

Mus 56-7.

Gamborino.

Conadilla a Cinco

o Pieza de Musica

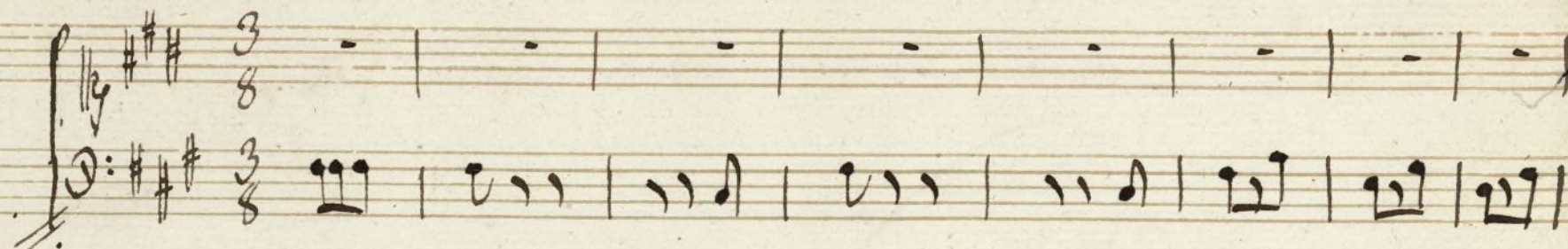
Los Maestros y Cantacoro

del Sr. Moral

3



All to



sala de un cafe con tres puertas, una en el foro un espejo  
grande, Mesas, y sillas La

terremoto

Salen terremoto

y poncha

Poncha,

Al

ver te en la

chera

con

calle

con

gracia y sa

lero si

tu rre tre

chera

con gracia y sa

capa y mon

tera al

verte en la

calle

con capa y mon



le - - ro      miafecto sin cero pre tendes pre  
 te - - ra      por fuerza qual quiera tehabra de que

miar miafecto sin cero pre tendes pre ten - -  
 rer por fuerza qual quiera tehabra de que rer - -

- -      tu aqual en mi pe - - - - cho me hace mil cos  
 - -      tu garbo y tu ta - - - lle no en cuentro en nin



qui llas y varias co sillas q.<sup>e</sup> no se explicar y  
 qu - - - no yaun q.<sup>e</sup> eres un tuno yo tuya he de ser yaun

varias co sillas que no se explicar y varias co  
 q.<sup>e</sup> eres un tuno yo tuya e de ser yaun q.<sup>e</sup> eres un

sillas q.<sup>e</sup> no se explicar q.<sup>e</sup> no se explicar q.<sup>e</sup> no  
 tuno yo tuya e de ser yo tuya e de ser - yo

for.



se expli car  
 tuya ede rer

*Allegro*

el  
 puer tanto lo ase

gurar lo de bo ya creer  
 lo de vo ya creer bien

saber q'en querer te soi  
 toda una muger soi toda u

el  
 na muger por eror o fillos yo me hede per

f.  
 f.  
 f.



der *ella* por ere ai re chusco yo  
 no se gl. hacer yo *lot 2.* puer rei ne en nuestros  
 pechos el gusto y el placer puer rei ne en nuestro pechos el  
 gusto y el pla cer el gusto y el placer y el placer y el pla  
 cer *Signe*



terremoto) Con q. oi emor de comer en la fonda alo señor?

Poncha) Puer digo, no lo merece una mora q. es la omra del Avapier?

terrem<sup>to</sup>) Terur! dela Apier, contoda era vanuolla, quien lo creyera!

Poncha) Puer que no semos de tan buen gusto como las q. van en coche

terrem<sup>to</sup>) No se sofoque od. Niña, q. la dara untabar dillo

Poncha) abien q. aqui ai media onza para gastarla alegremente,

terrem<sup>to</sup>) Arre afuera, media onza; Puer q. piensas q. es mi volcillo

vaxniga de currutaco.? tengo yo mas onzas::

Poncha) en la Lengua: terrem<sup>to</sup>) Calla, no seas retrechera: vamos

apedix un Cuarto para comer, y siga la vroma

Handwritten musical score for two voices. The lyrics are: "puer rei neen nuestros pechos el gusto yel pla" and "cer puer rei neen nuestros pechos el gusto yel pla". The music is written on two staves, with the first staff corresponding to the first line of lyrics and the second staff to the second line. The notation includes various musical symbols such as notes, rests, and bar lines.



cer el gusto yel pla cer yel pla cer iel pla cer

sale Dn Pantaleon mui de prisa  
vestido de currutaco muy rediculo

All: vibo

muy de prisa me he vestido todo es



toi de sarreglado - ni aunpin tar me oi he po di do por gl.  
 sola mente heei tado ora y me dia alto ca dor oray  
 media alto ca dor orai me dia alto ca dor ora y  
 media alto ca dor La cor bata eira tor  
 cida la Pe lu ca mal pei mada la pe  
 for.



*vita a quien co qida la ca mira mal plan chada y la*  
*for-*

*cara sin co lor y la cara sin color*

*oi no puedo pre sen tar me ni en la*

*calle ni en el Prado sino vuelvo a re to car me pierdo el*

*nombre gl. elo grado de yn cro yable sant culot de inera*



ya ble sant cu lot

de in cro ya ble sant cu lot de in cro ya ble

sant cu lot de in cro ya ble sant cu

lot de in cro ya ble san culot de in cro ya ble sant culot

vase amarchar y le se tiene don cleto

Sant culot sant culot (Recitado) cleto Don de



*Pant.<sup>n</sup>*  
 bas *Pantaleon* tandi li gente a mi casa aber  
*eleto*  
 tir me pron ta mente puer qe no lo estas ya  
*Pant.<sup>n</sup>*  
 eres un caco nunca lo esta del todo un curru  
*eleto a compas* *Pant.<sup>on</sup>* *eleto*  
 ta co No te marches quita a parta oye espera  
*Pant.<sup>on</sup>* *lot 2.*  
 yo no puedo a tu gusto yo no accedo por qe me debo mar  
 no de ver mar



char por q<sup>d</sup> me de vo mar char por q<sup>d</sup> me de vo marchar por q<sup>d</sup>  
 no dever marchar no de ves mar

me de vo mar char por q<sup>d</sup> marchar  
 no de ves mar char

## Parola

Santaleon) estas fuera deti? que un Incroyable pronuncie la blasfemia  
 de decir q<sup>d</sup> estoi vestido del todo? no saber q<sup>d</sup> es articulo  
 expreso delas ordenanzas curautacarias, q<sup>d</sup> de vemos emplear  
 diez y seis oras diarias para vestirnos?

clero., Amigo, y abecer no bastan. y mas los dias en q<sup>d</sup> estrenamos  
 Botas y Pantalón: apropósito; has visto a nuestro D.<sup>n</sup> Judas?

Pant.<sup>on</sup>, Bravo, vrabo; vella transicion; vaya q<sup>d</sup> apomado todo el aire  
 frances; sobre q<sup>d</sup> has de ser el proto, curautaco de madrid:

clero, me elogiar tanto, q<sup>d</sup> me sacan los colores ala cara, ano  
 impedido el alba yal de yel sur, q<sup>d</sup> tengo en ella; pero



~~hablamos~~ de nuestro Sr. Judas Pant.<sup>n</sup> O! esta echo un sans culot perfecto.  
Clero) un sans. culot; un sans. culot? que rian

Pant.<sup>on</sup>) esta es una de las metamorfosis q<sup>l</sup>. sabe hacer mi talento:  
es viejo, es verdad, pero ya le renobaremos el quito.

Clero, como le extraigamos el de sus doblones todo va bueno.)

Duo //.

And.<sup>te</sup> con moto



*Pant.*

yo le doi - - al tal qn Tu - dar de ber  
cleto) es un po - - bre men te Ca - to es un  
tir - - va rias lec cio - - nes de - - ver tir ba  
lo - - co masa de - - ro es - un lo co  
rias lec cio nes y asi logro sur do  
masa de - - ro y po demo su di



Handwritten musical score on aged paper. The score consists of six staves of music, each with a corresponding line of lyrics in Spanish. The lyrics are written in a cursive script. The music is written in a single system, with the lyrics placed below the notes. The paper shows signs of age, including some staining and wear.

blo ner y asi lo gro sus do blo ner a mi bol sa tra la  
nero y po demoj su di nero facil mente dis fru  
dar a mi bol sa tra la dar a -- mi bol -- sa  
tar fa cil mente dis fru tar fa -- cil men -- te  
ami bol sa tra la dar ami bol sa tra la dar ami  
fa cil mente dis fru tar fa cil mente dis fru tar facil



vol sa trasladar trasladar trasladar  
mente disfrutar disfrutar disfrutar *Allegro*

*Pant. on*  
pues los dos so lo vi vamos de la industria la - des

treza de - - *G.<sup>n</sup>* Judas la - - *fr.* ru derza nues - tra

*for.*



dicha ã de causar mues--tra dicha ã de cau

*all.<sup>o</sup>  
poco*

*Acteto* en gañemos aere viejo q. nos puede apro be

char en gañemos aere viejo q. nos puede a pro ve chad

silos



dos bamos u nidos le po demos en ga ñar si los vos vama u  
 nidos le po demos engañar le po demos enga  
 ñar le po demos en gañar  
 asal temoj subol sillo asal  
 fmo f. p. f. p. f.



to caa la arma y abanzar to caa la arma ya ban-

temos subol sillo

Sar Arma guerra

Arma guerra gl'erta Plaza es muy <sup>ci</sup>fatal dea sal

tar es mui fatal dea sal tar es muy facil dea sal



en ga ñemos aerte

tar es mui fa cil dea saltar

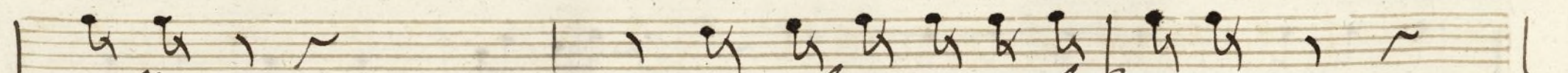
vieso qe nos puede aprovechar

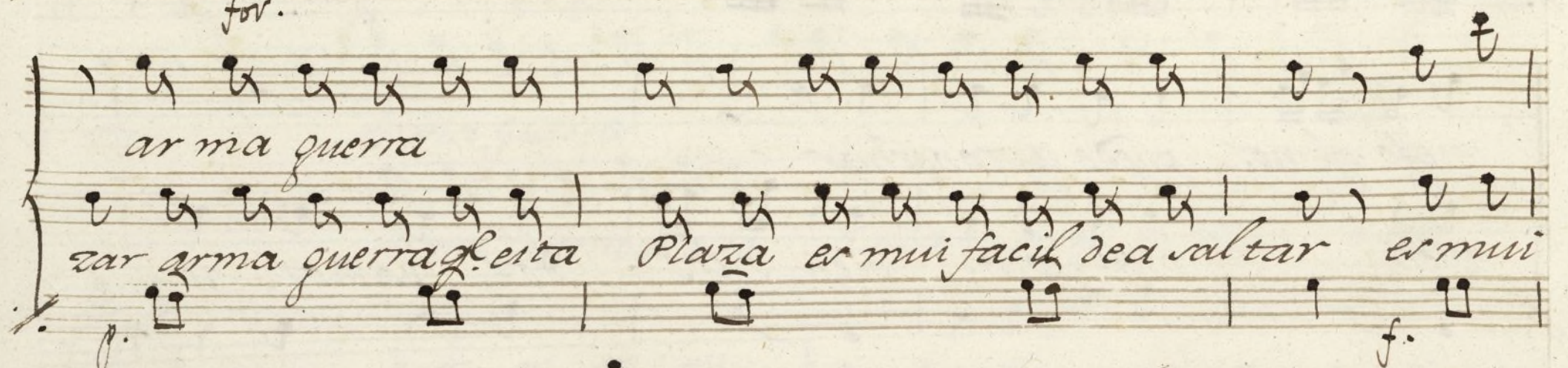
vien vien vien silos dos vamos u

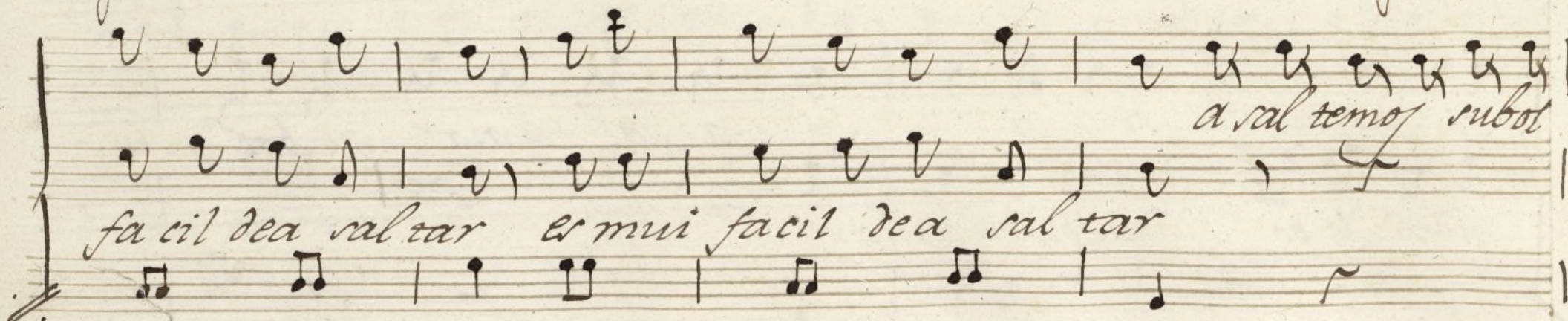
si si si a sal temos su bol

nidos le po demos enganar



  
 sillo a sal te moş subol sillo  
 to ca al arma yaban zar to ca al arma yaban  
 for.

  
 ar ma guerra  
 zar arma guerra f. esta Plaza es mui facil dea saltar es mui

  
 fa cil dea saltar es mui facil dea saltar  
 a sal te moş subol sillo



sillo to caal arma yaban zar a sal temos  
 a sal temos subol sillo to caal  
 to caal arma ya ban zar to caal  
 arma ya vanzar a sal temos subol sillo to caal arma yaban zar to caal  
 arma guerra glecta Plaza es mui  
 arma ya banzar



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish and appear to be a song or hymn. The notation includes various musical symbols such as notes, rests, and bar lines.

*facil dea sal tar arma*

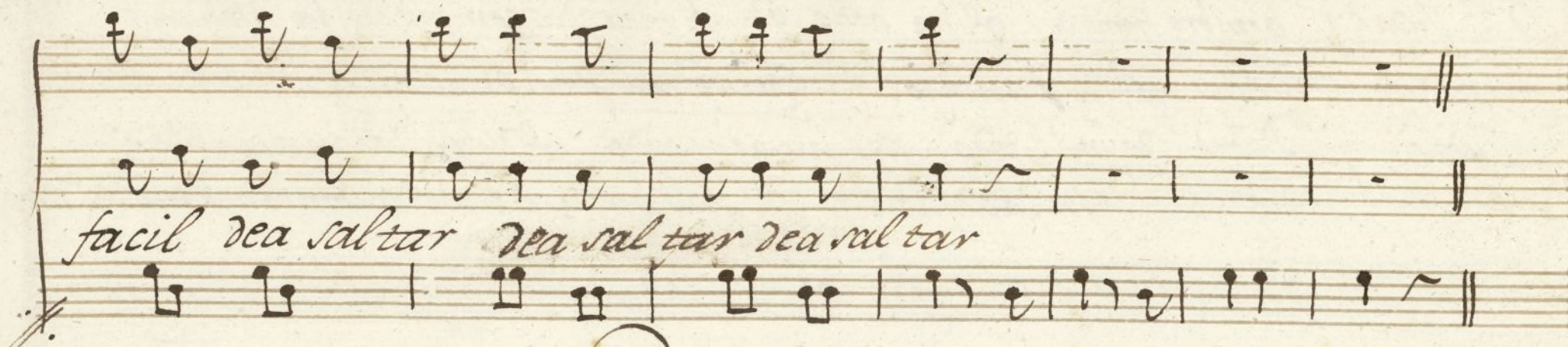
*arma guerra glesia Plaza es mui facil dea sal*

*tar es mui fa cil dea sal tar es mui*

*tar arma guerra glesia Plaza es mui fa cil dea sal tar es mui*

*fa cil dea sal tar es mui fa cil dea sal tar es mui*





### Parola

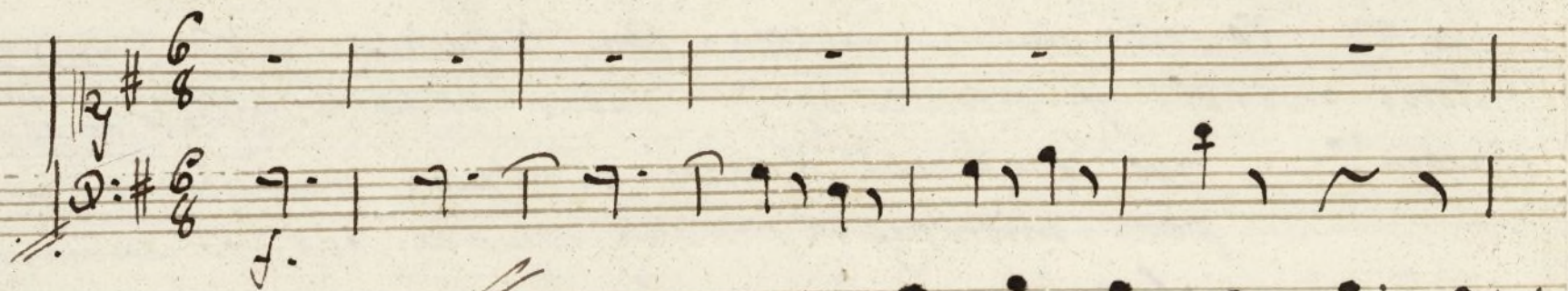
*Pant-on*, voi a prevenir al fondero, q. luego que yo le abise, saque cafe,  
 Ro solis, vinos, manteca, Pan, vizcochos, y todo cuanto le pidamos;  
*Cleto*, si, si, q. el tonto de D.<sup>n</sup> Judas pagará: *vanse por la Izquierda*  
*tennem<sup>to</sup>*, que se me haia olvidado el tabaco; maldita sea mi memoria:  
 pero mientras la poncha come la sopa, voi en un santi amen  
 al estanco por unos chicotes.

{ al tiempo de entrar por la derecha tropieza con D.<sup>n</sup> Judas, q. sale  
 di piefo currutaco rediculivimo y le deja caer el sombrero }



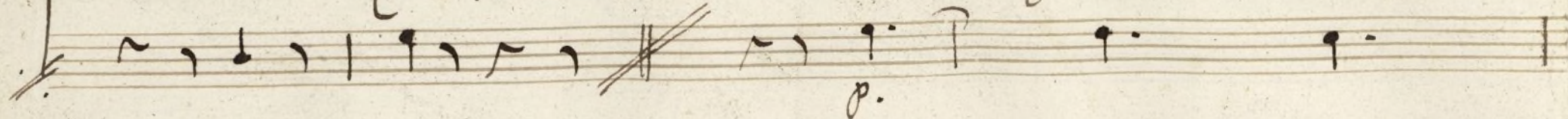
D.<sup>na</sup> Judas. ) hombre hombre. q.<sup>ue</sup> ha echo v.<sup>os</sup> q.<sup>ue</sup> mea des compuesto la Peluca  
 terremoto ) Jesus q.<sup>ue</sup> espantajo: Qua se con precipitacion  
 Judas, Pobre de mi, todo me ha arrugado; q.<sup>ue</sup> diran los incurables,  
 digo los Yncorables, si me ben asi? voi a componerme al espejo  
 q.<sup>ue</sup> garboso estoi. q.<sup>ue</sup> lindo moro;

All.<sup>to</sup>



(D.<sup>na</sup> Judas) Mi le vita che le co y cor

(D.<sup>na</sup> Judas) Mis A migos mean buel to la





vata Santa lon sombrerito y zar Zi- - - llos  
 vida con ha cer q̃ me vista ala mo - da  
 mi bar ton mi Pe luca ya nillos todo todo me  
 es la ciencia q̃ mas me aco moda es tu diar el es  
 sienta mui bien todo to do me sienta mui bien mis pa  
 ti lo fran ces es tu diar el es ti lo fran ces san fa



tillas estan algo ca-na maista parlar podra la pe  
son trátare a mi que ri-da sanfa son lo grare = mi pa

lu-ca mas ta parlar podra la pe lu ca yal mi  
sio = nes fanfa son lo grare mis pa sio nes: y tam

rar mi cari ta tan cu-ca me querran la mo  
bien gatare mis do blo - nes en li cores a



zi--tas mas bien me que rran las mozitas mas bien megl.  
mor--yen cafe en li corej amor yen cafe en li

rran las mozitas mas bien  
corej amor y ca fe

*Allegro*

*for.*  
*Pianola*

(salen 1.<sup>o</sup> Pantaleon y 2.<sup>o</sup> Cleto muy alegres)

Pant.<sup>on</sup>, gl. mucha cha tan preciosissima, (Cleto) calla gl. esta aqui nuestro  
1.<sup>o</sup> Judas (Judas) ellos son amigos mios

Pant.<sup>on</sup>, quien sera aquel Adonis, vestido con tanto gusto: (mirando con  
Cleto) Judas, calla gl. no me anconozido: { el anteoso

Cleto, que le vita tan vien echa: (Pant.<sup>on</sup>) gl. Pantalón

Cleto, que Peluca



Pant.<sup>on</sup> ¡Y con q<sup>l</sup> desembarazo y gracia se maneja  
este sin duda ~~macabro~~ de llegar de París:

Judas, vaya yo debo de estar elegante. Pant.<sup>n</sup>, vequemos, vequemos  
a hablarle: ¿ve miro! Será posible! Cleto, es esto sueño!

Judas, de q<sup>l</sup> se admiran v<sup>sted</sup>! Los dos, 2.<sup>n</sup> Judas, 2.<sup>n</sup> Judas;

Judas, pero señores, q<sup>l</sup> tengo yo q<sup>l</sup> no me han conocido?

Pant.<sup>on</sup>, quien de conocer a vd. q<sup>l</sup> aire! q<sup>l</sup> gracia! q<sup>l</sup> carpezo!

Judas, sobre q<sup>l</sup> me ban haciendo cachet q<sup>l</sup> soi un petit-garçon  
cleto, 2.<sup>n</sup> Judas, le han vacunado a v<sup>sted</sup>!

Judas, hombre q<sup>l</sup> dice v<sup>sted</sup>! vaque? vaque?

Pant.<sup>n</sup>, si vd. estudiara subcripto al Diario, sabria q<sup>l</sup> es un  
preservativo para las viruelas. Judas, ai, pues yo quiero  
vacunarme (mas q<sup>l</sup> apete) para q<sup>l</sup> no me se heche a perder  
esta carita tan cuca.

Pant.<sup>on</sup>, vien yo me en cargo de esa comision: pero entretanto  
tomemos al guna fiolera (Cleto) si, si, no dice mal:

Pant.<sup>on</sup>, Hei! Judas, es algun criado de la fonda?

Pant.<sup>on</sup>, se burla vd. de nosotros? pues ignora q<sup>l</sup> este es modo  
de llamar al estilo yngles?

Judas, es verdad, no me acordaba. Hei! Hei!



cleto, trae Ponch.)- cafe, Andaya. ¿sale un criado  
 Judas.) como recetan! pero esto será moda Cap.<sup>te</sup>  
 Pant.<sup>n</sup> trae tambien, leche, sangria, y huevos espirituales;  
 Judas.) q<sup>l</sup> ya no son de moda los de Gallina?  
 Pant.<sup>n</sup> Que humor? q<sup>l</sup> humor!

*Tercetto //*

*All.<sup>o</sup>*

D.<sup>n</sup> Pant.<sup>n</sup>  
 D.<sup>n</sup> Cleto viba viba la ale  
 D.<sup>n</sup> Judas  
 viba viba la ale



9 9 | T. v T v T v | T T ~ . | T. v v v v v |  
*gria* rei ne entodos el con tento viba viba la ale  
 9 9 | T. v T v T v | v v ~ . | T. v v v v v |  
*oria* rei ne entodos el con tento viba viba la ale  
 4 4 | T. v T v T v | T. v T v T v | T. v T v T v |

v v ~ . | T T v T v T | T 9 | T ~ ~ v v |  
*gria* rei ne entodos el con ten — to vamoj  
 v v ~ . | T T v v v v | 9 9 | T ~ ~ . |  
 A A ~ . | T # 9 v v v v | = | T ~ ~ . |  
*gria* rei ne entodos el con ten to  
 4 4 | T. v T v T v | T. v T v T v | T. v T v T v |

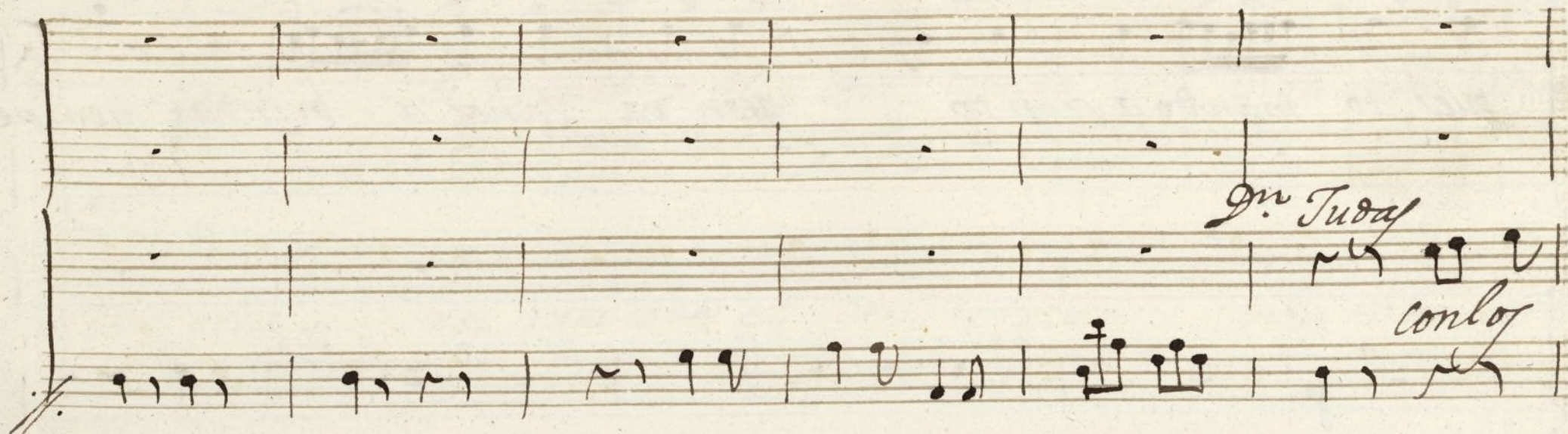


pues to mando a sien to y en pe zemoj a - brindar y empe

*Allegro*  
cemoj a brindar

Interin el vitor melo saca  
un mozo dela fonda cafe  
Refolir copar & a







vocas delos varos el li cor de ve pasar de

con los varos y vo tellas nor de

fmo.



vemos ale grar      alas bocas delos vasos  
 vemos ale grar      alas vocas delos vasos

el li cor de ve pa sar      de ve pa sar  
 el li cor de ve pa sar      de ve pa sar



*Andato*

Pues - D.<sup>n</sup> Tu - das sea em pe ñado va - mo

con los brindar debe

nos aembo xxa char vamo nos aembo xxa char



char em boxa a char a

char em boxa char

nos hemos de em boxa

mas All.

nos e mos deem

char Tudar aciendo el voxacho

nos e mos deem

nos e mos deem



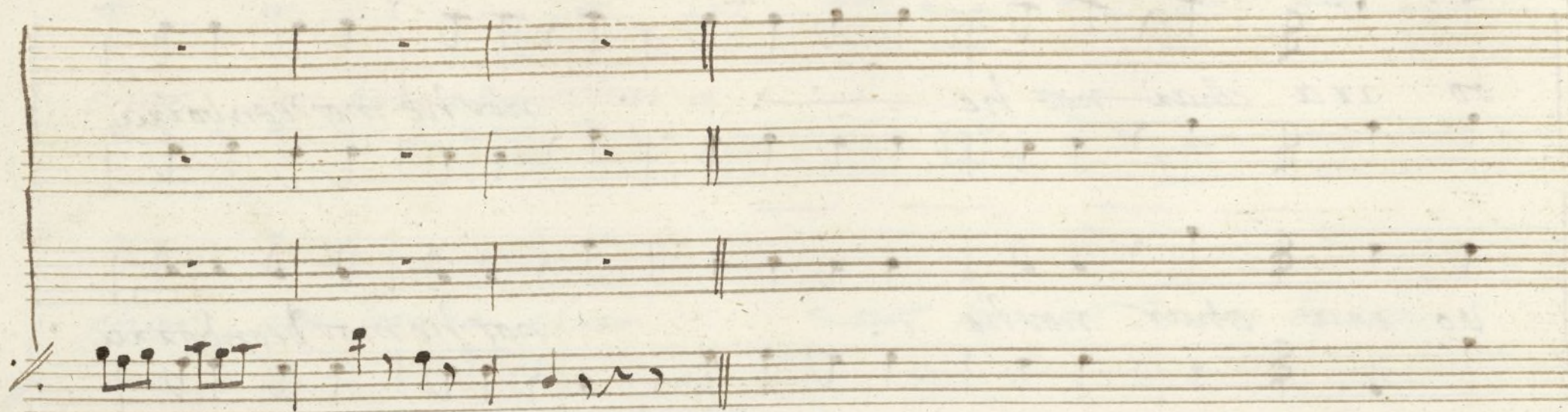
bo xxa char nos he nos he moxdeenboxxa

vo xxa char nos he nos he moxdeenboxxa

emboxxa char emboxxa char.

em voxxa char emboxxa char.





Paxola / Poncha) calvoroto: vaya gl. el cafe;  
parece una Liornia:  
ai gl. son currutacos.  
gl. fequiones, gl. espantafos

Judas: 1 Ha, ola parece gl. espantos aquel angelito  
no tiene malos vigotes.

Pant.<sup>n</sup>, O! esta es una arrogante mora  
que a venido a comer con su majo,

cleto, y el a salido, y la ha desado sola  
Judas: y como no la dicen miedes, algo?  
Pant.<sup>n</sup>, es gl. estas mafas  
gastan tan malas pulga



Judas, vaya baya, vended son  
muy pusilánimes:  
señorita.

Poncha, punto menos,

Judas, Muchacha,

Poncha, Pico mas alto,

Judas, Real mora,

Poncha, ese es mi nombre

Judas, Gracias adios. q. hemos  
dado con el:

como estar tan sola.

Poncha, Por q. no estoi a compañada  
como ustedes

Judas, ala verdad muger, q. veo  
muchas visiones: ven, ven,  
sientate con nosotros;

Poncha, tengo cara de sentarme  
con fequzar?

Judas, vaya muger, no te hagas  
de rogar, echa un trago

sele vana vela  
mora aciendo  
el vorna cho

Poncha, Nunca me he negado

a caos de honra q. se sienta  
Judas, aqui ai un Rosoli, q. esta diciendo  
lomedme, y fuerterzito

Poncha, ya se conoce, q. a. perimentado  
vd. su Tierra; y por q.  
no siguen ustedes cantando?

lor 2., y q. hemos de cantar?

Poncha, un fandango o una seguidilla volera y  
part.º, q. dica! pienrar q. somos?...  
no so tior solo cantamos Aires,

Poncha, siempre los currutacos tienen  
llenar de aire las cabezas

Judas, tu si q. cantaras vien:  
vaya tanta un Rondo  
una axia, o una Placa:

Poncha, Ta, Ta, Ta,  
lor 2., de q. rezier?

Poncha, en el Abapier, no se canta eso

Judas, puer q. se canta?

Poncha, oi ga ustedes si acan ena para ello;



Seg.<sup>o</sup>

All.<sup>to</sup>

Son tanes traños en . . . . . tes los curru

ta . . . . . cos los curru ta . . . . . cos

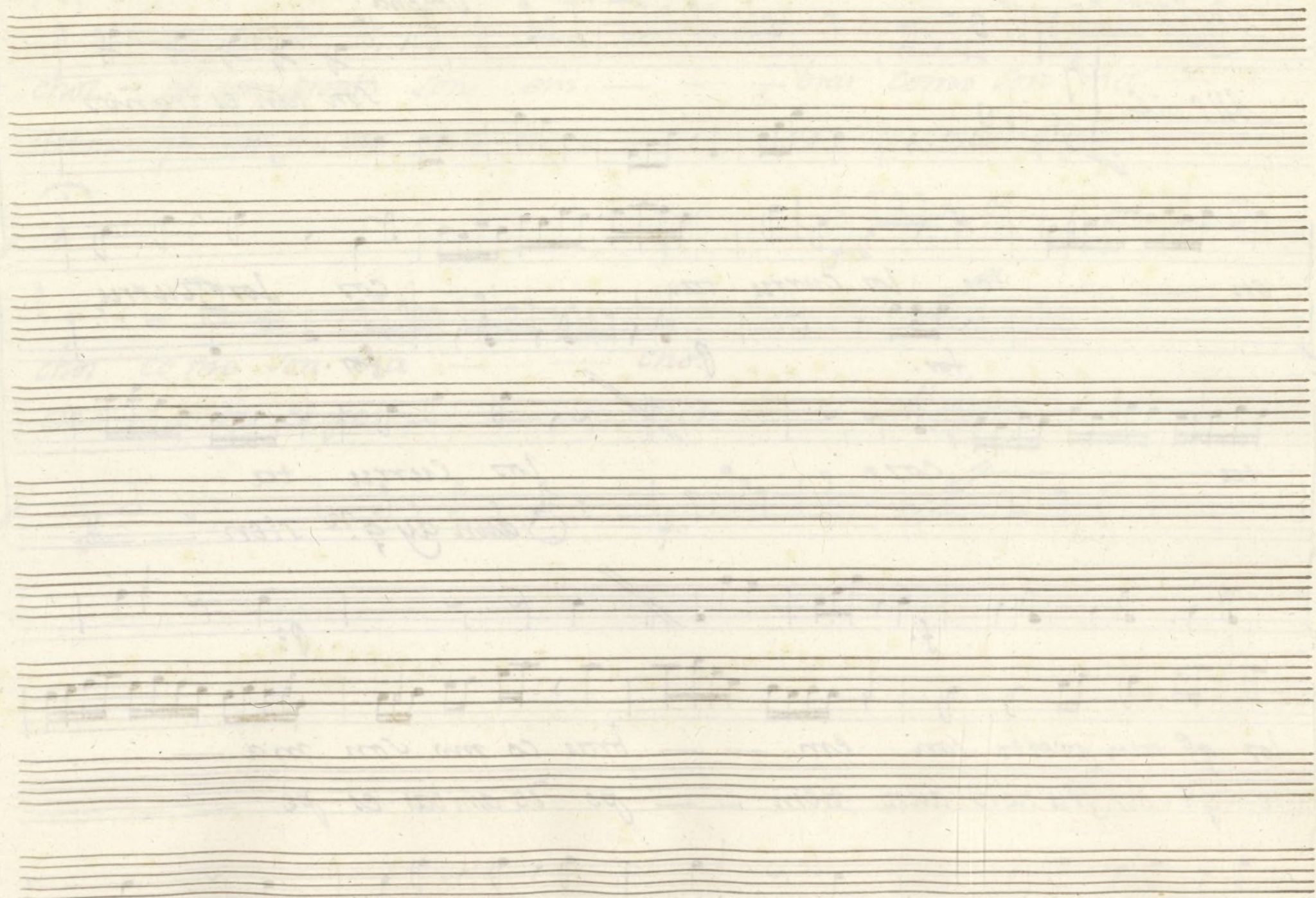
los curru ta . . . . . cos q<sup>e</sup> tan presto son hem . . . . .

yaun ayquien sien . . . . . te q<sup>e</sup> disfrutanaun tiem . . . . .

bras q<sup>e</sup> tan presto son hem . . . . . bras como son ma . . . . . chos como son ma

po q<sup>e</sup> disfrutanaun tiem . . . . . po deambares pe . . . . . ciés deambares pe







*Sequit*

*Poncha*

*All.<sup>o</sup> vibo*

*son tan es traños*

*en — — — tes los curru ta — — — cor los curru*

*for.*

*p.*

*for.*

*ta — — — cor*

*los curru ta — — —*

*Jauu ay q.<sup>n</sup> sien — — —*

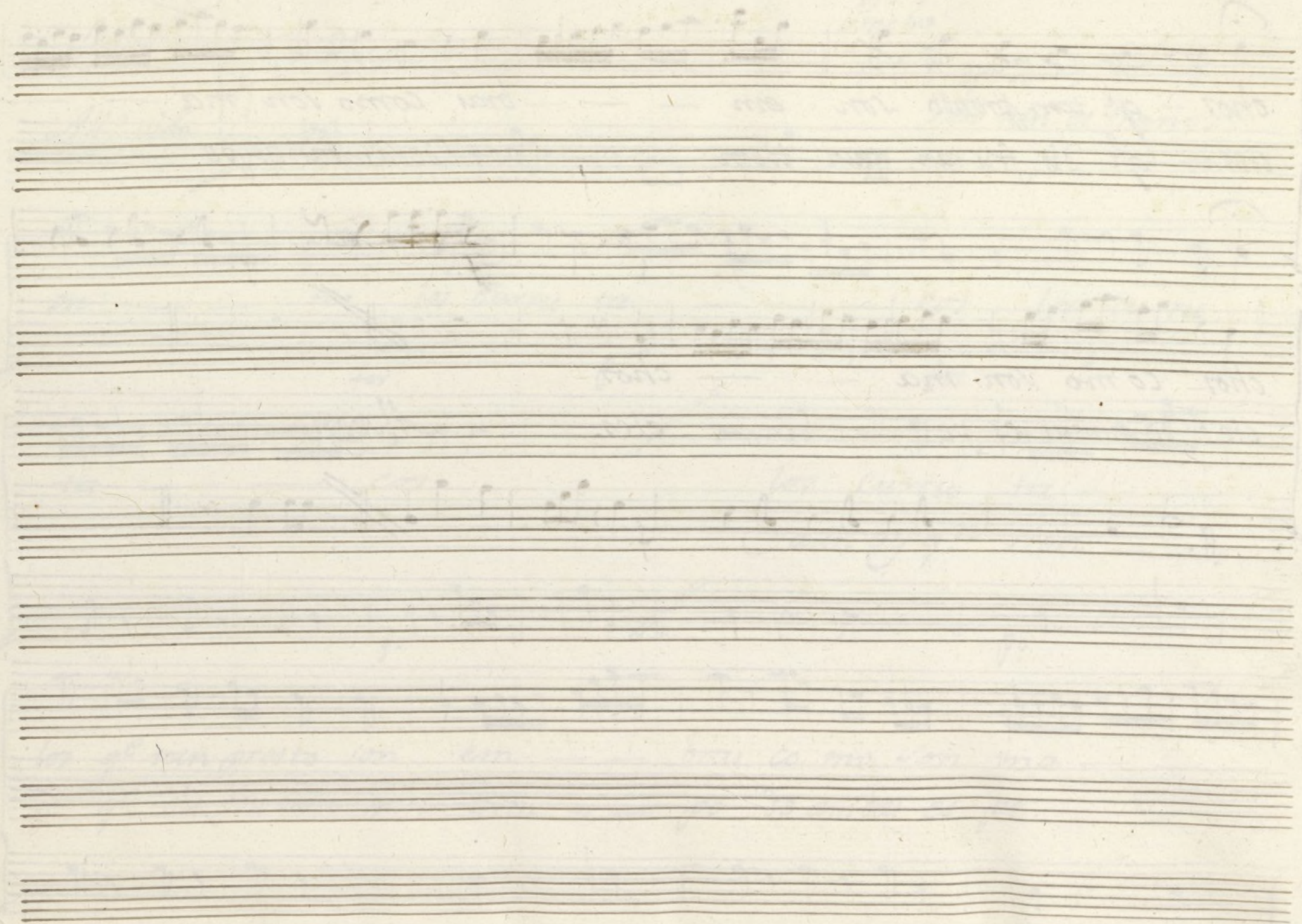
*los q.<sup>e</sup> tan presto son em — — — bras co mo son ma — — —*

*te q.<sup>e</sup> diu frutan aun tiem — — — po de ambas es pe*











chos q<sup>e</sup> tan pronto son hem - - - - - bras como son ma - - - - -  
cies q<sup>e</sup> di: fu tan aun tiem - - - - - po deambases pe - - - - -  
chos como

*Allegro*

cies deam  
Paola, Pant on, exto es excelente: q<sup>e</sup> bengar, q<sup>e</sup> bengar  
lar virtuosa - - - - - Italiana con sus volatas ahora:  
Cleto, q<sup>e</sup> la prima q<sup>e</sup> no cante alguna cancion  
Poncha, si lo son las foliar, tambien las canto.  
Pant on, No muger, son unos aires, transpirinaicos, orientales:  
Poncha, Aves si es esto?  
Pant.<sup>o</sup>, cantara mil resatinos, Judas de amor veamos  
Cleto



*Allegro mod<sup>to</sup>*

*Poncha*

Pues el li cor a las ca veras por su vi  
Pues buestro amor es la bo tella podeir ve  
si por ver tirse de currau taco sehace fran

gor ya se su bio buestrarlo curar y ra rezas sabre ebi  
verde su li cor y nos pa rezco yo tan vella podeis brin  
cer un espa ñol en vez de Pedro, Tudar o Pico sea cella



tar prudente yo:  
dar ami fa vor  
mar Monsiur Bristol

y mi pla cer buer tra locura  
buestro de lizio y buestro trage  
por su ca pricho y ne ciay de

noa de po der ami norar puer el li cor y mi cor  
aun es pa ñol debe enfa dar y que qual quiera los ul  
le deben to dos ver preciar y lai xxi sion es justo

Quia muestro con tento ande aumetar muestro con ten to ande au men  
trage nunca lo deben ex tra ñar nunca lo deben ex tra  
red de tal ma nera de pen sar de tal ma nera de pen



todos

dar nuestro con tento andea mentar todos de vemos este  
ñar nunca lo deben ex trañar  
sar de tal ma nera de pensar todos de vemos este

cleto

todos de vemos este

Judas

todos de vemos este

rinf.

fmo.

rato can tar ve ver reir — brin dar can

rato can tar ve ver re ir brin dar can

ra to can tar ve ver reir brin dar can

ra to can tar ve ver reir brin dar can



tar ve ver reir vrin dar cantar reir veber vrindar  
 tar ve ver reir brin dar cantar reir veber brindar  
 tar ve ver reir vrin dar cantar reir veber brindar  
 tar ve ver reir vrin dar cantar reir veber brin dar

al segno 2 veces



Poncha

- Poncha, vaya vaya q<sup>d</sup> la substancia de hubar seles a subido ala comilla  
Pant.<sup>n</sup>, eso es llamarlos borrachos Judas, este es un insulto;  
como soi Judas q<sup>d</sup> ano ser muger la q<sup>d</sup> lo a dicho ::  
Poncha, que se llama usted d.<sup>n</sup> Judas? el nombre le viene pintando  
Judas, mejor me viene el tuyo monona (poncha) las manos quitas y secas  
seo vola de taucos con patas. Judas, fuego de Dios, como santi quan  
las mafar. (Cleto) q<sup>d</sup> montanaces son estas españolas  
Pant.<sup>on</sup>, no sear tan adusta. {texem<sup>to</sup> al} mucho me kedetenido  
con la estanquera, ya estava acabando de comer la Poncha, ola, ola;  
parece q<sup>d</sup> los portres le quitan mas q<sup>d</sup> los principios  
Pant.<sup>n</sup>, con q<sup>d</sup> no quier hacerme un favor?  
Cleto, no sear tan Erquiba;  
Judas, haz me un Carño, pero con mas dulzura;  
poncha vaya q<sup>d</sup> estan como unas cubas. { sale texemoto de pronto y  
se para ala poncha de en  
tre ellos con violencia  
Pant.<sup>on</sup>, y Cleto q<sup>d</sup> es ero q<sup>d</sup> es ero? Judas, oye usted seo pillo:  
texem.<sup>to</sup>, q<sup>d</sup> es ero de Pillo? no los mato a los tres, por q<sup>d</sup> es dia de  
fiesta y no se puede trabajar.



