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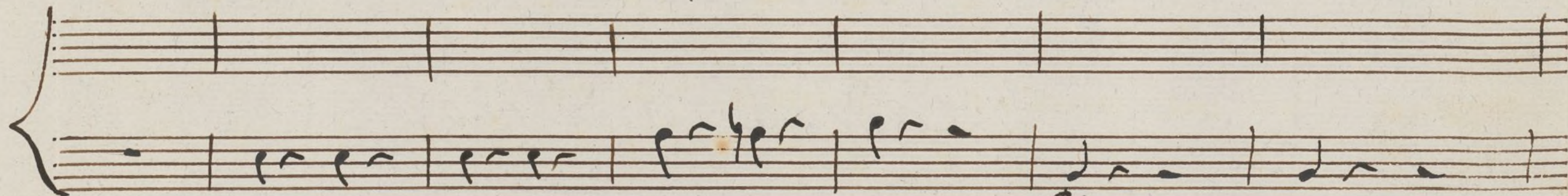
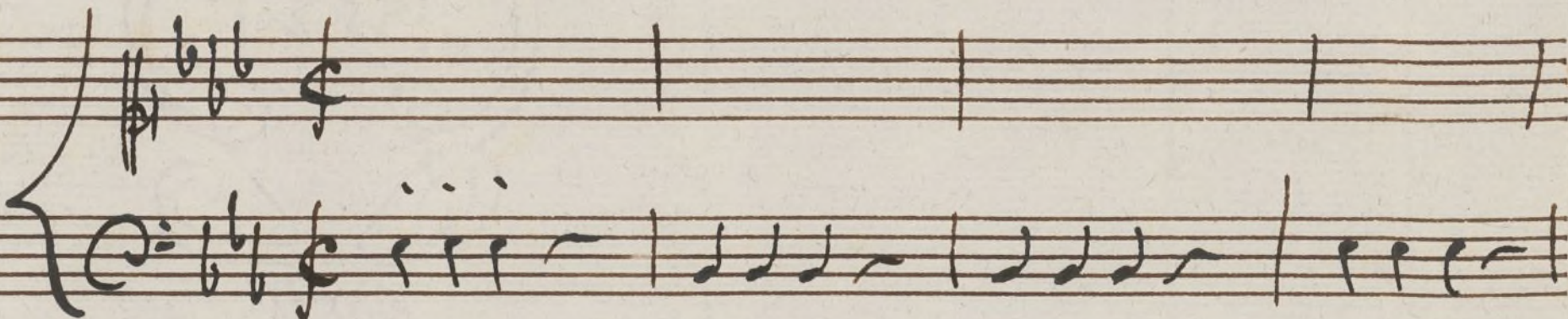
Conadilla a Duo;

La Oposicion de Cortijos;

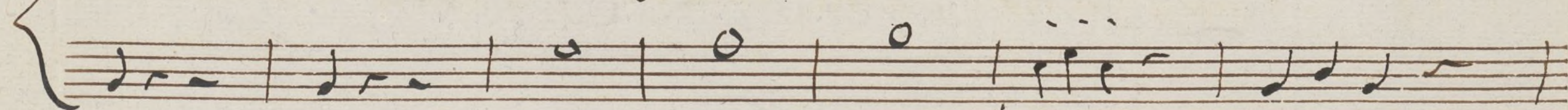
Del Sr Esteve;

J. Nicolara
y Sarrido

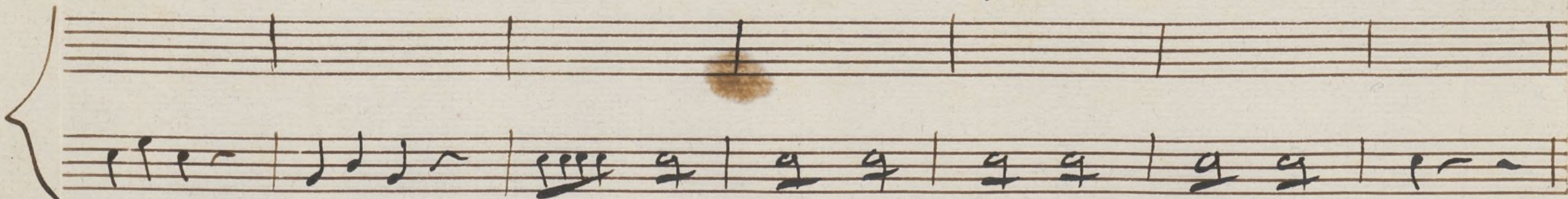
Allegro Con Brio



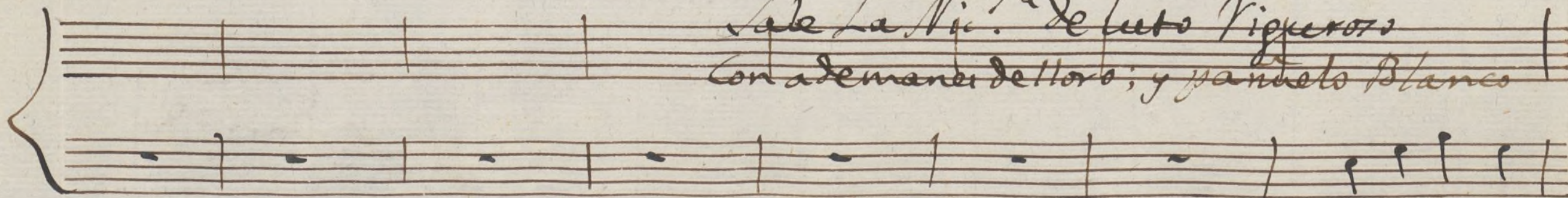
*Salon corto; en medio una Mesa Con Recado de
escribir y dar sillas;*



fe



*Salte La Ni.ª de luto Vigueros
con ademanes de lloro; y pañuelo Blanco*



Ni sa (como loca)

Yo de li ro Yo mea

fano yo me muelo Yo mea Ca bo Yo de

li ro Yo mea fano Yo me muelo Yo mea Ca bo

Enjugando con el Pañuelo y llorando

mi Ca dete Dⁿ. Bernardo

Ja en Bal de moro en Bal de moro eta ra

Con su falta ay de mi Con su au

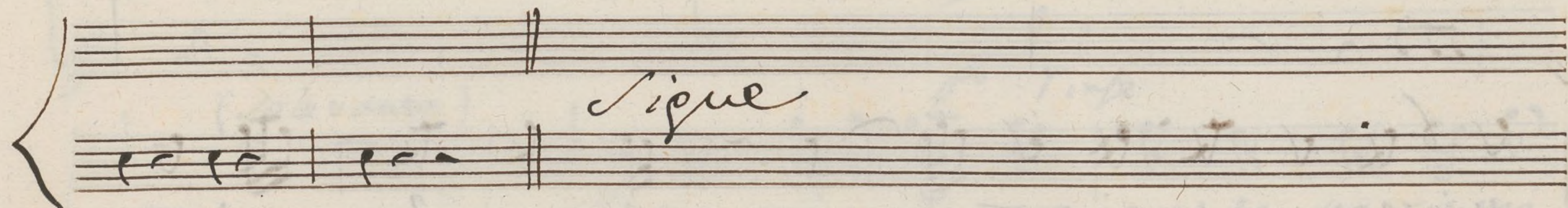
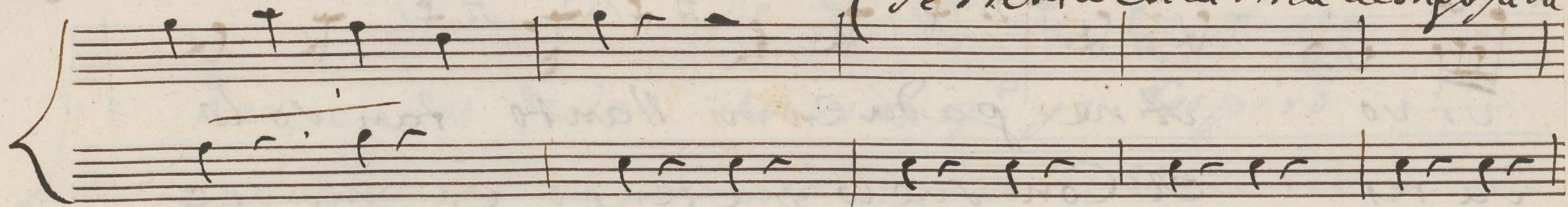
sencia triste afañ sientto dentro

de mi pecho el Corazon del mayar Pobre

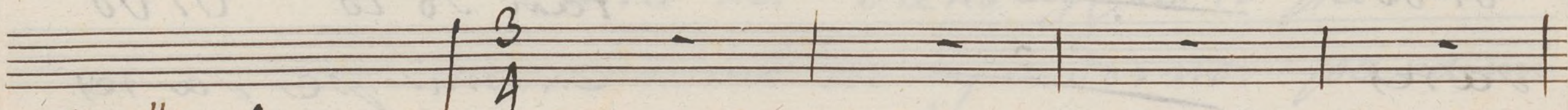
ci to el Corazon del mayar

Pobre ci to el Corazon del mayar el co

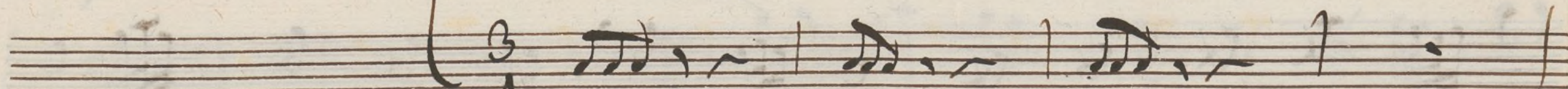
(se sienta en la silla acompañada)



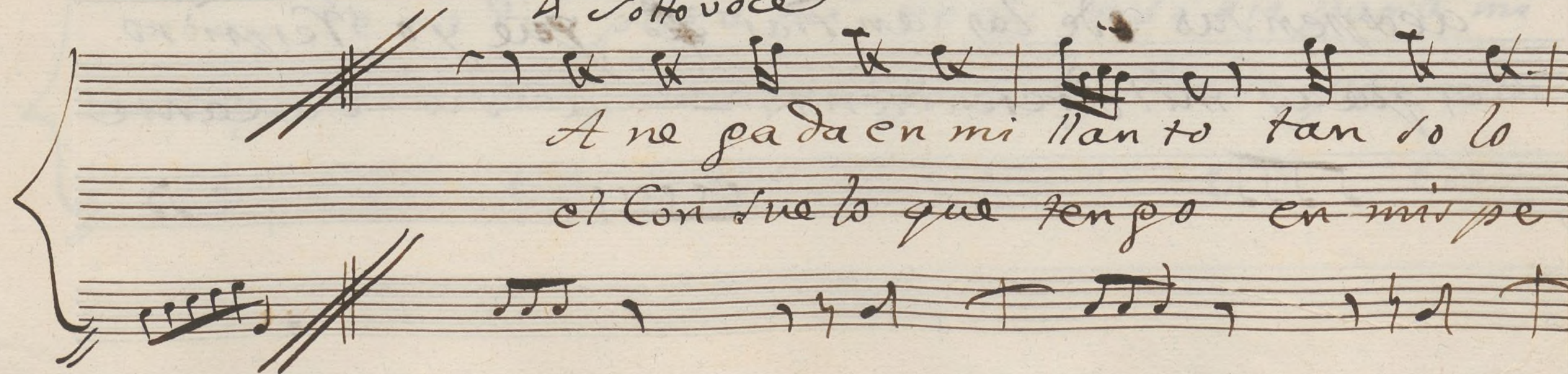
Sigue



Alleg.^{mo} Moderado



A sotto voce



A ne gada en mi llanto tan solo

el Con suelo que tengo en mis pe

vivo A ne gada En mi llanto tan so lo

La re El Con suelo que tengo en mis pe

vivo tan so lo vivo

La re En mis pe sa re

aex pensas de las an sias que yo Respi ro

el que ay mil Pre ten di en te a su va can te

Vinle

aexpensas de las ansias q^o yo Respiro
 es que ay mil Pretendientes a su Vacante

(Se levanta)

po Vinle

Para mi Jano ay gusto para mi
 para mi no ay a dorno para mi
 no ay Re me dio para mi no ay a libio para mi
 no ay Visitas para mi ya no ay Prado para mi

