

La s.^{ra} Perez

Conadilla a =

Solo

Lue Confusa 2^a

Del S.^{ra} Gonzalez

Musical score for a piece, likely a song or dance, written in 3/8 time. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *All.^o*. The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *And.^{te}* (Andante), and *Que Con*. The lyrics are written below the staves:

fura q. turbada se presenta esta pobre Muchacha q. de

sustos q. de anrias le combaten a quien tanto ama

bien conoico que si doi lo mucho q. a devoy por tanto qui

riera yo Complacer Pero tambien conoico mi yn

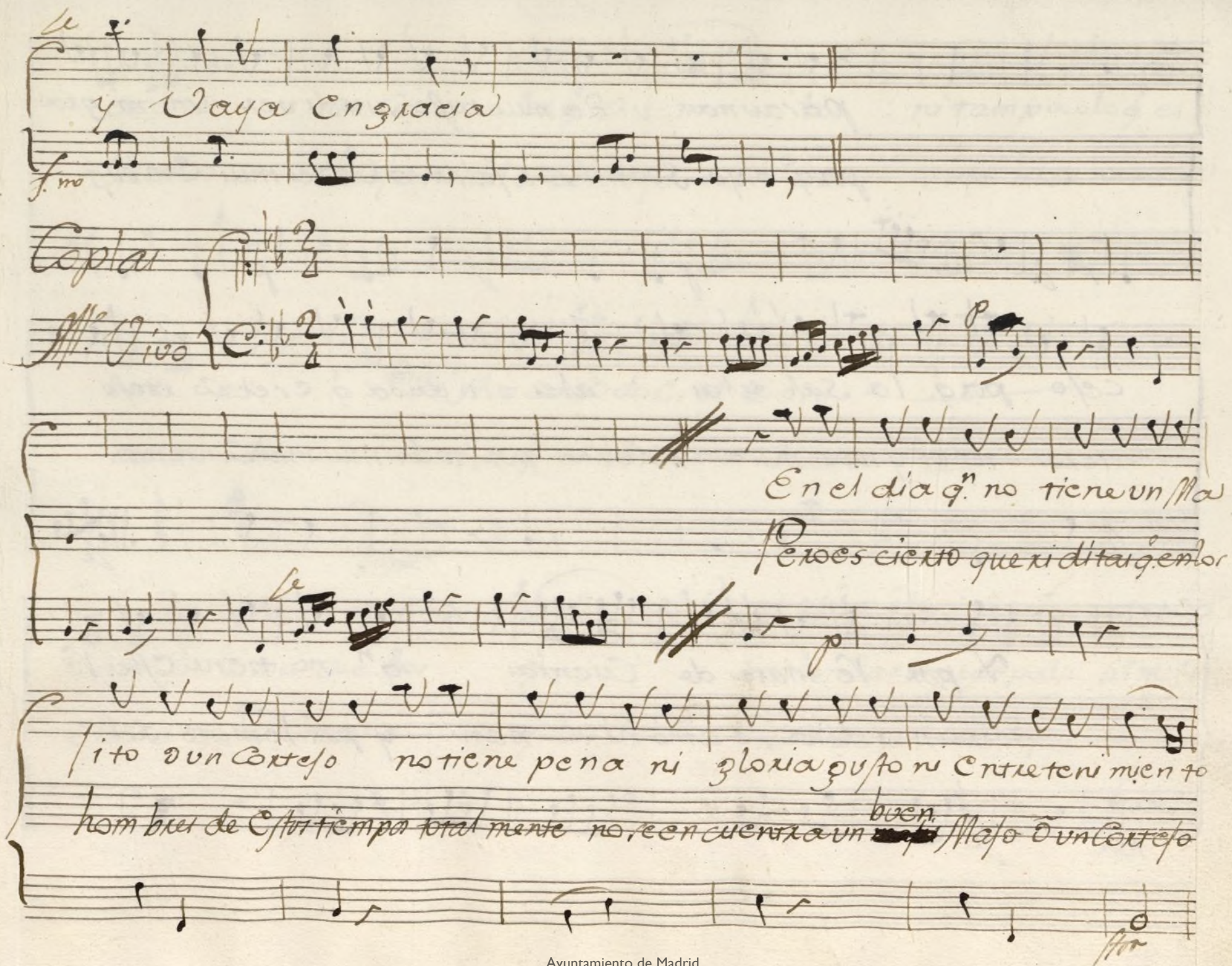
roficiencia y por tanto vece lo dela Exirtencia si

ri dela Exirtencia

Allo
fmo

Pero

q. es lo q. hablo. Como yo te mo Sabiendo todo es mio Co.
 te Congre so no es verdad Patiecito Luneta amada?
 no es verdad Aposento Carvelay grada? sier Verdad vayan
 fuera los susos fuerata ansiai Y escuchad la to
 nada que xi dor y Vaya en gracia y



y Vaya En gracia
Capla
Vivo
En el día q^{no} tiene un Ma
Pero es cierto que si di ta q^{em}lor
ito dun Cortejo no tiene pena ni gloria gusto ni Entreteni mien to
hom bres de E^{sta} tiempo total mente no ^{buen} encuentra un Mafo dun Cortejo

para una vida muy triste y de vez en cuando
por q. o ya suelen ser fatal a veces muy Embus-
cado por q. la sal del mar sale sin duda q. es el contexto
tenor tenor y muy mire a saber por todo muy mal Contentos
Y por le mate de Cuenta q. no tiene este le
de n a dita se amo hi nan y por le mate del
ten..



