

Conadilla. à tres

La Competencia de los Novios;

171-4
Theatro de Pasqua

Der S.^r Bustos;

{ S.^{ra} Lorenca
Vize.^{te} y Affonso

1790

+

Allegretto

2

fe

Musacion de Calle

Sape viz.^{do} de Petimetre

fe

vize

fe

A

2^{da}

ti

Preven me al bricia, fiel corazon

si de mi due ño

logro el amor

si de mi due ño

logro el amor

fe

pmi

fe

que se liz fuera Con tal favor
 po se po

mai puei me espera a ver la voy
 po

mai puei me espera a ver la voy a ver la voy a
 po se po

ver la voy
 se
 (vare) *Alf. de Petimetre*
- el extranjero *Alf. de* Amor ve
 po

nigno amor le al haz que mi dueño premie mia
 se po

fan haz que mi due ño pre mié mi a fan que dicha
fuera tan singular
ma puei me aguar da la voy ha blar ma puei mea
guar da la voy a blar la voy a
clar

Mutación de Salom, Contes a nientos

All.^o poco

2
4
2
4

Salé Lorenza de Perimetra

Lo.^a

Yo no se Co mo ay om bres

que - - - se pre su man yo no

se - - - Co - mo ay om bres

que - - -

se pre su man Y no se Como ay om bres que se pre
 su man que se pre su man - - - - -
 que se pre su man - - - - -
 que se pre su - - - : man que o
 Oligan avna Dama Con ^{los} Locu - - - - - ra glo

blipan avna dama Con ^{1^{ra}} Lo aera

que obli. gan avna dama

Con - - - su Lo aera que obli -

gan - - avna dama Con - - -

~~su~~ su Lo aera glo blipan avna dama

Con su Lo curas Con su Lo curas

Allegretto

Con su Lo curas

leg

Un Noble extranjero y otro Nacional

po

leg

Sin saber mi intento ni mi voluntad

po

fad

oy en Competencia me

po

~~a man con a~~ fan me a man con a fan y puer mi! Cri

adas como sa ven ya por dis tin for puer tas le

haràn en trar me fin jo dor

mi da por que ya Ven dràn por que ya ven dràn por

por que ya Ven dràn

salen los dos a los
barbi dor es; Cada uno
par sulado:

se

Andr.

A 2o 2.

La pa sion de los celos

ei tan In fa me ei tan in fa me

ei tan In fame que a Nobles y Ple

veios los haze y gualer

que a

no bla y Ple ve i os los ha re y gua lei los ha re y

p. *Alleg^{ro}* *los 2.*

gua lei all'i e i t à dor

se *Alleg^{ro}* *Alf. ^{gato}*

mi da que vella q. e i t à pe

Viz. ^e *se*

ro D.ⁿ sil ve rio per o D.ⁿ Ziprian

p. *los 2.*

so lo este ator bara mi fe li ci dad mi

p.

Parola, *La* Jesu, Jesu, me e dormido, pero quien esta aqui? *Viz* quien aexpensas
 de vuestros oros, vive, muere, escucha y ve; y obedeciendo desea dar muestras
 de su querer; *Alfio* quien por saver que mandais represento à vuestros pies;
La Conque vstedes por mi finen sin saver mi gusto; puer, antes que vstedes le sepan
 responderan a cierta pregunta que yo les hare; *Lo 2* a todo obediente estoy,
 de sea do os gusto dar; *La* sobre su pensamiento *capa* y qualquiera daran;

Allegro *La* Conque vsted me
 quiere, Con el cora zon Conque vsted me ama, Con
 fina passion puer vayan di'ciendo los dos quienes

2^{da} 2. *todos*

son ei cu che vite a densa chi ti ta a ten cion

Parolas Lor^a Vaya sentaos, y Comodamente me informareis pue
 dees saver origen y Patria buetra: 2^{da} en todo soy sin
 gular; ha! que donaire, y que velleza: *ag^{te}*

Coplas

Se sientan

Allegretto

Allo

Yo na ci en In dia, yen
Yo con vn em pleo en

francia me Crio Un tio Baron
India Rico Golber pien so a Ca

La
muí Po co Baron se ria puer tan maxica si Cri
Eio sera si el Navio no se unde con Barra

o; que me, for os sen ta ria una Tueca q. un Ba
bar; que a beza lo que el Diablo el se lo sue le lle
ton Una
bar - el
Viz^e
mis Pa dre que aun no sean
~~una citta de can can~~
Por em pe ño de una

drid mui
~~*drid mui*~~
bien la ten

Alfio
Solo en un año en y
A muchos de un O tran

ta lia sa li Maes tro en el amar sa li
pero Sue la gra dar la atencion Sue la

La^a

pues a qui en esta materia sabe
es verdad que por la Calle suele ir

menos el que mas, pues a qui el amor que priva es la
echo un gran señor, y tal vez alla en su tierra se ri

ver, no ablar, y dar, es saber
a un Amador seria

viz e
Lo que
Calle

po

Dios me negó en vienes en hermosura me dio en her
Cualquier extranjero donde un español está donde

Lor. a
Un punto me no g. el
Sic como a desir lo

po

Diablo es Cualquier om bre me or, sie om bre de bien y
Cres pero en Madrid muchos ya, por parecer e tran

tiene Con que man te ner se oy Con que
peros se suelen de figurar se suelen

Alleg^{ro} poco

3/4

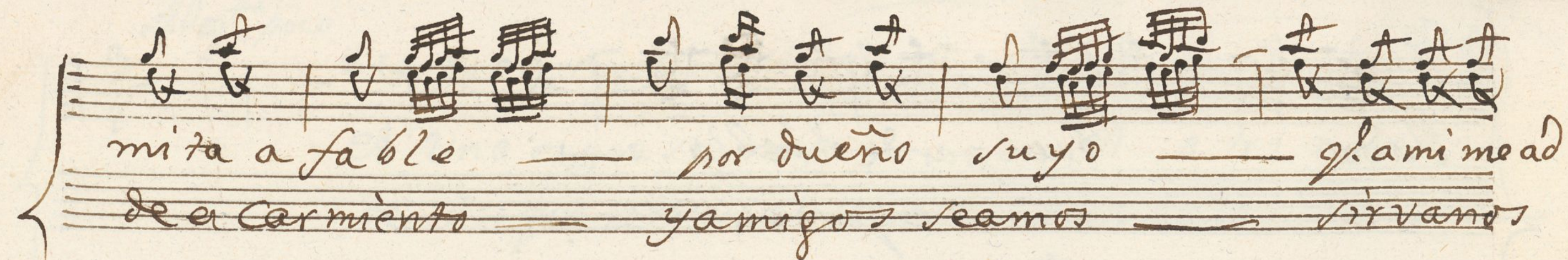
el uno es presumido — el otro miente —
de dos que están celosos — no cedad fuera —

3/4

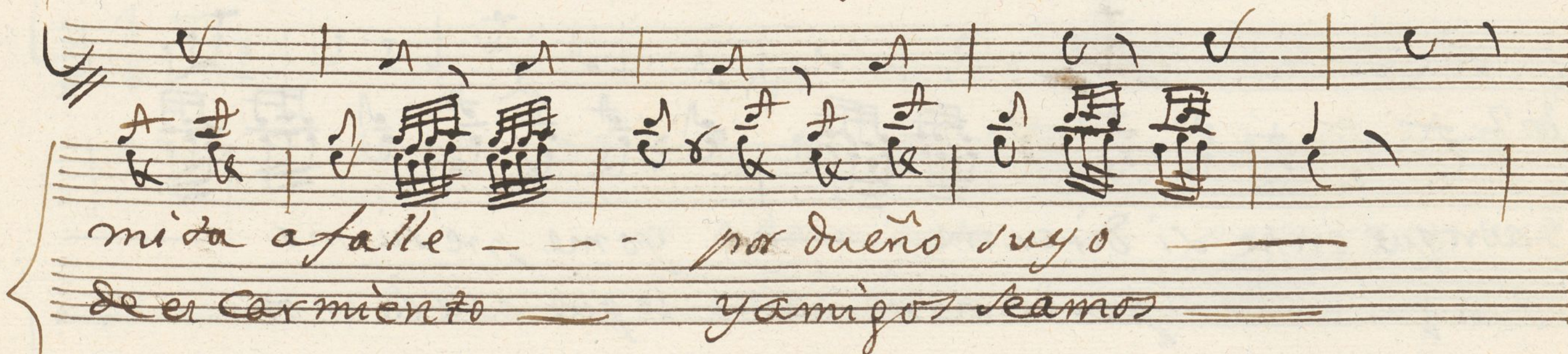
el otro miente — para un presente a
ne cedad fuera — q^d una super a^d

Tudas — buen par de muebles — para un presente a
m^{ra} — a Cualquiera — q^d una super a^d

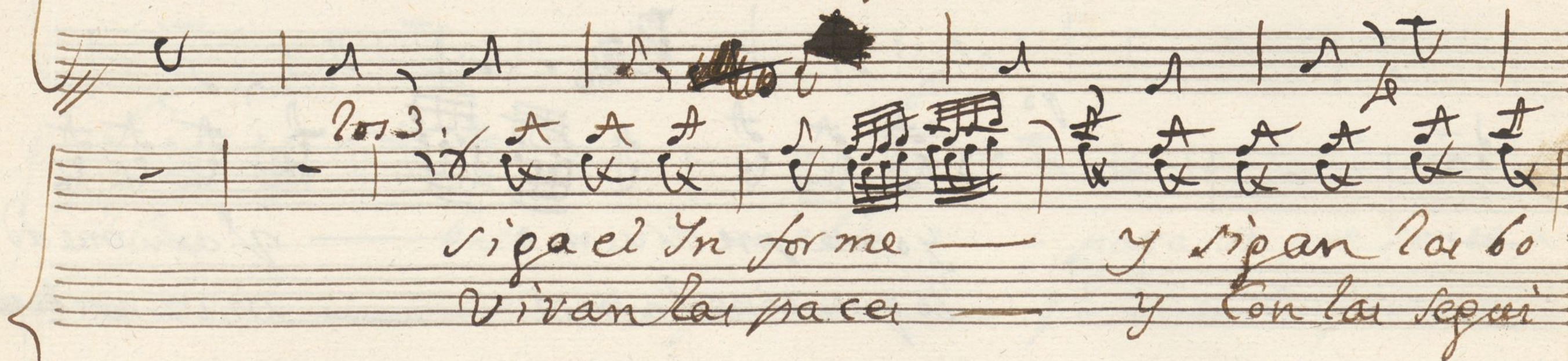
Tu da - - - buen par de mueble
 mi ta - - - a cual egeñera
 aunque ente si disurre - - - yome pre su mo
 Puer que los dos per de mos - - - lo que ane la mos
 yome pre su mo - - - q'ami me ad
 lo que ane la mos - - - sir va no ~~no~~



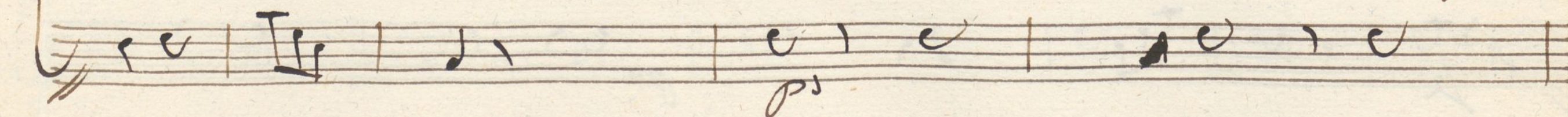
mita a fable — por dueño suyo — gl'amimead
 de e Carmiento — y amigos seamos — vivamos



mita a falle — — — por dueño suyo — — —
 de e Carmiento — y amigos seamos — — —



2os 3. ~~mita a falle~~ — — — y ripan la bo
 Viva el In forme — y con la sepa
 Vivan la pace — y con la sepa



p

ba da — de muchos om bre — y ripan la vo
 di lla — la y dea acabe — y con la se pur

ba da — de muchos om bre —
 di lla — la y dea acabe —

ba da — de muchos om bre —
 di lla — la y dea acabe —

ba da — de muchos om bre —
 di lla — la y dea acabe —

ba da — de muchos om bre —
 di lla — la y dea acabe —

D.C.
 alor Coplas

fe

Segui

Allegro ayroto

2

2/4

En tris te no che An fri so per

La^a

di do an da va per di do an da - - -

2or 2.

