

Seg.<sup>o</sup> 4.<sup>o</sup> n.<sup>o</sup> 52

1809

t

Mus 105-3

105-3

Fon.<sup>a</sup> à Duo

La Dama Curiosa

De Laserna

//.

Mutacion de Sala, con sillas y un clave, Apareceran Isabel, y Paco  
pareandose en contrabrio con acciones de haber Ruido. Paco detente

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

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

*Paco*

*Otra Dama*

tan cu riosa ni Mujer mas de ñora no es mui

facil en con trar no es mui facil en con trar

Isau<sup>l</sup>

hombre mas empala, goso ni oficial mas fasti

diero no se puede ver ni hallar no se

el.

dale con q' a de deide narme

ella.

dale con q' a de deide narme dale con

siempre ~~preguntarme~~ preguntarme

dale con nunca contes

los 2.

tar me.  
 y dale q.<sup>e</sup> dale con su nece dad y dale q.<sup>e</sup>  
 dale con su nece dad y dale q.<sup>e</sup> dale y  
 dale que dale con su nece dad y dale que  
 le con su nece dad y dale que

Handwritten musical notation on a five-line staff. The lyrics are written below the notes.

*dale y dale q<sup>e</sup> dale con su necesidad*

*dale y dale q<sup>e</sup> dale con su necesidad con su nece dād con su*

Handwritten musical notation on a five-line staff, consisting of three staves of music.

Handwritten musical notation on a five-line staff. The lyrics are written below the notes.

*Se queda Paco a un lado disquisivo*

*Paco.*

*Pensemos algun medio*

*Aplicad Señorita*

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

*ella al lado opuesto Obervandole*

para vencerla para  
 nuestros deseos nuestros

*ella*  
 lo q. halli esta pensando saver quisiera sa  
 donde vais sola mente saver pretendiendo sa

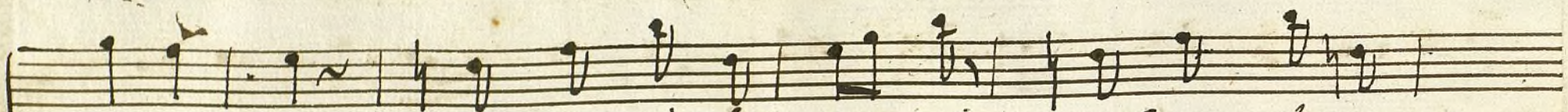
*duela en a parte discutiendo sin hacer caso.*  
 el.  
 Con migo se en.  
 puer q. es mis ca

Dole

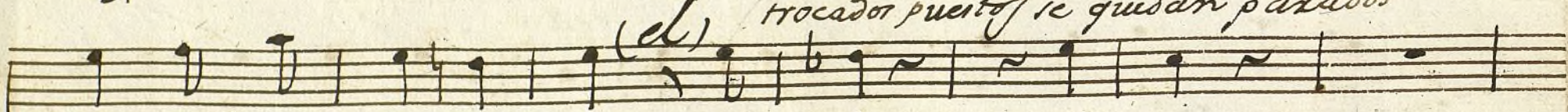
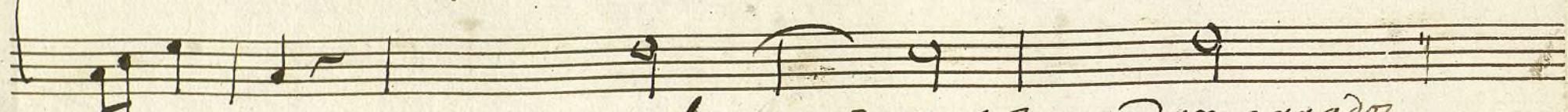
fada por q.<sup>e</sup> no se dar razon de q.<sup>n</sup> vive en  
 rinos no queris pagar vaya donde vaya que os

rella  
 mi vecin dad en mi como emos re.  
 puede importar q.<sup>e</sup> os sois un deia

nido si le boy hablar pensara el mui necio q.<sup>e</sup> yo  
 tento nor a mala andar q.<sup>e</sup> a mi tal respuesta nose

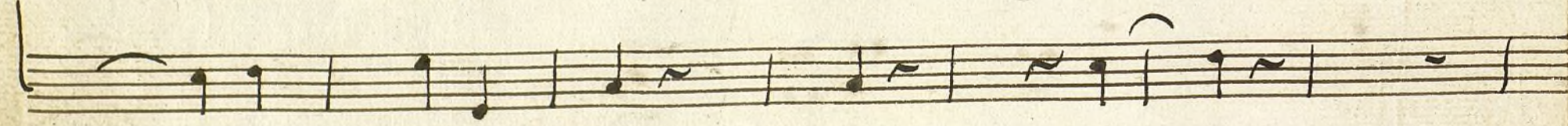


le amo ya pensará el mui necio q.º yo le amo  
deve dar q.º a mi tal respuesta no se deve



(el) trocador puesto se quedan parados

ya q.º yo verei vere  
dar no me irei me irei



si con esto q.º pense. puedo su mano lograr puedo  
pero presto volue re fu deidero a conquistar tu el.

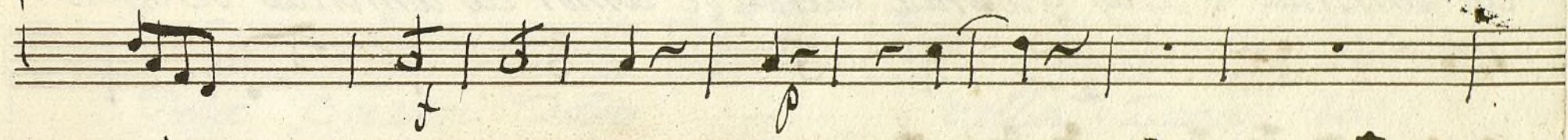




ella va un paso avia el y se buelve atras



Sabre Sabre pero  
no se no se como



nada saca re- mas valdra no preguntar mas  
resistir padre no saber a donde va no



cl.

