

138-7

Conadilla ñres

Leg.^o 12.

er Carbonero:

Del S.^r Moral:

{ La S.^{ra} Portia
S.^r gorrido, y Camas

1797

+

Allegretto

Musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation includes various rhythmic values and rests.

Musical notation for the second system, continuing the piece with various rhythmic values and rests.

Carriño

Musical notation for the third system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and rests.

*Al paso que soi
Una Zagala her*

Musical notation for the fourth system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and rests.

Musical notation for the fifth system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and rests.

*feo soi mui ena mo rado al paso que soi feo soi
mora suele venir por agua Una Zagala hermosa sue*

Musical notation for the sixth system, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and rests.

muy ena morado soy muy ena morado —
 le venir por agua sue le venir por agua —
 A todas Cuantos bes las
 Con su Viva gracia ha
 digo mi Cuidado y muelro mi passion la digo mi Cui
 Con berrido en fragua mi tierno Corazon ha Con berrido en

dado y muerto mi pasión Con
 fragua mi tierno corazón ya

Todo no me de ja - - - de Amor la pica zon - - -
 Viene mi con hario - - - me voi hazer Carbon - - -

- de Amor la pica zon de amor - - - de a
 - me voi hazer Carbon me - - - me

Allegro

Pastoral

Sale Camar^{po}

Selba um brosa verde

Sale Port^{po} en el pecho sientoun

po violon tutti

Prado donde está mi dueño amado donde está mi dueño ama - - do
fuego que no vivo ni lo siego que no vivo ni lo sie - - go

Yo no vivo ni me pongo
puede que me aya echizado

sino gozo de su Amor sino gozo de su amor de su a
Con sus ojos mi Pastor Con sus ojos mi Pastor mi Pa

mor
 for
 pe ro no vi vo pe ro no vi vo fa
 por el sus pi ro por el sus pi ro por

tal des ti' no fa tal des ti' no en su bus ca voi an
 el de li ro por el de li ro y por el ven go a la

sio so si si si si si pa ra dar la aque sa flor si si si si si
 fue nte si si si si si a tem plar mi a man te a dor si si si si si

si para dar la aquesta flor para
si atemplar mi amante ardor atemplar

aquesta flor
mi amante ardor

seguir
La Serna del Carriño

las trompas solas

— eton mal di'ta eton mal di'ta — — — — que

Cuanto mai se Vaisca mucho mai pi'ca mucho mai pi'ca — — —

que, Cuanto mai se Vaisca — — — — mucho mai pi'ca

por el o be mos - - muchos Enamorados ya sin pe
 llejo ya sin pellejo - - muchos Enamorados - - -
 - ya sin pellejo;
 al *G.* hasta el
 De C. y Parola

eco Resonar de dos voces diferentes siento el

eco Resonar siento

eco Resonar siento el eco Reso

nar

Parola

por^{do} que ay Pastorcilla, *Porta* lo que hubo yabrà siempre; Mas aderos
 por^{do} pero cuando me guerrai? ella en dejando de ser feo; por^{do} para yo tengo doñones
 toma los puer:: ella lejos, lejos, por^{do} puer de jame que te mire, ella y que sacará con el?
 por^{do} calentarme; ella en que? por^{do} en el sol de tar o por echizeros;

ella tan solo mi Pastorillo encuentra calor en ellos, *Gerdo* no quiero toda la bre
 con el codo me contento, ella ni ceniza ni quedo darte, *Gerdo* ni yo tampoco
 la quiero, y una vez que me des preda por otro, permita el cielo, te vuelvas mas
 horrorosa que un Cortejo sin dinero; mas Barbada que una Cabra;
 mas Negra que un carbonero; que te caygan las Muelas, se vuelva como el pelo;
 se alarguen las orejas, las Navizas y el pechero; quedandote tan horrible
 que ni a ti te quieran los Perros; ella solo porque me a borrezco, me a legare
 de todo eso; *Gerdo* ya veremos si te a legas cuando se cumpla mi agüero;
 ella como de las Maldiciones se echan sin tener efecto; *Gerdo* con el charco que
 hepenado Cartipare su desprecio (vase ella) que no venga el Pastorillo,
 esto hablando por Gerdo;

Segui *Camal (adentro)*

dos puntos *Buscando mi Pastora* *ban mis suspi*

alto *las trompas volas*

por defect

ros *ban mis suspiros* *pues no bastan ha*

si dai Copella *de cir la que la*

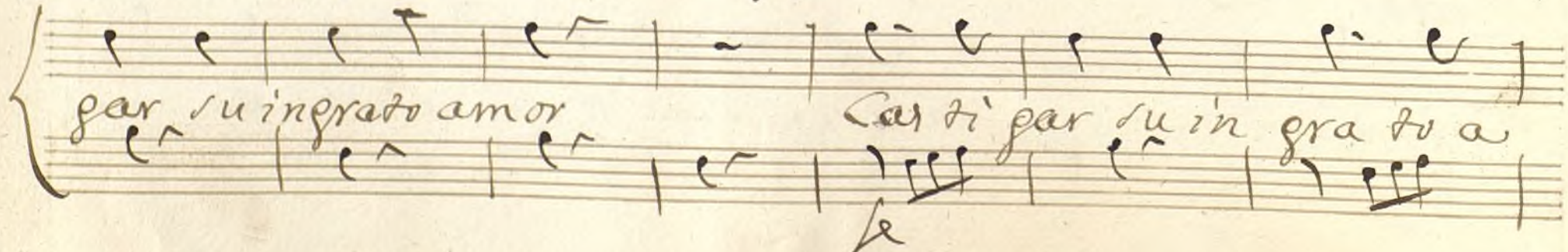
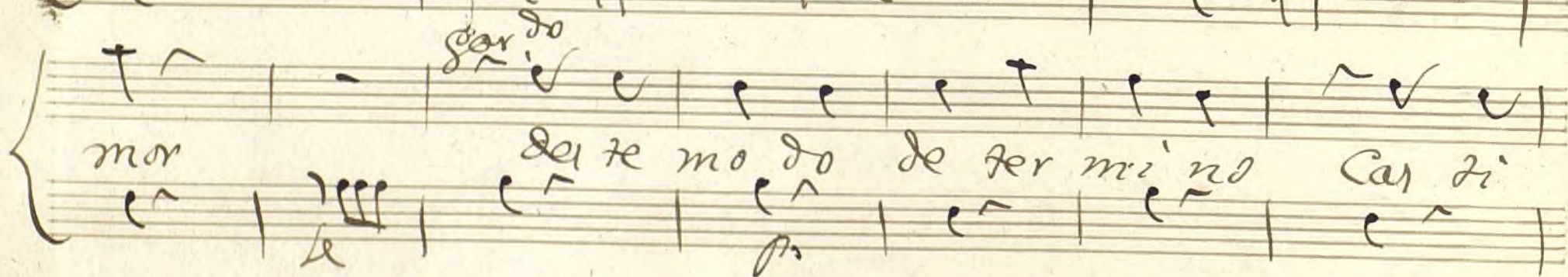
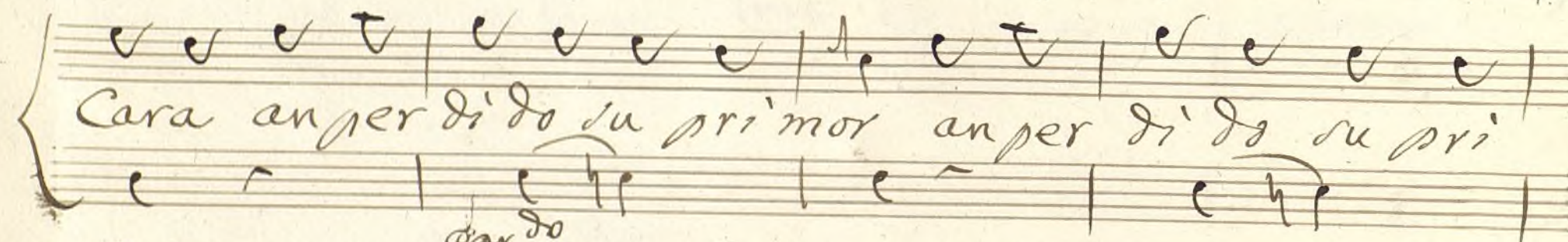
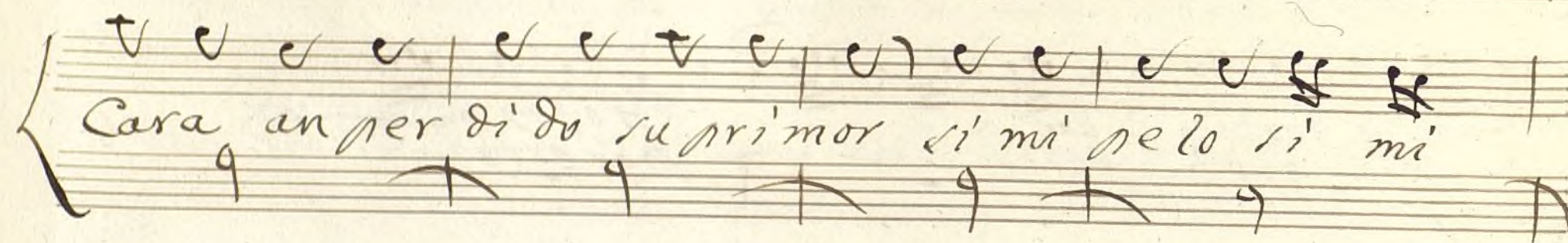
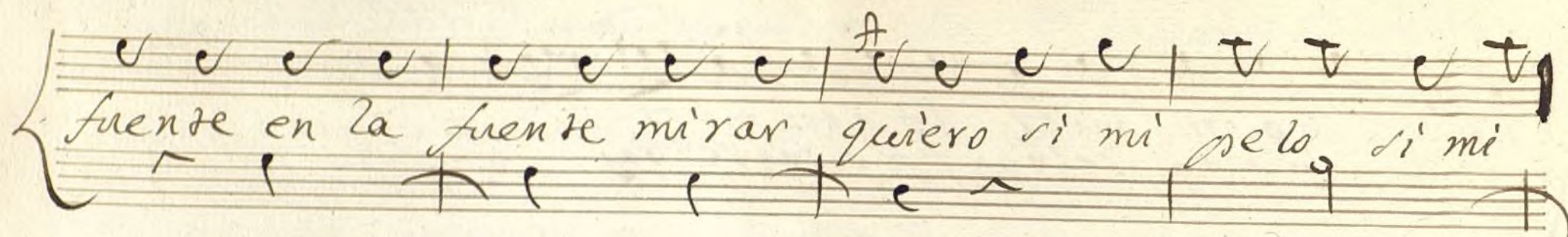
llarla los ojos mi os los ojos mi os -
 busco por estas selgas por estas selgas -

Pues no bastan hallarla los ojos mi os
 de cir la que la busco por estas selgas -

aloparras

All.º Moderato

Punta *A se* *pº*
 Pues sea zerca, pues sea zerca mi he chizero en la
pº



Porta (semiracula fuente)

mor Car ti par su ingrato amor, dime Clara fuen - -

te Clara fuen - - - te Ay que mal ca ron ay que

ma ca ron del mal di to car go

nero me ca yo la mal di cion del mal di to car go

nero me ca yo la mal di cion la mal di cion

di to car bo nero {^{me}_{te} Cayo' la mal di' cion {^{me}_{te} Ca

yo' la mal di' cion {^{me}_{te} Cayo' la mal di' cion

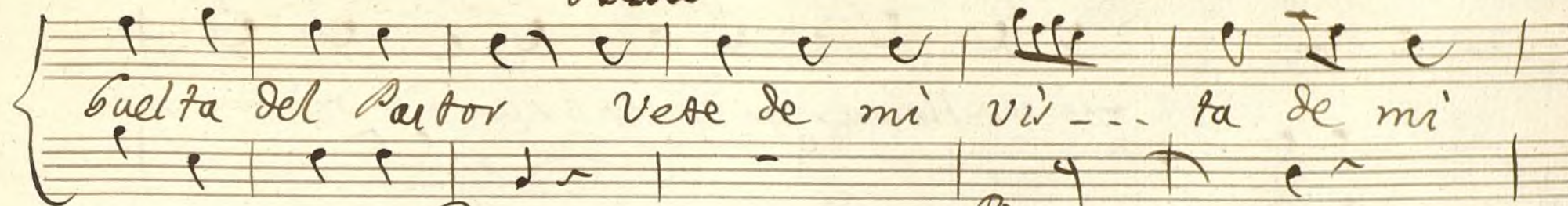
~~...~~ sigue

sale Camay Camay
toma

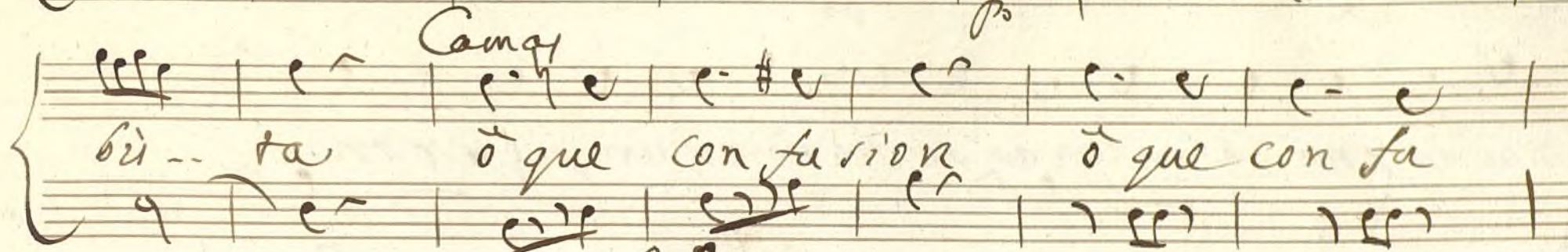
toma Dueño her mo so. Dueño her mo so et te ramo es te

ramo de li cio so por que dentro de su seno san las
 ansias de mi amor por que dentro de su seno san las
 ansias de mi amor san
 todo se lo llebò el diablo con la buelta del Pa
 tor Con la buelta del Pa tor Con la

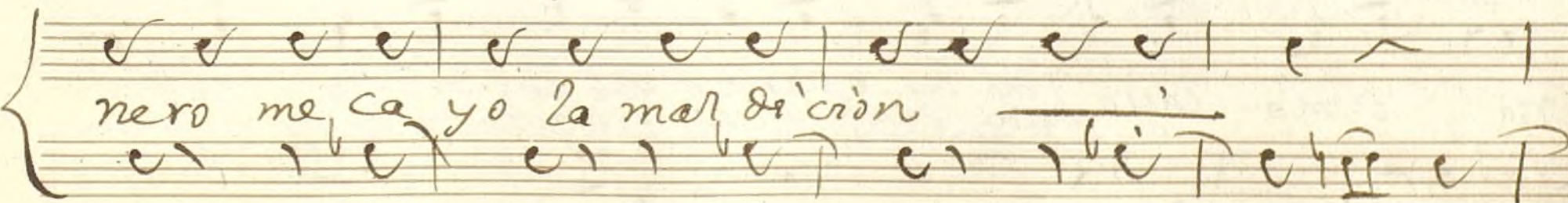
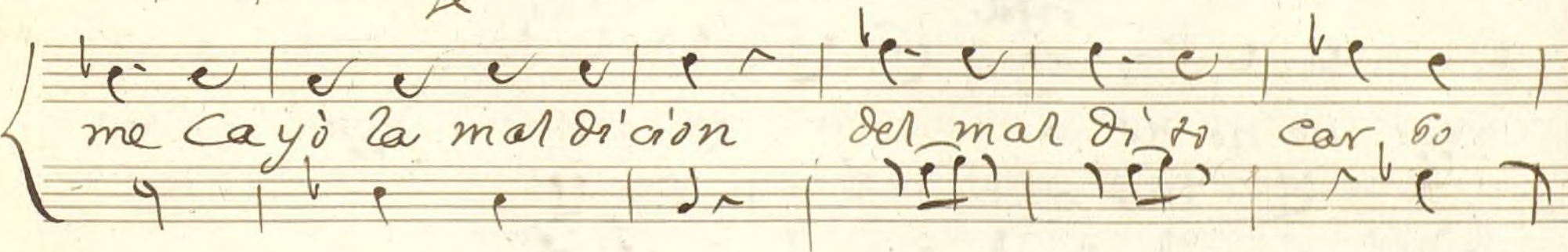
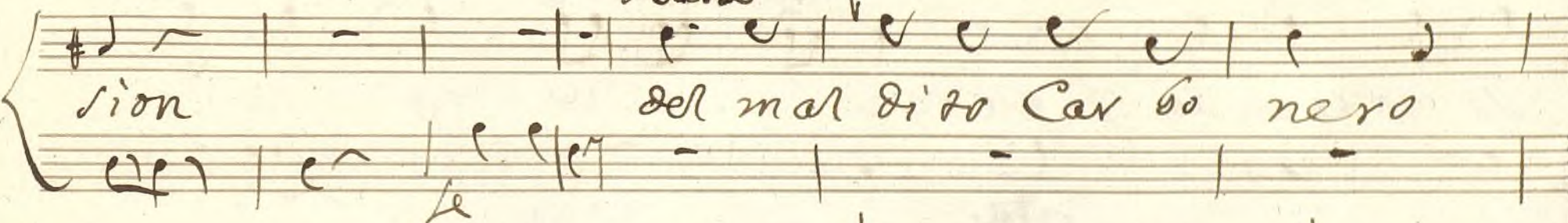
Porta



Camay



Porta



cion o ma laya { mi de gracia que per di la per fec
cion que per di la per fec cion que per di

Parola / *Porta* / Ahora ya no me guerras, *Cam* / porque, *Porta* / porque to imas sea
mira que barbas tan largas; mira que cara tan negra; que pelo de condenada;
y que largas las orejas; *Cam* / Nunca al estado amís o por, mas hermosa, nima vella;
Porta / Como te bar la demi; si de medio a medio, a Cuestas me cayó la maldición
del car bonero; *Cam* / que sea tan credula, y tan simplona; *Porta* / si lo e brito por mi mesma;
Cam / donde lo al brito, *Porta* / en la fuente, *Cam* / esta es una el tratagemas:
preciso es de engañarla donde se engaña ~~la misma~~

Gracioso

Coma

Pa to ra Ino cense mi rate en la fuente y
Va mos a la fuente ve ra Clara mente que aun

sal dra al pun to de tu ne cio horror de
brilla en tu cara su an ti guo ex plendor su

Porta

no no no no porque me da error por
no no no no porque me da error por

Allegro

Parola *Porta Po* Ay que Viva, *Cam* / lo bés tanta, *Porta Po* Como de muestra a rido,
Cam / quiere verlo, mirate, a quien bes? *Porta* Ay bien mio...: aora caigo en el
engaño; el estaba ay escondido, y al mirarme se a tomó; *Cam* / Conque ya lo as
entendido, *Porta* si, y por ele de engaño, es mas grande mi cariño;

