

Mus 153-8

Leg.º 14.

Conadilla a 4.º

el Tutor:

Hecho de Pasquas:

Del S.º Morali;

} S.º Nicola  
corrido, vizen  
y Paco Ramon:

1794.

153-8

All. poco

2/4

Viz.<sup>e</sup>

Pues estais en de ra da fuerza el de so cu

Nico<sup>ra</sup>

quien es quien de mi

peris

Casa he char me a de poder

Viz.<sup>e</sup>

Poco

A si lo manda el Tuez por q. a nuestro fuor o ra da

po

no insulteis a la da <sup>2da.</sup> Puede la menor e

dad a los reis antes de ayer a los reis antes de ayer antes de a

yer <sup>Nico<sup>sa</sup></sup> Así me <sup>Viz<sup>e</sup> me Compa</sup>

tratas Tutor Cruel porque te pido las <sup>Viz<sup>e</sup></sup> el tutor yore de

deze a mi también

*p.*

Cuentas de la hacienda q<sup>e</sup> ere de  
 cierto q<sup>e</sup> un gran brivonazo es

y por que a tu vil cariño no quiero co rrespon  
<sup>do</sup>siendo asi bus que mas modo de amparar a esta mu

der no  
 per de


*Viz<sup>a</sup>* en esto cierto  
*Ni<sup>ca</sup>* que haré señores

*Nico<sup>ra</sup>*  *Paco* 

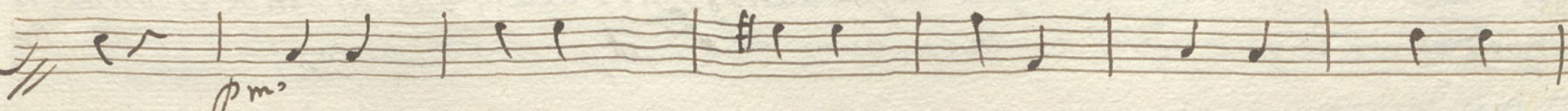
lo que oye vsted y por dra Tur ti fi  
 no lo re vsted que aunque Aquazil y exeri

*Nico<sup>ra</sup>* 

Carte, no tengo ningun papel no  
 vano, somos dos ombres de bien somos

*Viz<sup>p</sup>*  
*Nico<sup>ra</sup>*  
*Paco* 

Vaya Vaya que a el lance pe ra do a mas  
 Vaya Vaya que a el lance e traño a mas

*p<sup>mo</sup>* 

no poder para do amar no poder amar no poder  
 no poder era ño amar no poder amar no poder

*Allegro*

der

Parola, viz<sup>o</sup> quanto heredei tu puer, *Le* Ni<sup>a</sup> heinta mil pesos, *Paco* y esta cara tambien?  
 Ni<sup>a</sup> tambien he mia; viz<sup>o</sup> quien tiene el testamento, y los papeles; Ni<sup>a</sup> el tutor,  
*Paco* el tutor? y que apartado con vos e bebrivon? Ni<sup>a</sup> solo me adado la ropa y la comida,  
 viz<sup>o</sup> puer lo que havei de hazer... *dentro par<sup>o</sup>* Ju, Ju, Ni<sup>a</sup> Jay Dios que viene subiendo  
 la escalera, *Paco* no con bien que aqui juntos nos bea, buscar donde econdidos  
 oir podemos lo que aqui habla con vos; Ni<sup>a</sup> al punto vamos;

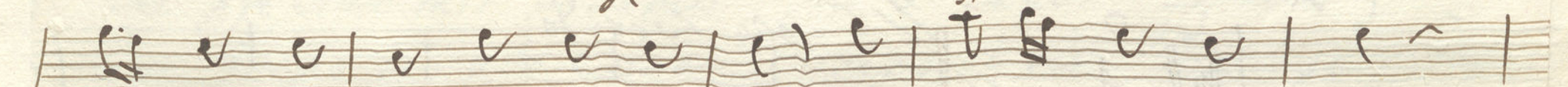
102.



Vamos pues à ocultar nos ante el cruel an



en a que se Apo



teno se pueden es con der



Viz?



ve nido vos y sabreis lo que con el fu tor ha



Veis aqui de hazer

y el cielo quiera ampa



rar nuestro Turco pro ce der

der

Jose Garrido:

Allegro

Ya abran a mi Pupila no tificado el  
Pero abien que su erencia se en cuenta en demis



Auto a si verà si deve despreciar mis a lagos  
 manos y el arrancar la de ellas es imposible Caso  
 despreciar mis a lagos mis a lagos  
 es imposible Caso y imposible caso,  
 siendo yo tan buen mozo siendo yo tan vizarro sien  
 tengo puestas las Cuentas tengo puestas los Cargos ten

do tan Pe di me de siendo tambien plantado la Perra  
 go o cultos papeles tengo Revivos falsos y tengo

Perra Perra:: me ha despreciado  
 tengo tengo:: muchos duca dos

Parola / Yel que tiene dinero, tiene Razon en este mundo fiero:)

Sale Nica<sup>1</sup><sup>a</sup> Suspirando,

Nica<sup>1</sup><sup>a</sup> Ay

*And<sup>te</sup> gracioso*

Nica<sup>1</sup><sup>a</sup> pe

Punteado arco de

que dei di - cha ay que do - lor don de ire so - la  
 ro que mi - ro sois vos se - ñor a re pen ti - da

Punteado arco de Punteado

de sampara - da a Van dona - da de mi - ta  
 per don os pi - do no ta ofendi - do mi - desa

Ti en | Ti en | Ti en | Ti en |

*for do*  
 he re | fe fe | he re | he re |  
 for ay como no - ra pero va zor no e  
 mor *for do* firme D. Ju - dar muestra vi gor *for do*

*arco le* | *Pun. do* | *arco le*  
 fe re | te re | te re | re re | fe re |

fe re | re re | fe re | re re | fe re |  
 de abian dar - me voy a se fue - ra pue que tan fie -  
 se pre cia - ba aunque os que ri - a pero lo haci -

*Punt.* | re re | re re | re re | re re | te re |

ra fue con mi amor *viz. y laco: (acondidos)* |  
 a por el pu dor *viz. y laco: (acondidos)* |  
 los dos o cul - tos  
 mas bien lo fin - ge

te re | re re | *arco le* | *Pun. do* | te re | te re |

de este tu tor las inen cis - nes a verique  
 fice el rigor *con* puer que se fin - de ya sin con tien

*arco de* *Punt.*

mos y rios vere - mos u sur na dor  
 da de ella ya ha cien - da se re se no r

*viz e* *yo llio* *Allegro*

*gav. do* *faco:* Quando el contrario es mui vio lento del fingi  
 Quando el contrario es mui vio lento del fingi

*p.*

de este tu tor la in en cis - nes a ver que  
 fi cere el rigor *gand* puer que se in - de ya sin con tien

*arco de* *Punt.*

mos y rios vere - mos u sur pa dor  
 da de ella ya ha cien - da se re se nor

*viz e* *gallio* *Allegro*

*gand* *facci* Quando el contrario es mui vio lento del fingi  
 Quando el contrario es mui vio lento del fingi

