

Es del Teatro del Principe. 34

128-5

Seg. 1.º n.º 34

3.ª Justa Ronda

3.ª Carta
para Navarra

Mus 128-5

ton.ª a

à 3.º

El Oso, o sea
La Cuenta sin la hueipeda

Del

por Laverna

34

1823

Allegro

3
4

p.

A handwritten musical score on aged, yellowed, and torn paper. The score consists of approximately 10 staves. The top staff begins with the tempo marking 'Allegro' and a time signature of 3/4. The second staff starts with a treble clef and a dynamic marking 'p.'. The notation includes various note values, rests, and some complex passages with multiple beamed notes. There are several instances of crossed-out or scribbled-out notes, particularly in the lower staves. The paper is heavily damaged, with significant tearing and missing sections, especially on the left side.

Sal

Sale Carl.^{ta} & Pava.

La Burra de el Alcal de tiene cien

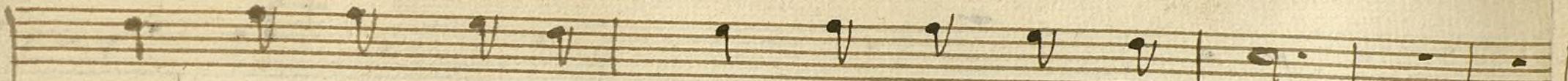
a nos tiene cien años y de vieja ya

pare los hijos calvos los hijos calvos

da cala si da cala no y aij

teen su parto siempre un comadron ya si teen su par

to siempre un comadron ya si te en su par



to siempre comadron siempre



A la ma ja da ba so an

Por q. sino ma drugo ni



ter del di a

a llenar este

madre su le

qui tar me la le



tanno de le che ci ta — de le che cita
g años con dox ca che te — con dox ca cherej

f.

allos Pan.

~~allos Pan.~~

All.to

3
4
3
4

la muger del y dal go dicen q. ei sorda dicen q. ei

sorda por q. tiene una ho re - ja ala vir

longa a la vir longa da cala

si da cala no q. al gumar las

tienen asi todas dos q. al gumar las tie -

nen asi todas dos q. al gumar las tie -

nen aii to dai doo aii

All.^o

Violon
los dos di per tando

ay Jesu q. dormido
ay Jesu q. pesado

ei toi

a

a

ei toy

a

a

(selevantan)

Led. a

ya ba a ma ne ciendo

y yo me he dormido

es mui grande el oso cam. como un Buei Pequeno

cam.

ya sea cer cael dia

y yo ei toi ten

Led. a

no lo se ra tanto cam. ca lla masa

1^a
 dido el oro volo el oro volo
 pero mayor es que yo mayor es que yo

2^a
 o yes Miguel? que? te a dormido? no y tu cosas?
 o yes Miguel? que? tienes Miedo? y no y tu cosas?

3^a
 yo tampoco: ó eres guapo cazador yo estoi calado yo estoi Pa
 yo tampoco ó era guapo cazador yo estoi

f. p.

Cam.

2da

la

sado lleno de fío todo tem blando

lleno

por q. el xno me xre mofo por q. el xno cio me

por q. por q. el xno cio me

xre mofo por q. el xno cio me xre mofo

xre mofo por q. el xno

Paola

Cam.) mira Colas Led.ª que Miguel
Cam.) eres tu venturador Led.ª no lo ederer
Cam.) yo tambien Led.ª senoy conoece algo dos

Cam.ª

ya si amigo vamos vamos
su ve tu por a quel

All.º

Led.ª

vamos a ca zar el oro ya puer su
lado que yo por el te me boi y por

vamos la ma leza q. quiza el ta por a lla vamos
que no nos per damos nos lla ma renoy loy dos vamos

vamos bien

quedo vamos quedo gl. si no seei ca para vamos
 quedo vamos quedo y su vamos sin temor vamos

quedo vamos quedo gl. si no seei ca para
 quedo vamos quedo y su vamos sin temor

crei do
 gl. si y su gl. si y su

Allegro

Alto

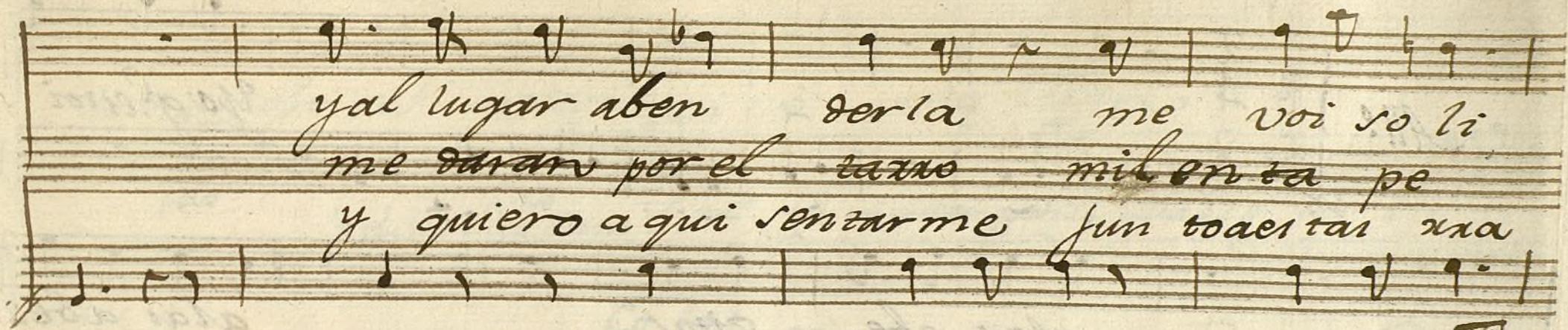
Sale ella

ya e

sy ~~Alto~~ sien

co

lle nãdomi tarro de le checi — ta
 la posta da se hallan oi para de — rro
 mo sali en a yunas es toi can sa — da



y al lugar aben der la me voi so li
 me darán por el tanto mil en ta pe
 y quiero a qui sentarme junto a esta xna



ta me voi so li ta.
 sos mil en ta peior.
 mas junto a esta xna

pone el cantaxillo en el suelo



Al segno 2 mas

los mejores mozos ni no vie sera

f solo En el Monte den. Cam. *fmo.* y di minú yendo asta el *p^{mo}* tutti

Co las

Carl. ^{ta} xiendore Sed. ^a lo mismo

Co las he he Miguel

Carl. ^{ta} lo mismo para un poco los 2 lo mismo

Miguel? O-la-jau

Carl. ^{ta} y O-la-jau Carl. ^a segun

elo tres seran Miguel colas yola

Parola
Jan — — — — — Olafau! quien de mon tres
sera este olafau!
quien adeter el mejor
moro. del lugar ai gl. quito

gl. con tento tendre siempre con mi no bio

tan pu li doi tan gra cioso como es el tal a la

tan pu li doi
Jan ~~sera este olafau!~~ tan gra cioso como es el tal a la Jan como es

es tal a la pau como es etal a la pau

*Manin de cam. por lo alto del Borg. como q. cojea de cam.
Cam.*

Allto Pobre de mierto cojo no puedo cami

nar no puedo no puedo no puedo caminar voi siempre de ga

(2da. por lo alto del monte como q. cojea) Pobre de mi esto

lo pe sin poder a xxi bar - - a - -
cojo no puedo caminar no puedo no

a - - sin poder arribar
puedo no puedo caminar

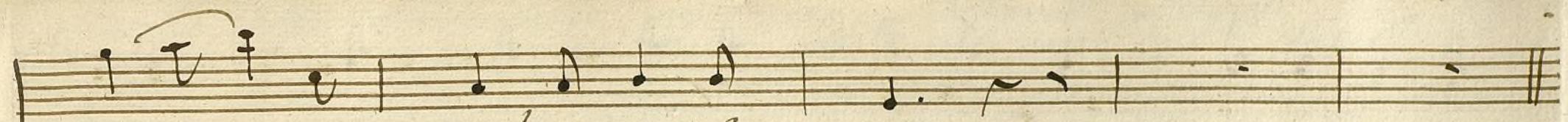
mal dito sea el oso q. me a ce xreber
voi siempre de ga lo pe sin poder axxi
Po bre de mi soi niña con ganar de ca

tar - a - a - *g.* meace xre ventar Po
 bar - a - a - sin poder axxi bar mal
 sar con ganas con ganas con ganas de calar voi

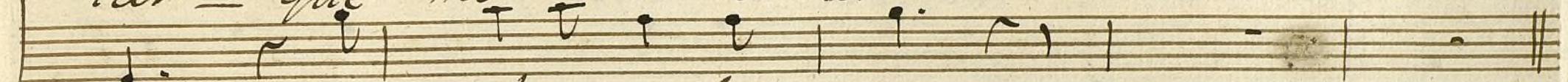
bre de mi estoi co/o no puedo ca mirar no puedo no
 di to seael oso *g.* meace xre ventar - a -
 siempre tras de un nobio *g.* me saque availar - a -

Handwritten musical score for the first system, featuring three staves with lyrics in Spanish. The lyrics are: "puedo no puedo caminar mal dito sea el oro q. a q. me hace xre ventar mal dito sea el oro q. a - - q. me sa que a vailar mai como estoi si ndote nin".

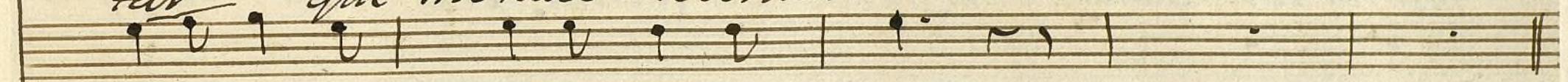
Handwritten musical score for the second system, featuring three staves with lyrics in Spanish. The lyrics are: "me hace xre ventar - - a - - a - - q. me ha ce xre ben me hace xre ventar q. me hace q. me hace q. me hace xre ben guino me que xra - - a - - a - - nin guino me q".



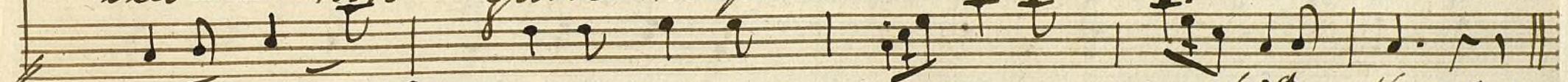
tar — que me hace rebenotar



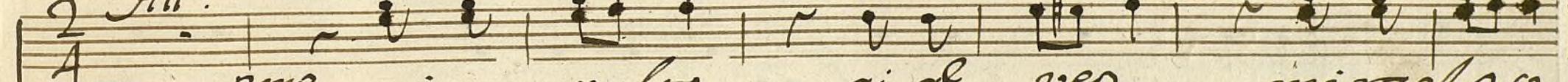
tar que me hace rebenotar



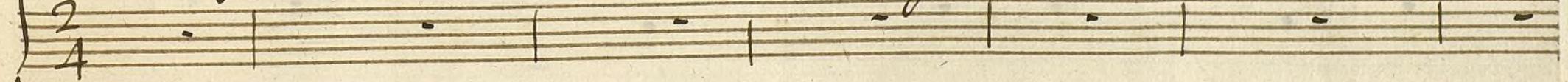
xa — — nin quino me que xa



All^{to} Cam.^o señalando a la Carl^{ta} Carl^{ta} lo ve de d.^a acam.^o con temor



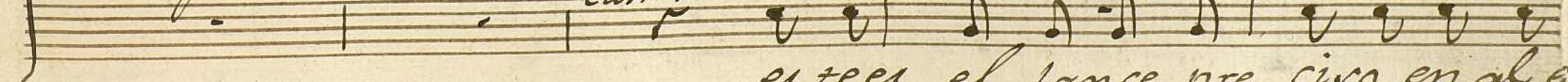
pmo mira un vulto ai gl. veo mirael oro



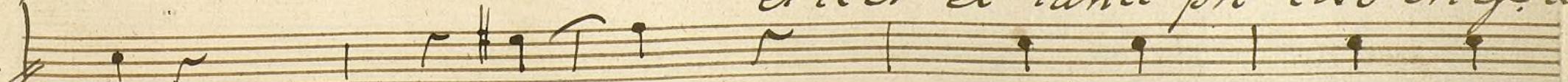
f. Carl^{ta} Carl^{ta} y sed.^a temblando.



yo ti rito *cam.^o* este es el lance preciso en gl. ar



este es el lance preciso en gl. ar



menejter valor es teer el lance pre ciso en gl. er
menejter valor es teer el lance pre ciso en gl. er

menejter valor en gl. er en gl. er
menejter valor en gl. er en gl. er

menejter valor en gl. er en gl. er

Cam.^o 1) baja delante Colas Led.^a ve tu delante Miguel
 Cam.^o 1) yo tengo las corbas gafas Led.^a y to enoi cofo de un pie
 Carl.^{ta} si aquellos dos animales se abran ido? lo vere
 ai q.^e gulto? son mis nobioz oxio Colas? a Miguel
 Cam.^o 1) mira apa corra, Led.^a Pacorra?
 Carl.^{ta} vafad aca Cam.^o 1) oyer Led.^a que?

no se atreben
 abajar y el
 uno xabpula
 al otro y ban
 bajando poco a
 poco

Cam.^o 1) Parece q.^e no eras gafó Led.^a y ni tu cofo de un pie
 Carl.^{ta} saber tu que eres mi nobio? Led.^a yo yo

Carl.^{ta} si si y tu tambien pero adonde esta olafau (ou candote)
 que no le veo Cam.^o 1) no se Carl.^{ta} aque abei venido aqui?
 Led.^a acaxar un oro Carl.^{ta} vien y le pillareij?
 Cam.^o 1) defijo Led.^a ya esta vendida supiel

Carl.^{ta} pues yo hebenido por te che q.^e mejor la vendere
 Cam.^o 1) y q.^e sacaras de ella? Carl.^{ta} Mucho
 Led.^a no lo creo Carl.^{ta} lo vereij

