

Leg. 36. n. 18.

NVS 148-12

Leg. 9. n. 11.

+

1789

148-12

Fonadilla a. 4.º

La Pulperillo
Paco
Fades
Juroal

Los Cazadores y la Peregrina

De Laserna.

II.

All.

cres. f

Poco

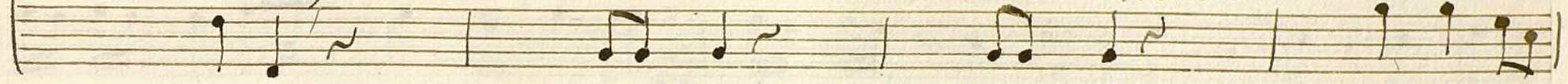
Fadeo

Que mañana tan er mosa quanta casa se pre.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'All.' is written above the first staff. The second staff contains a guitar-specific notation with a slash and a 'p' dynamic marking. The third staff features a melodic line with a 'cres. f' marking. The fourth staff continues the melodic line. The fifth staff has a '3' marking above a triplet. The sixth staff is marked 'Poco' and shows a change in texture. The seventh staff is marked 'Fadeo' and shows a similar texture. The eighth staff contains the lyrics 'Que mañana tan er mosa quanta casa se pre.' written above the notes. The piece concludes with a 'p' dynamic marking on the eighth staff.



sentada y se reno el sol aumenta nuestra amable dixer



sion y se reno el sol aumenta nuestra amable dixer



sion nuestra

oyes An



Poco *Fad^o* *Poco*

tonio q.^e quieres Pedro as puesto cena no por q.^e es

pero no q.^e al fin con la Carta muerta esta

noche cenaremos ya ve remos ya quien es

el q.^e mata mas q.^o es

er

q. nes *Vamos*

Vamos Cami nando por parages, encon trados pue a.

si por todos lados se po dra, mejor ca zar pue a

si por todos lados se podrá mejor cazar se
vamos vamos Caminando por pa
rajes encon trados pues así por todos lados se po -

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in four systems, each consisting of two staves. The top staff of each system contains a melodic line with various note values and rests. The bottom staff of each system contains a bass line, often with a treble clef and a common time signature (C). The lyrics are written in a cursive hand between the staves. The first system of lyrics is "si por todos lados se podrá mejor cazar se". The second system is "vamos vamos Caminando por pa". The third system is "rajes encon trados pues así por todos lados se po -". The paper shows signs of age, including some staining and wear at the edges.

ora mejor cazar se se po

ora

Alleg.^{ro}

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top three staves contain a vocal line with lyrics written below the notes. The lyrics are "ora mejor cazar se se po". The word "ora" is written on the fourth staff. The music is in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.

Pulp.^o

Errante Peregrina errante

mi suerte busco mi suerte busco mi

mi suer te mi

mi y sola

de este modo voy por el mundo voy por el

Mundo Paxa ritos chiqui titos

ala queño vienterito pues me beis en tal es-

tado llorad mi infeliz destino llorad

mi infeliz destino mas pues un arxo

yuelo mais axia halli ve-

la sed con q.^o me miro templar pretendo

templar — — — — — templar

All. poco.

f *p* *f* *p*

Querol

Diz q.º carga mi Butra mas q.º la ne gra

Diz

pero yo quando quiero cargo mas q.º ellas cargo

pero yo quando quiero cargo mas q.º ellas

cargo Viva Viva mi novia pre

ciota Viva viva su lindo mirar si me caso sin duda mi

suerte una suerte crecida sera si me caso sin duda mi

suerte una suerte crecida sera una

una

Mas q^o quapa Peregrina viene por aquel sendero via a

dejan esta carga y despues a verla buelbo ...



Viva viva mi novia preciosa Viva

Viva su lindo mirat si me caso sin duda mi

suerte una suerte crecida sera.

And.^{te}

Ayuntamiento de Madrid

Fad.º y Paco.

Pues la cara sea espantado a este lado sin cui-
Pulp. vello sitio que fresca q.º ermosura q.º se
Querol. ay que Niña tan graciosa ay q.º cosa tan er-
dado bien podremos descansar. a este lado sin cui-
gura la mañana veo está q.º ermo sura y q.º se
mosu tan estraña noto en mi ay que cosa tan er-
los A. dado bien podremos descansar. que alegría q.º con-
gura la mañana veo está -
mosu tan estraña noto en mi -
Allegro
de mas.

