

+

Leg.<sup>o</sup> 7

n.<sup>o</sup> 17

gamb.<sup>no</sup> MUS 121-11

Leg.<sup>o</sup> 6.<sup>o</sup> n.<sup>o</sup> 13

{ sra Gamborino.  
sra Martina.  
sor Camas.

Tonadilla

ã 3.<sup>o</sup>

La Amiga de Moda

del

s.<sup>or</sup> Lacerna

13



All.<sup>o</sup> No mucho

f. ablado

Martina Muger 2.<sup>a</sup> No lo creas simforosa yo seg.<sup>o</sup> D.<sup>o</sup> Juan

pms.

Gamb.<sup>o</sup> Muger 1.<sup>a</sup>

te a tima, si me quisiera ninguna me sor q. yo lo sabia; la Muger puede fingir,

Pero el hombre! Mariguita soy de la escuela de amor Catedratica de Prima:

Muger 2.<sup>a</sup>

Por mi ya ci todo



esta en loz Jar dines de clara loz fines

gl. tiene tu amor de clara loz fines gl. tiene tu

*Mugr. 1.<sup>a</sup>* mor le daray dar lo yar *relatúa*

*p<sup>o</sup>* tambien su re trato y di re gl.

trato no ver aun hai dor y di le gl.



trato no ver aun traidor      *aug. 2.<sup>a</sup>* no les vuelvas la  
*aug.<sup>r</sup> 1.<sup>a</sup>* soy yo para ro

*f.* Prendas alos a manter alos a man ter — alos a  
*f. p.* gar le mucho su jeto mucho su jeto — mucho su

*eff.* mantey q. para re co brar lar ay q. no garle —  
*ff.* se to fino lea me y ce | los a su amor de resto —



que para xre cobrar la ar ay q. no garles —  
 le amè finoyce losa suamor de testo — *Allegro*

*f. Aug. 2<sup>da</sup>*  
 cusioner por celos son pacer se

*f. Aug. 3<sup>a</sup>*  
 curas en vano pro curas mi ceño a pla

car en vano pro curas mi ceño a pla car



1<sup>ra</sup> *mar ya en el de tiro* *ha entrado mi Amante*  
*ha entrado tu Amante*

2<sup>da</sup> *con bien un instante hacer leer perar con*

*bien un instante hacer leer perar hacer — le er — pe*

*rar*

*sale cam.*  
*de rimfo aora hu yamos su trato a*



le ve - - - el trazo a le ve - - -  
 porque cono<sup>ca</sup>

una vez q<sup>d</sup> sua miga - - - ami me quiere ami me  
 que no me re<sup>ce</sup> a fel<sup>tos</sup> su fe traí dora su fe traí

quiere - - - una vez q<sup>d</sup> sua miga ami me  
 que no me re<sup>ce</sup> a fel<sup>tos</sup> su fe traí

quiere - - - ami me quiere - - - ami me  
 su fe traí su fe traí

quiere - - - Al Sepno y Parola



el, Anno abenido: vere <sup>saca un papel</sup> donde dice q. la ar. per  
 Junto ala casa delas fieras entre seis y siete  
 dare por aqui un pareo pero dos tapadas vienen <sup>salen dibi di</sup>  
 yel aingl. tienen ambas <sup>dar y tapada</sup>  
 es el aire de acer jente. - Por reñas lellaman  
 una y otra me han llamado - lrelas juran  
 qual mela juran! me huele apertado Agur Agur  
 hai q. pellizcos tan fuertes lleda cada una un pellizco <sup>y se es</sup>  
conden

No <sup>la 2.</sup>

vaya uite con la otra puer to que garta

vaya uite con la otra puer to q. garta

No

puerto que garta - - - con uited

puerto q. garta - - - con uited



No

libre mente tales con fianza tales con

libre mente tales con fianzas tales con

fian - zas - - con usted libre mente tales con

fian - zas - - con usted libre mente tales con

fianzas - - tales con fian - zas tales con fianza

fianzas - - tales con fian - zas tales con fianzas

percondon en lo <sup>cres</sup> vastidore

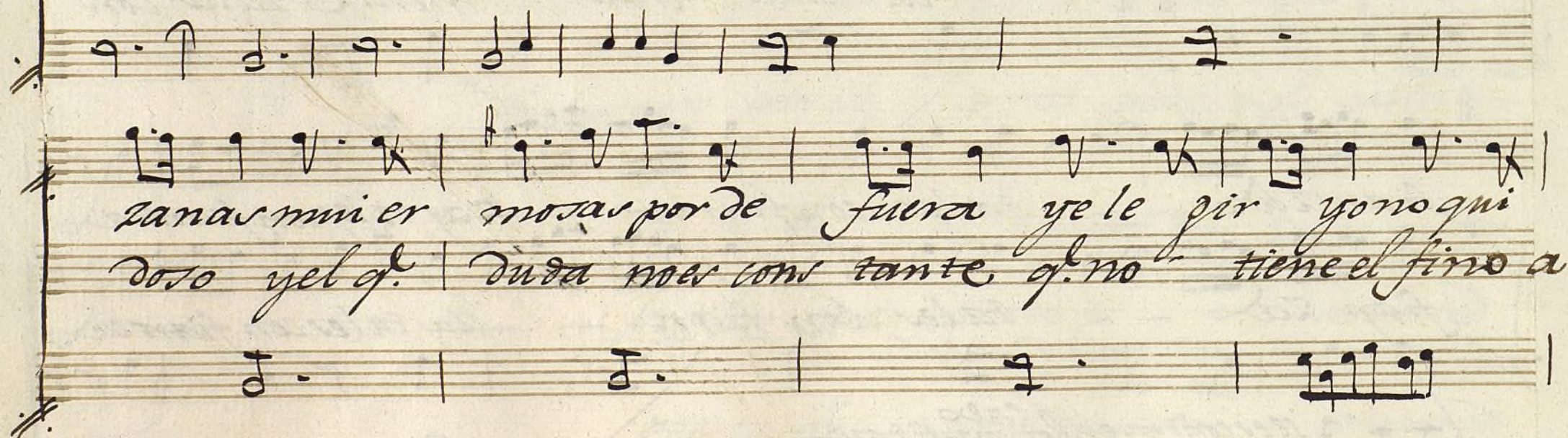


Tempo de mi Nue



las 2<sup>o</sup>.

Me pre sentan dos Man  
el Ami go esta du





*fiera la más agria de sa bor.*  
*man te may ob se to q. un Amor. Allegro*

*1av 2.*  
*el una vez q. noa be nido toda via mucha*  
*una vez q. noa be nido toda via mucha*

*lente deci dix seer condu cento y sa lir de tanto e*  
*lente de ci dix seer condu cento y salir de tanto e*



xior una vez queno ave nido toda via — mucha  
 xior una vez q. noa ve nido tãda via — mucha  
 lente de ci dir seer con du cente y salir de tanto e  
 lente de ci dir seer con du cente y salir de tanto e  
 xior de ci dix seer con du cente y salir de tanto e  
 xior de ci dix seer con du cente y salir de tanto e

Cres... f. fmo.



mor tanto e mor tanto e mor

mor tanto e mor tanto e mor

Parola

Aug.<sup>r</sup> 2.<sup>a</sup> Amigo los buenos mo<sup>z</sup>os <sup>p.</sup> tienen aparesar la Dama <sup>f.</sup> (se descubre  
 el) una q. tengo quisiera de sacarme de ella  
 2.<sup>a</sup>... vaya! vaya!  
 el) y si usted me ha citado con el fin de d<sup>r</sup> culpalla  
 haatemo<sup>s</sup> de otamareria 2.<sup>a</sup>, quien era era otra tapada!  
 el) no lo re 2.<sup>a</sup>, pues ella tiene  
 interer con usted el) ai tanta  
 q. le muestran sin tenerle en anda acaza de ganga.

Aug. 2.<sup>a</sup>

All.<sup>o</sup>

señor D. Juanito que me quierem

f. punt. do



*1. mug. 2<sup>a</sup>*

ted de cia le que vea a quien quiere bien pero para el

*arco*

*2<sup>a</sup> mug.*

que yo re lo di re *And.<sup>te</sup>*

*3<sup>a</sup> mug.*

us ted veel gil que xillo us ted veel gil que

xillo dea quella en cina — dea quella en cina —

dea quella en ci — — na puer hora fal se da — — der puer

*po.*



llora fal se da der de su que xi da

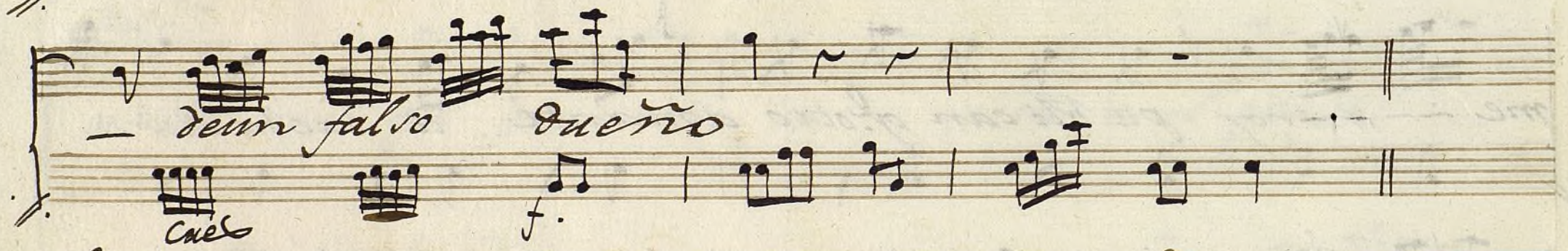
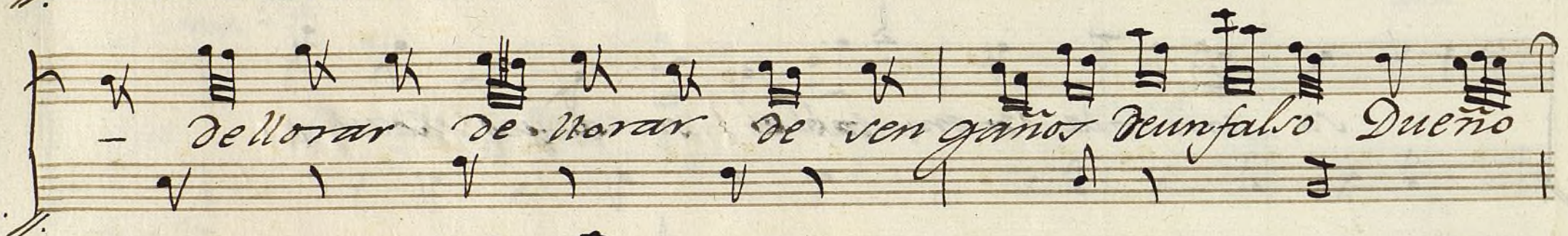
su can to la men table su a yer lasti

me - - - roj pu bli can glo rias a man te le pro ba su a

fec - - - tor pu bli can glo rias a man te le pro ba su a

fec tor a prenda uir ea que





el, de ere modo mis sospechas arido con fundamento

2ª, de mariado el, hable uste clar

ja, si fuera amiga de cuentos::

aqui tiene uste sus joyas

y retrato el, a que viene esto::?

2ª viene agl. tien otro amante

y uste a Rey Muerto Rey puerto:



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

$\frac{2}{4}$

el  
a falsa tui dora a  
us ted en der pi que mis

*f.*

le ve ti rana q<sup>l</sup> mal mis afec tos con tigo emplea  
an sias ad mita <sup>Aug. 2<sup>a</sup></sup> yo la ad mi tiera a no ver mia

*p.*

a ba  
miga

*f. Aug. 2<sup>a</sup> p.*

el amor — que des pre cia  
el to me uita — mi rre trato

*f.*

*p.*



o tra to ma ran o tra to ma ran - - -  
 yei ta sor ti - - ja yei ta sor ti ja - -

*allegro.*

*p. fe. p. Aug 2<sup>a</sup> f.*

*All<sup>to</sup> Viba* *Per do na do me*

*no sea tre be el - de - coro ni el - mu -*



bor el de coro ~~ni el rrui bor~~ <sup>el</sup> de este modo de una a  
 lebe canti gar quiero el ~~vigor~~ <sup>por</sup> ~~vigor~~ <sup>casti</sup>  
 gar quiero el ~~vigor~~ <sup>Aug. 2<sup>a</sup></sup> ~~vamos~~ <sup>p<sup>o</sup> el</sup> ~~vamos~~ <sup>q<sup>l</sup></sup> ver quenza toma  
 toma <sup>Mug. 2<sup>a</sup></sup> ~~q<sup>l</sup> favor~~ <sup>q<sup>l</sup> favor.</sup> ~~oh~~ <sup>Dul-ce-</sup>  
 Dueño a <sup>2<sup>a</sup></sup> Dueño amado Dueño ama - do



*Aug. 2.<sup>a</sup>*

el - - con - tento q.<sup>e</sup> he pro bado

bado

er - - pli car no puede a

er - - pli car no puede amor er pli car no puede a

mor er pli car no puede amor er pli car no puede a

mor er pli car no puede amor

Parola



sale ja, Nebati de buena Amiga al bastidor  
el, y quien es aora el sujeto, q. me compite  
2.<sup>a</sup>, el teniente de Navio D.<sup>n</sup> Eugenio  
ja, y ha muerto en Chile q. chafco

le hededar por este medio  
el, Aora entiendo su derroio

2.<sup>a</sup>, Gente viene ya hablaremos

el, endonde? 2.<sup>a</sup>, a Dios! en la cara de la fiera

el, hasta luego:

sale la primera sa pader

All.<sup>o</sup>

abur caba llero no pue doer pe

Mug. 1.<sup>a</sup>

punt.<sup>do</sup>

rar por Damay por viuda mi pe na a li viar y

Mug. 1.<sup>a</sup>

vien q. mandai no ma q. me oiguir

arco



*Aug. 1<sup>a</sup>*

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

Pero la tor to li lla

Pero la tor to lilla de esa ala meda - - de esa ala

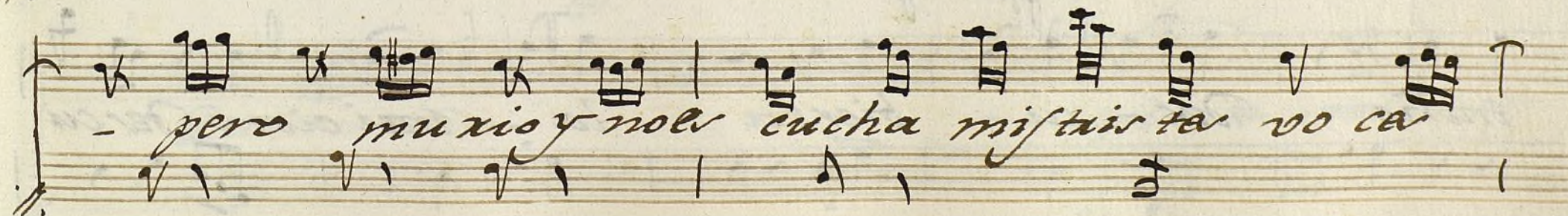
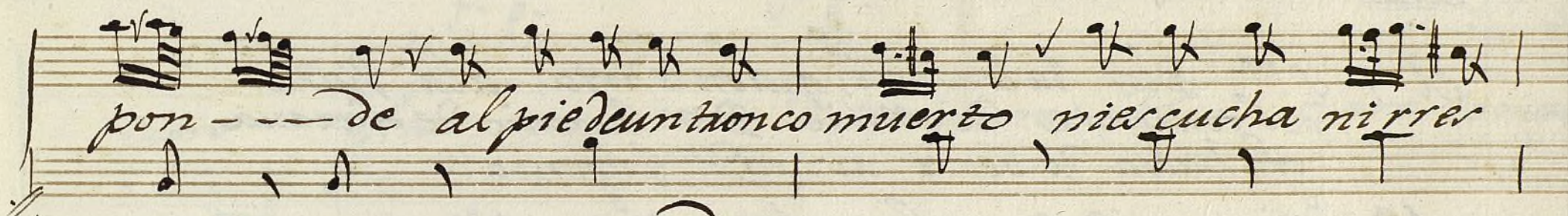
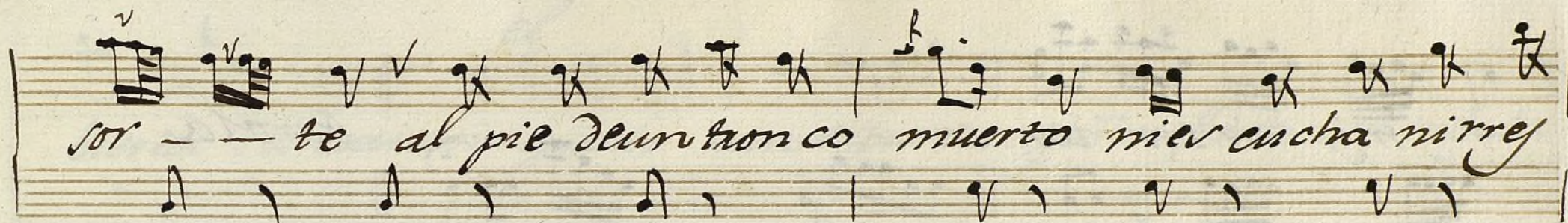
meda - de esa ala me - - da con mayor ener

*f.* Ji - - - a con mayor ener Ji a di ra mi pe

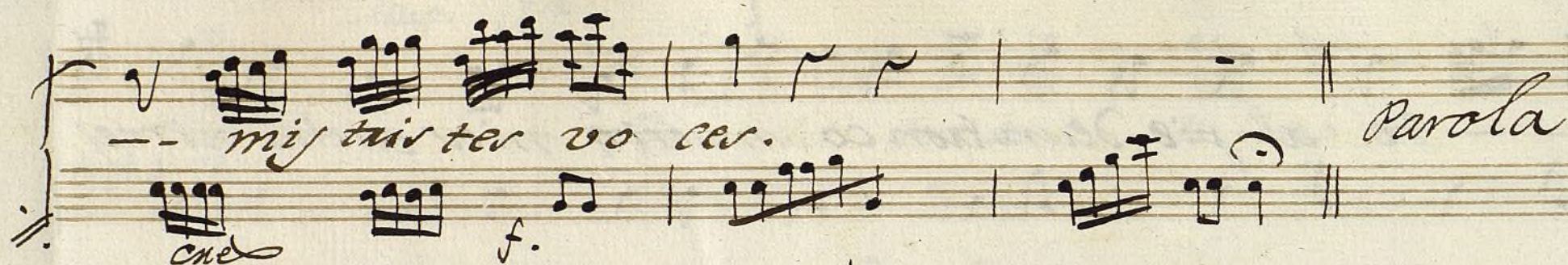
*p.*

na sudo loro solo a rrullo lla man do esta al con








*mis tris ter vo cer.* Parola

el 1.<sup>a</sup> Dios la consuele quien le diria ala Viuda  
 del teniente de Nabilio D.<sup>n</sup> Eugenio de Larraza  
 q.<sup>d</sup> habia de verse asi el D.<sup>n</sup> Eugenio?  
 3.<sup>a</sup>, sino ai duda el qual muxis en chile  
 el como? luego harido una importura.


