

Mus 139-5

139-5

Leg.^o II.

Conadilla à tres;

La Ama de Gobierno;

Del S.^r Moral;

{ Ma Lorenza
Garrido y Cano

1791.

Allegro poco

Savinepe Condor Puertar; y Meia, y en ella
un libro y una villa;

Vizente

Pues que los Man ze bos de marcharse a Ca ban
no [es] ta tar de so la se que se está en Casa

y puede que el Amo
 porque es fiesta y quiere

marchado se a ya
 Venga a Compañarla

esta es
 con la

la ora propia de ver a -- co la sa la duca mas
 La -- van dera me en bio -- la embayada porque ay la van

churca que na cio en la Alcarria que
 deras ple ni po ten ci arias ple

ablado

Yero a que halli Naren, mui gen ti les ma y la;
 Yo le en bi a do una cin ta con mi nom bre que es pa n ta;

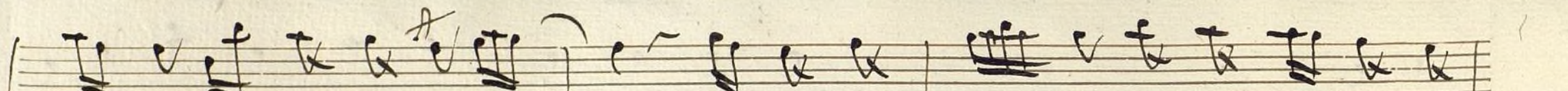
ella al Pobre or xera a quien sir ve de Ama
 pero ~~no~~ pa re ce ya ha a to ta sala

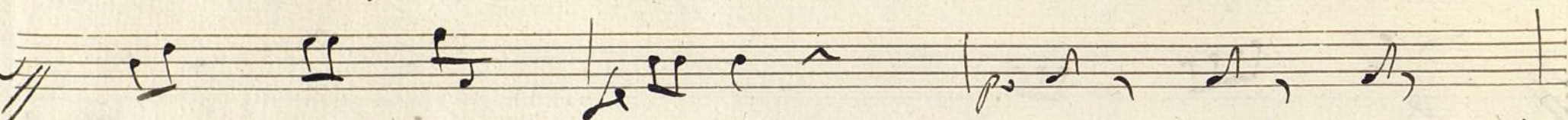
Le finge Ca ri ños Con los que le en
 Como hago otras veces me entraré a espe

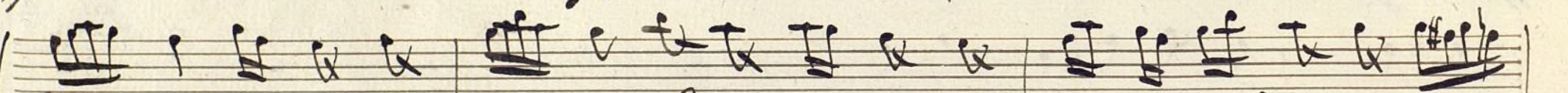
ga ña
 rar la

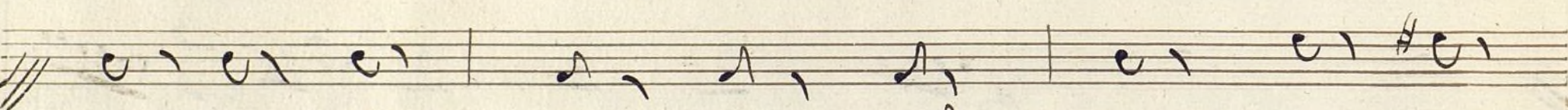
3 Alleg^{ro}
 4

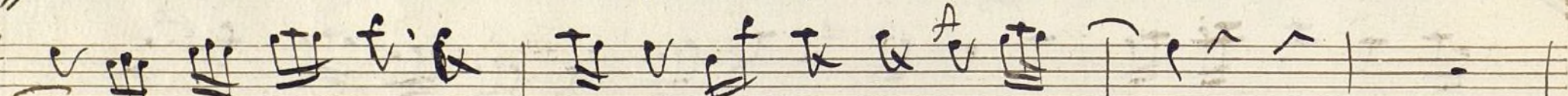
y su tenta a su Costa esta fanfarria y su tenta a su
 Puer cuando aguiño a rize esta ~~apada~~ ^{ocu} puer Cuando aguiño a


(Costa esta fanfarria — esta fanfarria que para vn Barue
siste esta o cupada — esta o cupa — da y yo entro donde




(rillo es de maria da gl para vn Barverillo es de maria
quiere por ser de Casa y yo entro don de quiere por ser de Ca —




(da que para vn Barverillo es de maria da —
sa y yo entro don de quiere por ser de Casa —



allegro

And. gracioso

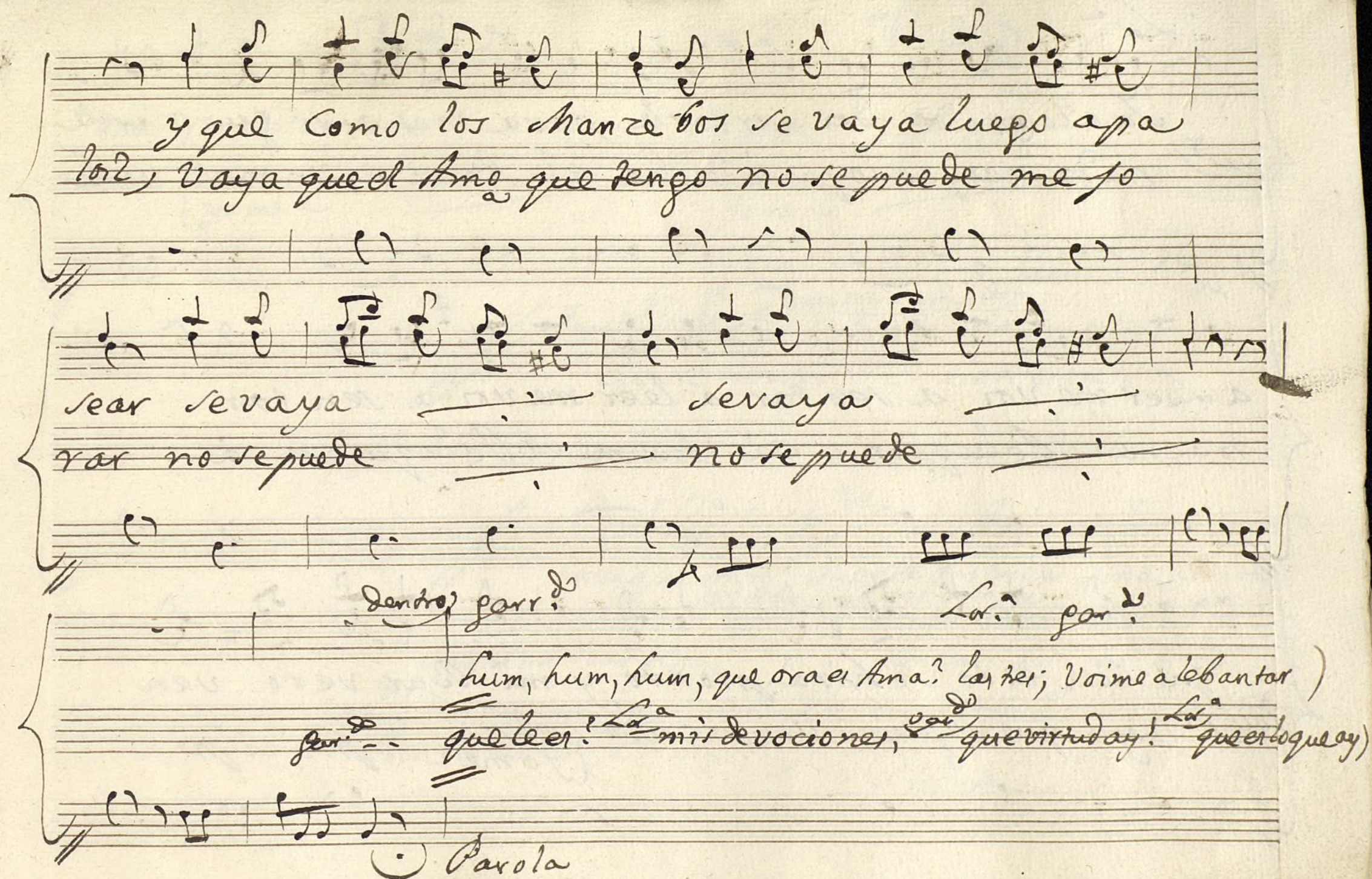
Sale Lorenza con una Zinta
en la mano

Lor.^a

Ay que Cinta me a embiado
perrito que muchacha tan preciosa

te po

mi Barvero Ves a lado mi Barvero Ves a la
 aplicada ya cendosa aplicada ya cendo
 do pero el Amo esta ^{dormido} me terquiere mucho
 sa Lo que facilmente a los Amos la mas Amas en ga
 Tuido para a ter le despertar para
 namos Cola si ta donde estas Cola



y que Como los Manzeños se vaya luego apa-

lor, vaya que el Amo que tengo no se puede me-jo-

rar se vaya se vaya se vaya

rar no se puede no se puede

dentro par. La. par.

hum, hum, hum, que ora el Ama? La. rei; Voime a levantar)

par. que leer! La. mi devociones, que virtudes! La. que en lo que ay)

Carola

La^a

La elogrado de per tora para mar a se gu rar e
nada masque lo que e dicho el Amor e vn mal visto
a Leer me voi a sen tar a Leer me voi a sen tar
traeme el Peluquin a ca traeme el Peluquin a ca
que Con esto se hira pronto y mi Bar vero ven
Vaya que segun Voi viendo { el sea de pre ci pi
yomee de pre ci pi

dra y mi Barbero y mi

tar { el sea yome e el sea yome e (varella

Parola 1^a viz^e Colatilla; Lo que Enemigo;
 cierra cierra; viz^e bien esta;

Parola y al segno;

Parola 2^a gar^{do} voi a ver que libro es este
 aunque miro? suerte amarga, una cinta
 y dice en ella; ~~Un pan de azúcar~~ ^{Un pan de azúcar}
 este es mi Barbero; viz^e dica ay! el Año,
 gar^{do} tristes ansias que he vivido:: si:: Calla:: mis man
 zebos no me engañan;

Sigue

Allegro

*por d.
Cruel
La... La sea*

Celos —, en el alma de un ortera soy se
ido —, chico chico sal sin miedo que ya

roza por de mas soy — *sale / La^a*
no ay dificultad que ya *(sale Viz^e)* Amo Cola

mis la Peluca sigui tair de que or la ponga en es
 sita ha brà un momento te llamè y no sè tu Amo si me ha
 ta silla or ventad en esta
 negado a tir bar si me
 si mu lar pon me la vien es ta
 re re lar viz de verdad de verdad

Lor.
 Lor.
 Lor.
 Lor.

gar.
 gar.

all. viv.

quanto quieró amisto ay tal faldada ay
 viz^p puer cerrar la puerta y vamos a star y

Lor.^a

Vol vera usted presto de noche será de
 loz ay mi Barverito que se li-ridad que
 Co la rita

Lor.^a

así mi Barvero mas tiempo esta
 ya por la puerta me llegué a Co

al puerta del Balcón

gar.^{do}

ff

raí maí *for. do* por la puerta falsa bol
 lar me *viz* en pañal al Amo *La* es
 be rē a observar a observar la Capa la Capa to *La a*
 un a ni mal a ni mal *for. do* Caran ba Ca ran ba ma
 mad la to mad la *for. 2.* {vaya se vive en paz
 chi to ma chi to *p. mo* {y que da te en paz
 {viva a quera sal {viva
 {que quiero el achar {que

o que ~~pe~~ o que penas siente un al siente un
 o que gueto siente un al
 o que penas siente un

ma - que amor llega a do mi nar a do mi nar que amor
 ma que amor llega a do mi nar a do mi nar que amor

llega a do mi nar o que penas siente un Alma gl amor
 llega a do mi nar o que penas siente un Alma gl amor

Coplas

Allegretto

Punteado

arco

Viz.

le

Si yo soy tu Novio dime porque engañas a tu Amo
y que haremos si entonces se empeña en ser tu marido

La a

porque en
se empeña

porque con ello le
poner me tu Impedi

f

po

chupo para ponerte a ti Mayo para
mento y yo fingiré sentirlo y yo

punto
Ya te pondré yo Brivona en la escuela del
y si yo no lo escuchara pasara lo que *por* ~~así~~ *así*

lado en la
niños ~~pasara~~ *pasar*

Punto

Viz?

no [Y si nuestro Amo des cu bre
Para hacer tales em brollos

arco

y se quiere hechar de Casa y se
es tu dia te Con el Dia blo es tu

La a

dire que no quiero ir me y que el meadado pa
Las Alcarreñas nazemos ya Con ellos es tu

la bra y que el *per do* miren que Dia blo ya
 Dia dos ya con para aviso de om bre

y una los vierner a pan y agua los
 solos yo lo pondre en el diario yo lo

Viz e *La e*
 mui agu da eres soi

Allegro

Biu da dos vezes en tan corta edad en tan corta e
 dad me tiene me rienda e ta en la Alacena pue
 sa ca me la pue sa ca me la quan do a gei a entrar
 Venga la he de e carmen tar, la
 mor Cuantos guitos o amor Cuantos guitos al alma le

Virg. *Loa* *Virg.* *gordo* *p.* *Loa* *Loa*

Handwritten musical score for a song, featuring six systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *forte*.

