

Leg.º 3º. N.º 24.

MUS 103-14

Leg.º 3º. N.º 51

t

tra Pulgillo y Pao

Con.^a a duo.

Para vencer amor

saver vencerle.

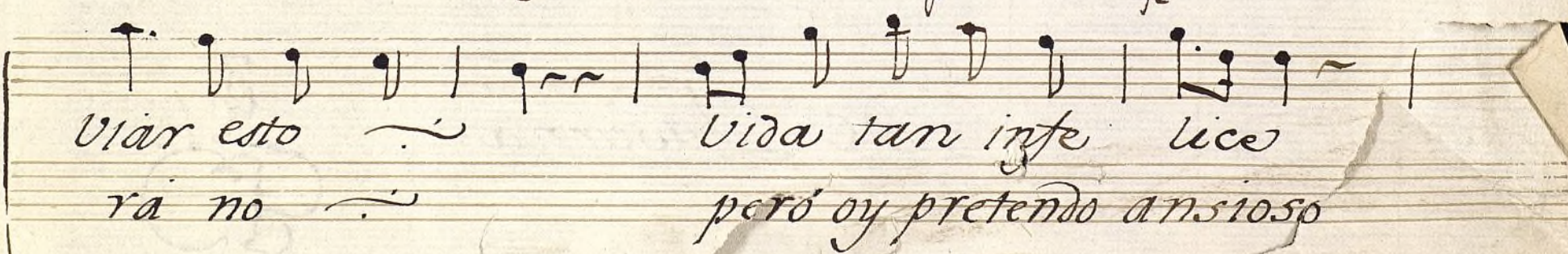
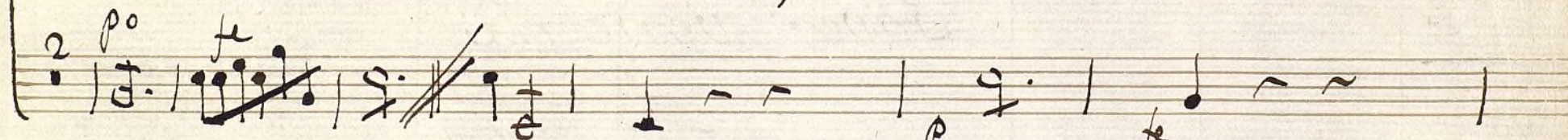
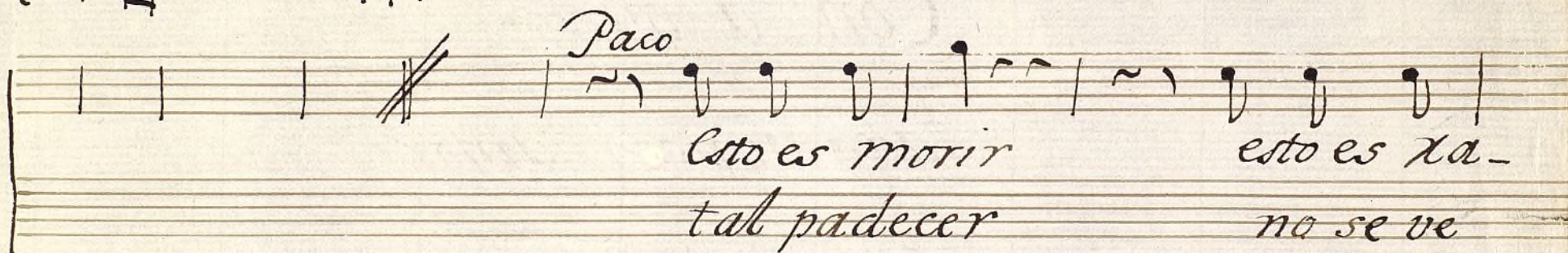
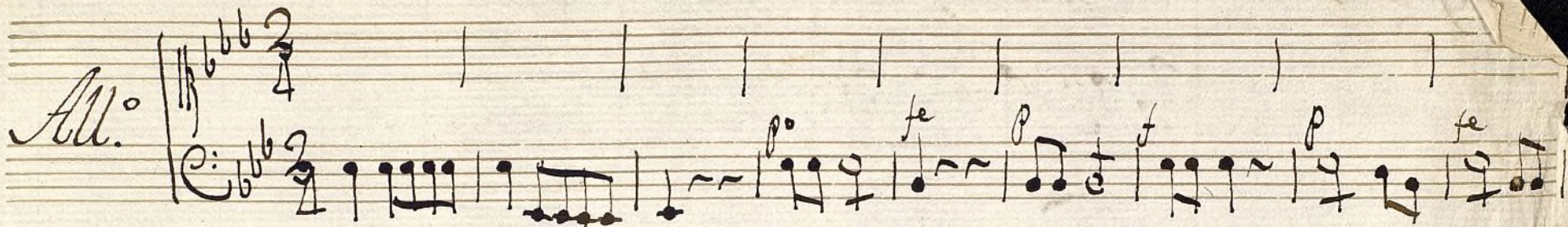
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De Laserna.

51

No. 3-11.

1200055030



no puedo aguantar mas.
mis agravios bengar

no
mis

yo q^{da}.
en fin

yer delas Mugeres burlaba las asechanzas oy hu-
pues me mata a Celos a Celos e de matarla y pa

millado por una no vivo sino me habla y es lo pe-
dezca los rigores con q^e el alma me traspasa aliento a

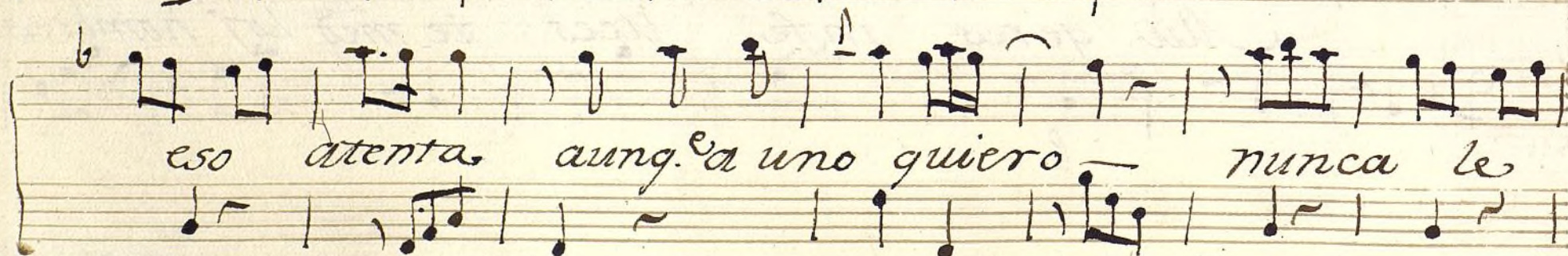
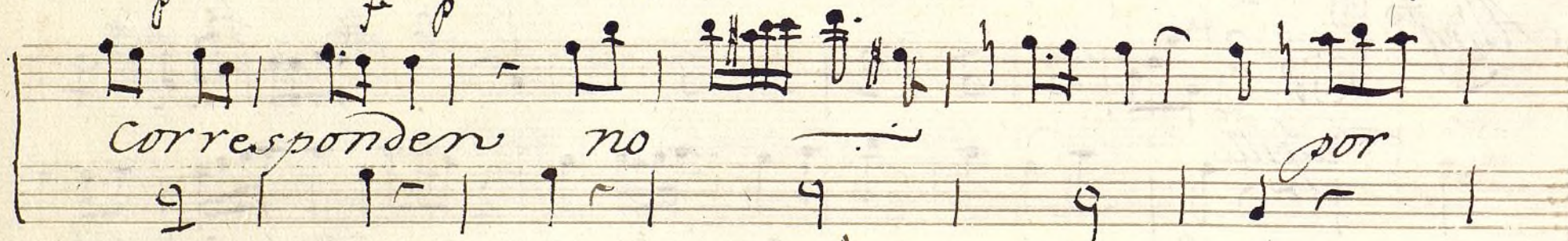
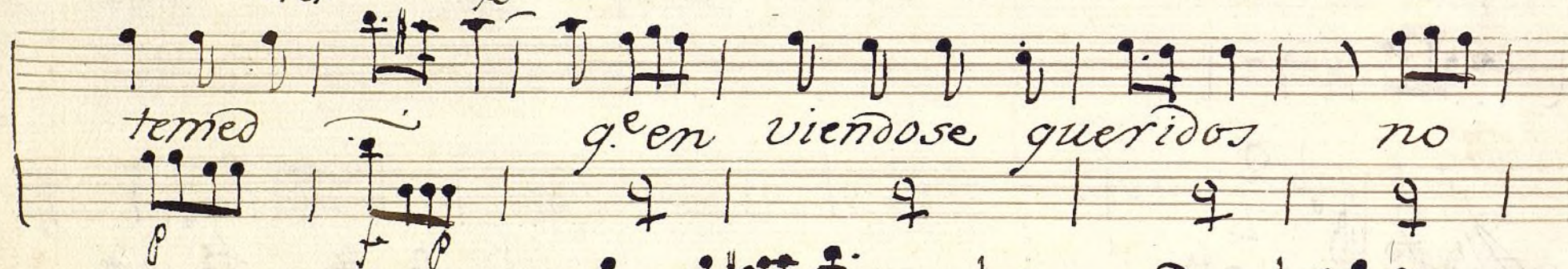
or yes *q. ella a recono cido la fuerza de mi a*
mor *dame en caso tan fuerte tu amparo y tu fa*

mor. *y para darme fieras mayor tormento mayor*
bor *y pues estara en casa a verla parto aver*

aunq. me corresponde me mata a Celos me
quiera Dios no conozca como me hallo como

me mata me
Como Como me
Allegro

Allegro
Pulpillo
Mu geres in fe lices te med los hombres



muestro todo mi afec to. todo — todo mi afecto

pues de aquesta manera su amor conozco

y despues con mi mano le hare dichoso

le le hare di choso

Cresc.

All. poco.

Però el se acerca Jesus q.^e serio
hare otro tanto y el caera luego y el y el

Parola

Paco. Señorita a los pies bueltos. Pulp.^o a Dios Señor D.ⁿ Manuel.

Paco. yo no e de poder sufrir que pondrá en aquel papel.

Señora: aunque reconozco que os hallo muy ocupada
con todo, vengo a deciros que pues tratáis mal mis ansias
deide oy no os cansare mas, pues solicito emplearlas
en donña clara, que en premio me ofrezca su mano blanca.

Pulp.^o que es esto q.^e escucho Cielos, pero alente monoj alma
Señor D.ⁿ Man.^l es cierto q.^e son en todo contrarias
ntras dos inclinaciones; desemonos de bobadas,

seamos buenos amigos, en prueba una confianza
pretendo haceros, saved yo tambien tengo tratada mi boda
y con q.ⁿ q.^e escucho ha: cruel! ha infiel! ha falsa!

Pulp.^o puesto q.^e soi tan amigo os lo fiare: constancia
para rendirle, probemos, si sale bien esta traza

All. poco.

Pulp.º

yo e pensado dar la mano a el Al
yo escrivia aquel villete a mi a

ferez d.º Jacinto a el Alferoz d.º Jacinto
mado d.º Jacinto a a mi amado d.º Jacinto

Paco

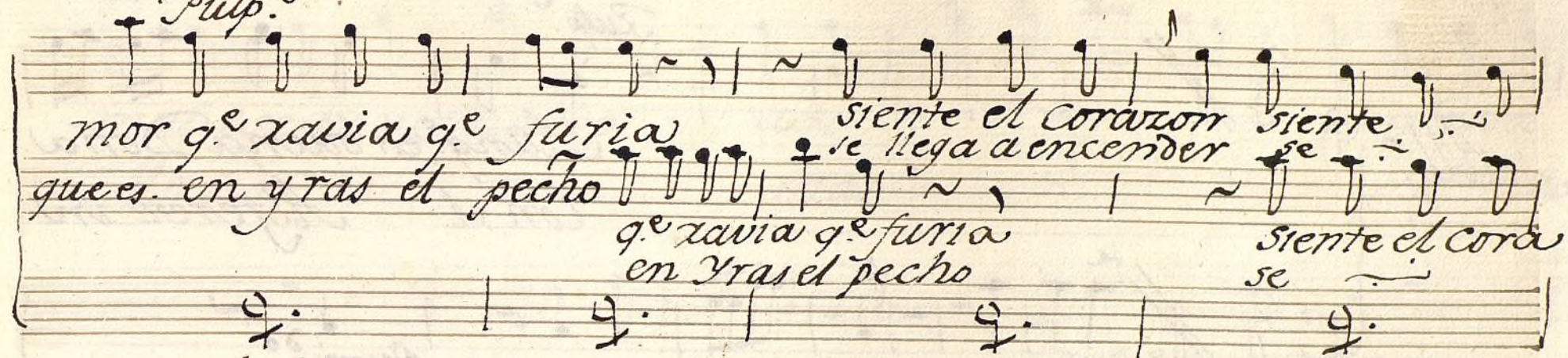
no esta peor empleado q. el mio buestro Ca-
confi arlo a mi cuidado pues sabeis soi buen a

Pulp.^o
riño q. el no se le da
migo pues este hombre es de

Paco *Pulp.^o* *Paco.*
nada no muestra dolor q. estos son los homb.^s q. a.
piedra bronce es la Mujer a triunfar constancia cons