en tris te no che An fri so per - di do an da va

Todo

en trillero noche Afriso per di do an dava
per di do an dava — per di do an
dava — per di do an
dava sin hallar el Reparo de su Za
pa la

Menor

ella sobre saltada a pi' zada y con

fusa sin el orror del trueno camina en su

busca Crupe el fiero no to

se desgaña el cielo y en se confu sio nes

todo el suro y miedo o! pensar o! do

Mozor

2or; ma ce van do de pron to la

In clem en cia la In clem en cia - - -

sa be el Al va y go zo sos su bien ze le bran

2or.^a su bien ce le - - - sa be el Al ba y go zo sos

su - bien ze le bran sa be el Al ba y go

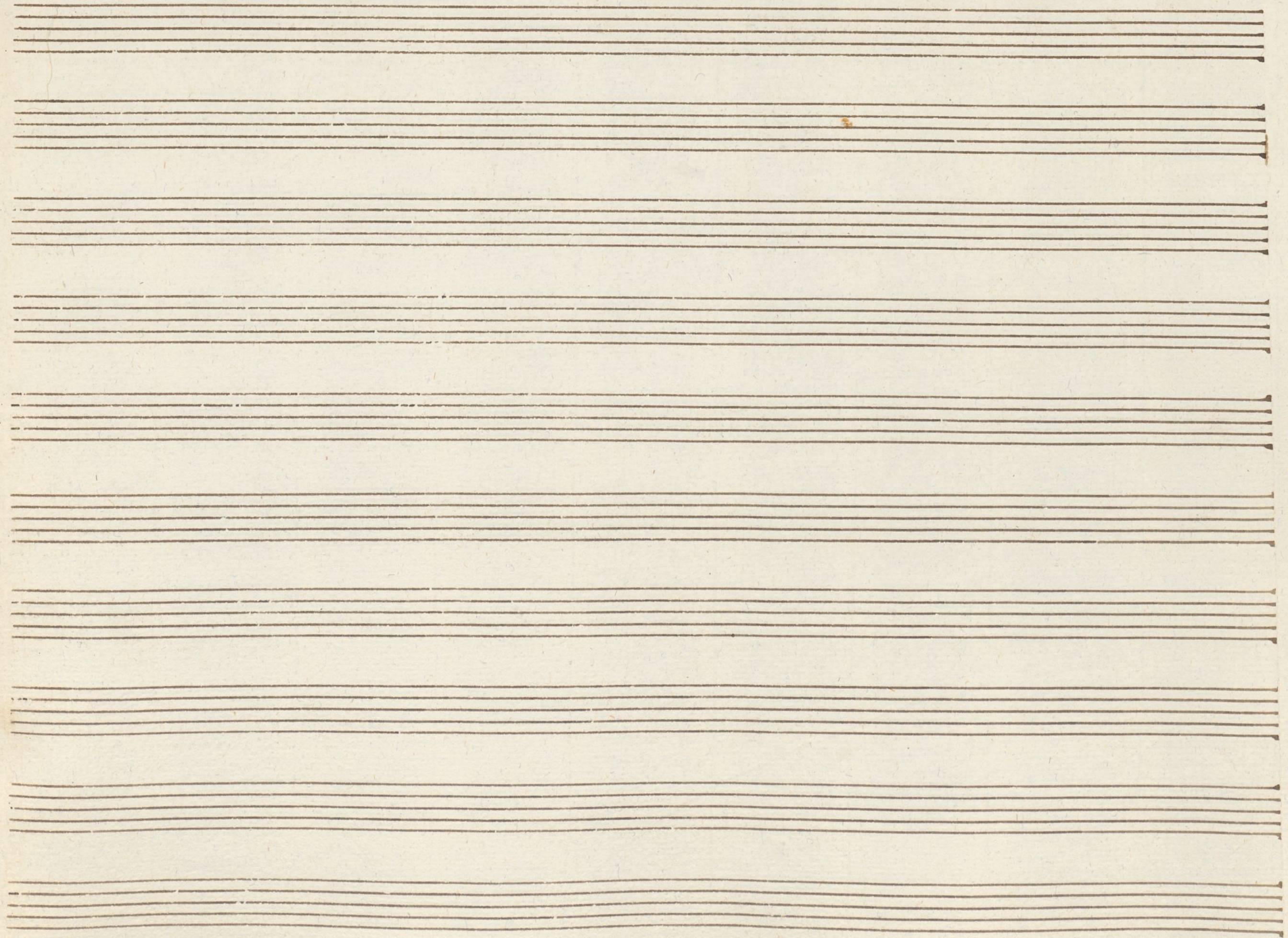
se po

zo sor su bien ze lebran su bien ze

le po le

ie gran

Allegro



Violin Primero

mus 171-4

Conadilla à tres; La Competencia de los Novios;

Allegro 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'pp' (pianissimo). There are also markings for 'Ger. le' and 'Voz'. The score concludes with the word 'Allegro' and a double bar line. The word 'Voli' is written below the final staff.

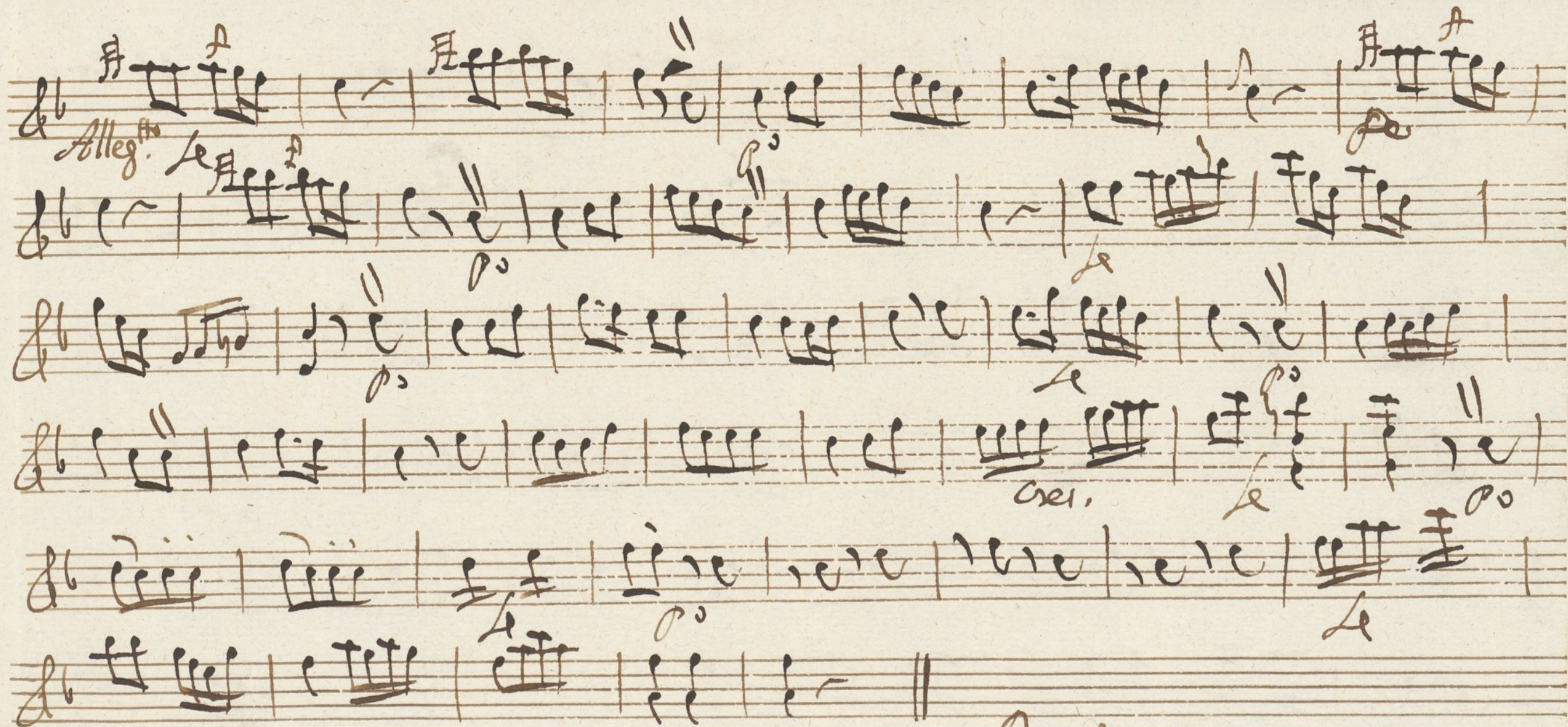
Voli

Allegro poco 2/4

Handwritten musical score for a piece titled "Allegro poco" in 2/4 time. The score consists of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano) and "m." (mezzo). The handwriting is in brown ink on aged paper. The first staff begins with the tempo and time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs and fermatas throughout the piece. The paper shows signs of age, including slight discoloration and wear at the edges.

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Key markings include:

- Allegro* (top right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)
- And.te* (middle right)



Parola

Allegro H° & $\frac{2}{4}$

Handwritten musical score for four staves. The first three staves contain musical notation with various notes, rests, and dynamic markings like 'p' and 'f'. The fourth staff begins with a double bar line and the word 'Parola' written below it.

Parola

Volti

Coplas Alleg^{ro} 2/4

The musical score is written on eight staves. The first staff begins with the title 'Coplas' and the tempo marking 'Alleg^{ro}' followed by the time signature '2/4'. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The score is written on aged, slightly yellowed paper.

