

Conadilla à tres

El Page de las Avilidades;

thea.º de Navidad.

1785/.

Del S.º Esteve:

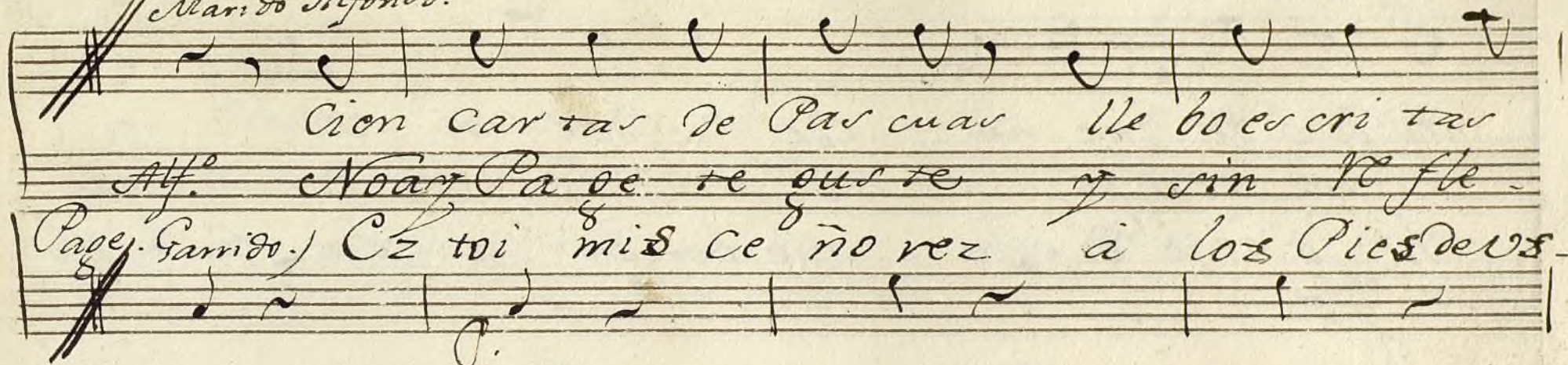
{ Nico.
por de Altonia

+

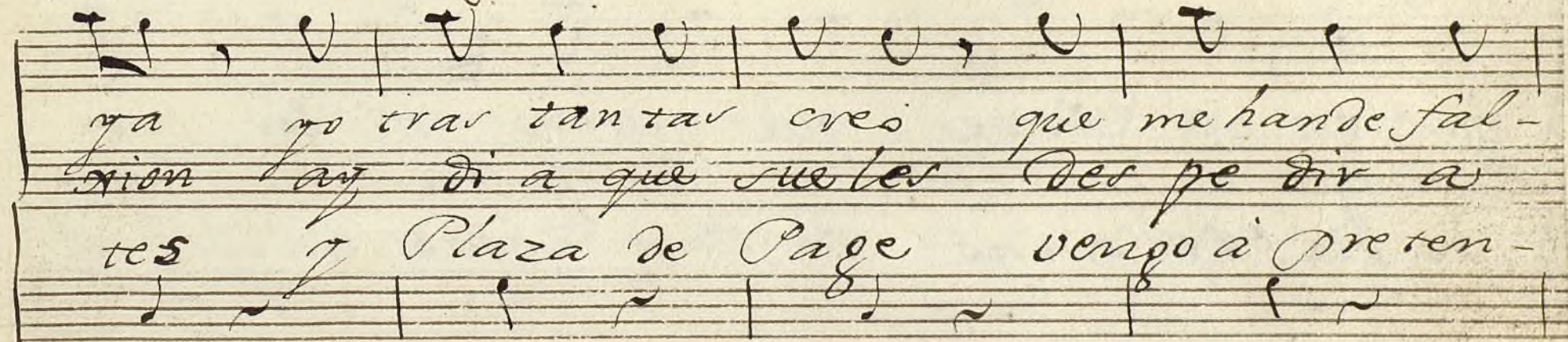
Alto

The musical score consists of six systems of staves. The first system begins with a treble clef, a 2/4 time signature, and the word "Alto" written above the staff. The notation includes various musical notes, rests, and bar lines. The paper is aged and shows some wear.

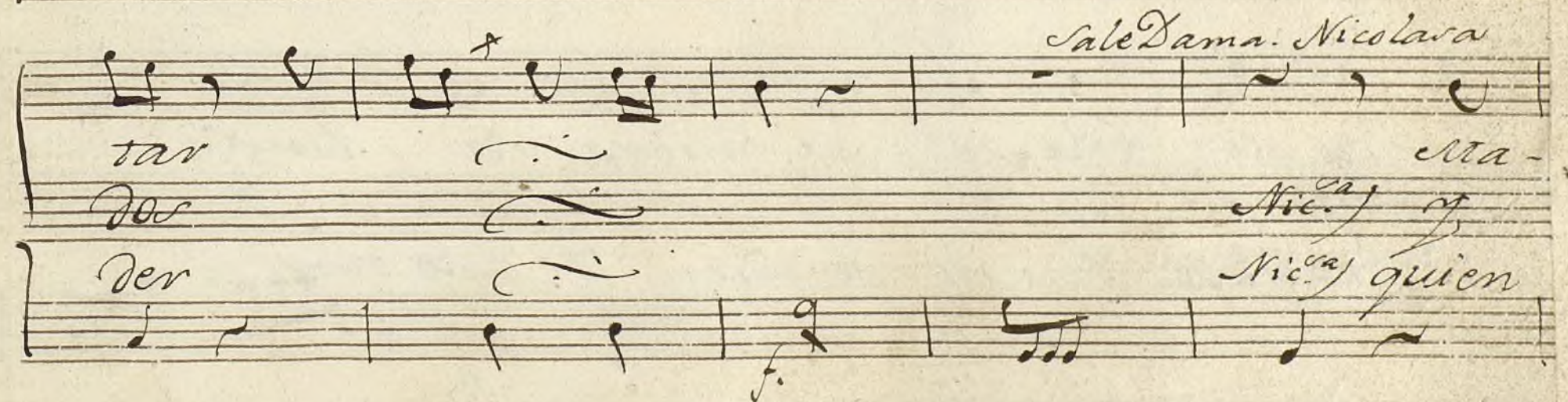
Mari do Alfonso.



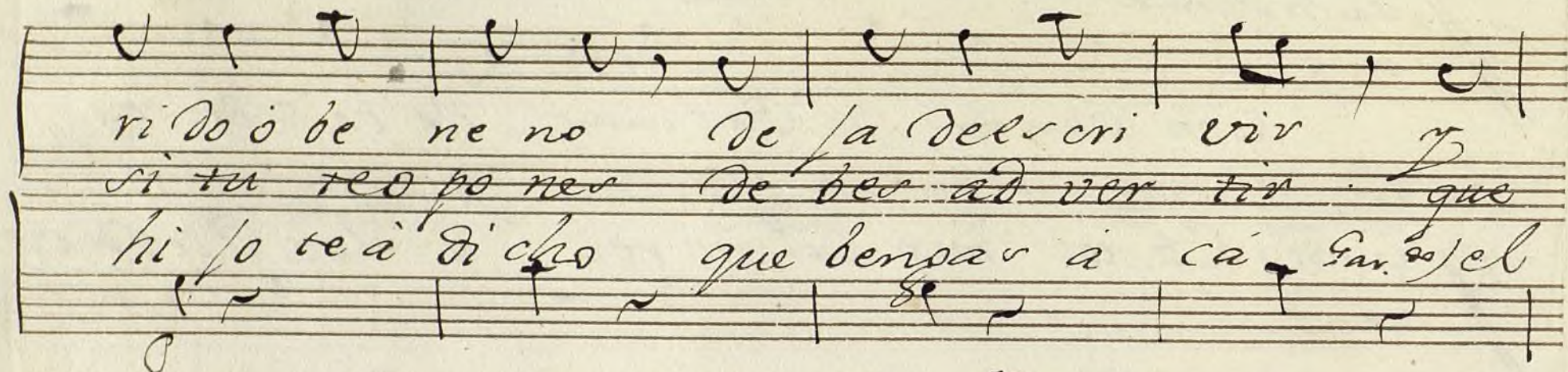
Cien cartas de Pascuas lle bo escri tar
Alf. No ay Pa ge te guste y sin fle -
Page. Garrido. C z toi mis ce ño rez a los Pies de vs.



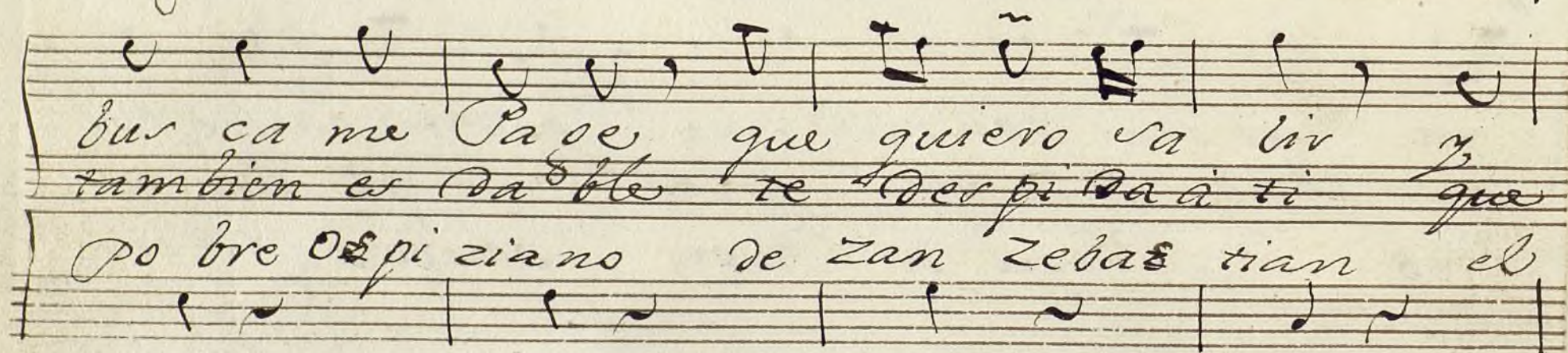
ya yo tra tan tar cres que me han de fal -
xion ay di a que sue les Des pe dir a
tes y Plaza de Page vengo a pre ten -



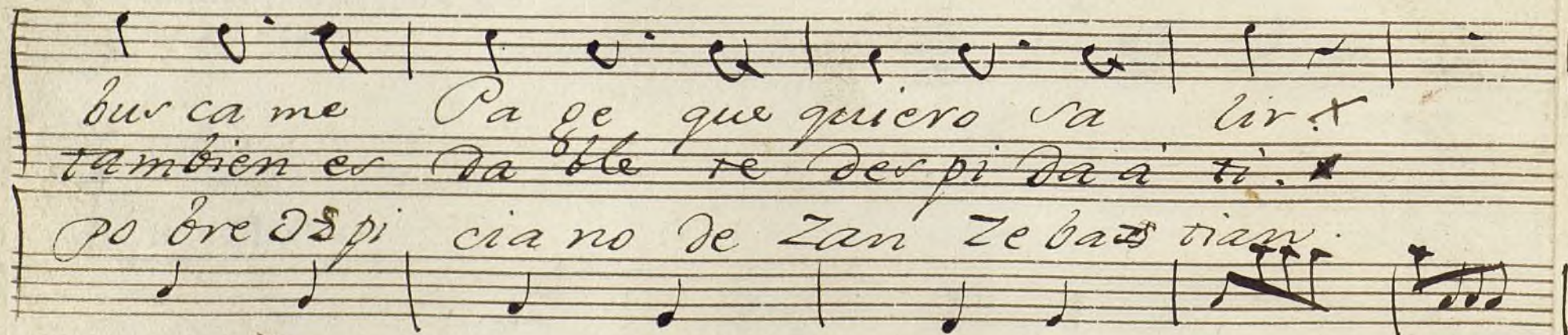
tar
dor
der
Sale Dama. Nicolara
Ma -
Nic. /
Nic. / quien



ri do ò be ne no de la des cri vir
 si tu re o po nes de ber ad ver tir que
 hi so te a di cho que den pa a ca Gar.^{do} el



bus ca me Pa ge que quiero sa lir
 tam bien es da ble re des pi da a ti que
 po bre des pi zia no de Zan Ze ba s tian el



bus ca me Pa ge que quiero sa lir
 tam bien es da ble re des pi da a ti.
 po bre des pi cia no de Zan Ze ba s tian.

Alf.^o

No pue do bur car le de la me a ca -
x Los quiero con gra cias Ni ñez y sa -

Alf.^o) A donde a ver vi do es ta ul ti ma

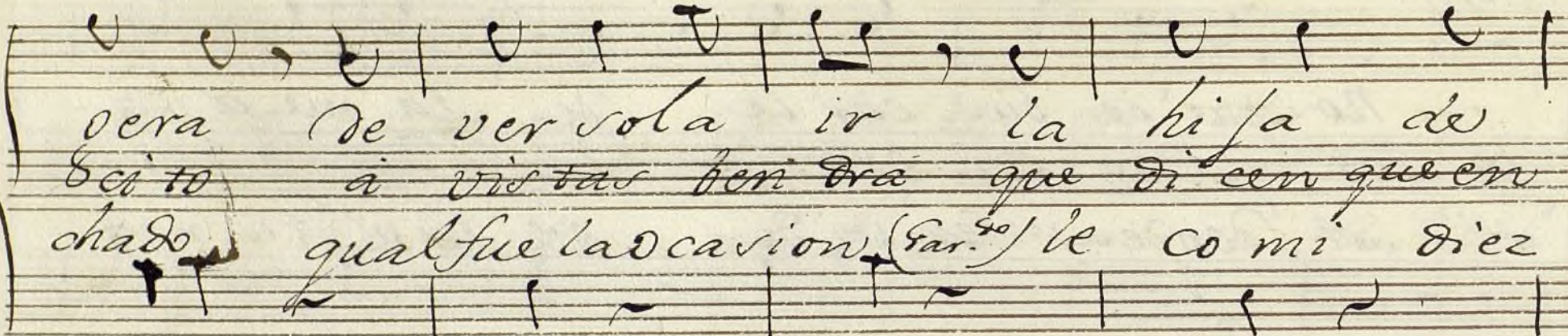
bar o marchate sola si quier es pa sear si
lud y traís v nos bestias ma go res que tu ma -
vez (Gm.^o) en ca za de on ^{agente} ~~de~~ en el Sa ba piez en

Nic.^{sa}

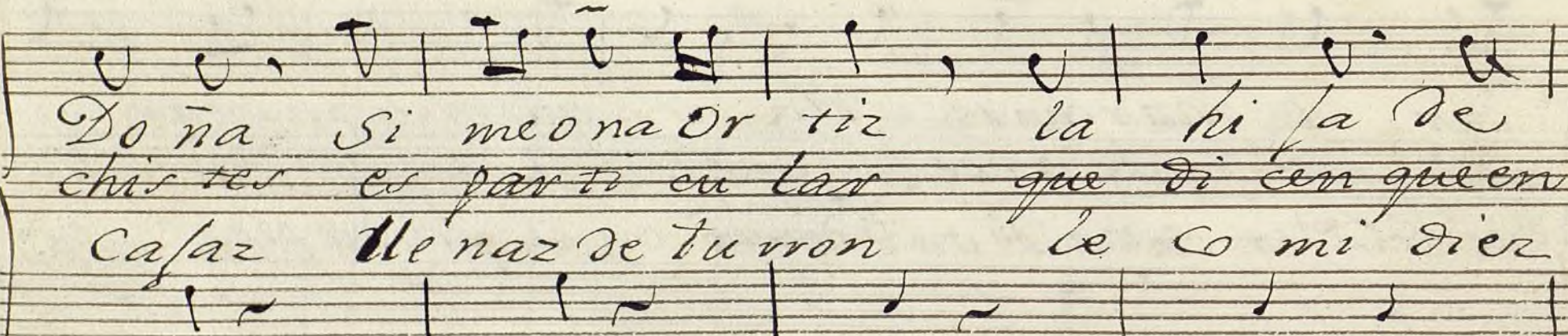
que se di -
Alf.^o Un Anda lu -

Nic.^{sa})

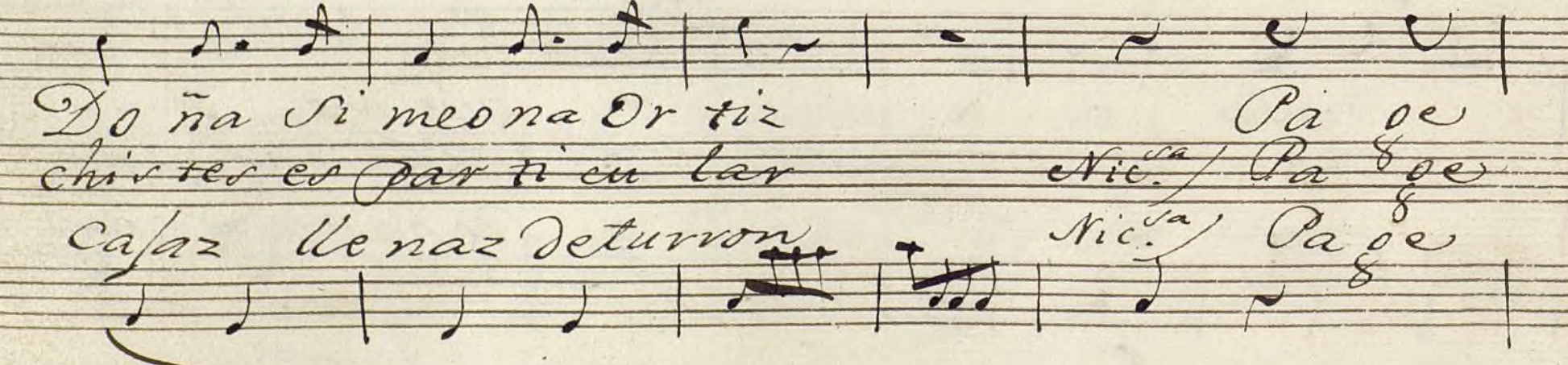
de ha ver re he -



oera de ver sola ir la hi ja de
 doi to a vistas ben tra que di cen que en
 chado qual fue la ocasion (Far.^{to}) le co mi diez