*p.*

mientras sirve el favor  
mientras sirve el favor  
mientras sirve el favor

le

Parola *for<sup>d</sup>* para lograr con las em bras, no ay cosa como el rigor, <sup>1<sup>o</sup> 2<sup>o</sup></sup> si ella cree  
 sin remedio de cubrirnos su incenerion; *for<sup>d</sup>* Con que Celestina me amas, Ni<sup>o</sup> no puedo  
 vivir sin vos, fingamos aver si logro vencer traicion con traicion; *for<sup>d</sup>* pues si quierdes que se  
 cambie en carin<sup>o</sup> mi rigor, ha de cavarte con migo; ha de hazerme donacion de tu creencia,  
 y probar mi cuentas; Ni<sup>o</sup> atodo el tor como no me heche de cara dispuesta, *for<sup>d</sup>* si<sup>o</sup> pues  
 alondame esot cinco; Ni<sup>o</sup> tomad y pues que ya buetra soy, me direi una verdad?  
*for<sup>d</sup>* aunque quierca un millon;

Coplas

*Allegro Moderato*



*Nico<sup>1a</sup>*



no *Nico* Si buen gusto no hubiera que lo hicierais con  
Pues no auido de mi padre el ta casa en que vi

*Nico* Pues y los treinta mil pesos que heredè ya en efec

*Nico* Mas si no pudiera de manda que yo ganara en pre

*Nico* Quando aremos los contratos para salir de pe





migo que lo  
 vimos el ta  
 tivo que ere de  
 ciso que yo  
 ligros para

*par.<sup>d</sup>*  
 de jar  
 todo  
 e los  
 mi le  
 Tobias

Le

te a pe dir li mos na Como e de jado a otros cinco  
 Cuanto yo poses ha rido de mis pu pi los  
 er tan en los gremios impuetos en nom bre mio  
 trado hi ciere el Pleyto durda por siglos de siglos  
 care Un Escrivano que los haga al modo mio

p<sup>o</sup>

Como e

ha sido

impuestos

dejar por

que los

viz<sup>e</sup>

a los mas de los me

Palos los bienes de mil tu

viz<sup>e</sup> Por Confesion tan sin

Paco / sino huviera en veda

no te neis que mo les

(Valentiz<sup>o</sup>  
y Paco)

no res suele a con te zer lo mismo suele a

to res suelen ser a si ad qui rido suelen ser

cera, mereze echarle avn Preidio mere ce

do res no tu bieras tu ete arbitrio no tu

taros que aqui avno y un res tigo que aqui ay

*p.* *par<sup>do</sup>*  
Pero D.<sup>n</sup> Tu to y D.<sup>n</sup> tri

*Allegro*  
3 ~~A~~ vezes

*Ma<sup>st</sup>ro*

son aqui es con di dos esta es traicion esta es trai

*p.* *todos*  
cion  
Para un om bre de lin quente

*Punteado*

o que triste si tua cion o que triste si tua

cion si tua cion *cresc. fe*

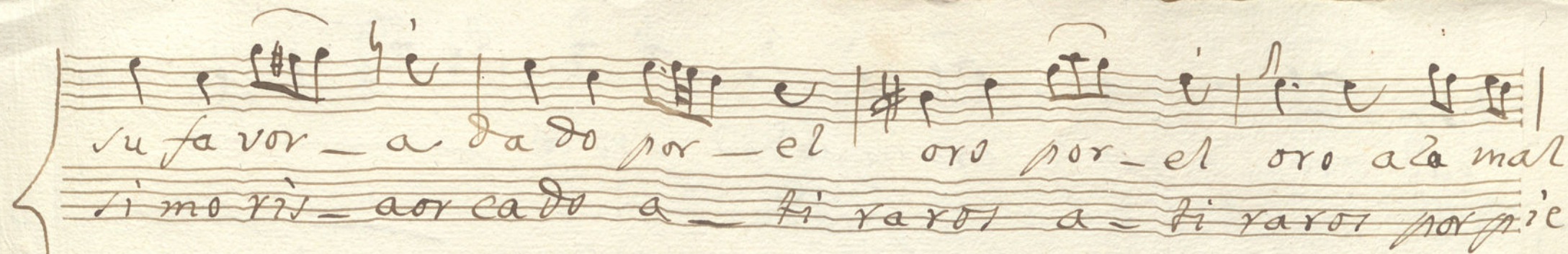
Corola / viz<sup>o</sup> / G.<sup>n</sup> Judas de vuestras obras la Tuez le voi a in formar;  
 Gar<sup>o</sup> / G.<sup>n</sup> Justo:: D.<sup>n</sup> Triformio:: Celestino:: si vstedes son de mi parte  
 los ofrezco Regalar;)

Quartetto

Andro

*viz<sup>e</sup>*  
 La Justicia que es Justicia nunca  
 Nio<sup>ra</sup> de los pies con fiel Caricia hi-re

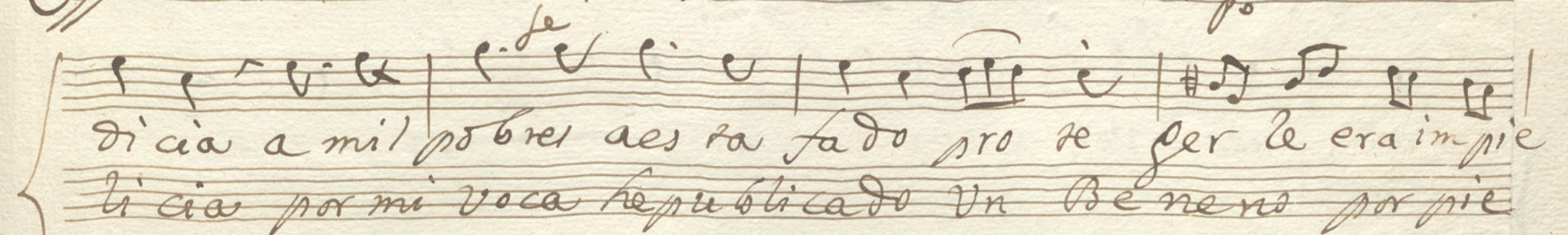
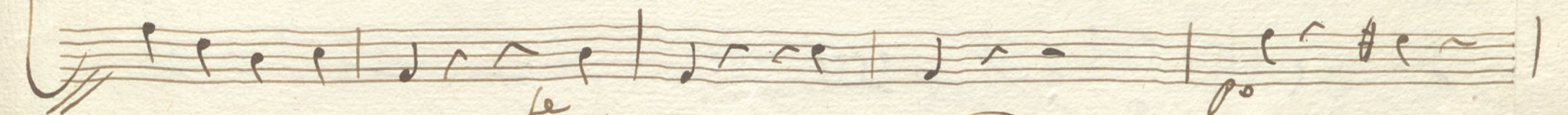
su favor a dado por el oro a la maldad nun-ca  
 si no ris aorado a tiraros por piedad hi-re



su favor - a da do por - el oro por - el oro a la mal  
si mo rri - a or ca do a - ti rar os a - ti rar os por pie



dad la mal dad *Paco* Aun bri bon cuia Co  
dad por pie dad *gar* quien me da puer mi ma



