

LASERNA, Blas de

El mono burlesco.

Tomadillo a 6. para la comedia de los
mujeres solas.

Orquesta

violín 1^o

violín 1^o

violín 2^o

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^o

Contrabajo.

Mus 162-9

Seg.^o 16. n.^o 11.

Conadilla à seis:

Para la Comedia de las Mujeres Solas:

El Novio Burlado;

Manuela

La Prada

La Braca

Caracha

Arana

Ore. (mala)

~~Comedia de las Mujeres Solas: El Novio Burlado: Comedia de las Mujeres Solas: El Novio Burlado: Comedia de las Mujeres Solas: El Novio Burlado:~~

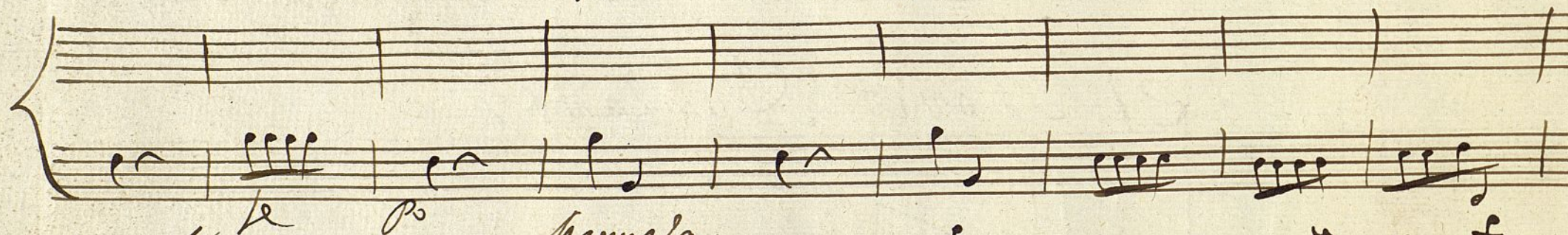
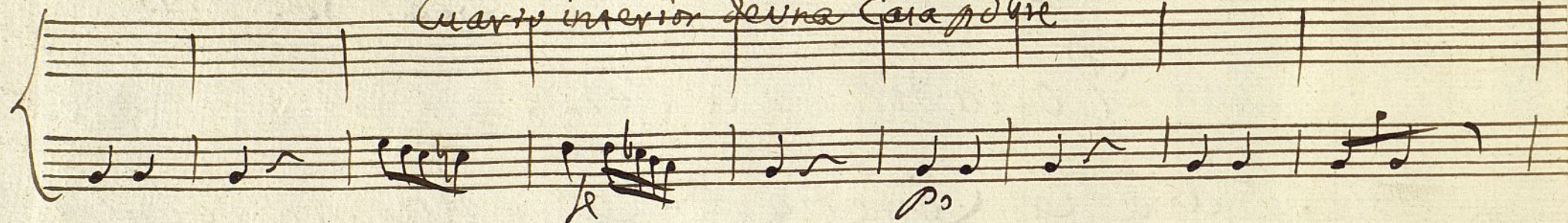
Del Sr. Laserna:

Comedia ~~El~~ Valiente Campesano:

All.^o no mucho

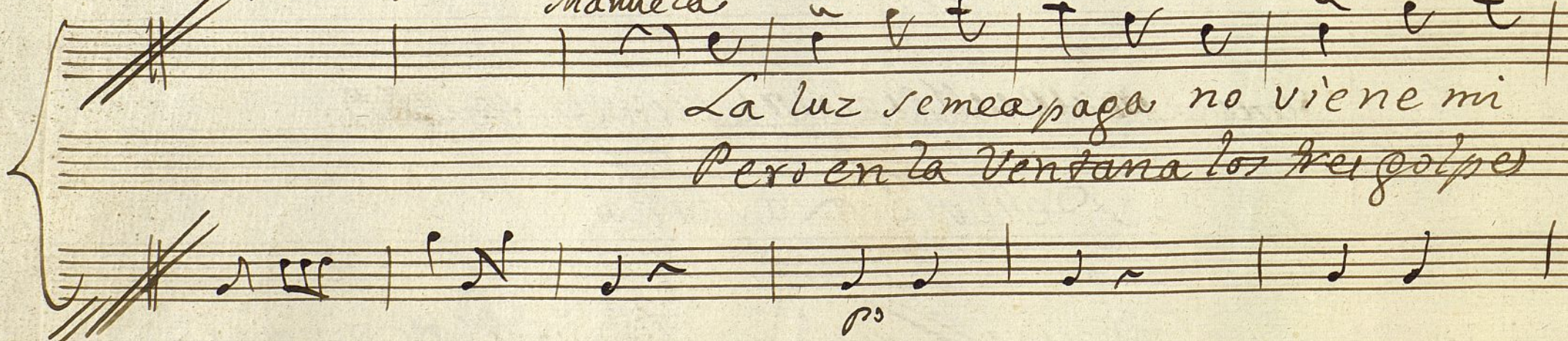


Quarto interior de una Casa pobre



Mamela

La luz se me apaga no viene mi
Pero en la Ventana los tres golpes



bien no ————— mañana me casan y
dan los ————— de fermino a brirla que

no se gl hazer y ————— y no se gl hazer
mi bien sera que ————— que mi bien sera

ay Volante mio — La came de aqui —
ere Gregorillo — Prada mi dulce bien —

ff *p* *ff* *p*

Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The lyrics are in Spanish.

Vocal Line 1:

por que con un Viejo — y o me he de morir y o me he de mo
traer el tintero — tam bien el papel tam bien el pa

Vocal Line 2:

rir yo
pel tam

Piano Accompaniment:

Da he gol' pe en la ventana a compas
le edha con un bramante
papel, y tintero.

Performance Markings:

- ffw* (fortissimo)
- p* (piano)
- se* (segno)

1a 2.

Allegro

Punteado

a

mor tu fa bor los dos Im plo ra mos

pues

que nos a ma mos con tan fi no ar dor pues que nos a

arco

Manne la escribien da

ma mos con tan fi no ar dor con

Man! a

a ver de Gre go rio por el ta me a b li go avn

Punteado

Prado

que por la fuerza lo contrario he dicho las lineas que el

arco

tampa segun su caricias el pulso la forma y el

alma la dicta y el alma la dicta

la 2.

a mor tu fa vor lo das Im plora mos

Panrado

pues que nos amamos con tan fiero ardor pues

arco

e

que nos a mamos, Con tan fiero ardor, Con tan fiero ar

dor puei que nos a mamos Con tan fiero ardor Con

p mo
tan fiero ardor — Con tan fiero ardor

sale la 1.^{ra} orzo, y abre con di' imbu lo.

orzo

re e e

Pue la

no ay re

All.^o poco

2 Tr
4 p

puerta de jo' a vierta
medio ya lo sabes

mi sobrina a ze chare
oy te tiene que casar

mi

oy te

pero escribe pica

Dentro Concha) tia Antonia ^{no} voy al

ff



rona suelta luego es el papel suelta

punto Correatu No vio abrazar Corre



Pr. y Ma.

1.ª... que sor presa que tra caso {yo ya se en tan

Concha

2.ª... que mu cha cha que em plar torio {con a que te

Ma.

Concha



fiero caso que es lo que he de resolver {yo ya se en tan fiero

{vuelto en por rio

Como me he de re mendar

Con a que se ve lla em

{ve a torio

Como me he de con demnar

Con a que se ve lla



Se

Caso que lo que he de verber que lo
 porio como me he de temozar Como
 torio Como me he de condenar Como
 que lo
 Como
 Como

Parola 1^a orzo, ola ola eto avia, por donde vino elintero? Ma^a Señora yo:;
 orzo de extremo Castigo tu alevimiento; Conque por el Bolantito desprecias
 al taonero; Ma^a Etan viejo, y Repañon, tia mia no le quiero; orzo aun que eto do
 lo quidizey et ombre de muchos peos, porque quiere a Gregorio Ma^a etan
 bonito: orzo Ue dentro tanta, Veras que beido teha Inbiado el Novio tan
 baeno, lo mismo eto ra que un sol peinada de Peluquero; Ma^a de Peluquero?
 orzo siññ, te peinará el extremeño, Ma^a orzo el Peluquero aguardo verificar
 mi intento; Al segno ~~X~~ y sigue adelante.

Concha

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

Allegretto

An to

Doe hi

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

nita chiquitita pobre cita chucundita Como e
fitor graciositos grande citos parloritos pa ri

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

ta Como etas me miras? suspiras? o que
ra pariray me miras? suspiras? uno

Musical staff with treble clef, key signature of two flats (Bb, Eb), and 6/8 time signature. It contains several measures of music, including a double bar line and a repeat sign.

co

do

verso

voz

Alma

que me da, di' mi la que tormento que tormento
solo pa' rirai, di' mi la que tormento que tormento

Concha

me rezoza de contento en el pecho el corazon en el
me rezoza de contento en el pecho el corazon en el

pmo

pecho el corazon en el en el pecho el
pecho el corazon en el en el pecho el

Corazon
Corazon

Allegro

Parolas / Concha / Para a Companhia da Bata
foma aqueite exorta ti;
oro - mientras viene el Pelagiero
famo nos Nina a Gestir,
Concha - depois yo hire allamar, e,
oro - pero no vençau a ti,
Concha - mepondre de Militar,
a Dios vello serafin
oro - , quereis ver ante a Vossa?
Concha - Como quereis, ^{orale} ventrai mi; (vanse)



All. non molto

3 *tititi*

eieie

Manuela

avn yugo fiero de ven tura - - - da

avn yugo fiero de ven tura - - - da

pmo

Mezcla

Prado

linentay

ei cla vi za da - me he de mi rar, pues que la Puerta

ei cla vi za da - me he de mi rar, *Prado* de ja el Ve ze lo



hallo en te a vierta a ver An to z mia Resuelbo en trar
como perder te la 2 hasta la muer te te ofrezco amar

Re - vuelbo en trar
te ofrezco amar (varela man la) All. no mucho

A do rado en be le so dulce te so ro
el que pienra avna Niña guardar Recato

Dulce re so - - - - ro Como si fue se
guardar Teca - - - - no piensa poner del
yedra - - - - abraza al ol - - - - mo Como si fue se
todo - - - - puerta al Cam - - - - po piensa poner del
yedra abraza al olmo - - - - no tengas
todo puerta al campo - - - - porque la

Le po

mié - - - do q'yo o'pezco sa car te - - - del Cauti
fuer - - - za la vengenza Mujeres - - - Con la Cau

ve - - - rio que yo o'pezco sa car te del Cauti verio - - -
te - - - la la vengenza Mujeres Con la Cautela - - -

Parola 1^a Nam^{la} gregoriano
(Dentro o'ra) Antⁿⁱ ta
Parola y al segno, y Parola; Mon^{la} y adios que me an
de Coger; al segno

2^a Parola, Prado,
Aquí el extremo viene
y esto ami Amor le Conbiene:



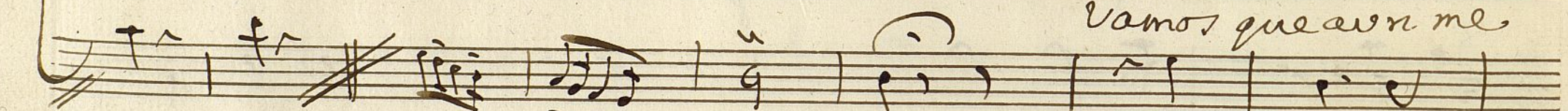
Allegretto



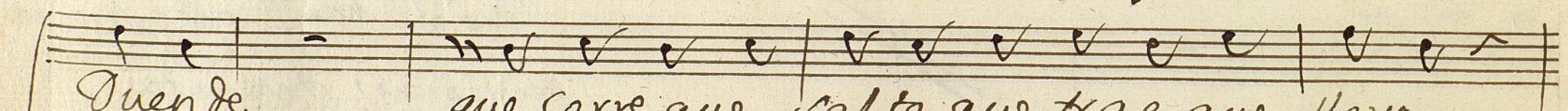
Lorena



A quieta a quel



vamos que avn me



Ouen de

que corre que salta que trae que lleva

salta

la calba la roma la vizca la tuerta



p.

que su be que baja que toma que deja
la Zurda la sora la blanca la negra

que suelta que agarra y el primer ministro
la manca la coga y otras mil que Pey no

y el Primer ministro el el Dios de Amor
y otras mil que peino por amor de Dios

Handwritten musical score for the first system. It consists of two staves with lyrics and a single staff below. The lyrics are: *lan la ran la ran la ran yel primer mi* on the top staff and *lan la ran la ran la ran yo tra mi' que* on the bottom staff. The music is written in a simple, handwritten style with notes and rests.

Handwritten musical score for the second system. It consists of two staves with lyrics and a single staff below. The lyrics are: *mistro e del Dios de amor lan la ran la ran lan* on the top staff and *peino por amor de Dios lan la ran la ran lan* on the bottom staff. The music is written in a simple, handwritten style with notes and rests.