Porta
y Camo

And no

fe

del

pues de la pena despues del disgusto viene a ser del

gusto mayor. - el placer mayor el placer mayor

el placer Por ti dueño amado Cuanto he suspi

rado pero - Con mis ansias tu amor - premia

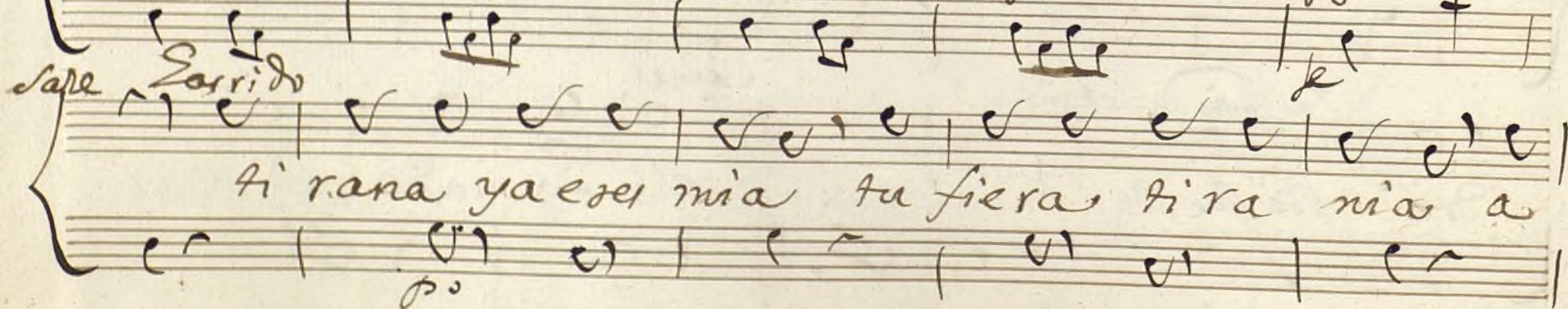
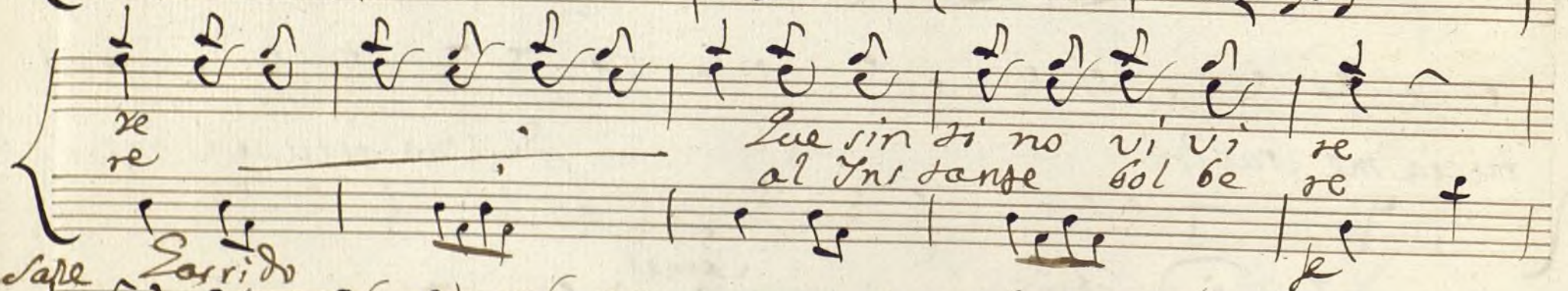
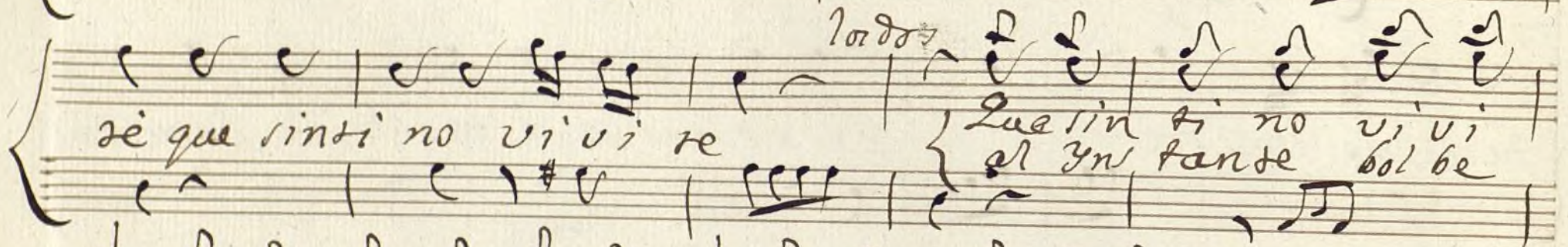
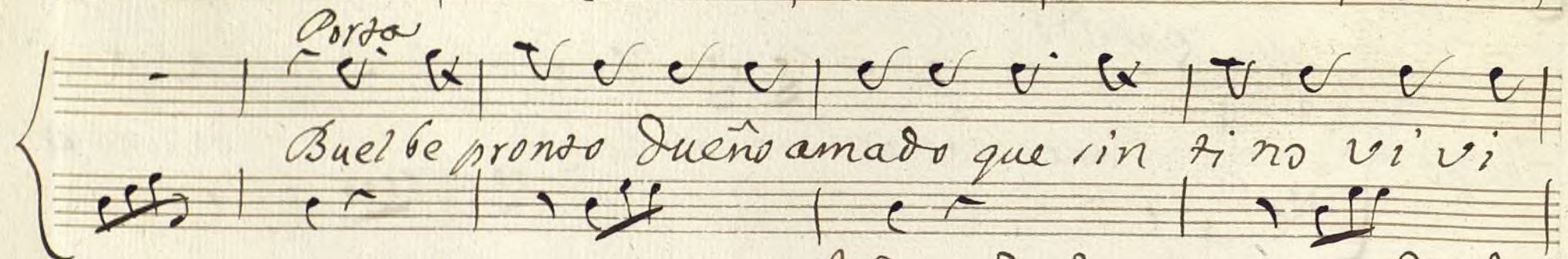
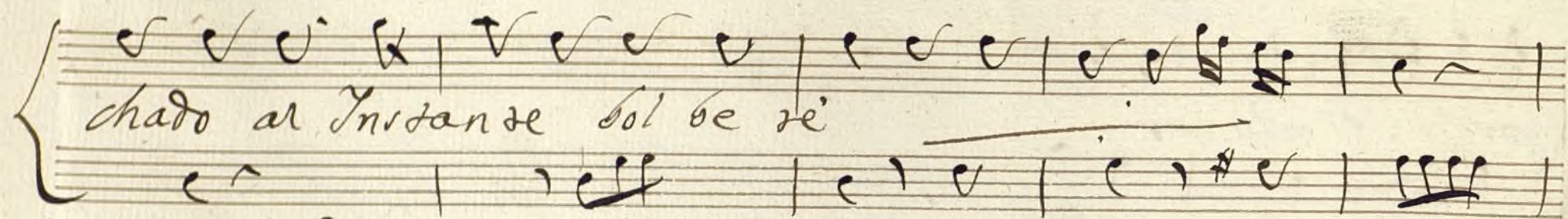
yor... el placer

Allegro 2/4 *garrido*
Para echar a este mal drito de una as

tucia me valdré para echar a este mal drito de una as

tucia me valdré de una atucia me val

Imitando un Tebañoi *Camaj.*
dré Be Be, Be vale el Sanado sea mar



siquiere ven-er a si *Porta* *Haider Infiel vi*
 llano tu ef-fuerzo serà en vano no se puedo que rer no
 so corro Justo cielo so
 Corro Justo cielo no sirbe tu del belo no
 sirbe tu del belo tu del belo *todos* *que no venga el bien*
no sirbe tu del

mio mi pena a lo correr mi pena a lo correr
 sólo al fin mía al de ser al fin mía al de ser

sare Camar
 que he mirado suelta a bebe tu vileza a ri' rea
 le po le po

bebe su candor a Contratar su can -
 le po le po le po le po

dor a - Contratar Ta ere, mia ya ere mia que tor
 le po le po le po le po

mento que tor men - to suelta In fame suelta In
 le po le po le po le po

Porta

lodos

fame que con tento que con ten - do quien pu

diera esto pensar quien

Camay

huye

pronto me aorcaría

gardo

nada sirbe la por fia

Cuando no se llega a

mar Cuando no se llega a mar quando

Camar
 mar dame los brazos dulce bien mi
 Porta
 Del albedrío sedá mi Amor yel Albedrío se
 Camar
 da mi Amor, o que sa
 Porta
 o que sa
 o que sa
 que sa
 Yo me voy a orcar de un árbol como
 Todas el traidor como

todos

Pues las penas sea Ca baron los disgustos y tor

mentos las de licia y Con dentro las de licia y Con

dentro dis fru temos Con Amor dis fru temos Con a

1^o 2.

mor pue lai penas sea ca baron

mor pue lai penas sea ca baron

los di gustos y dor mentos

los di gustos y dor mentos

lai de li cia

lai de li cia

figue

y con ten tos dù fru tem os Con a mor —
 y con ten tos dù fru tem os con a mor
 dù fru tem os Con a mor dù fru —
 dù fru tem os con a mor dù fru —
 dù fru — Con a
 dù fru — Con a

mor a - lai de li - - - cia, y con
 a - - - - - du fru te mos Con a mor du fru
 ten - - - - - du fru te mos con a mor du fru
 temos Con a mor du fru temos Con a mor lai de
 temos con a mor du fru temos Con a mor lai de

li cia y con tentos di fru temos con amor di fru

li cia y con tentos di fru temos con amor di fru

di fru temos con amor con a

di fru temos con amor con a

mor Con amor;

mor Con a mor;



Mus 138-7

Violin 1.^o

Duplicado

tonadilla a 3.

el Carbonero.

Allegretto 2/4

pizz.

cresc.

dim.

p

p

p

p

pizz.

Allegretto

no

Pastoral.

Pastoral 6/8

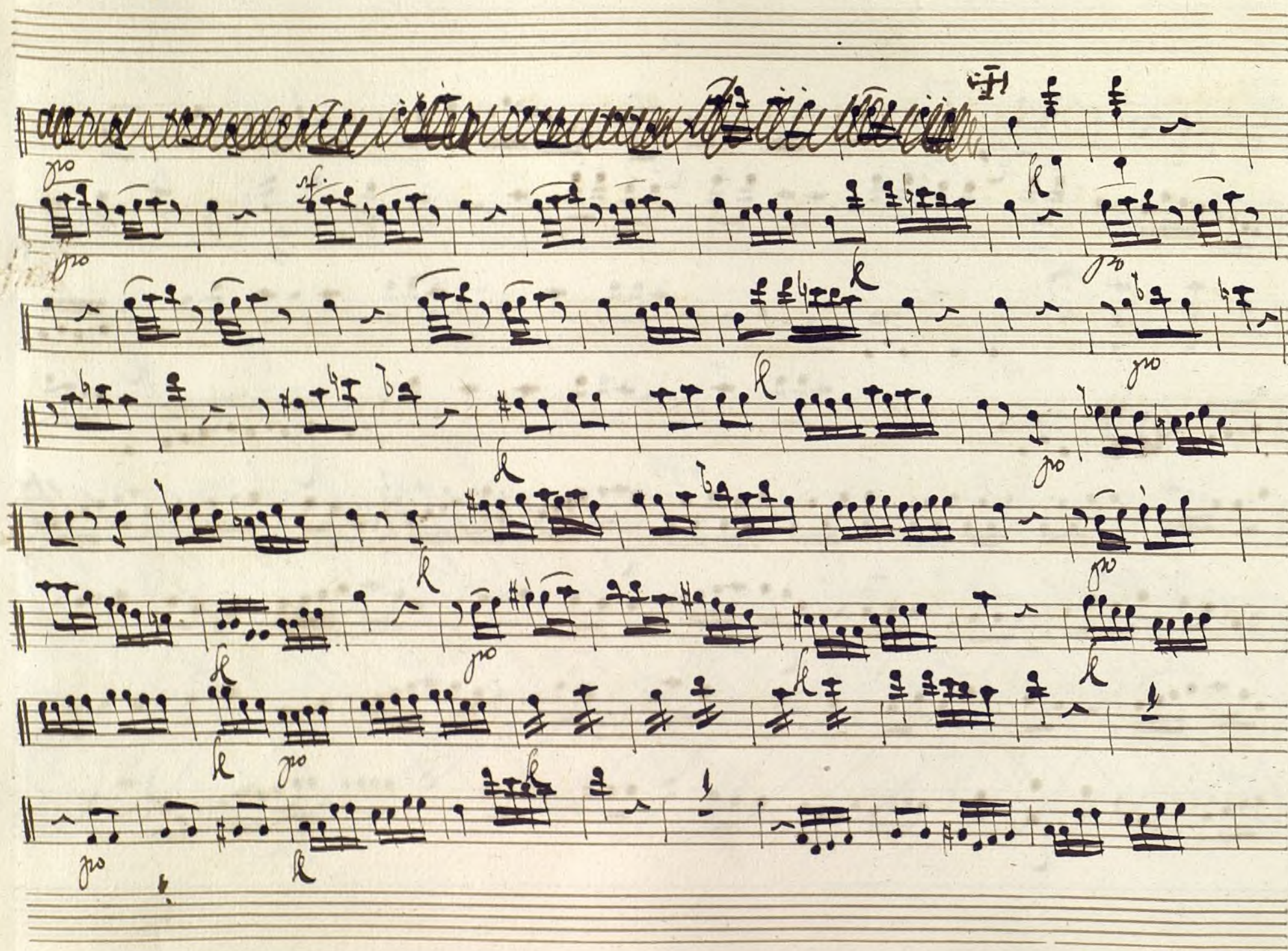
p *f* *p* *f* *p* *f* *p* *f*

Parola 3 *Segui. 1. 2. 3.*

Allegro Mod. no

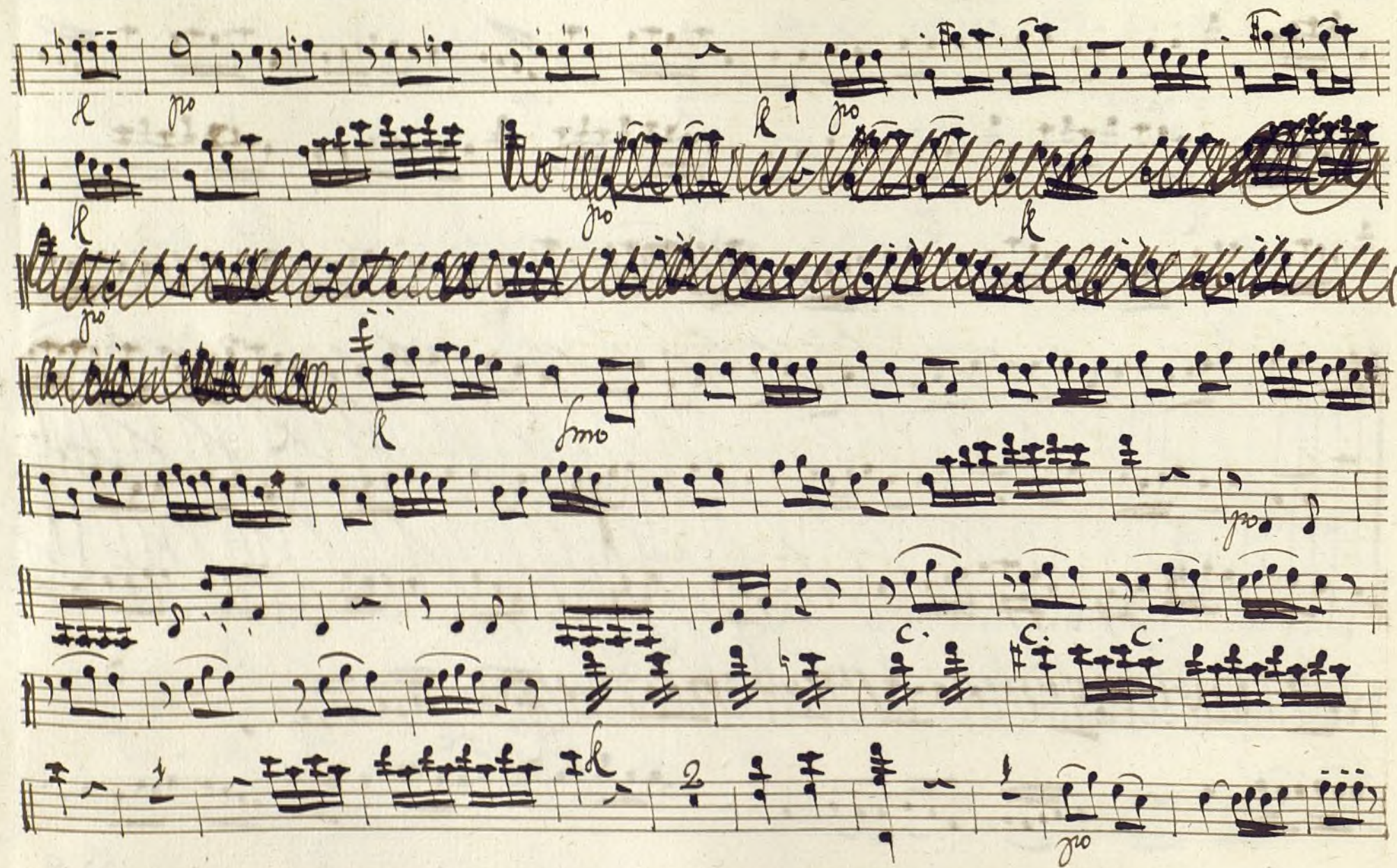
no *no* *no* *no* *no* *no* *no* *no* *no* *no*

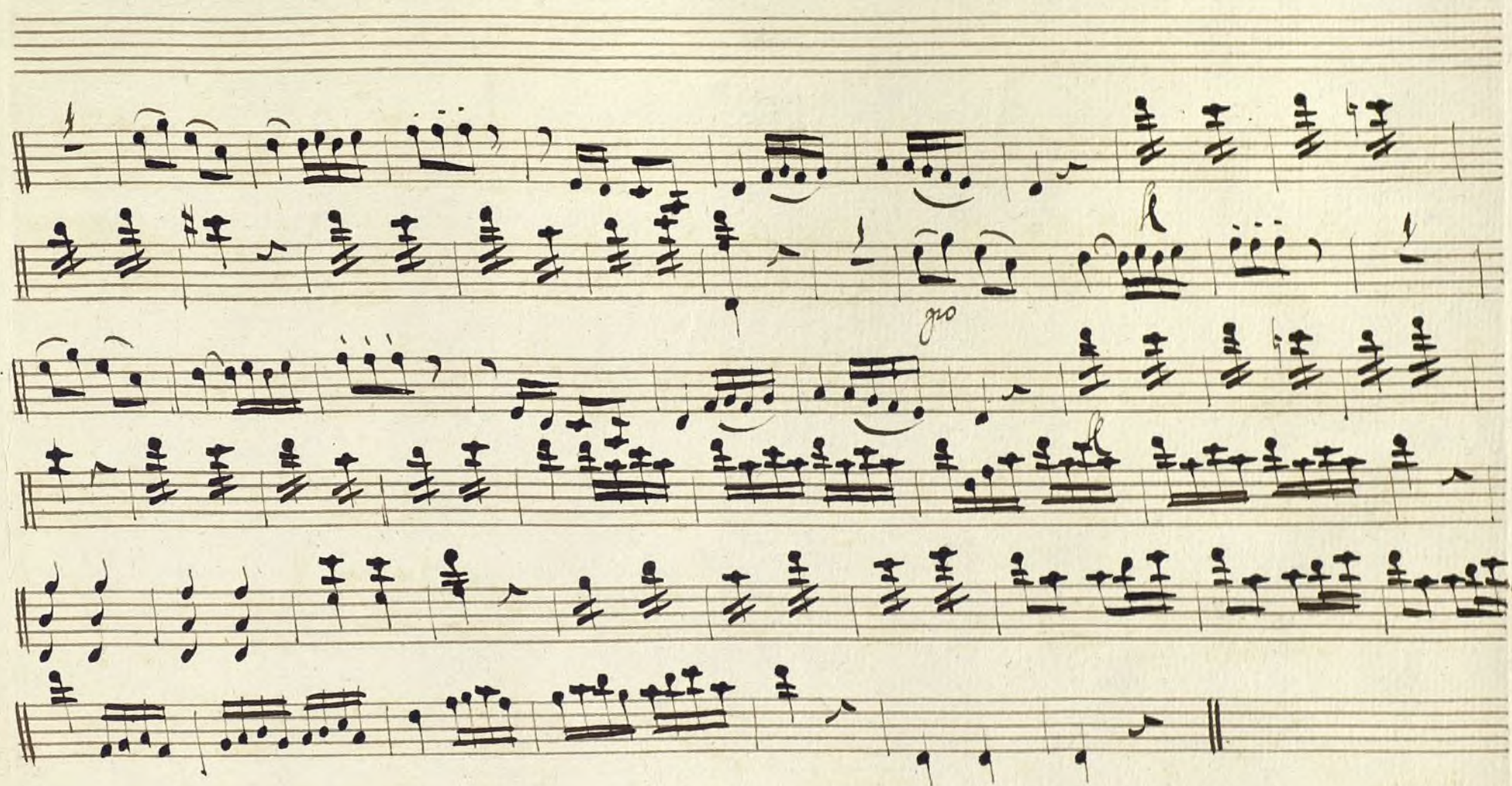
Allegro no *Parola*



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *no* and *le*. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a cancelled manuscript. The notation includes various note values, rests, and dynamic markings. The paper shows signs of wear, including a large stain at the top center and a small mark at the bottom right.