Perido

noay Con sue lo

noay de li cías

Ay pobre Doña Pra

hasta q^e hallé otro Cor

se de

que estas Viuda del Cadete


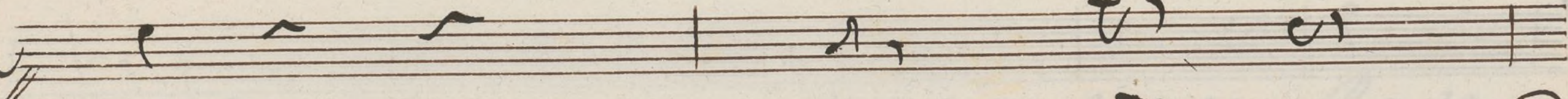
tejo


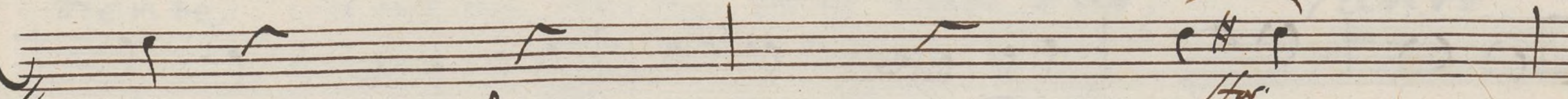
mejor Mozo y Con di nero

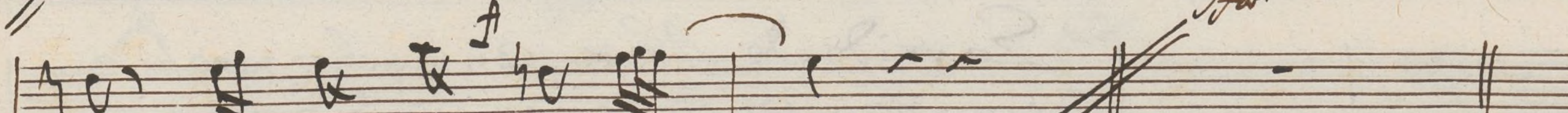

Como Prima

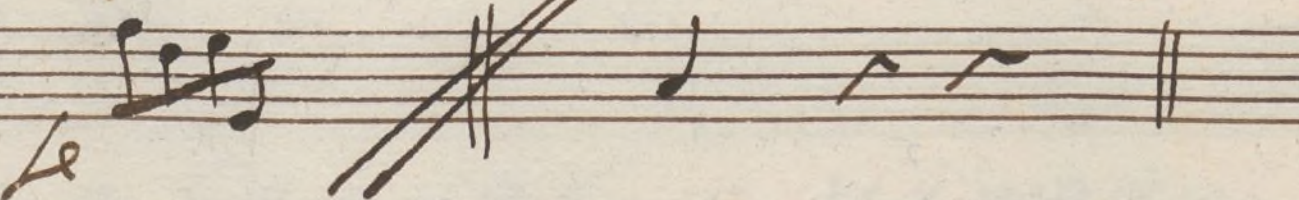
que he de hazer sin el Alma del Alma mia -

para lo Cual ad mi te mi se cretario -


 — sino estar soñando de noche y día —
 todos los memoriales q^{ue} le ~~me~~ vandan do



 mi Ca de se sea i do Anda lu cia —
 pero el a qui sea cerca mui sofocado



 — Anda lu cia —
 mui sofocado —


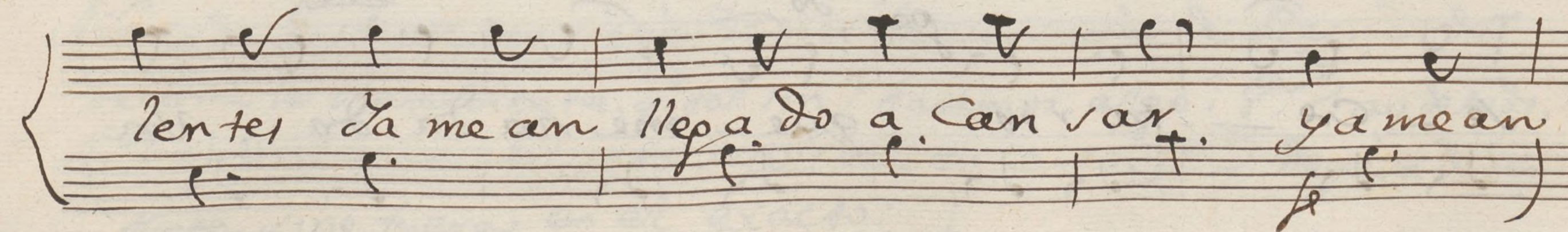
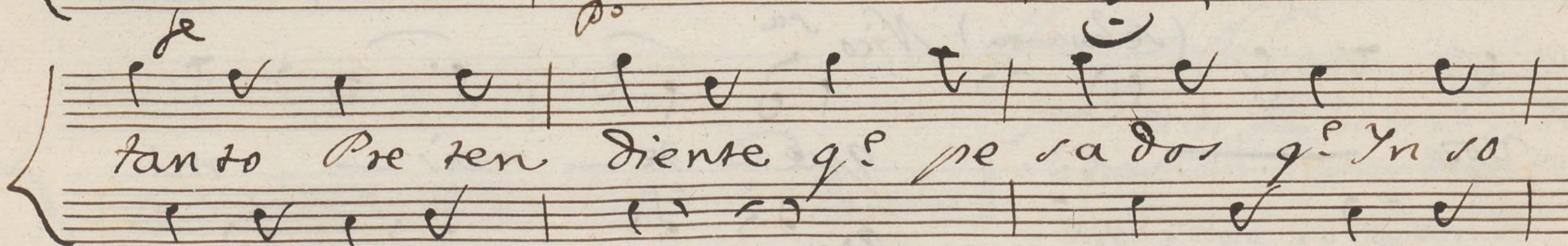
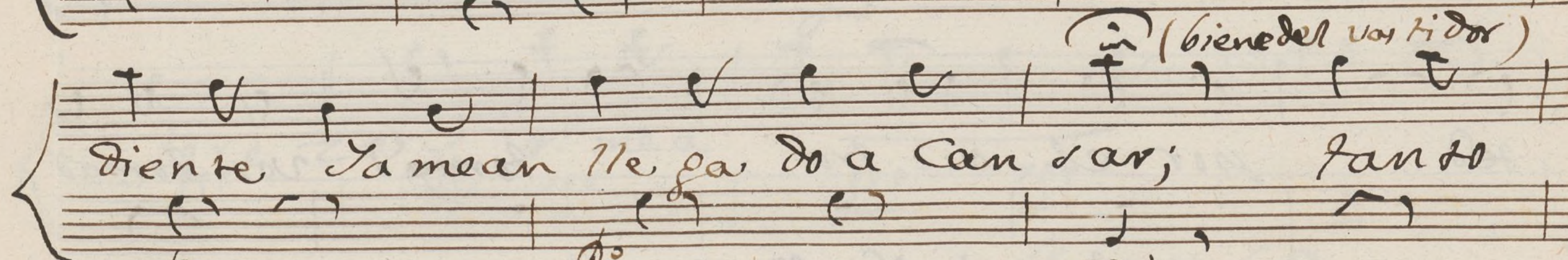
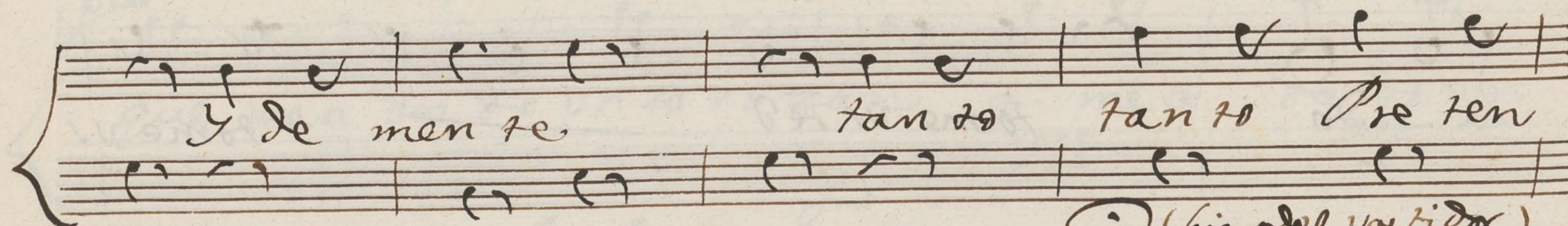
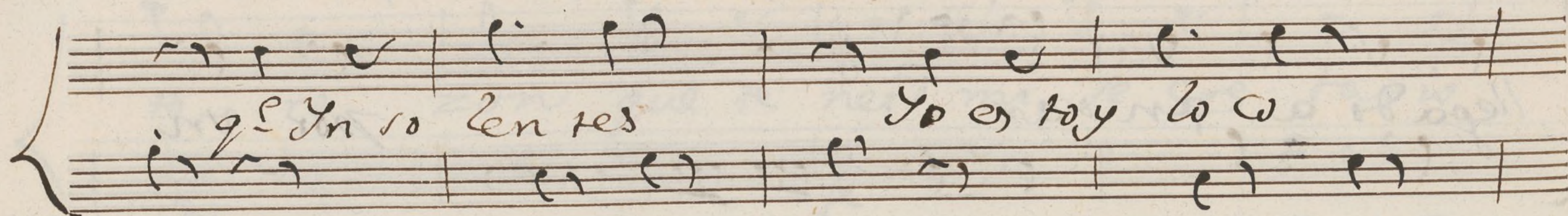
Allegro
 (Serienta Interin sale Garrido)


Allegretto

Salen ocho ó diez par ser de
por medio dando Memoriales aparridos)

Sarrido de Abate, con muchos papeles en
la mano, y escribiendo memoriales de unos y otros

que se sa dos



llegado a cantar por un

ta-do to me ur sed to me ur

sed por el o-tro tomad vos tomad

(se levanta) Nicos
vos que se nev mi

Tu se-cre-ta río par do que me ha da do un

Ni.ª

to - ro - zon que te neis mi se cre tar io

par do

que me a da do un to ro zon q.ª me a da do un

fmo

to ro zon q.ª me a

Parola Ni.ª
Secretario q.ª neis?
par do *todo ato* *londrado, de*
 lidiar con pretendientes;
 y Usted rebá lo repando?

Ni.ª Cada instante voy sintiendo mas la ausencia de Bernardo,
 decime los pretendientes, q.ª tal son? haremos algo? *par do* ay de todo,
Ni.ª o! Usted es muy abil, para servir este en campo, *par do* de jara de ser
 Abate, vino fuera en el exacto.

All.^o *Sebastian)* *Nic. sa*

chi chi chi se cre
 chi chi chi Con fi

ta rio mi se us te me pre
 den te mi se us te me pre

ten de al gun Na var ro q.^o ba al fue go de Pe
 ten de al gun A gen te de a que sos que ar ras tran

lo ta del al zillo de n Blas del al
coche y el Coche suele arrastrar y el co

par (llamandola a otro lado)
chi chi
chi chi

chi mi se ñora mire vsted
chi se ño rita mire vsted
supre
supre

ten de Un Escribano que apuro hacer. ten ti
ten de Un timbalero que en la plaza de los