Do ña Si me ona Or tiz la hi ja de
 chis ter es par ti cu lar que di cen que en
 Ca faz Ue naz de turron le co mi diez



Do ña Si me ona Or tiz Pa ge
 chis ter es par ti cu lar Nic.^{sa} / Pa ge
 Ca faz Ue naz de turron Nic.^{sa} / Pa ge

quiero traime Page no me lleque a bu-
quiero traime Page la Puerta se siente a-
quiero este meagrada en casa se a de que

rrir *Alf.º* *ff.* *selebauxa* *ff.*
brir *Alf.º* *ff.* *selebauxa* *ff.*
dar (Gar.º) *ff.* *selebauxa* *ff.* *selebauxa* *ff.*
doi auz te dez mil graciaz ya veran mia-

Es cri vir no me
de ve nir que a
bi li da ya

Nic.^{va}

Alt.^o



me so fo, car

tu me a bu rre

Nic.^{va} es buen chi co

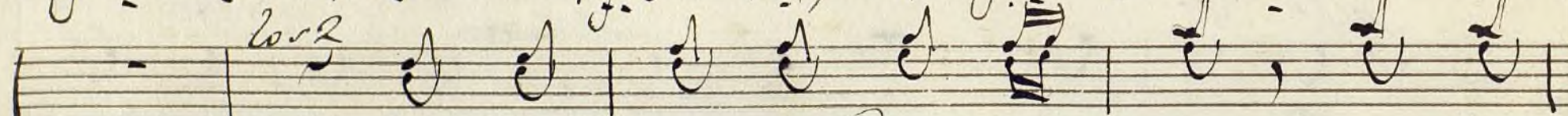
Alt.^o

mui a seado

Nic.^{va} es buen chi co

Alt.^o

mui a seado



no te se pue de aouan tar

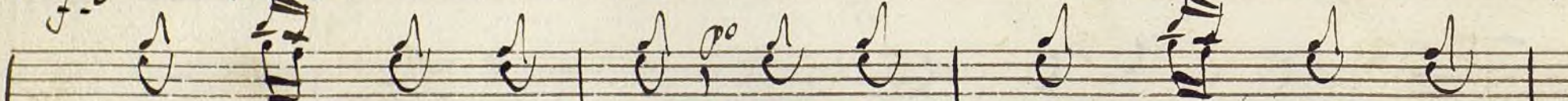
no te

lor 2. ha cer le se ñas de entrar

ha cer

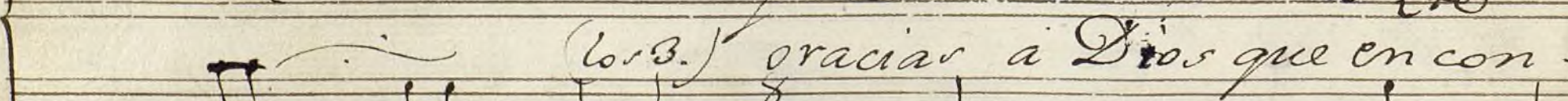
Gar. 80 Peino y visto Pa ri sien

Peino y

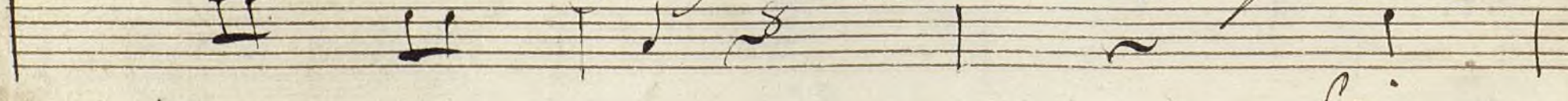


es im po si ble con

y co mo este no sme



lor 3. oraciar a Dios que en con



C.

ti go te ver so riego ni paz es im -
 ou te no quiero Pa de la mar y co -
 & trado a que llo que he me ner ter & oracion

po si ble con tigo te ver so riego ni paz
 moerte no { me } gusta no quiero Pa de la mar
 a Dios que en contrado a que llo que he me ner ter

tener
 no
 a

Al Segno
 2 mas.

Parola. / Nic.^o / De adonde eres? (Gar.^{do}) De Cebiza, hijo de
la Giralda. Alf.^o / Como pare hijos tan chicos una mujer
que estan alta. (Gar.^{do}) En lo chico ni en lo alto no esta del
hombre la gracia, en tener zal, y saber a ci plantaito en
Sarras decir: Gechizo, me quierrez, deservte, puez, ya, mu-
chacha, Requiere me porque soy la flor de la Maarrana,
que no, mazque, y asta nunca y hechar andar y desarla.
Nic.^o / Bellisimo. Alf.^o / no es tal Pape. ya sabra Loica par da
Gar.^{do} / Zi Ceñor: pero al azunto que es lo que ay que hacer en
Caza. Nic.^o / atiende y te informare. Alf.^o / Ay go lo propio.
Gar.^{do} / Ca vaya, que ya sabe uno de todo y no se espanta
de nada.)



Nic.^{ca}

Ai de ser bir mui de moda

Alf.^o Pa pe les y Depen den cias

yen to do ca lla do ser

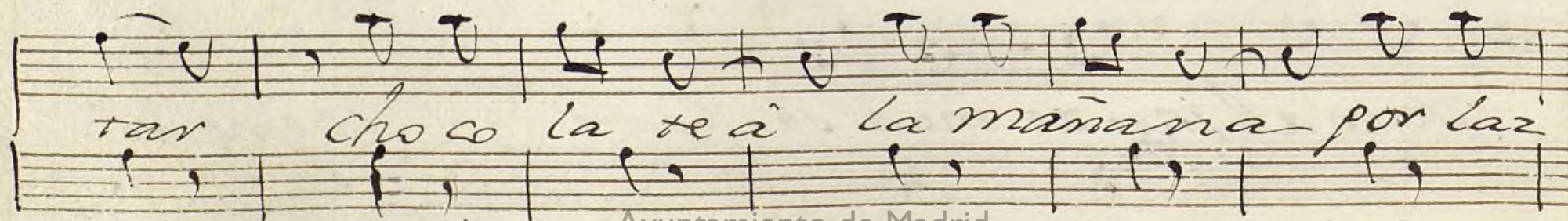
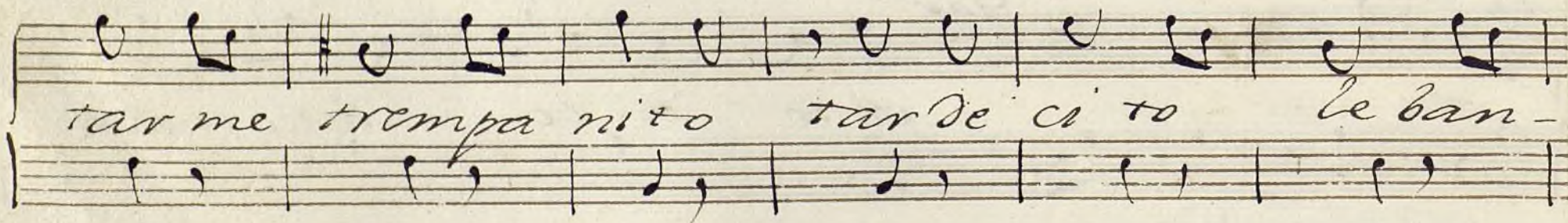
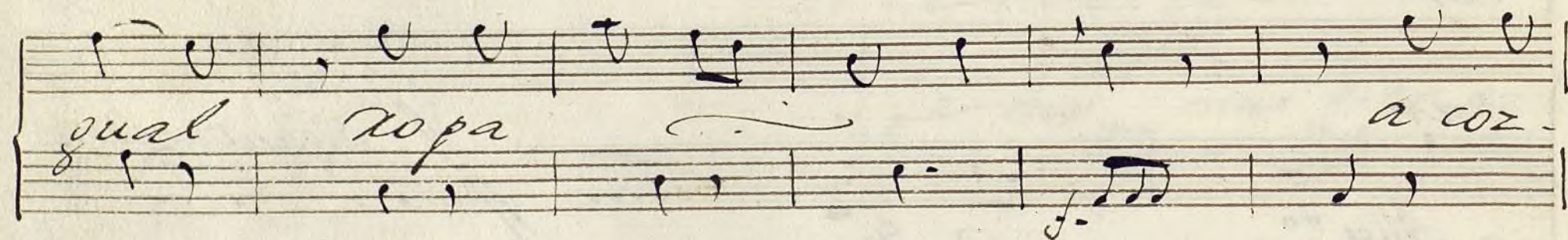
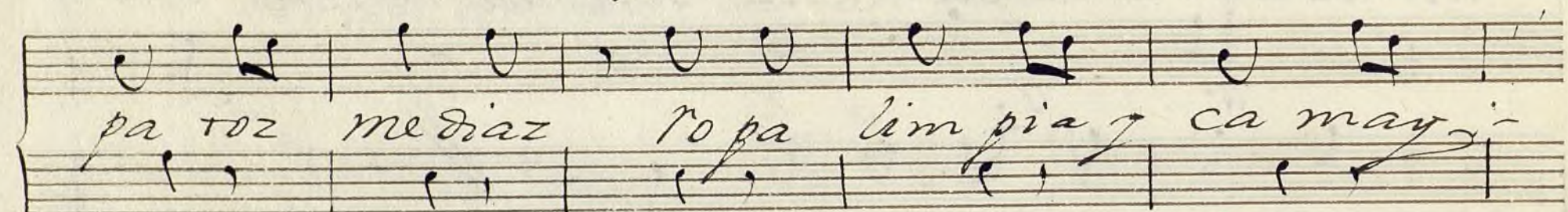
as de sa ber ma ne jar

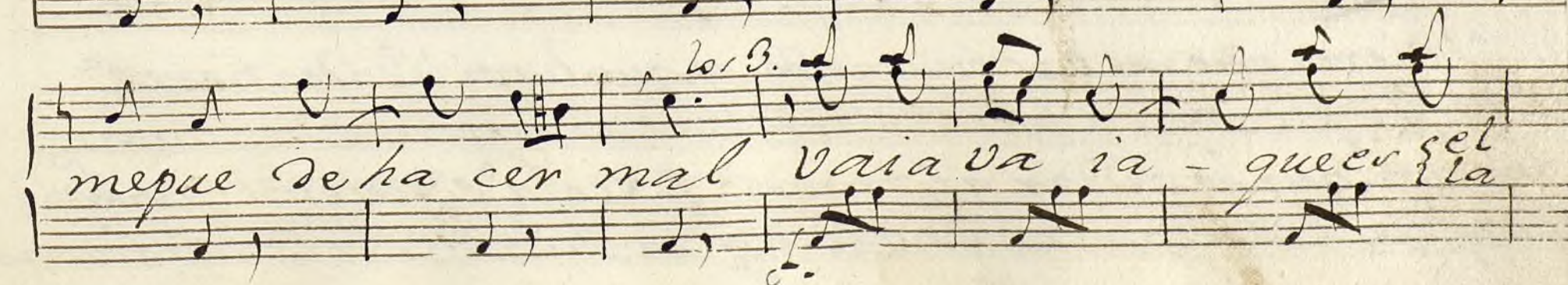
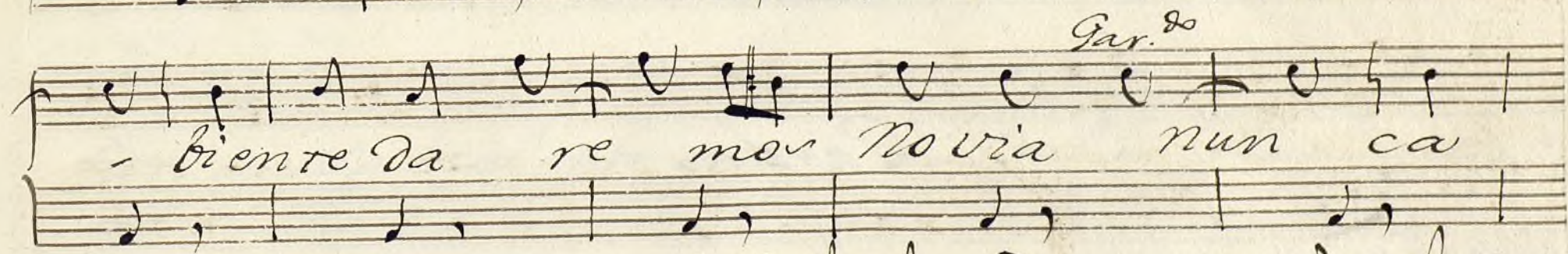
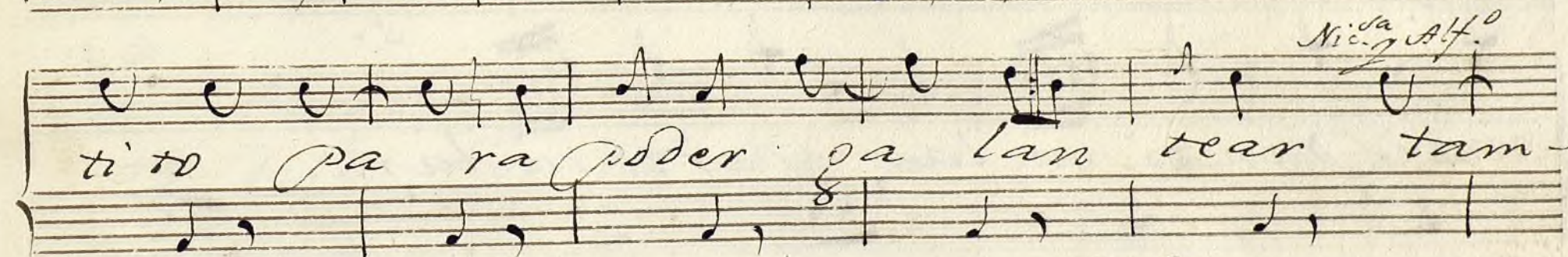
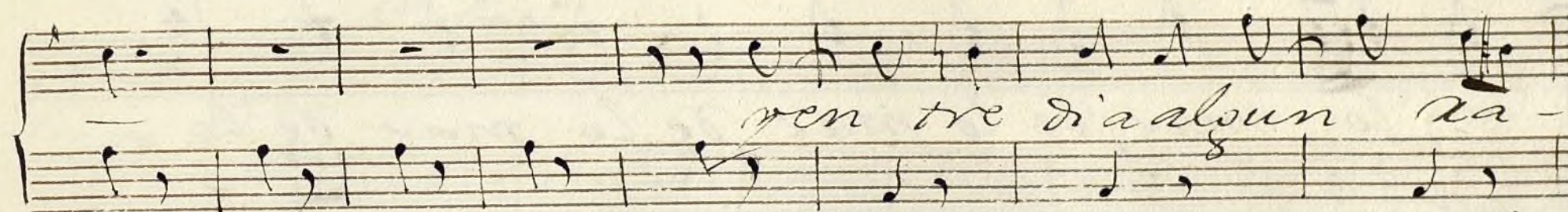
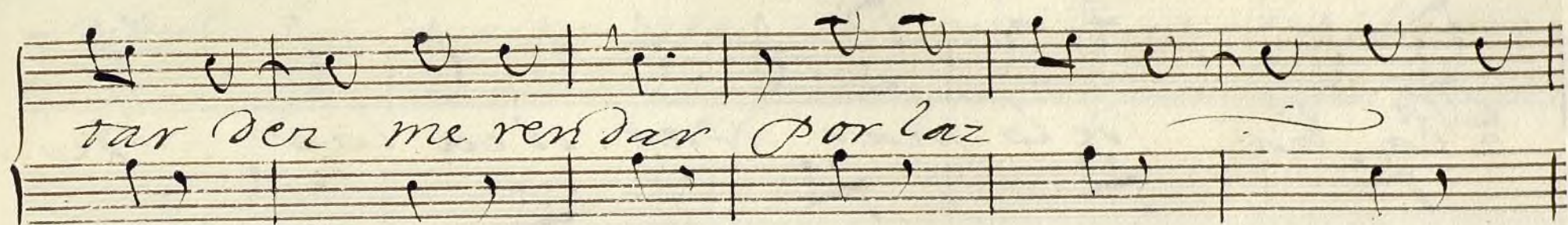
y quan do sin cria da es te mos

y quan to mi Mu ser ha ga

qui var frezar y ba rren qui var
to do me lo as de Con tar to do
Zi Ce ñora ez ta mui
(Gar.) Zi Ce ñor mui bien ez
bien Zi que ya
ta Zi Nic. no re-

za be moz loz Pa⁸gez lo que noz he moz de ha-
 ñor co mo lo ha⁸gas la lengua te he de cor-
 cer
 tar
 Al⁸legro.
 Gar.⁸
 Oigan v⁸zeder.
 3 ^{Alleg^{ro}}
 Gar.⁸
 A to di to me a co mo do
 Pero al mez ze me a de dar Pero al





Pa-ge-ra - de lo mar par ti cu lar de
 lo mas de lo mas de lo mas de lo
 mas par ti cu lar par ti cu lar.

Parola.

Nic.^a) Cierro que me has oystando: y que havi lidad es tiene.²
 Gar.^o) El precento, canto, y zoi Poeta: organ izez una
 funcion que he de dar al teatro: Excoza excelente. ayuso,
 dezpuez traocdia zu tonada y zu zainete. Alf. estarabueno:

Sentados ya nuestra atencion prebiene escucharle
(Var.²) y no à la loa doi principio incontinente.)

