

Conadilla à tres

El Marido Zeloso;

1111

Theatro de  
Corpus;

del Sr. Bustos;

} La Niolara  
Alfonso  
y Garrido

1790

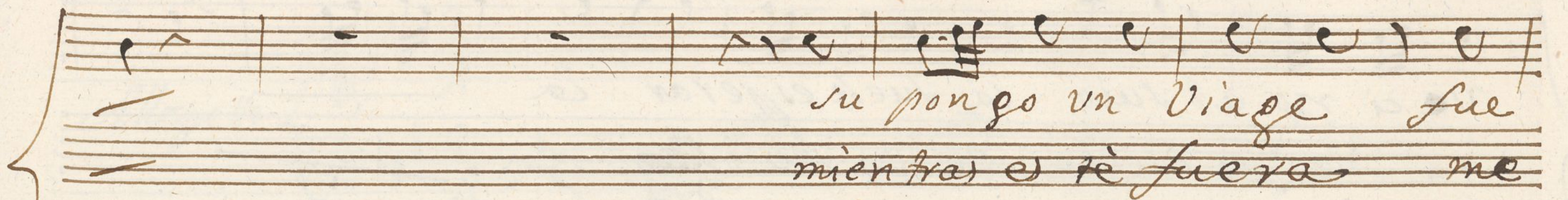
*Allegretto*

Salon Largo, Con Una silla en medio,

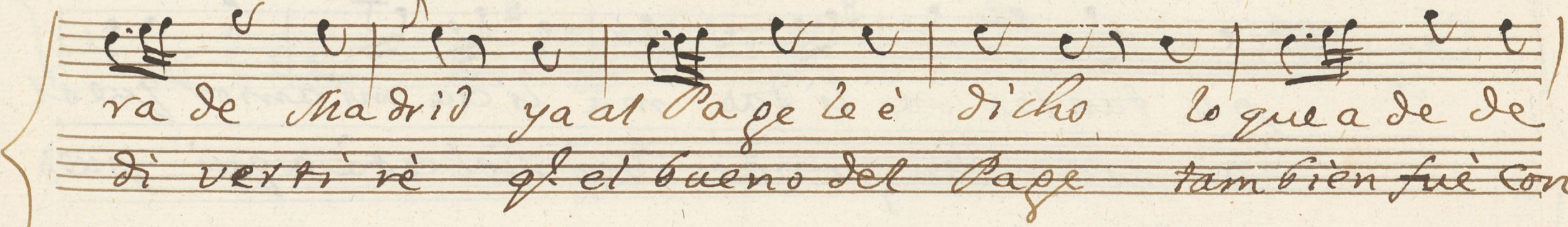
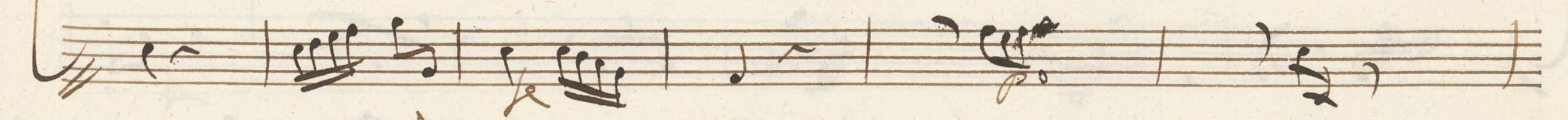
Le sare Alfonso de Petimene

Ni... Al balcon mi Pappa sa le sin cesar y el  
ya que ay mi marido de Madrid sa tio que

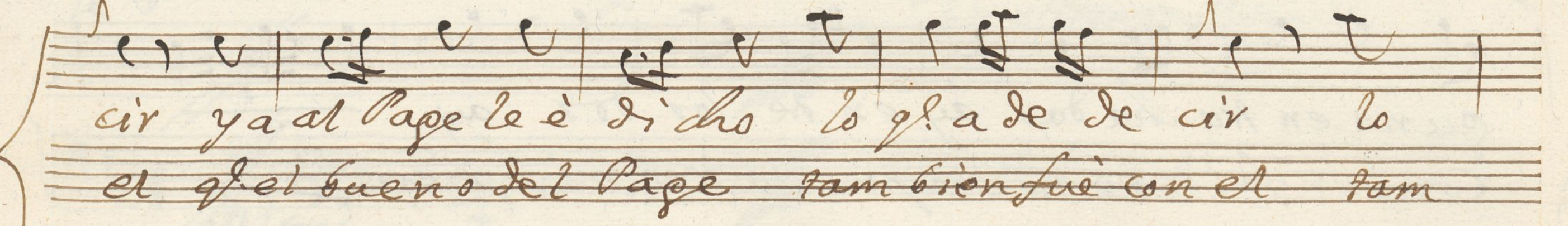
ve ci no al suis la suele esperar la  
 ra Dios no vuelva en un Me ~~o~~ <sup>dos</sup> en  
 por tantas sa lidas ma licia mi amor que al  
 a parte nin gu na Voi siel esta aqui pues  
 guna en nu cha da ay en de los dos ay  
 Como un faldero siempre va tras mi sierra



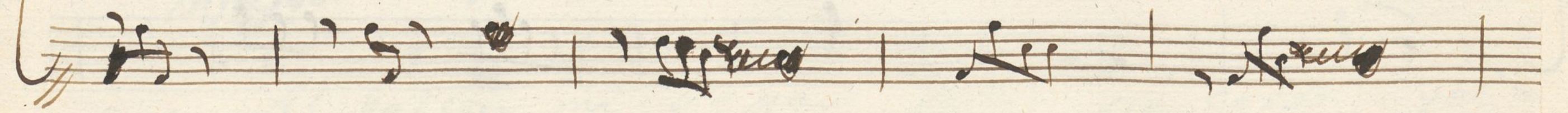
su pongo un Viage fue  
mientras e re fuera me



ra de Madrid ya al Pape le e dicho lo que a de de  
di verti re q el bueno del Pape tambien fue con



cir ya al Pape le e dicho lo q a de de cir lo  
el q el bueno del Pape tambien fue con el tam



*Alleg<sup>to</sup>*

que a de de cir lo —  
 bien fue con el tam

No sabe el que es soltero el bien que tiene —  
 No sabe la soltera el bien que tiene —

el bien que tiene — sin mujer a su  
 el bien que tiene — con no tenerla

lado que le des ve le sin sujer a su  
rido que la condene con no tener Ma

lado que le des ve te  
rido que la Conde ne

viva el soltero que la embidia del mundo  
en mi conozco que de amor ~~el~~ <sup>el</sup> presidio

segun lo veo que la em bi dia del mundo segun yo  
 el Ma tri monio que de amor el presidio el Ma tri

veo monio

vare

señala en una *All Segno*  
 lilla

vare Garrido de Page;

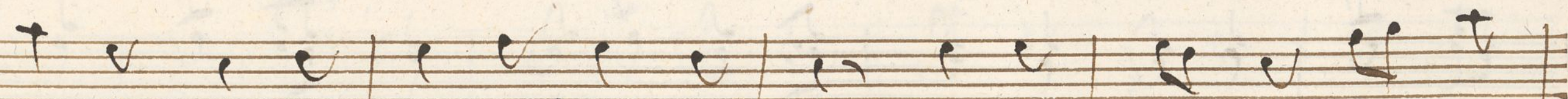
Andro

*gardo*  
Señora Ana  
Buenas tardes  
*vate* *Vlt f* Bar to lillo  
has echo lo  
*Nico*  
tenga usted se vol bio a Madrid tu amo nien un mespues  
que mande *gardo* la en cage toda la purga *viz* y que a dicho  
*2or 2.*  
de volber nien un  
mi super y que a dicho  
*2or 2.*  
por mai que quie  
por mai que quie

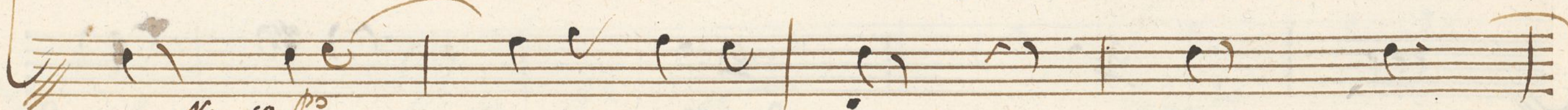
ra no puedo di si mu lar {mi pla zer por mai que que e  
 ra no puedo {mi ze zelos ei con dex por mai que que e

ra no puedo di si mu lar {mi pla zer di si mu lar  
 ra no puedo {mi ze zelos ei con dex {mi ze zelos

