

Leg.^o 13.

Mus 139-10

— +
Tonadilla à 3.

La Mariciosa;

Del S.^r Morat;

{ S.^{va} Laureana
S.^{va} Manuela
S.^r Camar,

1801.

139-10

Sala Consilla

All. Comodo

Quero Co
Dm Nar

no ceo Jueno amado el ardor del pecho mio
 Ciso o D. Pel mazo no vengai ain como darne

no pre tenda tu des bio mi fa sigas au men
 pua con tanta Viti darne me llegais a mo les

tar mi fa rija au men tar - - -
 tar me lle gar a mo le tar - - -

ria tus pies es toi pos trado se con mi go Com pa
 sois pe sa do Como un ma zo sois un ton to ma ja

si ba y si quie ra que yo vi va de ja de mi vien a
 de ro si ya he di cho que no os quie ro a que es tan to por si

mar de ja te mi vien a mar de ja te
 ar a que tanto por si ar a que

Allegro

Parola) el) pero es posible señora que no os vinda el amor mio!
 ella) temo mucho a los Amantes que pretenden ser Maridos,
 el) pues vos sois tan Viporosa quiza, porque otro Capricho os distrae;
 yo sabre dar::: ella) Calle usted D. Narciso (Conyromia
 el) si señora, darle muerte. ella) No le dofo que usted amigo, no se que le
 puede dar si se enfada en tabar dillo... (vate
 el) que esto sufra, que esto aqueante! pero si amo no es preciso
 que se burlen de mi todos los que sepan mi Capricho! Juana sale:
 ella la causa medira de este desvio.)

trate con desden que me trate con desden

que me trate con desden

Juana
El traves de mi ciego pues no

mi- ra y vea que mi Ama es loca

y no sabe amar y no sabe amar

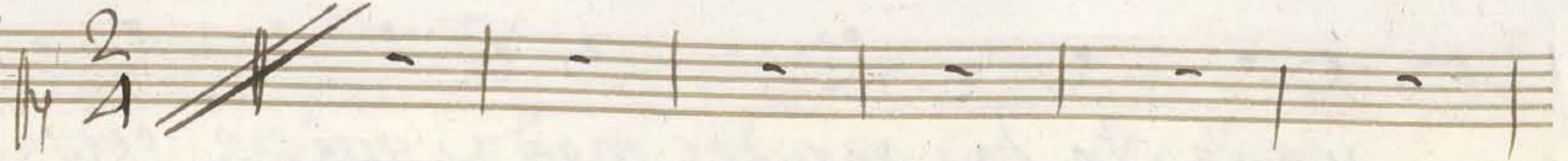
y que solo por ser moda quiere verse cor de jar

y que solo por ser moda quiere verse cor de jar

quiere verse cor de jar quiere re

Verse cor de jar; Volta

Al mismo ayre



er



Ay - Juana ni ta que con mi go sea - mos tra do

Si - los om bres aun sin ta dos la di gustan

mas - se o fen de de mi an sia quan do fi no

si - mi di cha, pen de en e lo di - la tue go

po



mui ti rana se ha mos tra do mui ti ra - na, pue ma

Con ex ce so la di gustan, Con ex ce - so, pero

lar ex pli co quan do fi no lar ex pli - co, si de

que soi ri co di - la tue go que soi ri - co, pue con

po

ff

fin a y ma humana
 [lor de Car ne y hue ro
 ci que soi meu' Rico
 e so yo me aplico

Con los om bres sue le ser
 no los sue le a borre cer
 la ve rei cor res pon der
 pa ra po der la ven cer

Con los om bres sue le ser
 [no los sue le a borre cer
 la ve rei cor res pon der
 pa ra po der la ven cer

Allegro
dos veces

o que ne cios son los om bres quen a mar fi san su
 bien

o que ne cios son los om bres quen a mar fi san su

ser quien amar fijan su ser quien a mar fijan su

ser quien fijan su ser fijan su ser;

Parola / el / Conque dime es por ritibo que tu Señora estan neeria
 que fija su amor tan solo en el fauido, y la Viqueca?
 Juana / quien lo duda. el / Y que remedio hallaremos?
 Juana / lo deberas? Vos la que veis? el / puei mi ardiente parion,
 no se lo de muestra? Juana / Y decidme la verdad, Contaremos con moneda?
 el / Cuenta con un buen regalo. Juana / Mui bien, me gusta esa Cuenta,
 ella sera buena. el / Y como? Juana / fingireis que grande Venta
 teneis en el otro mundo. el / Adonde? Adonde?

mor ya — tien — de ami amor el
 rror ya — me — Causa horror *Allegro* Luien en la Abana estu

Die — ra por no ber tanto *Ines* vigor puei Quando quiera à la A
 ba — na pue de marcharse — se ñor lon 2. # 1 quien pu

diera *f* li ber tar se de tan bar bá ro do cor:

de tan Barbaro do lor de tan Barbaro do
 lor de tan Barbaro do lor de tan

Parola, ella Conque oiga usted amigo,
 quiere usted ir a la Havana?
 el quien señorano apeteze el volber aver su Patria.
 ella Conque usted a Habanero? el si señorano
 ella y tendra caipuesta alli. No cabe duda. ella Y alguna Venta
 el escavas: Catorce ingenios de Azucar. treinta y dos Minas de Plata.
 cien mil fanegas de Tierra, y otras cosas. ella Caranbo!
 no le dejare escapar ^{ap^{te}} el Yame mira: oia: sea blanda.
 vamos probando si a caso estaya menor unaña;)

(se sienta en una silla a un lado: y ella en otra al otro
 aparentando alegría)

And.^{te} sostenuto

3/8

En la A — bana los Mu — ge — rey
 Los Mu — ge rey de la A — ba — na

Co mo en España no son Como en espa ña no son
 a man Con mucha pa sion a man Con mucha pa sion

por que quie ren a los om — bres de to do
 Venza Used halla con mi — go y sa bra

su Co ra zon de to do su Co ra zon si si no
 que en oficcion y sabra que en aficcion si si no

no si si no no: la Muje res a — los om —
 no si si no no: Yo lo haria ni — su pie —

Orer tienen grande inclinacion Y en España
 ra quer de usted mi' Co razon pero a Caio un
 Y en la Aba - na to dai una mi mai son to
 A ba ne ro po dra ser mi per di cion po
 dai una mi mai son: ay ay ay que te ne go
 dra ser mi per di cion: ay ay ay que te no go
f *p*

cio quiere mucha Reflexion quiere mucha Refle

xion quiere mucha mucha Reflexion Reflexion - - -

sion;

1.ª Parola / el ola, ola, estaba bueno
 no sale mala la beta
 así al canzo como quiero
 atropar la, sus Vique zar,
 ella / Yo no debo ser un año
 con un nombre de peleta.
 Cada uno debe en el mundo
 procurar su conveniencia;

la 2.ª copla)

2.^a Porola / ella / Bravo Bravo picarillo y esta gracia me o cubraba?
 no se lo perdono a usted, Cuasime pongo en fadada a
 el / Señorita, yo creia que usted con migo y irritada ::
 ella / que sandez, no mira usted que es por probar su constancia.
 Juana / qual se ma dura la breba, Ya est tiempo de que yo salga
 Señor Navarro, Un tal Kaliston Nequer, aguarda a usted a fuera,
 el / es un Ingles? Juana / Lo parece por la facha, dice que trae una letra
 de cambio, para su paga. el / si, es una letra de diez mil pesos.
 ella / ay en nada. el / Iré con buena licencia... vase
 ella / vaya yo estoi lela Juana, Juana / y de que? ella / de verlo Vico
 que es D.ⁿ Navarro. Juana / Ignoraba usted que es el Abanero
 mas rico que ay en España!