v.s





Violin Primo

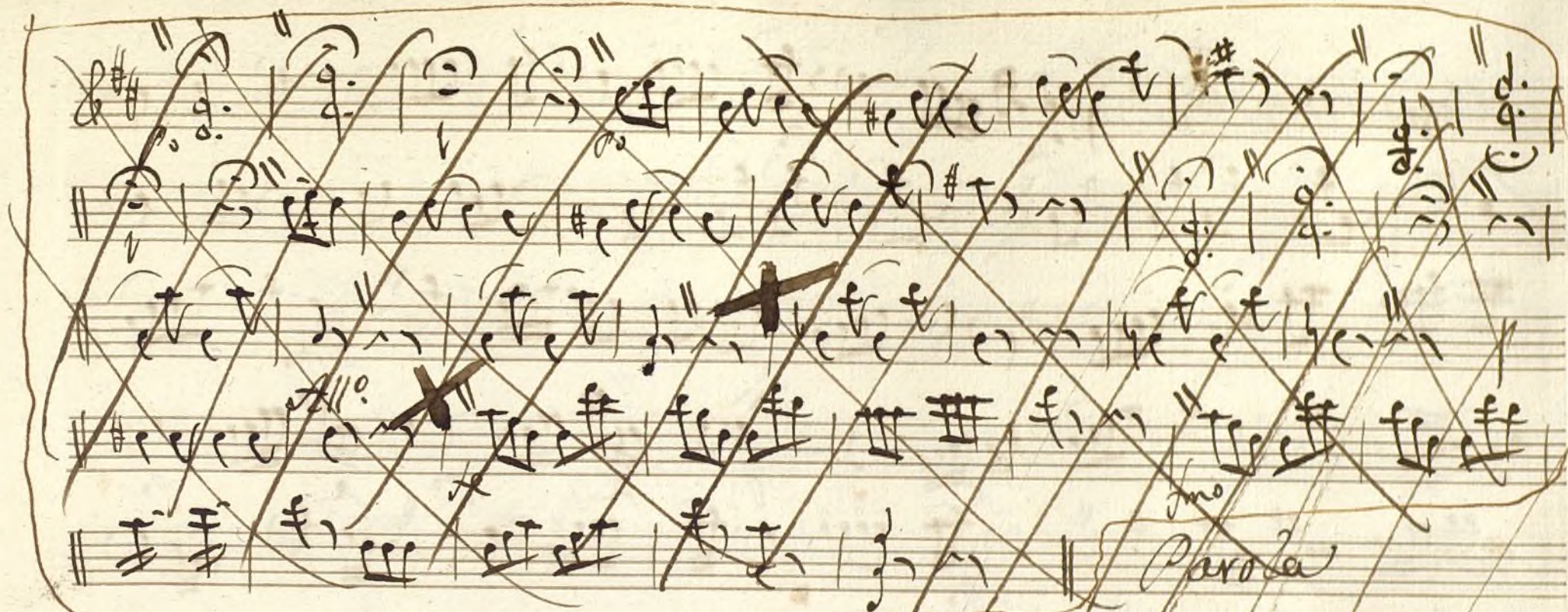
Conadilla a 3.

el Carbonero;

Mus 138-7

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

Volte



Parola
Segue l'aria

Volti

Allegro

Parola

Gracioso $\frac{3}{8}$ *p*

vor *p*

le

Allegro

Parola

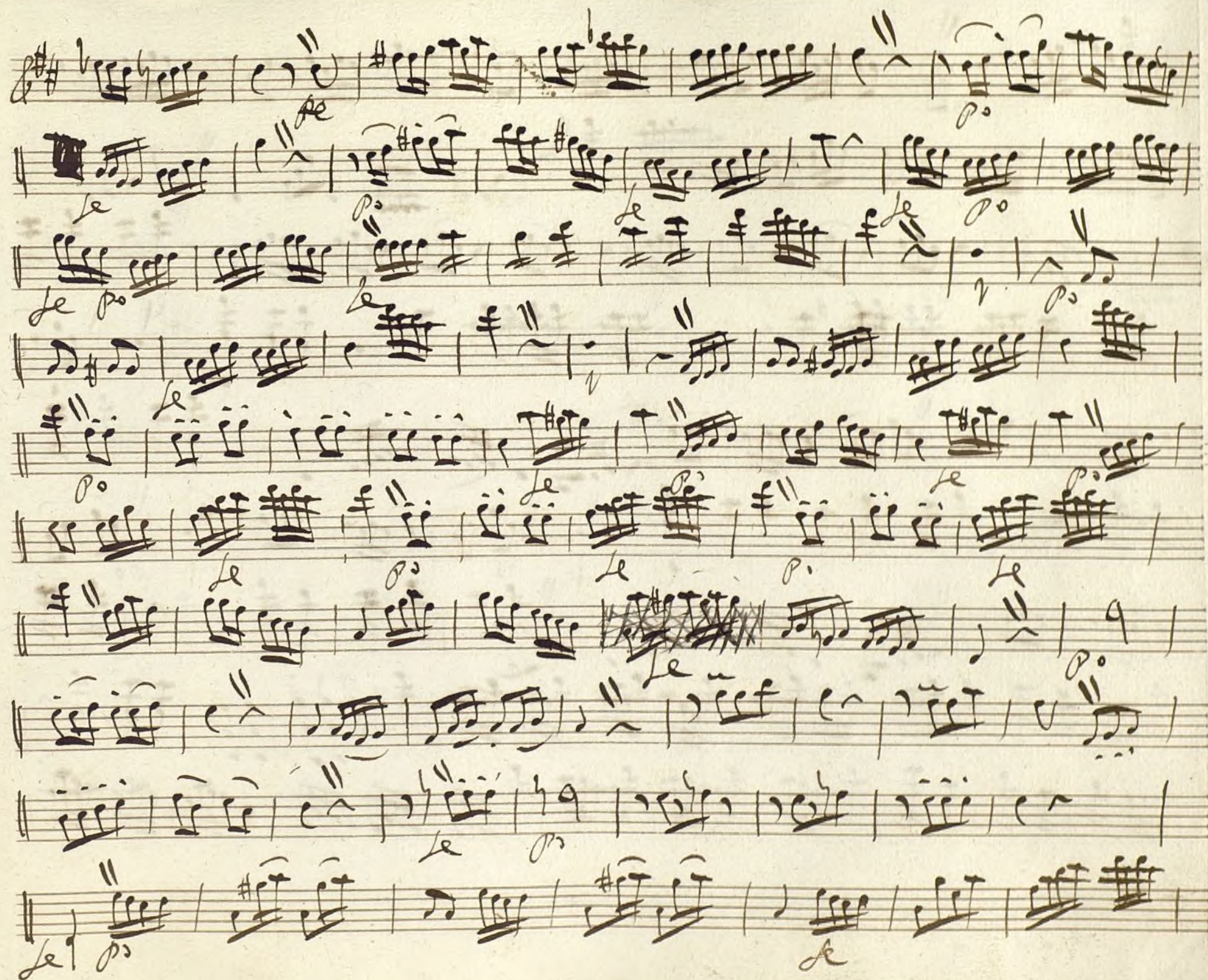
Volli

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, likely from the 18th or 19th century.

Key markings and annotations include:

- And. no* (Andante, no tempo)
- Allegro* (Allegro tempo)
- Le* (likely *Le* for *Le* or *Le* for *Le*)
- no* (no tempo)
- Pausa* (Pause)
- final* (Final)

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





Violin 2.^o

Duplicado

tonadilla a tres

el Carbonero.

Allegretto 2/4

Handwritten musical score for a piece titled "Allegretto" in 2/4 time. The score consists of eight staves. The first staff begins with the tempo marking "Allegretto" and the time signature "2/4". The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). A double bar line with a repeat sign is present on the third staff. The piece concludes with the marking "Al Segno" on the eighth staff.

Pastoral

$\frac{3}{4}$ seguidillas 4a ze || y D. C. al $\frac{8}{8}$ hasta el \bigcirc

Parola, seguidilla 2a ze ||

no

Pastoral

fe

no

no

le

no

no

no

no

no

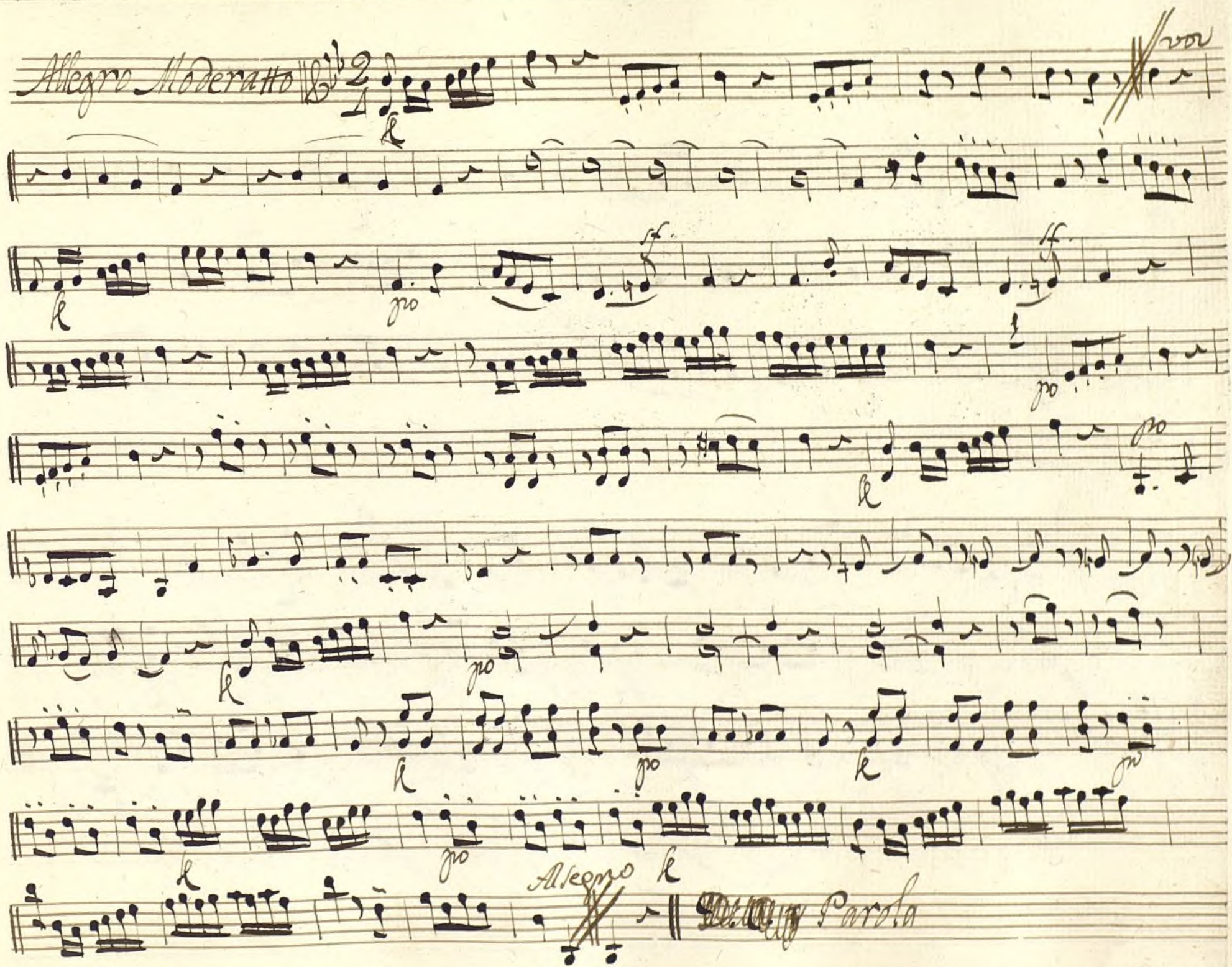
no

Allo

no

Parola

3/4 seguitilla take #.

Allegro Moderato 

Parola

Gravioso 3/8

Allegro

Parola

Handwritten musical score for three staves. The first staff is marked *Andante* and features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of eighth and sixteenth notes. The second and third staves are heavily crossed out with dense, overlapping scribbles, obscuring the original notation. The word *Allegro* is written at the bottom right of the third staff.

A handwritten musical score on ten staves. The notation is in a cursive, historical style. The first two staves feature dense, rapid sixteenth-note passages. The third staff begins with a double bar line and contains more spaced-out notes. The fourth staff continues with rhythmic patterns. The fifth staff has notes with 'p' (piano) markings. The sixth staff includes notes with 'f' (forte) markings. The seventh staff has notes with 'p' markings. The eighth staff has notes with 'p' markings. The ninth staff has notes with 'p' markings. The tenth staff has notes with 'p' markings. The word 'final' is written above the third staff. The word 'le' is written below the third staff. The word 'p' is written below the fifth staff. The word 'f' is written below the sixth staff. The word 'p' is written below the seventh staff. The word 'p' is written below the eighth staff. The word 'p' is written below the ninth staff. The word 'p' is written below the tenth staff.







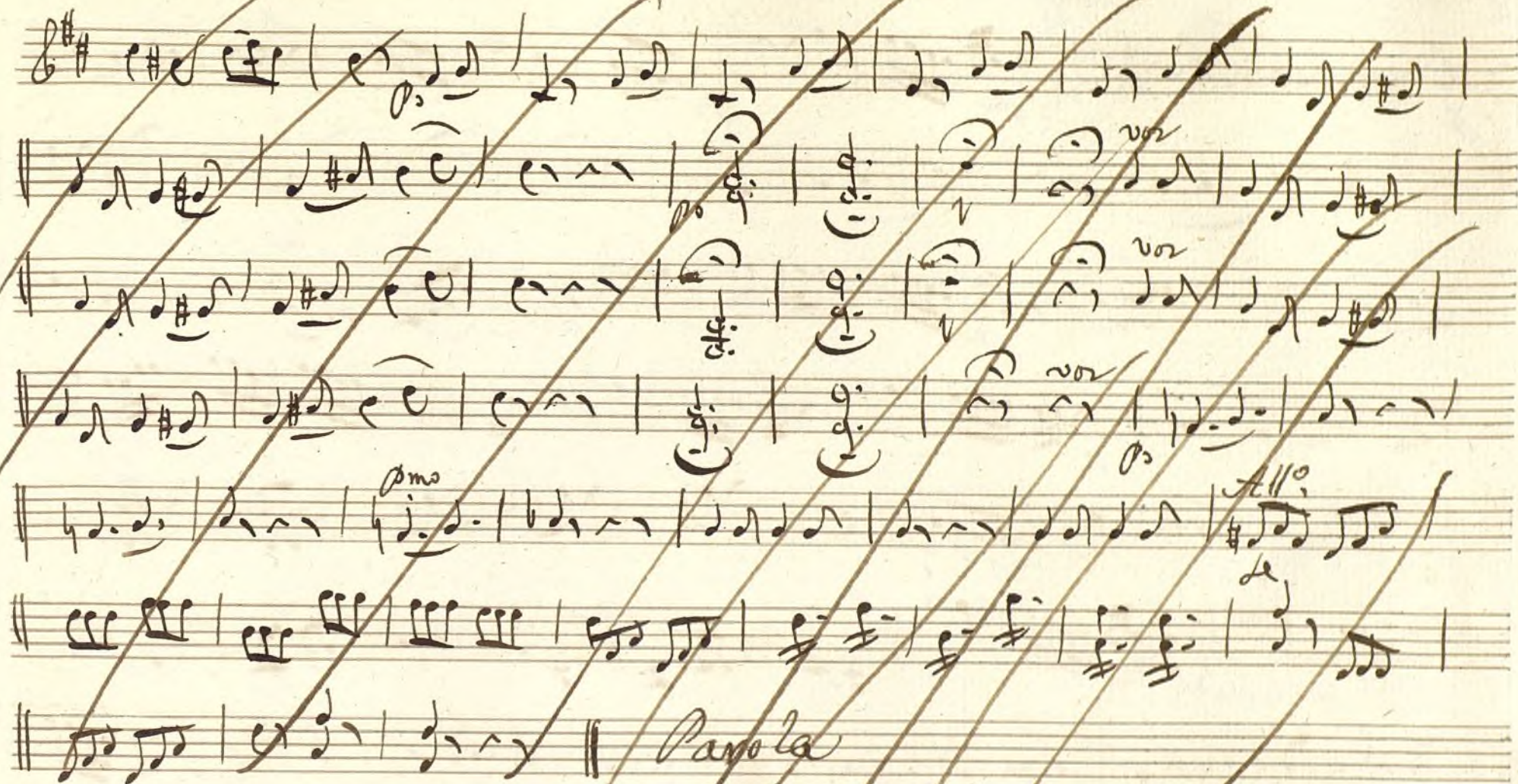
Violin Segundo

Conadilla a 3. el Carbonero;

