

2
186-2

+
Conadilla a 5.

Larrido enfermo, y su testamento;

the. de fin



Del Sr. Esteve:

1785.

La Ybanes
parrido
Alfonso, Romero
y la Maja (indistinta)

después de...

Allegro

Handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second and third staves are grouped with a brace on the left. The fourth staff features dynamic markings 'sf. p.' and 'sf.' above the notes. The fifth staff contains the text 'A Nica la Ibañez' and 'chito piano la orquesta' written below the musical notation. The paper is aged and shows a tear on the right side.

ob serve silencio el Patio —

que yo poquito a poquito y se mi a sun to explicando

Cando ire mi a sun to explicando

Publico Respe

table y venerado de la Real Academia de las Bellas Artes

Vita tan a mado
aquis algo anunciarite

Un accidente
gl. o corre desde ayer

ye, el siguiente;
Allegro

sabran que Sa

rrido desde ayer a cà
de una me ren

po

donna mei ma li to es pa mei ma li to es

pa se co mio tres

Pabos se comio un Capon Ca tor ze Per

dizes y me dio Ta mon y

no sé donde tanto se pudo caer

anna al mondiguilla Como un cascabel Co-

mo un cascabel;

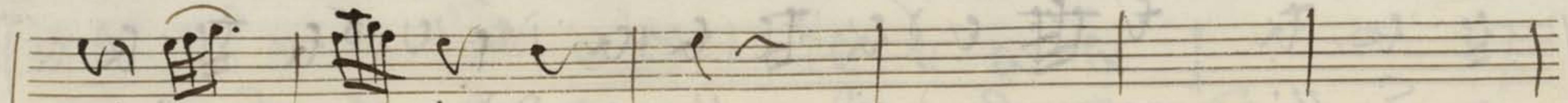
llorad Gallinillas - si

se vá con Dios que ese Gallinero - que e

se Galli nero - sin gallo que do -

Alleg^{ro}
 Sr avrete dei pre tende e sta tar de
 No ay aquel al Coliseo que vive ve

ber q' aunque esta tan malo se man tiene en
 nir por aver los de vosos que tengo acia



pie se

lli que

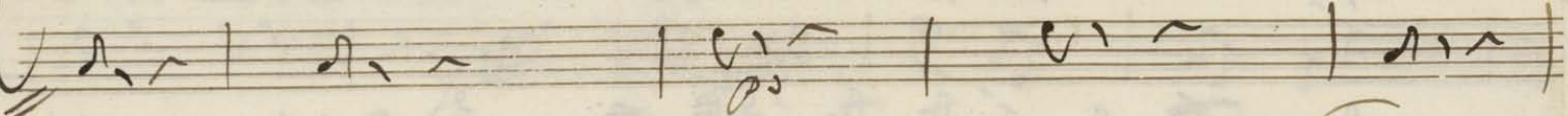


por que à conbeniència

Con rija ve nir

y al Publica ma do

pe dir por favor



le embiada silla

que me trae à mi

que

si me muero de esta

me en comiende a Dios me en



Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of two staves with various notes and rests.

Handwritten musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment line.

de tal vez excelsos en el carnal bal

Handwritten musical notation for the third system, including a vocal line with lyrics and a piano accompaniment line.

Alto sentirás morirte *parto* discurrete tu

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment line.

cuantos habrâ en fermos. Quenta con tragar. quen

~~en las buenas obras~~ con mis buenas obras ~~quisiera de~~ *quisiera de* virtud que es que son de

No rad - Salli' ni' toi - ~~su~~ suer se infe
 loz / No rad Salli' ni' toi - y en se tantas
 liz que er Arrebo llado -
 ved ¹⁰ *Adio* ra caio ay alguna - loz

se quiere morir — se quiere mo
 que a la biñete de — que a la biñete de

Parola (dentro Silero 1º) aun la dices
 Nica Ya en la silla el pobre garrido llega; *(Salon Contarilla)*

1º Duda de la este enfermo, Nica aqui,
 parar y abrir la Puerta; gar^{do} ah, misera

humanidad, toda esta como una breba; Caba
 Nicos buenas tardes; *(allato)* Co torras mozas y viejas, y mbian a este pobre

enfermo algo si teneis merienda; 2º quitamos la silla?
 gar^{do} si, machos de nuestras Literas; *(vante contarilla)*

Se Vespite al segno ~~///~~

Parola ^{chica} ^{par^{da}} ^{Nico^{ta}}
 Señor Garrido, ay amor que vos tan dulce ^{baboso,}
 que no puedes con la Bula y es abierto tanto ojo: ^{par^{da}} ^{soi humano:}
 * quien me llama de ese Tardín de licuro de Cupido; ^{chi^a} una Real Noza^x
 de primera clave, a sombro de la Majoza y echizo de todos esos ba
 bosos que miran; ^{par^{da}} ^x y que me quiere; ^{chica} puer pides tan la ri
 moso que te den alivio, yo y re a dar te el Pinpollo de mi Covaron;
 y es cuha con el tibo saleroso en la seguidilla maja; ^x puer es lo que
 Causa a sombro;

La chica Maja; en la caruela;

Seguir. $\frac{3}{4}$ $\frac{4}{4}$ | | | |
 And.^{te} $\frac{3}{4}$ $\frac{4}{4}$ | | | |

tengo yo un granadero — que me cor
 # q. $\frac{4}{4}$ $\frac{3}{4}$

te ja tengo yo un grana de ro que me cor se ja
 # q. $\frac{4}{4}$ $\frac{3}{4}$

es la, sal de España de rid cho rizo de rid cho

rizas que nuestro Sarri dito -

mil años viva q. nuestro Sarri dito mil años

viva mil años viva - q. viva garrido

Parola, Ni^{ca} piadora a te favoreze nuestra Camela ^{pad^{ra}} aya
miga no sabes tu bien las almas que ay Caritativas;
Ni^{ca} dos Medicos que he aviado ya en bran a ber se;
^{pad^{ra}} ay que vida di, dos Muertes con Peluca, que andan
a cara de vida

Medico 1.^o

And.^{te}

3

4

A largue la

Stacatto

(larghetto)

po

mano y el Pulso ve re

que poco me

Medico 2.^o

gusta muy malo esta usad

sa

Car, essa lengua, vere mos que tal

Raro es el que es Capa de esta enfermedad de es

Nico^{da}

ga rri di to mis ten

Con for mi dad y de e y to her o des Dios

te sa que en paz so lo de mi rar los su

gesto y Bas ton Ya cre o que que lo a

Kirie elei son

1.

