

LAJERNA, Blas de

La Jovencita moza

Tercello a duo.

Apta ms. 1794.

Orquesta.

violín primero

violín primero duplicado.

Violín segundo

violín segundo

oboe primero

oboe segundo

Trompa primera

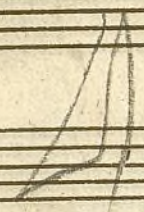
Trompa segunda

Contrabajo.



109-11

Seq<sup>o</sup> 4.



Conadilla a Duo

La Dama Naya;



Del Sr. Laserna;

de Sr. Pado  
y Vizente

1794





*Allegro Magistoso*

*Mutacion de Salon Corto:*

*1.ª Navarra mirandose con espejo de faltriguera*

*Viz, e le # p<sup>o</sup> le - f #*  
*Un canto de un preal de nata*  
*no erto pre ten - do de cir la*

*arte bu - cle sea - ba jado y del*  
*por cuanto ei - toi in - for mado que avnque v*



grueso de un Cavello Hebo en la - varba un a rano  
 y Mayora za de vii te - y piensa - a lo mas

Cuanto mas el mero Quanto mas cuidado en ton zel ba un  
 y como yo vuelvo a si ex tranpera do que me despre

om bre ma es tra fa ra rio  
 ciale no era me i es tra no

son las onze marchemos a prisa que la Novia ya es  
 mas marchemos marchemos q' el alma por su vista en

fora esperando son las onze marchemos a prisa que la  
 ta suspirando, mas marchemos marchemos q' el alma por su

fe



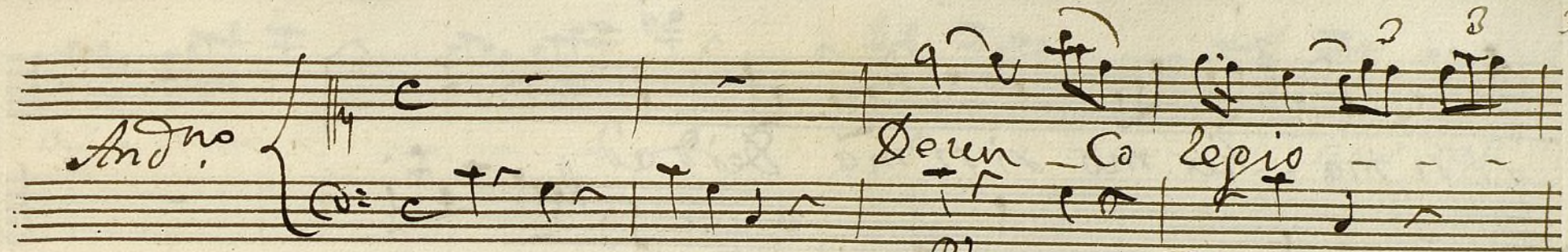
no bía ya e l tará e s p e r a n d o    s o n l a s o n z e m a r c h e m o s a p e  
 v i s t a e s t á s u s p i r a n d o    m a i m a r c h e m o s m a r c h e m o s q u e e l

p r i s a q u e l a N o v i a y a e l t a r á e s p e r a n d o    e r t a  
 a l m a p o r s u v i s t a e r t a s u s p i r a n d o    e r t a

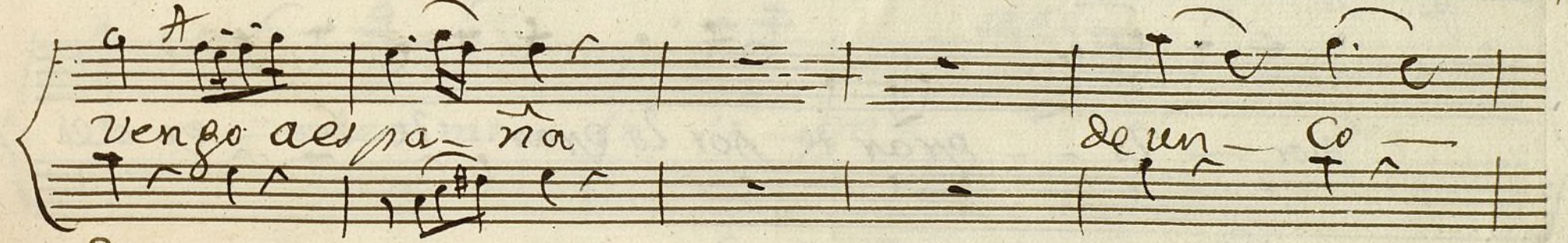
r a e s p e r a n d o  
 s u s p i r a n d o

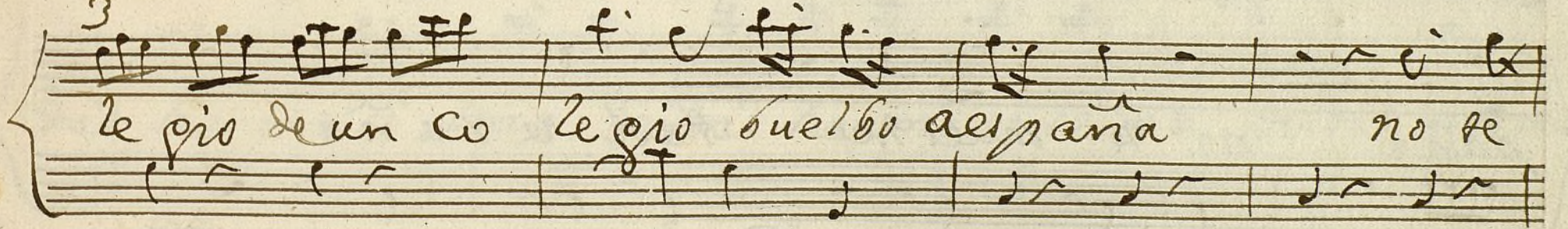
Parola  
 P e r s a n t e s q u i e r o e n s a y a r  
 h a b l a n d o c o n e l t e t r a t o  
 l o q u e l e d e v o d e v i r  
 a l o r i g i n a l a m a d o ;