Mus 138-7

Allegretto $\frac{2}{4}$ $\sharp\sharp$

Allegro \parallel Volte



3 Segui Pace / Voli

Allegro Moderato 4/4 b^2

vor

p

f

p

f

p

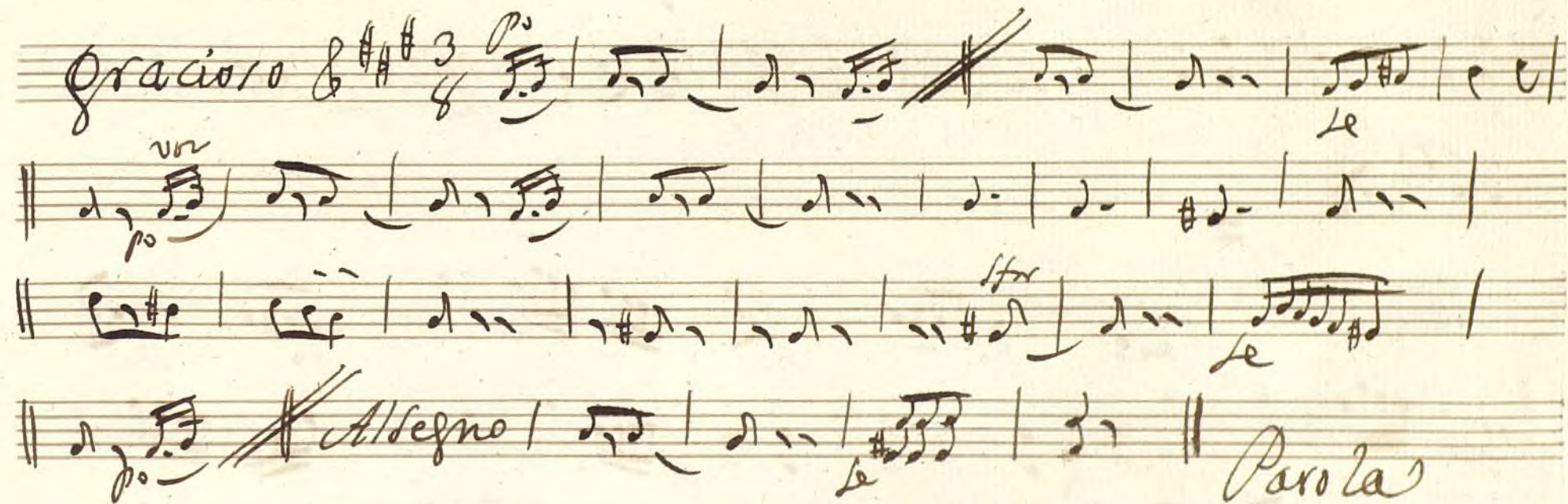
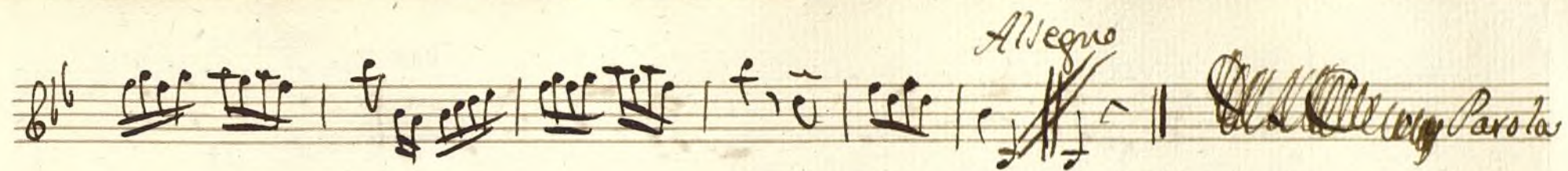
f

p

f

p

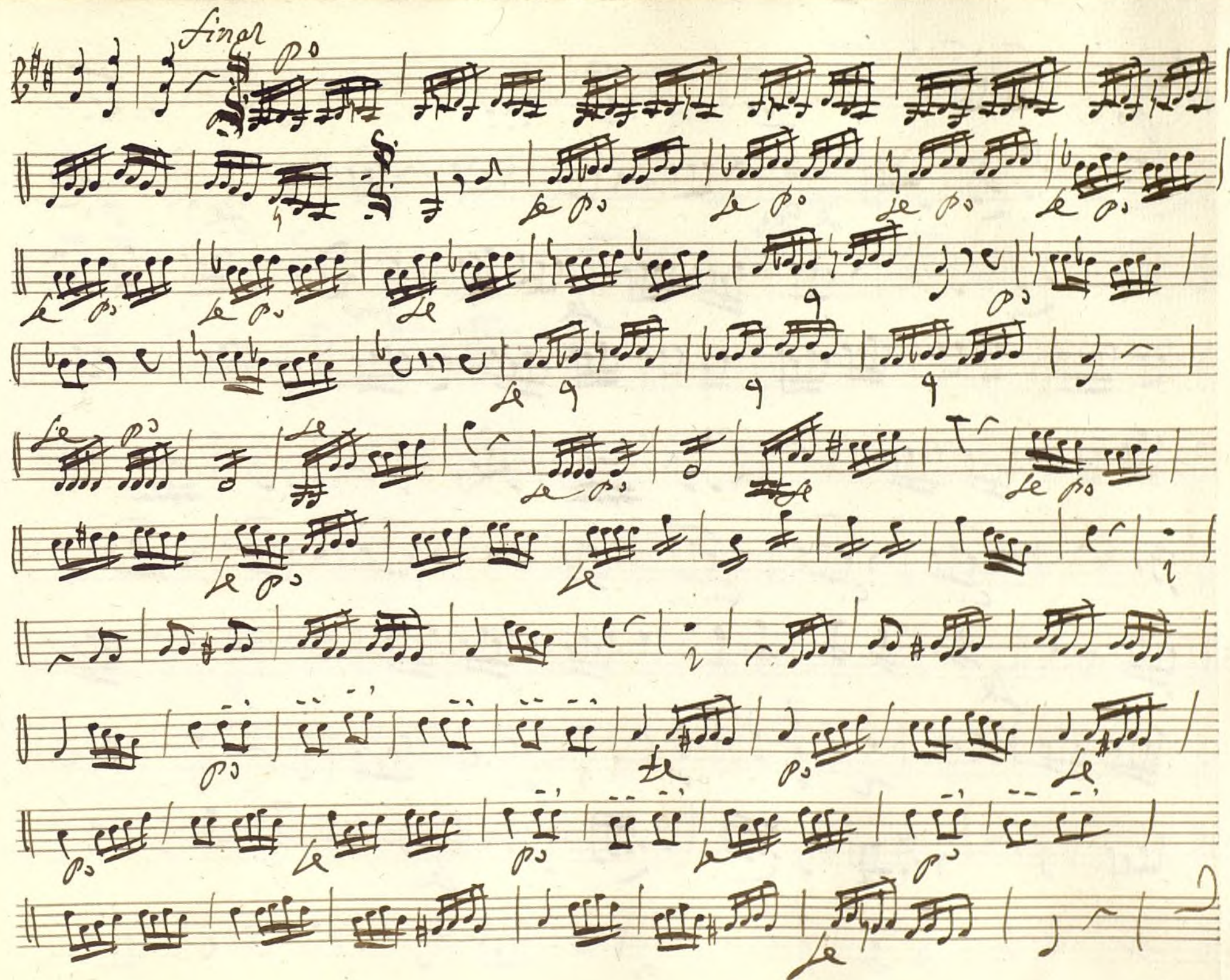
f

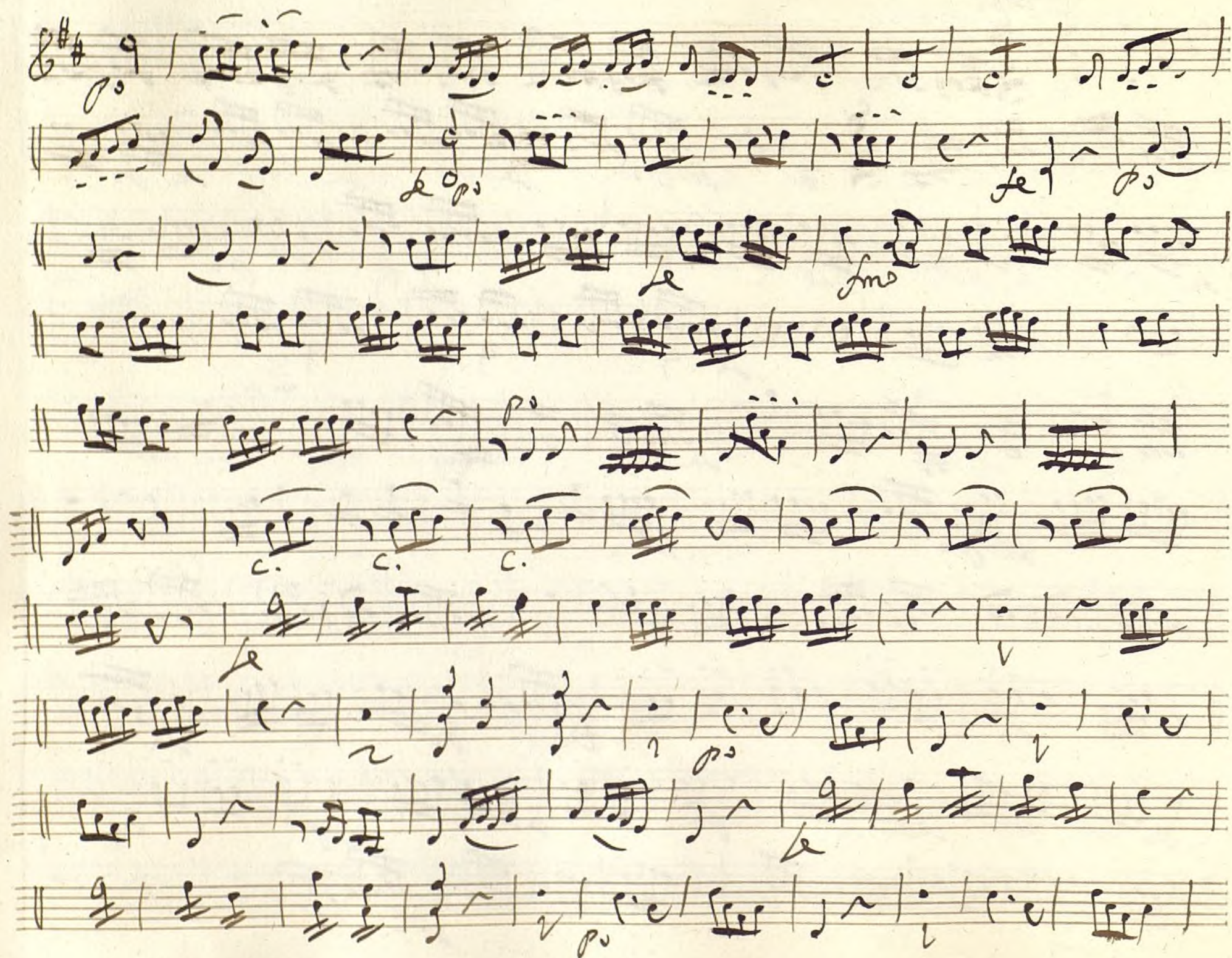


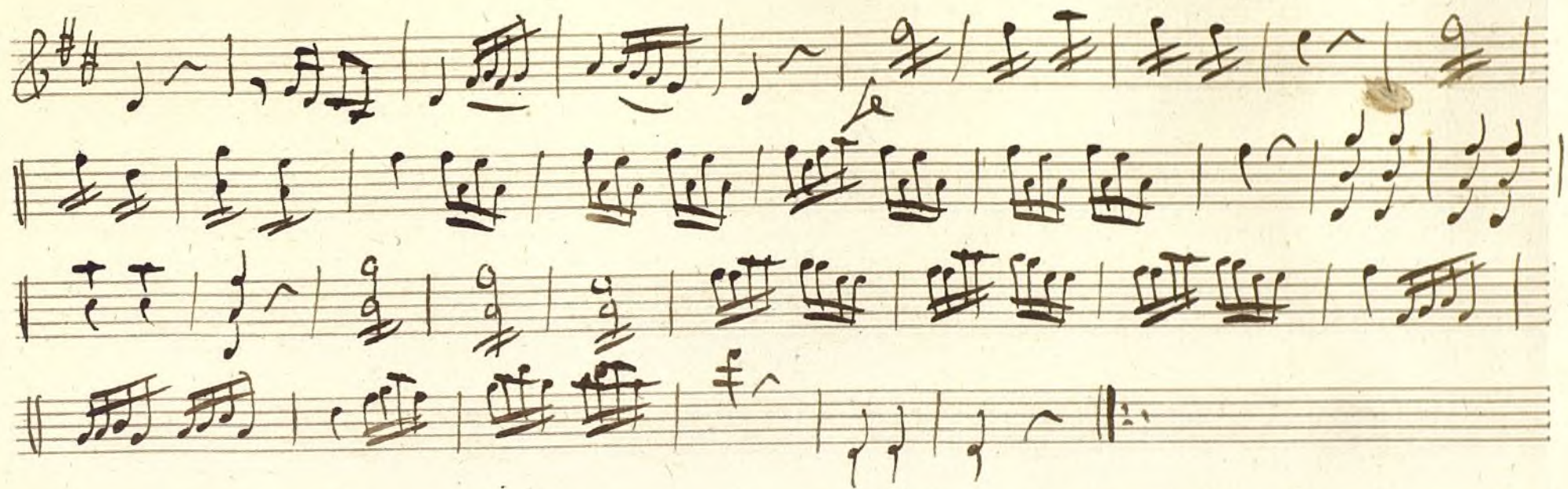
Voti

And no 3/4 *fe* *voz*

Allegro 2/4 *voz*



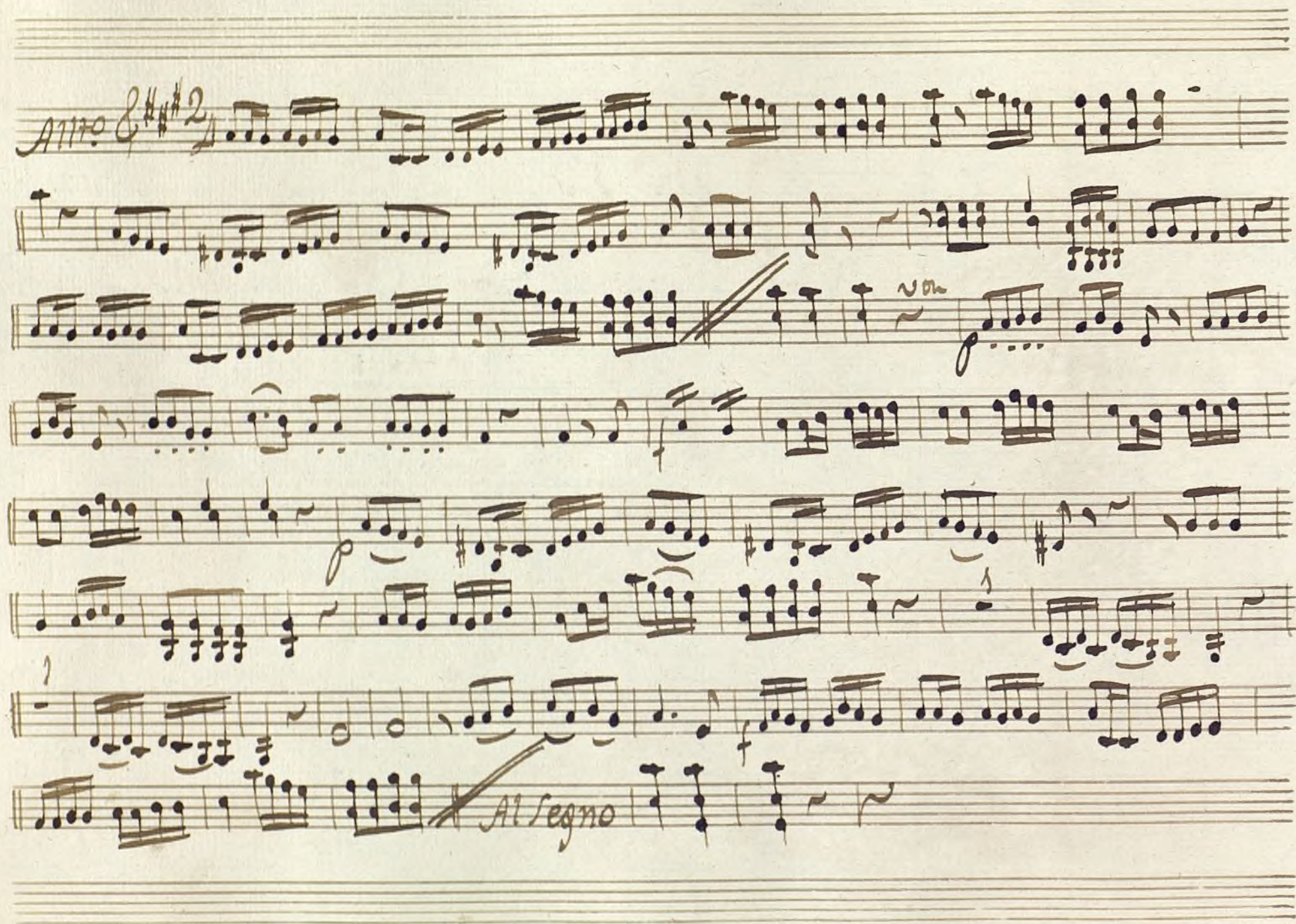




Violin 2^o.

Fon^a a 3.

El Carbonero.





$\frac{3}{4}$ Seg. *tace* || y D.C. al $\frac{6}{8}$ hasta el fin

Parola || *tace seguidillas* ||

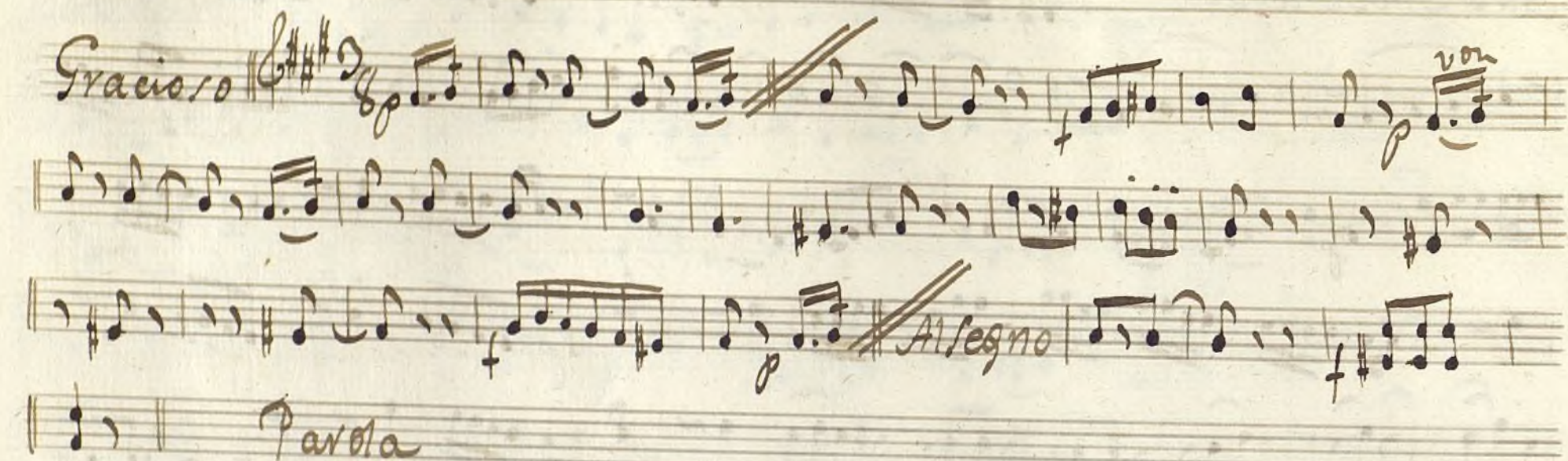
Pastoral $\text{G}\sharp\text{F}\text{6}$ p *von*