 que o no conoce lo q. ei ma - lo ni tampoco lo q. ei

 Cuento de san al a Corteja ... da ... ite bide nomea

 buc no *And.te* Ma conto do Ciel Caro

 cuer do *For* q. ei Cora mui Clara

And.te

 caro q. lo mai dec lor q. Suelen dar un gran palo al mefor

 Clara q. lo Corteja q. lor Fabian i no Cortejan muchas a un-

For

Come Prima

tiempo al
tiempo mu

al Segno

Y en fin Madamitas mias por lo q. a Este punto toca no quiero andar En questiones ni gas
tar mas tiempo en proia Cada qual aga su gui... to y de
lar Correla Vo... la q. yo Contar Segui di - - lar quiero acabar e farys
to... ria Silencio chito aya atencion y de mir faltar pi

Seguid. *Allo*

do perdon pi do perdon pi do perdon

No creo en conte san tes de los del tie

mpo de los de los del tiempo porq. nadita

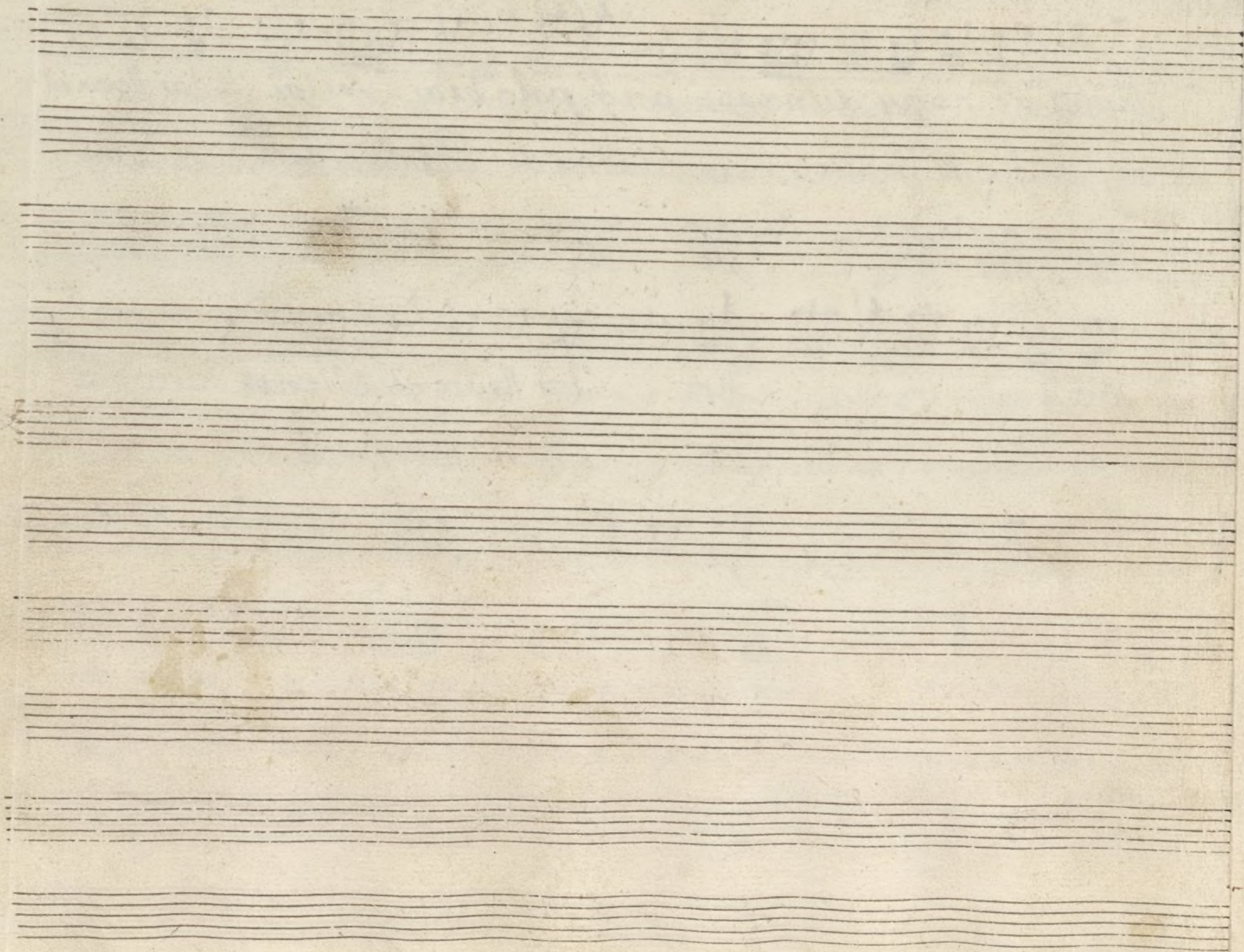
Y asi amiguitas yo si go c'edite

balen para conte los para conte los todo es fan

tamen aun q. me finan aun puer el q.

tai mas todo c/ fachaenda todo c/ ficcionu todo c/
 quiera Entretenez se tener Cortejo sing. le
 ofextai todo todo c/ a mo xei todo todo c/ mapeza y to
 cueste pvedeyx al se tito q. alti q. alti le tiene rimie
 do todo tie nen menor menor pe se tai fuera de aquesto
 do q. le pida vea vea lo q. vie se y abuxque si dor