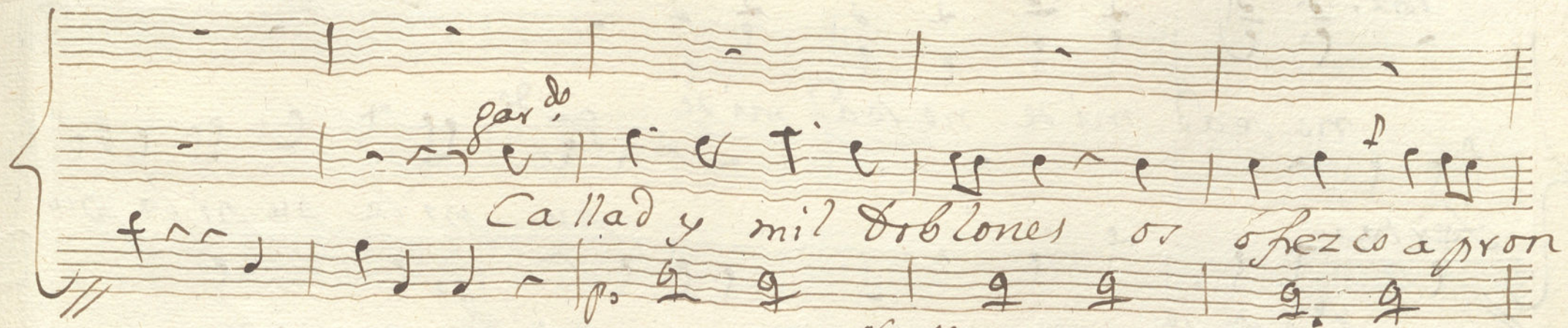
di cia a mil po bres a es ta fa do pro te ger le era im pie  
li cia por mi vo ca he pu bli ca do Un Be ne no por pie



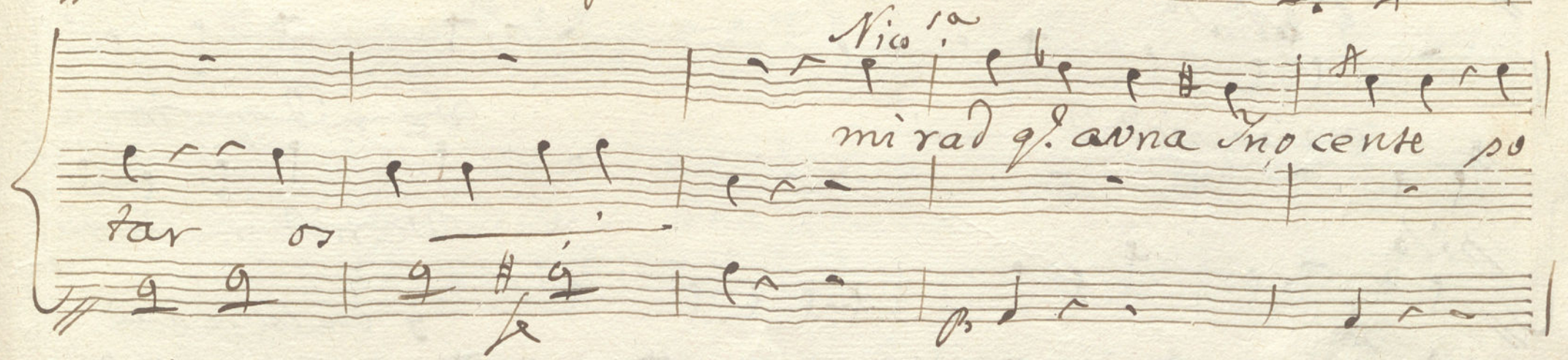
dad pro - de per le era impiedad pro de  
 dad un - Be neno por piedad un  
 guar dar le mien tras por te  
 al Tuez le voi a dar al

*Allegro*  
*Allegro*

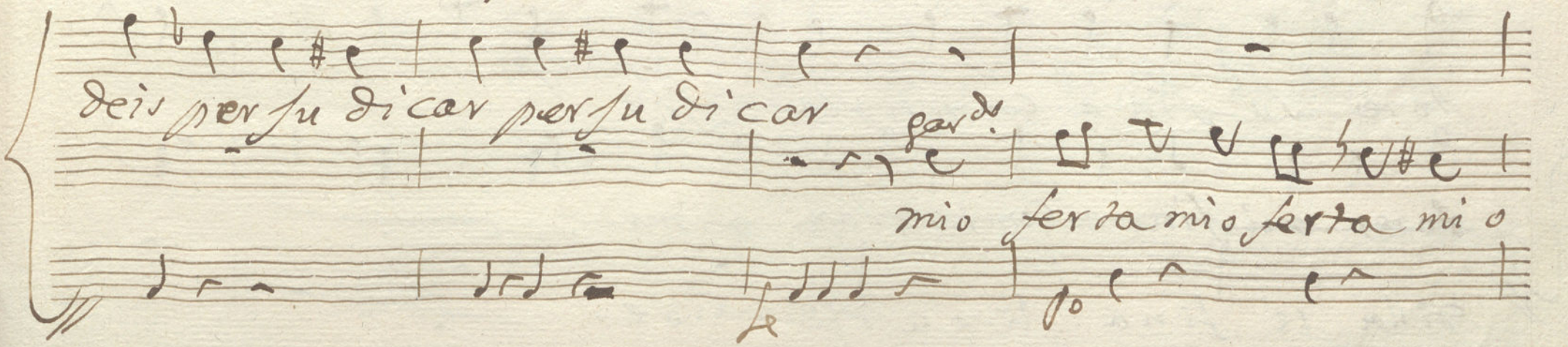
*par<sup>do</sup>*  
Callad y mil doblones or fezo a pron



*Nico<sup>ra</sup>*  
mirad q. avna no cente po  
tar or



deis per su di' car per su di' car *par<sup>do</sup>*  
mio fer ta mio fer ta mi o





2on 2.

no sead mi se no sead mi se *par do*

ferta su pila su pila su

*la Nica ra*  
no ay piedad *y con las se qui*  
~~ve nid ma tosta~~

pila *ve nid ma tosta*

*se* y con las se qui

dillas se fina liza ra *se fina liza ra*

~~ores su fina con templar~~

~~ores mi fina con templar mi~~

dilla se fina liza ra se

*todos*

*Seguir* *All.*

*3* *4* *3* *4*

*3* *4*

*3* *4*

*3* *4*

*Piano todo*

*Y con las seguidillas se finalizará*

*La que tona dilla dueños a*

mados  
 Dueños a mados  
 que nuestro afecto  
 A Dios que ridos  
 la 3.ª vez fe.  
 Si gustado me rezca  
 tan solo se de dica  
 y perdonar las faltas  
 perdon ya plauso  
 a Comptare ros  
 de te Capricho  
 que si que ya se be si gustado me rezca perdon ya  
 que si que ya se be tan solo se de dica a Compla  
 que si que ya se be y perdonar las faltas de te Ca

plauso - - - -

zexo - - - -

pricho - - - -

Allegro  
dos vezes

Handwritten musical notation on a staff.

Mus 153-8

t

Violin 1<sup>o</sup>

Son<sup>da</sup> a Quatro.

el Tutor.

ff.



Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *dol.*, *Allegro*, and *Parola*. The music is written in a cursive, historical style.

Handwritten musical score on two staves. The notation includes a treble clef, a key signature of one sharp, and various rhythmic values. The word *Canto de Madrid* is written below the staves.



*Alleg.*

*Voz.*

*te*

*te*

*te*

*Al segno.*

*Parola.*

*And.<sup>te</sup> Gracioso*

*Al segno.*

*Parola.*



*Quartetto*  
*Punto vajo*

*And.<sup>te</sup>*

*Voz*

*p<sup>o</sup>* *rinf<sup>te</sup>* *p<sup>o</sup>* *f<sup>te</sup>* *p<sup>o</sup>*

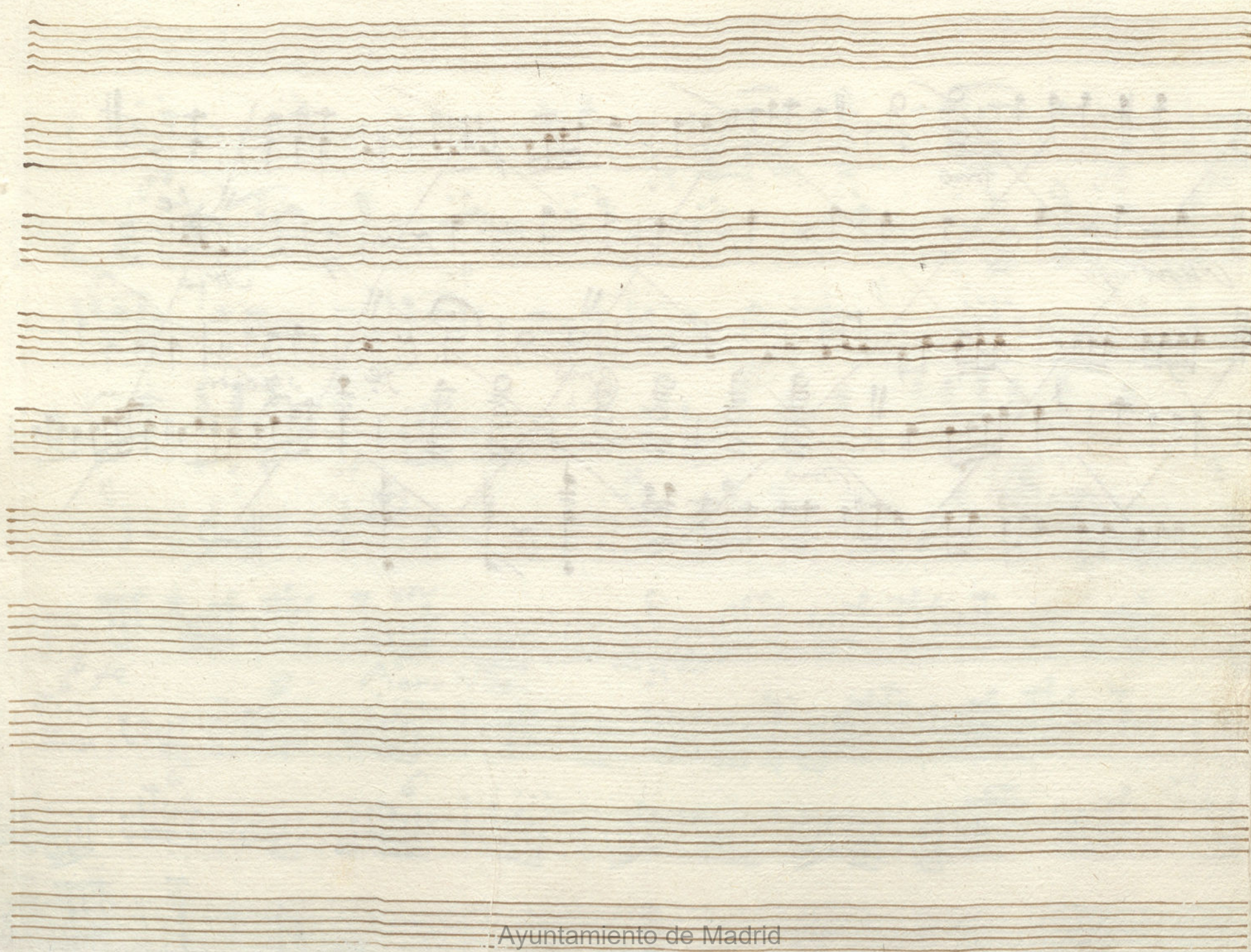
*Al Segno.*

V.S.

Handwritten musical score for a vocal and piano piece. The score consists of five staves. The top staff is the vocal line, featuring a melodic line with various ornaments and dynamics such as *po* and *je*. The lower four staves represent the piano accompaniment, with complex rhythmic patterns and chords. The piece concludes with a large, dense scribble on the right side of the fifth staff.

Handwritten musical score for a piano piece, consisting of four staves. The first staff begins with the tempo marking *All.<sup>o</sup> & 3/8* and includes the instruction *Piano toda*. The music is characterized by dense, rhythmic patterns, likely for the left hand, with some melodic lines in the right hand. The piece ends with a double bar line and repeat dots.

A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is annotated with several terms: *fmo* (first movement) is written below the first staff; *Punctato* is written below the second staff; *Arrio* is written below the second staff; *stacato.* is written below the fourth staff; and *je* is written below the fourth staff. There are also several instances of the word *ottavo* written vertically between the staves. The manuscript shows signs of age, including some staining and crossed-out lines.



Violin Primero

Sonadilla à 4.

El Tutor;



Handwritten musical score on ten staves. The notation includes treble clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking "Al. poco".

Key markings and annotations include:

- Al. poco* (Allegretto poco)
- A* (Accento)
- p* (piano)
- pp* (pianissimo)
- apiente* (appiamente)

The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A double bar line with a repeat sign is visible in the sixth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals. The piece concludes with a double bar line and the instruction *Allegro*.

Handwritten musical notation on a single staff, including the word *Parola* written above the notes. The notation includes dynamic markings such as *p* and *pp*.

Handwritten musical notation on a single staff, continuing the piece with various rhythmic patterns and dynamic markings like *p* and *pp*.

A section of the manuscript consisting of multiple staves that have been heavily scribbled over with dark ink, rendering the original notation illegible.

Another section of the manuscript consisting of multiple staves that have been heavily scribbled over with dark ink, rendering the original notation illegible.

Handwritten musical notation on a single staff, featuring rhythmic patterns and dynamic markings such as *p* and *pp*.

Handwritten musical notation on a single staff, including the instruction *al puente* written below the notes.

Handwritten musical notation on a single staff, ending with a double bar line.

*Voldi*

Four empty musical staves at the bottom of the page.

