

6-17.

t

Pal

Violin 1^o

fatme y Selima.

All.

This is a handwritten musical score for a string ensemble, consisting of ten staves. The notation is in a single system, with each staff representing a different instrument. The music is written in a style typical of 18th or 19th-century manuscript notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *fmo* (for *f* or *forte*) and *fe* (for *f* or *forte*). The score is written on aged, slightly torn paper. The notation is dense, with many notes and rests, indicating a complex piece of music. The overall style is that of a historical manuscript, likely from a composer's working draft or a personal collection.

Alto

N.º 4. All. poco.

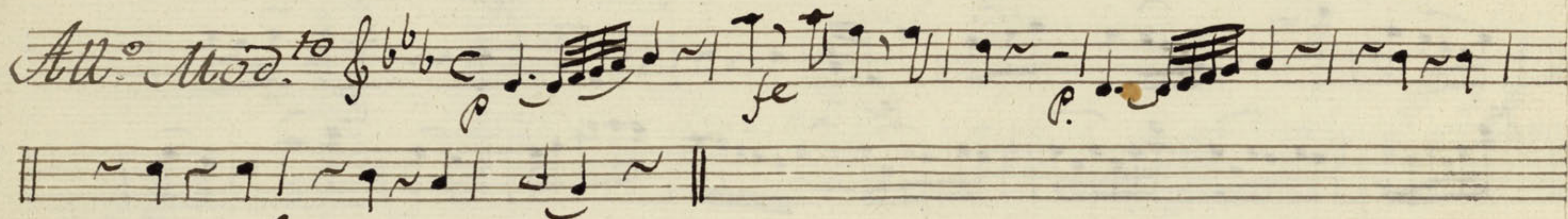
Segue.

Verso

Nº 2. *Acercate y de era Copia*
descubre el Candido velo.



Nº 3: *Que yo mismo te demuestro.*



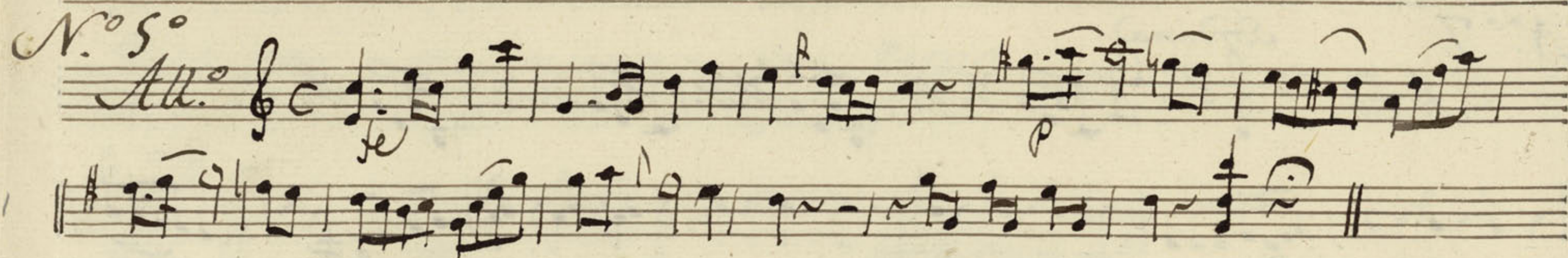
El favor que te suplico.

Nº 4º



Queda a cargo de mi afecto.

N.º 5.º



Marcha arrivas.

N.º 6.º (con la prontitud que devo.)

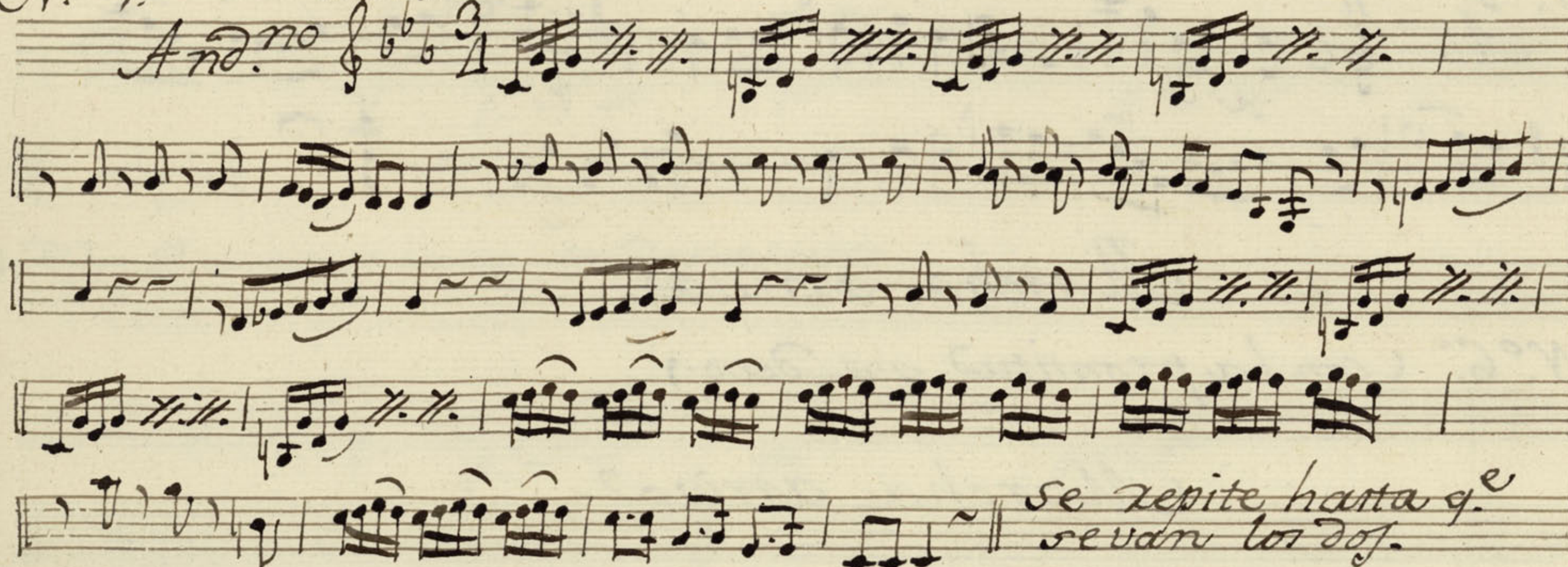
Marcha arrivas.

Ya no Corre ningun riesgo

N.º 7.

Sordina

And. no



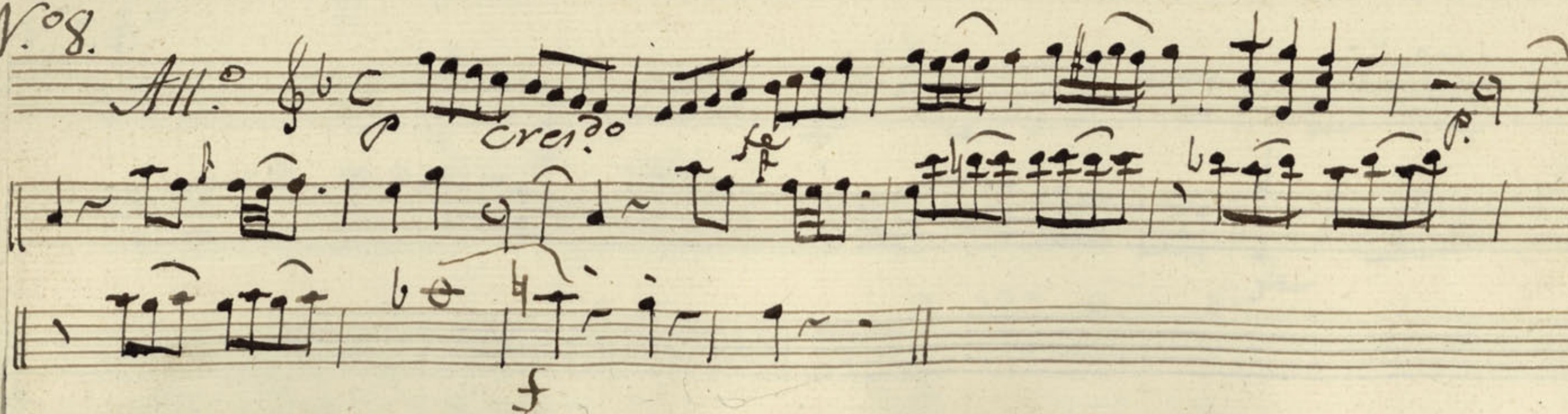
*se repite hasta q.^e
se van los dos.*

No que revelar te sienta retratos

N.º 8.

All.º

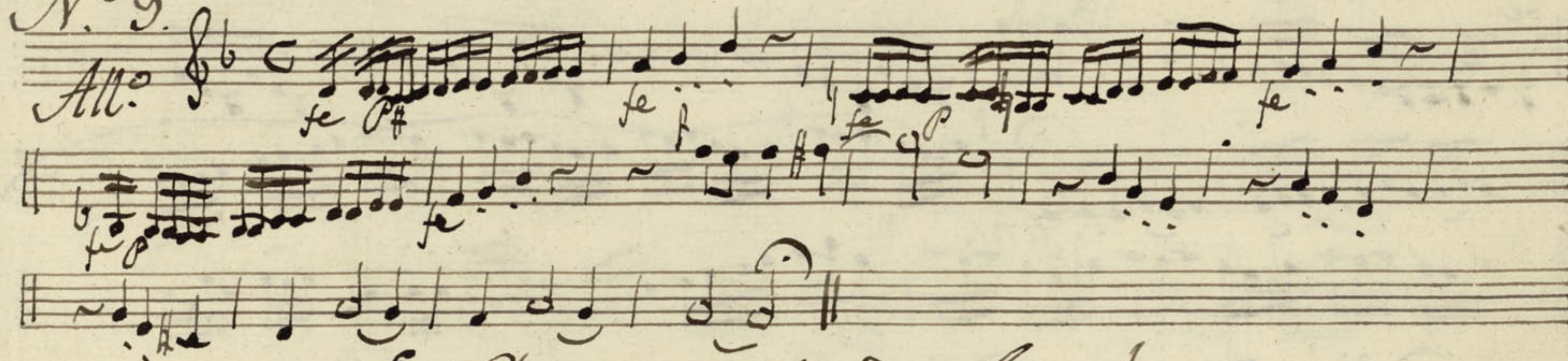
Crei.º



4

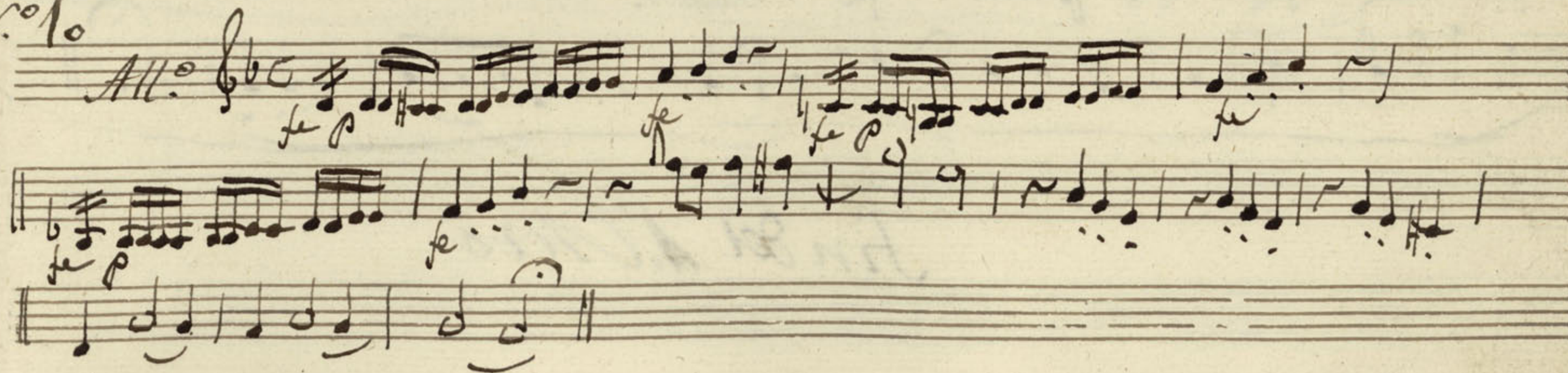
Que aun a mi misma me temo.

N.º 9.



En Tra se enciendo el pecho.

N.º 10

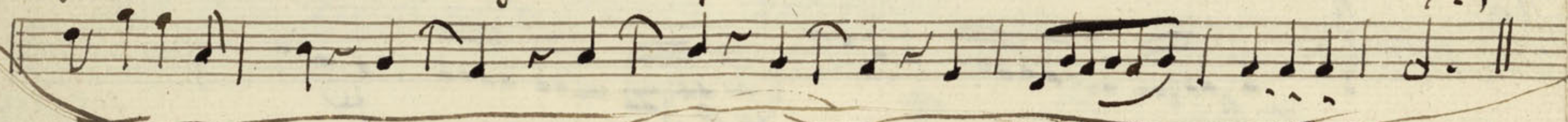
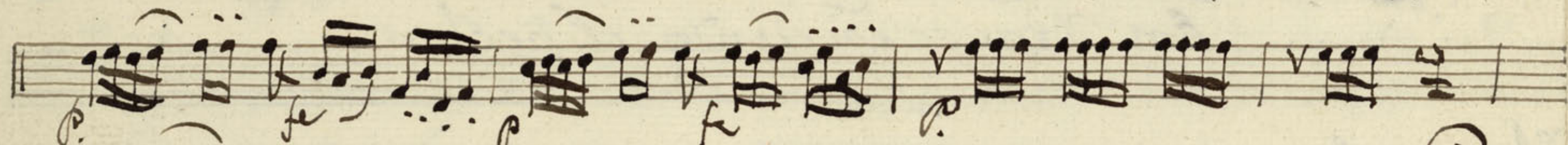
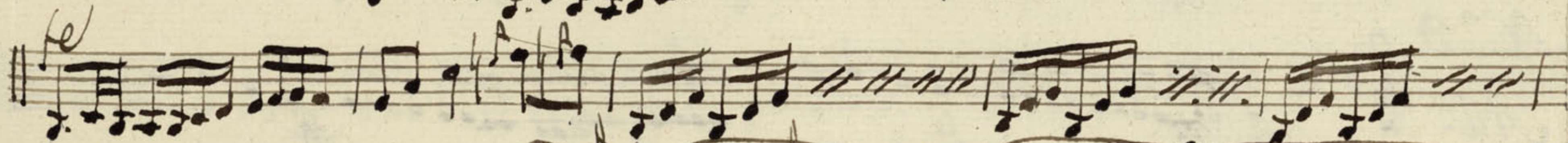
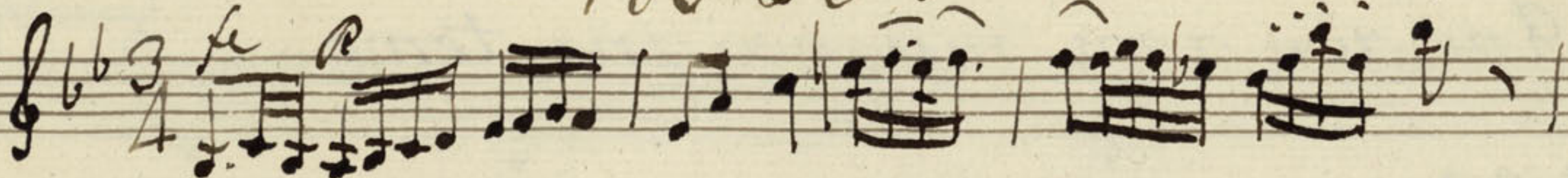


No tenga fines siniestros.

W.D.

NO SE DIZE

And.^{te}



fin del 1.º Acto

Corazon mio alentemos.

Nº 12. (No 10)

All.^{to}

2/4



Con las pruebas q.^e yo tengo.

N.º 13.

All.º

cresc.

Hallí ay uno Hamale.

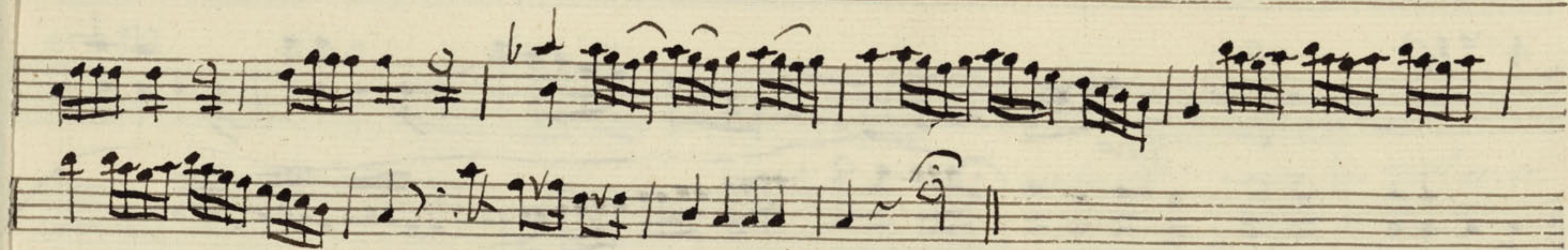
N.º 14.

All.º Poco.

p.

protege amor un designe.

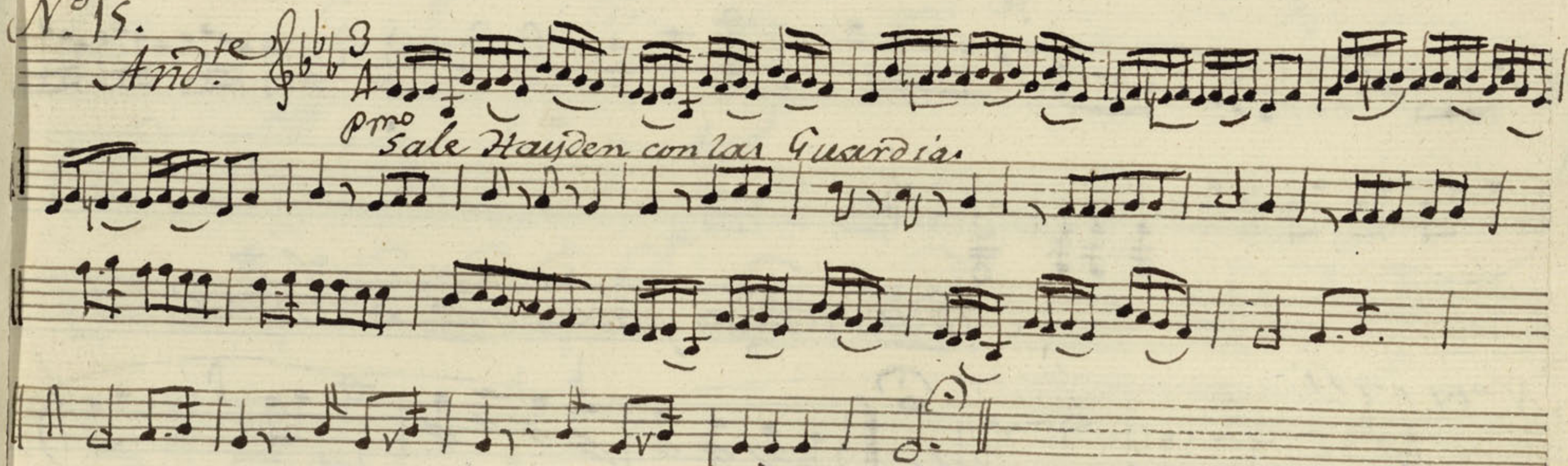
All.º le quita la carta



Lejos de aquí no sosiego

Nº 15.

And.



ô me an traspasado el pecho.

N.º 16.

Handwritten musical score for N.º 16. The score is written on five staves. The first staff begins with the tempo marking *All.º* and the key signature of two flats. The music is in common time. The score includes various musical notations such as notes, rests, and dynamic markings like *fmo*, *fe p*, and *fin*. The piece concludes with a double bar line.

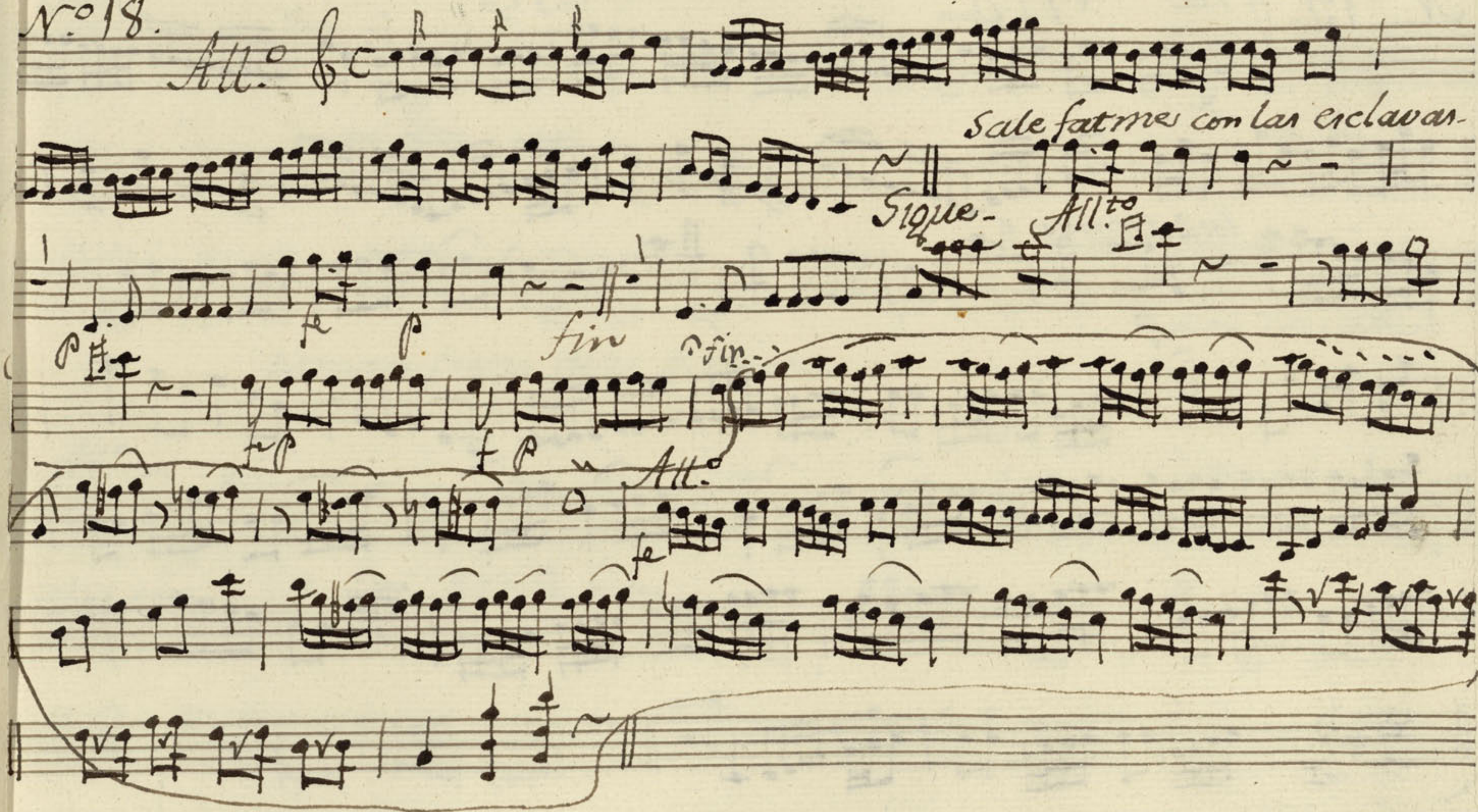
No me tengas padeciendo Selima

Handwritten musical score for N.º 17. The score is written on two staves. The first staff begins with the tempo marking *Si* and the key signature of two flats. The music is in common time. The score includes various musical notations such as notes, rests, and dynamic markings like *fe*, *fin*, and *crec.*. The piece concludes with a double bar line.

Del impulso al sentim^{to}

Nº 18.

All.^o



Sale fatmes con las esclavas.

Sigue.

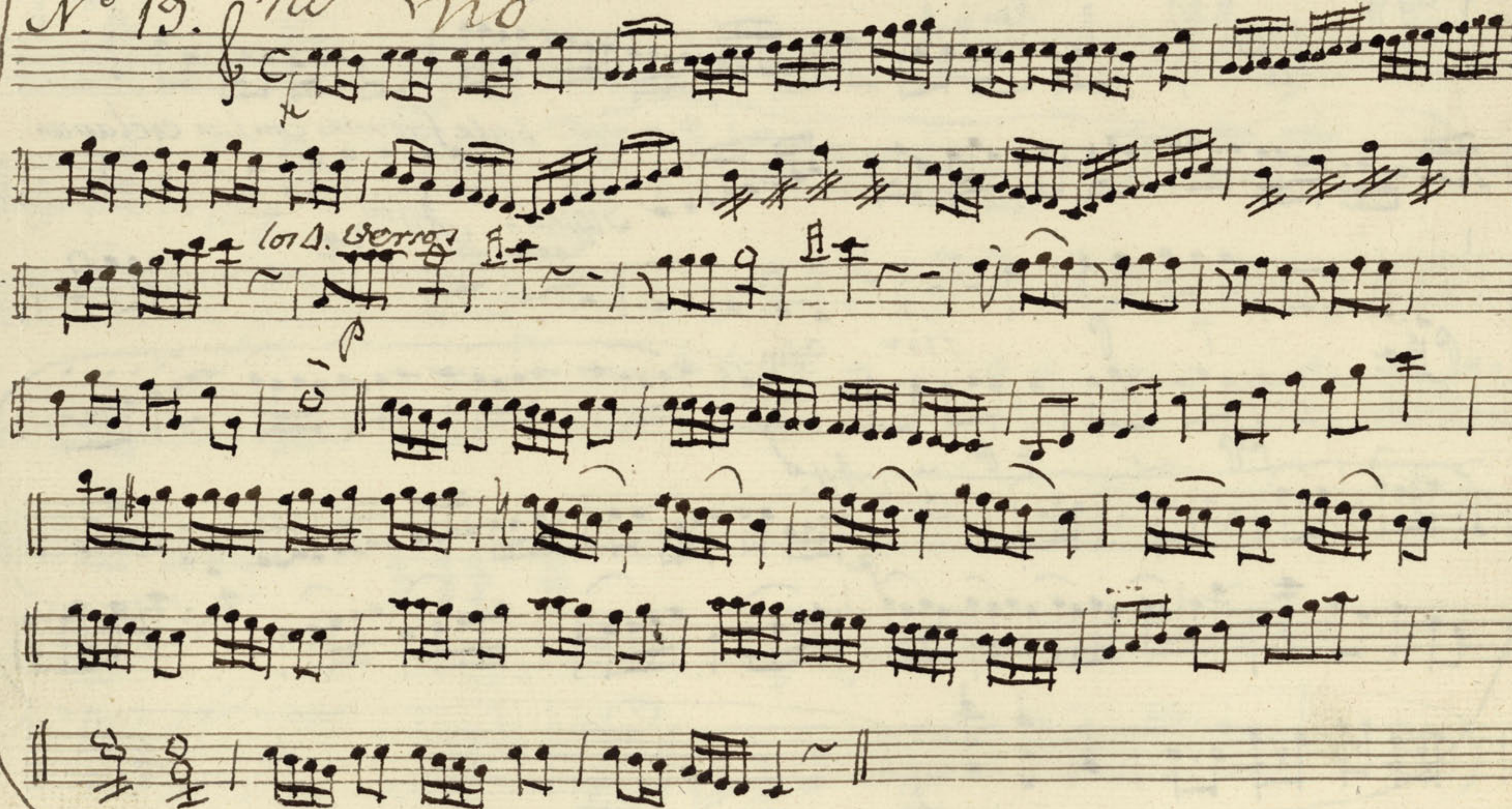
All.^{to}

era gloria a mi despecho.

Nº 19.

no

no

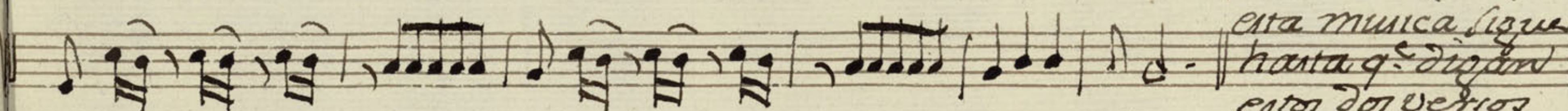
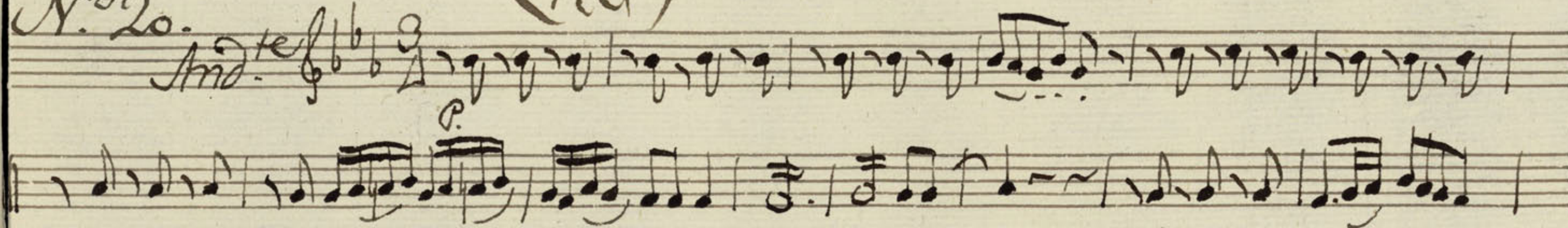


tuto efecto en el deseo.

N.º 20.

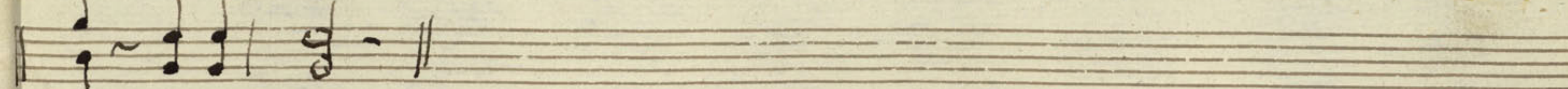
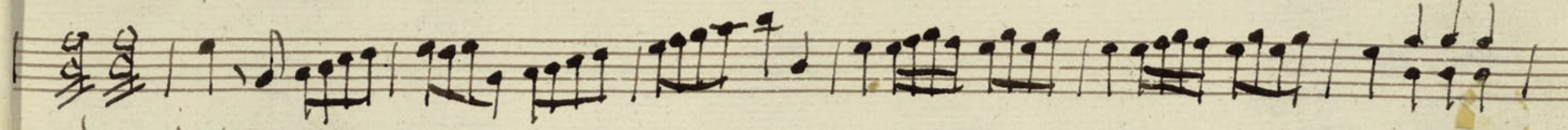
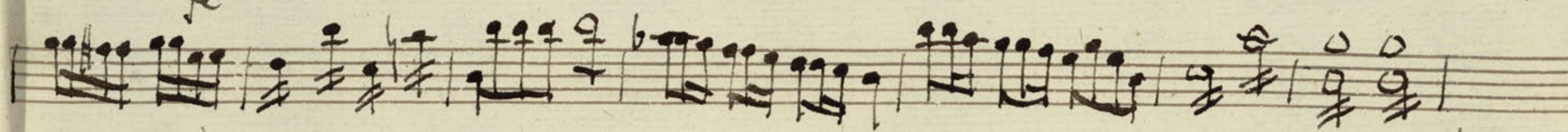
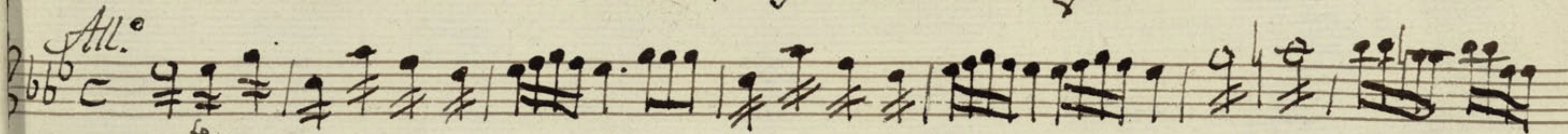
(ma)

And.^{te}



pongan freno a sus pasiones
viendo sus tristes efectos - sigue)

esta musica sigue
hasta q.º digan
estos dos versos

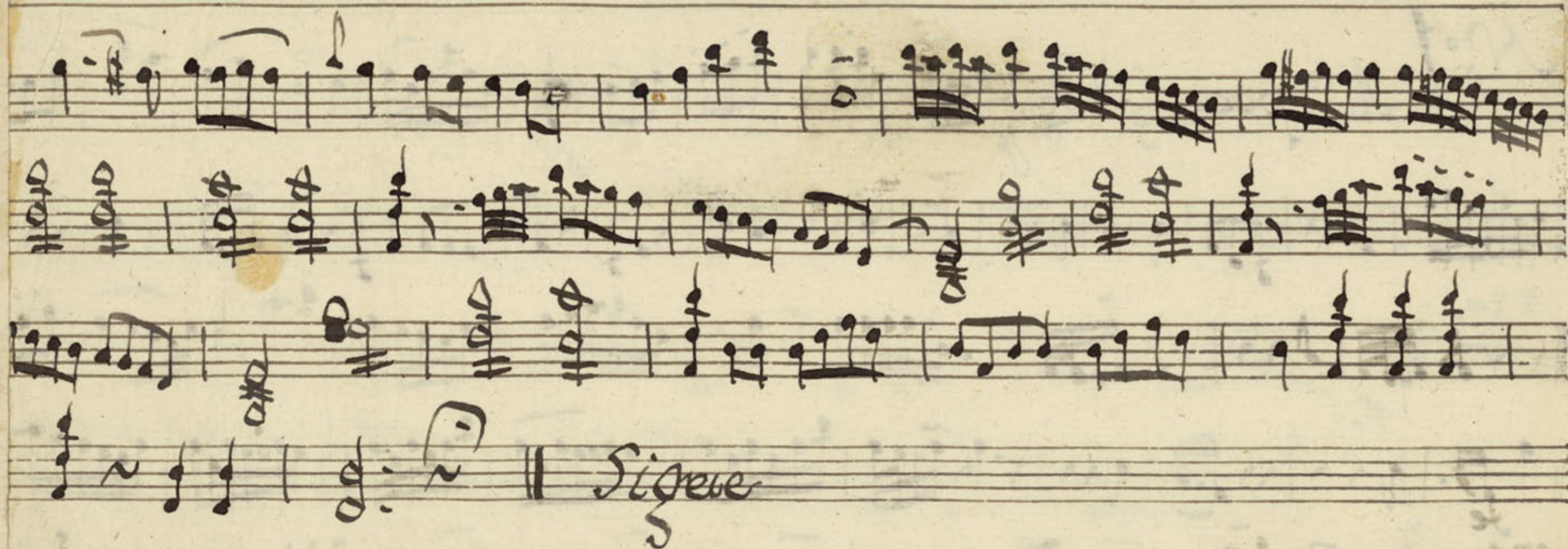


t

Violin 1.^o

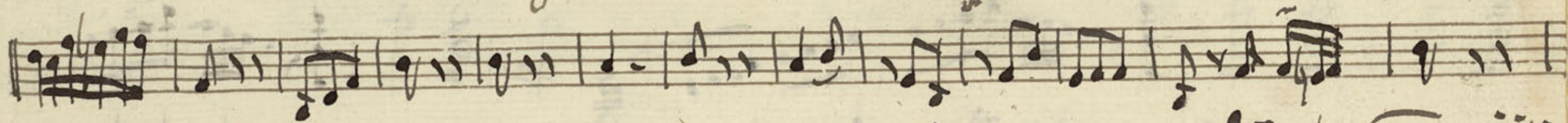
fatme y Selima

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *fmo*, *p*, *fe*, and *po*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking *All.* and a treble clef. The music is written in a key with one flat (B-flat) and common time (C). The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

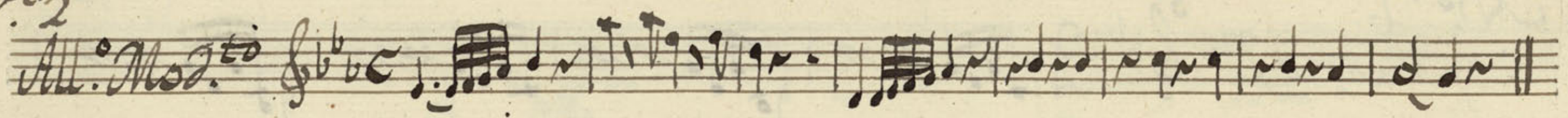


N.º 1

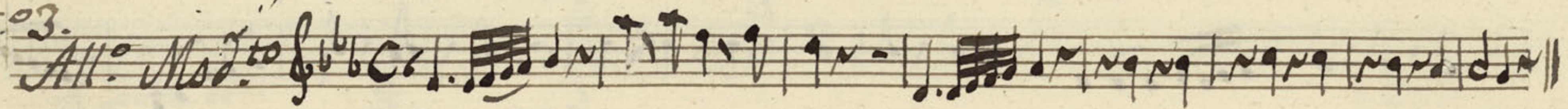
All.º poco



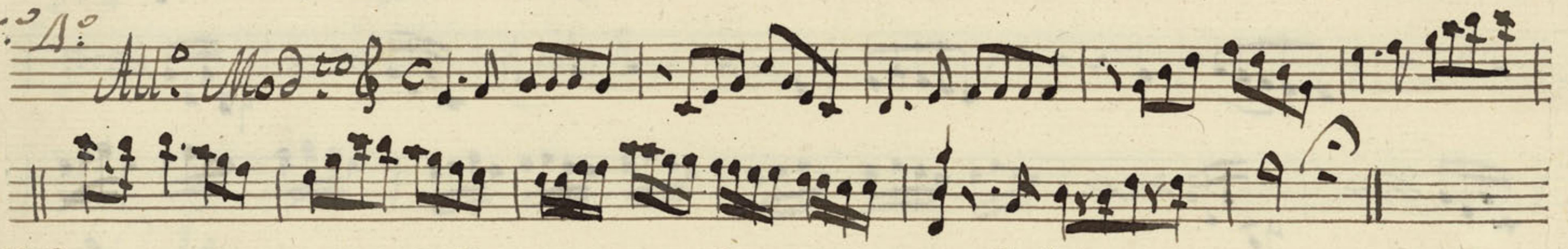
N.º 2



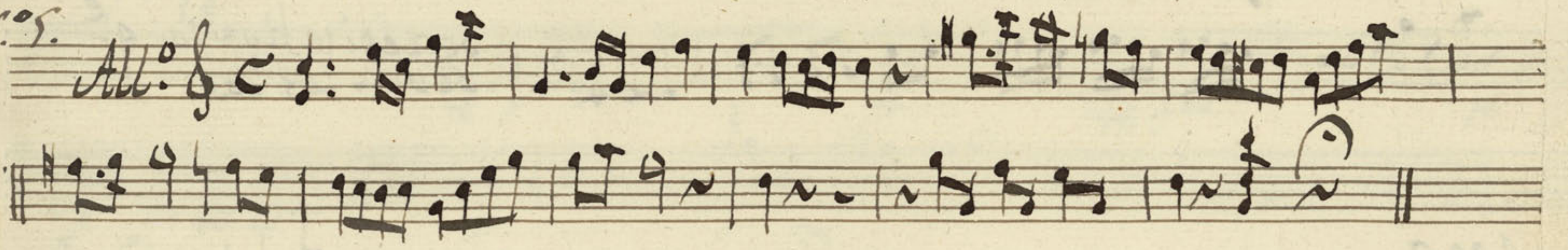
N.º 3.