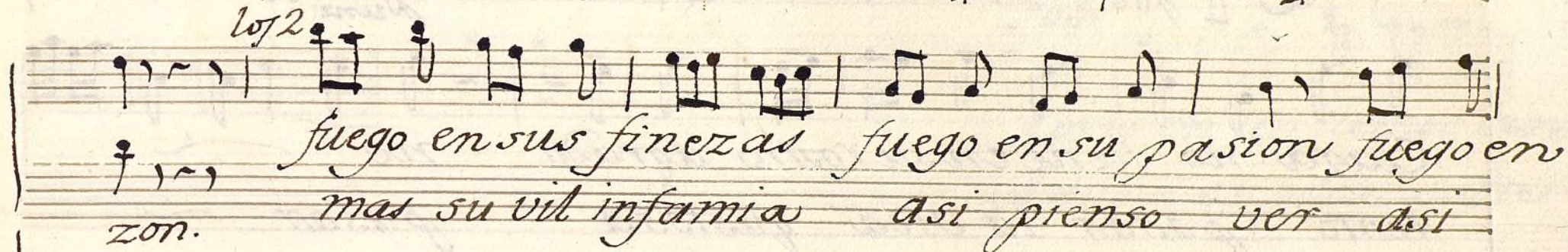
Pulp.^o *Paco.*
si las mas son mal haya su afecto. mal haya sua
tancia avencer que falso y que aleve que voltaria

Pulp.^o

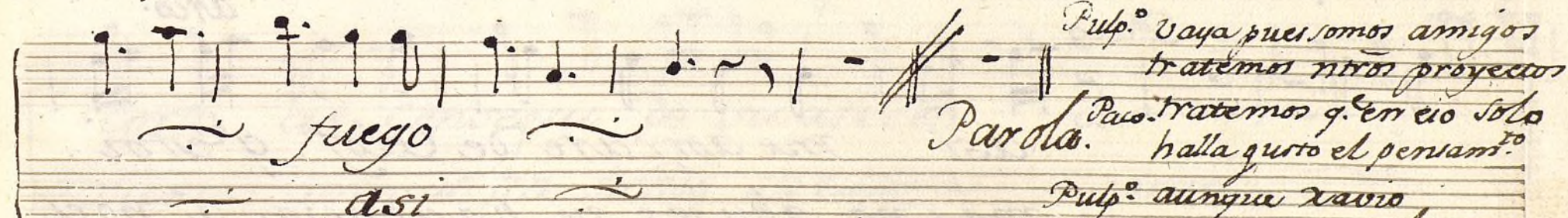


mor q.^e xavia q.^e furia siente el Corazon siente
que es en y ras el pecho se llega a encender se
q.^e xavia q.^e furia siente el Cora
en y ras el pecho se

lo 2



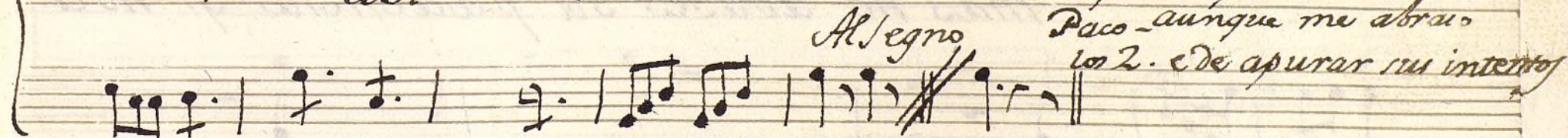
fuego en sus finezas fuego en su pasion fuego en
zon. mas su vil infamia asi pienso ver asi



fuego
asi

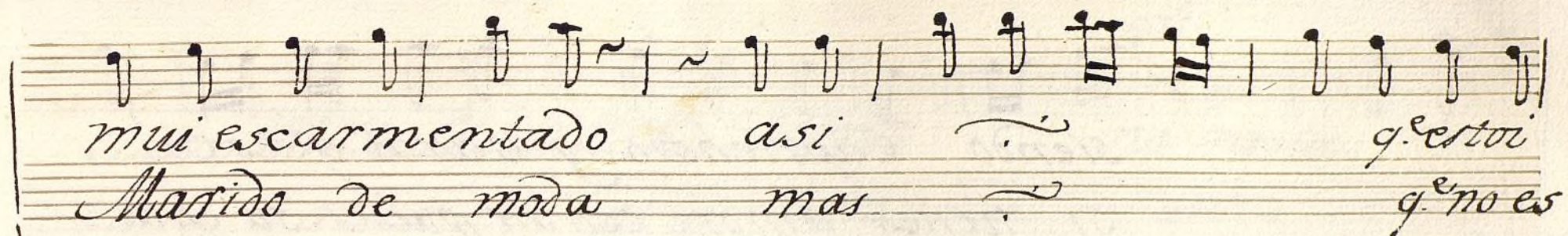
Parola. *Pulp.^o* vaya pues somos amigos
tratemos nros proyectos
Paco. tratemos q.^e en cio solo
halla quito el pensam.^{to}

Allegro

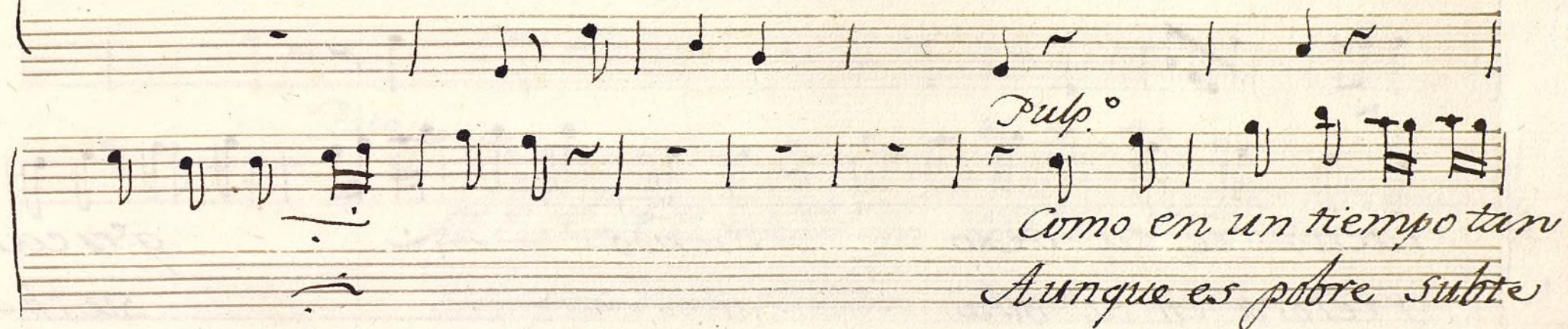


Pulp.^o aunque xavio
Paco aunque me abra
lo 2. e de apurar sus intentos

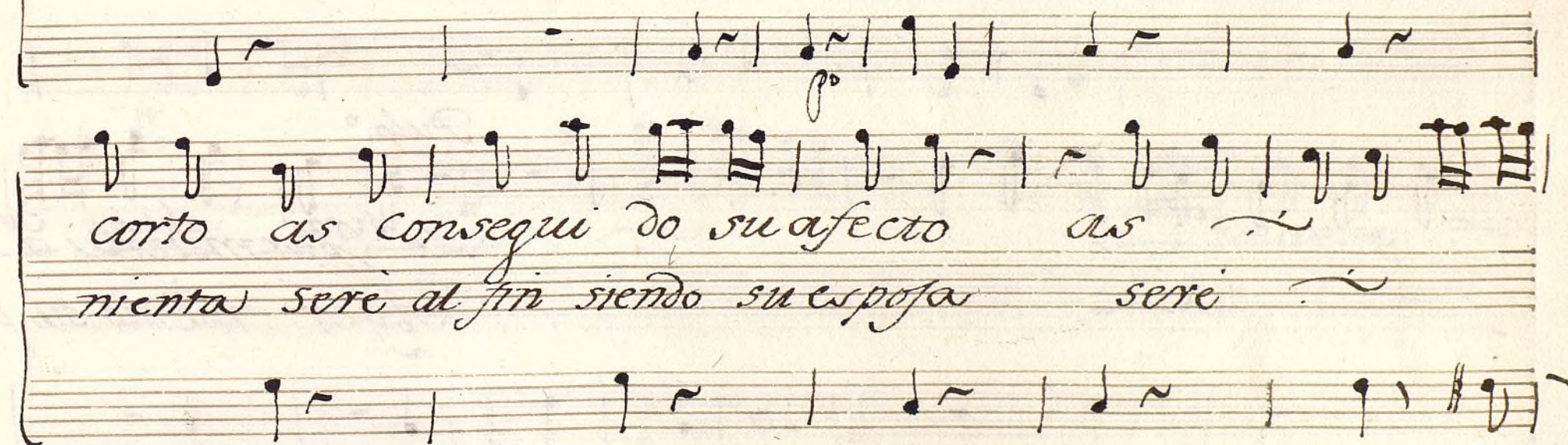
All.^o *Pulp.^o*
Aunq.^e es buena Doña
con el Alferrez in
punt.^o
Clara no tiene en su rostro agrado no
tento pasar la vida gustosa pasar
Paco arco.
asi me aorrare de Celos q.^e estor
mas no abuses su paciencia q.^e no es.



mui escarmentado asi q.º estoi
Marido de moda mas q.º no es

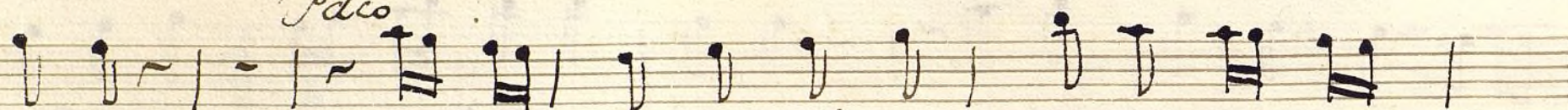


Pulp.º
Como en un tiempo tan
Aunque es pobre subte

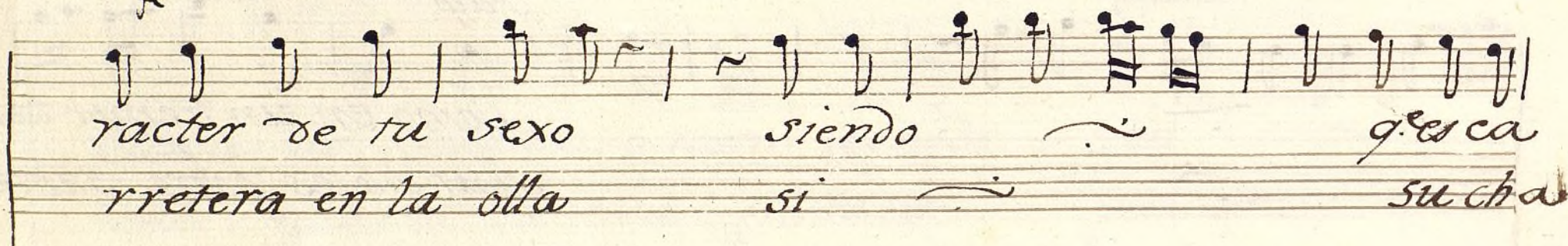


corto as Consequi do su afecto as
nienta serè al fin siendo su esposa serè

Paco



siendo Caprichoso y Vario q'es ca
si tienes hambre echar puedes su cha



racter de tu sexo siendo q'es ca
rretera en la olla si su cha

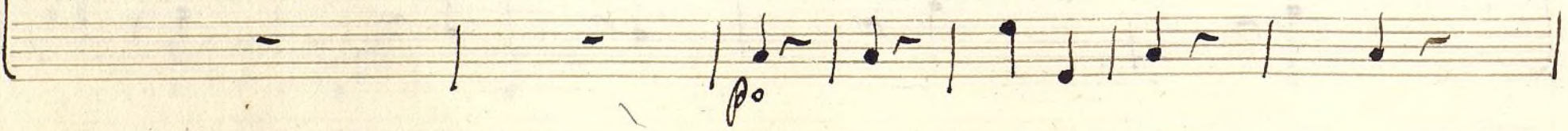


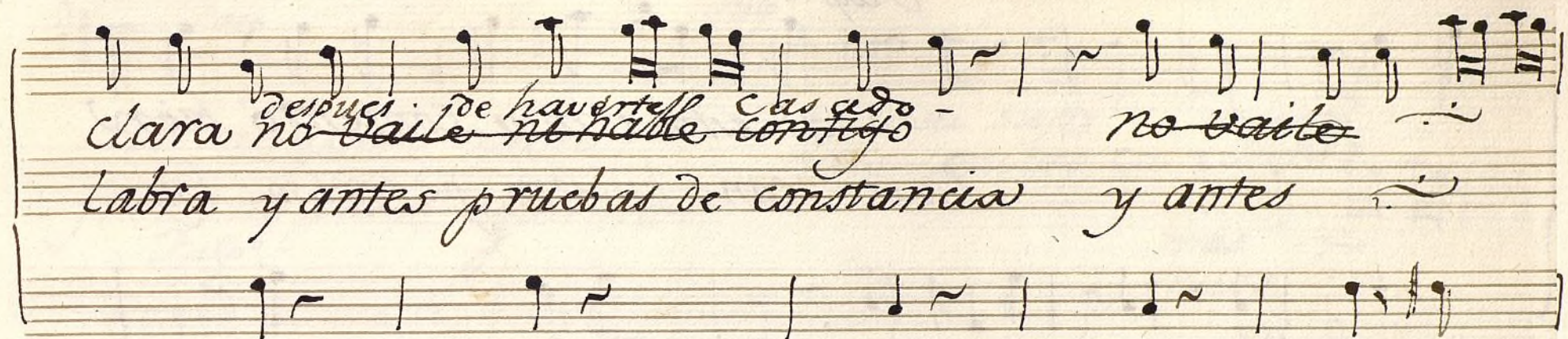
Pulp.