 All.<sup>to</sup> vibace *Mantilla* *te con funder no lo es*  
*traño der - cu - bierta la -- traicioro der cu*



*el*  
 bierta la traicion quanto miro espuro engaño q. ain ven tado la trai  
 cion - - g. ain ven tado la traicion abla claro tomay  
 ledat una carta *p.* *Mug. 1.a* *fr.*  
 lee (el) q. es a questo mi rrazon es - - mi rrazon  
*el* *fr.* *Mug. 1.a* *efr. p.*  
 sim - fo - rosa fal - - so - - Dueño falso  
 Due - - ño *el* quie - - ra



Mug. 2ª

Mug. 1ª

quiera a mor ental en peño

mor ental en peño

a - cla

f. p.

f. p. lar 2.

a cla rar la con fusion a cla

rar la con fusion a clarar la con fusion a cla

f. p.

rar la con fusion a cla rar la con fusion a cla

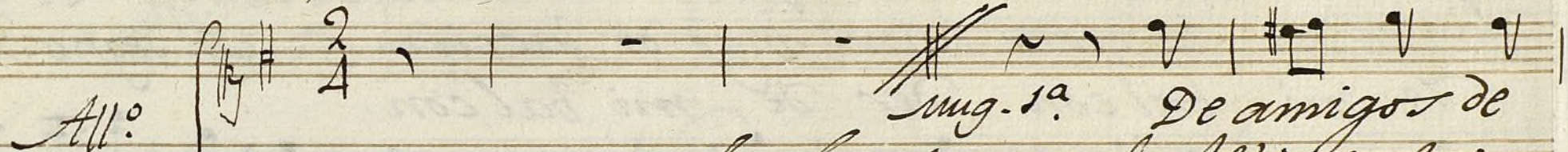
f.

rar la con fusion

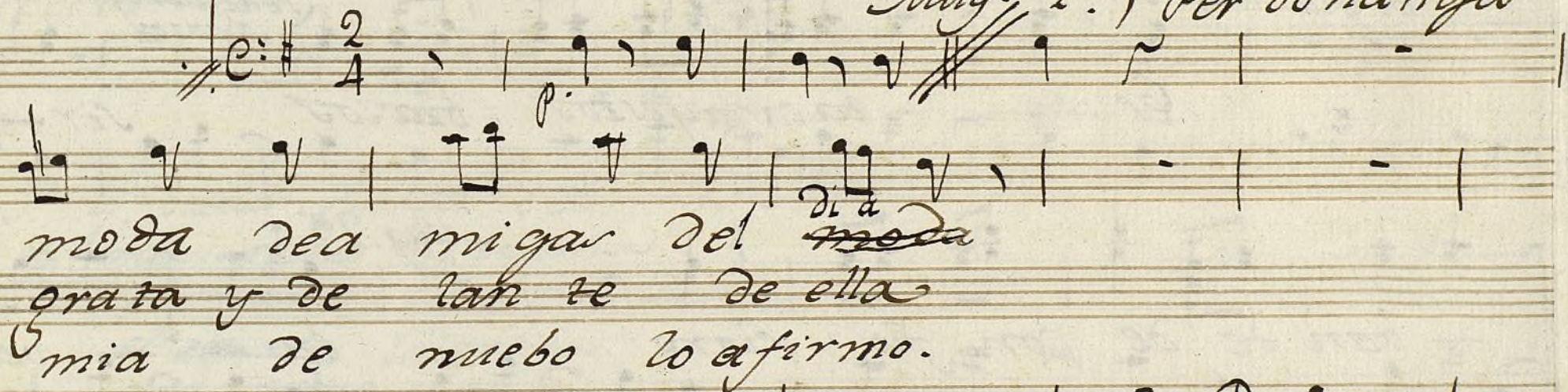
Parla

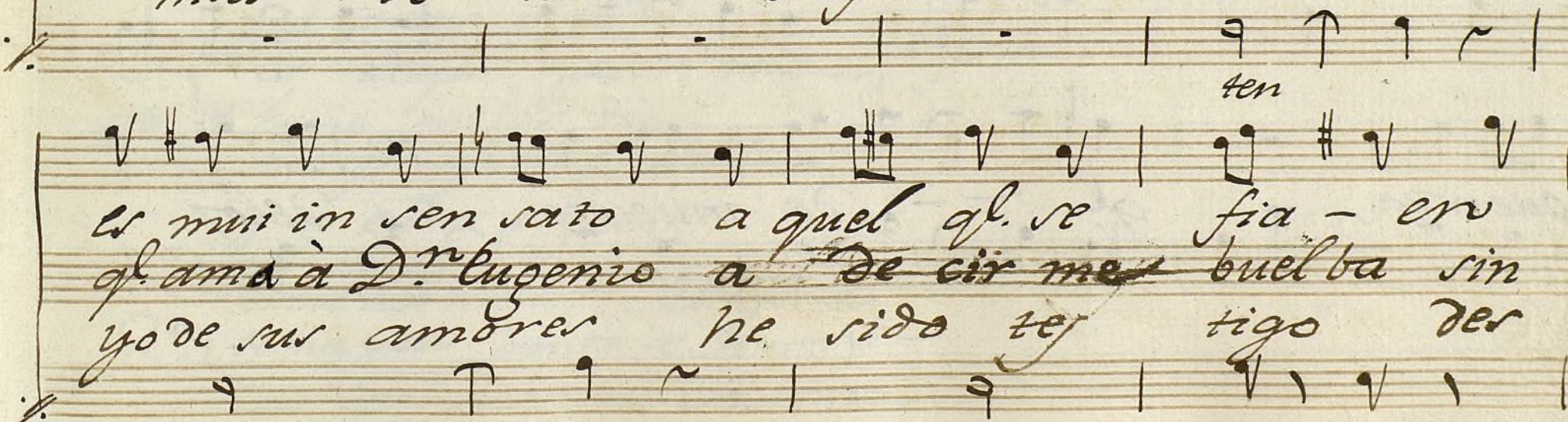


Mug. 1<sup>a</sup>, La Noticia es de la Muerte del teniente D.<sup>n</sup> Eugenio  
es ese el que me corteja? el, a pere uides q.<sup>d</sup> ya buelto va e conuen

All.<sup>o</sup>  Mug. 1<sup>a</sup> De amigos de  
sale el con la otra y el. Allí era la in

Mug. 2<sup>a</sup>, Per dona hija

  
moda dea migas del ~~moda~~  
grata y de lan te de ella  
mia de nuebo lo afirmo.

  
es mui in sen sato a quel q.<sup>d</sup> se fia - en  
q.<sup>d</sup> ama à D.<sup>n</sup> Eugenio a de cir me buelba sin  
yo de sus amores he sido te tigo der



punto de amor en punto de amor.

ma/ di la cior sin ma/ di laccior.

*Al segno. 2 mar.*

de mi bal con der de mi bal con.

el y la *Mug. 2ª* se enseña la carta

se abrazan, *p.*

Er ta carta y estos brazos

ser

*Mug. 2ª*

ban te de con fu sion

la ver

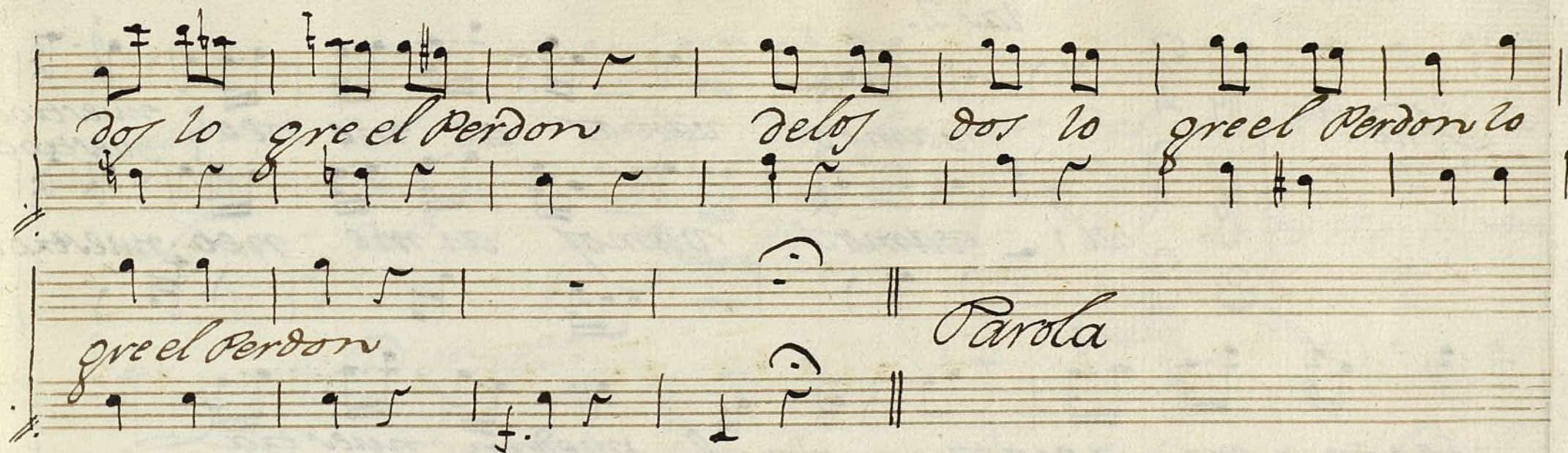
guenza

gl

de nuestro

delo/





1<sup>a</sup> q<sup>ue</sup> buena Amiga, el, de Moda  
el ~~que~~ querias sobre mi ruina  
edificar tu amor; Dame  
el retrato la ortiga  
y las cartas q<sup>ue</sup> te di  
2<sup>a</sup>, las alajar ya son mia, 1<sup>a</sup> Como?  
~~el~~ 1<sup>a</sup> como me las dio.  
el, me dijo q<sup>ue</sup> me ofendia  
y yo enda pique::  
1<sup>a</sup>, el retrato  
dame algo menos Mariguitero  
2<sup>a</sup>, to mayor punto de Amore  
no fier mas en Amigas.



2av 2.

And. no

2/4

2/4

2/4

vamos

vamos

ai me

neo

nuestra

nuestra

el

vamos

vamos

ai me

neo

nuestra

fecto a con sagrar

por qd

puedan

nuestra

nuestra

fecto a con sagrar

por qd

puedan

nuestra

almas el ca riño

disfrutar

por qd

puedan

nuestra

nuestra

almas el ca riño

disfrutar

por qd

puedan

nuestra



almas del ca riño dis frutar del cariño disfru  
 almas del ca riño disfrutar del cariño disfru  
 tar No fienlo Amante jamay enlo A  
 tar Allegro.  
 migos qe sobre los amores de Amigos a ene  
 migos los hacen mu chay veces pasar cupi



do los hace muchas veces parar cupido no

tiern los a manter fama en los a migos q' sobre

los a mores de Amigos aene migos los

hace muchas veces parar cupido los



*hace muchas veces pasar cu pido los hace muchas*  
*veces pasar cu pi do vamos vamos ai me neo*  
*por que puedan. nuestra alma del cariño disfru*  
*fecto a coronar*



ar del ca ri ño disfrutar por q. puedan nue tra y  
 al ma del ca ri ño disfrutar por q. puedan nue tra y  
 al ma del ca ri ño disfrutar del ca ri ño disfru  
 al ma del ca ri ño disfrutar del ca ri ño disfru



Handwritten musical score on aged paper. The score consists of several staves with musical notation and lyrics in Spanish. The lyrics are: "tar del ca ri ño dis frutar del ca ri ño dis fru", "tar del ca", "tar del ca", "tar si dis frutar si dis frutar.", and "tar si dis frutar si dis frutar.". The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some wear and tear.

tar del ca ri ño dis frutar del ca ri ño dis fru

tar del ca tar del ca

tar si dis frutar si dis frutar.

tar si dis frutar si dis frutar.







t

Violin I.

Ton. a 3.

||.

La Amiga de Moda



Handwritten musical score for a piece titled "All. no mucho" in 2/4 time. The score is written on ten staves. The first staff begins with the tempo marking "All. no mucho" and the time signature "2/4". The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used throughout. There are also markings for "voz" (voice) and "2" (second ending). The score concludes with a double bar line and a final key signature change to one sharp (F#).



Primo tempo

*Allegro*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "p.", "f.", "cres.", and "p.". There are also some crossed-out sections and a "3/4" time signature. The manuscript is written in dark ink on aged paper.

Parola

*allegro*  
Ayuntamiento de Madrid



*Tempo de Minne* 3/4

*Allegro*

*cras.* *fmo.*

*parola*



*All.<sup>o</sup>* 2/4 *punt.<sup>do</sup>* *arco* *And.<sup>te</sup>* *al puente* *p.* *parola*

The musical score is written on ten staves. The first staff begins with 'All.<sup>o</sup>' and a 2/4 time signature. The second staff has 'punt.<sup>do</sup>' written above it. The third staff has 'And.<sup>te</sup>' written below it. The fourth staff has 'arco' written above it. The fifth staff has 'al puente' written above it. The sixth staff has 'p.' written below it. The seventh staff has 'parola' written below it. The notation is dense and complex, with many notes and rests. The paper is aged and yellowed.



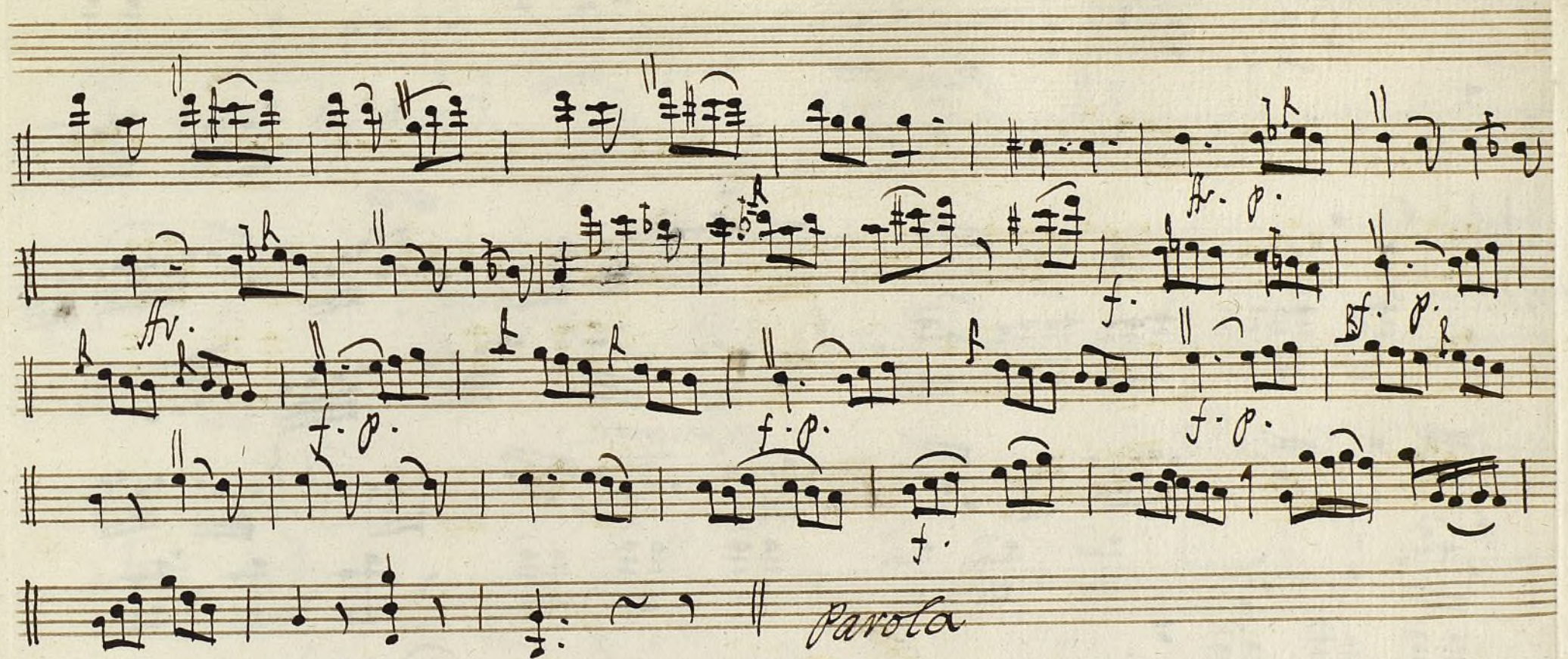
*Allegro* 3/4

Handwritten musical score for the first system, featuring four staves. The first staff begins with the tempo marking *Allegro* and the time signature 3/4. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f.* (forte) and *p.* (piano). A double bar line with a repeat sign is present. The fourth staff concludes with the tempo marking *Allegro* and a double bar line.

*All. to vivace* 2/4

Handwritten musical score for the second system, featuring two staves. The first staff begins with the tempo marking *All. to vivace* and the time signature 2/4. The notation includes treble and bass clefs, various note values, and dynamic markings such as *f.* (forte) and *p.* (piano). The second staff continues the musical notation with similar markings.