Musical score for voice and bassoon. The score is in 2/4 time, key of B-flat major. The tempo is marked "And.^{te} Con molto". The lyrics are: "Ines Con mis Con su". The bassoon part is marked "fagot solo" and "Dolce". The score ends with "Dajo."

mi mos
bieney

mi a la go
sus Ri que za

mi Ca ri cia
su di nero

mi en pa ños
su a cienda

le sa gre yo in te re sar le sa
lo po dre mi bi en pa sar lo po

laidos

pues con
le re
le reis

el siendo tan rico sue con el siendo tan rico
 Ricay po de rosa { se re Ricay po de rosa
 { se re

Yo me deigo de casar Yo me deigo de casar Yo me deigo de casar Yo me deigo de casar
 { usted se sue de casar usted se sue de casar usted se sue de casar usted se sue de casar
 y no dre muy bien parter y no dre muy bien parter y no dre muy bien parter y no dre muy bien parter
 dre il

Parola, ella, sea marchado el Comerciante. 2 el, si señora, se ha marchado,
 Juana, no tardara en venir otro, ella, Vaya, ni aun el corto rato
 que venis a Visitar me puedo gozar nuestro trato con libertad.
 el, ¿que importa, si me a borreáis? Ella, que engano! ¿a borreáis?
 y os quier como ami vida? ha tirano como os burlau de mi a fecho,
 no debia a berto mostrado. Juana, Cuanto pueden los de blones
 puer rinden solo al nombrar los.

el
 Para que yo tu a fe... to
 Aunque de tu vece... los
 a ora conoz ca a ora conoz ca
 debo ofender me debo ofender me

And. poco Iner. f. p. f. p.

aora co nos ca haz me feliz y
de bo ofender me por ser de amor na

dame mano de esposa haz me feliz y da-me
cidos perdon mere cen por ser de amor naci-dos

Vist. f. p.

haz me feliz y da-me mano de esposa mano de esposa
por ser de amor naci-dos perdon mere cen perdon mere

p

sa
Cen

puede ese mo do tendre oca
En ta es mi ma no pue yo con

sion de dar te mis bienes to dos tendre oca rion de
ser tu es po sa feliz me lla mo pue yo con res tu es

ff *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf* *mf*

dar te tendre mis bienes to
ser tu es po sa pue yo feliz me lla

do mi vienes to — do;
 mo fe liz me Ha — mo;

Parola) el Conque ya mi es para sois! lo estoi viendo, y no lo cres.
 ella) No ay duda. No vivo mio, sola mente puede el cielo separar nos.
 el) han llamado. ella) Beaber quien es, Juana) voi corriendo. *vale*
 el) Como soi que estoi en bratas hasta salir de ese enredo.
 ella) gracias a Dios que contigo ser super de un Habanero. quien es? quien es?
 dime Juana. *sale Juana* Quien a deser el cartero. ella) trae cartas para mi?
 Juana) Una. ella) Aber, muetra la beremos. dice asi: mi Sr. D^{no} y nei
 no puedo menos de cir a V^{md}. Como D^{no} Narciso Salazar, es un tunante estafador
 sin mai vienes ni venta que la que el se imagina: se lo participo
 a V^{md}, por haver sabido que entra en su Casa, para que no la engañe.
 Bealo Pierde V^{md}. su servidor ::: *(Caedse mayada en una silla)*

final

All.^o poco

el
fete
No-
Per

Vista

se-que me pa ra se su-po el enrredo. No se-que me do-na mi engaño puer ya-ere mi espora por do-na el en

para se supo el enrredo no pue do no pue do ay gaño puer ya ere mi espora Ynes por ser ma dichosa bus

2 vezes
 Dios a len tar a len tar a luenta Ines dita a
 que ni se tar ni se tar el a mor me dis culpa Ines fue

2 vezes
 para en bus hero Con buetro di nero ha ced la ca
 vil ere ~~medio~~ ^{Inona} puer yano ay te medio pa ciencia y ca
 medio
 Inona

Har ha ced la callar
 Har pa ciencia y callar

Allegro

Ines All^o

A lebe tirano me quieres dejar a

All^o p^o

lebe tirano me quieres dejar me quieres dejar

el

Con migo por fuerza te habrás de casar con

migo por fuerza te habrás de casar te habrás de ca

sar

Volti

Parola) ella) Conque no ay Remedio al daño, el No señora, no ay Remedio,
 ella) No os arriendo la ganancia de obligarme al Casamiento,
 que si salen mal Conqusto sin el, que tal saldrán ellos.)

Allegro

Ya las que pretenden con ricos casarse pa
 ra no enpañarse sirva este exemplar para no enpa
 ñarse

Ya
 ya las que pretenden con ricos casarse pa
 ra no enpañarse sirva este exemplar para no enpa
 ñarse

nar se sir ba este ejemplar sir va er de e jem
 nar se sir ba este ejemplar sir va er de e jem

puntu

plar que el casarse quel casarse es una cosa que no se puede no
 quel casarse es una cosa que no

plar quel casarse es una cosa que no se puede enmendarse que no

se puede en mendar que no se puede en mendar que

no se puede en mendar no se puede en mendar

Handwritten musical score for the first system. It consists of four staves. The top two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom two staves are vocal lines. The lyrics are: "dar a a que no se puede no se puede en mendar". There are various musical notations including notes, rests, and dynamic markings like "p.".

Handwritten musical score for the second system. It consists of four staves. The top two staves are piano accompaniment. The bottom two staves are vocal lines. The lyrics are: "a que no se sue que no en mendar que no se sue". There are various musical notations including notes, rests, and dynamic markings like "p" and "ff".

de en men dar pue de en men dar — Ya zar que pre

de en men dar pue de en men dar — Ya zar que pre

tenuto

tenuto

tenden Con Ricos casarse para no en ga ñarse sir

tenden Con Ricos casarse para no en ga ñarse sir

e e | t t | t t t | t t t | b g

va este exemplar para no en ganarse sirba este exemplar

t t t | e e e | e e e | e e e | g

e e e | e e e | e e e | e e e | g

va este exemplar para no en ganarse sirba este exemplar

g | g | g | g | g

tenuto

t t t | t t t | t t t | t t t | t t t

sir - ba el . te e exemplar quel casarse quel casarse es una

t t t | t t t | t t t | t t t | t t t

quel casarse es una

g | g | e e e | e e e | e e e

sir va es te exemplar quel casarse es una Cosa que no

e e e | e e e | e e e | e e e | g

Cosa que no se puede no se puede en mendar no se pue
 se puede en mendar que no se puede en mendar no se pue

de en mendar no no se puede en mendar no
 de en mendar no no se puede en mendar no

Handwritten musical score for a four-part setting of the phrase "no se puede en mendar". The score consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental parts. The lyrics "no se puede en mendar;" are written in cursive above the vocal staves. The notation includes various note values, rests, and bar lines. The first staff has notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff has notes: E4, D4, C4, B3, A3, G3, F3, E3. The third staff has notes: G3, F3, E3, D3, C3, B2, A2, G2. The fourth staff has notes: G2, F2, E2, D2, C2, B1, A1, G1.

An empty musical staff with five lines.

Handwritten musical score for a four-part setting of the phrase "no se puede en mendar". The score consists of four staves. The top two staves are vocal parts, and the bottom two are instrumental parts. The lyrics "no se puede en mendar;" are written in cursive above the vocal staves. The notation includes various note values, rests, and bar lines. The first staff has notes: G4, A4, B4, C5, D5, E5, F5, G5. The second staff has notes: E4, D4, C4, B3, A3, G3, F3, E3. The third staff has notes: G3, F3, E3, D3, C3, B2, A2, G2. The fourth staff has notes: G2, F2, E2, D2, C2, B1, A1, G1.



