

leg.º 13.

Mus 139-9

139-9

+
Conadilla a. res

Las falsas indifferencias;

//
Del S.º Moral:

{
 1.ª Laureana:
 2.ª Briones:
 3.ª García;

1801.

Ayuntamiento de Madrid

Allegro

Savinese; Gn Villari

Ama S.^a Briones

No tienes que re plí car es ta Car ta le has de

dar

No tie nes que re plí car

es ta

Criada S.^a Laureana

Car ta le ha de dar

Yo se ñ ora

no mea

Alma

debo no mea debo pre ci'o es por que yo

debo pre ci'o es por que yo debo a dñ

Juan de sen pa ñar a dñ Juan de sen pa ñar

Criada

a la verdad es im piedad es im piedad

omo Alma

por lo mismo de ter mi'no que puer es te es va des

Handwritten musical score for a song. The lyrics are written below the notes. The score is written in a single system with five systems of staves. The lyrics are:
 fino no me pueda ami culpar no me pueda a
 mi culpar
 Pues yo se la voi a dar no me pueda a mi culpar
 Pues yo se la voi a dar no me pueda a mi culpar
 Pues yo se la voi a dar no me pueda a mi culpar

Parola / Cri^a Decid Señora, Dⁿ Juan no nos ama fino, y Constanse?
 Ama) si, pero yo es imposible que pueda ser amante, Cri^a Tome espanto de escucharos
 Ama) pues no tienes que espantar te, porque este pago ledamos ael mas Verdadero Amante,
 Cri^a y porque he mo de culparlos que a nosotros nos engañen, Cuando nosotros,

Señora somos la mas Inconstante! ^{Ama} puer yo no puedo quererlo
 por mas fino que me ame. ^{Gr^a} Mirad que al que al cielo escupe
 siempre en la cara le cae;

Ama

A Dⁿ Juan la Carta mia sin re
 Ay tanta mucho temo que mal

Andte

ver ba puedes dar le y pro cura con so lar - - -
 diga mi infor ti cia quando lea la no ti - - -

le No tienes que replicar: y procura con so
cia mas no importa la hardedar: quando lea la no

larle no tienes que replicar no tienes que replic
hicia mas no importa la hardedar mas no importa la hardedar

car el buca ra luego con suelo no hara re celo no
dar el no podra tener con suelo ya si re celo que
el cuidara de hallar a lio y su mar tirio ol'
No cuidara de hallar a lio y su mar tirio lea

mo ri ra no mo ri ra
 mo ri ra que mo ri ra
 vi da ra ol vi da ra
 ca va ra lea ca va ra

(Vare el Ana)

Parola / Cri mi Ana es una Presumida
 muy llena de Vanidad, y porque se le queri da
 se haze mucho de rogar: el ombre que ala Mujer
 grande amor llega à mostrar, se pierde,
 pues Cobra entonces la Mujer soberbia tol,

Allegro

que ni todos los demonios que la puedan aguantar: D.^{no} Juan viene:
 aqui me aparto hasta que le pueda dar un balazo de papel
 que al punto le ha de matar;

Salé Garcia

Andte Con molto

A pe sar del fi'no amor que a ba sa lla mi al be
y su pueto que el rigor del a mor Ven cer no

drio que a ba sa lla mi al be drio
puedo del a mor Ven cer no puedo

No ay mas me dio al do lor mio que la au sen cia
 Voi a ber de tal en rredo si me pue do
 pro cu rar que — la au sen cia pro cu rar no ay mas
 li ber tar si — me pue do li ber tar Voi a
 medio al do lor mio que la au sen cia pro cu rar;
 ber de tal en rredo si me pue do li ber tar: *Allegro*

Allegro

Criada

Hace ra - to or el

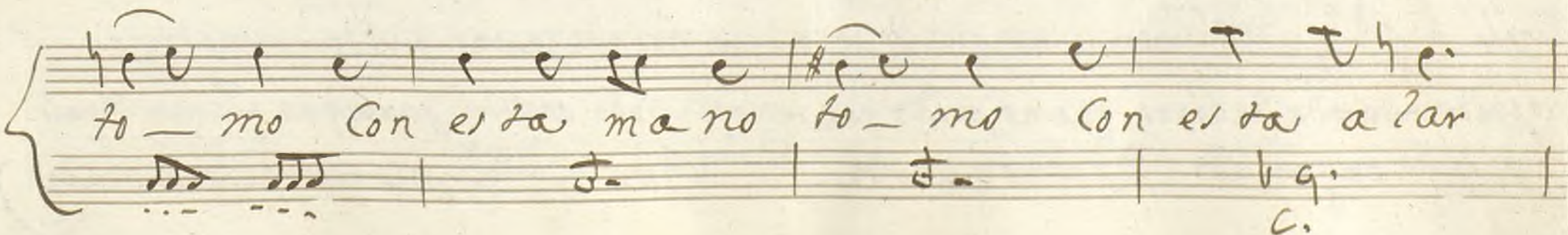
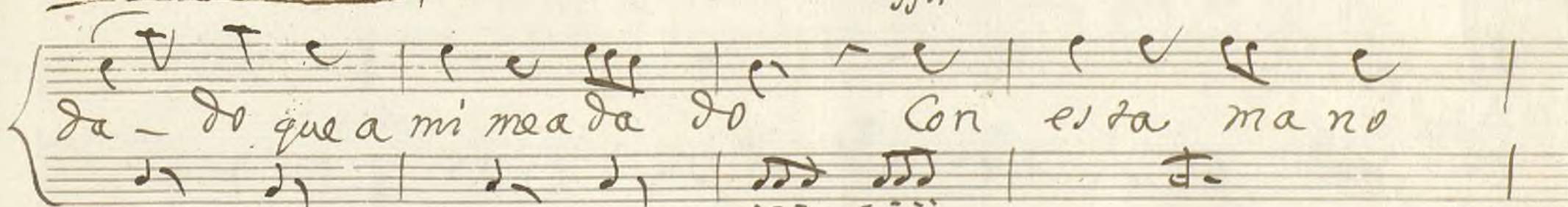
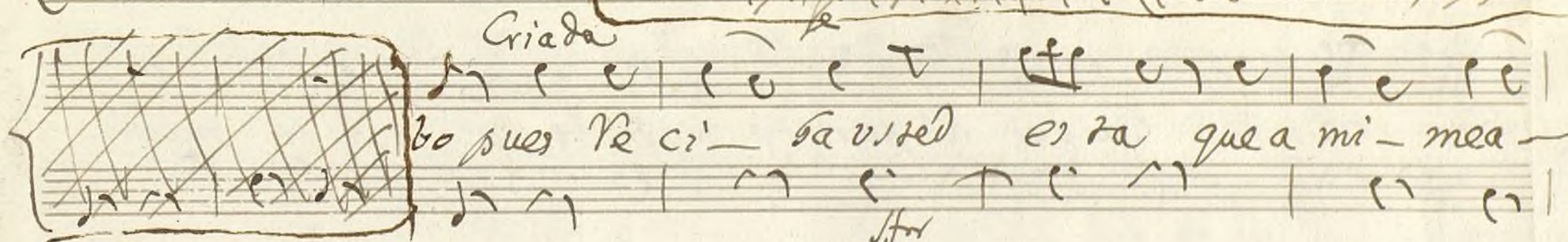
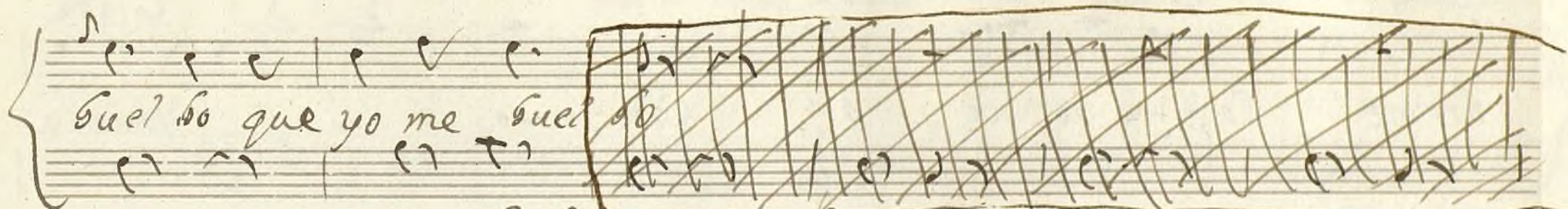
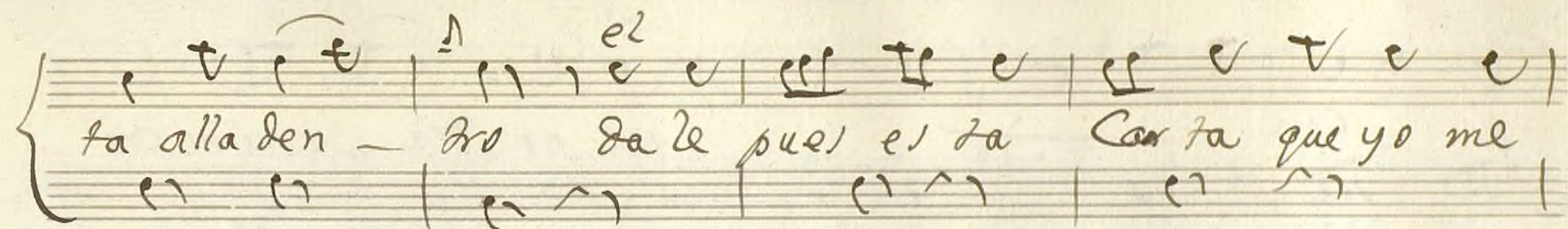
pe ro Con gran - Cui - da - do Con gran Cui da do lle

gò el pun to de dar - se lle gò el pun to de dar - se ya el

tra bu ca do ya el

Criada

ta - Do ña Rosa es ta alla den tro es



Handwritten musical score with three systems of staves. The lyrics are written below the notes.

System 1: *Con* que po dra — ami el ori

System 2: *Criada* birme Con fu so le — o Con fu so le — o quiera

System 3: Dios no se caíga al pun to muer to al pun to muer to;

Parola / *el* *leído* *San Juan*: aunque conozco, que ho ra de co rra la vi da la no ticia, no puedo menos de deciros, que no puedo que re ro; vir ba os el to, para que sa mas digais que os he en ga ña do: Dios os guar de: *San* *Ala*: *Cri* poco el cri be, pero malo;

All. poco

el
que es esto que bes que es esto que
Cruel en pa ñosa Cruel en pa
so servia y fiera so servia y

bes ya no aique du dar In justa a le bo sa In
no sa ti'ra na falaz a le be trai do ra a
fiera yn fiel des le al y muger al Ca bo y

Criada
aun es mucho mas aun es mucho mas - - -
aun es mucho mas aun es mucho mas - - -
aun es mucho mas aun es mucho mas - - -

mucho mas
 mucho mas
 mucho mas

el
 Pero

Allegro
 dos veces

ya que do venpa do de su injus to pro ce der

su Te tra to y sus vi lle res celos tengo de vol

ber se los tengo de vol ber An tes muchas vo se

Criada

todas la de viera dar vised la de
 Para siempre he de au sen
 tor me donde no la pueda ver pues su a
 mor a lebe falso he llegado a co no
 cer he llegado a co no cer pero darla un buen sol

Criada

Leo an tes que se mar che vosed an tes
 o que ne cio quel el om bre que con
 fia en la muger que con fia en la muger que con
 fia en la muger;

Pero la Criada si yo le digo ami Ana de Dⁿ Juan el sentimiento
 mai vanidad, y soberbia cobrara, segun su genio Caranba,

que no conviene! antes por ir a Clarar puedo Ciertas dudas que me estan
dando mil Remordimientos, para que con se de plano me saldre de un
fingimiento: este el Moro en campaña, pues a empezar el enredo.
Sale el Ama) darte el Papel a don Juan? Cri^a ~~Alto~~ y la ley o todo entero,
Ama) y se desmayo? que hizo? Cri^a desmayarse? y aló huelo,
Ama) que no tomo peradumbre? Cri^a No señora ni por pienso. Ama) y adonde esta?
di Juanita? Cri^a se fue saltando, y viyendo. Ama) porque no le detubise?
Cri^a que; si parecia un trueno;

Ama

quien pensara

tal des precio de su fuego y de su amor

pero su trisa y su moza castigarla

Criada
 brà mi ardor Cas si par la brà mi ardor la dio
 flato la no ticia Con la Va bia y el Ven cor Con la
 todos
 Para todos los a
 man te el des pre cio el gran Ri gor el des pre cio el gran Ri
 gor el des

Parola / Ama / que se parece Juanita? Cri^a / sino ay mas mala Canalla que los ombres?
 fuego en ellos: Cali' Cali' nos igualan anos y dias en lo malo. Ama / Confieso que sofocada
 el toi: Cri^a / pues para Venas^{ta} esta pildora faltaba: Dⁿ Juan, que yo este papel o de
 a vitame, me en Carpa, Ama / Benditan en el, Repetida / la Verneza, que me Canian.
 Cri^a / sin duda, Ama / por hacer burla de el, le lo, Cri^a / voy a en gracia, le el Ama / Señoritos:
 Yo trataba de enganar mi Corazon Creyendo que os amaba: pero estoi tan de ren
 gñado de poder conbencerme, que he de ser mi nado au sentarme por no beros: y tan crebe
 que sera mañana, ~~le el~~ mayada Cri^a / Ama mia: ay que se muere, vengas do el Mundo:
 vengas Medicos, y Cirujanos a dar la vida a una muerta. Sabe el / el / pues que a esto?
 pues que es esto? Cri^a / traigan agua de Cereza, una Purga Una sangria,
 ven toso y sanguijuelas, el / D^{ña} Rosa D^{ña} Rosa Cri^a / No Responde, ala o dra puerca,
 el / dueño hermoso de mi vida, ~~caridilla~~ dulce y man de mi po zencia, ~~co sol diendo~~ Cri^a / parece
 que babol biendo siga usted era Verneza, el / Reco brad de nuestros ojos, las Brillantes lucas Bellas;

Musical score for the song. The tempo is marked **Allegro**. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the notes.

Ama
 Ve te de mi vista puesto que - - - -
 me engañas, tu heres la que fieras des pre

F. e | e e | e e | # F. g | F. # e | e e | -
 cías mis an sias des pre cías — mis an sias
 Criada
 e e | # e | g | e | e e | # e | g | 1 ~ |
 en ha cer las pa, ces be ran que es to pa ra
 be ran que es to pa ra ve ze ve ze Mira
 Ama be e e | e e | e e | e e | e e |
 mira tu he res fal so tu he res fal sa son los
 dos un lin do par son los dos un lin do par

70801

Handwritten musical score for a song, featuring three systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines.

System 1:

Top staff: *quan tai penas quan tai ansias Cuesta a*

Middle staff: *quan tai penas quan tai ansias Cuesta a*

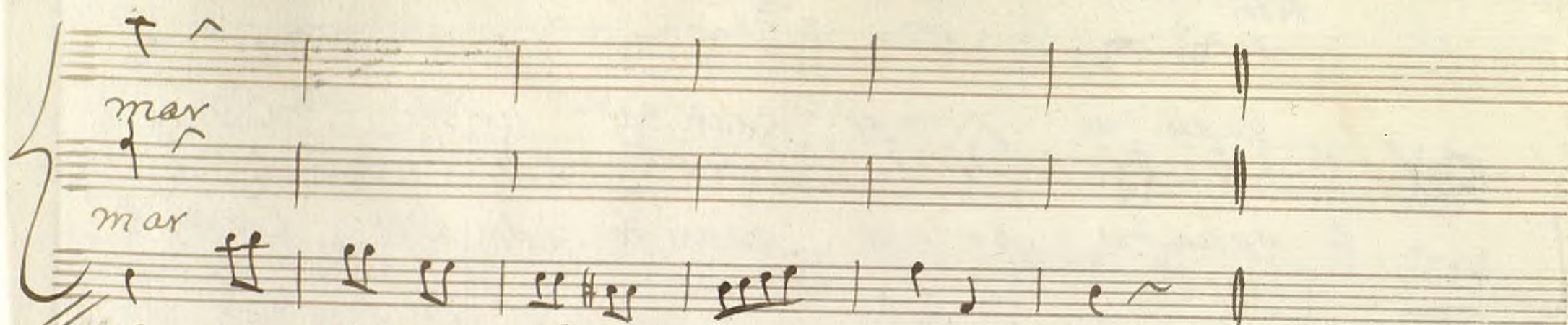
Bottom staff: *muchos el a mar Cuesta a muchos el*

System 2:

Top staff: *amar Cuesta a muchos el a mar Cuesta a*

Middle staff: *a mar Cuesta a muchos el a mar Cuesta a*

Bottom staff: *amar Cuesta a muchos el a mar Cuesta a*



Porola y Cri^a Vamos a buenas Razones, y es cuhen me doi palabras: Usted, amaba
al señor sin conocer que le amaba, Tústed ami Ama quería por mal que
di simulaba: la indiferencia de Usted ^{a ama} y de Usted aido falta ael
yer verdadero el amor que a Usted le abaralla, Con que demonos por buenos,
y pue le andado palabra de esposos, para casarse la licencia es lo que
falta, el si dice que no me quiere, Ama si dice que no me ama,
la 2^a Yer::: Cri^a su esposo de Usted, vos su esposa, y santa Porcuai.)

Segui.

And^{no}

Aca ben se los
Le

Aca ben se los y los pe sa res Aca ben se los
fuer

Handwritten musical score for the first system, featuring four staves. The lyrics are: *sus tor y los pe sa rer y los pe sa rer*. The notation includes various musical symbols such as notes, rests, and bar lines. The first two staves are grouped by a brace on the left, and the last two staves are also grouped by a brace on the left. The word *fin* is written at the end of the fourth staff.

Handwritten musical score for the second system, featuring four staves. The lyrics are: *y los pe sa rer y los pe y nuestros rei y los pe sa rer*. The notation includes various musical symbols such as notes, rests, and bar lines. The first two staves are grouped by a brace on the left, and the last two staves are also grouped by a brace on the left. The word *fin* is written at the end of the fourth staff.

ra
 reylai dicha cele gran do de aqueta pa
 chor tendran en a de lan re so lo con zen

y los pe ra reylai dicha cele gran do de aqueta pa
 y nuel tros pe chor tendran en a de lan re so lo con zen

zer de aqueta pa zer
 so lo con zen so:

reylai dicha cele
 tendran en a de

zer de aqueta pa zer
 so lo con zen so:

reylai dicha cele gran do
 tendran en a de lan re

Handwritten musical score for a piece titled "Do por experiencia parece indifferencia lo que perfecto a mar". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/4, 4/4), notes, rests, and bar lines. The lyrics are written below the staves, corresponding to the musical phrases. The score is written in a cursive, handwritten style on aged paper.

The lyrics are:

Do por experiencia parece indifferencia lo que perfecto a
 mar - lo que perfecto a mar - lo que perfecto a
 mar - lo que perfecto a mar: tengan todos cuidado bien

do por ex pe ri en cia pa re ze in di fe ren cia lo que es per fec to a

mar - lo que es per fec to a mar - lo que es per fec to a mar -

2o
 ten pan
 ten pan to dos Cui dado bien

do por ex pe ri en cia pa re ze in di fe ren cia pa

Handwritten musical score on aged paper. The score consists of six staves, with the first four staves grouped by a large brace on the left. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and some wear.

reze in di fe ren cia lo ques per fec to a mar - a - - -

lo ques per fec to a mar lo

ques per fec to a mar a - - - - - lo

Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics include "ques per fec to amar lo quer per fec to amar per fec" and "to a mar per fec to amar per fec to amar;". The notation includes various musical symbols such as notes, rests, and bar lines.

ques per fec to amar lo quer per fec to amar per fec

to a mar per fec to amar per fec to amar;

to a mar per fec to a mar per fec to amar;

Ayuntamiento de Madrid

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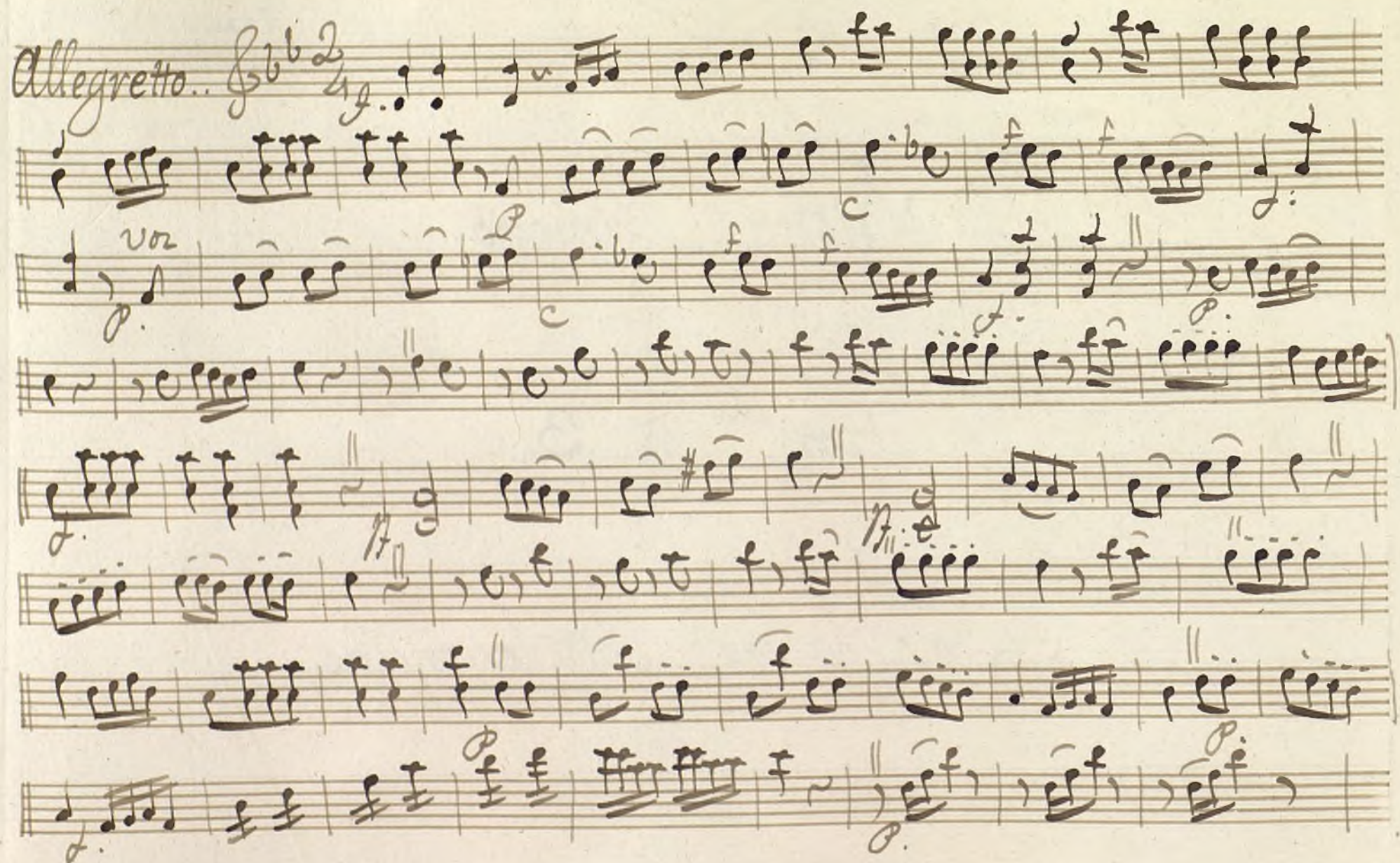
Sra. Vicenta.