Coplas

All.^{to}

Cam.^o
 con
 en

Lo que ami me vale la piel del oro te compra reun
cazando yo el oro voi ala corte a fuerza de di

bar da pa ra tu po tto te compra reun Alvar da pa
nero ha cer me noble a fuerza de dinero ha

ra tu po tto
cer me noble

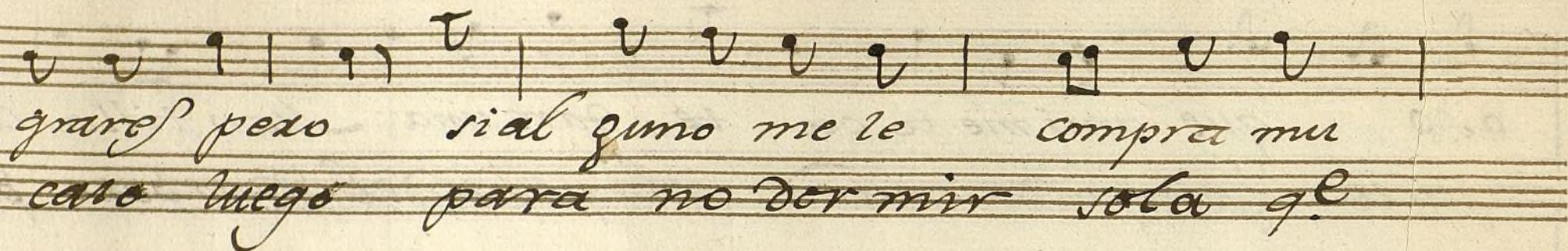
1.^a

con la parte del
em pi llan do mi

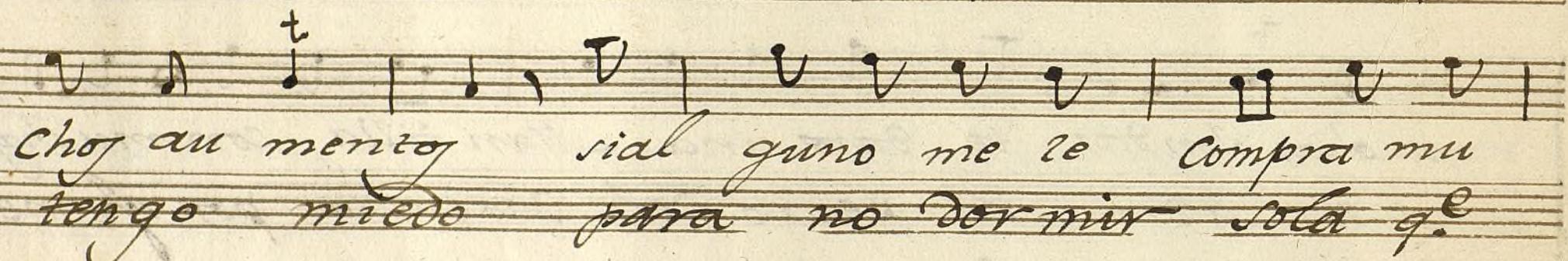
o so que ami me to ca te dare una Mantilla con parte pongo de manda al perro del Barbero por

mu chas blondas te dare una Mantilla con muchas blondas que me la dara al perro del Barbero por q. me la

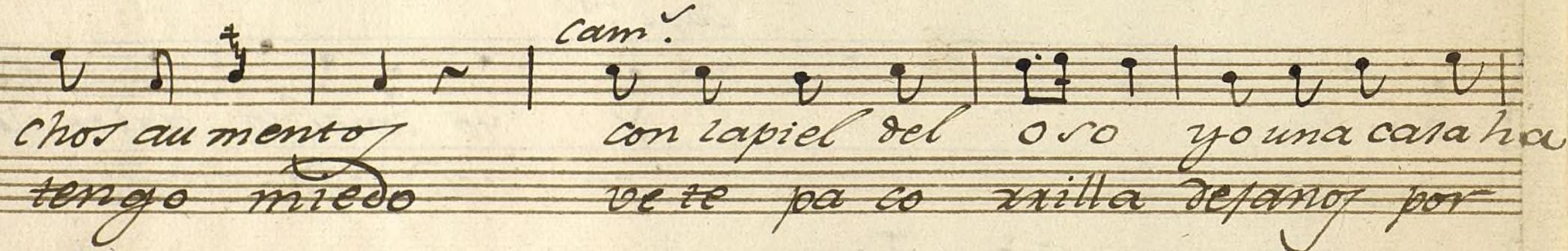
dar y yo con el ra xito lo en vendiendo mitaño me



graves pero sial guno me le compra mu
cabo luego para no dormir sola q^e



Choy au mento sial guno me le compra mu
tengo miedo para no dormir sola q^e



Chos au mento *cam.* con rapiel del oro yo una casa ha
tengo miedo ve te pa co xilla de sanos por

1.^a

re con la piel del oso yo comprare un
 Dios no me tra fortuna quite a los

Carlita

Buey y con mi ta xito yome ingenia
 Dios a Dios ma/a de los q. tontos q.

re comprare ga ni na y un gallito ingles
 seis y el tamo de leche a vender me boi
 ten

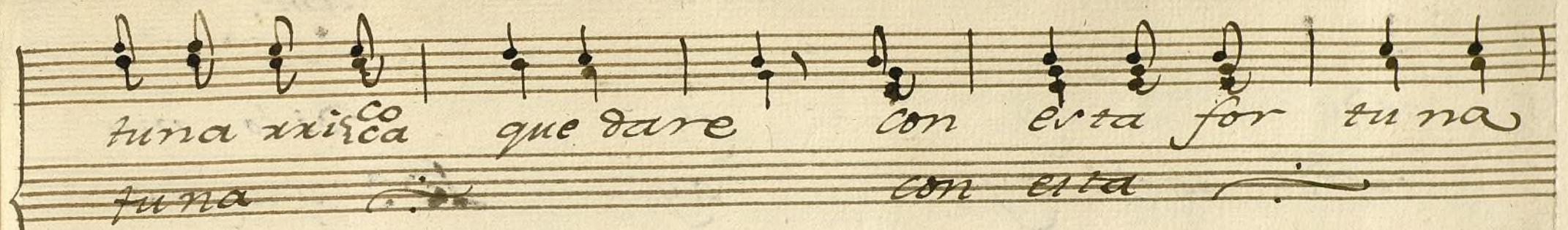
comprare Gallinas y un Gallito ingles
jel tanno de leche aben der me boi

can. y. a. l. a.

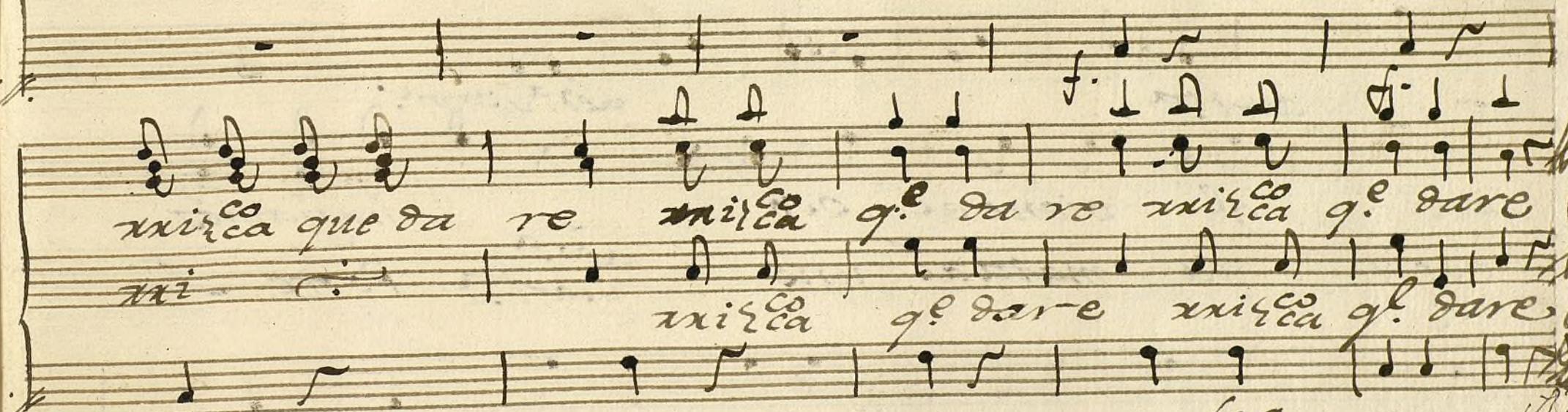
q. piel tan hermo sa quanto sa care
q. piel tan her mo sa quanto sa care

can. ta p.

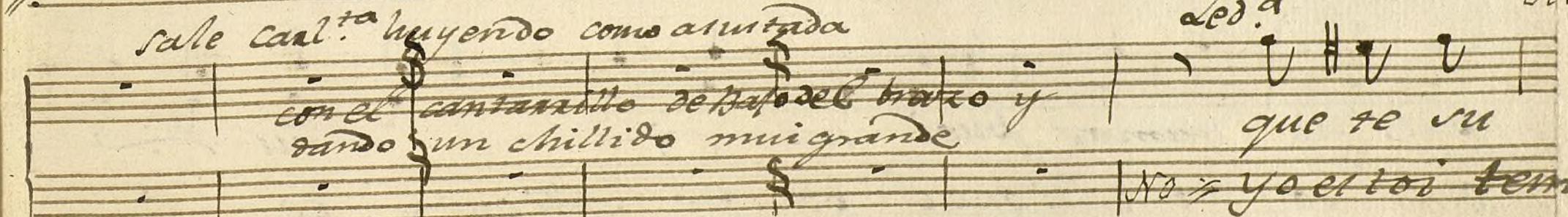
q. leche tan dulce q. er mejor q. miel con esta for
q. leche tan dulce q. er mejor q. miel con esta for



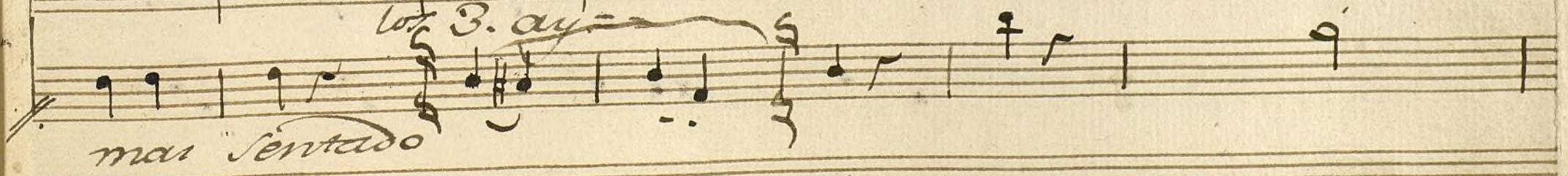
funa ^{co}xirca que dare con esta fortuna



xirca ^{co}que da re xirca ^{co}qe da re xirca ^{co}qe dare



sale Carl.^{ta} huyendo como asustada con el cantarrillo de palo del trazo y dando un chillido mui grande



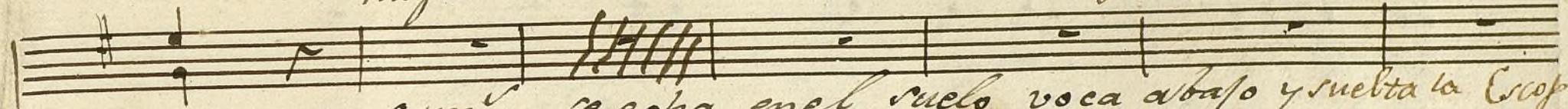
mas sentado

~~Allegro~~
Allegro

Carl.º Anchiñar mirando aciá donde salio cam.º

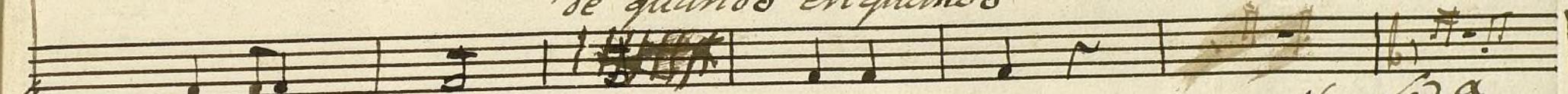
cede blando cam.º ay ay di lo mu
ger que y ya mata al uno des.ª y cam.º huyamos
pue hu yamos pue hu que el po bre Miguel po bre Miguel po

Huyendo de d.^a se sube en un Arbol y tirando la Escopeta? 17



cam.^o se echa en el suelo voca abaso y suelta la Escopeta

Carl.^{ta} se pone detras de un Arbol y saca la cabeza
de quando en quando



Carl.^{ta} saca la cabeza

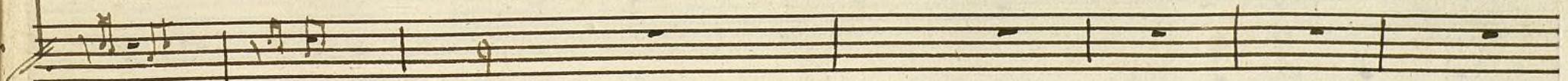
cam.^o y d.^a

(No) yo ama tarlo

luego dem

d.^a ay q.^e me caigo

Carl.^{ta} le va co

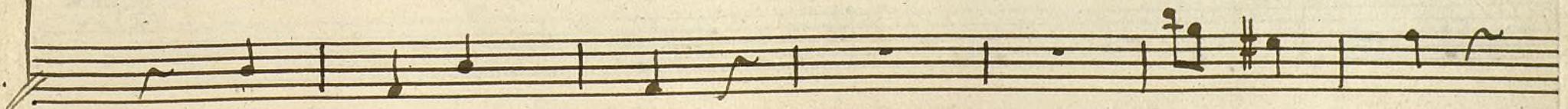


d.^a y Carl.^{ta}

pues luego

mer le va a comer

gl.
gl.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in a cursive hand and include the words: "miedo que miedo q. miedo", "ay", "que miedo", "ay", "gl.", "susto me", "da ran — cruel", "da ran — cruel", "Carlita", "que miedo", and "gl.". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations like "lot 3" and "lot 2".

lot 3

lot 2

Carlita

gl. suto gl. suto — que miedo me
miedo gl. suto gl. suto — gl.

da tan — cruel tan — cruel gl.
miedo — me da tan — cruel gl.

p. m^o y como llorando

miedo gl. miedo meda tan cruel gl. miedo que
miedo gl. miedo meda tan cruel gl. miedo gl.

p.

miedo me da tan cruel me da tan cruel
 miedo me da tan cruel me da tan cruel

~~Allegro~~

(con el can) Ya parece q. se ha ido Miguel? Colas? ya se fue

(can. ra) ^{marcam?} ^{relevanta} ^{muy furioso} cam. adonde esta la escopeta
 sed. a, recad del sed. a, entos ynfirnos tal vez
 albol
 can. ra, q. valentares q. soy
 oye un rucado Miguel

(Carlota) me medando a cam.

fm.

