

Mus 178-7

Conadilla a 4.^o

y Coro;

La fonda Nueva;

Nicolasa
Jarama
Alfonso
Romero

the. de dia. e

1785

Del S.^r Esteve;

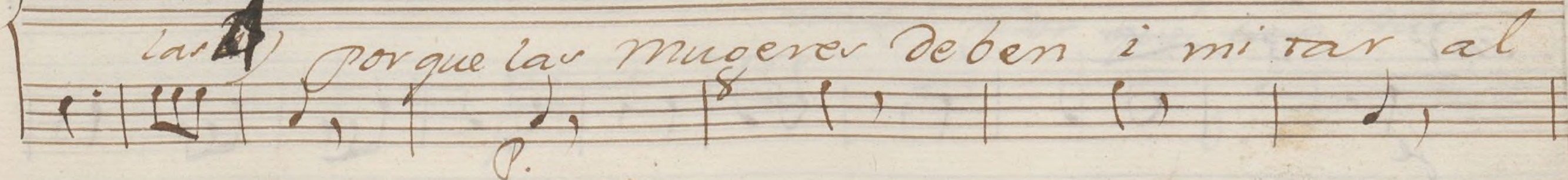
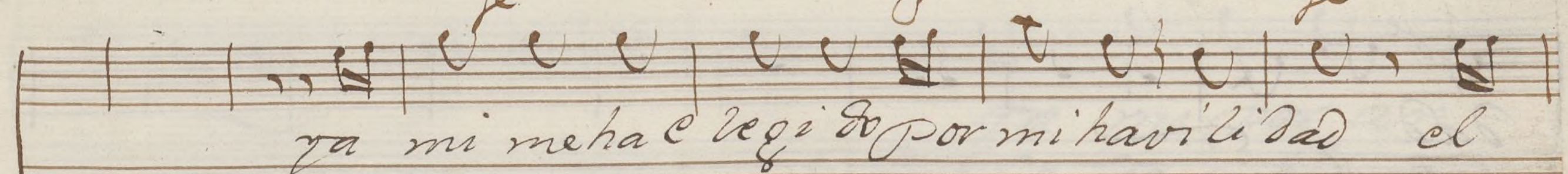
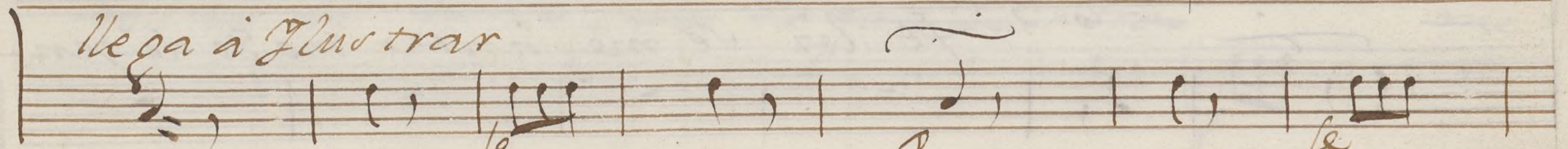
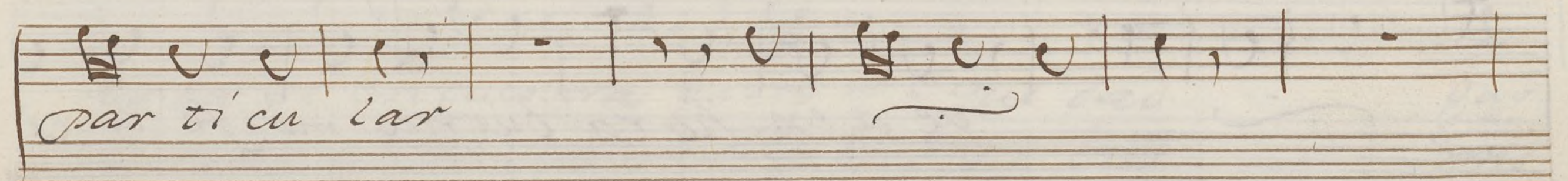
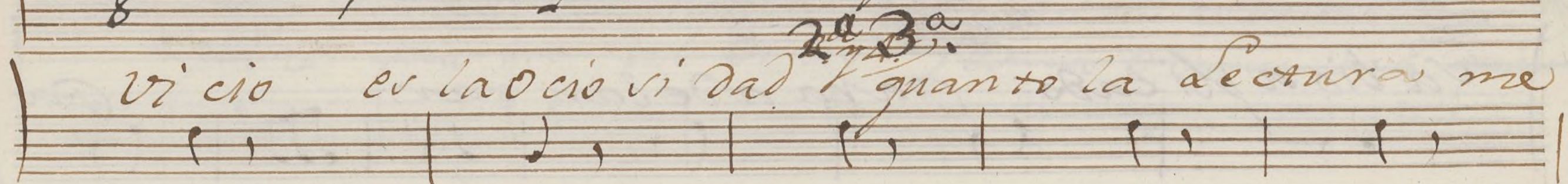
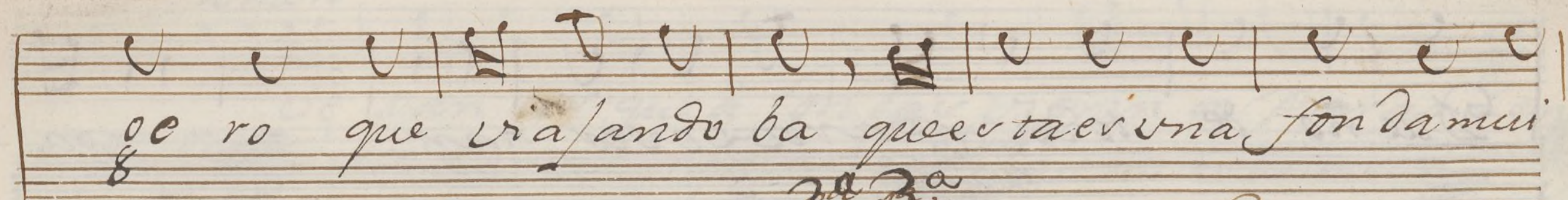
1785-7

All.^{to}

Handwritten musical score on ten staves. The first staff includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The notation consists of various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into measures by vertical bar lines. There are some diagonal slashes in the later staves, possibly indicating cuts or corrections.

Nicotara.

1.^a parte y 2.^a Se pael Contran-
ma dre del
O.



Dueño de todo para gobernar pa-

sabio aplicado para adelantar pa

se a en hora buena mi fe li ci-

lo. 3. fe liz se me jante mo do de pen-

dad

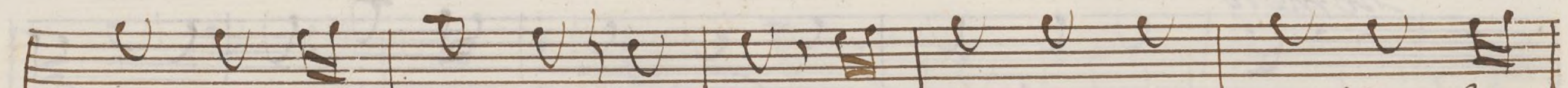
sar

Romero



Se pan los que a fonder vienen a parar q. en
1.^a y 2.^a ~~mis~~ cartas me alar ca 3.^a y 4.^a las mi a tambien
5.^a y 6.^a ~~ma dre del vicio~~ es la ocio si dad quan
P.

esta se encuentra duro y equidad que
lo que me escriven mis Pa dres sa dre mis
to la le tura me lle ga a ilustrar me
P.

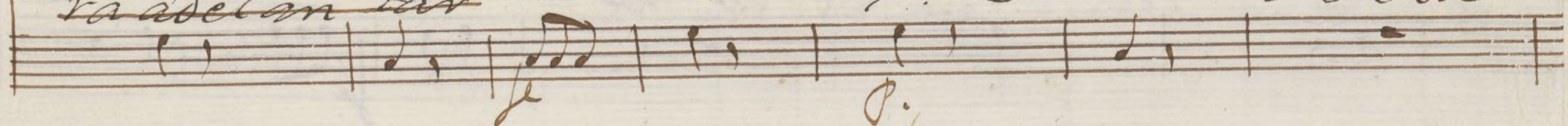
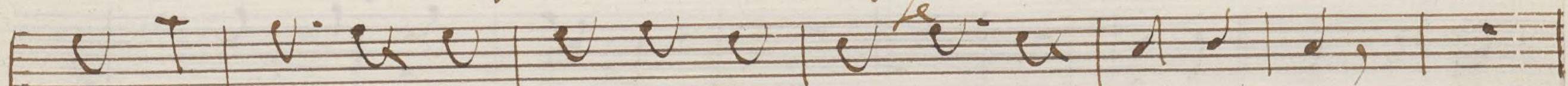
ya mi por an
Car. 2.^a Ca da qual su
1.^a y 2.^a Por que las mu-
P.



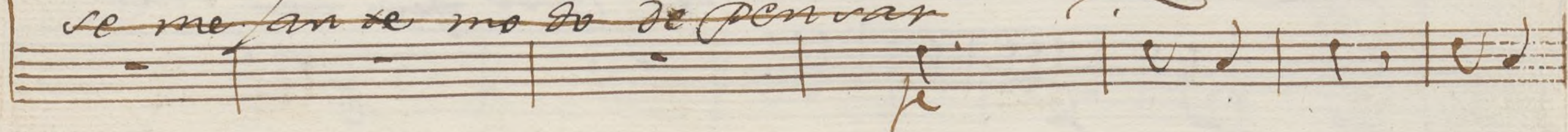
ciana el Patron meda el Cargo que cuide bien
 porte al instante de ya que los provechos de
~~geres de den q mi tar al sabio aplicado pa~~

De los de mar
 las goa traer
 ra adelan tar

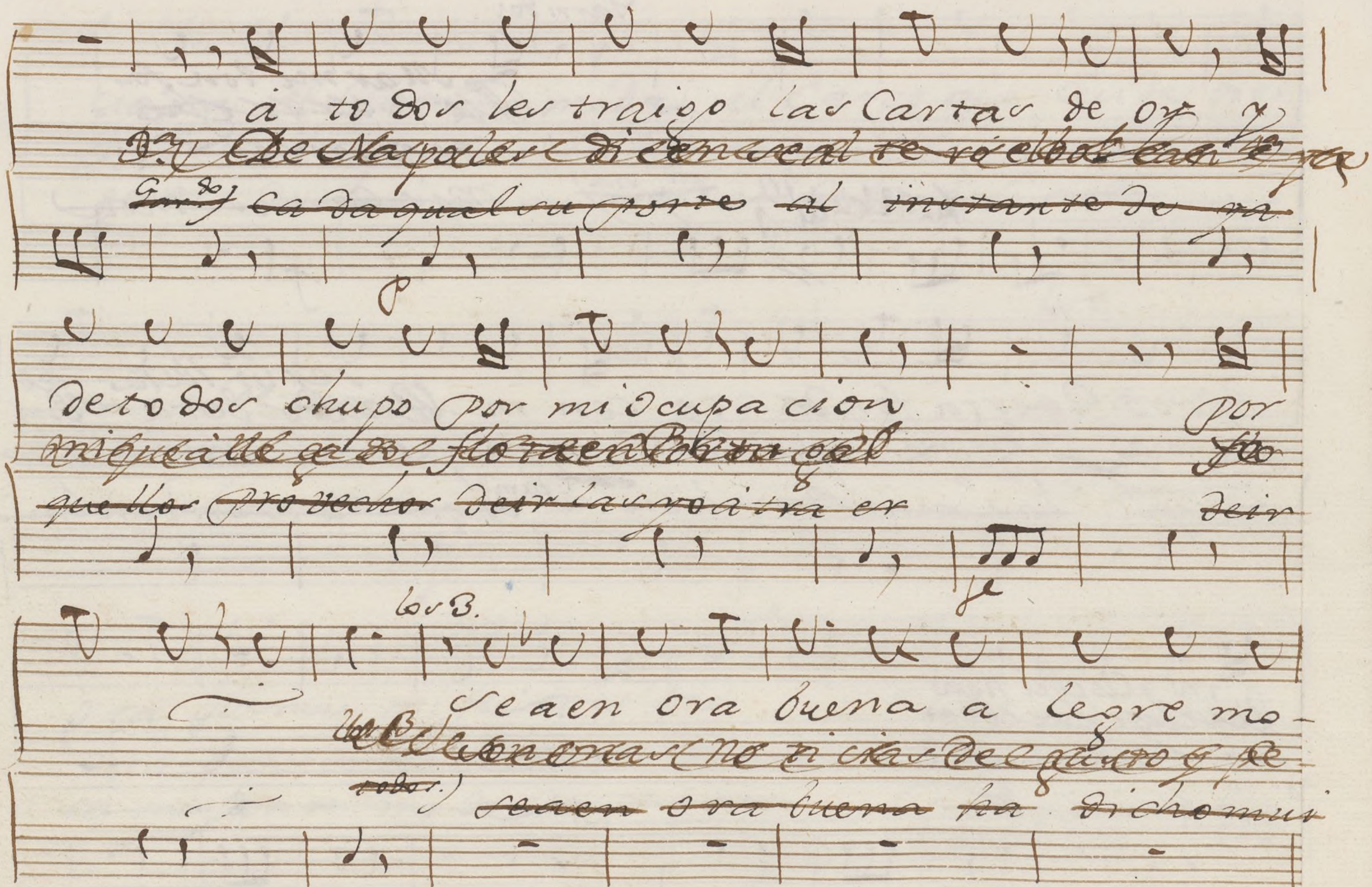



o ra buena mi fe li ci dad
 o ra buena ha di cho mu i bien
 se me fan te mo do de pen sar



Garrido.