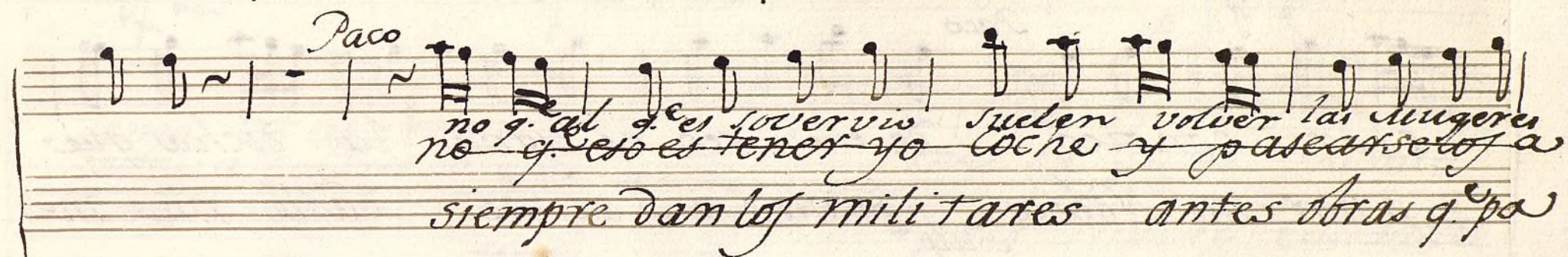
Veraj al tivo con
Le permitirai a-

Ayer medio su pa

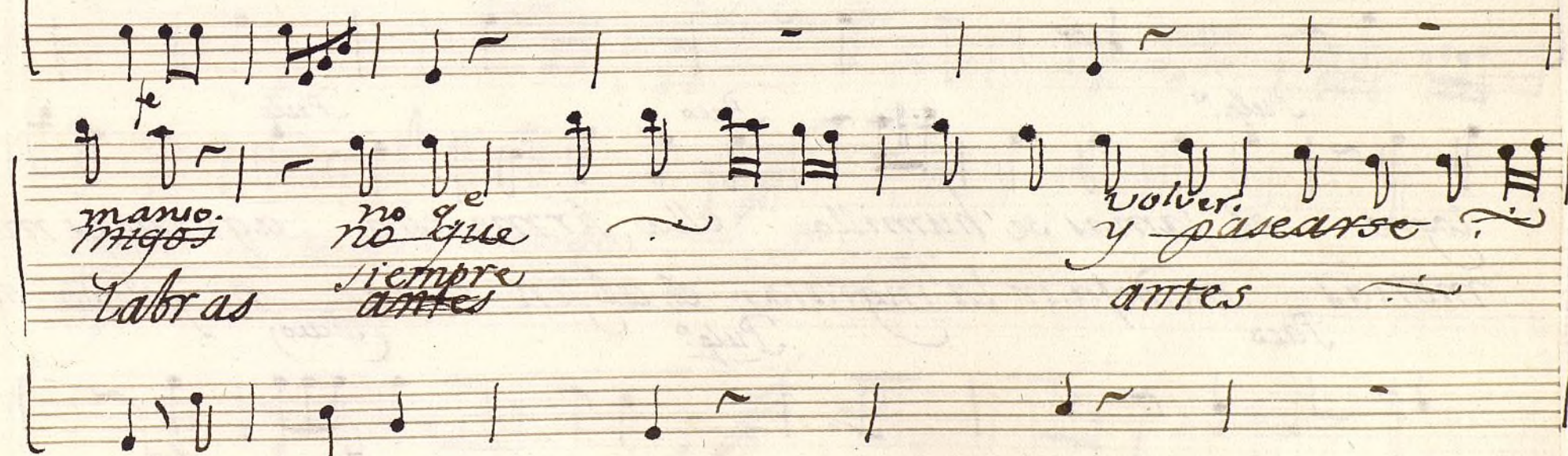




~~clara~~ ^{después de haverse casado} ~~no baile ni hable contigo~~ ~~no baile~~
 Labra y antes pruebas de constancia y antes



^{Poco}
~~no q. al q. es soberbio suelen volver las mugeres~~
~~no q. es tener yo coche y pasearse a~~
 siempre dan los militares antes obras q. pa



^{mano.} ~~no que~~ ^{volver.}
~~Labras~~ ~~siempre~~ ~~y pasearse~~
~~antes~~ ~~antes~~

Pulp.º

q.º estais mui contento bien

Paco. con buestro permiso boy

Paco

claro conozco.

de ello creo es digna la dicha que

a ver mi Noñia

Pulp.º Si veis a Jacinto dadle mis me

Pulp.º

Paco

Pulp.º

logro el fama se humilla ella firme está a questo es mo.

morias me defa ir la ingrata el al fin se ba no puedo su.

Paco

Pulp.º

(Paco)

Pace

Pulp.^o

rir aquestos xaviar

mas su sufri miento

frir no puedo aguantar

pues muero ca llando

Pulp.^o

mas

pues

tengo de apurar si de
boyme a declarar

mas su sufri miento

pues muero callando

tengo
boyme a declarar

tengo de apurar tengo

Allegro

boyme a declarar

All.^o Mod.^{to}

Paco *Pulp.^o*

Que así meas desado yo a ti de

Paco

parte tu si q.^o me abandonas yo a ti abandonararte yo a

Pulp.^o *Paco*

lo hice por tus Celos lo hice por pro

Pulp.^o *Paco*

parte y q.^o lo asegura mi afecto constante

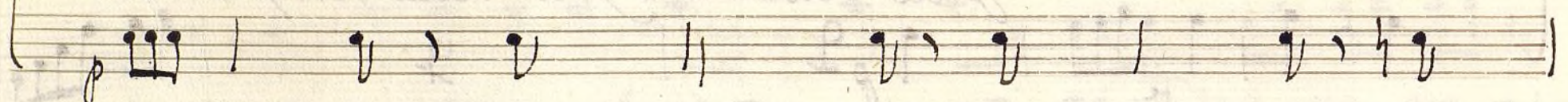
Pulp.^o

y tu lo confirmas mi mano es bastante mi

pues sea ella el yris delas tempestades de
 las delas
Poco
Alleg.^{to} Aunque por celos lo gro. Ventura
Pulp.^o No temas q. tal ha ga esposo



tanta no me des nunca celos que dueño — del alma
 mio q.^e antes eras amante q.^e yora — Marido



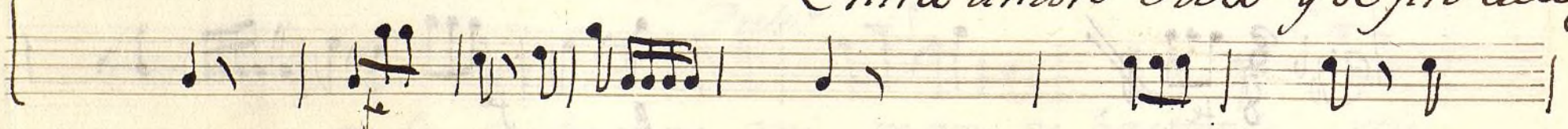
no me des nunca celos q.^e dueño — del al
 — q.^e antes eras amante q.^e ya ora Mari



ma —

do —

por q.^e mi afec to mas quisiera la
 y son los Celos si en aquellos pe
 los 2. nra union viva y de fin ala y.



muerte y ai q.e pa — decer loj mas quisiera la
sares q.e agra vio en estoj sien aquellos p
dea q.e las se quidillas y de firi ala y

muerte y ai q.e pa — decer loj Al segno
sares q.e agra vio en estoj y despues
dea q.e las se quidillas la coleta

All. 2/4
fe

Los 2.
Al margen

de una fuente al

al margen de una fuente Nise se halla ba al margen

de una fuente Nise se halla ba al margen de una.

Handwritten musical score on aged paper. The score consists of six staves. The first two staves contain the lyrics "fuente Nise se hallaba Nise se hallaba Nise". The third staff has a "Cresc." marking and the lyrics "Nise se halla ba y viendo su ermo". The fourth staff continues with "y ella sober bia enojada le". The fifth staff has the lyrics "su ra se recre aba se" and "di ce de esta manera de". The sixth staff contains musical notation without lyrics. The paper is aged and shows some staining.

fuente Nise se hallaba Nise se hallaba Nise

Cresc.
Nise se halla ba y viendo su ermo
y ella sober bia enojada le

su ra se recre aba se
di ce de esta manera de

loo 2

quando llego Anfriso y quedo asombrado
para q^e me impides q^e este divertida

al ver en el agua su rostro copiado y la dixo a
si mis perfecciones aun a mi me echizan y el responde a

si.

Bella omi cida dulce prision

si.

No altiva obtentes tanto rigor

1200055030

g.^e erido tienes mi cora zon bella omici da dulce pri
teme las Yras del ciego amor No activa obstones tanto ri

son g.^e erido tienes mi corazon g.^e erido tienes mi cora
me las Yras del ciego amor teme las Yras del ciego a

la si
que

fe p

1260055030

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Si tu ve Neza sola para erir
q' aunque los alve drios tan vana

bas — ta para que la duplicas
rin des puedes verte cautiva

tro del a qua p
q.^{ro} cauti ves p

1200055030



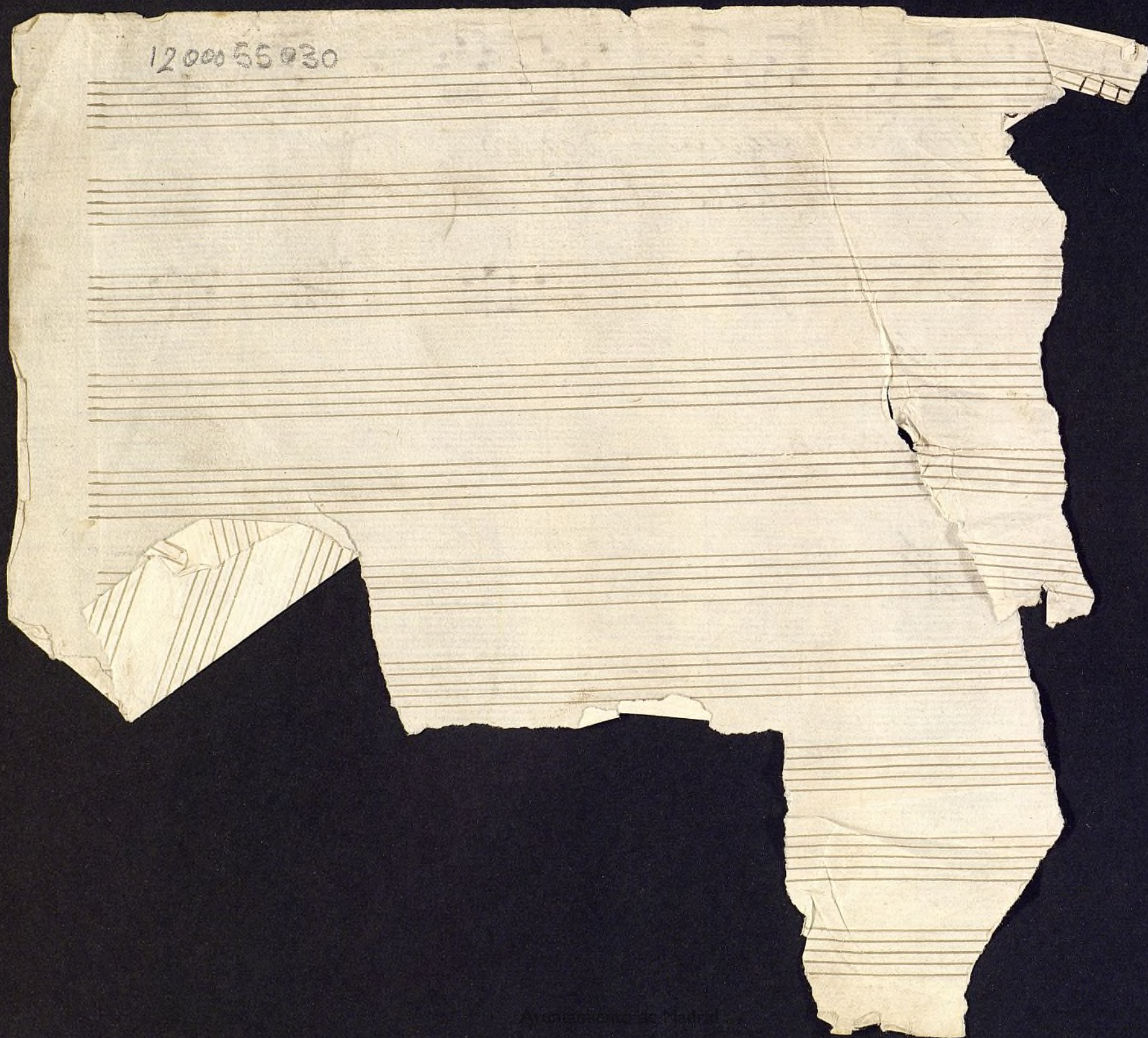
dentro del agua dentro
de g.ⁿ cau nves de



Allegro.