All.^{to}

con la piel del oso

yo una casa haré (oye colas) con la piel del oso

yo comprare un Buey que xrisa qe xrisa qe da
na bia na via

teij mui bien que si sa que xrisa qe da
que da teij mui bien qe da teij mui bien

bien qe xrisa qe xrisa qe da teij mui bien

que xrisa qe na bia qe da teij mui bien
que xrisa qe na bia qe da teij mui bien

teij muibien of. dai teir muibien Parola
 camos muibien of. damos muibien

Carl.ª) Abur amigos sebarai yendo aopiera sel cas el cantaxillo
y se le vaorpe elle se queda mirando leyllora

lot 2. abiter Carl.ª ai Pobrecita demi
 lot 2 que ei ero. que ei ero. aig. xura, he he he

Carl.ª llorando, lu-lu-
 cam.ª) et cuchafacora Carl.ª) di=

cam.ª remedando ala Carl.ª

y con mi ta xuito yo me ingeniare

led a

comprare Gallinas y un Gallito ingles Comprare Ga

ten

W73

llinas y un Gallito ingles de xabia gl xabia

gl damos muy bien gl xabia gl xabia gl da

mos muy bien gl xabia gl xabia gl damos muy bien gl

vien gl

damos muibien g. damos muibien
damos muibien g. damos muibien

mas All^o *Carl^{ta} y de a p^{mo}*
una vez g. la for

tuna a si do y qual entoy tres a ca bemos el ca

puicho con a le gaia Pla cer pi diendo to do y hu
lo 13 f.
f.

poco.

miles q. a los tres nos per do neiv yavi ~~va~~ ~~moju~~

con a le gria y Placer sei cien

de - mes tros pe chos dis fru tan do el Placer

dis fru tan do dis fru tan do dis fru tan do

fin.

el pla cer si el pla cer si el place.

This block contains the first system of handwritten musical notation on a five-line staff. The lyrics 'el pla cer si el pla cer si el place.' are written in cursive below the notes. The notation includes various note values and rests, with some notes appearing to be beamed together.

This block contains the second system of handwritten musical notation on a five-line staff. It continues the musical piece with notes and rests, though the lyrics are not present in this section.

This block contains several empty musical staves, indicating that the rest of the page's musical content is missing or has been torn away.

Mus 128-5

Violin pal

Lon. a 3

||

La cuenta Sin la huespeda

||

o el oso

All. to 3/4

The musical score consists of ten staves of handwritten notation. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is indicated as 'All. to'. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the piece. The score ends with a double bar line and repeat dots at the end of the eighth staff.

Allro

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves of music. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a style characteristic of the 18th or 19th century, featuring various note values, rests, and dynamic markings. Key markings include *f.* (forte), *ff.* (fortissimo), *alor piano*, and *pp.* (pianissimo). A section of the score is marked with a 3/4 time signature. The notation includes many beamed notes and rests, suggesting a complex rhythmic structure. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for a string quartet, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Tempo and Meter:** *All.^o* and $\frac{2}{4}$ time signature.
- Instrumentation:** *oboe* and *viol* (violin) parts are indicated.
- Dynamic Markings:** *p^o*, *toz^o*, *oboe*, *rinf.*, *poco f.*, *f.*, *f. p^o*, *f. p.*, *f. p.*, *f. p.*.
- Performance Instructions:** *Allegro* and *Allegro*.
- Section Header:** *Parola*.



All.^o

f.
Allegro

All.^o

*ala señal ~~Allegro~~ *Andante**

Handwritten musical score for a symphony, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Staff 1:** *All.^{to}* 2/4 time signature. Includes the word *oboe* at the end.
- Staff 2:** Includes the dynamic marking *primo*.
- Staff 3:** Includes the dynamic marking *v. n. 2*.
- Staff 4:** Includes the dynamic marking *f*.
- Staff 5:** Includes the dynamic marking *f* and the instruction *diminuendo asta el pmo*.
- Staff 6:** Includes the dynamic marking *f* and the instrument label *viol. n*.
- Staff 7:** Includes the dynamic marking *primo*.
- Staff 8:** Includes the word *Parola*.
- Staff 9:** Includes the dynamic marking *p*.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of notation. The notation is in a historical style, likely from the 18th or 19th century. The first staff features a series of chords and arpeggios, with dynamic markings *f.* and *p.* and a tempo marking *All.^{to}*. The second staff begins with a treble clef and a 6/8 time signature, followed by a series of notes and rests. The subsequent staves contain various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and detailed, with many notes beamed together. The paper shows signs of age, including some staining and discoloration. The score concludes with a double bar line and a final *f.* marking.

All.^o $\frac{2}{4}$ *f.*

Coplas

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

Parola

A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The score concludes with a double bar line and the initials "U.S." written below the final staff. The paper shows signs of age and wear.

ma' s' p'ntado.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p.' and 'f.'. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and the word 'Parola' written in a decorative script.

Mus 128-5

+

Violin 1^o

Con.^a 3

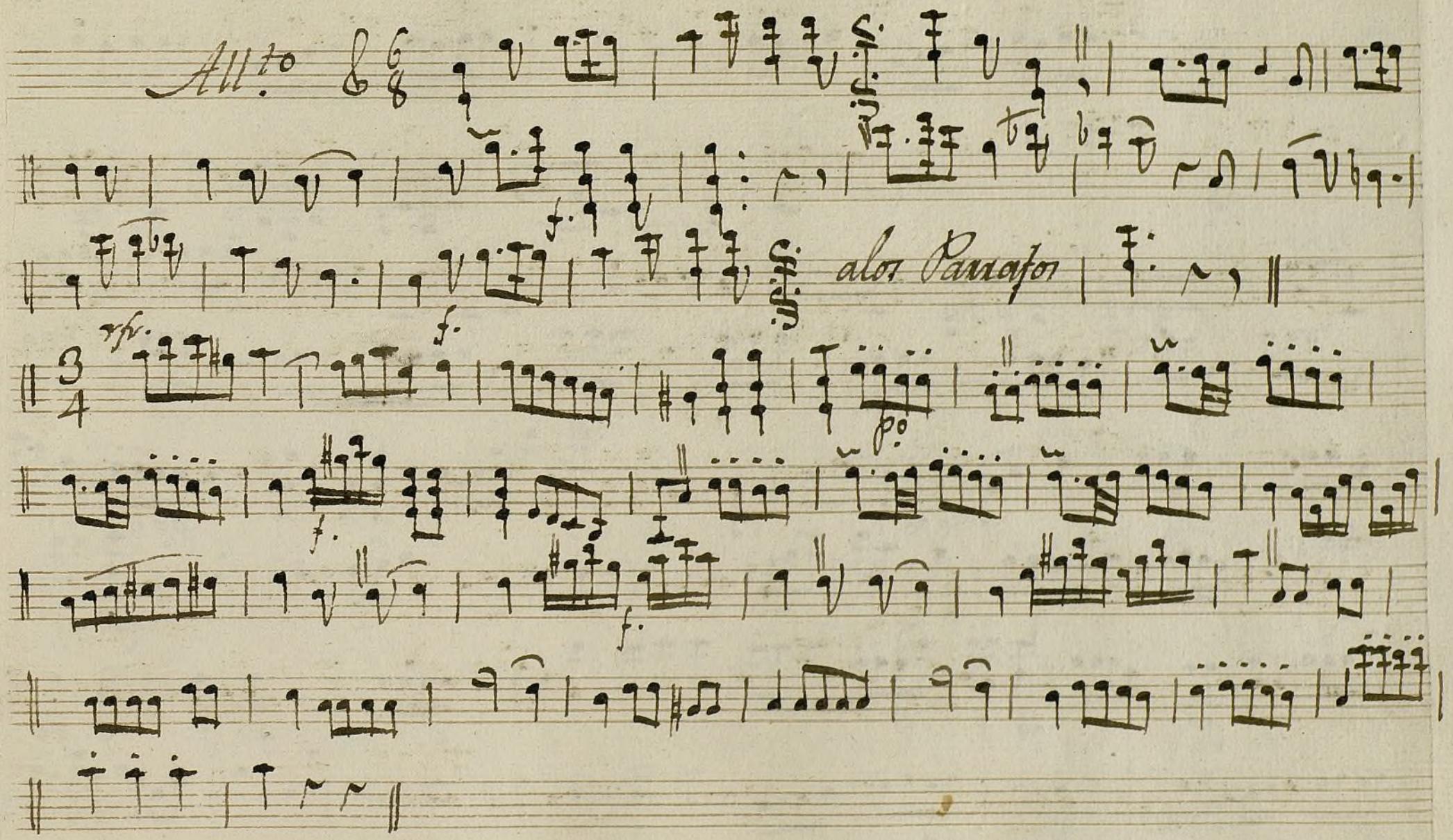
//

hacer la cuenta sin la huespeda

//

All. to 3/4

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings 'f' and 'p' are present. A double bar line with a slash is used to indicate a section break on the fourth staff. The paper shows signs of age and wear.

All.^{to} $\text{C} \frac{6}{8}$ 

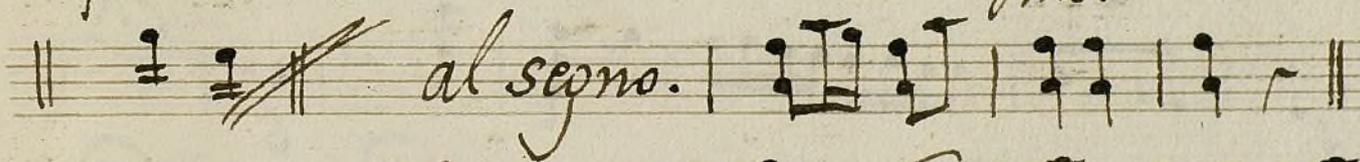
All.^o 2/4

rinf. *rinf.* *poco f.* *f.* *p.* *f. p.* *f. p.* *f. p.* *f. p.* *f. p.*

Allegro

Parola

All.^o 3/4 

f. *al segno.* *fmo.* 

All.^{to} 6/8 *f.* 

al las Parafon
Allegro

Allro & 2/4

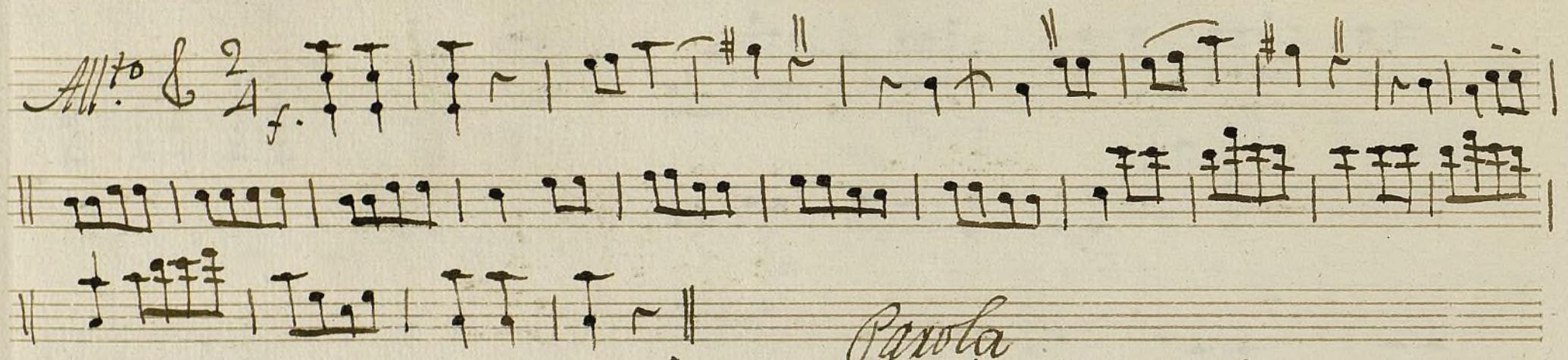
pmo.

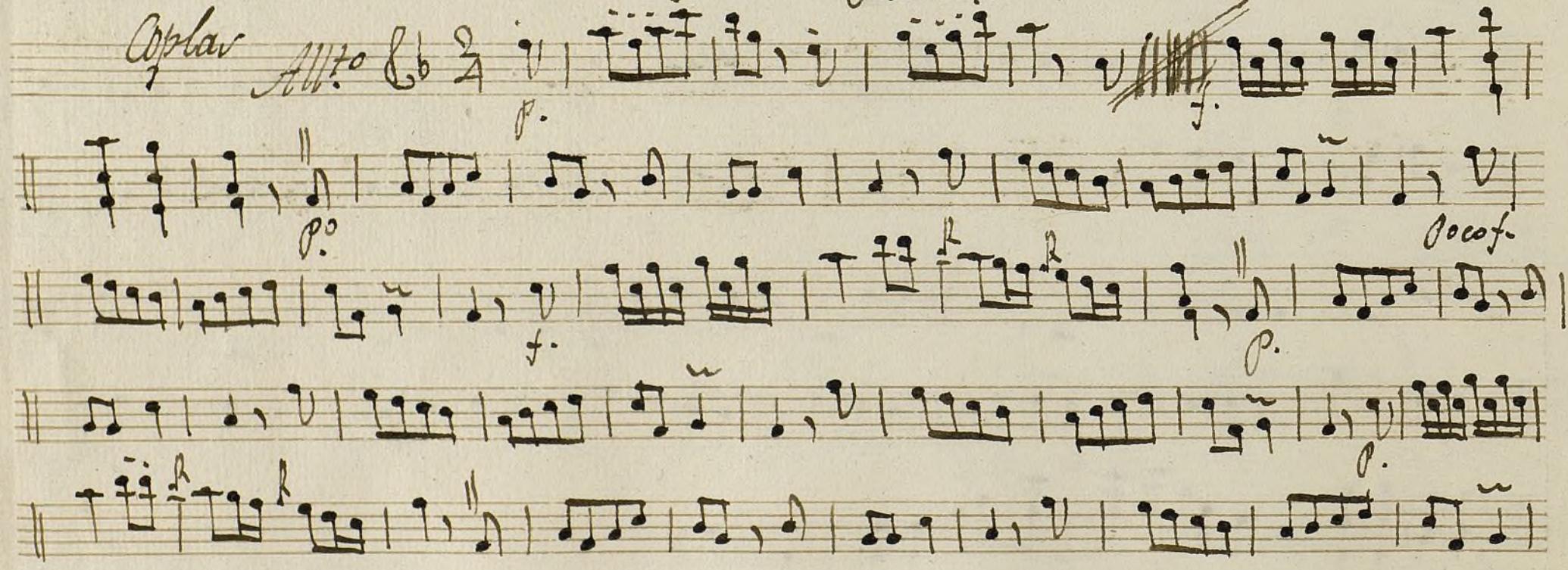
f.