O Dios quanto cuesta la cu-



O Dios quanto cuesta de amor la amistad de amor



riosi dád o Dios quanto cuesta la curiosi dád la cu.  
 la amistad o Dios quanto cuesta de amor la amistad de a

riosi dád la  
 mor la amistad de

Parola.

Alleg.<sup>to</sup>

(1.<sup>a</sup> Parola) el.) abux. (ella) abux. (el) q.<sup>e</sup> milagro  
 dearme in sin preguntas  
 donde boy mi sombrero, abux. no  
 ella - abux. donde ira. d. no quando d. no quando  
 el... no pudo consero mas  
 q.<sup>e</sup> mandan d. na Sandalia?  
 una pregunta cruciad.

2.<sup>a</sup> Parola - ella. Se fue sin satisfaceme, aung. se pudiera aman  
 no me e de Guar conel, valgame Dios donde ira.  
 por saberlo diera yo todo lo q.<sup>e</sup> tengo y mas.  
 bixion: boy a vex si al Clave  
 mi dolor puedo calmar.

Se sienta al Clave.

Alleg.<sup>to</sup>

Musical notation for the first system, including a treble clef, a 3/4 time signature, and dynamic markings like 'p' and 'f'.

ella.

Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment.

Deja Cuxioni vada - - - - vella Zaga la

Musical notation for the third system, with lyrics and piano accompaniment.

vella Zaga - - - la q.<sup>e</sup> son riengo del cuerpo - -

Las mas se afa nan por sauer lo q.<sup>e</sup> afa fue

Musical notation for the fourth system, showing a continuation of the piano accompaniment.

Musical notation for the fifth system, including lyrics and piano accompaniment.

- perra del al ma verdad es cla - - - ra no ai q.<sup>e</sup> du

~~ra~~ bien q.<sup>e</sup> ignoraran yon siendo sa - - - bidas lloran con

ra

dar la no ai q.º dudar — — — — — la q.º el ser cu.  
an sia lloran con an — — — — — sia por volver

riosas pierde — — — — — muchas muchachas muchas mu-  
si pudieran — — — — — a su ignorancia a su igno

chachas — — — — — muchas *Allegro.*  
rancia — — — — — a su

Parola. (ella) q. bien q. dice esta letra  
mas donde iua torquato!

el. - no masi lepo: voy a entrar  
esta plaza por un lado.

entra buscando por todas partes como q.  
busca alguna cosa, y para y repara por  
relance de ella q. al verla se levanta  
le quiere detener y hace q. le  
pregunta y el no lea de dar bueltas  
traera el Sombrero tapado con un pañuelo.

All.<sup>o</sup>

ella

te

Que buscas D. n. tor-

Mirad q. yo os lo-

quato q.<sup>e</sup> aquí de esta manera.  
pido mirad descubrid el Sombrero  
el. una cosa q.<sup>e</sup> siento una  
de este lado está manco de este  
q.<sup>e</sup> se me pierda q.<sup>e</sup>  
y de este texto y

ella

y q.<sup>da</sup> en el sombrero con tan grande cautela u-  
gilante una Dama pide concede un Cavallero co-  
na cora se nora q.<sup>da</sup> no se enseña  
no no ando a Cavallo no entiendo de esto  
pues-  
templo.  
por la misma causa me empeño en q.<sup>da</sup> de verla  
re mis e nojos como hagais lo q.<sup>da</sup> es juego

el

ella

el

mero al medio dia pri mero  
dicen q. esta este año dicen  
vereis es trellas vereis  
largo el centeno largo  
ella  
q. quejas perdex q.  
de ad me lo ver si a.



me la enseñais q.º caso me amais si

el. aung.º mas ha y bien q.º me

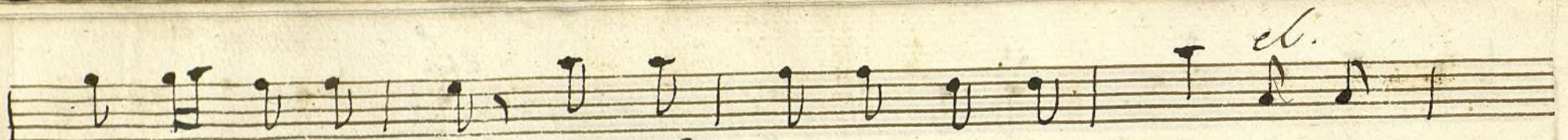
gais no lo habeis de ver no

ella.º mi cu-

dais si lo hego hacer si ya q.º d.