*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *punt. do*

*arco*

*And.<sup>te</sup>*  $\frac{2}{4}$  *p.* *al puente*

*cres.* *f.*

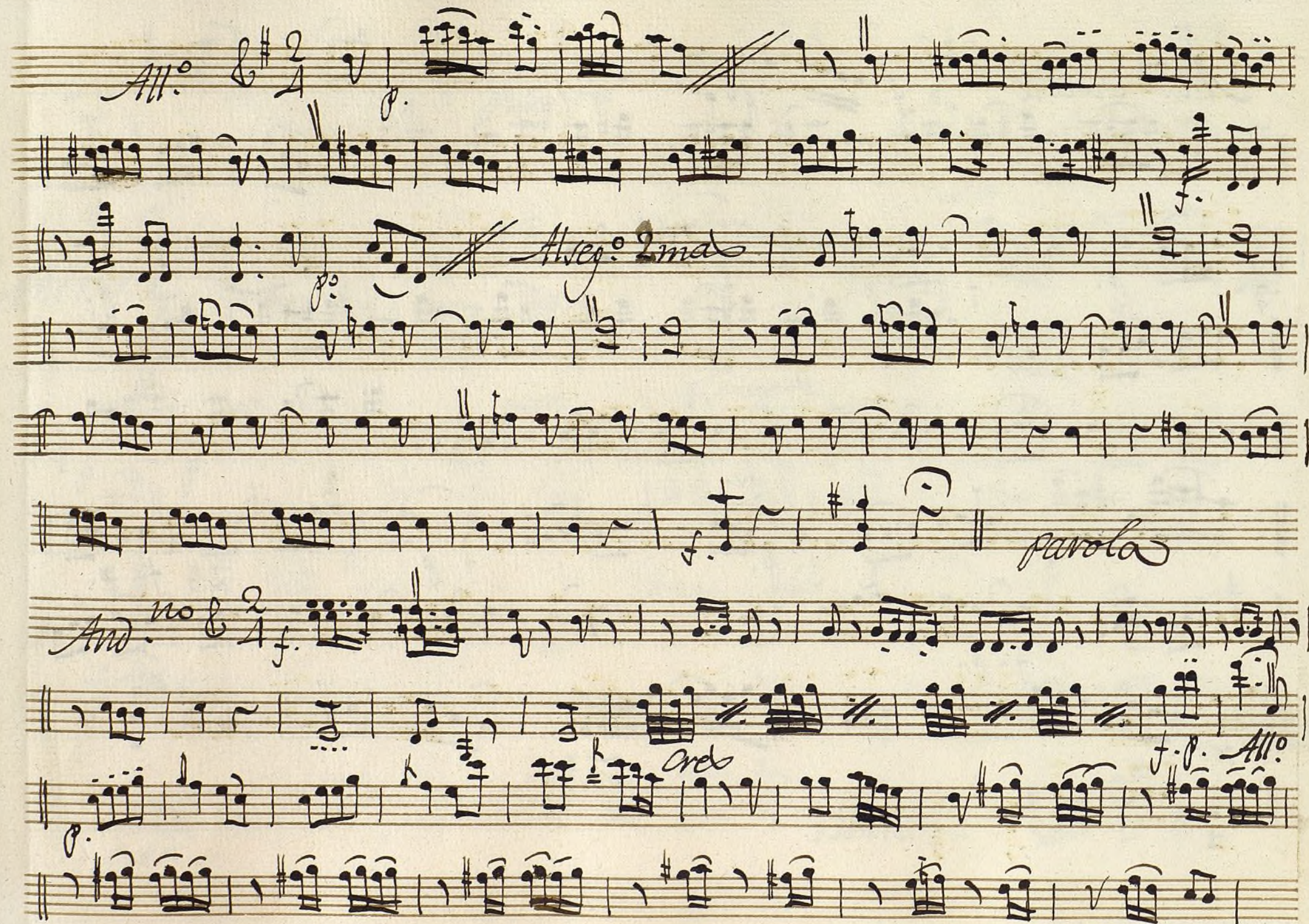
*Parola*



*All.<sup>to</sup> vivace*  $\text{G}^{\#}\text{6}$

*Parola*



*All.<sup>o</sup>* & 2/4 *p.* 

*Alleg.<sup>o</sup> 2ma*

*p.*

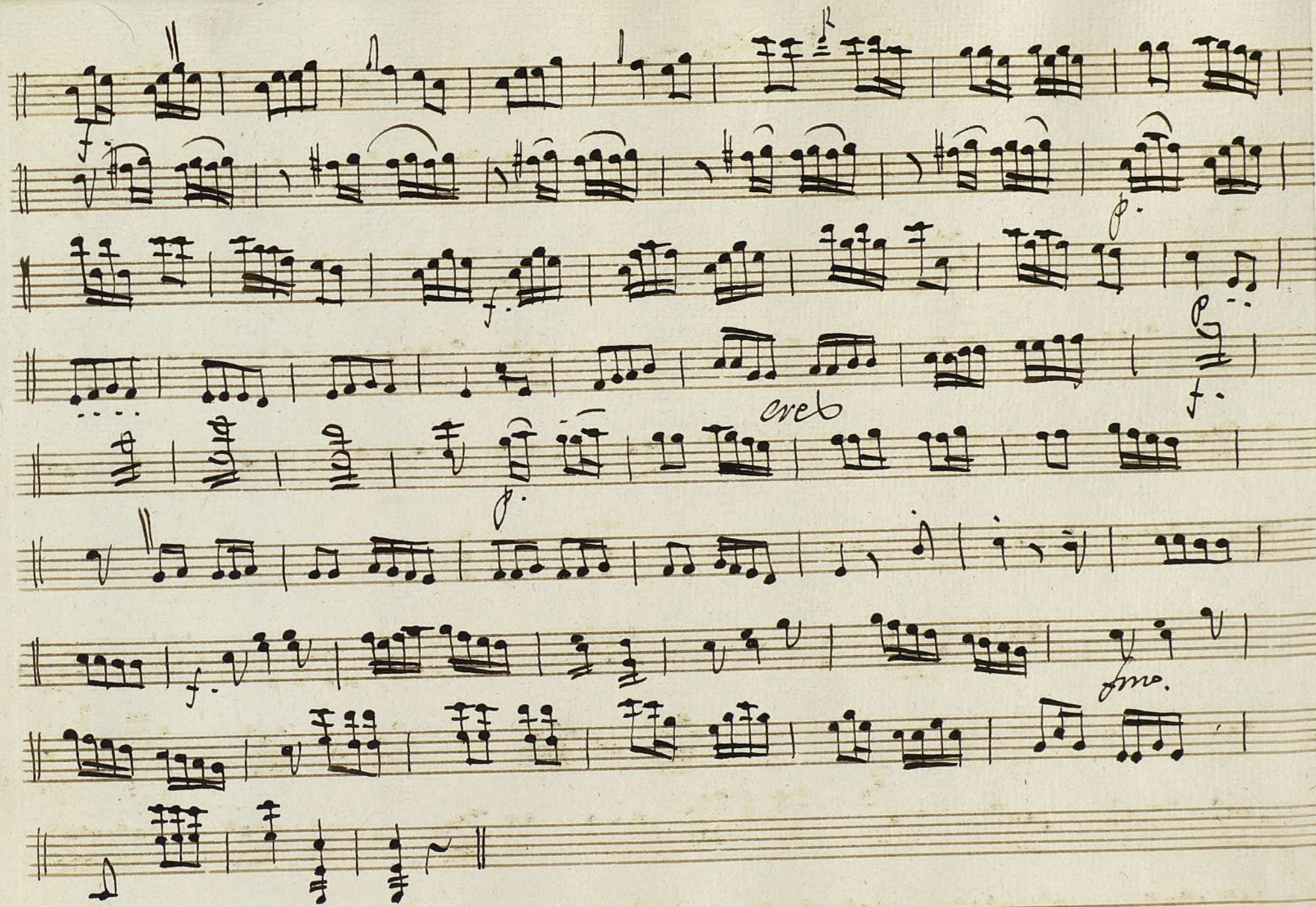
*parola*

*And.<sup>no</sup>* & 2/4 *f.*

*cres*

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











z

Violin 3<sup>o</sup>

Dupl. 2<sup>o</sup>

Ton. a 3<sup>o</sup>

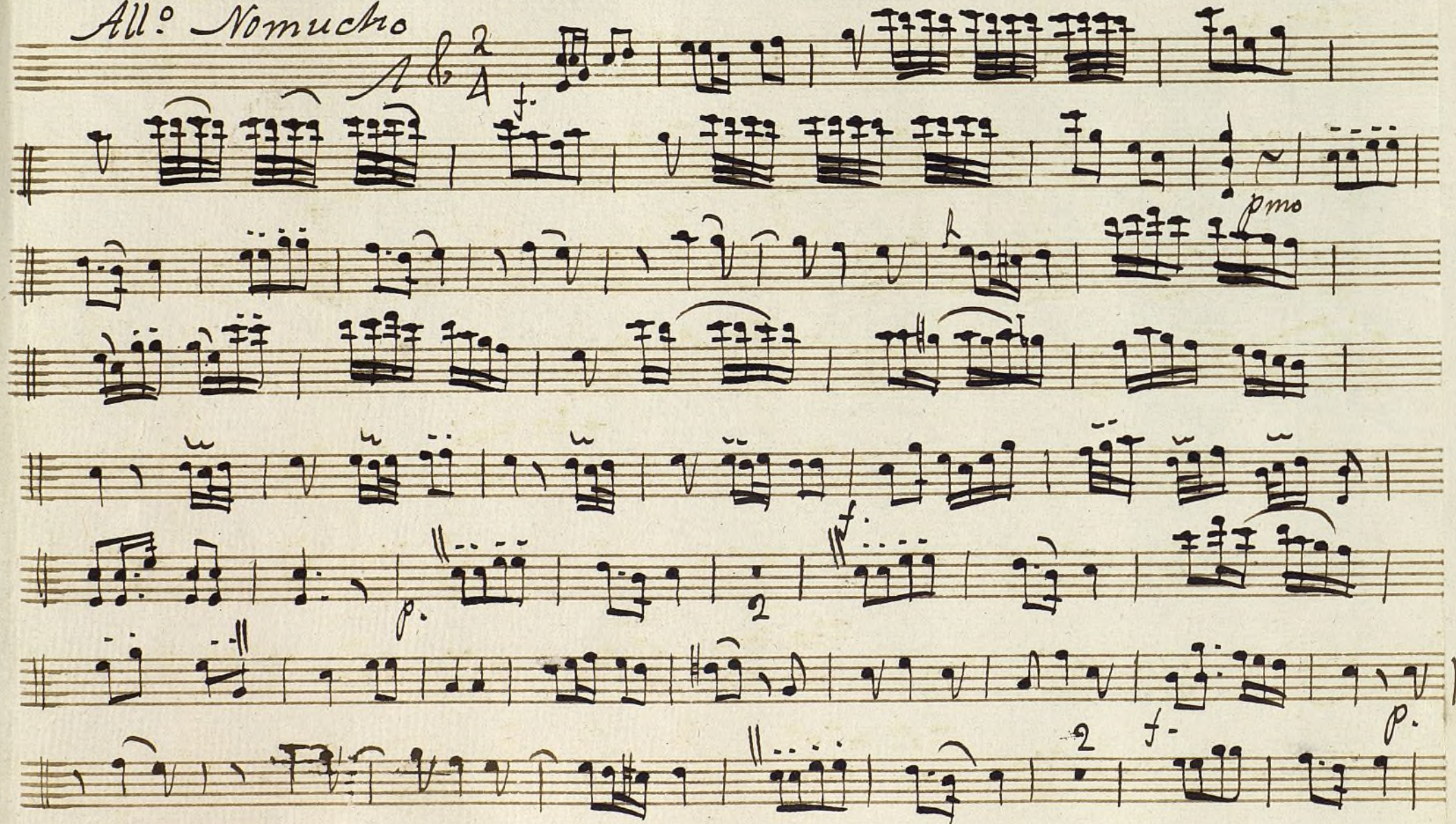
//

La Amiga de Moda

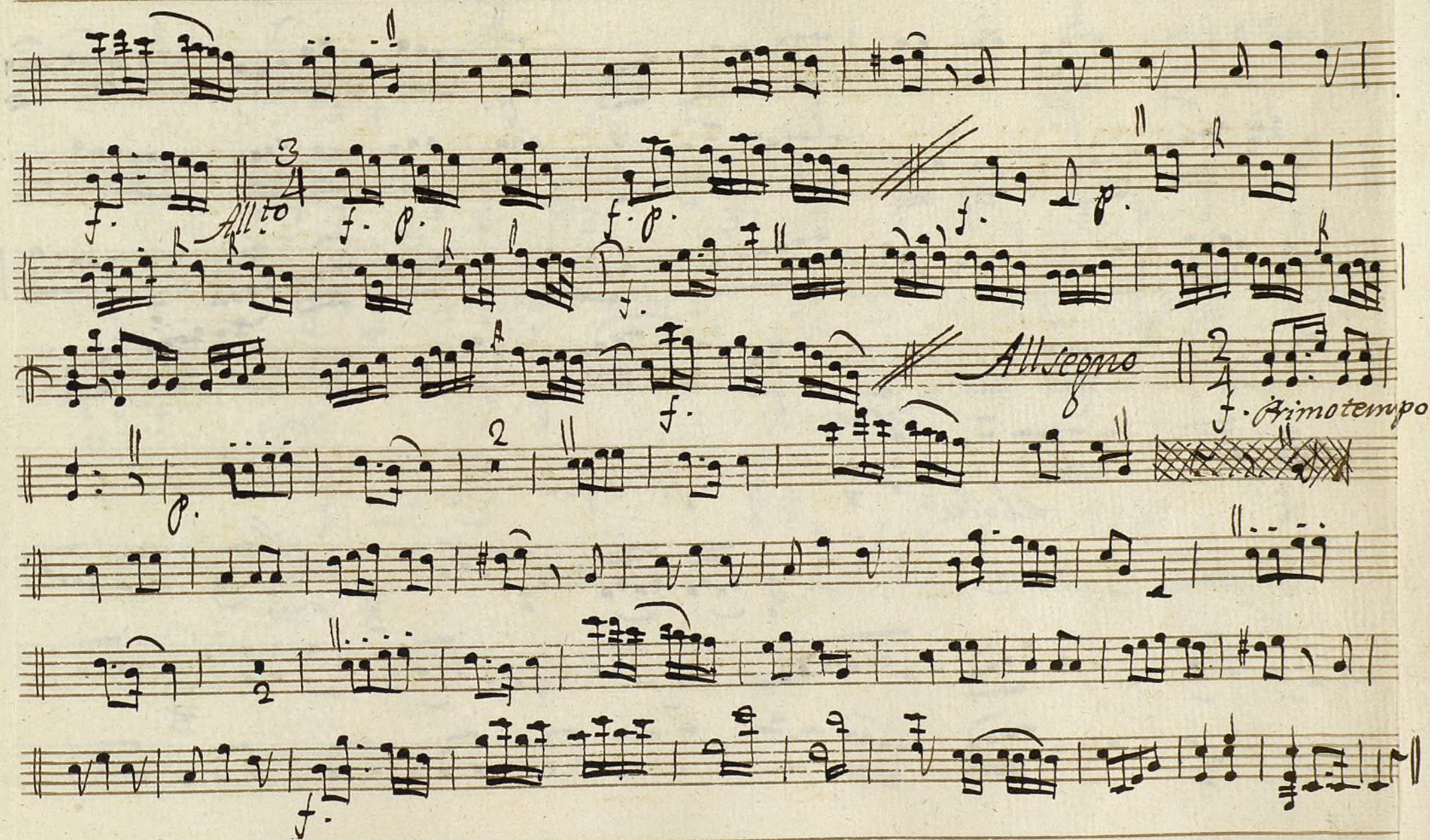
//



All: *Nomuchto*









Handwritten musical score on ten staves. The first system (staves 1-5) is in G major (one sharp) and 3/4 time. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *p*, *f*, and *cresc.* markings. The second system (staves 6-10) begins with the tempo change *tempo de Minuet* and the key signature change to E-flat major (three flats). It includes the tempo marking *allegro* and the instruction *parola*. The notation continues with various rhythmic figures and dynamics like *pmo* and *f*. The manuscript is on aged, slightly stained paper.



*Allegro*

*p.* *cres.* *f.* *fmo.*

*Parola*



*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *punt.* *arco*

*And.<sup>te</sup>*  $\frac{3}{4}$  *al puente*

*cres.*

*Parola*



*All.<sup>o</sup>* 2/4 *1a 2a* *p.* *f.* *Alleg.<sup>o</sup>*

*All.<sup>to</sup> vivace* 6/8 *f.* *p.* *f.* *p.* *fr. p.* *esfr.* *f. p.* *f. p.* *parola*



*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *Punt.<sup>do</sup>* *arco* *And.<sup>te</sup>* *al puente* *f.* *p.* *cr.*

The musical score is written on ten staves. The first two staves are in 2/4 time, marked 'All.<sup>o</sup>' and 'f.'. The third staff is marked 'And.<sup>te</sup>'. The fourth staff is marked 'al puente'. The fifth staff is marked 'f.' and 'p.'. The sixth staff is marked 'cr.'. The seventh staff is marked 'f.'. The eighth staff is marked 'f.'. The ninth staff is marked 'f.'. The tenth staff is marked 'f.'. The score includes various musical notations such as notes, rests, and dynamic markings.

*Parola*



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

*Parola*

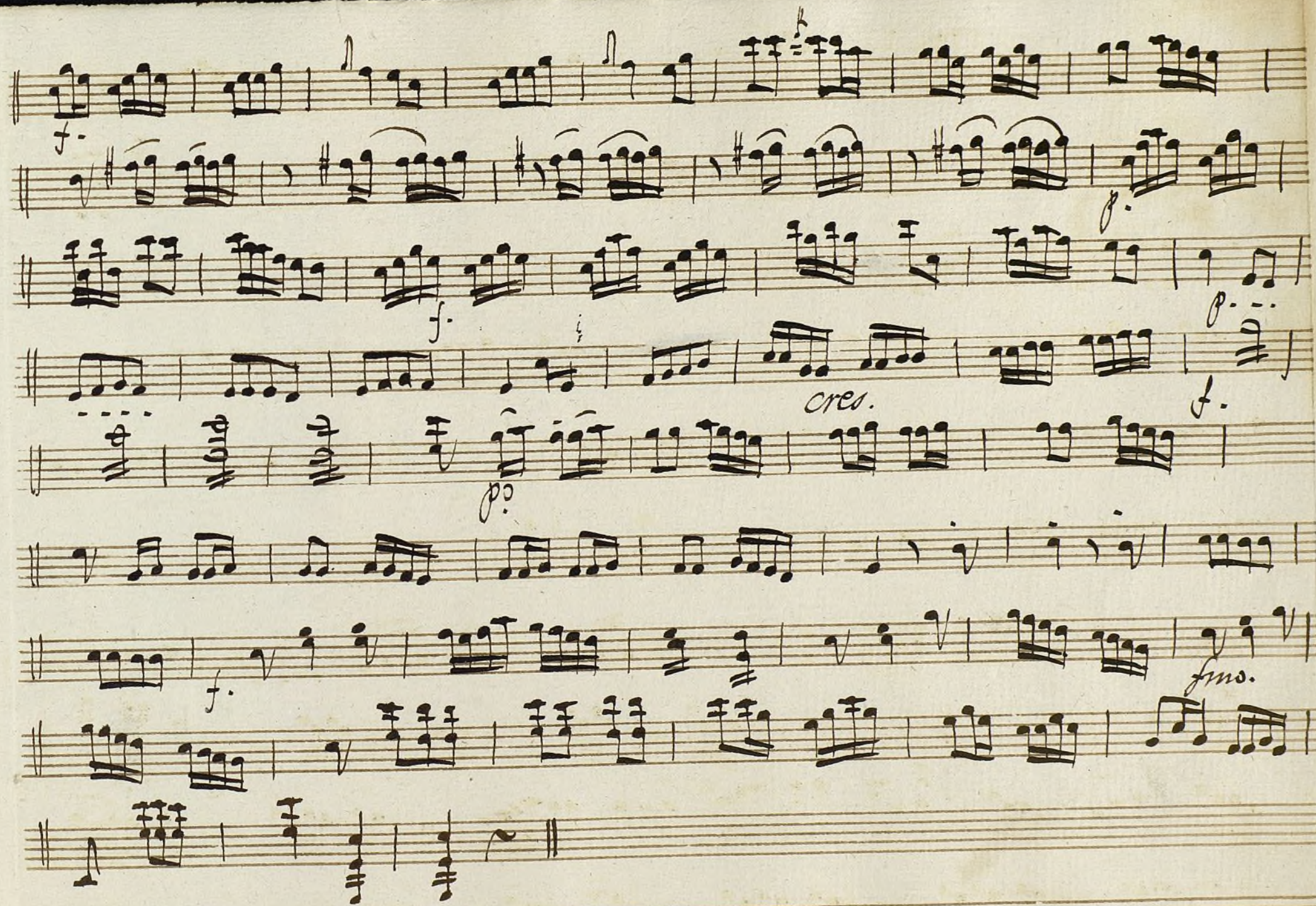


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and text include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- p.* (piano) dynamic marking.
- Allegro 2ma* marking on the third staff.
- parola* (word) marking on the sixth staff.
- And.<sup>no</sup>* (Andante) marking at the beginning of the seventh system.
- cres.* (crescendo) marking.
- p.* (piano) dynamic marking.
- All.<sup>o</sup>* (Allegro) marking at the end of the eighth system.











