

Mus 187-4

+
Conadilla General 23-2.

el Atarantulado;

de Torres
Rosa
Alfonso

Del S.^r Esteve:

1787

para
La Rodrigo
gar.^{da} y todos

Alleg.^{ro} $\frac{2}{4}$

Medico... Sarriido

Los
no [ten]

Me di cos co mo yo — de fama ya bi li
[Go cinco mil emfermos que a sis tir y que cu
dad no te ne mos un mo men to li bre pa ra
[rar pero lo ma si no sa nan creo que se
des can sar li bre
[mo ri ran creo
se

to dos buscan el auxilio de nues tra gran
[vi si to ochenta Marqueses diez Curas Un
fa cul tad y con solo pre sen tar nos hallan
[La cristan mil y Cuatro cientos Damas y mu
a li vio en su mal allan
[La gente bulgar y mu

no desde el Rey a bajo me mandan llamar

si pero la Marquesa del gran Castañar

El grande y el chico — clérigo y seglar y to do to el
que tiene Jaquica me mandó ~~llamar~~ avisar vos Corriéndola

Dia como una zacañ me llaman y traen por
berla que su enfermedad Como estan aguda Cui

Todo el lugar
 da do me da
 Vien aya mi
 Vien aya mi

Ciencia q. me arà Inmortal — bien aya mi Ciencia q. me a
 ciencia

ra in mortal vien aya

(vare)

Allegro

And.^{te} $\frac{2}{4}$ *Sabe la Marquesa*

fe *po* *fe* *po*

po *fe* *po*

Conde --- Alf.^{to} luego que me quedo

so si eguese Marquese

sola mea come re la ta que ca mea Co
 si ta que toda el alma me quiebra que to
 tan fuer te q^l ~~señal~~ has torna
 me y diga me de que nacen
 to tal men te la ca ve za to tal men te
 sus ma la ^{Adri^o} de bue stra au sen cia ^{Alleg^{ro}} sus ma la ^{Adri^o} de

la Ca veza que do lor tan grande
bue tra ausencia que do lor tan grande
ay — y Con que violencia ay —
ay — *Andr.* y Con que violencia *Andr.* ay —
me Yere el cerebro ay — ay —
lor 2. { me yere el cerebro ay — ay —
me traspasa el pecho

(Sale el conde, All.^o)

Alfonso

ay — ay ay que pena —

que es

ay — ay ay que pena —

Adri^o

Con.

esto se ñora

que rida Marquesa

di

de ci to mio

no puedo aunque quiera

de

ga usted que tiene

que no veda ei esta

arde a fligir me

si sola me dejan

Redrips

lor 2.

que do lor tan grande

lor 2.

ay ay que

~~que do lor tan grande~~

~~ay ay que~~

pe - na;

pe - na;

Allegro

Allegro

se ño ra ya practica das que dan

quan tas di li gen cias que dan

me en Cargai teis y vendrán la ^{fi} ~~almas~~ ^{Las} de la Dei

ff.

quera ^{las}

Adri.

yo

la gracias os doi Conde pero os pide mi fi neza

p.

pero os

que no

me hagais ca rezar mucho de vuestra presencia mu

ff.

Alf.^o

cho de vuestra presencia ei ta vsted me

Rodri.^o

for ya me he mejorado

Alf.^o

lo celebro Dueño a

atiempo *lo 2.^o* *Rezi.*

8 mado que con tento que placer

sienten dos pechos amantes que con ternura con

tantes se llegaron aquerer se llegaron a que
 rer se lle

Alleg. Moderado

Sale la Torre y la Rota
 hija de la Condeta;

Beso aus
 Rodri' lenta

Rodri.^o

ted la mano Marquesa queri- da Ami
 os a migas Co mo es ta la Ma- dre *lai²* los fla

gau del alma se ai's vien veni- da
 tos la Causan mo lei tia bar san - te

Alf.^o

a guetros pies siempre Vin do mio be
Rodri.^o lo sientto infinito *Alf.^o* tam bien mi fi

Rodri.^o

diencia

no con tanto afecto

nerza

Rodri.^o

no con tanto afecto

Alf.^o Per donad Marqueta

por no so tra

Alf.^o Perdonad Marqueta

2a 2.

por to do le

Viñen - - -

ya los dos Cor rejos -

Ahora herma

Viñe -

to do le da Celos -

Ahora herma

na que tar de tan buena sen dremos tan
 herma na que
 buena sen dremos her
 tar de tan buena sen dremos her
 mana que tar de tan buena sen dremos her mana que

tarde tan buena tendremos tan buena tendre —

mos;

Parola

All Segno

Sar^{do}

sape Garrido

And.^{te} vivo

sofocado

Alf³

Comoda de em

vengo mo lido y Can sa do por que me se nia is
fer mos ay mucho tra va jo por que el ay re Cres

ff *Adri* *ff*

Con sumo Cei da do Puer D. Ce le do nio ya no es ne ce
ques ta Im fi zion a do si se ñor y mu chos per soe lo mas

ff *p* *ff*

sa rio por que la Ta que ca se mea di si pa do
rra ro que a ta los In sec to res les lle gò el con ta gio

ff *p* *ff*

for, do
 por frío le ritar de nuevo la en cargo que Tamas v
Rodrig ay Medico mis tiemblo al cucharlo saque me de
 sia me mande recado *Alf.º* Usted e de esta casa ~~me~~
 surto a Glene Usted Claro *gand* anda un Abichu-dio
 Medico ~~me~~ a fama do y deve asis tir la quando alla
 tan en bene nado que si pica Cau-sa un mal mu'os

2.º dm.

ma do

ba ta ya se no re

no ay que disgas taros

tra no

2.º. ba ta ya se ño res

que no a su ta mo

Rodri.º y Alf.º

dizen bien la

chicas

ato do me a llano;

Rodri.º y Alf.º

dizen bien las niñas

chicas

ato do me a llano;

Allegro

Parola

Rodri.º

Decid puer el nombre de este animalito

y que efecto causa; voy a referir lo; es un bicho

amanera de una Araña, y se llama... se llama...

La tarantula;

Coro

todos Cinco

Alleg^{ro}

Lue ruto

que

pa mo

que

co

sa tan

Va ra

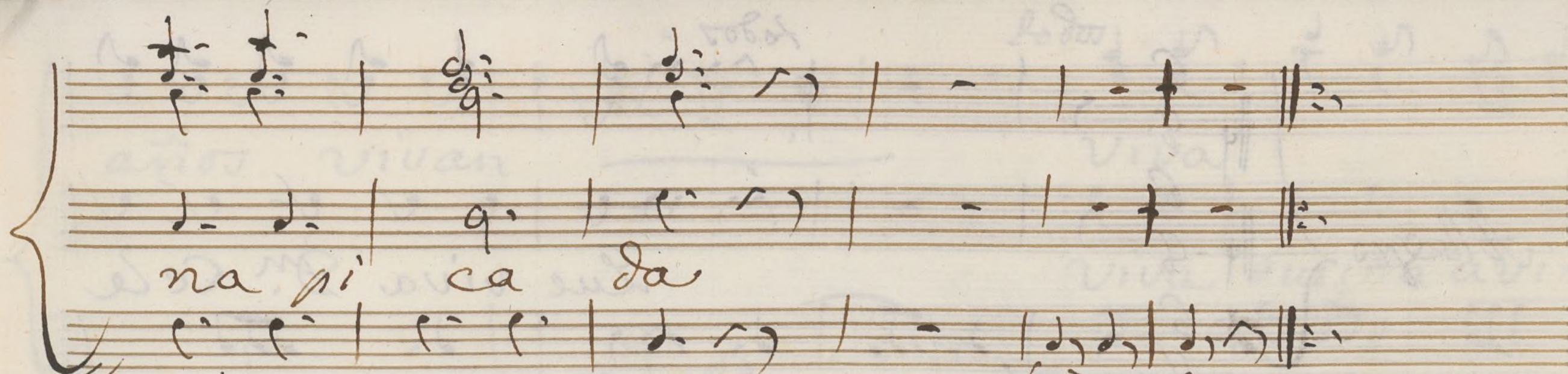
no quieran

los

Cielos

me

de v



1ª Parola) gar^{do} al que pica sobreviene un letargo,
y se cura, se cura, vai lo teando;)

// Se Repite el Coro; //

2ª Parola) todos / no engana Usted² gar^{do} no señores,
y para prueba si ustedes quieren Ver un enfermo, que es
donde Curando, se desengañarán; Rodri^o Si, Vamos D. Celedonio
barra y onovo i. que tengo miedo que me pique, Rosa / lo tampoco;
gar^{do} no tengan Ustedes miedo señoritas. que allí con Curren
muchas gentes a verse Curar; Rodri^o pues que pongan el coche
y Vamos;)

Allegro

Todos

Lue viva *En* Cele

donio or feo me di cinal que Cura por la fo

gar do

lias la ta ran — tu la mortal Vivan vire des mil

lias la ta ~~ta~~ ran te la mortal

q.
le po

años vivan todos viva
 viva nuestra avili
 dad viva (vanse todos)
 Mutacion de sala del enfermo; este
 en su cama imitando al verdadero atavante
 lado, y varios espectadores observan dole ciuda
 danos, alor que llega un practicante, y los separa:

Coplas

And.^{te}

3/4

3/4 Punteado

(Sale Zarrido con todos los q. se entraron)

Practi.^e fermín

Si len ciò se ño ves
fermin... el Me di co fiene
gar do... A quel el el om bre

re ti ren se a
chi ti to y Ca
que pi ca do es

lla — que den tro de po co le ve
 llar — que si' oye rruido me ve
 sa — sen ta os q! al punto le ban

ran Cu rar
 pa ña ra
 a Cu rar

Coro, todos b. *Pobre*
 Coro de todos y todos *Pobre*

ci to del di cha do que la ti ma que
 ci to des di chado que la ti ma que

arco *pp* *se*

las ti' ma que nos dà
las ti' ma que nos dà

Punteado

Allegro dos vezes

Paro la) *for^d* Practicante, *Pra^e* señor, *for^d* prevenid
los quatro ~~por la parte~~ ^{oficiales} Con todo lo necesario, y traed
laqui tarra Curaremos a este infeliz: *Pra^e* todo
esta pronto, *for^d* puei vamos, y mientra tanto
vean v're des, esta es la tarantula: *la en reña*
y resistan;

Todos y Coro

Alleg. No

que susto que
que susto que
par mo que Co sa tan Vara no
par mo que Co sa tan Vara no
quieran los cielos me dè vna pi ca
quieran los cielos me dè vna pi ca

The musical score is written on ten staves. The first two staves are for the vocal parts, with lyrics 'que susto que' and 'que susto que'. The next four staves are for the instrumental parts, with lyrics 'par mo que Co sa tan Vara no' and 'par mo que Co sa tan Vara no'. The last four staves are for the vocal parts, with lyrics 'quieran los cielos me dè vna pi ca' and 'quieran los cielos me dè vna pi ca'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

da
da

Ponen los Practicantes el enfermo
en medio del tañado, y tocan para
que baile el enfermo: despues mudan otro
loque y para de bailar el enfermo;

Parola for.^{do} Vaya baile vñed,
enfermo no puedo;

Coro y todos

And.^{te}

Po bre
Po bre
Po bre

ci to des di chado que las ti ma que las ti
ci to des di chado que las ti ma que las ti

po

ma que nos da
ma que nos da

po *Punteado*

Buel be atscar el Practicante, y vaila el enfermo, llega el Médico es-
tando vailando, y despues de tenerle la frente dize) *gar di*, Ya suda;
a esta voz lo quatro q^l le purrieron en medio, salen con Cuatro sabanas, le
arrojan, y le llevan ala Cama, y Cantael Coro)

Coro final *todos*

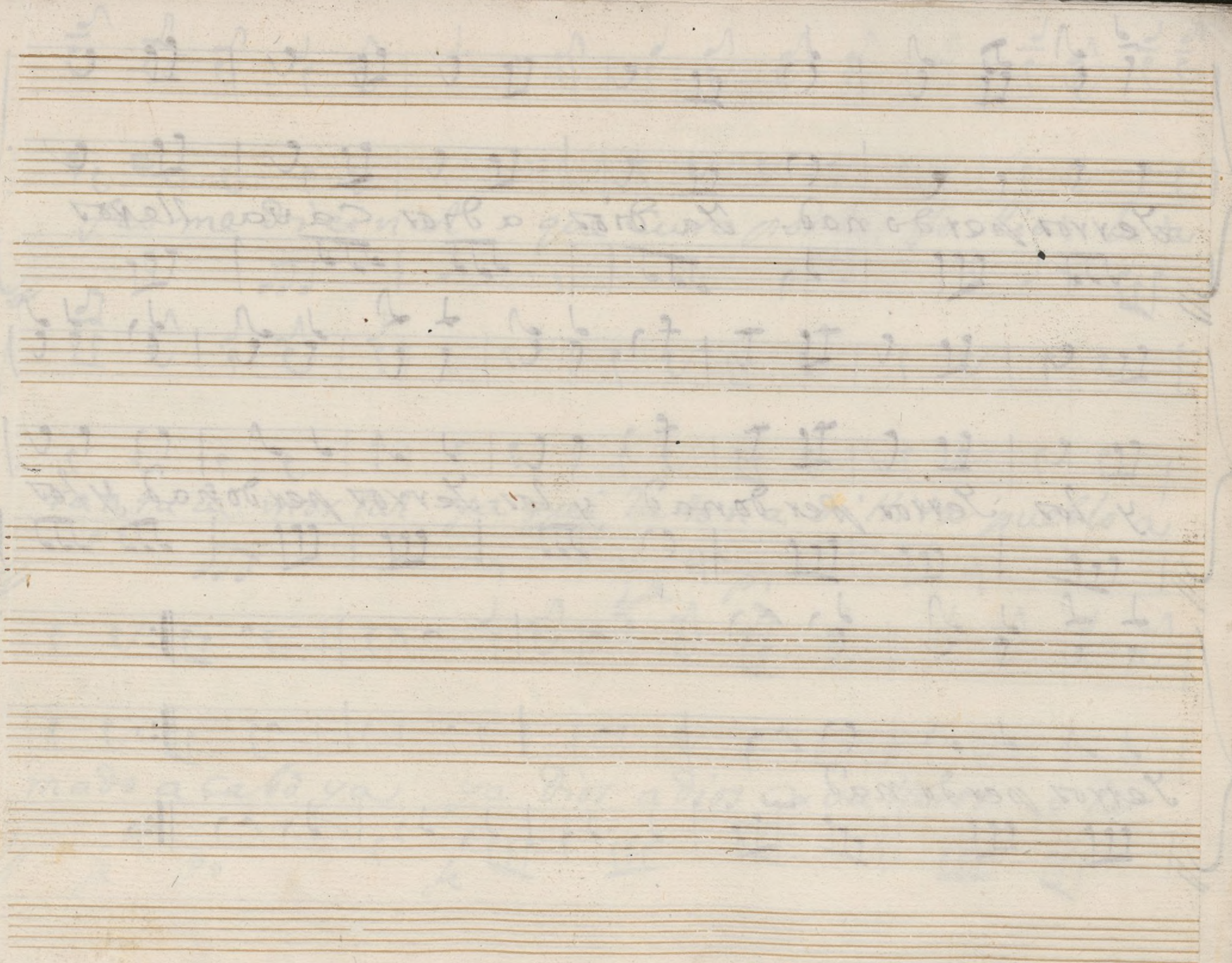
Allegro que viva Dn. Ce le do nio or

feo me dicienal que cura por las fo lias lata
ran tu la mortal ya qui la to na di lli ta pueblo a
mado a cabo ya ya dios a dios Cava lleros y los

Jervos perdonad. Ya Dios adiós Cava Nervos

y los Jervos perdonad y los Jervos perdonad y los

Jervos perdonad



+
Tonadilla General

el Atarantulado;

Coro de hombres, y Mujeres:

Coplas;

Solo ~~termin~~

And.^{te}

si len cio se ño re

re ti ren se alla

que den tro de po co

le ve

ran curar.

dos hom bres

y her muje res

Pobre

Pa co ha mos

Pobre

ci' to des di' chado' *fe* que las ti ma que

ci' to des di' chado' *fe* que las ti ma que

las ti' ma *p* que nos dà

las ti' ma *p* que nos dà

p

Al segno dos vezes

Parola

Coro los mismos

Alleg^{ro}

Poco a poco

que sus to

que pas mo

que sus to

que pas mo

que Co sa tan Para

no quieran

que Co sa tan Para

no quieran

los Cielos

me de una pi' ca da

los Cielos

me de una pi' ca da

Parada y vaila el enfermo

Coro.

todos y todas

~~Allegro~~

Andr.