rosi dad se iuxta y a qualquier cosa q.º sea lo q.º

si lo falli lita lo q.º bueno interes quiera estuy



Lleva e de Saver lo q.<sup>e</sup>

el. *seguro*

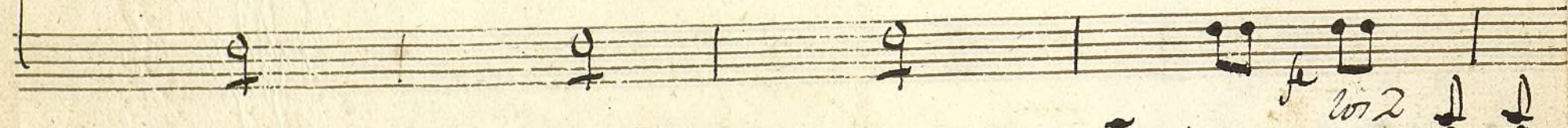
pronta a Conceder estoy

*pluri con*



mi astucia la incita por mas fuerxe q.<sup>e</sup> se crea ya esta

una fine zita q.<sup>e</sup> una gran fuxio lerao me re



cerca de Caer ya esta

*no ay q. ha.*

son podéis vencer mi

*ya bitas -*

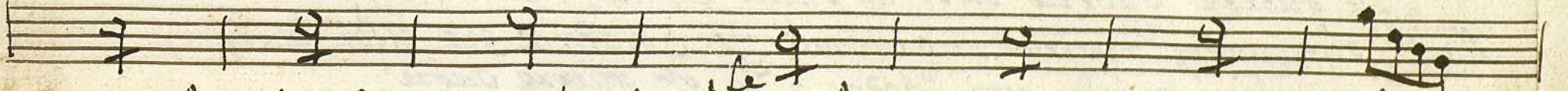




cer q.<sup>e</sup> con mi Idea su Ca picho e de vencer no ay q.<sup>e</sup> ha  
madura la pera en mi mano ba a caer ja era



cer q.<sup>e</sup> con mi Idea su Ca picho e de vencer su Ca-  
madura la pera en mi mano ba a caer en mi



picho e de vencer su su  
mano ba a caer en en



Allegro.

Parola.

(ella) que quexis. (el) que quiero! (ella) si. (el) temo q.<sup>e</sup> no lo daris  
 (ella) puedo darlo. (el) si Señora (ella) pues bien no lo negare.  
 (el) bravo: dádme. (ella) despachemos (el) mano de esposa y sabren  
 lo q.<sup>e</sup> oculto en el Sombrero y lo q.<sup>e</sup> abucan entien  
 ella. Calle uued de veras! (el) mucho. (ella) ya nada quiero saber.  
 idos de aqui. (el) hasta la vista. (ella) espexad vicio Cruel  
 de quexen Saberlo todo. el precio es mi mano. (el) pues  
 ella. pues aunq.<sup>e</sup> moreno el gracioso yo Soltera no estar bien  
 mi tio quiere esta boda y lo q.<sup>e</sup> quiero saber.  
 vencio mi Cuxiondad  
 el... en que quedamos. (ella) temed. (el) sois mi esposa. (ella) si  
 el... pues esto es lo q.<sup>e</sup> abucan entien.  
 ella. y lo del Sombrero. (el) nada el cebo con q.<sup>e</sup> os perseguen  
 ella. ~~esta~~ el engaño. (el) no ay remedio  
 el... mamola Veresa. merced.

*All.<sup>o</sup> Mod.<sup>to</sup>* *ella*  
 un engaño a nadie o.

bliga y así es nulo lo pactado y así es nulo y así es.

*el.*  
 nulo lo pactado yo cumplí lo concertado —

no se puede esto anular no se puede no se puede esto anu

*ella* *el.*  
 lar no se vos me invitasteis vos pregunt

ella el.

tanteis vos me engañasteis vos os cegasteis

no ay q. dudar el. fe fe fe

uestro genio Señora es cu.

rioso y en sabiendo lo q. es un Es poso del su.

ella

ceso os habeis de alegrar si esto en pleito quisiera po.

nerse mi Capricho Uegara a saberse y me

1<sup>o</sup> 2

viera de todos burlar  
no ay q.<sup>e</sup> hacer por saber las Mu

gones al Infierno se van a encasar al Infierno

*Alleg.<sup>ro</sup>* ya sois mi Espos tu me con-  
dite ya el fin me dite no ay q.<sup>e</sup> esperar

ella el  
ya sois mi espo sa ya me rendis — te ya el si me

viste no ay q. espexax no no no no ay q. espe

2/4 xax los despachos las li cencias boy al momento a s  
4 *All. poco*

car los des pachos las li cencias boy al momento a sa.

ella el.  
car boy serai firme como un



ella el

bronce me amarras mas q. a mi vida

ya me empiezo da ya me empiezo a

cuang. e i tava re sen ti do ya se empieza a

ya me empiezo

se renar. ya se empieza a serenar a serenar.

ella

el amor llega ala puerta de mi pecho ya a lla

mar de mi pecho ya a llamar de mi  
pecho ya a llamar ya mi mi corazon zito me pal  
pita sin cesar me pal pita sin ce-  
sar me pal pi ta sin cesar.  
All.° f

*Alba*

vamos del Inme neo la dicha a Cele  
 vamos fe  
 brar a a a a a  
 vamos del Inme

Musical notation includes various notes, rests, and dynamic markings such as *p* and *f*. The score is written on multiple staves, with lyrics placed below the notes. There are some corrections and scribbles in the lower right portion of the page.

vamos del Inme

neo la dicha a celebrar

ne la dicha a celebrar

vamos la dicha a cele

a a a

brar a a a

a a a

a a a

*vamos*  
*vamos del y me neo la dicha a celebrar*  
*f*

*no*  
*vamos del y me neo la dicha a celebrar*  
*vamos del y me neo la dicha a celebrar*  
*p p.s f*  
*a a a*

Handwritten musical notation for the first system. The top staff contains a vocal line with notes and rests. The bottom staff contains a bass line with notes and rests. The lyrics are written below the vocal line.

vamos del y me neo la dicha a cele brar la dicha a cele

Handwritten musical notation for the second system. The top staff contains a vocal line with notes and rests. The bottom staff contains a bass line with notes and rests. The lyrics are written below the vocal line.

a ce le brar a ce le brar  
brar la dicha a cele brar

Handwritten musical notation for the third system. The top staff contains a vocal line with notes and rests. The bottom staff contains a bass line with notes and rests.

