

Conadilla a 4.^o

La Dama Caprichosa;

Del S.^r Bustos;

{ Nico.^s Pretola
viz.^e y Alf.^o

1790.

Allegretto

le po le po le po

cre le po le po

Viz te o que dir pli Viz que tiene tu

Sale la Pretola

Alfonso *Viz^e*

cente. ò que mal sen blante
 Ama. *Al^{te}* que no ay q.ⁿ la aguantate *Pre^a* po bre del que sirve au
 Una pesa dunbre mui

manai deidades au manai dey dades —
 Con si de ra ble mui con si de ra ble —

lor 2. que ningunos in cien sos *lor* sa tis fa zen *lor 2.* pue
 por que esta con Ja que ca *lor* perra grande *lor 2.* tie

po

Juzgan que agra de zen dando de sai res dan donde sai
 ne Vazon siendo ero para que far se para que far

res
 se

Allegro

Segui.
 Allegro

Pre. la

Pued de cor re jos

am bor que lo grai's - los fue ros -

lo grais los fueros — el fuerza que tri bu tos que pagueis —

— por ellos — el fuerza que tri bu tos q^l pagueis

— por ellos — porque las

gracias — aunque mai se me rez can q^l siempre — se pagan —

— aunque mai se me rez can q^l siempre — se

Parola / Viz^a aquí viene Doña Elena
 Me^a Vestirse luego al punto
 que yo diré que sean ido
 por no darla mas disgusto;

And.^{te} Amoroso

Sale la Niñalera Aflijida

a mi mal los hombres pue a mi mal los hom bres

Los dos se muestran pues a mi mal los om bres
 pues a mi mal los om bres los dos se muestran —
 Com pa dez can los tron cos mi suer te ad ver sa
 Com pa dez can los tron cos mi suer te ad ver sa —
 mi suer te ad ver sa —

p *le* *p*
f *le*
p *f* *le*

Viz. y Aff.^o

quanto mea con go ja

al mirar su pena Pobre Doña Elena

Ca si es ta mor tal pobre Doña Elena Ca si es ta mor tal

tal 1or 3. puer a mi mal los om bres puer a mi

mal los om bres sor dos se muer tran puer

me se

a ^{mi} mal los om bres pue a ^{mi} mal los om bres

sor dos se mue ran — Com pa dez can los tron cos

{ ^{mi} suer te ad ber sa Com pa dez can los tron cos

{ ^{mi} suer te ad ber sa — { ^{mi} suer te ad ber sa —

fe

Allegro \sharp

Nico^{ra}
mu cha cha mu
Pre^a la la mar à nin

Nico^{ra}
chacha ya voi a der viros don de estan mis muebles
guno ya no es ne cesario que a sus pies se po rran

Pre^a *ten^a aer*
hu ien do sean i do
Ven di dos en ran bos

Nico^{ra}

Nico^{1a} 3

Erei una bestia erei una Ydiota erei una
Nico^{1a} erei una ne cia erei una fatua erei una
simple erei una tonta que dea mor no Com prende la
bruta erei una Zafia que yo Jamas te dicho que
qui si co sa la qui si co sa ya si corre a Ma
los llama ~~vos~~ que los llama ~~vos~~ ya si vayan se vs

mar los sin mai de mora sin mai de mora
 re des en hora mala en hora mala

Poder de la her mo
 Viz de Librat tar la

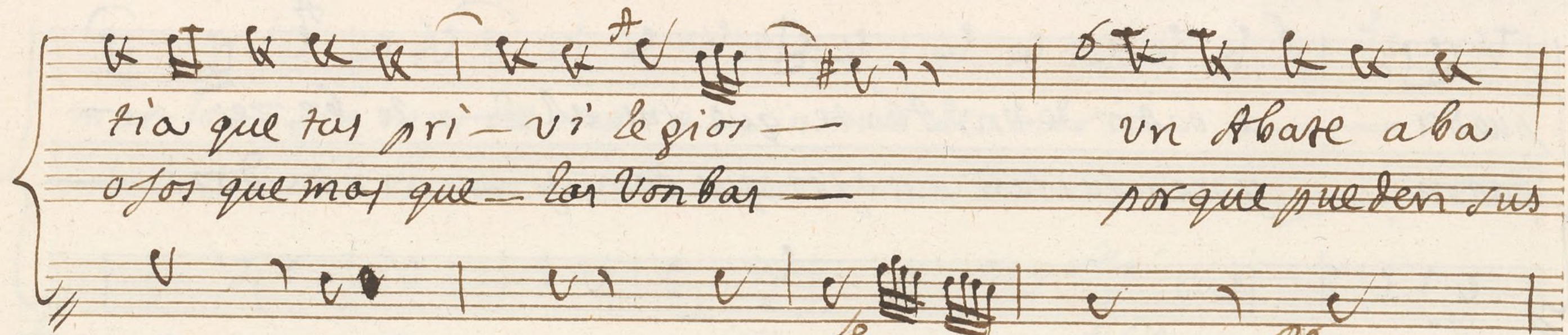
sura que tu so — lo pue des
 tu solo

bon bas que no mea — sus ta ron
 no mea sus

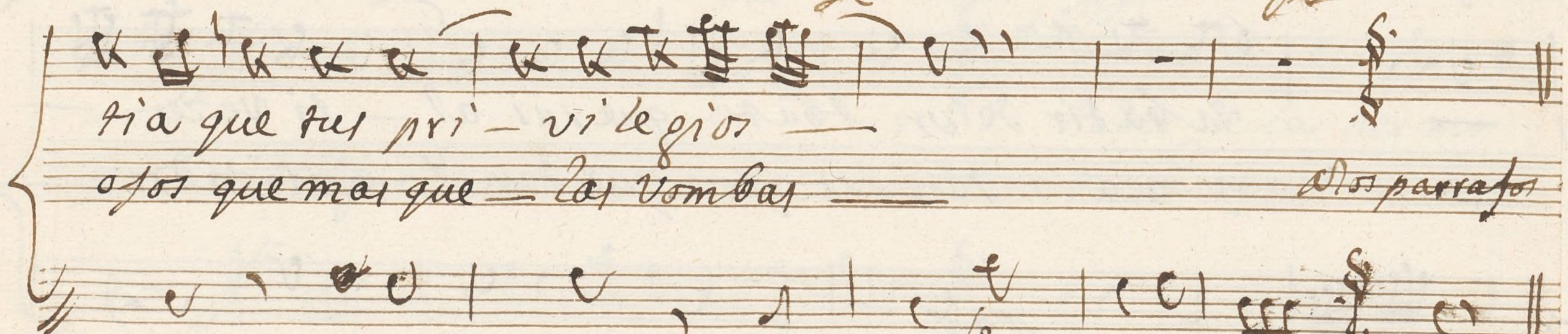
puede — a batir de vn Abate que sus al — ti ve ze
 taron — y mea sus tan sus ojos que tan y — rri ta dos

— a batir de vn Abate que sus al — ti ve ze
 — y mea sus tan sus ojos que tan y — rri ta dos

— en otro tiempo — vn Abate a ba
 — ma no mea son bra — porque pueden sus



tia que tus pri- vi- legios — un Abate aba
ojos que mas que — las Vombas — porque pueden sus



tia que tus pri- vi- legios —
ojos que mas que — las Vombas —

Parola / Nio^{ra} que aun Ustedes no sean ido, Señora ya obedezemos.
Nio^{ra} Conque me dejan Ustedes? ay mayor atrevimiento;
2^{da} / Señora si Usted lo manda:: Nio^{ra} Sois lo mismo que Jumentos,
sean de entender al Tebe de la Jama los proyectos, si entienden
Ustedes; que esperan, milado los el mo lerto? viz^e no señora, mas
su orden al Tebe obedezemos; Nio^{ra} puer aora quiero que me obedez-
cáis al derecho;

Coplas

Allegretto

Viz^p

no sabremos el mo tibo q^l av^{te} Causa di^phⁱcencia
y que haraⁱ v^{re}dⁱ la Perra se^lenciend^e Ca^len^tura

gl av^{te}
se^leen

Nic^{sa}
tengo a
e^per

me^o se

se

P^o

la Perra Ce linda en la Cama Con Jaquelca en la
sado en este Caso de Doctores tener Junta de Doc

Alfio
y que
y si

Veme dio el doctor - hasta aora imandado hazer le hasta a
la Junta no obstante le entrà a la Perra vn bargo le entrà a

Nico^{ra} 9

aman
Con sul

me.^o le le

dato que la pongan dos Cor rejos en las sienes dos Cor
fare su do len cia Con el ~~Medico del Barrio~~ Con el
Medi co del Barrio

2^o 2.
pero entre tanto

Allegro

le

mejor de ría gl' a los Baños de brillo fue se ce lin

da fuere *Nico^{la}* sino me buscan

quien me di vierta *le* a manos de mis ma les mo

rir es fuer za morir es fuer za *le*

Alleg.^{ro} *sale* *Pretola*

ay se ñora de mi

vida si usted se quiere alegrar

Venga a

ser desde el Balcon una Vara no vedad una Para

no vedad una *2da.* que cora es

Pret.^a una Cora nunca bista una Cora singu

2ar que tiene a todo Madrid a son brado hasta roma a son
 Perido, Nio, a
 dilo que ya entre
 pero que es
 A Pe la le
 mi ay Dios ga tallo
 con el crello
 Con Caranba en la calle
 una bella q. en erida
 le
 Vaya un Cavallo
 en el crello
 2 Alleg. 1or 2.
 que es tra neza
 No
 que Va re za
 quien creyera

avsted to le rar
me è de Repelar
ei to a care se

Allegro 2 vers

Segui.