N.º 4.º



N.º 5.



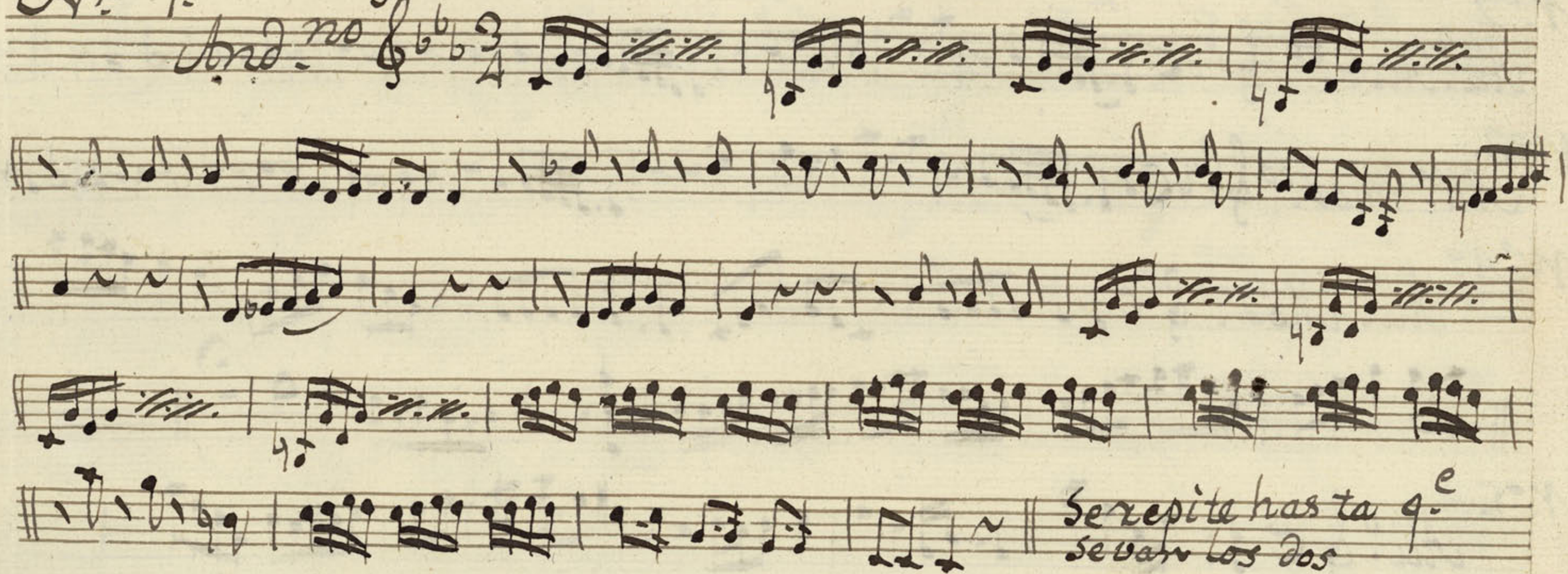
Marcha arriva

N.º 6. con la prontitud que devo

Marcha arriva

No 7.

And. no sordina



No 8

All.º

p.º

f



Nº 9

Handwritten musical score for three staves. The first staff begins with the tempo marking *All.^o* and contains several measures of music with notes and rests. The second and third staves continue the musical notation. There are some handwritten annotations like 'te' and 'te...' below the notes.

Nº 10

Handwritten musical score for three staves. The first staff begins with the tempo marking *All.^o* and contains several measures of music with notes and rests. The second and third staves continue the musical notation. There are some handwritten annotations like 'te' and 'te...' below the notes.

fin del Acto 1º



No 1

No 82

All.

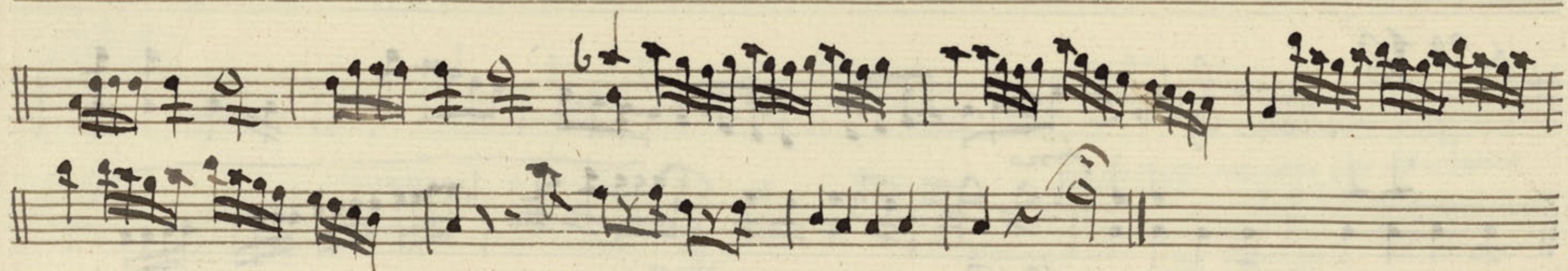


No 13. *All.* p° *cres.*

Handwritten musical score for No 13. The first staff is in treble clef with a key signature of two flats and a common time signature. It begins with a series of chords. The second staff contains a melodic line with a *p^o* marking and a crescendo *cres.* leading to a series of chords. The third staff continues the melodic line with *p^o* markings.

No 14 *All. Poco* p°

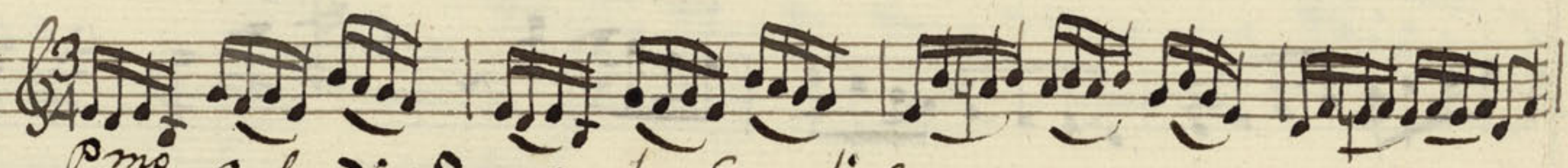
Handwritten musical score for No 14. The first staff is in treble clef with a key signature of two flats and a common time signature. It begins with a series of chords. The second staff contains a melodic line with a *p^o* marking. The third staff continues the melodic line. The fourth staff features a series of chords. The word *All.* is written at the bottom left of the fourth staff.



Lejos de aqui no sosiego

Nº 35

And.^{te}



Prmo

Sale Xayden con las Guardias



o me an traspasado el pecho

Nº 16 *All.^o*

te o

fin

No me tengas padeciendo selima

Nº 17.

te

fin

cres

te

yel impulso al sentim.^{to}

7

Nº 18

All.^o



29
esa gloria a mis Respecho

Nº 19. no no

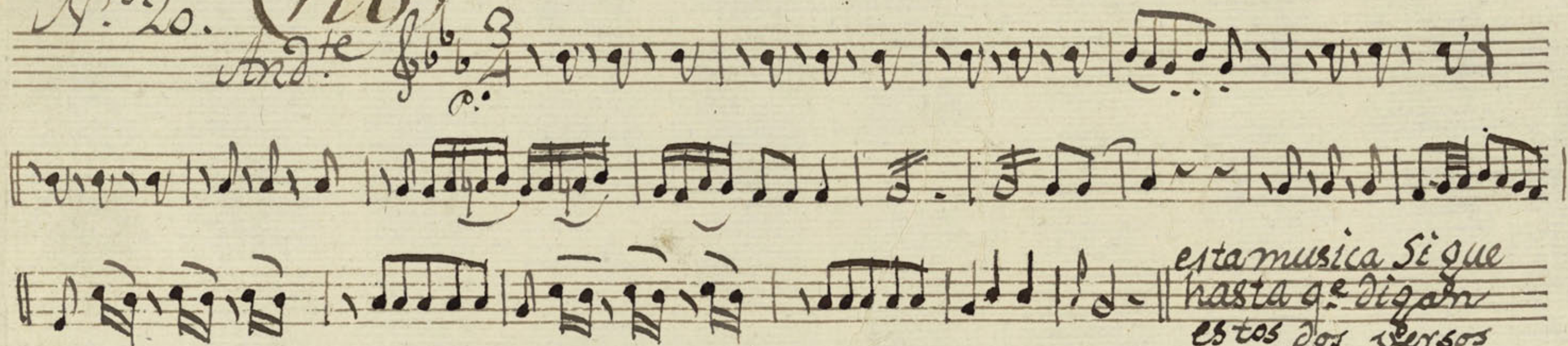
fe

los Aversos

tubo efecto en el des eo.

N.º 20. (120)

And.^{te}



esta musica si que
hasta q.º digan
estos dos versos

pongan freno a sus pasiones.

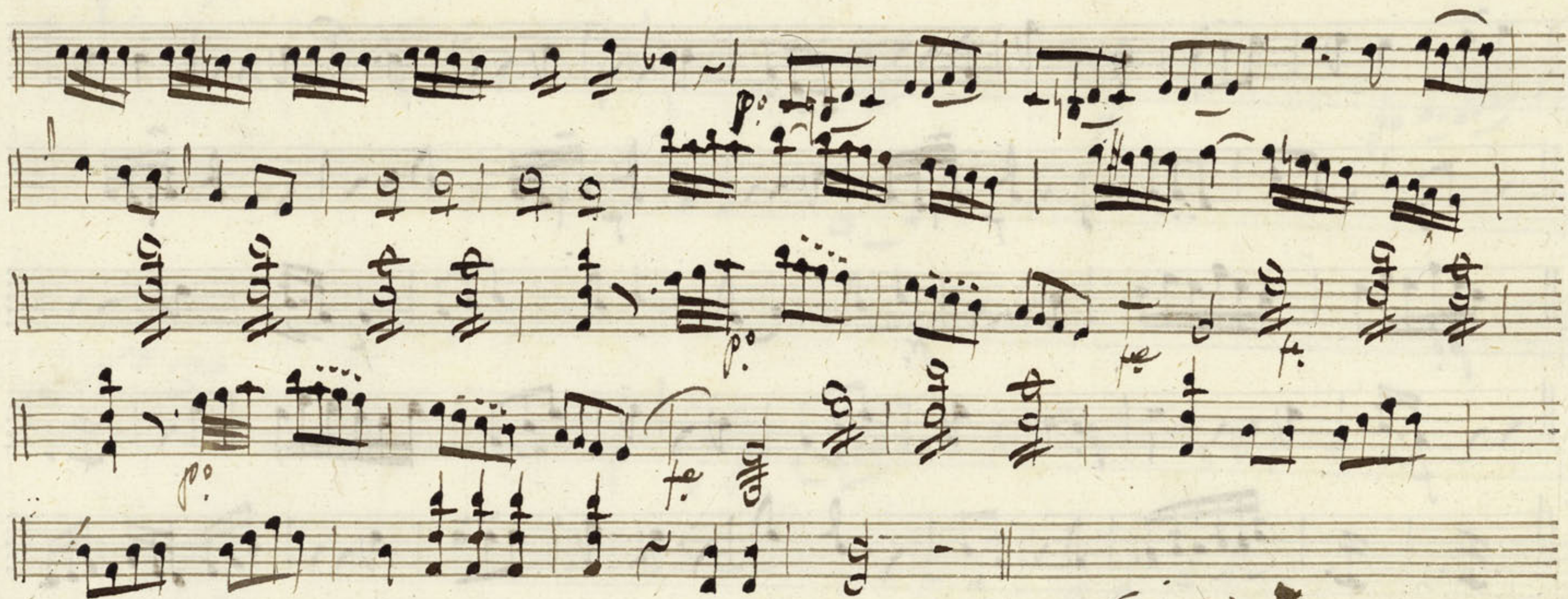
viendo sus tristes efectos. sigue



t

Violin 2º

fat me y selima
ff

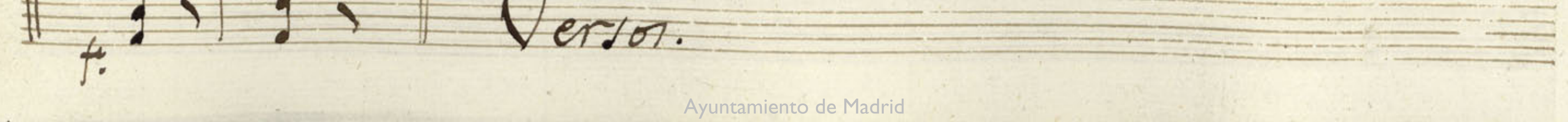
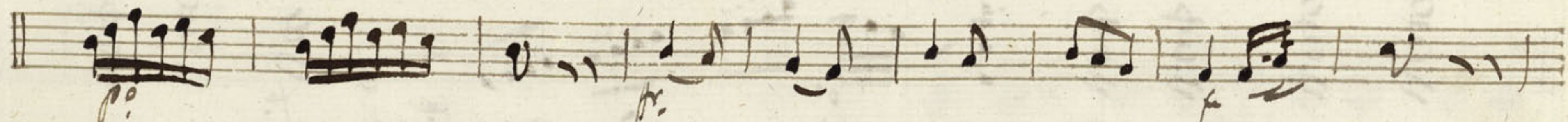


Segue

N.º 1.º //

All.º Poco

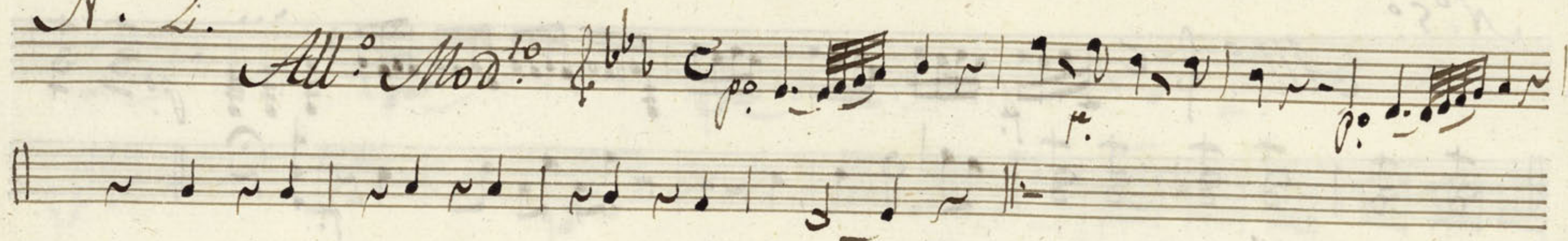
3/8



Descubre el Cándido velo

3

N.º 2.º



Que yo mismo te demuestro.

N.º 3.º



El favor que te dispenso.

N.º 4.º



Queda a cargo de mi afecto.

N.º 5.



Marcha arriva.

N.º 6.

con la prontitud que devo

Marcha arriba

|| || ||

Ya no creo ningun riesgo

N.º 7.

sordina

And.º no



Se Repite hasta q. se van los dos.

Lo que te revelarte siento. Retiraos.

N.º 8.º

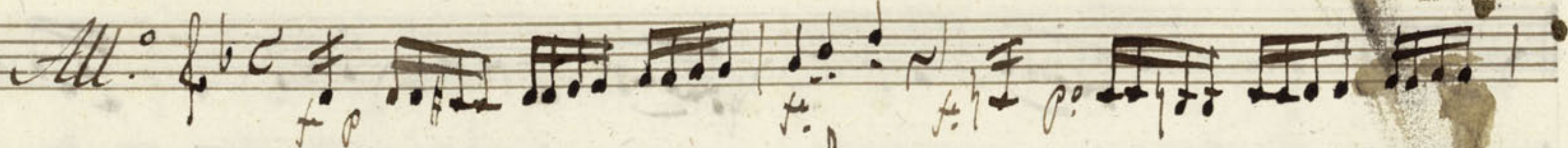
All.º

p.º cres. f.

Que aun ami misma metemo

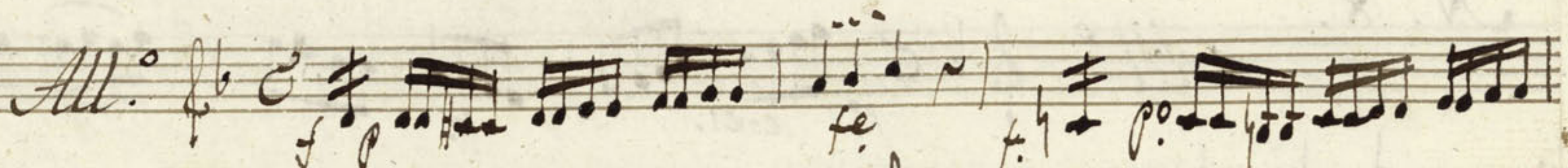
38

N.º 9.



en Trai se enciende el pecho.

N.º 10.



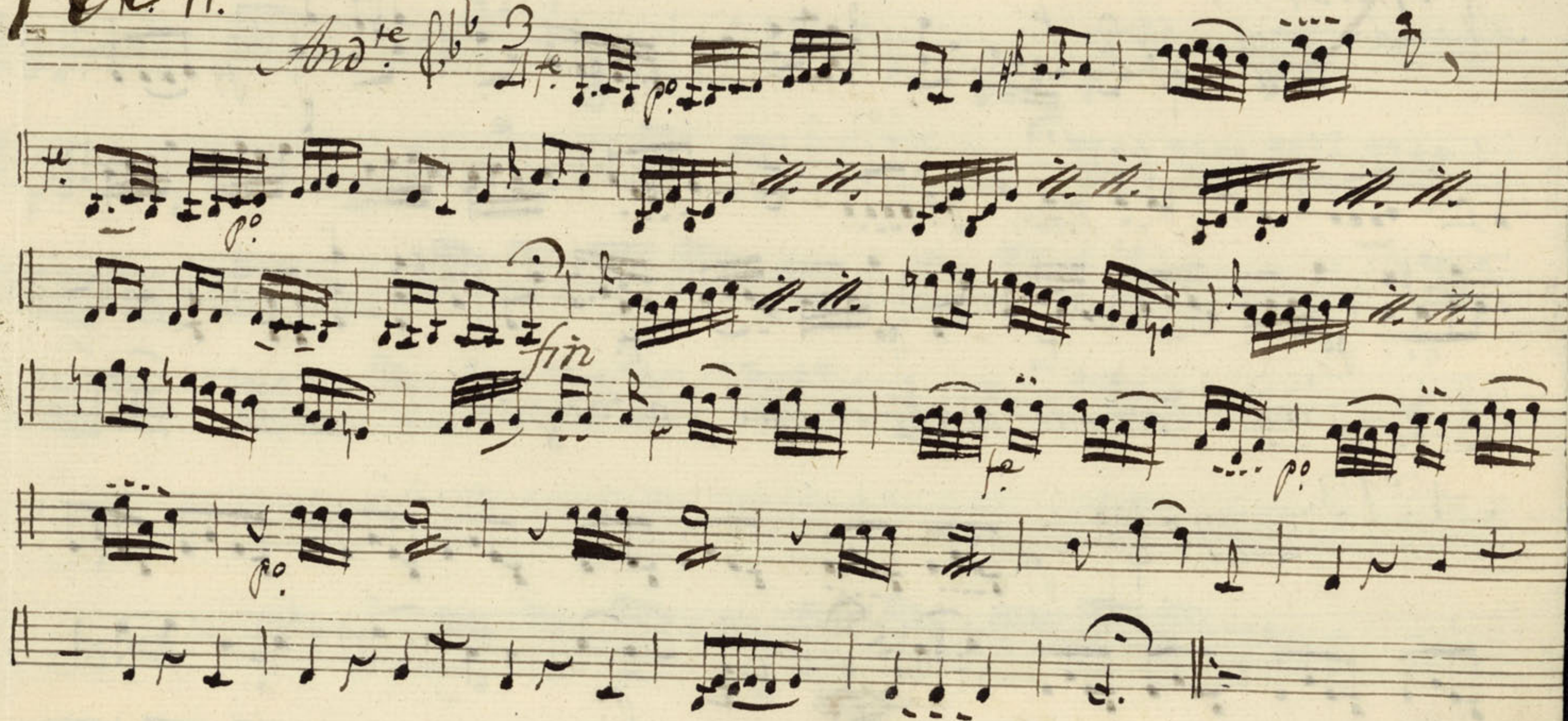
fin del Acto V.º

No tenga fines simiistros.

5

No. 11.

And.^{te} 3/4



Corazon mio alentemos.

N.º 12. (No)



Acto 2.º Con las pruebas que yo tengo

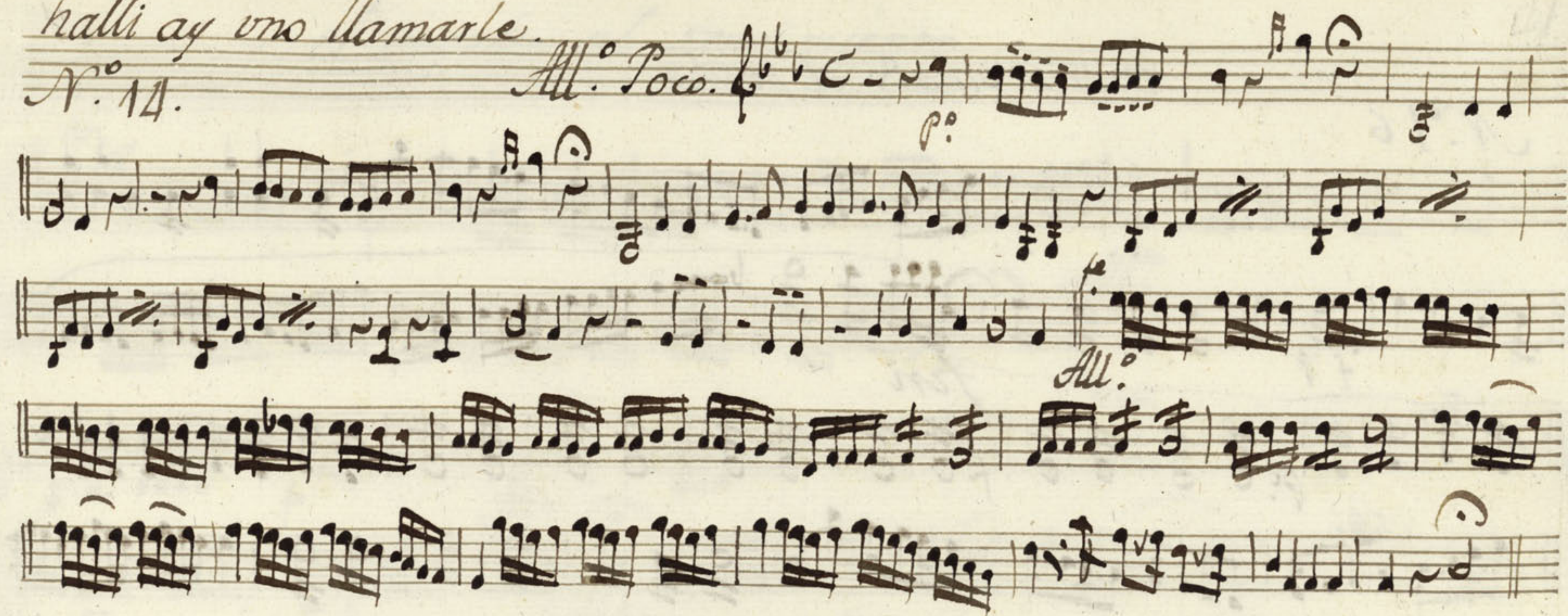
N.º 13.



halli ay uno llamarle.

N.º 14.

All.º Poco.



N.º 15.

Lejos de aquí no sosiego

And.º no



An tras parado el pecho

N.º 16

All.º *p* *mo*

fin

No me tengas padeciendo selima

N.º 17

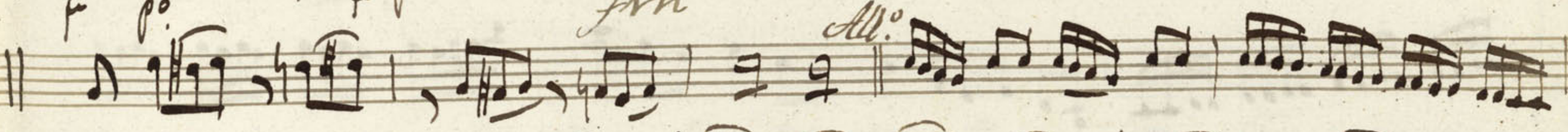
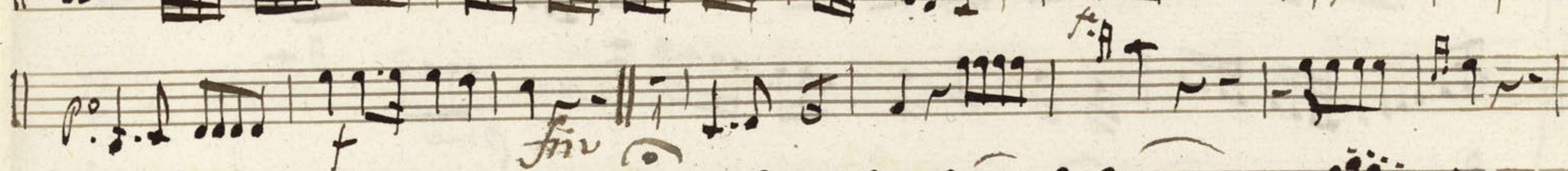
All.º *p* *mo*

fin *cres. f.*

y el impulso al sentimiento

N.º 18

All.º

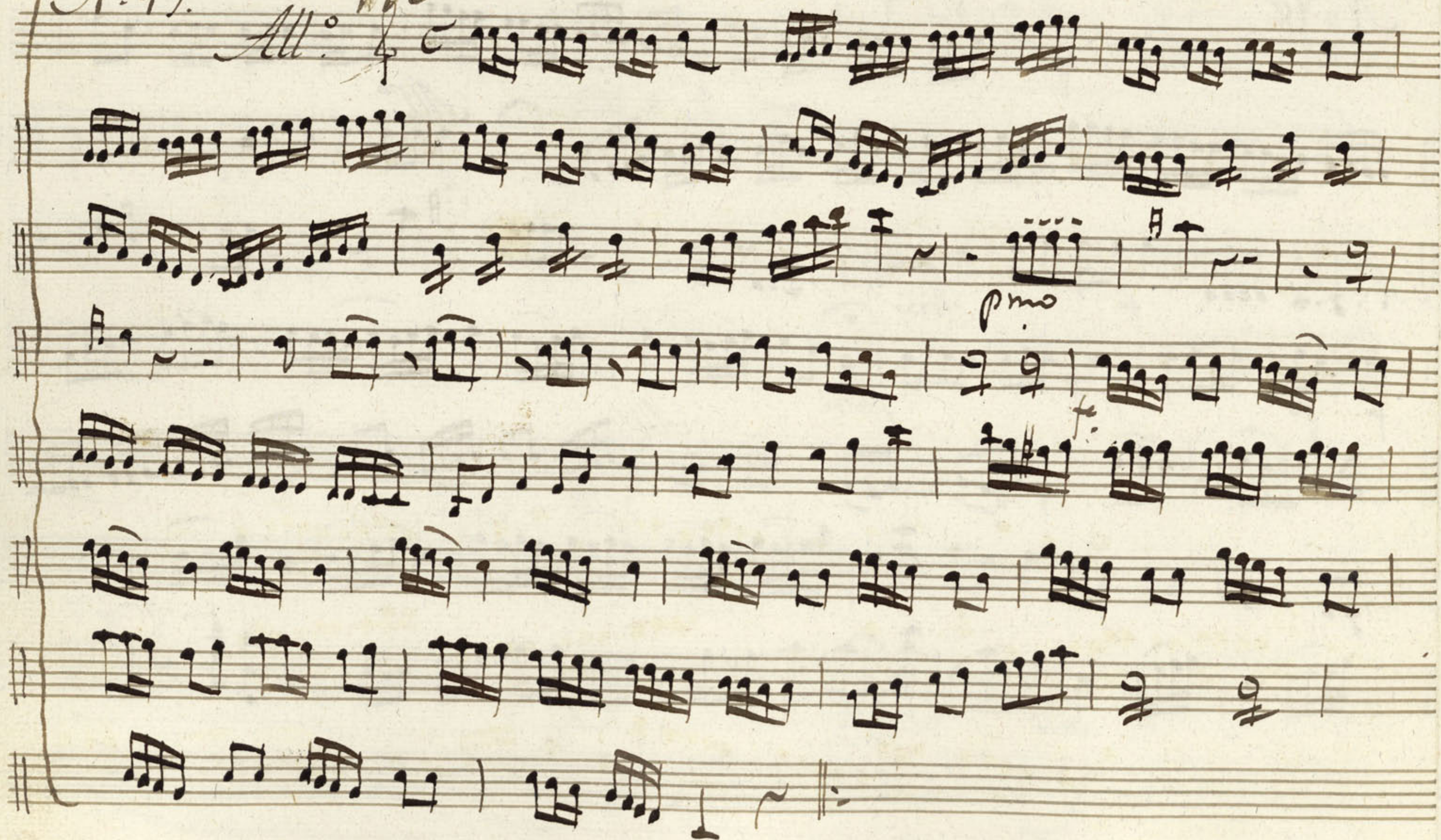


Era gloria ami despecho

24

N.º 19. *no*

All.º

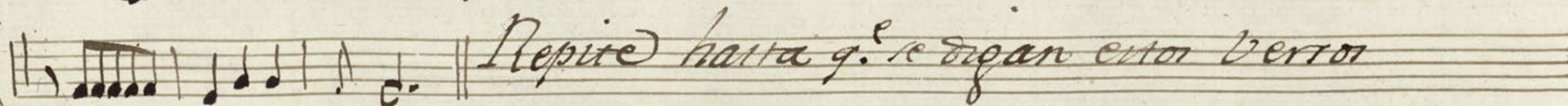
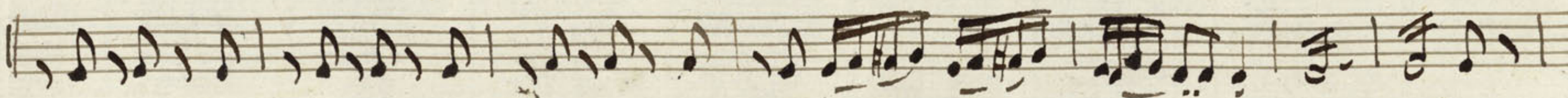


tubo efecto en el verso

8

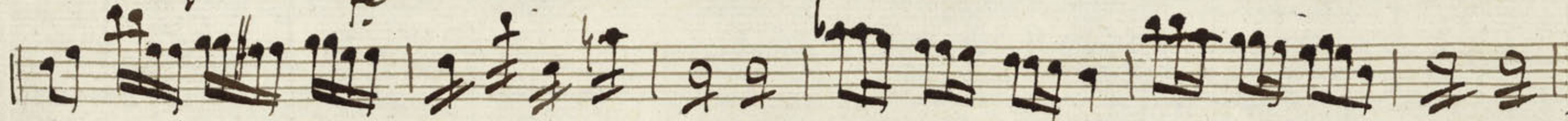
N.º 2. *no*

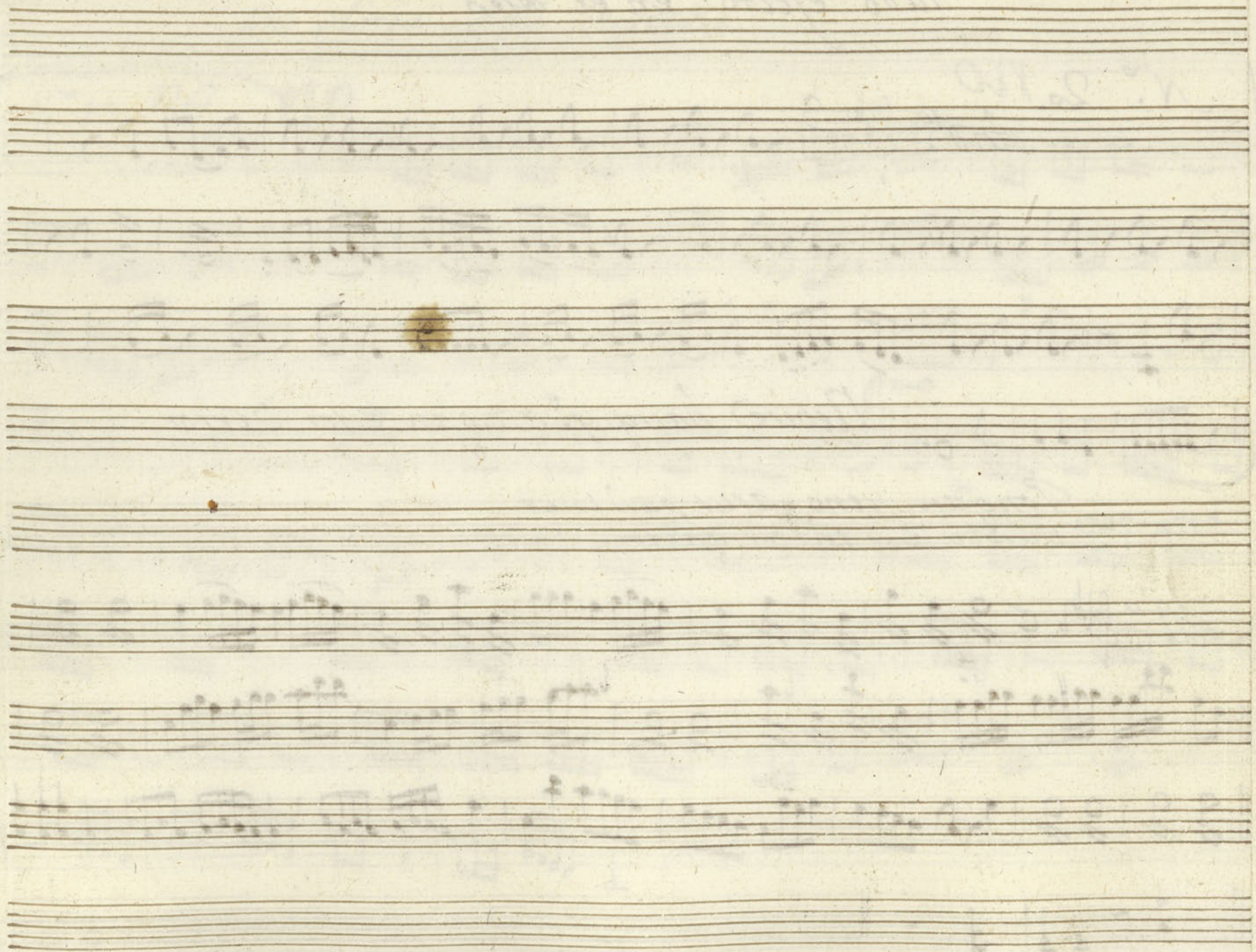
And.^{te}



Repite hasta q.^e se digan estos versos

*Pongan freno a sus pasiones
viendo sus tristes afectos.*





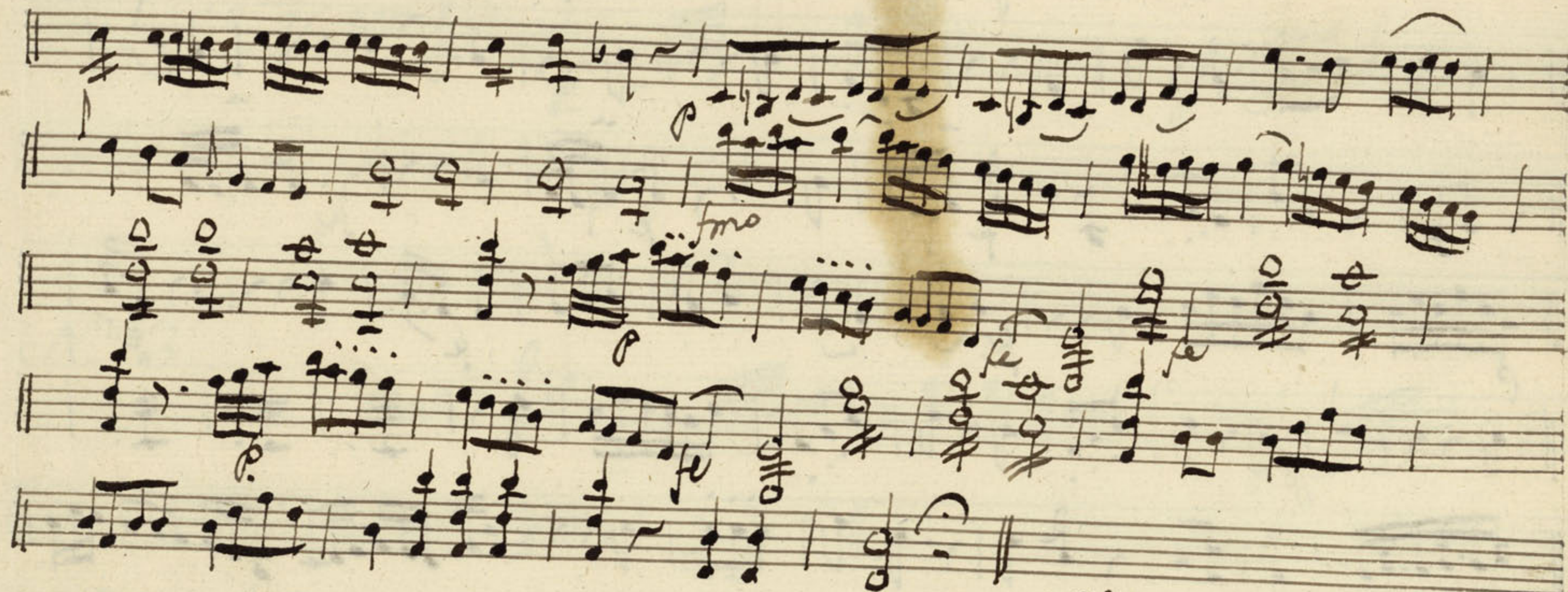
t

Violin 2^o

fatme y Selima

All.

