. me. moz.* (middle left)
- pp* (middle right)
- le* (middle right)
- pp* (bottom middle)

The score concludes with the number *44* in the bottom right corner.

De p.^o *Primo tempo*

58



2

Violin Segundo

tonadilla a 3.

//

De fuera vendrá

//

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures, and dynamic markings like *And.^{te}*, *And.^{te} po*, *po*, and *And.^{te} po*. The score is written in a cursive, handwritten style.

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

- oref* (first staff)
- pro* (first staff)
- Vivo* (third staff)
- Parola* (third staff)
- Le* (third staff)
- le pro* (fourth staff)
- le* (fourth staff)
- le pro* (fifth staff)
- le* (fifth staff)
- le pro* (sixth staff)
- le* (seventh staff)
- le pro* (seventh staff)
- le* (eighth staff)
- le pro* (eighth staff)
- le* (ninth staff)
- le pro* (ninth staff)
- Parola* (tenth staff)

Handwritten musical score for two pieces. The first piece, 'Allegretto', is in 2/4 time and features a melody with various dynamics including *le*, *po*, *cref*, and *le*. It concludes with a double bar line and the word 'Parola'. The second piece, 'Andrino', is in 6/8 time and begins with a double bar line and a diagonal slash. It includes dynamics such as *vol*, *po*, *le*, and *po*. A section of the score is marked with a '2' and a key signature change. The piece ends with a double bar line and the word 'Parola'. A handwritten note at the bottom reads 'la segunda vez no le dice esto'.

Coplas. Allegretto $\text{B}\flat 2/4$

Parlas. v.s.

Rondo Allegretto. $\text{G}^{\text{#}}\text{A}^{\text{#}}\text{B}^{\text{#}}\text{3}$

The musical score is written on 11 staves. The first staff contains the title *Rondo* and tempo *Allegretto.*, followed by the key signature $\text{G}^{\text{#}}\text{A}^{\text{#}}\text{B}^{\text{#}}$ and the time signature 3 . The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A large bracket groups the last six staves of the piece. The manuscript is written in a cursive style on aged paper.



Seq. Allegretto. 8 $\sharp\sharp\sharp$ 3 

Allegro || *Parola.*

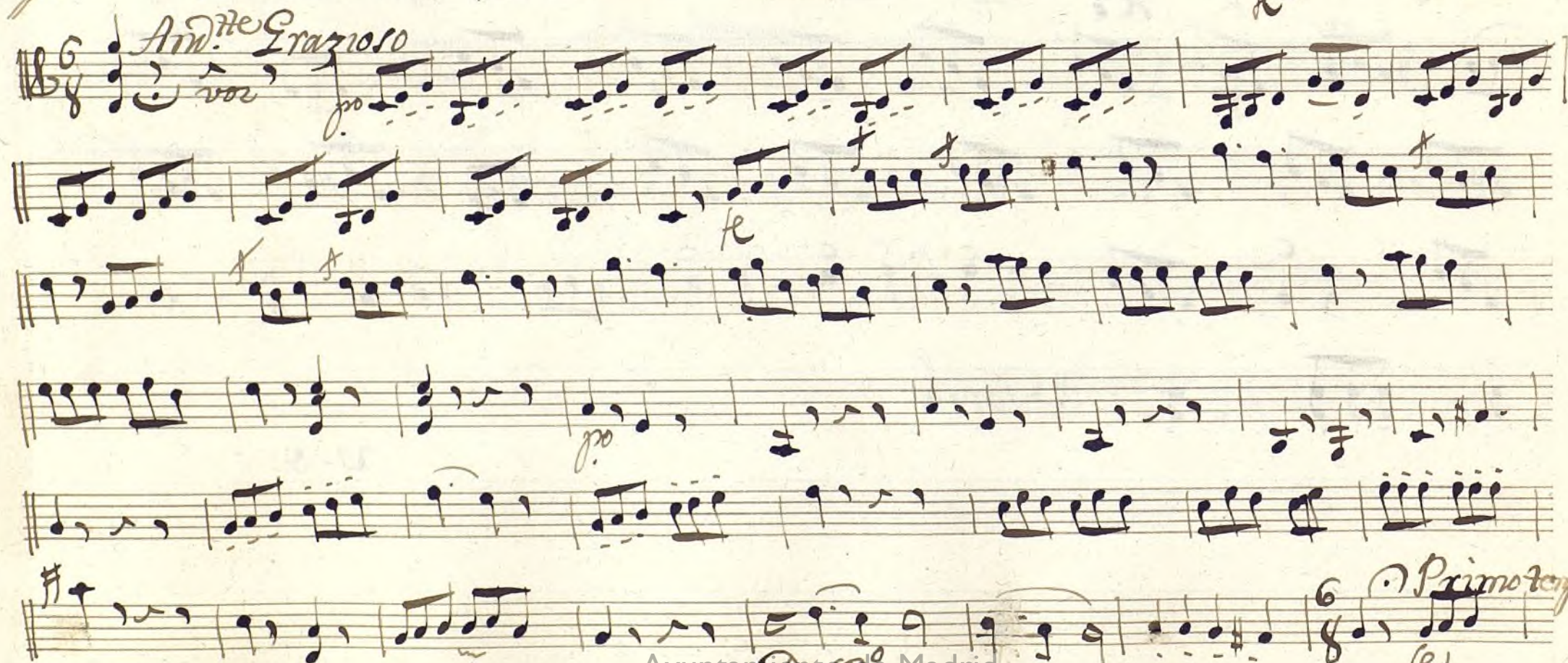
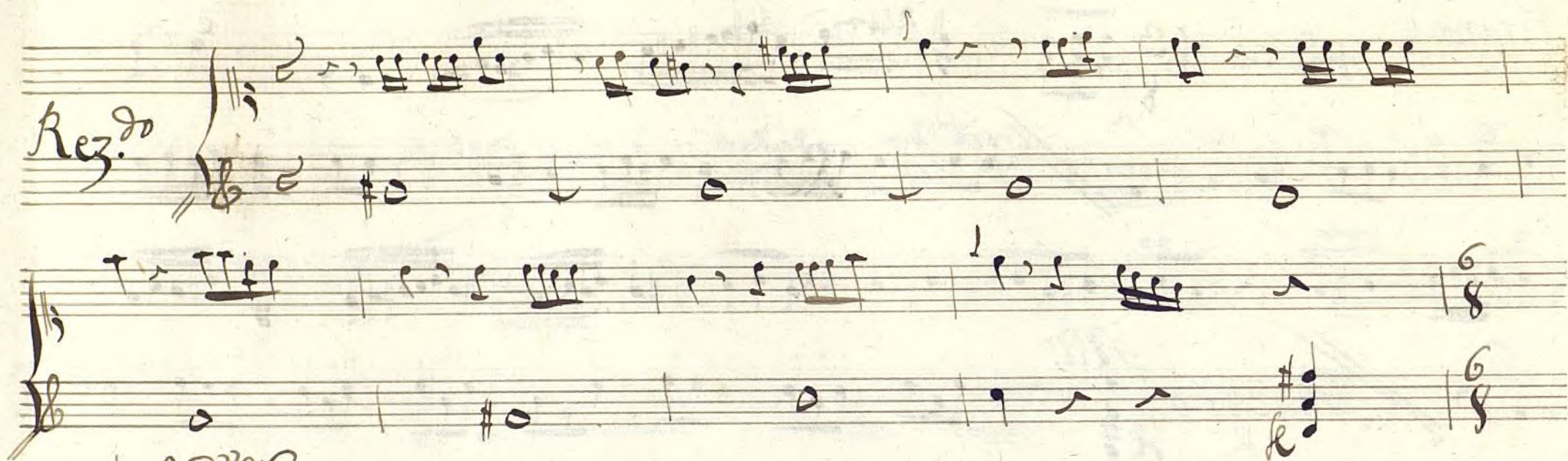
Tirando || *And.no* || $\text{B}\frac{3}{8}$ *le* *vo* *po*