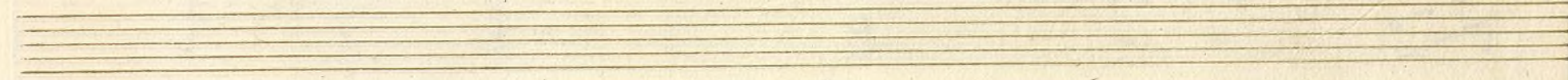
vi-



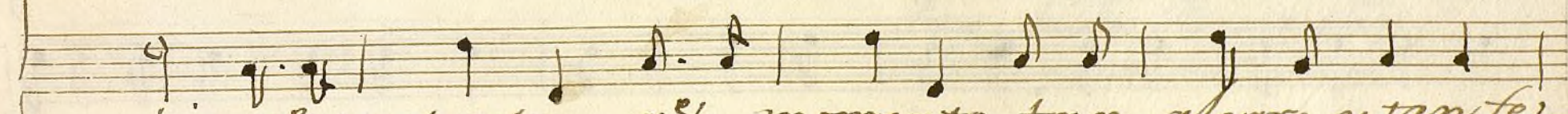
tento q.^o yo



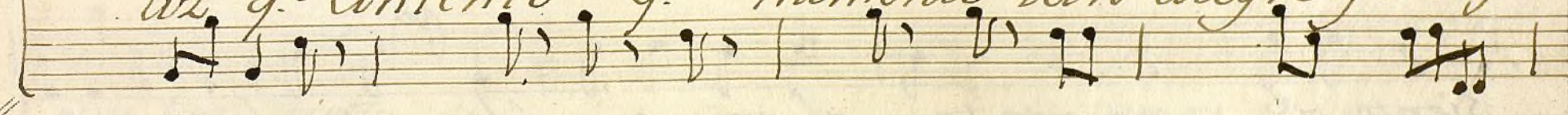
tento q.^o yo siento q.^o momento tan alegre y tan fe



v-



liz q.^o contento q.^o momento tan alegre y tan fe



Handwritten musical score for the first system, featuring vocal and instrumental parts in 2/4 time. The vocal line includes the lyrics: *luz- que alegría q.^e contento que yo-*. The instrumental parts include a treble clef staff with a *All.^o* marking and a bass clef staff with a *cref.* marking.

Handwritten musical score for the second system, featuring vocal and instrumental parts in 2/4 time. The vocal line includes the lyrics: *Siento q.^e momento tan alegre y tan feliz q.^e alegría q.^e con.* The instrumental parts include a treble clef staff and a bass clef staff with a *po* marking.

tento q.^o yo siento q.^o momento tan alegre y tan feliz tan fe.

Parda

Pao. mira q.^e Peregrina
Fud.^o vamos a hablarla Antonio
Pul. ay que ala pobre obesa
la quieren comer los Lobos.
Pao. bella Peregrina
Pulp.^o quien me llama.:

liz tan feliz.

Guerol

All. poco.

Quando junto ala estopa se pone el
 fue go quando
 aung. este mui seguro siempre esta expuesto
 siempre aung. este mui seguro siempre esta ex
 puesto siempre Viva Viva de los Lugas-

teñof la ino cencia y since ri dad pues al

vino le llamamos vino y al pan todos dan nombre de

pan pues al vino le llamamos vino y al pan -

todos dan nombre de pan y al pan todos dan nombre de

pan y al pan


All.^o *Fad.^o*
Por q.^e di nos impides tratar con e

Qu.^l
Ua. por q.^e no sacri figuen ala inocen

f Pulp.^o *Paw.* *Qu.^l*
cia q.^e pretendes solo amarte si

te descuidas estos an de cazar te an

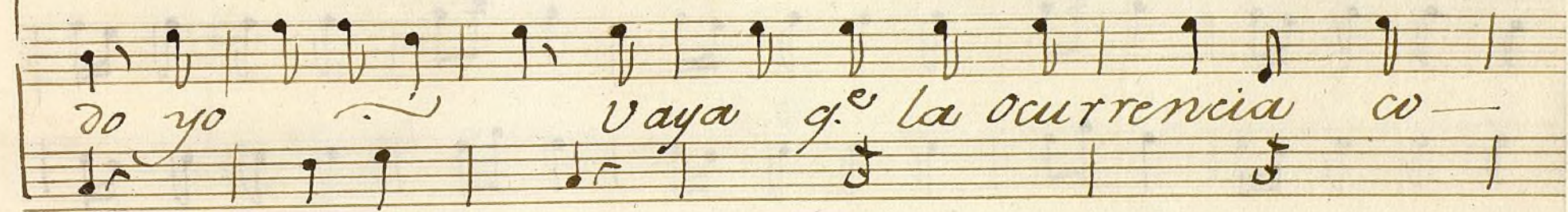
Fad. *Pulp.^o* *Fad. Paw.* *Qu.^l*
mali cioso que gracioso quita aparta no



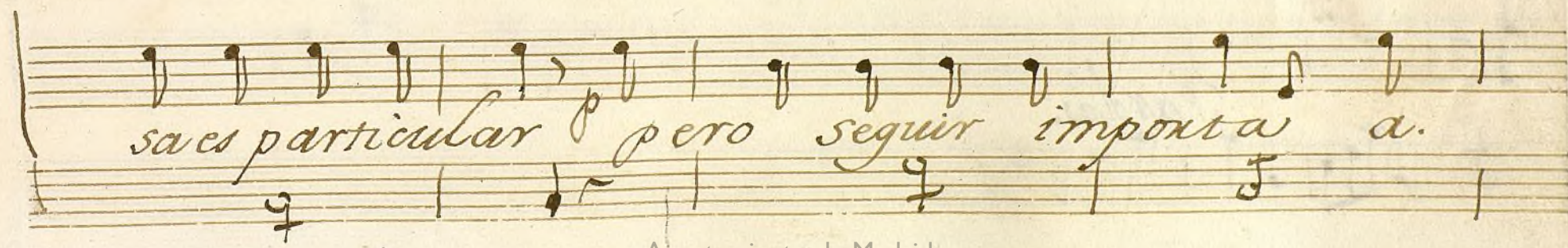
no no quiero con vosotros desear la yo aca me entien



loys.



do yo Vaya q.º la ocurrencia co—



saes particular pero seguir importa a.