Mus 121-11

z

Violin 2<sup>o</sup>

Dupli<sup>do</sup>

Ton<sup>a</sup> a 3<sup>o</sup>

La Amiga de Moda

•||



*All.<sup>o</sup> no mucho* & 2

*p<sup>mo</sup>...*

*All.<sup>to</sup>*

*f. p.*







Tempo de Minue

All

Prmo.

Al regno

Crab

f.

Imo.

parola



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

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

- f.* (forte) at the beginning of the first staff.
- punto* (piano) above the second staff.
- arco* (arco) above the third staff.
- al punto* (al punto) above the fifth staff.
- crec.* (crescendo) below the eighth staff.
- f.* (forte) below the eighth staff.

*Parola*



*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *la 2<sup>a</sup>* *p.* *fr.* *p.* *fr.* *p.*

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

*f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

*f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

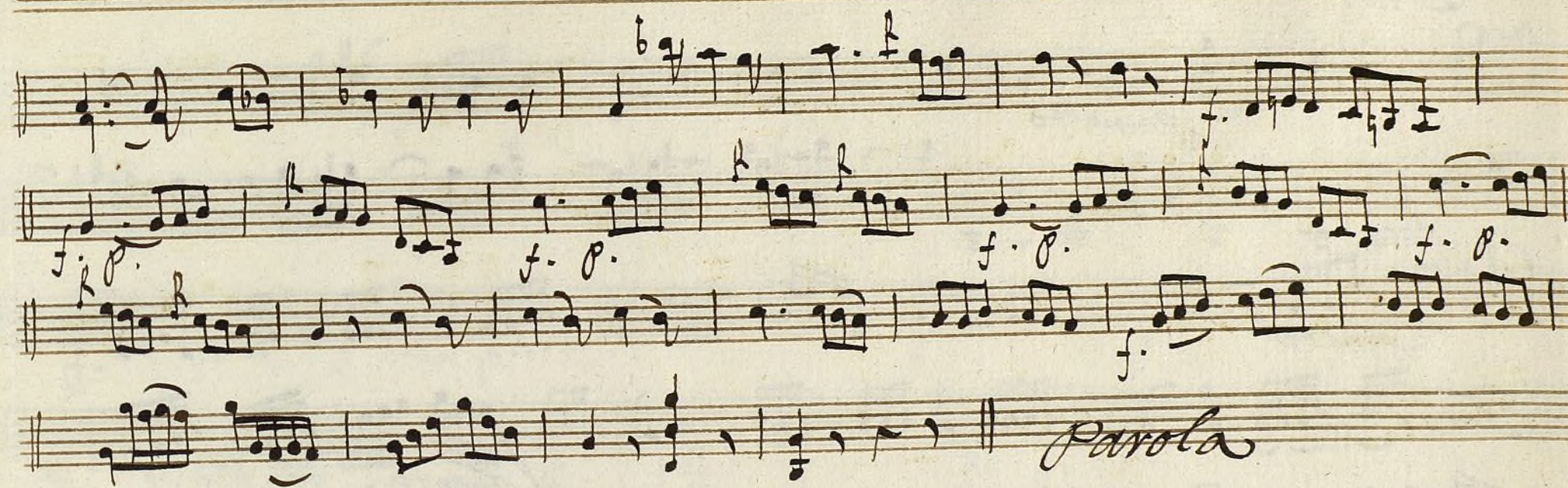
*All.<sup>o</sup> vivace*  $\frac{6}{8}$  *p.* *f.* *p.* *f.* *p.* *f.* *p.*

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

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

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







Handwritten musical score for "Parolao" by Carlos Chávez. The score is written on ten staves. It begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked "Allo" and the mood "And.te". The score includes various musical notations such as notes, rests, and dynamic markings like "piano", "arco", "al puente", "Cres.", and "f.". The piece concludes with a double bar line and the word "Parolao" written in a decorative script.



*All<sup>o</sup>o vibace* & #6/8

parola

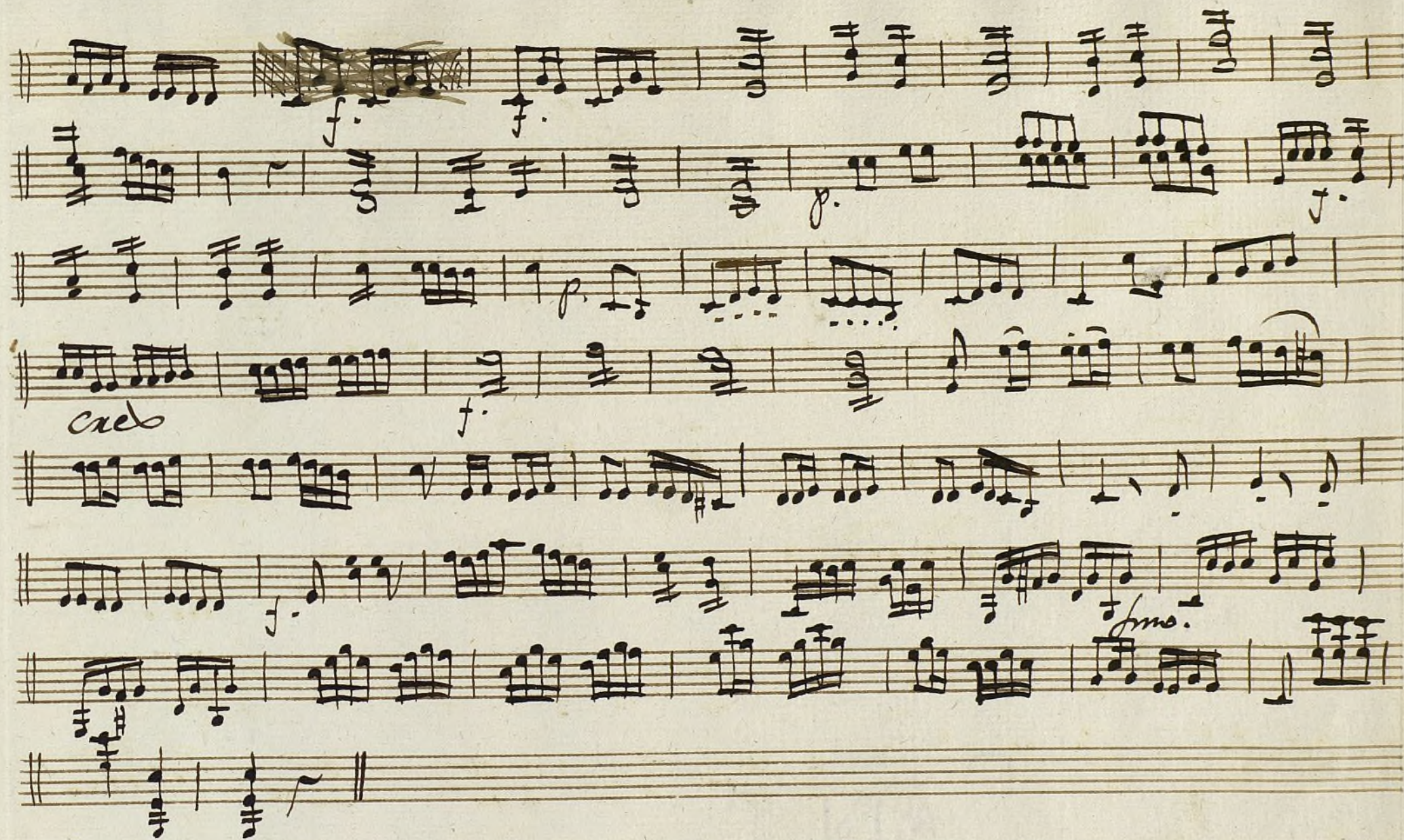


*All.<sup>o</sup>* 2/4 *p.* *ten* *f.* *p.* *Allegro* *2.<sup>a</sup> Ma* *40* *Parola*

*And.<sup>te</sup>* 2/4 *f.* *cres.* *f.* *p.* *All.<sup>o</sup>* *p.* *ala*

The musical score is written on aged, slightly yellowed paper. It features two systems of staves. The first system consists of five staves, and the second system consists of four staves. The music is written in black ink and includes various musical notations such as notes, rests, and dynamic markings. The tempo markings 'All.<sup>o</sup>' and 'And.<sup>te</sup>' are present at the beginning of each system. The piece concludes with the word 'Parola' and a final flourish.











2

Violin 2º

Tona a 3º

La Amiga de Moda

ff.



[illegible]



Primo Tempo

*Allegro*

Cres.

parola

al reg.<sup>o</sup>



*Tempo e Minue*

*All.<sup>o</sup>*  $\frac{3}{4}$

*otto pmo.*

*Allegro*

*f.* *fmo.*

*parola*



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

*f.*

*arco*

*punt.<sup>do</sup>*

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

*al puente*

*p.*

*crev.*

*f.*

*Parola*



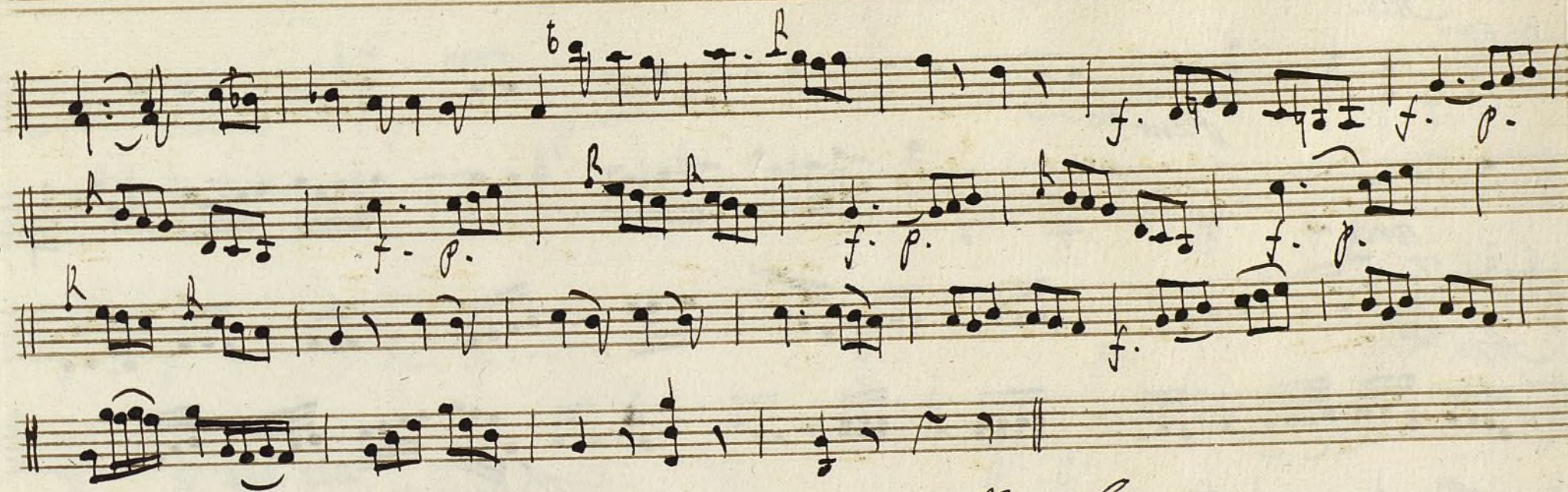
*All.<sup>o</sup>*  $\frac{2}{4}$  *f.* *1<sup>a</sup> 2<sup>a</sup>* *f.* *p.* *f.* *p.*

Handwritten musical score for the first system, featuring four staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . It includes dynamic markings *f.* and *p.*, and a section marked *1<sup>a</sup> 2<sup>a</sup>*. The second and third staves continue the musical notation with various note values and rests. The fourth staff concludes the system with the tempo marking *Allegro*.

*All.<sup>o</sup> Vivace*  $\frac{6}{8}$  *p.* *f.* *p.* *f.* *p.*

Handwritten musical score for the second system, featuring four staves. The first staff begins with the tempo marking *All.<sup>o</sup> Vivace* and the time signature  $\frac{6}{8}$ . It includes dynamic markings *p.* and *f.*. The second and third staves continue the musical notation with various note values and rests. The fourth staff concludes the system with the tempo marking *f.* and *p.*.





*Parola*



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

*f.*

*punt. do*

*arco*

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

*al puente*

*cres.*

*f.*

The musical score consists of ten staves. The first staff is in 2/4 time with a treble clef, marked 'All.<sup>o</sup>' and 'f.'. The second staff has a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature, with the instruction 'arco'. The third staff is marked 'And.<sup>te</sup>'. The fourth staff has a key signature change to two sharps (F#, C#). The fifth staff is marked 'al puente'. The sixth staff has a key signature change to one sharp (F#). The seventh staff is marked 'cres.' and 'f.'. The eighth staff ends with a double bar line. The ninth and tenth staves are empty.

*parola*



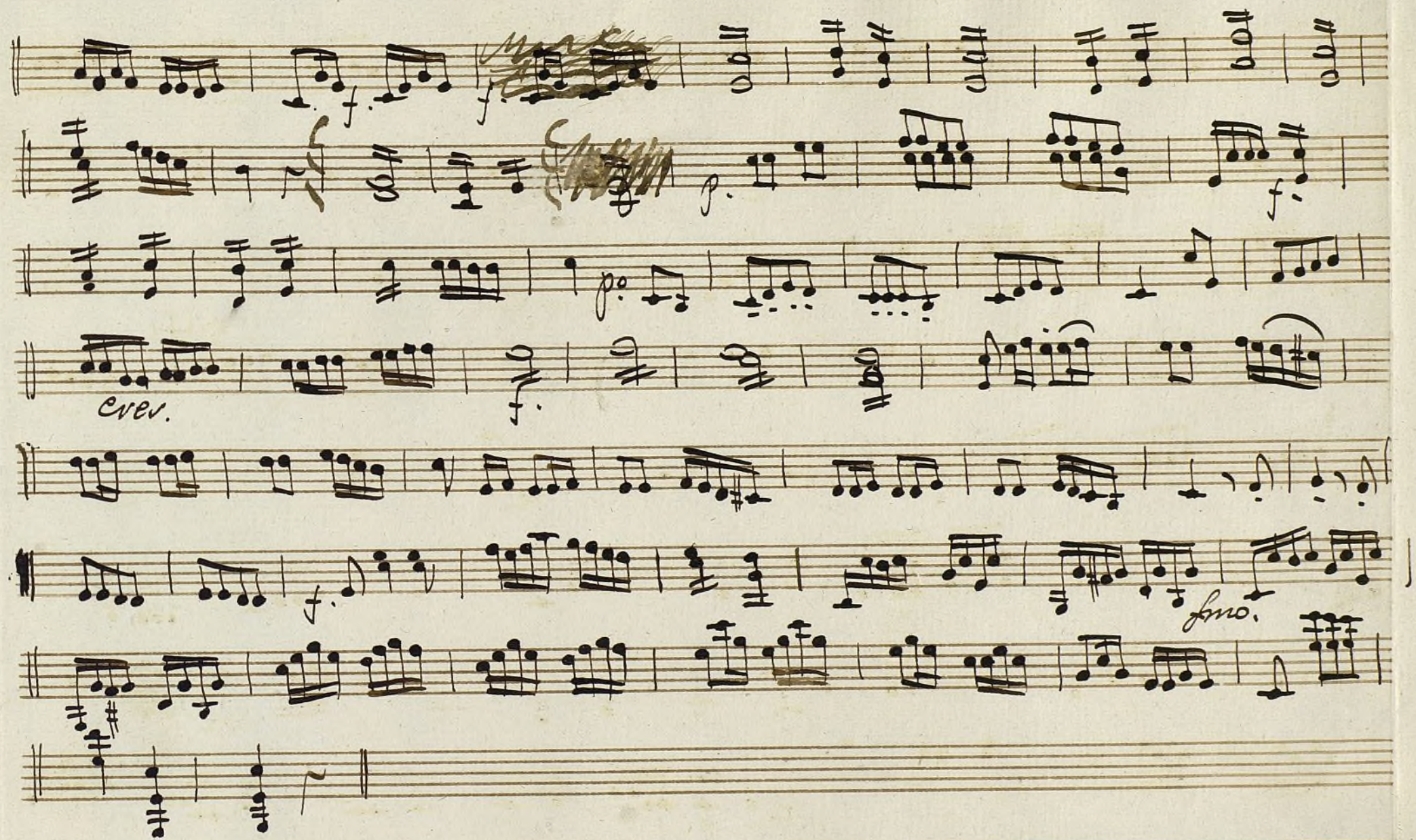
*All.<sup>to</sup> Vibace* <math>\text{E}^{\flat}\frac{6}{8}</math>

A handwritten musical score for vibraphone, consisting of ten staves. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and quarter notes, often grouped with beams or slurs. Dynamic markings like 'f.' (forte) and 'p.' (piano) are used throughout. The key signature has one flat (B-flat), and the time signature is 6/8. The piece concludes with a double bar line followed by the word 'parola'.



Handwritten musical score for a piece in 2/4 time. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the key signature of one sharp (F#). The music features a variety of dynamics, including *p* (piano), *f* (forte), *fe.* (forzando), and *ff* (fortissimo). There are also markings for *ten* (tension) and *Allegro* (fast). The score includes several measures of rests, indicated by a large 'X' or a horizontal line. The piece concludes with a double bar line and a final note. The handwriting is in a cursive style, typical of 19th-century musical notation.











*t*  
*Diolas*

*Ton. a 3º*

*//.*

*La Amiga de Moda*

*//.*



*All.<sup>o</sup>*  
*no molto*

38.

32.

30

*All.<sup>to</sup>*

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

*Allegro*

*Primo tempo*

32.

40



*3/4* *tace* *ff*

*A tempo de Minue* *3/4* *ff*

*Allegro* *4* *ff*

*crec.* *ff* *parola*

*All.<sup>o</sup>* *3/4* *ff* *And.te* *6*

*6* *crec. f.* *parola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and tempo changes include:

- All: 2/4* (first staff)
- Alleg: 4/4* (second staff)
- All: vivace 6/8* (third staff)
- Parola* (bottom right)

The score is written in a cursive, handwritten style on aged paper.



*And.te*

Handwritten musical notation on three staves. The first staff begins with *All.<sup>o</sup>* and a treble clef. The second staff has a *f.* dynamic marking. The third staff has a *6* marking and a *cuer f.* marking.