1200055930



Violin 1.º Ton.ª a duo Para vencer amor.

All. poco. 3/4

Al segno.



All. poco 2/4 p°

Parola.

All. poco. 6/8 p°

Parola

Al Segno.

Handwritten musical score for a piece titled "Allegro". The score is written on seven staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The music is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Dynamic markings such as "fe" (forte), "p" (piano), and "p.o." (pianissimo) are used throughout. The score includes a section labeled "Alos Parr. dos mas." (likely "A los Parridos mas") and a section labeled "Allegro". The notation is in a single system, with various clefs and key signatures indicated.

Handwritten musical score for "Ayunamiento de Madrid". The score is written on three staves. The first staff begins with the tempo marking "Al.º Mod.º" and the time signature "3/4". The music is in G major, indicated by one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p.o." (piano) and "fe" (forte). The piece concludes with a double bar line and repeat dots.



All.^o 2/4

fe *p^o* *fe* *p^o* *fe* *p^o* *cres.* *p^o* *And.^{no}*

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the tempo marking "Allo" and a 2/4 time signature. The third staff includes the dynamic marking "ff.". The fourth staff includes the dynamic marking "p.". The fifth staff includes the dynamic marking "cres.". The sixth staff ends with a double bar line and the tempo marking "Allegro".

Violin 1.º *Con. a duo para vencer amor.*

Mus. 103-14
Andreon.

All. poco. 3/4

Allegro

Alleg^{ro} 2/4

Rinfe

p

f

cresc.

f

p

f

p

f

cresc.

f

All. poco. $\text{G}^{\flat} 2/4$ *p.* *Parola.*

All. poco. $\text{G}^{\sharp} 6/8$ *p.* *Parola.*

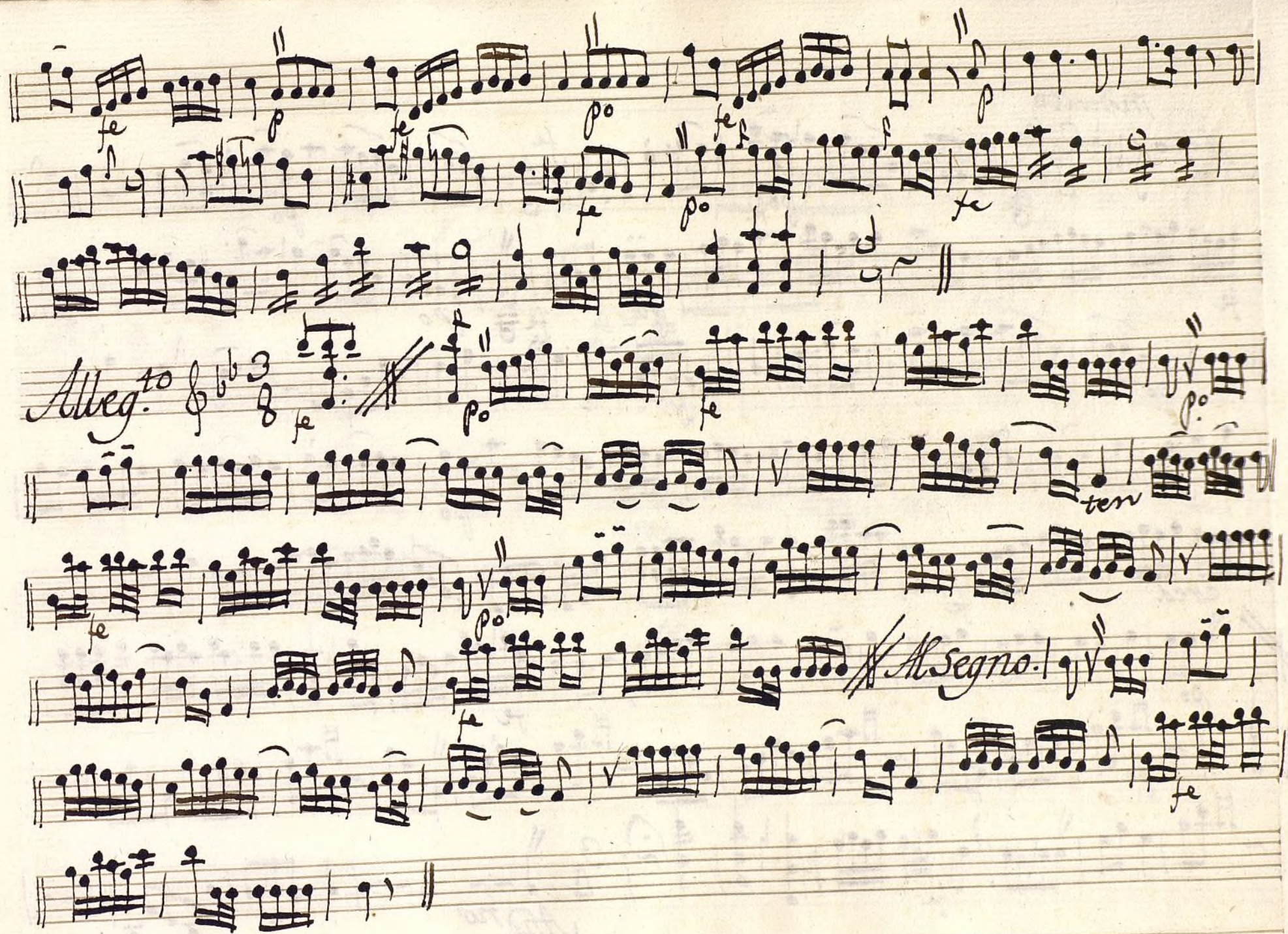
Allegro

All.^o $\frac{2}{4}$

A los Parr. doj mas.

Al segno

All.^o Mod.^{to} $\frac{3}{4}$



A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a 2/4 time signature and a forte (f) dynamic. The third staff includes a piano (p) dynamic. The fourth staff features a crescendo (cres.) marking. The fifth staff concludes with a double bar line and the instruction "Al Segno." written in a cursive hand.

All.^o *f* *p* *cres.* *Al Segno.*

Violin 2.^o Ton.^a a Duo. Para vencer amor, saver vencerle:

A handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of ten staves. The first staff begins with the tempo marking 'All. poco.' and a 3/4 time signature. The music is written in a key with one flat (B-flat) and features complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamic markings such as 'f' (forte) and 'ten.' (tenu) are scattered throughout. There are several double bar lines and some staves are crossed out with a large 'X'. The handwriting is elegant and typical of 19th-century musical notation.

Allegro.

Alleg^{ro} 2/4 *fe*

rimf

cres.

ten. *gr.*

All.^o Poco.

cres.

Parola.

All.^o poco 6/8

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'f-p'. The score is divided into sections by double bar lines and includes handwritten annotations.

Annotations and markings include:

- Al segno* (written twice, once with a double bar line and a cross through it)
- Parola*
- Coplas.*
- All.º* (Allegretto)
- A los Parr.* (A los Parridos)

Handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures of one sharp (F#) and one flat (Bb), and time signatures of 3/4, 3/8, and 2/4. The score is marked with various dynamics and performance instructions:

- All. Mod.* (Allegretto Moderato) at the beginning of the first system.
- sf* (sforzando) and *ten.* (tension) markings above the first staff.
- f* (forte) markings throughout the first system.
- ten* (tension) marking above the second staff.
- prmo* (primero) marking below the second staff.
- f* (forte) marking below the second staff.
- ten* (tension) marking above the third staff.
- Al Segno* marking above the fourth staff.
- f* (forte) marking below the fourth staff.
- ten* (tension) marking above the fifth staff.
- f* (forte) marking below the fifth staff.
- ten* (tension) marking above the sixth staff.
- f* (forte) marking below the sixth staff.
- ten* (tension) marking above the seventh staff.
- f* (forte) marking below the seventh staff.
- ten* (tension) marking above the eighth staff.
- f* (forte) marking below the eighth staff.
- ten* (tension) marking above the ninth staff.
- f* (forte) marking below the ninth staff.
- ten* (tension) marking above the tenth staff.
- f* (forte) marking below the tenth staff.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is divided into sections by tempo and dynamic changes. The first section is marked with a forte *f* dynamic. The second section is marked *And^{te}* (Andante) and includes a 3/4 time signature. The third section is marked *All^o* (Allegro) and includes a 2/4 time signature. The fourth section is marked *Al segro* (Allegro). The score is written in a cursive, handwritten style.

f

cref.

f

p

And^{te}

All^o

Al segro



Violin 2.º Con.º a duo Para vencer amor.

L. MVS 103-14

A handwritten musical score on aged paper, titled "All. poco." in the top left corner. The music is written in 3/4 time, indicated by the "3" over the "4" in the first staff. The score consists of nine staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together in rapid passages. Dynamic markings like "p" (piano) and "f" (forte) are scattered throughout. There are also some markings that look like "p." or "p.o.". The paper shows signs of age, with some staining and a slightly uneven texture. The handwriting is in dark ink, and the overall style is that of a personal or working manuscript.

Allegro

Alleg.^{to}

fe

rinf. fe

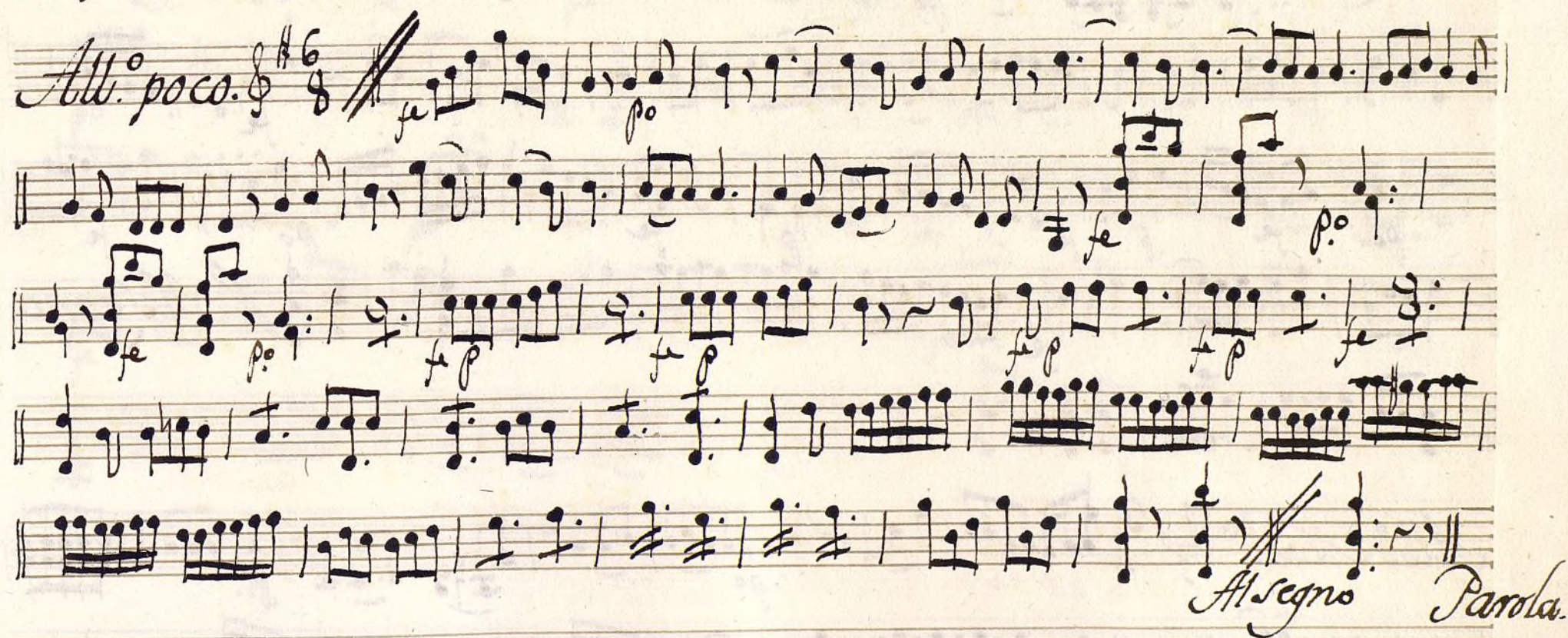
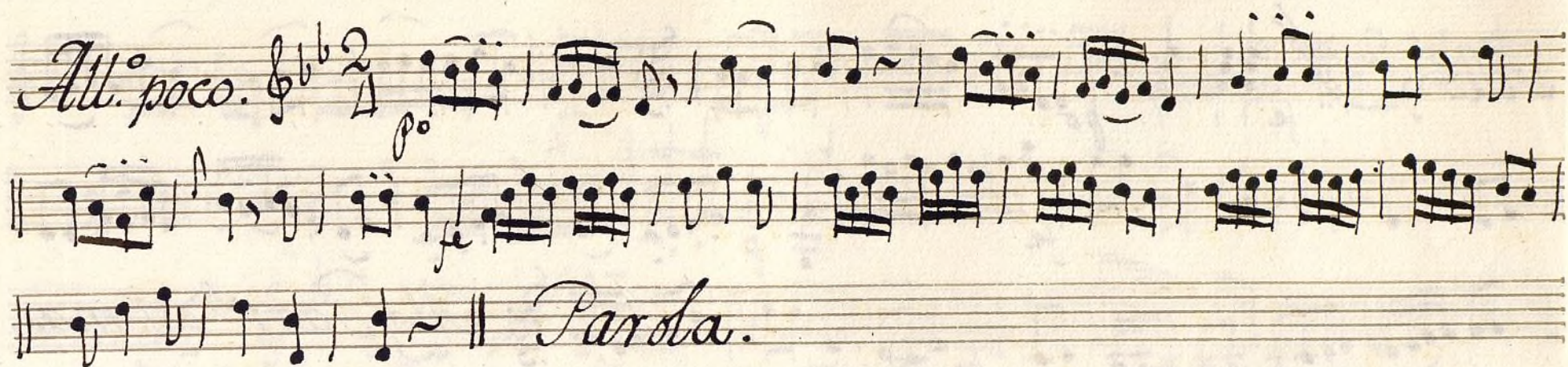
p.

