

Leg. 11. N. 11.

Mus 123-6

Leg. 3. n. 45

t

Conadilla a 3.

46

La Laya y el Petimetre

De Laserna.

123-6



*Alleg.<sup>to</sup>*

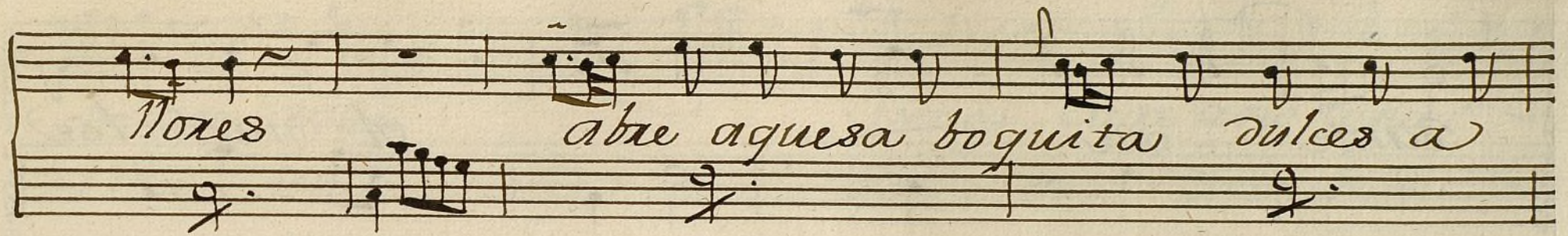
*Paya*

Coma popitas Niño toma y no lloras toma y no-

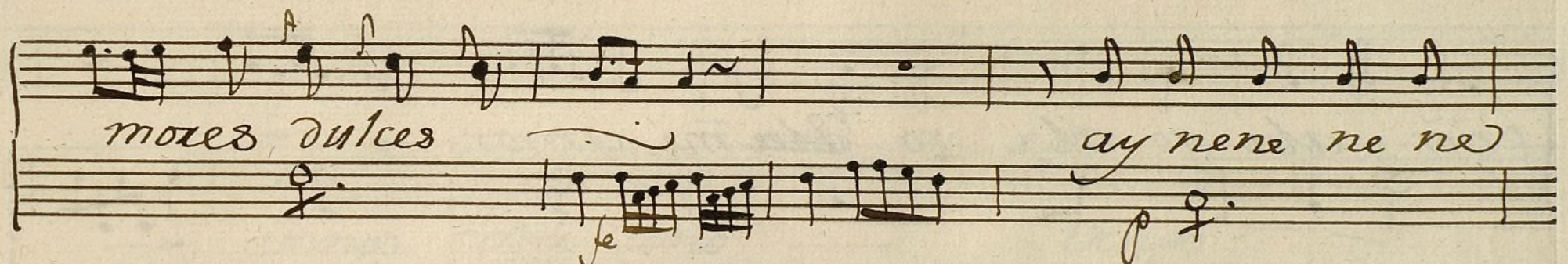
*p*



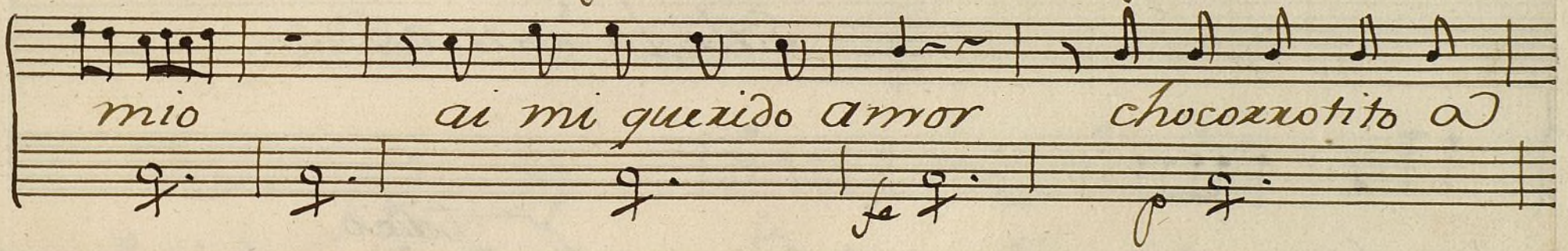
Mores abre aquesta boquita dulces a



mores dulces ay nene ne ne



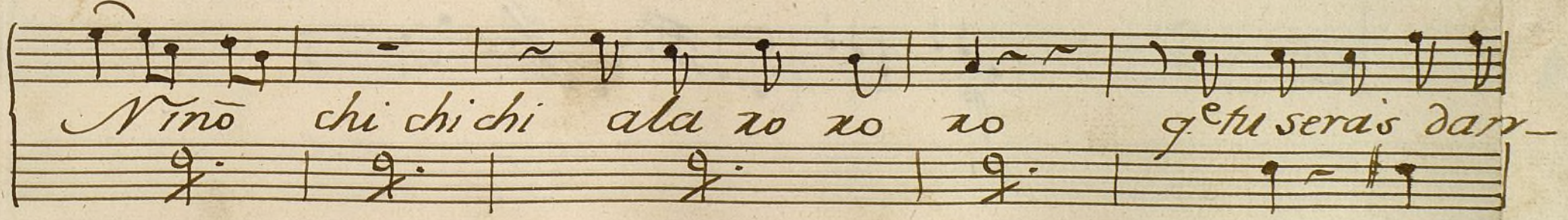
mio ai mi querido amor chocorotito



mado - - del alma y corazon - - ala ro ro mi



Niño chi chi chi ala ro ro ro q' tu seras darr-





dante — que el dia del se

nor ala ro ala ro ~~ro~~ mi amor — — —

Salte la Danza

poco

tado

Aqui por este —  
Una Saya aqui —



tiempo aqui

Vive una

Vengo cada año aqui

q. es como un cielo una

vengo cada año

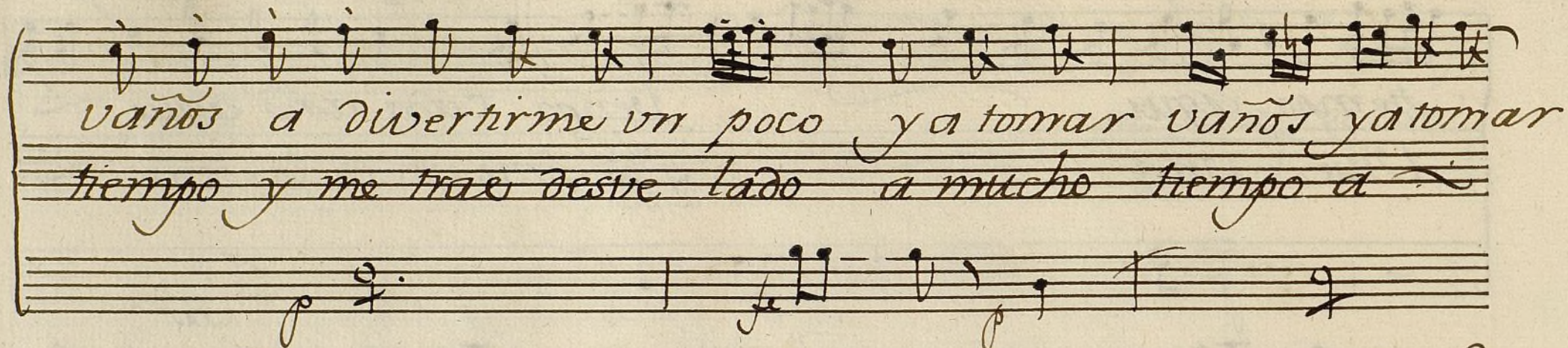
q. es como un cielo

Vengo que

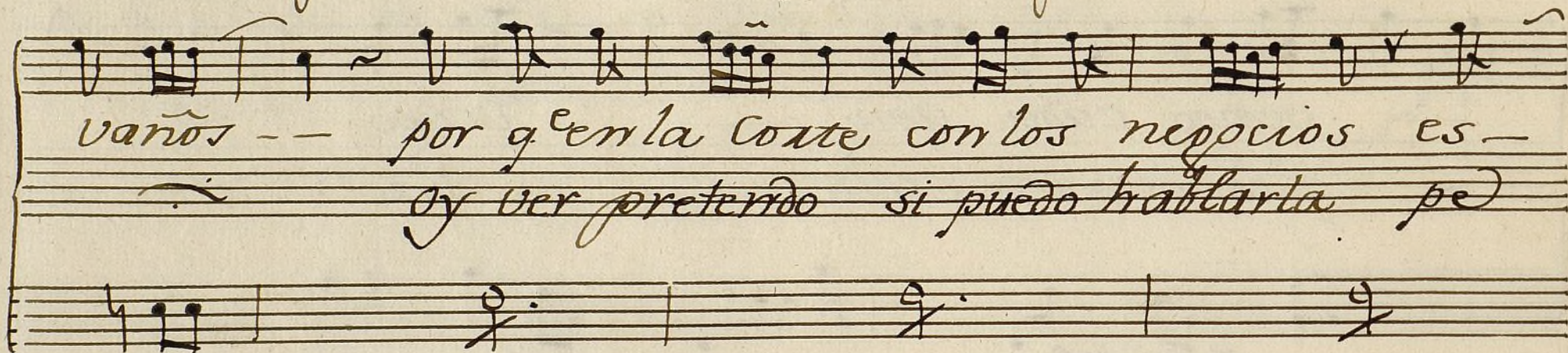
a divertirme un poco ya tomar

y me trae desvelado ha mucho

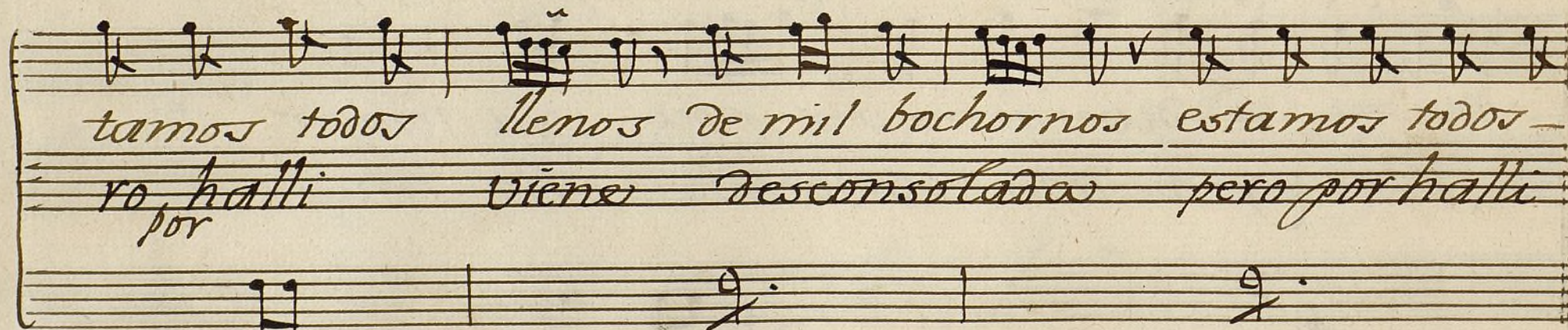




vaños a divertirme un poco ya tomar vaños ya tomar  
tiempo y me trae desde lado a mucho tiempo a



vaños -- por q<sup>e</sup> en la corte con los negocios es --  
y ver preterido si puedo hablarla pe



tamos todos llenos de mil bochornos estamos todos --  
ro halli viene desconsolada pero por halli  
por



Llenos de mil bochornos — por q. andan unos  
 viene desconsolada no. Pero por halli  
 a un lado me se  
 aires por mui calorosos por q. an  
 viene pero desconsolada pero  
 tiro a un por ver lo q. habla a un la  
 dan unos aires mui calorosos — Al segro  
 por halli viene desconsolada  
 do me se tiro por ver lo q. habla —



*Paya*

*All.*

*ai nino*

de mi alma chocorro tito chocorro tito

tu padre te a lle bado entre el bullicio entre

ay nene ne ne nino — ay mi que

nido amor g.<sup>e</sup> temo g.<sup>e</sup> en la gresca



te den un encontron ay cari nito mio -

ay amor amor - (ay ay) q. si acaso te matan

que no seras xepi -

dor no no no seras xepi dor

*f*



*Alleg.<sup>to</sup>*

*Adico.*

Por que lloras quejada por  
Tus ojillos hermosos tus

de aquese modo por q.<sup>e</sup> lloras que  
sabe meam muerto tus ojillos er-

rida de aquese modo — de  
mosos sabe meam muerto sabe

*f* *fmo* *p*



Paya

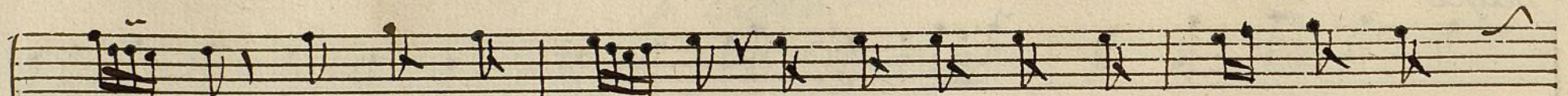
ai que Señor tan guapo si sera de oro ay q.<sup>e</sup> Señor tan  
 pues de caso mis ojos tienen Veneno pues de caso mis

guapo si sera de oro si  
 ojos tienen Veneno


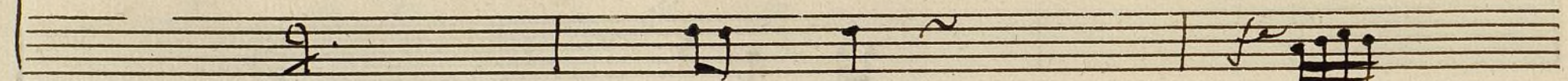
tad.<sup>o</sup> por q.<sup>e</sup> te afliges cara de cielo por q.<sup>e</sup> llebo mi-  
 en que lo tienen juzgo no yerras ya se ve q.<sup>e</sup> no

Paya

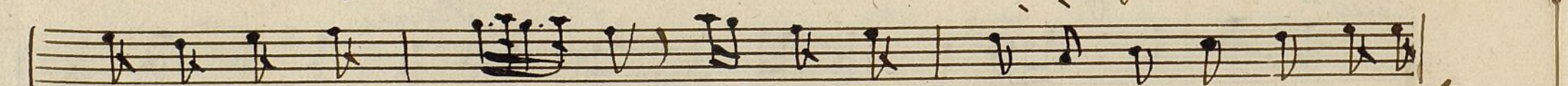





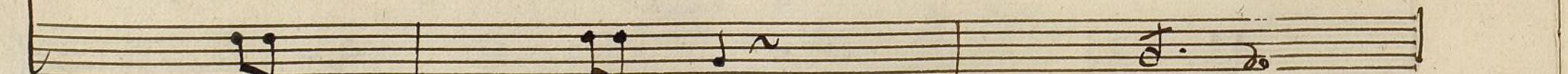
Niño Juan a buzo y pueden con la greca de  
yerro ni curro bestias si usted quiere Juanito le ha



larlo tuerto y pueden y  
ra esa hacienda si usted si us



dejarlo tuerto y pueden con la  
le hara esa hacienda si usted quiere ~~con~~  
sua



fin.