Allegro

Pr. Nic. Aguiriz.

to do ei ei travagan — cia en — ~~ei~~ ta tie

todos

rra todo estra vagancia en esta

tierra todo estra vagancia en esta

tierra en esta tierra en esta

tierra en

en esta tie-rra y va cad de ellas
tanto es lo que ablan que aprecio de

to dos mil con sequen cias
ir se a Carcajada -

Pre.^a Alf.^o

13

Muchos dicen con risa por un anuncio
Por indicios que se ven muchos llegan a inf.

De
tal
modo
rir

de que no vendrá Romero este
que abra guerra entre Cuñadas y pes

año a torear de que no vendrá Romero este
te en Anton Martin q. abra guerra entre Cuñadas y pes

~~El padre de...~~
año a tore bar;
~~placese...~~
te en Anton Martin;

Via y viz

~~que una...~~
el farra bar el te año trae un anuncio cu til
~~que una...~~
o tros dicen se co tige q. en esta Luarema ha bra

de que por una Rodilla un Abate a de pa
muchas mudanzas de Barrio al ir a ma tri cu

rir de que por vna Rodilla vn Abate à desparir;
por mucha mudanza de Barrio al ir amarrar car;

2.
de suerte que ~~un~~ ~~el~~ ~~discurso~~ ~~que se ha~~
de suerte que el discurso que se

todos
del imperio ~~que~~ ~~hace~~ ~~siem-pre~~
hace siem-pre

del mundo ~~que~~ ~~hace~~ ~~siem-pre~~
de suerte que el discurso

que en el cielo no di'a el talle has ha ver es

bellas ha ver; Ver una estrella en el cielo a ver

Un ombre en el suelo y ver un pez en el Mar

no veleros majaderos en aquesto Comprobais q'en Ma

~~Hay~~ Hay muchos cerros vestidos de mili'tar vesti

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Violin Primero

Tonadilla a 4.

La Dama Caprichosa;

Allegretto 8 $\sharp\sharp$ 2 $\frac{2}{4}$

dol. *Cres.* *p* *p* *p* *p* *p* *p* *p* *p*

Allegretto

Alleg^{ro} 110 3/4

Parola

volti

And.^{te} Amoroso G major 2/4

cresc. *p.* *me* *fin* *fin* *fin* *fin* *fin* *fin* *fin*

Allegro hasta el fin

Handwritten musical score for "Parola volti" by Alessandro Scarlatti. The score is written on ten staves in G major (one sharp) and 2/4 time. It begins with "Allegro" and includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the word "Parola" and the signature "A. Scarlatti".

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

Handwritten musical score for a piece titled "Coplas" in G major (one sharp) and 2/4 time, marked "Allegretto". The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff begins with a double bar line and a key signature change to one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p", "me", "le", "m", "fr", and "cres". There are also some handwritten annotations like "vo" and "Allegro".

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

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

cres *f* *m. f* *p*

Rit.

Allegro

Volupto

No

Allegretto & 2/4

The image shows a handwritten musical score on five staves. The title 'Allegretto & 2/4' is written at the top left. The score is written in brown ink on aged, yellowed paper. A large diagonal line is drawn across the entire score, from the top left to the bottom right, indicating that the piece is either cancelled or not to be performed. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'p0'. The paper is aged and yellowed.