Ver lo q.^e salvará, pe ro, seguir importa a

Ver lo q.^e salvará a ver a ver

Pardas.

Pulp.º Que importa q.º hable con ellos

Ju.º... mucho q.º los Petimetres
tienen perversos enarredos
y son como uno q.º cria
unos pollitos pequeños
q.º los llama y agarra
para comerlos luego.

Pas. vaya q.º los Petimetres te deben muy mal concepto

Jul. no tal, pero de los mas, se las trampas y embelecos,
los genios y las costumbres, y tambien se los tropiezos
como que estado en la Corte mas de tres años enteros.

Pulp.º pues por dixerme un dato informarme de ti quiero

Fad. Vamos q.º por complacerte Pulp.º o a todo me hallo dispuesto

Coplas.

Gual es delos Peti

metres gual es deberr

ser las leyes fijas deven

Gul.

aprender a cotte sar primero qe la doctrina aprenu

der prime ro

Poco
Aloj

Peti metres todos aloj

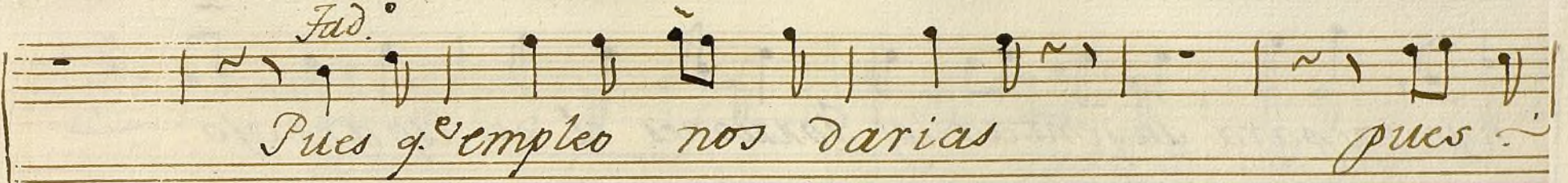
les franquean el bol sillo les

And

pero q.º les da dinero lo echa en
el fondo perdido pero lo echa en

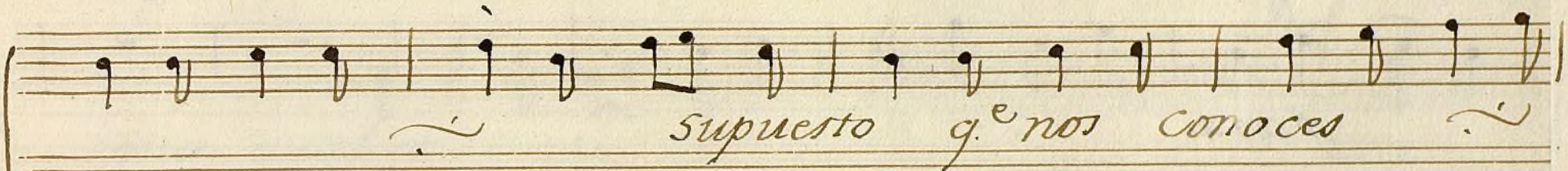
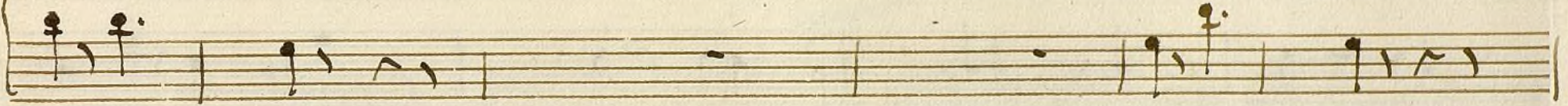
The image shows a page of handwritten musical notation on aged paper. It consists of seven staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive hand. The lyrics are written below the notes. The first line of lyrics is 'pero q.º les da dinero lo echa en'. The second line of lyrics is 'el fondo perdido pero lo echa en'. There are some markings above the notes, including a 'q.º' (quarta) and a 'p.' (piano). The paper shows signs of age, including some staining and wear at the edges.

Fad.



Pues q. empleo nos darías

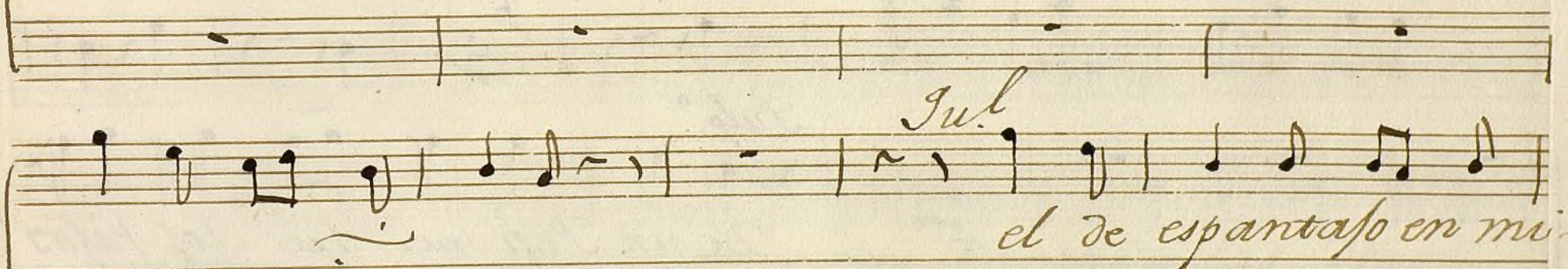
pues ~



supuesto q. nos conoces

~

Jul.



el de espantoso en mi



huerta para auyentar los Gorriones el de espantajo ~

para ~

Pulp.

