

Leg. 11. n. 11.

Leg. 7. n. 16

Mus 124-15

+

Tonadilla

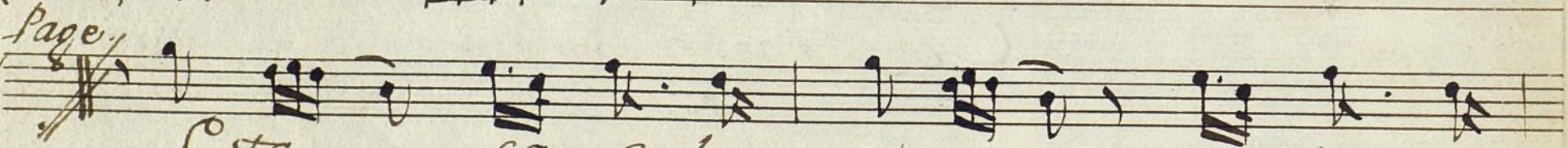
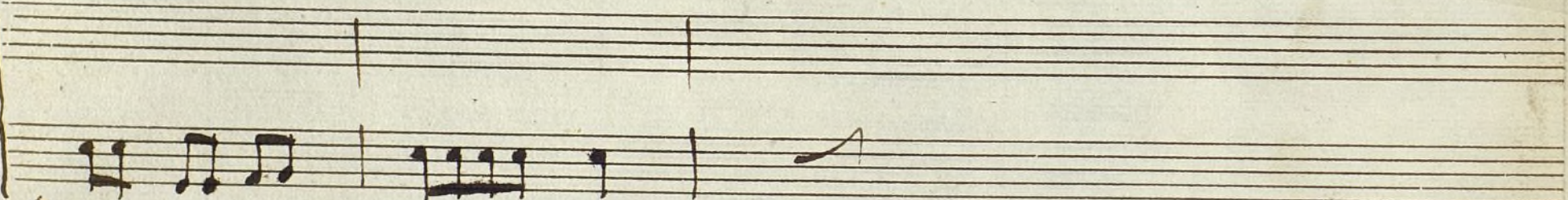
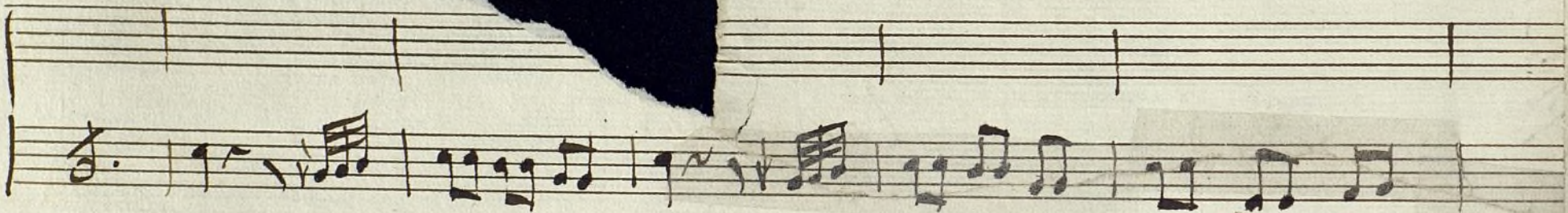
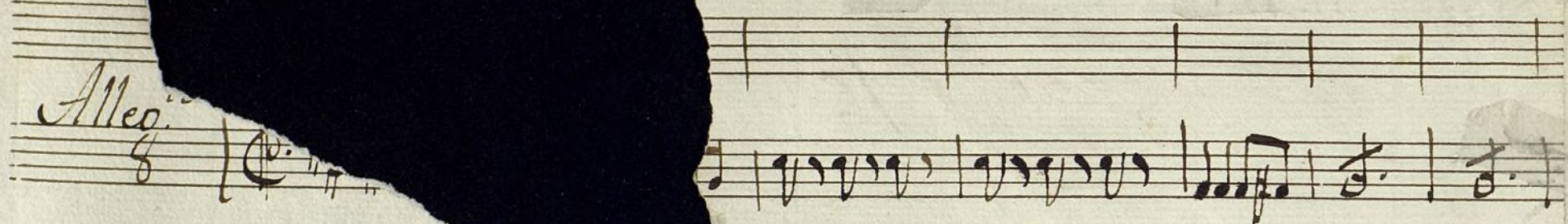
1745

à 3.

39

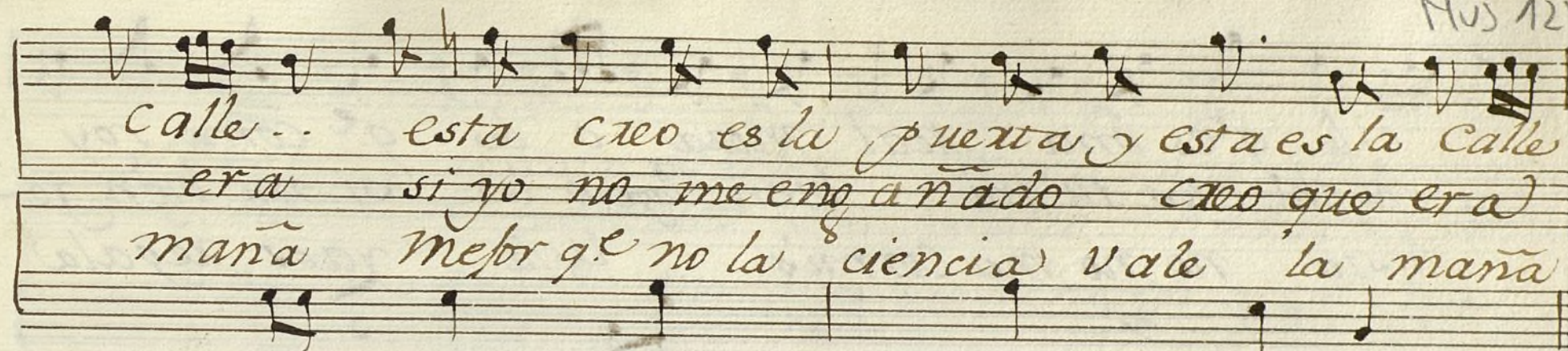
El Nobio por fuerza.

Alleg.

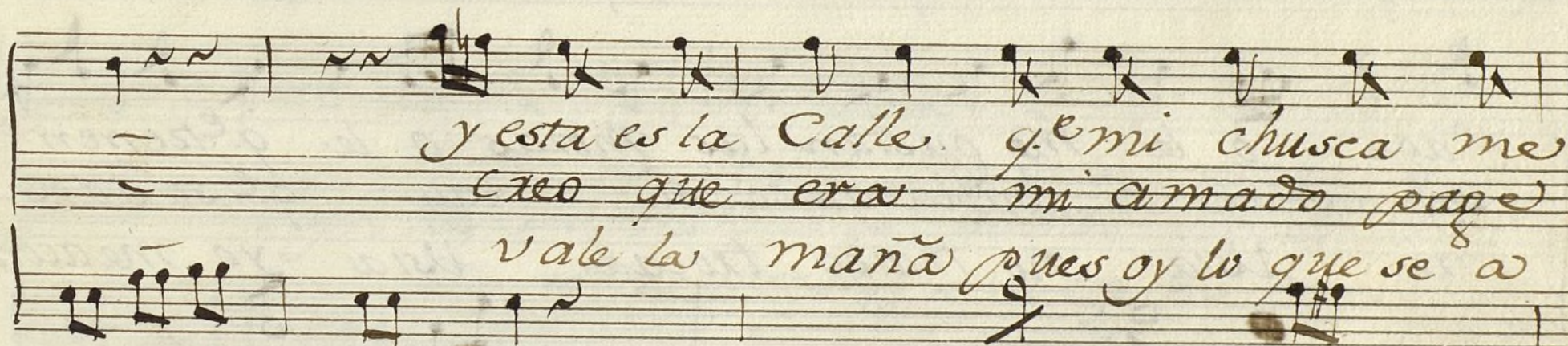


Page.
Esta — creo es la puerta y esta es la
ciudad Si yo no me enga ñado creo que

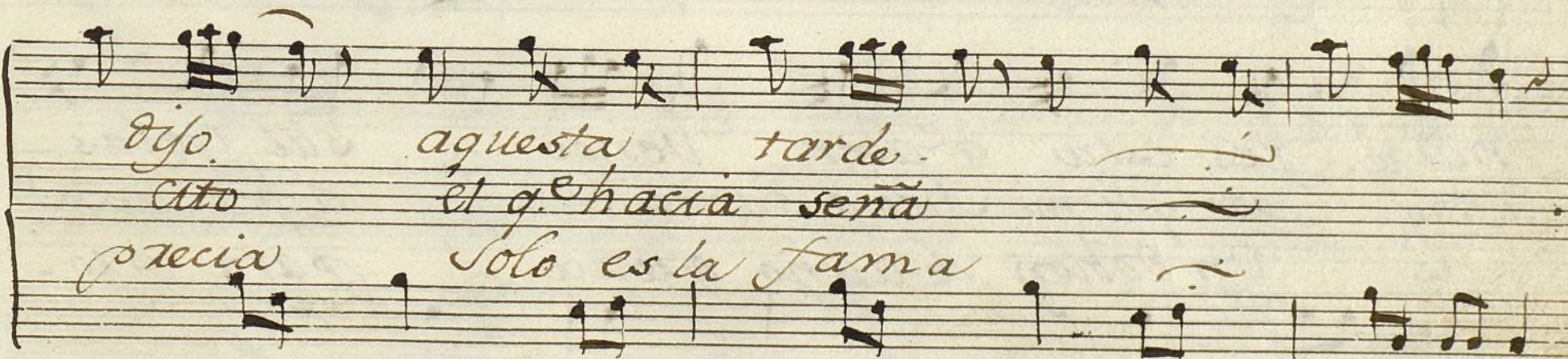
Amo. Mejor q.º no la ciencia vale la



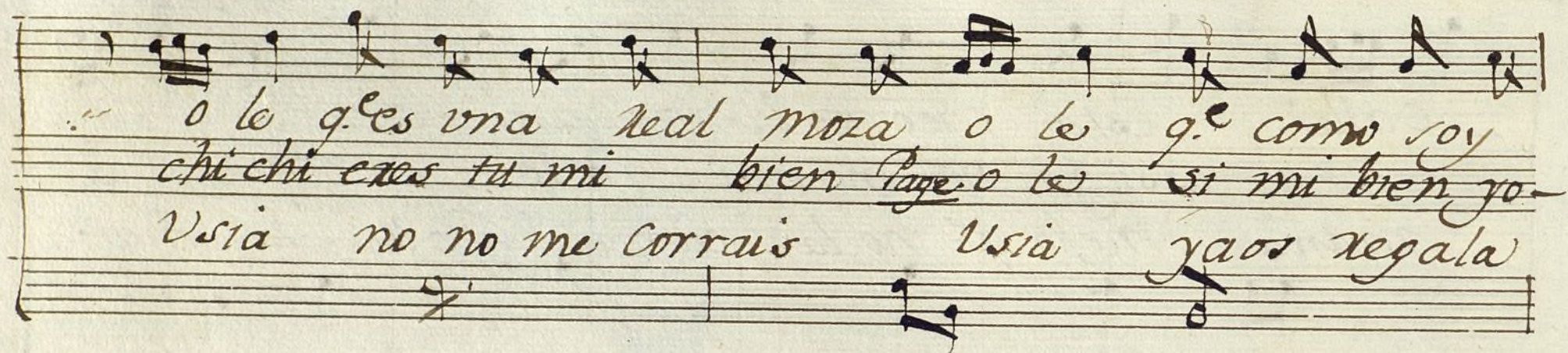
calle... esta creo es la puerta y esta es la calle
 era si yo no me engañado creo que era
 mañana Mejor q.º no la ciencia vale la mañana



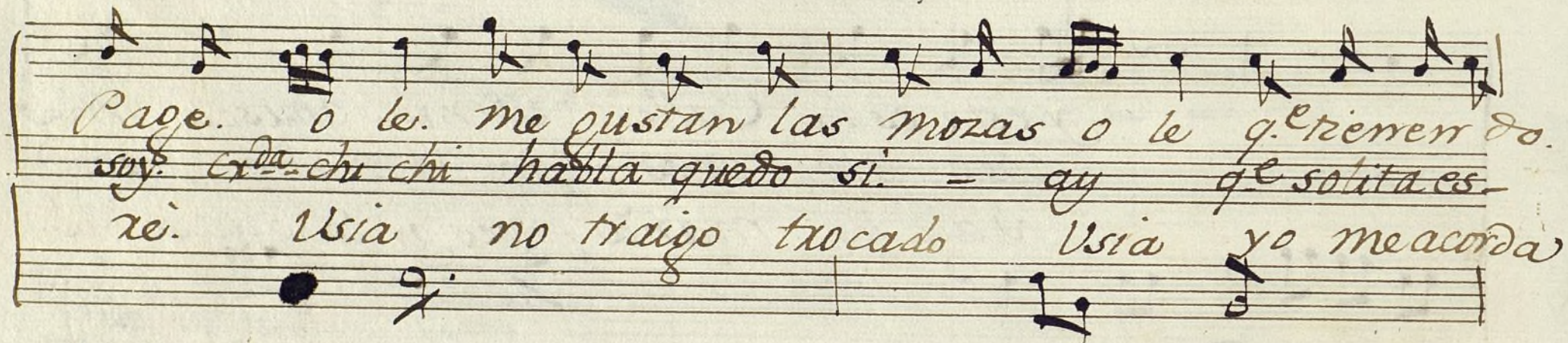
y esta es la Calle. q.º mi chusca me
 creo que era mi amado page
 vale la mañana pues oy lo que se a