2.

todos

gato

Nico^{ra}

Pues Amigos, Pues señores, dispongaya sus coras; con que de veras va: cuando

los dos lo dicen no tiene que
dudar *gato* pues hare tambien
lo contoda brevedad antes que el tor
me encapen alla en s.^o Sebastian.

Alleg.^{ro} Nico^{ra}

Vaya de res ta mento si

lencio empezar Vaya de res ta mento si

lencio empezar Vaya de res ta mento si

lencio empezar

Allegro

Micc.^o

*Quiendatus
A la No
A quien das*

to na dilla — se harà here de ro
 za travièra — que dàs de manda
 gur Bel rido — sa ver pro curo

— se harà here de ro — las orquestras famosas —
 — que dàs de manda — *part.^o* en la Calle de Atocha —
 — sa ver pro curo — *part.^o* Al Apolo del Prado —

g. andan de Ciegos — y la ande ir can tando —
 los de los Casas — que son res de el Carmiento —
 que esta del nudo — ~~que esta del nudo~~ *f. su talle y el* *me*

tra de mi en hierro
 y una de Babia
~~por carra y cael~~
 es todo uno
 Nico da

Para la Compañia — que mandas de jas
 a tus pasionados — que mandas buenos
 Para quien son los do res — si es que los de jas
 Nico sa
 Nico sa

que mandas dejar — el di
que mandas bueno — ^{par^{do}} que los
sies que los dejar — ^{par^{do}} Para

nero q. en Cuendren — en mi ga betas — con
den nuebe dia — a pa vo tierno — ~~ye~~
Co mi cas pobres — de dentro y fuera — y

Clausula que paguen — todas mi deudas todas mi
nos me den a duro — mientras me muero mientras me
por falta de dote — se estan Doncellas. estan don

deudas
muero
cellar

Nico.^{da} ay sobre parrido
Nico.^{da} ay sobre parrido lor 3.
Nico.^{da} ay sobre parrido lor 3.

el ay Medicos
ay sobre pa
ay sobre pa
ay sobre pa

rrido lo que el de llorar
rrido, lo que siento yo
rrido, todo lo de mas

2a Viuda de a mores
quien hara en muriendo
de lo Mallo

mi B. Victoria

que llevo a de jar
a mi Sr. Simon
a tu voluntad

Nico.^{da} y Med.^o 1.^o
Nico.^{da} y Med.^o 1.^o
Nico.^{da} y Med.^o 1.^o

pro sigan pro sigan las
pro sigan pro sigan las
Yaqui Yaqui el festa

104.

Musical notation on a staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes various rhythmic values and rests.

mandas pro si gan pro si gan las mandas y con for mi
mandas ¹⁰⁴ pro si gan pro si gan las mandas y dis po si
mento, ¹⁰⁵ ya qui ya qui el testa-mento fina lizo.

Musical notation on a staff with treble clef, key signature of one sharp, and 4/4 time signature. It features a triplet of eighth notes.

dad
cion

Musical notation on a staff with treble clef, key signature of one sharp, and 4/4 time signature. It includes a section marked "Allegro" and "dos veces" with a double bar line and repeat sign.

ya
(Parola) chica, garrido fuera a i teta, que yo te vengo a

sanar, cantandose una tirana, que es parte de enfer
medad, ¹⁰⁵ veamos sarada; chica, chitito, oye

tu amapola real;

Tirana

Alleg.^{ro}

3

4

3

4

Maya

Para curar los enfermos — de los

churcos — de san criados de los — churcos de

— san criados — es la me

sor me di' ci na

La ti rana del fan - dango

Ay ti rana que flechas que

Si ras Con tur o jos a mi' co ra zon

ten piedad ten piedad que me ma tas y me

Dr.

muevo me muevo de amor

Ay si rana si rana el fandango es de es

paña y del mundo la sol eche vsted exher

ted que me caven a mi sitios en el de lan

sol eche vsted ~~eche v~~ ted

alla ban alla ban

alla ban alla ban alla ban;

Parola todos) el enfermo Como va i la; ^{gord} Amigos
gran medicina, se me espantó el mal, y el tri y a
san bueno; ^{Niña} puei proriga la tirana, y
finalize con ella la tonadilla;)

~~Nico~~ Nico^{da}

Nico^{da}

Alleg^{ro}

3/4

Ninguno

Sar^{do}

eso no es

3/4

ff *pp*

Compre cho rizados — que los vileu — cho ri
 mucho milagro — que la semana — na pa

zeros que los — vileu cho — ri zeros
 cada que la — semana — pa cada

ff *pp*

echan mas Carne de sajo
 en Contri yo dentro de uno
 que no so ri ~~no~~ no de zerdo que no
 media Pio cha de Cabra me dia
 zo ri no de zerdo
 Piocha ~~de~~ de Cabra