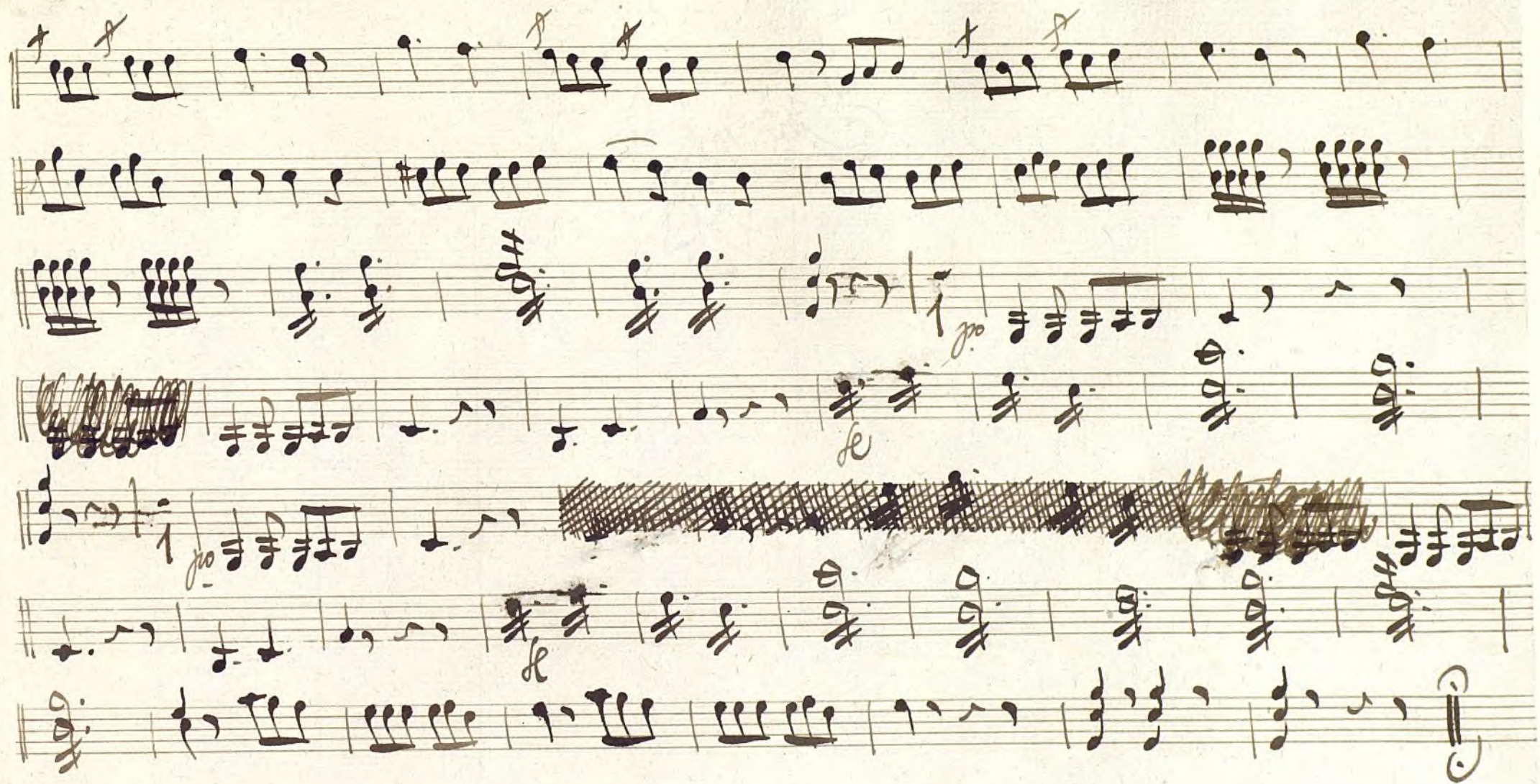
Allegro *Allegro* *le* *po*

|| *Parola.*

v. s.

