

Leg.º No. No.º

Mus 126-3

Leg.º 5.º No.º 7

t .

leg.º 8.º No.º

No ha venido la letra

Ton.ª a B.

~~Algunos fragmentos de la obra~~

7

La leccion de la Marmela.

Marmela, Lorenza y Paco

De Llerena.

All. vivo

Segun Corto con puerta Grande en medio, ~~en~~ Cortinas q. impidan ver lo q. ay dentro

sale mientras el xornelo el nobio, registra toda la scena va a entrar por la Puerta de las Cortinas y sedetiene.

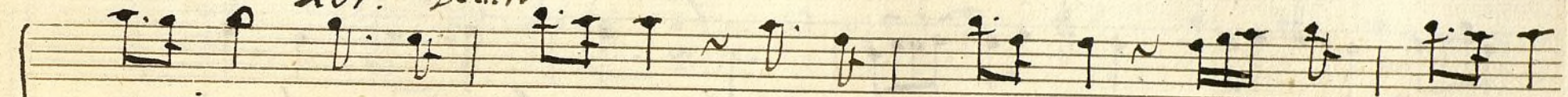
Soy qual ave q. del rido (con mas alma) soy qual

sra. Arioner dentro

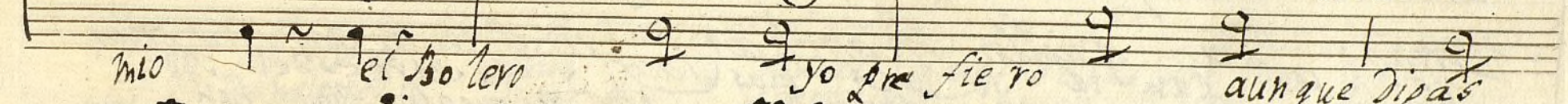
ave q. del rido (ai ai) soy qual ave q. del-

po - so y do lo.

Lor. dentro



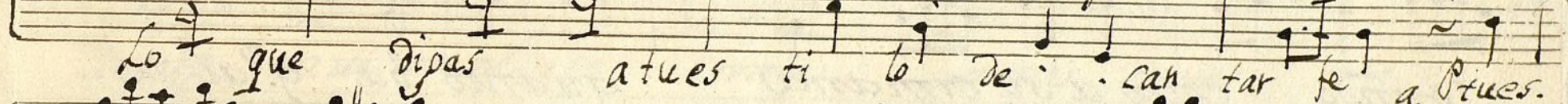
nido cipe siva con fir meza con aliento



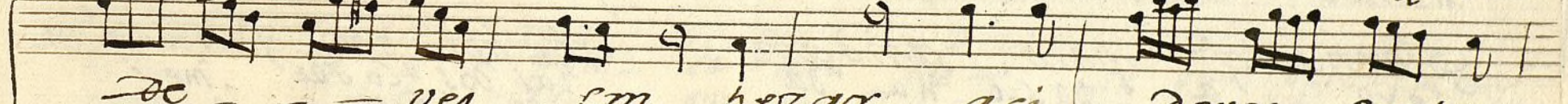
mio el bo lero yo pre fie ro aunque dipas



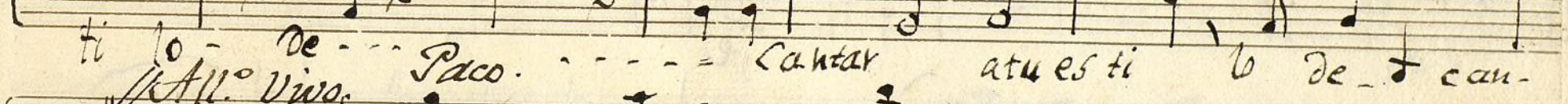
y ente reza asi debes empe zar asi



Lo que dipas atues ti lo de can tar fe a tues.

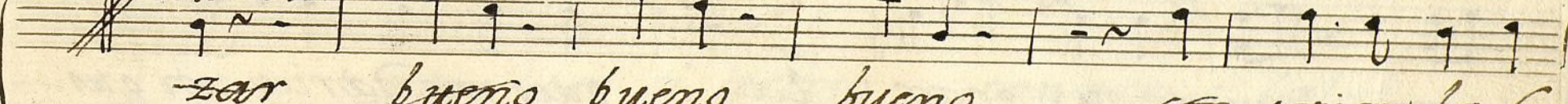


de - - - ves em pezar asi debes empe -

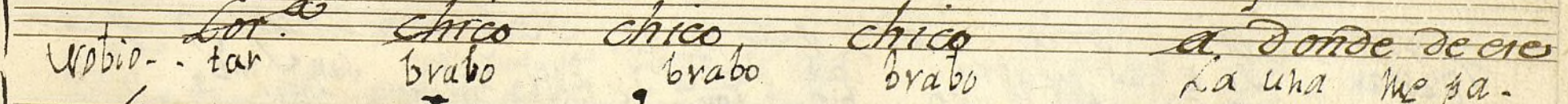


ti lo de - - - Paco. - - - - - can tar atues ti lo de can -

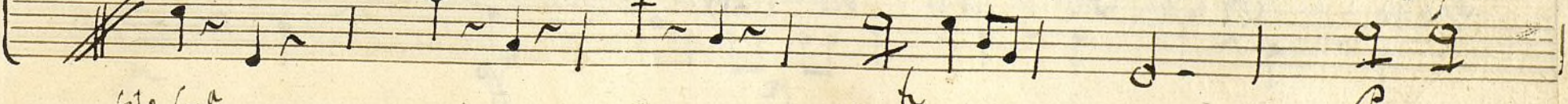
All. Vivo.



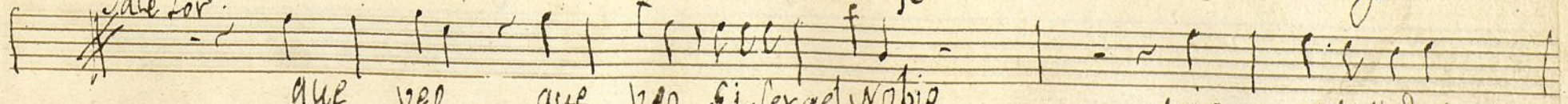
zar bueno bueno bueno con prisa la Lo -



Wobio - - - tar *Lor. dentro* chico chico chico a donde de ere
brabo brabo brabo La una me pa.



late Lor.



que veo que veo si Sera el Wobio quien es usted a -

1^a #
2^a #

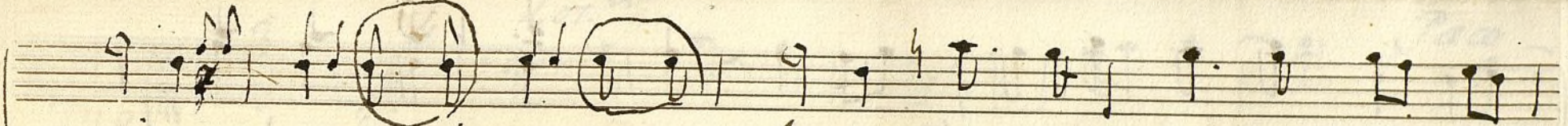
senza a qui me lla ma y al clave leccion
 modo Pa quillo marchas mal aya amen mis
 re - ce can ta so loca rias (poco) y la obra es del Bo.
 mi po Di ga me pron to (aparte) ay que o si Nos zan

1^a #
2^a #

dando esta a su ormana quanto ba q. al te -
 piernas q. poco andan me voi por q. ha q. er.
 pero a pasio ha da las dos cosas me
 zai nos ma lo me pon po soy si acaso le

1^a #
2^a #

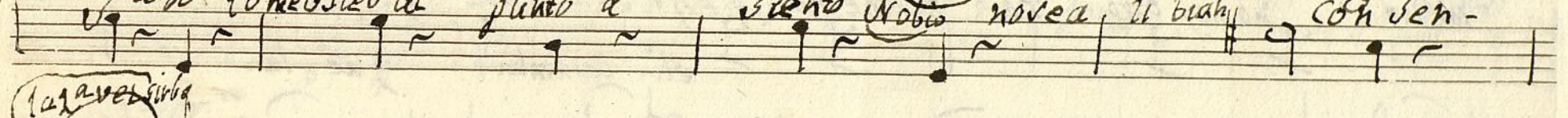
atro quiere oy sacar la pues me daria un qui -
 pero una ora lar gau valoate Dios y que
 pusten si ellas me adra Das (lor.) y que casa sar me
 pusto una su wo bio (lor.) si usted viene fati



tuo como si me xepe laran por q^o de cantar oy

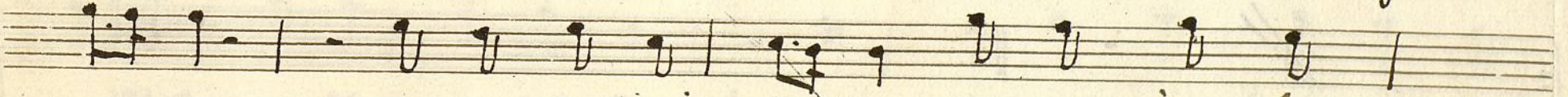
para tierra tan extraordinaria es q^o tengo cierta

vengo por salir de ^{Contin} punto a ^{señal} (Paco) de las dos de lepi-
paso ^{tomelsted} al ^{plunto} a ^{siendo} (Nobis) novea ^{ti bianh} con sen-



