

Leg.^o 13. *in Ant. y n. tr.*

Lib.

Vicenta. MUJ 138-3

138-3

Leg.^o 13.

Conadilla a tres

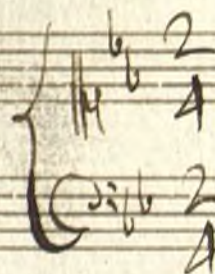
Al fin todo se sabe;

Del S.^o Moral;

{
1.^a Vizensa
1.^a Brinolt
1.^a Camay

1797

Allegretto



habrá en el teatro una mesa ala Izquierda
Con una Silla Con Pajaro, y un Libro;

Eugenia: ^{Sra} Uizenta ⁶ leyendo un papel

Don Mariano me a
me a bira D^a Ma

bi - - - ra que pronto a Madrid bie - - ne dei de aora me Con
ria - - no que brebe estará en Ca - - ra na da de lo que

viene de vida ya mudar
 para la tierra que contar

Arosa, Brinoli

su puesto que te en se - - - ño
 y si me pregunta - - - se

ta do Pa ja ri - - - llo
 viene D.ª Ju a ni - - - to

a mi a cen to sen
 D.ª Di ma D.ª Be

Uiz ta
cillo bien poder y mi tor bien yo me
mi to lo tengo de Callar lo aunque

Le
te mo que mi hermana lo me
ma el te per suada aunque tu se

po
se lo ba a contar
lo de ser negar

Bri li
I no
Como

cenre Silgue rillo no te canser de Cantar no de
yo no en tiendo de ero lo pregunto por no errar lo pre

de Cantar de Cantar

por no errar por no errar

lados

ma para que no me burle
vinoes toi con mi Silguero


lados, Tome temo que esta fonda
yo no se por que mi hermana

yo la
yo no

mi can
tal mi


 { preten do a bi'ar
 pue do so se gar
 te la ba à bur lar
 ter io a de pa ror

yo la pre ten do a bi'
 yo no pue do so se
 mi can te la ba à bur
 tar mi ter io a de pa


 { ar a bi'ar yo la pre ten do a bi'ar a bi'ar
 gar so se gar yo no pue do so se gar so se gar
 lar à bur lar mi can te la ba à bur lar a bur lar
 tar de pa ror tal mi ter io a de pa ror de pa ror

~~Parola~~ ^{vizta} ~~encargo~~ ^{Brili} ~~Amira~~ ^{que quiere?}
^{vizta} tengo que ha zerte un en cargo,
^{Brili} pue haz me le, ^{vizta} Ven a qui, ^{Brili} y he de de jar
 Parola y al se gno;
 mi canario, ^{vizta} luego bol vera, con el;
^{Brili} si endo de a e modo va mos;
 Se Repite al se gno

Parola 2^a ^{vizta} ~~es~~ Cuidado con que hagas una de las tuyas, ^{Brili} aunque fuera
un animal, ^{vizta} no eres poco, si mi Novio con cautela te preguntare q.ⁿ viene
le responderas que no entra una alma si viene en casa, que ninguno me corteja,
que no salgo en todo el dia, que solamente se repienta en Vezar;
^{Brili} y dire aquello del Suardia, ^{vizta} no, mas adera, ^{Brili} ni aquello otro de la
fonda, ^{vizta} tampoco, ^{Brili} ni que patee por la mañana temprano, y de
noche ala Vetrera, ^{vizta} nada de eso nada de eso, ^{Brili} y que des pues que te he casado te vas
a Recoletos, ^{vizta} mucho menos; hai tal vestia, ^{Brili} pues por eso lo pregunto, ^{vizta} en brava,
enti con ella;

Al mismo ayre

Voi' me a mudar Ropa puei

viene mi dueño puei no

se en este empeno Como es de que dar Como es de que

Handwritten musical score with lyrics in Spanish. The score is written on five systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are:

(llaman vizta Bri. li
 dar ma llamaron se rà el
 No bio vaya bete vaya bete
 vizta Bri. li
 por Dios Rosa de ja de estar se me
 rosa que teo fezco no chis tar que
 lardos
 que se rà que su se ni da ha ce
 A

mi se cho tem clar ha ze mi se cho tem clar

Allegretto *Sare Camar*

Camar
Doña Eugenia Doña Eugenia

ma no esta en el Apo sento ma

o que pronto mi con tento sea tro ca do en Cruel pe
 sar sea tro ca do en Cruel pe sar en Cru el pe
 sar pero Rosa Corre
 buela a tu herma na be alla mar a tu her
 be alla mar

The musical score is written on six systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written between the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

sin la viv. - ta de mi due - - - no yo no

puedo so separ yo no so separ sin la

vista de mi dueño yo no puedo so separ. yo no puedo so separ yo no

so separ so separ so separ;

Parola / Ahora / Conque a venido usted ya? *cam'* no lo bes, pero y tu hermana, *Bri'* halli dentro, *cam'* que haze,
despachate de all emarla, *Bri'* si digo que esto alla dentro, *cam'* se conoce que tu no amas, *Bri'* y en donde
se me conoce, *cam'* Eugenia prenda adorada, *viz'* quien me llama; mas que Geo. Mariano, *cam'* Eugenia,
Bri' que falto en a vezes la supere, *cam'* yo no se lo que me pasa,
viz' ni yo lo que me suze de, *cam'* que alegria tan estraña;

Sigue *Viz ta*

And.^{te} *Camor*

O que feliz instante o que fe

liz momento de gozo y de Con tento me sientto enagenar

me sientto enagenar me

fe

Bri.^{li}

me voi con mi Silgue - - - ro que no quiero es tor

bar

que

Como

de nuestro amor cu
de nuestro amor cu

de nuestro amor cu

pi do sue de aprender amar puede aprender a

pi do sue de aprender amar puede aprender a

mar sue de

mar puede

Parola, *Cam.* ^{le}o! que amor tan verdadero; ^{viz^{ta}} y como teaido en mi
 ausencia, *Cam.* mal, dueño mio; y ati, ^{viz^{ta}} como quierai que me fuera,
Cam. Ahora di que traigan agua, ^{viz^{ta}} no, no, quiero yo ignorella ^{vase}
Cam. yo no e birto una mujer que sepa amâr mai de bera;

sin la birta de mi Due

no yo no puedo so repar yo no puedo so re

gar so repar sin la birta de mi dueño

yo no puedo so repar yo no puedo so repar yo no

puedo so repar so repar so repar so repar

Parola, Para conque a benido orredya?

Depacio

pmo

Camay

ques lo que a qui' me en con trado
soi del Ca de te Dⁿ Dimay

Bri^{li}

para que que rra este Libro el tener No vio mi her
quien es te se ñor mi o sale vir^{ta} site en Cuentras fati

mana como soy que se lo em bi' dio Como
pado aqui esta el agua bien mio aqui
que de du dai me con baten en este lance in pre
que de du dai me con baten en este lance in pre
busto
busto
Allegro

Porola, Como, Quien se dejó a guese Libro, de Mathematicas;
 vizta, Meia demi que no le ocultaba; Cam' quien se le ha
 dejado Eugenia, vizta, yo no lo re, Cam' pue el ayre no le
 pondria en la Meta, Morita, Brill, que manda vsted, ya
 se comienza la fiesta; Cam' quien se dejó aquí este libro,
 Brill, el aguador, ay tal bestia, Cam' el Cadete el Aguador,
 que falta fuitte en mi ausencia, vizta, yo falta, Cam' si, tu, este libro
 me a llenado de sor pecha;

Allegretto

3/4

II

vizta

A morme Cas

Puerto que me

se

p

tigue el te mismo instante sien mi pecho a mante cu
 tuza, fiero ya le bosa a mi hermana Rosa pue
 no fal sedad
 des preguntar
 Cupo
 puedo
 Bri
 di
 yo
 ze la verdad dice
 dice
 no he de chistar yono
 yono
 An

II Camar

na da puede en el te Ca so tu Con
na da puede en el te Ca so mi sos

duc ta sin ce rar tu Con duc ta sin ce rar
pe cha di ri jar mi sos pe cha di ri jar

tu Con duc ta sin ce rar
mi sos pe cha di ri jar *Allegro*

Parola / *Rosa* / ay que el Canario me llama; *Vizta* / Veniego de tu Canario,
Cam / atiende vited, *Vizta* / mira Rosa que te llama D. Mariano,
Bri / vaya que me quiere vited? *Cam* / que me saque de un engaño, quien visita
a D^{na} Eugenia? *Respondele* / *Vizta* / vaya :: vamos :: *Cam* / no ay que mirar
a tu hermana, *Vizta* / Respondele sin reparo, *Bri* / no digi te que callara?
Cam / no me tenga mas penando, a la que, *Bri* / No digo, *Vizta* / dilo,
Bri / lo hare, pues me lo amandado;

final

Allegro *Vizta*

Bri / La visita de D^{na} Ju

ay que falso tes ti monio ay que falso tes ti
nito

monio

Brili

ri no sera d'n An tonio sino sera d'n Be

Viz ta

esta me quiere matar esta

ni to

Calla calla ma la lengua ten Con

migo mai Cuidado ten con migo mai Cui dado

Brili Calla calla Calla

sino sera el Licenciado Camas no hagar tal

Calla Calla calla Brili

no hagar tal no hagar tal me si

no será el Donado el soldado el Abogado del de

ñorito oficial yo tros muchos que no digo porque

me mandae Callar porque

vizada
todo

perdi do esta ya todo

lados

Con tan

Cama

Con tan

Vergon zo so lanze - - - Ca si me en Cuen tro mor tal

Vergon zo so lanze Ca si me en Cuen tro mor tal

Ca si me en Cuen tro mor tal

Ca si me en Cuen tro mor tal

Viz ta

el ver dad que aqui venian no lo niego Caro es llano

a so lici tar mi mano pero por ser te Constan te los tra

taba los tra taba los tra taba Con Vigor los tra

Cama
 a pesar de lo que
 viza
 no lo du de duñohar
 dize, ei toi aun algo du doro
 mozo porque a todos a vorrezco ya ti solo ya ti

solo ya ti solo tengo amor ya ti
 y la beque en a de lan - - - te. Con
 ninguno e de tra tar Con - ninguno ninguno he de tra
 ninguno e de tra tar Con - ninguno ninguno he de tra
 ninguno e de tra tar Con - ninguno ninguno he de tra
 ninguno e de tra tar Con - ninguno ninguno he de tra

tar Camar
 en vir tud de e a pa labra en vir tud de e a pa

labra
 labra ni mano te quier o dar mi mano te quier o

lados
 la bra ba ta de los om bre en e

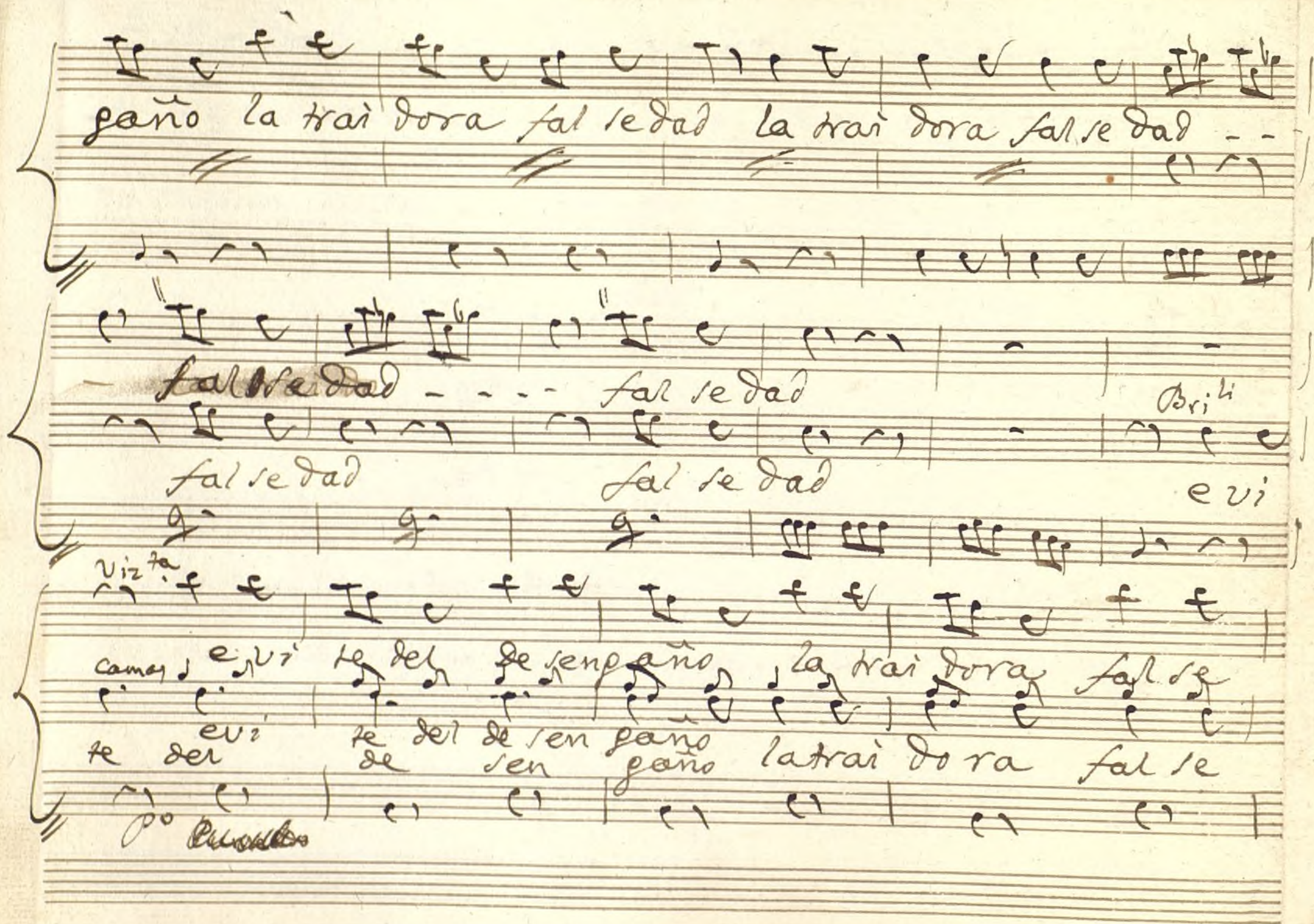
Camor
 dar la bra ba ta de los om bre en e

to suelen parar en esto suelen parar
to suelen parar en esto suelen parar

All.^o *viz ta*
toda Niña sol te rita al mirar este exem

All.^o
plar evi te del de sempañio la traidora false

Handwritten musical score on aged paper. The score is written in a cursive style with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Spanish and are written below the notes. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "dad la traidora fal sedad - - - fal se dad - - -", "fal sedad", "toda Niña sol de", "toda", "rita al mirar este exemplar e vi te del de ren".



 paño la traidora falsedad la traidora falsedad - -

 falsedad - - - falsedad

 falsedad falsedad

 vizta

 comes euri te del de sen paño la traidora falsed

 euri te del de sen paño la traidora falsed

 po

La traidora, fal se dad, La traidora, Como la traidora, fal se dad, fal se dad, vizta, evi te del de gen, evi te del de gen, paño la traidora fal se dad, la traidora fal se, paño la traidora fal se dad, la traidora fal se

Handwritten musical score for a song, featuring lyrics in Spanish. The score is written on ten staves, with lyrics placed between the staves. The lyrics are:

la trai dora fal se dad a - - -
la trai dora fal se dad
e vi se del desengaño la trai
dora fal se dad la trai dora fal se dad

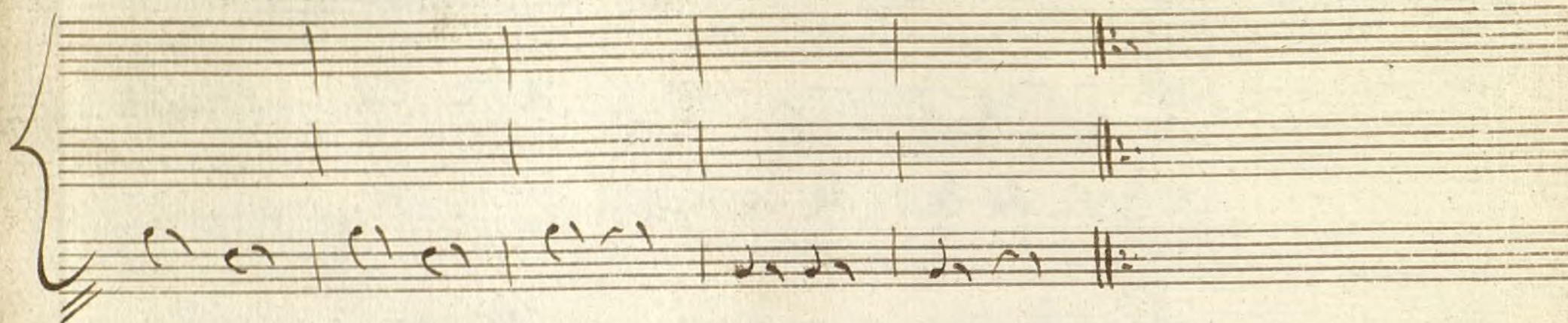
The score includes musical notation such as notes, rests, and bar lines, indicating a melody and accompaniment. The handwriting is in cursive, and the paper shows signs of age.

