

Mus 142-1

Año 1802.

Conadilla a 3.

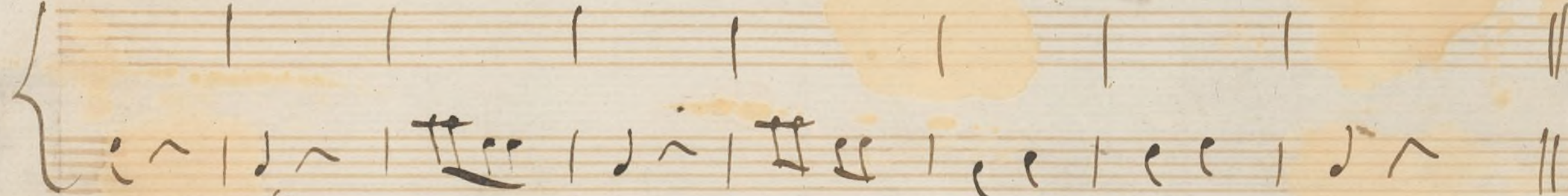
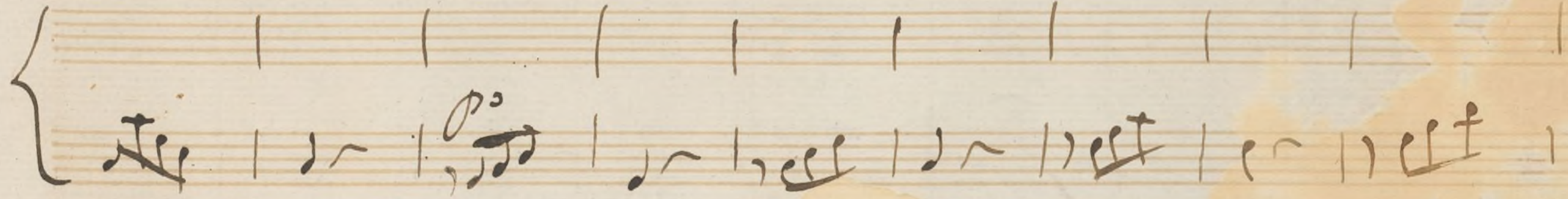
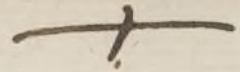
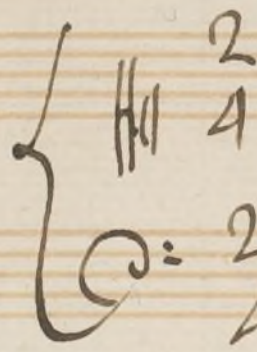
Dios sobre todo;

Del S.^r Moral;

{
S.^{ro} Colomer.
S.^r Camar.
S.^r Lusevio.

1802

All.^o moderado



Parola ^{se} Camar Venores: un accidente repentino,
 acaba de dar ala ^{sa} Mariana Colomer
 no que debia cantar esta tarde, por lo que
 ahora, se executara el sainete, y despues
 si se mejora, se cantara la tonadilla:

La señora Mariana Colomer, que debe cantar esta tarde, replica á ustedes
 la di simula el mucho temor que tiene para salir, yo voy por ella, y tambien
 allamar á Cusebio para que entre ~~en~~ los dos, la animemos;

sale cusebio

Don de bas Ami go mio

don de bas a mi go mio no se mue bas

de a que se puesto porque todo esta Compuesto porque

todo esta Compuesto so lo con que salpa yo

so lo con que salpa yo con que salpa yo con que

Camas

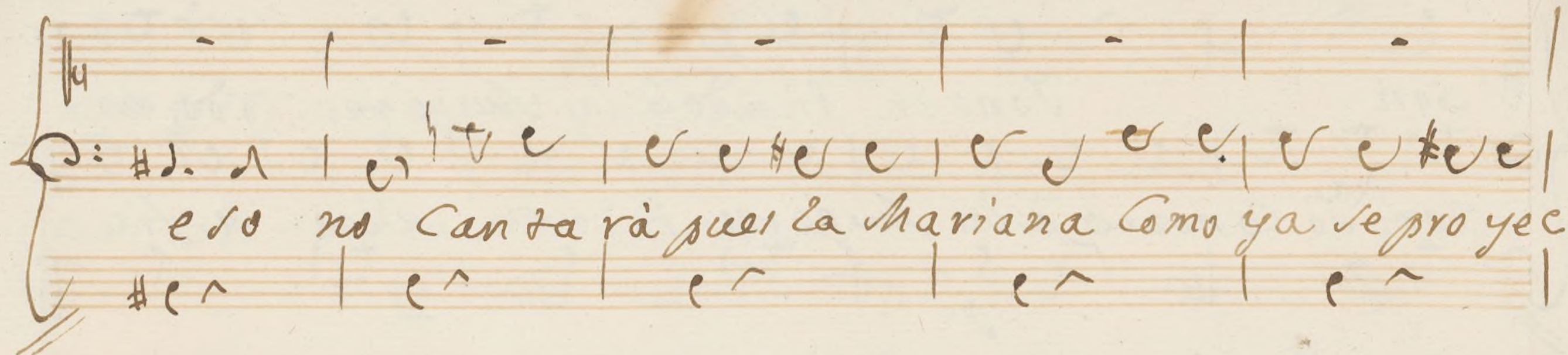
salga yo Buen su ge to

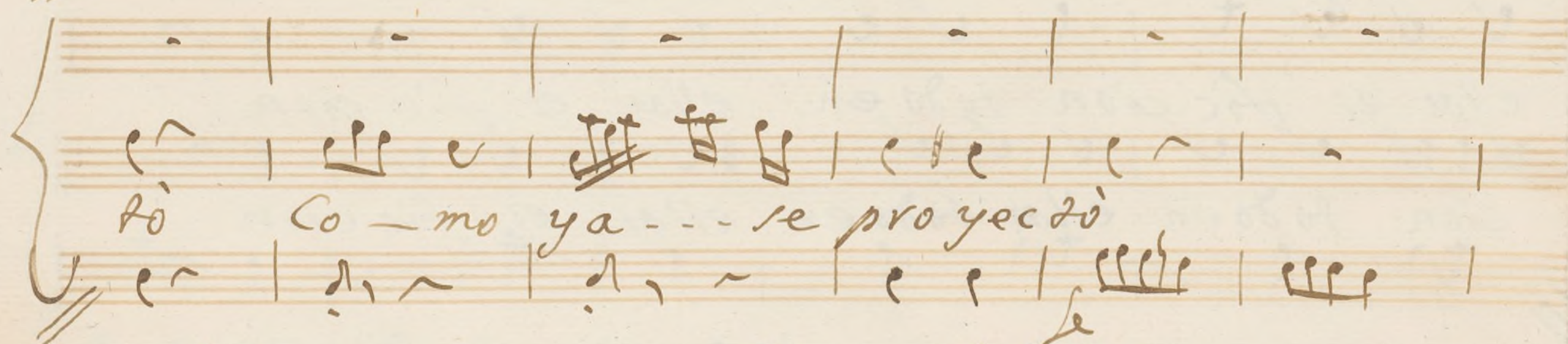
Buen su ge to

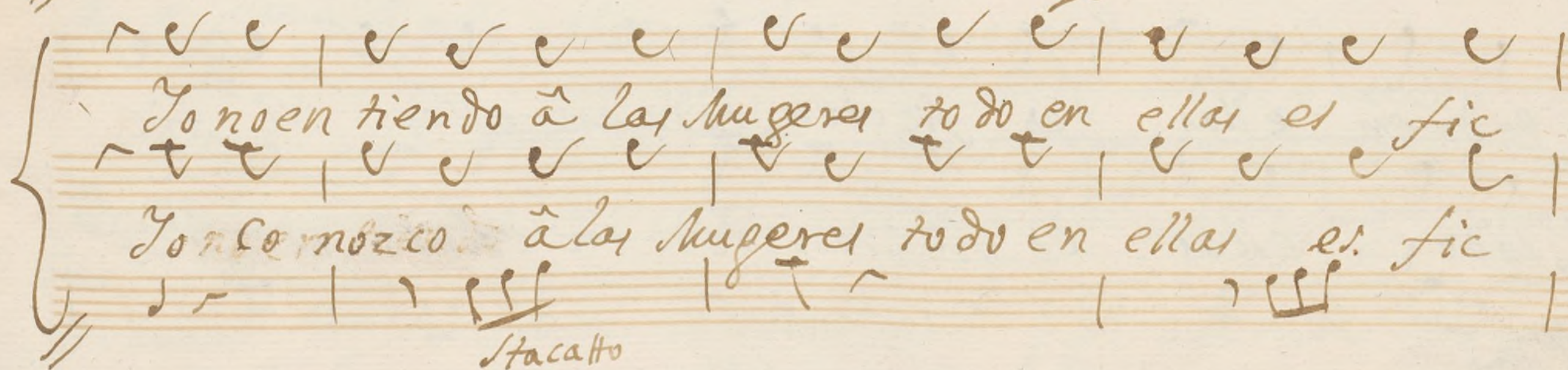
lo que basta lo que basta

Canta à solo Canta solo

ero no


 eso no cantará pues la Mariana como ya se proyecta


 to como ya --- se proyectó


 Yo no entiendo a las mujeres todo en ellas es fic
 Yo no conozco a las mujeres todo en ellas es fic
Stacatto

cion Yo no en tiendo a las Mujeres todo en
 cion Yo conozco a las Mujeres todo en ellas es fic
 po

ellas es ficcion todo en ellas es ficcion
 cion todo en ellas todo en ellas es ficcion

todo en ellas es ficcion todo en ellas es fic
 todo en ellas es ficcion todo en ellas es fic
 fmo

cion todo en ellas es ficcion;
cion todo en ellas es ficcion:

Parola, Camar, Eusebio, ablenos Claro, en que estado se encuentra
la 1^a Colomer? que tiene? Eusebio Miedo, Miedo, y miedo;
que son del miedo. Camar / Pues y es accidente? Camar / Y quien cree en
el accidente de Pedro, ni en accidente de Muger. Camar / Ahora salimos con esto?
Eusebio / Pues que, es para menos el caso? Camar / Si ya a estado en Madrid
y sabe::: Eusebio / Por lo mismo tiene miedo; y porque sabe que esta
muy de liado el punto en el dia, y muy adelantado el arte de cantar,
Cam / pero si no tiene a competir con nadie, y solo a servir a este

Respectable Público, que sabrá tolerar los defectos, imboluntarios
 que tengo; *Euseo* puer no lo a lo sumo es mucho, puer al mal si no lo es,
 puer repa; *Cam* puer no es mala la contraria, si quiera por el señor
 que manifiesta tener *Euseo* y tiene tanto, tanto! que no saldrá, si lo
 dos no la sacamos; *Cam*! Puer si en lo contrario, no perdamos el tiempo;
 Señores: los Protectores que tiene, no somos nosotros, son vuestras Bondades,
 en ellas Confiamos, no en nuestros merecimientos: *Euseo* que se cansa, si al
 cabo han de hacer lo que quieran: saquemos la aquí que cante, y Dios
 sobre todo Comodize el Almenake, *Cam*! dices bien, vamos por ella:

Vanse y la
 sacan aperrada

Moderado

Coloma

Don - de me en Cuento don de me en Cuento de cid de

Camoy

Cotomer

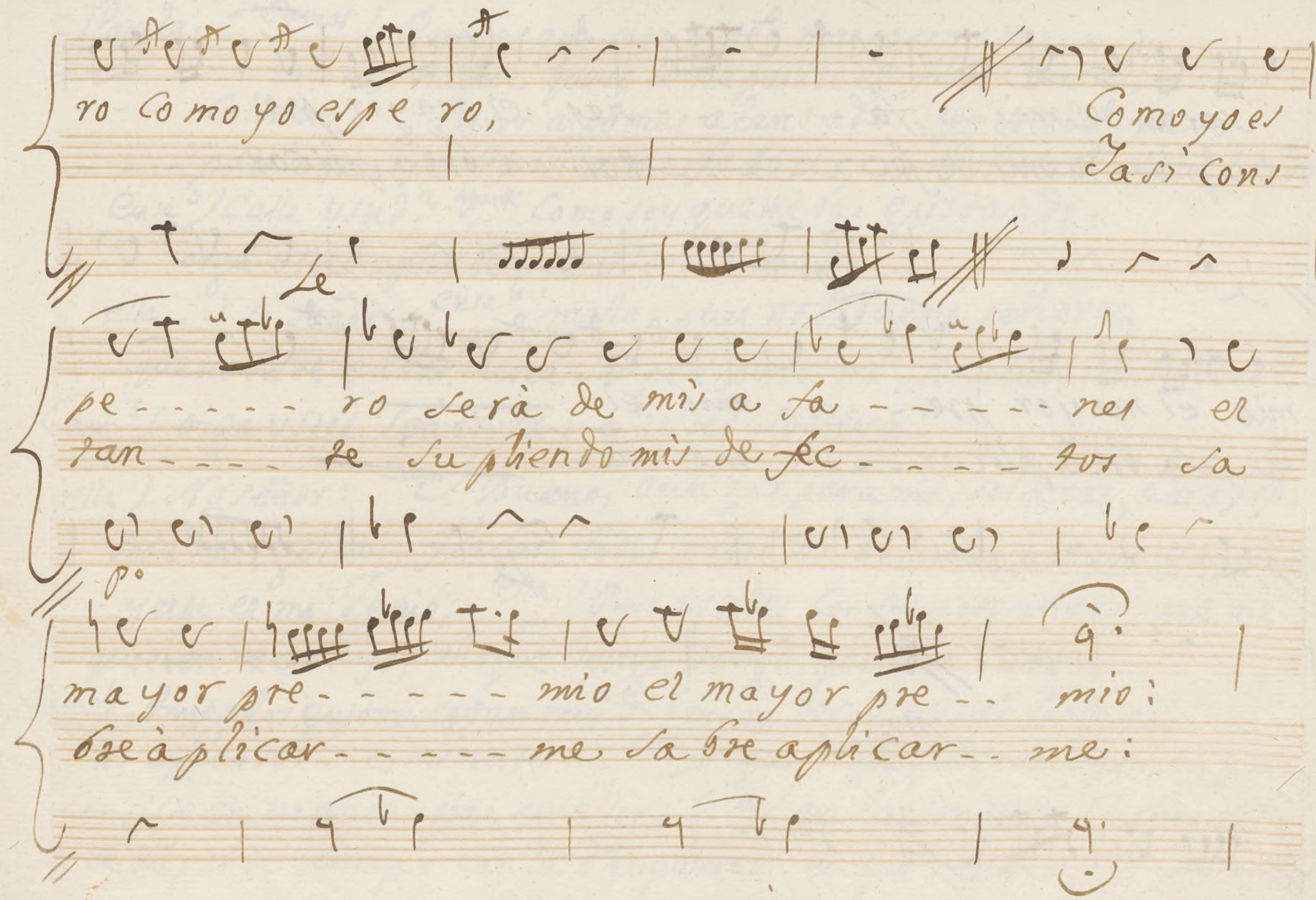
cid en Madrid don - de me que rei - lle
Eurebio en Madrid

ador

bar donde me que - rei - lle bar a Can tar a Can
a Can tar a Can

ella
tar Yo no puedo que del susto ya no a Cierro a
tar

res - pi - rar Ja - no a Cierzo a res - pi - rar a res pi
 rar - - - - -
 rar - - - - -
 ella Pero si me to le
 ran Como yo es pe - - - - - ro Como yo es pe - - - - -



 ro como yo espe ro, Como yo es
Tasi' cons
 pe - - - - ro sera de mi a fa - - - - nel el
 tan - - - - te supliendo mis de fe - - - - tos sa
 mayor pre - - - - mio el mayor pre - - - - mio:
 sea aplicar - - - - me sabre aplicar - - - - me:

sera de mi a fa - - - - - nes el mayor pre - - - - -

supliendo mi de fec - - - - - tor sa bre a plicar - - - - -

mio el mayor pre - - - - - mio el

me sa bre a plicar - - - - - me sa

Allegro

Allegro

Parola / Camar / Parece que esta usted mas animosa.