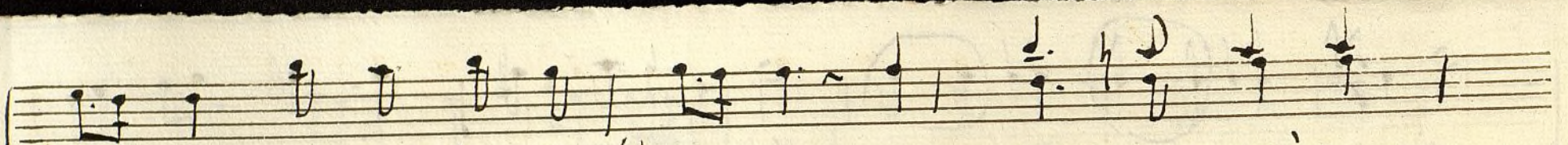
tengo mui malditi sima gana mui

cita y la e oia se me para y la
re - la q^o parez ca mas buena la que parezca mas -
tarne las fa² tipas que ha dezco las fa² tipas que pa -



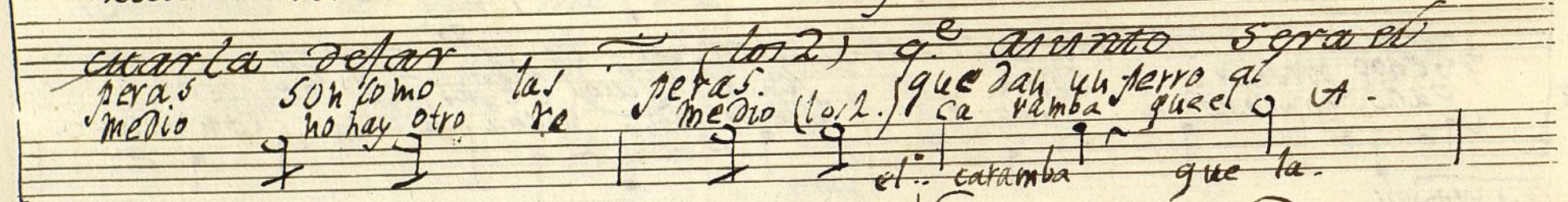
pero por si acaso tomare la -

buena ^{Lora} puer por oy ya puedes dejar de eva
dezcó ^{Lora} bien que las ^{mu} je res son como las
pues por ahora a ^{mpo} no hay otro re -



hanta tomare y me excusare

1a H
2a H



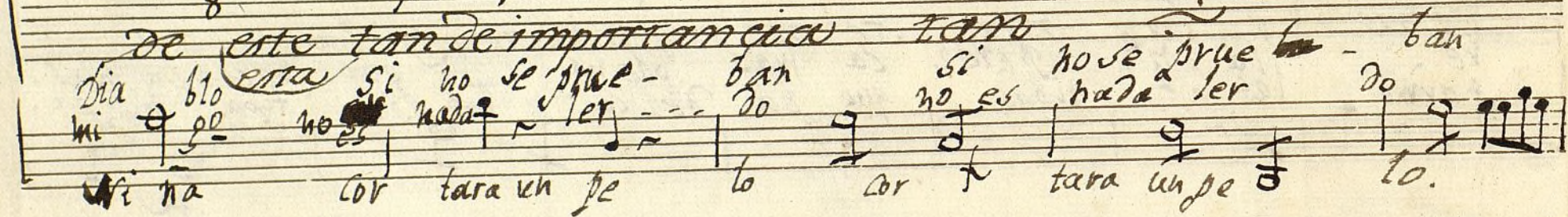
cuarta de ar (los 2) q. de aranto sera el

peras son como las peras. que dan un ferro al
medio no hay otro re medio (lo 2.) ca ramba que el q. A.
el... caramba que la.



luego con qualquier causa con

1a H
2a H



de este tan de importancia TAM si no se prue - ban

esta si no se prue - ban si no se prue - ban
Dia blo no es nada ler do no es nada ler do
ni q. go no es nada ler do no es nada ler do
ni na cor tara un pe lo cor tara un pe lo.



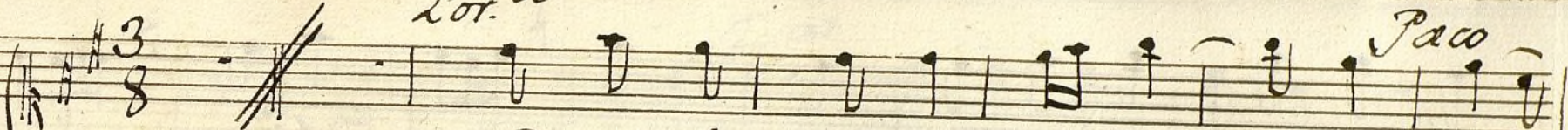
Allegro.



Lor.^a

Paco

All.^o



Saves lo q.º te quie - ro no -

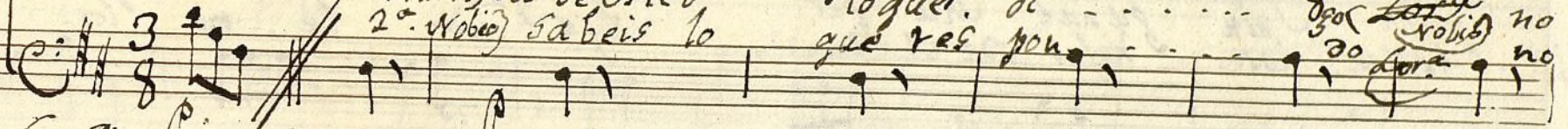
Paco.

Saves lo

que yo di

no

no



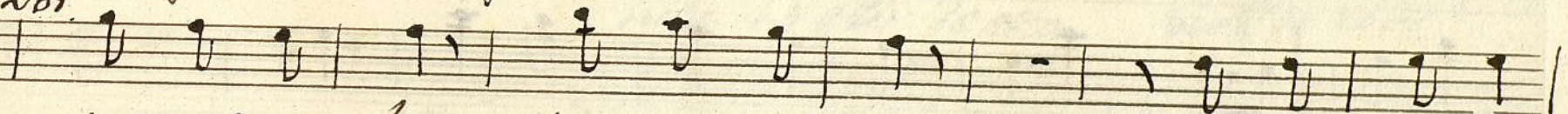
1.ª Lor.ª Sa beusted lo que res pon...

lo que res pon...

no

no

Lor.^a



pues oye lo pues

quiero q.º a mi er.

Paco.

pues oye lo

pues oy ga lo

ptoteger er

1.ª

Lor.

pues oy ga lo

pues oy ga lo

usted y me pa

2.ª

Lor.

pues oy ga lo

pues oy ga lo

sur o jos tai



ma - na - prote jas con migo y al publico a

1.ª

ma - na -

Cargo es q.º no admito por q.º nece.

2.ª

re - ce -

ma - dos

muí ofi no y ren

dido

que no haescu.

ma - dos

ma - dos

tambien ma ni

fiestan q.º

no le mo -

miop la ofrez camos oy y ab pu blico ami -
 sito yo de protector por q. nece si
 ya pido nin gu na mu per y que no nece si
 q. estan los hijos de a dan q. no le... mo les!

go la ofrez camos oy la
 to yo de protector yo na mu per nin ple na mu per
 do nin gu na mu per nin ple na mu per
 tan los hi jos de a dan los hi jos de a dan.

Al sep no. Vaya no te enuen q. la quiero
 Paco Lor. por ser mis her manos los de vo esti -
 yo a Niña q. quiere q. se xeris -
 fe mar vobio por ser mis her man as las de vo yo a -

no *g. n* *Poco* *Lo. a*
mar *las de* *yo a mar* *vamos al a sunto sin*
Lo. a. Lo que se esta viendo no es
mai detencion vamos sin mai detencion
Dable we gar lo que se esta viendo no es dable de.
cion sin mai detencion sin
gar no es dable we gar fe no es dable we

Parola, Webio y su hermana de Usted
 (Esc.)

gar Parola.