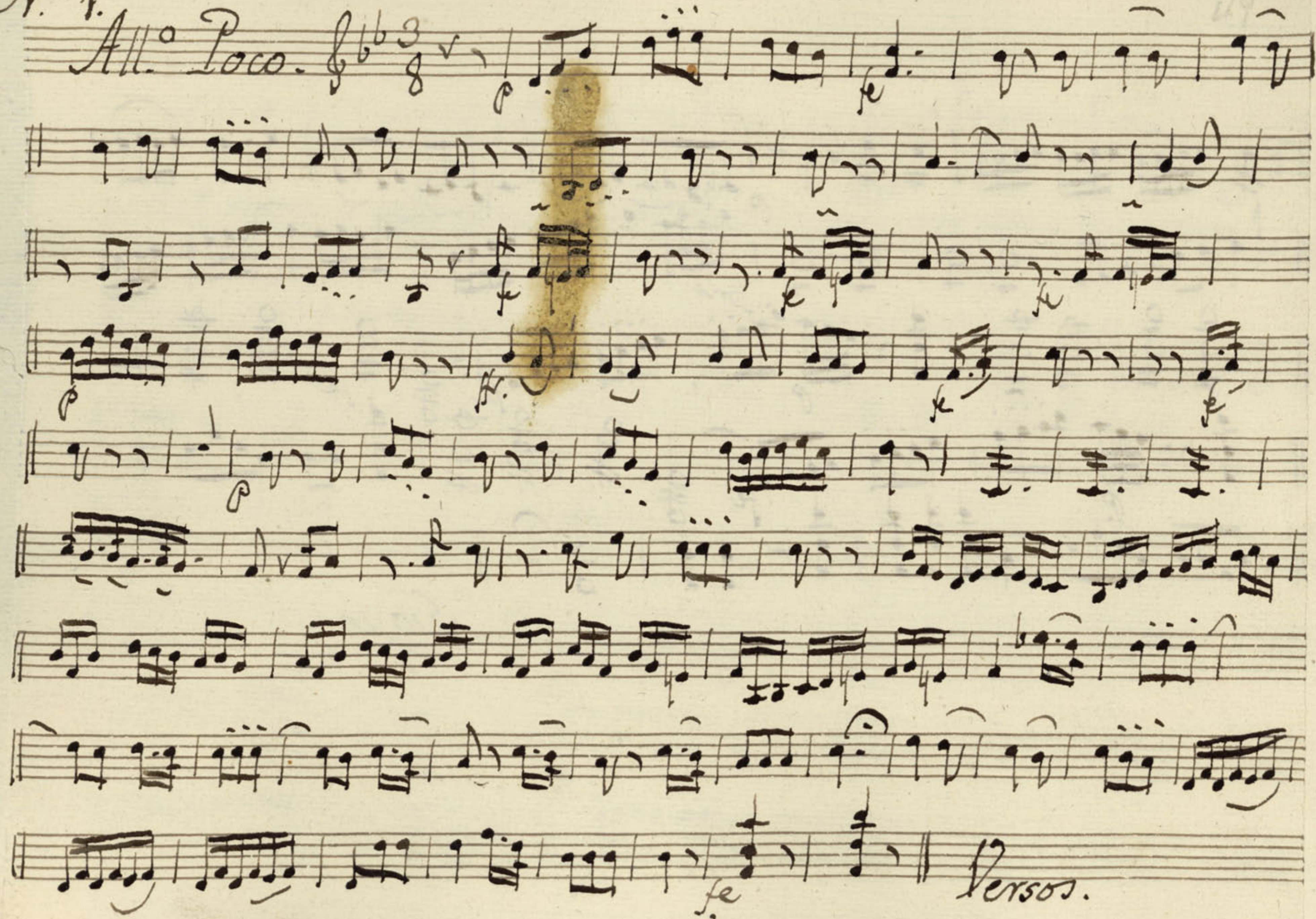
The musical score consists of ten staves. The first staff begins with the tempo marking *All.* and a treble clef. The key signature has one flat. The notation includes various note values, rests, and dynamic markings such as *fmo* and *f*. The music is written in a historical style with a treble clef and a key signature of one flat. The paper is aged and shows some staining and a vertical crease on the right side.



Sigue.

Nº 1º

All.^o Poco.



Descubre el cándido velo.

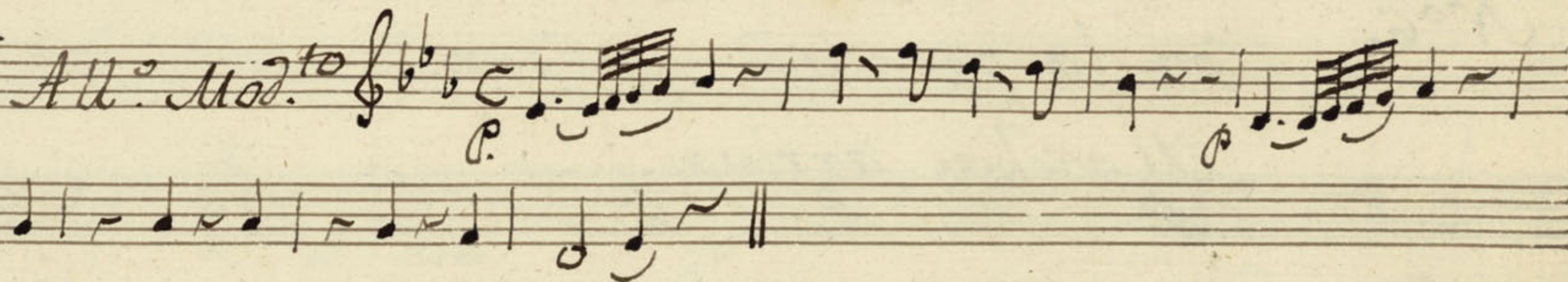
3

N.º 2.



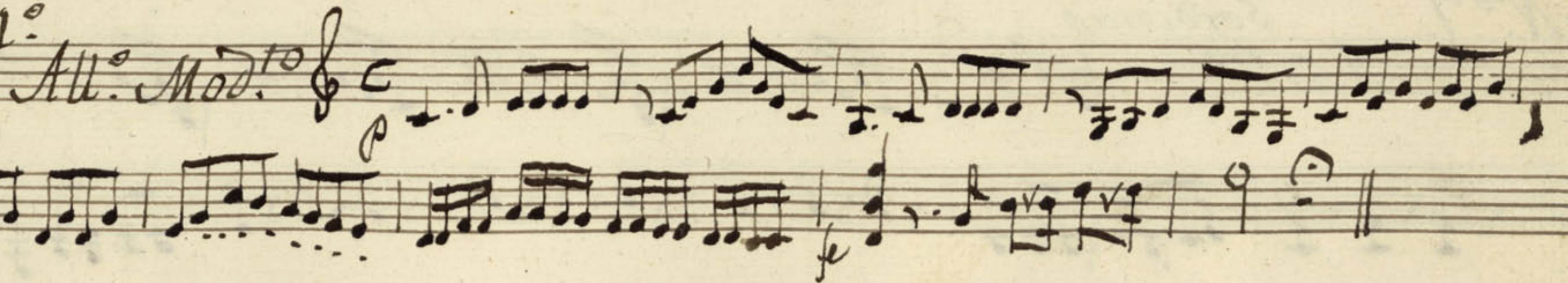
Que yo mismo te demuestro.

N.º 3.



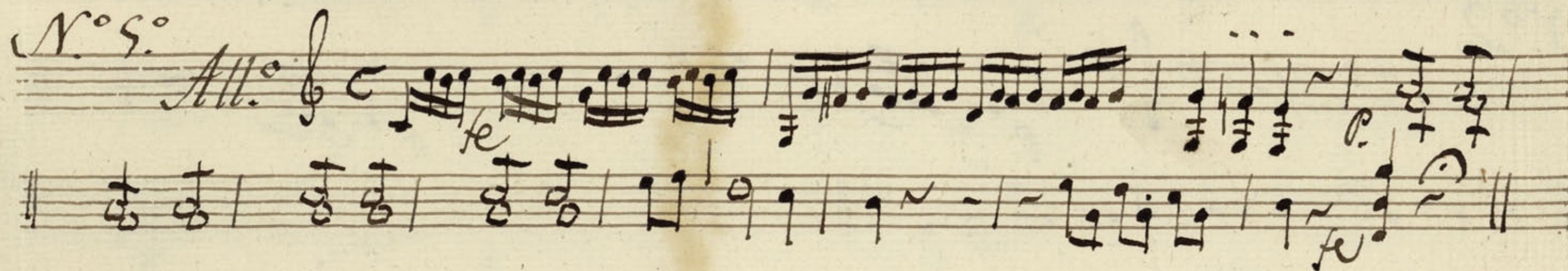
El favor q.º te dispense.

N.º 4.º



Queda a cargo de mi afecto.

N.º 5.

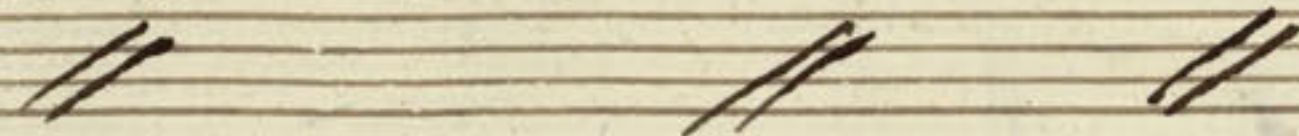


Marcha arriva.

N.º 6.

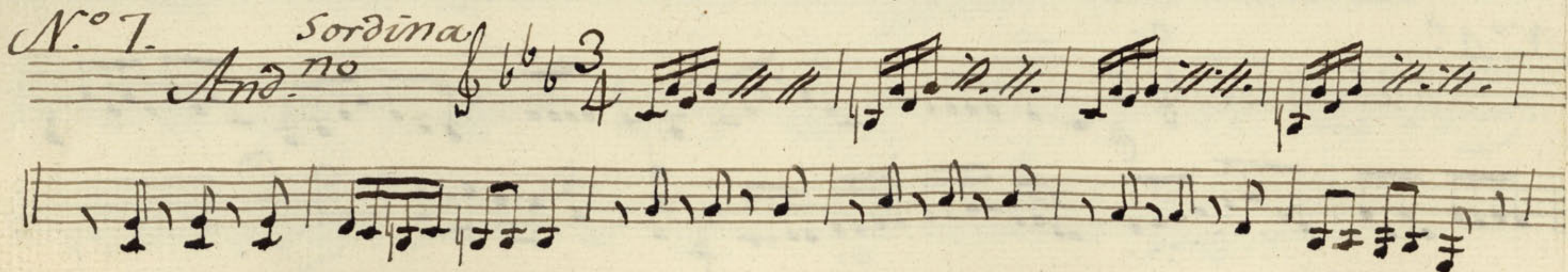
Con la prontitud que devo.

Marcha arriva.



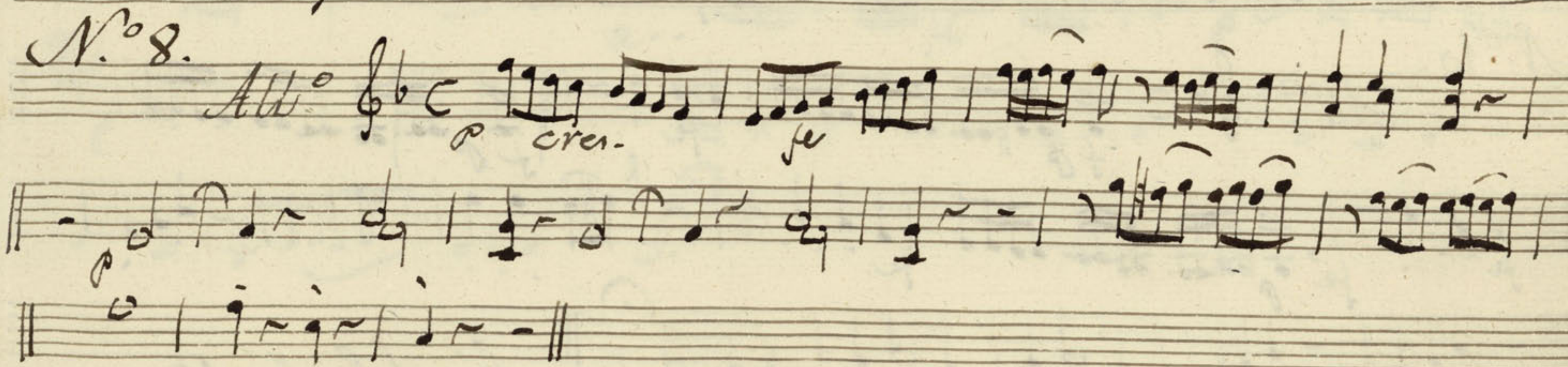
Ja no corre ningun riesgo.

N.º 7.





Lo q.º revelarte siento, retiraos.



Que aurr a mi misma me temo -

Nº 9.



En Tras se enciende el pecho.

Nº 10.

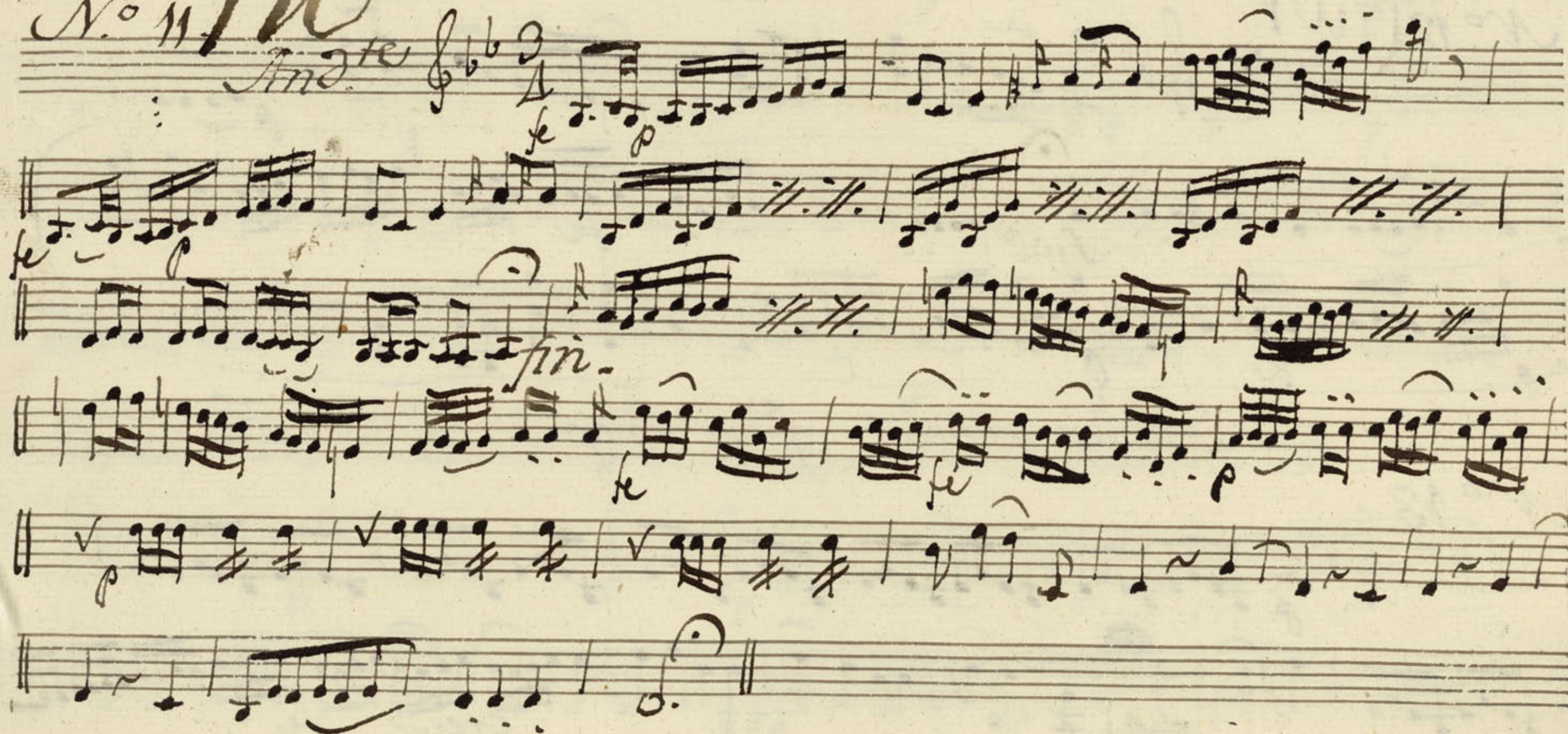


No tenga fines siniestros

5

Nº 11

Andte

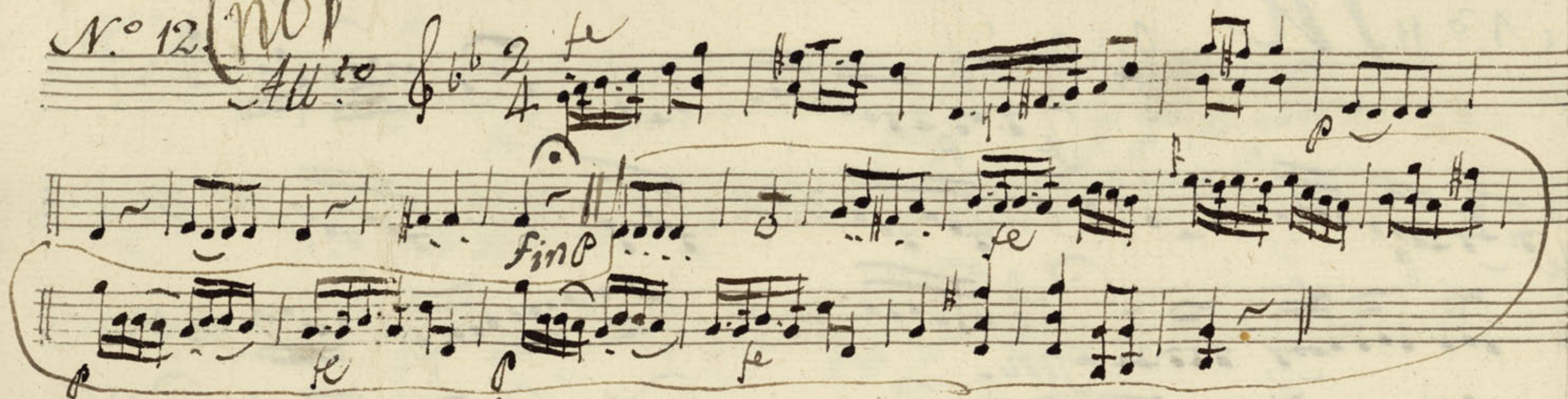


Corazon mio alentemos.

N.º 12. (No)

All.º

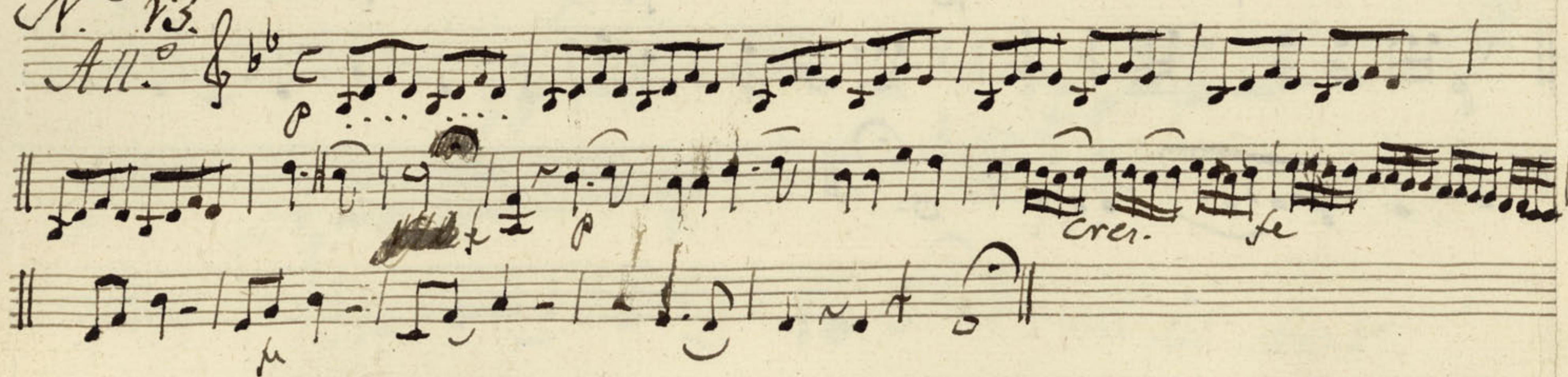
2/4



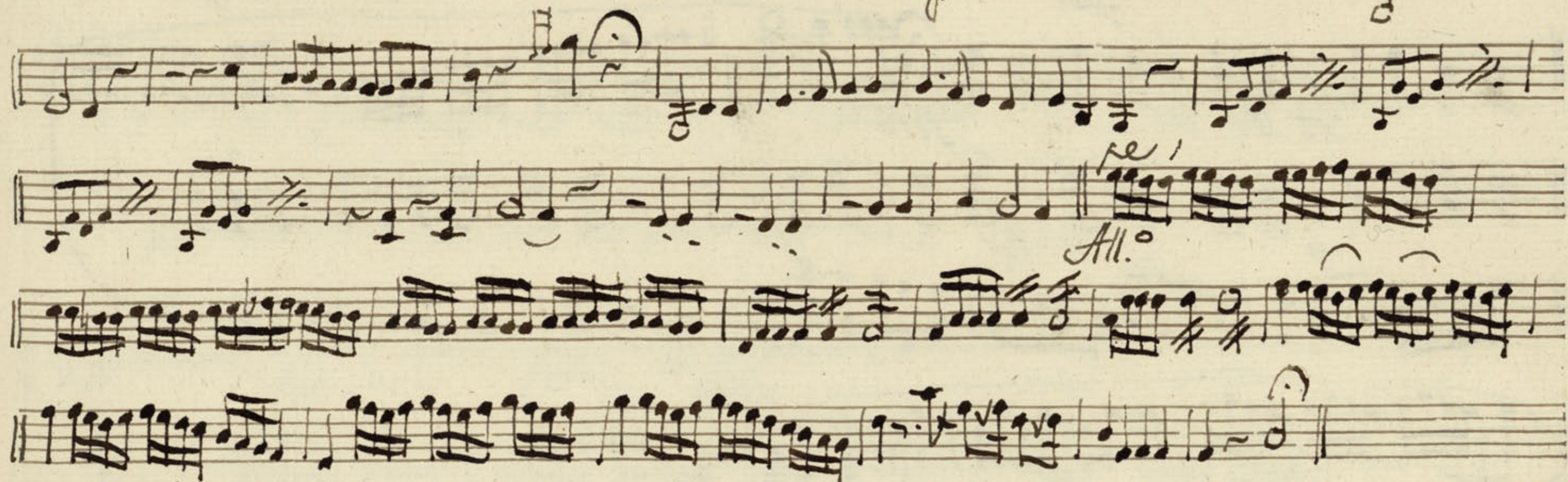
Con las pruebas q. yo tengo.

N.º 13.

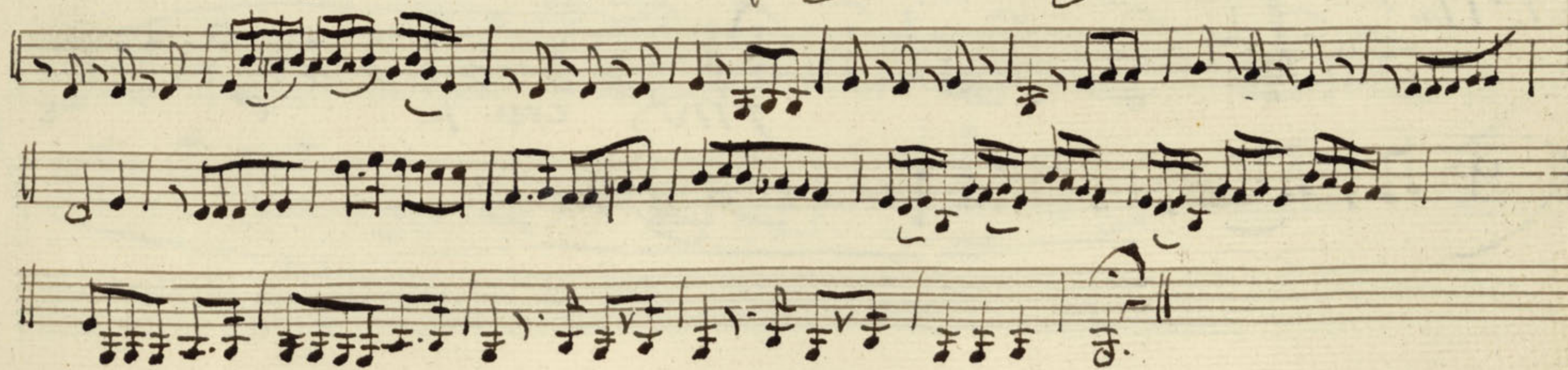
All.º



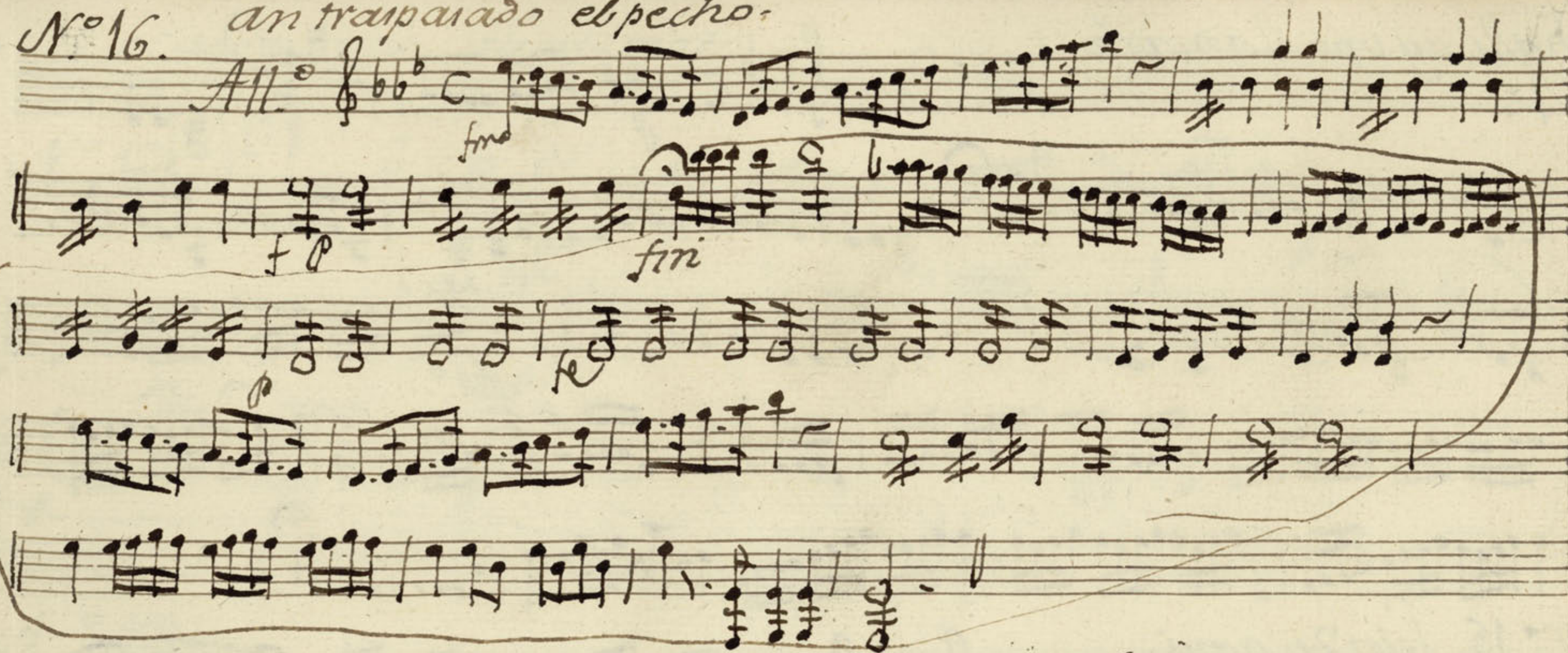
N.º 14. *halla ay uno llamarle.* *All.º Loco.* 6



N.º 15. *lejos de aqui*
no sosiego. *And. no*

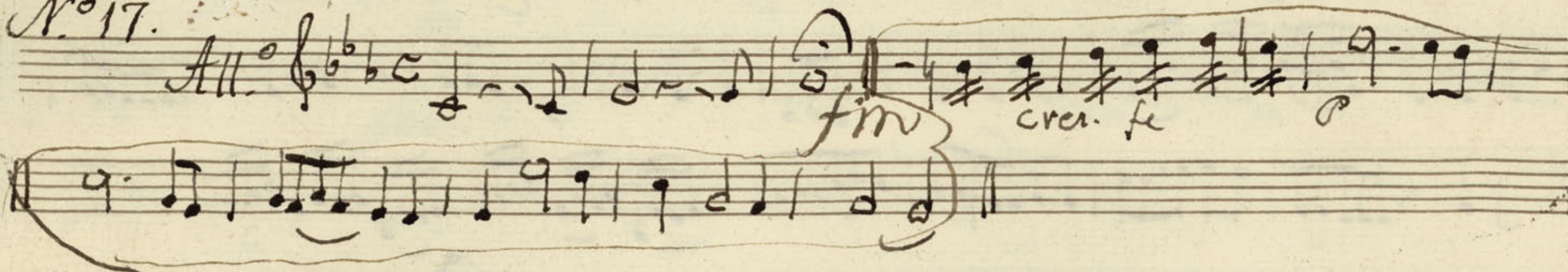


Nº 16. an traipado el pecho.