Handwritten musical score for the third system. It consists of two staves with lyrics and a single staff below. The lyrics are: *lan la ran la ran lan la ran la ran la ran la ran la* on the top staff and *lan la ran la ran lan la ran la ran la ran la ran la* on the bottom staff. The music is written in a simple, handwritten style with notes and rests.

ran la laran laran la ron : lan laran la ran laran la
ron la laran laran la ron : lan laran la ran laran la

ran laran la ran laran la ran la ron
ran laran laran laran la ran la ron

Parola / La^a pero que haces aqui? vete que yo se lo que
de hacer, Prad^o dudo que no a de poder, La^a todo
Cuanto quiero puedo. Prad^o ya se que en el tocador
puedenacho un Peluquero, La^a mien tra manio bro
aqui, vete a p^rvenir el Veto. ^{vape la Prad^o} quien se peina en
esta cara: ^{oro} Como valio el taonero por la otra
puerta, avise mas pronto al Señor Maestro: Al Segno X

Parolay al Segno:

*Salta la oreja y
Manu. la Con Tapa
Rica pero mal puesta*

Salte La Concha Con Vestido de semana santa
y Ambrero de Pluma (e)

poco Allegro

Concha

des pache usted pronto
diga usted no puedo

que sin de ten cion de la Novia quiero tomar pose
con justa Razon de cirque ten dre mor mucha suce

La^a

11

sion de la Novia quiero do mar so se sion La Novia a
 sion de cirque ten dre mos mucha suce sion La Novia

le gre y el Novio cho cho sa beis que digo? Sa beis que
 quince y el Novio cien to Veis este peyne ~~mucho~~
 veis este

saca los polvos
 digo man te ca y polvos:
 peyne pua e de ~~caeser~~
 guero

Orzo

su puesto sois No bio Con todo primor ser
porque a la muchacha viendola afliccion no

vid a la Novia en el tocador ser vir a la
la dais in di cios de buena pacion no la dais in

Novia en el tocador
di cios de buena pacion

Lo^a

triste la Novia alegre el
el taba coro y ella con

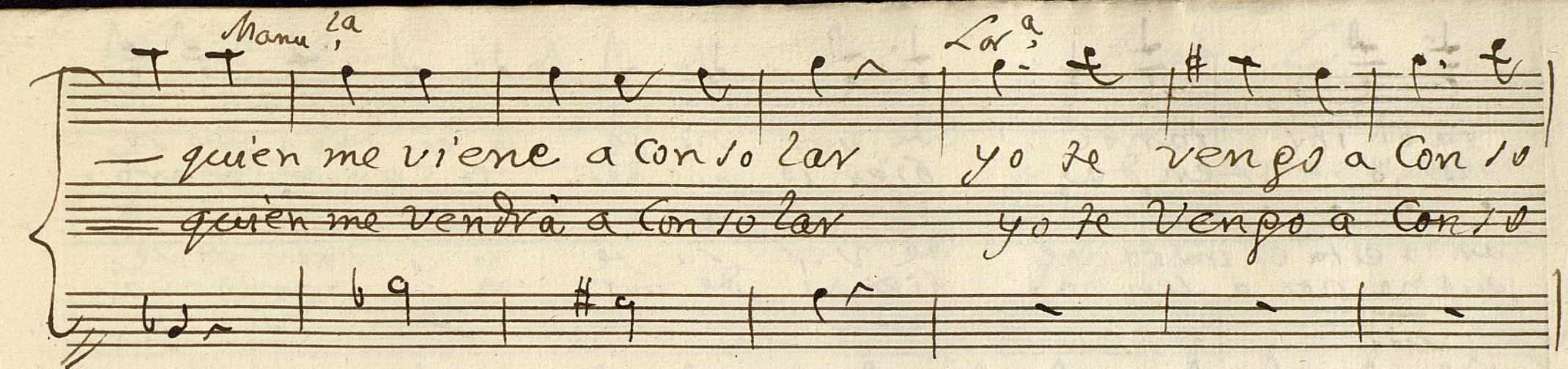
No vio la beir que digo mantecay
ceño Veri este peyne pues es de
pol los En Con traste tan te
guero En Con traste tan te
rriole Veri tir no puedo mas Veri Veri
rriole Veri tir no puedo mas Veri Veri
rriole Veri tir no puedo mas Veri Veri

Handwritten musical score with lyrics in Spanish. The score is written on ten staves, grouped into three systems of two staves each. The lyrics are written below the staves. The tempo and mood markings are: *Lo.º*, *Ma. All.º*, *concha*, and *Lo.º*. The lyrics are:

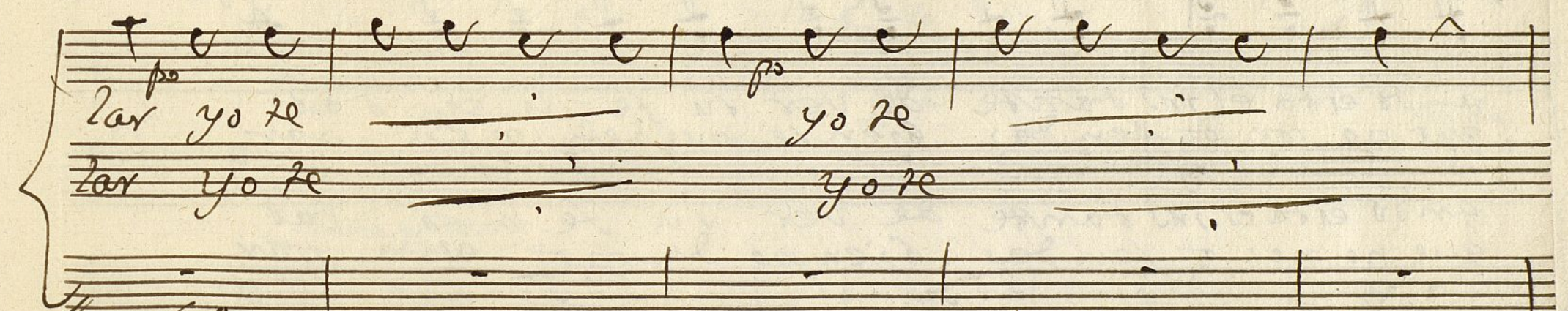
Vengan ~~pollos~~ aqui ay para Vengan
eta linda, mas que linda, eta
flora aqui ay flores Vengan cintas aqui ay cintas Vengan
bella mas que bella, echo pollos, echo pollos, echo
plumas aqui ay plumas, que no los pueda yo echar
pollos echo muchos. a si los be re de echar

Manu 2a *La 2a*

— quien me viene a Con lo lar yo te vengo a Con lo
— quien me vendrá a Con lo lar yo te Vengo a Con lo

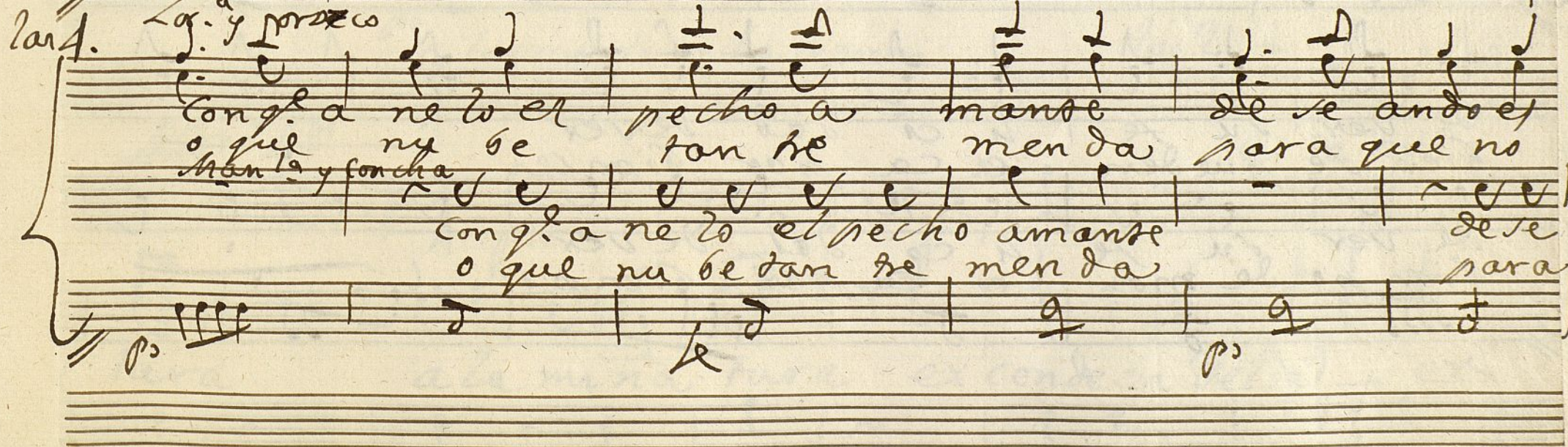


lar yo te *yo te*
lar yo te *yo te*



La 1a y porro

Con g. a ne lo el pecho a manse de se ando el
o que nu be ton se men da para que no
Man 1a y foncha
Con g. a ne lo el pecho amante de se
o que nu be tam se men da para



ta el in- tan- se de ver su fe li- ci- dad de se
 los o- fen- da- bien se pue- den a- ca- pa- ra- para
 ando es- ta el in- tan- se de ver su fe li- ci- dad de se
 que no nos o- fen- da- sien- po de mos a- ca- pa- ra- para

ando es- ta el in- tan- se de ver su fe li- ci- dad
 que no los o- fen- da- bien se pue- den a- ca- pa- ra-
 ando es- ta el in- tan- se de ver su fe li- ci- dad
 que no nos o- fen- da- sien- po de mos a- ca- pa- ra-

de ver su fe li- ci- dad de ver
 bien se pue- den a- ca- pa- ra bien se
 de ver su fe li- ci- dad de ver
 sien- po de mos a- ca- pa- ra sien- po

de ver
bien se

de ver
bien no

Parola Lor.^a

firma en papel

Allegro
y Parola

Manu.^{la} Lor.^a Manu.^{la} Lor.^a

y Calla, de quien es ² de la Bolante, aquí le tienes firmado, ya selletó

el polbo el ayre; tome vsted media onza; viva Dios o de hijos appare; Ameri.

concha.

La.^a Concha

La.^a Concha y la orozco

And.^{te}

3 la orozco y la concha se ponen

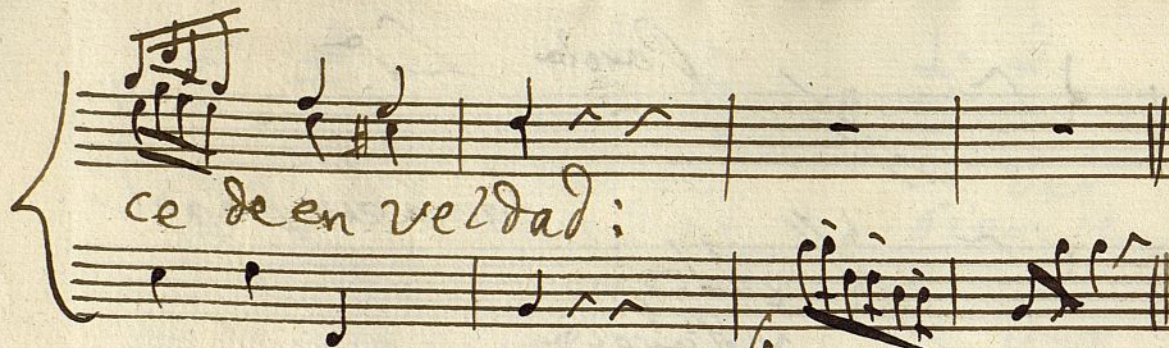
4 Anteojos para mirarla;

lai 2. 1.

Esta cria

tura

a la miña tura ex cende en Veldal - ex



ce de en veldad;

Parola/ now, vamos Niña que el Notario, a fuera ya a perara;
pero aquí viene Concha que puto que ya me voy a casar;
Sale Pretola/ Cre tu Antonia del chopo? Mam^{la} la misma soy, Pret^a dime
esto, firme en casarte Con quien estimas? ~~Concha~~ ^{Mam^{la}} no le hade casar,
~~Concha~~ mire usted yo soy el Novio; Pre^a ven con migo; donde vas?
Concha/ donde hade ir? A casarme; Pre^a Con la Buerra de valan;
Concha/ Como es esto? y Antonita? Pre^a otro la ha quitado ya
y por donde quien puede la venga a depositar, ~~Concha~~ y quien es el guapo?
Prado/ yo, ~~Concha~~ en la Boda de igual, Pre^a ella es hija de un Cochero
y el Bolante es algo mas;

final

Concha

15

Allegro

Yo

oro co

¡oi aempa larme aempa larme yo un Cordel e char me

viendo tal maldad viendo tal maldad ma mo la ma

mo la o que Iniquidad pre ci o e ca

no fuerza es des posar los sin mas esperar sin

oro y concha

ma es pe rar que Va bia que Va bia q. Va bia Va bia

le po

Va bia ya o po dei Ca sar ya

Prado y Man. ^{le} ^{le} ^{le}

nue tra en pe

po

Punteado

ran za Co rone a mor de mos la gra cia — por el fa

vor

de mos la gra cia por el fa vor por

~~admo de~~ ~~arces~~

Concha

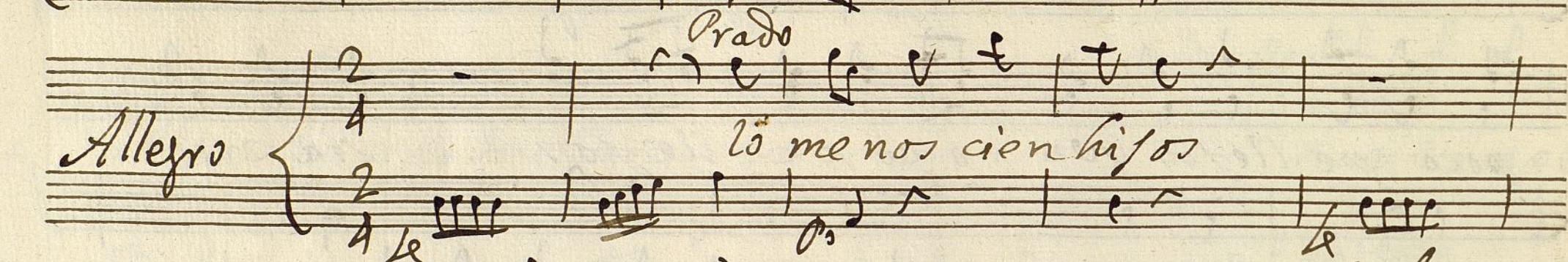
tra Pu ji to tra pu

Peri.

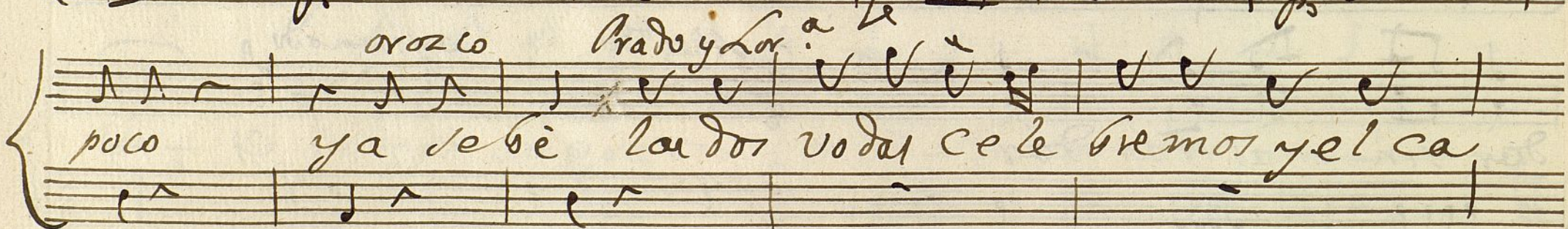
voz co *All.^o pow* *24 dor*

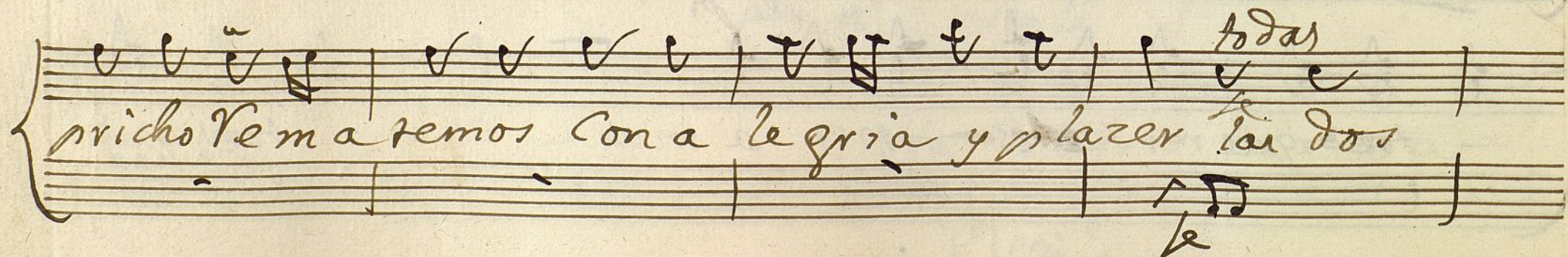
gitos Anton chanfaina aunque somos viejos y un
poco pe llejos y un po co pe lle jos sia caso
Boda os a co moda Venpa la mano sin mas tar
dar sin mai tar dar; *Alleg.^o* *agitado*
— toes que rer se ~~se~~ toes a mar — ei — toes que


 verse ei to a a mar - - - - -

Allegro

 Prado
 lo me nos cien hijos


 ande pro crear
 concha
 ei ei


 poco
 ya se be laudo vodal ce le bremos y el ca


 pricho se ma temos con a le gria y plazer la do
 todas

Voda ce le bremos y el capricho. Tema temos Con a

legria y Plazer Pre.º y concho Vivan los Novios

Vivan los Novios Viva la

Viva la Boda Viva el pla zer a - -

Boda Viva el placer Viva el pla zer

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1: Treble clef, key signature of two sharps (F# and C#). Contains several measures of music with notes and rests.
- Staff 2: Bass clef, contains notes and rests, with the word "Prado" written below the staff.
- Staff 3: Treble clef, contains notes and rests.