Paco. con q.^e esta tarde a de ser? (Lor.^a) si q.^e deseando estoi salir de ello
 Paco. y la muchacha. (Lor.^a) llena de susto y pavor
 Paco. malo malísimo peñino (Lor.^a) animandola los dos
 y pidiendo al pueblo amable q.^e nos conceda el honor
 de dirla, haciendome cargo de q.^e no bien empeno
 esta penosa Carrera quando el afecto, el amor
 y el susto apadecim^{to} de mi familia venio
 en ofrecerse y poner bajo de su proteccion
 esta rama de su tronco; espero de su atencion
 q.^e anime su cobardia q.^e eiplaye su Corazon
 y supla su inexperiencia por hacerme a mi favor
 Paco. bien parado pero mira no te fier (Lor.^a) por q.^e no
 Paco. por q.^e el pueblo es muy mirado (Lor.^a) de mucha razon
 pero en no dandole gusto todito se le olvido
 Lor.^a y le pegara una guita alas orejillas del sob
 por eso apter de exponerla pienso q.^e sera mejor probarla a silar
 Paco. bien dicho llamala. (Lor.^a) sin detencion.

Rez.^{do} All.^o

Lor.^a Manuela
 fe Lor.^a Marcela

Paco

Man.^{to}

Lor.^a

Nobio. Man. lita *Manolita* q.^u me llama ven q.^o Paco te es

Paco

Dentro
Bionas

quien me llama

Lor.^a

ven q.^o el Nobio te es

para ven y haz cuenta echicera q.^o sales al teatro

Man.^{to} *Manolita* salpa usted echi

Lor.^a

para que la ve a mos

o q.^o temores figurate q.^o ves a.

Bionas oh que te mores

Lor.^a

dispencale al ins tante

Paco

Los señores aqui de la Lunetas q.^o ha

mil favores

pues te ama ciepa mente

Nobio que

Me esta mi Carzuelas de mi vida halli mi a

chuzona es vs

te

her mana

mia

Lor.^a

hermano

Poco *Lor.^o*
mado patio los nobles aposentos la terri-
ten paciencia *Molto* me en tanta supra cejo *Lor.^o* que rica
Poco *Lor.^o*
ca terrulia los cortadores las terribles gradas
ro pret. *Lor.^o* *Molto* *Molto* pues y la *Molto* *Molto*
Poco
y q. en ti ponem todos y q. e
sus miradas -
fe

Punto Vago.

And. no

Ave q.^e del ruido sale por la vez pri-
 mo do do lo mio de con so la un al... ma a-
 mera delos vientos la ancha esfera con sus Padres
 mante che languia in cada instante per ve de vsi in
 a cruzar delos vientos la ancha es-
 el tro... sen fe che lan el in cada ins

Man la

Briones. ~~Soy~~ qual edros

feras con sus Padres a Cruzar con sus Pa
tante per ve der si ho in el tuo sen per ve der
der a Cruzar
si in el tuo
con sus Padres a Cruzar con
con
sen che tan
Soe qual Ave q e del

nido sale por la vez primera de los

vientos la ancha esfera — con sus Padres a cru-
 zar qui ci in co da in tante per ve der si in il tuo

~~ZAR~~ con sus Padres a cruzar a
 sen per ve der si in il tuo sen a

a

— con sus Padres a cruzar —
 per ve der si in il tuo sen

con sus Padres a Cruzar con sus Padres
 se per ver ver tim il tuo ven se per ve verti
 All'vino
 a Cruzar. ~~se per~~ timida torpe aborta me
 nel tuo ven, De vene p re il fi No lo
 pierdo aung. me quian por mas q. me por fi an yo-
 Placido P verso seto in duce en el mio De - - to la
 no acierto a volar timida torpe ab sorta me
 fiana del mio p ven De vene p re il fi No lo
 pierdo aung. me quian por mas q. me por fiam yo-
 Placido f ue p so seto antamiento de Madrid mio seto la

no acierto a volar

timida torpe e abortada
~~me pierdo aung me guian~~

fianza del mio ven
 de ve ne re il fi nato

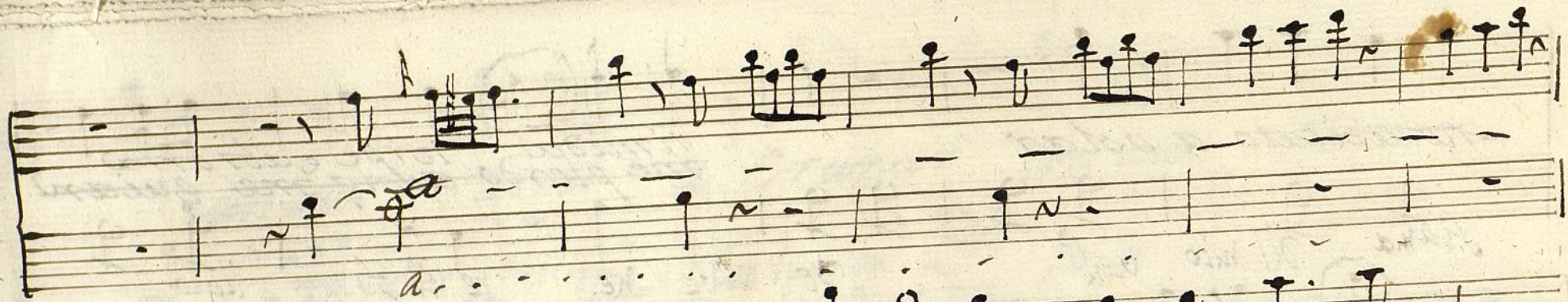
me pierdo aung me guian por mas q^e me por
 Placido vero seto in duce en el mio

fianzo yo no acierto a volar

seto la fianza del mio ven

por mas q^e me por fianzo yo no acierto a volar

induce en el mio seto la fianza del mio ven



por mas q^e me por fian yo no acierto a vo.

induce ten el mio jeto la fianza del mio

lar yo no acierto a volar yo no acierto a vo

ven la fianza del mio ven la fianza del mio

lar no no
ven la fianza del mio ven la fianza (Paco) vaya vaya bien se lucen las lecciones q^e la dai.

Parla. el La otra me gusta pero esta no.

Coplas quatro

All.^o //

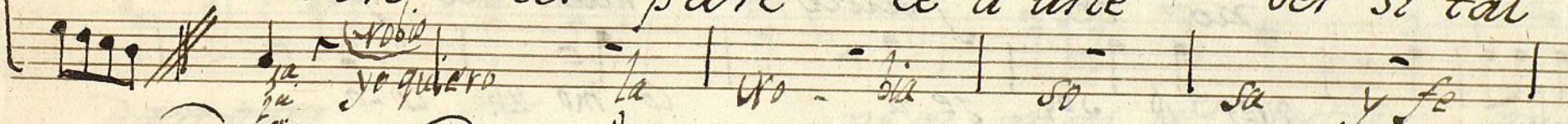


Man la



te pare ce hermana mi a q.^e po-
usa tan en la Casue la con mi

Pero les pare ce a erte dei si tal



yo quiero la uo - bia so sa y fe



dre al pa tio gustar q.^e po dre al pa -

vez de Ca ri dad con mi vez de

vez me aplaudi ran si tal vez me a -



a si fue de ser y fe a si -

no gustar
 Caridad
 plaudirán.
 que de

yo no lo se ala verdad
 poco en cosa regular
 no te tienes q. apurar
 ya la llepa Puste ate her

por q. el gusto mosque tero
 pues de alma ca ri ta ti vas
 no te falta ran a plamos
 que soy fe a co mo un loco

en di ficil de encontrar el di ficil
 está lleno aquel lugar esta
 cara a cara o por de tras cara a cara o
 y tan cosa co mo un tro y tan se sa

Lor.^a
 Lor.²
 Lor.^a

de en — contrar U. legno Al Segno
 co mo — usted. 3. mas. ~~Al Segno~~ ~~no mas.~~

Man la lo 2

el ultimo no puer si te le

y que re sol pais Lora - do Devo pen

dan puer no ai mas q. sufrir no ai

sar to deo penhar que ain q. es mi se til

Man. lo que ain que soi su til se se me

si tal suce diera — ha.

mai q. aquantar si no me qui siera sen'

puede Clavar
 puedo Clavar

Mi me mu tierra sin man eipe tar -
 Du du mu tierra de pe na y de a fan
 q' es lance te rribles q' n puede du -
 lardos vere mo: que di es te jeri
 el - lardos conju di da ja ve le quees.
 dar q' n q' es lance te rribles q' n
 Han vere mo: que di es ce q' es tar
 Ayuntamiento de Madia conju di da ja'

puede dudar q. n

te re piñi ce q. e. tah jah re ce q. e. er tah pare ce q. e. er tah

Palola.