Cresca de farlo tuelto - *Allegro*  
~~cienda~~ le hara esa hacienda  
 rito -

*f* *fmo* *t adco*

*All<sup>o</sup>* *Mod.<sup>to</sup>* *2/4* *2/4* *9*  
 Deja las chanzas quixeme ya

*Paya*  
 si Juan lo sabe repañira si Juan

*f* *fad.<sup>o</sup>* *p*  
 por ti me muero



*Paya*

mi dulce Jman no diga uste eso q.<sup>e</sup> pecará

ola ola se/se/se/se. Me parece bien

q.<sup>e</sup> entreteni dita q.<sup>e</sup> esta mi Muger q.<sup>e</sup>

*3 p.*

Silencio Silencio chitito atender que el



Handwritten musical score for the first system. It consists of four staves. The top three staves are for a vocal line, and the bottom staff is for a basso continuo line. The lyrics are written in cursive below the basso continuo staff.

*fe*

*caso entablado que el* *proseguir ve*

Handwritten musical score for the second system. It consists of four staves. The top three staves are for a vocal line, and the bottom staff is for a basso continuo line. The lyrics are written in cursive below the basso continuo staff.

*reis proseguir vezais.*



All.  
2/4

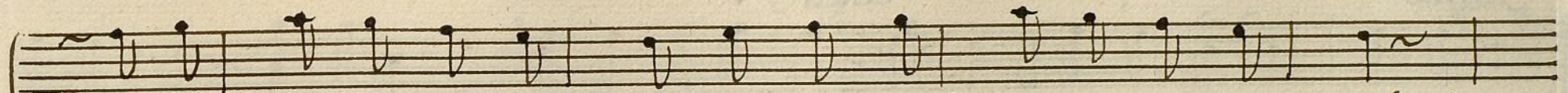
lades

Aldeanita si me quieres saldrás de estado infeliz  
Vente con migo a la corte y veras lo q. ay halli

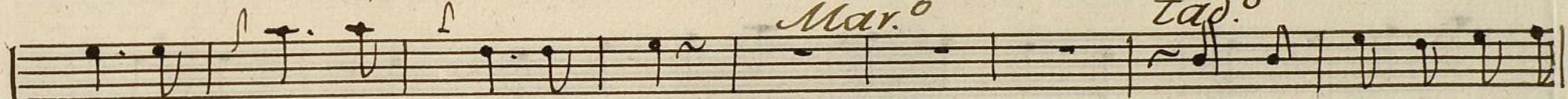
Paya

las felici dades vuestras no me gustan nada a mi  
ya se q. ay enfermedades de toda clase en Madrid

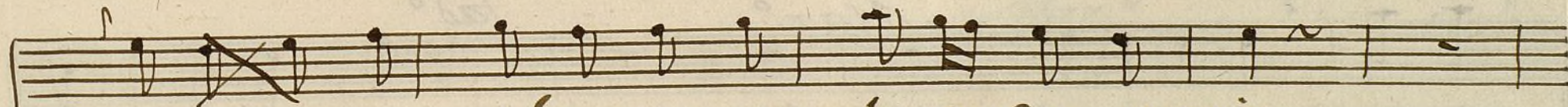
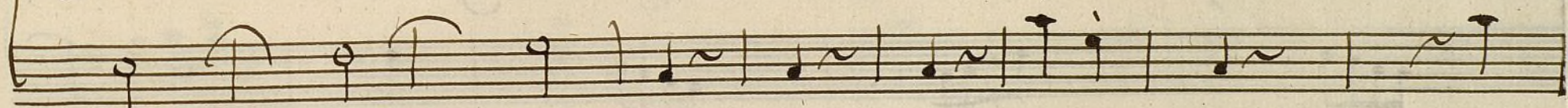




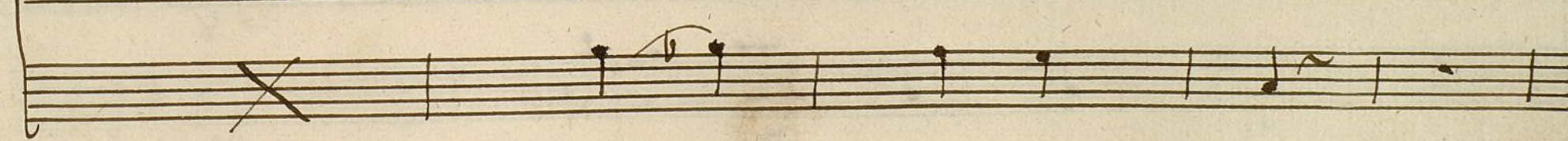
por q.<sup>e</sup> los Usias siempre dan las cosas con mal fin  
que se venden y se compran, y cuestan muchos más



dan *(Si Malo)* en Medio tempo men-  
y *(q.<sup>e</sup> cara ha todo)* como saue tantas

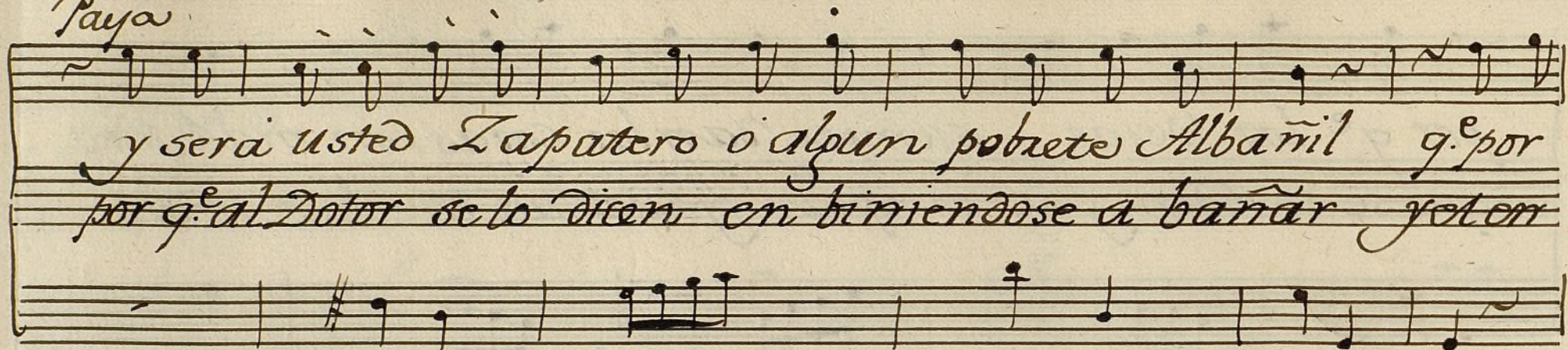


pleo con que te pueda servir  
cosas sin haver estado halla

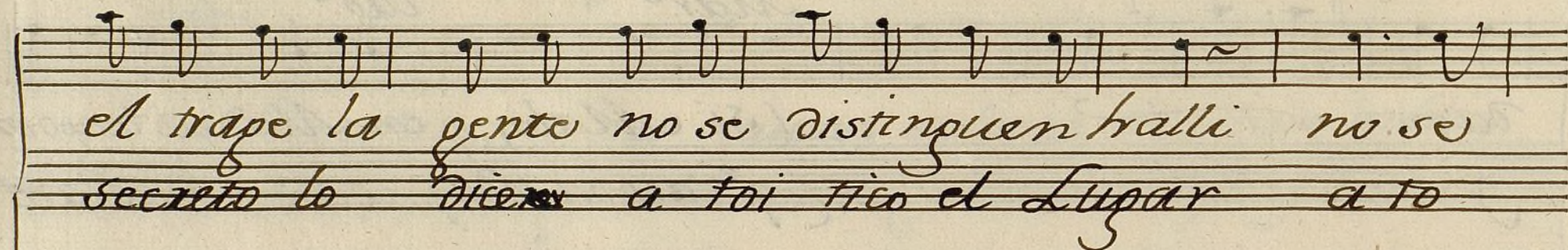




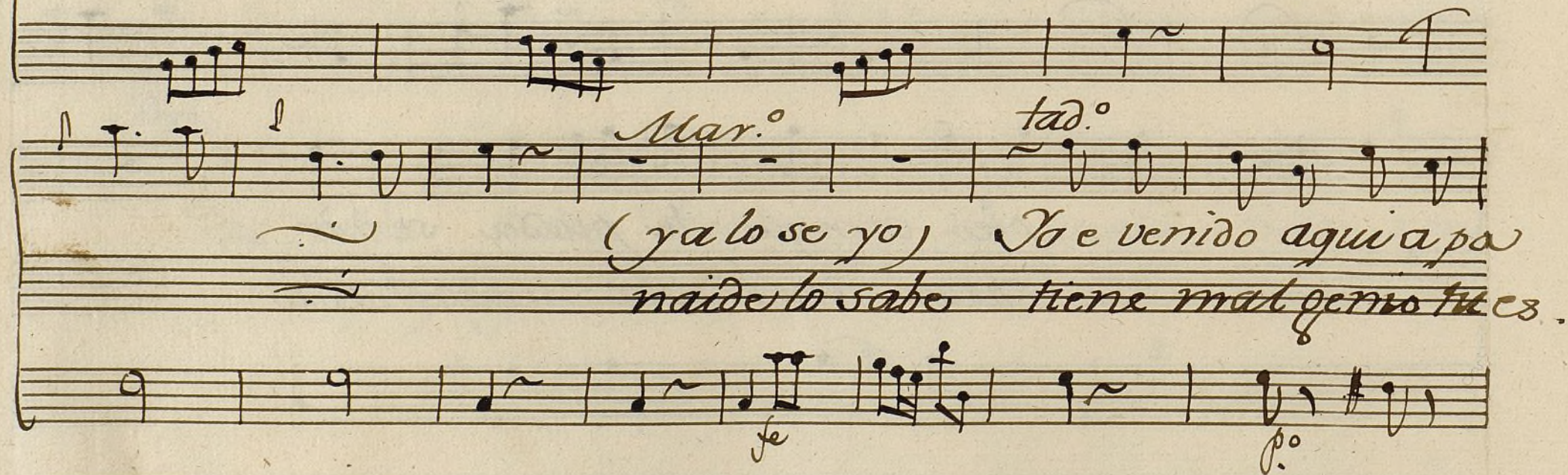
Paya



y será usted Zapatero o algun pobrete Albañil q.<sup>e</sup> por  
por q.<sup>e</sup> al Doctor se lo dicen en biñiéndose a bañar y en



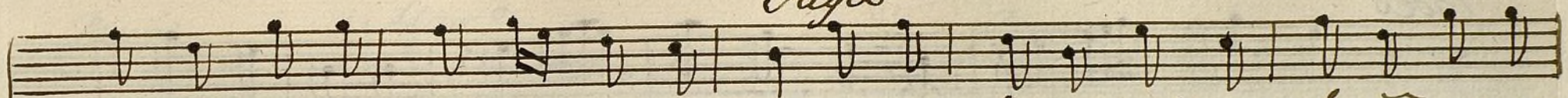
el trape la gente no se distinguen halli no se  
secreto lo dicen a toi tico el Lugar a to



*Mar.<sup>o</sup>* *tad.<sup>o</sup>*  
(ya lo se yo) No e venido aqui a pa  
naide lo sabe tiene mal genio tu es.