System 2:

- Staff 1: Treble clef, contains notes and rests, with the word "Manna" written above the staff.
- Staff 2: Bass clef, contains notes and rests.
- Staff 3: Treble clef, contains notes and rests.

System 3:

- Staff 1: Treble clef, contains notes and rests, with the word "Prestia y concha" written below the staff.
- Staff 2: Bass clef, contains notes and rests, with the word "Vivan los Novios" written above the staff.
- Staff 3: Treble clef, contains notes and rests.

viva la Boda viva el placer

viva el placer

cer vi va el pla cer vi va el pla

cer vi va el pla zer vi va el pla

zer vi viva el placer

zer vi viva el placer

The musical score is handwritten on aged paper. It features a melody line with lyrics and a piano accompaniment. The lyrics are 'viva la Boda viva el placer' and 'cer vi va el pla cer vi va el pla'. The piano part includes chords and single notes, with some measures marked with 'p' for piano. The score is written in a single system with multiple staves.



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Violin Primero

Mus 162-9

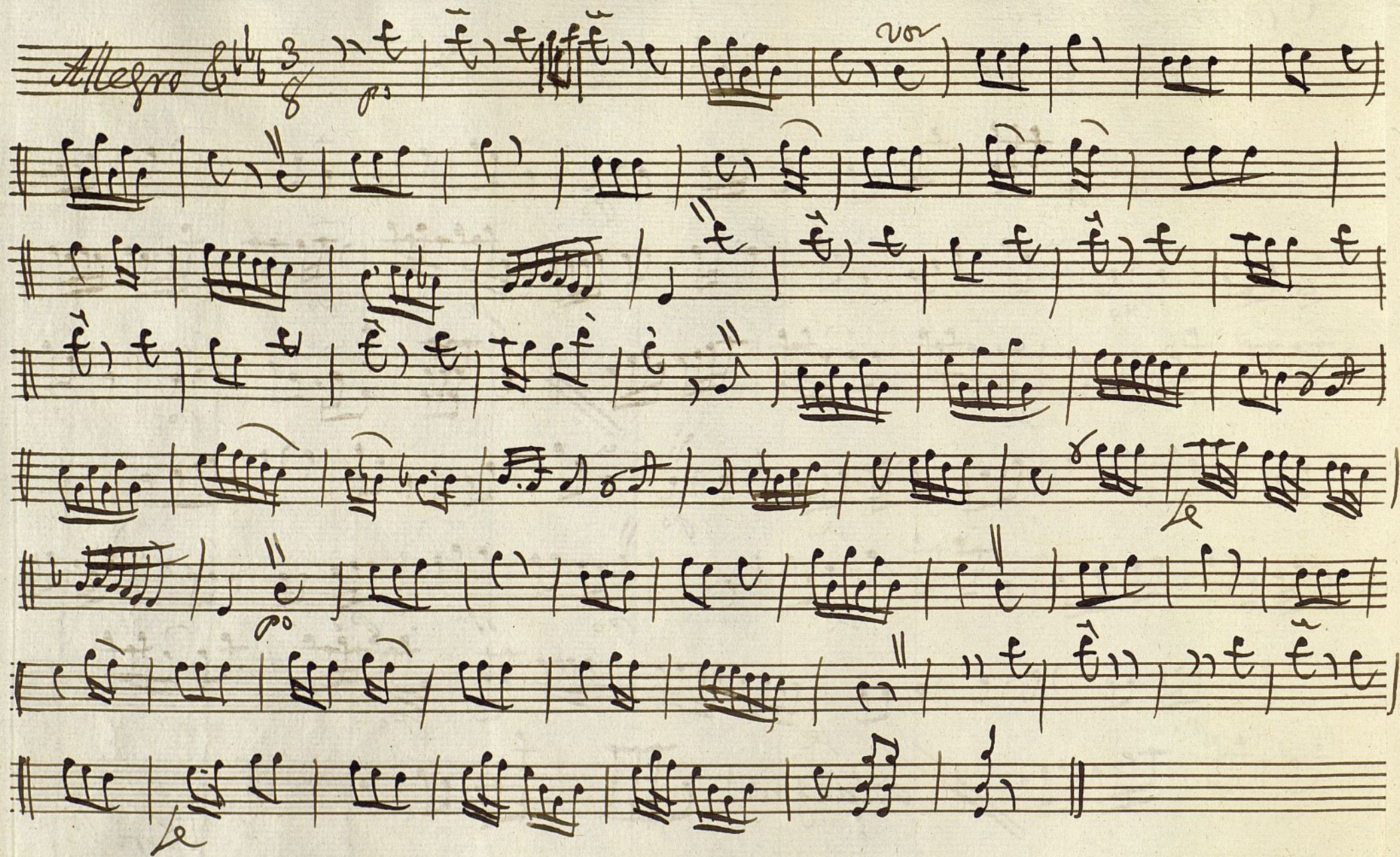
Conadilla a seis; el Novio Burlesco

All. no mucho $\text{G}^{\flat} \text{ } 2/4$

le p f sfz ff

Adsegno

Voli po



Allegro poco 2/4

Parola ya! Refno;

Volte

Allegretto $\text{G}\flat/\text{F}\flat$ $\text{C}/\text{B}\flat$

Parola

Allegro no mucho $\text{C}/\text{B}\flat$ $\text{C}/\text{B}\flat$

Signe

All.º no mucho & 3

*Paro la Corta
y al segno)*

Paro la Corta y volto

Allegretto 2/4 F\#

Parola
allegro;

All.^o poco

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, with many beamed notes and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. There are also markings for 'poco' (poco) and 'Allegro' (Allegro). The score ends with a double bar line and the word 'Fine' written below the last staff.

Parola
Corta

Volto

Allegro pmo

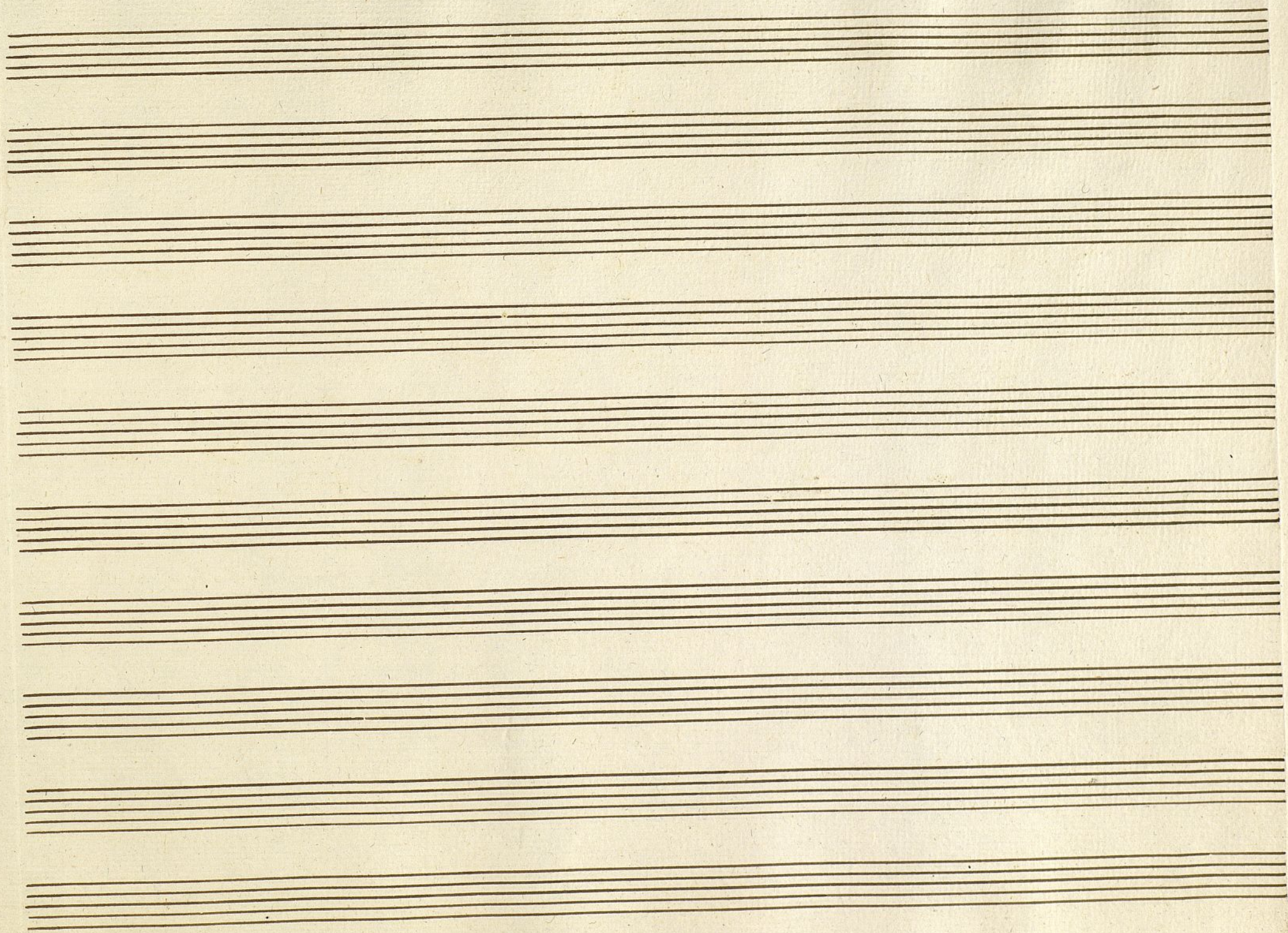
And no 3/4 F\# A p

Parola

final *Allegro* 2/4 F\# p *Voz*

final *Allegro* 2/4 F\# p *Voz*





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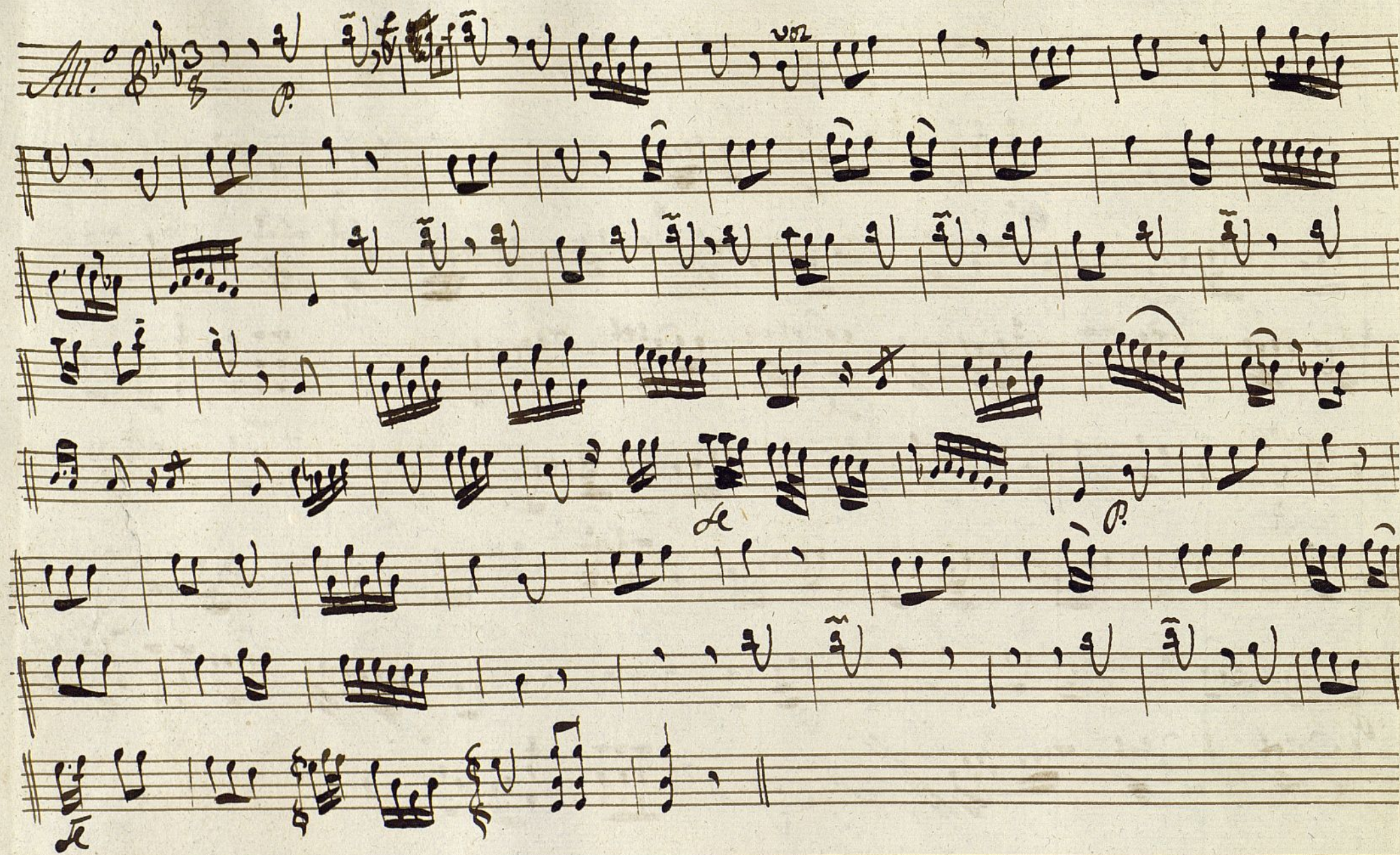
Violín Primero.