Pobre

Pobre

ci to

des di chado

que las ti ma que las ti

ci to

des di chado

que las ti ma que las ti

ma que mada
ma que nas da

Buelbe a Vailar el Enfermo;

Corsifinal

Allegro

que viva D.ⁿ Cele donio or

les medicinal que Cera por la folias la ta ran tu la mor

tal La quila tona dillita pueblo a mado a cabo ya ya dios
 adios Cavalleros y los Jervos perdonad adios adios cava
 lleros y los Jervos perdo nad y los Jervos perdonad y los

Terros per do nae

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7

Violin Primero;

Conadilla General;

El Ataxantulado;

//

Allegro No

A handwritten musical score titled "Allegro No". The notation is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The music features various note values including quarter notes, eighth notes, and sixteenth notes, often grouped in beams. There are several dynamic markings such as "p." (piano) and "f." (forte). A double bar line with a repeat sign appears on the fifth staff. The handwriting is fluid and characteristic of 19th-century manuscript notation.



Volti

Handwritten musical score for a piece titled "And. no 2". The score is written on ten staves. The first staff begins with the tempo marking "And." and the time signature "2/4". The music is composed of various note values, including eighth and sixteenth notes, and rests. Dynamics such as "p." (piano) and "f." (forte) are indicated throughout. A section of the score is marked "Allegro" and is circled, indicating a change in tempo. The notation includes many beamed notes and rests, suggesting a fast and rhythmic piece.

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. 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.

Sigue.

And.^{te} Vivo. 3/4

Allegro 6/8

Paxola

Paxola) y D. C. al 6/8 (*Paxola*)

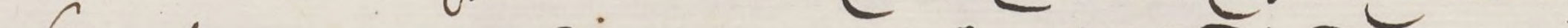
Alleg. No. 6

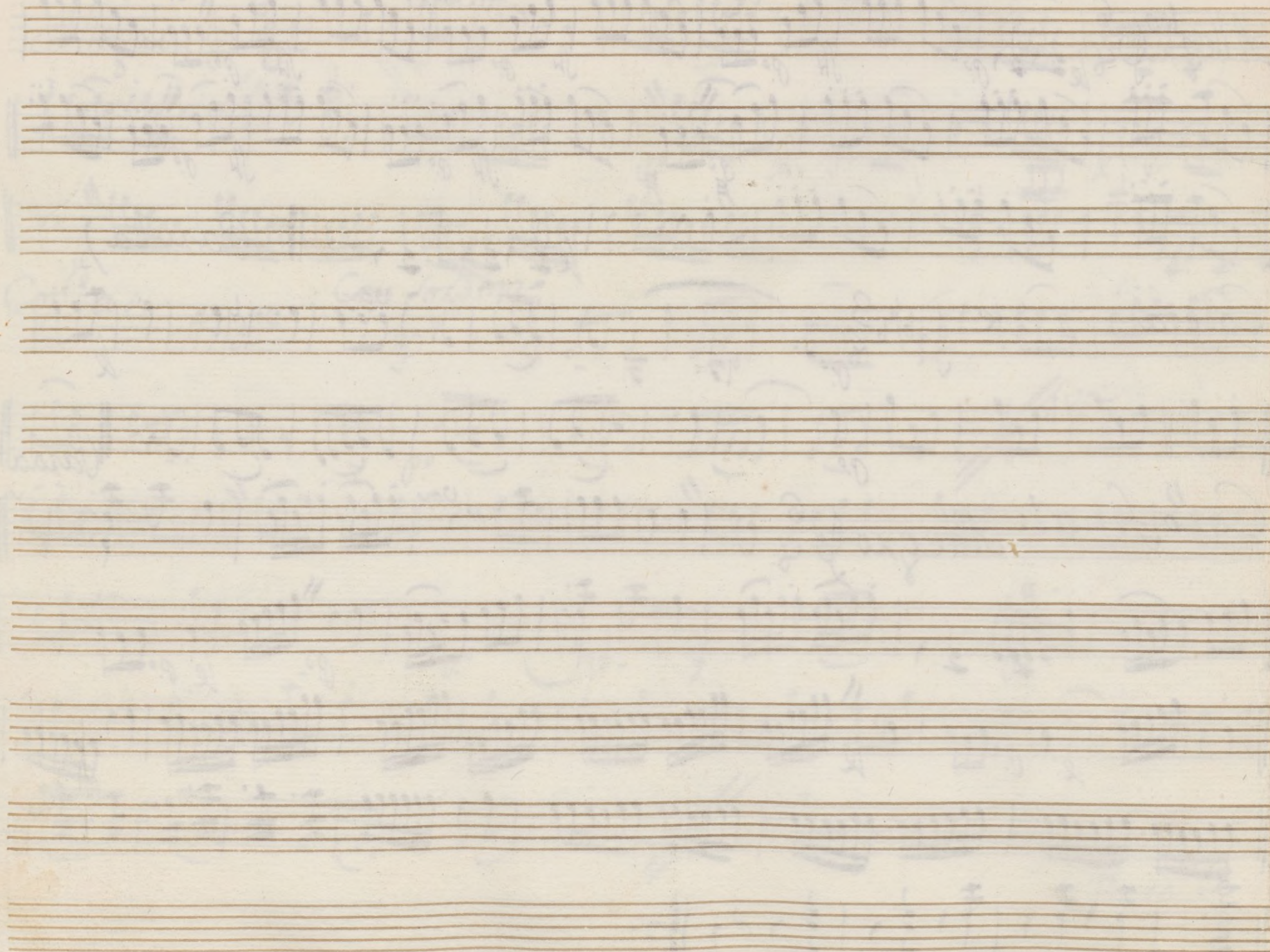
6/8

Pavola)

Coleta And.^{te} $\text{B}^b \text{C}^b \text{F}^b \text{G}^b \text{A}^b \text{B}^b$ $\frac{3}{8}$ P.^o

Parola

Coxo final: Allegro $\frac{6}{8}$ 



Mus 187-4

+

Violin Primero, Duplicado;

Conadilla General;

El Ataxantelado;

//

Allegretto. $\text{F}^{\flat} \text{ } 2/4$

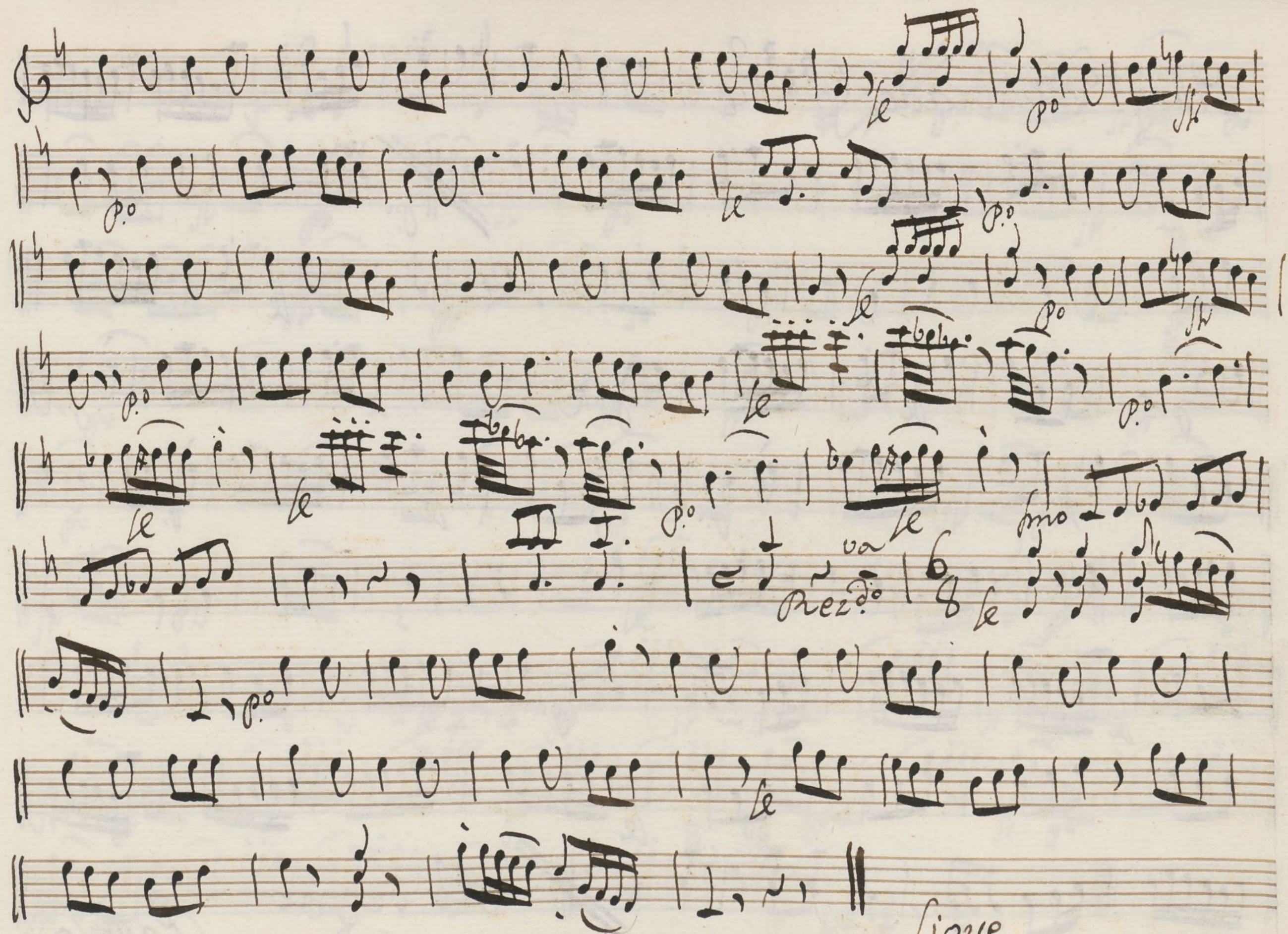
The musical score is written on ten staves. The first staff begins with the tempo and key signature: *Allegretto.* $\text{F}^{\flat} \text{ } 2/4$. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). A double bar line with a diagonal slash and the word *vor* (before) is present on the sixth staff. The manuscript is written in a cursive style on aged paper.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.o.* and *fmo*. The score concludes with a double bar line and a circled instruction: *Al Segno*.

Volta —

And. no 2

Handwritten musical score for a piece titled "And. no 2". The score is written on 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "And." and the number "2" is written above the first staff. The music features various melodic lines with ornaments, slurs, and dynamic markings such as "p." (piano) and "f." (forte). A double bar line with a diagonal slash appears after the third staff, and another similar mark appears after the eighth staff. The piece concludes with the tempo change "Al Segno" and a final cadence.



Sigue

Alleg.^{ro} Moderado; $\text{G}^{\sharp} \text{A}^{\sharp} \text{B}^{\sharp} \frac{3}{4}$

Al Segno *Parola*

And.^{te} Vivo. 3/4

Alleg.^{ro} 6/8

Paxola)

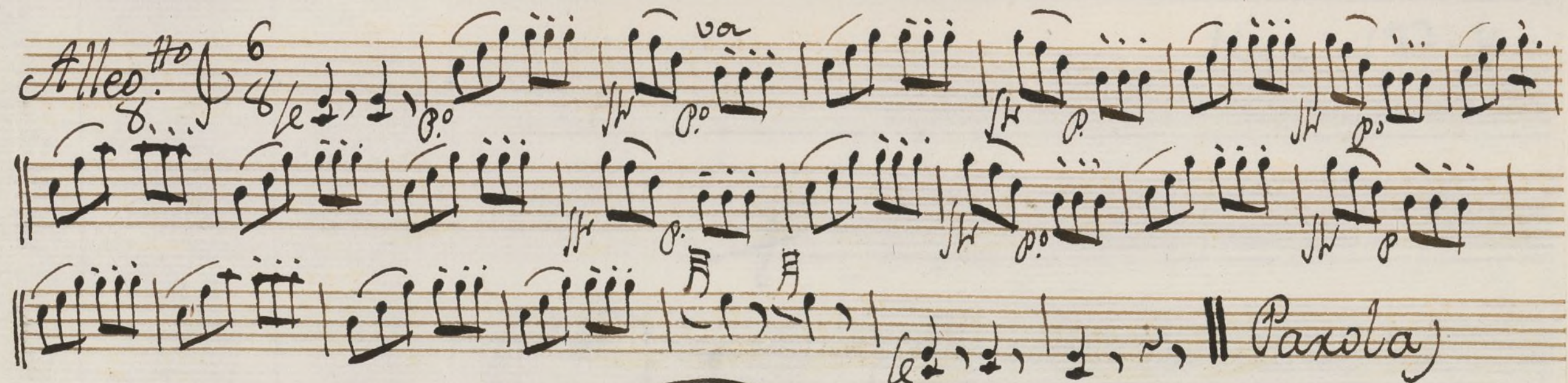
Paxola) y D.C. al 6/8 (Paxola)

Allegro. $\frac{6}{8}$

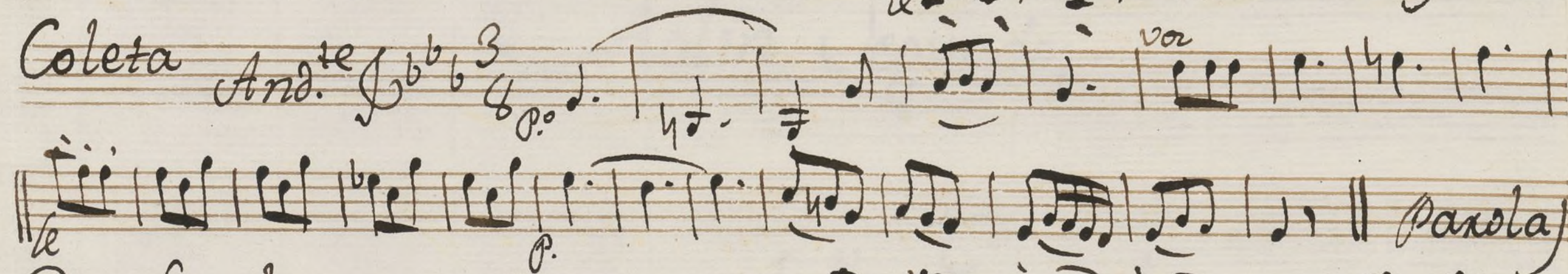
Coplas. *And.^{te}* *Con Cordina* $\frac{3}{4}$

