

t

Jon.^a a solo

1.^a Parte.

La Dama Cigüba

La Nicotava

Del S.^r Cereve

La 1.^a Prada

tempo de Minue

Handwritten musical score for a Minuet in 3/8 time. The score is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo is marked "tempo de Minue". The music is written in a cursive, handwritten style. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes, with a forte (f) dynamic marking. The third staff contains a series of eighth notes, with a piano (p) dynamic marking. The fourth staff contains a series of eighth notes, with a forte (f) dynamic marking. The fifth staff contains a series of eighth notes, with a piano (p) dynamic marking. The lyrics are written below the staves: "Conque cons tancia conq. aleoria", "el alma mia sa - le acantar conque ale", and "gria el al ma mia sale acantar a -".

Conque cons tancia conq. aleoria

el alma mia sa - le acantar conque ale

gria el al ma mia sale acantar a -

ce^{do} le

sa lea Can tar

ce^{do} le

And^{te}

sa lea Can tar

Por sa ver si vo a tan tos Co mo me a lien tan

Con su amor sus pie da des gra

cia y Cle men cia que que

rer. que piedad que favor q. l. bondad que pie

dad que favor que bondad - que - - - - - bondad - - -

Como Prima.
Por esta Causa mi pecho fi no agrade

ci do siem - pre esta rà agra de ci do

mi pecho fi no siem pre esta rà

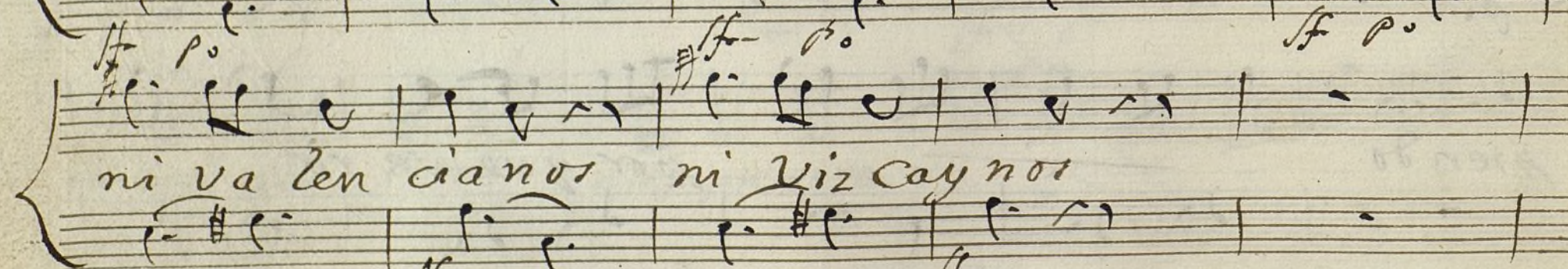
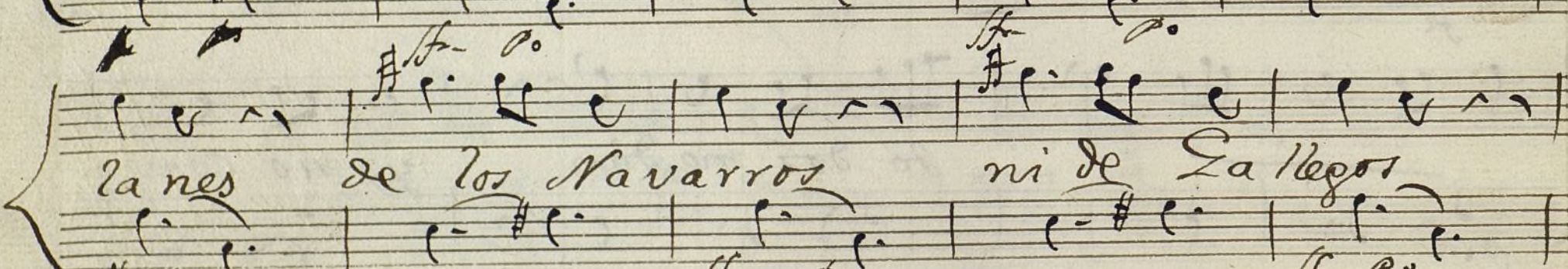
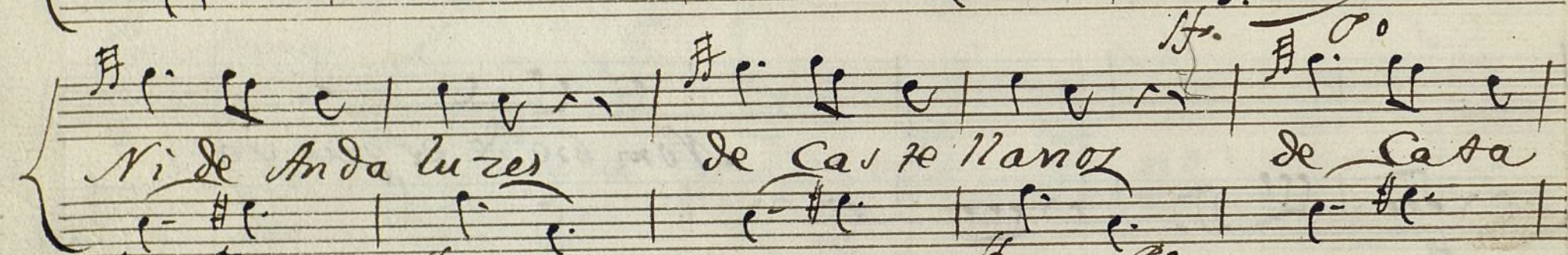
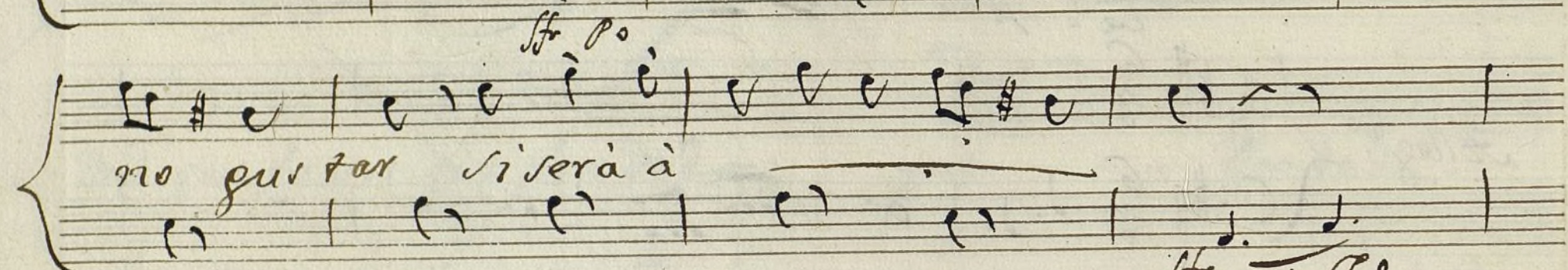
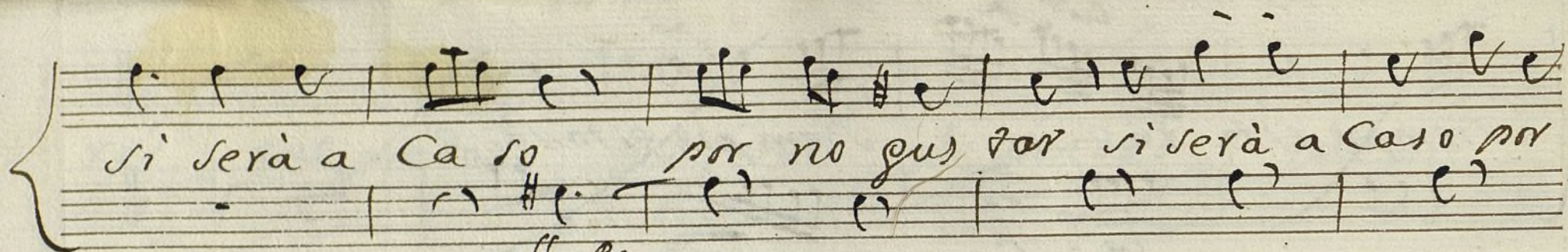
siempre esta rá - - - siempre el tarà

Alleg.^{ro}

Nom bre de esqui va

to dos me dan ya no com

prendo por que se rá



nio hos dis tintos gl ay por a Ca

nio hos dis tintos gl ay por a Ca

el por que oigan y lo sa

gran por que sus gracias

quiere explicar por que sus gracias quiero expli

car por que sus gracias quiero explicar por que sus

gracias quiero explicar por que sus gracias quiero explicar que

ro explicar;

Coplas
Allegro

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a cursive style, typical of 19th-century manuscript notation.

The lyrics are in Spanish and include:

*Son los Calle
el Andalu*

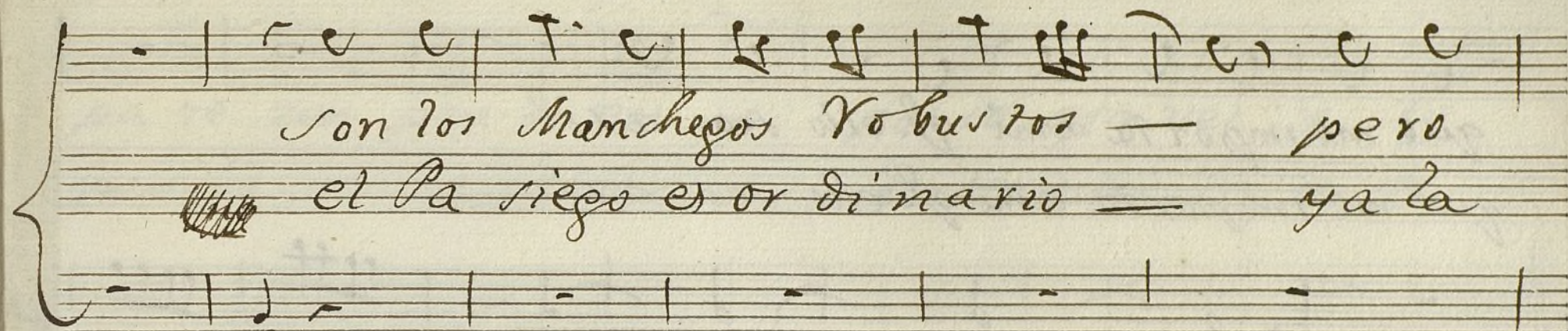
*gos om rrados — mal del Cuatrin tan a migos —
es va liente — yen ber tir ya blar mui chersco*

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *ff* (fortissimo).