Parola

p.

Handwritten musical score on eight staves. The top staff features complex chordal textures with dynamic markings *f. p.* and *p.*. The second staff is marked *Alto* and contains a melodic line. The remaining six staves show rhythmic accompaniment with various note values and rests. The notation is in a historical style, possibly 18th or 19th century.

All.^o & 2/4 *f.* 

Op. 127 *All.^o* & 2/4 *p.* *Parola* 

A handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* (piano) and *f.* (forte). The fifth staff features a section that has been heavily scribbled out with dark ink, with the word "Segno" written in the center. The piece concludes with a double bar line. The initials "U.S." are written in the bottom right corner of the page.

mai Sentado

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a lute or guitar, given the six-line staves. The music is written in a style characteristic of the 17th or 18th century. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a double bar line and a common time signature 'C'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. There are several instances of complex chordal textures, particularly in the lower staves, which may represent a figured bass or a specific lute tablature. The score concludes with a double bar line and a fermata over the final note.

All.^o $\text{C} \frac{2}{4}$

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

Parola

mai All.^o

fmo.

Mus 128-5

+

Violin 2^o

Con a^o 3^o

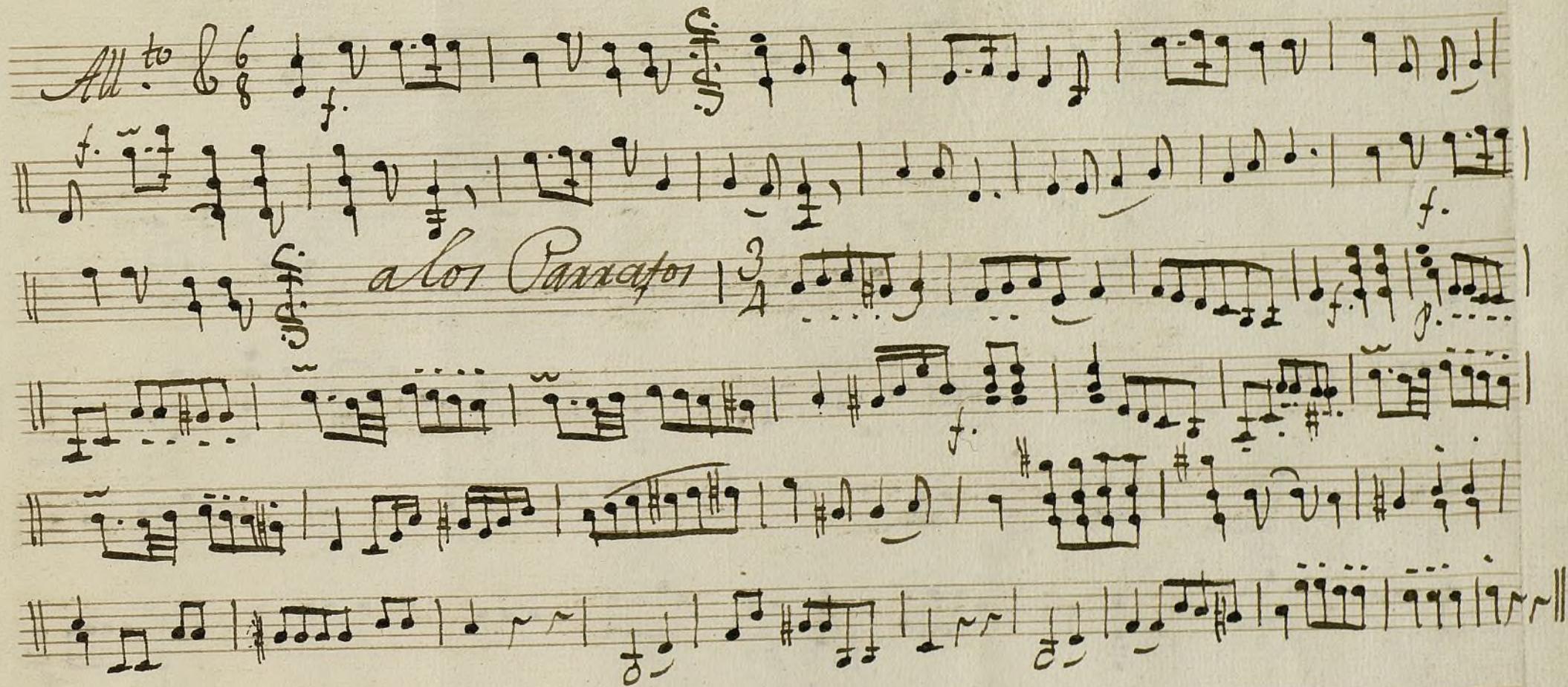
||

La cuenta sin la huespeda

||

Allo $\frac{9}{4}$ *pmo.*

The musical score consists of eight staves of handwritten notation. The first staff starts with the tempo marking 'Allo' and the time signature '9/4', followed by the dynamic marking 'pmo.'. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper shows signs of age and wear, particularly at the bottom left corner.

All. to 

a los Parrocos $\frac{3}{4}$

All. to $\frac{2}{4}$

p. to do

rinf.

rinf.

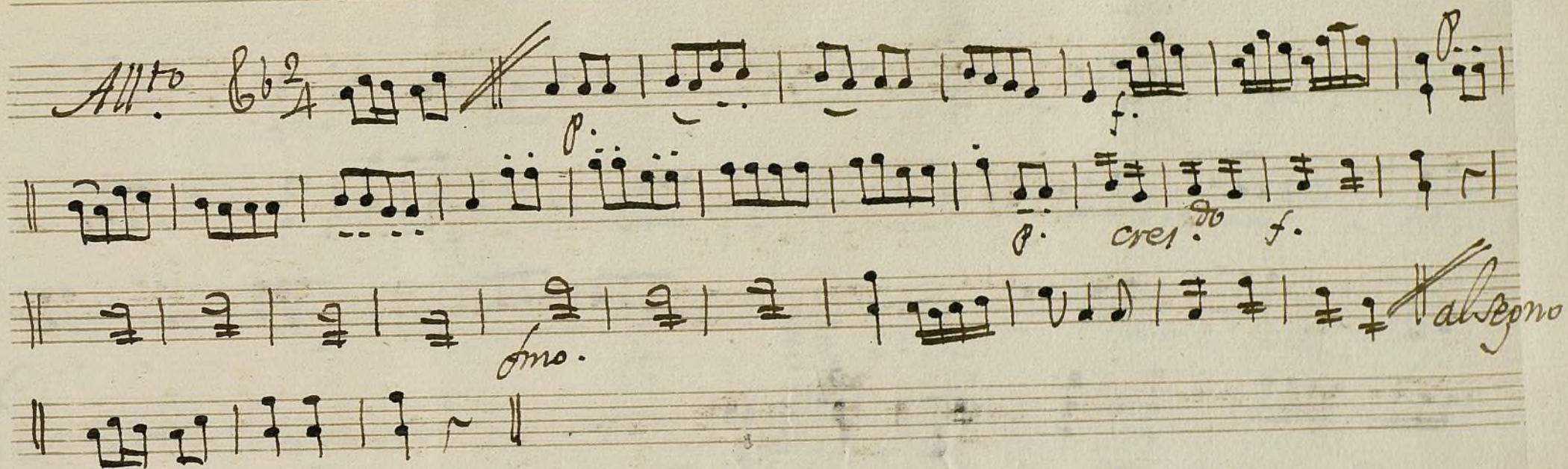
pacof.

p. f. p. p. f. p.

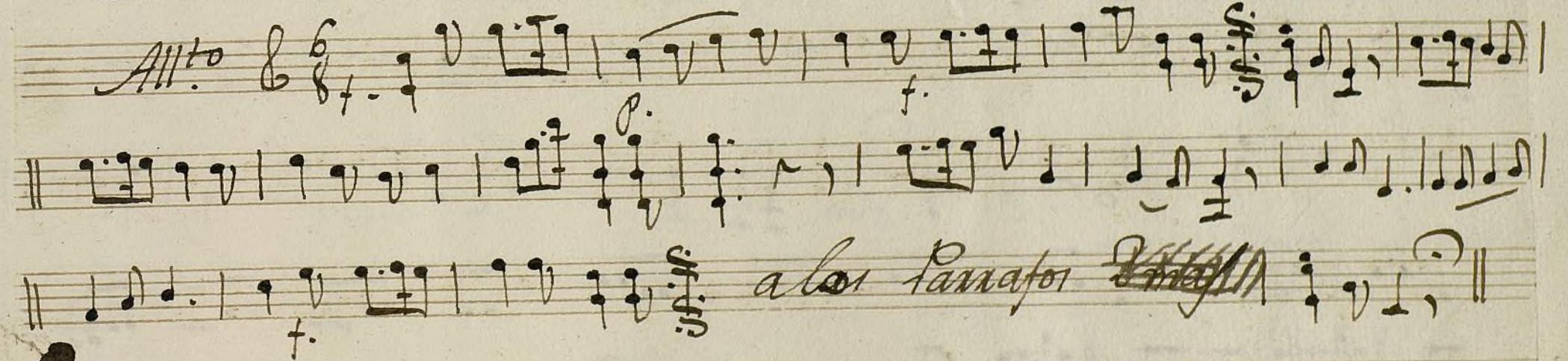
Allegro

Pavola

All.^o $\text{C} \frac{2}{4}$ *f.* *p.* *crei.^{do}* *f.* *And.^o* *allegro*



All.^o $\text{C} \frac{2}{4}$ *f.* *p.* *f.* *f.* *aloi Parafos*



Handwritten musical score on aged paper, consisting of two systems of staves. The first system begins with the tempo marking *All.^o* and a 6/8 time signature. It contains six staves of music, featuring various rhythmic patterns and dynamics such as *f* and *f.*. The second system begins with *All.^o* and a 2/4 time signature, containing three staves of music. The final staff of the second system concludes with the word *pauza* written in cursive. The manuscript shows signs of age, including some staining and wear at the edges.

Coplas

Allo & 2/4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allo' and the time signature '2/4'. The notation includes various rhythmic values, rests, and dynamic markings. A large scribble is present in the first staff. The second staff contains the marking 'pof.' and 'f.'. The third staff has 'pof.' and 'f.'. The fourth staff has 'pof.'. The fifth staff has 'ffor'. The sixth staff has 'f.' and 'pof.'. The seventh staff has 'ten' and '4en'. The eighth staff has 'pof.'. The ninth staff has 'f.', 'f.', and 'f.'. The piece concludes with a double bar line.

allegro

mai Sentado

alor Parrafos

Parola

A handwritten musical score on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p*, *f*, and *ten* are used throughout. The word *Parola* is written in a decorative script at the end of the third staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, with a 'f.' dynamic marking. The bottom staff contains a sequence of notes and rests, with an 'fmo.' dynamic marking.

Ayuntamiento de Madrid

1200055160

Mus 128-5

Violin 2^o

Con.^a 3^o

∥

La cuenta sin la huey peda

∥

All.^{to} $\frac{3}{4}$ *piu*

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking 'All.^{to}' and the time signature '3/4', followed by the dynamic marking 'piu'. The notation is written in a single system across eight staves. The first staff contains the tempo and time signature, and the subsequent staves contain the musical notation. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a clear, legible hand.

All.^{to} 6/8 *f.*

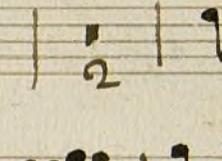
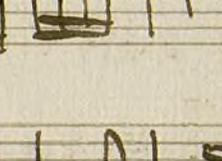
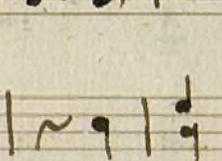
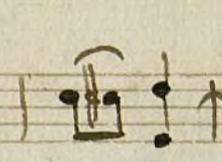
f.

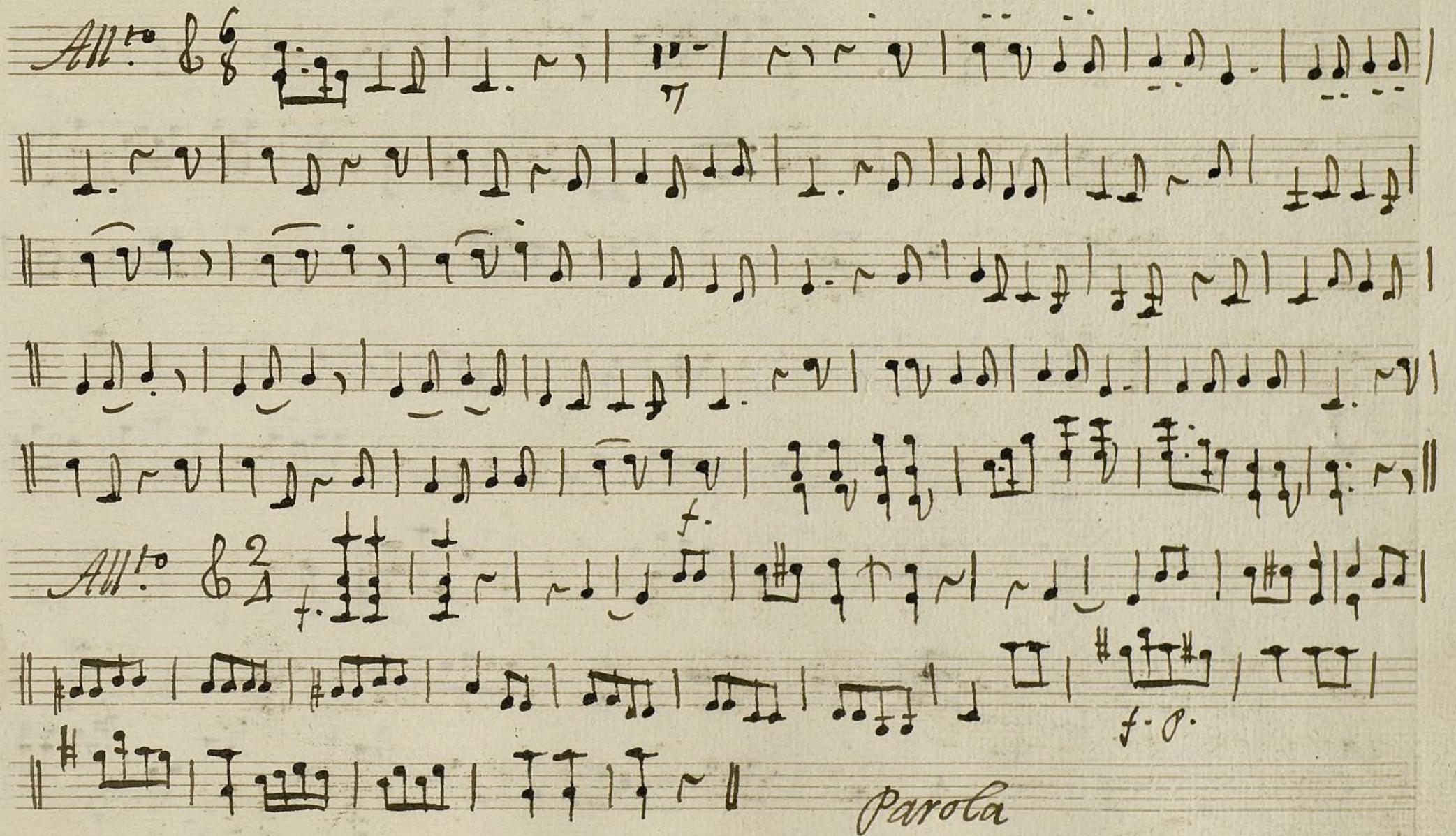
alor Paraf. 3/4 *f.*

f.