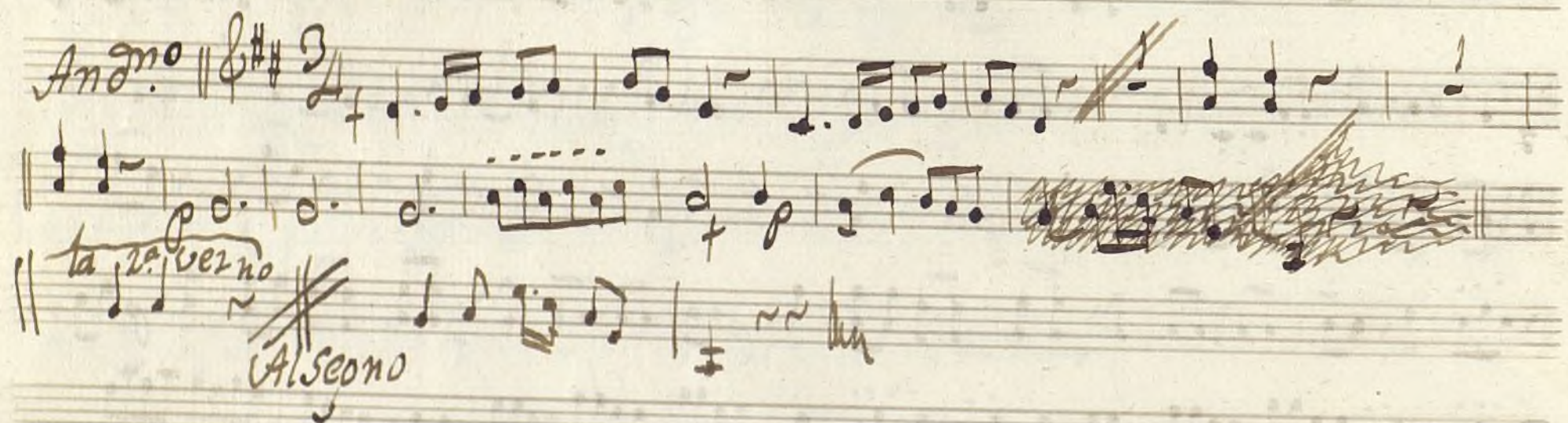
Parola

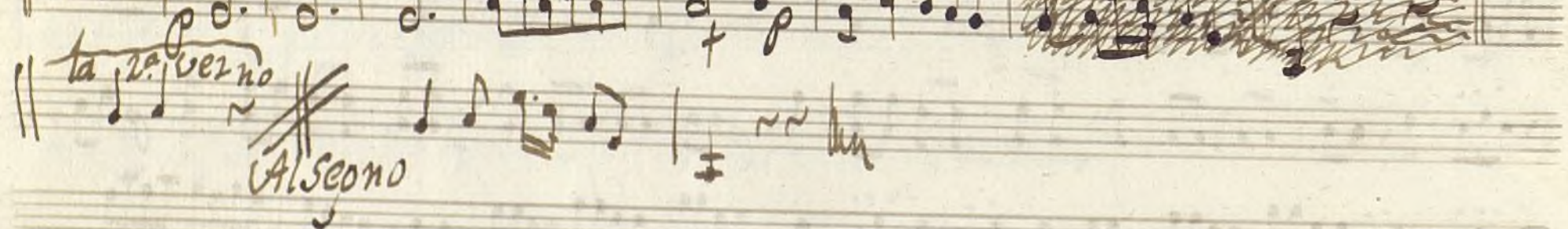
3. seg. + ace

All.^o Moderato  *von*

Allegro *Parla*

Gracioso || 

And.^{te} || 

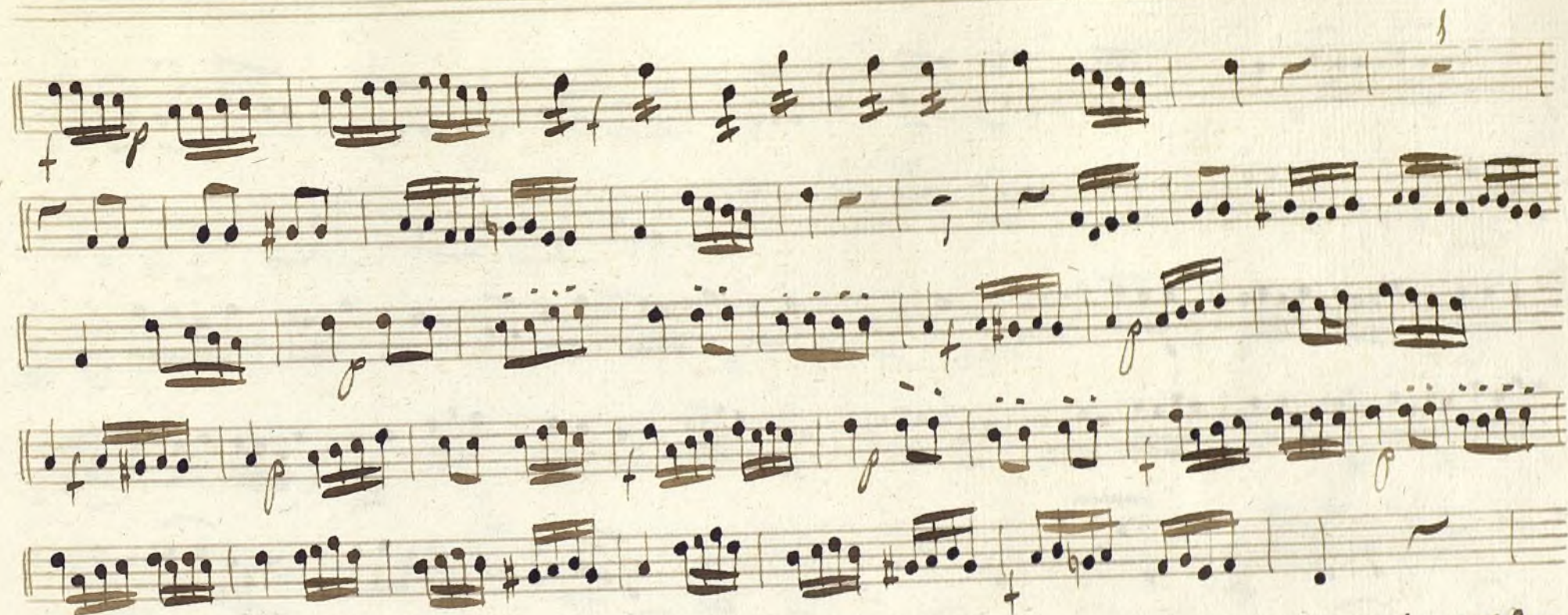
la repuesta || 

Allegro



Final





N. pmo







Oboe y Flauta 1.^a

+

Mus 138-7

Conadilla a 3.

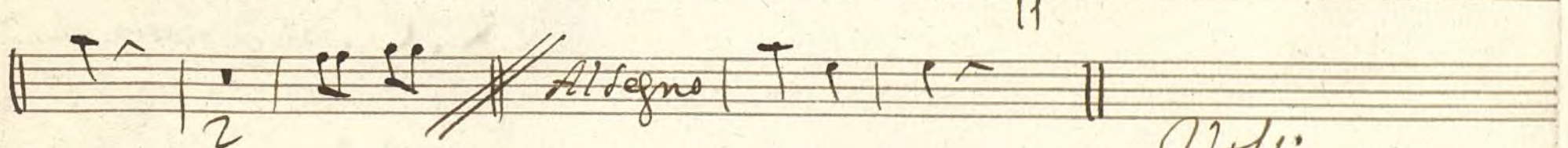
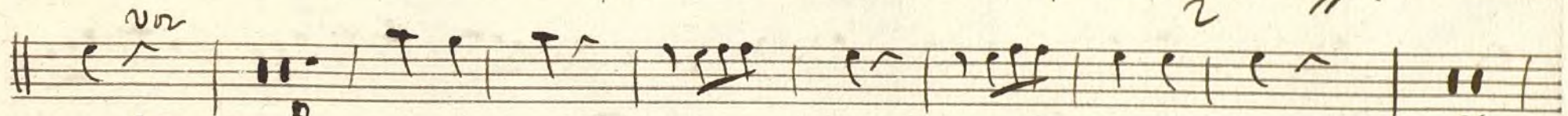
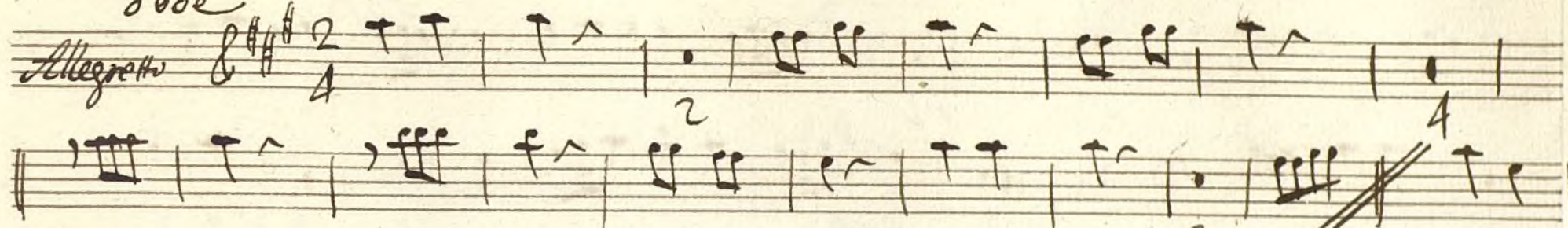
el Carbonero;

Oboe

Allegretto

2/4

4



Allegro

Voli

Flauta

Pastoral

Handwritten musical score for Flauta, titled "Pastoral". The score is written on five staves. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Solo". The score concludes with the instruction "fin" and a double bar line.

Parola y segui dilla taze //

Handwritten musical score for Flauta, titled "Pastoral". The score is written on five staves. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Solo". The score concludes with the instruction "Parola y segui dilla taze //" and a double bar line.

oboe

Allegro Moderado $\text{F}\flat$ $\frac{2}{4}$

3 9 12 14 15

Allegro

~~Parola~~

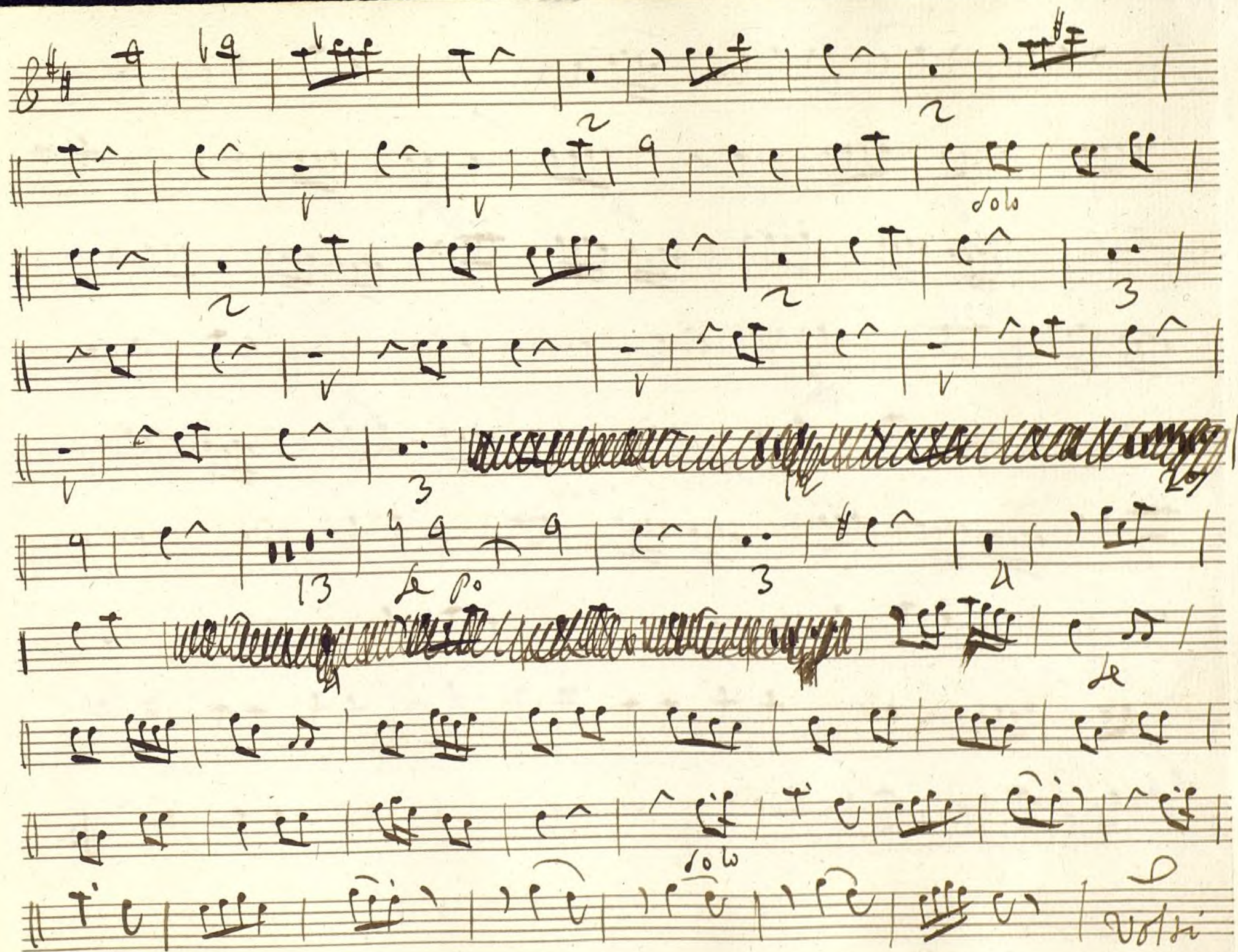
$\frac{3}{8}$ *laze* / *Parola*

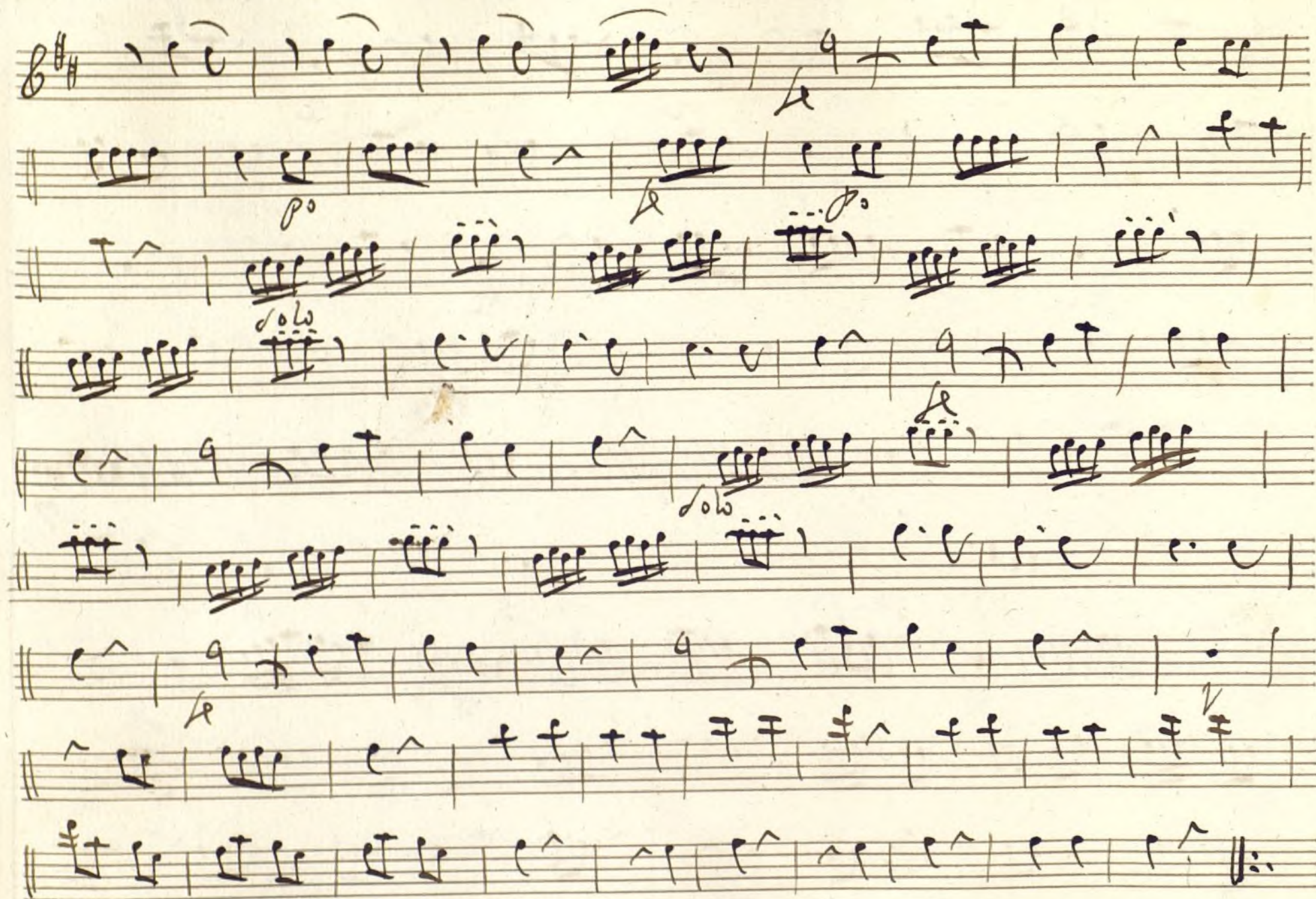
Handwritten musical score on a single page, featuring two main sections: *Andro* and *Allegro*.

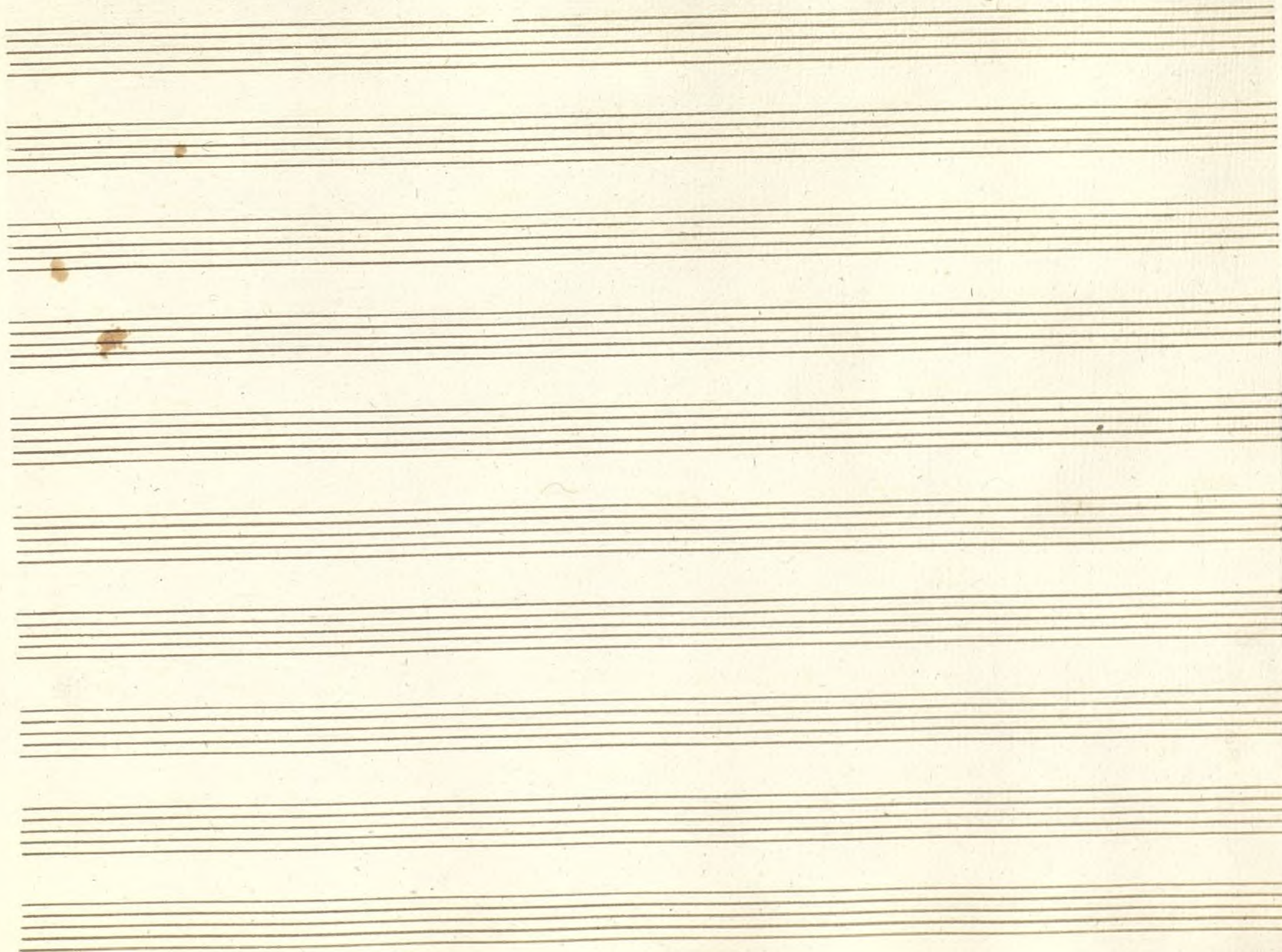
The *Andro* section is marked in 3/4 time and includes the tempo marking *Andro*. It features a melody with a *solo* section and a *Dolce* section. The melody is accompanied by a bass line with a *Dolce* marking. The section concludes with a *final* marking.

The *Allegro* section is marked in 2/4 time and includes the tempo marking *Allegro*. It features a melody with a *Pausa* (Pause) section and a *po* (piano) section. The melody is accompanied by a bass line with a *po* marking. The section concludes with a *final* marking.

The score is written on ten staves, with the first five staves corresponding to the *Andro* section and the last five staves corresponding to the *Allegro* section. The notation includes various musical symbols such as notes, rests, and dynamic markings.