Mar mi ton fa
~~to to fa~~
~~no 1a~~ ~~2a~~ ~~3a~~ ~~4a~~ ~~5a~~ ~~6a~~ ~~7a~~ ~~8a~~ ~~9a~~ ~~10a~~ ~~11a~~ ~~12a~~ ~~13a~~ ~~14a~~ ~~15a~~ ~~16a~~ ~~17a~~ ~~18a~~ ~~19a~~ ~~20a~~ ~~21a~~ ~~22a~~ ~~23a~~ ~~24a~~ ~~25a~~ ~~26a~~ ~~27a~~ ~~28a~~ ~~29a~~ ~~30a~~ ~~31a~~ ~~32a~~ ~~33a~~ ~~34a~~ ~~35a~~ ~~36a~~ ~~37a~~ ~~38a~~ ~~39a~~ ~~40a~~ ~~41a~~ ~~42a~~ ~~43a~~ ~~44a~~ ~~45a~~ ~~46a~~ ~~47a~~ ~~48a~~ ~~49a~~ ~~50a~~ ~~51a~~ ~~52a~~ ~~53a~~ ~~54a~~ ~~55a~~ ~~56a~~ ~~57a~~ ~~58a~~ ~~59a~~ ~~60a~~ ~~61a~~ ~~62a~~ ~~63a~~ ~~64a~~ ~~65a~~ ~~66a~~ ~~67a~~ ~~68a~~ ~~69a~~ ~~70a~~ ~~71a~~ ~~72a~~ ~~73a~~ ~~74a~~ ~~75a~~ ~~76a~~ ~~77a~~ ~~78a~~ ~~79a~~ ~~80a~~ ~~81a~~ ~~82a~~ ~~83a~~ ~~84a~~ ~~85a~~ ~~86a~~ ~~87a~~ ~~88a~~ ~~89a~~ ~~90a~~ ~~91a~~ ~~92a~~ ~~93a~~ ~~94a~~ ~~95a~~ ~~96a~~ ~~97a~~ ~~98a~~ ~~99a~~ ~~100a~~ ~~101a~~ ~~102a~~ ~~103a~~ ~~104a~~ ~~105a~~ ~~106a~~ ~~107a~~ ~~108a~~ ~~109a~~ ~~110a~~ ~~111a~~ ~~112a~~ ~~113a~~ ~~114a~~ ~~115a~~ ~~116a~~ ~~117a~~ ~~118a~~ ~~119a~~ ~~120a~~ ~~121a~~ ~~122a~~ 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a to dos les traigo las Cartas de oy
~~De Napoles de ceneca te ro elba en la~~
~~Gm. cada qual su porte al instante de ya~~
 De to dos chupo por mi ocupacion
~~mi queille de los flores de la gal~~
~~que los provechos deir la goa tra ex~~
 sea en ora buena a lepre mo-
~~le en ora ne ti cas del guero de~~
~~color.) sea en ora buena ha dicho mi~~

1
 nov
 cer
 bien
 Nic.^{ca} Gar.^{do}
 Se ño ra ma da ma Se ño ra Do ña A-
 1.^a 2.^a 3.^a 4.^a
 Se ño ra ma da ma Se ño ra Do ña A-
 lor 3 All.^o
 na Dios la guarde a usted y fe li ci da des
 lor 3 Bienbenidas sean
 na 1.^a 4.^a Dios la guarde a usted Con tanta me hallo
 All.^o

con u ti li da der el Cielo nov de
se en hora buena su marcia li dad
de su ve llo trato y lo pasare

Sigue Parola. ~~matte~~
~~alg. de~~
~~pecul. de~~

*1.^a Parola. Ric.^a) Las 12 pedas que tenemos, hacia a qui
saliendo ban, Rom.^o) y que preocupada toda,
Gar.^{do}) no gustan de ociosidad, y a nuestro negocio
diga al mirarla llegar. (álor Parr: Bienvenida &
y despues al Segno. La madre del vicio &.)*

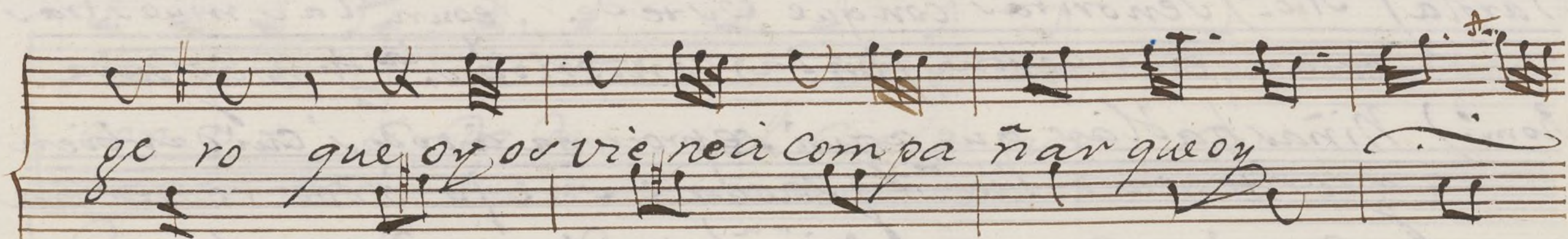
2.^a Parola) Nic.^o) Señoritas con que vstede. segun la muestra
 estan en nuestra fonda contentas. *lar 4. no ay duda*
 Rom.) Niñas hablar, que aqui se procura a todos cuidar bien
 y contentar. *Gar.^o* y sacarle un ojo o dor como en
 toda la dema. *Nic.^o* Un cuerpo de nuevo entra
 Rom.) y es el pelase tal qual, *Gar.^o* sera muy bien
 recibido como traiga que partir.

Cantaville.

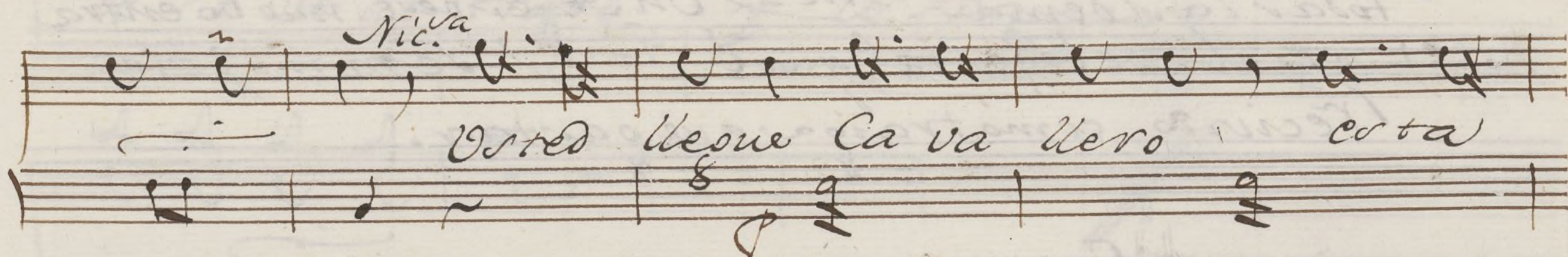
Alfonso.

citada mita agora ciada que en esta fonda havi-

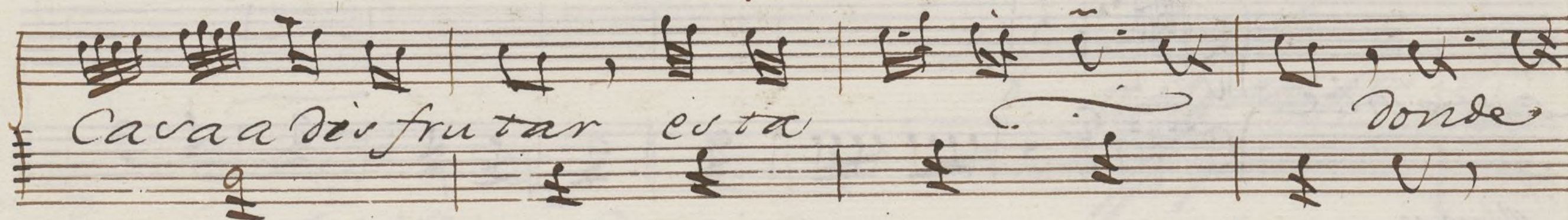
tais q. en admi tid un Contran-



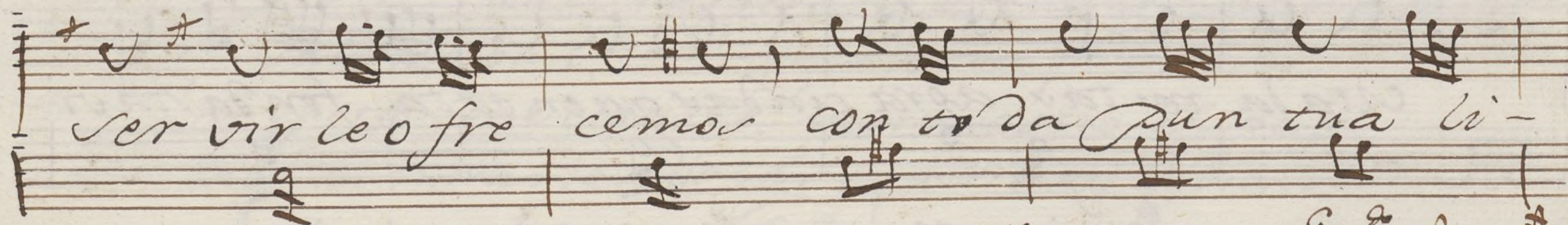
ge ro que oy or vie ne a Com pa ñar que oy



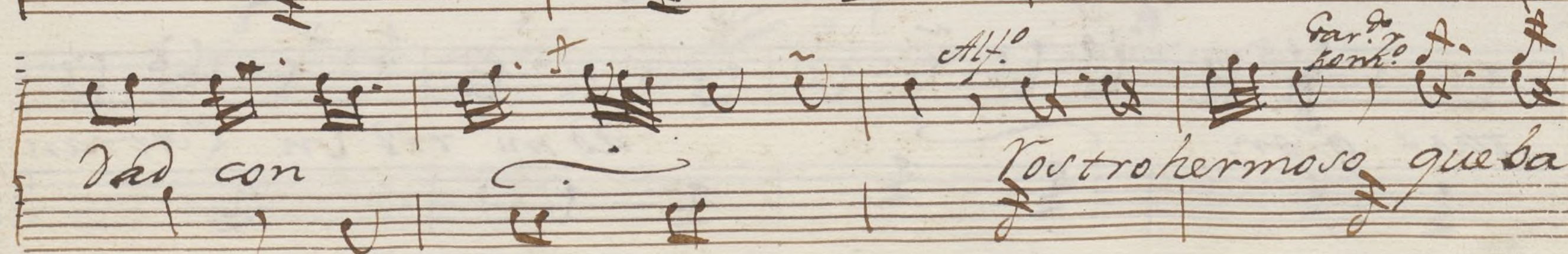
Nic.^{va}
Usted lleve Ca va lle ro esta



Cava a dis frutar esta donde



ser vir le of re ce mo con to da pun tua li-



Al.^o
dad con *Car.º y
ten.º* *f.*
Vost ro her mo so que ba

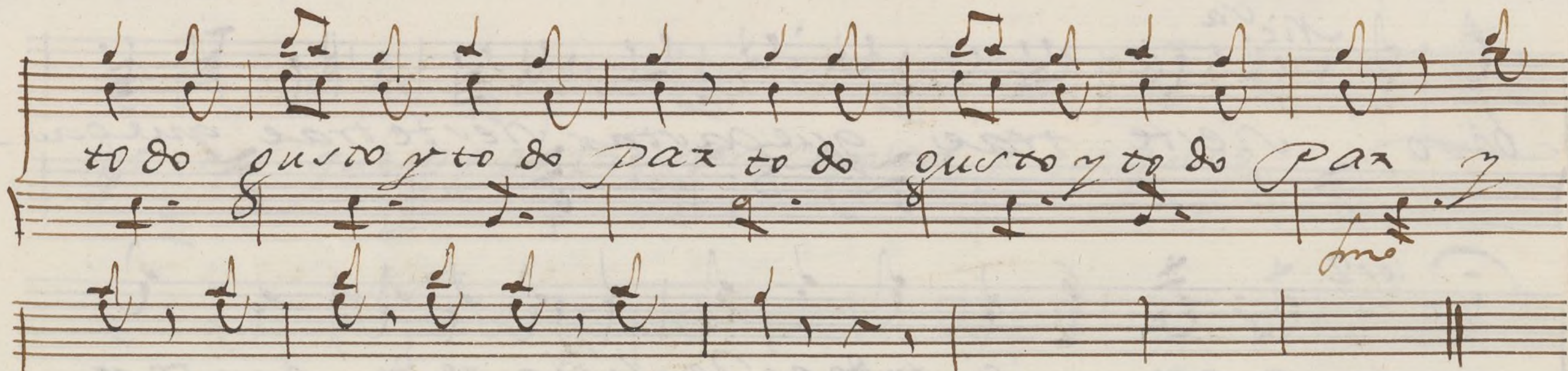
Nic. va
 bo ro siete trae que estar siete trae que gar-

lor 2.
 tar a qui si to do er de licia to do que to y

All. 2. fe p. fe
 to do paz a qui si to do er de licia a qui

si to do er de licia to do que to y to do paz a qui

si to do er de licia to do que to y to do paz
cres.

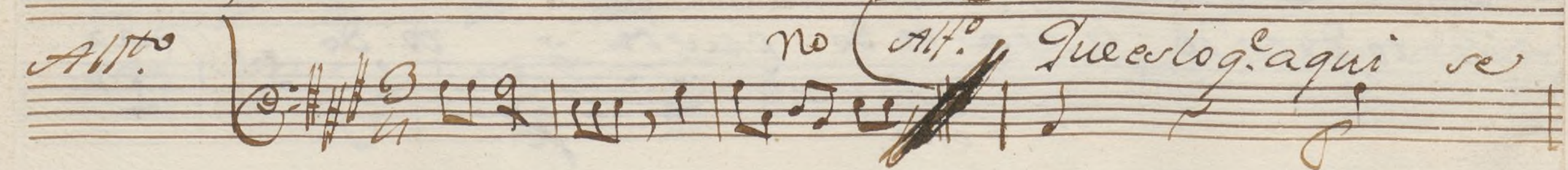


to do paz

Parola. Nic.^a Conque vsted quiere Posada. (Alt.^o) Con toda comodidad
quiero ir via ante que traigo sin limite que ostar
Hom.^o Esquere mos. (Gar.^o) Si acaso requisiere vsted Peinar, Cabrar
afeitarse vestir, y traer re Maestros, con tal que tambien por
el trabajo no pierda yo mi jornal. la 4.^a De adonde venis.
Alt.^o De Indias. (todas) Sois nuestro amigo. (Gar.^o) que tal, luego que
oyeron Indiano, le han puesto sitio formal. (Alt.^o) Como foras.
pero quiero varias cosas preguntar. (Nic.^a) todos a solo
serviros anelamos, Comenzad. / Alt.^o



Quien con estas se



no (Alt.^o) Que lo que aqui se

ño ra
 Detal Or nato
 tiene mar abundante
 Son las tres
 Comica y la lianas Son
 no ^{Nic} La Gaze ta en la Merav vier
 Son las tres
 Comica y la lianas Son
 todas quatro Comica y la lianas Son todas quatro
 nes y martes la Gaze ta en la Merav vier y martes

Rom.^o

Alf.^o

(No. e. panto (cantando) se roba en esta fonda

Alf.^o

Pelana qui curiosa

como en diversar

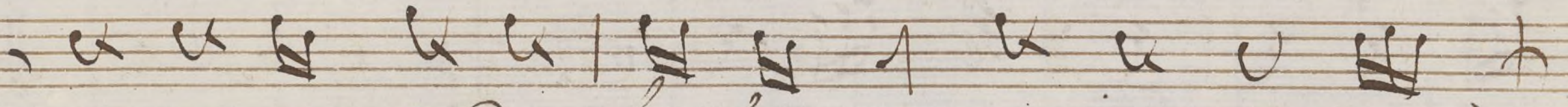
las Pastiernas

Gar.^o

no por que cada huebo cuenta a pe se ta

Gar.^o

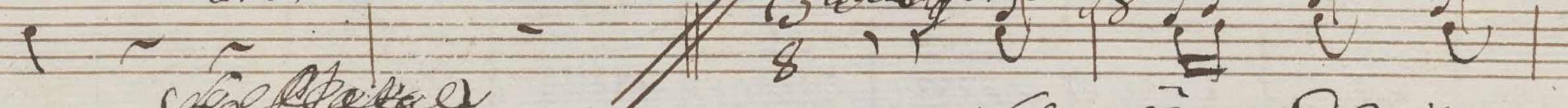
ya lo que a comer vienen mejor les pelan



no por que cada huebo cuenta a peleta

galos que a comer vienen mejor les pe lan

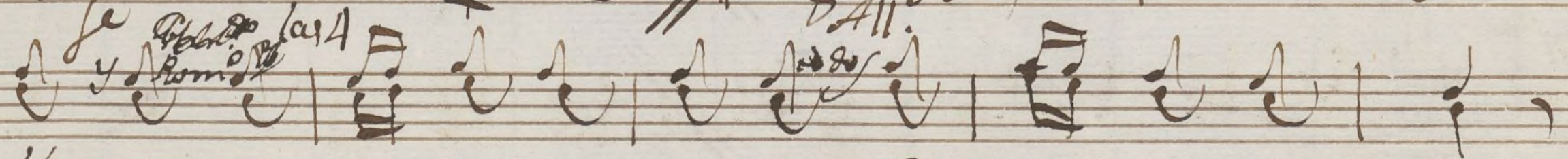
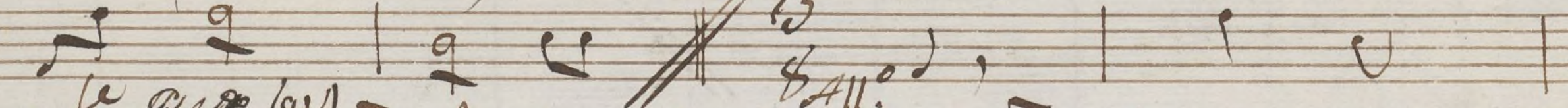
Rom^o