monios a pasado la verdad agas
toros a veces suele tocar a ve

Nicla

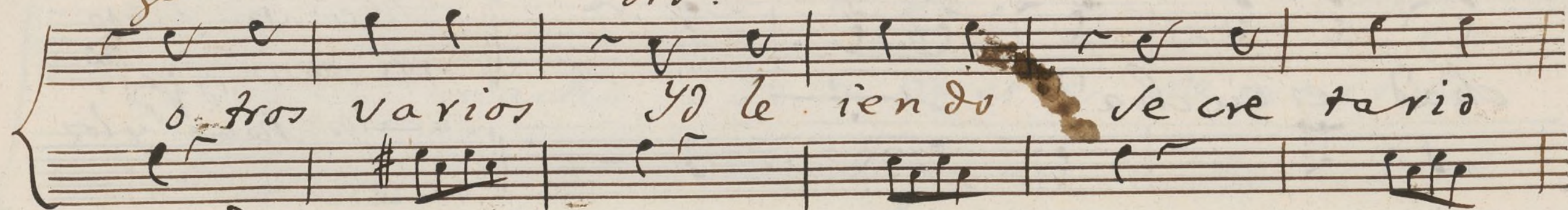
ay mas

que es

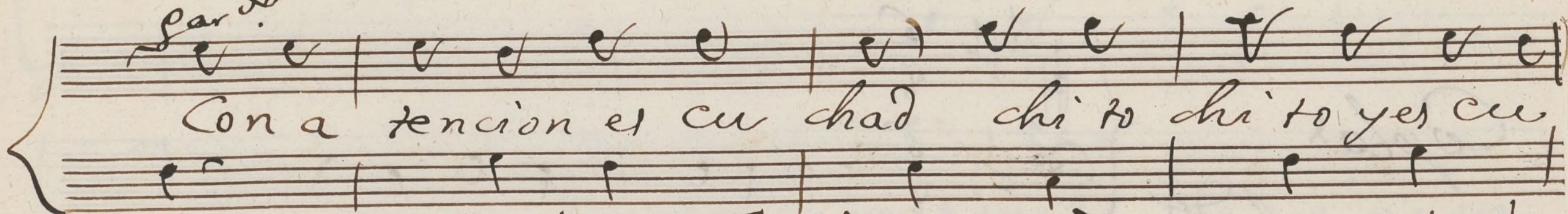
Allegro

Gar. do

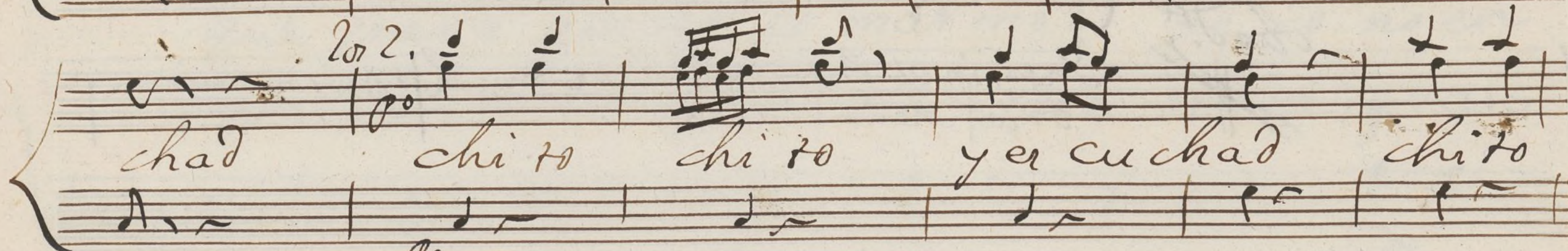
Ni. sa



Gar. do

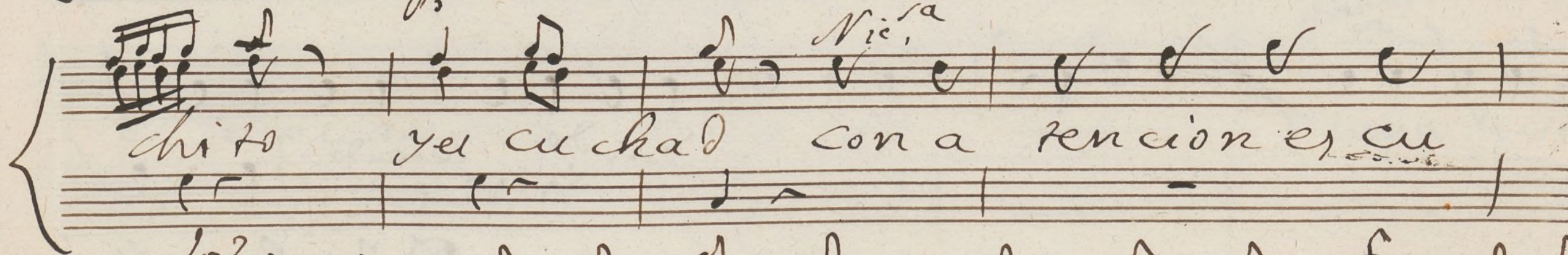


lor 2.

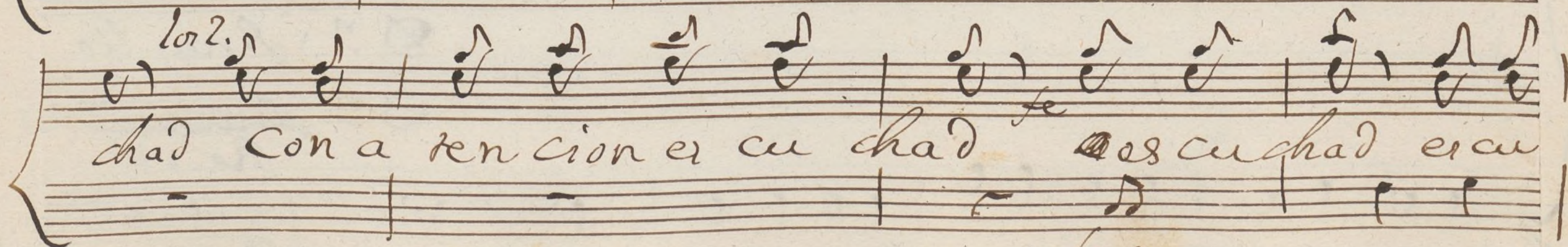


do

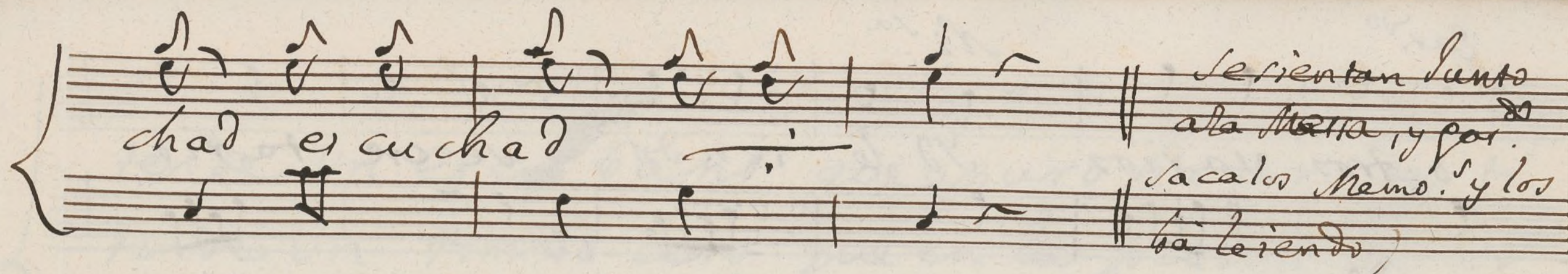
Ni. sa



lor 2.

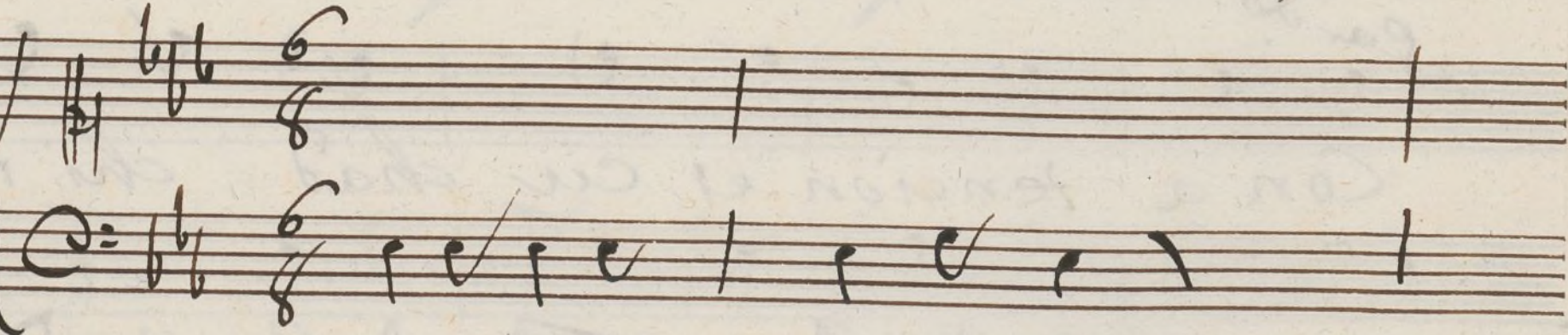


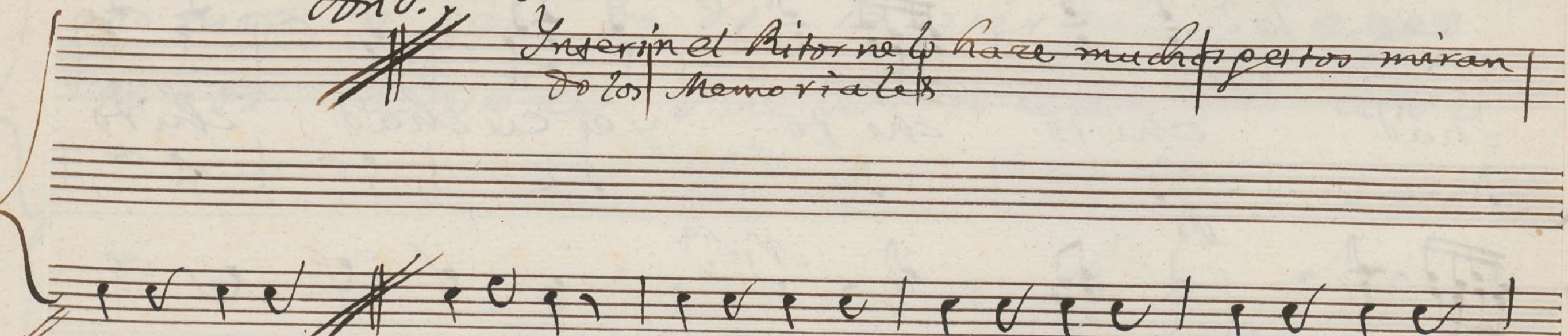
fmo


 chad escuchad
 Serientan Junto
 ala Mesa, y por
 sacalos Memo. y los
 ha leyendo

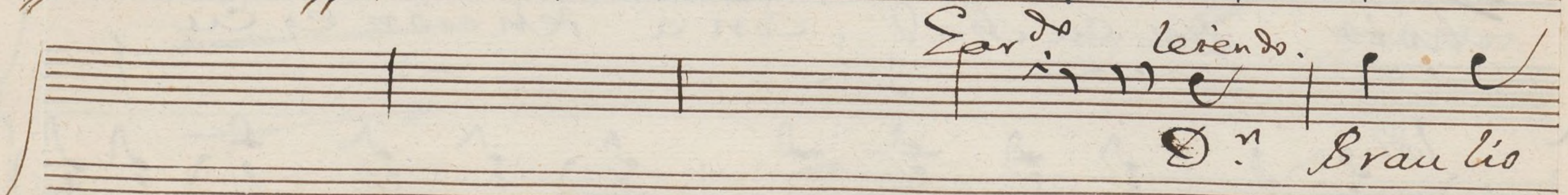
Coplas

~~And.^{te}~~

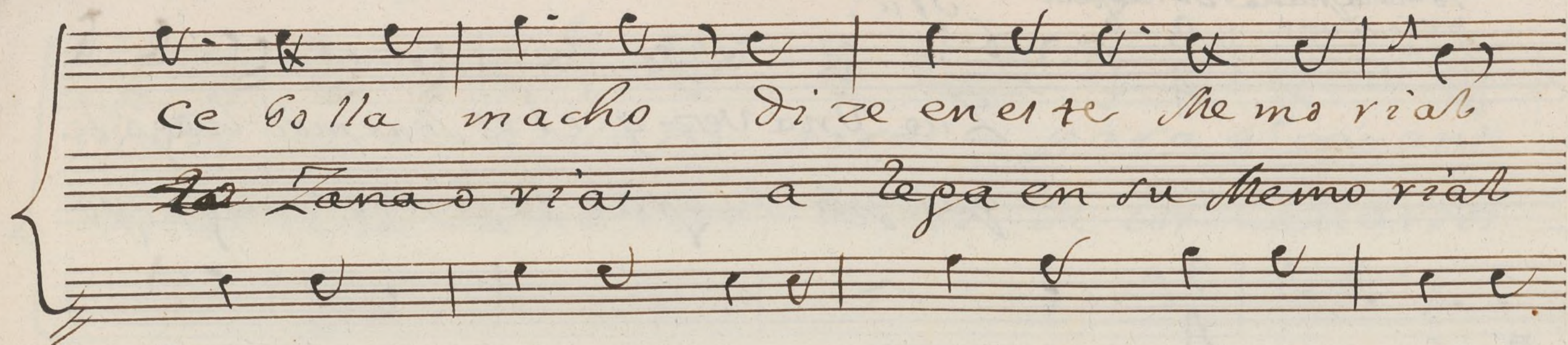

 Interin el Pitorneo haze muchos pessos miran
 do los Memoriales


 Serdo leyendo.