No me tengas padeciendo Selma

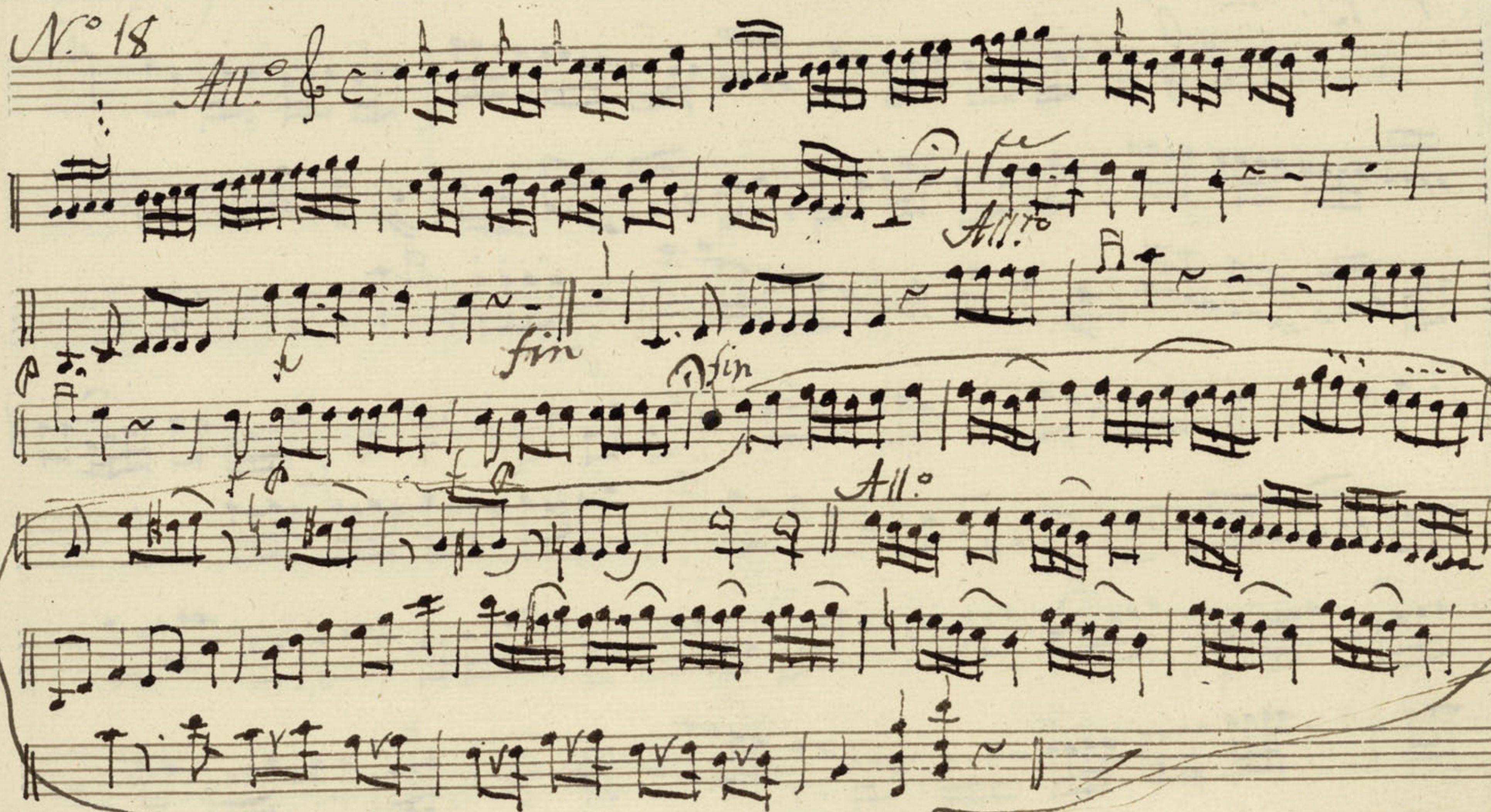
Nº 17.



y el impulso al Sentim^{to}

N.º 18

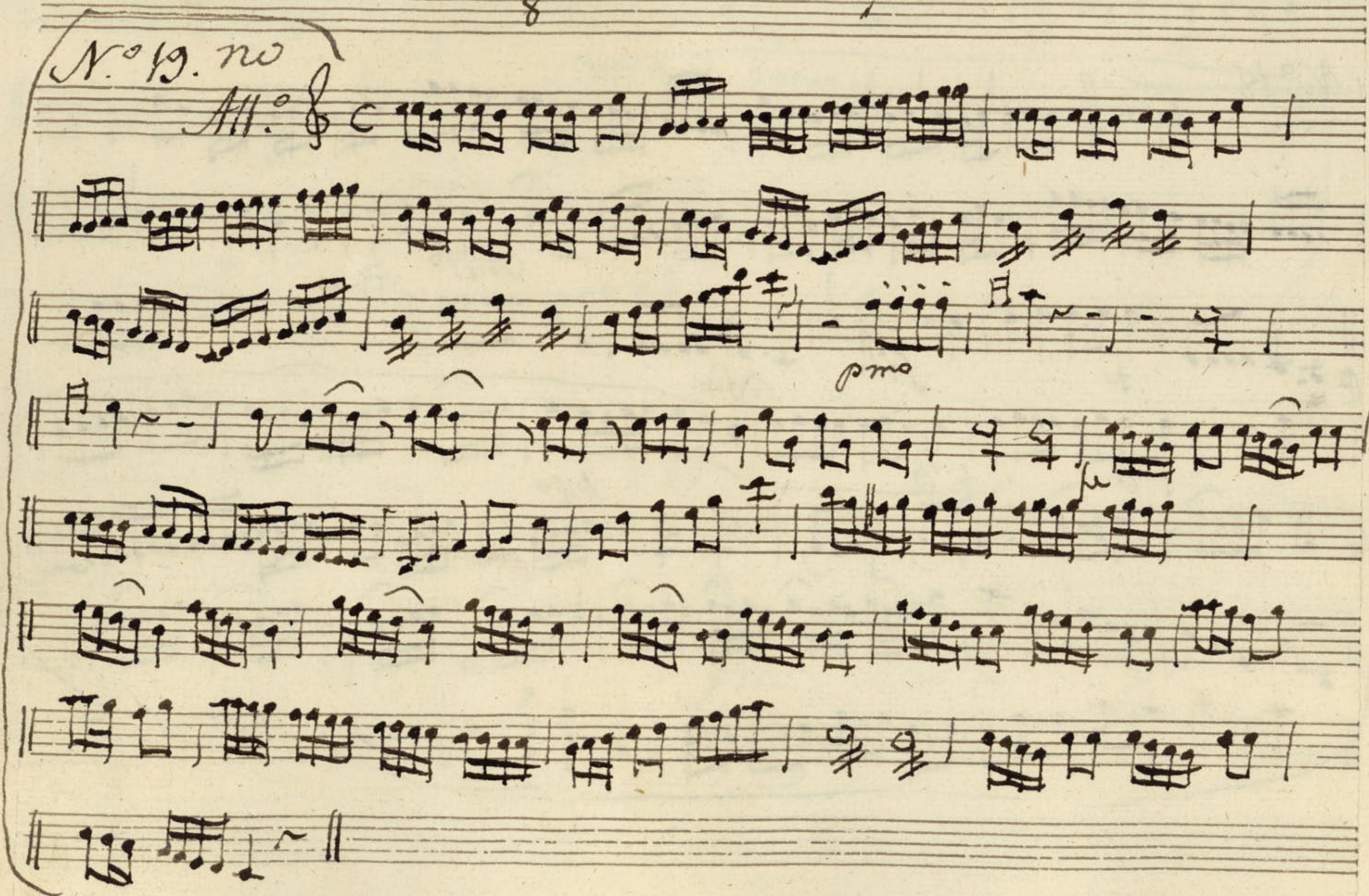
All.^o



En gloria a mi despecho

N.º 19. no

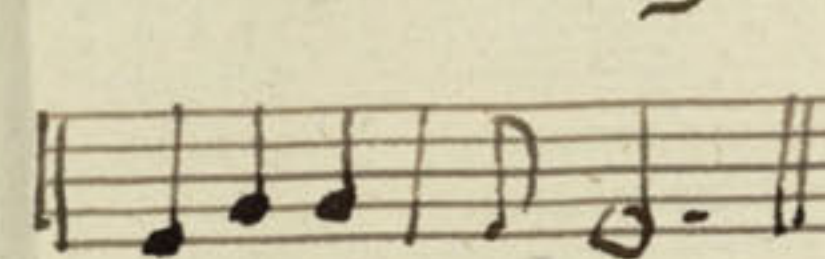
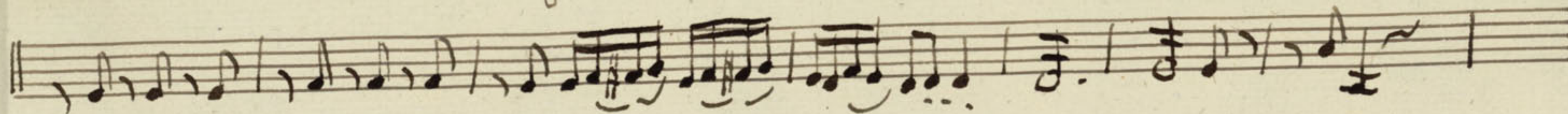
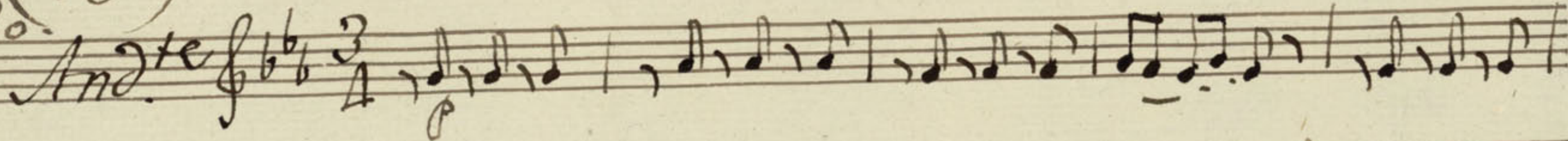
All.º



tubo efecto en el d'cep

Nº 20 (10)

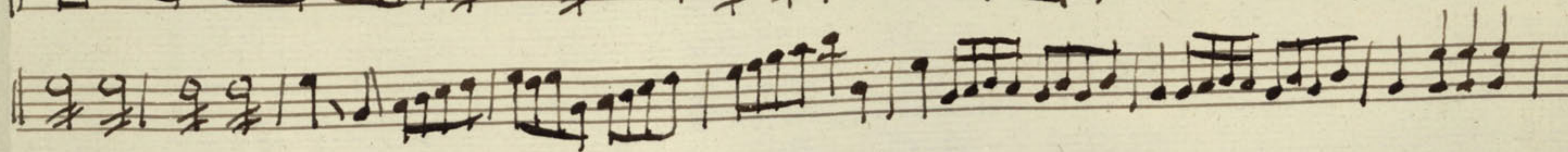
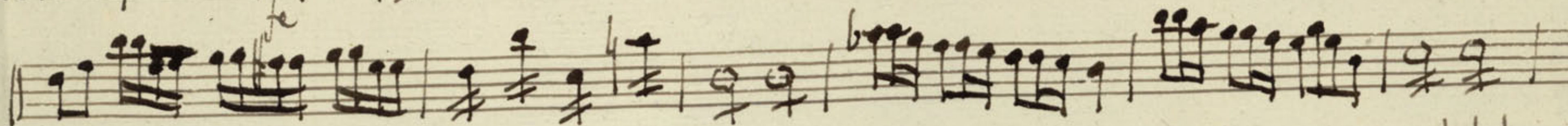
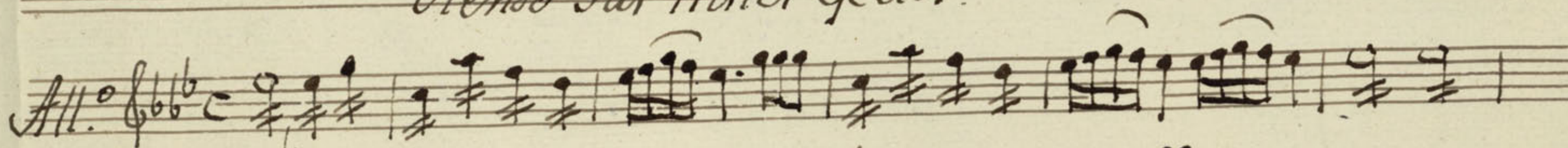
And.^{te} $\text{f} \text{b} \text{b} \text{b}$ $\frac{3}{4}$



Repite hasta q.^e le digan estos versos.

Pongan freno a sus pasiones
Viendo sus tristes efectos.

All.^o $\text{f} \text{b} \text{b} \text{b}$ C



Handwritten musical notation on the left margin, including staves and clefs.

Handwritten musical notation on the main page, consisting of ten staves with various notes and rests.

t

Oboe 1^o

fat me y Selima

Sinfonia.

All.^o

Handwritten musical score for Sinfonia, measures 1-16. The notation is in G major (one sharp) and common time (C). The first staff begins with a treble clef and a common time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings include 'fe' (forte) and 'Solo'. The word 'Segue.' is written at the end of the first system.

Segue.

N^o 1.

All.^o Poco

Handwritten musical score for N° 1, measures 1-8. The notation is in G major and 3/8 time. The first staff begins with a treble clef and a 3/8 time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings include 'fe' (forte) and 'Solo'. The word 'Segue.' is written at the end of the first system.

N^o 2.

All.^o Mod.^{to}

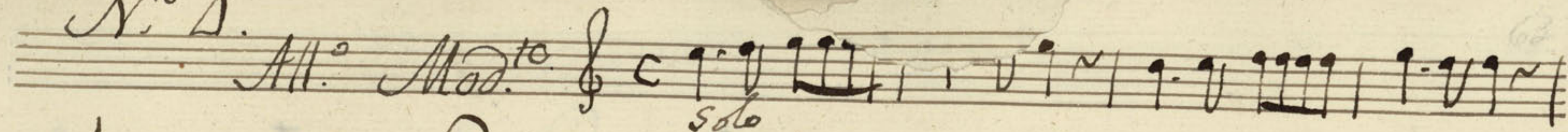
Handwritten musical score for N° 2, measures 1-5. The notation is in G major and common time (C). The first staff begins with a treble clef and a common time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings include 'fe' (forte).

N^o 3.

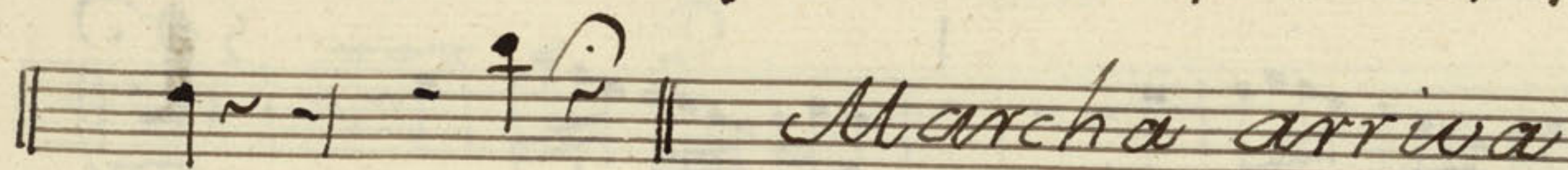
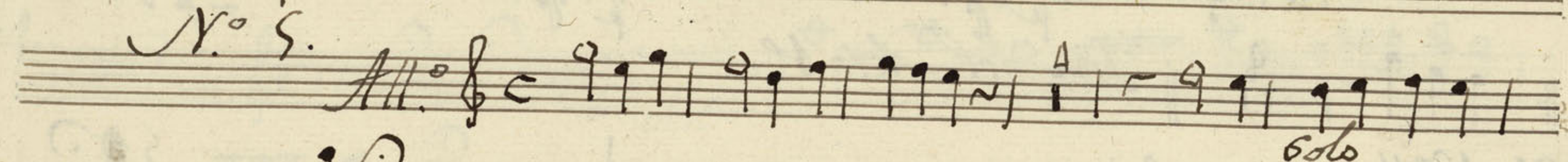
All.^o Mod.^{to}

Handwritten musical score for N° 3, measures 1-5. The notation is in G major and common time (C). The first staff begins with a treble clef and a common time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings include 'fe' (forte).

N.º 1.

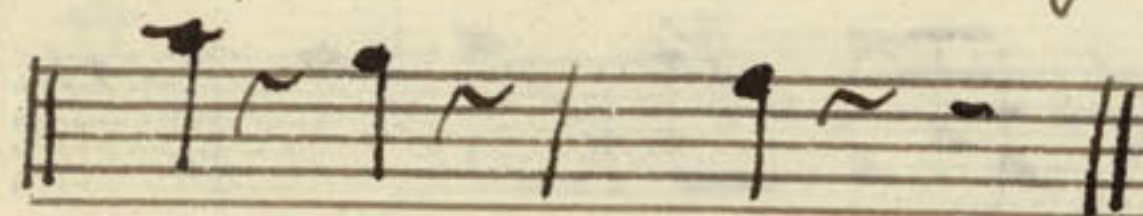
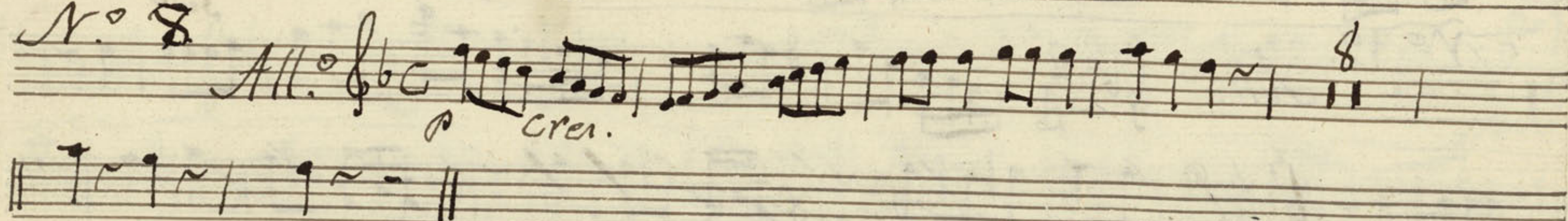


N.º 5.

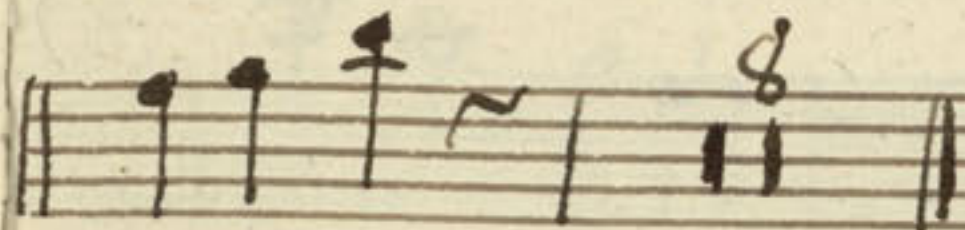
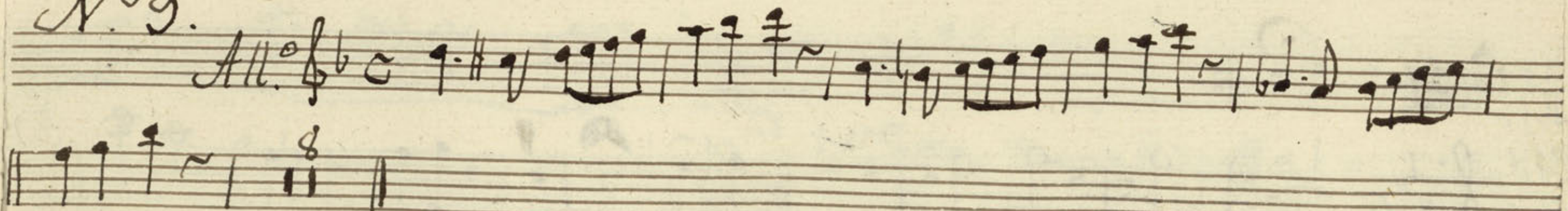


N.º 6. y 7. Tace.

N.º 8

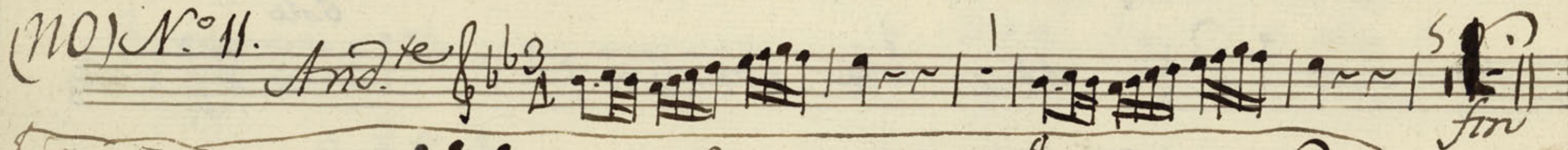


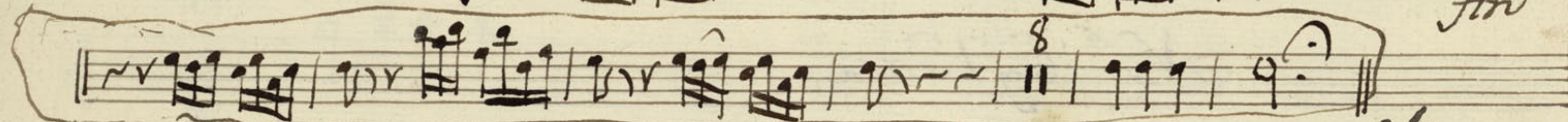
N.º 9.

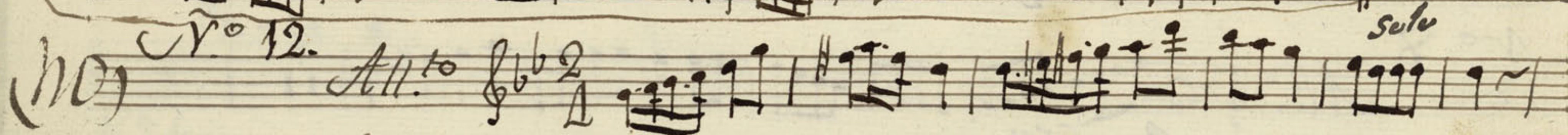


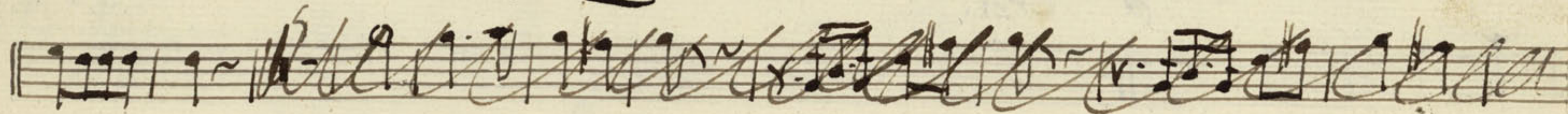
9. 1. 9

Nº 10. *All.^o*  *fin del Acto 1.º*

(NO) Nº 11. *And.^{te}*  *fin*



(NO) Nº 12. *All.^{to}*  *solo*



Acto 2.º 

Nº 13. *All.^o*  *solo*



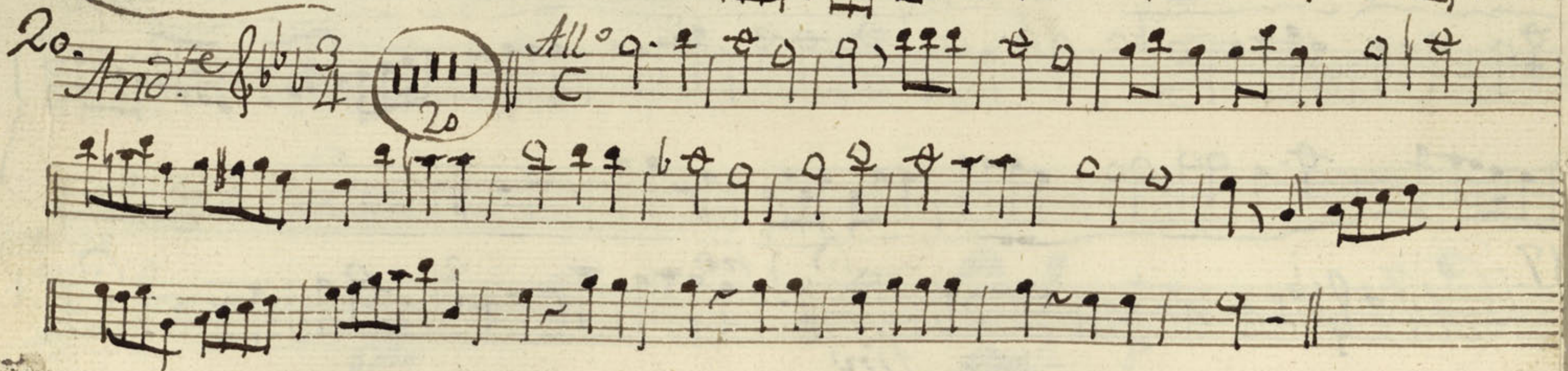
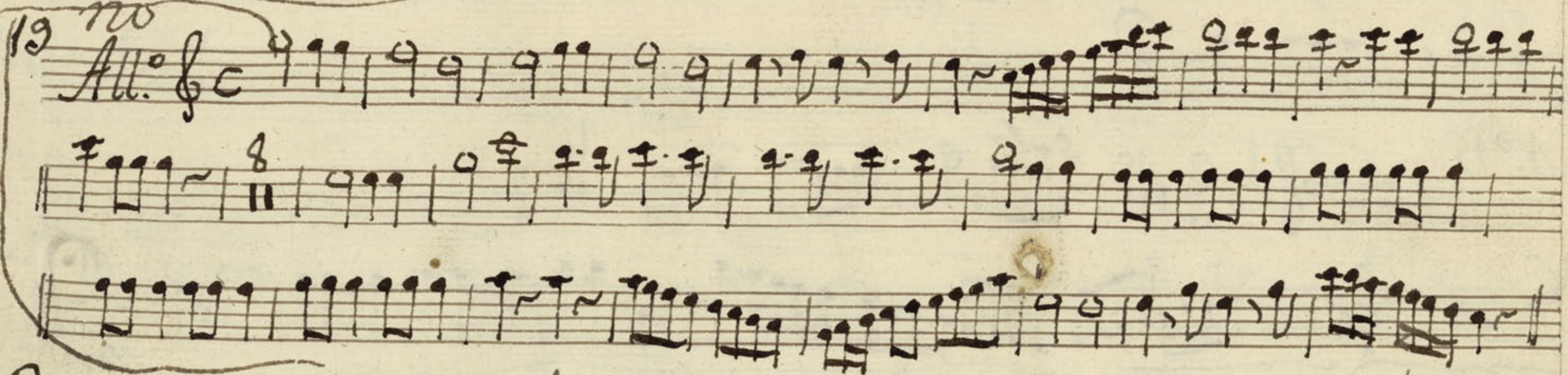
14. *All. Poco.*
All.

N.º 15. *And. no*
solo

16. *All.*
fin

17. *All.*
fin

18.

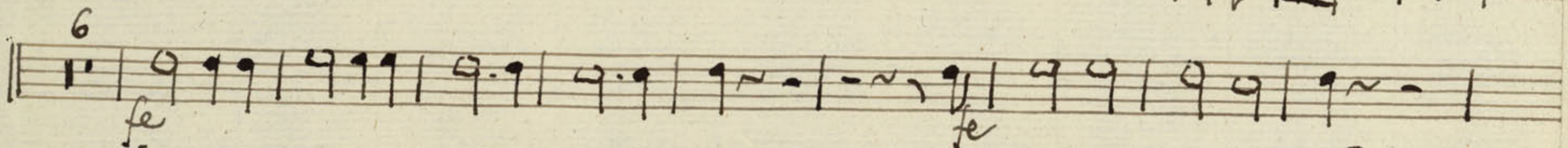
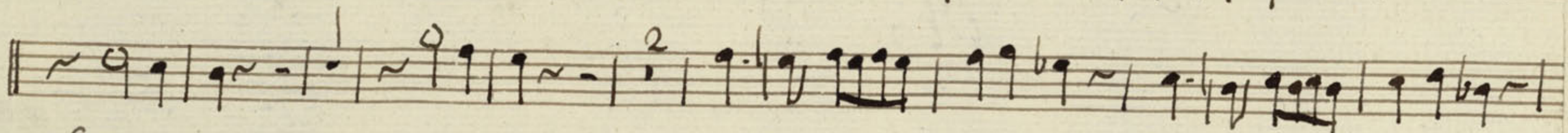
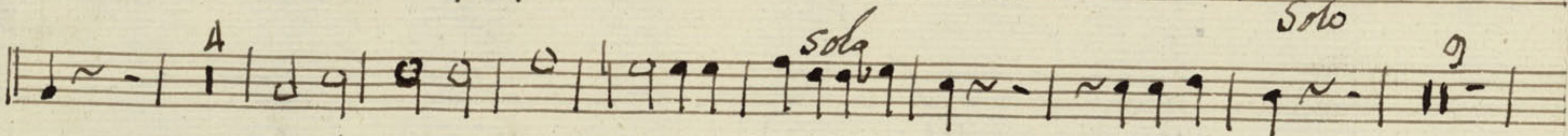
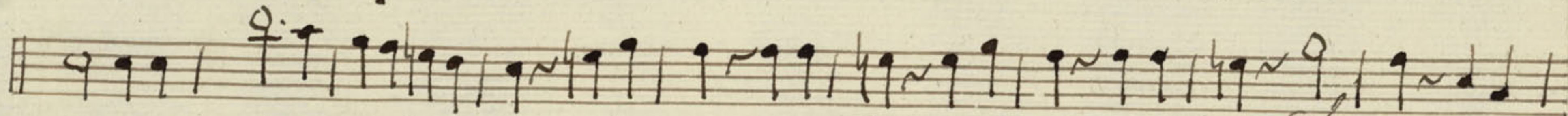
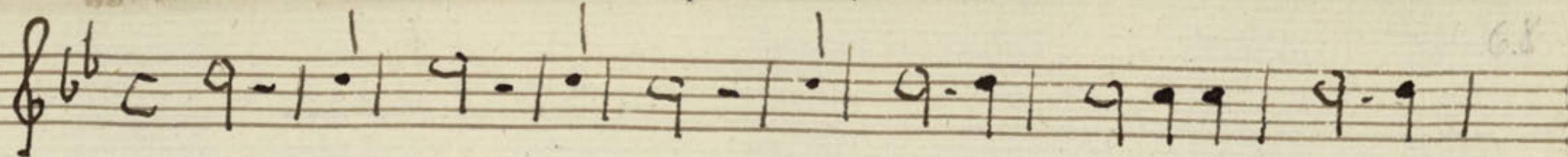


^t
Oboe 2^o

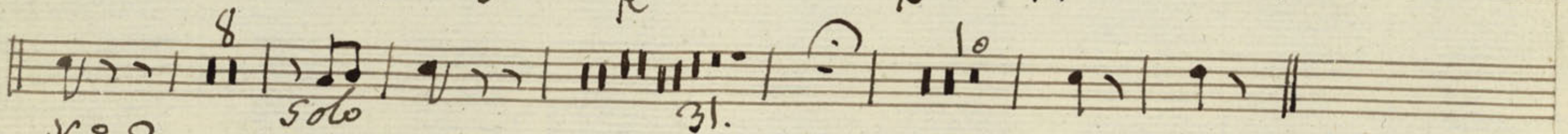
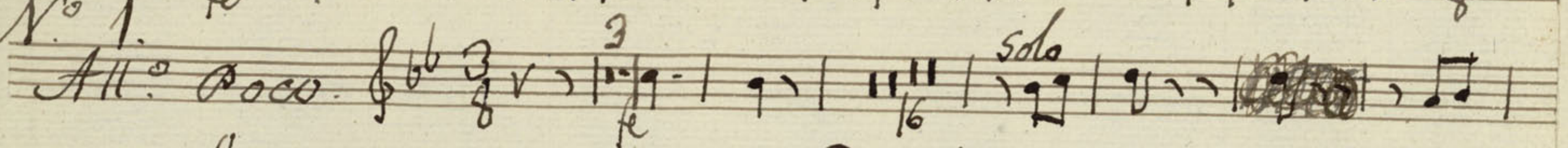
fatme y selima

Sinfonia

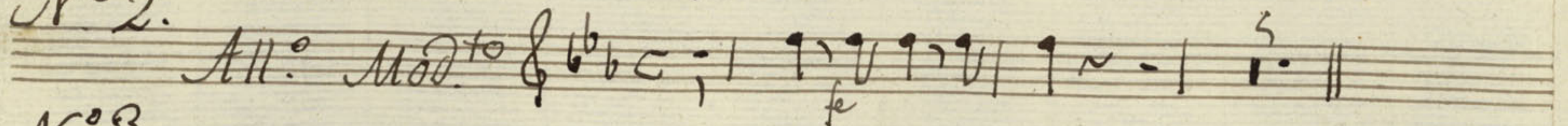
All.^o



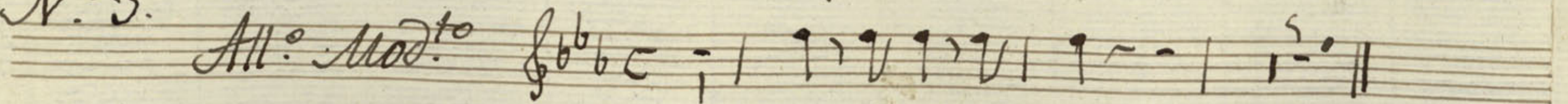
N^o 1.



N^o 2.

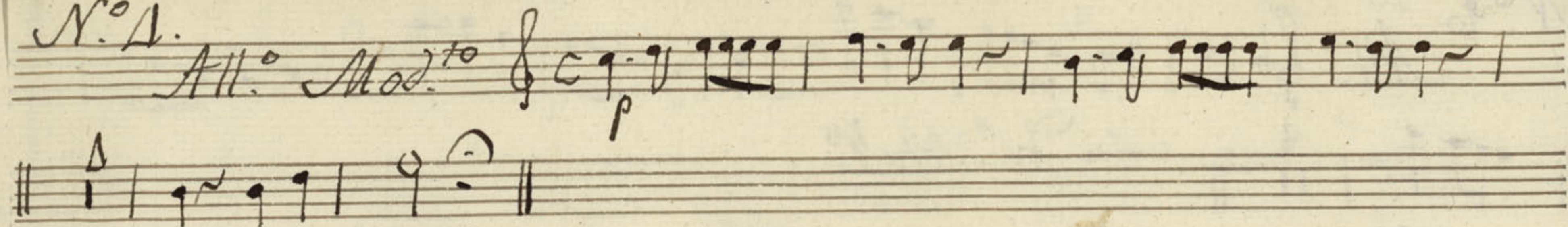


N^o 3.



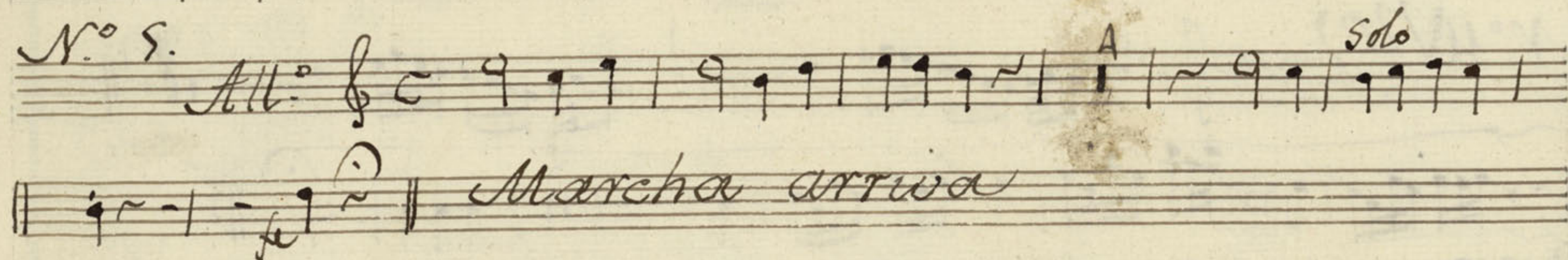
N.º 1.

All.º Mod.º



N.º 5.