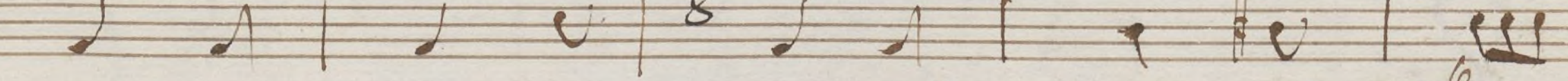
~~La Plata~~
(a estilo de fonda) *Allegro.*

Se ñor Ca va

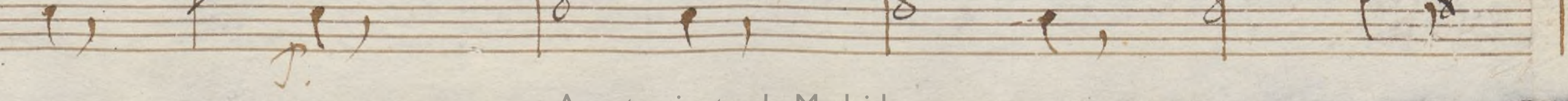
Rom^o
(La Plata)



Uero se ñor Extranoero de mi Co va zon



a qui con a grado lo gra reu Nea lo qu-



toy y diversion

Parola.

Alf.^o Que picarillas sois todas
Nic.^{va} teneis mas que preguntar?

Alf.^o Vaya otras quantas cositas
 si no llevo a molestar.

Coplas.

Alf.^o

Alf.^o

Ay en esta nueva fonda

Alf.^o

mientras dinero me llega

por las Noches diversio nes

por las

me fia va usted la Comi'da

me fia

Nic.^{va}

Estar Ope ristar

Nic.^{va} No se fia en esta

Cantan

con mu chi si mos Pri more

Cava

Oy, mañana, ni otro di'a

q. aunque sea duro el om bre siempre
se por el la ca muu el pierde Porque

que vera co mo otros muchos grande In-

sue len siempre ganan ellas siempre Porque

diano de No negro gran

Alf.º { Baro modo de Sugar 4
Gard.º { Escuche vste esta Coplita
y menos se admirara

Alf.º { Es o de mi no se pien se
Gard.º { Escuche vste otra Coplita And.º
que mu al ca to le bien e.

Punt.º

A la marco rren los di os tras la siebre

Stubo Indianos contra hechos que a sacar la

corre el perro y la muger: tras la moda

plata han hido a la Mina de los Zorros

la li ber tad y el di nero - la li -

que estan junto a San J si dro - que estan

ber tad yel di ne ro - *Alf.^o* con quanto po -

jun to a San I si dro - *vif.^o* pue de me su -

se s *Nic.^{va}* Madama Contad disfrutar de ve mo -

ce da al pre sente a mi *Nic.^{va}* Siendo de ese modo

de su hur banidad *Hom.^o gl. 4.* oo zo sa lo ha re mo -

mar che se de a qui. *arco. Hom.^o gl. 4.* va ya se el pe ta te

le pelan.
viva el liberal.

no vuelva a venir.

Alf.º
Aunque muchos pesos ~~de~~ de India traigo acá

Alf.º
Poco a poco si me he de ir

como así me ali bien poco durarán

todas mis cosas me restituir

Nic. y Gar. do
poco duraran vsted no sea flisa

Nic. y Gar. do
me restituir *Difficil* es eso

Paciencia y Callar porque esto se llama

que estar y el Candil el Olio que chupar

la moda marcial la a lerta via

halli tu bo fin ha a lerta via
le

los 3 ~~Piano~~

san ter cui dado te ned que en al gunar fon dar deer-

los 3.

san ter con esta leccion que en al gunar fon dar pe-

todos ~~fuerza~~

to sue le haber q. en al gunar fon dar deer to sue le ha-

todos

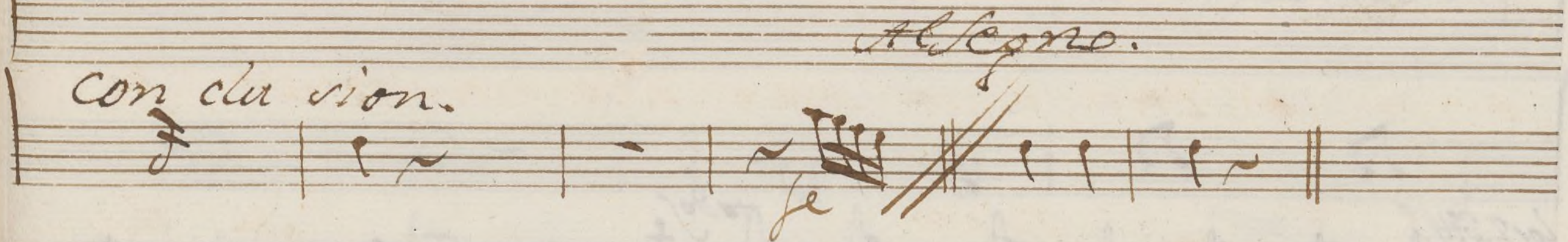
lan de pri mor va ya o tra co sa pa ra con cla-

ber deer to sue le haber deer to

sion pa ra con clu sion pa ra

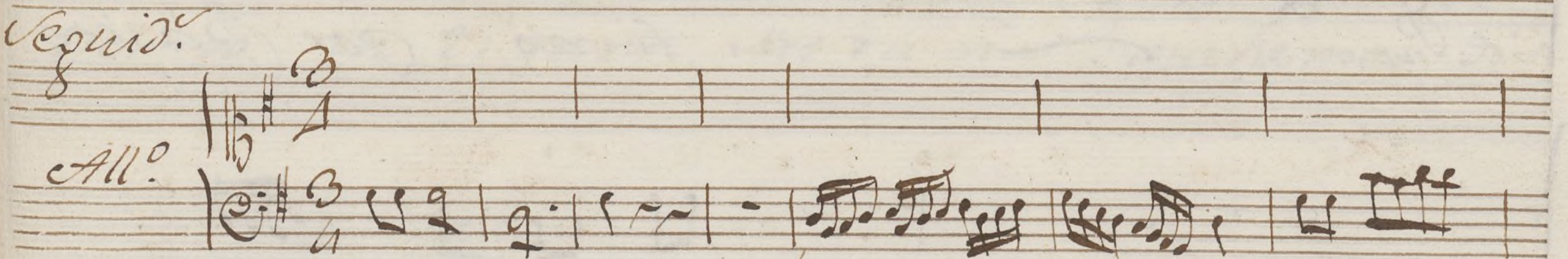


sue le haber.



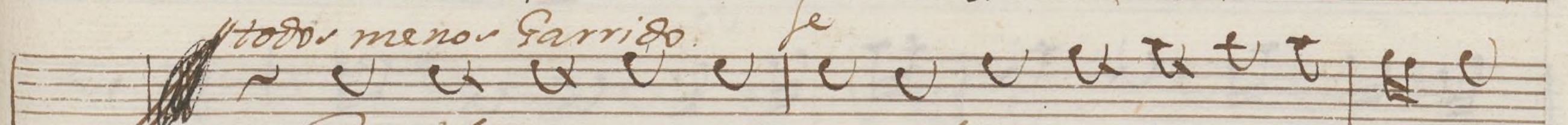
Allegro.

con clu sion.



Seguid.

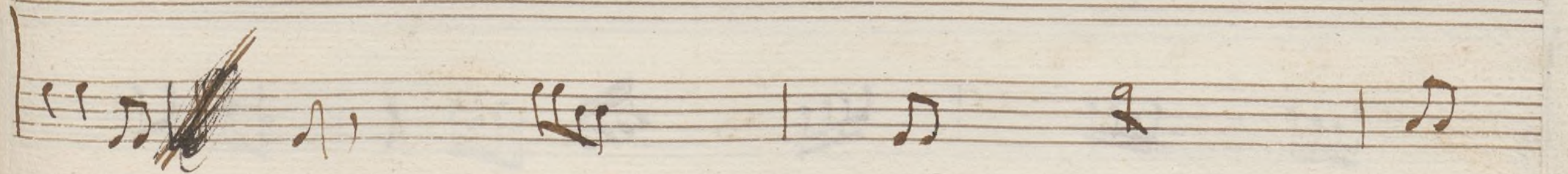
All.



todo menos Garrido.

se

Publico amado escucha



Nic^{da}

por para tiempo publico ama do es cuha

Cor 2. Alf.^o

Pu

fi no por para

tiempo por

por

por pava tiempo - por pava

tiempo la tirana uo ru na que hemos dis

puesto la ti ra na uo ru na que hemos dis

Handwritten musical score on five staves. The lyrics are written below the notes in a cursive script.

Staff 1: *puerto q. he a ten do es cu -*

Staff 2: *chad que halla ba*

Staff 3: *que halla ba que hallaba*

Staff 4: *que halla ba*

Staff 5: *ba*

Staff 6: *tirana moruna.*

Staff 7: *All^{to}*

Garrido

do mo ro pa-

Nic. y Alf. fue ra ma re-

un. y Alf. ^{con do} lo ra el q' es tuer-

ra ale gra nor te ner tam bien cu ti rana

vi lla gran de si se ha lla ra en tre los hom bres

to su o/o el cal bo llo ra su pe lo

te ner


si se

el cal


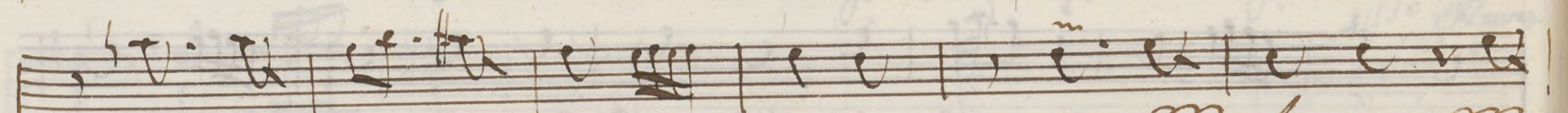
con un gran

za pa te ro

el hir se aque

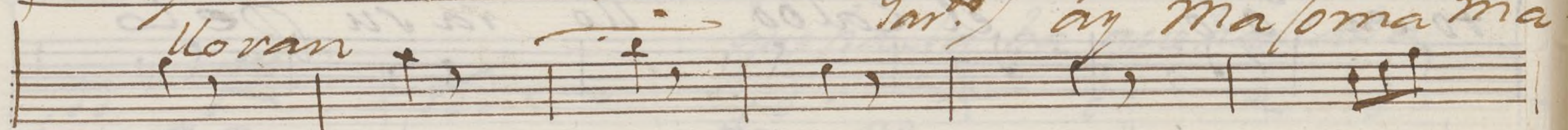



de Gui tarro a zien uter quita Cantarla
 que no mienta y Me di co que no to me
 dar a pata Uo ran quatro mil cahero


a zien
 y me
 Uo ran

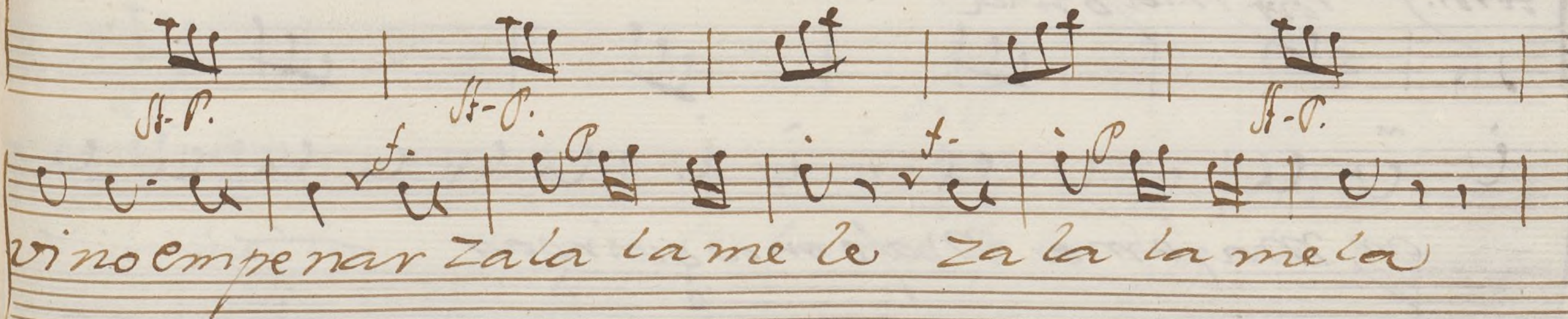
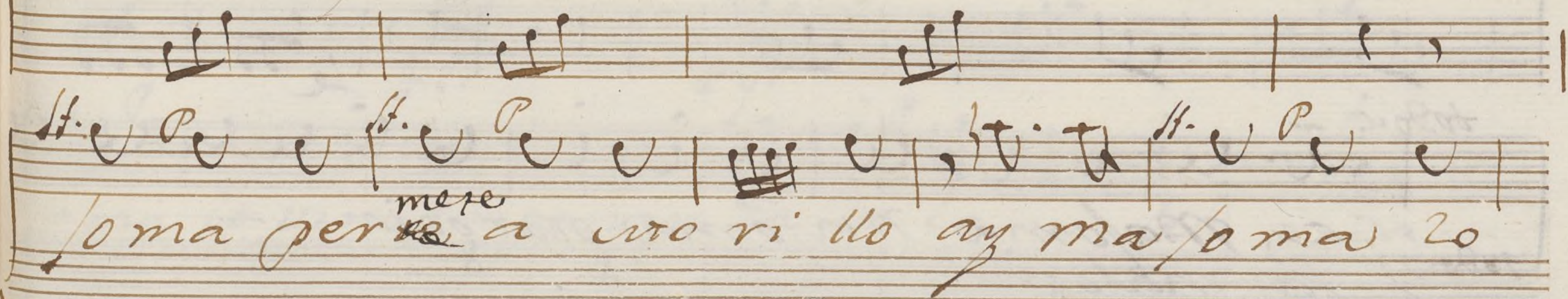
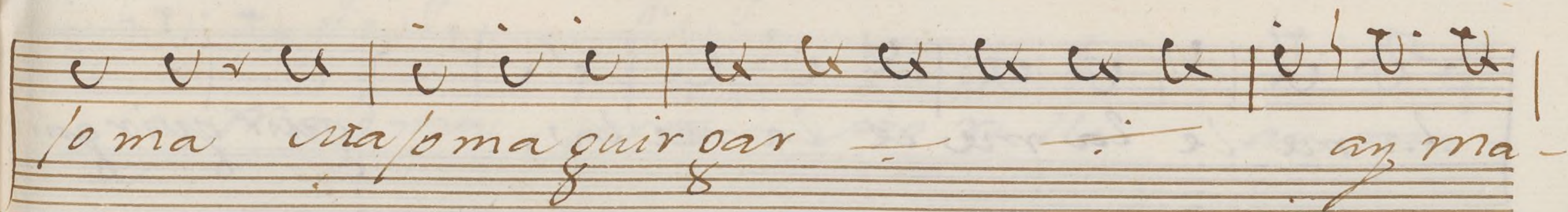
ay Ma/oma ma
 ay Ma/oma ma
 ay Ma/oma ma

o ma ouir qui ri
 o ma ouir
 o ma ouir

ay Ma-





la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

la me le la me le la me la quir quir quir

Handwritten musical score on five staves. The lyrics are written below the notes.

ay ma so ma per ^{me se} a no ri llo ay ma -

so ma lo vi no em pe nar za la la me le za -

la la me la la me le la me le la me la. quiv quiv.