Violin 1.º Son<sup>a</sup> a Duo La Dama Curiosa

III \* 10

Mus 105-3

Handwritten musical score for Violin 1.º, titled "Son<sup>a</sup> a Duo La Dama Curiosa". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a treble clef. The music is in 6/8 time and features a complex, rhythmic melody with frequent sixteenth and thirty-second notes. The score includes various dynamic markings such as *fe* (for *f* or *forte*), *po* (for *p* or *piano*), and *se* (for *s* or *staccato*). There are also numerous accents and slurs throughout the piece. The notation is dense and characteristic of 18th-century manuscript notation.

*All.° Poco.*

*Parolazal  
Segno  
Parola.*



*Allegretto.*  $\text{3/4}$

*Parola.*

All.  $\text{♩} = 2$

Handwritten musical score for a piece in 2/4 time, marked "All." (Allegretto). The score consists of ten staves of music. The key signature has one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, featuring complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as "f" (forte) and "p" (piano) are indicated throughout. There are also some performance markings like slurs and accents. The paper shows signs of age, including some staining and wear at the edges.

*fe*

*Allegro*

*Parda.*

*All. to*

*fe*

*p*

*fe*

*fe*

*po*

*fe*

*po*

*fe*

*p*

*fe*

*fe*

*po*

*fe*

*po*

*fe*

*fe*

*cres.*

*fe*

*All. to*

*3*

*All. to*

*2*

*All. po co*

*fe*

*fe*

*fe*

A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed notes and rests. The manuscript includes various musical markings such as slurs, accents, and dynamic markings. The word "All." is written in the middle of the fifth staff. The paper shows signs of age, including some staining and foxing.



Violin 2<sup>o</sup> Ton.<sup>a</sup> a Duo la Dama Curiosa

Handwritten musical score for Violin 2<sup>o</sup> in G major, Op. 105-3, titled "la Dama Curiosa". The score is written on eight staves in 6/8 time, marked "Allegro". It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (for *forte*) and *p* (for *piano*) are used throughout. The notation includes slurs, ties, and repeat signs. The piece concludes with a double bar line on the eighth staff.

Handwritten musical score on eight staves. The first staff begins with the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The notation includes various rhythmic values, slurs, and dynamic markings such as *fe* (forte) and *p* (piano). A double bar line with a repeat sign is present in the second staff. The score concludes with a double bar line and a key signature change to one sharp.

*Parola y al  
Segno II despues Parola*



*All. to*

*f p*

*Allegro.*

*Parola.*

*Parola*

*All.*

Handwritten musical score on ten staves. The music is in 2/4 time, marked "All." (Allegretto). It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include "fe" (forzando) and "p" (piano). There are several slurs and accents throughout the piece. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line on the sixth staff.

*Allegro.*

*Parola.*



A handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a double bar line with a repeat sign. The fourth staff is marked with *All.* and *p*. The sixth staff features a large slur over several measures. The eighth staff concludes with a double bar line. The manuscript is written in dark ink on aged, slightly yellowed paper.



Violin 2<sup>o</sup> Fon<sup>a</sup> a Duo La Dama Curiosa //

Allo

8. 2

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The eighth staff concludes with a double bar line and the instruction "Parola y al Segno y Parola."

Parola y al Segno y  
Parola.



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

*Allegro*

*Parola.*

G.P.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written 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 features a variety of note values, including minims, crotchets, and quavers, often grouped with beams. There are several slurs and phrasing marks throughout. Annotations in Italian are present: "Depo: con la voz" appears on the seventh and eighth staves, and "A tempo" is written on the eighth staff. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score on six staves. The first five staves contain musical notation with various notes, rests, and clefs. The sixth staff contains the word "Parolas." followed by a double bar line. The notation is in a historical style, possibly 18th or 19th century.

~~Allegro~~  
Allegro

Parolas.

L.P.

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

The image shows a page of handwritten musical notation on ten staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with the tempo marking "All.º Mod." and a treble clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals. The seventh staff is marked "All.º" and the final staff is marked "2º All.º Poco". The paper is aged and shows some staining.

A handwritten musical score on eight staves. The notation is in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a common time signature. The music consists of various note values, including eighth and sixteenth notes, often grouped in beams. There are several dynamic markings, such as *Allegro* and *Andante*, and some sections are marked with a double slash (//). The score concludes with a double bar line and a fermata on the eighth staff. The paper shows signs of age, with some staining and wear at the edges.