ff *p* *ff*
p
 Allegro

Todos

ay si rana que fecha que tiras Con tus

ojos a mi Co ra zon — ten piedad ten pie

dad que me matas y me muero memuero dea

Todos *Moz All.^o*

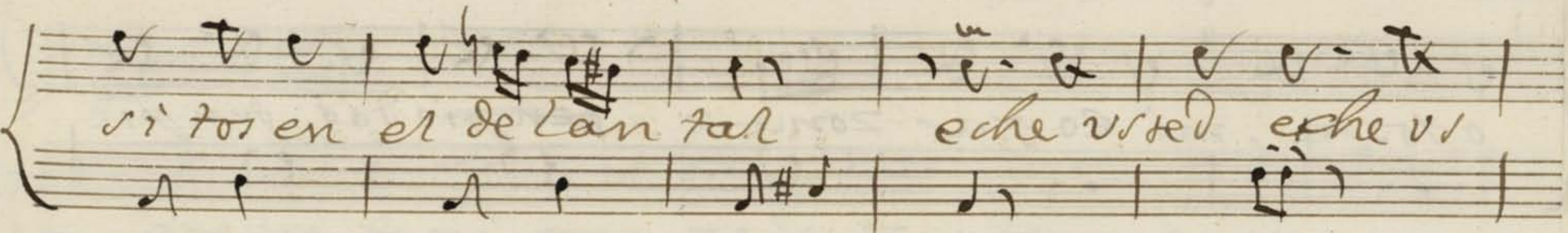
mor — ay si rana si

rana el fonda go el de españa y del mundo la

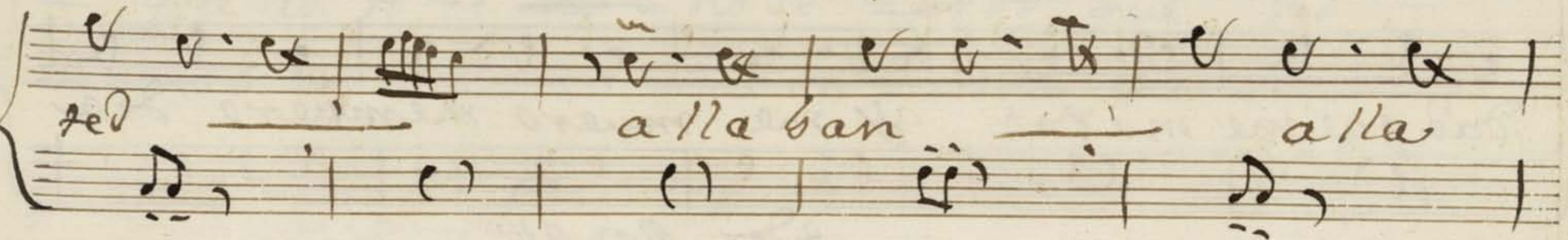
sal eche vsted que me saben a ni



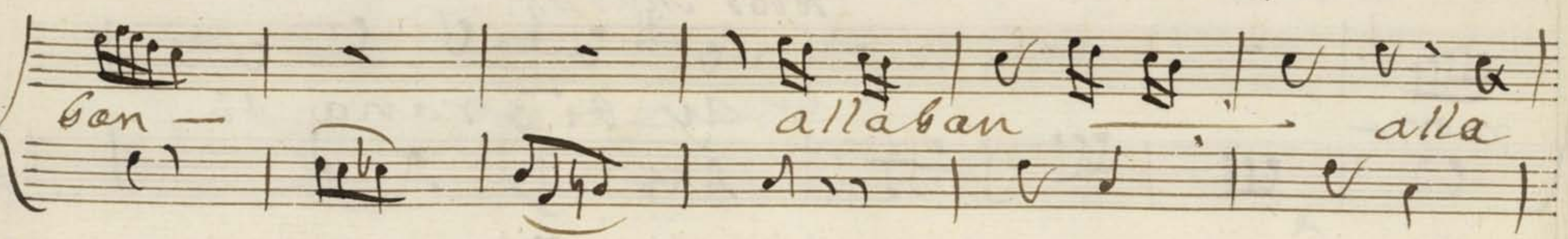
si tos en el de lan tal eche vsted eche v