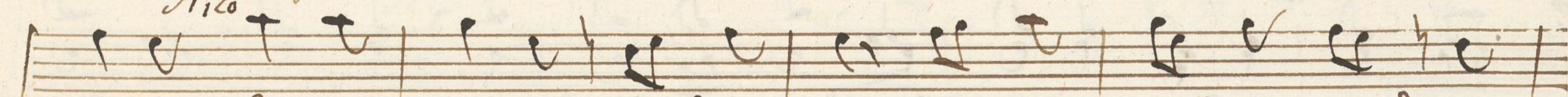
{mi pla zer su merced se ño ra a  
 ei con dex di se que no abba ve



dicho que esta que vuelva a Madrid ni un instante or de se  
cino y Respondio en tono rruin gl. a de verle ya de a



*Nico ra po*



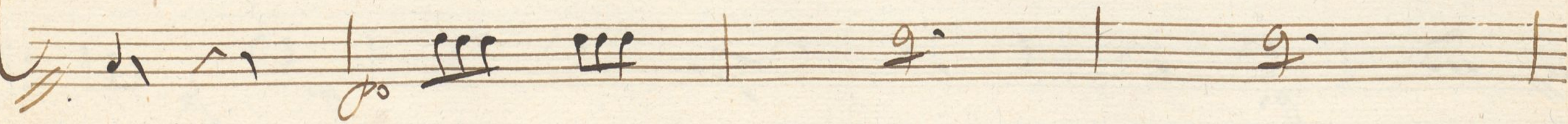
sola te niego del y de ti te niego del y de  
blarle *Allegro* te niego de ella y de ti te niego de ella y de



*2da*



ti por mai que quiera no puedo mis te zelos en cu  
ti *loiz* por mai que quiera no puedo mi sentimiento en cu



Orir por mas que quiera no puedo mi zelo en cu  
 Orir por mas que quiera no puedo mi sentimiento en cu

Orir mi  
 Orir mi sen

que de mencia que lo cura ei  
 que de mencia que lo cura ei

cho a pre tar. er toer ya mucho a pre tar  
 ho aguantar er toer ya mucho aguantar

a quei ta vella que ria no la de bo yo aguantar  
 a quei ta vella que ria yala de bo car ti par

no la de bo yo aguantar no la  
 yala de bo car ti par yala

de bo yo aguantar  
de bo Cartigar

1.<sup>a</sup> Parola ya  
segno

Parola 1.<sup>a</sup> Nio<sup>ra</sup> que vvarez a la de tu amo. 2.<sup>a</sup> par<sup>da</sup> Cora de un ombre Mezquino;  
 que no estima a su mujer puei vze la de su juicio, Nio<sup>ra</sup> si dera a ora en ser  
 Celoso. 2.<sup>a</sup> par<sup>da</sup> y mucho; la verdad digo, ni aun con el Perro martin que or de je sola  
 me dicho, ni or de je jugar con el, aora sea usted, que Capricho como yo  
 fuera que vste. 2.<sup>a</sup> Nio<sup>ra</sup> si. 2.<sup>a</sup> de ja le: por lo mismo me voy a jugar con el, para que  
 vabie; (ave) par<sup>da</sup> Biendicho, fijas mias todas sois unas, todos somos  
 unos, hijos;

Allegretto

ella aqui viene  
 con sentimiento en un Con tento la è de en cerrar

Salida Nico. <sup>1</sup>a la mentandote  
con la mano vendada,

en un Con  
Nico <sup>1</sup>a *po* *crei.* *le*  
Mal di to sea *po* uoca de Infierno Con un Veneno te è  
de ma tar *le* Con un Veneno te è de ma  
tar *Alf.º* *po* *crei.º* *gordo* *po* *le* *po*  
singl. la a tice n ella lo a ra *le* *po* *po* *le* *po* *le* *po* *le* *po*  
singl. la a tice n ella lo a ra *le* *po* *po* *le* *po* *le* *po* *le* *po*

1a 3.

ticon e la lo arà } *Allegro* } que fiero lance sea ur dido  
 que lindo  
 Nio<sup>1a</sup> Con un veneno. le de ma

ya que fiero lance sea ur dido ya sea ur dido  
 tar con un veneno le de ma tar le de ma

ya que fiero lance sea ur dido ya sea ur dido  
 tar con un veneno le de ma tar le de ma

ya que fiero lance sea ur dido ya sea ur dido  
 tar con un veneno le de ma tar le de ma

Parola Nio<sup>1a</sup> le de ma tar no ay te  
 medio, *Allegro* quien y por que Manuela,  
 Nio<sup>1a</sup> quien a de ser infame, *8<sup>da</sup>* a ora  
 i nduda le p e la; Nio<sup>1a</sup> al perro, y mejor

~~U~~veria ati, pue me è visto es puesta, a que porta culpa a ora me huviere degado  
 muerta, persal fin me partion un dedo, de un mordicon, *8<sup>da</sup>* bien aprieta, *Allegro* no  
 te entiendo; *8<sup>da</sup>* pue yori, escuchen por que ben tiendan: la dije q. vlt<sup>da</sup> manda ba, que no  
 hiziere al perro fieta, i al perro se las a echo digo: con el *8<sup>da</sup>* que hiziera? Nio<sup>1a</sup> *8<sup>da</sup>*  
 un bricon; *8<sup>da</sup>* a questo e de mostraros las demencias de mil Madrid; lo y y cual es son  
 y que resulta de ellas? *8<sup>da</sup>* preguntan me vlt<sup>da</sup> que yo le dare las Respuestas;

Coplas

Allegretto

*Adf. 10*

*par d*

que con sigue el que su ce los a  
Por que a su su per la ce - la el

su su per da a en sen der  
que a pi cot par dos ba

el que ella fuer ta el ca  
por que haz lo que te

mino y le haya tal vez correr y le  
digo suele de viv el Viefran suele

Nico<sup>la</sup>

Con su mujer un Ma  
de que color son los

rido que a de haber por que aya paz  
se los yo me a le gra ra la ver sin que  
se gun

lo se pa Zelarla y no de jar la en ga llar — y no  
dizen las Muje res de color de ojo de buey — de Co

er que  
que di

lleva Muje r'ica que lo gra sino lo es el  
ze y haze un Ce lo — so si Biudo se llega a ver

*perd.*

que ella se ve bista de ombre y quel venga a ver su  
 que el Buey suelto bien se lame. y en berrir ~~mal~~ *segunda*

*per-* y quel  
*bez* y en ber

*Nico<sup>sa</sup>*  
 que con sigue el que se de ya de su super gober  
 por q. un ombre mala vi-da le da una super de

nar que bra de ros de Ca veza que les  
 bien por que ay muchos que se papen solo  
 obliguen a sal tar - que les  
 de un buen parecer - solo  
 La prudencia en los ombres o la igno  
 en Materia de Zelos no ay mejor

ran - cia — Re - gla — ò la igno ran no ay me - ja te

cia a las Superes haze — buena ò ma las — gla que no querer tener los — aunque ellos quieran

— a las Superes haze buena ò ma - las — gl. no querer tener los aunque ellos quie - ran

2<sup>da</sup>.