3 4.^o de la loa.

Presto.

Var.²

Ay, dela flor del fino que ver ay dela

flor que sabeel por que ay dela flor que

sabeel por que

Parola / Loa. / Rpr.^{ta} Auditorio siempre exalzo nuestra
insuficiencia ez clara perdona nuez troz defectoz yaqui
la Loa ze acaba.)

Gar.^{do}

Que co mo di' o el

Alto

Quien quiera ver tra

o tro que en cierta

ge dias quien de Croesfa

par te el

mo zo2 va

Ayuntamiento de Madrid

que tie ne ver guenza el

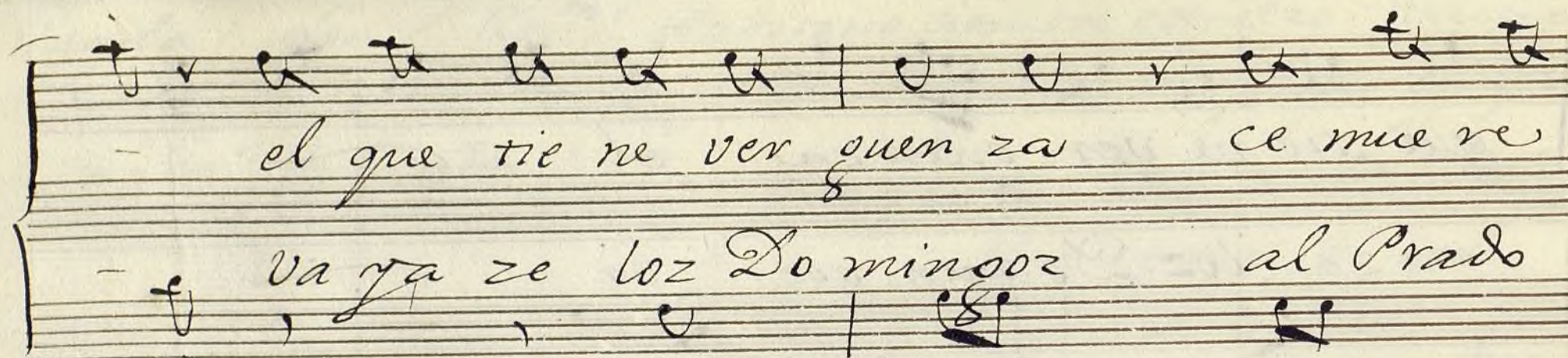
ya ze loz Do min goz va

ce mue re de ham bre (sin compa ra Pa ro la ya ma vz te?)

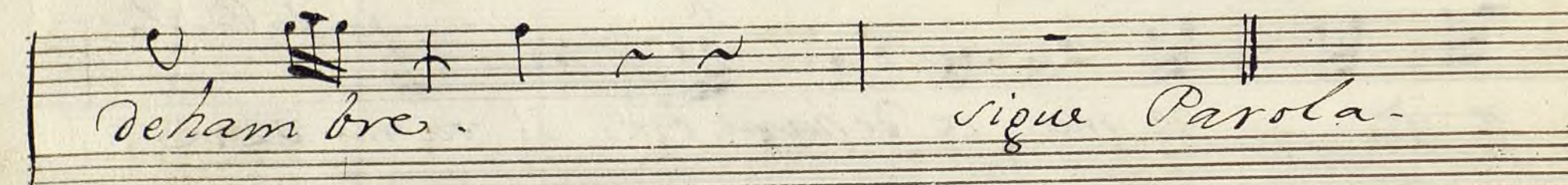
al Pra do Lon go (ya ma vz te?)

que no: puez li li lo) quel que tie ne ver guenza

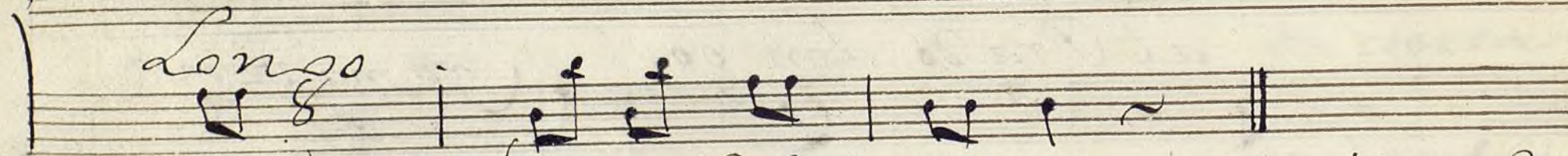
que no: puez li li lo) va ya ze loz Do min goz



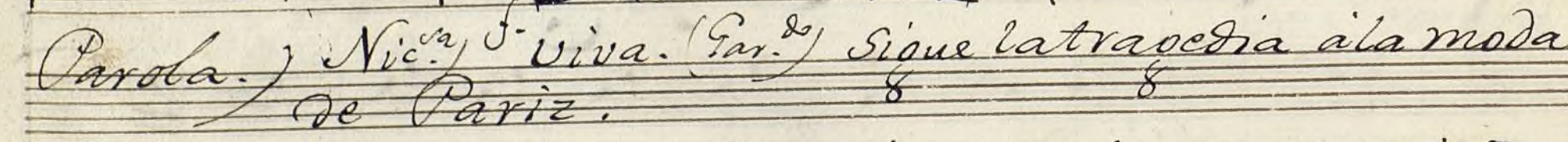
 el que tie ne ver quen za ce mue re



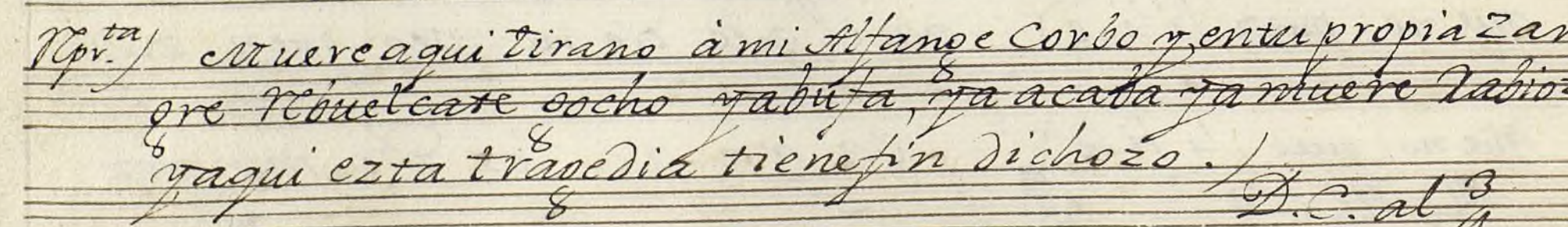
 va ya ze loz Do mingos al Prado



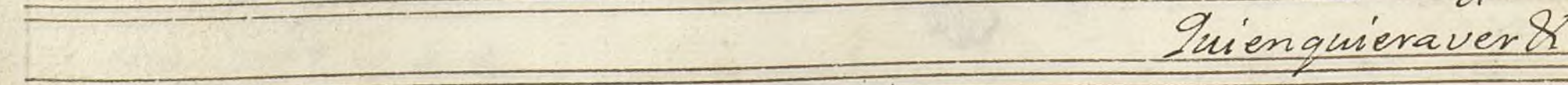
 deham bre. sigue Parola.



 Parola.) Nic.^a Viva. (Gar.^{do}) Sigue la traxedia ala moda de Pariz.



 N^{pr}.^{ta} muere aqui tirano a mi Alfange Corbo y entu propia Zan- gre Reuelcate oscho yabusa ya acata ya muere Labiozo yaqui ezta traxedia tiene fin dichozo.



 D.C. al 3^o Quienquier aver X.^o

Parola, Gar.^{do}

Ahora bala tonadilla

Alt.^o/ es un xato mui precioso.

And.^{te}

De Alcor-

con vengo a la Corte para ganar el zuz

tento, y por la Plaza y ca yez ando en-

al ta voz di ciendo ando

Cantaroz, Cantavillaz, Ollaz, Pucheroz, una Carga de
 bidriao, Copaz, barreñoz. *All.^o*
 Y, puez la to na di lla ya sea ca -
 ba - do ya logre, moz.
 que, te ri toz per don ya plan zo per

per per per per perdon perdon ya
 plan zo per per per per perdon
 perdon ya plan zo perdon ya plan -
 zo ya plan zo. Parola.

Nic.^{va} Proxima que es cosa buena. (Gar.^{do}) el Zainete zolo falta
 atencion que ya comienza. (Sainete.) Conque quieréz a
 carica, conque tutambien la quieréz, la de la raz: no ave
 tal: puez andemoz a cachetez, toma perro, toma gato, ay

que la Justicia viene, a pretemoz a correr ya qui
ce acabo el Zainete.

Alto *Sar.º*

Y co mo en el Bar-
qui llo y co di / o una
ma la di ca -
da v no se pi ca ca

Sin Compas

Donde le xar ca (yama vte?)

que no: puez lili lo.) ca da uno se

pi ca ca da Donde le

Parola.

xar ca. xar ca.

Alf.º) Como te llamas muchacho? *Sar.º*) me llamo Don Jocepito
Alf.º) y sabes las seguidillas tan bonitas del mosquito?
Sar.º) no las se. *Alf.º*) pues oyelas que ya en ellas te instruímos.

Segui!

3/4

And.^{no} vivo.

Alt.^o

Un morquito in so len te — un morquito in so

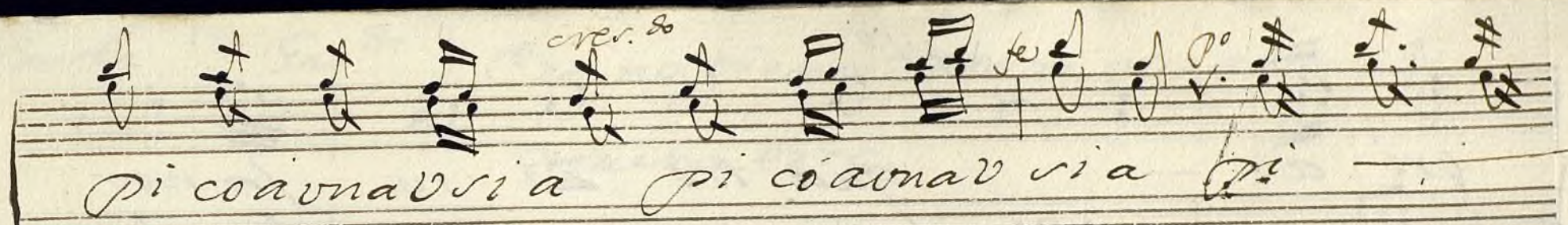
gella di ael ser Dama — gella di ael ser

len te —

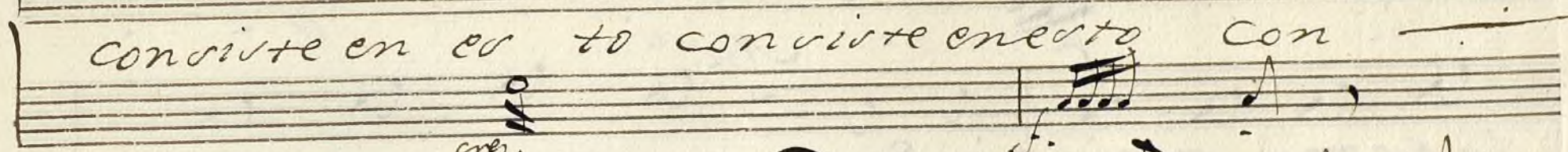
Pi co' arna Dria Pi

Dama —

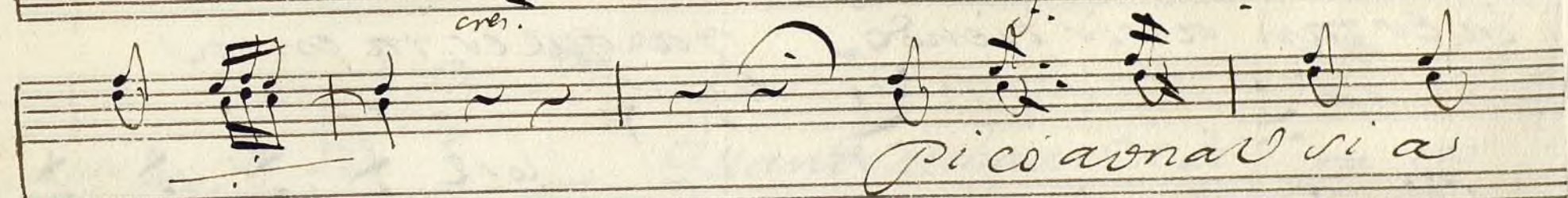
con siste en esto con



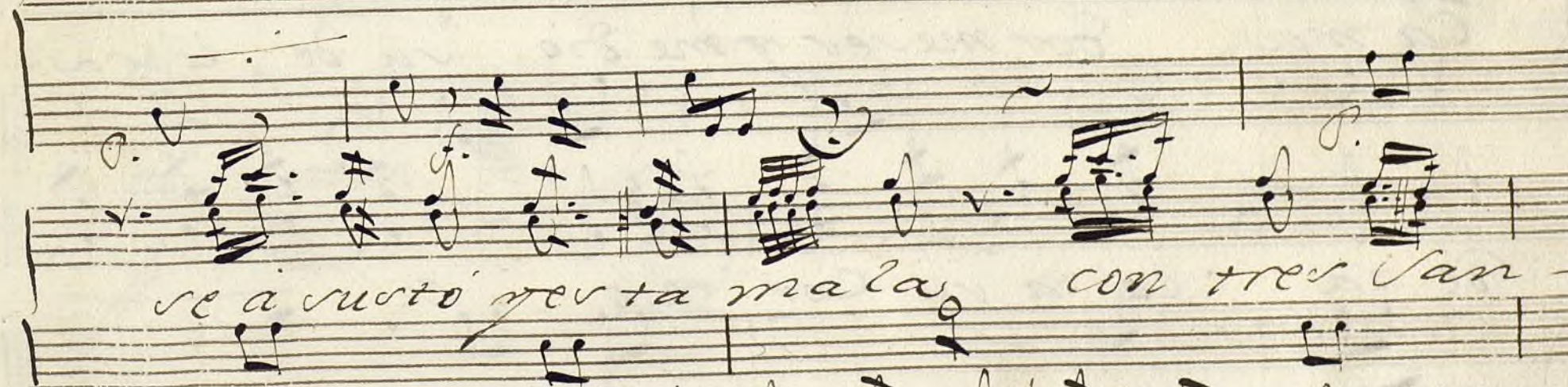
pi co av na via pi co av na via pi



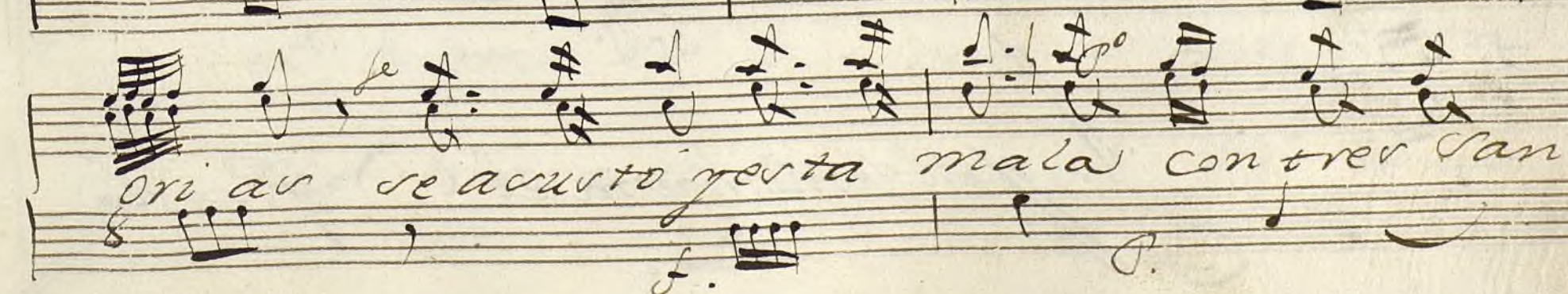
convierte en er to convierte en er to con



pi co av na via



se a su to y er ta mala con tres San



ori av se a su to y er ta mala con tres San

Alf.^o

pri as qua tro Zi ru ja nov

Nic. va

la es tã a si ti endo ya que er tã en la

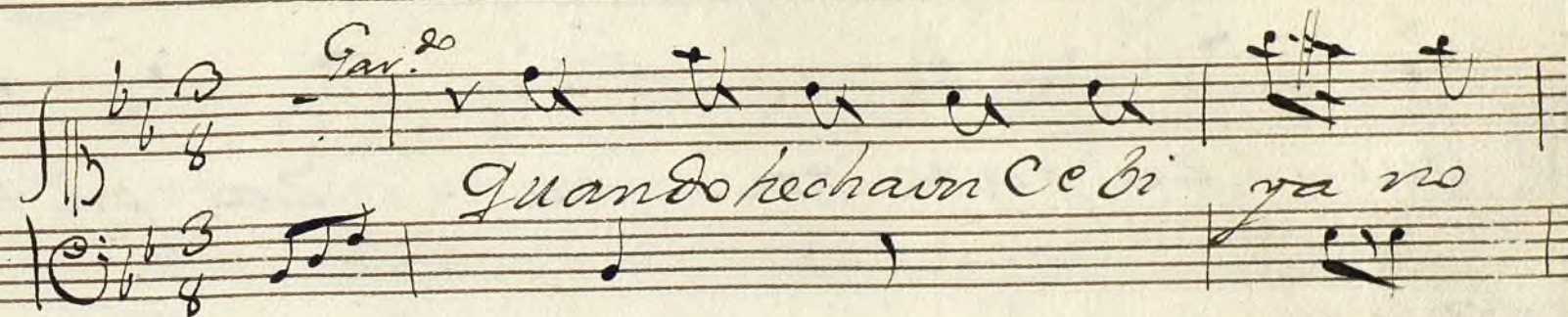
Ca ma dor me ver y me dio su de li ca-

de za cul pa va Cor re/o cul

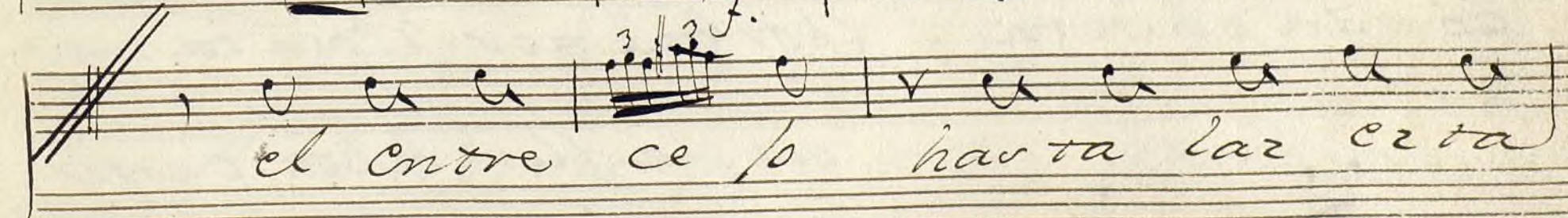
f. p. f.