Mus 162-9 1

Tonadilla a Seys; el Novio Burlado

All.^o no mucho. 

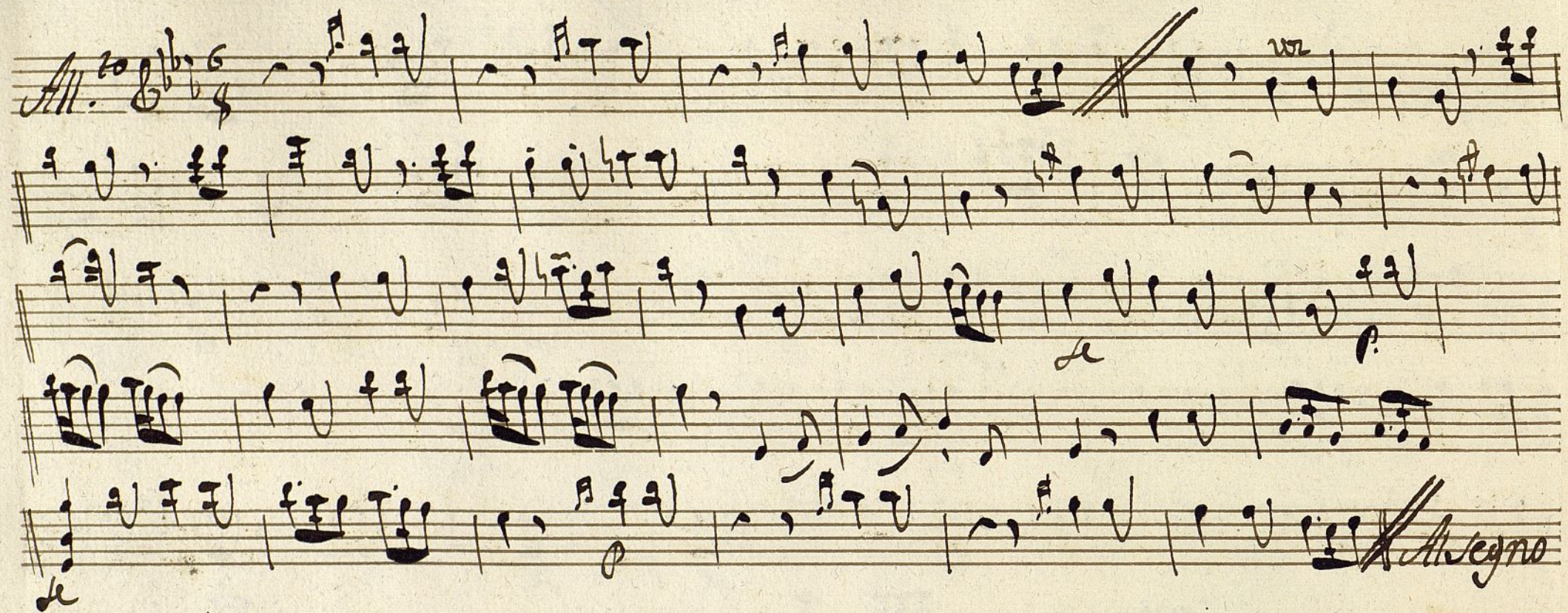
Volta p.^{to}



All.^o poco G major $\frac{2}{4}$

Parola ya Legno

Volte

All. 

Parola

All. no mucho 



Parola al segno;

Parola. Volk.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is written on six staves in 2/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings like "p" and "f". The handwriting is in dark ink on aged paper.

Parola y Al Segno;

A handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'poco', 'p', 'p.m.o', and 'Poco'. The second and third staves continue the musical piece with similar notation and dynamics. The handwriting is in dark ink on aged, slightly yellowed paper.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, historical style. Annotations include:

- Po* (first staff)
- Le* (second staff)
- Pmo* (second staff)
- Poco fe* (third staff)
- Le* (third staff)
- Pmo* (fourth staff)
- Ma All.* (fourth staff)
- P* (fifth staff)
- P* (sixth staff)
- Pmo* (seventh staff)
- Le* (eighth staff)
- P* (eighth staff)
- Le* (ninth staff)
- Allegro* (tenth staff, crossed out)
- Pmo* (tenth staff)
- Volto P. to* (bottom right)
- Parola Corta* (bottom center)

And. no $\text{G}^{\#} \frac{3}{4}$

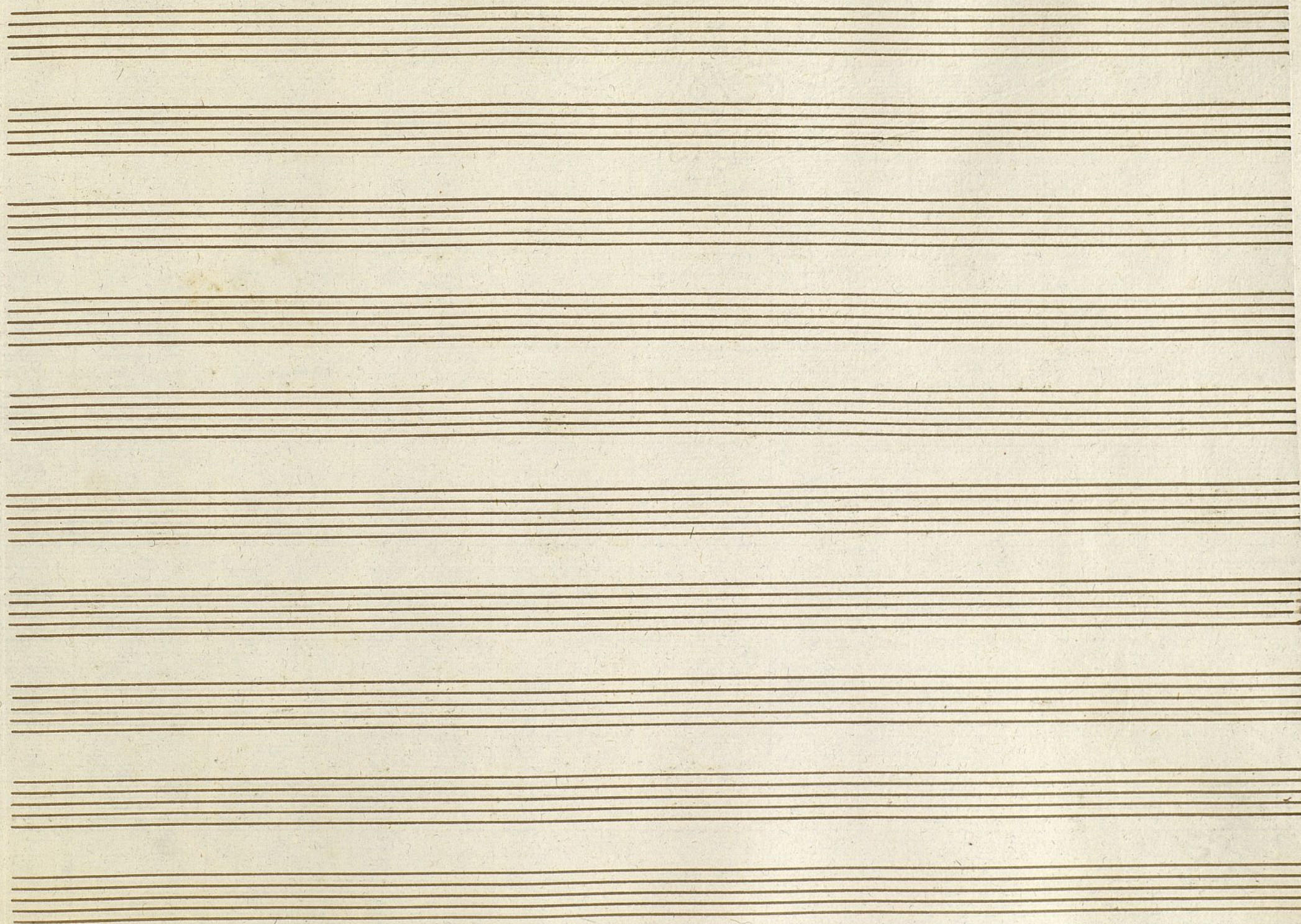
Parola

Finale *Al.* $\text{G}^{\#} \frac{2}{4}$

Parola

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the tempo marking *Poco All.^o* and the time signature $\frac{2}{4}$. The third staff contains the tempo marking *Reci.^{do}* and the time signature $\frac{4}{4}$. The fourth staff contains the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The fifth staff contains the tempo marking *Volh' P.^o*. The sixth staff is empty.





1200055212

Violin Segundo

Mus 162-91

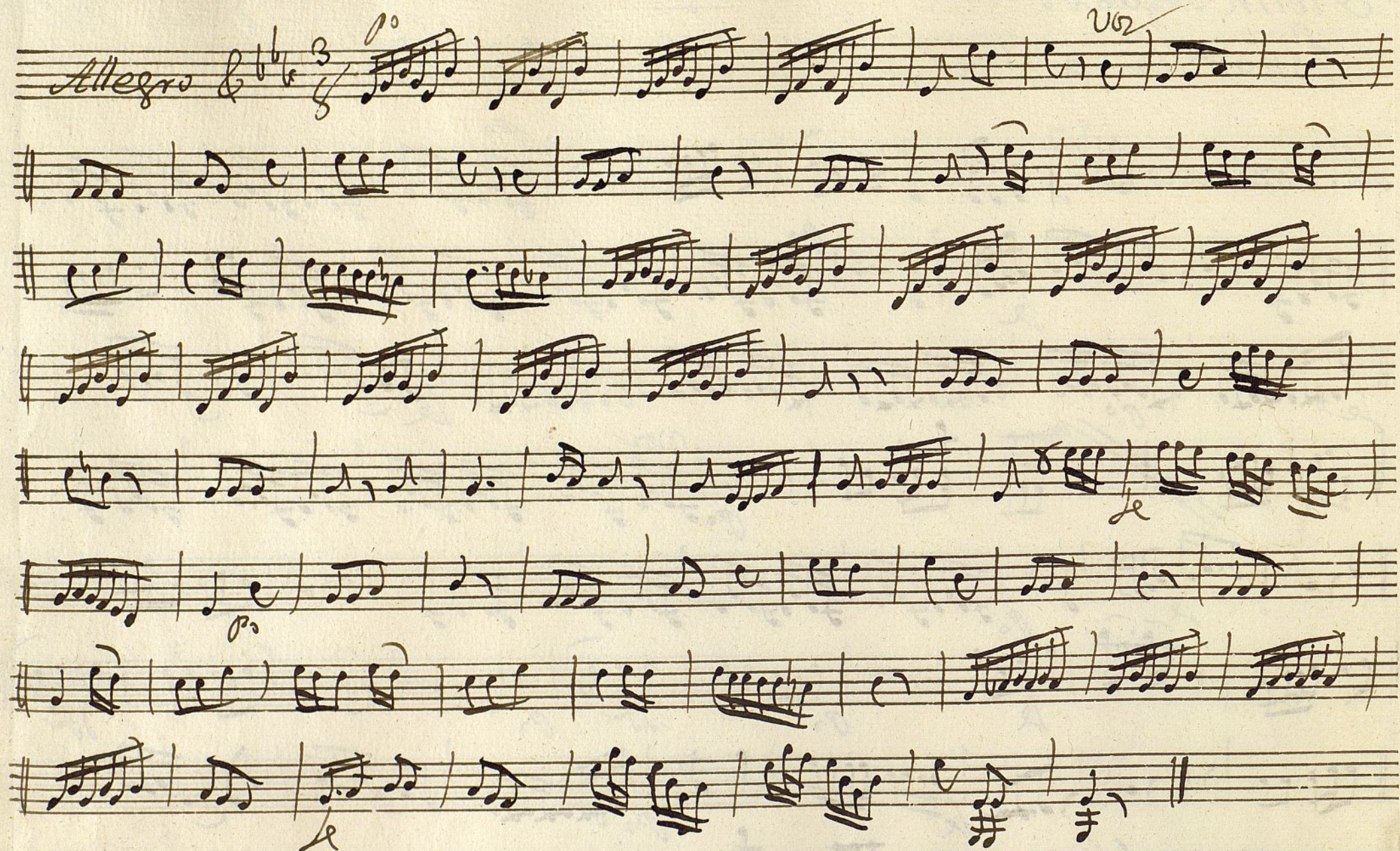
Conadilla a Seis, el Novio Burlado;

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

p *f* *sf* *v*

Allegro

visti



All.^o poco 8/16 *2* *po*

sfz *p*

Paro la yal segno;

Volte

Handwritten musical score for "Allegretto" in G major, 6/8 time, by Franz Schubert. The score is written on five staves. The first staff begins with "Allegretto" and a treble clef. The second staff has a key signature change to G major (one sharp). The third staff has a time signature change to 6/8. The fourth staff has a key signature change to E major (two sharps). The fifth staff ends with "Parola". The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for a piece titled "All. no mucho". The score is written on four staves in treble clef, with a key signature of one sharp (F#). The time signature is 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The score ends with a double bar line and repeat signs.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various note values, including eighth and sixteenth notes, and rests. The word "segue" is written at the end of the first staff. The second staff begins with the instruction "Al. no mucho". The sixth staff ends with the instruction "Parola y al segno #".

Parola *volo*

Allegretto $\text{G}\sharp$ 2/4

Parola
y al segno

poco Allegro $\text{G}\sharp$ 2/4

Parola
y al segno

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The score concludes with the text "Parola Corta" and "voti".

Dynamic markings and performance instructions visible in the score include:

- po* (piano)
- le* (forte)
- Mo* (mezzo)
- All.* (Allegro)
- Cre.* (Crescendo)
- Allegro*
- Parola Corta*
- voti*

Andante 3/4 p. *vo*

Parola

final *All.^o* 2/4 *fe* *vo* p.

Parola

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

Key markings and annotations include:

- Vor* (written above the first staff)
- Peri^{do}* (written below the first staff)
- All.^o poco* (written above the second staff)
- Alleg.^{ro}* (written above the third staff)
- All.^o* (written above the fourth staff)
- Vor* (written above the fifth staff)
- Volto* (written below the eighth staff)

The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests, with some sections marked with a '2' indicating a second ending or measure.



1200055212

Violín Segundo

7

Mus 162-9

2

tonadilla a seis, el Novio Burlado.