Preguntaba un Ce lo so que son los ce-los  
tenge siem pre pre sente Cualquier Mari-do

que son los ce-los y le di  
Cualquier Mari-do que la pri

so un Amigo gana de Infierno y le di  
vacion Causa del ape ti to que la pri

so vn amigo gana de ym fier no  
 va cion Causa del a pe ti to

2<sup>da</sup> 3.  
 ello es mui cier so q. el que ama los pe ligros  
 sirva de exem plo y con las segui di llas

perze en ellos q. el que ama los pe ligros pe  
 de fin el Cuento y con las segui di llas de

reze en ellos  
fin el Cuento — *Adsegno*

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

*Nico* sa  
te mia cynthia hermosa

2<sup>da</sup> 3.  
te mia Cynthia hermosa en de sus bra-zos

Seguir

All.<sup>o</sup>

san a la Co me dia se ban a la Co me dia

mu chos y mu chas se

ban a la Co me dia mu chos y mu chas

se ban a la Co me dia mu chos y mu chas

mu chos y mu chas

mu chos y mu chos es e vi den te

unos por di ver que a la Co me dia

tir se mu chos yo tros por bu lla yo tros por ban por Ju gue te ban por Ju

*le p<sup>o</sup>* *le p<sup>o</sup>* *Crei*

*te* *po*

su lla  
 guese  
 yo no por su lla  
 ban por su guete  
 se  
 por que muchas Pe ti  
 qual es la Cosa mas  
 se sue len ir a la dos  
 me tra para que se observa en lo interior

gar<sup>do</sup>

por que à la ora de la diesta se suele pescar me  
~~los otros que se pescan en la diesta~~  
que quien traia uno se en boba o tro lea saltar de

por se suele  
~~los otros que se pescan en la diesta~~  
los otros lea

Nico<sup>ra</sup>

que les para à muchos necios que ~~estaban~~ <sup>allies</sup>  
donde muchos que allia sisten ban con

pe ran de plan ton que allie  
~~addecece qdacececececececececece~~  
 su Cuerpo aparax ban con

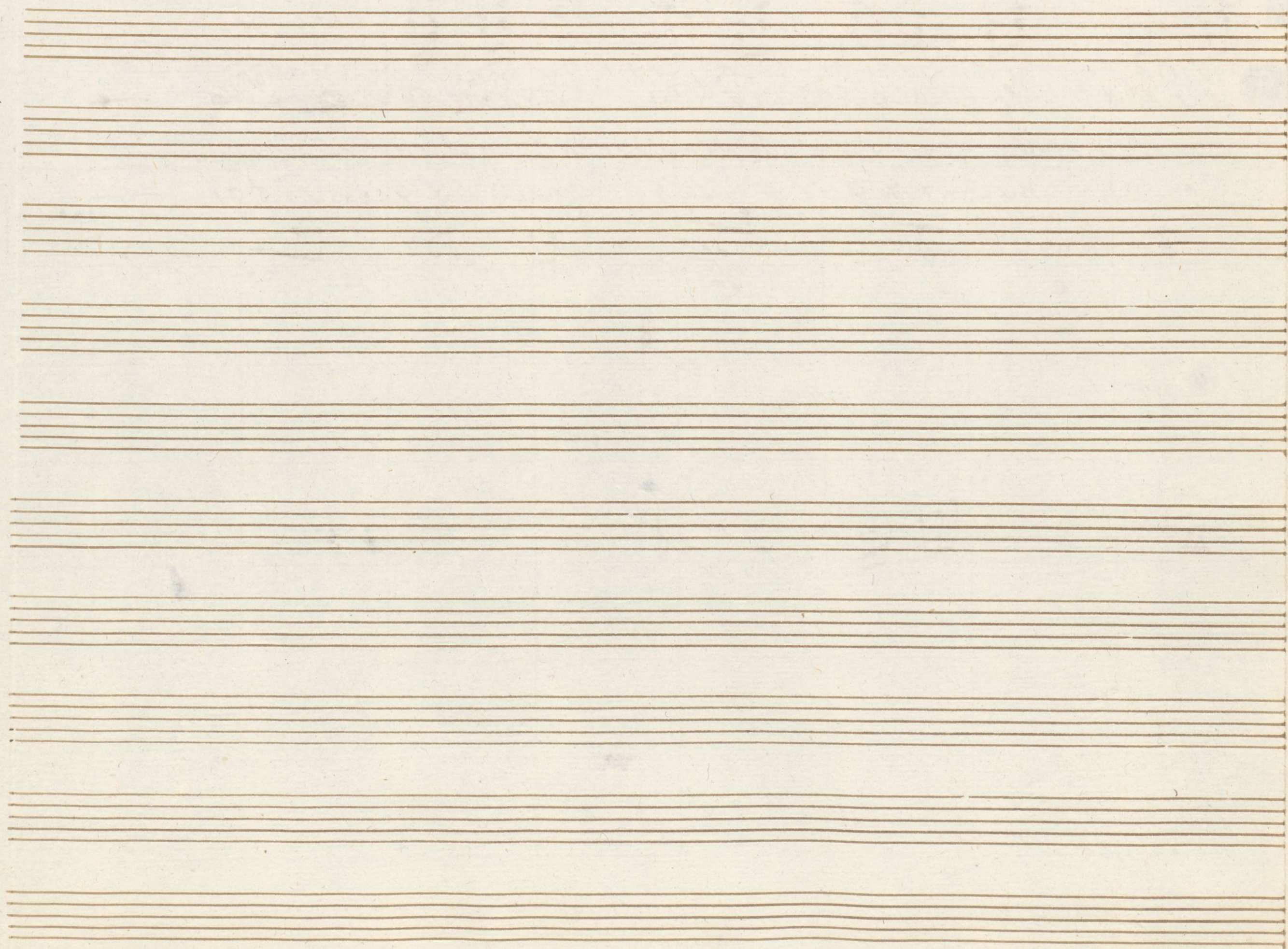
que por Ca carear se quedan como el gallo de mo  
 tal vez en Cuerpo y en alma ~~pasasen~~ fense à Non re  
 ban

ron como el Nico<sup>10</sup>  
 trat ~~pasasen~~ halliay v  
 ban halliay ~~pasasen~~  
sea

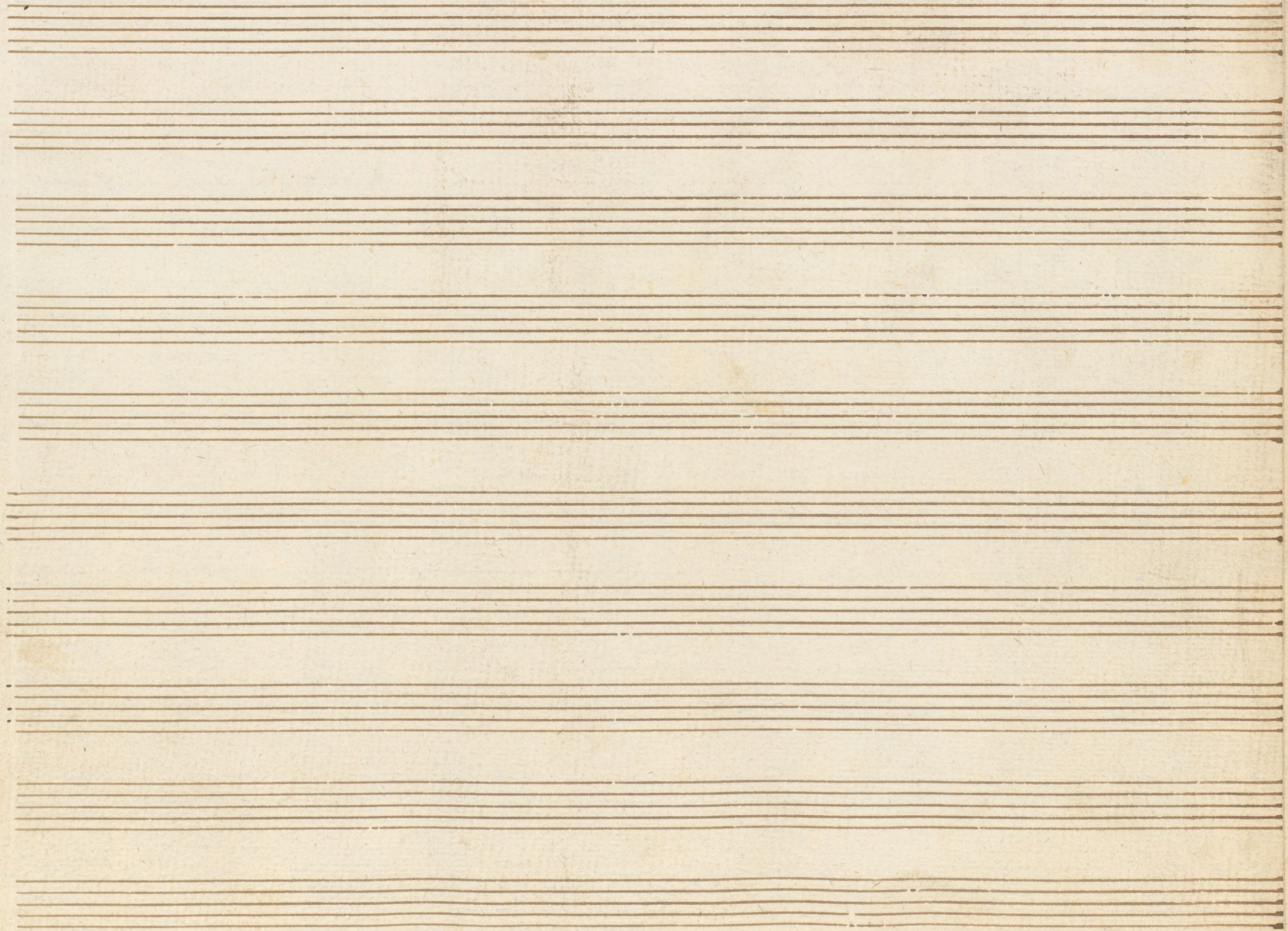
<sup>todos</sup>  
 nos riendo ha llay unos riendo  
~~has llay unos~~  
 zen mit señas ha llise hazen mit señas  
 yo tros ha blando — ya ciendo de las  
 a llise zitar — ~~ya ciendo de las~~  
~~ya ciendo de las~~  
 ya ciendo de las  
~~ya ciendo de las~~  
 ya ciendo de las  
 ay mal de Cua no  
~~ay mal de Cua no~~  
~~ay mal de Cua no~~  
 mui exquisitas  
 ya ciendo de las  
~~ya ciendo de las~~  
~~ya ciendo de las~~  
 ya ciendo de las  
 le ps