ted alla ban alla



ban alla ban alla



ban; sigue



Allegro

todos

A Dios Pueblo Respetable querido,

ya se concluyó pidiendo todos Venididos de las

faltas el perdón a Dios nos que se ríen que

Nos Dios nos que se ríen que nos del corazón a Dios nos que se

nos del corazón a Dios nos que se

Todos

zon a dios mosque se ritos a dios mosque

ritos a dios mosque ritos

ritos dueños del cora zon

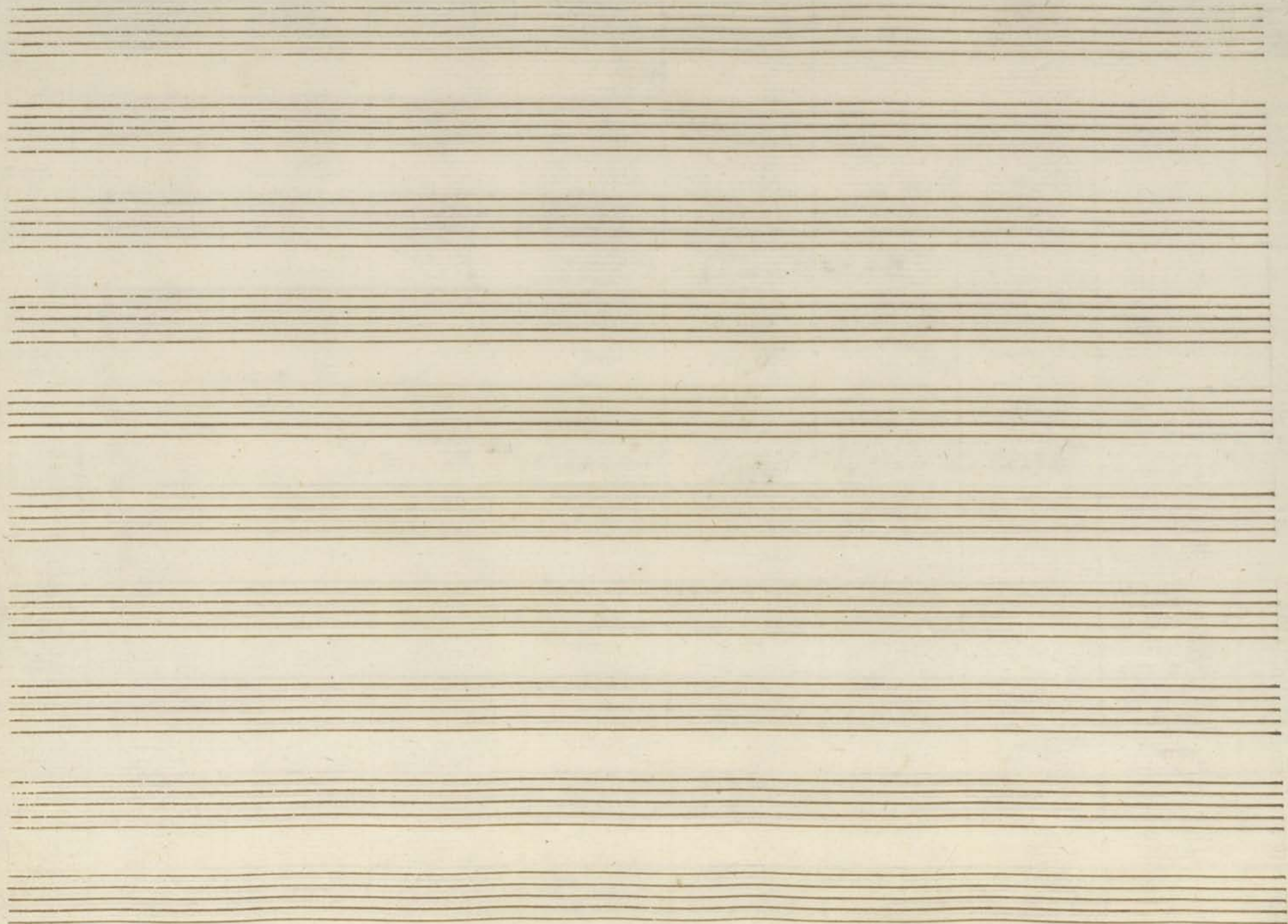
ritos mosque ritos de mi cora zon da

dios a dios a dios;

Handwritten musical notation on three staves. The top two staves contain rests. The bottom staff contains a melodic line with eighth and sixteenth notes. A large flourish is written over the end of the first three staves.

Ten blank musical staves.

Handwritten musical notation on ten staves. The text is extremely faint and illegible, appearing to be a vocal line with lyrics. Some faint words like "a Dios" and "que" are visible.



+

Violin Primero

Tom. ^a a S. Garrido enfermo; y su testamento

All.^o

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

le *mo* *le* *le* *le* *le* *le* *le*

Voz

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

Ritard.

Handwritten musical score consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The tempo marking "Allegro po." is written in the upper right of the first staff. The marking "And.te" appears in the lower left of the tenth staff. The piece concludes with the instruction "Allegro 2 vezes la 2.^a y 3.^a (Parola)" written across the bottom of the eleventh staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Tizana.

Alleg.^{ro}

6/8

fms.

von

Handwritten musical score for 'Tizana' in 6/8 time. The score consists of ten staves of music. The first staff begins with the tempo marking 'Alleg.^{ro}' and the time signature '6/8'. The music is written in a single melodic line with various dynamics and performance markings. Key markings include 'fms.' at the top, 'von' at the top right, and 'Allegro' at the end of the fourth staff. Dynamics such as *fms.*, *p.*, *pp.*, *sfz*, and *pp* are used throughout. The score includes numerous slurs, accents, and dynamic hairpins. A double bar line with repeat dots appears at the end of the fourth staff, followed by the tempo change 'Allegro'. The score concludes with a double bar line and the word 'Segue' at the bottom.

Final

All.° vivo

Voz

A handwritten musical score on aged paper. The score is written on six staves. The first staff is for the voice, indicated by the word "Voz" written above it. The tempo is marked "All.° vivo". The key signature has one sharp (F#) and the time signature is 2/4. The music consists of several measures of notes and rests. The second staff through the fifth staff appear to be for piano accompaniment, featuring chords and melodic lines. The sixth staff contains a few more notes and rests. The paper shows signs of age, including some staining and discoloration.

fe asay

The image shows a page of handwritten musical notation on 15 staves. The notation is very faint and difficult to read, but it appears to be a musical score. The staves are arranged vertically, and the handwriting is in dark ink. There are some recognizable symbols such as clefs, notes, and rests, but they are mostly illegible due to fading and the quality of the scan. The paper is aged and has a yellowish tint.

Violin Segundo

Tonadilla à Cinco.

Lavriado enfermo, y su Testamento;

Al.º

p

pmo

p

p

p

p

p

p

Allegro 2mas yala 2.^a yala 3.^a Parola)

Handwritten musical score on ten staves. The first staff begins with the tempo marking "Sequi. And.^{te}" and a 3/4 time signature. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "pp" (pianissimo) are used throughout. There are also markings like "Mr." and "de" interspersed with the notes. The score concludes with a double bar line on the tenth staff.

Parola)

Alleg. #0

Parola)

Allegro moderato

Tixana

All.^{to}

A handwritten musical score for the piece 'Tixana'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is characterized by dense, multi-measure rests and complex rhythmic patterns. Various dynamic markings are present throughout, including *de*, *po*, *fr. po*, *vo*, *insf*, and *le*. The notation includes many beamed notes and rests, suggesting a fast and intricate piece. The word 'Parola)' is written at the end of the tenth staff.