*Allegro* &#2/4

*no*  
*p*  
*p*  
*Allegro*

*Parola*

*And. grazioso*

*Allegro*

*Parola*

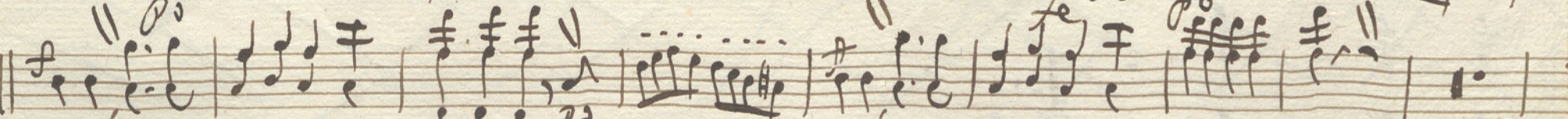
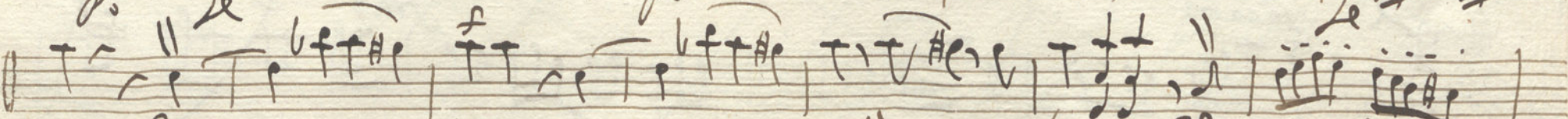
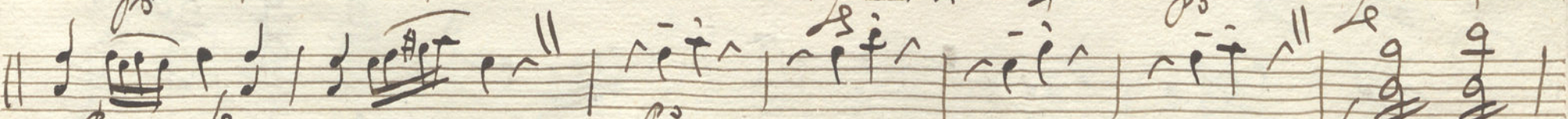
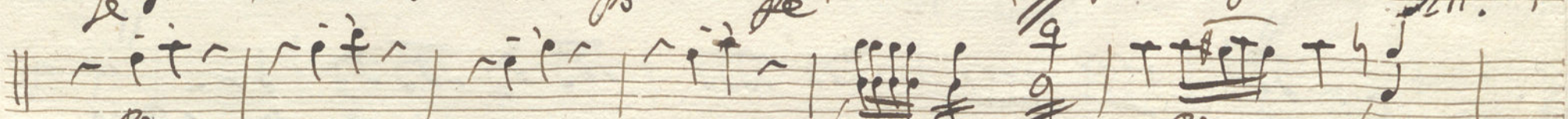
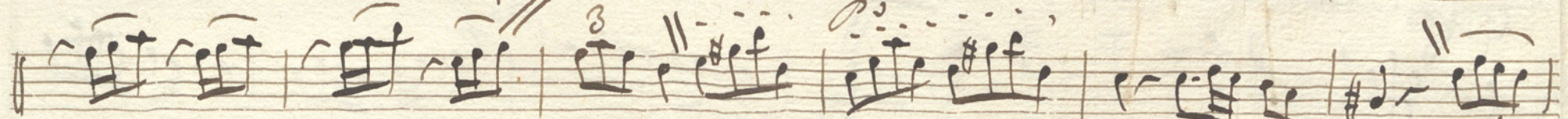
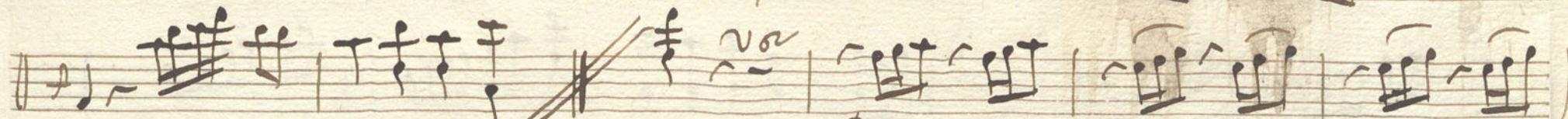
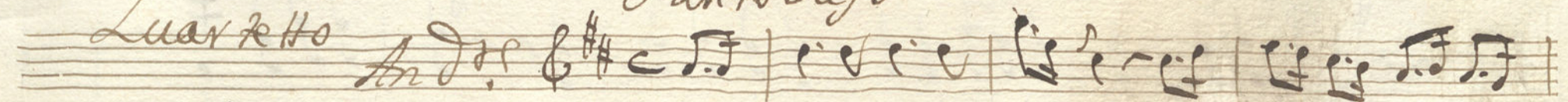
*Coplas* *All.<sup>o</sup> Moderado* & 2/4

The score consists of ten staves of music. The first staff is a vocal line with lyrics written above it. The subsequent staves are for a keyboard instrument, likely a harpsichord or spinet, featuring a variety of textures including sixteenth-note runs, chords, and arpeggiated figures. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The tempo changes from *All.<sup>o</sup> Moderado* to *Allegro* (marked *fres*) and then to *Ma. All.<sup>o</sup>*. The piece concludes with the word *Parola* written on the final staff.

Quartetto

Punto Vajo

And.te



le

Ayuntamiento de Madrid

5 volti

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom portion of the score is heavily crossed out with diagonal lines.

Key markings and annotations include:

- arco* (arco)
- staccato* (staccato)
- marcato* (marcato)
- fmo* (fmo)
- Punteado* (Punteado)
- fmo* (fmo)

*Allegro* &  $\frac{3}{4}$  *fmo* *Piano todo* *Le todo*





Ayuntamiento de Madrid

Ayuntamiento de Madrid

t

Violin 2<sup>o</sup>

For.<sup>a</sup> a Quatro.

el Furor  
//



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, dynamics (p, f, p.o., dol.), and performance instructions (Allegro, Parola, Al p.te). The music is written in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The score includes a section marked "Allegro" and another marked "Parola." The dynamics range from piano (p) to fortissimo (f). The piece concludes with a double bar line on the eighth staff.

*Allegro* 2/4

*voz*

*p*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*Allegro.*

*Parola*







Quartetto.

Puntovajo

*And<sup>no</sup>*

*voz*

*mf.*

*Allegro.*

V. 5.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (forte) and *po* (piano) are present throughout. The fifth staff concludes with a large, decorative flourish.

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by dense, rapid sixteenth-note passages. Dynamic markings include *te* (tutti), *Piano todo*, and *te todo*. The piece concludes with a double bar line. A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.

Handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings. A large, diagonal scribble is drawn over the first three staves. Annotations include:

- arco. fe.* (arco forte) on the second staff.
- um do* on the first staff.
- Repetitive markings *otto* on the third staff.
- mo* on the fourth staff.
- stacato.* (staccato) on the third staff.

Ayuntamiento de Madrid

Violin Segundo

Sonadilla a 4<sup>o</sup>.

el Tutor;

~~Adagio con moto~~



*Allegro*

*Parola*

*arpiente*

*Volti*





*And: gracioso*

*Allegro*

*Parola*

*Coplas* *All. Moderato*  $\frac{2}{4}$

*ve ve ve*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*Allegro* *3 veces* *Mar. All.*

*p*

*p*

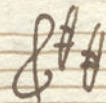
*p*

*Parola*

Quartetto

Punto va so

Andro



Handwritten musical score for a quartet, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections by double bar lines with repeat signs.