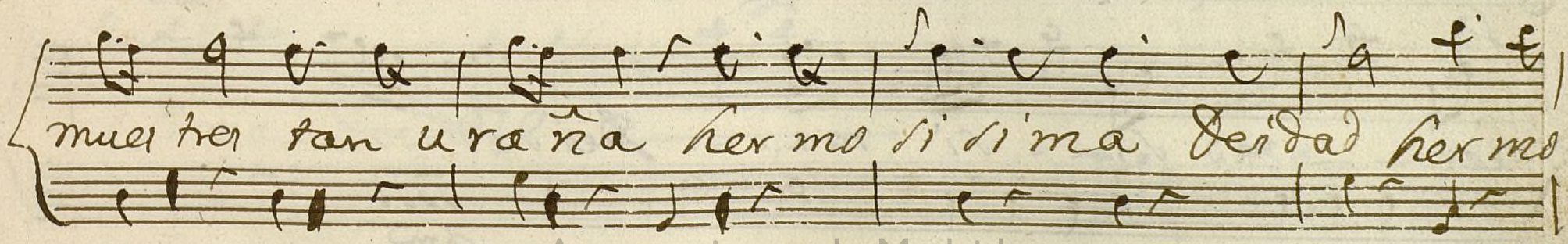


*Andno*  De un Co legio

*A*  de Bo lo nia por lo exar te

*A*  vengo a espa ña de un Co

*3*  le pio de un Co legio vuelbo a espa ña no te

 muel ter san ura ña her mo si si ma deidad her mo







a - - - - - her mo

si si ma deidad

her mo - si si - ma

dad her mo si si ma deidad her mo si si ma deidad her mo

si si ma deidad



~~... para el segundo ...~~

Mutación de Salon Con sillas, sale <sup>na</sup> D<sup>na</sup> Nicolara  
 ricamente vestida, con una bandurria en la mano, que  
 pondrá en cima de una silla; y ante de salir dice:  
 Parola, cuando venga el Novio que entre que ya  
 el tor de punta en blanco;

*Allegro*

Punto vajo

Punto vajo



Prado

5

Aunque me lo riñan  
no los usos de Vria  
yo a de publicar...  
por necesidad  
que no ay otro traje  
En mi Casa miento





Como el Nacional - - - - -

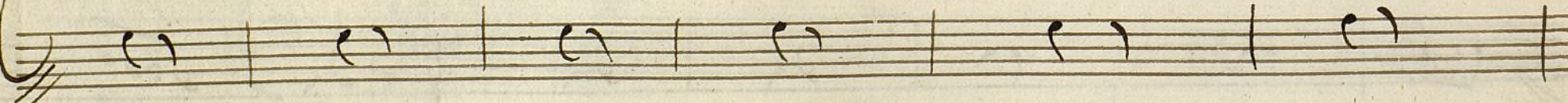
[Tengo que observar - - - - -



y sino mi re me mi re me der de  
pero a mi ya se be ya se be bu car



la Ca veza al pie quien me lo quiera - - - - - ne  
pre ci so me fue Un Ca ballero - - - - - mi y



*po*



gar mi re me mi re me y Con fe sa ra  
 qual ya se ve ya se ve pua yo ala ver dad  
 que esta ropa - er te gei to  
 Na ci Da ma aunque tengo  
 esta planta - yes ta sal - esta planta  
 La te pe mio - yes ta sal - er te pe mio



ye ta sal asta el hielo  
 ye ta sal ya la moda

mar e la do Con ber tirà en al qui fran  
~~de mi~~ <sup>clase</sup> ~~premio~~ me e fuerza Ma tri mo riar

asta el hielo - mar e la do Con ber tira en al  
 ya la moda - de mi <sup>clase</sup> ~~premio~~ me e fuerza Ma tri



qui tran - a - - - - - en al qui  
 mo nior - a - - - - - Ma tri mo

tran - a - - - - - en al qui tran  
 nior - a - - - - - Ma tri mo nior

a - - - - -

a - - - - - Parola

~~Parola~~ <sup>a</sup> Caballero y de <sup>le</sup> Novio Cuando Demosnos vendra;  
 que aun no le es <sup>le</sup> pito me dizen que en esso ano poder ma,



Parola 2<sup>a</sup> / Pero vestida de Maja le espera; Haman<sup>2</sup>  
 vien ba, Bandurria diñina lemos  
 que el Moro en campaña está; *Señentay Cojela Bandurria*

*tocan con Bandilla*

*Punto bajo*

*Al mismo ayre*

*Punteado*

*Ella*

la Niña que espera al

Novio Cuando se al Novio llegar — se pone Co

lorá dita Como quinda al ma durar —



an  
rilla

Co mo quinda alma du rar ay mira

la pilla la toma la Coge la quen sazon es

ta - ay mira la pilla la toma la Coge

la quen sazon es ta - mira la pilla la toma

la Coge la (Cope la) quen sazon es

arco Afentamiento de Madrid po



ta mi ra la pi lla la to ma la Co pe la

(Copela) quen sa zon ei ta quen sa zon es

ta

And, De un co legio

Como que ano te be ella 3 3  
de Bo lo nia ay mi ra la mi ra la mi ra



*Viz<sup>e</sup>*

la por lo exarte por lo exarte quel bo a es

*Viz<sup>e</sup>*

saña ay toma la toma la toma la no te

*ella*

mirala tomala pillala coge

muetres ton uraña



hermosísima hermosísima Deidad

la toma la pilla la coge za (Cogela) quien razon es

ta quien razon esta



All.<sup>o</sup>

operte

10

que ama Carronado  
 mi leccion la he dicho  
 le voi a animar le  
 todo me he corza do  
 voy a animar  
 o que pena siente un



f e | v v v e | v e ^ |  
 o que havia meda un ombre  
 ombre que no se save expli  
 que no se save explicar o que havia meda un  
 car o que pena siente un  
 ombre que no  
 ombre que no se save expli car que no se va



11

o que havia meda en ombre que no  
se explicar o que pena sienta un ombre que no  
se sa ve explicar que no  
que no se sa ve explicar  
que no se sa ve explicar  
que no se sa ve explicar

Parola



Parola / ella / quien es usted Caballero, y que viene aqui a buscar  
 el / yo, señora: soy: Novicio que con usted vengo: ella / ya, usted es un  
 Primonio que <sup>ga</sup> en Bolonia fue a estudiar, y buelbe a España a casarte  
 con mijs: no es verdad? el / si, señora; ella / si, señora; Perus y que frialdad  
 si el estudiar en Bolonia que Bolonio solberas, el / Vengare usted  
 ella / ay que usted, de tu me debe tratar por que siendo primi Novicio  
 la corteja e demas; el / me gusta pero con todo la quisiere  
 e intranjerar; )

Coplas

Allegro

ella.

Dejemos so se  
 segun eras va  
 si te en fada este

rias y sin Prode os  
 zoned y e se mal gesto  
 trage sea cabal cuento



Con cariño

12

di me Primi to mi - o  
me pa re ze mo ni - to  
Ya si Primi to bus - ca

di me Primi to mi - o - que te pa rez co -  
me pa re ze mo ni - to - que no te pe to -  
ya si Primi to bus - ca - Ca tro Ime neo

*viz*  
*po*  
yo - no mea tre bo      Ab lame Ve cio -  
ay - dulce Dueño      ay que mareo -  
no - digo eso      yo no lo entiendo



viz 9

me pa rezes la No - bia - de un Ca lero -  
 yo qui tie ra que usa - ras - Ha ge mas se rio  
 digo que he de ser tu - yo - a Cual quier pre cio -

ella (ablado)

Venga usted a Cenar q' esta el caldo de se cho;  
 Como el mono en mi tio de jar yo el sa tero; *Allegro do 7 veces*  
 ya se be Como ano che vino en co che cierto;

~~Parola / ella / en su dia que la Bandurria pretende  
 dar se un Conde so;~~

~~*Allegro*~~

~~Punto vago~~



viz. <sup>te</sup>

All. Moderato

no te enojes Duñs her

Prado

mo so

aunque haya en el vestido

en todo tiempo era

Le vido mi de coro con ser bar mi de

Le viz.