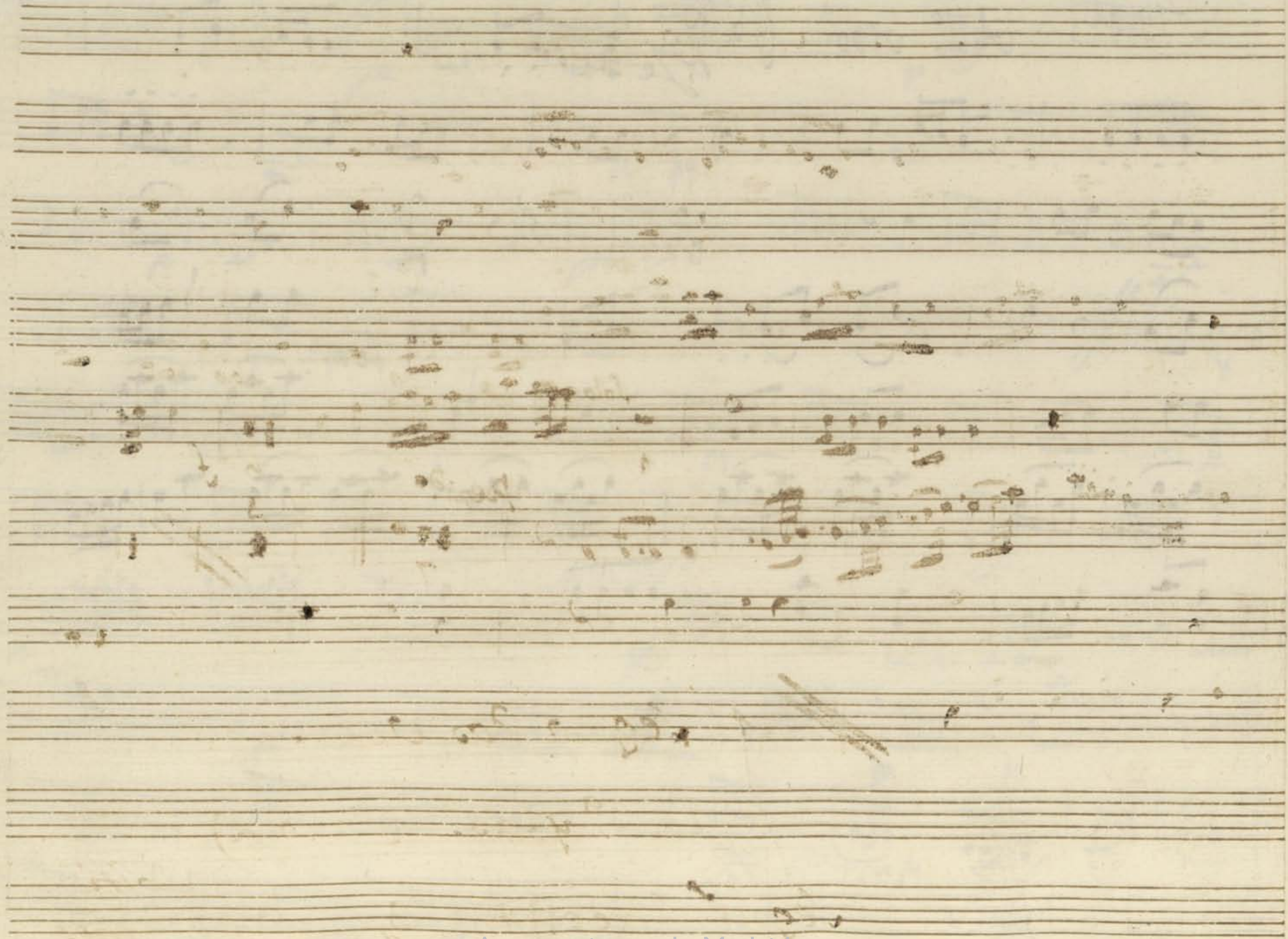
tixana

Al. No

3/8

voz

Handwritten musical score for 'tixana' in 3/8 time. The score consists of ten staves. The first staff begins with a treble clef and a 3/8 time signature. The music is written in a single melodic line. Dynamic markings include *se*, *po*, and *f*. A section marked *Allegro* begins on the fourth staff. The score concludes with a double bar line and the word *Segue* in parentheses.



Ovoe Primero

Tonad.ª a 5. Saxido Enfermo; y su testamento;

All.^o

And.^{te}

la 2.^a y la 3.^a (Parola)

Segui. tacet) And.^{no} 3/8 tacet) All.^{no} 3/4 tacet)

Voltri

birana: flauta

Alleg.^{ro}

3/4

The musical score is written on ten staves. The first staff begins with a treble clef and a 3/4 time signature. The music consists of a series of chords and melodic lines. Annotations include:

- p.^o* (piano) on the third staff.
- lento* (slow) on the fourth staff.
- p.^o* (piano) on the fourth and fifth staves.
- ff* (fortissimo) on the fifth staff.
- pp* (pianissimo) on the sixth staff.
- pp* (pianissimo) on the seventh staff.
- pp* (pianissimo) on the eighth staff.
- pp* (pianissimo) on the ninth staff.
- pp* (pianissimo) on the tenth staff.
- pp* (pianissimo) on the eleventh staff.
- pp* (pianissimo) on the twelfth staff.
- pp* (pianissimo) on the thirteenth staff.
- pp* (pianissimo) on the fourteenth staff.
- pp* (pianissimo) on the fifteenth staff.
- pp* (pianissimo) on the sixteenth staff.
- pp* (pianissimo) on the seventeenth staff.
- pp* (pianissimo) on the eighteenth staff.
- pp* (pianissimo) on the nineteenth staff.
- pp* (pianissimo) on the twentieth staff.
- pp* (pianissimo) on the twenty-first staff.
- pp* (pianissimo) on the twenty-second staff.
- pp* (pianissimo) on the twenty-third staff.
- pp* (pianissimo) on the twenty-fourth staff.
- pp* (pianissimo) on the twenty-fifth staff.
- pp* (pianissimo) on the twenty-sixth staff.
- pp* (pianissimo) on the twenty-seventh staff.
- pp* (pianissimo) on the twenty-eighth staff.
- pp* (pianissimo) on the twenty-ninth staff.
- pp* (pianissimo) on the thirtieth staff.
- pp* (pianissimo) on the thirty-first staff.
- pp* (pianissimo) on the thirty-second staff.
- pp* (pianissimo) on the thirty-third staff.
- pp* (pianissimo) on the thirty-fourth staff.
- pp* (pianissimo) on the thirty-fifth staff.
- pp* (pianissimo) on the thirty-sixth staff.
- pp* (pianissimo) on the thirty-seventh staff.
- pp* (pianissimo) on the thirty-eighth staff.
- pp* (pianissimo) on the thirty-ninth staff.
- pp* (pianissimo) on the fortieth staff.
- pp* (pianissimo) on the forty-first staff.
- pp* (pianissimo) on the forty-second staff.
- pp* (pianissimo) on the forty-third staff.
- pp* (pianissimo) on the forty-fourth staff.
- pp* (pianissimo) on the forty-fifth staff.
- pp* (pianissimo) on the forty-sixth staff.
- pp* (pianissimo) on the forty-seventh staff.
- pp* (pianissimo) on the forty-eighth staff.
- pp* (pianissimo) on the forty-ninth staff.
- pp* (pianissimo) on the fiftieth staff.