Lyrics:

dás al alma le dás Cuan to a beir tra
 ta do todo lo heruchado to ya
 siagui casaros y luego marcharos de jando me
 viles en mi li ver tad en en
 mi li ver tad de mo do Ca saros Ca

Dynamic markings: *pp*, *forte*, *par do*, *2. 2. le*, *forte*, *le*.

2^{da} 2.^a *gar^{do}*

caros de suerte Ca caros ca sa

2^{da} 2.^a *p. rinh*

no ay a que pe lar no ay

ros *pon to des pachad*

a que a pe lar a que a pe lar;

— des pachad des pachad;

Parola / *Lo^a pueri libre de nosotros*
usted se quiere mirar, dad le
para examinarle de cirujano,
*viz^o Cabal: *gar^{do}* ¿que le tengo*
de hacer? sino ande hazerme variar

2^{da} 2.^a *gar^{do}* vaya que se tolberis, *gar^{do}* ser buestro padrino, pagar etc examen pero
 antes un papel de libertad ha de darme ante testigos, viz^o los de Confiado, *gar^{do}*
gar^{do} no ay tal, esto es solo del Comercio, antigua formalidad;

Ayuntamiento de Madrid

Y pue todos Con seguimos el fin de nues
Y pue todos Con seguimos el fin de nues
ros ex hemos en tendamos pu bliquemos que las
ros ex hemos en tendamos pu bliquemos que las
Amal de go vierno es tu dian Con saba nai es tu
Amal de go vierno es tu dian Con saba nai es tu

Handwritten musical score for a song, featuring vocal parts and piano accompaniment. The lyrics are in Spanish and describe a celebration of harmony and joy.

Vocal Parts:

- First Voice (Soprano):**

Y ce le bre la a le gría
Y ce le bre la a le gría
al Com pa si de la ar mo nía es ta vo da y nue tra
al Com pa si de la ar mo nía es ta vo da y nue tra
por es ta es ta vo da y
por es ta es ta vo da y
- Second Voice (Alto):**

Y ce le bre la a le gría
Y ce le bre la a le gría
al Com pa si de la ar mo nía es ta vo da y nue tra
al Com pa si de la ar mo nía es ta vo da y nue tra
por es ta es ta vo da y
por es ta es ta vo da y

Piano Accompaniment:

- Right Hand:**

Y ce le bre la a le gría
Y ce le bre la a le gría
al Com pa si de la ar mo nía es ta vo da y nue tra
al Com pa si de la ar mo nía es ta vo da y nue tra
por es ta es ta vo da y
por es ta es ta vo da y
- Left Hand:**

Y ce le bre la a le gría
Y ce le bre la a le gría
al Com pa si de la ar mo nía es ta vo da y nue tra
al Com pa si de la ar mo nía es ta vo da y nue tra
por es ta es ta vo da y
por es ta es ta vo da y

nuestra Paz y nuestra paz

nuestra paz y nuestra paz

Segue.

Allegro

le po le po le po

le po le po le

Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics are:

todos
Pues sa limos de sus tor
Pues sa limos de sus tor
Pues sa limos de sus tor y de pe sa - rei
Pues sa limos de sus tor y de pe sa rei
y de pe sa rei
Pues sa limos de
Pues sa limos de

The score includes various musical notations such as notes, rests, and dynamic markings like *le p.* and *le*.

muros y de pe sa - - - rei y de pe sa
 rei
 y de pe sa rei celebre
 mos la dicha de aque en la re. Celebremos la
 dicha de aque en la - re la alegría se de
 muestre en los ojos y el semblante todo sea risa y

juego todo sea fiesta y vaile todo sea fiesta y

vaile todo

Parola / *gar^{do}* / *usad* Como Barbero sabrá cantar sin duda a lo bolero;
viz^o / no es de saber; y el Alma que la hedado su lecciones,
gar^{do} / *mi* bien, pues para prueba cantad una Bolera;
loiz^o / vaya una nueva;

Según Bolera

Moderato
Alleg^{ro}

le po le po le

Los dos

hizo amor resta men- - - to y en el or de na
viendo que en esta vi- - - da todo se mu- da,

Y en el or de - - - na quentre om bres y mu
todo se mu- - - da un des di chado in

ge - - - res par tar i sus pren - - - das quentre om bres y mu
ten - - - ta mudar fortu - - - na Un des di chado in

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Punt.' and 'arco'. The lyrics are in Spanish and appear to be from a 19th-century manuscript.

ge - - - - - re i par tan sus pren das
 ten - - - - - ta mu dar for tu - na
 de ja à las
 Pero no a d

Em - - - - - bra la Al fa ba ya los om - - - - - bre de ja la
 vier - - - - - re que al que mu cho se mu - - - - - da na die le

Ven - - - - - da la Al fa ba ya los om - - - - - bre de ja la
 que - - - - - re q al que mu cho se mu - - - - - da na die le

ven - da;
 que - - re;
 Vra bo Vra bo meagus fado ~~seren~~ queco
 Allegro
 oro le po' le po'
 Allegro
 isopuedo y paiton aben
 sa tan singular que cosa
 Sigue
 y puer
 la to na di lla y puer la to na
 le o. le o. le o.

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish and include "Si la a qui sea ca ba, a qui sea ca", "Per donar su de fe tot y muchu", and "fal tar y muchas fal tar.".

The score is written on ten staves, organized into three systems. The first system (staves 1-3) contains the first line of the song. The second system (staves 4-5) contains the second line. The third system (staves 6-7) contains the third line. The fourth system (staves 8-9) contains the fourth line. The fifth system (staves 10-11) contains the fifth line. The sixth system (staves 12-13) contains the sixth line. The seventh system (staves 14-15) contains the seventh line. The eighth system (staves 16-17) contains the eighth line. The ninth system (staves 18-19) contains the ninth line. The tenth system (staves 20-21) contains the tenth line.

The lyrics are written in Spanish and include the following phrases:

- Si la a qui sea ca ba, a qui sea ca
- Per donar su de fe tot y muchu
- fal tar y muchas fal tar.

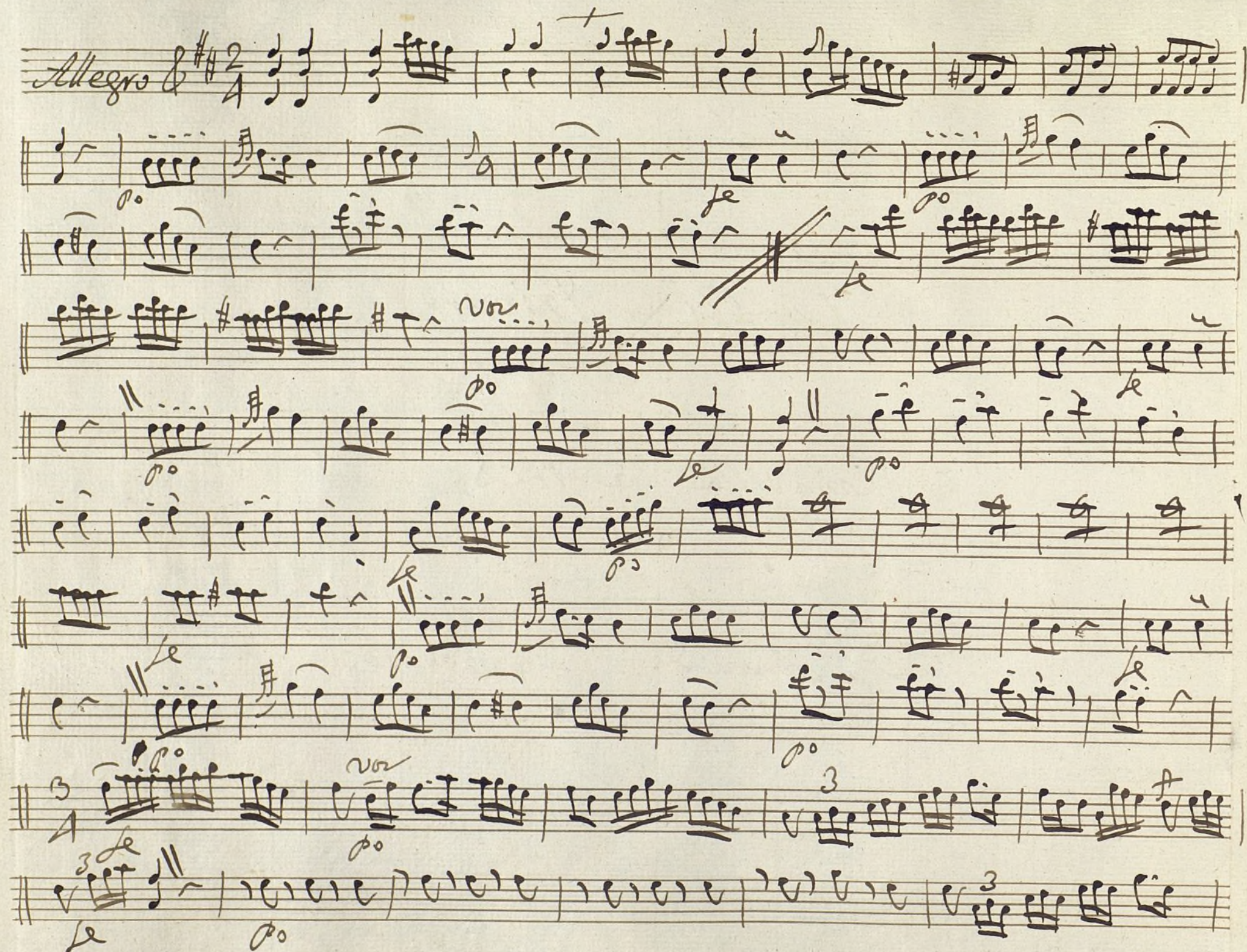


Handwritten musical notation on a staff, including a treble clef and a few notes, with a dark ink smudge below it.