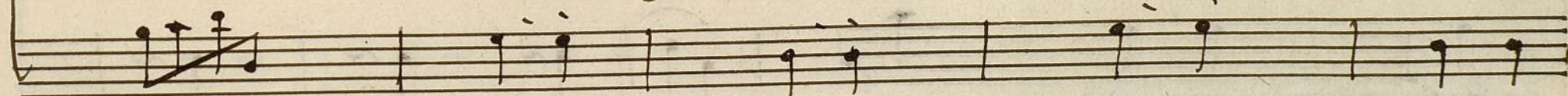
*Paya*



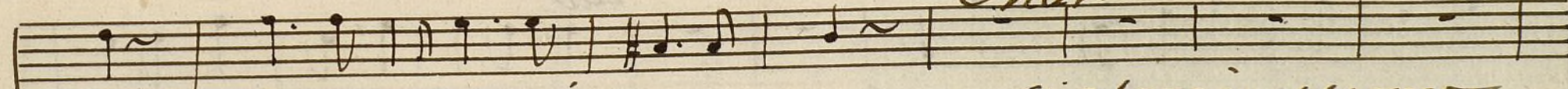
searme tan solo por verte a ti y tambien a tomar baños segun  
poco o es un poboete bausan es conforme los Borrrios q. le -



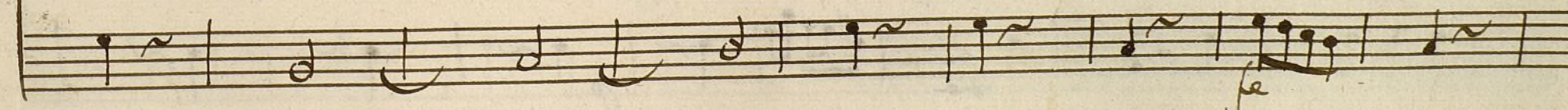
dicen por ay por q. an menester lavarse los Usias de uca  
traen para errar si son falsos es un Diabolo y sino es un pobre



*Mar.º*



vil los si estaran puerco  
Juan y si soy bueno





*f* *adco*

para q.<sup>e</sup> tu veas te tengo cariño toma para  
 para q.<sup>e</sup> tu veas quanto yo te estimo Aldeana er

*p* *f* *Rayo* *p*

dulce a questo bolsillo Zape como  
 masa toma un relojito Zape

*f* *p* *Mar.<sup>o</sup>* *tao.<sup>o</sup>*

quemma pues sopla pues sopla tomalo no temas

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first two staves contain the lyrics 'para q.<sup>e</sup> tu veas te tengo cariño toma para' and 'para q.<sup>e</sup> tu veas quanto yo te estimo Aldeana er'. The third staff has dynamic markings *p*, *f*, and *Rayo*. The fourth and fifth staves contain the lyrics 'dulce a questo bolsillo Zape como' and 'masa toma un relojito Zape'. The sixth staff has dynamic markings *f*, *p*, and tempo markings *Mar.<sup>o</sup>* and *tao.<sup>o</sup>*. The seventh and eighth staves contain the lyrics 'quemma pues sopla pues sopla tomalo no temas'. The notation includes various note values, rests, and slurs.



*Paya* *Mar.<sup>o</sup>* *Paya*

Si querra pues sopla ay Juanito mo

*Mar.<sup>o</sup>*

nito a que bienes ay monita Blasita a cogerte  
buelves

os... os os — y espantar y espantar al Gabildm al  
un favor un favor suplico a usted su-



Gabilan ponte la Jpa al alma mia con eso a bersi se  
 yes que lave los pañales q. no puede mi mu  
 ba con / ger que / tad / la atrevido jajaja tu me las as de pagar me las



Paya

y prosiga  
que bueno queda el Usia de verle risa me  
y prosiga este capricho por si gusto a cierta a  
no castigo su insolencia por que se es un ani-  
que bueno queda el Usia yo le pretendo buer

da que bueno queda el Usia de verle risa me da  
dar y prosiga este capricho por si gusto a cierta a dar  
mal no castigo su insolencia por que se es un animal  
lar que bueno queda el Usia yo le pretendo buerlar



de vezle zira me da de  
 por si por que es un animal por si por que  
 yo le pretendo burlar yo

*Allegro*  
 tad.° que dices de esto quezida  
 Paya. que es de decir que laveis los pañales  
 y sino de mi mas no os acordéis  
 tad.° eso dices  
 Paya. eso digo  
 tad.° y me das de quezida despues mucho mucho.  
 Paya. mucho mucho,  
 tad.° pues a ello a lavar vamos  
 Paya. muy bien y entre tanto cantad algo  
 como yo acostumbro hacer.

tad.°  
 Quando un amante fino y constante



Handwritten musical score with lyrics in Spanish. The score consists of six systems of two staves each. The lyrics are: "quando un ay- Pillemos al usia pa- radarle una manta q'es a queste alboroto no se lo que me pasa no mos todos a vna todos arriva vaya a arriva vaya". The score includes musical notation such as notes, rests, and bar lines. Performance markings include "Alto", "Paya", "tad", and "todos". There are also some decorative flourishes and a "p" marking at the end of the final system.



*tad.º Por Dios q. no q. llorando como mujer  
o lo mejor*

*mas... que no deo rendir el llanto  
de una pexa o de un carrubo  
tad.º perdon  
Paya de sale  
Paya de sale  
tad.º. Zape no buelo mas a buzo*

*Pues la tonrada acave*

*con seguidillas*

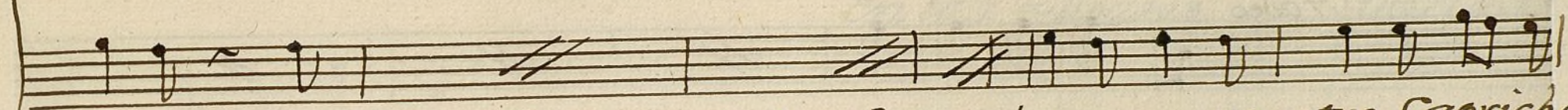
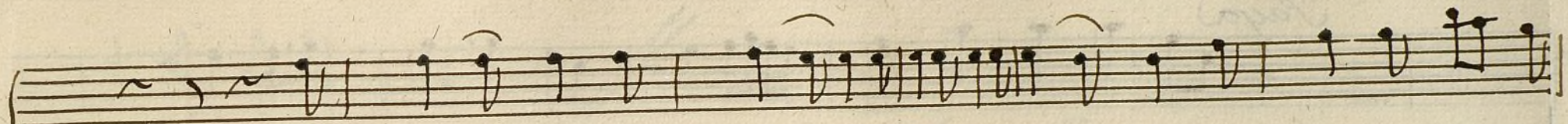
*Paya*

*oid las Mosqueteros - tad.º*

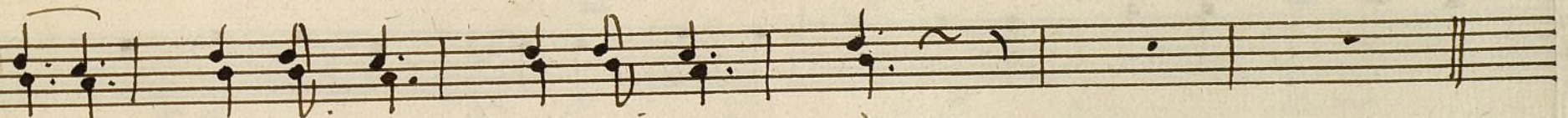
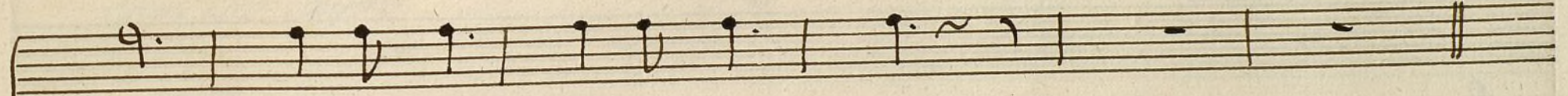
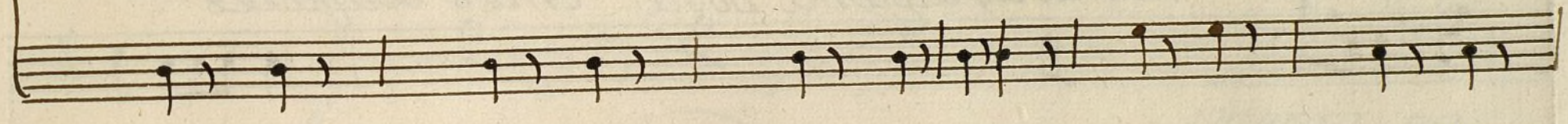
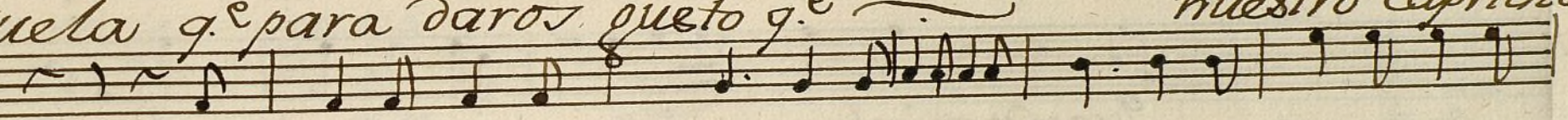
*nuevas*

*escuchadlas ca*

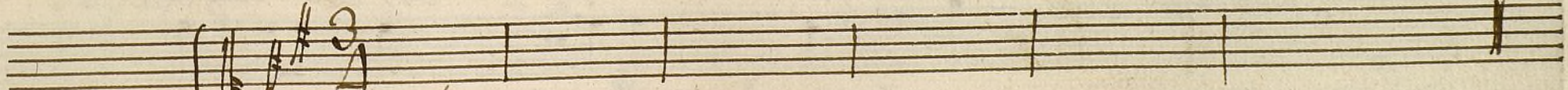
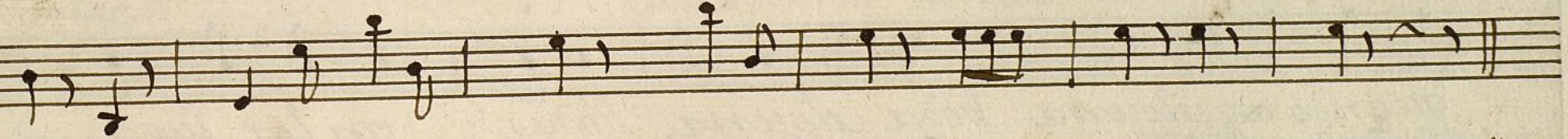
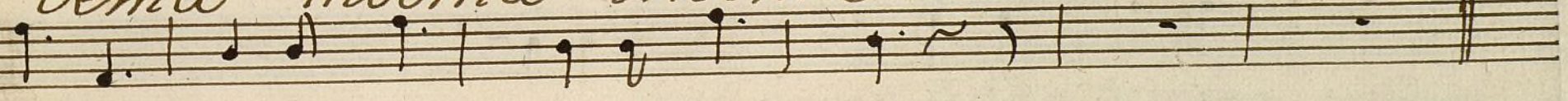




*Zuela q.<sup>e</sup> para daros gueto q.<sup>e</sup> nuestro Capricho in-*



*venta inventa inventa*





*Paya*

*Ladeo*

*Max<sup>o</sup>*

Quando ay alguna boda en los Lugares

Quando ay alguna boda alguna boda en los Lugares



*en los Lupares suceden*  
*res en los Lupares*  
*con los Payos varios pa*  
*Mar.°*  
*sages suele haver niñas tambien pendencias*  
*Payas tad.°*  
*las mozas cantan bailan las viejas ay muchas*



los 3

bromas y borra cheras  
y todo es ale gria

100.

Despues de questo Mar.

bullape y fiesta van ala Plaza

Paya

los 3

y halli los novios alepres vailan alepres vailan



y de este modo empiezan con algazara y de este modo en

piezan con algazara con con

Salen todos.

Para.



todos y todas

*Alleg.<sup>to</sup>*

Vivan los novios vivan y veian

*Alleg.<sup>to</sup>*

y se emborrachen Viejos y Viejas

Vailen los novios

todos

con bulla y fiesta

Vailen los novios con bulla y fiesta



cornulla y fiesta bulla y fiesta.

*Mup.<sup>o</sup> tad.<sup>o</sup> y Mar.<sup>o</sup>*

*Alto* el aire de los

novios -

Lleba la palma q.<sup>e</sup> son los mas ga  
Viva la novia q.<sup>e</sup> se lleva en su -

lardos de la Comerca - q.<sup>e</sup> son los mas ga  
cara todas las rosas q.<sup>e</sup> se lleva en su







Polacos y Polacas y Polacas y

The image shows a handwritten musical score on aged paper. The score consists of six staves. The first five staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The sixth staff contains the lyrics 'Polacos y Polacas y Polacas y' written in a cursive hand, with a long horizontal line under the word 'Polacas' indicating a long note. The paper shows signs of age, including yellowing and some staining.

Below the main musical score, there are four sets of empty musical staves, each consisting of five horizontal lines. The first set of staves has a few notes and rests written on the bottom line, while the other three sets are completely blank.