*Parola*

Handwritten musical notation on seven staves. The fourth staff begins with *All.<sup>to</sup>* and a treble clef. The fifth staff has a *vibace* marking. The sixth staff has a *f. p.* marking. The seventh staff has a *f. p.* marking. The eighth staff has a *f. p.* marking. The ninth staff has a *f. p.* marking. The tenth staff has a *f. p.* marking. The eleventh staff has a *f. p.* marking. The twelfth staff has a *f. p.* marking. The thirteenth staff has a *f. p.* marking. The fourteenth staff has a *f. p.* marking. The fifteenth staff has a *f. p.* marking. The sixteenth staff has a *f. p.* marking. The seventeenth staff has a *f. p.* marking. The eighteenth staff has a *f. p.* marking. The nineteenth staff has a *f. p.* marking. The twentieth staff has a *f. p.* marking. The twenty-first staff has a *f. p.* marking. The twenty-second staff has a *f. p.* marking. The twenty-third staff has a *f. p.* marking. The twenty-fourth staff has a *f. p.* marking. The twenty-fifth staff has a *f. p.* marking. The twenty-sixth staff has a *f. p.* marking. The twenty-seventh staff has a *f. p.* marking. The twenty-eighth staff has a *f. p.* marking. The twenty-ninth staff has a *f. p.* marking. The thirtieth staff has a *f. p.* marking. The thirty-first staff has a *f. p.* marking. The thirty-second staff has a *f. p.* marking. The thirty-third staff has a *f. p.* marking. The thirty-fourth staff has a *f. p.* marking. The thirty-fifth staff has a *f. p.* marking. The thirty-sixth staff has a *f. p.* marking. The thirty-seventh staff has a *f. p.* marking. The thirty-eighth staff has a *f. p.* marking. The thirty-ninth staff has a *f. p.* marking. The fortieth staff has a *f. p.* marking. The forty-first staff has a *f. p.* marking. The forty-second staff has a *f. p.* marking. The forty-third staff has a *f. p.* marking. The forty-fourth staff has a *f. p.* marking. The forty-fifth staff has a *f. p.* marking. The forty-sixth staff has a *f. p.* marking. The forty-seventh staff has a *f. p.* marking. The forty-eighth staff has a *f. p.* marking. The forty-ninth staff has a *f. p.* marking. The fiftieth staff has a *f. p.* marking. The fifty-first staff has a *f. p.* marking. The fifty-second staff has a *f. p.* marking. The fifty-third staff has a *f. p.* marking. The fifty-fourth staff has a *f. p.* marking. The fifty-fifth staff has a *f. p.* marking. The fifty-sixth staff has a *f. p.* marking. The fifty-seventh staff has a *f. p.* marking. The fifty-eighth staff has a *f. p.* marking. The fifty-ninth staff has a *f. p.* marking. The sixtieth staff has a *f. p.* marking. The sixty-first staff has a *f. p.* marking. The sixty-second staff has a *f. p.* marking. The sixty-third staff has a *f. p.* marking. The sixty-fourth staff has a *f. p.* marking. The sixty-fifth staff has a *f. p.* marking. The sixty-sixth staff has a *f. p.* marking. The sixty-seventh staff has a *f. p.* marking. The sixty-eighth staff has a *f. p.* marking. The sixty-ninth staff has a *f. p.* marking. The seventieth staff has a *f. p.* marking. The seventy-first staff has a *f. p.* marking. The seventy-second staff has a *f. p.* marking. The seventy-third staff has a *f. p.* marking. The seventy-fourth staff has a *f. p.* marking. The seventy-fifth staff has a *f. p.* marking. The seventy-sixth staff has a *f. p.* marking. The seventy-seventh staff has a *f. p.* marking. The seventy-eighth staff has a *f. p.* marking. The seventy-ninth staff has a *f. p.* marking. The eightieth staff has a *f. p.* marking. The eighty-first staff has a *f. p.* marking. The eighty-second staff has a *f. p.* marking. The eighty-third staff has a *f. p.* marking. The eighty-fourth staff has a *f. p.* marking. The eighty-fifth staff has a *f. p.* marking. The eighty-sixth staff has a *f. p.* marking. The eighty-seventh staff has a *f. p.* marking. The eighty-eighth staff has a *f. p.* marking. The eighty-ninth staff has a *f. p.* marking. The ninetieth staff has a *f. p.* marking. The ninety-first staff has a *f. p.* marking. The ninety-second staff has a *f. p.* marking. The ninety-third staff has a *f. p.* marking. The ninety-fourth staff has a *f. p.* marking. The ninety-fifth staff has a *f. p.* marking. The ninety-sixth staff has a *f. p.* marking. The ninety-seventh staff has a *f. p.* marking. The ninety-eighth staff has a *f. p.* marking. The ninety-ninth staff has a *f. p.* marking. The hundredth staff has a *f. p.* marking.

*Parola*







Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *And.<sup>no</sup>* and the time signature  $\frac{3}{4}$ . The score includes several dynamic markings: *f.* (forte), *ss.* (sforzando), *crev* (crescendo), and *crev.* (crescendo). The notation is written in a cursive, handwritten style, characteristic of 19th-century musical manuscripts. The music appears to be for a single melodic line, possibly for a violin or flute, given the range and phrasing. The first staff contains a series of eighth and sixteenth notes, followed by a half note and a quarter note. The second staff continues with a series of eighth notes, followed by a half note and a quarter note. The third staff features a series of eighth notes, followed by a half note and a quarter note. The fourth staff contains a series of eighth notes, followed by a half note and a quarter note. The fifth staff features a series of eighth notes, followed by a half note and a quarter note. The sixth staff concludes with a series of eighth notes, followed by a half note and a quarter note.







7

Oboe 3º

Fon.ª 3º

∥.

La Amiga de Nida

∥.



*All.<sup>o</sup> no mucho*  $\frac{2}{4}$  *f.*

*18.* *f.*

*4* *6* *f.* *All.<sup>o</sup> 4*

*Allegro* *|| segue*

*Primo tempo*  $\frac{2}{4}$  *f.*

*6* *f.*

$\frac{3}{4}$  *f.*

*f.* *er.* *f.* *f.* *Allegro* *|| parola*



*tempo de Minue*  $\text{3/4}$   $\text{2}$  *solo*

*Alleg.* *fmo.*

*parola*

*All: 2/4* *f.* *And.te*

*parola*



*All.<sup>o</sup>*  $\frac{3}{4}$  *f.* *p.* *f.* *solo*

*f.* *Allegro*

*All.<sup>o</sup> vivace*  $\frac{6}{8}$  *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

*parola*

*All.<sup>o</sup>*  $\frac{3}{4}$  *f.* *And.te* *f.* *Parola*



*All. to vibace* &#6 8

*parola*

*And no* &2 4 *solo*

*parola*







+

Oboe 2º

Fon. a 3º

∥.

La Amiga de Moda

∥.



*All. no mucho*  $\frac{2}{4}$  *f.*

38. *f.* *All. to*  $\frac{3}{4}$  *f.*

*Allegro*  $\frac{2}{4}$  *Primo tempo*

$\frac{3}{4}$  *f.*

*cres.* *f.* *allegro* *parola*











*All.  
vibace.*  $f. p.$

*And.<sup>te</sup>*  $2/4$  *solo* *Parola. 3/4* *tagey Parola*

*And.<sup>te</sup>*  $3/4$  *crp.*











*tempo de Minue* *Allegro*

*fmo.* *32.* *7* *cres.* *parola*

*All.<sup>to</sup>* *6* *f.* *32.* *And.te* *6* *parola*

*All.<sup>to</sup>* *4* *f.* *7* *f.* *9* *solo*

*Allegro* *f.*

*All.<sup>to</sup>* *6* *solo* *f.* *so* *P. Parola*

*25.*



*Andte*

*All.to*  $\frac{2}{4}$  *f.* *12.* *parola*

*All.to vibace*  $\frac{6}{8}$  *f.* *p.* *solo* *10* *p.*

*2/4 tace.* *And.no*  $\frac{2}{4}$  *f.* *parola.* *25.* *parola*

*All.* *35.* *f.* *Cres.* *3* *f.*

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

*11.*







*Trompa 1.<sup>a</sup> Principal. Ton.<sup>a</sup> a 3. La Amiga de Moda.*

*All.<sup>o</sup> No mucho*

*Solo*

*Alleg.º*

*Alleg.º*

*Primo tempo*

*Solo*

*10*

*6*

*4*

*p*

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



*Tempo di Minile*  $\text{C} \flat \flat \flat 3/4$

*Solo*

*Al Segno*  $\sim \sim \sim 3$

*Cres.*

*Parola*

*Al. 2/4*  $\text{C} \flat \flat \flat$  *In el me*  $\text{C} \flat \flat \flat 3/4$  *And. 4/6*

*Parola*

$2/4$  *Tace.*



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

*Parola.*

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

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

*Parola.*

*8 Tace. y Parola.*

*Coplas Tace.*



*And<sup>te</sup> no*  $\frac{2}{4}$  *Solo*

*All<sup>o</sup>* 15

2

3

2















Tempo di Minue.



Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Allegro" is written in a cursive script across the first few measures. The notation includes various note values, rests, and bar lines. A large number "19" is written below the staff in the middle. The word "Cres." is written below the staff towards the end. The notation ends with a double bar line.

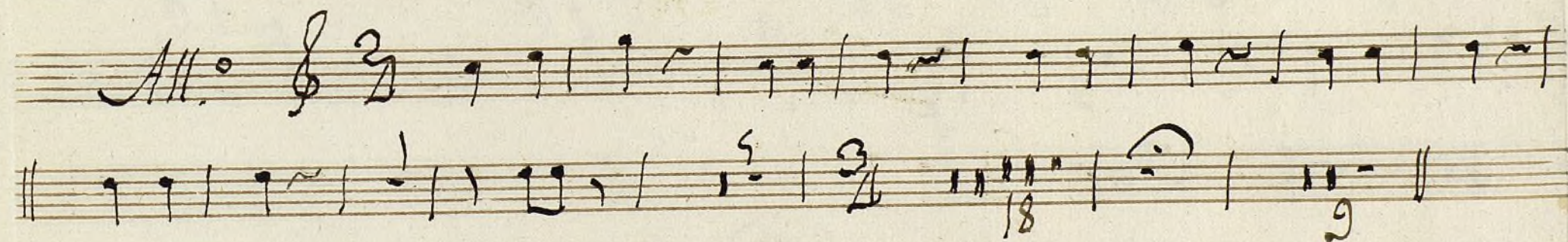
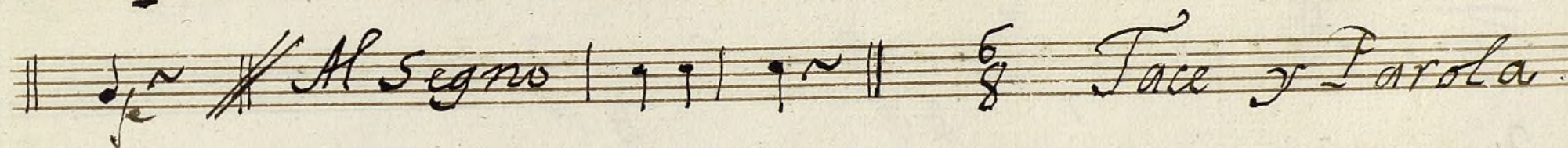
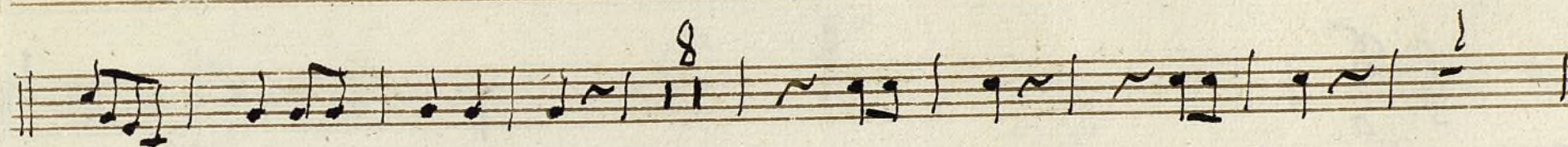
||  Parola.

[illegible]

|| 11- || Parola

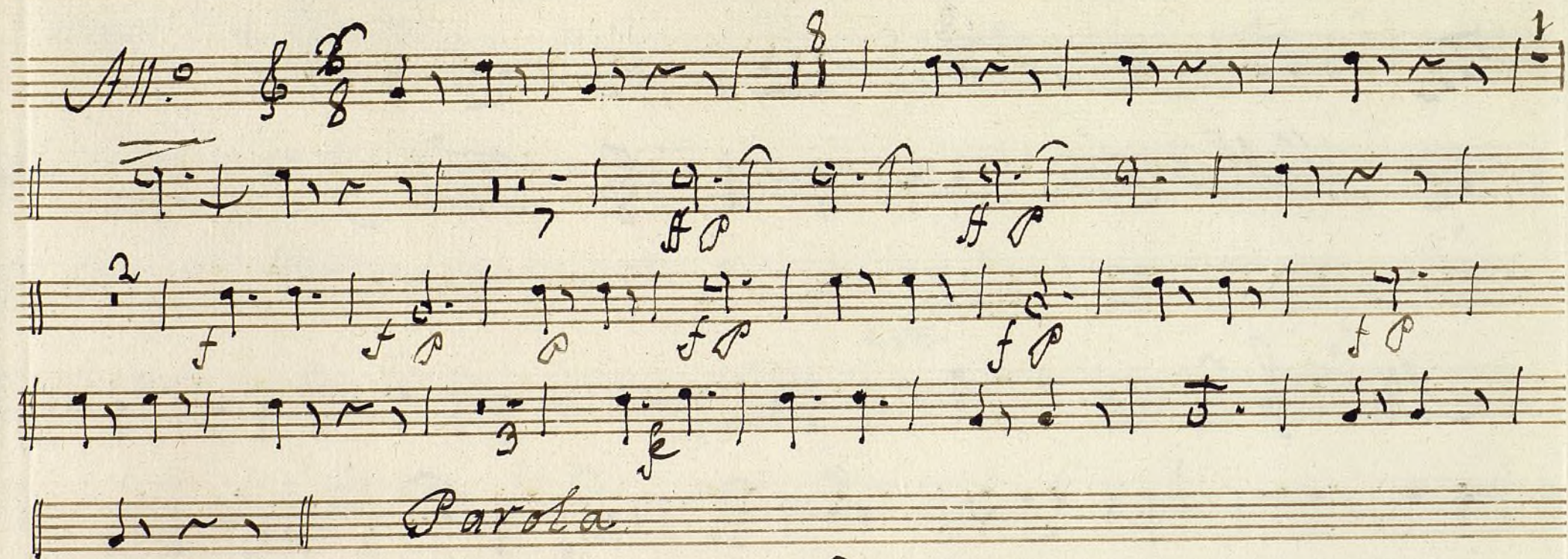




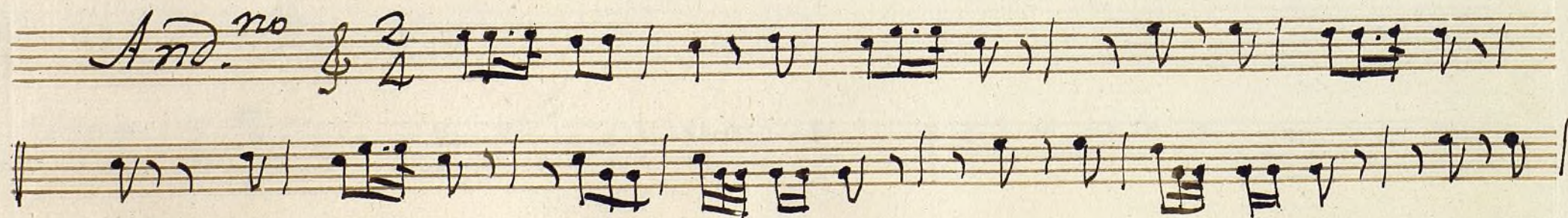


Parola.

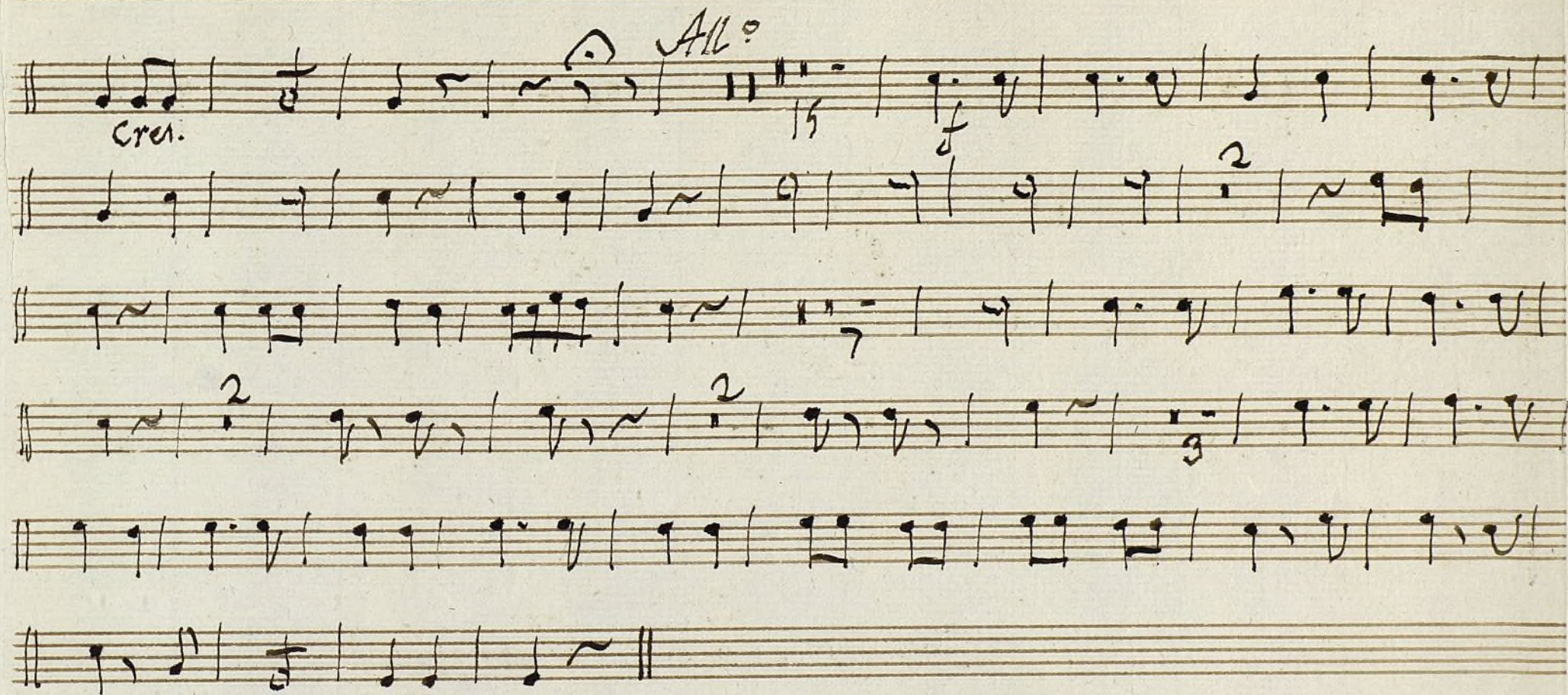


*All.<sup>o</sup>* 

*Coplas Pace y Parola.*

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











*Trompa 2<sup>a</sup> Principal Ton.<sup>a</sup> à 3 La Amiga de Modas.*

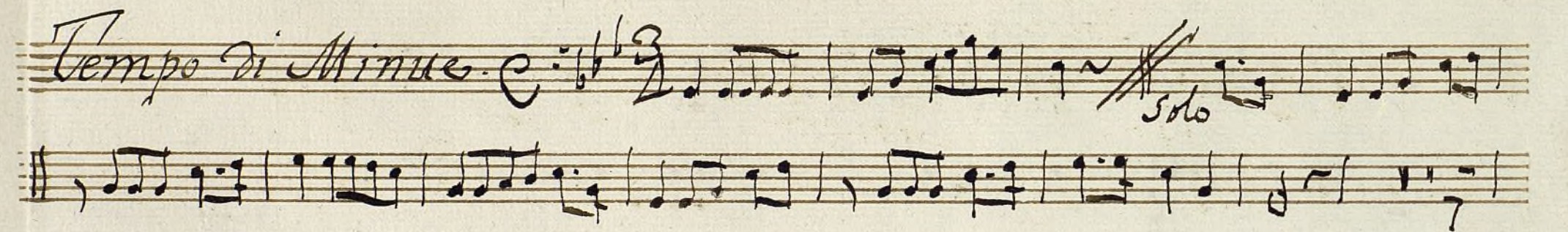
*All.<sup>o</sup> No mucho.*  $\frac{2}{4}$