Prado.

pero mira nada miro nada miro bien te

Con so se via

puedes ya marchar

y buscar una extranjera



de al finique ò de Ta lea que yo soi de Vejalpar que yo

*Viz<sup>e</sup> aparte*  
su genio Caprichoso me

*Prado aparte*  
llega a enamorar Con mi desden al sosò le pretendo a vi

bar le *2<sup>o</sup>* Cupido illo amoro so Cu

*p<sup>o</sup>*  
pi dillo amoro so Ven nos a Conci liar ven



a Con ci' liar

Parola / viz<sup>o</sup> si te enfada por que dije que el traje ::  
 Prad<sup>o</sup> puer venaci no he de enfadarme si ves que cuando quieret Copiar  
 toda la Redicula del extranjero, medai sena de gueno requisa  
 que use un traje Nacional? viz<sup>o</sup> amada Prima ya ves que tento  
 de ca vida Como tu :: Prad<sup>o</sup> ya ya lo entiendo no de vemos adornar, Comer uer  
 y dormir dixerir Cantar ya star ala ultramontana; viz<sup>o</sup> cierto;  
 Prad<sup>o</sup> puer en mi no lo sera, naci Española, y ser quiero Española a tan mai, a  
 haver naci do en la china uitiara al vi de alla; viz<sup>o</sup> tiene razon y yo :: Prad<sup>o</sup> a caso  
 quieres mi mano, viz<sup>o</sup> ojala, Prad<sup>o</sup> puer caran ba ser español, viz<sup>o</sup> en tenome, Prad<sup>o</sup> a li sera;

Prado

Allo

Figura te q. a vnos chascos voy  
 viz<sup>o</sup> yo siguiendo tus lecciones me



a lo chusco a cocar — voy a lo chus  
pre — tendo figurar — me pre — tendo

Co a Cicar — ya tiende Co mo los  
figurar — que en una Junta de

dejo ma — tier — nos que maza pan — mal  
chusca, me en — tro — de chusco a probar — me en



ay Ves a verlo si - tor de toda el alma  
 mirad pues ve se che - ra mirad ves a la  
 mi - a de todos mis senti - dos de tor  
 di - tor ele mentos del chis - re y mande



ta mi vi - da de so i ta mi -  
 mi Ca ri - cías y man de mi ca -

vi - - - da; *ablado* (de to i ta Ca bal que lo son no e verdad) dad viento con  
 ri - - - cías; (ya empiezo a tener al, que tal hi i ta mi ca dad me pue car  
 me engaño o e verdad: )

guerro a fec - - - to dad aer  
 ta de exa - - - men dame en



ta trapa ta Imperial — que viva que viva  
 la churca facultad — que viva que viva

viva el garbo y sal Nacional — que viva que  
 viva el garbo y sal Nacional — que viva que

viva viva el garbo y sal Nacional — el  
 viva viva el garbo y sal Nacional — el



*Allegro*  
*Prado*  
 puer te al españo lizado  
*Allegro*  
 puer tus  
 el casa  
 vos hea brazado el casa miento fra ta do el  
 po



Casa miento tra da do vamos luego a afecta

ar diciendo que viva viva el garbo y sal  
diciendo que viva viva

Nacio nal diciendo  
el garbo y sal Nacional diciendo que viva



viva el garbo y sal Nacional el gar

el garbo y sal Nacional el gar

nacional nacional  
nacional nacional



Handwritten musical notation on three staves. The first staff contains a single note on the second line. The second staff contains a single note on the second line. The third staff contains a sequence of notes: a quarter note on the second line, a quarter note on the second space, and a quarter note on the second line, followed by a double bar line and a key signature change to two flats.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page.



Ayuntamiento de Madrid

1200055091





Violin Primero

Conadilla a Quers

La Dama Maja;





*Allegro Maestoso*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

3

Parola y Sigue:



*Andantino* &

Handwritten musical score for a piece titled "Andantino". The score consists of ten staves of music. The first staff begins with the tempo marking "Andantino" and a treble clef. The music is written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "pp", and "f". The piece concludes with a double bar line and a fermata.

*Cr. do*

Ayuntamiento de Madrid

*Parola volta*







haze los tres primeros;

Punto bajo

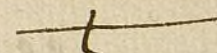
*Allegro*

Handwritten musical score for 'Punto bajo' in 3/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking 'Allegro' is written above the first staff. The notation is dense, featuring many sixteenth notes and some beamed eighth notes. There are several dynamic markings, including 'p.' (piano) and 'pp.' (pianissimo), scattered throughout the piece. The piece concludes with a double bar line.

*And. no*

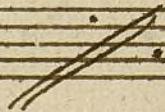
Handwritten musical score for 'And. no' in 3/8 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking 'And. no' is written above the first staff. The notation includes several triplet markings (indicated by the number '3' above groups of notes) and other rhythmic patterns. There are dynamic markings 'p.' and 'pp.' present. The piece concludes with a double bar line.



  
Dandolin

tonadilla a Duo La

Dama Ma/a





Bandolin Puntovazo ~~o~~ Punteado  
 Al mismo Ayre







Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *p<sup>mo</sup>*. There are some ink blots and corrections in the second staff.

Handwritten musical score for the second system, consisting of two staves. The first staff has a double bar line and the instruction *Al segno*. The second staff begins with *Volta* followed by some scribbled-out text.

Handwritten musical score for the third system, consisting of four staves. The first staff is heavily crossed out with diagonal lines and contains the word *Punto* and *vivo*. The second staff has *Allegro* and *Puntado* written above it. The third and fourth staves contain musical notation with dynamic markings like *p* and *p<sup>mo</sup>*. A large *61* is written at the end of the fourth staff.



*Allegro Moderato*

*vol*

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

*33 Parola*

*Allegro*

*vol*

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

*f.*



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *ad libitum*. A section is marked *Allegro* with a 6/8 time signature. The page number *31* is written at the bottom right of the musical notation.



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Violin Primero Dupli.

Conadilla à Duo:

La Dama Maja ;

//







*And.<sup>no</sup>*

Handwritten musical score for voice and piano. The score consists of 11 staves. The top staff is for the voice, starting with a treble clef and a common time signature. The lower staves are for the piano accompaniment. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *p* and *pp* are present throughout. The word *voti* is written at the end of the final staff.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p.* and *arco*. There are some ink blots and corrections on the manuscript.

Annotations and markings include:

- p.* (piano) markings on the first, second, and seventh staves.
- arco* marking on the sixth staff.
- Puntovajo* and *Almismo Ayre.* written in cursive on the fourth staff.
- 3 Punteado* written above the fourth staff.
- Parola* written on the third staff, followed by a large ink blot.
- v.* (vivo) and *p.to* (pianissimo) markings on the eighth staff.