Mus 139-9

Violini. Primero..

Ton.^a ..ã.. 3..

Las falsas Indiferencias..



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section labeled "Parola" and a section labeled "al Segno".

The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *vo* (voice). The score is written in a cursive, handwritten style.

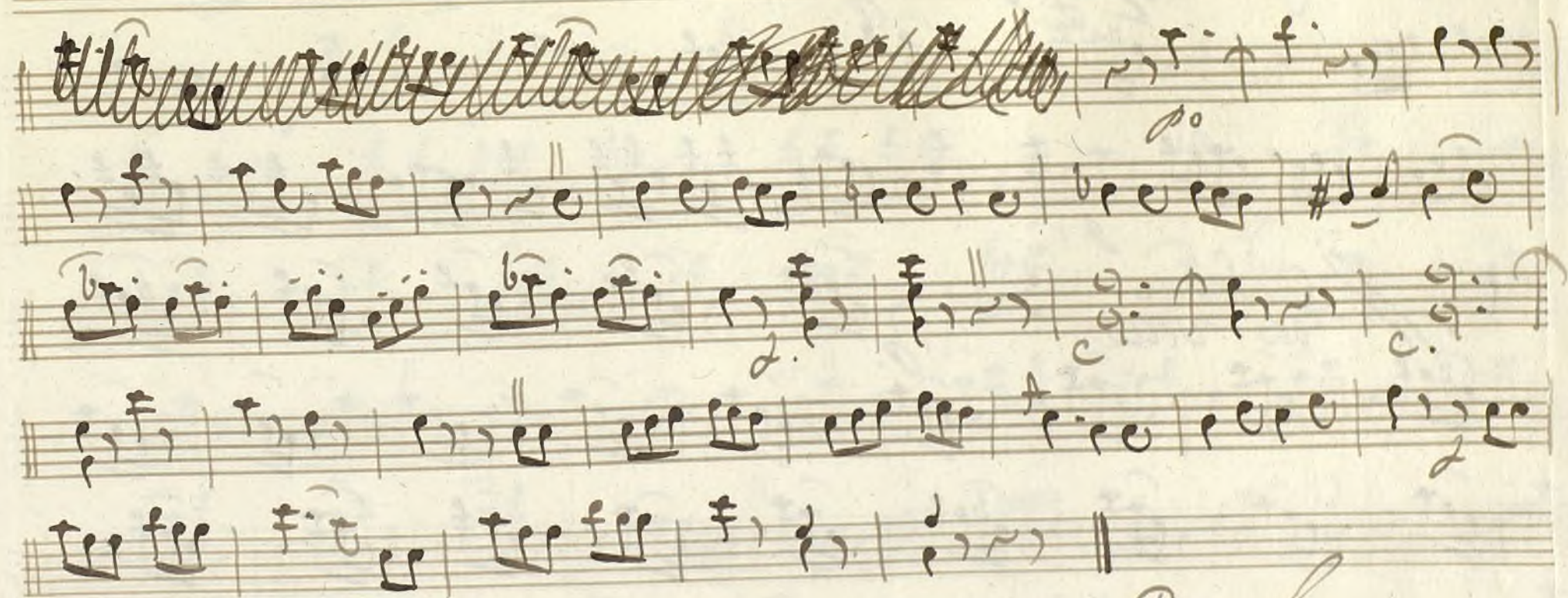
Key markings and sections include:

- And. te* (Andante tempo)
- vo* (voice)
- Parola*
- al Segno*

Parola

Stacato

And.^{te} Con motto.



Parola...

All: poco.. $\text{G}\sharp\text{G}\sharp$ $\frac{2}{4}$ *Vo*

Al Segno
dos veces

Ayuntamiento de Madrid

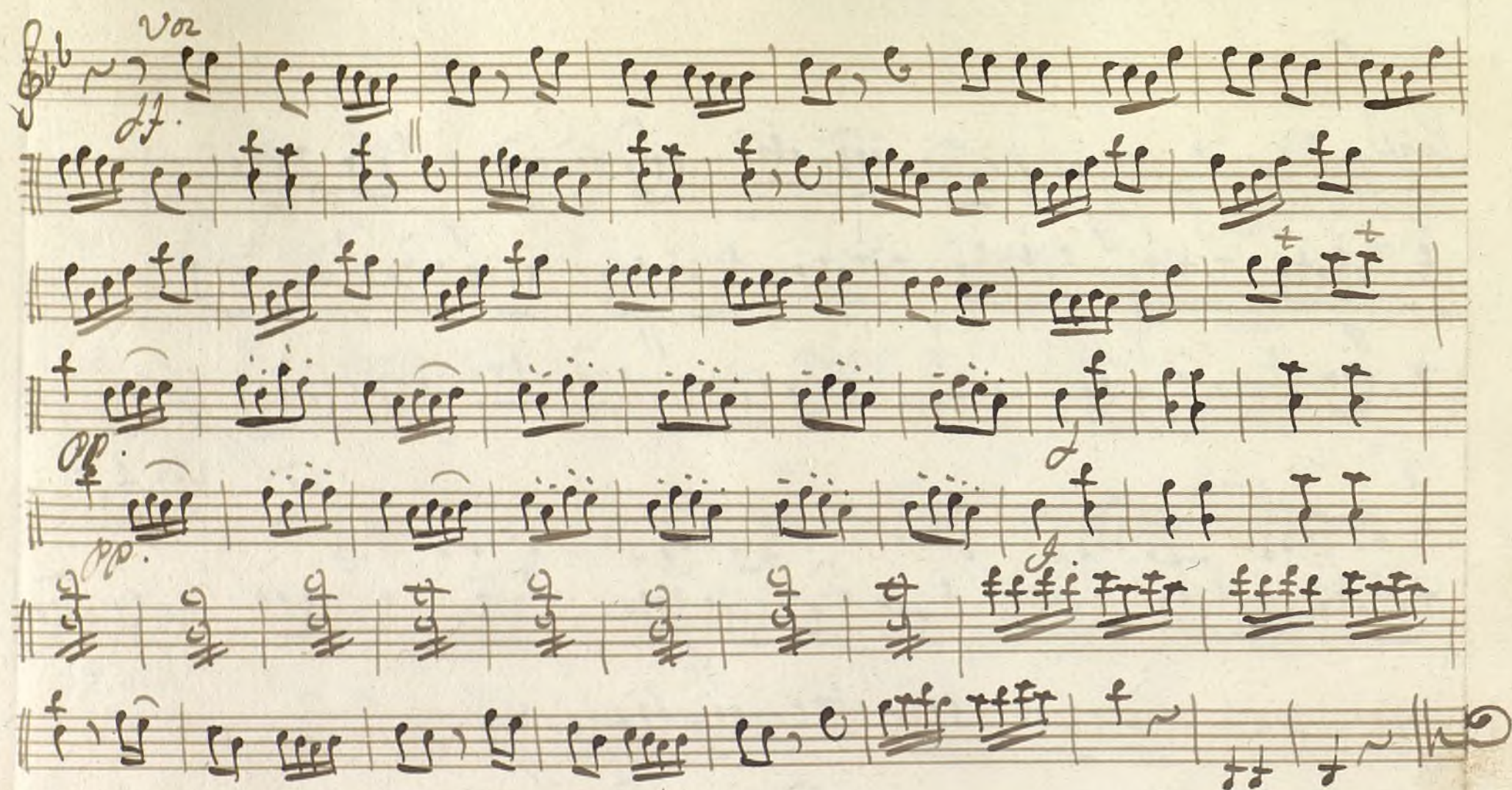
Handwritten musical score on aged paper. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various musical notes, rests, and ornaments. The word "Parola.." is written in cursive on the second and eighth staves. The manuscript shows signs of age, including yellowing and some staining.

Allegro 2/4 *Voz*

Parola..

Segno *And. no* *3*

Vor *Al Segno..* *Volts..*



Mus 139-9

— + —
Violin Primero

Conadilla a tres;

La salsa Indiferencias;
//

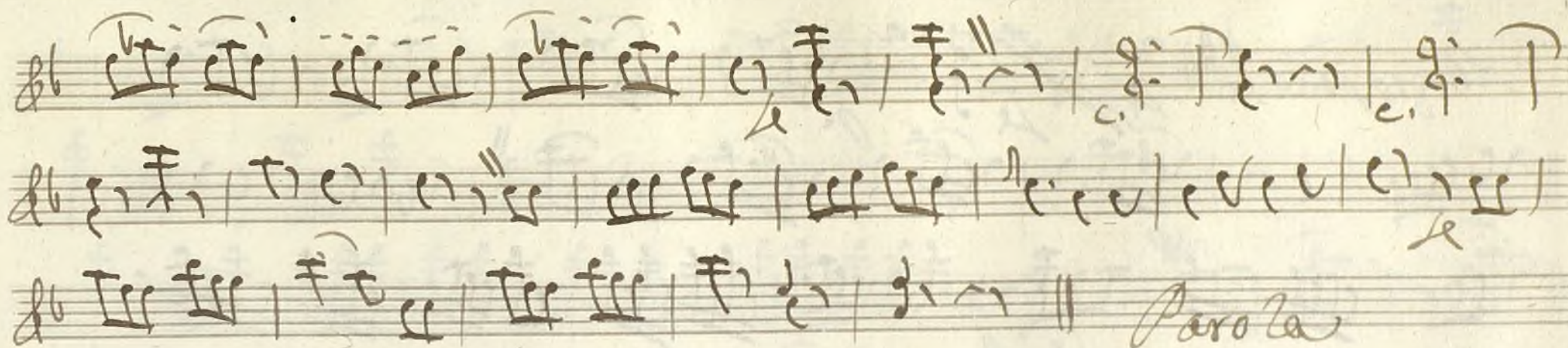
Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The word "Andante" is written at the beginning of the first staff. The word "Allegro" is written at the end of the fifth staff. The word "Parola" is written at the end of the sixth staff. The score is written in a cursive, handwritten style.

Andte Con moto & 6/8

Staccato

Allegro

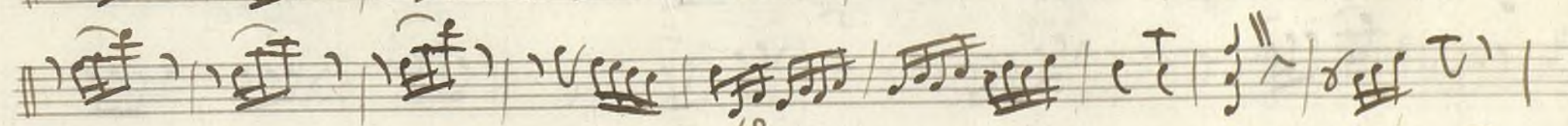
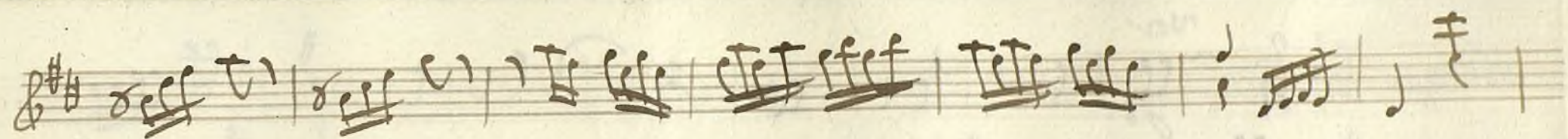
Allegro



Allegro

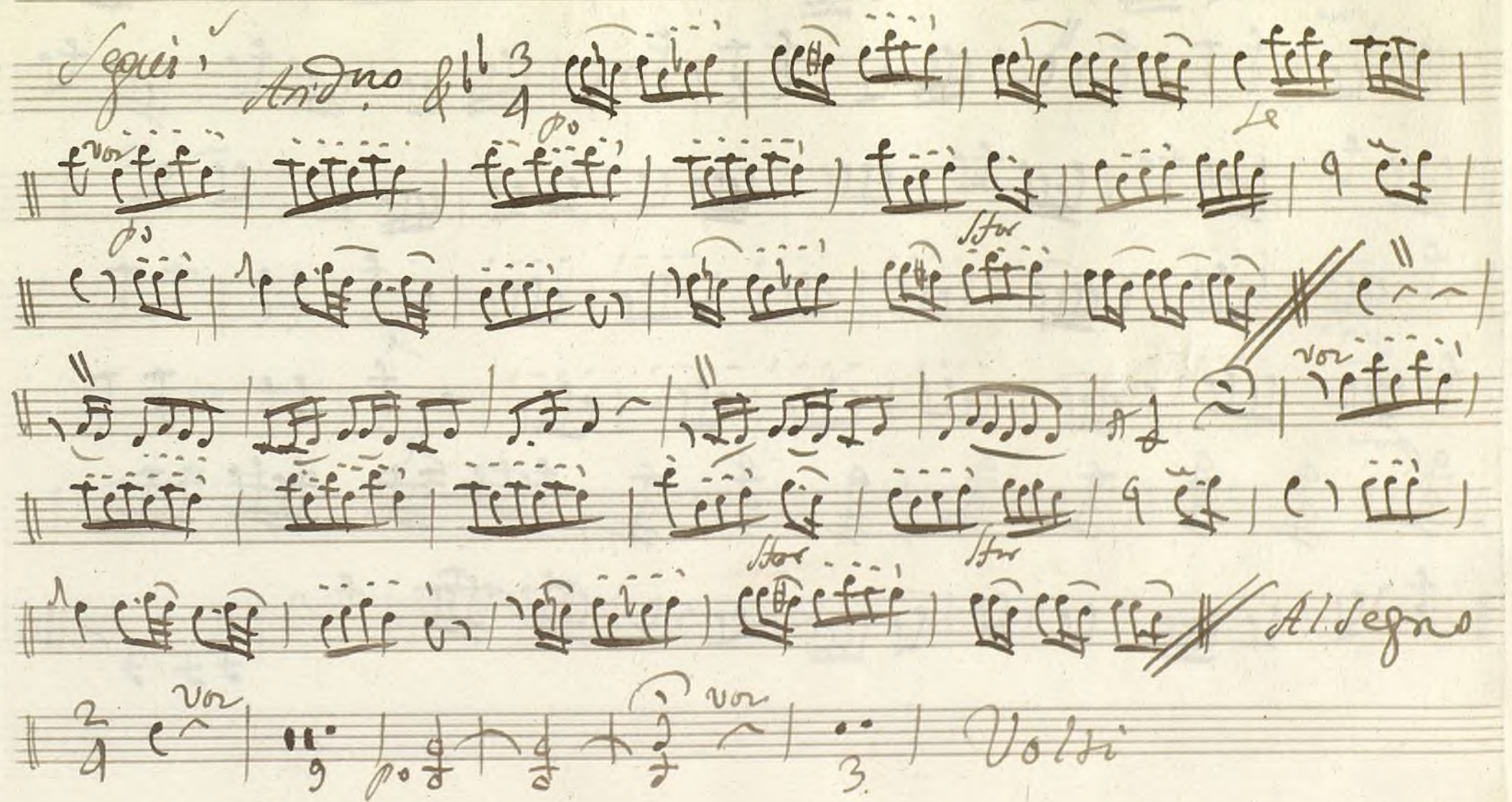
Allegro poco & $\sharp\sharp$ $\frac{2}{4}$ *Le* *vo*