All.^o no mucho



Volth. p. 10



All. poco

Parola
yah segno,

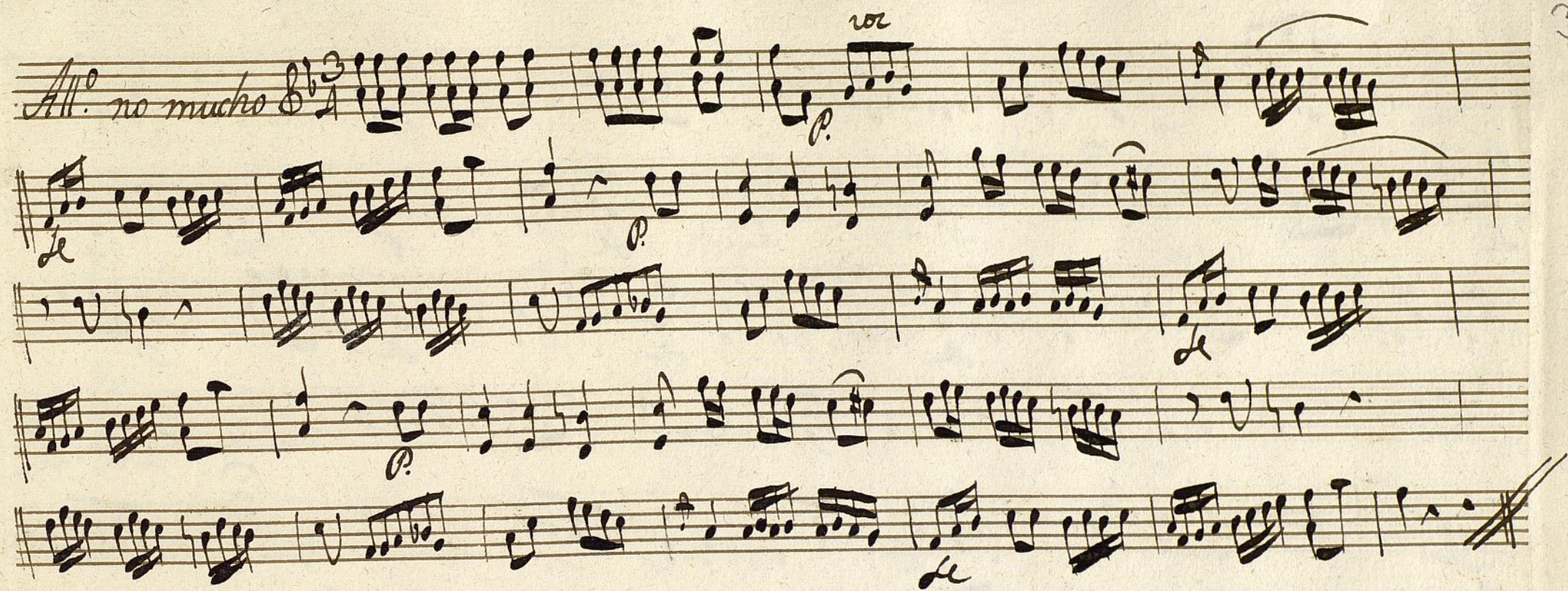
Volte

All.^o *no* *po* *ver*

Pavola

All.^o no mucho *3* *Le* *signe*

signe



Parola y al segno

Parola Volti

All.^{to} $\text{G}^{\sharp} 2/4$

vol.

Parola y Aveño.

poco All.^{to} $\text{G}^{\sharp} 2/4$

Poco le

p. mo

Ma All.^o

Poco le

P.

P.

P. mo

P.

Allegro

Parola. Corla

Voti

And. no 3/4 *3*

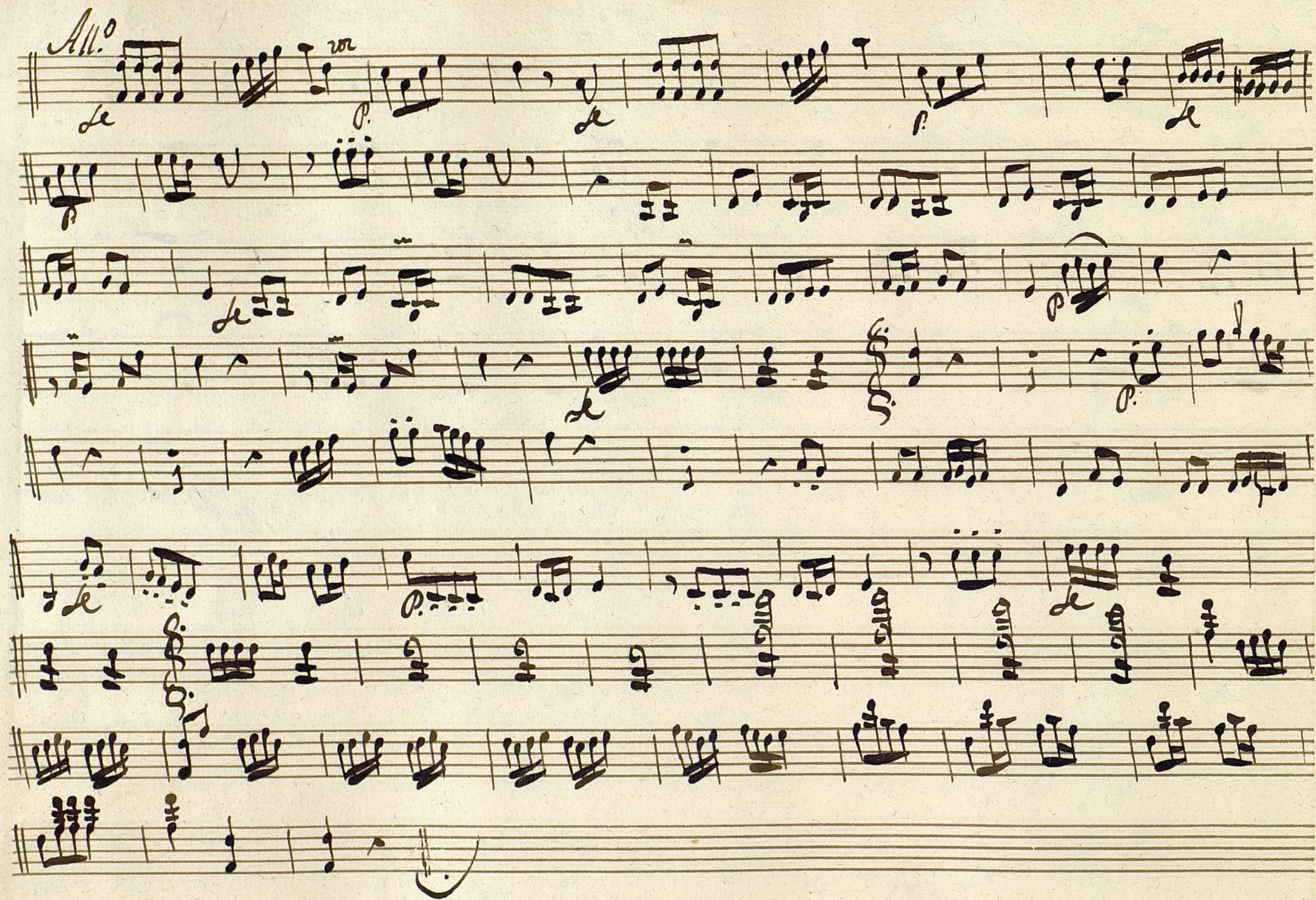
Parola

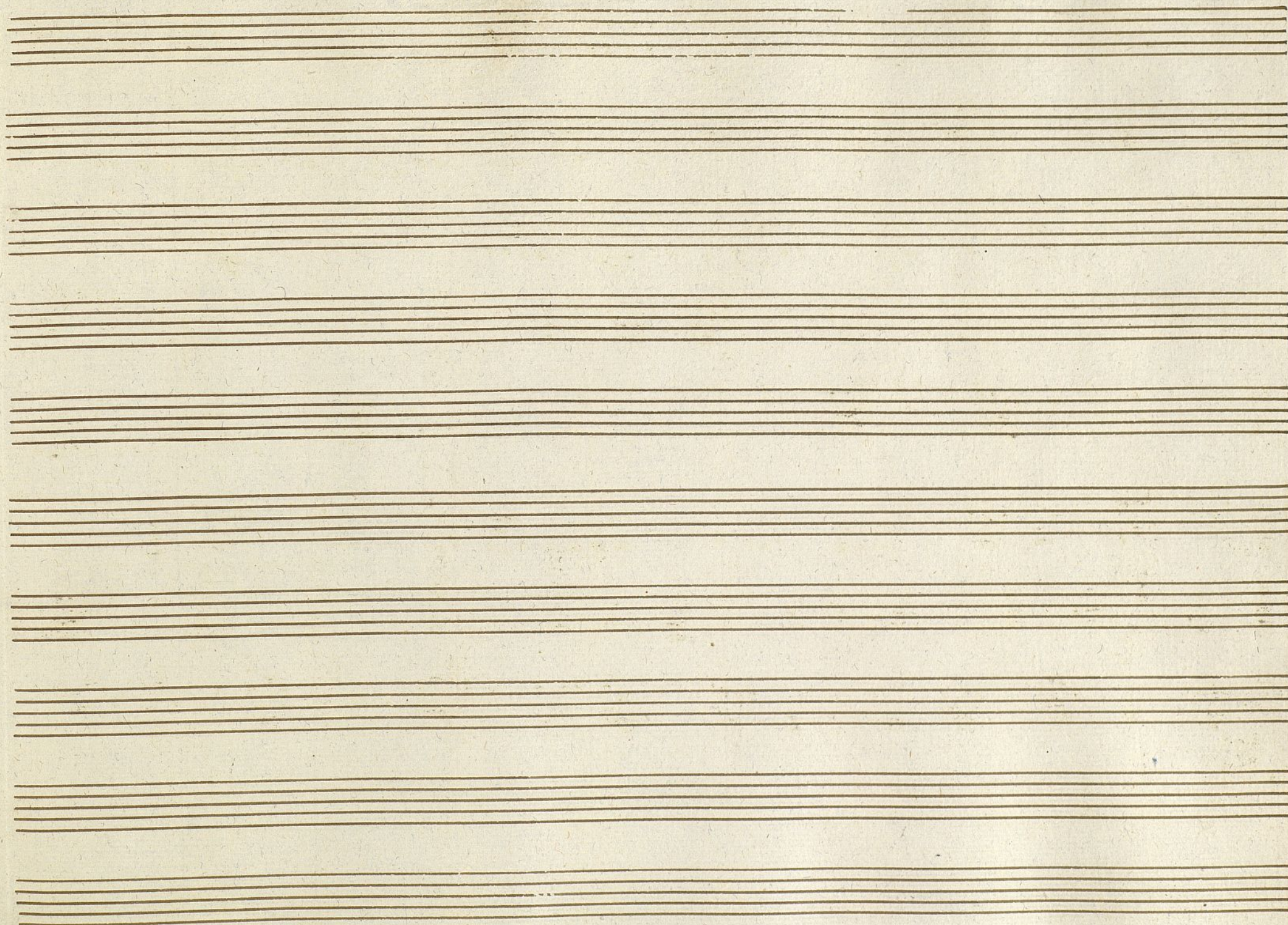
Final *App.* 2/4

Parola

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). Above the first staff, the tempo marking "2^o All.^o Poco" is written. Below the first staff, the marking "Rec.^{do}" is written. The second staff continues the melody. The third staff features a 3/4 time signature and the marking "All.^o 2^o". The fourth staff concludes the piece with a double bar line.

Volta 7^a P.¹⁰





1200055212

Oboe Primo

Mus 162-9

Conadilla a lei; el Novio Burlado

Handwritten musical score for Oboe Primo, titled "Conadilla a lei; el Novio Burlado". The score is written on ten staves, with the first two staves containing the title and the tempo marking "Al. poco". The tempo is marked "Al. poco" and the time signature is 2/4. The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings such as *f*, *ff*, *po*, *no*, *se*, *sol*, and *vol*. There are also markings for *Al. se* and *Al. se*. The score concludes with the word "volte" written at the bottom right.

All. poco $\text{G}\flat\text{B}\flat$ $\frac{2}{4}$ ~~4~~ ~~3~~ *Non solo*

Alleg.^{ro} $\text{G}\flat\text{B}\flat$ $\frac{6}{8}$ *solo* ~~4~~

Parola y al segno;

Allegro $\text{G}\flat\text{B}\flat$ $\frac{3}{4}$ *solo* ~~3~~ *Allegro* $\frac{3}{4}$

All.^o no mucho & 3/4 ^{solo}  *voz* *solo* *le* *no* *le* *All.^o poco* & 3/4 *le* *le* *le* *Parola ya al segno:*

Parola

Allegretto $\text{G}\sharp$ $\frac{2}{4}$

Parata ya! Segno;

Allegro $\text{G}\sharp$ $\frac{2}{4}$

9

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *le*, *Mo. All. p^o*, *p^o*, *cr.*, and *le*. A double bar line with a diagonal slash is present on the fifth staff, followed by the word *Allegro*. The sixth staff ends with a double bar line and a fermata.