Eulibio / Parece que se le ha pasado el flato Comico,
Colomer. / Ya entri algo mas a lentada. y si usted me a
padrinan, y el Publico me favorece, me resta blecere del todo;

Eulibio / Calle usted? ^{parte} Como soy que me ba gustando,

oiga usted aparte, e usted Casada?

ella. / si señor, Eulibio / malo: puer no es bueno señores,

queno he de hallar una mujer para mi, haviendo tanta de sobra!

Cam / oiga usted señorita: e usted soltera?

ella / No señor: Cam / Bueno, aunque para mi, solteras, Casadas,

Viudas, gordas, flacas, todas todas son buenas, porque yo soy a si,

y este es mi Tenio, ella / Pero usted con su pregunta que me

quieren decir? yo, a lo que vengo vengo, que es a Cantar.

Cam / Amigo los gustos estan muy diversos de como usted los de si,

los aplausos... es me nater... Eulibio / que? que quieran dar los, y no

consiste en nosotros, sino en ellos, ella / en haciendo yo cuanto este

de mi parte, Cumpla con la obligacion en que me beo;

Allegretto

Eusebio

A dicho mui bien a dicho mui

ella

Camay

tiene vsted Razon tiene

bien

te des se ñores sin mai di la cion Respon dan al Caro de

po 9 | 9 | 4 9 | 9 | # 9 | 9

mi pre ten sion de mi pre ten sion

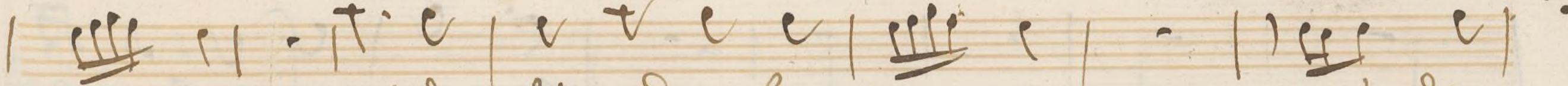
9 | 9 | 9 | e r | m e T e

Sfw *le*


de cid nos qual es de cid nos qual es
de cid nos qual es de cid nos qual es

Coplas
a ten cion: a ten cion:
Visfw
fmo

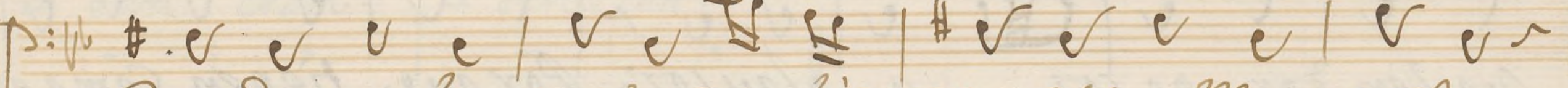
Porque no dió en la
 Y porque está tan es
 Las Actrices en la
 Sue len dar po cos a plau sos
 el teatro de Can to res
 to das sa len Pe ti me tra
 Camar.
 Porque tienen como el
 el teatro de Camar.
 porque ay tantos el pa
 to das sa len Pe ti me tra;
 Camar. el dinero del te



 que no me de vida las manos
 que ni aun ganarán lo que comen
 a do ba de más que muchos piensan



 vida las ma - - - - - nos; Pero
 ganarán lo que co - - - - - men; *Quiero* y por
 más que muchos pien - - - - - san; *Quiero* poner a



 Cuando no les gusta no tienen ese reparo
 que abundan los Erajos yaí muy pocos Yui se ñore
 mi los Pesos duros se me vuelben en pesetas

Handwritten musical score for the first system, featuring four staves. The lyrics are in Spanish. The first two staves are for voices, the third is for a keyboard instrument, and the fourth is for a basso continuo.

Como los Ca mi' nan *tes*

Como los Cami' nan *tes*

Como los Ca mi' nan

arco *le*

Handwritten musical score for the second system, continuing the lyrics from the first system. The lyrics are in Spanish. The first two staves are for voices, the third is for a keyboard instrument, and the fourth is for a basso continuo.

que dan con mi'edo Co mo los ca mi' nan

que dan con mi'edo Co mo los Cami' nan

tes Como los Ca mi' nan *tes* que dan con

sfz *sfz* *rit*

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with lyrics in Spanish. The bottom two staves are piano accompaniment. The lyrics are: "ser que san con miedo que — san con miedo que", "ser que san con miedo que — san con miedo que", "mie — do que san con miedo que". The music is written in a cursive, handwritten style on aged paper.

ser que san con miedo que — san con miedo que

ser que san con miedo que — san con miedo que

mie — do que san con miedo que

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "san — con miedo que san con miedo,", "san — con miedo que", "san con miedo que san con miedo,". The piano part includes a "Stacatto" marking. The music is written in a cursive, handwritten style on aged paper.

san — con miedo que san con miedo,

san — con miedo que

san con miedo que san con miedo,

Stacatto

Handwritten musical score for four voices and basso continuo. The lyrics are "que ban con mie do". The notation includes vocal staves with lyrics and a basso continuo line with figured bass. The music is in a single system with four measures.

que ban con mie do

que ban con mie do

que ban con mie do

que ban con mie do

Handwritten musical score for four voices and basso continuo. The lyrics are "a siestamos no so tros en este pue". The notation includes vocal staves with lyrics and a basso continuo line with figured bass. The music is in a single system with four measures.

a siestamos no so tros en este pue

a siestamos no so tros en este pue

a siestamos no so tros en este pue

a siestamos no so tros en este pue

to en este pue to a si estamos no so

to en este pue to a si estamos no so

e te pue to a si esta

e te pue to a si esta

Aros en este pue to a

Aros en este pue to a

mos no so - - - Aros a si estamos no

mos no so - - - Aros a si estamos no

Si estamos no so tros en el te puerto en este

Si estamos no so tros en el te puerto en este

so tros en el te puerto en este

rinde

puerto en este puerto

puerto en este puerto

puerto en este puerto

Stacatto

Ma es pe ra - - - - - mos

Ma es pe ra - - - - - mos

Ma es pe ra - - - - - mos

Ma es pe ra - - - - - mos

Co brar al gun a bien - - - - - to Con buet ro a

Co brar al gun a bien - - - - - to Con buet ro a

Co brar al gun a bien - - - - - to Con buet ro a

Co brar al gun a bien - - - - - to Con buet ro a

plau 10 Con vuestro aplau 10 Co brar al gun a

plau 10 Con vuestro aplau 10 Co brar al gun a

Con vuestro aplau 10

Vire

bien 20 Con vuestro aplau 10

bien 20 Con vuestro aplau 10

Co brar al gun a bien 20 Co brar al

Vire

Co brar al gun a bien to Con vuestro aplauso

Co brar al gun a bien to Con vuestro a plauso

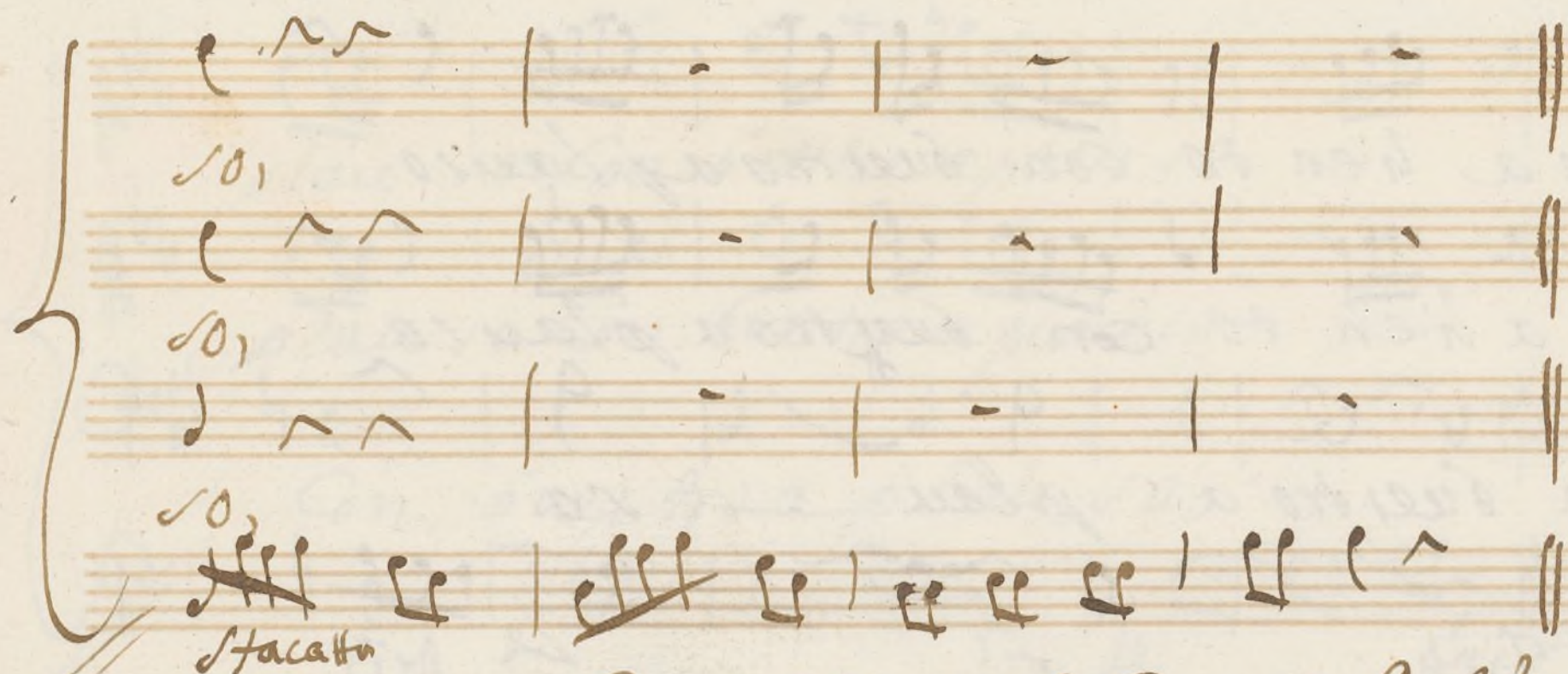
gun a bien to Con vuestro a plau — so

Tink Tink

Con vuestro aplauso Con vuestro aplauso Con vuestro aplauso

Con vuestro a plauso con vuestro aplauso Con vuestro aplauso

Con vuestro a plauso Con vuestro a plauso Con vuestro aplauso



Parola / Camar / Ve usted Como el Publico tiene la Vondad
de pro de perla? Ella / lo conozco, pero temo desagradarle
en lo sucesivo, Eur^o Mejor: entonces quedará usted de sobra cupada
para todo el año: Cam^o Confianza, Confianza,
Eur^o Si, muy buena es, pero muchas veces está en ella el peligro;
Cam^o Calla hombre, no sea agorero: Vaya que es buen modo de
animarla, Ella / así solo podrá animarme el ver à este
Respetable Publico servido y guiso;