Handwritten musical score on aged paper, featuring three systems of staves with notes and lyrics in Spanish. The lyrics are:

e vi se del de senpaño

la traidora false dad la traidora fal

se dad false dad se dad



Ayuntamiento de Madrid

Violin Primero

MUS. 138-3

Tonadilla a tres; Al fin todo se sabe;

~~Allegretto~~ Mezzo punto bajo.

Allegretto 2/4

Parola y al segno; y Parola;

Allegretto 6/8 2

Voz

p

f

Allegretto 3/4

Voz

p

f

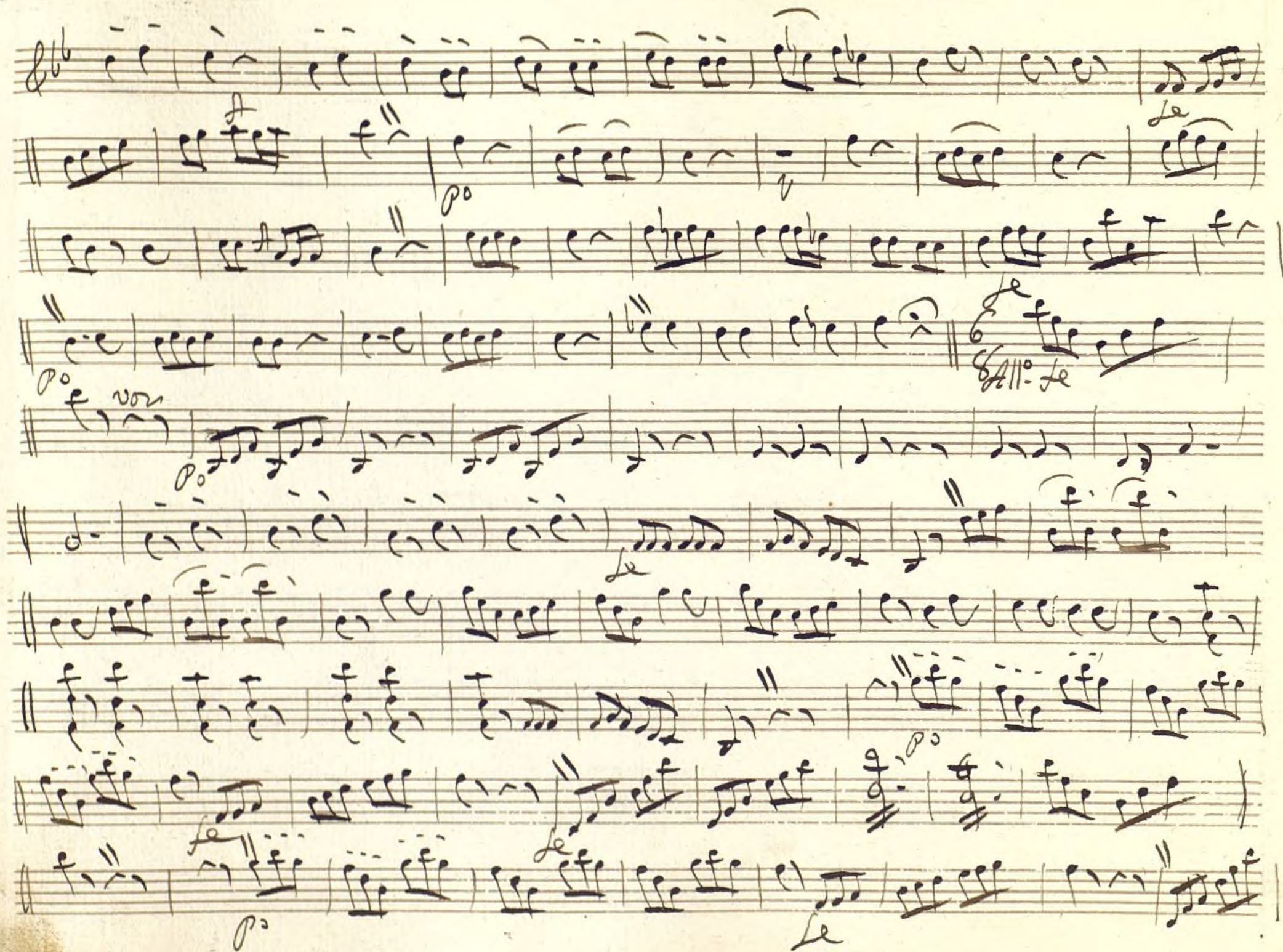
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a "Minuet Andte" section in 3/4 time and a "Parola" section. The handwriting is in brown ink, and the paper shows signs of age and wear.

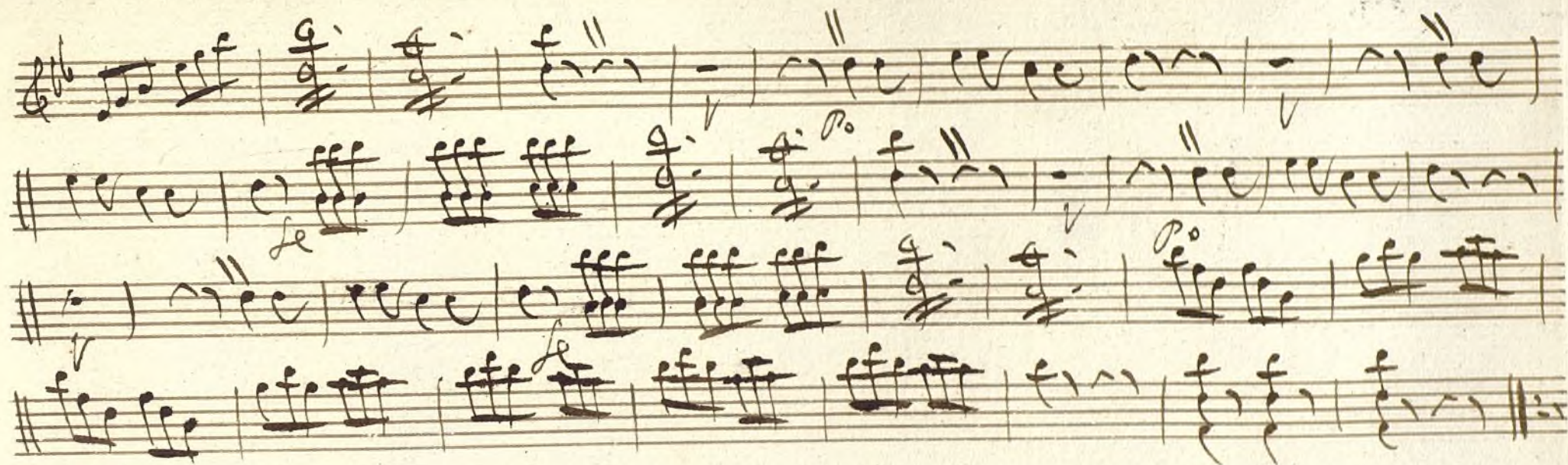
Key markings and features include:

- Minuet Andte**: Marked in 3/4 time, starting with a treble clef and a key signature of one sharp (F#).
- Parola**: A section marked with a treble clef and a key signature of one sharp (F#).
- Dynamic markings**: *ppmo* (pianissimo) and *vor* (forte).
- Rehearsal marks**: Double bar lines with repeat signs and first/second endings.
- Tempo/Character**: *Andte* (Andante).

final *Allegro* & 2/4

The musical score is written on ten staves. It begins with the word "final" and the tempo marking "Allegro" followed by a 2/4 time signature. The notation is in a single system, with various rhythmic values and accidentals. Dynamic markings include "p", "f", and "pp". The word "Volte" is written at the bottom right of the page.





Violin Primero

Mus 138-3

Tonadilla a tres; Al fin todo se sabe;

Allegretto.

Parola y al segno; y Parola.

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

Handwritten musical score for *Allegretto* in Bb major, $\frac{2}{4}$ time. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a $\frac{2}{4}$ time signature. The music is written in a cursive hand. Dynamics include *vol* (forte) and *p* (piano). The piece concludes with a double bar line.

Allegretto B $\frac{3}{4}$

Handwritten musical score for *Allegretto* in B major, $\frac{3}{4}$ time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (B major), and a $\frac{3}{4}$ time signature. The music is written in a cursive hand. Dynamics include *vol* (forte) and *p* (piano). The piece concludes with a double bar line.

Handwritten musical score for a Minuet. The first system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The music features various note values, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) is present in the second staff. The system concludes with a double bar line and the word 'Parola.' written in a cursive hand.

Minue Andante.

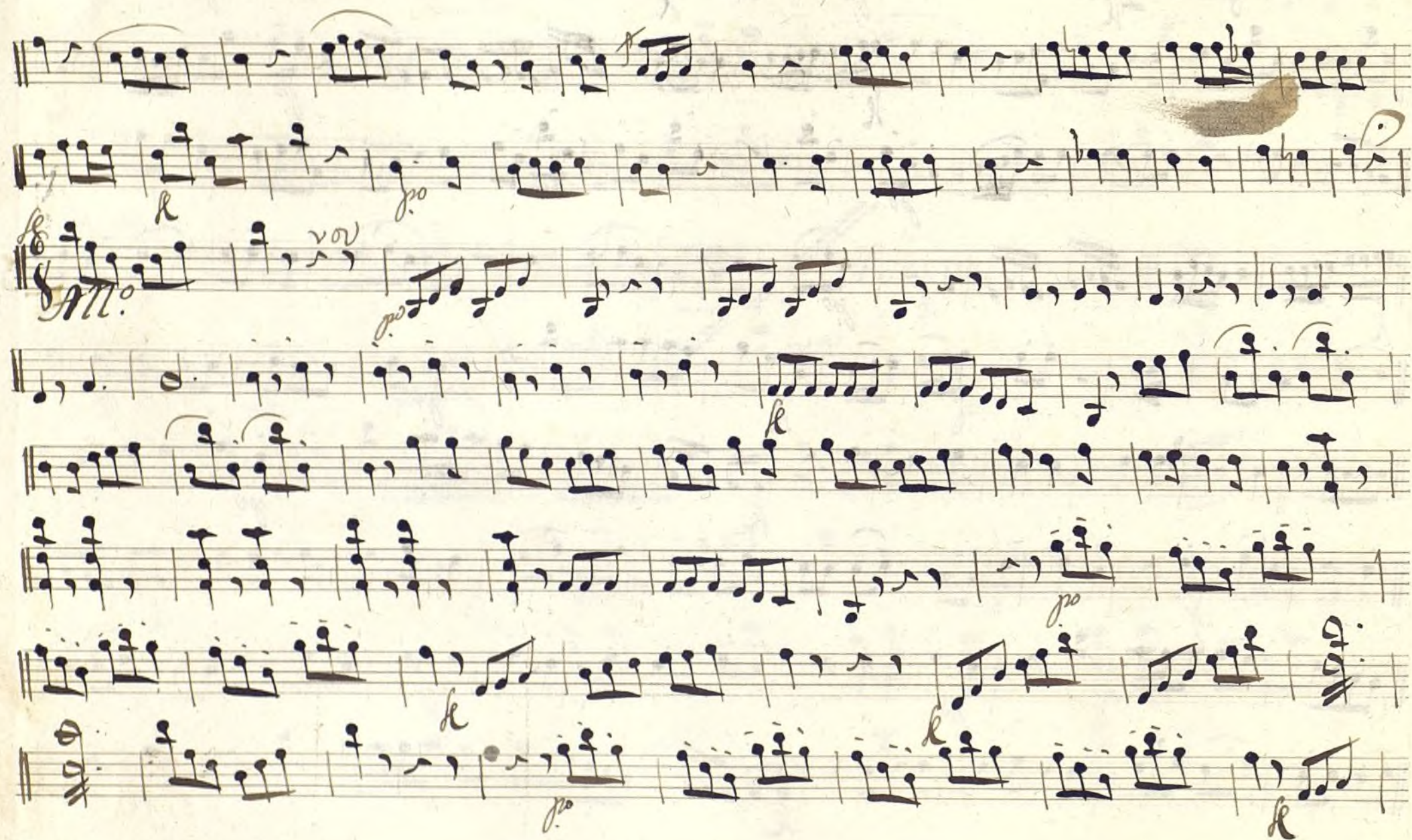
Handwritten musical score for a Minuet, continuing from the previous system. The first staff of this system is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The music continues with various note values and rests. A dynamic marking 'p' (piano) is present in the second staff. The system concludes with a double bar line and the word 'Parola.' written in a cursive hand.

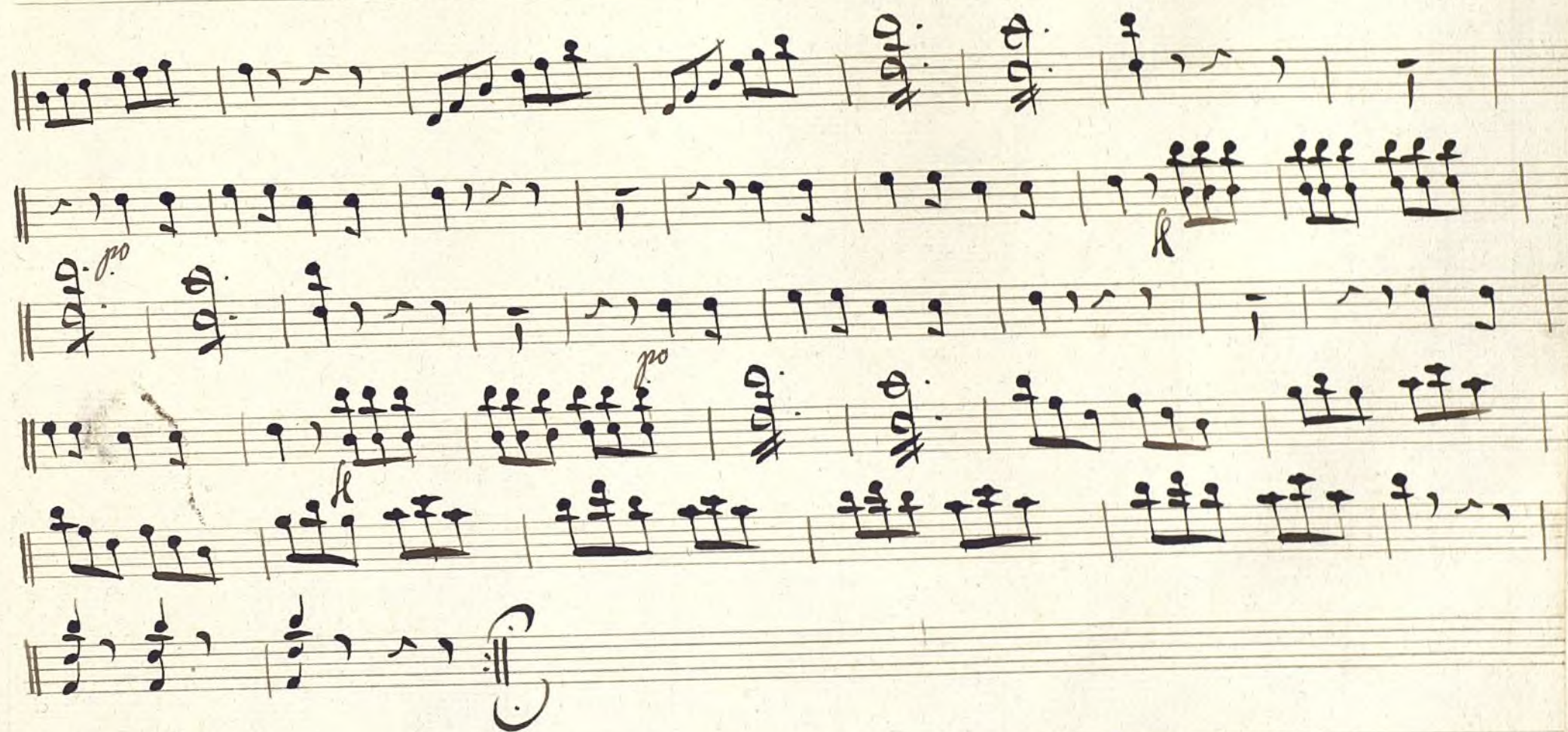
final.