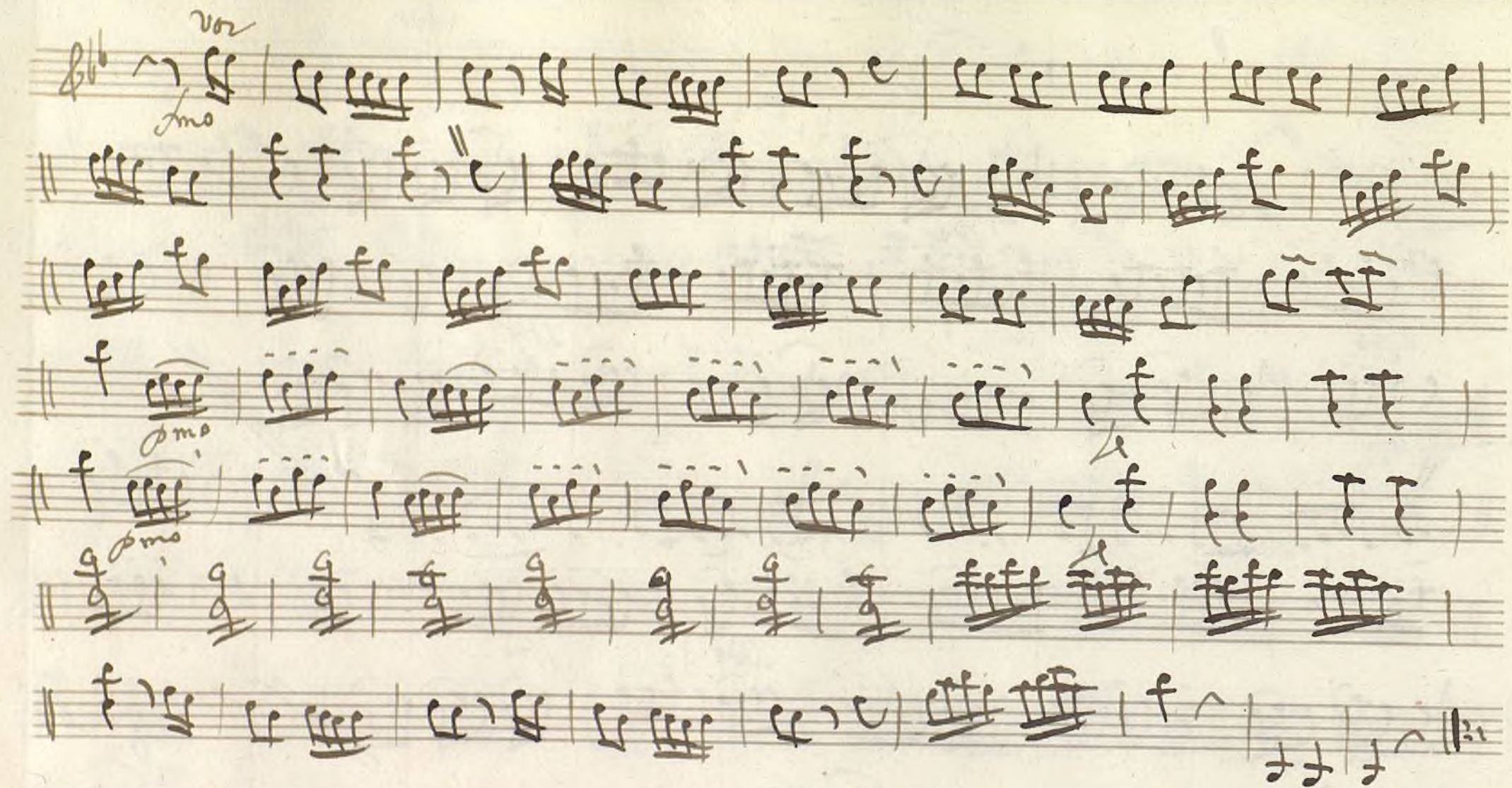
Allegro *dos vez* *Le*



Allegro & 2/4 ^{no}

Parola





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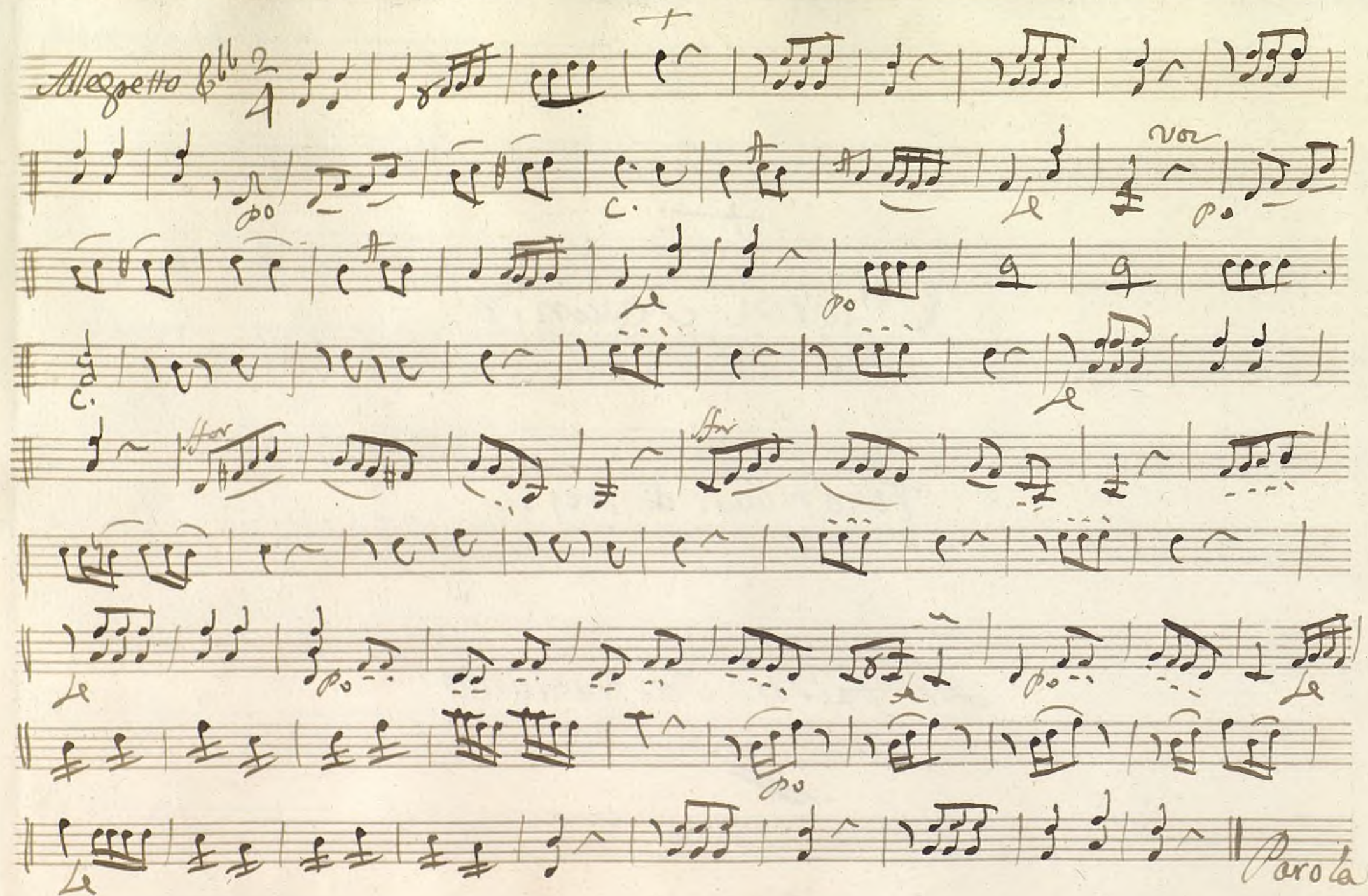
+

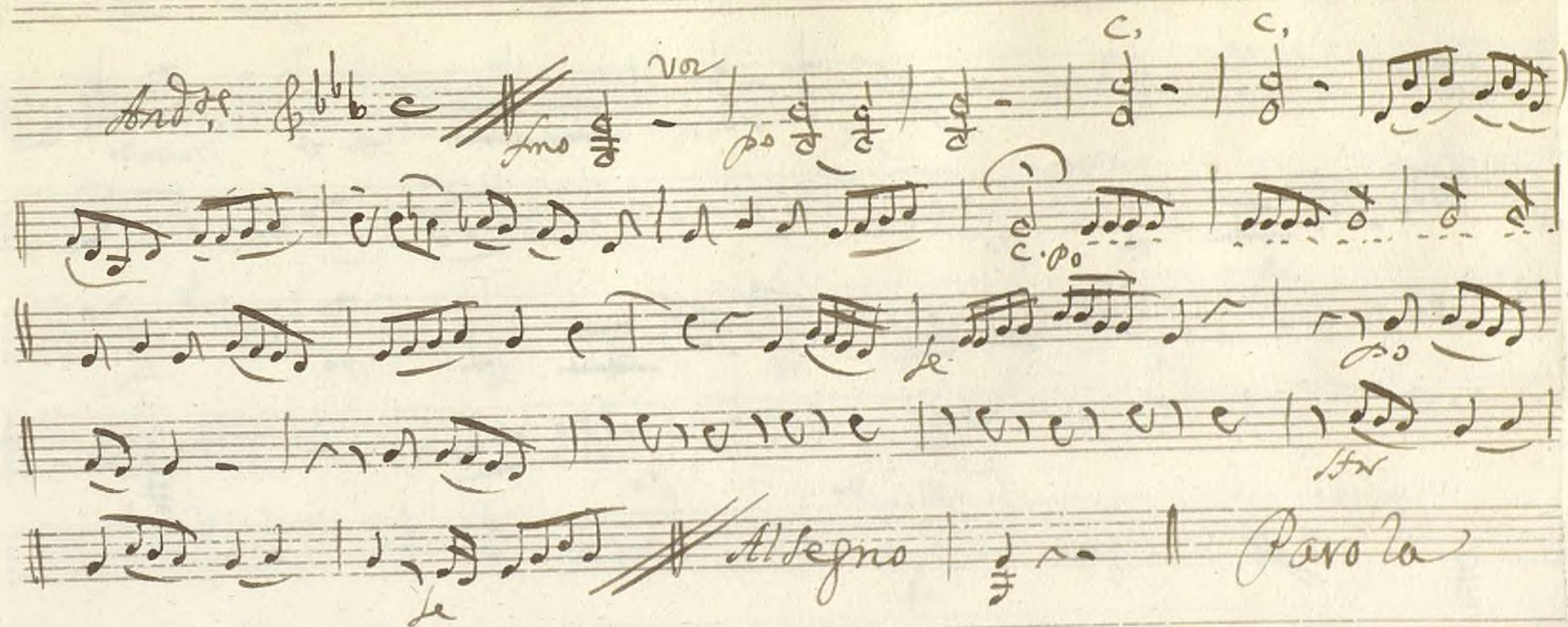
Violin Segundo

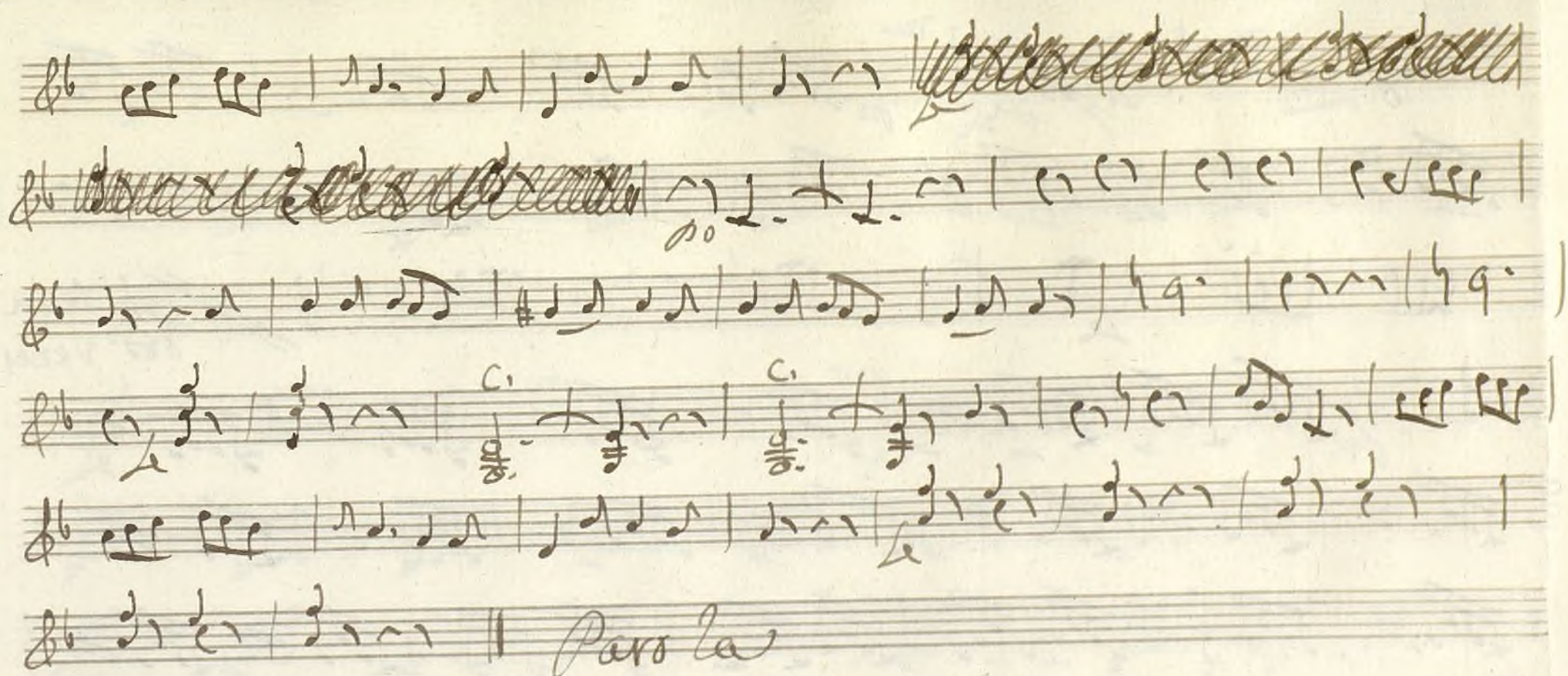
Conadilla à tres;

La falsa Instruccion;

