

Leg.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 25

Mus 99-14

Leg.<sup>o</sup> 3.<sup>o</sup> //

Laureana y Vicente

Lon.<sup>a</sup> à Duo

La Puerta de la Sortifa

De Larerna  
//



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

*salon;* Aparece la Saunana sentada al tocador  
y Viziente ~~la~~ mirando la atentamente

*Cres.*

*ella.*

*Viziente* Por nada se altera

Por todo se enfada



los 2.

que siempre en quimera tengamos q. estar

que

q. siempre en quimera tengamos q. estar

Siempre en quimera

tengamos q. es tar yo

que siempre en quimera

tengamos q. de estar

Yo tomo la rauta

Yo tomo el sombrero



los 2..

por que yo no quiero su genio aguantar — por

por que yo no quiero su genio aguantar —

que yo no quie ro su ge nio a guan

por que yo no quiero por que yo no quiero su ge nio aguan

tar su genio aguantar

tar su genio aguantar



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and include the phrase "ella. al Diablo Ca si". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f.* (forte) and *cres.* (crescendo). The paper shows signs of wear, including stains and discoloration.

*ella.*  
al Diablo Ca si

*cres.* *f.*  
mi' ro — no de mos que comer no

*el.*  
tras tor na do el sen ti do



Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are in Spanish. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The lyrics are written in a cursive hand.

me tiene mu' Mu per me  
ella.  
de la comida al punto bol bamos a tra  
el.  
tar mas sea en el su puesto que no te as de en fa  
dar que ella.  
tu ca cha za  
el los 2  
tu mal genio no se puede to le



ella. el. los 2.

rar tu Ca cha za tu mal ge nio no se puede to le

rar no se pue de

to le rar tu ca cha za

to le rar tu mal ge nio tu mal

no se pue de to le rar no se

genio no se pue de to le rar no se



puede no se pue - de - to le rar  
puede no se pue - de - to le rar

ella.. Mañana por ser mis  
mira q' ala Con de



*ff*  
Días viene a Comer la Con deira  
si ta la de de mox mul ho no res

Ya si una es plendi da mesa  
yes forzo so sus fa do res  
els forzo  
en Cier to

*p.*  
So pre pa rar es for  
mo do pa gar en Cier  
el... *Confrialdad*  
pre pa  
pues pa



ella *Andandole*

varla prepa varla tu me quieres so fo  
 garlos (pues pa garlos tu me quieres i rri

*Cres.*

Car - no te tienes que enfa dar - no te  
 tar no te tienes q. al te tar - no te

*al Segno*



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

ella  
ay q.<sup>e</sup> lla mar Co zi -

neros  
pues lla mar los  
ay que bus

Car re pos te ros  
pues bus car los  
abra que

Com prar li cores  
pues Com prar los  
es to es

ya mucho apu rar mucho apu rar  
si me en -



fa do Ca si' mi ro la Ca sa e de al bo ro  
 p. el  
 tar' aun q. la predieras fue go no me  
 2os 2. tengo de al te rar { si me en fa das Ca si'  
 aunque la pren die ras  
 mi ro la Ca sa e de al bo ro tar la Ca  
 fue go no me tengo de al te rar no me  
 p.



sa ede al boro tar la ca

tengo dealte rar la ca

ella que yo me Casase con un bruto

el.. sea mai en ora buena

ella. pues no puedo en otra cosa bengar me

entonces la pira no ha de quedar trasteavida

el que estrepito! Elena. Elena. estas en tu Tusiú? (todolotixà)

ella. Calla sino quieres que me pierda

el.. Como la sorparia? mas ya discurri una treta: ves esta Sortija ella! si..

el. pues te la doi Como seas Capaz de no regañar en un quarto de ora

ella.. Venga, (el.) antes de dartela quiero hacer contigo la prueba

ella. Tratame de la Comida (el) pues va a poner la maestra. (sacate? Pelop)

ella.. ponla ponla (el) si te enfadas mira que pierdes la puerta



Coplas

All<sup>o</sup>

el..

Cuatro Sopas pondremos pri mero y un Co

for ma re mos la Segunda en tra da de per

Para pos tres pondremos e le na u da

zi do que sea a bun dan te

di zes y po llos qui sa dos

hn ta pera ver pa mo ta



despues de esto vn Gar pachopi can te  
y una fuente de Calles a sa dos  
y es pi nacas echas en Com po ta

para a que llos que quieran mamar para a  
que de Salta ~~en la al paladar~~ que de  
por sial gu no se quiere pur gar por sial

ella, el...  
vn Gar pa cho... ya teen  
una ca lla... que te al  
es pi na cas... en Com -



ella

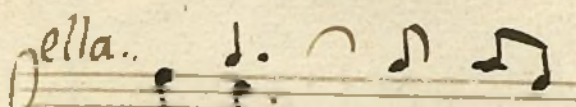

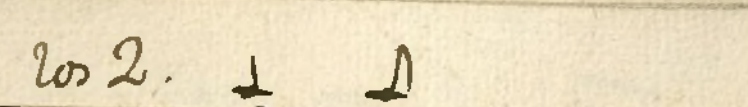
fadas es de gentes ordinarias y no  
 teras esa es la casa de penitencia y no  
 pota yano tengo reñir tencia para

lo he de tolerar y no  
 se de ben sa car y no  
 ver te de li rar para

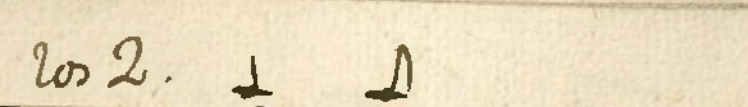
el.

mi — ra mi ra que bri  
 mi — ra el bri llan te de en  
 mi — ra que — va le mil



ella.. 



Llanto mu. - cho en reprimirme paso yo me  
 medio con ... can si en el pecho por mas  
 mas - que valga Cuatro Cientos que yo  
 quiero yo me a braso por que ver me re fre  
 que ha de mi des pecho no pue do di si mu  
 que ha de mi des pecho no pue de di si mu  
 sufra estos tor mentos yo te ha re de mi a cor  
 nar yo me quiero yo me a braso por que  
 lar por mas que ha de mi des pecho no pue -  
 dar que yo sufra este sufra estos tor mentos yo te ha

los 2. 



el ablado

ella.

rer me re fre riar ( Ya unico minutos Cuento si no re

re de mi a cor dar ( la apueta me ba sanando <sup>ella</sup> de Ta-  
re de mi a cor dar ( por un minuto a perdido <sup>ella</sup> P. caro

el.

ella

gaño rebiento: parece que teta empacho: vaya que pase el gar

via en to rebiento q. <sup>el</sup> as tam en carmizades <sup>ella</sup> pasen los Cados a  
vil fementido el te la dare si te aplacas <sup>ella</sup> no pasan las espí-

pacho

lados

nacas

al Segno

2 mas



el.  
 Guardo mi sor-  
 No uses continen-  
 ella  
 Si la  
 que me aya en fadado  
 mas  
 de estas crueldades: el. Prem-  
 pues me abur la do yo le hede burlar  
 pre que me enfades de la ofresco dar



cho co rro ti to      cho corro ti ta  
 ella.. Cho co rro ti to      el.. cho corro ti ta

hi fi to mio      hi fi ta mi a      tu fi ta  
 ella.. hi fi to mio      el.. hi fi ta mi a      tu fi ta

mia la sor ti fi ta la sor ti fi ta { tu mea de  
 mia la sor ti fi ta la sor ti fi ta { no te e de  
 tu mea de  
 no te e de







Handwritten musical score on aged paper. The score consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are written in Spanish. The tempo/mood is marked "Al Segno". The text "Le pinta a escribir ella" is written above the second staff. The text "Rec. do" is written above the third staff. The lyrics "es ta quiere ganarme la apuesta del am llo" are written below the fourth staff. The lyrics "me di ta piensa como so fo car me" are written below the fifth staff.

*Al Segno* *Le pinta a escribir ella*

*Rec. do*

*el.*

es ta quiere ganarme la apuesta del am llo

me di ta piensa como so fo car me



que por mas q. hagastu

no he de enfadar me

Parola.. ella.. Mira el papel que embio ala Condesa q<sup>ra</sup>  
~~para ti~~ yo tambien soy tresa

Lee. el.. Mui Señora mia Con motivo de haverme puesto  
algo in ~~disputa~~ ~~negocio~~ tener el honor  
de que V. E. asuta mañana a mi mesa:

B. L. M. *Ja*

le quita ella el papel  
y llamando a un criado



ella el..  
 Hay mundo, re  
 Hay mundo, no

ella el. ella el.  
 para mu ch'a cho q. in tentas mu ch'a cho que in  
 venga mu ch'a cho por cris to mu ch'a cho por

los 2  
 ten tas Quanto me ator mentas con tu sin ra  
 cris to en ma ri da = vis to in ge nio - pe



Zon      Quanto meator mentas      Quanto meator  
or      en mi vida e bisto      en mi vida e

men tas Con tu sin ra zon  
bisto un ge me po or

*allegro*

*Parola*



Parola el..  
Mira Elena que debemos mil onrras ala Condesa  
ella. que se las debamos  
el.. mira que se ha de enfadar por fuerza  
ella.. que se enfade.  
el.. que un empleo me ha acaecido aora en Pintas  
ella. que te le saque  
el.. por vida... esta es mucha desverguenza ha de venir  
ella.. no vendra (el) como queno.  
ella.. bien que venga pero yo me ire  
el.. Por vida... Inmortal Calabera pronto pronto  
en un Convento ~~de la Santa~~  
ella.. Vaya dame la sortija que ya te gane la apuesta  
el.. por vida ~~esta~~ demorados. avergonzando me de sa..



*Poleras*

Las mugeres y el o

*Allegretto*

Las.

ro to do lo ven zen

to do lo

to do

ven cen

por que lo pueden to

oro y mu-



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive script below the staves. The first system contains the lyrics "pe res a", the second system contains "a porque lo pueden to" and "por q.", and the third system contains "do oro y mu pe res" and "do oro". The paper shows signs of age, including discoloration and some staining.

pe res a

a porque lo pueden to  
por q.

do oro y mu pe res  
do oro



que a su violencia - - - - - hasta los Ympo si

que

bles a

de ser lo de fan a

a hasta los Ympo si

a hasta lo Ympo si

The image shows a handwritten musical score on aged, yellowed paper. The score is written in a cursive, handwritten style. It consists of several staves of music, with lyrics written below the notes. The lyrics are in Spanish and include phrases like "que a su violencia", "hasta los Ympo si", "que", "bles a", "de ser lo de fan a", "a", and "hasta lo Ympo si". The music is written in a style that suggests it might be a vocal or instrumental piece from the 18th or 19th century. The paper shows signs of age, including discoloration and some wear at the edges.



bles de ser lo de fan  
bles

ala

*Final*

ella..  
Por Dios resu-  
And.



plifico que de ser el ceño su rostro ala

que ño me hazeti tu bear me haceti - tu bear

ella.

Vaya da me una brazo

el.

Toma ayng Sean Ciento

gozo y de Con tento de gozo y de Con tento me

de gozo y de Con tento me siento e



Siento enagenar la Sorrija me hizo el  
 na pe nar la Sorrija la hizo el  
 en fado de far la Con de sa la Con de sa mucho  
 en fado de far la Con de sa la Con  
 nos aecho ra viar non aecho rabiar mucho  
 de sa mucho nos aecho ra biar mucho



nos ha echo ra viar  
nos ha echo ra viar

*All.<sup>o</sup> Maestros*  
pues cesaron las ques-  
pues cesaron la ques tiones

la Co mi da dis pon gamos y los  
la Co mi da dis pon gamos



genios reprimamos para q. de la dis cordia para

genios

no vol ba mos apro bar no vol

no vol ba mos apro bar no

ba mos apro bar y los genios re pri mamos

para



no Vol bamos a pro bar no vol  
que de la dis cordia  
no vol  
ba mos a pro bar a  
ba mos a pro bar a  
a  
a  
a

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in a cursive, historical style. It consists of several staves of music. The lyrics are written below the staves. The text is in Spanish and appears to be a song or a piece of music with a specific theme. The paper is yellowed with age, and there are some stains and wear visible. The handwriting is clear but has a historical feel. The lyrics are: "no Vol bamos a pro bar no vol", "que de la dis cordia", "no vol", "ba mos a pro bar a", "ba mos a pro bar a", "a", "a", "a". There are also some musical notations like notes, rests, and bar lines.



Handwritten musical score for a piece titled "No bol bamos a pro bar a". The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics "no bol bamos a pro bar a" are written across the staves, with some words appearing below the notes and others as standalone text. The manuscript shows signs of age, including yellowing and some staining.



Handwritten musical score for a song. The lyrics are written in a cursive script across the staves. The melody is written on a single staff, with the lyrics placed below it. The lyrics are: "no bol bamoy apro bar no bol" (repeated twice). The music is written in a single system, with the lyrics placed below the staff. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

no bol bamoy apro bar no bol

no bol bamoy apro bar no bol

no bol bamoy apro bar apro bar apro bar







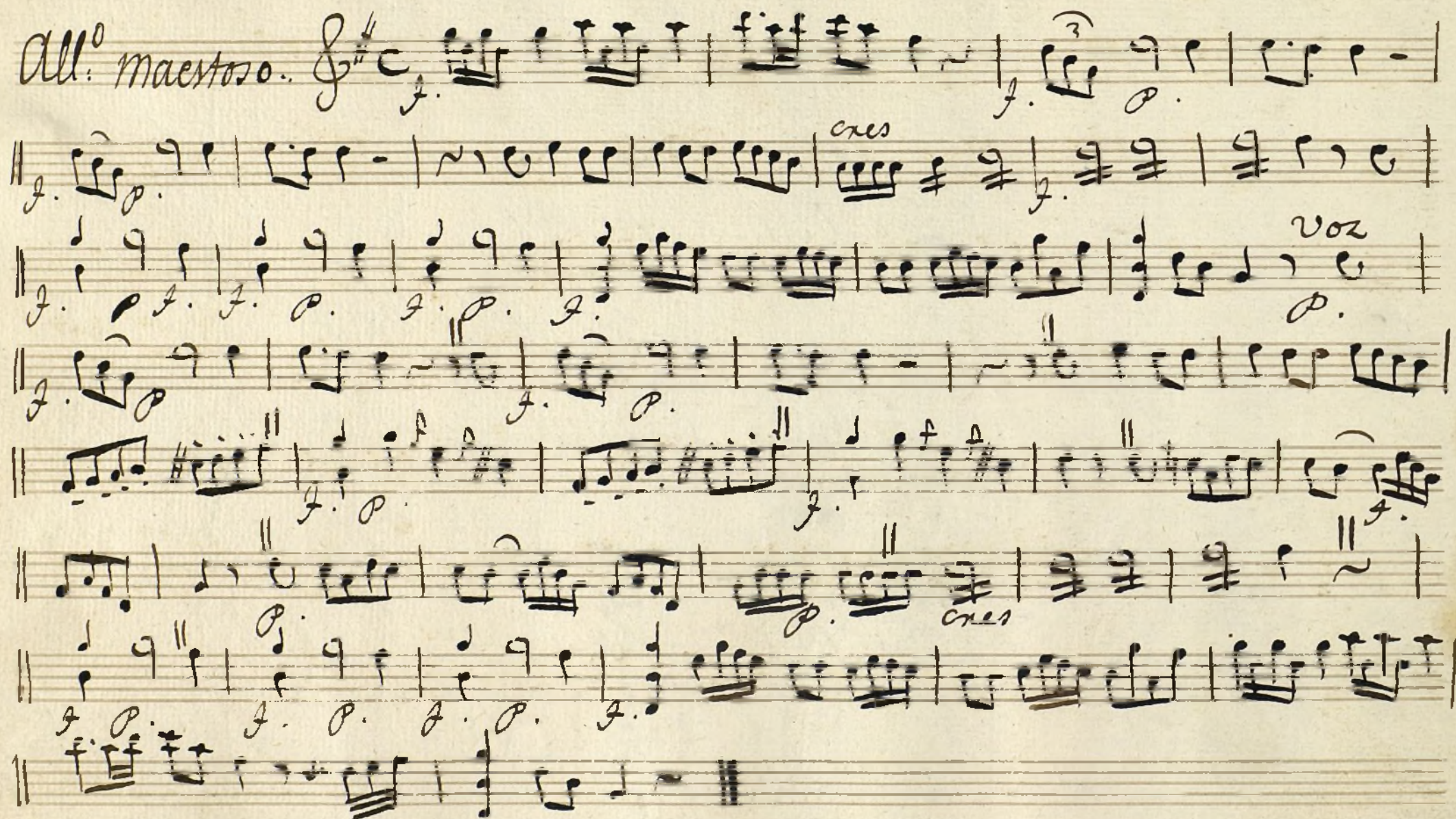
Mus 99-14

Violin. Primero..

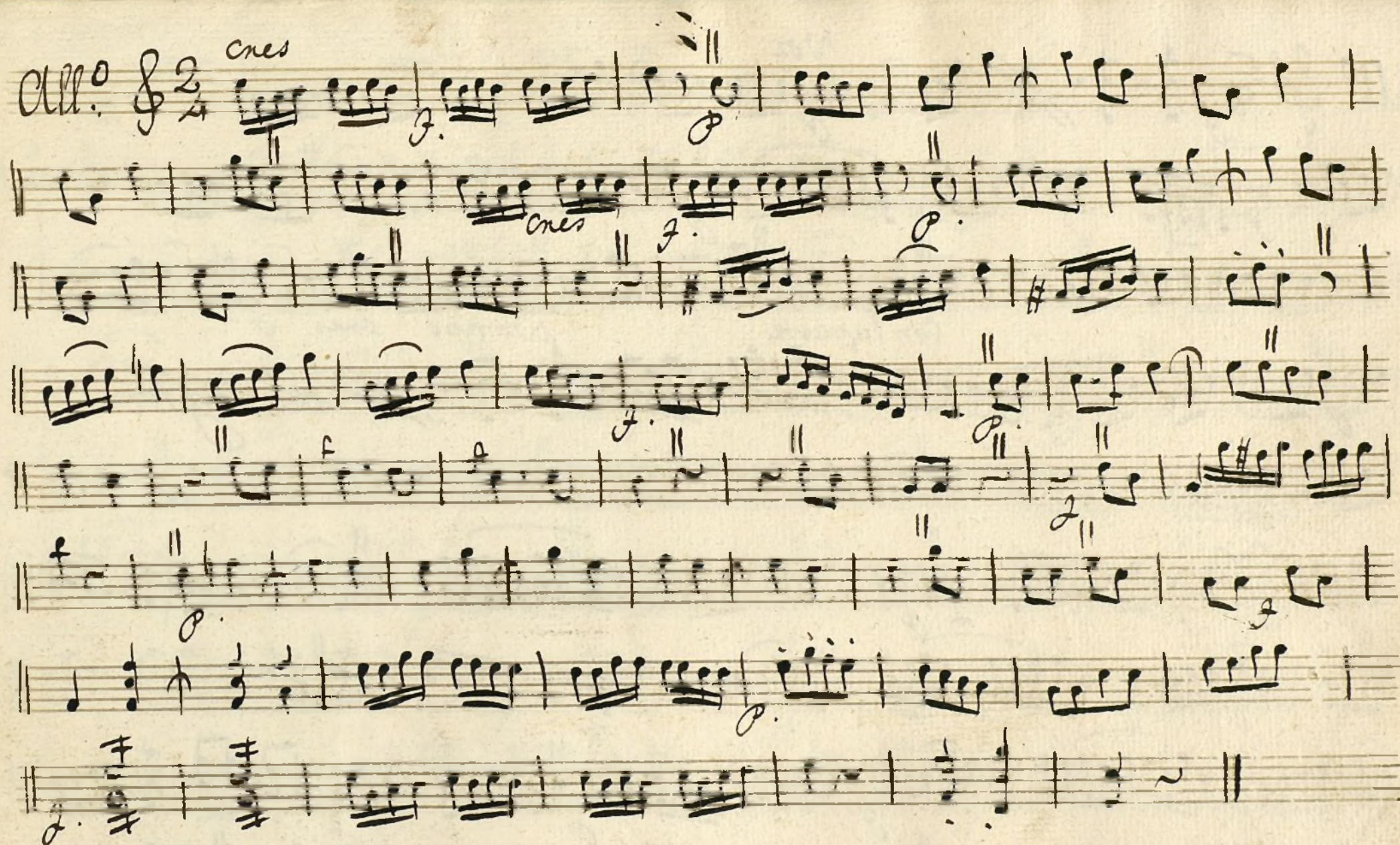
Fon<sup>a</sup> a. Duo..

La. Apuesta. de la. Sortija..



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







*all.<sup>o</sup>*  $\text{G}\sharp$   $\frac{3}{4}$  *Voz*

*Con la parte* *allegro* *cres.*

*allegro*

*all.<sup>o</sup>*  $\text{G}\sharp$   $\frac{3}{4}$

*allegro*


*allegro*

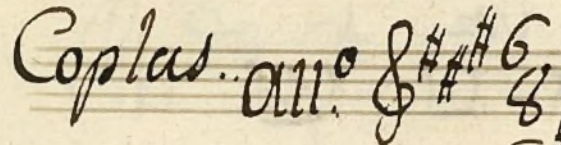
*allegro*


*allegro*

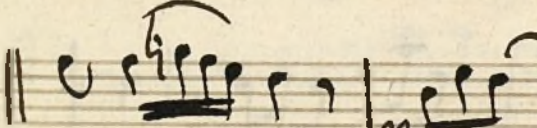
*allegro*

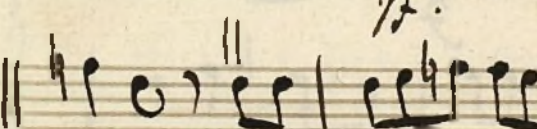


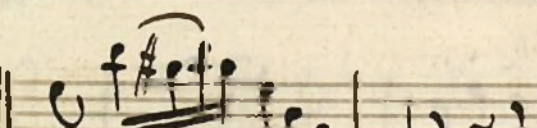
||  Parola..

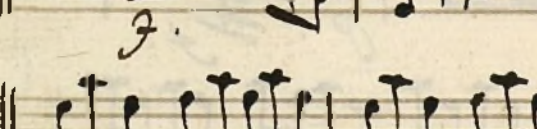
Coplas. *an.*  *voz*


|| 

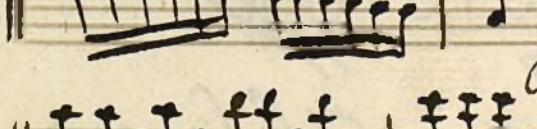
|| 


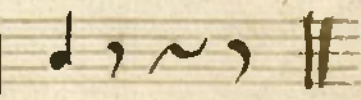
|| 

|| 

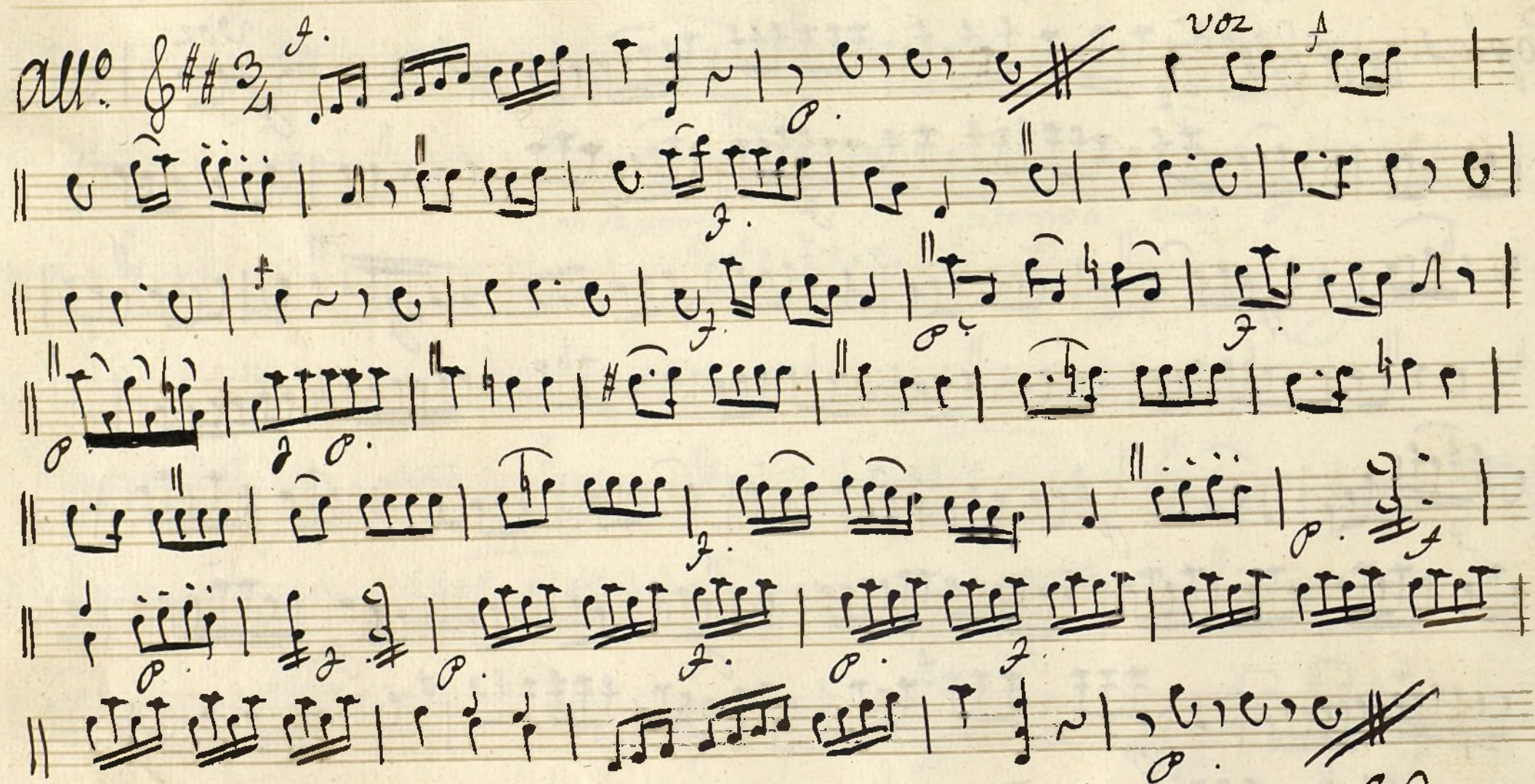
|| 

|| 

|| 

||  al segno *dos mas* | 





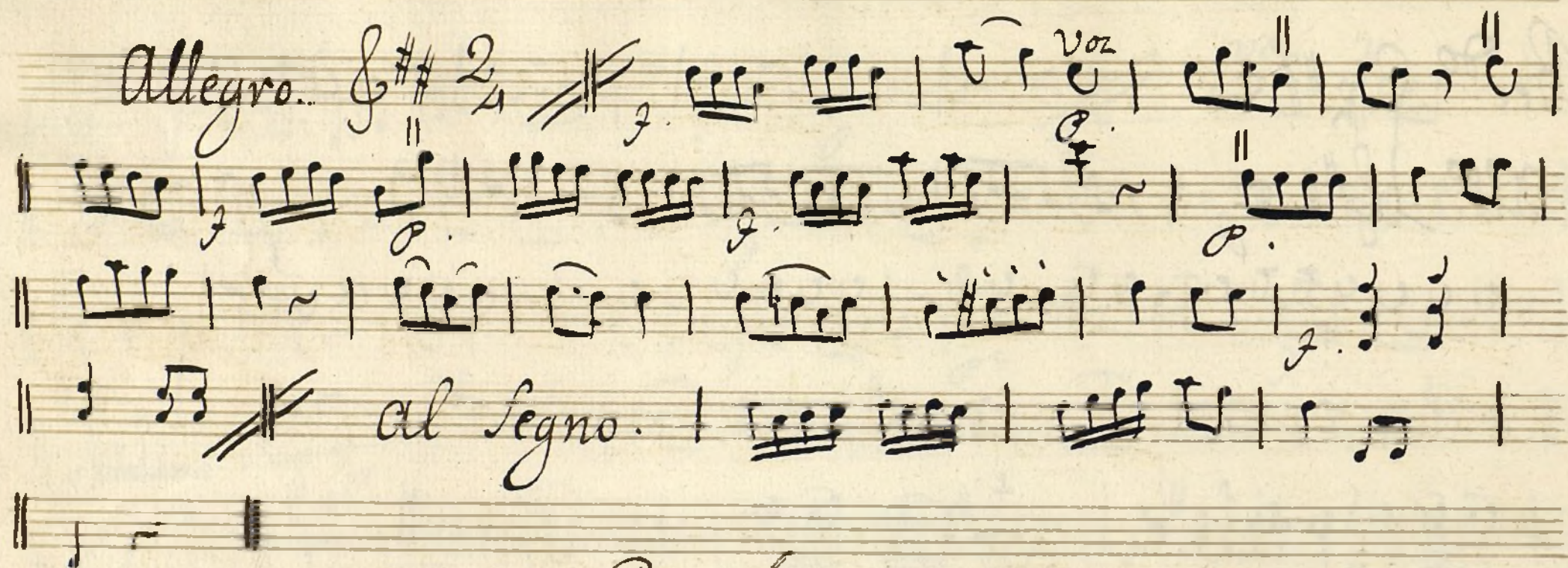
*al Segno*



[illegible]

Parola.