*And. no*

*p* *r.* *p* *r.* *p* *r.* *p* *r.* *p* *r.*

*Parola.*

*Allegro*

*p* *r.* *p*









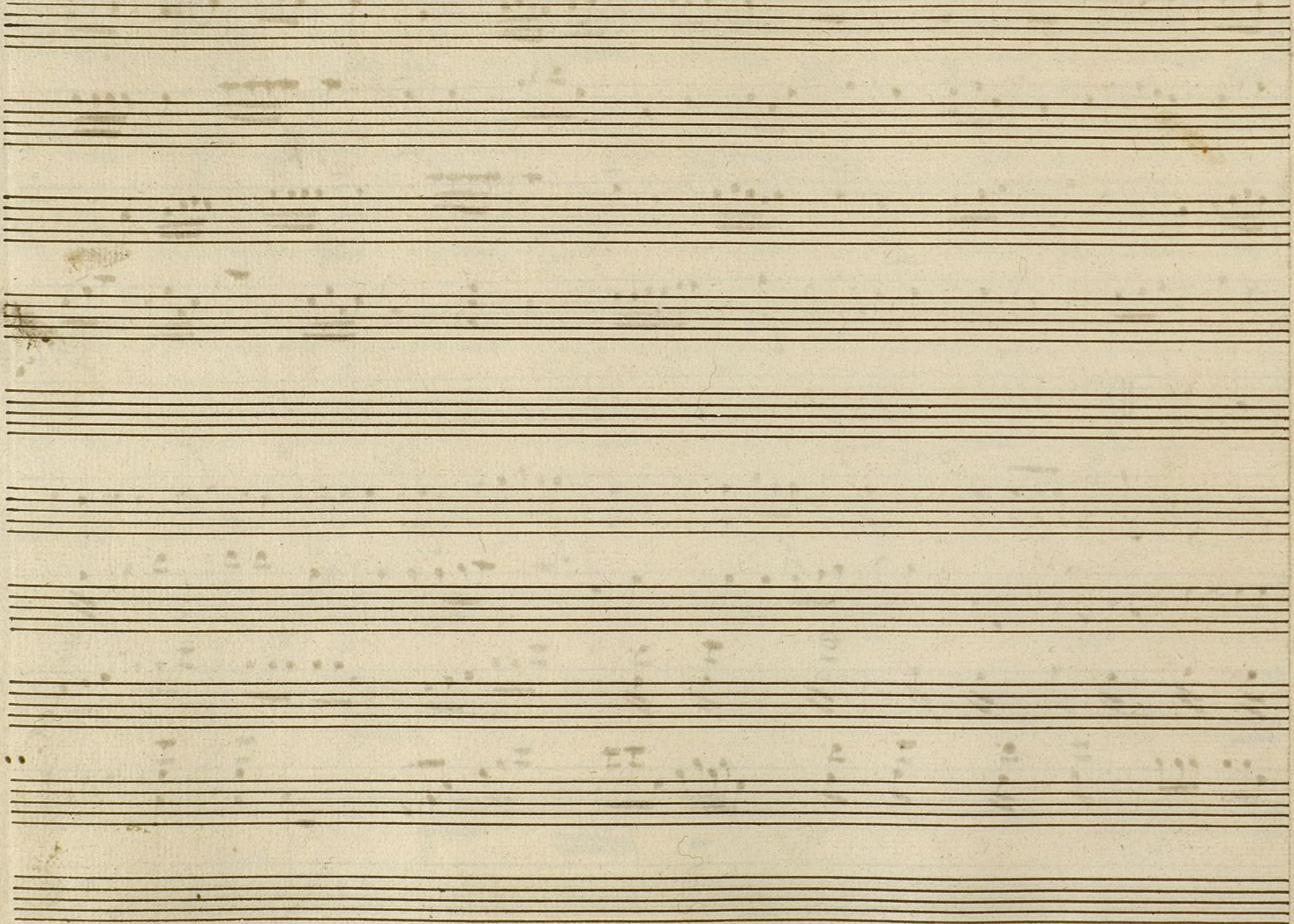


Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line.

*Allegro*

Handwritten musical score for the second system, consisting of five staves. The first staff begins with the tempo marking 'Allegro' and a 6/8 time signature. The notation includes slurs, dynamic markings like 'p' and 'f', and a 'voz' marking above the first staff. The system ends with a double bar line.







+

Violin Segundo

Tonadilla à Duo;

La Dama Negra;

//



*Allegro Magnifico*

*Parola y Sigue.*







A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *pp* and *ff*. The music is heavily obscured by large, dark, diagonal scribbles that cross multiple staves. In the lower section, the tempo is marked *Allegro* and the time signature is 3/8. The title *Punto bajo* is written in a large, cursive hand. A section of the score is marked *Parola*. The paper shows signs of age, including foxing and some staining.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.*, *p.*, *arco*, *Punteado*, and *Puntovajo*. The piece concludes with a double bar line and the marking *u. p.to*.

~~Parola~~

o



*And. no*

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

|| *Parola.*

*Allegro*

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

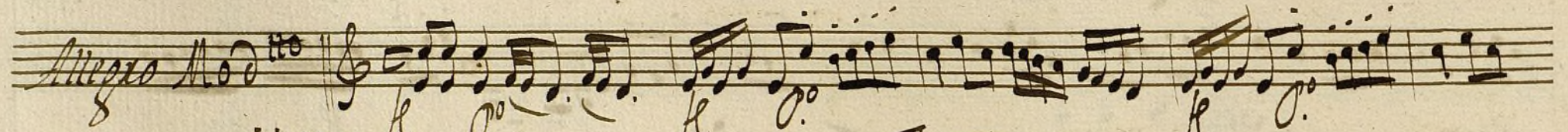


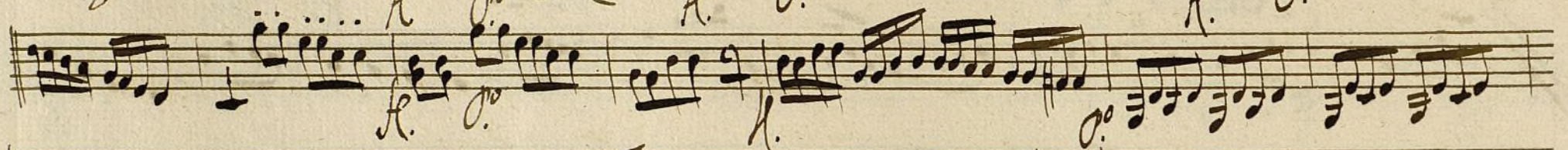
Handwritten musical score on five staves. The first staff contains a melodic line with various note values and rests. The second staff begins with a double bar line and the word "2 vezes" written above it, followed by a melodic line. The third and fourth staves continue the musical notation. The fifth staff contains the words "Poble" and "Volti" written across the staff lines.