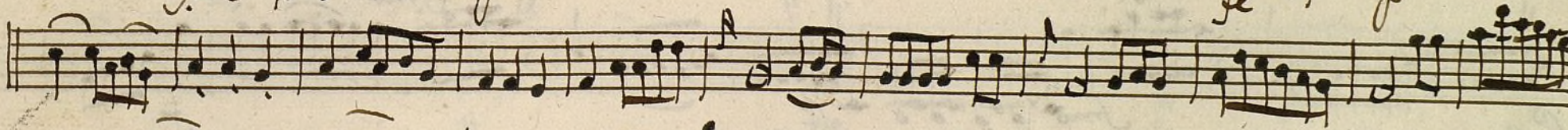
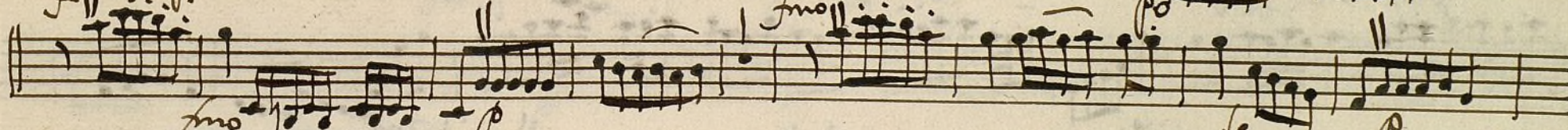
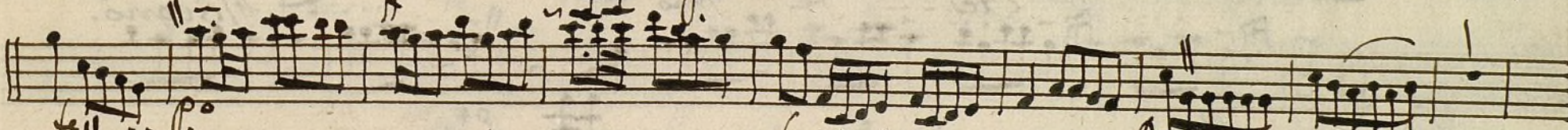
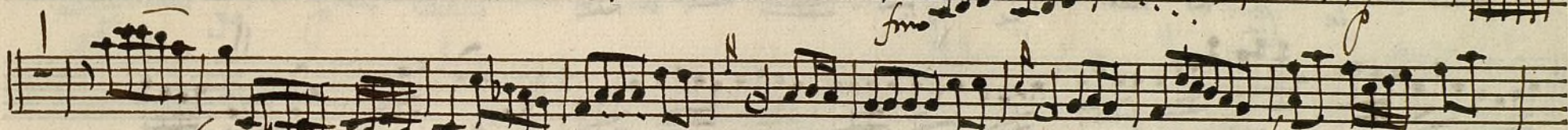
Ayuntamiento de Madrid

1200055136



Violin 1<sup>o</sup> Ton. a 3. La Laya y el Petimetre.

All. to 3/4



Para.



*All. poco.* 3/4

*cres.* *se* *fmo* *po*

*Alleg. to* 3/4

*fmo* *se* *fmo* *Allegro.*

The musical score is written on ten staves. The first section, marked *All. poco.*, is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. Dynamics include *po*, *cres.*, *se*, *fmo*, and *po*. The second section, marked *Alleg. to*, is also in 3/4 time and features a more rhythmic texture with many sixteenth notes. Dynamics include *po*, *fmo*, *se*, and *fmo*. The piece concludes with a final *Allegro.* marking.



*Alto Poco* 3/4 *fe*

*cres.* *fe* *fmo*

*cres.* *fe* *fmo* *Allegro*

*Allegro* 10 *fe*

*for*







11

*Allegro.*

*Parola.*

*Minuete.*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

*Allegro.*

*Poco f.*

*Parola*



A handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves. The first staff begins with the tempo marking "Allo" and a treble clef. The second staff includes the dynamic marking "cres. do". The third staff begins with "Allo" and a 3/4 time signature. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as "p", "f", and "p.o.". The piece concludes with the word "Para." written in the bottom right corner of the page.



*Alleg.<sup>to</sup>* & # # 3/8

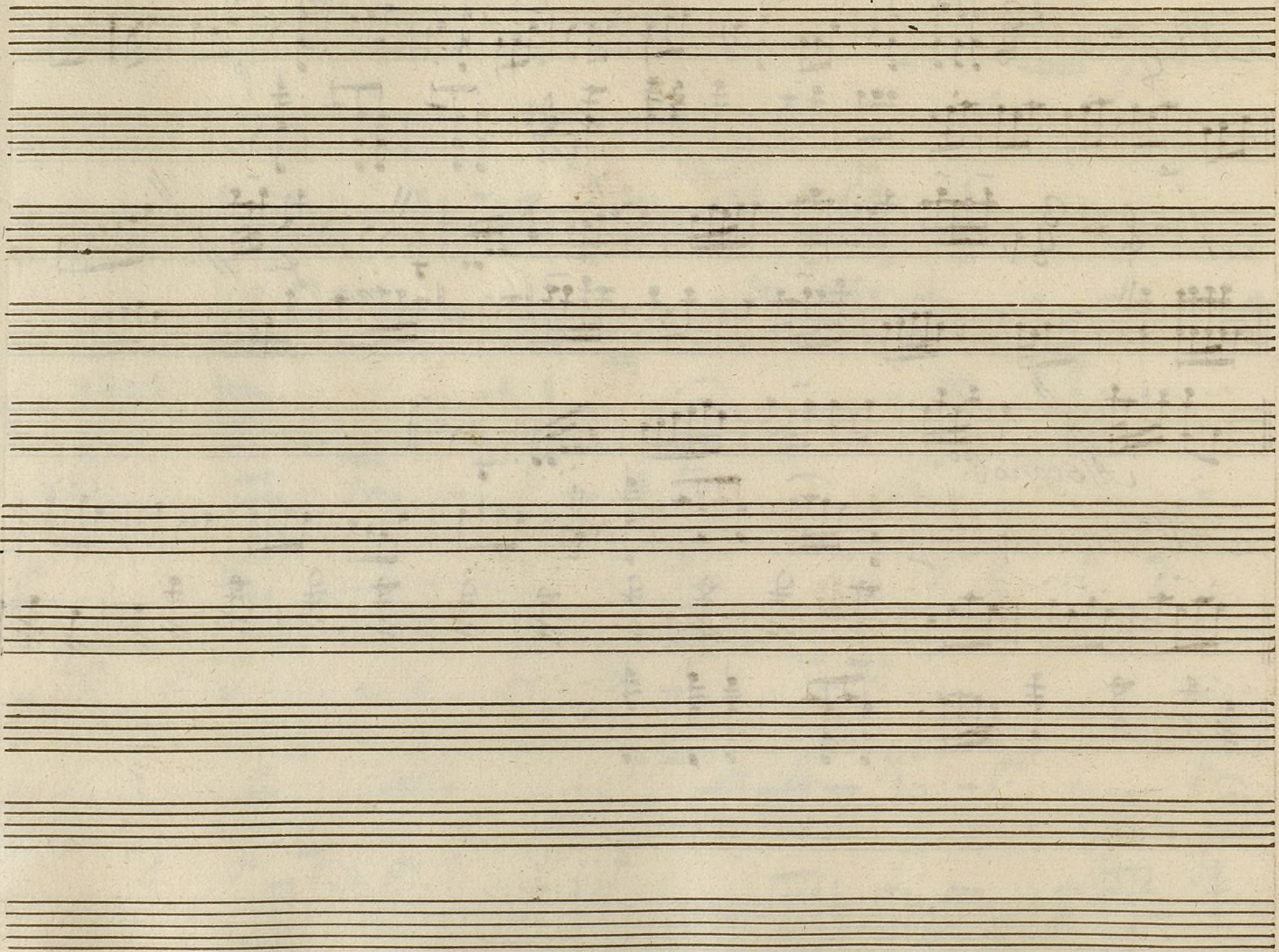
*All.<sup>o</sup>* & # # 3/8

*Allegro P.<sup>o</sup>*

*All.<sup>o</sup> Vivo.* & # # 2/4

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various time signatures: 3/8, 3/8, 3/8, 3/8, 2/4, 2/4, 2/4, 2/4, 2/4, and 2/4. The tempo markings are *Alleg.to*, *All.o*, *Allegro P.o*, and *All.o Vivo.*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The paper shows signs of age, including yellowing and some staining.







Violin 1<sup>o</sup> Ton. a 3 La Pava y el Petimetre

*All.<sup>o</sup>*

The musical score consists of ten staves of handwritten notation. The first staff is the title line. The second staff begins with the tempo marking *All.<sup>o</sup>* and a 3/4 time signature. The music is written in a single system. Dynamics include *fmo* (fortissimo), *pp* (pianissimo), and *se* (sforzando). There are numerous slurs and accents throughout the piece. The notation includes eighth and sixteenth notes, often beamed together in groups.

Para







*All. poco*  $\text{3/4}$  *f* *p*

*cres* *f* *pmo* *p*

*f* *p*

*f* *p*

*cres* *f* *pmo* *f* *p* *Allegro*

*All. Mod.*  $\text{2/4}$  *f* *p*

*f* *p*

*p* *f* *p* *f*

*f*







Handwritten musical score consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *je*. The piece concludes with a double bar line and the instruction *Al Segno.*

*Parola*

Handwritten musical score for the section titled "Parola". It begins with the tempo marking *Moderato* and a 3/4 time signature. The score consists of four staves with complex rhythmic patterns and dynamic markings including *All.<sup>o</sup>*, *Poco je*, *je*, and *p.*. The piece ends with a double bar line.

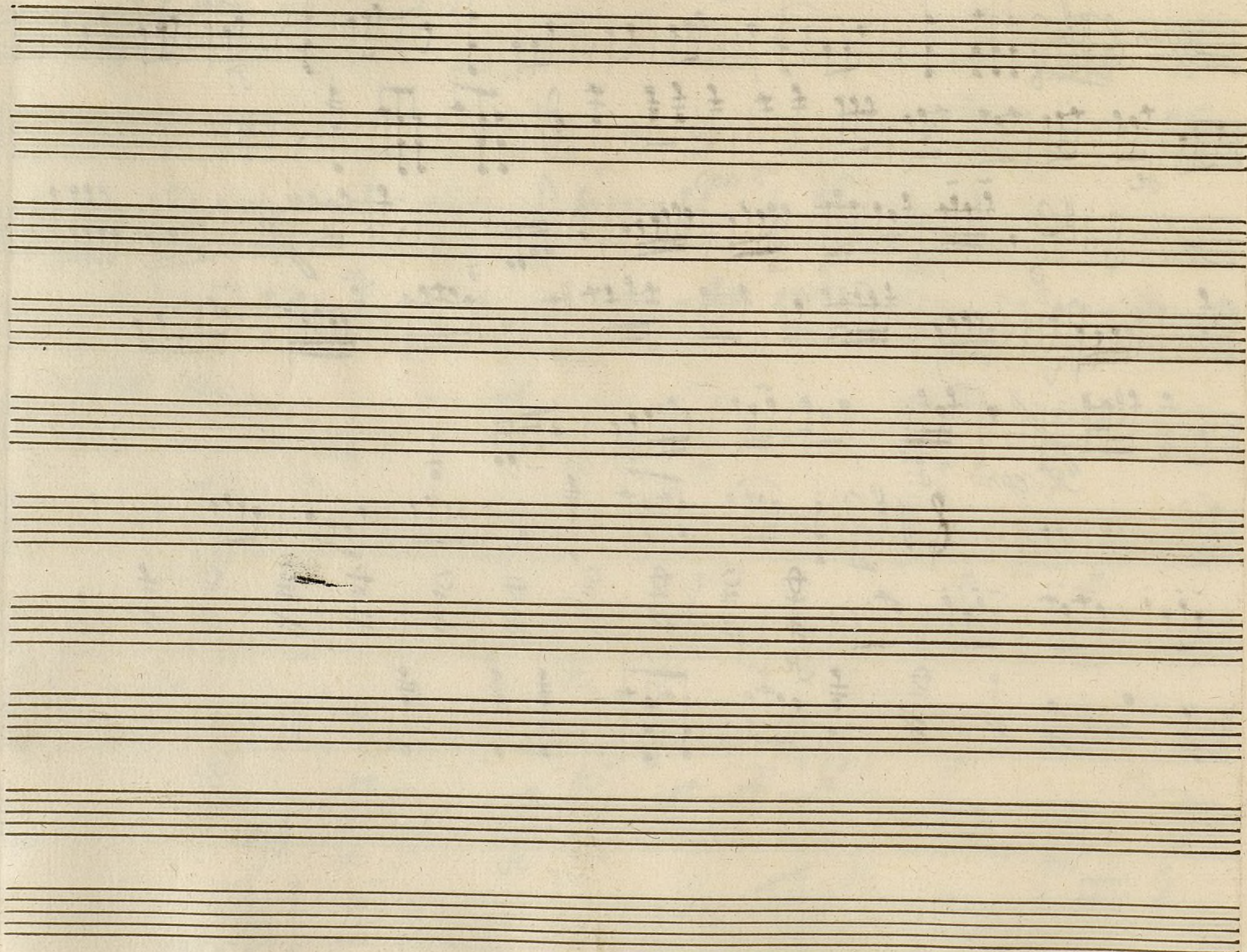


A handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures: 6/8, 3/8, and 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of chords. Dynamic markings such as *p*, *pp*, *mf*, and *ff* are present throughout. There are also handwritten annotations, including the word "cresc." and the letter "je" written in various places. The score concludes with a double bar line and repeat dots.