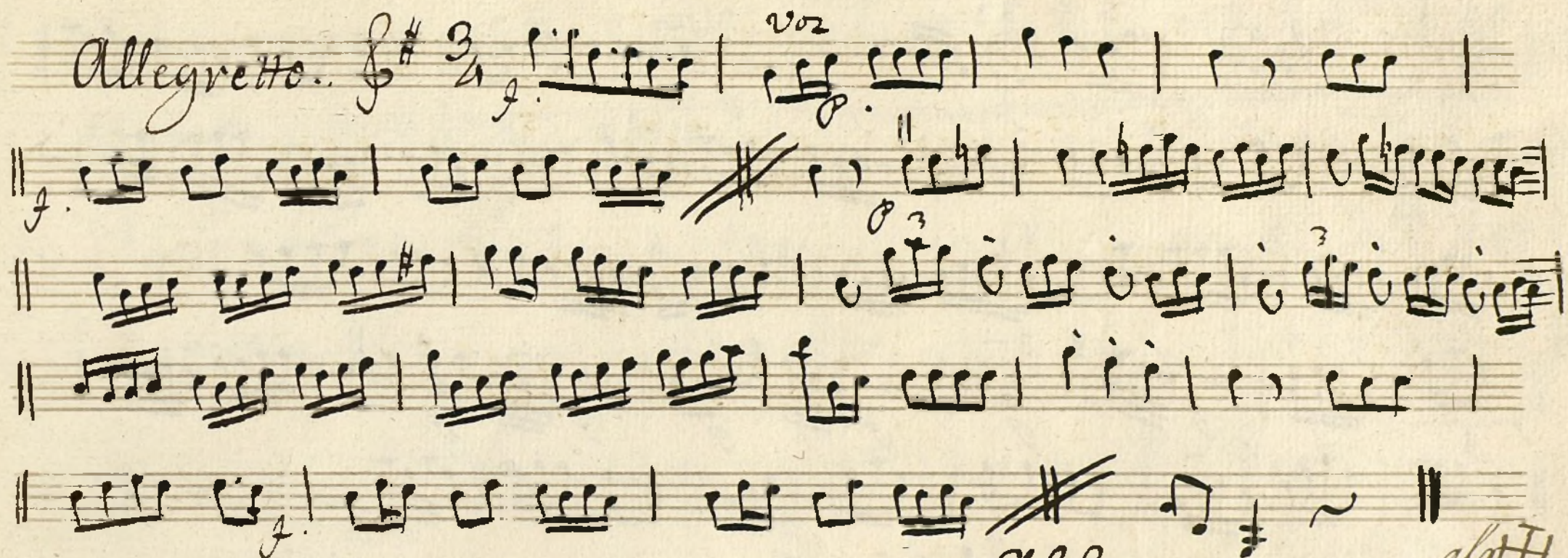




Parola



# Boieras..



Allegro

alato II

V. P.



*Final.*

*Amo. (no)*

*3*

*Voz*

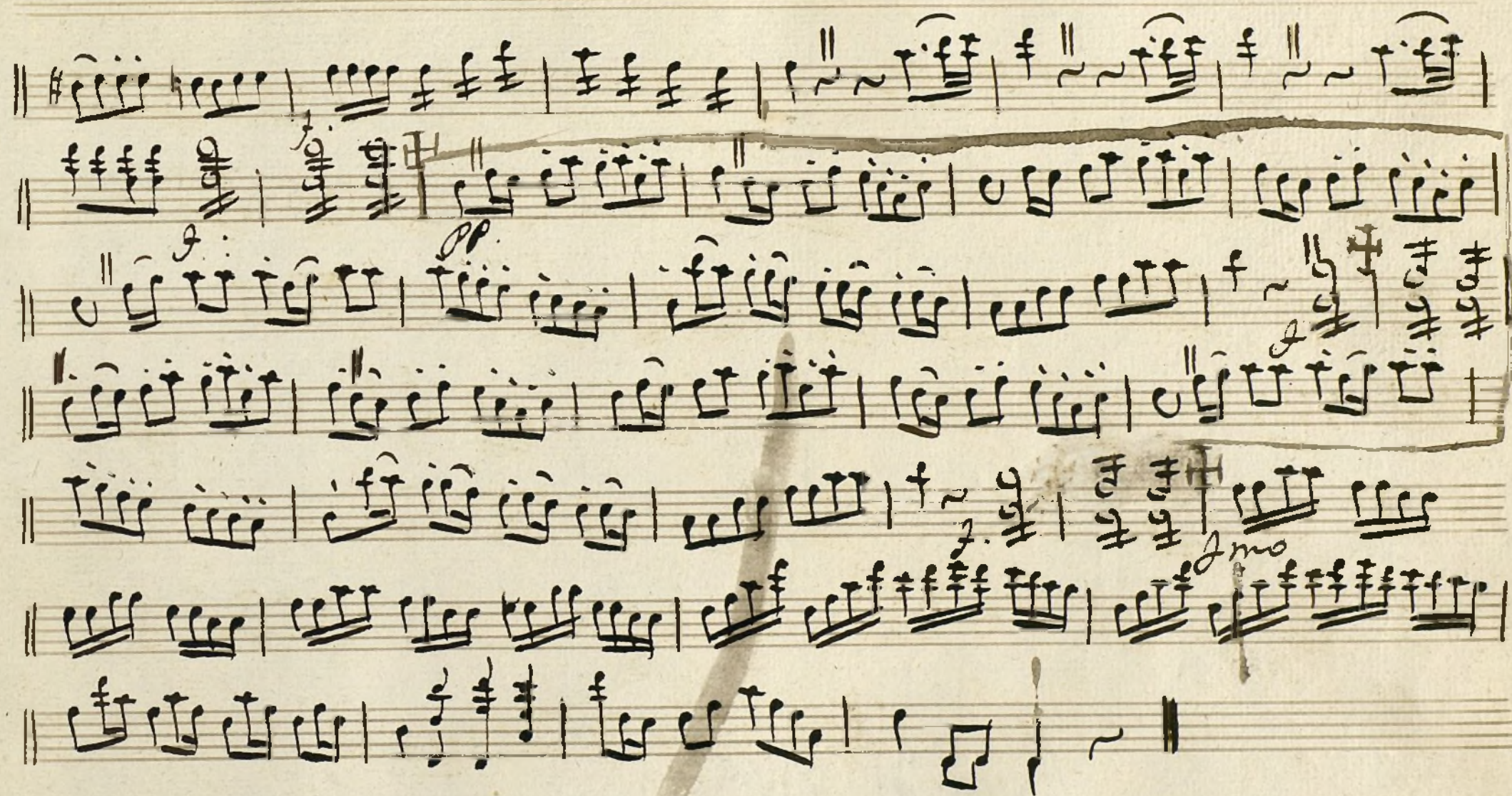
*crus*

*Voz P.*

*All.º maestoso*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a triplet of eighth notes. The second staff continues the melody with various note values and rests. The third staff features a double bar line and a key signature change to one flat (Bb). The fourth staff has a triplet of eighth notes and a double bar line. The fifth staff continues the melody with a double bar line. The sixth staff features a double bar line and a key signature change to one sharp (F#). The seventh staff has a double bar line and a key signature change to one flat (Bb). The eighth staff features a double bar line and a key signature change to one sharp (F#). The ninth staff has a double bar line and a key signature change to one flat (Bb). The tenth staff continues the melody with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.





Fin.



Ayuntamiento de Madrid

1200055413



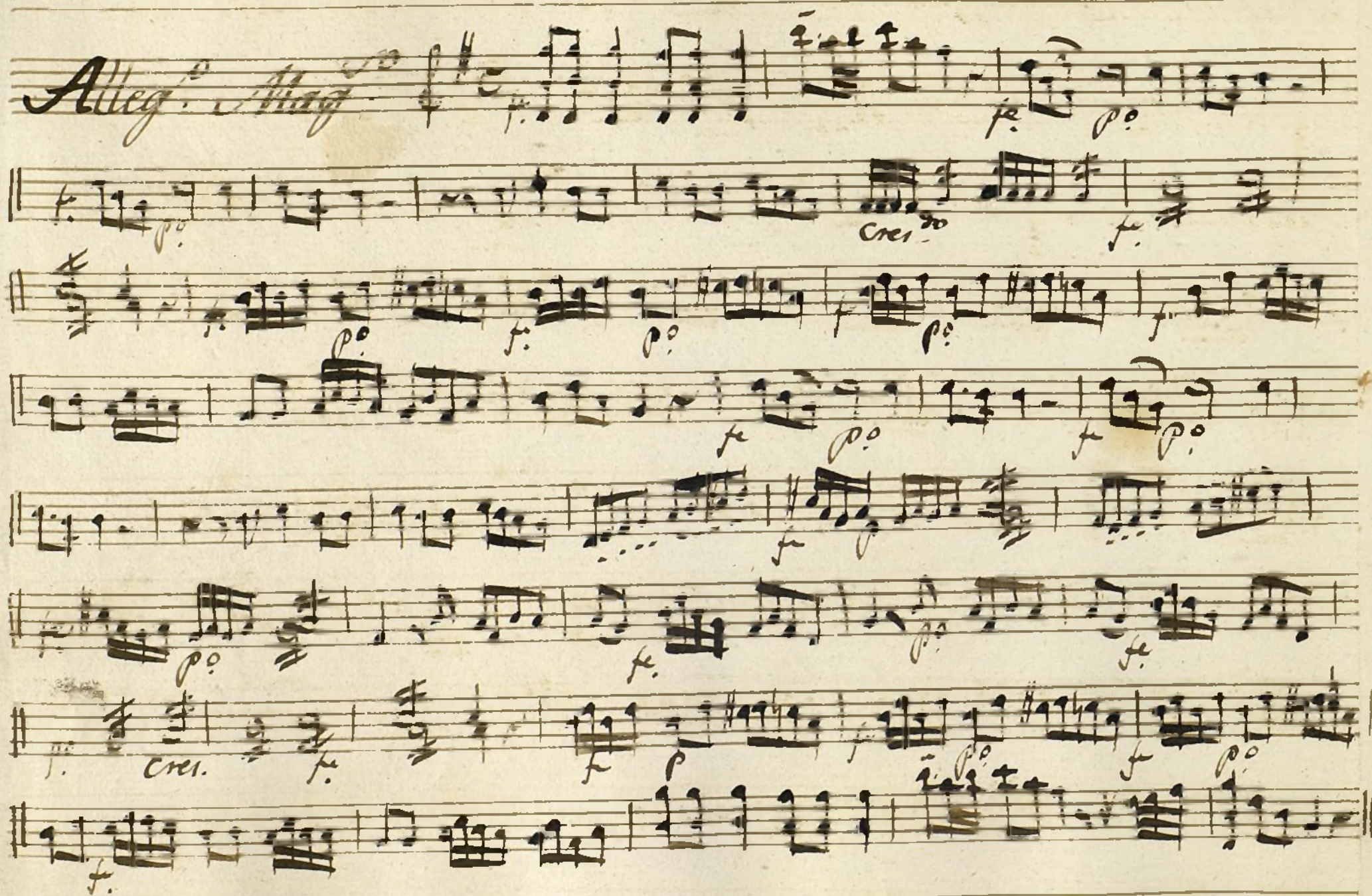
t no hay mas q. este Violin Segundo

Violin 2º

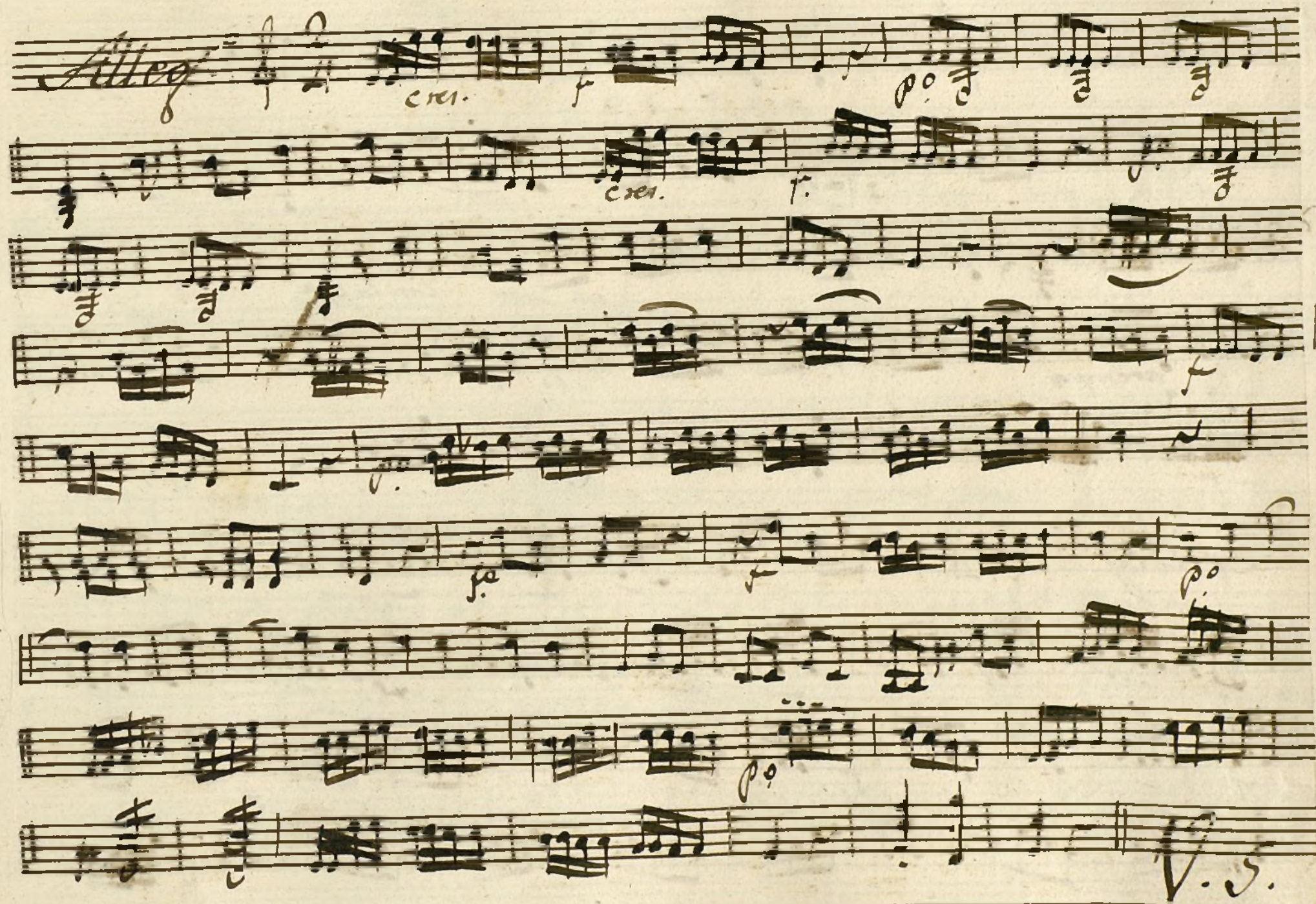
For.º a Duo

La Apuesta (La Sortija)



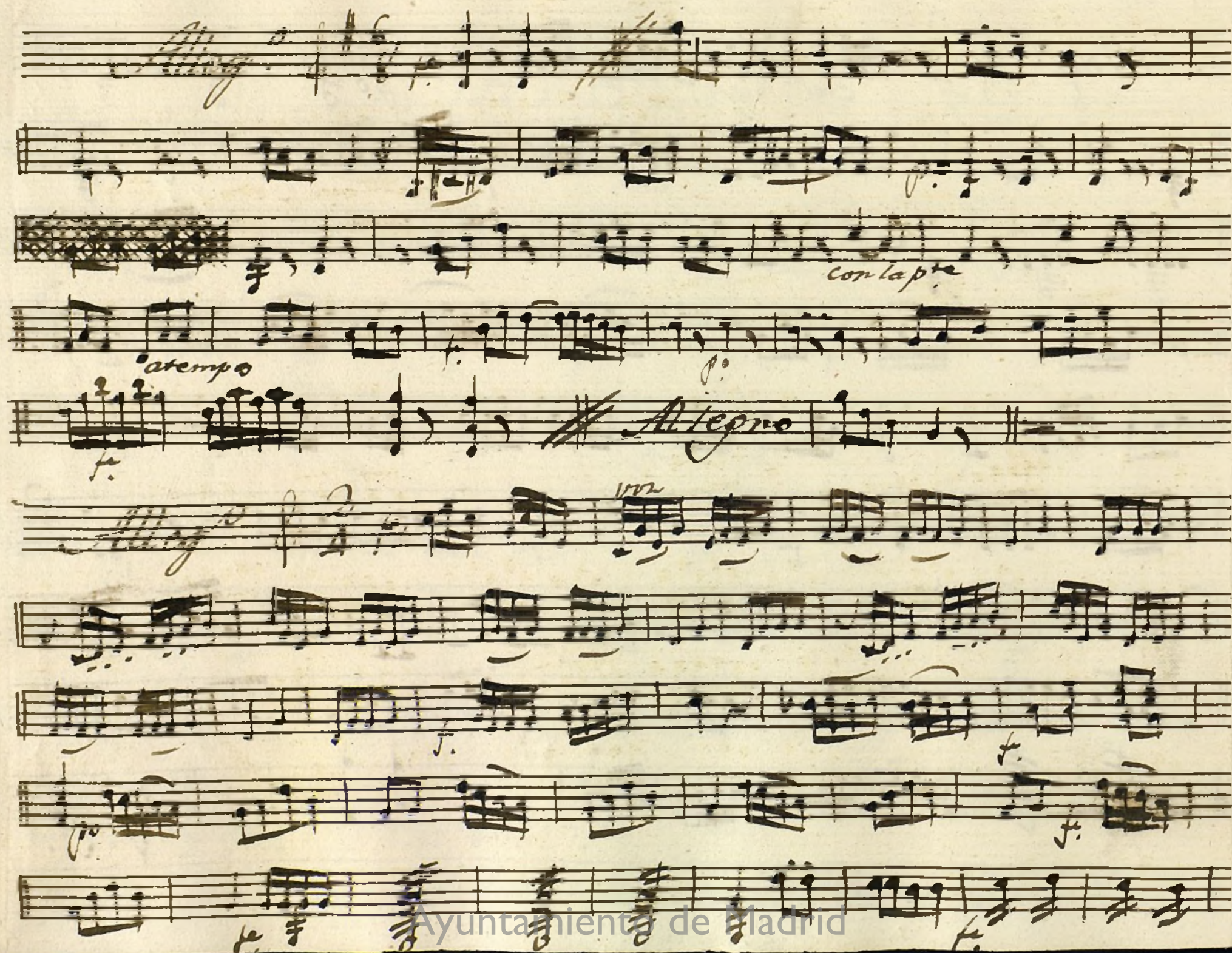








Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings *Allegro* and *Allegro* are visible, along with the instruction *con la pte*. The score is written in ink on aged paper.