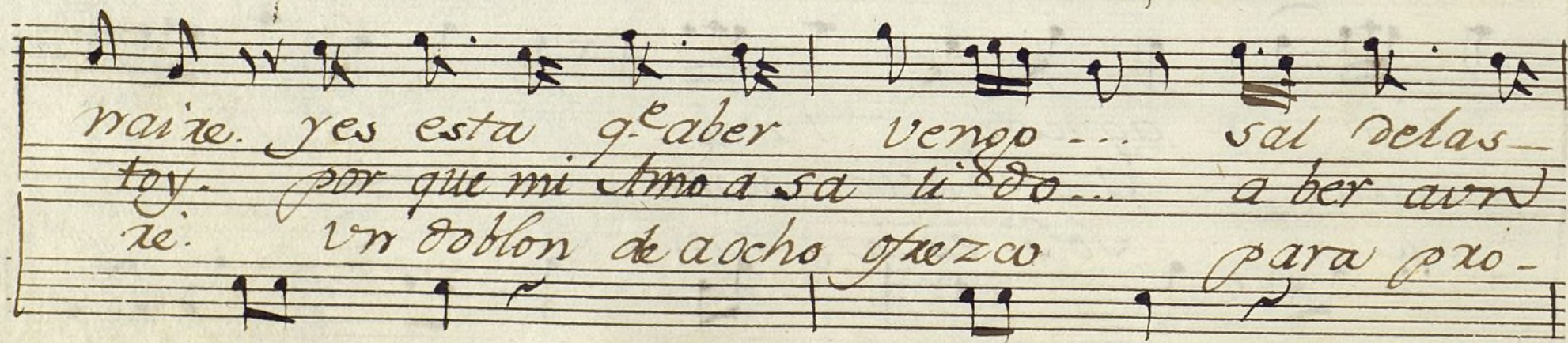
dijo. aquesta tarde.
 cito el q.º hacia señã
 precia Solo es la fama



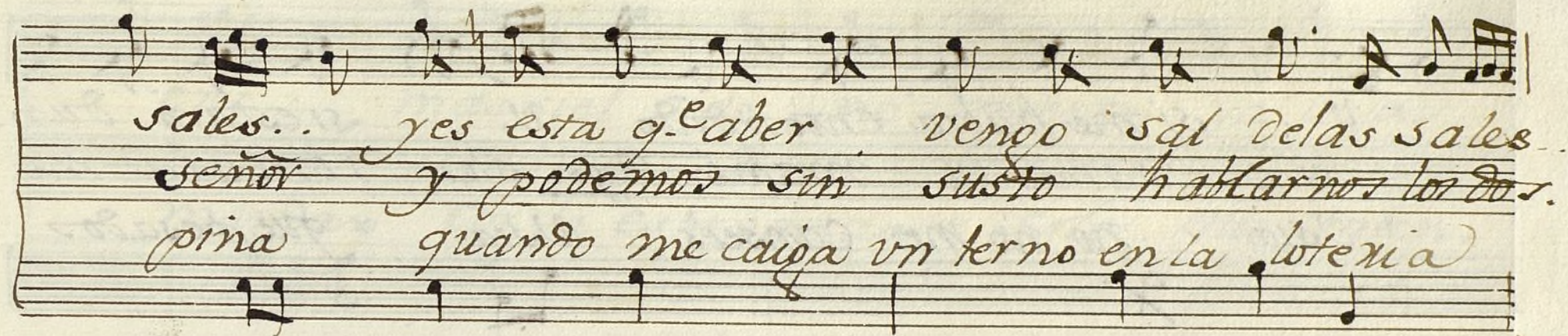
o le q.^e es una real moza o le q.^e como soy
 chi chi eres tu mi bien Page. o le si mi bien yo.
 Usia no no me Corraís Usia ya os regala



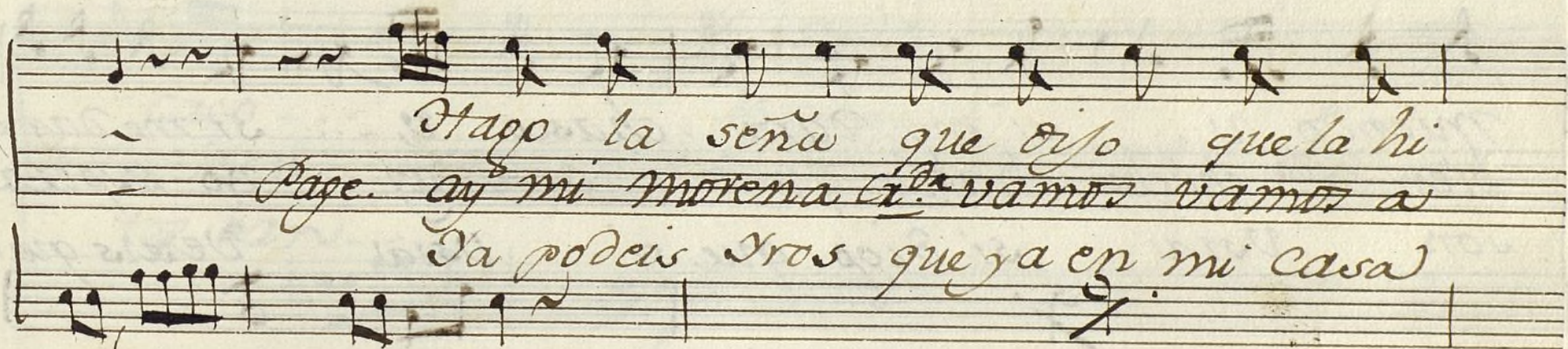
Page. o le. me gustan las mozas o le q.^e tienen do.
 soy. ex-da-chi chi habla quedo si. = ay q.^e solita es.
 re. Usia no traigo trocado Usia yo me acorda



raire. yes esta q.^e aber Vengo ... sal de las
 toy. por que mi Amo a sa li do ... a ber a un
 re. un doblon de ocho g^uerzo para pro-



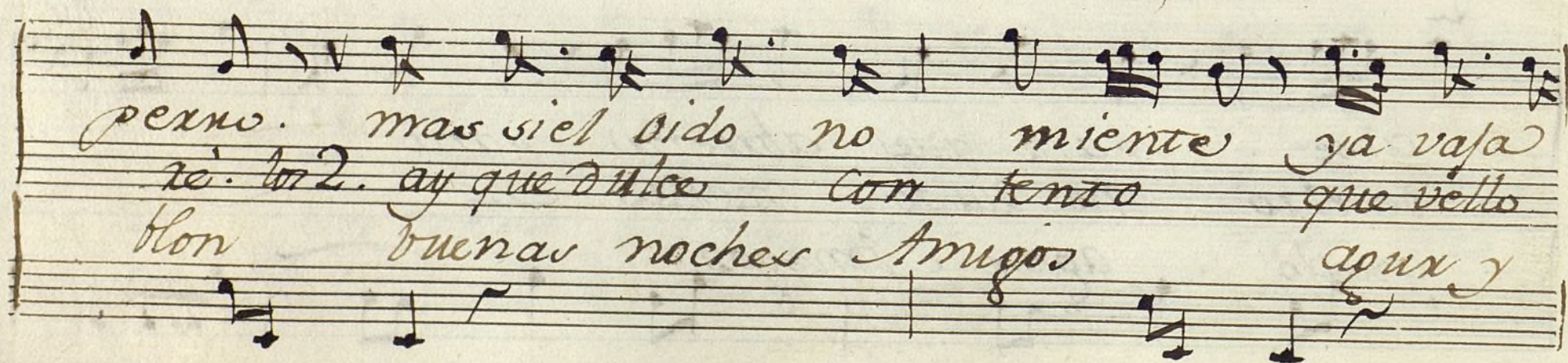
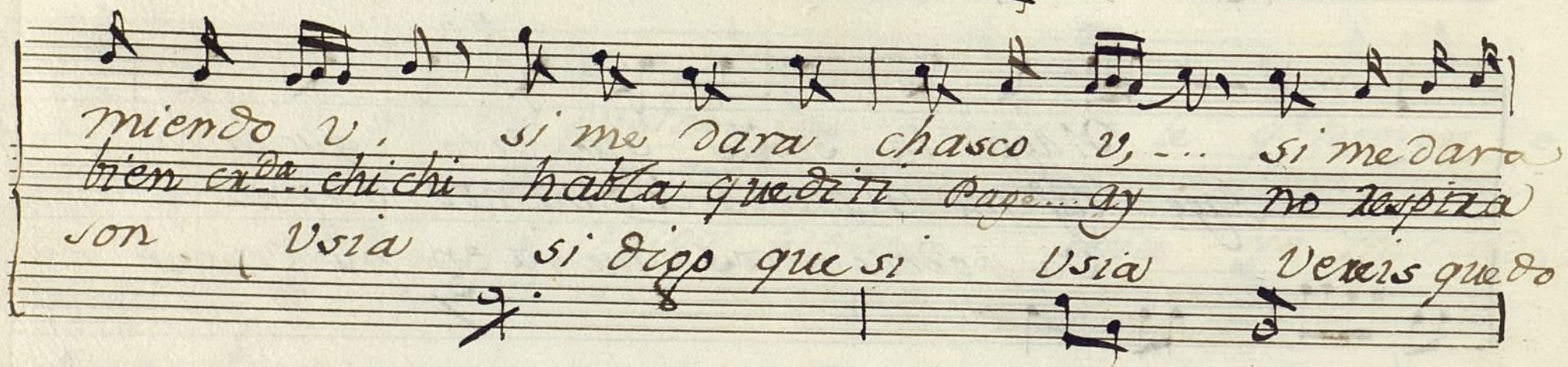
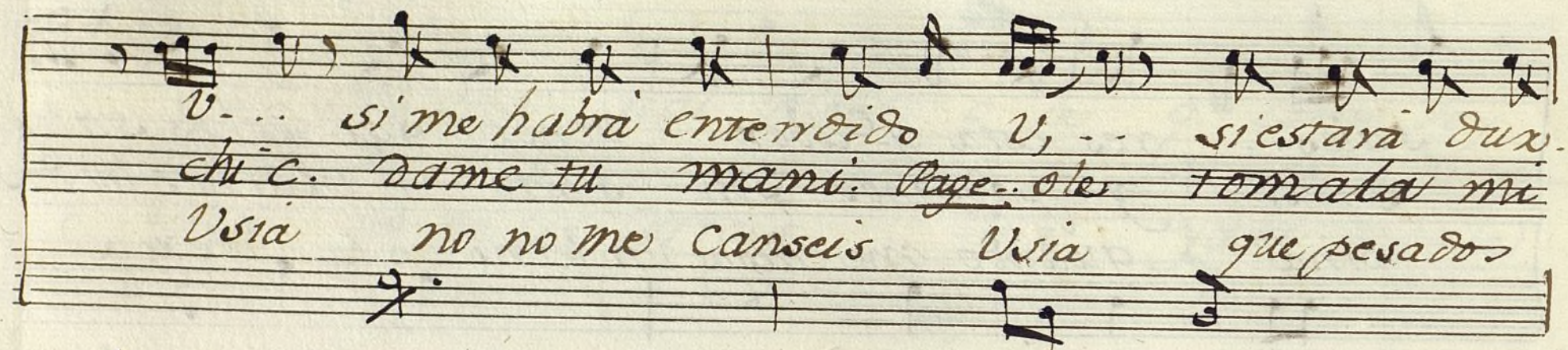
sales... yes esta q. eaber vengo sal delas sales.
Señor y podemos sin susto hablarnos los dos.
pina quando me caiga vn terno en la loteria

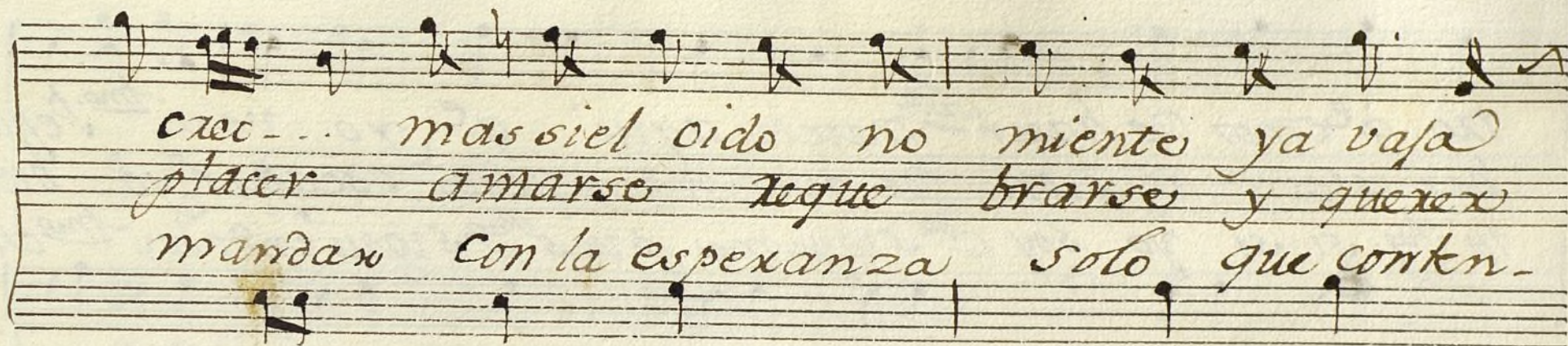


Itago la seña que oyo que la hi
Page. ay mi morena ca. vamos vamos a
Da podeis iras que ya en mi casa