All.º

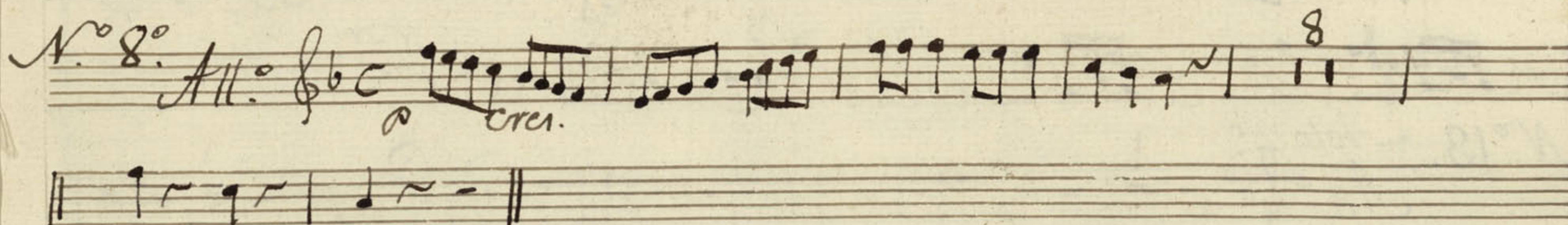


Marcha arriva

N.º 6. y 7 Tace

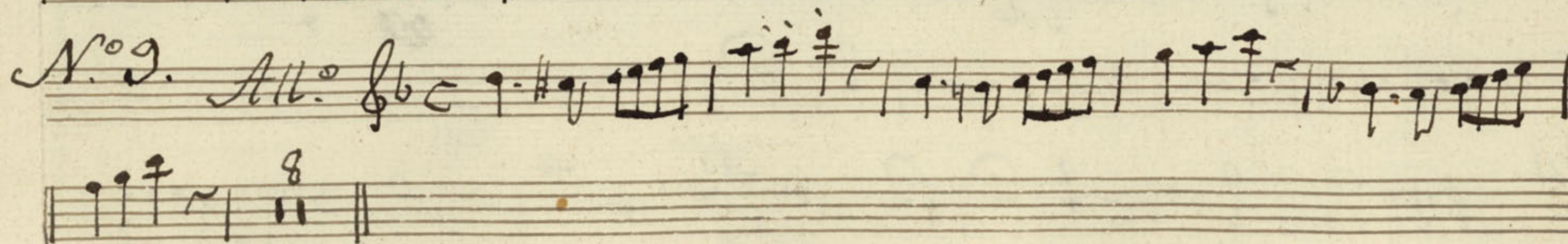
N.º 8.

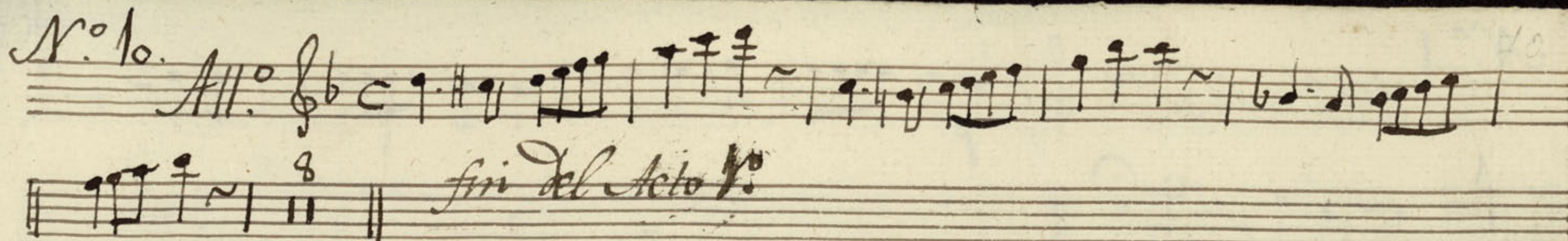
All.º

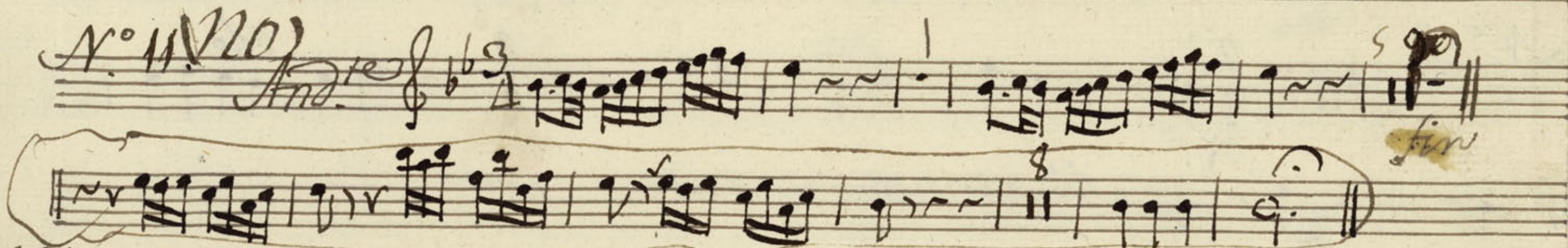


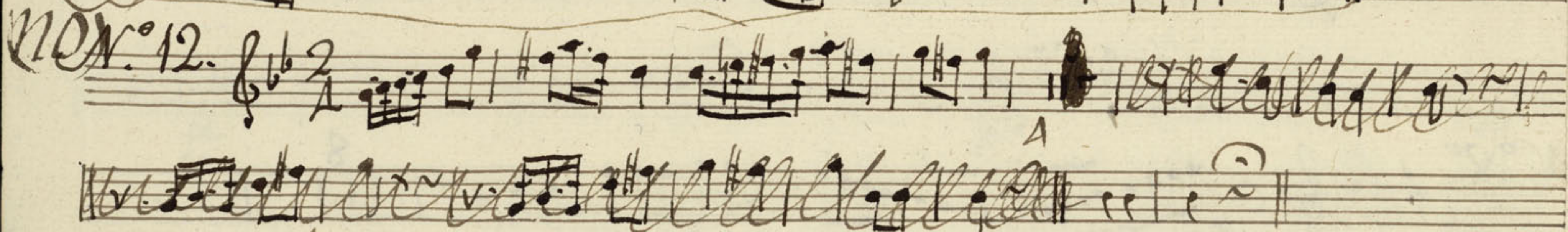
N.º 9.

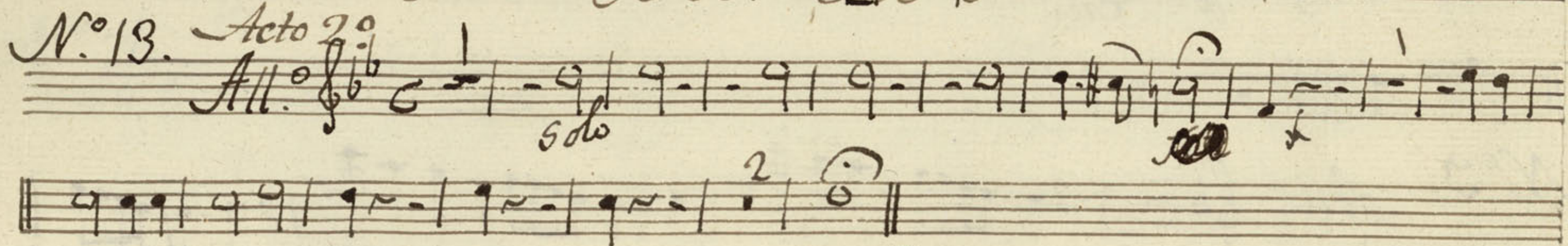
All.º

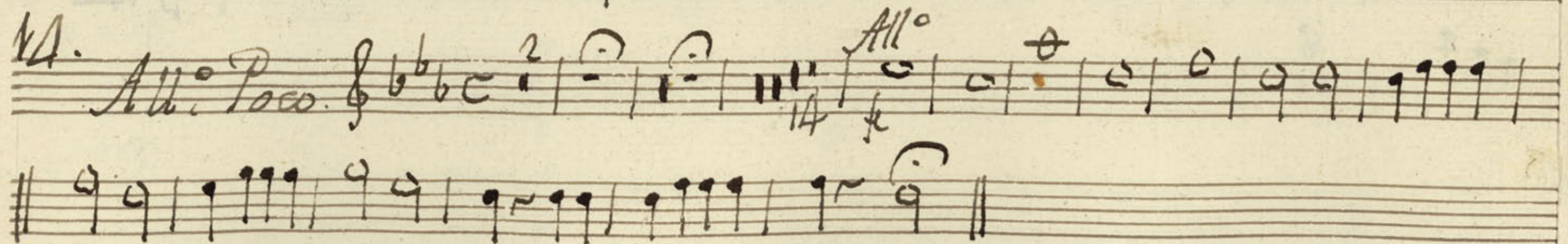


Nº 10. *All.^o*  *fin del Acto 1º*

Nº 11 (Nº 10) *And.^{te}*  *fin*

Nº 12. 

Nº 13. *Acto 2º* *All.^o*  *solo*

14. *All.^o Poco*  *All.^o*

15. *And. no* 3/4 ¹⁰ || ||

16. *All.º* || || ||

17. *All.º* || ||

18. *All.º* || || ||

19. *no*

Nº 20. *no*

And.^{te} $\text{f} \flat \flat \flat \flat$ 3 20 *All.^o*

t

Clarinete 1.^o

fatme y Selma.



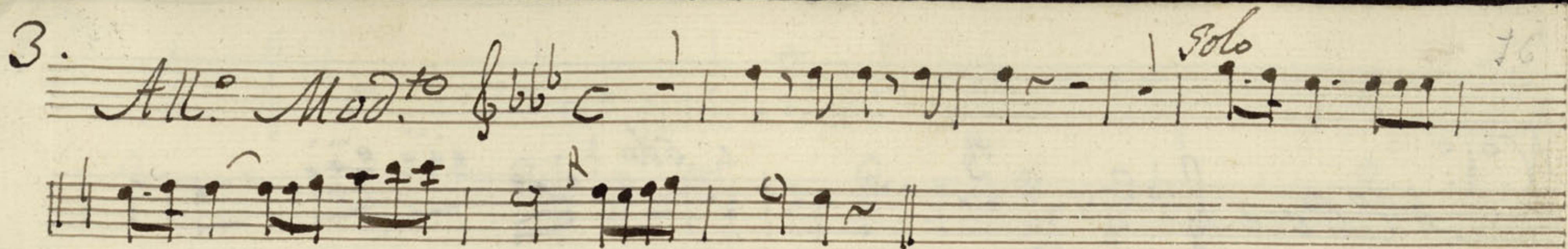
Nº 1. *All. Poco.* 3/8 Bb

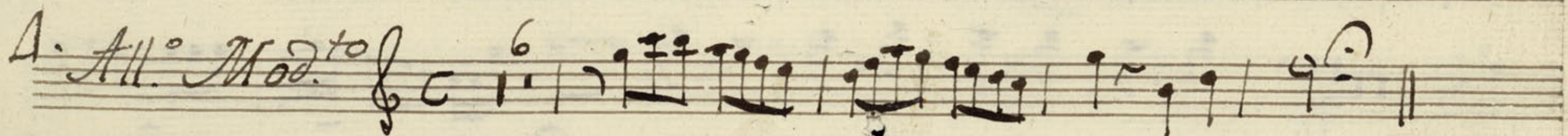
3

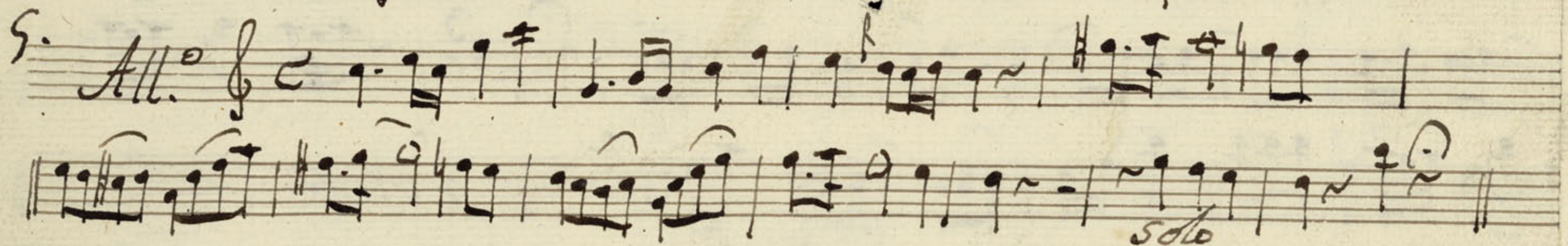
solo

Verros.

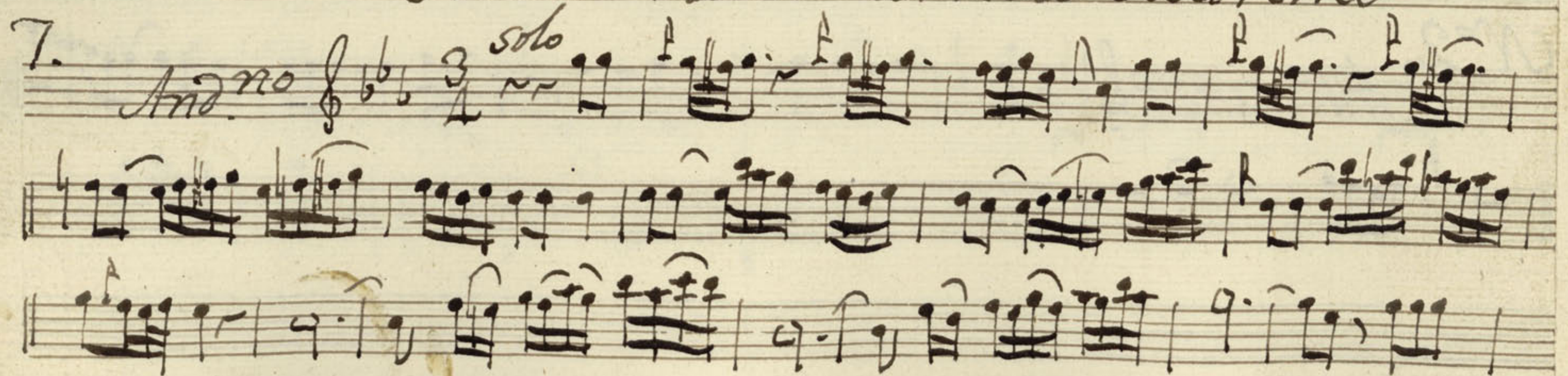
Nº 2. *All. Mod.* 3/8 Bb

3. *All.^o Mod.^{to}* 

4. *All.^o Mod.^{to}* 

5. *All.^o* 

N.^o 6. *Facc. arriva Marcha*

7. *And.^{no}* 

3

Se Repite.

8. *All.^o*

Solo.

9. *All.^o*

Solo

10. *All.^o*

fin del Acto 1.^o

11. No 1

And.

3/4

No 2.

All. to

2/4

49 4

13. Acto 2^o
All.^o

Handwritten musical score for Acto 2, piece 13. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains several measures with notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations like '6' and '3' above certain notes. The bottom staff is in bass clef and contains corresponding bass notes and rests.

14. All.^o Poco.

Handwritten musical score for piece 14. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It contains several measures with notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations like '2' and '10' above certain notes. The bottom staff is in bass clef and contains corresponding bass notes and rests. The word 'Solo.' is written above the bottom staff in the middle of the piece.

15. *And. no* $\text{G}^{\flat}\text{B}^{\flat}\text{D}^{\flat}$ $\frac{3}{4}$ *3 solo*

16. *All. o* $\text{G}^{\flat}\text{B}^{\flat}\text{D}^{\flat}$

19. no

Handwritten musical score for piece 19, marked *All.^o*. The score is written on five staves. The first staff begins with a treble clef and a common time signature (C). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. The notation is in a historical style, with some notes having stems that cross the staff lines. The piece concludes with a double bar line.

20.

Handwritten musical score for piece 20, marked *And.^{te}*. The score is written on two staves. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of note values, including quarter, eighth, and sixteenth notes. The second staff continues the melody and includes a *piano* marking. The piece is enclosed in a large, hand-drawn bracket.

A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff features a large slur over a series of notes. The second staff has a measure with a fermata. The third staff includes the marking 'All.' (Allegro). The fourth and fifth staves continue the melodic and harmonic development. The paper is aged and shows some staining.

*t**Clarinete 2.º**fatme y Selima*

All.^o

solo

A

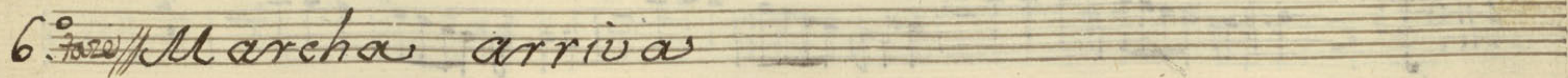
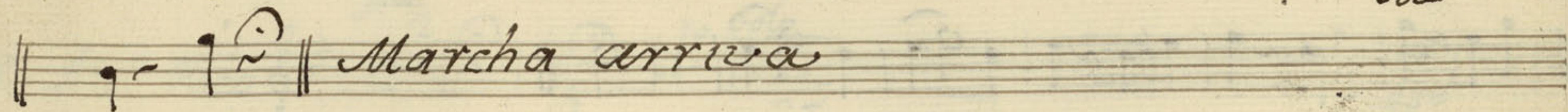
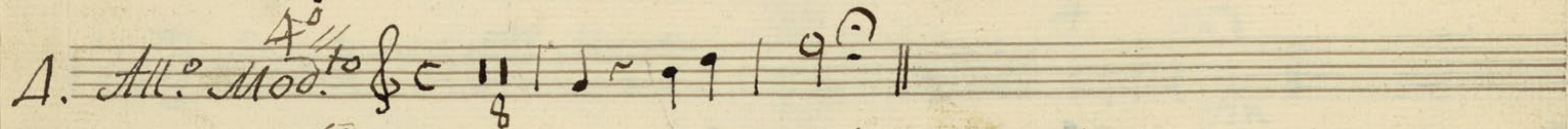
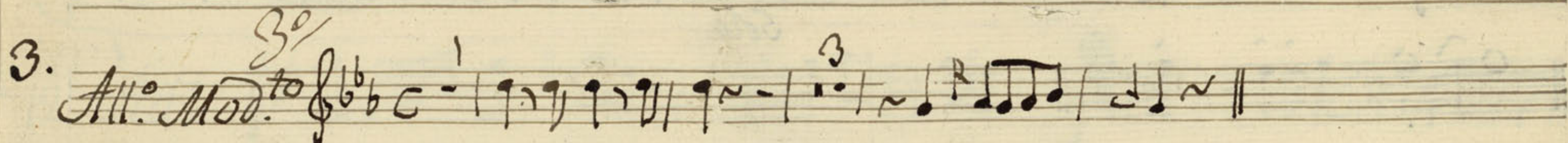
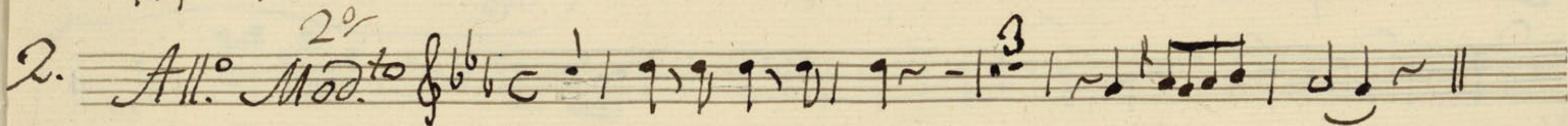
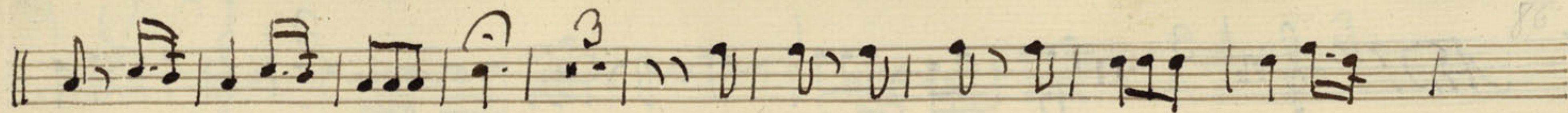
2

6

si gue.

f.^o All.^o Poco.

solo

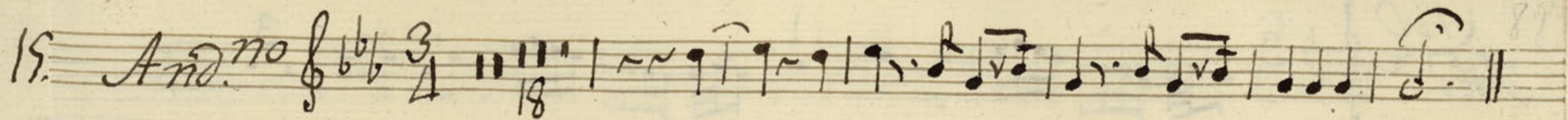



11. *No. 11 And.* 3/4 Bb Δ fin 3

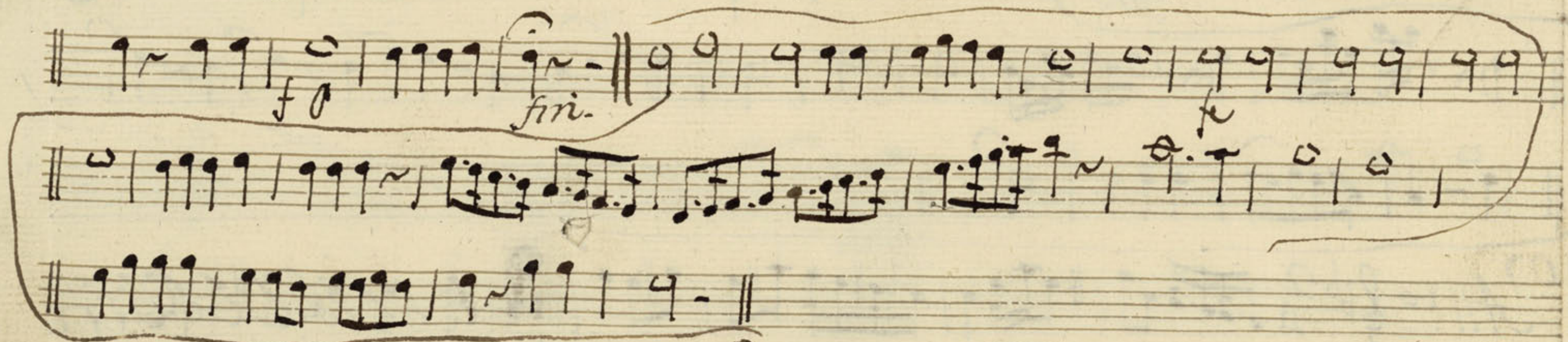
12. *No. 12 All.* 2/4 Bb Δ fin 4

13. *All.* C Bb Δ

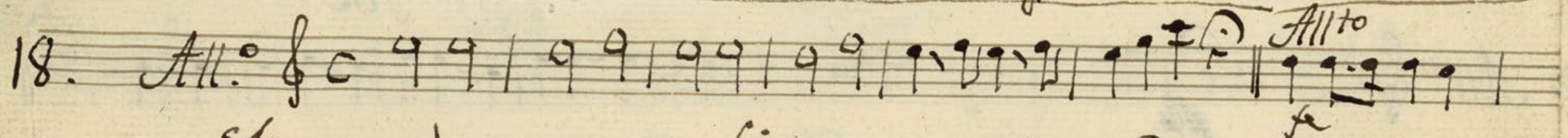
14. *All. Poco* C Bb Δ Solo All.

15. And.^{mo} $\text{f} \text{ } \flat \text{ } \flat \text{ } 3/4$ 18 

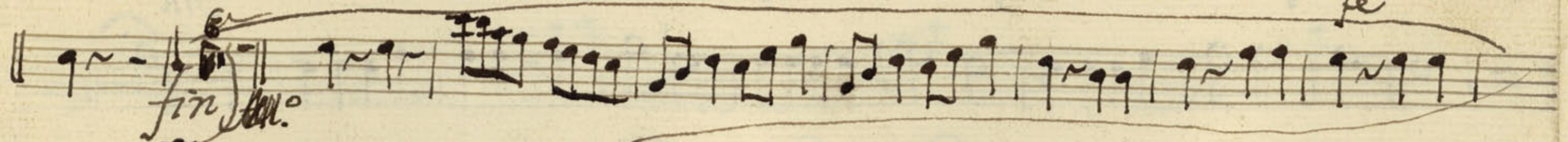
16. All.^o $\text{f} \text{ } \flat \text{ } \flat \text{ } C$ 



17. All.^o $\text{f} \text{ } \flat \text{ } \flat \text{ } C$ 

18. All.^o $\text{f} \text{ } C$ 







19. *All.^o* C

20. *And.^{te}* C $\frac{3}{4}$

All.^o C

t

Trompa 1.^a

fatme, y Selima.

93

All.^o C: \flat \flat C


Segue


N^o 1

All.^o Poco. C: \flat \flat $\frac{3}{8}$

N^o 2. All.^o Mod.^{to} C: \flat \flat C

N^o 3. All.^o Mod.^{to} C: \flat \flat C

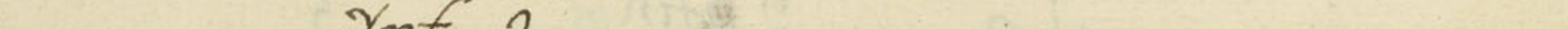
N^o 1. *All.^o Mod.^{to}* In C. 

N.º 5. All.º 

Marcha arriva

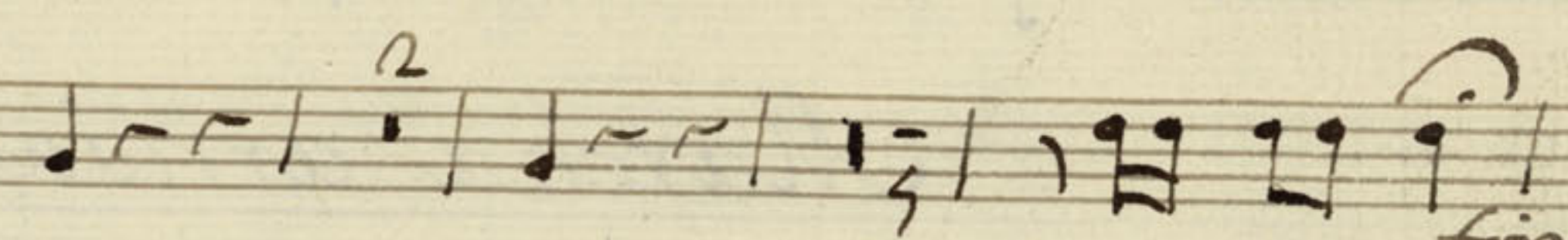
N.º 6. *Marcha arriva.*

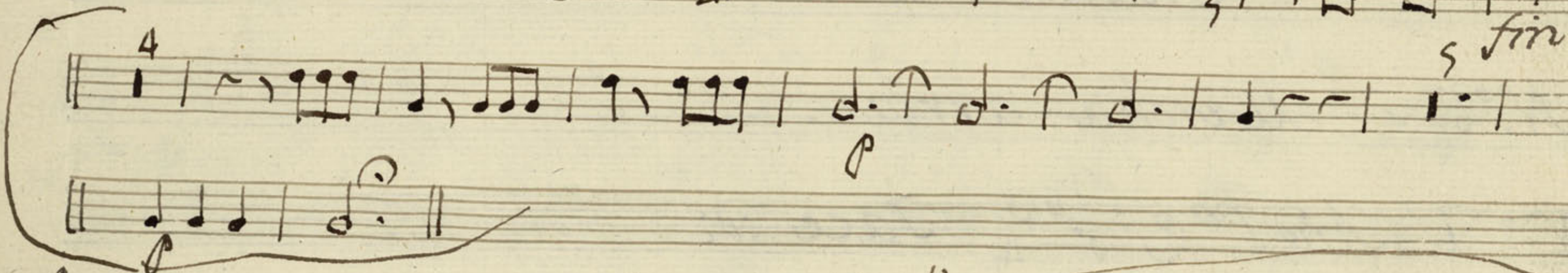
N.^o 7. And no C: $\begin{matrix} b^6 & 3 \\ & 4 \end{matrix}$ Face : A:

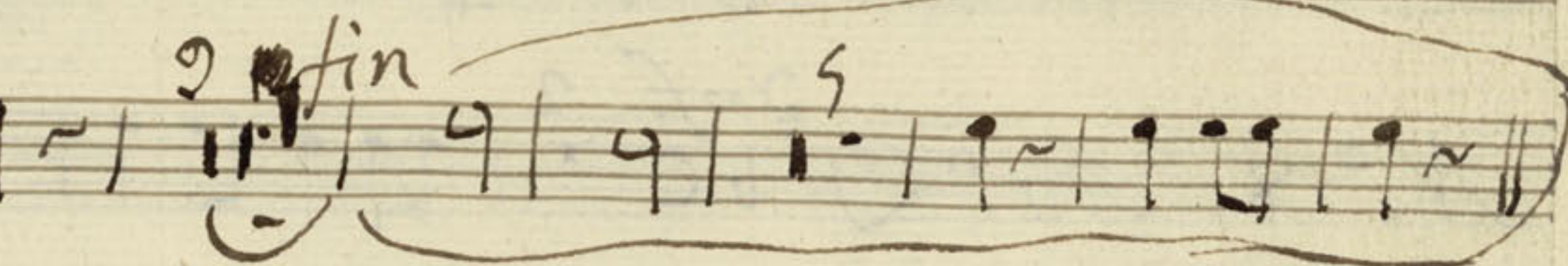
N.º 8. All.º *Inf.* ² 

N.º 9. All.º C: b c Tace ||

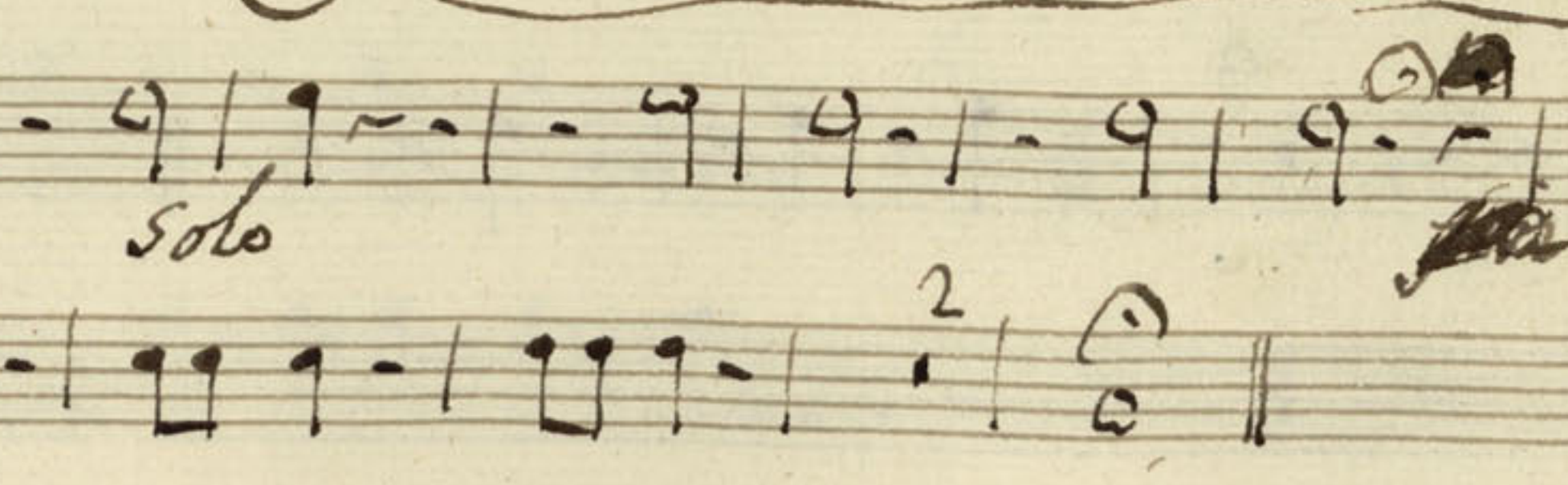
N.º 10. All.º C: b c Tace - fin del Acto 1.º

(no) N.º 11. And.º C: b b 3/4 



(N) N.º 12. All.º C: b b 2/4 

Acto 2.º

N.º 13. All.º C: b b c 



Nº 14. All.^o Poco. C: $\flat\flat$ C ² $\textcircled{\circ}$ solo $\textcircled{\circ}$

solo

6 solo

All.^o

Nº 15. C: $\flat\flat$ 3 ⁶ solo

10

Nº 16. All.^o C: $\flat\flat$

f

N^o 17. All.^o C: b b C - | 9 - 9 9 | C - | 1 1 1 1 | 6 1 .

N^o 18. In C. All.^o

All.^{to}

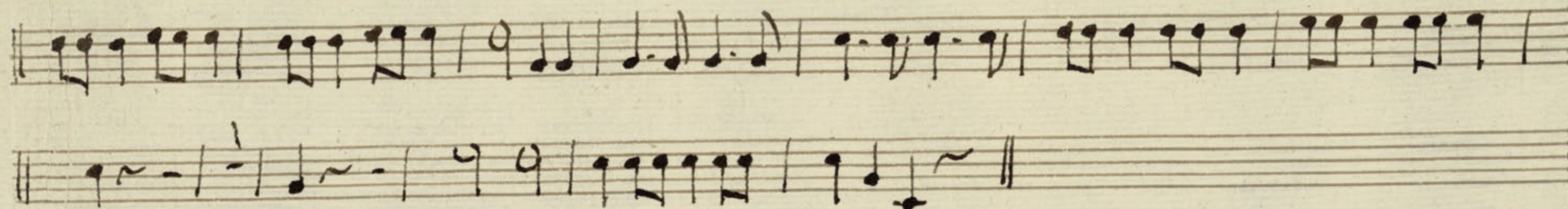
fin

All.^o

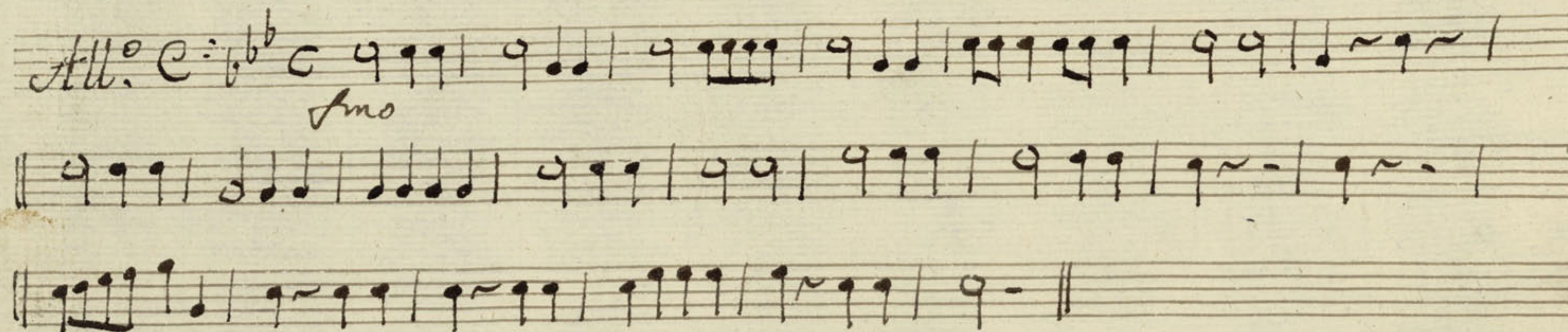
fin

N^o 12. *no* All.^o *no*

Handwritten musical notation for N.º 12. The notation is on two staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar note values. There are some markings above the staves, including 'no' and 'All.º', and a small '4' above a double bar line in the second staff.