Allegro, poco

3/8

Vol

p

Allegro

p

D. C.

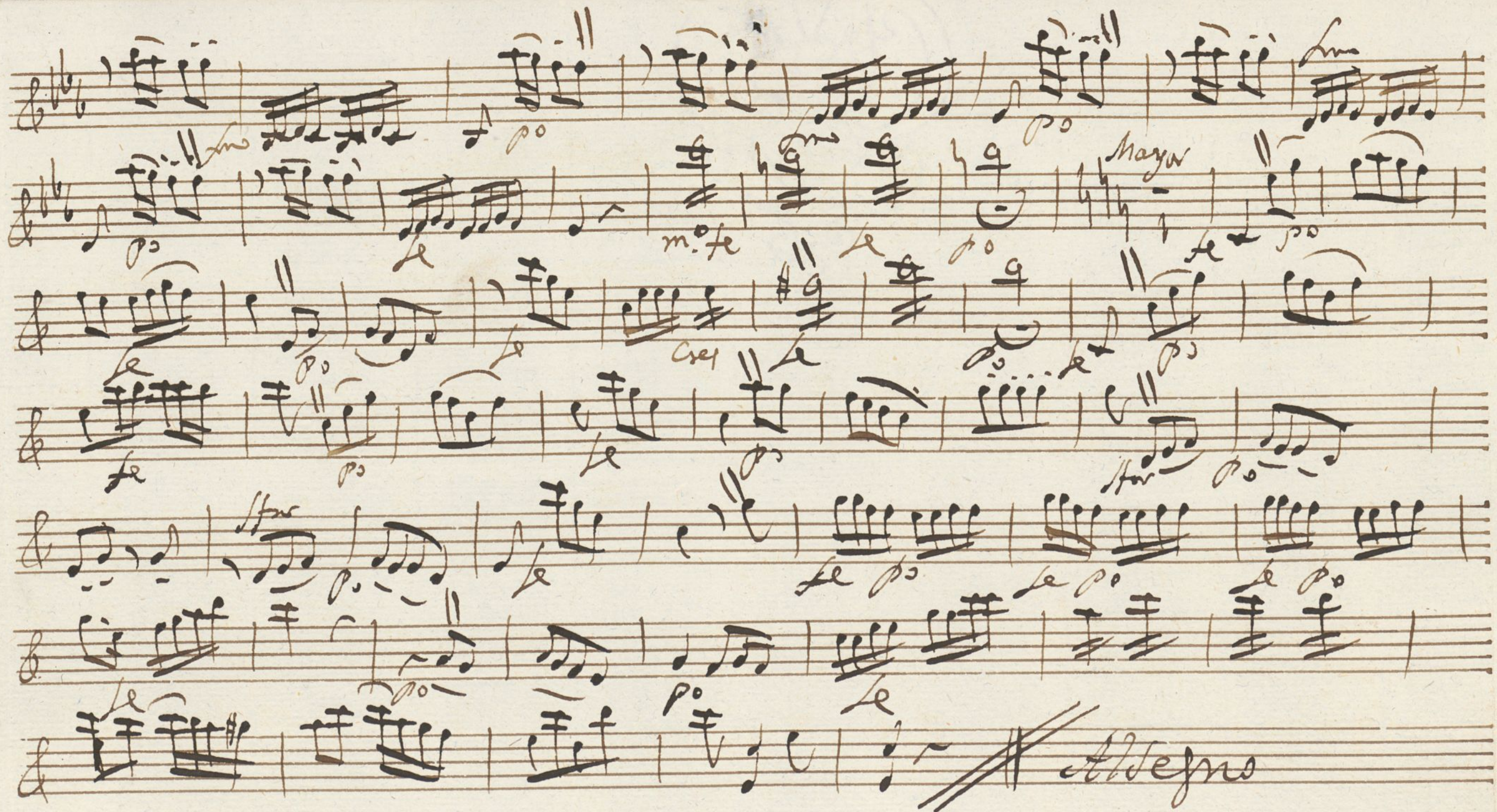
aloi Coplay

Volte

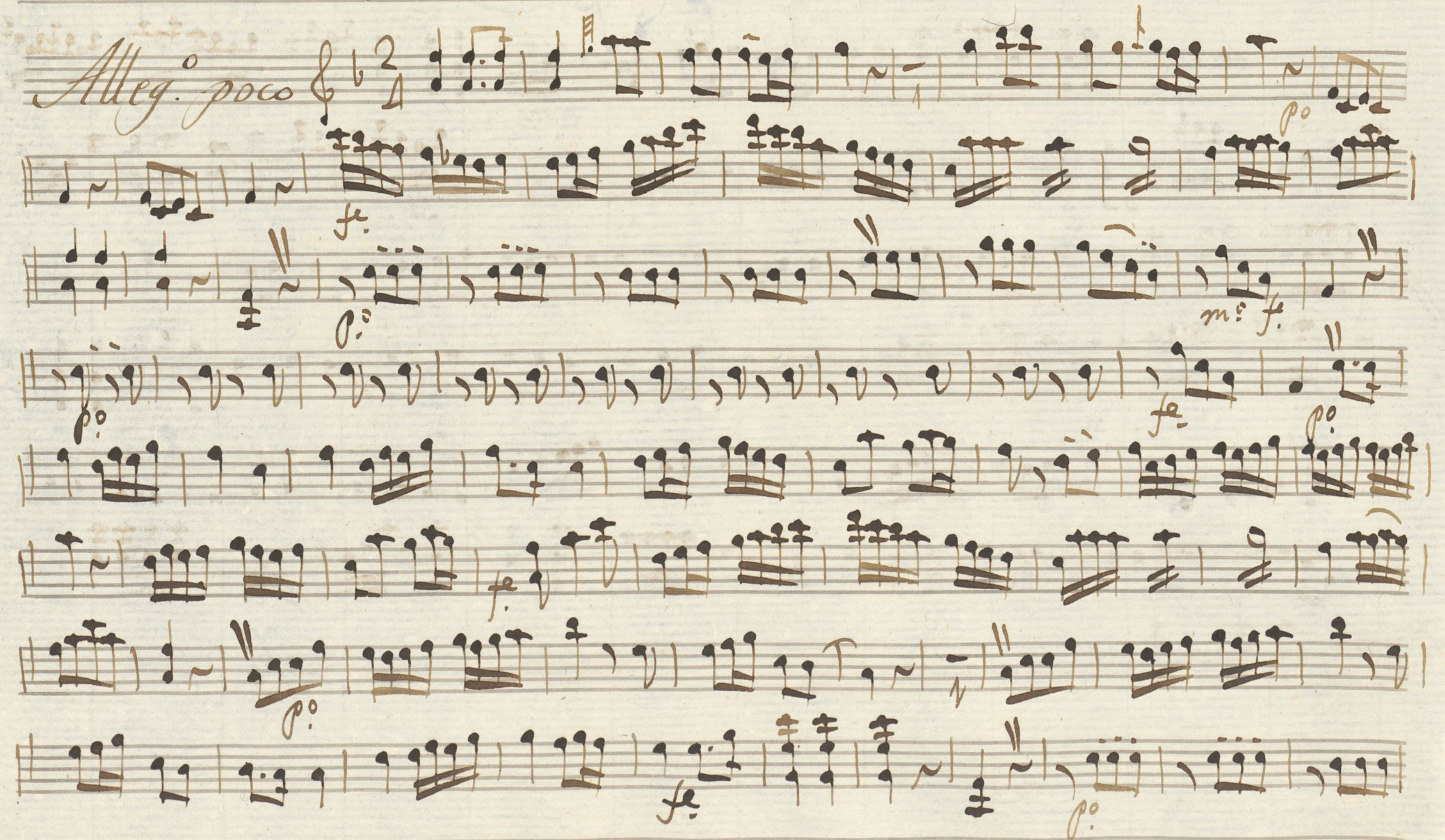


Segui
All.º ayroso & 2/4

The musical score is written on ten staves. The first staff begins with the word 'Segui' and the tempo marking 'All.º ayroso' followed by a treble clef and a 2/4 time signature. The notation is handwritten in a cursive style. The score includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.



2



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 single system across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings and other annotations visible in the score include:

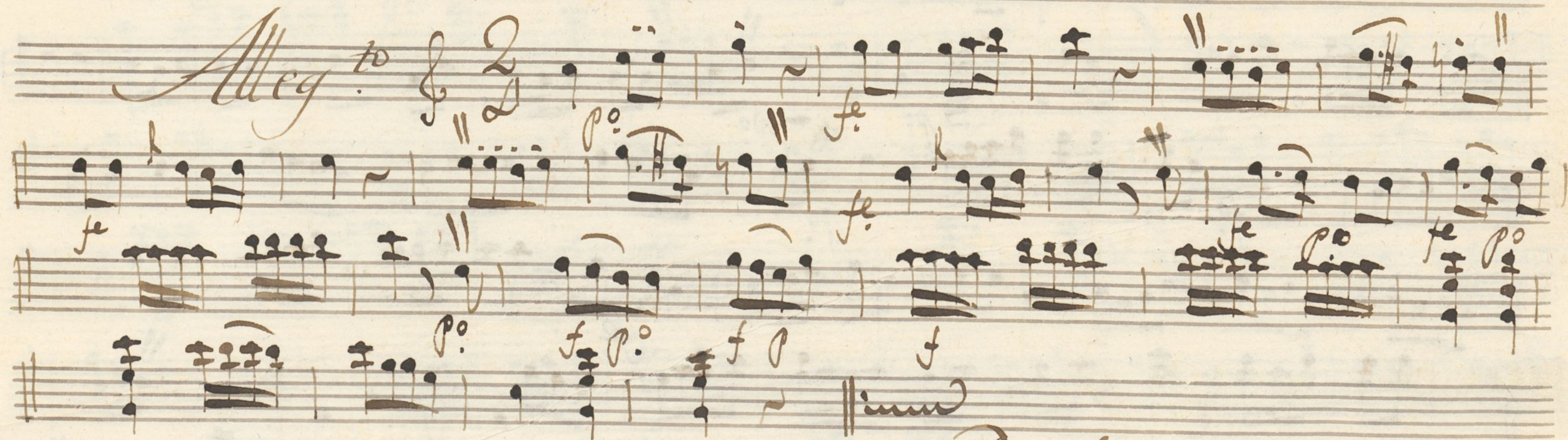
- ff* (fortissimo) at the beginning of the first staff.
- p* (piano) at the beginning of the second staff.
- f* (forte) at the beginning of the third staff.
- ff* (fortissimo) at the beginning of the fourth staff.
- p* (piano) at the beginning of the fifth staff.
- f* (forte) at the beginning of the sixth staff.
- p* (piano) at the beginning of the seventh staff.
- f* (forte) at the beginning of the eighth staff.
- p* (piano) at the beginning of the ninth staff.
- ff* (fortissimo) at the beginning of the tenth staff.
- ff* (fortissimo) at the beginning of the eleventh staff.
- f* (forte) at the beginning of the twelfth staff.
- p* (piano) at the beginning of the thirteenth staff.
- ff* (fortissimo) at the beginning of the fourteenth staff.
- f* (forte) at the beginning of the fifteenth staff.
- p* (piano) at the beginning of the sixteenth staff.
- ff* (fortissimo) at the beginning of the seventeenth staff.
- f* (forte) at the beginning of the eighteenth staff.
- p* (piano) at the beginning of the nineteenth staff.
- ff* (fortissimo) at the beginning of the twentieth staff.
- f* (forte) at the beginning of the twenty-first staff.
- p* (piano) at the beginning of the twenty-second staff.
- ff* (fortissimo) at the beginning of the twenty-third staff.
- f* (forte) at the beginning of the twenty-fourth staff.
- p* (piano) at the beginning of the twenty-fifth staff.
- ff* (fortissimo) at the beginning of the twenty-sixth staff.
- f* (forte) at the beginning of the twenty-seventh staff.
- p* (piano) at the beginning of the twenty-eighth staff.
- ff* (fortissimo) at the beginning of the twenty-ninth staff.
- f* (forte) at the beginning of the thirtieth staff.
- p* (piano) at the beginning of the thirty-first staff.
- ff* (fortissimo) at the beginning of the thirty-second staff.
- f* (forte) at the beginning of the thirty-third staff.
- p* (piano) at the beginning of the thirty-fourth staff.
- ff* (fortissimo) at the beginning of the thirty-fifth staff.
- f* (forte) at the beginning of the thirty-sixth staff.
- p* (piano) at the beginning of the thirty-seventh staff.
- ff* (fortissimo) at the beginning of the thirty-eighth staff.
- f* (forte) at the beginning of the thirty-ninth staff.
- p* (piano) at the beginning of the fortieth staff.
- ff* (fortissimo) at the beginning of the forty-first staff.
- f* (forte) at the beginning of the forty-second staff.
- p* (piano) at the beginning of the forty-third staff.
- ff* (fortissimo) at the beginning of the forty-fourth staff.
- f* (forte) at the beginning of the forty-fifth staff.
- p* (piano) at the beginning of the forty-sixth staff.
- ff* (fortissimo) at the beginning of the forty-seventh staff.
- f* (forte) at the beginning of the forty-eighth staff.
- p* (piano) at the beginning of the forty-ninth staff.
- ff* (fortissimo) at the beginning of the fiftieth staff.
- f* (forte) at the beginning of the fifty-first staff.
- p* (piano) at the beginning of the fifty-second staff.
- ff* (fortissimo) at the beginning of the fifty-third staff.
- f* (forte) at the beginning of the fifty-fourth staff.
- p* (piano) at the beginning of the fifty-fifth staff.
- ff* (fortissimo) at the beginning of the fifty-sixth staff.
- f* (forte) at the beginning of the fifty-seventh staff.
- p* (piano) at the beginning of the fifty-eighth staff.
- ff* (fortissimo) at the beginning of the fifty-ninth staff.
- f* (forte) at the beginning of the sixtieth staff.
- p* (piano) at the beginning of the sixty-first staff.
- ff* (fortissimo) at the beginning of the sixty-second staff.
- f* (forte) at the beginning of the sixty-third staff.
- p* (piano) at the beginning of the sixty-fourth staff.
- ff* (fortissimo) at the beginning of the sixty-fifth staff.
- f* (forte) at the beginning of the sixty-sixth staff.
- p* (piano) at the beginning of the sixty-seventh staff.
- ff* (fortissimo) at the beginning of the sixty-eighth staff.
- f* (forte) at the beginning of the sixty-ninth staff.
- p* (piano) at the beginning of the seventieth staff.
- ff* (fortissimo) at the beginning of the seventy-first staff.
- f* (forte) at the beginning of the seventy-second staff.
- p* (piano) at the beginning of the seventy-third staff.
- ff* (fortissimo) at the beginning of the seventy-fourth staff.
- f* (forte) at the beginning of the seventy-fifth staff.
- p* (piano) at the beginning of the seventy-sixth staff.
- ff* (fortissimo) at the beginning of the seventy-seventh staff.
- f* (forte) at the beginning of the seventy-eighth staff.
- p* (piano) at the beginning of the seventy-ninth staff.
- ff* (fortissimo) at the beginning of the eightieth staff.
- f* (forte) at the beginning of the eighty-first staff.
- p* (piano) at the beginning of the eighty-second staff.
- ff* (fortissimo) at the beginning of the eighty-third staff.
- f* (forte) at the beginning of the eighty-fourth staff.
- p* (piano) at the beginning of the eighty-fifth staff.
- ff* (fortissimo) at the beginning of the eighty-sixth staff.
- f* (forte) at the beginning of the eighty-seventh staff.
- p* (piano) at the beginning of the eighty-eighth staff.
- ff* (fortissimo) at the beginning of the eighty-ninth staff.
- f* (forte) at the beginning of the ninetieth staff.
- p* (piano) at the beginning of the ninety-first staff.
- ff* (fortissimo) at the beginning of the ninety-second staff.
- f* (forte) at the beginning of the ninety-third staff.
- p* (piano) at the beginning of the ninety-fourth staff.
- ff* (fortissimo) at the beginning of the ninety-fifth staff.
- f* (forte) at the beginning of the ninety-sixth staff.
- p* (piano) at the beginning of the ninety-seventh staff.
- ff* (fortissimo) at the beginning of the ninety-eighth staff.
- f* (forte) at the beginning of the ninety-ninth staff.
- p* (piano) at the beginning of the hundredth staff.