$\frac{3}{4}$ Andro fare // Parola

final

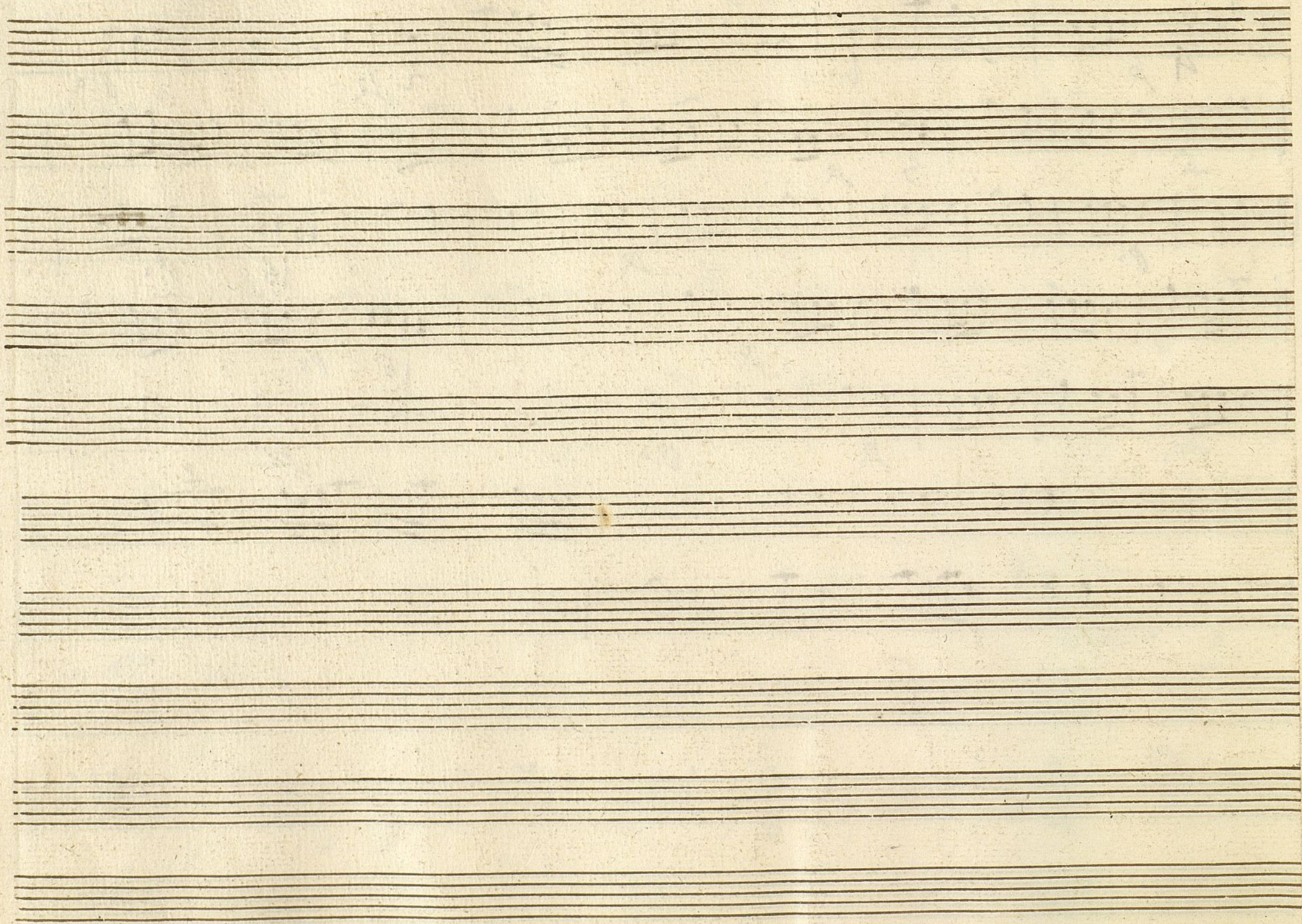
Allegro

Handwritten musical notation: G# 2/4

Handwritten musical score for a piece titled "Final Allegro". The score is written on ten staves. The first staff is marked "final" and "Allegro". The key signature is one sharp (F#) and the time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as "p." (piano) and "f" (forte). The score concludes with a double bar line and a 2/4 time signature.

All.^o

Handwritten musical score on seven staves. The first staff is in G major (one sharp) and 2/4 time. It contains various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings like 'p' and 'f'. The subsequent staves continue the piece with similar notation. The final staff ends with a double bar line and a repeat sign. Below the first staff, there are three empty staves.



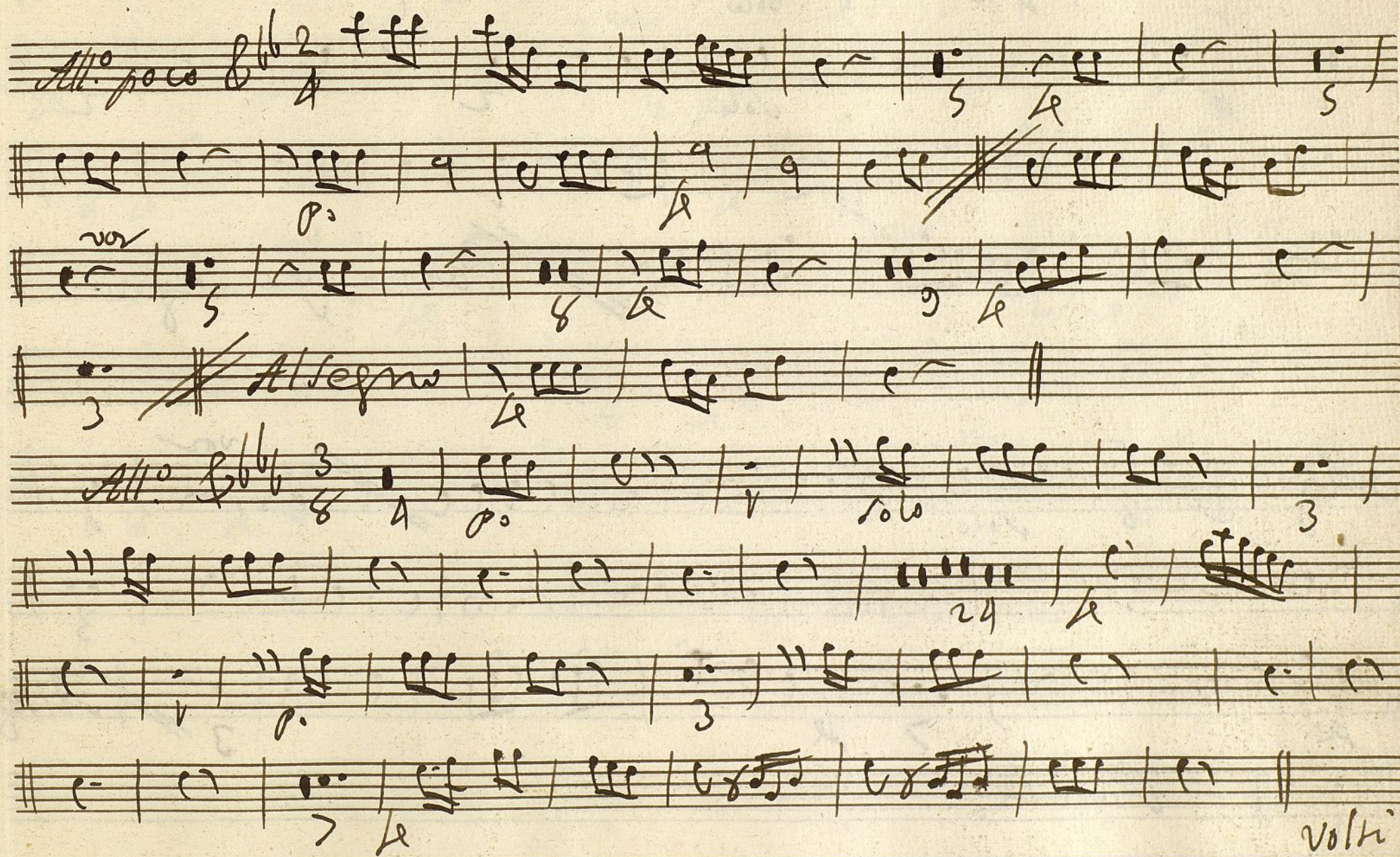
1200055212

Oboe Segundo

Mus 162-9 1

Tonadilla a seis; el Novio Burlado;

Handwritten musical score for Oboe Segundo, titled "Tonadilla a seis; el Novio Burlado;". The score is written on ten staves, with the first two staves containing the title and the tempo/meter "Allo poco 2/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into sections by double bar lines, and the tempo changes to "Allegro" in the fifth staff. The key signature is B-flat major (two flats). The score concludes with the word "Volte" in the bottom right corner.



Allo no mucho *Solo*

vor

sigue

Allo poco *vor*

Parola ya! Segno!

Parola

Allegretto $\text{G}\sharp$ $\frac{2}{4}$

Parola ya! segno;

Allegro $\text{G}\sharp$ $\frac{2}{4}$

Parola ya! segno;

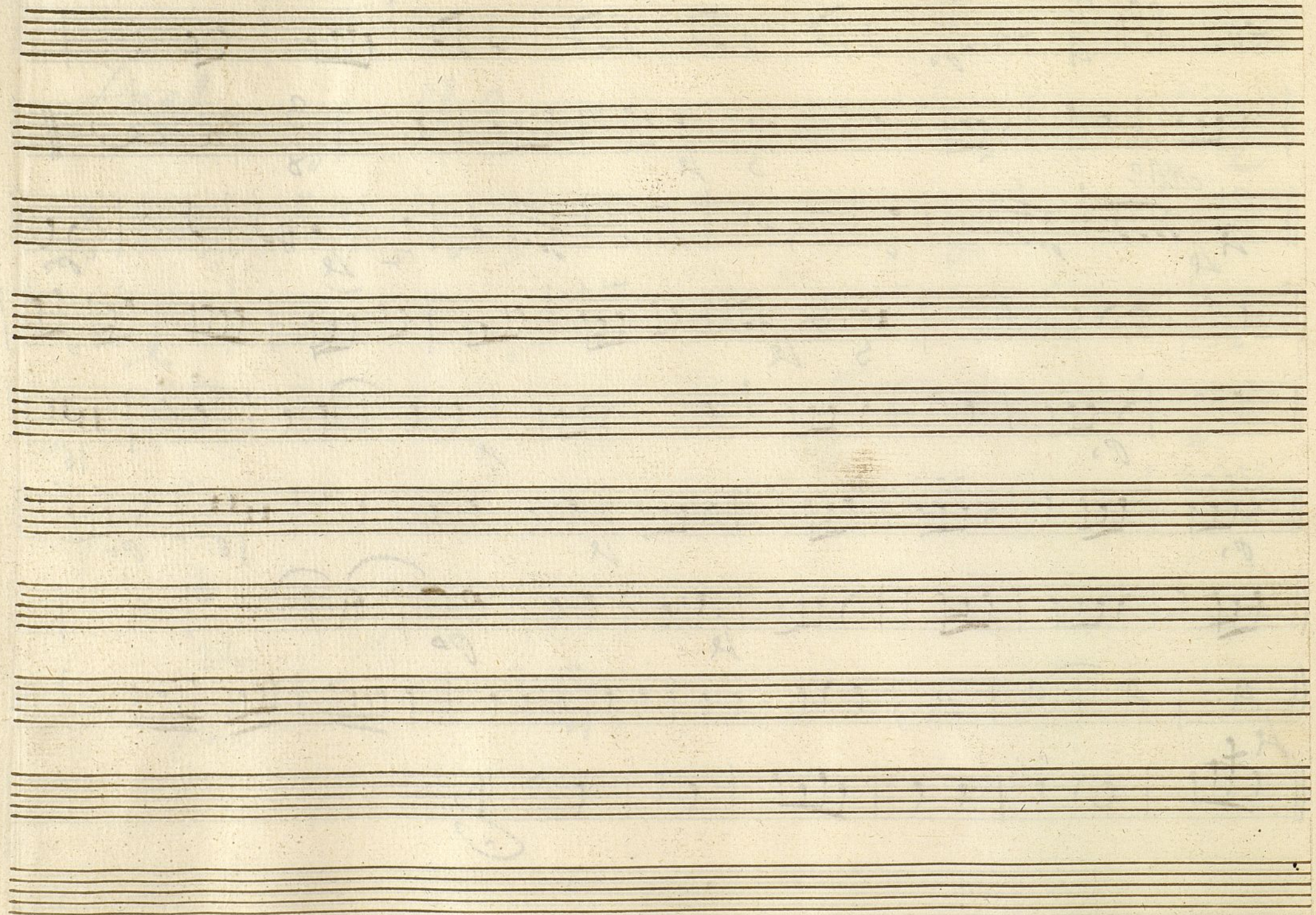
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several measures of music, with some measures featuring multiple notes beamed together. Dynamic markings include *p* (piano) and *pp* (pianissimo). A tempo marking *Ma. All.* (Molto Allegro) is present. The score concludes with a double bar line and a fermata.

3/4 And no force // Parola

final Allegro $\text{G}\sharp\text{G}$ $\frac{2}{4}$

Finis $\frac{2}{4}$

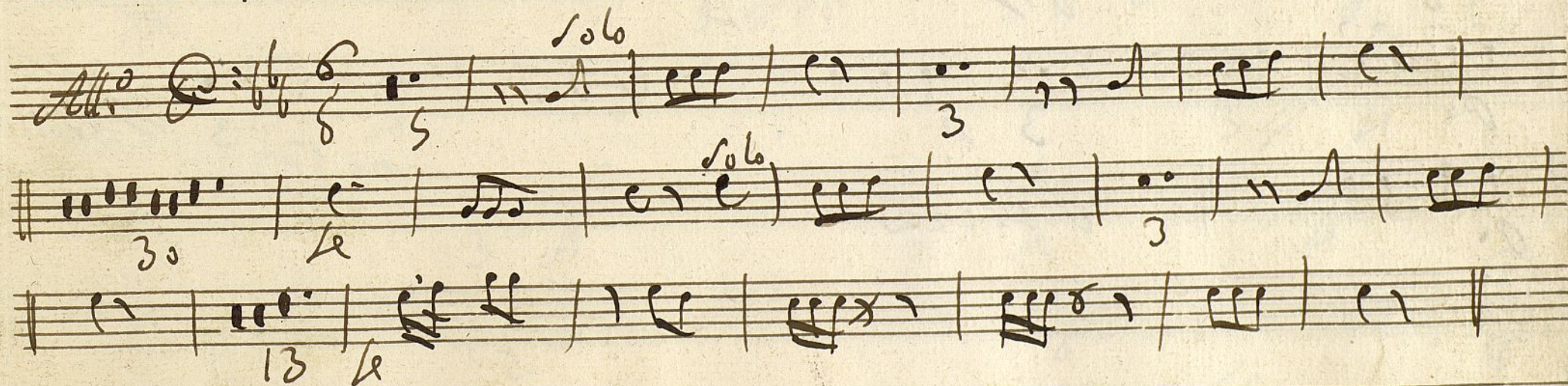
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *pp* (pianissimo) and *sf* (sforzando), and articulation marks like accents and slurs. A *rit.* (ritardando) marking is present above the first staff. A *3/8* time signature change occurs in the second staff. The score concludes with a double bar line and a repeat sign on the eighth staff. The bottom two staves are empty.



12000SS212

Trompa Primera +
Londilla a Seit; el Novio Burlado;

20/11



All.^o $\text{C} = \text{F} \text{ } \frac{2}{4}$ A A 16 7

2 4 4

Parola y al segno; ..