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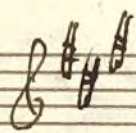
Oboe y Flauta 2^a

Mus 138-7

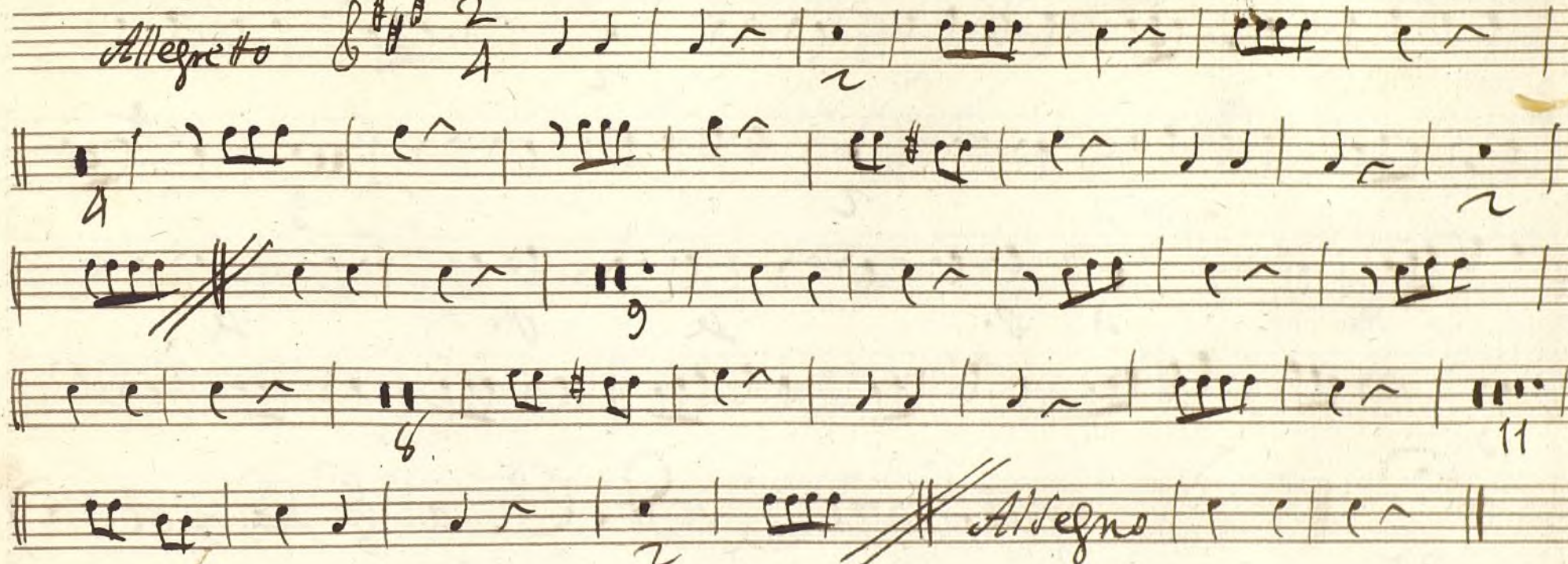
Tonadilla a 3. el Carbonero;

Oboe

Allegretto



2
4



Volti

Flauta

Pastoral

$\text{G}\sharp\text{F}\text{6}$

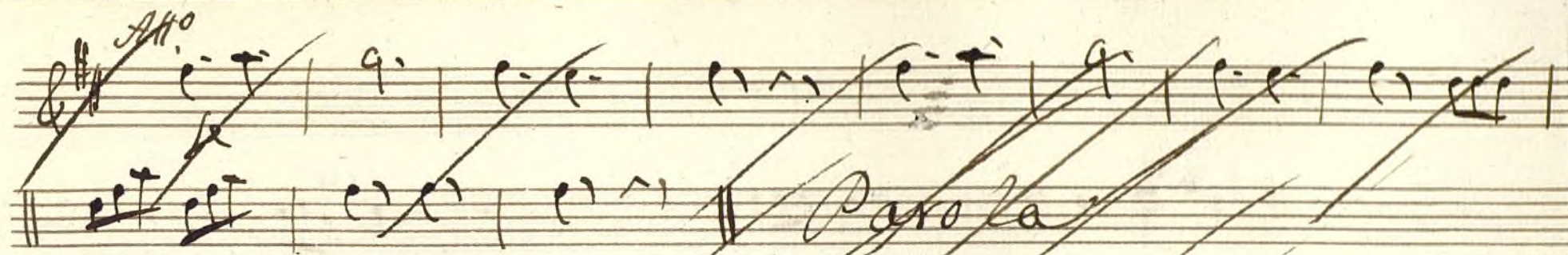
solo

Handwritten musical score for Flauta, Pastoral, $\text{G}\sharp\text{F}\text{6}$. The score consists of six staves. The first staff has a 'solo' marking. The second staff has a '2' marking. The third staff has a '2' and a '9' marking. The fourth staff has a '4' and a 'p.' marking. The fifth staff has a '3' marking. The sixth staff has a '3' marking and a 'fin' marking. The score ends with a double bar line and a '3' marking.

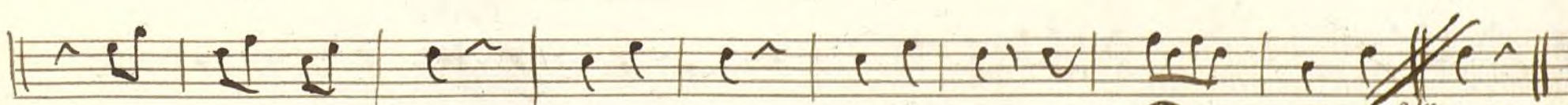
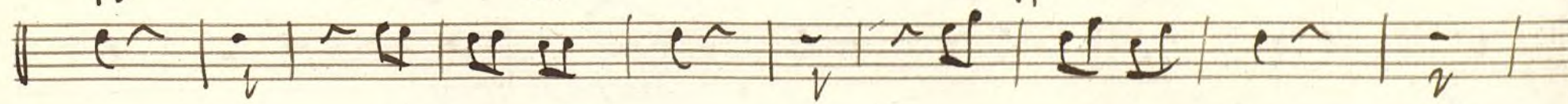
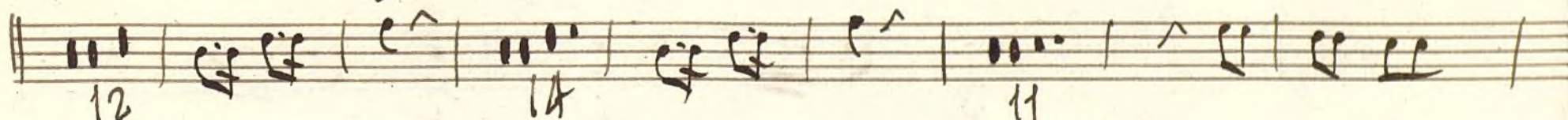
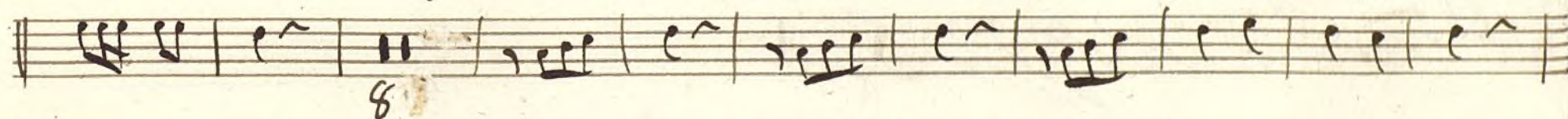
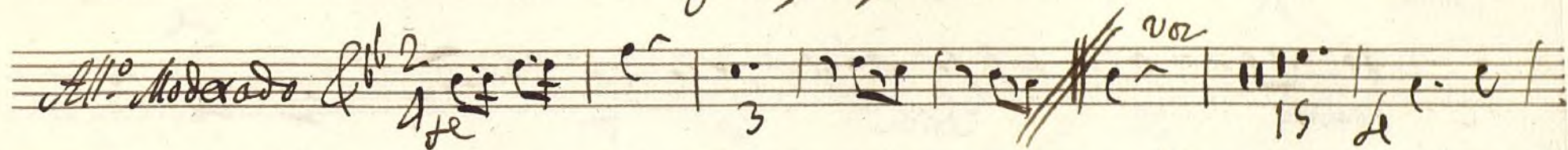
3 $\frac{3}{4}$ seguir. taze, y D.C. al G hasta el C .

Parola, y seguir. taze //

Handwritten musical score for Flauta, Pastoral, $\text{G}\sharp\text{F}\text{6}$. The score consists of three staves. The first staff has a 'p.' marking. The second staff has a '4' and a 'p.' marking. The third staff has a '4' and a '10' marking. The score is crossed out with a large diagonal line.



Parola
Segu. 3 taze



Allegro

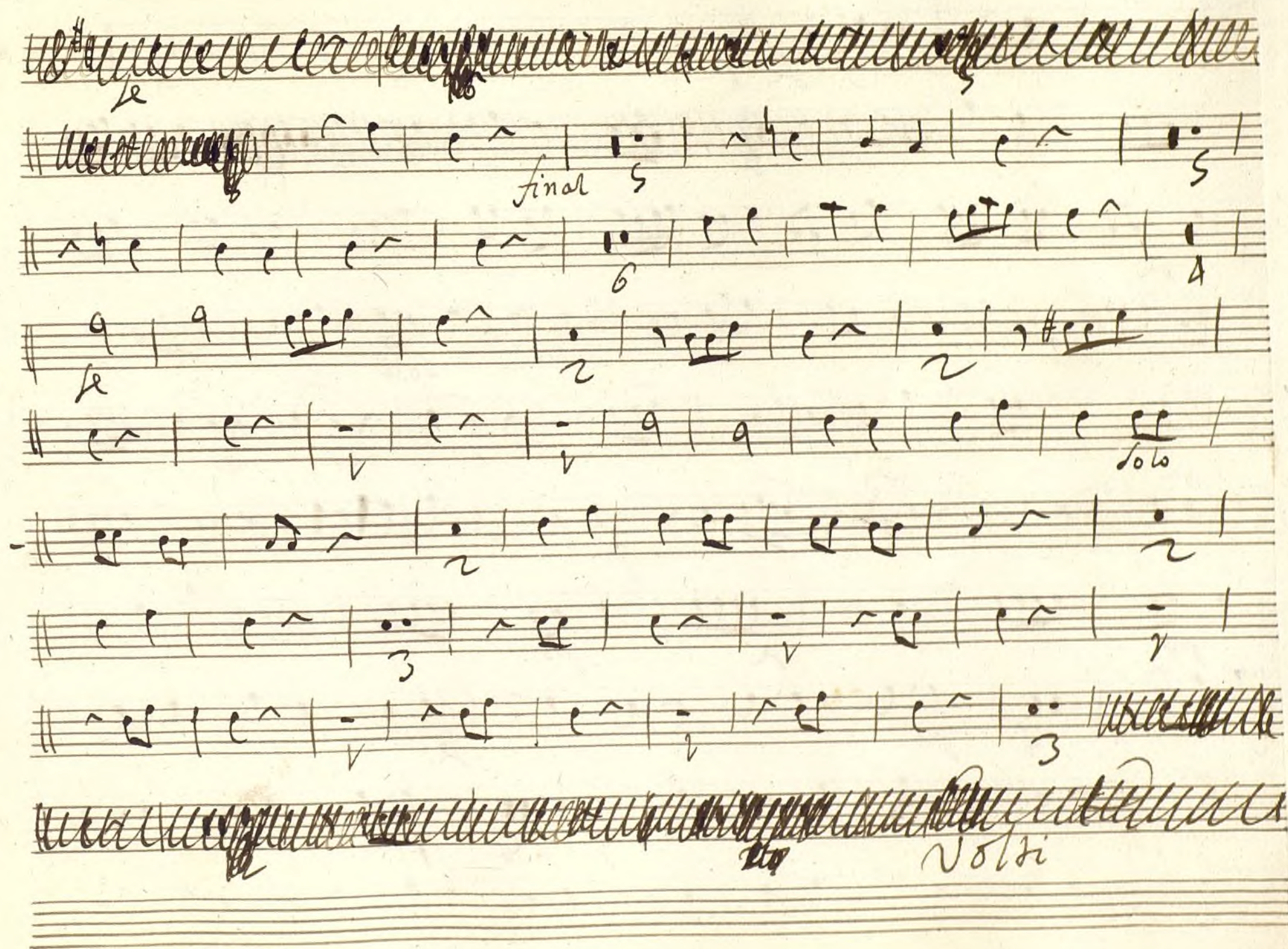
Parola
3 taze

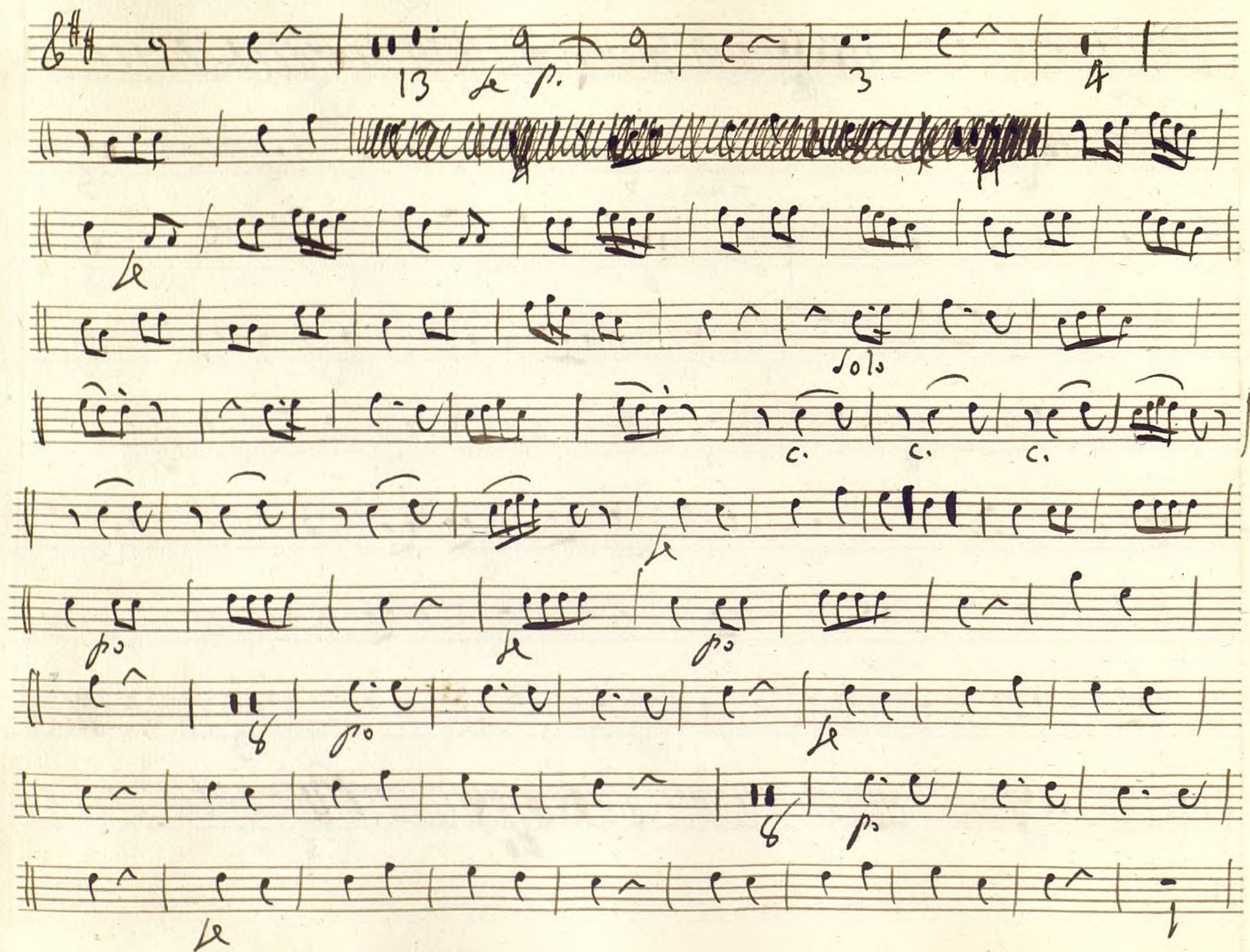
Andno $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

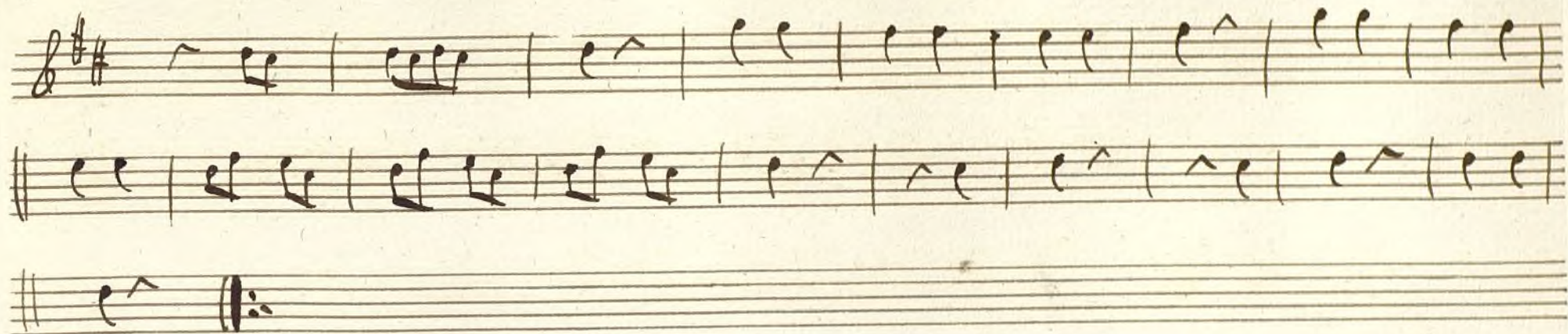
solo
dolce
dolce
p
f

Allegro $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

Pausa
p
f







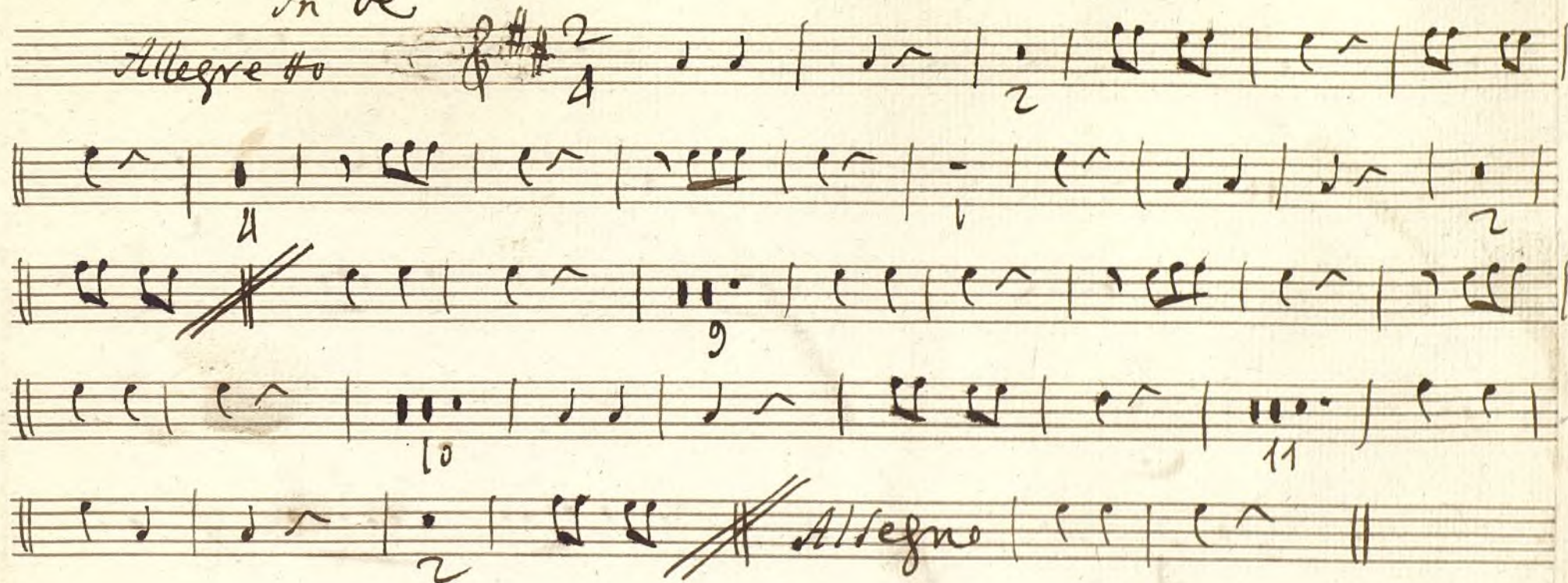
Trompa Primera

Lonadilla a 3. et Carbonero;

Mus 138-7

In de

Allegre 40



Volti

Pastoral $\text{G}\sharp\text{F}\ \frac{6}{8}$

Segue

Segue $\text{G}\sharp\text{F}\ 3$

Allegro

D.C. al G. Israel
y Parola

Clara

All.º Moderado $\text{C} \frac{2}{4}$

Allegro

3/8 tace // Parola

In de
And no 8# 3/4

Allegro 8# 2/4

Pausa

final

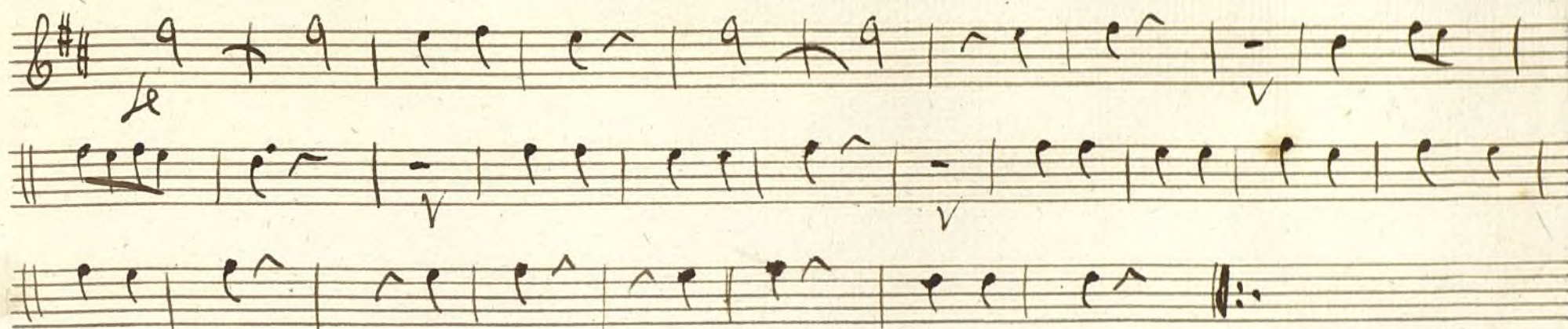
Volte

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves.