The score includes various musical notations such as notes, rests, and dynamic markings like *f. p.* and *f.*

Allegro 2^{ma} mod. *3^{to} do.*

Perdo nad mo que tero

per lo di la ta do

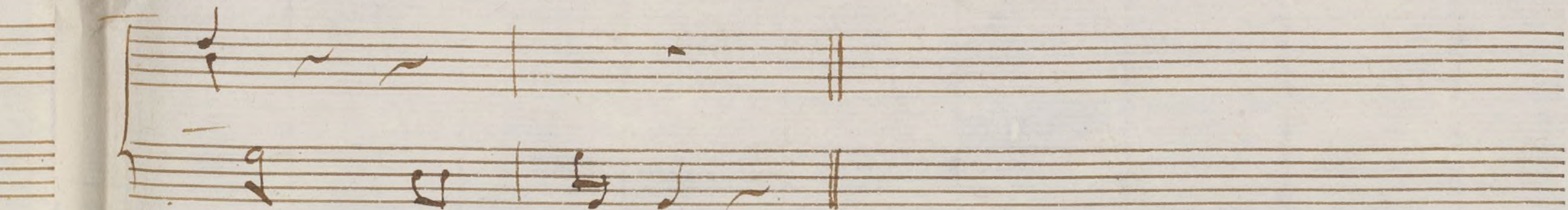
Nic. va

y pre miar nue stro a fe cto

3^{to} do.

to do con los A pla uros con lo a

pla uros con con

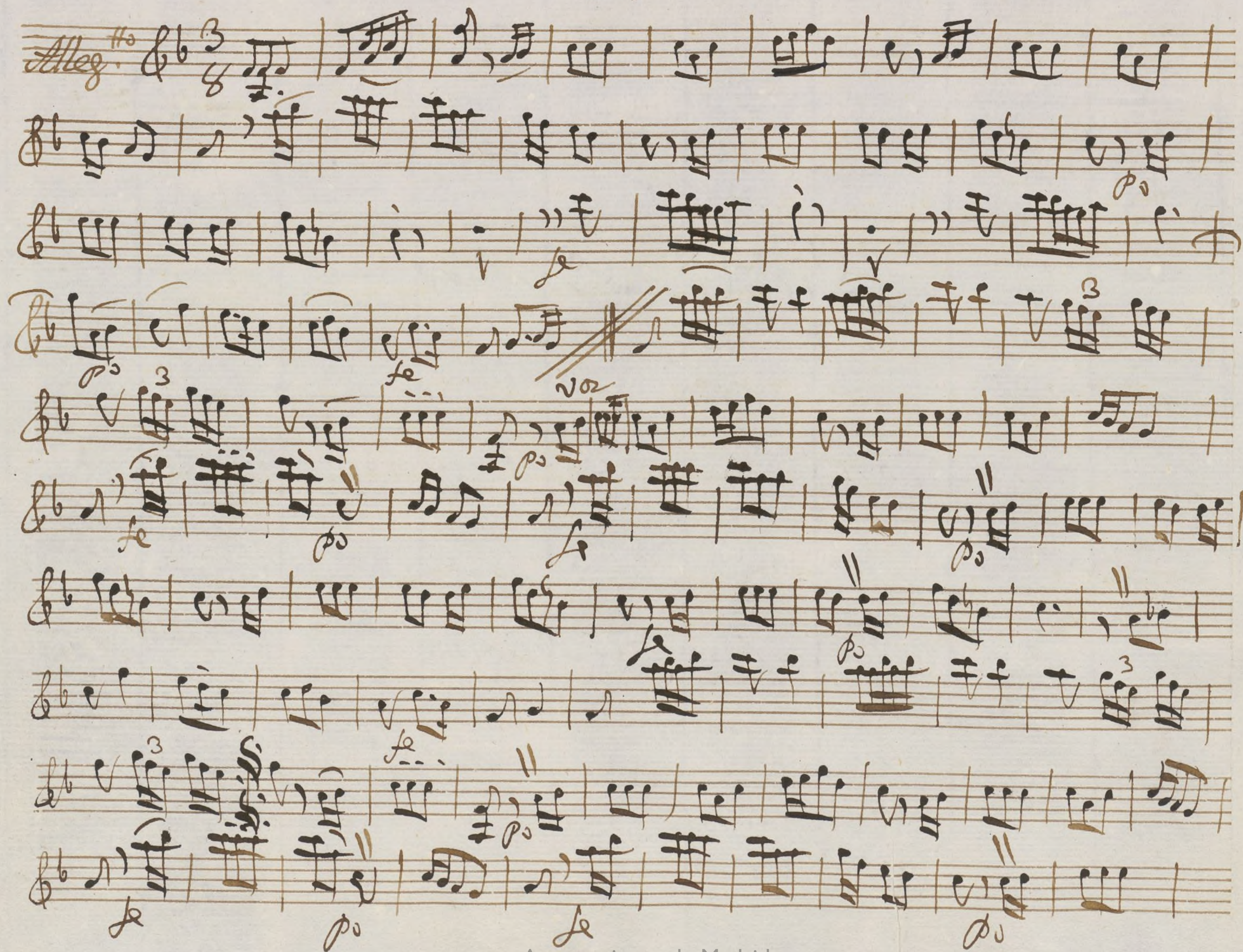


Mus 178-7

Violin Primo

Conadilla a 4.º y Coro;

Lafonda Nueva;



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *pp*, *Andte*, and *All: se*. The score concludes with a double bar line and a repeat sign.

Parola
Coleta

~~Al Segno
sin los Parrots
y sin la Coleta~~

Parola)

Volte

Cantaville & $\sharp\sharp\sharp$ 2

allegro

Parola

Legni.

Allegretto

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The first measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The second measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The third measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The fourth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The fifth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The sixth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The seventh measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The eighth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The ninth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The tenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The eleventh measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The twelfth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The thirteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The fourteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The fifteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The sixteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The seventeenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The eighteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The nineteenth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The twentieth measure contains a quarter note on the G line (G4) and a half note on the C line (C4). The notation is written in black ink on aged, slightly discolored paper.