*Allegro*

*con la pte*

*atempo*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

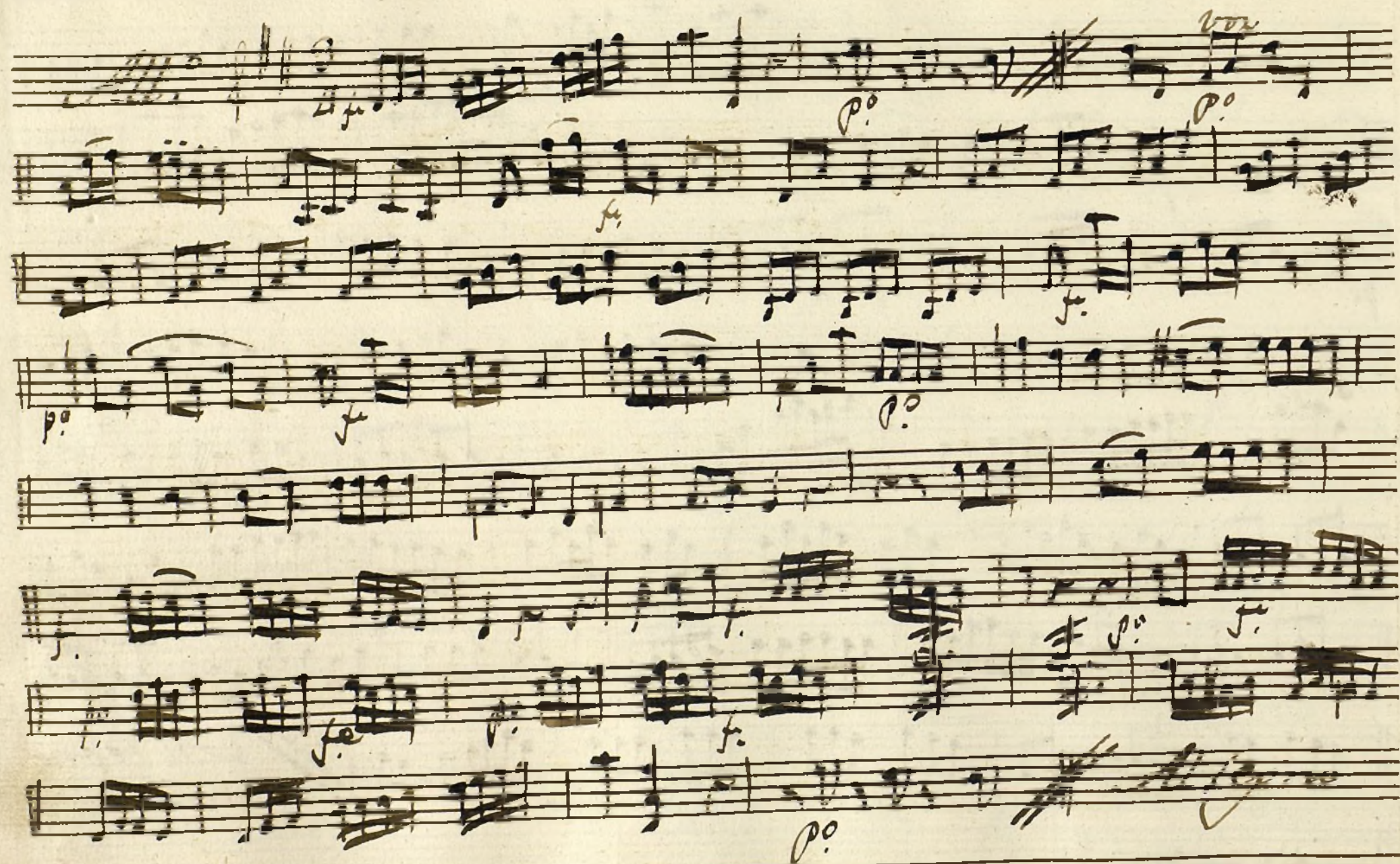
*Allegro*



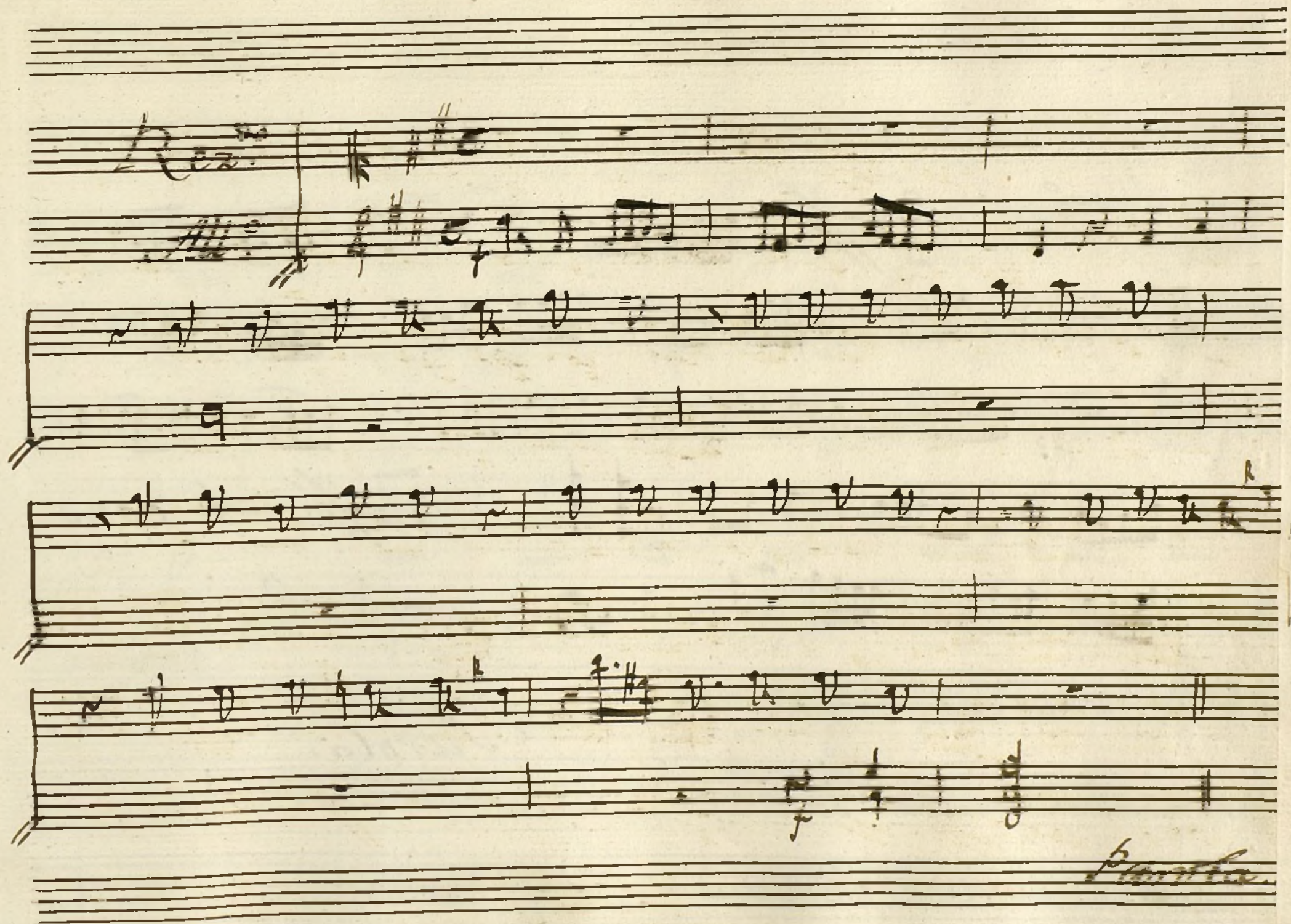
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten 'L' above it. The third staff has a handwritten 'v' above it. The fourth staff has a handwritten 'p' above it. The fifth staff has a handwritten 'f' above it. The sixth staff has a handwritten 'p' above it. The seventh staff has a handwritten 'f' above it. The eighth staff has a handwritten 'p' above it. The ninth staff has a handwritten 'f' above it. The tenth staff has a handwritten 'p' above it. The score ends with a double bar line and a handwritten 'fin'.

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 handwritten 'L' above it. The third staff has a handwritten 'v' above it. The fourth staff has a handwritten 'p' above it. The fifth staff has a handwritten 'f' above it. The sixth staff has a handwritten 'p' above it. The seventh staff has a handwritten 'f' above it. The eighth staff has a handwritten 'p' above it. The ninth staff has a handwritten 'f' above it. The tenth staff has a handwritten 'p' above it. The score ends with a double bar line and a handwritten 'fin'.

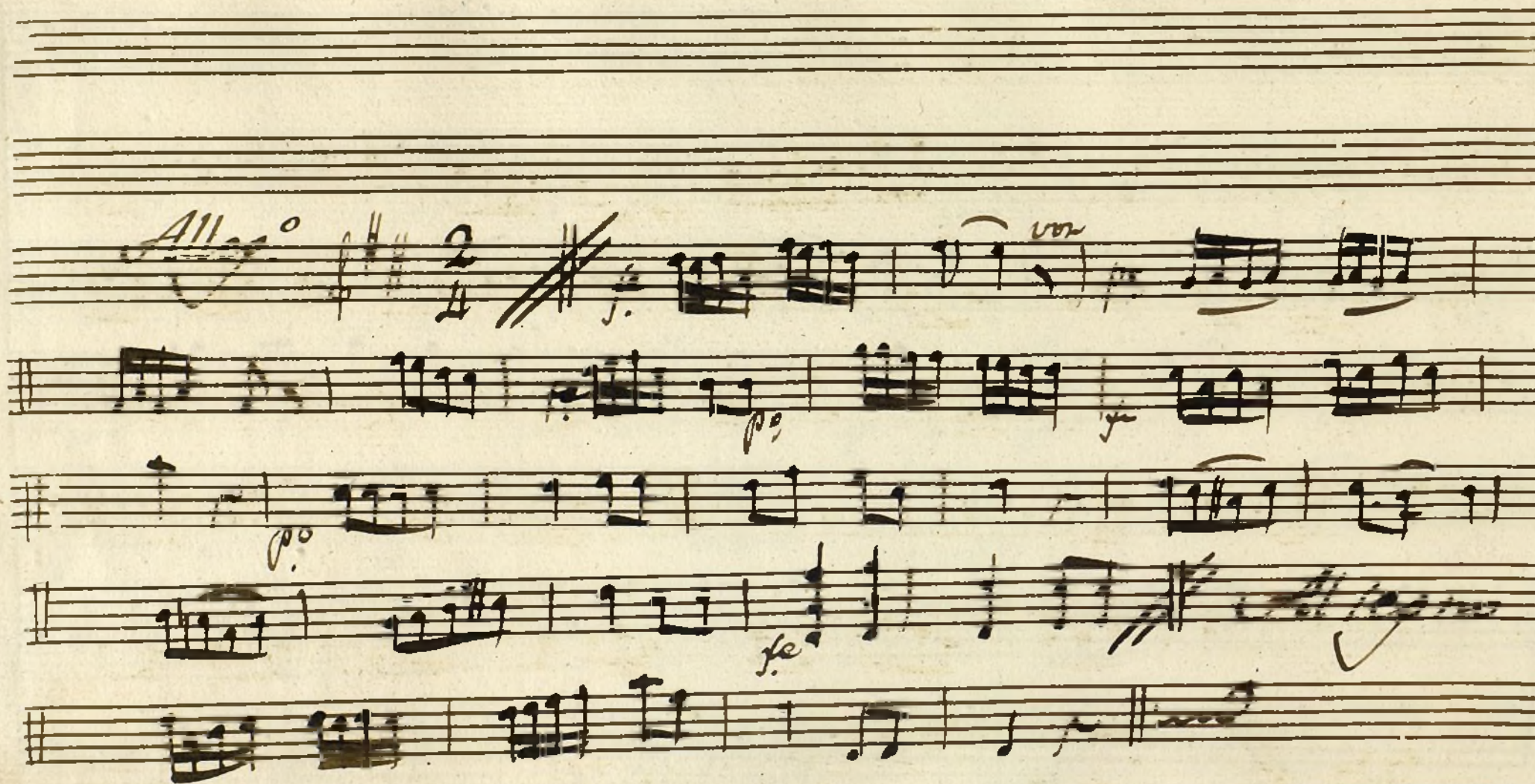








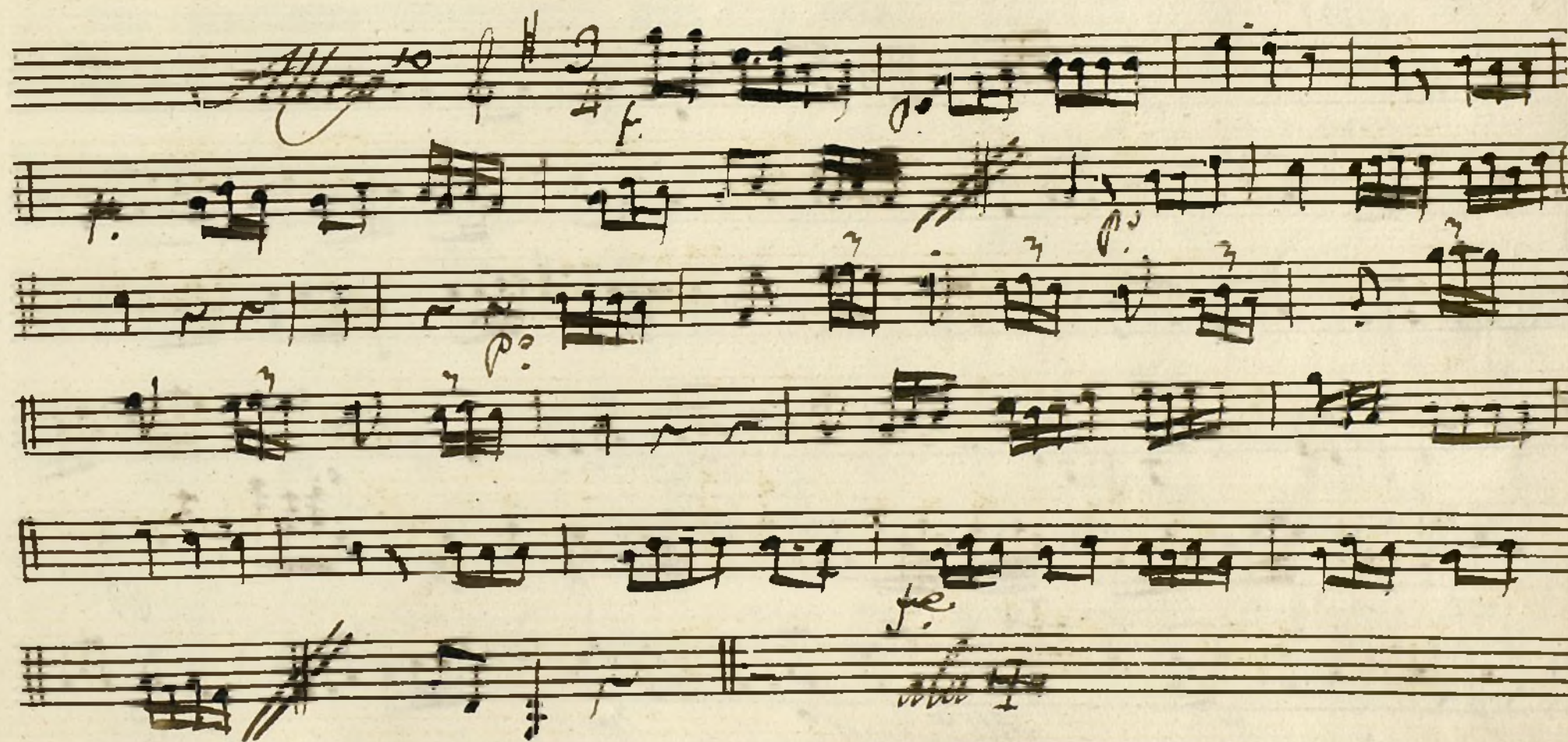




Parola



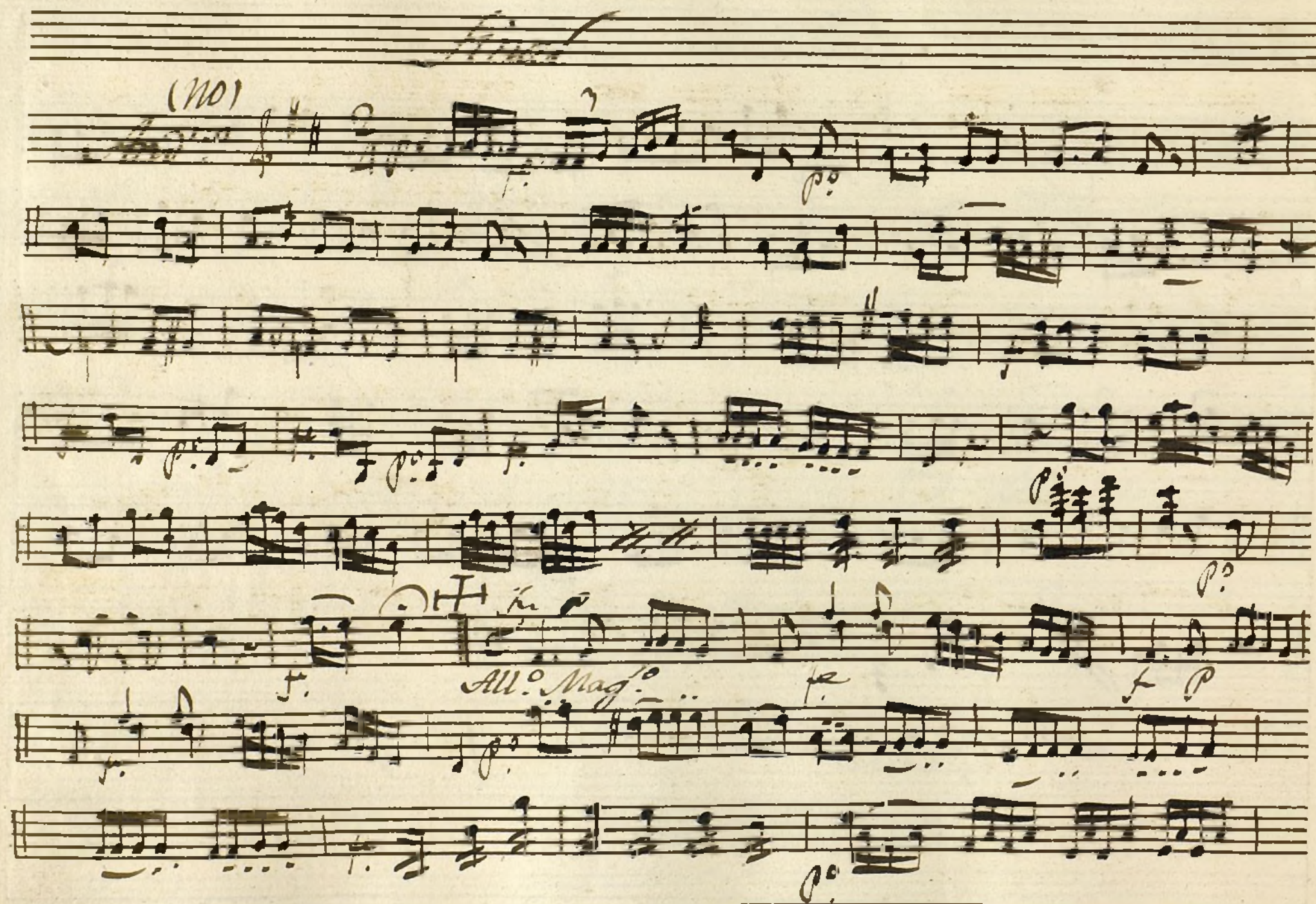
*Adagio*



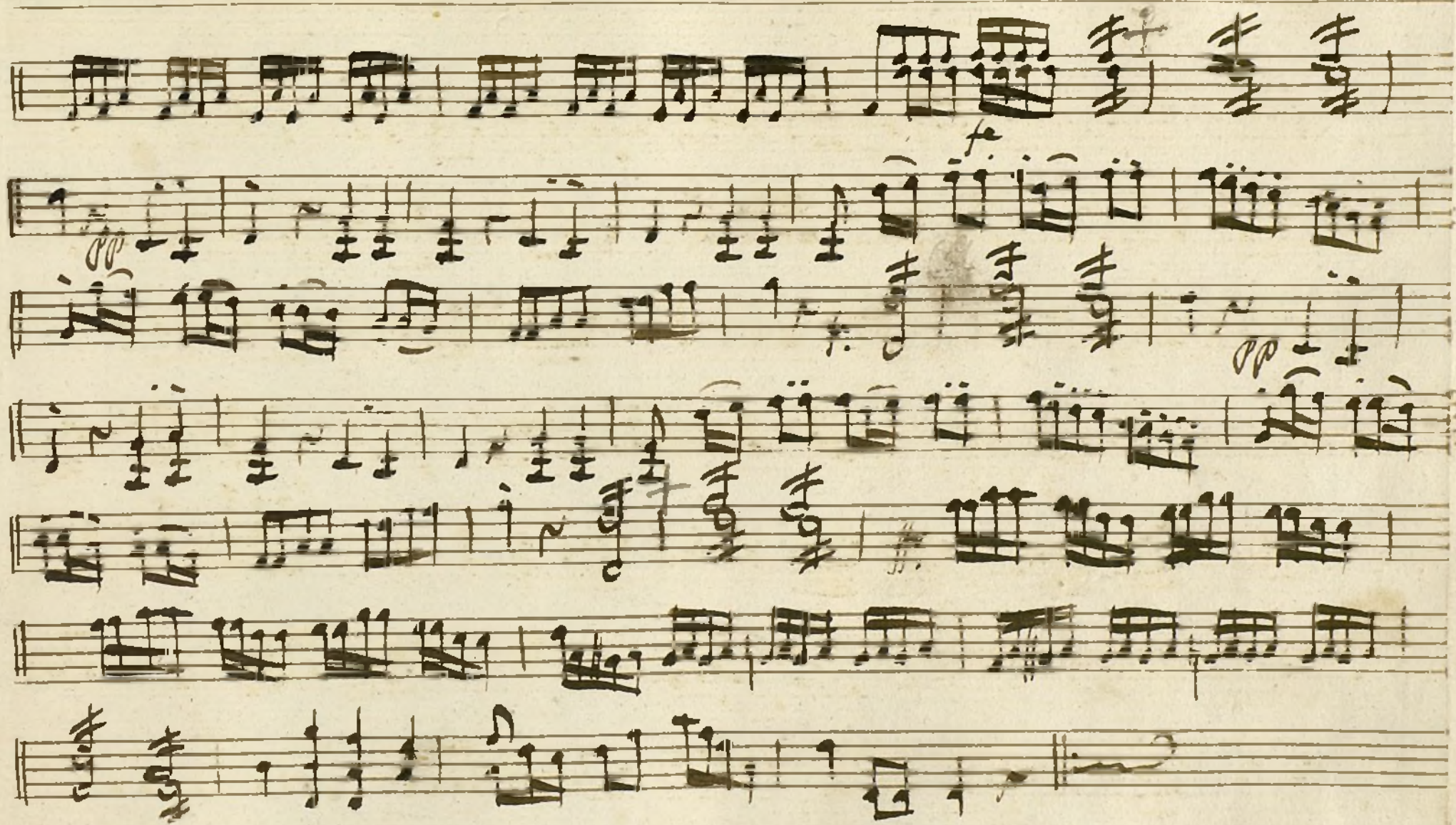
*Adagio*

V. 5











Ayuntamiento de Madrid

1200055413



Mus. 99-14

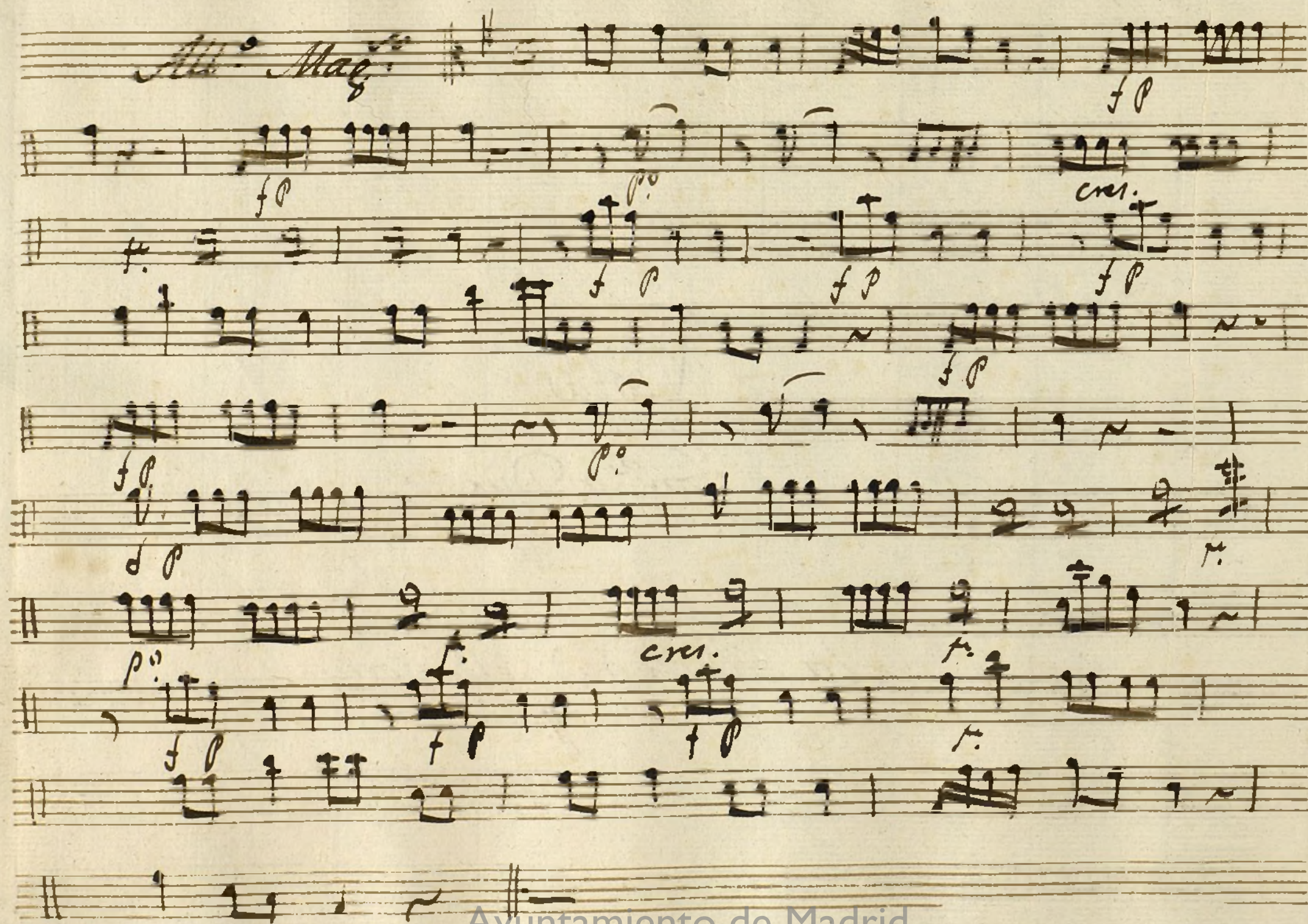
*t*

*Viola*

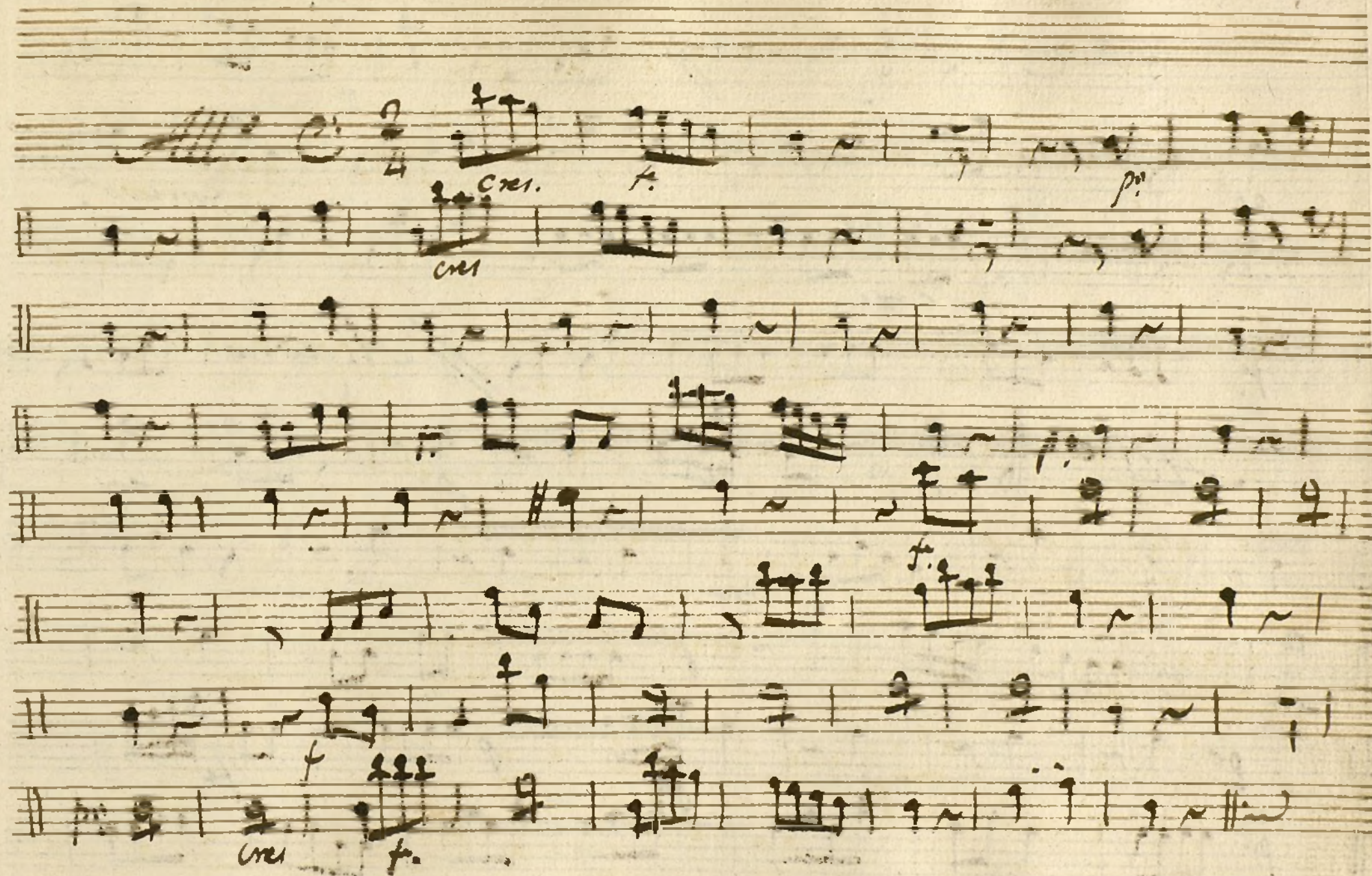
*1<sup>a</sup> a Duo*

*La Puerta de la Serrajer*  
//.