Quinteto //

Poncha

All.<sup>o</sup>

Por que a si terre

terremo<sup>to</sup>

moto te enfa dar ye -- cha -- tacs te enfa dar ye cha -- tacs por



ge. evos curru tacos te quieren atrapar te quieren atra

par Pant.<sup>n</sup> es grande a trevi miento es grande de sa

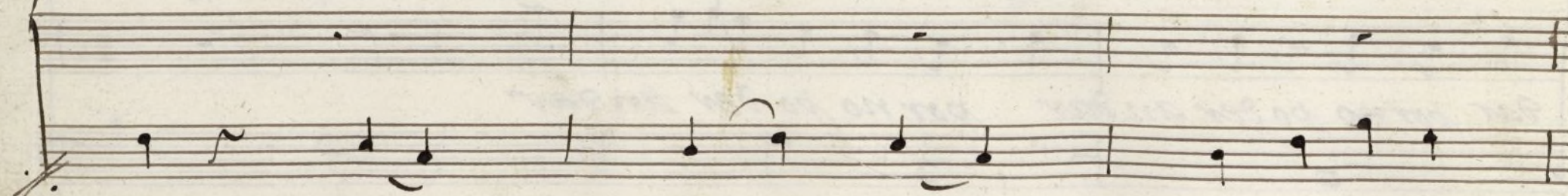
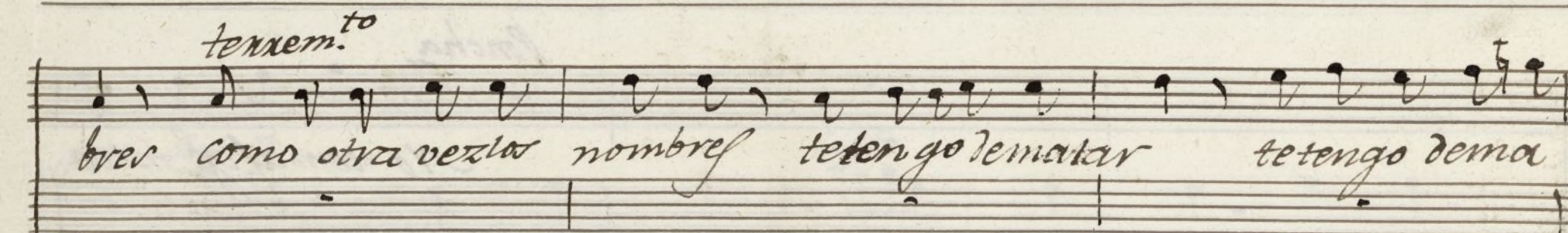
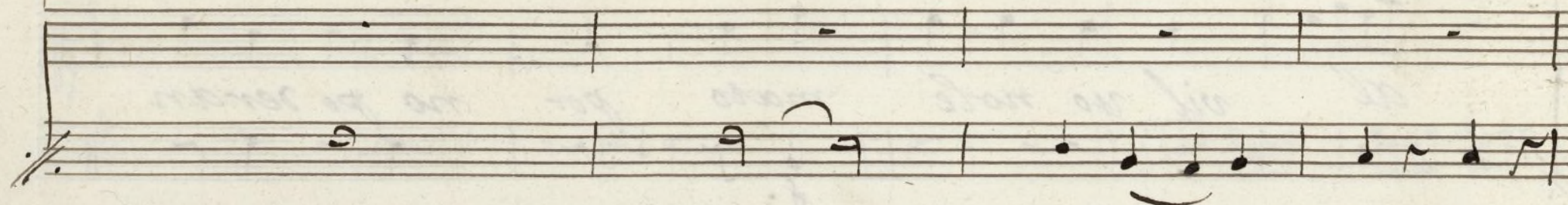
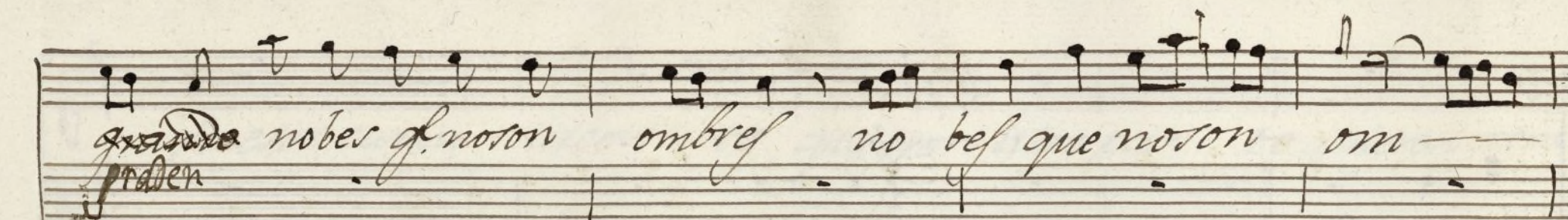
Ceto



cato Judar  
al vil yo no le mato por no po der an

Poncha  
No temas gl me a  
dar por no po der an dar por no po der an dar







tar Pant on Cleto.

des tar de otra ma nera al verme con es pada

Tuba. mar y omi bo se

Poncha

temblando estando en miedo al verg. arilo

tada me tengo q. llevar



*terrem. to Saca un Refon*

tratar si meechanmaybra vatar los hedeer panzuxnar los

*Poncha*

he deespanzuxnar los hedeespanzuxnar de tente nolos



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "mater de gente nolos mater de gente nolos" across four measures. The piano accompaniment (bottom staff) begins with a double bar line and a forte (f.) dynamic marking, followed by a series of eighth and sixteenth notes.

*mater de gente nolos mater de gente nolos*

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "mater a ques tos vota mater a ques tos vota" across four measures. Above the second measure, the word "Terremto?" is written. The piano accompaniment (bottom staff) begins with a double bar line and a piano (p.) dynamic marking, followed by a series of eighth and sixteenth notes.

*Terremto?*

*mater a ques tos vota mater a ques tos vota*



Handwritten musical score for a vocal part. The lyrics are "rater los voi porti adefar los voi porti adefar". The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with rests. The lyrics are written in a cursive hand below the notes.

Handwritten musical score for a vocal part. The lyrics are "jar tan ex trañas con fu sio nes" and "tan ex trañas con fu sio nes". The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with rests. The lyrics are written in a cursive hand below the notes. There are additional markings: "Poncha to ytexnem." above the first staff, "Jar cant. n." and "y cletop." below the first staff, and "Judas p." below the second staff.



yo no seen gē an de parar yo no seen gē an  
yo no seen gē an de parar yo no seen gē an

de pa rar an de parar an de pa rar  
de pa rar an de pa rar an de pa rar



Handwritten musical score for two voices and piano accompaniment. The first system consists of two staves with lyrics written below the notes. The lyrics are: *de pa rar an de pa rar*. The second system also consists of two staves with lyrics: *de pa rar an de pa rar*. The piano accompaniment is written on a single staff below the vocal staves, featuring chords and melodic lines. The notation is in a historical style, likely from the 18th or 19th century.



Paxola Por vida de D.<sup>n</sup> Pantaleon que:

Poncha) desalos terramoto.  
terr.<sup>to</sup>) tu me pides por ellos? por vida de::

Poncha) calla tonto; esto asido por vibertame  
un rato con estos figurar, D.<sup>n</sup> Pantalón  
y D.<sup>n</sup> Judas.

terr.<sup>to</sup>) ustedes saben q.<sup>d</sup> esta moza es mi Novia  
y q.<sup>d</sup> ya estan echas algunas diligencias?

Pant.<sup>on</sup>) A averlo sabido. (ceto) como estaba sola

terr.<sup>to</sup>) A no ser por no perderme, haria:

(Tomadon Judas una botella y un vaso)

Judas) ... eche vd. un traguito bueno ala salud de esa moza

terr.<sup>to</sup>) ... unted me a espachurrar: acabese la contienda:  
ala salud de mi Poncha (ve ve)

Pant.<sup>n</sup>) vien dicho, (ceto) y vien echo.

Judas) señor majo vd. tiene facha:: si, me parece:: de bailar::

Poncha — fámora mente; quiere unted q.<sup>d</sup> baile?

Pant.<sup>n</sup> y cetero) los dos, los dos (terr.<sup>to</sup>) y que hemos de bailar?

los 3) lo q.<sup>d</sup> ustedes quieran: (bailan)



final

All.  
vivo

Poncha y  
Pant<sup>n</sup>

clero y  
terrem<sup>to</sup>

Judas

ya

qui los Pe ti

qui los Pe ti

metres gl

quieren ofur

cados mos trarse afrance

meter gl

quieren ofur

cados mos trarse afrance



sados co noz can por su mal co noz can por su

sados co noz can por su mal co noz can por su

mal Poncha

mal clero gl noai trage mar vello gl



Handwritten musical score for the first system, featuring three staves. The top staff contains a series of eighth notes. The middle staff contains the lyrics "noai trage mar vello gl. quel gl. es nacio nal" with notes below the text. The bottom staff contains a series of eighth notes.

noai trage mar vello gl. quel gl. es nacio nal

Handwritten musical score for the second system, featuring three staves. The top staff contains the lyrics "gl. a quel gl. er nacio nal gl. noai trage mar" with notes below the text. The middle staff contains a series of eighth notes. The bottom staff contains a series of eighth notes.

gl. a quel gl. er nacio nal gl. noai trage mar



U U , T | U U U U | T | T | T | T |  
vello gl'a quel gl'er na cio nal, gl'a quel gl'er nacio

U U , T | U U U U | T | T | T | T |  
vello gl'a quel gl'er na cional, gl'a quel gl'er nacio

T ~ | . | . | . | . | . | . | . ||  
nal.

T ~ | . | . | . | . | . | . | . ||  
nal.

9 | 9 | 9 | 9 | † | | | | |

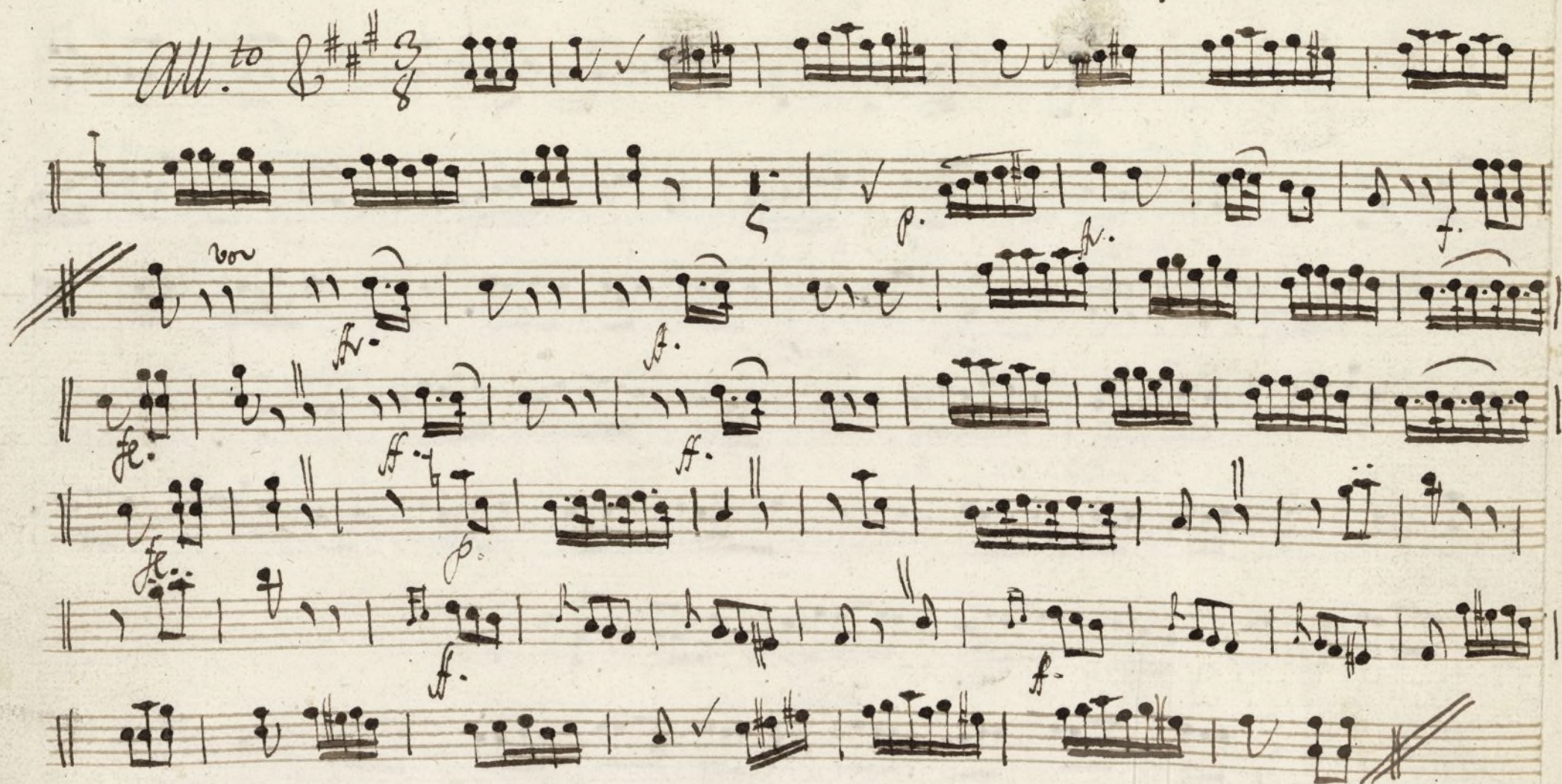


86



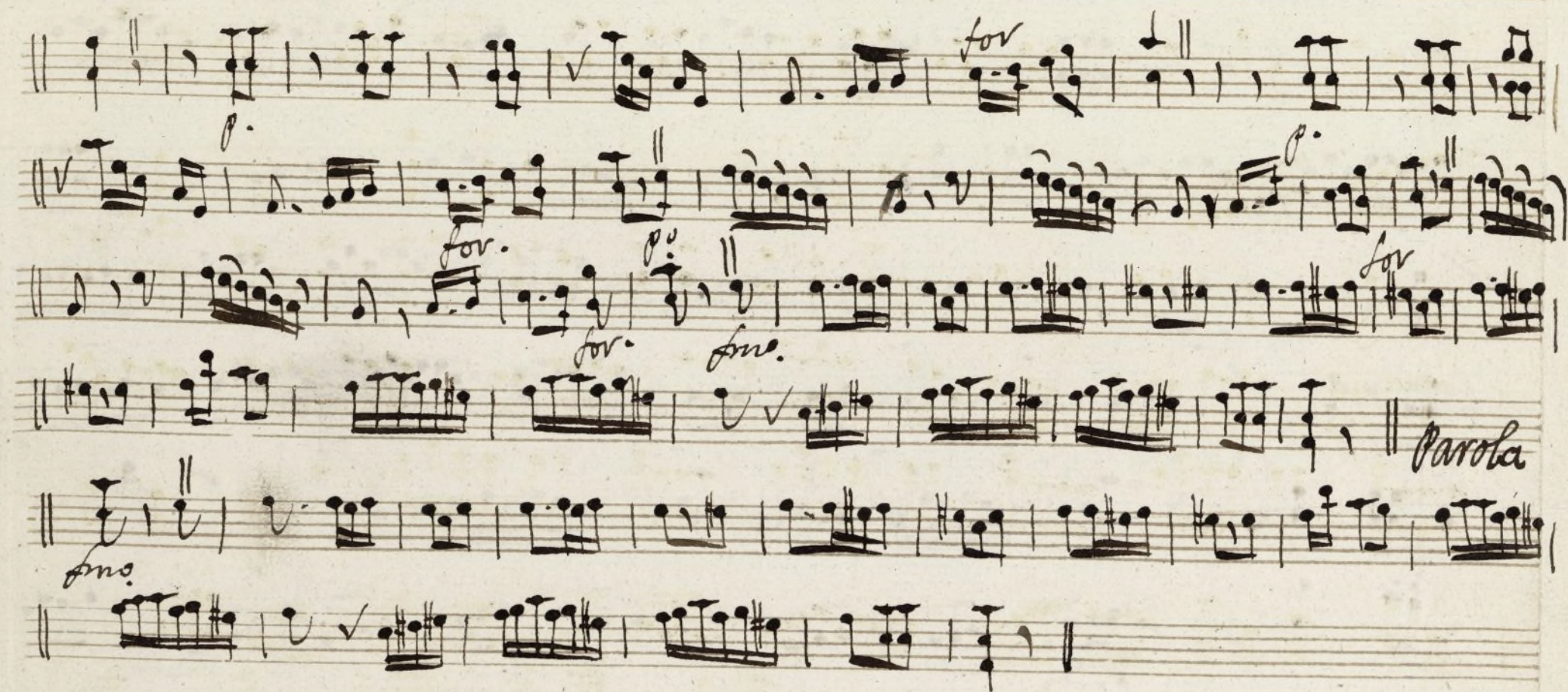
Ayuntamiento de Madrid



Violin I: Ton.<sup>a</sup> a Cinco, Los majos y Cuautacos

al segno











A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (C for common time), and a variety of note values and rests. The manuscript is written in dark ink on aged, slightly yellowed paper. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is clear and legible.

*acompañ.*



*And.<sup>te</sup> Con moto*  $\text{G}\sharp\text{6}$  *vinf.*

*pms.* *for.* *for.* *p.* *for.* *p.* *for.* *al segno* *p.* *f.* *f.* *2* *All.to*





*Parola*



Handwritten musical score for a piece titled "Allegro". The score is written on six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo "Allegro" is written at the top left. The score includes various musical notations such as notes, rests, and dynamic markings like "f." (forte) and "p." (piano). There are also some handwritten annotations in red ink, including "for. voz" and "R". The piece concludes with a double bar line and the word "Allegro" written again at the bottom right.

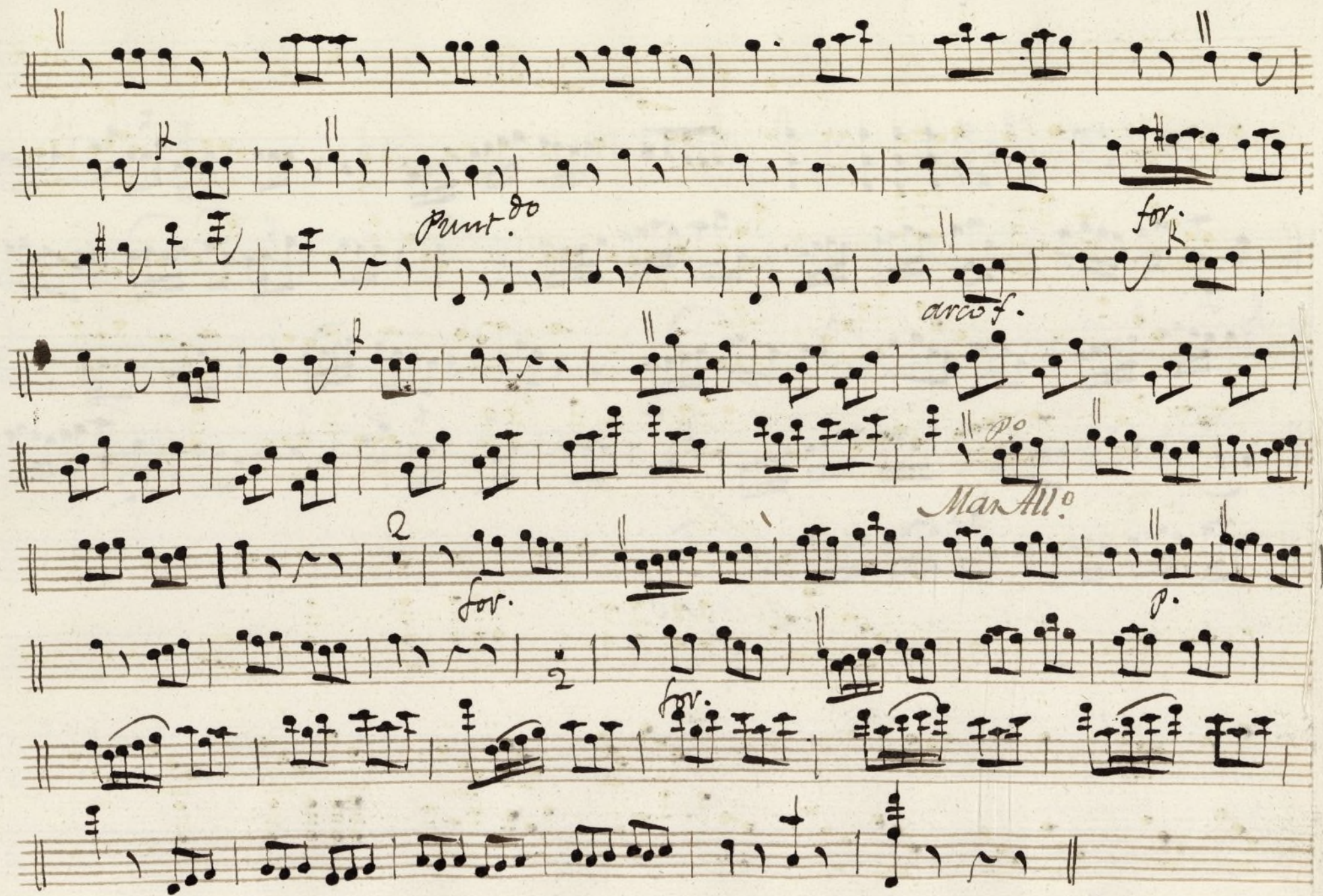
Parola



*Terzetto* *all<sup>o</sup>* & # # c

*for.* *non* *Punt. do* *for.* *arco* *P.* *fmo.*





*Pavola*



Securi. II

Handwritten musical score for "Allegro" in G major, Op. 10, No. 3 by Franz Liszt. The score is written on seven staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "ff" (fortissimo). The piece concludes with a double bar line and a repeat sign.

Parola



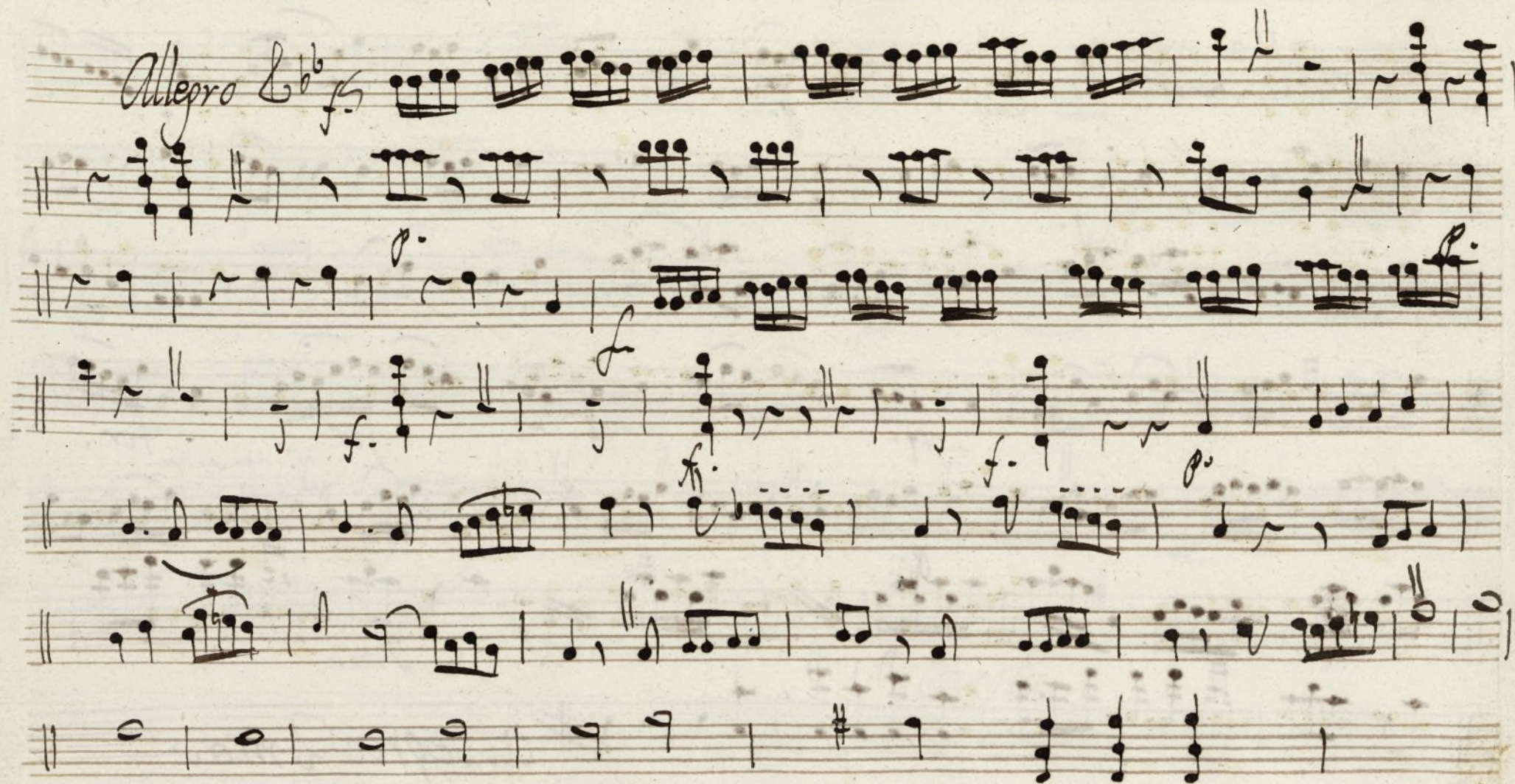
*All.<sup>o</sup> Mod.<sup>to</sup>* 

*al segno 2 mas*

*Parola*



Quintetto





Handwritten musical score on eight staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings like "f." and "pmo.". The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. The final staff concludes with the handwritten word "Parola".



(No)

Zorongo

Baile

All.<sup>o</sup> vivo

D.C.



*Final*

*Allo*  
*vib*

The musical score is written on five staves. The first staff begins with the word "Final" in a large, elegant script. Below it, the tempo and performance instructions "Allo" and "vib" are written in a smaller, cursive hand. The key signature is G major (one sharp) and the time signature is 2/4. The notation is dense, featuring many beamed sixteenth and thirty-second notes, as well as various rests and accidentals. The music concludes with a double bar line and a final cadence on the fifth staff.



Ayuntamiento de Madrid



*Violín S.<sup>o</sup> Ton.<sup>a</sup> a Cinco S.<sup>o</sup> Mayor y Currutacos*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Pavola" is written in a large, cursive script on the fifth staff. The word "Allegro" is written in a cursive script on the seventh staff. The manuscript is written in brown ink on aged, slightly discolored paper.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures, and notes. The word "acompas." is written in the middle of the sixth staff, and "Parola" is written at the end of the tenth staff.



*And.<sup>te</sup> con moto.* *rinf.* *von* *po* *for* *for* *Allegro* *po* *Alto* *fr* *U.S.*

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.<sup>te</sup> con moto.' and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The tempo changes from 'And. con moto' to 'Allegro' and then 'Alto'. The key signature has one sharp (F#). The manuscript is written in brown ink on aged paper.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8 and 3/4), and dynamic markings like *ff* (fortissimo) and *f* (forte). The score is divided into sections by double bar lines and includes tempo markings: *All.* (Allegro) at the beginning and *Allegro. Parolai.* towards the end. The handwriting is in a cursive style, and the paper shows signs of age and staining.

*All.* *ff* *voz* *va* *f* *Allegro. Parolai.*



*Verzetto* No. 1

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Verzetto No. 1' is written in a cursive hand at the top left. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'for' (forte), 'arco' (arco), and 'Punt 20'. There are also some handwritten annotations like 'von' and 'arco' in different parts of the score. The paper shows signs of age, including yellowing and some staining.



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The annotations include:

- po* (piano) at the beginning of the first staff.
- Punt.<sup>2o</sup>* (Punto 2º) above the third staff.
- for* (forte) above the fourth staff.
- arco fr* (arco forte) below the fourth staff.
- po* (piano) above the fifth staff.
- Man All.* (Man All.) above the sixth staff.
- for* (forte) above the seventh staff.
- for* (forte) above the eighth staff.
- P.* (piano) above the ninth staff.
- Parola* (Parola) written in a large, decorative script at the bottom right of the page.



*Secund.*

*All. vivo*  $6\frac{6}{8}$  *Strc.*  
*for*  
*for*  
*for.*  
*po.*  
*for*  
*po.*  
*for*  
*po.*  
*f.*  
*Allegro*

*Parola*



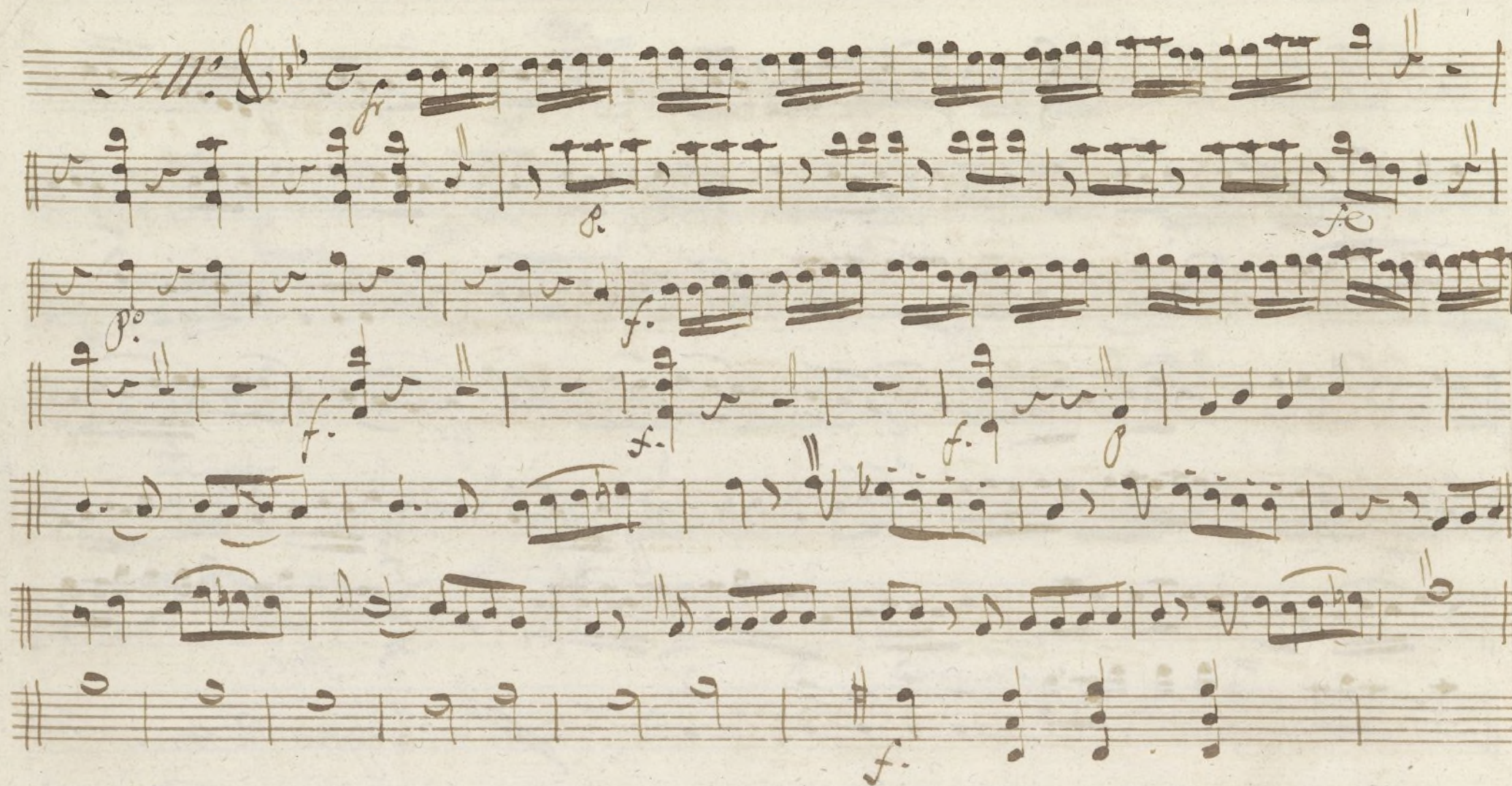
*All.<sup>o</sup> Mod.<sup>o</sup>*

*p.* *von* *p.* *mf.* *mf.* *f.* *f.* *for* *for* *stac.* *f.* *al Segno 2. mas.*

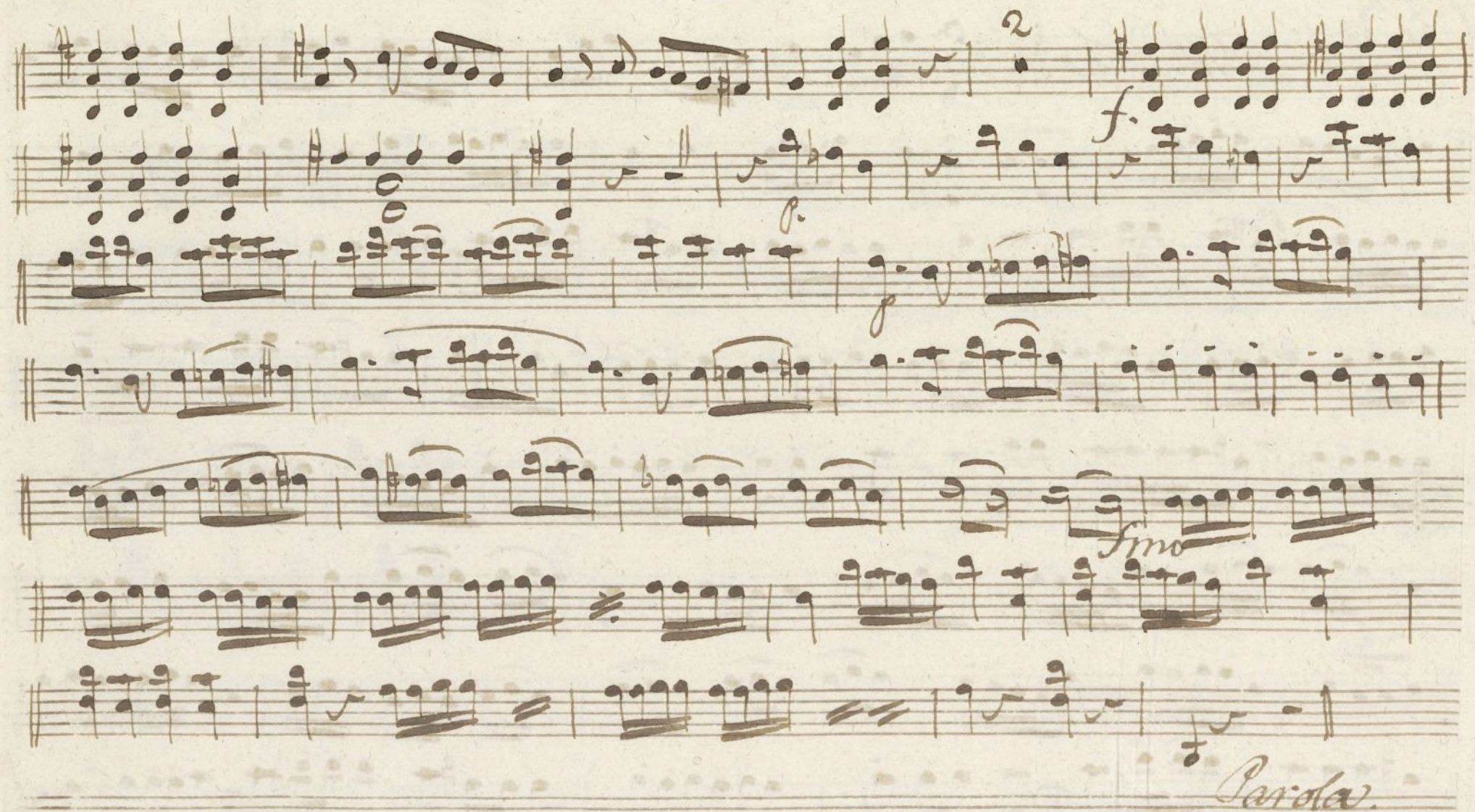
*Parola*



*Quintetto*









(no) *Lorongo*  
*Baile*



D.C.



# Final

*Allegro*  
*vib.*

The musical score is written on six staves. The first staff begins with the tempo marking 'Allegro' and the instruction 'vib.' (vibrato). The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The notation is in a cursive, handwritten style. The piece concludes with a double bar line and a fermata on the sixth staff.



Ayuntamiento de Madrid



*T*

*Violin 2.<sup>do</sup>*

*Tonadilla á cinco*

*Los Majos y Currutacos.*















Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. Handwritten annotations include "rinf" on the first staff, "acompan." on the eighth staff, and "Parola." on the tenth staff. The paper shows signs of age, including yellowing and foxing.