final

~~Vivo~~

Allegro

Camal

Vamos vamos a li

tante puer la limor ya del sus to puer la ti mor

ya del sus to yes te Publi co con gusto nuestro a

ne lo pre mia ra yes te Pa bli co con

gusto nues tro a ne lo pre mia ra nuestro a

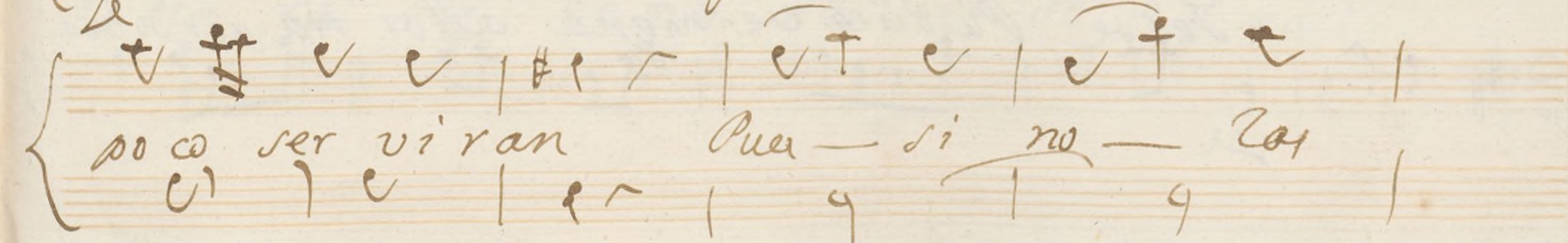
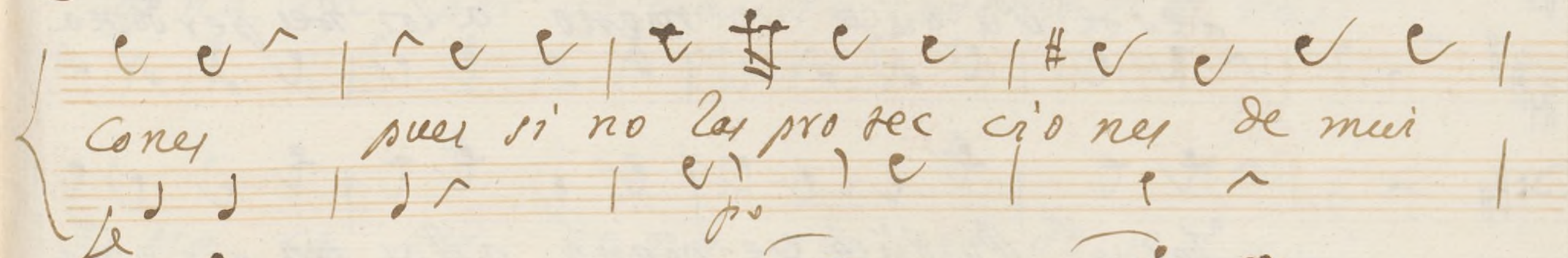
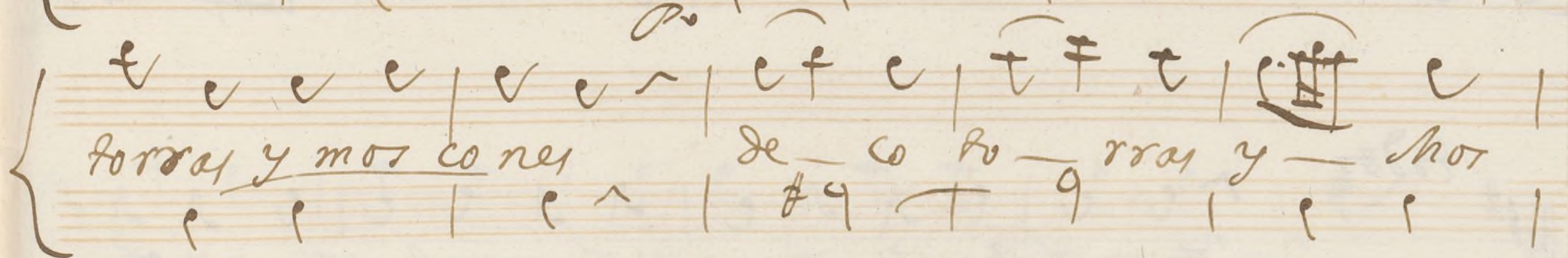
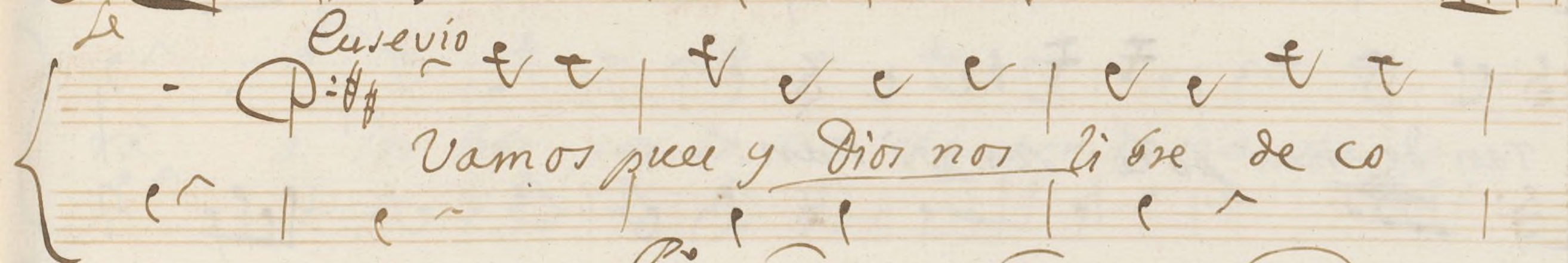
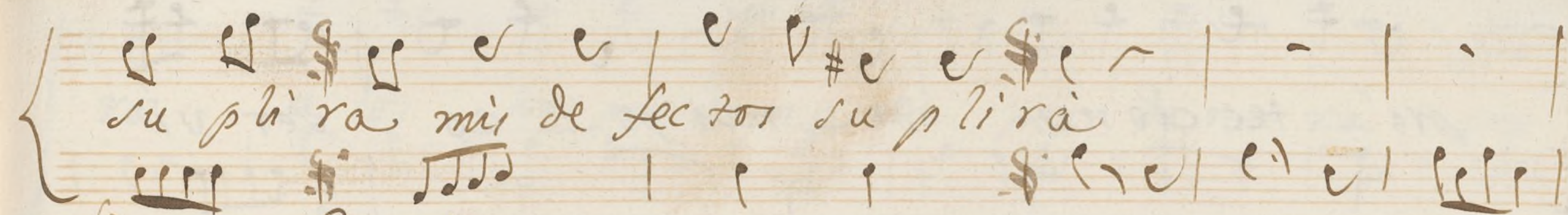
ne lo pre mía ra: ella
vamos

ya pues con si' dero que es de pu blico es von do so

que es de pu - bli' co es - von do so y pru

deno y gene ro so mis de fec tos su pli' ra

y - pruden - te y ge - nio ro so mi - de fec - tos



pro - tec cio nes de - mei po - co ser vi

ran de mei po co ser vi ran:

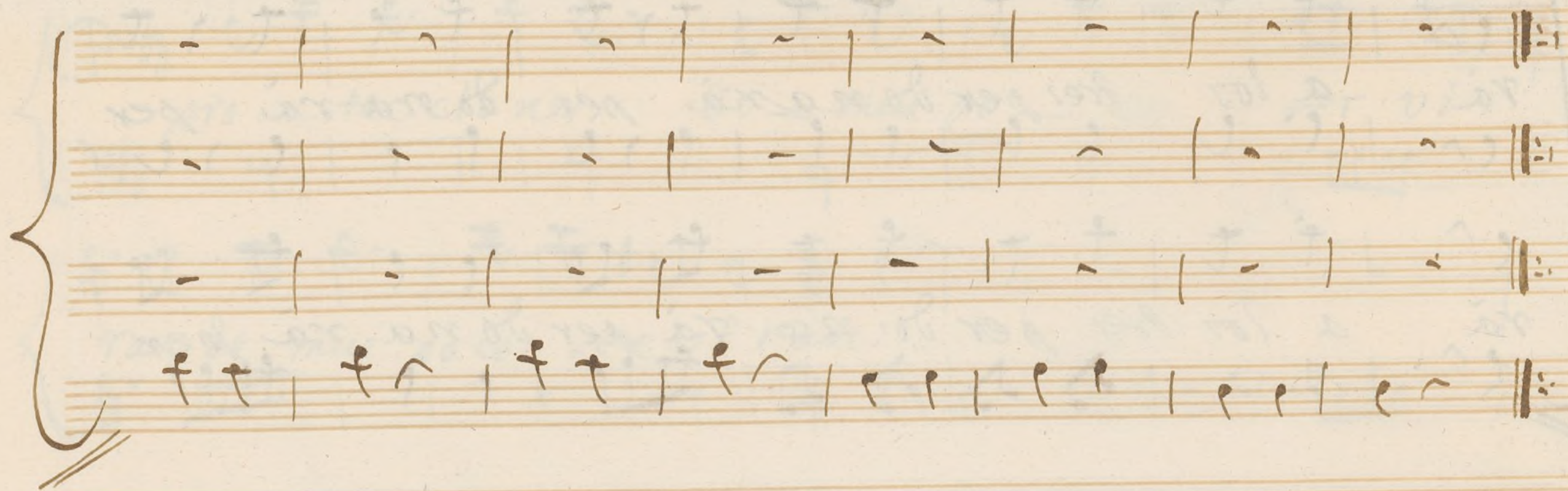
Todos -

Jesse Pu blico ve nigno a los he per do na

Jesse Pu blico ve nigno a los he per do na

rà a los res per do na rà per do na rà per
 rà a los res per do na rà per do na rà per

do na ra per do na rà per do na rà:
 do na ra per do na rà per do na rà:



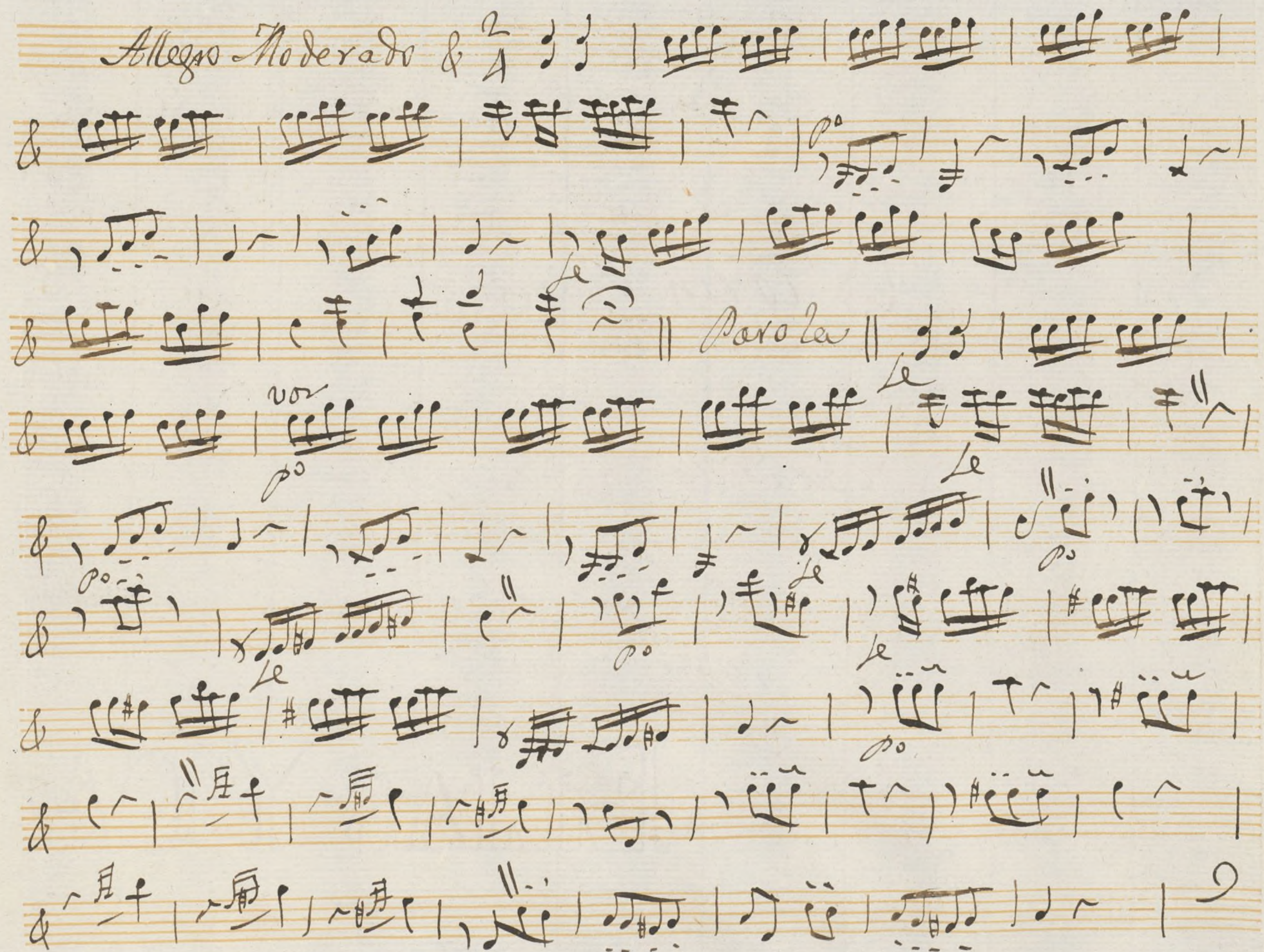
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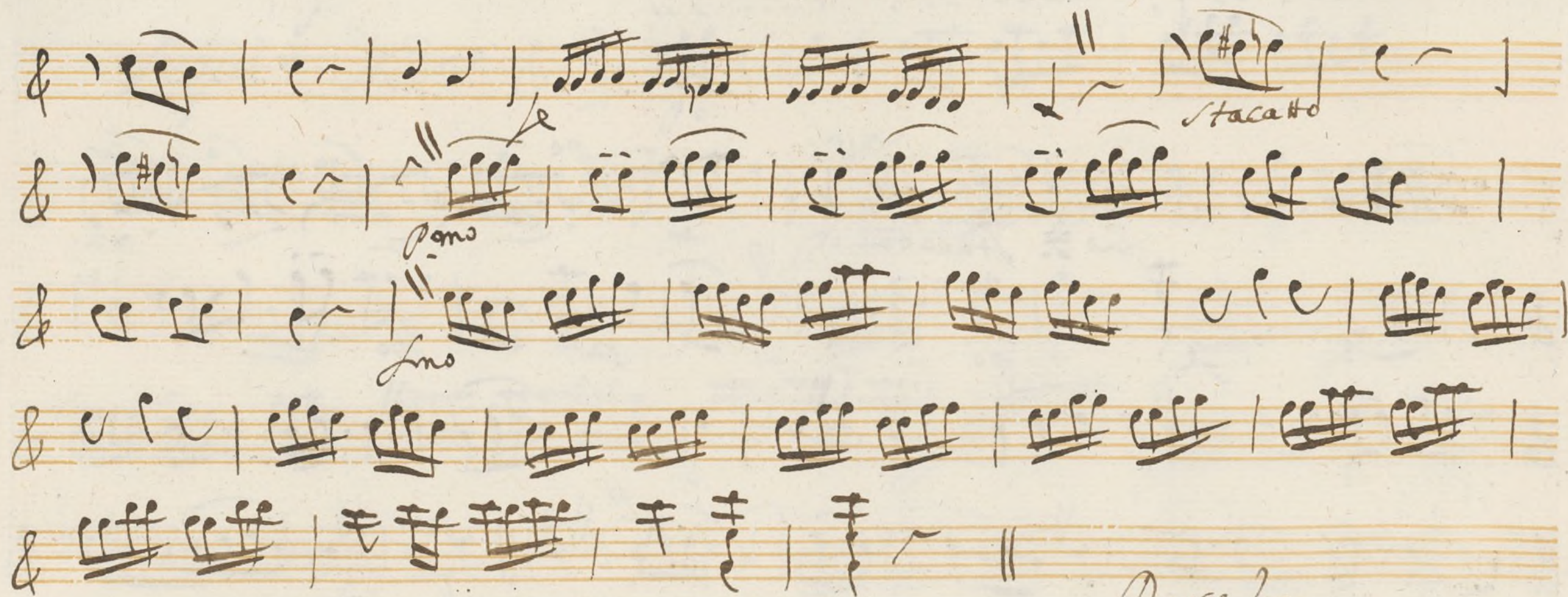
Violin Primero