//

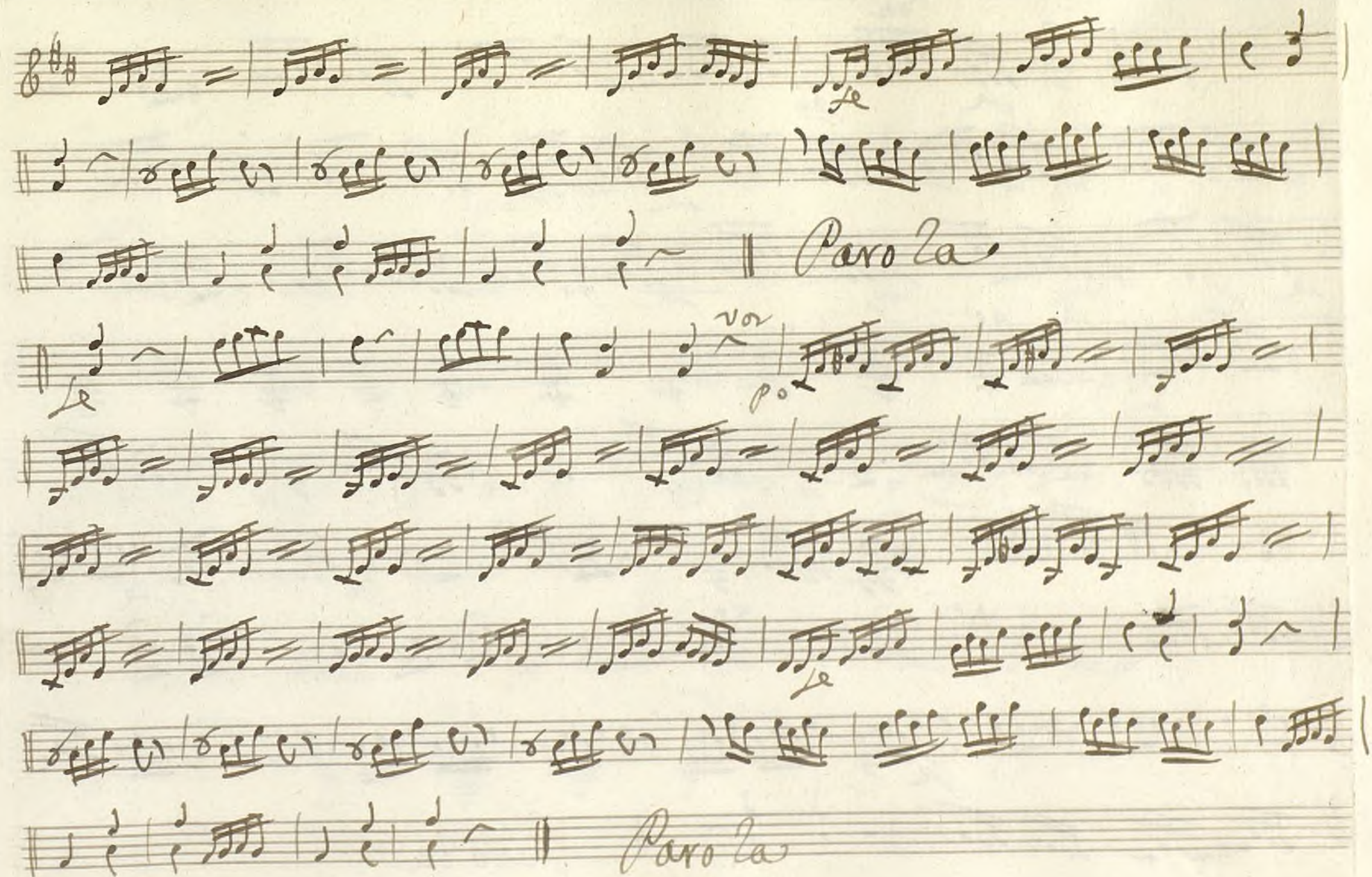






Allegro poco ÷ 2/4 *Vo*

Allegro
dos vezes



Segue! *Andno* 4/4 3/4 *po*

vor

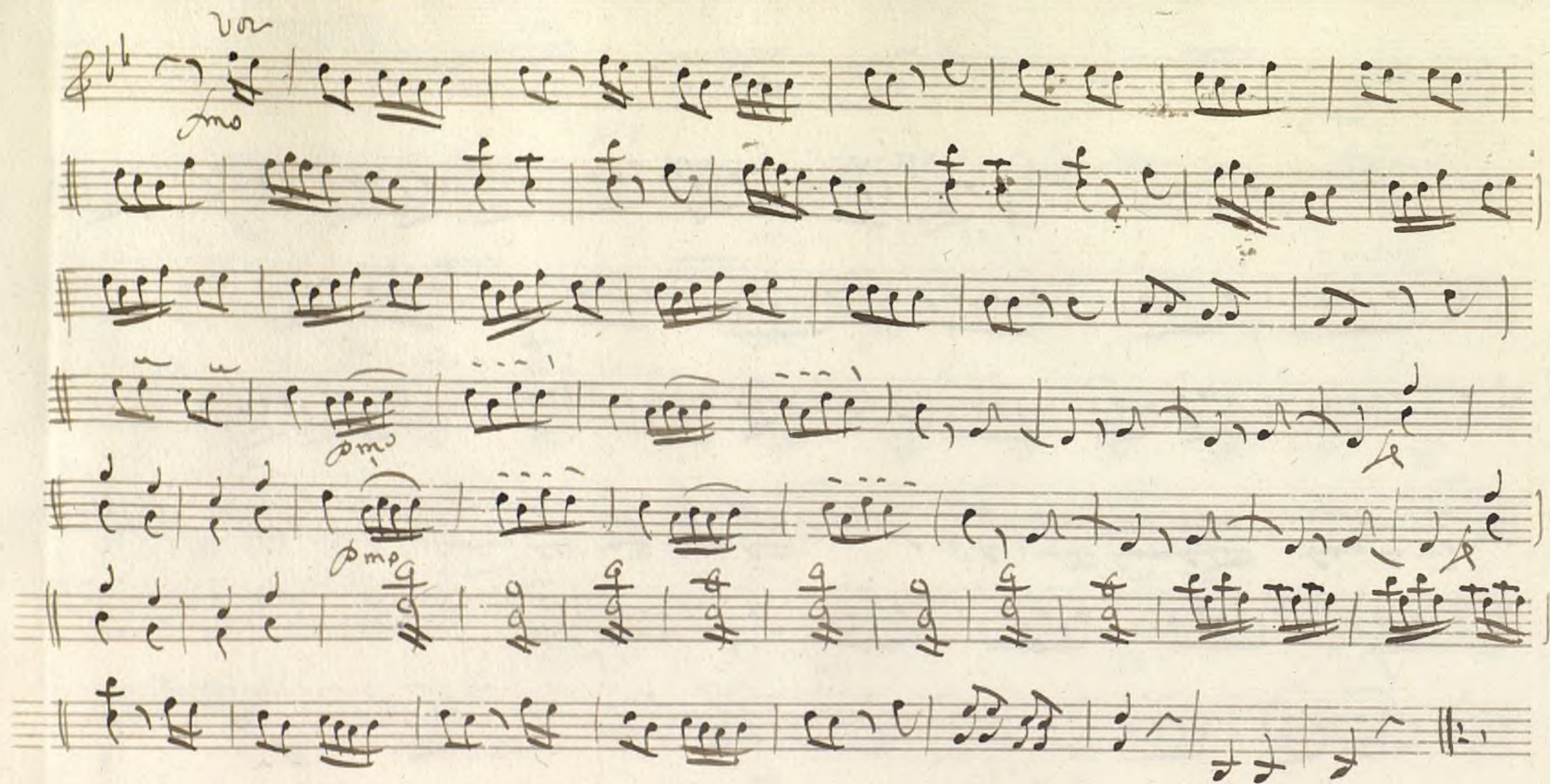
for *for*

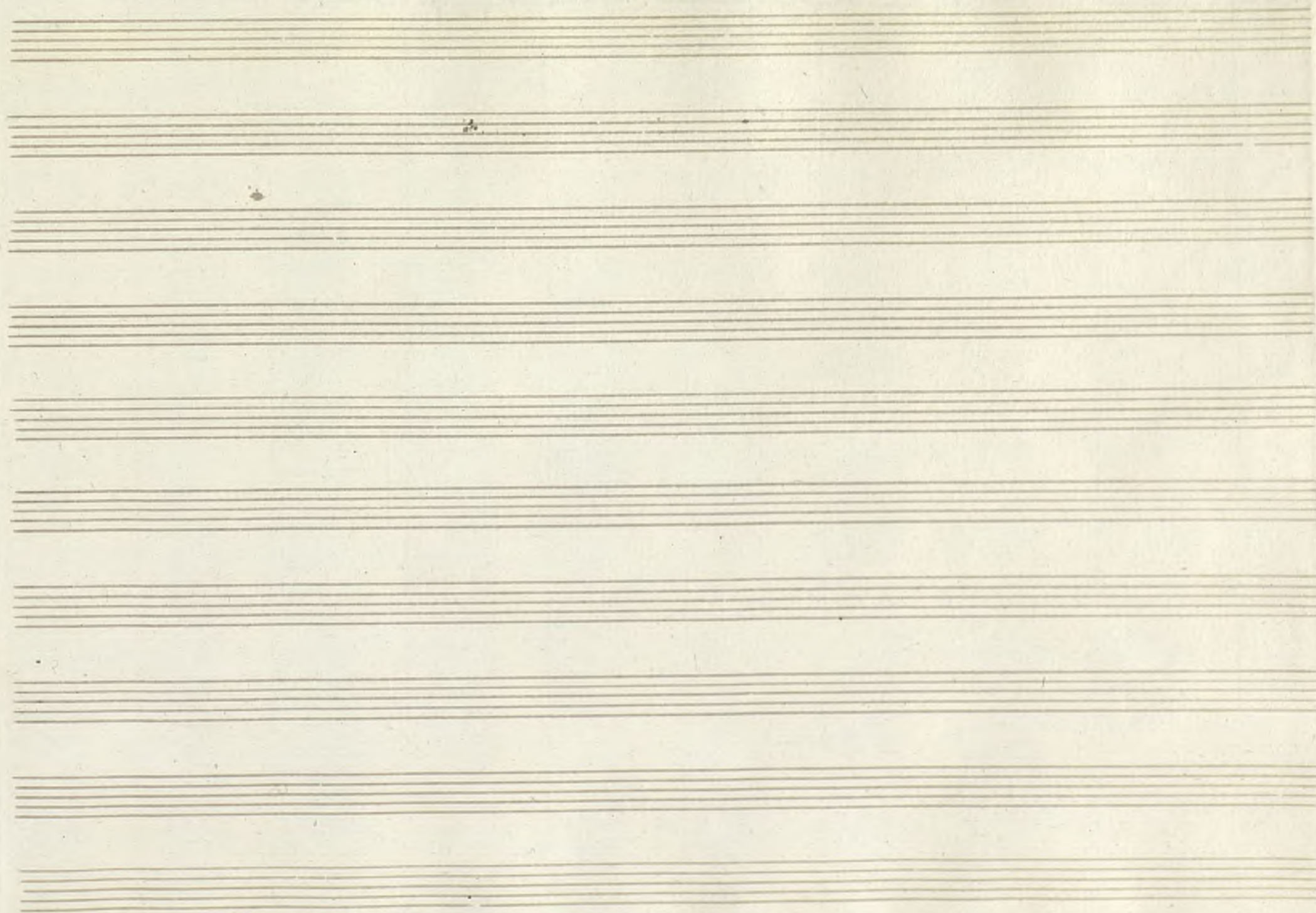
for *for*

Allegro

vor *po* *vor*

2/4 9 3/4 *Volto*



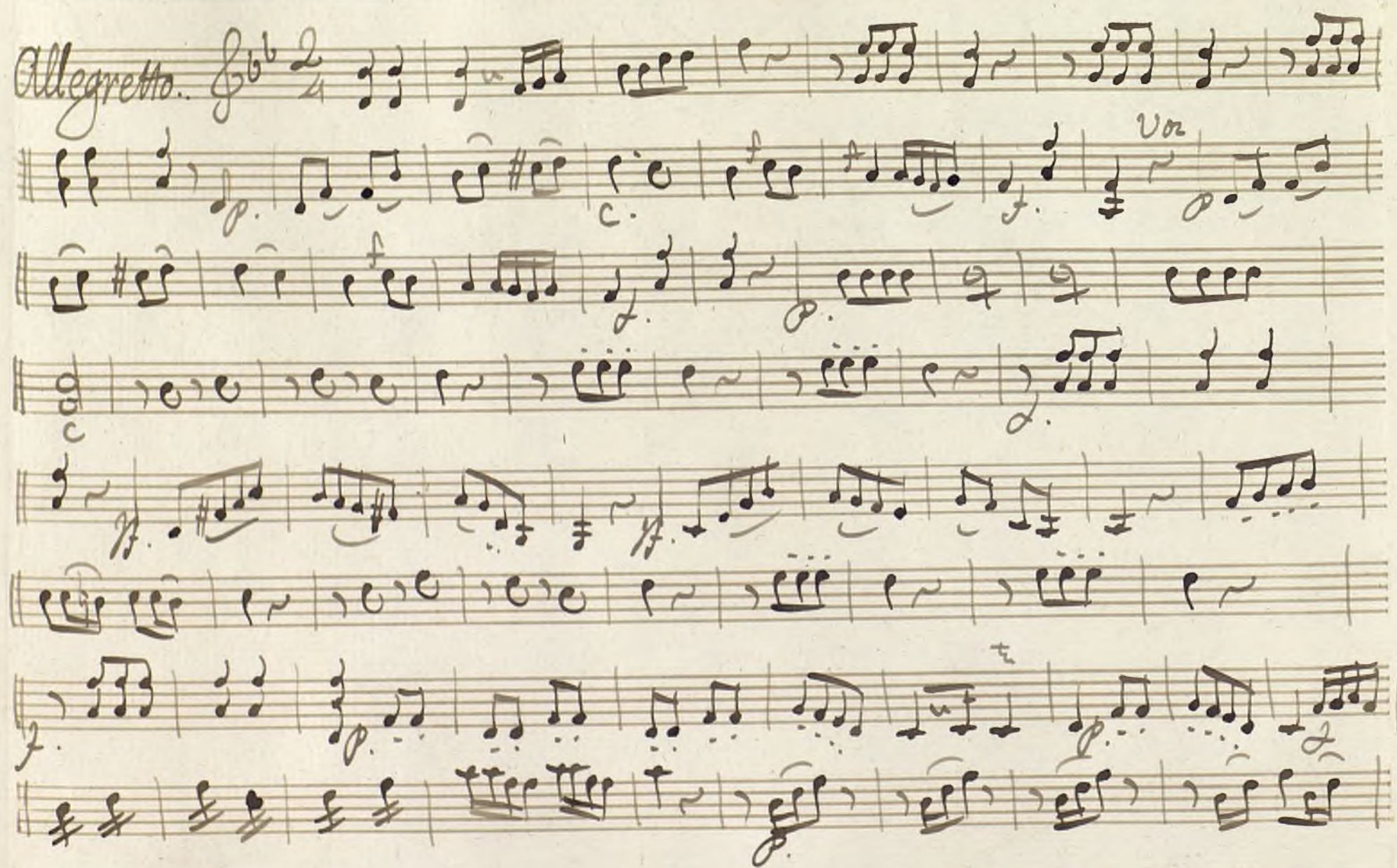


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Violini Segundo.


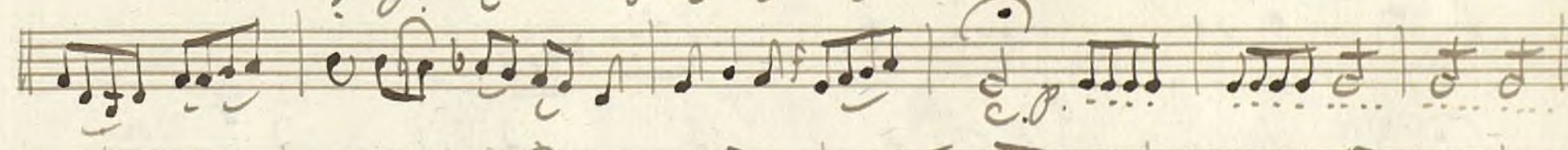
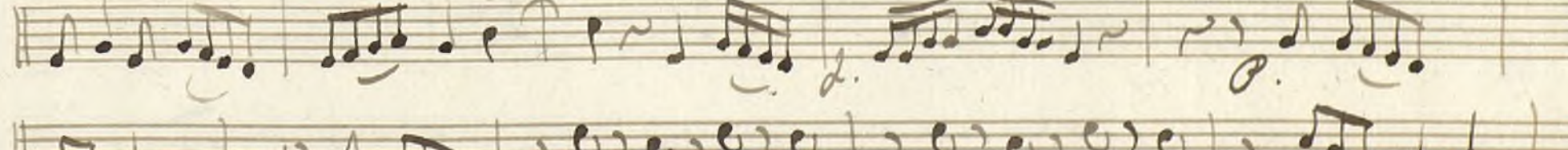
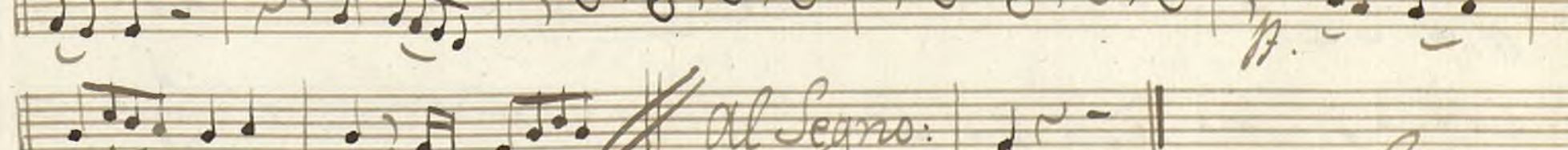

Fon.^a 3.

Las Falsas Indiferencias.



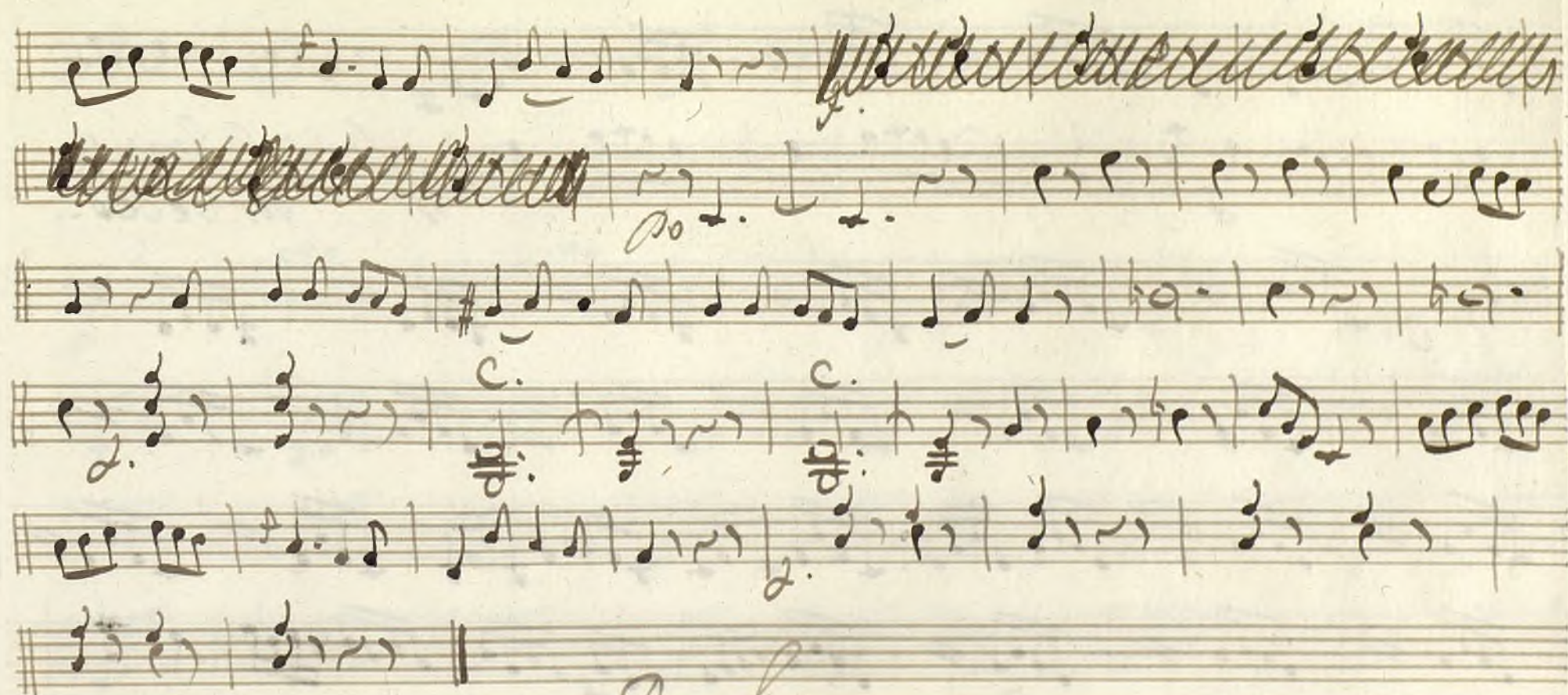


Parola.

And.te  *And.te*    

Parola.

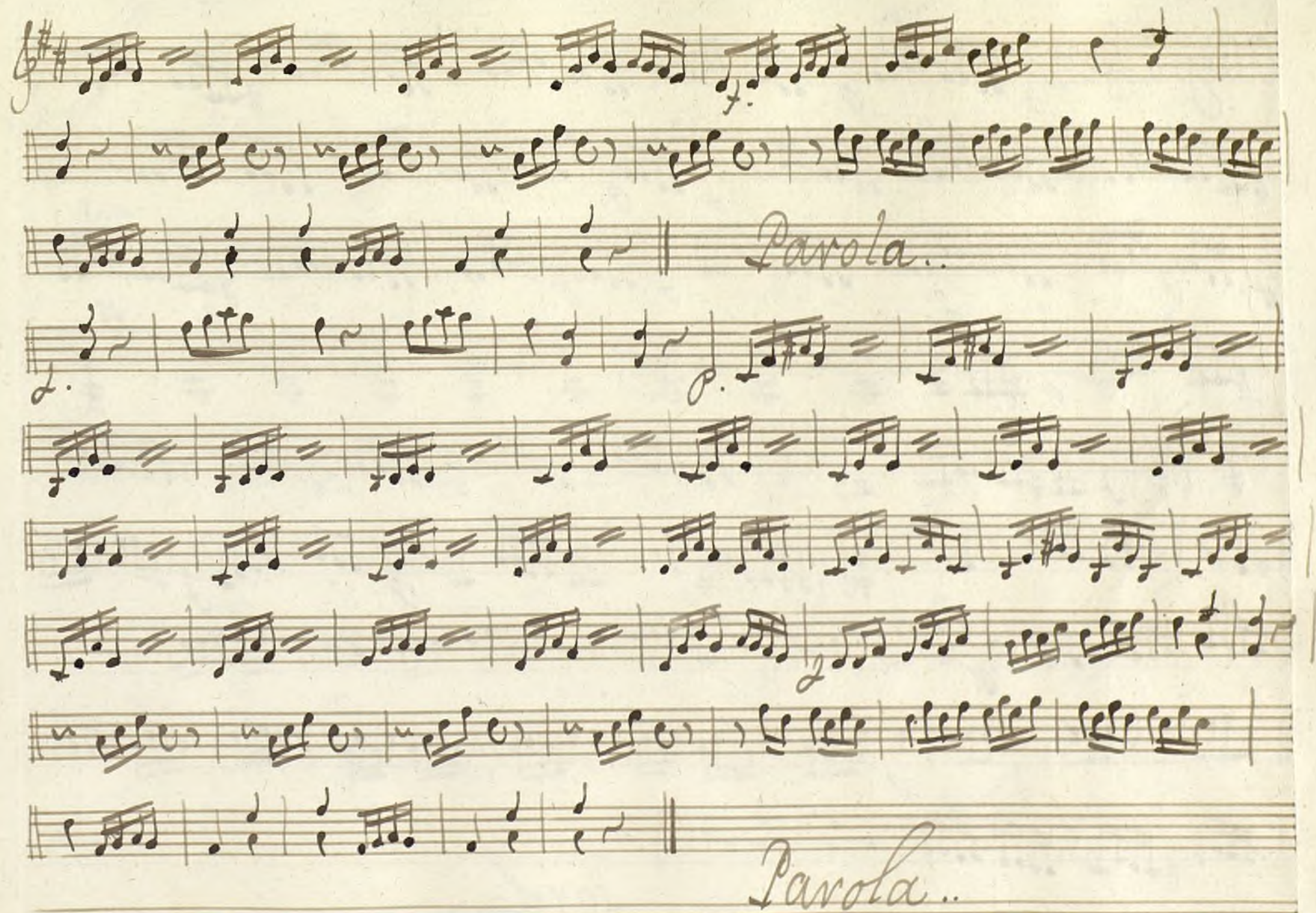
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with the tempo marking "And: Con moto." and the key signature of one sharp (F#). The second staff has a "Voz" marking above it. The fifth staff begins with a new section marked "allegro." and a key signature change to one sharp (F#). The eighth staff has a "c." marking above it. The tenth staff also has a "c." marking above it. The word "Stacato" is written above the first staff. The manuscript is written in ink on aged, slightly discolored paper.



Parola.

Allegro poco. $\text{G}\sharp\text{G}\sharp$ $\frac{2}{4}$ *Voz*

al Segno
por veces..



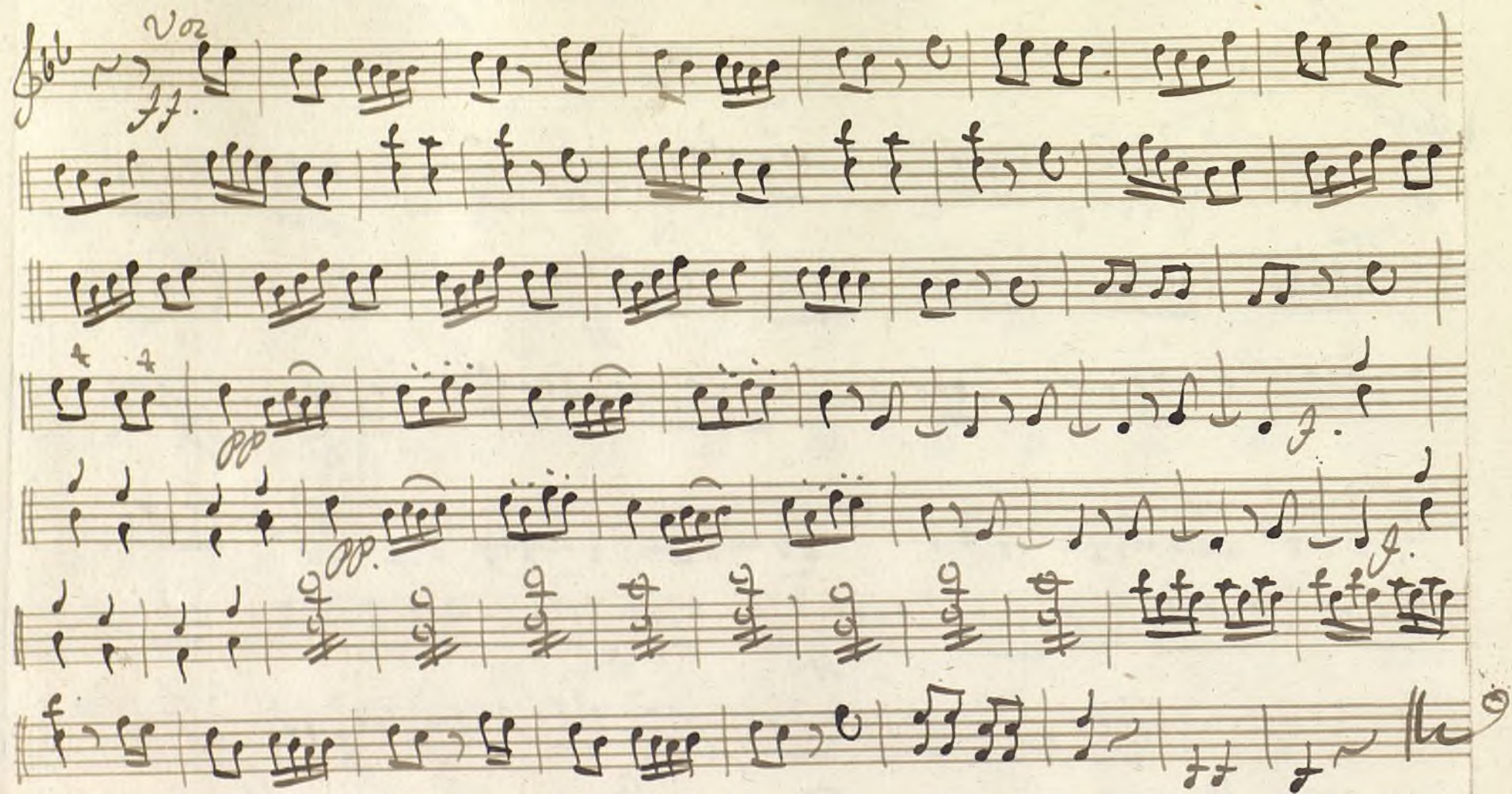
Allegro. *2/2* *Voz*

Parola..

Seg. *And.^{te}* *no* *3*
vor

al Segno.

Volta.



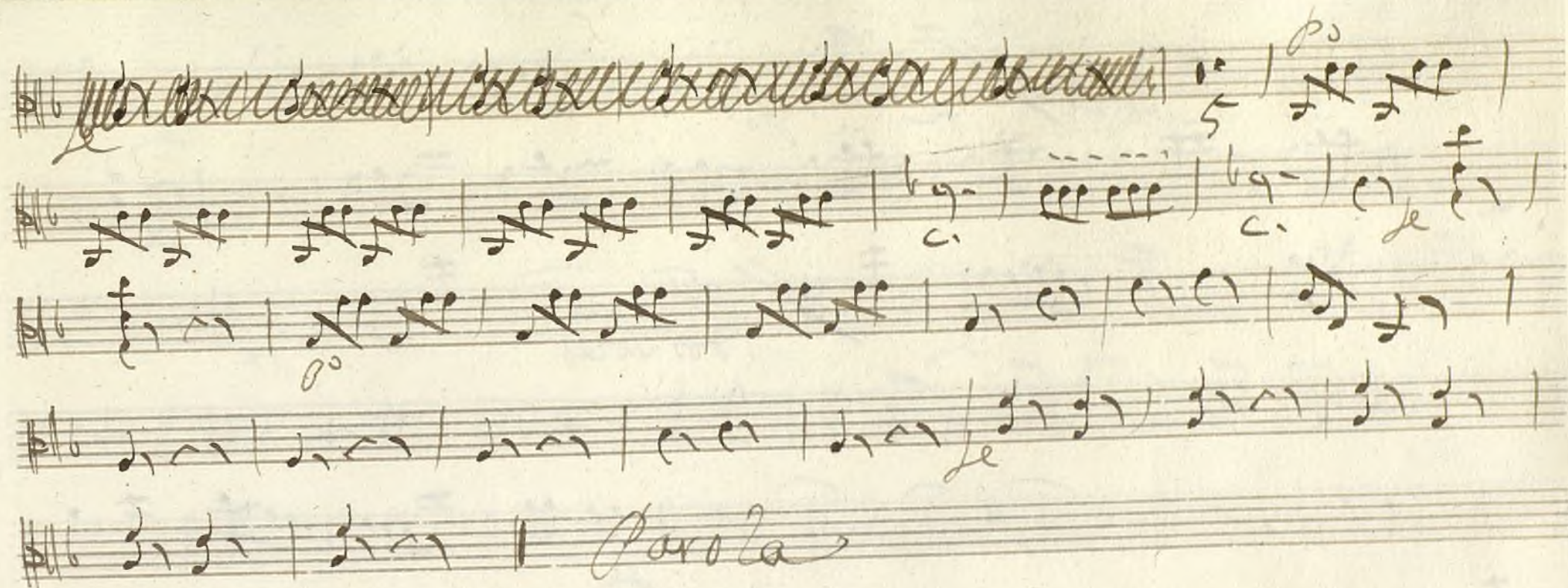
Viola

Mus 139-9

Conadilla a 3. Las falas indiferencia;

Allegretto

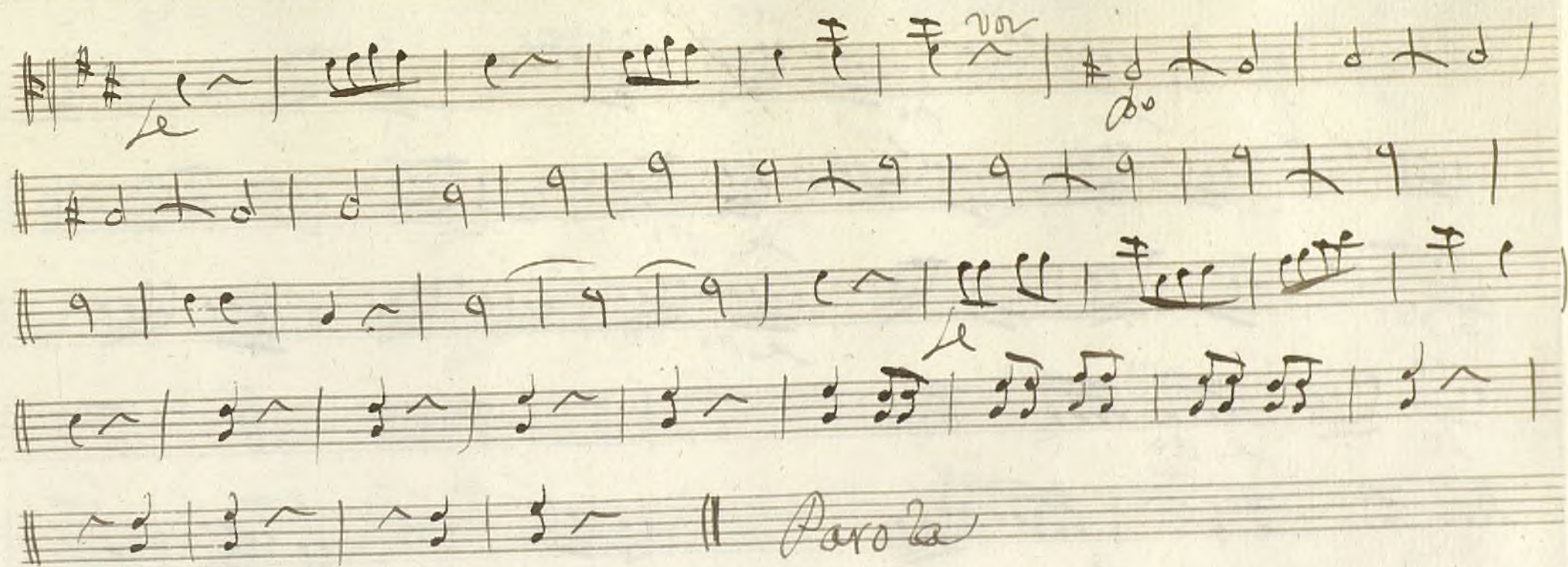
Parola



Volti

Allegro poco $\sharp\sharp$ $\frac{2}{4}$ ~~4~~ *fe* *po* *Allegro* *for veres* *Parola*

The musical score is written on ten staves. The first staff starts with the tempo marking 'Allegro poco' and a key signature of two sharps (F# and C#). The time signature is 2/4, with a '4' crossed out. The notation includes various note values, rests, and dynamic markings like 'fe' and 'po'. A section marked 'Allegro' and 'for veres' begins on the third staff. The piece concludes with the word 'Parola' on the tenth staff.