All.^o $\frac{2}{4}$ *f.* *p.* *f.* *cris.^o f.* *fmo.* *Allegro*

All.^o $\frac{6}{8}$ *f.* *p.* *f.* *f.* *alor Par.^o*

All.^{to} & $\frac{2}{4}$; | 9 | 9 |  |  |  |  |  |  |  |  |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

All.^o 

All.^o 

Parola

Coplon

All.^{to} $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.^{to}* and the time signature $\frac{2}{4}$. The music is written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.*, *ppocof.*, *f.*, *ten*, and *for*. There is a large scribble in the first staff, and a small *for* marking in the fifth staff. The piece concludes with a double bar line and a sharp sign on the final note of the tenth staff.

Allegro

alors Pan.

Panola

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in a 2/4 time signature with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The word "Parola" is written in a cursive hand at the end of the third staff. The piece concludes with a double bar line at the end of the tenth staff.

Dynamic markings include *p.* (piano), *f.* (forte), and *ten* (tension). The tempo marking *Non All.^o* is present in the sixth staff.

Staff 1: *p.*
Staff 2: *p.*, *f.*
Staff 3: *Parola*
Staff 4: *f.*, *p.*, *ten*
Staff 5: *p.*, *f.*, *Non All.^o*, *f.*, *f.*
Staff 6: *f.*
Staff 7: *f.*, *f.*
Staff 8: *p.*

Handwritten musical notation on two staves. The top staff contains a sequence of notes and rests, with a dynamic marking *f.* (forte) under the first measure and a tempo marking *And* (Andante) above the second measure. The bottom staff contains a sequence of notes and rests, ending with a double bar line. The notation is written in black ink on aged, yellowed paper.

Mus. 128-5

4

Viola

Con.^o a 3.

Hacer la cuenta sin la hueipeda

||

All^{to} $\frac{3}{4}$ *p.* *f.* *p.*

segue

All^{to} $\frac{6}{8}$ *f.* *p.* *p.* *f.*

aloi Passafoi.

Respire al segno hasta el $\frac{6}{8}$.

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

pmo.

f.p.

f.p.

f.p.

A

Al Segno

Parola

All.^{to} $\text{key: } \text{G major}$ $\text{time: } \frac{2}{4}$

p. *f.* *p.*

po crei *f.*

Allegro

f. *p.*

f.

Allegro

All.^{to} $\text{key: } \text{G major}$ $\text{time: } \frac{3}{4}$

f.

6

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as *Para*, *f.*, *p.*, *All.to*, and *prmo.*. There are also some numbers like 5, 6, 15, and 3 written above the staves. The paper shows signs of age and wear.

A

All.^o

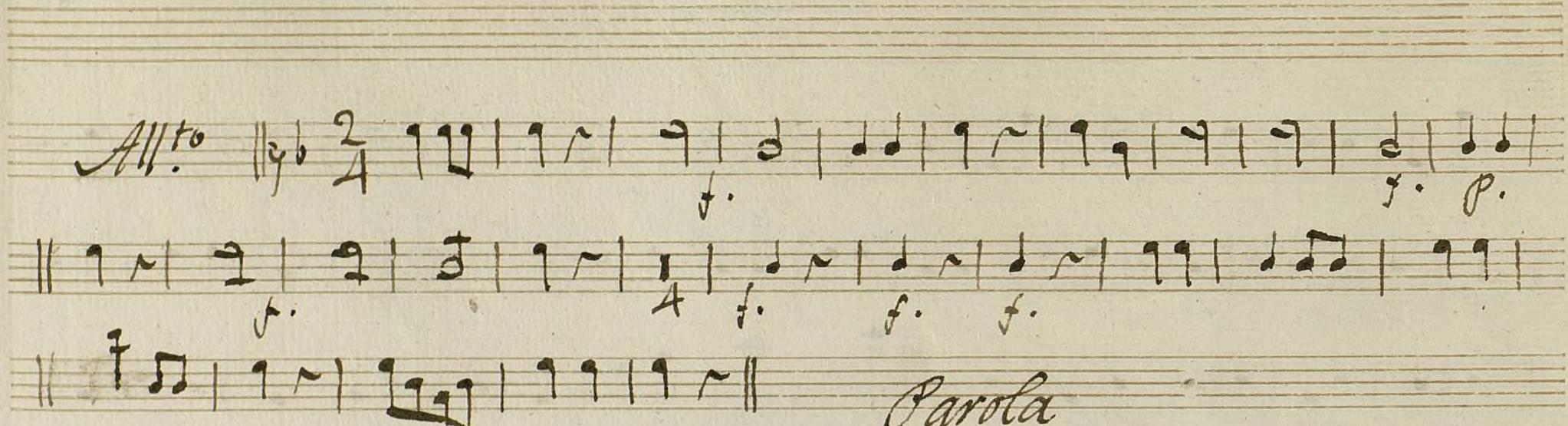
$\frac{2}{4}$

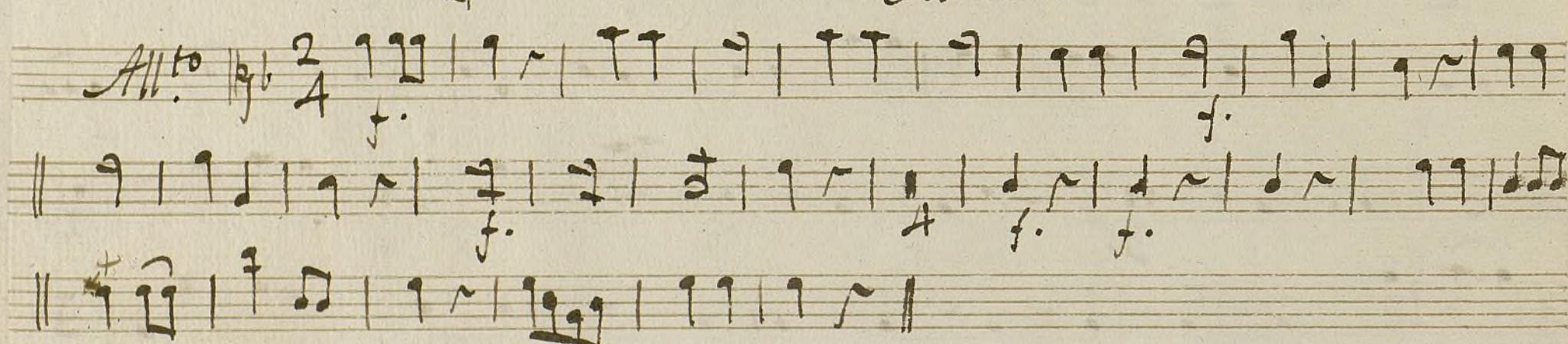
Parola

All.^o

$\frac{2}{4}$

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*. There are two instances of the word *Segno* written in a decorative, cursive script, one on the second staff and one on the eighth staff, both appearing to be crossed out or heavily stylized. The manuscript is on aged, yellowed paper.

All.^{to} $\text{||} \text{G} \flat \frac{2}{4}$  *Parola*

All.^{to} $\text{||} \text{G} \flat \frac{2}{4}$ 

Mas All.^o $\text{D} \frac{2}{4}$

Handwritten musical score for a piece titled "Mas All.^o" in 2/4 time. The score consists of four staves. The first staff contains the melody, starting with a treble clef and a key signature of one sharp (F#). The second staff contains a bass line with a bass clef. The third and fourth staves contain chordal accompaniment. The notation includes various note values, rests, and dynamic markings such as "p." and "f.". The piece concludes with a double bar line.

flauta 3a Ton. a 3. la cuenta sin la huespeda

Handwritten musical score for Flute 3rd part, titled "flauta 3a Ton. a 3. la cuenta sin la huespeda". The score is written on six staves and includes the following elements:

- Staff 1:** Marked *All.^{to}* with a treble clef and a 3/4 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a triplet of eighth notes.
- Staff 2:** Continuation of the melody, featuring a dynamic marking of *f.* (forte) and a triplet of eighth notes.
- Staff 3:** Continuation of the melody, featuring a dynamic marking of *f.* and a triplet of eighth notes.
- Staff 4:** Marked *All.^{to}* with a treble clef and a 6/8 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a triplet of eighth notes.
- Staff 5:** Continuation of the melody, featuring a dynamic marking of *f.* and a triplet of eighth notes. The text "alos Paraf." is written above the staff.
- Staff 6:** Marked *All.^{to}* with a treble clef and a 3/4 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a triplet of eighth notes.

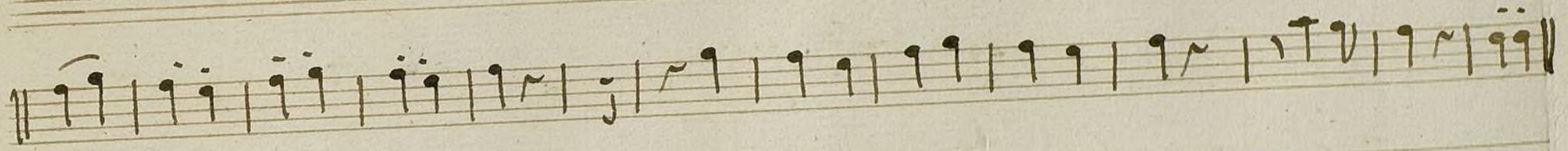
All.^{to} & $\frac{2}{4}$ *f.* 14 *f.* 15 *f.* 6 *for mo vis mi nuyen do*

hasta el p^{mo} - para un poco *f. p.* *Parola*

All.^{to} & $\frac{6}{8}$ *f.* 16 *f. p.* *p.* 25 *3*

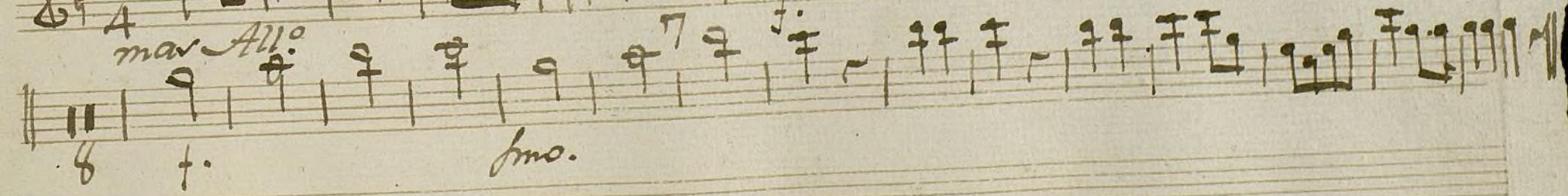
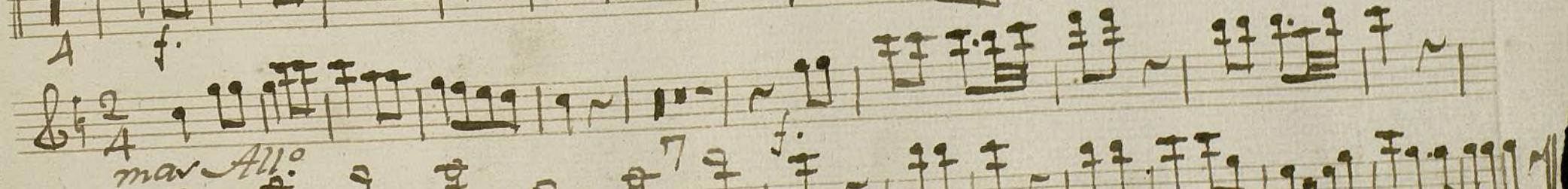
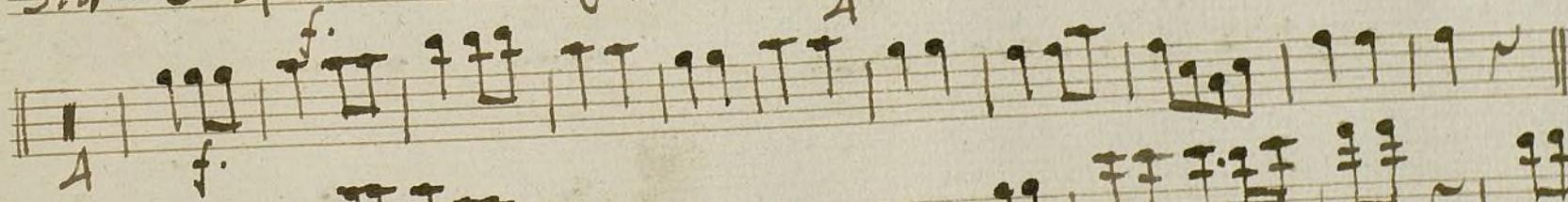
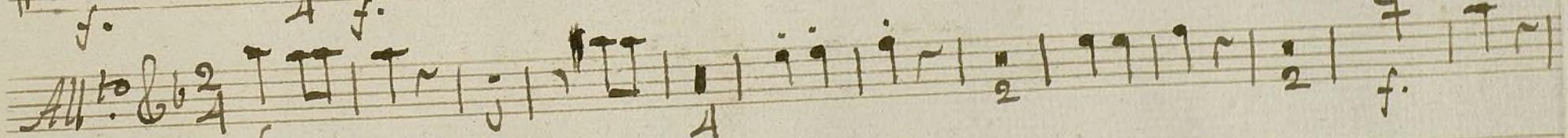
All.^o & $\frac{2}{4}$ *f.* 16 *f. p.* *Parola*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with the tempo marking *All.^{to}* and a 2/4 time signature. It features several measures with dynamic markings such as *f.* (forte) and *p.* (piano). There are also numerical markings like 12, 13, 10, and 6, which likely indicate measure numbers or fingerings. The score concludes with the instruction *allegro* written in a decorative, cursive hand.