N.º 5 And.^{te}

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and features include:

- And.^{te}* (Andante) at the beginning of the first staff.
- A large section of the first staff is crossed out with diagonal lines.
- Dynamic markings: *p^o* (piano), *fe* (forte), *cres.* (crescendo), and *All.^{to}* (Allegretto).
- The word *Parola* is written at the end of the tenth staff.



Parola

N. 5.

Coplas Allegro 2/4

The musical score is written on eight staves. The first staff begins with the title 'Coplas' in a cursive script, followed by the tempo marking 'Allegro' and the time signature '2/4'. The music is composed of eighth and sixteenth notes, with frequent beaming. Dynamic markings 'p' and 'f' are interspersed throughout the score. The notation is characteristic of 18th or 19th-century manuscript notation. The paper is aged, with some visible staining and a small yellow mark at the bottom left.

All.^{to} Poco.

p. *f.*

Al Segno.

p. *f.*

D. C. alay coplas.

V.S.

Seguillitas

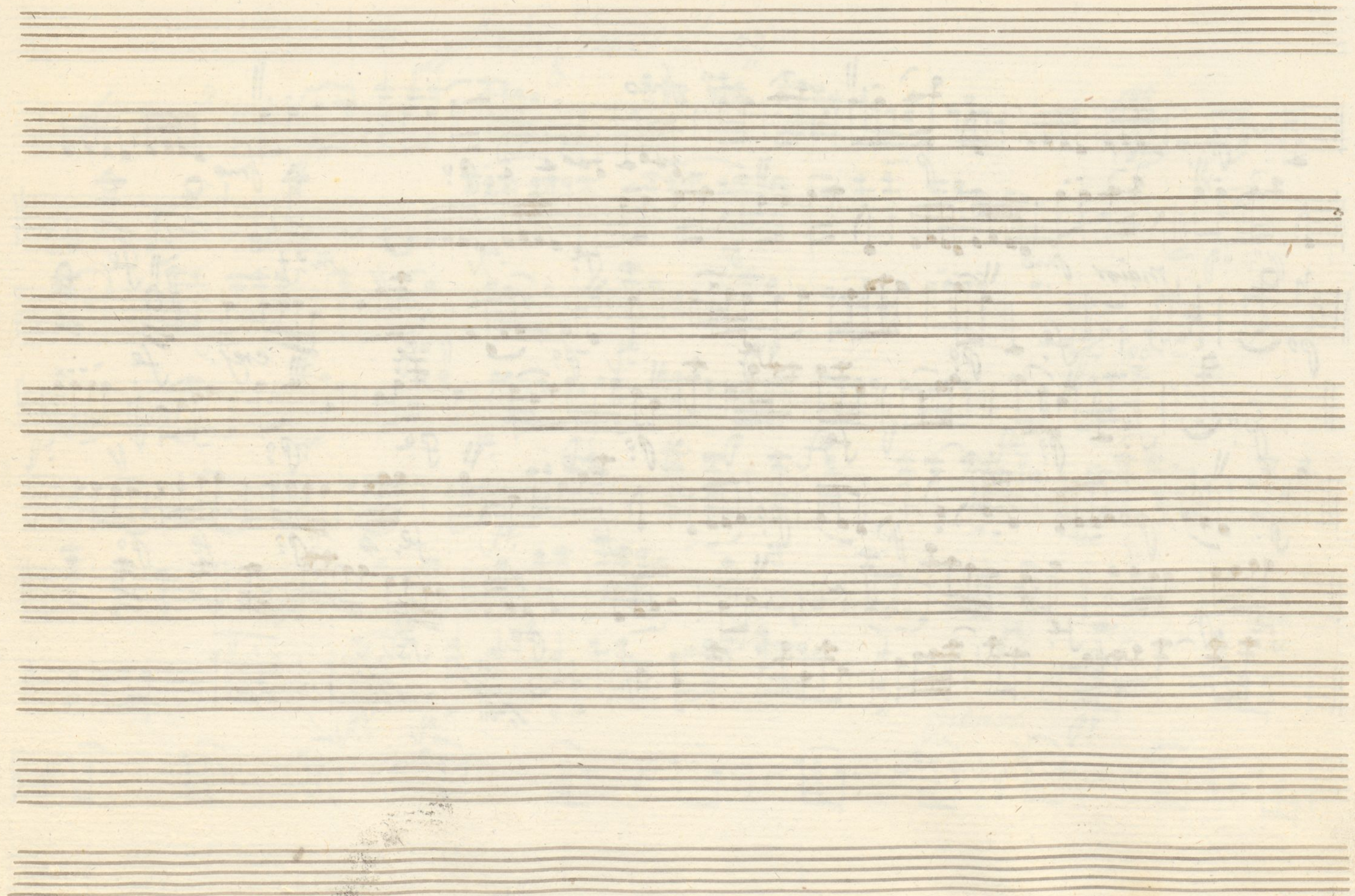
All. airoso $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking *All. airoso* and the time signature $\frac{2}{4}$. The music is composed of various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *p.o.* (pianissimo), and *menor.* (meno) are used throughout the piece. The notation is handwritten in brown ink on aged, slightly stained paper.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction *Al Segno.*

Dynamic markings and other annotations include:

- fmo* (first movement)
- p^{mo}* (first part)
- maior fmo* (greater first movement)
- fe.* (fine)
- m^o f.* (second movement)
- crej.* (crescendo)
- p^o* (piano)
- f^o* (forte)



Violin Secondo

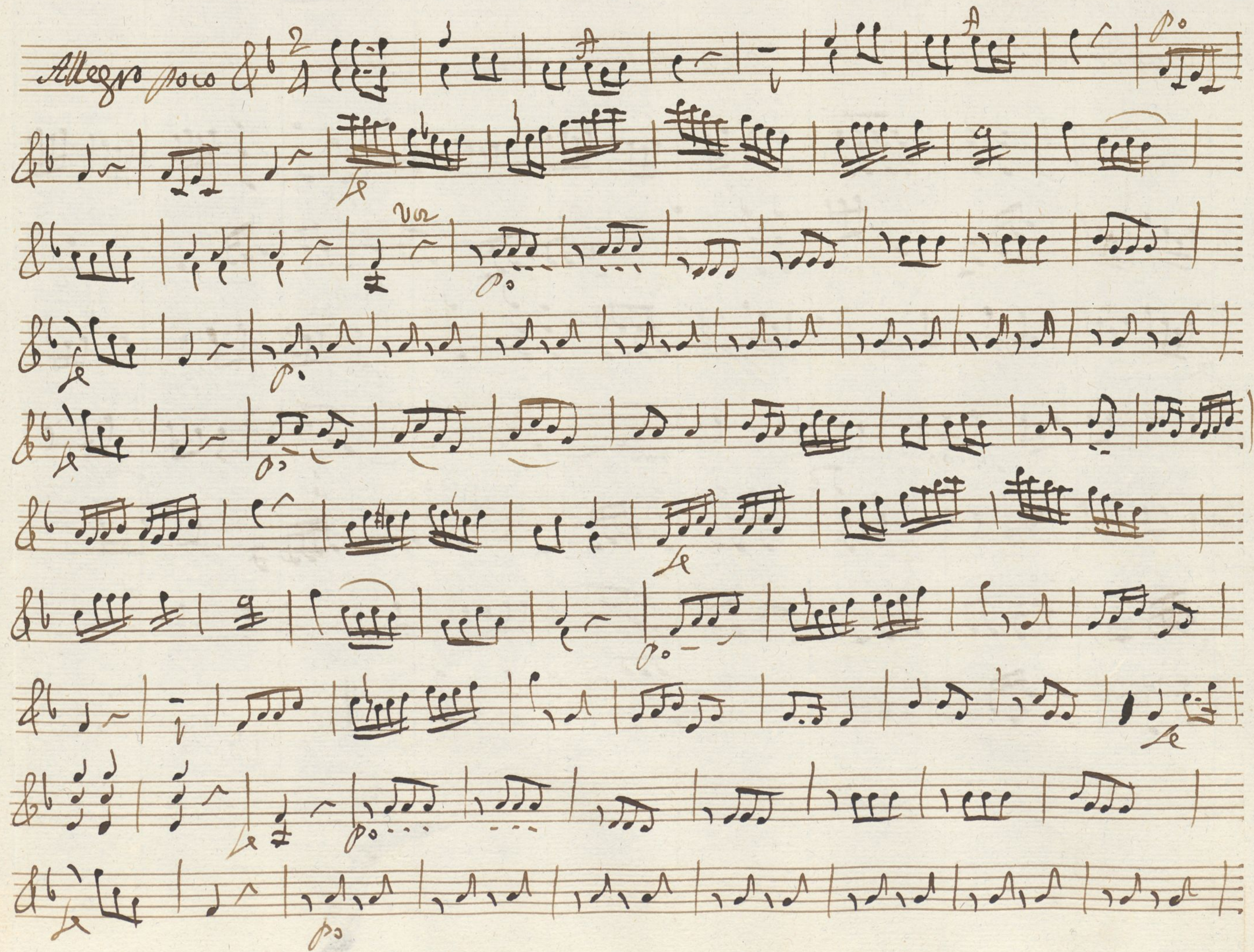
Mus 171-4

Conadilla à tres; La Competencia de los Novios;

Alleg^{ro} 2/4

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Alleg^{ro}'. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The second staff continues the melody, also featuring dynamic markings and a repeat sign. The piece concludes with a double bar line and the tempo change 'Allegro'.

Volti



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "Allegro" is visible on the third staff, and "Andte." appears on the eighth staff. The score concludes with the word "Volte" written at the bottom right.