Mafor ri no ay di nexo por q. pala brai so lai lai lleva el
 mi or q. esto feneze Cad me doi Palma di tai ri lo me
 vie - nto lai lleva el Viento
 re - ze ri lo me reze



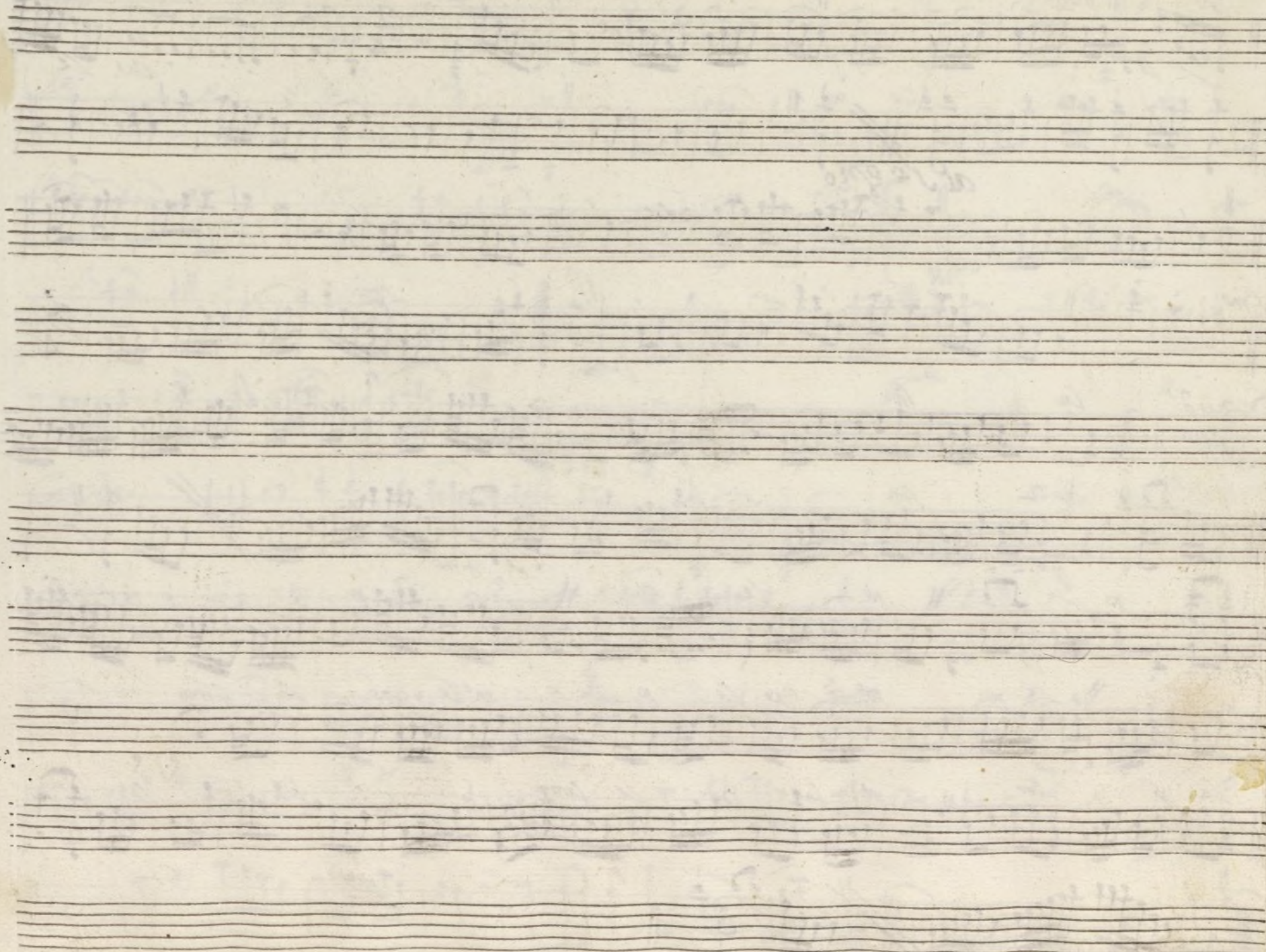
Violin I^o

MUS 91-13

Finadilla a Solo

Lue Confusa

Handwritten musical score for Violin I, titled "Finadilla a Solo" and "Lue Confusa". The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a "p" marking. The second staff has "p", "le", "mo", and "p" markings. The third staff has "p" and "le" markings. The fourth staff has "p" and "le" markings. The fifth staff has "p" and "le" markings. The sixth staff has "p" and "le" markings. The seventh staff has "p" and "le" markings. The score ends with a double bar line and a "p" marking. The paper is aged and shows some staining.



Violin Primero. Duplicado

Mus 94-13

Con. a solo.

Que Confusa.