Mus 139-10

t

Violin 1^o

Jon. a 3.

La Avariciosa

//

All. comodo. $\frac{6}{8}$ *Parola.* *Allegro*

The image shows a page of handwritten musical notation on ten staves. The notation is in a cursive hand and includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked as 'All. comodo.' at the beginning and 'Allegro' later in the piece. A section is labeled 'Parola.' and there is a diagonal slash in the second staff. The manuscript is aged and shows some ink bleed-through from the reverse side.

Allegro

A los Párrafos

Al mismo aire & $\frac{2}{4}$ *Oboe*

Al Segno *Coro mas* *fmo*

Parola

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The second staff contains the instruction 'A los Párrafos' with a double bar line. The third staff starts with 'Al mismo aire' and a 2/4 time signature, with 'Oboe' written above the staff. The fourth staff continues the melody. The fifth staff features 'Al Segno' and 'Coro mas' with a double bar line, and 'fmo' above the staff. The sixth through eighth staves contain dense rhythmic patterns. The ninth staff ends with 'Parola' and a double bar line. The tenth staff is empty.

And.^{te} Con moto. 3/8 ~~4/8~~ *Al Segno* *Parola*

And.^{te} con moto Clarinete 2

Rinf *D.C.*

Parola

Seguidillas

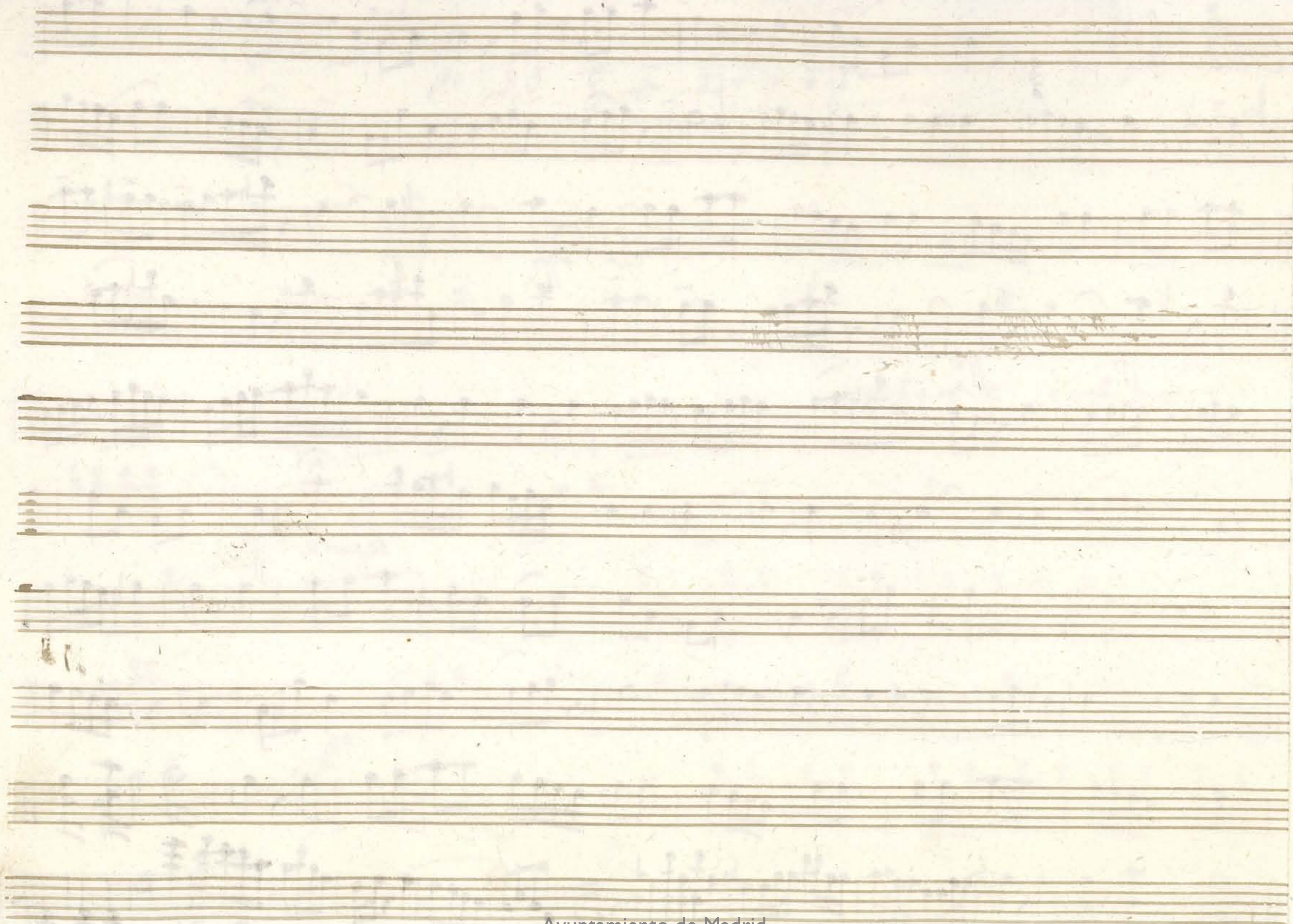
And.^{te} Poco. $\frac{3}{4}$ *po.*

Al Segno *D.C. Parola.*

All. 2^{o}

ff. *ff.* *ff.* *ff.* *ff.* *ff.* *ff.* *ff.* *ff.* *ff.*

tenuto.



Sra Vicente

Mus 139-10

—†—

Violin Primero

Tonadilla à 3.

La Abarciosa;

//

Allegro Comodo & $\frac{6}{8}$ *fe*

Allegro

Parola

Andte Con motto *Clarinete* *2. y fagot* *voz*

Parola

Segue: And. *pp* $\text{G}\sharp$ 3/4 ^{voc.} *pp*

pp *p* *Allegro* D.C.

Paro 2a

Final

Allegro poco

Vist.

Handwritten musical score for a piece titled "Final". The score consists of ten staves of music. The first staff is a treble clef with a key signature of two flats and a common time signature. The tempo is "Allegro poco" and the performance instruction is "Vist.". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. A double bar line with a repeat sign is present in the second staff. The sixth staff begins with a new section marked "Allegro" and "All." (Allegretto). The piece concludes with the word "Parola" written in the final staff.

Allegro & b^{\flat} $\frac{2}{4}$ *no*

p *f* *tenuto* *Volte*

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures of music, featuring a mix of eighth and sixteenth notes, some with beams, and rests. The bottom staff continues the notation with similar rhythmic patterns and concludes with a double bar line and repeat dots. The paper is aged and shows some staining.

17/11/1911





t

Violin 2^o

Fon.^a à 3.

La Abariciosa

//

All. comodo $\frac{6}{8}$ *pe*

pe

f

ff

sfz

Parola

f

sfz

A los Parr.

Al mismo aire $\frac{2}{4}$ $\frac{6}{8}$ *pp.* *otto* *otto* *otto* ²

Allegro *fmo*

p. *f.*

Parola

And^{te} con molto 3/8 6/6 3/8 6/6

Allegro

Parola

And. Sostenu^{to}

solce

Handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *ff*. The piece concludes with the text "Parola y D.C. y Parola".