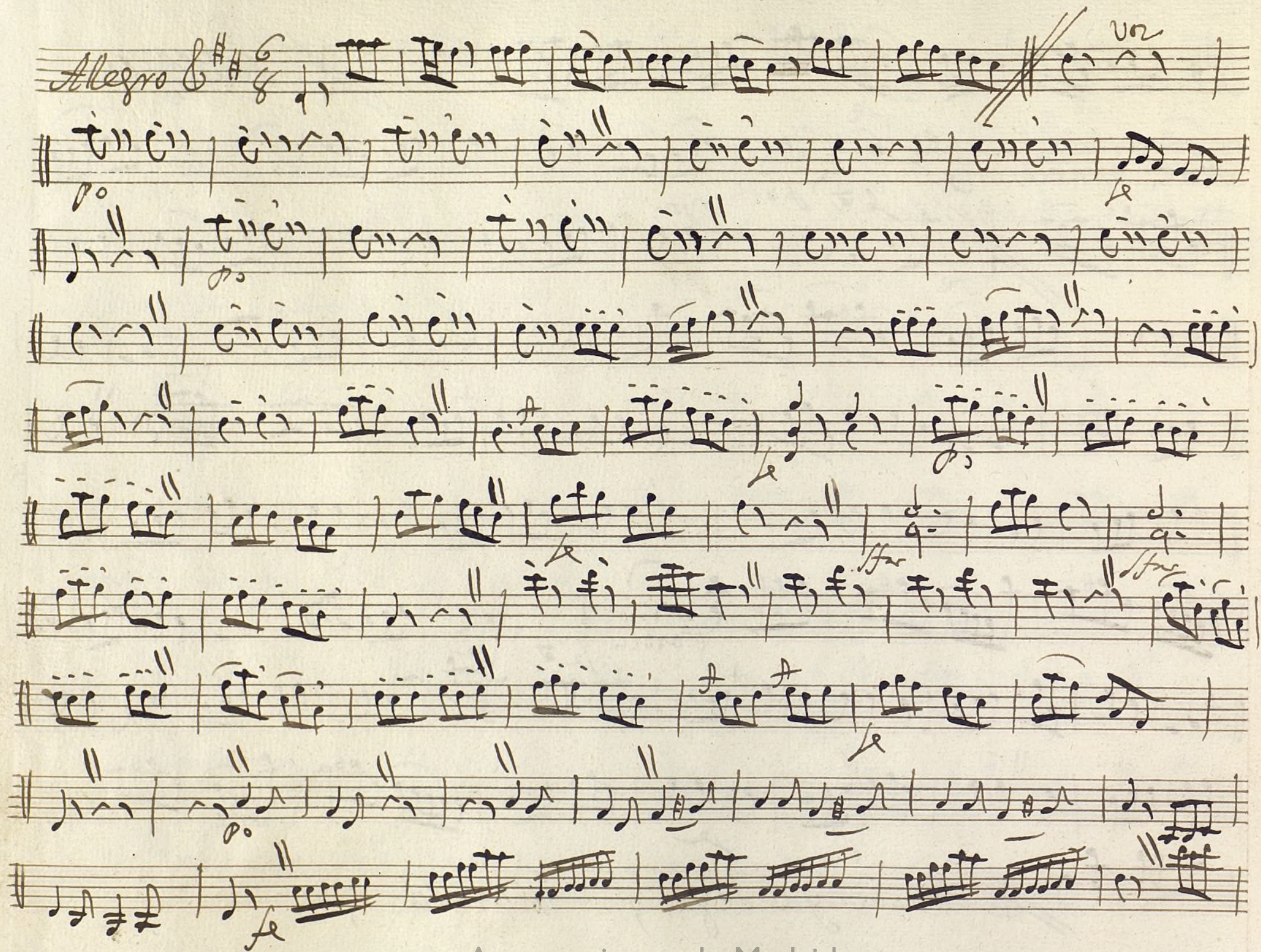
Violin Primero

Conadilla a tres

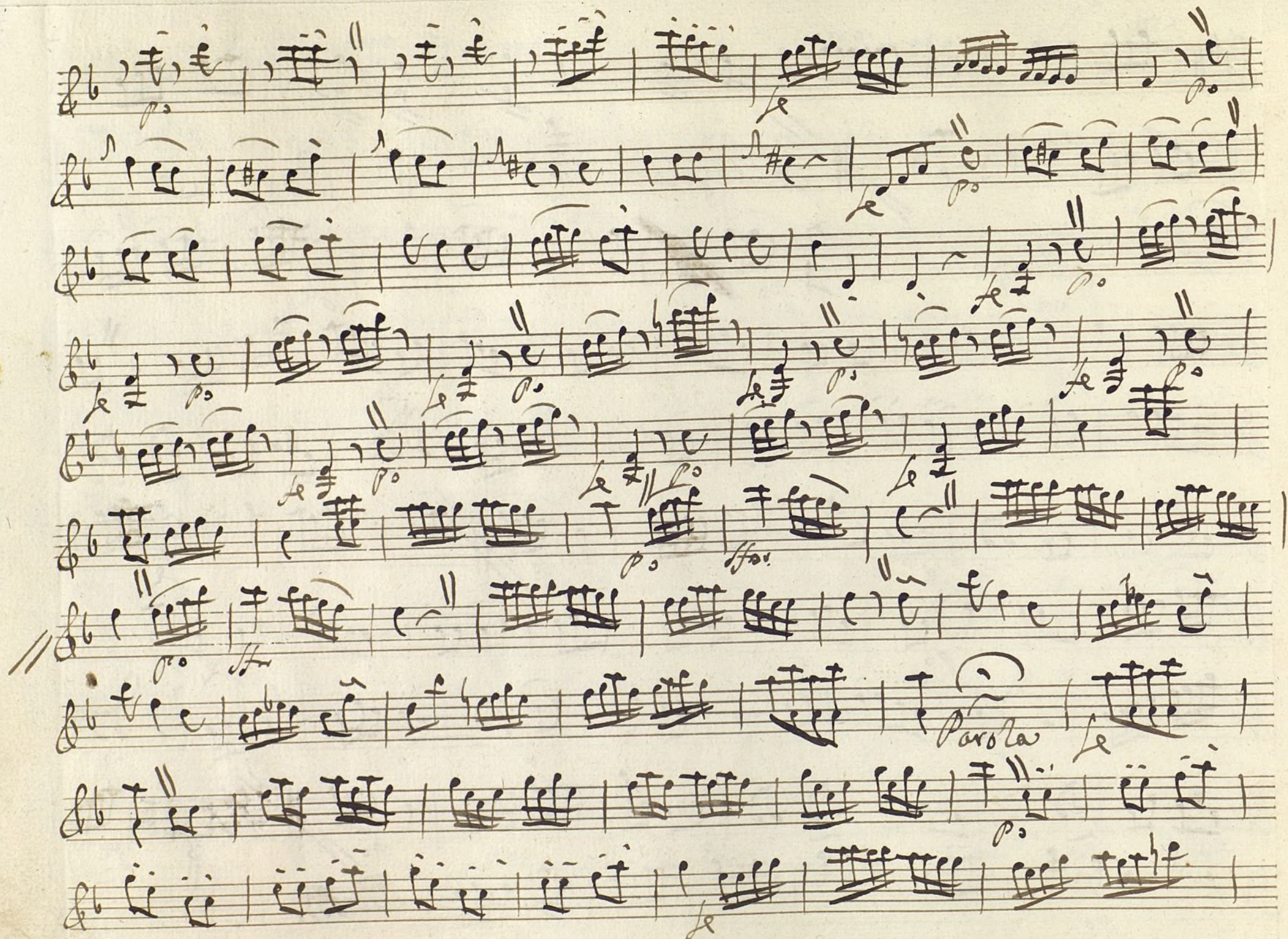
La Ama de Gobierno;

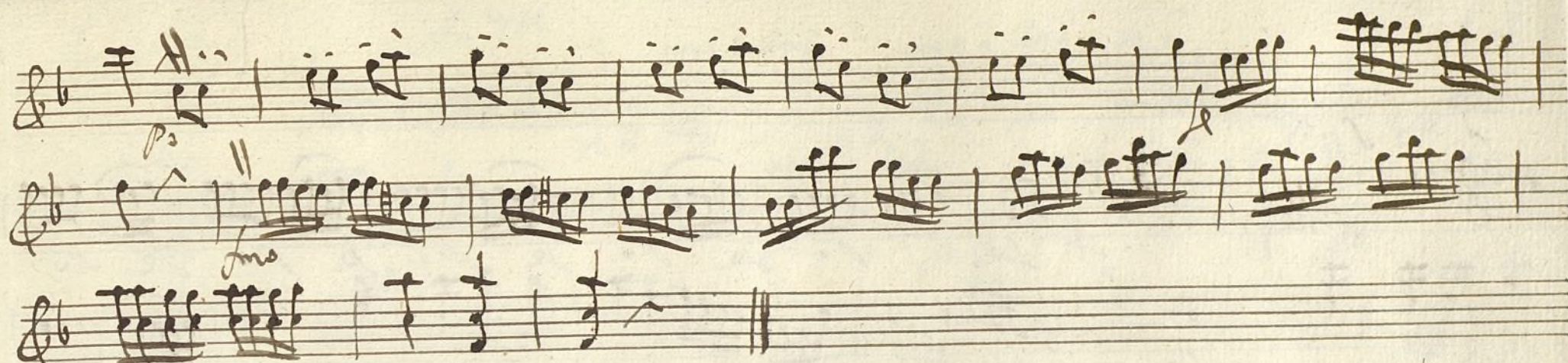


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures, and dynamic markings like *And.^{te} gracioso*, *le*, *no*, *Parola*, and *Parola y al segno; Parola;*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes several repeat signs and a double bar line.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (e.g., 2/4), and dynamic markings (e.g., *p*, *vo*). The score is divided into sections by double bar lines and includes tempo markings such as *Allegro* and *Allegretto*. The word *Parola* is written above the third staff, and *Coplas* is written below the third staff. The score concludes with the word *Volte* at the bottom right.





Adagio

Segui. *Allegro* $\text{G}\sharp\text{B}$ 3/4

Parola

Segu. Bolera

Andte

Handwritten musical score for "Segu. Bolera" in 3/8 time, marked "Andte". The score consists of 11 staves. The first five staves are for a single melodic line with various ornaments and dynamics. The sixth staff is a double bar line. The seventh staff is a new section marked "Allegro" in 3/4 time. The eighth and ninth staves are for a single melodic line. The tenth and eleventh staves are for a single melodic line. The score includes various musical notations such as notes, rests, and ornaments.

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Violin Primero Duplicado:

Sonadilla à tres

La Ama de Gobierno //

//

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8), key signatures (one sharp), and dynamic markings (f, p, p. va, p. A). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with the instruction "Parola y al segno; Parola;" written across the final staff.

And.^{te} gracioso

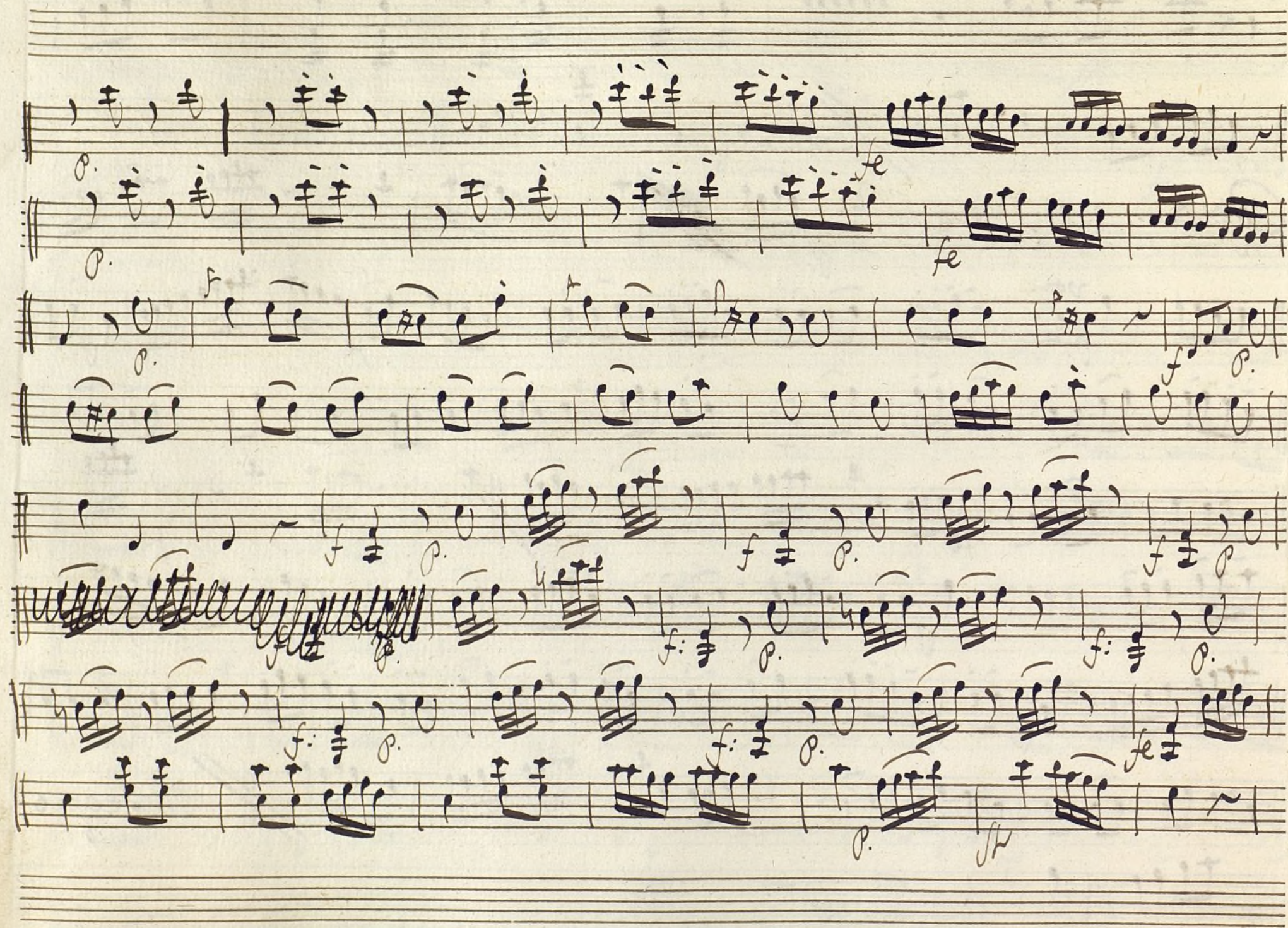
f, *p. va*, *p.*, *p. A*

Parola

Parola y al segno; Parola;