Ayuntamiento de Madrid

Oboe Primero

Conadilla à 3. La falsa indiferencia;

Mus 139-9

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

And.te $\text{B}\flat\flat C$

Allegro

Parola

Parola

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into sections by tempo and key changes.

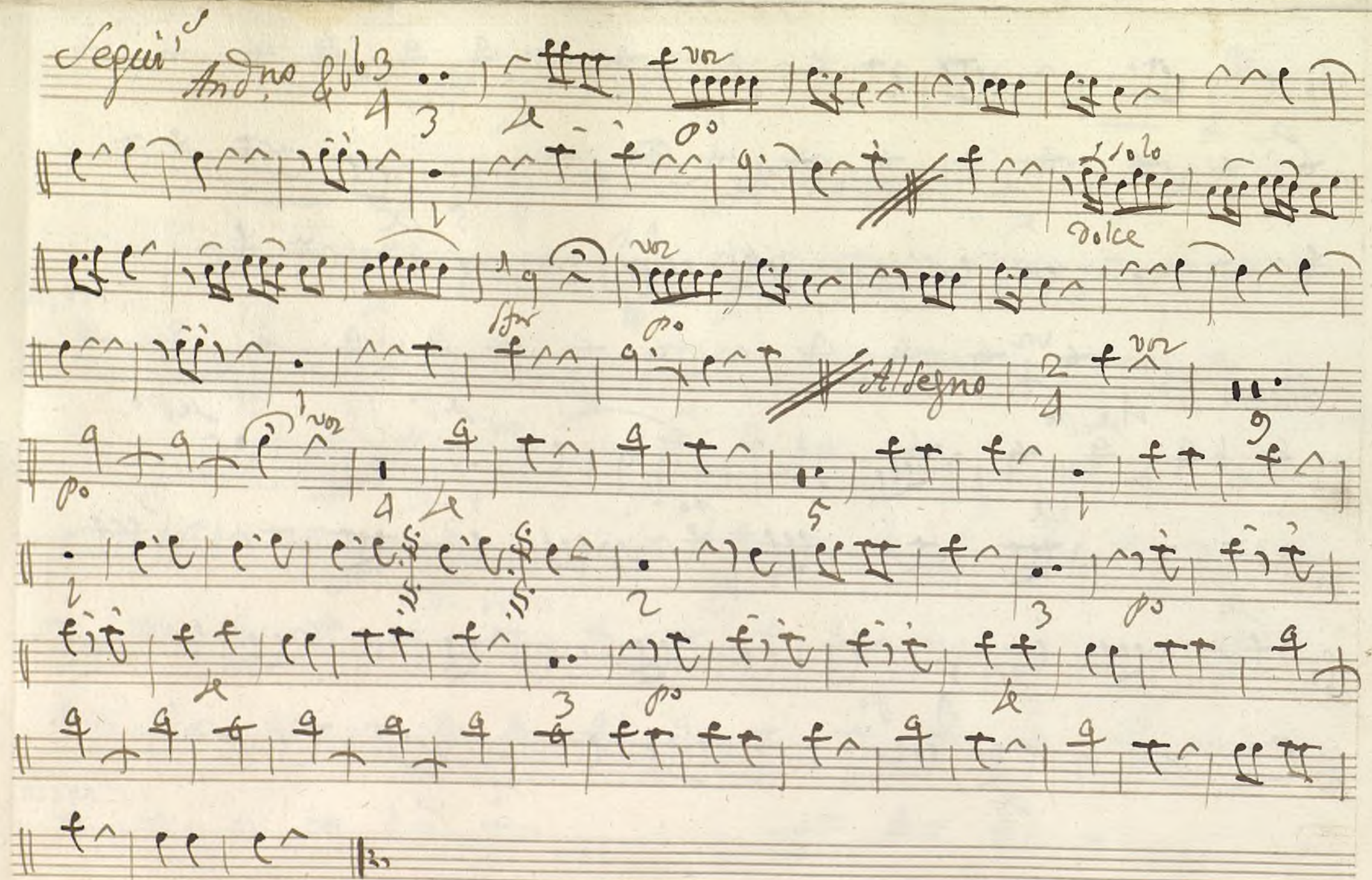
Section 1: And.^{te} Con moto
Key: C major (one flat). Tempo: And.^{te} Con moto. The section begins with a treble clef and a common time signature. It includes a double bar line with a repeat sign. The music features a mix of eighth and sixteenth notes, with some rests. A "Vor" (Vorspiel) marking is present at the end of the section.

Section 2: Allegro
Key: C major. Tempo: Allegro. The section begins with a treble clef and a common time signature. It includes a double bar line with a repeat sign. The music features a mix of eighth and sixteenth notes, with some rests. A "Vor" (Vorspiel) marking is present at the end of the section.

Section 3: Allegro poco
Key: D major (two sharps). Tempo: Allegro poco. The section begins with a treble clef and a common time signature. It includes a double bar line with a repeat sign. The music features a mix of eighth and sixteenth notes, with some rests. A "Vor" (Vorspiel) marking is present at the end of the section.

Section 4: Allegro
Key: D major. Tempo: Allegro. The section begins with a treble clef and a common time signature. It includes a double bar line with a repeat sign. The music features a mix of eighth and sixteenth notes, with some rests. A "Vor" (Vorspiel) marking is present at the end of the section.

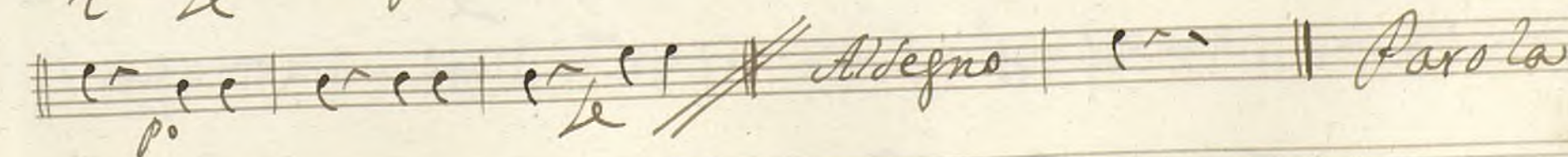
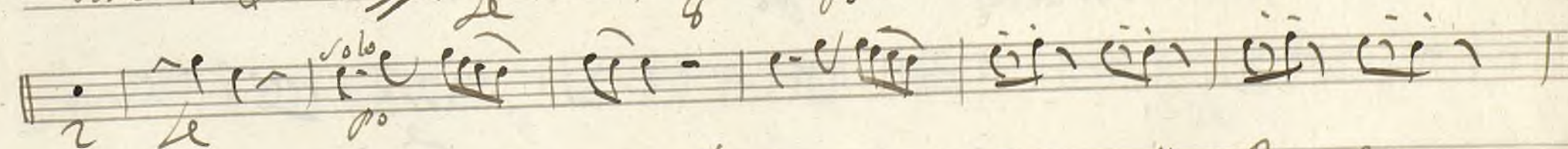
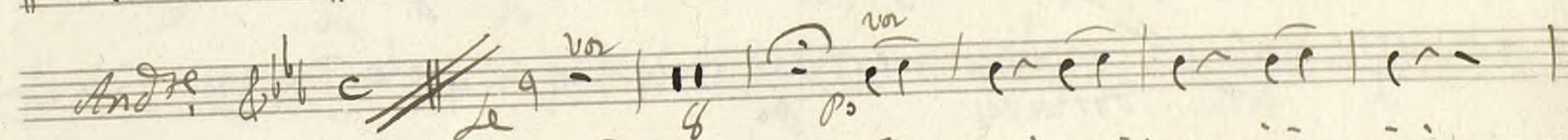
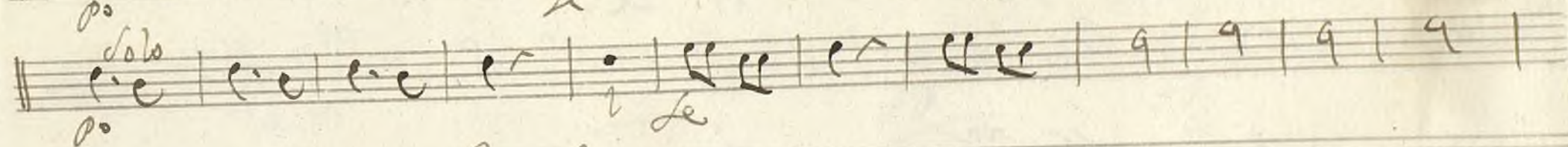
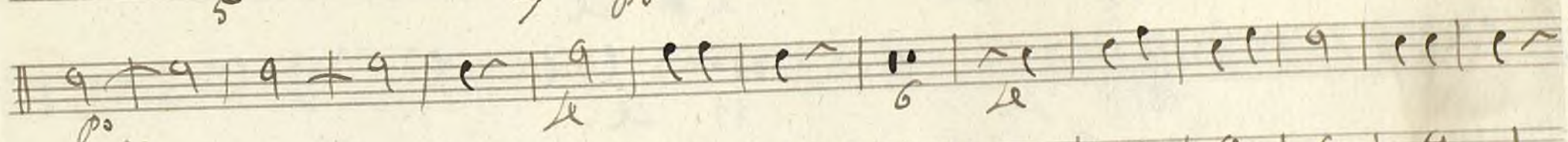
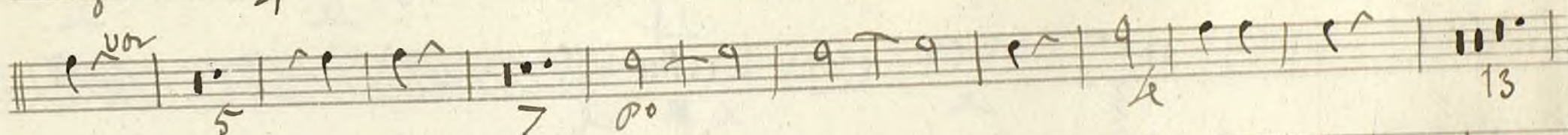
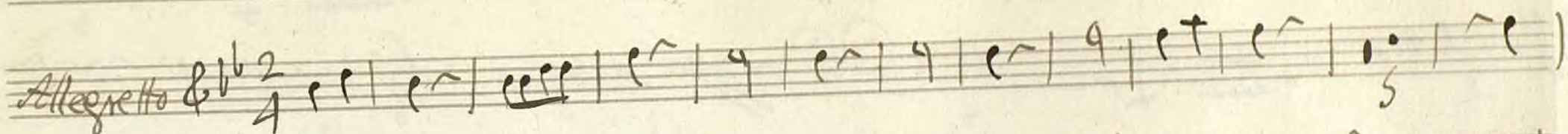
Section 5: Parola
Key: D major. Tempo: Parola. The section begins with a treble clef and a common time signature. It includes a double bar line with a repeat sign. The music features a mix of eighth and sixteenth notes, with some rests. A "Vor" (Vorspiel) marking is present at the end of the section.

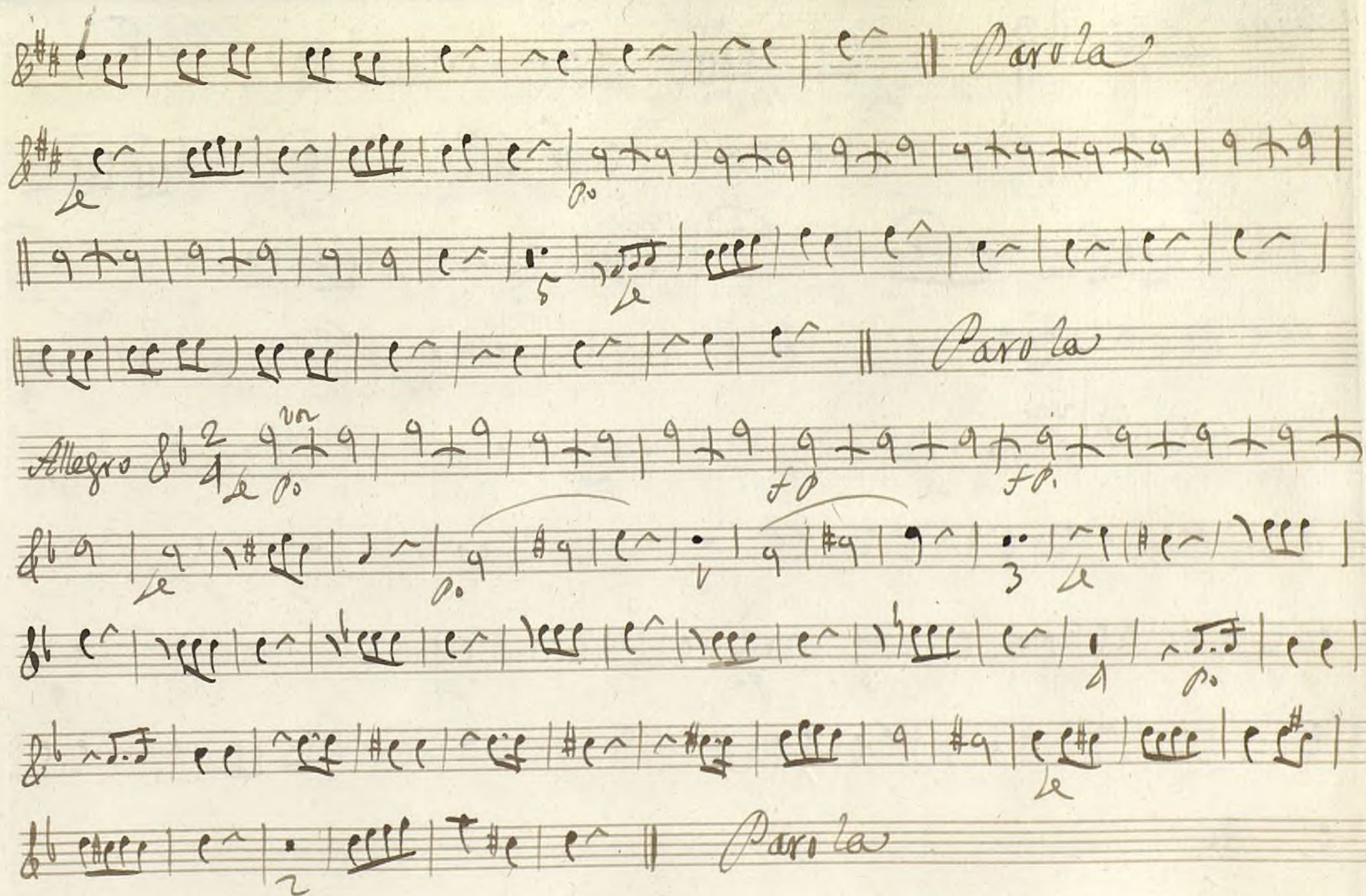


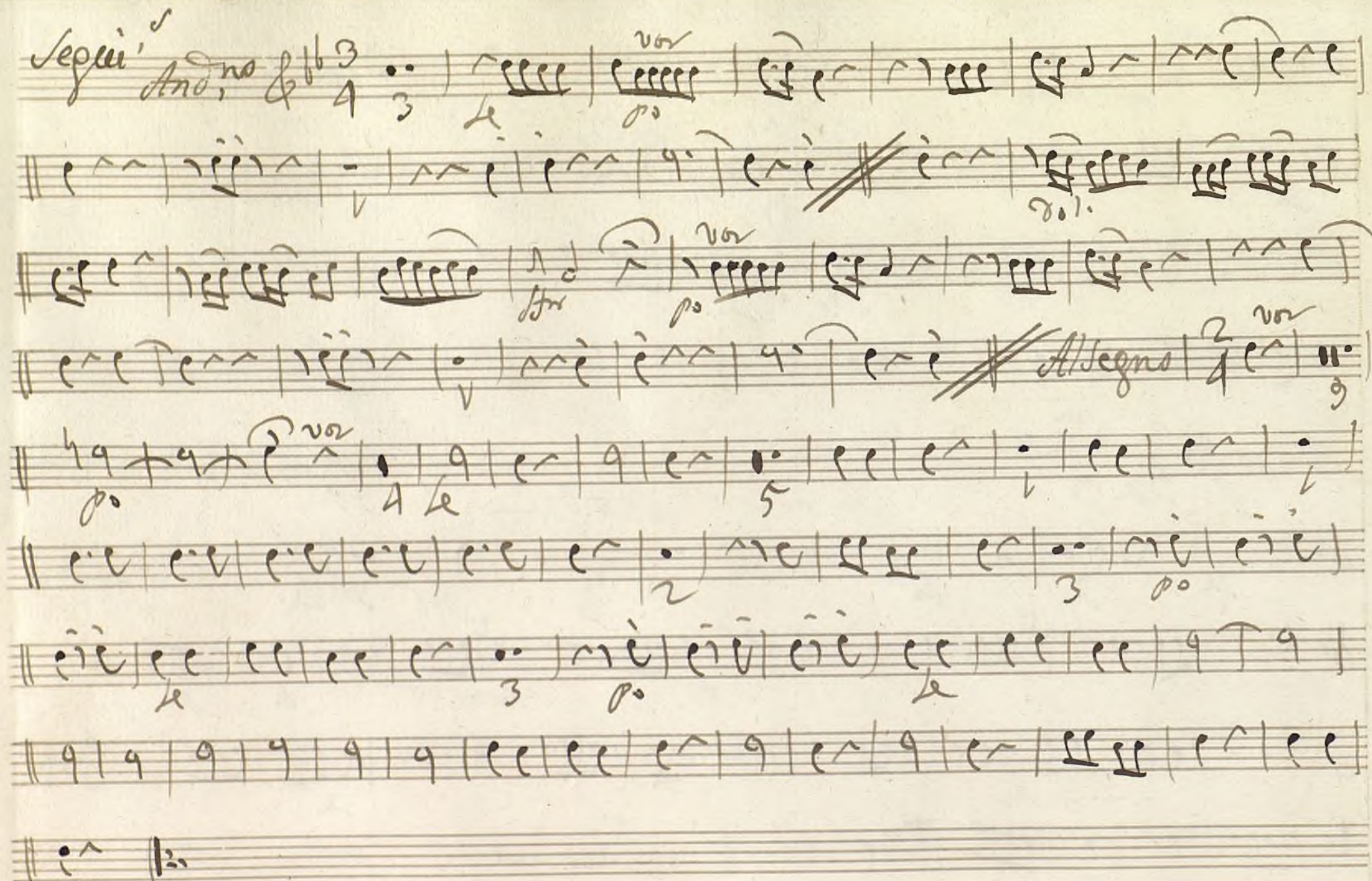
Oboe Segundo

Conadilla a 3. *Las falsas indiferencias;*

Mus 139-9





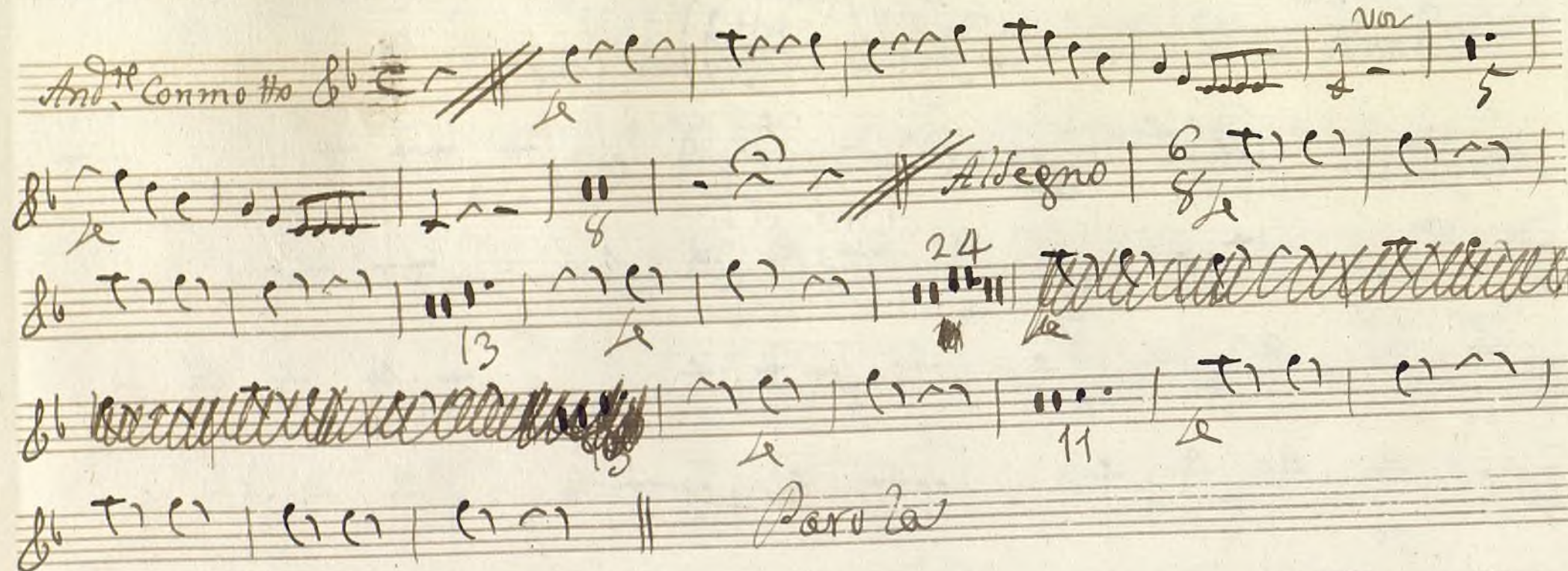


Clarinete +
Trombetta a 3. La falva indifferencia;