And.^{te} Con molto.

p
f
p
And.^{te} Con molto.
D.C.
Parola

Seq.
And.^{te} poco
f
p
D.C.
Parola
Allegro
Allegro

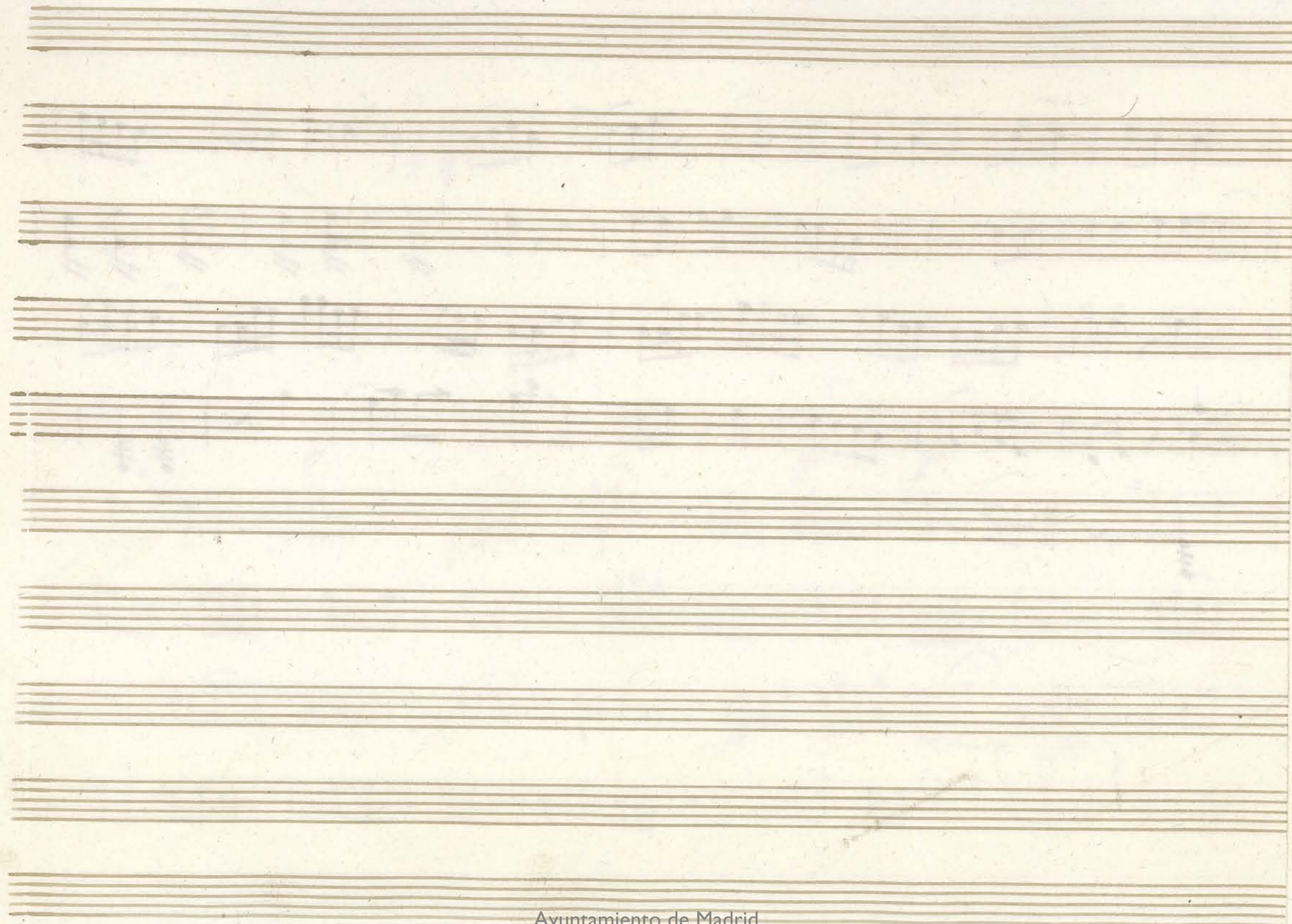
Finale
All.^o poco
p
f
D.C.
Parola
p
f
rit.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *arco*, *Allegro*, *Alli.*, *p.*, and *fmo*. A double bar line with a slash is present on the fourth staff, indicating a section change. The manuscript is written in dark ink on aged paper.

V. 5.

Handwritten musical score on ten staves. The notation includes treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "All." is written at the beginning. The score features various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears in the fourth and fifth staves, and "tenuto" (sustained) appears in the seventh staff. The handwriting is in a historical style, likely from the 18th or 19th century.

A handwritten musical score consisting of five staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with each staff containing several measures of music. The notation includes various note values, rests, and bar lines. The fifth staff ends with a double bar line and a fermata-like symbol. The paper is aged and shows some staining.



Violin Segundo

Mus 139-10

Conadilla a 3. La Avariciosa;

Handwritten musical score for Violin II, titled "Conadilla a 3. La Avariciosa". The score is written on ten staves. It begins with the tempo marking "Al. Comodo" and the time signature "3/8". The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "le", "stacc", and "Allegro". A section is marked "Parola" with a double bar line and the tempo "Allegro". The piece concludes with the instruction "Volta" and "allos parrafos".

Al mismo ayre & 2/4 *vo*

Allegro
Dovezey

Parola

And. Con mo. No $\&bb$ 3/8

Allegro

Pavola

And^{te} sortenuto $\&\flat\flat$ $\frac{3}{8}$ dolce voz

Musical score on eight staves. The notation includes treble clefs, a key signature of two flats, and a 3/8 time signature. The first staff begins with the tempo and dynamic markings. The score features a variety of note values, including sixteenth and thirty-second notes, and rests. Dynamics such as *for* and *le po* are indicated throughout. The piece concludes with a double bar line and the text "Parola y D. C." written across the seventh staff. Below this, on a separate line, is the text "y Parola". The bottom of the page contains three empty staves.