Allegretto & $\frac{2}{4}$ 2^o

Parola *Volti*

Coplas Allegretto $\frac{2}{4}$

Adios parrot

Poco Allegro

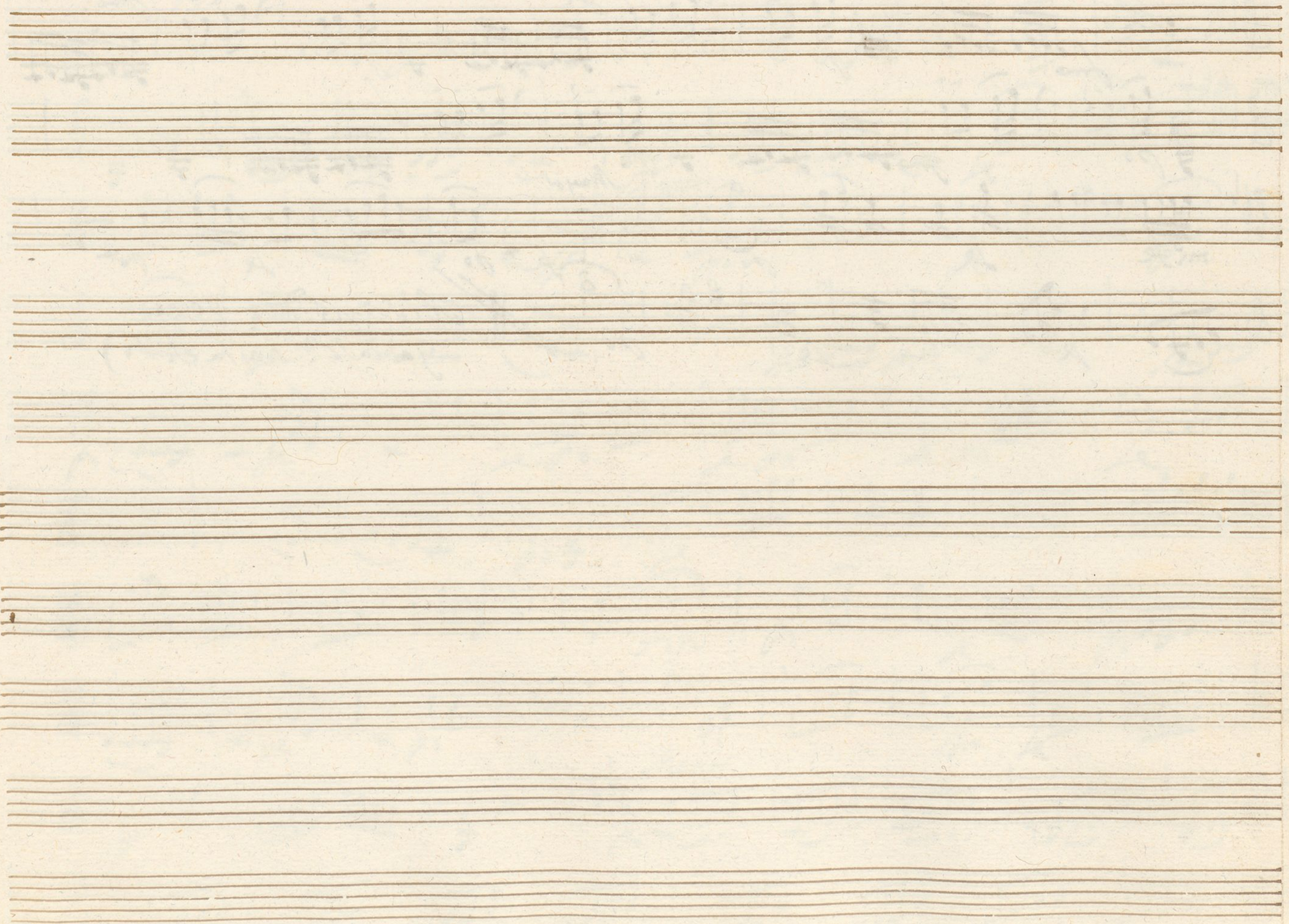
alas coplas

Voli

Segui^s *All.^o ayroso* & 2/4

The musical score is written on ten staves. The first staff begins with the title 'Segui' and the tempo 'All.^o ayroso' followed by the time signature '2/4'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece is marked 'All.^o ayroso' (Allegro ayroso). The score ends with a double bar line and a repeat sign. The handwriting is in brown ink on aged paper.

Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *sf*. The score concludes with the instruction *Allegro dos Vezes* and the text *ya la 2.ª hasta el fin*.



Violin Segundo

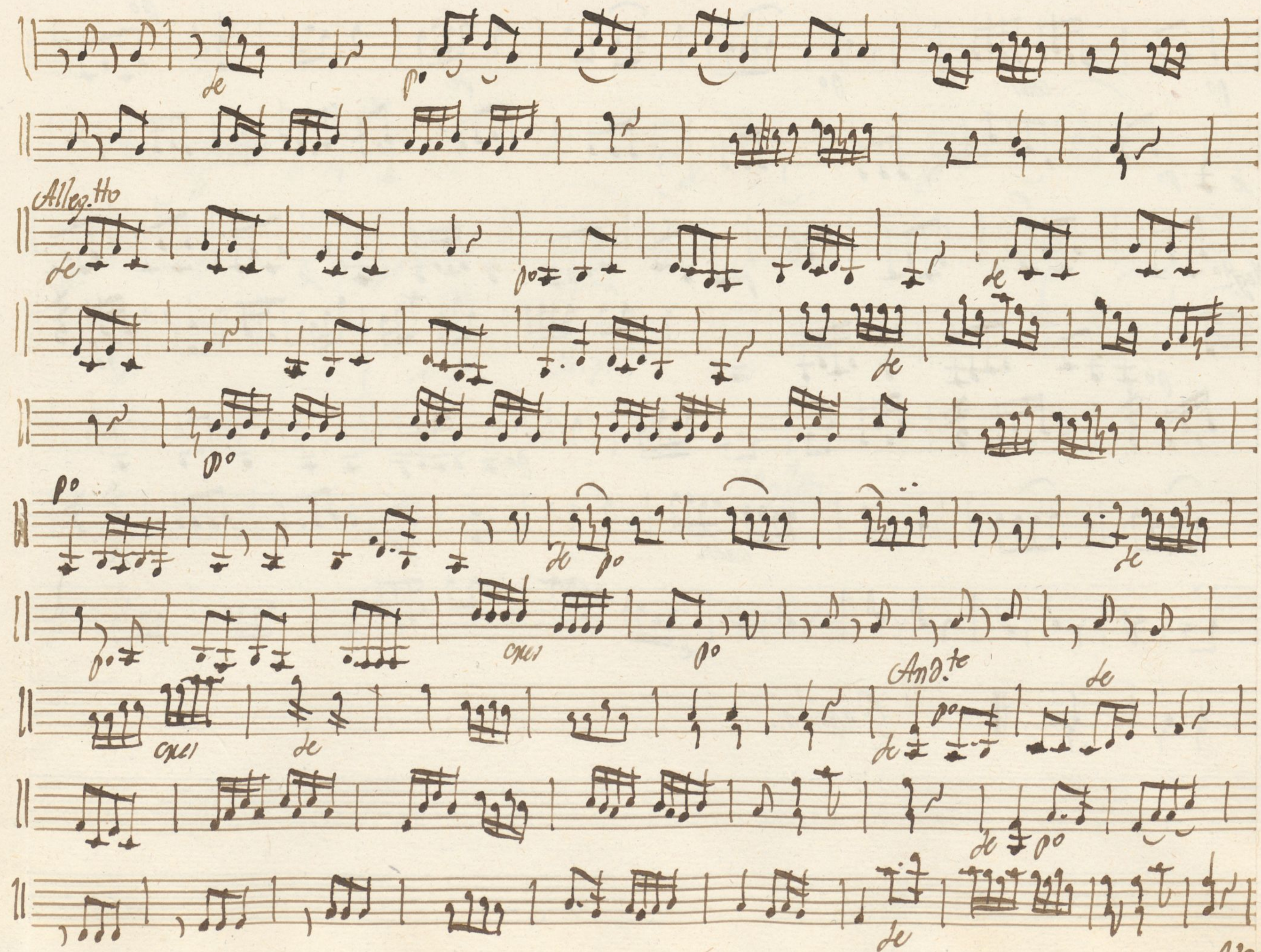
Mus 171-4

Zonadilla à tres; La Competencia de los Novios;

Handwritten musical score for Violin Segundo, titled "Zonadilla à tres; La Competencia de los Novios;". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "pp", "pmo", and "A". There are also some handwritten annotations like "von" and "de". The score concludes with the instruction "Al Segno" and a double bar line. The word "Vol. II." is written at the bottom right of the page.

Allegro poco $\text{F} \flat \frac{2}{4}$

Handwritten musical score for a piece titled "Allegro poco" in $\text{F} \flat \frac{2}{4}$ time. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like "p" (piano) and "f" (forte). The manuscript is written in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the melodic and harmonic development of the piece, with some staves featuring more complex rhythmic patterns and others being more melodic. The overall style is that of a 19th-century manuscript.



Allegretto $\frac{2}{4}$ p

Pavola

Voltri.

Coplas Allegretto $\frac{2}{4}$

adornado!

Handwritten musical score for guitar, featuring six staves of music in 3/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like "poco" and "de". The piece concludes with a double bar line and the text "D. C. ala Coplas".

Sequi. All: ayxoro $\frac{2}{4}$

p *voz* *p* *pmo* *fin.* *Menor.*

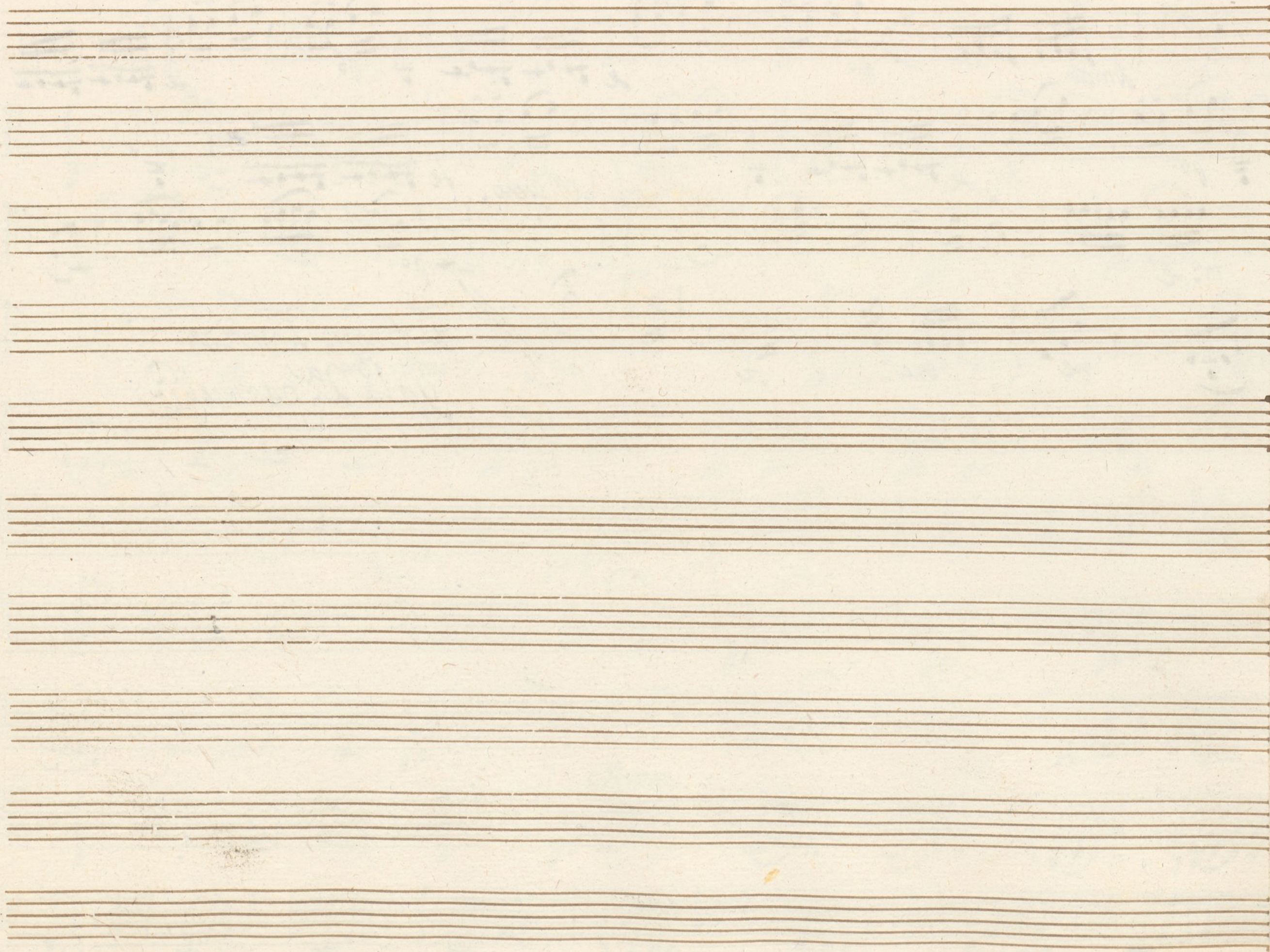
Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a treble clef and a key signature of one sharp, with a tempo marking "Mayon." (Moderato). The fourth staff concludes the piece with a double bar line and a key signature change to one sharp. The text "al Segno 2º vez" and "y a la 2ª hasta el ☺" is written in the right margin.