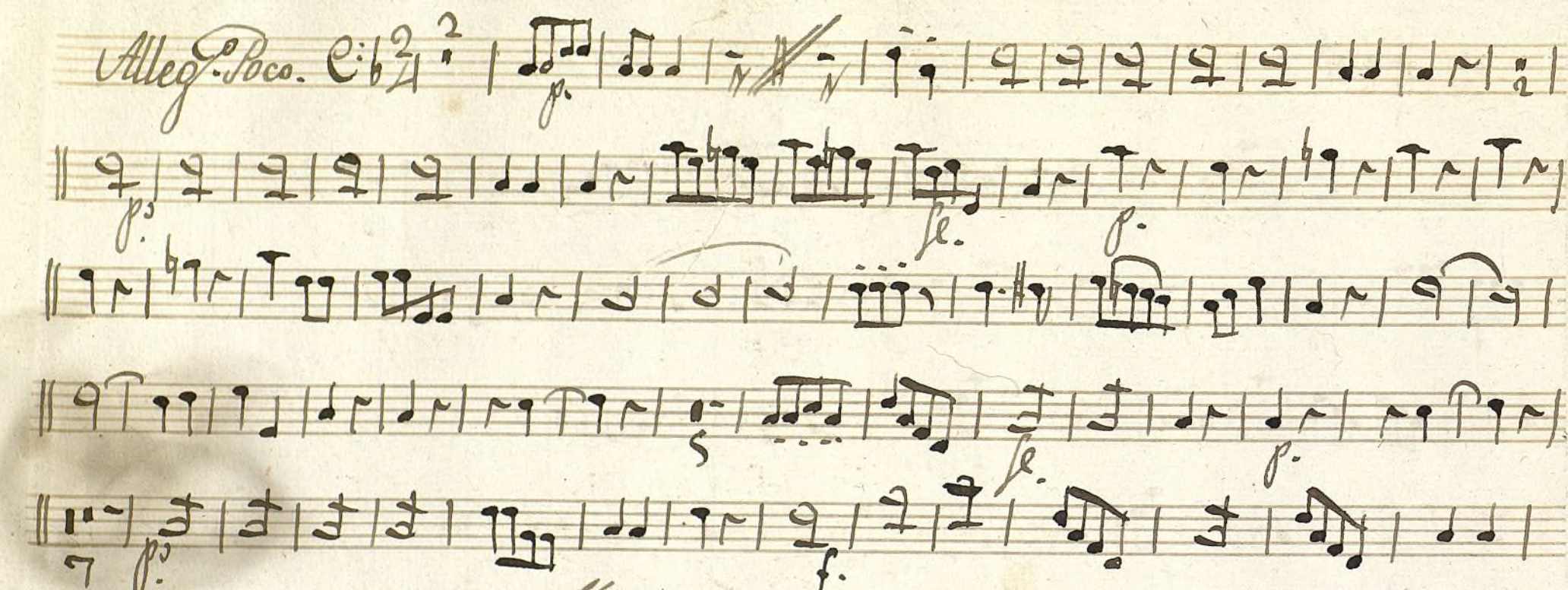


Viola. Fon.<sup>a</sup> a Duo La Dama Curiosa

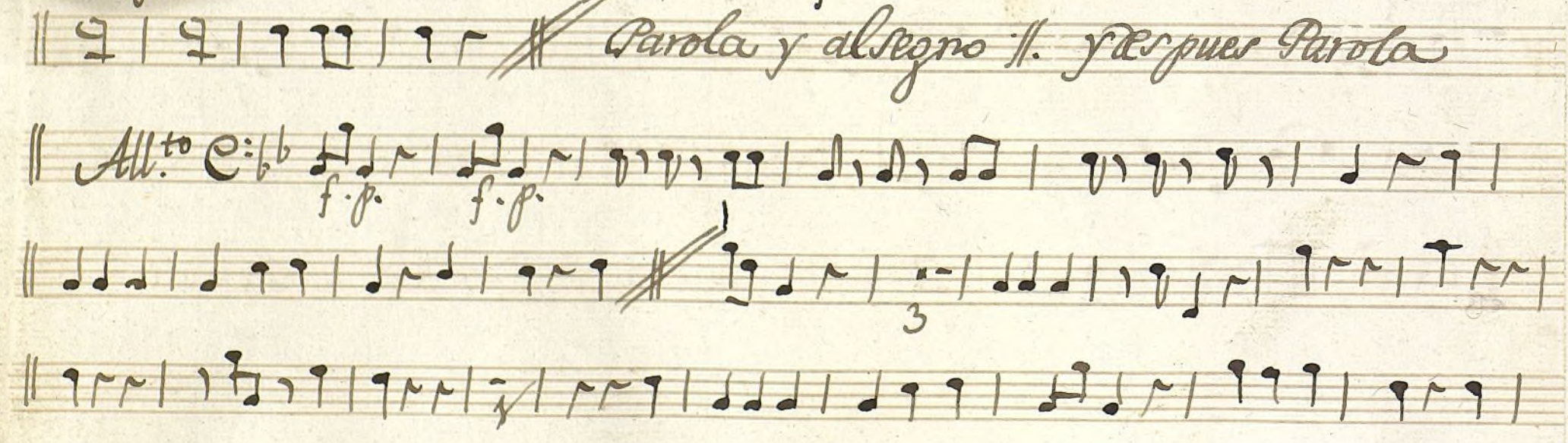
Mus 105-3

Alleg.<sup>o</sup> C:G

The musical score is written on seven staves. The first staff starts with the tempo marking 'Alleg.<sup>o</sup>' and the key signature 'C:G'. The notation includes various rhythmic values and dynamic markings such as *f.*, *p.*, *f. p.*, and *p.º*. The piece ends with a double bar line and a fermata on the final note of the seventh staff.

*Alleg. Poco.* C:  $\frac{2}{4}$   $\frac{2}{4}$  | 

|| *Parola y allegro* || *y despues Parola*

*All.<sup>to</sup>* C:  $\frac{2}{4}$   $\frac{2}{4}$  | 

|| *Allegro* || *Parola*







A handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a double bar line and a forte (*f.*) dynamic. The second staff features a piano (*p.*) marking and a forte (*f.*) marking. The third staff includes a triplet (*3*) and a forte (*f.*) marking. The fourth staff has a piano (*p.*) marking. The fifth staff is marked *All.<sup>o</sup>* and contains several piano (*p.*) markings. The sixth and seventh staves continue the melodic line with various dynamics and articulation marks. The score concludes with a double bar line on the seventh staff.