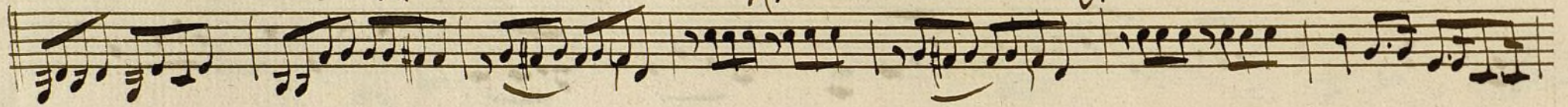
*Allegro*

A section of handwritten musical score consisting of five staves. The first staff is marked "Allegro" and has "Punto de" written above it. The entire section is heavily crossed out with a dense network of diagonal lines drawn in brown ink. The musical notation is still visible through the lines. The word "arco" is written on the bottom staff. The section concludes with a double bar line and the marking "v. pto".



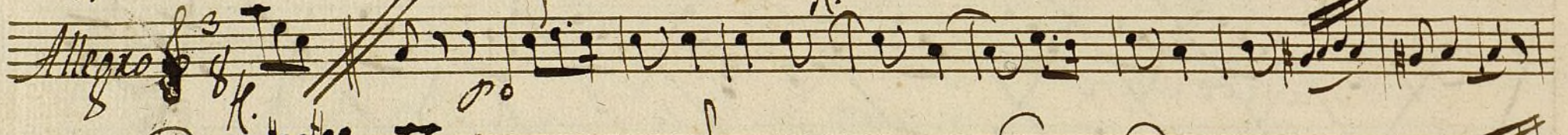
*Allegro* Mod<sup>to</sup> 

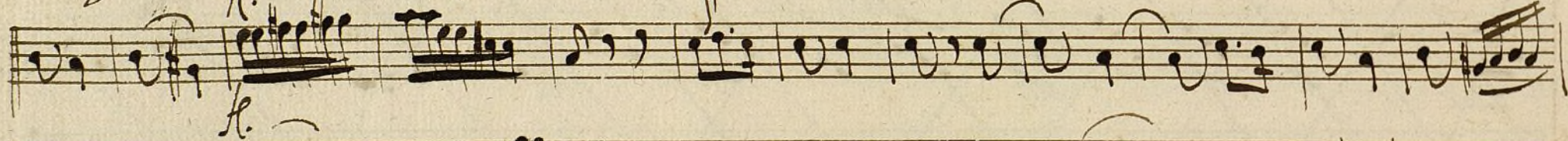




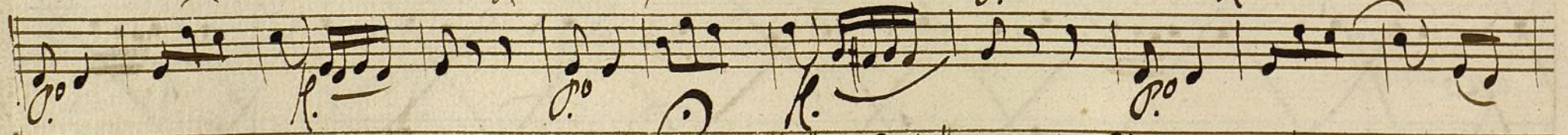


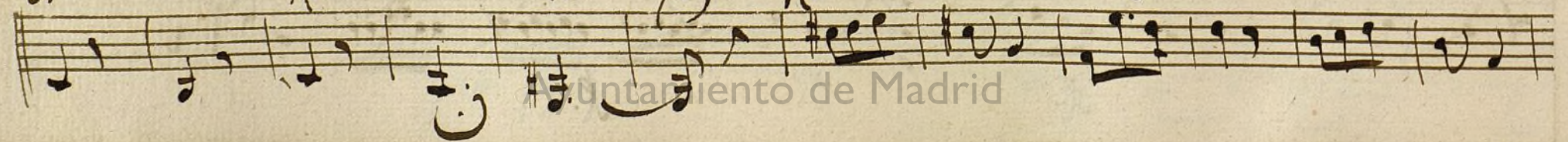


*Allegro* 









Parola



Handwritten musical score on eight staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, and *Allegro*. A section is marked *Allegro* and another *Allegro* with a 6/8 time signature. The score concludes with a double bar line.

la



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—+—  
Violin Segundo

Conadilla à Duo;

La Dama Negra;

//



*Allegro Magestoso*

*Parola y Sigue.*



*And.<sup>no</sup>*

*p* *pp* *3* *p* *pp* *Cres.*



Handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and the word *Parola* written below the staff.

Handwritten musical score consisting of six staves. The first staff begins with the tempo marking *Allegro* and the time signature  $\frac{3}{8}$ . The piece is titled *Puntouajo*. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The piece concludes with a double bar line and the word *Parola* written below the staff.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.o.*, *arco*, and *va*. A section of the fourth staff is heavily scribbled out with the word *Parola* written above it. The fifth staff begins with *Al mismo Aire* and includes the terms *Punteado* and *Puntovajo*.



*Andante*

le p.o f 3 h. p.o h. p.o h. p.o h. p.o h. p.o h. p.o h. p.o h. p.o

|| *Parola.*

*Allegro*

f p.o



Handwritten musical notation on five staves. The first staff contains a melodic line with various note values and rests. The second staff is marked with *2 veces* and *R*. The third and fourth staves continue the melodic and harmonic development. The fifth staff begins with a double bar line and the marking *Allegro*.

Handwritten musical notation on a single staff. It begins with a double bar line and the marking *Allegro*. The notation includes a series of rhythmic patterns and rests.

Handwritten musical notation on five staves, heavily crossed out with diagonal lines. The notation includes various note values and rests. The first staff is marked with *Allegro* and *Puntavaso*. The second staff has *va* written above it. The third staff has *arco* written below it. The fourth and fifth staves contain more notation, with *R.* and *pto* markings.