Handwritten musical score for Violin I, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

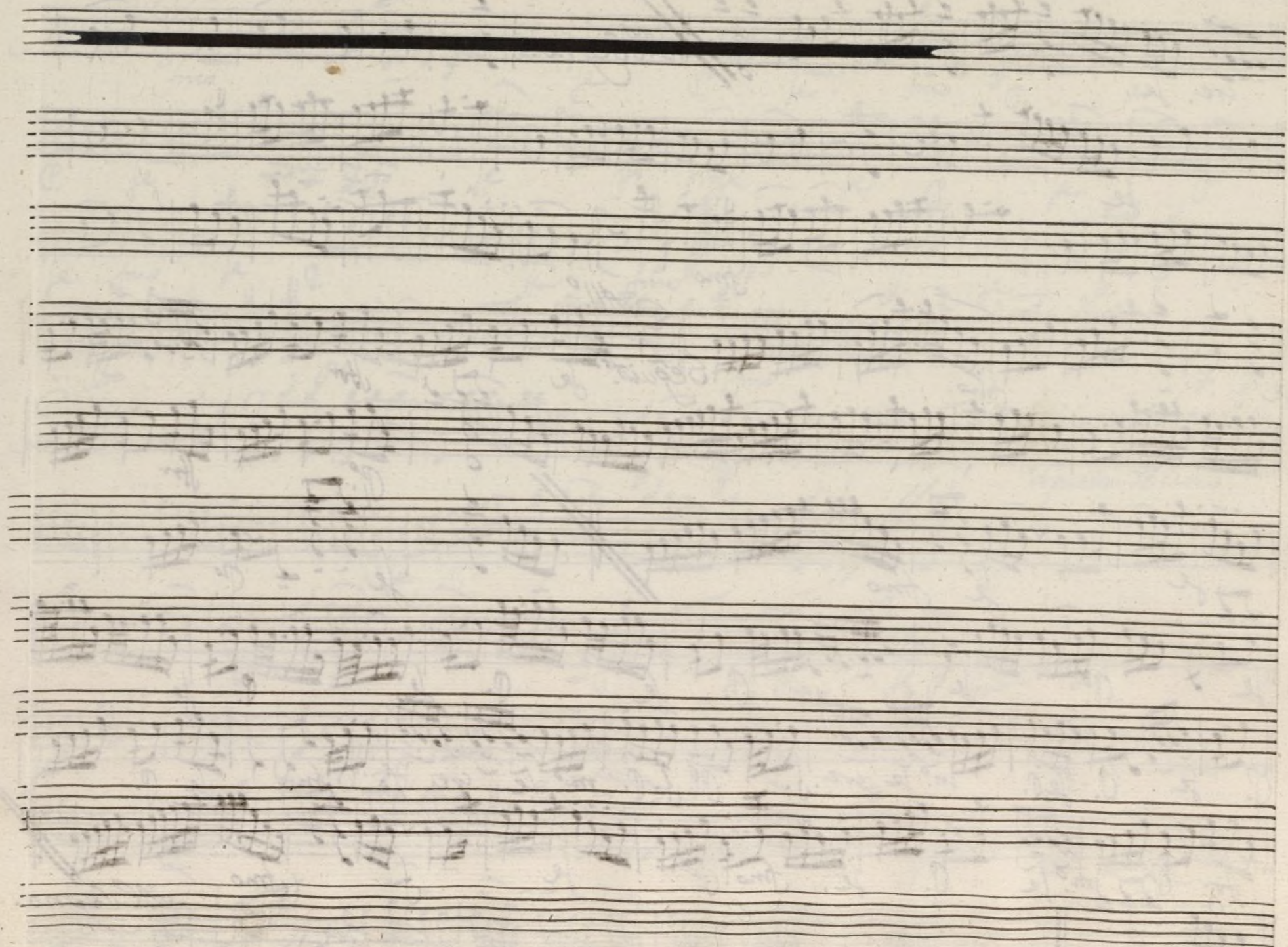
- Con. a solo.* (Concise solo)
- Que Confusa.* (That Confused)
- suave* (soft)
- And.te* (Andante)
- fmo* (finito)
- U. p.to* (U. p.to)

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:

- fmo* (first movement)
- P.* (Piano)
- le* (likely *le* for *le* or *le* for *le*)
- rinke*
- for* (forte)
- Capla.* (Capella)
- All. vivo.* (Allegro vivo)
- apunta de arco.* (apunta de arco)
- And.* (Andante)
- Como prima.* (Como prima)