- Staff 1:** Treble clef, key signature of two sharps, common time. Starts with a whole rest followed by eighth-note patterns.
- Staff 2:** Continuation of the first staff, featuring a *no* marking above a note and a *p* dynamic marking below.
- Staff 3:** Continuation of the first staff.
- Staff 4:** Continuation of the first staff, ending with a *rit* marking above.
- Staff 5:** Continuation of the first staff.
- Staff 6:** Continuation of the first staff, ending with a *rit* marking above.
- Staff 7:** Continuation of the first staff, ending with a *rit* marking above.
- Staff 8:** Continuation of the first staff, ending with a *rit* marking above.
- Staff 9:** Continuation of the first staff, ending with a *rit* marking above.
- Staff 10:** Continuation of the first staff, ending with a *rit* marking above.

Allegro

All.

Volti

Handwritten musical score for a string quartet, measures 1-10. The score is written on six staves. The first two staves are for the first and second violins, the third and fourth for the first and second violas, and the fifth and sixth for the first and second cellos. The key signature is one sharp (F#) and the time signature is 3/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *se* (sempre), *A voz* (A voice), *Piano todo*, and *se todo*.

Handwritten musical score for a string quartet, measures 11-15. The score is written on three staves. The first staff is for the first violin, the second for the first viola, and the third for the first cello. The music is heavily crossed out with a large diagonal line. Performance markings include *Punteado*, *arco se*, *staccato*, and *mo*.



Ayuntamiento de Madrid

—+  
Violas obligadas

Conadilla a 4.<sup>o</sup>

el Tutor;

///

*Allegro poco*

Handwritten musical score on ten staves. The notation includes treble clefs, 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. There are several dynamic markings such as 'p' (piano) and 'p.' (piano). The score concludes with a double bar line and a decorative flourish. A small 't' is written above the first staff.





*And.<sup>te</sup> gracioso*  $\# \flat \flat$   $\frac{6}{8}$

*Voz*

*Allegro*

*Parola*



Quartetto

Punto bajo

Andro

Handwritten musical notation for the first section. It consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'rinc' (rincantando). There are also some slanted lines and a 'no' marking above a staff.

Allegro

Handwritten musical notation for the second section. It consists of ten staves. The music is more rhythmic and includes many sixteenth and thirty-second notes. Dynamic markings include 'p' (piano) and 'f' (forte). There are also some slanted lines and a 'no' marking above a staff.



Ayuntamiento de Madrid

Oboe Primero  
Sonadilla a 1.<sup>o</sup> el Tutor;

Mus 153-8

Allegro

nu

solo

p

p

Parola

p

p

p

Volta





Quartetto

Puntovaso

Andro

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *Allo*. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a cursive, handwritten style.

Handwritten musical score for the second system, consisting of three staves. This section features dense rhythmic patterns, possibly triplets or sixteenth notes. A dynamic marking of *Piano todo* is present. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation on a page with ten staves. The first two staves contain a melody and accompaniment. The melody starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It consists of 12 measures. The accompaniment is on a single staff below, starting with a double bar line and ending with a repeat sign. The remaining eight staves are empty.

Segundo,

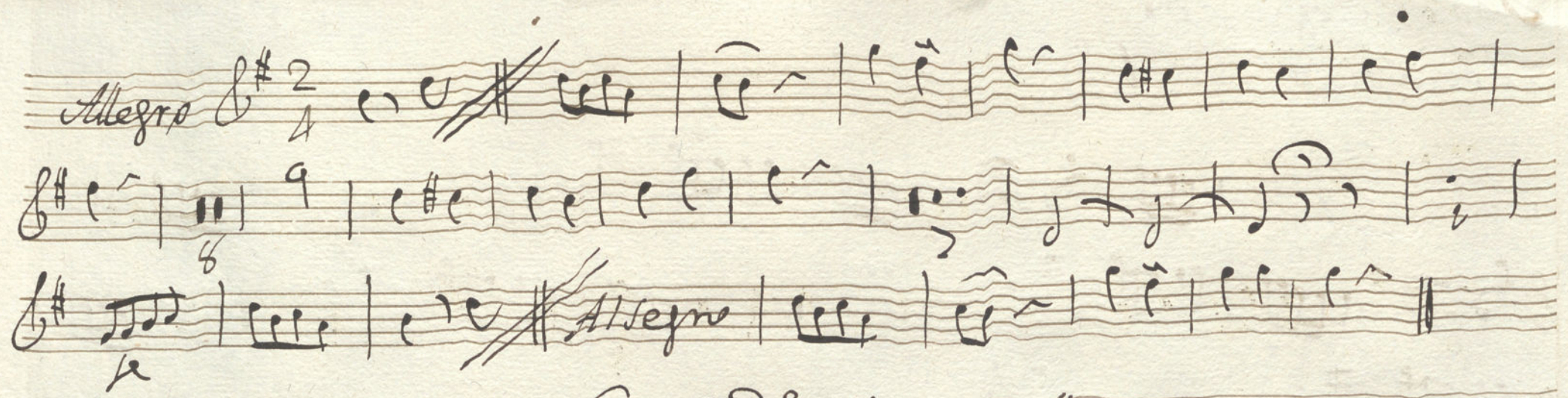
Conadilla a 1.

El Tutor;

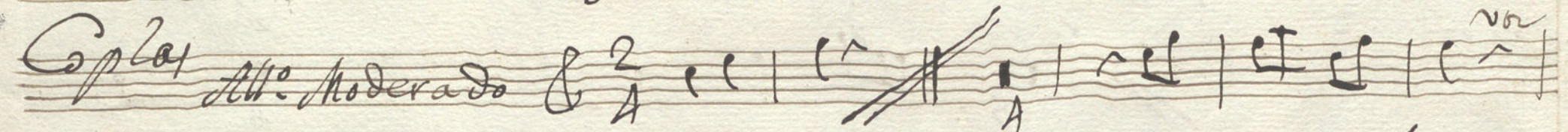
Mus 153-8

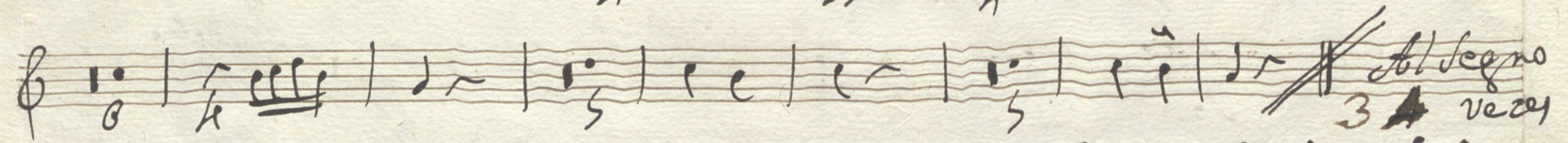
Handwritten musical score for guitar, consisting of eight staves. The notation includes various rhythmic values, accidentals, and performance markings.