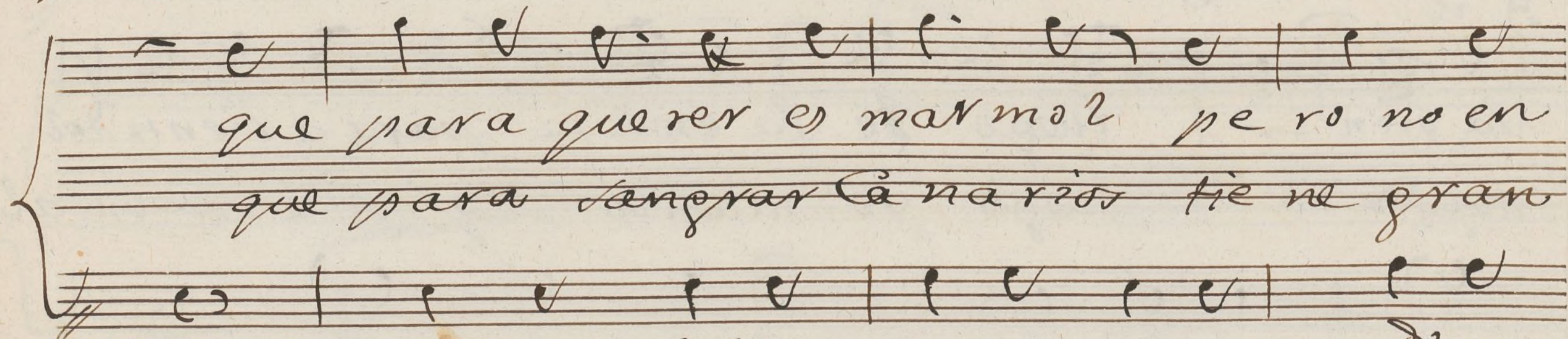
D.ⁿ Braulio


 Don ~~Manuel~~
 Ro ver

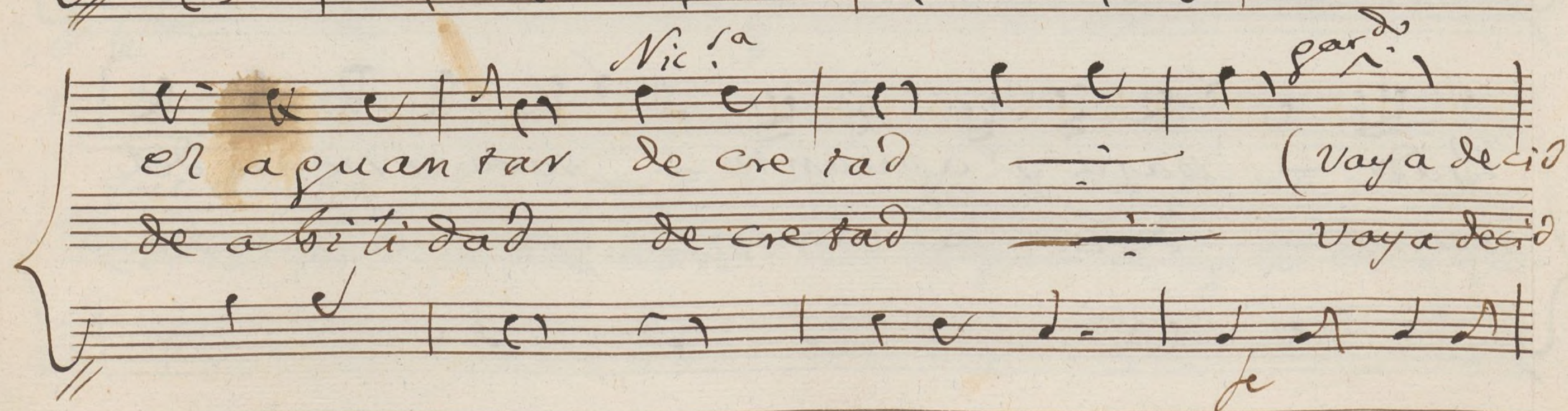
po



ce bolla macho di ze en este Memorial
~~La~~ Zanaoria a lepa en su Memorial



que para querer es marmol pero no en
 que para sangrar Canarios tie ne gran



el aguantar de cre tad (Vaya decio)
 de abilidad de cre tad Vaya decio

Tomolapluma Allegretto
y escribe

Nic, sa

Lue una vez q^e el el Marmol luego te
que por su gran talento luego yo
la bren — luego te la bren — para a riento del
mando — luego yo mando — q^e se le nombre al
Prado — para q^e aguan te — para a riento del
beitar — de los Canarios — que se le nombre al

Prado para q.^a agun re para - para q.^a aguan re
 beitar de los Canarios de los de los Canarios

Andre *gar^{do}*

qui'alega D.ⁿ Longinos por gran gene ro i
 Corne tio la ba ñones a qui'alega en su fa

dad q.^a en man tener diez Cor rejos a gas ta
 bor q.^a a rei Cor rejos que tubo en ~~un~~ di

Nic.^{sa}
 do me dio Real de cre tad *do* *par.*
 as la ma to de cre tad *do* *par.*
do *par.*
 vaya
 Señora

Nic.^{sa}
 diga vsted, que se le de la plaza
 diga vsted, que luego le gra duen

de entre te ni do don
 en Me di ci na pues

de friegan los Platos — de mi Pe rri to — don
 para Doctor tie ne — tan ta pe ri zia — pues

de friegan los Platos de mi Perri to de mi
 para Doctor tie ne tan ta pe ri zia tan ta

de mi Perri to

tan ta pe ri za

Ni ra

ay mai me mo ri a es aun que dan dos mil tan

par do no e le gis se ño ra Ni ra os e li po avos In

par do

for me pre ten den pa re ze que i i

te ri na men te ha llo o tro me jor

lo 2. 1. 0

Ya Ya

Do 1.

que gran trabajo es el de elegir *Se*
 le dado premio en la ocupacion *Se*
 me andado

Se le cantara Nic. sa

su que sofo cacion *Se*
 su que sofo cacion *Se*

2da 2.

su q^{ta} sofo cacion *en que gran tra*
 su q^{ta} sofo cacion *y con se qui*

ba xo me è me ti do yo me è me ti do yo en
 dit las es to Con Cluyò es to Con Cluyò y

9.^a gran tra va jo me è me ti do yo
 Con se guí dit las es to Con Cluyò

Allegro

Segui!

All.^o

Aug.^o de Astrologia nada enten

de - mos Aug.^o de Astrologia nada enten de mos

Cre do

na da enten de mos nada enten de mos -

na da en ten de mos

nada ensenemos el Pronostico es
 Con gran silencio el Pronostico es

Cuchén - q.^a ha bemo echo - q.^a saldrà Como todos
 Cuchén - q.^a ha bemo echo - q.^a serà como todos

o falso o Cierto -
 o falso o Cierto -

Ni ra *par do* *Ni ra*

harà buen tiempo Cuando le haga No será mu-
 Jernos y suegras tendrán tronadas habra de ton-
 cho quando Cayra agua y tendrán los Planetas —
 tos grande abundancia y tendrán los Planetas —
 — *se* — — *Alleg. no mucho*
 influencias Varias — —
 influencias Varias — —

Nic.^{ta}

En cor re jos sin pe

Yn fluye Bemus y

setas e clires no — fal taràn — q.^{ta} las Mozas

Morte q.^{ta} el caño no — fal tarà — pro vision de

sin Planetas a lumbran mien - tras ca dan que

Mozas nuevas en la Carzel ya = os pi tal que

tira que tira que tirando ban las mozas al
tira que tira que verde q' esta la fruta de es

Prado Con sombrero ban - Zaran di -
teano y Comiendo se esta Ja se ve -

- me ne ar
- quei verdad

par do
A
En

quarisen los saber nerros Influye ve - nigni
los Pe tri me tre Canzer Influye extra - gos y

dad - Ten los Azei teros libra mu -
mol - pe ro Mercurio Con ellos ten -

char onzas - que sivar que tira que tira que
dra gran Ver - nigni dad que tira que tira que

rial cielo Tran ta berne ros San tes y viejas de
ma los que ban los Po bres va so ros al San to spi

Por Za ran di' — me ne ar
tal Fa se ve — Da be ar

aque ros son los Ju i rios q' a be mos
aque ros son los Ju i rios q' a be mos

3
A Como prima

e - cho Ya tiendan q' el Capricho ^{se} ba pro riguiendo
 e - cho y perdonar señores lo de sa ciertor
 va pro riguiendo lo de sa ciertor
 va los de sa riguiendo ba pro ri
 ciertor los de sa
 riguiendo
 ciertor
 Allegro

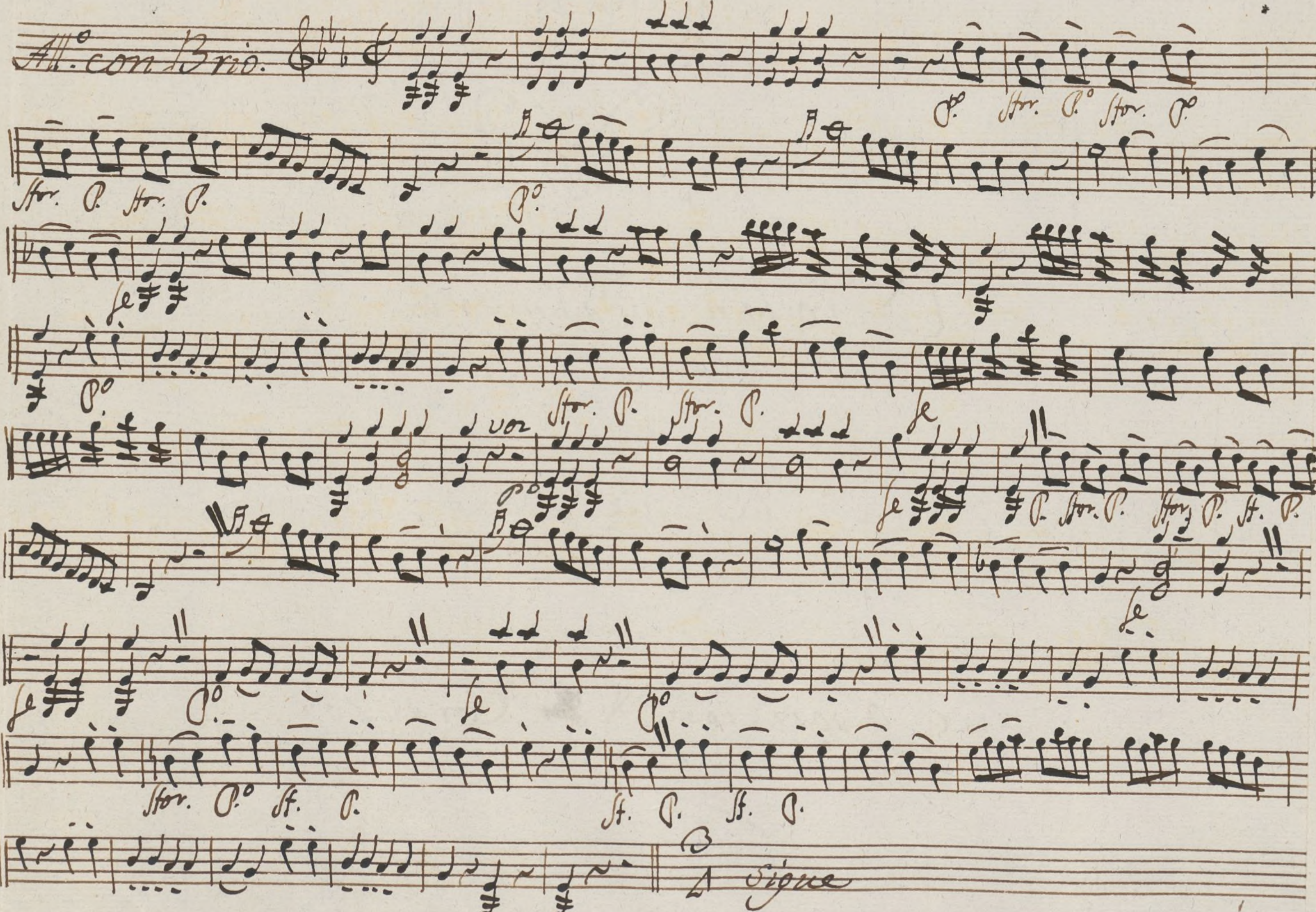
+

Violin Primero

Sonadilla à Duo

La oposicion de ~~la~~ Cortes;

//

All. con Brio. 

All. to mod. to *Sotto voce*

vor *p.*

ring. le. p.

Her.

tempo Prima. p.

ring. le. p.

Al segno.

fmo

vor

fmo

Parola.

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 historical style, likely from the 18th or 19th century.