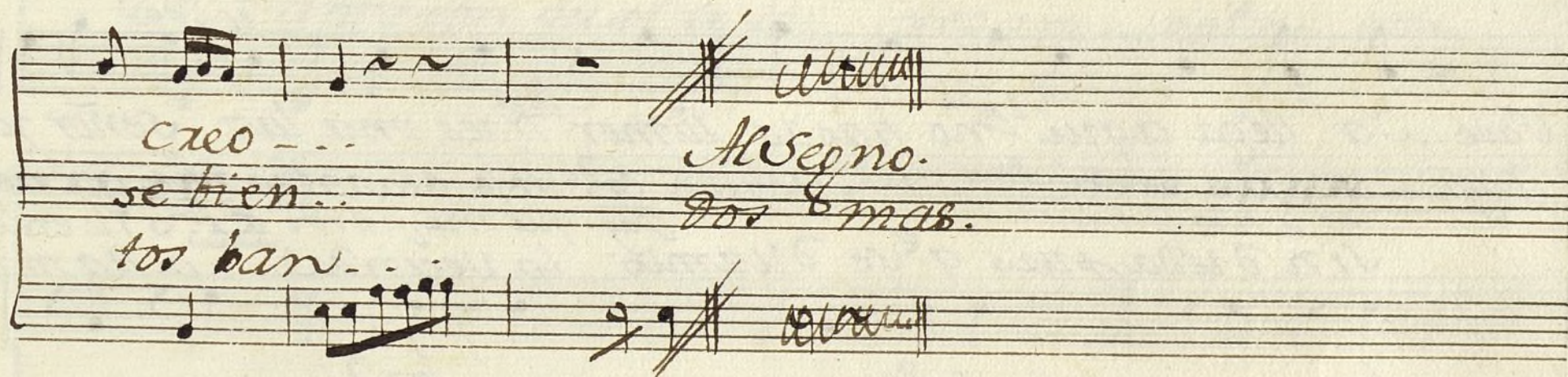


ciese... para que abuiera para
dentro no uido metas no
quedo aqui Amigos



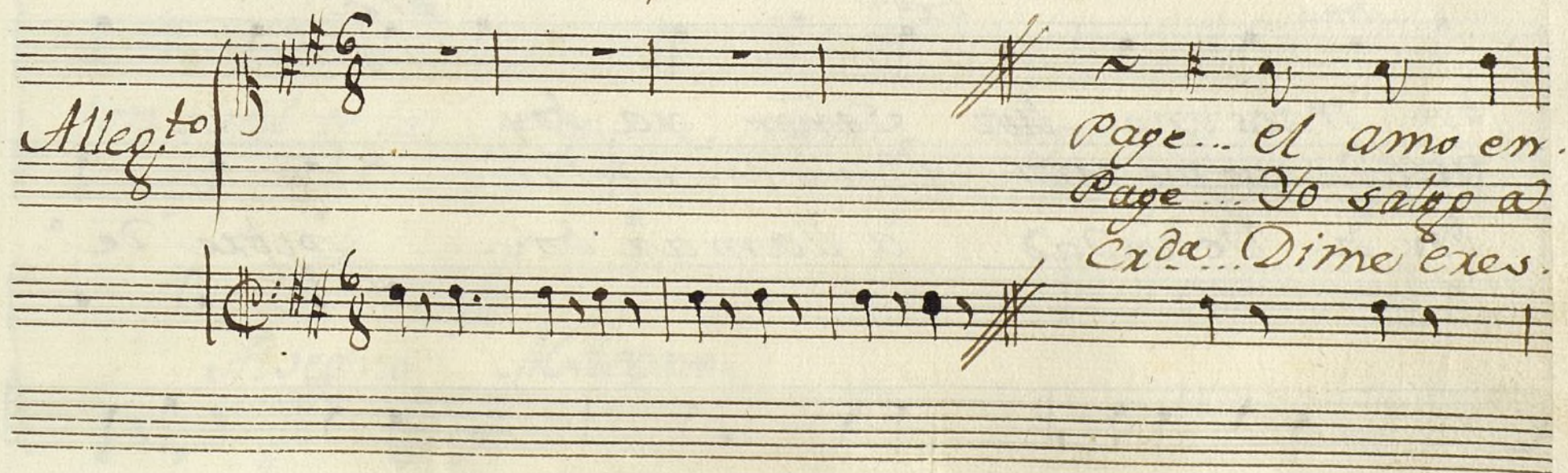


creo... mas si el oído no miente ya vafa
 placer amarse teque brarse y quere
 mandan con la espexanza solo que conkn.



creo...
 se bien...
 tos ban.

Allegro.
 Dos 6 mas.



Allegro

Page... el amo en.
 Page... To salgo a
 Cada... Dime exes.

trío q. emos de hacer ^{crda} metete aqui q. yo vere. ^{Amo.} Pepa.
 ber sies oca sion de que me pueda escapar yo. bienes
 tu Pag. si si yo soy ^{crda} sigue me pues ^{Pag.} sigui endo boy. ^{Amo.} chica

Page.. Ya llega aqui. ^{crda} no hagas rumor traes una luz señor ya
 Page... ~~ya ya ya~~ ^{Amo.} San Meliton ~~ya ya ya~~ ^{Pag.} que me perdi ^{crda} si le encon.
 si le hallare. ^{Amo.} sin duda pues q. se durmío la vecinda a llaman

^{Amo.} boy traes una luz señor ya boy.
^{crda} ~~trío~~ ^{Pag.} que me perdi. ^{crda} si le encon ^{trío}
 boy la vecinda a llaman boy... pobre de.

res
ca

or
v

ti d.^{na} Pantaloon qual te la pegan pobre ton..

ton qual te la pegan pobre tonton...

Allegro *Allegro.*

Ano

Exda. Pues cerró la,
Ano. Llegad con Cu.

Exda. Llegad dad la.

Puente sin duda marchó ya puedes estar te sin
dado vecinos por Dios no os de como a mi o...
mano a d. n. Pantaleon Ano esta es otra danza se...

ningun temor Page. como tu mi vida me tenpas a-
tio Mosicon Exda. es gran desvergüenza q. usted sin la.
ñores por Dios todos... ello es fuerza Amigos volver por su ho.

mor ya veras que burla que le pego yo ya
zon traiga aqui las moras a conversacion traiga
nor ci.^a de risa ya quasi rebentando estor^{todo}. sino sera

te adoro mi vida te
Amo. No hifa. Cr.^{da} lo dicho Amo. /a...
fuerza lo q.^e es de razon. Amo. Demonio^{todo} que risa Amo mal.

quiero mi amor mas q.^e la llave abri se sin
mas. Cr.^{da} si Señor yes gran desvergüenza profanar mi ho-
dita Cr.^a Señor despache uste a prisa no la de el ba

Pag.
 tio a dentro nos vamos q. sera' mejor.
 nor entrad vereis luego si hablo verdad yo...
 bor Amo. tomad pues soy novio que quieras q. no. *Allegro*

Quita *quita* *no que*
 Que es lo q. casado entrad en razon

la novia tiene mas barbas que yo mas.

yo
 a ver descu burla pues tiene razon que
 miedo que susto Yo muero yo peno
 Quien tal discuxio a

Cx.^a *Pag.* *Pag.*

querto es traicion Señor Señor *Cx.^a*

buena pesca gran buibon si.

casarnos veas to do se aca bo puer de aqueste en

redo la causa es amor como yo no sea mil

gracias os doi mil gracias os doi

Pues cesce el

Pag. y con segu villas sequi.

y con sequi.

no/o y haya diversion

The musical score is written on six staves. The first staff contains the lyrics 'gracias os doi mil gracias os doi'. The second staff has a long rest followed by 'Pues cesce el'. The third staff begins with a large black dot and contains the lyrics 'Pag. y con segu villas sequi.'. The fourth staff continues with 'y con sequi.'. The fifth staff contains the lyrics 'no/o y haya diversion'. The sixth staff is empty. The paper is aged and shows some staining.

Si tencio q'empiezan q'em
dillas *Si tencio que em.*
Ce se la imbencion
prezan y son de Imbencion y

Alleg.^{to}

Polonia

Borda

Brinola

Morales.

Ladco.

Ambrosio.

eco

un sachristan se ñores

un sachristan senores

un sachristan se.

p *Cres.*

po

Handwritten musical score on aged paper, featuring six staves. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the notes.

vn sachristan se ño res vn sachristan se

vn sachristan se ño res...

ñores vn sachristan se

Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has two staves with lyrics "ñores" and "de cierto pueblo." written below. The second system has two staves with lyrics "si de cierto Pueblo." written below. The third system has two staves with lyrics "ñores" and "de cierto pueblo" written below. The fourth system has two empty staves. The handwriting is in a cursive style, and the paper shows signs of age and wear.

ñores de cierto pueblo.

si de cierto Pueblo.

ñores de cierto pueblo

Handwritten musical score on aged paper. The score consists of ten staves. The first seven staves contain musical notation with various notes, rests, and accidentals. The eighth staff includes Spanish lyrics written in cursive. The bottom three staves are empty.

de ciento pueblo hizo estas segun dillas en
 sigan los ecos agradeciendo a todos su-

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "Silencio si..." are written across several staves in a cursive hand.

Lyrics visible in the score:

- Silen* *cio si'...*
- Silen - - cio si* *lencio si*
- dulces ecos.* *grande afecto.* *Si....*

hizo
agrade
hizo estas estas seguidillas
agradeciendo a todos
lencio
hizo estas segui
agrade ciendo a
dillas
hizo
agrade

en dulces e cor...
su grande afecto

si en dulces e cor...
si su grande afecto

dillas.
todos.

en dulces e...
su grande a

Handwritten musical score on aged paper, featuring five staves. The lyrics are written below the notes, and various musical markings are present.

Anxig.^z *Pol/a*

Man.^{la} *Borda*

el que se pone al *dixe.* *dixe...*
el que pretende *moza* *oza* *yerta al se.*
bonita y-

dixe.
oza

Cor.
to.

dixe.
oza

Santos *Pol.^a* *Santos*

Man.^{la} *Borda* *Man.^{la}*

reno eno
Alca pica

Siempre tendrá el semblante cante
quiere su purga toxio oxxio

eno
pica

eno.
pica

cante
Oxxio

pol.º *Santos* *todos.*
Borra *Man!ª*
Cuartido y fresco... *eco*
pasar en vida *ida*
 eco
 ida
cante. orris *eco. Ida* *y con gran exa- y con gran exa.*

The musical score is written on five systems of staves. The notation includes various note values, rests, and bar lines. There are several handwritten annotations in Spanish, including "hizo estas seguidillas...", "cia y con esmero.", and "cia y con respeto."

The first system consists of three staves. The second system consists of three staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves.

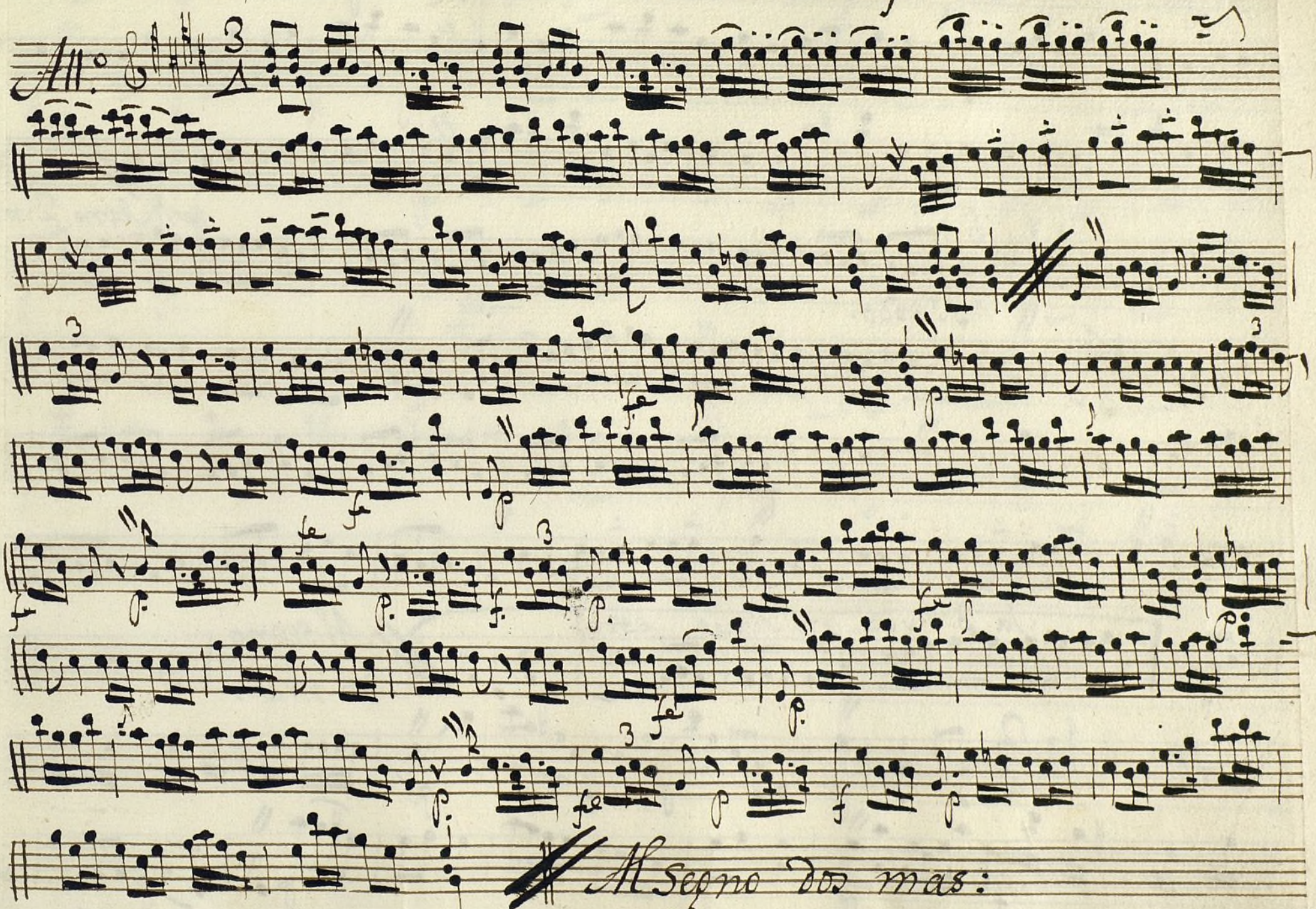
The annotations are as follows:

- Between the second and third systems: *hizo estas seguidillas...*
- Between the third and fourth systems: *hizo estas seguidillas...*
- Between the fourth and fifth systems: *cia y con esmero.*
- Between the fifth and sixth systems: *cia y con respeto.*

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive hand below the staves. The piece concludes with a double bar line and a key signature change to one sharp (F#).

fe
en dulces e cos. en
en
si en dulces e cos.
en
en
en
en dulces ecos.
en
Allegro

Violin 1.º Fon. ^a 3.1 *Al Nobio Por fuerza:*



Alleg.^{to} Poco. *P.^o todo.*

All.^o Poco. *P.^o todo.*

la 3.^a vez. no sigue esto:

*Al segno
dos mas.*

All.^o

A handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of several systems of staves. The first system begins with the tempo marking 'Alleg.to Poco.' and the dynamic 'P.o todo.' in a 6/8 time signature. The second system starts with 'All.o Poco.' and 'P.o todo.' in a 6/8 time signature. The third system includes the instruction 'la 3.a vez. no sigue esto:' above a staff, followed by 'Al segno dos mas.' below a staff. The fourth system begins with 'All.o' in a 2/4 time signature. The notation includes various note values, rests, and bar lines. There are some corrections or deletions indicated by double slashes. The paper has a slightly textured appearance with some foxing and wear along the edges.