Rez.^{do}



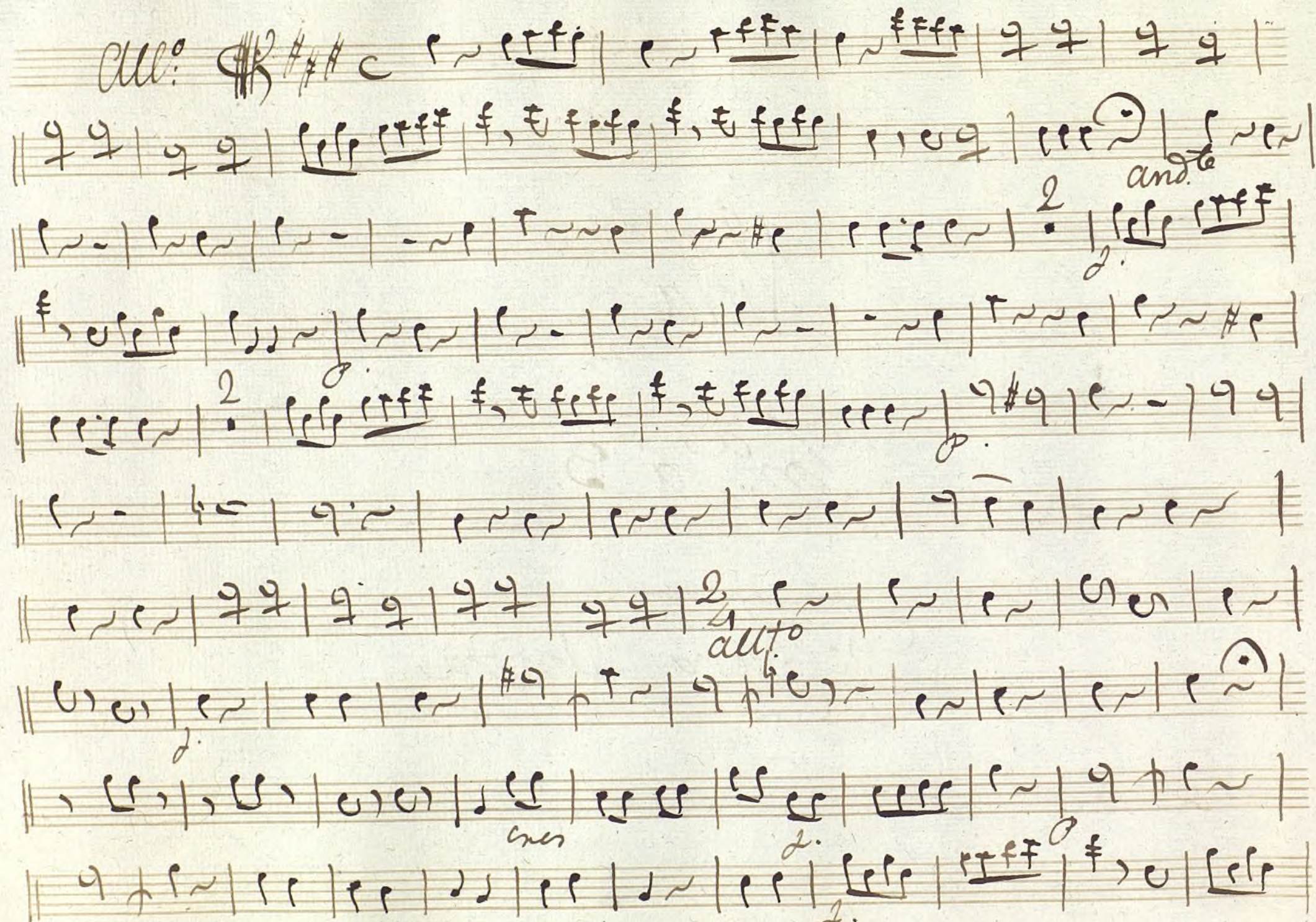


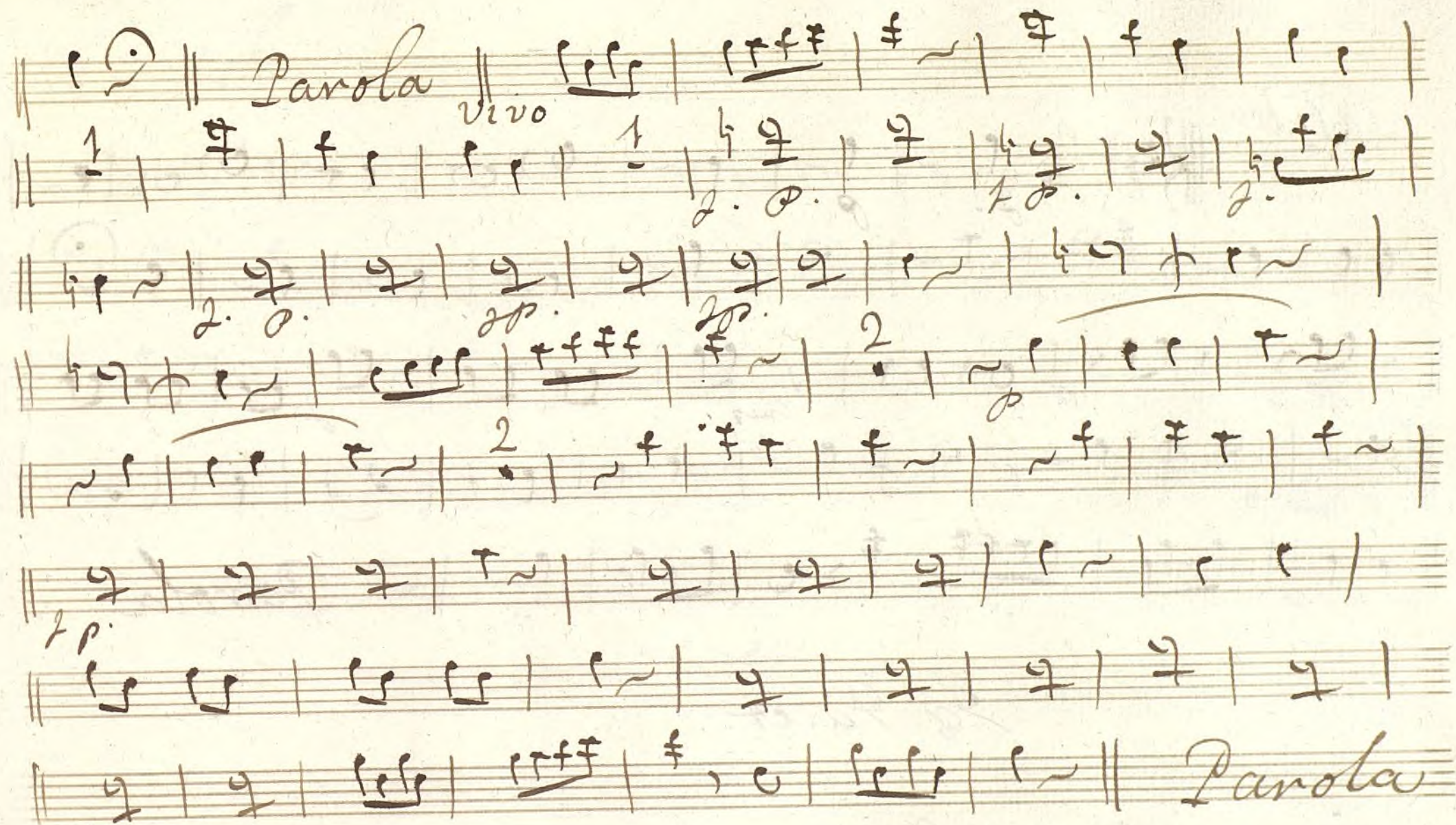
Ayuntamiento de Madrid

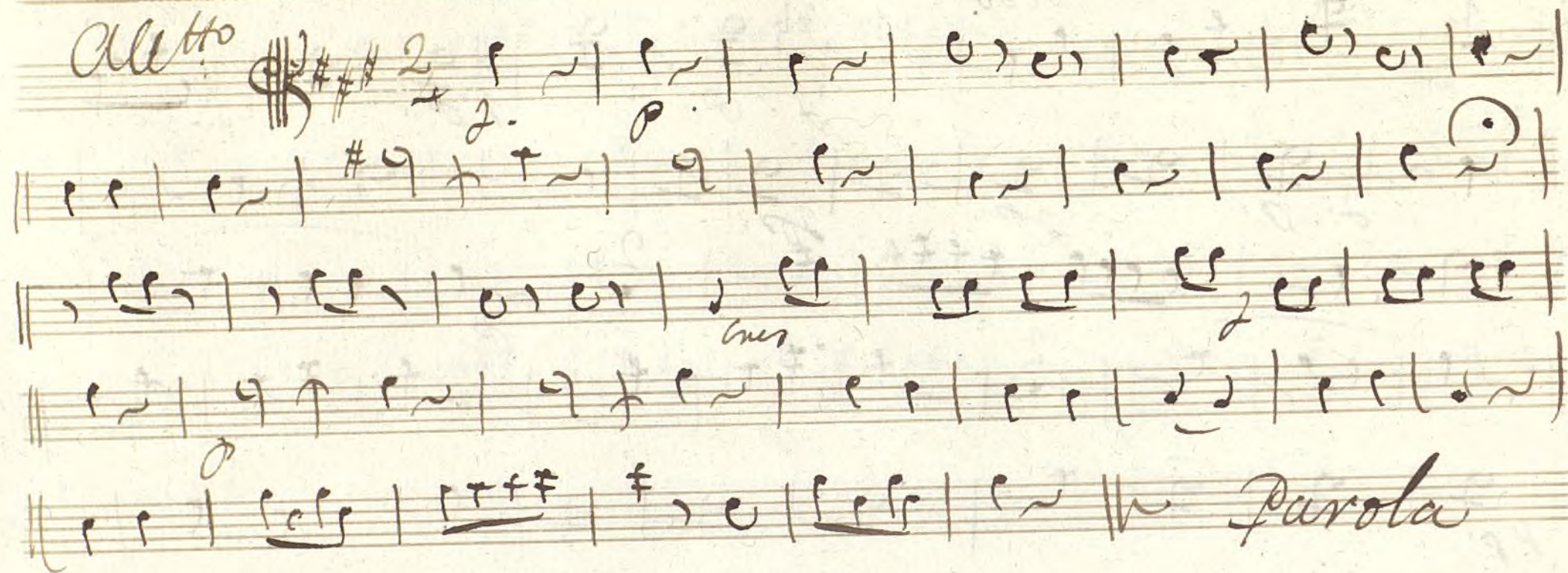
Viola

Lon. a 3..

De fuera Vendra.