42

Vor

80

Je

Allegro & vete

000000

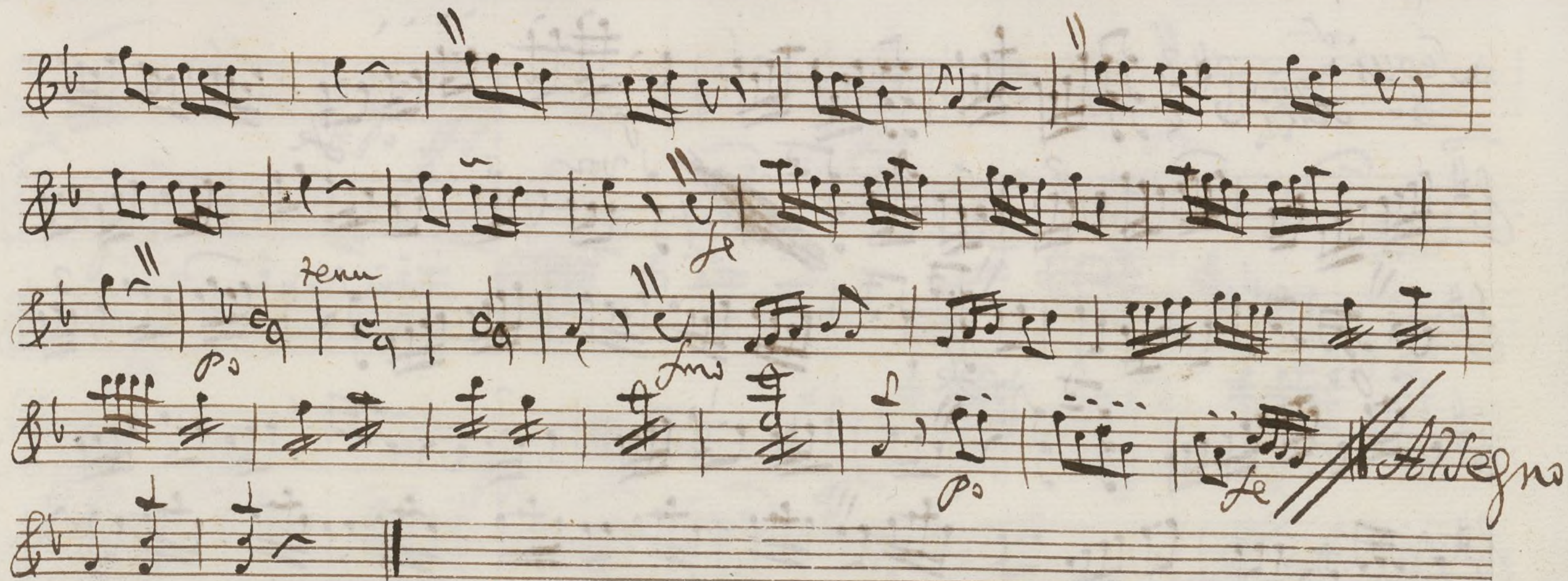
vor

8-11-19

Parola

Coplas *Allegro* 4/4 2/4

Parola *Punteado* *Andr.* *arco*



Volte

Sequi. *All.^o* 3/8

p *vor* *3*

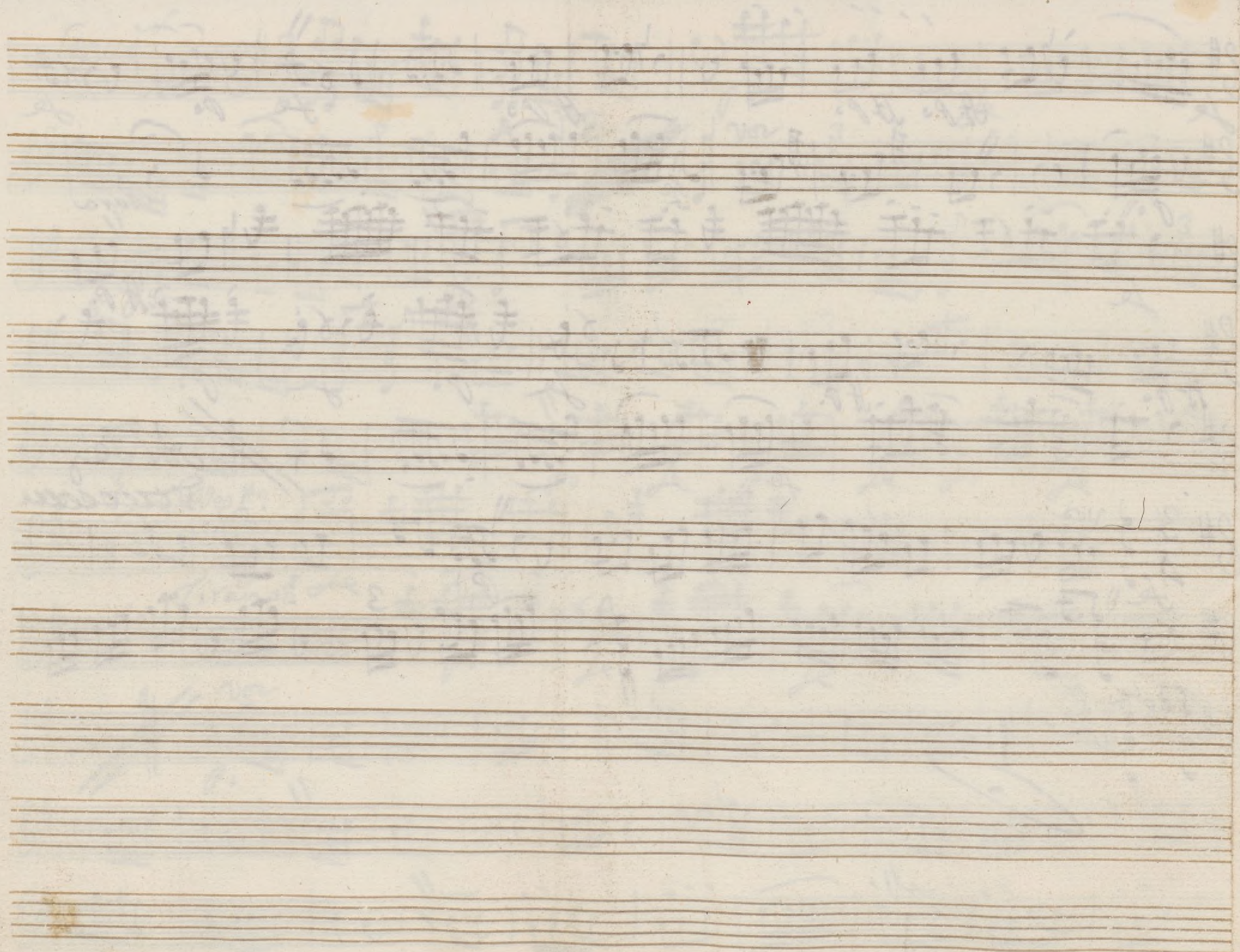
3 *Alleg.^{ro}* 3/8

Tirana *Le*

p *Le* *p* *Le* *p* *Le*

vor *p*

Le *Alleg.^{ro}* *p*

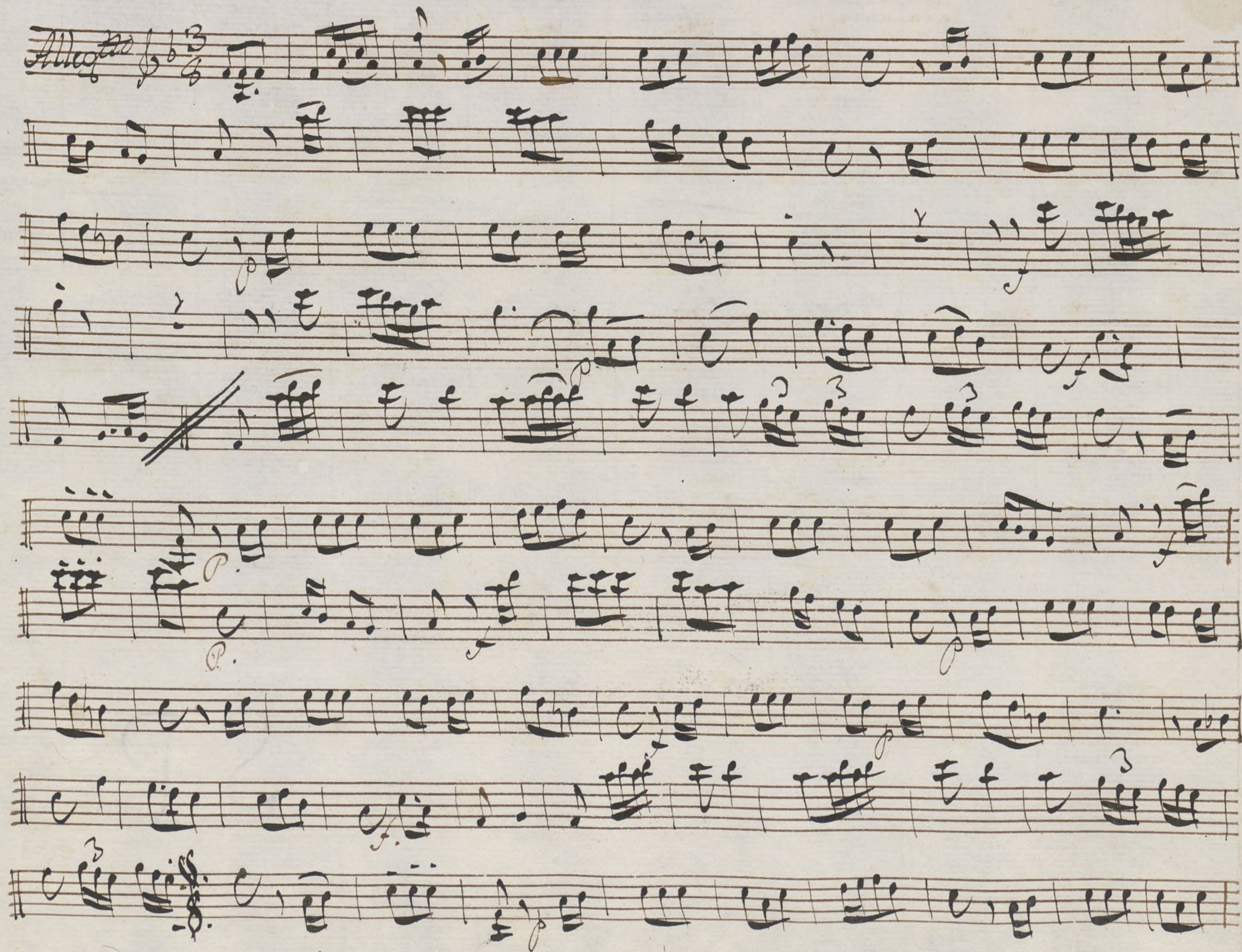


Mus 178-7

Violin Primero. Duplicado.

Ton.^a a A.^o y Coro.

La fonda Nueva.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Parola Coleta Anno" are written across the staves. The piece concludes with a double bar line and a repeat sign.

Parola

Al Segno
 Sinto ~~coleta~~
 ni los ^{coleta} para
 Volta

Cantaville

The musical score is written on ten staves. The first staff begins with the title 'Cantaville' in a decorative script. The music is in 2/4 time, indicated by a '2' over the first staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are several measures with complex, dense chordal textures. A section of the music is crossed out with a large diagonal slash. Handwritten annotations include 'la 2^a no se dice.' above a measure, 'Allegro' written across a section, and 'fmo' below a measure. The word 'Parola.' is written at the end of the eighth staff. The bottom of the page features three empty staves.

la 2^a no se dice.

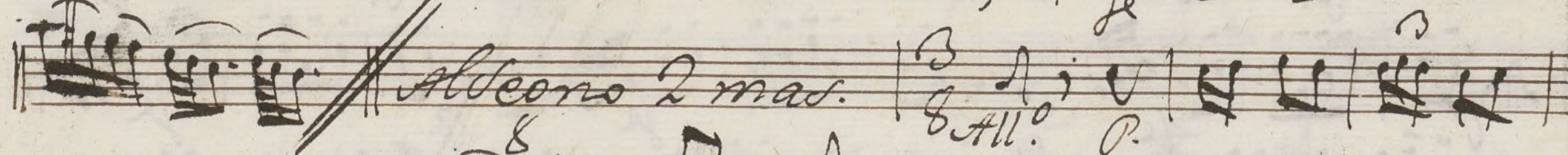
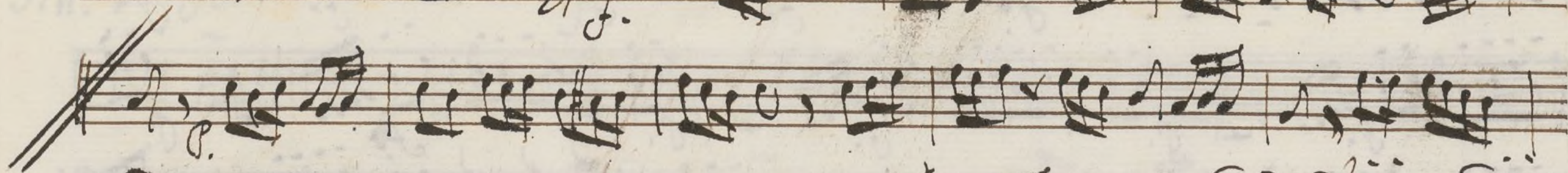
Allegro

fmo

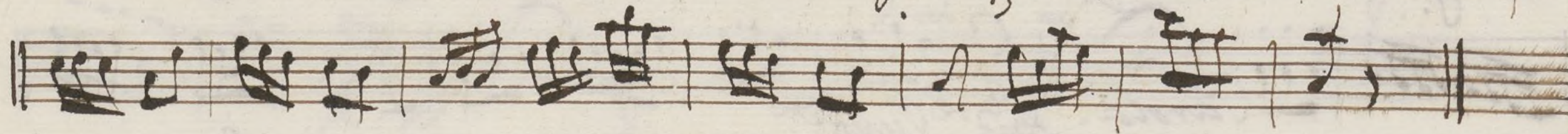
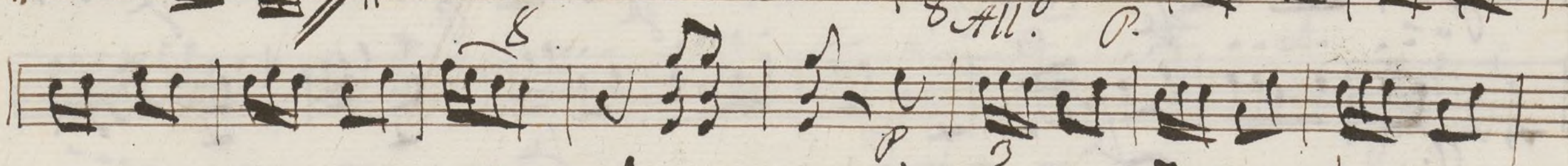
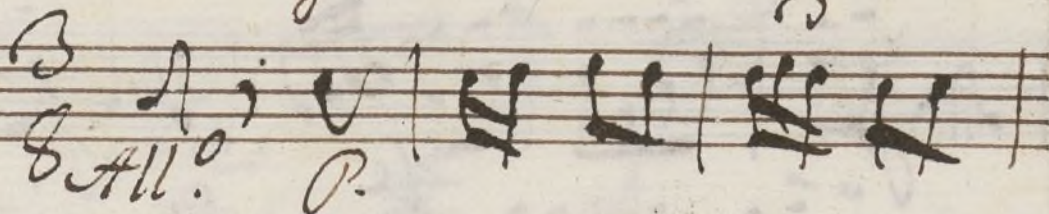
Parola.

Seguid.

All.^{to}



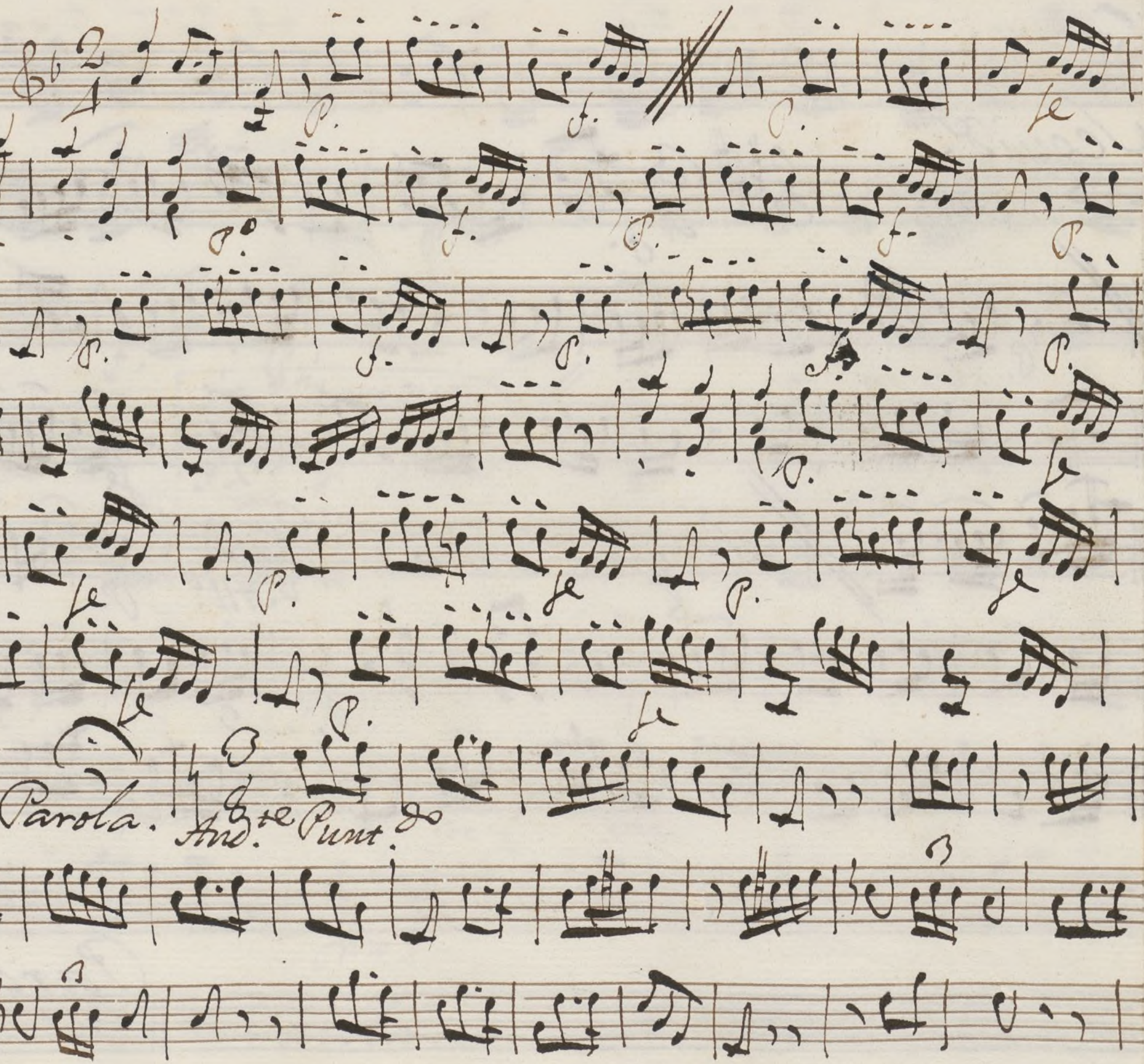
Alceono 2 mas.



Parola.

Coplas.

All.^{to}



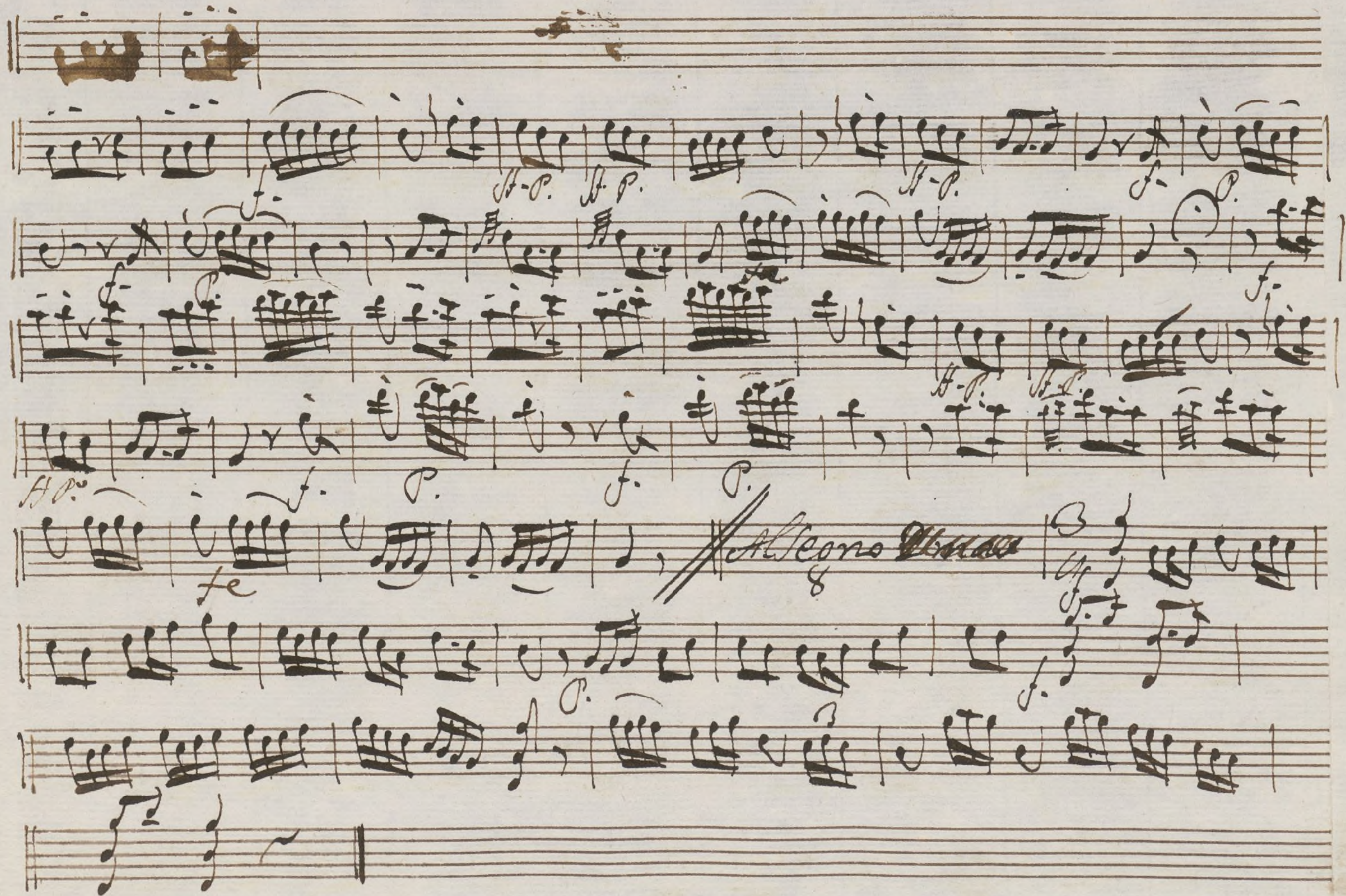
Parola.