Genio 1704

Obce 1.ª Ton. a Duo La Dama Curiosa

Mus 105-3

Handwritten musical score for a duo. The score is written on seven staves. The first staff begins with the tempo marking "Allo." and a treble clef. The music is in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations, possibly "2" or "3", above certain notes. The piece concludes with a double bar line on the seventh staff.

*All. Poco.*  $\text{b} \flat$   $\frac{3}{4}$  ?

*Solo.* *Solo.* 20 27.

*Parola y al segno.* *Tace 3.* *y Parola*  
*y despues parola.*

*All.*  $\text{b} \flat$   $\frac{3}{4}$

*Allegro*

*Parola*

*All. Mod.*

*f*

*solo*

*All. Poco*

*f p*

*solo*

*All.*

*f*

rdo





Oboe 2<sup>o</sup> Ton. 2<sup>a</sup> a Duo La Dama Curiosa.

Mus 105-3

Handwritten musical score for Oboe 2<sup>o</sup> in G major, Op. 2<sup>a</sup>, No. 3, from the collection "La Dama Curiosa". The score is written on eight staves. The first staff begins with the tempo marking "Alleg.<sup>o</sup>" and the key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. There are also numerical markings (2, 4) above some notes, possibly indicating fingerings or articulation. The score concludes with a double bar line on the eighth staff.

*All.<sup>o</sup> Poco.*  $\text{G major}$   $\frac{2}{4}$  *Solo* 20 27. *Solo*

*Parola y allegro*  
*despues Parola*

*Tace  $\frac{3}{4}$  y Parola.*

*All.<sup>o</sup>*  $\text{G major}$   $\frac{2}{4}$  *f*

*All. Mod.*

*f* *p* *f* *p* *Solo.* *f* *All. poco* *f* *Solo* *All.* *f*



*Fl. Clarinete* *Son. a Duo La Dama Curiosa*

Mus 105-3

*Alleg.<sup>o</sup>*  $\text{6/8}$

The musical score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The time signature is 6/8. The tempo is marked *Alleg.<sup>o</sup>*. The key signature is one flat (F major). The score contains several measures of music with various note values and rests. Dynamics such as *p*, *f*, and *ff* are indicated throughout. The piece ends with a double bar line and repeat dots.

*Alleg.<sup>o</sup> Poco.* ||  $\text{G}^b \frac{2}{4}$  || *solo.* <sup>20</sup> <sup>27.</sup>

*solo.* *f.* *solo* <sup>7</sup>

|| *Parola y al segno. y despues parola // Face  $\frac{3}{4}$ . y Parola*

*Alleg.<sup>o</sup>* ||  $\text{G}^b \frac{2}{4}$

<sup>3</sup> <sup>6</sup> <sup>3</sup> <sup>2</sup> <sup>3</sup> <sup>6</sup> <sup>8</sup> <sup>8</sup>

*f.* <sup>7</sup> *f.* <sup>5</sup> *f.* <sup>4</sup>

*Alleg.<sup>o</sup>* *Parola*







Trompa 1<sup>ª</sup> *For. a Duo La Dama Curiosa.*

Mus 105-3

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

*p f ff*

*A 2 A*

*A*

*All.<sup>o</sup>* *C*  $\frac{2}{4}$  *Solo.*

*f* *Solo.* *27.*

*Pausa y al Segno. //* *Tace  $\frac{3}{4}$  y pausa*  
*después pausa.*

*In clava.* *All.<sup>o</sup>* *C*  $\frac{2}{4}$  *f*

*p* *f* *6* *8*

*f* *f* *f*

*f* *21.* *f*


*Pausa*  
*Al Segno*

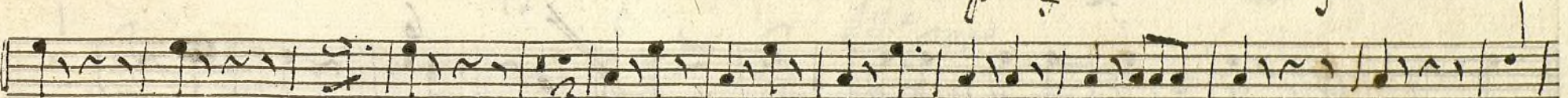
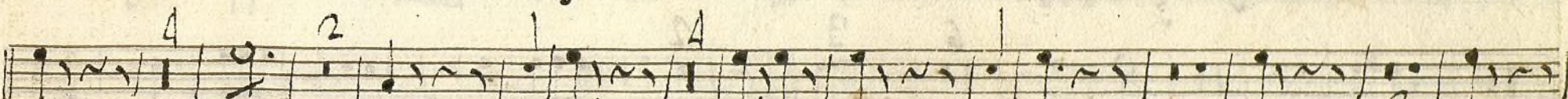
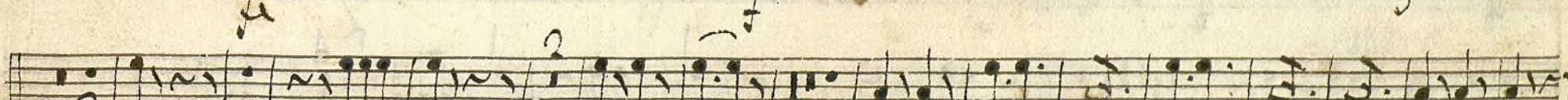