*All. Mod.* 

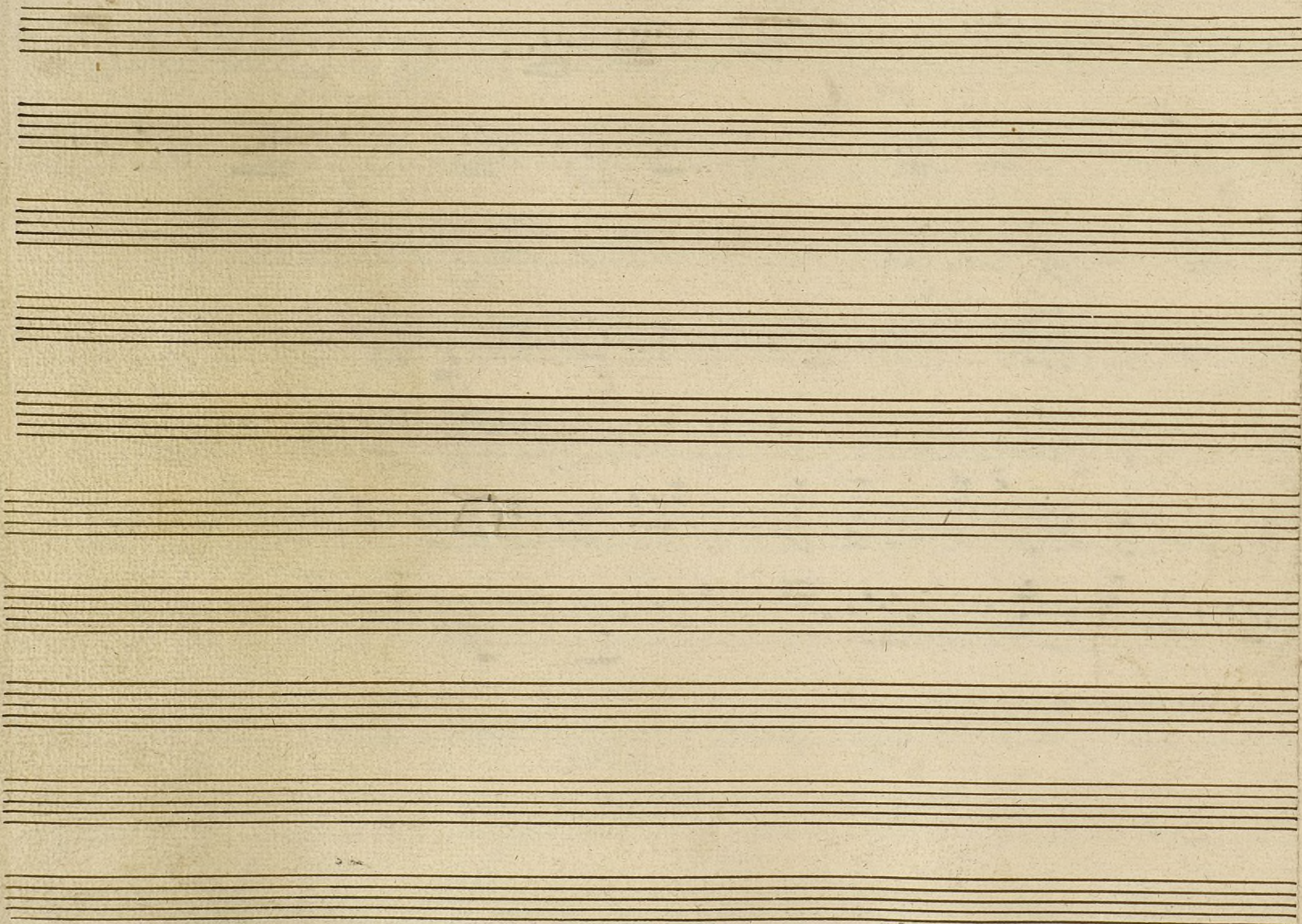
*Allegro* 

Parola



Handwritten musical score on aged paper. The score consists of several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains various musical notations, including notes, rests, and dynamic markings such as *f* and *p*. The second staff continues the melody. The third staff features a section that has been crossed out with a large diagonal slash, followed by the word *Allegro*. The fourth staff begins with the tempo marking *Allegro* and a treble clef, with the word *vivo* written above it. This section includes dynamic markings like *f* and *p*. The fifth and sixth staves continue the musical composition with complex rhythmic patterns and chordal structures. The paper shows signs of age, including some staining and discoloration.





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Oboe Primero.

Mus 109-11

1

Tonadilla a Duo. La Dama Maja.

*Allegro Majestoso*

The musical score consists of seven staves of music. The first staff begins with the tempo marking 'Allegro Majestoso' and a treble clef. The music is written in a single system. Various dynamic markings are present, including 'solo' and 'ff' (fortissimo). There are also some markings that look like 'voz' and 'K.'. The piece concludes with a double bar line and the word 'Parola y'.

Parola y

Sigue.

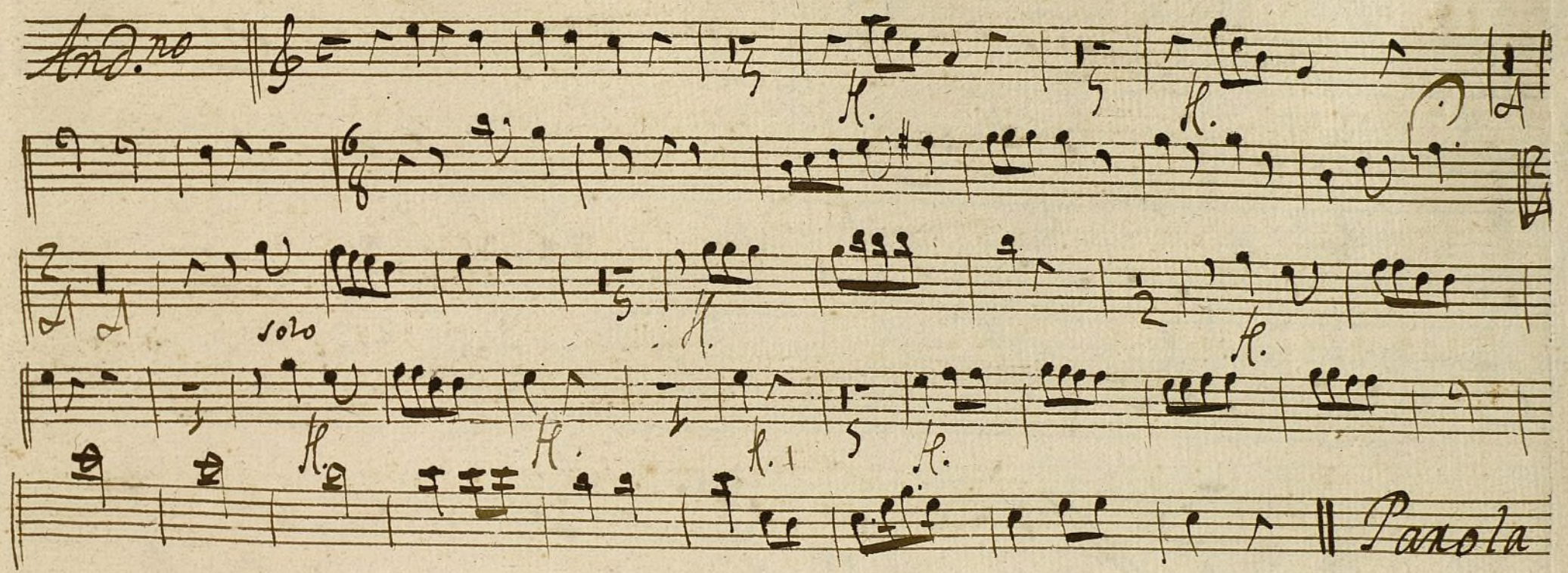


And. no

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 10 staves. The top staff begins with the tempo marking "And. no" and a treble clef. The notation includes various note values, rests, and dynamic markings such as "p", "f", and "Solo". There are several instances of the word "Parola" written across the staves, some with large, sweeping lines drawn over the music. Other annotations include "Puntovajo" and "Mezzo". The bottom of the page features the text "Ayuntamiento de Madrid" in a light, printed font. The paper shows signs of age, including some staining and wear at the edges.