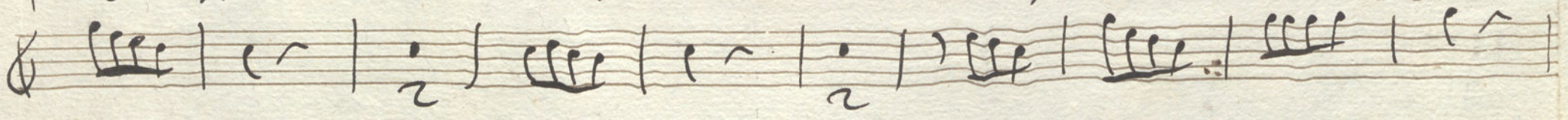
- Staff 1:** *All.<sup>o</sup> poco* & 2/4. Contains rhythmic patterns and a fermata.
- Staff 2:** Continuation of the first staff, including a *va* marking.
- Staff 3:** Continuation with a *tr* (trill) marking.
- Staff 4:** Continuation with a *tr* marking.
- Staff 5:** Continuation with a *solo* marking.
- Staff 6:** *Allegro* section starting with a double bar line. Includes a *Parola* marking.
- Staff 7:** Continuation of the *Allegro* section.
- Staff 8:** Continuation of the *Allegro* section, ending with a double bar line and the word *Voldi*.

*Allegro*  $\text{G}^\# \frac{2}{4}$  

*And.<sup>e</sup> tarde* //

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

*Allegro* 





*Parola*

Quarteto

Punto vajo

And.<sup>no</sup>



Trompa Primera

Mus 153-8

Gonadilla a 4.<sup>o</sup> El Fu tor;

Incesol.

All.<sup>o</sup> poco & 2/4

*no*

*p.* ~~Allegro~~ *le* Parola *le*

2/4 All.<sup>o</sup> fare // 6/8 And.<sup>o</sup> fare //

*Copla* *All.<sup>o</sup> Moderado*  $\frac{2}{4}$  *In ca*

*no*

*Allegro* *3* *vezes* *Ma. All.<sup>o</sup>*

*2*

*Paro 2as*





Handwritten musical score on aged paper, featuring four staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *And* and *And*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a double bar line. The third staff begins with a double bar line and a dynamic marking of *And*. The fourth staff concludes with a double bar line and a fermata. The paper shows signs of age, including foxing and staining.

Trompa segunda

Mus 153-8

Conadilla a 4.<sup>o</sup> El Tutor;

In cesol.

Handwritten musical score for Trompa segunda, consisting of seven staves. The first staff is marked *All.<sup>o</sup> poco* and  $\frac{2}{4}$ . The second staff has a *no* marking above it. The third staff contains a double bar line with a slash through it. The fourth staff ends with a double bar line. The fifth staff is marked *Allegro* and *Parola*. The sixth staff ends with a double bar line. The seventh staff ends with a double bar line.

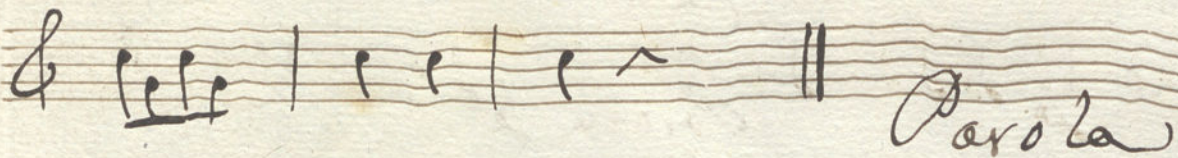
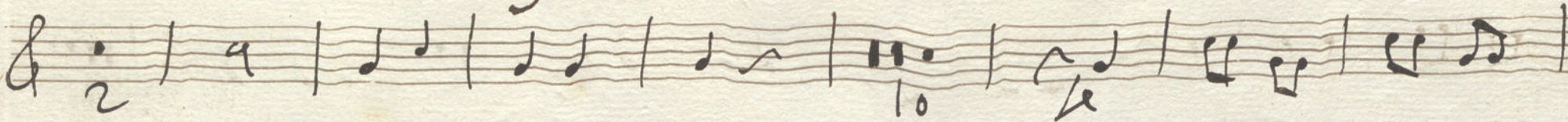
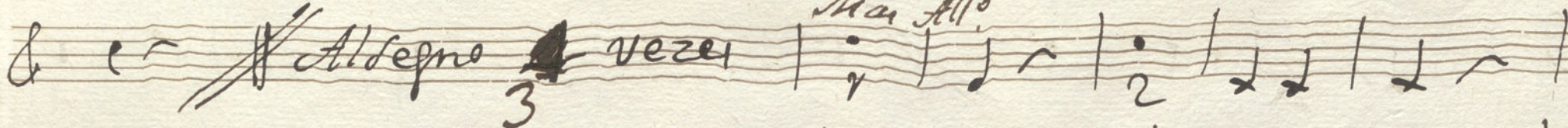
$\frac{2}{4}$  *Allo bare* ||  $\frac{6}{8}$  *Andro fare* ||

Coplas

Ince

All.<sup>o</sup> Moderado

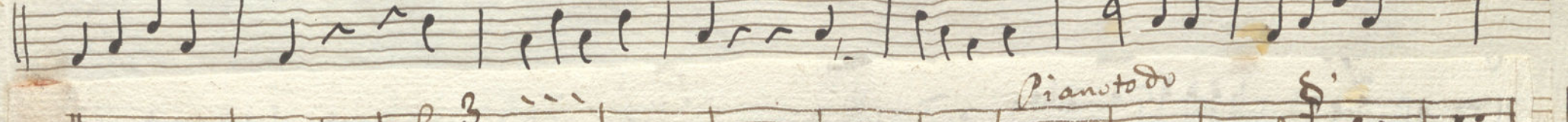
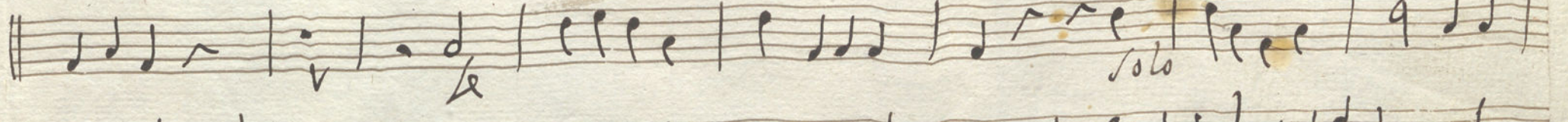
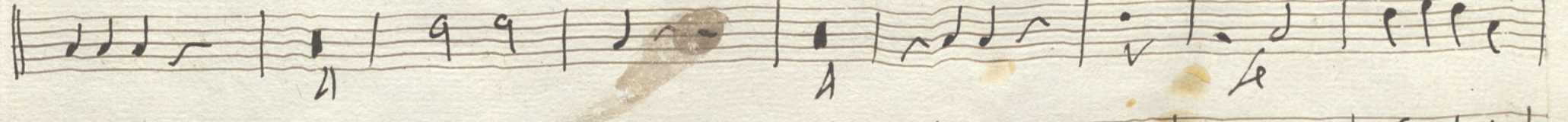
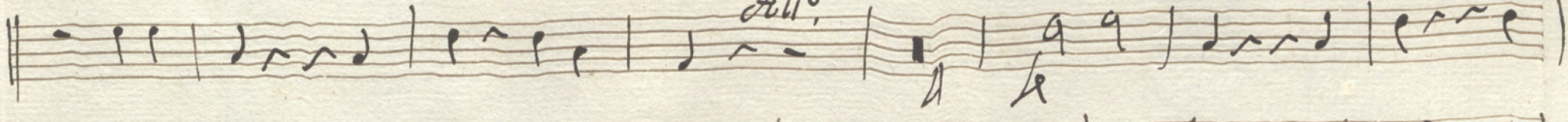
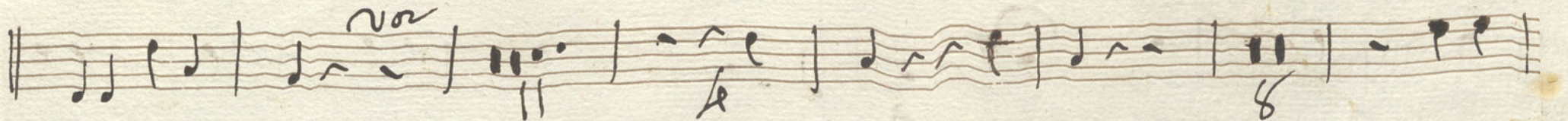
$\frac{2}{4}$