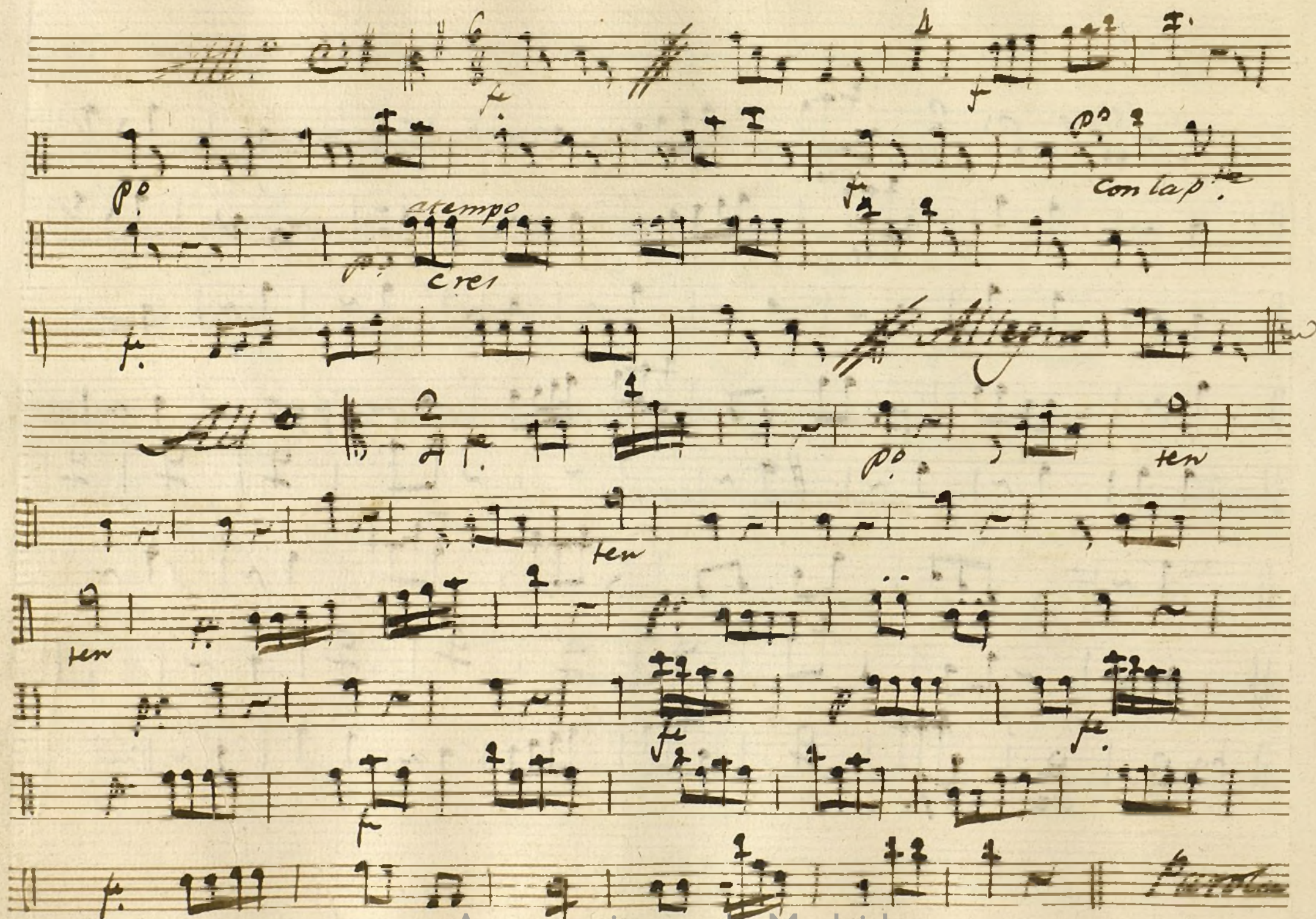






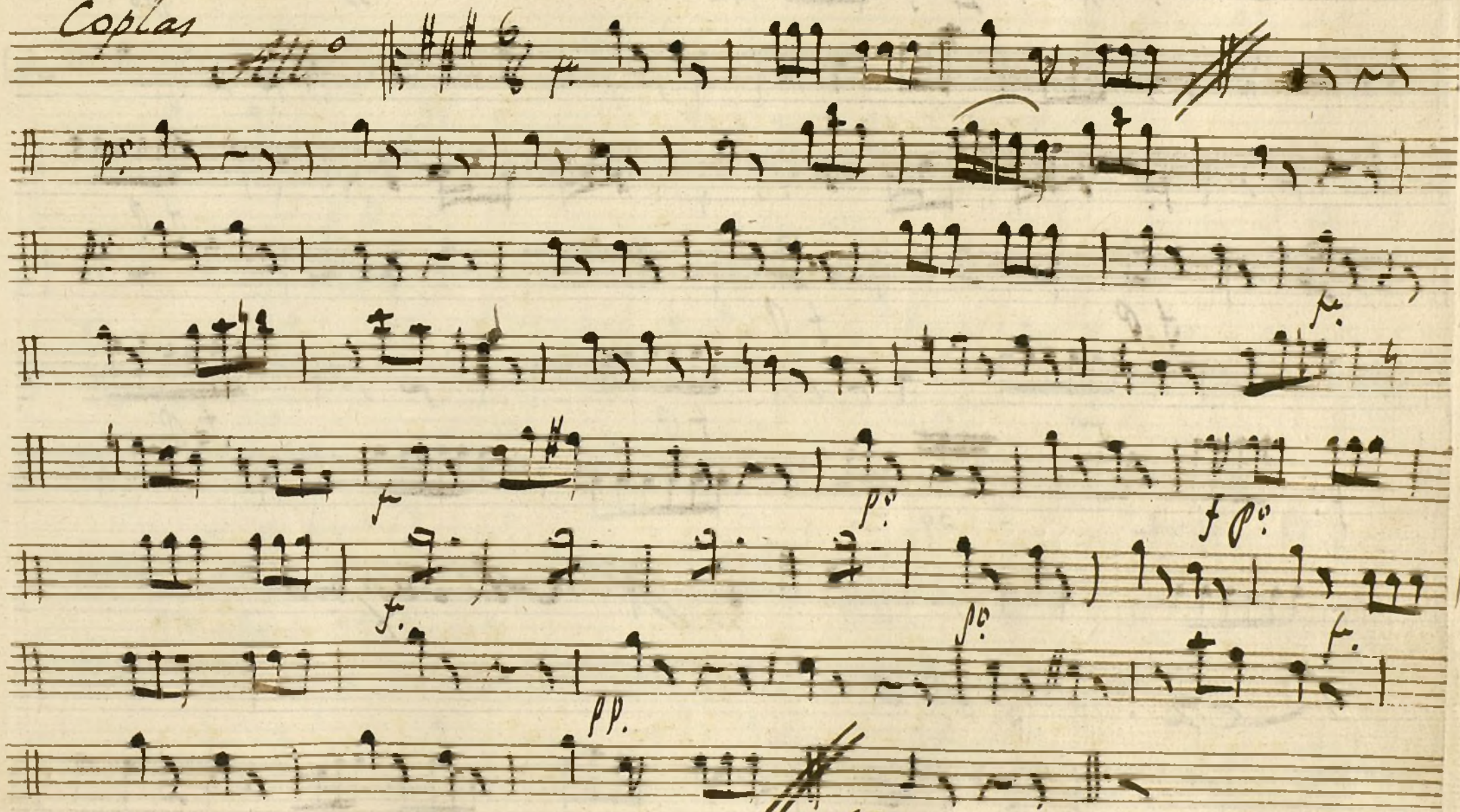






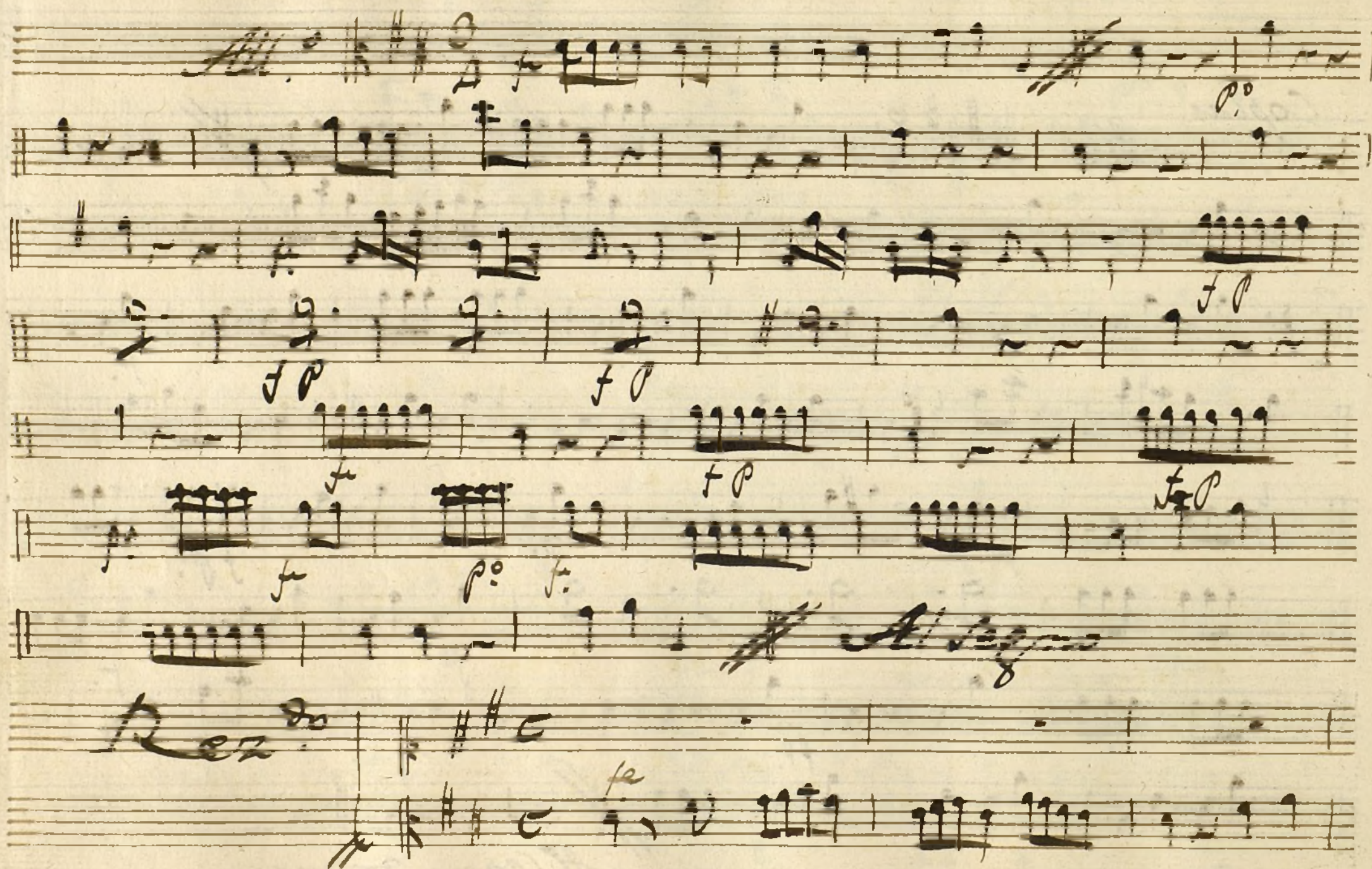


Coplas



Allegro no too mai







Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *f.*, and *p.o.*. The word *Parola* is written in cursive on the fifth and ninth staves. The tempo *Allegro* is written on the eighth staff. The manuscript shows signs of age, including ink bleed-through and some staining.



*Bolero // Allegro*

*p.*

*f.*

*Allegro*

*Final // And.*

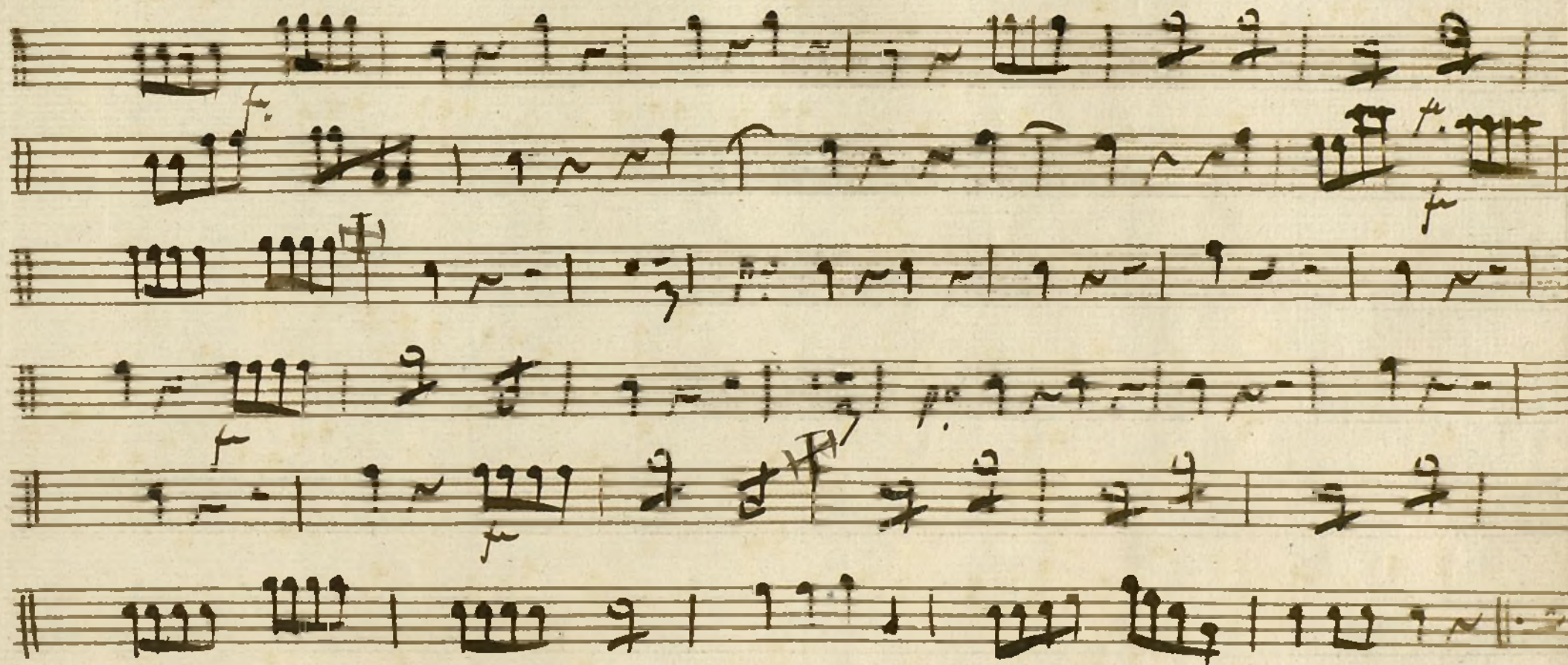
*p.*

*f.*

*crec. f.*

*All. f. p.*











..Jose.. Primero..

..Ton. <sup>a</sup> a.. Duo..

La Apuesta de la Sortija



All.<sup>o</sup> Magestuoso..  $\text{G}^{\#} \text{C}$

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a historical style, featuring various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), 'cres' (crescendo), and 'voz' (voice). The notation includes many beamed notes and rests, suggesting a complex rhythmic structure. The piece concludes with a double bar line on the tenth staff.











all: & # 3/4

Handwritten musical notation for the first system, featuring treble and bass staves with various notes, rests, and dynamic markings like 'f' and 'p'.

Rec: all: & # c

Handwritten musical notation for the second system, including the instruction "al Segno" and a final measure with a double bar line.

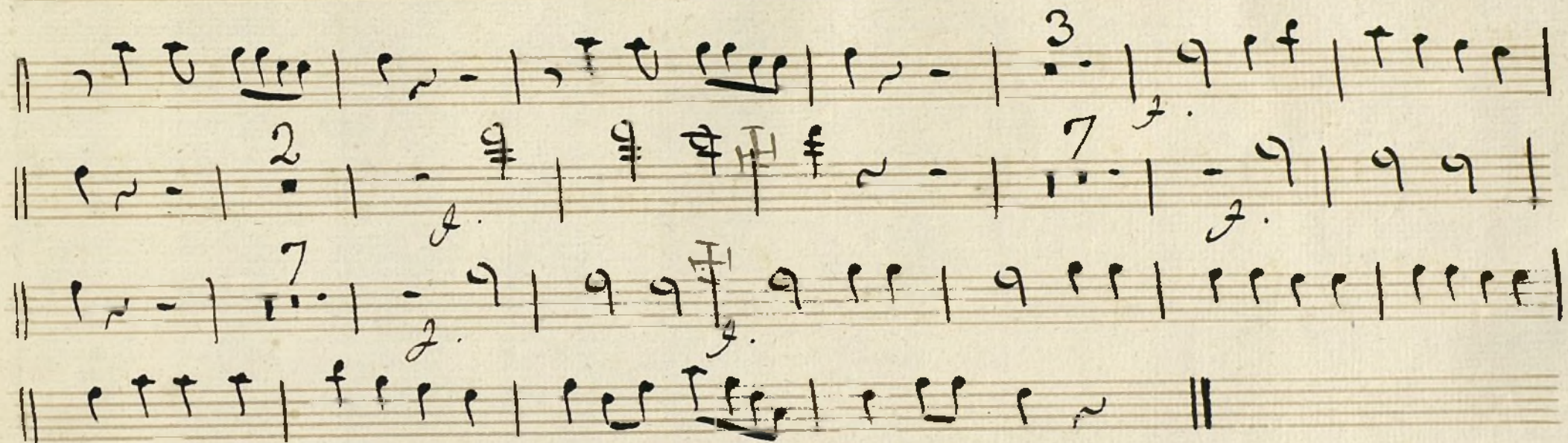
Facet..

Parola.









*Finis.*



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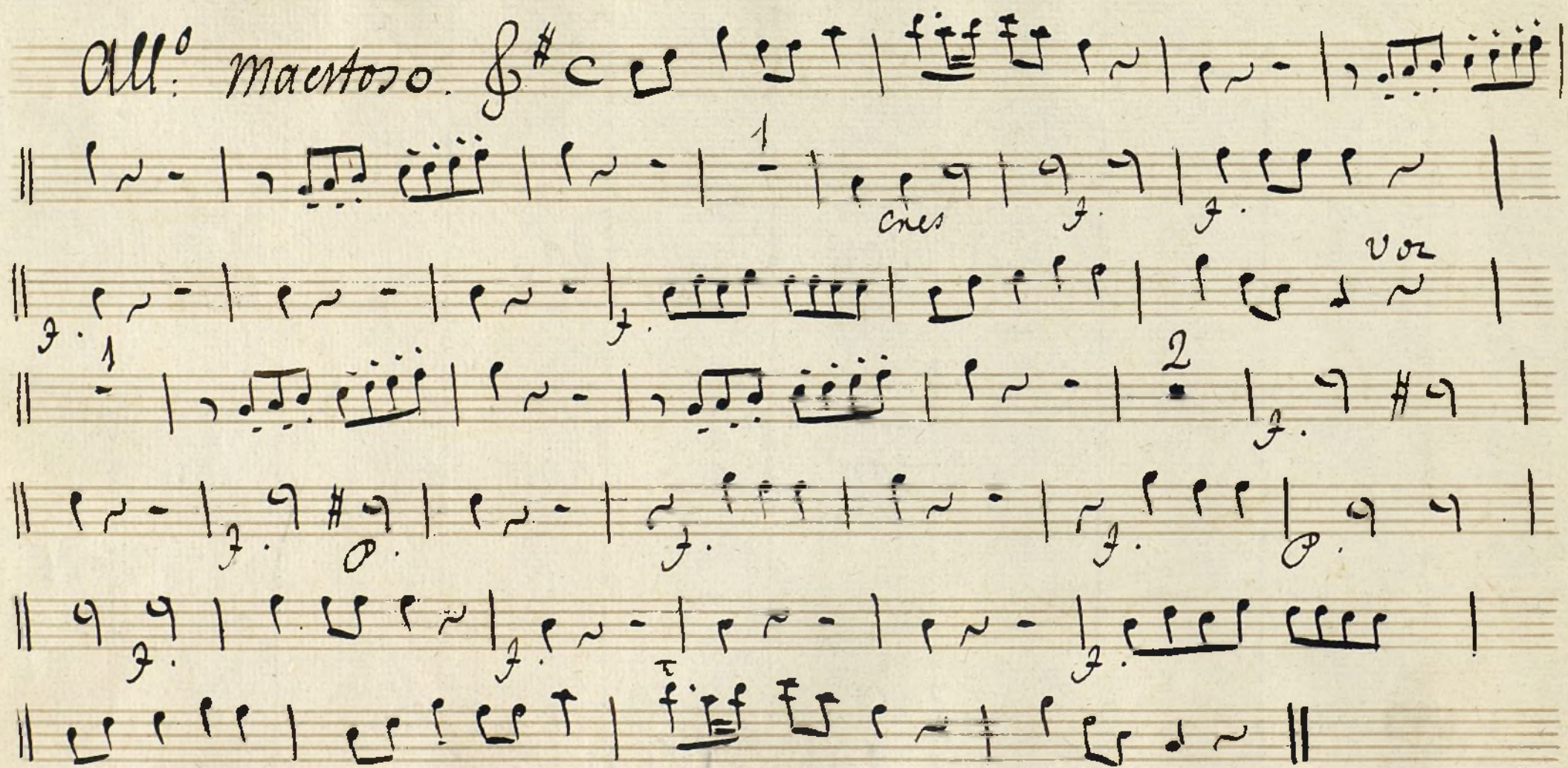


.. Oboe.. Segundo..

Fon<sup>o</sup> a.. Duo..

.. La.. Apuesta.. Zela.. Sortifa..