Key features of the notation include:

- Staff 1: Starts with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.
- Staff 2: Continues the musical notation with various symbols and accidentals.
- Staff 3: Includes a measure with a triplets (3) and a measure with a triplet (3).
- Staff 4: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 5: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 6: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 7: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 8: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 9: Includes a measure with a triplet (3) and a measure with a triplet (3).
- Staff 10: Includes a measure with a triplet (3) and a measure with a triplet (3).

The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves.



Trompa segunda
Conadilla a 3

el Carbonero;

Mus 138-7

In de

Allegretto

8#H 2
4

2

vor

Allegro

Voss

Pastoral $\text{G}\sharp\text{F}\text{C}\text{B}\text{A}$ $\frac{6}{8}$ Le p°

Segue fin A p° A

Segue $\text{G}\sharp\text{F}\text{C}\text{B}\text{A}$ $\frac{3}{4}$ Solo A Allegro $\text{D.C. al } \frac{6}{8}$ $\text{hasta el } \text{fin}$

y Parola

Pastoral $\text{G} \# \text{F}$ $\frac{6}{8}$

Seguei. *infesaut* $\frac{3}{4}$ *solo*

Allegro

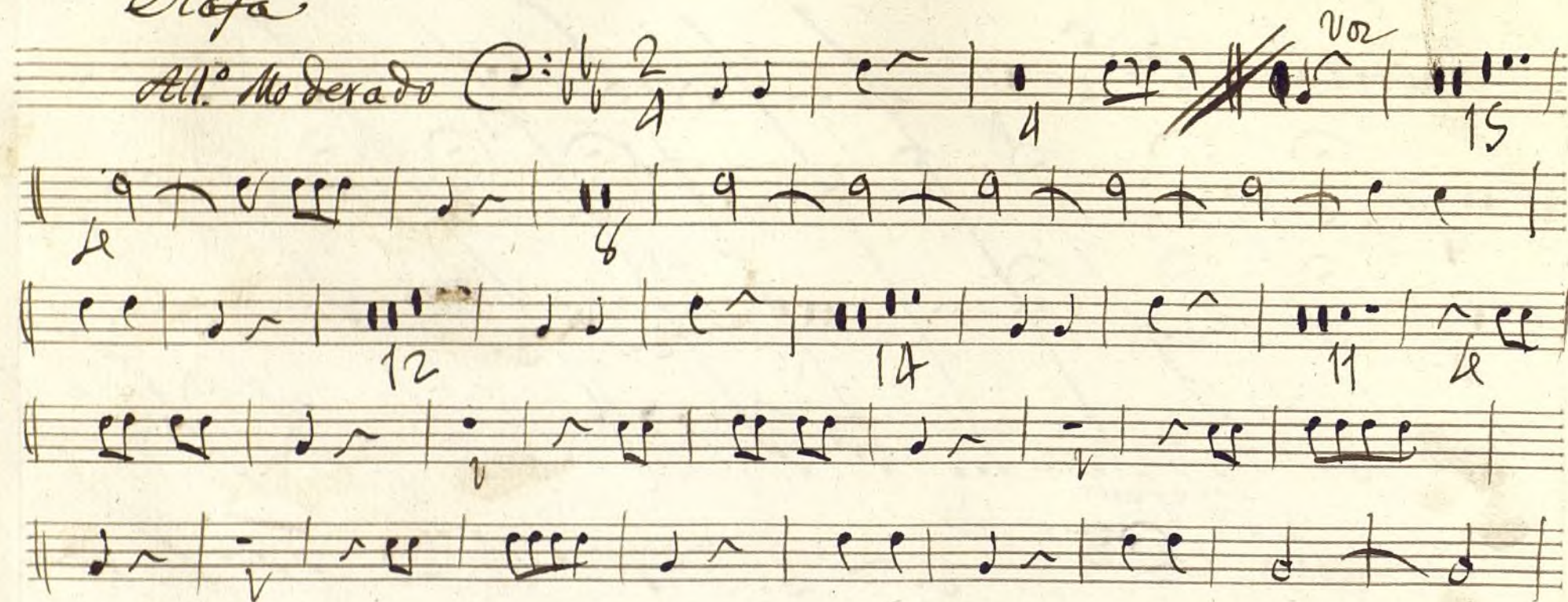
Pavola

Allegro

Voliti

Orfa

All.º Moderado $\text{C}:\flat\flat \frac{2}{4}$



Allegro D. C. y Parola

$\frac{3}{8}$ *Parola* \parallel *Parola*

Yn de

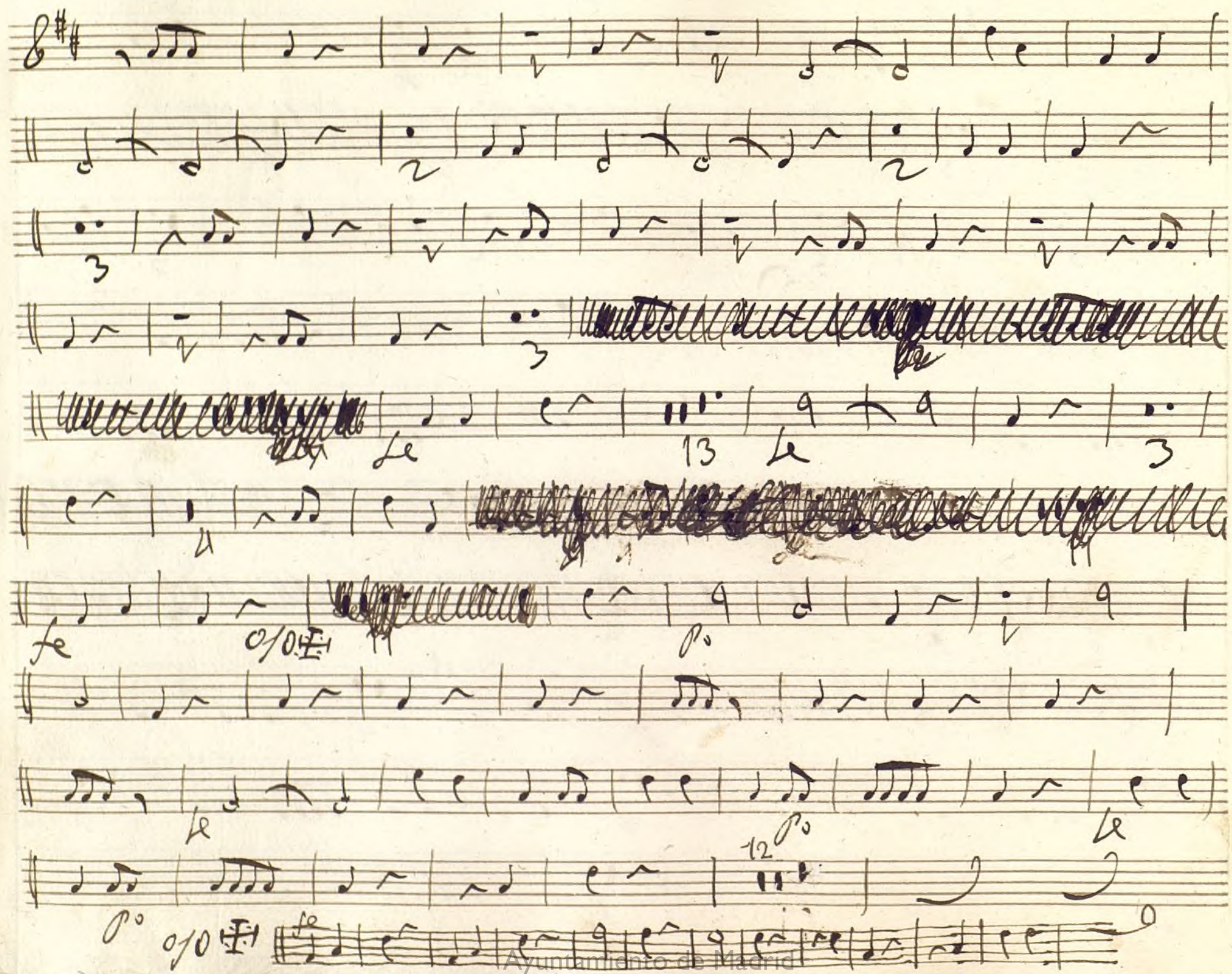
And.^{te} 8^{va} 3/4

Allegro 8^{va} 2/4

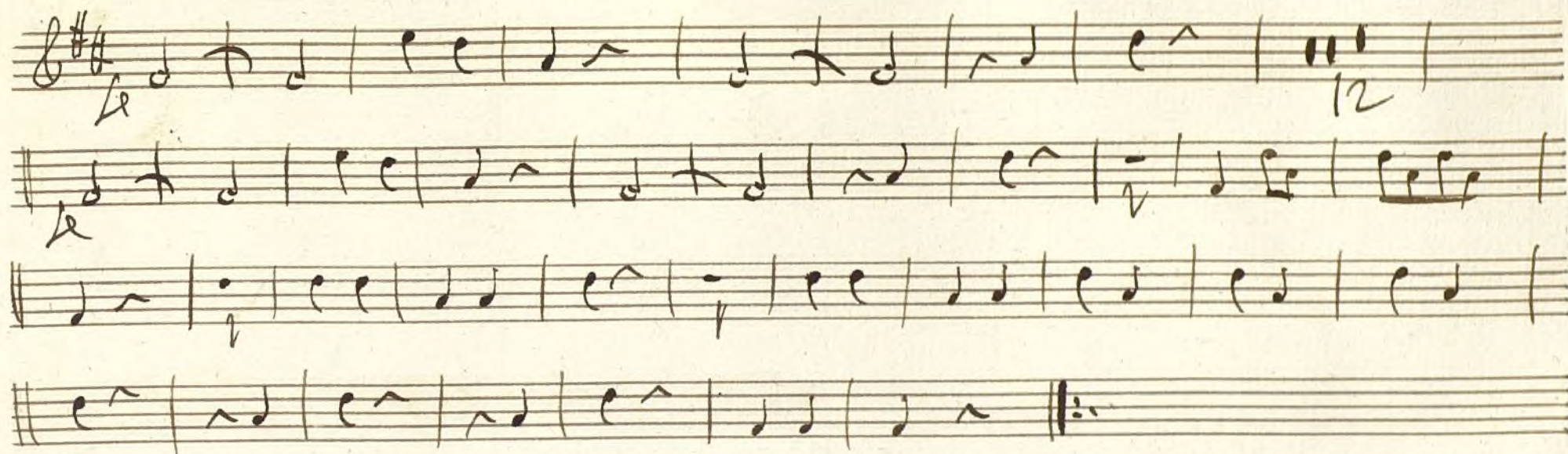
Pausa

final

Handwritten musical score on ten staves, featuring various musical notations, including notes, rests, and dynamic markings. The score is written in a system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *le*, *p^o*, and *13*. There are several instances of heavy scribbles or corrections across the staves, particularly in the middle section. The bottom of the page features a watermark: Ayuntamiento de Madrid.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *le*, *p^o*, and *13*. There are several instances of heavy scribbles or corrections across the staves, particularly in the middle section. The bottom of the page features a watermark: Ayuntamiento de Madrid.



Pastoral $\text{C}=\text{D}$ $\frac{6}{8}$

le po s le 6 le

po str str str str

le po le po le

fin $\frac{3}{4}$ *seguir. tace;* y $\text{D. C. al } \frac{6}{8}$ *hasta el fin*

Parola y seguir. tace //

~~*Pastoral* $\text{C}=\text{D}$ $\frac{6}{8}$~~

~~*po le 8 le*~~

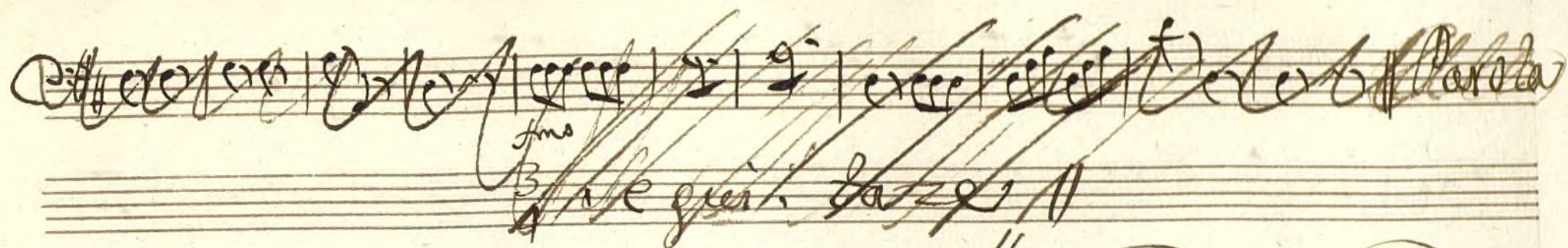
~~*po po po po po po po po po po*~~

~~*vor po vor po*~~

~~*vor po*~~

~~*ma po*~~

~~*Allegro*~~



All.^o Moderato

Allegro

gracioso $\text{C}=\text{F}\text{F}\frac{3}{8}$

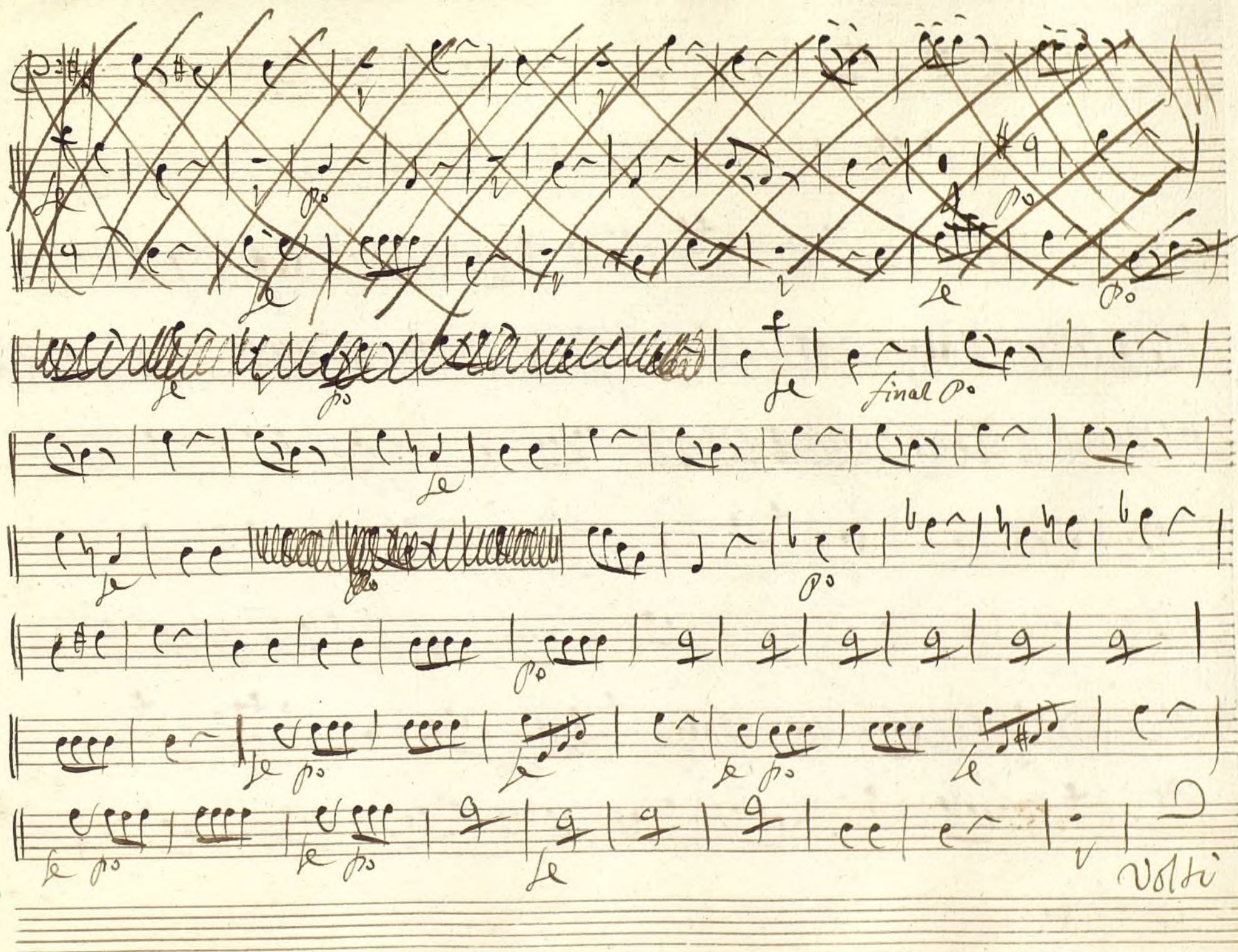
en ~~Allegro~~ $\text{C}=\text{F}\text{F}\frac{3}{8}$ Parola