suas ay mai de Cuatro ay mai de Cuatro  
 Co sas mui exquisi tas mui exquisi tas

*Allegro*







— u —

Violin Primero

Conadilla a tres

El Marido Celoso;

///

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

962

*Or:*

*Allegro*

*Or*

*Allegro*

*Molti Presto*

And. no. 6

UOZ

2. All.

m. f

Handwritten musical score on seven staves. The first staff contains a series of rhythmic patterns. The second staff begins with a double bar line and the instruction "Parada al Segno". The third staff starts with "Allegro" and a 2/4 time signature. The fourth staff has a "Va" marking above it. The fifth staff continues the musical notation. The sixth staff has an "m.f." marking below it. The seventh staff concludes with a double bar line and the instruction "Paroloff".

Volti

Coplay

*Allegro sostenuto*

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation begins with a whole rest followed by a double bar line, then continues with a series of notes and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, concluding with the text *alor para* and a double bar line.

*Allegro*

*voz*

*Allegro*

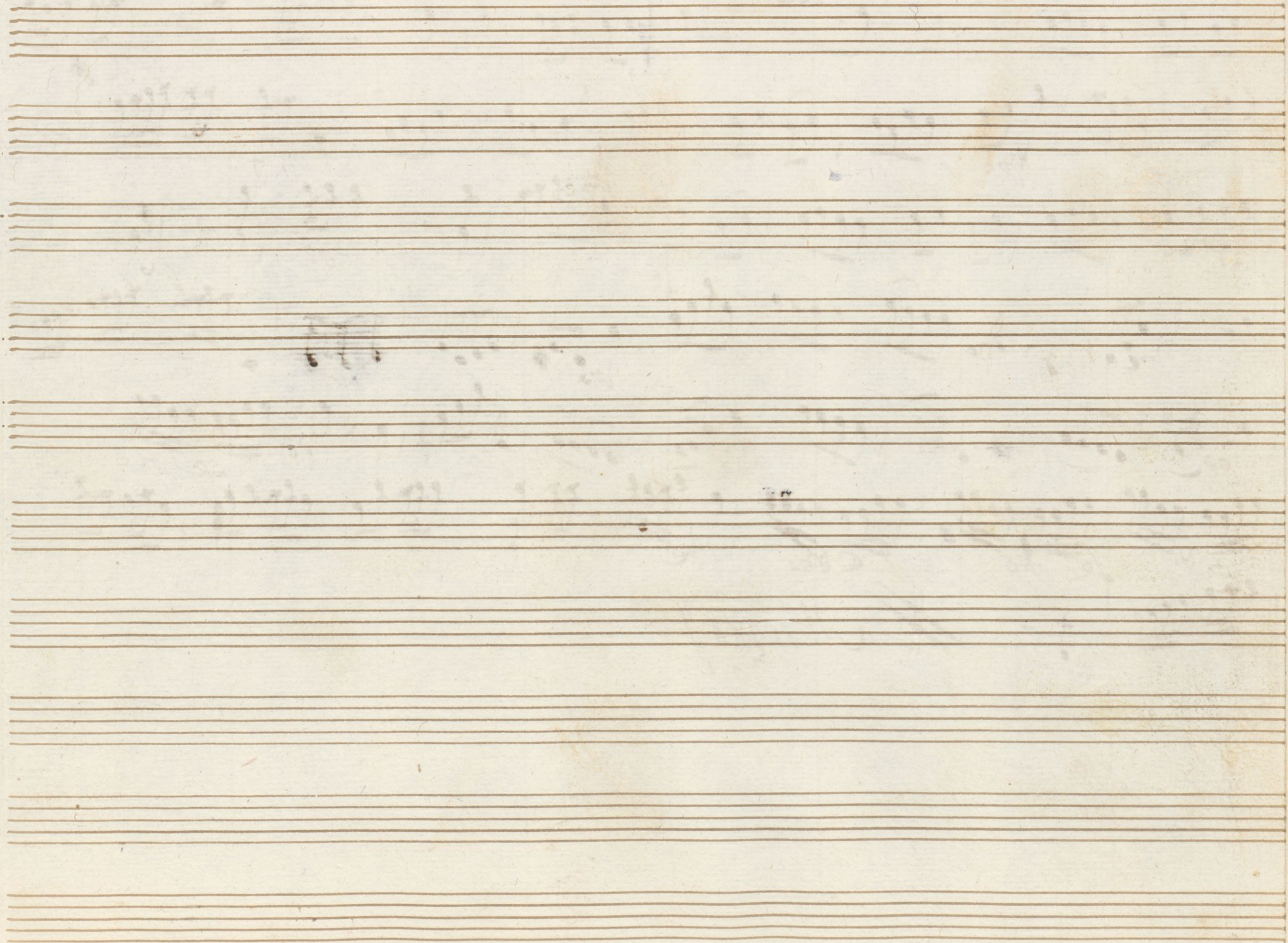
*po*

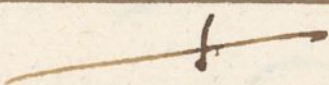
*D. Caloy Coplay*

*Voltey*

*Segue Allegro*


Handwritten musical score on seven staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and the instruction 'Allegro' written in a cursive hand.



  
Violin Primero

Conadilla à tres

el Marido Zeloso;



*Alleg.*  $\#0$   $\#4$   $\#2$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Alleg.' and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation is dense, with many beamed notes and rests. There are several dynamic markings, including 'p' and 'pp', and some phrasing slurs. A large section of the fourth staff is heavily scribbled out with dark ink. The paper shows signs of age and wear.