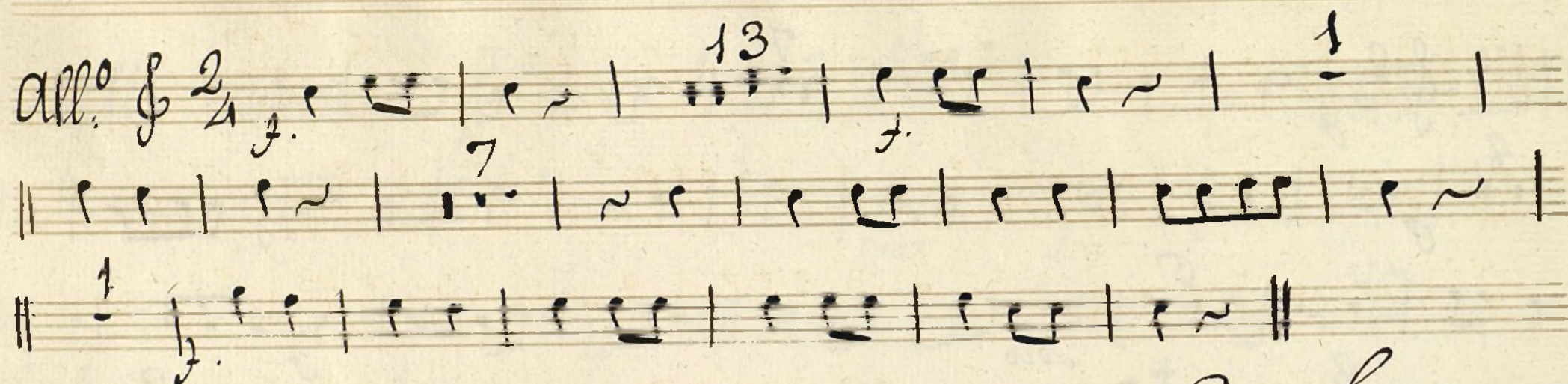




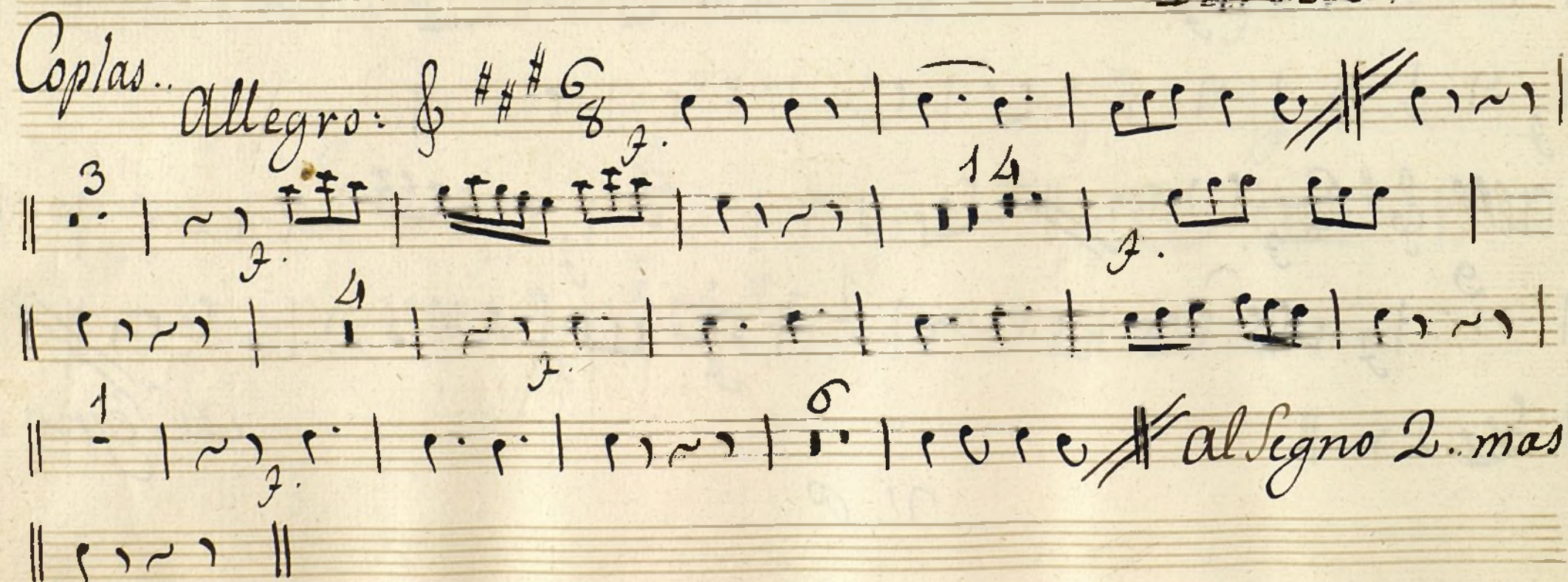
Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *All.<sup>o</sup>* and  $2/4$  time, with a key signature of one sharp (F#). The second system is also marked *All.<sup>o</sup>* and  $2/4$  time, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *allegro* (*allegro*).

V. P.

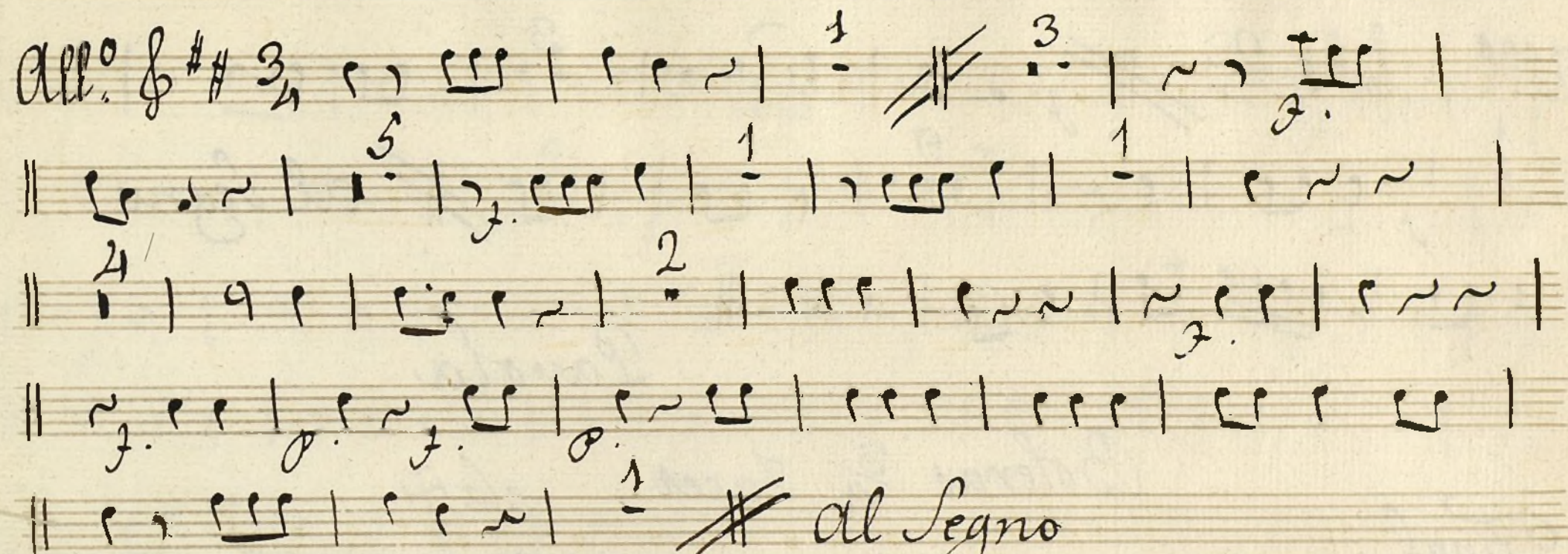


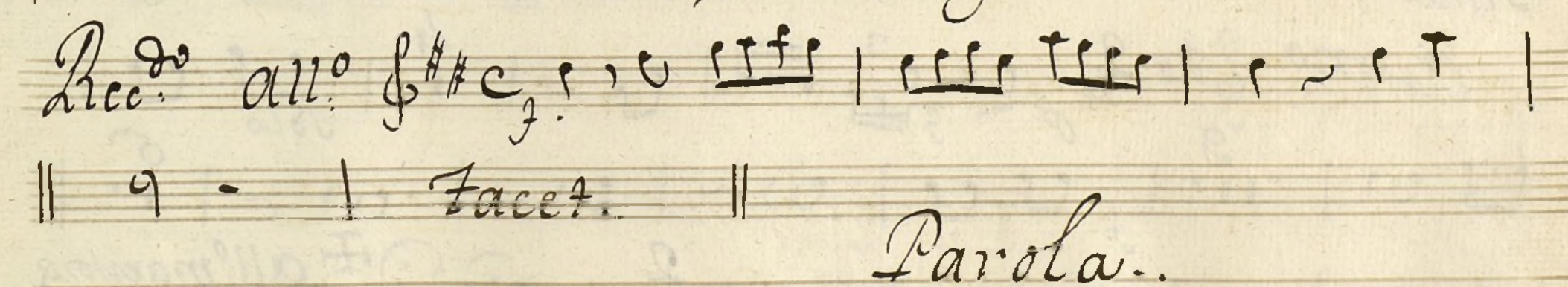


*Parola.*



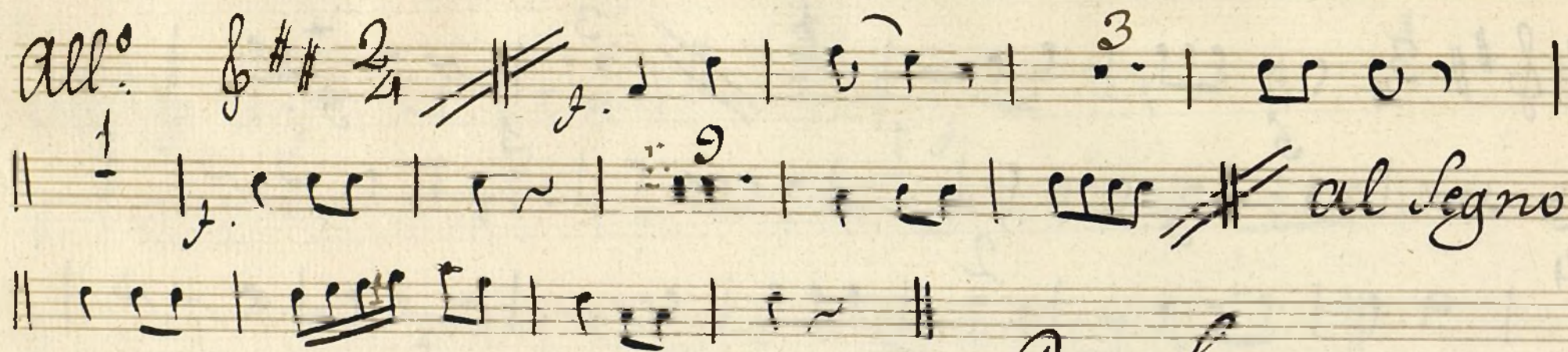


All.<sup>o</sup> &# 3/4 

Rec.<sup>do</sup> All.<sup>o</sup> &# c 

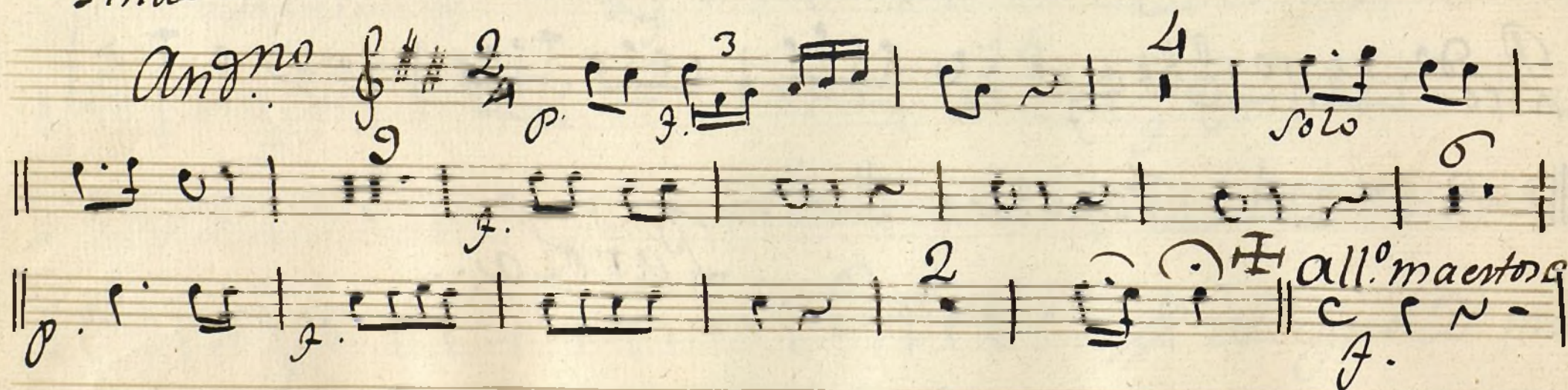
Facet. || Parola..



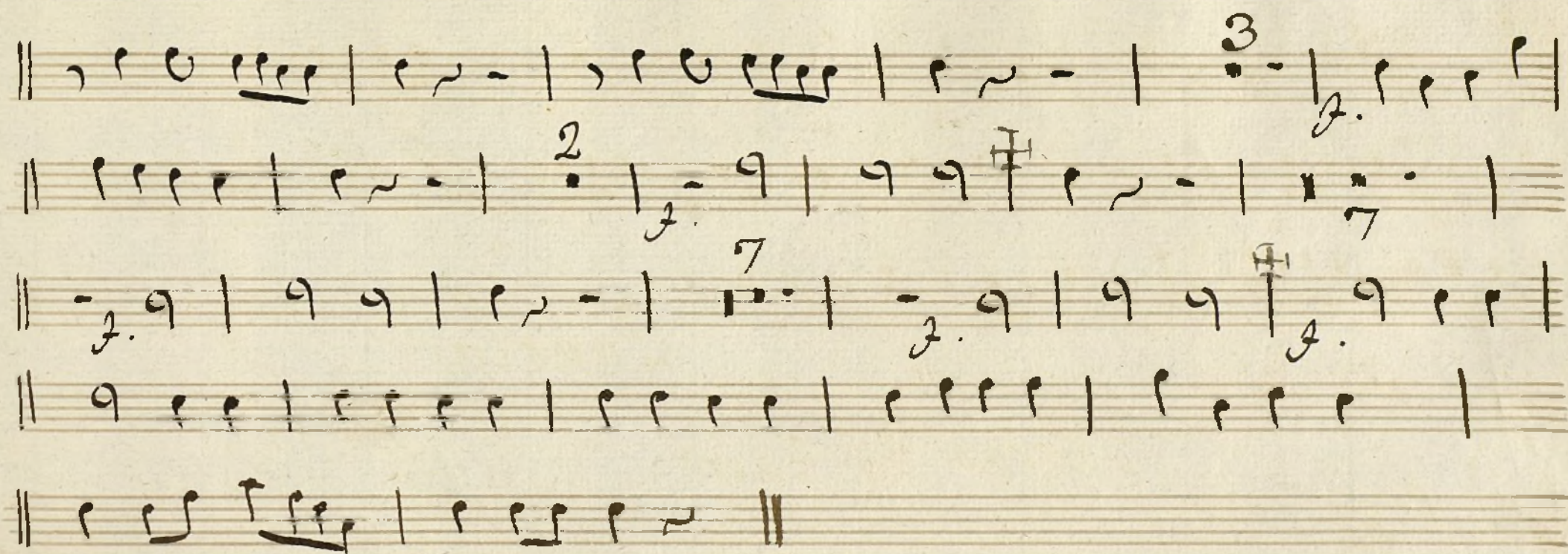


Parola

Final Boleras  $\frac{3}{4}$  Facet.  $\text{al} \text{f}$







Fin.



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*Trompa.. Primera..*

*.. Fon. <sup>a</sup> a.. Duo..*

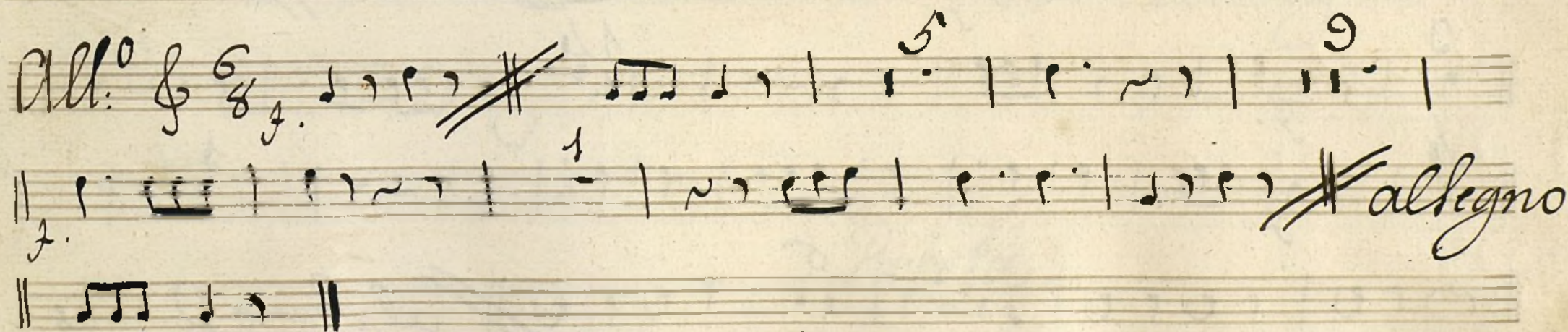
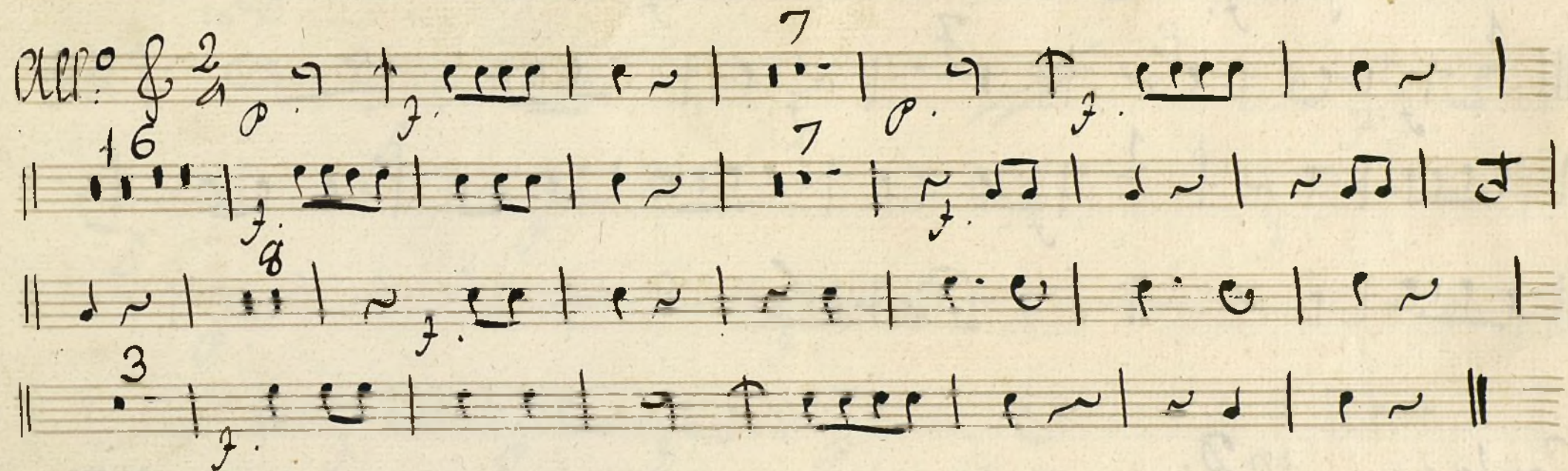
*.. La.. Apuesta.. de la.. Sortija..*



*in C.*  
**Allegro Maestoso.** *f.*

*cres.* *f.* *voz*



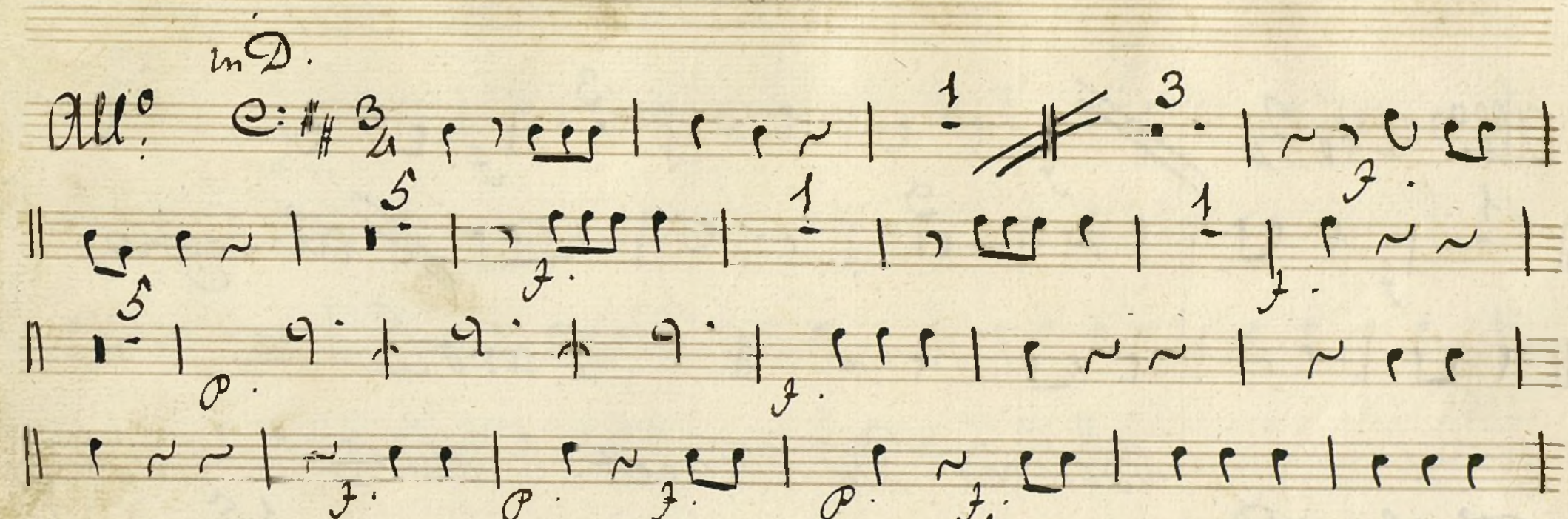
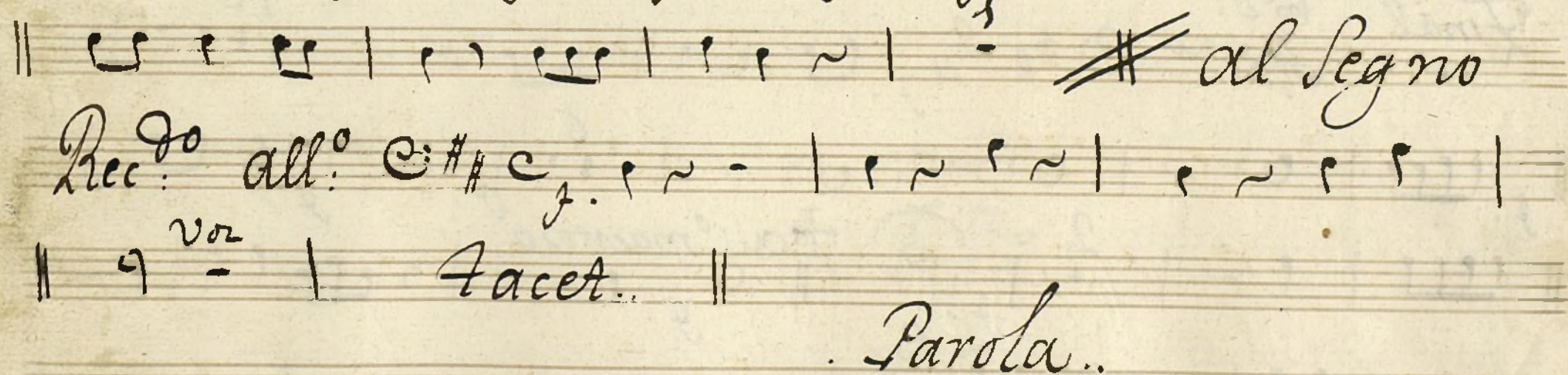


V. P.





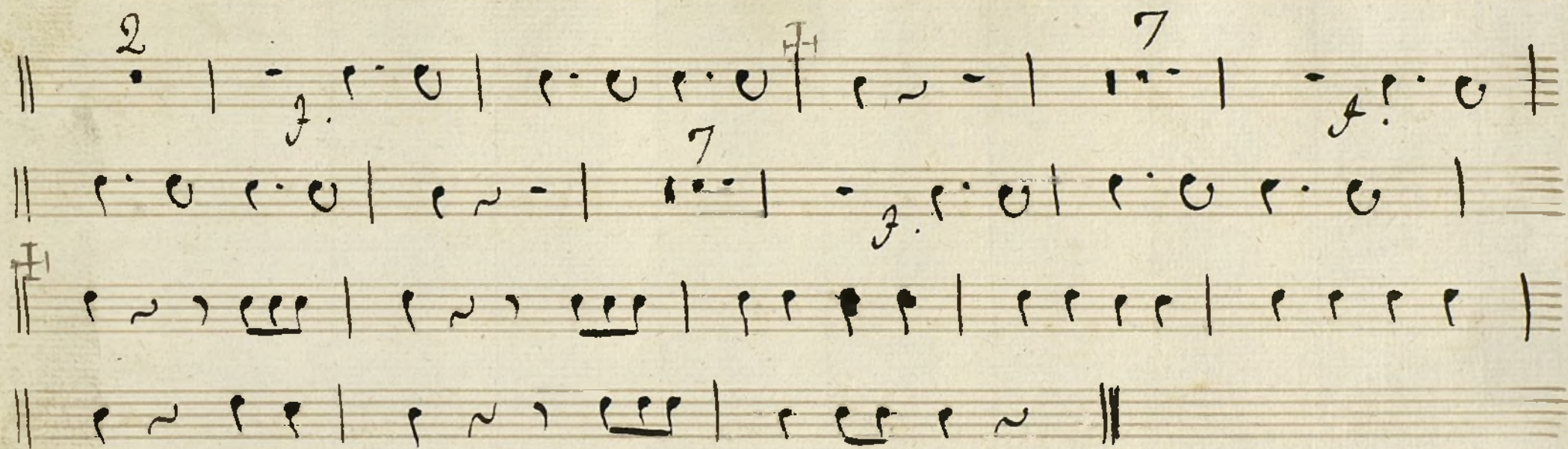


*in D.*  
*All.<sup>o</sup>* *C:##* *3/4*   
*Rec.<sup>do</sup>* *all.<sup>o</sup>* *C:##* *C*   
*Facet..* *Parola..*









Fin.



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.. Trompa.. Segunda..

.. Ton.<sup>a</sup> ã.. Duo..