Allegro G major $\frac{6}{8}$

Handwritten musical score for a piece in G major, 6/8 time, marked *Allegro*. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with a repeat sign is present in the first staff. The second staff has a *p* (piano) dynamic marking. The third staff has a *p* dynamic marking and a section of the music is crossed out with diagonal lines. The fourth staff has a *p* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *p* dynamic marking. The seventh staff has a *p* dynamic marking. The eighth staff has a *p* dynamic marking. The ninth staff has a *p* dynamic marking. The tenth staff has a *p* dynamic marking. The eleventh staff has a *p* dynamic marking. The score concludes with a double bar line.



[illegible]

Segui! Bolera: *Andte*
Andante 3/8

Allegro
Segue
Segue
Segue

Violin Segundo

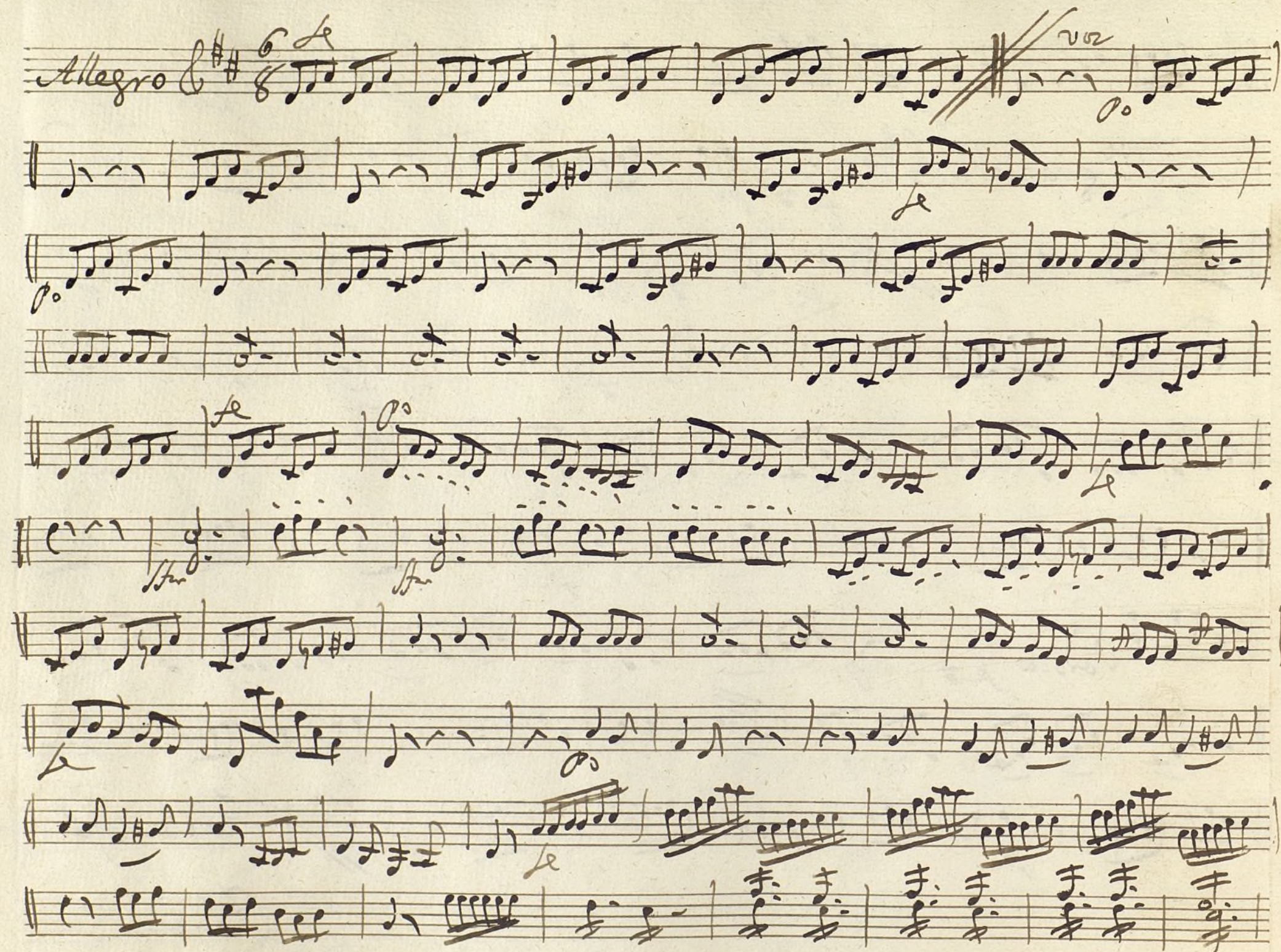
Conadilla à tres;

La Amade Sovernio;

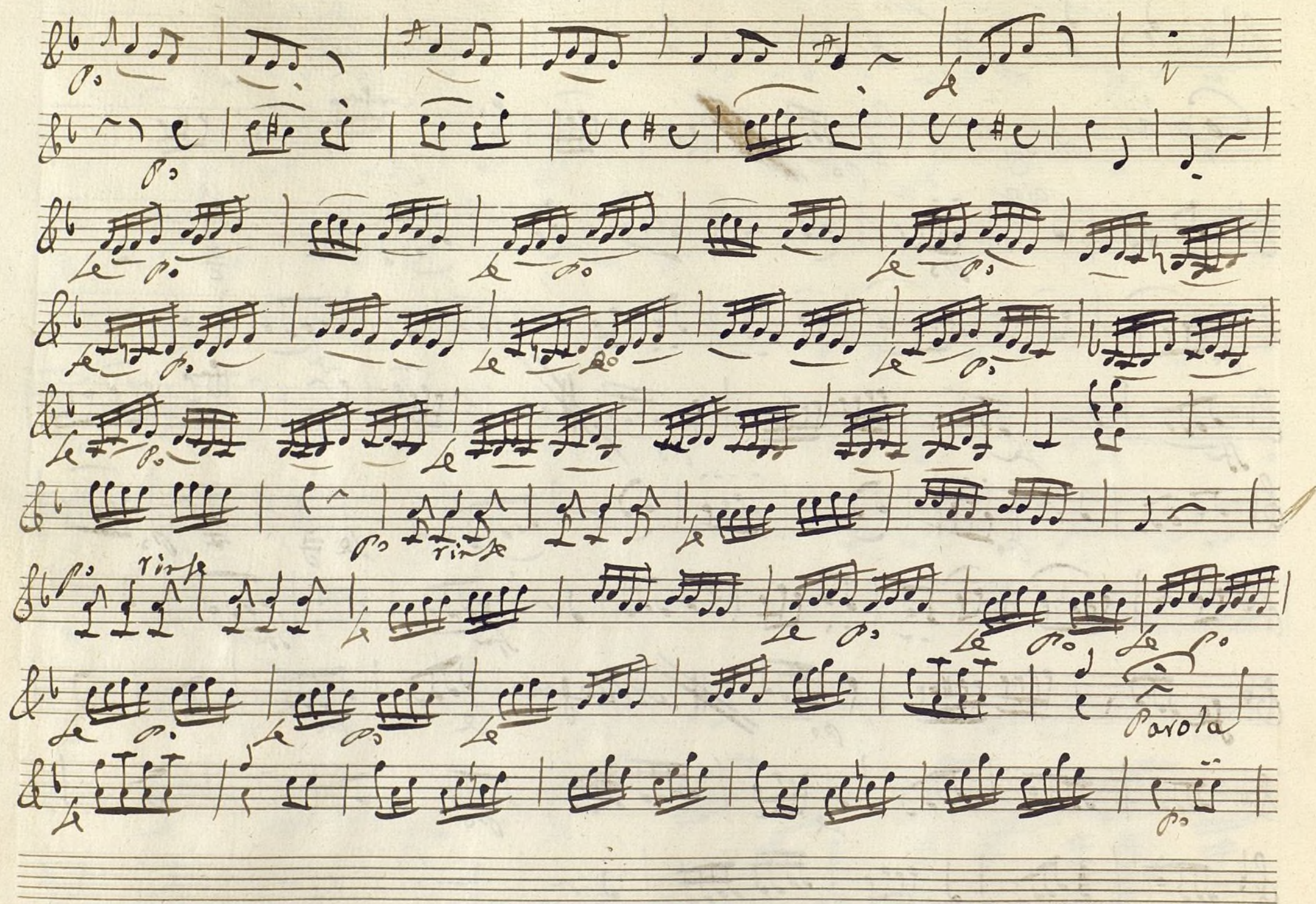
Allegro & 2/4

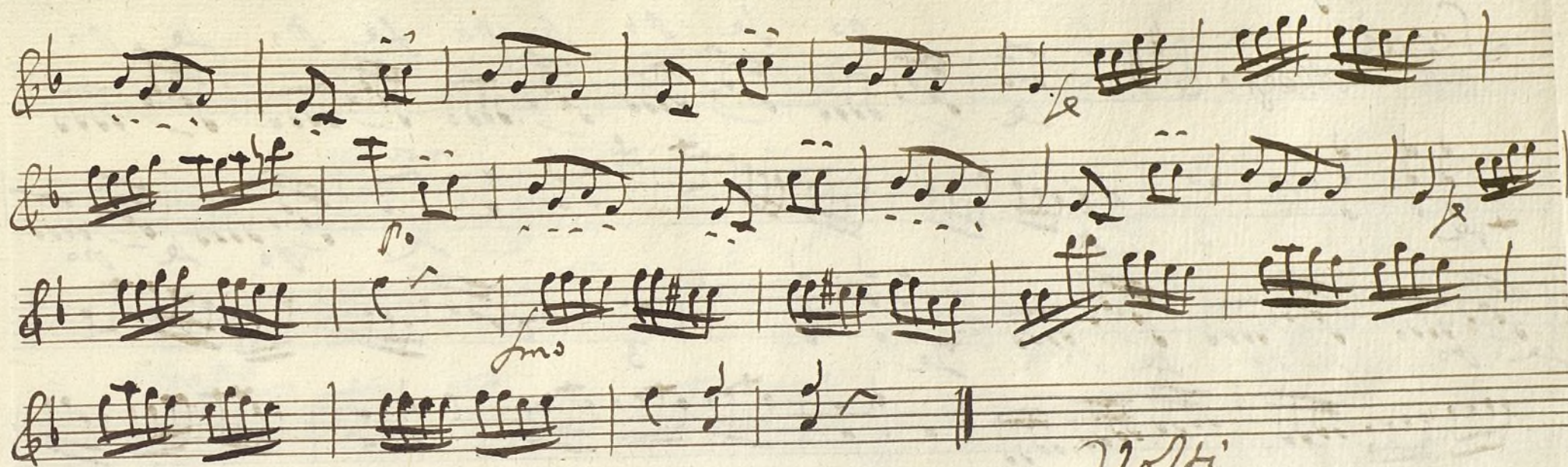
The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The notation is in a single system, with various rhythmic values and accidentals. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. There are also some handwritten annotations like 'fin' and 'sigue'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures (6/8), and dynamic markings like *And. Te gracioso*, *Parola*, and *Parola. y al segno*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes several repeat signs and a final *Parola* marking at the bottom right.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score is divided into sections by double bar lines and includes tempo markings such as *Allegro* and *Allegro*. The word *Parola* is written above the first staff, and *Coplas* is written above the second staff. The word *Volte* is written below the tenth staff. The score features various musical notations including notes, rests, and dynamic markings such as *pp* and *ff*. There are several instances of crossed-out sections, indicating revisions or deletions. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.