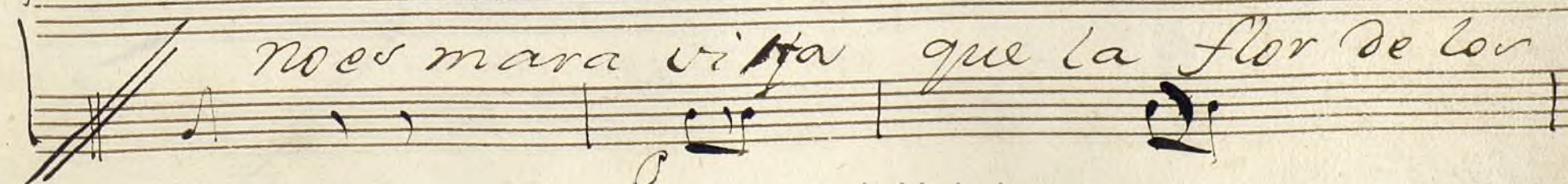
Allegro. hasta el fin y Parola.

Parola.) Gav.^{do} Eso no tiene cuerpo, mi alma,
cifuera esto.

All.^{to} mod.^{to} Gav.^{do}  *Quando hecharn Ce bi ya no*

el entre ce lo 

el entre ce lo  *harta laz esta*

nos para vista que la flor de lor 

6

tu taz le tie nen miedo zapate ta

qua por esta en ze vitra zapate ta

qui zapate ta ca zapate ta

qui

co zapate ta Por que nos re pin ta mo

que la flor de los quapor

a ma/a re no. (he, ompetala bre.) *Al Segno.*
 esta en ze vi ya.

Parola. *Alc.* me agrada Pepe, ya quedas el cirio;
Gar. muchaz gracias; y ahora no despediremos, dando
~~un coque a cada uno de los presentes~~ *fin a la Tona*
da;

All.^o vivo.

Coro. no [Porque aya de todo para que di-
 Pues la tona dilla con esto sea-

Vierta para oigan los Pe-

ca ba con y vuestras pie-

ne quer que hubo en Noche buena

da der su plan nuestras faltas

oigan los Pe ne quer que hubo en Noche

y vuestras piedad der su plan nuestras

bue na que hu
 faltas su
 que hubo en Noche bue na. 3/8
 suplan nuestras fal tas. fin
 Los villancicos que se cantarse ban de los
 grandes Lobos de la Navidad. 3/8
 All. 3/8

Alf. y Nic.^a

Se hecha ron tres A bates

Alf. y Nic.^a

En Don Marcos Or tava

la No che bue na

quaren ta y seis Be

to mo tal Lo bo

quern O ri nal se

suer

y cien Bo tellas fuego

que lo

pu so

grande por

Dorro

fuego

se Pa-

bor que co gieron saltan y en la lum bre se

sea ba tan tieco dando con tra si llas y

Zampan dritan y del quarto sa rieron

qua dros hasta que ber ti do y cal zado

he chando chi' pac. (y los roscones quemados)

se en tro en la Ca ma. (a dormir la mica)

Dos Ga lle gos al za ron
 Co giò Miguel Ga rri do
 tan to de co do — que en el Pi lon Ca-
 tal Pan to mi na — que por ir se à su
 yeron del Dios A pols traçan las an-
 ca sa se fue à Ca ni llas di/o sabeos-

Allegretto

qui lav de a bara chi'llan esta Camaesta
red donde vivo cuerno que bi'chor no que
fria entra un perro ya bo ca dor
tengo anda y co cheando de ci a
los he cho fuera. ^{San. 8} (vivan los Peneques)
to ma aqui Ca na. (lo que hace Baco)

Handwritten musical notation on two staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a double bar line. The second staff contains a treble clef, a key signature of one sharp (F#), and a double bar line. The text "alos Parr." is written above the first staff, and "Al Segno hasta el (.)" is written above the second staff. The notation includes notes, rests, and a double bar line.

+

Violin Primero

Conadilla a tres

El Page de las Abitidades;

//

Allegretto & 3/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegretto' and the time signature '3/4'. The notation is in a single system, with various note values and rests. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. There are also some corrections and deletions, notably a large 'X' over a section on the fifth staff. The manuscript is written in dark ink on aged paper.

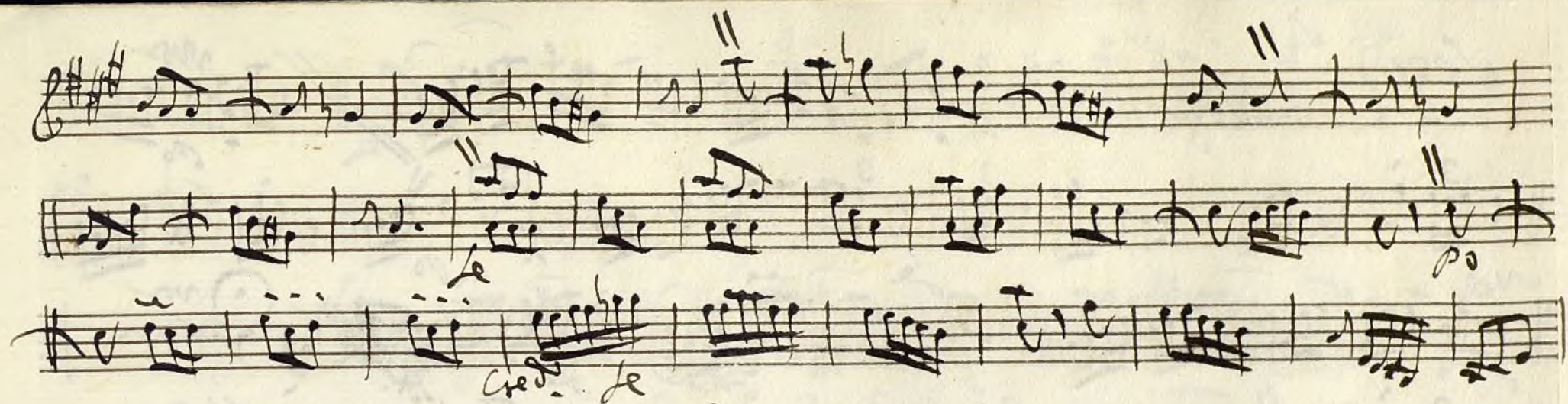
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *ff.* (fortissimo). The score concludes with the instruction *Allegro* and the tempo marking *due volte* (two times).

Parola !.

Volte.

Allegretto 2
Handwritten musical score for a piece in 2/4 time, marked *Allegretto*. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *le*. A double bar line with a repeat sign is present after the second staff. The piece concludes with a final double bar line.

Allegretto 3
Handwritten musical score for a piece in 3/8 time, marked *Allegretto*. The score consists of 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 notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *le*. A double bar line with a repeat sign is present after the second staff. The piece concludes with a final double bar line.

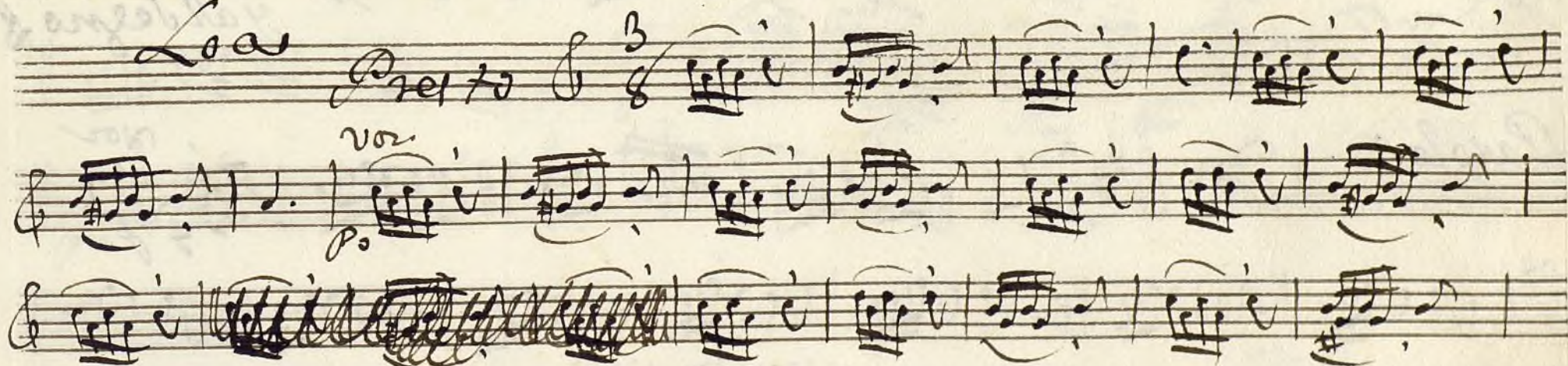


Parola

Loa

Preto

3



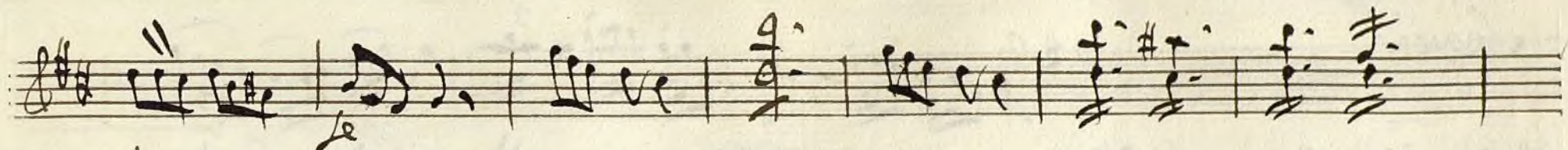
Parola

Segui: Allegretto $\text{G}\sharp\text{F}\text{3}$

Parola y al segno

Parola And:te $\text{G}\sharp\text{F}6$

All:te



Parola



Voli

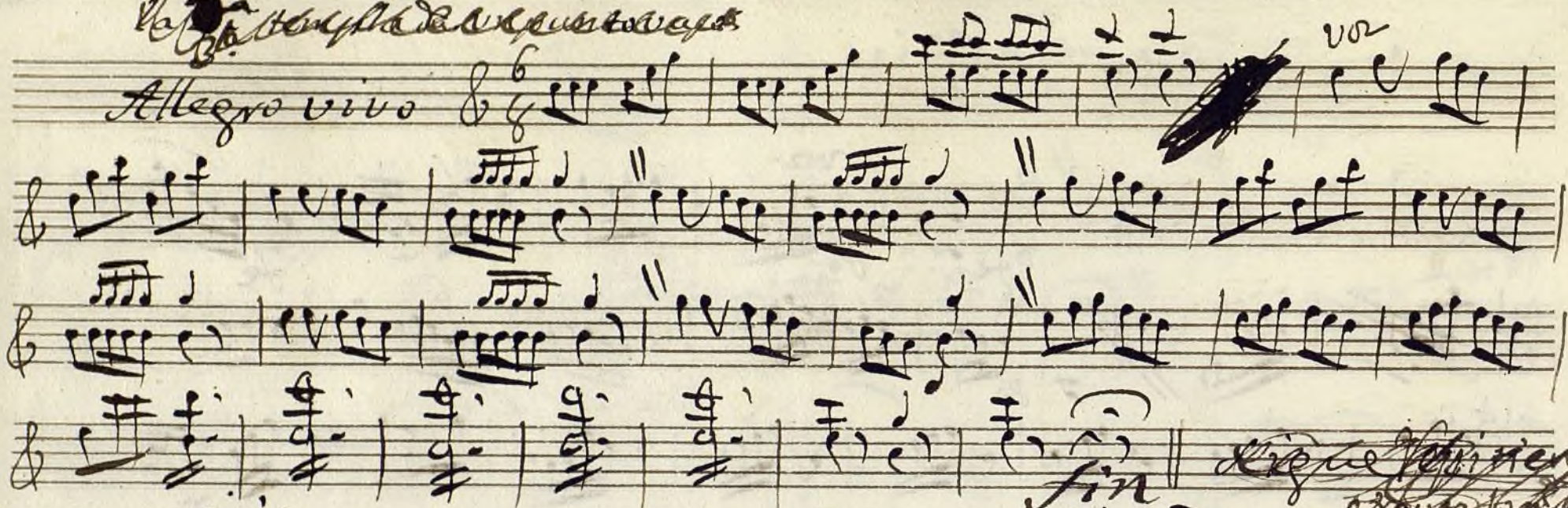
Seguei *And. vivo* 3/4 F\#

Allegro hasta el

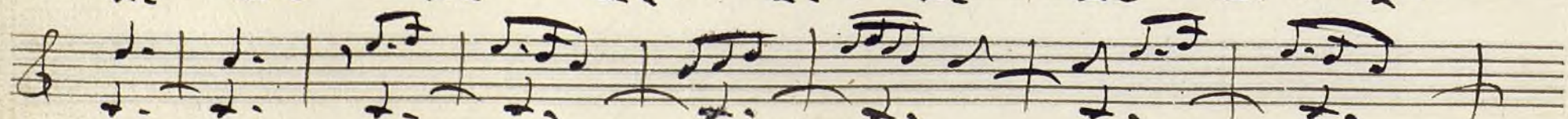
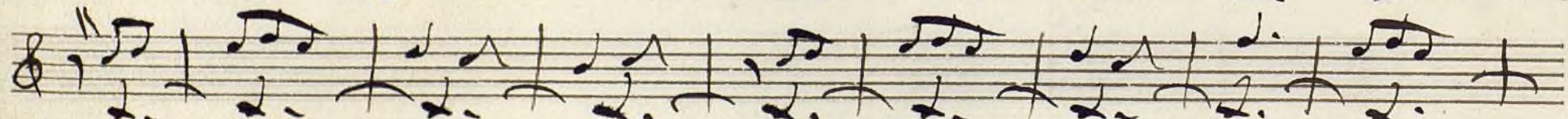
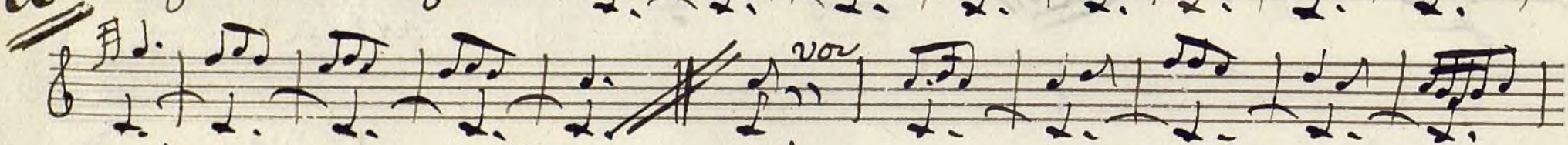
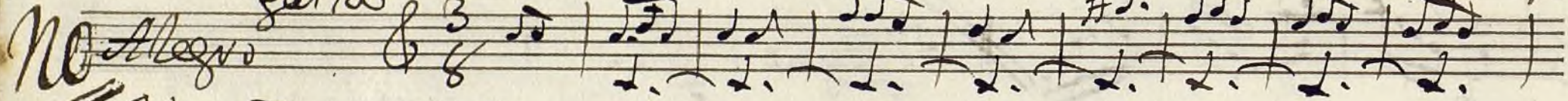
Parola

La Gaita de la Gaita

Allegro vivo

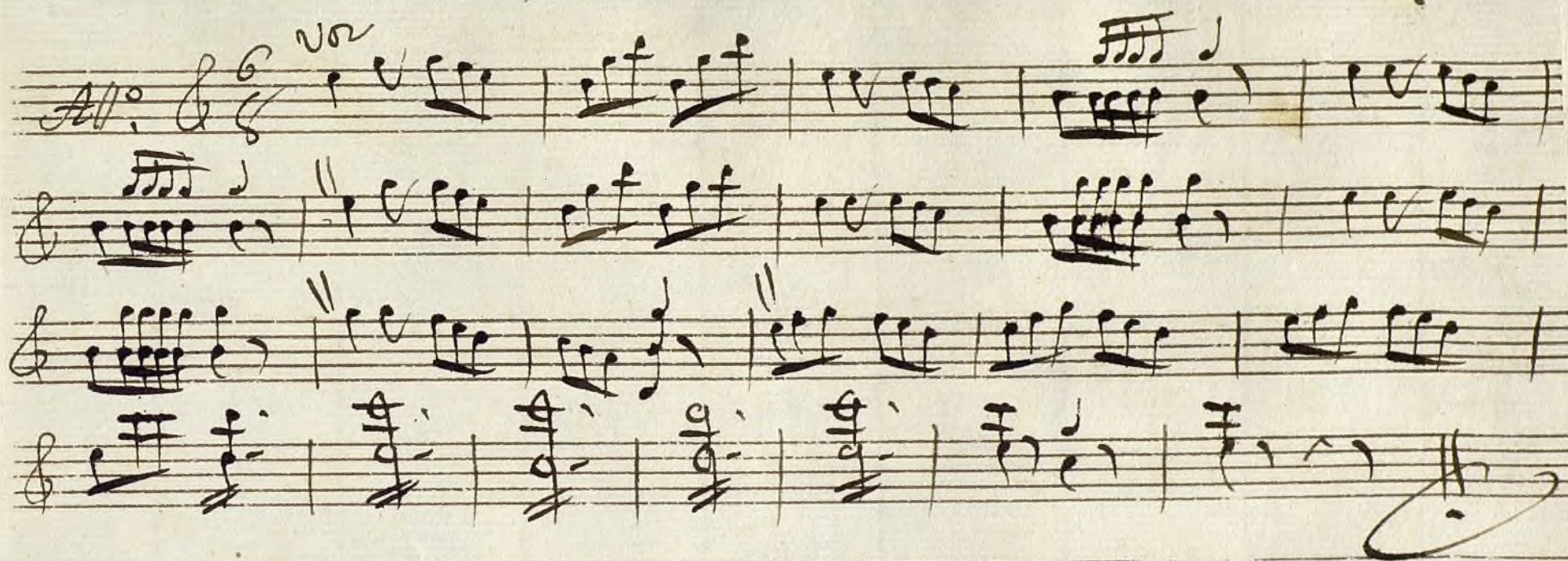


Gaita



tres

Ayuntamiento de Madrid



que
ben
ga.