De un Petime trae los hijos

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink on five-line staves. The lyrics are written in a cursive hand below the notes. The text includes 'huerta para auyentar los Gorriones el de espantajo ~', 'para ~', '*Pulp.*', and 'De un Petime trae los hijos'. There are various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.

de un *qual es su fisono*

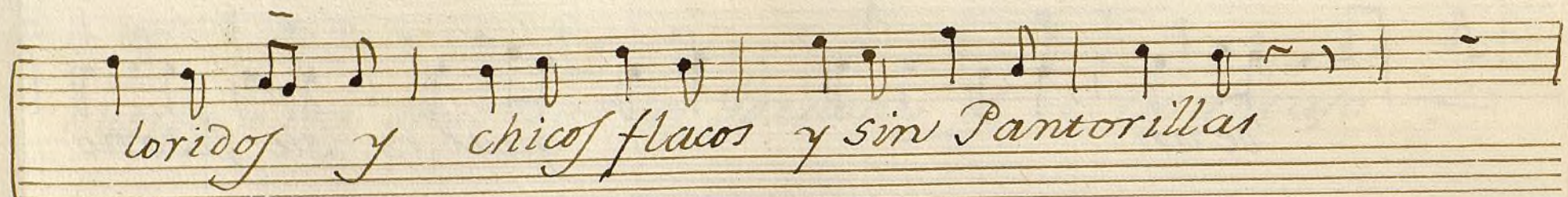
qual
mia qual es *desco*

loridos y chicos flacos y sin Pantorrillas desco

loridos y chicos flacos y sin Pantorrillas desco

loridos y chicos flacos y sin Pantorrillas desco

loridos y chicos flacos y sin Pantorrillas desco



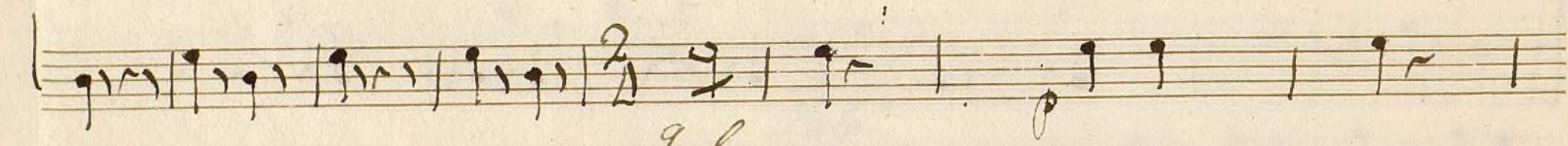
loridos y chicos flacos y sin Pantorillas



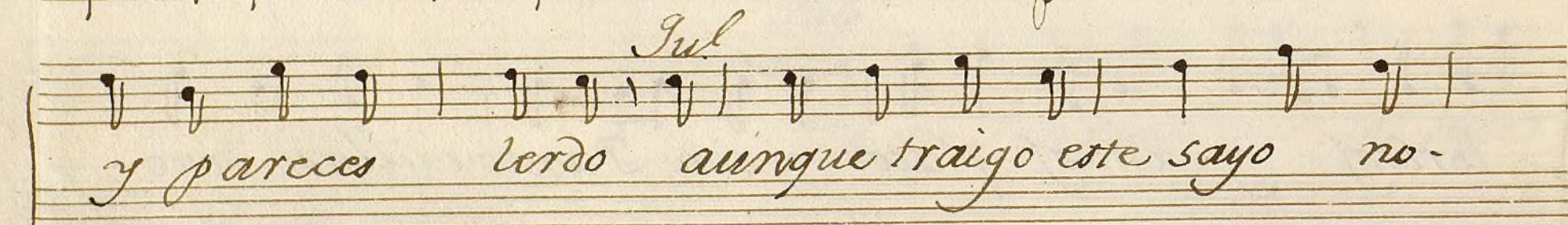
f



All. *Pulp.* quantas cosas sabes



2



Pul. y pareces lerdo aunque traigo este sayo no-



soy borre go no *Pul.* q.º gracioso mali *Fad.*

Paco cioso mal ablado *Fad.* deca rado a *Pul.* que todo lo a

Jutta aquette palo. *Pul.* que inocente q.º vinto *Fad.*

Pais *Fad* *Pais* *Fad*
lente q.^e del coco me proboco q.^e del coco me pro-

Pul.^o
voco poco a poco no enfadarse q.^e no lo dice por

mal

vaya vaya q.^e del Payo nadie se puede bur


lar vaya ~~~~~ nadie ~~~~~ nadie

Pulp.



sepan los corte sanos q^e en las Aldeas

(Paco) Nuestro intento fue solo pasar el tiempo



q^e en — ai tambien q^o como ce to —
pasar — puesto que complacerte los.



das las tretas — ai — salada de mi Vi —

os queremos ai



da todas las tretas todas
los dos queremos los
y q. en su trato. alas palabras dulces sigue lo amargo
y en prueba de ello al lugar pues es tarde contigo iremos
ay — salada de mi vida sigue lo amargo
ay — — — — — contigo ire

op sigue
mos contigo

los 4.