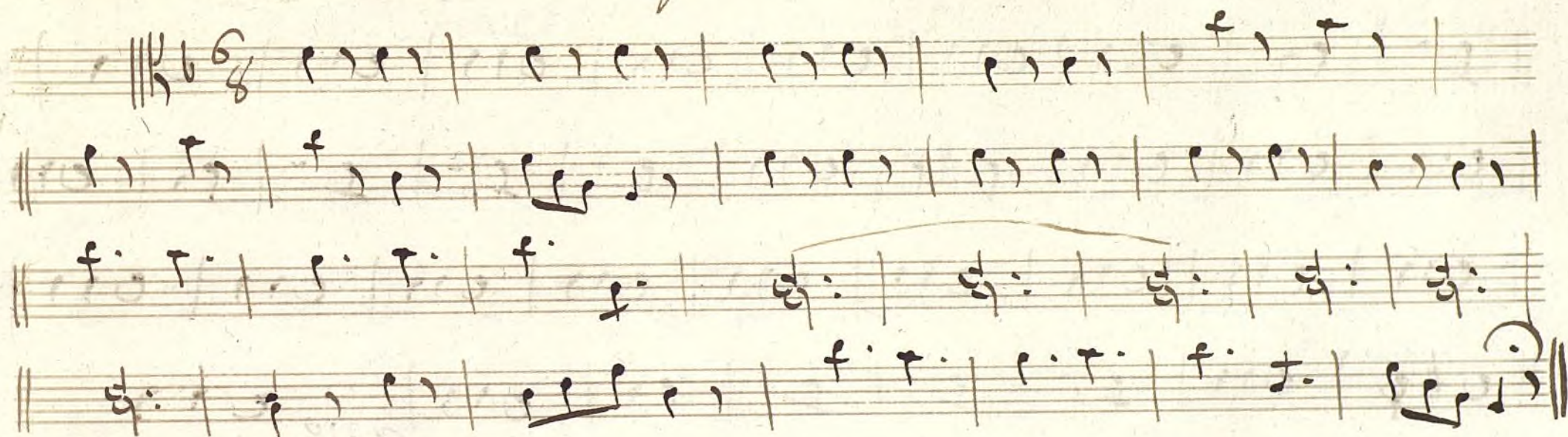


G. Tacet..

Coplas Tacet.

Viola ..

Copla.



G. C.

$\frac{3}{4}$ Tacet.

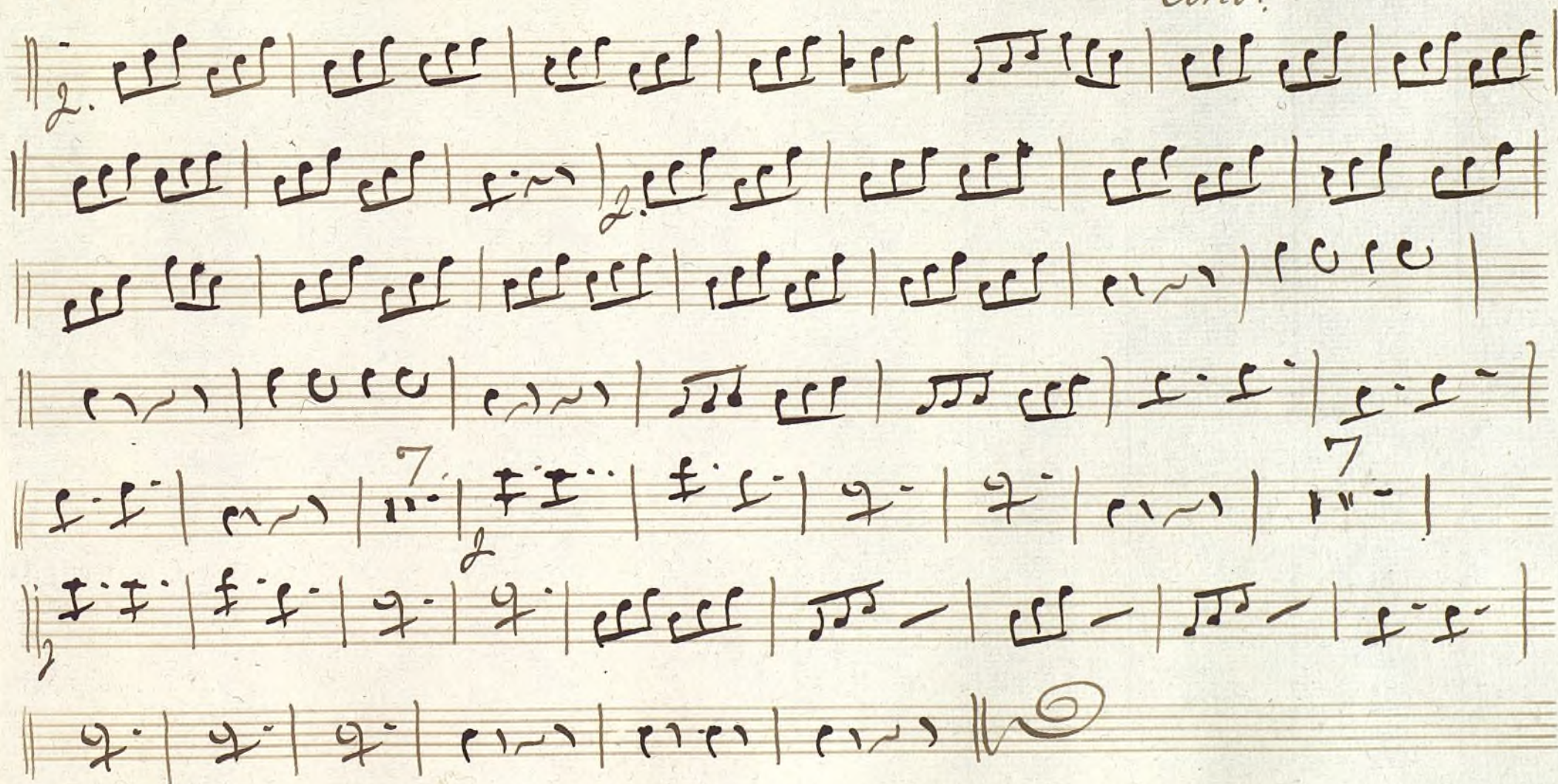
Handwritten musical score on ten staves. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of notes, many of which are beamed together, and rests. The word "And." is written at the beginning of the first staff. The word "Parole" is written at the end of the tenth staff. The manuscript is written in a cursive hand.

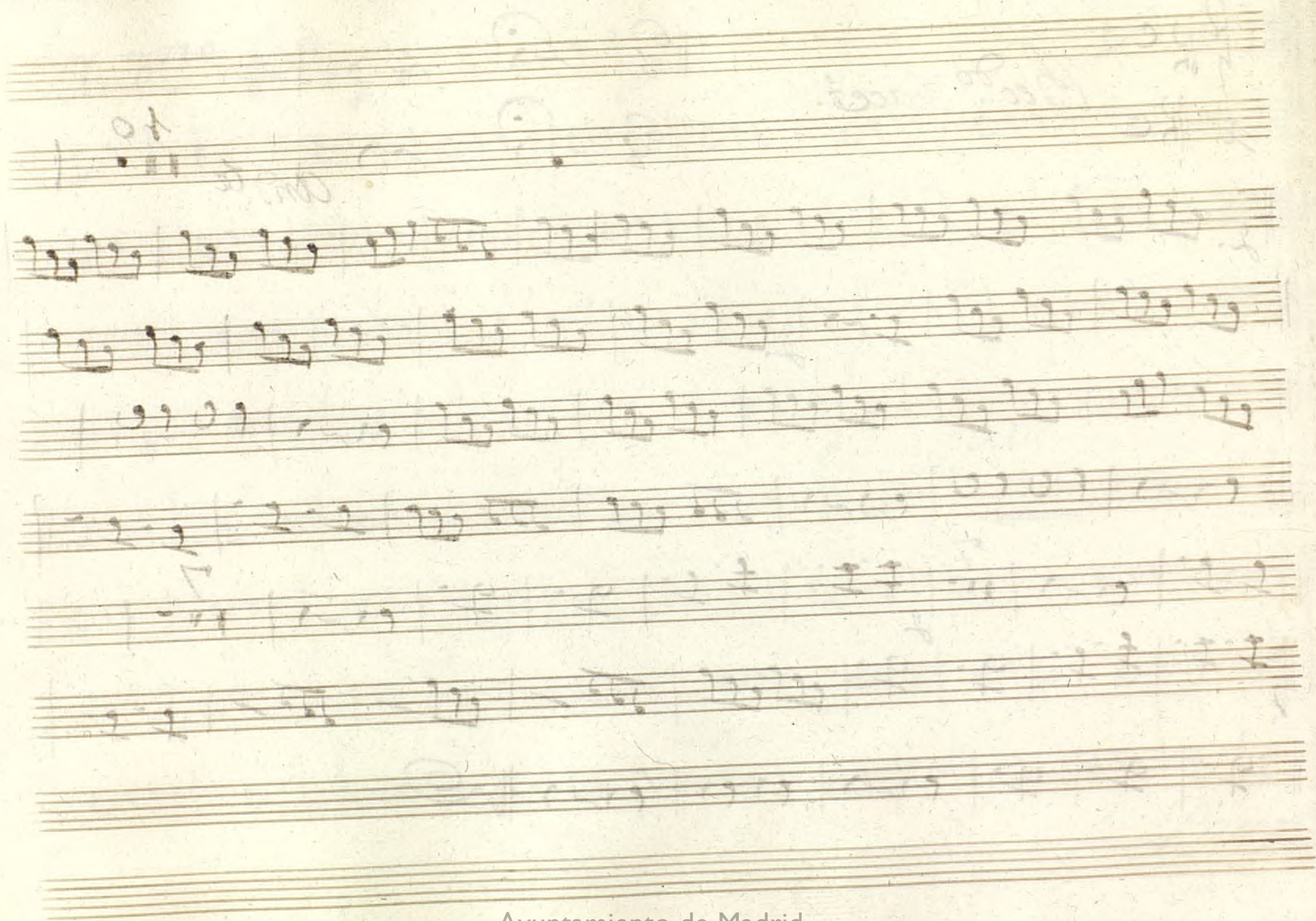
And.