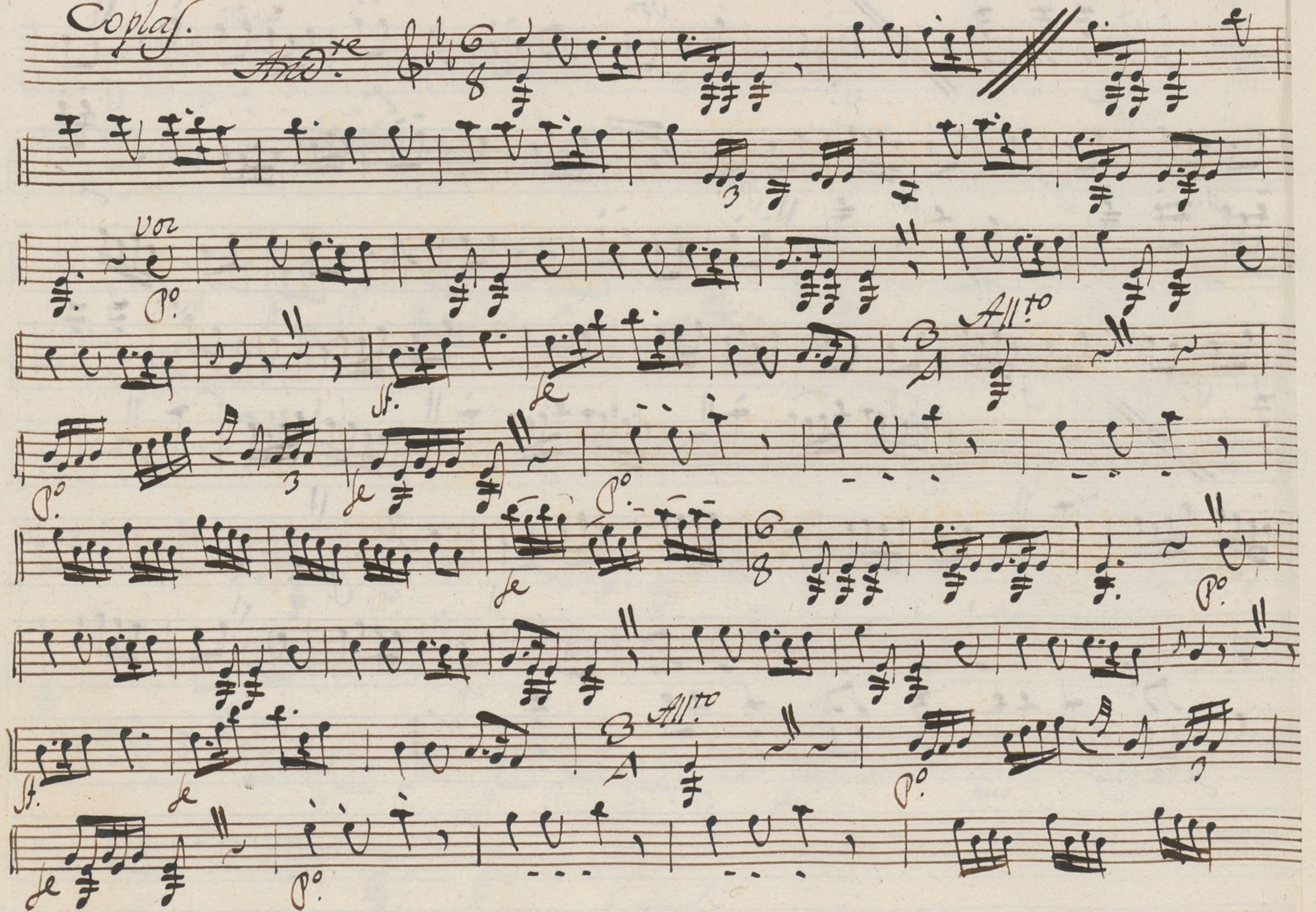
Key markings and annotations include:

- All.^o* (Allegro) at the beginning.
- le* (written below the first staff).
- vor* (written above the first staff).
- P.^o* (Piano) markings throughout the score.
- Allegro* (written below the fifth staff).
- le array* (written below the eighth staff).

The score concludes with a double bar line on the eighth staff, followed by three empty staves at the bottom of the page.

Coplas.

Handwritten musical score for a piece titled "Coplas." The score is written on ten staves, with the first two staves containing a treble clef and a key signature of one sharp (F#). The tempo is marked "And.^{te}" (Andante) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." (piano) and "All.^{to}" (Allegretto). The score is written in a cursive, handwritten style.



al Propio tiempo.

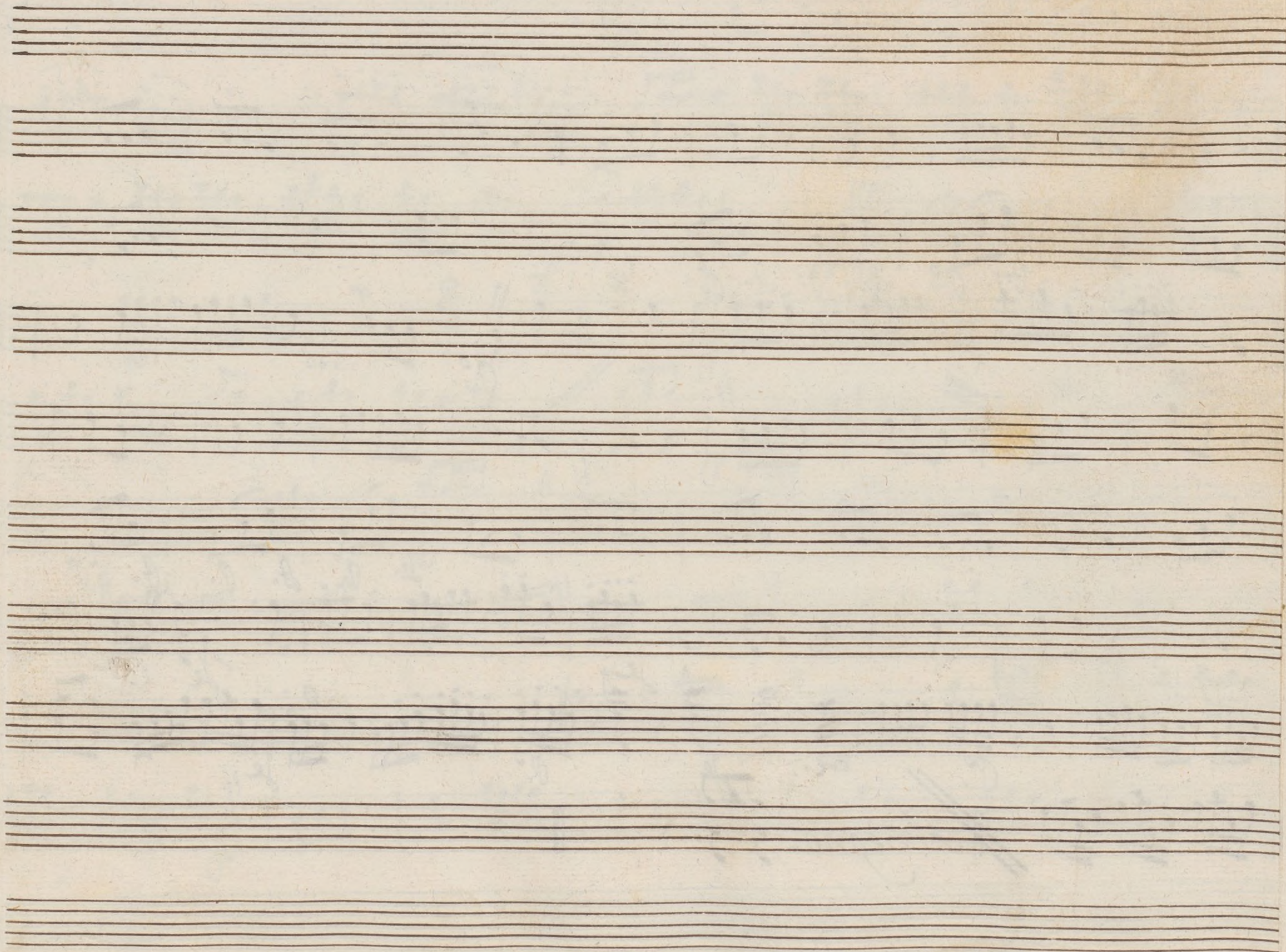
p *pol* *le array*

Allegro.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction "Allegro." written in cursive.

Dynamic markings and other annotations include:

- le* (first staff, first measure)
- ff.* (second staff, second measure)
- ff.* (second staff, third measure)
- ff.* (second staff, fourth measure)
- ff.* (second staff, fifth measure)
- ff.* (second staff, sixth measure)
- ff.* (second staff, seventh measure)
- ff.* (second staff, eighth measure)
- ff.* (second staff, ninth measure)
- ff.* (second staff, tenth measure)
- ff.* (second staff, eleventh measure)
- ff.* (second staff, twelfth measure)
- ff.* (second staff, thirteenth measure)
- ff.* (second staff, fourteenth measure)
- ff.* (second staff, fifteenth measure)
- ff.* (second staff, sixteenth measure)
- ff.* (second staff, seventeenth measure)
- ff.* (second staff, eighteenth measure)
- ff.* (second staff, nineteenth measure)
- ff.* (second staff, twentieth measure)
- ff.* (second staff, twenty-first measure)
- ff.* (second staff, twenty-second measure)
- ff.* (second staff, twenty-third measure)
- ff.* (second staff, twenty-fourth measure)
- ff.* (second staff, twenty-fifth measure)
- ff.* (second staff, twenty-sixth measure)
- ff.* (second staff, twenty-seventh measure)
- ff.* (second staff, twenty-eighth measure)
- ff.* (second staff, twenty-ninth measure)
- ff.* (second staff, thirtieth measure)
- ff.* (second staff, thirty-first measure)
- ff.* (second staff, thirty-second measure)
- ff.* (second staff, thirty-third measure)
- ff.* (second staff, thirty-fourth measure)
- ff.* (second staff, thirty-fifth measure)
- ff.* (second staff, thirty-sixth measure)
- ff.* (second staff, thirty-seventh measure)
- ff.* (second staff, thirty-eighth measure)
- ff.* (second staff, thirty-ninth measure)
- ff.* (second staff, fortieth measure)
- ff.* (second staff, forty-first measure)
- ff.* (second staff, forty-second measure)
- ff.* (second staff, forty-third measure)
- ff.* (second staff, forty-fourth measure)
- ff.* (second staff, forty-fifth measure)
- ff.* (second staff, forty-sixth measure)
- ff.* (second staff, forty-seventh measure)
- ff.* (second staff, forty-eighth measure)
- ff.* (second staff, forty-ninth measure)
- ff.* (second staff, fiftieth measure)
- ff.* (second staff, fifty-first measure)
- ff.* (second staff, fifty-second measure)
- ff.* (second staff, fifty-third measure)
- ff.* (second staff, fifty-fourth measure)
- ff.* (second staff, fifty-fifth measure)
- ff.* (second staff, fifty-sixth measure)
- ff.* (second staff, fifty-seventh measure)
- ff.* (second staff, fifty-eighth measure)
- ff.* (second staff, fifty-ninth measure)
- ff.* (second staff, sixtieth measure)
- ff.* (second staff, sixty-first measure)
- ff.* (second staff, sixty-second measure)
- ff.* (second staff, sixty-third measure)
- ff.* (second staff, sixty-fourth measure)
- ff.* (second staff, sixty-fifth measure)
- ff.* (second staff, sixty-sixth measure)
- ff.* (second staff, sixty-seventh measure)
- ff.* (second staff, sixty-eighth measure)
- ff.* (second staff, sixty-ninth measure)
- ff.* (second staff, seventieth measure)
- ff.* (second staff, seventy-first measure)
- ff.* (second staff, seventy-second measure)
- ff.* (second staff, seventy-third measure)
- ff.* (second staff, seventy-fourth measure)
- ff.* (second staff, seventy-fifth measure)
- ff.* (second staff, seventy-sixth measure)
- ff.* (second staff, seventy-seventh measure)
- ff.* (second staff, seventy-eighth measure)
- ff.* (second staff, seventy-ninth measure)
- ff.* (second staff, eightieth measure)
- ff.* (second staff, eighty-first measure)
- ff.* (second staff, eighty-second measure)
- ff.* (second staff, eighty-third measure)
- ff.* (second staff, eighty-fourth measure)
- ff.* (second staff, eighty-fifth measure)
- ff.* (second staff, eighty-sixth measure)
- ff.* (second staff, eighty-seventh measure)
- ff.* (second staff, eighty-eighth measure)
- ff.* (second staff, eighty-ninth measure)
- ff.* (second staff, ninetieth measure)
- ff.* (second staff, ninety-first measure)
- ff.* (second staff, ninety-second measure)
- ff.* (second staff, ninety-third measure)
- ff.* (second staff, ninety-fourth measure)
- ff.* (second staff, ninety-fifth measure)
- ff.* (second staff, ninety-sixth measure)
- ff.* (second staff, ninety-seventh measure)
- ff.* (second staff, ninety-eighth measure)
- ff.* (second staff, ninety-ninth measure)
- ff.* (second staff, one hundred measure)



—

Violin segundo

Sonadilla a Duo;

La oposicion de ~~la~~ Cordejos;

//

A handwritten musical score on aged paper, titled "Allegro Con brio" in the top left corner. The music is written in 2/4 time, indicated by the time signature. The score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast and lively tempo. Dynamic markings such as "f" (forte) and "p" (piano) are scattered throughout. There are also some handwritten annotations in red ink, including "No" and "fe". The paper shows signs of age, with some staining and wear at the edges. At the bottom center, there is a faint printed text: "Ayuntamiento de Madrid".