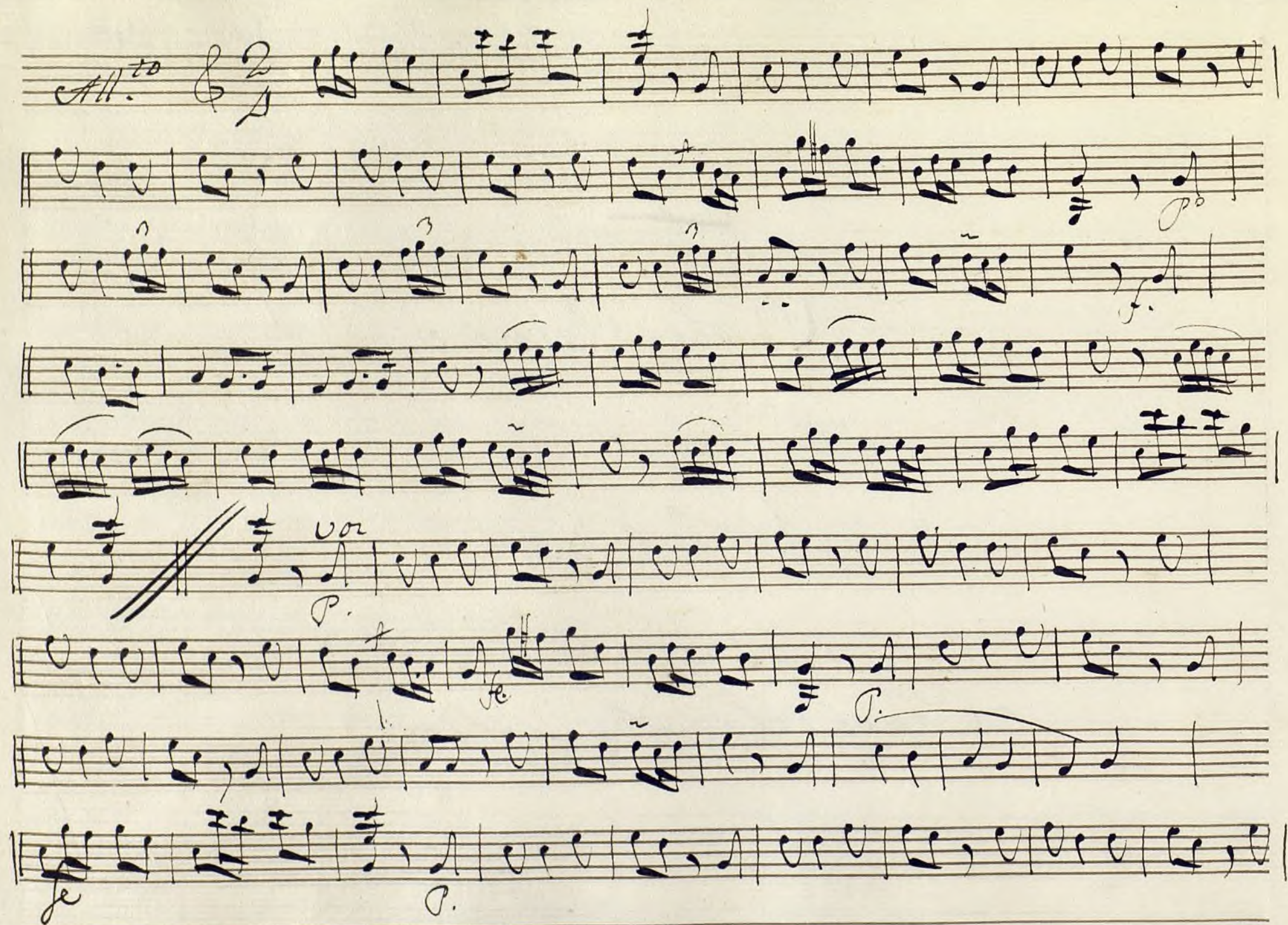
Ayuntamiento de Madrid

Mus 140-14

~~Violin~~
Violin Primero.

Ton.^a a B.

el Paso de las Avilivades.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* (forte) and *p.* (piano). The score concludes with a double bar line on the eighth staff.

Allegro 2 mas.

Parola.

Four empty musical staves at the bottom of the page.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first staff begins with the tempo marking *All.^{to}*. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *f.* (forte), *p.* (piano), and *sf.* (sforzando). A double bar line with a diagonal slash appears after the second staff. The word *Allegro* is written above the sixth staff. The tempo marking *All.^{to}* reappears on the seventh staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The fourth staff contains the handwritten instruction "cres. fe" (crescendo forte).

Handwritten musical score on one staff, concluding with a double bar line. The word "Parola." is written in cursive to the right of the staff.

Handwritten musical score on five staves. The first staff begins with the word "Ado." (Adagio) and the tempo marking "Presto." followed by a 6/8 time signature. The notation includes various note values, rests, and dynamic markings. The word "Parola." is written in cursive at the end of the fifth staff.

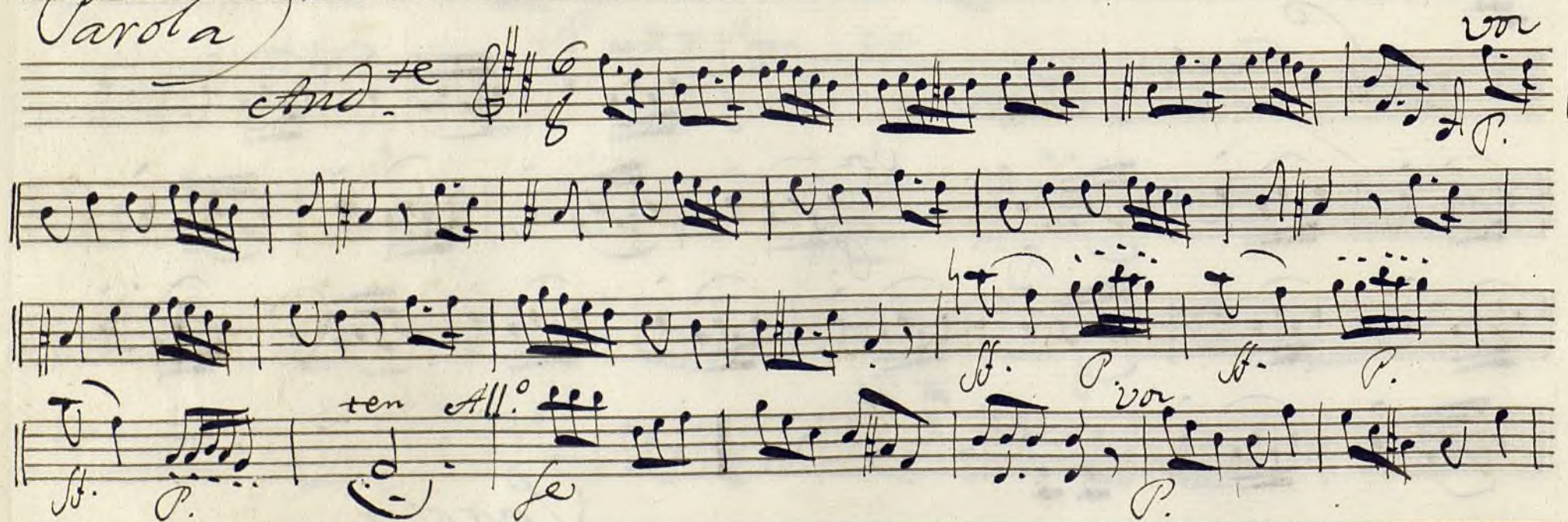
Сонд.

Call^{to}



Parola

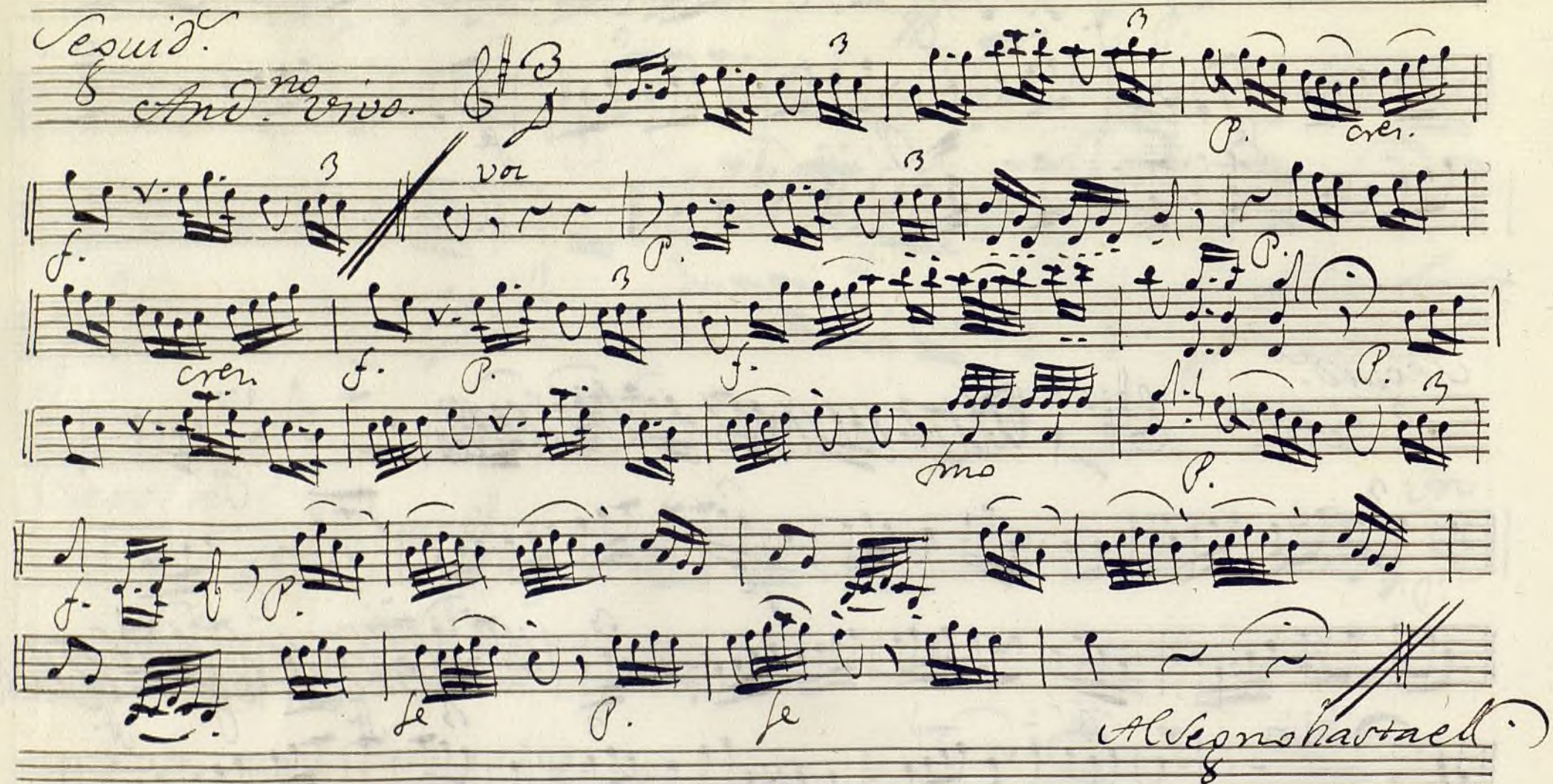
And ^{re}





Respectfully

And. ^{no} vivo.



Parola.



Parola.

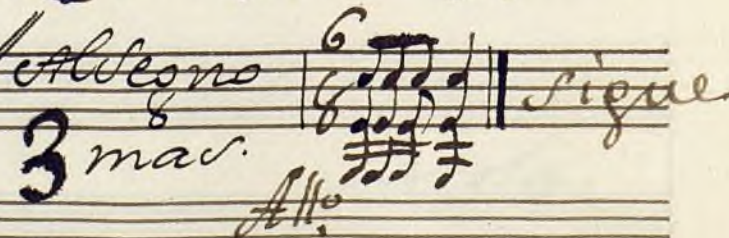
Allegro vivace

All. vivo. 

~~Sigue el pidiendo de cacaver bogues~~
~~Combença.~~

Gaita.

No. *All.* 

Allegro
3 mar. 



Ayuntamiento de Madrid

Violin Segundo

Conadilla à tres:

El Page de las Avilidades;

A handwritten musical score on aged paper, titled 'Allegretto' in a cursive hand. The time signature is 2/4. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'pp' (pianissimo) and 'le' (likely 'le' for 'le' or 'le'). There are also some annotations like '3' and '4' above certain notes. The paper shows signs of age, including some staining and a slightly uneven texture. The handwriting is elegant and characteristic of the 19th century.

Handwritten musical score on five staves. The first four staves contain a melody with various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. The fifth staff begins with a double bar line and the word 'Parola' in parentheses. To the right of the fourth staff, there is a handwritten note 'Allegro' with a diagonal line through it, and '2 veces' below it.

Volte

le *p*

cred. *le*

Paxola)

Loa Presto $\frac{3}{8}$

Paxola)

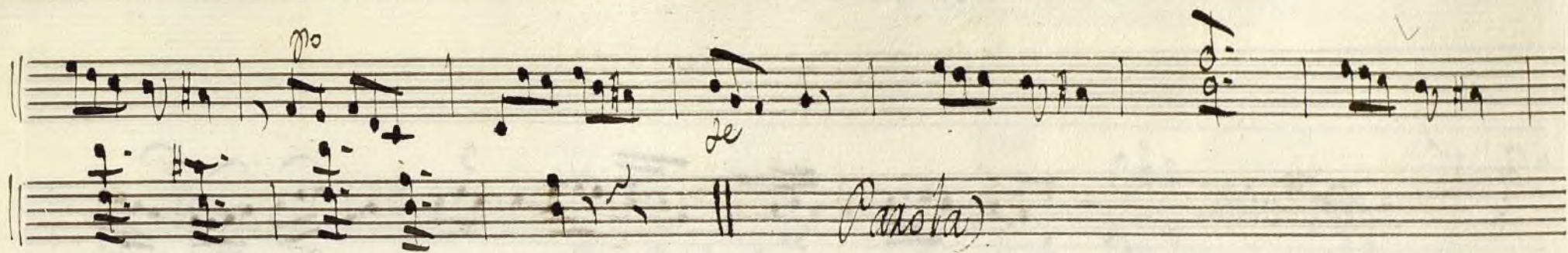
volti

Sequi. Allegretto $\text{G}^{\#} \frac{3}{4}$

Parola y se Repite. *Allegro*

Parola *Allegretto* $\text{G}^{\#} \frac{6}{8}$

Cresc.