And.^{te} Con moto & $\frac{2}{4}$ ^{vo}

|| *Q. C.* || *Parola*

Seguei. *And.^{te} poco* & $\frac{3}{4}$ ^{vo} *f. p.*

|| *Q. C.* || *Parola* *Volta*

final *All.^o p^o co* & *Viola* *vo*

Punteado *p^o*

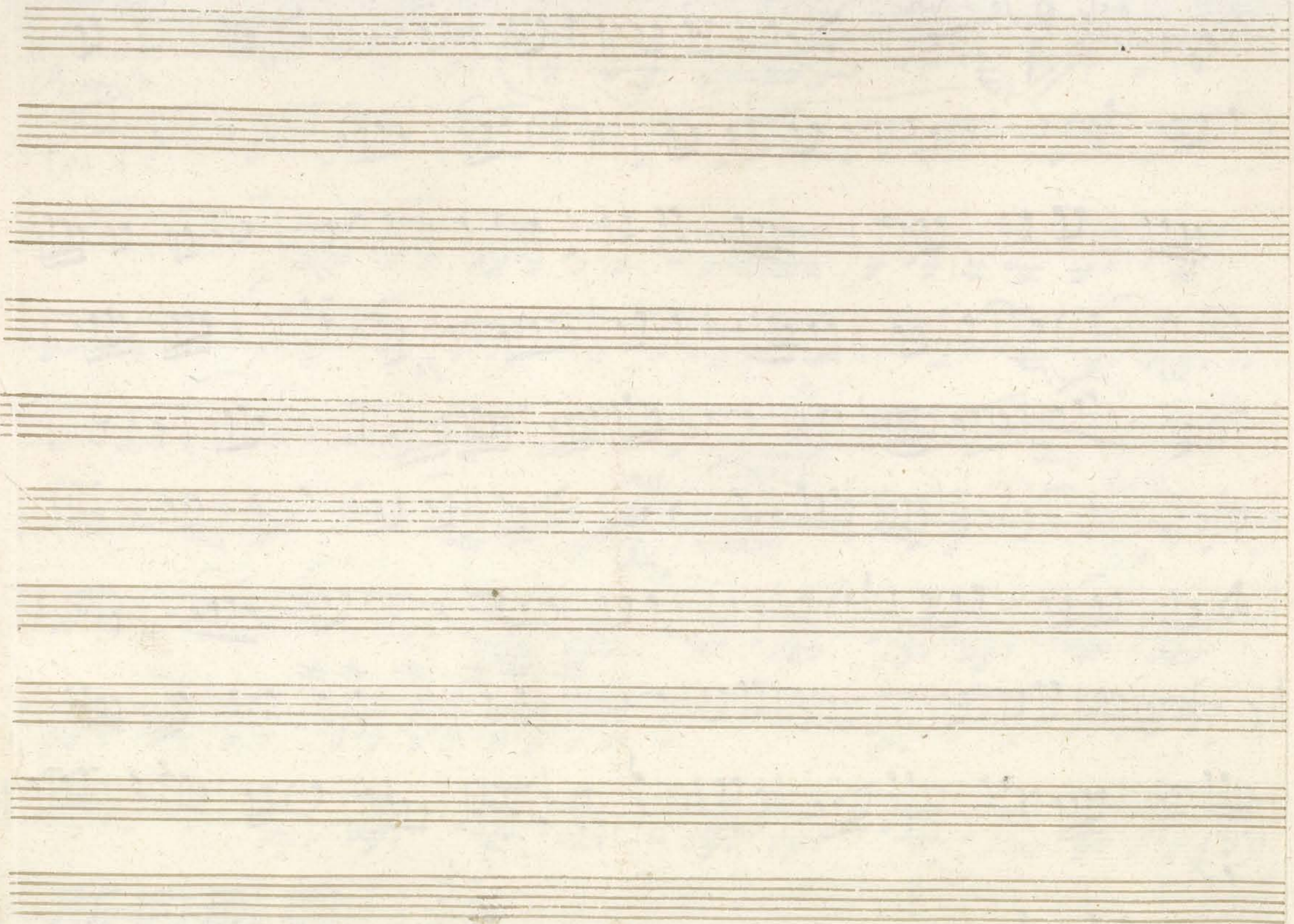
arco *Allegro* *vo* *All.^o* *p^o*

And *And*

Parola

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

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. Above the first few notes, there is a 'vo' marking. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are also some rests and fermatas. In the sixth staff, there is a 'tenuto' marking under a note, and 'vo' and 'le' markings above it. The piece ends on the tenth staff with a double bar line and repeat signs.



Viola

Conadilla a 3. La Aborriciosa;

Mus 139-10

Musical staff 1: All. Comodo, treble clef, 3/8 time signature, starting with a key signature of one sharp (F#).

Musical staff 2: Continuation of the first staff, featuring various note values and rests.

Musical staff 3: Continuation of the first staff, including a fermata and dynamic markings such as *p* and *le*.

Musical staff 4: Continuation of the first staff, marked *Allegro*, with a section labeled *Parola*.

Musical staff 5: Continuation of the first staff, including dynamic markings like *ff* and *fz*.

Musical staff 6: Continuation of the first staff, featuring a section with a key signature change and dynamic markings.

Musical staff 7: Continuation of the first staff, ending with a double bar line and the instruction *Volte*.

Al mismo ayre # 2/4

vz

str

fz

Allegro

2. vez

p

Parola

And^{te} Con moto 3/8 ~~8/8~~

And^{te} sostenuto 3/8 dolce

Musical score featuring:

- Tempo/Character: *And^{te} sostenuto*, *dolce*
- Time Signature: $\frac{3}{8}$
- Notes: Quarter, eighth, and sixteenth notes, rests, and ornaments.
- Dynamic Markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *no* (noisy/rough).
- Text at the end: Parola, y D.C., y Parola

Final *Allegro poco* *Violin* *vo*

Punteado *p*

arco *Allegro*

vo *p* *Parola*

The image shows a page of handwritten musical notation for a violin piece. The score is written on ten staves. The first staff is the treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro poco'. The first two staves feature 'Punteado' (pizzicato) with a dynamic marking of 'p'. The third staff continues the pizzicato texture. The fourth staff is marked 'arco' (arco) and shows a more complex rhythmic pattern. The fifth staff is marked 'Allegro' and features a trill. The sixth staff has a dynamic marking of 'p' and a 'vo' (vibrato) marking. The seventh staff is marked 'Parola' and has a dynamic marking of 'p'. The eighth staff is marked 'Allegro' and has a dynamic marking of 'p'. The ninth and tenth staves continue the 'Allegro' section with various rhythmic patterns and trills.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *mf*, *tenuto*, and *rit*. There are also some corrections and scribbles in the second staff.



Oboe Primero

Mus 139-10

Canadilla a 3. La Abencioja

All. Comodo & 6/8

Allegro

Allegro & 2/4 *solo dolce*

Allegro *due volte*

Parola

And.^{te} Con moto G^{\flat} $\frac{3}{8}$ // Allegro $\frac{24}{8}$ | C^{\flat} | C^{\flat} |

$\frac{3}{4}$ And.^{te} fare // Parola

$\frac{2}{4}$ And.^{te} con moto fare // Parola

$\frac{3}{4}$ Segui. fare // Parola

final All.° p° G^{\flat} Le° vo

Handwritten musical score on a page with seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff contains the word "Parola" written in cursive. The third staff is marked "Allegro" and includes a 2/4 time signature. The score concludes with a double bar line and repeat dots on the seventh staff.



And^{te} Con moto 6/8 3/8 ~~||~~ ²² *Allegro* ~~||~~ ²⁴ *po*

Parola

$\frac{3}{4}$ *And^{te} fare* *Parola*

$\frac{2}{4}$ *And^{te} Con moto fare* *Parola*

$\frac{3}{4}$ *Sequi^{te} fare* *Parola*

final *All.^o poco* 6/8 3/8 ~~||~~ *po* ^{vo}

po

po

Allegro ~~||~~ ^{vo} *All.^o po*

po

$\text{\textcircled{b}}\text{\textcircled{b}}$ ~ e e ~ / e e e e | 9 9 | e e e e | 9 9 | e e e e / e e e e e e e e / e e e e ~ || *Parola*

Allegro $\text{\textcircled{b}}\text{\textcircled{b}}$ $\frac{2}{4}$. | e e | 9 | e e | e ~ | e e | 9 | e e | e ~ | 9 | 9 |

| 9 + 9 | e e | e e e | e e | e ~ | ; | e e | e ~ | ; | e e | e ~ | ~ |

| e e | e e | e e | ; | e e | e e | e e | e e | e ~ | 16 *rit.* | e e | e e | e e |

| 9 | e e | e e | e e | e e | e e | e e | e e | 9 | 9 | 9 + 9 | e e | e e |

| e e | e e | e e | ; | e e | e e | ; | e e | e e | e e | 9 | e e | 9 | e e | e e |

| e e | e e | e e | e e | e e | 9 + 9 | e e | 9 + 9 | e e | e ~ |

| e e | e e ~ ||



Clavinese

Mus 139-10

Conadilla à 3, La Abanciosa;

Al. Comodo & 6/8

Allegro

Al mismo ayre & 2/4

Allegro

Parola

And.^{te} Con moto $\text{♩} \text{ } \frac{3}{8}$ *no* *du* *tu* *un* *Allegro* *Parola*

The first piece is written on five staves. The first staff begins with the tempo marking 'And.^{te} Con moto' and the time signature $\frac{3}{8}$. It includes dynamic markings 'no' and 'du' above the first few notes, and 'tu' above a later measure. The piece concludes with the tempo change 'Allegro' and the word 'Parola'.