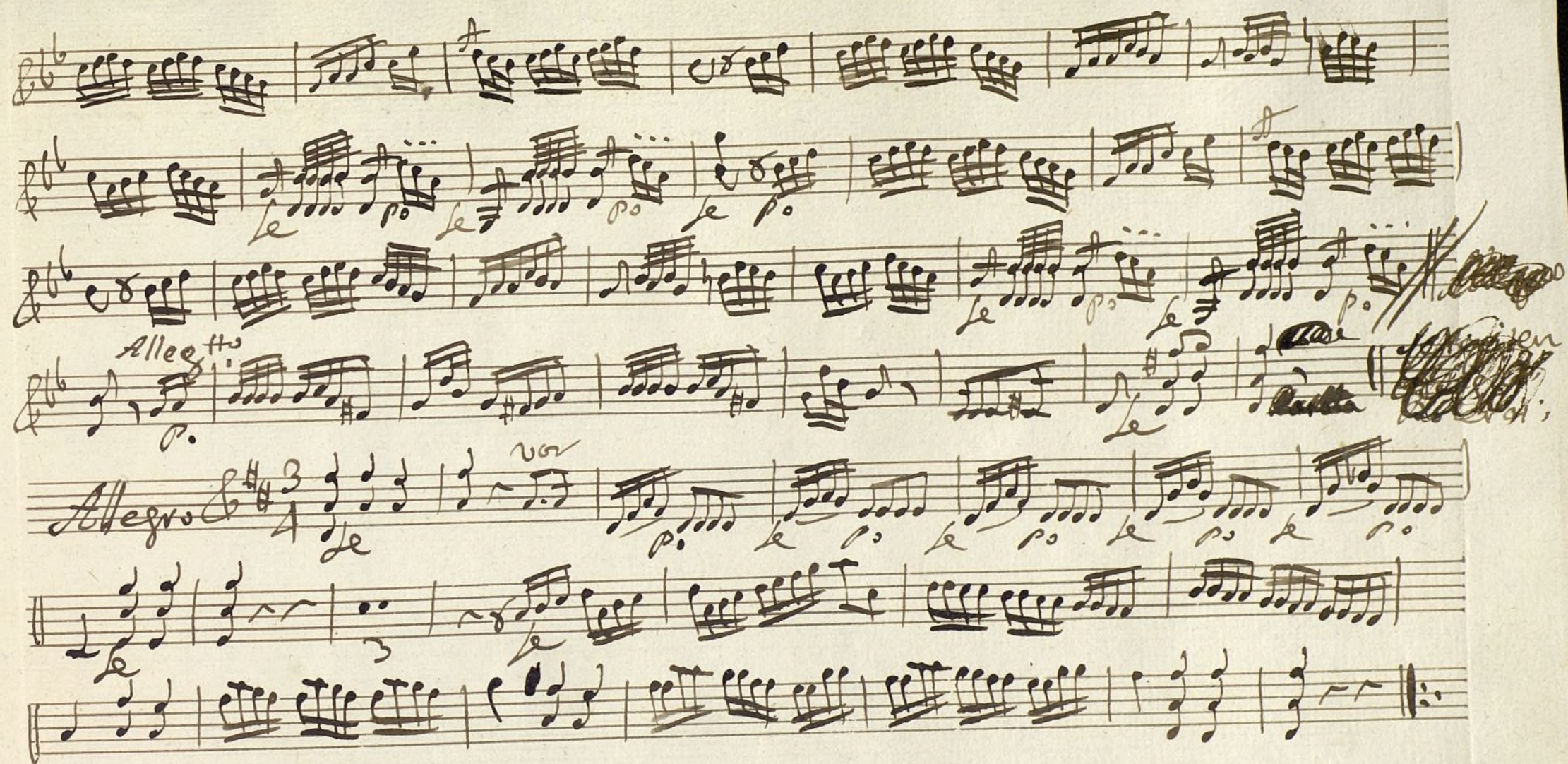
Venti

Seguir *Allegro* & \sharp 4/4 3

Parola

Seguir *Boleas* *Andte* & \flat 3/4

Parola



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Violin Segundo Duplicado

Tomadilla a tres;

La Ama de Gobierno;



Allegro: $\text{G}^{\#} \text{ 2/4}$

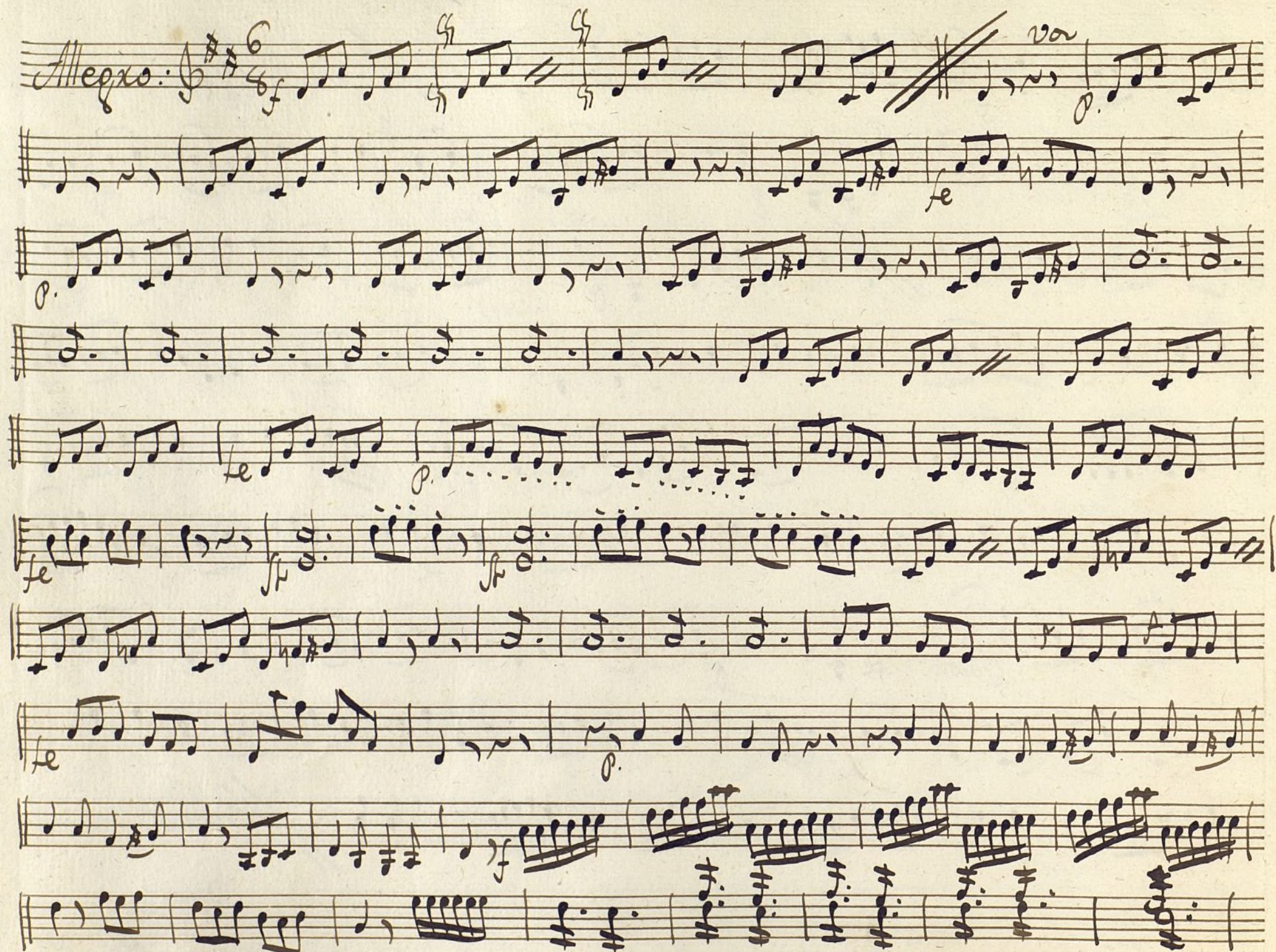
The musical score is written on ten staves. The first staff is labeled *Allegro:* and has a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *fe* (forzando), and *f* (forte). There are also slurs, a repeat sign, and a double bar line with a slash. The paper is aged and slightly discolored.

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

Key markings and annotations include:

- And.^{te} exacioso* (Andantino exacioso) at the beginning of the second staff.
- f* (forte) dynamic marking at the start of the first and eighth staves.
- p* (piano) dynamic marking at the start of the second and third staves.
- voz* (voice) marking above the third staff.
- Parola* (Parola) marking below the seventh staff.
- Parola, ya al Segno* (Parola, ya al Segno) marking below the ninth staff.
- Parola* (Parola) marking below the tenth staff.

The score concludes with a double bar line and the word *Parola* written below the final staff.