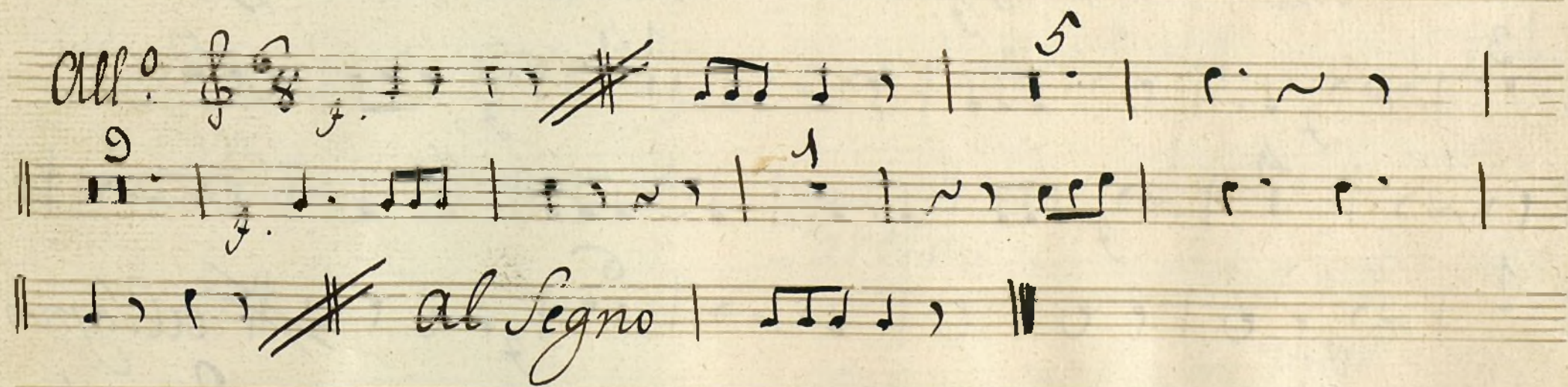
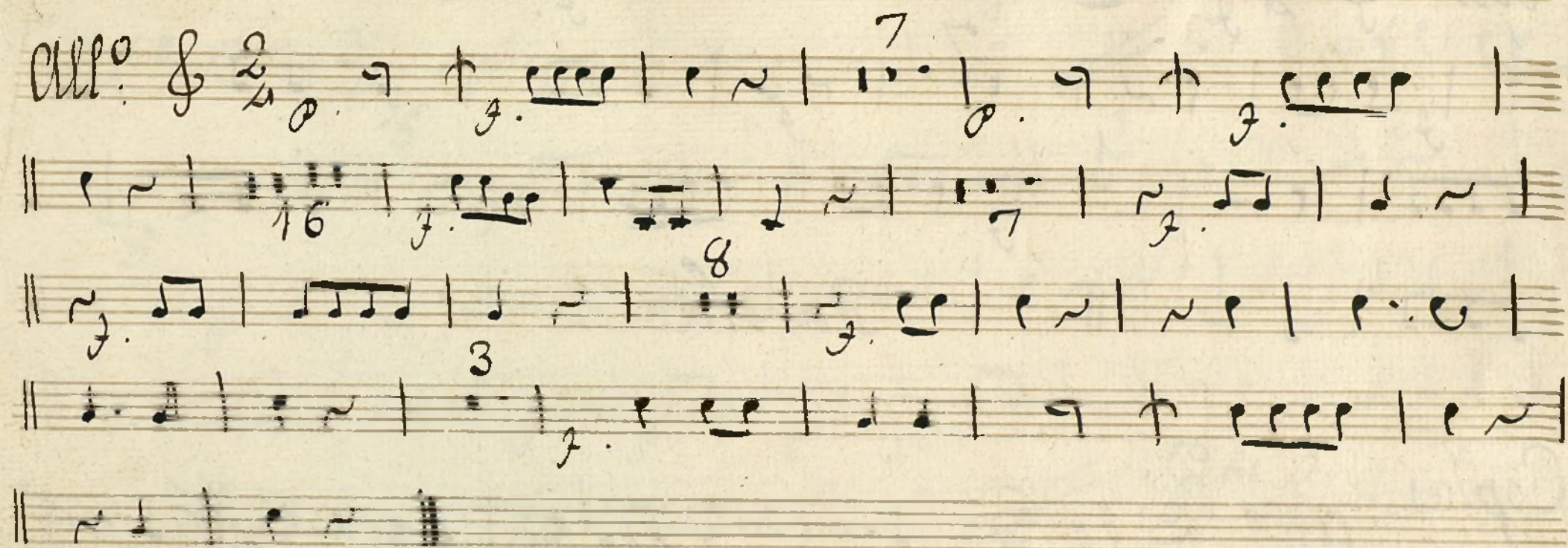
.. La.. Apuerta.. dela.. Sortija..



*All.<sup>o</sup> in C. maestro...*

The musical score consists of six staves. The first staff begins with the tempo and key signature: *All.<sup>o</sup> in C. maestro...*. The notation is in a historical style, possibly from the 18th or 19th century. The score includes various musical symbols such as notes, rests, and bar lines. Above the first staff, the tempo and key signature are indicated as *All.<sup>o</sup> in C. maestro...*. The score features several measures with rests, some marked with numbers like '1', '3', '7', and '1'. There are also markings like 'mes' and 'voz' above certain notes. The notation is in a historical style, possibly from the 18th or 19th century.







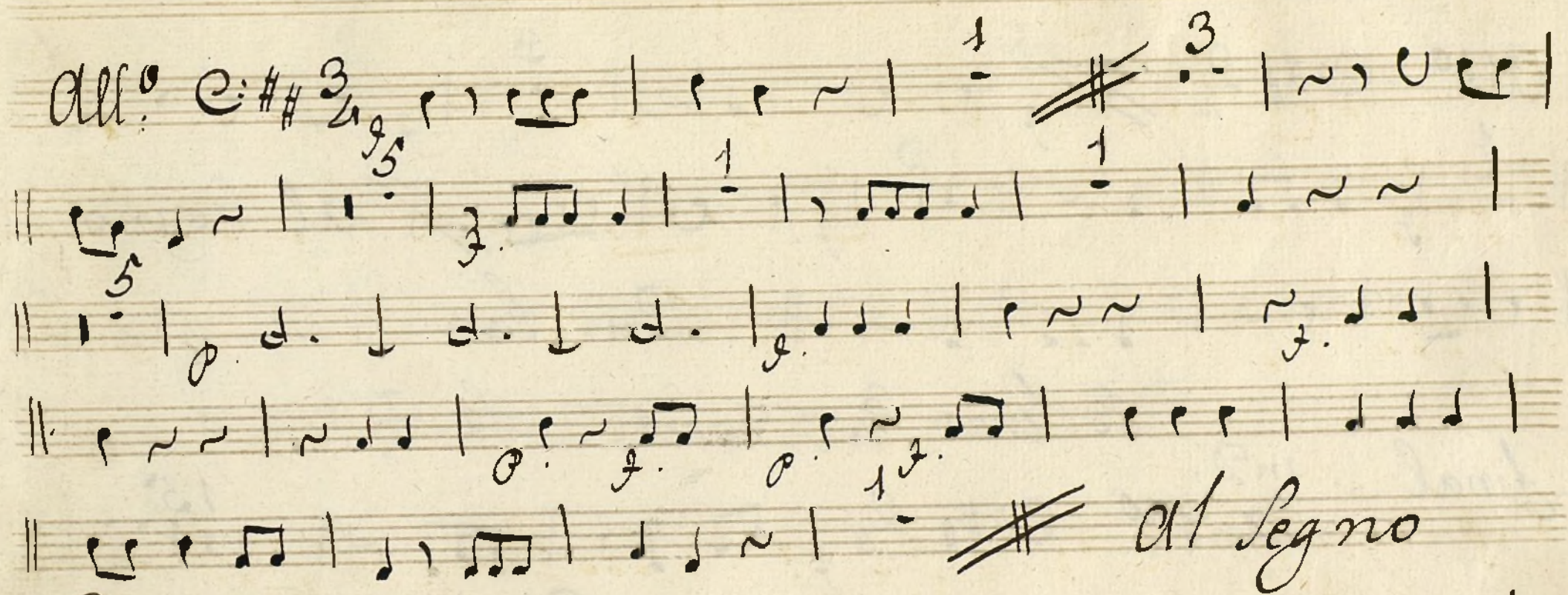
*all.<sup>o</sup>*  $\text{2/4}$   $\text{13}$

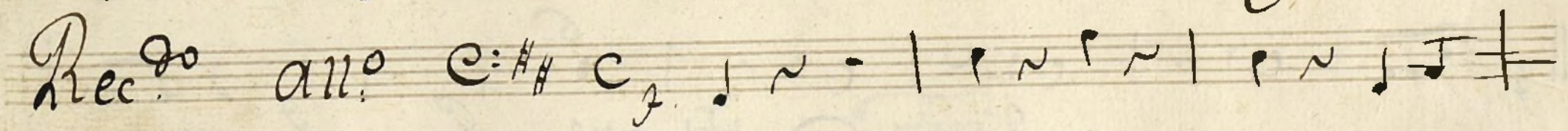
*Parola*

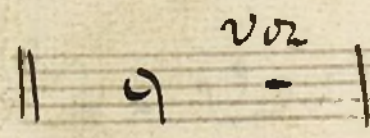
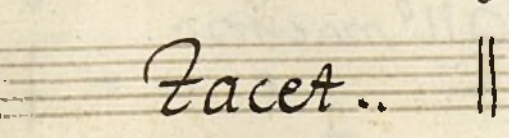
*Coplas.* *all.<sup>o</sup>*  $\text{in D.}$   $\text{E:}\sharp\sharp$   $\text{6/8}$   $\text{14}$

*al segno*  
*2 mas.*



*All.<sup>o</sup>*  $\text{C}:\sharp\sharp\ 3/4$  

*Rec.<sup>do</sup>* *an.<sup>o</sup>*  $\text{C}:\sharp\sharp\ \text{C}$  

*voz*  *Tacet..* 

*Parola..*

*v. P.*



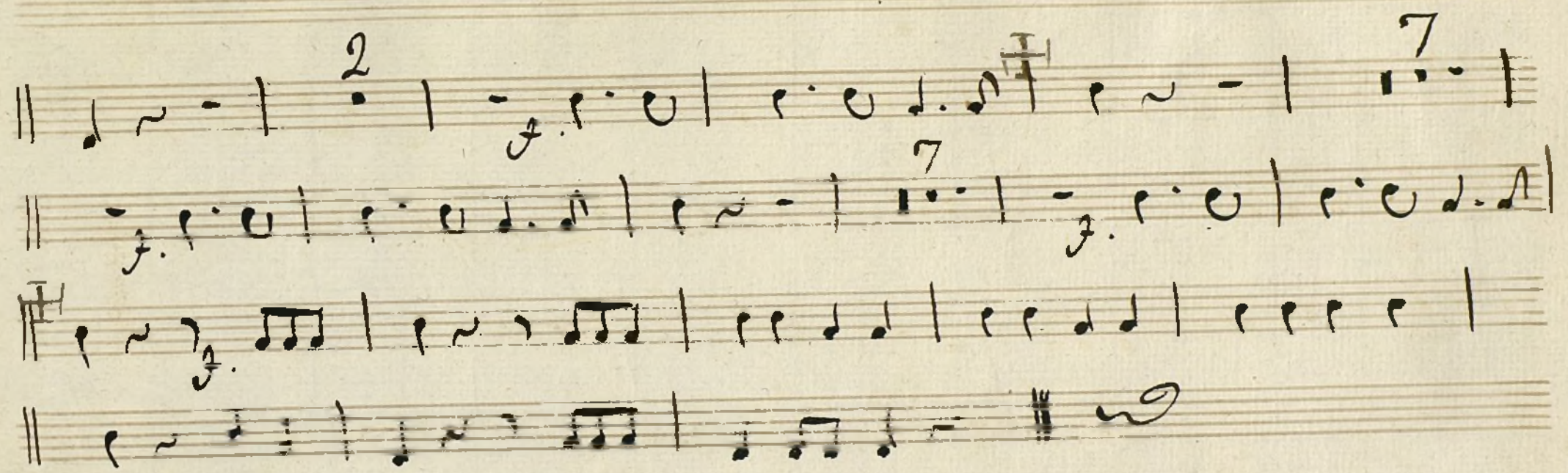
*All.<sup>o</sup>*  $\text{C}:\sharp\sharp$   $\frac{2}{4}$   $\parallel$   $f.$   $\text{r.}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\overset{3}{\text{u}}$   $\cdot$   $|$   $f.$   $\text{u}$   $\text{u}$   $\text{u}$   $|$   $\parallel$   $\overset{1}{\text{u}}$   $|$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\overset{9}{\text{u}}$   $\cdot$   $|$   $f.$   $\text{r.}$   $\text{u}$   $|$   $\text{u}$   $\text{u}$   $\text{u}$   $\parallel$  *al Segno*

$\parallel$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $\parallel$  *Parola.*

*final* *in D.* *Boteras*  $\frac{3}{4}$  *Facet.* *ala*  $\text{H}$

*Angno*  $\text{C}:\sharp\sharp$   $\frac{2}{4}$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\text{u}$   $\sim$   $|$   $\overset{15}{\text{u}}$   $\cdot$   $|$   $\parallel$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\text{u}$   $\sim$   $|$   $\text{u}$   $\sim$   $|$   $\overset{6}{\text{u}}$   $\cdot$   $|$   $\text{u}$   $|$   $\text{u}$   $\text{u}$   $|$   $\parallel$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\overset{2}{\text{u}}$   $\cdot$   $|$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\text{u}$   $\text{u}$   $|$   $\parallel$   $\text{H}$  *all.<sup>o</sup> maestoso*  $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\text{u}$   $\text{u}$   $|$   $\parallel$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\sim$   $|$   $\overset{3}{\text{u}}$   $\cdot$   $|$   $f.$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\text{u}$   $|$   $\text{u}$   $\text{u}$   $|$   $\parallel$





*Fin.*



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Mus 99-14

t

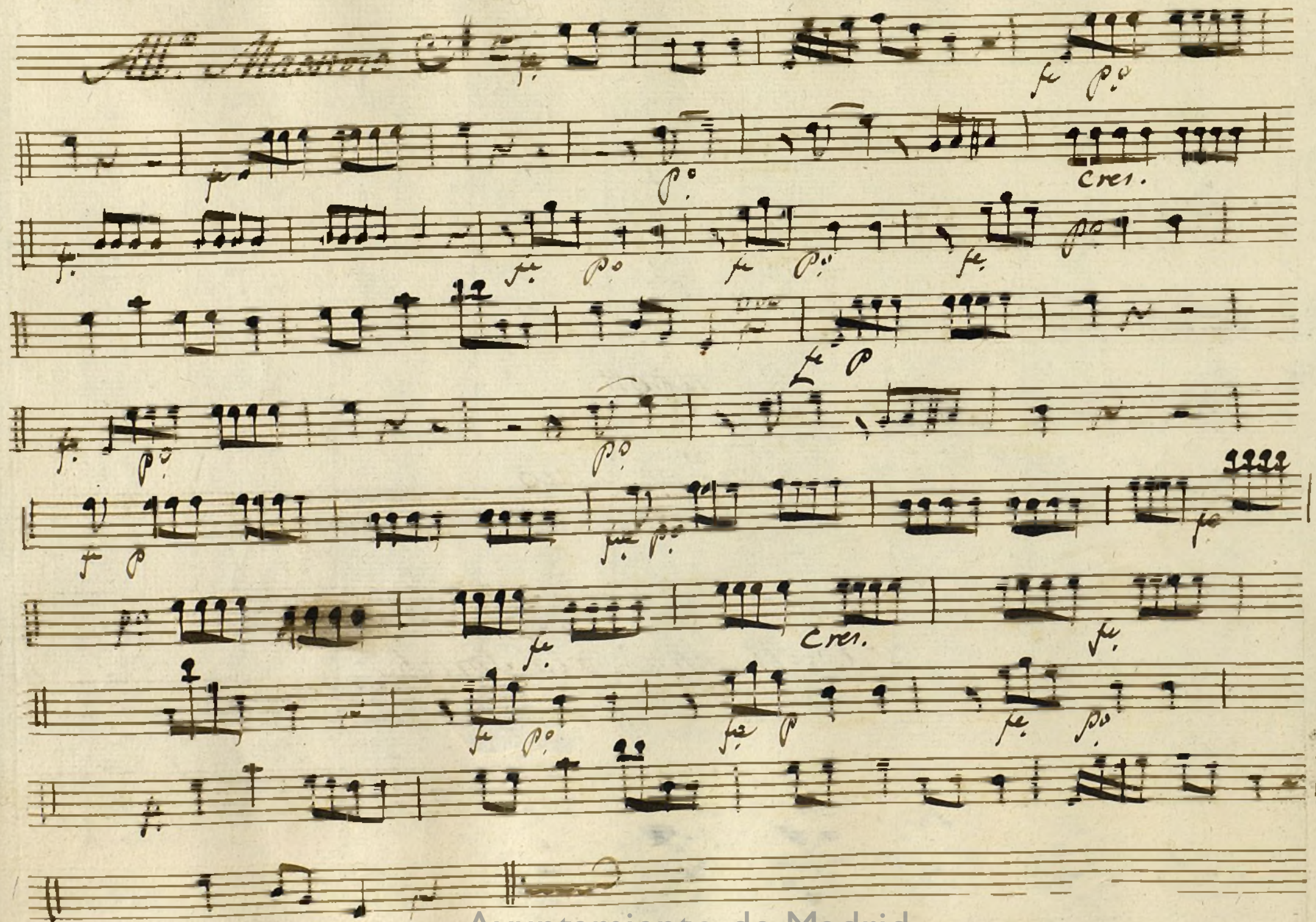
Fagott

Fon. a Duo

La Arrieta de la Sortija

ff







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

*cres. f. p.o.*

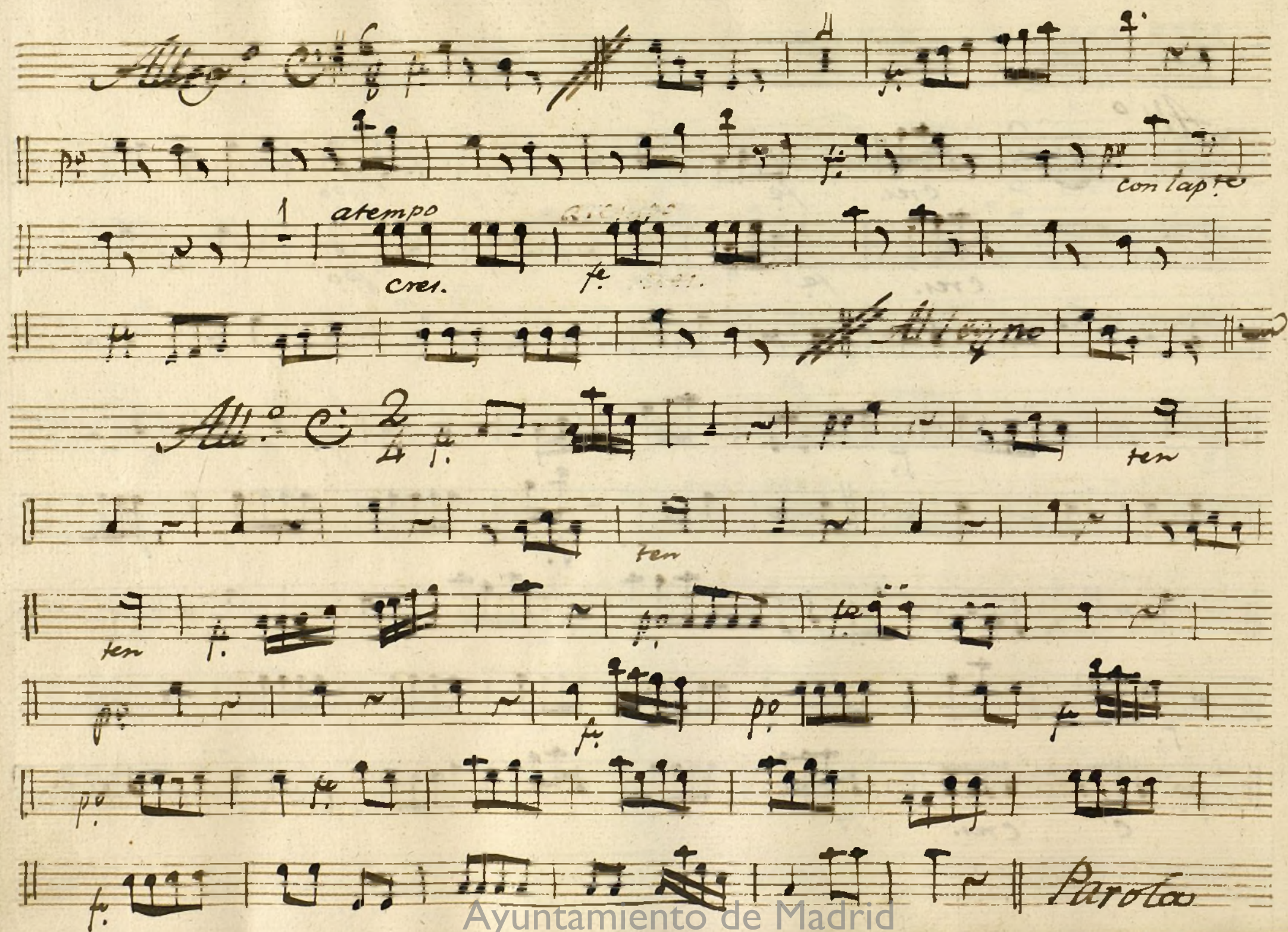
*cres. f. p.o.*

*f. p.*

*f. p.*

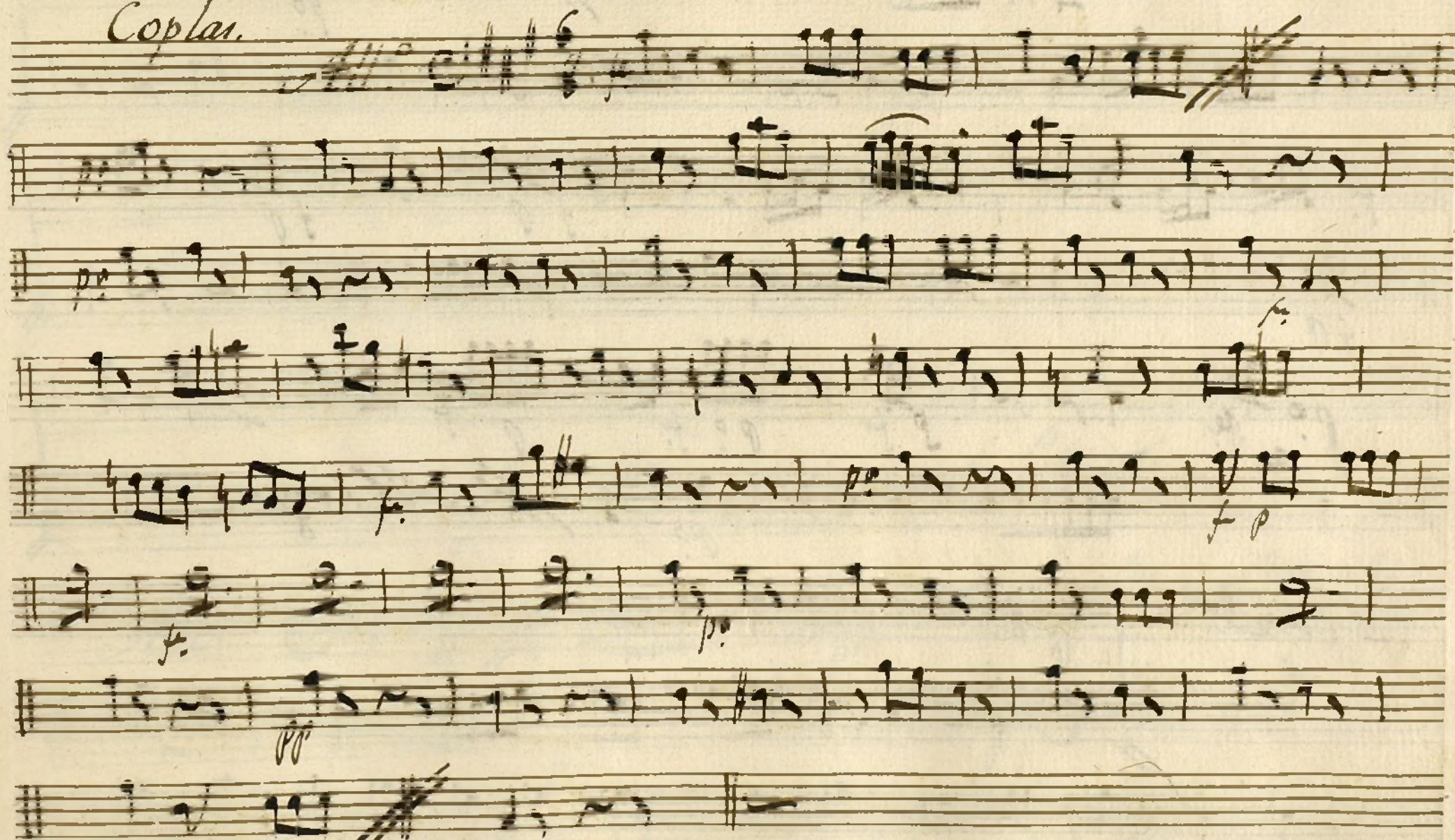
*cres. f.*







*Coplas.*



*Al Sepro 20 ma*







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The word "Parola" is written in cursive on the fifth and tenth staves. The tempo marking "Allegro" appears on the sixth staff, and "Allegro" appears on the eighth staff. The score is written in a historical style, likely from the 18th or 19th century.

Parola

Allegro

Allegro

Parola



*Baleros*

Handwritten musical notation on five 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 notes, rests, and dynamic markings such as *f*, *pp*, and *fe*. The fourth staff contains the word *Allegro* written in a cursive hand.