*Trompa 2.ª Ton. a Duo la Dama Curiosa*


Mus 105-3 3

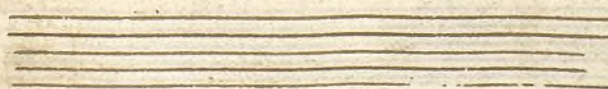
*Inf.*  
*All.º* *Ci.* 

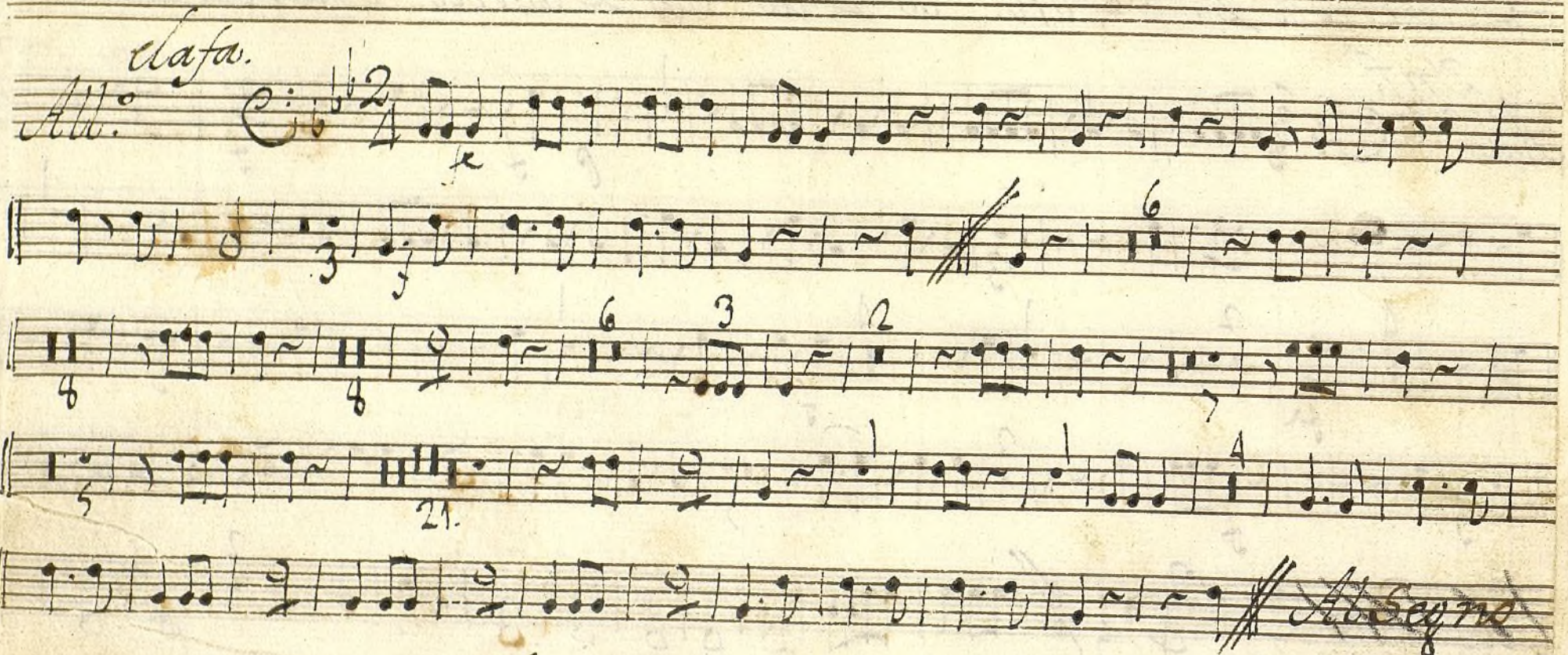




*All.º* *Toc.* *Ci.* 

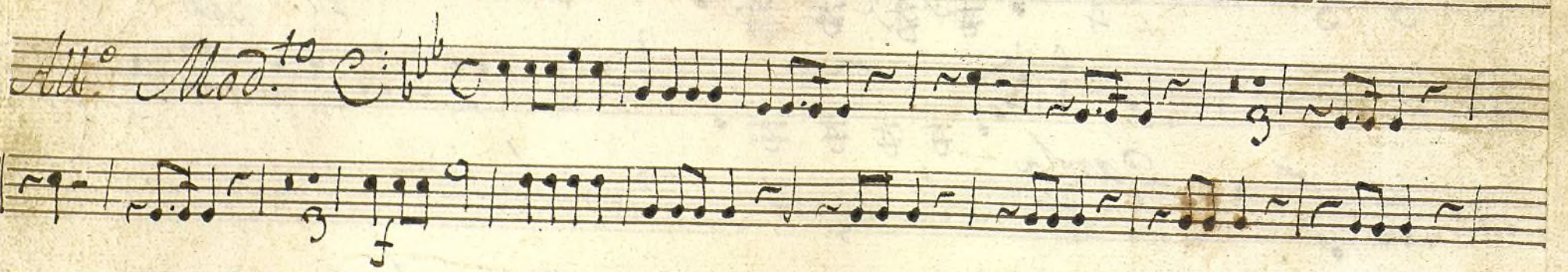



*Parda*  *Al Segno y Parda*

 *Tace y Parda*

*Clava.*  
*All.* 

*Parola*

*All. Mod.* 

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and performance markings. The second staff features the tempo marking "All. poco" and the number "2". The fourth staff features the tempo marking "All." and the number "3". The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.





*ton.<sup>a</sup> t* *enf.* *la son 2a tiene el 1o Braccio y el 2o* *mus 105-3*  
Bajo a Duo La Dama Curiosa

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

*All.<sup>o</sup> Poco.* C: 2/4

*Parada y al segno // despues Parada*

*All.<sup>o</sup>* C: 3/4

*Al segno // Parada*

*All.*  $\text{C} \flat$   $\frac{2}{4}$

*Parola*

*Al Segno*  
*Al Segno*

da



A handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings such as *se*, *p*, and *f*. A tempo marking *All.* is present on the fifth staff. There are also some numerical markings, possibly indicating fingerings or measures, such as '2' and '3'. The paper shows signs of age and wear, with some ink smudges and a small tear on the fifth staff.