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The first system begins with the tempo marking *All.<sup>o</sup>* and a 3/8 time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several annotations in the margins, including the word *se* written below the first staff, *se* written above the third staff, and *Allegro* written above the fifth staff. The second system starts with the tempo marking *All.<sup>o</sup> Vivo* and a 2/4 time signature. The notation continues with similar rhythmic patterns. The bottom of the page features three empty staves. The paper shows signs of age, including some staining and a slightly irregular edge.







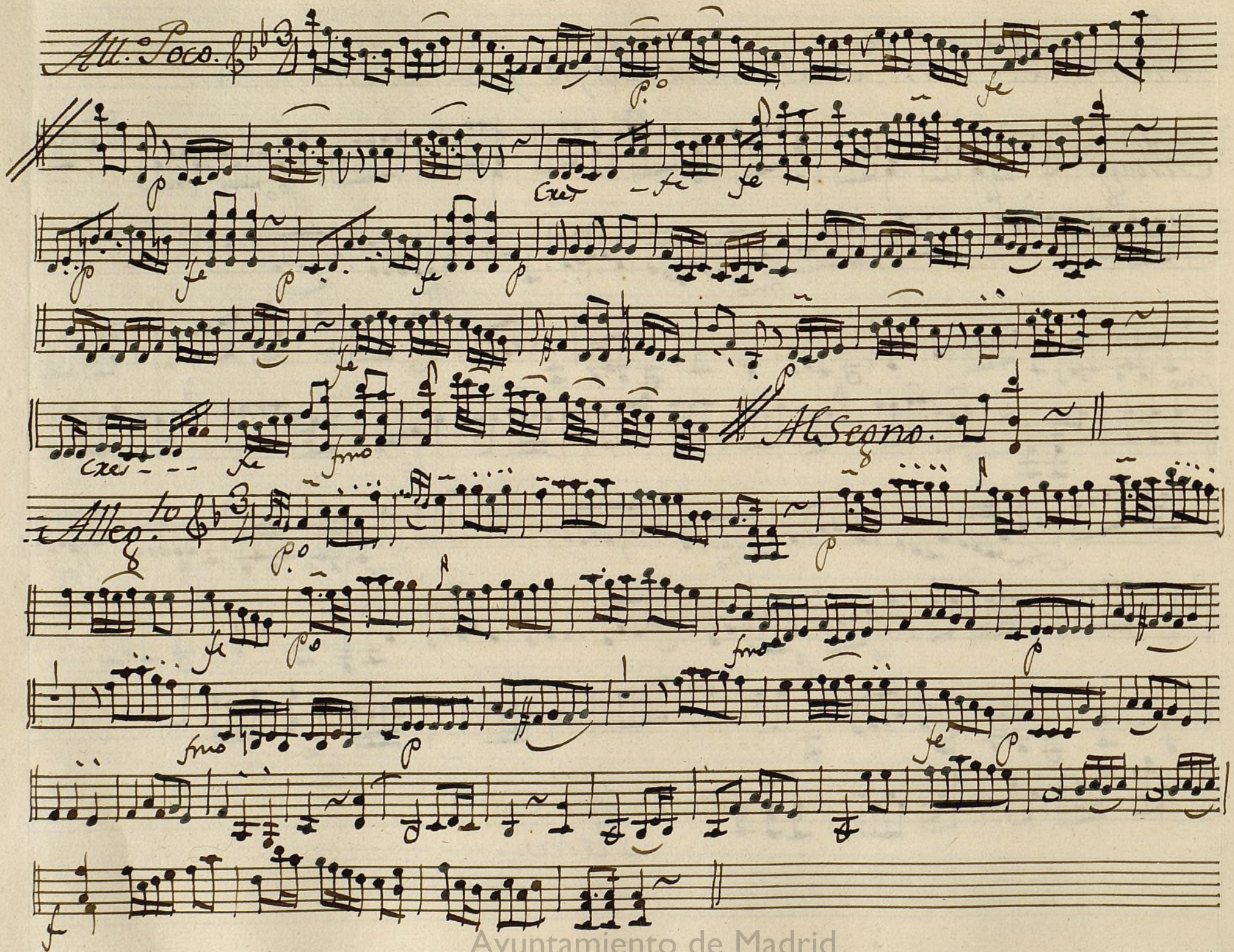
Violin 2.ª Ton. a 3.ª La Laya y el Letimetre.

*Alleg. to*  $\frac{3}{4}$

*fmo* *p* *f* *fmo* *p* *f* *fmo* *p* *f* *fmo*

*Para.*



*All. Loco.* 

*Alleg. to*

*Al Segno.*



*All. Poco.*  $\text{3/4}$  *fe*

*p* *cres* *f* *fmo* *fe* *p* *fe* *fmo*

*p.o. cres.* *fe* *fmo*

*Allegro*

*All. Mod.to*  $\text{2/4}$

*p* *f* *fmo*







*Al Segno //* *Parola.*

*Minuo.*  $\frac{3}{2}$   $\frac{2}{2}$

*poco f*

*Parola.*



The image shows a page of handwritten musical notation, likely a manuscript for a piano or similar instrument. It is divided into two systems, each starting with a section marked "Alto".

The first system is marked "Alto" and "6/8" time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody, with dynamic markings "cres." and "f". The third staff appears to be a continuation of the same line, ending with a double bar line.

The second system is marked "Alto Sep." and "3/4" time. It consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody, with dynamic markings "f" and "p". The third staff continues the melody, with dynamic markings "f", "p", and "p.o". The fourth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p", "f", "p". The fifth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p". The sixth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p". The seventh staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p". The eighth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p". The ninth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p". The tenth staff continues the melody, with dynamic markings "f", "p", "f", "p", "f", "p", and ends with a double bar line and the word "Para." written in a large, decorative script.



*All.<sup>o</sup>* 3/8

*f*

*All.<sup>o</sup>* *f*

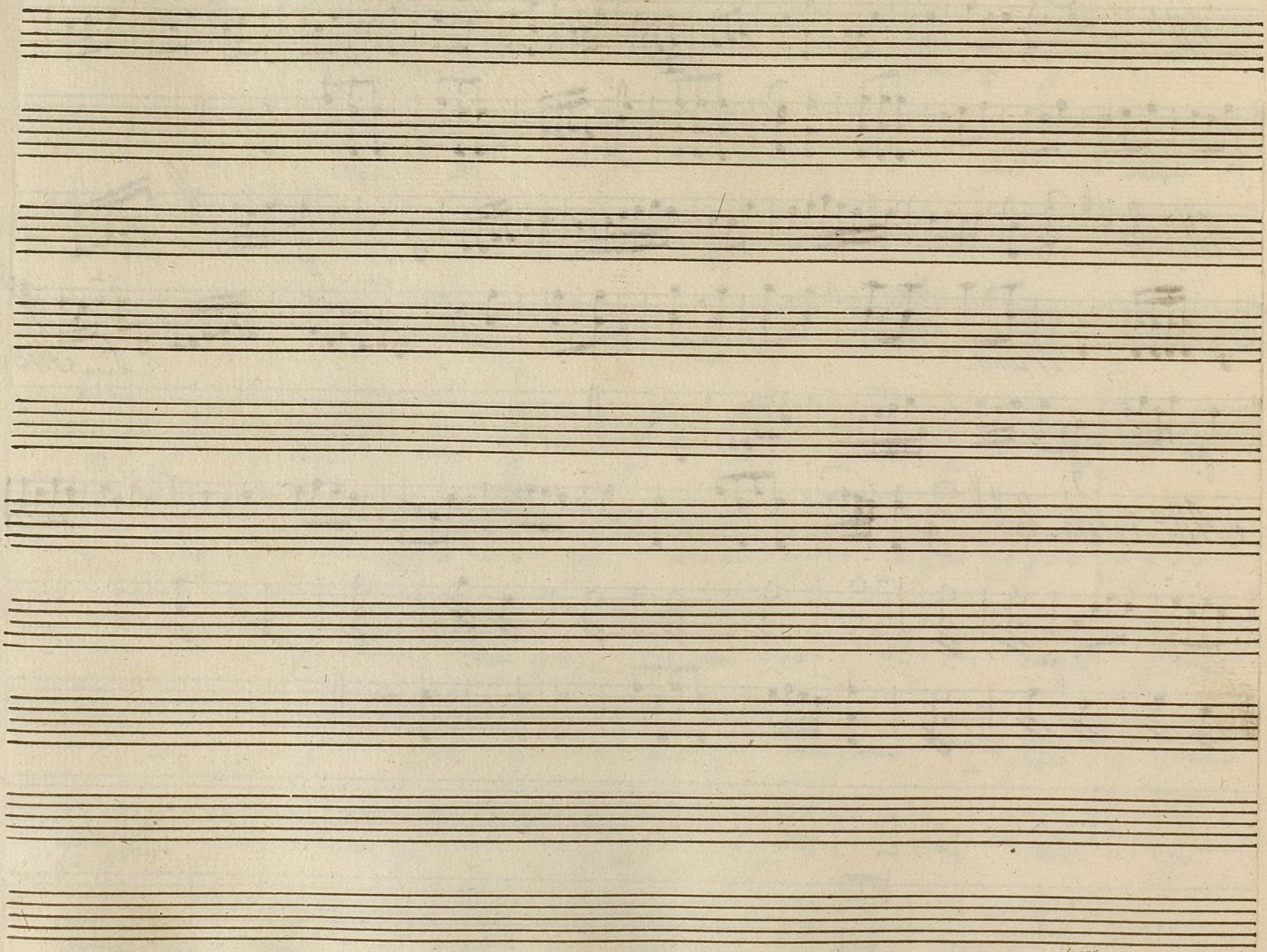
*Punt.<sup>o</sup>* *f* *Allegro*

*p.<sup>o</sup>*

*All.<sup>o</sup> vivo.* 2/4 *p*

*f*











This image shows a page of handwritten musical notation on ten staves. The music is written in a cursive hand and includes various musical symbols and performance instructions. The first staff begins with the tempo marking "Al poco" and a 3/4 time signature. The notation consists of a single melodic line with frequent sixteenth-note passages. Dynamics such as *p* (piano) and *pmo* (pianissimo) are used throughout. Performance markings include "cres" (crescendo) and "se" (sempre). A double bar line with a repeat sign is followed by the instruction "Al segno". The second staff also starts with a 3/4 time signature. The notation continues with similar rhythmic patterns and dynamic markings. The page concludes with a final double bar line and a repeat sign.



*All.<sup>o</sup> poco*  $\text{3/8}$  *fe*

*p.º* *cresc.* *fe* *fmo* *p.* *fe* *p.* *fe* *p.º*

*Allegro*

*All.<sup>o</sup> Mod.<sup>o</sup>*  $\text{2/4}$

*p.º* *f* *p.º* *f* *p.º*





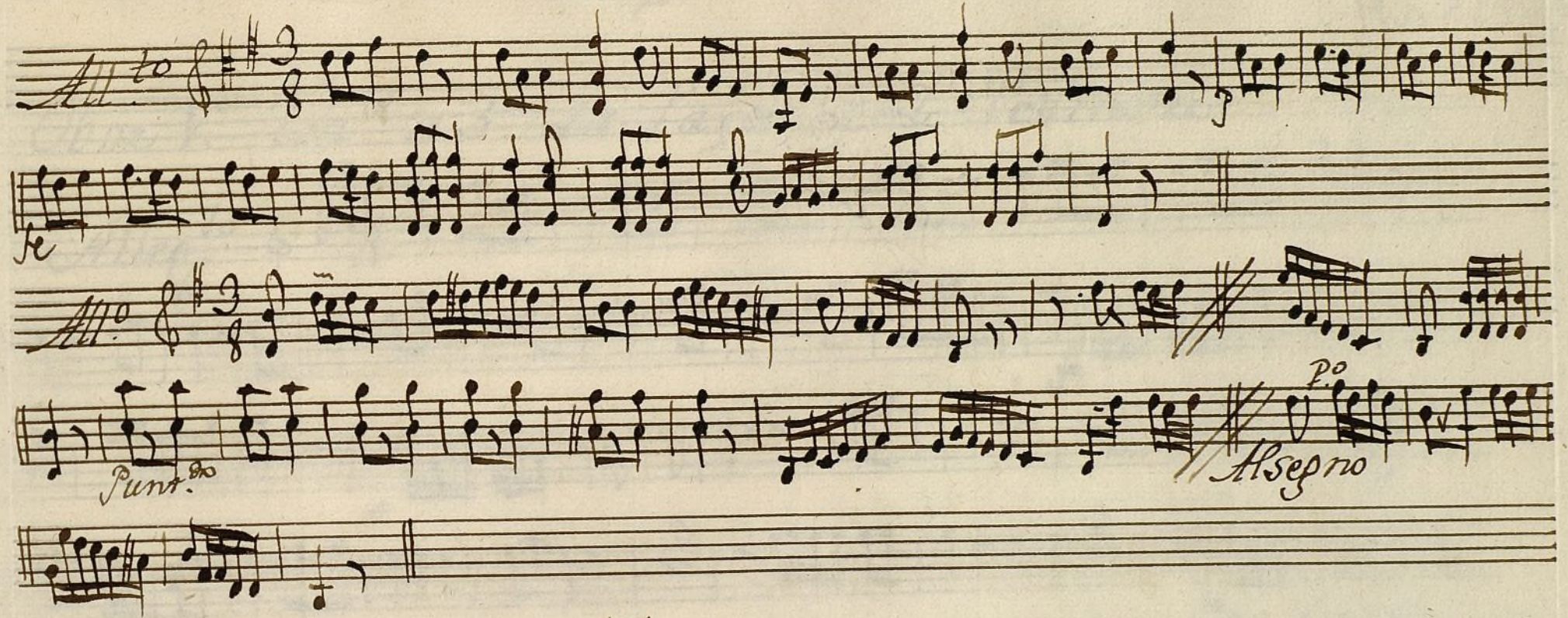


Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *p.o.*, and *p.*. The word *Allegro* is written in cursive on the fourth staff, and *Para* appears at the end of the eighth staff. The paper shows signs of age, including discoloration and some wear along the edges.