$\frac{3}{8}$ And.^{te} sostenuto *Parola*

And.^{te} Con moto $\text{♩} \text{ } \frac{2}{4}$ *voto* *no* *dolce* *3 fe* *Vilfe Le* *Parola*

The second piece is written on four staves. The first staff has the tempo marking 'And.^{te} Con moto' and the time signature $\frac{2}{4}$. It includes dynamic markings 'voto' above the first measure and 'no' above a later measure. The second staff has 'dolce' written below it. The third staff has '3 fe' written above it. The piece concludes with the word 'Parola'.

3
1 *Sequi. Pace // Parola*

final *All. po* & *bb* *p* *te* *vo*

p *te* *vo*

Allegro *All. po* *te* *vo*

te *vo* *Parola*

Allegro & *bb* $\frac{2}{1}$ *te* *vo*

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *tenuto* and *no*. The second staff continues the melody with similar note values and rests. The third staff features a series of rhythmic patterns, including groups of eighth notes and quarter notes. The fourth staff concludes the piece with a final cadence. The paper shows signs of age, including some staining and discoloration.

clata

Andte Conmolto $\frac{3}{8}$ ~~22~~ ~~Allegro~~ $\frac{24}{8}$ p_0

Parola

$\frac{3}{8}$ Andte tace // Parola

$\frac{2}{4}$ Andte Conmolto tace // Parola

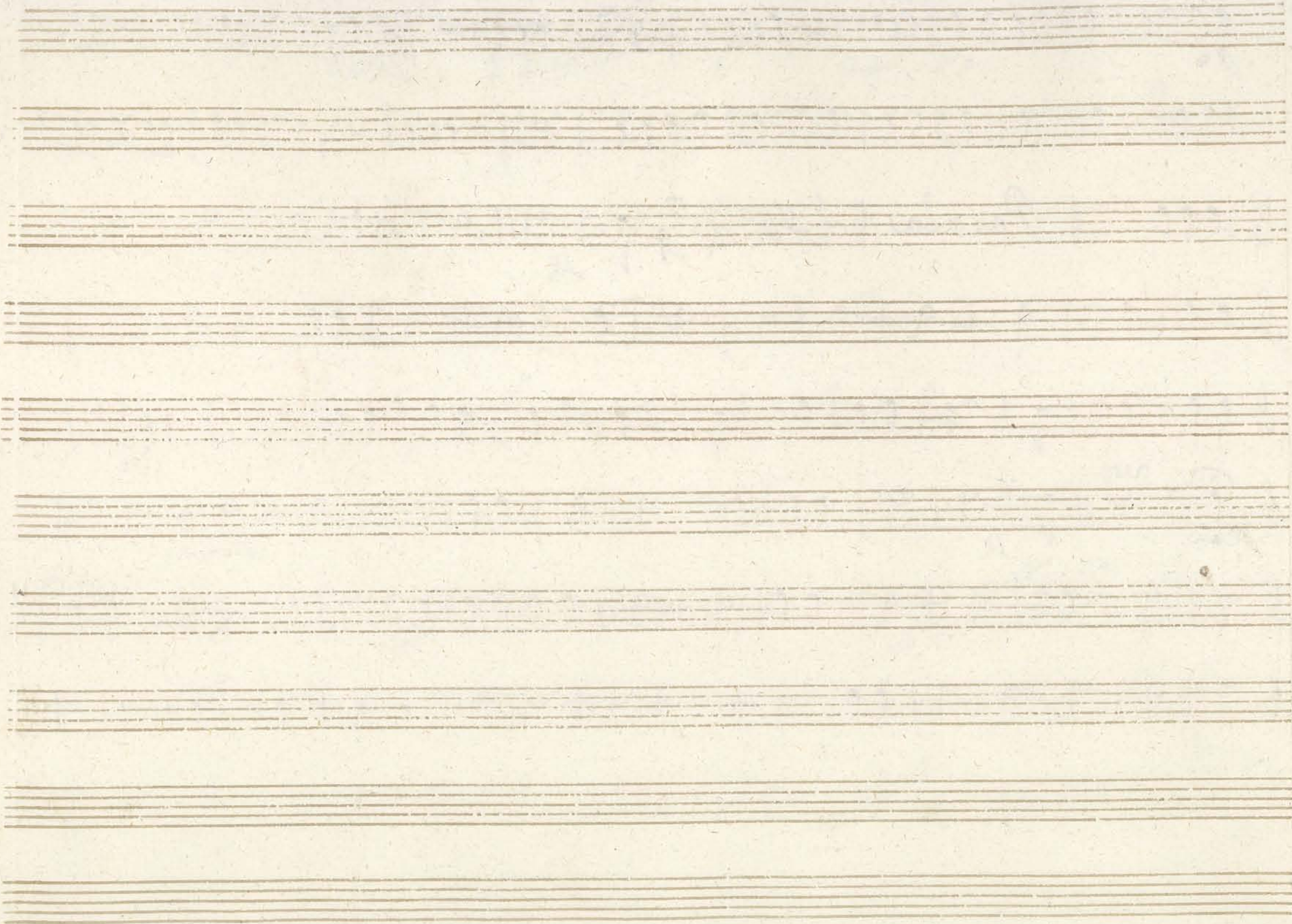
$\frac{3}{4}$ Sequi. tace // Parola

final clata

All.^o poco p_0 se vo p_0

p_0 te ~~Allegro~~ vo $All.^o$

Handwritten musical score on a single page, consisting of eight staves of music. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a 'p' dynamic marking. The second staff continues the melody. The third staff marks the beginning of a section titled 'Parola' in a new key signature (one sharp) and tempo ('All.'), with a '2' above the time signature. The fourth staff continues with rhythmic patterns. The fifth staff features a '16' measure mark. The sixth staff begins with a 'f' dynamic marking and a 'v' accent. The seventh and eighth staves continue the piece with various rhythmic and melodic figures.



Trompa. Segunda +
Tonadilla à 3. La Avariciosa;

Mus 139-10

Ince

Al. Comodo & 6/8

Parola

Al mismo ayre & 2/4

Allegro

Parola

Handwritten musical score for Trompa. Segunda, featuring a 6/8 time signature and various musical notations including notes, rests, and dynamic markings like 'p' and 'Allegro'. The score is written on ten staves. The first staff begins with 'Al. Comodo & 6/8'. The second staff has a '3' below it. The third staff has a '4' below it. The fourth staff has 'Allegro' written at the end. The fifth staff has 'Parola' written across it. The sixth staff has '4 4 2 4' below it. The seventh staff has 'Al mismo ayre & 2/4' written above it. The eighth staff has 'Allegro' written above it. The ninth staff has 'Parola' written across it. The tenth staff has 'Parola' written across it.

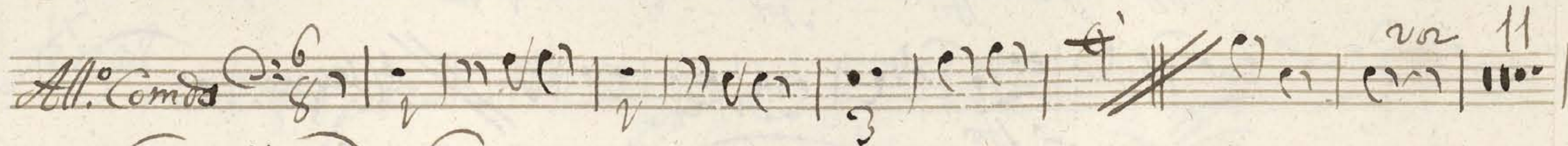
Handwritten musical score on a page with eight staves. The notation includes various rhythmic values, rests, and dynamic markings. The word "Parola" is written at the end of the second staff. The tempo marking "Allegro" is present on the third staff, along with a 2/4 time signature. A measure rest of 16 measures is indicated on the fifth staff with the word "fenu" written below it. The score concludes with a double bar line and repeat dots on the seventh staff.