Annotations:

- Amo* (first staff)
- po* (first staff)
- le* (second staff)
- Mayon.* (third staff)
- mº* (third staff)
- le* (third staff)
- po* (third staff)
- le* (fourth staff)
- over.* (fourth staff)
- le* (fourth staff)

Text:

al Segno 2º vez
y a la 2ª hasta el ☺



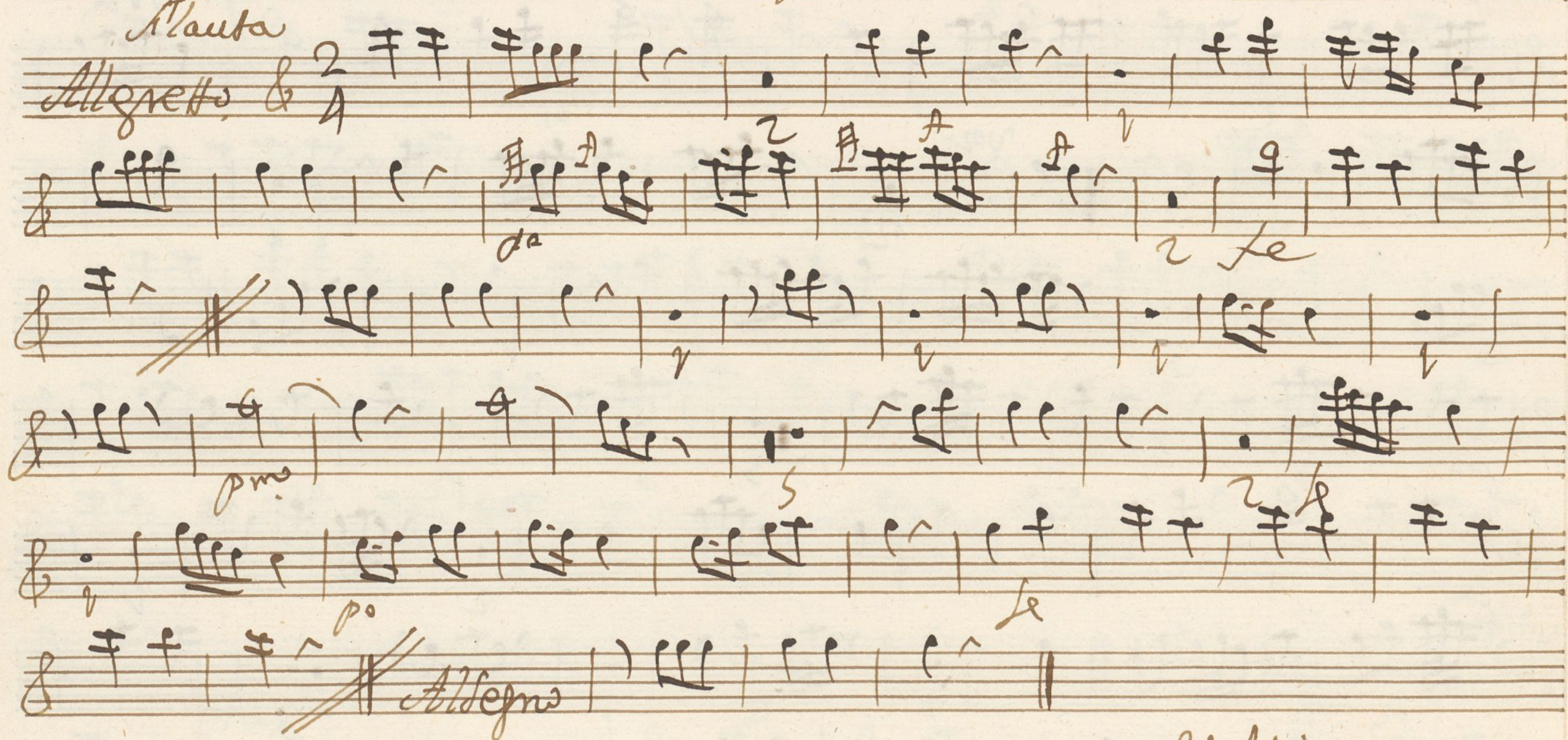
Page Primero

Dec 171-6

Lonadilla à Reu; La Compresencia de los Novios;

Marta

Allegretto, &



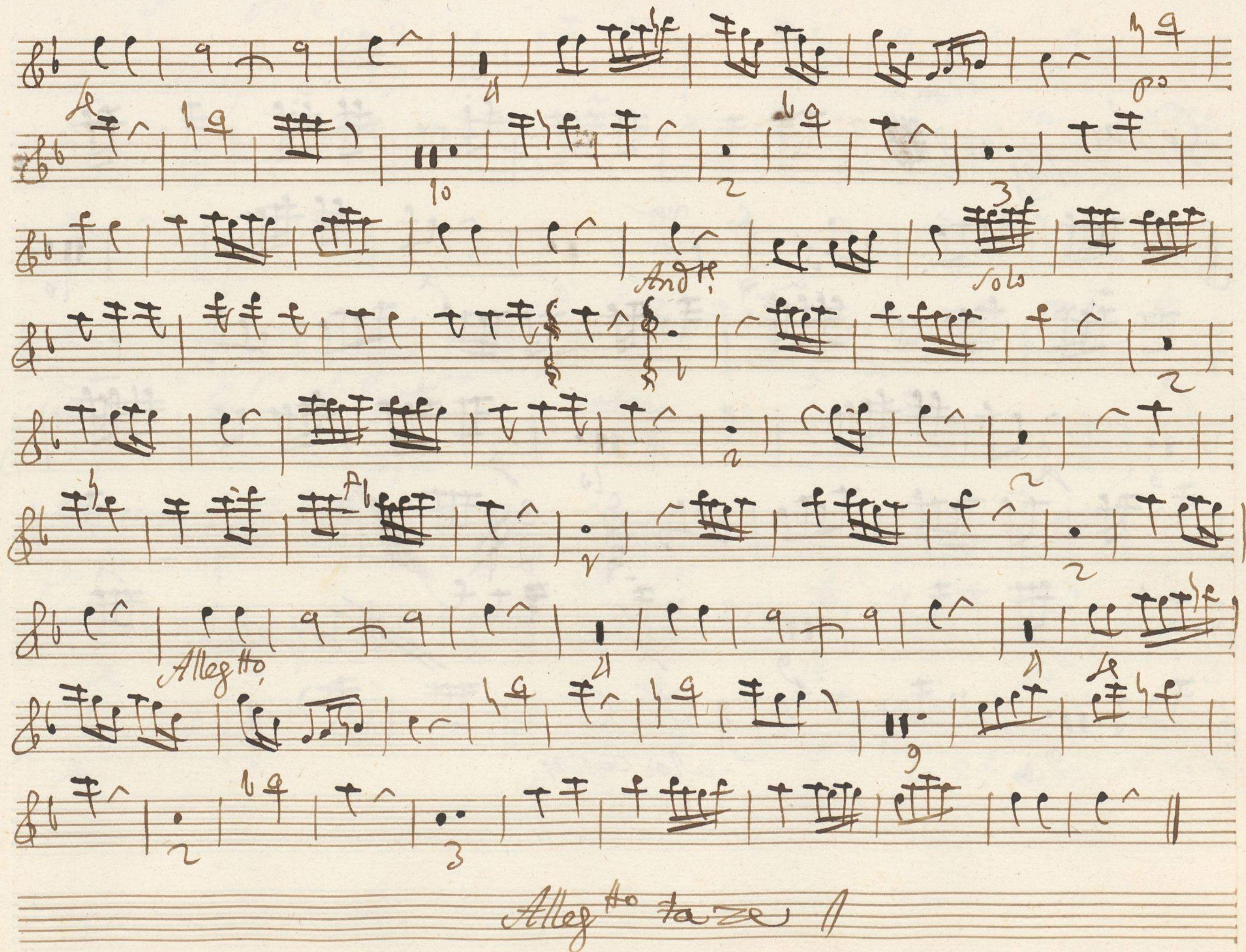
No 121

Flauta

Handwritten musical score for Flauta, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings such as *All. poco* and *Allegro*, and various musical notations including treble clefs, key signatures, and time signatures. The notation is dense, with many beamed notes and rests, suggesting a complex melodic line. The score is written on aged paper with some staining and a small tear at the bottom right.

Handwritten musical score for Flauta, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings such as *All. poco* and *Allegro*, and various musical notations including treble clefs, key signatures, and time signatures. The notation is dense, with many beamed notes and rests, suggesting a complex melodic line. The score is written on aged paper with some staining and a small tear at the bottom right.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo markings: *Andte* (Andante) and *Allegro*. The final section is marked *Allegro tarze* (Allegro tarzante). The manuscript is written in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo markings: *Andte* (Andante) and *Allegro*. The final section is marked *Allegro tarze* (Allegro tarzante). The manuscript is written in brown ink on aged paper.

Coplas *Allegro* *Flauta*

Allegro

Flauta

alor coplas

Sequi *oboe*

Alto ayoro

po

voz

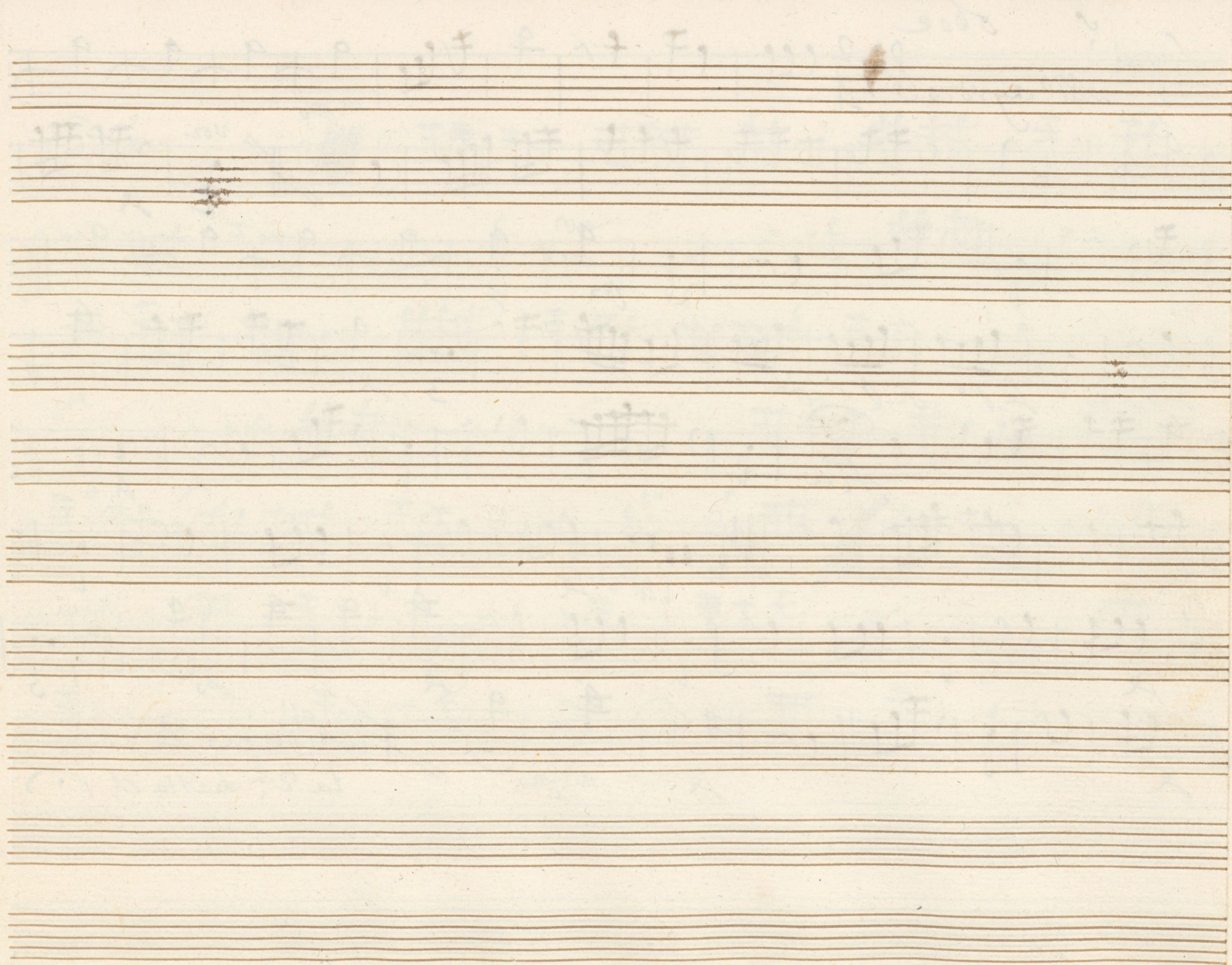
le po f. o. de

fin

14

Allegro 2 vezes

la 2ª hasta el



Oboe Segundo

Mus 171-4

Conadilla à Sei; La Conperencia delos Novios;

Alauta

Allegretto & 2/4

Handwritten musical score for Oboe Segundo, featuring a single staff with 12 measures of music. The tempo is marked 'Allegretto' and the time signature is '2/4'. The music includes various note values, rests, and dynamic markings such as 'p' and 'f'. A double bar line with a repeat sign is present in the 7th measure, and another double bar line with a repeat sign is in the 12th measure. The word 'Allegretto' is written below the staff in the 12th measure.