Allegretto $\text{C} = \text{F} \text{ } \frac{6}{8}$ A 14 4 2

p. 3 4 3 *Allegro*

p. *Parola*

All.^o poco $\text{C}:\flat$ $\frac{3}{4}$ Le 16

$\text{C}:\flat$ Le *segue*

All.^o $\text{C}:\flat$ $\frac{3}{4}$ Le 2 Le

$\text{C}:\flat$ Le 6 Le 8

$\text{C}:\flat$ Le *Parola y al segno;*

Parola *All.^o* $\text{C}:\sharp$ $\frac{2}{4}$ Le 3 Le

$\text{C}:\sharp$ Le 3 Le 5 Le 4

$\text{C}:\sharp$ Le 2 Le 6 Le 8

$\text{C}:\sharp$ Le 3 Le *Parola y al segno;*

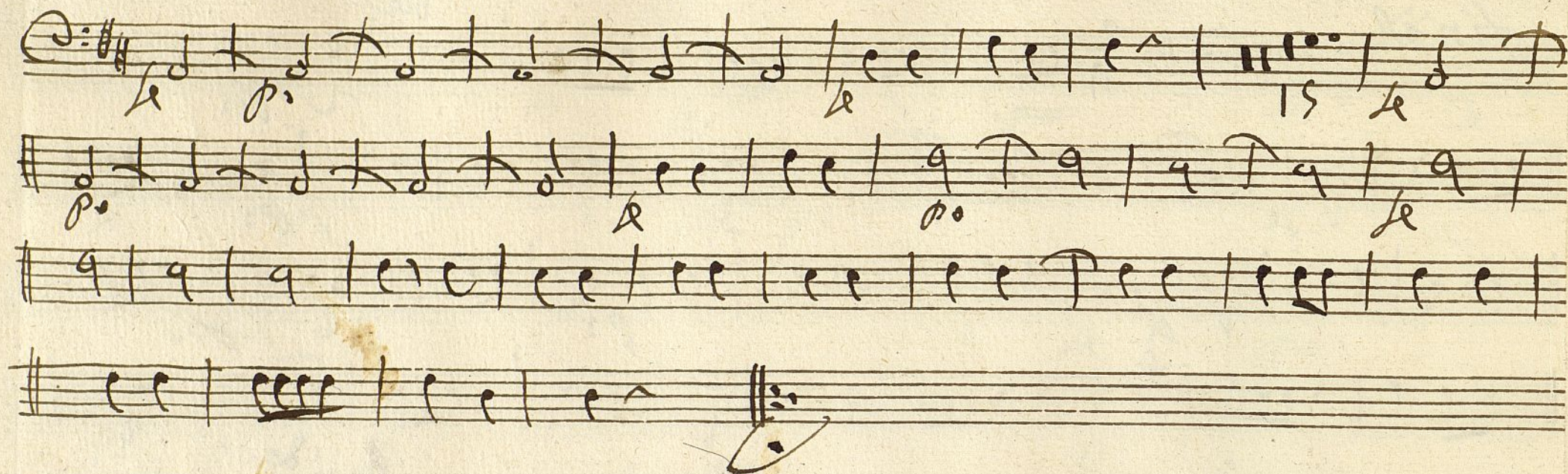
Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Allegro" written above the final staff. The handwriting is in brown ink on aged paper.

final

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 system of staves, with some staves containing multiple measures of music. The notation is in a style typical of 18th or 19th-century manuscript notation.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first system.
- And.^o* (Andante) in the middle of the fifth staff.
- Ad.^o* (Adagio) in the middle of the sixth staff.
- And.^o* (Andante) at the beginning of the seventh staff.
- And.^o* (Andante) at the beginning of the eighth staff.
- And.^o* (Andante) at the beginning of the ninth staff.
- And.^o* (Andante) at the beginning of the tenth staff.
- And.^o* (Andante) at the beginning of the eleventh staff.
- And.^o* (Andante) at the beginning of the twelfth staff.
- And.^o* (Andante) at the beginning of the thirteenth staff.
- And.^o* (Andante) at the beginning of the fourteenth staff.
- And.^o* (Andante) at the beginning of the fifteenth staff.
- And.^o* (Andante) at the beginning of the sixteenth staff.
- And.^o* (Andante) at the beginning of the seventeenth staff.
- And.^o* (Andante) at the beginning of the eighteenth staff.
- And.^o* (Andante) at the beginning of the nineteenth staff.
- And.^o* (Andante) at the beginning of the twentieth staff.
- And.^o* (Andante) at the beginning of the twenty-first staff.
- And.^o* (Andante) at the beginning of the twenty-second staff.
- And.^o* (Andante) at the beginning of the twenty-third staff.
- And.^o* (Andante) at the beginning of the twenty-fourth staff.
- And.^o* (Andante) at the beginning of the twenty-fifth staff.
- And.^o* (Andante) at the beginning of the twenty-sixth staff.
- And.^o* (Andante) at the beginning of the twenty-seventh staff.
- And.^o* (Andante) at the beginning of the twenty-eighth staff.
- And.^o* (Andante) at the beginning of the twenty-ninth staff.
- And.^o* (Andante) at the beginning of the thirtieth staff.
- And.^o* (Andante) at the beginning of the thirty-first staff.
- And.^o* (Andante) at the beginning of the thirty-second staff.
- And.^o* (Andante) at the beginning of the thirty-third staff.
- And.^o* (Andante) at the beginning of the thirty-fourth staff.
- And.^o* (Andante) at the beginning of the thirty-fifth staff.
- And.^o* (Andante) at the beginning of the thirty-sixth staff.
- And.^o* (Andante) at the beginning of the thirty-seventh staff.
- And.^o* (Andante) at the beginning of the thirty-eighth staff.
- And.^o* (Andante) at the beginning of the thirty-ninth staff.
- And.^o* (Andante) at the beginning of the fortieth staff.
- And.^o* (Andante) at the beginning of the forty-first staff.
- And.^o* (Andante) at the beginning of the forty-second staff.
- And.^o* (Andante) at the beginning of the forty-third staff.
- And.^o* (Andante) at the beginning of the forty-fourth staff.
- And.^o* (Andante) at the beginning of the forty-fifth staff.
- And.^o* (Andante) at the beginning of the forty-sixth staff.
- And.^o* (Andante) at the beginning of the forty-seventh staff.
- And.^o* (Andante) at the beginning of the forty-eighth staff.
- And.^o* (Andante) at the beginning of the forty-ninth staff.
- And.^o* (Andante) at the beginning of the fiftieth staff.
- And.^o* (Andante) at the beginning of the fifty-first staff.
- And.^o* (Andante) at the beginning of the fifty-second staff.
- And.^o* (Andante) at the beginning of the fifty-third staff.
- And.^o* (Andante) at the beginning of the fifty-fourth staff.
- And.^o* (Andante) at the beginning of the fifty-fifth staff.
- And.^o* (Andante) at the beginning of the fifty-sixth staff.
- And.^o* (Andante) at the beginning of the fifty-seventh staff.
- And.^o* (Andante) at the beginning of the fifty-eighth staff.
- And.^o* (Andante) at the beginning of the fifty-ninth staff.
- And.^o* (Andante) at the beginning of the sixtieth staff.
- And.^o* (Andante) at the beginning of the sixty-first staff.
- And.^o* (Andante) at the beginning of the sixty-second staff.
- And.^o* (Andante) at the beginning of the sixty-third staff.
- And.^o* (Andante) at the beginning of the sixty-fourth staff.
- And.^o* (Andante) at the beginning of the sixty-fifth staff.
- And.^o* (Andante) at the beginning of the sixty-sixth staff.
- And.^o* (Andante) at the beginning of the sixty-seventh staff.
- And.^o* (Andante) at the beginning of the sixty-eighth staff.
- And.^o* (Andante) at the beginning of the sixty-ninth staff.
- And.^o* (Andante) at the beginning of the seventieth staff.
- And.^o* (Andante) at the beginning of the seventy-first staff.
- And.^o* (Andante) at the beginning of the seventy-second staff.
- And.^o* (Andante) at the beginning of the seventy-third staff.
- And.^o* (Andante) at the beginning of the seventy-fourth staff.
- And.^o* (Andante) at the beginning of the seventy-fifth staff.
- And.^o* (Andante) at the beginning of the seventy-sixth staff.
- And.^o* (Andante) at the beginning of the seventy-seventh staff.
- And.^o* (Andante) at the beginning of the seventy-eighth staff.
- And.^o* (Andante) at the beginning of the seventy-ninth staff.
- And.^o* (Andante) at the beginning of the eightieth staff.
- And.^o* (Andante) at the beginning of the eighty-first staff.
- And.^o* (Andante) at the beginning of the eighty-second staff.
- And.^o* (Andante) at the beginning of the eighty-third staff.
- And.^o* (Andante) at the beginning of the eighty-fourth staff.
- And.^o* (Andante) at the beginning of the eighty-fifth staff.
- And.^o* (Andante) at the beginning of the eighty-sixth staff.
- And.^o* (Andante) at the beginning of the eighty-seventh staff.
- And.^o* (Andante) at the beginning of the eighty-eighth staff.
- And.^o* (Andante) at the beginning of the eighty-ninth staff.
- And.^o* (Andante) at the beginning of the ninetieth staff.
- And.^o* (Andante) at the beginning of the ninety-first staff.
- And.^o* (Andante) at the beginning of the ninety-second staff.
- And.^o* (Andante) at the beginning of the ninety-third staff.
- And.^o* (Andante) at the beginning of the ninety-fourth staff.
- And.^o* (Andante) at the beginning of the ninety-fifth staff.
- And.^o* (Andante) at the beginning of the ninety-sixth staff.
- And.^o* (Andante) at the beginning of the ninety-seventh staff.
- And.^o* (Andante) at the beginning of the ninety-eighth staff.
- And.^o* (Andante) at the beginning of the ninety-ninth staff.
- And.^o* (Andante) at the beginning of the hundredth staff.



Trompa Segunda
Conadilla a seis; el Novio Burlado;

Mus 162-9

Handwritten musical score for Trompa Segunda, featuring two sections: *Conadilla a seis* and *el Novio Burlado*. The notation includes various musical symbols, rests, and dynamic markings.

Section 1: *Conadilla a seis*

- Tempo: *All.^o*
- Time Signature: $\frac{2}{4}$
- Key Signature: One flat (B-flat)
- Measures: 1-10
- Measure 10 ends with a double bar line and the word *Allegro*.

Section 2: *el Novio Burlado*

- Tempo: *All.^o*
- Time Signature: $\frac{3}{8}$
- Key Signature: One flat (B-flat)
- Measures: 1-13
- Measure 13 ends with a double bar line.

Volti

All.^o poco $\text{C}:\flat\flat$ $\frac{2}{4}$ A A 16 7

2 4 4

Parola y al Segno;

Alleg.^{ro} $\text{C}:\flat\flat$ $\frac{6}{8}$ A 14 4 2 p.

3 4 3 *Al Segno*

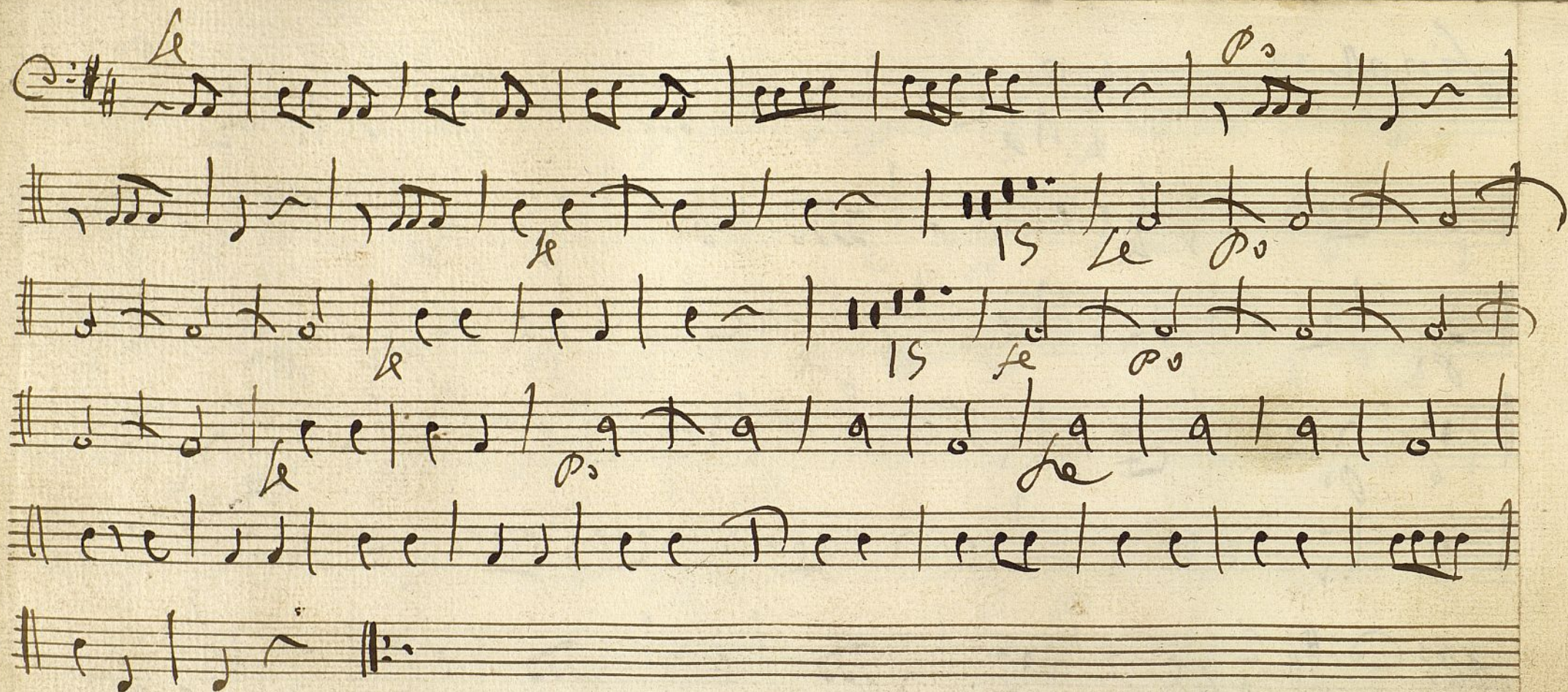
p. *Parola*

Handwritten musical score for "Parola y al segno" by J. S. Bach. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signatures vary throughout the piece, including 3/4, 6/8, 3/4, 4/4, 3/4, 2/4, 3/4, 4/4, 3/4, and 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The piece is marked "Allegro" and "Allegro poco". The title "Parola y al segno;" is written in large, stylized letters across the staves. The score is written in a cursive, handwritten style.

finar *All.^o* $\text{C}=\sharp$ $\frac{2}{4}$

The musical score is written in a cursive, handwritten style. It begins with the word "finar" in italics, followed by "All.^o" and a key signature of one sharp (F#). The time signature is 2/4. The notation includes various musical symbols such as clefs, time signatures, and notes. There are several dynamic markings like "p" and "p." and articulation marks like "Bando". The score ends with a double bar line on the fifth staff of the first system. The second system starts with a new section marked "Bando" and continues with more musical notation. The bottom of the page shows empty staves and the word "Voltri".