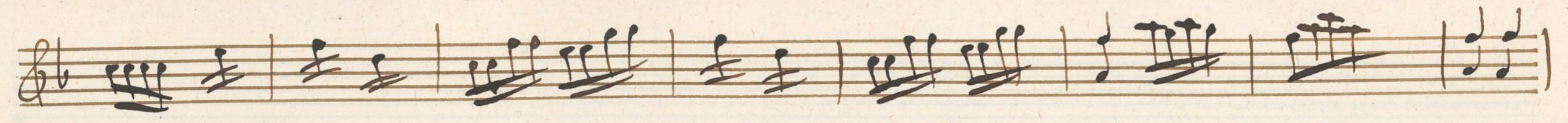
*Alleg<sup>ro</sup>*

*Crei.* *p* *3* *voz* *p<sub>o</sub>* *p<sub>o</sub>* *p<sub>o</sub>* *Allegro* *Volti p<sup>ro</sup>*

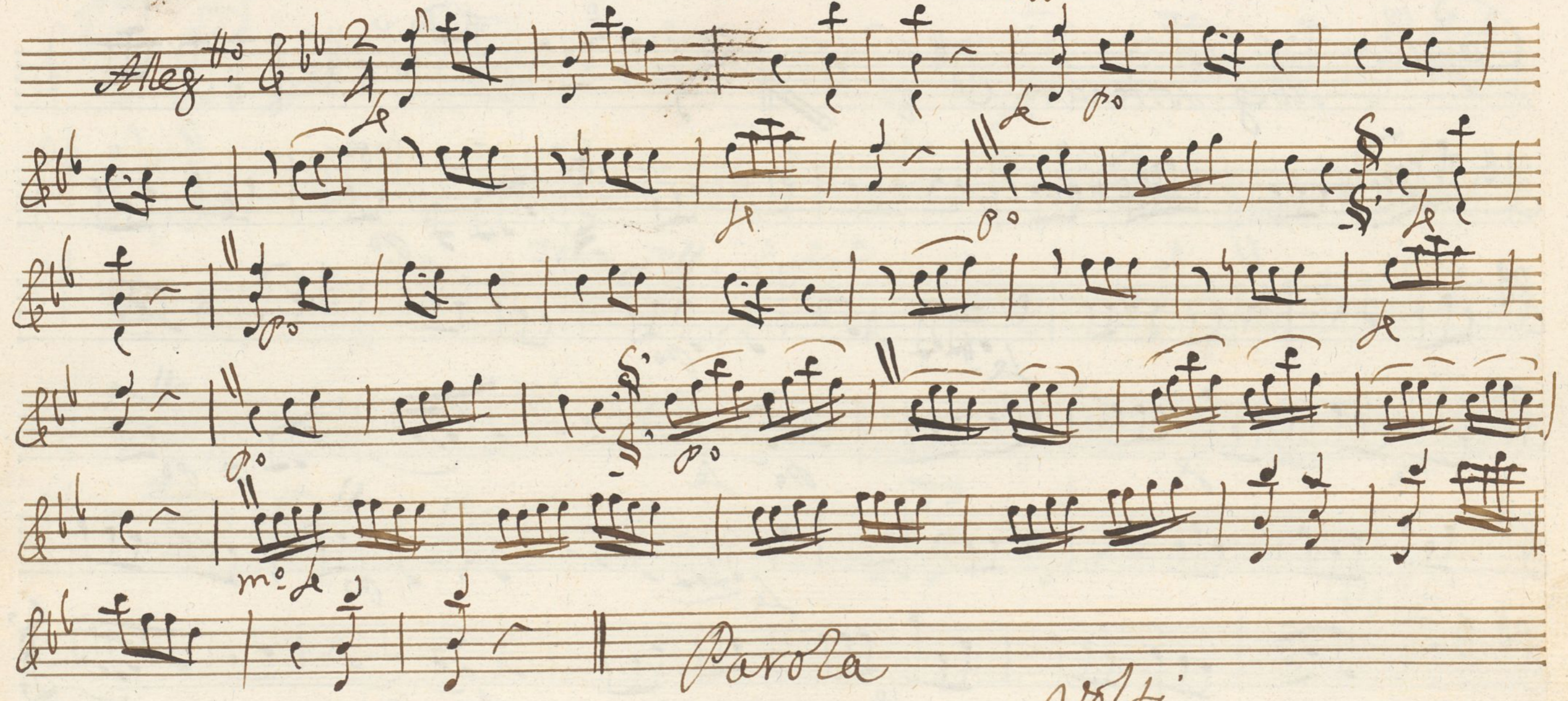
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The score is marked with various dynamics and performance instructions:

- Andro* (Andante)
- no* (no)
- no* (no)
- me* (me)
- fr.* (forzando)
- All.* (Allegretto)
- Ger.* (Grave)

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several double bar lines and repeat signs throughout the piece.



~~Parola ya! Segno~~



Parola  
volti

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

The musical score consists of six staves of music. The first staff begins with the title 'Coplas' and tempo markings 'Alleg.<sup>to</sup>' and 'ritenu<sup>to</sup>'. The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some slurs and accents. The piece concludes with a double bar line and a fermata.

*al os parrajos*

Allegro

3/8

p.

Voz

le

Allegro

p.

le

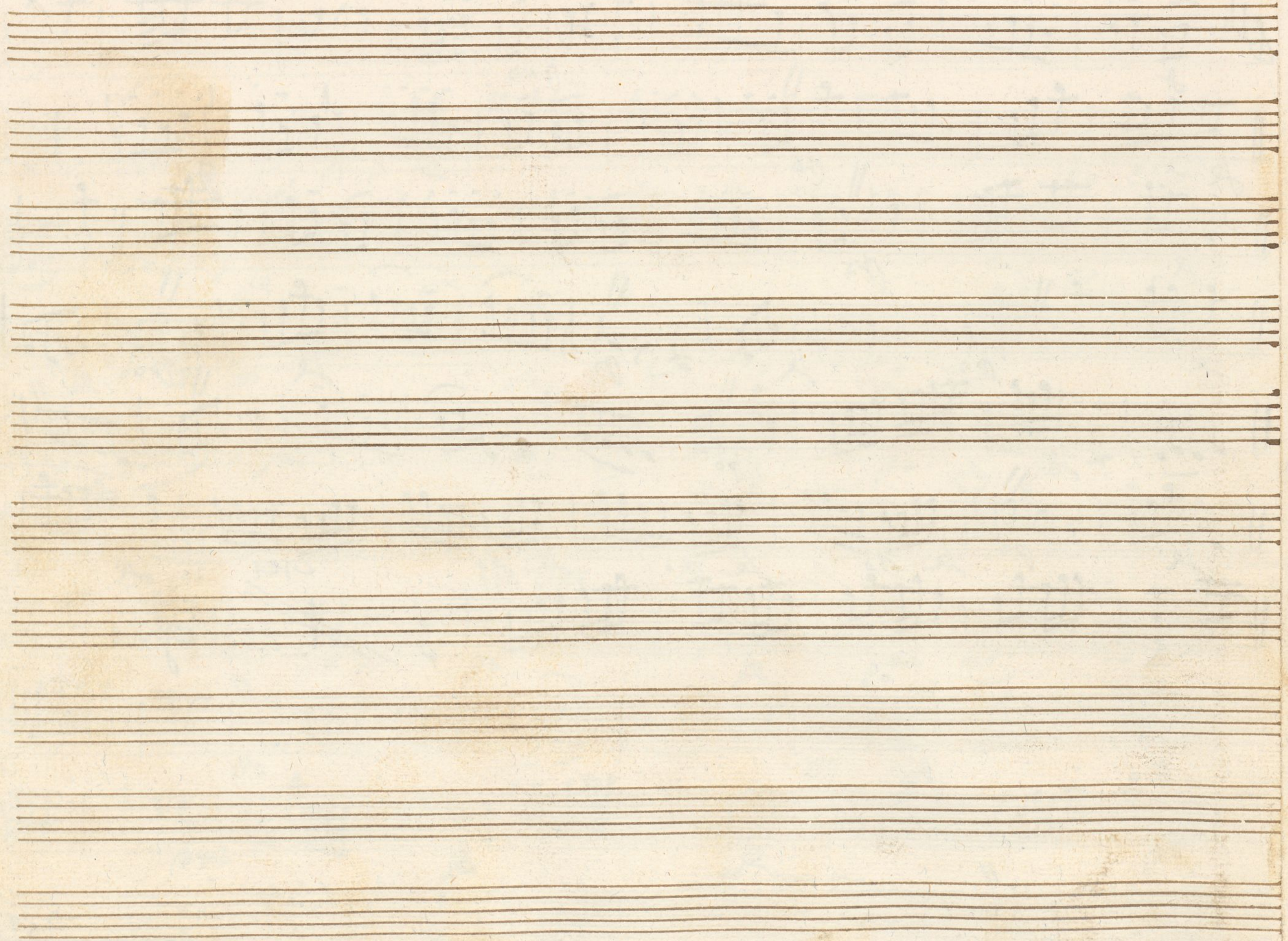
D. C. alla Capella

Volta

*Segue* *Allegro*  $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the word "Segue" and the tempo marking "Allegro" followed by a 2/4 time signature. The notation is dense, featuring many beamed notes and rests. Dynamic markings include "p" (piano), "f" (forte), "cres" (crescendo), and "pizz" (pizzicato). There are several instances of "pizz" written below notes. A large, dark scribble obscures a portion of the fifth staff. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *cres*, and *Allegro*. The music is written in a historical style with some complex textures.