Baxo. *Fon a Duo* La Dama Curiosa

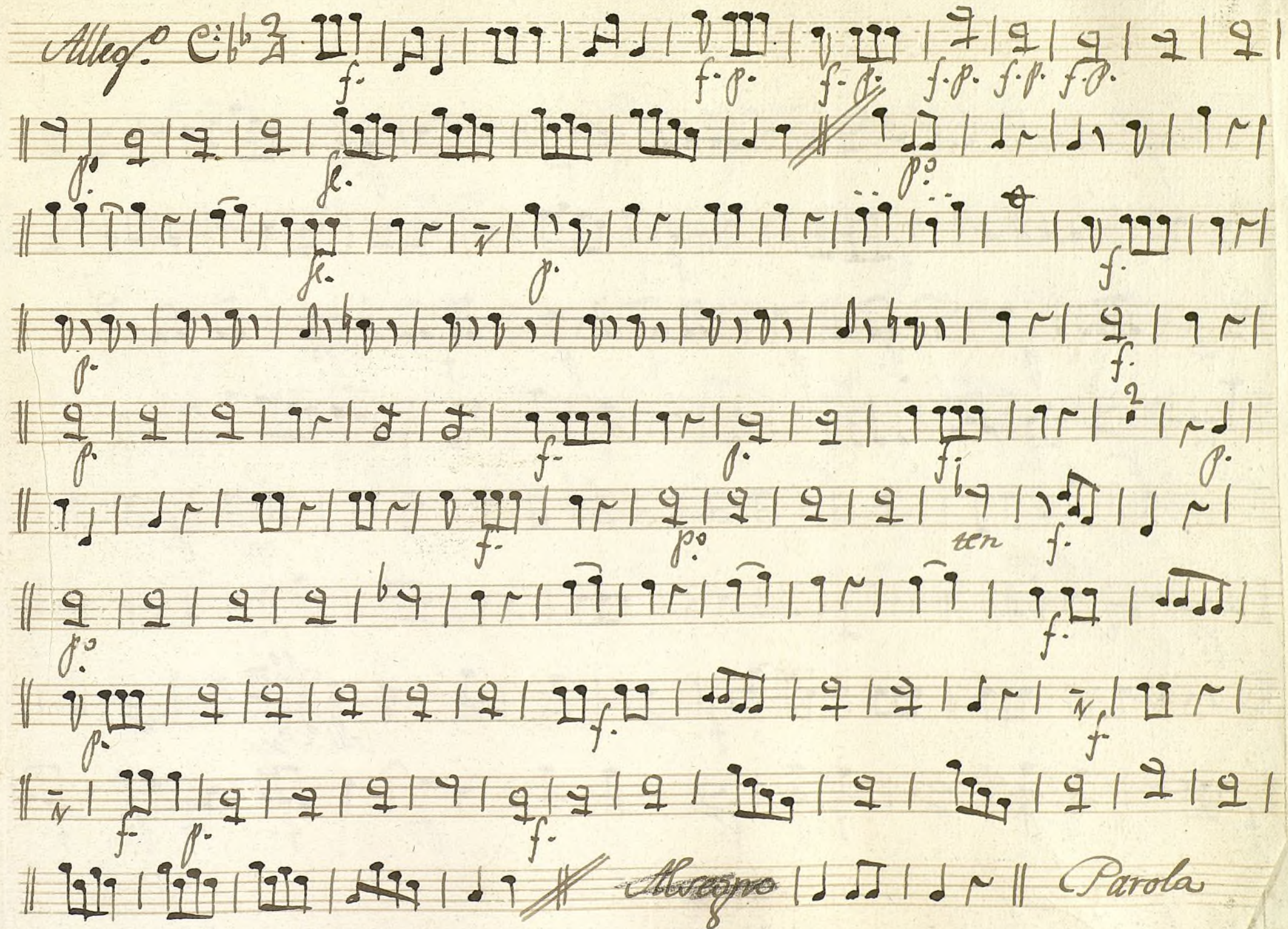
Car. a. *En* Martina

Mus 105-3

*Allegro*  $\text{C}:\frac{6}{8}$





*Alleg.<sup>o</sup>*  $\text{C} \flat \text{B} \text{A}$   $\frac{3}{4}$  

*Alleg.<sup>o</sup> Mod.<sup>to</sup>* C:  $\text{E}^{\flat}$   $\text{B}^{\flat}$  C

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo and mood marking *Alleg.<sup>o</sup> Mod.<sup>to</sup>* and a key signature of two flats (C:  $\text{E}^{\flat}$   $\text{B}^{\flat}$ ) in common time (C). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p.* (piano) and *f.* (forte) are used throughout. A *cresc.* (crescendo) marking is present in the fifth staff. The sixth staff is marked *Alto*. The seventh staff features a key signature change to A major (A:), indicated by a double bar line and the new key signature. The tempo marking *All.<sup>o</sup> Poco.* (Allegretto poco) is written below the seventh staff. The score concludes with a double bar line and a final key signature of one flat (A:  $\text{B}^{\flat}$ ).

A handwritten musical score on seven staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across seven staves. The notation includes eighth and sixteenth notes, often beamed together, and rests. Dynamic markings such as *f.* (forte) and *pp.* (pianissimo) are used throughout. There are also some markings that look like *pp.* with a dot above them. The score concludes with a double bar line on the seventh staff. The paper is aged and shows some staining.