cres. fe

p. *fe* *p.*

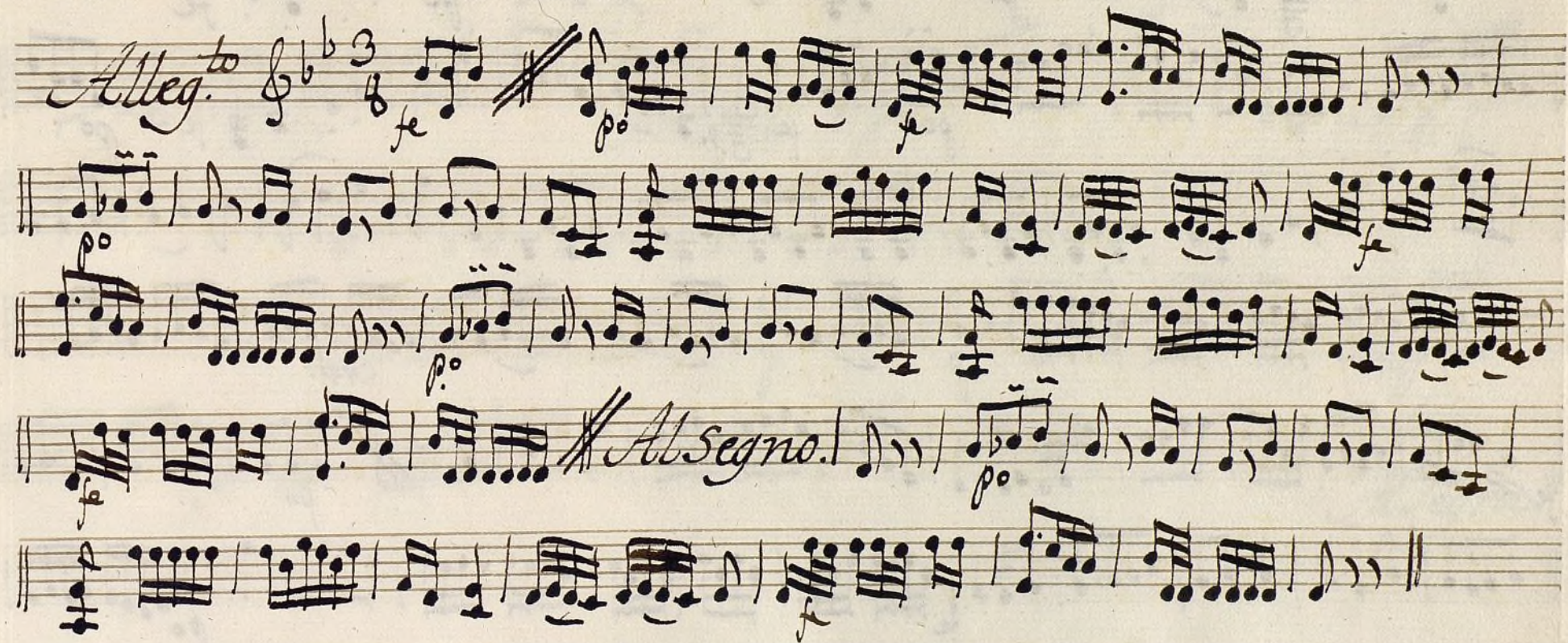
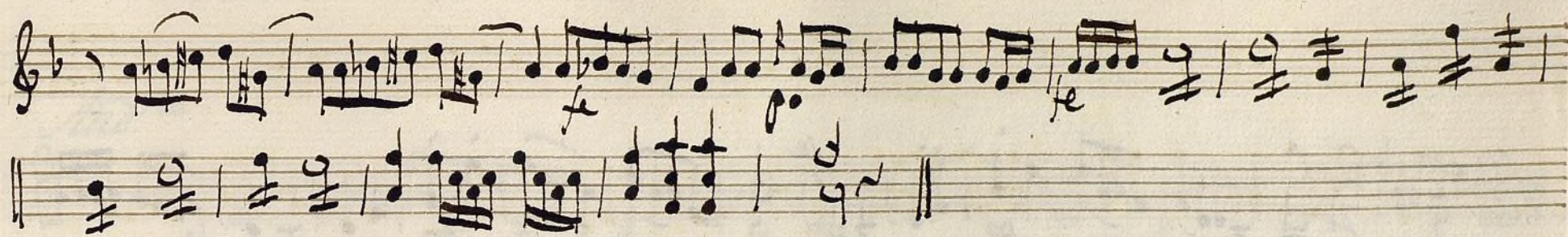
ten. *f.*

cres.



A handwritten musical score on aged paper, featuring eight staves of music. The notation is in 2/4 time, indicated by the '2' over the '4' in the first staff. The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. The piece concludes with a double bar line and a fermata. The tempo 'Allegro' is written at the beginning, and the key signature is one sharp (F#).

Handwritten musical score for a piece titled "All. Mod.to". The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. Dynamic markings include *p* (piano) and *fr.* (forzando). The second staff starts with a *ten.* (tenuto) marking and continues with similar rhythmic patterns, including some beamed sixteenth notes. Dynamic markings *f* (forte) and *p* are present. The third staff continues the melody, featuring more sixteenth notes and rests, with dynamic markings *f* and *p*. The handwriting is in dark ink on aged, slightly yellowed paper. A faint watermark "Ayuntamiento de Madrid" is visible at the bottom center.





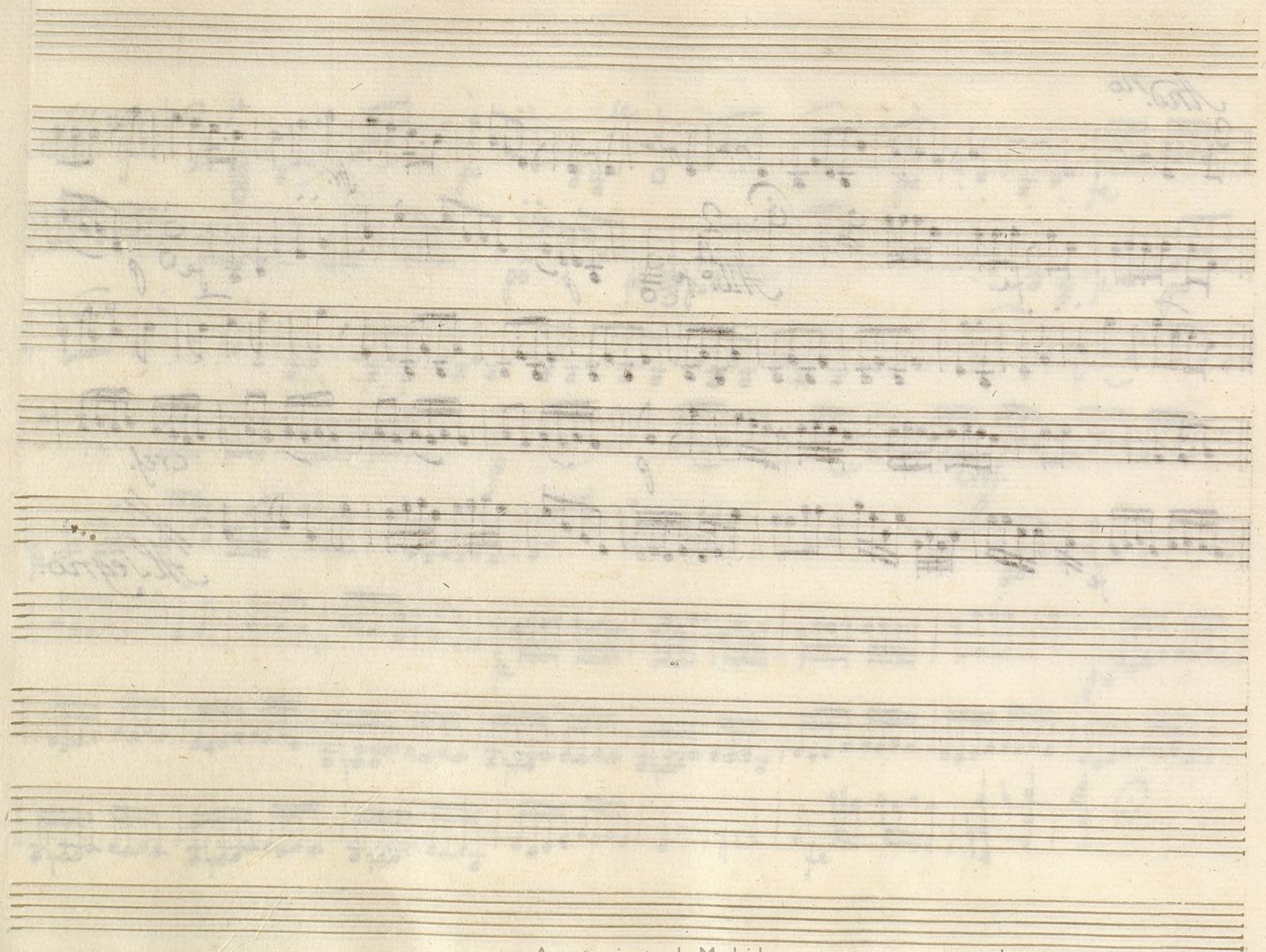
And.^{no}

All.

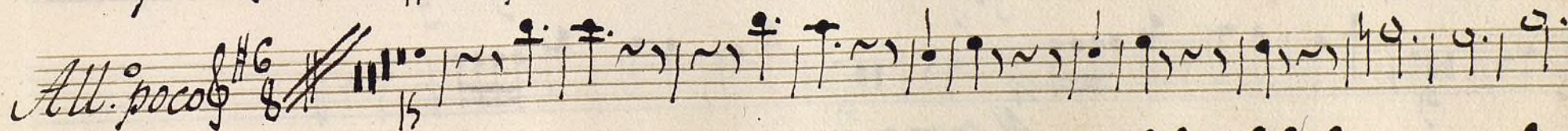
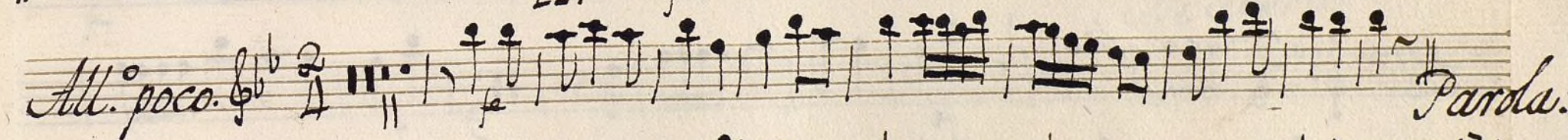
p

cres.

Allegro.



Oboe 1.ª Ton.ª a Duo: Para vencer amor.