Paco. Pero escuchá Lorenzita
ya q. lecciones la das
de musica ultramontana
no se las pudieras dar
de la española.
Lora tambien selas doi
Paco: si? ven acá. Cantame una seguidilla
q. aung. e. moda no sea ya
mas propia en las tonadillas
q. el macarron; es la sal.

Palola. Lov. a todo esto que quedamos

Man la

All.to

el corazon te

Lora del Dios cupido ha

mi a yo mui guarda do yo mui qua

yen do me vendi al ver te me vendial

da do yo mui guar

Duenos a.

me vendi al

y ahora cu.

da do pero mis Pola qui roj

ma doj ved q. es inocen tito

te q. el su imperis en la

Ayuntamiento de Madrid

al

veh

me le ro ba — — — — — ron pero mis Pola

no le ha gan da — — — — — ño no
 mas pa de mi ca ri — — — — — te
 mas mucho mas fuer — — — — —
 ved q. es inocen — — — — —
 de su imperio en la — — — — —
 montu de deuse

qui — — — — — tos me le ro ba — — — — — ron me

ti — — — — — to no le ha gan da — — — — — ño no
 al ven — — — — — ma pa de mi ca ri — — — — — te no
 mu mucho mas fuer — — — — —
 mu de

le ro ba — — — — — ron. *Allegro*

le ha gan da — — — — — ño.
 cho ma & fuer — — — — — te
 mi ca ri — — — — — no
 te

Poco.

All.° Poco.

Bueno bueno Loren-
 zita bien po demos tu erma nita en el-
 nita y per done tu her ma nita que el bo-
 tario presentar vamos vamos sin tar-
 lero me no Lor. a ten pa ciencia her ma na
 danza puer me das esa espe ranza y ya ei-
 mia por q. un pasaro en el dia no le
 era de marchar mira mira er ma na a
 de so escapar yo no me im por tan tu a...

nada q.º me queda re ~~me~~ cor tada -
 mover quedar mil !ª do la do fe ve
 Paco
 al llegar me halli a mirar ya te animarain
 Lor.ª a si lo quieto tengo yo.ª mejor para us to fe
 Man.ª
 ya te supli rain con q.º ello a de ser no -
 Lor.ª mejor para ti fe Lor.ª a
 Lor.ª a
 Man.ª
 tienes q.º hablar no
 ya se ve que si Lor.ª mejor para ti Lor.ª a
 Lor.ª a
 a vamos al im tante az lo q.º el nave gante q.º
 vaa cele bre mo Lor.ª y todos disfru te mos en

su fortuna fia a la merced del mar.
 e a dicho dia de un gozo se que lar
 ò no per-
 y del cielo

y el cielo no per mira que en medio
 ò no per mira el cielo que le hallar
 mira el cielo per mira el cielo que le enuenar
 no per mira y el cielo no per mira que en medio

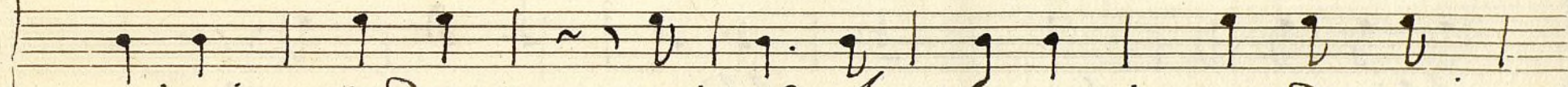
de la calma la paz que goza el alma . la



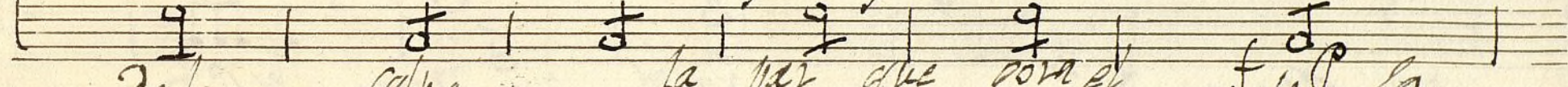
irri tado



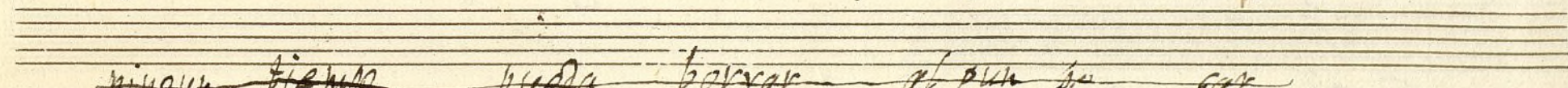
tre irri tado



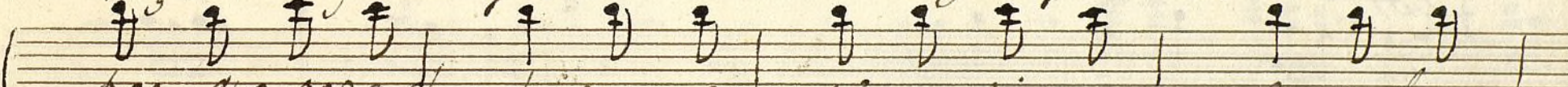
irri tado. - ni q. Aquilon ai rado ni



de la calma la paz que goza el alma la



ningun tiempo pueda borrar el que se ser



paz que goza el alma en ningun tiempo pueda bor



q. Aquilon airado esta triste bar quilla o



paz que goza el alma en ningun tiempo pueda bor



rar a l'ghu pe sar bor rar al pun ze sar

~~bliguo a naufragar~~ bliguo a naufragar
rar a l'ghu pe sar bor rar al pun ze sar se p

Lor. a
a
Man. da
a

The first system of handwritten musical notation consists of four staves. The top staff contains a melodic line with various note values and rests. The second staff contains a similar melodic line, often with notes beamed together. The third staff contains a series of dotted notes, likely representing a bass line or a specific rhythmic pattern. The fourth staff contains a series of notes with stems pointing downwards, possibly representing a figured bass or a specific instrumental part.

The second system of handwritten musical notation also consists of four staves. The top staff continues the melodic line from the first system. The second staff continues the melodic line with similar note groupings. The third staff continues the dotted-note pattern. The fourth staff continues the downward-stemmed notes.

bor

bor

Var algun perar

bliguet a naufragar.

rat algun nevar

a

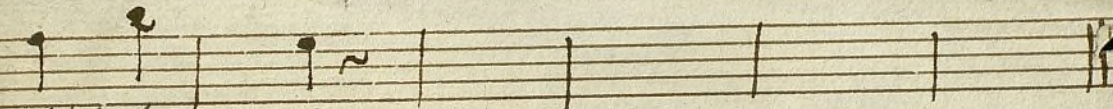
a

The top page of the manuscript contains four staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including chords and single notes, followed by a large 'X' drawn over a section of the staff. The second staff continues the notation with similar rhythmic patterns. The third staff consists of a series of horizontal lines, indicating rests for the instrument. The fourth staff contains a series of rhythmic symbols, possibly representing a bass line or a specific instrument's part.

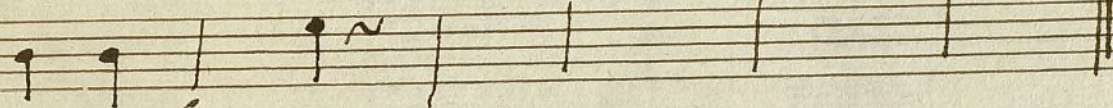
The bottom page of the manuscript contains four staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including chords and single notes. The second staff continues the notation with similar rhythmic patterns. The third staff consists of a series of horizontal lines, indicating rests for the instrument. The fourth staff contains a series of rhythmic symbols, possibly representing a bass line or a specific instrument's part.

bor rar al pun se
blique a naufr a

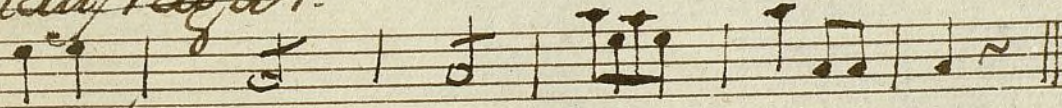
sar bor rar algun se sar bor sar a
gar o blique a naufragar a.



plan pa'ar



nauf ra'ar



~~nauf ra'ar~~

nauf ra'ar

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421550021

t

Violin 1^o

3^a a 3.