Voti

Segui. And. no vivo $\text{G}^{\sharp} 3/4$

Segui. And. no vivo $\text{G}^{\sharp} 3/4$

Al Segno hasta el (Parola)

Allegretto Moderato G major $\frac{3}{8}$

2e *p*

Parola

Allegro

Volte

~~Allegro~~ ~~Quinto~~ ~~Tempo~~

All: vivo



~~Colapito es como lo que Combenga~~

fin

no gaita

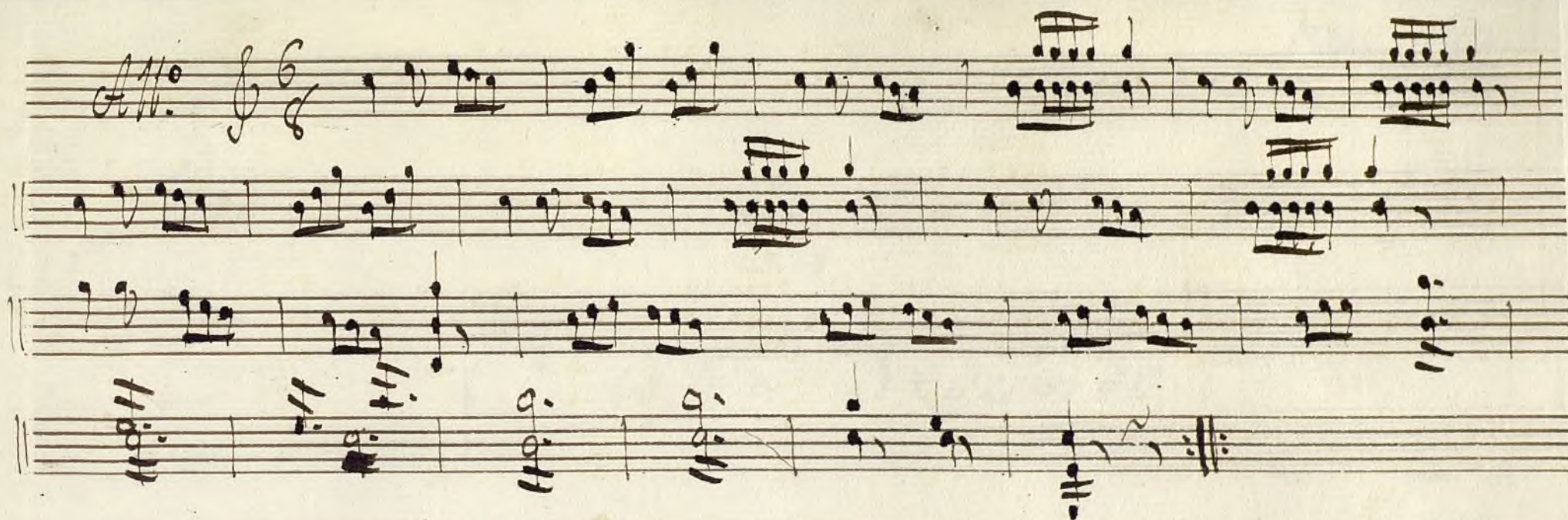
All: 3/8



~~Allegro~~ ~~tres~~ ~~veces~~

Sigue

All:



Sigue

Violin Segundo

Tonadilla a tres:

El Page de las Abilidades:

Allegretto & $\frac{2}{4}$

Handwritten musical score for a piece titled "Allegretto" in 2/4 time. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some performance instructions like "tr" (trill) and "sc" (scordatura). The music is written in a single system, with the key signature changing from one sharp (F#) to two sharps (F# and C#) in the fifth staff. The paper is aged and shows some staining.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *le*. The first four staves contain dense musical notation, while the fifth staff begins with a double bar line and the word *Parola*.

Allegro
dos veces

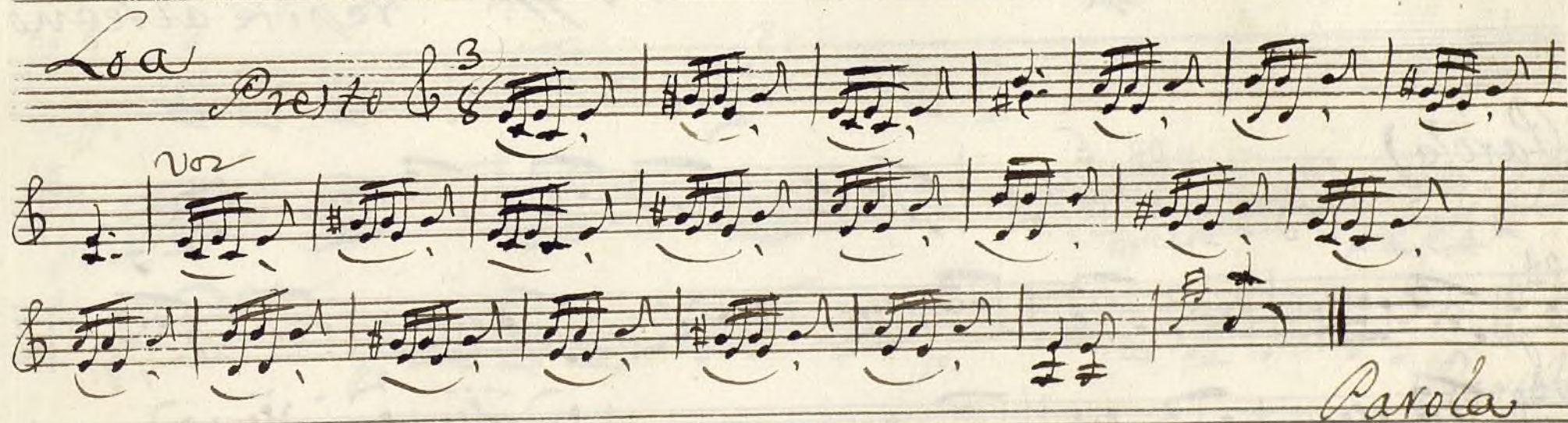
Votti

Allegretto & $\sharp\sharp\sharp$ 2/4 *po*

vo *po* *le* *po* *le* *ff* *po* *le*

Allegretto & $\sharp\sharp\sharp$ 3/8 *vo*

vo *po* *le* *po* *le*



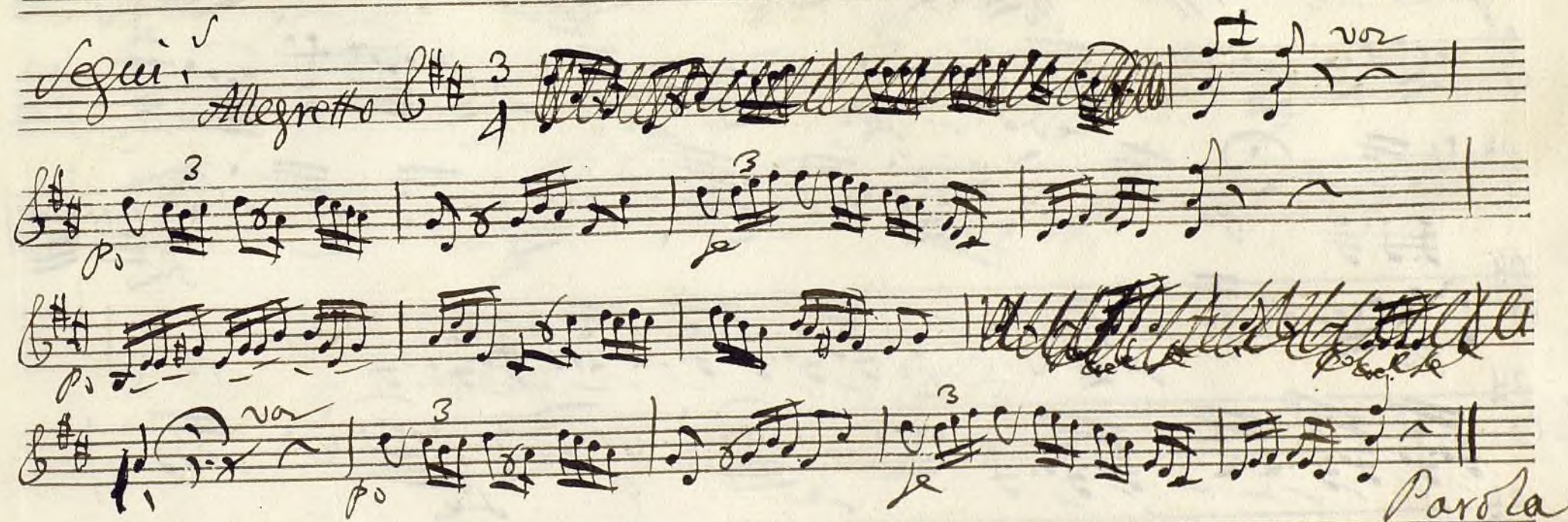
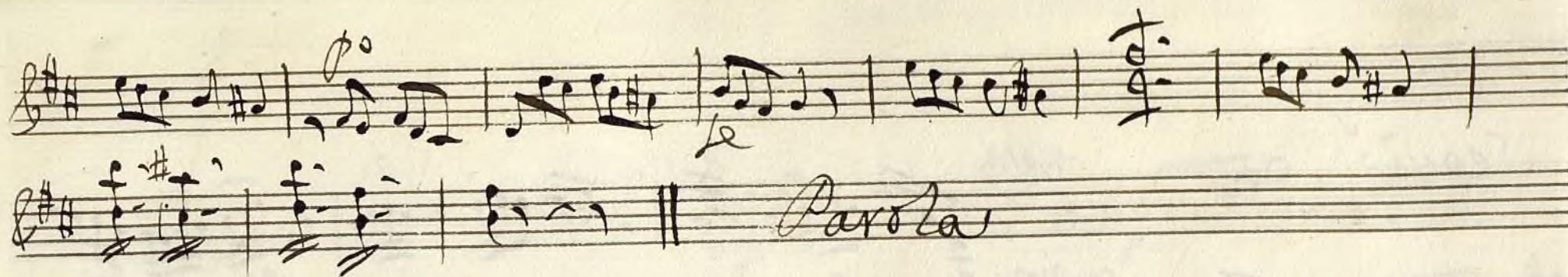
voltri

Segui! Allegretto $\text{G}\sharp\text{F}\sharp$ $\frac{3}{4}$

Parola y se
respite al segno D

Parola) Allegretto $\text{G}\sharp\text{F}\sharp$ $\frac{6}{8}$

Ayuntamiento de Madrid



Volte

Sequi.
And. vivo

Voz
p
p
p
p
p
p

Allegro hasta el *Parola*

Allegretto Moderato $\text{G}\flat\text{B}\flat$ $\frac{3}{8}$

Allegro

$\text{G}\flat\text{B}\flat$ $\text{A} \text{ n}$ \parallel *Parola* *Volte*

Waltz Capriccio basso de angustias

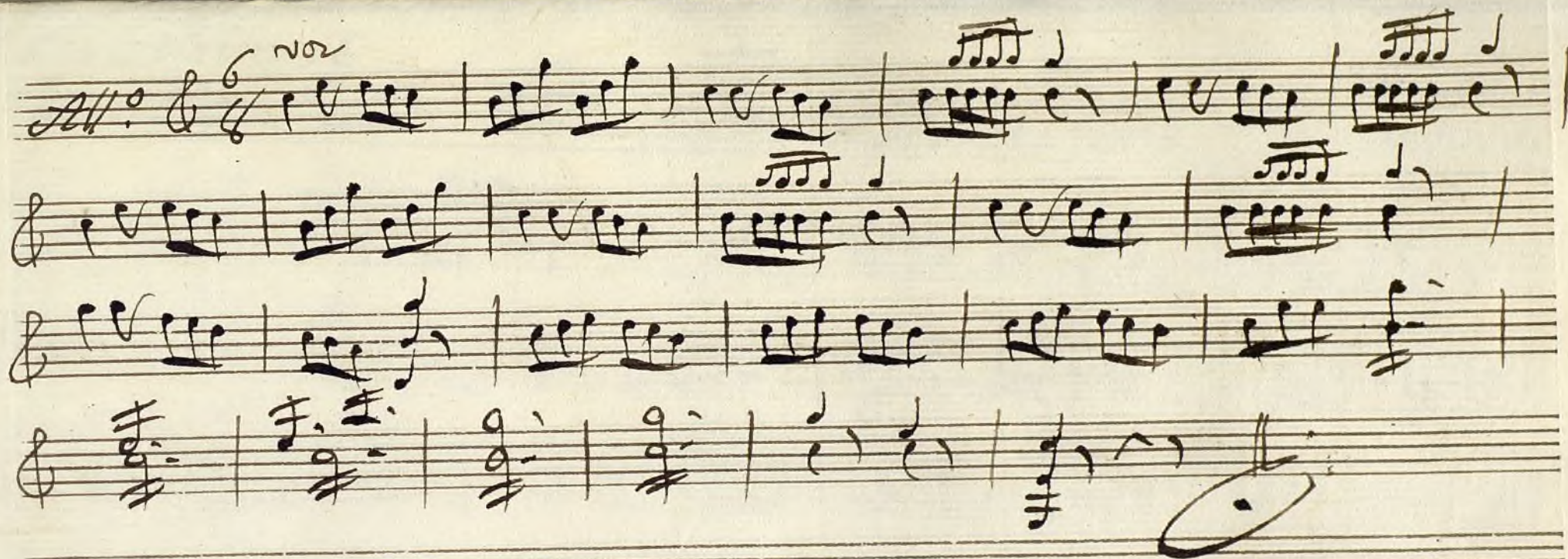
All. vivo & 6/8

Se repite el mismo to que con benga;
fin

No Gaita

All. & 3/4

allegro tres veces
All.



Oboe Primero

Tonadilla à 3. El Page de las Avilidades

Mus 140-14

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

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

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

Volte

Handwritten musical score on a single page, featuring multiple staves with musical notation and tempo markings.

The score includes the following markings and sections:

- Tempo markings:** *Segui.*, *Allegro*, *Andte*, *Allegro*, *All.^o*.
- Key signature:** Two sharps (F# and C#).
- Time signature:** 3/4.
- Section labels:** *Parola*, *Parola y Allegro*, *Parola*.
- Other markings:** *voz*, *3*, *2*, *4*, *14*, *le*, *le*, *le*.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Segui. *And. vivo* 3/4 *And. vivo* 3/4

al segno
hasta el fin

3/8 *Alleg. Ho. tarce //*

volti

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Key annotations and markings include:

- All.^o* (Allegro) at the beginning.
- voz* (voice) above the first staff.
- fin* (finis) below the fourth staff.
- Reparte lo q. con venga* (Reparte lo que con venga) written across the fourth and fifth staves.
- gaita* (gaita) above the fifth staff.
- Allo* (Allo) below the fifth staff.
- allegro* (allegro) below the sixth staff.
- dos vez* (dos vez) below the sixth staff.
- NO* (NO) written across the fifth and sixth staves.

The score concludes with a large, ornate flourish on the tenth staff.

Obse seguen do.

Obse segundv.
Tona a 3. el Page de las Avilidades;

Mues 140-14

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 a 2/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several double bar lines and repeat signs throughout the score. A section of the score is marked "Allegro" and "doz veres". The score concludes with a double bar line and a final note.

Уоткин

Segui. *Allegretto* $\text{G}\sharp\text{G}$ $\frac{3}{4}$

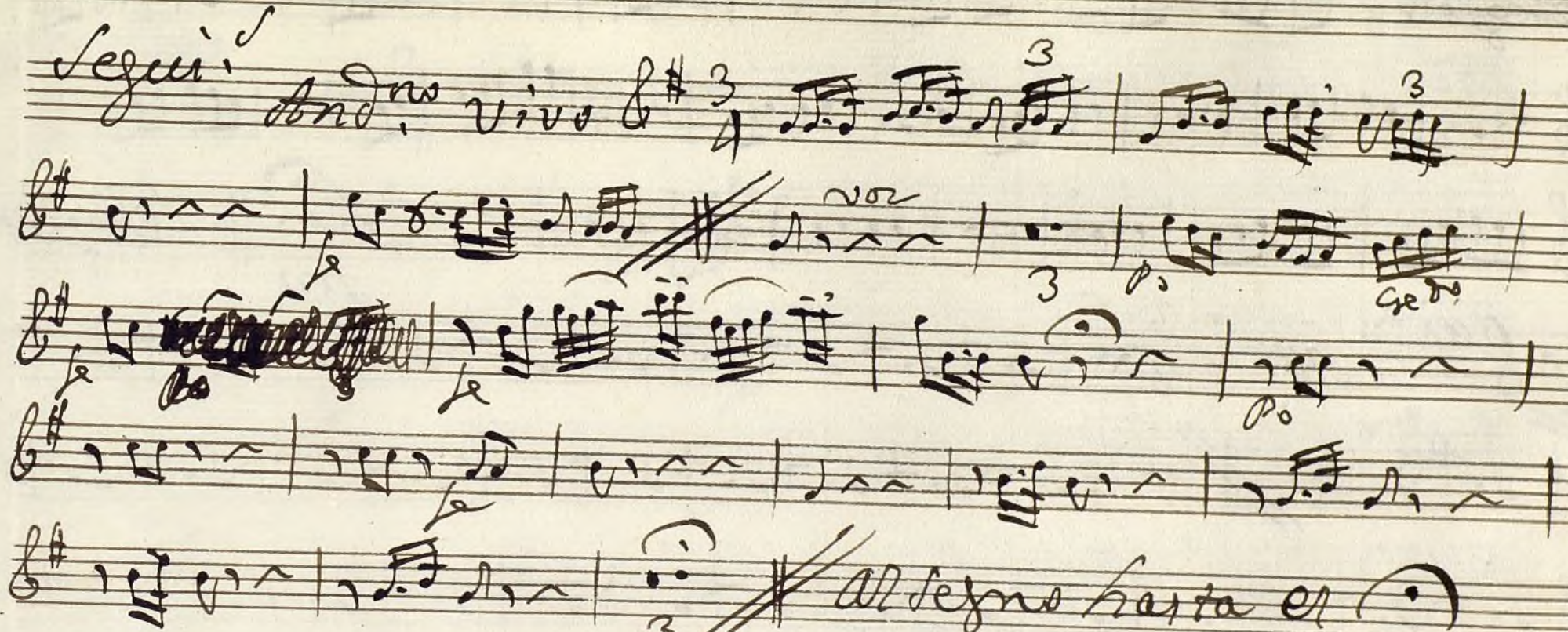
Parola
y Al Segno

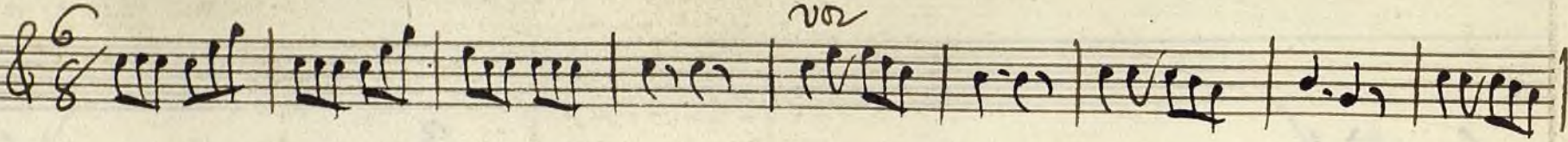

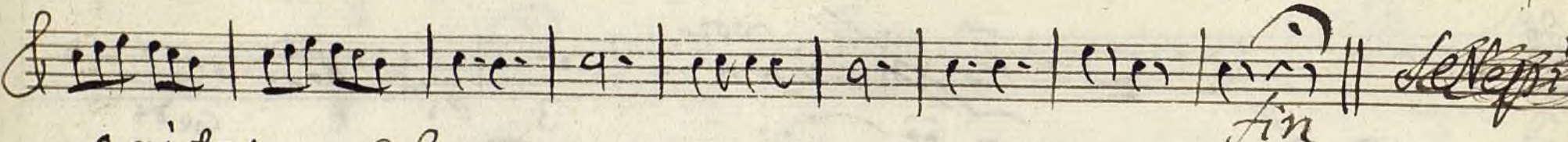
Parola) *And.te* $\text{G}\sharp\text{G}$ $\frac{6}{8}$