+

Violin Segundo

Conadilla à tres

el Marido Zeloso;

//

*Allegro* # # 2

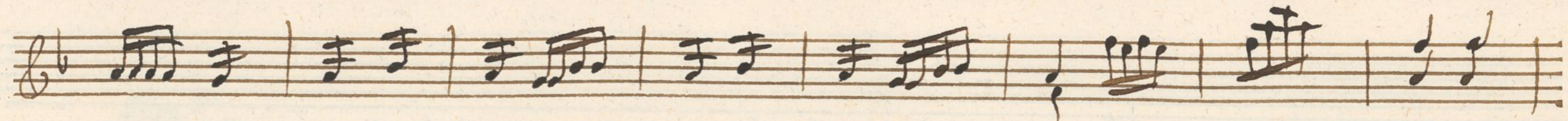
Handwritten musical score on ten staves. The first staff begins with the tempo marking *Allegro* and a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The notation includes various rhythmic values, chords, and melodic lines. There are several instances of heavy blacked-out corrections, notably in the third and fourth staves. Performance markings such as *p* (piano), *v* (forte), and *cres.* (crescendo) are present. The manuscript is written in brown ink on aged, slightly yellowed paper.

*Allegro*

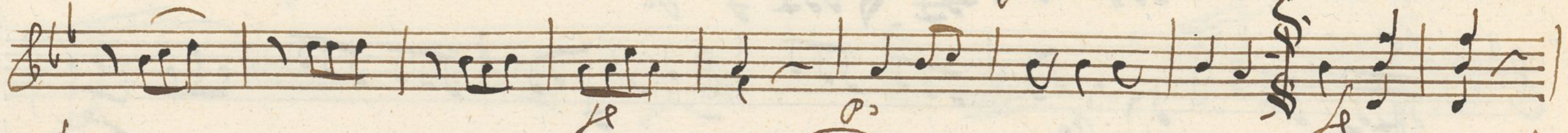
*Volti*

*Andante*

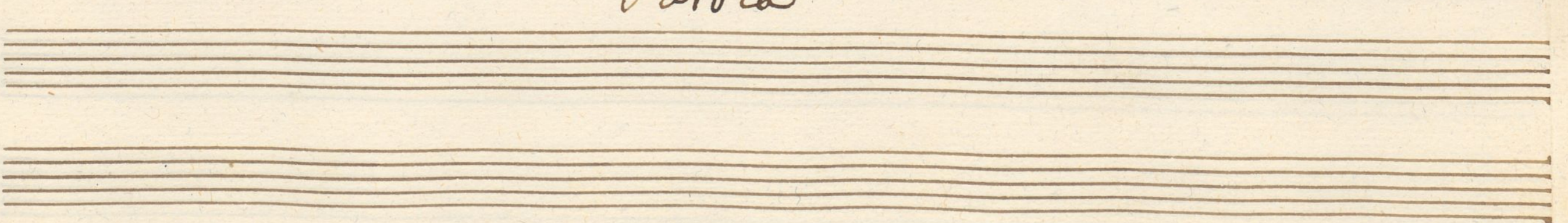
Handwritten musical score on ten staves. The score is in treble clef with a 6/8 time signature. It features various musical notations including notes, rests, and dynamic markings such as *p*, *m.*, *fz.*, *Allo.*, and *cres.*. The notation includes slurs, ties, and some complex rhythmic patterns. The paper is aged and shows some staining.



Parola y al segno ~~X~~



Parola



*Coplas Allegretto* & # 6/8

*vna*

*se*

*p*

*p*

*p*

*al corrales*

*Alleg<sup>ro</sup>*

*p*

*p<sup>o</sup>*

*Allegro*

*p*

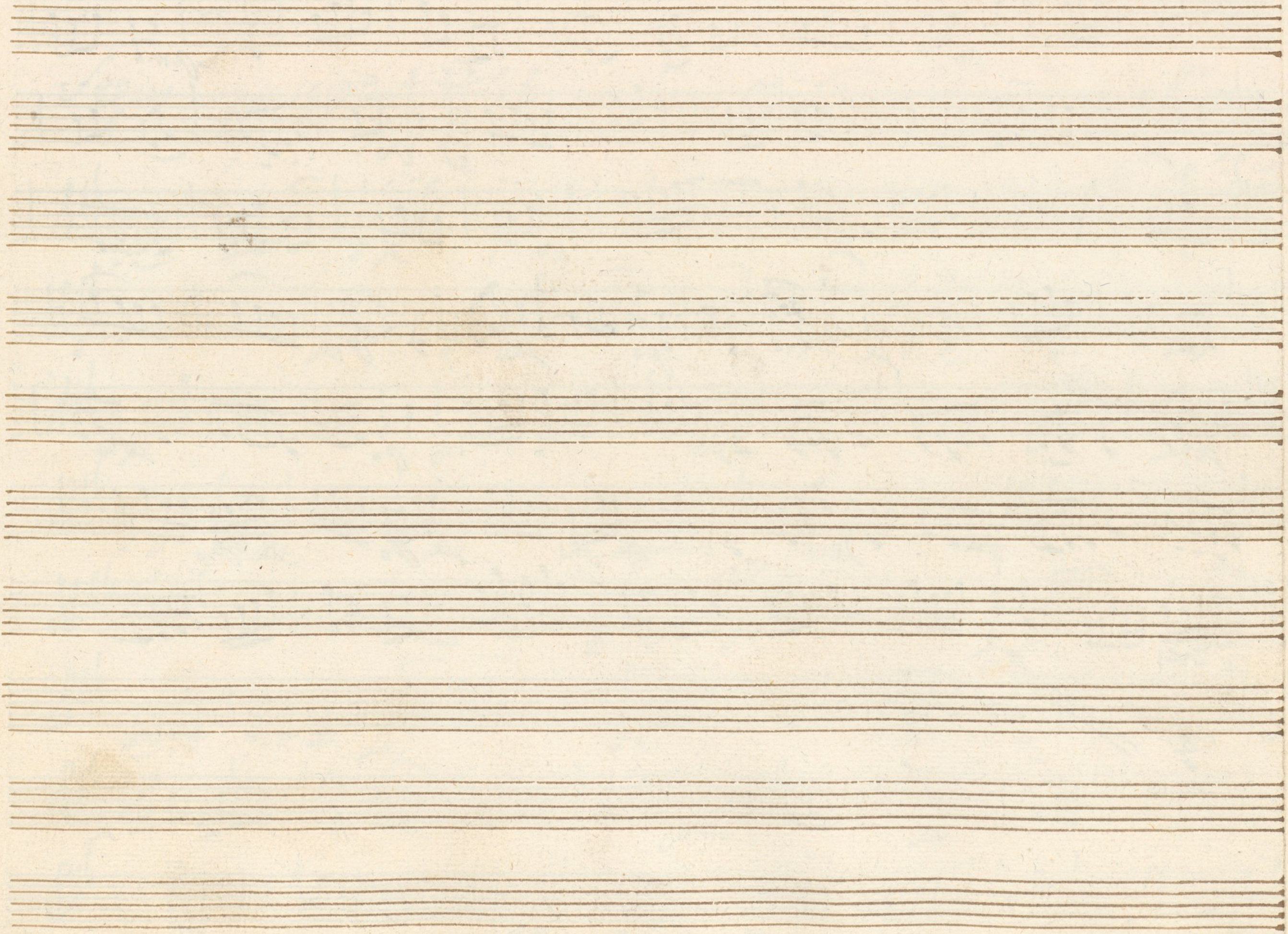
*p<sup>o</sup>*

*D. C. alla Capta*

*Volti*

*Segui.* *Allegro*  $\text{2/4}$

Handwritten musical score on eight staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p', 'p<sup>o</sup>', and 'p<sup>mo</sup>'. The eighth staff is crossed out with a diagonal line and contains the text 'Allegro'.