*All.<sup>o</sup> 3/8 tace //*

*And.<sup>o</sup>* || 

*solo*

*Parola*

*Copla, Allegro 6/8 tace //*

*Megano*

*volti p.<sup>to</sup>*



*Allegro Mod.  $\text{no}^{\text{to}}$*

Handwritten musical score for the first system, consisting of four staves. The notation includes treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'r.' (ritardando) and 'p.' (piano) are present throughout the system. The system concludes with a double bar line.

*Allegro*

Handwritten musical score for the second system, consisting of four staves. The notation includes treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music continues with similar rhythmic patterns and dynamic markings. The system concludes with a double bar line and the tempo marking 'Allegro'.



~~Handwritten musical notation, heavily scribbled out.~~

*Allargo*

Handwritten musical notation on five staves, including treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings like *pp* and *ff*.

Seven empty musical staves on the page.



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Oboe Segundo

Mus 109-11

Tonadilla a Duo: La Dama Maja.

Allegro Moderato

The musical score consists of six staves. The first staff begins with the tempo marking 'Allegro Moderato' and a treble clef. The music is written in a 6/8 time signature. The score includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also markings for 'solo' and 'tr' (trill). The piece concludes with a double bar line.

Parola y Sigue



And. no

*p.*

*sof. do*

*Parola*

*solo*

*f.*

*Parola*

*f.*

*Punto yayo;*

*Allegro*

*27*

*f.*

*Parola*

*f.*



*Allegro 3/8 tace //*

*And. no*

*Parola*

*Coplas Allegro 6/8 tace //*

*Allegro 6/8 tace //*

*v. P. 10*



Allegro Mo. 2.º

H. p.º H. p.º H. p.º

H. H. H. H. p.º

H. H.

Allegro

H. H. H. H.

H. p.º H. p.º H. p.º H. p.º

H. H.

Allegro



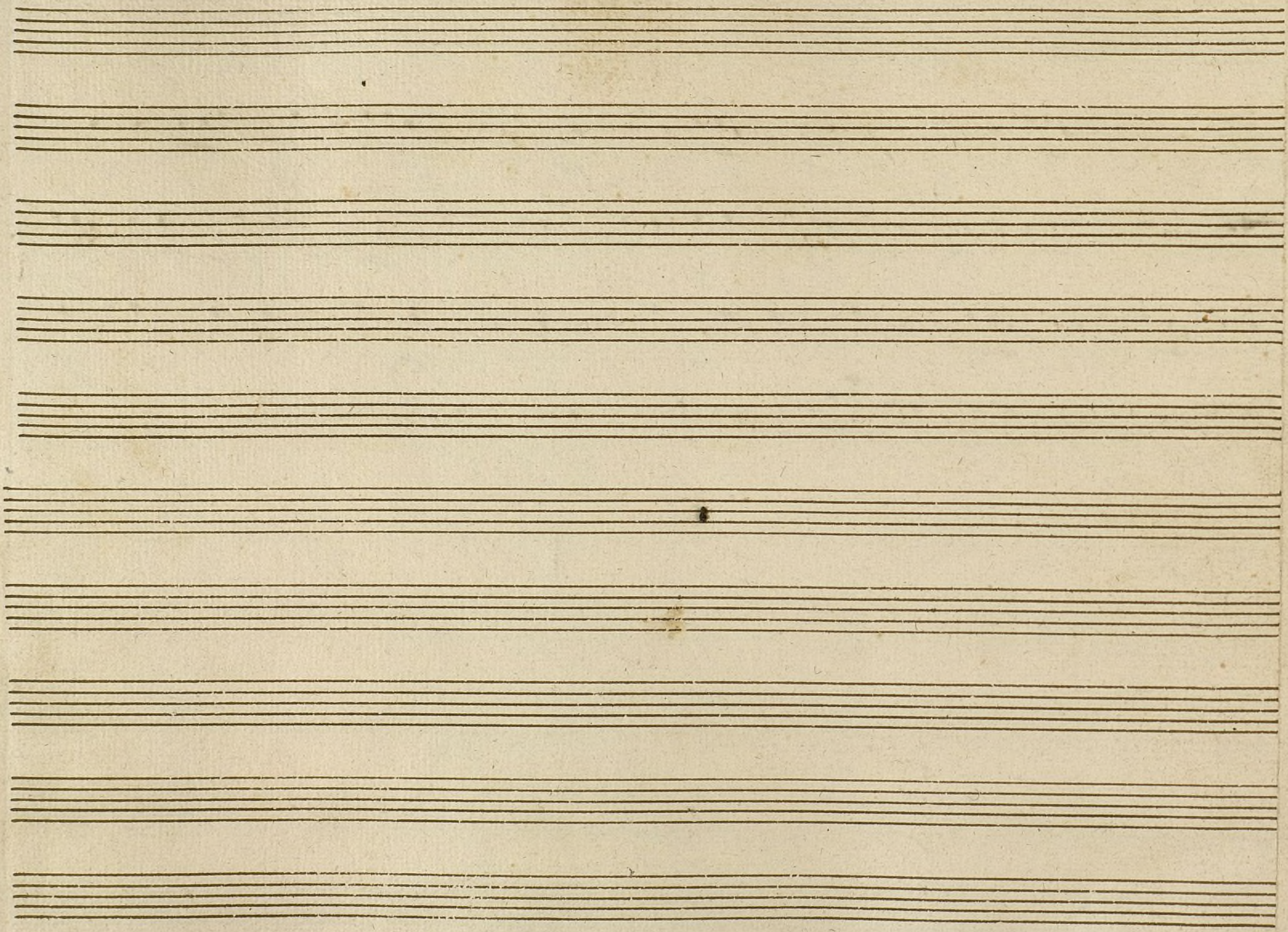
Allegro

H. p. H. p. H. p.

H.

f.





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*And. no*

Handwritten musical notation for the first system, including treble clef, key signature, and notes with dynamics like 'p' and 'pp'. Measure numbers 25 and 27 are visible.

Handwritten musical notation for the second system, featuring a complex, overlapping structure with many crossed-out lines and a 'Solo' marking.

*Parola*

*Infe; Ad. Q.*

*Allegro*

Handwritten musical notation for the third system, including bass clef, key signature, and notes with dynamics like 'p' and 'pp'. Measure numbers 27 and 28 are visible.