Al Segno dos vezes *Paxola*

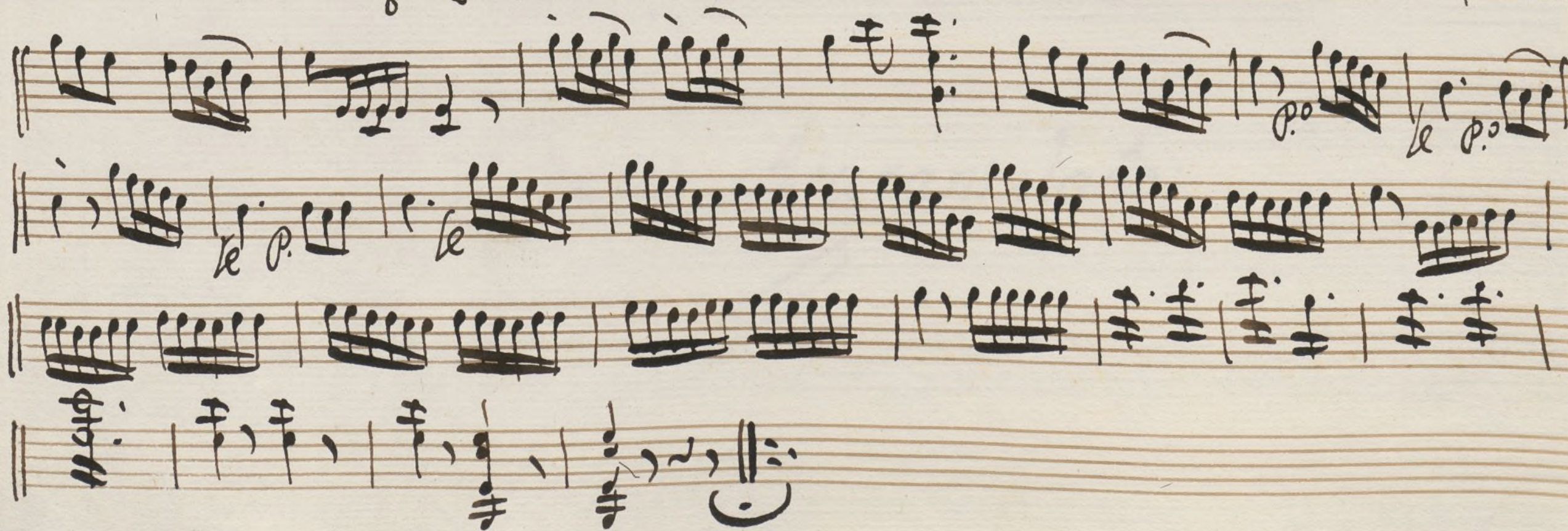
Allegro No^{ro} 6/8 P^{o} vor

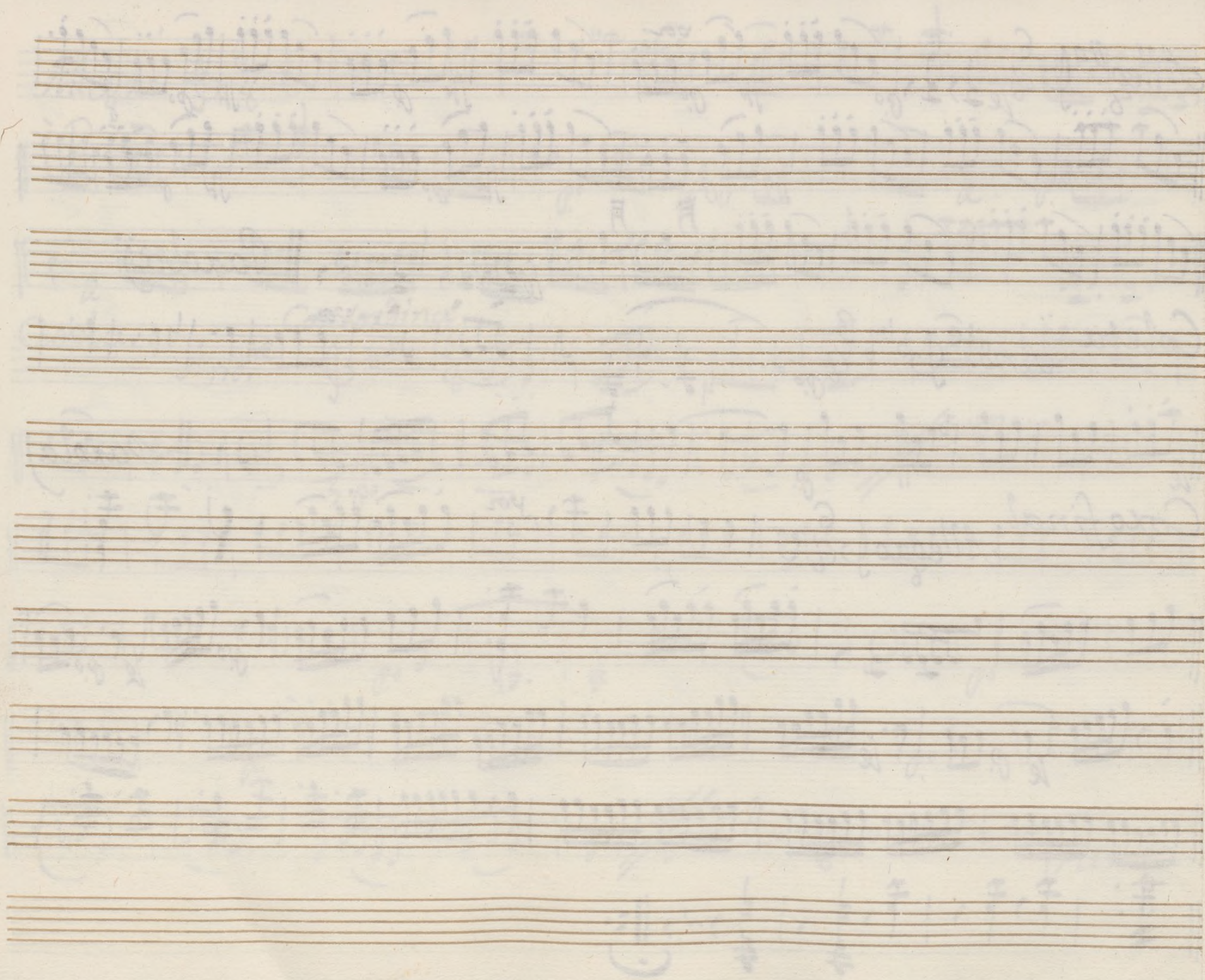


Coleta And.^{te} 3/8 P^{o} vor



Coro final. *Allegro* 6/8 P^{o} vor





+

Violin Segundo;

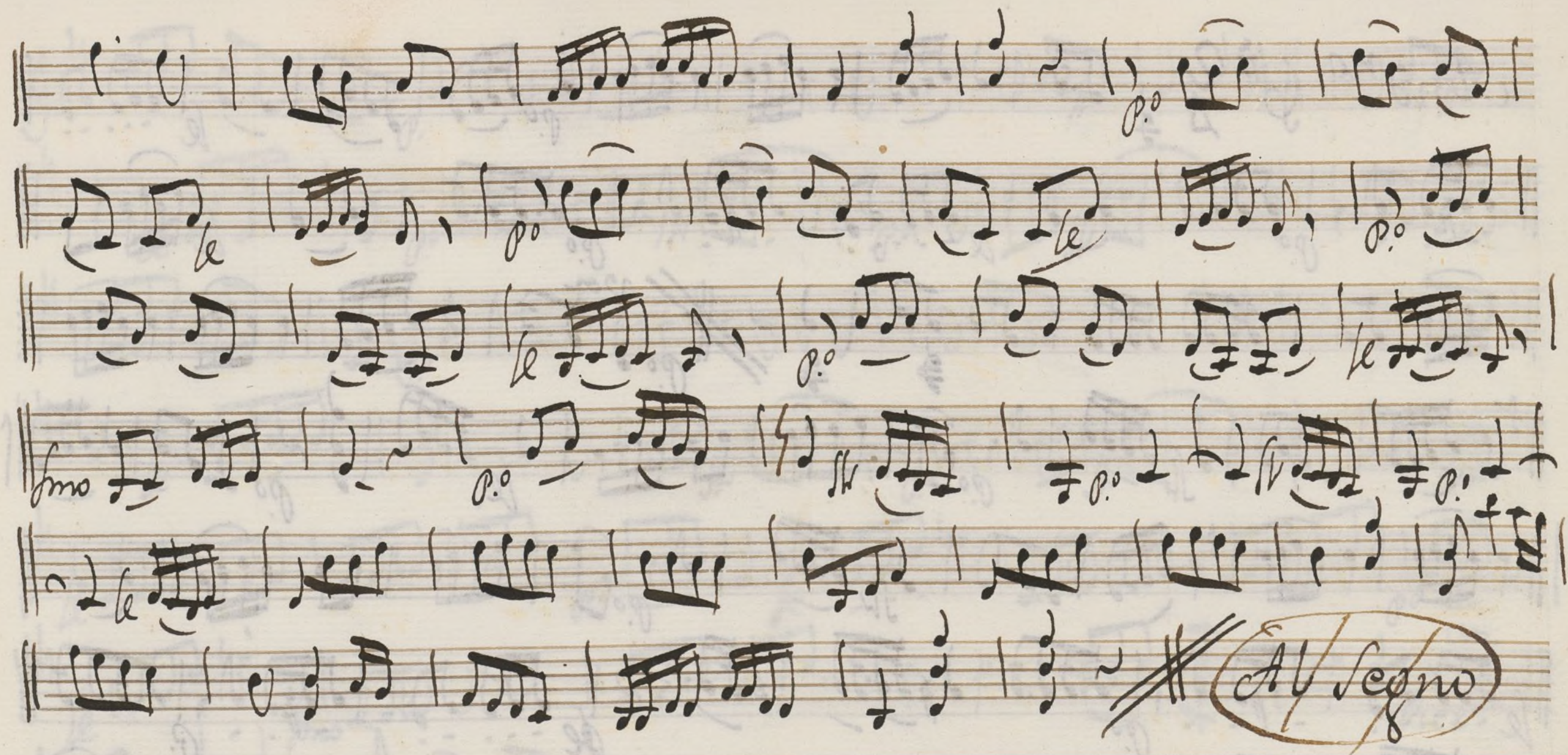
Conadilla General;

El Ataxantulado;

//.

Allegretto. $\text{F}^{\flat} \text{ } ^{\flat} 2$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto.' and the key signature 'F major' (one flat) and time signature '2/4'. The notation includes various note values, rests, and dynamic markings such as 'poco' and 'poco le'. There are also some handwritten annotations like 'vor' and 'poco le' with a slash through the staff. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



Volti

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *le*, *mo*, *vo*, and *Re2*. The score concludes with the word "Sigue:" written in cursive.

Allegro no° $\text{G}^\sharp \text{A}^\sharp \text{B}^\sharp$ $\frac{3}{4}$

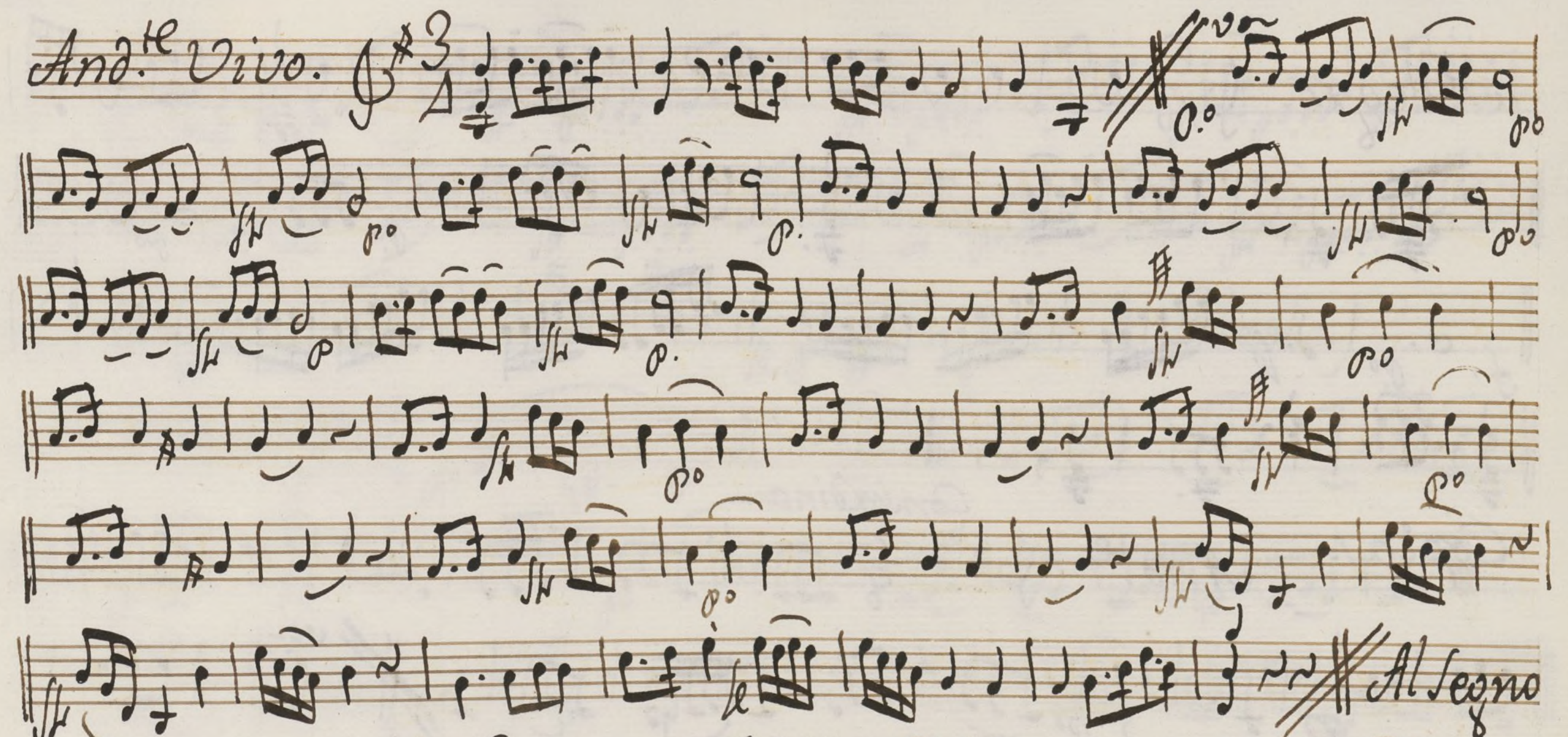
Allegro no° $\text{G}^\sharp \text{A}^\sharp \text{B}^\sharp$ $\frac{3}{4}$

p.o.