+

Violin Segundo

Tonadilla à tres;

el Marido Zeloso;

//

*Alleg.<sup>ro</sup>*  $\text{H}\sharp$   $\text{H}\sharp$  2/4

Handwritten musical score on ten staves. The first staff is marked *Alleg.<sup>ro</sup>* and contains a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of dense, rapid sixteenth-note passages. The second staff begins with a double bar line and contains similar dense notation. The third staff has a large diagonal slash through it, indicating a correction or deletion. The fourth staff contains a large scribble in the middle. The fifth staff has a *de* marking. The sixth staff has a *p* marking. The seventh staff has a *de* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *cres* marking and a *de* marking. The bottom of the page shows two empty staves.

*Alleg. Ho*

Handwritten musical score on five staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat. The music consists of dense, rhythmic patterns with many beamed notes. Dynamic markings 'p' and 'f' are present. The fifth staff ends with a double bar line and the word 'Vol. 2.' written to the right.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The score begins with the tempo marking "And.<sup>te</sup>" and the word "von". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "p<sup>o</sup>" (piano) and "m<sup>o</sup>de" (mezzo-forte) are present throughout. A section of the score is marked "Allo<sup>o</sup>" (Allegro) and includes a double bar line with a "2" above it and an "A" below it, indicating a repeat or a specific section. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

*Parota. ya! Segno* X

*Alleg. #* *vo*

*m. de* *Parota.*

*Coplas Allegretto*  $\text{G} \# 6/8$

*p* *p* *p* *p* *p* *p*

*Allegretto*

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

*p*

*p*

*p*

*p*

*p*

*p*

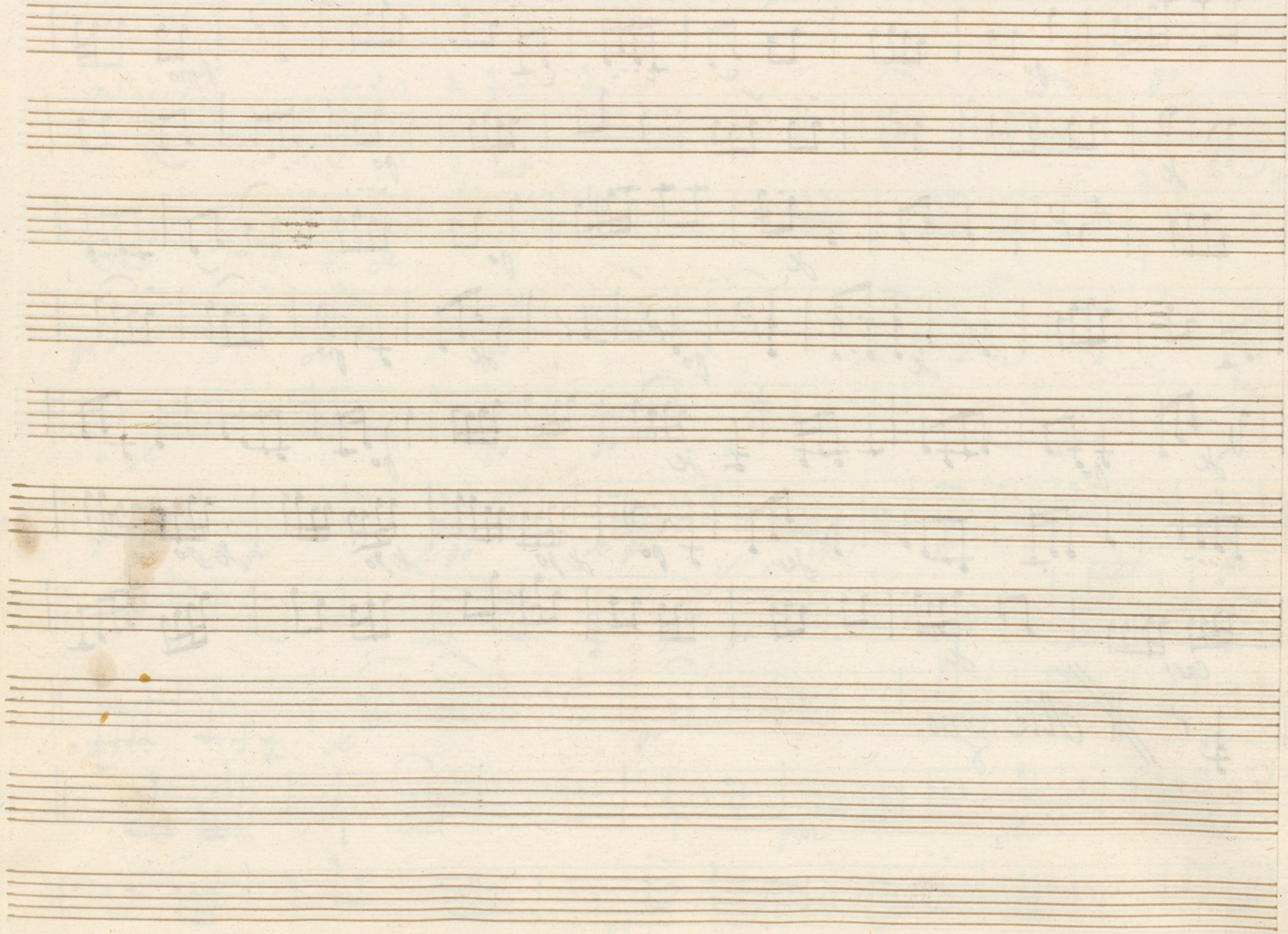
*Allegro*

*D. C. alla Cotta*

*volti.*

Sequi! *And.<sup>te</sup>* 2/4

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *pp*, *p<sup>mo</sup>*, and *Cresc*. The music concludes with a double bar line and the tempo marking *Allegro*.



Oboe Primero

Mus 171-6

Sonadilla à tres, el Marido Zeloso:

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

The musical score consists of eight staves of music. The first staff begins with the tempo and key signature markings: 'Allegro' and  $\frac{2}{4}$  with two sharps (D major). The notation is dense with sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'cres' (crescendo). A 'Voti' instruction appears at the end of the eighth staff. The score includes various performance directions such as 'cres', 'p', and 'Allegro'. There are also some numerical markings like '2', '3', and '8' below the notes, possibly indicating fingerings or breath marks. The music concludes with a double bar line.

*Fauta*  
*Alleg<sup>ro</sup>*  $\text{6/8}$

*Parola ya! Segno;*

*Oboe*  
*Alleg<sup>ro</sup>*  $\text{2/4}$

*Parola*

*Coplas* *Allegretto*  $\text{G} \#$   $\frac{6}{8}$

*Voz*

*Allegro*

D. C. alai coplas

*Voti*

*Segue* *oboe* *Allo*  $\text{2/4}$  *Solo* *po* *f* *ff* *tr* *ser.* *Allegro*

The image shows a page of handwritten musical notation for an oboe part. The score is written on ten staves. The first staff begins with the tempo marking 'Segue' and the instrument 'oboe'. The time signature is 2/4, and the key signature has one flat (B-flat). The music is marked 'Allo' (Allegro). Dynamics include 'f' (forte), 'ff' (fortissimo), 'tr' (trill), 'Solo', 'po' (piano), and 'ser.' (sforzando). There are several slurs and accents throughout the piece. A double bar line with a repeat sign is present in the fourth staff. The word 'Allegro' is written at the end of the eighth staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Oboe Segundo.