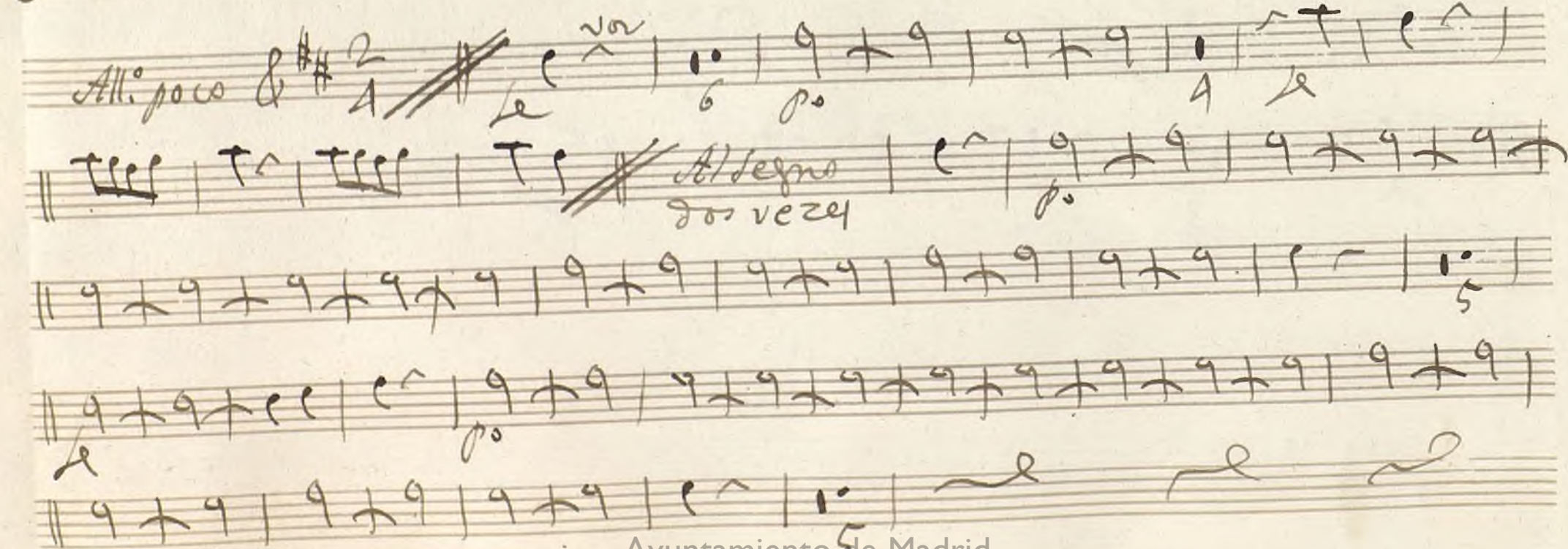
Ayuntamiento de Madrid

And.^{te} Con moto

Handwritten musical score for the first system, featuring treble clef, key signature of one flat, and time signature of common time. The notation includes various note values, rests, and dynamic markings. The section is marked "And.^{te} Con moto".



Handwritten musical score for the second system, featuring treble clef, key signature of two sharps, and time signature of 2/4. The notation includes various note values, rests, and dynamic markings. The section is marked "All.^o poco".





Trompa Primera

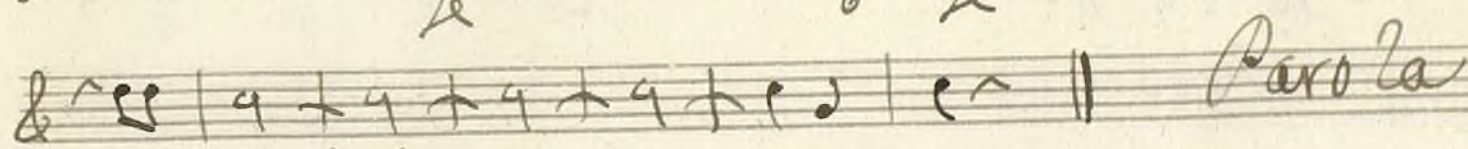
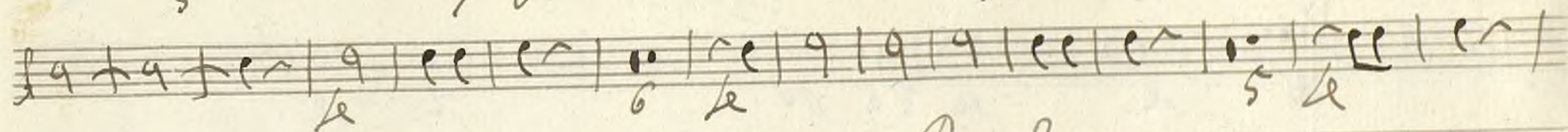
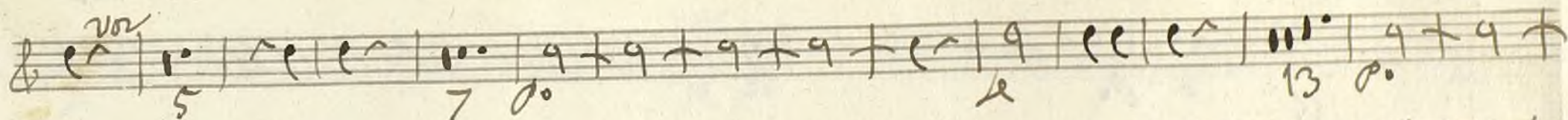
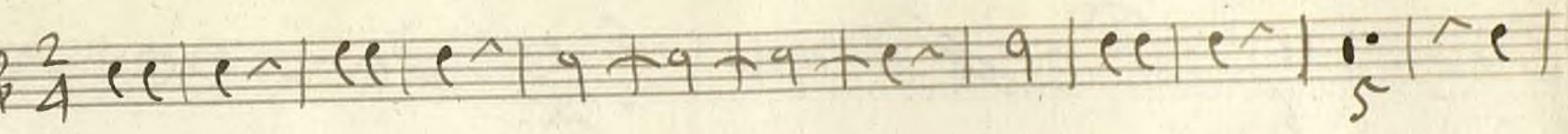
Mus 139-9

Lonadilla a 3. Las falas indiferencias;

In Befa

Allegretto

$\frac{2}{4}$



elafa
Andte

$\frac{C}{\#}$

vor

$\frac{C}{\#}$

vor

$\frac{C}{\#}$

$\frac{C}{\#}$

$\frac{C}{\#}$

$\frac{C}{\#}$

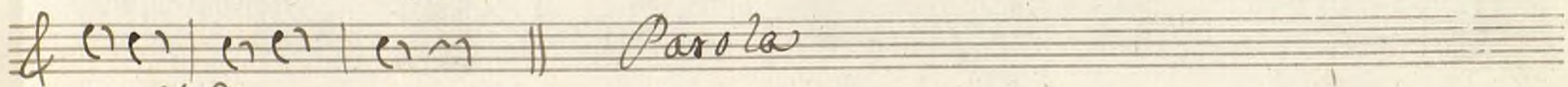
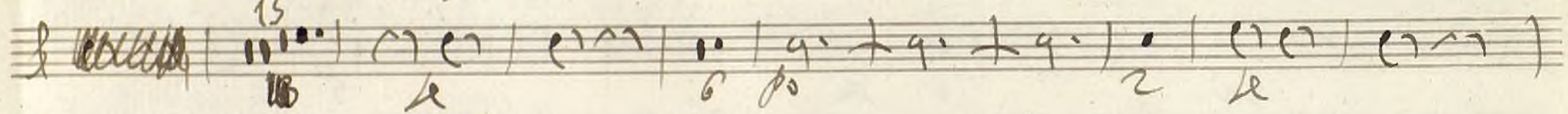
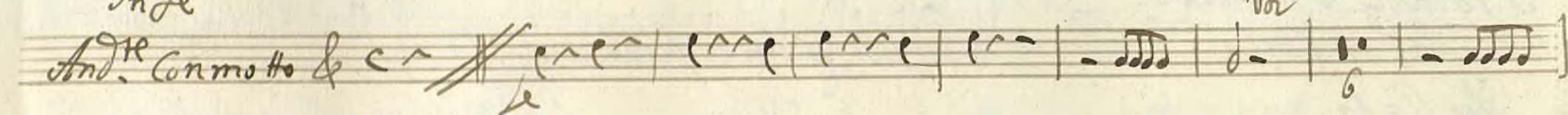
$\frac{C}{\#}$

$\frac{C}{\#}$

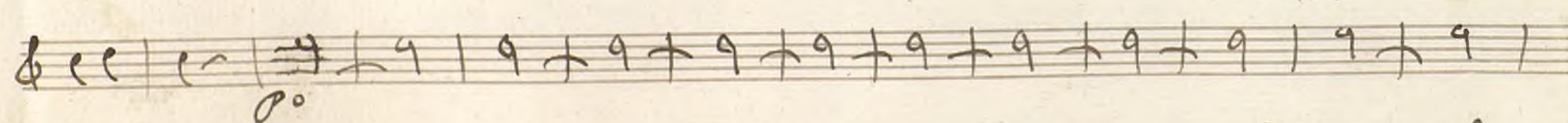
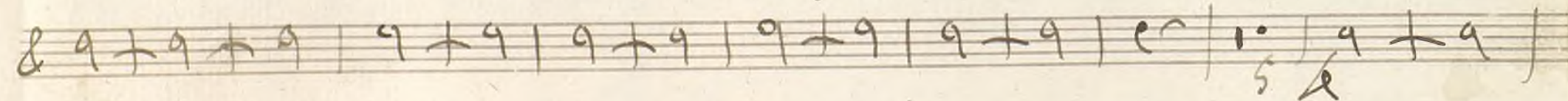
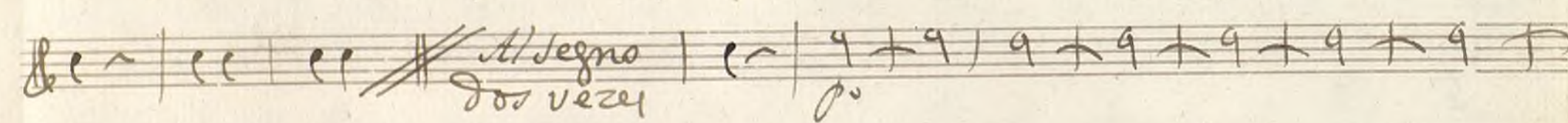
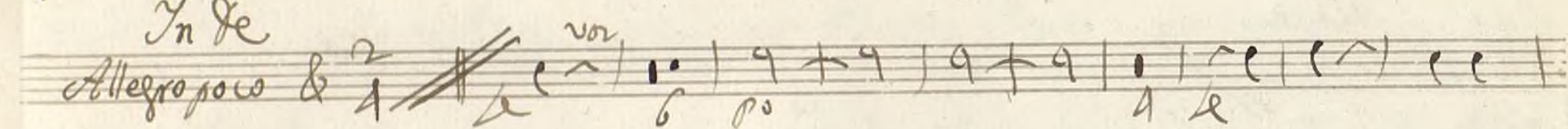
$\frac{C}{\#}$



In fe



In fe



fe
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, ending with the word *Parola*.

va po
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, ending with the word *Parola*.

In fe va po
Allegro
Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, ending with the word *Parola*.

Sequi. In Beta
And no 83

Ans.

von

Allegro

Trompa Segunda

Mus 139-9

Sonadilla à 3. Las falsas indifferencias;

In Befa

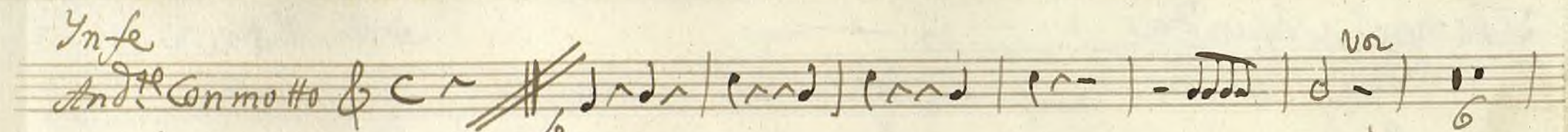
Allegretto

$\frac{2}{4}$

Handwritten musical score for Trompa Segunda, Sonadilla à 3. The score is written on six staves. The first staff begins with a treble clef and a 2/4 time signature. The music is in B-flat major (one flat). The first section is marked 'Allegretto'. The second section is marked 'And.te' and 'Allegro'. The third section is marked 'Allegro' and 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations like '13', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Ynfe

And the Con mo #0



Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures, including a double bar line, a repeat sign, and a section marked "Allegro". The notation is written in ink on aged paper.

Handwritten musical notation on a single staff, featuring various notes, rests, and a large, dense scribbled-out section at the end. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notes are mostly eighth and sixteenth notes, with some rests. A large, dense scribbled-out section is present at the end of the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth notes, a quarter note, and a half note, with some notes marked with a 'p' (piano) and a '6' (sixteenth note).

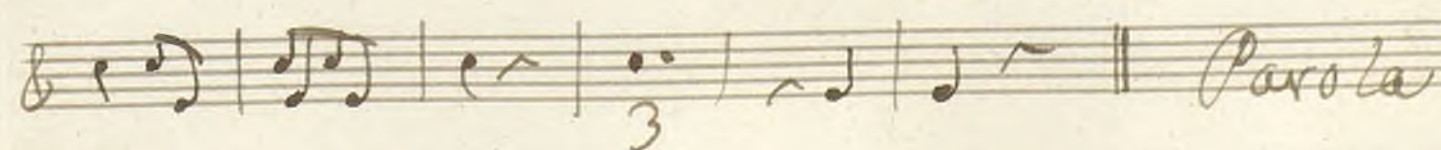
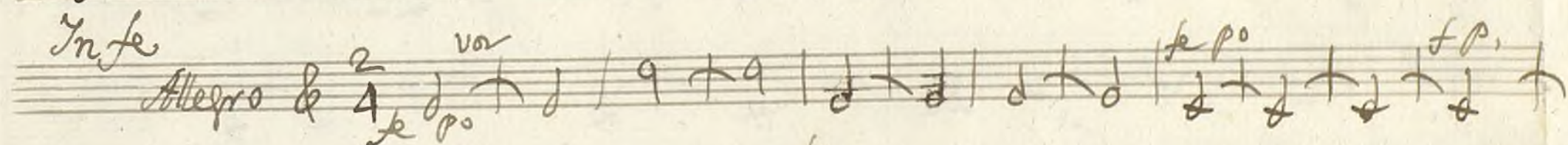
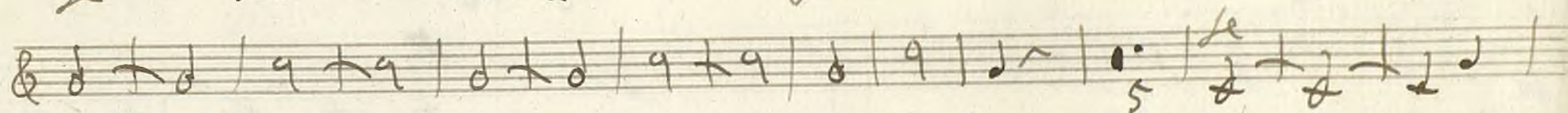
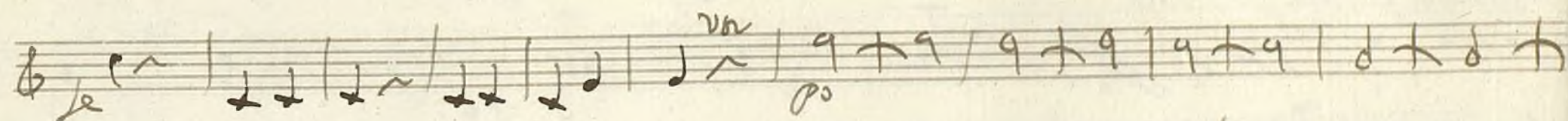
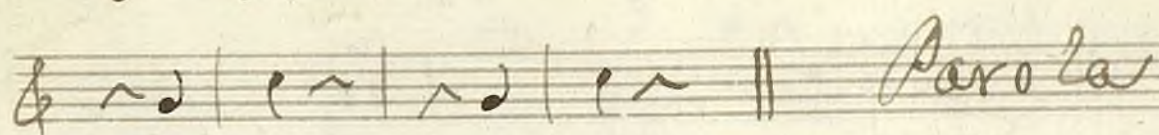
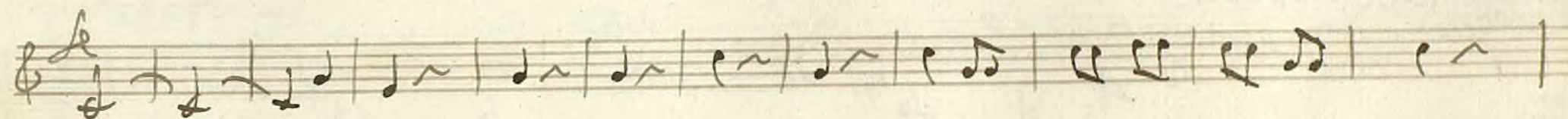
Handwritten musical notation on a five-line staff. The notation consists of five measures of music, each containing a single note. The notes are: G4, A4, B4, C5, and D5. The first measure is marked with a treble clef and a common time signature 'C'. The notation is written in a cursive, handwritten style. Below the first measure, the word 'Paroza' is written in a cursive script.

in de
All. poco & $\frac{2}{4}$ ~~se~~ *vo*
6 *po* 4 *se*

Allegro
dos vezes

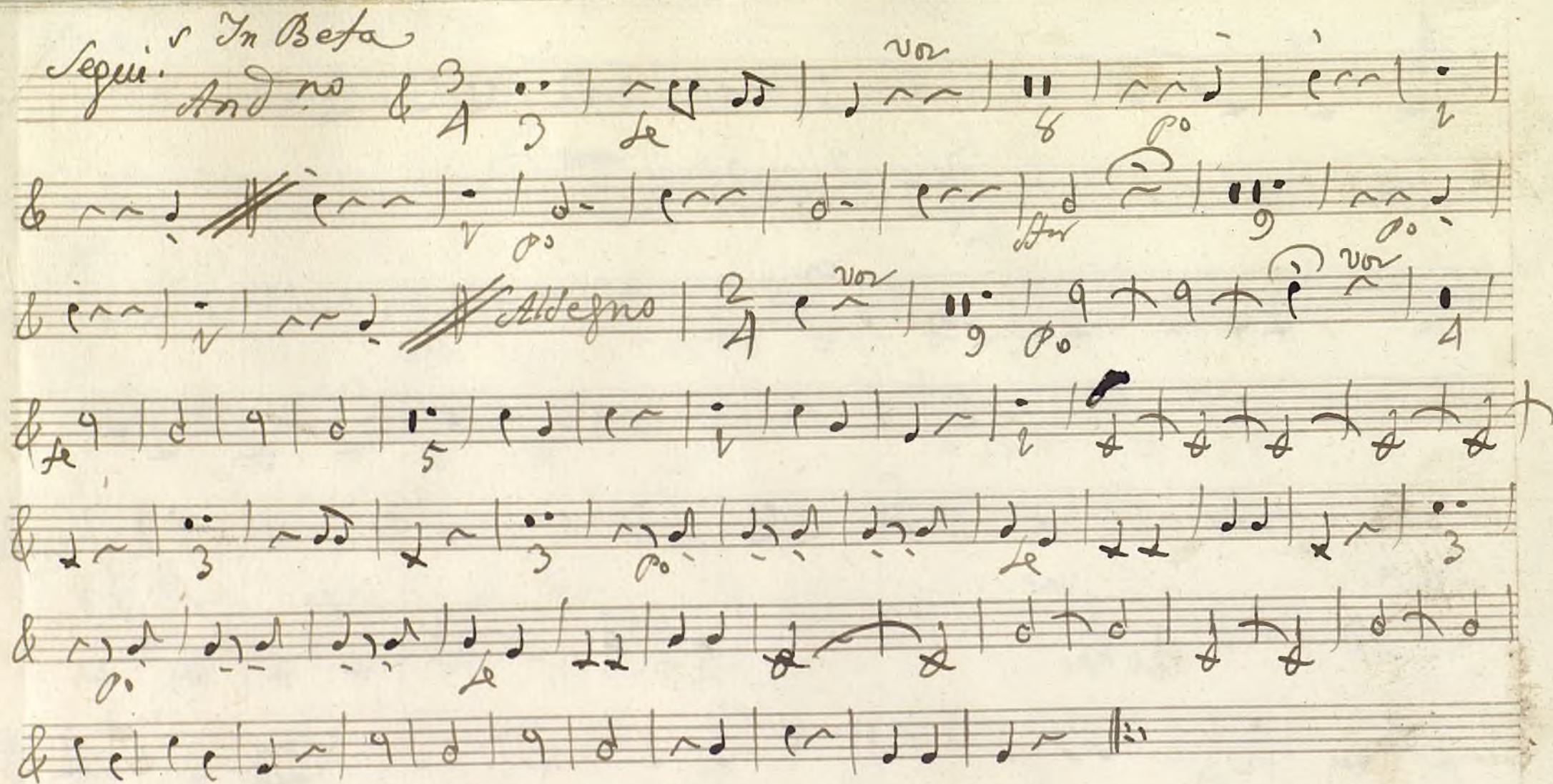
Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are some markings above the staff, possibly indicating fingerings or breath marks, and a '5' below the staff near the end.