V. Sep^s

Ses.⁵
Alleg.^{ro}

p *f* *Cres.* *f.*
p *Cres.* *mas p.* *pmo*
p *f* *Cres.*
Cul. *p* *f* *p*
eco. *f* *p* *f* *p*
f *p* *f* *Cres.*
f *p* *f* *Cres.*
Allegro

Violin. 1.º Ton.ª a. 3. del Novio Porfuerza; MW 124-15

Allegro.

Allegro dos mais.

poet:

2020

Alleg

Al segno dos mas:

poco Allegro:

Piano Siemoxe.

Allegro ^{este Alton} do mar.

Allegro.

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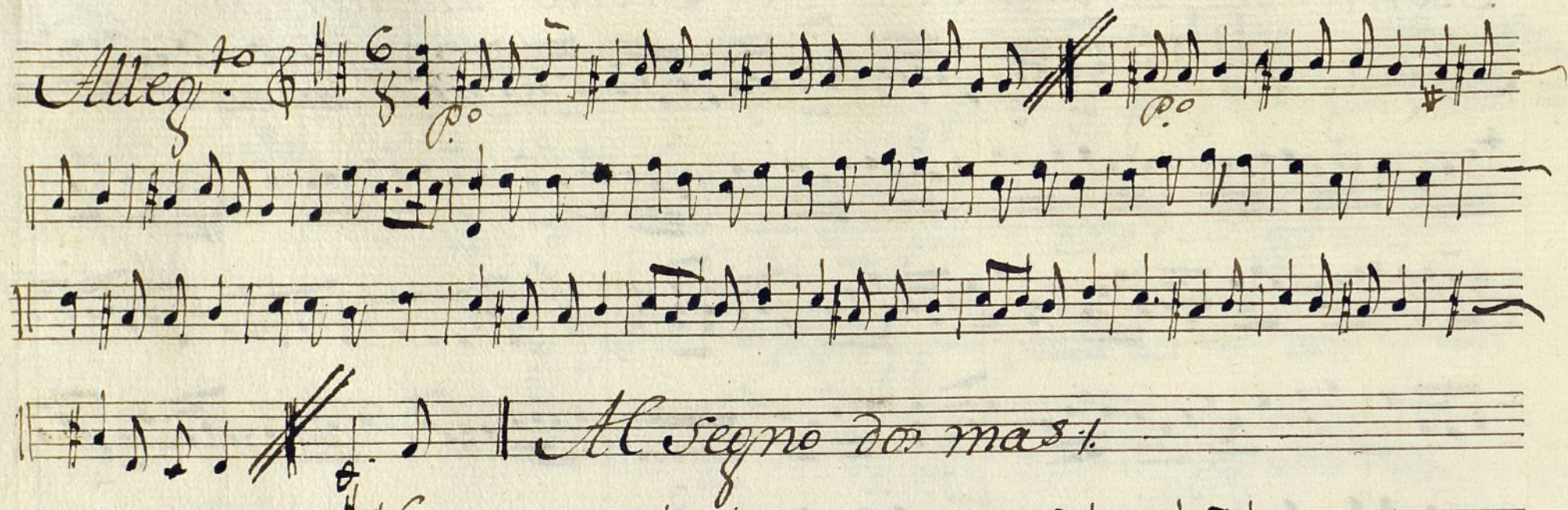
Handwritten musical score for a piece titled "Allegro" in 3/4 time. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The music is characterized by dense, rapid sixteenth-note passages. Dynamic markings include "p" (piano), "cres." (crescendo), "f" (forte), "pizz." (pizzicato), and "eco" (echo). There are several repeat signs and a double bar line with a repeat sign. The piece concludes with the instruction "Allegro." written below the final staff.

Violin: 2.º Tón.ª a 3. + Del Növio Porfuerza: MUJ 124-15

Allegro.

Allegro
dos mas =

Allegro 1^o 6/8



Allegro 2^o 6/8

Allegro 3^o 6/8

Allegro 4^o 6/8

Allegro 5^o 6/8

Allegro 6^o 6/8

Allegro 7^o 6/8

Allegro 8^o 6/8

Allegro 9^o 6/8

Allegro 10^o 6/8

Allegro 11^o 6/8

Allegro 12^o 6/8

Allegro 13^o 6/8

Allegro 14^o 6/8

Allegro 15^o 6/8

Allegro 16^o 6/8

Allegro 17^o 6/8

Allegro 18^o 6/8

Allegro 19^o 6/8

Allegro 20^o 6/8

Allegro 21^o 6/8

Allegro 22^o 6/8

Allegro 23^o 6/8

Allegro 24^o 6/8

Allegro 25^o 6/8

Allegro 26^o 6/8

Allegro 27^o 6/8

Allegro 28^o 6/8

Allegro 29^o 6/8

Allegro 30^o 6/8

Allegro 31^o 6/8

Allegro 32^o 6/8

Allegro 33^o 6/8

Allegro 34^o 6/8

Allegro 35^o 6/8

Allegro 36^o 6/8

Allegro 37^o 6/8

Allegro 38^o 6/8

Allegro 39^o 6/8

Allegro 40^o 6/8

Allegro 41^o 6/8

Allegro 42^o 6/8

Allegro 43^o 6/8

Allegro 44^o 6/8

Allegro 45^o 6/8

Allegro 46^o 6/8

Allegro 47^o 6/8

Allegro 48^o 6/8

Allegro 49^o 6/8

Allegro 50^o 6/8

Allegro 51^o 6/8

Allegro 52^o 6/8

Allegro 53^o 6/8

Allegro 54^o 6/8

Allegro 55^o 6/8

Allegro 56^o 6/8

Allegro 57^o 6/8

Allegro 58^o 6/8

Allegro 59^o 6/8

Allegro 60^o 6/8

Allegro 61^o 6/8

Allegro 62^o 6/8

Allegro 63^o 6/8

Allegro 64^o 6/8

Allegro 65^o 6/8

Allegro 66^o 6/8

Allegro 67^o 6/8

Allegro 68^o 6/8

Allegro 69^o 6/8

Allegro 70^o 6/8

Allegro 71^o 6/8

Allegro 72^o 6/8

Allegro 73^o 6/8

Allegro 74^o 6/8

Allegro 75^o 6/8

Allegro 76^o 6/8

Allegro 77^o 6/8

Allegro 78^o 6/8

Allegro 79^o 6/8

Allegro 80^o 6/8

Allegro 81^o 6/8

Allegro 82^o 6/8

Allegro 83^o 6/8

Allegro 84^o 6/8

Allegro 85^o 6/8

Allegro 86^o 6/8

Allegro 87^o 6/8

Allegro 88^o 6/8

Allegro 89^o 6/8

Allegro 90^o 6/8

Allegro 91^o 6/8

Allegro 92^o 6/8

Allegro 93^o 6/8

Allegro 94^o 6/8

Allegro 95^o 6/8

Allegro 96^o 6/8

Allegro 97^o 6/8

Allegro 98^o 6/8

Allegro 99^o 6/8

Allegro 100^o 6/8

Allegro 101^o 6/8

Allegro 102^o 6/8

Allegro 103^o 6/8

Allegro 104^o 6/8

Allegro 105^o 6/8

Allegro 106^o 6/8

Allegro 107



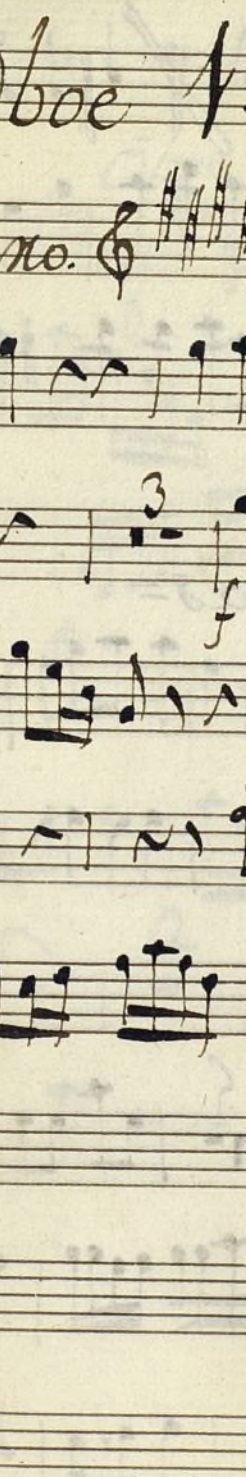
Seq. *Allegro* 16 & 3

cres. *f* *mas p.* *cres.* *p* *cres.* *f* *cres.* *f* *eco* *p* *B.* *cres.* *f* *Allegro*

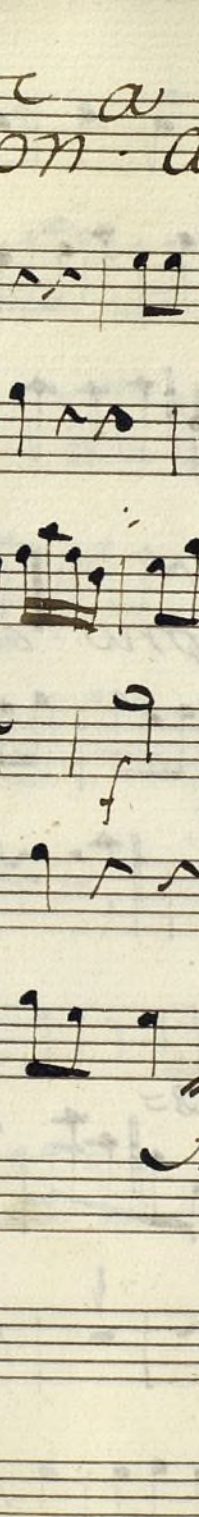
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Mus 124-15

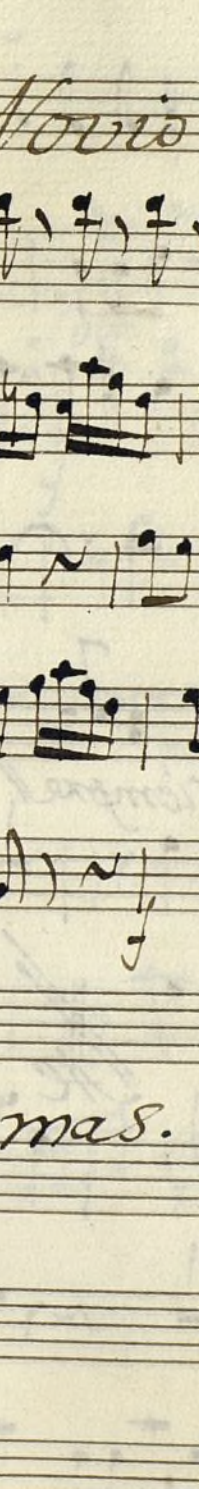
Oboe 1.^o *Tr* *a* 3. Del *Movio* por fuerza

Allegro. & 







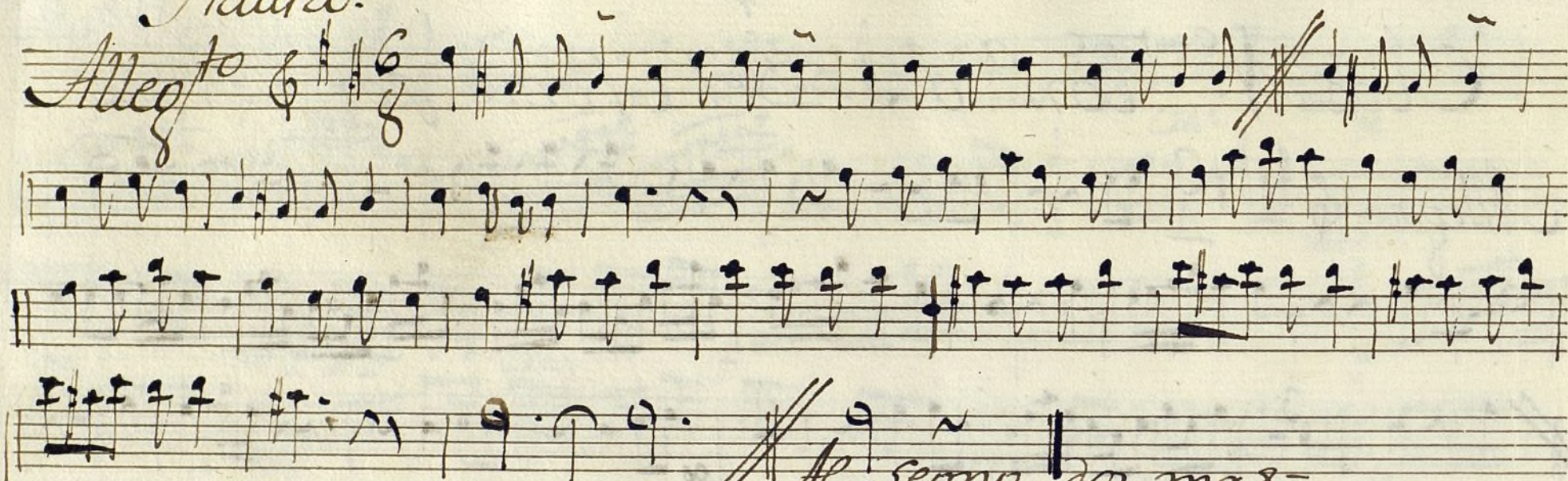




Allegro *dos mas.*

Planta:

Alleg^{ro}



Al segno do mas=

Allegro

Piano Sempre



Обое

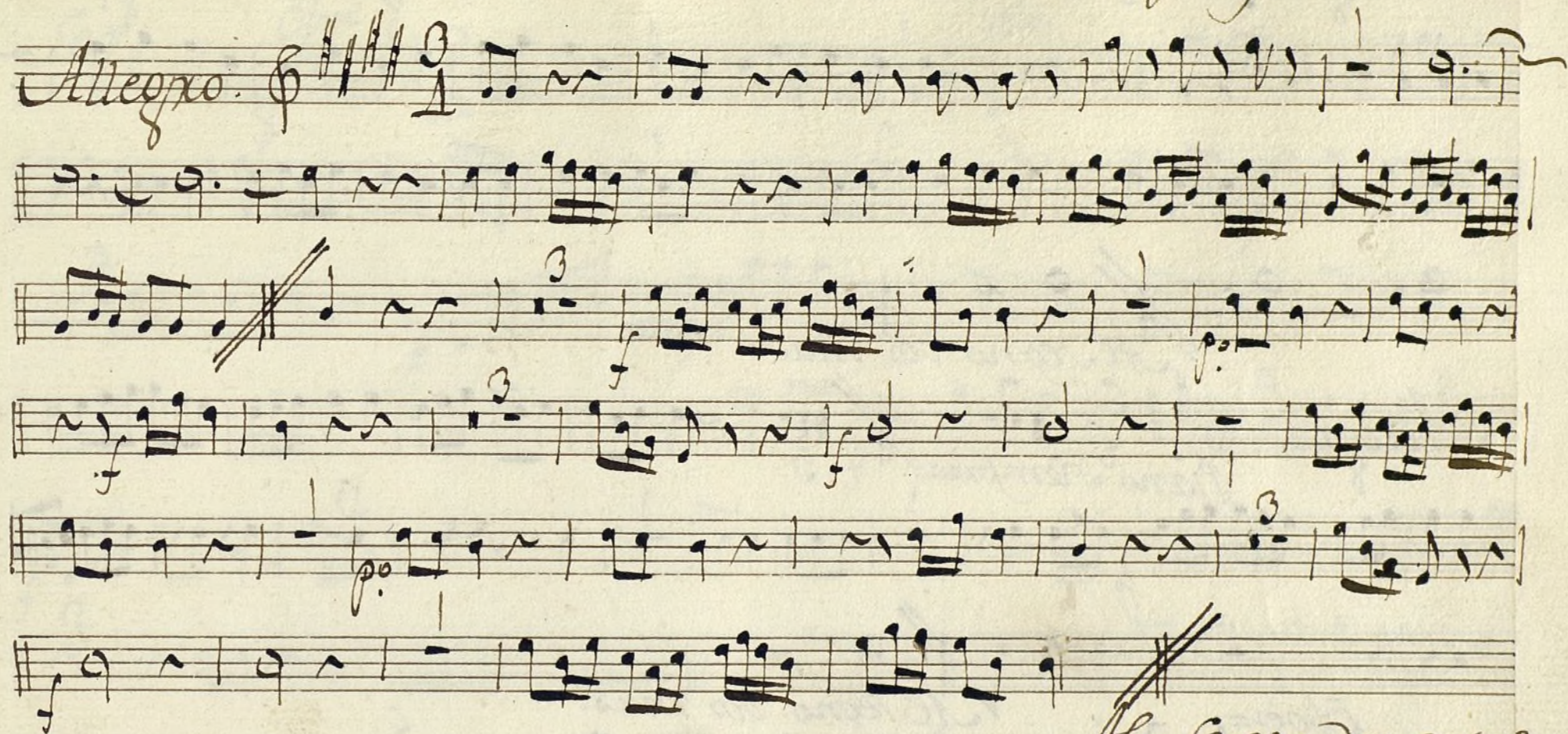
He sermo dos mads-

Allegro



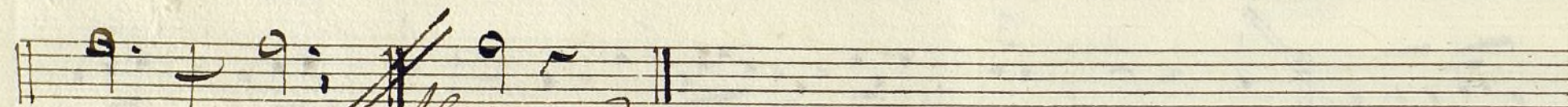
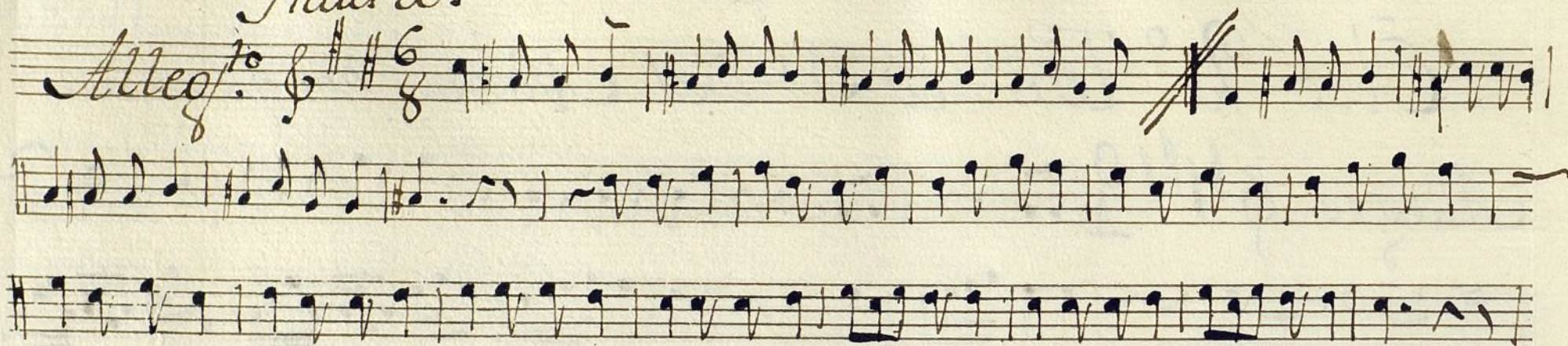
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Oboe 2^o Ton^a 3. Del Novio por fuerza.

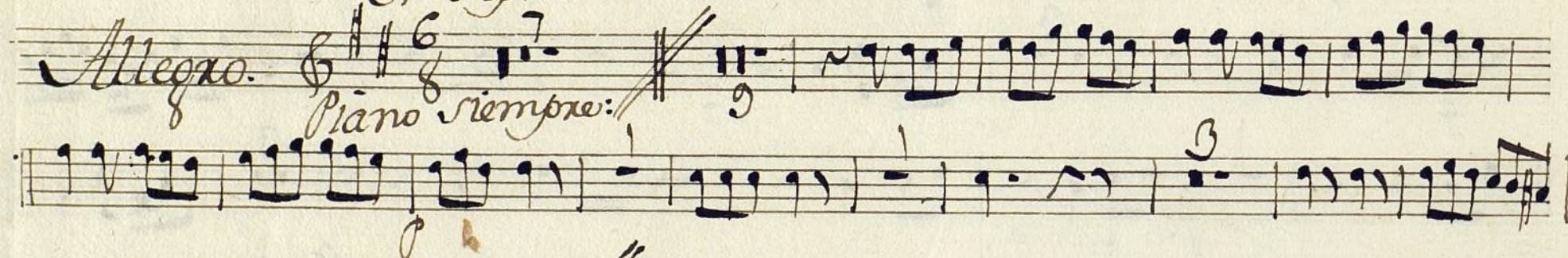


Al segno dos mas=

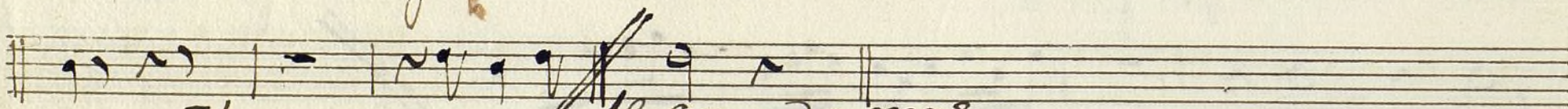
flauta:



Allegro do mar:

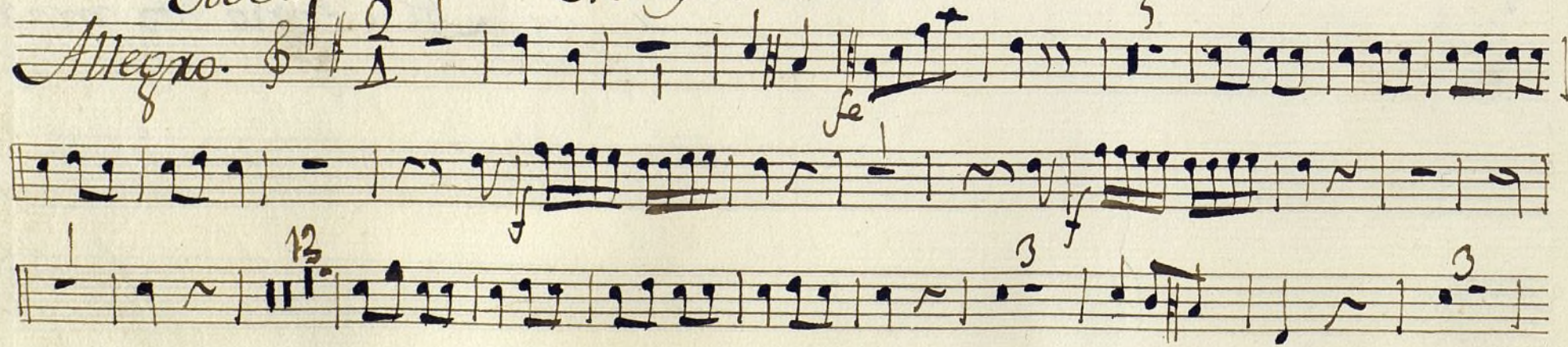


Piano sempre:



Oboe =

Allegro do mar:

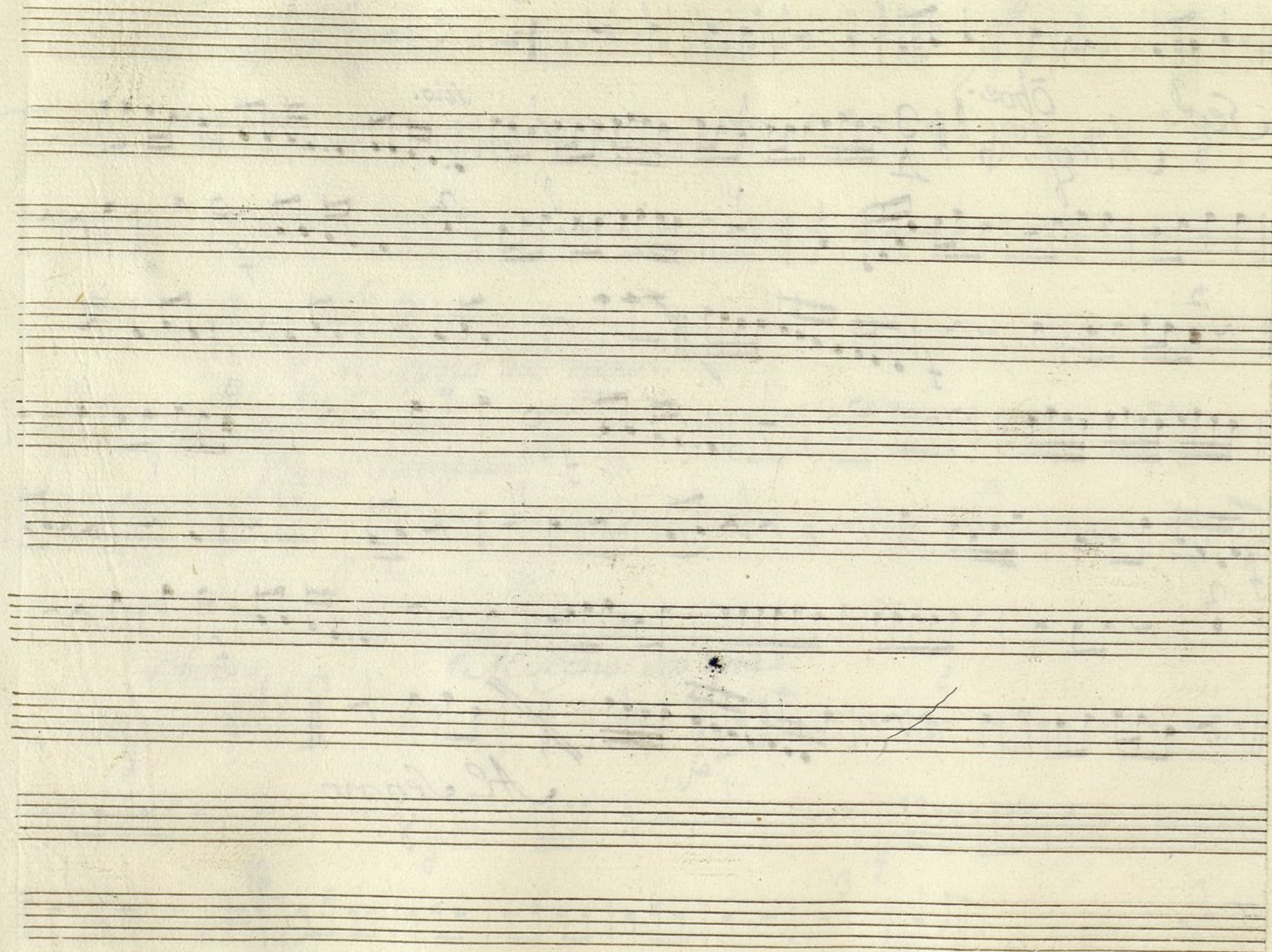


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

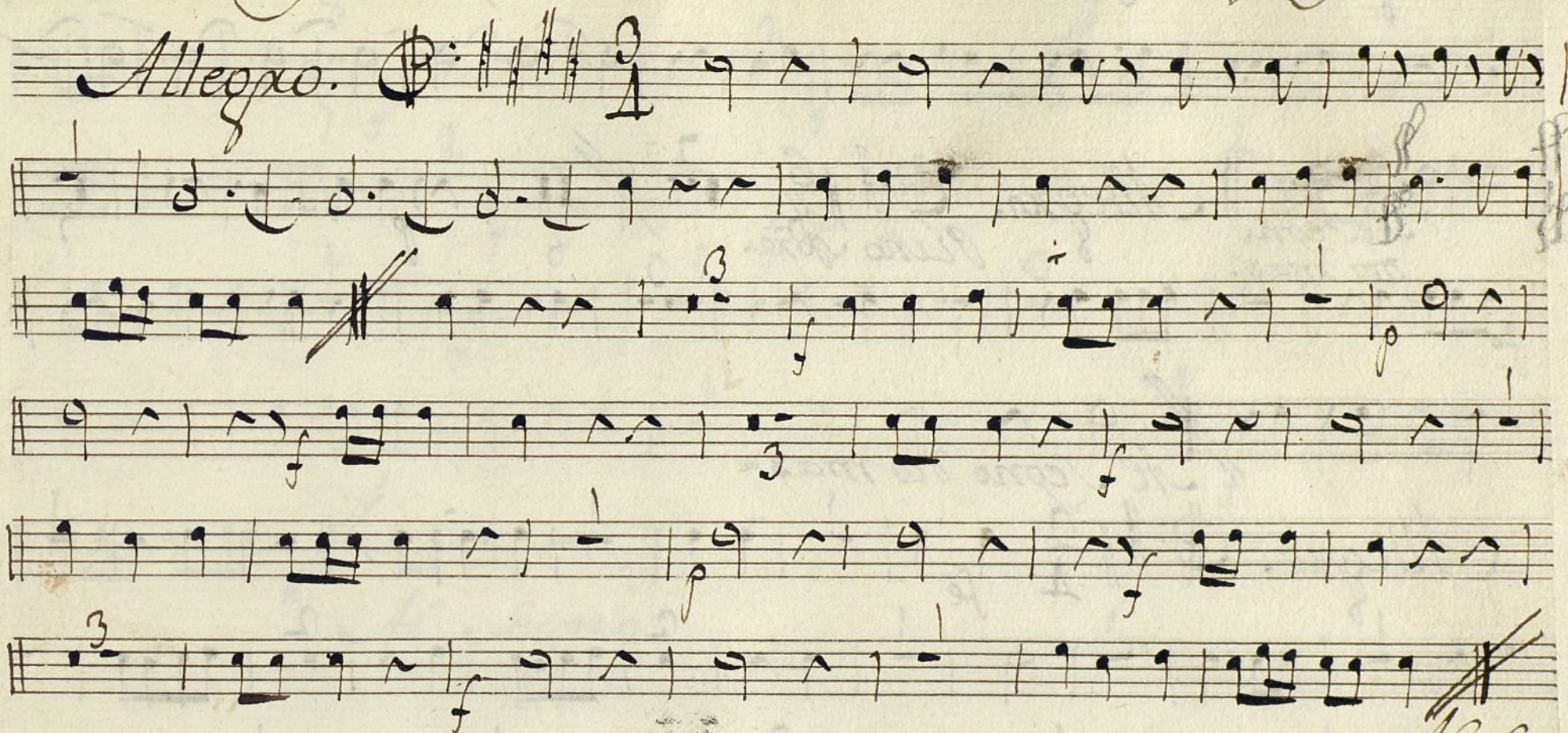
- Seg.* (Segno) at the beginning of the second staff.
- Alleg.* (Allegretto) below the second staff.
- Oboe.* (Oboe) above the second staff.
- Solo.* (Solo) above the second staff.
- B.* (Basso) above the fourth staff.
- B.* (Basso) above the fifth staff.
- D.* (Dolce) above the fifth staff.
- f* (forte) below the fourth staff.
- f* (forte) below the sixth staff.
- f* (forte) below the seventh staff.
- f* (forte) below the eighth staff.
- f* (forte) below the ninth staff.
- f* (forte) below the tenth staff.
- f* (forte) below the eleventh staff.
- f* (forte) below the twelfth staff.
- f* (forte) below the thirteenth staff.
- f* (forte) below the fourteenth staff.
- f* (forte) below the fifteenth staff.
- f* (forte) below the sixteenth staff.
- f* (forte) below the seventeenth staff.
- f* (forte) below the eighteenth staff.
- f* (forte) below the nineteenth staff.
- f* (forte) below the twentieth staff.
- f* (forte) below the twenty-first staff.
- f* (forte) below the twenty-second staff.
- f* (forte) below the twenty-third staff.
- f* (forte) below the twenty-fourth staff.
- f* (forte) below the twenty-fifth staff.
- f* (forte) below the twenty-sixth staff.
- f* (forte) below the twenty-seventh staff.
- f* (forte) below the twenty-eighth staff.
- f* (forte) below the twenty-ninth staff.
- f* (forte) below the thirtieth staff.
- f* (forte) below the thirty-first staff.
- f* (forte) below the thirty-second staff.
- f* (forte) below the thirty-third staff.
- f* (forte) below the thirty-fourth staff.
- f* (forte) below the thirty-fifth staff.
- f* (forte) below the thirty-sixth staff.
- f* (forte) below the thirty-seventh staff.
- f* (forte) below the thirty-eighth staff.
- f* (forte) below the thirty-ninth staff.
- f* (forte) below the fortieth staff.
- f* (forte) below the forty-first staff.
- f* (forte) below the forty-second staff.
- f* (forte) below the forty-third staff.
- f* (forte) below the forty-fourth staff.
- f* (forte) below the forty-fifth staff.
- f* (forte) below the forty-sixth staff.
- f* (forte) below the forty-seventh staff.
- f* (forte) below the forty-eighth staff.
- f* (forte) below the forty-ninth staff.
- f* (forte) below the fiftieth staff.
- f* (forte) below the fifty-first staff.
- f* (forte) below the fifty-second staff.
- f* (forte) below the fifty-third staff.
- f* (forte) below the fifty-fourth staff.
- f* (forte) below the fifty-fifth staff.
- f* (forte) below the fifty-sixth staff.
- f* (forte) below the fifty-seventh staff.
- f* (forte) below the fifty-eighth staff.
- f* (forte) below the fifty-ninth staff.
- f* (forte) below the sixtieth staff.
- f* (forte) below the sixty-first staff.
- f* (forte) below the sixty-second staff.
- f* (forte) below the sixty-third staff.
- f* (forte) below the sixty-fourth staff.
- f* (forte) below the sixty-fifth staff.
- f* (forte) below the sixty-sixth staff.
- f* (forte) below the sixty-seventh staff.
- f* (forte) below the sixty-eighth staff.
- f* (forte) below the sixty-ninth staff.
- f* (forte) below the seventieth staff.
- f* (forte) below the seventy-first staff.
- f* (forte) below the seventy-second staff.
- f* (forte) below the seventy-third staff.
- f* (forte) below the seventy-fourth staff.
- f* (forte) below the seventy-fifth staff.
- f* (forte) below the seventy-sixth staff.
- f* (forte) below the seventy-seventh staff.
- f* (forte) below the seventy-eighth staff.
- f* (forte) below the seventy-ninth staff.
- f* (forte) below the eightieth staff.
- f* (forte) below the eighty-first staff.
- f* (forte) below the eighty-second staff.
- f* (forte) below the eighty-third staff.
- f* (forte) below the eighty-fourth staff.
- f* (forte) below the eighty-fifth staff.
- f* (forte) below the eighty-sixth staff.
- f* (forte) below the eighty-seventh staff.
- f* (forte) below the eighty-eighth staff.
- f* (forte) below the eighty-ninth staff.
- f* (forte) below the ninetieth staff.
- f* (forte) below the ninety-first staff.
- f* (forte) below the ninety-second staff.
- f* (forte) below the ninety-third staff.
- f* (forte) below the ninety-fourth staff.
- f* (forte) below the ninety-fifth staff.
- f* (forte) below the ninety-sixth staff.
- f* (forte) below the ninety-seventh staff.
- f* (forte) below the ninety-eighth staff.
- f* (forte) below the ninety-ninth staff.
- f* (forte) below the hundredth staff.

The score concludes with the instruction *Al Segno* written below the final staff.



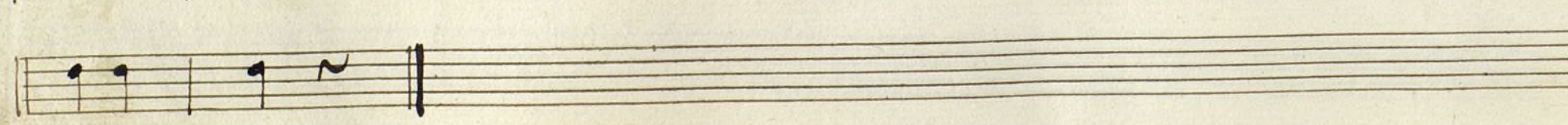
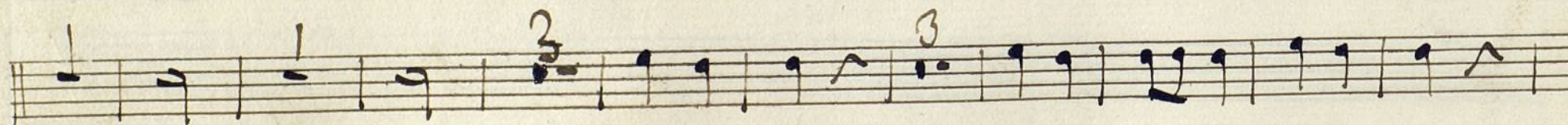
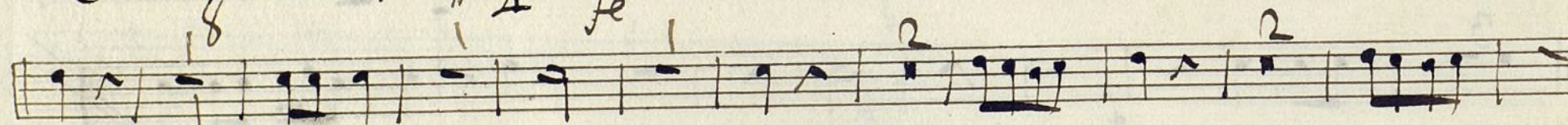
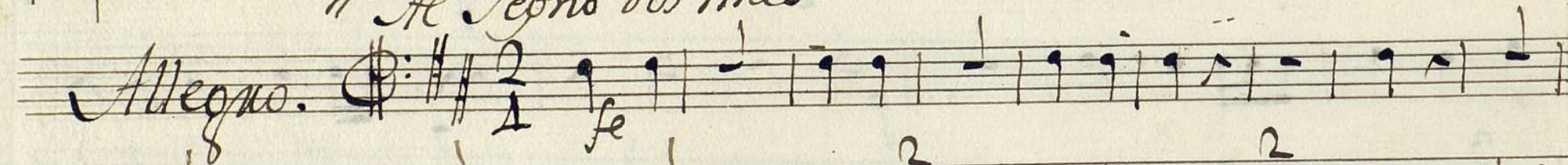
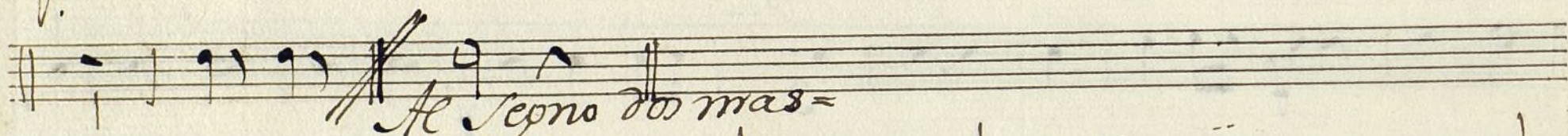
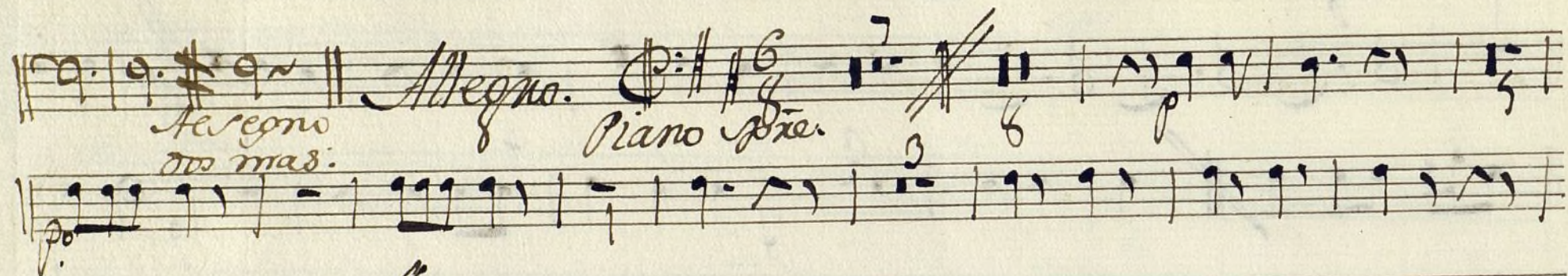
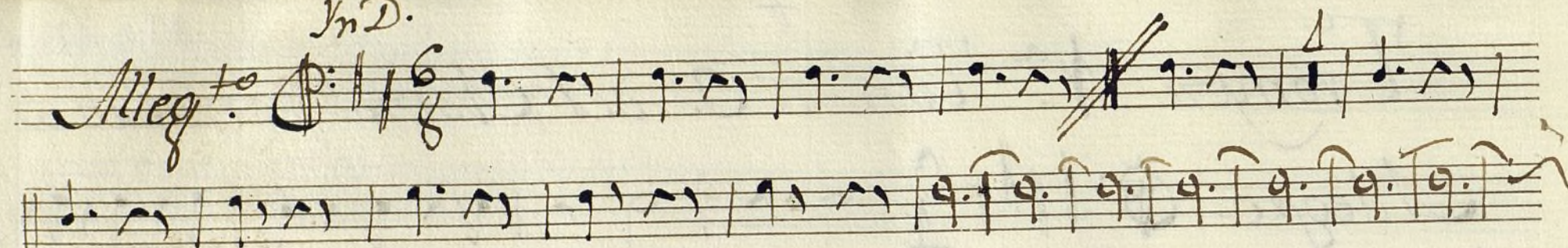
Ayuntamiento de Madrid