Mus 171-6

1

Conadilla à tres; el Marido Zeloso;

*Allegro*  $\text{H}^{\flat}$   $\&$   $\text{H}^{\sharp}$   $\text{H}^{\sharp}$   $\frac{2}{4}$

*Alauta*

*Alleg.<sup>ro</sup>*  $\text{6/8}$   $\text{f}$

*oboe*   
*Parola, y al  
segno:*

*Allegretto*  $\text{2/4}$   $\text{f}$

*Coplas Allegretto*  $\text{G}\sharp$   $\frac{6}{8}$

*Allegro*

D. C. alai Coplas

*Volti*

Segui. *o booe*  
Allo 2/4 Solo

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Segui.' and the instrument 'o booe'. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include 'Solo' at the top right, 'va' above the second staff, and 'p' (piano) markings on several staves. There are also markings for 'A' (Allegro) and 'Cres' (Crescendo). The score concludes with a double bar line and the tempo marking 'Allegro'.

*Trompa Primera*

Mus 171-6

*Zonadilla à tres; el Marido Zeloso;*

*Yn Se*

*Alleg<sup>ro</sup>*  $\frac{2}{4}$

The musical score consists of seven staves of music. The first staff begins with the tempo marking *Alleg<sup>ro</sup>* and the time signature  $\frac{2}{4}$ . The music is written in a single treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp* and *f*. There are several measures with complex rhythmic patterns, including triplets and sixteenth-note runs. A double bar line with a repeat sign is used to indicate a section change. The score concludes with a double bar line and repeat dots.

*Alleg<sup>ro</sup>*  $\frac{6}{8}$  *Forca* || *Alleg<sup>ro</sup>*  $\frac{2}{4}$  *Forca* ||

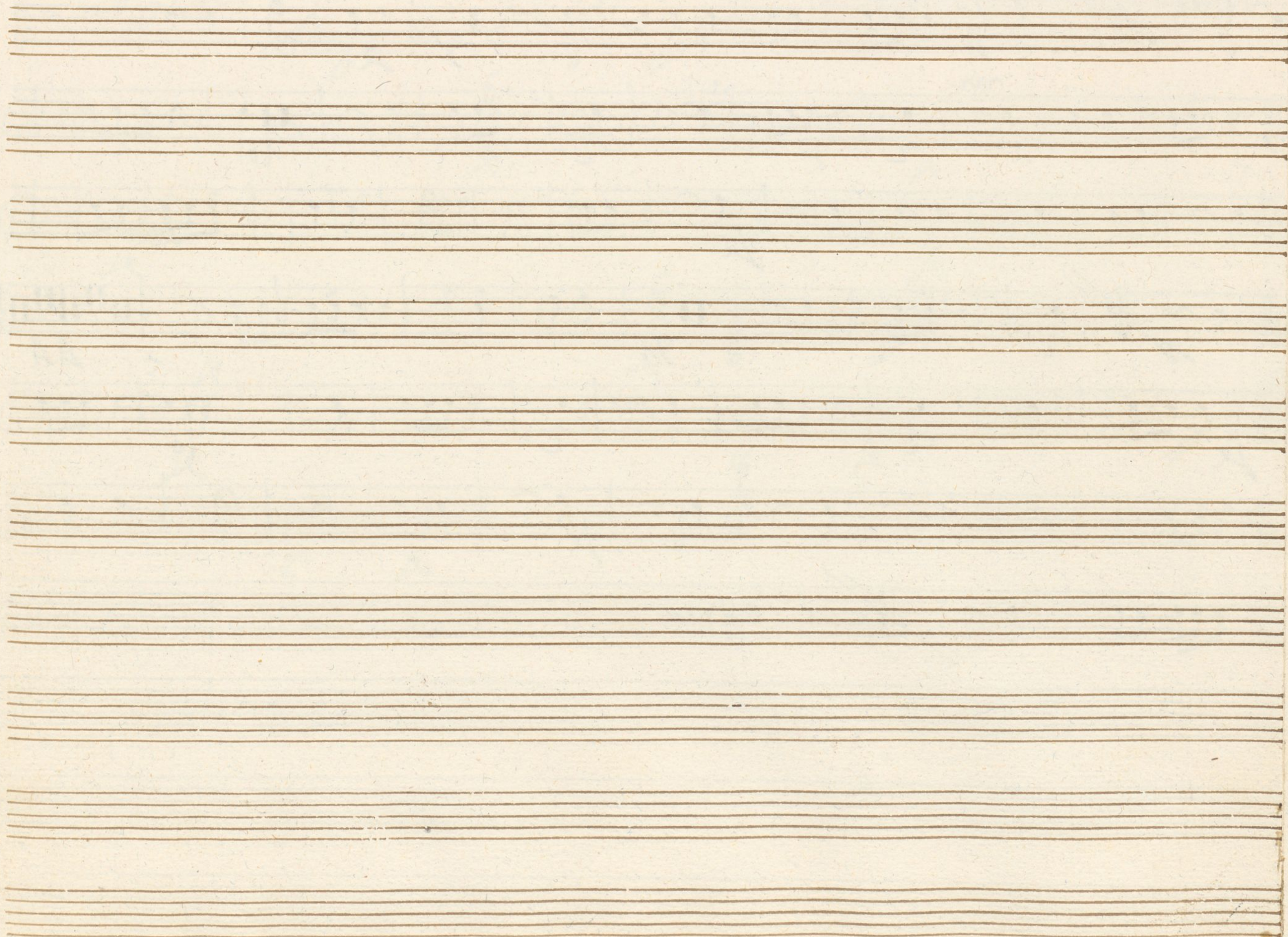
# Coplas

*Allegretto*

Handwritten musical score for "Coplas" in 2/8 time, marked "Allegretto". The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. It contains a melodic line with a double bar line and a repeat sign. The second staff has a bass clef and contains a bass line with triplets and a "vz" marking. The third staff has a treble clef and contains a melodic line with triplets and a "vz" marking. The fourth staff has a bass clef and contains a bass line with triplets and a "vz" marking. The fifth staff has a treble clef and contains a melodic line with triplets and a "vz" marking. The sixth staff has a bass clef and contains a bass line with triplets and a "vz" marking. The seventh staff has a treble clef and contains a melodic line with triplets and a "vz" marking. The score concludes with a double bar line and a repeat sign. The tempo marking "Allegretto" is written at the end of the fifth staff.

*Segue!* *Allegro* *Infant*

The musical score consists of seven staves of music. The first staff begins with the tempo marking 'Segue!' and 'Allegro', and the title 'Infant'. The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are several dynamic markings, including 'no' (piano) and 'Allegro' (fast). The score concludes with a double bar line and the number '44' written below the staff.



*Trompa Segunda*

Mus. 171-6

*Conadilla à tres; El Marido Zeloso;*

*In de*

*Allegretto* &  $\frac{2}{4}$

*Alleg.<sup>to</sup> 8 Tare //* *Allegro.<sup>to</sup> 4 Tare //*

*Uolti*

*Coplas Allegretto*

*voz*

*Allegro*

*D.C. alla Coplas*

Sequitur Infant

Handwritten musical score for a piece titled "Sequitur Infant". The score is written on seven staves. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of *All.* (Allegretto). The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. There are several dynamic markings, including *ff* (fortissimo) and *f* (forte). A *rit.* (ritardando) marking is present above the second staff. The score concludes with a double bar line and the tempo marking *Allegro*. The bottom three staves of the page are empty.



Contrabajo:

Mus 171-6

Canadilla a tres; el Marido Zeloso;

*Allegretto*  $\text{C}:\sharp\sharp$   $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegretto' and the key signature 'C: sharp sharp' (D major) with a 2/4 time signature. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. A large section of the score is crossed out with diagonal lines. The tempo changes to 'Allegro' in the eighth staff. The piece concludes with a double bar line.

Voz

*And.*

*p* *p<sup>o</sup>* *Cres.* *2. All<sup>o</sup>* *Cres.* *Cres.* *p*

Parola y al Segno X

*Allegro*  $\text{H}^{\flat}$   $\text{C}^{\flat}$   $\frac{2}{4}$

no  
p  
cres.  
p

*Parola*

*Voti*

*Coplas* *Allegretto*  $\text{C}:\sharp$   $\frac{6}{8}$

*voz*

*p* *pp*

*p* *pp*

*p* *pp*

*Allegro* *pp*

*Allegro* *pp*

*Allegro* *pp*

*Allegro* *pp*

*D.C. alla Copla*

*Segue*

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamics (p, f), and articulation marks. The piece concludes with the tempo change "Allegro".