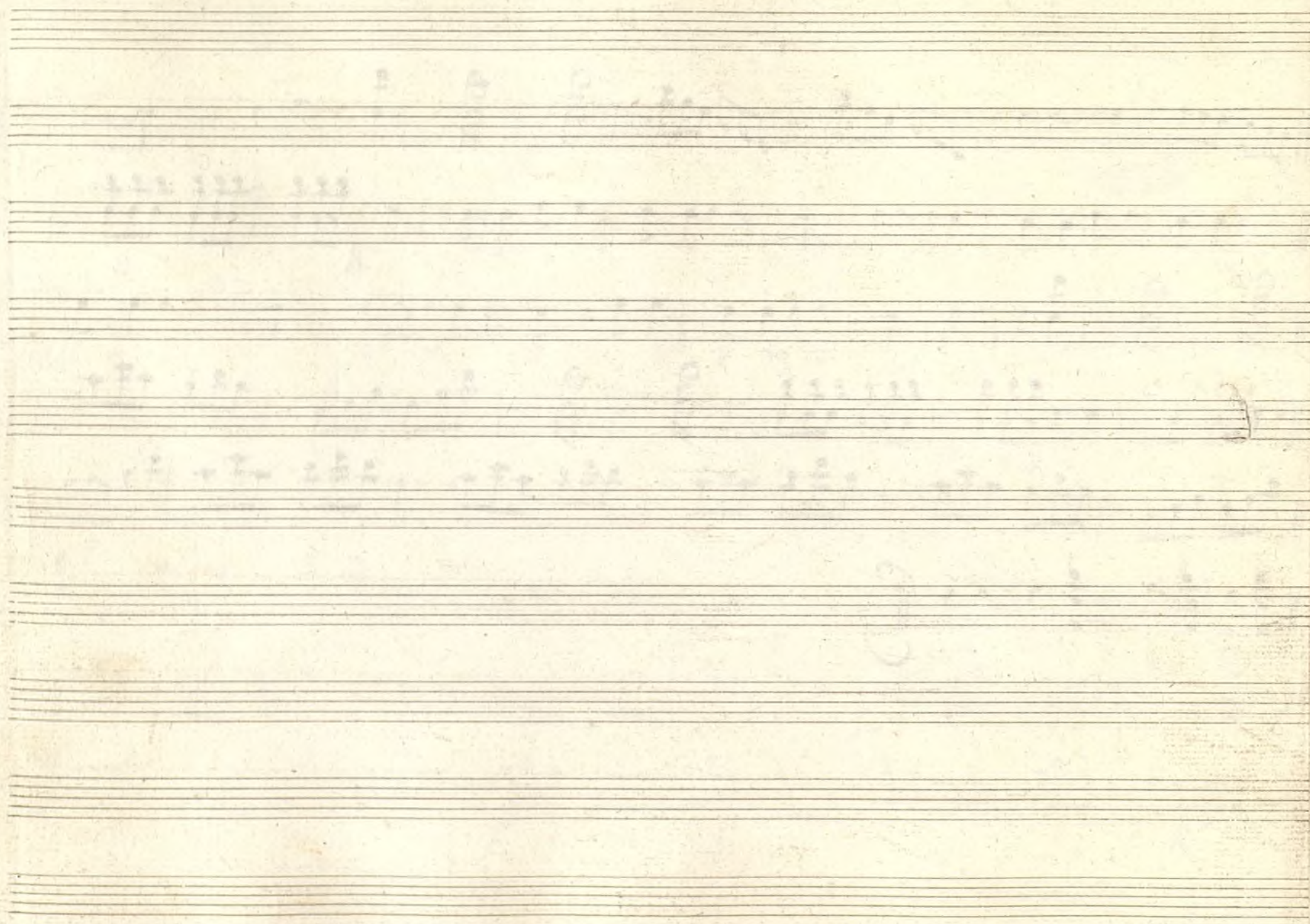
Allegro

4/4

A handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp*, *f*, and *ppp*. The music is written in a single system across the staves. The final staff ends with the notation *v.s.*







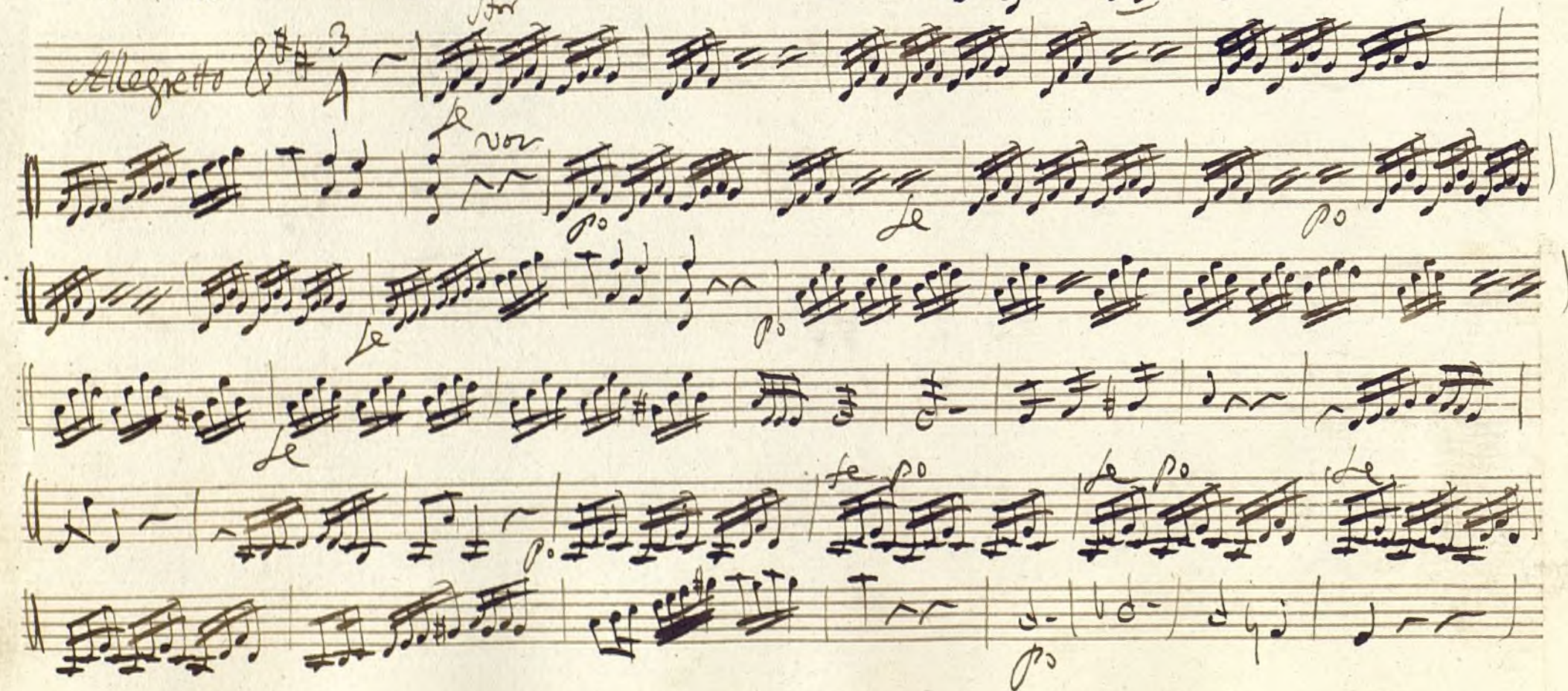
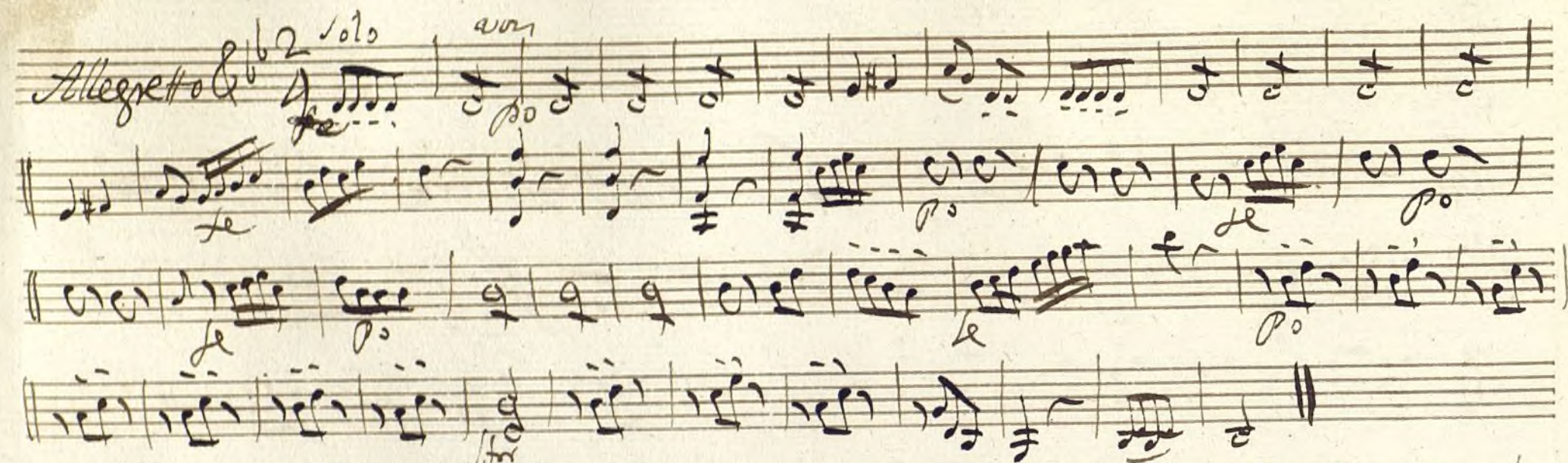
Violin Segundo

Mus 138-3

Conadilla a bes; Al fin todo es a bes;

Allegretto 2/4

Parola y al Segno: y Parola



Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as *ff* and *sf*. The second and third staves continue the musical piece with dense, rapid passages of notes.

|| *Parola*

Handwritten musical notation on three staves. The first staff is marked *Minue Andte* and features a 3/4 time signature. It includes a *no* marking above a note and a *13* marking below a measure. The second and third staves continue the piece. The third staff concludes with the word *Parola*.

Depacio & $\frac{3}{4}$ *Piano todo* *no*

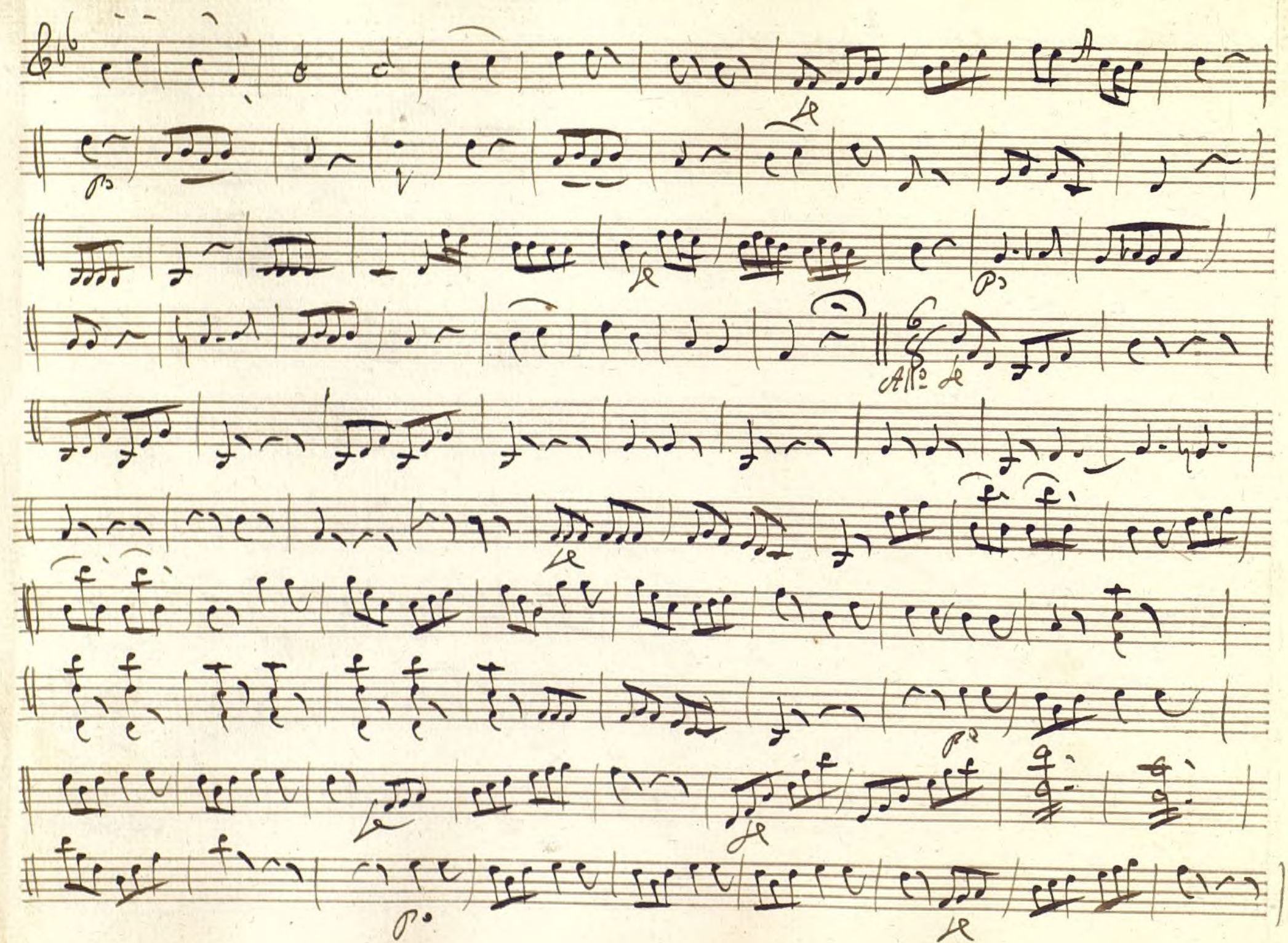
Allegro *no*

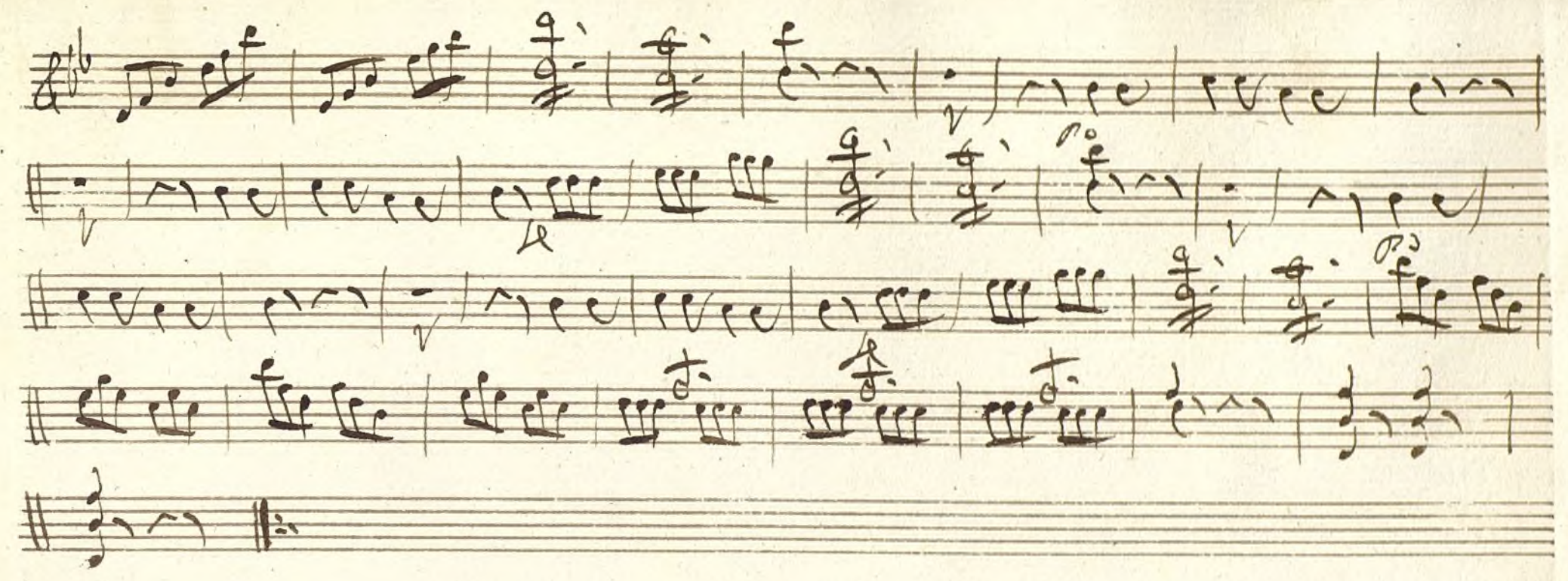
Allegretto & $\frac{3}{8}$ *no*

Allegro *no*

final *Allegro* $\text{G}^{\flat} \text{2/4}$

Handwritten musical score for a final section, marked *Allegro* in $\text{G}^{\flat} \text{2/4}$ time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the word *Volte* written below the final staff.







violin 2^o

tonadilla a tres; Al fin todo se sabe;

Mus 138-3

Allegretto.