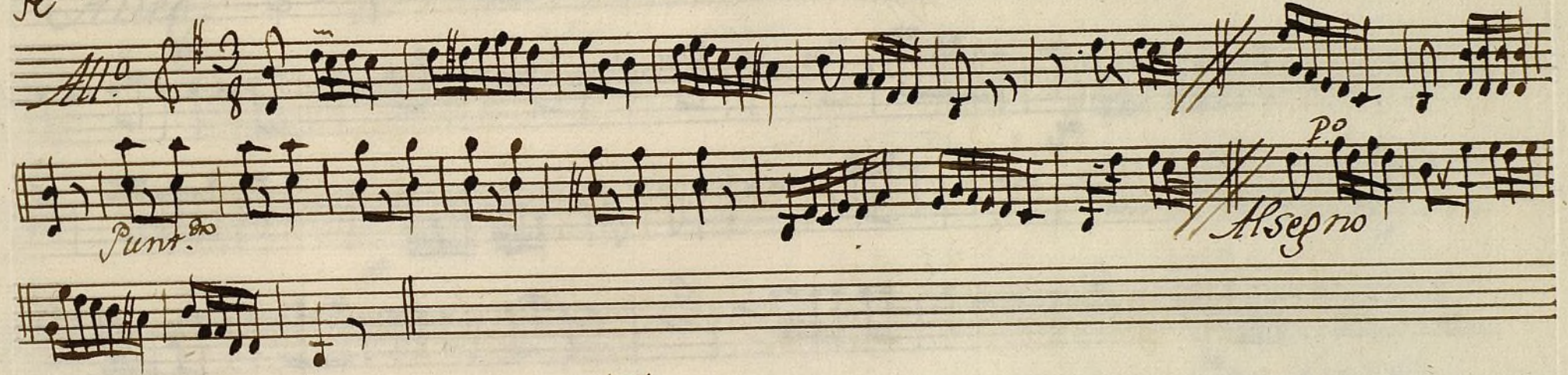


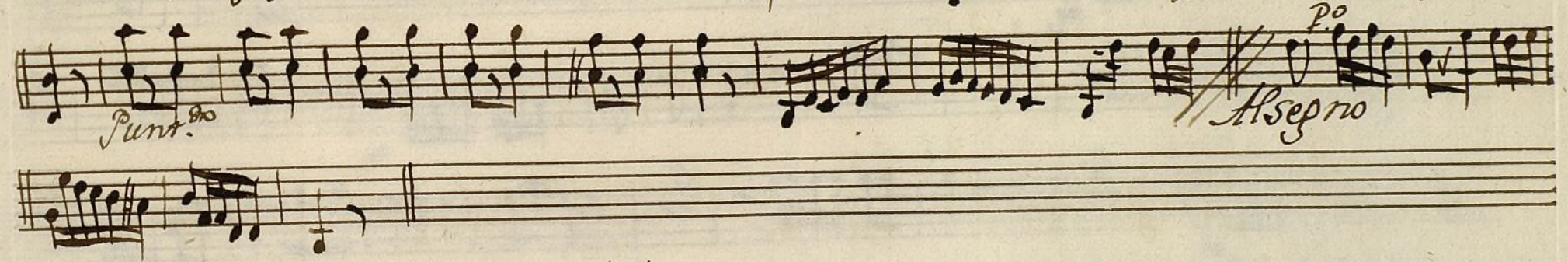


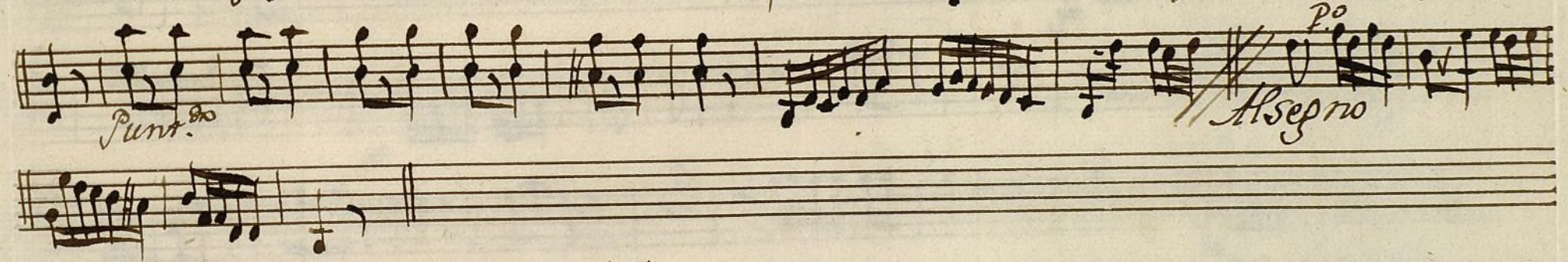


*All.<sup>o</sup>* 

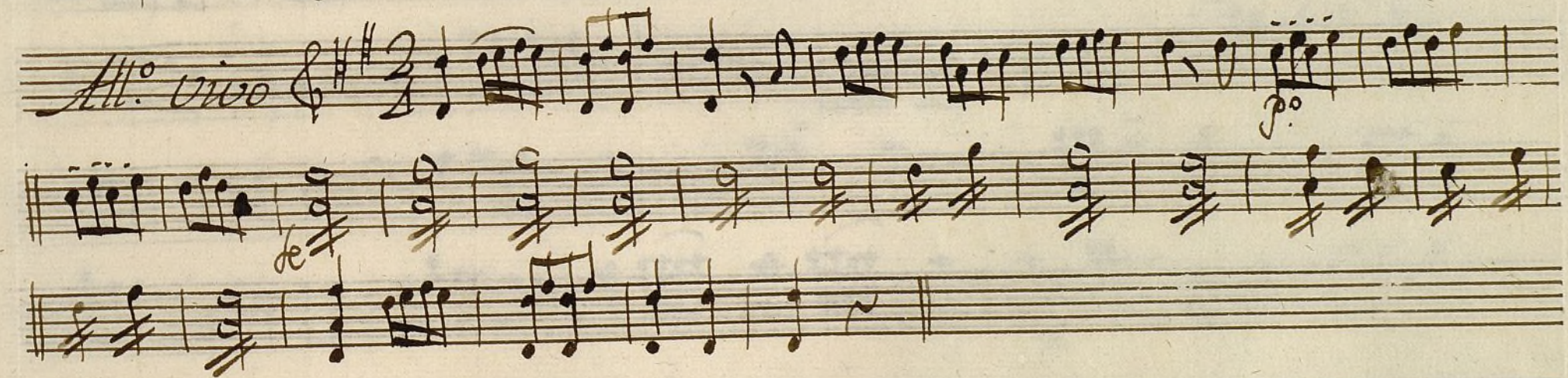
*te*


*All.<sup>o</sup>* 


*Punt.<sup>o</sup>* 

*Allegro* 

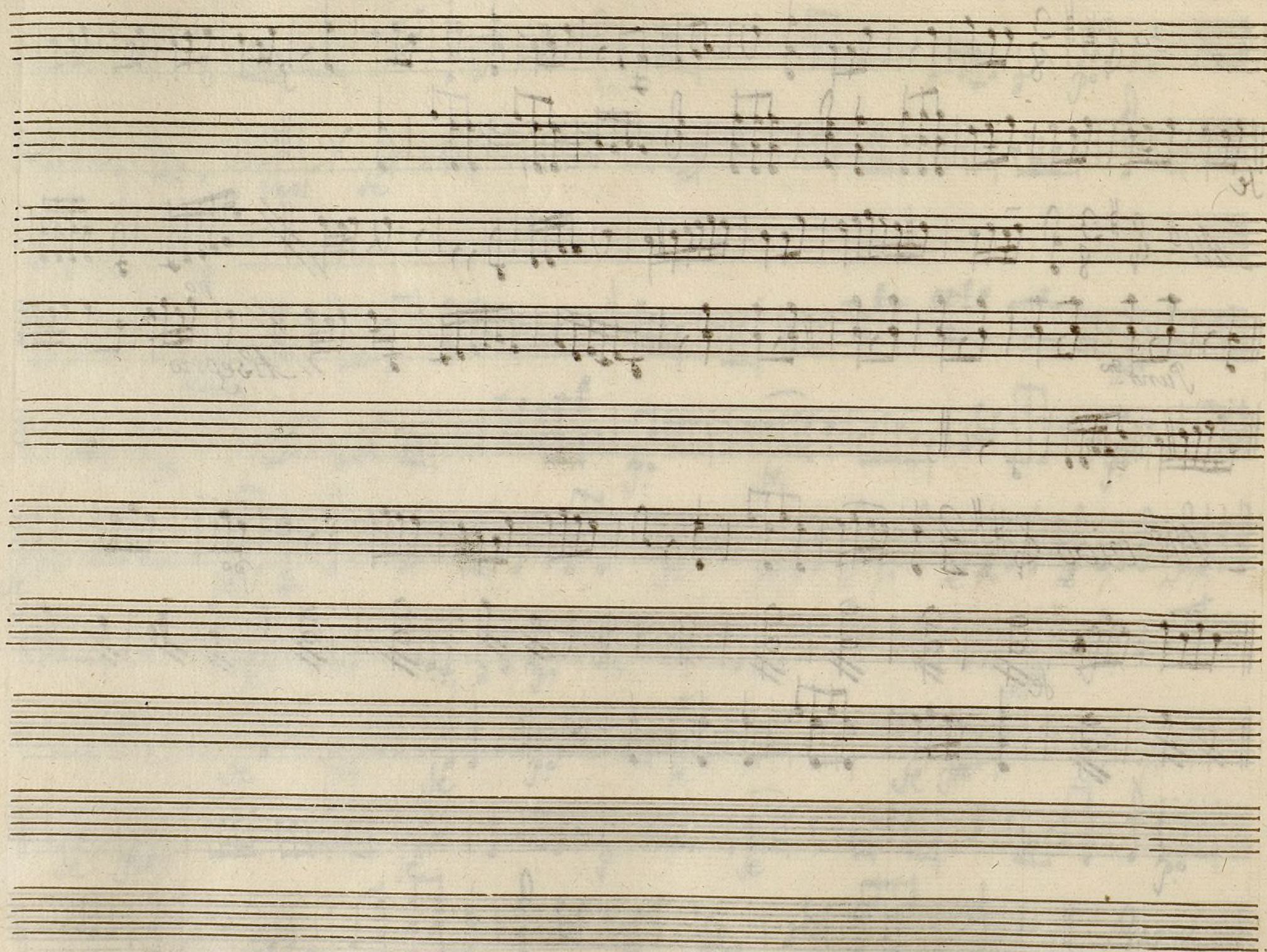
*P.<sup>o</sup>*

*All.<sup>o</sup> vivo* 

*te* 









Oboe V.º Ton.ª a 3 La Pava y el Petimetre.

*Alleg.<sup>ro</sup>* *Flauta*



The image shows a page of handwritten musical notation for guitar, consisting of three systems of staves. Each system begins with the tempo marking *All. Poco* and the time signature 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The first system concludes with a double bar line and the tempo change *Al Segno.*. The second system continues with similar notation, including a triplet of eighth notes. The third system also concludes with a double bar line and the tempo change *Al Segno*. The paper is aged and shows some wear at the edges.