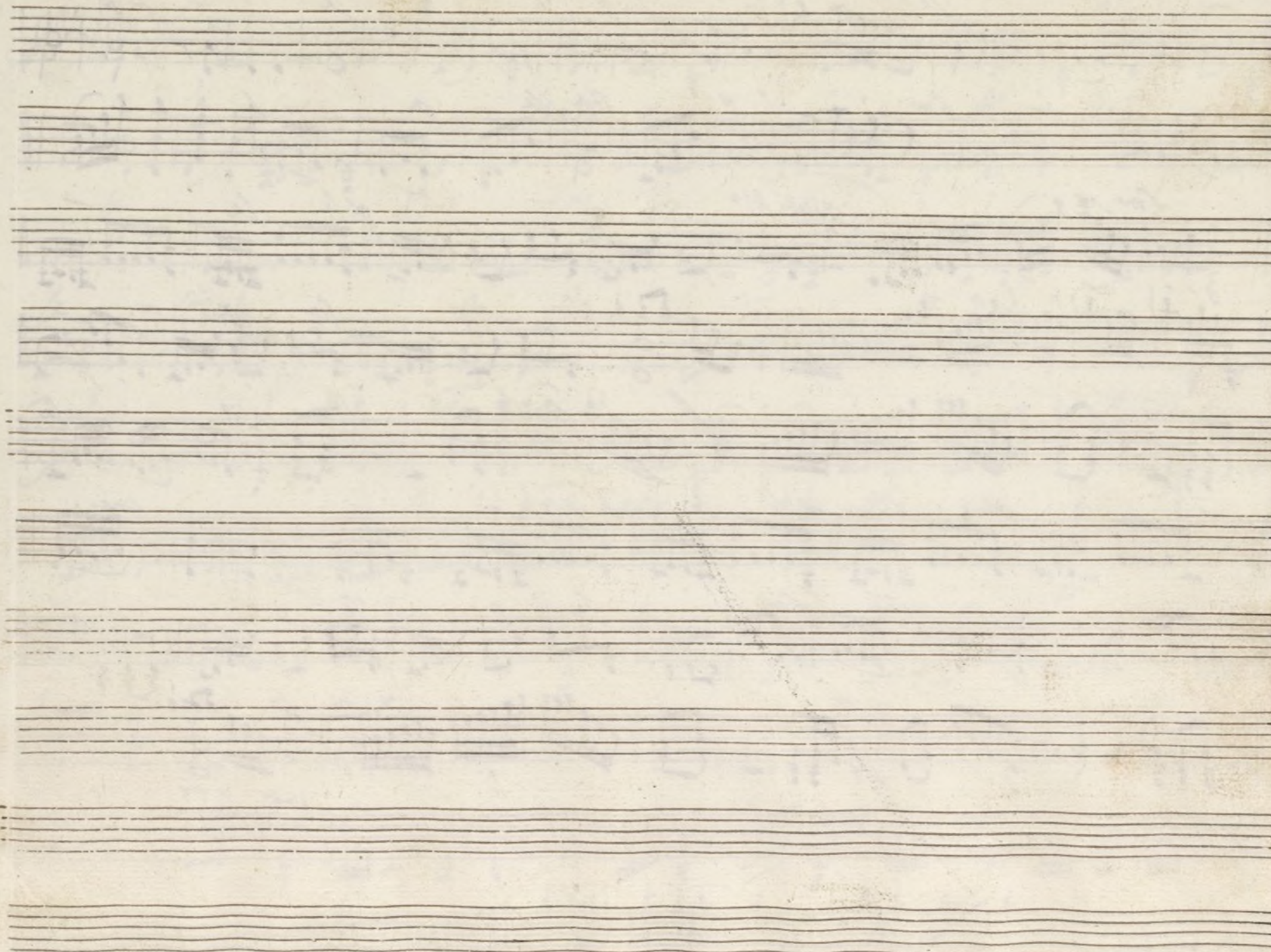
The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.



A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The annotations include:

- fmo.* (first movement)
- Seguo. All.* (Seguimiento. Allegro)
- for* (forte)
- p* (piano)
- m. le* (mezzo-leve)
- cre.* (crescendo)
- al. cono* (al. cono)

The score is written on eight staves, with the first seven staves containing musical notation and the eighth staff being empty. The notation is written in a cursive, handwritten style. The paper is aged and shows some staining.