La leccion de la Manuela.

//

This is a page of handwritten musical notation on ten staves. The score begins with the tempo marking "All. vivo" in the first staff. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamics such as *f*, *p*, *ff*, *pp*, and *fz* are used throughout. There are several instances of the word "Para." written below the staves, likely indicating a fermata or a specific performance instruction. The tempo marking "And.^{no}" appears in the third staff, and "All. vivo" reappears in the sixth staff. The manuscript shows signs of age, with some ink bleed-through and a watermark at the bottom center that reads "Ayuntamiento de Madrid".

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings (f, p, pp), and performance instructions such as "Al segno" and "Parola". The paper shows signs of age and wear.

All.^o

And.^o

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including foxing and some staining. The annotations include:

- p.* (piano) at the beginning of the first staff.
- f* (forte) and *fp* (fortissimo) markings on the fifth and sixth staves.
- cry.* (cry) written above the sixth staff.
- tr.* (trill) markings on the sixth and seventh staves.
- pp.* (pianissimo) markings on the seventh and eighth staves.
- f* (forte) markings on the eighth and ninth staves.
- pp.* (pianissimo) markings on the tenth staff.

The score concludes with a double bar line and a repeat sign on the tenth staff.

All.^o vivo

A handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves. The first nine staves are in common time (C) and feature a complex, rhythmic melody with frequent sixteenth and thirty-second notes. The tempo is marked "All.^o vivo". Dynamics include *f* (forte), *pp* (pianissimo), and *f*. The tenth staff begins with a new tempo marking "All.^o" and a 2/4 time signature. The melody continues with a similar rhythmic pattern. Dynamics include *pp*, *f*, and *pp*. The word "Parola" is written at the end of the ninth staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *fe*, *p.o.*, *f.*, and *p.o.*. A section is marked *Al segno* and *dor mal.*, and the piece concludes with the word *Parola.*

And no 3/4

p.

fe. *p.*

fe *p*

Allegro

All. Poco 2/4

f *p.*

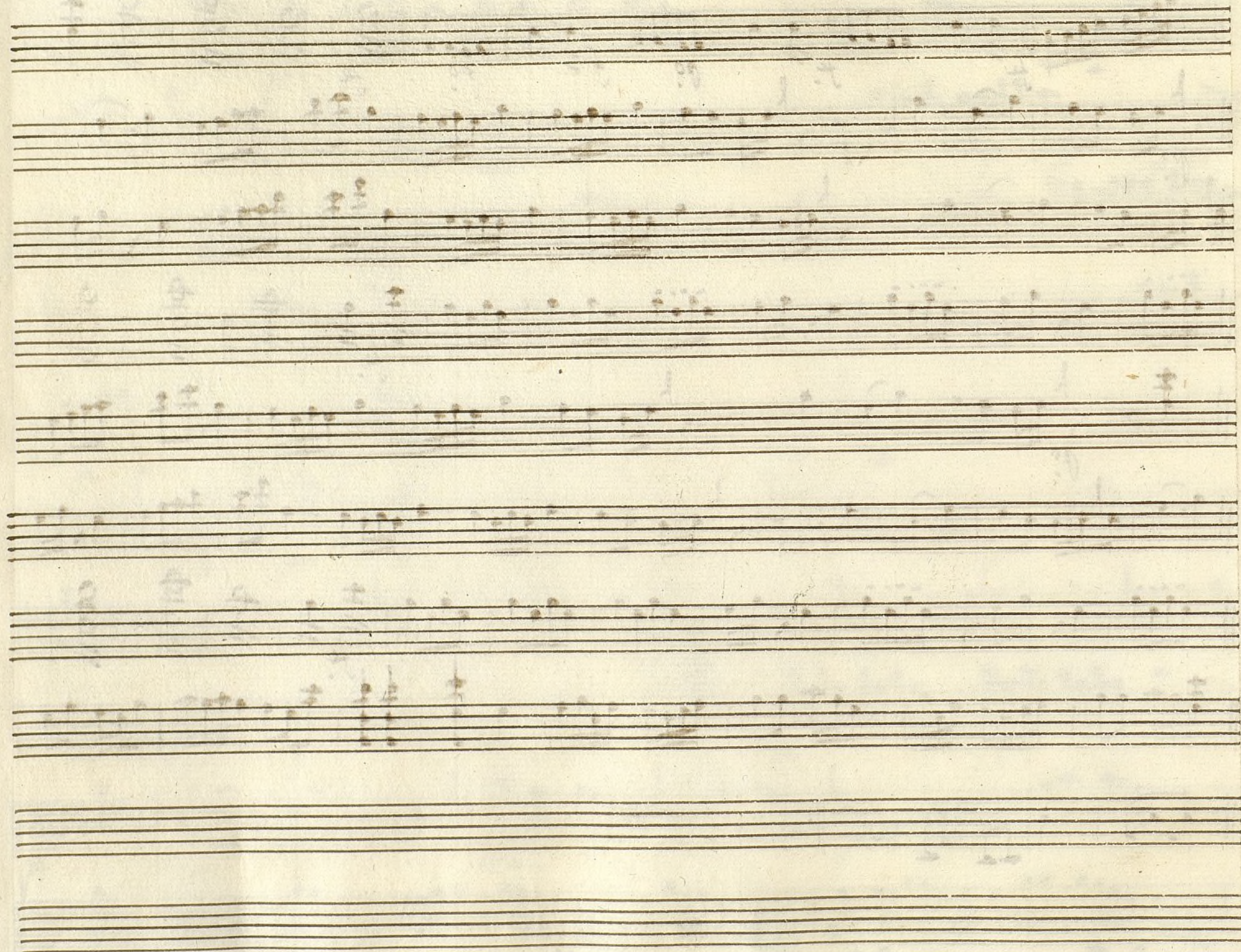
f *p.*

All. *fe.*

p. *f* *p.*

f *p.*

A handwritten musical score consisting of ten staves. The notation is in brown ink on aged, yellowish paper. The first nine staves contain dense musical notation, including various note values, rests, and dynamic markings such as *po.* (piano) and *f* (forte). The tenth staff is partially filled with notation, while the bottom two staves are empty. The handwriting is fluid and characteristic of 18th or 19th-century manuscript notation.



Violín 2.º

Son.º a 3.

La lección de la Manuela

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A handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "All. vivo" and a treble clef. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. Dynamic markings like "f." (forte) and "p." (piano) are used throughout. The second system starts with a double bar line and the tempo marking "All. vivo" again. The notation continues with similar rhythmic patterns and dynamic markings. The paper shows signs of age, including some staining and a yellowish tint.

A handwritten musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Allegro" is written in large, cursive script on the first and fourth staves. Dynamic markings include *pp*, *f*, and *pp*. The score is written in brown ink on aged, yellowed paper.

Parola.

All.^o

p

And^{no}

p

A handwritten musical score consisting of ten staves. The notation is in brown ink on aged, yellowish paper. The score includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Dynamic markings include *pp*, *f*, and *cri.* (crescendo). The score concludes with a double bar line and a fermata on the final note of the tenth staff. Below the staves, there are three empty staves.

All.^o vivo

55 2.v. 55

Handwritten musical score consisting of ten staves. The first staff is marked "All.^o vivo" and contains a treble clef and a common time signature. The music is written in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p." and "f.". The seventh staff is marked "Parola" and features a double bar line. The eighth staff begins with a new section marked "All.^o" and a 2/4 time signature. The final two staves continue the musical notation with various notes and rests.

Allegro
doi mas

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

Parola.