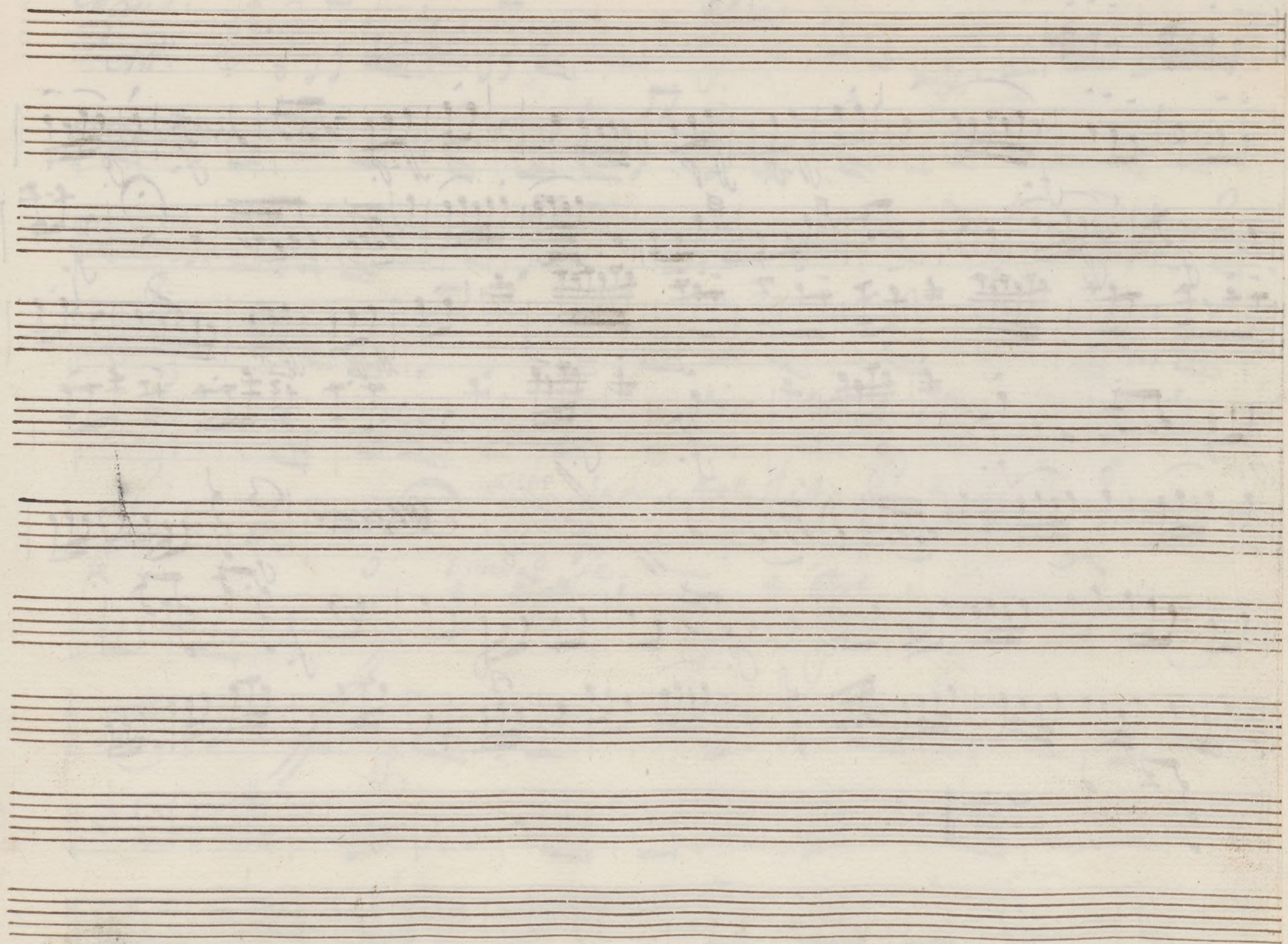
And.^{te} Punt.^o

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "arco" is written above the first staff. The word "Allegro" is written below the sixth staff, with a large "8" underneath it. The word "ten." is written above the fifth staff. The word "fmo" is written above the sixth staff. The word "P." is written below the sixth staff. The word "P." is written below the seventh staff. The word "P." is written below the eighth staff. The word "P." is written below the ninth staff. The word "P." is written below the tenth staff. The word "P." is written below the eleventh staff. The word "P." is written below the twelfth staff. The word "P." is written below the thirteenth staff. The word "P." is written below the fourteenth staff. The word "P." is written below the fifteenth staff. The word "P." is written below the sixteenth staff. The word "P." is written below the seventeenth staff. The word "P." is written below the eighteenth staff. The word "P." is written below the nineteenth staff. The word "P." is written below the twentieth staff. The word "P." is written below the twenty-first staff. The word "P." is written below the twenty-second staff. The word "P." is written below the twenty-third staff. The word "P." is written below the twenty-fourth staff. The word "P." is written below the twenty-fifth staff. The word "P." is written below the twenty-sixth staff. The word "P." is written below the twenty-seventh staff. The word "P." is written below the twenty-eighth staff. The word "P." is written below the twenty-ninth staff. The word "P." is written below the thirtieth staff. The word "P." is written below the thirty-first staff. The word "P." is written below the thirty-second staff. The word "P." is written below the thirty-third staff. The word "P." is written below the thirty-fourth staff. The word "P." is written below the thirty-fifth staff. The word "P." is written below the thirty-sixth staff. The word "P." is written below the thirty-seventh staff. The word "P." is written below the thirty-eighth staff. The word "P." is written below the thirty-ninth staff. The word "P." is written below the fortieth staff. The word "P." is written below the forty-first staff. The word "P." is written below the forty-second staff. The word "P." is written below the forty-third staff. The word "P." is written below the forty-fourth staff. The word "P." is written below the forty-fifth staff. The word "P." is written below the forty-sixth staff. The word "P." is written below the forty-seventh staff. The word "P." is written below the forty-eighth staff. The word "P." is written below the forty-ninth staff. The word "P." is written below the fiftieth staff. The word "P." is written below the fifty-first staff. The word "P." is written below the fifty-second staff. The word "P." is written below the fifty-third staff. The word "P." is written below the fifty-fourth staff. The word "P." is written below the fifty-fifth staff. The word "P." is written below the fifty-sixth staff. The word "P." is written below the fifty-seventh staff. The word "P." is written below the fifty-eighth staff. The word "P." is written below the fifty-ninth staff. The word "P." is written below the sixtieth staff. The word "P." is written below the sixty-first staff. The word "P." is written below the sixty-second staff. The word "P." is written below the sixty-third staff. The word "P." is written below the sixty-fourth staff. The word "P." is written below the sixty-fifth staff. The word "P." is written below the sixty-sixth staff. The word "P." is written below the sixty-seventh staff. The word "P." is written below the sixty-eighth staff. The word "P." is written below the sixty-ninth staff. The word "P." is written below the seventieth staff. The word "P." is written below the seventy-first staff. The word "P." is written below the seventy-second staff. The word "P." is written below the seventy-third staff. The word "P." is written below the seventy-fourth staff. The word "P." is written below the seventy-fifth staff. The word "P." is written below the seventy-sixth staff. The word "P." is written below the seventy-seventh staff. The word "P." is written below the seventy-eighth staff. The word "P." is written below the seventy-ninth staff. The word "P." is written below the eightieth staff. The word "P." is written below the eighty-first staff. The word "P." is written below the eighty-second staff. The word "P." is written below the eighty-third staff. The word "P." is written below the eighty-fourth staff. The word "P." is written below the eighty-fifth staff. The word "P." is written below the eighty-sixth staff. The word "P." is written below the eighty-seventh staff. The word "P." is written below the eighty-eighth staff. The word "P." is written below the eighty-ninth staff. The word "P." is written below the ninetieth staff. The word "P." is written below the ninety-first staff. The word "P." is written below the ninety-second staff. The word "P." is written below the ninety-third staff. The word "P." is written below the ninety-fourth staff. The word "P." is written below the ninety-fifth staff. The word "P." is written below the ninety-sixth staff. The word "P." is written below the ninety-seventh staff. The word "P." is written below the ninety-eighth staff. The word "P." is written below the ninety-ninth staff. The word "P." is written below the hundredth staff.

Segn. 2^a
All.^o

fe *All.^o* *tirana* *fe* *P.*





Mus 178-2

+

Violin Segundo.

Conadilla à 4.^o y Coro;

La fonda Nueva;

//

Alleg.^{ro} 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alleg.^{ro}' and the time signature '2/4'. The notation is in a cursive hand. The first staff contains several measures of music, including a measure with a triplet of eighth notes. The second staff continues the melody with more complex rhythmic patterns. The third staff features a measure with a triplet of eighth notes. The fourth staff has a measure with a triplet of eighth notes. The fifth staff contains a measure with a triplet of eighth notes. The sixth staff has a measure with a triplet of eighth notes. The seventh staff contains a measure with a triplet of eighth notes. The eighth staff has a measure with a triplet of eighth notes. The ninth staff contains a measure with a triplet of eighth notes. The tenth staff has a measure with a triplet of eighth notes.

Handwritten musical score for "Parola Coleta" by J. S. Bach. The score consists of six staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Annotations in brown ink include "p.o." at the top, "Andte" (Andante) above the second staff, "All." (Allegro) above the third staff, and "Allegro" above the fourth staff. The word "Parola" is written in a large, elegant script above the fifth staff, and "Coleta" is written below it. The final staff is marked with a double bar line and the instruction "Allegro. sin los y sin la coleta" (Allegro, without the y and without the coleta). The manuscript is on aged, slightly stained paper.

Parola)

Volte

Cantabile & $\sharp\sharp\sharp$ 2/4

vor
po

la 2.ª vez no
po

Allegro

vor
6
Allegro
po

Se. Le.

Fin

Parola

Sequi: *Allegretto* 3/4

Parola

Coplas Allegretto & 2/4

Handwritten musical score for a piece titled "Coplas" in 2/4 time, marked "Allegretto". The score consists of 11 staves of music. It includes various musical notations such as notes, rests, and dynamic markings like "fe" (forte) and "p" (piano). There are also performance instructions like "Andte" (Andante), "Parola", and "punteado". The piece concludes with a double bar line and a repeat sign.

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 sharp (F#). The second staff has a time signature of 2/4. The third staff has a time signature of 3/4. The fourth staff has a time signature of 3/4. The fifth staff has a time signature of 3/4. The sixth staff has a time signature of 3/4. The score concludes with the word "Allegro" written across the staves.

Volh

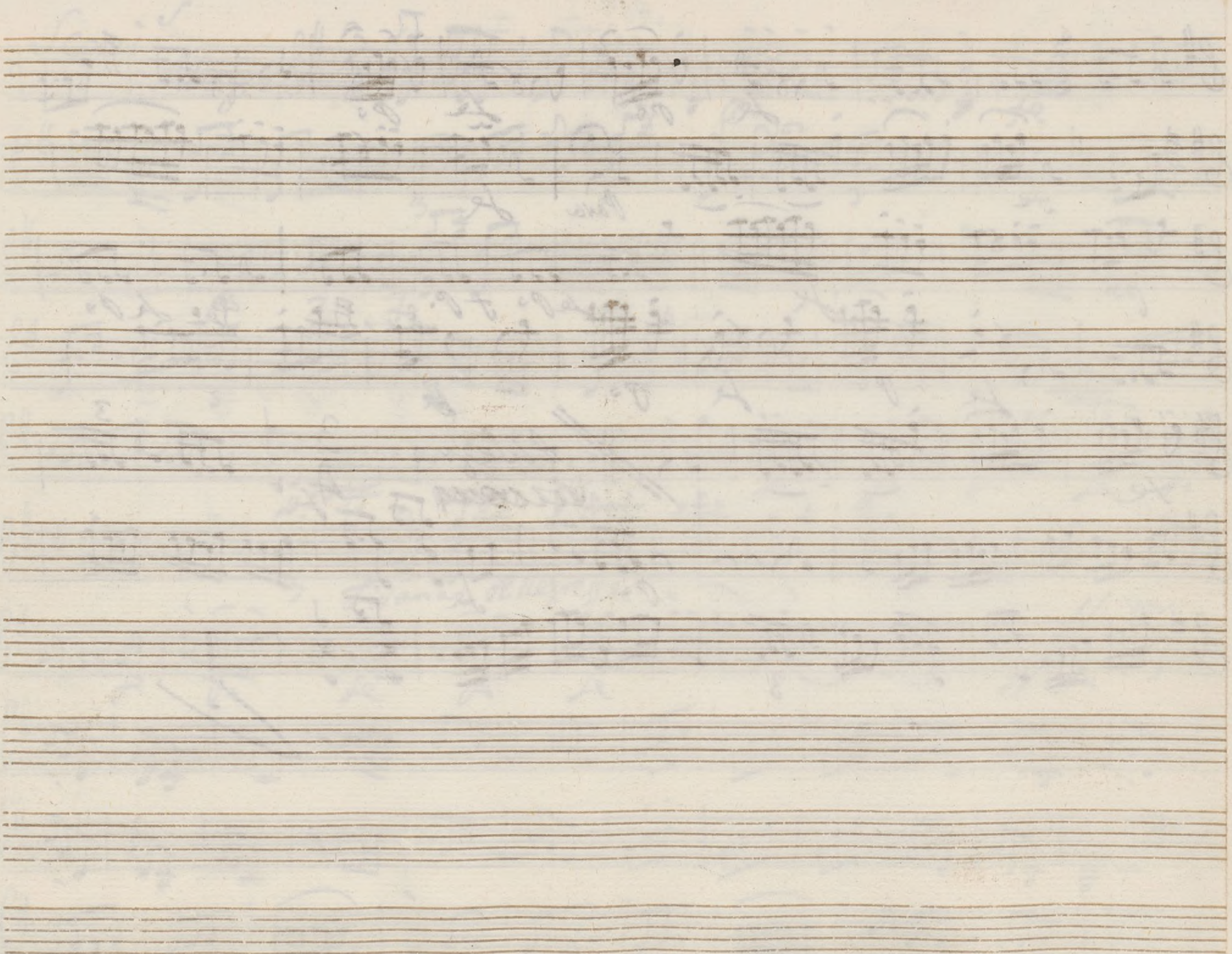
Sequi *Allegro* 3/4

Allegretto

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The word *Poco* is written above the staff in the second measure of the second staff. The word *Allegro* is written above the staff in the fifth measure of the fifth staff. The word *Allegro* is written above the staff in the sixth measure of the sixth staff. The word *Allegro* is written above the staff in the seventh measure of the seventh staff.

The score concludes with a large, stylized flourish on the seventh staff.



Mus 178-7

+

Violin Segundo

Tonadilla a 4.^o y Coro;

La fonda Nueva;

//

Alleg.^{ro} 4/4

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked *Alleg.^{ro}*. The notation is handwritten and includes various note values, rests, and dynamic markings such as 'se' and 'p'. There are also some corrections or deletions indicated by diagonal lines. The piece concludes with a double bar line on the 12th staff.

Handwritten musical score for "Allegro" by Manuel Mendive. The score is written on six staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro" and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations in Spanish, including "Coteta" and "Allegro sin la Coteta y sin los parragos". The score ends with a double bar line and a repeat sign.