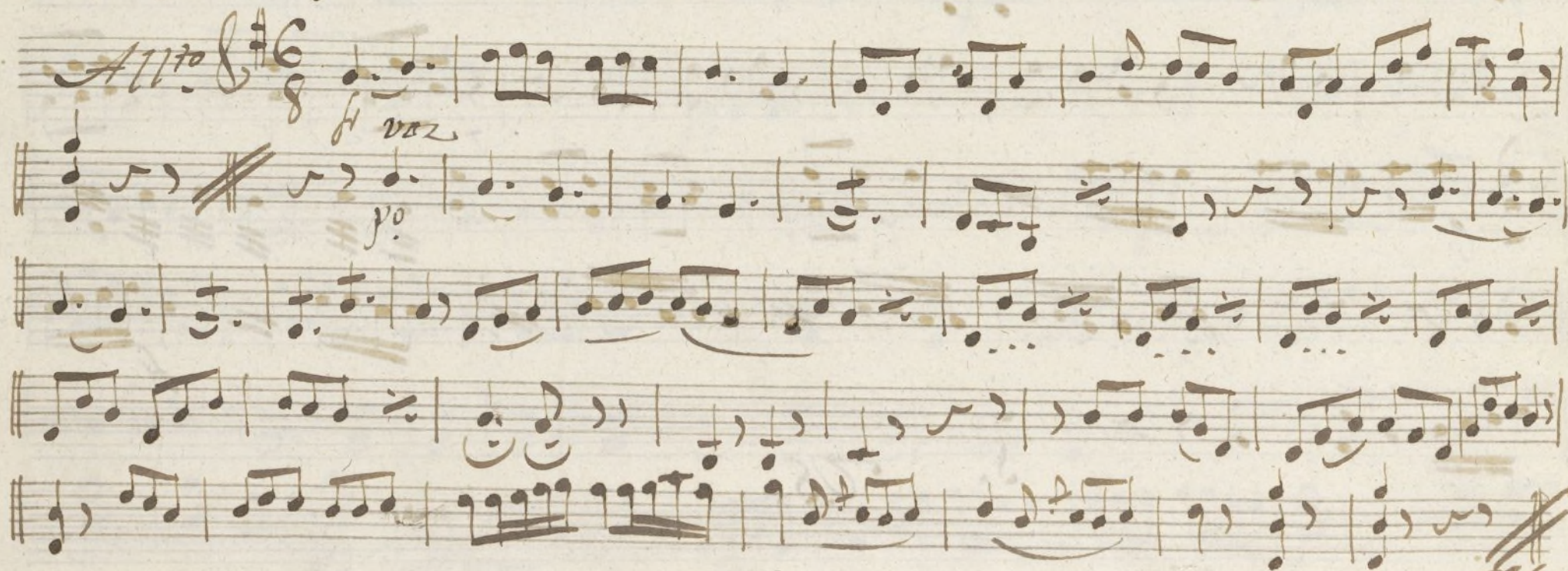
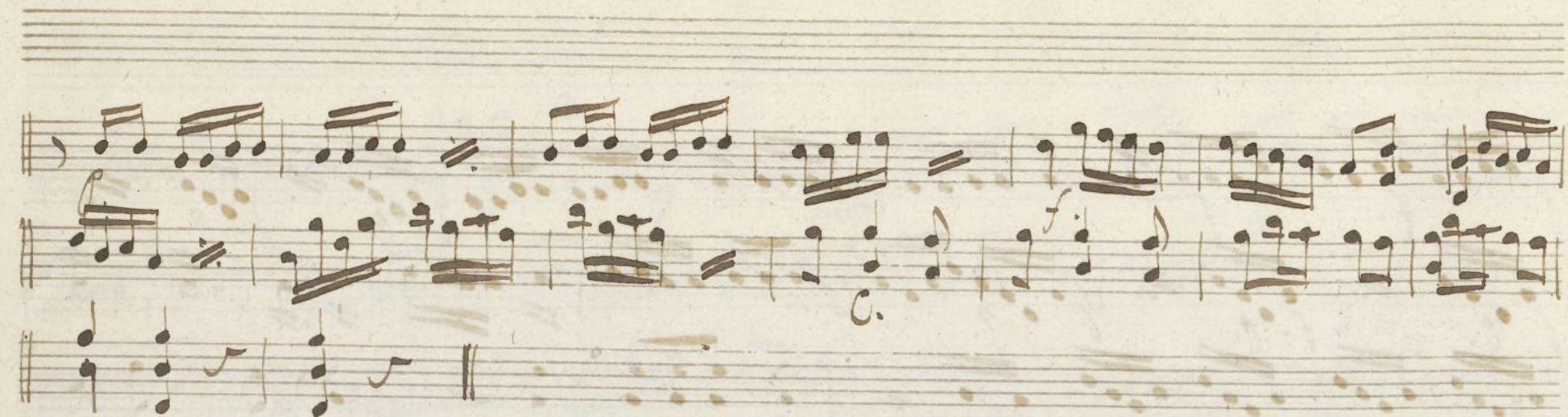






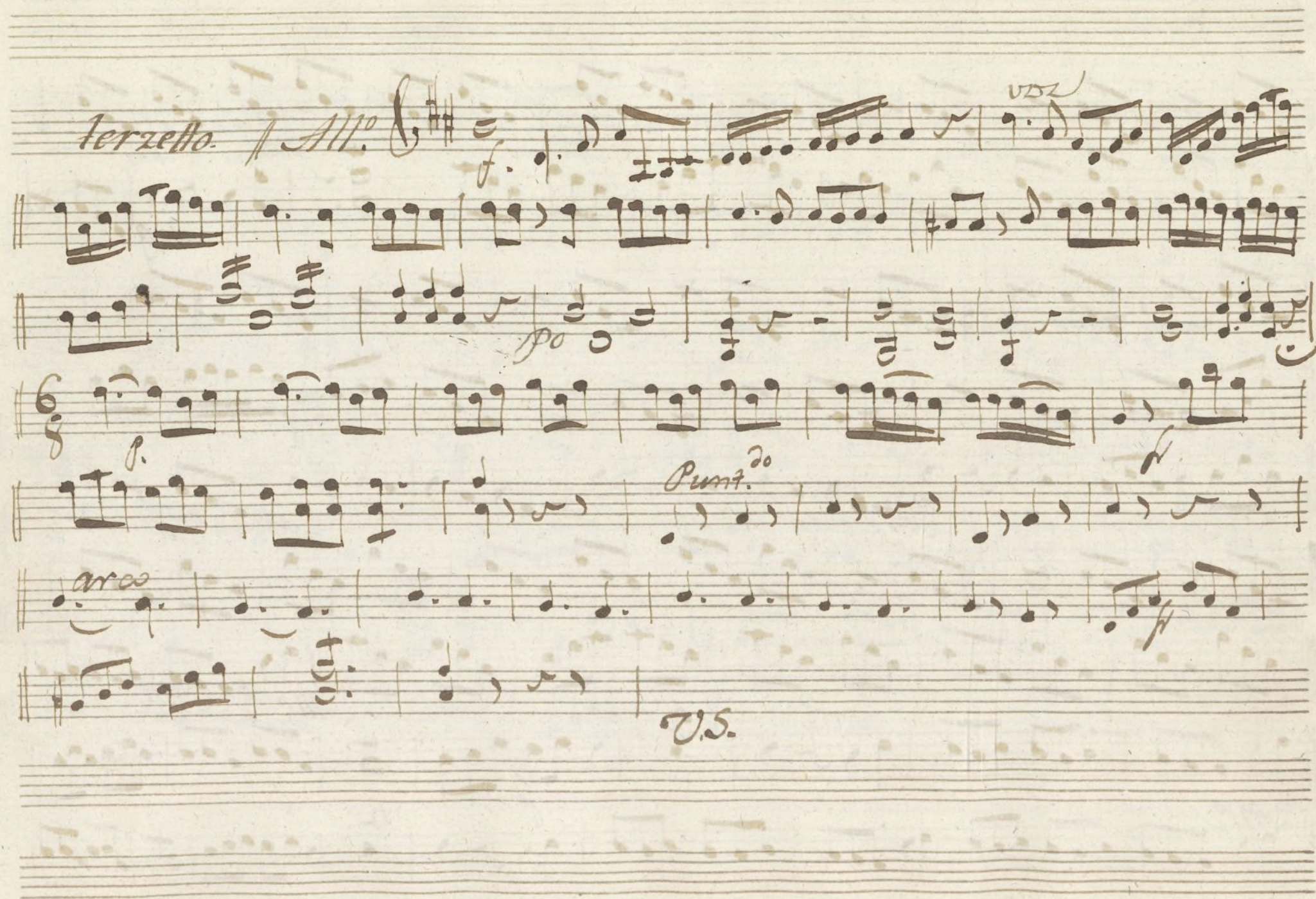




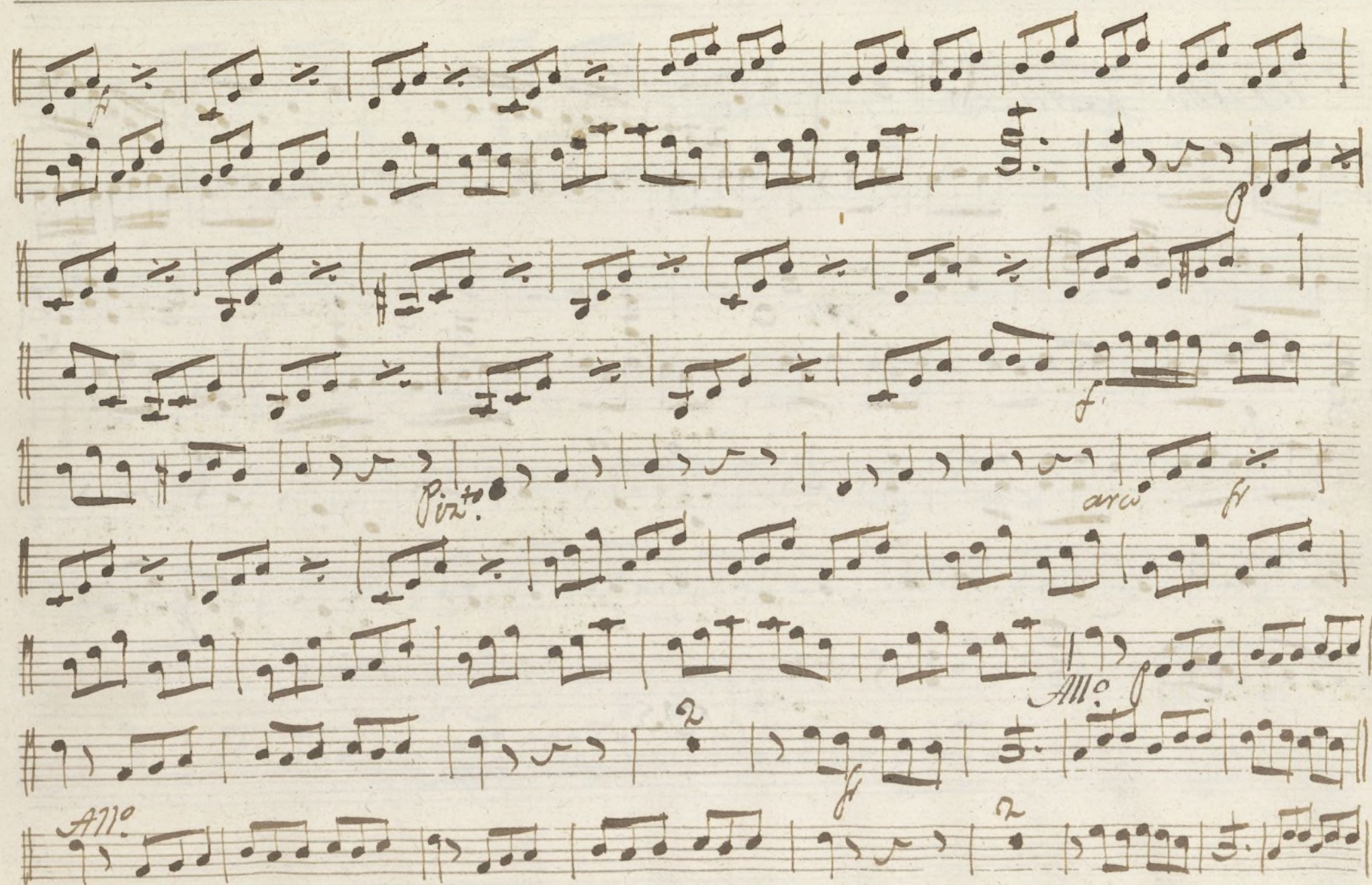


*Allegro  
Poco.*

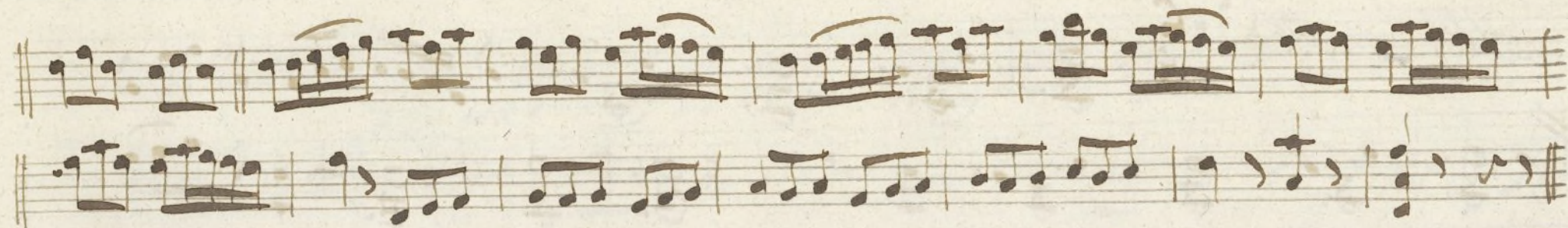


*terzetto. All.<sup>o</sup>* 









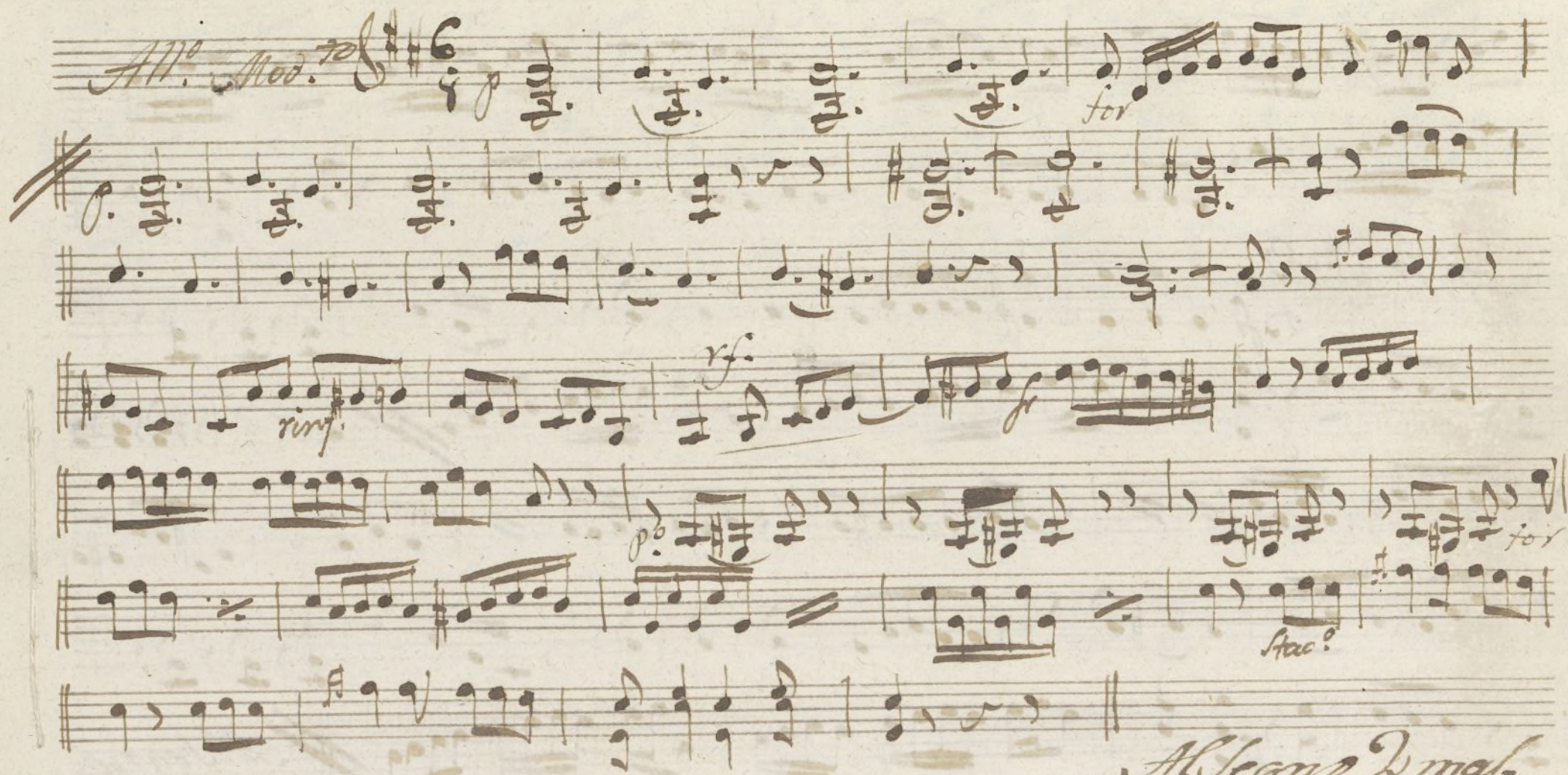
*Seguid.* *All. to vito* *Staccato*

*voz* *for*

*al segno* *Parola*

This section contains five staves of handwritten musical notation. The first staff begins with the word "Seguid." and tempo markings "All. to vito" and "Staccato". It includes a key signature of two flats and a common time signature. The second staff is marked "voz" (voice) and the third "for" (instrumental). The notation includes various note values, rests, and dynamic markings such as "f." (forte). The section concludes with the markings "al segno" and "Parola".





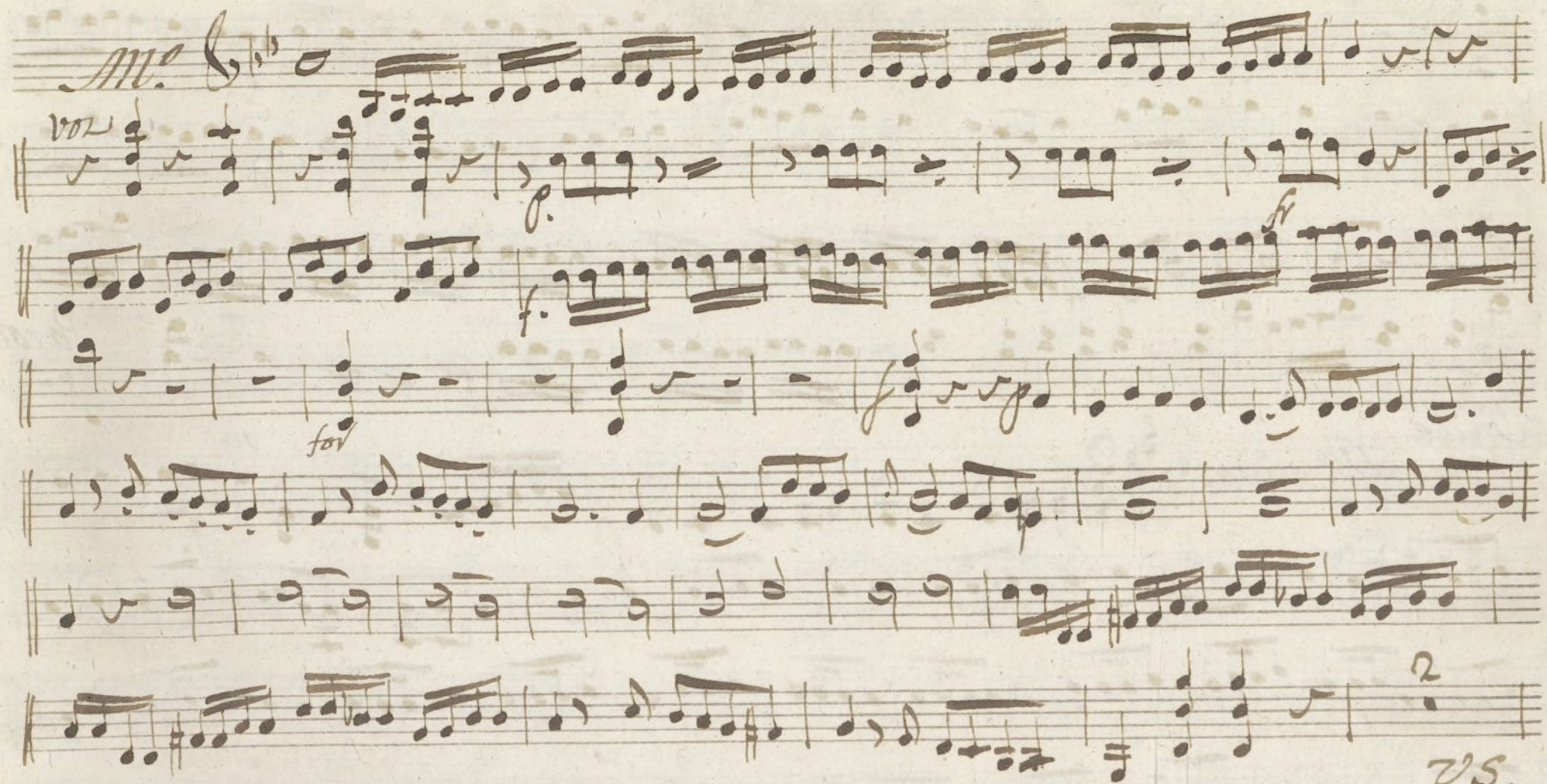
*Allegro D. mas.*

*Parola*



# Quintetto

Handwritten musical score for a Quintetto, featuring seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *me*, *for*, and *for*. The score is written in a cursive style on aged paper.



25.



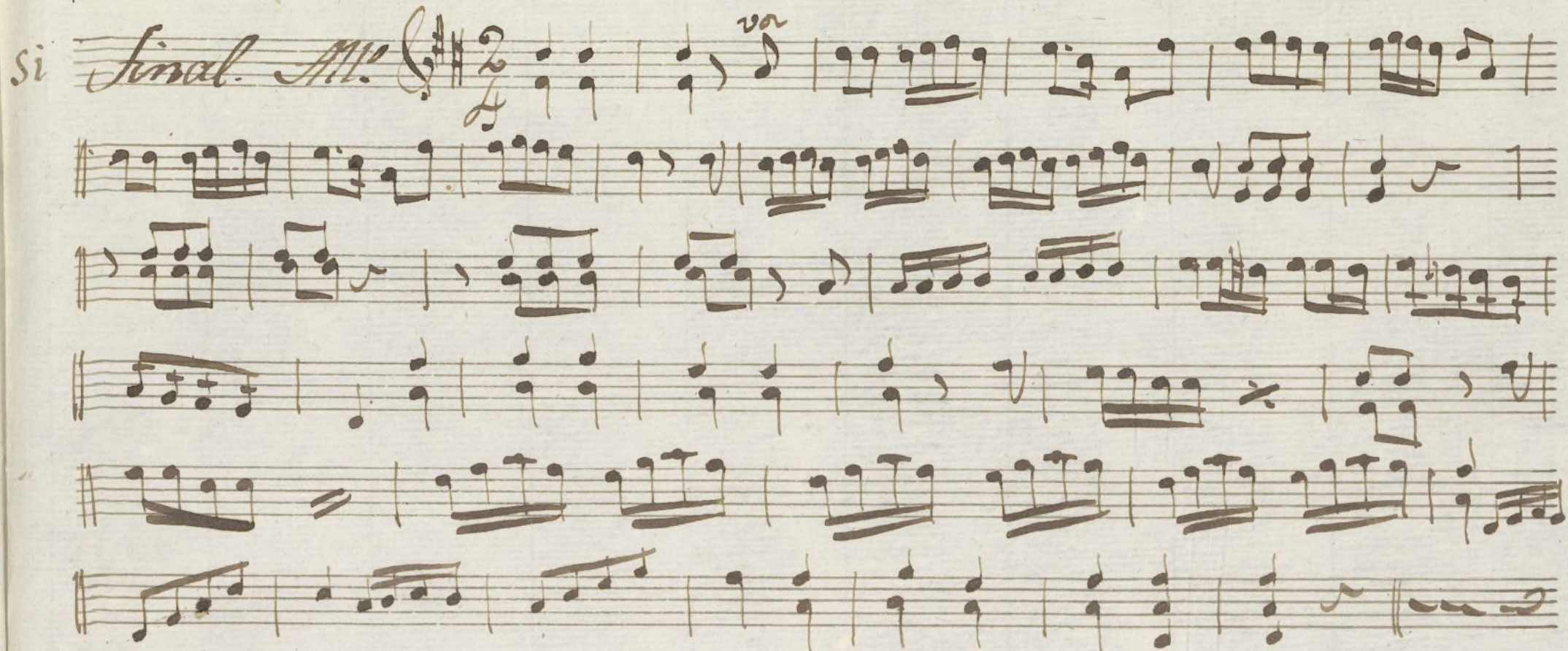
Handwritten musical notation on three staves. The first staff begins with a *for* marking. The second staff has a *ge* marking. The third staff has a *P* marking.

Handwritten musical notation on two staves. The second staff ends with the word *Parola* written in a decorative script.

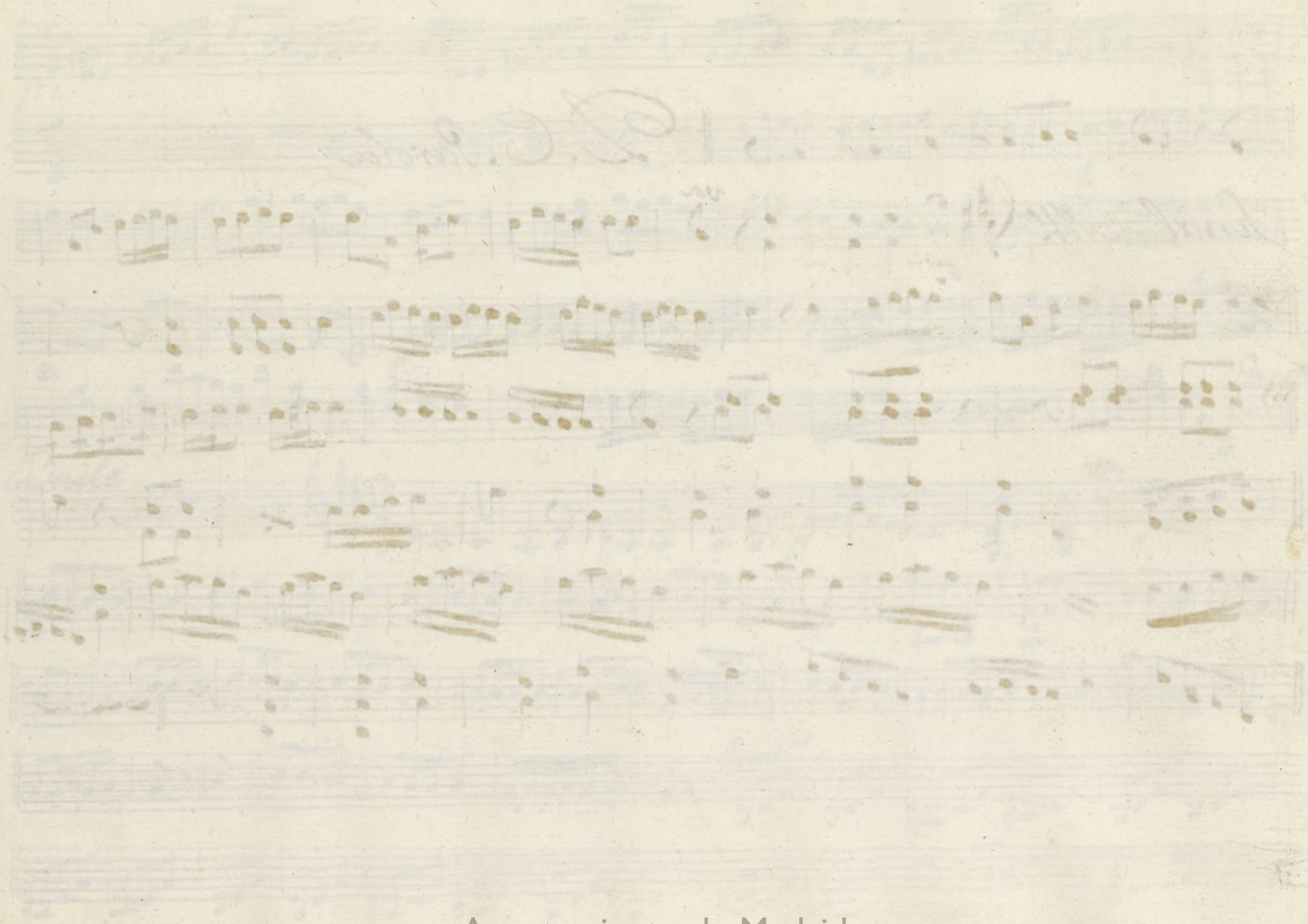
(no) *Baile* *All.<sup>o</sup> vivo.*   
Handwritten musical notation for a dance piece. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a time signature of 8/8. The piece is marked *All.<sup>o</sup> vivo.* and contains several dynamic and performance markings: *va*, *P*, *Punt.<sup>do</sup>*, and *arco*.



D. C. Parola

Si *Final. All.* 







Mus 156-7

2

Violin 2º

Ton. a 5º

Los Masas y Cuxintacoj

ff



*All. to* 8, ### 3/8

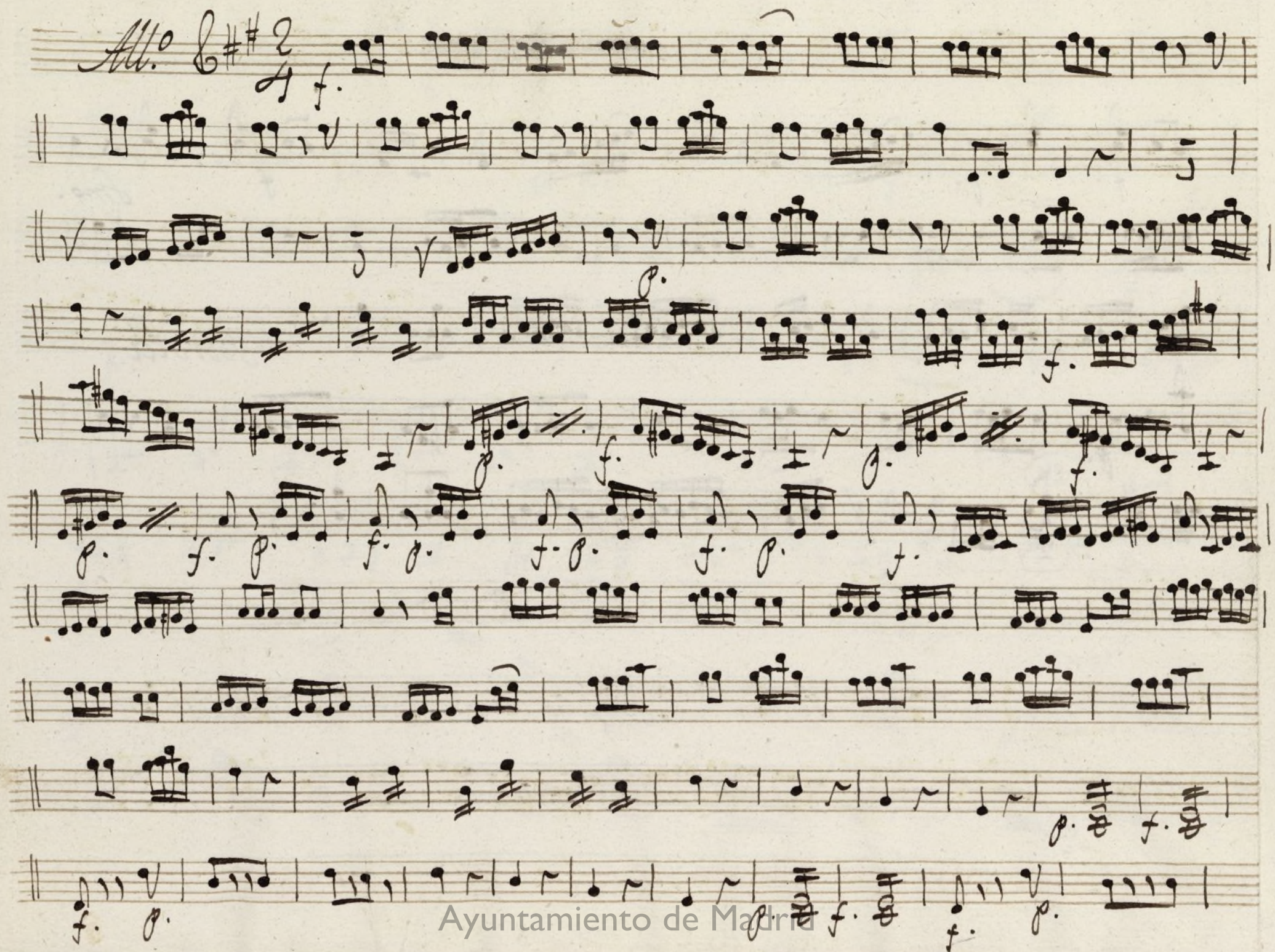
*f.* *voz* *f.* *Allegro* *f.* *p.*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f.*, *p.*). The score is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece concludes with a double bar line on the final staff.





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

Dynamic markings: *p.*, *f.*, *p. r.*, *f.*

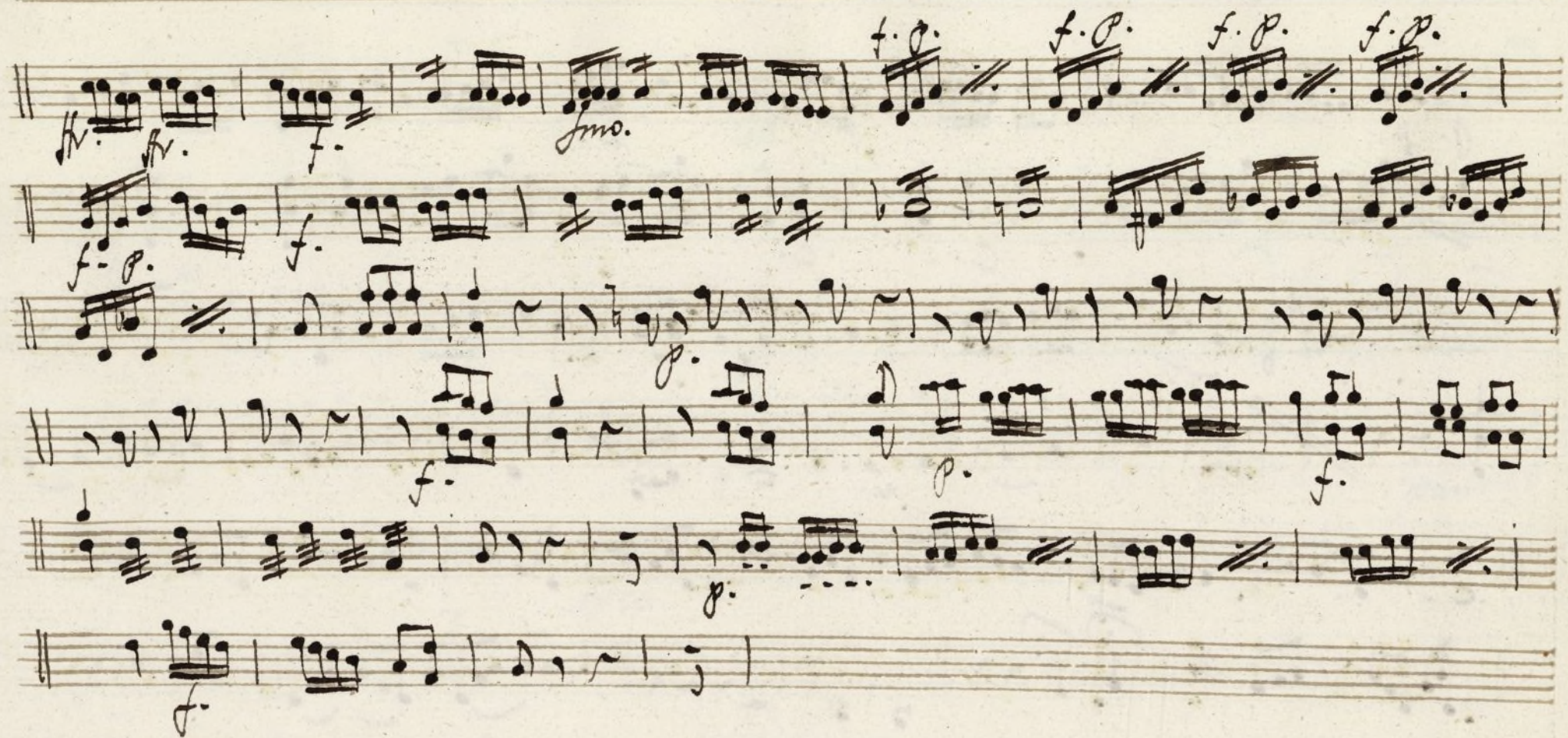
Other markings: *acompañar*, *Parola*, *po.*

At the bottom of the page, the text "Ayuntamiento de Madrid" is printed.

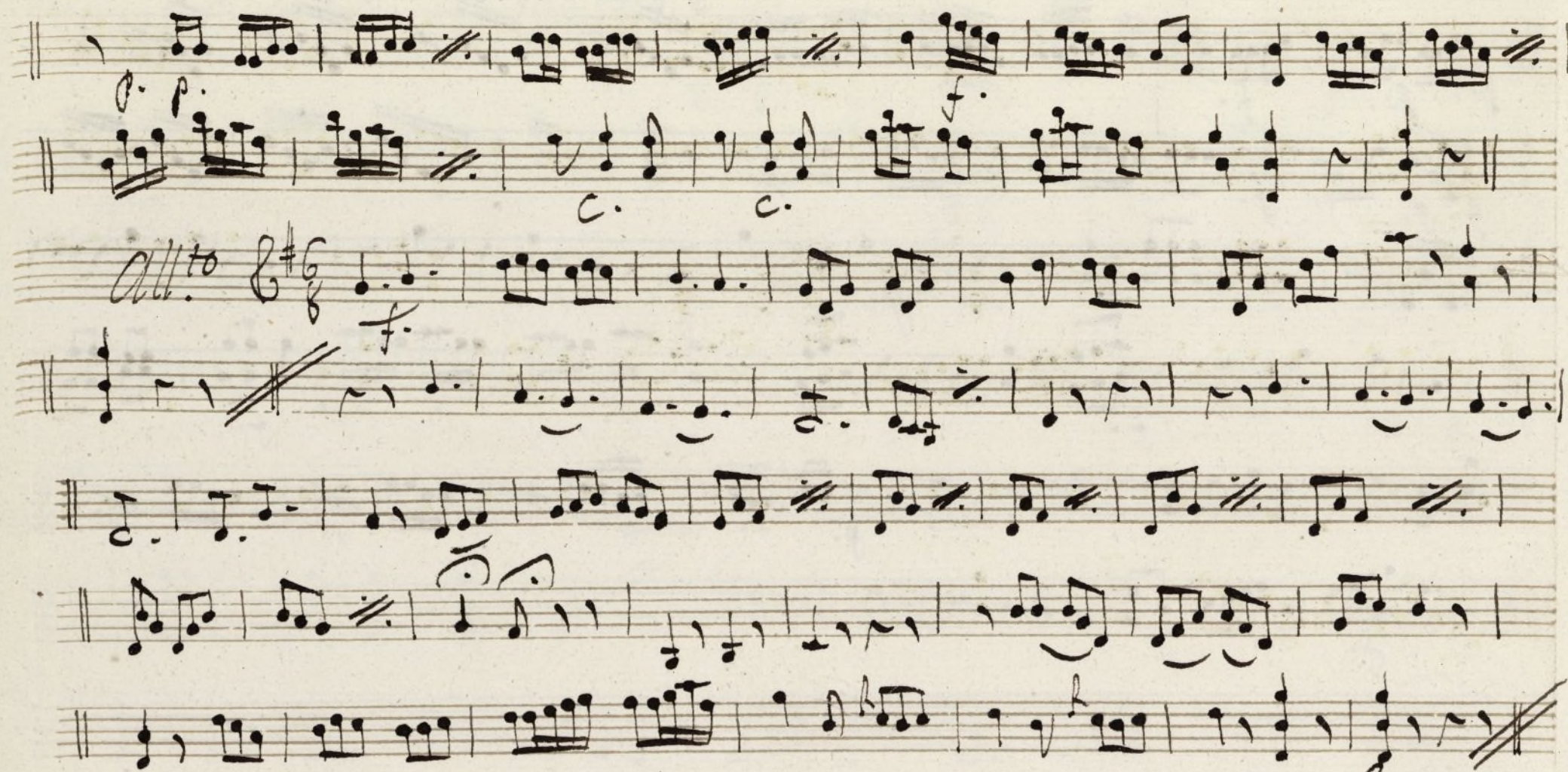


*And.<sup>te</sup> con moto.*  $\text{G}\sharp\text{6}\text{7}$  *ring.* *f.* *fmo.* *p.* *f.* *p.* *f.* *allegro.*









*al segno y  
Parola*



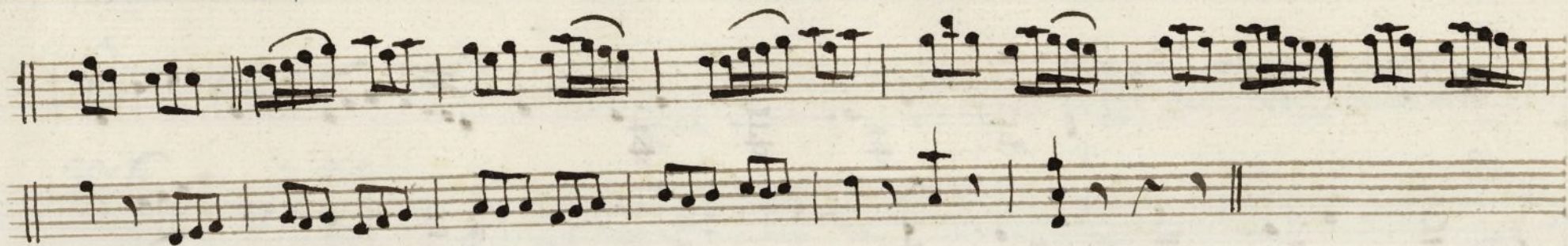
*tercetto* *f.* *Allo* *c*

*f.* *p.* *punt. do* *arco* *f.* *N. S.*



A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a forte (*f.*) marking. The third staff starts with a piano (*p.*) marking. The fourth staff has a forte (*f.*) marking. The fifth staff is marked *Pizz.* (pizzicato) and includes an *arco f.* (arco forte) instruction. The sixth staff continues with the *arco f.* instruction. The seventh staff begins with a piano (*p.*) marking. The eighth staff starts with an *all.* (allegro) marking and includes a forte (*f.*) marking. The score concludes with a double bar line.