Alleg.^{ro} 3/4

p *f* *po*

f *po* *f* *po*

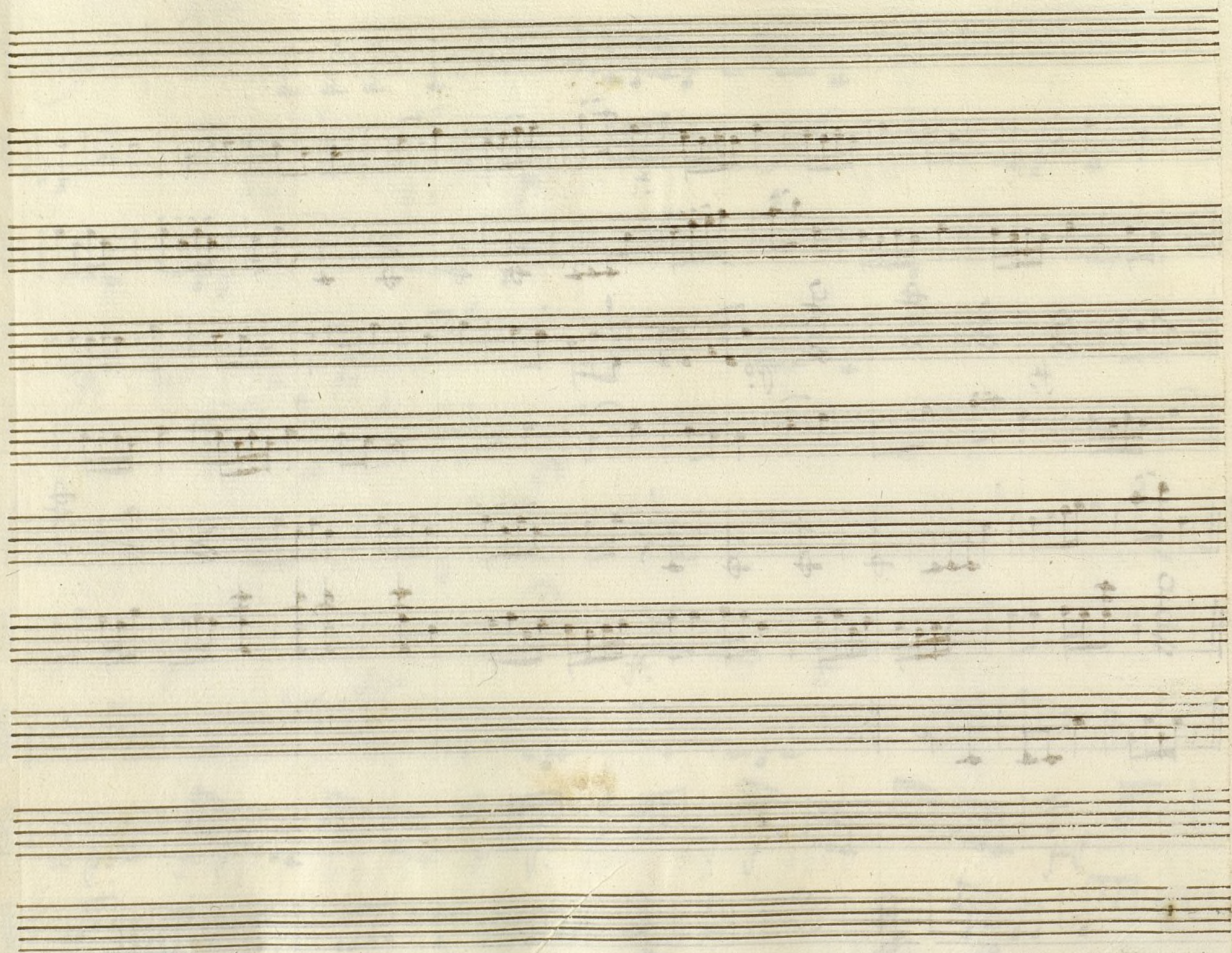
Allegro

All.^o Poco 2/4

f *po* *f* *po* *f* *po* *f* *po* *f* *po*

f *po* *f* *po* *f* *po* *f* *po* *f* *po*

A handwritten musical score consisting of eight staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the eight staves. The notation includes many beamed notes, suggesting a fast or intricate piece. Dynamic markings such as *f* (forte) and *pp* (pianissimo) are present. The paper is aged and shows some staining.



And. no *Molto vato.*

Solo

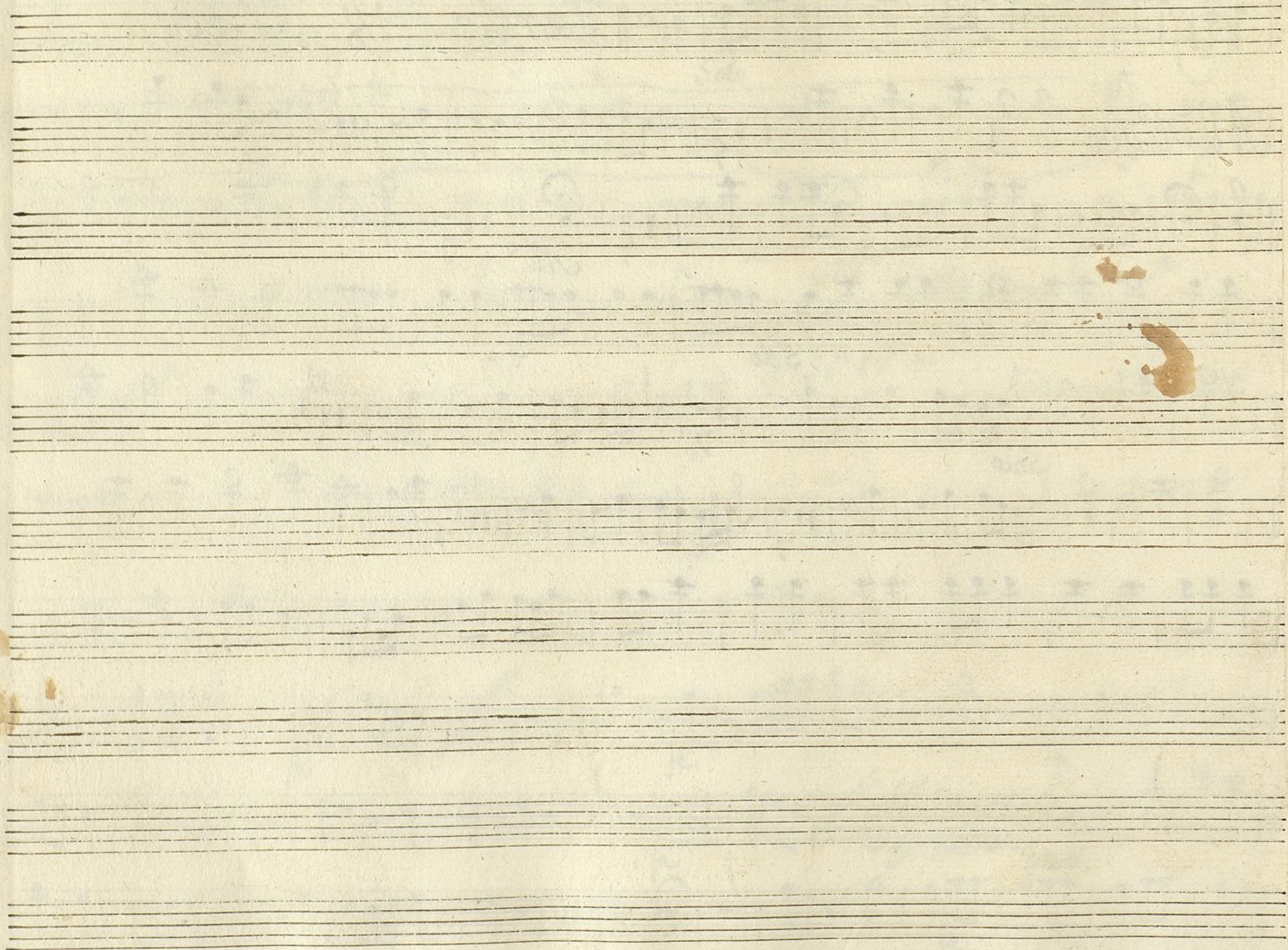
All. vvo

Solo

All. Segno

3 mas.

Solo



Oboe 2^o Ton.^a a 3: la leccion de la Manuela.

Handwritten musical score for Oboe 2^o in G major, 3/8 time. The score consists of ten staves of music. The first staff begins with the tempo marking *All.^o vivo* and a dynamic marking *fe*. The second staff includes a section marked *A And.^{no}* with a circled phrase and a dynamic marking *si*. The third staff starts with *All.^o vivo* and a dynamic marking *fe*. The fourth staff is marked *Allegro*. The fifth staff begins with *All.^o* and a 3/8 time signature, followed by a section marked *Allegro*. The sixth staff is marked *Solo*. The seventh staff is marked *Parola*. The eighth staff is marked *All.^o* and ends with the instruction *Ret.^{do} Fine.*

Punto vajo.