Allegro & 2/4

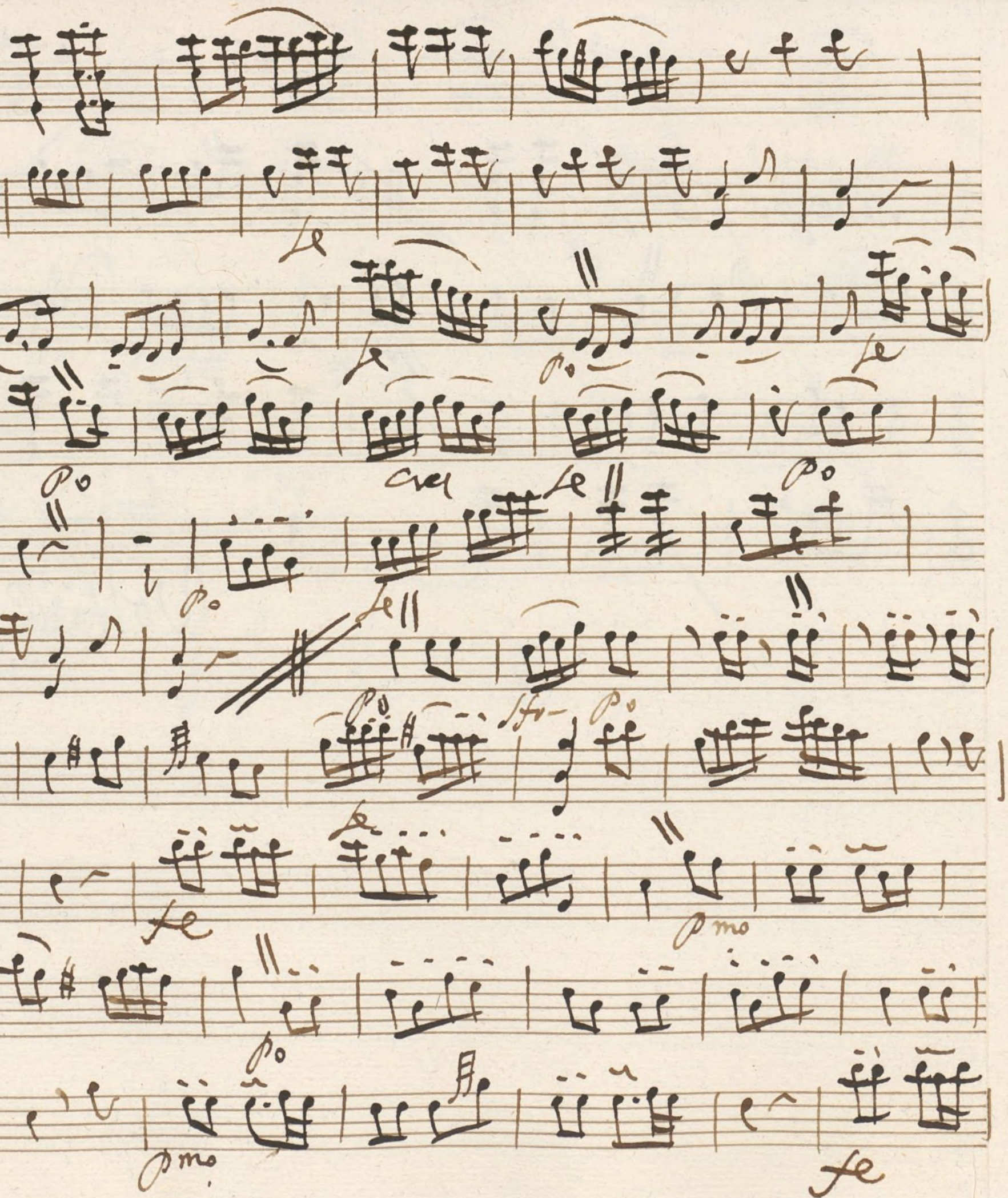
Allegro
dos vezes

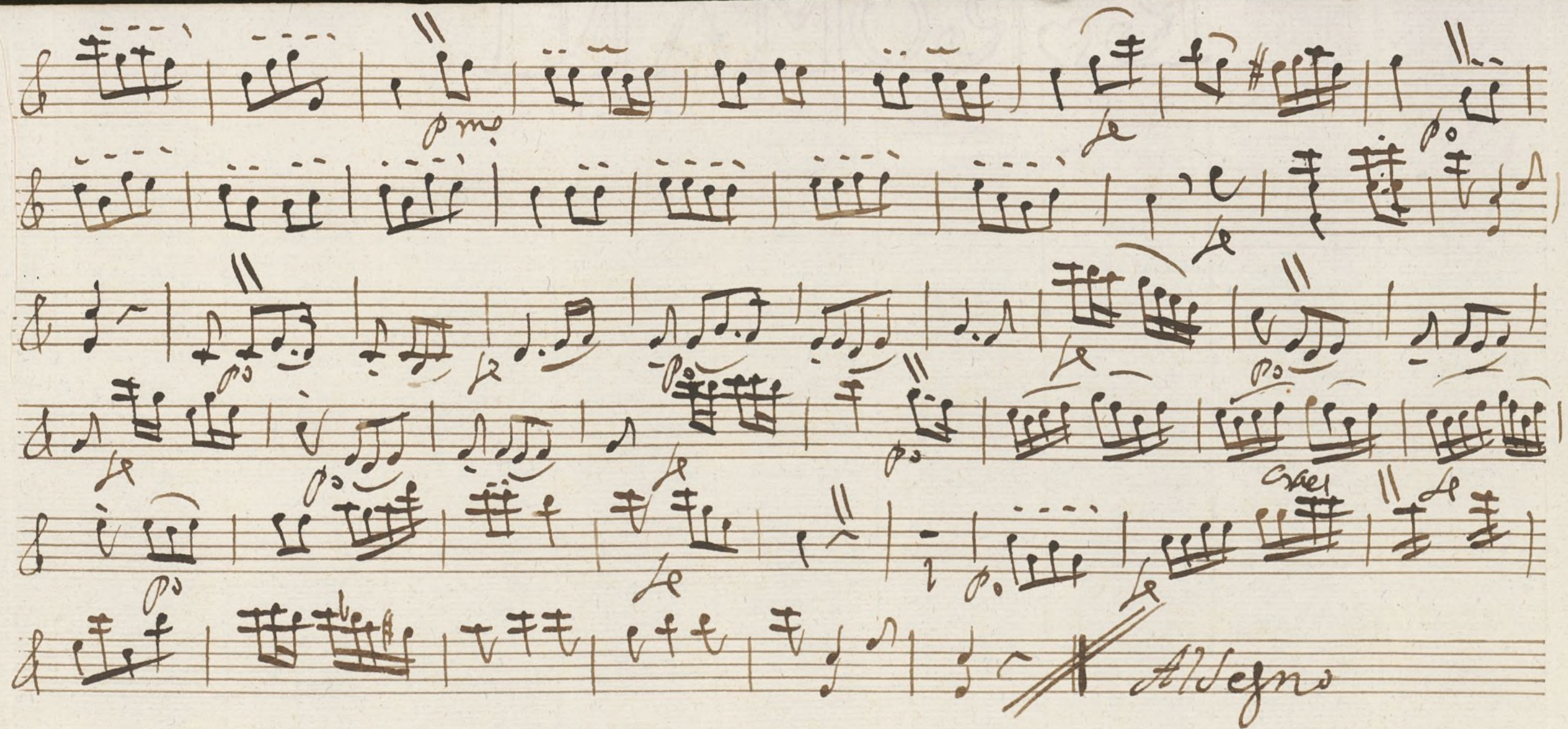
Volfi pto

Segui!

Allegro

$\frac{2}{4}$





Ayuntamiento de Madrid

^t
Violin 1^o

Ton. a 4^o

La Dama Caprichosa

//

Alleg.^{ro}

Parola

V. S.

Handwritten musical score for a piece titled "And. Amoreto." in 2/4 time. The score is written on ten staves. The first staff begins with the tempo and mood markings "And. Amoreto." and a key signature of two sharps (F# and C#). The music is composed of eighth and sixteenth notes, with various rests and dynamic markings such as "cres.", "p.", "f.", and "mo. fe." (more forte). The piece concludes with a double bar line and the word "fin." written twice. Below the main score, there is a section titled "Al segno hatta el" followed by a double bar line and the word "fin." written twice.

Handwritten musical score for a piece titled "Parola V. S." by "Alos Parr." The score is written on ten staves. It begins with the tempo marking "Alleg.^{to}" and a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "p^o" (piano), "cres." (crescendo), "fe" (forte), and "Allegro" are present. The score concludes with the text "Parola V. S." and "Alos Parr." written below the final staff.

Coplas. Allegro

The musical score is written on 12 staves. It begins with a treble clef, a 2/4 time signature, and the tempo marking 'Allegro'. The first staff contains a series of eighth and sixteenth notes. The second staff has a double bar line and a 'p.o.' marking. The third staff has a 'm.o. fe' marking. The fourth staff has a 'fe.' marking. The fifth staff has a 'p.o.' marking. The sixth staff has a 'm.o. fe' marking. The seventh staff has a 'fe.' marking. The eighth staff has a 'p.o.' marking. The ninth staff has a 'fz' marking. The tenth staff has a 'cres.' marking. The eleventh staff has a 'pino' marking. The twelfth staff has a 'fe.' marking. The score ends with a double bar line and a 'coda' symbol. A large 'X' is drawn over the final staff, and the word 'Allegro' is written to the right of the 'X'.

legno

Alleg.^{to} 2/4

p. *cres.* *f.* *m. f.*

Rex so

Alleg.^{to}

V.S.

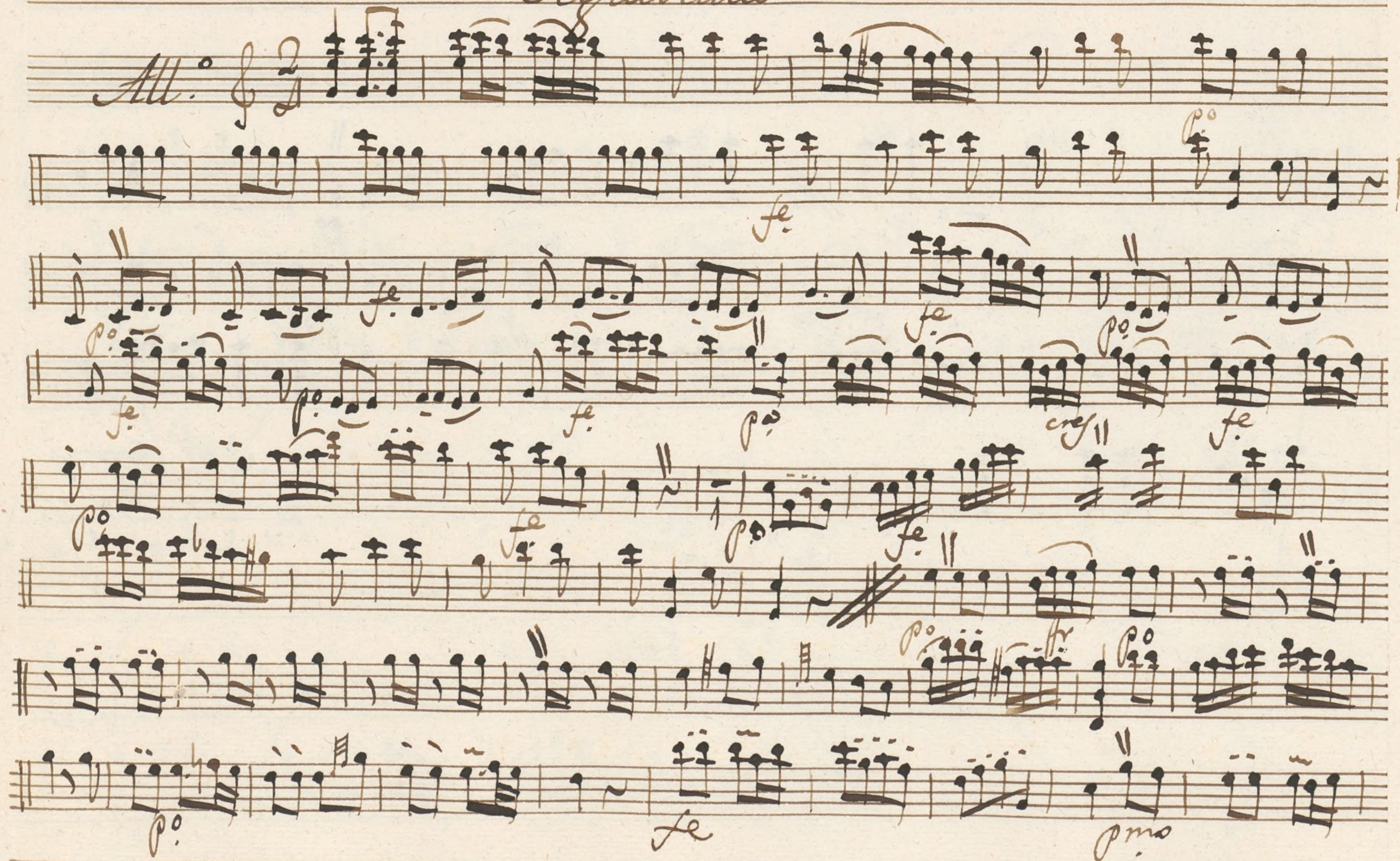


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Allegro 2/4 *fe* *p* *p.o* *p* *p.o* *Al segno* *2/4 maj.*

D.S.