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

Staff 1: *Al Segno* | *Parola*

Staff 2: *Coplas.* *Allegro* $\frac{2}{4}$ *p.* ~~...~~ *f*

Staff 3: *Nov* *p.*

Staff 4: *p.*

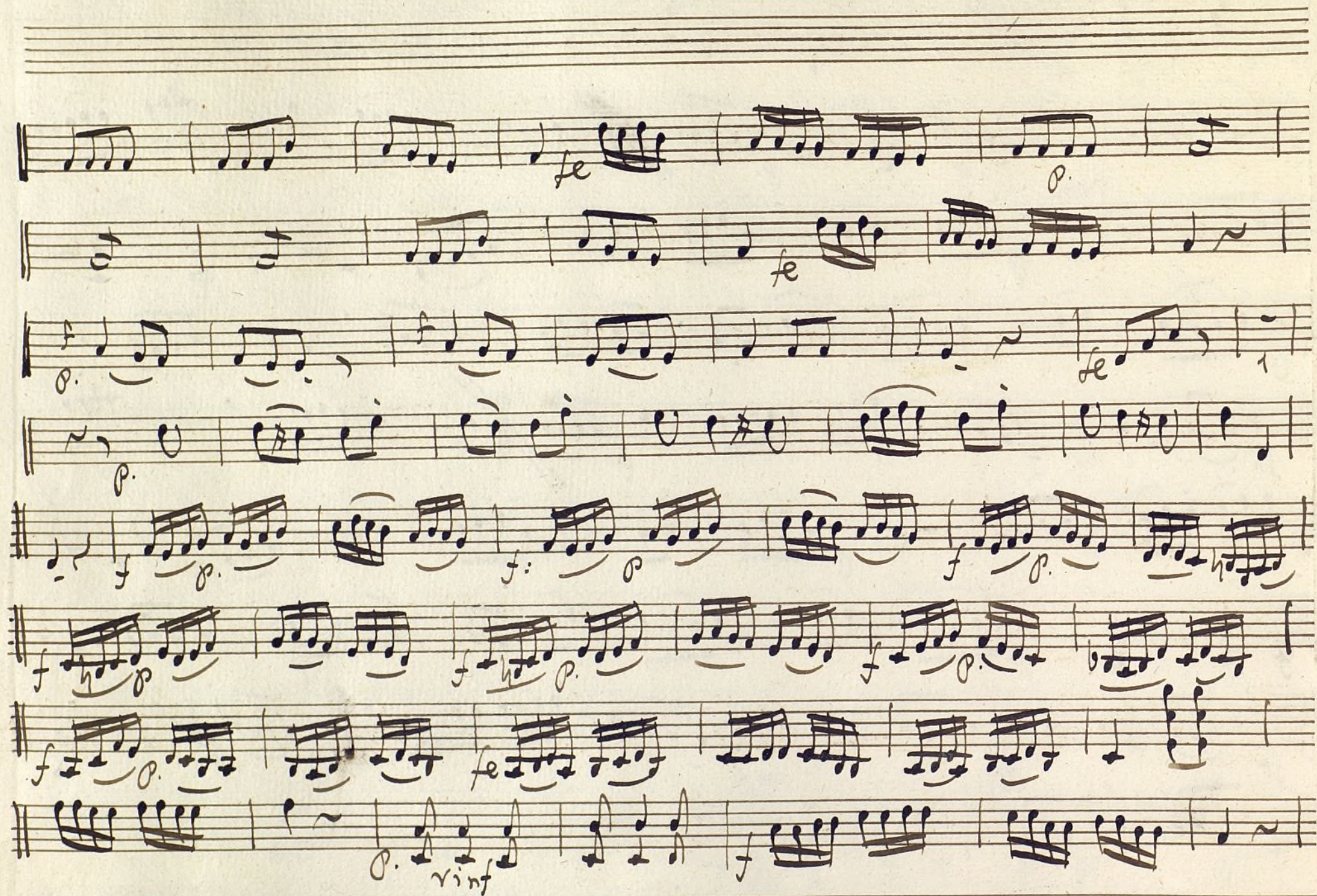
Staff 5: *f* *p.* ~~...~~ *f*

Staff 6: *p.*

Staff 7: *f* *p.*

Staff 8: *f* *p.* *Al Segno*

Staff 9: *f* *p.* *B. p. to*



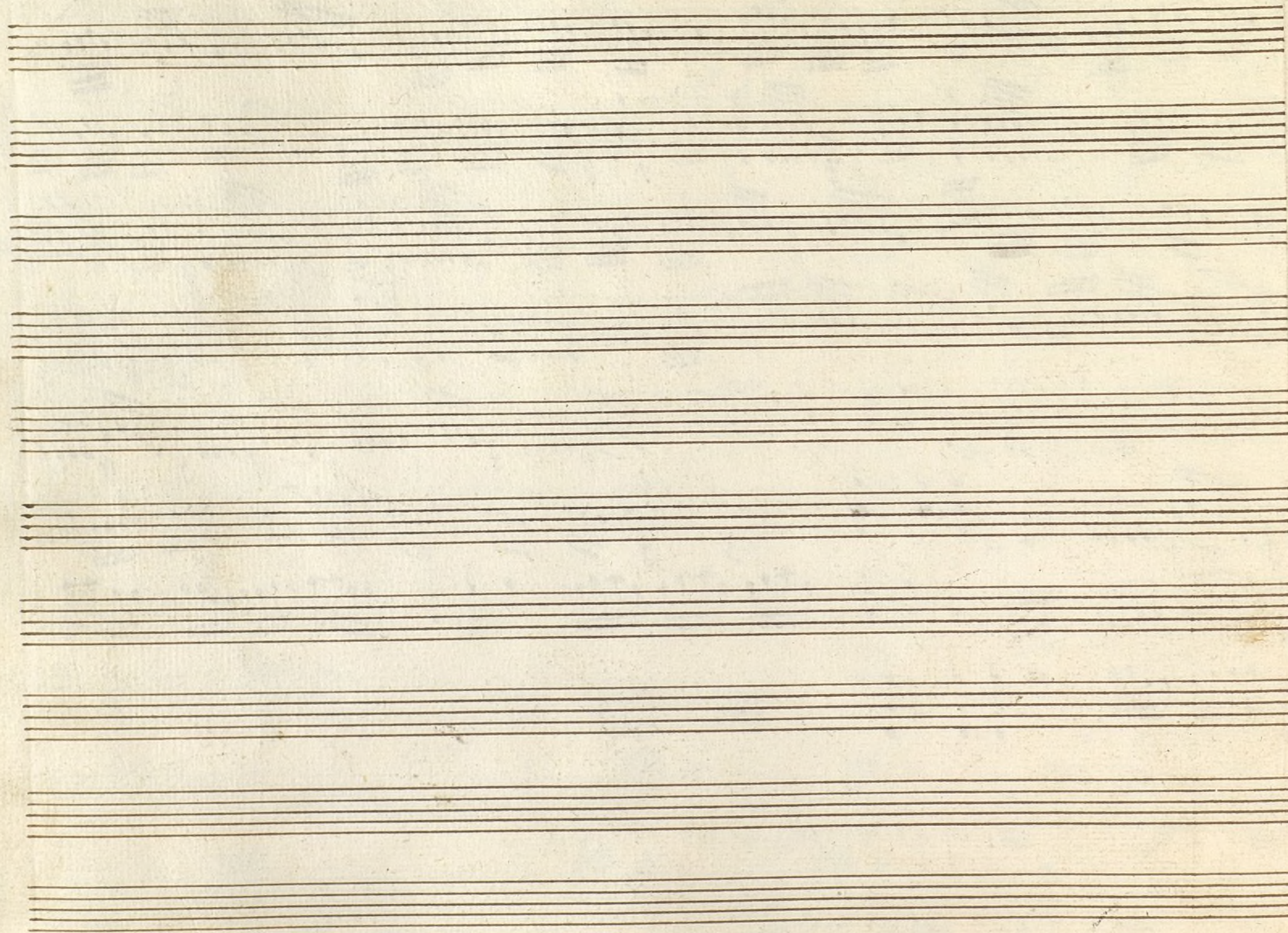
A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. The following text labels are present within the score:

- rin* (above the first staff)
- Parola* (below the third staff)
- fmo* (below the seventh staff)
- Volti* (at the end of the eighth staff)

Segui. *Allegro.* 3/4 *fe*

Segui. Boleras. *Andte.* *Moderato* 3/4 *Parola*





Oboe Primero

Mus 139-5

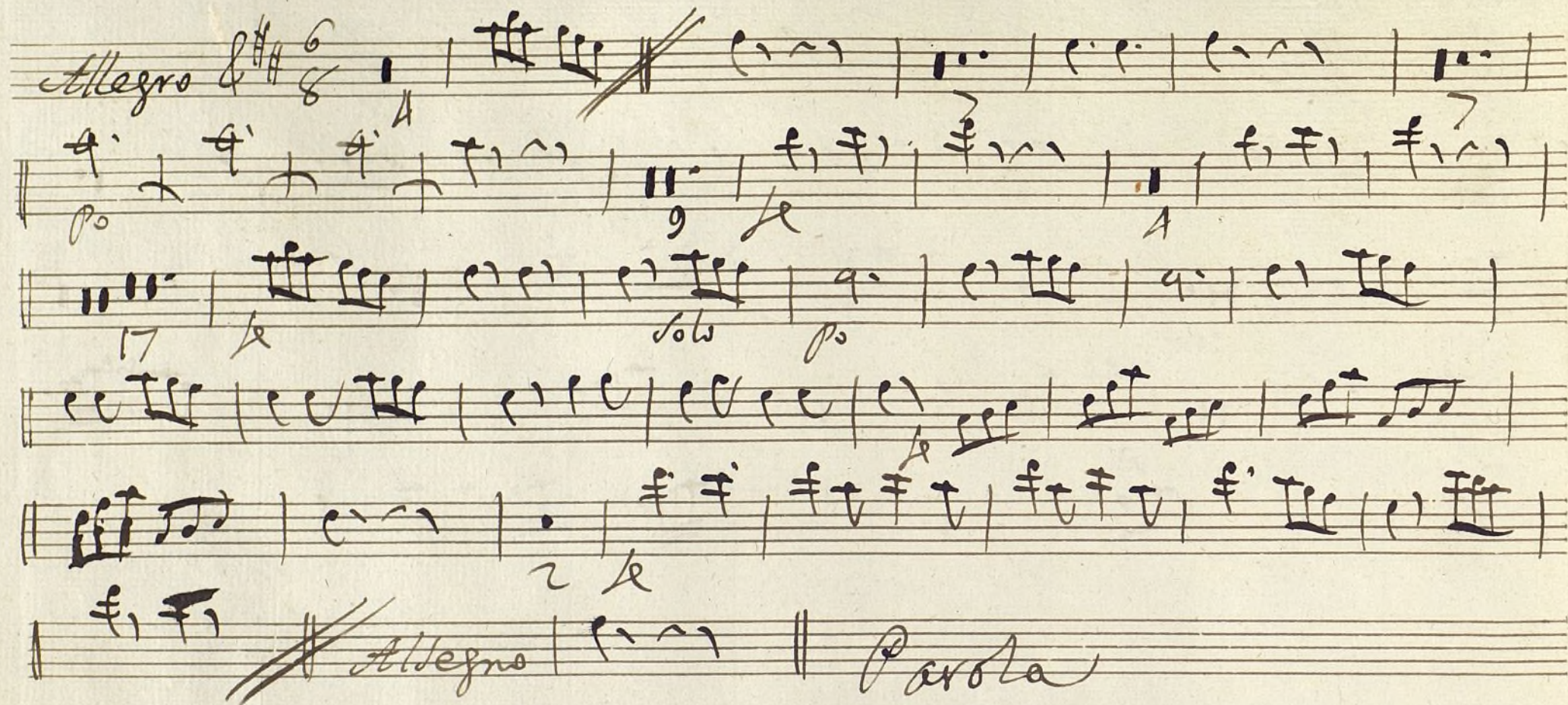
Conadilla, à 3. La Alma de Soverano;

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

Handwritten musical score for Oboe Primero, titled "Conadilla, à 3. La Alma de Soverano;". The score is in 2/4 time, marked "Allegro". It consists of four staves of music. 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 second staff continues the melody, featuring a double bar line and a key signature change to one sharp and one flat (F# and Bb). The third staff continues the melody, featuring a double bar line and a key signature change to one sharp and one flat (F# and Bb). The fourth staff continues the melody, featuring a double bar line and a key signature change to one sharp and one flat (F# and Bb). The score ends with a double bar line and the word "Allegro" written in a cursive, handwritten style.

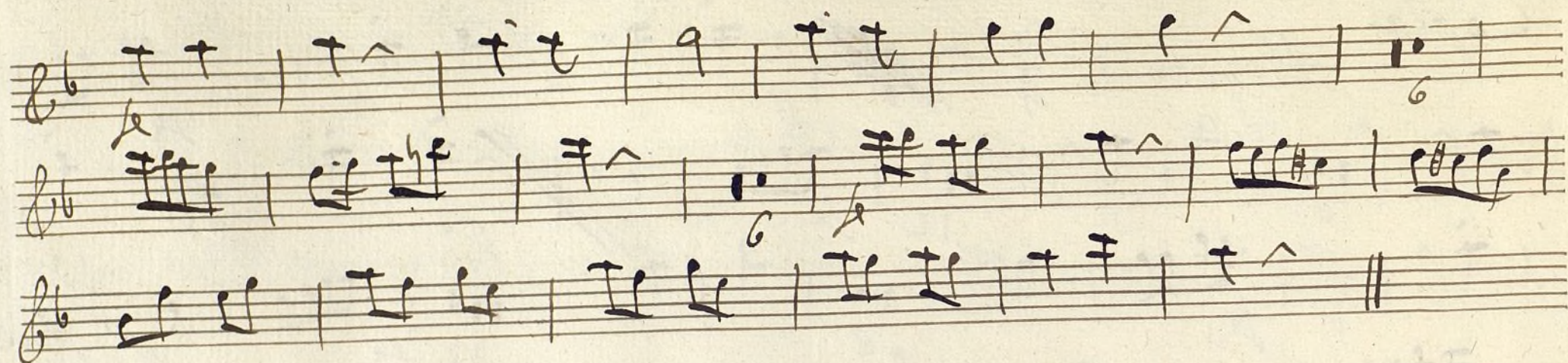
And. $\frac{1}{2}$ fare //

Volti.



Copla Allegretto $\text{B}\flat$ $\frac{2}{4}$

The musical score is written on eight staves. The first staff begins with the title 'Copla Allegretto' and the key signature $\text{B}\flat$ and time signature $\frac{2}{4}$. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some crossed-out sections and a 'Segno' marking. The piece concludes with the words 'Parola' and 'Volte'.



Handwritten musical score for a piece titled "Le po". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a "Segui" marking and includes a "Solo" section. The notation is dense and includes many accidentals and slurs. The score concludes with a "Fine" marking.