Parole

Rec. Rec. Facet.

And.te 10





Conadilla à 3. Defuera vendrà;

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Coplas Allegretto $\text{F} \flat \text{ } 2 \text{ } \# 9 \text{ } 9 \text{ } \# 9$ $\text{F} \flat \text{ } 4$ *Le* *vor*

Le *Q. G.* *beveres* *12*

solo *12* *Le*

Parola

Rondò Allegretto $\text{F} \sharp \text{ } 3 \text{ } 4$ *Le* *po*

18 *6* *po* *6* *po* *4* *Le*

14 *6* *po* *6* *7*

Le *Parola*

Segu. *l*aze // Parola // Piranataze // Parola

Meri. laze // *And. gracioso* & 8 *vo* *le*

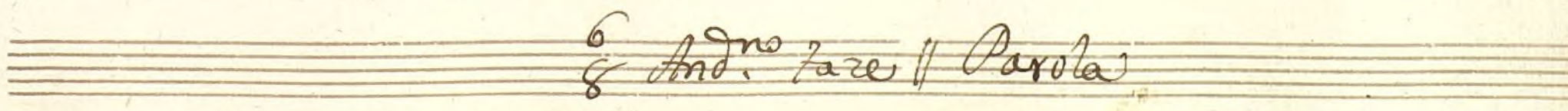
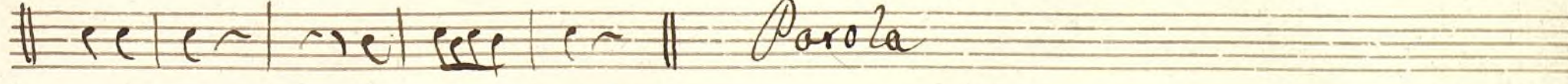
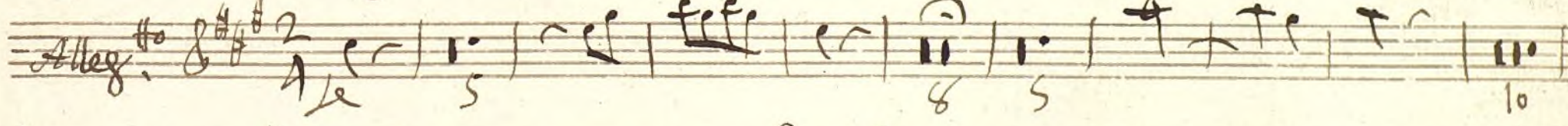
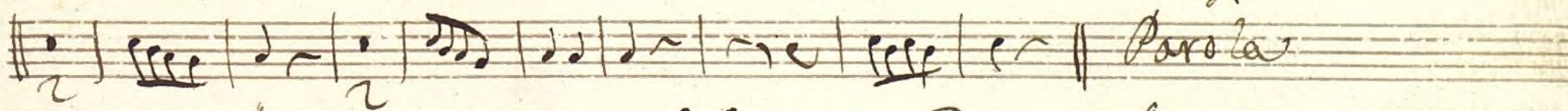
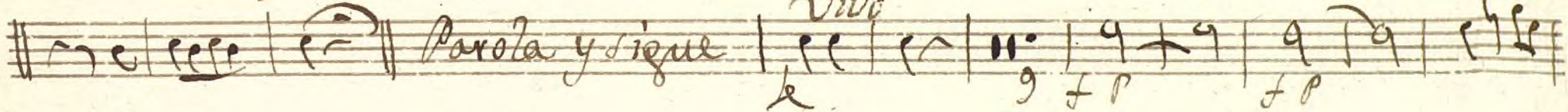
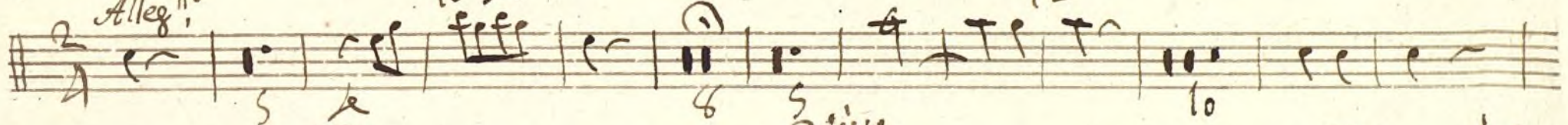
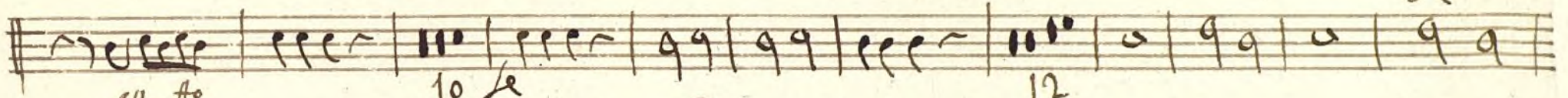
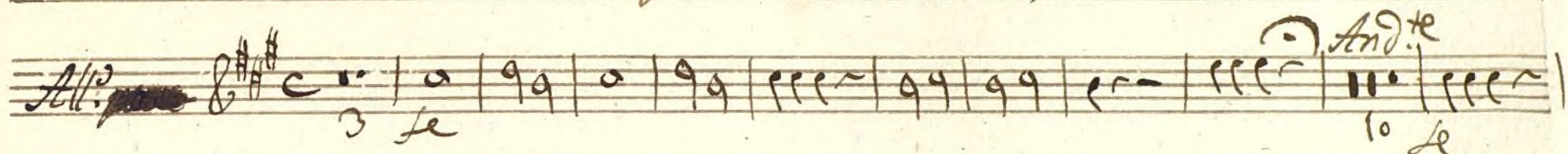
p *Solo* *Desp.* *vo* *le*

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Oboe Segundo

Mus 137-6

Conadilla a 3. Defuera vendrà;



Coplas Allegretto Bb $\frac{2}{4}$

Q. G. Pres verez

solo

Parola

Rondo Allegro Bb $\frac{3}{8}$

Parola

Segui. fare // Parola // Tirannare // Parola
Ari. fare // And. gracioso $\frac{6}{8}$ *vo*
Solo
po
desp.
vo
Solo
po