Seguidillas

All.^o 

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *fe*, *po*, *prmo*, and *crej*. The score concludes with a double bar line and the instruction *Al segno.*

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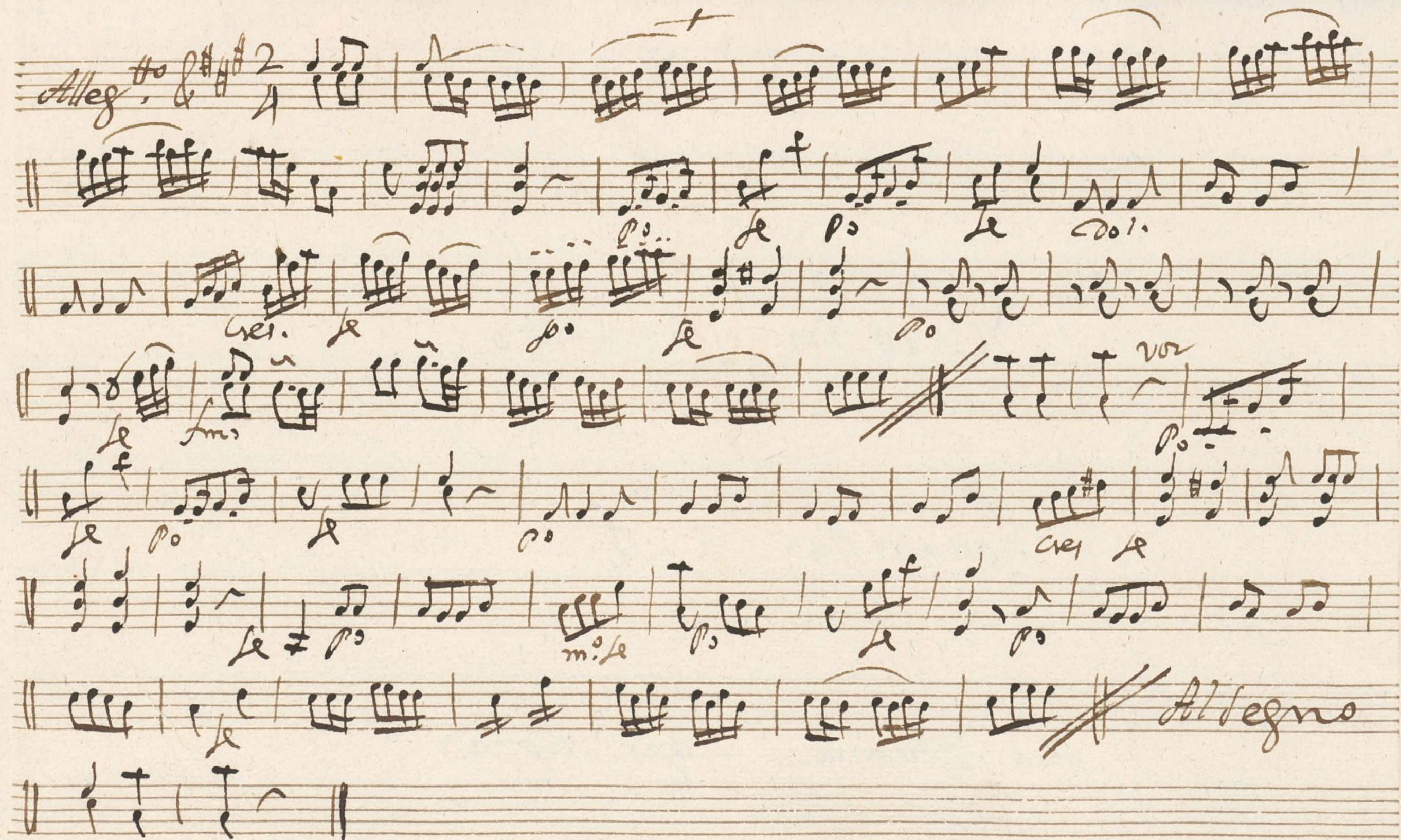
+

Violin Segundo

Conadilla a 4º

La Dama Caprichosa ;

//



Segui Allegretto 

Parola

Voti



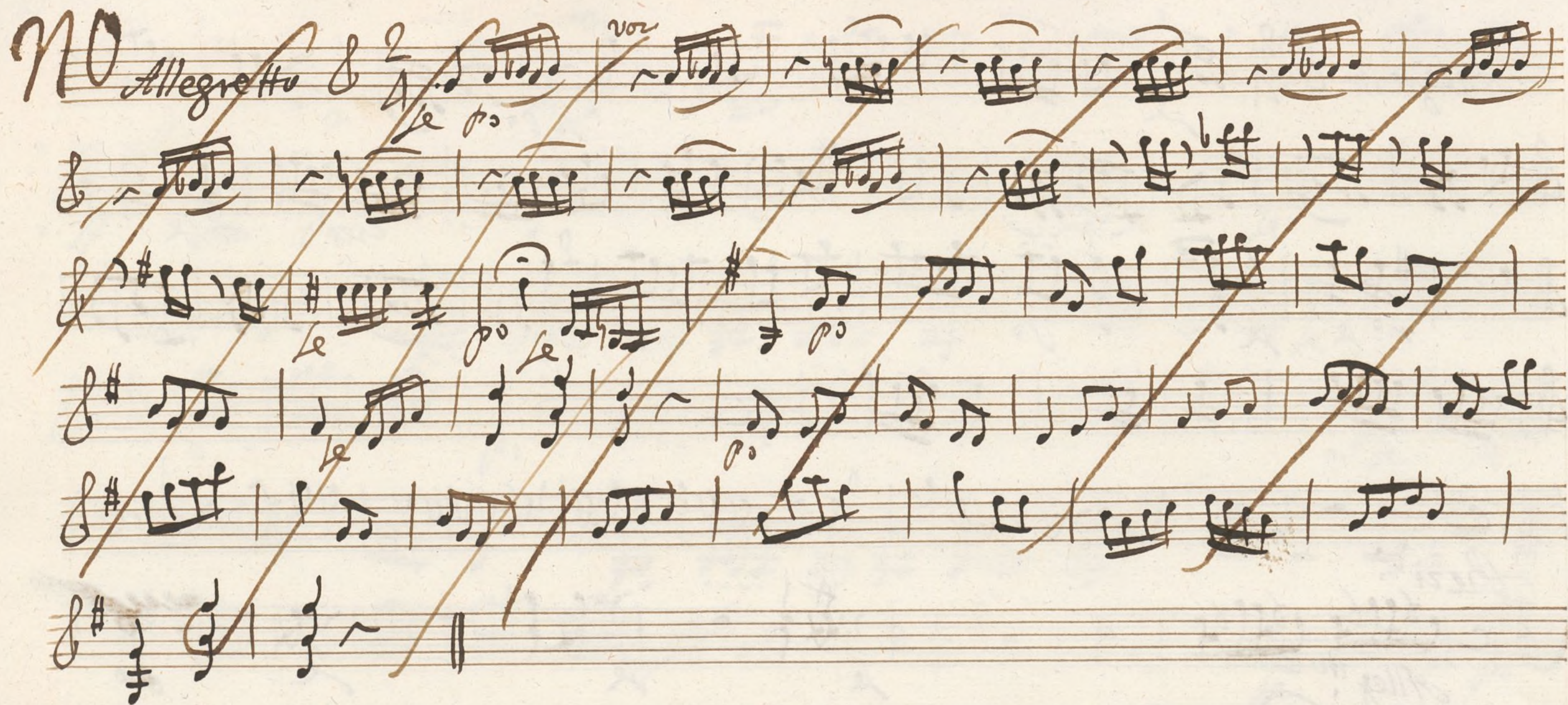
Handwritten musical score for "Parola Volti" by Giuseppe Verdi. The score is written on ten staves. It begins with "Allegro" and a key signature of two sharps (F# and C#). The tempo changes to "Allegretto" in the middle section. The piece concludes with the title "Parola Volti" and the signature "Giuseppe Verdi".

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

Prizid.

Allegro

Volto



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

Allegro
dos vez

Volte Pto

Segui! *Allegro* & $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the title "Segui!" and the tempo "Allegro" in a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p", "f", "cres", and "pms". The music is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The piece concludes with a double bar line and a final note on the tenth staff.

A handwritten musical score on five staves. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *le*, *po*, and *Crei* are present. The fifth staff ends with a double bar line and the tempo marking *Allegro*. Below the first five staves, there are four additional empty staves.

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t



Violin. 2^o

Fond.^a a A^o

La Dama Caprichosa

||



Seg.⁵ *Alleg.^{to}*

Parola:

And^{te} Amoroso:

cres. f. p m.o. fe

fin.

Al Segno

hasta el fin.

Coplas: //

Alleg^{ro}

Allegro:

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Alleg^{to}

f

cresc.