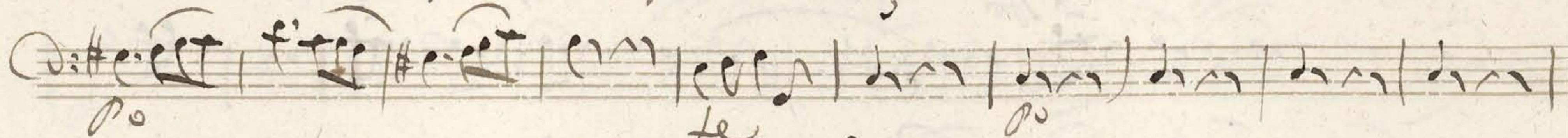


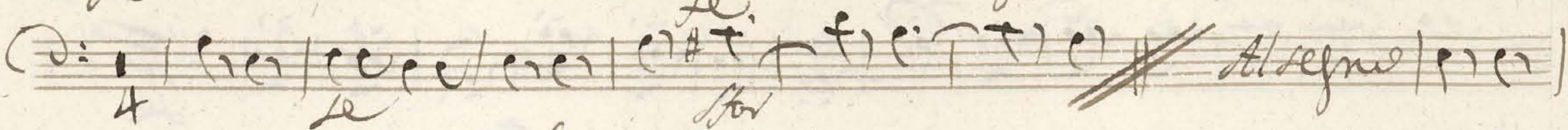
fagot

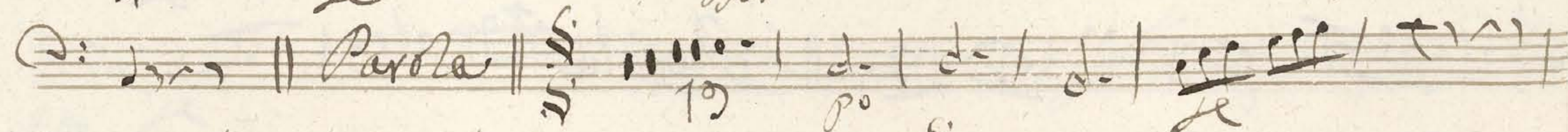
Mus 139-10

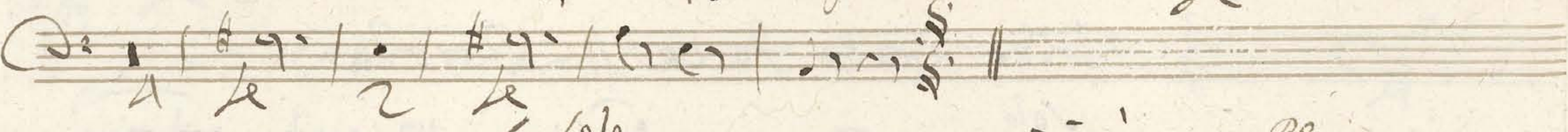
Jonadilla a 3. La Abariciosa;

All. Comos $\text{C} = \frac{6}{8}$ 

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

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

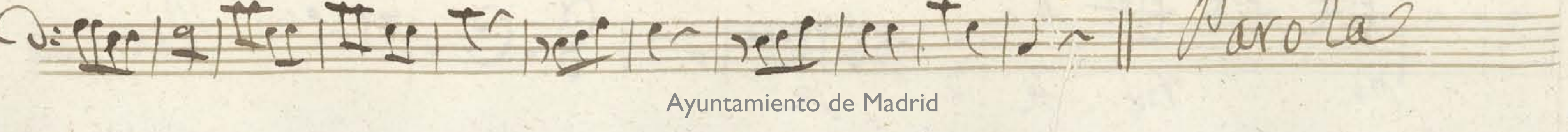
$\text{C} = \frac{6}{8}$ 

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

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

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

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

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

3
Seguir laze //

final *Allegro poco* *rit.* *le* *vo*

p *rit.* *le* *vo*

p *rit.* *Allegro* *vo*

Allo *p*

p

Parola *Volta*

Allegro $\text{C}:\flat\flat$ $\frac{2}{4}$ *vo*

te

vo

f

tenuto

f

f

f

f

f

f

Contrabajo

Mus 139-10

Conadilla a 3. La Abarriciora;

All. Comodo C=6/8 | e e | e e | e e | e e | e e | e e | e e | e e | e e |

fe
vo
C=9 ~~||~~ e e | e e | 9. T e e | 9. T e e | . | d d | d d |

d d | d d | *ff* e e | e e | e e | e e | . | d d | d d | d d |

d d | d d | 9. T e e | 9. T e e | e e | e e | e e |

d d | *ff* e e | *ff* e e | *ff* e e | ~~||~~ *le* *Allegro* | e e | d d | *le* *Parola* *ff* . . |

e e | e e | #9. | 9. | 9. | e e | #9. | 9. | #9. | e e | e e | *ff*

e e | e e | #e T e e | e e | e e | d d | d d | d d | d d |

d d | *ff* e e | *ff* e e | 9. T e e | 9. T e e | #9. | e e | e e |

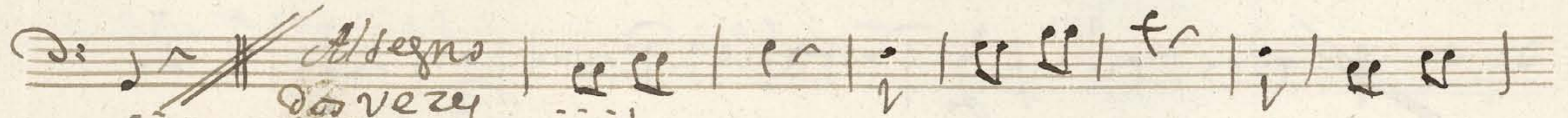
#9. | e e | d d | *ff* *le* || $\frac{2}{4}$ *Volte* *ff*

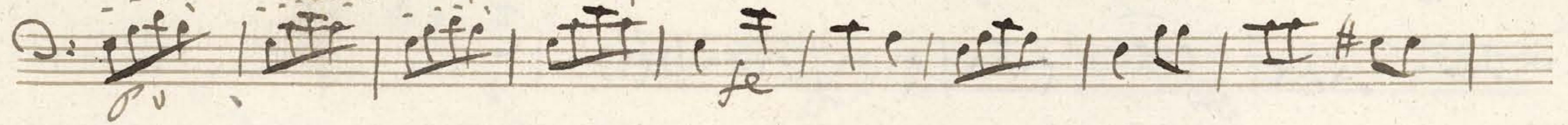
ff *le*

dos parrafos

Al mismo ayre $\text{C} = \frac{2}{4}$ // 6 po | 2 | 4 | 9 | 2 po | $\#9$ | $\#9$


$\text{C} =$ 

$\text{C} =$ *Allegro* *dueveze* 

$\text{C} =$ 

$\text{C} =$ 

$\text{C} =$  // *Parola*



Handwritten musical score on seven staves. The first staff begins with the tempo marking "And^{te} Con moto" and a 3/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f". A double bar line is present on the third staff, followed by the tempo marking "Allegro". The word "Parola" is written in the sixth staff, indicating a vocal entry. The manuscript is written in a cursive style on aged paper.