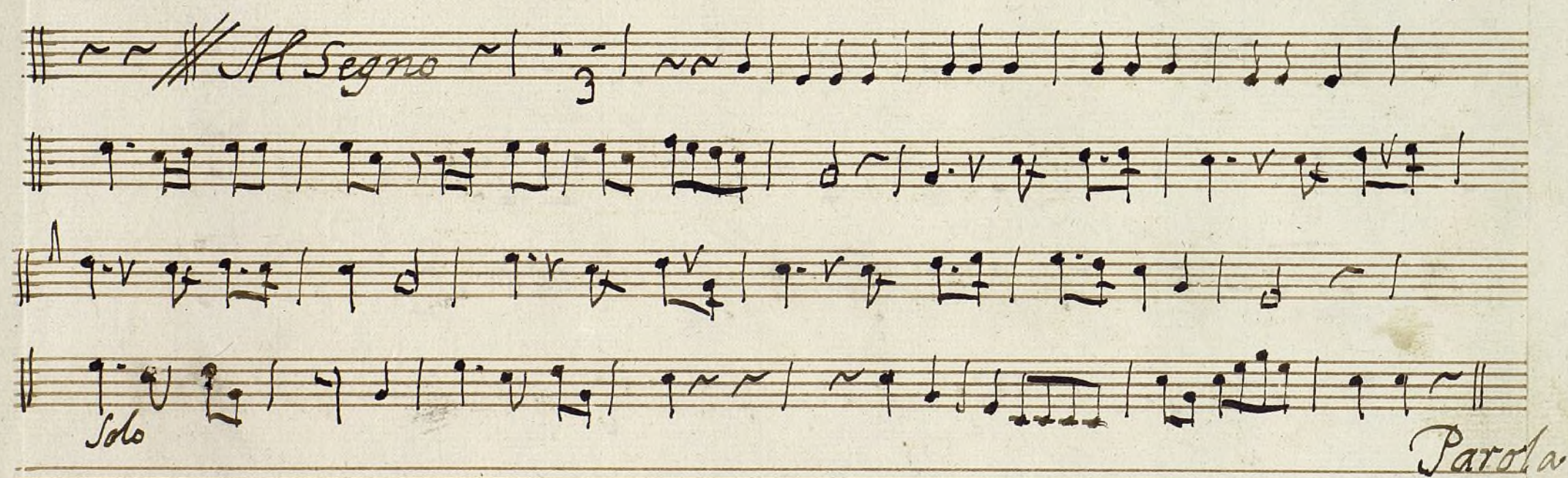
*Alleg.<sup>to</sup>*

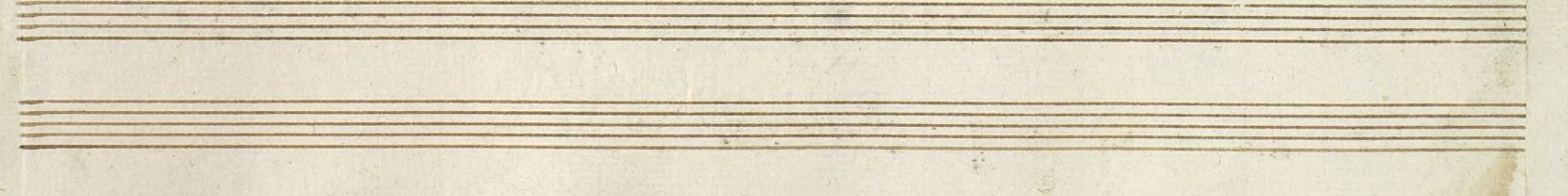
*Al Segno.*  $\frac{2}{4}$  *Primo tempo*

*Pace 3/4 y Parola.*



*Tempo di Minue.* 

*Al Segno* 

*Solo* 

*Parola*



*Inclami*

17.

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

*Parola*

Handwritten musical score for 'Inclami'. The first staff is in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a repeat sign and a first ending bracket. The tempo is marked 'And.<sup>te</sup>'. The second staff is in bass clef, continuing the melody. The third staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), and is marked 'Parola'.

*Face* *Face y Parola*

*In C.*

*All.*

*Parola*

Handwritten musical score for 'Face' and 'Face y Parola'. The first staff is in treble clef, 6/8 time, with a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The tempo is marked 'All.'. The second staff is in bass clef, continuing the melody. The third staff is in treble clef, 6/8 time, with a key signature of one sharp (F#), and is marked 'Parola'.



*In elami*

*All.<sup>o</sup>*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

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

*Parola.*

$\frac{6}{8}$  *Tace y Parola*

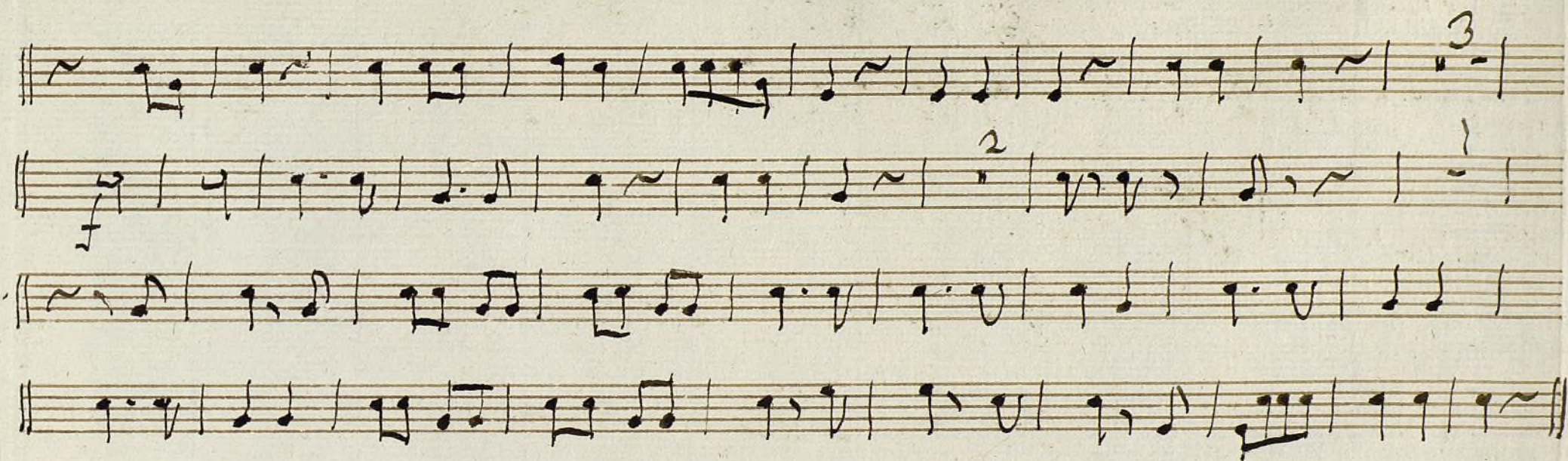
*Coplas Tace y Parola.*

*And.<sup>no</sup>*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$

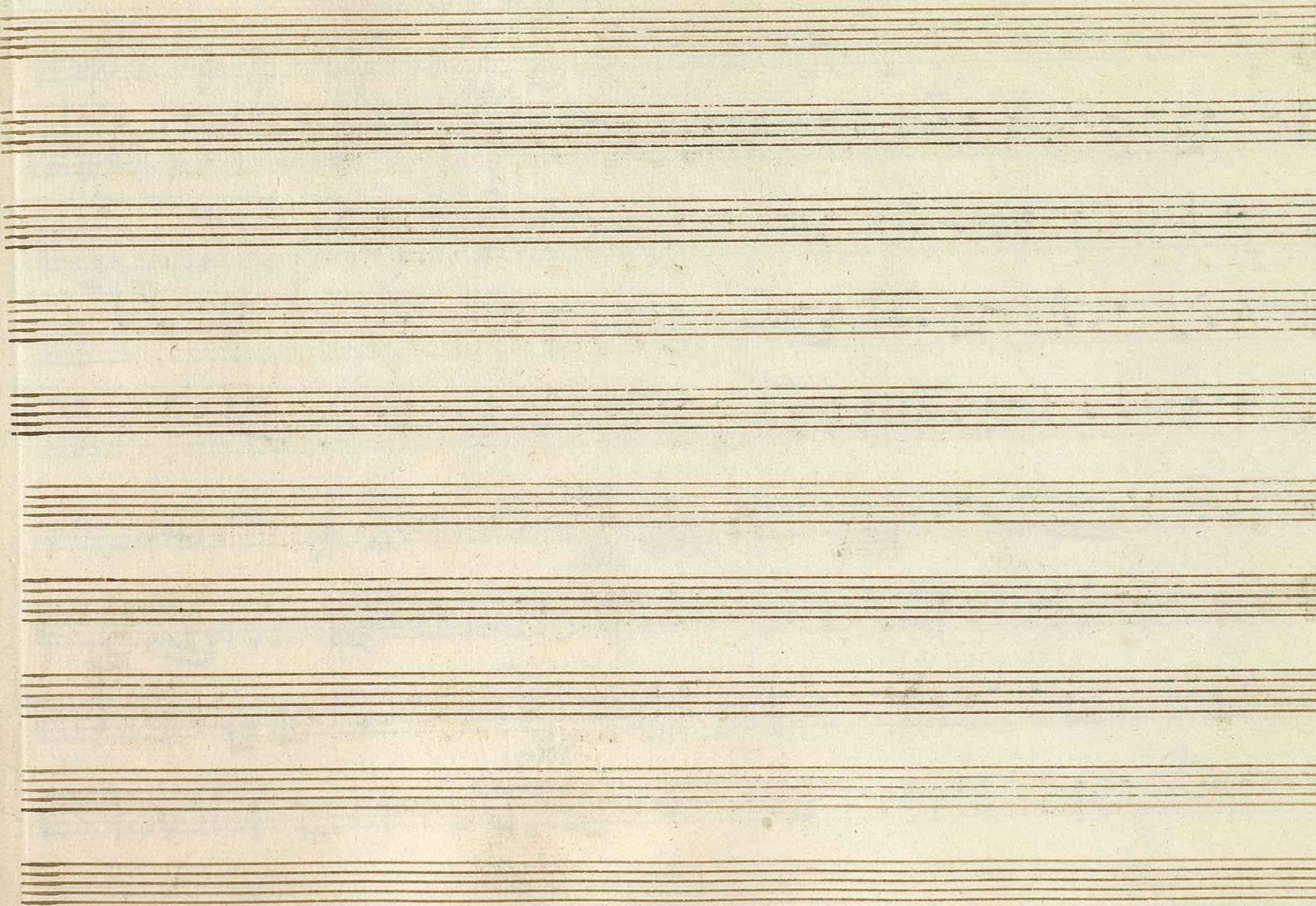
*Solo*

*All.<sup>o</sup>*  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{6}{8}$











<sup>+</sup>  
Trompa 2<sup>a</sup> Ton.<sup>a</sup> a 3.<sup>a</sup> el Amigo de Moda.

All.<sup>o</sup> No mucho.  $\frac{2}{4}$

18

6

10

3 Alleg<sup>to</sup>

2

2 Primo tempo

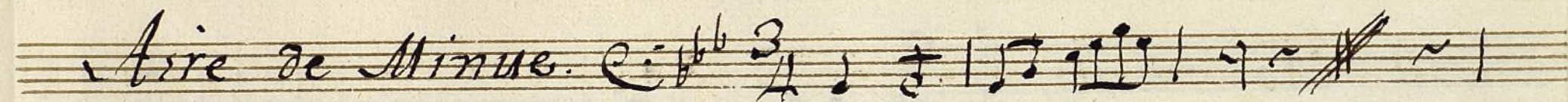
4

2

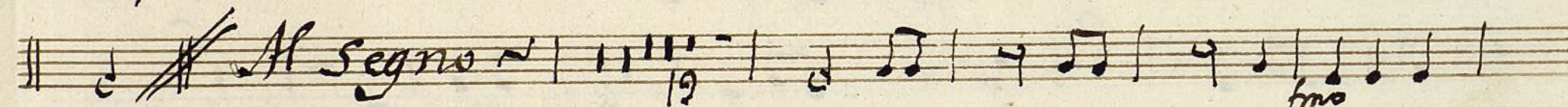
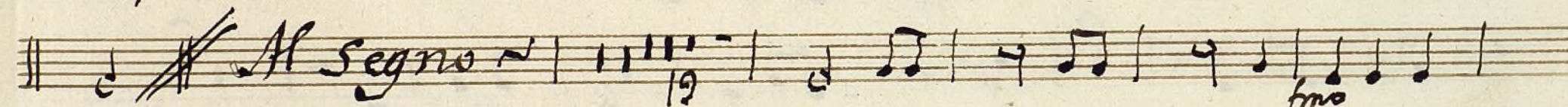
10

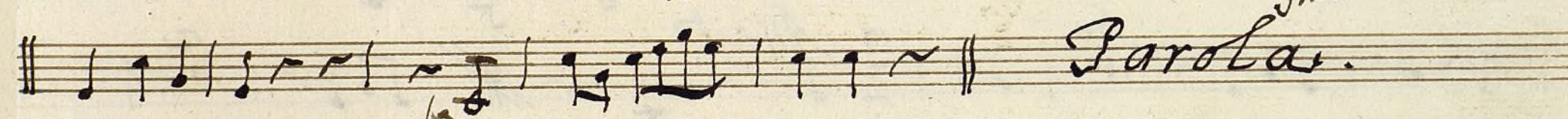
$\frac{3}{4}$  Tace y Parola.