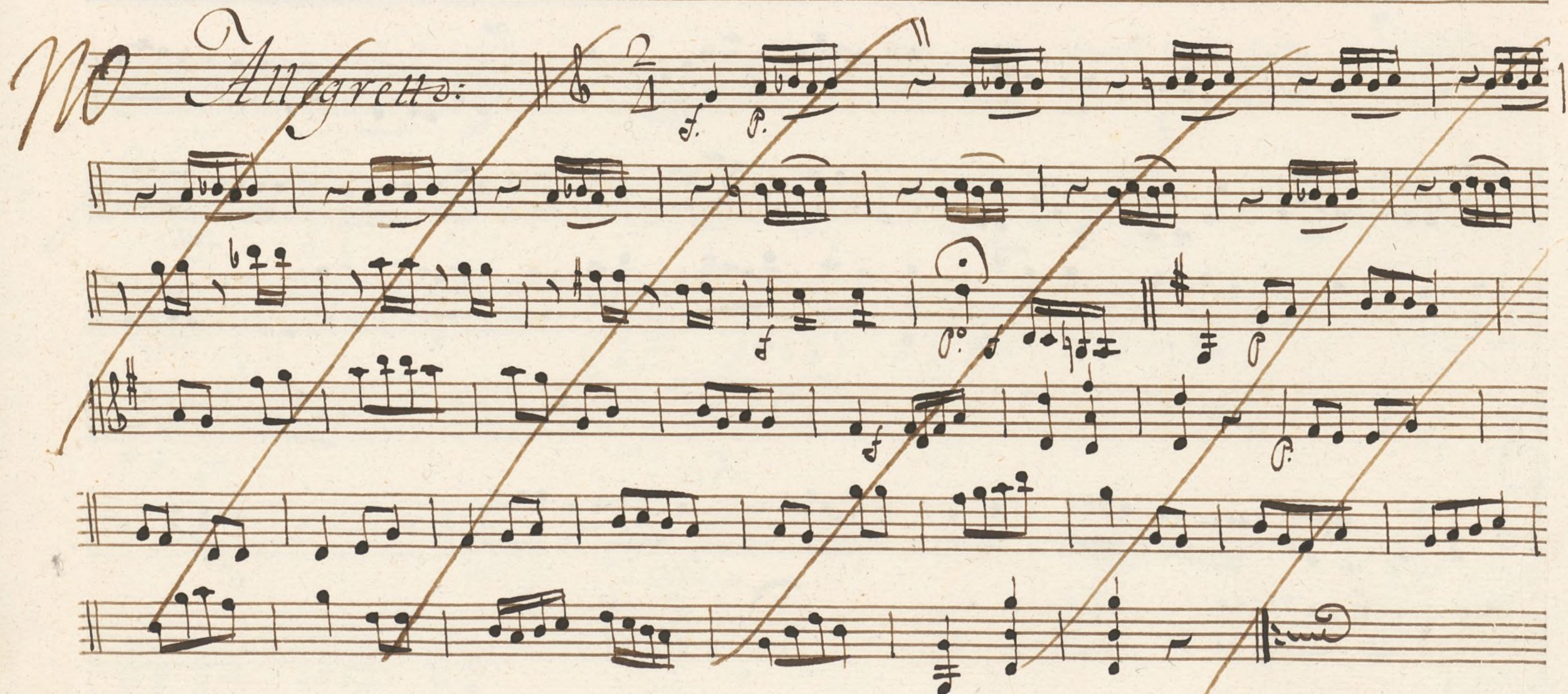
m^o f.

f

Rec^{vo}

Alleg^{to}

f



And.

*Al Segno.
dos mas.*

Seguidillas.

Segund.⁵ *Alleg.^o* $\frac{2}{4}$

p *f* *cres.* *fe* *p* *f* *p* *cres.* *fe* *pno* *p*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'cres.' (crescendo), and 'Allegro:'. The music is written in a historical style with a treble clef and a key signature of one sharp (F#). The eighth staff ends with the instruction 'Allegro:' followed by a double bar line and a repeat sign.

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Nautea Primera

Jonadilla a 1.º La Jena Caprichosa;

NW 173-12

Handwritten musical score for two sections. The first section is marked 'Allegro' and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second section is also marked 'Allegro' and features a more melodic line with eighth and sixteenth notes. The score is written on ten staves, with some staves containing multiple systems of music. The handwriting is in brown ink on aged paper.

Alauto

And^{te} Amoroso & \sharp $\frac{2}{4}$

le

fin

le

Allegro \sharp $\frac{2}{4}$ *Allegro hasta el*

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

base *Parola*

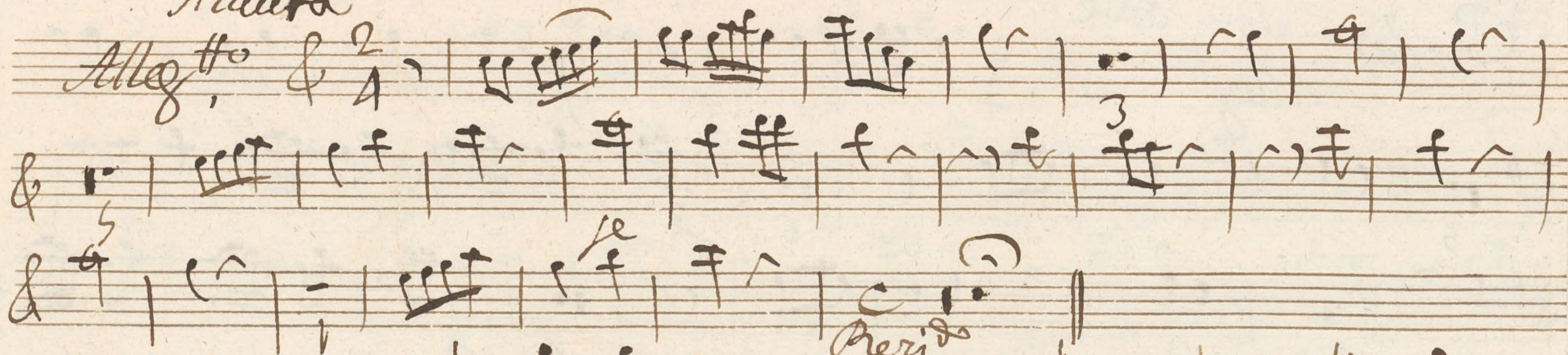
Coplas *Allegro* ^{oboe} $\text{G}\sharp$ $\frac{2}{4}$

Allegro

Visti

Alauta

Allegro H^o & $\frac{2}{4}$



Perido

~~No Allegro~~

~~H^o & $\frac{2}{4}$~~



Allegro & 2/4

Allegro

Allegro

Allegro

Allegro

Volti

Segui! *Allegro* $\delta \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the time signature is $\delta \frac{2}{4}$. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a cursive, handwritten style. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Handwritten musical score on three staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a measure with a 'le' marking and a measure with a 'po' marking. The second staff continues the melody with similar note values and rests. The third staff concludes the piece with a double bar line and the word 'Allegro' written in cursive.

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Flauta Segunda

Mus 173-12¹

Conadilla a 1.^o La Dama Caprichosa;

Alleg^{ro} 2/4

Oboe 3

Alleg^{ro} 3/8

Parola
volti

Copla oboe
Alleg. $\text{H}\flat$ $\frac{2}{4}$

The musical score is written on six staves. The first staff begins with the title 'Copla' and the instrument 'oboe'. The tempo is marked 'Alleg.' and the key signature is one flat (B-flat), with a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 's' and 'le'. A section of the score is crossed out with a large 'X' and labeled 'Allegro'. The score concludes with a double bar line.

Volti

Flauta

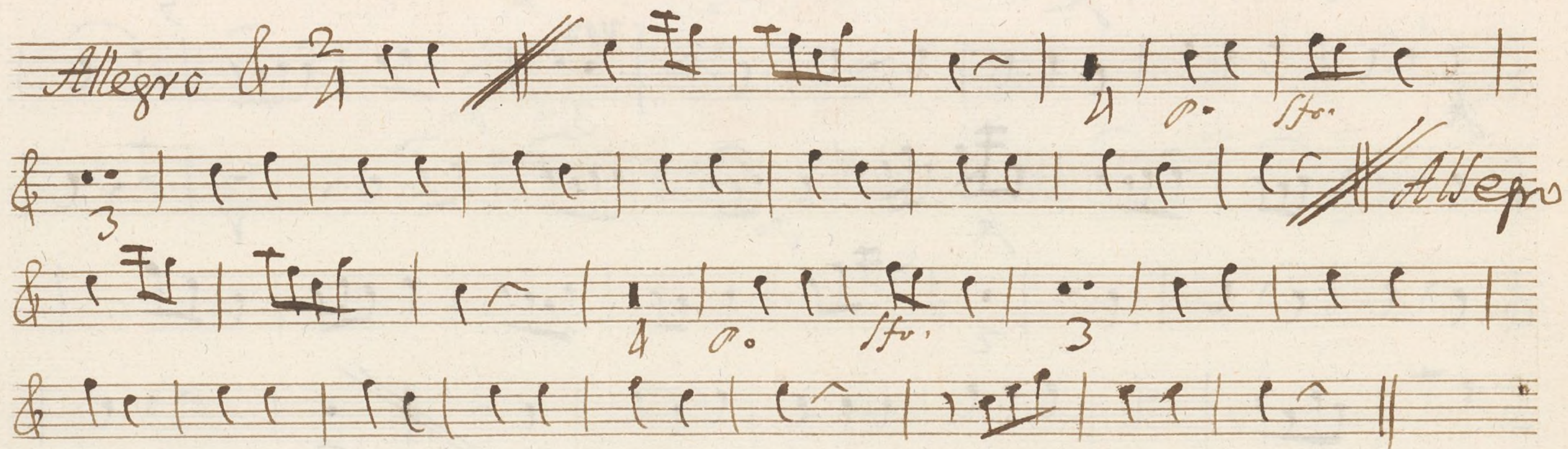
Allegro $\text{No. } 2 \text{ } \frac{2}{4}$