Vor

Allegro

Parola

And.^{te} Vivo. $\text{G}^{\#} \frac{3}{4}$ 

Al Segno

Paxola) *Alleg.^{ro}* $\text{G}^{\#} \frac{6}{8}$ 

Paxola y D.C. al $\frac{6}{8}$ (Paxola)

Allegro. 6/8

Coplas: And.^{te} 3/8 *Concordina.*

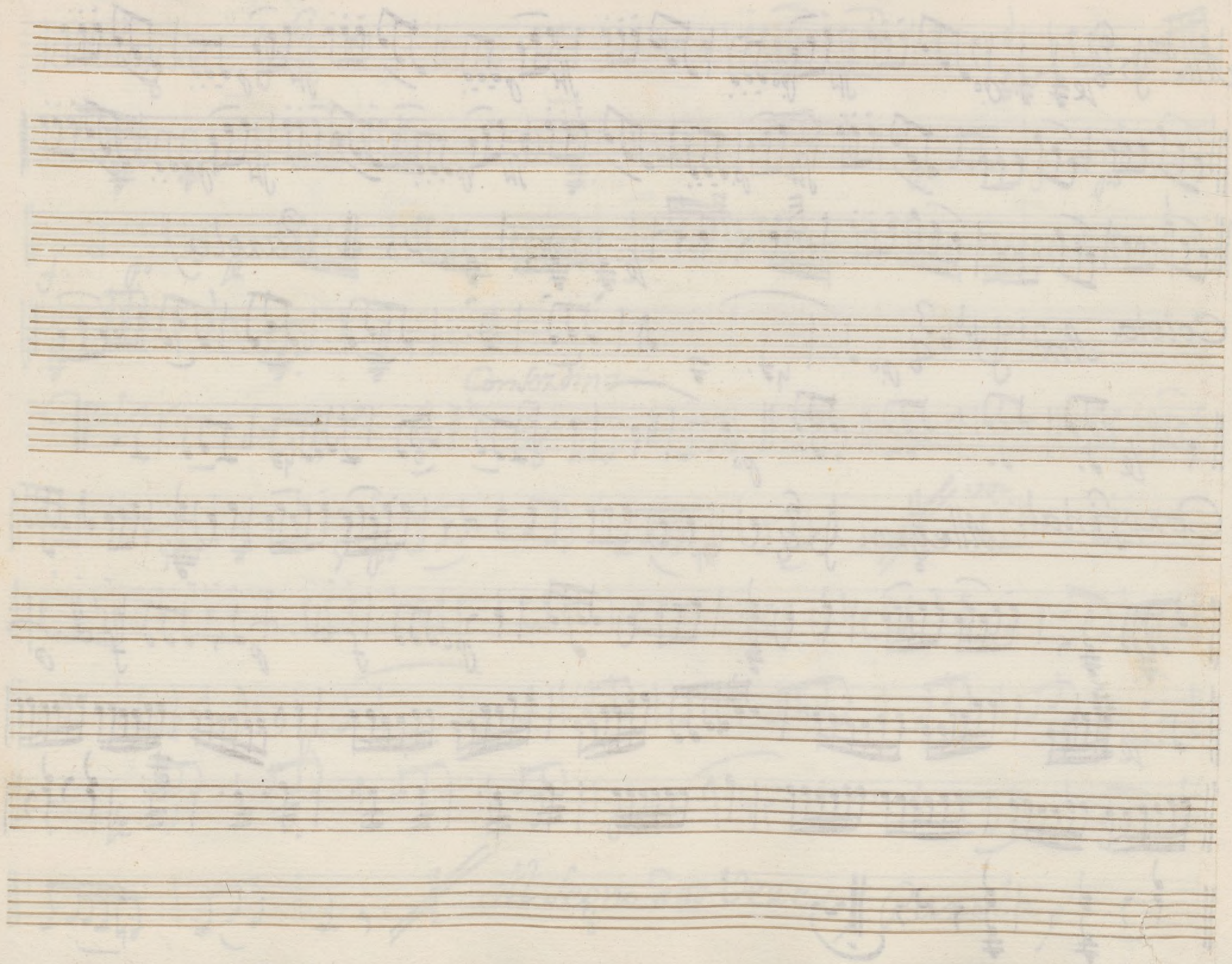
Al Segno dos Vezes) Paxola/

All. $\text{No. } 6$ 6/8

Parola

Coleta And. 3/4

Coro final. Allegro. 6/8



+

Violin ~~Primo~~ Segundo;
Duplicado;
Tonadilla General:

Cl Ataxantulado;

//

Allegro $\text{F}^{\flat}\text{B}^{\flat}$ 2

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the key signature 'F[♭]B[♭]' followed by a '2' indicating the time signature. The notation includes various note values, rests, and dynamic markings such as 'p.o.', 'poco', and 'vor'. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.o.* and *f*. The score concludes with a double bar line and a diagonal slash.

Allegro

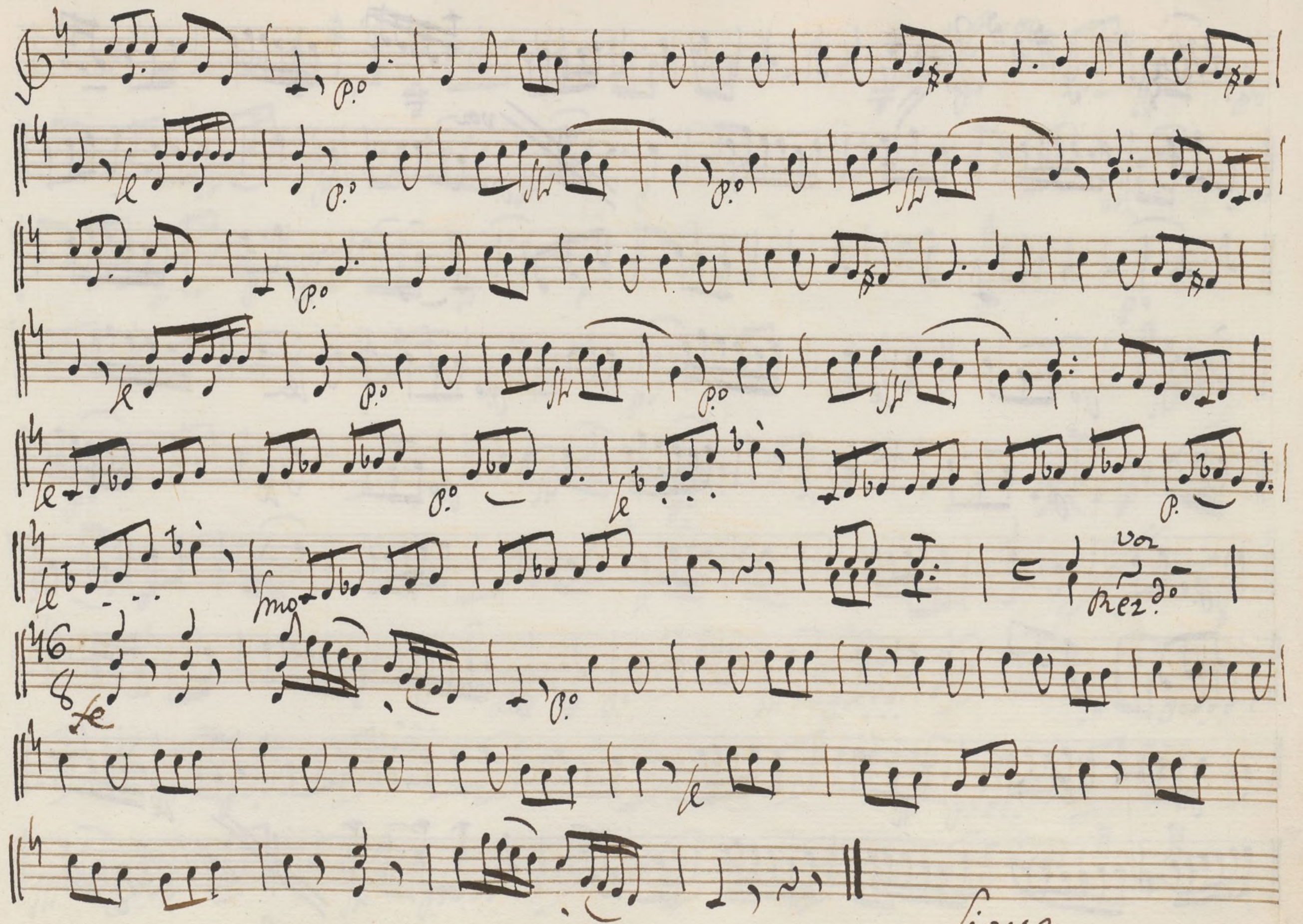
Volti

And.^{no} $\text{♩} = 2$

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

All.^o $\text{♩} = 6$

Al Segno



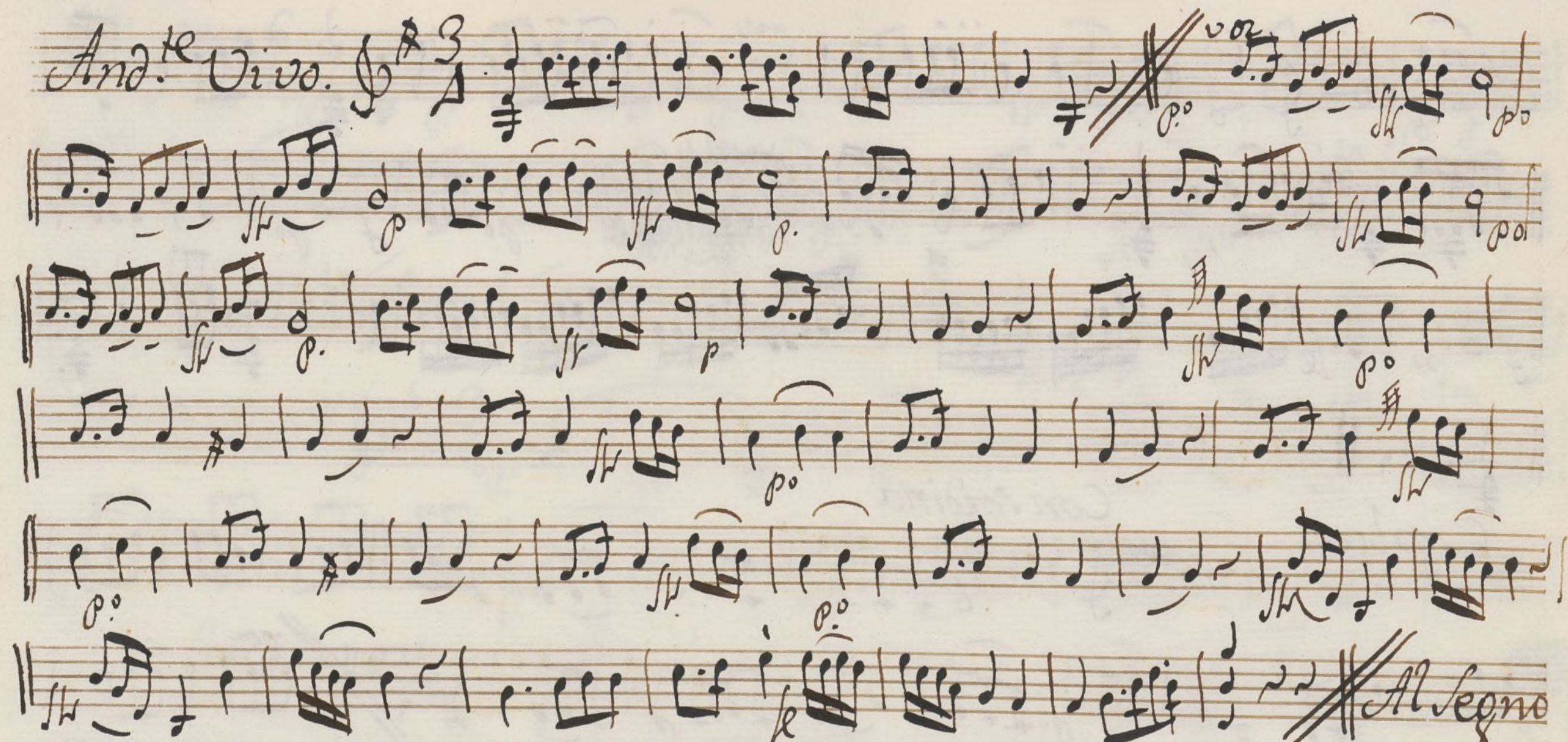
Sigue

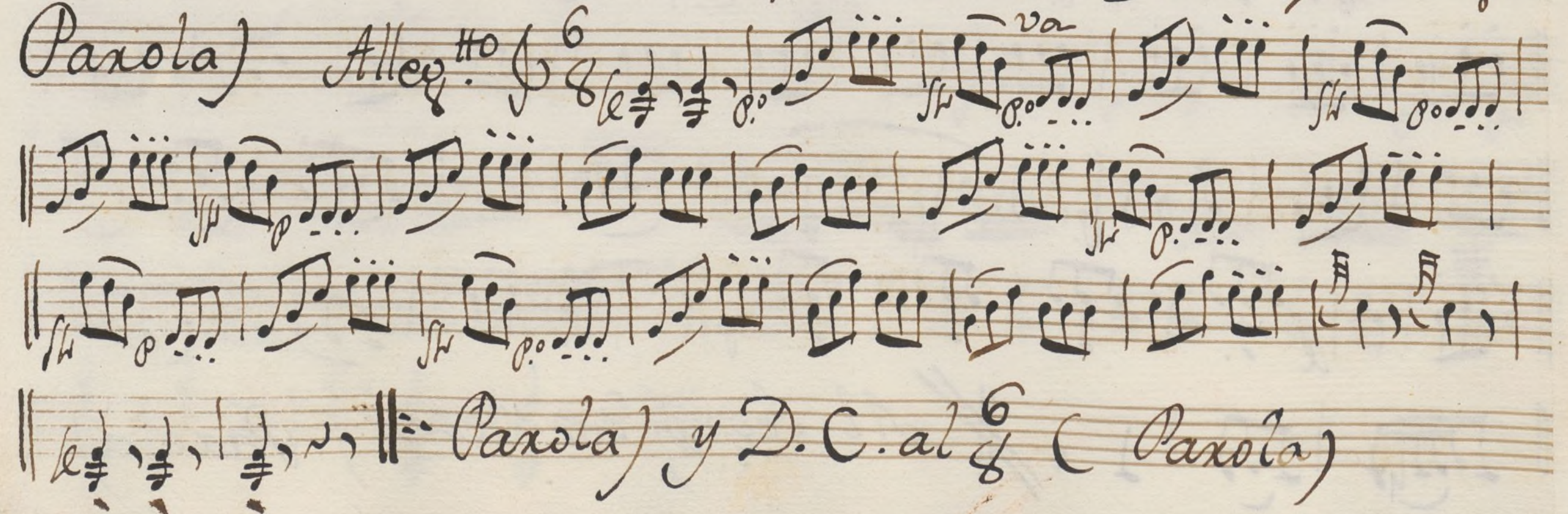
Alleg.^{ro} $\text{F}\sharp\text{C}\sharp\text{F}\sharp$ $\frac{3}{4}$