All.^o 3/4 *do mas*
Alleg. Parr. *Solo.* *Allegro.*

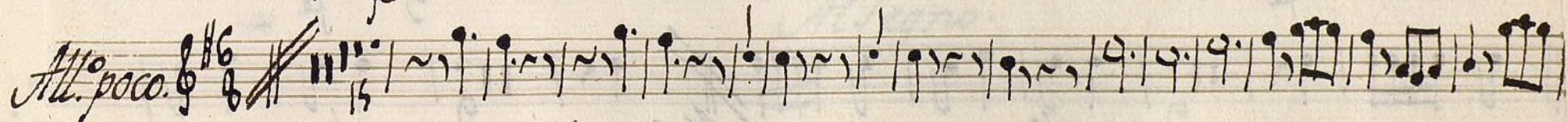
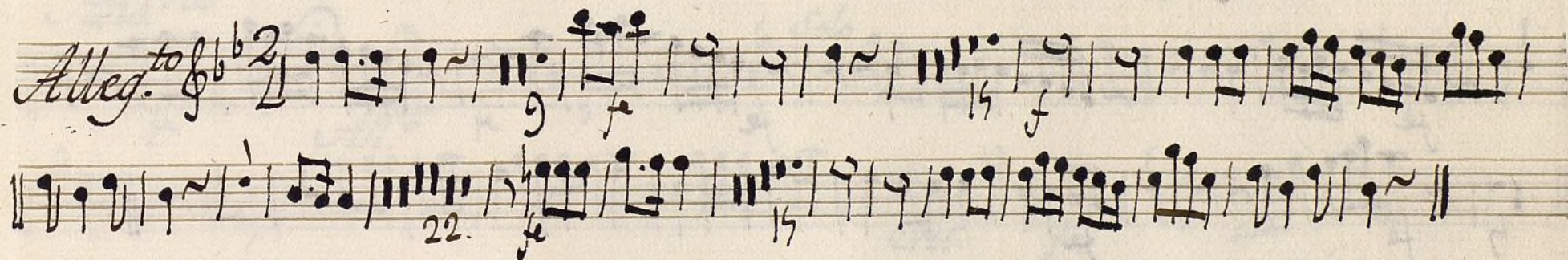
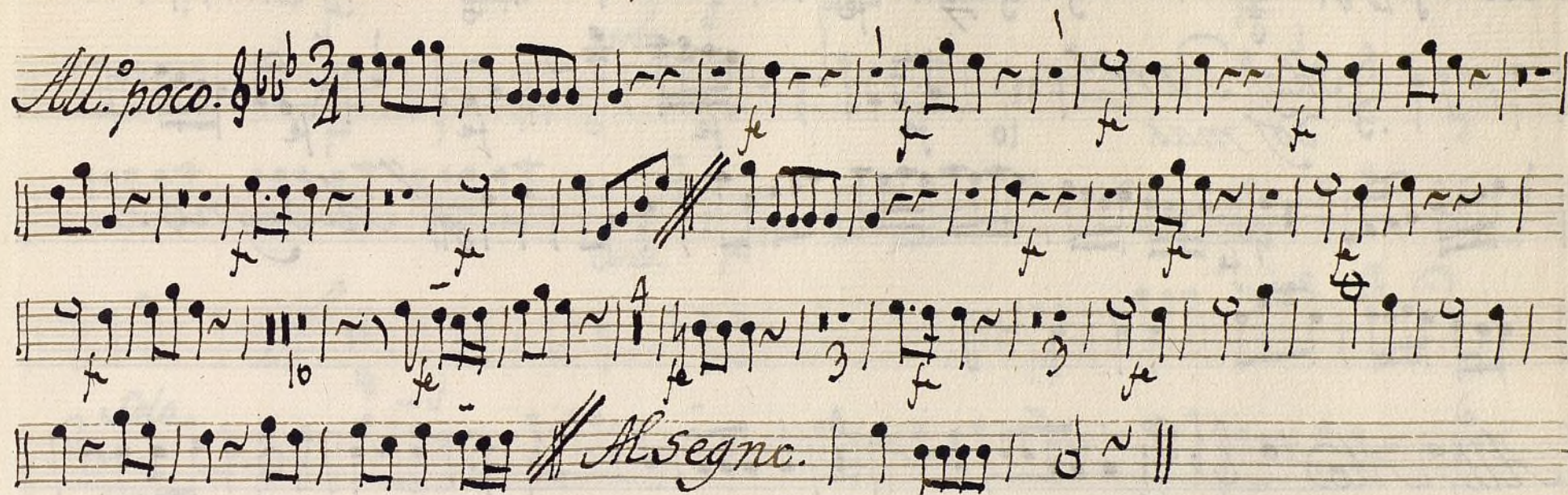
All.^o Mod.^{to} 3/4

All.^o 3/4 *Allegro.*

Handwritten musical score for "Allegretto" by Franz Schubert. The score is written on ten staves, with the first five staves representing the piano part and the last five staves representing the violin part. The tempo is marked "Allegretto" at the beginning. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Solo" and "cres." (crescendo) in both parts. The piece concludes with a double bar line and the instruction "Allegro".

Oboe 2.^o Ton.^a a duo. Para vencer amor.

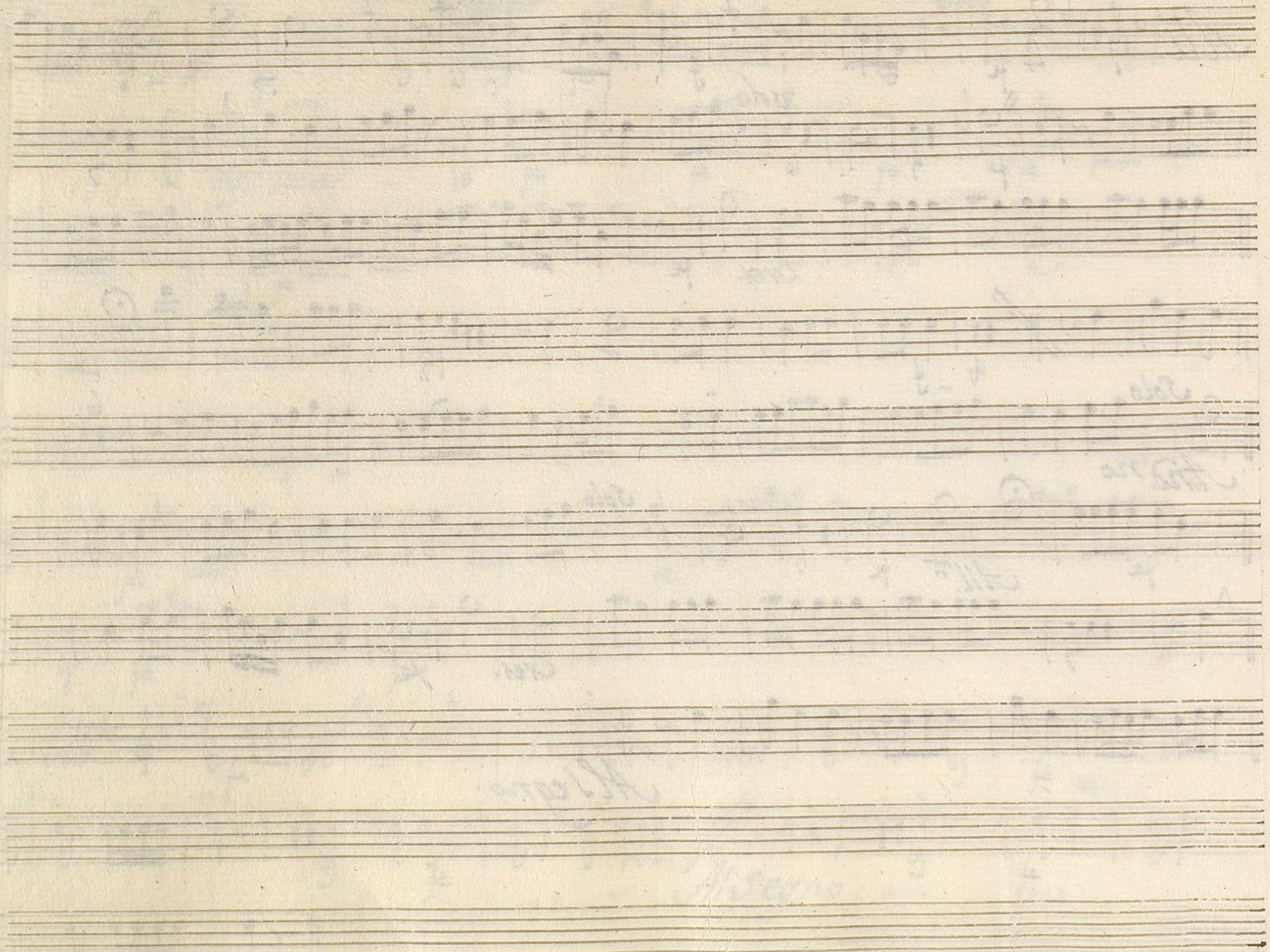
MUS 103-14



All. 2/4 *Alleg. Parr.* *dos mas.* *solo* *Allegro.*

All. Mod. 3/4 *Allegro.*

All. $\frac{2}{4}$ *solo* *crec.* *solo* *And. no* *All.* *solo* *crec.* *Allegro.*



^t
Trompa 1^a Ton.^a a duo Para vencer amor.

All.^o poco. C: $\flat \flat$ 3/4

Handwritten musical notation for the first staff, measures 1 through 14. The notation includes various note values, rests, and dynamic markings like 'fe' and 'p'. There is a double bar line with a repeat sign after measure 10.

Alto C: $\flat \flat$ 2/4

Handwritten musical notation for the second staff, measures 15 through 24. The notation includes various note values, rests, and dynamic markings like 'fe' and 'p'. There is a double bar line with a repeat sign after measure 20.

All.^o poco. C: $\flat \flat$ 2/4

Handwritten musical notation for the third staff, measures 25 through 28. The notation includes various note values, rests, and dynamic markings like 'fe' and 'p'. There is a double bar line with a repeat sign after measure 26.

Parola.

Vm F.

*And.
All. poco. C. #6*

Allegro. Parr. dos mas.

|| G4. A4. B4. C5. B4. A4. G4. || *Allegro.* || G4. A4. B4. C5. B4. A4. G4. ||

Alb. 5. 4. 3. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837.

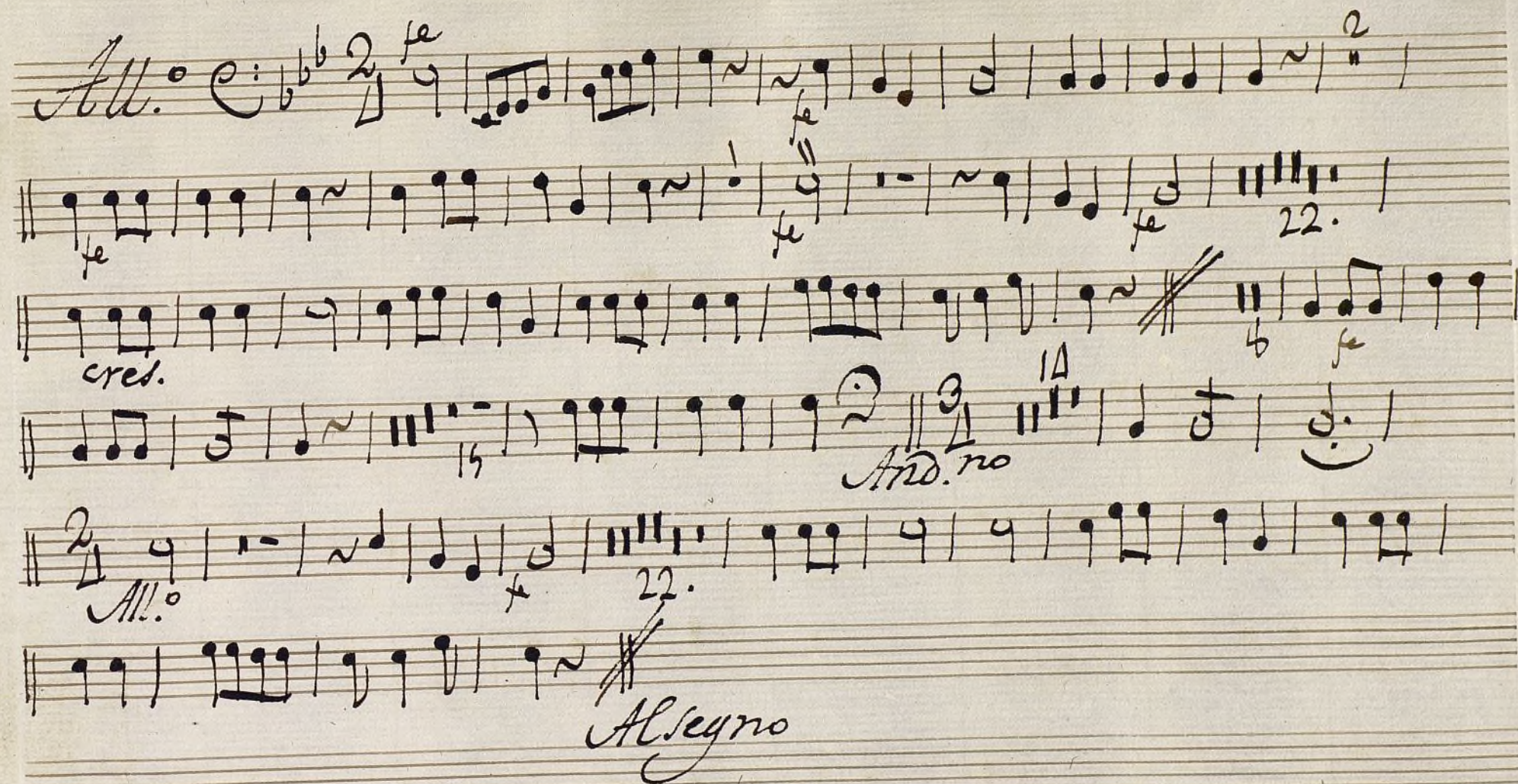
Mos Parr.
dos mas.