3 Alleg^{ro} Moderato

Sotto voce

rinle

Como Prima

Peri.

Allegro

Volli po

The musical score consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is indicated as '3 Allegro Moderato'. The second staff has the marking 'Sotto voce'. The third staff has 'rinle'. The fourth staff has 'Como Prima'. The fifth staff has 'Peri.'. The sixth staff has 'Allegro'. The seventh staff has 'Volli po'. The eighth staff is empty.

[illegible]

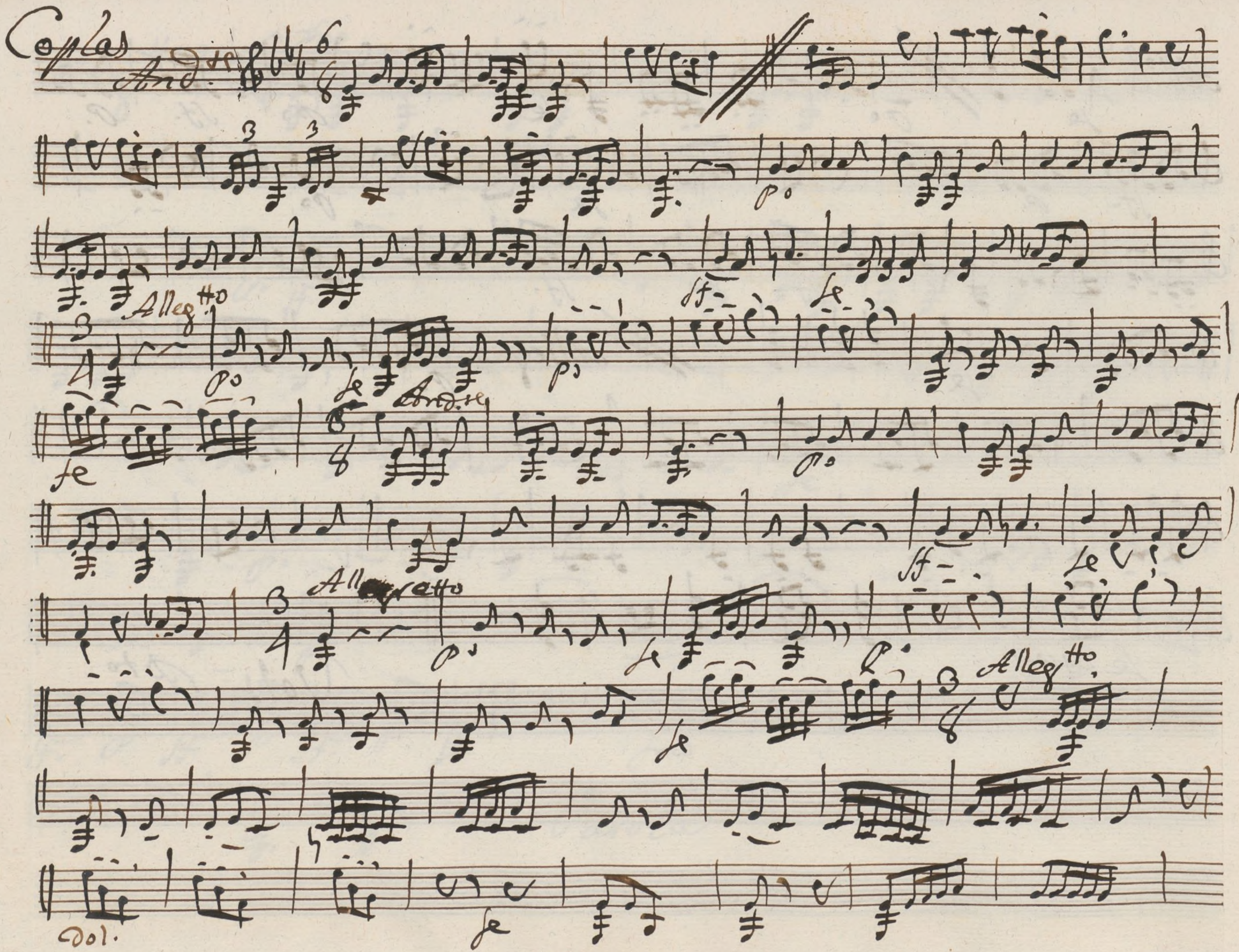
Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/4), notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). A section marked *Allegro* begins on the fourth staff. The score concludes with a double bar line on the seventh staff.

Le away

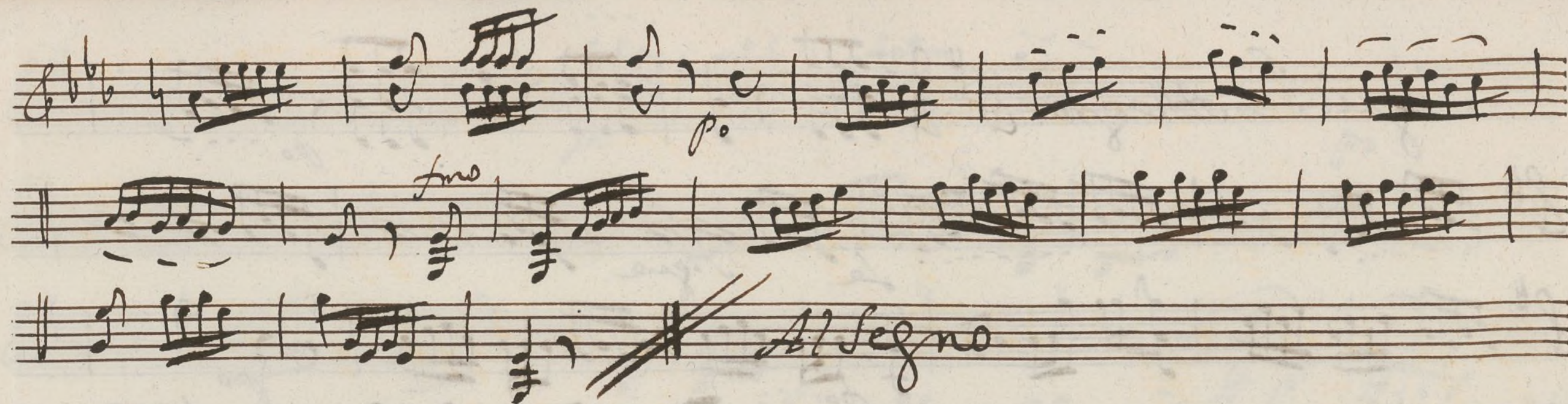
Volte p^{to}

Coplas

Handwritten musical score for Coplas, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings such as *And.*, *Allegro*, *And.te*, *All.ratto*, and *Allegro*. The notation is in a historical style, likely from the 18th or 19th century.



The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo markings are: *And.* (Andante) at the beginning, *Allegro* on the fourth staff, *And.te* (Andante) on the fifth staff, *All.ratto* (Allegretto) on the seventh staff, and *Allegro* on the eighth staff. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also some handwritten annotations like "3" and "4" above certain notes, possibly indicating fingerings or groupings. The score ends with a double bar line on the tenth staff.



Volta

Sequi. Allegro & $\frac{3}{4}$ \sharp

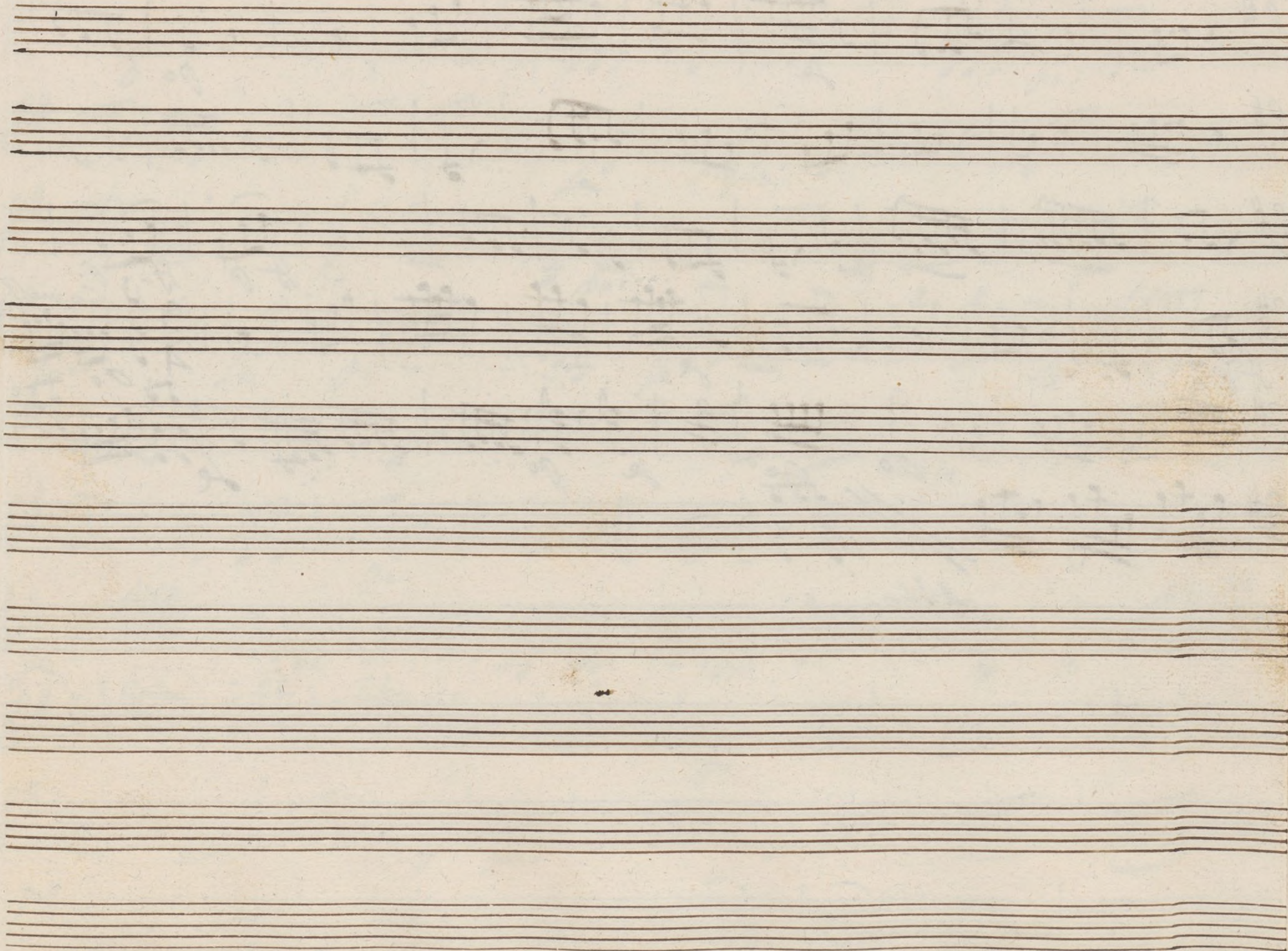
le sue

Alleg.^{to}

sf. sf. sf.

Handwritten musical score on six staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *sf*. The score concludes with a double bar line and repeat dots. The final measure of the sixth staff contains the handwritten text "Como Primeros" above the notes.

Allegro



~~+~~

Oboe Primero.

1^a a Duo.