8 9 / 9 + 9 | 9 + 9 | 0 + 0 + 0 + 0 | 9 + 9 | 0 + 0 | 9 + 9 |



Sequi. In Beta
And no & 3 A 3 *Le* *vor* 8 *po* 9 *vor* 4

Allegro 2 A *vor* 9 *po* 4



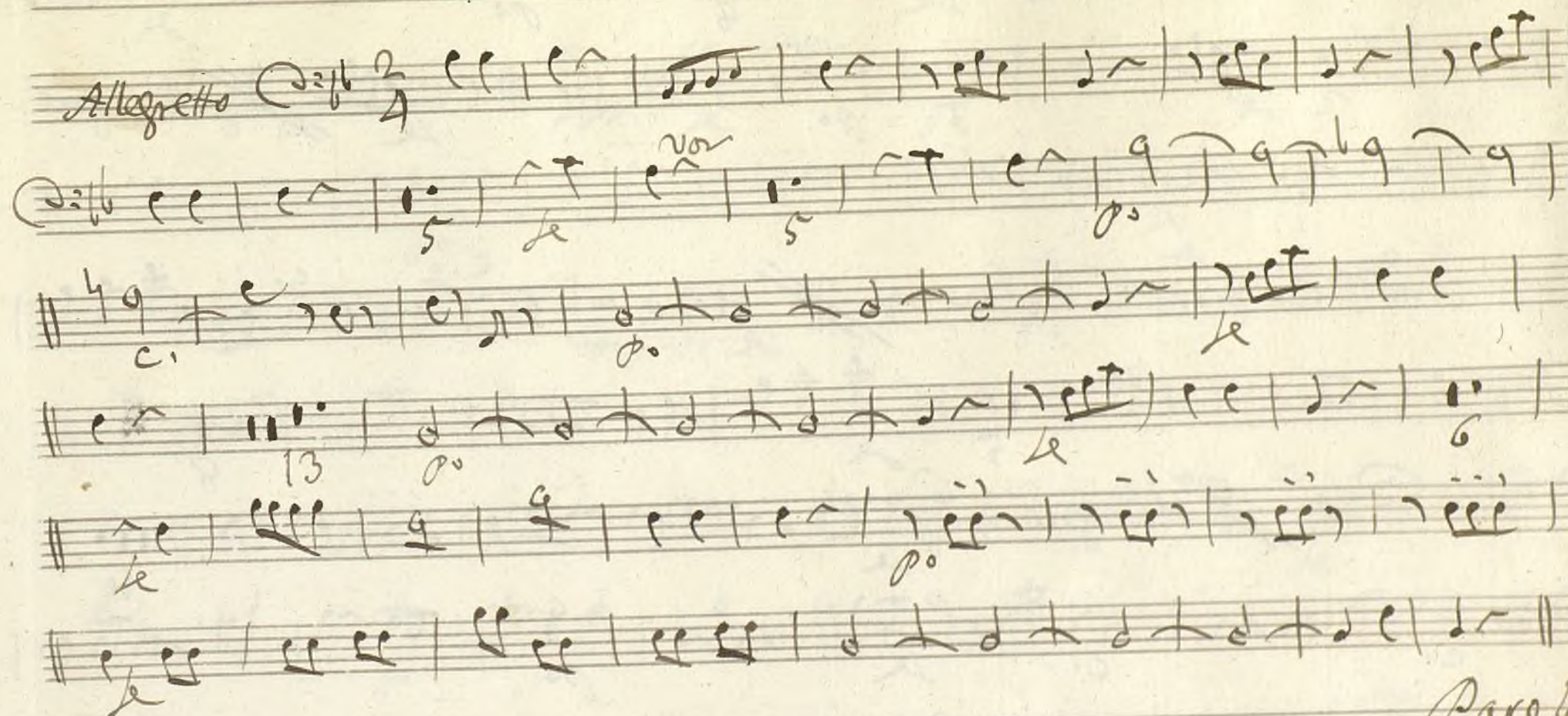
fagot.

Conadilla a 3. Las falsas indifferencias;

Mus 139-9

Allegretto

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



Parola

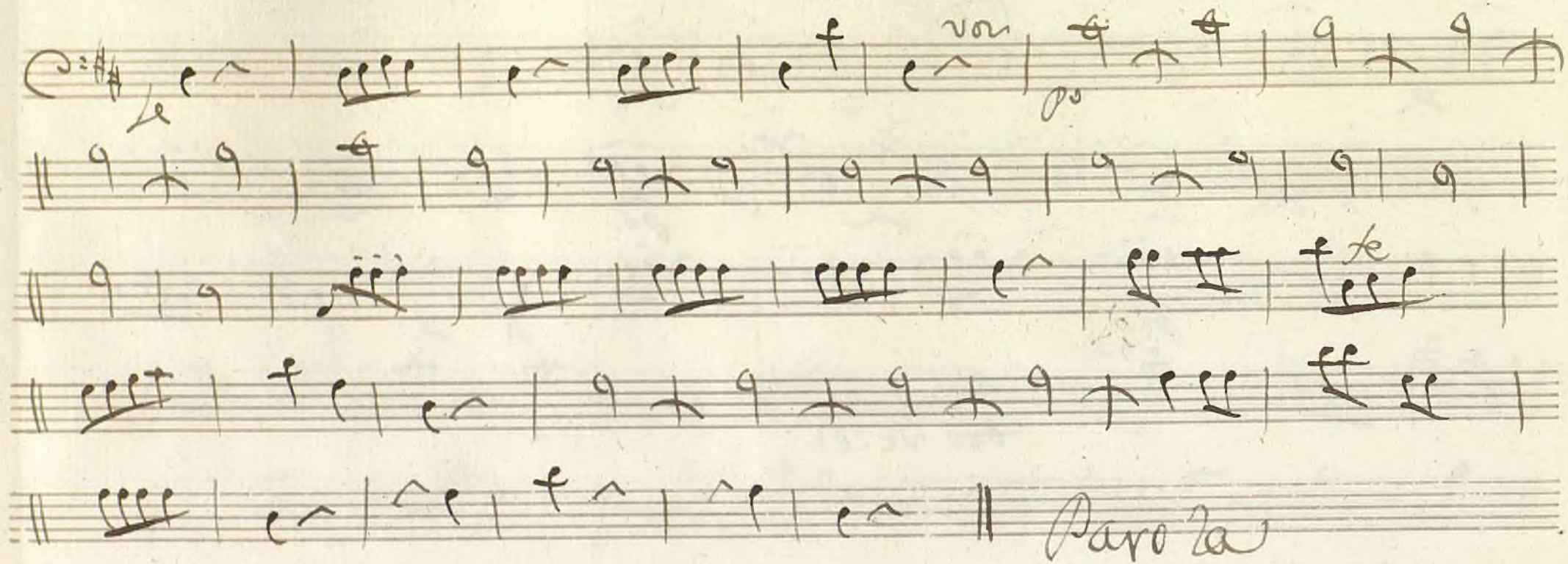
le *Parola*

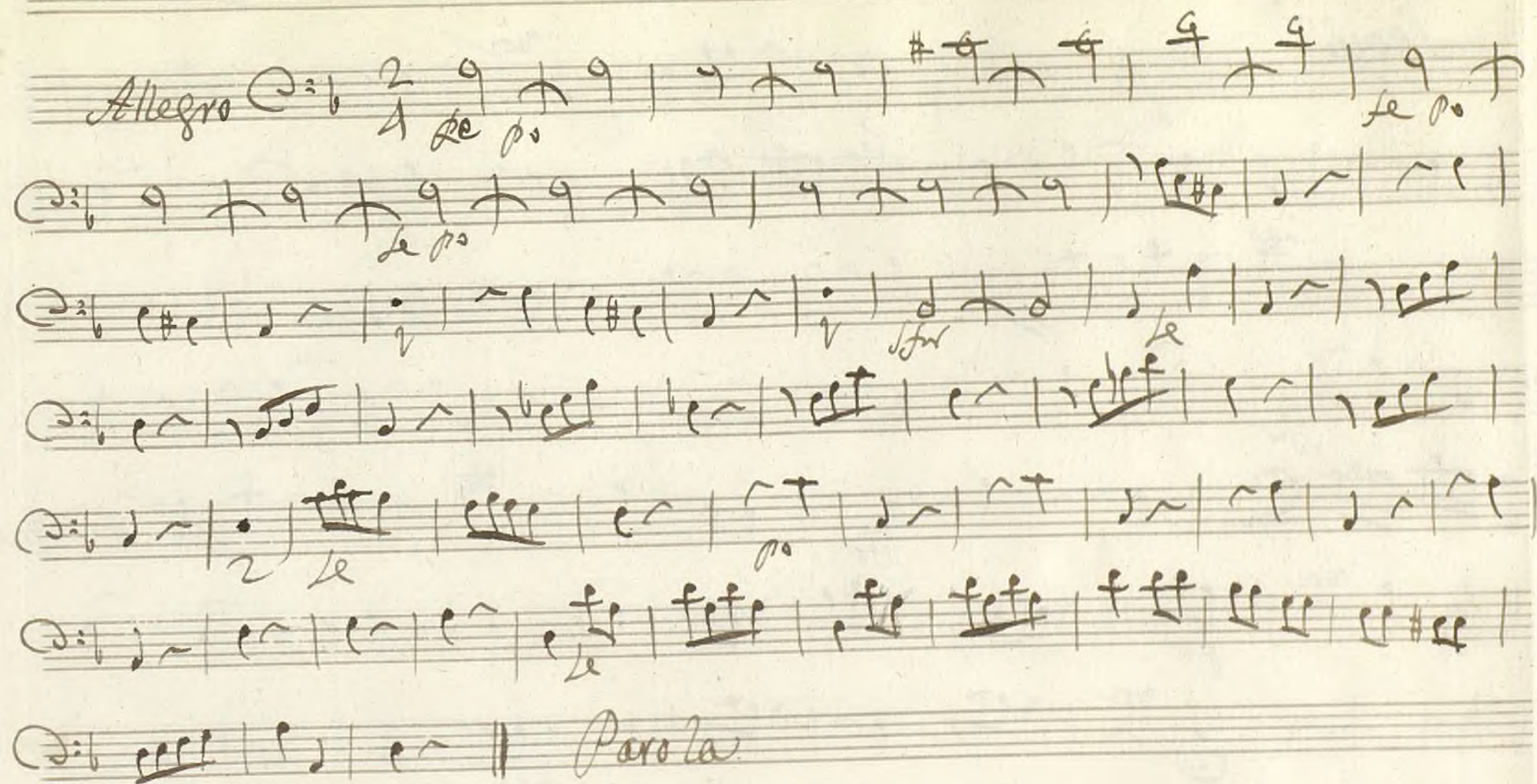
Allegro poco *2* *von* *po*

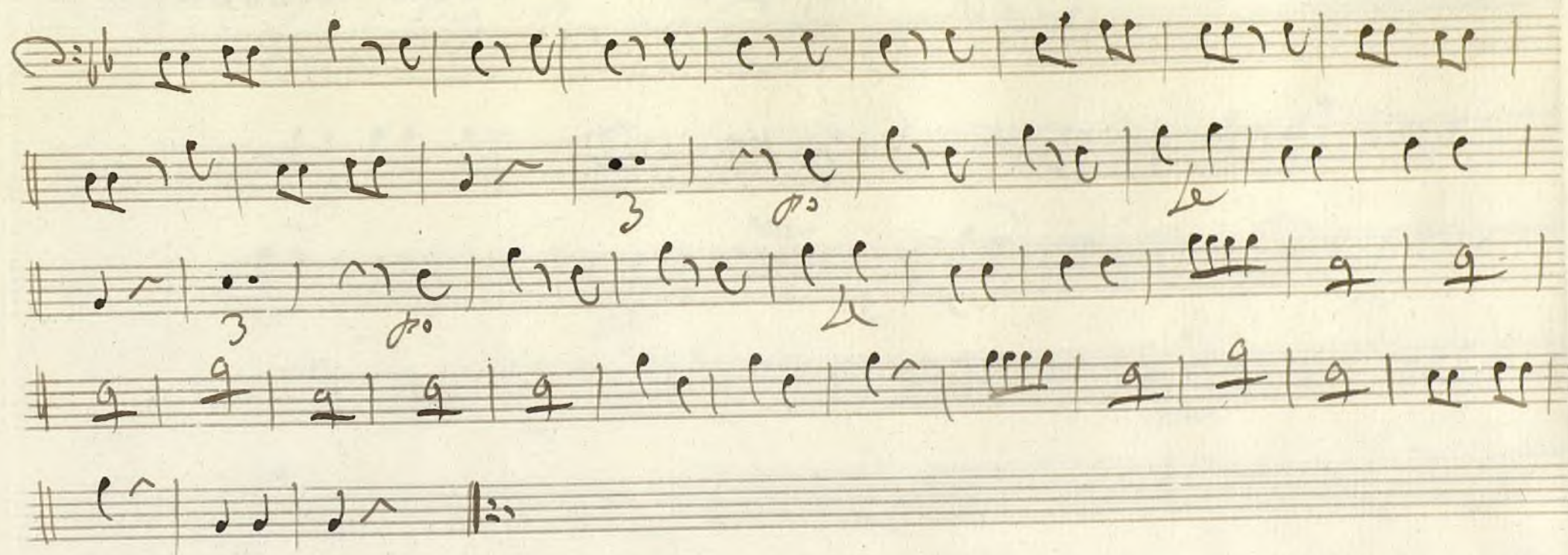
Allegro *due vezet* *po*

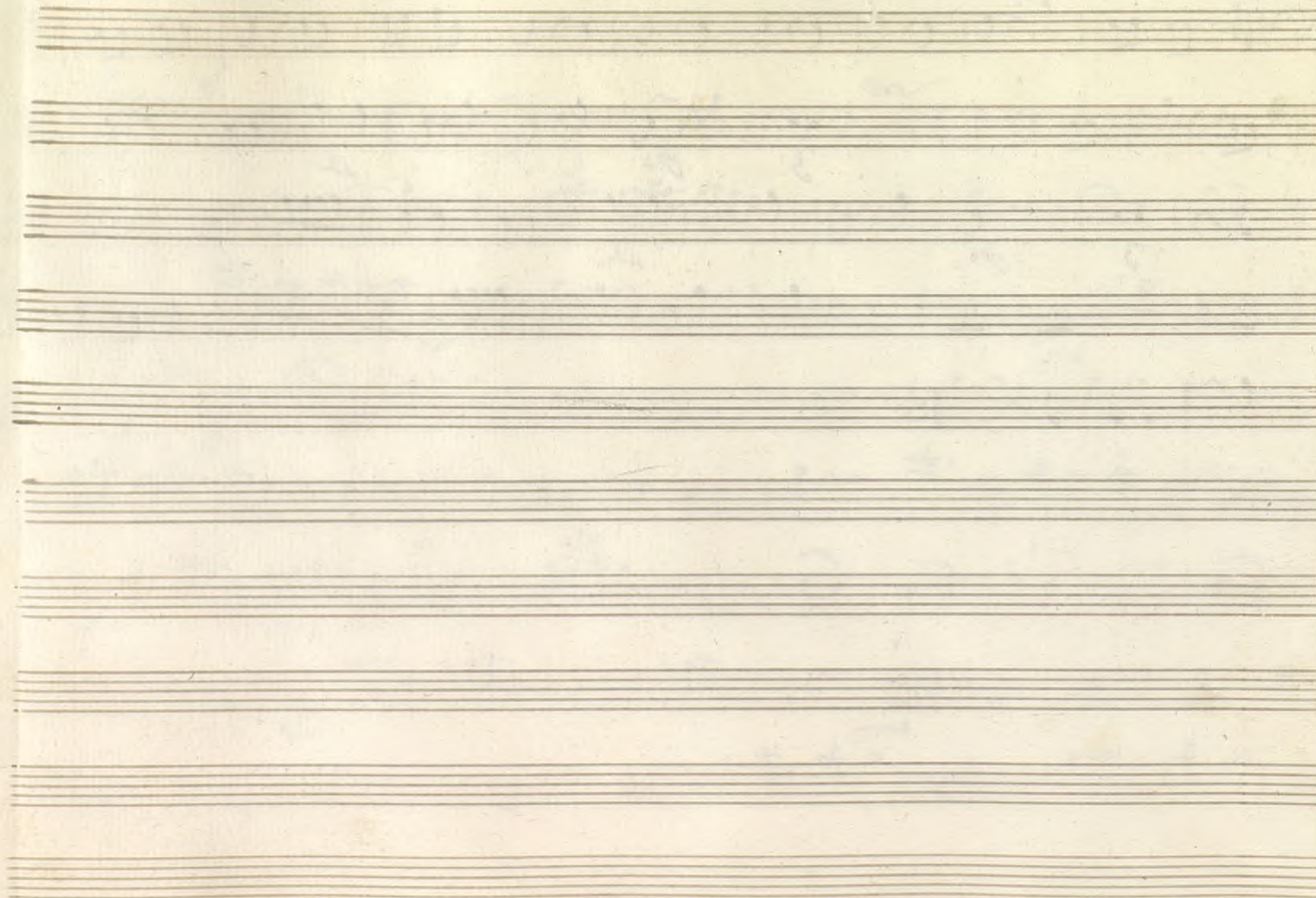
le *le* *le*

Parola









Ayuntamiento de Madrid

Contrabajo *dupli^{do}*

Conadilla a 3. Las falsas Indiferencias;