Trompa. 1^a Ton.^a á 3. del Novio por fuerza



*Allegro
do mas-*

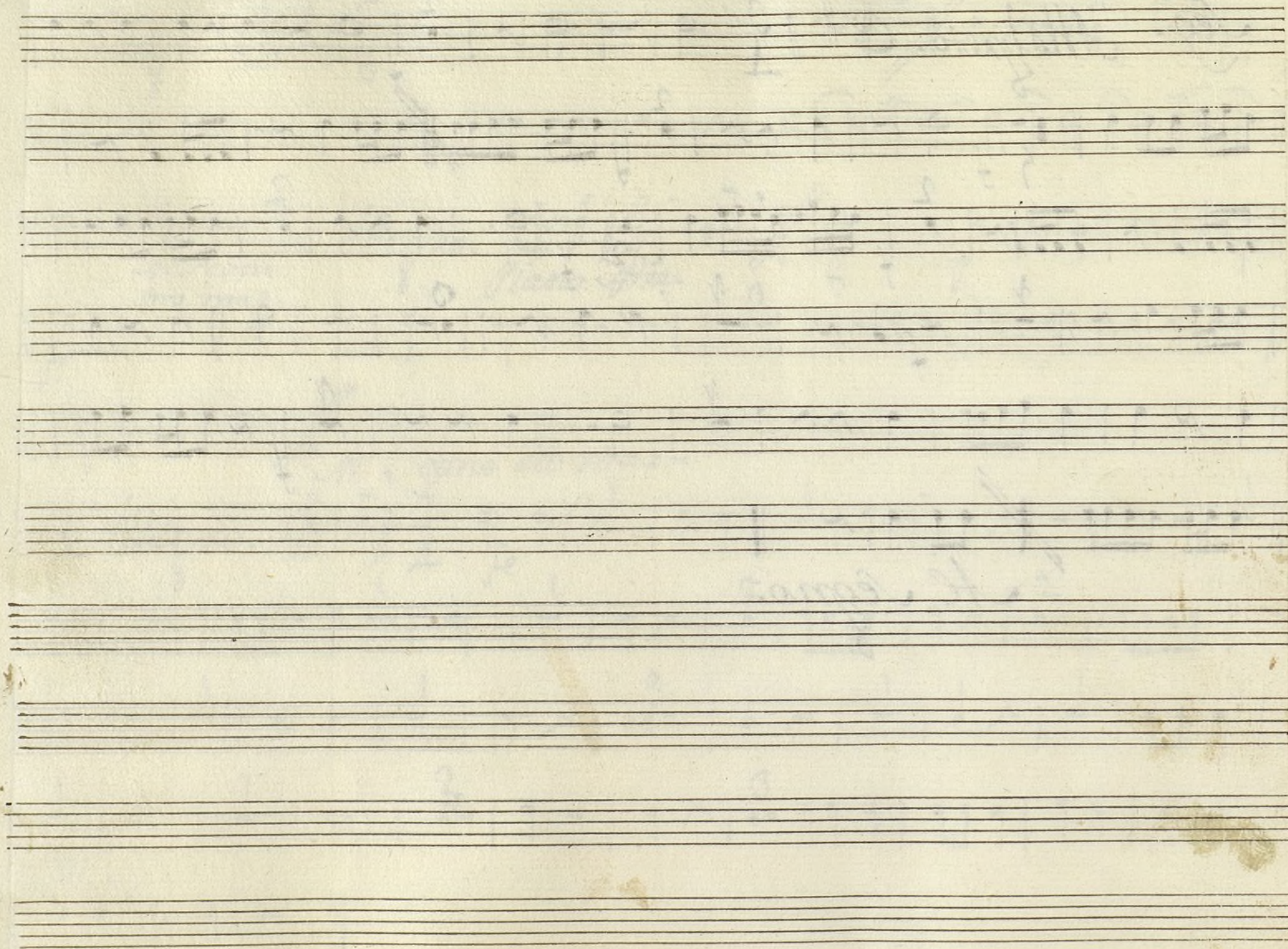
In D.



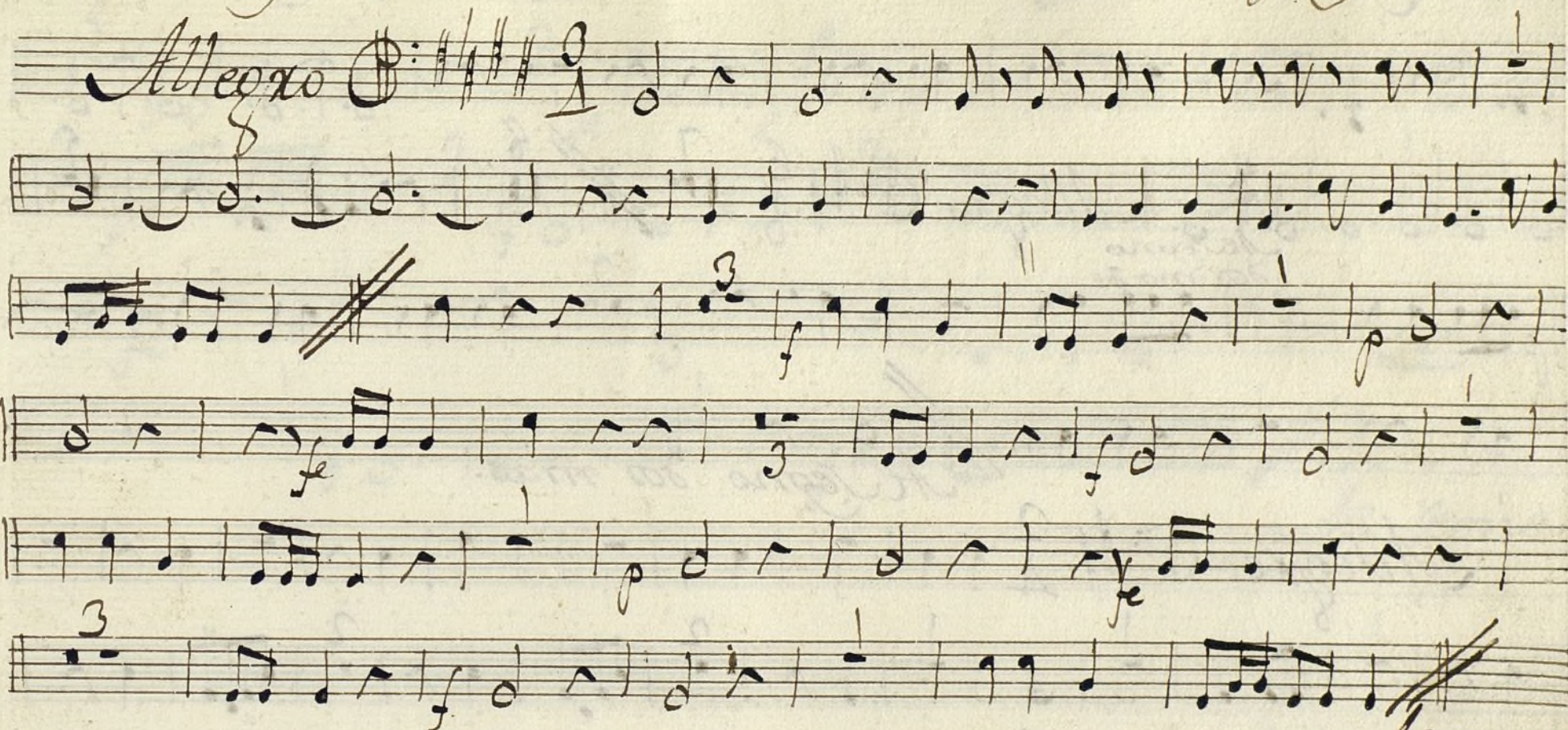
Seg. Allegretto. Clarin =



Al Segno:



Trompa 2^a Toca 3. del Novio por fuerza



*Allegro
da mas.*

Alleg.^{to} *yn D.*

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Alleg.^{to}' and the key signature is 'yn D.'. The notation consists of six measures. The first four measures each contain a dotted quarter note followed by an eighth note. The fifth measure is crossed out with a large diagonal slash. The sixth measure contains a dotted quarter note followed by an eighth note, and ends with a double bar line and a repeat sign.


A single staff of handwritten musical notation. The notation includes various note values such as minims, crotchets, and quavers, along with rests. The handwriting is in brown ink on aged paper. The notes are connected by stems, and there are some decorative flourishes. The staff is a single line with a clef at the beginning.

Handwritten musical score for a piece titled "Allegro". The notation is on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 6/8. The tempo marking "Allegro" is written in a cursive hand. The score begins with a series of eighth notes, followed by a double bar line and the word "Allegro". The notation continues with a series of eighth notes, followed by a double bar line and the word "Allegro". The score ends with a series of eighth notes, followed by a double bar line and the word "Allegro".

*Allegro
don maß =*

A handwritten musical score on a single five-line staff. The notation includes various note values such as eighth notes, quarter notes, and half notes, along with rests. Above the staff, there are handwritten annotations in German: "Allegro" and "don maß =", which likely refers to a tempo or performance instruction. The handwriting is in dark ink on aged paper.

Allegro mos.

Allegro. $\text{P}:\frac{2}{4}$ 

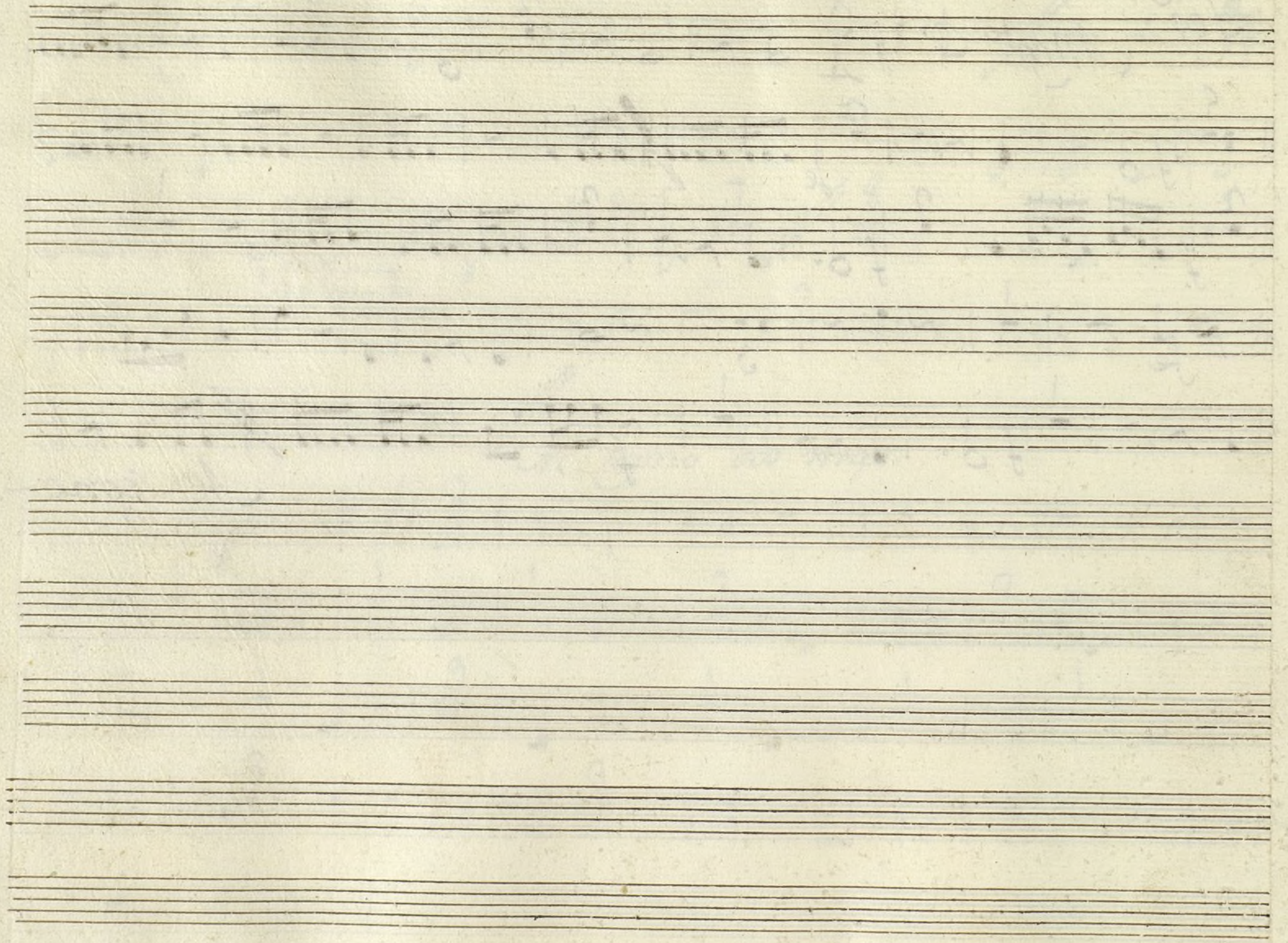
Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are also some handwritten markings above the staff, including the number '8' and '2'.