Oboe Segundo

Mus 139-5

Conadilla à 3. La Amade Soverino;

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

Handwritten musical notation for Oboe Segundo, Allegro, 2/4 time, G major. 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 second staff contains a double bar line with a slash through it, indicating a section change. The third staff continues the melody. The fourth staff features a triplet of eighth notes. The fifth staff ends with a double bar line and a slash, followed by the word 'Allegro' written in a stylized, cursive script.

And: tace

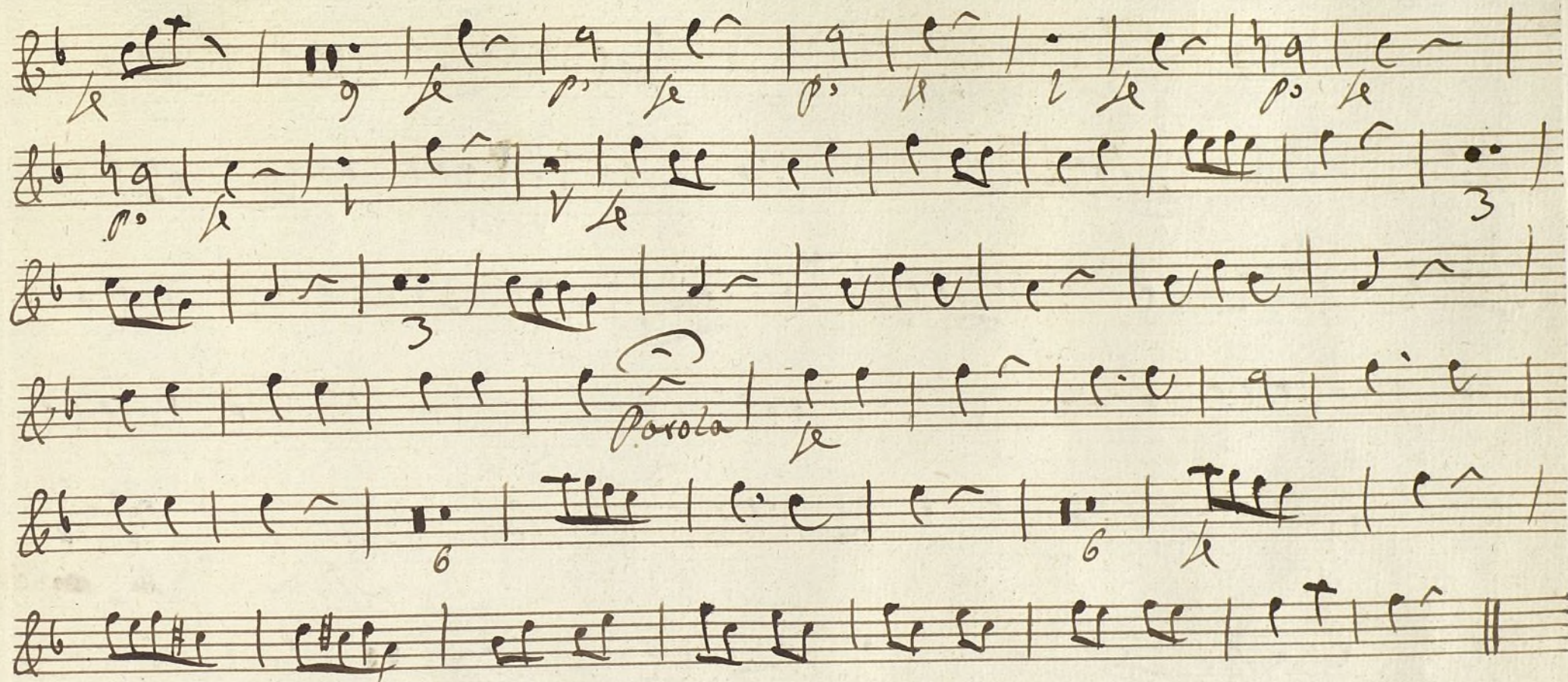
Volte

Allegro &# 6/8

Carola

Copla *Allegro* & 2/4

Allegro

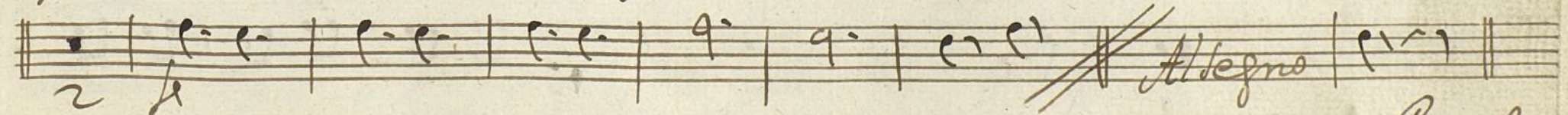
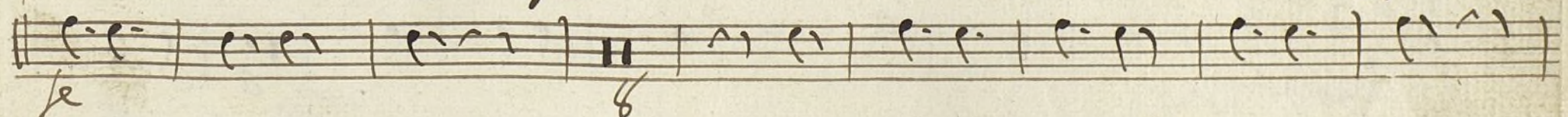
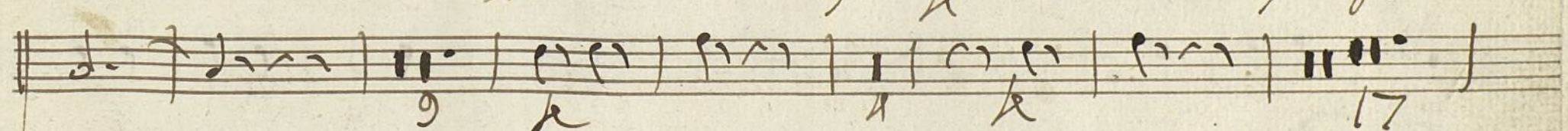
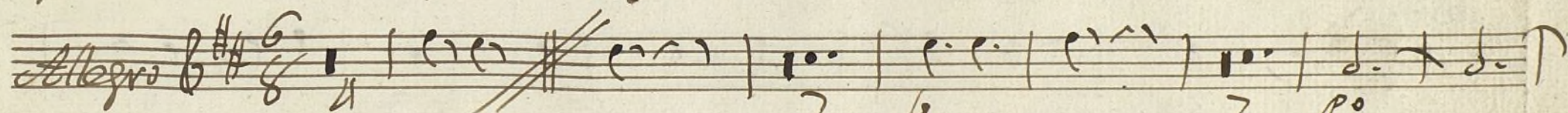
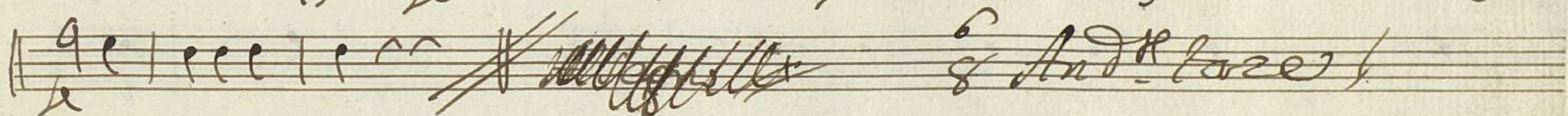
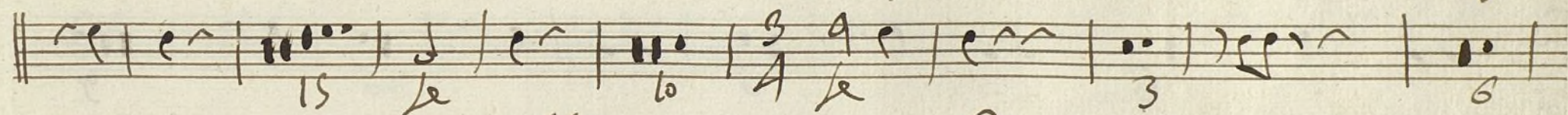
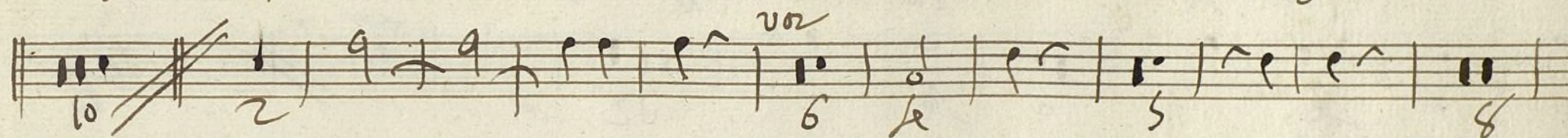
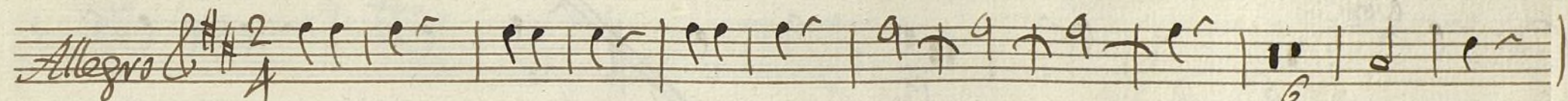


Volte

Trompa Primera

Mus 139-5

Conadilla a 3: La Ana de Soverno;



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

no *po* *po* *Allegro* *6* *6* *6* *3* *3* *Parola* *6* *2*

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into three systems. The first system (staves 1-3) begins with the tempo marking "Allegro" and a 3/4 time signature. It features a melody in the upper voice with notes marked "p" (piano) and "f" (forte), and a bass line with triplets. The second system (staves 4-6) continues the melody and includes a section marked "Solo" and "p". The third system (staves 7-10) returns to the "Allegro" tempo and includes a section marked "Solo". The score concludes with a double bar line and a fermata. The handwriting is in dark ink on aged, slightly stained paper.

[illegible]