*Parola* ~~Handwritten scribbles~~



*Allegro 3/8 tace //*

*And. no*

*H. H. A*

*H. H. H.*

*H. H.*

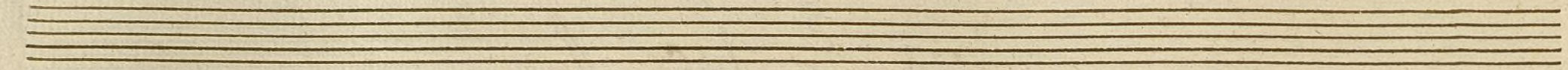
*Parola.*

*Coplas; Allegro 6/8 tacet //*

~~Handwritten musical notation, heavily scribbled out.~~

*v. p. 40*





*Allegro Mod. to*  $\text{G}$   $\text{H.}$   $\text{p.}$   $\text{H.}$   $\text{H.}$

$\text{H.}$   $\text{H.}$   $\text{p.}$   $\text{H.}$   $\text{H.}$

*Parola.*

*Allegro*  $\text{G}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$

*Allegro*  $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$

$\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$   $\text{H.}$

*Allegro*





Allegro

Handwritten musical score on four staves. The first staff begins with the tempo marking "Allegro" and a treble clef with a 6/8 time signature. It contains several measures of music with dynamic markings "f." and "A p". The second staff starts with "A" and "f.". The third staff has a circled "D" below it. The fourth staff ends with a double bar line.



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*trompa Segunda*

Mus 109-41 A

*tonadilla a Duo La Dama Mora.*

*Allegro Magnifico* *Inc.*

The musical score consists of seven staves. The first staff begins with the tempo marking 'Allegro Magnifico' and the word 'Inc.' above it. The music is written in a treble clef with a key signature of one flat. The first staff contains a melodic line with various note values and rests. The second staff has the word 'Solo' written below it. The third staff continues the melodic line. The fourth staff has a '3' written below it, indicating a triplet. The fifth staff has the word 'Solo' written below it. The sixth staff has a '2' written below it, indicating a pair of notes. The seventh staff concludes the piece with a double bar line.

*Parola y Sigue.*







*And. no* ||

*Coplar; Allegro tace //*

*Waltz*

*volti p. no*



*Allegro Mod. Ho*

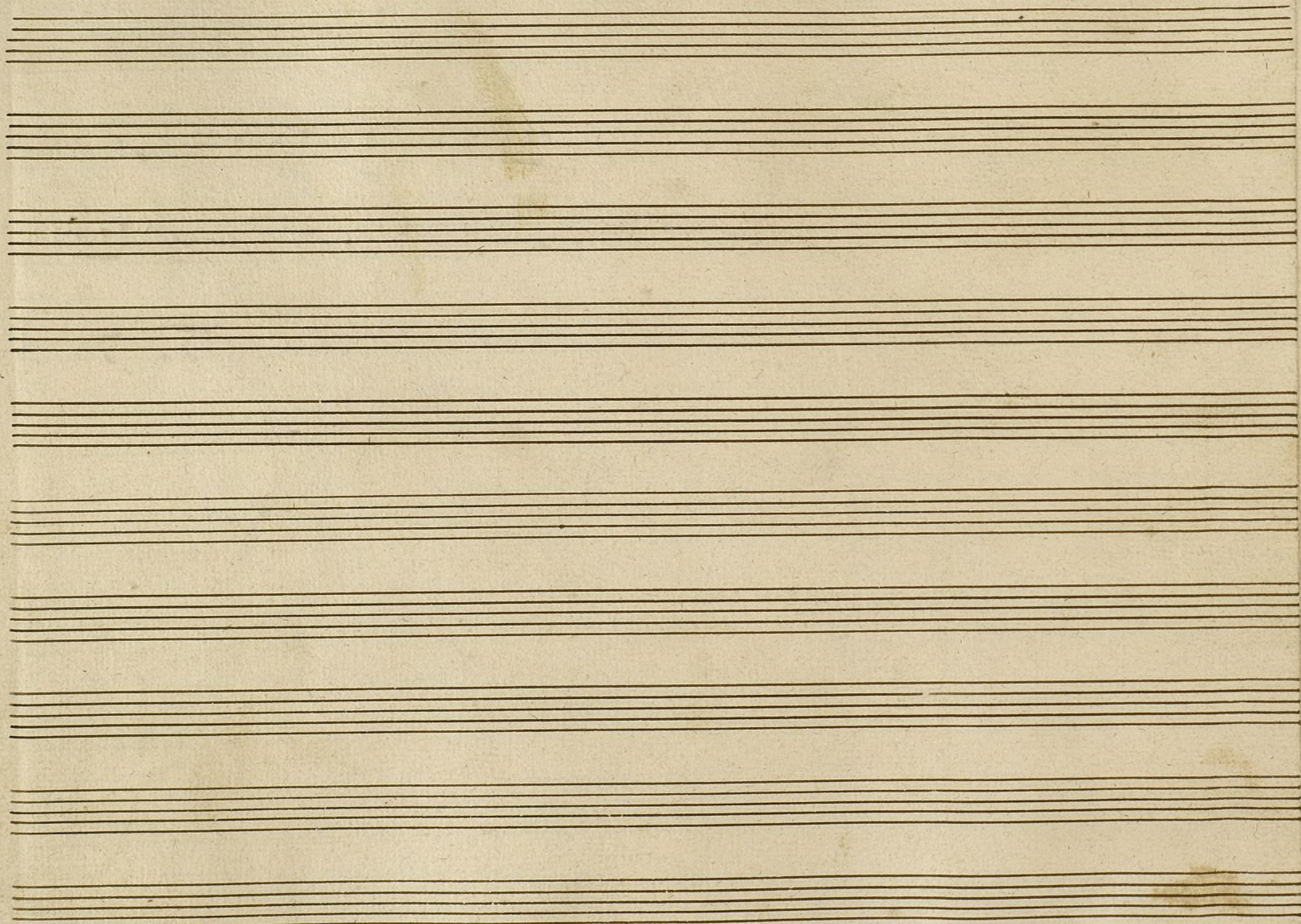
*Parola.*

*Allegro*



*Allegro*  $\frac{6}{8}$  *H.* *H.* *A* *pp*





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Contrabajo

Gamb<sup>o</sup>

Leq. 4.

tonadilla á Duo La Dama Mas/a.

Mus 109-11

*Allegro Magestoso*



And. no

pp

pp

p. mo

Cres. do

Favola



*le*

*h. p. Punto bajo h.*

*Allegro*  $\text{D:}\frac{3}{8}$

*Parola*  
~~...~~



Punto bajo;

Al mismo Ayre. *Punteado* *vo*

*p.* *r.* *p.*

*And. no* *p.* *r.* *p.*

*Je* *r.* *p.*

*r.* *r.* *p.*

*p.* *r.*







Puntovago

Mozart

Op. 13

Punteado

Sigue.



*Allegro Molto*

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

*Parola.*

*volti p. no*







*Allegro* *voz*

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

*p.*

*f.*



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