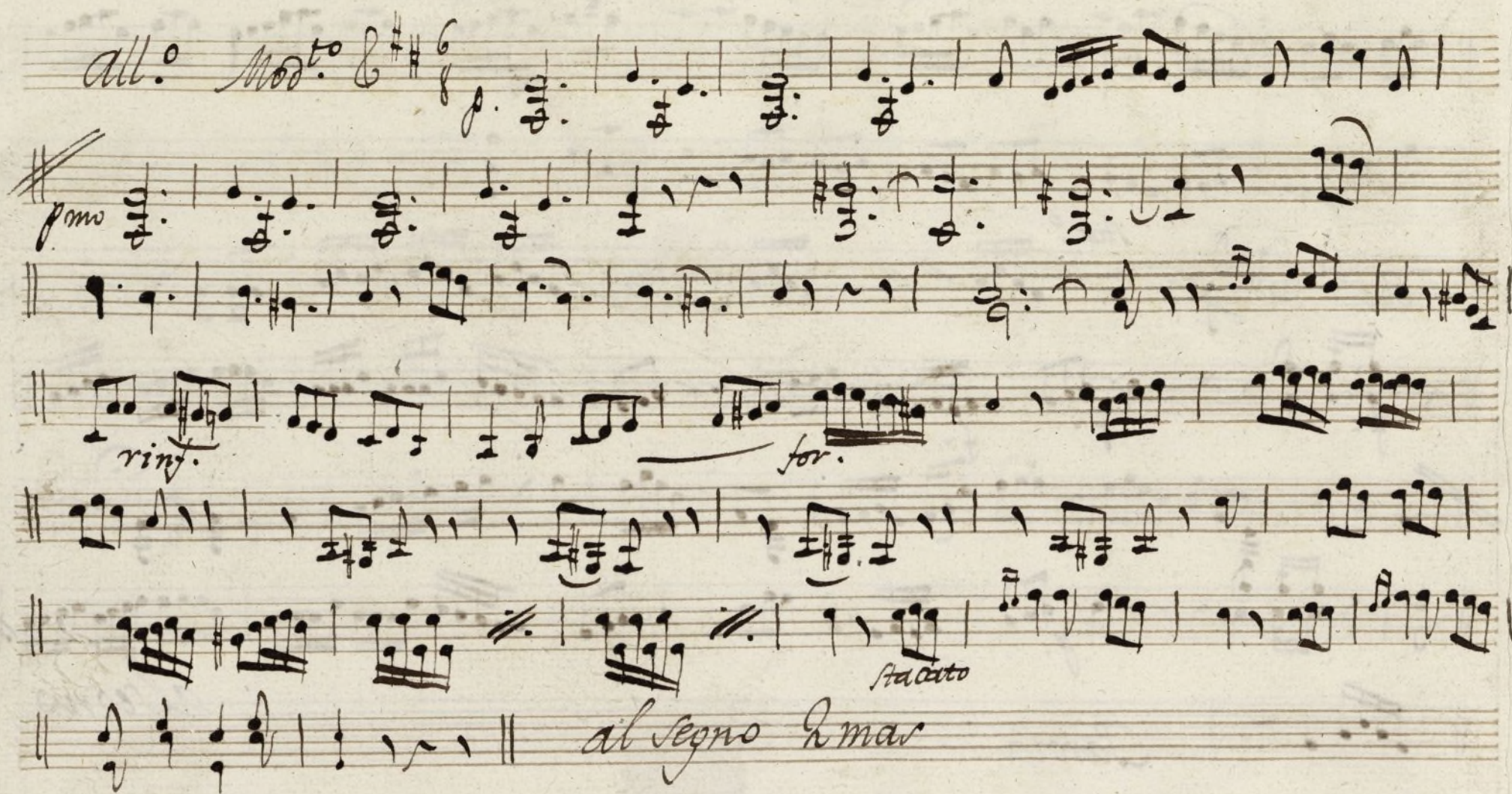


*Seg. Hay*  
*All. to vito* *Stac*

Handwritten musical notation on four staves. The first staff begins with the instruction "Seg. Hay" and "All. to vito". The second staff has "Stac" written above it. The notation includes various note values, rests, and dynamic markings such as "f." (forte) and "p." (piano). The fourth staff ends with the instruction "al segno" and "Parola".

*al segno* *Parola*



*all.º Mod.º* 

*pmo*

*rinf.*

*for.*

*Adatto*

*al segno & mar*



Quintetto. *all.* 



Handwritten musical score for a piece titled "Baile". The score is written on 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 consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef and ends with a double bar line and the word "Parola" written in a cursive hand.

(no) Baile *all. vibo* &#x26; 3/4

Handwritten musical score for a piece titled "Baile". The score is written on 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 consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef and ends with a double bar line and the word "Parola" written in a cursive hand.



 D. C. *Parola*





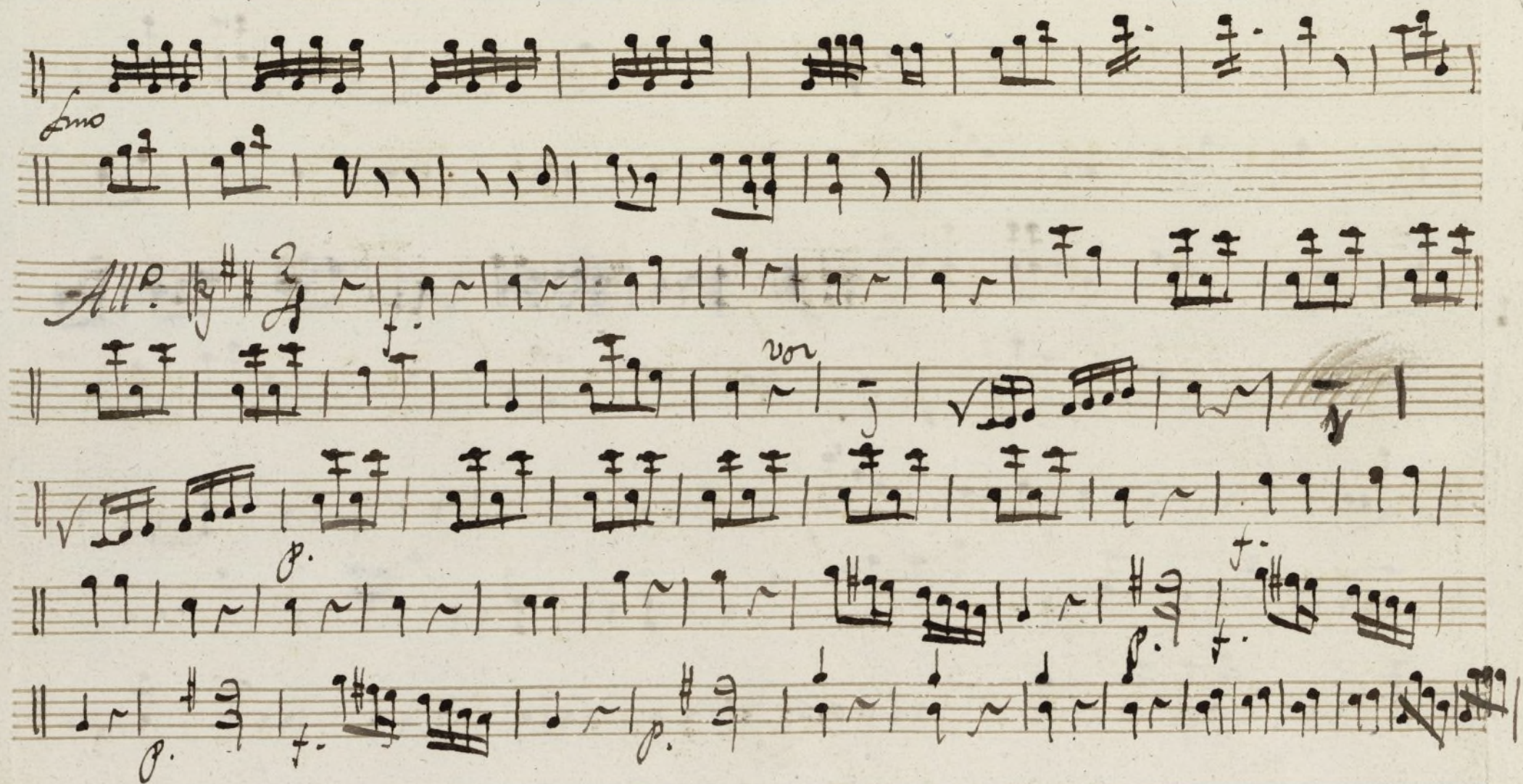


Viola Ton.<sup>a</sup> a cinco, Los majos y Cuamucos

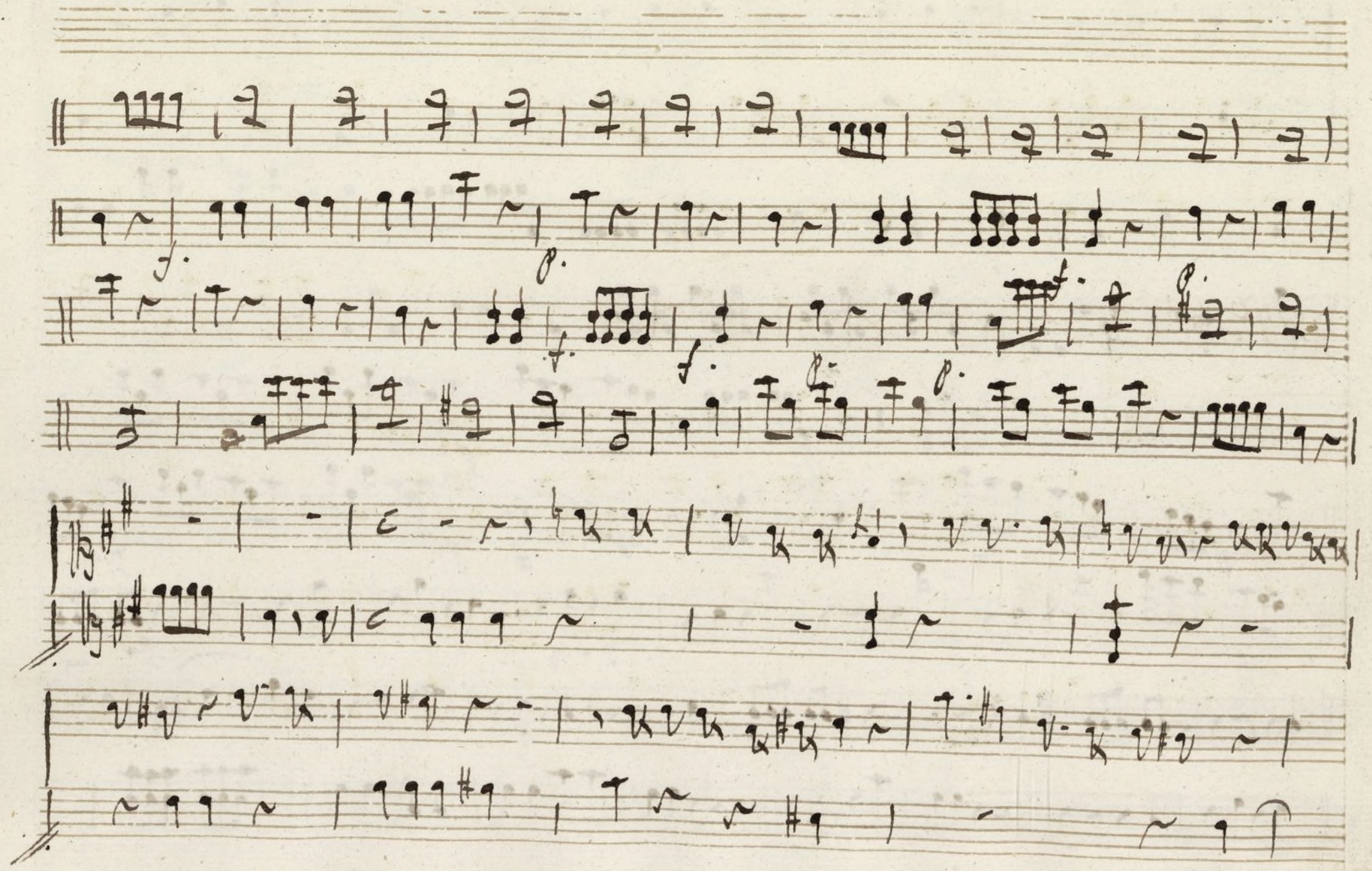
Mus 156-7

Handwritten musical score for Viola, Ton.<sup>a</sup> a cinco, Los majos y Cuamucos. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with the tempo marking *All.<sup>to</sup>*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.*, *f.*, *p.*, and *al segno*. The score concludes with the word *Parola* and the initials *v.s.*

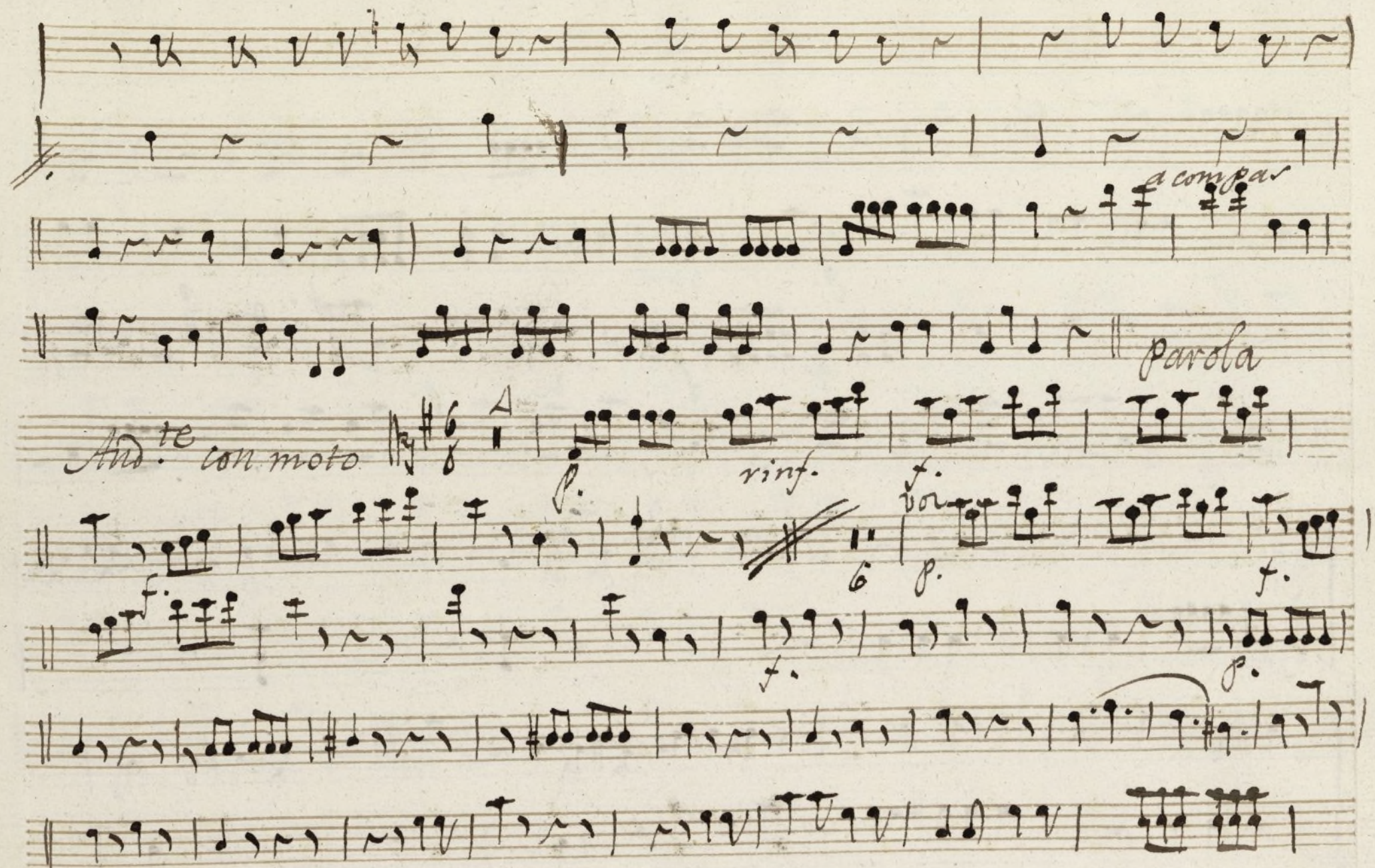














*Allegro* *p.* *for.* *Alto* *p.* *f.p.* *p.* *f.* *p.* *parola*



*All.<sup>o</sup> vo* *f.*

*p.*

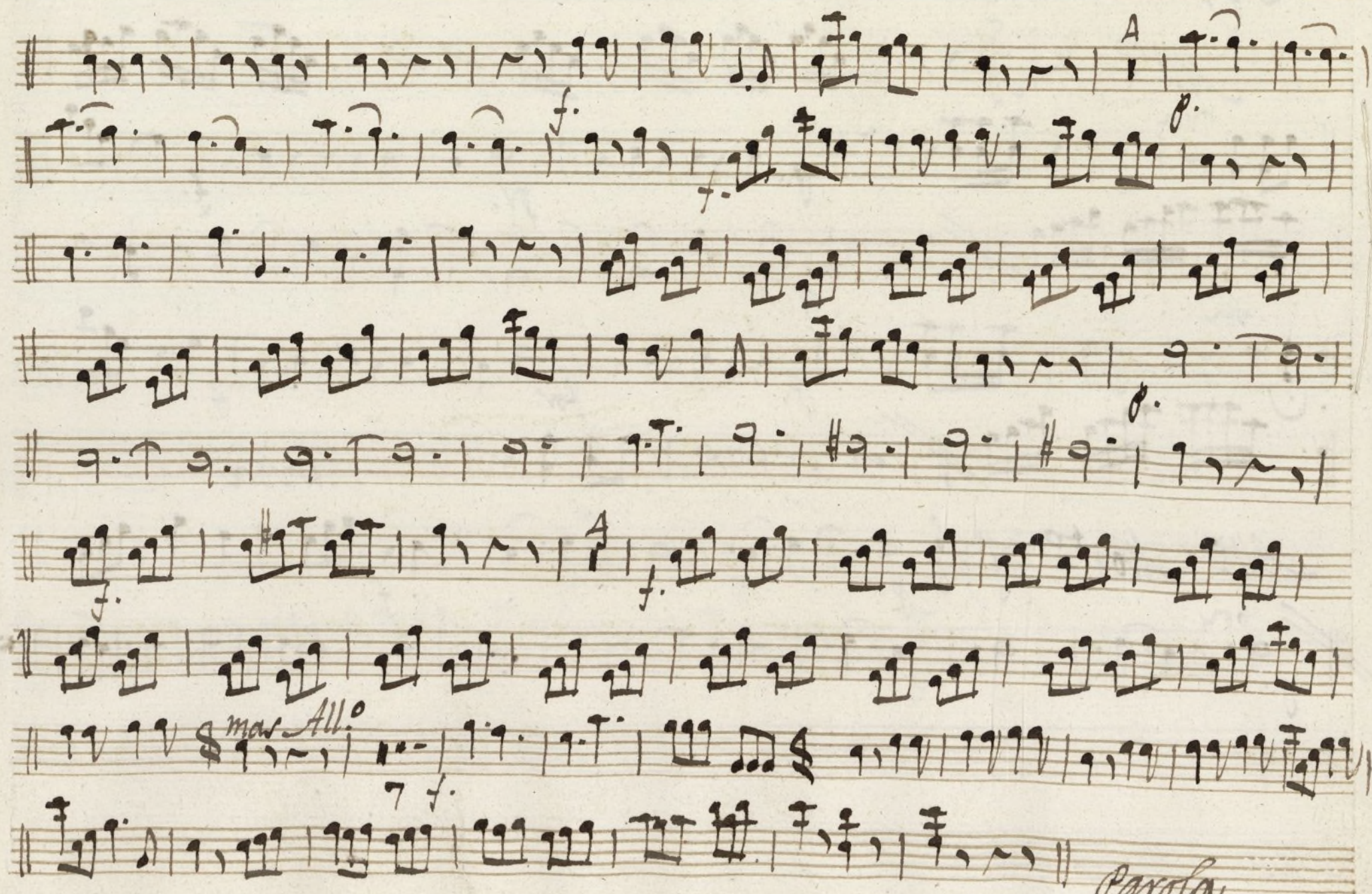
*f.*

*Tercero.* *All.<sup>o</sup>* *f.*

*p.*

*f.*







*Secu. II.* *All: vrb* 3/4

*vor* *p.* *for* *f.* *vor* *f.* *p.* *for* *f.* *Al segno*

*All: Mo to* 3/4

*p.* *f.* *p.*



Handwritten musical score for Quintetto. The score is written on ten staves. The first four staves contain a vocal melody with lyrics in Italian. The fifth staff is a double bar line followed by the instruction "al segno 2 veces parola". The sixth staff is the beginning of the instrumental section, marked "Quintetto All.<sup>o</sup>". The remaining staves contain instrumental notation. The score includes various musical notations such as notes, rests, and dynamic markings like *ring.*, *f.*, *lmo*, and *vo*.

*ring.* *ring.* *f.*

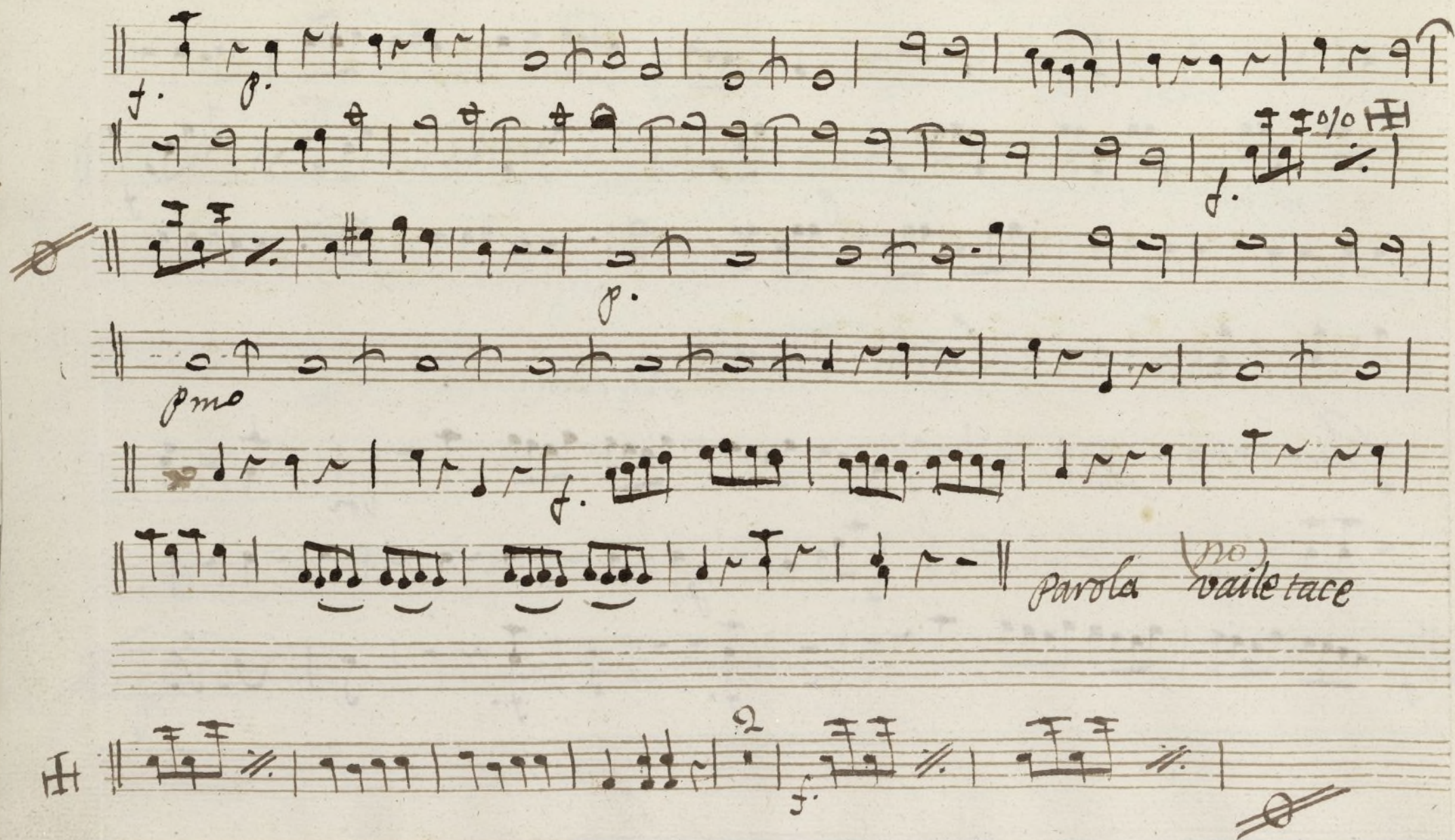
*lmo* *f.*

*al segno 2 veces parola*

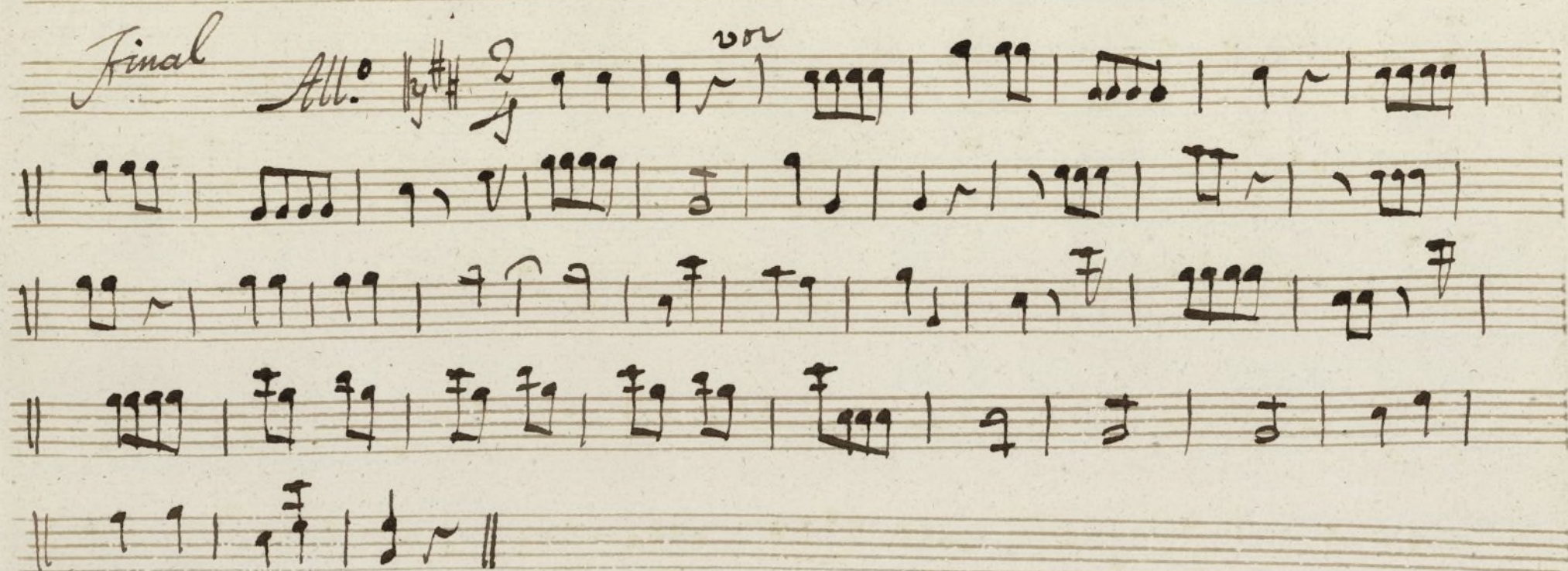
*Quintetto All.<sup>o</sup>* *f.* *vo*

*f.* *f.* *f.*











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Oboe Primero: //

Mus 156-7

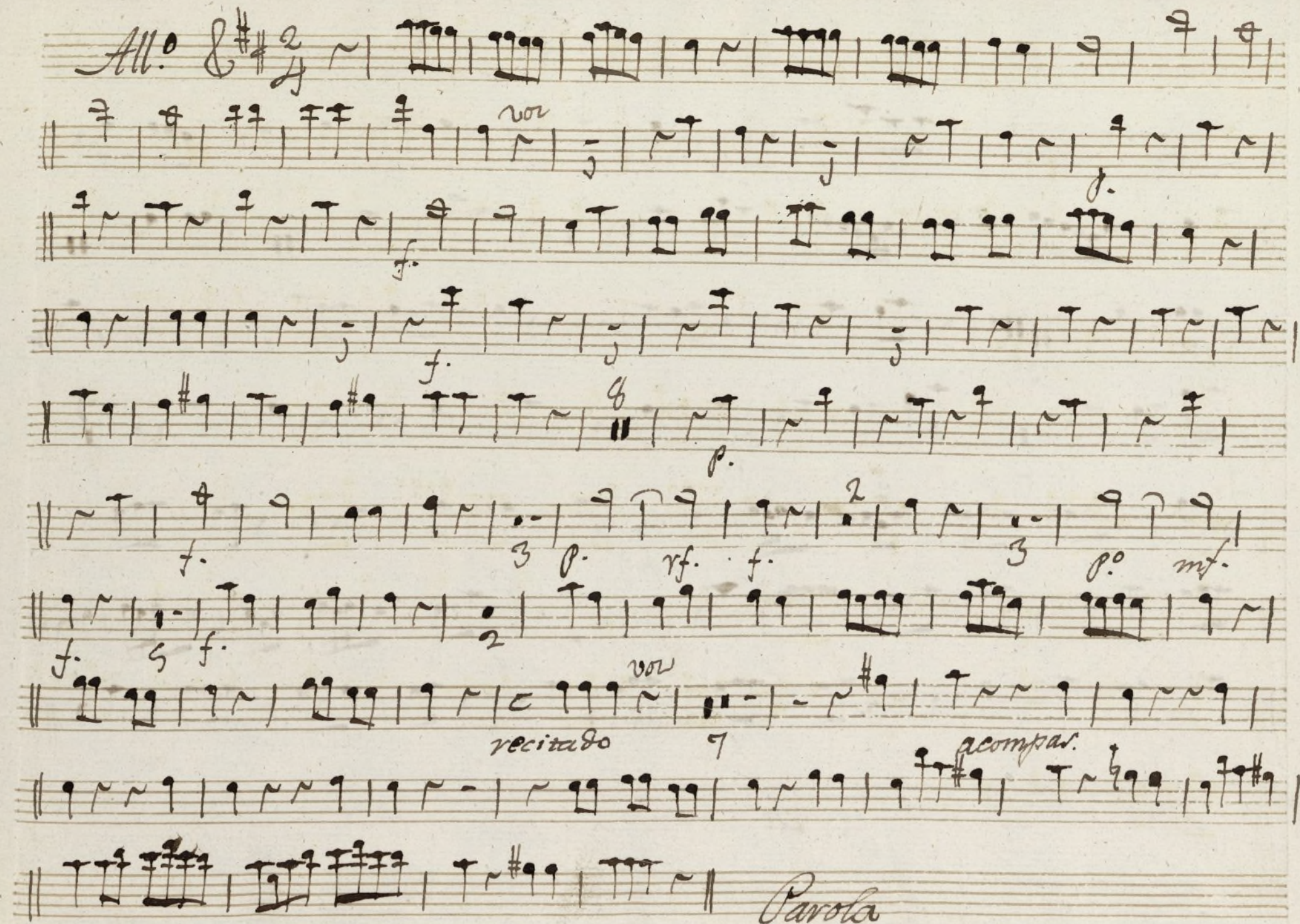
Tonadilla a cinco: Los majos y Cuartacos

Handwritten musical score for Oboe Primero, featuring a 3/4 time signature and a key signature of two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings (f., p.). The piece is titled "Tonadilla a cinco: Los majos y Cuartacos" and includes a section marked "Allegro". The score is written on ten staves, with the first staff starting with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and the word "Parola" written above the staff.