Pues vamos vamos y den fin sequi-

dillas a queste ca so ay - -

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of eight staves. The first two staves contain the lyrics "op sigue mos contigo" and "los 4." respectively. The third and fourth staves contain the lyrics "Pues vamos vamos y den fin sequi-". The fifth and sixth staves contain the lyrics "dillas a queste ca so ay - -". The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections and markings throughout the score, including a double slash at the end of the first staff and a "P" marking above the final note of the eighth staff.



salada de mi vida a queste ca.

a queste

so
fe

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

Pulp.^o

Huyendo feli sar do

Paco.

Fad.^o

Huyendo feli sar do

con flora be - - - lla

con flora bella

huyennoo feli

sardo con flora bella - con flora bella en

una noche oscura perdio la senda perdio la

p

senda huyendo feli sardo huyendo

huyendo feli sardo con flora

bella con flora bella. con flora

be lla. con flora

Pulso
en una noche obscu - ra
be - lla. (Pausa) per
dio la senda per dio
Pulso
Pausa y Furia furias e -
Sub. quando
quando enojado el cielo

xala fieraj *destruye-*
y tempes
y tempes tuota nube

quanto encuentran mas luego el viento marso *va-*
Fad
Fad
mas

Sexenando el cielo y en fin lo a

va

placa todo el Iris bello - el Iris

bello lo grande flora be

logrando flora

Ua. gusto comple to lo

bella gusto comple to lo grando

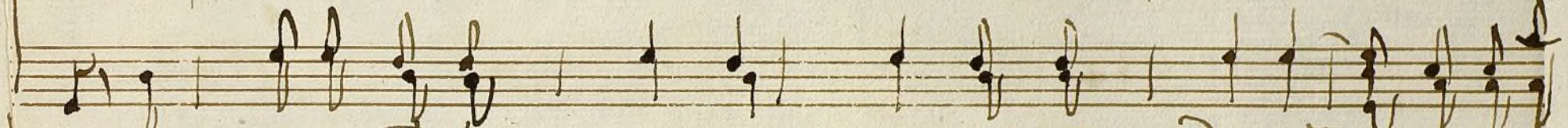
This system contains two staves of music. The top staff has a vocal line with lyrics 'Ua. gusto comple to lo'. The bottom staff has a vocal line with lyrics 'bella gusto comple to lo grando'. There are also two staves of accompaniment, one above and one below the vocal lines, with various musical notations including notes, rests, and bar lines.

flora bella ~~gusto~~ gusto completo — gusto comple

This system contains two staves of music. The top staff has a vocal line with lyrics 'flora bella ~~gusto~~ gusto completo — gusto comple'. The bottom staff has a vocal line with lyrics 'flora bella ~~gusto~~ gusto completo — gusto comple'. There are also two staves of accompaniment, one above and one below the vocal lines, with various musical notations including notes, rests, and bar lines.

Handwritten musical notation on a five-line staff. The first two lines are mostly empty, with a few notes and rests. The third line contains the lyrics: *pues se halla sin peligros y con su dueño y con*. The notation includes various note values, rests, and a fermata at the end of the line.

Handwritten musical notation on a five-line staff. The first two lines contain complex musical notation with many notes and rests. The third line contains the lyrics: *pues se halla sin peligros pues*. The notation includes various note values, rests, and a fermata at the end of the line.