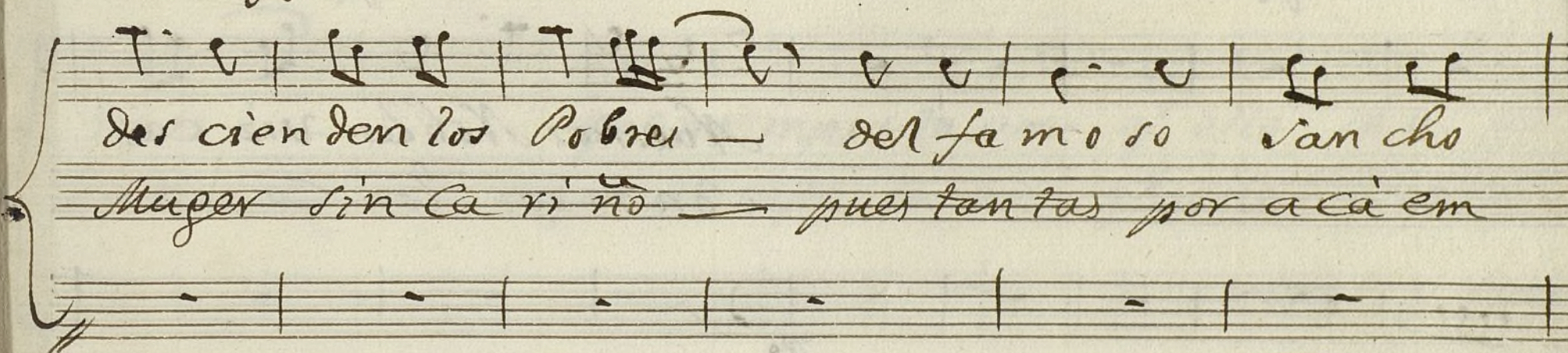
q' iràn des cal 205 mil Leguas — por ga nar vn
mas tan fanfarron y hueco — que no Ca been

o cha vi ñu — que me importa ami q' ello
to do el Mundo — que me importa ami q' ello

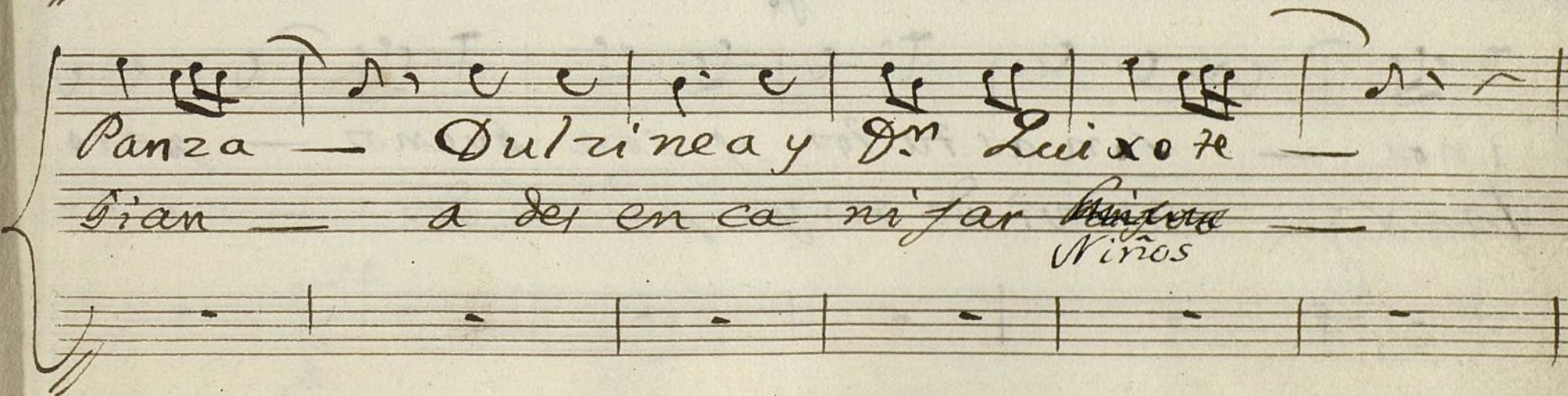
sea ari
sea ari



son los Manchegos Robustos — pero
~~el~~ Pa siego es or di nario — ya la



des cienden los Pobres — del fa mo so Van cho
 Mujer sin Ca ri ño — pue tan tas por a ca em



Panza — Dul zine a y D.^{na} Luixote —
 Gran — a des en ca ri zar ~~Mujer~~
 Niños

que me importa ami q' ello sea asi

que me im porta ami q' ello sea asi

Nuestros Nobles viz ca

son todos los Ca ta

inos — son astutos y son buenos — pero

taner — vividos res ya pli' ca dos — mas tie

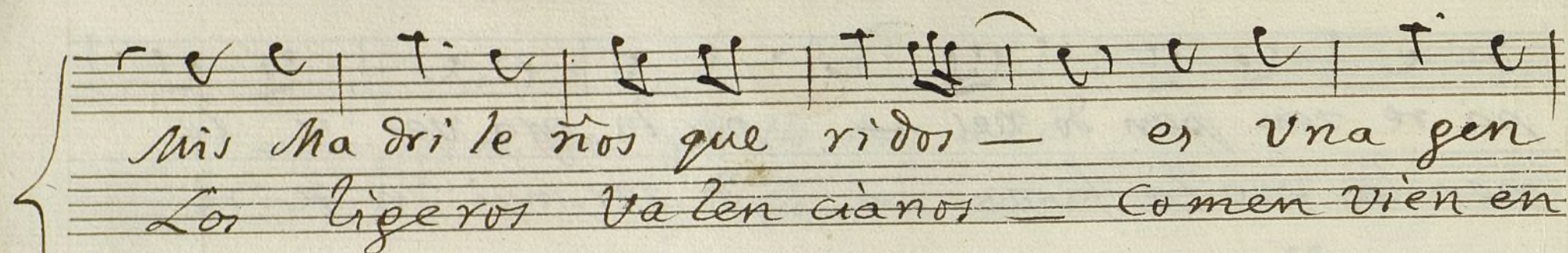
pa re zen pen do nei — por lo gra ves y lo
 ren la ma la fama — de ser mui In te re

fie so — que me in por ta ami q' ello sea a
 sa do — que me in por ta ami q' ello sea a

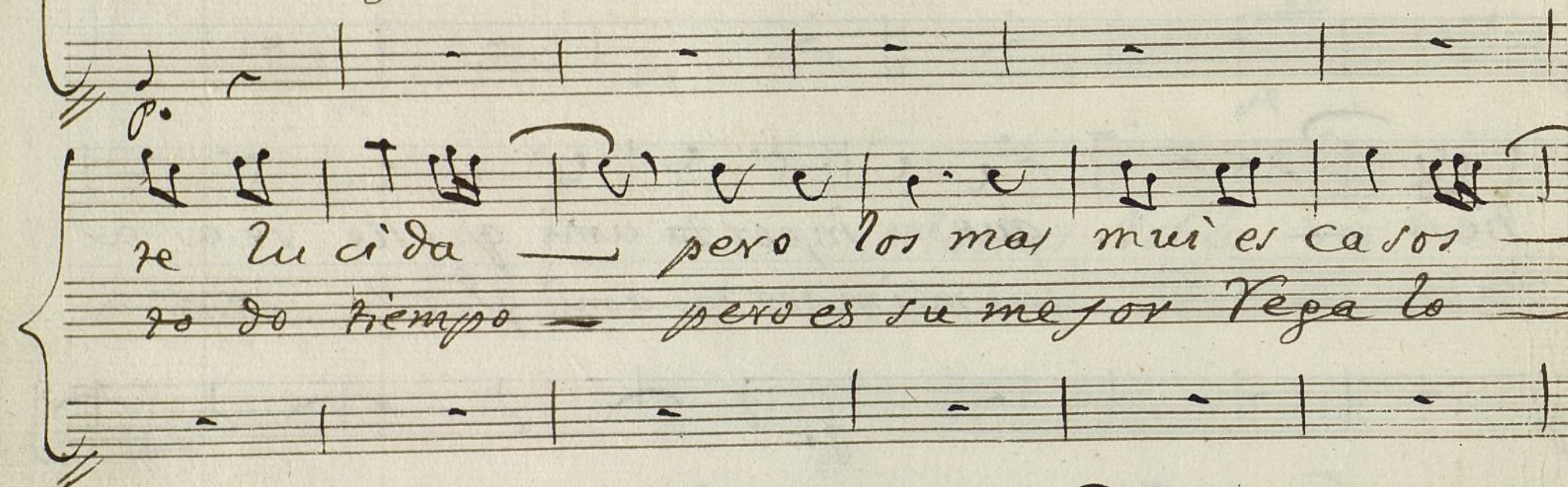
si

si

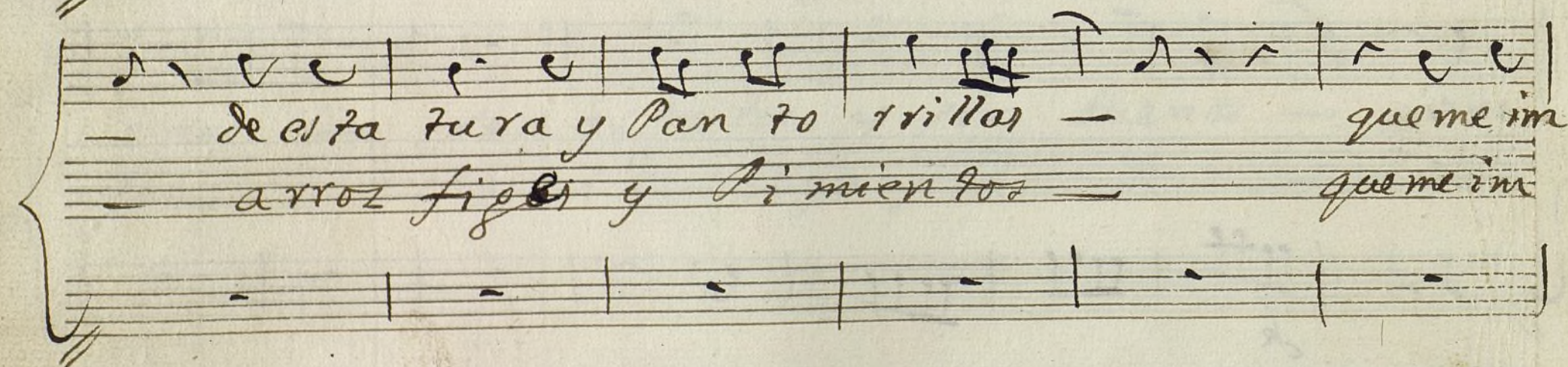
de



Mis Ma dri le ños que ridos — es una gen
Los ligeros Valen a años — Comen vien en



re lu ci da — pero los mas mui es casos —
to do tiempo — pero es su mejor Tega lo