Allegro

Parola



*All.<sup>o</sup>* &#2218; 2/4 ~ ||  *Parola*



*And.<sup>te</sup> con motto*  $\text{G}\sharp\text{6}^4$   $\text{p.}$

*vor*  $\text{f.}$   $\text{13}$

*Allegro*

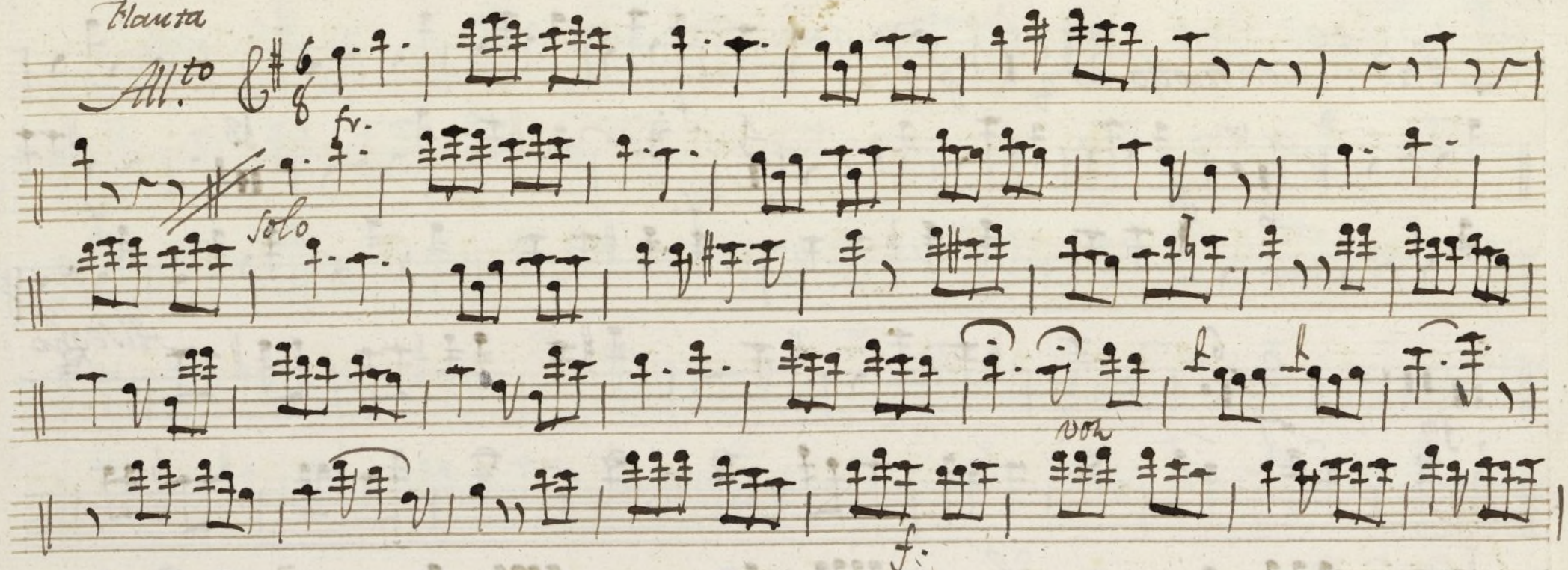
*solo*

$\text{f.}$



Flauta

All.<sup>to</sup>

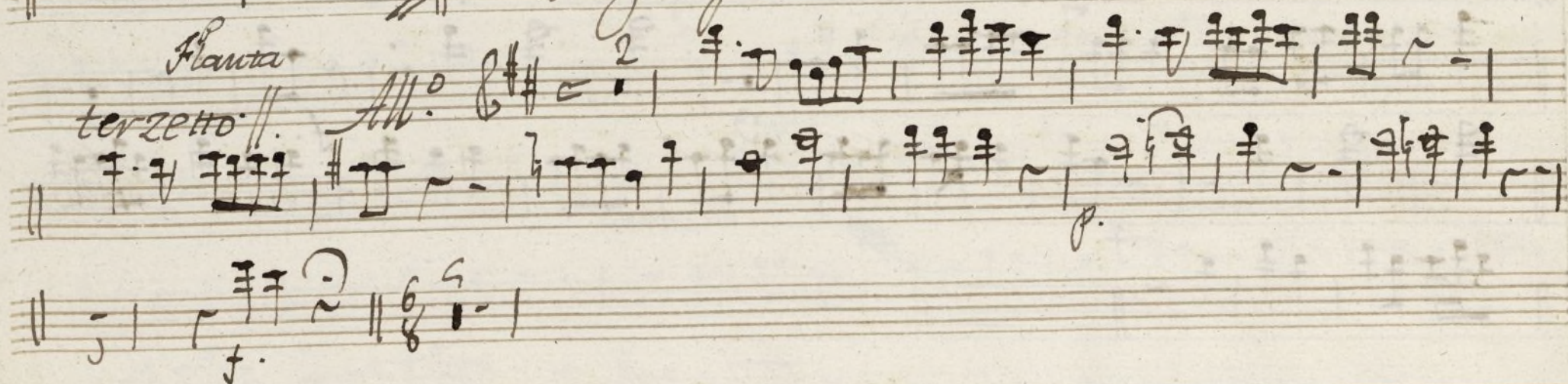


al segno y Parola

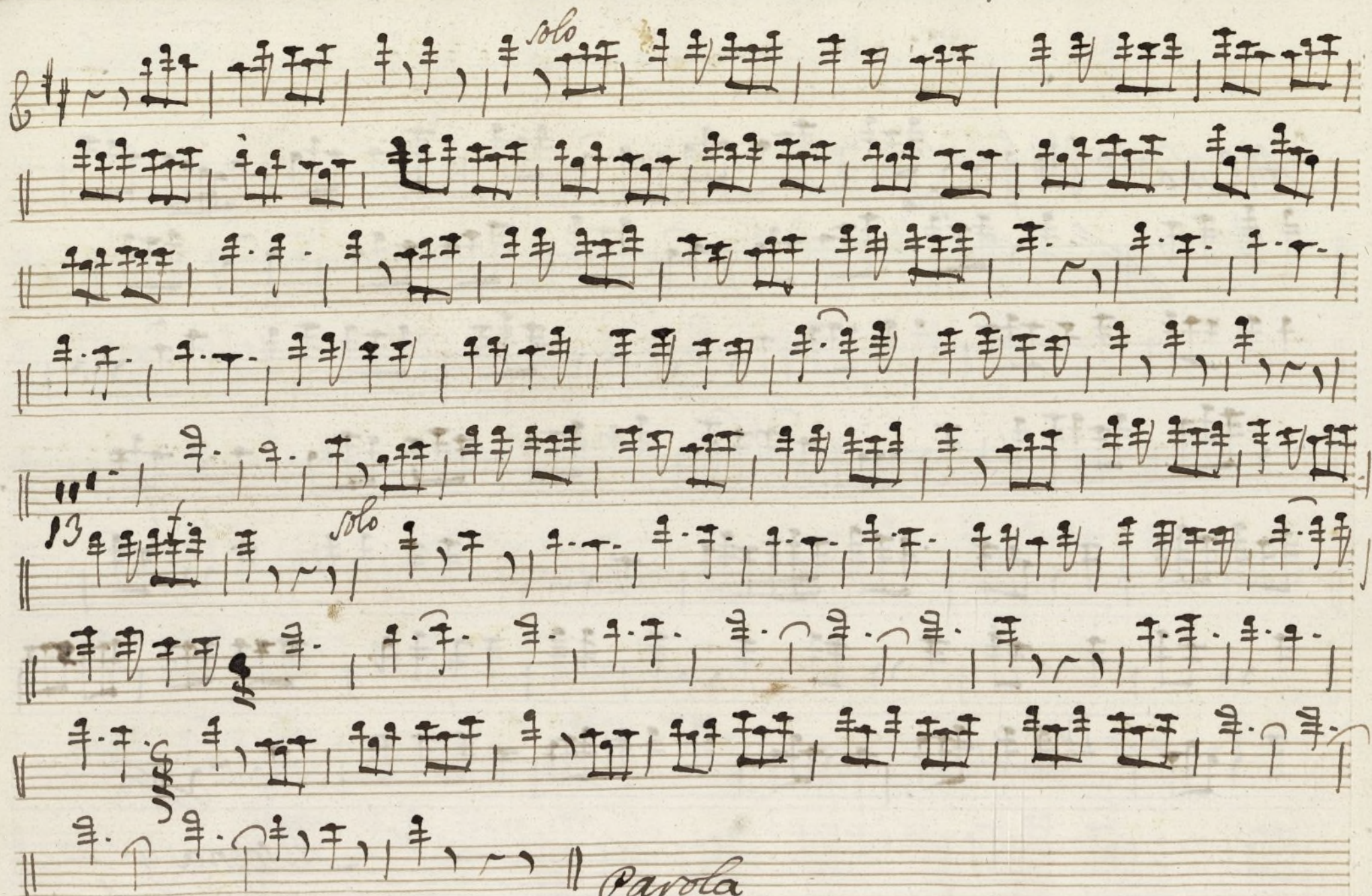
Flauta

terzetto //

All.<sup>o</sup>

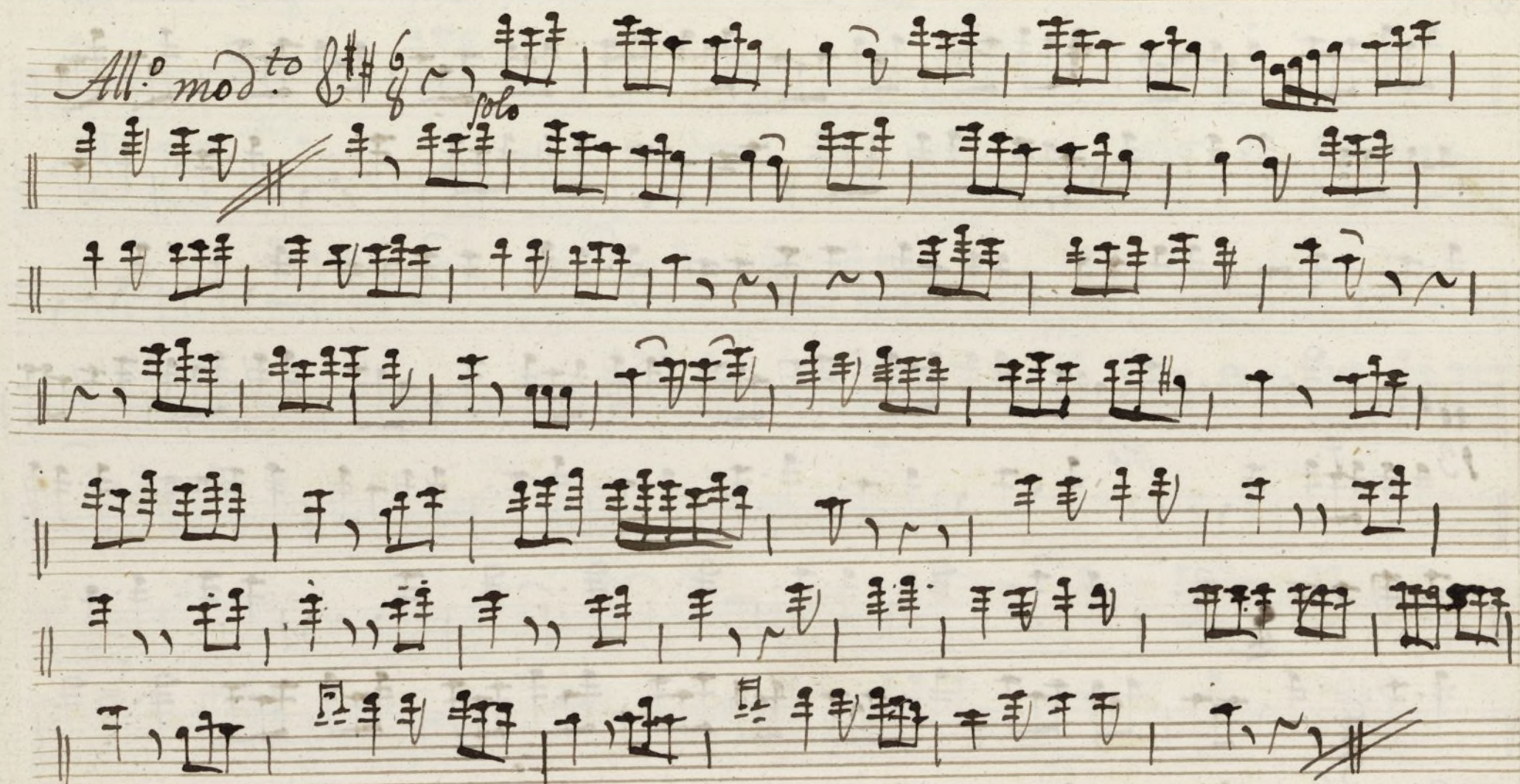






Parola  
sepi. tace y Parola





*Allegro y  
parola*



*Quintetto* *All.<sup>o</sup>* *von*

*f.* *3* *18* *7* *p.* *f.* *parola* *von* *f.* *f.*



1816

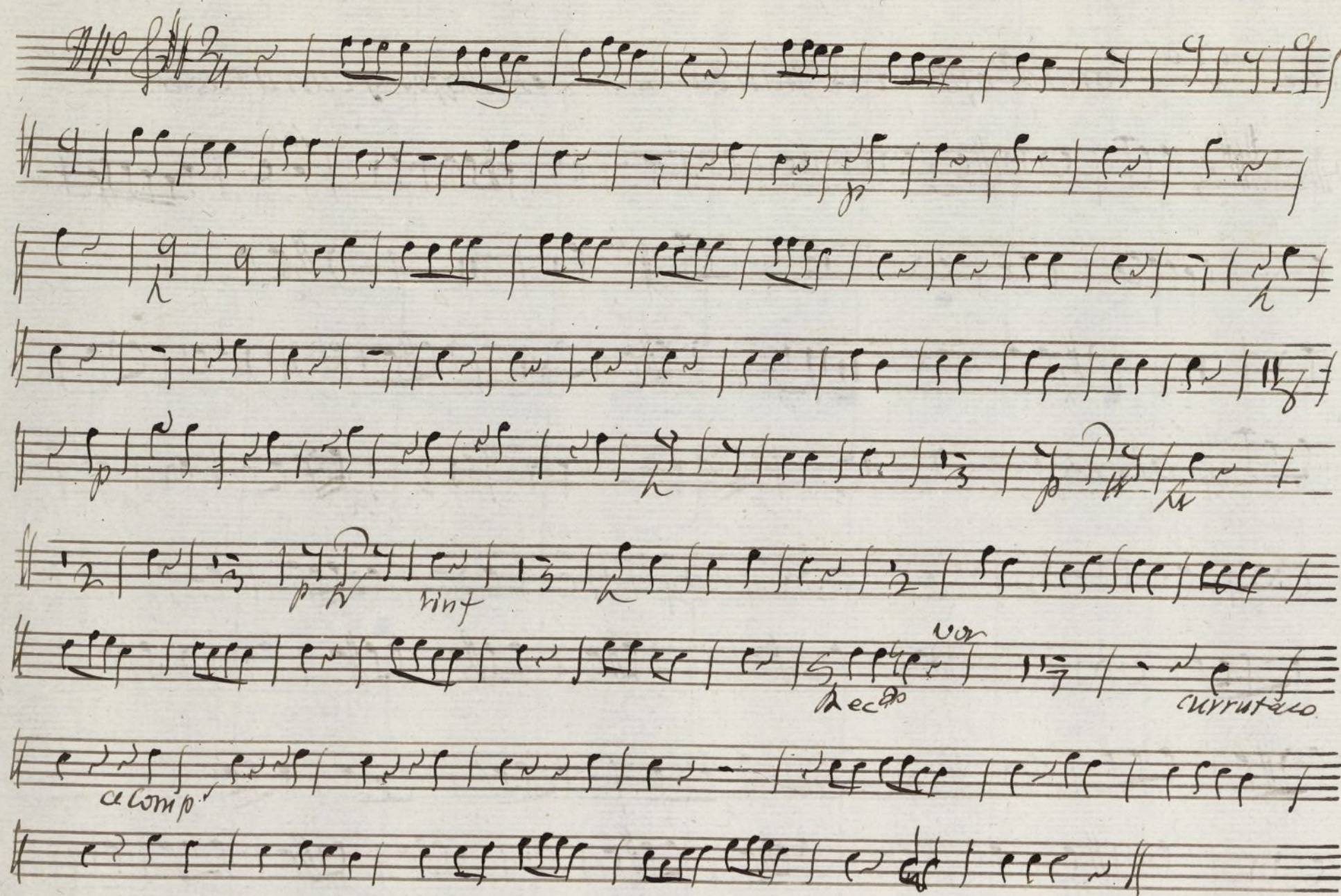
Ayuntamiento de Madrid



Oboe 2.<sup>o</sup> tomad.<sup>o</sup> pieza de Musica a 5 Los Maños y Currutacos

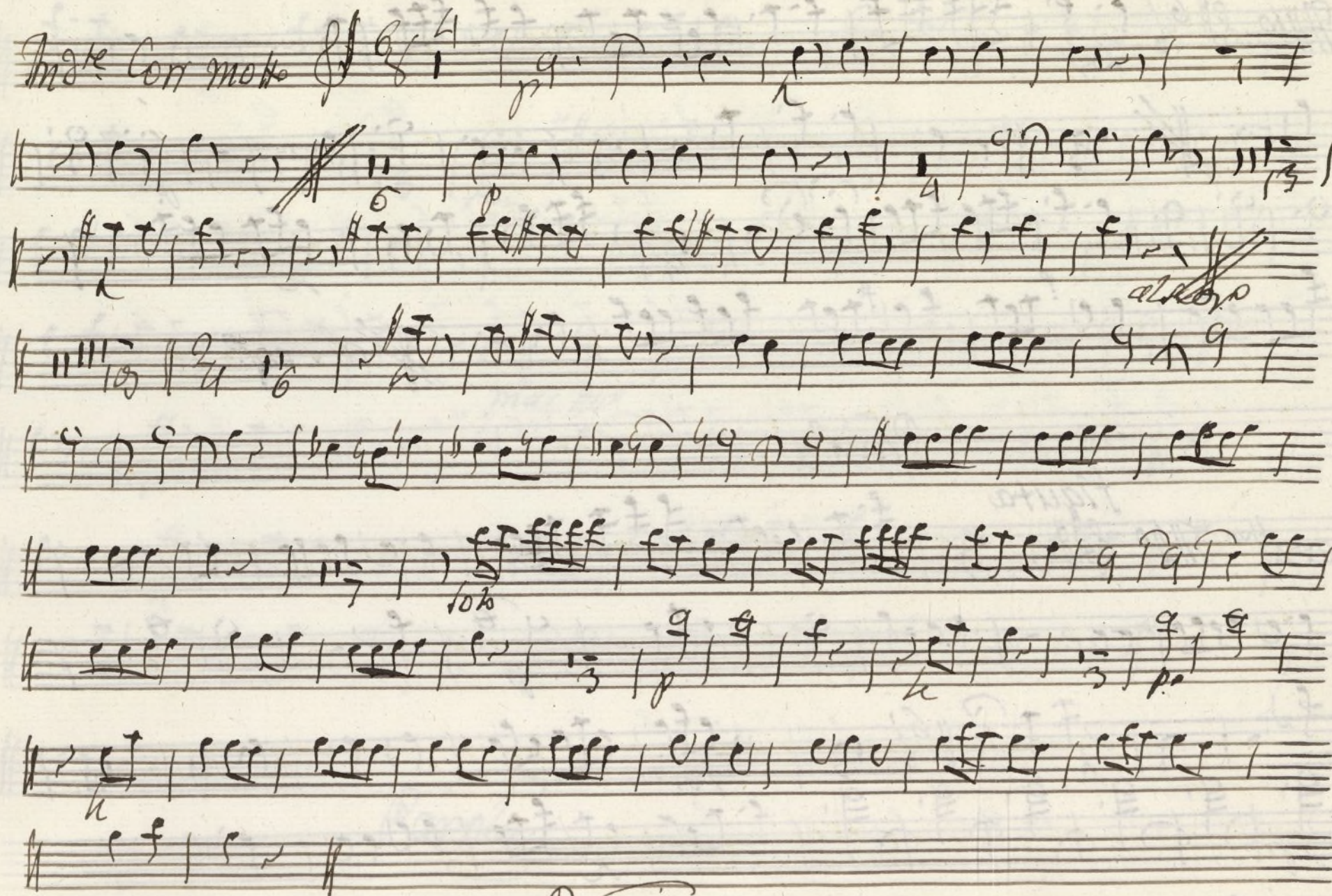
Handwritten musical score for Oboe 2. The score is written on ten staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are some annotations in the score, including "solo" above a measure on the second staff, "allegro" written across the fifth staff, and "Parola" written across the eighth staff. The score ends with a double bar line on the tenth staff, followed by the initials "V. p. 10".





Parola





Parola



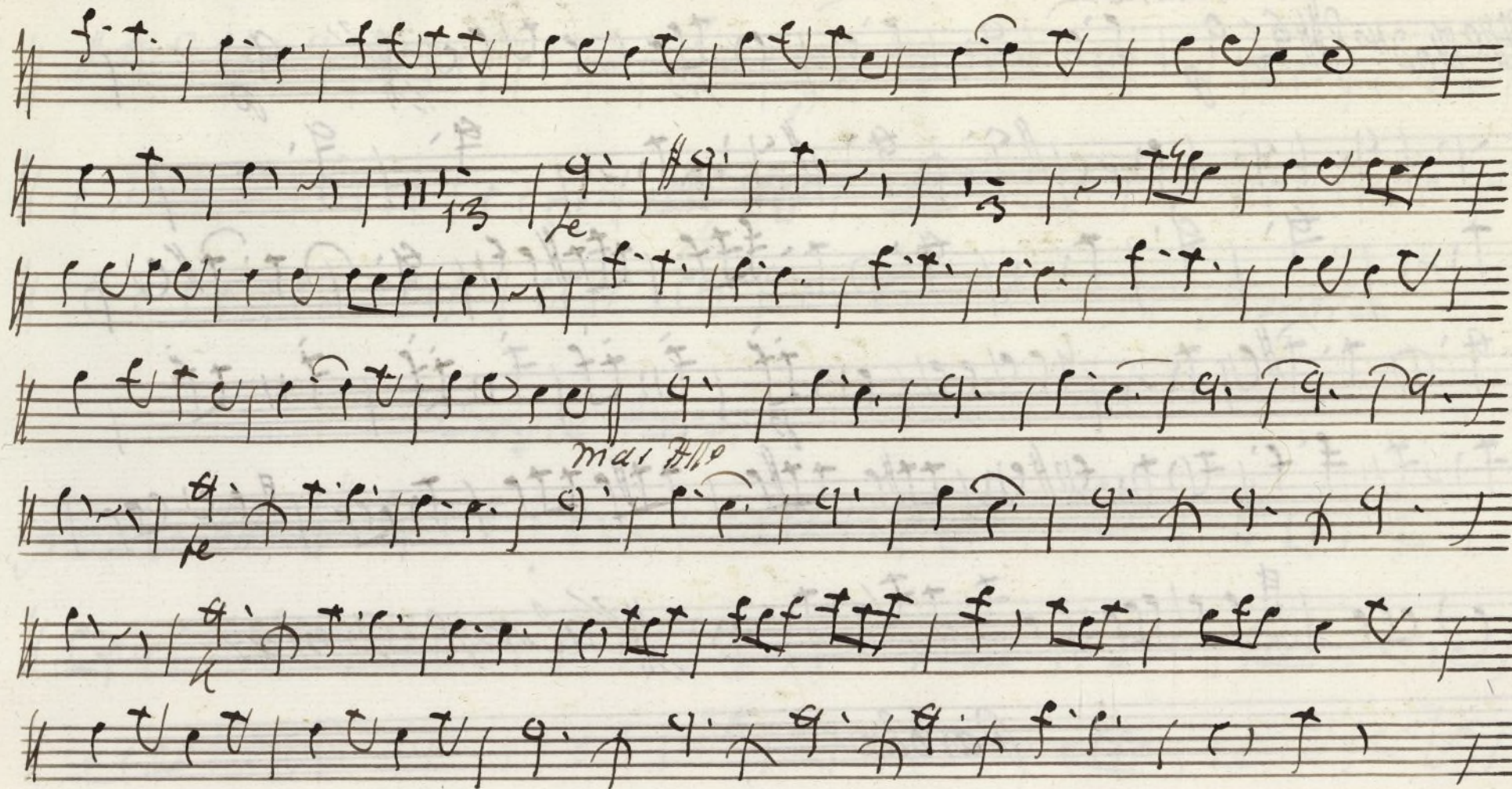
*flauta*

*al req.*

*Parola*

*flauta*





|| ~ ~ ||

*Parola*



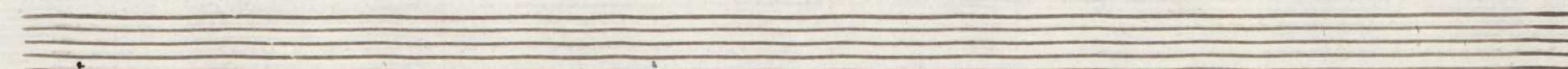
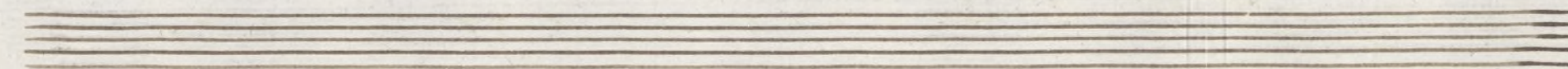
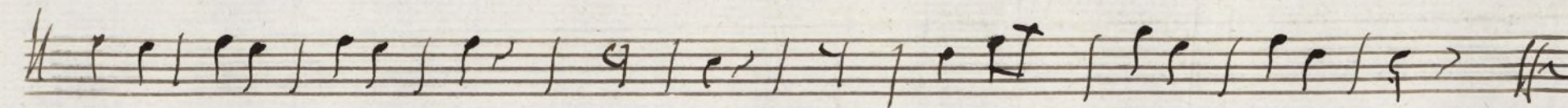
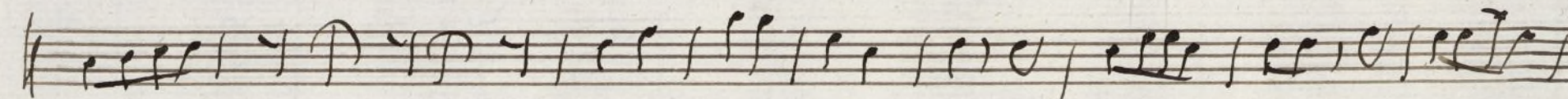
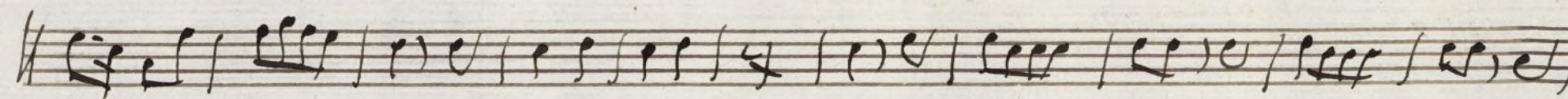
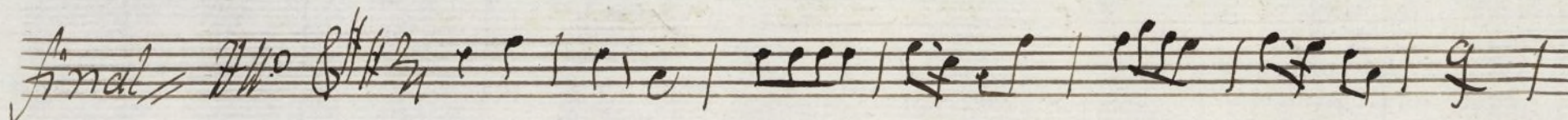
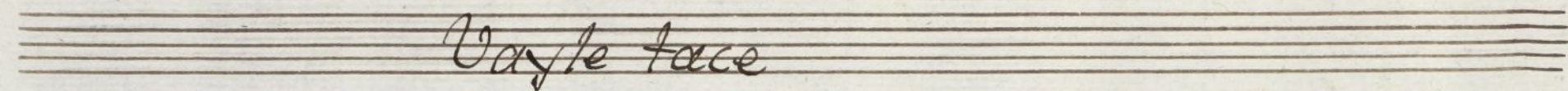
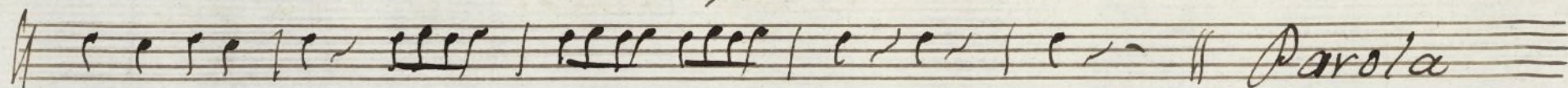
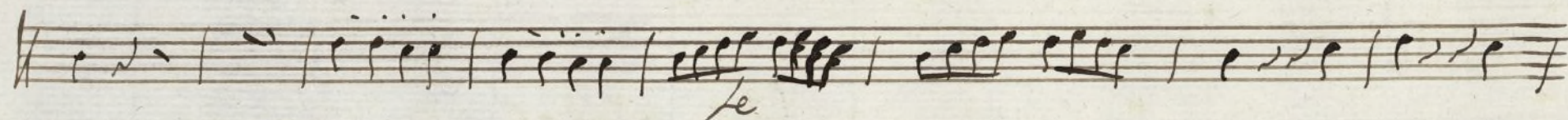
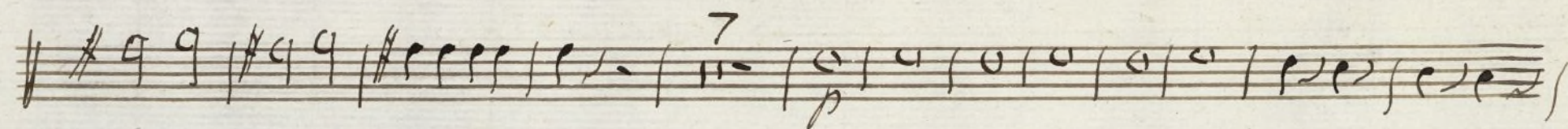
*flauta*

*Adieu*

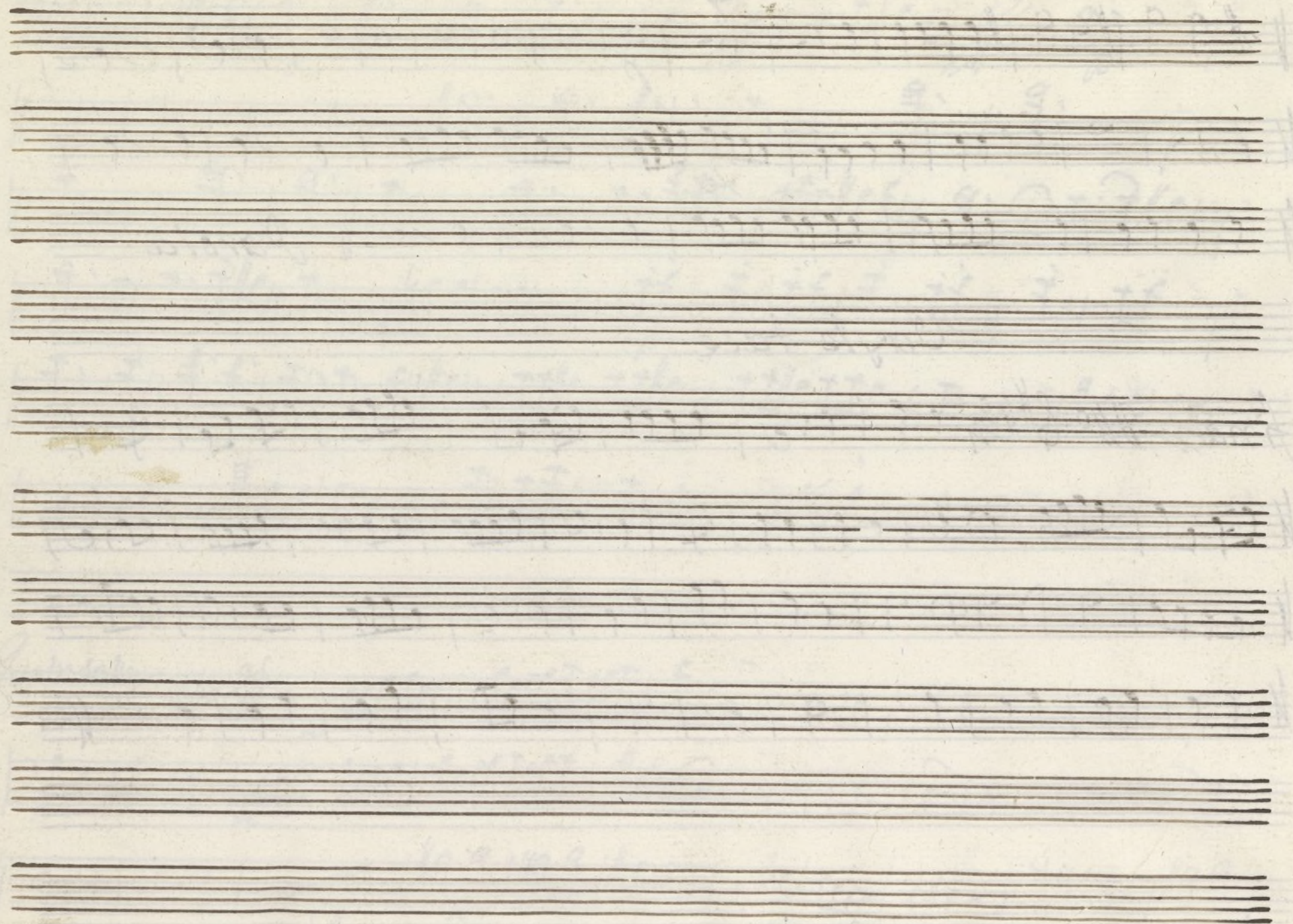
*Parola*

*Quinteto*



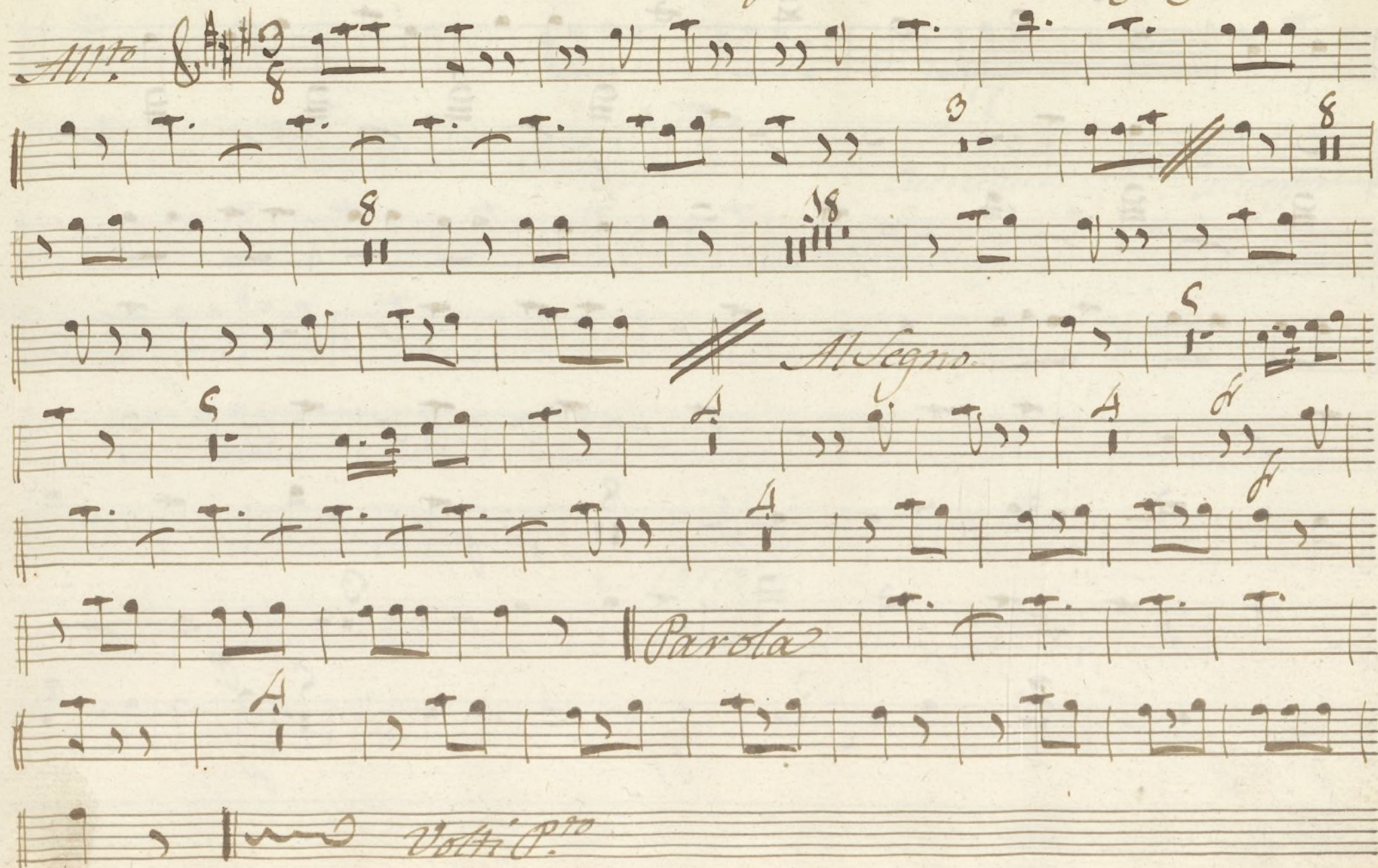




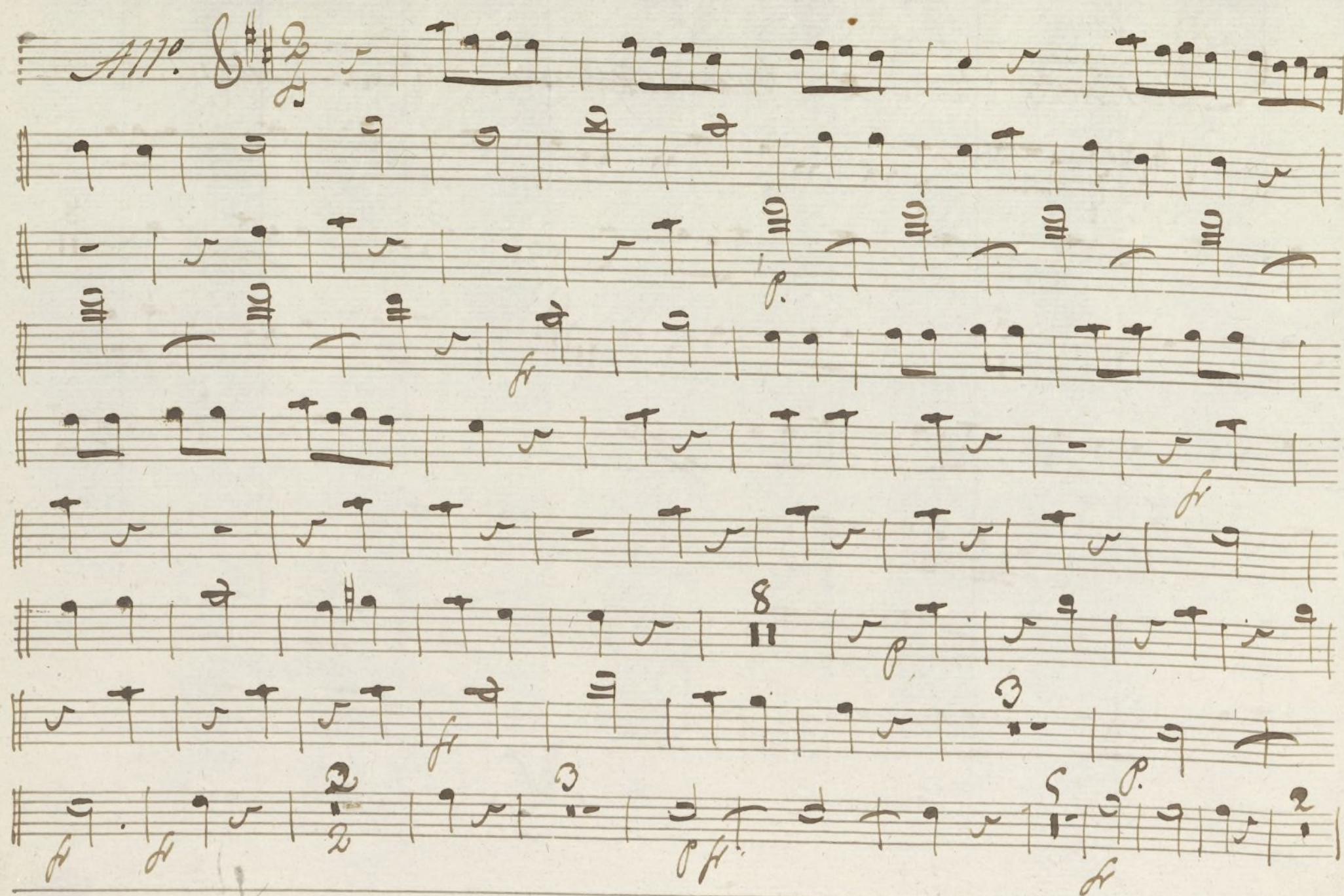




*Clarinetto* <sup>*forrada*</sup> ~~*Chusa*~~ ~~*Musica*~~ a 5 Los Mayos y Carrutacos.







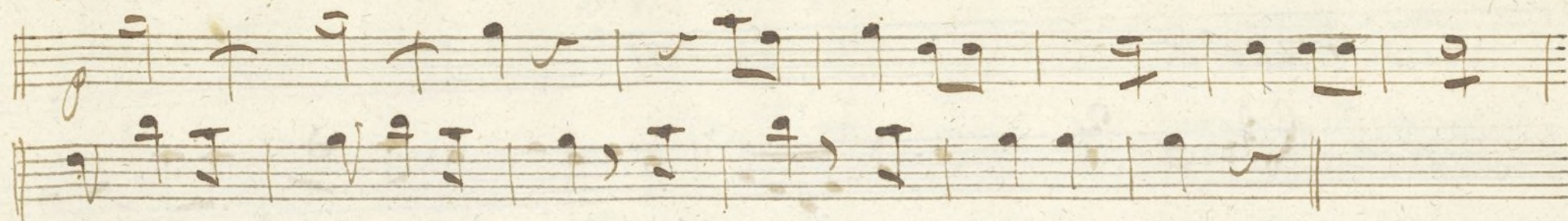


A handwritten musical score on aged, yellowed paper. The score consists of five staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The music is written in a cursive, handwritten style. In the middle of the second staff, there is a section labeled "Rev. do" in a cursive script. To the right of this, on the second staff, is a section labeled "Currutaco." in a cursive script. Further to the right, on the third staff, is a section labeled "a Compas" in a cursive script. Below the fifth staff, there is a large, ornate, cursive word "Parola" written across the staves. The paper shows signs of age, including yellowing and some foxing.

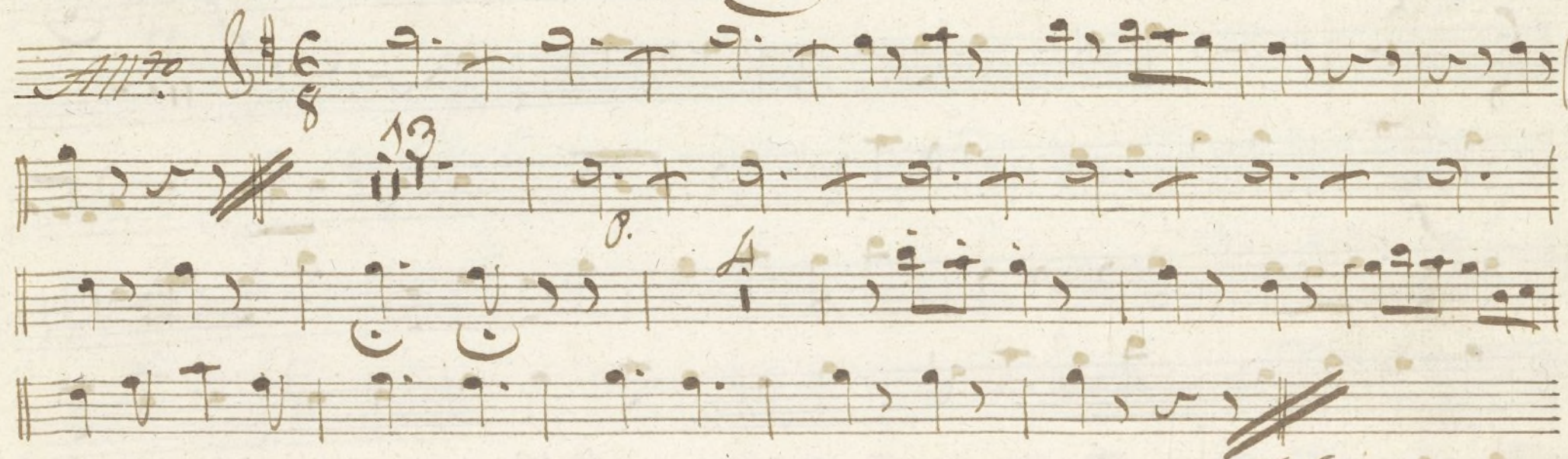


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *And.<sup>te</sup> Con moto.* and the key signature is one sharp (F#). The score includes several measures with fingerings (e.g., 2, 3, 4, 5, 6, 8) and dynamic markings (e.g., *p.*, *f*, *ring.*, *allegro*). The notation is in a style characteristic of 18th or 19th-century manuscript notation.





*Parola*



*Allegro*

*Parola*



*Terzetto.*





*mau All.<sup>o</sup>*

*Parola*

*Seguidillas tace y Parola*

*rinf.*

*fmo*

*Allegro 2 mas. y Parola.*



*Quintetto.*

*All.*

3

fr

p.

18 f.