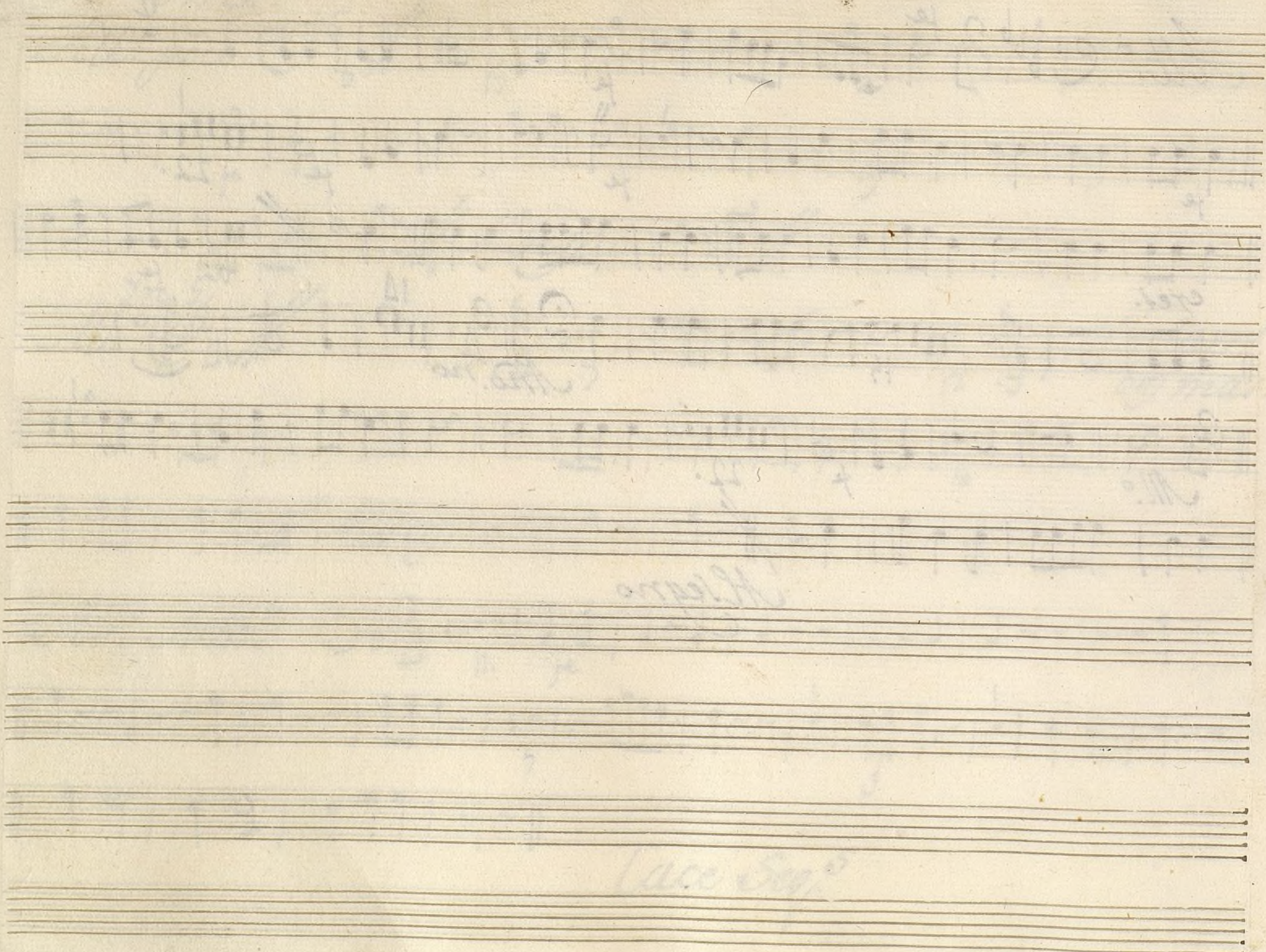
|| ♯ ♯ ♯ | ♯ ♯ *Allegro.* | ♯ ~ | ♯ ~ | ♯ ♯ | ♯ ~ ||

All.° Mod.° C: 6/8 Δ

A handwritten musical score on a single five-line staff. The notation consists of several vertical stems with dots above them, representing notes. There are four measures separated by vertical bar lines. The first measure has two notes, the second has one, the third has three, and the fourth has one followed by a double bar line. Some notes have additional markings like slurs or ties.

Tace Seq.^s

All.^o 
22.
cres.
22.
And.^{no}
22.
Allegro



Trompa 2^a Ton.^a a duo Para vencer amor.

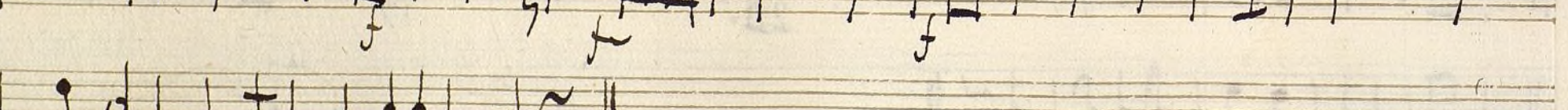
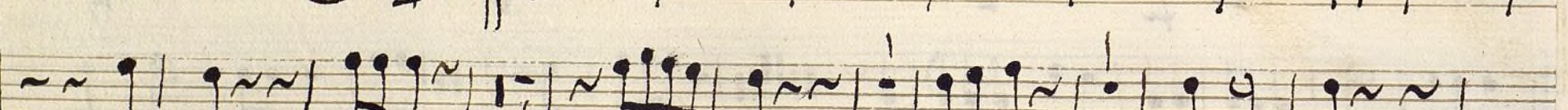
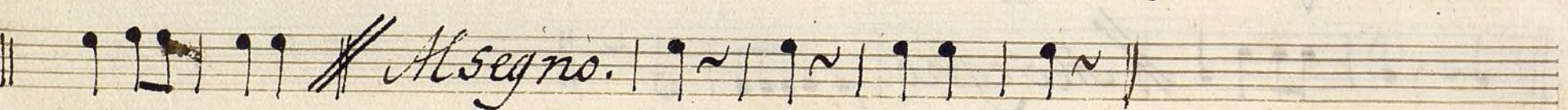
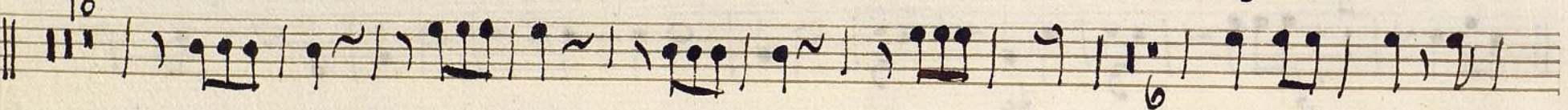
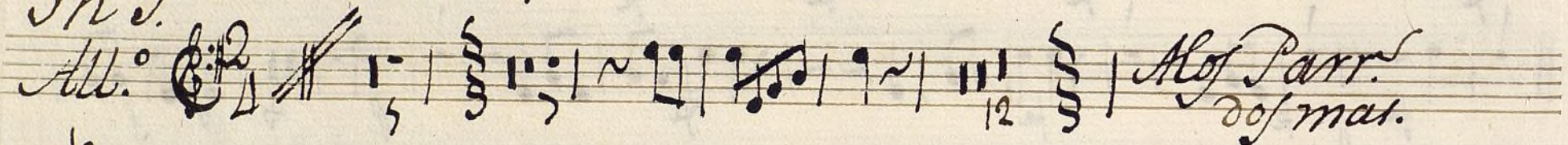
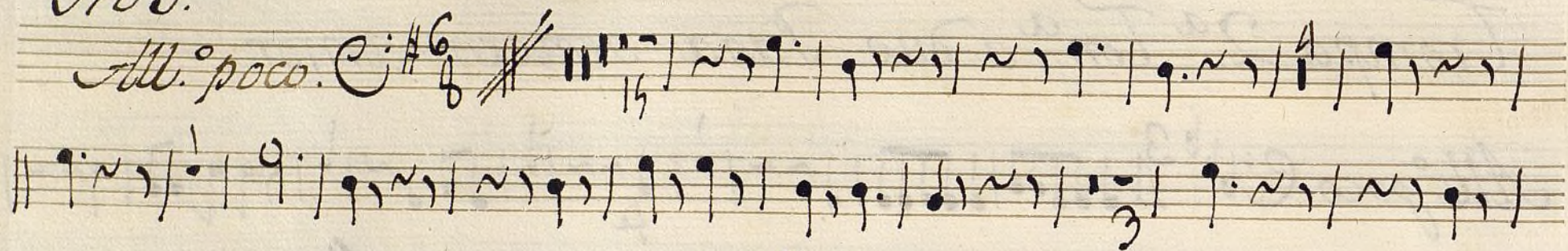
All.^o poco. $\text{C} \flat \flat$ $\frac{3}{4}$

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

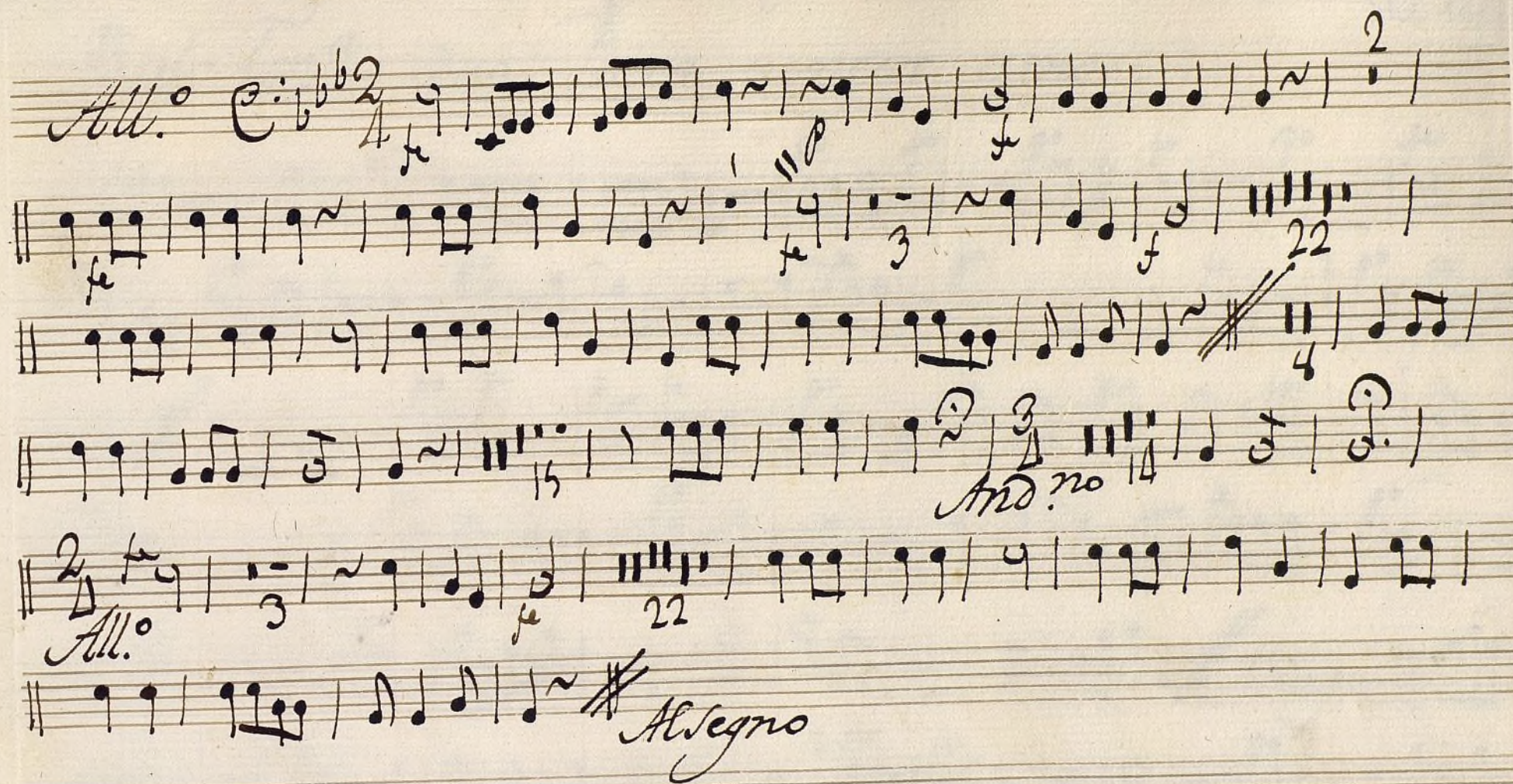
All.^o poco $\text{C} \flat \flat$ $\frac{2}{4}$

Parola.