— de esta tura y Pan to trillos — que me im
— arroz figas y Pi mientos — que me im

por ta ami q'ello sea a si
por ta ami q'ello sea a si

Allegretto
3/4
Y a si por ei tas co - sas mi Ra zon fun
de lor de mas de l'pa - na ninqueno quie

do mi Ra zon
ro ninqueno

fun do en no hallar q. me gust te om bre nin
 quie ro por que para mi gusto na die ay per
 gu no en no hallar q. me gust te om bre ningun no
 fecto - por que para mi gusto na die ay perfecto
 sin otras co - sas
 ya me explica - do

que para a borre zer los — ay y se ca llan gl. pa
y Con las segrei di llas — voi Rema tando y Con

ra a bo rre zer los ay y se ca llan ay —
las segrei di llas voy Rema tando

Allegro

Segui.
Allegro

2
4

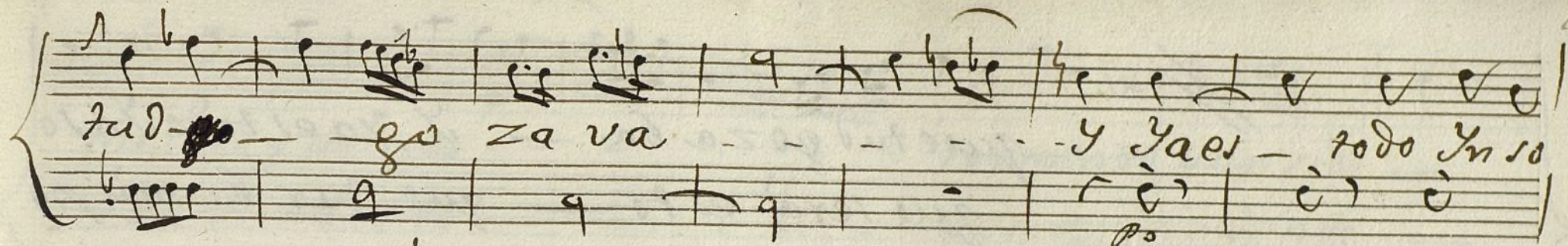
2
4

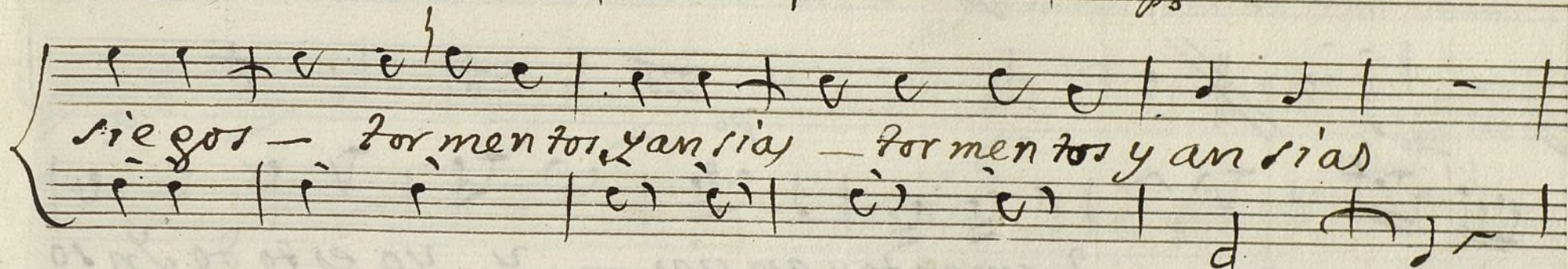
p

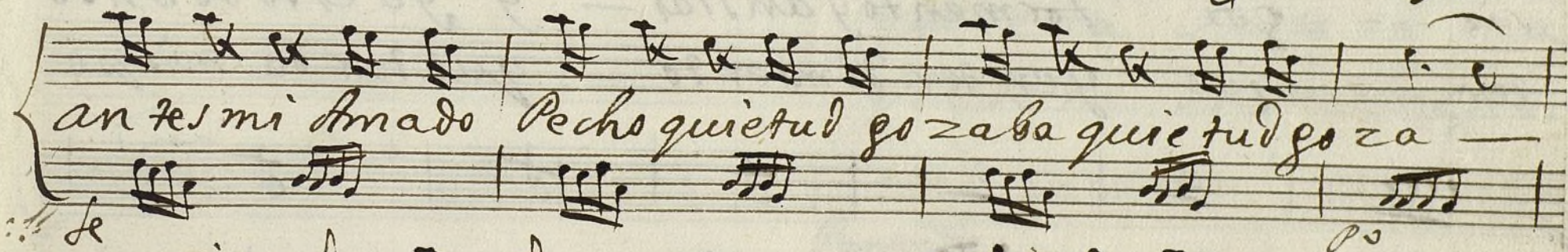
Cre.

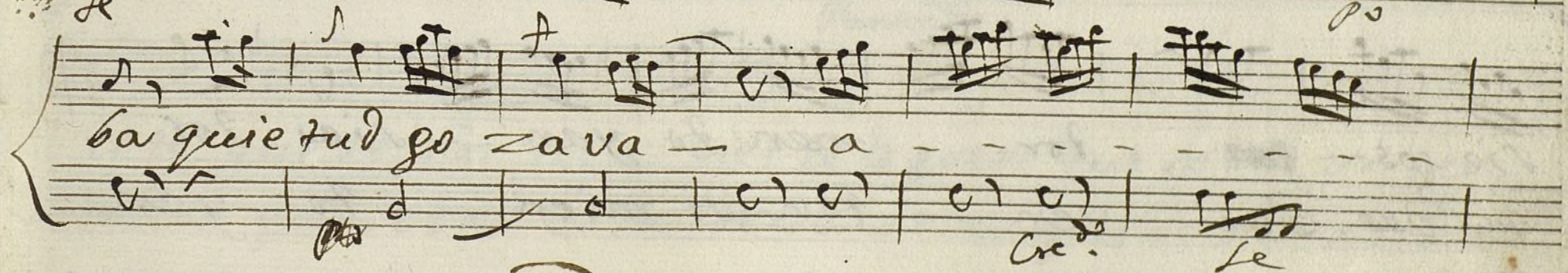
An tes mi a ma do pecho an tes mia

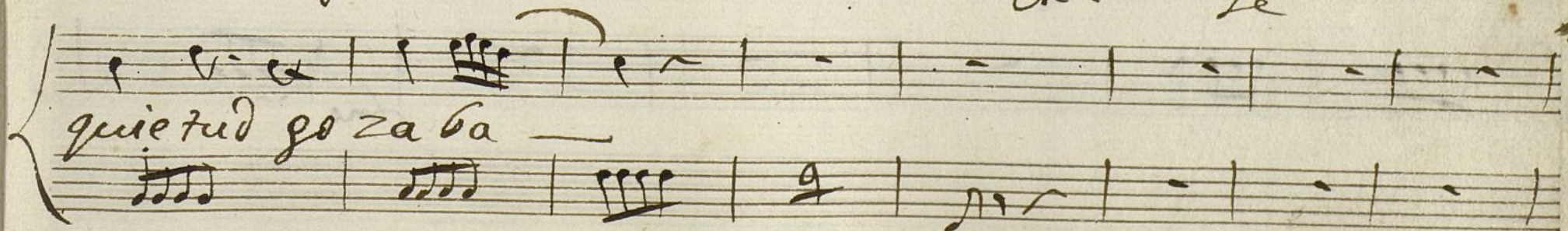
ma do pecho que tu d go - za va que


 tud ~~go~~ - go za va - - - y Ya es - todo In so


 siegos - tormentos, y ansias - tormentos y ansias


 an tes mi Amado Pecho quietud go za ba quietud go za -


 ba quietud go za va - a - - - - -


 quietud go za ba -

quietud goza ba — y ya es todo y no
que sera esto — que tur ba mi po

rie — — — gos tormen to y an sias — y ya es todo y no
ten — — — cias y en ten di mien to — que tur ba mi po

rie gos — — — tor — — — men to yan — — sias tor
ten cias — — — y en — — ten di mien — — to y en

men to y ansia - - - - - tormento y ansia -
ten di mien to - - - - - y en ten di mien to -
que se ra siesta re ma
que se ra siesta re o pi
lita que se ra no a cier to lo que es que se ra si ten
lada que se ra esta de sa zon que se ra ni dier

Drè Remedio que será mayo lo di re que se
 mo ni Como que será mas ~~yo lo di re~~ que se
 direlo yo

rá que será yo lo di re - - - -
 rá que será ~~yo lo di re~~
 di re lo yo

arco

ei to ei Cora - - - - Zon mio ei to ei Co
 ei to ei se ño - - - - rei mio ei to ei se

p.

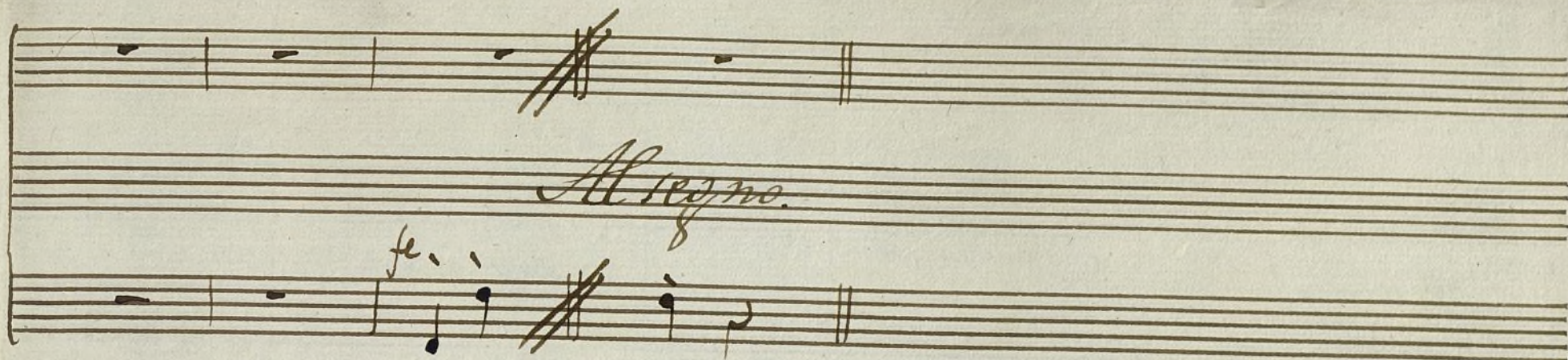
ra...zon mio q'en dulce guerra q'en dulce
no...res mios q'amo Ten...dida q'amo Ten...
ze...guerra...Cupi...di tome ha erido...
dida...avni In-grato no siendo
Consus sa e tas
Correspon dida

mas Pians
p.

y peno sin q. a livio mis ansias, tengan mis ansias ten
 ya dios q. aqui fin tiene la tona di'lla la tona di'

gan mis ansias tengan
 la tona di'lla

mis ansias tengan
 la tona di'lla



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+

Violin Primero;

Lonadilla a Solo;

La Dama Exquiva;

//

tempo de Minue.

vo

And.^{te}

Como Prima.

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[illegible]

Coplas.

Alleg.^{ro}

Handwritten musical score for 'Coplas' in 2/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. Various musical notations are used, including eighth and sixteenth notes, rests, and dynamic markings such as 'dol.' (dolce) and 'mo' (piano). The score is divided into measures by vertical bar lines. The paper is aged and shows some staining and wear.