$\text{No. } 3$ $\text{No. } 4$ $\text{No. } 5$ $\text{No. } 6$ $\text{No. } 7$ $\text{No. } 8$ $\text{No. } 9$ $\text{No. } 10$

$\text{No. } 11$ $\text{No. } 12$ $\text{No. } 13$ $\text{No. } 14$ $\text{No. } 15$ $\text{No. } 16$ $\text{No. } 17$ $\text{No. } 18$

Reido

No. 19 *Allegro* $\text{No. } 20 \text{ } \frac{2}{4}$ $\text{No. } 21$ $\text{No. } 22$ $\text{No. } 23$ $\text{No. } 24$ $\text{No. } 25$ $\text{No. } 26$ $\text{No. } 27$ $\text{No. } 28$ $\text{No. } 29$ $\text{No. } 30$ $\text{No. } 31$ $\text{No. } 32$ $\text{No. } 33$ $\text{No. } 34$ $\text{No. } 35$ $\text{No. } 36$ $\text{No. } 37$ $\text{No. } 38$ $\text{No. } 39$ $\text{No. } 40$ $\text{No. } 41$ $\text{No. } 42$ $\text{No. } 43$ $\text{No. } 44$ $\text{No. } 45$ $\text{No. } 46$ $\text{No. } 47$ $\text{No. } 48$ $\text{No. } 49$ $\text{No. } 50$ $\text{No. } 51$ $\text{No. } 52$ $\text{No. } 53$ $\text{No. } 54$ $\text{No. } 55$ $\text{No. } 56$ $\text{No. } 57$ $\text{No. } 58$ $\text{No. } 59$ $\text{No. } 60$ $\text{No. } 61$ $\text{No. } 62$ $\text{No. } 63$ $\text{No. } 64$ $\text{No. } 65$ $\text{No. } 66$ $\text{No. } 67$ $\text{No. } 68$ $\text{No. } 69$ $\text{No. } 70$ $\text{No. } 71$ $\text{No. } 72$ $\text{No. } 73$ $\text{No. } 74$ $\text{No. } 75$ $\text{No. } 76$ $\text{No. } 77$ $\text{No. } 78$ $\text{No. } 79$ $\text{No. } 80$ $\text{No. } 81$ $\text{No. } 82$ $\text{No. } 83$ $\text{No. } 84$ $\text{No. } 85$ $\text{No. } 86$ $\text{No. } 87$ $\text{No. } 88$ $\text{No. } 89$ $\text{No. } 90$ $\text{No. } 91$ $\text{No. } 92$ $\text{No. } 93$ $\text{No. } 94$ $\text{No. } 95$ $\text{No. } 96$ $\text{No. } 97$ $\text{No. } 98$ $\text{No. } 99$ $\text{No. } 100$

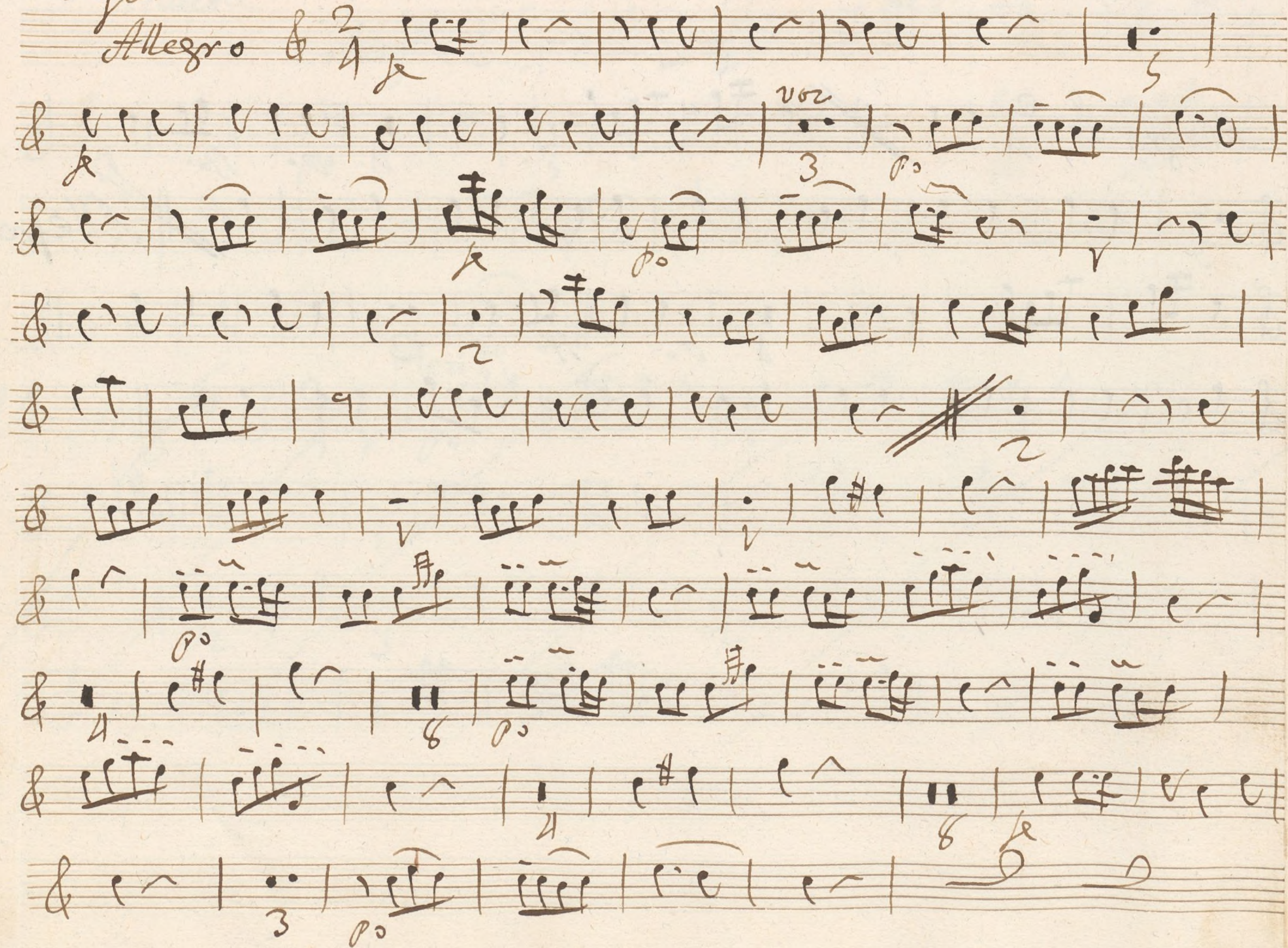


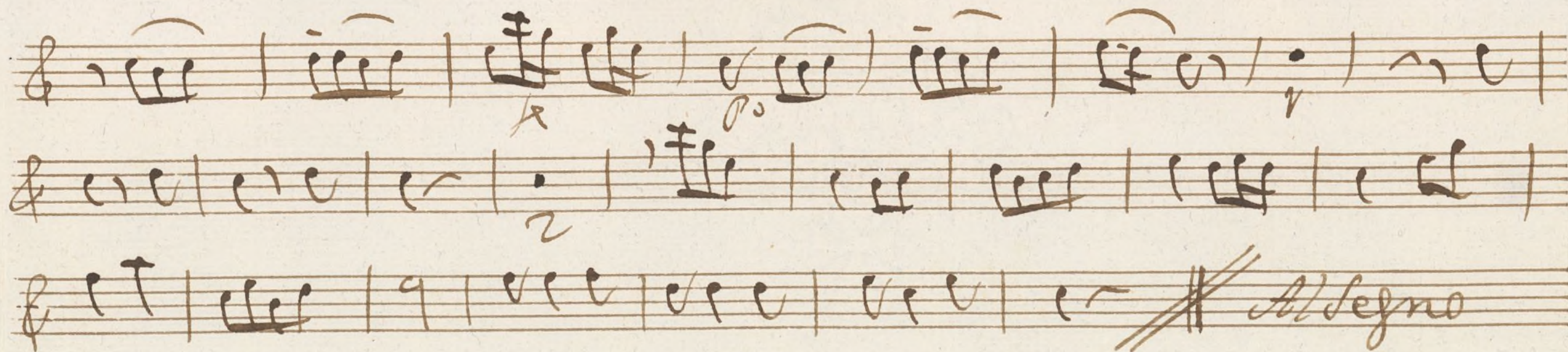
Voli

Segui!