Voltri



Contravazo:

Lonadilla a seis. el Novio Burlado

Ms 162-9 1

Handwritten musical score for a piece titled "Allegro molto". The score is written on ten staves. The first staff begins with the tempo marking "Allegro molto" and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and rests. Dynamic markings include *p* (piano), *f* (forte), and *sfz* (sforzando). A section of the score is marked "Allegro molto" and includes a double bar line. The notation is in a single key, likely C major or A minor, and the overall style is that of a 19th-century manuscript.

Vol 11

Allegro $\text{C} \flat \text{B} \flat$ $\frac{3}{8}$ *Punticato*

arco

Violon *Punticato*

arco Contrabaſo

Punticato

arco

pmo

le

All.^o poco  *Parola y al segno;*

Ad lib.

Allegretto $\text{C} \frac{6}{8}$ *pp*

vor

ppmo *le* *pp*

Allegro *Parola*

All. no mucho $\text{C} \frac{3}{4}$ *pp*

vor *ppmo* *le* *3* *le*

pp *le* *sigue*

All.º nomucho $\text{C} \frac{3}{4}$

Handwritten musical score for five staves. The first staff begins with the tempo marking "All.º nomucho" and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as "le", "p", and "pº". The fifth staff ends with a double bar line and the instruction "Parola y al segno;".

Parola vlti

Allegretto $\text{C} = \text{F} \frac{2}{4}$

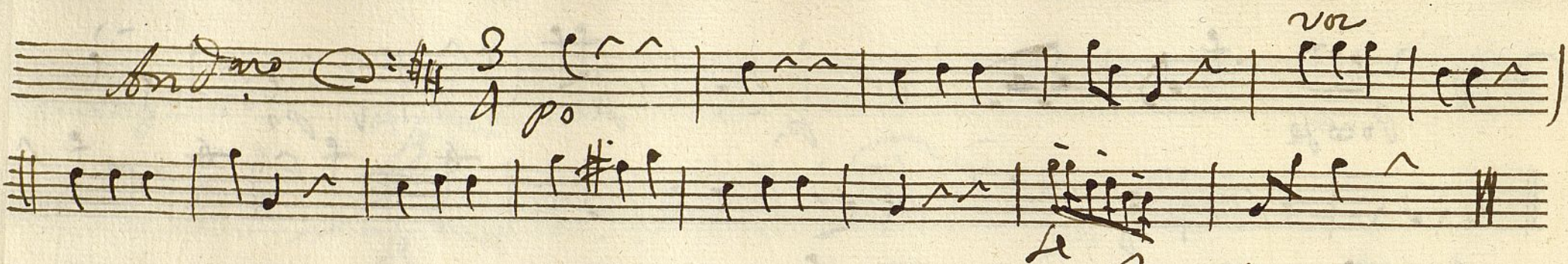
Parola y al Segno.

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

Allegro

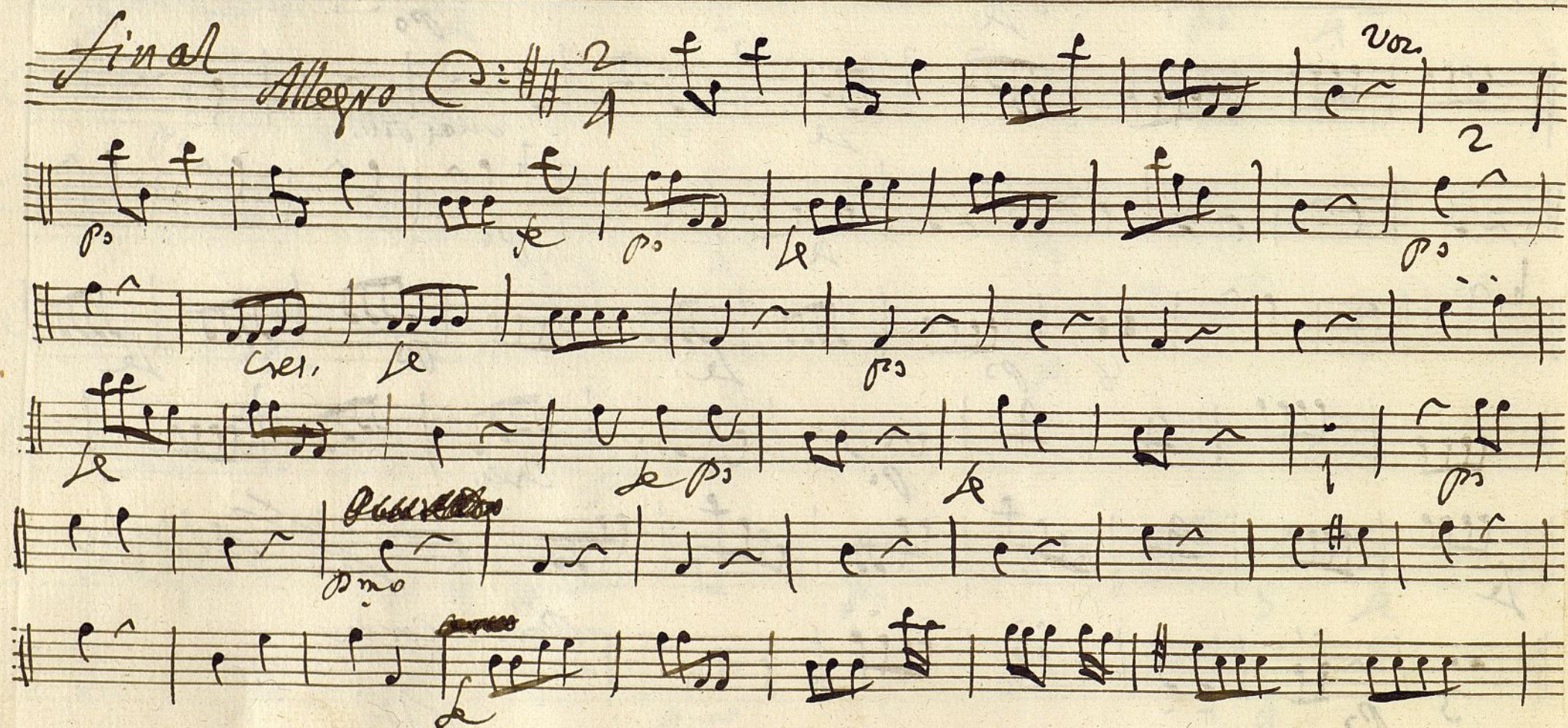
Handwritten musical score for "Parola Corta" by Volpi. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a "Poco fe" marking. The second staff has a "p" marking. The third staff has a "p" marking. The fourth staff has a "p" marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The score ends with a double bar line and the text "Parola Corta" and "Volpi".

Andante $\text{C} = \text{D}\sharp$ $\frac{3}{4}$ *po* *vor*



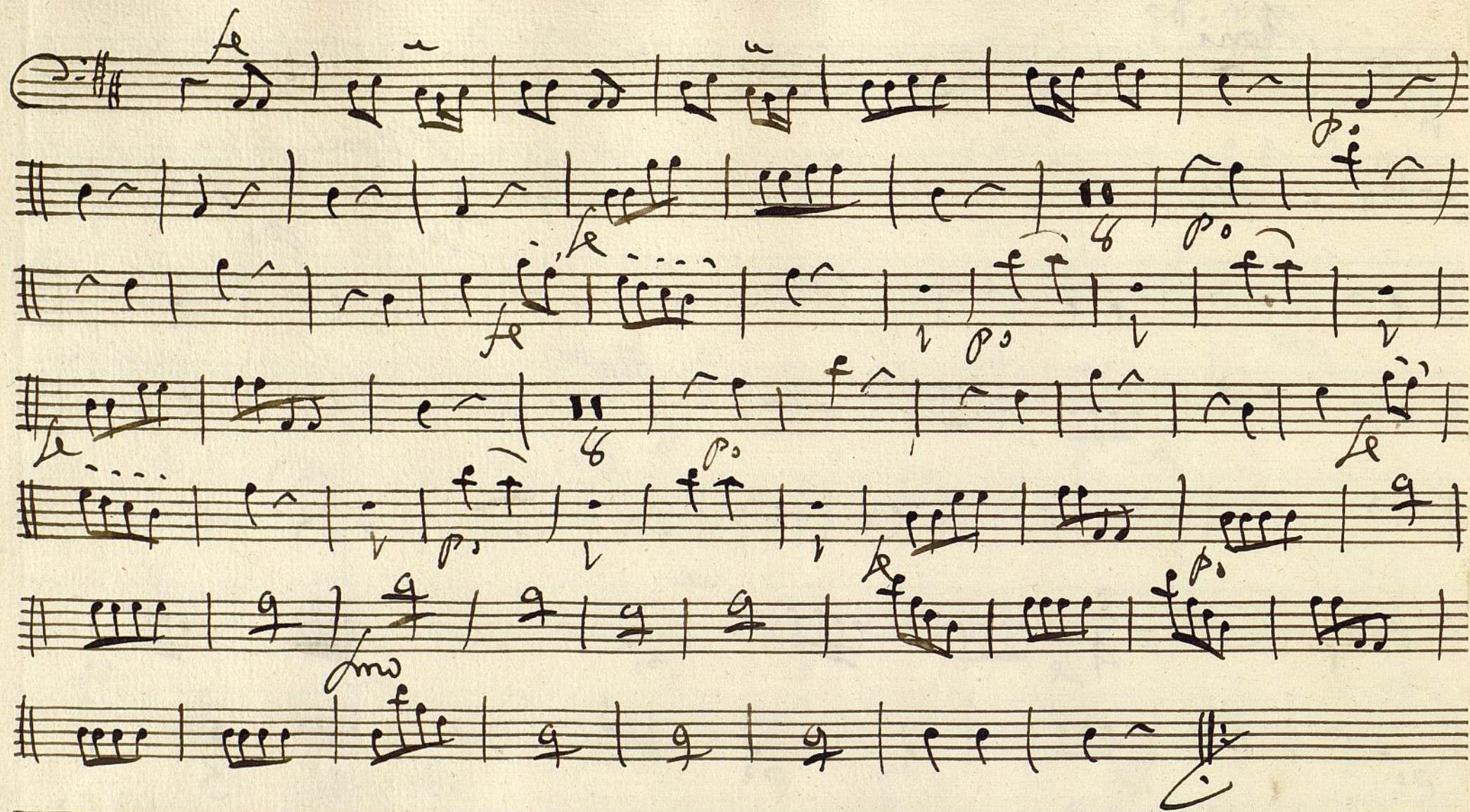
Parola

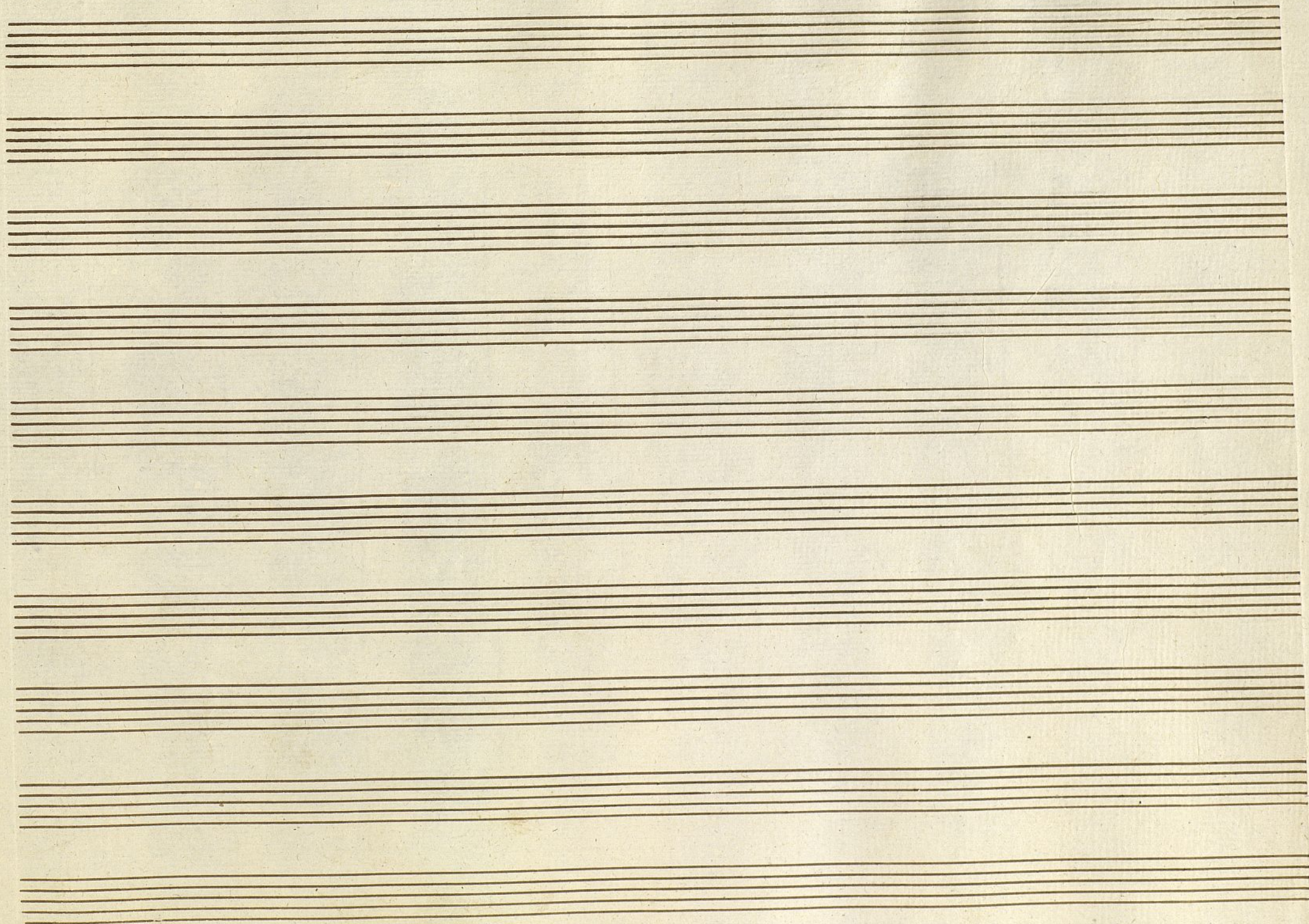
final Allegro $\text{C} = \text{D}\sharp$ $\frac{2}{4}$ *po* *vor* *2*



Perido,

Handwritten musical score on a single page, numbered 5 in the top right corner. The score is written in brown ink on aged, slightly yellowed paper. It consists of six staves of music, with the first two staves grouped by a large left brace. The notation includes various musical symbols such as clefs (treble and bass), key signatures (one sharp, F#), time signatures (common time 'C', 4/4, 3/8, 2/4), and dynamic markings (p, f, p^o, f^o). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several slurs and phrasing marks throughout the piece. The handwriting is fluid and characteristic of 19th-century musical notation. The bottom of the page shows several empty staves, suggesting the music continues on the next page.





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