A 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 first staff begins with a treble clef and a key signature of two flats. The second staff has a double bar line and a key signature change to one flat. The third staff has a double bar line and a key signature change to one sharp. The fourth staff has a double bar line and a key signature change to one sharp. The fifth staff has a double bar line and a key signature change to one sharp. The sixth staff has a double bar line and a key signature change to one sharp. The seventh staff has a double bar line and a key signature change to one sharp. The eighth staff has a double bar line and a key signature change to one sharp. The ninth staff has a double bar line and a key signature change to one sharp. The tenth staff has a double bar line and a key signature change to one sharp. The score concludes with the instruction "Al Segno" written in a cursive hand.

no
mol.
mo
Allegro
mo.
6
6
Al Segno

Sequi. Allegro. $\text{F}^{\flat} \frac{2}{4}$

p. *A* *Cresc.* *le* *mar p.* *1* *p.* *Cresc.* *le* *mo* *le* *p.*

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

Key markings and annotations include:

- Creto* (top left)
- fmo* (top left)
- p.o.* (multiple instances)
- marp.o* (middle right)
- Creto* (bottom right)
- fmo* (bottom left)
- Allegro* (bottom right, crossed out)

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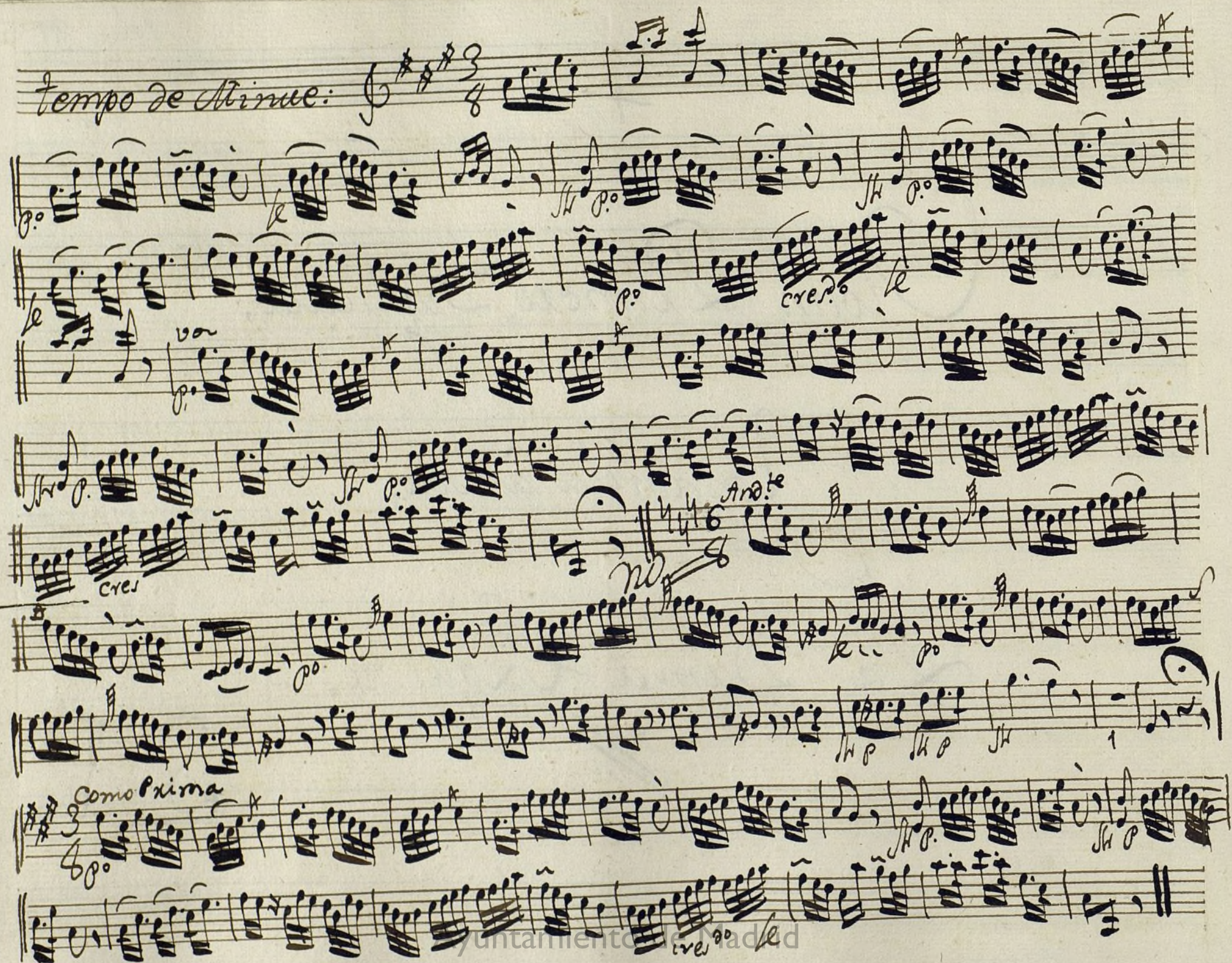
Violin Primero, Duplicado;

Tonadilla à Solo;

La Dama Exquiva;

//

Tempo de Minue:



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "6/8". The music is in G major, indicated by two sharps (F# and C#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together in groups. Dynamic markings like "p" (piano) and "f" (forte) are used throughout. The score concludes with a double bar line and the word "Voltri".

Coplas. Alleg.^{ro} $\text{G}^{\flat} \text{ } ^2/4$

The musical score is written on ten staves. The first staff begins with the title 'Coplas.' and the tempo 'Alleg.^{ro}', followed by the key signature 'G[♭]' and the time signature '2/4'. The notation is in a single system. The first staff contains several measures of music, including a double bar line with a slash. The second staff continues the melody. The third staff has a 'dol' marking. The fourth staff has a 'fmo' marking. The fifth staff has a 'p.o' marking. The sixth staff has a 'va' marking. The seventh staff has a 'dol' marking. The eighth staff has a 'fmo' marking. The ninth staff has a 'va' marking. The tenth staff has a 'dol' marking. The score ends with a double bar line.

Sequi. *Allegro.* B^b $\frac{2}{4}$

p. *cresc.* *A* *le* *mar. po* *A* *p.* *Cresc.* *A* *le* *p.*

A 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 cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and slurs. Dynamic markings include *p.^o* (piano), *marco*, *cre.^o* (crescendo), and *Allegro*. The score concludes with a double bar line and a final note. The handwriting is elegant and characteristic of 19th-century musical notation.

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Violin Secunde;
f

Son. a' Solo;

La Dama Exquiva;



Tempo de Minuê 3/8

p
voz
p
cres. f.
p
cres. f.

All.^o 6/8

voz
p
p
p

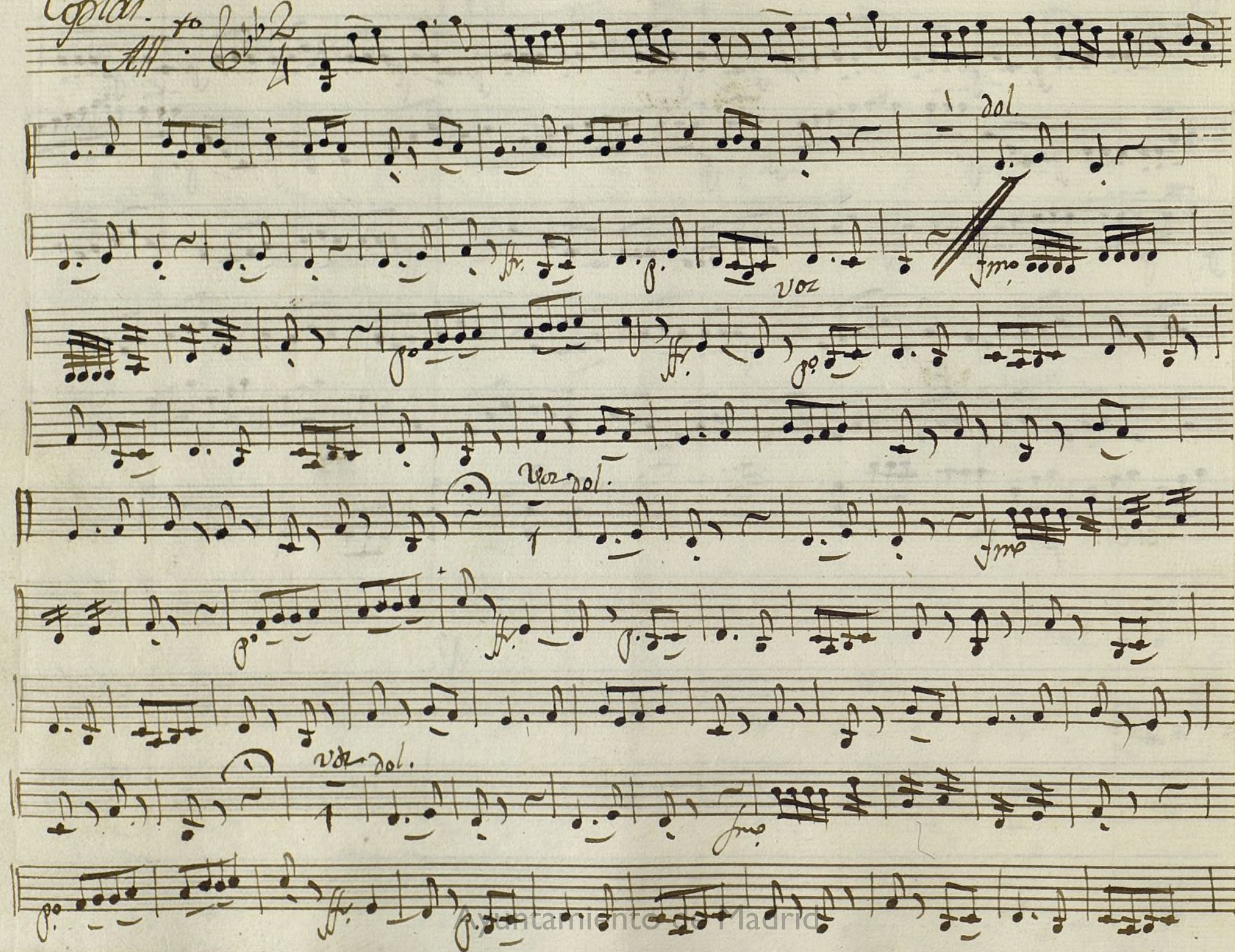


f.

Coplar.