Parola

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



flauta 2a. Ton. a 3. La cuenta sin la huésped

Alto 3/4 25.

Handwritten musical score for Flute 2nd part, measures 25-32. The score is in G major and 3/4 time. It features a melody with various ornaments and dynamics like "f." and "alor Panaf.".

si que

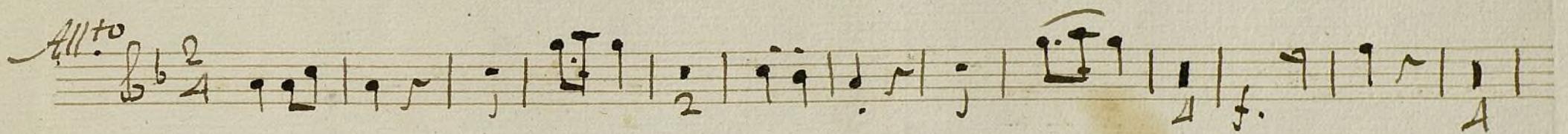
Alto 3/4

Handwritten musical score for Flute 2nd part, measures 33-40. The score continues the melody from the previous system, ending with a double bar line.

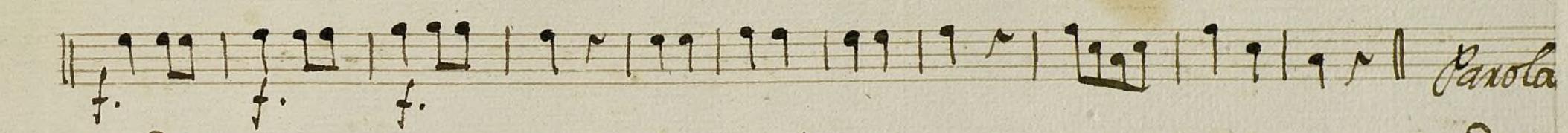
Handwritten musical score on aged paper, consisting of two systems of staves. The first system is in 2/4 time, marked *All.* and *f. p.*, and includes the instruction *Allegro*. The second system is in 6/8 time, marked *All.* and *f. p.*, and includes the instruction *Allegro*. The score features various musical notations, including notes, rests, and dynamic markings. The word *Parola* is written at the end of the first system. The page is numbered 15.

Handwritten musical score on ten staves. The notation includes treble clef, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several performance instructions and numerical figures:

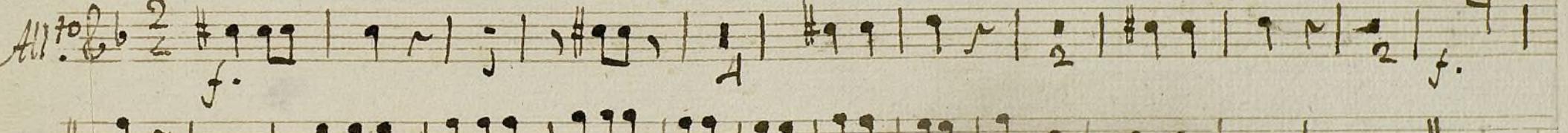
- Staff 1: *All.^{to}*, *A*, *f.*, *2*, *2*, *2*
- Staff 2: *12*, *p.*, *13.*
- Staff 3: *f.*, *4*, *2*
- Staff 4: *f.*, *2*, *f.*, *A*, *f.*
- Staff 5: *mai sentado*, *6*
- Staff 6: *3*, *5*
- Staff 7: *10*, *2*
- Staff 8: *11*, *12*
- Staff 9: *13*

All.to $\text{G} \flat \frac{2}{4}$ 

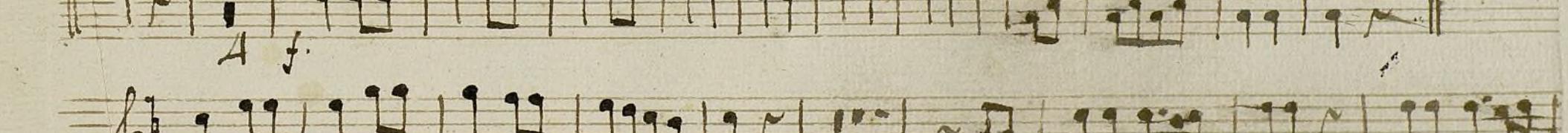
f. *f.* *f.* *Parola*

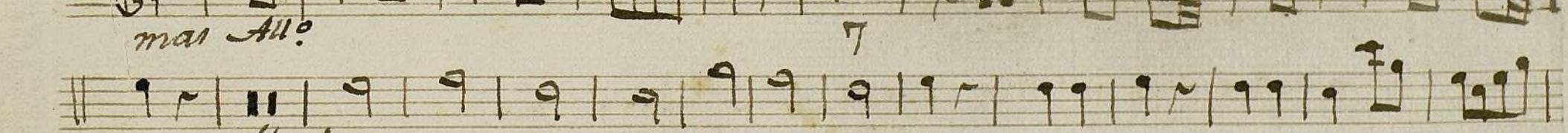
All.to $\text{G} \flat \frac{2}{4}$ 

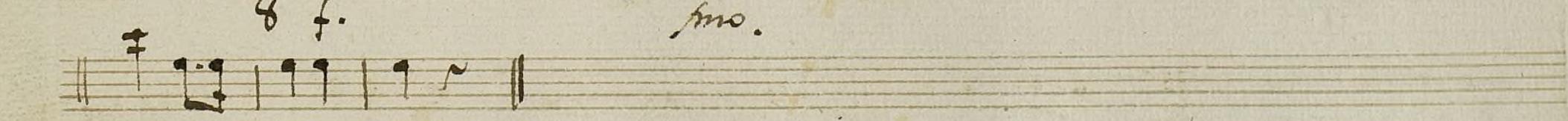
f. *f.*

ma *All.o* 

f. *fmo.*







la

Clarinete Ton. a 3. la Cuenta sin la Huespeda

All.^o 3/4

All.^o 6/8

Al Segno hasta el 8.

Handwritten musical score on a single page, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking "Allo" and a 2/4 time signature. The second staff has a "15" above it. The third staff has an "8" above it. The fourth staff concludes with the instruction "Al Segno". The fifth staff is marked "Parola". The sixth staff begins with "Allo" and a 2/4 time signature, and concludes with "Al Segno". The seventh staff has an "8" above it. The eighth staff begins with "Allo" and a 6/8 time signature. The ninth staff concludes with "Al Segno". The piece ends with a double bar line.

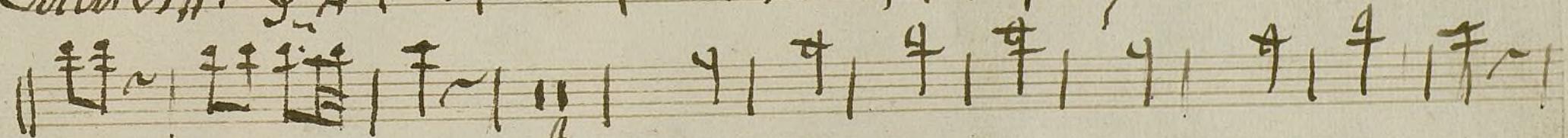
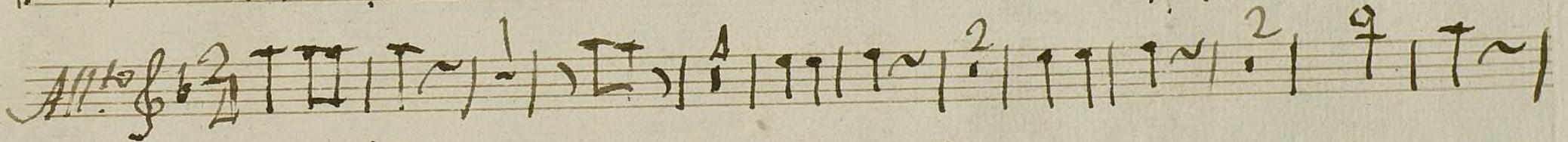
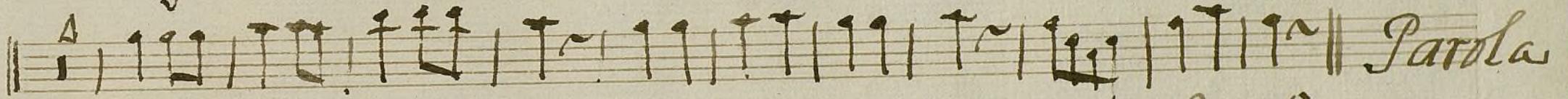
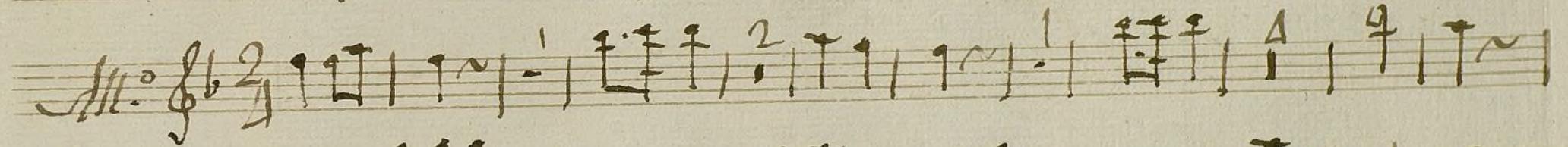
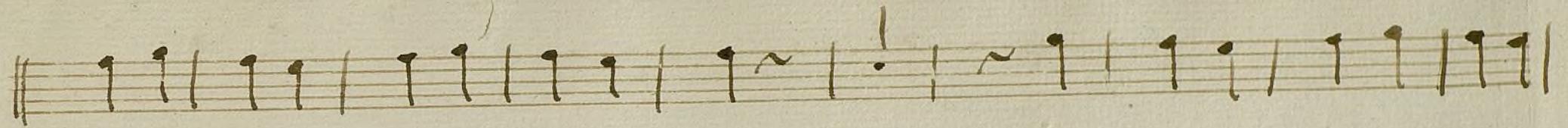
~~2077777777~~

Handwritten musical score on a page with a page number '20' on the left margin. The score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The key signature is one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as '10' and '2'. The second staff has a '14' marking above it. The third staff has '5' and '6 6' markings above it. The fourth staff contains the word 'Parola' written below the notes. The fifth staff has a '16' marking below it. The sixth staff begins with 'Allegro' and a time signature change to '6/8', with a '25.' marking below it. The seventh staff has a '3' marking above it. The eighth staff ends with a double bar line. The ninth staff has a '16' marking below it. The tenth staff ends with the word 'Parola' written below the notes. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Allegro $\text{♩} = 2$ $\text{♩} = 4$

mai Lentado

A. de S.



All

Trompa 1ª Con. a 3. La Cuenta sin la huespeda

All.^{to} & 3/4 Vn C.

22. p. p. 2 3 f. 3

6 f. 5

All.^{to} & 3/4

3 f. 3 f. 6 f. 5

All.^{to} & 2/4

57 p. 2 p. 19. 53 f. f. p.

Parola

All.^o & 2/4 ¹ ~~||~~ ₄ *f.* ¹² ~~||~~ *Allegro* ||

All.^o & 6/8 *f.* ³ *Alto Para* ~~for~~ ||

All.^o & 2/4 ^{26.} *f.* ^{57.} *f.* ⁶ ⁵ *Para* ^{16.} *f.* ||

All.^o & 6/8 ^{42.} *f.* ||

All.^o & 2/4 ^{16.} ||

Parola

Trompa 2ª Ton. a 3. la cuenta sin la huepèda

Vnc.

Handwritten musical score for Trompa 2ª (Trumpet 2nd) in A major, 3/4 time. The score consists of 19 measures across several systems. The notation includes various rhythmic values, dynamics (p., f.), and performance instructions such as "alor Parra", "al Segno", and "Parola".