Parola y al segno; y Parola.

Allegretto $\text{H}\flat$ $\frac{2}{4}$ *solo* *va*

Allegretto H $\frac{3}{4}$

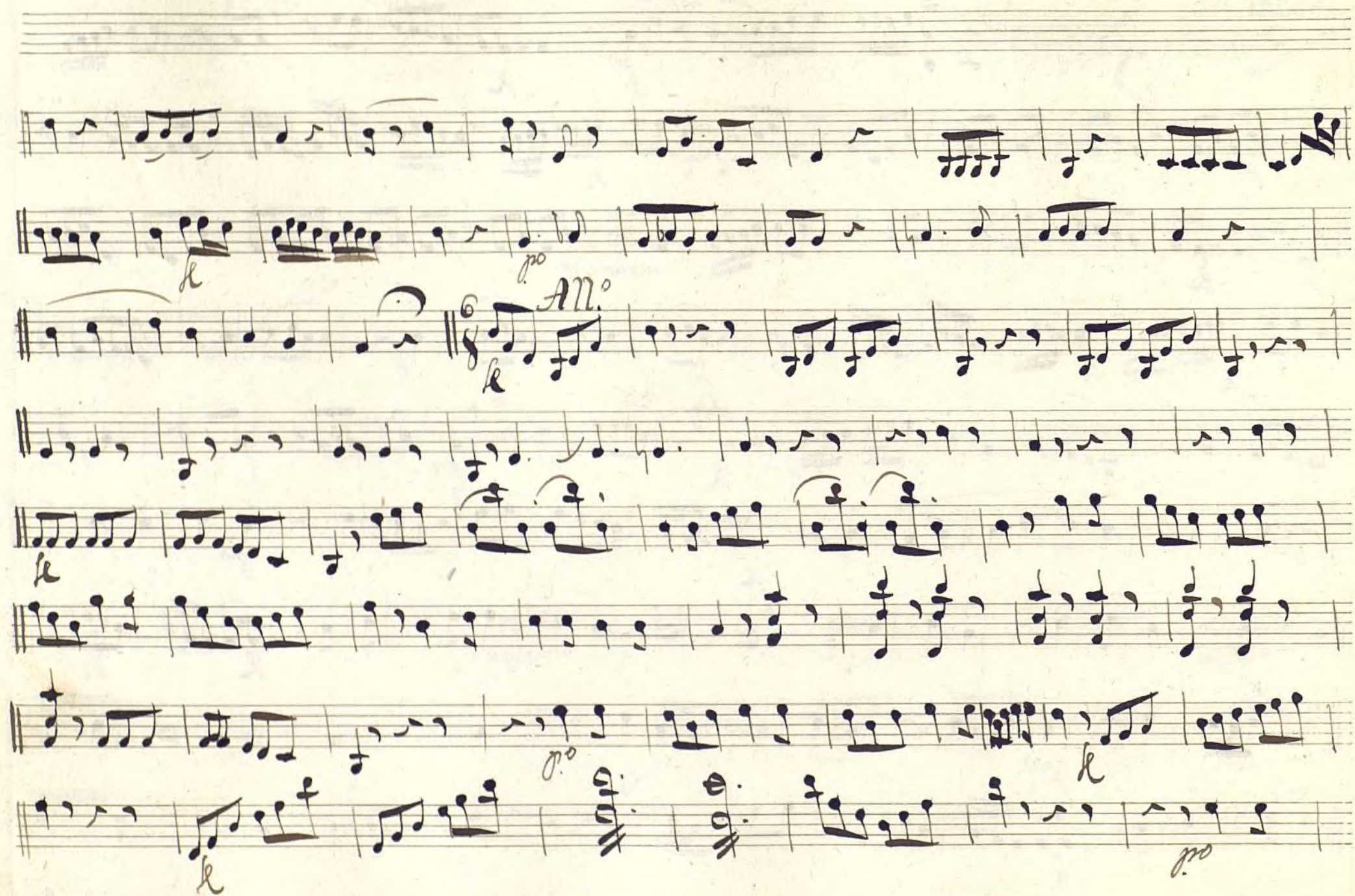
Handwritten musical score on page 2, featuring multiple staves with notes, rests, and dynamic markings like *p* and *f*. The score includes a section titled *Minue Andante* and ends with *Parola.*

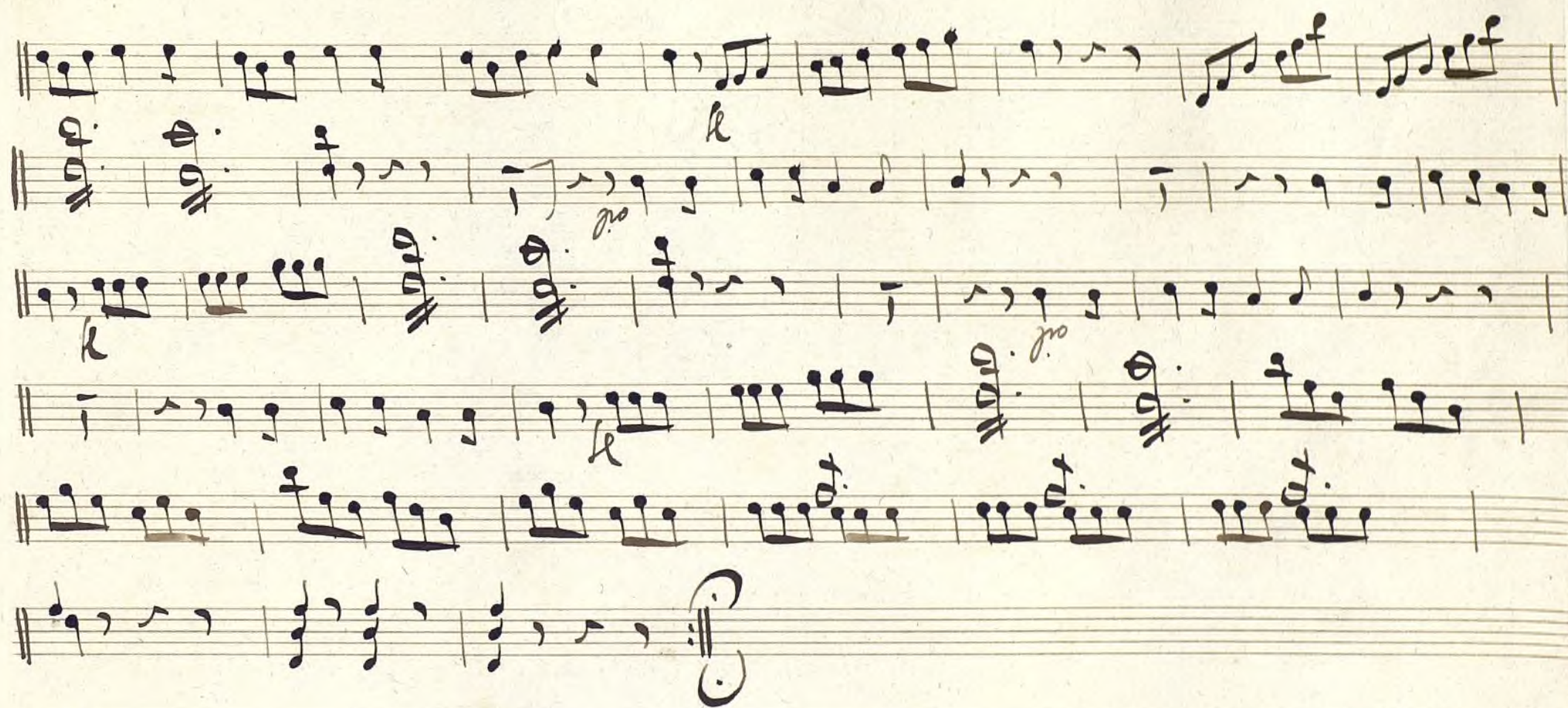
Despacio 
Allegro 
Allegro 
Allegro 
Allegro 
Allegro 
Allegro 
Allegro 
Allegro

final *Allegro* $\text{B}\flat$ $\frac{2}{4}$

p *f* *v* *p* *f* *p* *f* *p* *f* *p*

v.s.





Ayuntamiento de Madrid

Viola ton.^a a 3. Al fin todo se sabe.

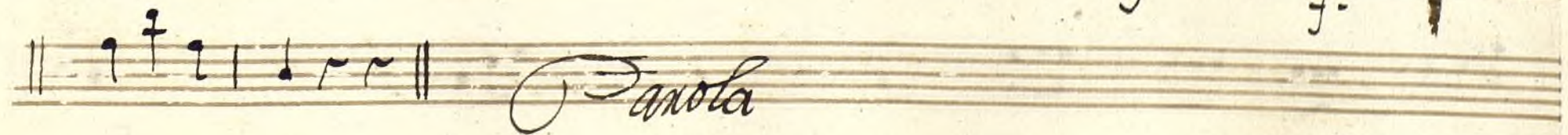
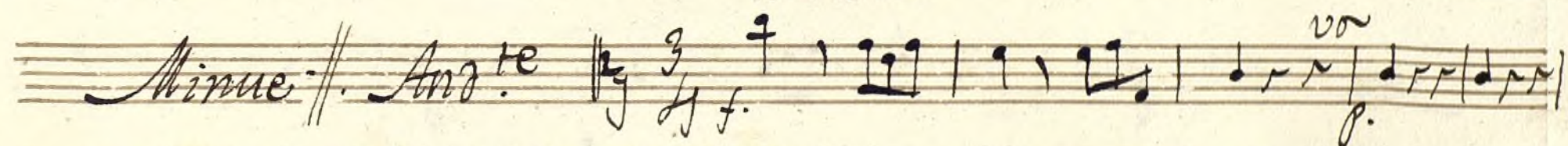
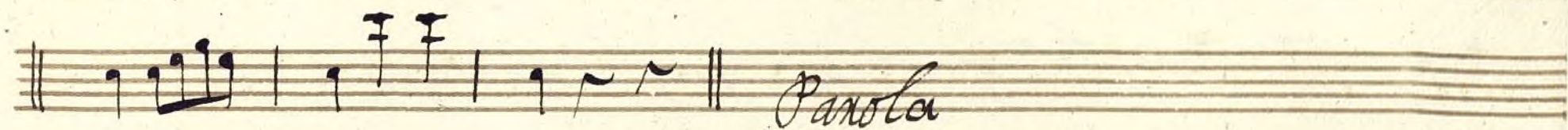
Alleg.^o 

Parola y al segno y Parola

Despacio 2/4 2

All.to 3/4

Ayuntamiento de Madrid



Piano todo.

Despacio

Allegro

Paxola

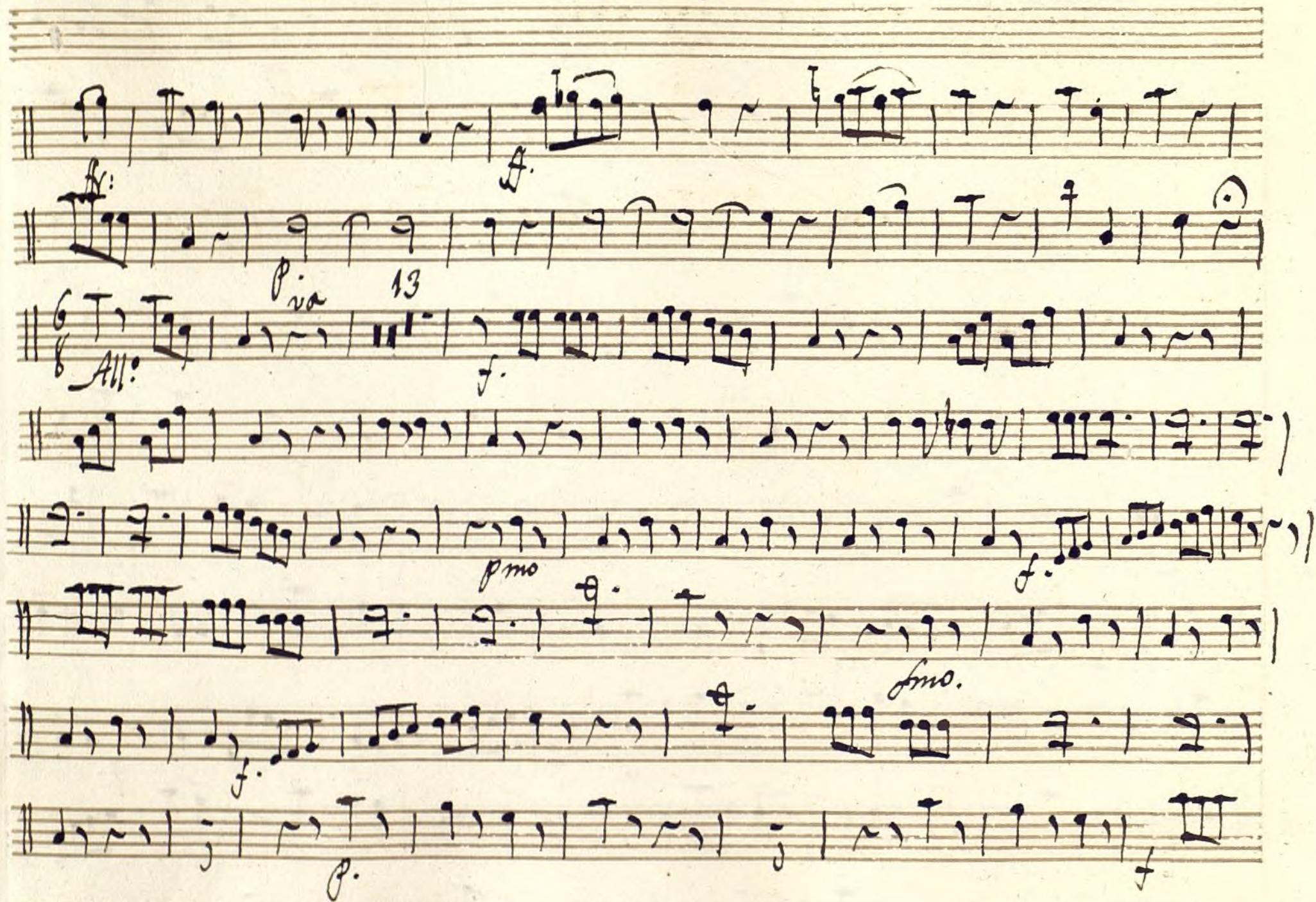
Al

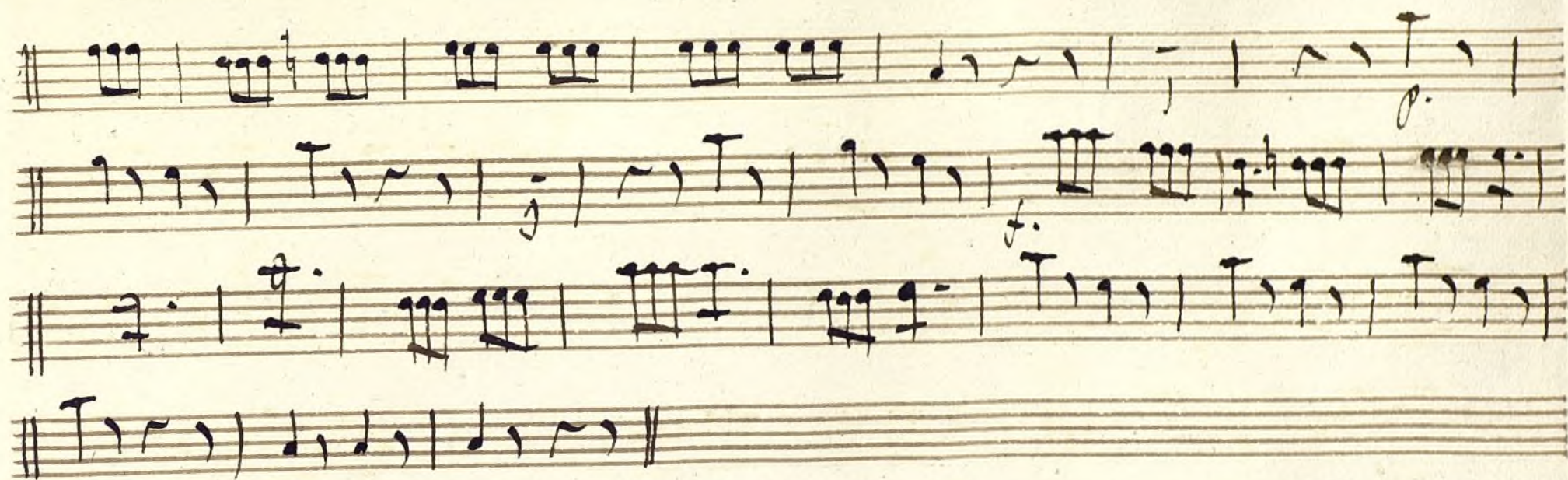
Allegro

Panola

Final // *All.^o* $\frac{2}{4}$ *f.* *va*

The musical score is written on ten staves. The first staff begins with the word "Final" followed by a double bar line and repeat dots, then "All.^o" and a 2/4 time signature. The music is in a key with one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings: "f." (forte) appears on the first, third, fifth, seventh, and ninth staves; "p." (piano) appears on the second, fourth, sixth, eighth, and tenth staves. A "va" (viva) marking is present above the first staff. The piece ends with a double bar line and repeat dots on the tenth staff.