All.^{to}

$\frac{2}{4}$



A 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 annotations include:

- no* (written above the second staff)
- no* (written above the third staff)
- no* (written above the fourth staff)
- no* (written above the fifth staff)
- no* (written above the sixth staff)
- no* (written above the seventh staff)
- no* (written above the eighth staff)
- no* (written above the ninth staff)
- no* (written above the tenth staff)
- no* (written above the eleventh staff)
- no* (written above the twelfth staff)
- no* (written above the thirteenth staff)
- no* (written above the fourteenth staff)
- no* (written above the fifteenth staff)
- no* (written above the sixteenth staff)
- no* (written above the seventeenth staff)
- no* (written above the eighteenth staff)
- no* (written above the nineteenth staff)
- no* (written above the twentieth staff)
- no* (written above the twenty-first staff)
- no* (written above the twenty-second staff)
- no* (written above the twenty-third staff)
- no* (written above the twenty-fourth staff)
- no* (written above the twenty-fifth staff)
- no* (written above the twenty-sixth staff)
- no* (written above the twenty-seventh staff)
- no* (written above the twenty-eighth staff)
- no* (written above the twenty-ninth staff)
- no* (written above the thirtieth staff)
- no* (written above the thirty-first staff)
- no* (written above the thirty-second staff)
- no* (written above the thirty-third staff)
- no* (written above the thirty-fourth staff)
- no* (written above the thirty-fifth staff)
- no* (written above the thirty-sixth staff)
- no* (written above the thirty-seventh staff)
- no* (written above the thirty-eighth staff)
- no* (written above the thirty-ninth staff)
- no* (written above the fortieth staff)
- no* (written above the forty-first staff)
- no* (written above the forty-second staff)
- no* (written above the forty-third staff)
- no* (written above the forty-fourth staff)
- no* (written above the forty-fifth staff)
- no* (written above the forty-sixth staff)
- no* (written above the forty-seventh staff)
- no* (written above the forty-eighth staff)
- no* (written above the forty-ninth staff)
- no* (written above the fiftieth staff)
- no* (written above the fifty-first staff)
- no* (written above the fifty-second staff)
- no* (written above the fifty-third staff)
- no* (written above the fifty-fourth staff)
- no* (written above the fifty-fifth staff)
- no* (written above the fifty-sixth staff)
- no* (written above the fifty-seventh staff)
- no* (written above the fifty-eighth staff)
- no* (written above the fifty-ninth staff)
- no* (written above the sixtieth staff)
- no* (written above the sixty-first staff)
- no* (written above the sixty-second staff)
- no* (written above the sixty-third staff)
- no* (written above the sixty-fourth staff)
- no* (written above the sixty-fifth staff)
- no* (written above the sixty-sixth staff)
- no* (written above the sixty-seventh staff)
- no* (written above the sixty-eighth staff)
- no* (written above the sixty-ninth staff)
- no* (written above the seventieth staff)
- no* (written above the seventy-first staff)
- no* (written above the seventy-second staff)
- no* (written above the seventy-third staff)
- no* (written above the seventy-fourth staff)
- no* (written above the seventy-fifth staff)
- no* (written above the seventy-sixth staff)
- no* (written above the seventy-seventh staff)
- no* (written above the seventy-eighth staff)
- no* (written above the seventy-ninth staff)
- no* (written above the eightieth staff)
- no* (written above the eighty-first staff)
- no* (written above the eighty-second staff)
- no* (written above the eighty-third staff)
- no* (written above the eighty-fourth staff)
- no* (written above the eighty-fifth staff)
- no* (written above the eighty-sixth staff)
- no* (written above the eighty-seventh staff)
- no* (written above the eighty-eighth staff)
- no* (written above the eighty-ninth staff)
- no* (written above the ninetieth staff)
- no* (written above the ninety-first staff)
- no* (written above the ninety-second staff)
- no* (written above the ninety-third staff)
- no* (written above the ninety-fourth staff)
- no* (written above the ninety-fifth staff)
- no* (written above the ninety-sixth staff)
- no* (written above the ninety-seventh staff)
- no* (written above the ninety-eighth staff)
- no* (written above the ninety-ninth staff)
- no* (written above the hundredth staff)

Seco
All.^o

Vo
p^o
crel.
mas p^o
crel. f.
f^o
p.
p^o

A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score features several measures of music, including a section with dense, rapid sixteenth-note passages. Dynamic markings include *f* (forte), *ma. p^o* (maestri piano), and *crec.* (crescendo). The piece concludes with a double bar line and the instruction *Al Segno* written in a large, flowing script. Below the eighth staff, there are four additional empty staves.

+

Violin Segundo;

Tonadilla à Solo;

La Dama Exquiva;

//

Tempo de Minue. $\frac{3}{8}$

le *p.* *le* *p.* *le* *p.* *le* *p.* *le* *p.* *le* *p.*

And.te *4/6* *8* *3* *como prima*

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

voz
p^o

p^o

p^o

p^o

p^o

p^o

p^o

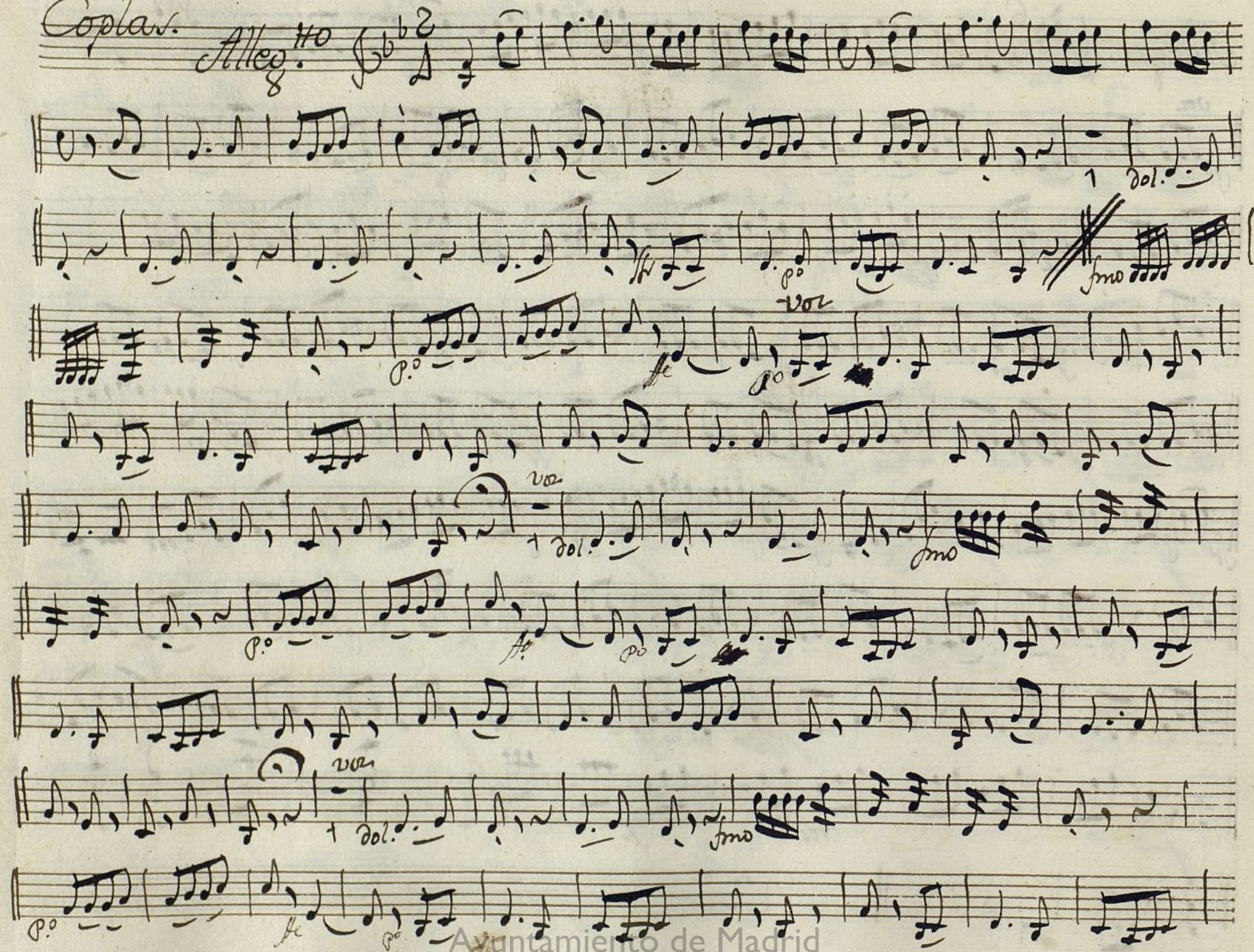
cresc.

Volte

Coplar.

Alleg.^{ro}

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



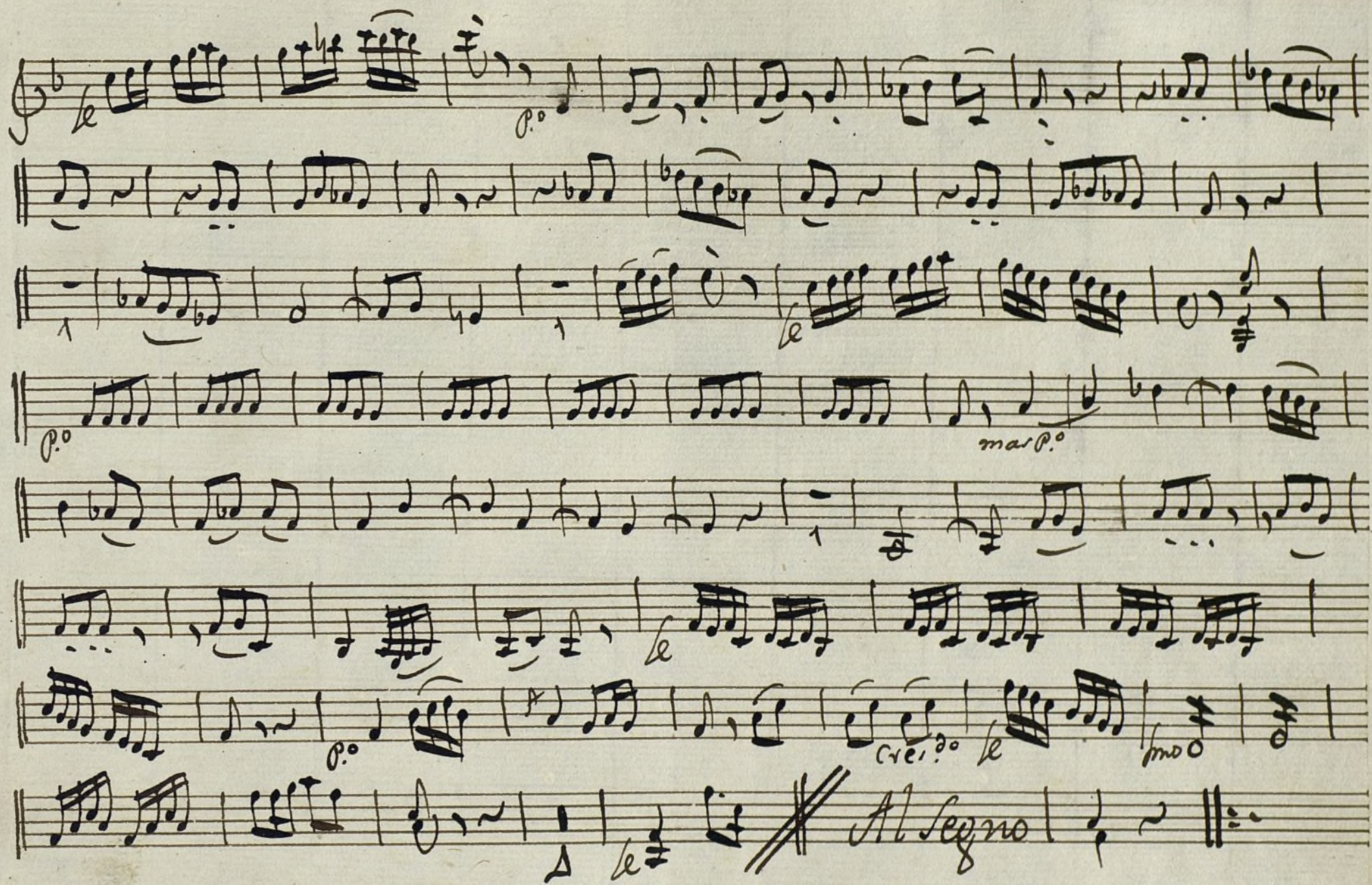
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the instruction "Al Segno".