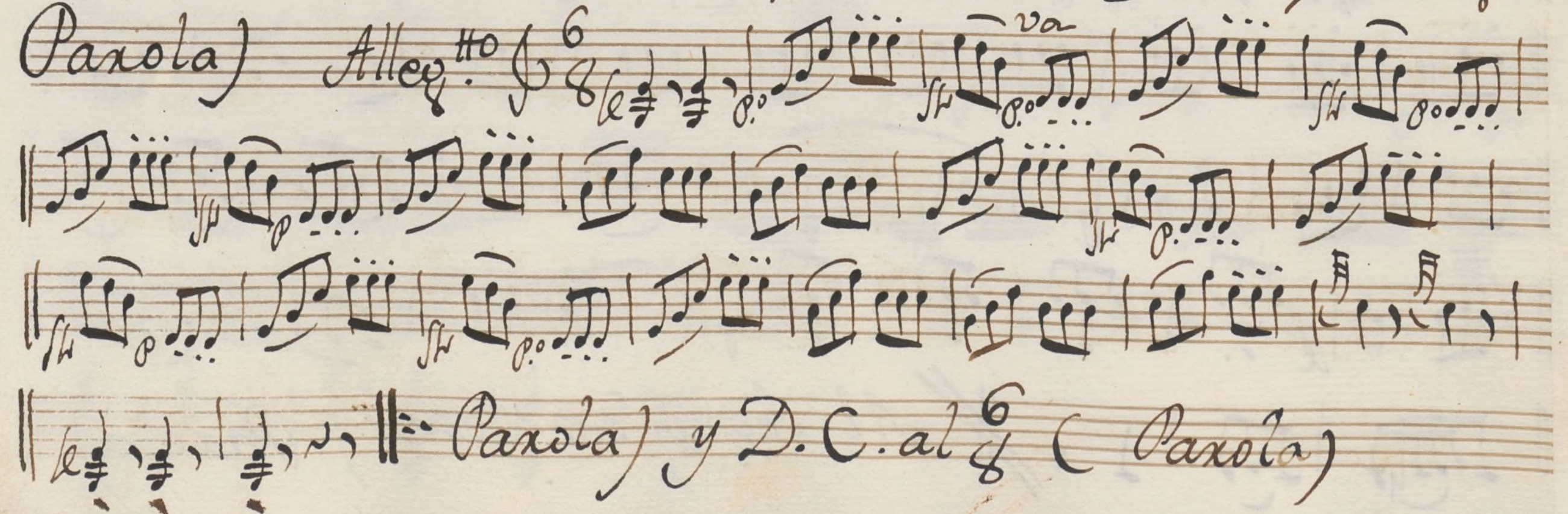
voz

Allegro

Parola

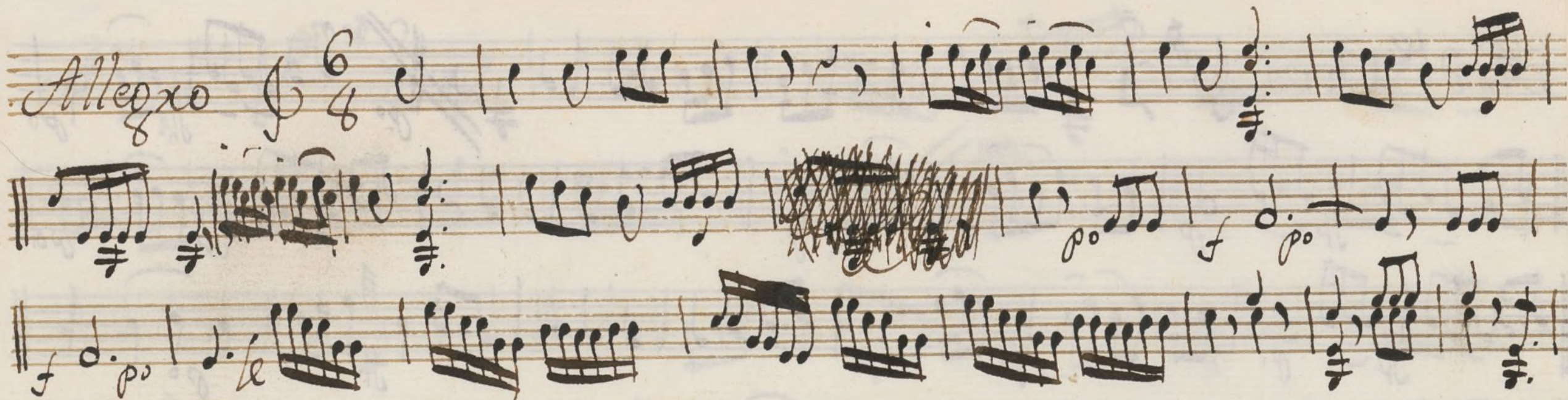
And.^{te} Vivo. $\text{G}^{\text{#}} \text{ 3/4}$ 

Alleg.^{ro} $\text{G}^{\text{#}} \text{ 6/8}$ 

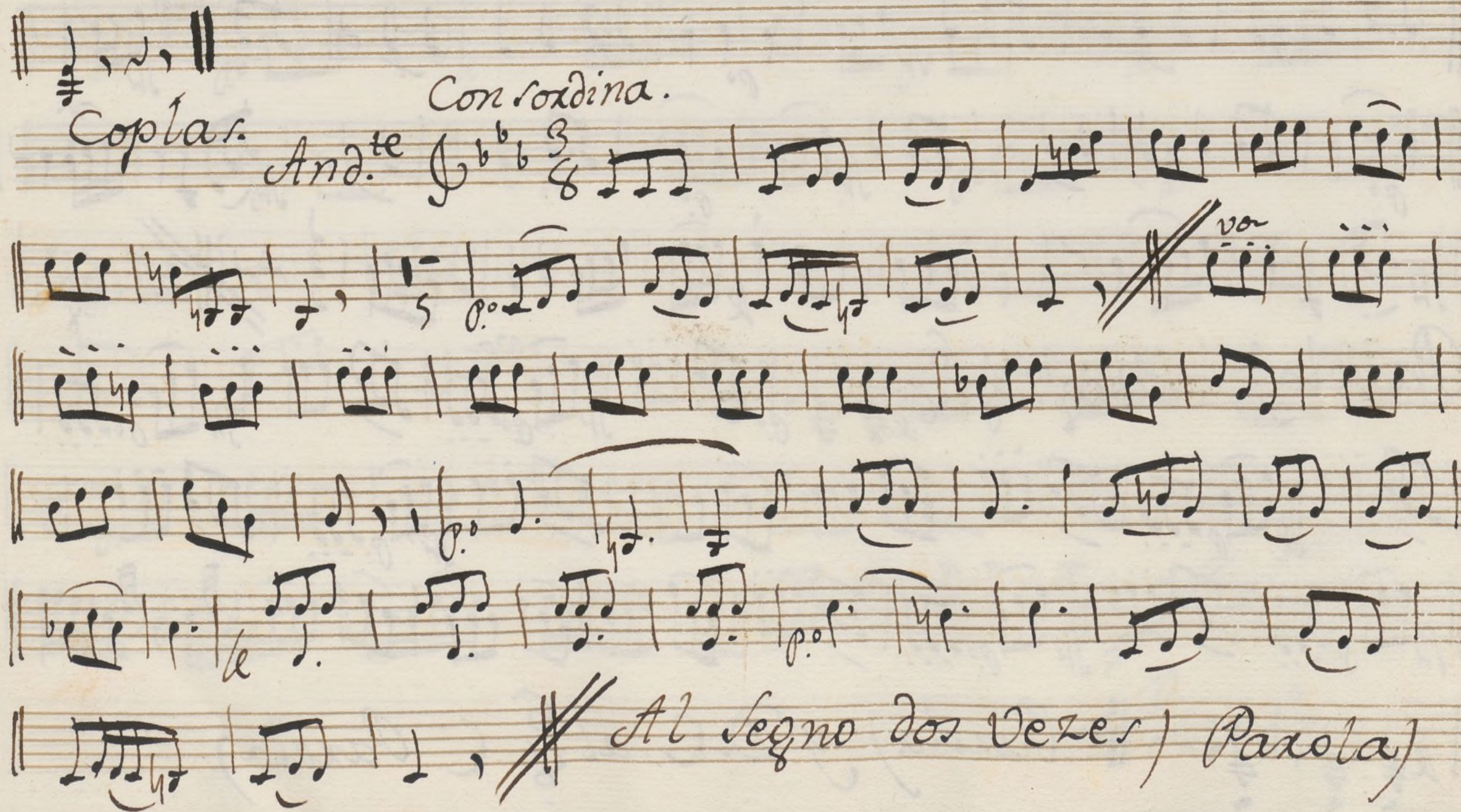
Paxola *Alleg.^{ro}* $\text{G}^{\text{#}} \text{ 6/8}$ 

Paxola y D. C. al $\text{G}^{\text{#}} \text{ 6/8}$ (*Paxola*)

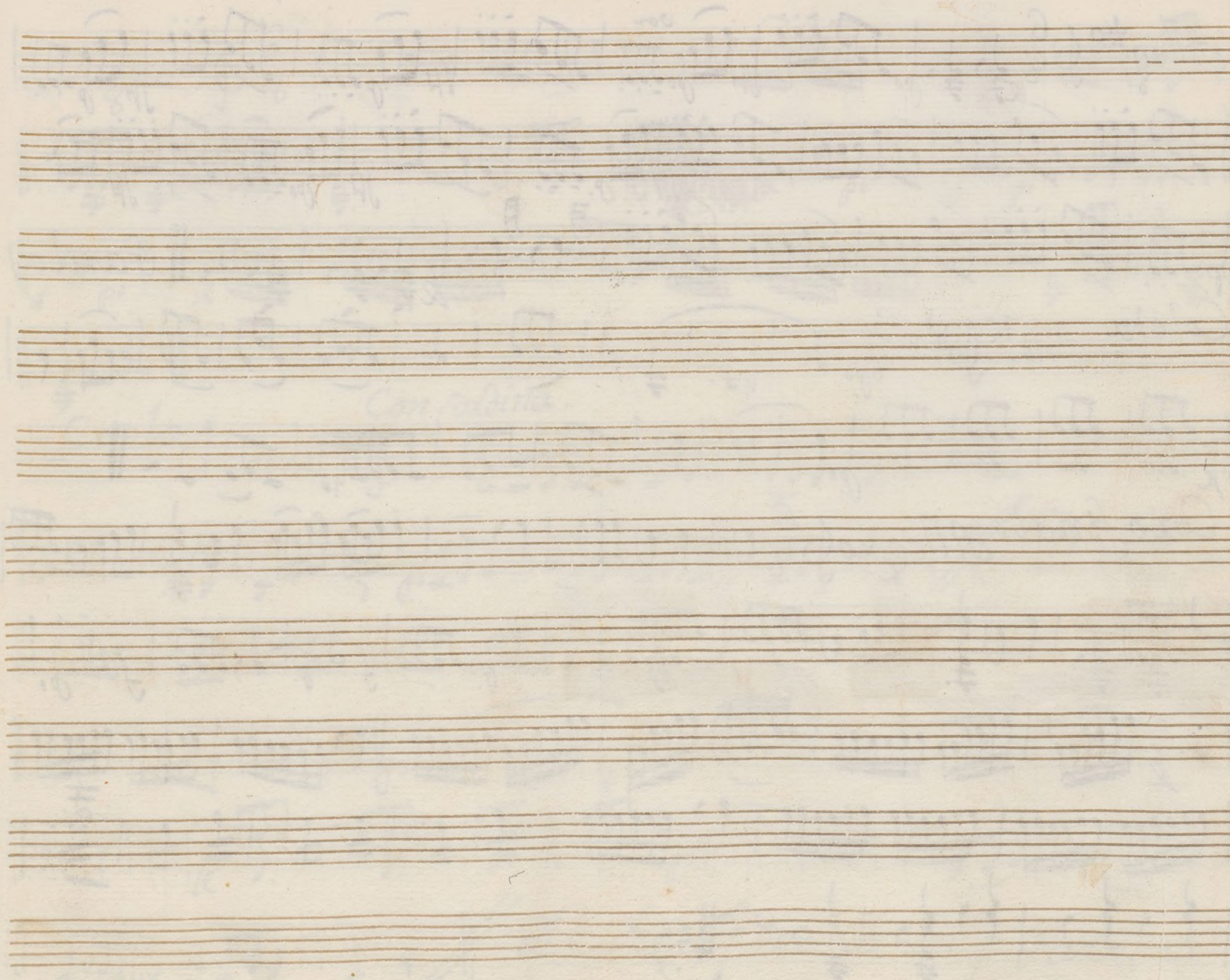
Allegro $\frac{6}{8}$



Coplas. *And.^{te}* *Con cordina.* $\frac{3}{8}$



Al Segno dos Vezes (Parola)



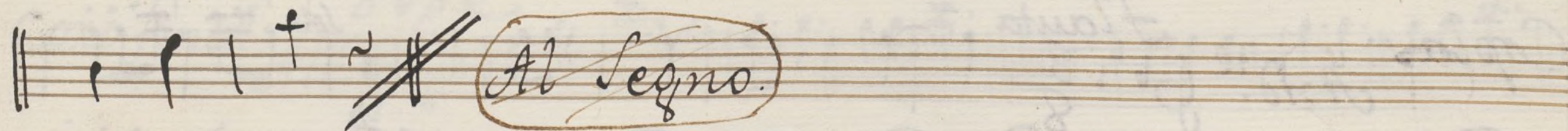
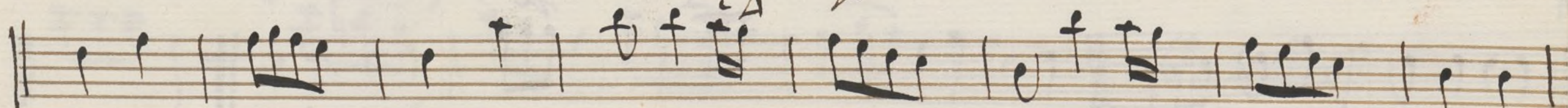
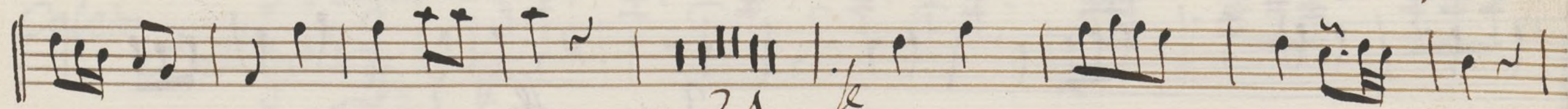
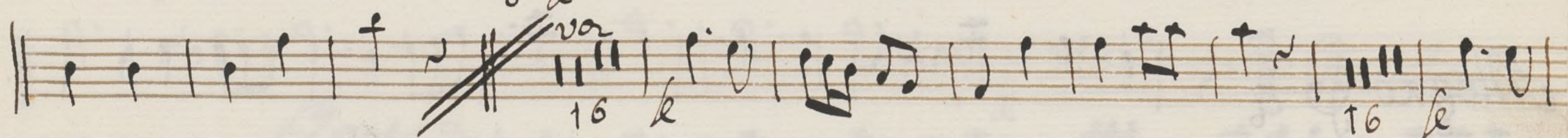
Oboe Primero;

+

Mus 187-4

Tonadilla General; El Ataxantulado;

Allegretto $\text{F}^{\flat} \text{ } 2/4$



And.^{te} taze // *Alleg.^{ro} taze //*

And.^{te} vivo taze // *volti*

oboe

Al Segno dos Vezes
Paxola)

oboe

Paxola)