19

p.^o rinto

(Parola)

fixana

Alleg.^{ro} G^b $\frac{3}{8}$

p. *fmo* *p.* *p.* *19*

Allegro

Sigue:

Final.

All. vivo.



Oboe Segundo

Tonad.^a a S. Saxido Enfermo, y su testamento;

All.^o 

1 Solo

2 Solo

3 Solo

4 Solo

5 Solo

6 Solo

7 Solo

8 Solo

9 Solo

10 Solo

11 Solo

12 Solo

13 Solo

14 Solo

15 Solo

16 Solo

17 Solo

18 Solo

19 Solo

20 Solo

21 Solo

22 Solo

23 Solo

24 Solo

25 Solo

26 Solo

27 Solo

28 Solo

29 Solo

30 Solo

31 Solo

32 Solo

33 Solo

34 Solo

35 Solo

36 Solo

37 Solo

38 Solo

39 Solo

40 Solo

41 Solo

42 Solo

43 Solo

44 Solo

45 Solo

46 Solo

47 Solo

48 Solo

49 Solo

50 Solo

51 Solo

52 Solo

53 Solo

54 Solo

55 Solo

56 Solo

57 Solo

58 Solo

59 Solo

60 Solo

61 Solo

62 Solo

63 Solo

64 Solo

65 Solo

66 Solo

67 Solo

68 Solo

69 Solo

70 Solo

71 Solo

72 Solo

73 Solo

74 Solo

75 Solo

76 Solo

77 Solo

78 Solo

79 Solo

80 Solo

81 Solo

82 Solo

83 Solo

84 Solo

85 Solo

86 Solo

87 Solo

88 Solo

89 Solo

90 Solo

91 Solo

92 Solo

93 Solo

94 Solo

95 Solo

96 Solo

97 Solo

98 Solo

99 Solo

100 Solo

Al Segno 2^{ma} y la 2.^a y la 3.^a (Paxola)
 Segui: tacer) And.^{no} tacer) All.^{to} 3 tacer)

Sixana Flauta

Alleg^{ro}

Handwritten musical score for Sixana Flauta, Allegro, 3/4 time signature. The score consists of ten staves of music. Dynamics include *fmo*, *fr. p.*, *p.*, and *fr. p.*. The piece concludes with the word *Parola* written in large cursive script.

Final. 1.

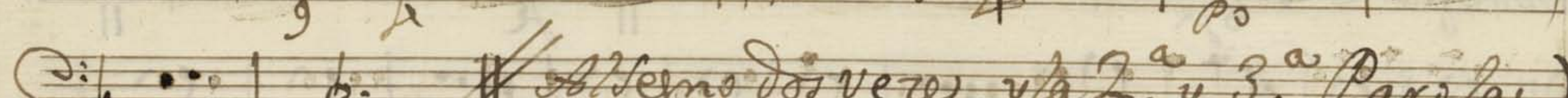
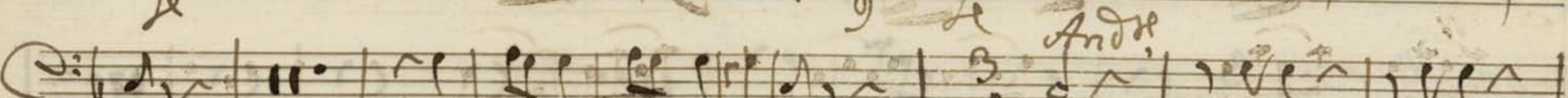
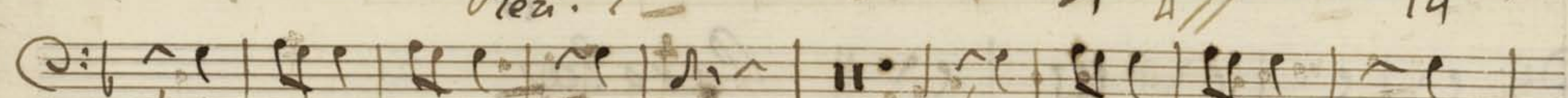
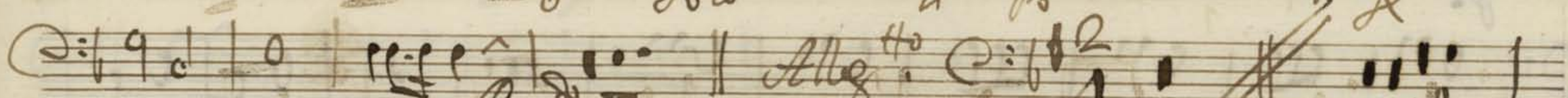
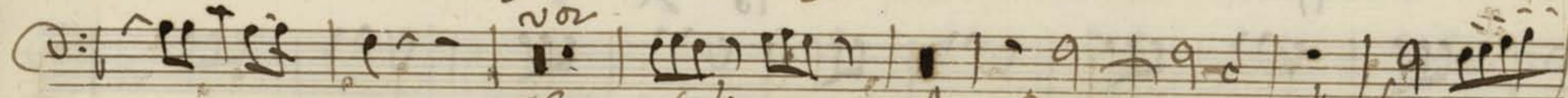
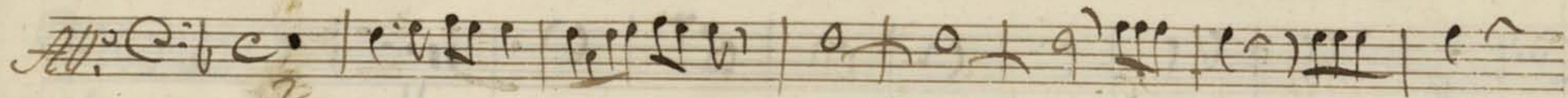
All.° vivo.

2
♩

The musical score consists of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. A first ending bracket is present on the second staff. The word 'feassay' is written in cursive above the fifth staff. The piece concludes with a double bar line and a fermata on the seventh staff.