Conadilla a 3,

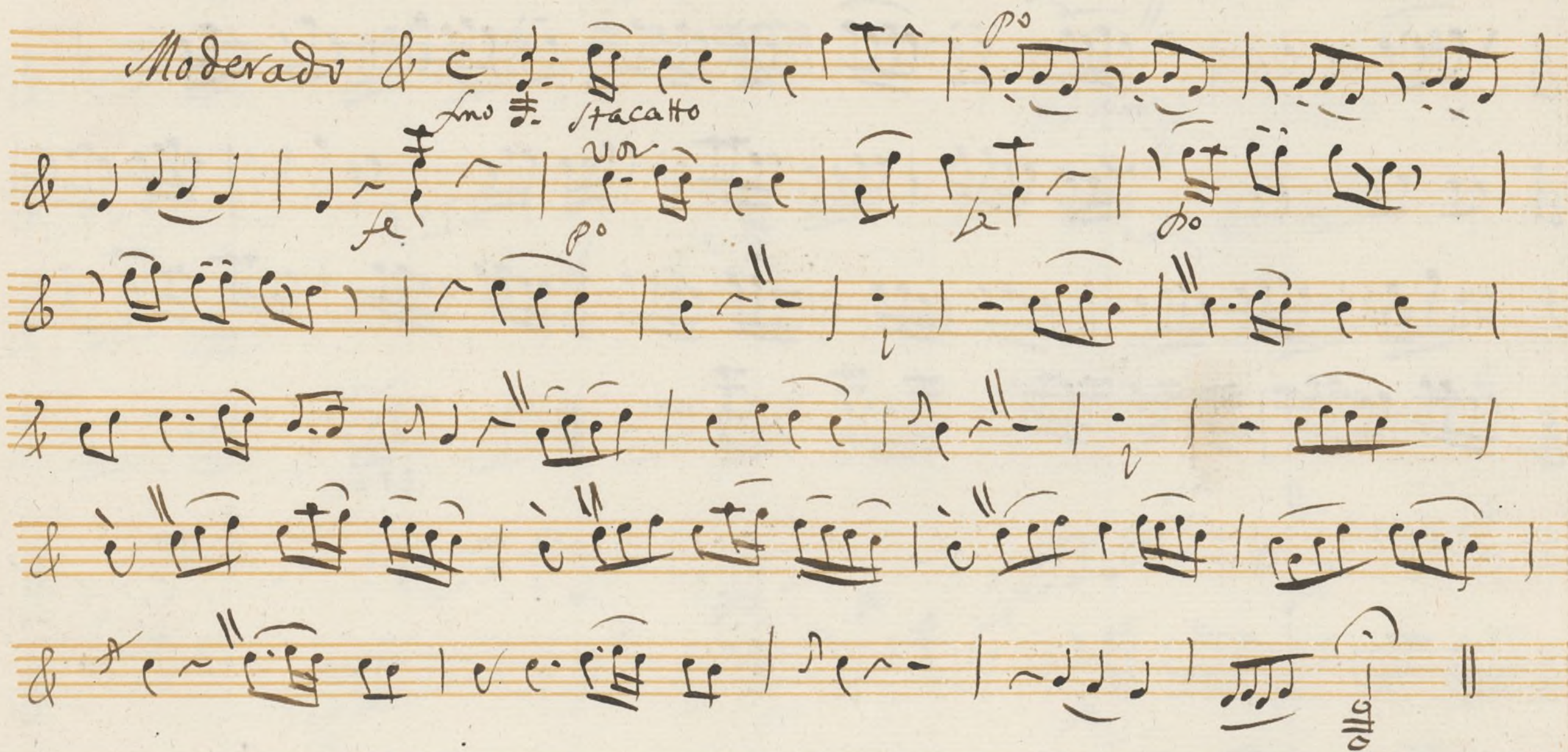
Dios sobre todo;

//





Parola



Seguei: Andno & 3/4

se

c.c.

c.c.

c.c.

c.c.

c.c.

c.c.

Allegro

Parola

Allegretto & $\frac{2}{4}$ *le* *no*

Vilte *mo*

Allegro
~~*Allegro*~~ *Sigue*

finar *Allegro* &#²/₄ *fe* *no* *p*

2 vezes *Al vivo* *Allegro* *dos vezes*

— + —
Violin Segundo

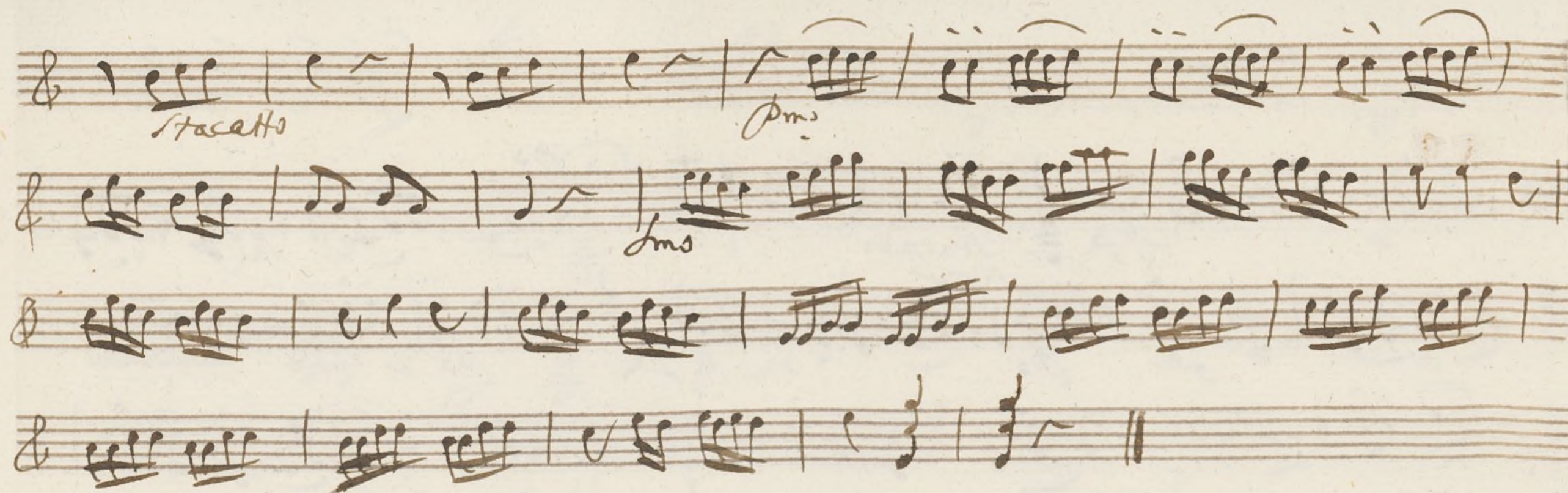
Conadilla à 3.

Fios sobre todo;

Allegro Moderado & $\frac{2}{4}$

Parola

Vor



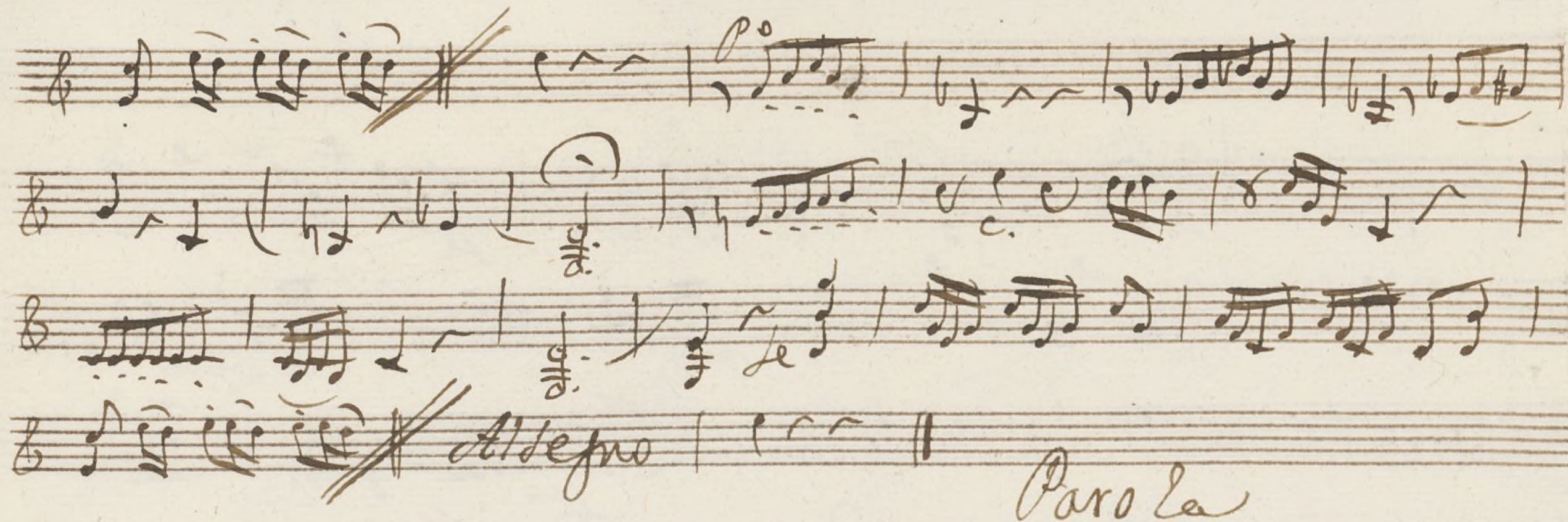
Parola

Moderado & C

Le *Stacatto* *vor* *p_o*

Segue *Andante* & 3/4 *p_o* *Le* *vor* *p_o*

Ayuntamiento de Madrid



+

Viola

Sonadilla à 3.

Dior sobre todo;