Flauta

Coleta

And.te

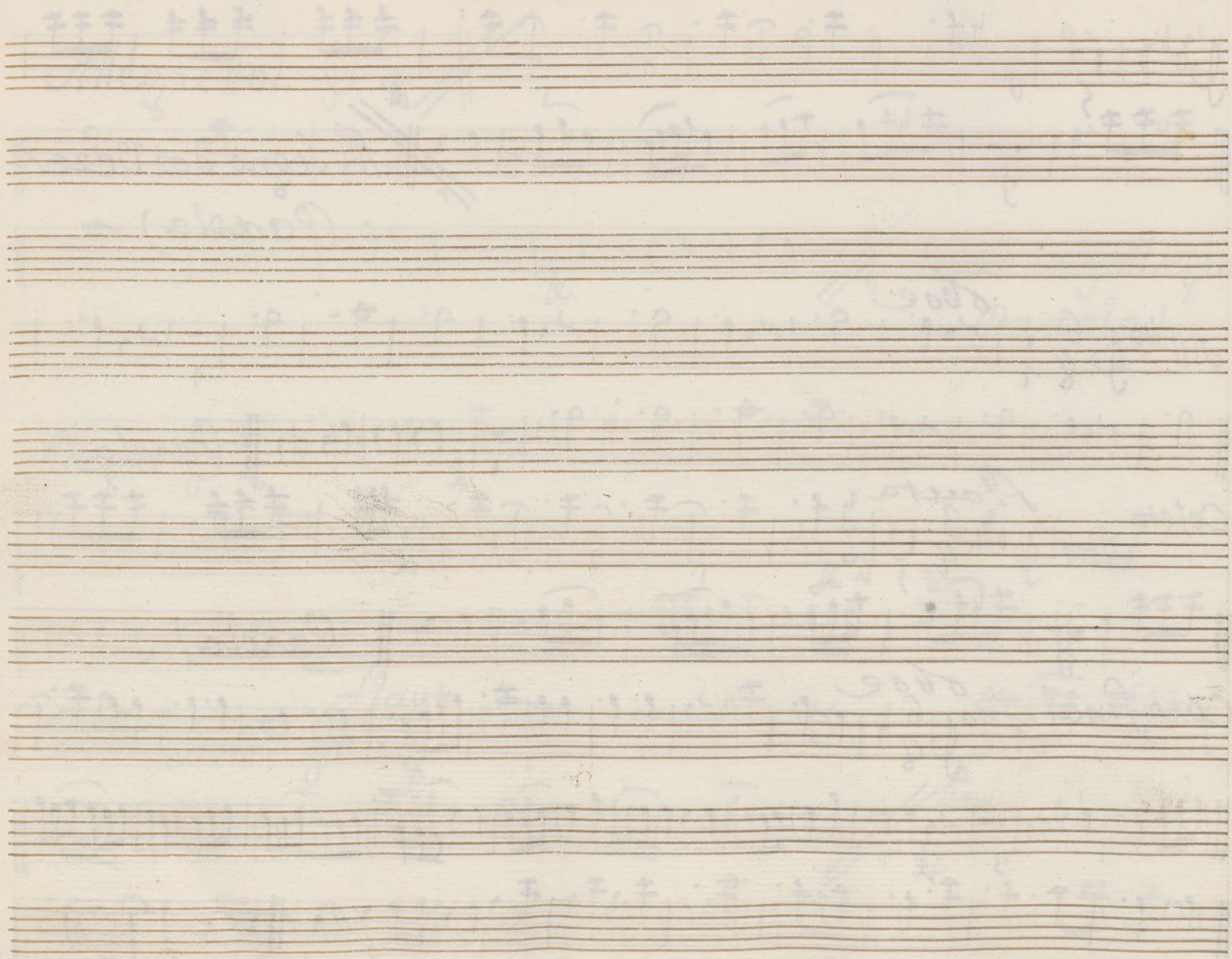
Paxola)

oboe

Como final

Allo

oboe

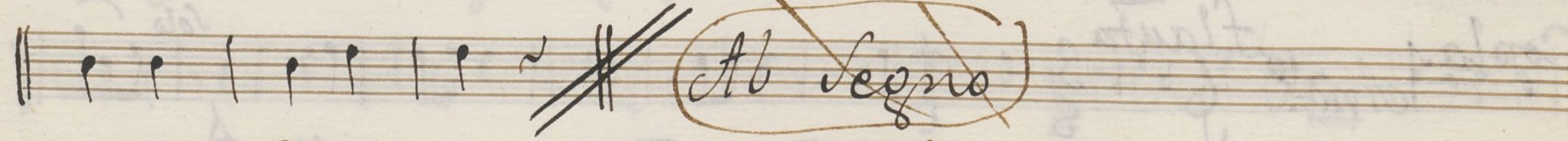
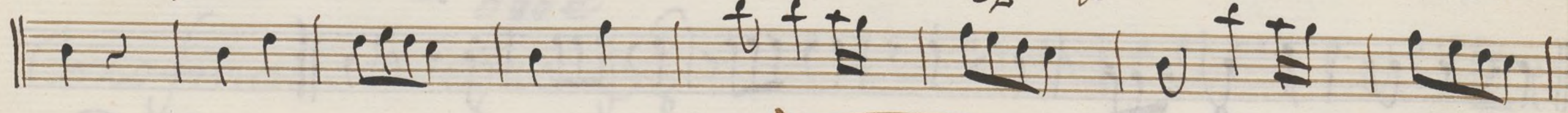
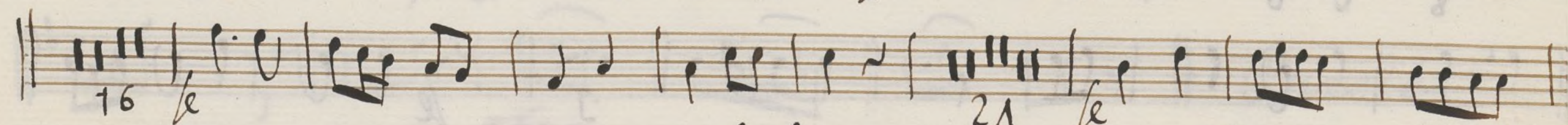
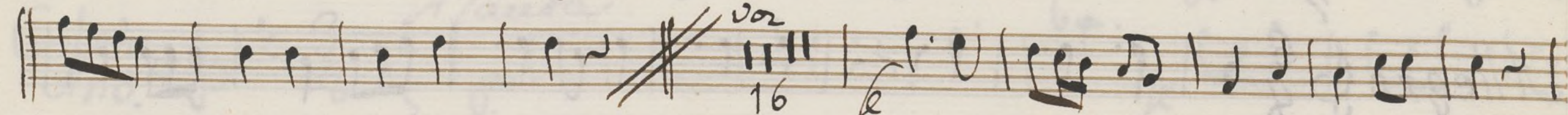
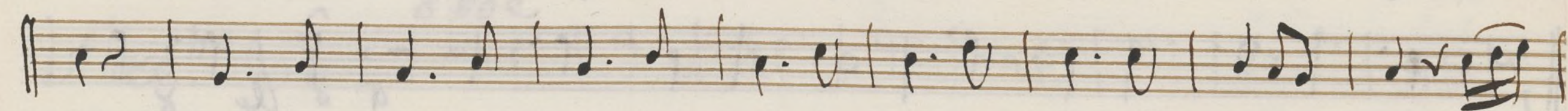


Oboe Segundo;

Mus 187-4

tonadilla: General; ⁺ El Ataxantulado;

Allegretto $\text{G}^{\flat} \text{ } 2/4$



And.^{no} tarze // Alleg.^{to} tarze //

And.^{to} vivo tarze // volti

Allegretto $\text{G } \frac{6}{8}$ ~~||~~ $\frac{2}{2}$ | \sim | r. | q. | \sim | r. | q. | \sim | r. |

|| q. | r. | r. | q. | $\frac{1}{1}$ | \sim | r. | q. | \sim | r. | q. |

|| \sim | r. | q. | r. | r. | q. | r. | r. | $\frac{1}{1}$ | e | r. | r. |

|| r. | \sim | ~~||~~ *Paxola y Al Segno Paxola*

Allegro $\text{G } \frac{6}{8}$ | r. | r. | r. | \sim | r. | r. | r. | r. | r. | r. |

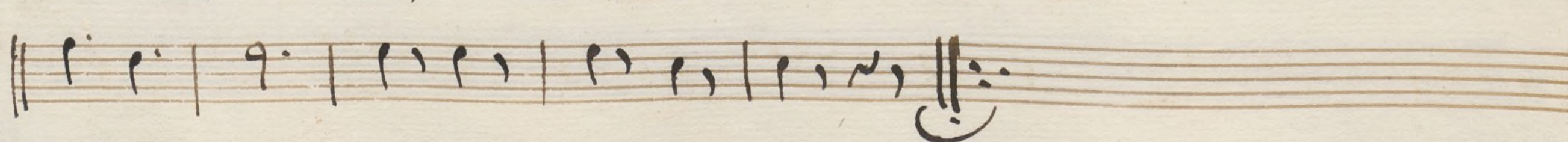
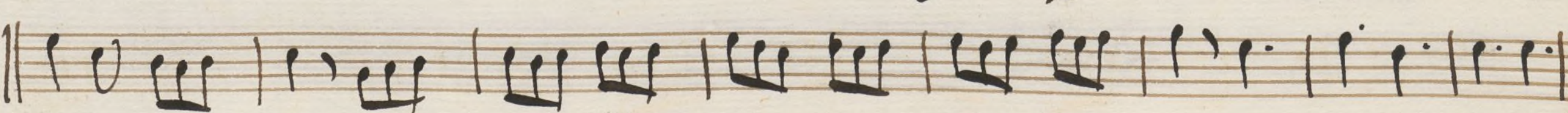
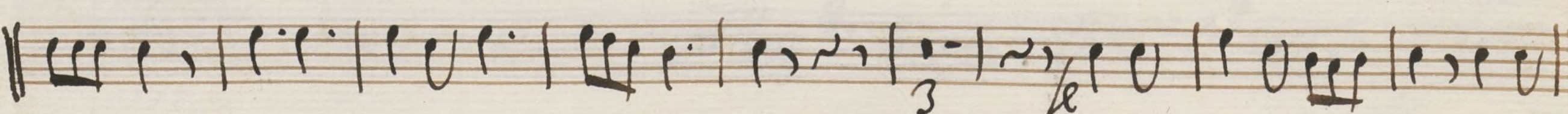
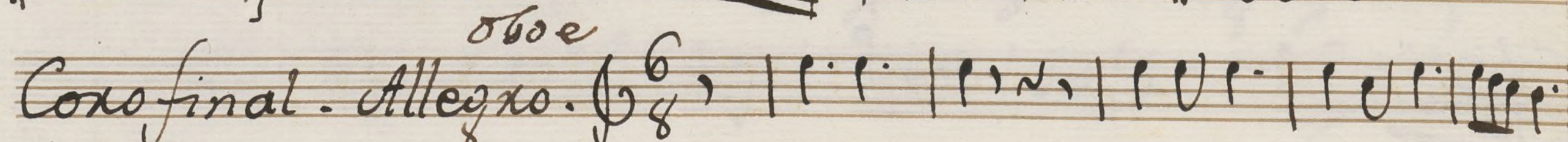
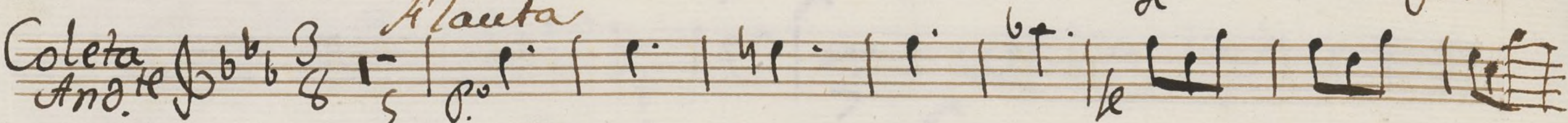
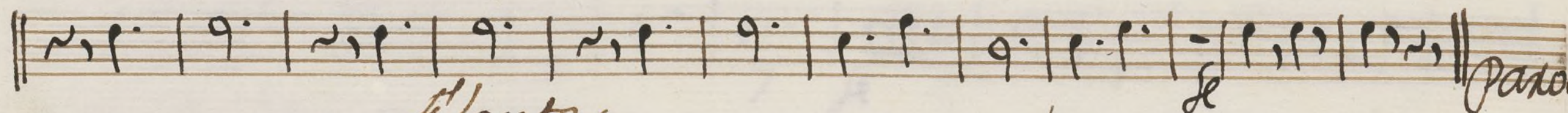
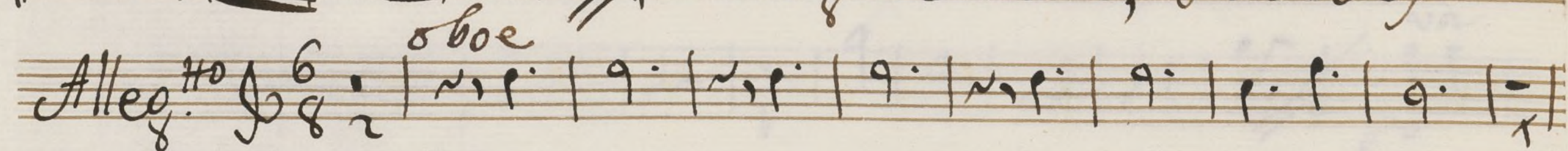
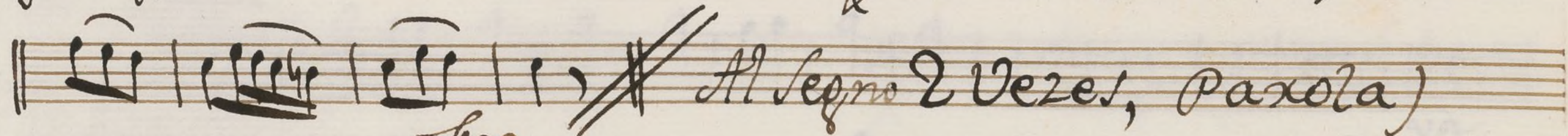
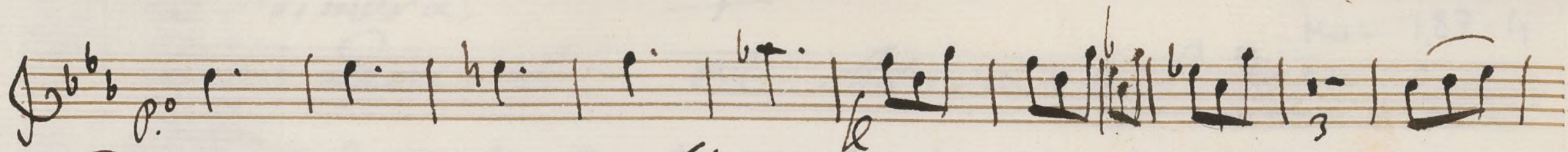
|| r. | r. | r. | r. | r. | r. | \sim | $\frac{1}{1}$ | \sim | r. | r. | r. |

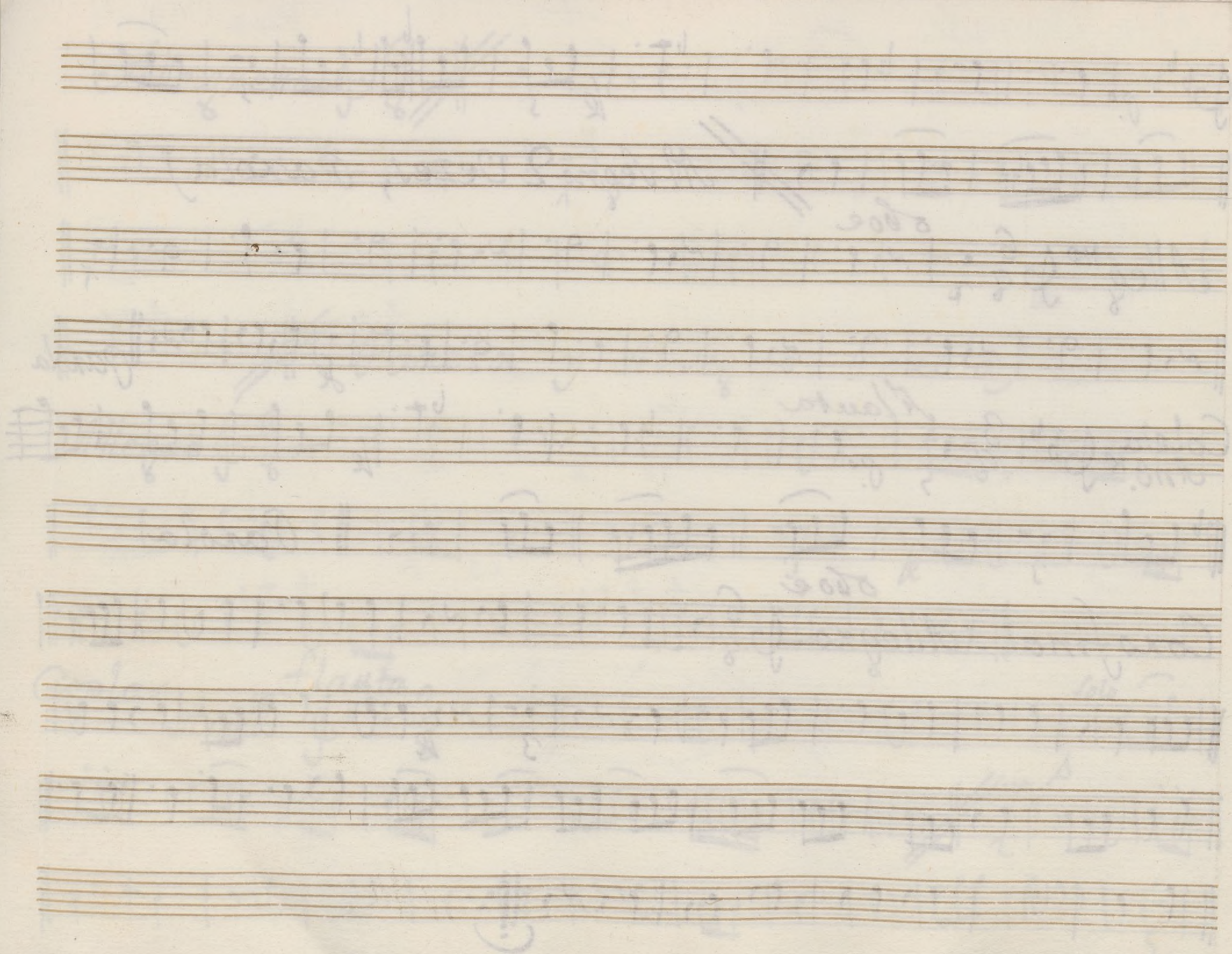
|| r. | r. | r. | r. | r. | r. | r. | r. | r. | r. | \sim |