Trompa 1^a

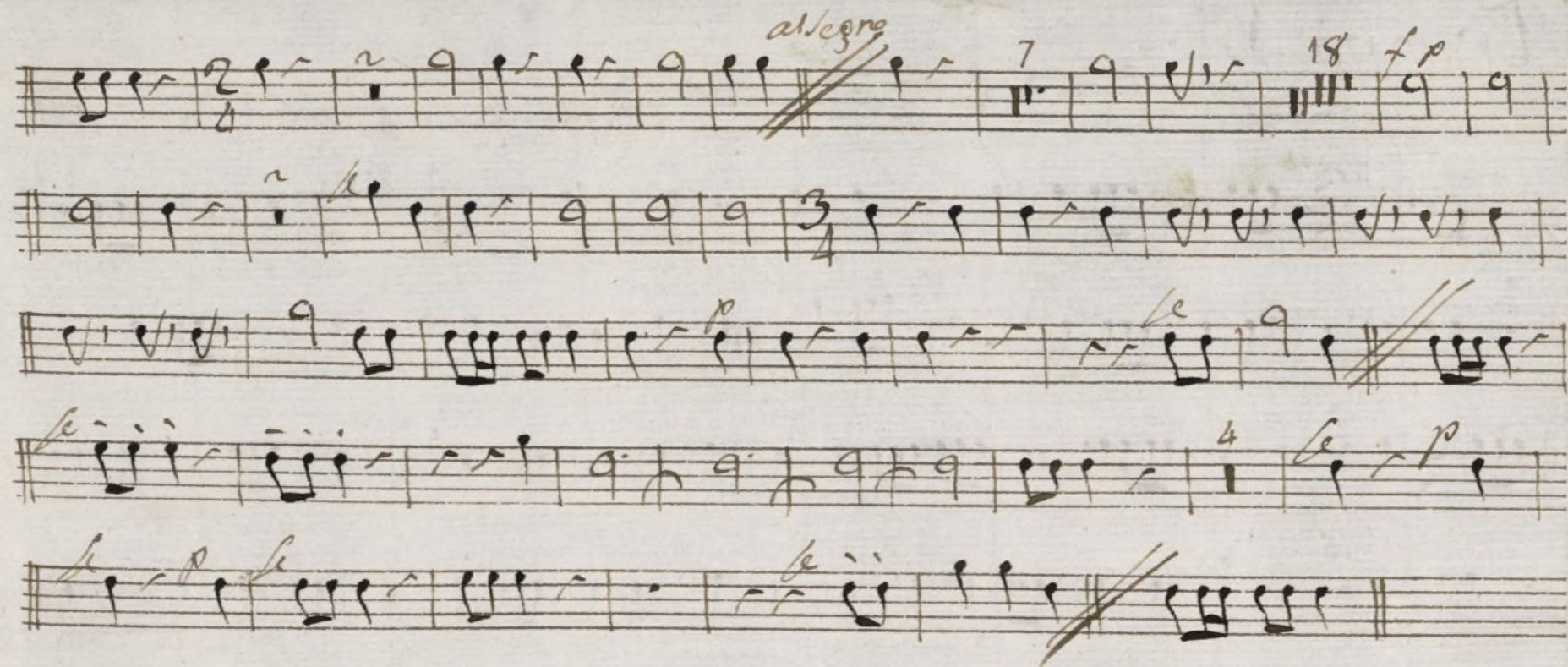
Mus 91-13

7^{ma} a Solo

Que Compara

Handwritten musical notation for Trompa 1^a, measures 1 through 16. The notation includes various musical symbols, clefs, and dynamic markings such as *p*, *f*, *And.*, and *Allegro*.

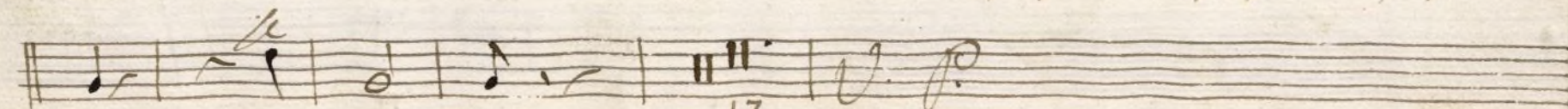
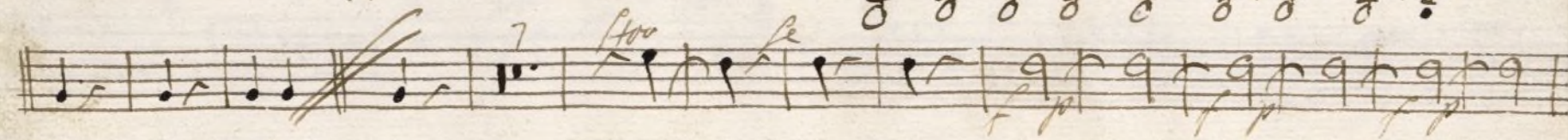
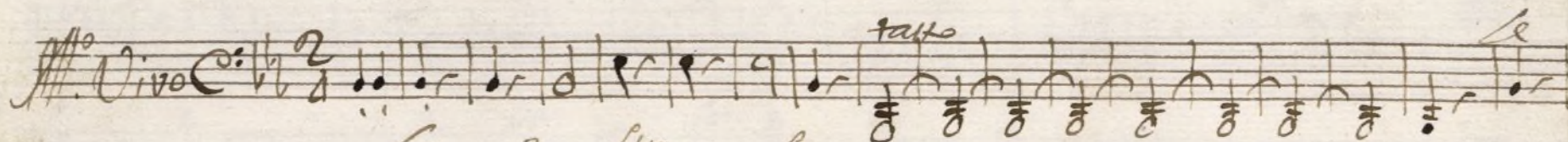