Volti

Flauta

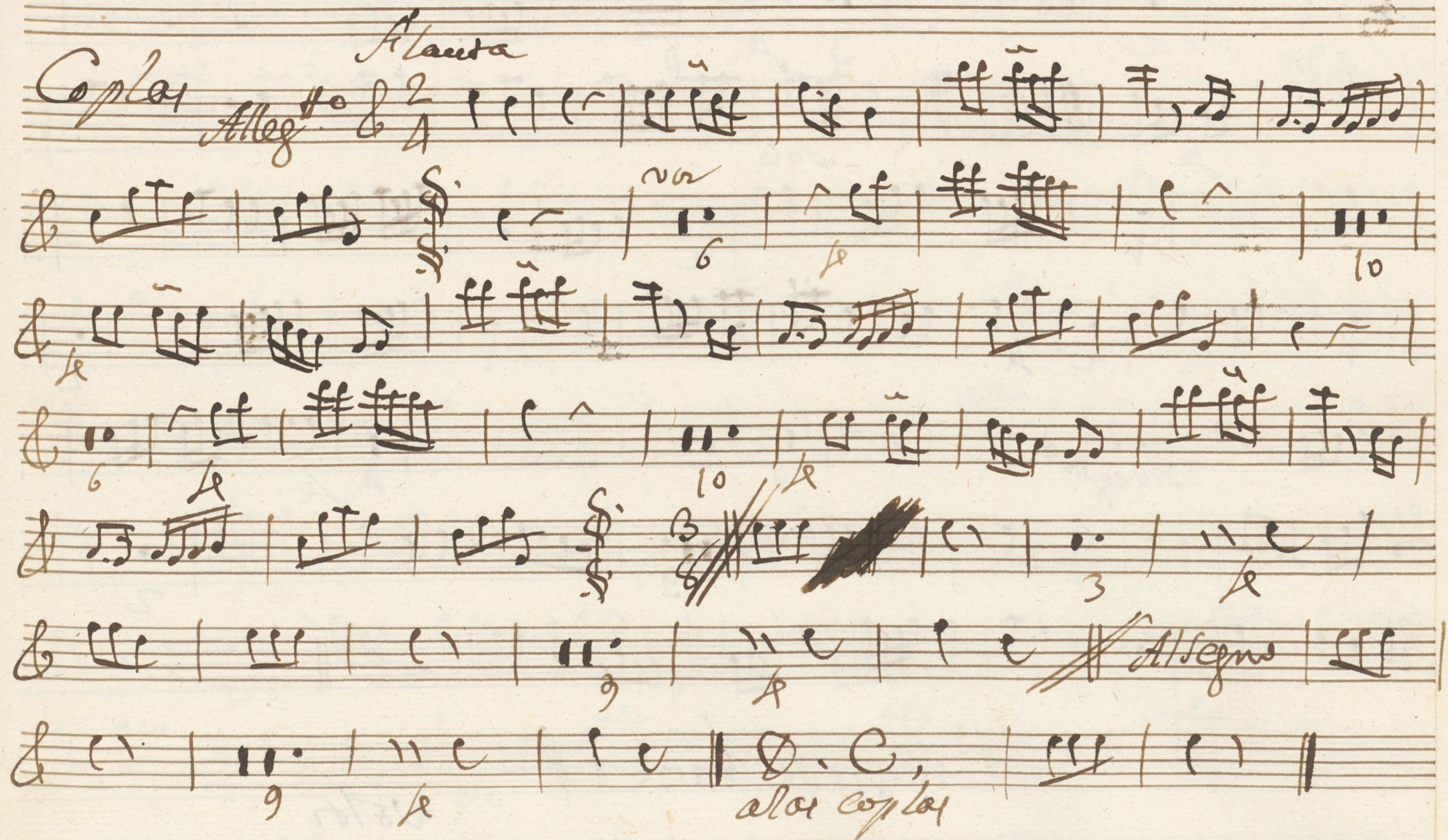
Handwritten musical score for Flute, marked *All. poco*. The score consists of ten staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *so lo*, *vo*, *pp*, and *lo*. The tempo changes to *Allegro* in the final two staves. The manuscript is written in brown ink on aged paper.

Handwritten musical score on seven 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 flat. The second staff is marked *Andr.* and features a *sol* marking. The third staff has a *2* marking. The fourth staff has a *2* marking. The fifth staff is marked *Allegro* and features a *4* marking. The sixth staff has a *2* marking. The seventh staff has a *3* marking. The score concludes with a double bar line.

Allegretto Tare // *volti*

Coplas *Allegro* *Alauta*

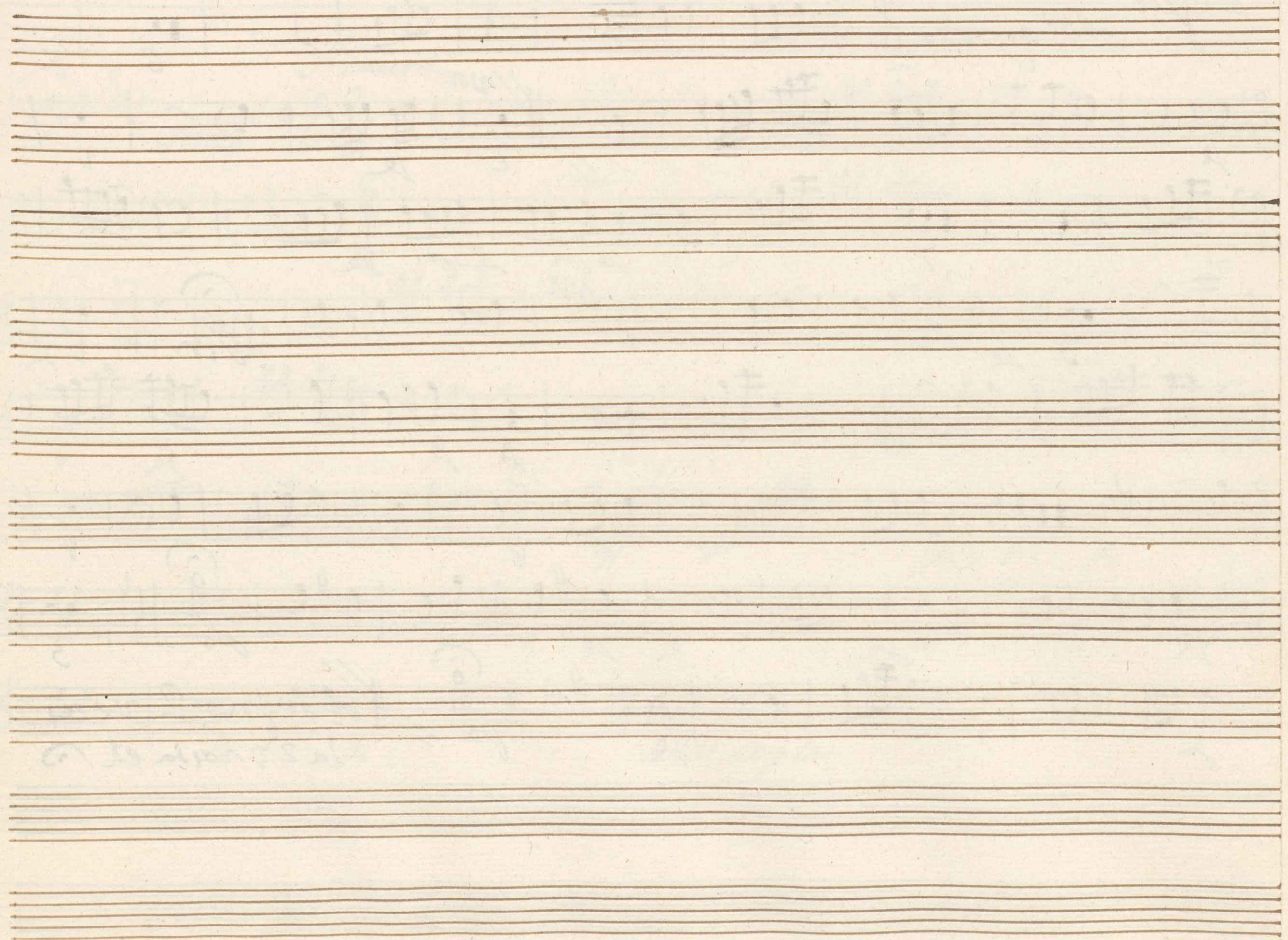
Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The score is written in a cursive, handwritten style. The final staff concludes with the text "D.C. alor coplas".



Sequi. *oboe*
All. allegro & 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. allegro' and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A key signature change to two flats is indicated in the sixth staff. The score concludes with the instruction 'Allegro 2 veces la 2ª hasta el fin'.

fin
Allegro 2 veces
la 2ª hasta el fin



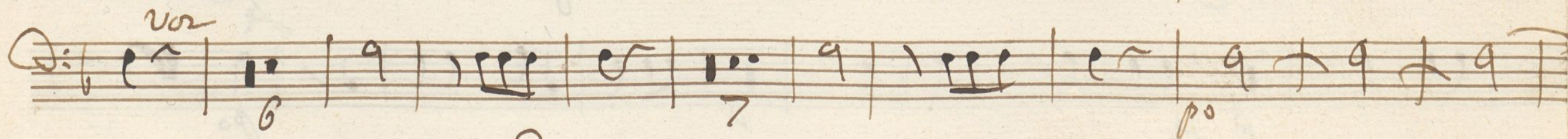
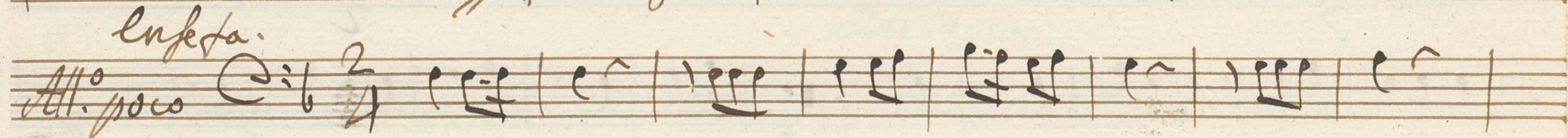
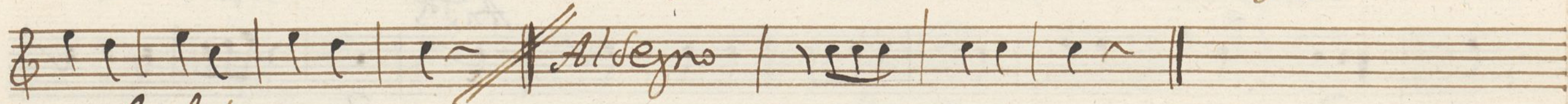
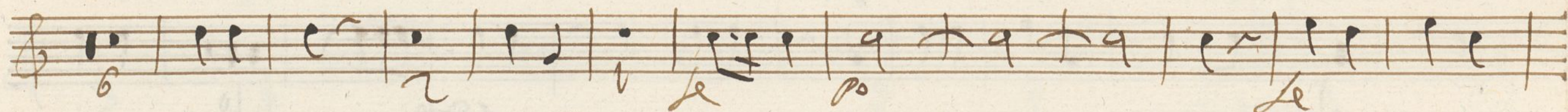
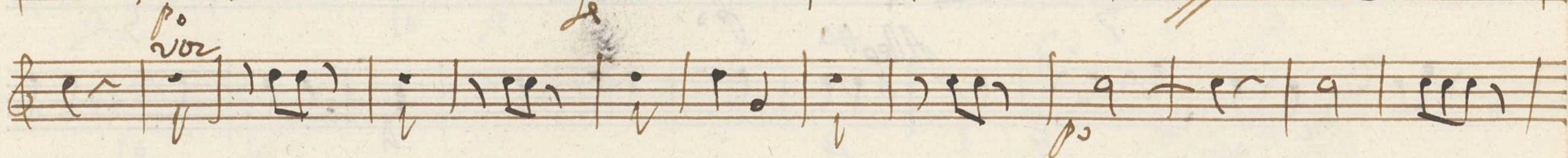
Trompa Primera