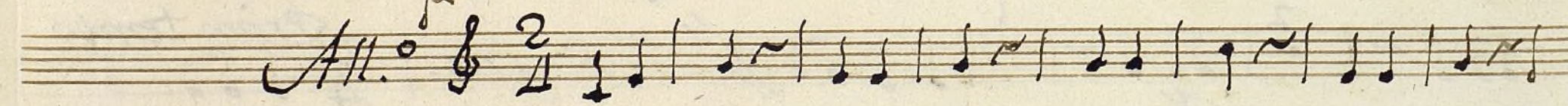


Aire de Minue.  $\text{C} \cdot \text{b} \cdot \frac{3}{4}$  



 *Al Segno* 

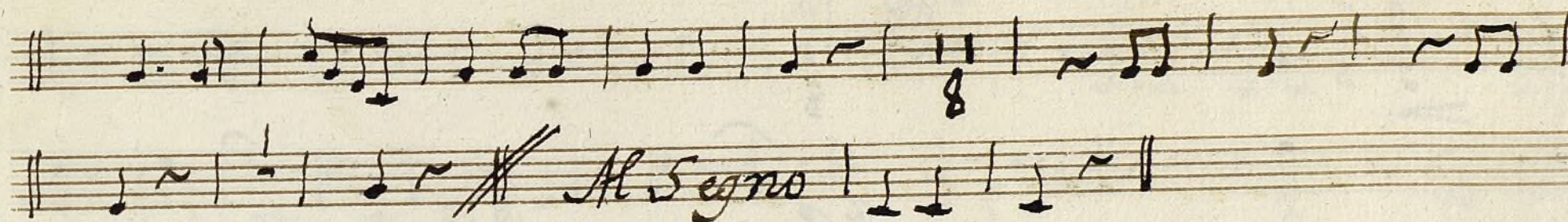
 *Parola.*

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

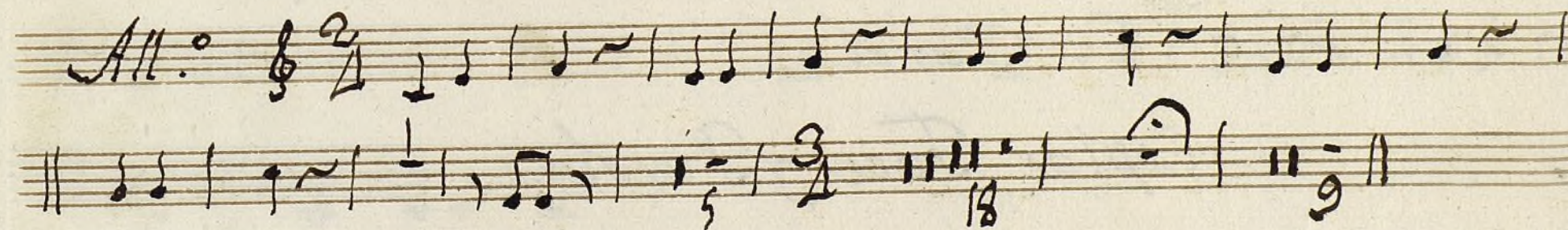
 *Parola.*

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





*6g Tace y Parola.*

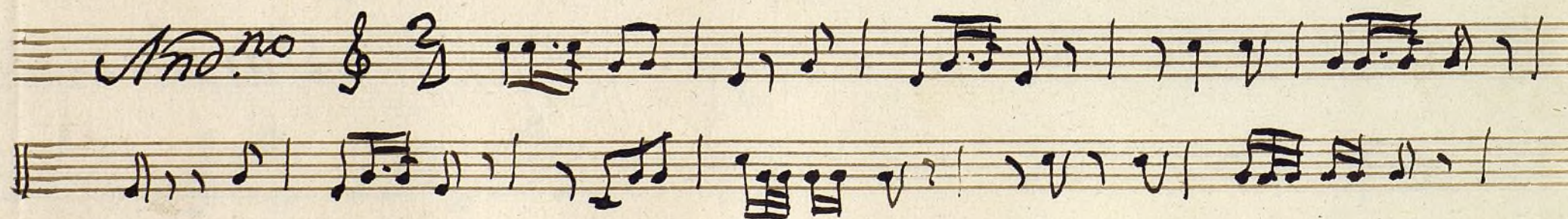


*Parola.*

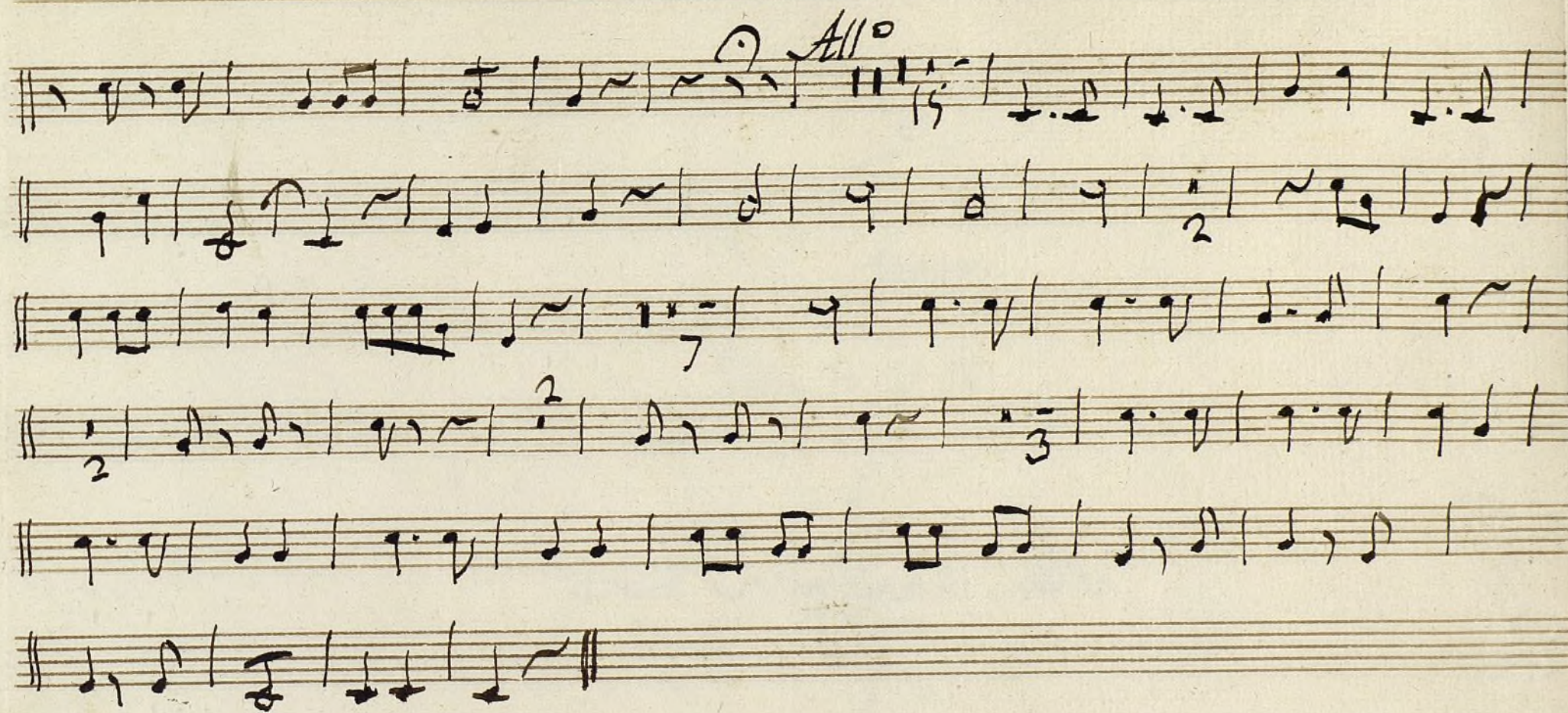


*All.<sup>o</sup>* 

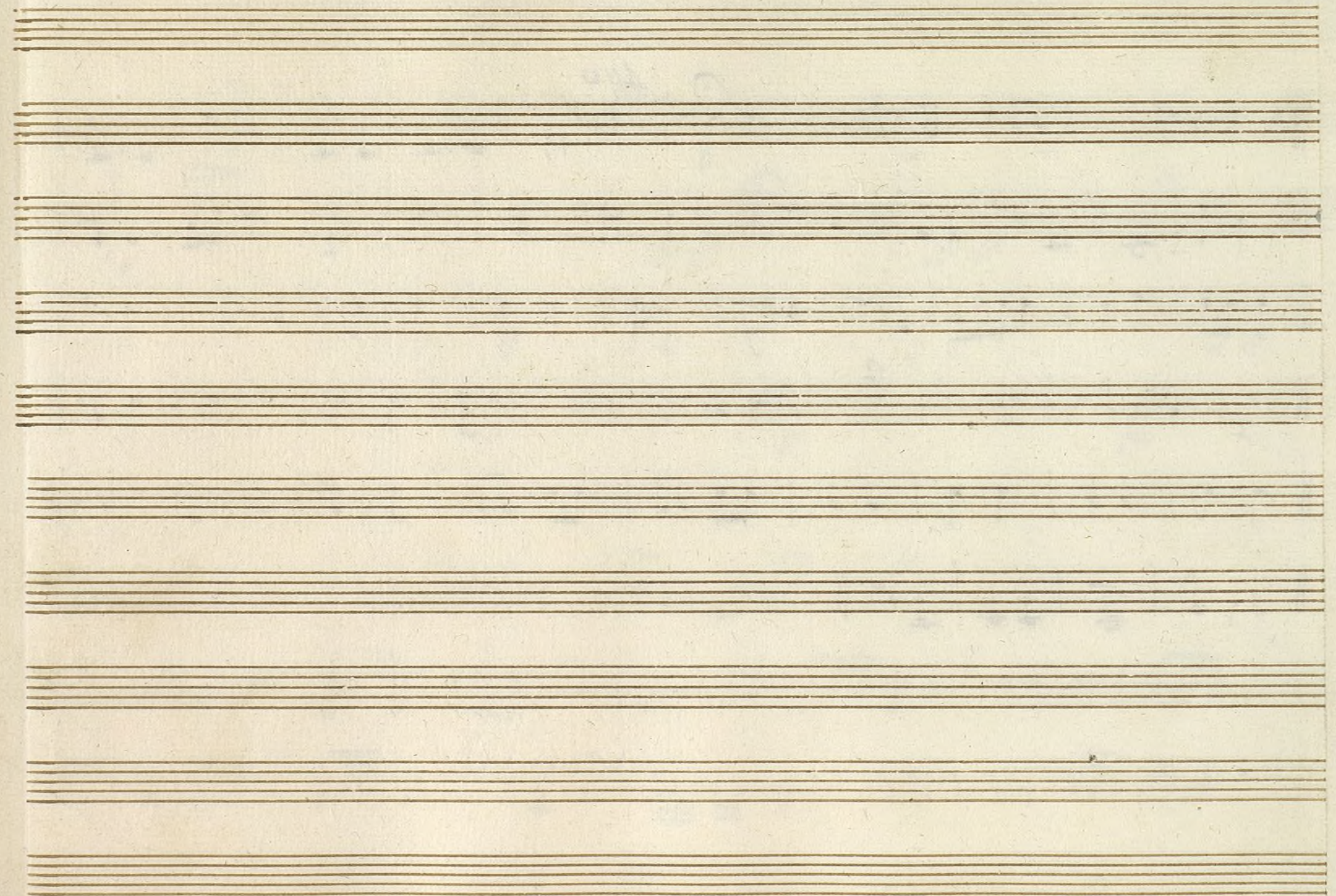
*Coplas Faze y Parola*

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











<sup>4</sup>  
*Capot.*

Ton. a 3

//

*La Amiga de Moda*

//

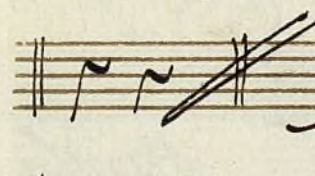


Handwritten musical score for a piece titled "All.º No mucho". The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a tempo marking "All.º No mucho" and a dynamic marking "Af". The notation includes various musical symbols such as notes, rests, and bar lines. There are several dynamic markings throughout, including "f.", "p.", and "f.". A section of the score is marked "Primo tempo" and "Solo". The piece concludes with a double bar line and a final dynamic marking "f.". The handwriting is in a cursive style, and the paper shows signs of age and wear.



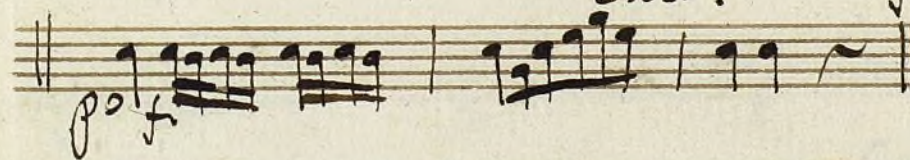
$\frac{3}{4}$  *tace.* //

*tempo de minue*  $\text{E}:\text{f}\sharp\text{f}\frac{3}{4}$   *59.*

 *Allegro*  $\text{E}:\text{f}\sharp\text{f}\frac{3}{4}$  



 *cià:* *f.* *mo.* *p.*

 *Parola*

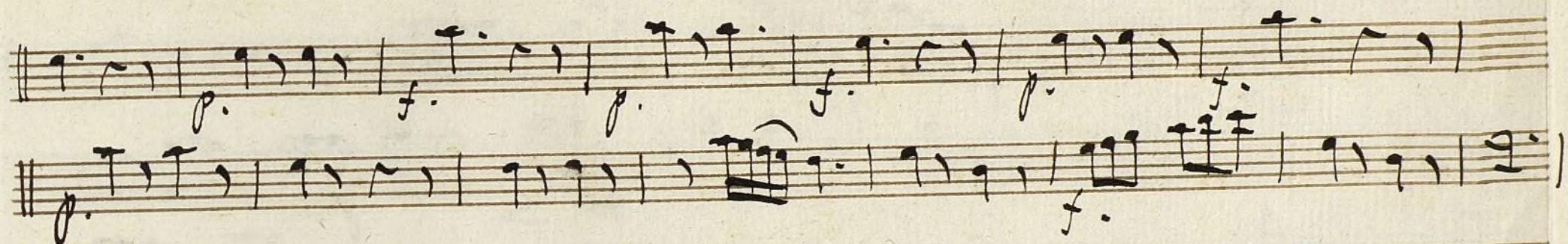


*And.te*

Handwritten musical score for the first system, featuring two staves. The tempo is marked *All.<sup>o</sup>* and the time signature is  $\text{C}:\frac{2}{4}$ . The music includes various notes, rests, and dynamic markings such as *f.* (forte) and *so* (solo). The first staff ends with a double bar line and a fermata. The second staff begins with a double bar line and a fermata, followed by a section marked *Parola* and *Allegro*. The score is written in a cursive, handwritten style.

Handwritten musical score for the second system, featuring two staves. The tempo is marked *All.<sup>o</sup> no mucho* and the time signature is  $\text{C}:\frac{6}{8}$ . The music includes various notes, rests, and dynamic markings such as *f.* (forte), *p.* (piano), and *so* (solo). The first staff ends with a double bar line and a fermata. The second staff begins with a double bar line and a fermata, followed by a section marked *Allegro*. The score is written in a cursive, handwritten style.







*All.<sup>to</sup> vivace*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking *And.<sup>te</sup>* and the time signature  $\text{C}:\frac{2}{4}$ . The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f.* (forte), *p.* (piano), *55.*, *crev.* (crescendo), *pmo* (piano molto), and *f.* (forte). The score concludes with a double bar line.







t

Baxo

ton a ã 3

||.

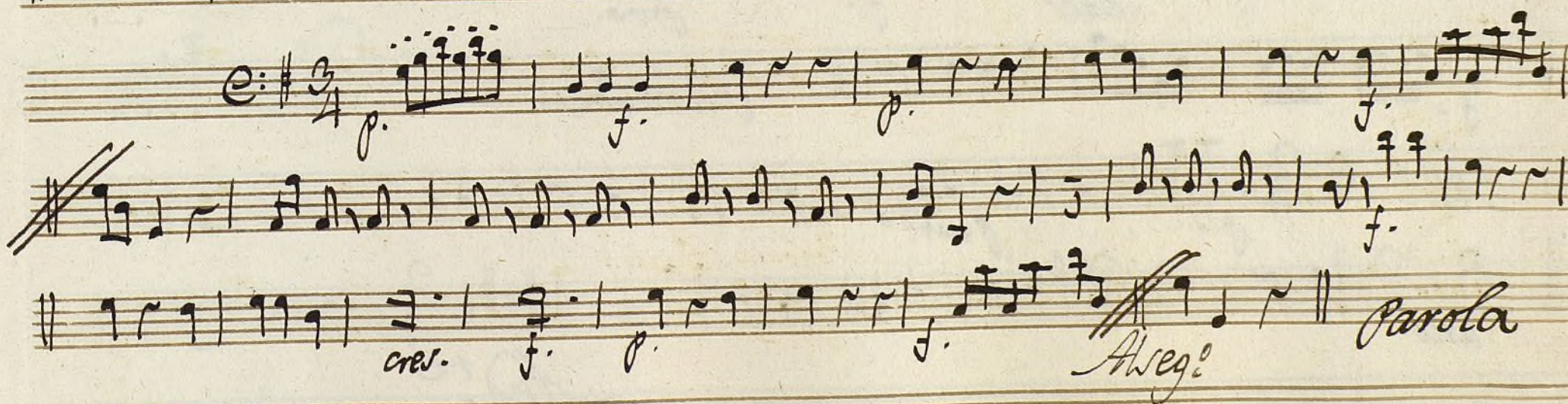
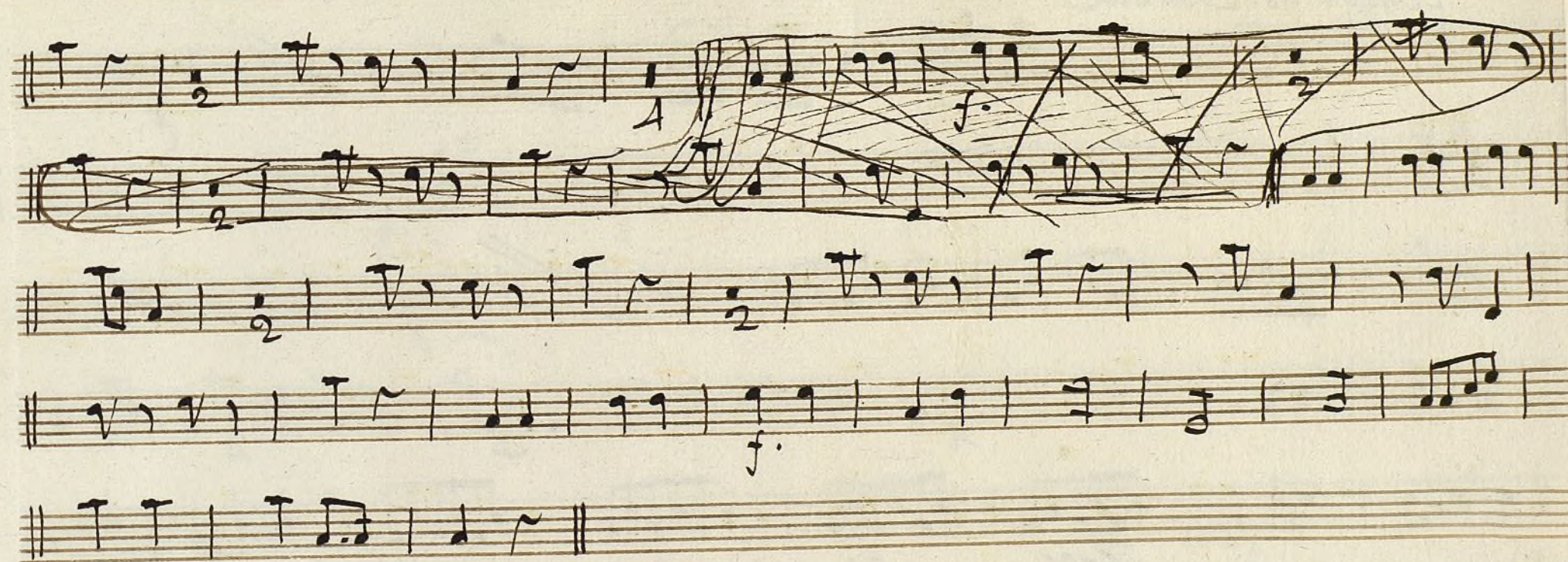
La Amiga de Moda.

||.











*Tempo di Minue.*

*Allegro*

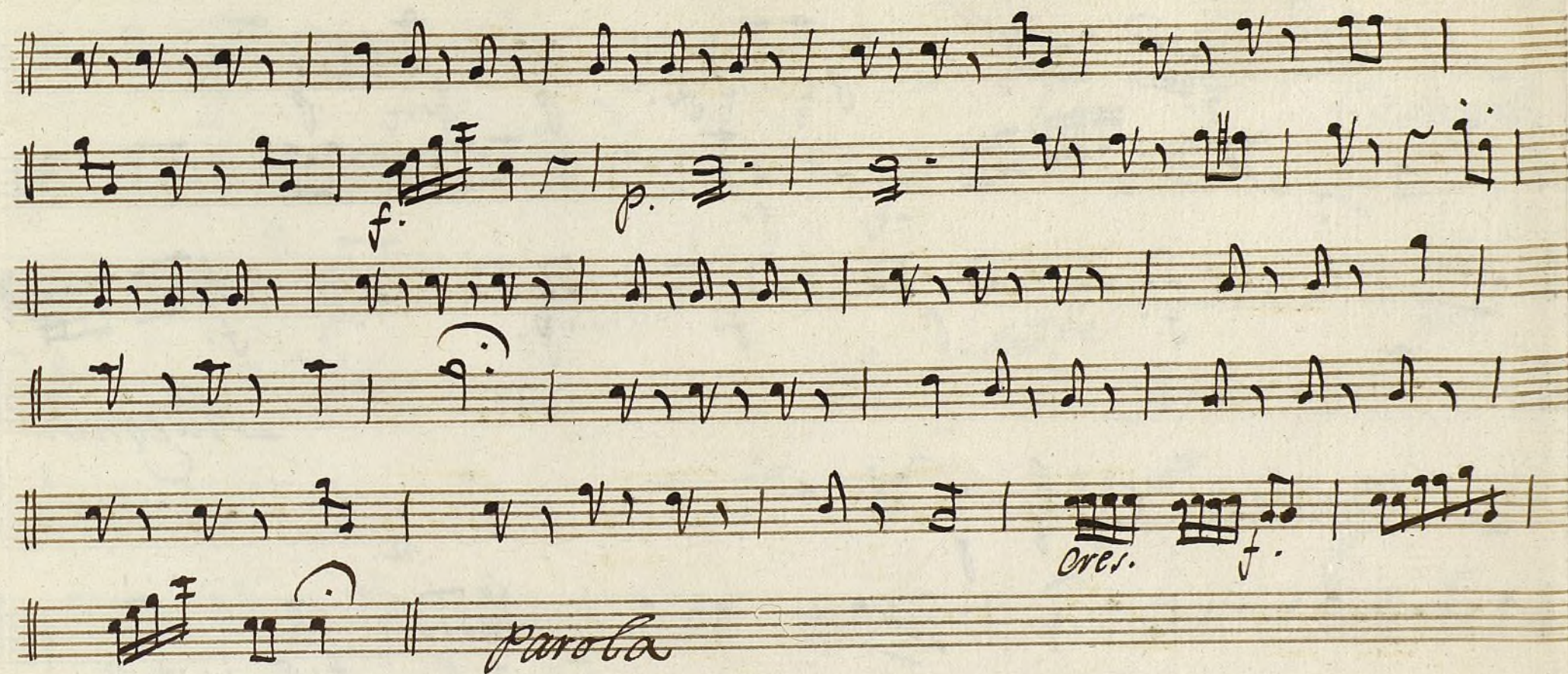
*cres f. fmo.*

*Parola*

*All. arco*

*And.te*







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

*Allegro.*

*All.<sup>to</sup> vibace*  $\text{C} \sharp \text{F}$   $\frac{6}{8}$

*fr. p.* *fr. p.* *fr. p.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff introduces a new section with a 2/4 time signature and a key signature of one sharp. The fourth staff continues the melody. The fifth staff introduces a new section with a 3/4 time signature and a key signature of one sharp. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody.