Mus 139-9

Allegretto C: 2/4

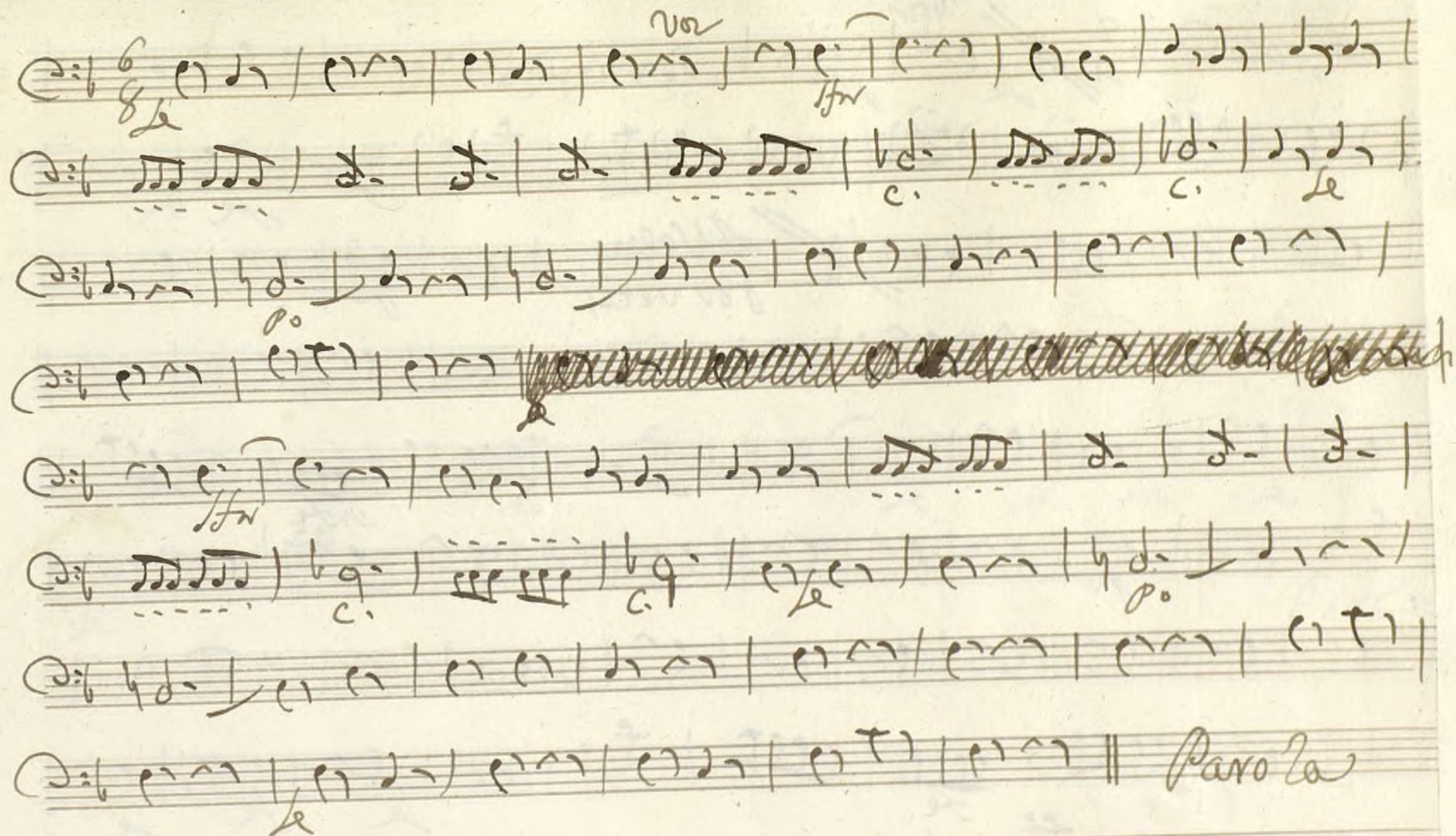
Parola

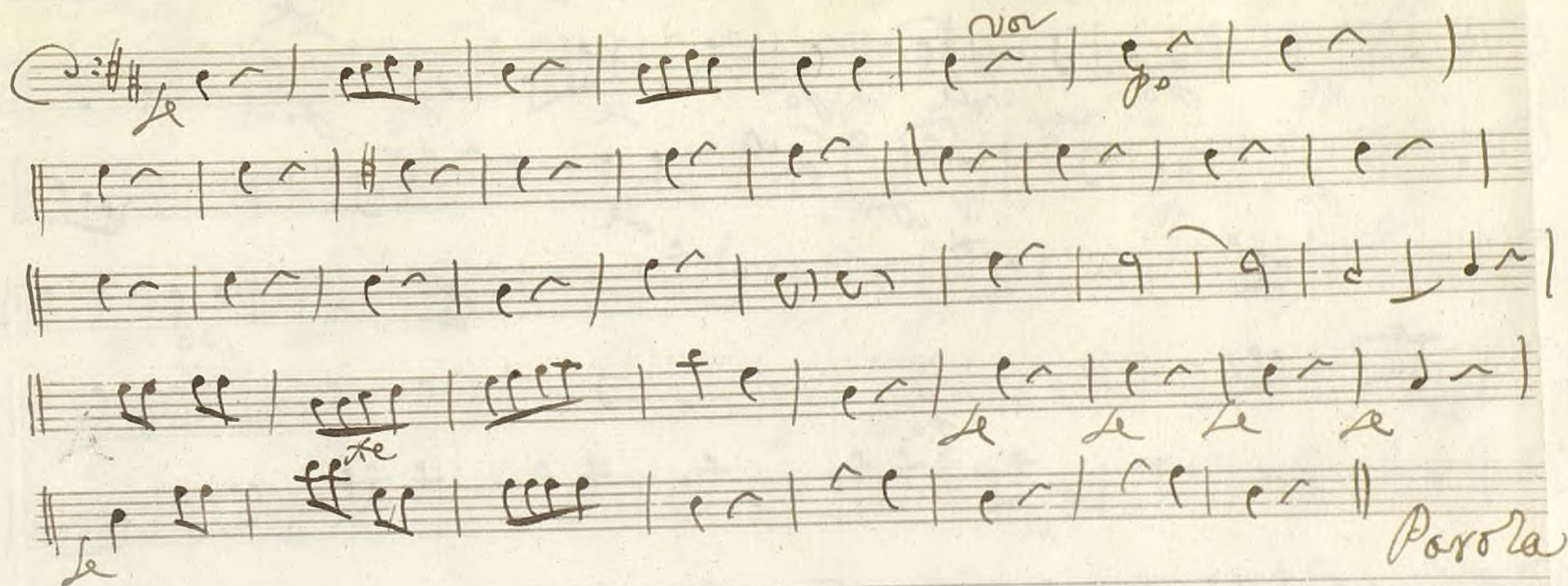
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is divided into sections by double bar lines.

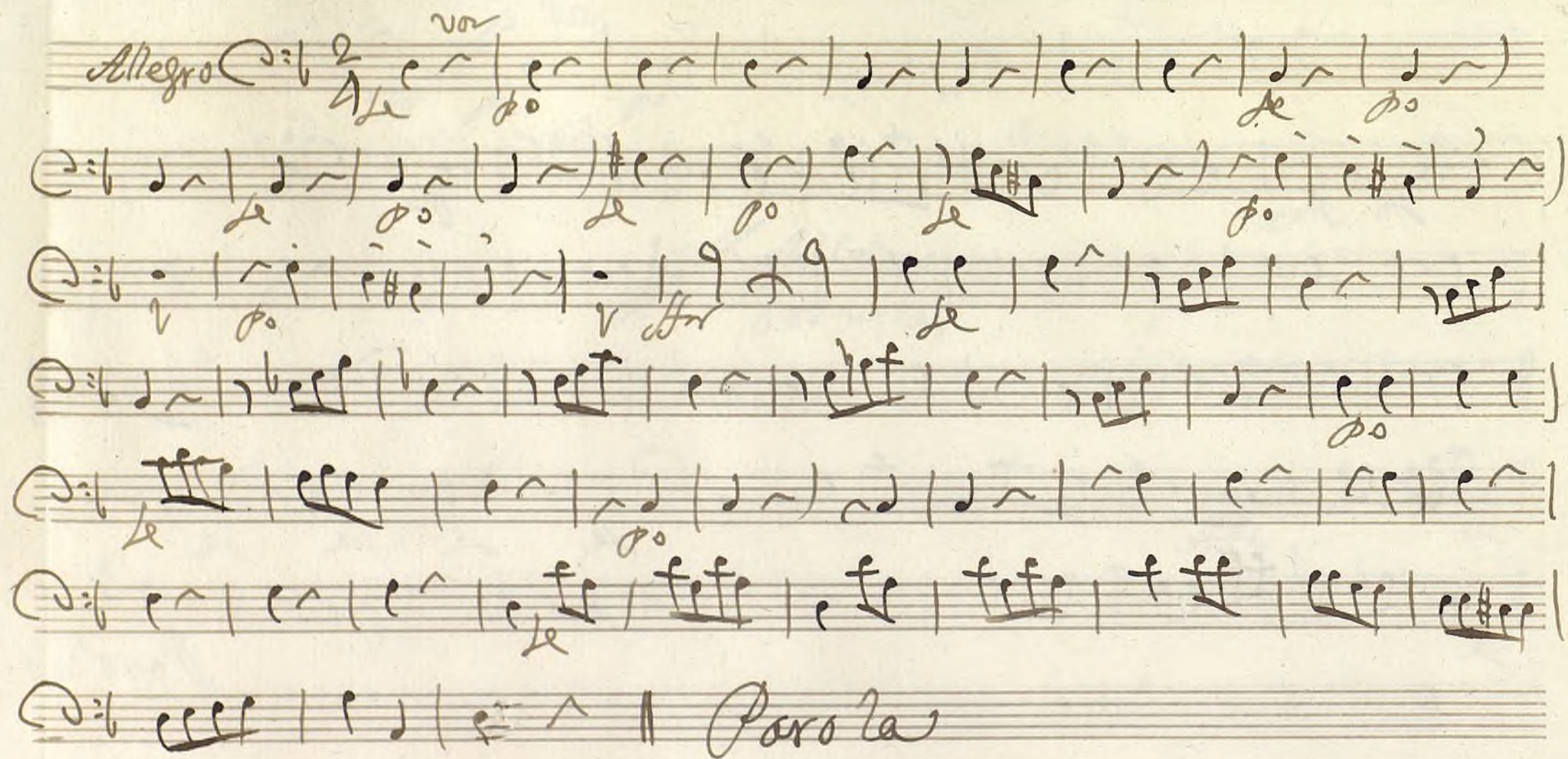
Section 1: Starts with "Andte" (Andante) in 2/4 time. The first staff contains a series of quarter notes and rests, with a "va" marking above. The second staff continues with eighth notes and rests, marked "mo" and "va". The third staff features sixteenth notes and rests, marked "po". The section concludes with a double bar line and the word "Parola".

Section 2: Begins with "Andte Con moto" in 2/4 time. The first staff contains eighth notes and rests, marked "le". The second staff continues with eighth notes and rests, marked "No" and "po". The third staff features eighth notes and rests, marked "le". The section concludes with a double bar line and the word "Allegro".

Section 3: Continues with "Allegro" in 2/4 time. The first staff contains eighth notes and rests, marked "le". The second staff continues with eighth notes and rests, marked "le". The section concludes with a double bar line and the word "Allegro".







Segui. And.^{te} *Ap^o* *Le* *vor* *po*

fz *fz* *fz* *po* *vor* *po*

po *fz* *po* *fz* *po* *vor* *po*

fz *fz* *po* *fz* *po* *vor* *po*

2 vor *4 po* *vor* *4 fmo*

po *Le* *po* *Le*

Ayuntamiento de Madrid

Contrabajo:

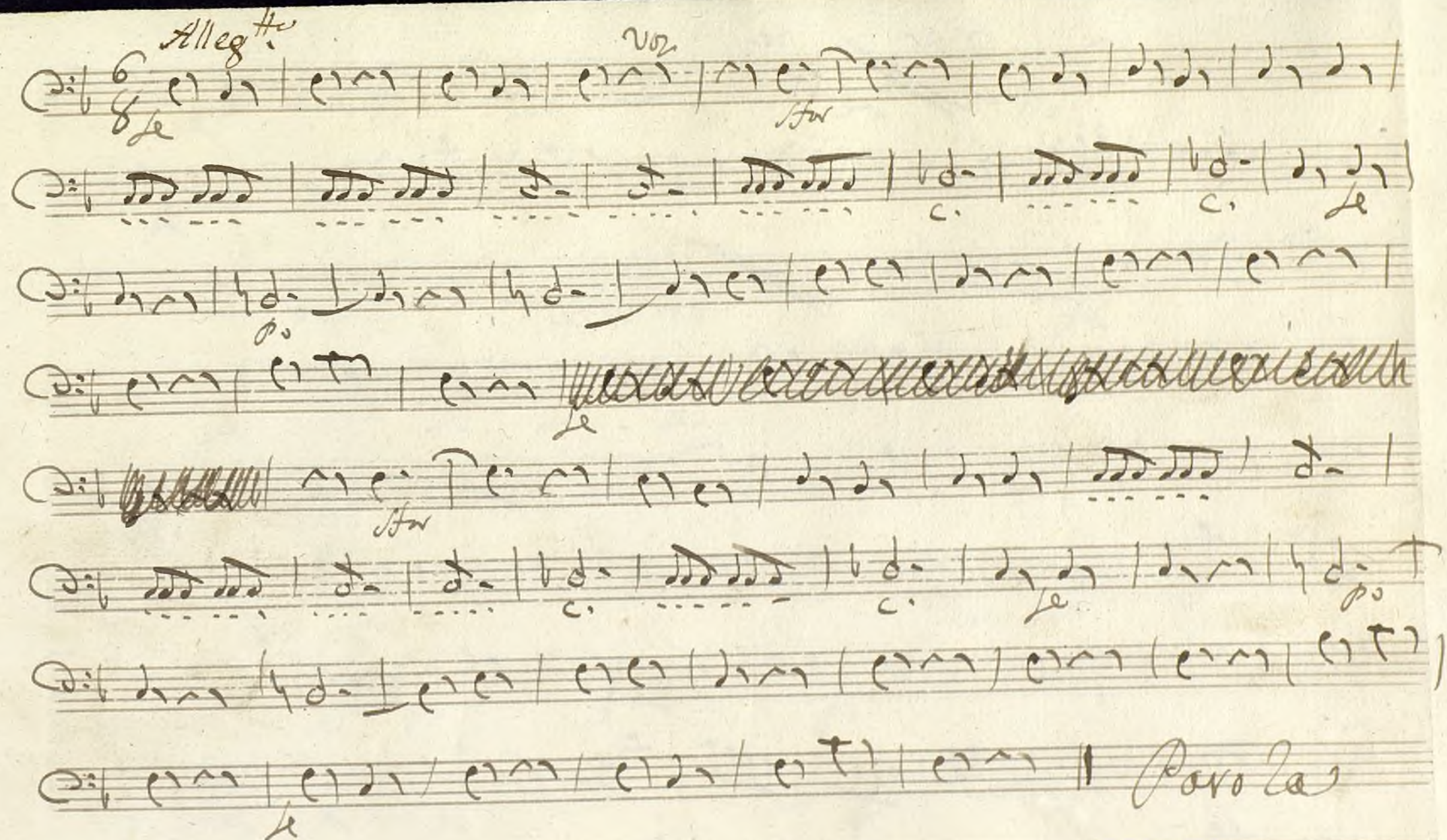
Conadilla à 3.

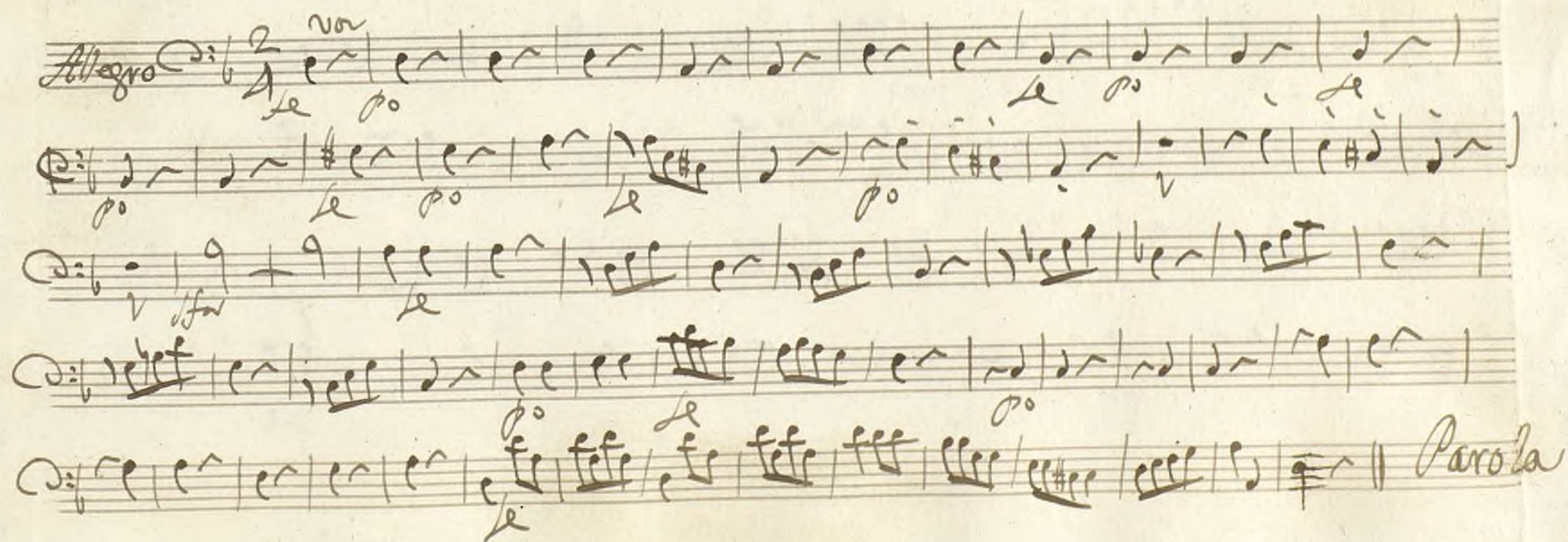
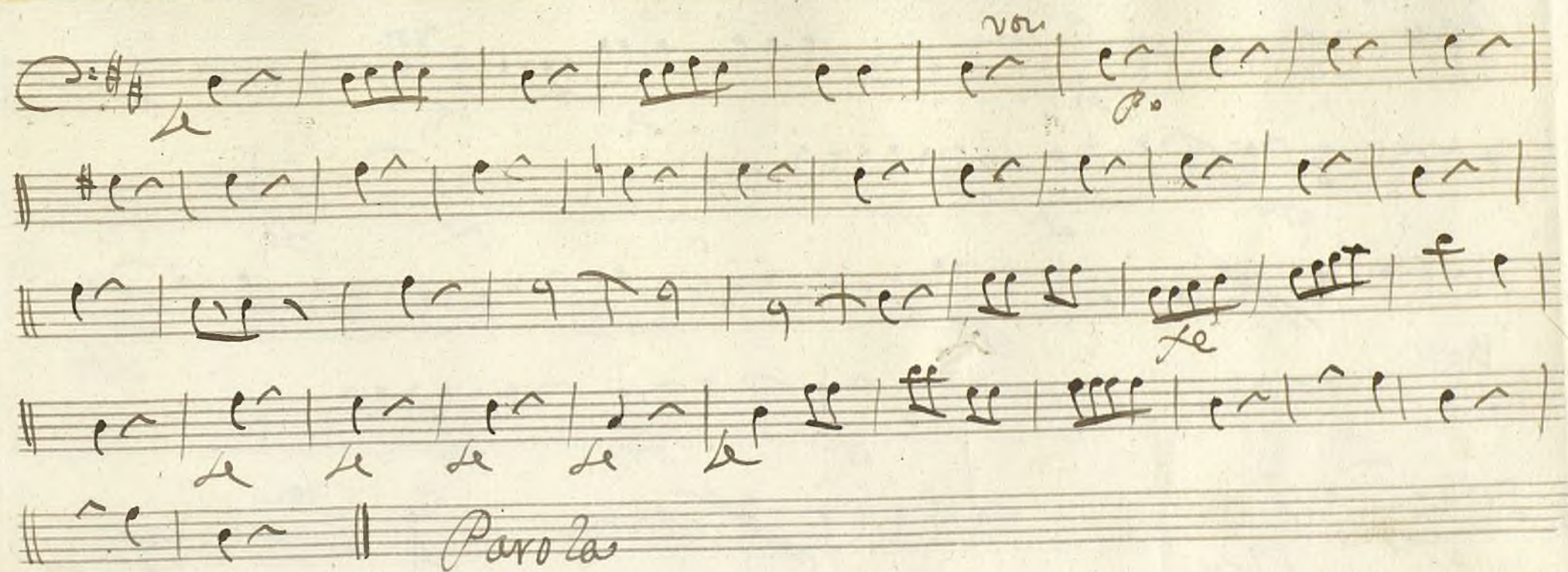
La falsa indiferencia;

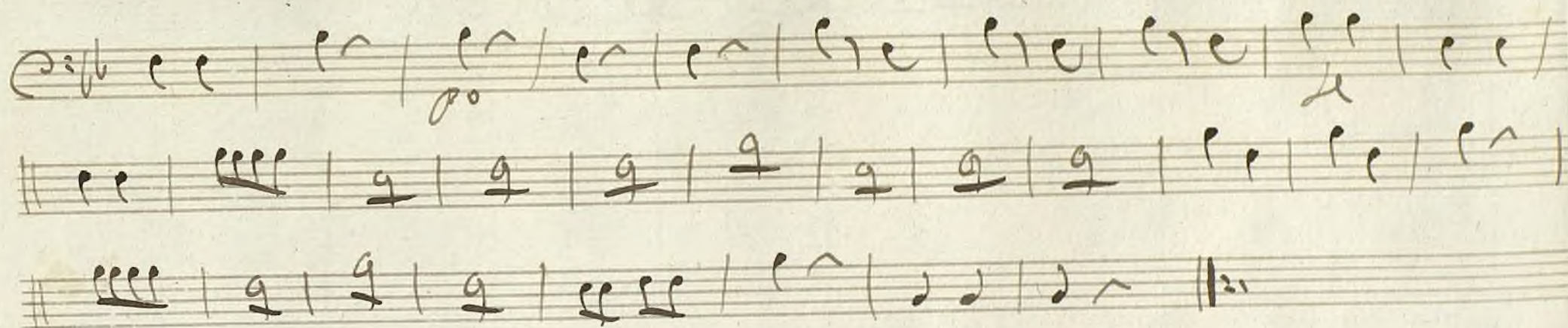
Mus 139-9

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

Parola







Ayuntamiento de Madrid