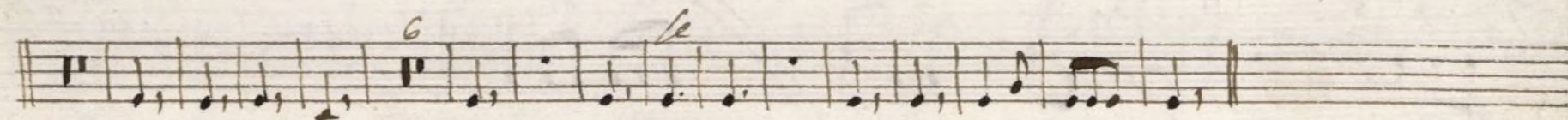
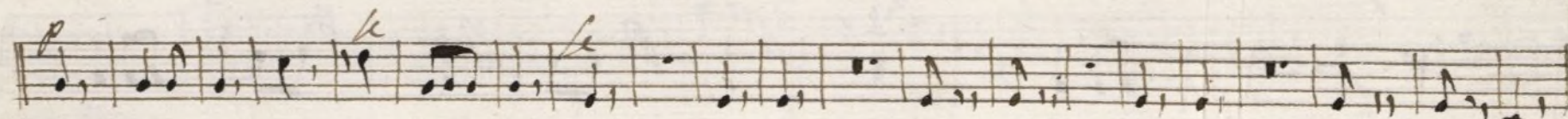
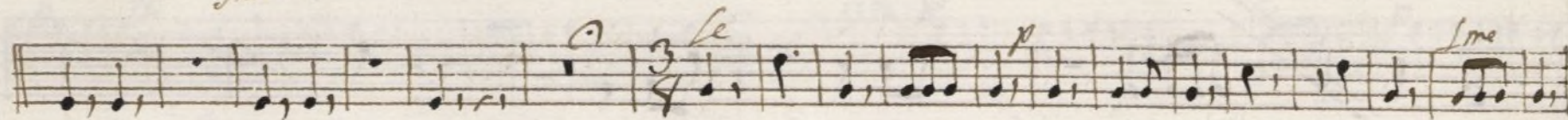
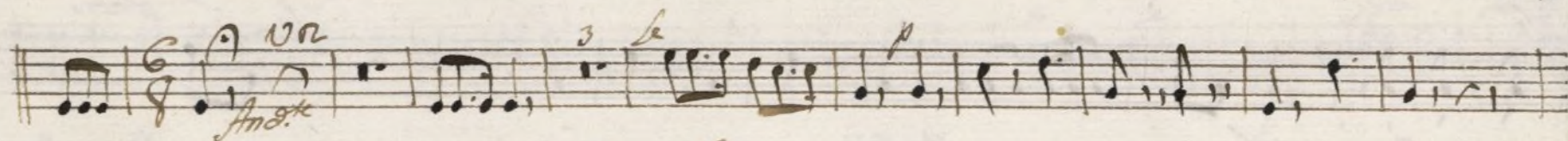
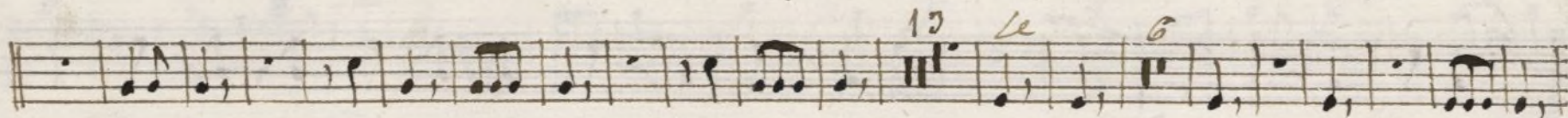
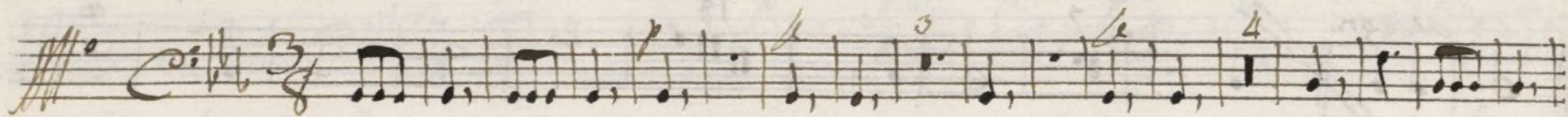
Handwritten musical notation for Trompa 1^a, measures 17 through 20. The notation includes various musical symbols, clefs, and dynamic markings such as *p*, *f*, and *Allegro*.