And. no

Solo

All. vivo

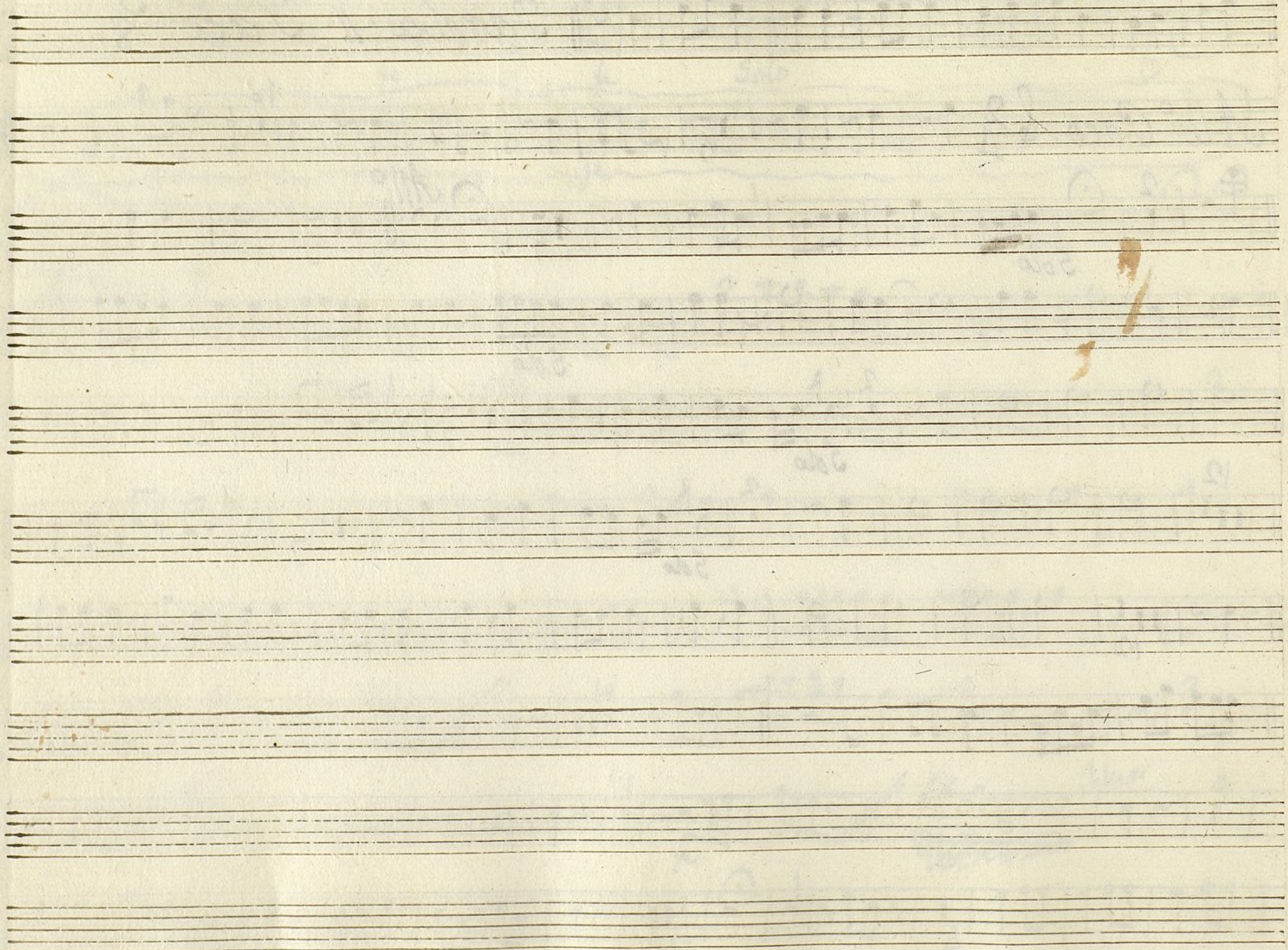
Solo

Parada

All. 2/4

Al segro 3mas

Solo



Trompa 1.^a Ton.^a a 3. La leccion de la Man.^{ca}

Al.^o vivo C: # C 3. Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Al.^o vivo'. The music consists of a series of eighth and sixteenth notes.

And.^{no} Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'And.^{no}'. The music features a melodic line with some rests and a circled section of notes.

Al.^o vivo Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Al.^o vivo'. The music consists of a series of eighth and sixteenth notes.

Al. segno Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Al. segno'. The music consists of a series of eighth and sixteenth notes.

Al.^o Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Al.^o'. The music consists of a series of eighth and sixteenth notes.

Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

Parda

Al.^o Musical notation on a staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Al.^o'. The music consists of a series of eighth and sixteenth notes.

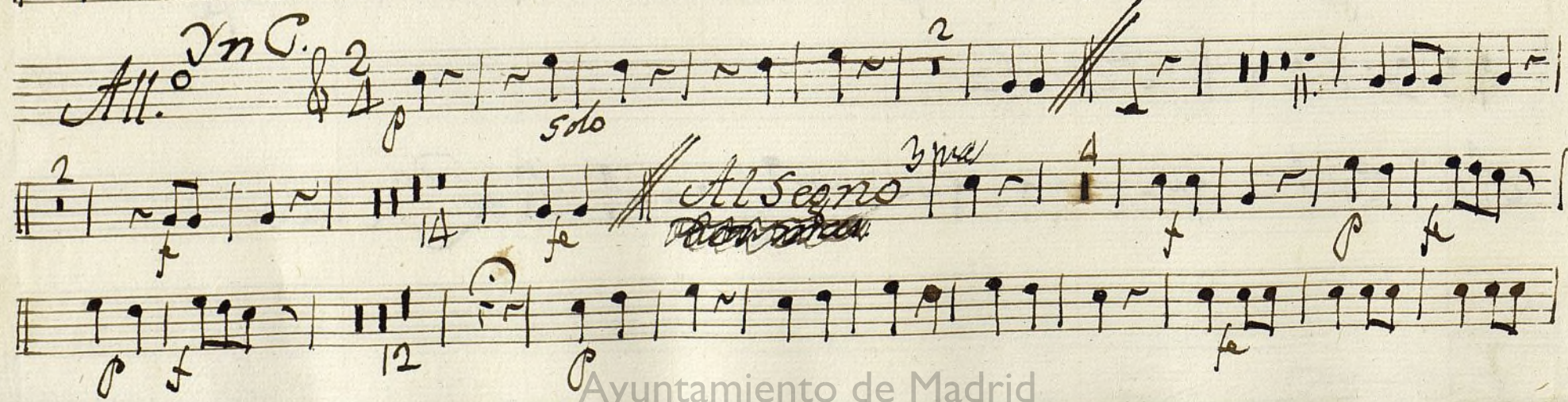
Rez.^{do} Tace.

Un enfant.