Coplas *And.^{te}* *Flauta* $\text{G } \frac{3}{8}$ | r. | r. | r. | r. | r. | r. | r. | r. | r. | r. |

|| r. | r. | r. | r. | r. | r. | r. | r. | r. | r. | r. |

|| r. | r. | r. | r. | r. | r. | r. | r. | r. | r. | r. |





Trompa Primera

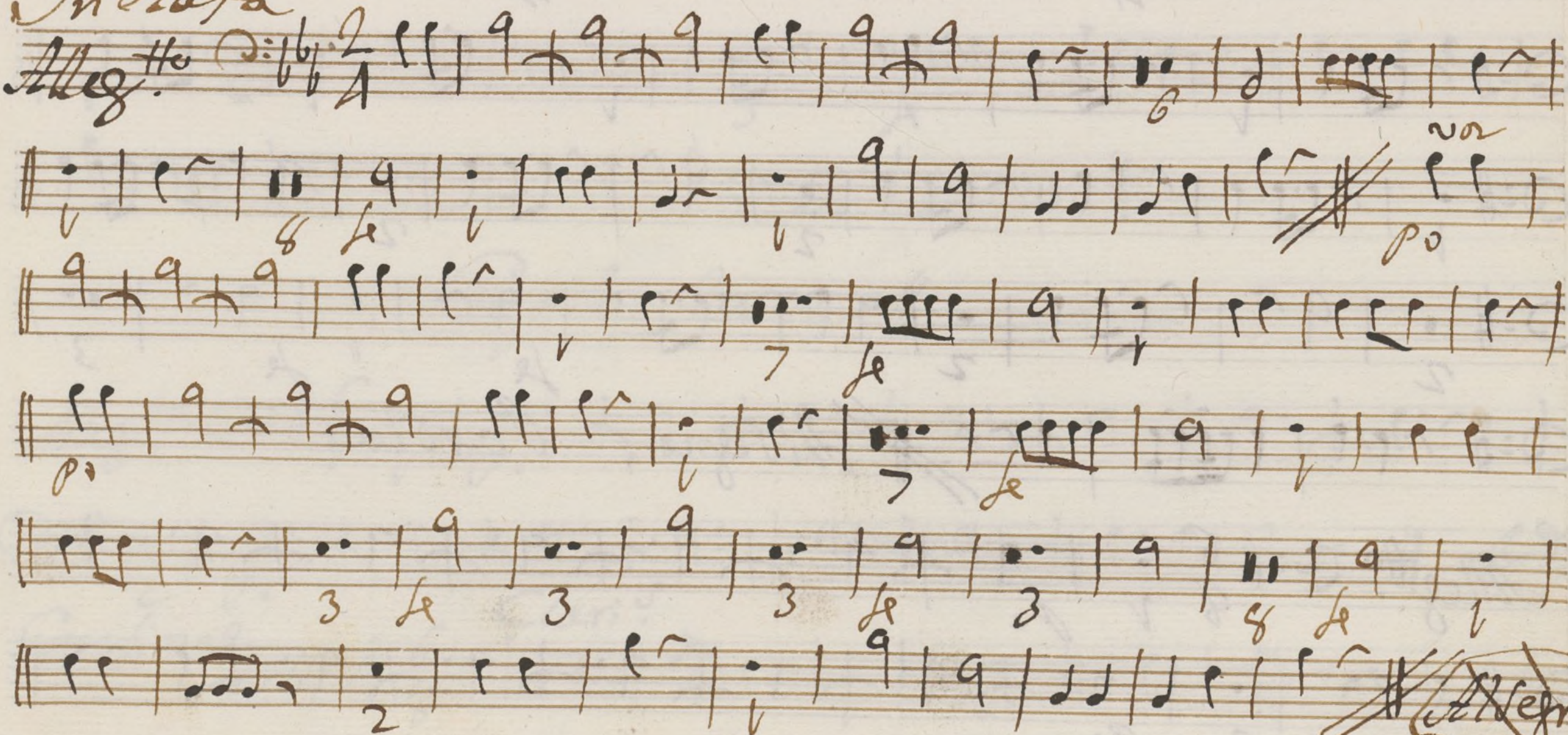
+

Mus 187-4

Tonadilla General; El Atarantula lado;

In clafá

Alleg.^{to}



And.^{no} bare //

Alleg.^{to} bare //

Parola

Voti

In ge,

And. Vivo C: # 3/4

C: # 3/4

C: # 3/4

C: # 3/4

C: # 3/4 ~~Allegro~~ Parola

Allegro C: # 6/8

C: # 6/8

C: # 6/8 Parola, y D. C. Parola

Clarinet in C

Allegro & 6/8

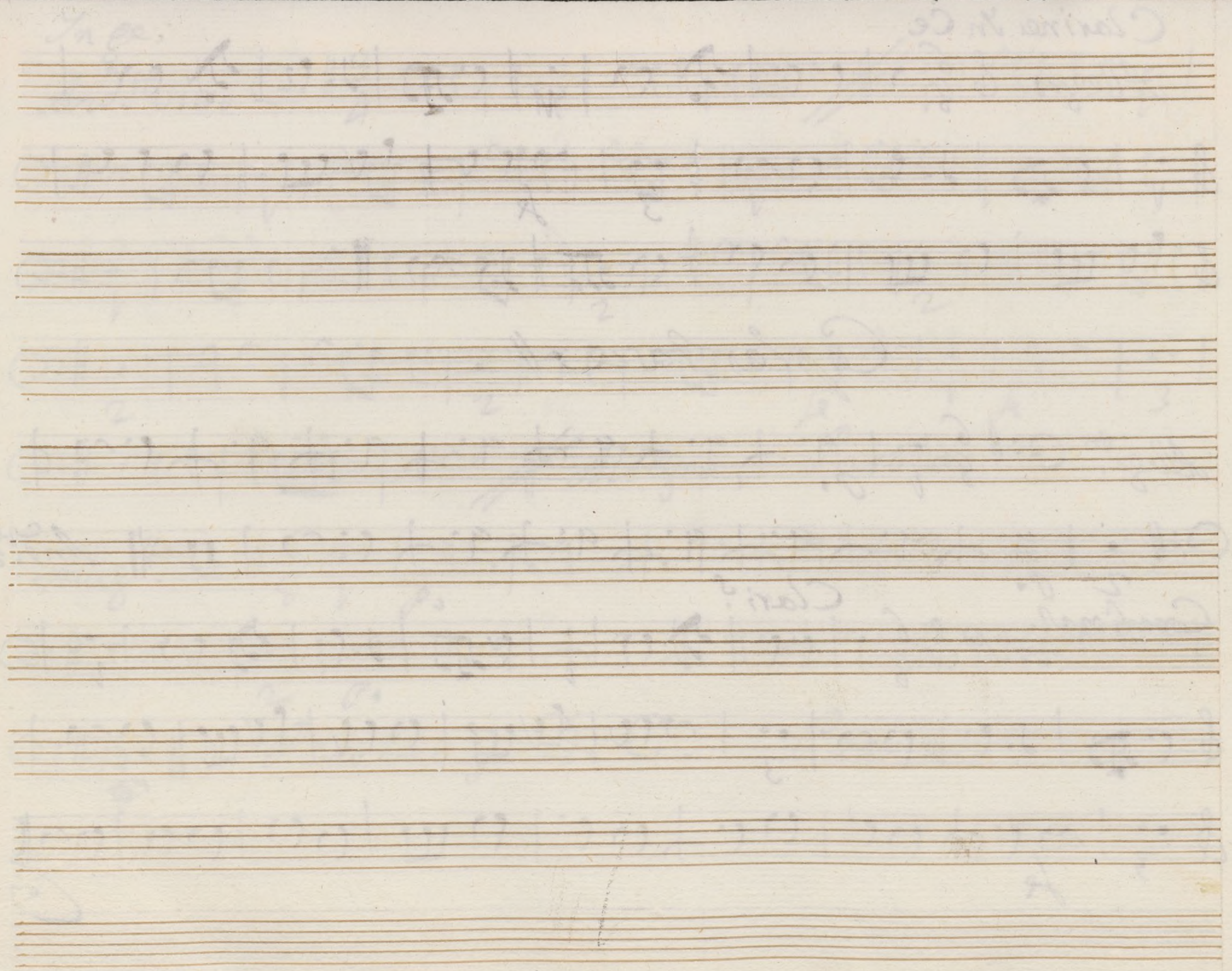
Coplas Parre

Allegro $\text{C}:\text{F}\#$ 6/8

Coro final.

Clarinet

Allegro & 6/8



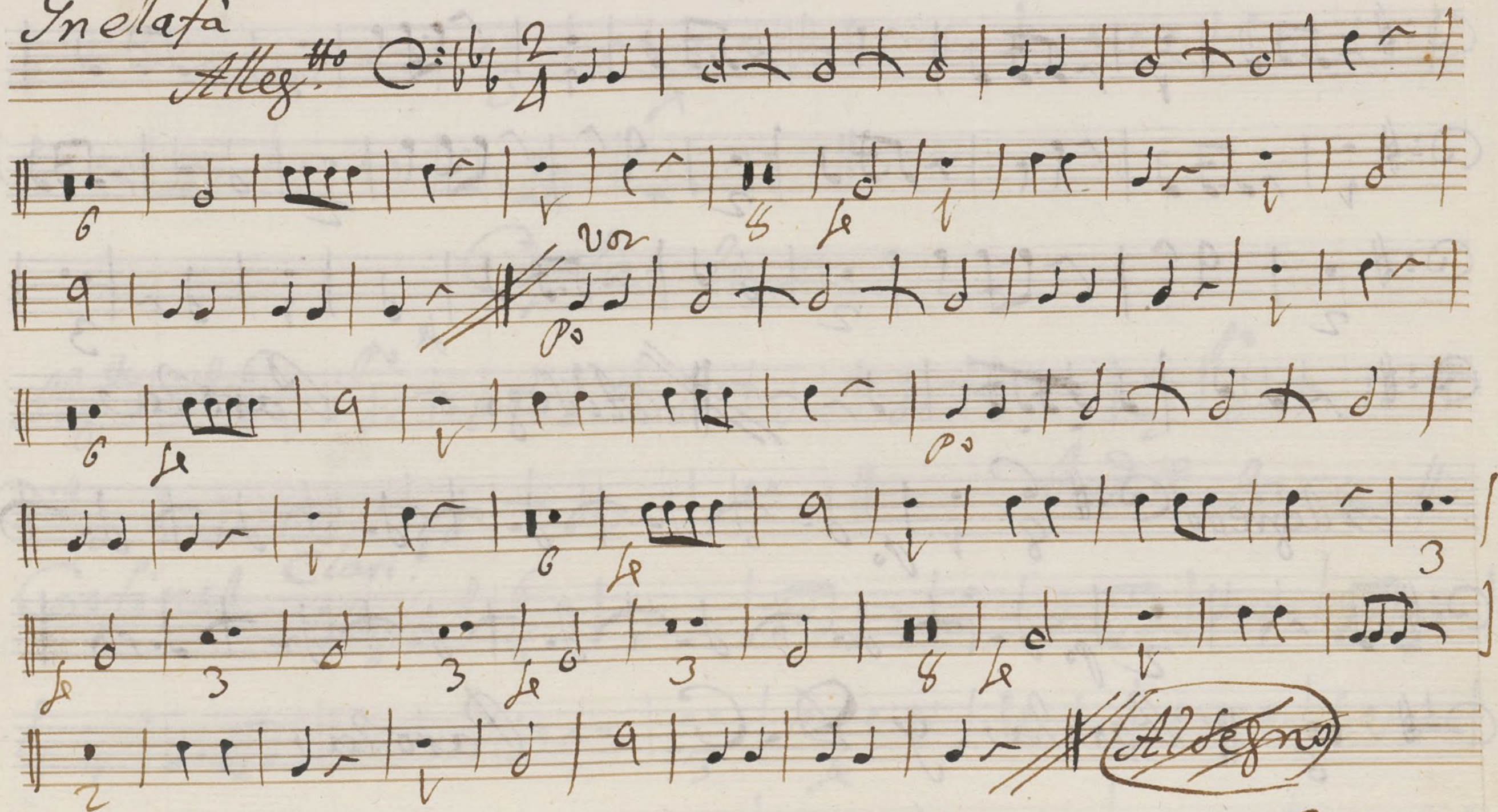
Trompa segunda

mus 187-4

Lonadilla General; el Atavandulado;