Key markings and features include:

- va* (first staff)
- mo* (second staff)
- mo* (third staff)
- Allegro* (seventh staff)
- Al Segno* (tenth staff)

Sequi. *Allegro* $\frac{2}{4}$

The musical score is written on 11 staves. The first staff begins with the tempo and time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.o.*, *cresc.*, and *fmo.*. A double bar line with a slash is present on the 9th staff. The manuscript is on aged paper with some staining.



Oboe Primero;

Mus 89-6

tonadilla a Solo; La Dama Exquiva;
Flauta;

tempo & Minue:

Handwritten musical score for Oboe Primero. The first section is marked 'tempo & Minue:' and features a 3/8 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'p.' and 'le'. A large 'X' is drawn over the second section, which is marked 'No And.' and features a 6/8 time signature. The third section is marked 'Allegro' and features a 6/8 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'p.' and 'le'. The score is written on five staves.

Handwritten musical score for Oboe Primero. The first section is marked 'Allegro' and features a 6/8 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'p.' and 'le'. The second section is marked 'Cresc.' and features a 6/8 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'p.' and 'le'. The score is written on five staves.

Copla *Alleg.* *Allegro* *no* *2*

25. *25* *34* *8* *Allegro*

Segni!

Allegro.



Allegro

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Oboe Segundo;

Mus 89-6

flauta:

tonadilla a solo; La Dama Exquiva;

Tempo de Minue:

3
le p.
le
16
No And.te 8
Como Prima
16

Allegretto.
1
Δ1
8 p.o
Credo

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

p *f* *fmo* *no*

25 *34* *Al Segno*

Segui! Allegro. $\text{G}^b \frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the title "Segui! Allegro." and the key signature of one flat (G-flat major) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as "le" and "p.o.". There are several measures with double bar lines and repeat signs. The piece concludes with a double bar line and the text "Al Segno" written below the staff.

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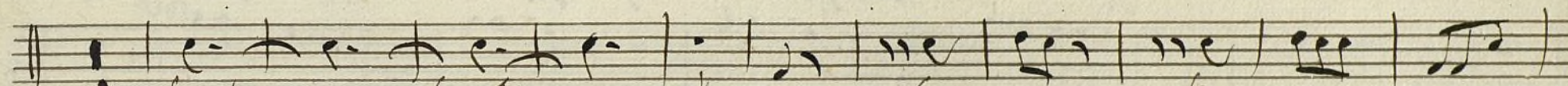
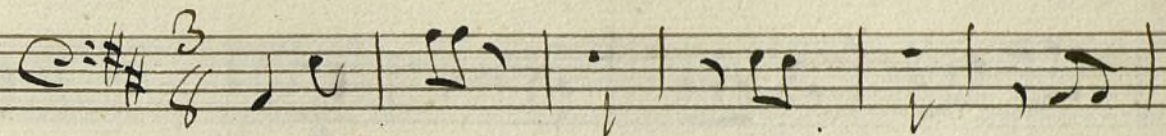
Trompa Primera

mus 89-6

Canadilla à Solo: La Dama Exquiva;

In Dela

Tempo de Minue

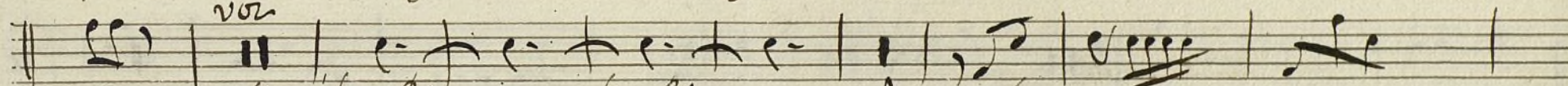


*A le po
voz*

le po

le

le



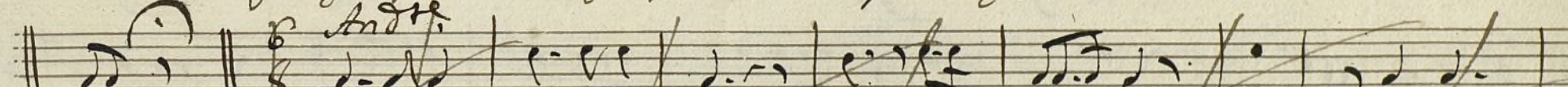
6

le po

le po

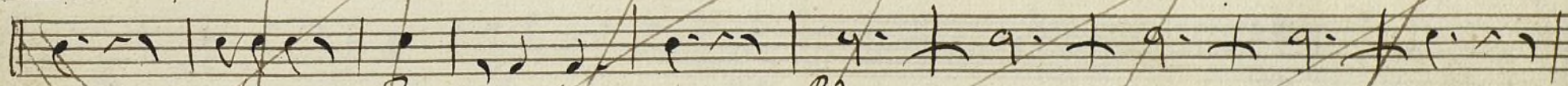
A

le



no

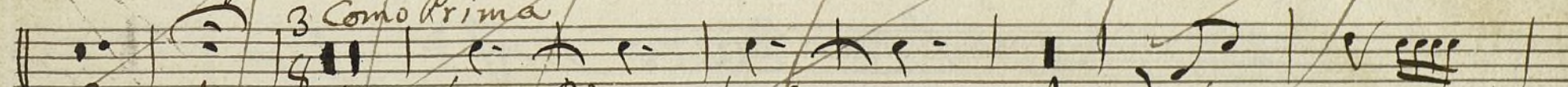
Andte



le

2

po



3 Como Prima

3

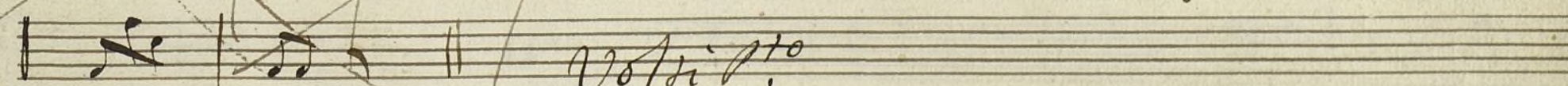
6

le po

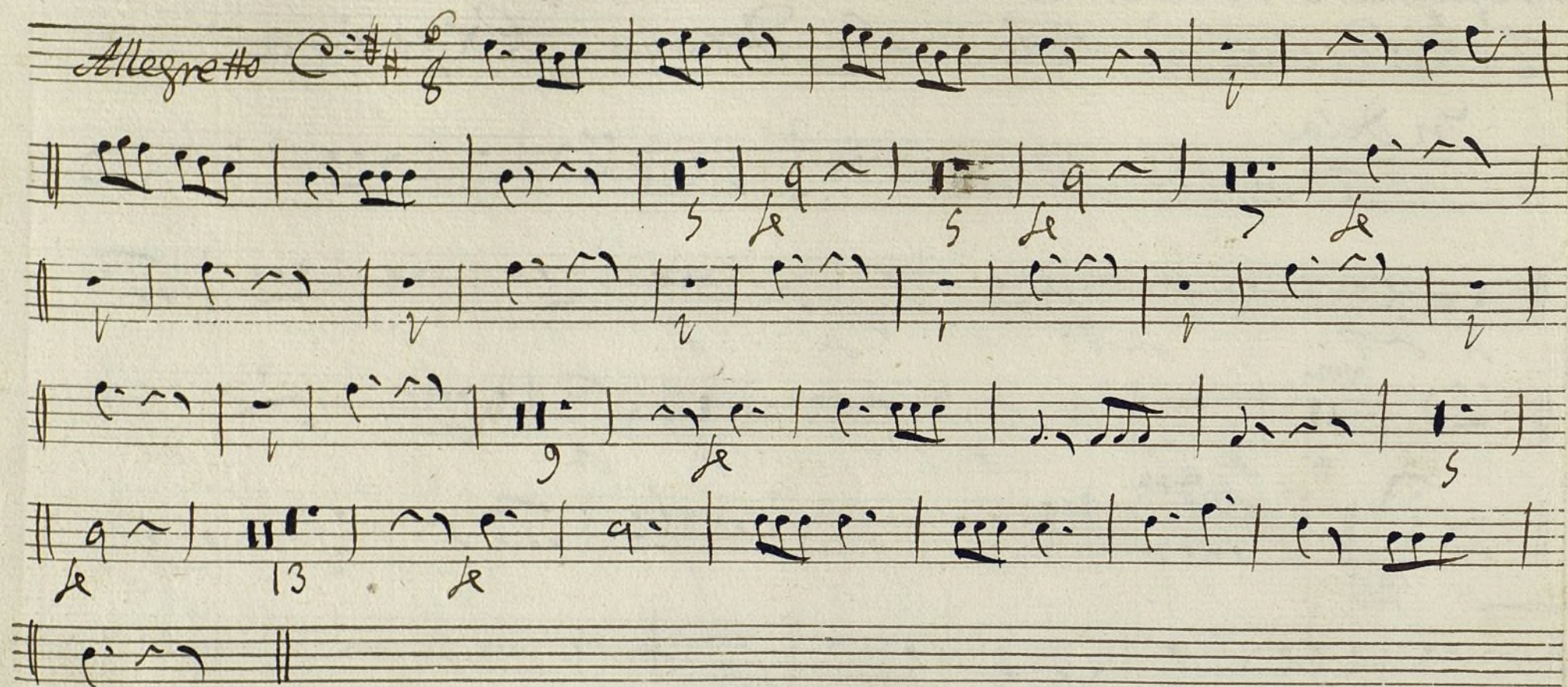
le po

A

le



Volupto



Coplas tarde //

Sequi. *Allegro* $\text{C}\flat$ $\frac{2}{4}$

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the key signature 'C-flat' (one flat). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line on the tenth staff.