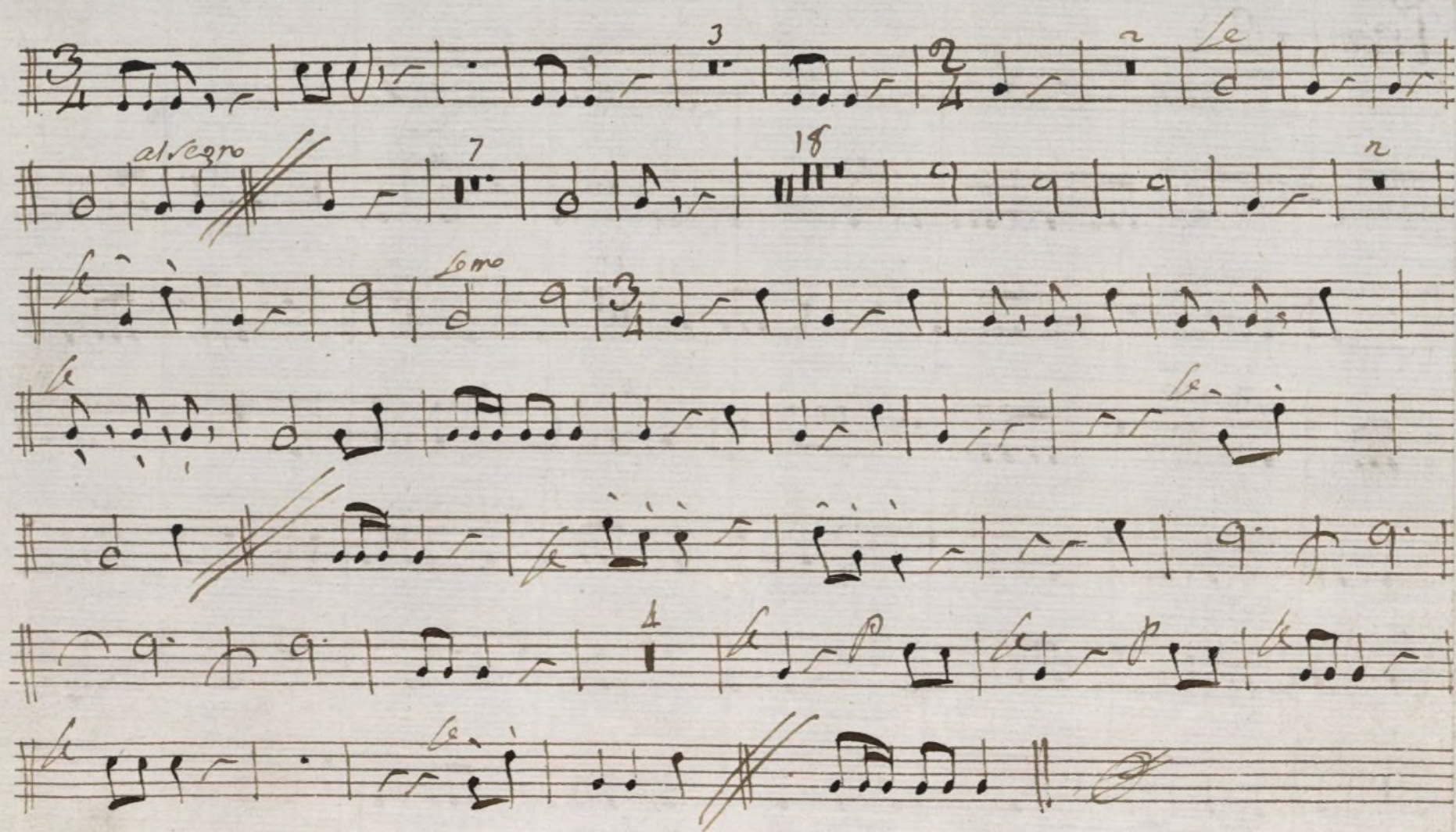


Trompa 2^a

For: 1^a a Solo

Que Compara



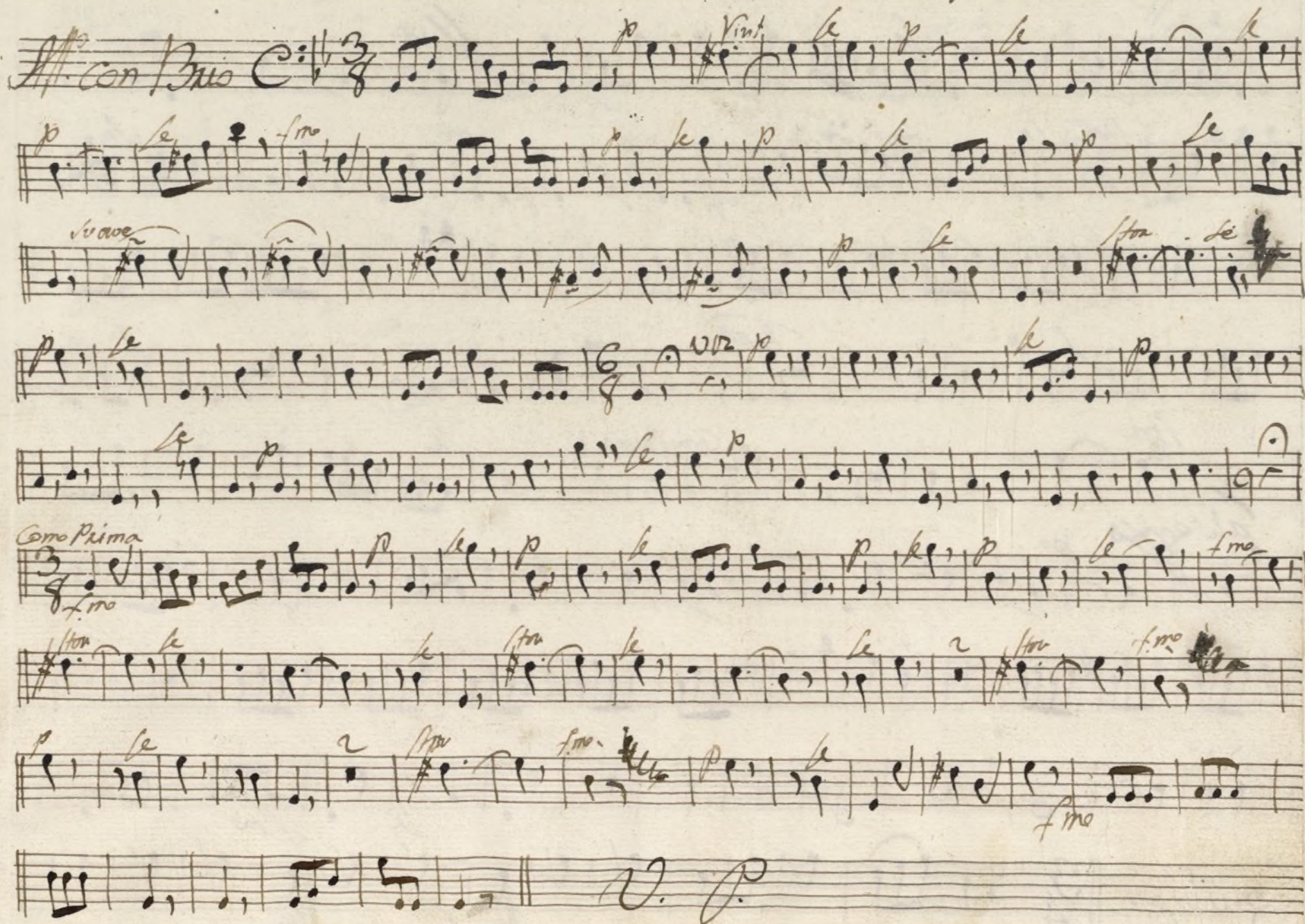


Bafo ~~7~~ Fon. Ma ~~7~~ a Solo ~~7~~ Que Confusa ~~7~~ Nu 91-

For: *Har*
a Solo.

Que Confusa #

Ms 91-13



Coplas
All. Vivo C: 2/4

The musical score consists of ten staves of handwritten notation. The first staff is marked 'C: 2/4' and 'All. Vivo'. The notation includes various note values, rests, and dynamic markings such as *le*, *for*, *Amor*, *Canon Prima*, *allegro*, *po*, *le*, *mo*, and *for*. The score is written in a single system, with the key signature changing from one sharp (F#) to two sharps (F# and C#) in the fourth staff. The piece concludes with a double bar line and the word 'Seguidilla' in the final staff, which is marked '3/4'.