//

Allégo Moderado $\sharp \parallel \frac{2}{4}$

Parola

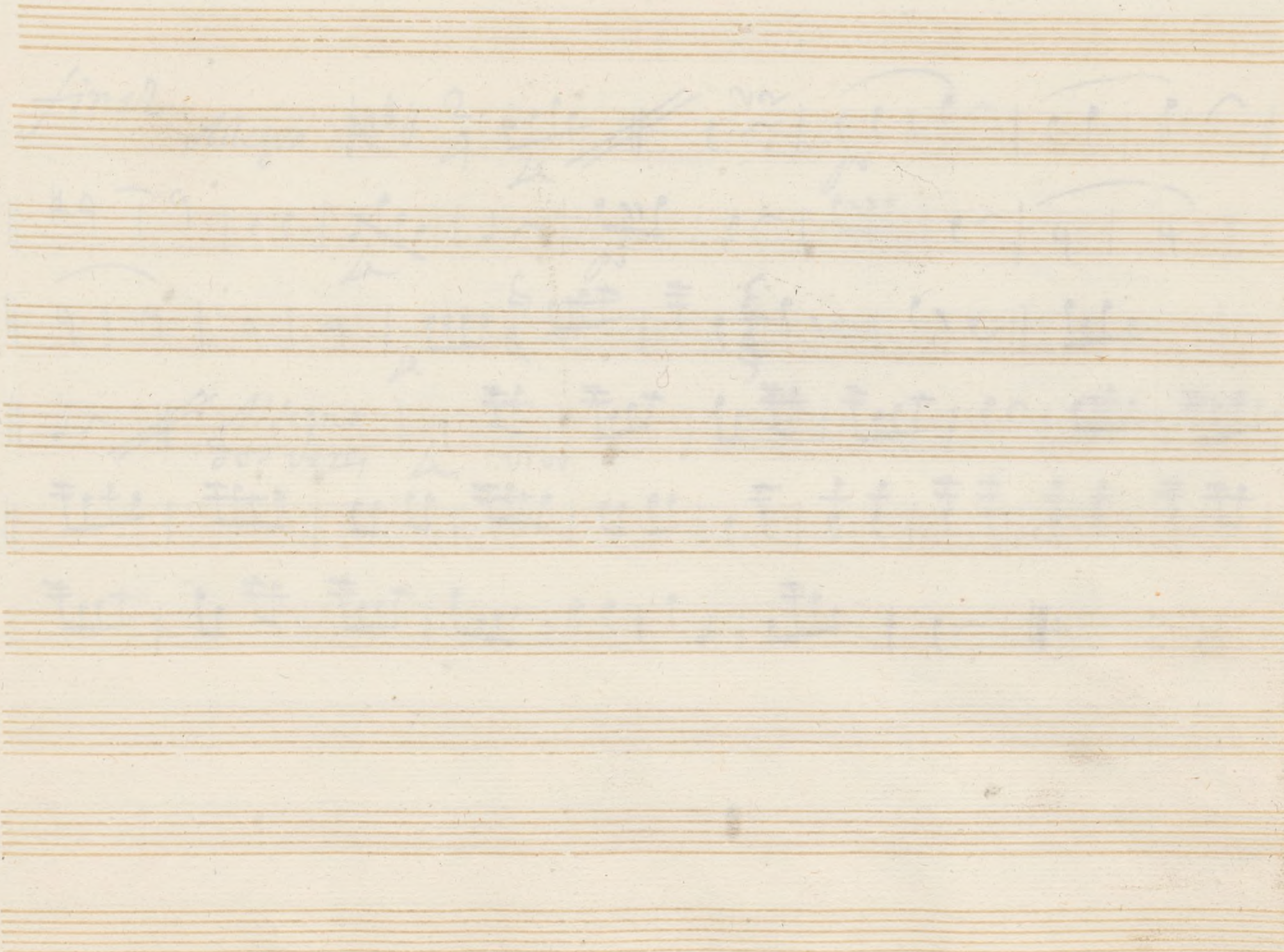
Parola

final Allegro $\text{F}\sharp\text{C}\sharp$ $\frac{2}{4}$

Allegro *dos veces* *vivo*

Primer





Oboe Primero


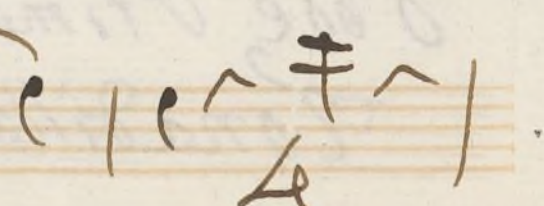
Mus. 142-1

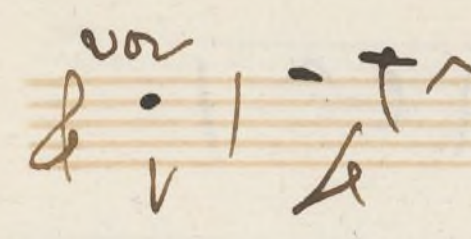
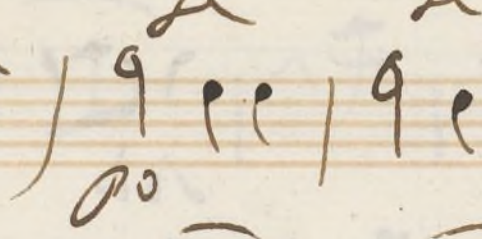
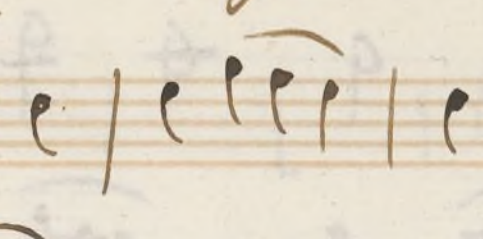
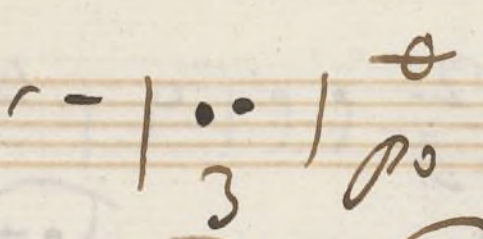
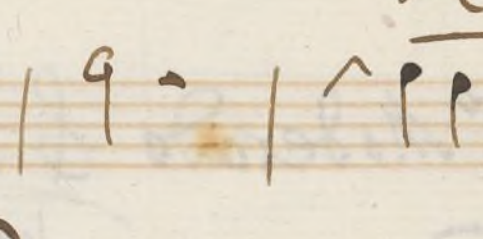

Conadilla a 3.

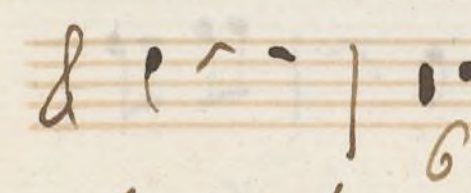
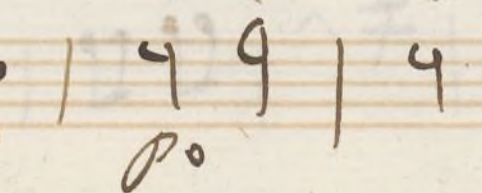
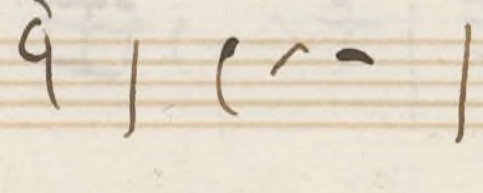

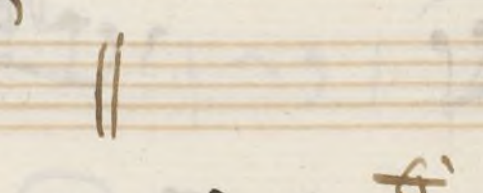
Dios sobre todo;

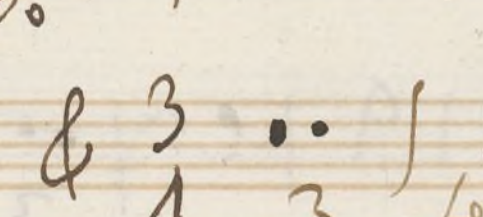
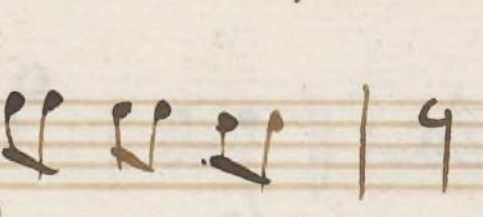
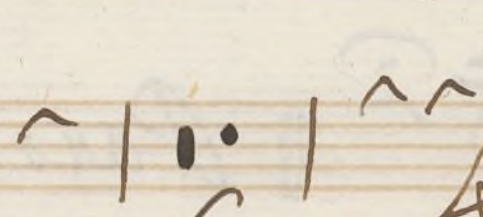

All.^o Moderado & 2/4

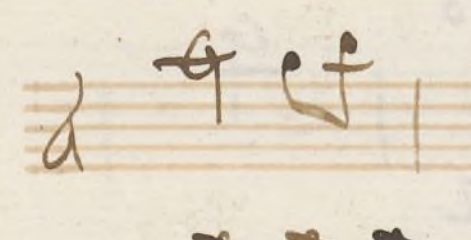
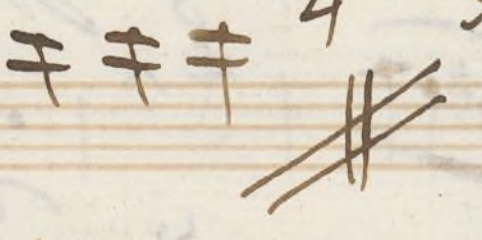
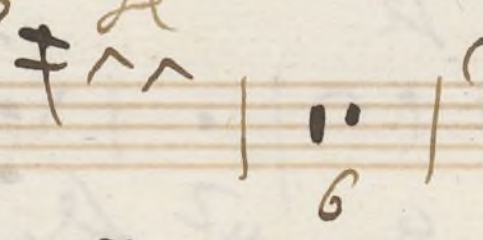
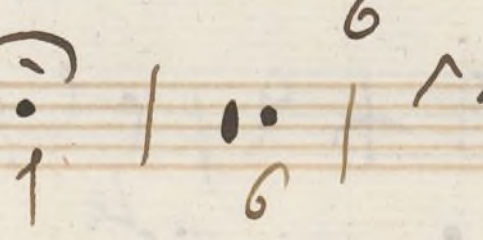
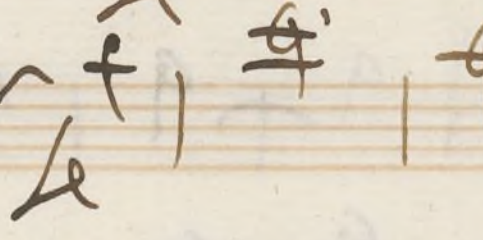

The musical score is written on six staves. The first staff begins with the tempo marking 'All.^o Moderado' and the time signature '& 2/4'. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A 'solo' marking is present above the first staff. The second staff contains a 'Parola' section, indicated by a double bar line and the word 'Parola'. The score continues with more musical notation, including a 'Parola' section at the end of the sixth staff. The handwriting is in brown ink on aged paper.


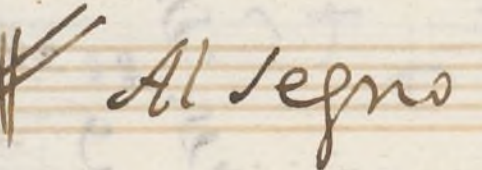
Moderado & C 4. - | 4. - | *po*  | *le*  |

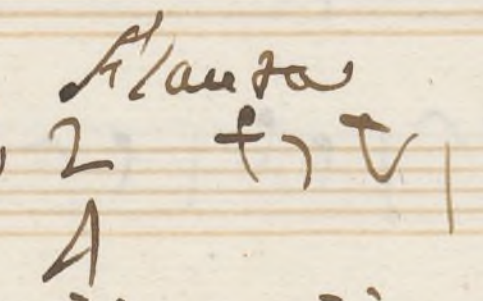
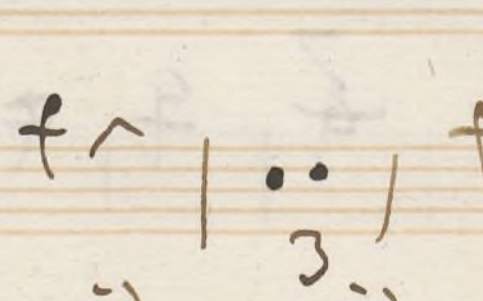
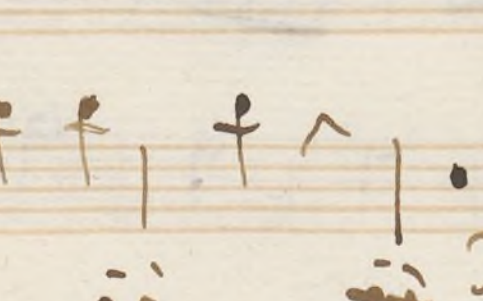
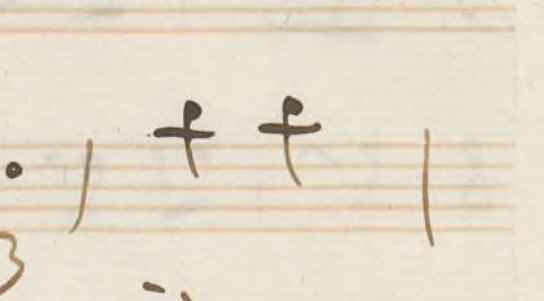
vor & *le*  | *po*  | *po*  | *po*  | *po*  | *po*  |

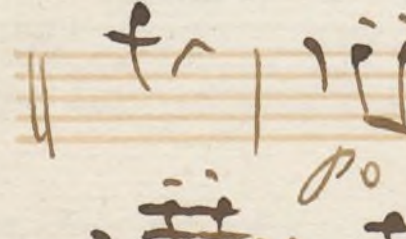
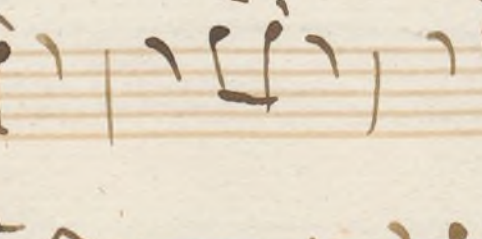
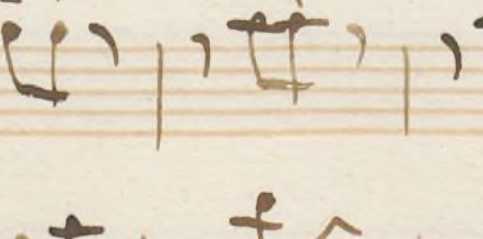
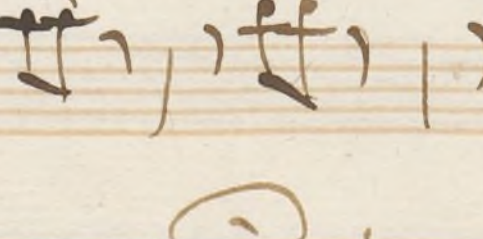
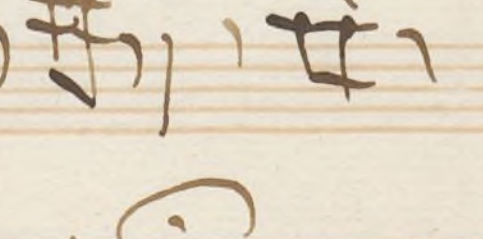

&  | *po*  |  |  |  ||







Segui! *Andro* & 3  |  |  |  |

&  |  |  |  |  |  |

&  | *Allegro* |  || *Parola*

Allegretto & *Allegretto* 2  |  |  |  |

le  |  |  |  |  |  |

po  |  |  |  |  |  |

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *lmo* (lento) marking is present above the first measure, and a *dolce* marking is present above the last measure.

Handwritten musical notation on a single staff. The key signature changes to one sharp (F-sharp). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure, and a *Allegro* marking is present above the second measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *Andante* marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *le* (lento) marking is present above the first measure.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat). The notation includes various rhythmic values and dynamic markings such as *f* (forte) and *p* (piano). A *Allegro* marking is present above the first measure, and a *Parola* marking is present above the last measure.

final *Allegro* *Allegro* $\& \# \frac{2}{4}$ *Allegro* *dos vezes* *vivo*

Oboe Segundo

+

Mus 142-1

Conadilla a 3.

Dios sobre todo;

Allegro Moderato & $\frac{2}{4}$ e e | a | a | a | a | a | e ~ | so | e ~ |

& i | e | e ~ | i | e | e ~ | e ~ | i | e | e ~ | e ~ | e e | e ~ | e e |

& e | e | e | e ~ || *Parola* || e e | a | a | e ~ | . | a | a |

& a | a + a | a + a | e e | e ~ | . | i | e # | e ~ | . | a | # a |

& a | # a | e | e ~ | . | a + a + a | # e ~ | . | e | e | e |

& e | e | e | e ~ | . | e | e | e | e ~ | e e | e ~ | e e |

a a | a | a | a | a | e ~ | e e | e ~ ||

Parola

Moderado & C 4

Segue! *Andro* & $\frac{3}{4}$

Allegro || *Parola*

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

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

- Staff 1: $\&bb$ (key signature), $\#$ (sharp), le (marking), and a series of notes.
- Staff 2: *dolce* (marking), 12 (number), and po (marking).
- Staff 3: *Allegro* (tempo), $\#$ (sharp), and *Allegro* (tempo).
- Staff 4: *Segue* (marking), *Andas* (tempo), $\&bb$ (key signature), $3/4$ (time signature), 3 (number), po (marking), and *vo* (marking).
- Staff 5: le (marking), po (marking), and *Allegro* (tempo).
- Staff 6: le (marking), po (marking), and *Allegro* (tempo).
- Staff 7: le (marking), po (marking), and *Allegro* (tempo).
- Staff 8: le (marking), po (marking), and *Allegro* (tempo).
- Staff 9: le (marking), po (marking), and *Allegro* (tempo).
- Staff 10: le (marking), po (marking), and *Allegro* (tempo).

final Flauta
Allegro & $\sharp\sharp$ $\frac{2}{4}$ *no*
dos vezes *vivo*

The musical score is written on five staves. The first staff begins with the word 'final' and 'Flauta'. The tempo is marked 'Allegro' and the key signature is two sharps (F# and C#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a tempo change to 'Allegro' and a key signature change to one sharp (F#). The third staff has a tempo change to 'Allegro' and a key signature change to one sharp (F#). The fourth staff has a tempo change to 'Allegro' and a key signature change to one sharp (F#). The fifth staff has a tempo change to 'Allegro' and a key signature change to one sharp (F#). The score concludes with a double bar line and a repeat sign.