Dynamic markings and performance instructions include:

- le* (first staff, first measure)
- vo* (first staff, second measure)
- po* (second staff, first measure)
- 2* (second staff, second measure)
- 10* (third staff, first measure)
- le* (third staff, second measure)
- 4* (third staff, third measure)
- le* (third staff, fourth measure)
- Solo* (fourth staff, first measure)
- le* (fourth staff, second measure)
- 15* (fourth staff, third measure)
- 5* (fifth staff, first measure)
- le* (fifth staff, second measure)
- po* (fifth staff, third measure)
- 19* (fifth staff, fourth measure)
- le* (fifth staff, fifth measure)
- po* (sixth staff, first measure)
- 2* (sixth staff, second measure)
- 10* (seventh staff, first measure)
- le* (seventh staff, second measure)
- 4* (seventh staff, third measure)
- le* (seventh staff, fourth measure)
- Solo* (eighth staff, first measure)
- le* (eighth staff, second measure)
- Allegro* (eighth staff, third measure)

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120005600

Trampa Segunda

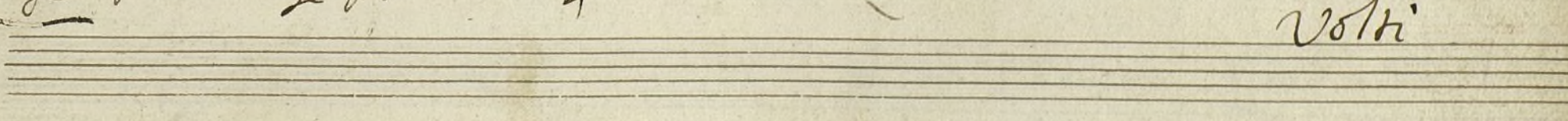
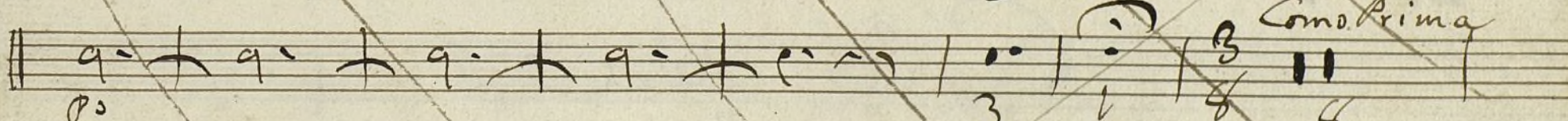
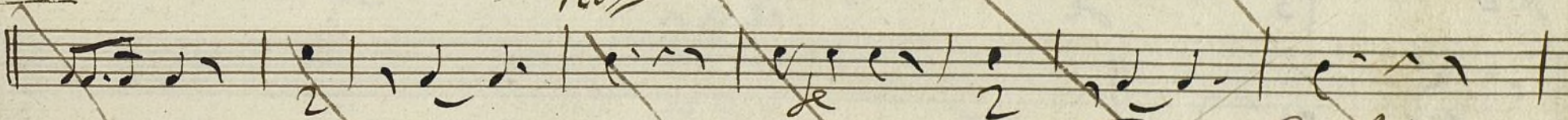
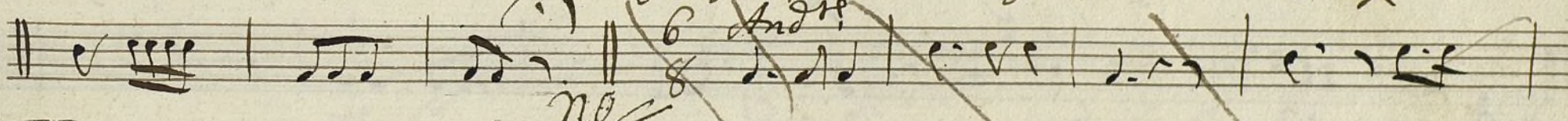
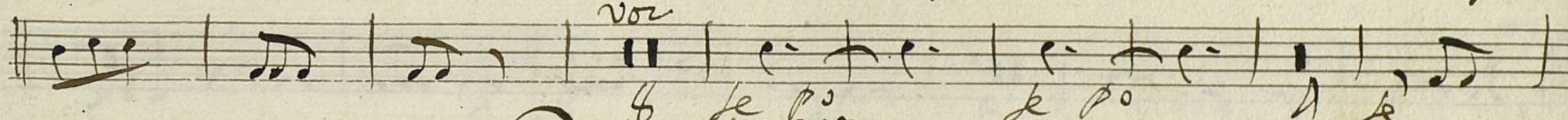
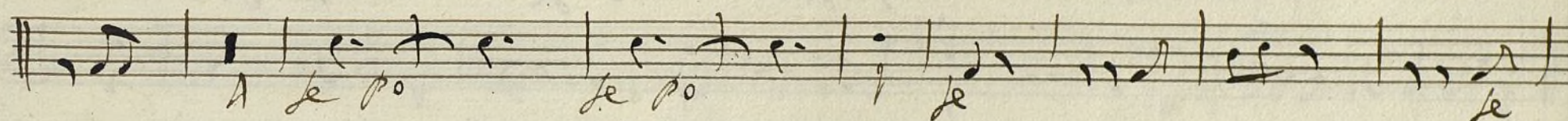
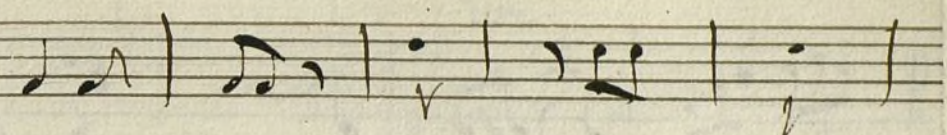
Tonadilla à Solo; La Dama Coquiva;

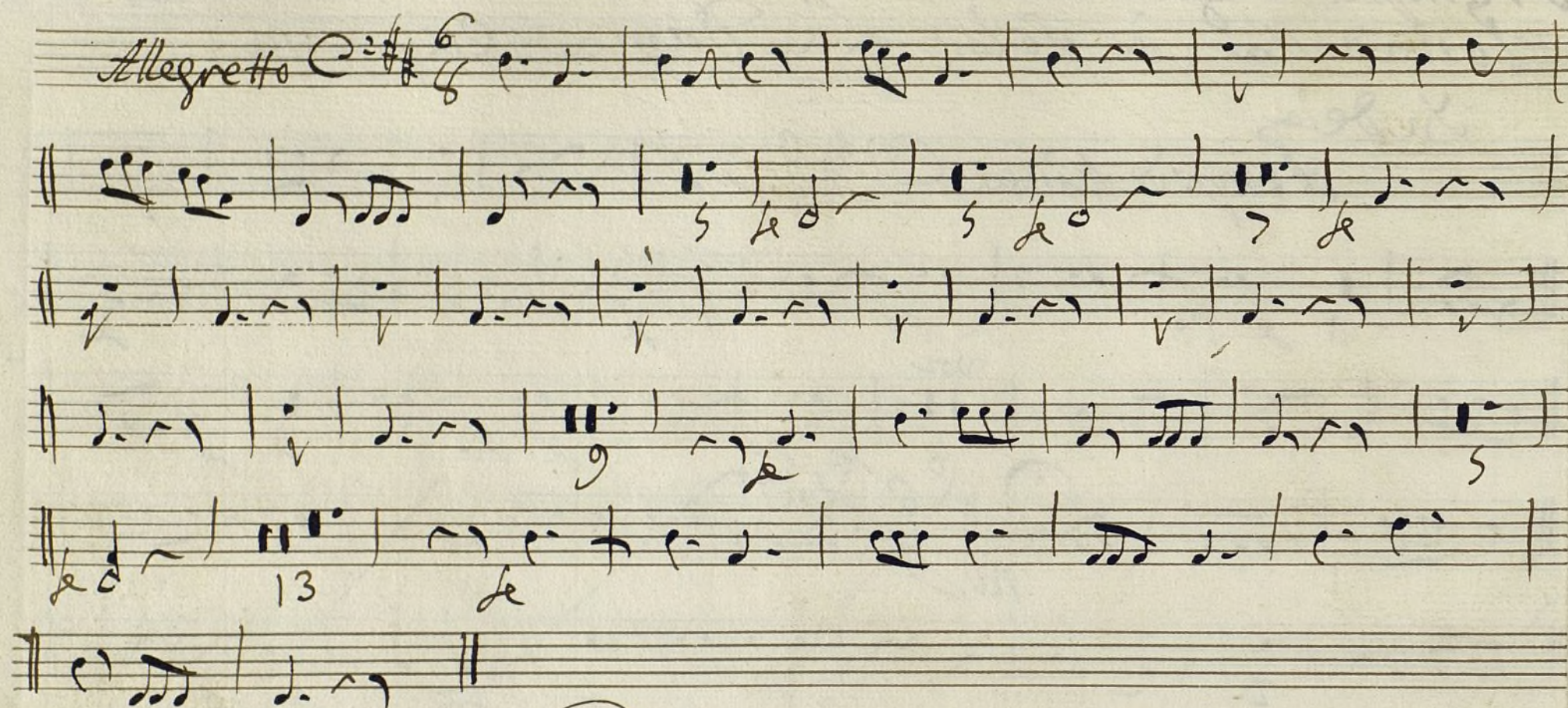
Mus 89-6

In del

Tempo de Minue

C = #4 3/8





Coplas barce //

Sequit *Allegro* $\text{C}\flat$ $\frac{2}{4}$

fe *vo* *10* *solo* *fe* *15* *p* *19* *p* *2* *10* *solo* *Allegro*

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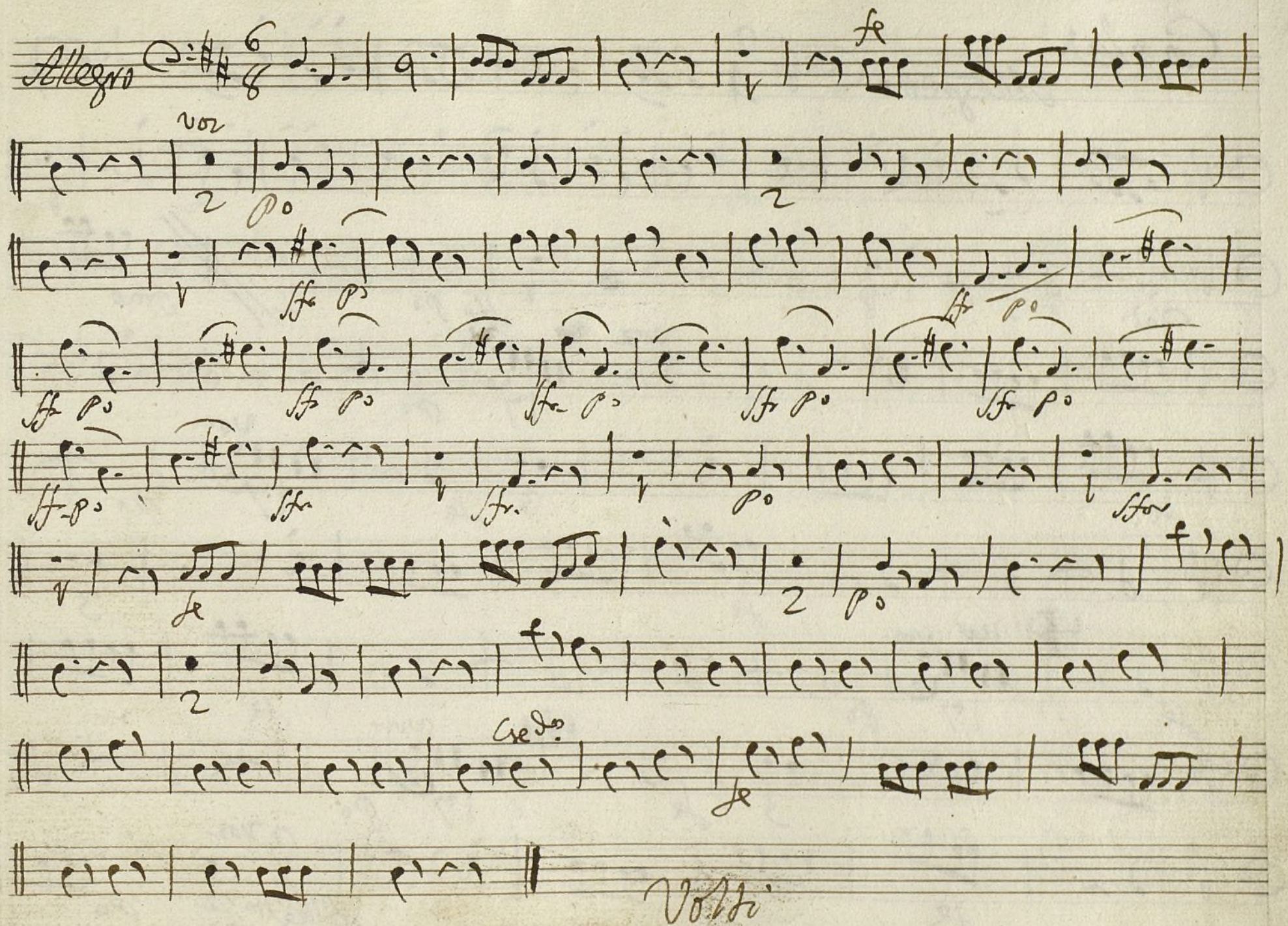
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Contravayo