M. 9.

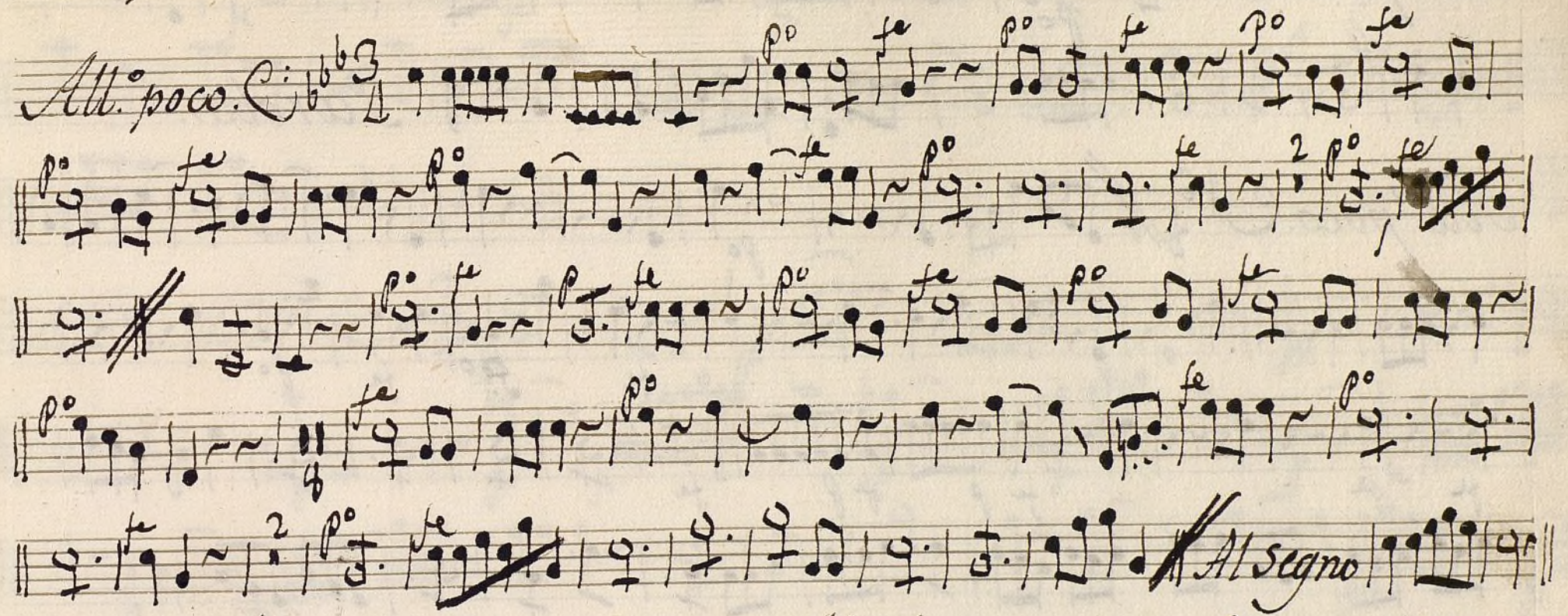


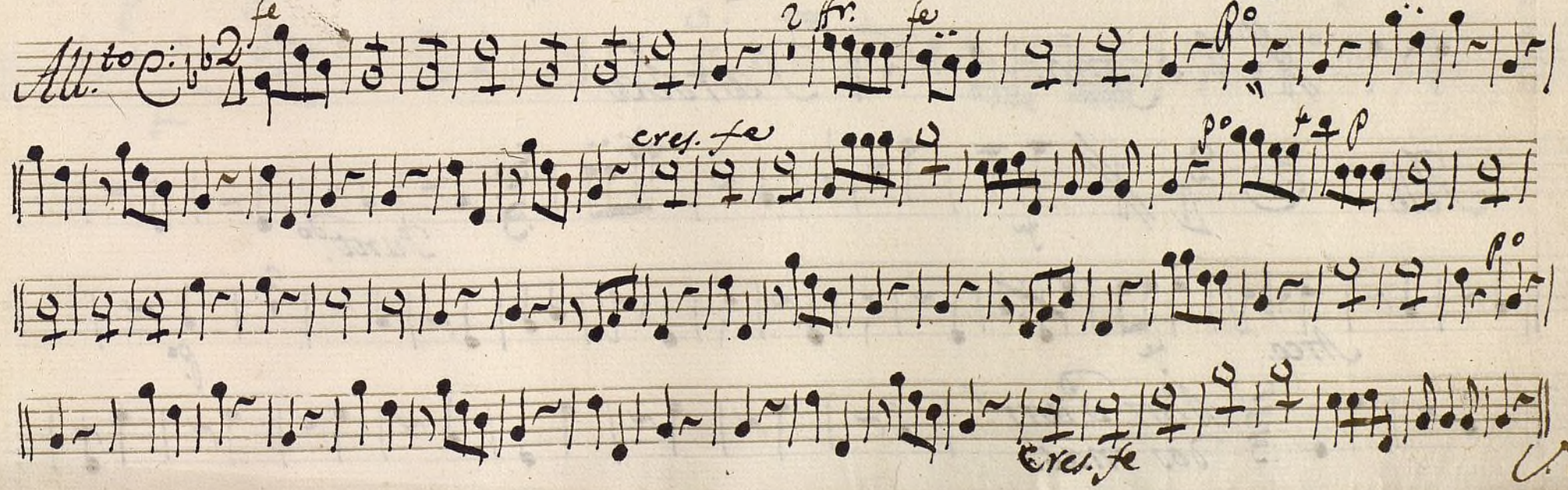
tace 3/4.



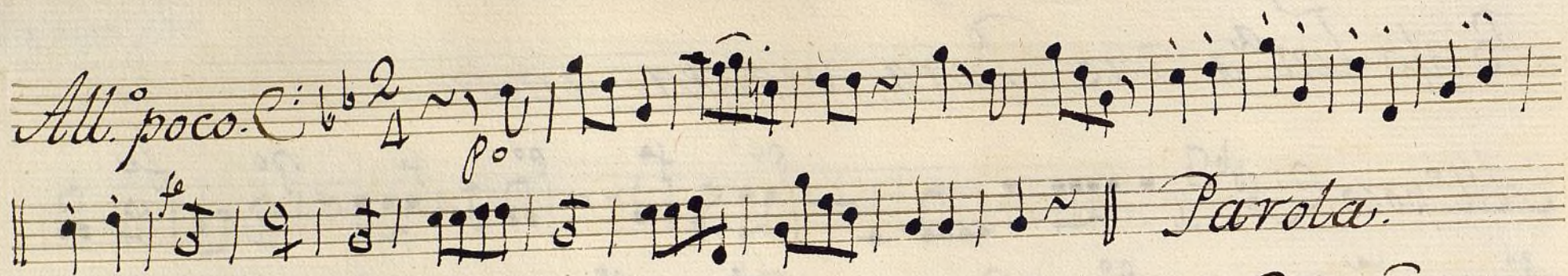
t

Bajo Ton.^a duo. Para vencer amor

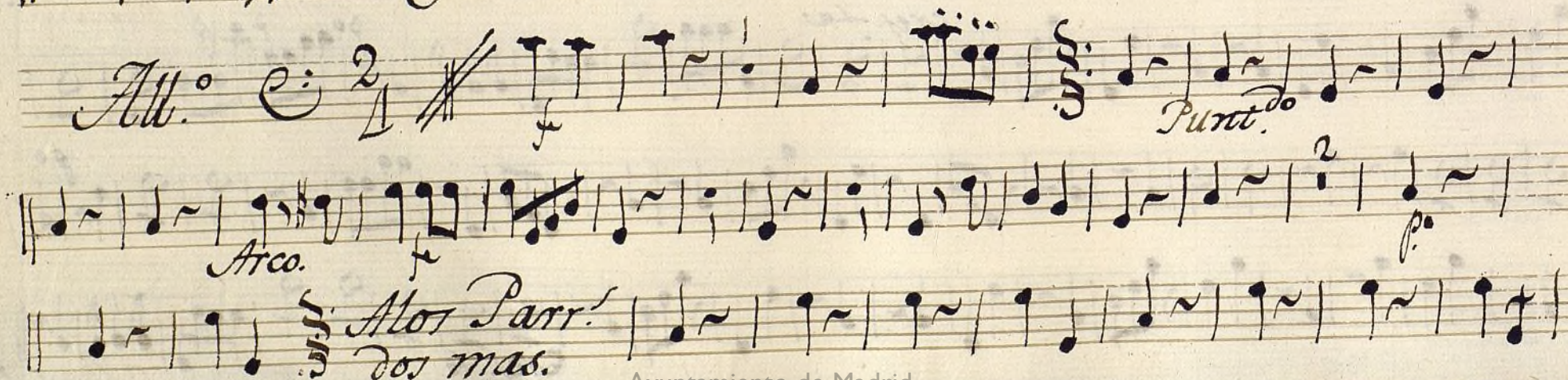
All.^o poco. C: 

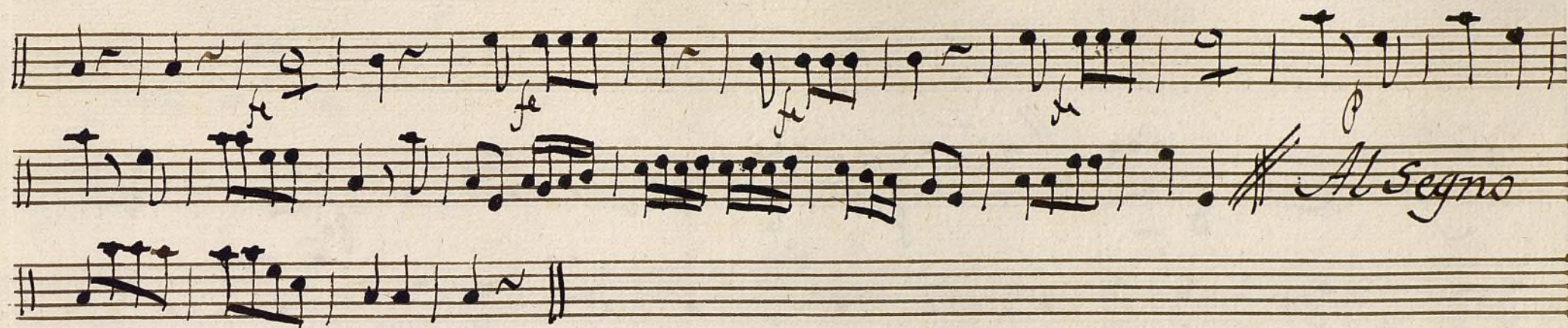
All.^o C: 

U.S.

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

All. poco. $\text{C} \frac{6}{8}$  *Parola.*

All. $\text{C} \frac{2}{4}$  *Punt.*
Arco. *Mos Parr.*
dos mas.

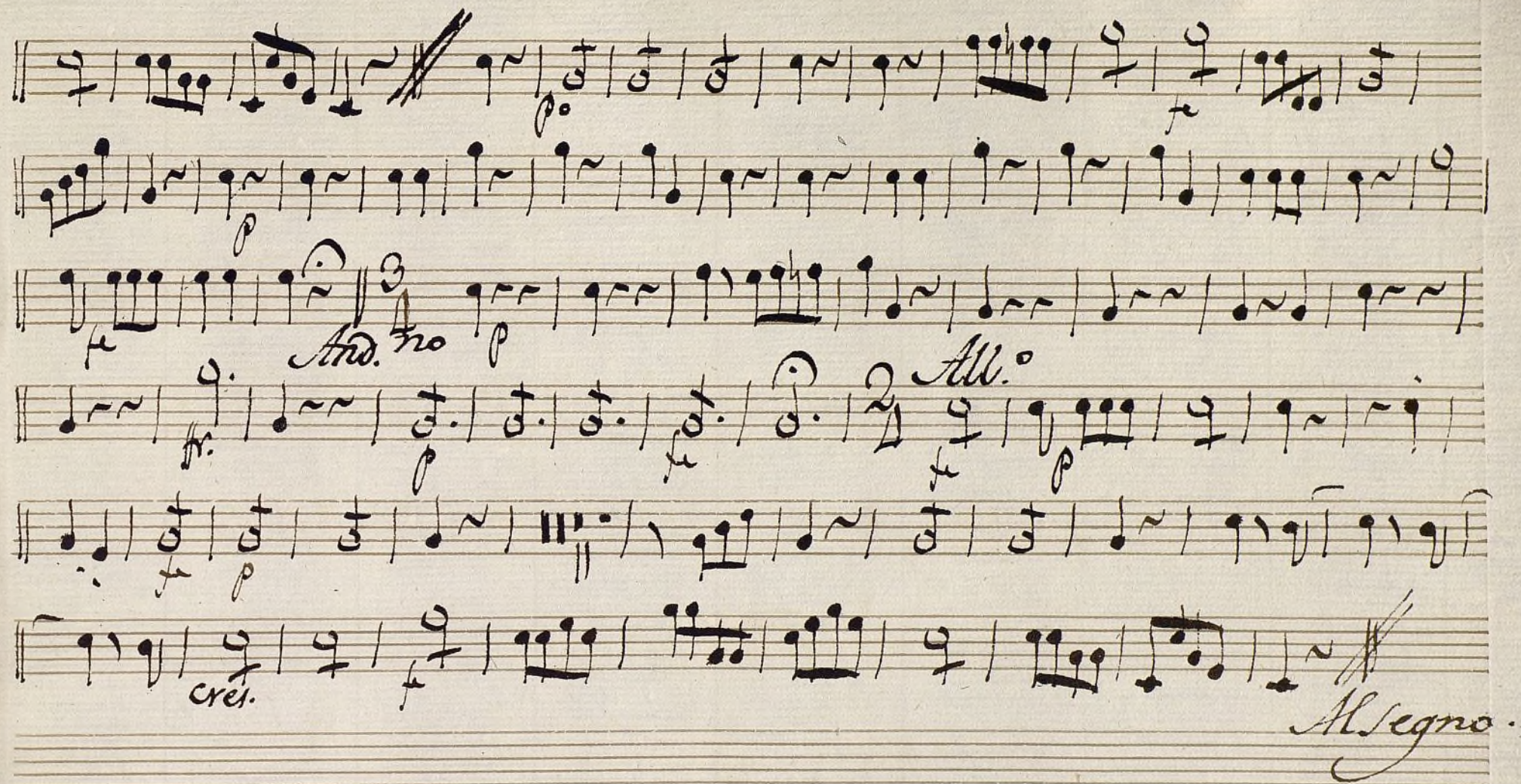


Alleg.^{to} 3/8

Al segno

All.^o 2/4

cref. *fe*



1

Leg.^o 3.^o al n.^o 54