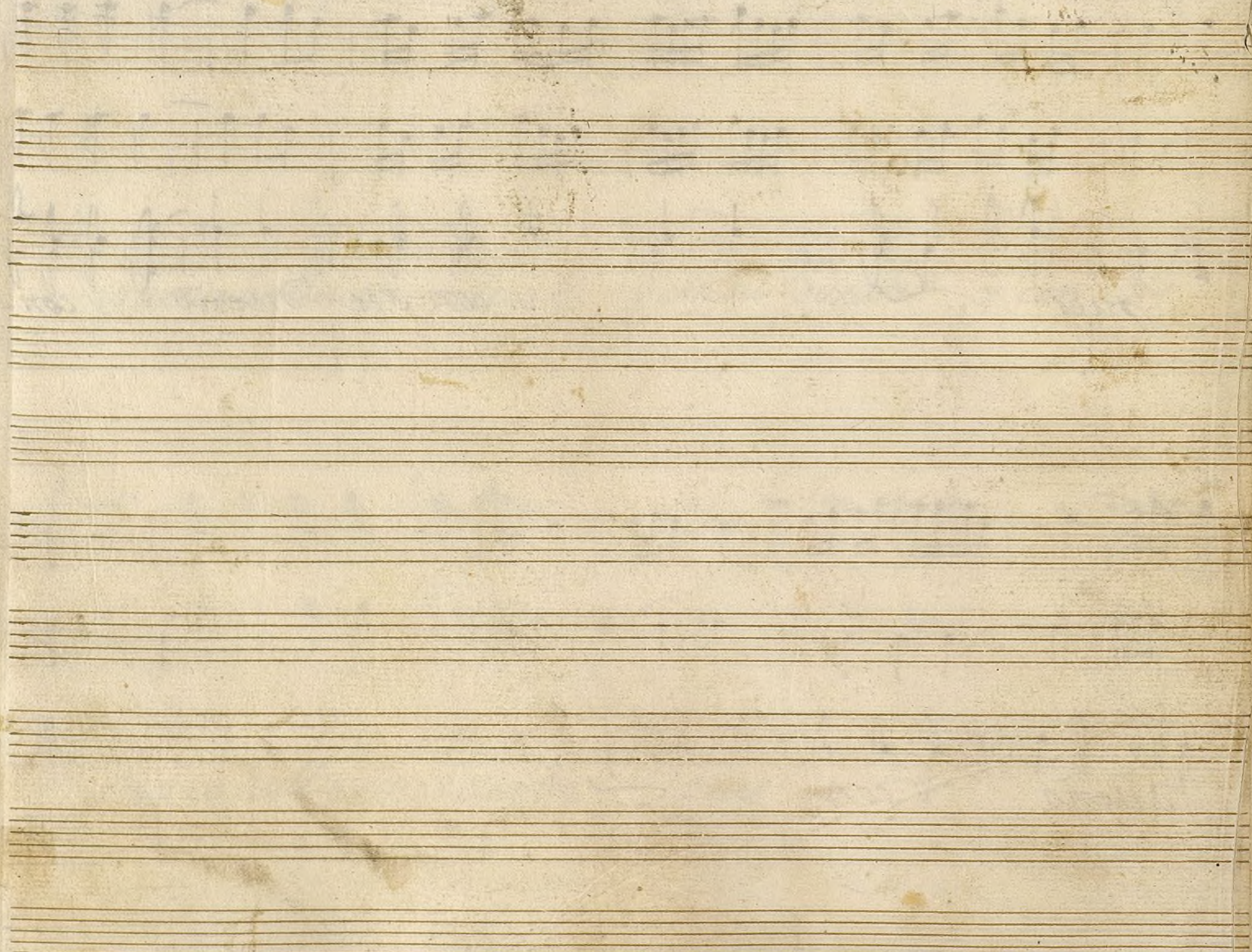
pues

y con su dueño y con su



dueño

y con



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MVJ 148-12

Alto

+
Violin 1.º

Fon.^a a 1.º

Los Cazadores y la Peregrina

Alleg.^{ro} 3/4

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

cres. *f* *p* *f*

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

poco f *f*

p *f*

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The word "Alleg." is written in cursive at the start of the third staff. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: "p" (piano) appears at the beginning of the first staff and in the middle of the fourth and sixth staves; "f" (forte) appears in the middle of the fourth, fifth, and seventh staves; and "ten. f" (tenuto forte) appears in the middle of the seventh staff. The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, with some staining and discoloration.

And.^{te} 3/4 *fe p fe p*

Allegro ass. ma.

2. All.^o *cref. fe p cref.*

fe *Parola.*

All. Poco $\frac{3}{4}$

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

Parola.

All.^o Coplas.