Ayuntamiento de Madrid

Oboe Primero

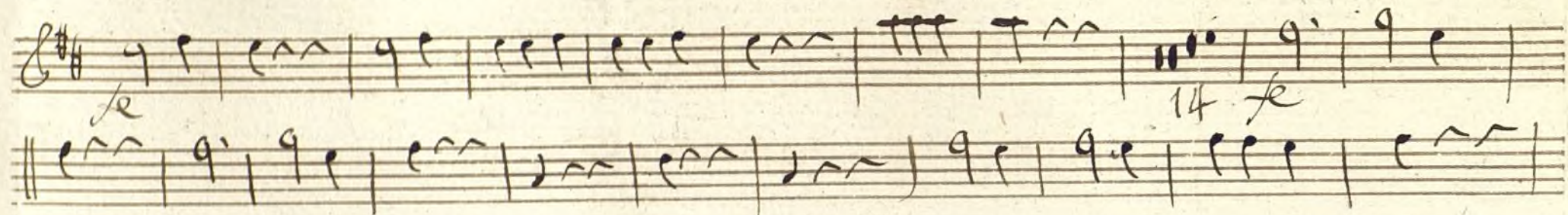
Mus 138-3

Conadilla a tres, Affin todo se sabe;

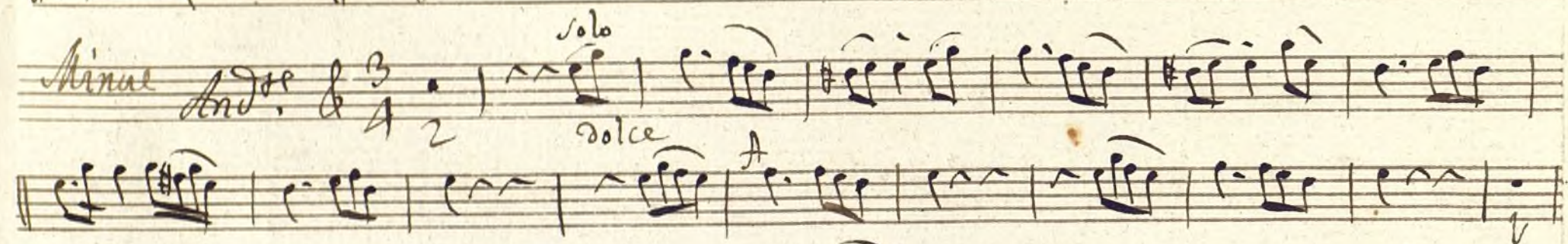
Allegretto $\text{G}^{\flat} \text{A}^{\flat} \frac{2}{4}$

Parola *Allegretto* $\text{G}^{\flat} \text{A}^{\flat} \frac{2}{4}$ *faze* //

Allegretto $\text{G}^{\flat} \text{A}^{\flat} \frac{2}{4}$



Parola



Parola

Despacio Lazo // Allegretto 3/8 Lazo // Parola

final *Allegro* $\text{G}\flat$ $\frac{2}{4}$

le 13 13 15 10 13 17 10

All. *le* 14 *le* 13 *le* 10 *le*

Ayuntamiento de Madrid

Oboe Segundo

Mus 138-3

Conadilla a tres, Al fin todo se sabe;

~~Allegretto~~

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

Non

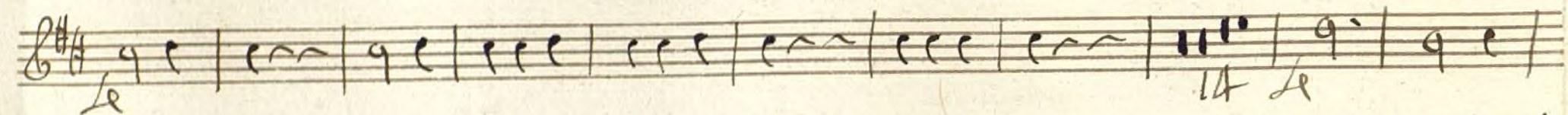
Solo

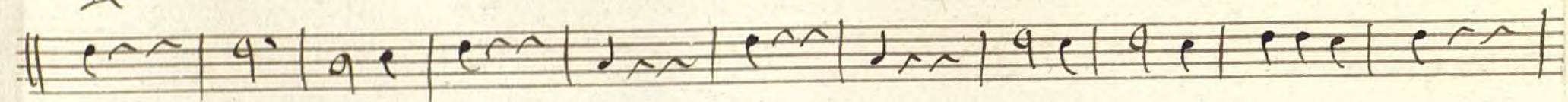
Parola / $2/4$ Allegretto tace //

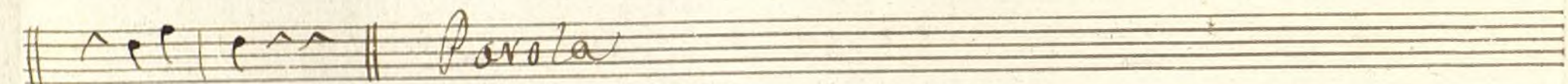
Allegretto $\text{G}^{\sharp} \text{ } 3/4$

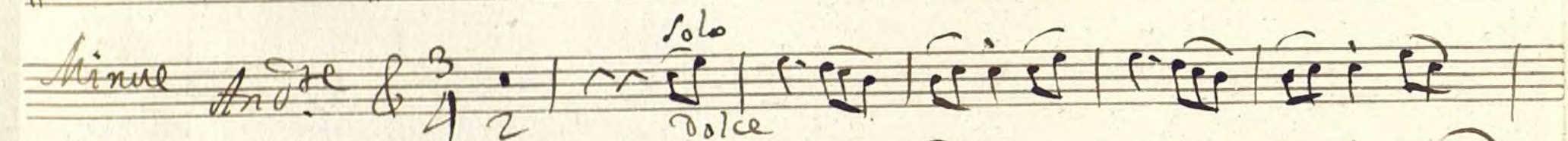
Non

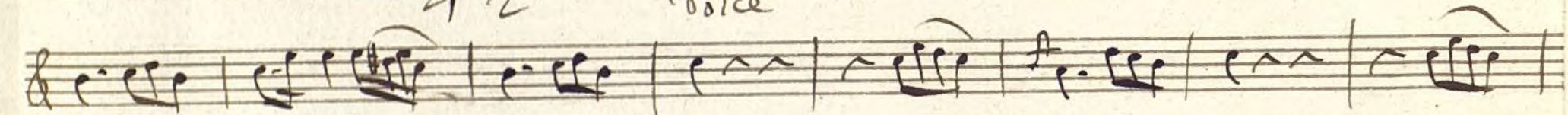
Solo

Le  14 *Le*

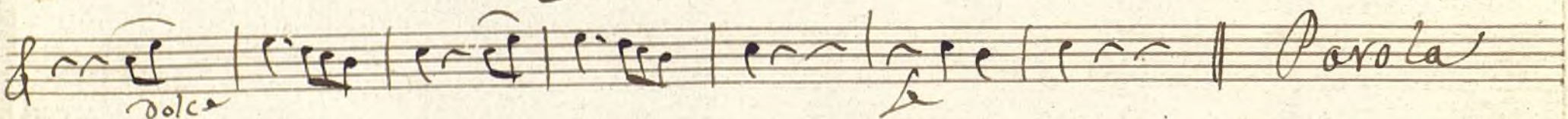


 *Parola*

Minue Andte  *Solo*
dolce





 *Parola*
dolce

De spacio fare // Allegretto fare // Parola

final *Allegro* $\text{G}\flat\flat\frac{2}{4}$

Handwritten musical score for a final section in G major, 2/4 time, marked Allegro. The score consists of ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-5) and articulations (accents, slurs) are indicated throughout. The piece concludes with a double bar line on the tenth staff.

Ayuntamiento de Madrid

Clarinete

Mus 138-3¹

Conadilla a 3. *Al fin todo se sabe;*

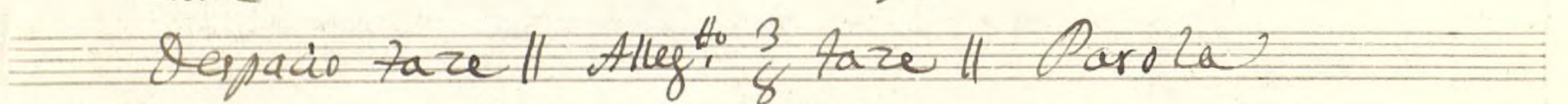
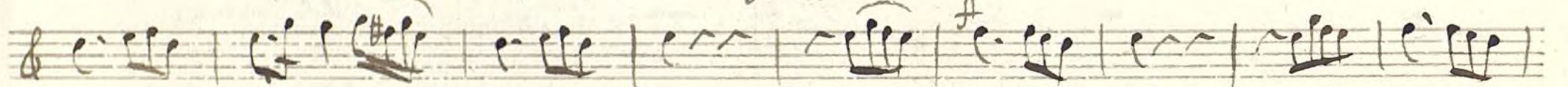
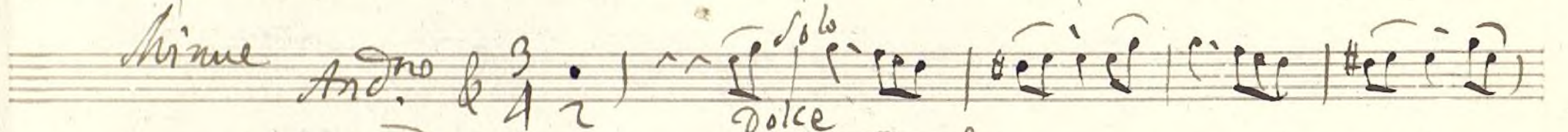
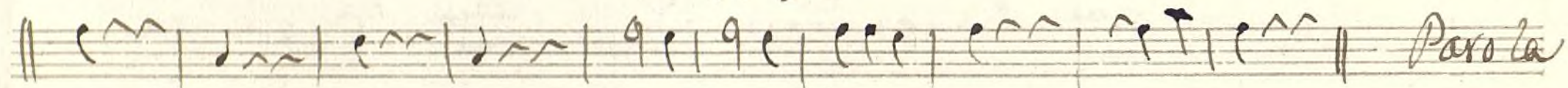
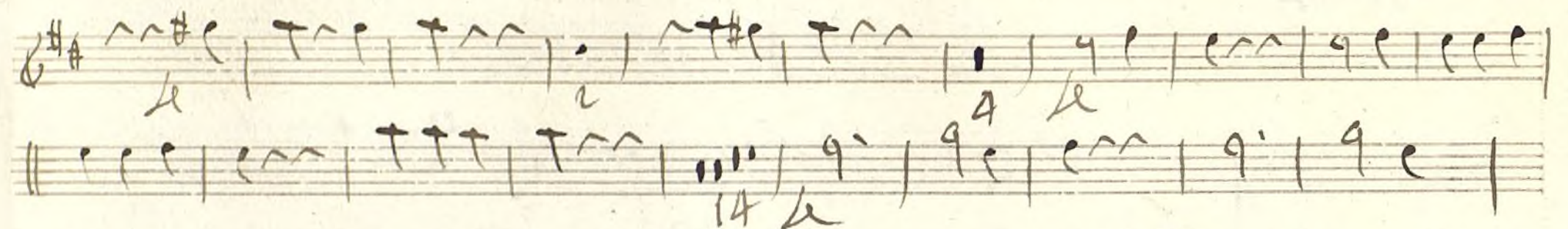
Allegretto $\text{G}^{\flat} \frac{2}{4}$

Parola y al segno;

$\frac{2}{4}$ *Allegretto Tare*

Allegretto $\text{G}^{\flat} \frac{3}{4}$

Volh



Handwritten musical score for a piano piece, titled "Final Allegro". The score is written on ten staves. The key signature is one flat (B-flat) and the time signature is 2/4. The piece concludes with a double bar line and repeat dots. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ff*.

Ayuntamiento de Madrid

Trompa Primera

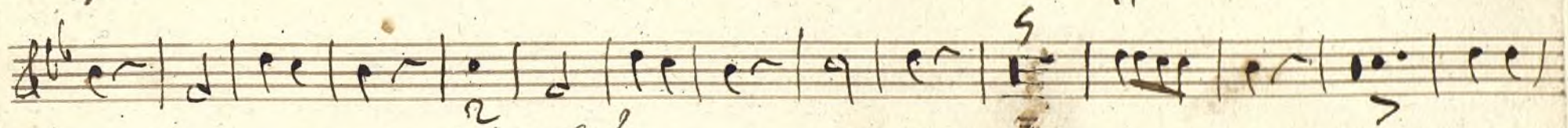
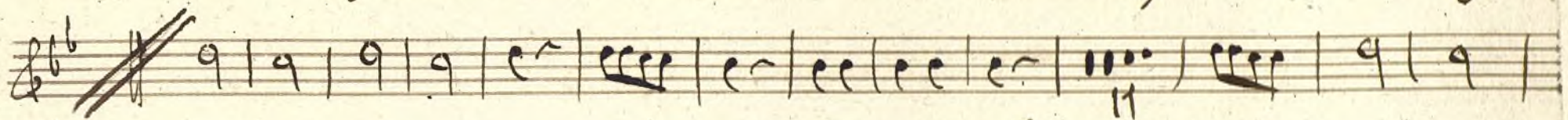
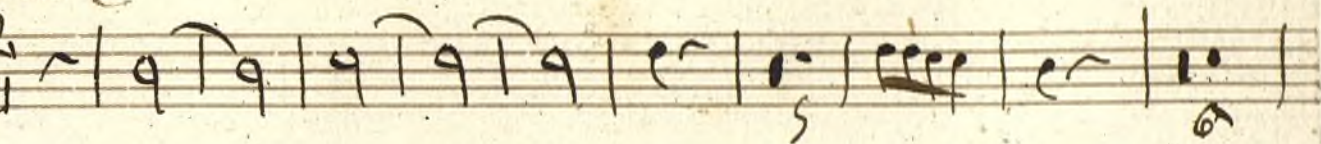
Mus 138-3