*Final*

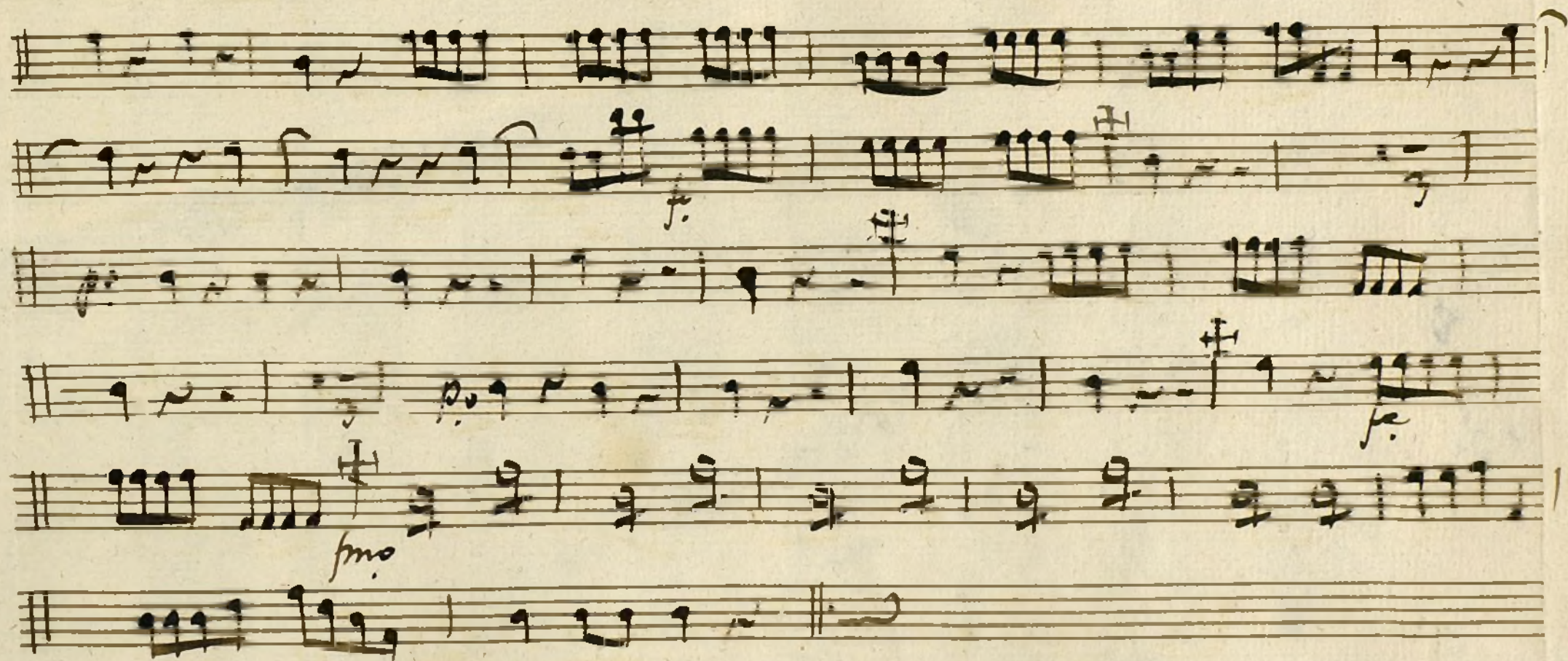
Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various notes, rests, and dynamic markings such as *f*, *pp*, and *fe*. The notation is dense and expressive, typical of a final section in a musical score.



*All.*

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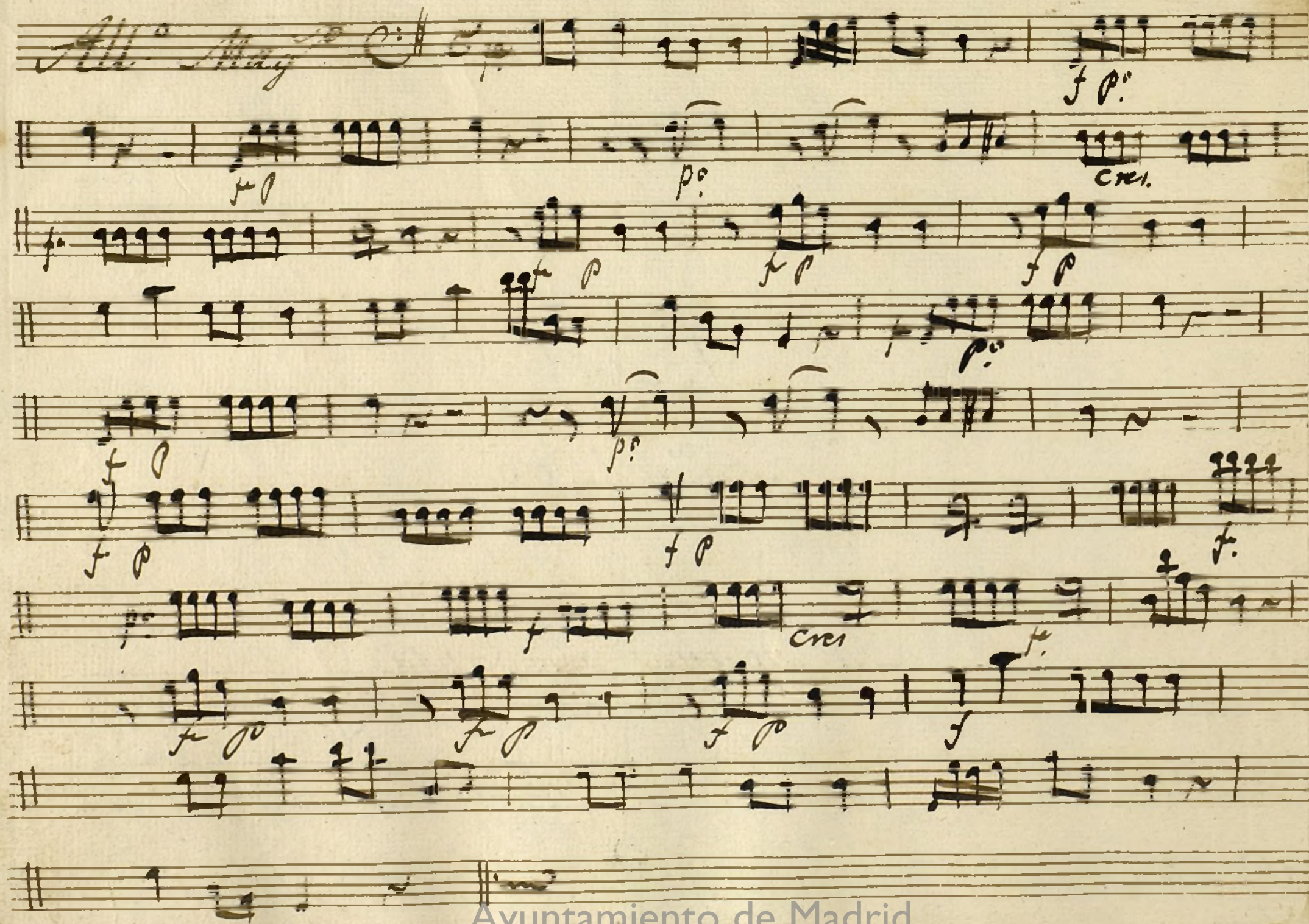
t

Bafo.

Jon.<sup>o</sup> a Duo.

La Puerta de la Sortija  
ff.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *All.<sup>o</sup>* and the time signature is  $\frac{2}{2}$ . The score includes several dynamic markings: *Crei.*, *f*, *pp*, and *f*. The notation is in a historical style, possibly from the 18th or 19th century.



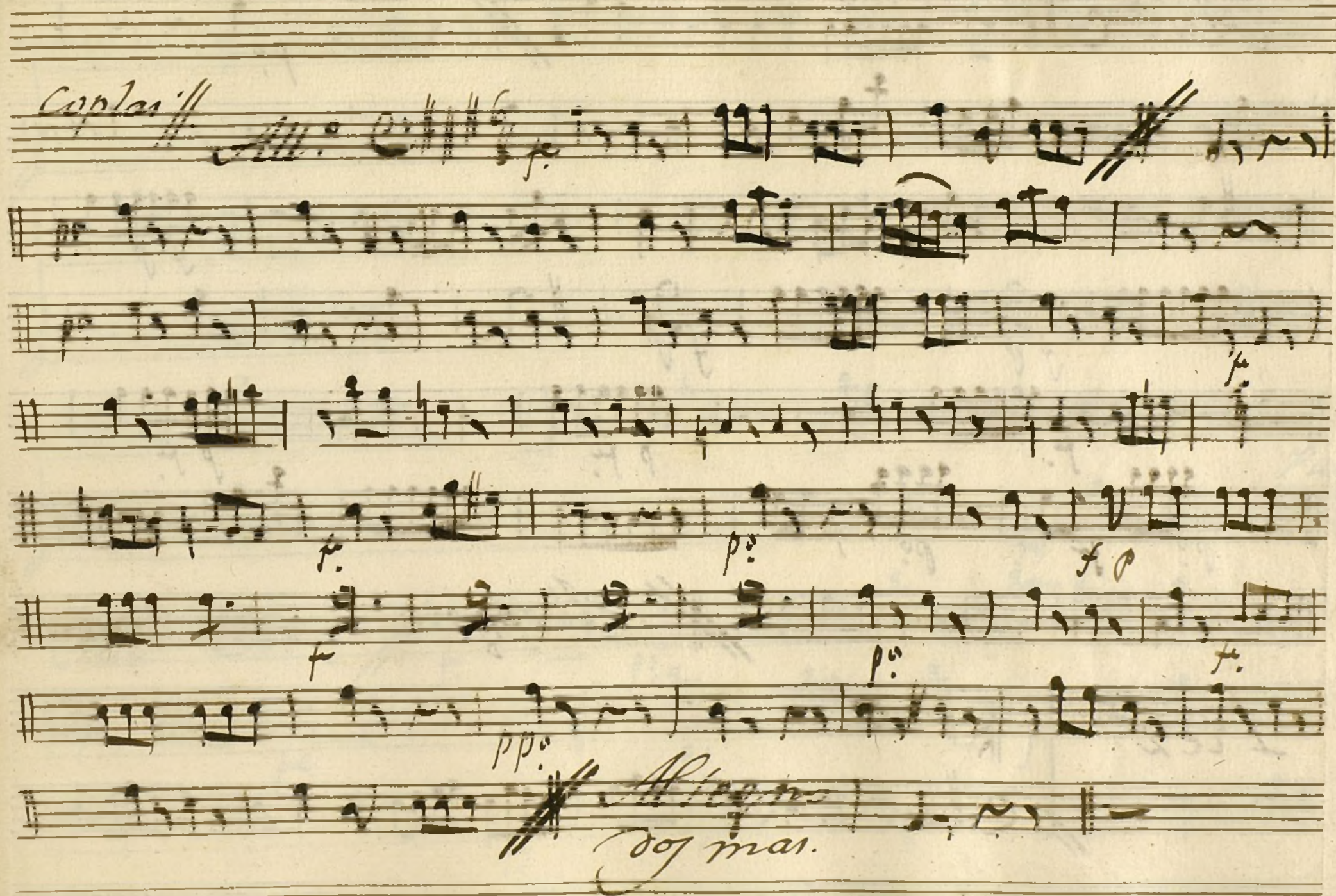
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- Atempo* (Ad libitum) above the third staff.
- con lap.<sup>te</sup>* (con lacrimis) written on the right side of the third staff.
- Allegro* written across the fourth staff.
- ten* (tension) written below several notes in the fifth, sixth, and seventh staves.
- Parma* written at the end of the tenth staff.

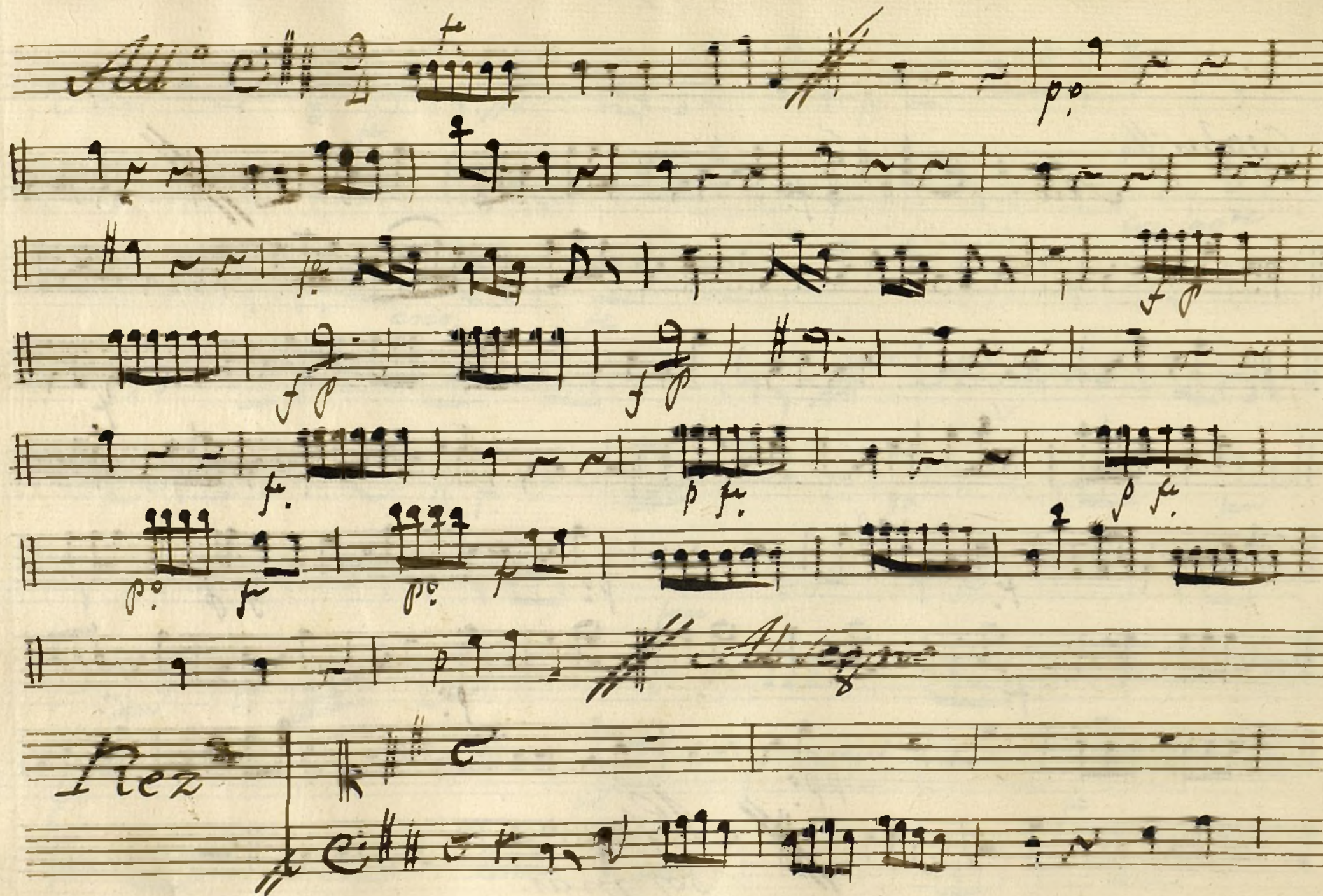
The score is written in a cursive, handwritten style on aged paper.



*Coplas* // *All.* 

*Allegro*  
*Doj mas.*







Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *p: 2a*. The score is divided into sections by double bar lines. The word *Parola* is written in cursive at the end of the fourth staff and above the eighth staff. The tempo marking *Allegro* appears on the eighth staff. The manuscript is on aged, slightly stained paper.



*Poleras* *All.<sup>o</sup>*  $\text{C} \#$   $\frac{3}{4}$  *f.*

*p.* *p.*

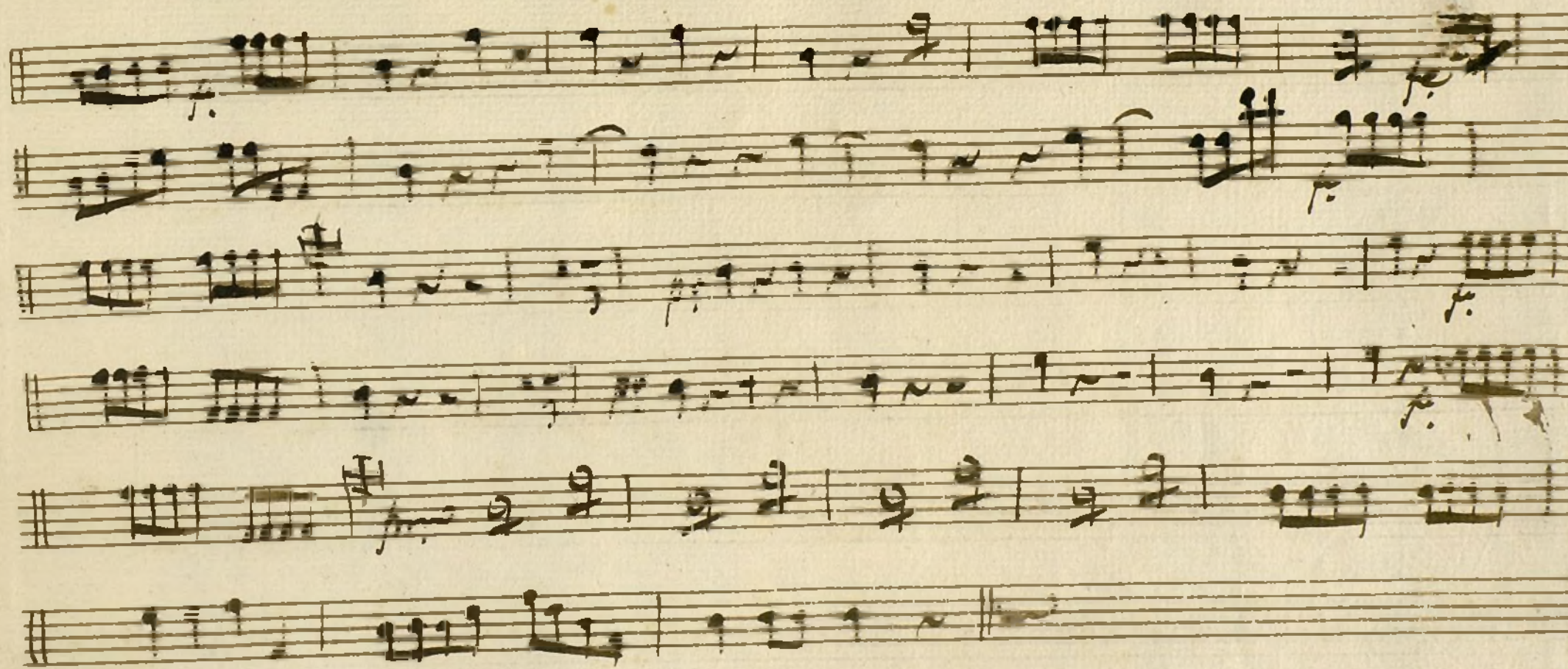
*Alleg.<sup>ro</sup>*

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

*f.* *p.*

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







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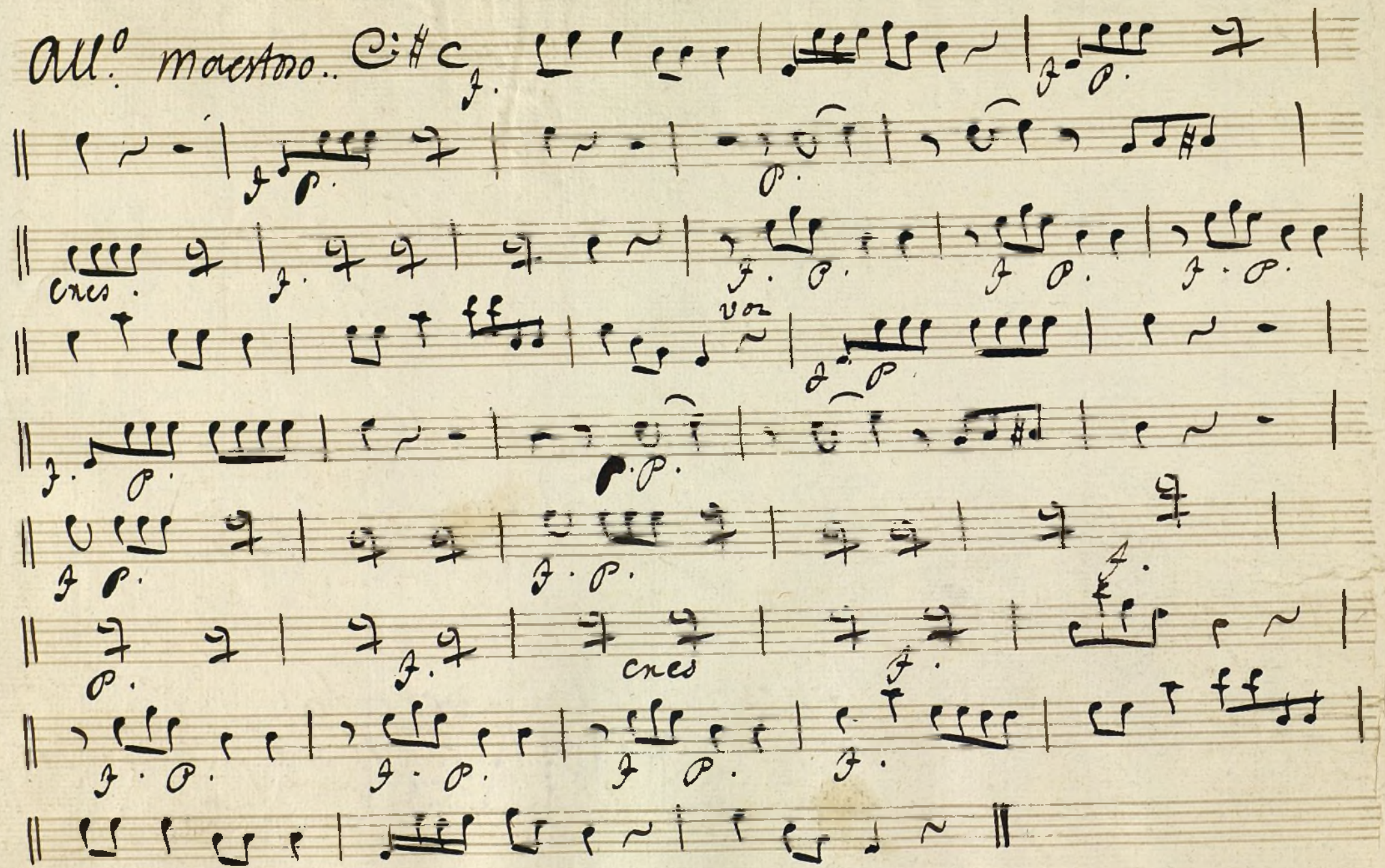


„Paseo..

..Ton.<sup>a</sup> a..Duo..

„La. Apuesta..de la..Sortifa..







all.<sup>o</sup>  $\text{C} \frac{2}{4}$

*cres* *voz* 3

*cres* 3

*cres* 3

*cres* 3

*cres* 3

*cres* 3

*cres* 3

*cres* 3



*All.<sup>o</sup>*  $\text{C}\sharp$   $\frac{6}{8}$  *Vol 4*

*p.* *con 2ap<sup>te</sup>* *1 a tempo* *enes* *f.* *al Segno*

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



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "Coplas" is written on the third staff, "Parola" on the second staff, and "allegro 2mas." on the eighth staff. There are also some markings like "voz" and "pp.".



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 features include:

- All.* (Allegro) at the top left.
- vo* (voice) written above the first staff.
- p.* (piano) dynamic markings appearing frequently throughout the score.
- f.* (forte) dynamic markings.
- al Segno* marking on the seventh staff, indicating a key change.
- Rec.<sup>do</sup>* (Recitativo) marking on the eighth staff.
- Time signatures:  $\frac{3}{4}$  and  $\frac{2}{4}$ .
- Key signatures: One sharp (F#) and two sharps (F#, C#).



Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' (piano) and a 'f' (forte). The staves are arranged in a system with a brace on the left.

*Parola*

Handwritten musical notation on five staves. The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' (piano) and a 'f' (forte). The staves are arranged in a system with a brace on the left. The word "Parola" is written below the staves.