*All. Mod.*  $\text{♩} = 108$   $\frac{2}{4}$

*Alleg.*  $\text{♩} = 10$   $\frac{2}{4}$



*Missa.*  $\text{3/4}$   $\text{2}$   $\text{All.}^{\circ}$   $\text{f}$   $\text{fe}$

*Parola.*

*All. 6/8*

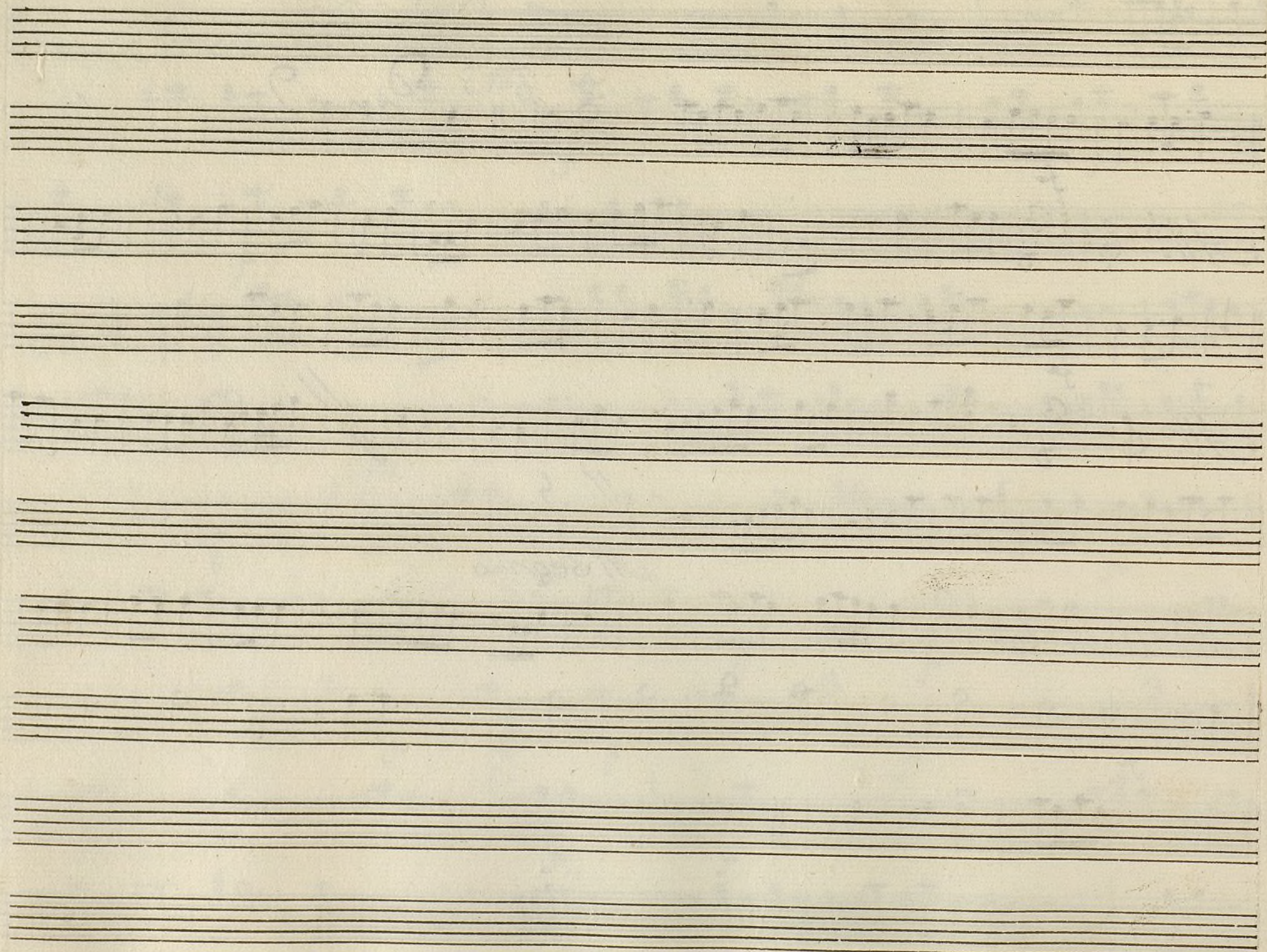
*All. Seq. 5/4*  $\text{cru.}$   $\text{f}$   $\text{p}$   $\text{3}$   $\text{3}$   $\text{f}$   $\text{p}$   $\text{f}$

A handwritten musical score on aged paper. The score is written in black ink on five-line staves. It begins with the word 'Missa.' in a cursive hand, followed by a treble clef and a 3/4 time signature. The first staff contains a melodic line with various note values and rests. The second staff is a bass line with chords and single notes. A '2' is written above the first staff, and 'All.°' is written above the second. Dynamics 'f' and 'fe' are present. The word 'Parola.' is written in a larger cursive hand across the third staff. The fourth staff is a treble clef with a 6/8 time signature and the marking 'All.°'. The fifth staff is a treble clef with a 5/4 time signature and the marking 'All. Seq. 5/4'. It includes a 'cru.' marking and dynamics 'f' and 'p'. The sixth staff has a '2' above it and dynamics 'f', 'p', and 'f'. The seventh staff has a '3' above it and dynamics 'f' and 'p'. The eighth staff has a '3' above it and dynamics 'f' and 'p'. The ninth staff has a '#9' above it and dynamics 'f' and 'p'. The score concludes with a double bar line.









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Oboe 2.ª Ton.ª a 3.ª La Pava y el Petimetre

*flauta.*  
*Alleg.<sup>to</sup>*



The image shows a page of handwritten musical notation on aged paper. The score is written in a single system with ten staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music is characterized by frequent triplets and dynamic markings such as *ff* (fortissimo) and *f* (forte). The tempo markings are *Allegro* (twice) and *Allo Poco*. The piece ends with a *Segno* section, indicated by a double bar line and the word *Segno* written in a decorative script. There are several double bar lines with slashes through them, indicating section breaks or repeat signs.

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*Segno*







*Minuet.* & 3/4 <sup>5</sup> *All.<sup>o</sup>*

*Parola.*

*All.<sup>o</sup>* & 6/8

*cres f*

*All.<sup>o</sup>* & 3/4

*p f*

*p f*

*f p*

*f p*



*Allegro*  $\text{G} \# \text{F} \#$   $\frac{3}{4}$

*f*

*All.*  $\text{G} \# \text{F} \#$   $\frac{3}{4}$

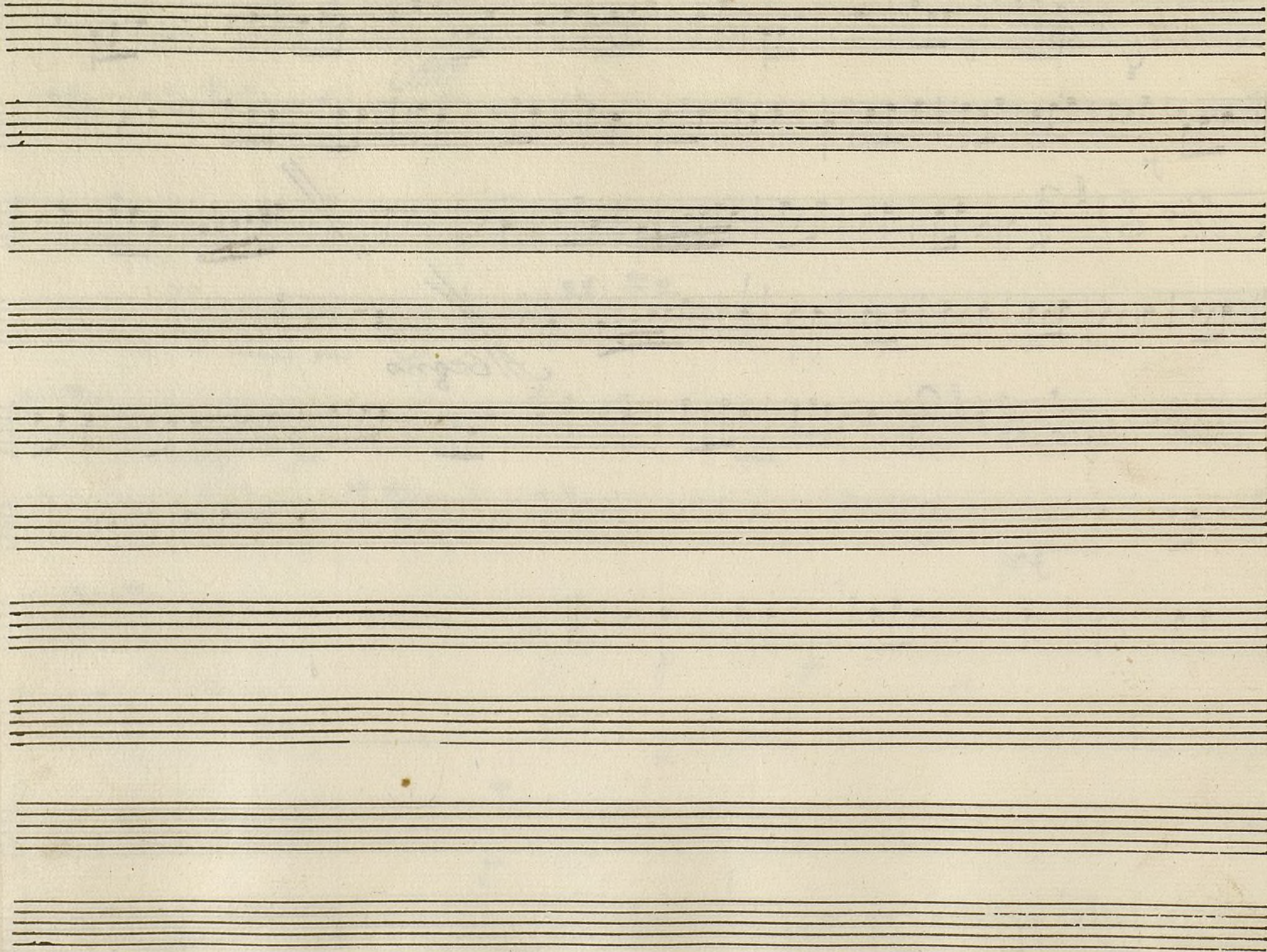
*f*

*Allegro*

*All. Vivo.*  $\text{G} \# \text{F} \#$   $\frac{2}{4}$

*f*











*Alleg. to*  $\text{E}:\flat$   $\frac{3}{4}$

*Alleg. to*  $\text{E}:\flat$   $\frac{3}{4}$

*All. Mod. to*  $\text{E}:\flat$   $\frac{2}{4}$

*Allegro.*



*All.<sup>o</sup>* *E: b* 2/4

*A Segno.* | *Parola...*

*Minue.* *E: b* 3/4

*All.<sup>o</sup> Tace.*



*All.<sup>o</sup>*  $\text{C}:\sharp\text{F} 3/8$

*f* *p*

*Para*

*All.<sup>o</sup>*  $\text{C}:\sharp\text{F} 3/8$

*All.<sup>o</sup>*  $\text{C}:\sharp\text{F} 3/8$

*Allegro. All. vivo*



t

Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 3: La Laya y el Petimetre.

Handwritten musical notation for the first system, consisting of six staves. The first staff is marked *All.<sup>to</sup>* and *E: 3/4*. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The system concludes with a double bar line.

Handwritten musical notation for the second system, consisting of three staves. The first staff is marked *All.<sup>to</sup> Loco.* and *E: 3/4*. The music continues with similar rhythmic motifs. Dynamic markings include *f* and *p*. The system concludes with a double bar line.

*Al Segno.*



*Allegro*  $\text{E}:\flat\ 3/4$

*Allegro*  $\text{E}:\flat\ 3/4$

*Allegro*  $\text{E}:\flat\ 3/4$

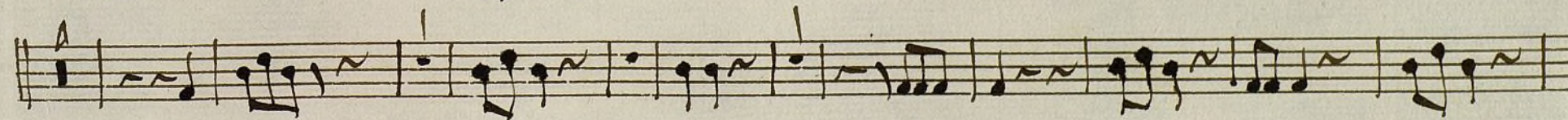
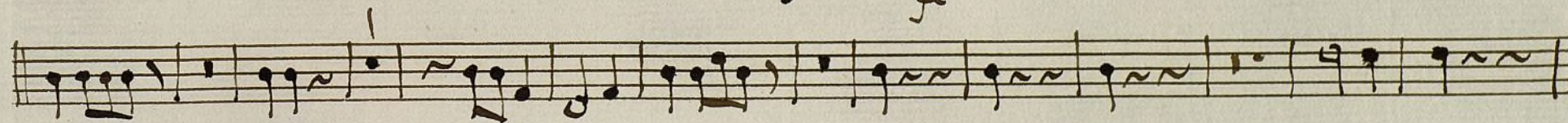
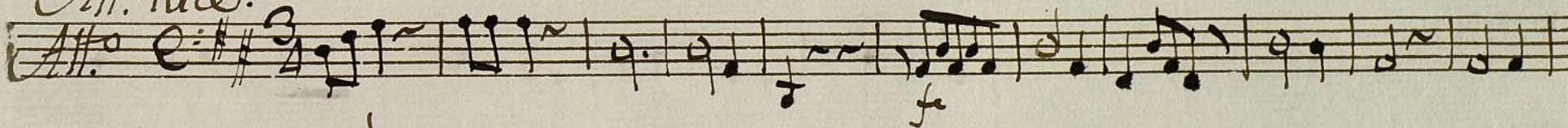
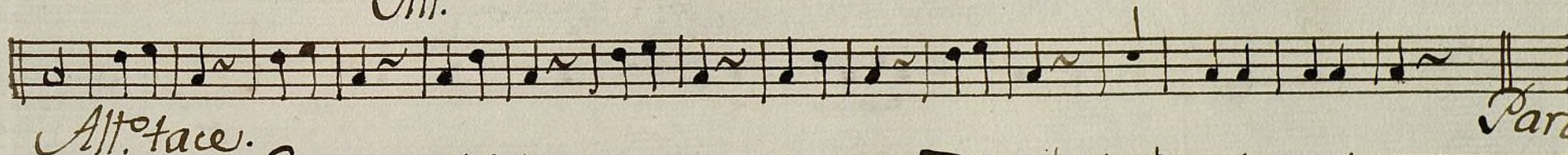
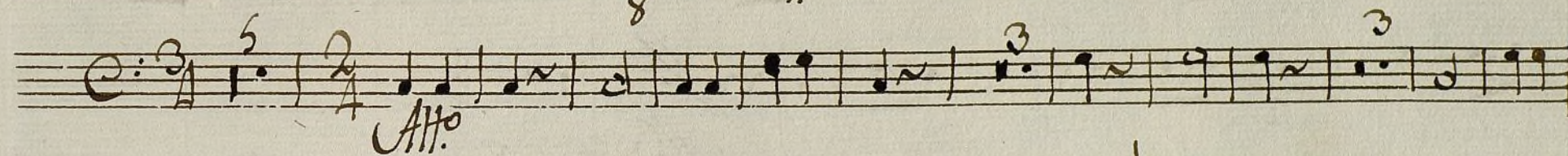
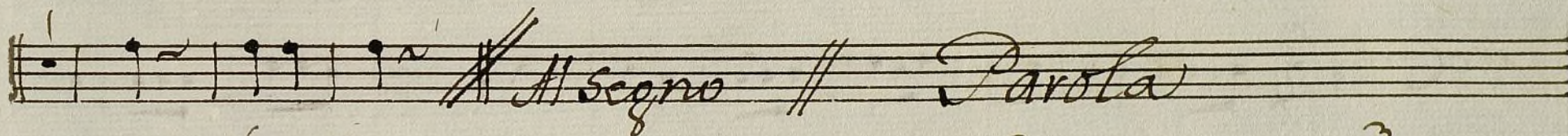
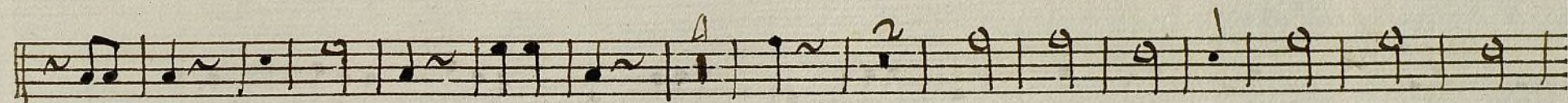
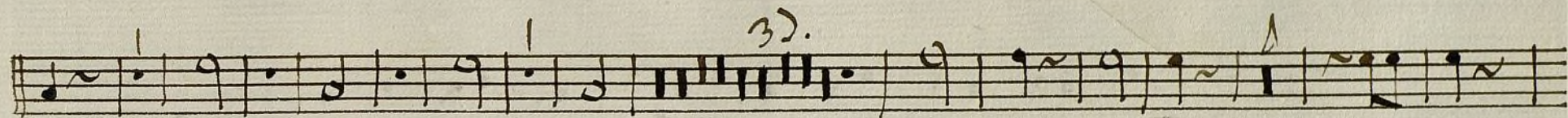
*Allegro Mod.*  $\text{E}:\flat\ 2/4$