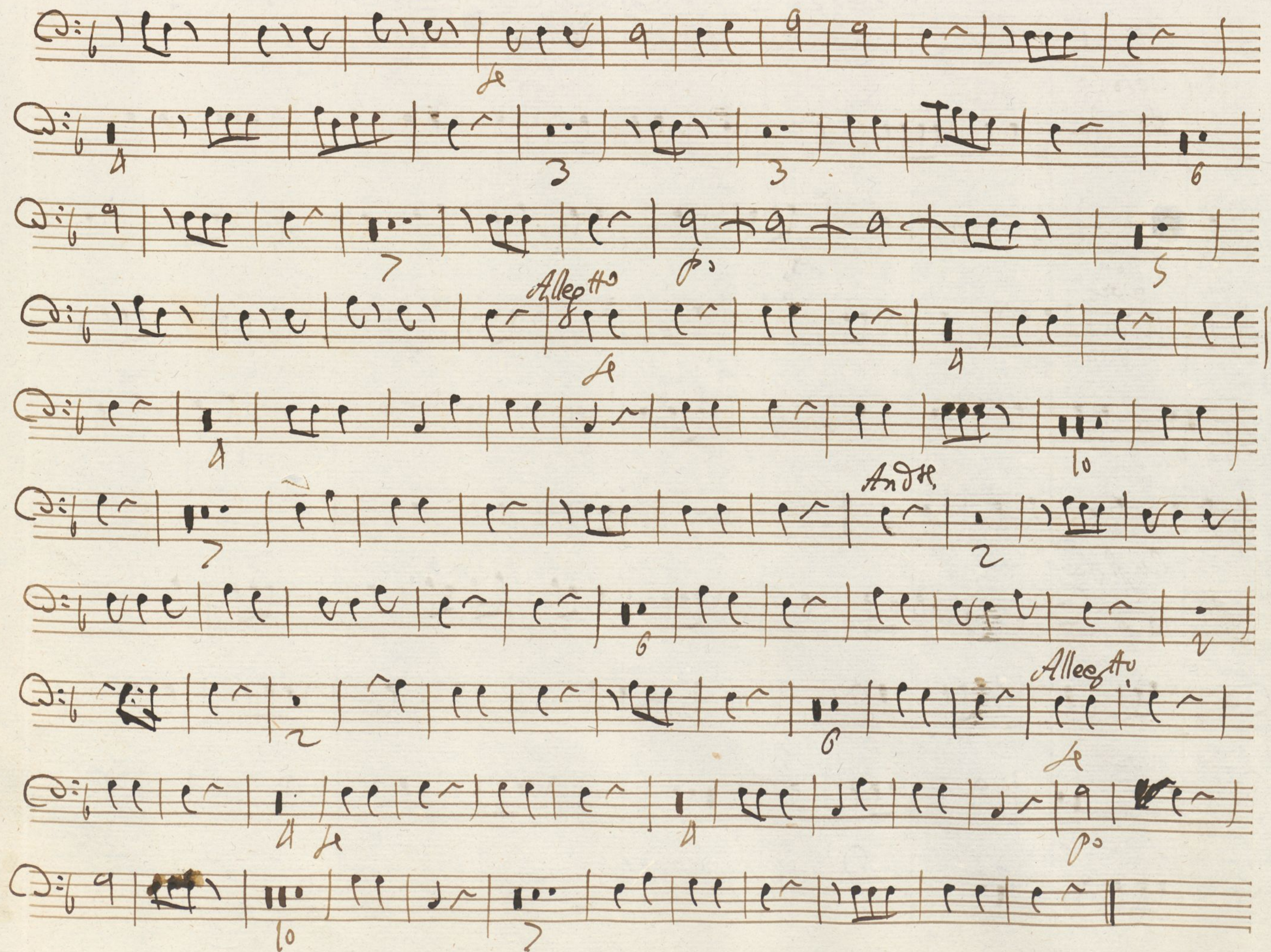
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Mus 171-4

Coradilla à tres: La Competencia de los Novios.

In cesol.





Copied In Carol.
Alleg^{ro} & 2/4

Coplay

In Cerol.

Aleg

824

Alleg^{ro} fare //

3 5 8

Alleg. H. No. 100

Al Segn

D.C.
also copy

Volh

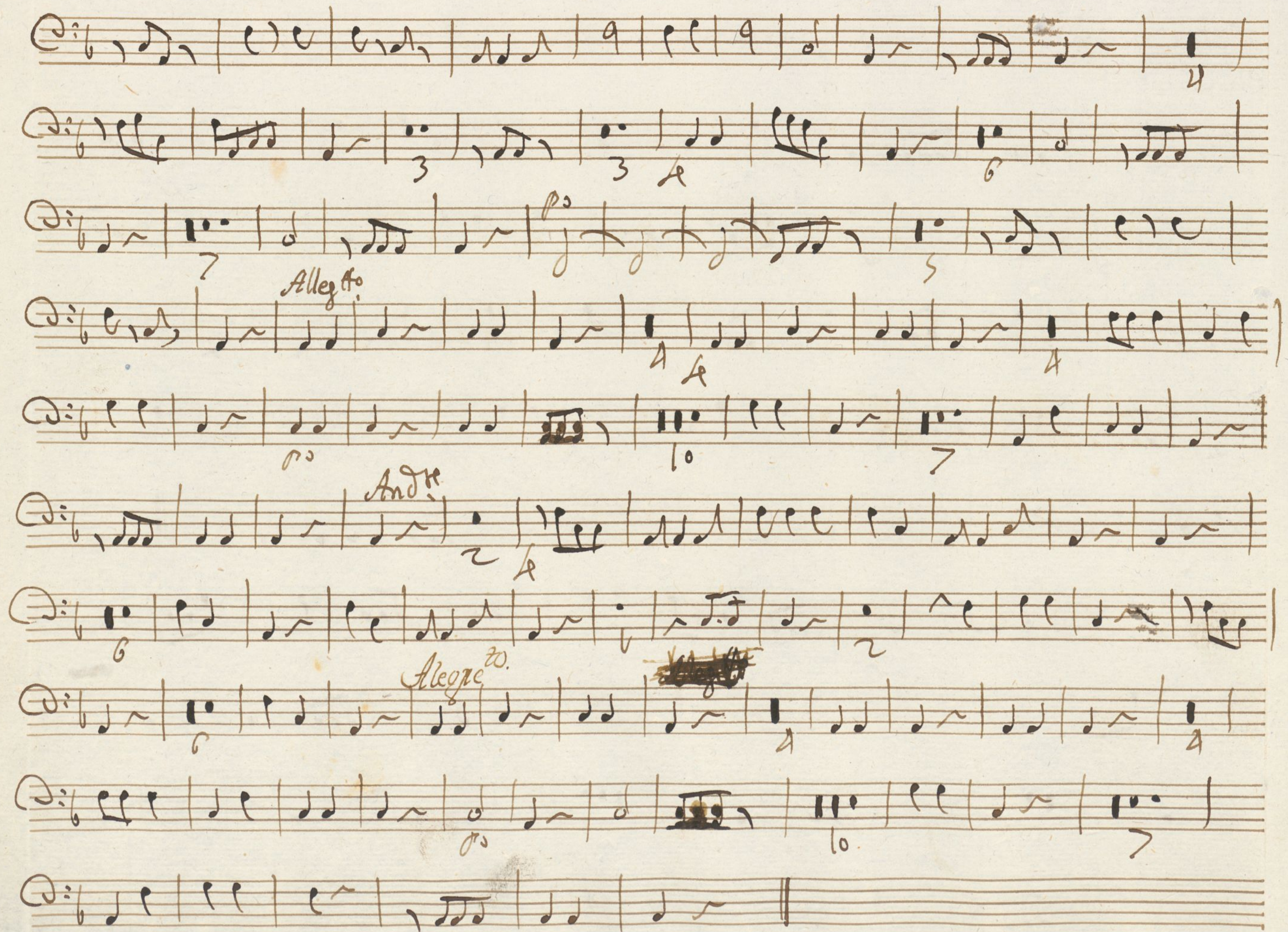
Segui^s *All.^o* $\frac{2}{4}$

Allegro

Trompa Segunda

Conadilla à tres; La Competencia de los Novios;
en Colol.

Handwritten musical score for a piece titled "Allegro" in 2/4 time. The score is written on ten staves. The first staff begins with "Allegro" and a key signature of one sharp (F#). The second staff has a "Solo" marking. The third staff has a "vor" 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 includes various musical notations such as notes, rests, and dynamic markings.



Alleg^{ro} 2a 2a //

Coplas In Cerol.

Allegretto

Handwritten musical notation on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations and markings throughout the piece:

- Staff 1: *Allegretto* tempo marking.
- Staff 2: *Allegretto* tempo marking.
- Staff 3: *Allegretto* tempo marking.
- Staff 4: *Allegretto* tempo marking.
- Staff 5: *Allegretto* tempo marking.
- Staff 6: *Allegretto* tempo marking.

There are also various numerical markings (e.g., 2, 3, 4, 8, 10, 9) and other symbols (e.g., *Allegro*, *Allegro*) interspersed within the musical notation.

Volte

Segui^s *All.^o* $\frac{2}{4}$

Le *no* *le p.^o* *le p.^o* *le p.^o* *le*

Solo *le* *3* *2*

le p.^o *le* *le p.^o* *le p.^o*

Allegro

Contrabajo

Mus 171-4

Sonadilla à tres; La Competencia de los Novios;

Allegretto C: 2/4

Vatti

Allegro p^o

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro p^o* and a 2/4 time signature. The notation is in a single system, with various note values and rests. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line on the tenth staff.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- Dynamic markings:** *p* (piano), *f* (forte), *Andr.* (Andante), *Allegro*, *Grav.* (Grave), *Volte*.
- Clefs:** Treble and Bass clefs are used throughout the staves.
- Notation:** The score includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines.
- Structure:** The piece concludes with the word "Parola" followed by "Volte" on the final staff.

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is divided into two sections: the first section is marked "Allegro" and the second section is marked "Capta Allegro". The first section ends with a double bar line and the word "Parola". The second section ends with a double bar line and the word "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *fe*, and *voz*.

Allegro^{to} poco

Handwritten musical score for a piece in 3/4 time, marked *Allegro^{to} poco*. The score consists of six staves. The first four staves contain musical notation with various notes, rests, and dynamic markings like *p* and *f*. The fifth staff begins with the tempo change *Allegro* and continues with more notation. The sixth staff ends with a double bar line and the text *D. C. a las Coplas*.

Volti

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

The musical score is written on nine staves. The first staff begins with the title 'Segui' and the tempo marking 'All.^o'. The time signature is common time (C) with a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign on the fifth staff.

Handwritten musical score on six 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 flat. The second staff includes the word "Bajo" written above the notes. The third staff features a bass clef. The fourth staff has a treble clef. The fifth staff includes a treble clef and a key signature change to one sharp. The sixth staff ends with the word "Allegro" written in a large, stylized font, preceded by a double slash indicating a tempo change. The score is written in brown ink on aged, slightly yellowed paper.