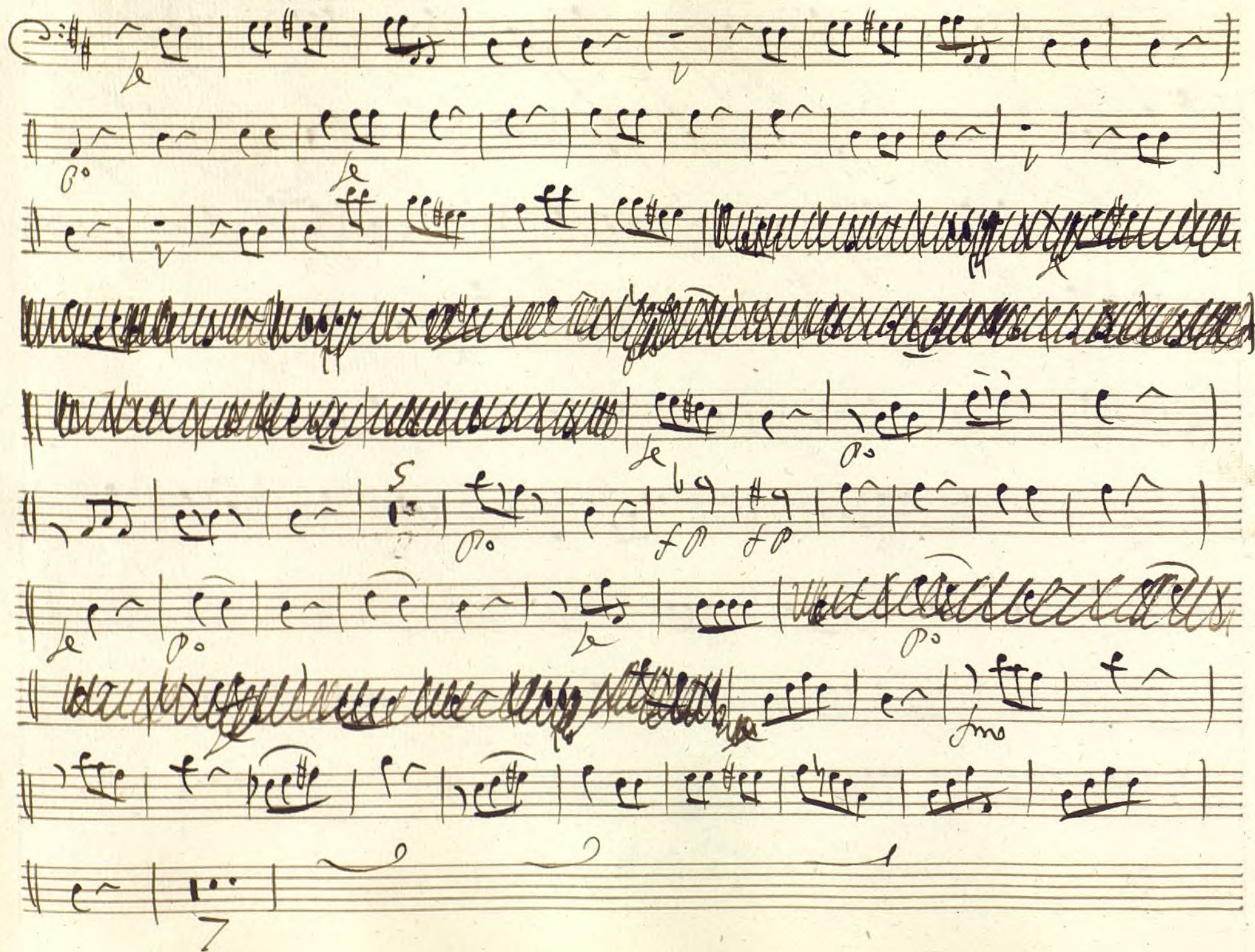
Andr $\text{C}=\text{F}\text{F}\frac{3}{8}$

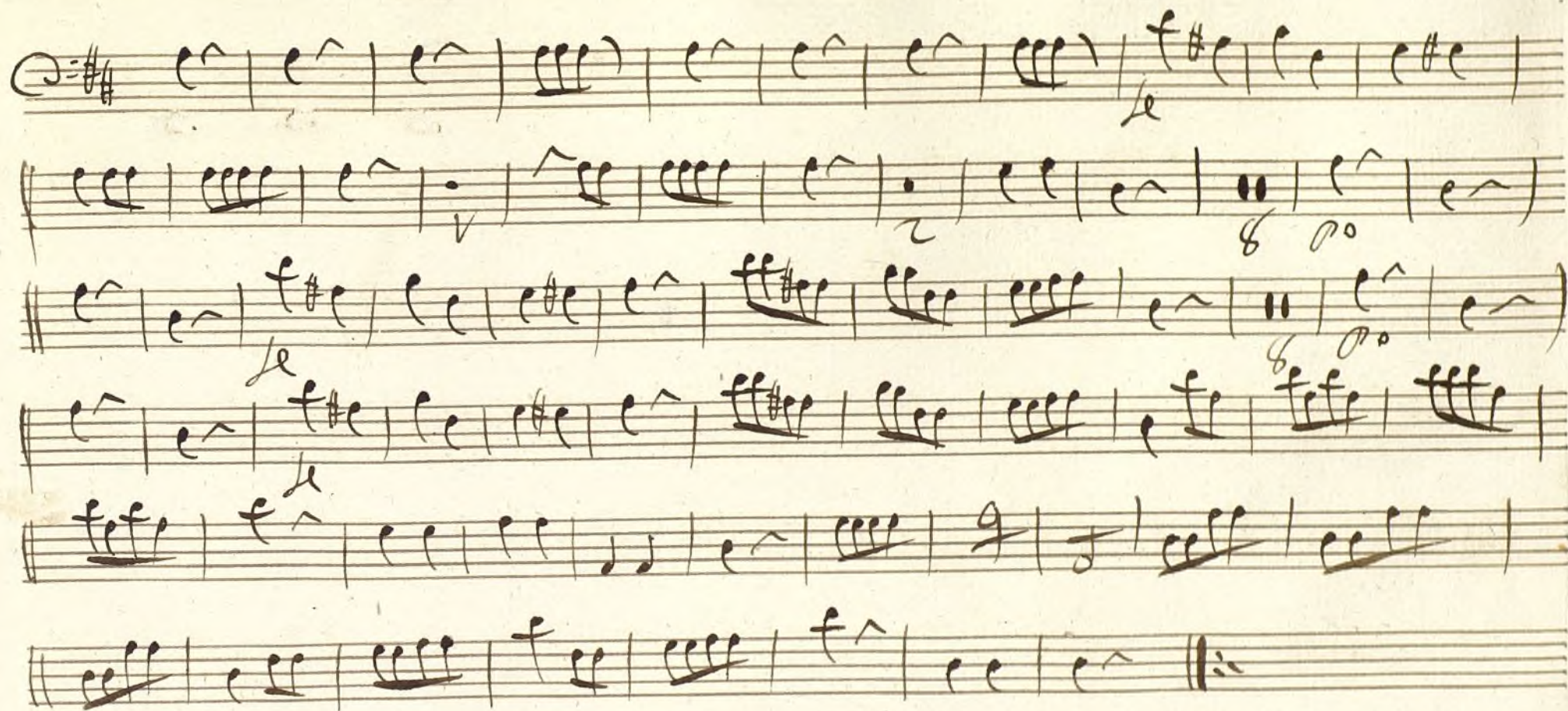
Allegro $\text{C}=\text{F}\text{F}\frac{2}{4}$

Pausa

Handwritten musical score on aged paper. The score is written in brown ink and consists of several staves. The first staff is labeled 'gracioso' and has a key signature of two sharps (F# and C#) and a 3/8 time signature. The second staff is labeled 'en' and has a key signature of two sharps and a 3/8 time signature. The third staff is labeled 'Allegro' and has a key signature of two sharps and a 3/8 time signature. The fourth staff is labeled 'Parola' and has a key signature of two sharps and a 3/8 time signature. The fifth staff is labeled 'Andr' and has a key signature of two sharps and a 3/8 time signature. The sixth staff is labeled 'Allegro' and has a key signature of two sharps and a 2/4 time signature. The seventh staff is labeled 'Pausa' and has a key signature of two sharps and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some corrections and deletions in the score, particularly in the sixth and seventh staves.





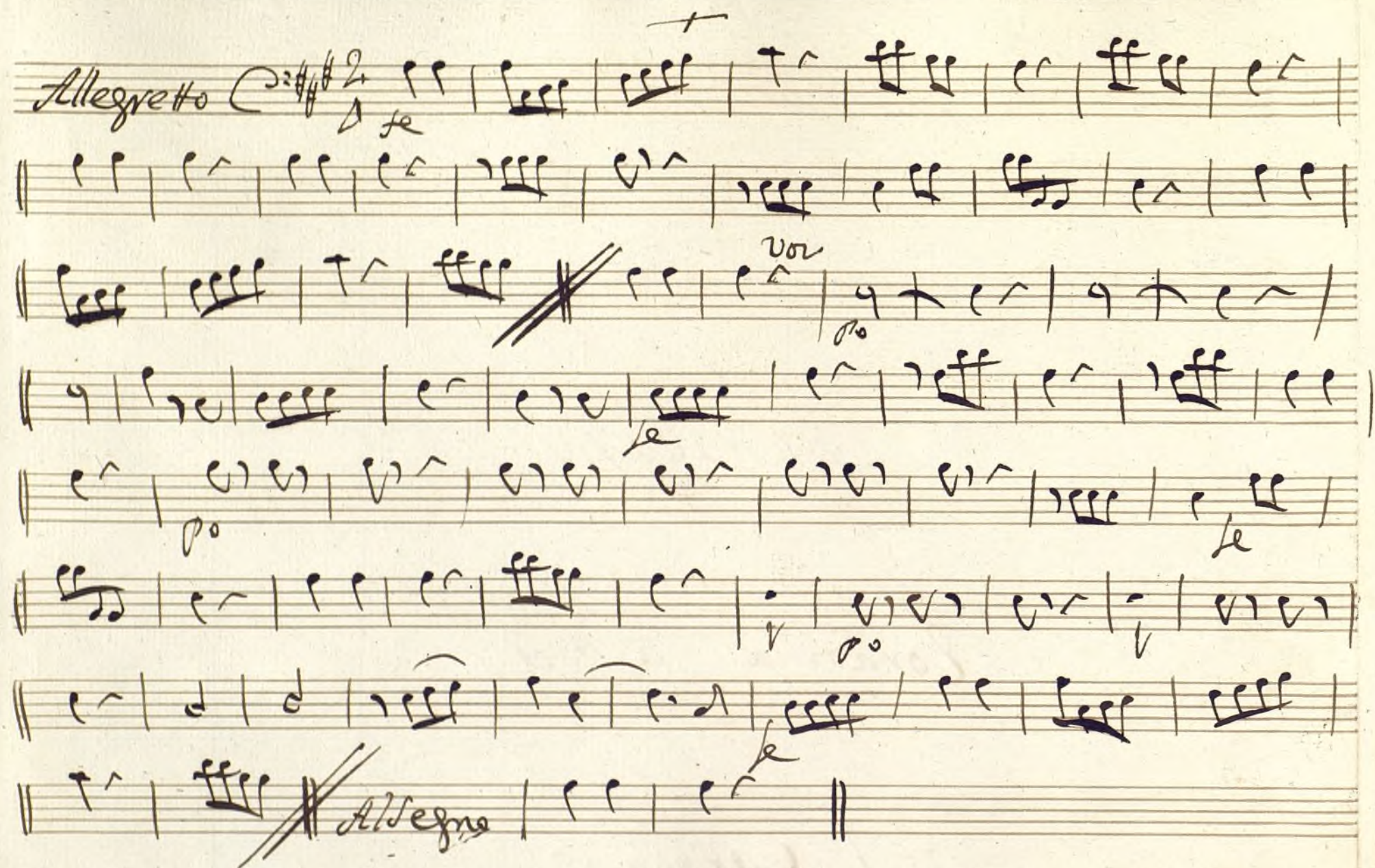


+

Contrabajo

Conadilla à tre;.

el Carbonero;



Pastoral

[illegible]

Sequi.^s taze //

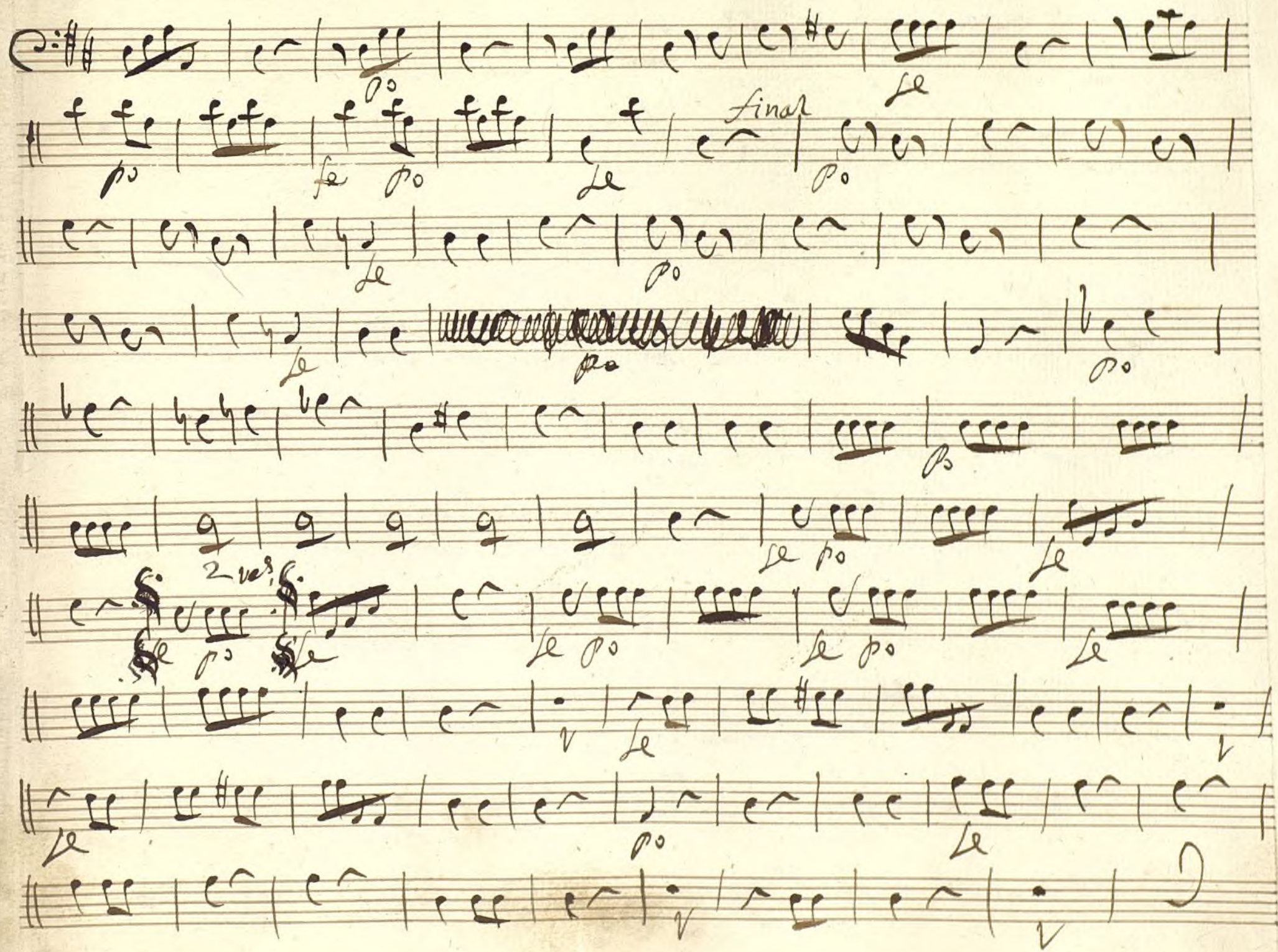
Allegro Moderado C: 2/4

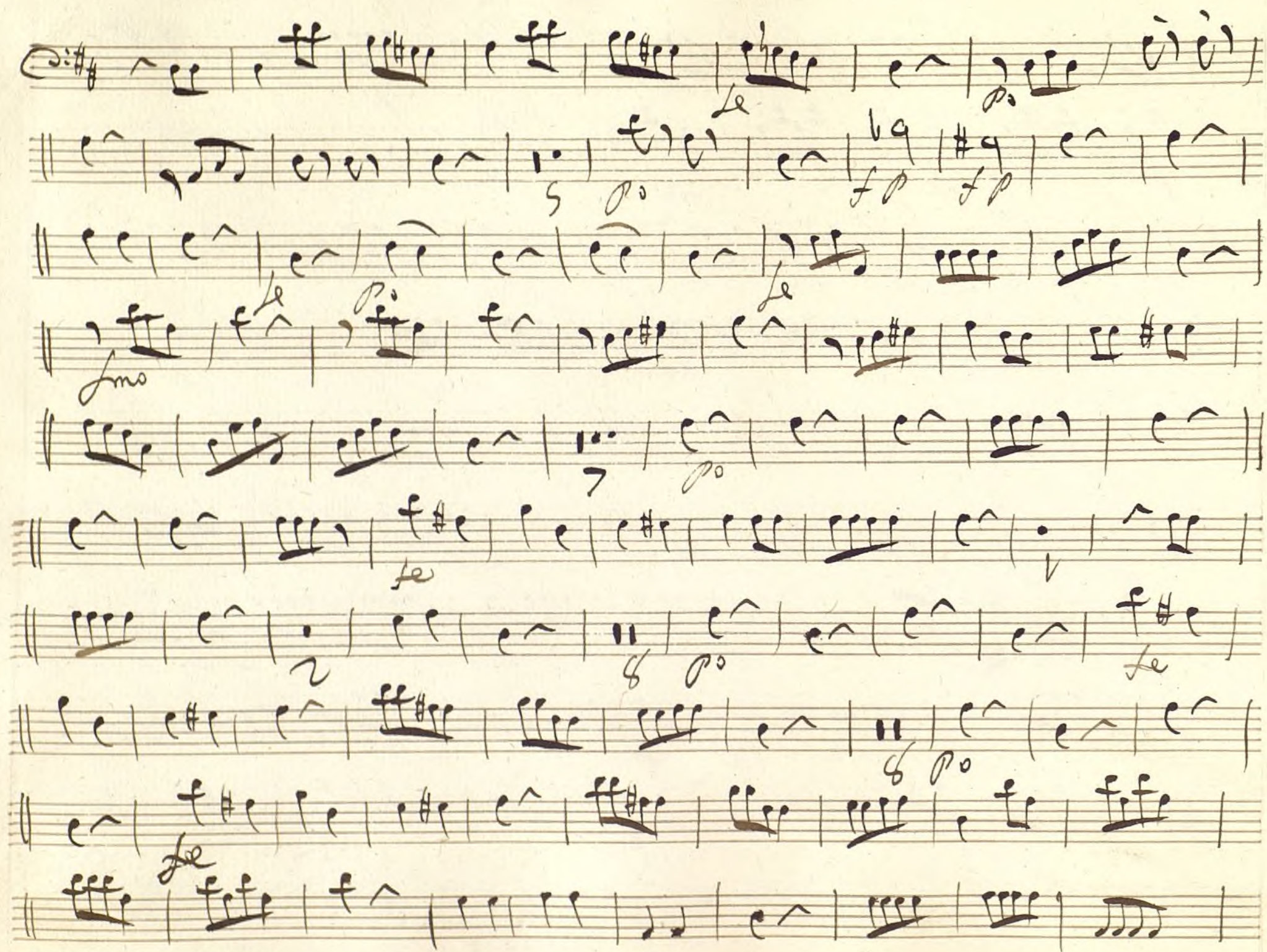
Parola

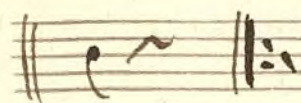
Allegro

[illegible]

The image shows a handwritten musical score on aged paper. The first section is titled "And no" and is in common time (C) with a key signature of two sharps (F# and C#). The tempo is marked "And no". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations in the margins, including "Le" and "no". The second section is titled "Allegro" and is in common time (C) with a key signature of two sharps (F# and C#). The tempo is marked "Allegro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations in the margins, including "Le" and "Pausa".







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