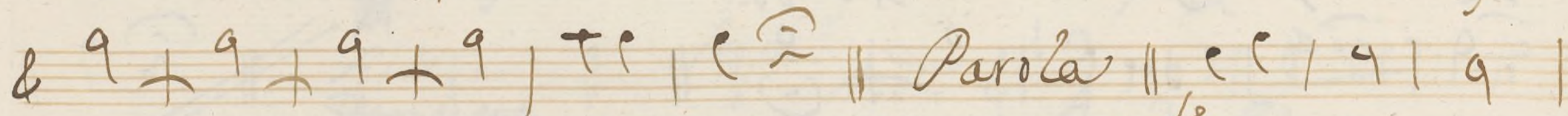
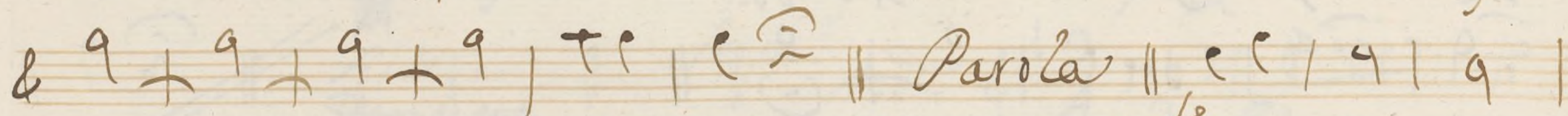
Clarinete

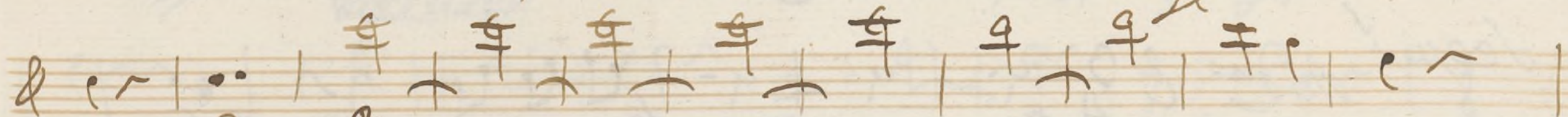
Conadilla a 3.

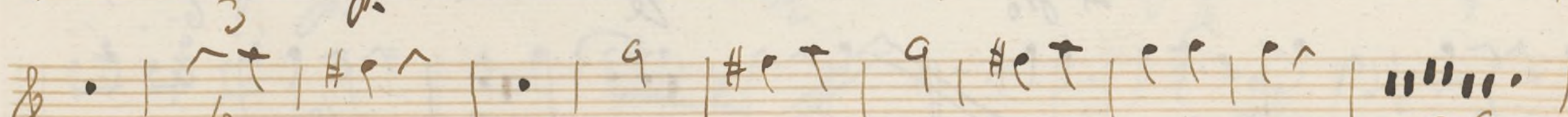
+
Dios sobre todo;

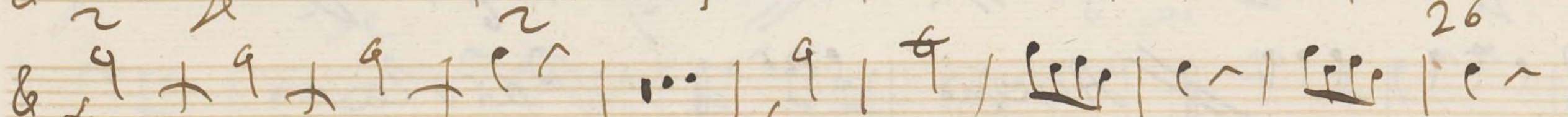
Mus 142-1

All.^o Moderado & $\frac{2}{4}$ 

 Parola 









Parola

Moderato & C 4. | 4. | 9 9 | 9 9 | $\frac{2}{2}$ + $\frac{3}{4}$ ^ | : |

& $\frac{2}{2}$ | $\frac{3}{4}$ | $\frac{3}{4}$ + 4 - | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ + $\frac{3}{4}$ + $\frac{3}{4}$ $\frac{3}{4}$ | e - v $\frac{3}{4}$ $\frac{3}{4}$ |

& 9 9 | 9 9 | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ | $\frac{3}{4}$ + $\frac{3}{4}$ ||

Segui! *Andro* & $\frac{3}{4}$ 4. + 4. + 4 - | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ | 9 ^ | : |

& $\frac{3}{4}$ $\frac{3}{4}$ | 9 $\frac{3}{4}$ | e $\frac{3}{4}$ | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ | $\frac{3}{4}$ ^ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ ^ | 9 $\frac{3}{4}$ |

& e $\frac{3}{4}$ | $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ | $\frac{3}{4}$ ^ || *Allegro* | $\frac{3}{4}$ ^ || *Parola*

Allegretto & $\frac{2}{4}$ 2 e $\frac{3}{4}$ | f ^ | $\frac{3}{4}$ | $\frac{3}{4}$ $\frac{3}{4}$ | f ^ | $\frac{3}{4}$ | $\frac{3}{4}$ $\frac{3}{4}$ | f ^ |

|| 9 T e ^ | 9 T e ^ | 9 + e ^ | 9 T # e ^ | 9 T # e ^ | : |

|| $\frac{3}{4}$ $\frac{3}{4}$ | f ^ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ | $\frac{3}{4}$ ||

Handwritten musical score on a single page, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

The notation includes various musical symbols such as clefs (treble and bass), time signatures (e.g., 4/4, 3/4), and dynamic markings (e.g., *Andante*, *Allegro*, *Sequi*, *Parola*). There are also markings for tempo and mood, such as *Andante* and *Allegro*.

The score is divided into sections by double bar lines. The first section is marked *Andante* and the second section is marked *Allegro*. The word *Parola* is written at the bottom of the page.

final *Allegro* & $\sharp\sharp$ $\frac{2}{4}$ p^{vo} p^{o} vivo *Allegro* *dos vezes* p^{o} vivo

Handwritten musical score on five staves. The first staff begins with "final Allegro" and a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains various notes, rests, and dynamic markings like "p" and "p^o". The second staff continues the melody with similar notation. The third staff features a double bar line followed by "Allegro dos vezes" and "vivo", then continues with notes and rests. The fourth staff has a series of notes, some with "9" written above them, and rests. The fifth staff concludes the piece with a final cadence. The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

Trompa Primera

+

Mus 142-1

Conadilla à 3. Fios sobre todo;

In Ce

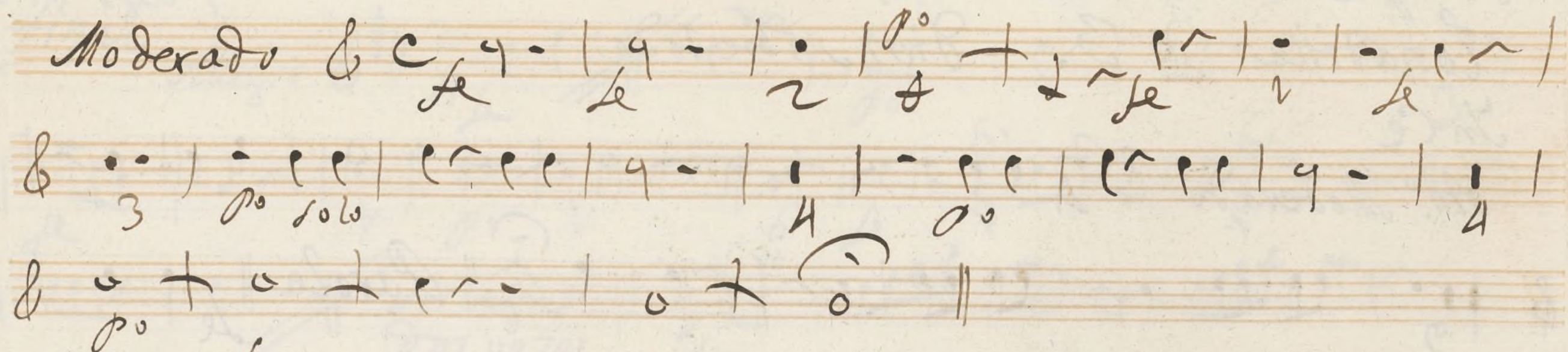
All.^o Moderado & 2/4

Handwritten musical notation for Trompa Primera, featuring various notes, rests, and dynamic markings (p, f, ff) across multiple staves. The notation includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked "All.^o Moderado". The notation includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked "All.^o Moderado". The notation includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked "All.^o Moderado".

Parola

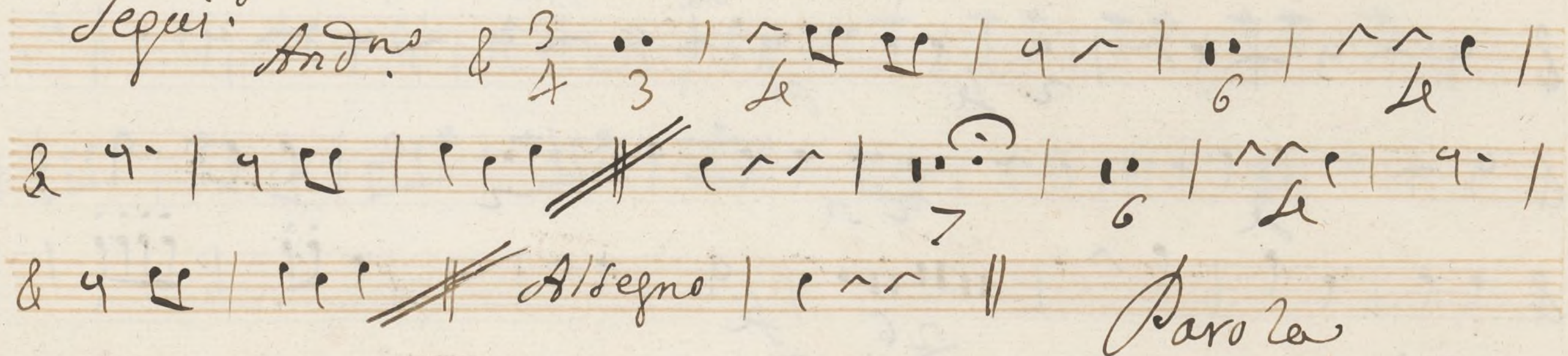
In ce

Moderado



Sequi:

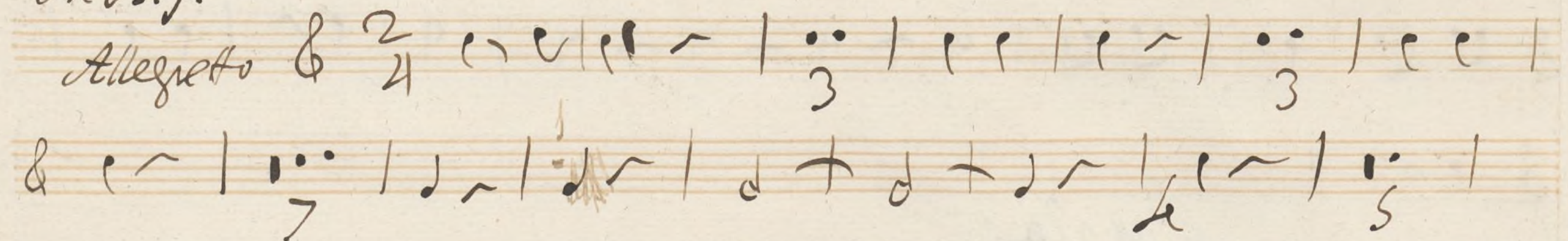
Ans.



Paroza

In B. f.