Conadilla a solo:

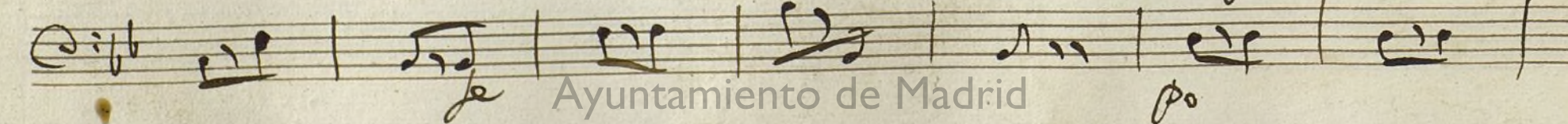
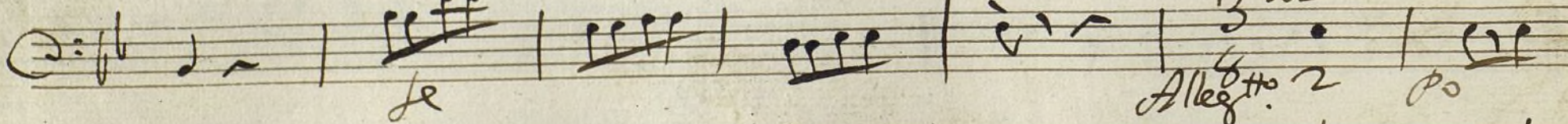
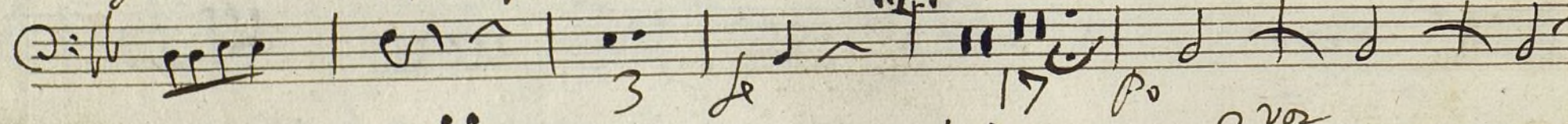
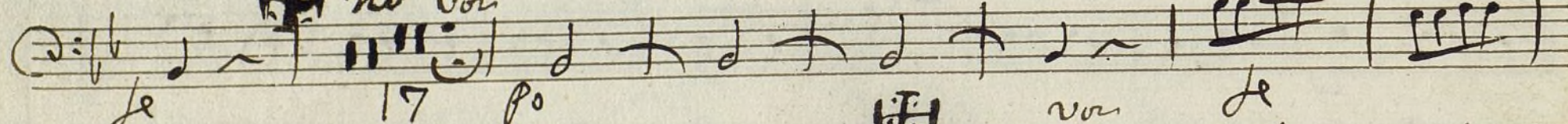
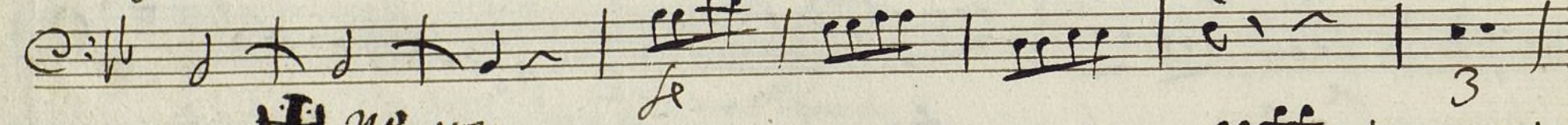
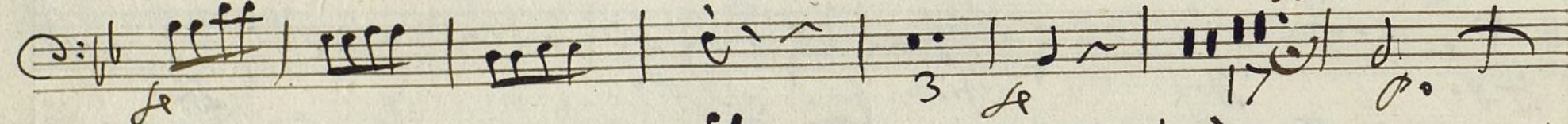
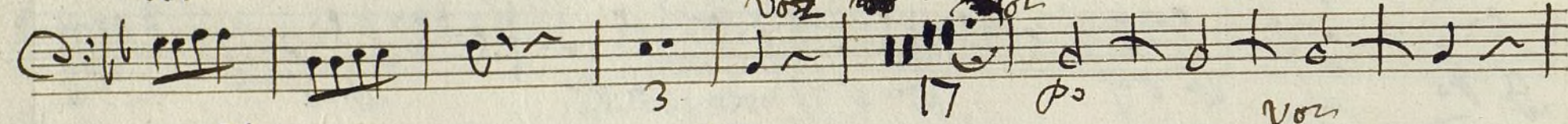
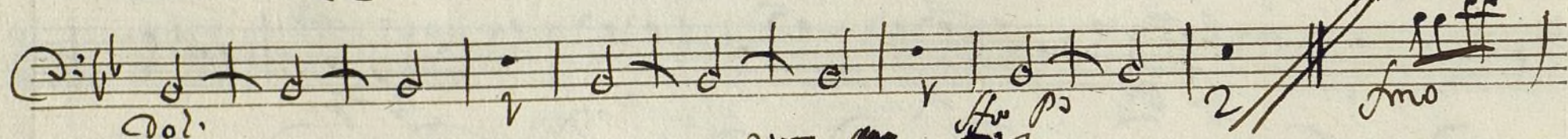
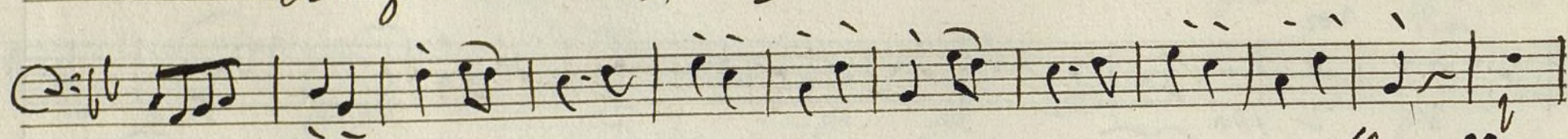
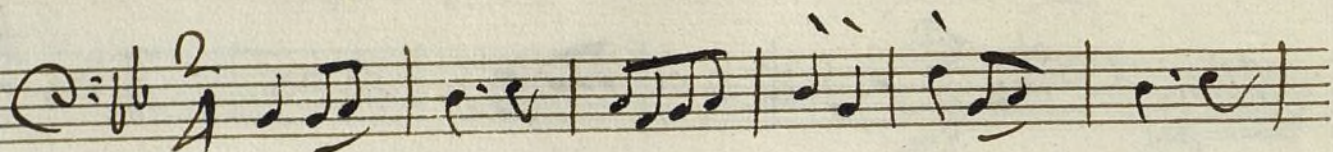
La Dama exquiva;

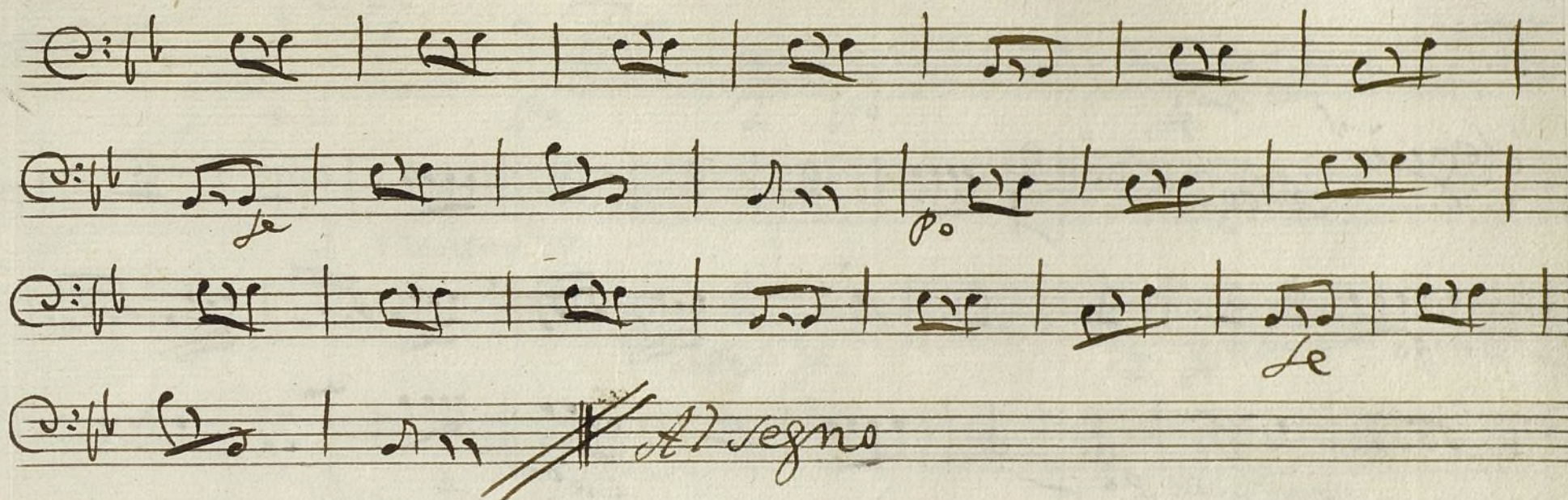
Handwritten musical score for a piece titled "Tempo de Minue". The score is written on ten staves, with the first three staves forming the main body of the piece and the remaining seven staves being crossed out with a large 'X'. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings like *ff-p*, *ff*, *p*, and *Cre. f*. A tempo marking "Andte" is present in the middle of the score, and a section is labeled "Como Prima". The manuscript is on aged, slightly stained paper.



Coplas

Allegretto





Volti

Sequit *Allegro* $\text{C} \frac{2}{4}$

p *f* *p* *Cresc.* *f* *mai Piano* *p* *p* *f* *p* *Cresc.* *p*

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the word "Allegro" written below the final staff.

Dynamic markings and performance instructions include:

- fmo* (first movement)
- po* (piano)
- 2 po* (second piano)
- 3 Punteado* (three pointed notes)
- arco po* (arco piano)
- 2 se* (second section)
- po* (piano)
- ma piano* (more piano)
- po* (piano)
- se* (section)
- cre do* (Credo)
- se* (section)
- A* (Allegro)
- Allegro* (Allegro)

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