Conadilla à tres; Al fin todo se sabe

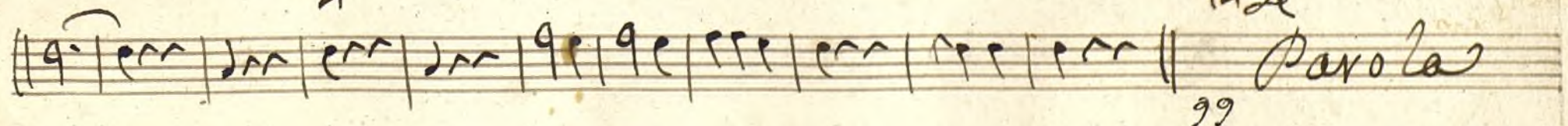
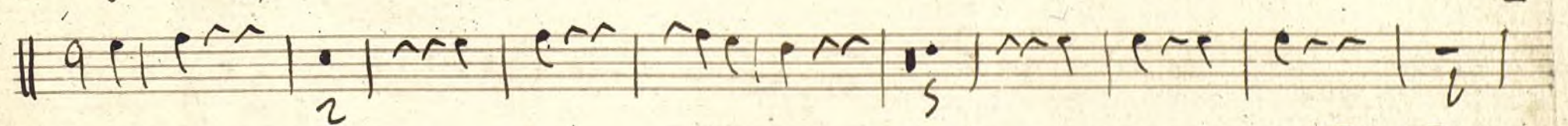
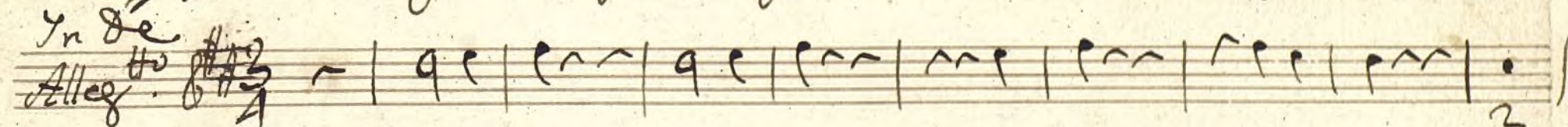
In B. f. Anestomine

Alleg

$\frac{2}{4}$



Parola y al segno; y Parola $\frac{2}{4}$ *Alleg* $\frac{2}{4}$ *Parola*

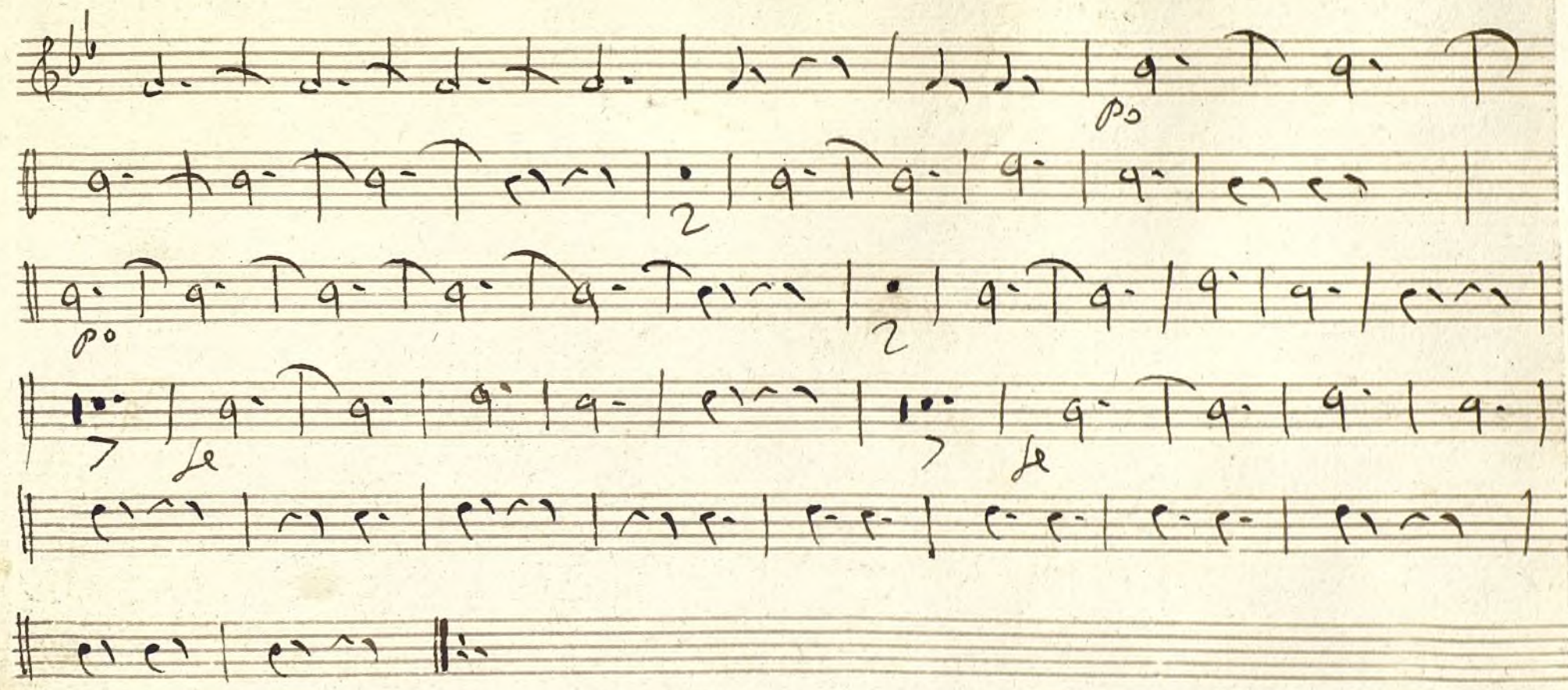


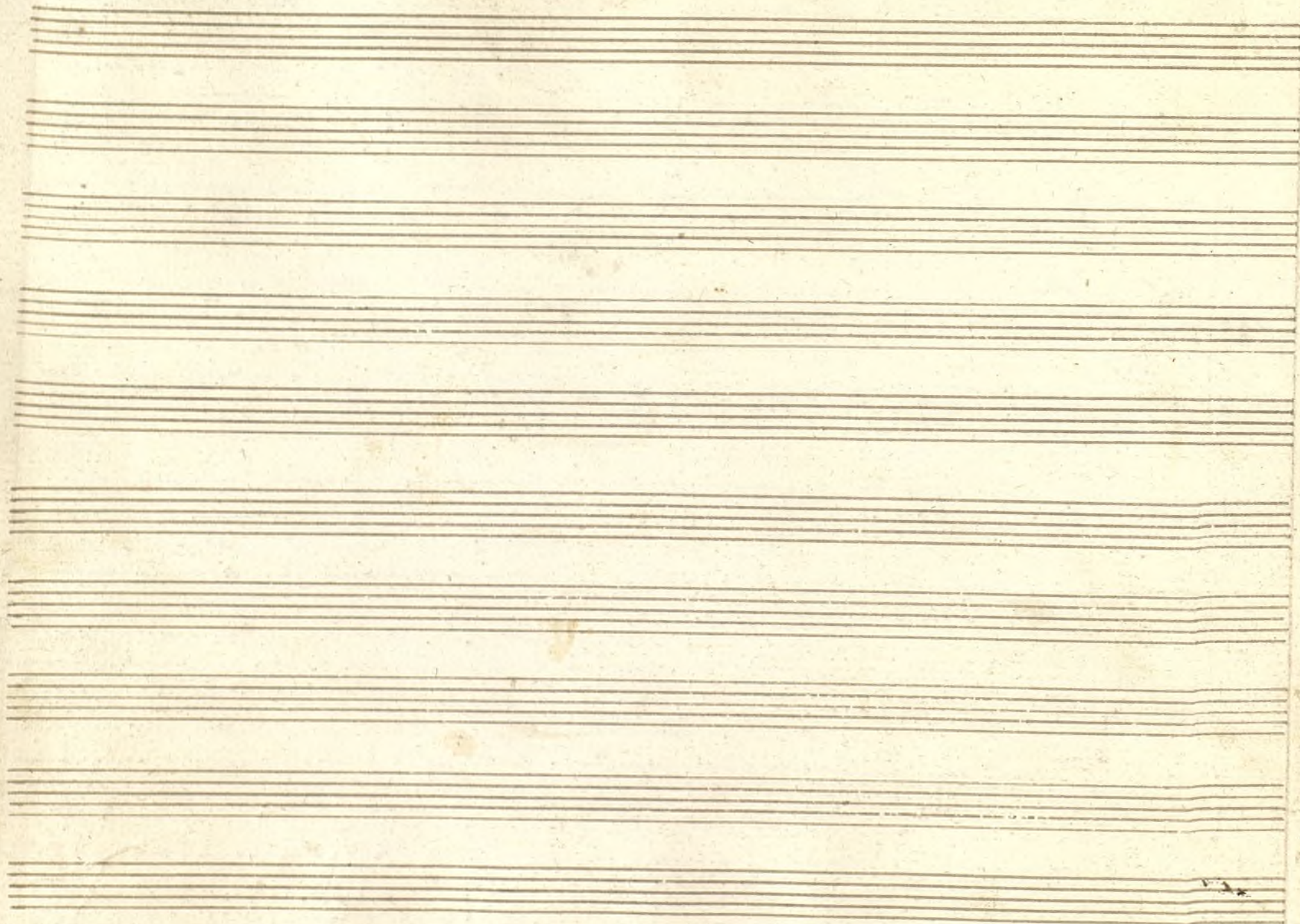
Parola

Handwritten musical score for three staves. The first staff is titled "In Ce Andte" and is in 3/4 time. It contains a melody with notes and rests, including a fermata. The second staff is a piano accompaniment with chords and single notes, including a measure with a "13" marking. The third staff continues the piano accompaniment and ends with the word "Parola".

Depacio tace // $\frac{2}{4}$ Alleg^{ro} tace // Parola
 final *In B. f.*
 Allegro $\frac{2}{4}$

The musical score is written on six staves. The first staff begins with a key signature change to B-flat major (one flat) and a tempo change to Allegro. The music is in 2/4 time. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'In B. f.' and 'All.'. There are also some numerical markings (13, 15, 10, 13, 17, 14) that might be fingerings or measure counts. The score ends with a double bar line and a fermata.





Trompa segunda

Mus 138-3

Conadilla a tres; Al fin todo se sabe;

In B. F.

~~Allegro~~

Allegro

2/4

9

9

9

9

9

9

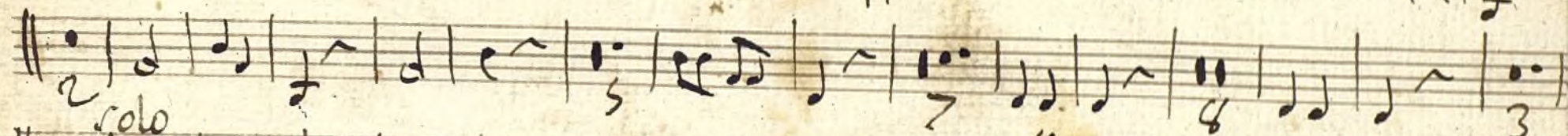
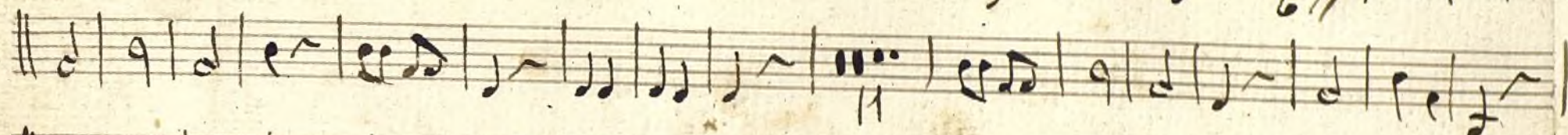
9

9

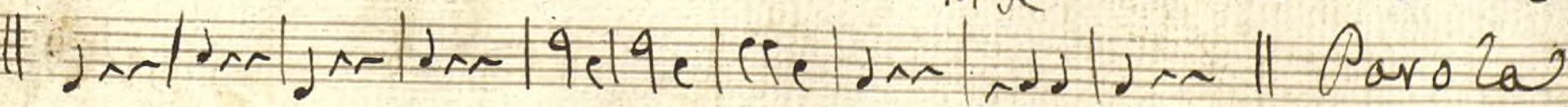
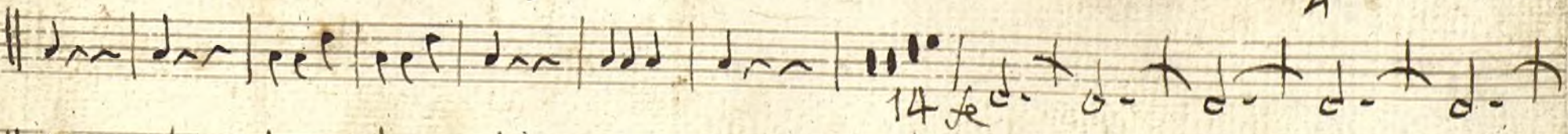
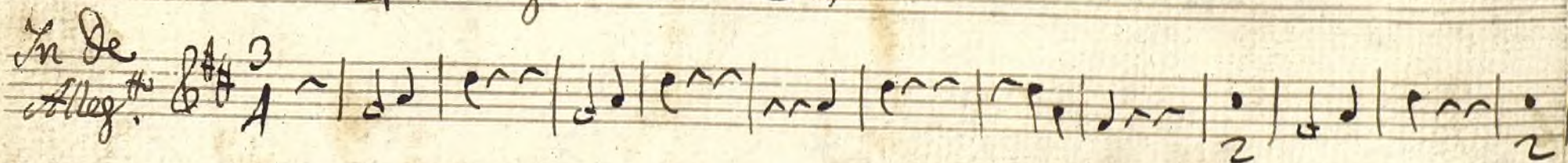
9

9

9



2/4 Allegro Paze //



Ince
Andr. $\frac{3}{4}$ p^o

Parola

Despacio tace $\frac{2}{4}$ Alleg.^{ro} tace $\frac{2}{4}$ Parola

final In B. f. Allegro $\frac{2}{4}$

Parola

Parola

Handwritten musical notation on six staves. The notation includes various rhythmic symbols (vertical strokes, beams, flags) and dynamic markings such as *p* (piano) and *f* (forte). The first staff begins with a treble clef and a key signature of two flats. The notation is dense and appears to be a single melodic line. The second staff through the fifth staff contain more complex rhythmic patterns, including some that look like *2* and *7* below the notes, possibly indicating fingerings or specific rhythmic values. The sixth staff ends with a double bar line and a repeat sign.