Measure numbers: 22., 23., 24., 25., 26., 27., 28., 29., 30., 31., 32., 33., 34., 35., 36., 37., 38., 39., 40., 41., 42., 43., 44., 45., 46., 47., 48., 49., 50., 51., 52., 53., 54., 55., 56., 57., 58., 59., 60., 61., 62., 63., 64., 65., 66., 67., 68., 69., 70., 71., 72., 73., 74., 75., 76., 77., 78., 79., 80., 81., 82., 83., 84., 85., 86., 87., 88., 89., 90., 91., 92., 93., 94., 95., 96., 97., 98., 99., 100., 101., 102., 103., 104., 105., 106., 107., 108., 109., 110., 111., 112., 113., 114., 115., 116., 117., 118., 119., 120., 121., 122., 123., 124., 125., 126., 127., 128., 129., 130., 131., 132., 133., 134., 135., 136., 137., 138., 139., 140., 141., 142., 143., 144., 145., 146., 147., 148., 149., 150., 151., 152., 153., 154., 155., 156., 157., 158., 159., 160., 161., 162., 163., 164., 165., 166., 167., 168., 169., 170., 171., 172., 173., 174., 175., 176., 177., 178., 179., 180., 181., 182., 183., 184., 185., 186., 187., 188., 189., 190., 191., 192., 193., 194., 195., 196., 197., 198., 199., 200., 201., 202., 203., 204., 205., 206., 207., 208., 209., 210., 211., 212., 213., 214., 215., 216., 217., 218., 219., 220., 221., 222., 223., 224., 225., 226., 227., 228., 229., 230., 231., 232., 233., 234., 235., 236., 237., 238., 239., 240., 241., 242., 243., 244., 245., 246., 247., 248., 249., 250., 251., 252., 253., 254., 255., 256., 257., 258., 259., 260., 261., 262., 263., 264., 265., 266., 267., 268., 269., 270., 271., 272., 273., 274., 275., 276., 277., 278., 279., 280., 281., 282., 283., 284., 285., 286., 287., 288., 289., 290., 291., 292., 293., 294., 295., 296., 297., 298., 299., 300., 301., 302., 303., 304., 305., 306., 307., 308., 309., 310., 311., 312., 313., 314., 315., 316., 317., 318., 319., 320., 321., 322., 323., 324., 325., 326., 327., 328., 329., 330., 331., 332., 333., 334., 335., 336., 337., 338., 339., 340., 341., 342., 343., 344., 345., 346., 347., 348., 349., 350., 351., 352., 353., 354., 355., 356., 357., 358., 359., 360., 361., 362., 363., 364., 365., 366., 367., 368., 369., 370., 371., 372., 373., 374., 375., 376., 377., 378., 379., 380., 381., 382., 383., 384., 385., 386., 387., 388., 389., 390., 391., 392., 393., 394., 395., 396., 397., 398., 399., 400., 401., 402., 403., 404., 405., 406., 407., 408., 409., 410., 411., 412., 413., 414., 415., 416., 417., 418., 419., 420., 421., 422., 423., 424., 425., 426., 427., 428., 429., 430., 431., 432., 433., 434., 435., 436., 437., 438., 439., 440., 441., 442., 443., 444., 445., 446., 447., 448., 449., 450., 451., 452., 453., 454., 455., 456., 457., 458., 459., 460., 461., 462., 463., 464., 465., 466., 467., 468., 469., 470., 471., 472., 473., 474., 475., 476., 477., 478., 479., 480., 481., 482., 483., 484., 485., 486., 487., 488., 489., 490., 491., 492., 493., 494., 495., 496., 497., 498., 499., 500., 501., 502., 503., 504., 505., 506., 507., 508., 509., 510., 511., 512., 513., 514., 515., 516., 517., 518., 519., 520., 521., 522., 523., 524., 525., 526., 527., 528., 529., 530., 531., 532., 533., 534., 535., 536., 537., 538., 539., 540., 541., 542., 543., 544., 545., 546., 547., 548., 549., 550., 551., 552., 553., 554., 555., 556., 557., 558., 559., 560., 561., 562., 563., 564., 565., 566., 567., 568., 569., 570., 571., 572., 573., 574., 575., 576., 577., 578., 579., 580., 581., 582., 583., 584., 585., 586., 587., 588., 589., 590., 591., 592., 593., 594., 595., 596., 597., 598., 599., 600., 601., 602., 603., 604., 605., 606., 607., 608., 609., 610., 611., 612., 613., 614., 615., 616., 617., 618., 619., 620., 621., 622., 623., 624., 625., 626., 627., 628., 629., 630., 631., 632., 633., 634., 635., 636., 637., 638., 639., 640., 641., 642., 643., 644., 645., 646., 647., 648., 649., 650., 651., 652., 653., 654., 655., 656., 657., 658., 659., 660., 661., 662., 663., 664., 665., 666., 667., 668., 669., 670., 671., 672., 673., 674., 675., 676., 677., 678., 679., 680., 681., 682., 683., 684., 685., 686., 687., 688., 689., 690., 691., 692., 693., 694., 695., 696., 697., 698., 699., 700., 701., 702., 703., 704., 705., 706., 707., 708., 709., 710., 711., 712., 713., 714., 715., 716., 717., 718., 719., 720., 721., 722., 723., 724., 725., 726., 727., 728., 729., 730., 731., 732., 733., 734., 735., 736., 737., 738., 739., 740., 741., 742., 743., 744., 745., 746., 747., 748., 749., 750., 751., 752., 753., 754., 755., 756., 757., 758., 759., 760., 761., 762., 763., 764., 765., 766., 767., 768., 769., 770., 771., 772., 773., 774., 775., 776., 777., 778., 779., 780., 781., 782., 783., 784., 785., 786., 787., 788., 789., 790., 791., 792., 793., 794., 795., 796., 797., 798., 799., 800., 801., 802., 803., 804., 805., 806., 807., 808., 809., 810., 811., 812., 813., 814., 815., 816., 817., 818., 819., 820., 821., 822., 823., 824., 825., 826., 827., 828., 829., 830., 831., 832., 833., 834., 835., 836., 837., 838., 839., 840., 841., 842., 843., 844., 845., 846., 847., 848., 849., 850., 851., 852., 853., 854., 855., 856., 857., 858., 859., 860., 861., 862., 863., 864., 865., 866., 867., 868., 869., 870., 871., 872., 873., 874., 875., 876., 877., 878., 879., 880., 881., 882., 883., 884., 885., 886., 887., 888., 889., 890., 891., 892., 893., 894., 895., 896., 897., 898., 899., 900., 901., 902., 903., 904., 905., 906., 907., 908., 909., 910., 911., 912., 913., 914., 915., 916., 917., 918., 919., 920., 921., 922., 923., 924., 925., 926., 927., 928., 929., 930., 931., 932., 933., 934., 935., 936., 937., 938., 939., 940., 941., 942., 943., 944., 945., 946., 947., 948., 949., 950., 951., 952., 953., 954., 955., 956., 957., 958., 959., 960., 961., 962., 963., 964., 965., 966., 967., 968., 969., 970., 971., 972., 973., 974., 975., 976., 977., 978., 979., 980., 981., 982., 983., 984., 985., 986., 987., 988., 989., 990., 991., 992., 993., 994., 995., 996., 997., 998., 999., 1000.

12

All.^o $\frac{2}{4}$ *f.* *allegro*

All.^o $\frac{6}{8}$ *f.* *allegro*

All.^o $\frac{2}{4}$ *f.* *allegro*

26. 17. 6 9

4. 5. 6 6 11. Para 16.

All.^o $\frac{6}{8}$ *f.* *allegro*

42.

All.^o $\frac{2}{4}$ *f.* *allegro*

16. *f.* *f.* *Parola*

Vmf.
All.^{to} 9: 2/4
10
29. *for.* 2 *f.* 3
4 *f.* 2 4 *f.* *f.* *f.* *f.* *allegro*
13. *p.* 8 23. 4 9.
alor Parola
~~*ma*~~ 15 *Parola*
Vmf. 12.
All.^{to} 9: 2/4
for. 5 *for.* 4 *f.* 4
Parola
f. 3 3 4 *f.* 4 *f.*
f. 8
8 *f.*

Mus 128-5

7

fagot

Lon.^a 3.

la cuenta sin la huésped

.||.

All^{to} $\text{C}:\frac{3}{4}$

p.

f. *p.*

f. *p.*

f. *p.*

|| *signe*

All^{to} $\text{C}:\frac{6}{8}$

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

|| *alor Parat*

Repire al segno hasta el 6

All.^o *viol. r.* $\text{C}:\frac{2}{4}$ 5

al segno

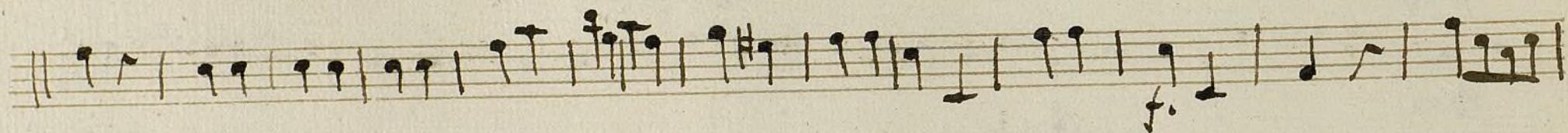
Parola

Handwritten musical score for Alto, consisting of three systems of staves. The first system is in 2/4 time, marked *All.^o*, with dynamics *p.* and *f.*. The second system is in 6/8 time, marked *f.* and *p.*, and includes the instruction *Al segno*. The third system is in 2/4 time, marked *All.^o*, with dynamics *f.* and *f.*. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *pmo.*

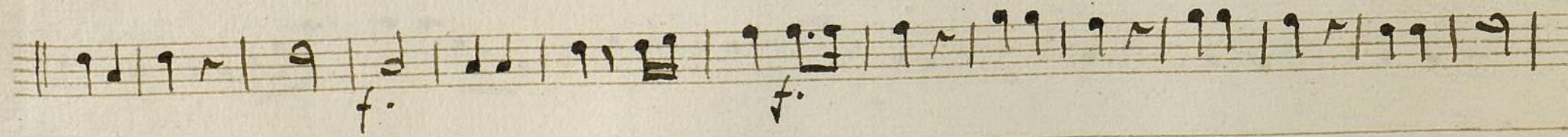
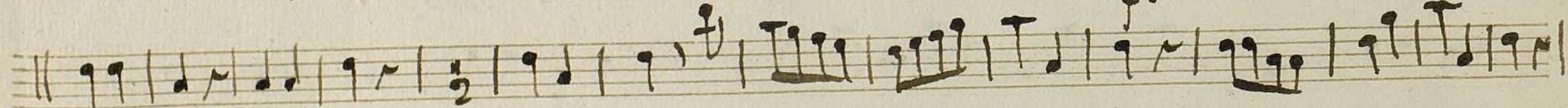
Handwritten musical score for the second system, consisting of four staves. The notation includes various note values, rests, and dynamic markings such as *Alto*, *f.*, and *pmo.*

All.^o C: 2/4



|| 1 1 | 1 ~ || *Parola*

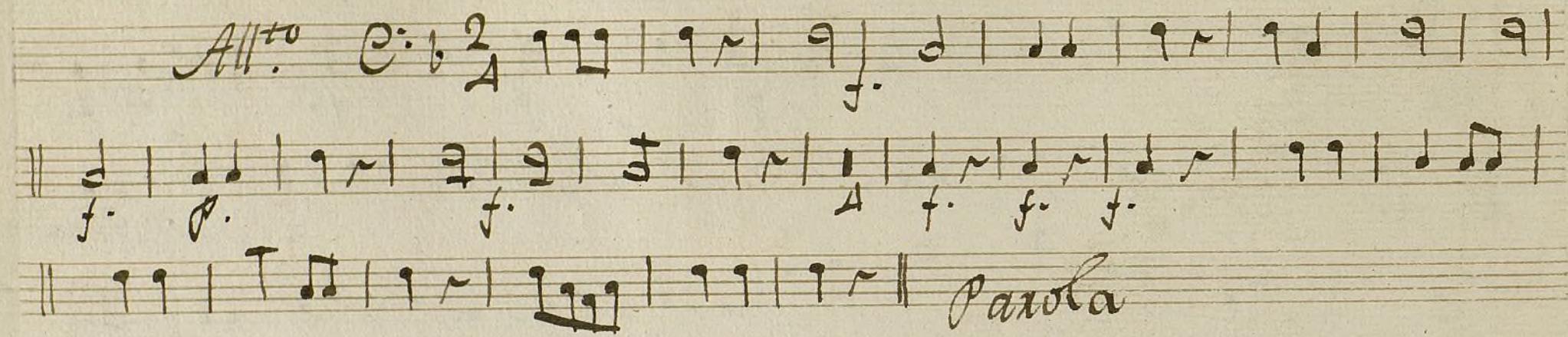
All.^o C: 2/4

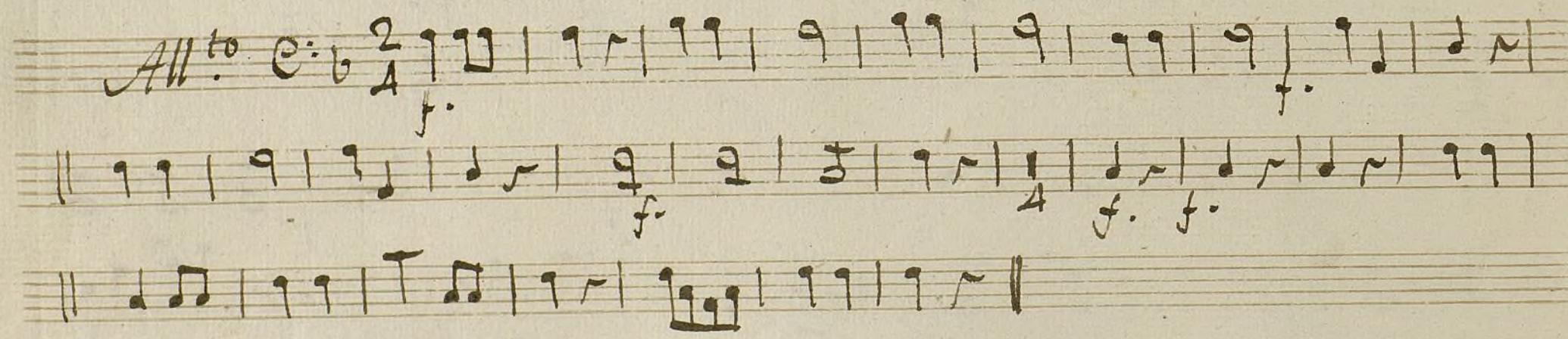


Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *p.*. There are several instances of crossed-out passages. The word *Parola* is written in cursive at the end of the final staff.

Mai sentido

Parola

All.^{to} $\text{C}:\flat \frac{2}{4}$ 

All.^{to} $\text{C}:\flat \frac{2}{4}$ 

Mas All.^o 9: $\frac{2}{4}$

p.

f.

Mus 128-5

+

Bajo

Con. a. 3.º

..

Hacer la cuenta sin la

huerpeda

..