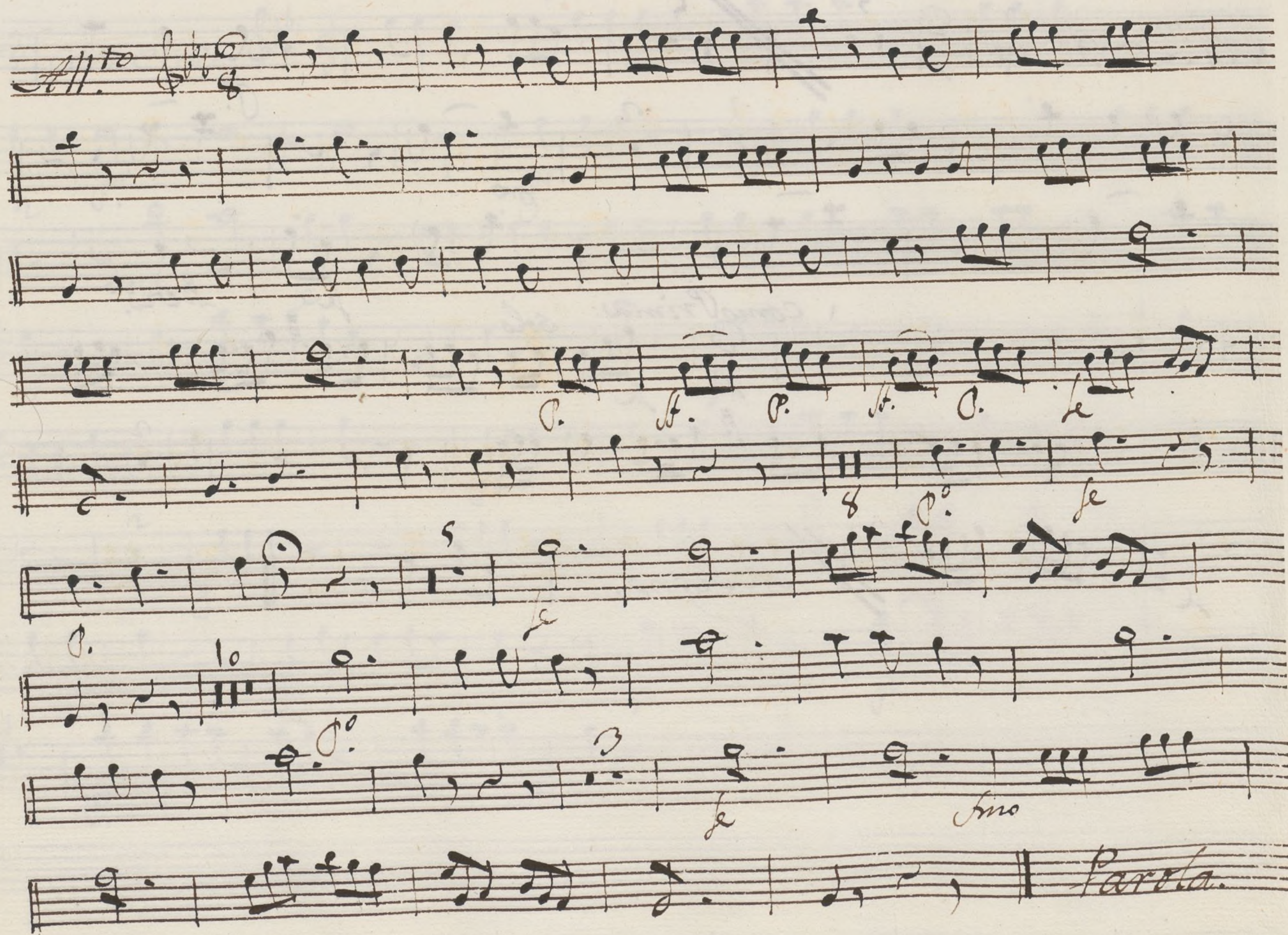
La Oposición de Correos.

//

All.^o con brio.

Handwritten musical score for a piece titled "All.^o con brio." The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as "p." and "f". There are also handwritten annotations like "le" and "figue" in cursive. The score ends with a double bar line on the eighth staff, followed by two empty staves at the bottom of the page.

All.^{ro} mod.^{to}
1. con Prima. solo
Al Segno.



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 2/4 time signature. The score includes several measures with notes and rests, some marked with a '7' or a '3'. A double bar line is present in the second staff. The third staff contains the instruction 'Al Segno.' written in cursive. The fourth staff has a '4' above it and the word 'Solo.' below it. The fifth staff has a '3' above it. The sixth staff has a '7' above it. The seventh staff is empty.

Coplar.
And.

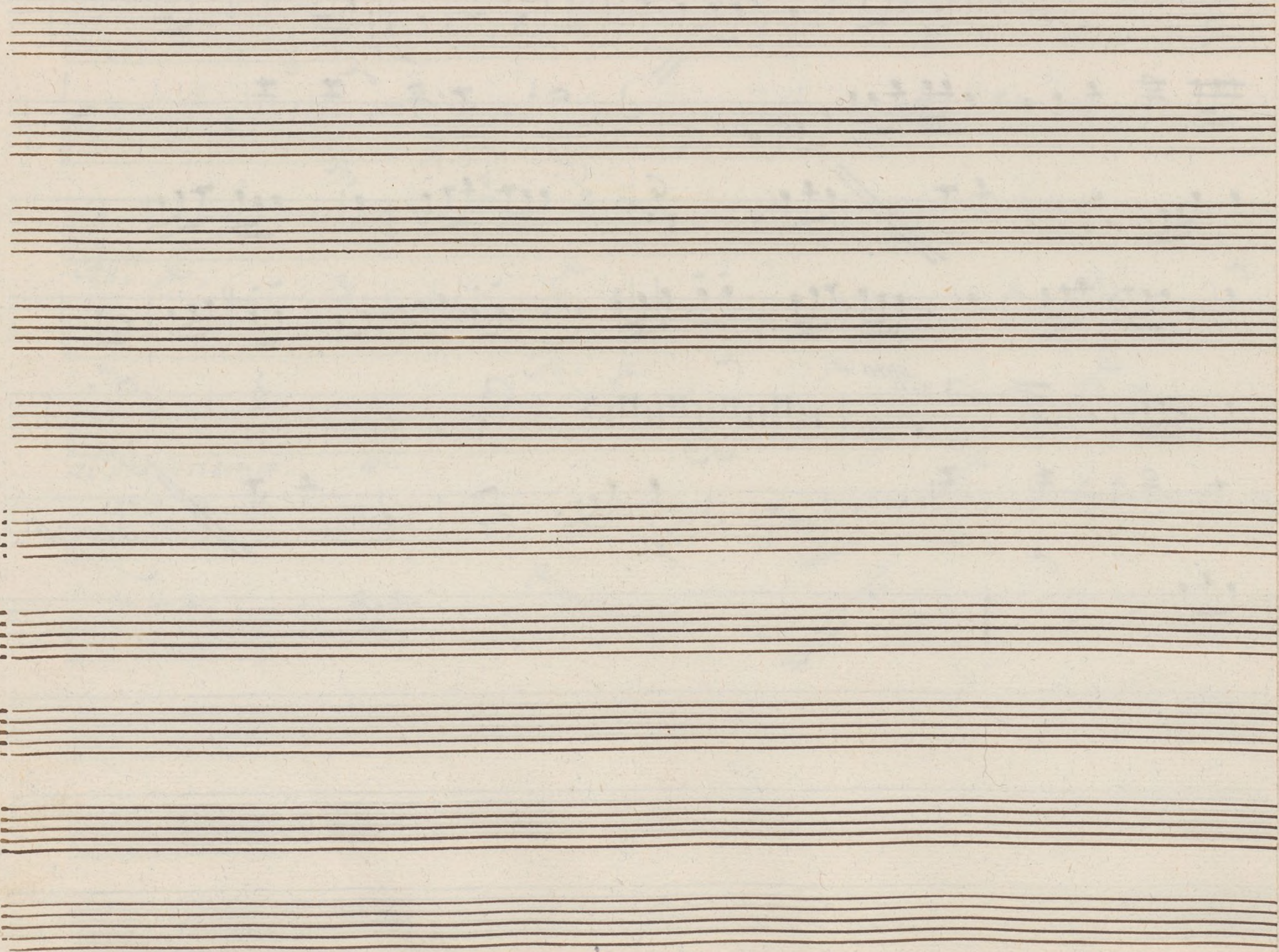
Al Segno.

Sequid's

St. M. Mod.

Handwritten musical score for a piece titled "Segno". The score is written on ten staves. The first staff begins with the tempo marking "All. mod." and the time signature "3/4". The music is written in treble clef. The score includes various musical notations, including notes, rests, and dynamic markings such as "p." (piano), "f." (forte), "p. cre." (piano crescendo), and "f. cre." (forte crescendo). The piece concludes with a section marked "Allegro" and "69.", followed by a double bar line and the word "Segno." written in a large, stylized font.

Allegro.



2

Oboe Segundo.

1^a a Duo.

La Oposicion de Cortes.

//

All. con brio.

p. *f* *p.* *f* *p.* *f* *p.* *f* *p.* *f*

Segue.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *Al. mod. to*. The score includes several measures with notes and rests, some of which are crossed out with a double slash. The fourth staff contains the instruction *3 Como Prima.* and the fifth staff contains *le Solo.*. The sixth staff concludes with the instruction *Al. segno.* and a double bar line. The bottom of the page features four empty staves.

Handwritten musical score on ten 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 common time signature (C). The music is written in a cursive, handwritten style. The staves contain various musical notations, including notes, rests, and dynamic markings such as *ff*, *p*, *le*, *lo*, *pro*, and *finis*. The final staff concludes with the word *Parola.* written in a decorative, cursive script.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The score features several dynamic markings: *f* (forte), *M. segno.* (mezzo-forte), *P.^o* (piano), and *4 solo.* (four solo). There are also numerical markings *3* and *12* above the staff. The notation includes various note values, rests, and articulation marks. The score concludes with a double bar line on the sixth staff.

Coplas.
And.

8

Alto

le

8

le

8

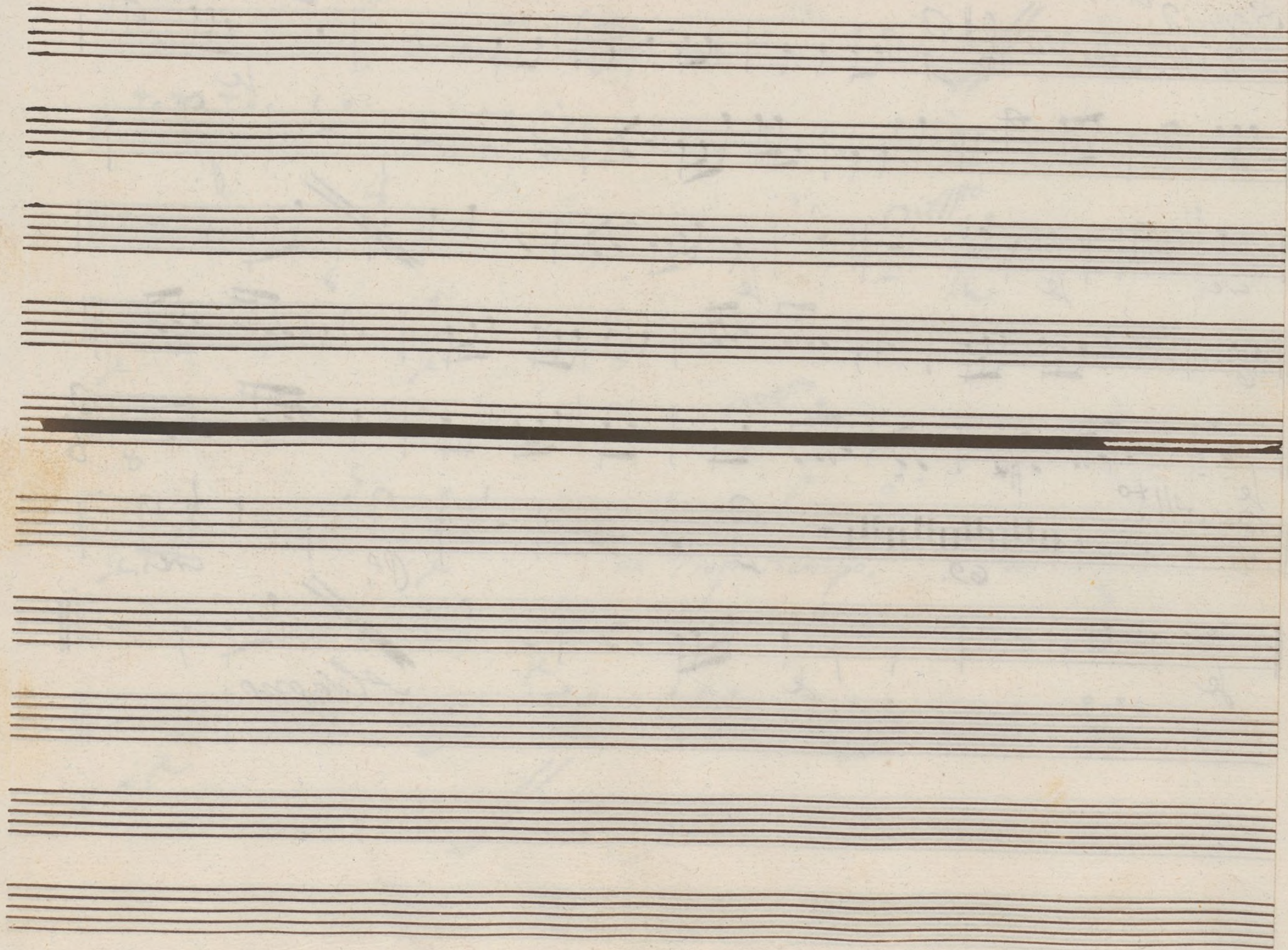
le

al 8º propio tiempo.

dol.

le

Al segno.