Allegro

$\frac{2}{4}$





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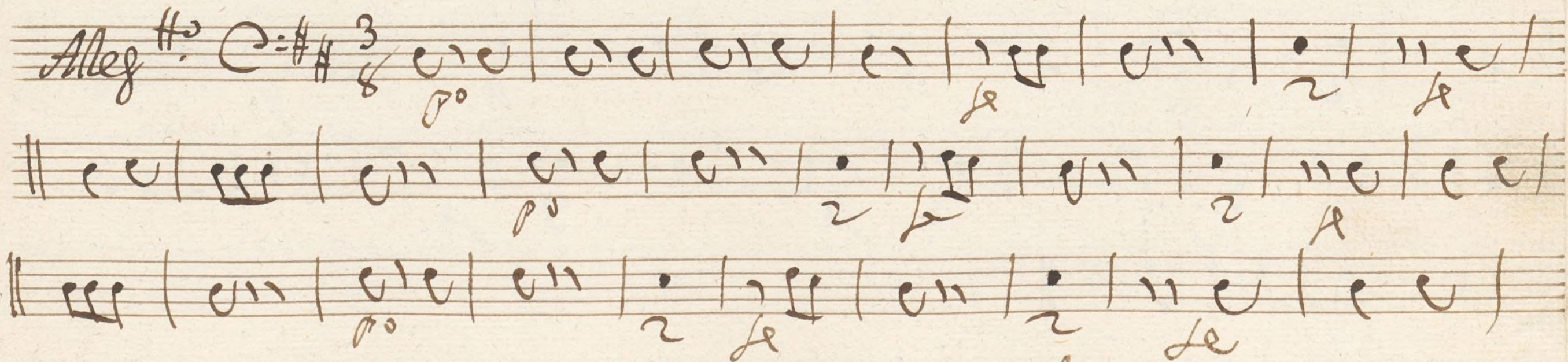
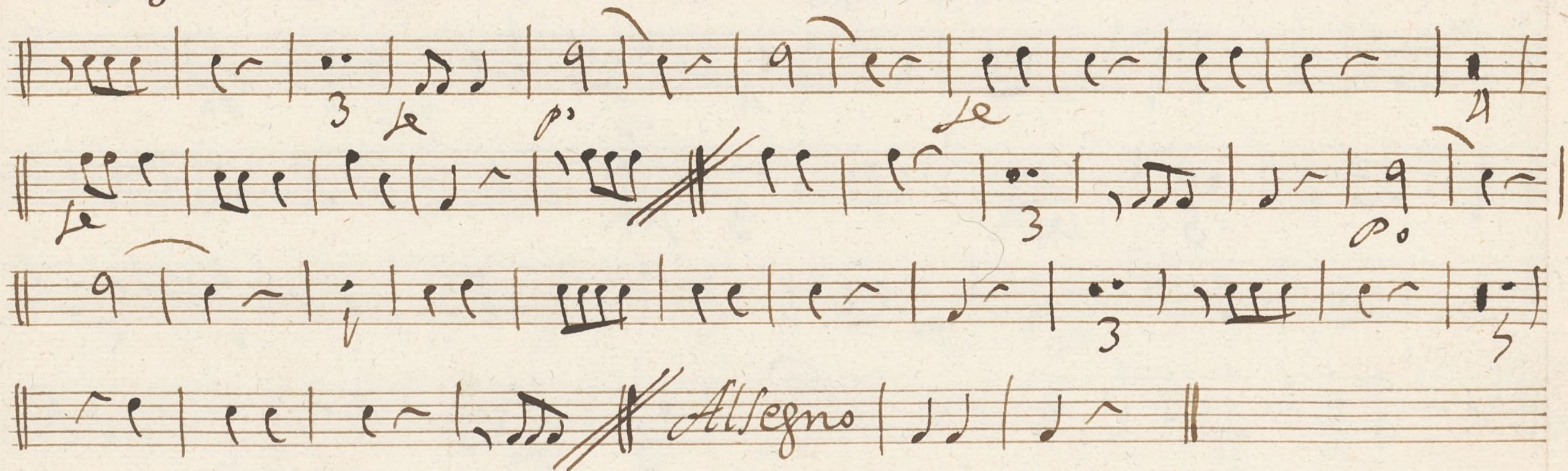
Trompa Primera

Mus 173-12

Conadilla a 4.º La Dama Caprichosa;

In De

Allegretto $\text{C}=\text{D}\sharp$ $\frac{2}{4}$



Parola volti

Un de

And^{te} Amoro^{so} C:G# 2/4

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 time signature of 2/4. The tempo is marked 'And^{te}' and the mood is 'Amoro^{so}'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations above the notes, including 'voz' and 'po'. The score ends with a double bar line on the tenth staff.

Coplas Allegretto C: # 2/4

Alleg.^{ro} tarce //

Peri.^o tarce // ~~*Alleg.^{ro} tarce //*~~

In C sol,
Allegro & $\frac{2}{4}$

& $\frac{2}{4}$

~~Allegro~~

No! ti

Segui *Allegro* & $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo and time signature. The notation is in a single system. The piece ends with a double bar line and the word 'Allegro' written below the staff.

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Trompa Segunda

Tonadilla a 1.º La Dama Caprichosa;