Trompa Primera

Conadilla a 3.

de fuera vendrá;

Mus 137-6

Yn Je

And^{te}

Alleg^{to}

Parolay
ique

6. vivo

160/0

Parola

- Allegre to

Para la

6 And no fare // Parola

ofo

Coplas *Infe*
Allegro $\text{C} \# \flat$ $\frac{2}{4}$ 19 2 6 *dos veces*

30 6 12 do

Parola

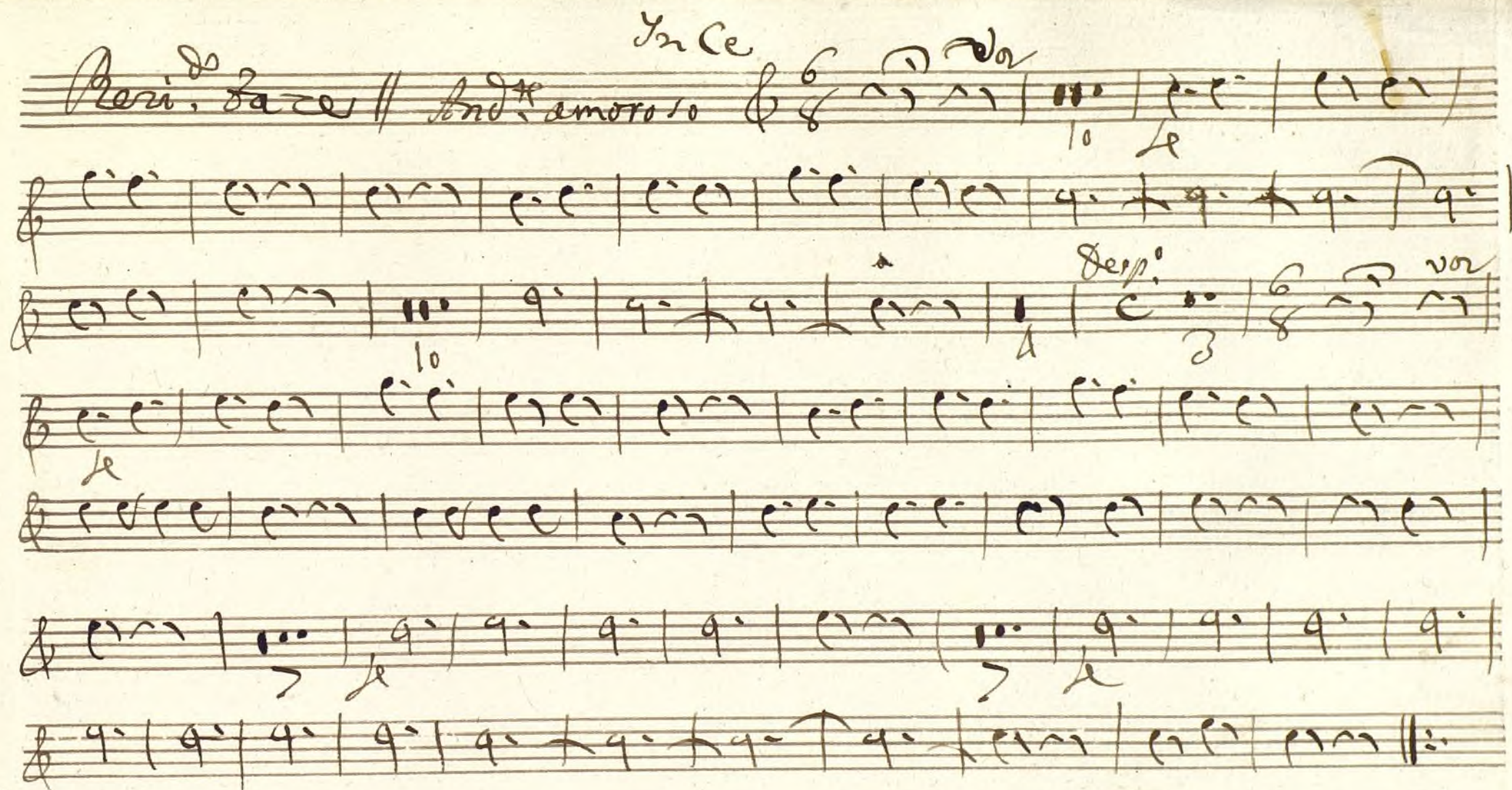
Arondi *In De*
Allegretto $\text{F} \#$ $\frac{3}{8}$ 4 8 do

6 4 4

18 8 do 6 4 8 do 6 7

Parola

Segui. tare *Parola* *Pirana tare* *Parola*



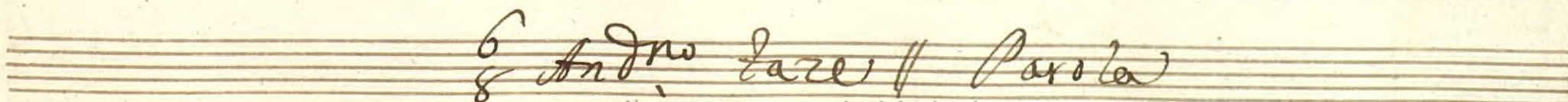
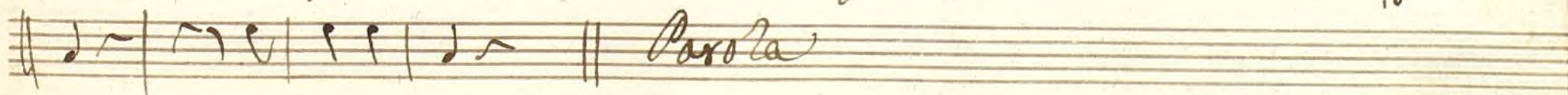
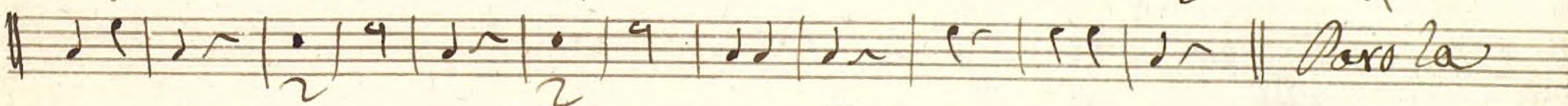
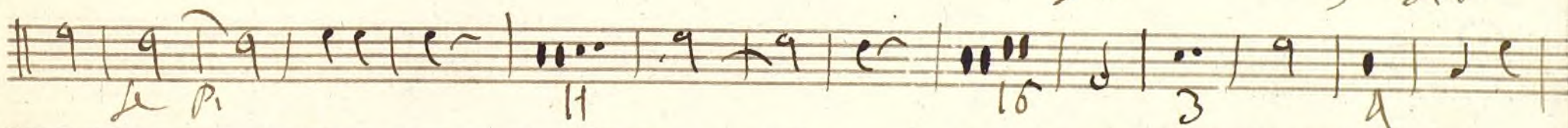
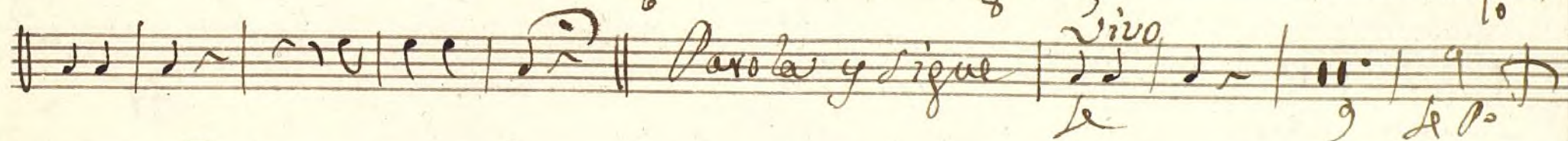
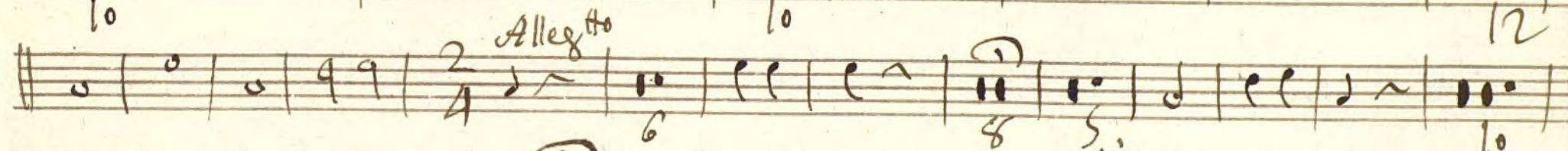
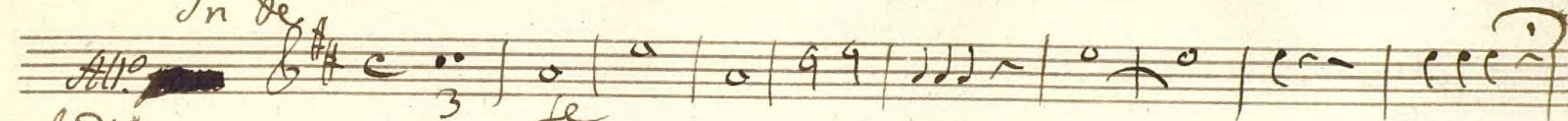
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Trompa Segunda