Allegretto



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

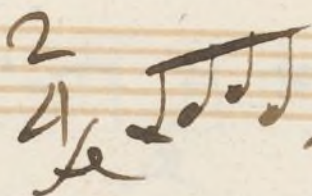
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

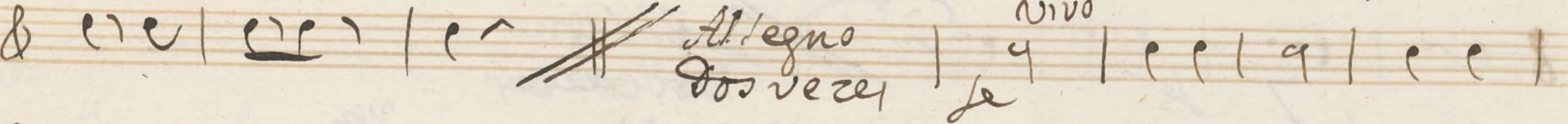
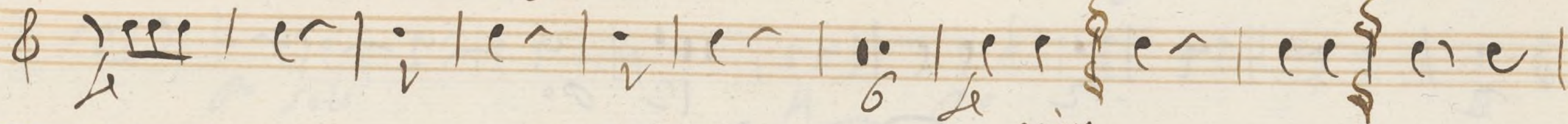
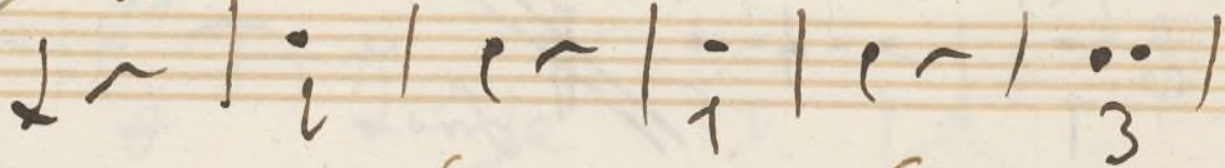
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a double bar line with a repeat sign. The word "Lento" is written below the staff.

final *In Clarinet In D*

Allegro

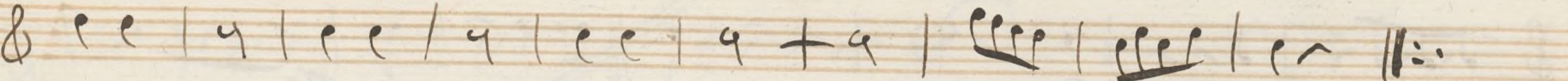
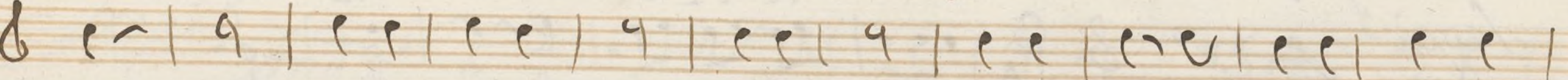


no



*Allegro
dos veces*

vivo



Trompa Segunda

Conadilla a 3.

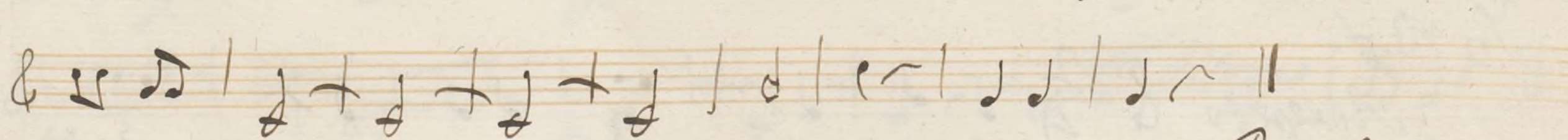
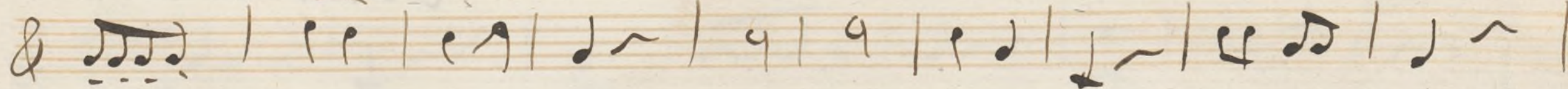
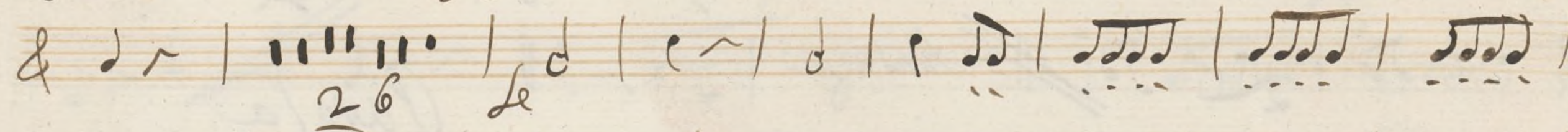
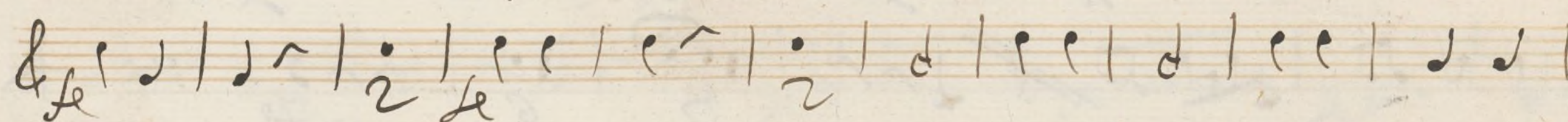
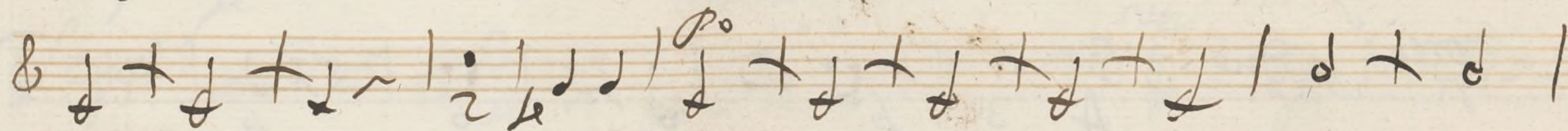
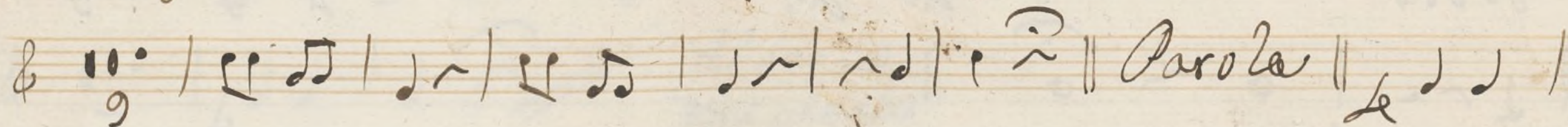
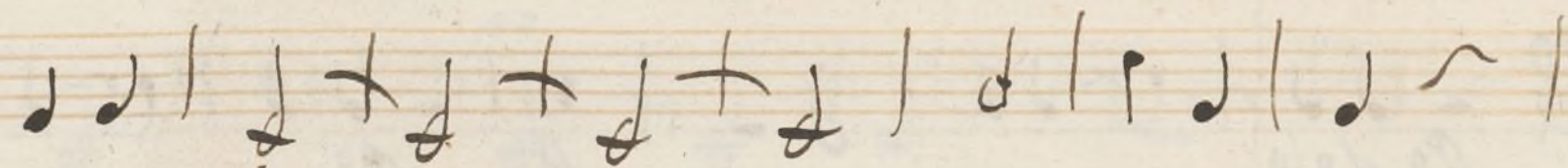
+
Dios sobre todo;

Mus 142-1

In Ce

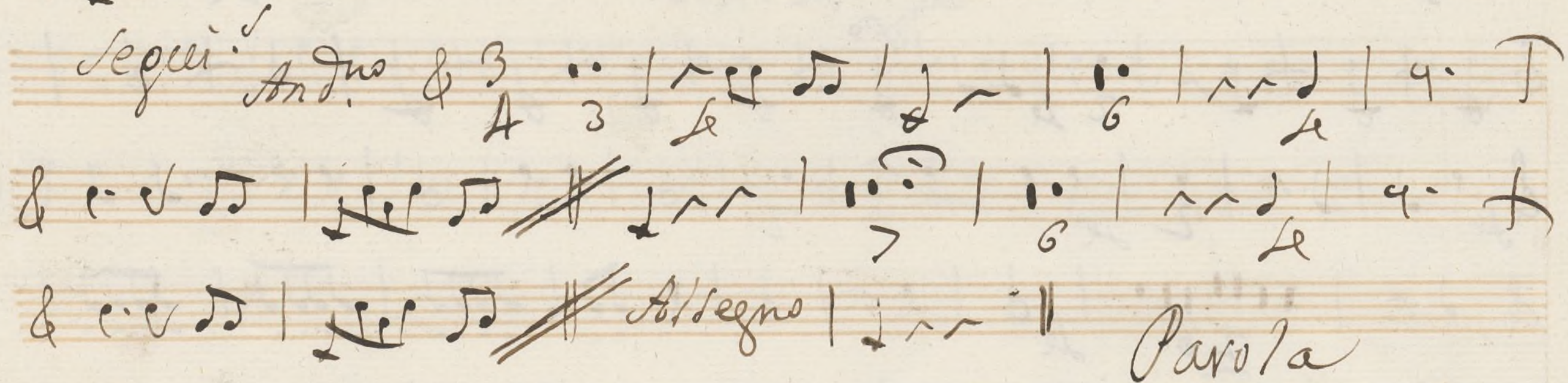
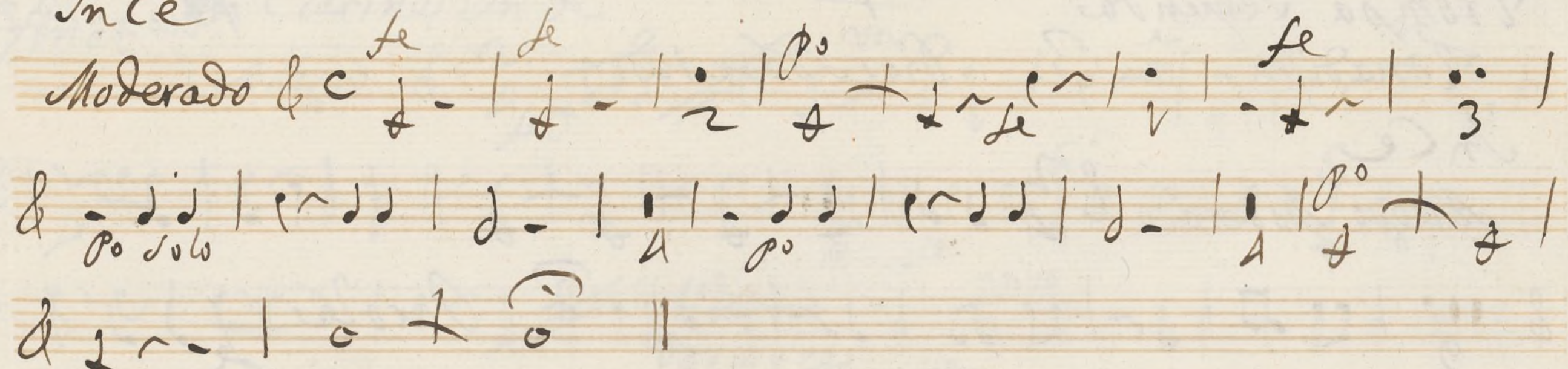
Allegro Moderado

$\frac{2}{4}$

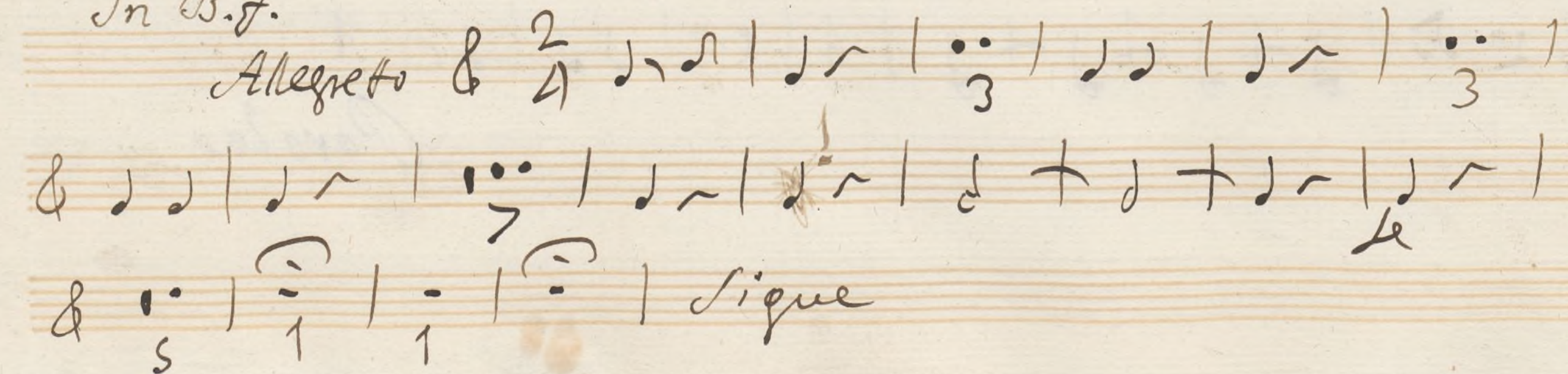


Parola

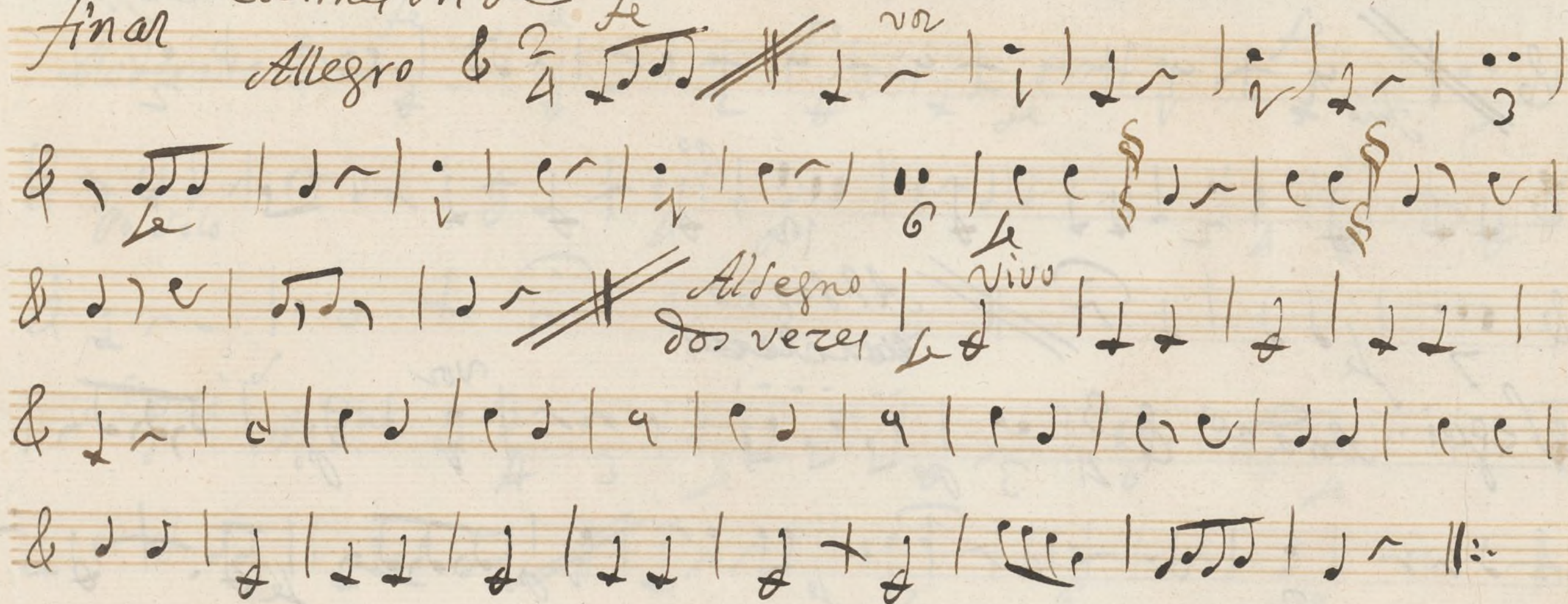
In C



In B.f.



finar Clarinet In D^{se}
Allegro & 2/4



fagot.
Tonadilla a 3. Dios sobre todo;

Núm 142-1

All.^o Moderado C: 2/4

Parola

[illegible]

Parola

Alleg.^{ro} C: $\frac{6}{8}$ $\frac{2}{4}$

Final *Allegro* $\text{C} = \text{D}\sharp$ $\frac{2}{4}$

Allegro
dos veces de vivo

Mos 142-1

+

Contrabajo

Conadilla à 3.