2

7

fr

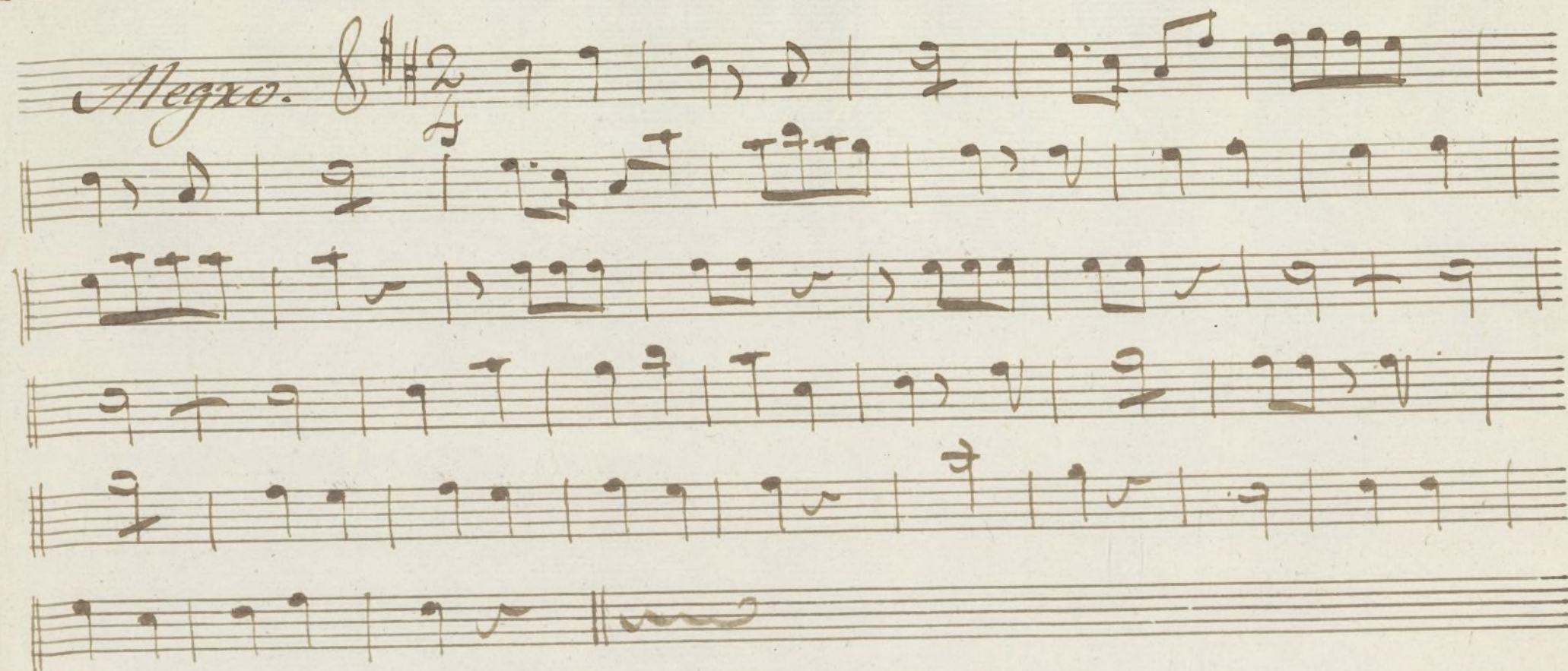
fr

*Parola*

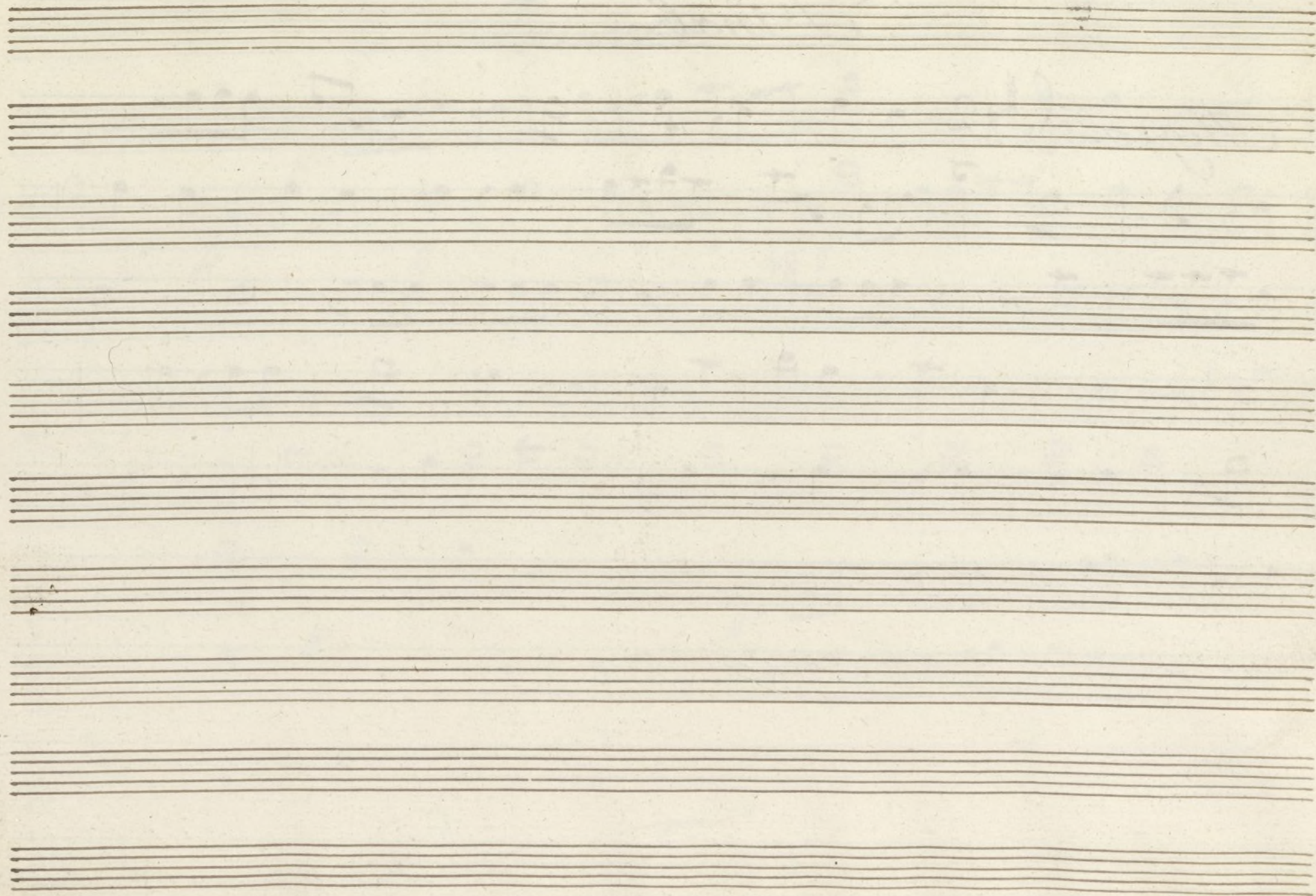
*Baile Tace.*



# Final



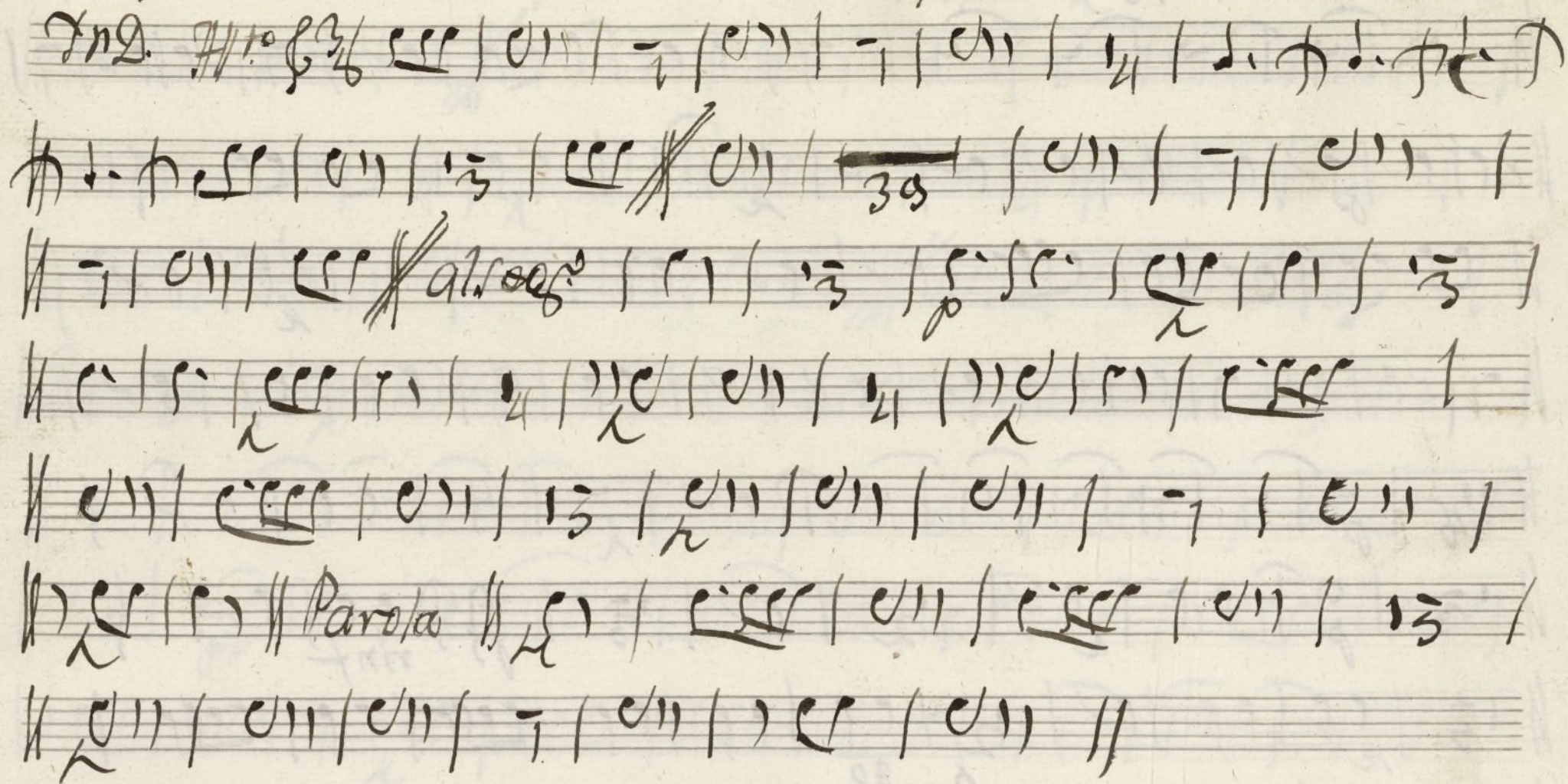




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*†*  
 Trompa 1.<sup>a</sup> tenrad.<sup>o</sup> a 5<sup>a</sup> Lor Mayor y Currutacos



Volti Presto



7m2.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4, 4/4), notes, rests, and dynamic markings like *rit* and *Rec<sup>do</sup>*. The score is written in a cursive, handwritten style.

parola







*In C*

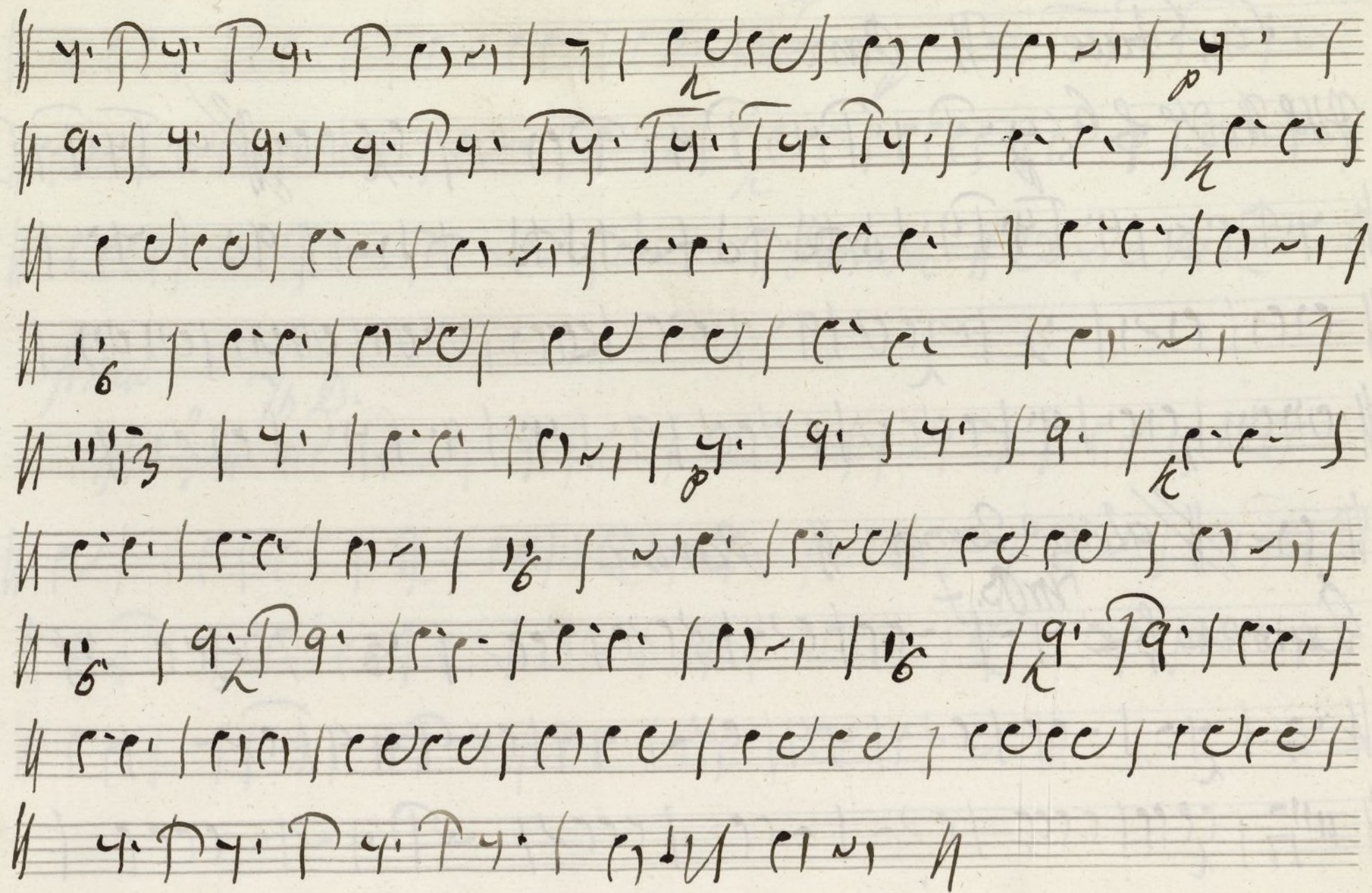
*And.*

*Parola*

*Terzeto*

*And.*

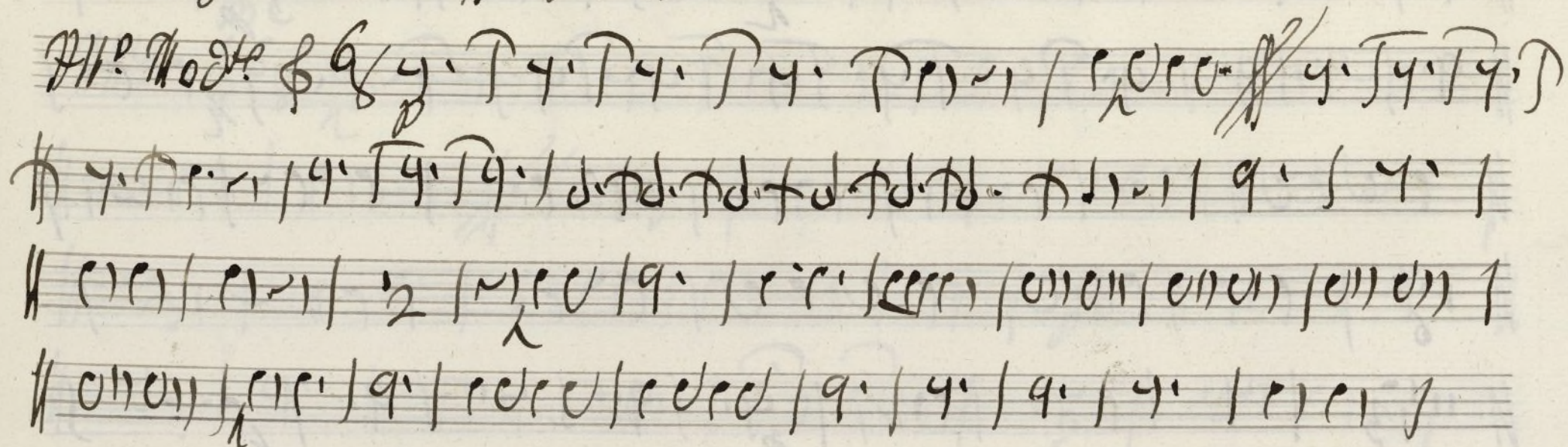




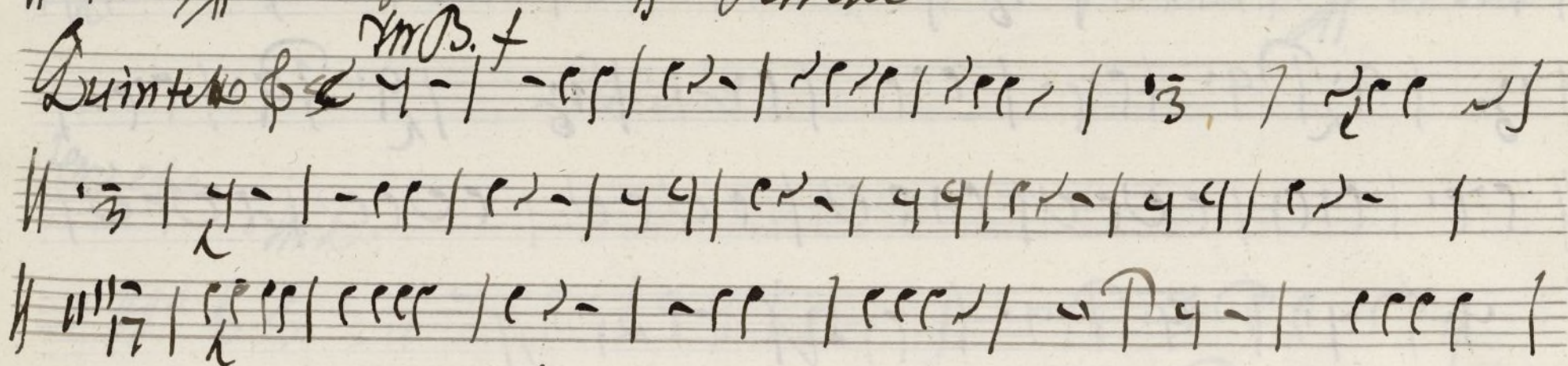
Parola



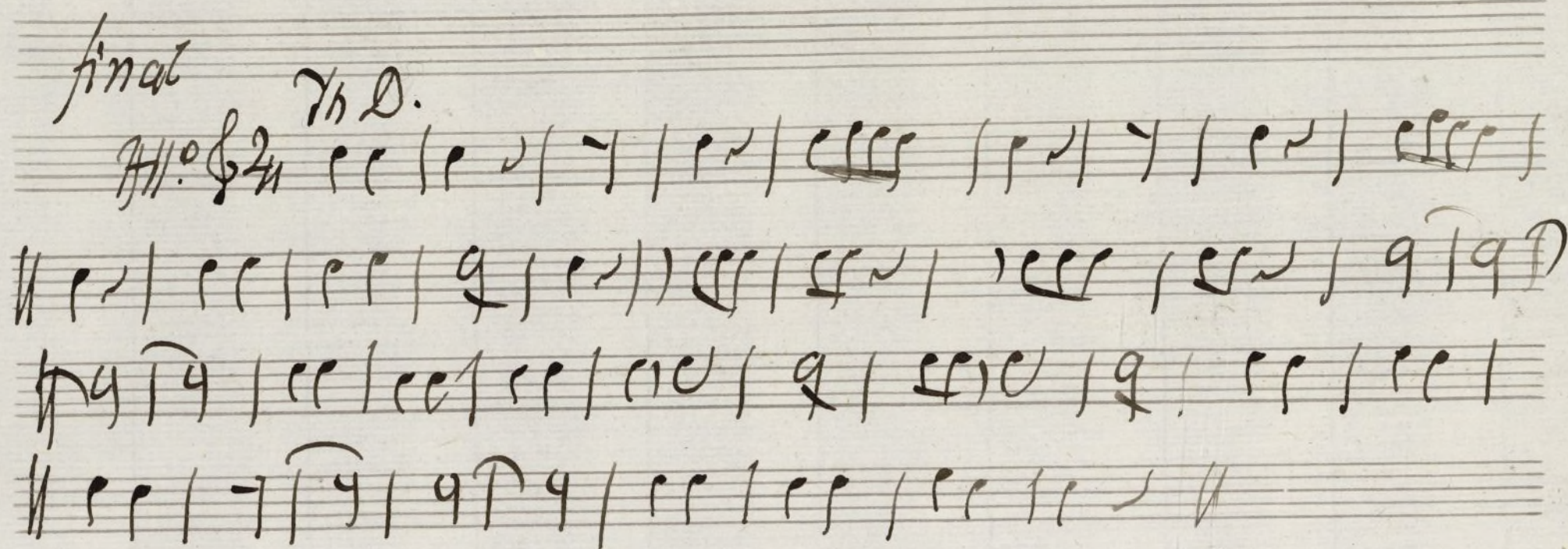
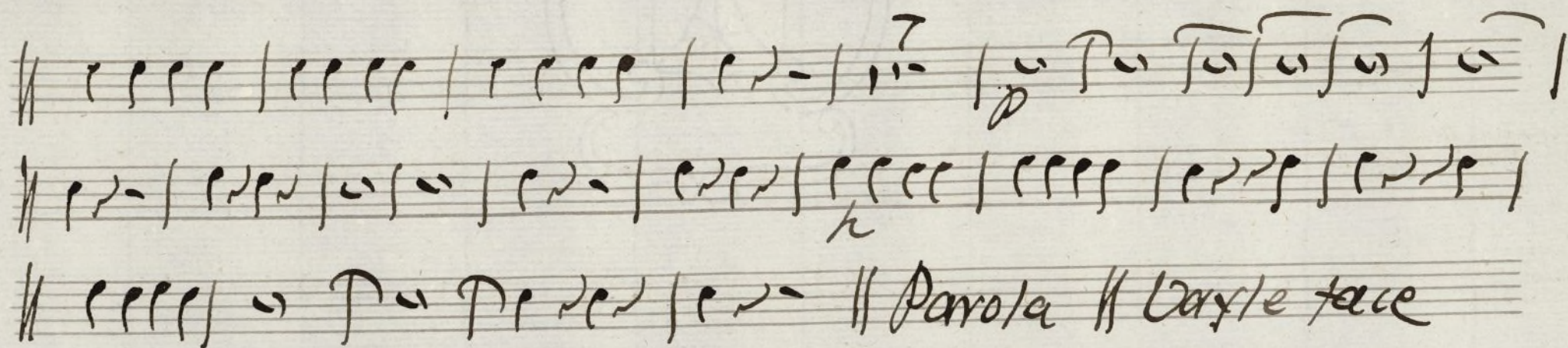
Seaf. face || Parola



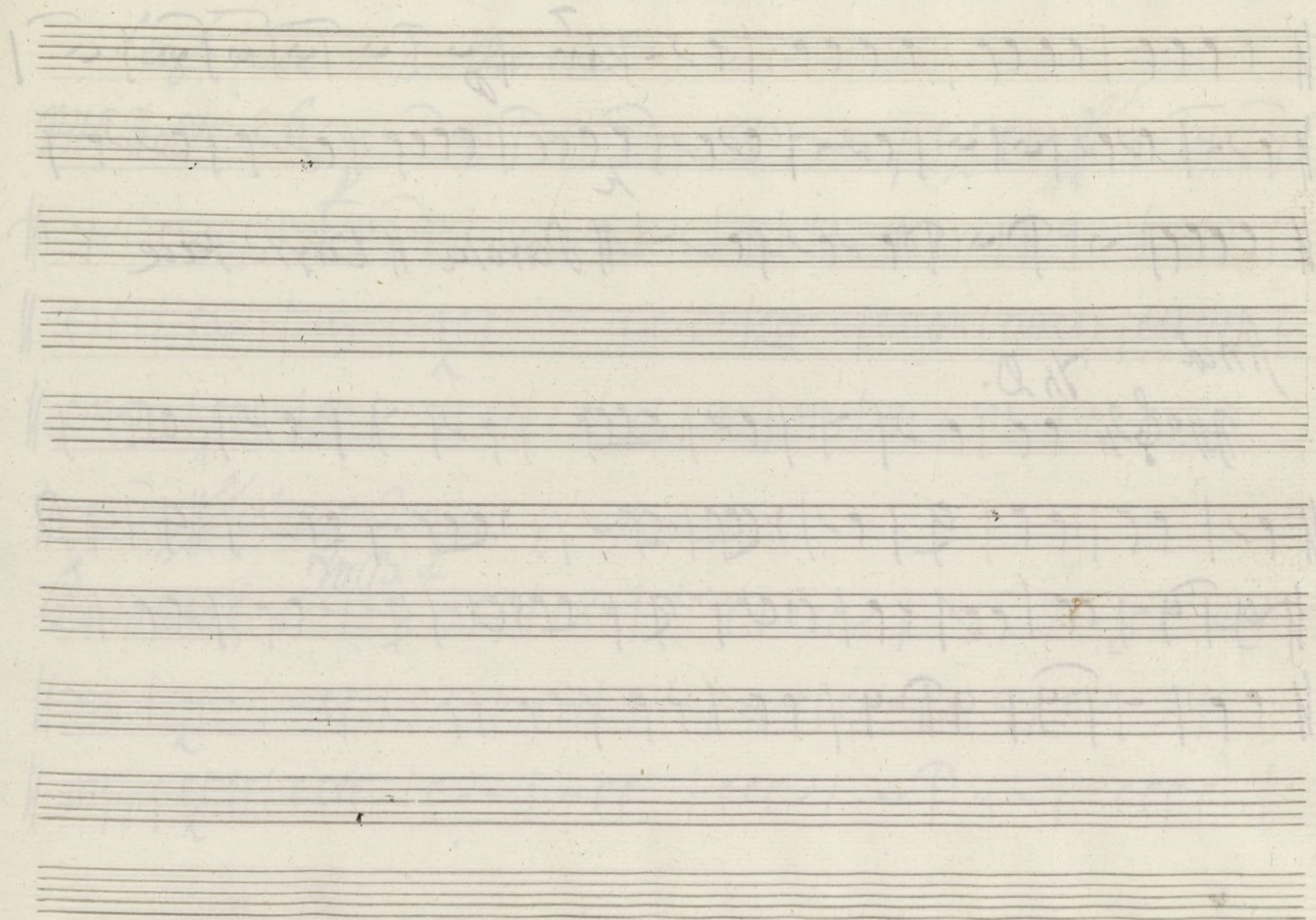
|| ~~10-1~~ *allegro 2ma* || Parola













+

Mus 156-7

Trompa 2<sup>a</sup> Tercera à 5 Los Maestros y Curritacos

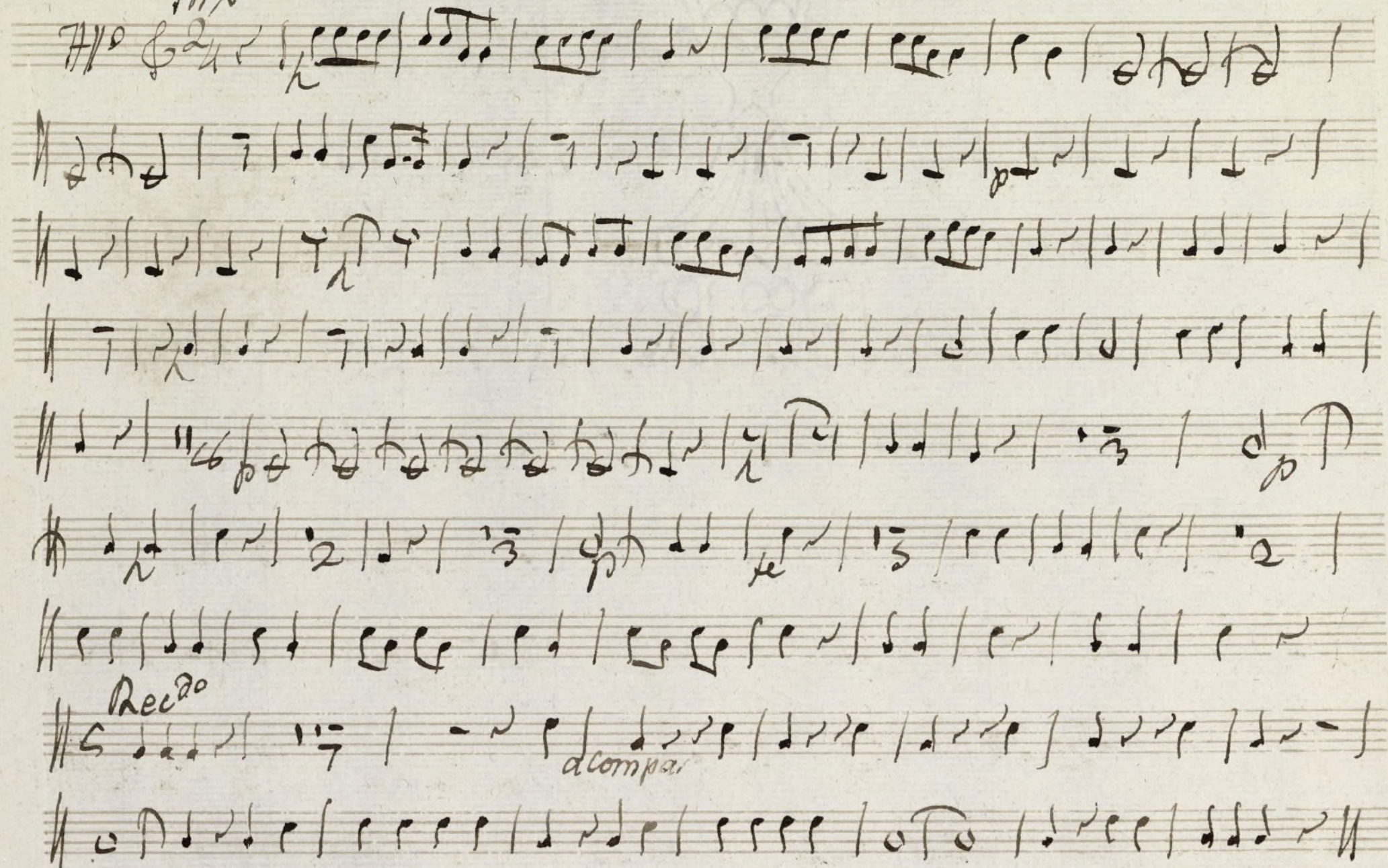
Ind.  $\frac{6}{8}$

Parola

U. P.



Ino

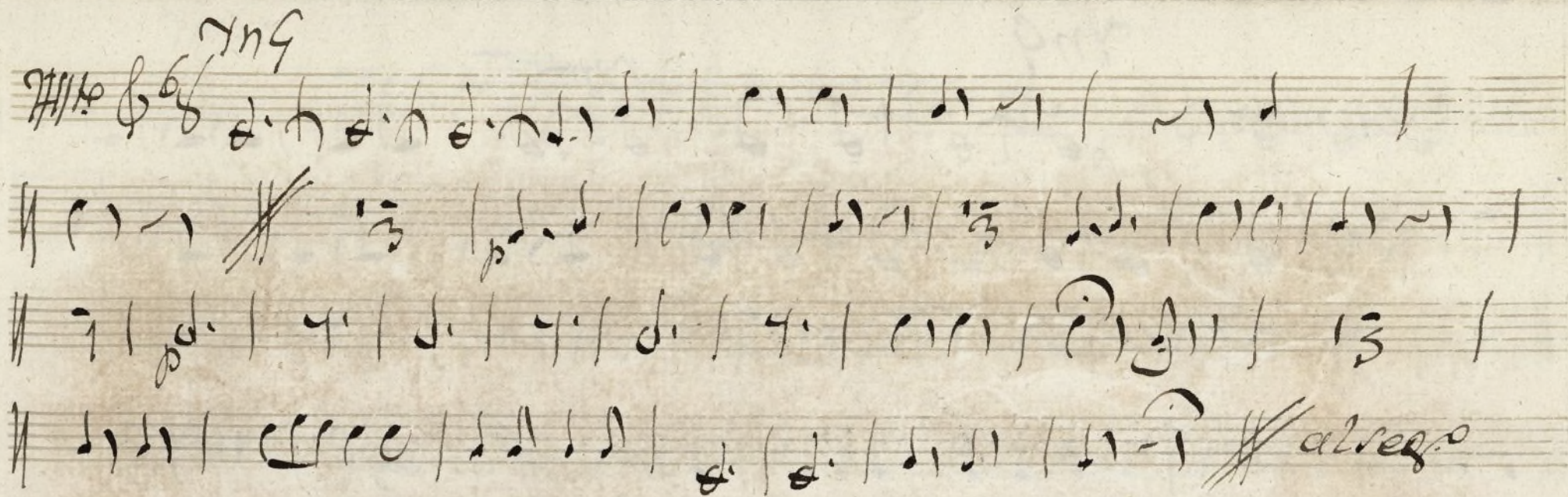


Parola

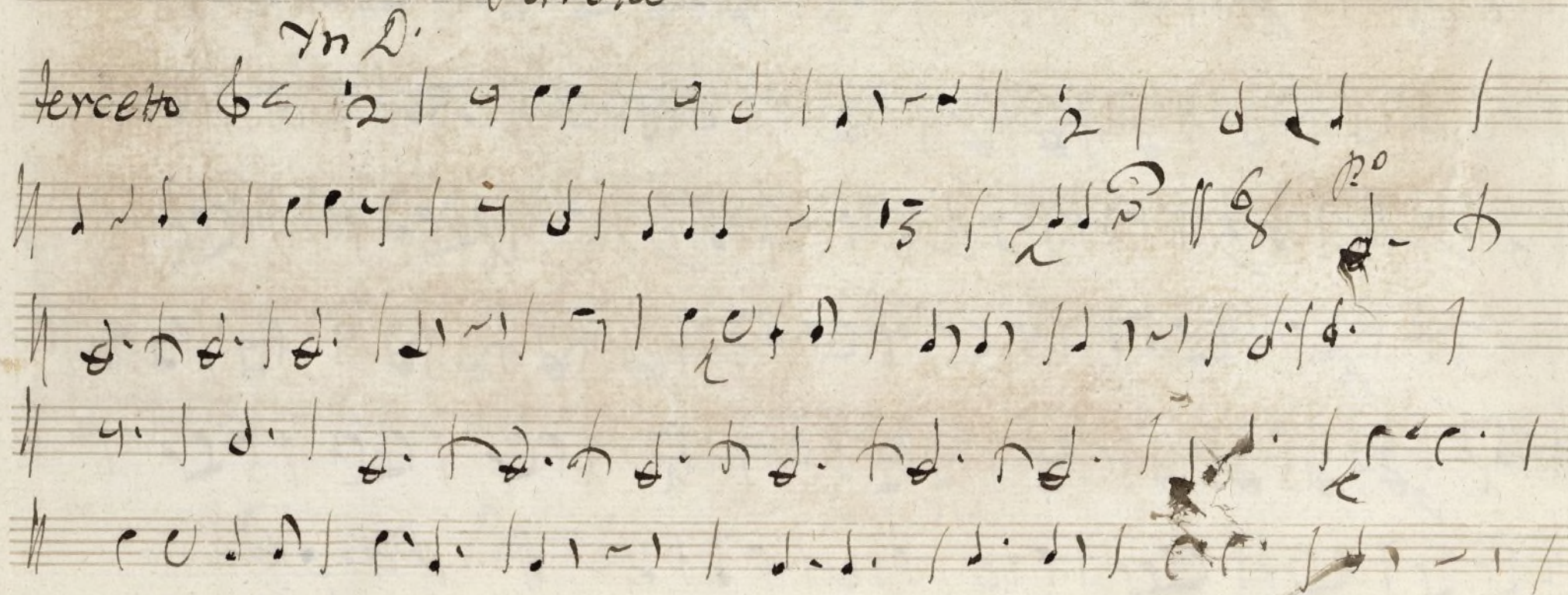


<sup>And<sup>te</sup> con moto</sup> <sup>6/8</sup> <sup>gug</sup> <sup>rit<sup>mo</sup></sup>  
 Musical score in 6/8 time, featuring various notes, rests, and dynamic markings such as *And<sup>te</sup> con moto*, *rit<sup>mo</sup>*, *allegro*, and *Parola*. The notation includes treble clefs, key signatures, and various note values (quarter, eighth, sixteenth notes) and rests.

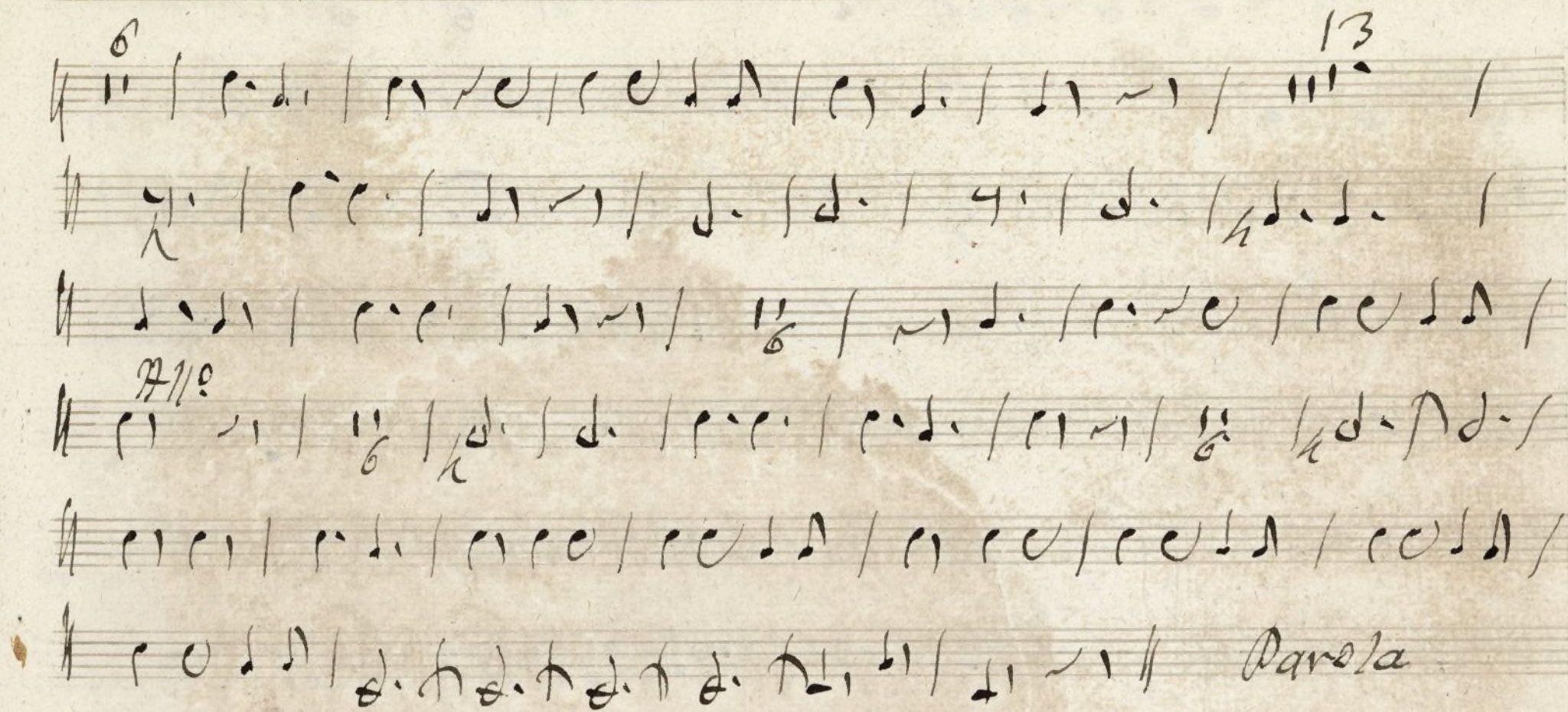




Parola







*See face*



7m2.