Mus 137-6

Conadilla a 3. de fuera Vendrá;

In Se



Coplas *Inf.* *Allegretto* *2/4* *19* *6* *dei vezei*

30 *6* *12* *po*

Rondo *Allegretto* *3/8* *4* *8* *po* *Parola*

18 *6* *4* *8* *po* *14* *6* *po* *7* *4* *Parola*

Segue: Taze // Parola // Tirana Taze // Parola

And.^{te} fare // And.^{te} Amoroso *In ce* *Le* *vor*

The musical score is written on seven staves. The first staff contains the title and tempo markings. The second staff begins with a treble clef and a key signature of one flat. The music is in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like 'In ce' and 'Le' above the staff. The bottom of the page shows three empty staves.

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Contrabajo

Conadilla à tres

De fuera vendrà;

~~All. vivo~~ Allegro

le

Andte

po

vo

2 fe

2 le

Allegro

2/4

po

le

fe

po

crey.

le

pmo

Parola y sigue

vivo

le

po

Handwritten musical score for a piece in 2/4 time, marked *Allegretto*. The score consists of five staves. The first four staves contain musical notation with various notes, rests, and dynamic markings such as *le*, *p*, *p_o*, and *le p_o*. The fifth staff begins with the word *Parola* written in a cursive hand.

Handwritten musical score for a piece in 2/4 time, marked *Allegretto*. The score consists of four staves. The first three staves contain musical notation with various notes, rests, and dynamic markings such as *le*, *p_o*, and *le p_o*. The fourth staff begins with the word *Parola* written in a cursive hand.

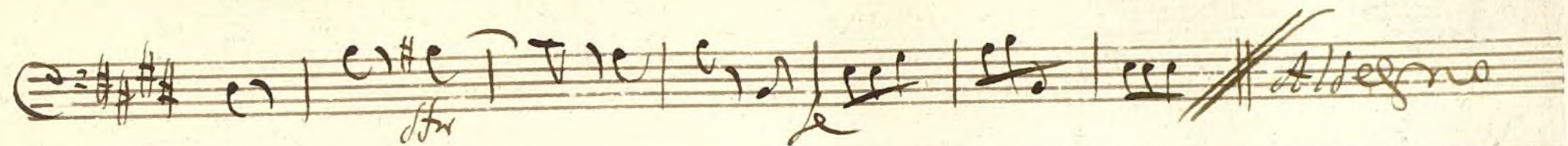
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line.

The first section consists of the first seven staves. It begins with a treble clef and a key signature of one flat. The time signature is 3/4. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Parola" is written at the end of the seventh staff.

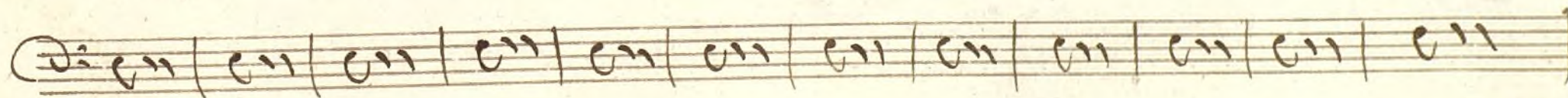
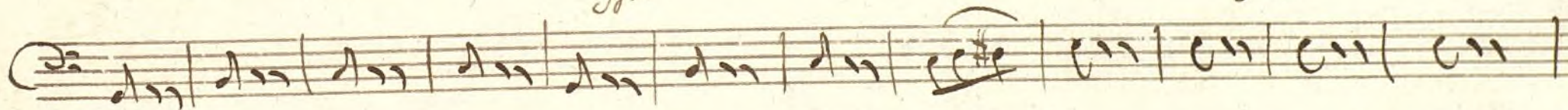
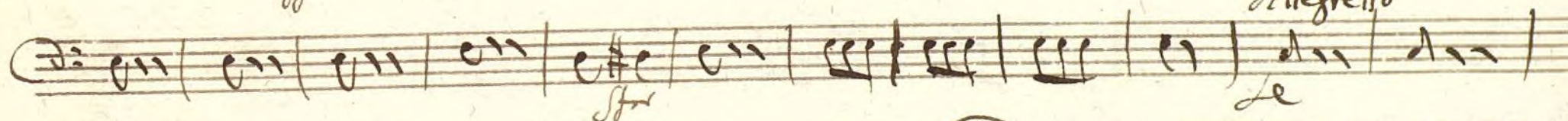
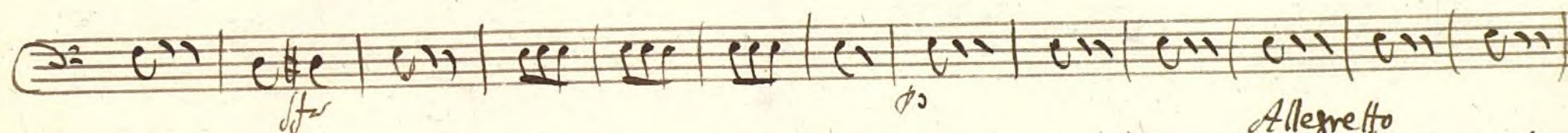
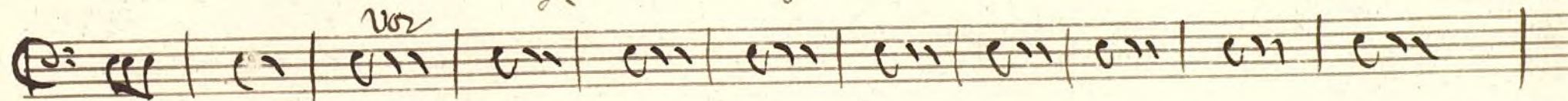
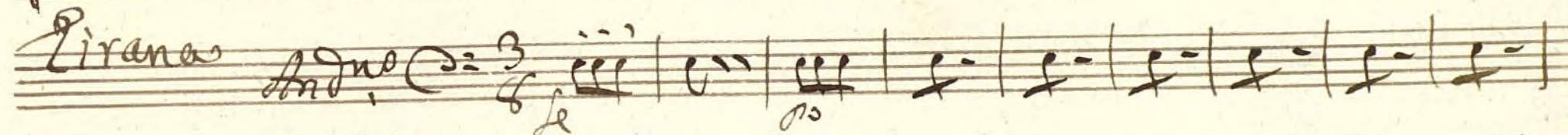
The second section, titled "Rondo Allegretto", begins on the eighth staff. It features a treble clef, a key signature of one sharp, and a time signature of 3/8. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Parola" is written at the end of the eighth staff.