Paxola)

Cantabile $\text{G}^{\#} \text{A}^{\#} \text{B}^{\#} \text{C}^{\#}$ 2

la 2.^a vez no

de

Allegro

All.^o

de

And.^{te}

And.^{te}

Parola

Segui. Allegretto $\text{G} \sharp \text{A} \text{B}$ $\frac{3}{4}$

Allegro 2vez

Parola

Coplas Allegretto 8/2

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

Paxola *Punteado* *3 And.* *f*

arco *f*

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

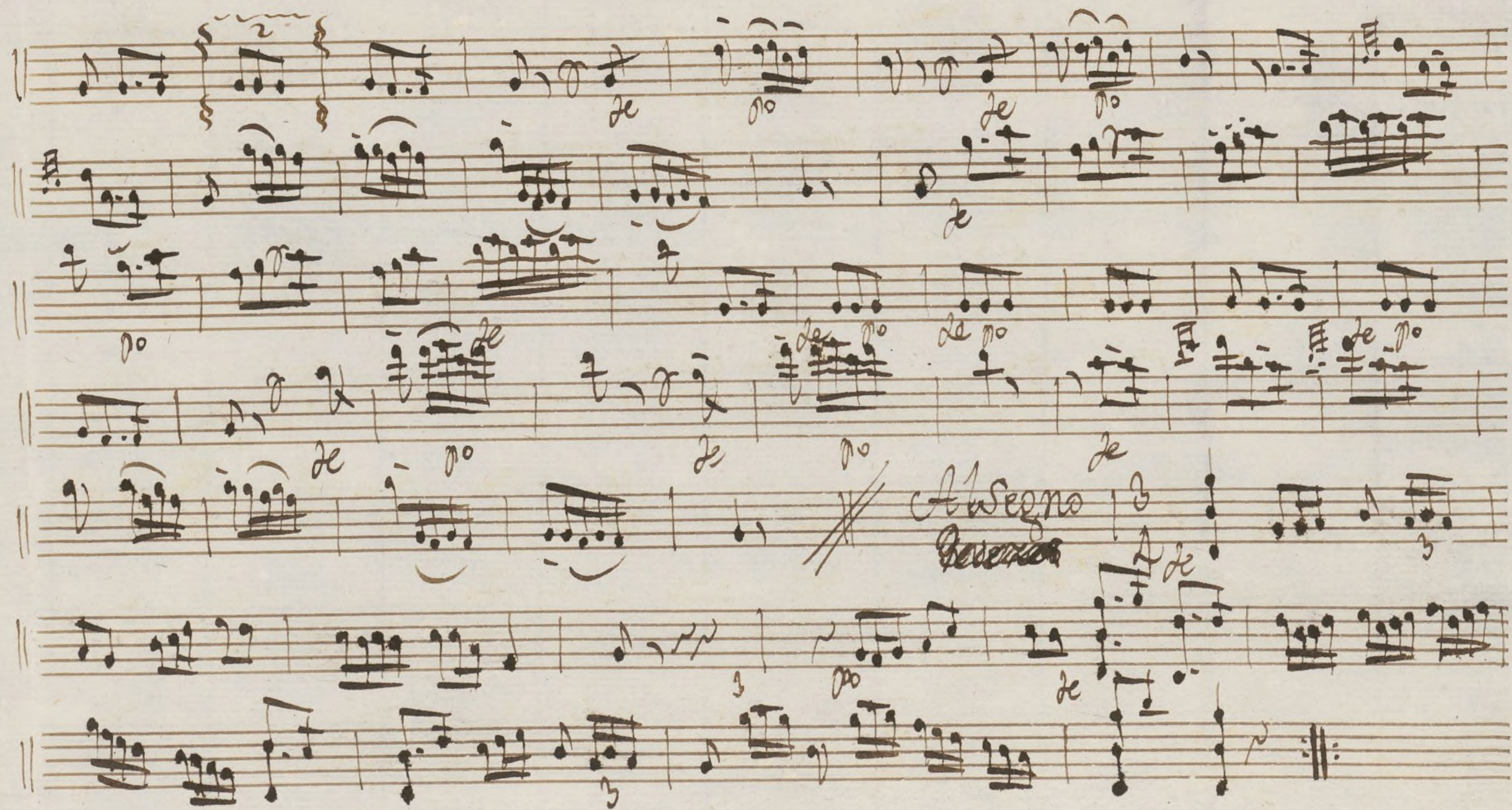
- le* (first staff, first measure)
- 2^{da}* (first staff, second measure)
- Allo* (first staff, second measure)
- le* (first staff, third measure)
- po* (first staff, fourth measure)
- tenu* (fourth staff, fifth measure)
- le* (second staff, first measure)
- po* (second staff, second measure)
- 2^{da}* (second staff, third measure)
- le* (third staff, first measure)
- po* (third staff, second measure)
- Allegro* (third staff, third measure)

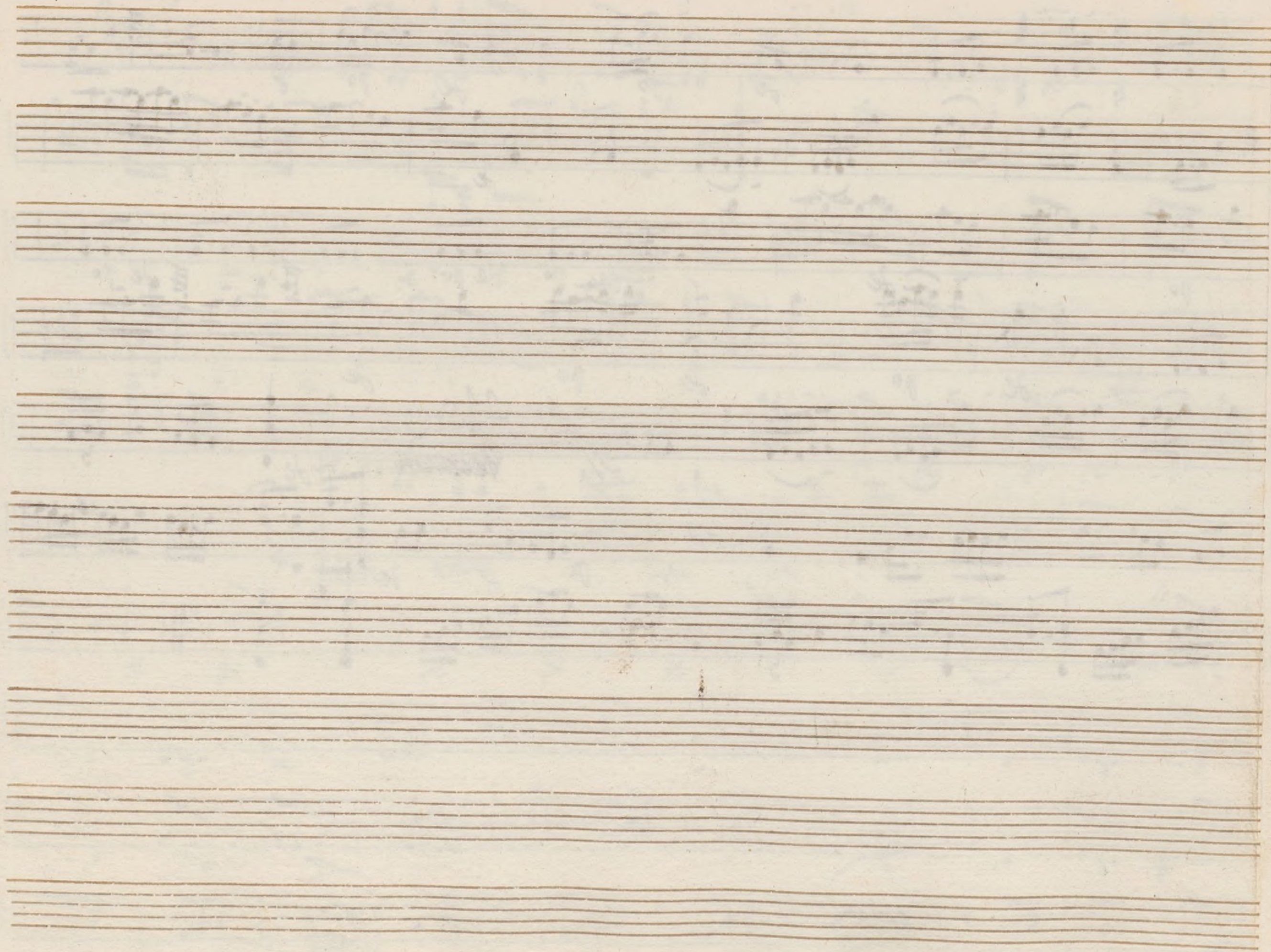
Volti

Segu. *Allegro* $\frac{3}{4}$

Finada *Allegro*

p *f* *p* *f* *p* *f* *p* *f* *p* *f*





Mus 178-7

+

Joe Primero

Conadilla a 4.^a y Coro;

La fonda Nueva

Allegretto $\text{G}\flat$ $\frac{3}{8}$

Solo

All.

Paro 2a

Colta All.^o 2/4 

Allegro: Senza Coda;

$\frac{2}{4}$ Canzabille saze //

Segno. $\frac{3}{4}$ Allegretto Moderato //

Coplas faze 1 Vol 1

Vollr.

Sequi
All.^o 3/4

voz

3

3

3

3

3

5 *All.^o Tirana*

voz

52

fp *fp*

Allegro dos veces

3

3

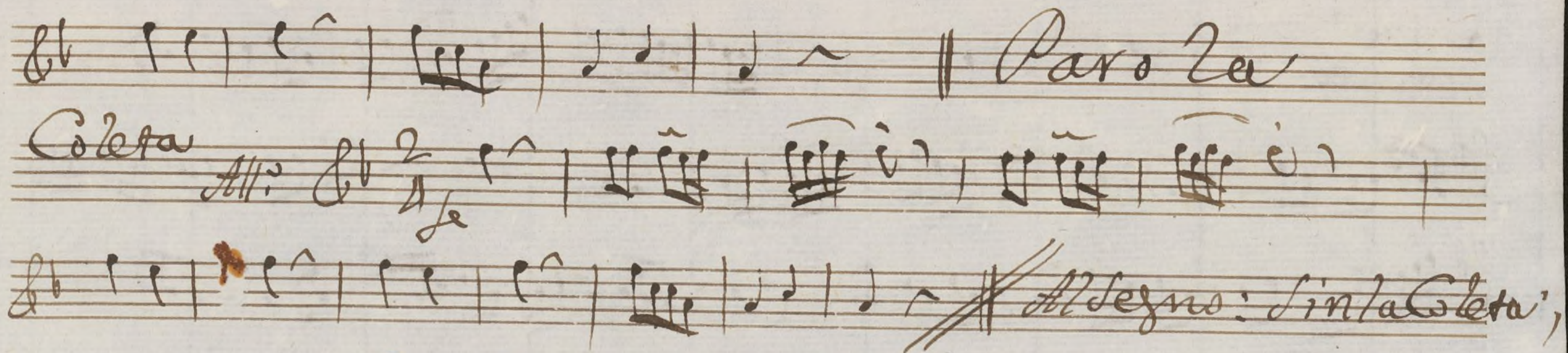
Oboe Segundo

Conadilla a 4.º y Coro:

La fonda Nueva

Allegretto $\text{F}\flat$ $\frac{3}{8}$

7 *p* *f* *Andr* *Andr* *All.*



$\frac{2}{4}$ Cantabile fare //

Segui. $\frac{3}{4}$ Allegretto fare //

Coplas fare //

Volte

Sequi
Al.^o 3/4

voz

3 All.^o
5
Girana
52
voz
Le

3
Allegro do veze
4
Le

Trompa Primera

Mus 178-7

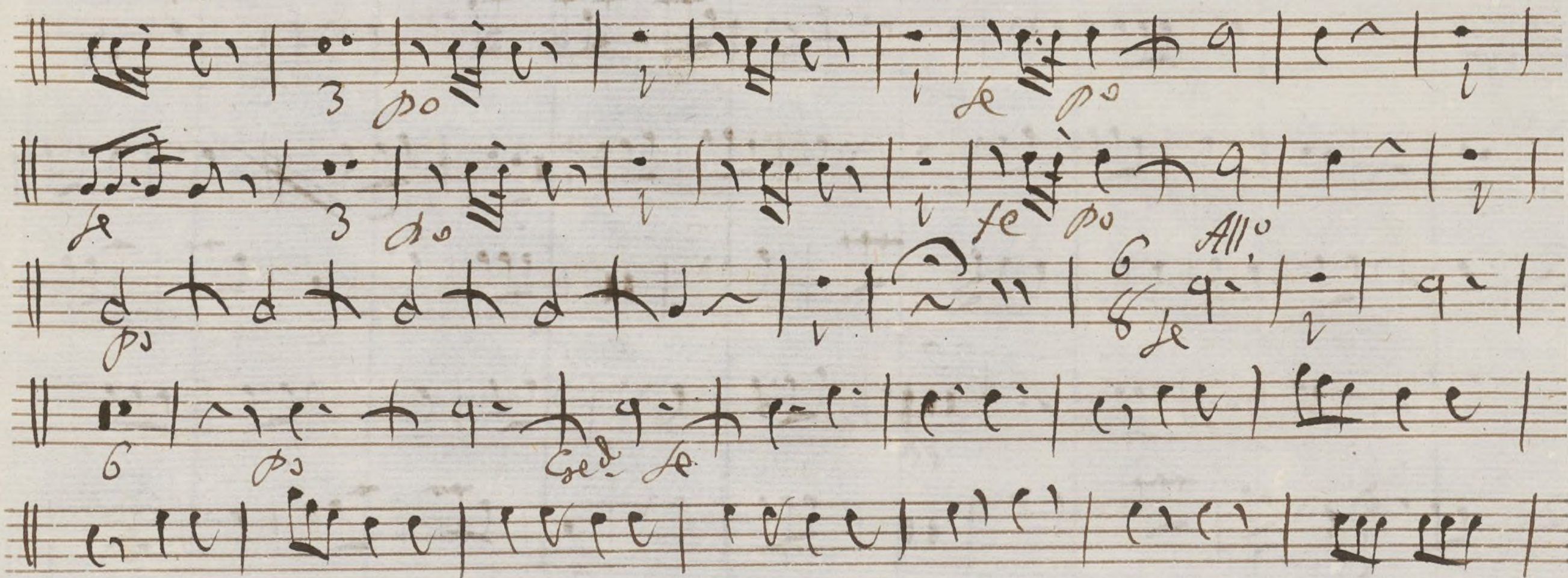
Conadilla à 4.^o y Coro; La sonda Nueva;

Allegretto

The musical score consists of ten staves of music. The first staff is marked *Allegretto* and begins with a treble clef and a key signature of one flat. The music is written in a style typical of 18th-century manuscript notation. Various annotations are present throughout the score, including 'Solo' on the second staff, 'Andte' on the seventh staff, 'Allo' on the eighth staff, 'Parola' on the ninth staff, and 'Allegro' on the tenth staff. The score concludes with the instruction 'Allegro / sin la Coleta' and 'sin los parrafos Parola'.