*Al Segno.*

*Allegro*  $\text{E}:\flat\ 2/4$

16 10







Allo

Allo

Allo

Allo

Allo Vivo

Al segno







*All<sup>o</sup> P<sup>o</sup>co.* C: 3/4

*cres. f. fmo.* *p* *f* *p* *f* *p*

*cres. f. fmo.* *f* *p<sup>o</sup>* *Al Segno.*

*All<sup>o</sup> Alleg<sup>o</sup>.* C: 3/4

*p<sup>o</sup>* *f* *p* *f* *p<sup>o</sup>*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

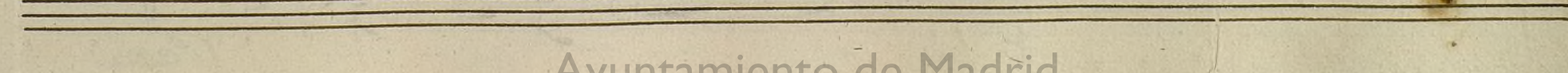
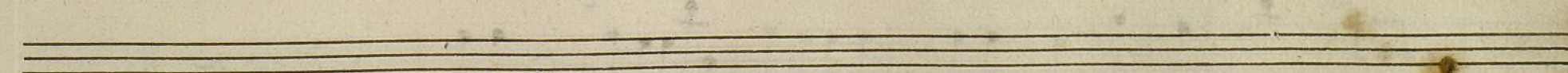
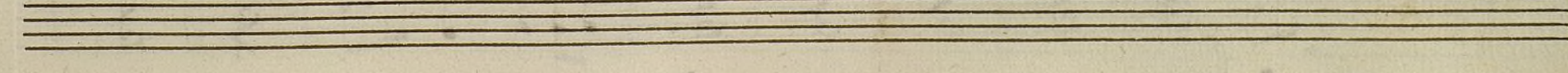
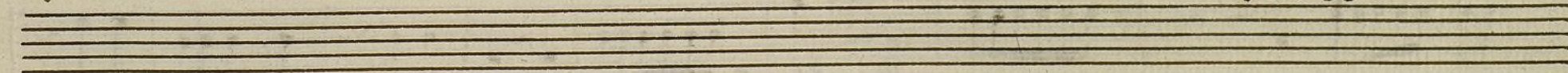
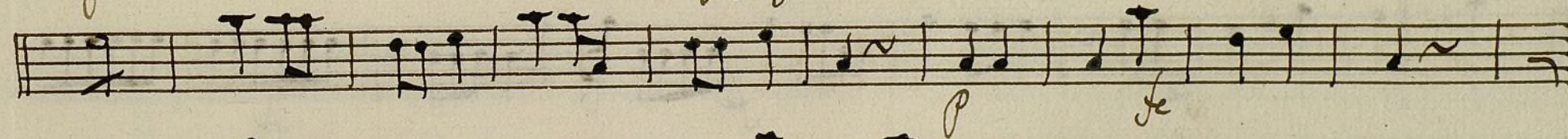
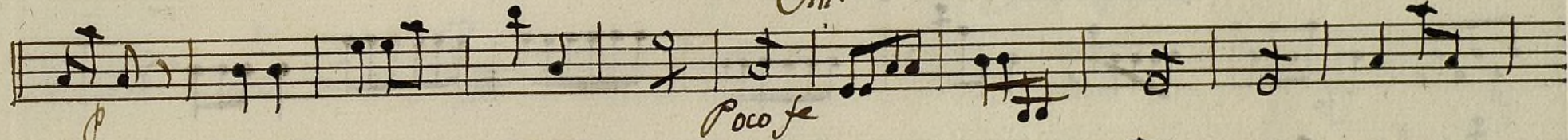
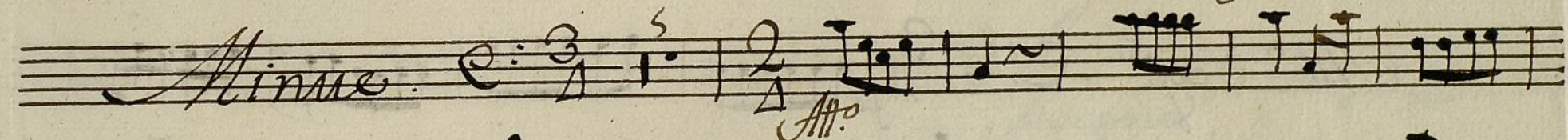
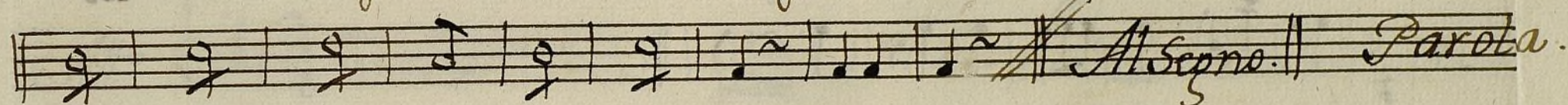
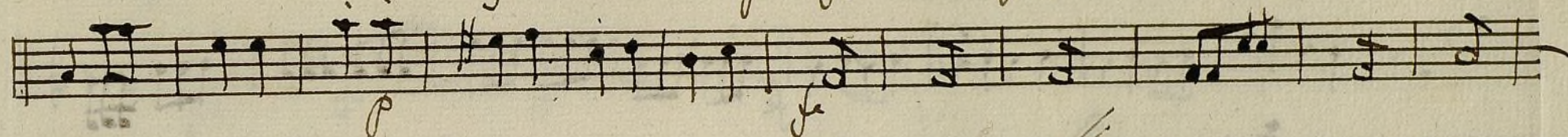
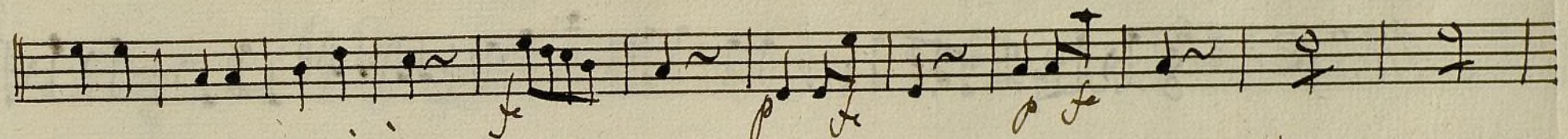














*All.º*  $\text{E}:\sharp$   $\frac{6}{8}$

*All.º Seq.º*  $\text{E}:\sharp$   $\frac{3}{4}$

*f* *fe*

*p* *fe*

*f* *p* *f* *p* *ten*

*p* *fe* *p*

*f* *p*

*f* *p*

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Para



*Alleg<sup>ro</sup>*  $\text{C} \# \# \frac{3}{8}$

*f*

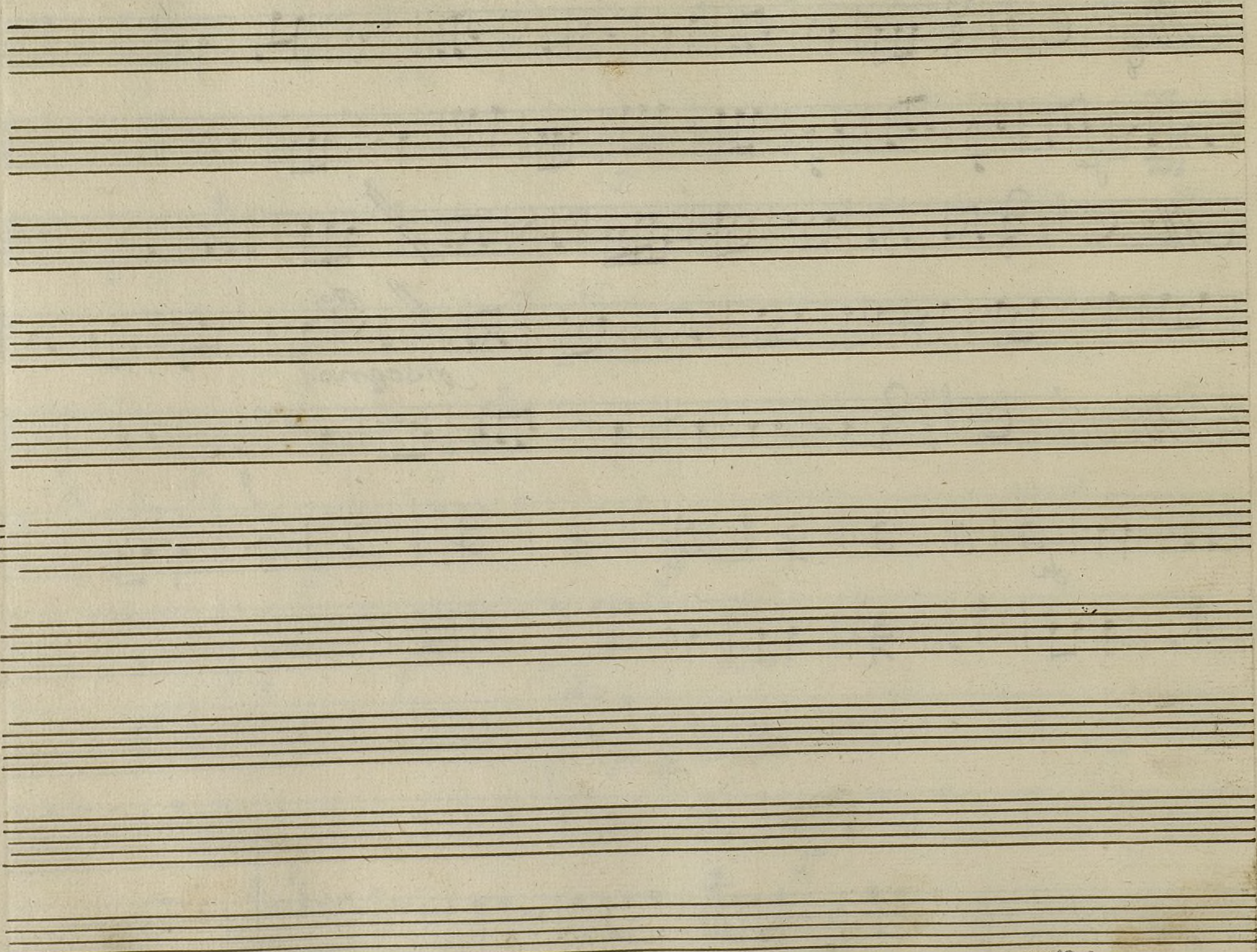
*All.<sup>o</sup>*  $\text{C} \# \# \frac{3}{8}$

*Allegro.* *p*

*All.<sup>o</sup> Uno.*  $\text{C} \# \# \frac{2}{4}$

*f*





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