(No)
N^o 9. And.^{te} C: $\flat\flat$ $\frac{3}{4}$ $\text{||} \text{||} \text{||}$ ||
20



Les.^o 10. N.^o 10

Mus 6-13

t

Trompa 2.^a

fatme y Selima

Sinfonia

All.^o $\text{C}:\flat\flat\text{C}$ $\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | d d d | d d d d | d d d | d d d |

$\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | d d d | d d d | d d d | d d d |

$\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | $\text{d}-$ | $\dot{1}$ | d d d | d d d | d d d | d d d |

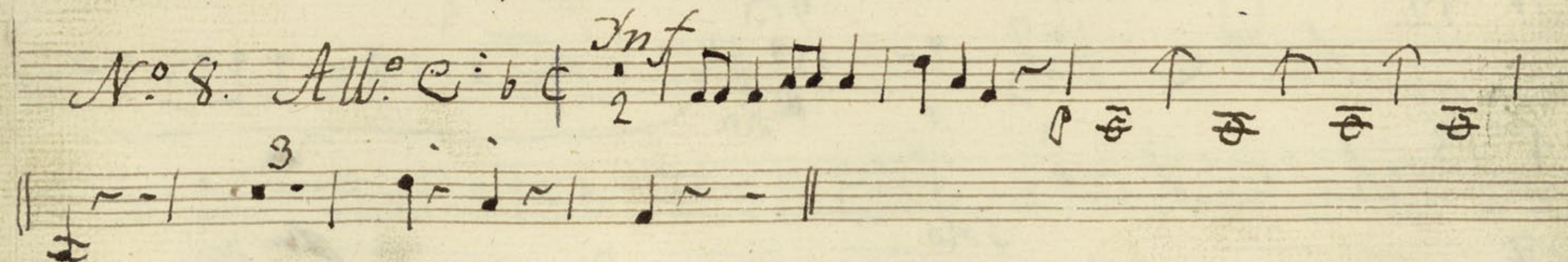
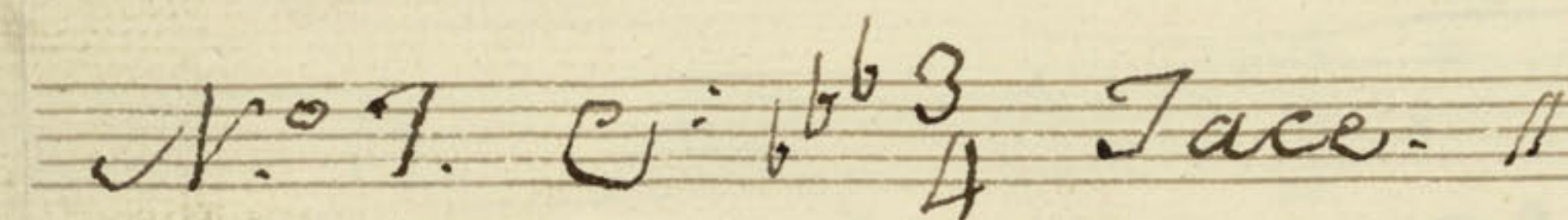
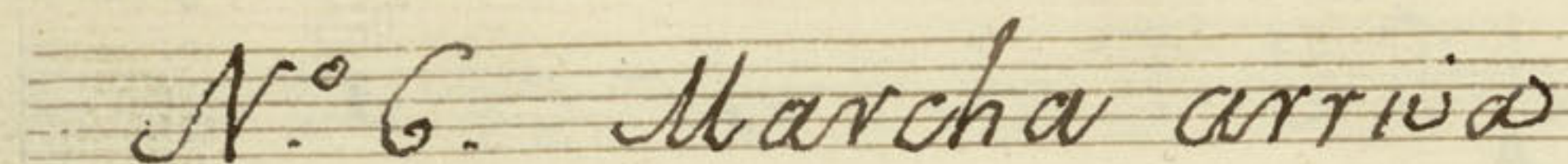
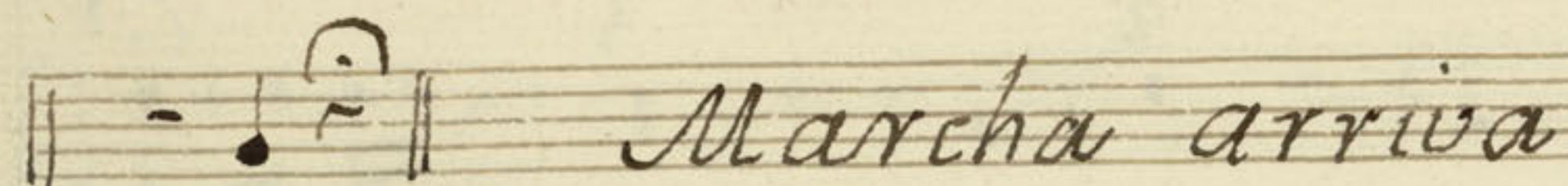
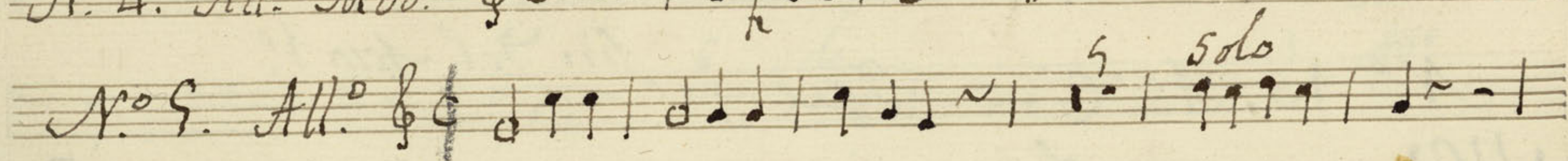
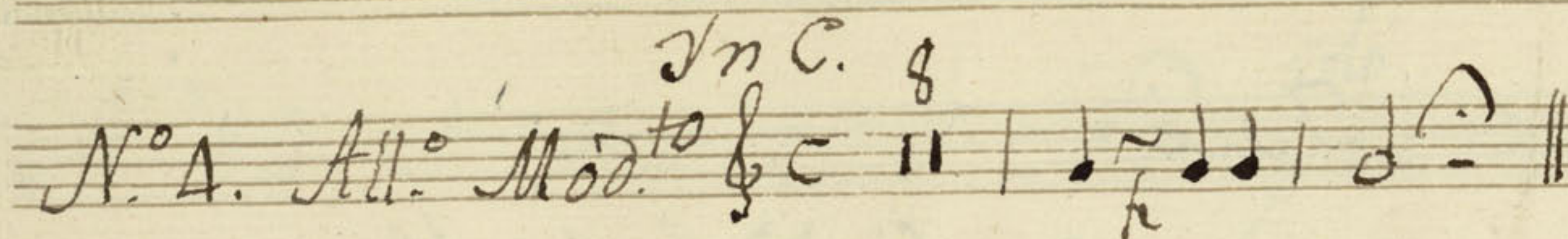
d d d | d d d | d d d | d d d | d d d | d d d | d d d | d d d |

$\text{d}-$ | $\dot{1}$ | d d d | d d d | d d d | d d d | d d d | d d d | d d d |

N.^o 1. All.^o Poco. $\text{C}:\flat\flat\text{C}$ d d | $\dot{1}$ | d d | d d | d d | d d | d d | d d | d d |

N.^o 2. All.^o Mod.^{to} $\text{C}:\flat\flat\text{C}$ d d | d d | d d | d d | d d | d d | d d | d d |

N.^o 3. All.^o Mod.^{to} $\text{C}:\flat\flat\text{C}$ d d | d d | d d | d d | d d | d d | d d | d d |

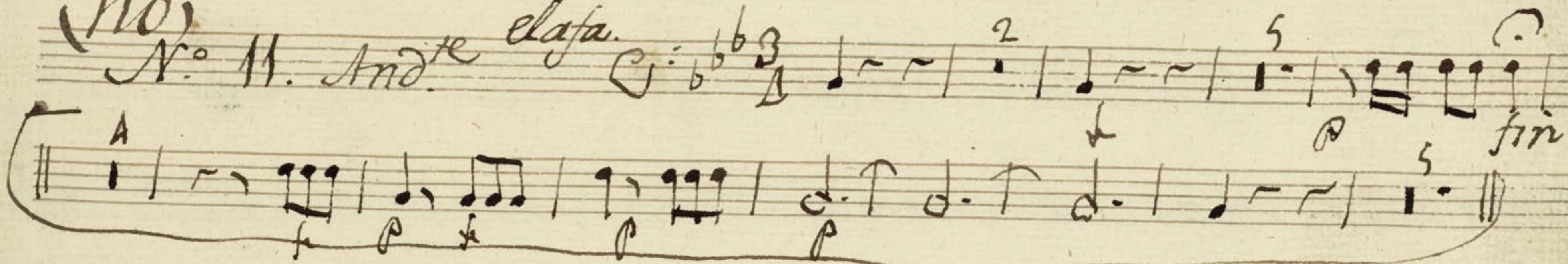


N.º 9. All.º C: b c Tace.

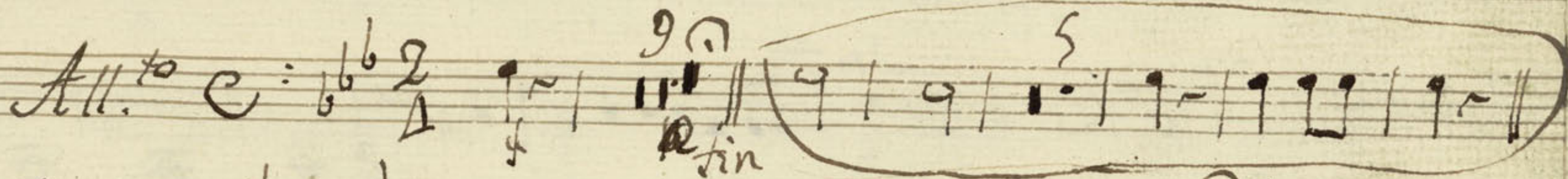
N.º 10. All.º C: b c Tace.

fin del Acto 1.º

(no)
N.º 11. And.º elafa.

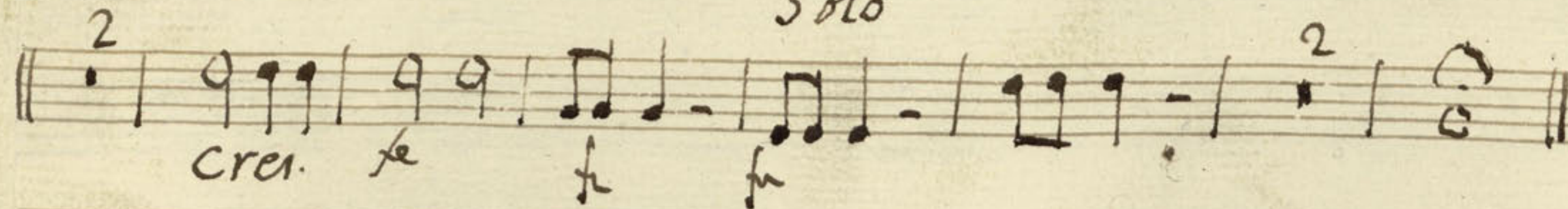
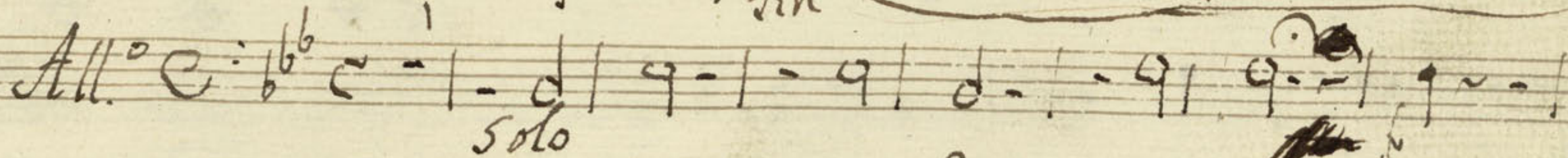


(no)
N.º 12.



Acto 2.º

N.º 13.



N.º 14. *All.º Poco.* C: $\flat\flat$ C *solo* *solo*

Handwritten musical score for N.º 14, *All.º Poco.* The piece is in common time (C) with a key signature of two flats (B-flat and E-flat). It consists of four staves. The first staff has a treble clef and a common time signature. The second and third staves have a common time signature. The fourth staff has a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are two 'solo' markings above the first and third staves. The piece ends with a double bar line.

N.º 15. *And.º no* C: $\flat\flat$ $\frac{3}{4}$ *solo*

Handwritten musical score for N.º 15, *And.º no.* The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. There is a 'solo' marking above the first staff. The piece ends with a double bar line.

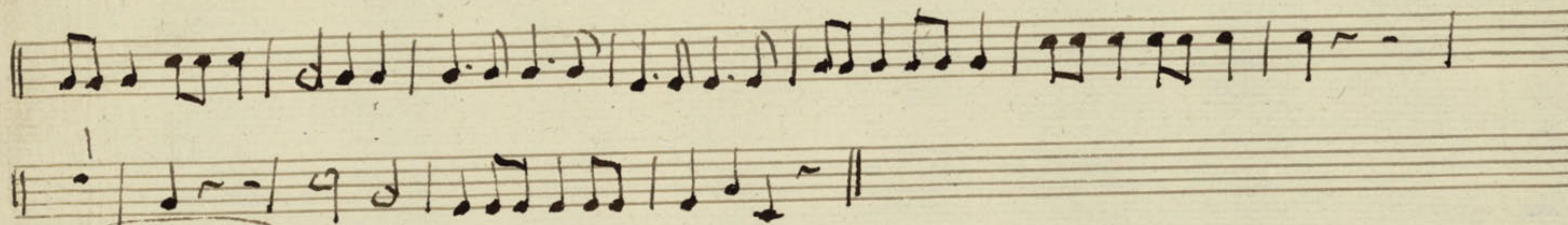
N.º 16. *All.º* C: $\flat\flat$ C *fin* *f* *f*

Handwritten musical score for N.º 16, *All.º.* The piece is in common time (C) with a key signature of two flats (B-flat and E-flat). It consists of two staves. The first staff has a treble clef and a common time signature. The second staff has a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. There is a 'fin' marking at the end of the first staff. The piece ends with a double bar line.

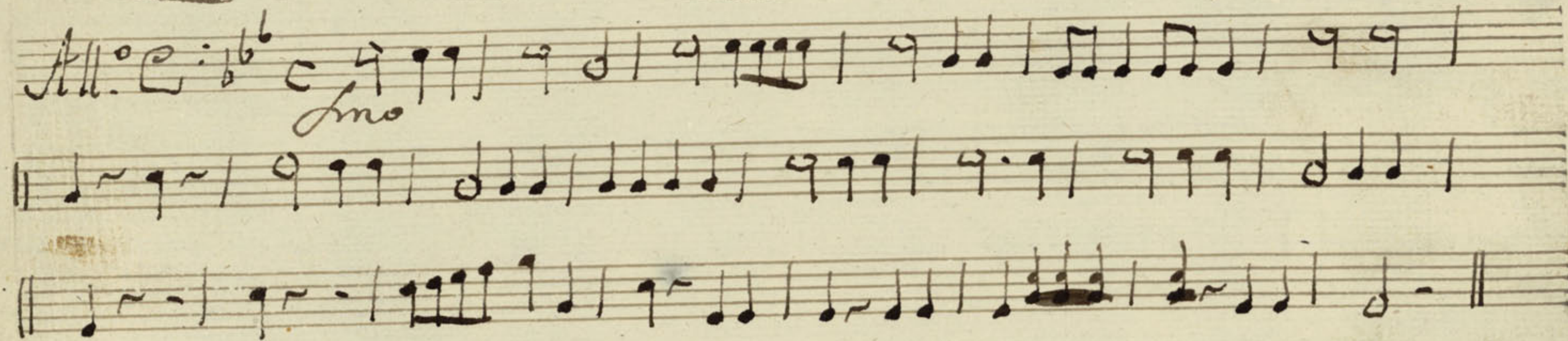
no
N^o 19. All.^o *no*

8

f



No
N.º 20. And.^{te} C: $\flat\flat$ $\frac{3}{4}$ $\frac{20}{20}$



t

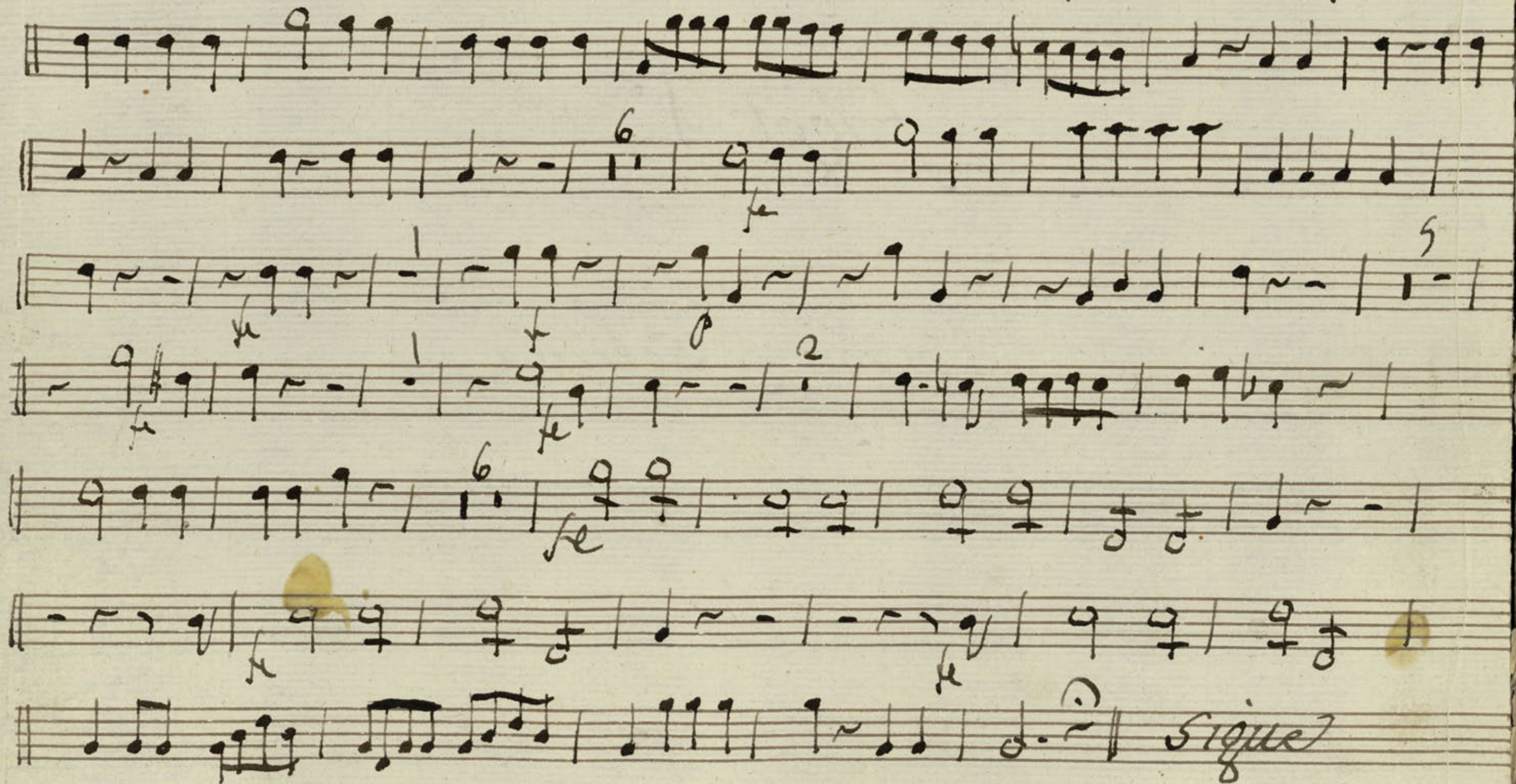
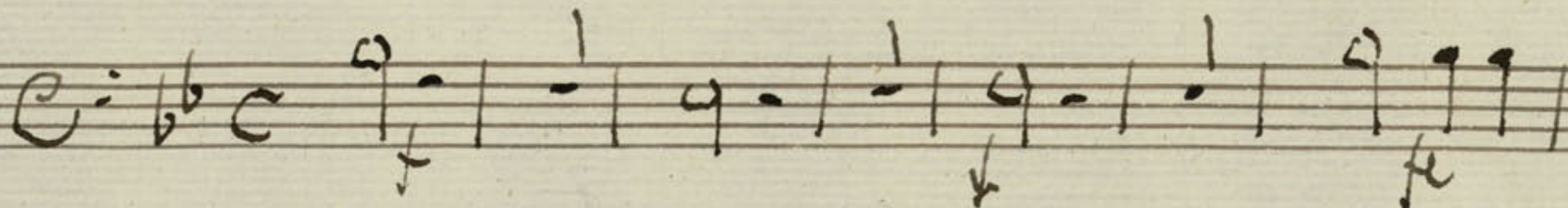
façot 1.^o

farne y Selima.

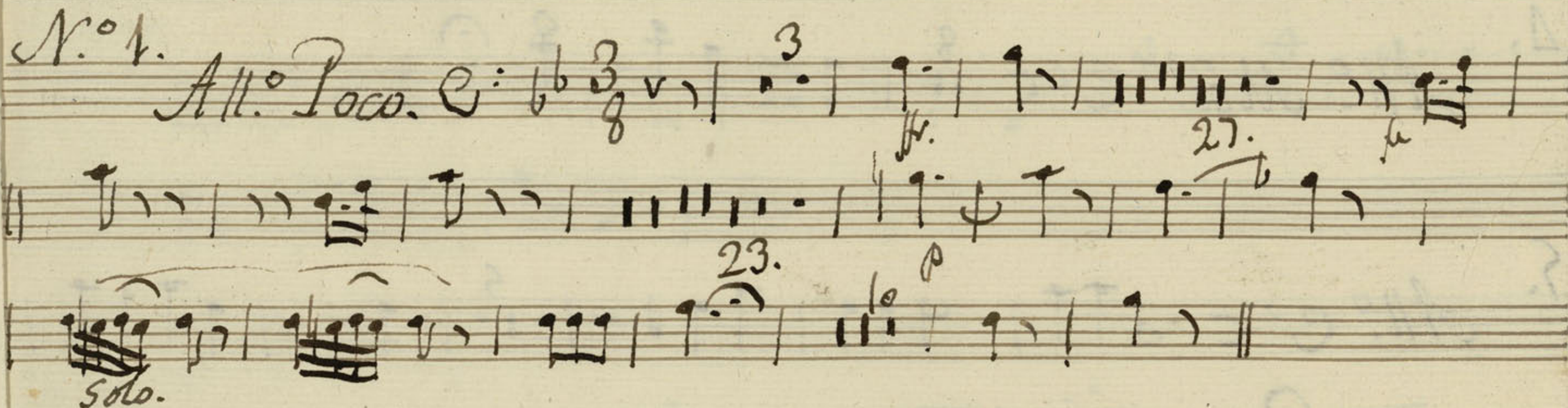
Sinfonia


All.^o

C: b C



Segue

N^o 1. *All.^o Poco.* $\text{C}:\flat\flat\frac{3}{8}$ 

N^o 2. *All.^o Mod.^{to}* $\text{C}:\flat\flat\text{C}$ 

N^o 3. *All.^o Mod.^{to}* $\text{C}:\flat\flat\text{C}$ 

Δ.

Δ. *All.^o Mod.^{to}* $\text{C}:\text{C} \parallel^8 | \text{g} \sim \text{f} | \text{f} \text{C}$


5.

5. *All.^o* 

N.º 6. *Marcha arriva*

V. 7.

[illegible]

||  || Se repite

N^o 8.

N^o 8.

All.^o

The handwritten musical score consists of two staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and accidentals. Above the first measure is a '2' and above the fourth measure is a '4'. The second staff continues the melody and ends with a double bar line.

N^o 9.

Nº 9.

Handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with dynamic markings 'f' and 'p' and accents. The bottom staff continues the melody with similar notation and dynamics. The piece concludes with a double bar line.

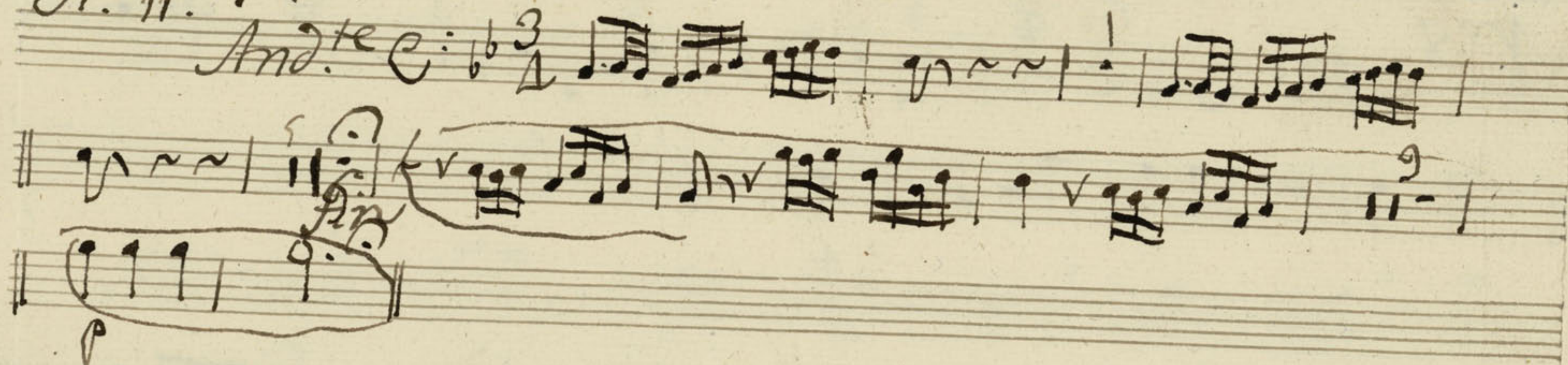
N^o 10.

Nº 10. *All.^o* C: 6 C

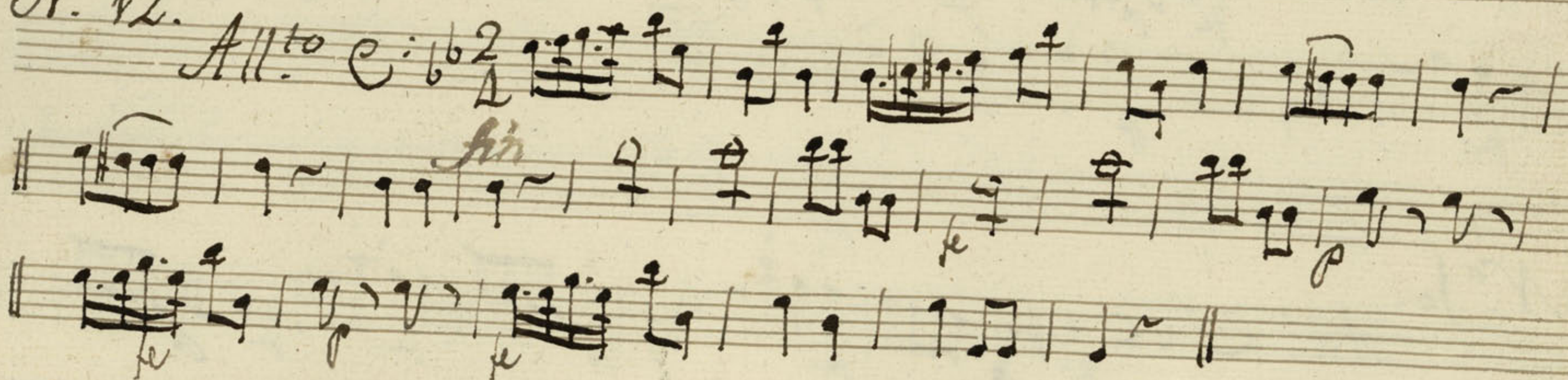
fin acto 1º

fin acto 1.º

Nº 11. NO



Nº 12.

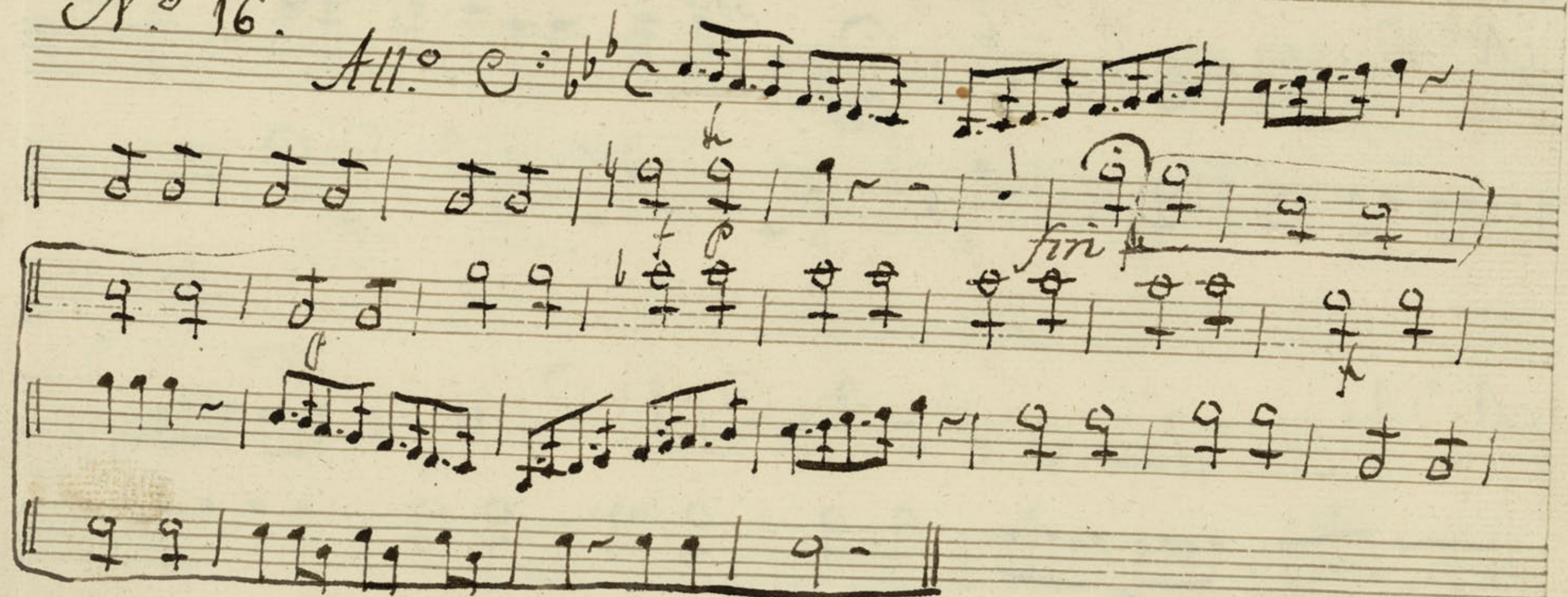


Nº 13. *All.^o* *crec.* *6* *solo*

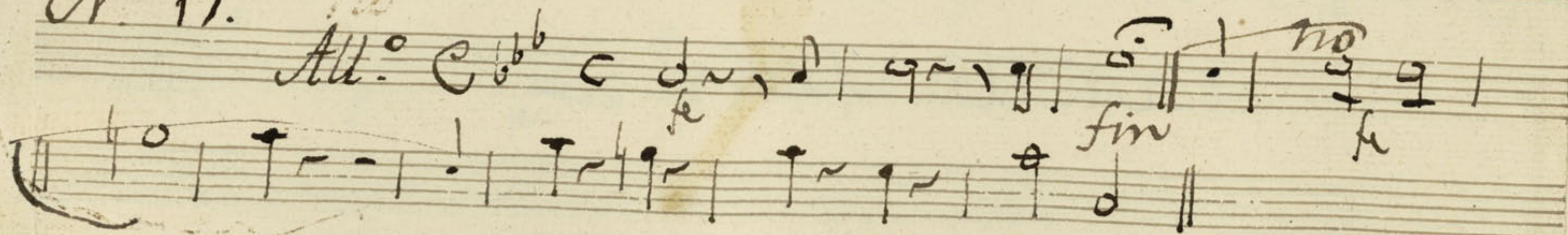
Nº 14. *All.^o* *Toco.* *14*

Nº 15. *Face* //

Nº 16.



Nº 17.

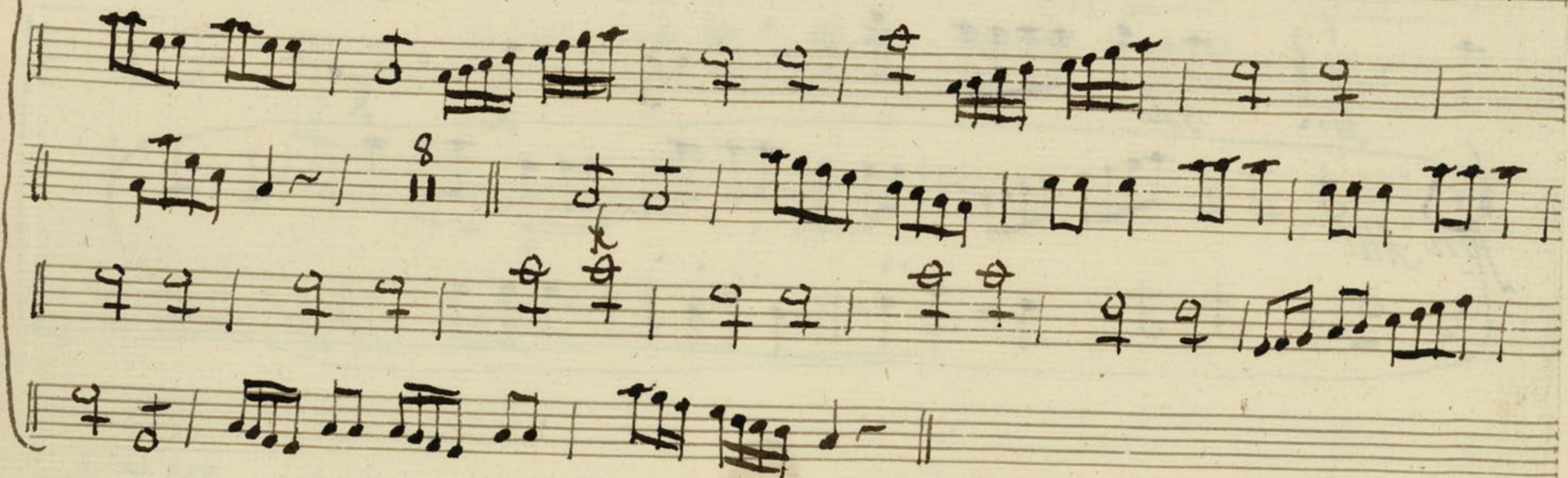



Nº 18.

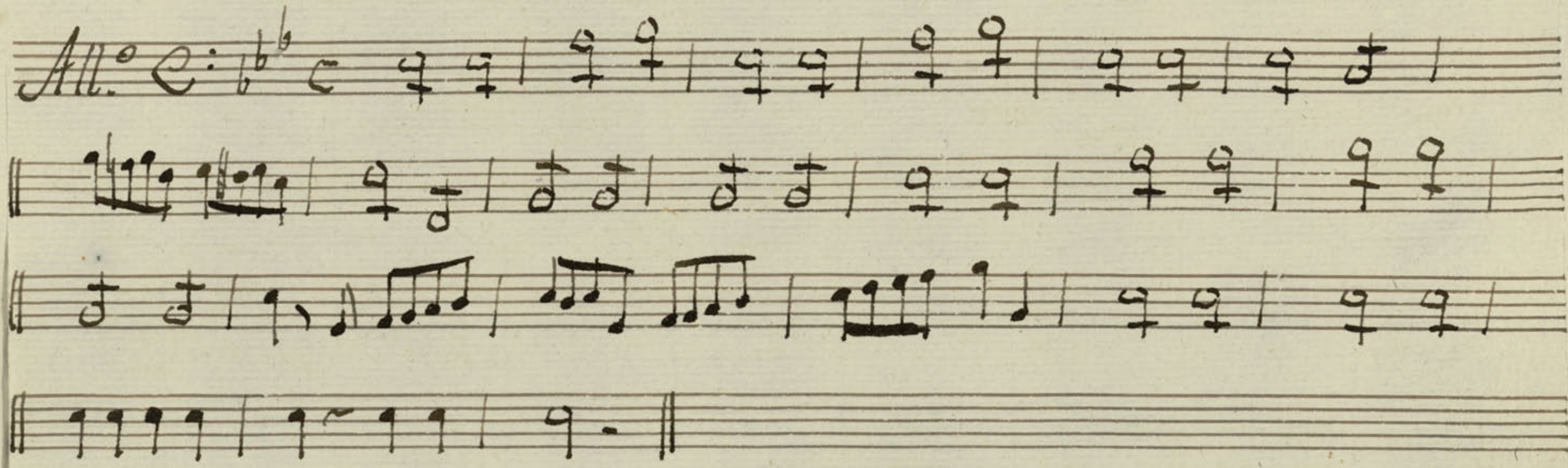
Handwritten musical score for a piece titled "Nº 18." The score is written on five staves. The first staff begins with the tempo marking "All.^o" and the time signature "C". The music is written in a single melodic line. The second staff contains the marking "All.^{to}" and a "2⁺" indicating a second ending. The third staff has a "Solo" marking. The fourth staff begins with a "fin" marking and a "Solo" marking. The fifth staff is enclosed in a large oval and begins with a "fin All.^o" marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some ink stains on the page, particularly a large one in the lower center.