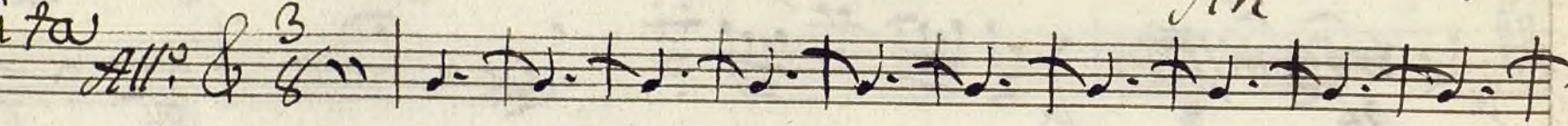
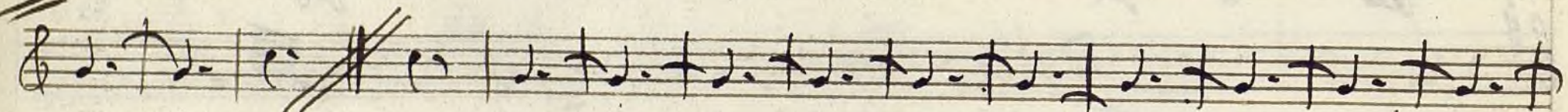
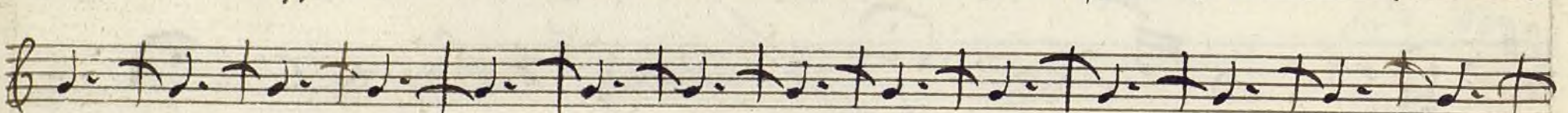
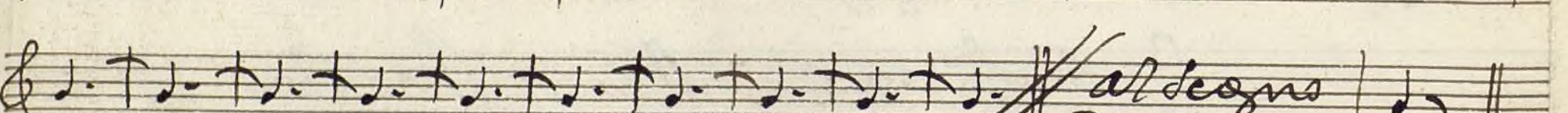
Parola

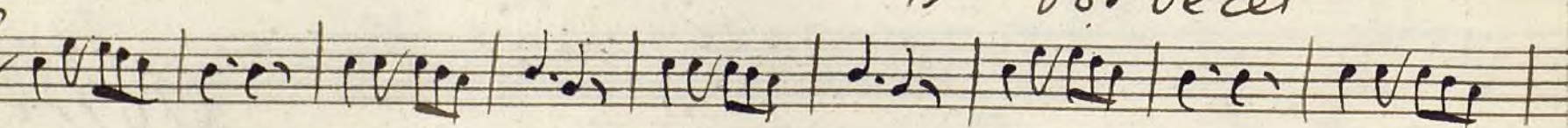
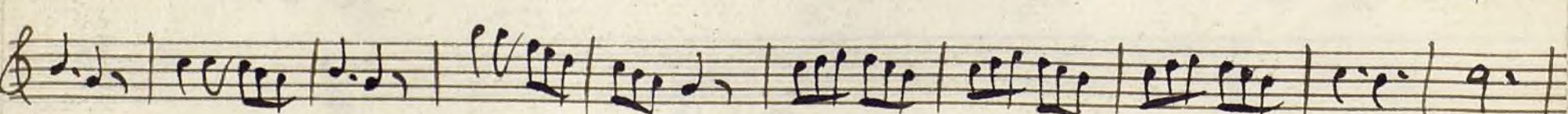
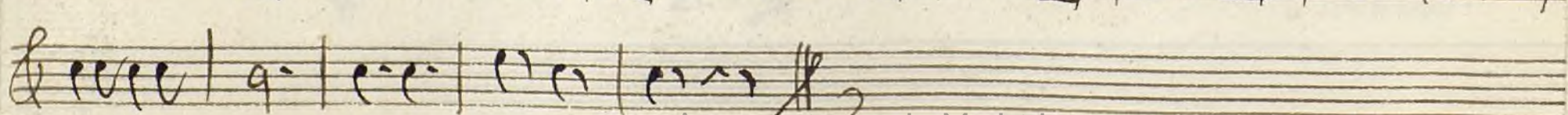
Segui. *Alleg.* $\text{G}\sharp\text{G}$ $\frac{3}{4}$

Parola

Segui
And. vivo 3/4 
Alleg. ta ze 3/8 // *Parola*
Volti

Allegro & 8 
 & 
 &  *fin*

No gaita *All.^o* & 3 
 & 
 & 
 &  *al segno*
 dos vezes

All.^o & 8 
 & 
 & 

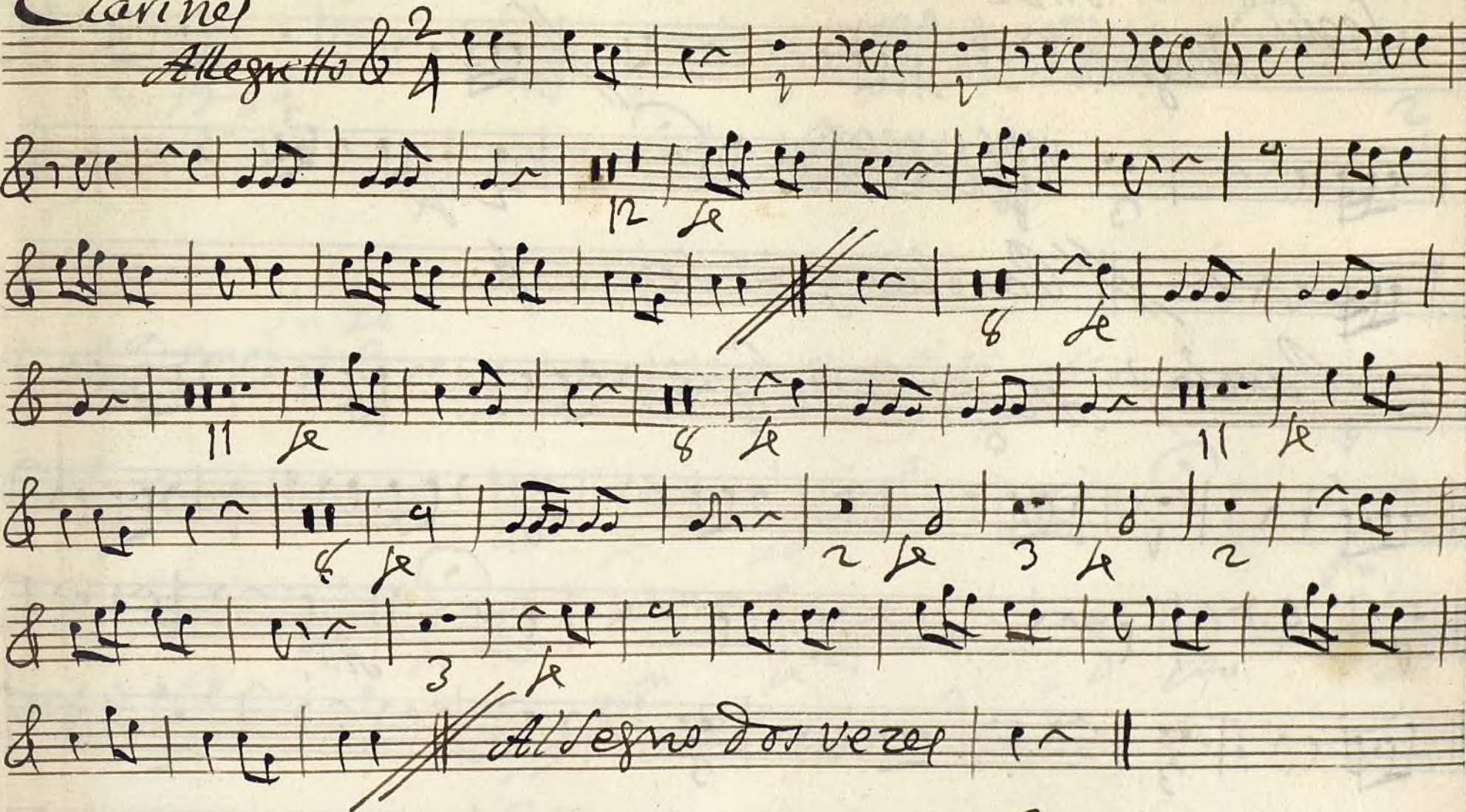
Trompa Primera

Mus 140-14

Tonadilla à 3. el Page de las Avilidades;

Clarinet

Allegretto $\frac{2}{4}$



12 *Le*

8 *Le*

11 *Le* 8 *Le* 11 *Le*

4 *Le* 2 *Le* 3 *Le* 2

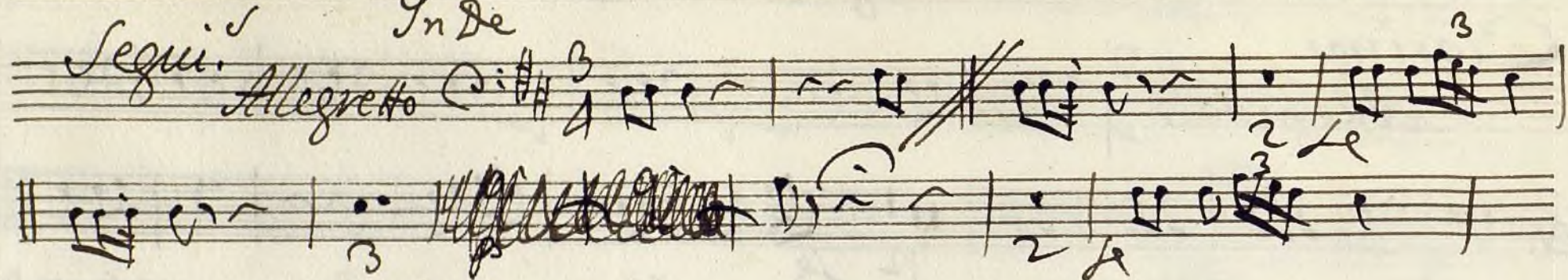
3 *Le*

Allegretto *dos vezes* *Le* ||

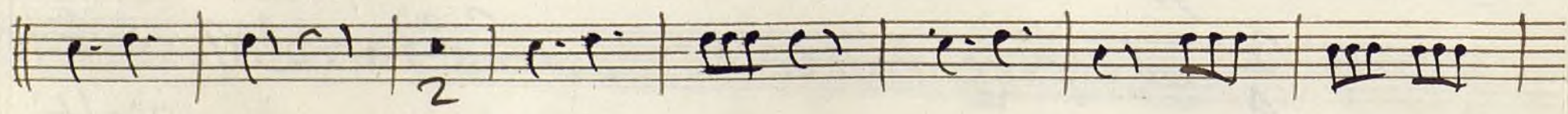
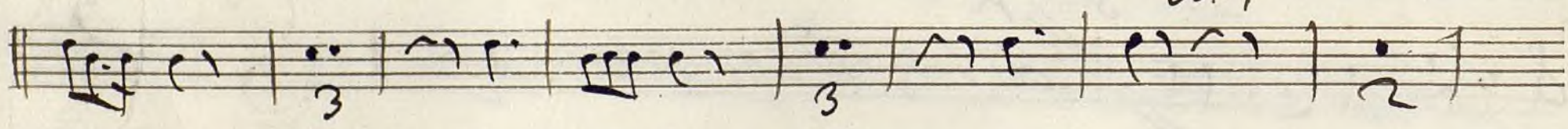
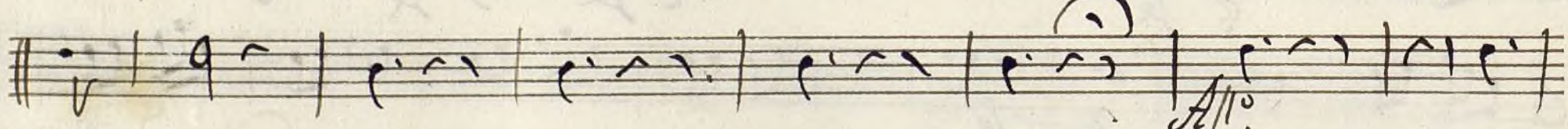
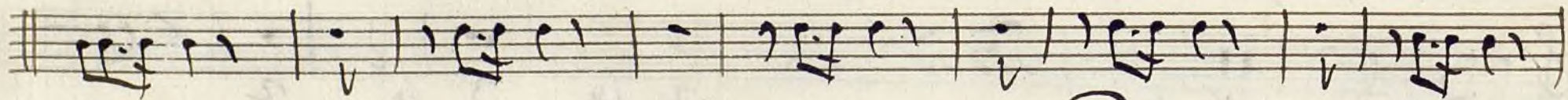
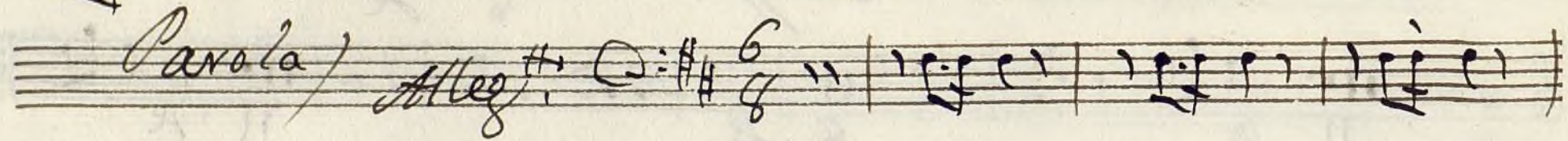
$\frac{2}{4}$ *Allegretto* *fare* || *Loa fare* ||

Volte

Sequi. *Yn De*
Allegretto



Parola y al segno



Parola

Segui. Allegro $\text{C}:\sharp$ $\frac{3}{4}$ ~~Handwritten musical notation~~ *Voz*

Handwritten musical notation

Parola

In Se And. $\text{C}:\sharp$ $\frac{3}{4}$ *Handwritten musical notation*

Handwritten musical notation

Handwritten musical notation

Handwritten musical notation

Allegro hasta el

$\frac{3}{8}$ *Allegro* $\text{C}:\sharp$ *fare* *Volti*

Clarinet In C no 1.

Handwritten musical score for Clarinet In C, numbered 1. The score is written on ten staves. The first staff begins with the tempo marking "Allo" and the time signature "6/8". The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the score: "no" is written above the first staff; "fin" is written above the fourth staff; and "no gaita 3/8" is written above the fifth staff. The score concludes with a double bar line and a large, stylized flourish on the seventh staff.