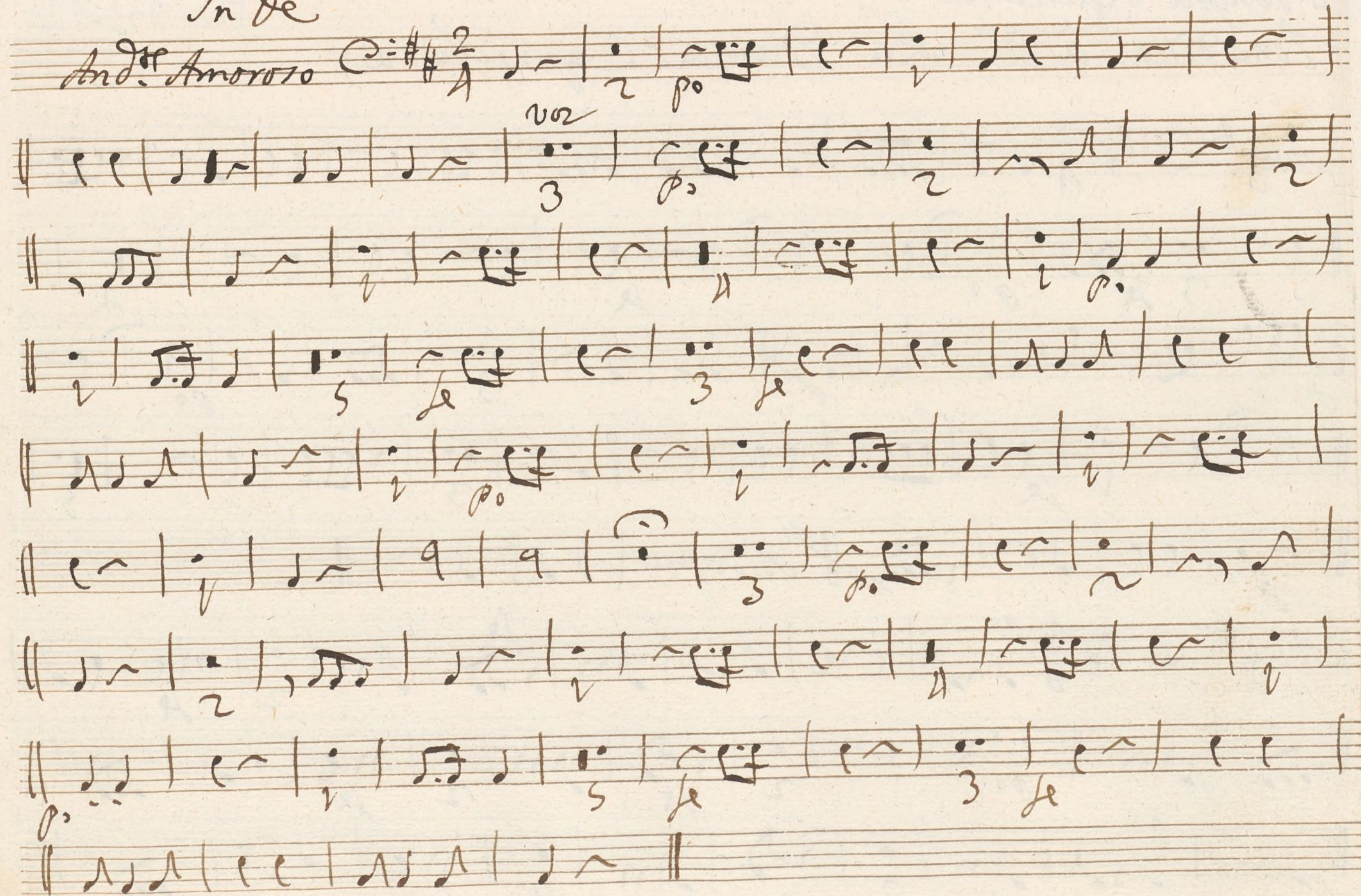
Mus 173-12

Allegro $\text{C}=\text{D}\sharp$ $\frac{2}{4}$

Allegro $\text{C}=\text{D}\sharp$ $\frac{3}{8}$

Parola volti

In De



Allegretto C# 2/4

Cresc. 4

3 6

2 4

2 4

2 4

2 4

Parola
volti

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

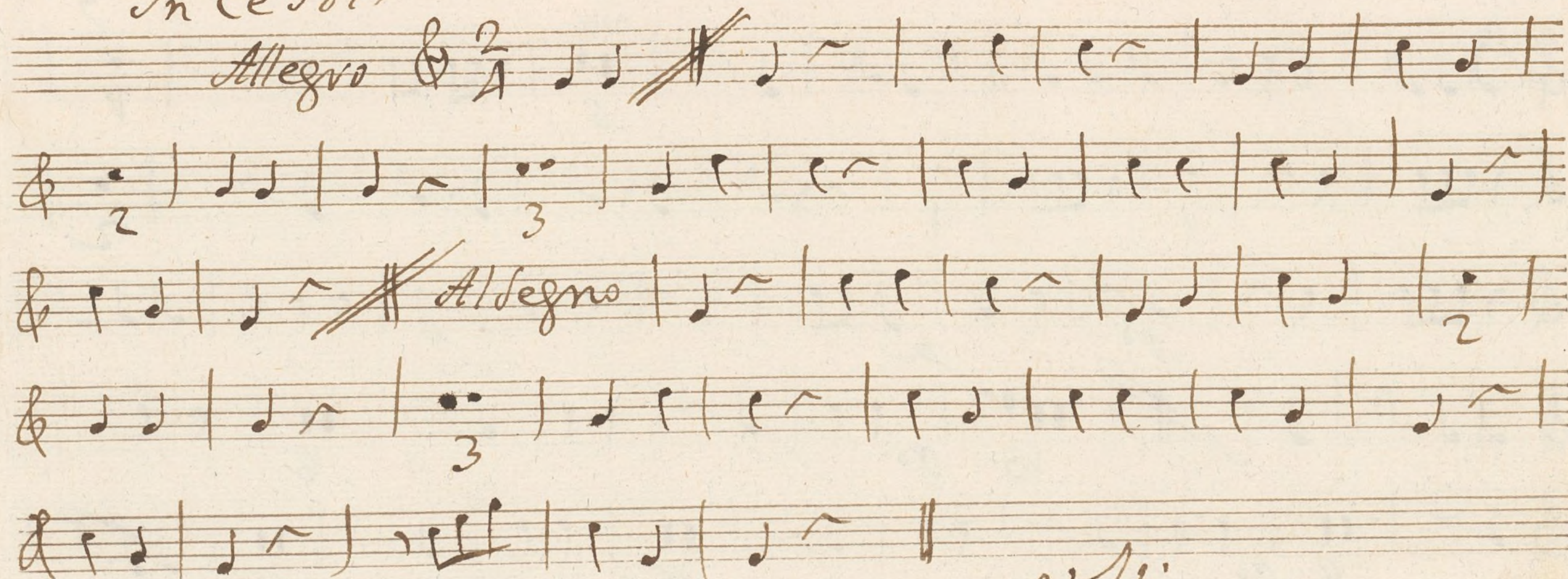
Handwritten musical score for "Coplas Allegretto" in C major, 2/4 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The second staff has a double bar line with a repeat sign. The third staff has a double bar line with a repeat sign. The fourth staff has a double bar line with a repeat sign. The fifth staff has a double bar line with a repeat sign. The sixth staff has a double bar line with a repeat sign. The seventh staff has a double bar line with a repeat sign. The notation includes various note values, rests, and dynamic markings such as "p" and "ff".

Alleg.^{ro} tarce // *Prez.^{do} tarce //*

~~*Allegre^{ro} tarce //*~~

In C sol.

Allegro



No/hi

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

Allegro

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Contrabajo:

Mus 173-12

Conadilla a 1.º La Dama Caprichosa;

Alleg $\text{H}\flat$ $\text{C} = \text{H}\sharp$ $\frac{2}{4}$

p *le* *p* *le* *p* *cres* *le* *p*

le *p* *no* *no* *le* *p* *le* *p* *le* *p*

cres *le* *p* *le* *p* *le* *p*

p *le*

Volte

Sequi
Alleg. $\text{C}:\sharp\sharp$ $\frac{3}{8}$ *voz* *po* *le*

And. Amovoto $\text{C}:\sharp\sharp$ $\frac{2}{4}$ *le* *po* *sfz.* *le*

Parola

fin *po* *Allegro hasta el*

cre *le* *po*

Coplas *Alleg^{ro}* $\text{C}:\sharp$ $\frac{2}{4}$

Allegro $\text{C}:\sharp$ $\frac{2}{4}$

Allegro $\text{C}:\sharp$ $\frac{2}{4}$

Allegro $\text{C}:\sharp$ $\frac{2}{4}$

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings such as *Allegro*, *Allegretto*, and *Allegro*. The notation is in a historical style, possibly from the 18th or 19th century. The score is divided into sections by double bar lines and includes various musical notations such as clefs, time signatures, and notes.

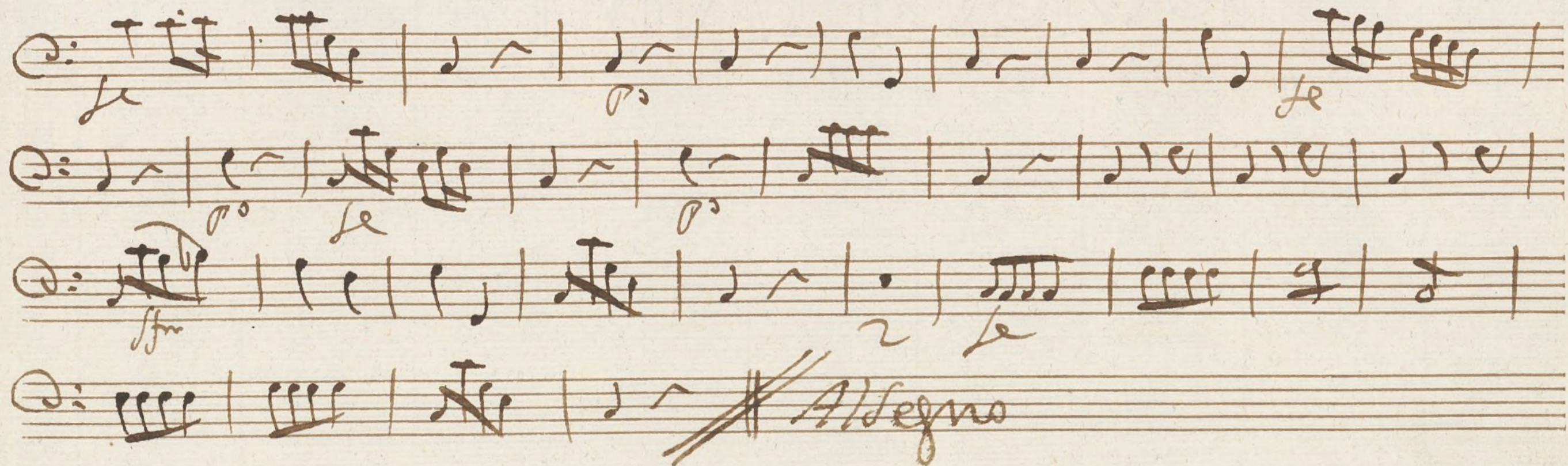
Key markings and sections include:

- Allegro* (top left)
- Allegretto* (middle left, crossed out)
- Allegro* (bottom left)
- Allegro dos vezes* (bottom right, crossed out)
- Volte* (bottom right)

The score is written in a cursive, handwritten style, with some parts crossed out with diagonal lines. The paper shows signs of age, including discoloration and wear.

Sequi! *Allegro* $\text{C} = \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature 'C = 2/4'. The notation is in a single system, with various note values and rests. Dynamic markings include 'le', 'p', 'f', and 'v'. There are also some corrections and deletions, such as a crossed-out section on the fifth staff. The paper is aged and shows some staining.



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— +
Contrabajo

Conadilla a 4.^o

La Dama Caprichosa,

//

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and the time signature "2/4". The key signature is one sharp (F#). 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 the word "Adagio" written below the final staff.

Sequi: s
Allegretto $\text{C}=\text{H}$ $\frac{3}{4}$

Parola *Volti*

Coplas Allegretto C: # 2/4

Allegro C: # 2/4

This is a handwritten musical score on aged paper. It consists of two main sections. The first section, titled 'Coplas Allegretto', is in C major (one sharp) and 2/4 time. It contains five staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'm.' (mezzo), and 'f' (forte). The second section, titled 'Allegro', is also in C major and 2/4 time. It contains five staves of music, continuing the melodic and harmonic themes. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for a piece titled "Allegretto". The score is written in brown ink on aged, slightly stained paper. It consists of several staves of music, with some sections crossed out by diagonal lines. The notation includes notes, rests, and dynamic markings such as "Allegro", "Allegretto", and "Allegro". The time signature is 2/4. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including foxing and some staining.

Sequi! *Allegro* C: 2/4

The musical score is written on ten staves. The first staff begins with the tempo and time signature 'Allegro C: 2/4'. The notation is in a single system, with each staff containing a line of music. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are placed below the notes. There are also some handwritten annotations, including 'no' and 'Le', which may be part of the original manuscript or corrections. The paper is aged and shows some staining, particularly in the lower right area.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. The fourth staff concludes with the word 'Adagio' written in a cursive hand.

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