Ayuntamiento de Madrid

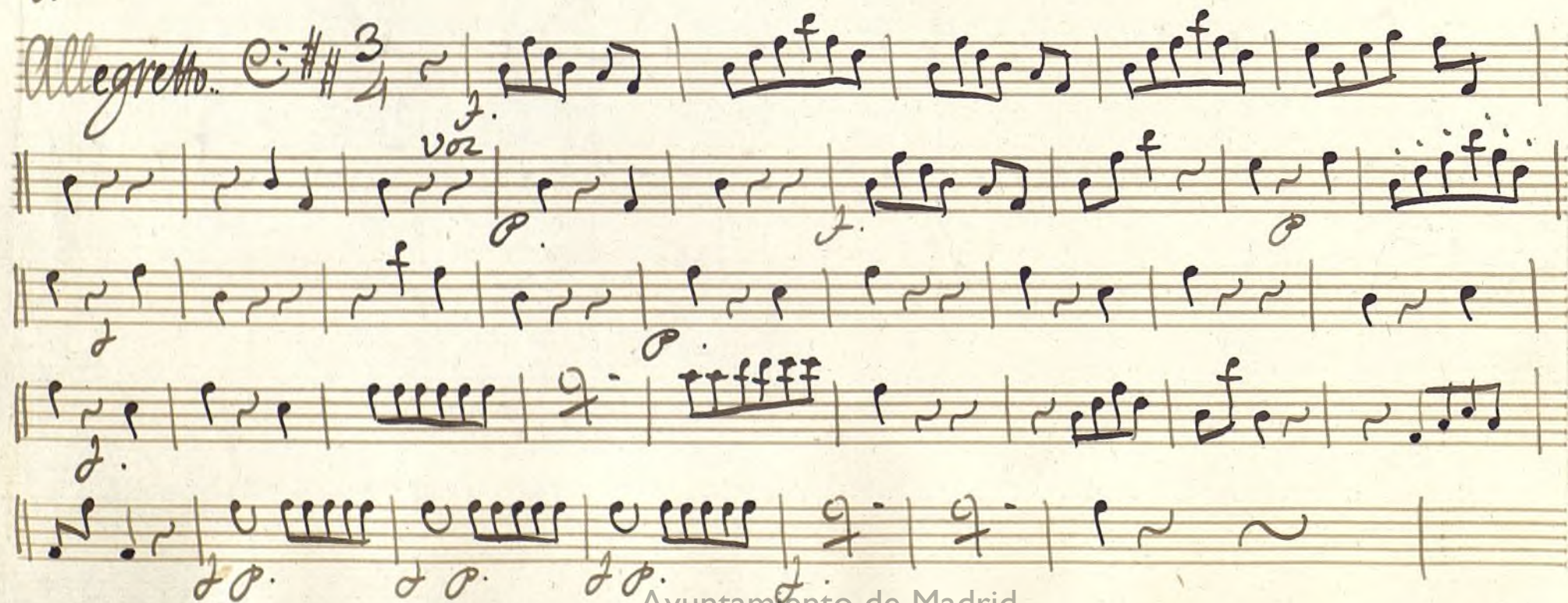
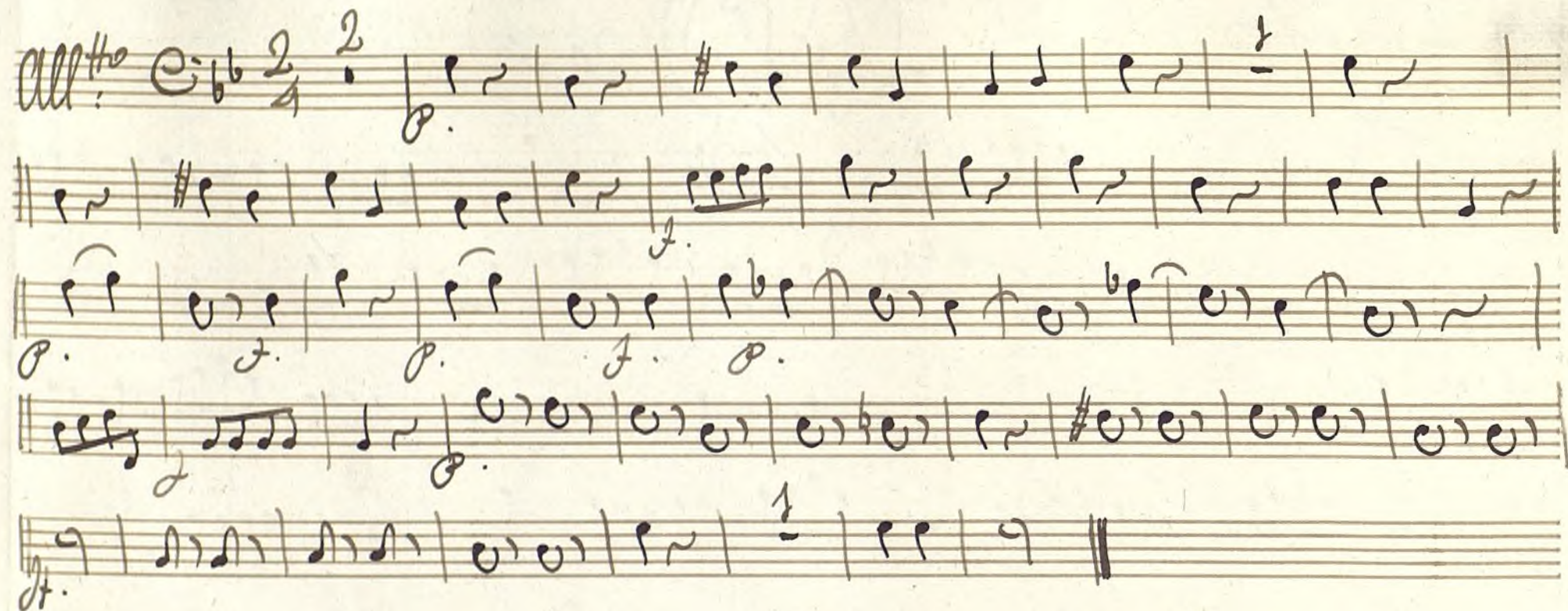
Aggottle. Ton. a tres; al fin todo se sabe;

Mus 138-3¹

all. #0 2/4

2. 5. 1. 2. 5. 2. 1. 2. 1.

*Parola y al Segno,
y Parola..*



Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The fourth staff concludes with the word *Parola..* written in a cursive hand.

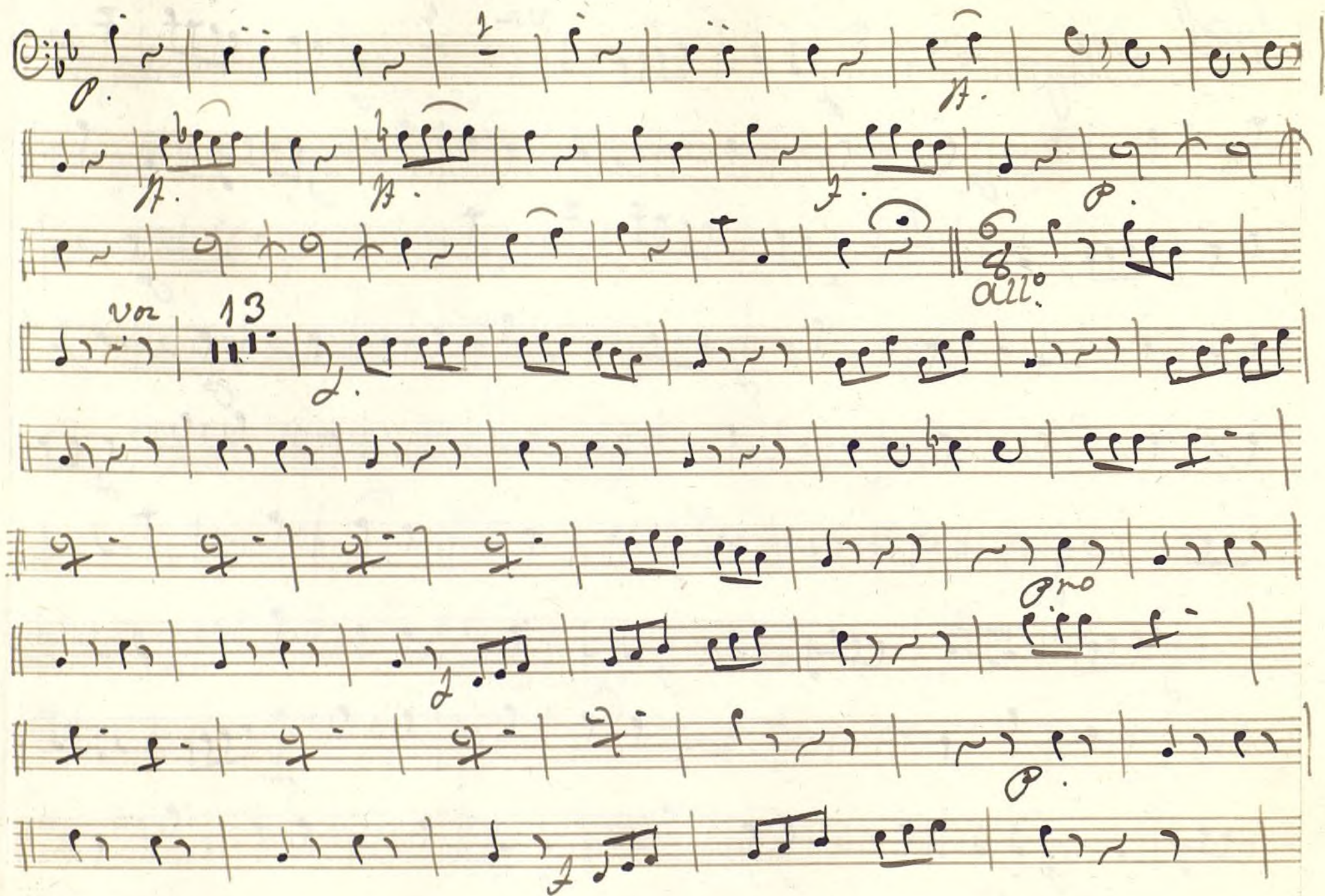
Handwritten musical notation on four staves. The first staff is marked *Min. And.* (Minimo Andante) and features a 3/2 time signature. The notation includes notes, rests, and dynamic markings like *f* and *ff*. The fourth staff ends with the word *Parola.* written in a cursive hand.

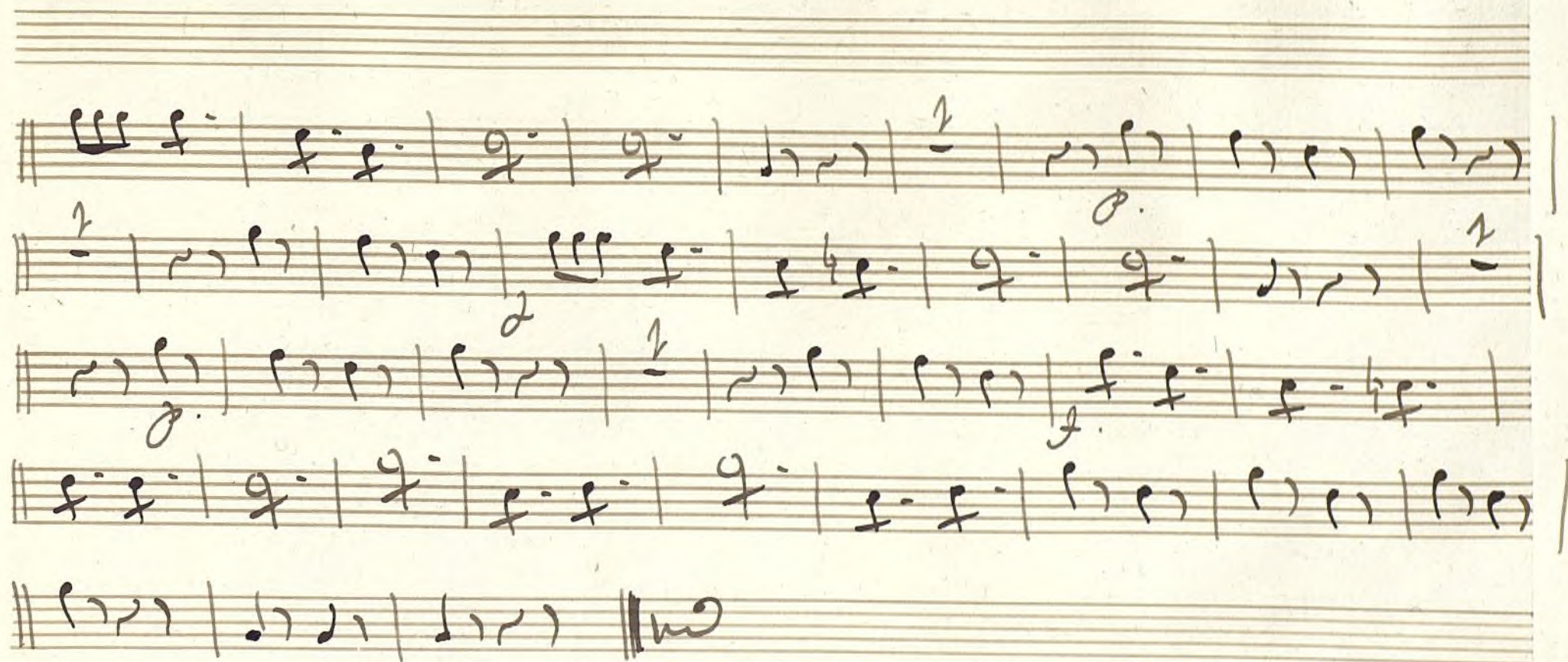
Handwritten musical score for two pieces. The first piece, 'Despacio', is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line (marked 'voz') and a piano line (marked 'p. to do'). The second piece, 'Allegretto', is in 3/8 time with a key signature of one sharp (F#). It also features a vocal line (marked 'voz') and a piano line (marked 'p.'). Both pieces include a 'Parola...' section. The notation is in a cursive, handwritten style.

Final. Allegro. E: 2/4

Voz

Voz





Ayuntamiento de Madrid

Contrabajo:

Mus 138-3

Conadilla a bes; Al fin todo se sabe;

~~Allegretto~~

Allegretto

Handwritten musical score for Contrabajo (Double Bass) in 2/4 time. The score is written on ten staves. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *le*, *no*, *po*, *se*, and *pro*. There are also markings for fingerings (e.g., 2, 5) and articulation (e.g., accents). A double bar line with a sharp sign indicates a key signature change to C major. The piece concludes with the instruction "Parola y al segno, y Parola".

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

Handwritten musical score for *Allegretto* in $\text{C}=\text{b}$ $\frac{2}{4}$. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff has a 'p' dynamic marking. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The piece ends with a double bar line.

Allegretto $\text{C}=\text{b}$ $\frac{3}{4}$

Handwritten musical score for *Allegretto* in $\text{C}=\text{b}$ $\frac{3}{4}$. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff has a 'p' dynamic marking. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The piece ends with a double bar line.

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *le*. The fourth staff concludes with the word *Parola*.

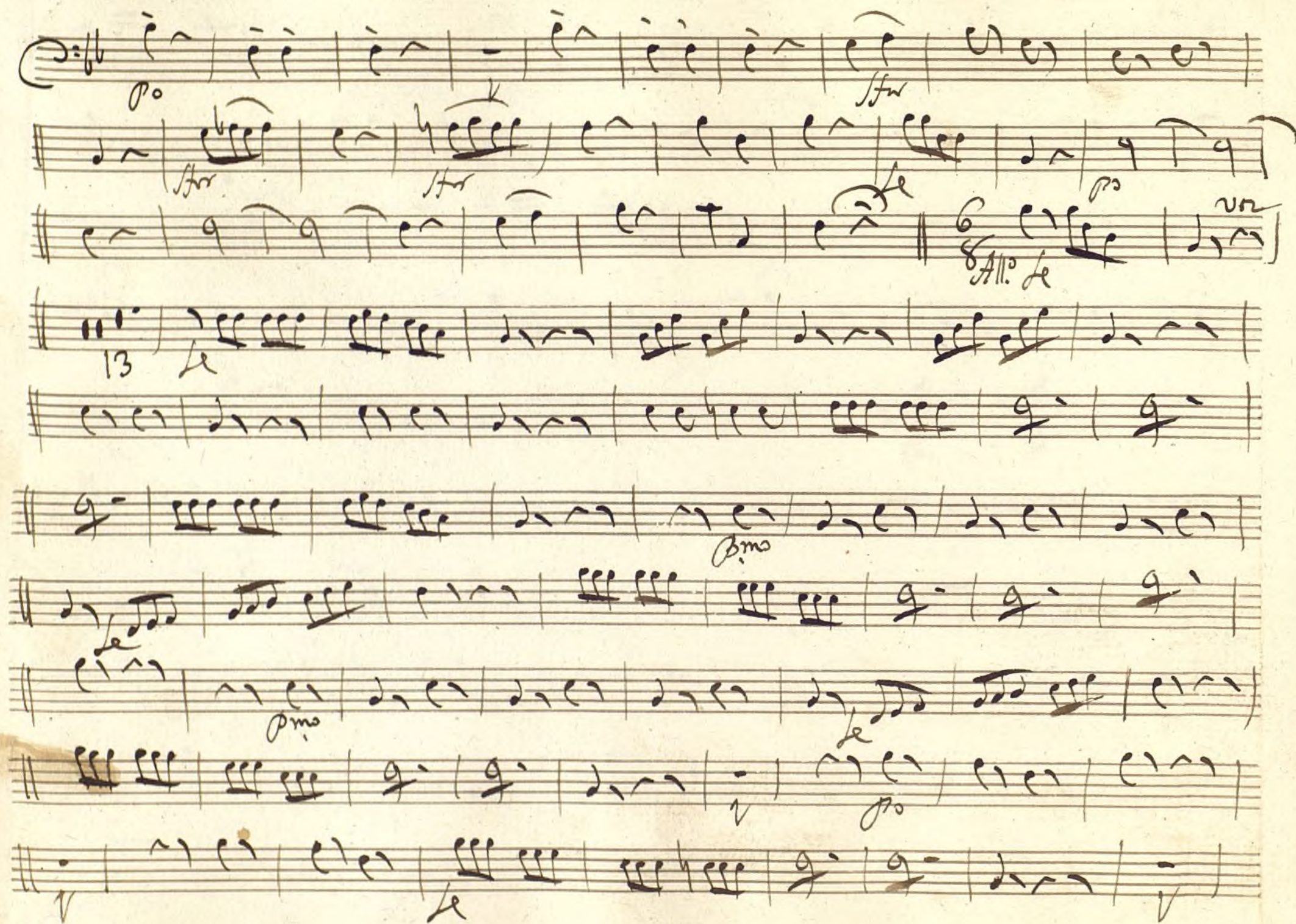
Handwritten musical score on four staves. The first staff begins with the tempo marking *Minuete Andte* and the time signature $\text{C} = \frac{3}{4}$. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *vor*, and *le*. The fourth staff concludes with the word *Parola*.