Inclami

Cantabile $\text{C}=\text{F}\#\#\# \frac{2}{4}$

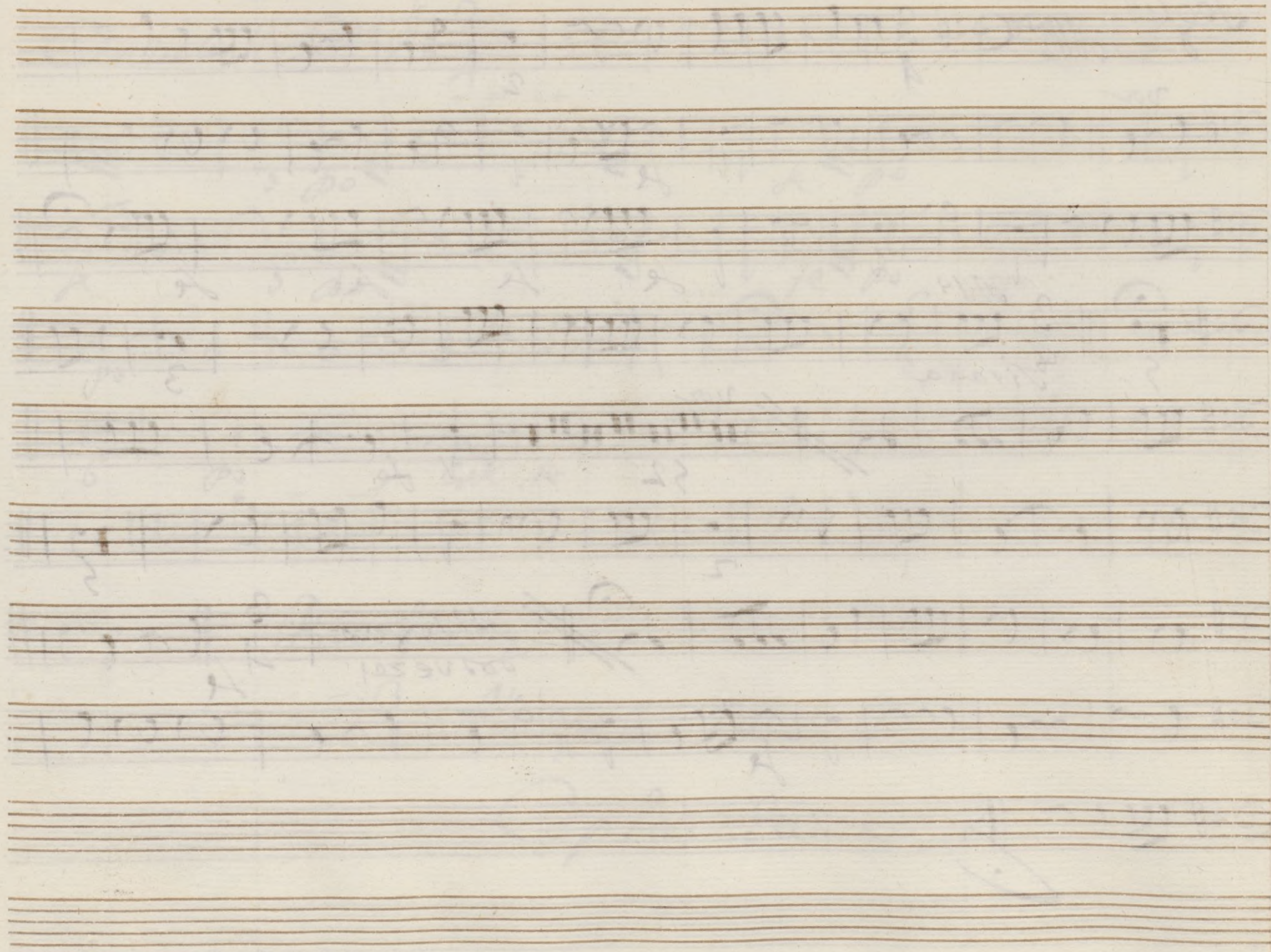


Parola

$\frac{3}{4}$ Allegretto tarre //

Coplas tarre //

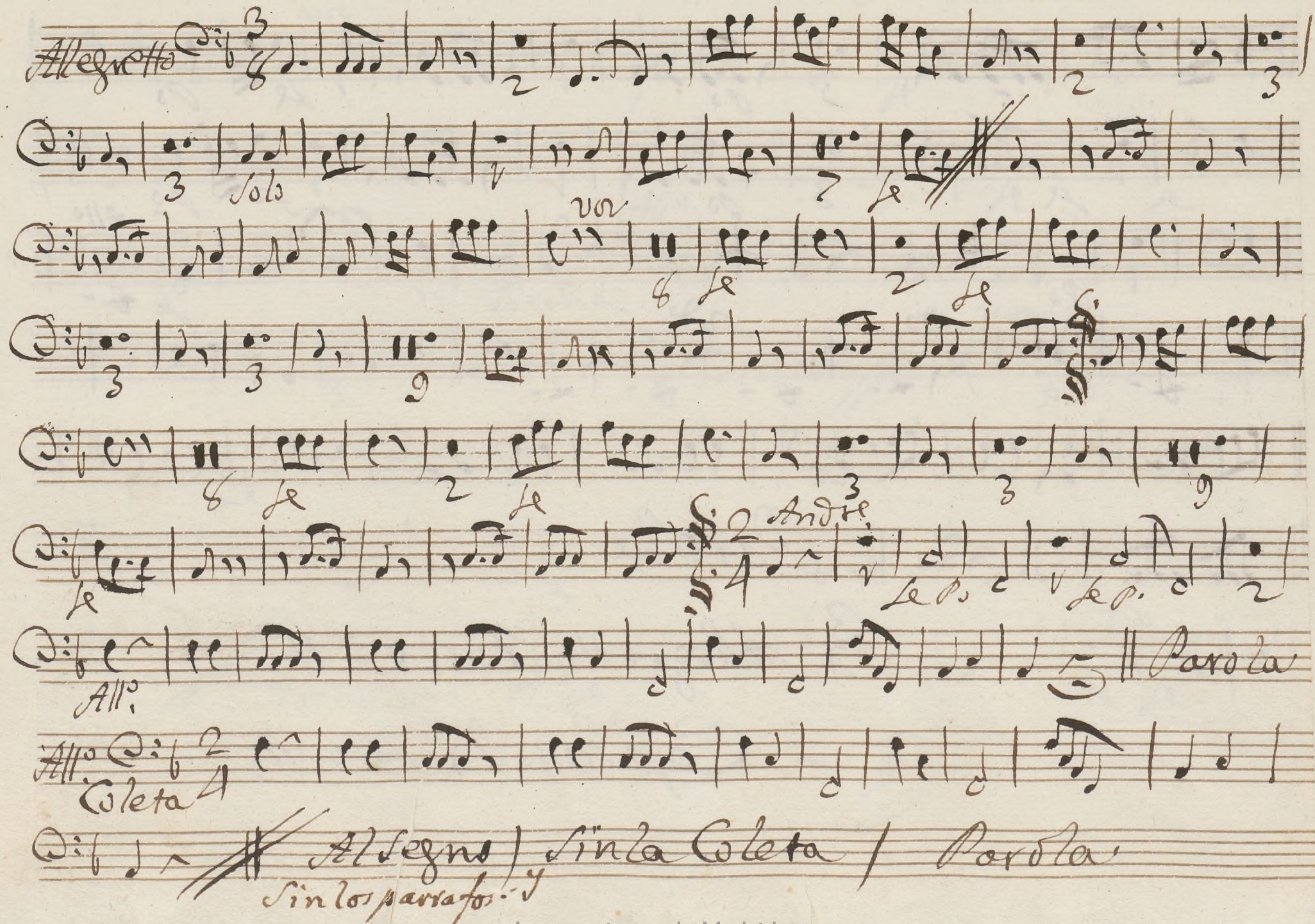
Handwritten musical score for a piece titled "Soprano". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the margins, including "Soprano" written vertically on the left and "Allegro" written horizontally above the first staff. The score concludes with a double bar line and a fermata on the final note of the tenth staff.



Trompa Segunda

Zonadilla à 4.^o y Coro; La fonda Nueva;

Mus 178-7

Allegretto 

Allegro *Sin los parrafos*

In Clavi

Cantabile

Handwritten musical score for Cantabile in C major, 2/4 time. The score consists of eight staves. The first staff is the treble clef melody. The second and third staves are the right and left hand accompaniment, respectively, featuring a 3/4 time signature. The fourth staff is a solo for the right hand, marked 'Allo'. The fifth and sixth staves are the right and left hand accompaniment, respectively, featuring a 6/8 time signature. The seventh staff is a solo for the right hand, marked 'Allo'. The eighth staff is a solo for the left hand, marked 'Allo'.

3/4 Allegretto Tarce //

Coplas Tarce //

Segui *All.^o* *Q: #* *3*

vor

All.^o *3* *5* *Tirana*

vor *52*

Allegro *3* *4* *do ve ze*

In Clave

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or grey marks on the aged paper. The staves are evenly spaced and run horizontally across the page.

Num 178-7

+

Contrabajo

Conadilla a 4.^o y Coro;

La fonda Nueva;

//

Allegretto C: 3/8

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '3/8'. The notation is in a single system, with each staff containing a line of music. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamic markings 'p' and 'f' are placed below the staves at various points. There are also some handwritten annotations, including 'A' and 'v' with arrows, which might indicate articulation or performance instructions. The paper is aged and slightly discolored.

Handwritten musical score for a single voice, featuring five staves of music. The notation includes various note values, rests, and dynamic markings such as *Andte*, *All^o*, *le p^o*, and *Parola*. The score concludes with a double bar line and the instruction *Allegro* and *sin la Coleta*.

Parola)

Uolki

Cantabile

Handwritten musical score for a piece titled "Cantabile". The score is written on ten staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *no*, *po*, *al segno*, *Allo 6*, *le po*, *Cre*, and *Fin*. The piece concludes with the word "Parola" written in a large, elegant script.

Segui. *Allegretto* $\text{C}:\sharp\sharp$ $\frac{3}{4}$

$\text{C}:\sharp\sharp$ ~~///~~ *ver* *p*

$\text{C}:\sharp\sharp$ *p* ~~///~~ *Allegro* *dos veces*

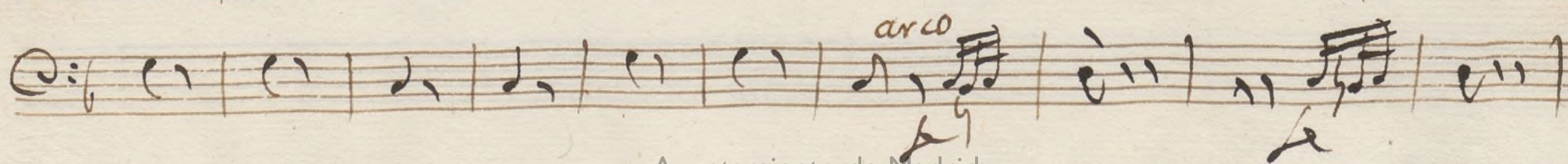
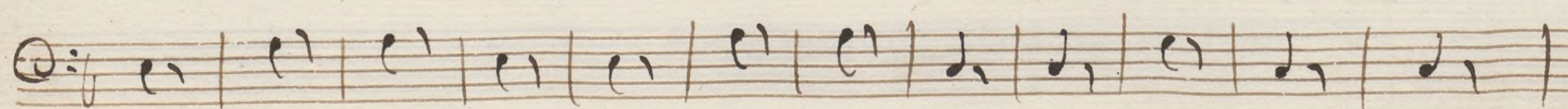
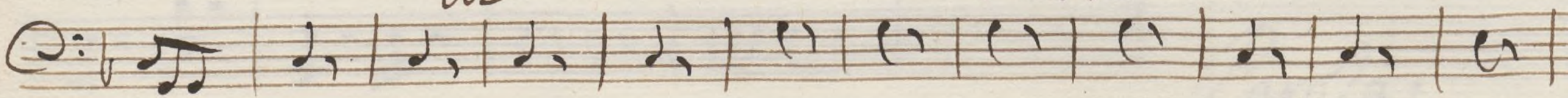
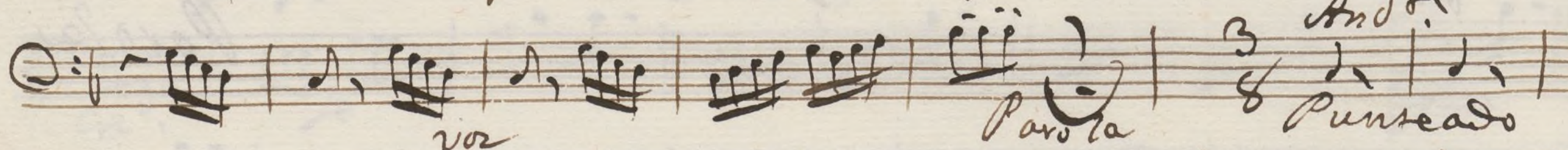
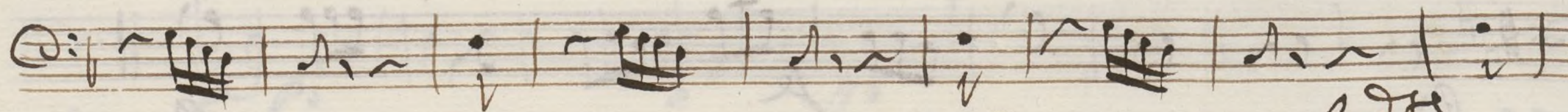
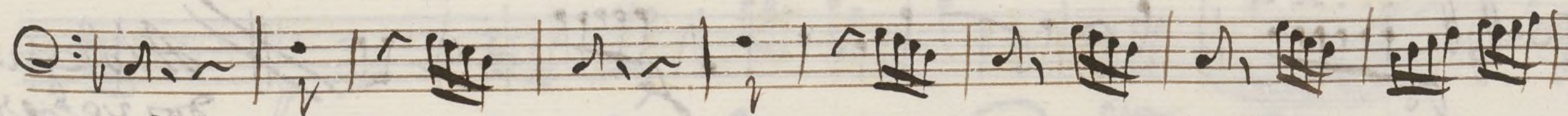
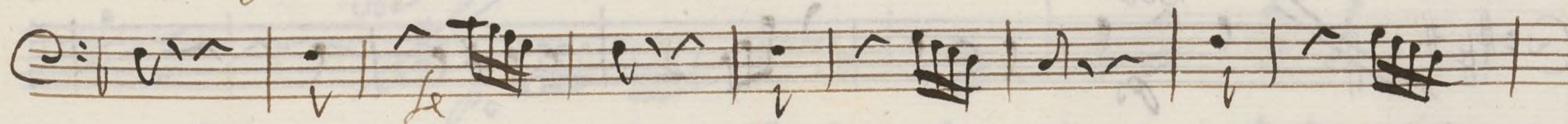
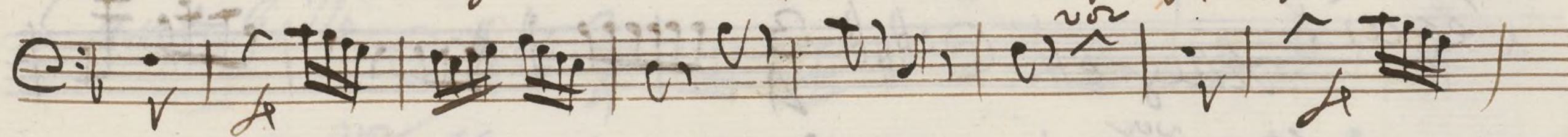
$\text{C}:\sharp\sharp$ $\frac{3}{8}$ *Allo*

$\text{C}:\sharp\sharp$ *p*

Parola

Coplas

Allegretto



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, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The sixth staff ends with the word "Adagio" written in a large, stylized script.

Volte

Sezmi:

Allegro

0:43
4