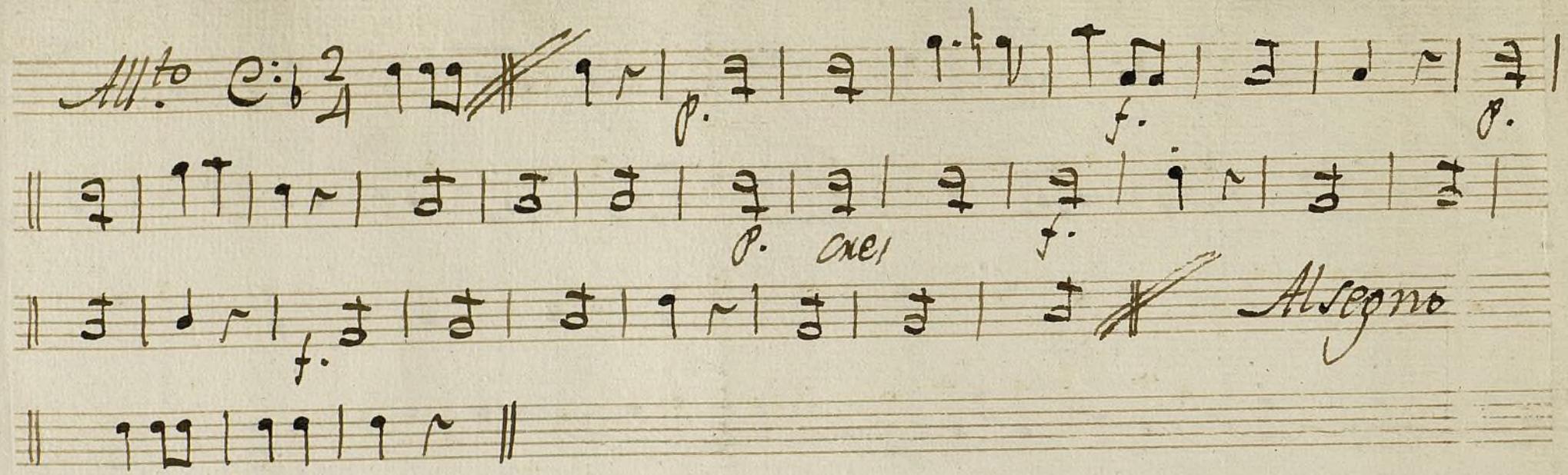
All.^{to} $\text{C} = \frac{3}{4}$ *A*

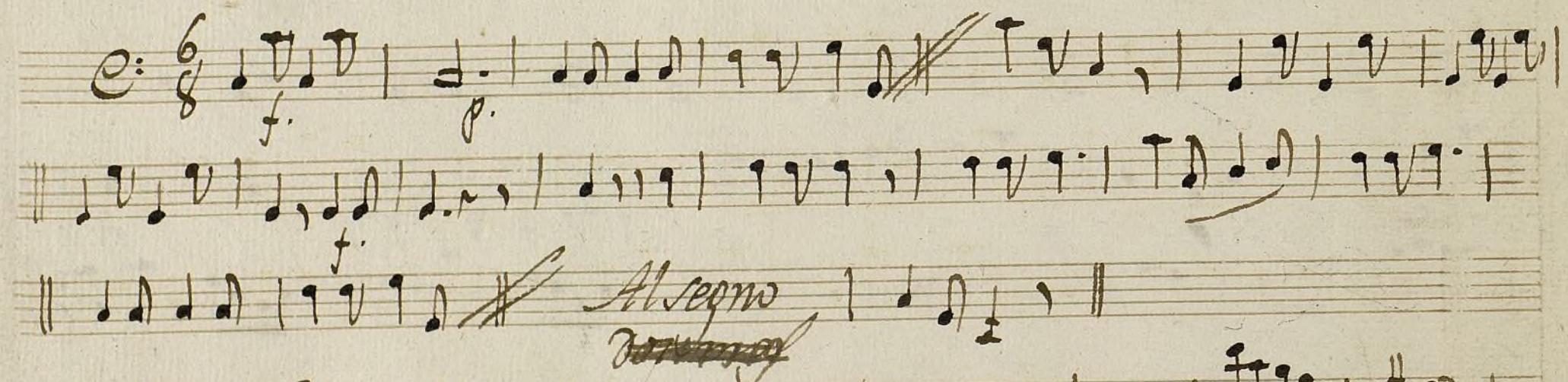
Segue

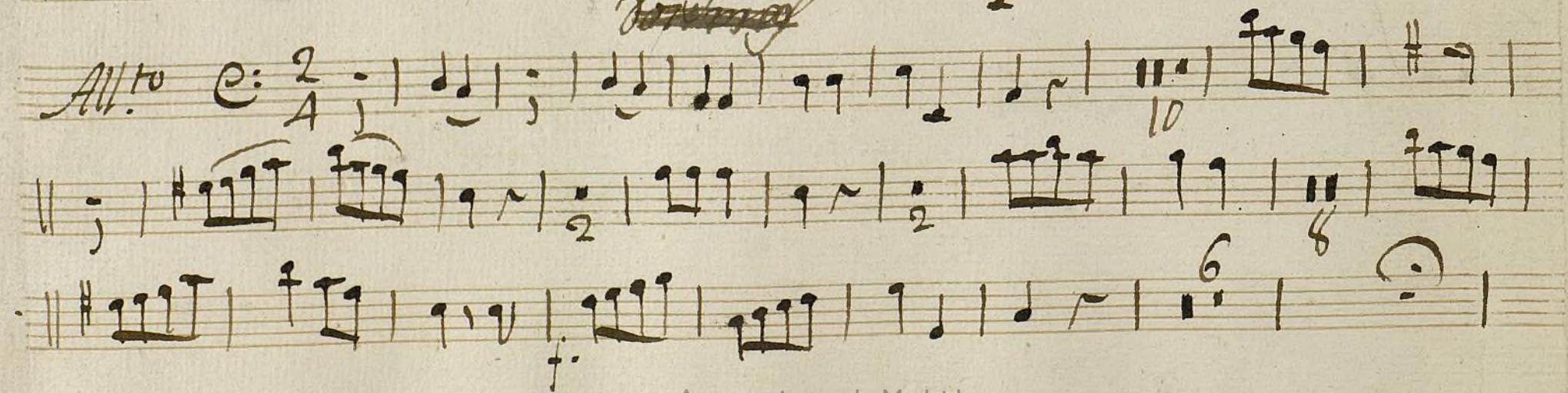
All.^{to} $\text{C} = \frac{6}{8}$

alor Parafas

Repite hasta el 6 al segno

All.^o $\text{C}:\flat$ $\frac{2}{4}$  *p.* *f.* *p.* *one!* *f.* *Allegro*

$\text{C}:\flat$ $\frac{6}{8}$  *f.* *p.* *Allegro* ~~*ritardando*~~

All.^o $\text{C}:\flat$ $\frac{2}{4}$  *f.*

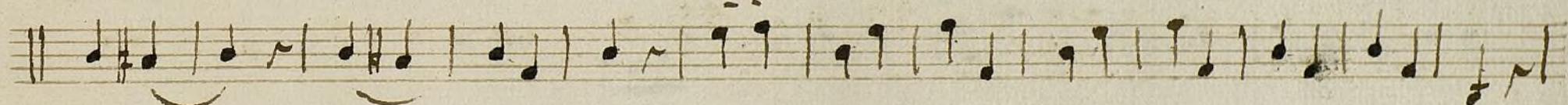
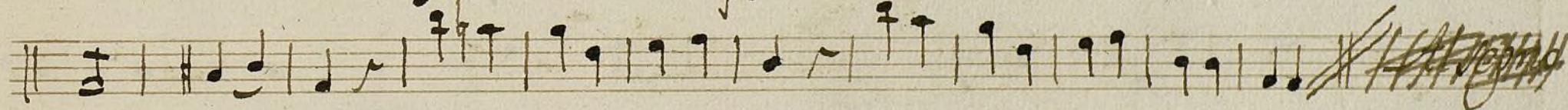
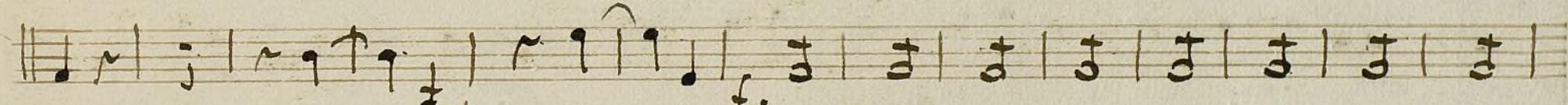
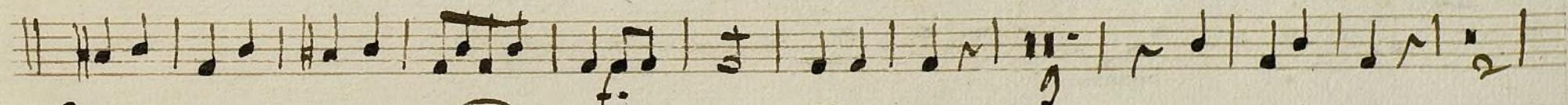
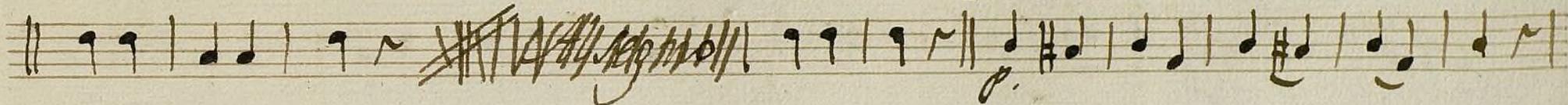
Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *pp.*. The word *Parola* is written in the first staff. The score concludes with a double bar line.

Handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings such as *f.* and *pp.*. The word *All.^{to}* is written in the first staff. A measure number *15* is indicated in the second staff. The score concludes with a double bar line.

All.^{to} $\text{C}:\frac{2}{4}$

All.^{to} $\text{C}:\frac{2}{4}$

Man. Sentado



Parola

All.^{to} C:6 2/4 A

f.

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

|| T || *Parola*

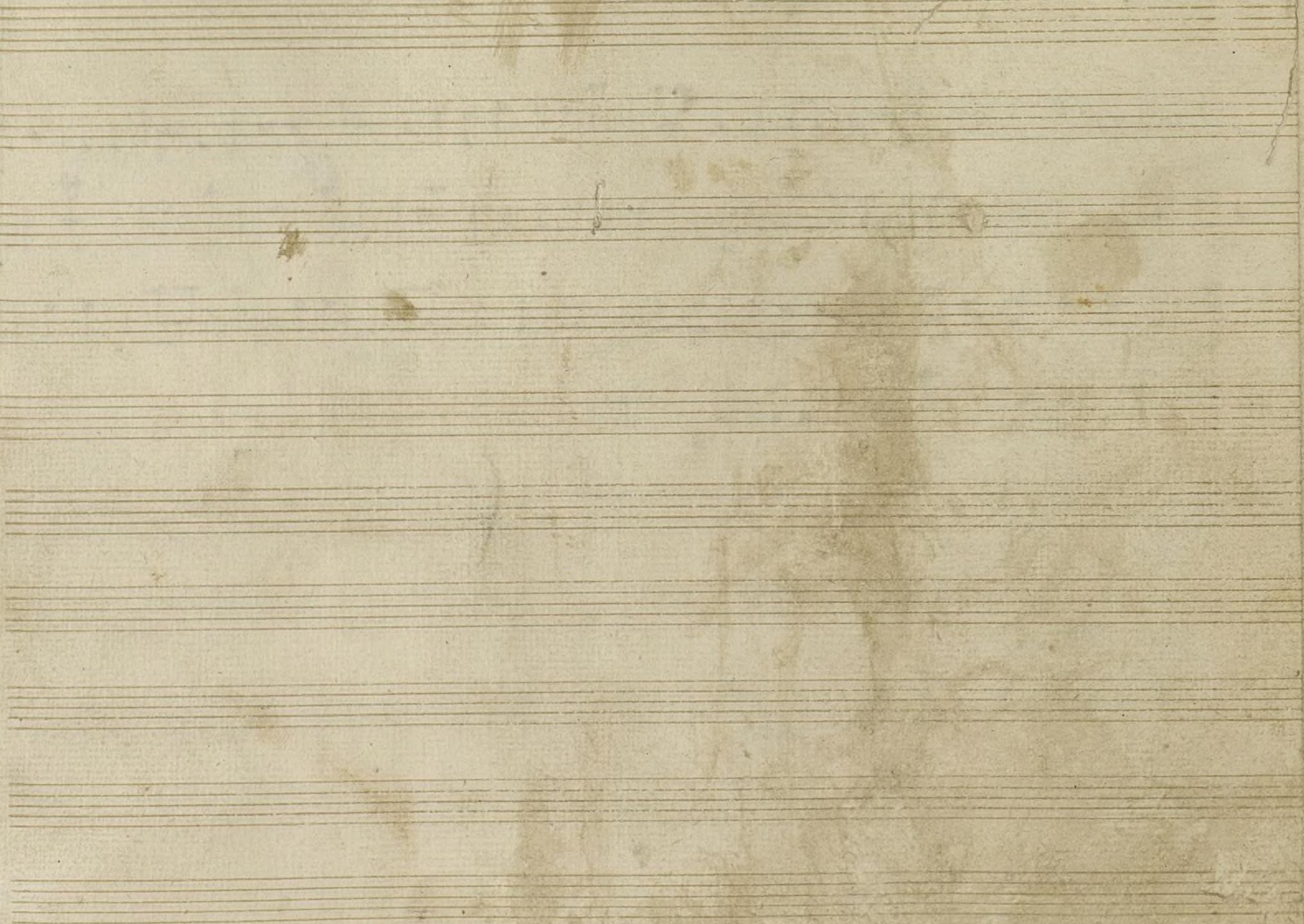
All.^{to} C:6 2/4 A

f.

f. *f.* *f.*

Man All.^o $\text{C}:\frac{2}{4}$

Handwritten musical score on four staves. The first staff begins with the tempo marking "Man All.^o" and the time signature "C: 2/4". The notation includes various note values, rests, and bar lines. The second staff has a "4" below the first measure. The third staff has a "7" below the first measure. The fourth staff ends with a double bar line. There are several empty staves below the first four.



2

Bajo.

Con^a á 3. Flaces

La cuenta Sin la Guespeda

Con Violines, Viola, Clarinete, Flautas, Trompas, Fagot y Basso.

All^{ro} $\text{C} \frac{3}{4}$

Segue

All^{ro} $\text{C} \frac{3}{4}$

Repite hasta el $\text{C} \frac{3}{4}$ al Segno.

All.^o *5 violon*

Al seg.^o

Parola.

Handwritten musical score on aged paper, consisting of 12 staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- All^o* (Allegro) at the beginning of the first system.
- Allegro* written above the second staff.
- Allegro* written below the third staff.
- Allegro* written below the seventh staff.
- Allegro 2 mas.* (Allegro 2 more) written below the eighth staff.
- All^o* (Allegro) at the beginning of the ninth staff.

Other markings include dynamic markings like *p* (piano) and *f* (forte), and numerical markings such as 1, 2, 6, 10, and #9. The score is written in a cursive, historical style.

6
fmo
parola

All
15
pmo
2

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system begins with the tempo marking *All.^o* and a 2/4 time signature. The notation includes various note values, rests, and accidentals. A second system contains a section labeled *Paraba* in a larger, decorative script. The third system also starts with *All.^o* and a 2/4 time signature, followed by a key signature change to one flat. The notation continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, including foxing and some staining, particularly near the bottom edge.

Mas sentido

Allegro

p

4

2

Allegro

Allegro

pavola

All^o $\text{G:}\frac{2}{4}$

parola

All^o $\text{G:}\frac{2}{4}$

Mas All^o $\frac{9}{4}$

4 2