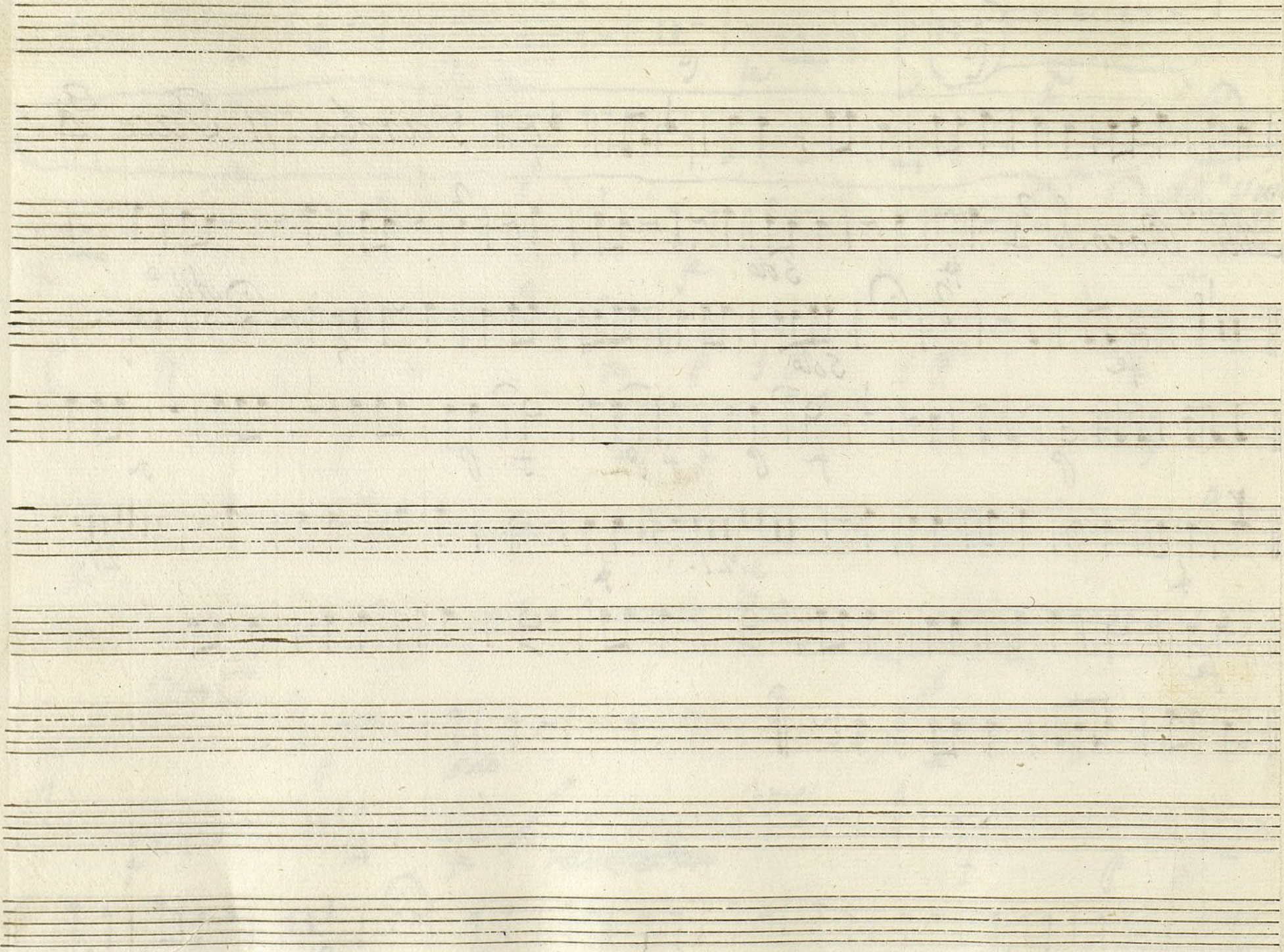
And. no 

All.° vivo

Parola

All.° In C. 

Allegro



Trompa 2^a Ton.^a a 3^t || La leccion de la Manuela.

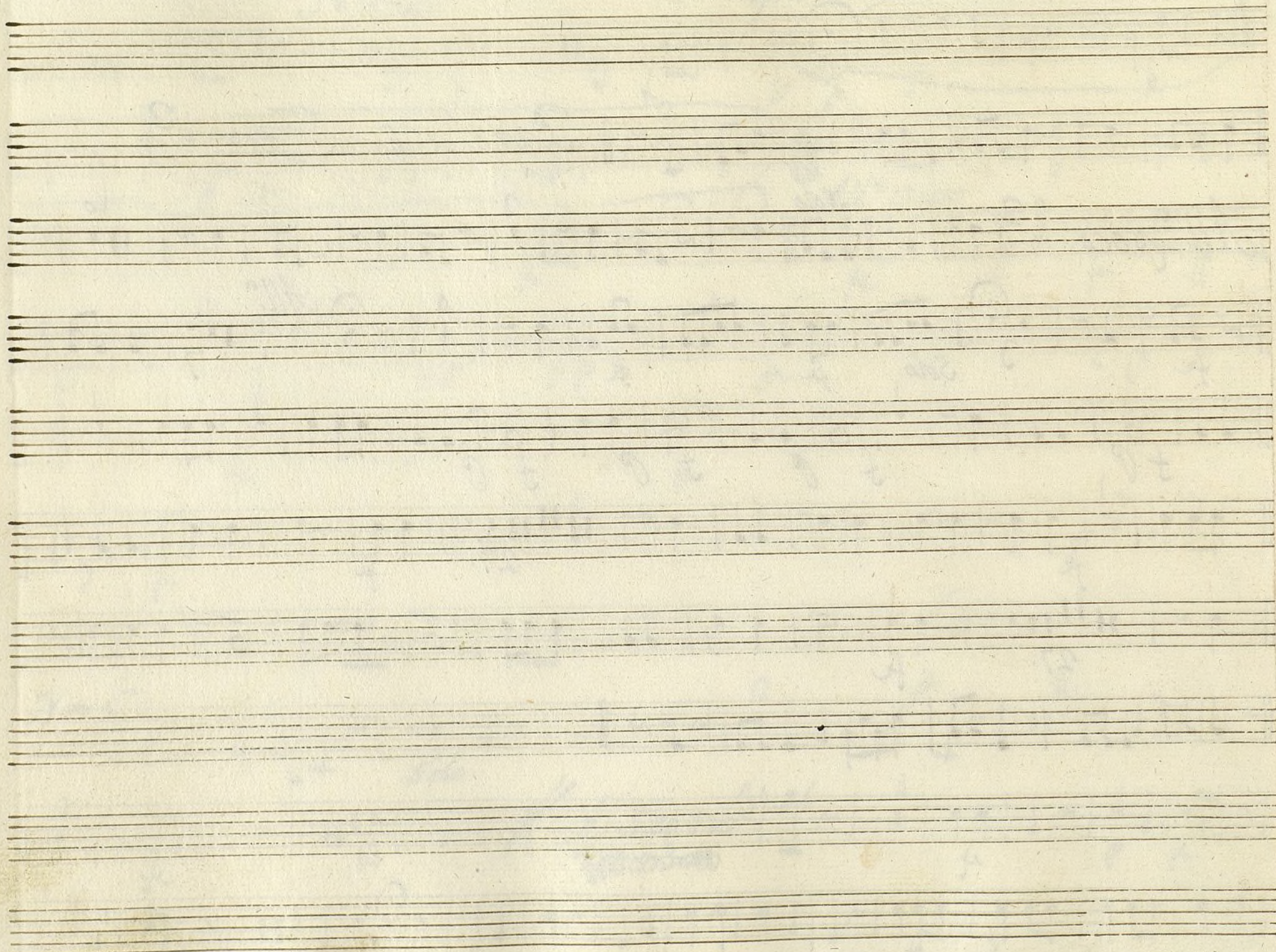
Handwritten musical score for Trompa 2^a in G major, 3/8 time. The score consists of several systems of staves with various musical notations and performance instructions.

- System 1:** Starts with *All.^o vivo* in 3/8 time. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests, including a section marked *And.^{no}* (Andante) with a longer note value.
- System 2:** Continues the melodic and bass lines. It includes a section marked *All.^o vivo* and another marked *Al Segno* in 3/8 time.
- System 3:** Features a section marked *All.^o* in 3/8 time, followed by a section marked *Al Segno* in 3/8 time.
- System 4:** Continues the *Al Segno* section.
- System 5:** Ends with a section marked *Parola*.
- System 6:** Concludes with *All.^o* in 3/8 time, followed by the instruction *Reg.^{do} Tace.*

The score includes various musical symbols such as clefs, time signatures, dynamic markings (e.g., *f*, *no*), and performance directions (e.g., *All.^o vivo*, *Al Segno*, *Parola*, *Reg.^{do} Tace.*).

In f. falt.
And. no
All. vivo
Pardas
In C.
All.
solo
Allegro
3mas
A

The image shows a page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings such as *f*, *fp*, *p*, and *f*. There are several annotations in italics: *In f. falt.* at the top left, *And. no* below the first staff, *All. vivo* between the second and third staves, *Pardas* written across the sixth staff, *In C.* at the start of the seventh staff, *All.* below the seventh staff, *solo* below the eighth staff, *Allegro* below the ninth staff, *3mas* below the ninth staff, and *A* below the tenth staff. There are also some circled notes and a large bracket at the top right.



t

Mus 126-3

Bajo Tona a 3 // La leccion de la Man. 1a

Handwritten musical score for Bass (Bajo Tona) in 3/4 time, titled "La leccion de la Man. 1a". The score consists of eight staves of music. The tempo starts with "All. vivo" and includes dynamic markings such as *f*, *p*, and *mf*. A section of the music is marked "And. no" (Andantino) and is enclosed in a large bracket. The tempo returns to "All. vivo" and concludes with "Allegro".

126-3

All. C $\text{F}\sharp$ $\text{C}\sharp$ 3/8 *p* *f* *f*

Allegro *f*

Parola

All. C $\text{F}\sharp$ $\text{C}\sharp$ *f* *f*

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "And. no" and "p". The piece concludes with a fermata and the number "1. 5." written below the final staff.

All. vivo

Parola.

Punto bajo

All.

Allegro
tres mas.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *f* and *p*. The word *Parda.* is written in the third staff, and *All.* is written in the fourth staff. The piece concludes with *Al Segno.* in the sixth staff, followed by the number 125. in the bottom right corner.

All. Poco. $\text{C} \frac{2}{4}$

The musical score consists of eight staves. The first staff is the treble clef and begins with the tempo marking *All. Poco.* and the time signature $\text{C} \frac{2}{4}$. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The piece concludes with a double bar line and repeat dots on the fourth staff. The bottom of the page features empty staves and a library stamp.