Trompa Primera

Conadilla à Cinco; Sarrido enfermo, y su Testamento;



Allegro moderato, y la 2.^a y 3.^a Parola)

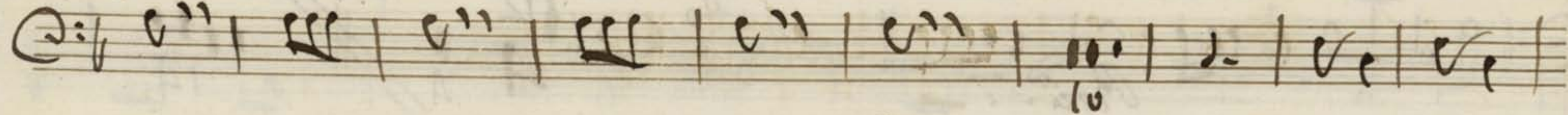
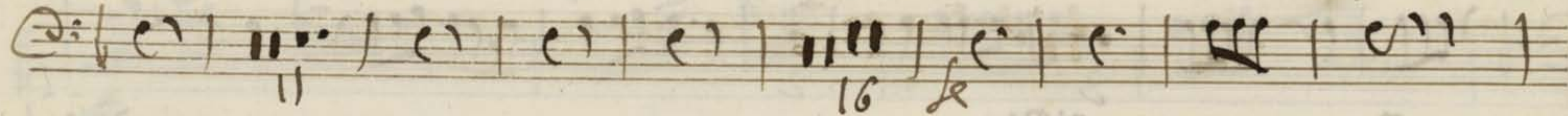
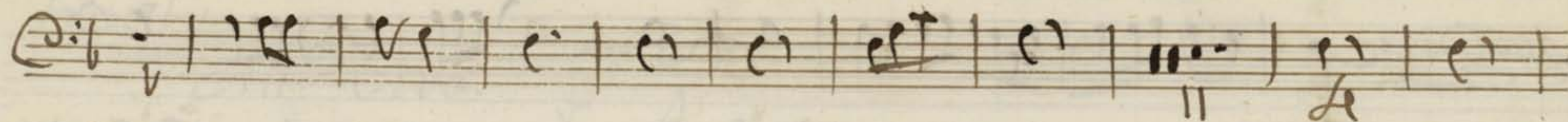
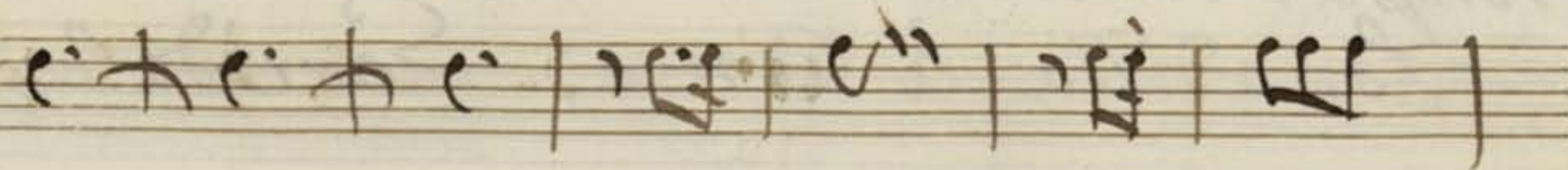
Segui. Tarze //

And.^{no} tarze // Coplas tarze //

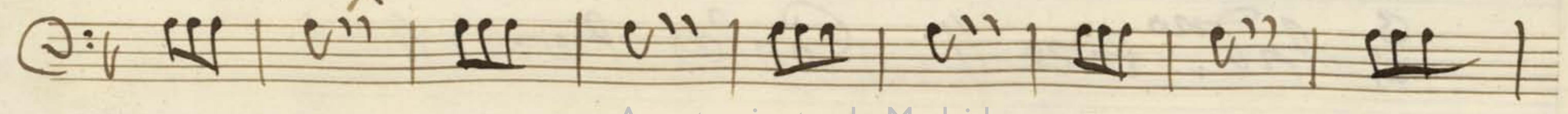
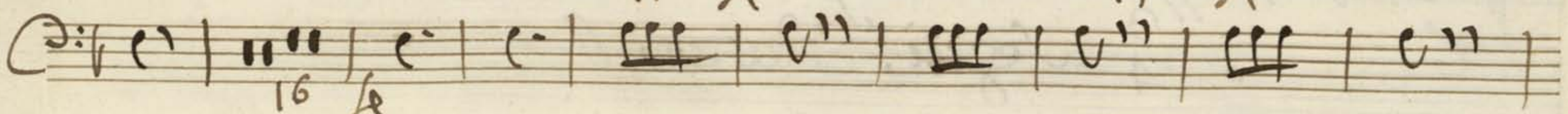
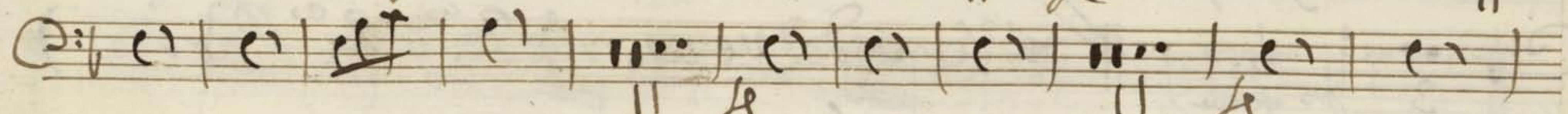
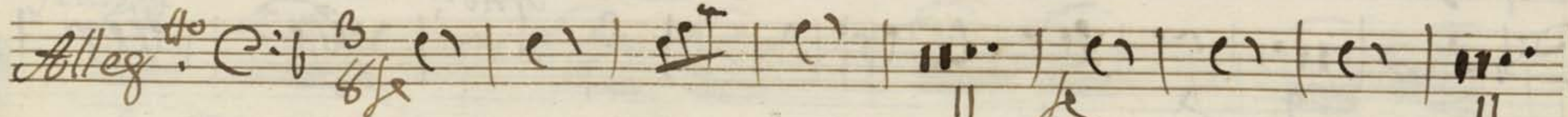
Tirana

Allegro no

no $\frac{3}{4}$



Parola



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, including a double bar line and some faint markings.

final *All.^o* Handwritten musical notation on a single staff, starting with a 2/4 time signature and a series of quarter notes.