+

Trompa Primera

Conadilla à Deus;

La oposicion de Cortijos;

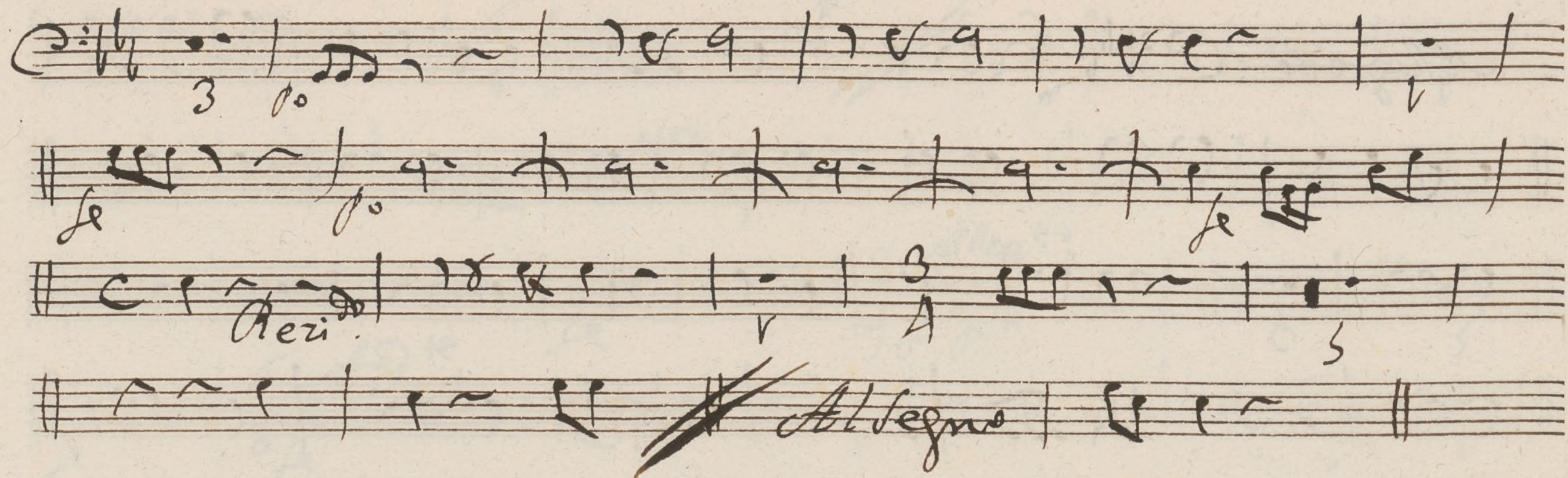
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All.^o Con Brio C: $\text{b}\flat$ $\frac{3}{4}$

Handwritten musical score for *All.^o Con Brio* in C minor, 3/4 time. The score consists of nine staves. The first staff begins with a treble clef and a key signature of two flats. The music features various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

Alleg.^{ro} Moderato C: $\text{b}\flat$ $\frac{3}{4}$

Handwritten musical score for *Alleg.^{ro} Moderato* in C minor, 3/4 time. The score consists of one staff. It begins with a treble clef and a key signature of two flats. The music features various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation is in a cursive, handwritten style typical of 19th-century manuscripts.



Voli

[illegible]

Coplas And.^{te} 6/8 *Alleg.^{ro}* 3/4 *And.^{te}* 6/8 *Allegretto* 3/8 *Allegro* 3/4 *Vol. ti*

And.^{te} 6/8 *Alleg.^{ro}* 3/4 *And.^{te}* 6/8 *Allegretto* 3/8 *Allegro* 3/4 *Vol. ti*





+

Trompa Segunda

Tonadilla à Deus;

La Oposicion de Cortijos;

//

All.^o Con Brio C² 6/8

p *p.* *2* *p.* *no* *no* *3* *p.* *2* *p.* *9* *p.*

Allegretto $\text{C} \sharp$ $\frac{6}{8}$

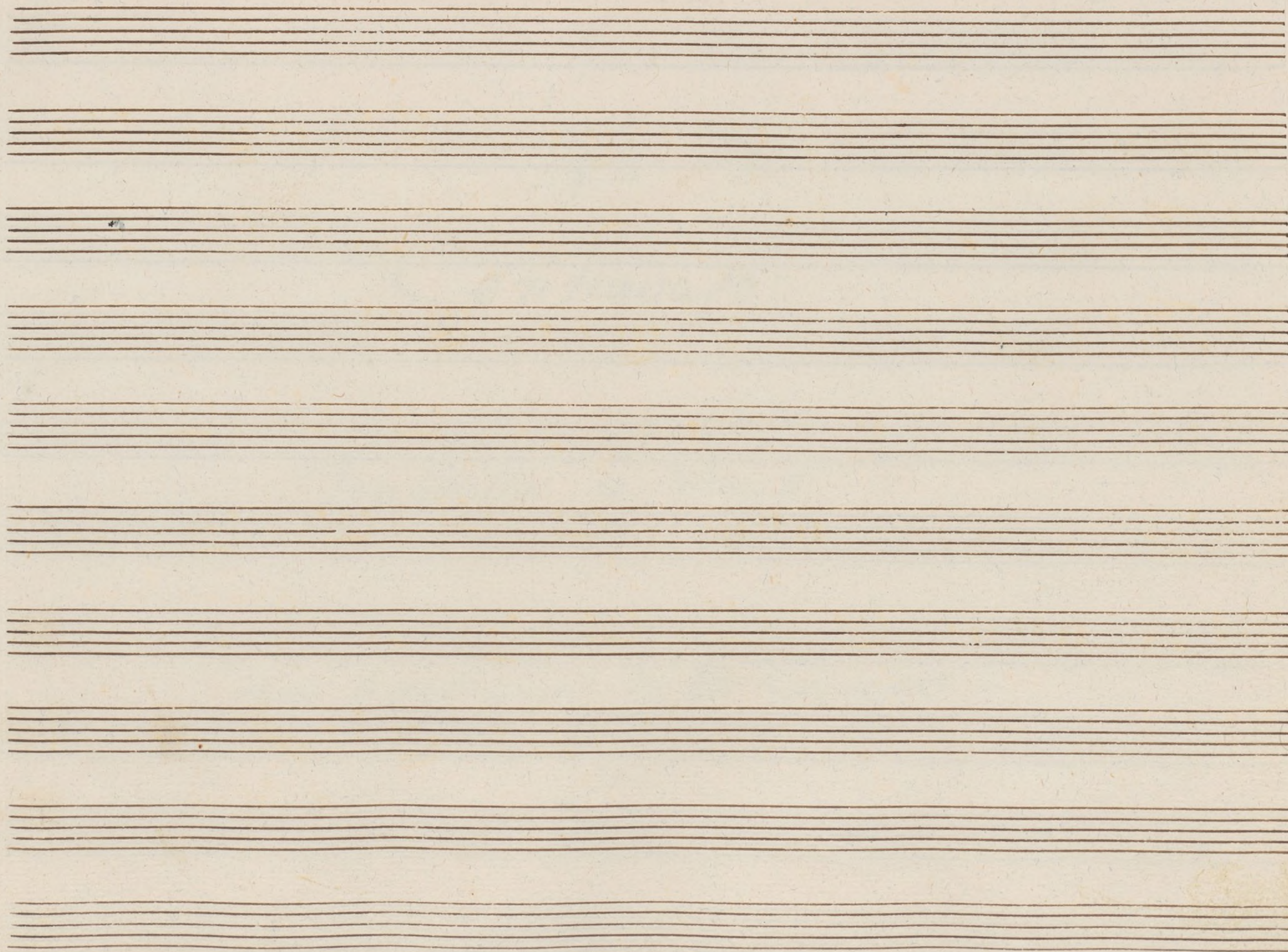
le *lo* *p.* *le* *fin*

Parola

$\frac{2}{A}$ *All.º fare*

[illegible]

In 2.
Segui. *All.^o* *3*
4 5
26 26 *Como Prima*
4
Allegro





+

Contrabajo;

Tonadilla à Duo

La oposicion de ~~la~~ Cortijos

//

All.^o Con Brio C:4/4

The musical score is written on ten staves. The first staff begins with the tempo and mood marking *All.^o Con Brio* and the key signature of C major (one sharp) and 4/4 time. The notation is handwritten and includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the tenth staff.

Allegretto Moderato $\text{C} = \text{Bb}$ $\frac{3}{4}$ *A*

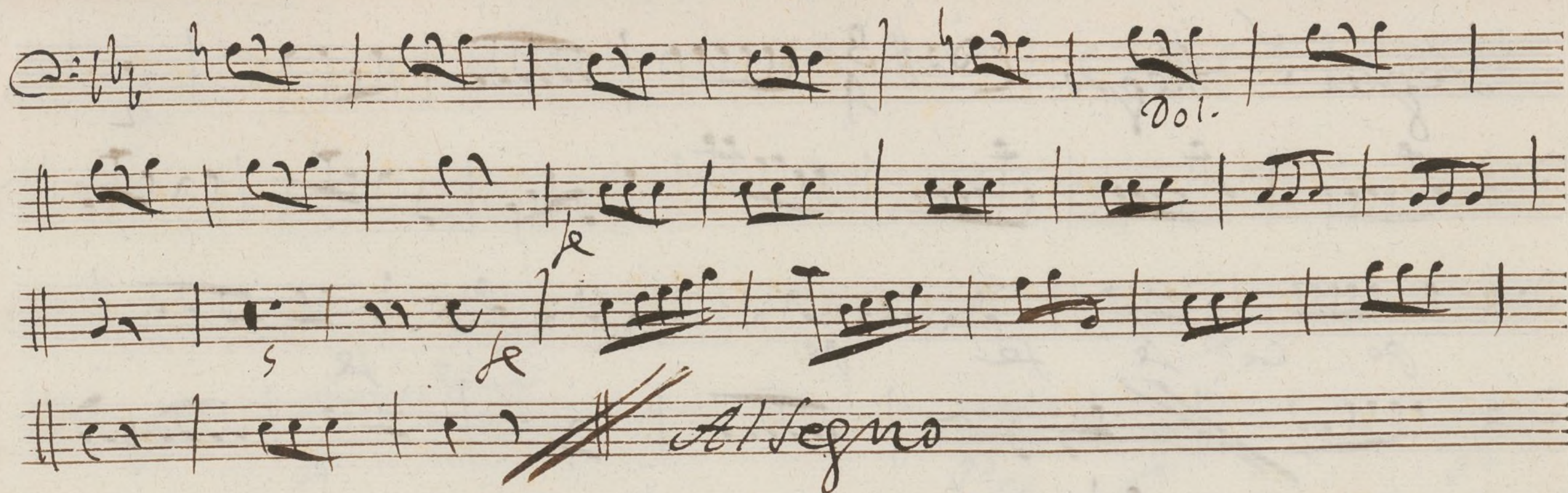
sf. *sf.* *p.* *pizz.* *Vine* *se* *Berz.* *Allegro*

Volti

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegro" and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). A double bar line with a slash through it indicates a section break. The second system begins with the tempo marking "Allegro" and a key signature change to one sharp (F#). The notation continues with notes, rests, and dynamic markings. The score concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

Coplas *Andte* *C:G* *G*

va *p* *3/4* *Allegro* *p* *Andte* *p* *3/4* *Allegro* *p* *3/4* *Allegro*



Noli

Segue Allegro C: # 3/4

po Credo fe po

Allegro Ho

Handwritten musical score on five 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 common time signature (C). The first measure of the first staff is marked with a *p* (piano) dynamic. The fourth staff contains the instruction *Como Prima* above the staff and a *f* (forte) dynamic below the staff. The fifth staff ends with a double bar line and a repeat sign. Below the fifth staff, the word *Allegro* is written in a cursive hand.