*Parola.*

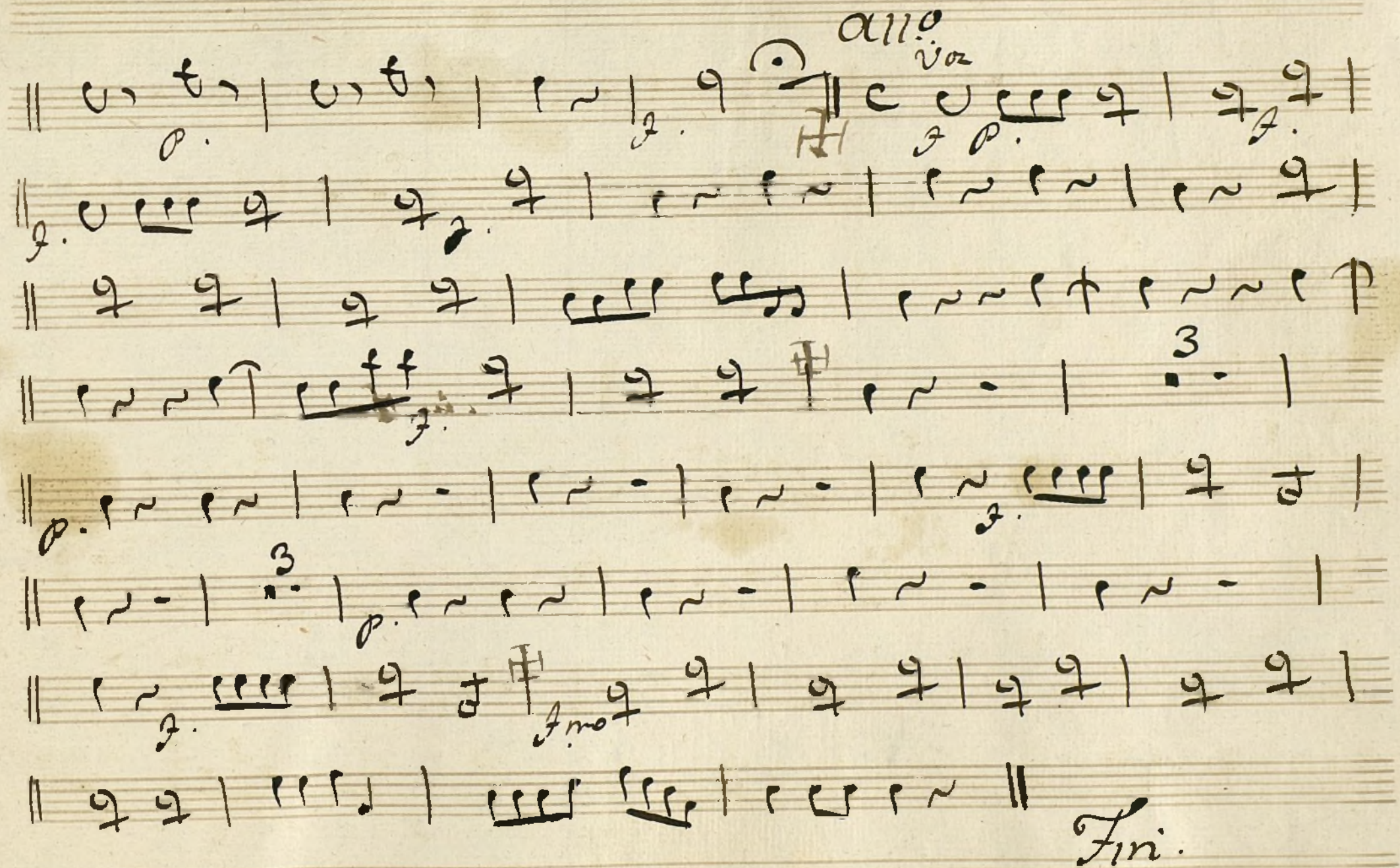


*Boieras. Allegretto.*  $\text{C} \# \frac{3}{4}$  *voz*

*Final. And.*  $\text{C} \# \frac{2}{4}$  *voz*

*cres*  $\frac{3}{4}$







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t

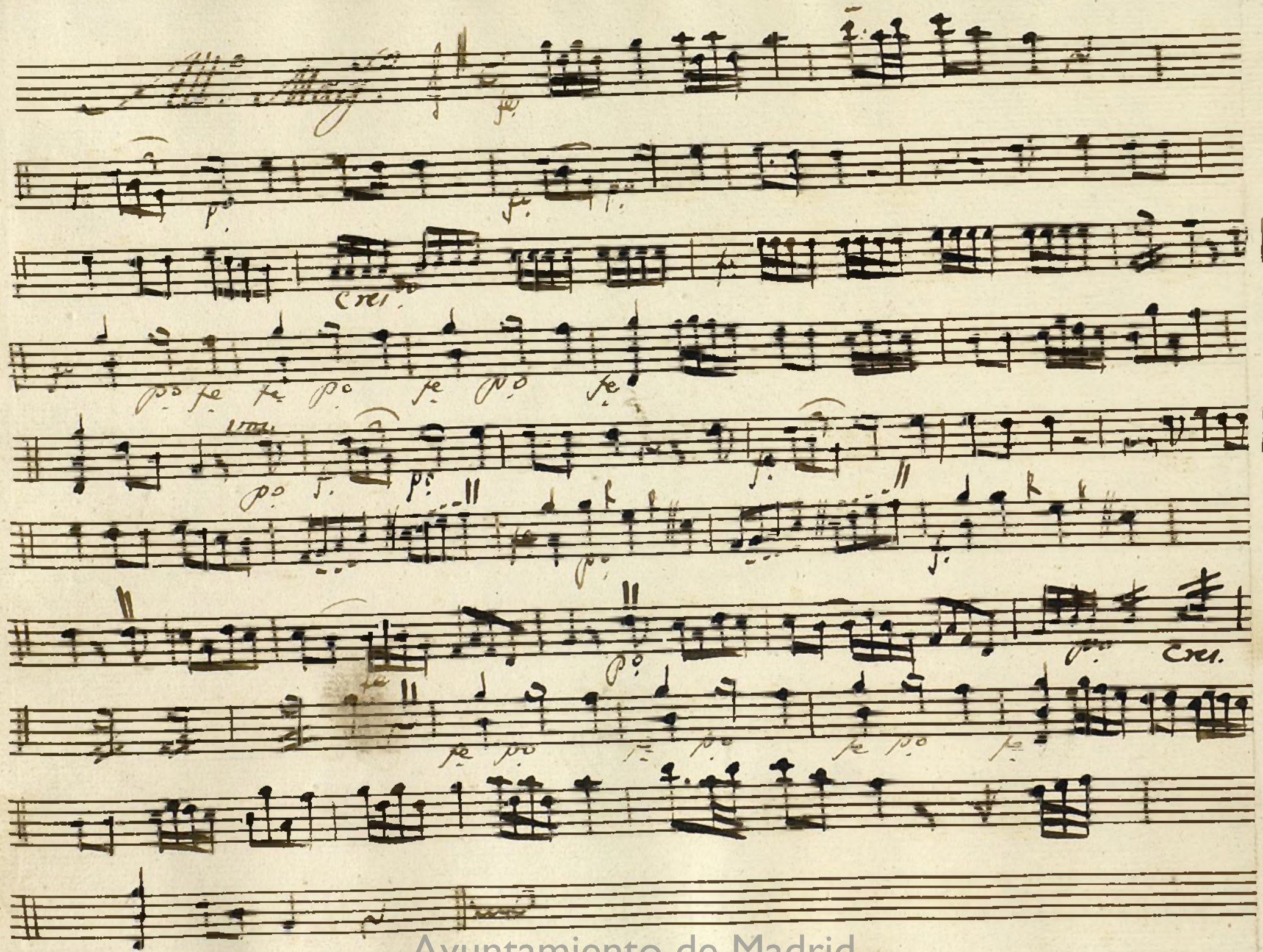
Violin 1.

Son. à Duo

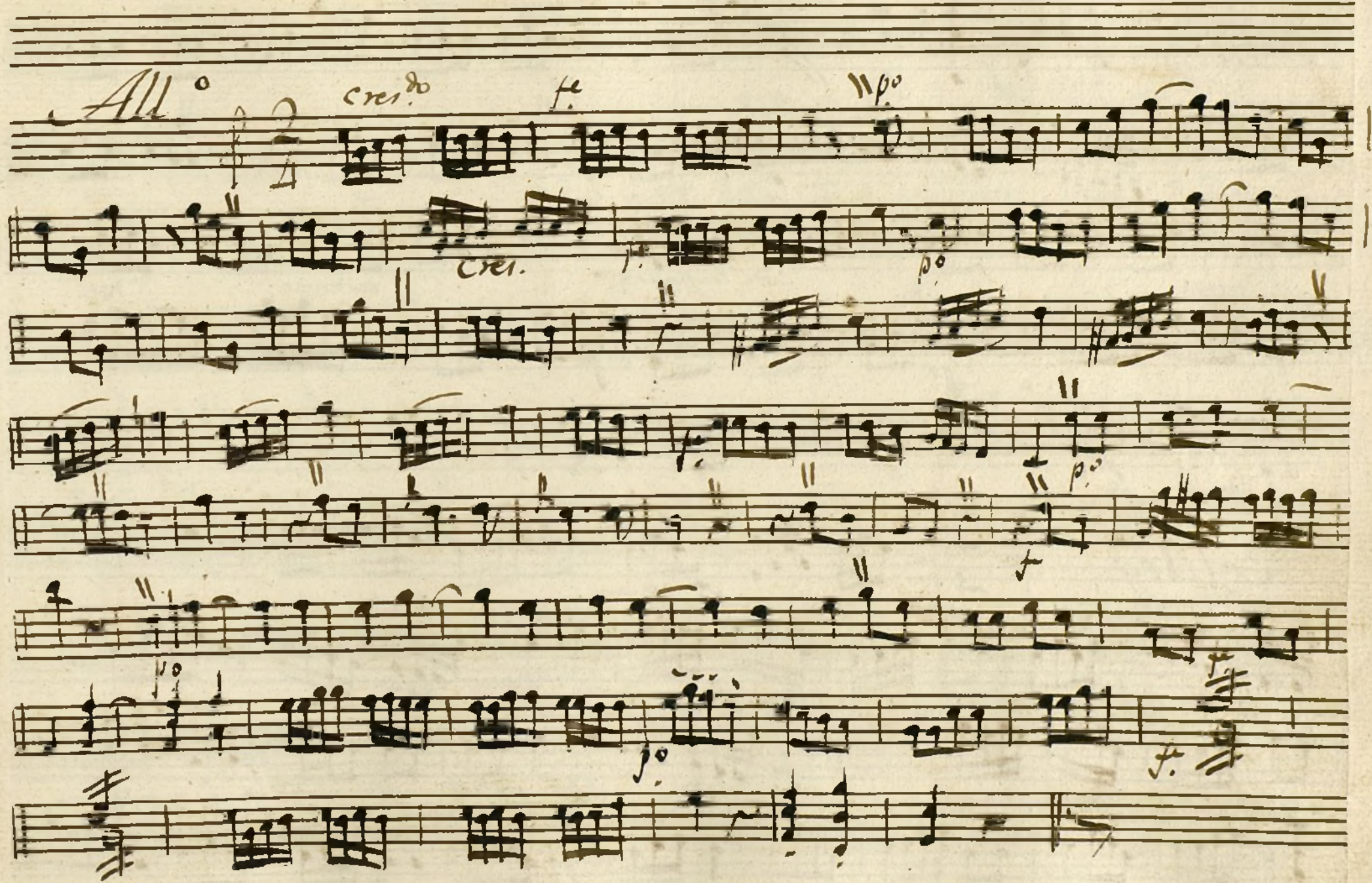
La Aquesta a la Sortida

//









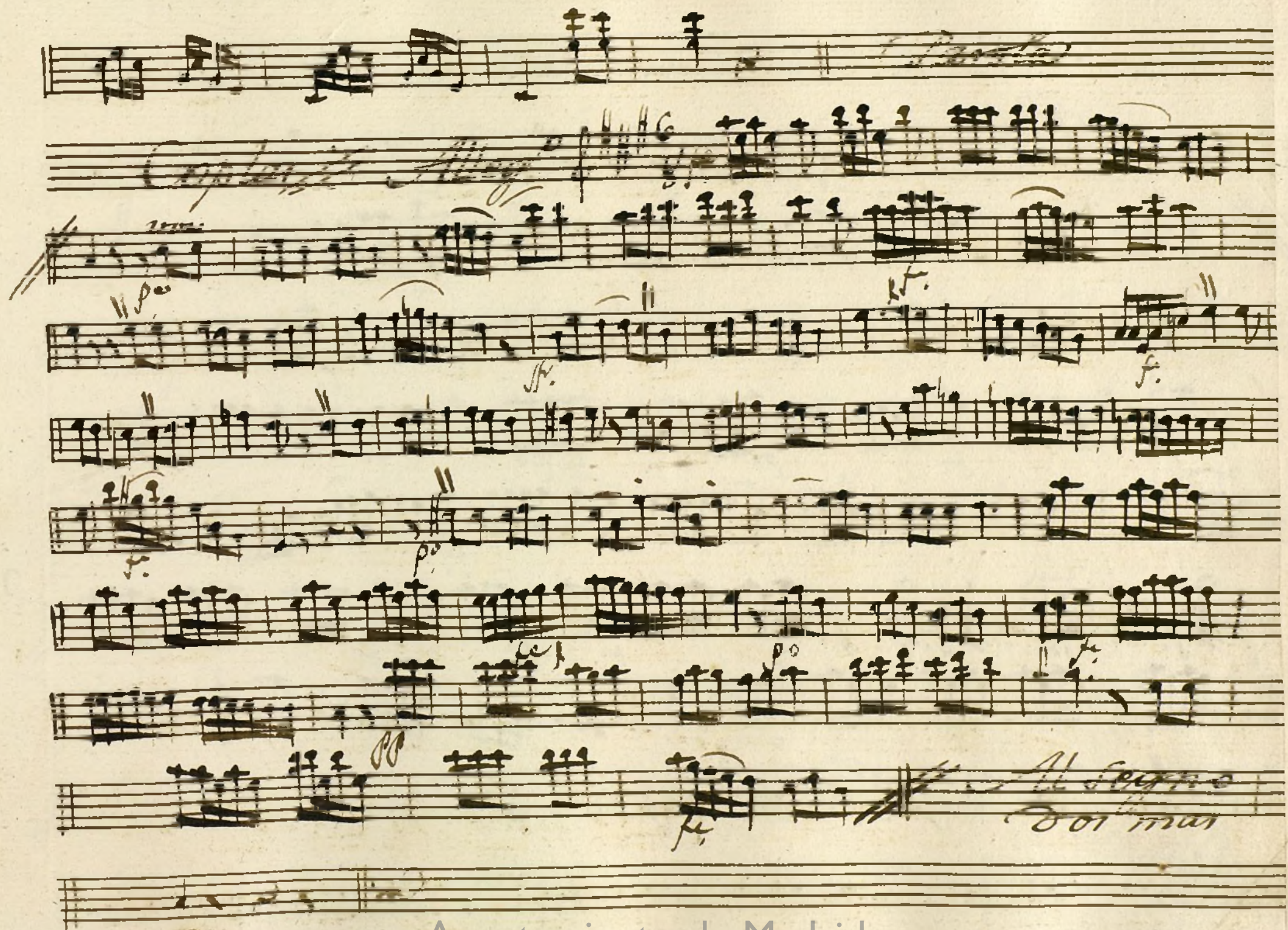


*Alleg*  $\text{6/8}$  *voce* *po.* *con la parte* *al tempo* *Cres.*

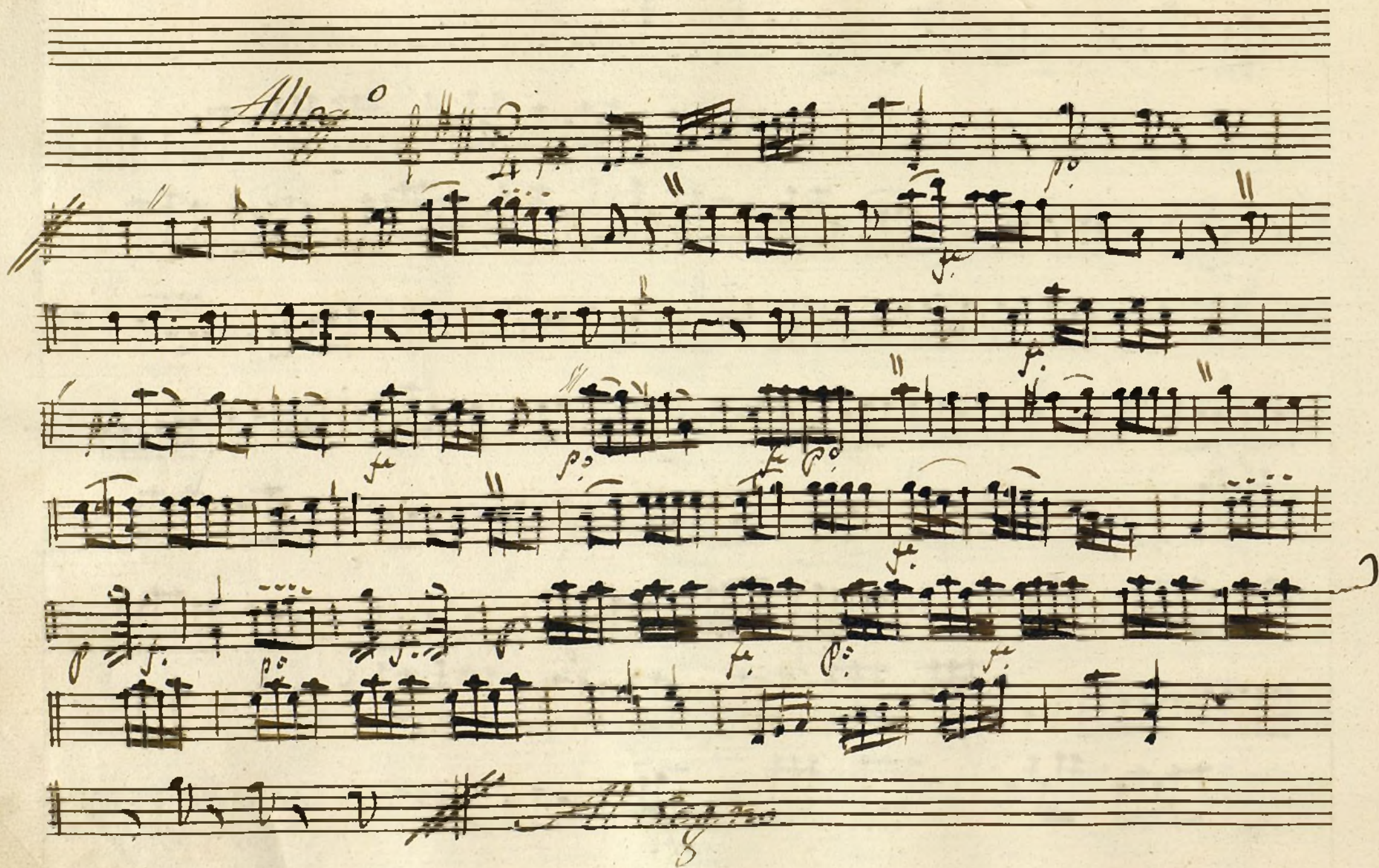
*Alleg*  $\text{2/4}$  *po.* *f*

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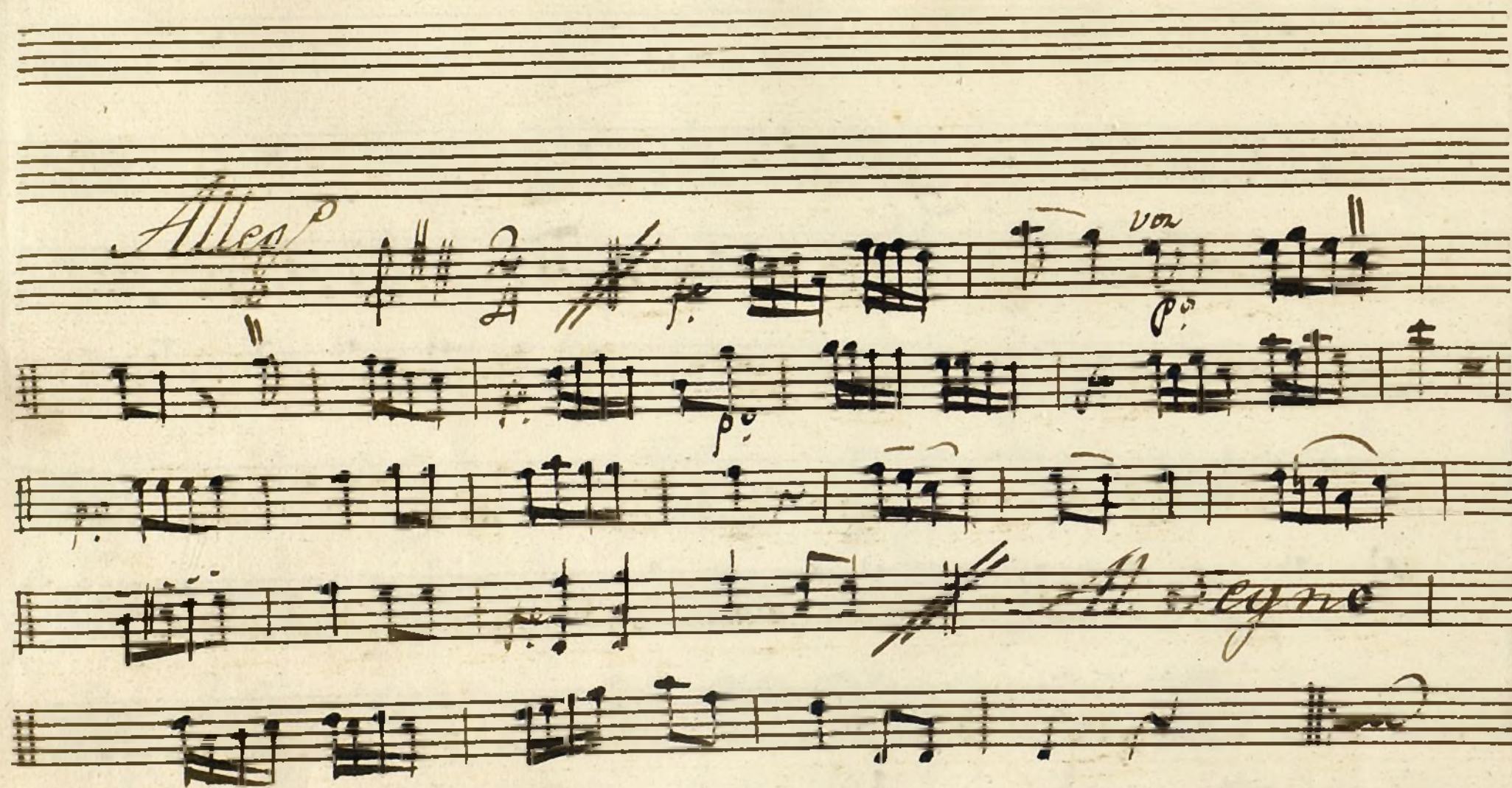






Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Allegro" is written in the second staff, and "Parola" is written at the bottom right.





*Parola.*



*Bolero* // *Allegro* 3/4

*Allegro* 3/4

*p*

*p*

*p*

*p*

*p*

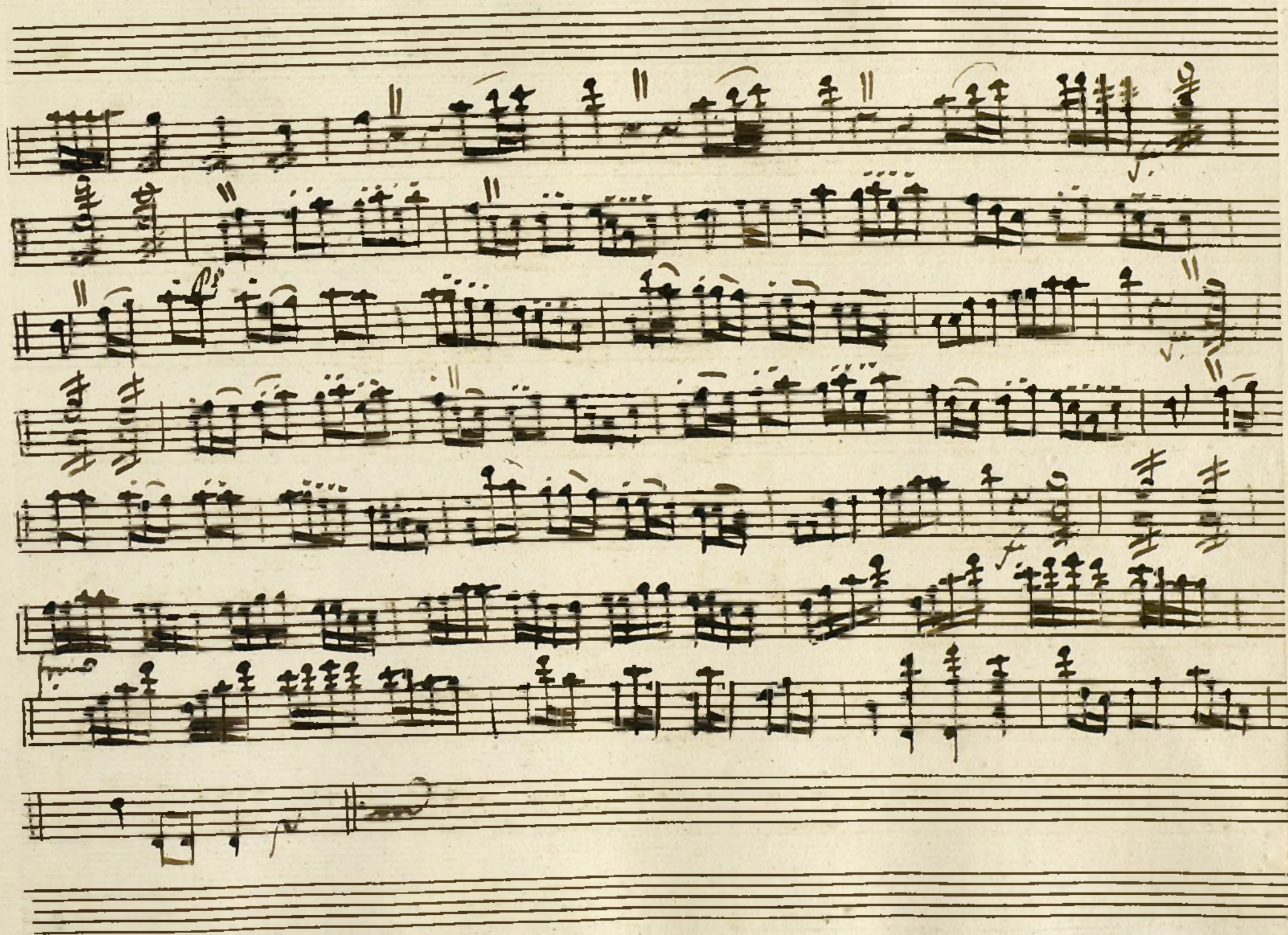
*Allegro*

*V. S.*











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