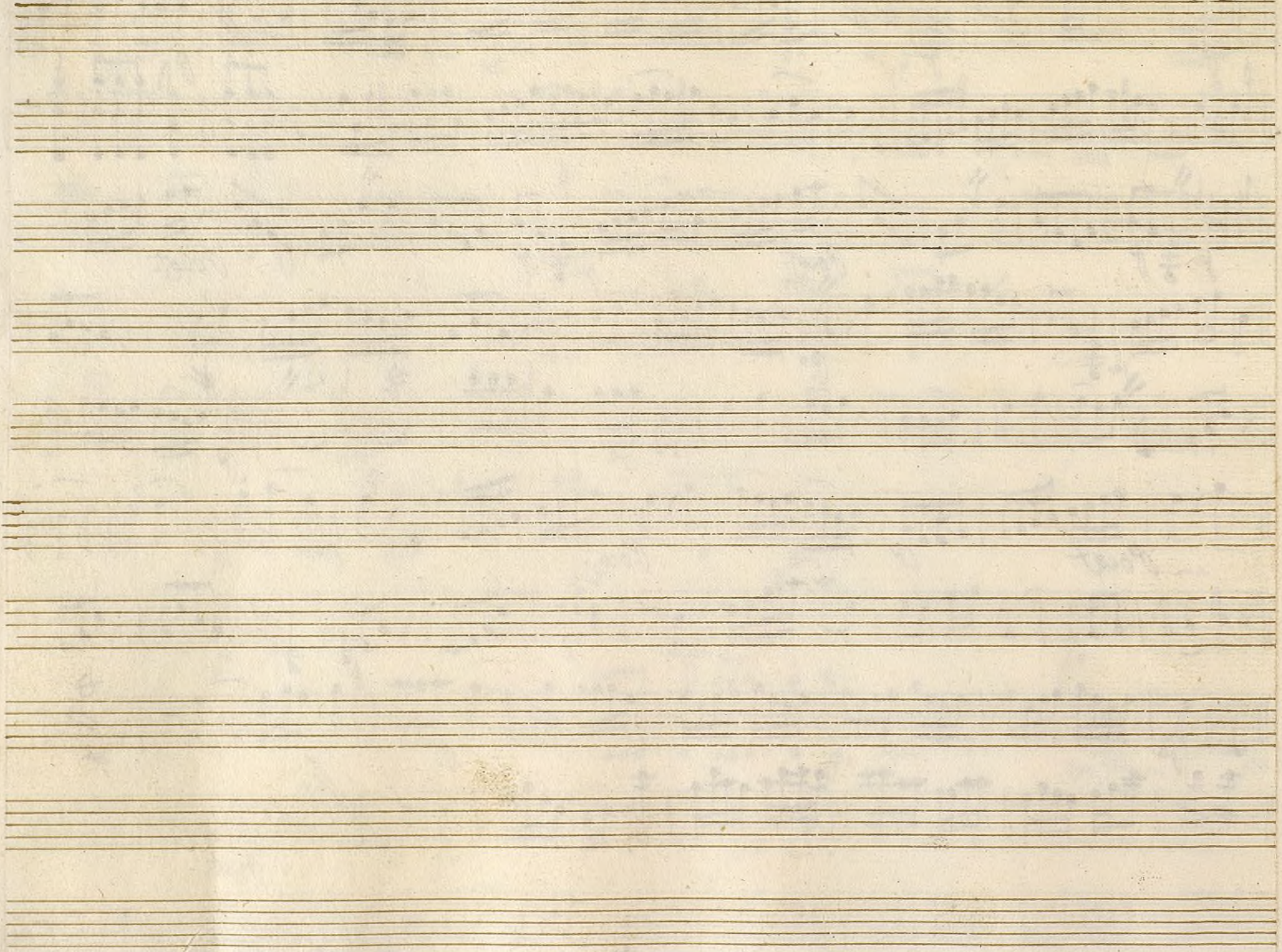
2.ª
All.º

Aloj. Parr.º
tres mas.

All.º

This image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics such as *p*, *f*, *p^o*, and *m. sf* are used throughout. A section of the music is marked with a double bar line and the tempo instruction *Allegro*. The notation includes many slurs and accents, indicating phrasing and emphasis. The paper is aged and shows some staining.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score contains several instances of the dynamic marking "Poco f." and "p.o.". The piece concludes with the instruction "Al Segno." written in a large, cursive hand. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.



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Violin 1^o

Jon. a 1^o

Los Cazadores y la Peregrina

//

Alleg^{ro}

Handwritten musical score for a 3/4 piece in G major. The score consists of ten staves of music. The tempo is marked *Alleg^{ro}*. The music is characterized by frequent sixteenth-note patterns and dynamic markings such as *pp*, *mf*, *cris.*, and *ff*. The notation includes various articulations and slurs. The piece concludes with a double bar line on the final staff.

A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed notes and rests. The manuscript includes several dynamic markings: *dim* at the end of the first staff, *po* on the fourth and sixth staves, *ten* on the seventh staff, and *fe* on the eighth and ninth staves. The paper is aged and shows some staining.



Alleg. $\frac{2}{4}$

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

Parola

All. *Coplas.* $\frac{6}{8}$

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

No Parr. $\frac{2}{4}$
mes maj.