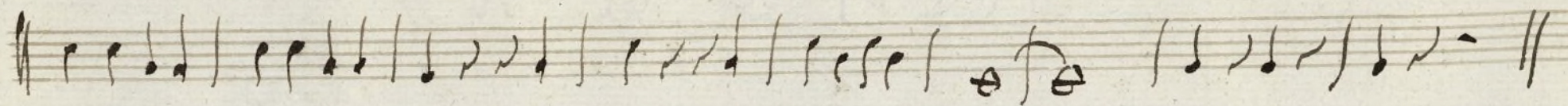
Handwritten musical notation on five staves. The first staff begins with the tempo marking *Allegro* and the key signature of one sharp (F#). The notation includes various rhythmic values and rests, with some notes beamed together. The fifth staff concludes with the tempo marking *Allegro* and the key signature of one sharp.

Parola

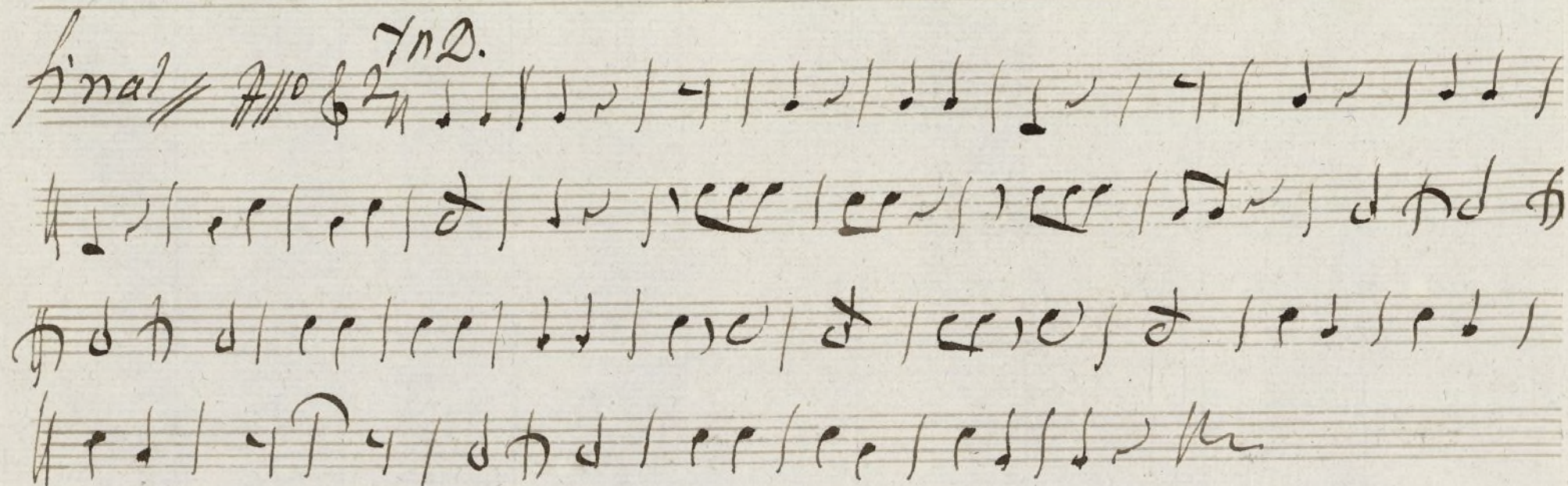
7m2fa

Handwritten musical notation on five staves. The first staff begins with the tempo marking *Allegro* and the key signature of one sharp (F#). The notation includes various rhythmic values and rests, with some notes beamed together. The fifth staff concludes with the tempo marking *Allegro* and the key signature of one sharp.





Parola // Vailete tace

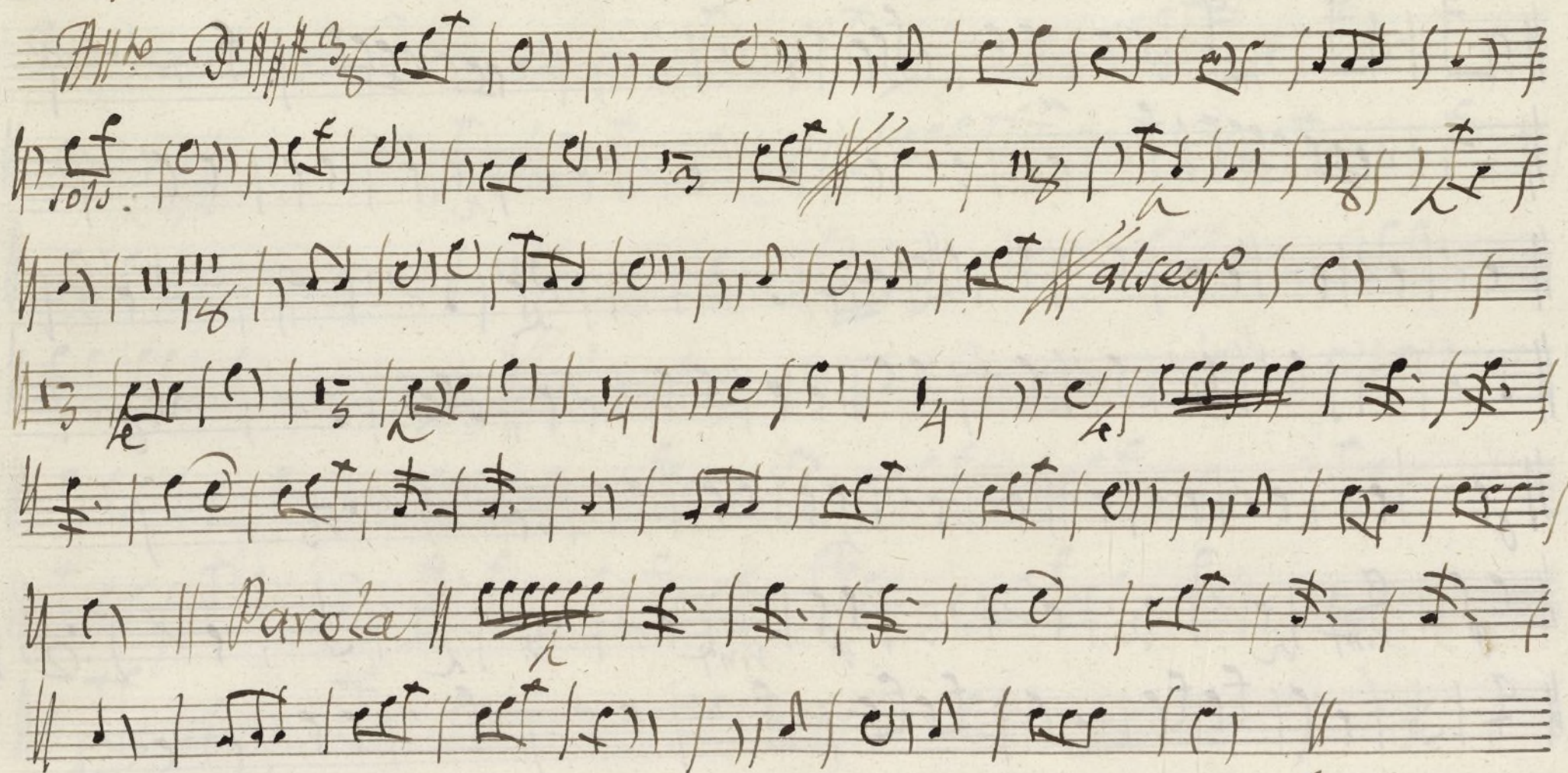




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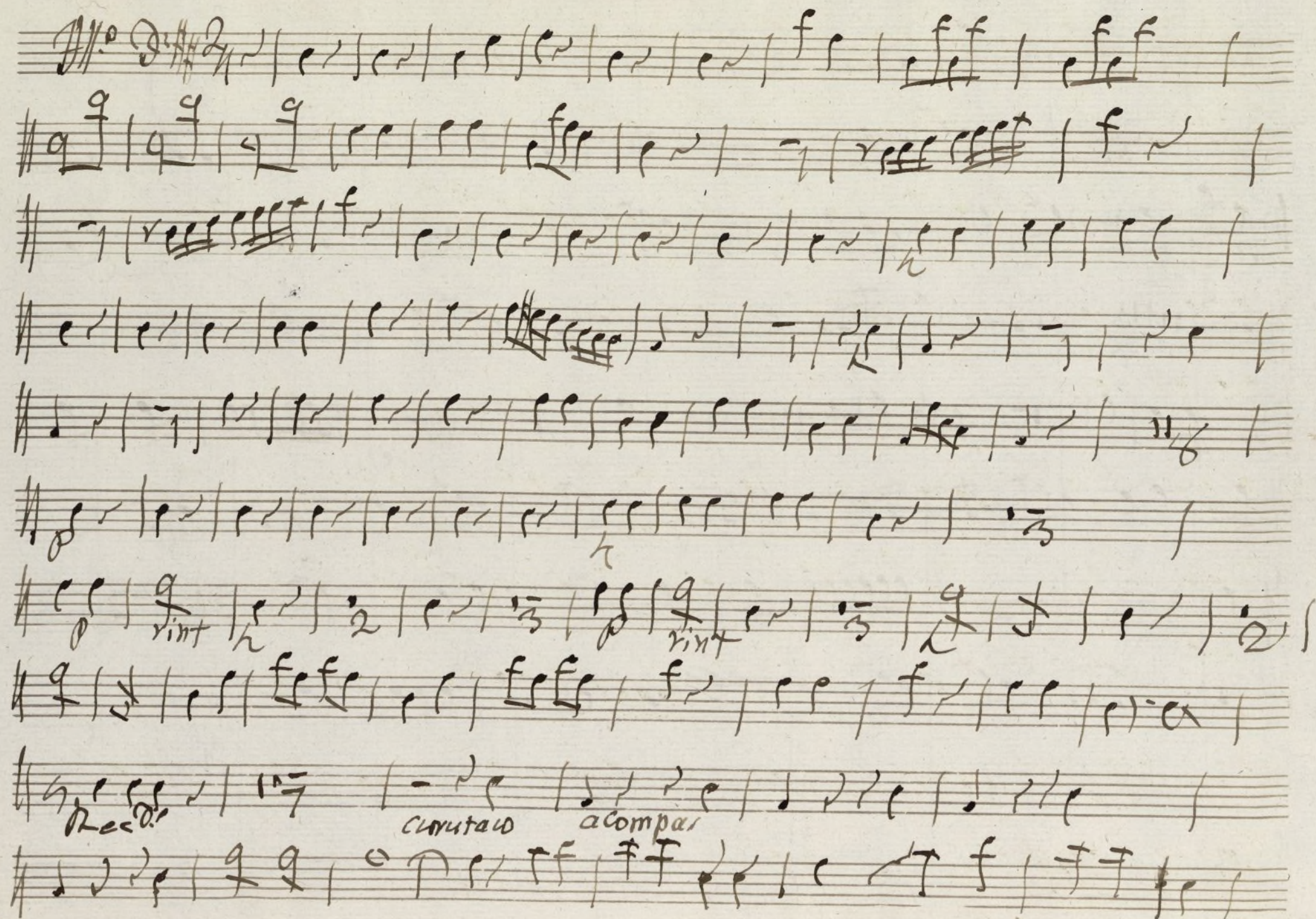


fagot: Jura<sup>da</sup> a 5 Los Maes y Carrutaco



B. ✓







Parola

Inde con moto Diff. 12/8

Parola

Parola

allegro 2/4

Parola

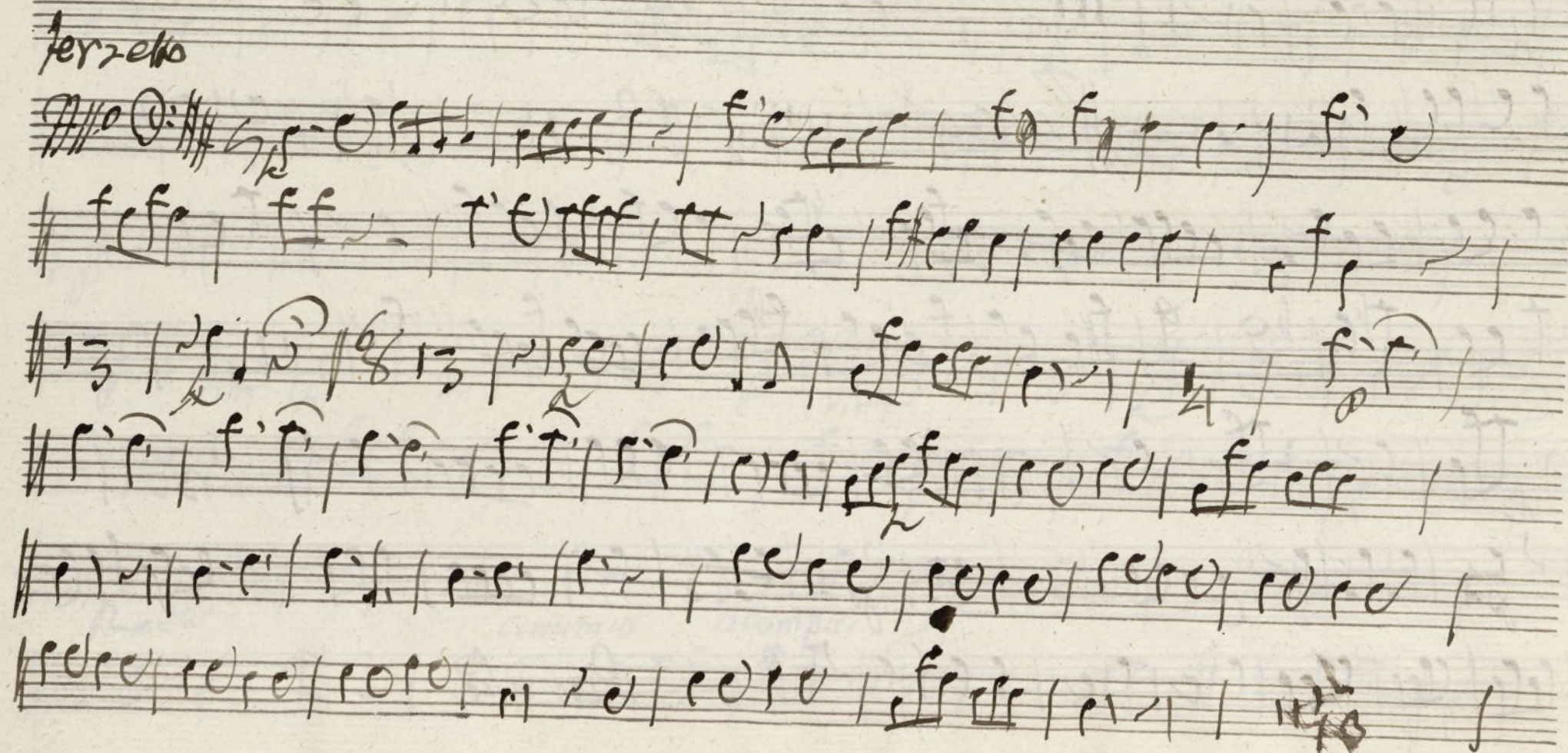
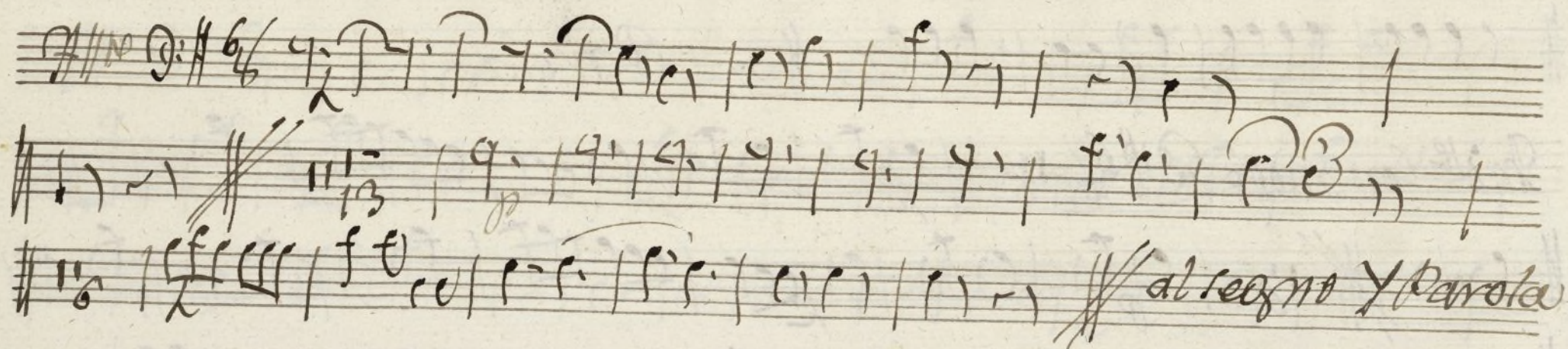
Parola

Parola

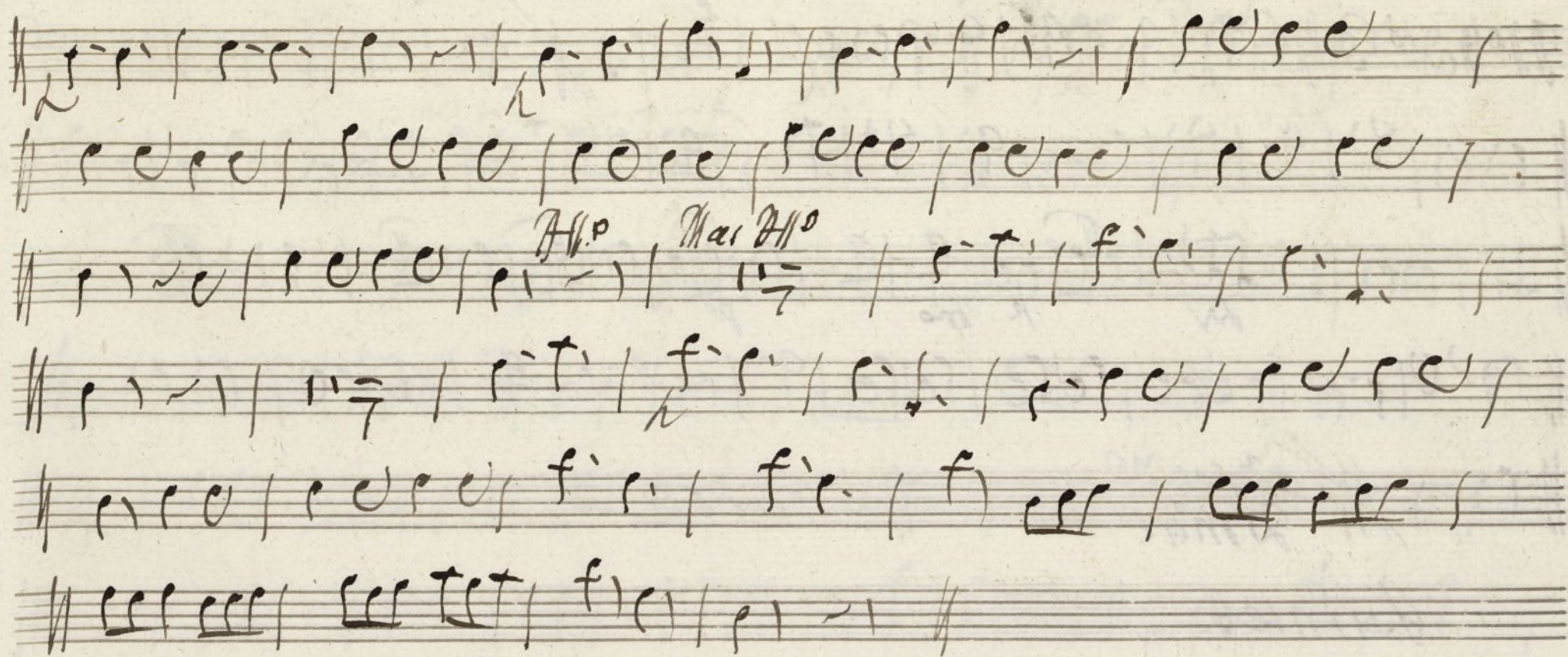
Parola

Parola









Parola

Seq. face

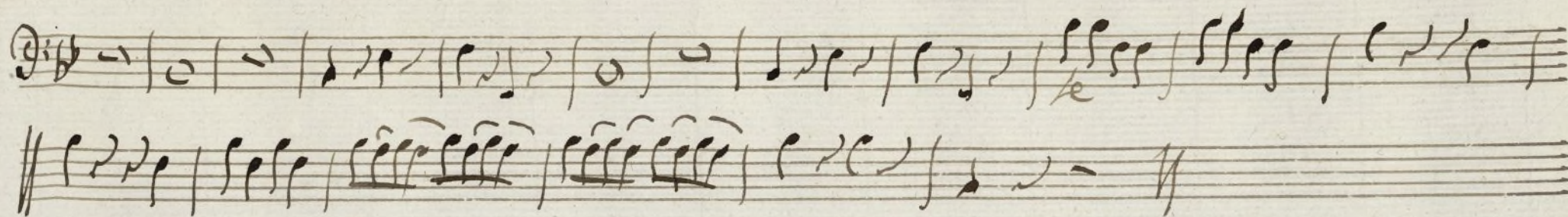
Parola



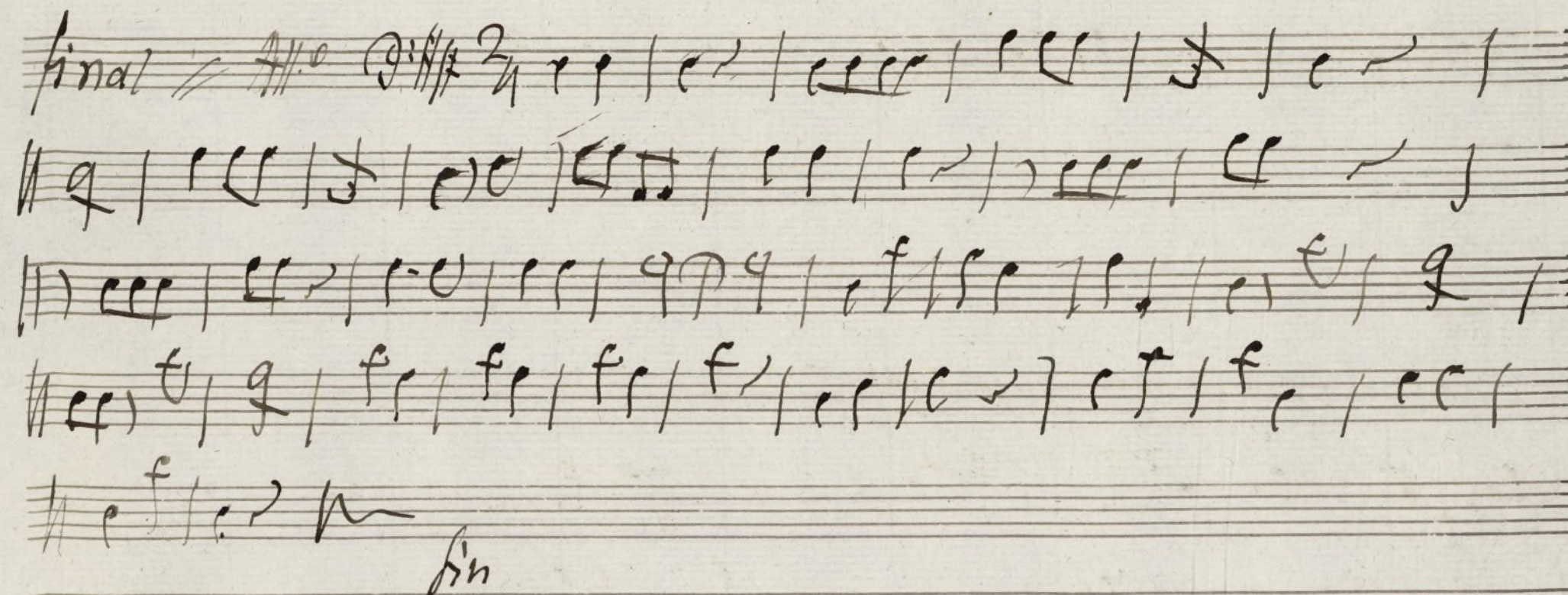
Handwritten musical score for a piece in 6/8 time, marked *Andante*. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. The second staff continues the melody. The third staff features a change in dynamics, marked *Andante* and *Andante*. The fourth staff includes a section marked *Allegro* and *Andante*. The fifth staff concludes the piece with a double bar line.

Handwritten musical score for a piece in 6/8 time, marked *Quinteto*. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. The second staff continues the melody. The third staff features a change in dynamics, marked *Andante* and *Andante*. The fourth staff concludes the piece with a double bar line.

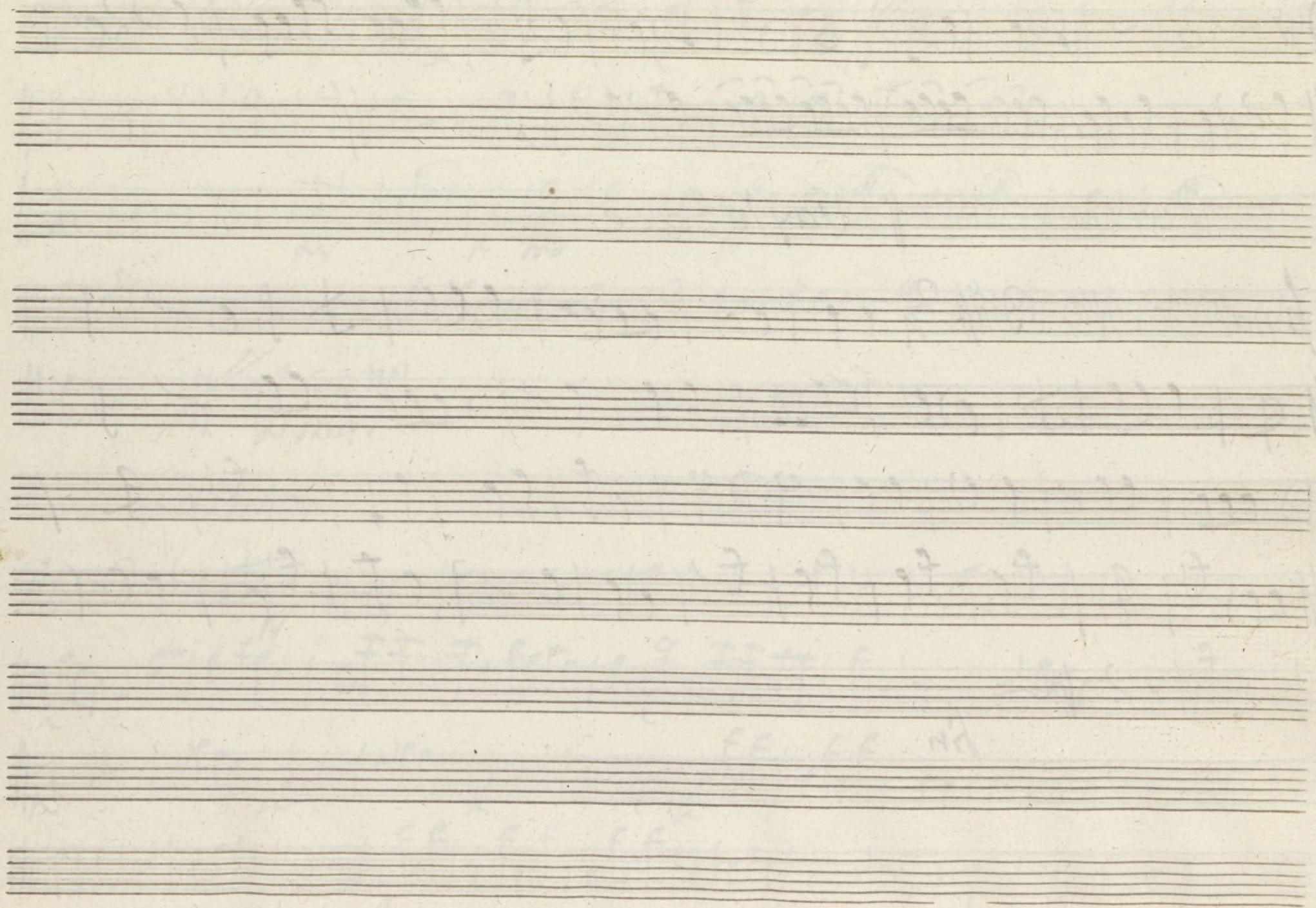




Parola // Vayleface









Bajo

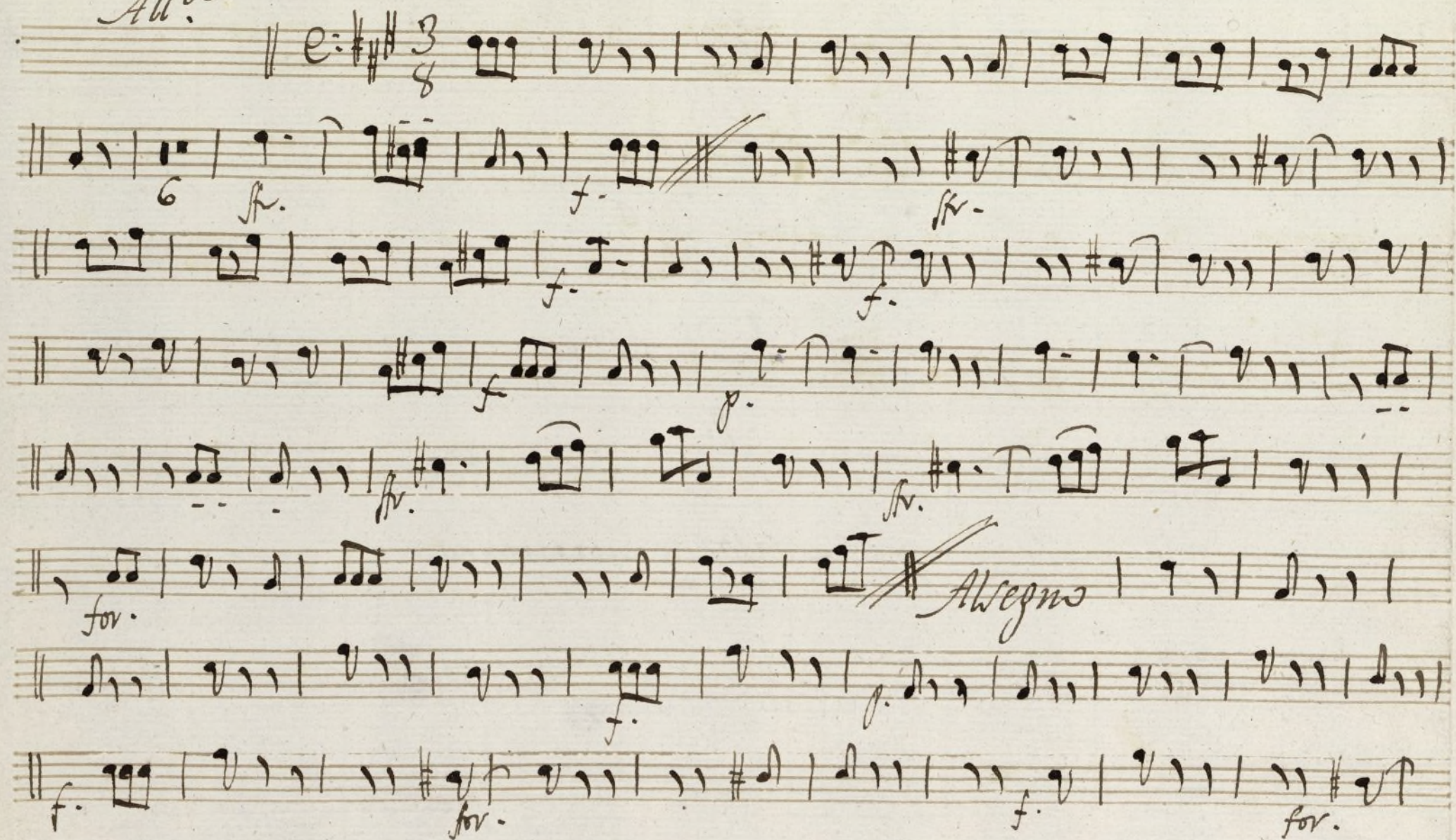
ton <sup>a</sup> a cinco

||

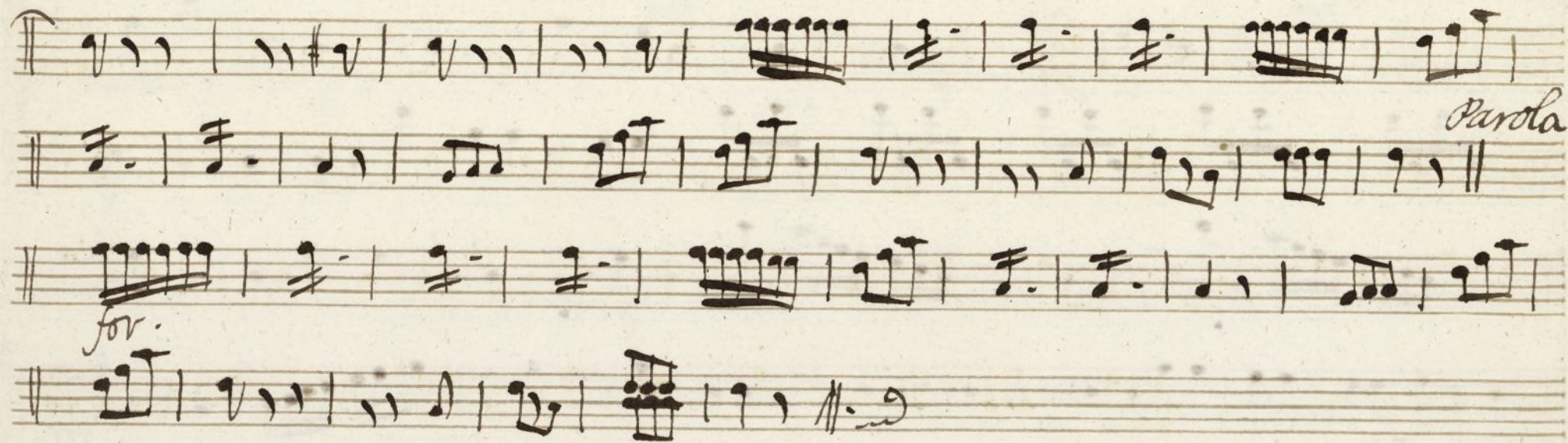
Los Maños y Cuxutacos



All to





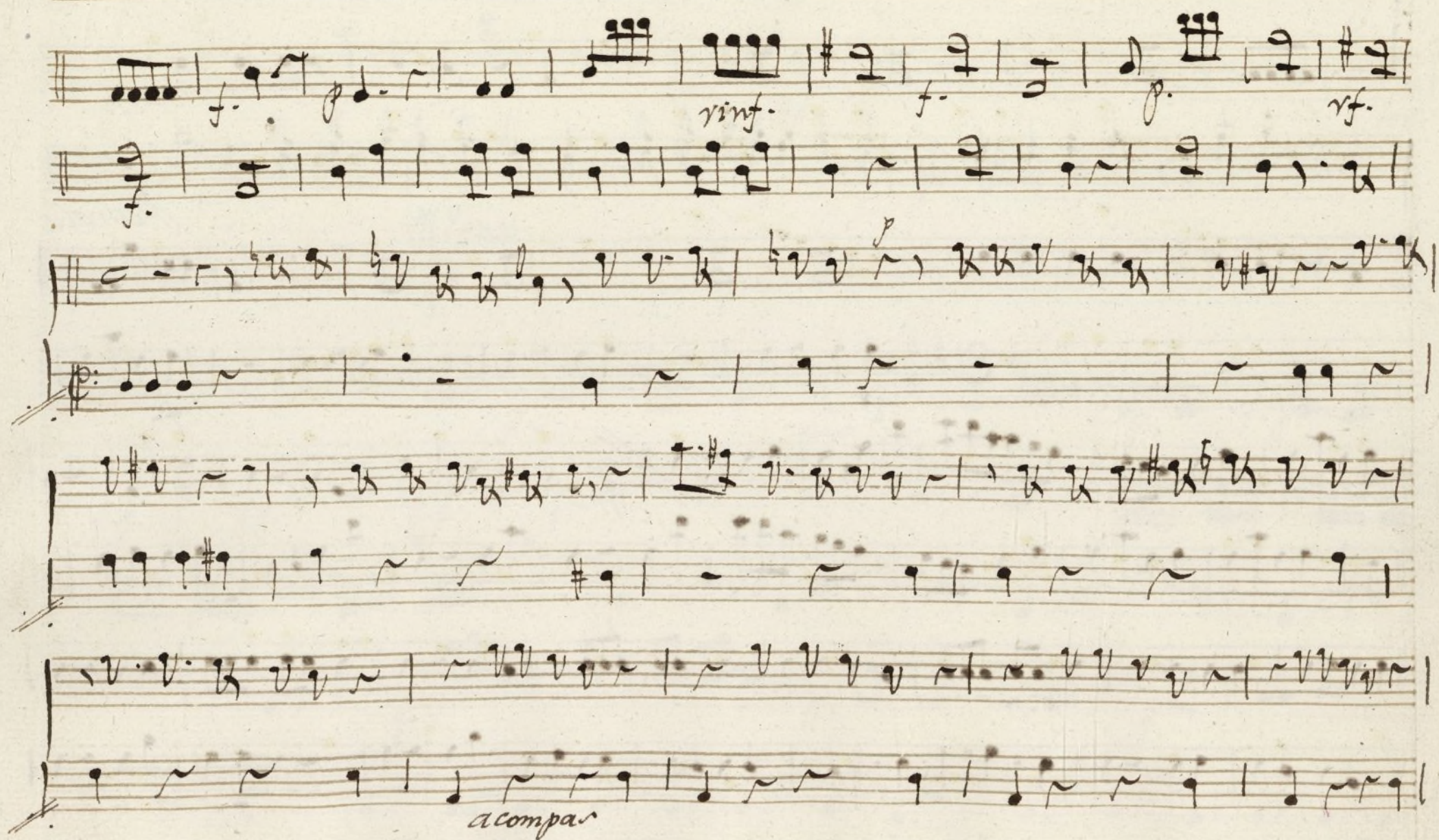




*All.<sup>o</sup> vito*  $\text{E:}\sharp\sharp 2$

The musical score is written on eight staves. The first staff begins with the tempo and key signature 'All.<sup>o</sup> vito  $\text{E:}\sharp\sharp 2$ '. The notation includes various note values, rests, and dynamic markings such as 'f.', 'ff.', and 'rff.'. There are also some performance instructions like 'v.' (vibrato) and 'for.' (forte). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and some staining.