Andte Sordenuito $\text{C}=\flat$ $\frac{3}{8}$ dolce *for* *for* *le* *po*

vor *for*

for *for* *for* *for*

for *vor*

for

for *po* *le* *for*

le *po* *for*

for || *Parola, y D.C. y Parola*

And.^{te} Con molto $\text{C} = \text{b} \frac{2}{4}$ $\text{A} \frac{5}{\text{do}}$ | $\text{e} \text{f} | \text{f} \text{a} | \text{e} \text{f} | \text{f} \text{a} | \text{e} \text{e} | \text{e} \text{a} |$
| $\text{e} \text{e} | \text{e} \text{a} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} |$
| $\text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} |$
| $\text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} | \text{e} \text{e} |$
5 do *Vist* *do* *e*

Q.C. | *Parola*

Segue *And.^{te} poco* $\text{C} = \text{A} \frac{3}{4}$ $\text{A} \frac{\text{voz}}{\text{f.p.}}$ | $\text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} |$
 $\text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} |$
 $\text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} |$
 $\text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} | \text{g} | \text{e} \text{f} |$
le p *f.p.* *f* *Vist* *Allegro*

Q.C. | *Parola*

finer *Allegro poco* $\text{C} = \text{Bb}$ C 9hd | D | *Pist* fe vo vo

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

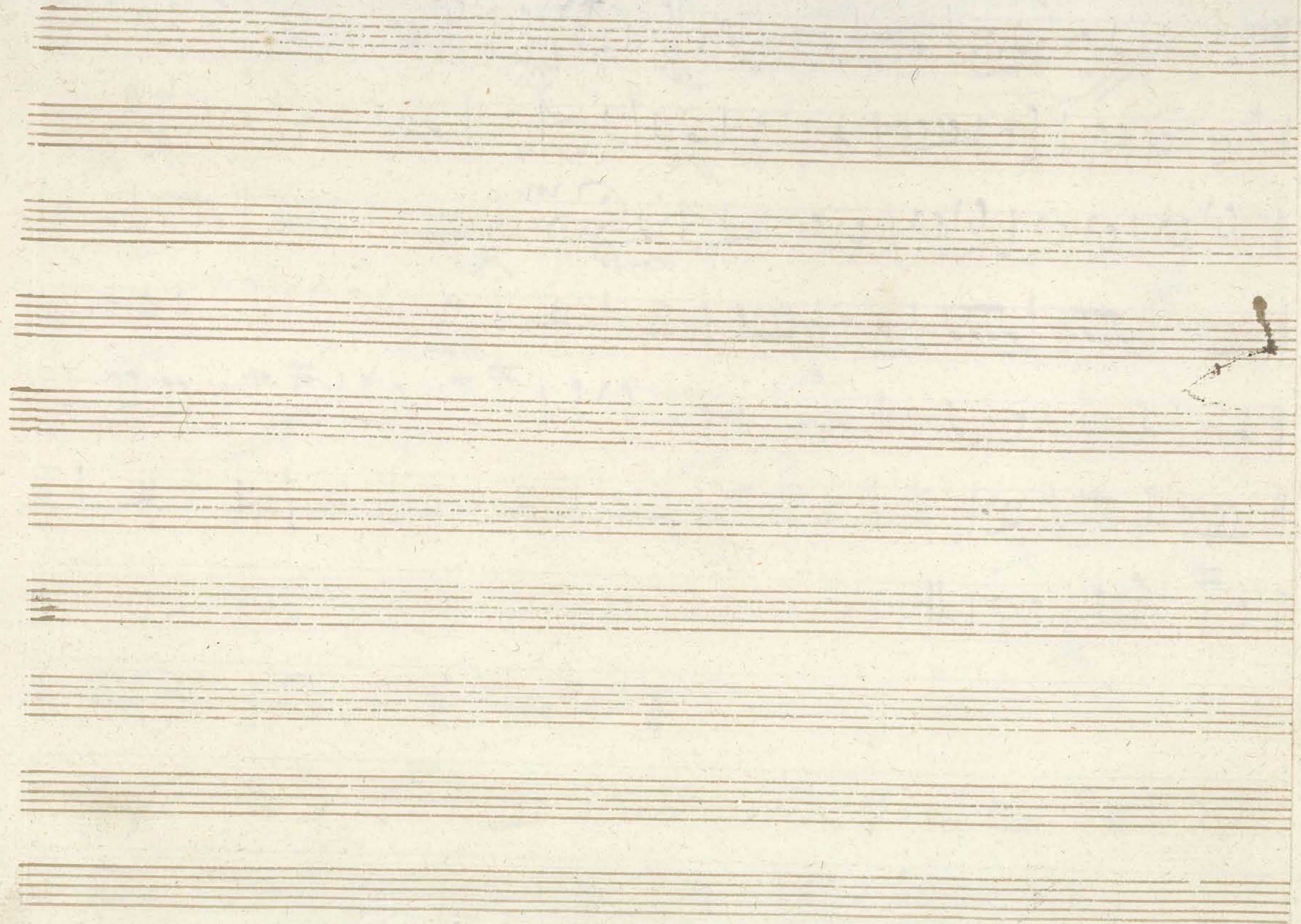
Allegro P vo All. p

Parola |

Allegro $\text{C} = \text{Bb}$ $\frac{2}{4}$ fe vo

fenu

A handwritten musical score on seven staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. Dynamic markings such as *ff*, *pp*, *tenuto*, and *voce* are present. The score concludes with a double bar line and repeat dots on the seventh staff.



Contrabajo

Conadilla a 3.

La Abenciosa;

Mus 139-10

Al. Comodo $C=6/8$ | e e | e e | e e | e e | e e | e e | e e | 9. |

~~C:~~ e e | e e | 9. Ten | 9. Ten | . | d d | d d | d d | d d |

C: # e e | e e | e e | e e | e e | . | d d | d d | d d | d d | d d |

C: 9. Ten | 9. Ten | e e | e e | e e | # f | f e | f e | ~~Allegro~~

C: e e | d d || Parola \S # d . d . | e e | e e | # 9 . | 9 . | 9 . | e e | # 9 . |

C: 9 . | # 9 . | e e | e e | # e | Ten | e e | e e | e e | e e | d d |

C: d d | d . | d . | d . | e e e e | Ten | 9 . Ten | 9 . Ten |

C: # 9 . | e e | d d | # 9 . | e e | d d | \S || $\frac{2}{4}$ volta ρ

Al mismo ayre $\text{C} = \frac{2}{4}$ ~~6~~ $\text{C} = \frac{2}{4}$

Allegro
Pizzicato

Parola

Andte, *Con molto* $\text{C}:\flat$ $\frac{3}{8}$ ~~||~~ p. fu fu vo

|| p. fu fu vo

|| *Allegro*

|| *Parola*

And. sostenuto *3* *4 dolce* *for* *for* *de* *po*

vor

for

for

for *vor* *for*

for

for *po*

for *de* *po*

for *for*

Parola, y d. C.
y Parola

And.^{te} Con moto $\text{C} = \text{b} \frac{2}{4}$ $\text{f} \text{p}$

Q. C. *Parola*

Sequi. And.^{te} poco $\text{C} = \text{b} \frac{3}{4}$ $\text{f} \text{p}$ $\text{f} \text{p}$

Allegro *Q. C.* *y Parola*

final

Allegro poco

Ritard

va

le po le

le

po

fr

fr

va

All^o

po

le

le

Parola

Allegro $\text{C} = \text{bb}$ $\frac{2}{4}$ *vo*

tenu *fz* *p* *vo* *tenuto* *fz* *tenu*