Dios sobre todo;

Allegro Moderato 2/4

Handwritten musical score for a piece titled "Allegro Moderato" in 2/4 time. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Parola" is written on the third staff. The word "Stacatto" is written below the eighth staff. The manuscript is on aged, slightly stained paper.

Handwritten musical notation on a five-line staff, featuring various note values and rests. The notation is in a historical style, possibly from the 16th or 17th century. The first measure is marked with a colon and a stylized 'C'.

Handwritten musical notation on a five-line staff, continuing the piece. It includes several measures with note values and rests.

Handwritten musical notation on a five-line staff, concluding the piece with a double bar line. The notation is in a historical style, possibly from the 16th or 17th century.

Parola

Moderato

Handwritten musical score for a Moderato piece. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo 'Moderato' is written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'fmo' and 'p'. The second staff continues the melody with a triplet of eighth notes. The third staff features a double bar line and a fermata. The fourth staff concludes the piece with a final cadence.

[illegible]

Parola

Sequi! And.^{no} C:bb 3/4 *Punteado* arco

Le *pp* *ritf.* *ritf.* *ritf.*

Le *pp* *Le* *tacatto*

pp *fe*

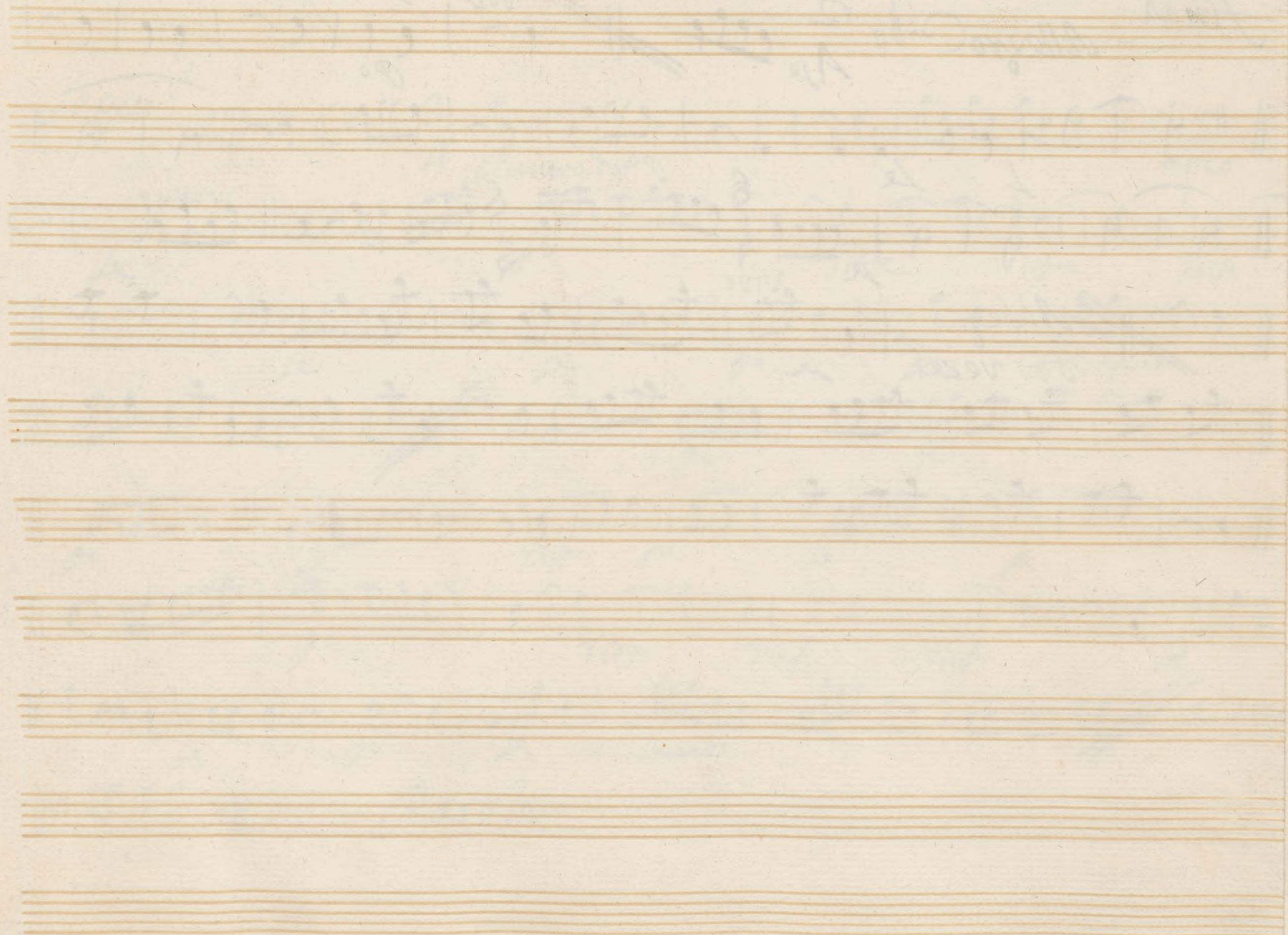
pp *ritf.* *pp* *Le* *Le*

pp *ritf.* *ritf.* *ritf.* *Le*

Le *pp* *Le* *tacatto* *allegro*

Parola

finar *Allegro* $\text{C}=\text{F}\text{F}$ 2 ~~*Al*~~ *vo* *po*
Allegro *vivo* *dos vezes*
Allegro *vivo*

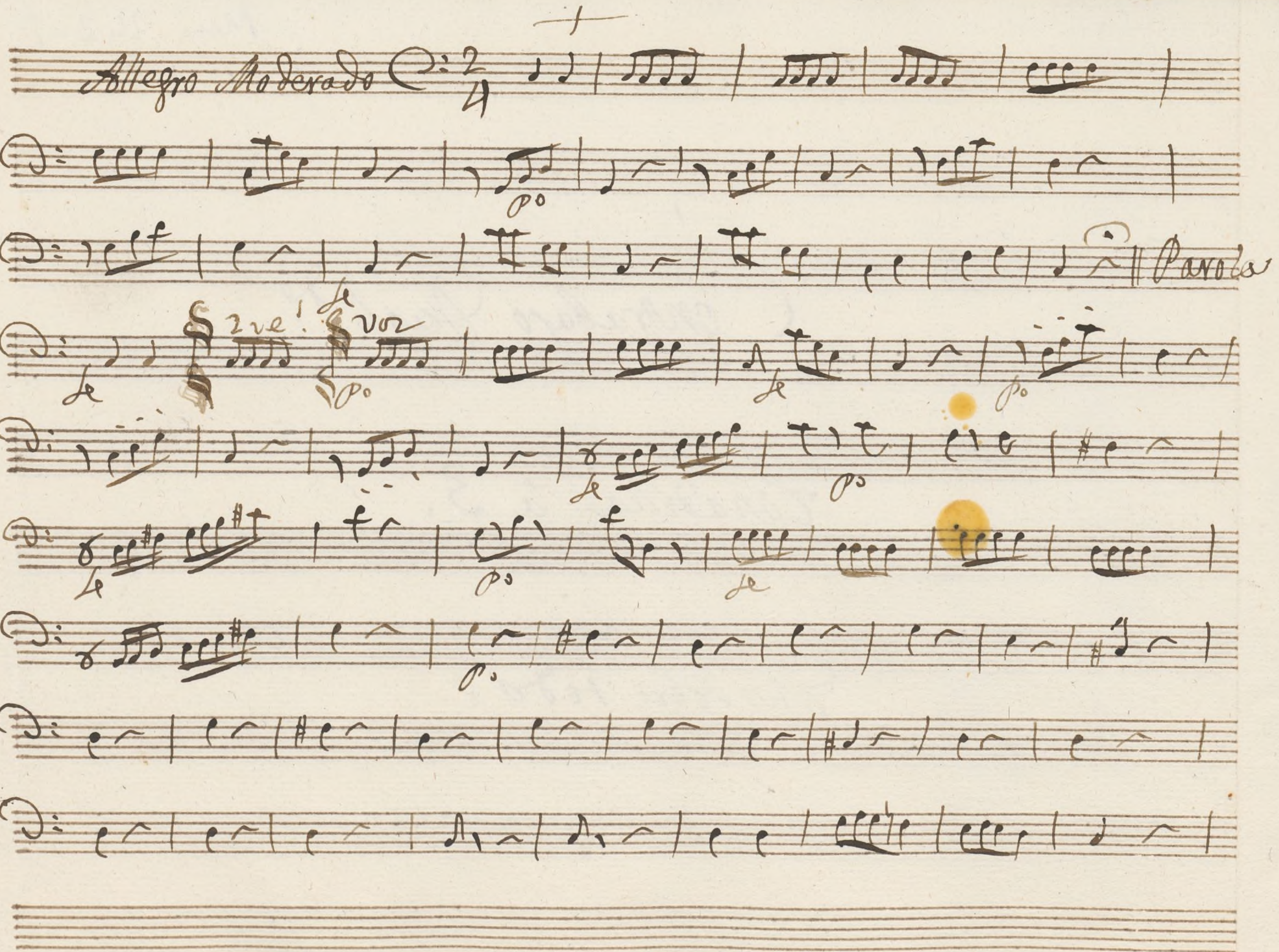


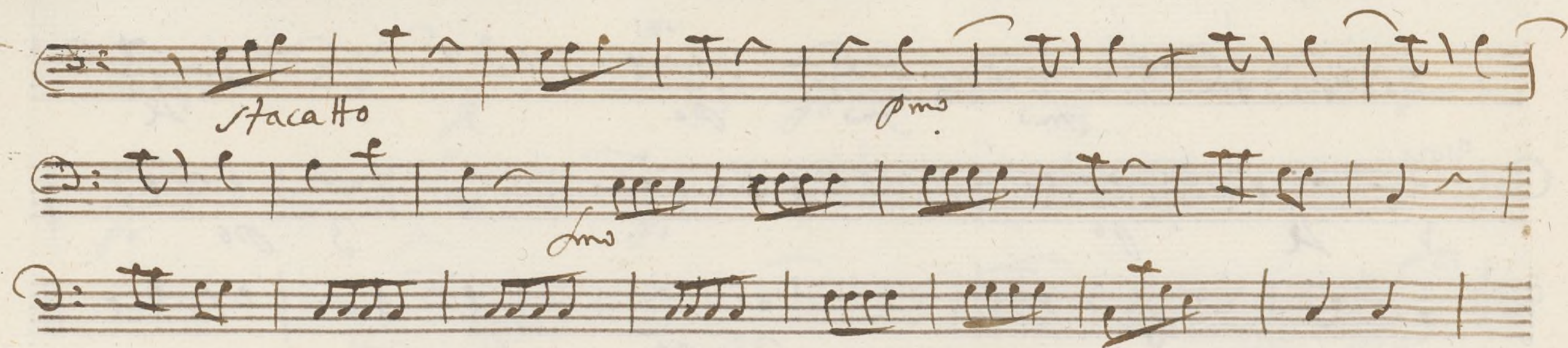
+

Contrabajo Dupli^{do}

Lonadilla à 3.

Dis sobre todo;





Parola

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and a 2/4 time signature. The music is written in a single melodic line with various notes, rests, and dynamic markings such as "p", "f", and "pp". There are also some handwritten annotations like "v", "le", and "p". A double bar line with a diagonal slash appears after the fourth staff, indicating a section change. The tempo marking "Allegro" is written below the staff, followed by a 3/4 time signature and the word "Vivace". The score ends with a double bar line.

Sequi ✓ *And^{no}* $\text{C}=\text{b}$ $\frac{3}{4}$ *Punteado* *arco*

vor *le* *po* *Vist* *Vist.* *Vist*

le *le* *po* *le* *Stacatto*

po *le* *po* *le*

Vist. *po* *le* *le* *po*

Vist *Vist.* *Vist* *le* *le*

po *le* *Stacatto* *Allegro* *Parola*

final *Allegro* $\text{C} \sharp \sharp \frac{2}{4}$ *vo* *po*

Allegro *dos vezes* *vivo*

The musical score is written on six staves. The first staff begins with the word 'final' and the tempo 'Allegro'. The key signature is two sharps (F# and C#) and the time signature is 2/4. The notation includes a melodic line with a 'vo' (voice) marking and a 'po' (piano) marking. The second staff continues the melody. The third staff features a series of eighth notes and a 'po' marking. The fourth staff has a 'vivo' marking and a 'po' marking. The fifth staff continues the melodic line. The sixth staff concludes the piece with a double bar line. Below the sixth staff are three empty staves.