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

*Parola*

*And. e* *arco*

*cres.*

*Parola*

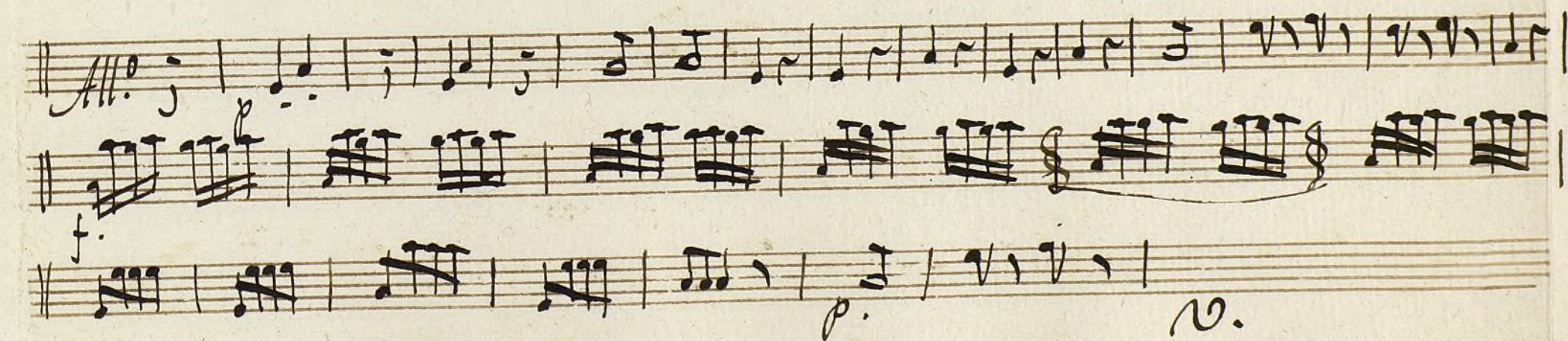
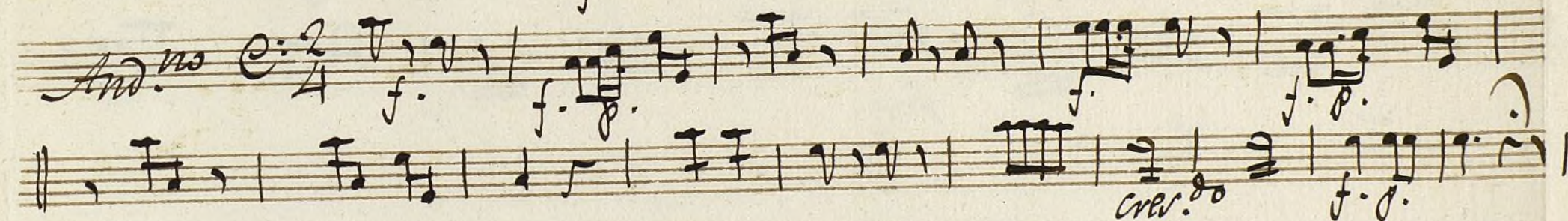
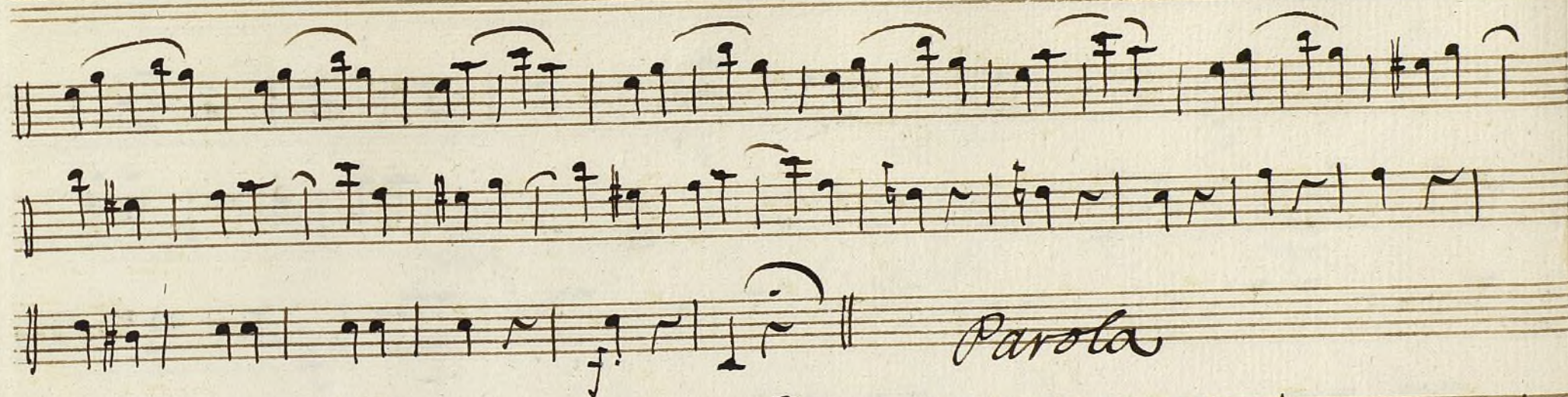


[illegible]

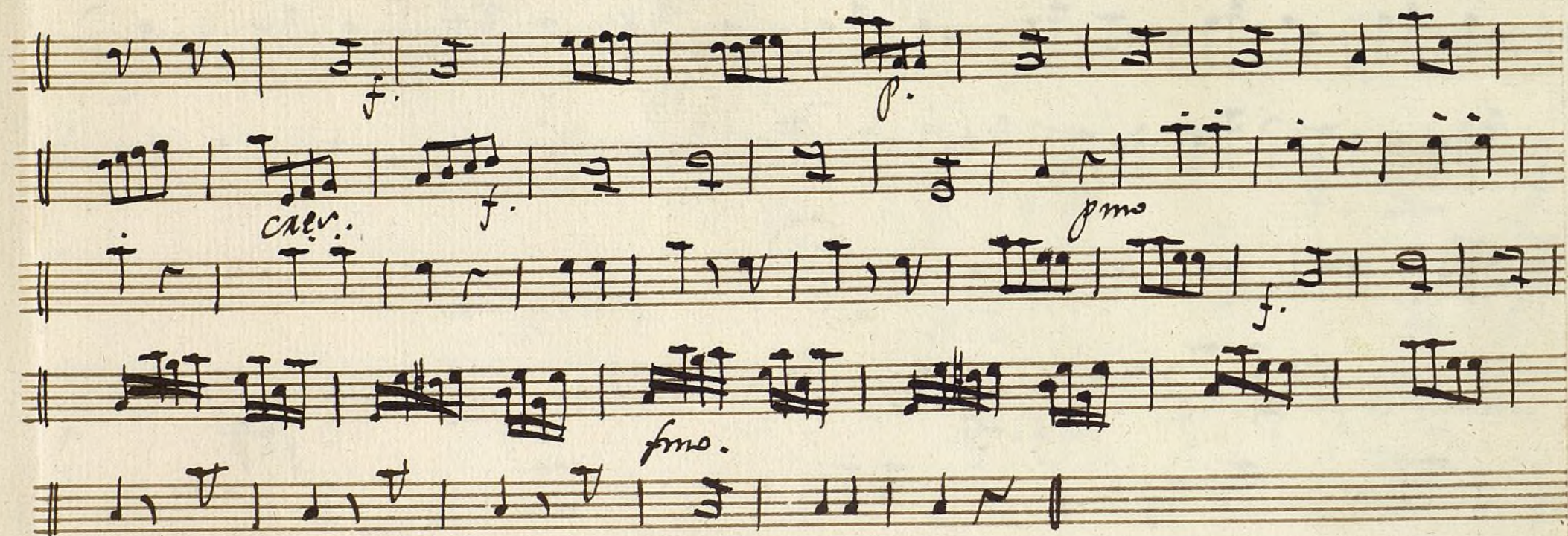
Parola

At seq. 2 m











*p.*

*r*

*Bajo*

*Ton. a 3.º*

*-||.*

*La Amiga de Moda.*

*.1.*



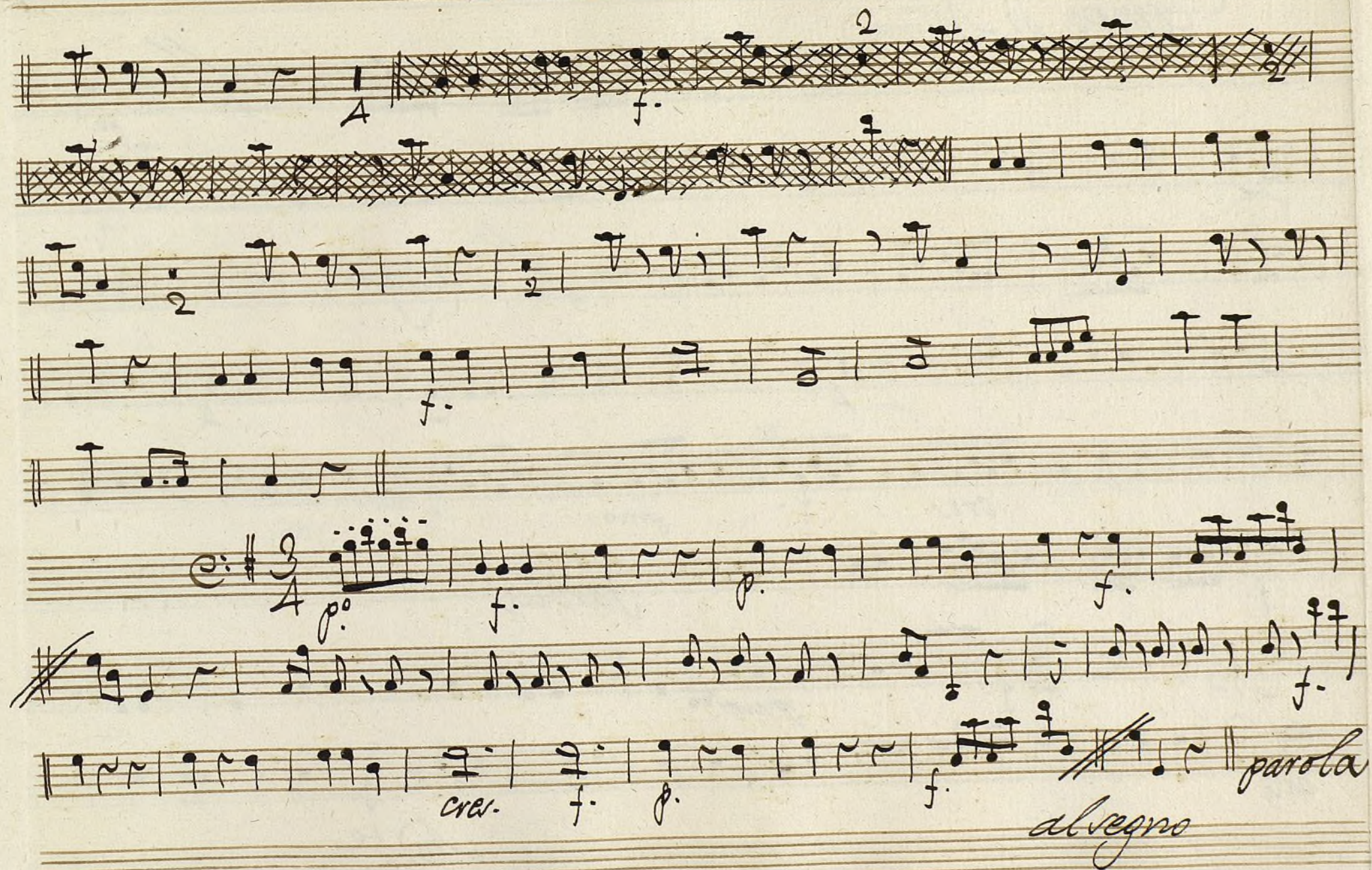
*All.<sup>o</sup> Non molto.*  $\text{C} \frac{2}{4}$  *f.*

*p<sup>mo</sup>.*

*f.* *p<sup>o</sup>* *All.<sup>to</sup>*  $\frac{3}{4}$  *f.* *p.* *f.* *p.* *f.* *p.*

*f.* *f.* *p.* *Primo Tempo* *Allegro*  $\frac{2}{4}$  *f.*



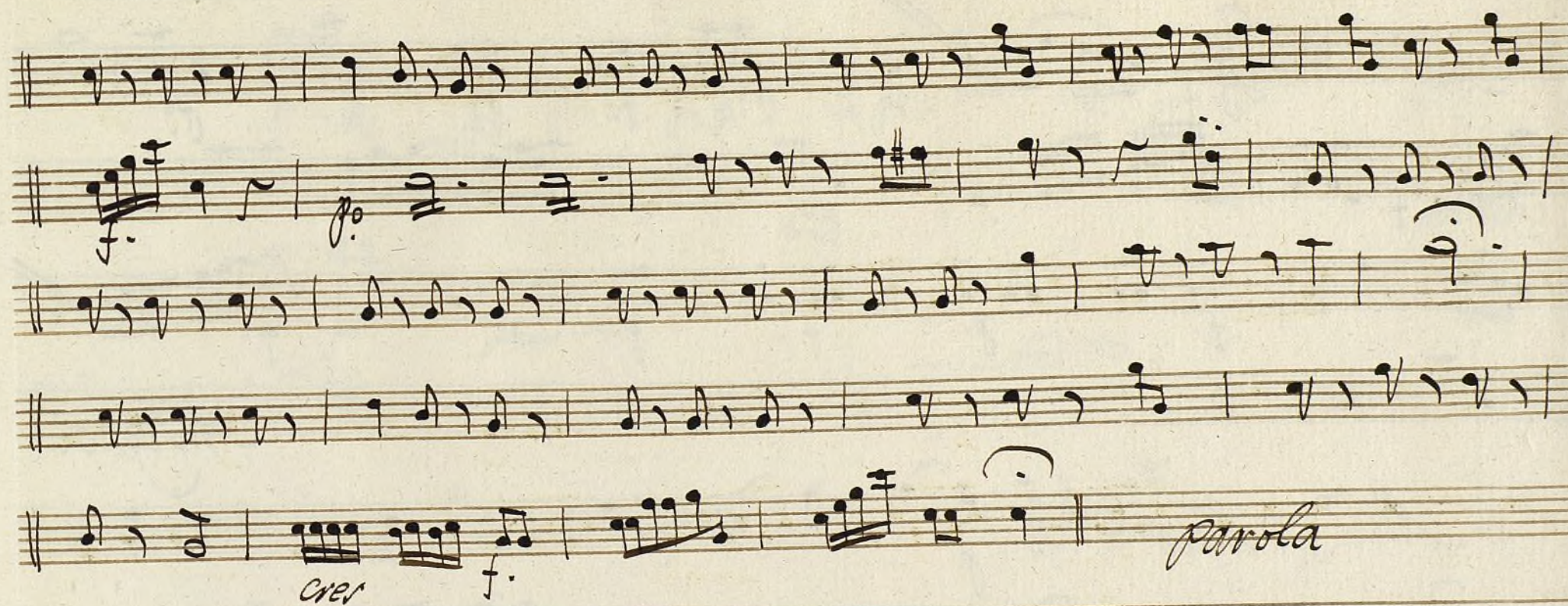




*Tempo di Minue*

Handwritten musical score on aged paper. The first section, titled "Tempo di Minue", is in 3/4 time and features a melody with a repeat sign and a *po.* marking. The second section, titled "Allegro", is in 2/4 time and includes dynamic markings *cres.*, *f.*, and *fmo.*, as well as a *Parola* section. The third section, titled "Allegro", is in 2/4 time and includes a *punt. do* marking. The fourth section, titled "And.te", is in 3/4 time and includes a *arco* marking. The score is written on five staves with various musical notations including notes, rests, and dynamic markings.







*All.<sup>o</sup>* *e.* 2

Handwritten musical score for the first system, featuring four staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *p.*, *fr.*, and *p.<sup>o</sup>*. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style.

*Allegro.*

*All.<sup>o</sup> vivace* *e.*  $\sharp$  *G*

Handwritten musical score for the second system, featuring four staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *p.*, *fr.*, and *p.<sup>o</sup>*. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with a time signature of 2/4. The fourth staff has a treble clef and a key signature of one sharp, with a time signature of 3/4. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various musical markings such as 'f.', 'p.', 'poco', 'And.te', 'arco', and 'Parola'.



*All.<sup>o</sup> Vivace*  $\text{C}:\text{G}$

*Parola*



Handwritten musical score on six staves. The first staff begins with the tempo marking *All.<sup>o</sup>*, the key signature of one sharp (F#), and the time signature of 2/4. The notation includes various notes, rests, and dynamic markings such as *p.*, *f.*, and *ten*. A double bar line with a slash appears on the first staff. The second staff contains the tempo marking *Alleg.<sup>ro</sup> 2<sup>ma</sup>*. The score concludes with a fermata on the final note of the fifth staff.

*parola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and tempo changes include:

- And.<sup>te</sup>* (Andante) at the beginning.
- f.* (forte) dynamic markings.
- p.* (piano) dynamic markings.
- pp* (pianissimo) dynamic markings.
- crd.* (Crescendo) markings.
- All.<sup>o</sup>* (Allegro) tempo change.