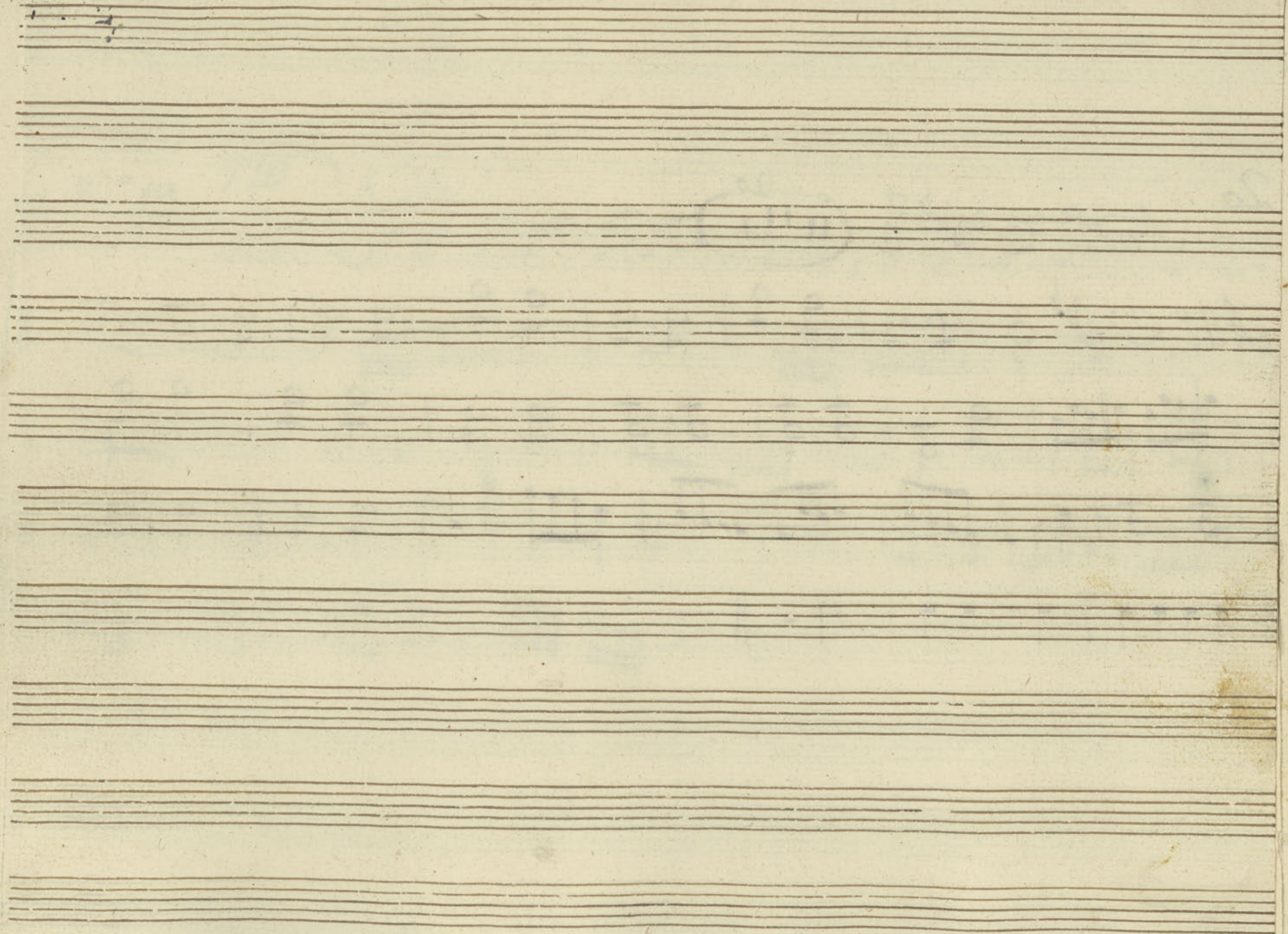
N.º 19. no (no)

All.º C: c



2o. *And.^{te}* C: $\flat\flat$ $\frac{3}{4}$ 

All.^o C: $\flat\flat$ 



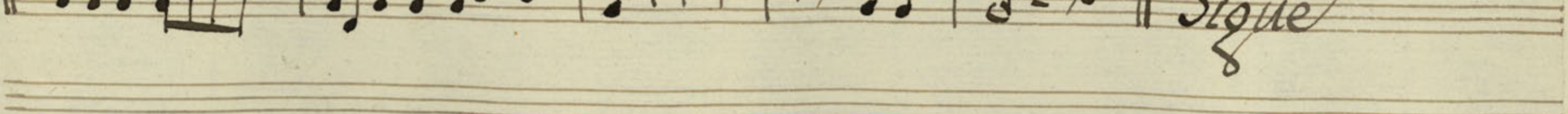
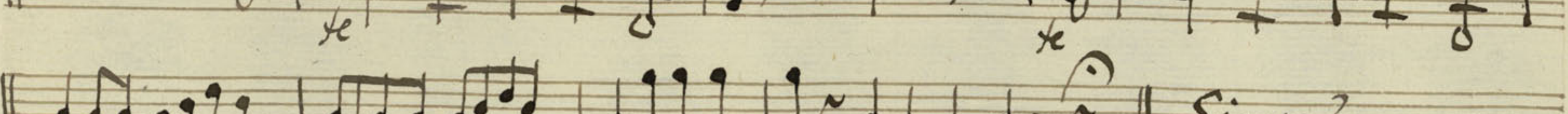
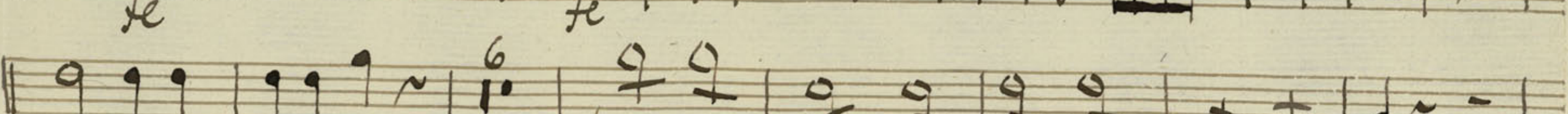
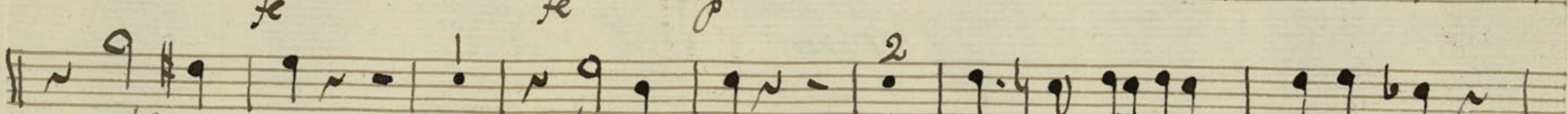
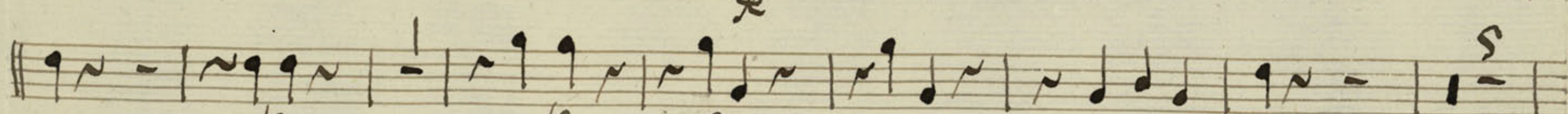
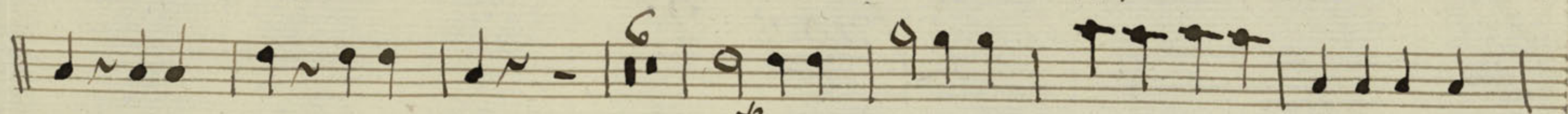
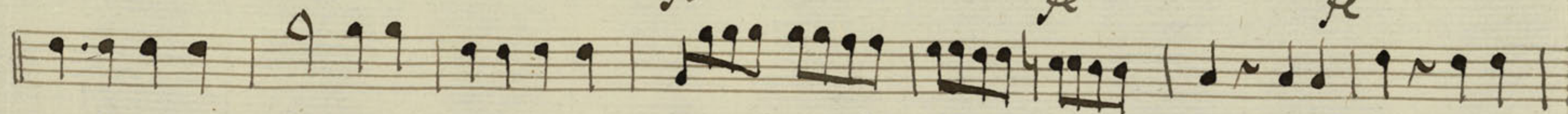
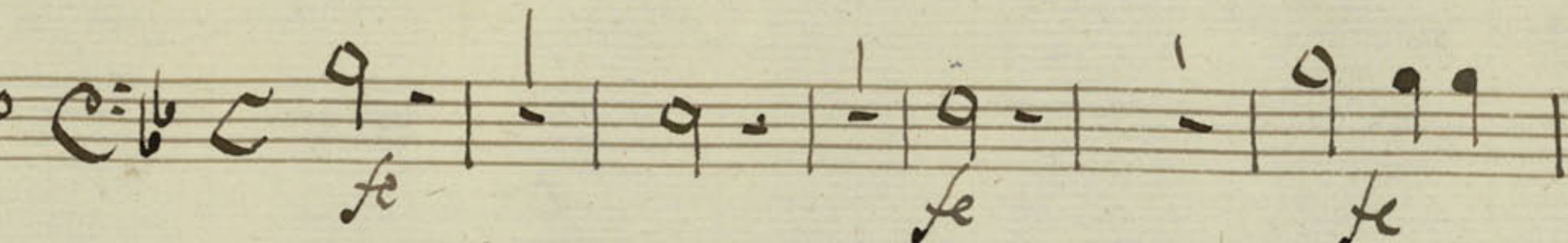
t

fagot 2º

fatme y Selima.

Sinfonia

All.



Sigue

N.º 1. *All.º Poco.* C $\frac{3}{8}$

23. 27. 30.

N.º 2. *All.º Mod.º* C

N.º 3. *All.º Mod.º* C

Nº 2

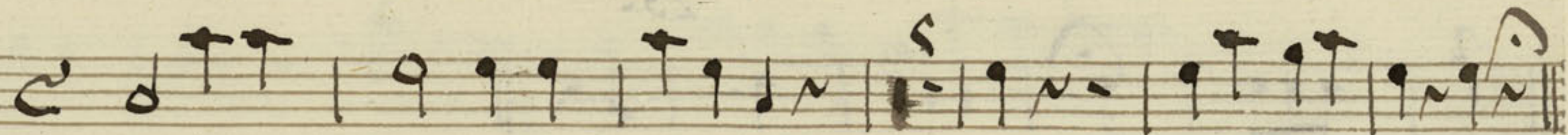
Allº

Mod.º



5.

Allº



Marcha arriva

Nº 6.

Marcha arriva

Nº 7.

And.º

no

25





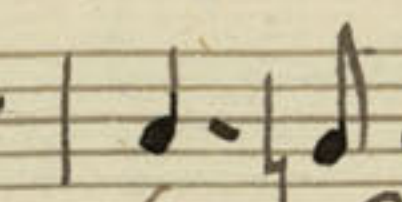

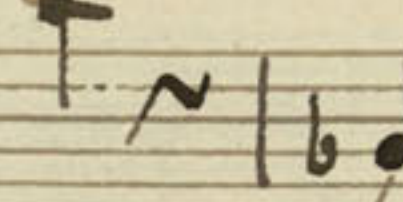

Se xepite


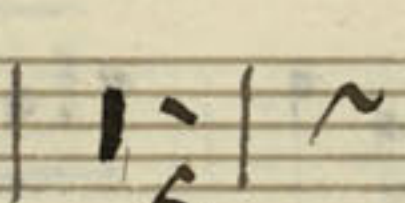
Nº 8

All.^o C^b 6 C ² . |  |  ~ | ⁴ | - 9 | 9 . 9 |

|| 9 . 9 | ~ 4 9 9 9 | T ~ 9 ~ | 9 ~ - ||


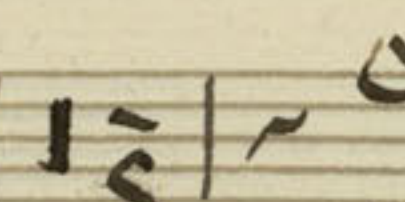
Nº 9

C^b 6 C  |  ~ |  |  ~ |  |  |

||  ~ |  ~ 9 9 | 9 9 9 | 9 9 ||

Nº 10.

All.^o C^b 6 C  |  ~ |  |  ~ |  |  |

||  ~ |  ~ 9 9 | 9 9 9 | 9 9 ||

Nº 11. No.

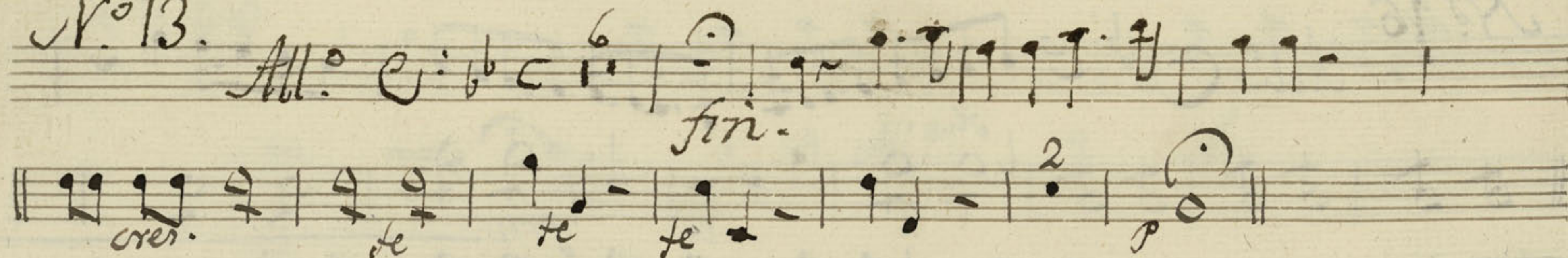
And.^{te}

Nº 12. No.

All.^{to}

N^o 13.

All.

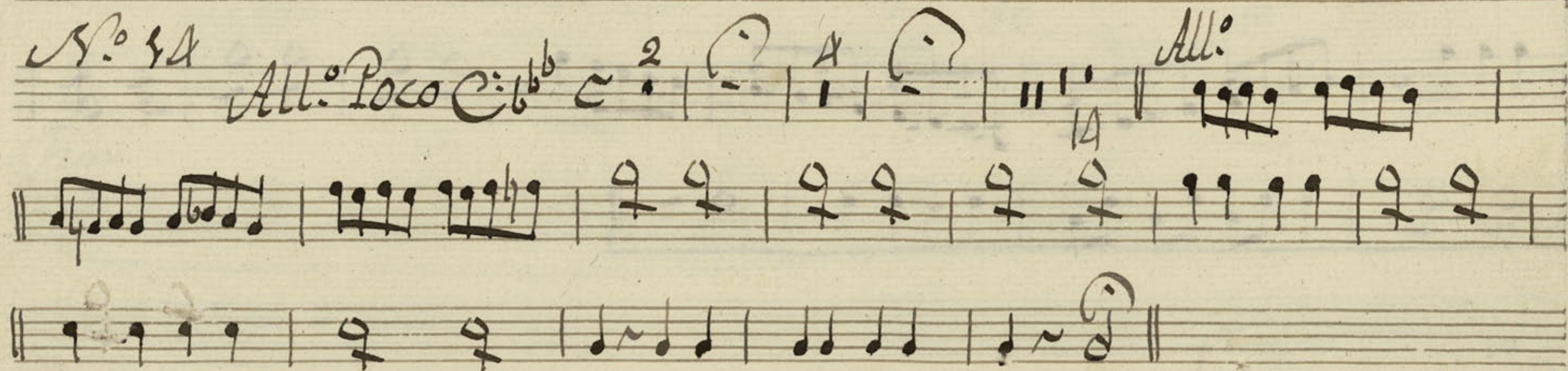


Sp. 34

All: P

فاما ما في

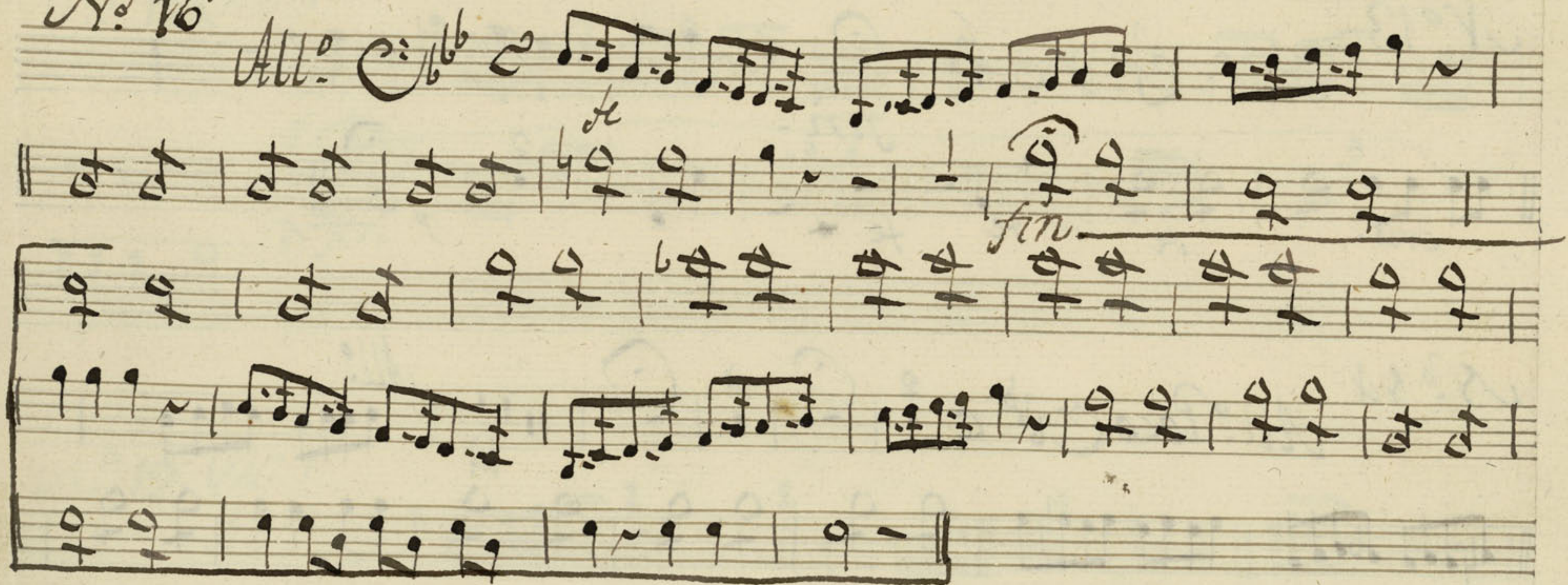
All.



No vs. Face#.

Nº 16

All.^o



Nº 17

All.^o



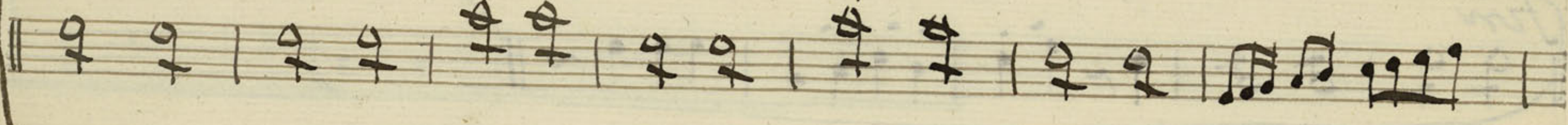
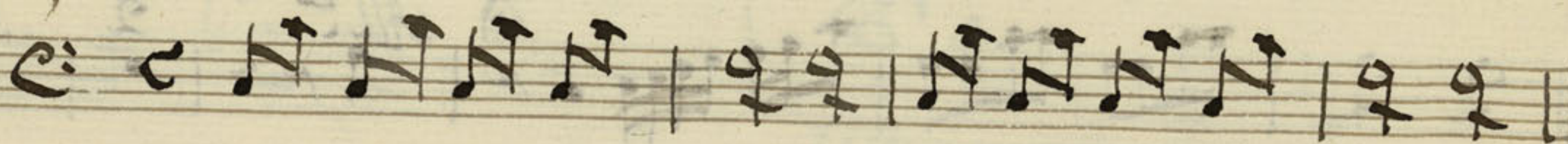
Nº 48

All^o

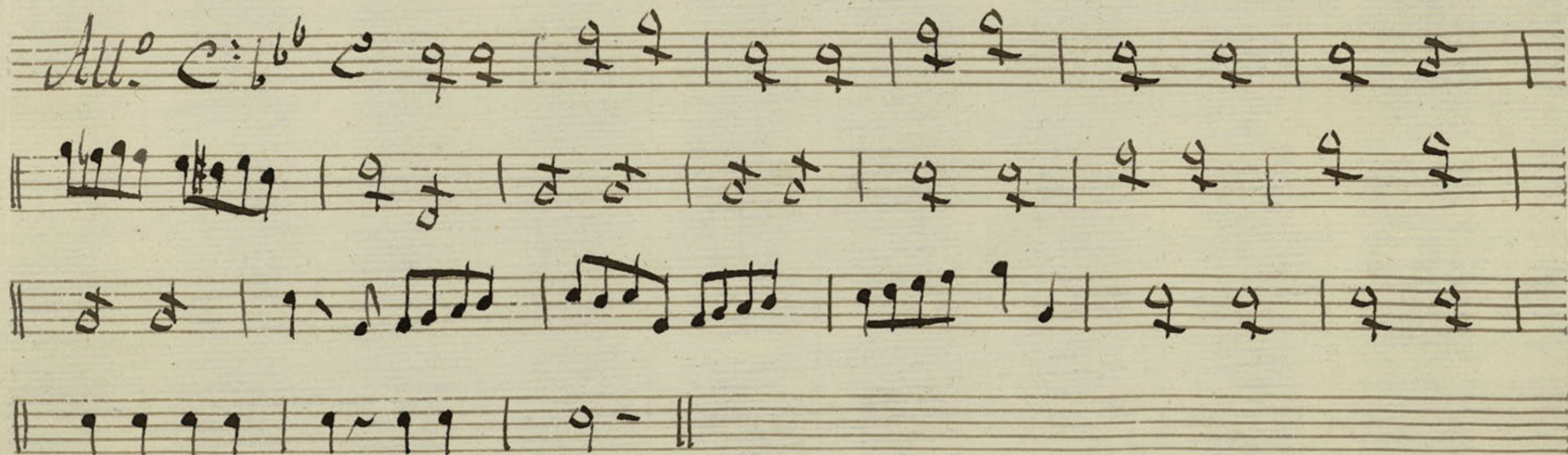
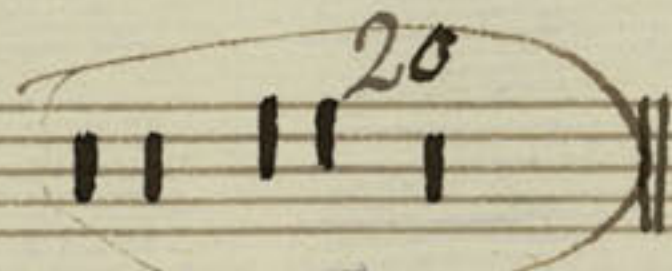
The musical score consists of five staves. The first staff begins with a treble clef and a common time signature (C). It contains a series of eighth and sixteenth notes. The second staff includes a key signature change to one sharp (F#) and features a 'solo' marking. The third staff has a 'fin' marking and a '3' indicating a triplet. The fourth staff begins with a double bar line and a 'fin' marking. The fifth staff concludes the piece with a double bar line. Various performance markings such as 'All^o', 'solo', and 'fin' are present throughout the score.

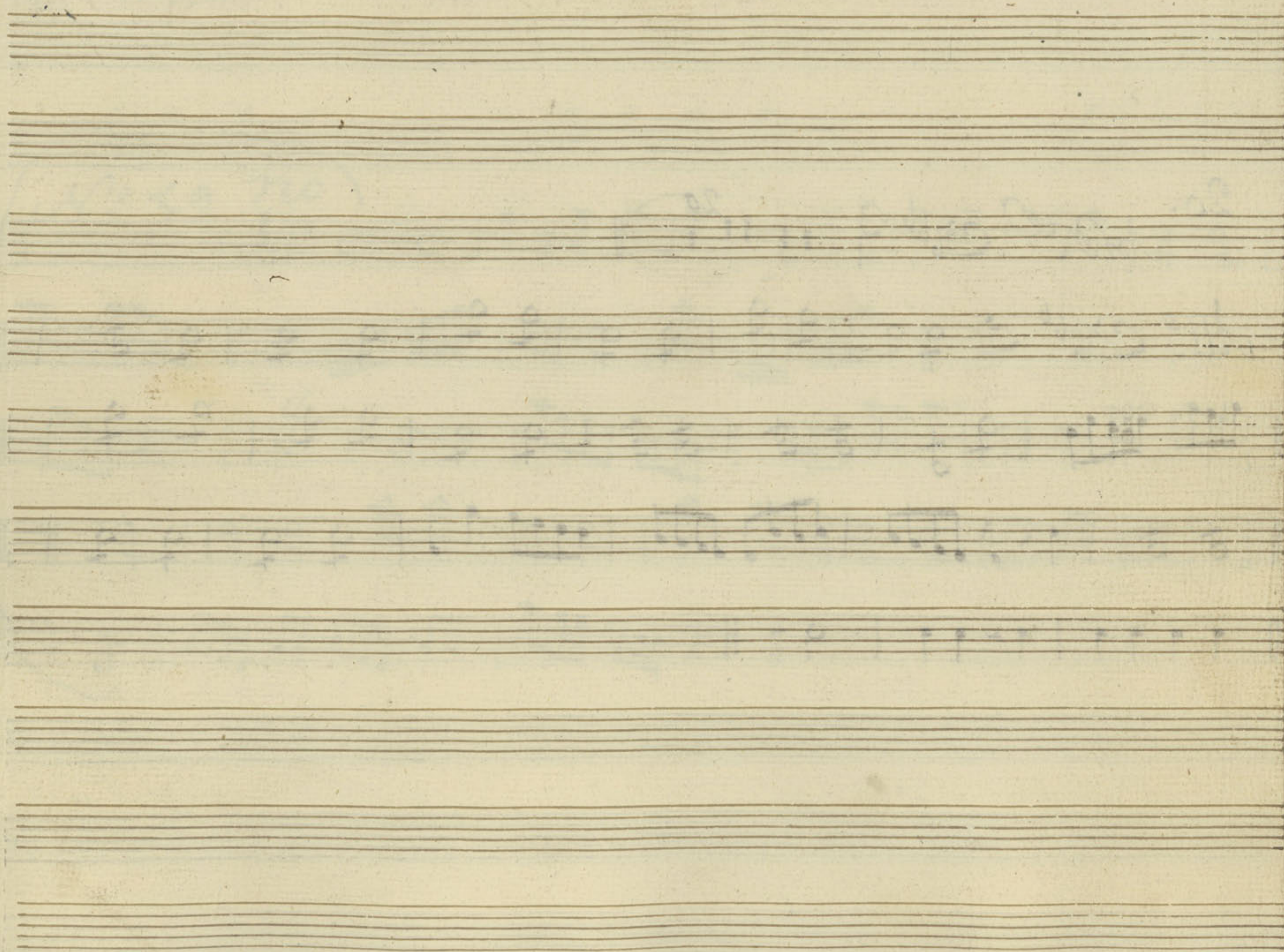
No 39 no

All^o



20.

And.^{te} C:^b 3/4 



Leg.^o 5.^o n.^o 10

t

Bafo.

fatme y selima
ff.

lo.

Sinfonia

Handwritten musical score for the first movement of a symphony, titled "Sinfonia". The score is written on nine staves. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (fortissimo). The music is written in a single system across the staves. The final measure of the first system is marked with a double bar line and the word "Segue".

N.º 1.º

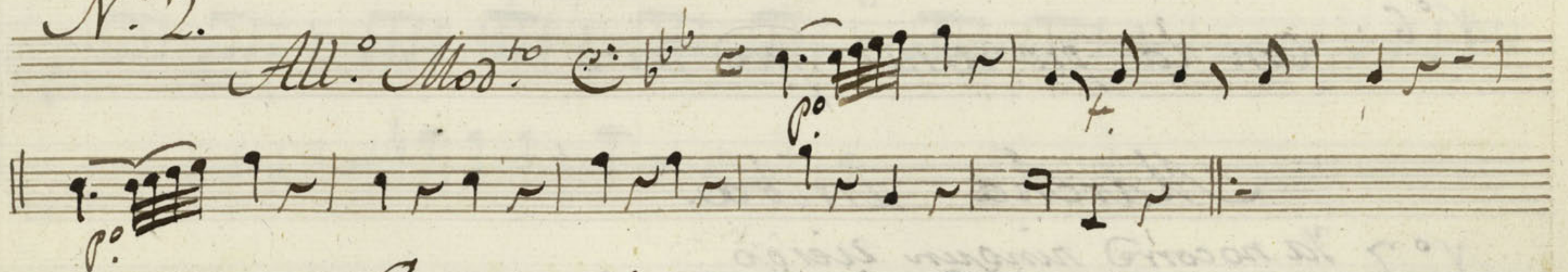
All.º Poco.

Handwritten musical score for the second movement, titled "N.º 1.º". The score is written on two staves. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (fortissimo). The music is written in a single system across the staves. The first staff begins with a 3/8 time signature. The second staff ends with a double bar line and the word "Segue".



Descubre el candido velo.

N.º 2.



Que yo mismo te demuestro

N.º 3.



el favor que te dispense

N.º 1.º
All.º Mod.º 
Punt.º 
Arioso 

Quedando a cargo de mi afecto

N.º 5.

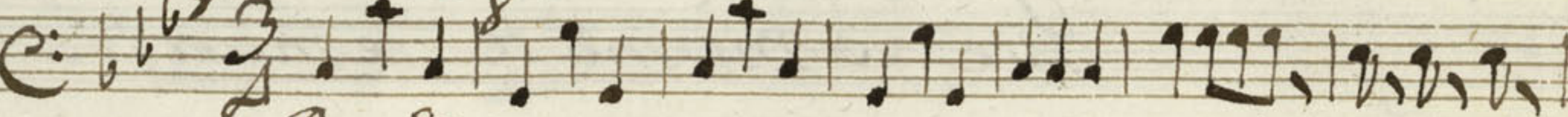

Marcha arriba.

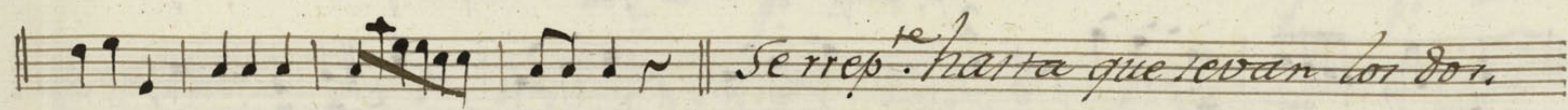
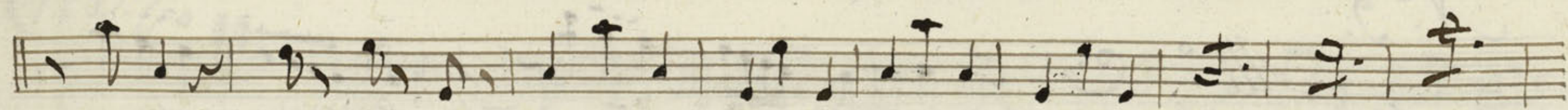
N.º 6.

Con la prontitud que devo

Marcha arriba.

N.º 7. Ya no corre ningún riesgo

And.º 
Punt.º 



Lo que revelar te siento retirarte.

Nº 8.

All.



Que aun ami misma me temo

N.º 9.

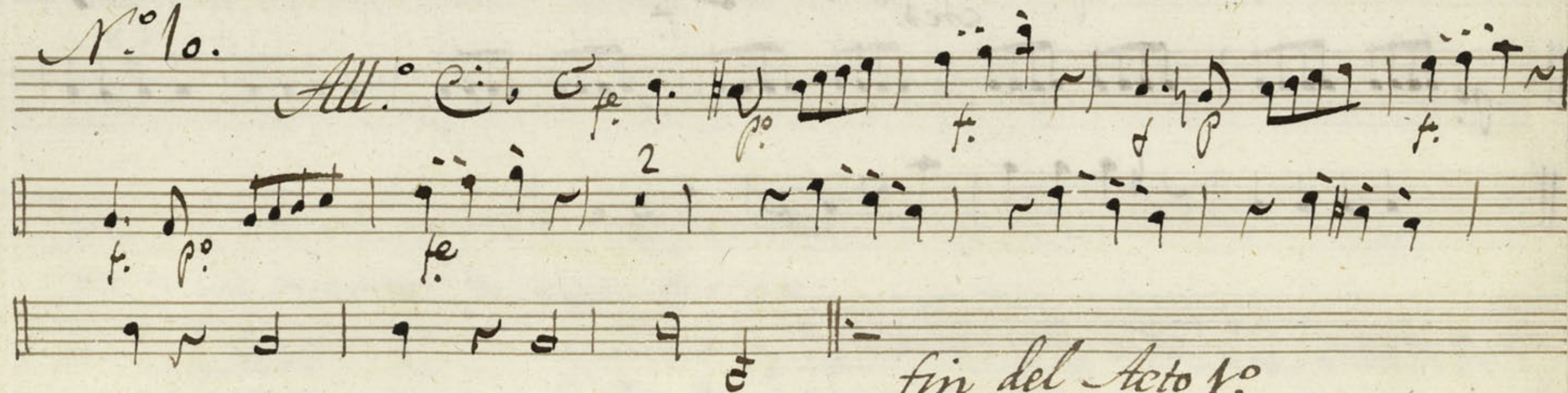
All.º



En Yras se enciende el pecho.

N.º 10.

All.º



No tenga fines siniestros

(No)
N.º 11.

And.^{te}

fin

Corazon mio alentemoj.

(No)
N.º 12.

All.^{to}

f.

con las pruebas que yo tengo

N.º 13.

All.º

fin *Cres.* *f* *p.º*

halli ay uno llamale.

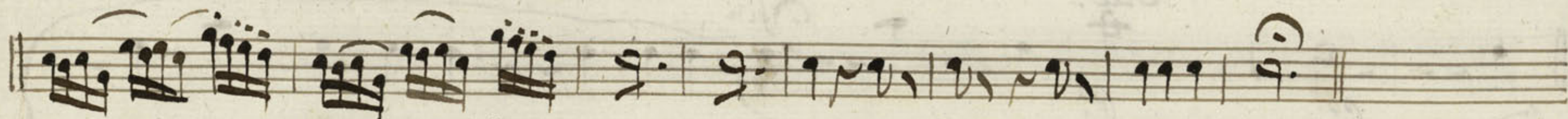
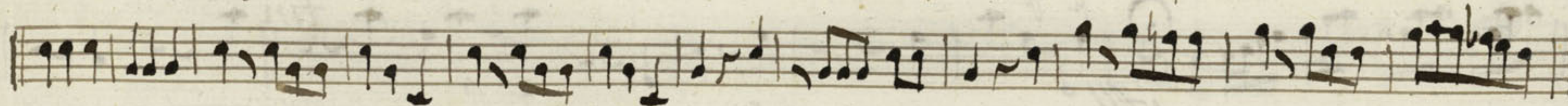
N.º 14.

All.º Poco.

p.º *All.º*

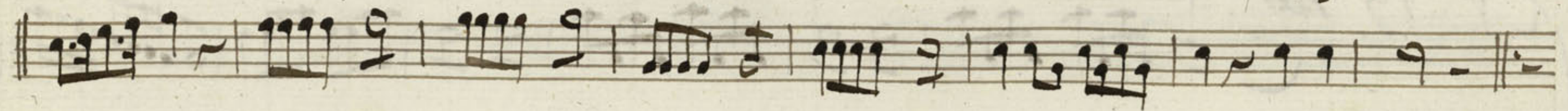
Lejos de aquí N.º 15.
no sueño:

And.^{no}



Me antrais parado N.º 16.
el pecho.