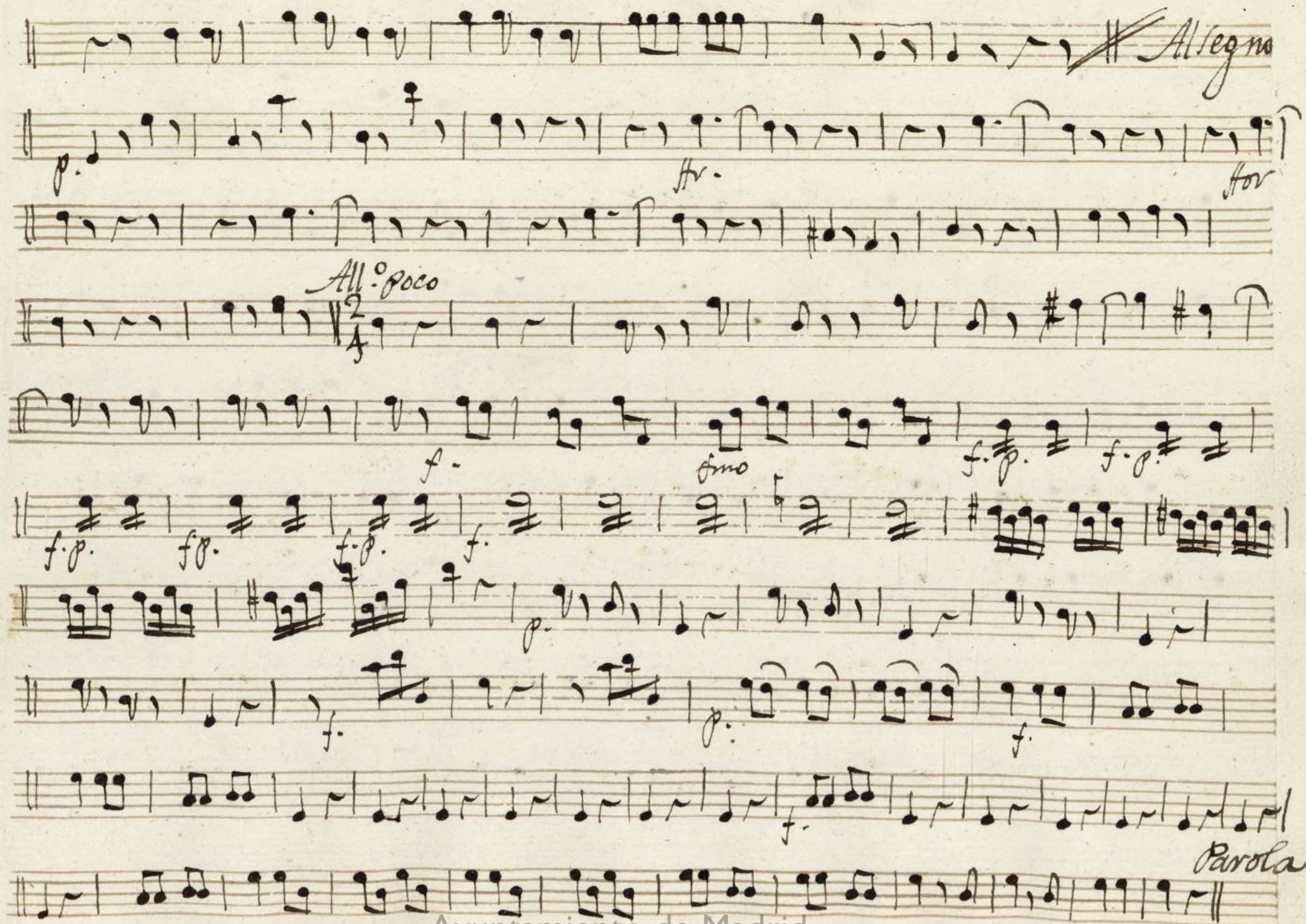
*parola*

*And.<sup>te</sup> con moto*  $\text{C}\sharp$   $\frac{6}{8}$

*p.* *f.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is titled "Allegro" in the top right corner. The score is written in a single system, with the key signature changing to one sharp (F#) in the fourth staff. The tempo marking "Allegro" is written in the top right corner. The score includes dynamic markings such as *p.*, *f.*, *f.p.*, and *fmo*. The piece concludes with the word "Parola" written in the bottom right corner.



*Allegro*

*p.* *f.* *f.p.* *fmo*

*Allegro*

*f.* *f.p.* *fmo* *f.p.* *f.*

*Parola*



*Alto*

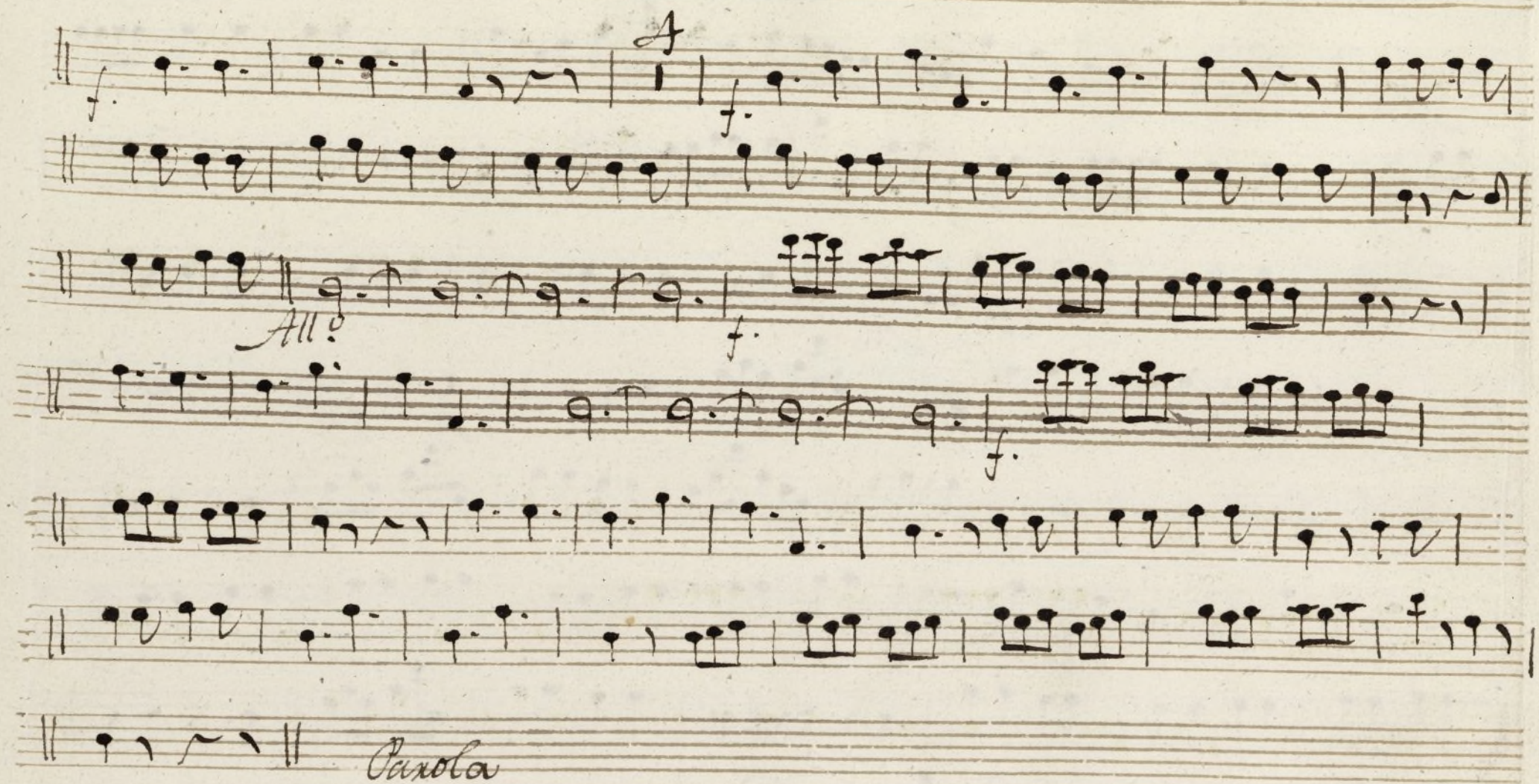
Handwritten musical score for Alto voice, featuring six staves of music. The notation includes various note values, rests, and dynamic markings such as "for." and "allegro Parola". The score is written in a cursive style on aged paper.



terceto

Handwritten musical score for a piece titled "terceto". The score is written on ten staves. The first staff begins with the tempo marking "Allo" and the key signature of E major (three sharps). The notation includes various musical symbols such as notes, rests, and bar lines. Dynamic markings like "f." (forte) and "p." (piano) are present. A section marked "All." (Allegro) is indicated by a double bar line and a new time signature of 6/8. The score concludes with a final double bar line. The paper is aged and shows some staining.



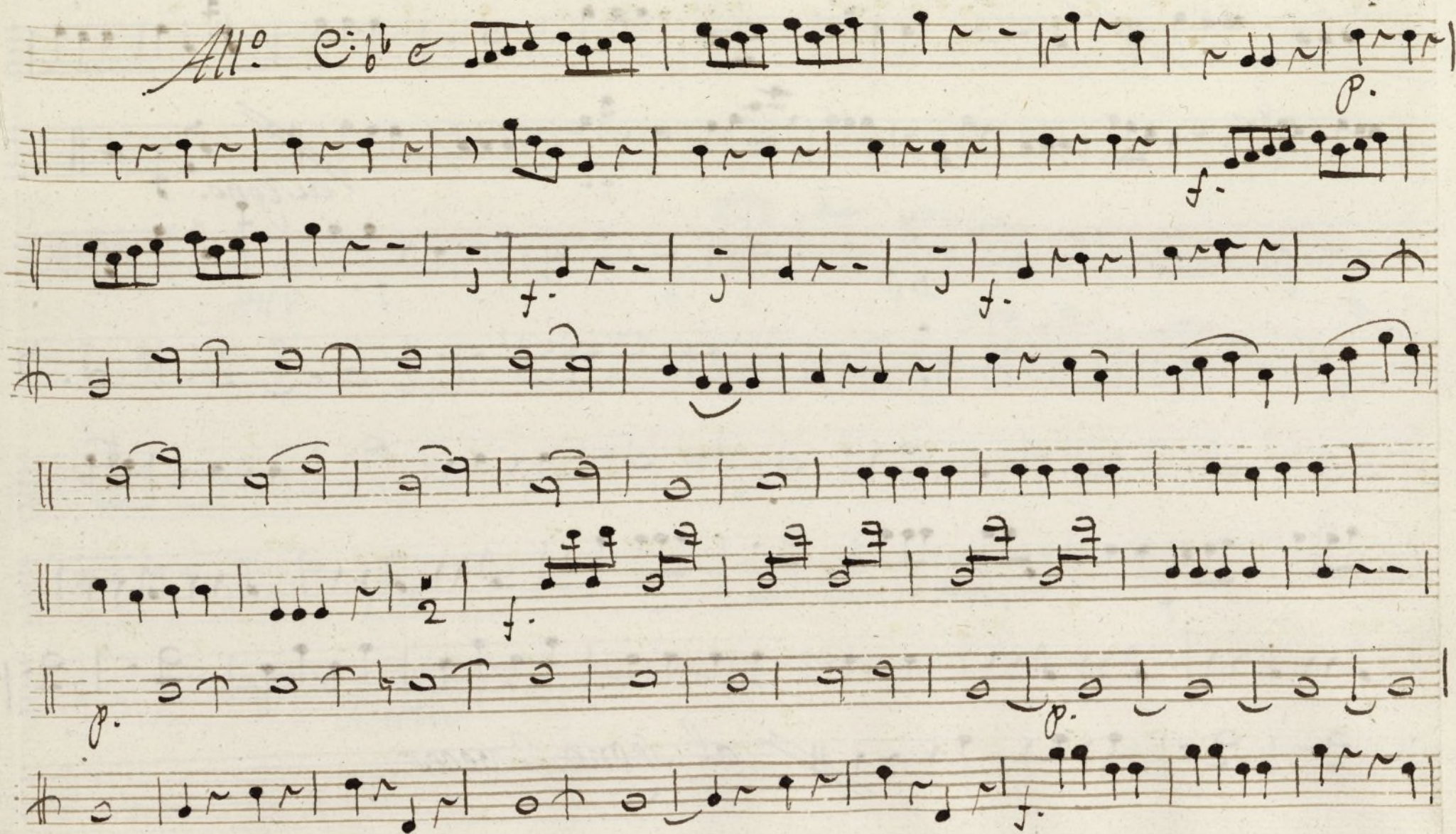




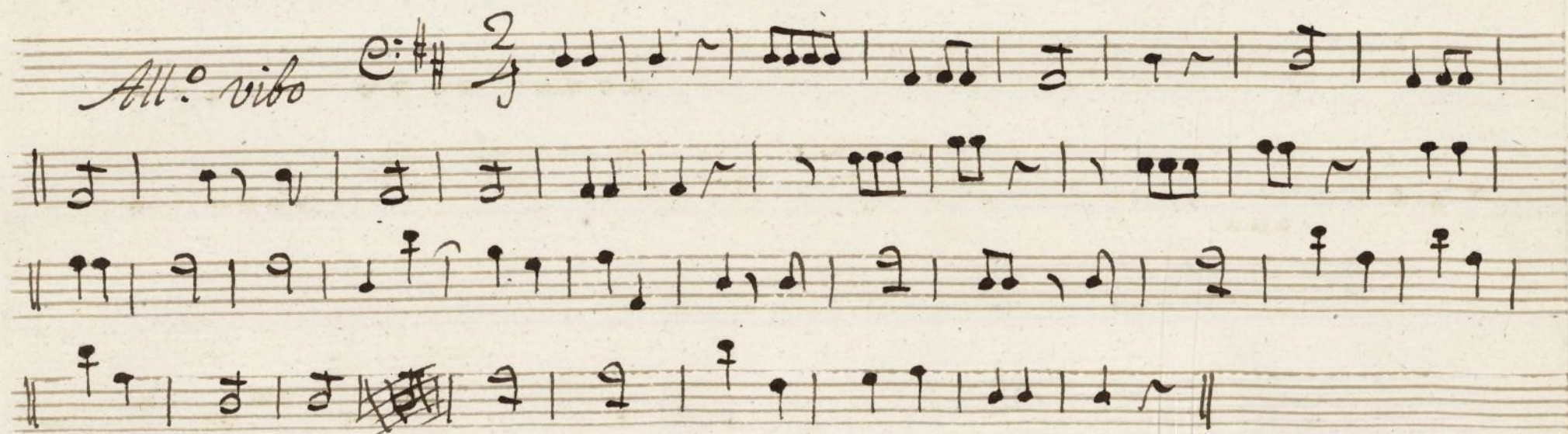




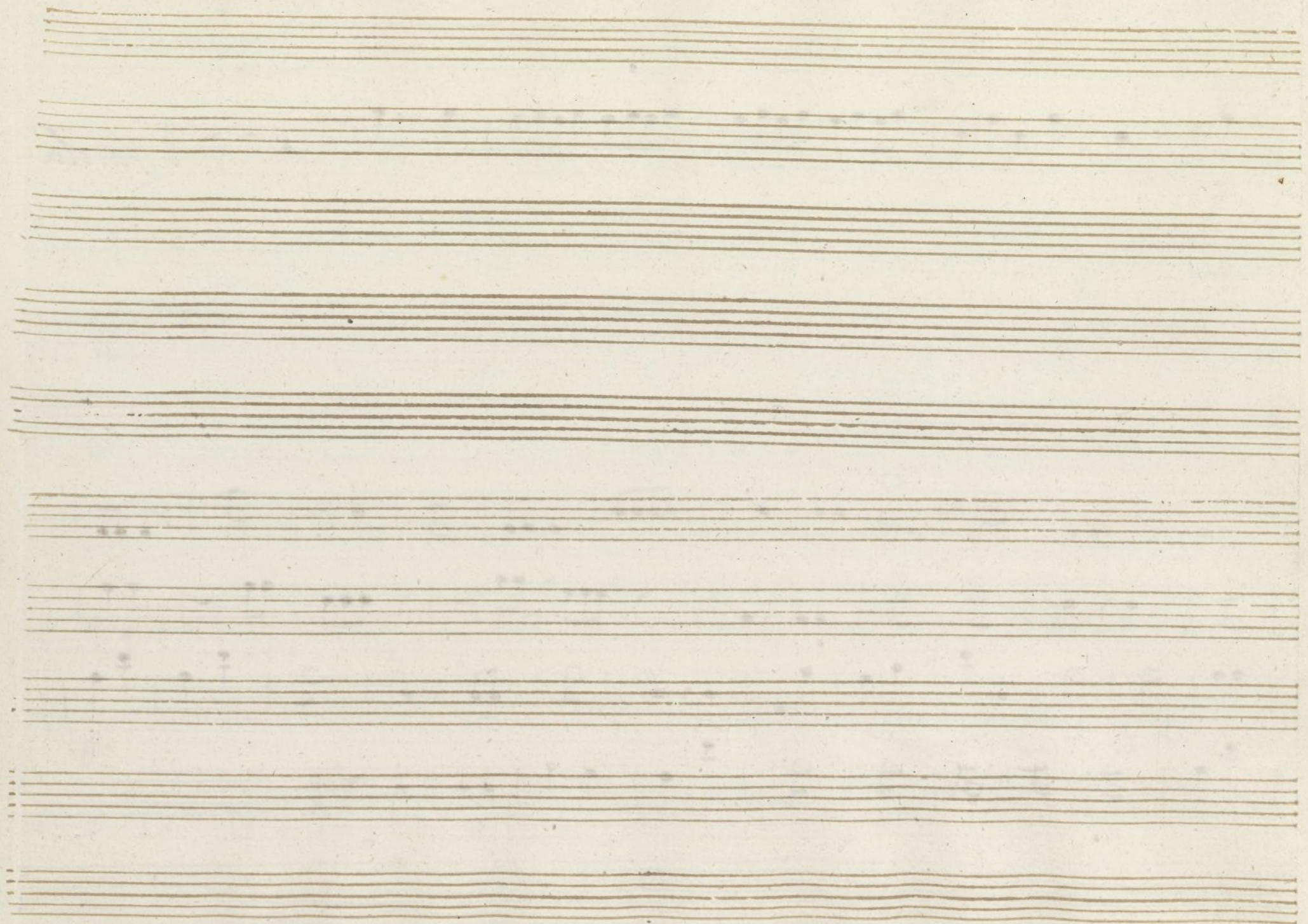
Quintetto //











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Seg. 5.º n.º 5

Mus 156-7

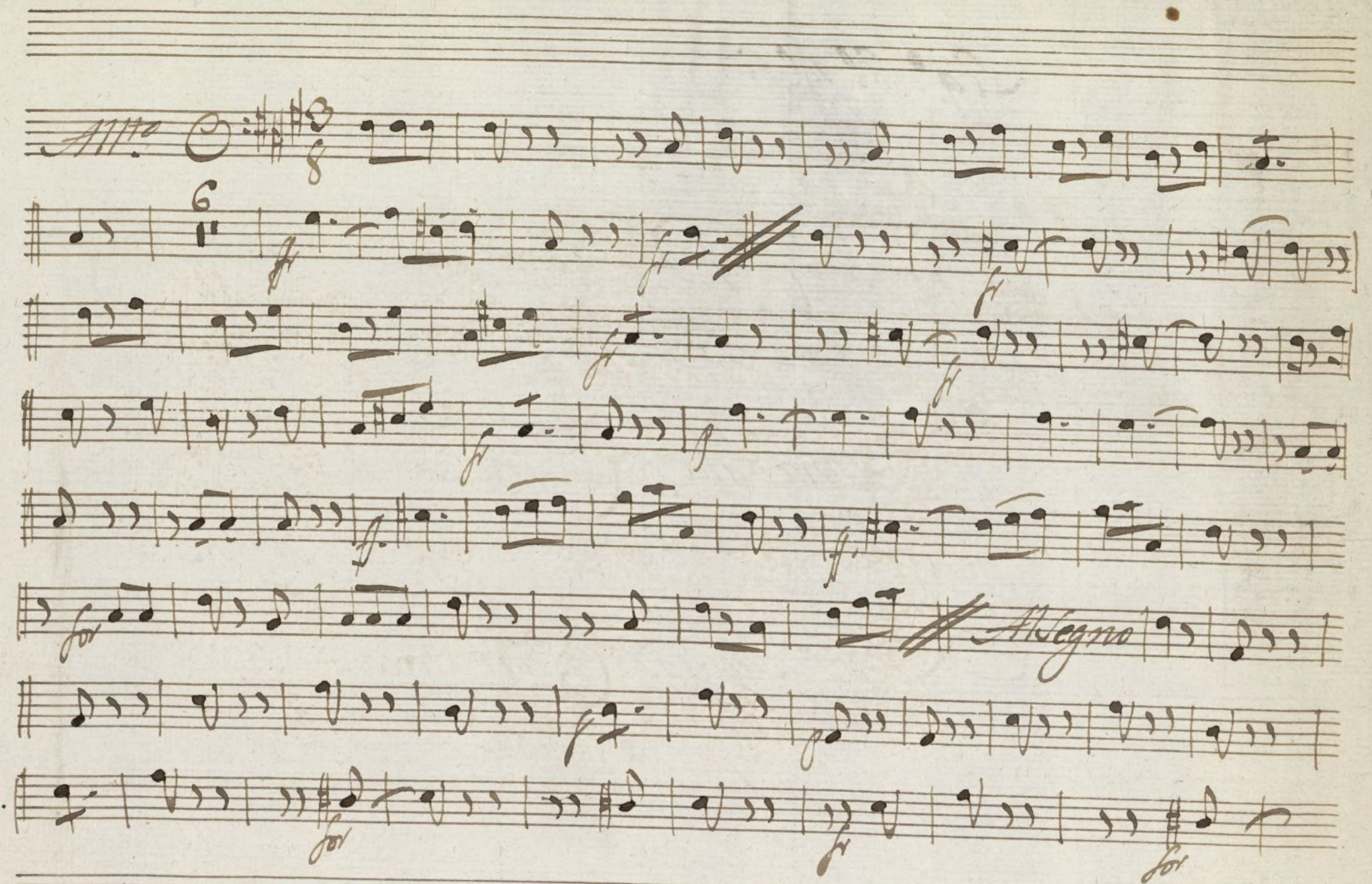
Baño

Tanadilla à Cinco

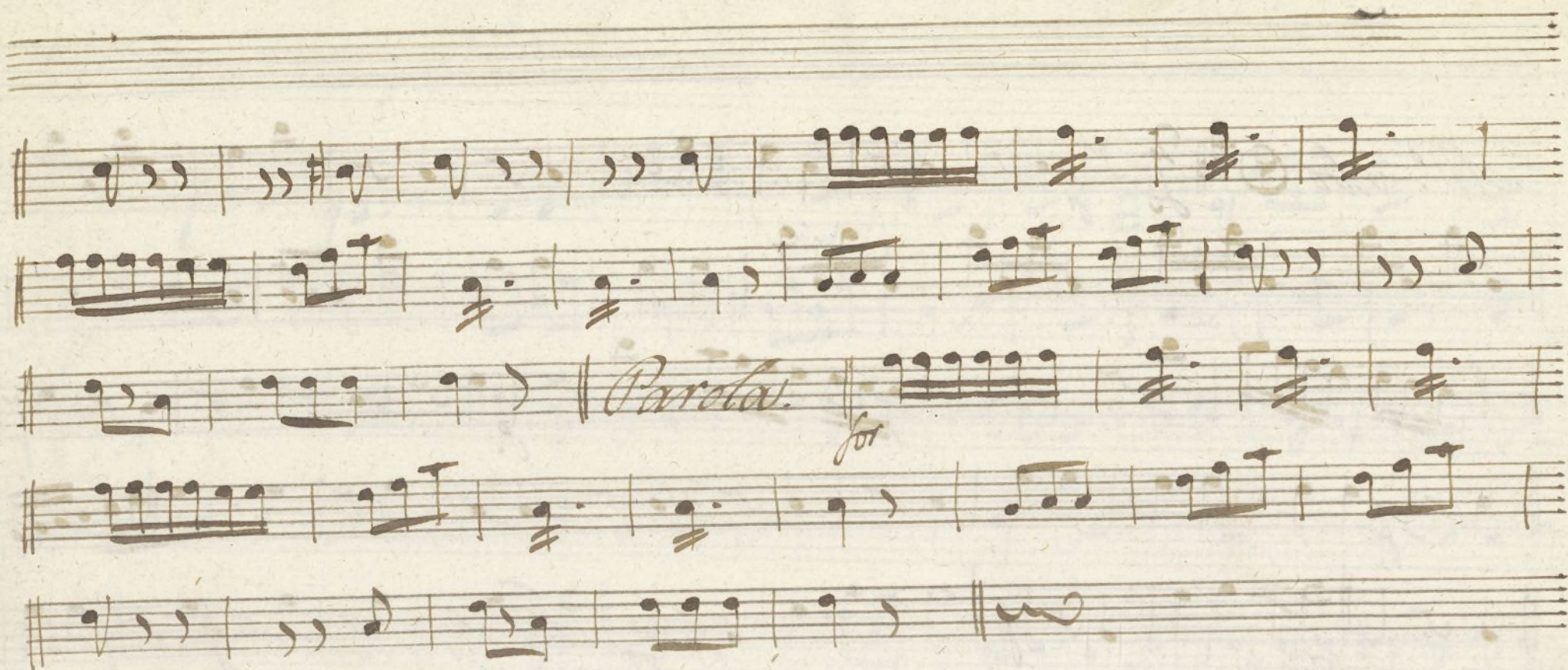
5.

Los Majos Currutacos.

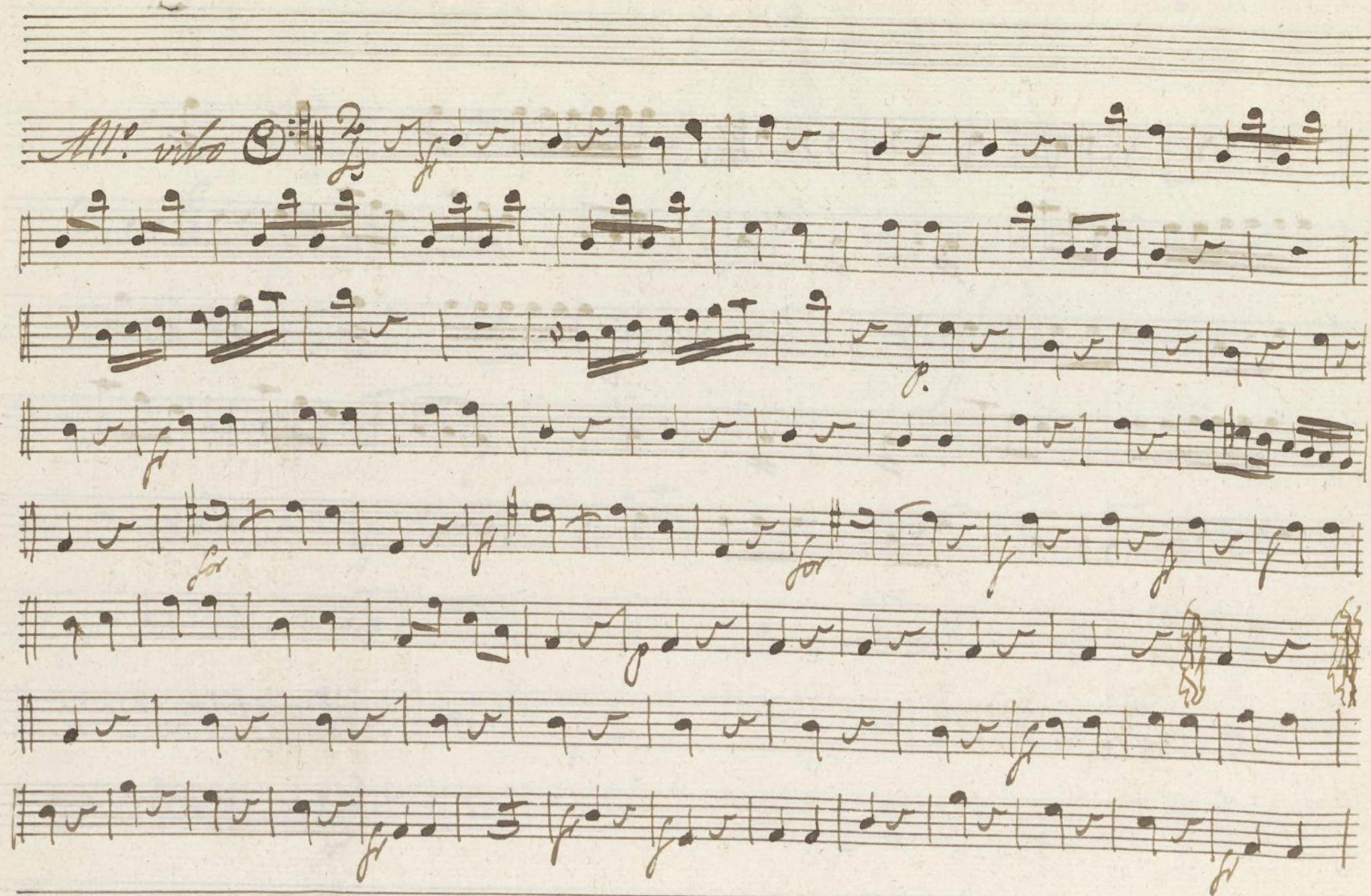










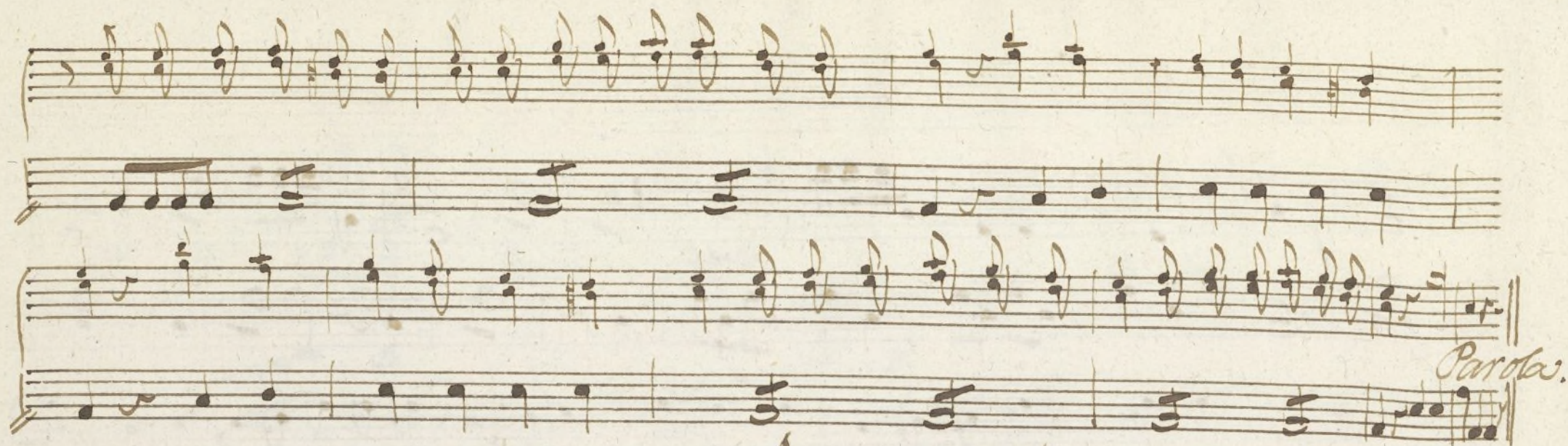




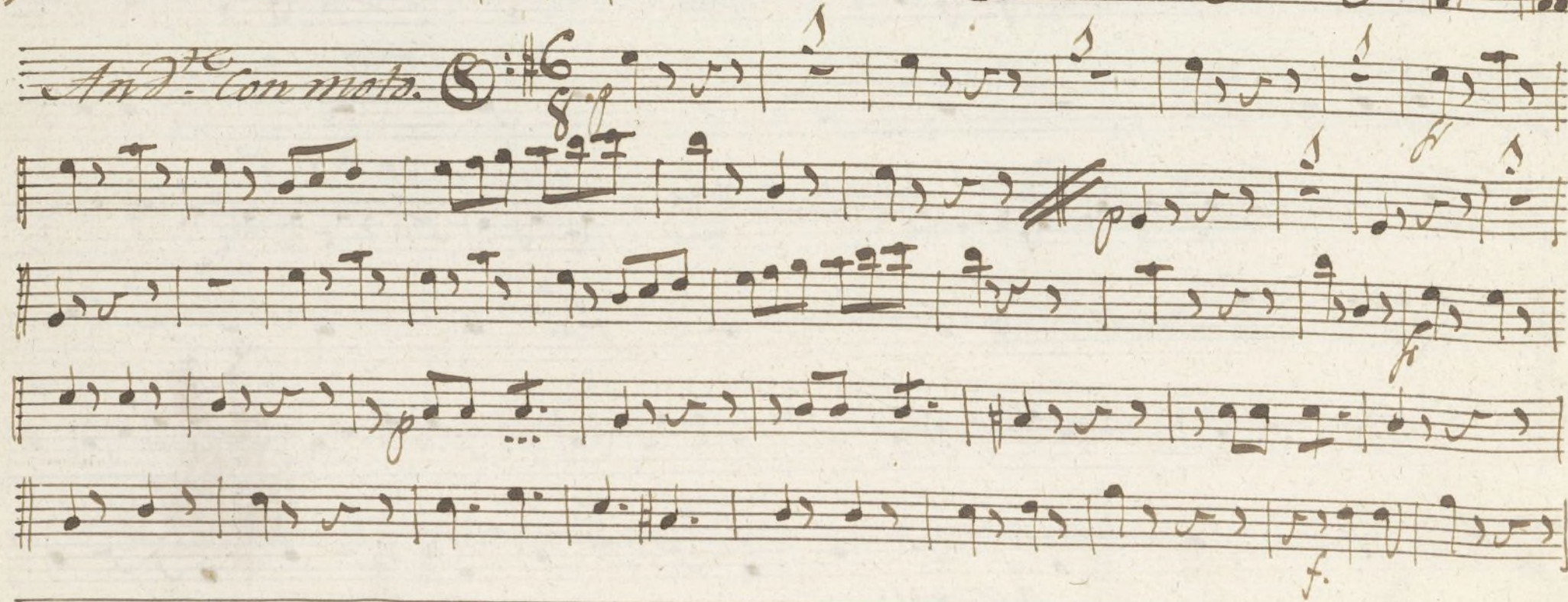
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. The score is divided into measures by vertical bar lines. The following table summarizes the dynamic markings and other annotations found in the score:

Staff	Dynamic Markings / Annotations
1	<i>mf.</i> , <i>f</i> , <i>p</i> , <i>mf.</i>
2	<i>f</i>
3	
4	
5	
6	
7	
8	
9	<i>a compas.</i>
10	

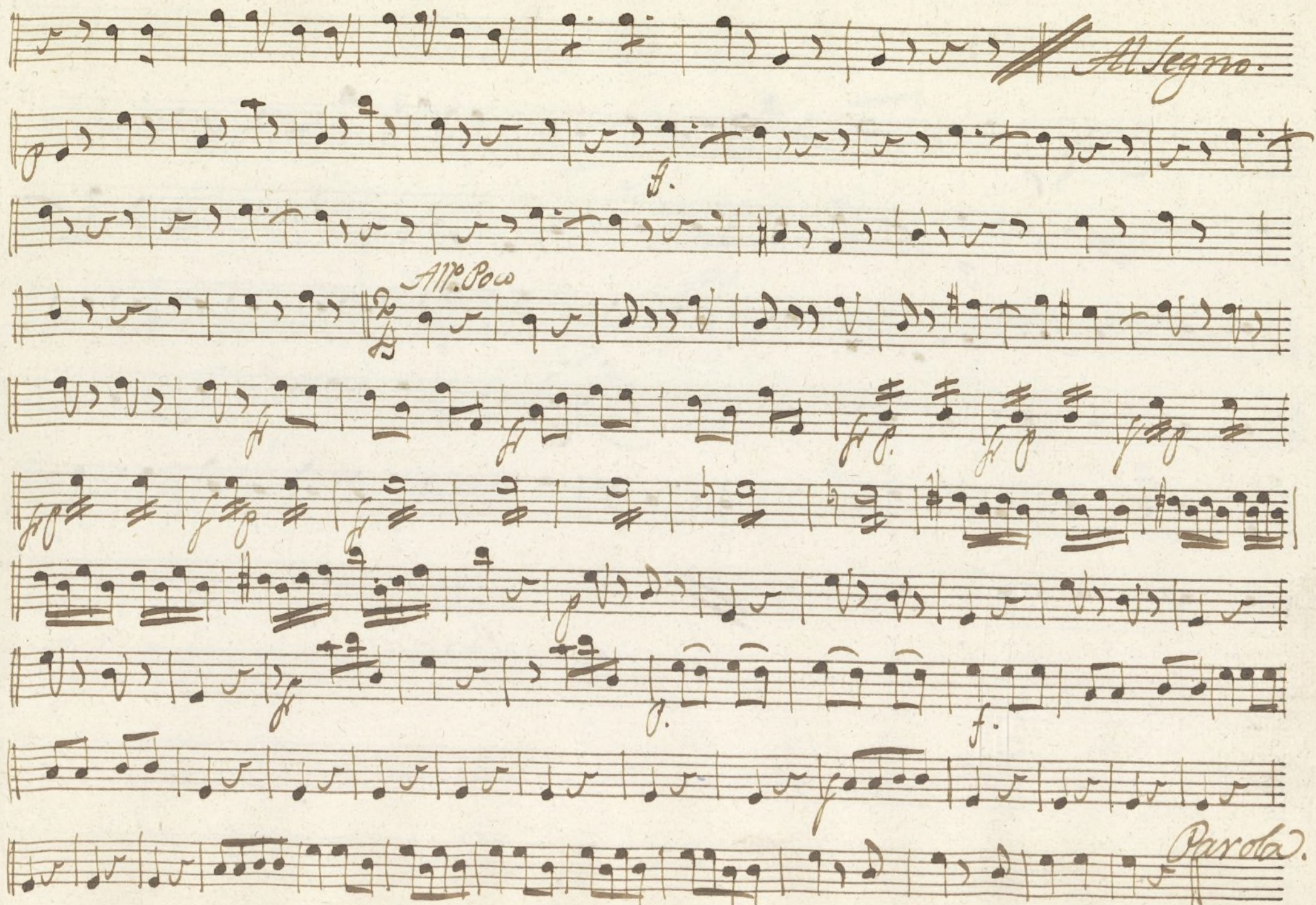




*Parola.*







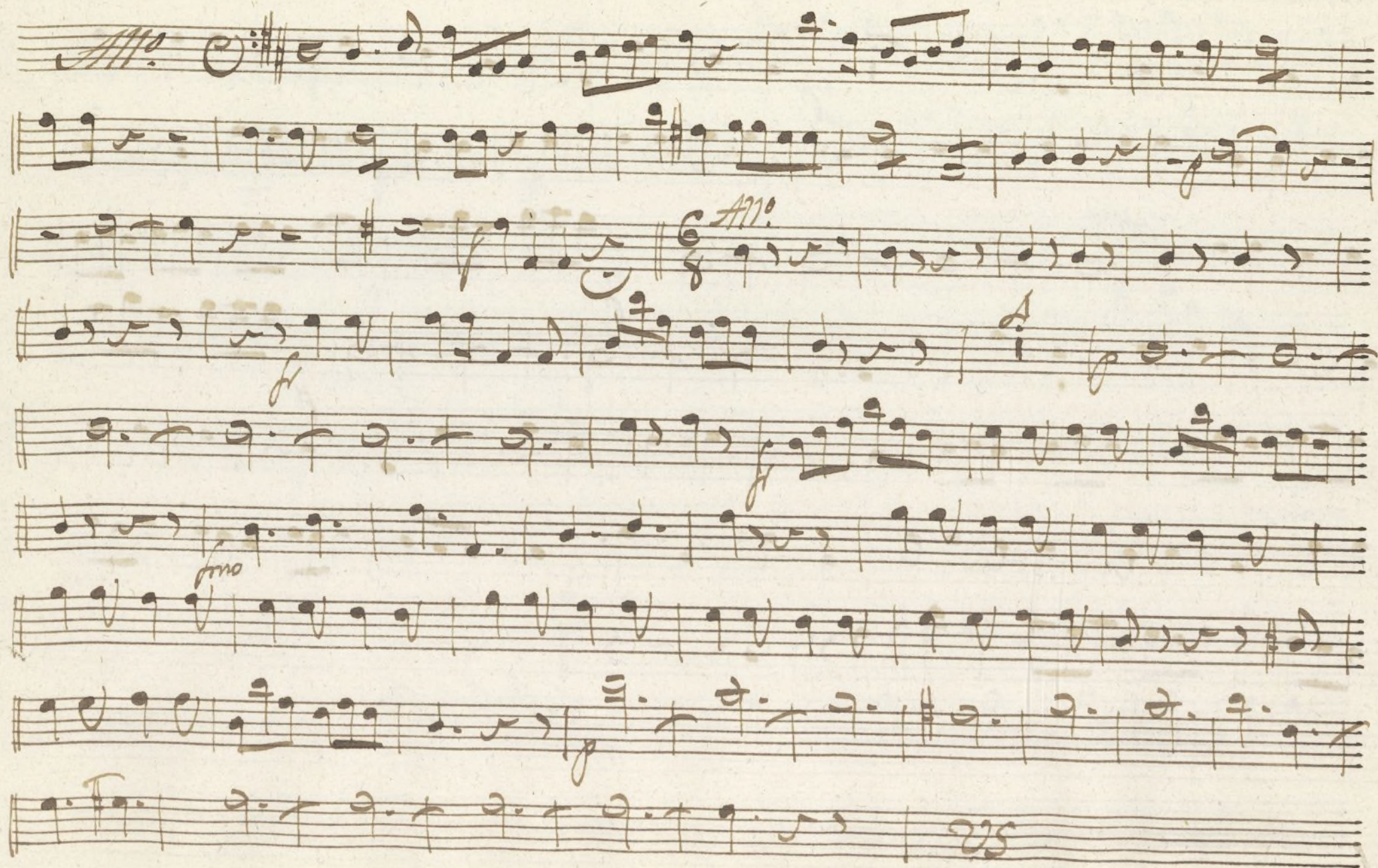


Handwritten musical score on six staves. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a single melodic line. The first staff begins with the tempo marking "Allegro". The score includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). A double bar line with a repeat sign is present at the end of the sixth staff.

*Al Segno y Parola*



# Terzetto.













*Quintetto.*