In elafà

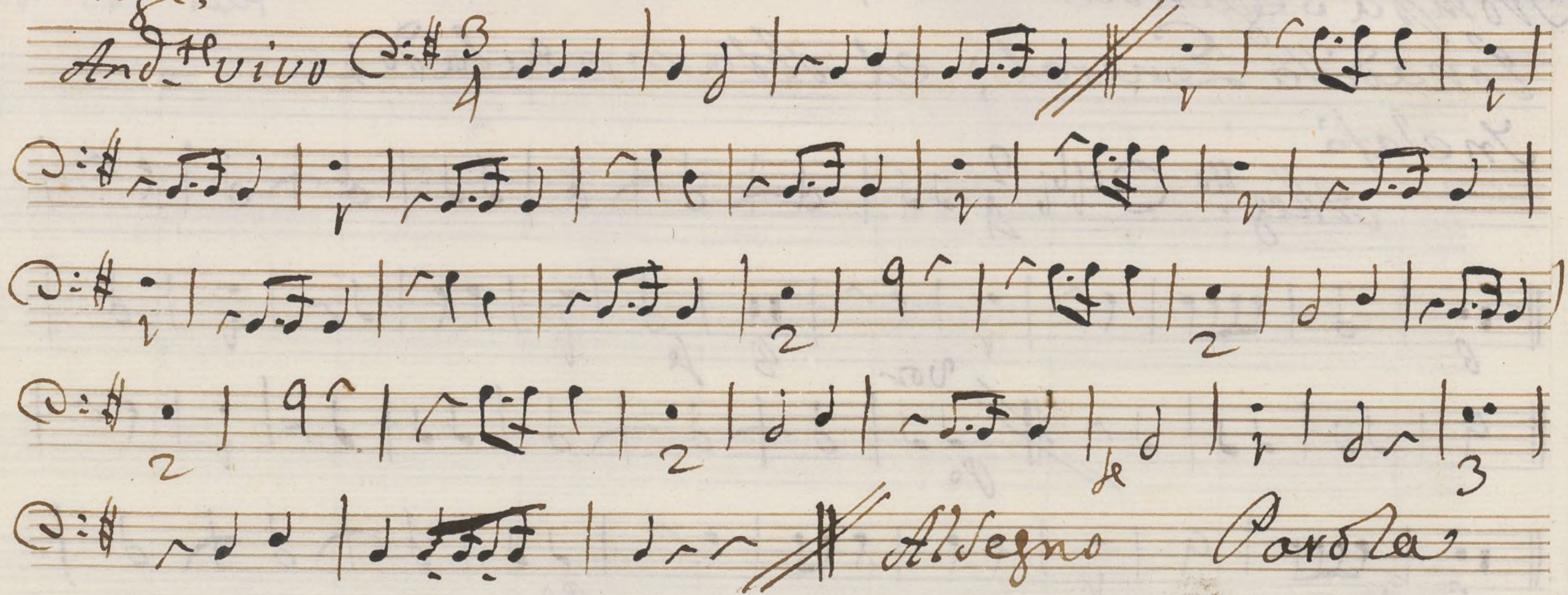
Alleg^{ro}



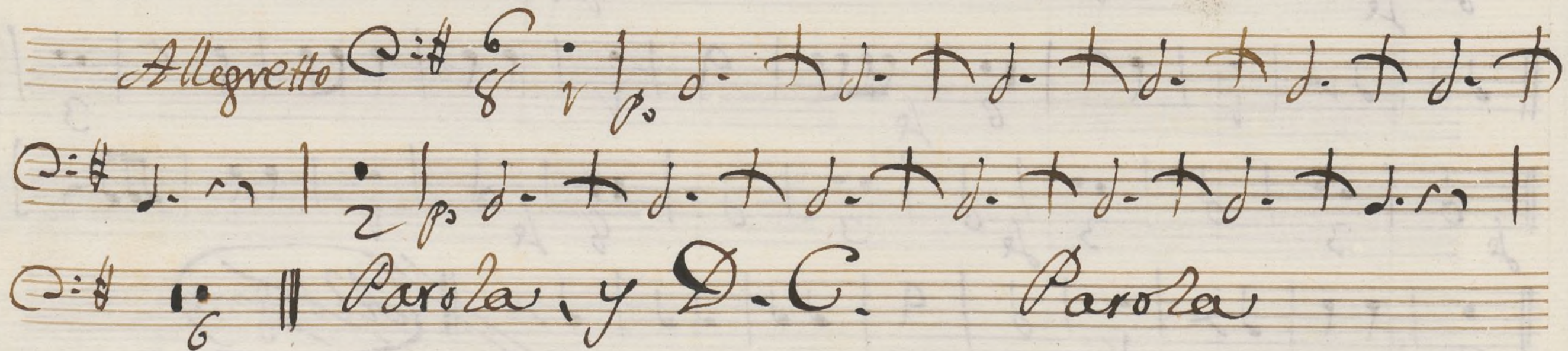
And. No 2a 2e // Allegretto 2a 2e // Parola
Volti

Inge,

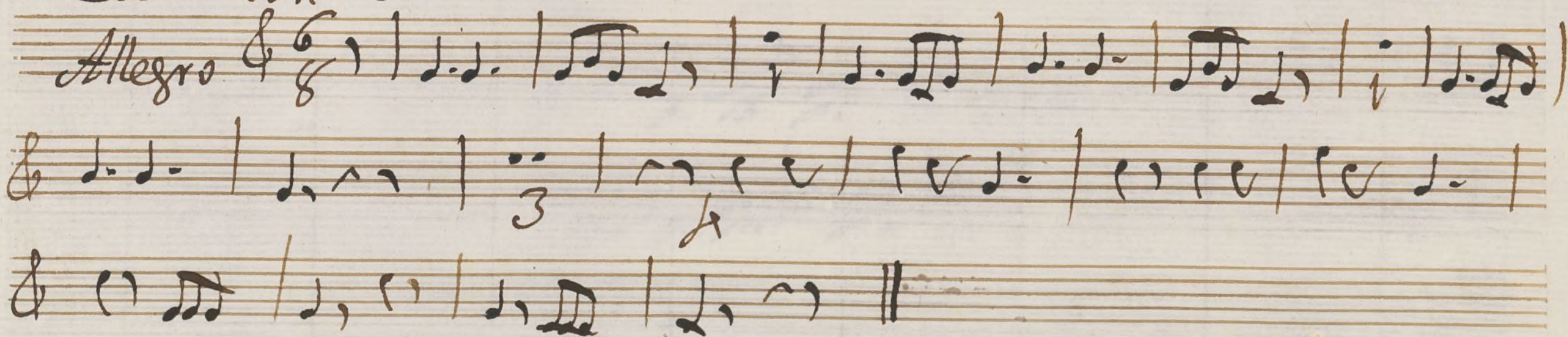
And. Vivo



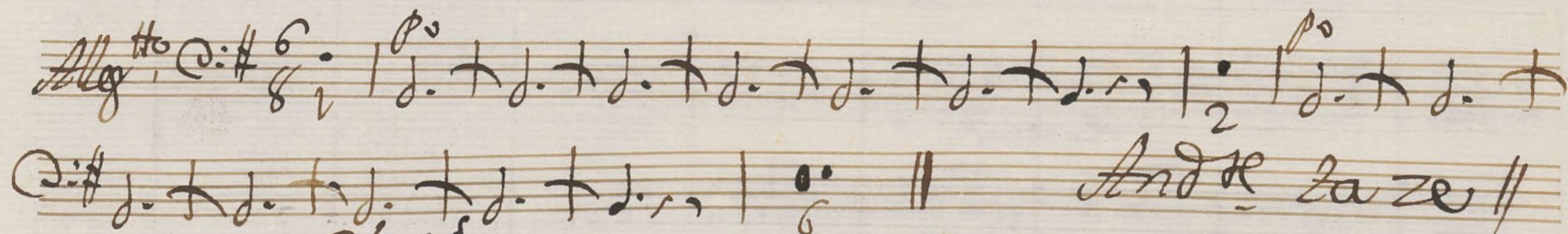
Allegretto



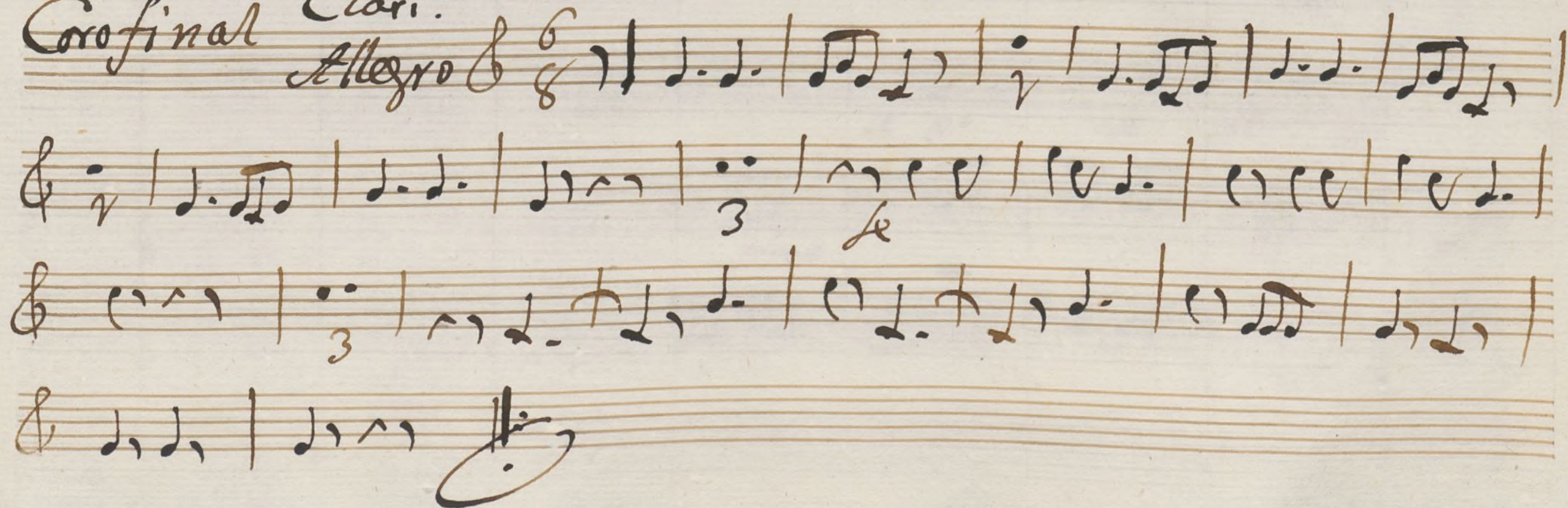
Clarinet in C.



Coplas ta ze



Coro final Clari.



Clarinet No. 1

Andante

A handwritten musical score for Clarinet No. 1, featuring ten staves of music. The notation includes various note values, rests, and bar lines, typical of a musical manuscript. The paper is aged and shows some staining.

— + —

Contrabajo;

Conadilla General;

//

El Atarantulado;

//

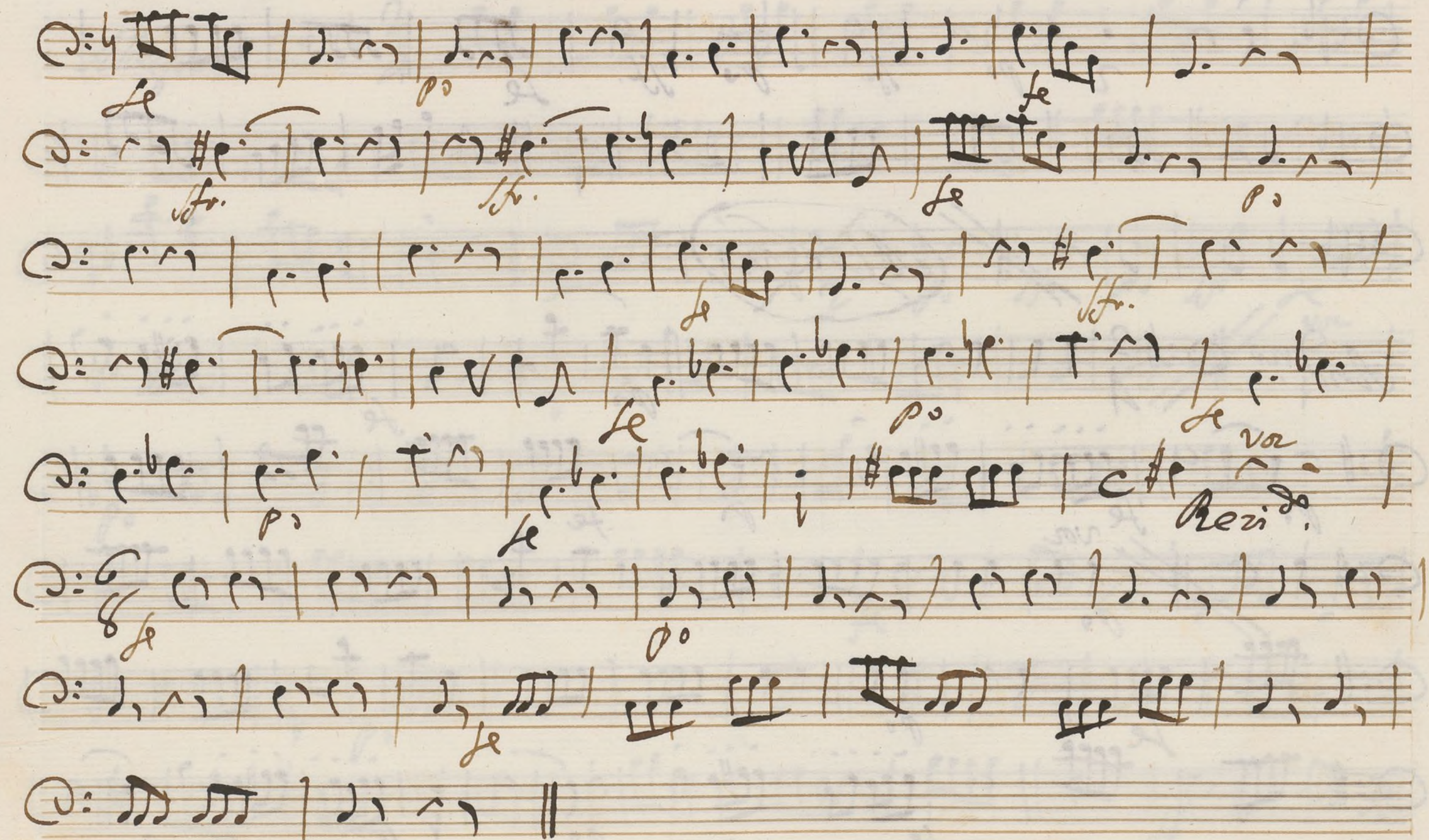
Allegretto C: \flat $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the key signature 'C: \flat ' followed by the time signature ' $\frac{2}{4}$ '. The notation is in a cursive, handwritten style. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'fz' (forzando) are used throughout. The score concludes with a double bar line and a fermata. A small 'fz' marking is present at the end of the fourth staff, and a 'fz' marking is present at the end of the eighth staff.

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:

- And. no* (Andante no) at the beginning of the fourth staff.
- Allegro* circled and crossed out at the end of the third staff.
- Allegro* circled and crossed out at the end of the tenth staff.
- Dynamic markings: *p* (piano), *f* (forte), *le* (leggero), *va* (viva).
- Tempo markings: *And. no*, *Allegro*.
- Rehearsal marks (double bar lines with dots) are present throughout the score.



Alleg.^{ro} Moderado $\text{C}:\sharp\sharp\sharp\frac{3}{8}$

Allegro
Parola

And.^{te} vivo $\text{C}:\sharp 3/4$

Parola)

Alleg.^{ro} $\text{C}:\sharp 6/8$

Parola) y D.C. al^o Parola

Allegro $\text{C} = \frac{6}{8}$

Handwritten musical score for *Allegro* in $\frac{6}{8}$ time. It consists of three staves. The first staff has a 'voz' annotation above it. The second staff has 'le' and 'po' annotations below it. The third staff ends with a double bar line.

Coplas Andte $\text{C} = \frac{3}{8}$

Handwritten musical score for *Coplas Andte* in $\frac{3}{8}$ time. It consists of four staves. The first staff has a 'Punteado' annotation below it. The second staff has a 'voz' annotation above it. The third staff has 'le' and 'po' annotations below it. The fourth staff has 'arcs po' and 'po' annotations above and below it respectively.

Allegro dos vezet; Parola

Handwritten musical score for *Allegro dos vezet; Parola*. It consists of two staves. The first staff has a 'Punteado' annotation below it. The second staff is crossed out with a large X.

Coplas $\text{C} = \frac{3}{8}$

Handwritten musical score for *Coplas* in $\frac{3}{8}$ time. It consists of two staves. The first staff has 'arco po' and 'le' annotations below it. The second staff has a 'Punteado' annotation below it. The entire section is crossed out with a large X.

Handwritten musical score for "Canta a Maria" by J. B. de Almeida. The score is written on ten staves. It begins with "Aleg." and a treble clef. The first staff has a "le" marking. The second staff has a "p." marking. The third staff has a "Parola" marking. The fourth staff has a "Canta" marking. The fifth staff has a "Parola" marking. The sixth staff has a "Canta final" marking. The seventh staff has an "Allegro" marking. The eighth staff has a "le" marking. The ninth staff has a "p." marking. The tenth staff has a "le" marking. The score ends with a large flourish.