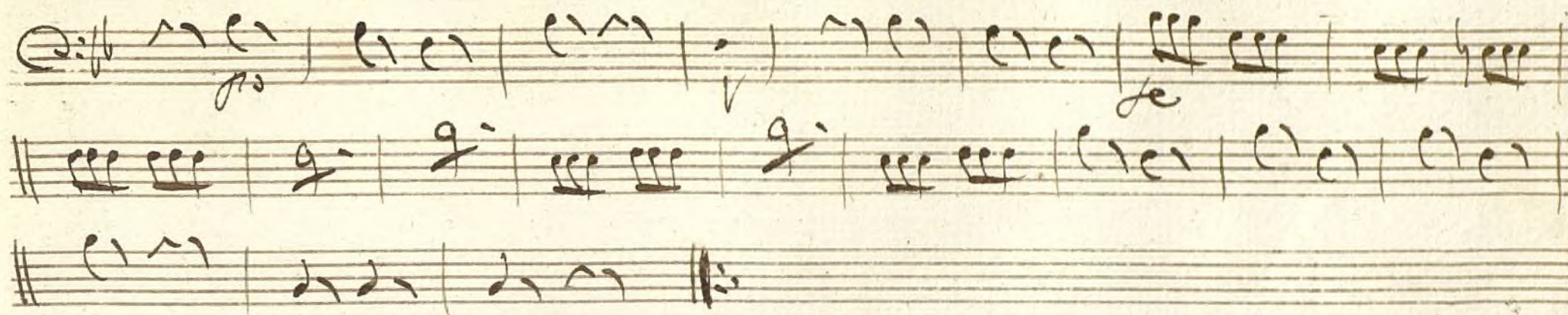
Parola

Adespacio $\text{C} = \text{4/4}$ *Piano tutto* ~~no~~
~~Allegro~~ $\text{C} = \text{3/4}$ *Parola*
~~Allegretto~~ $\text{C} = \text{3/4}$ *Parola*
~~Allegro~~ $\text{C} = \text{3/4}$ *Parola*

final Allegro $\text{C} \flat \flat \frac{2}{4}$

The musical score is written on ten staves. It begins with the word 'final' and the tempo marking 'Allegro' in 2/4 time. The key signature has two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with the word 'Volsi' written at the bottom right of the final staff.





Ayuntamiento de Madrid

Contrabajo Dupli.^{do}

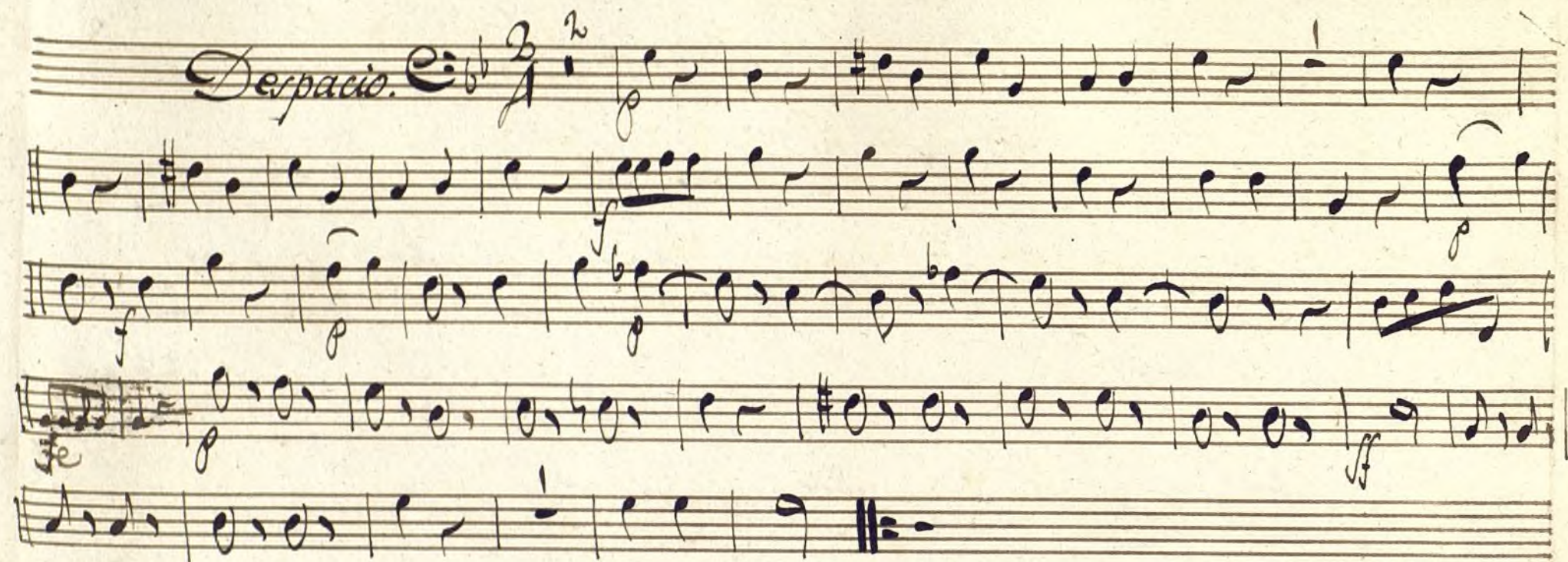
+

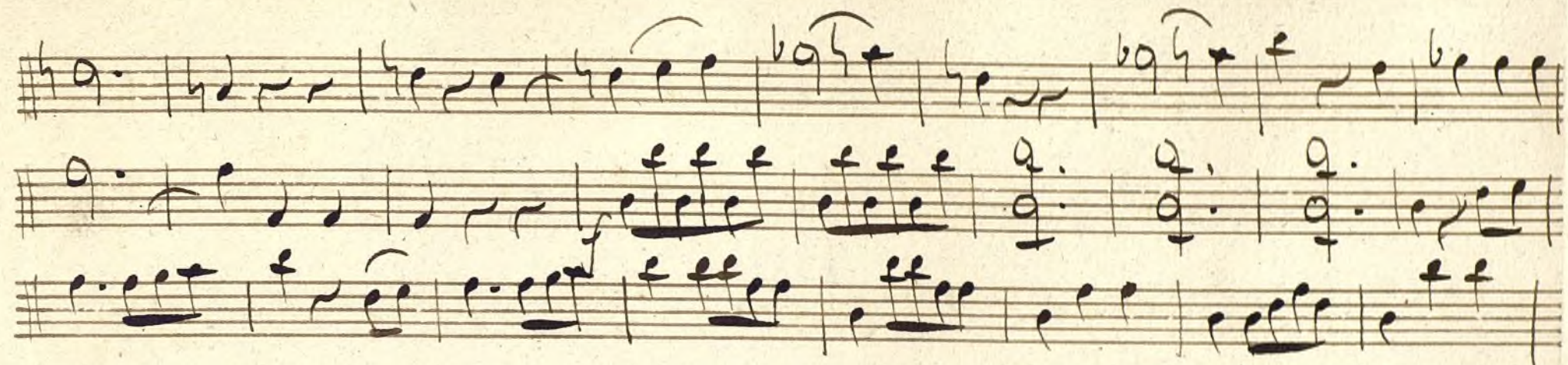
Mus 138-3

Conadilla a tres; Al fin todo se sabe;

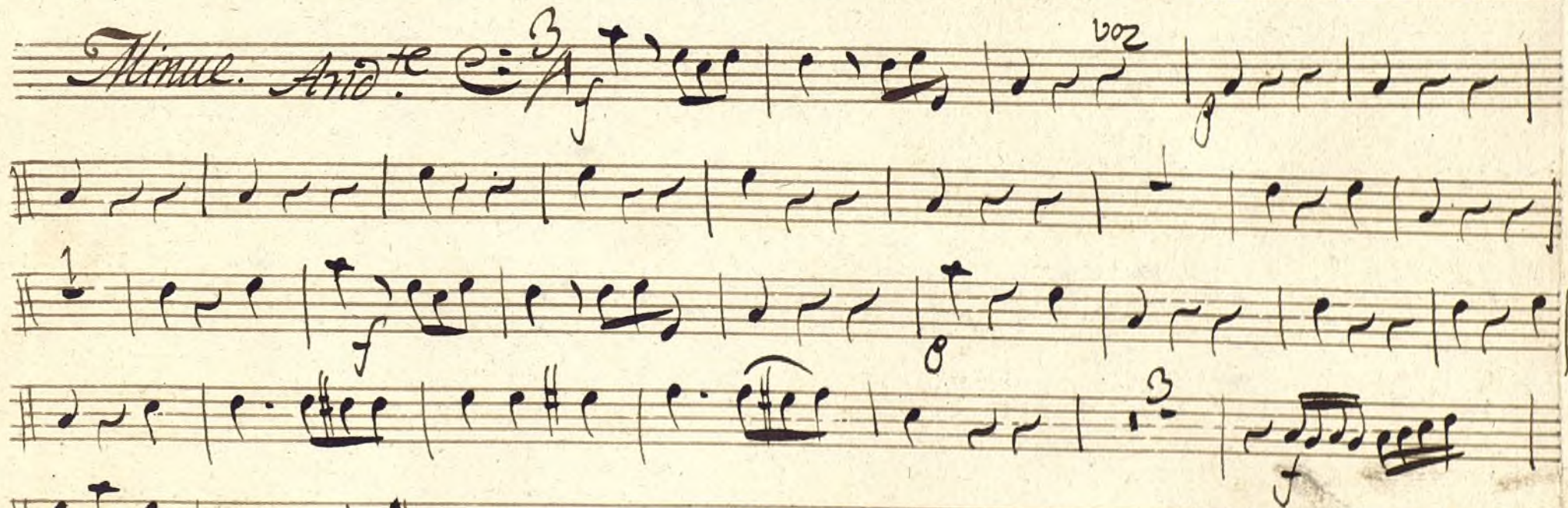
Allegro.

Parola y al segno; y Parola.





|| Parola.



|| Parola.

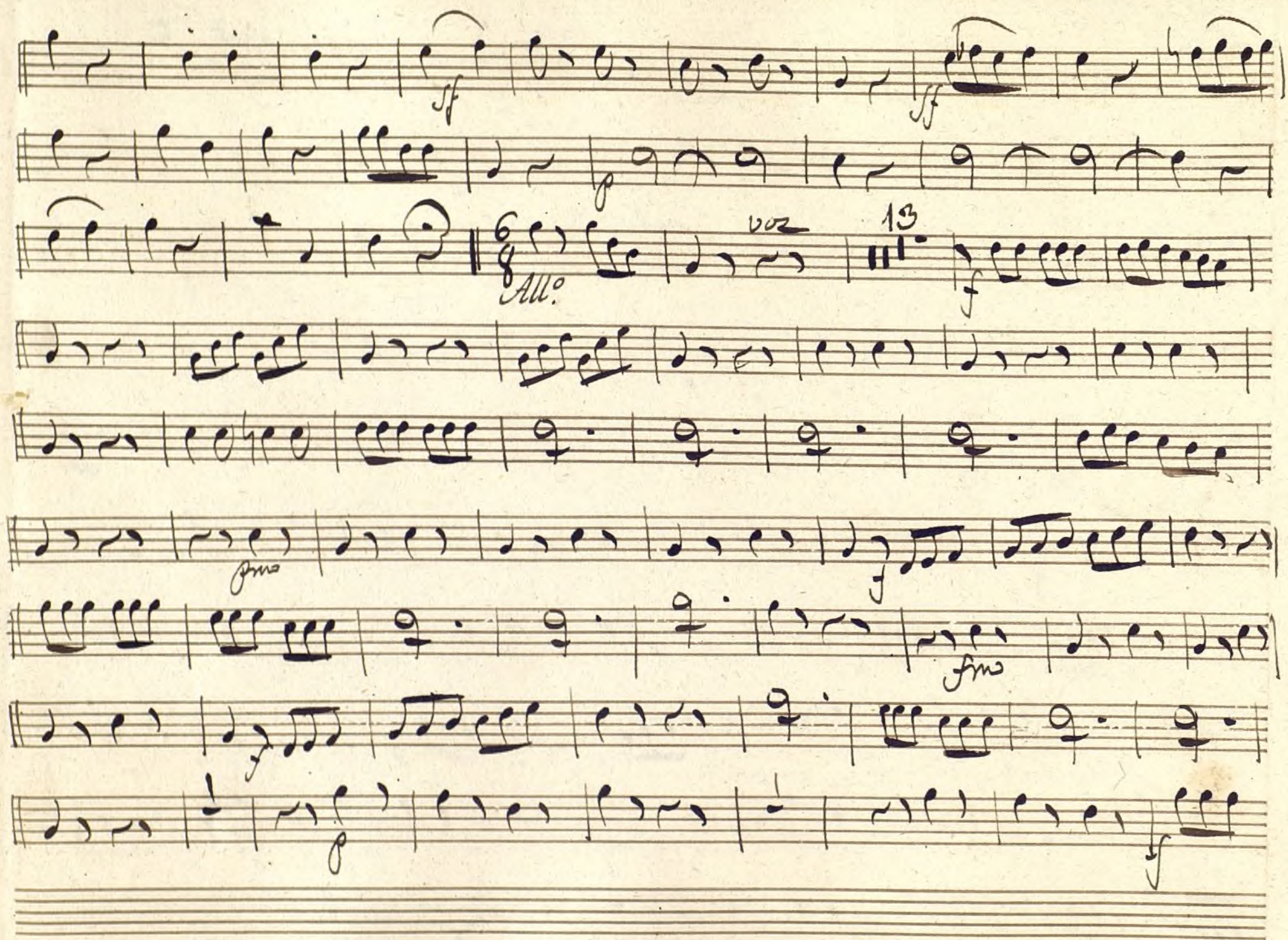
Despacio. *Piano todo.* *voz*

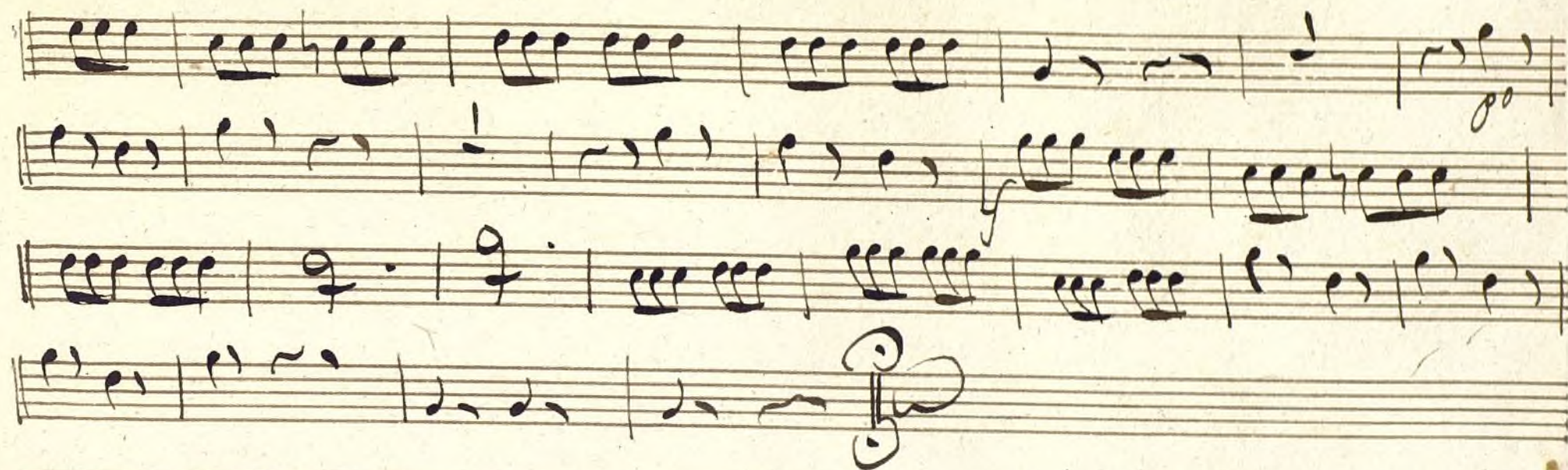
Allegro. *Parola.* *voz*

Allegro. *Parola.*

Final.

Handwritten musical score for a piece titled "Final." The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The notation includes various musical symbols such as notes, rests, and accidentals. A "voz" (voice) part is indicated above the first staff. The score concludes with a double bar line and a final flourish.





Fine

Ayuntamiento de Madrid