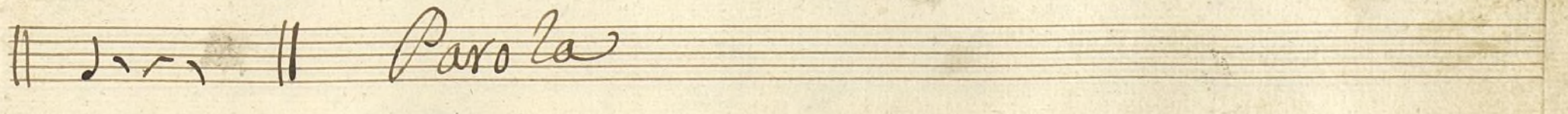
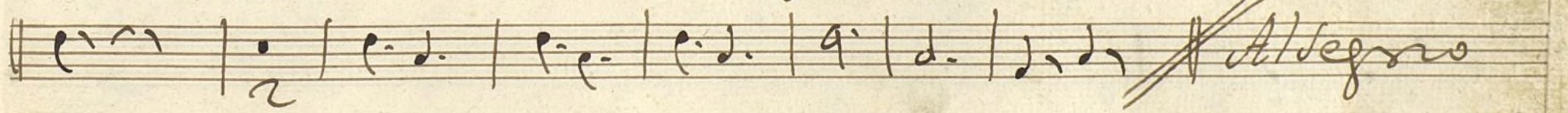
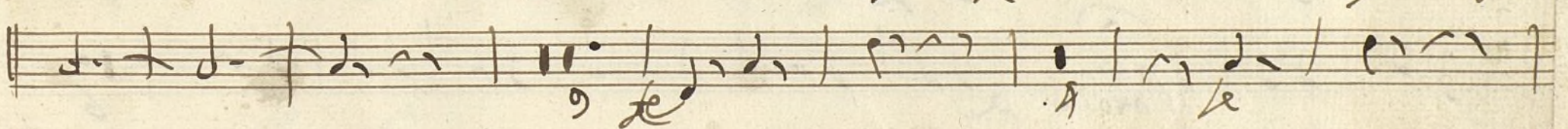
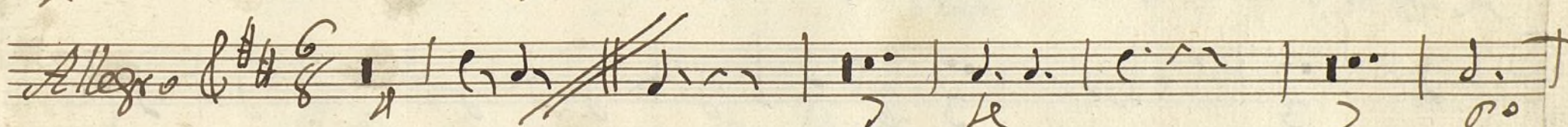
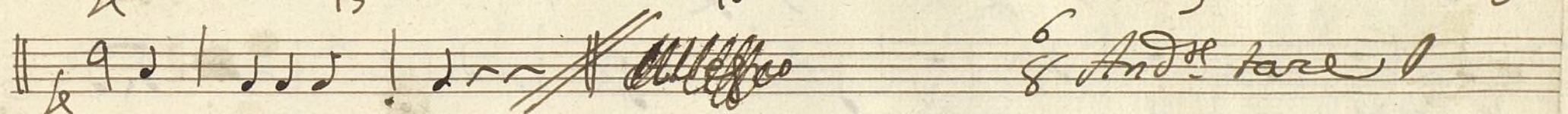
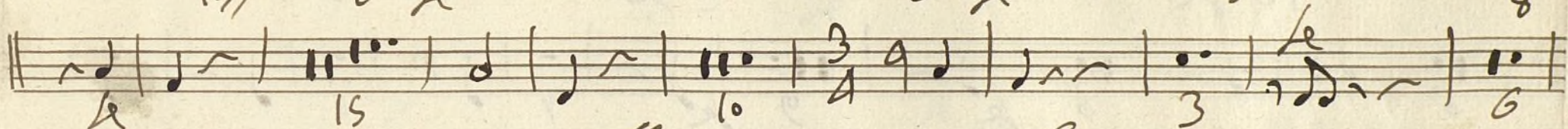
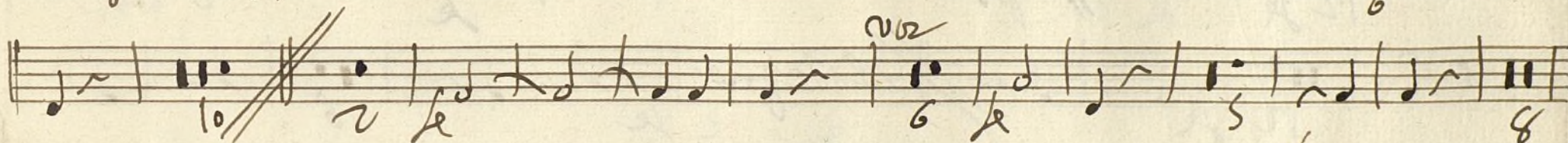
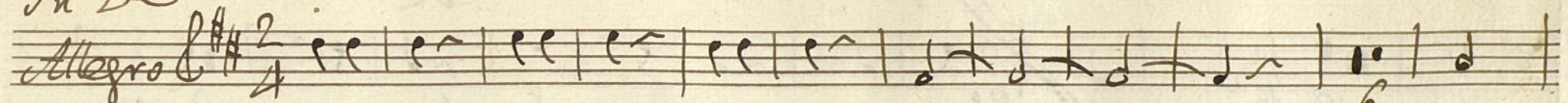
Ayuntamiento de Madrid

Trompa Segunda

+
Sonadilla a 3. La Amade Soverno;

Mus 139-5

Yn De



Coplas *Allegretto* $\text{C} \flat$ $\frac{2}{4}$ ~~12~~ *p.o.* *no*

$\frac{12}{6}$ *p.o.* *Allegro* $\frac{9}{6}$

Parola $\frac{9}{6}$

Handwritten musical score for a piece titled "Coplas". The notation is in C-flat major (one flat) and 2/4 time. The score is written on nine staves. The first staff is marked "Allegretto" and the second "Allegro". The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p.o." and "no". There are some corrections and deletions in the first few staves. The piece ends with a double bar line on the ninth staff.

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegro".

The first system (staves 1-5) begins with a piano solo section marked "Solo". The melody is primarily in the right hand, with some accompaniment in the left hand. The lyrics "Parola" and "Segui" are written below the staves. The section ends with a double bar line and a repeat sign.

The second system (staves 6-10) continues the piece. It features a piano solo section marked "Solo" and a vocal part marked "Vocal". The lyrics "Parola" and "Segui" are written below the staves. The section ends with a double bar line and a repeat sign.

The score is written in a clear, legible hand, with some corrections and markings visible. The paper is aged and slightly discolored.

Segu. Polera Andte

3/4

Andte

f

Andte

f

3

1

Ayuntamiento de Madrid

Ayuntamiento de Madrid

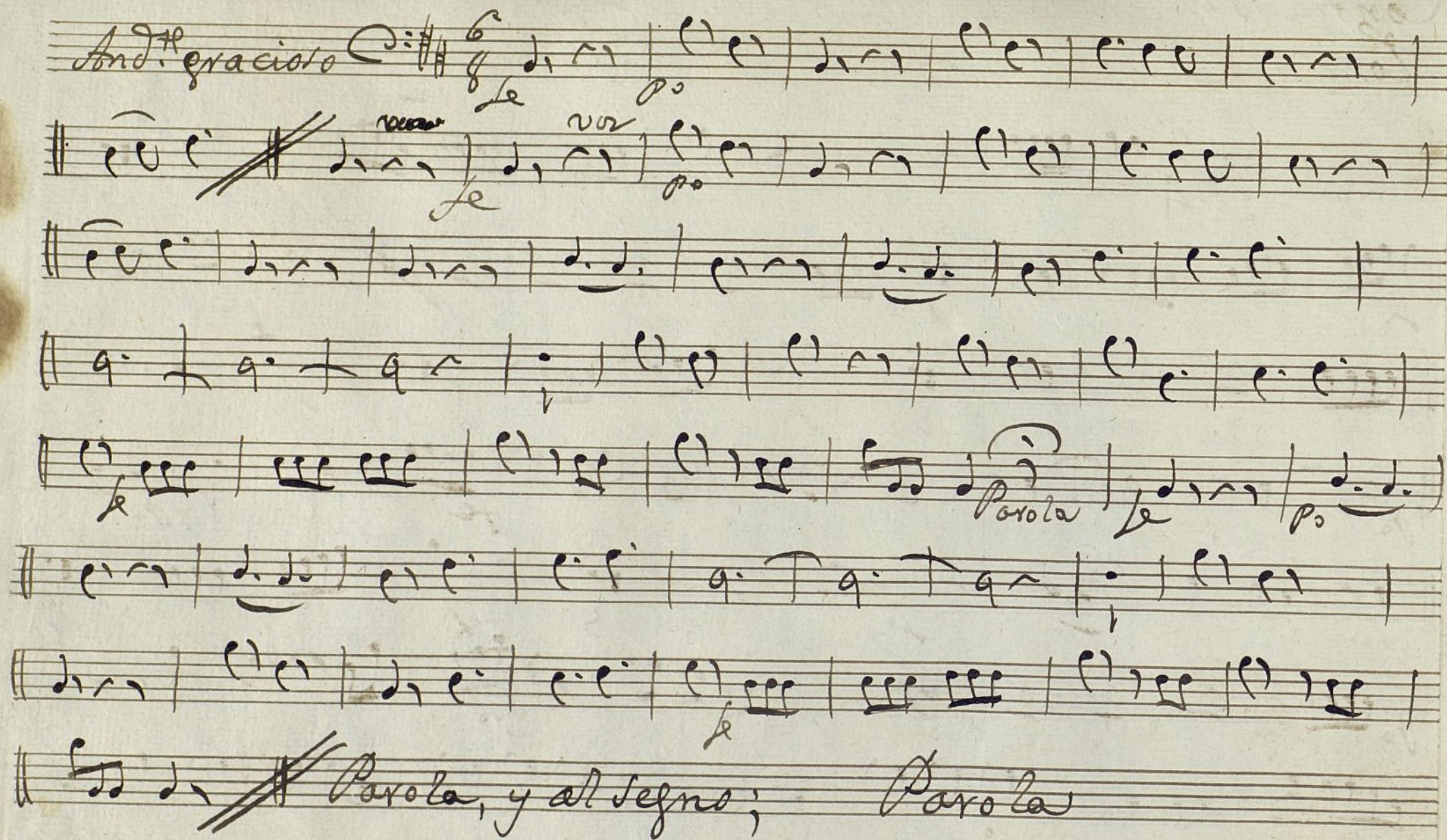
Contrabajo:

Conadilla à tres; La Ana de Sovieño;

Mus 139-5

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

Volte

And.^{te} gracioso 

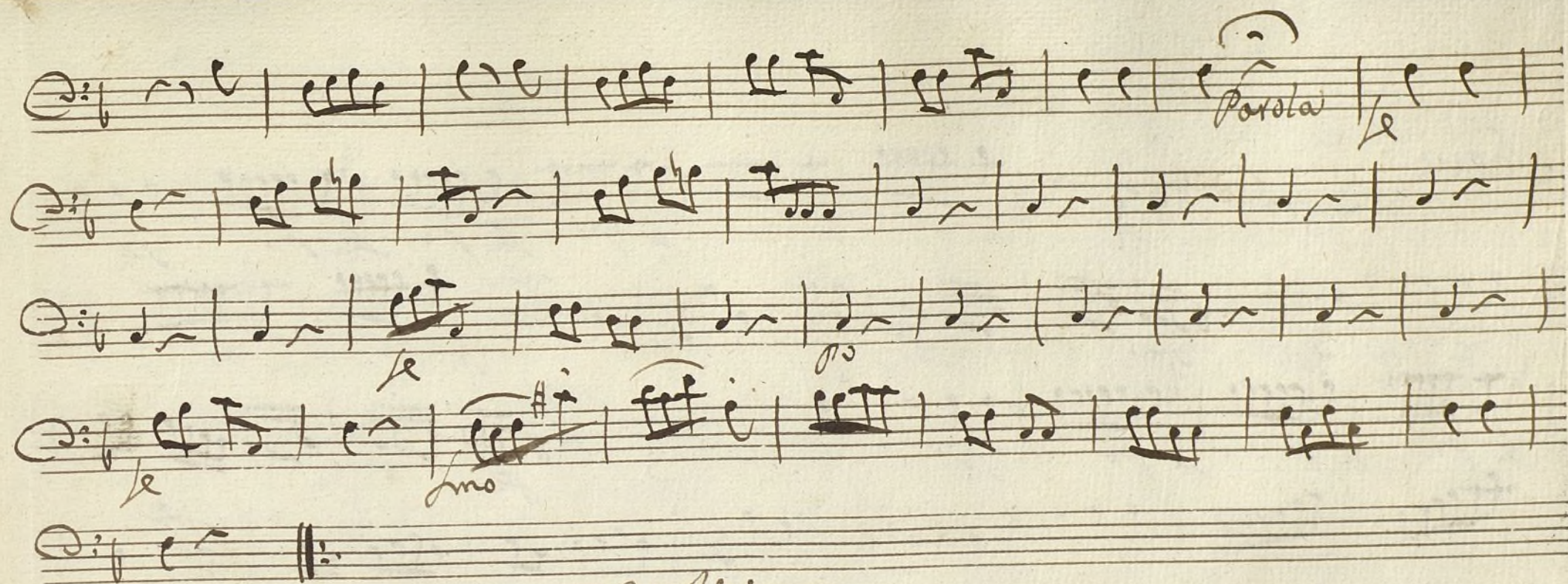
Allegro $\text{C} \sharp \text{F} \# \frac{6}{8}$

var
p
p
2
p
p
p
p
p
p
Allegro

Parota

Coplas Allegretto C: 2/4

The musical score is written on ten staves. The first staff begins with the title 'Coplas' and the tempo 'Allegretto' in C major (one flat) and 2/4 time. The notation includes various note values, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including a large 'X' over a section of the third staff and the word 'Allegro' written over the fifth staff. The manuscript is on aged, slightly stained paper.



Vol. 1

Segui! *Allegro* $\text{C}:\sharp\sharp \frac{3}{4}$

Parola *vor* *Punteado* *arco* *le po* *le po* *le* *Punt.*

Segui! Bolero Andte $\text{C}:\flat \frac{3}{4}$

Parola *vor* *Punteado* *arco* *le po* *le po* *le* *Punt.*