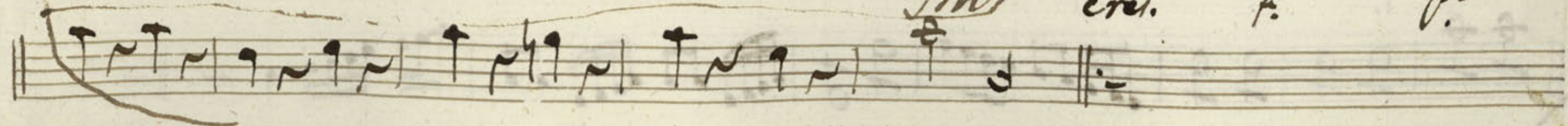
All.^o



No me tengas padeciendo Selima

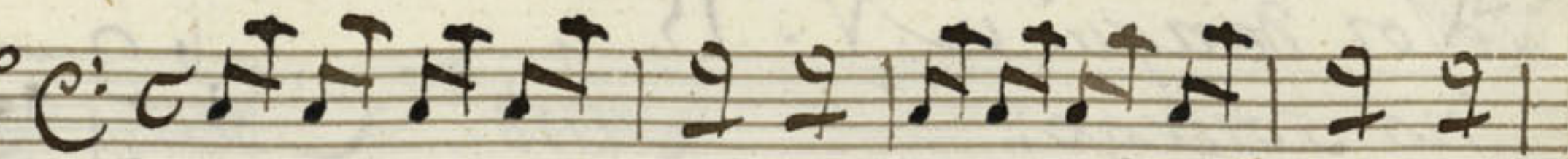
N.º 17.

All.^o



Del impulso el sentim.^{to}
N.º 18.

All.º



All.º

fin

fin

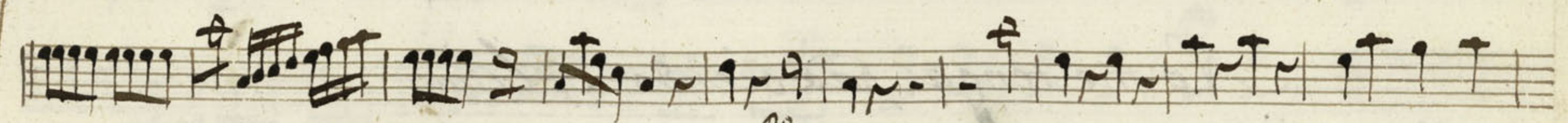
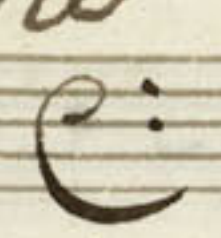


All.º



Era gloria a mi despecho.

N.º 19. no



p.º



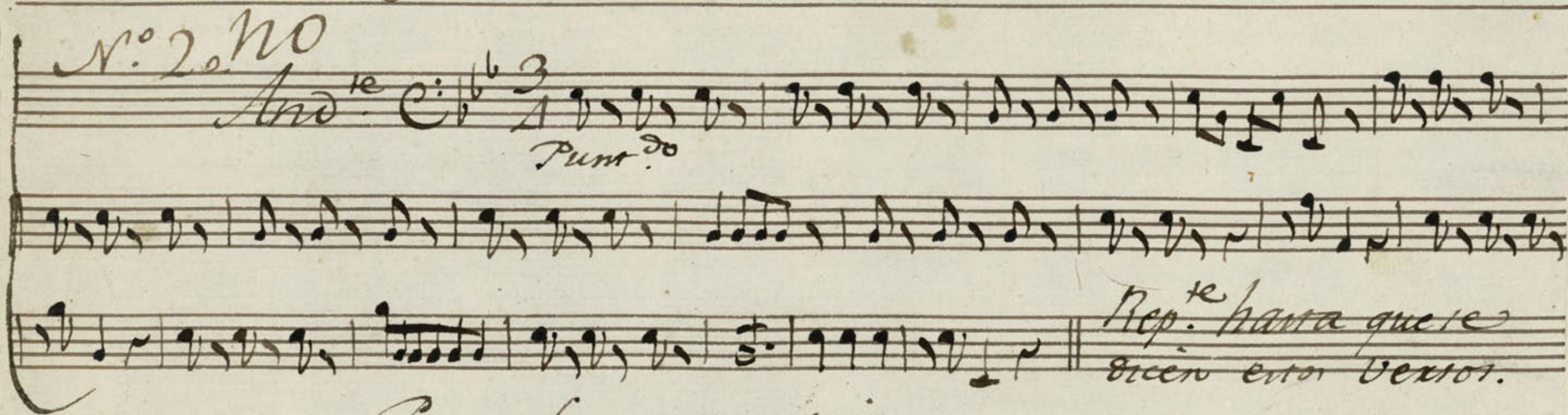
f.



tubo efecto en el deseo

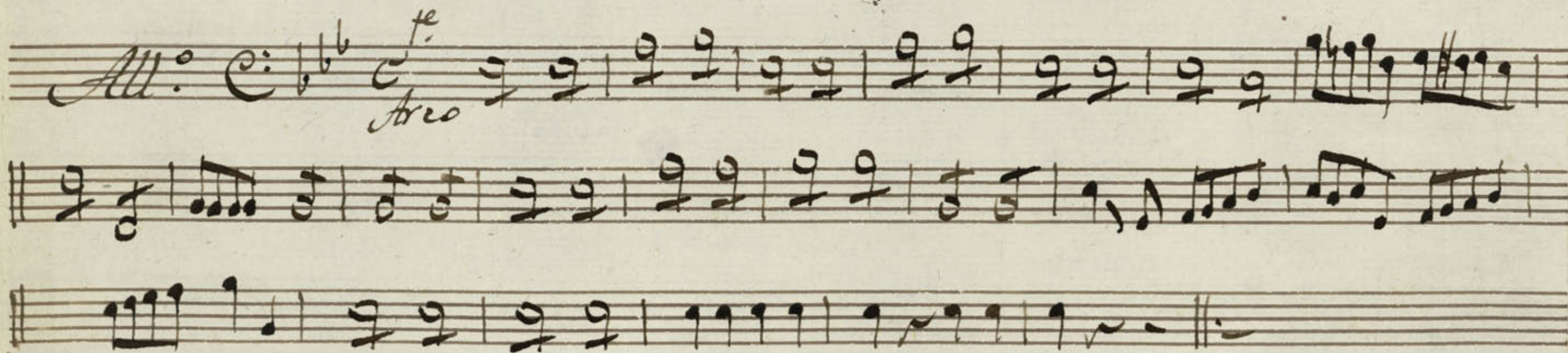
6

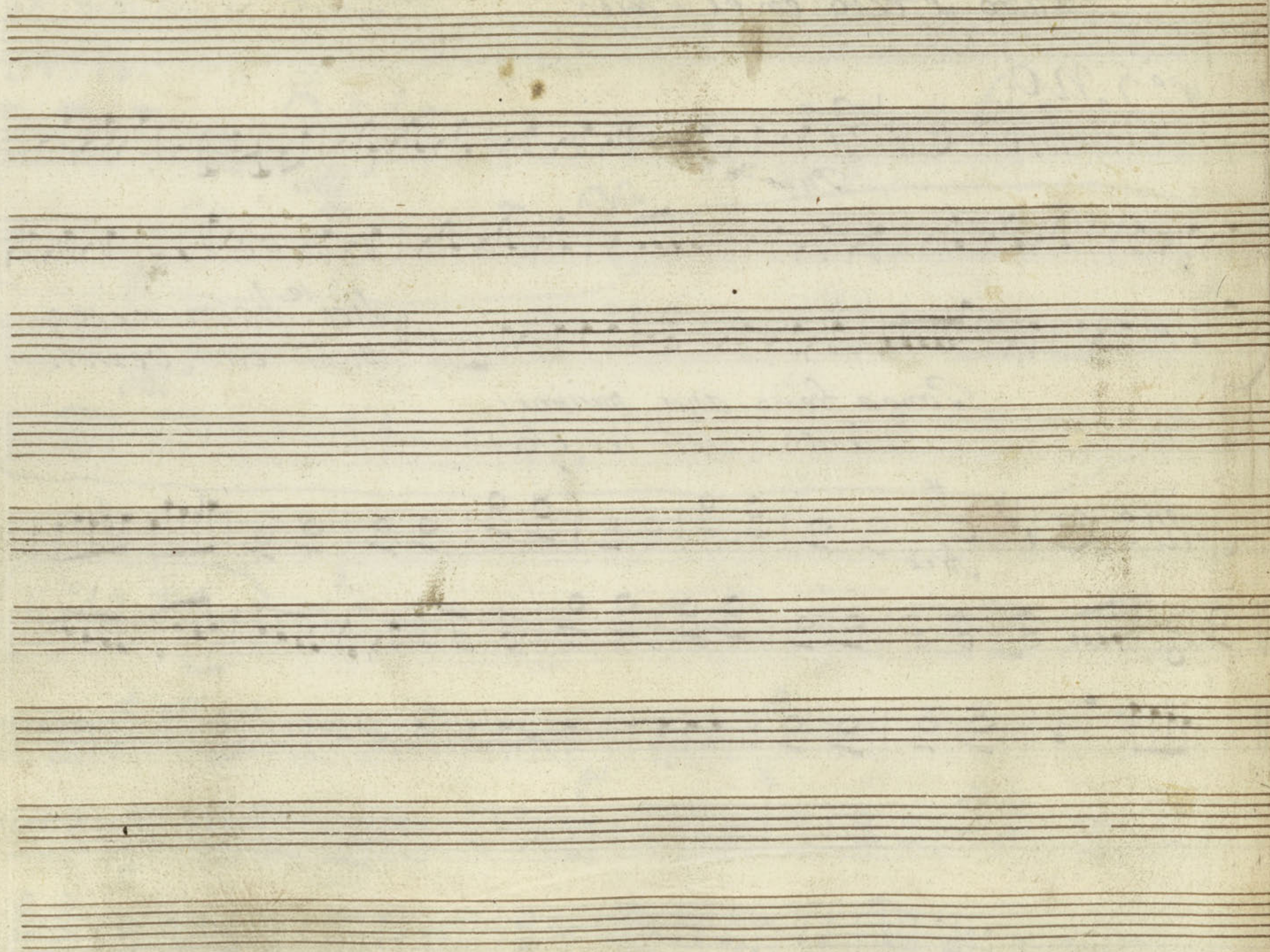
Nº 2. NO
And.^{te} C: \flat \flat 3
Punt.^{do}



Ponga freno a sus pasiones
viendo sus tristes efectos.

All.^{te} C: \flat \flat C^{te}
Aro





t

Bajo

fatme y Selima



Sinfonia

Handwritten musical score for the first section of a symphony. The notation is on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *fmo* (forzando), and *fe* (forte) are placed below the notes. The section concludes with a double bar line and the word *Segue.* written to the right.

Nº 1.

All.º Poco.

Handwritten musical score for the second section of the symphony. The notation is on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music continues with various rhythmic patterns and dynamic markings, including *fe* (forte) and *p* (piano). The section ends with a double bar line.

Handwritten musical score for a piece. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The second staff contains the word "solo" written above the notes. The third and fourth staves continue the melodic and harmonic development. The piece concludes with a double bar line on the fourth staff.

Descubre el candido velo.

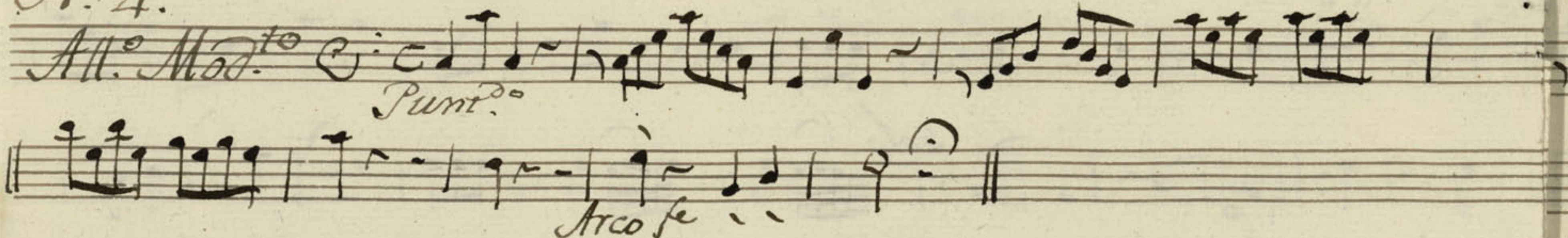
Handwritten musical score for a piece, labeled "N.º 2." The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The second staff continues the melodic and harmonic development. The piece concludes with a double bar line on the second staff.

Que yo mismo te demuestro.

Handwritten musical score for a piece, labeled "N.º 3." The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The second staff continues the melodic and harmonic development. The piece concludes with a double bar line on the second staff.

el favor q.^{te} dispenso.

N.º 4.



Queda a cargo de mi afecto

N.º 5.

Marcha arriva

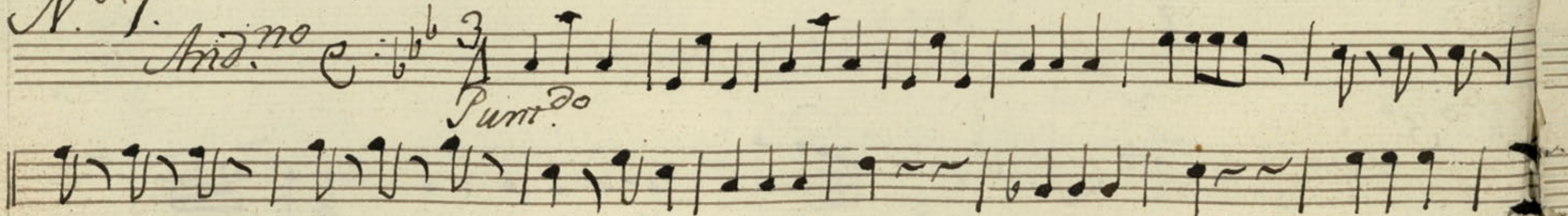
N.º 6.

Con la prontitud q.^{te} debo

Marcha arriva

Ya no corre ningun riesgo

N.º 7.



Se repite hasta q. se van los dos.

lo q. se revela te sientu xetiraos.

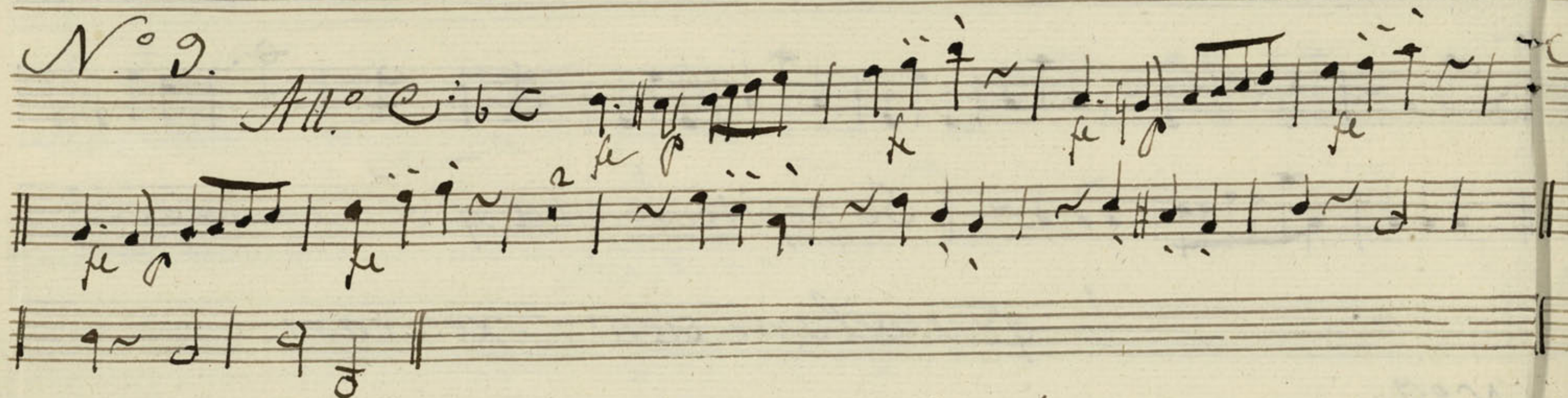
N.º 8.

All.º

Cresc. f

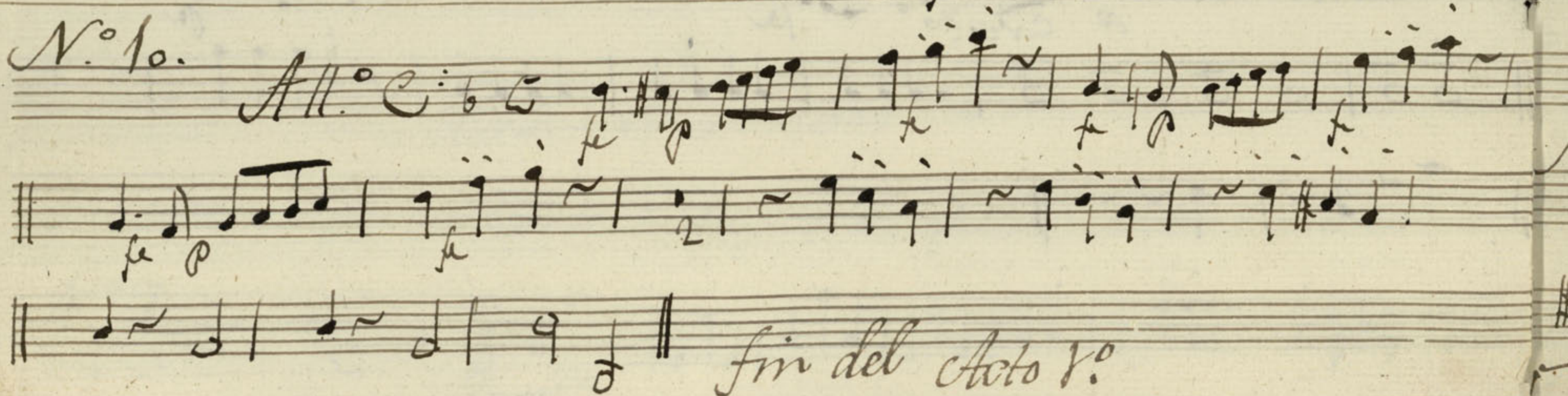
Que aun a mi misma me temo.

Nº 9.



En Tras se enciende el pecho

Nº 10.



No tenga fines Siniestros.

Nº 11. (No)
And.^{te} C: 3/4

fe p fe p fin

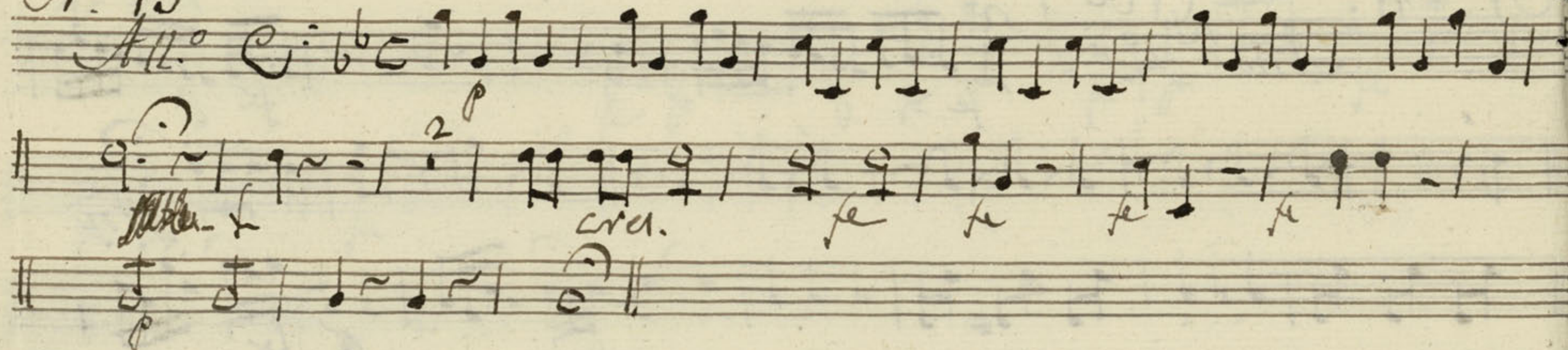
Corazon mio alentemos.

Nº 12. (No)
Al.^{to} C: 2/4

fin. p fe

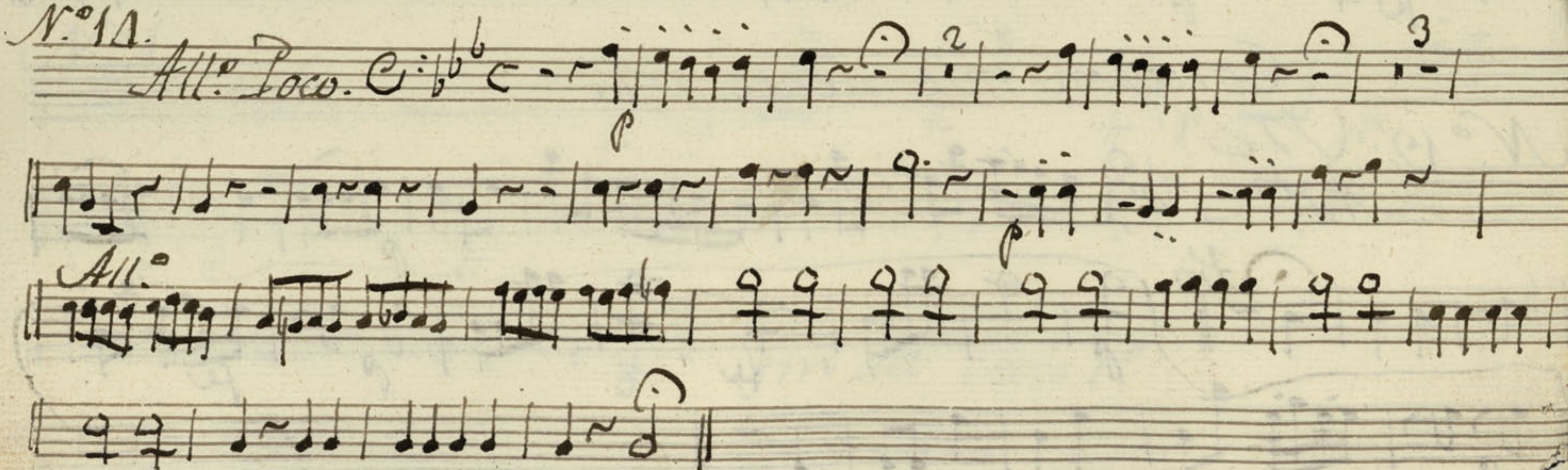
Con las pruebas q^e yo tengo.

N^o 13



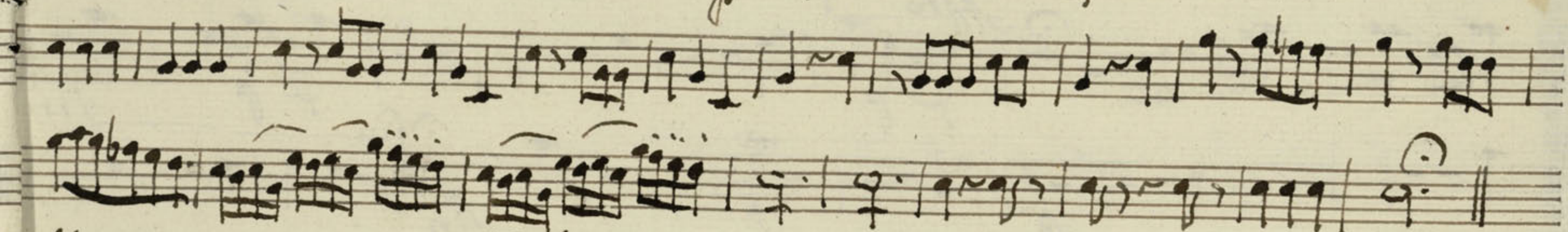
Halli ay uno Hamale

N° 14

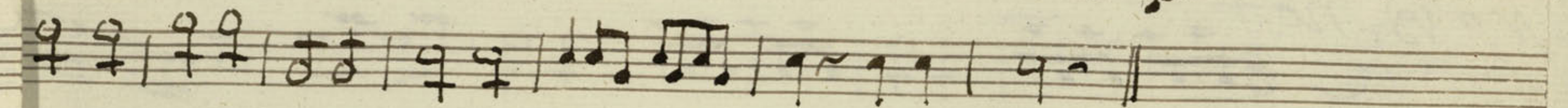
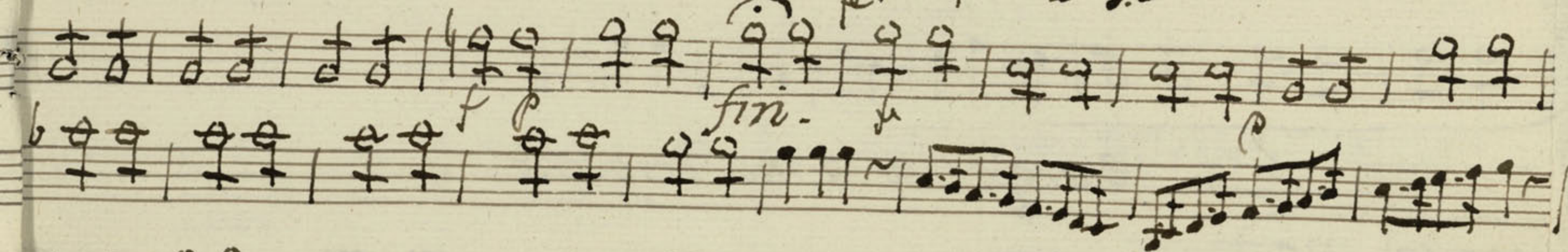


Cefor de aqui N.º 15.
no sosiego

And. no



Me antraspasado N.º 16.
el pecho.



No me tengas padeciendo Selima

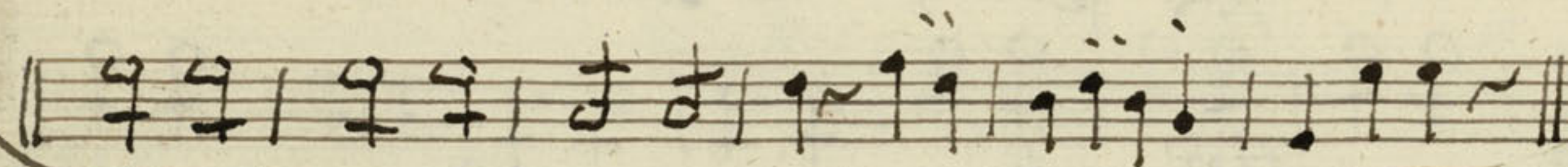
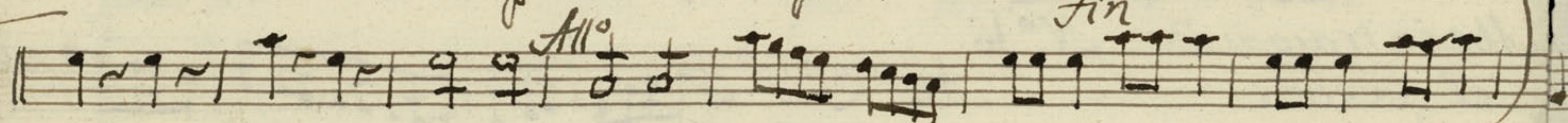
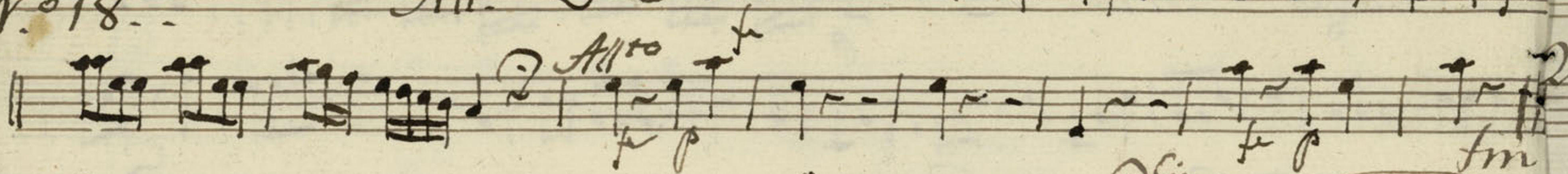
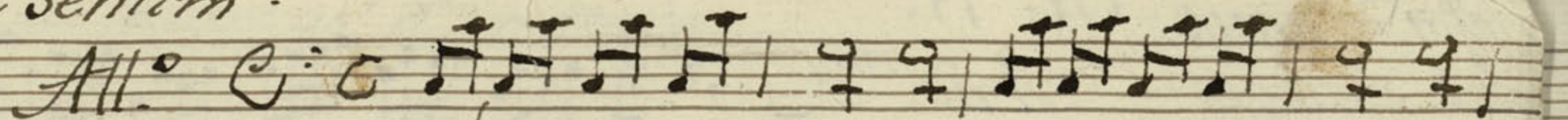
N.º 17.



Del impulso el sentim^{to}

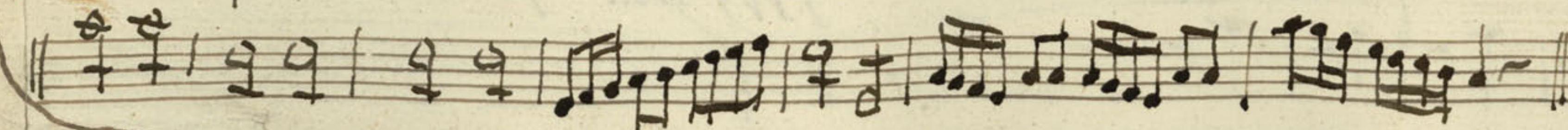
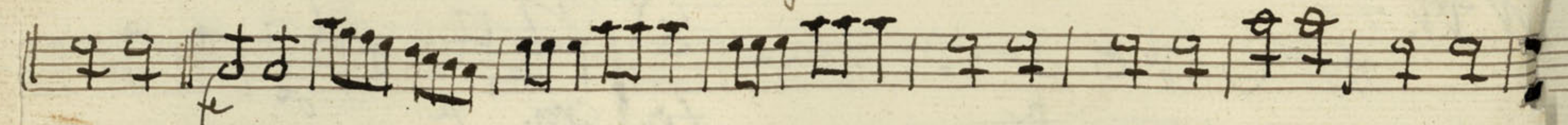
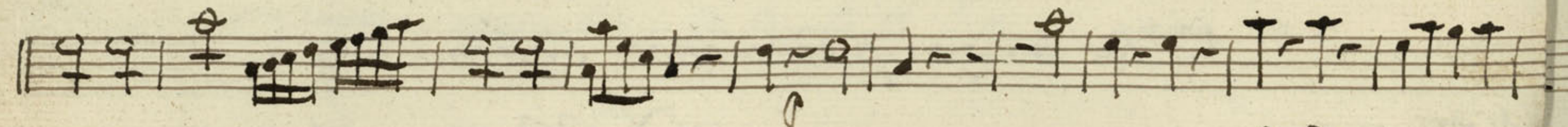
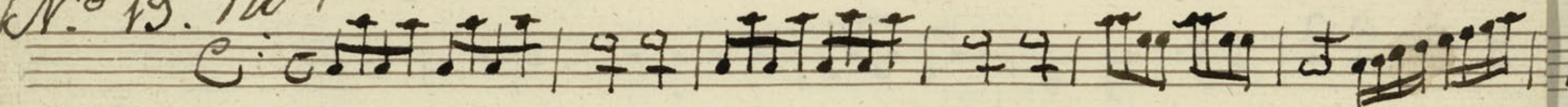
N^o 18...

All^o



era gloria a mi despecho

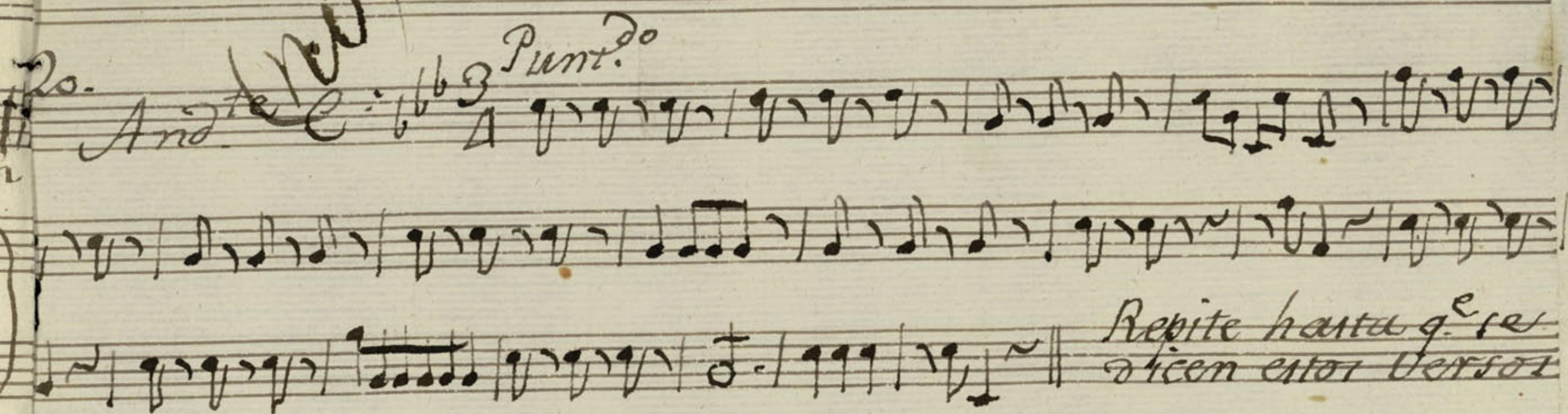
N^o 19. no



tubo efecto en el deseo.

134 6

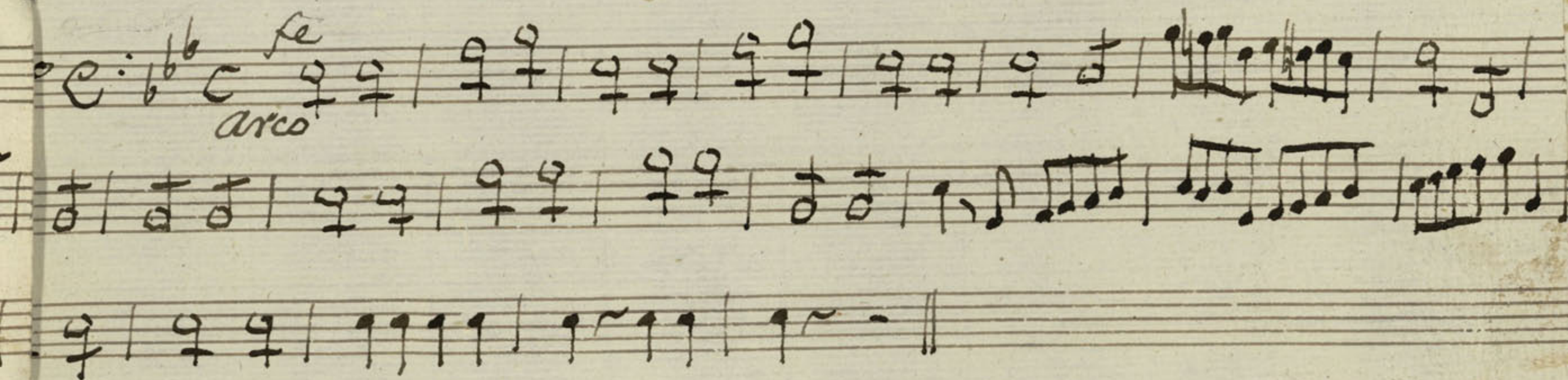
Do. And.^{te} *Punt.º*



Repite hasta q.^{se}
dicen estos versos

Pongan freno a sus pasiones
viendo sus tristes efectos

fe
arco



No. 10