The score is written in brown ink on aged, slightly discolored paper. The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single system, with the first three staves grouped by a large bracket on the left. The fourth staff has a 'voz' marking above it. The fifth staff has a 'voz' marking above it. The sixth staff has a 'Parola' marking above it. The seventh staff has a 'Segui' marking above it, followed by 'Allegretto' and a 3/8 time signature. The eighth staff has a 'ff' marking below it. The ninth staff has a 'p' marking below it. The tenth staff has a 'p' marking below it. The notation includes various note values, rests, and bar lines, typical of historical musical manuscripts.

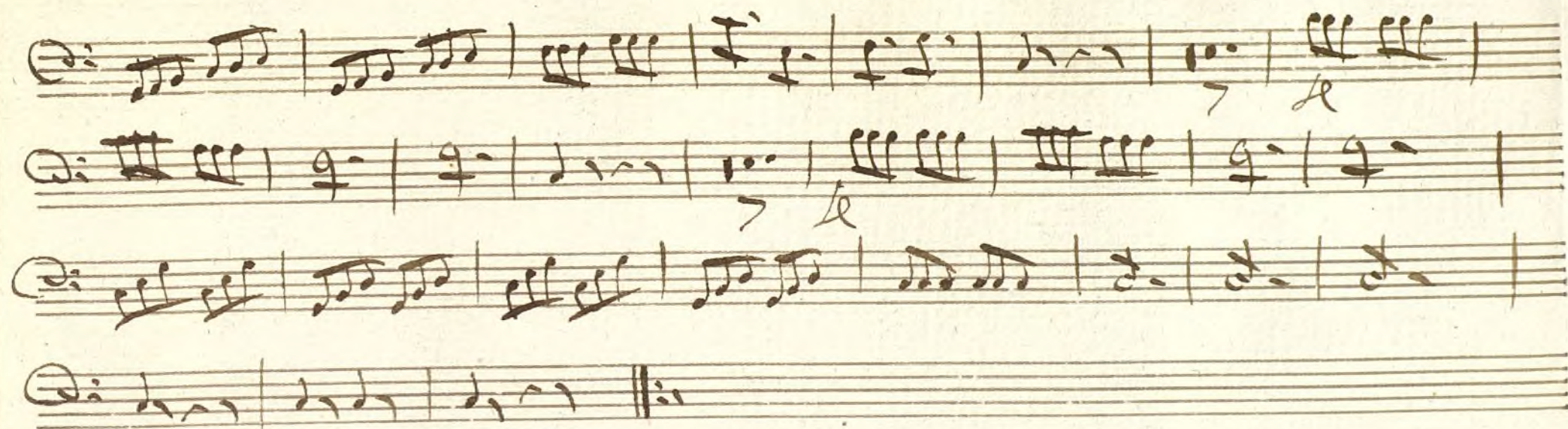


|| *Parola*



|| *Parola*

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first two staves for the vocal part and the remaining eight for the piano accompaniment. The tempo is marked "And. grazioso" and the key signature is one sharp (F#). The lyrics are written in French: "Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria, Ave Maria." The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a "Fin" marking.



Ayuntamiento de Madrid

Conadilla a 3.

de fuera vendrá;

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[illegible]

Handwritten musical score for "Parole" by Schubert. The score is written on five staves. The first staff is for the vocal part, marked "Allegro" and "C#". The second staff is for the piano part, marked "p". The third staff is for the vocal part, marked "p" and "Parole". The fourth staff is for the piano part, marked "p" and "Allegro". The fifth staff is for the vocal part, marked "p" and "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings.

Rondo Allegretto $\text{C}=\text{F}\sharp$ $\frac{3}{8}$

Parola

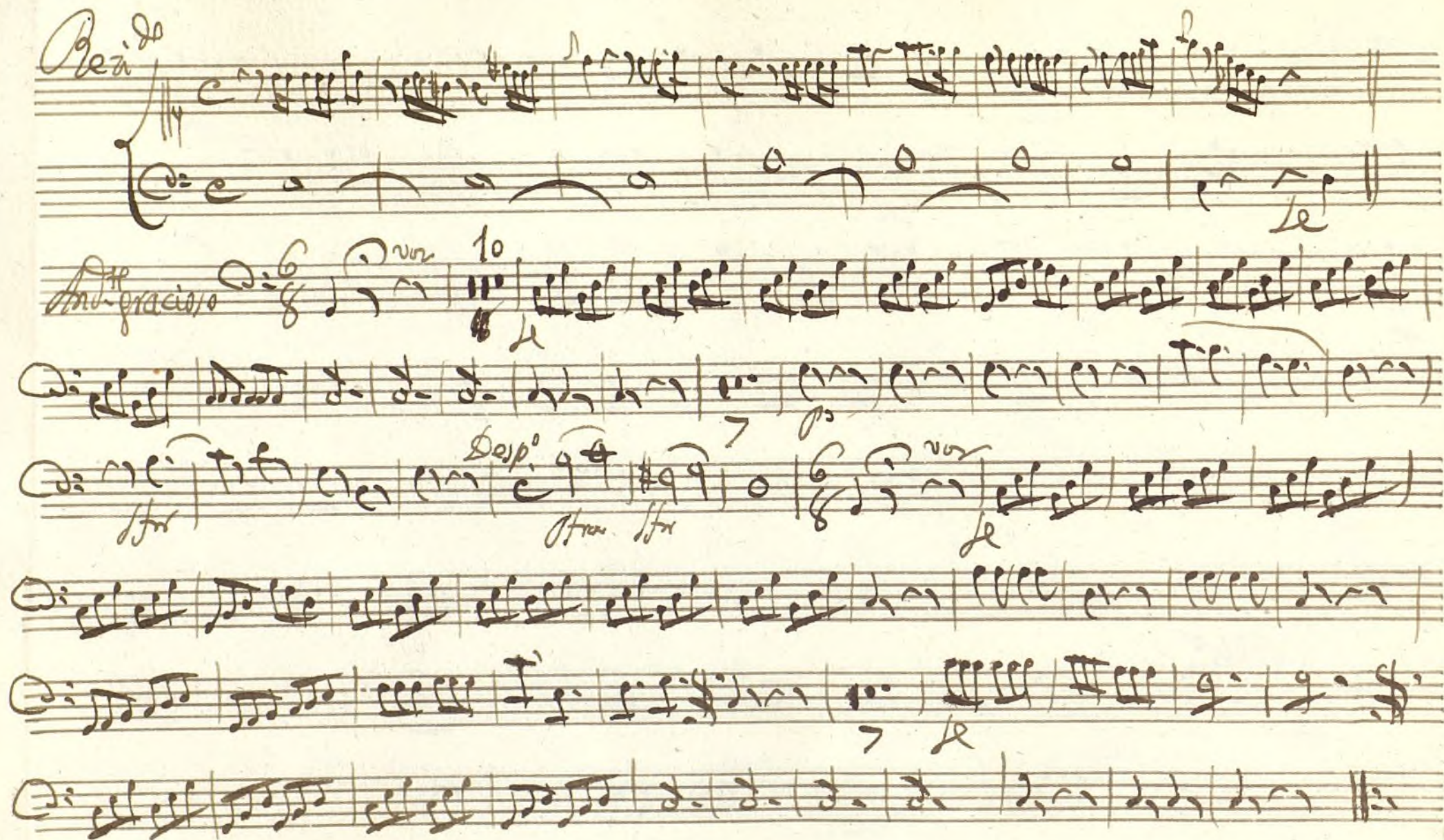
Segui
Allegretto 3/8

Parola

Pirana *And.* 3/8

Allegretto

Parola





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