Trompa Segunda

Sonadilla à 3. el Page de las Avilidades;

Mus 140 - 14

Clarinet

Allegretto $\frac{2}{4}$

12

8

6

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

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44

45

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54

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69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

$\frac{2}{4}$ *Allegretto* dare //

Loa dare //

Volti

Segue In De
Allegretto $\text{C} \sharp \sharp$ $\frac{3}{4}$

Parola y al segno

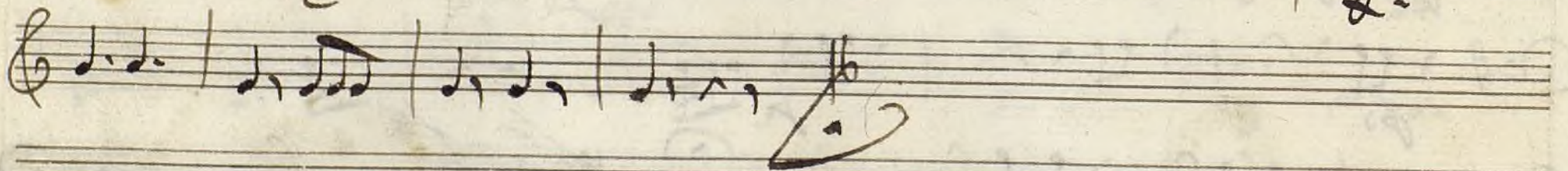
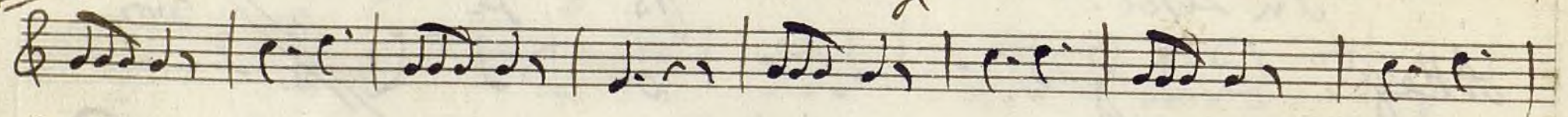
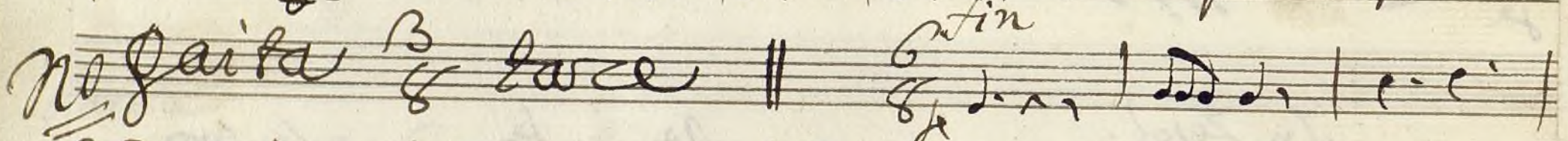
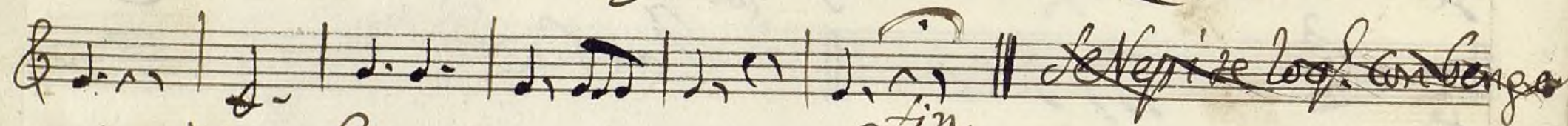
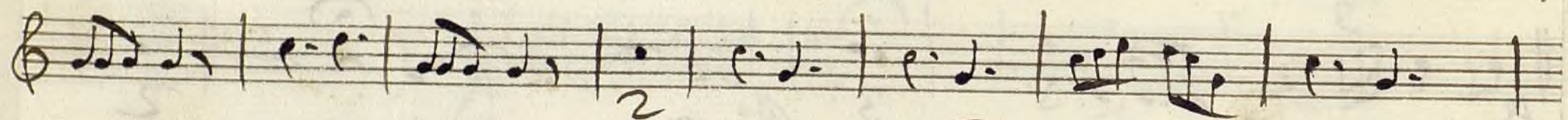
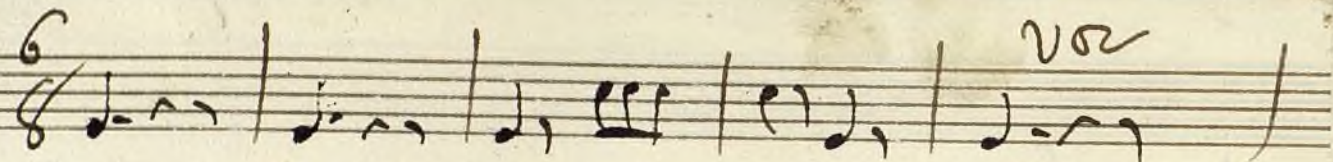
Parola
Allegretto $\text{C} \sharp \sharp$ $\frac{6}{8}$

Segue ✓ *Allegro* $\text{C}=\text{F}\sharp$ $\frac{3}{4}$ ~~Handwritten musical notation~~ *voz*
 $\frac{3}{4}$ ~~Handwritten musical notation~~
 $\frac{3}{4}$ ~~Handwritten musical notation~~ *Parola*

[illegible]

Clarinet In C.

Allegro



+

Contrabajo

Conadilla a tres;

El Page de las Avilidades;

//

Handwritten musical score for a piece titled "Allegretto" in 2/4 time. The score consists of 11 staves of music. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). There are also some performance instructions like *vo* (voice) and *p* (piano). The manuscript is on aged paper with some staining and a small tear on the right side.

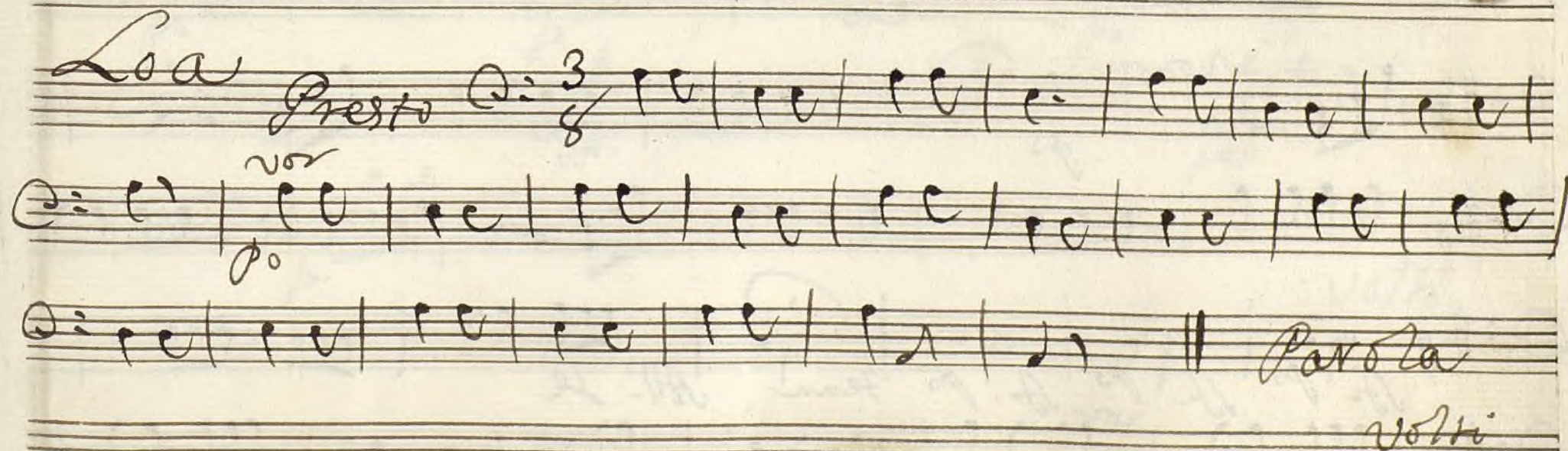
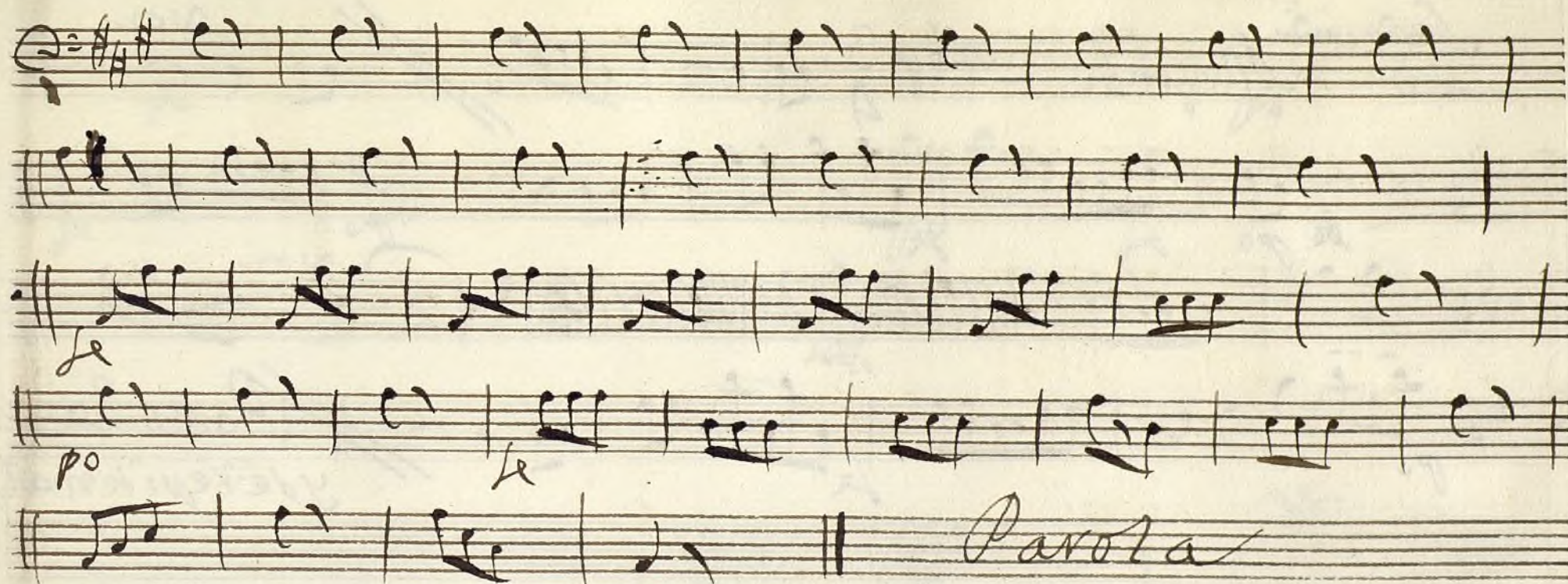
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff.* and *po*. The score concludes with a double bar line and the instruction *Allegro* written above the staff, and *dos veces* written below it.

|| *Parola*

Volte

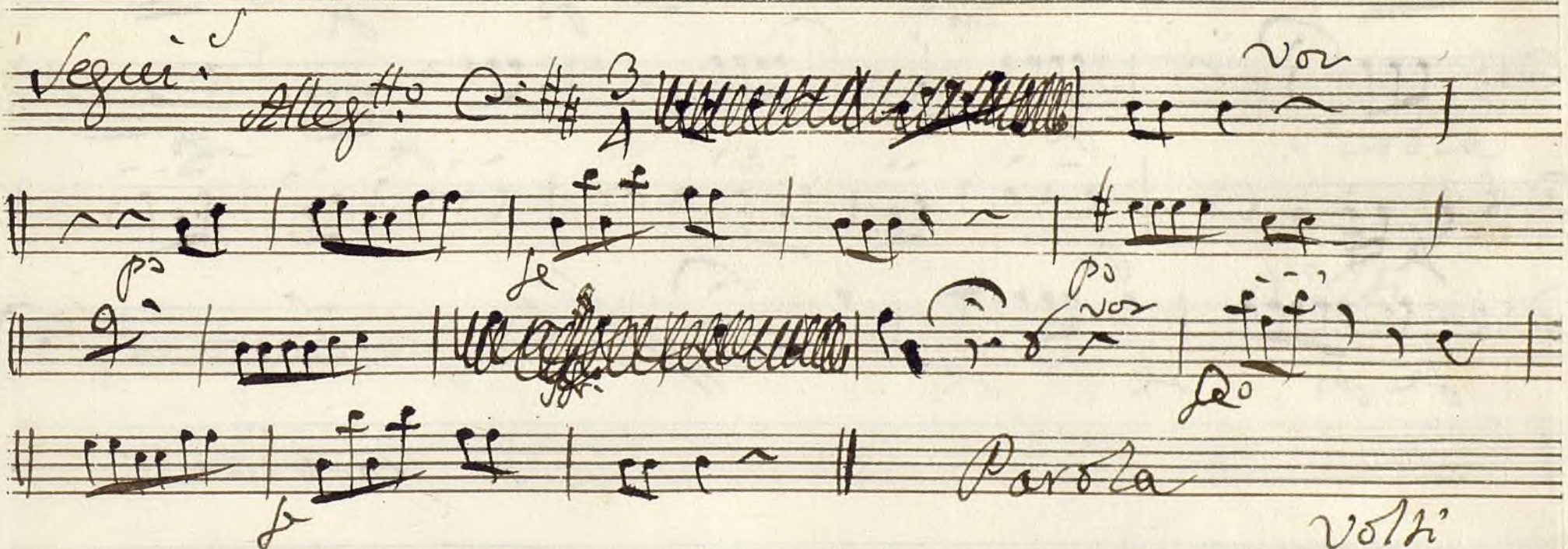
A handwritten musical score on aged paper, titled 'Allegretto' in the top left. The time signature is 2/4, and the key signature has two sharps (F# and C#). The score consists of five staves. The first staff begins with a treble clef and a common time signature 'C', which is then changed to 2/4. It contains a series of notes and rests, with dynamic markings 'p' and 'f' written below. A double bar line with a slash through it appears after the first measure. The second staff continues the melody with similar notation and dynamics. The third staff shows a change in the melodic line, still with 'p' and 'f' markings. The fourth staff features more complex rhythmic patterns, including sixteenth notes, and ends with a double bar line. The fifth staff begins with a double bar line, followed by the tempo change 'Allegro' written in a large, flowing script. The music continues on this staff with a few more notes and rests. The handwriting is elegant and characteristic of 19th-century musical notation.

[illegible]



Handwritten musical score on four staves. The title 'Segui Allegretto' is written at the top left. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some markings that appear to be 'Le' and 'no'. The piece concludes with the instruction 'Parola y se Repiten al Seg.' written across the bottom staff.

[illegible]



Handwritten musical score for a piece titled "Segui And. vivo". The score is written on six staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "le", "p", "f", and "Cresc.". The piece concludes with the instruction "Allegro hasta el fin".

Pero la

Allegretto $\text{C} = \text{b}$ $\frac{3}{8}$ *fe* *no* *le*

$\text{C} = \text{b}$ *fe* *no* *le*

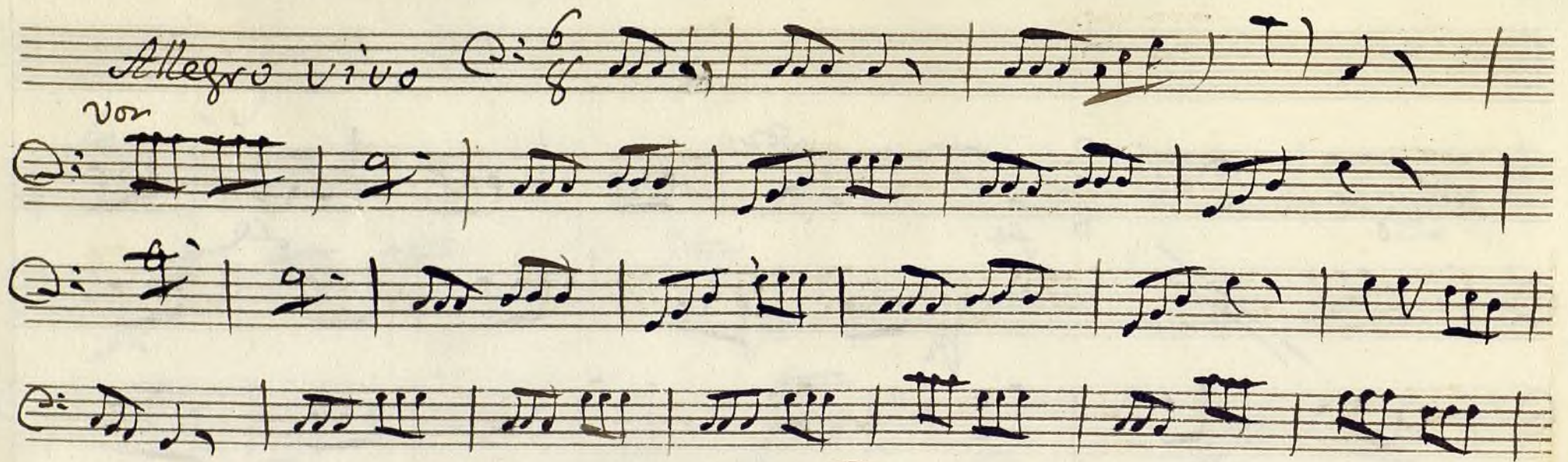
$\text{C} = \text{b}$ *fe* *no* *le*

$\text{C} = \text{b}$ *fe* *no* *le* *Parola*

Nolli

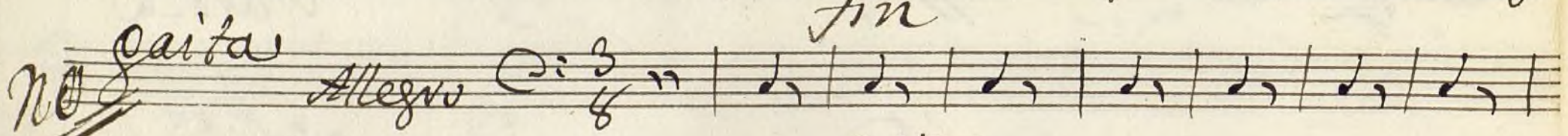
Chorus & r.

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

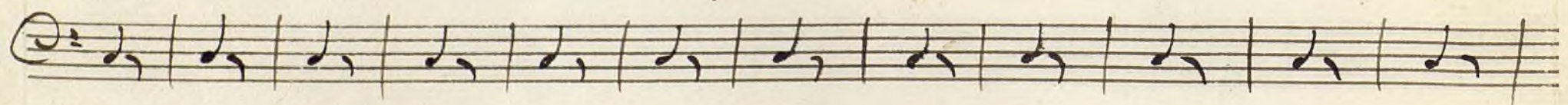


fin ~~Repite lo q. con verga~~

No gaita *Allegro* $\text{C} \frac{3}{4}$



No 





allegro $\text{C} \frac{6}{8}$ *Sigue*
trez *vezes* *All.*