Handwritten musical notation on a single staff, featuring a triplet of eighth notes and other rhythmic patterns.

Handwritten musical notation on a single staff, ending with a double bar line and repeat signs.

Five empty musical staves with faint, illegible markings and ghosting of notes from the previous page.

Handwritten musical score on ten staves. The notation is extremely faint and illegible, appearing as light brown ink on aged paper. The staves are numbered 1 through 10 on the left side. The handwriting is likely in Spanish, given the context of the document.

Sivana

Allegro 3/8

Parola

Allegro 3/8

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains several measures of music, including a measure with a fermata and the number '10' written above it. The second staff continues the melody. The third staff starts with the word 'final' written in cursive, followed by 'Allo.' and a new time signature of 2/4. It features a measure with a fermata and a section of the staff that is heavily scribbled out with diagonal lines. The fourth and fifth staves continue the musical notation with various note values and rests.

Fugata

A handwritten musical score consisting of ten staves. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. There is a significant water stain on the lower left side of the page, partially obscuring the bottom of the staves.

+

Contrabajo;

Conadilla a 5.

Larido enfermo, y su testamento;

//

Allegro

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation consists of several measures of music, primarily featuring eighth and sixteenth notes.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns.

Handwritten musical notation on a five-line staff. This section includes dynamic markings: *ff*, *p*, *ff*, *p*, and *ff*. There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation.

Handwritten musical notation on a five-line staff, featuring a variety of note values and rests.

Handwritten musical notation on a five-line staff. The word *Prezide* is written above the first few notes. The notation includes slurs and various note values.

Handwritten musical notation on a five-line staff, showing a continuation of the melodic line.

Handwritten musical notation on a five-line staff, with some notes marked with accents or slurs.

Handwritten musical notation on a five-line staff. This section includes the tempo marking *Allegro* and some numerical markings (2, 3, 5) below the staff, possibly indicating fingerings or measure counts. The piece concludes with a double bar line and a final note.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *f*, and *Andte*. The final staff contains the instruction *Allegro moderato la 2.^a y 3.^a Parola*.

Allegro *Volti*

Segui:

Andte

3/4

Musical staff 1: Treble clef, 3/4 time signature, first measure with a 3 over the staff, followed by several measures of rhythmic notation.

Musical staff 2: Treble clef, first measure with a 3 over the staff, followed by notes with dynamics like *ff-p* and *le*.

Musical staff 3: Treble clef, notes with dynamics like *ps*.

Musical staff 4: Treble clef, notes with dynamics like *le*, *ps*, *le*, *ff-p*, *ff-p*, *ff-p*, *le*.

Musical staff 5: Treble clef, notes with dynamics like *ps* and *le*.

Musical staff 6: Treble clef, notes with dynamics like *ps*, *rinke*, *ps*, *rinke*, *le*, and the instruction *Allegro hasta*.

er ()

Parola

Andro $\text{C} = \text{H} \frac{3}{8}$ *Staccato* *no2*

p *le* *p* *le* *p* *le* *le* *le* *le* *le*

Tirana

Aleg. ^{no} 3

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is marked *Aleg.* (Allegretto) and includes a first ending bracket. Subsequent staves feature various dynamics such as *p* (piano), *ff* (fortissimo), and *rit.* (ritardando). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line and the word *Volte* written in a large, decorative script.

Tirana

Alleg.^{ro}

3/6 ~~4/4~~ ~~5/4~~ ~~6/8~~ ~~9/8~~ ~~12/8~~ ~~3/4~~ ~~2/4~~ ~~3/8~~ ~~6/16~~ ~~9/16~~ ~~12/16~~ ~~15/16~~ ~~3/32~~ ~~6/32~~ ~~9/32~~ ~~12/32~~ ~~15/32~~ ~~18/32~~ ~~21/32~~ ~~24/32~~ ~~27/32~~ ~~30/32~~ ~~33/32~~ ~~36/32~~ ~~39/32~~ ~~42/32~~ ~~45/32~~ ~~48/32~~ ~~51/32~~ ~~54/32~~ ~~57/32~~ ~~60/32~~ ~~63/32~~ ~~66/32~~ ~~69/32~~ ~~72/32~~ ~~75/32~~ ~~78/32~~ ~~81/32~~ ~~84/32~~ ~~87/32~~ ~~90/32~~ ~~93/32~~ ~~96/32~~ ~~99/32~~ ~~102/32~~ ~~105/32~~ ~~108/32~~ ~~111/32~~ ~~114/32~~ ~~117/32~~ ~~120/32~~ ~~123/32~~ ~~126/32~~ ~~129/32~~ ~~132/32~~ ~~135/32~~ ~~138/32~~ ~~141/32~~ ~~144/32~~ ~~147/32~~ ~~150/32~~ ~~153/32~~ ~~156/32~~ ~~159/32~~ ~~162/32~~ ~~165/32~~ ~~168/32~~ ~~171/32~~ ~~174/32~~ ~~177/32~~ ~~180/32~~ ~~183/32~~ ~~186/32~~ ~~189/32~~ ~~192/32~~ ~~195/32~~ ~~198/32~~ ~~201/32~~ ~~204/32~~ ~~207/32~~ ~~210/32~~ ~~213/32~~ ~~216/32~~ ~~219/32~~ ~~222/32~~ ~~225/32~~ ~~228/32~~ ~~231/32~~ ~~234/32~~ ~~237/32~~ ~~240/32~~ ~~243/32~~ ~~246/32~~ ~~249/32~~ ~~252/32~~ 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find

All.^o

Handwritten musical score for five staves. The first staff is in 2/4 time and contains the word "find". The score includes various musical notations such as notes, rests, and dynamic markings like "voz", "p", and "fmo". The piece concludes with a double bar line and a fermata on the final note of the fifth staff.