Quartetto

In ce sol,

And<sup>no</sup> & #



olhi

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *fmo* (finito). The second and third staves continue the musical piece with similar notation and dynamic markings. The piece concludes with a double bar line and a fermata-like flourish.

+

Contrabajo

Sonadilla a 1º

el Tutor:

/

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

nu

p

p

p

p

p

p

p

p

Allegro



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures of music with notes and rests, ending with a double bar line.

*Allegro*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes several measures of music with notes and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures of music with notes and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures of music with notes and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures of music with notes and rests, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures of music with notes and rests, ending with a double bar line.

*Parola*

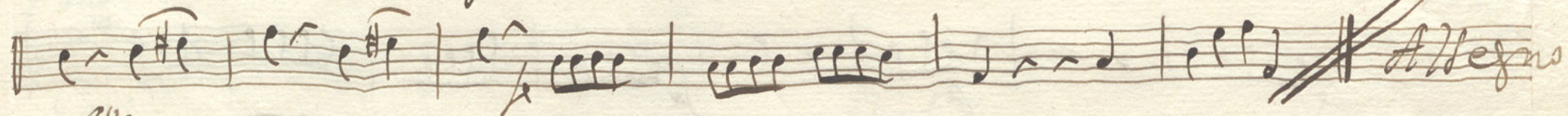
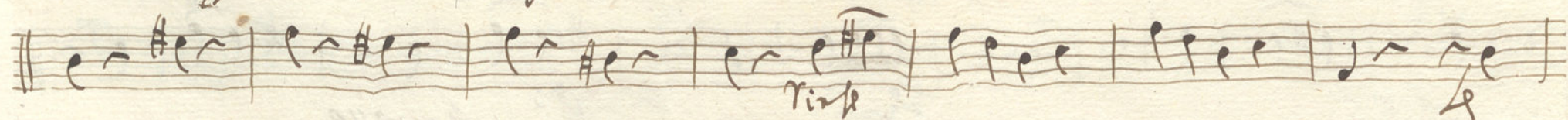




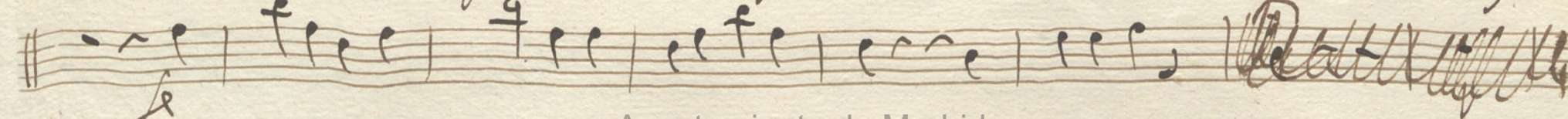
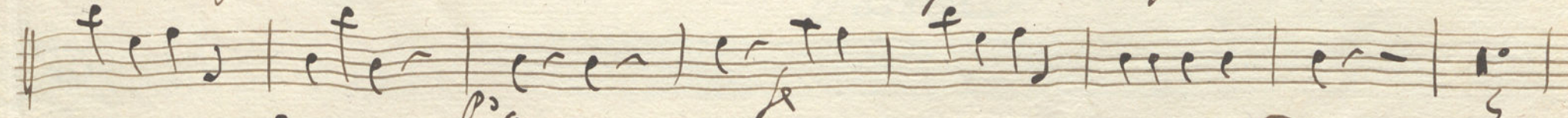
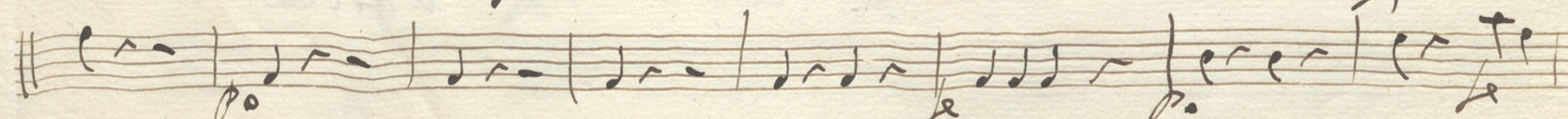
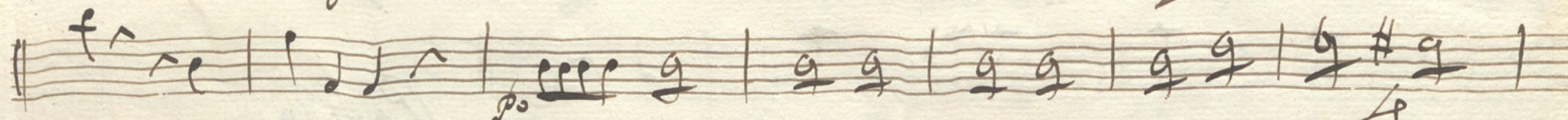
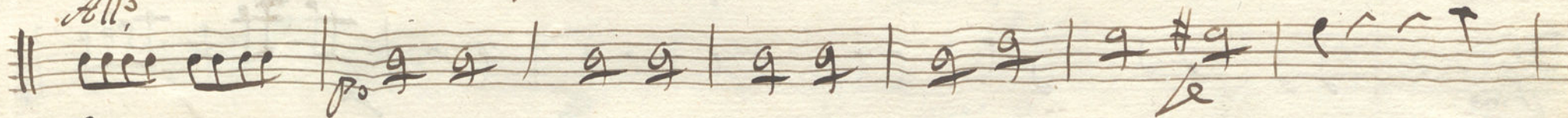
Quartetto

Puntovajo

And<sup>te</sup>



All<sup>o</sup>



Handwritten musical score on four staves. The first staff is in 3/8 time and includes the instruction *Pianotodo*. The second and third staves contain vocal lines with lyrics *Je* and *po*. The fourth staff is a short instrumental line.

A section of handwritten musical score consisting of four staves, which has been heavily crossed out with multiple diagonal lines. The notation includes various notes and rests, with some markings such as *mo* and *mo* visible.