A single staff of handwritten musical notation. The notation includes several measures with notes, rests, and a double bar line with a '9' above it, indicating a measure rest for nine measures. The handwriting is in ink on aged paper.

Clarin:

Seg. *Allegro* $\text{♩} = 120$

Allegro



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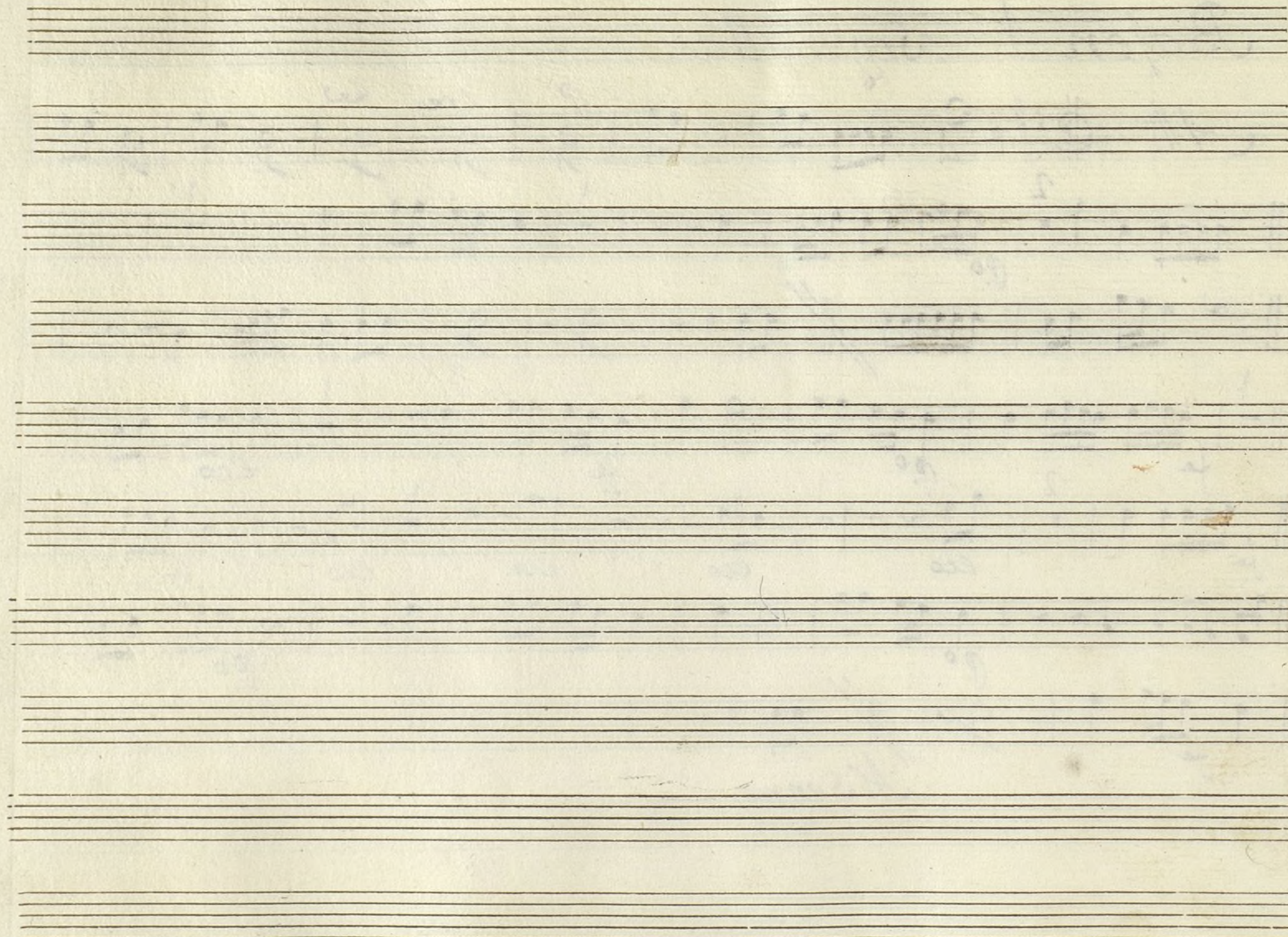
t

MUS 124-15

Baſon 1.º Sequidillas.

Handwritten musical score for Bassoon 1.º Sequidillas. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The notation includes various notes, rests, and dynamic markings such as *p*, *cre*, *se*, *fe*, *eco*, and *p.o*. There are also some markings like "2" and "1" above notes. The score ends with a double bar line and a repeat sign.

Allegro.



t

Mus 124-15

Baſon 2.º Seguidillas.

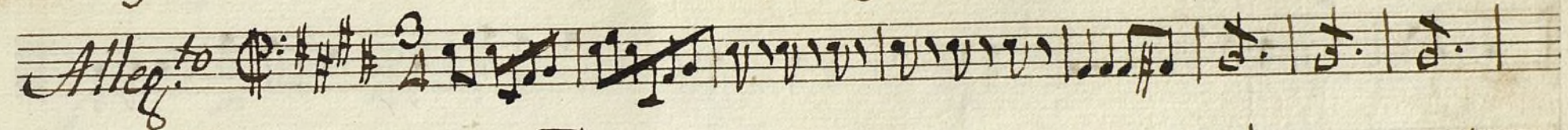
Handwritten musical score for Bassoon 2.º Seguidillas. The score is written on six staves. The first staff begins with the tempo marking *All.º* and the time signature $\frac{3}{4}$. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *Cre.*, *fe*, *p.*, *f*, *lco*, and *Allegro*. The score concludes with a double bar line and the word *Allegro* written below the staff.

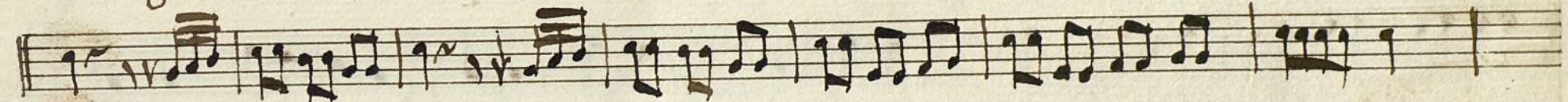
Ayuntamiento de Madrid

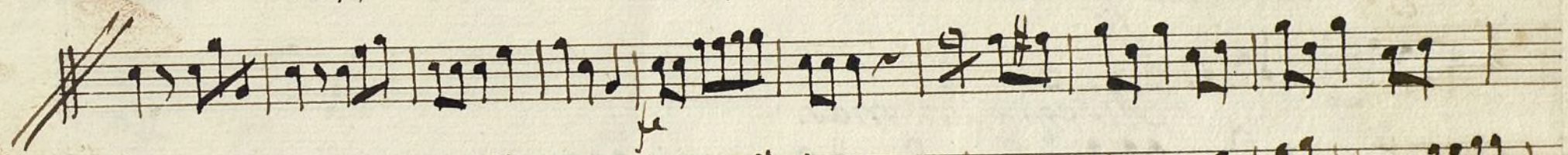
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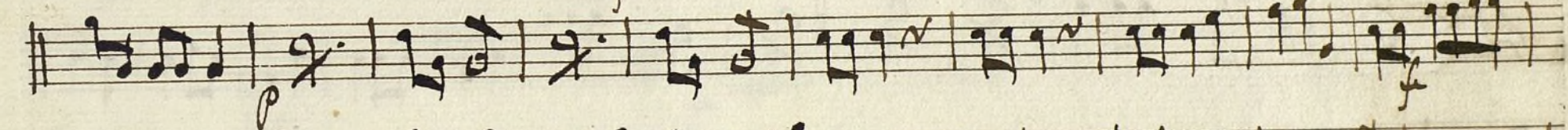
MW 124-15

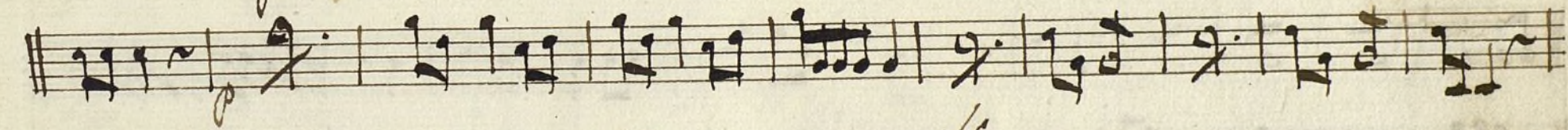
Bajo Ton.^a a 3. el novio por fuerza.

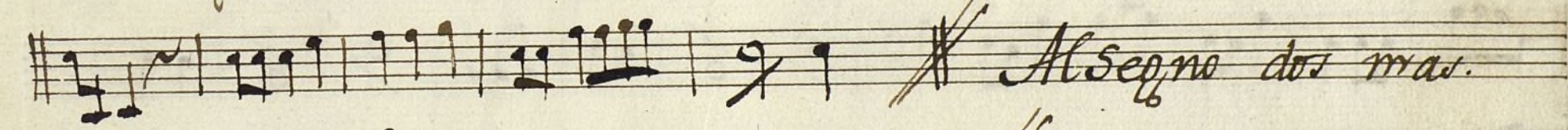
Alleg.^{to} 

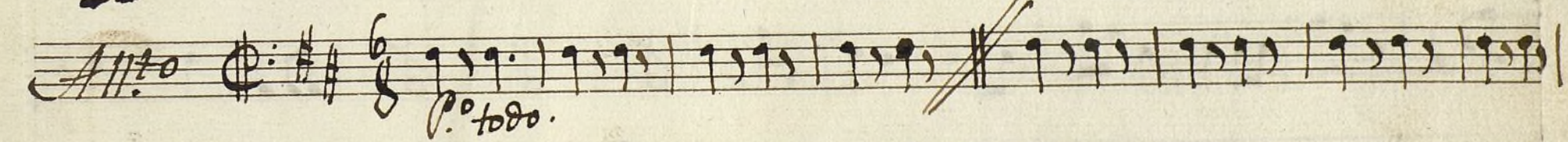


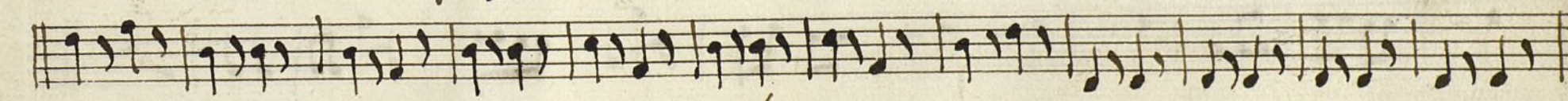


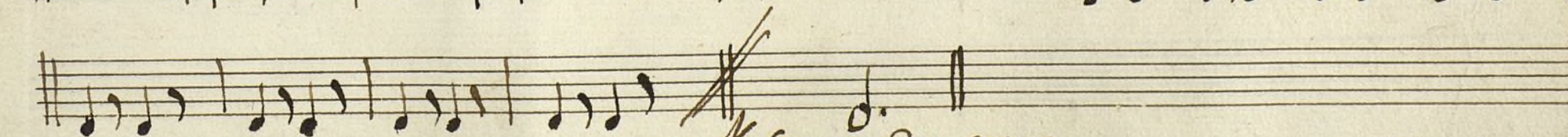


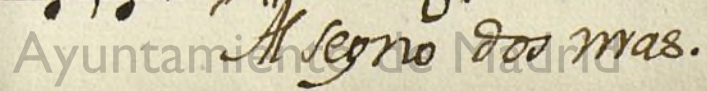


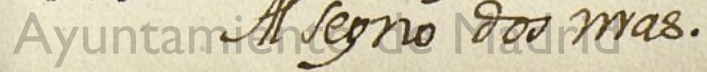


All.^{to} 





Alleg.^{to} 

Alleg.^{to} 

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *All.^o* and the second system is marked *Allegro dos mas.*. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The first system consists of four staves. The first staff begins with *All.^o* and a treble clef. The second staff has a ² above it. The third staff has a ¹ above it. The fourth staff has a ² above it. The system ends with a double bar line.

The second system consists of eight staves. The first staff begins with *Allegro dos mas.* and a treble clef. The second staff has a ² above it. The system ends with a double bar line.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first five staves contain handwritten musical notation, including notes, rests, and some clefs. The notation is somewhat faded and difficult to read. The last five staves are empty. The paper has a rough, torn edge on the left side and some staining. The text "Ayuntamiento de Madrid" is printed at the bottom center.

Ayuntamiento de Madrid