p

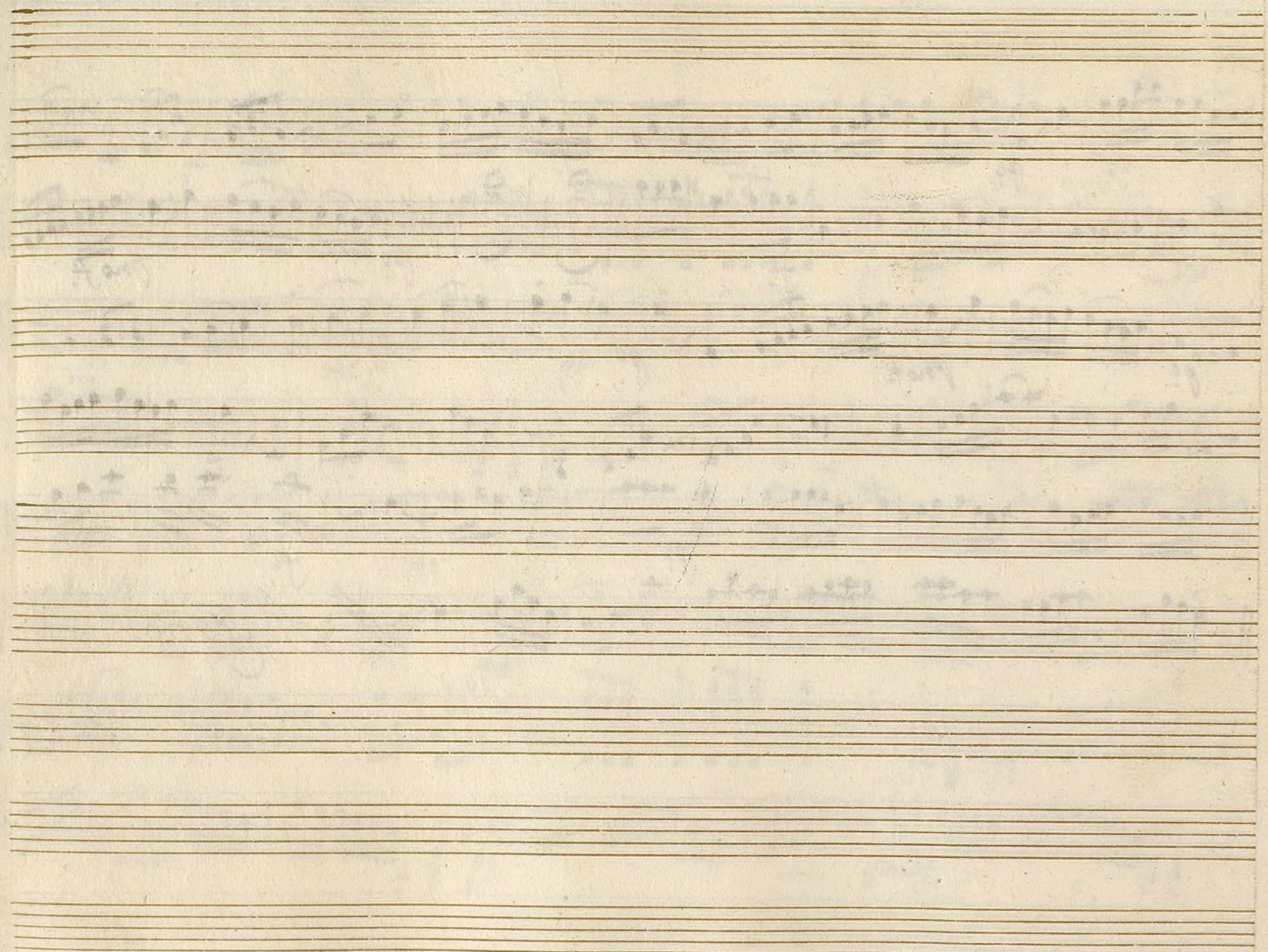
A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Key annotations include:

- f* (forte) at the beginning of the first staff.
- po* (piano) markings on the second, fourth, and sixth staves.
- A *3* (triple) marking on the third staff.
- All. to* (Allegretto) marking on the fourth staff.
- A large *Allegro* marking on the eighth staff, with a double slash indicating a section change.
- A *f* marking at the end of the tenth staff.

All.^o & 2

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking *All.^o* and a time signature of 2. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are scattered throughout, including *p*, *mf*, and *f*. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

A handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a *p^o* marking. The second staff has a *p^o* marking. The third staff features a *p^o* marking and a *prof.* marking. The fourth staff has a *p^o* marking. The fifth staff has a *p^o* marking. The sixth staff concludes with a double bar line, a fermata, and the instruction *Allegro* written in a large, flowing cursive hand.



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Violin 2.^o

Ton.^a a 4.^o

Los Cazadores y la Peregrina

Alleg.^{to} 3/8

f *p* *cres. f* *p* *poco* *f* *p* *f* *p* *f*

A page of handwritten musical notation on ten staves. The notation is in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/2. The word "Allegro" is written in a decorative script at the beginning of the second staff. The music consists of various note values, including minims, crotchets, and quavers, often grouped in beams. There are several dynamic markings such as *f* (forte) and *pp* (pianissimo) scattered throughout the score. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. The paper is aged and shows some staining, particularly in the lower right quadrant.

All. Poco. $\frac{3}{4}$

Handwritten musical score for the first system, consisting of five staves. The music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout the piece.

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

Handwritten musical score for the second system, consisting of five staves. The music is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It continues with similar rhythmic complexity and includes dynamics like 'p' and 'f'. The piece concludes with the word 'Parda.' written in cursive at the end of the fifth staff.

All.^o Coplas.

*Alto Parr.
tres mas.*

All.^o

U.S.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *f*, and *Poco f* are used throughout. A double bar line with a slash is present on the second staff. The score concludes with the instruction *Al Segno.* written in a larger, decorative hand at the end of the tenth staff.

1825500021

t

Vcllo
Violin 2^o

Ton^a a D^o

Los Cazadores y la Peregrino
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A handwritten musical score on ten staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The word "Allegro" is written in a cursive hand at the beginning of the second staff. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including "ff" (fortissimo) and "p" (piano), scattered throughout the score. The notation includes many slurs and ties, indicating complex phrasing. The bottom of the page features three empty staves.

Allegro
dim. maj.

All.^o cres.

Panda.

All. poco.

f, *p*, *cres.*, *dim.*

Handwritten musical score, first system. It consists of five staves. The first staff begins with the tempo marking *All.^o* and a 2/4 time signature. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* and *f* are present throughout the system.

Handwritten musical score, second system. It consists of two staves. The first staff continues the musical notation from the previous system. The second staff concludes the system with the word *Parola.* written in a cursive hand.

Handwritten musical score, third system. It consists of four staves. The first staff begins with the tempo marking *All.^o* and a 6/8 time signature. The music continues in treble clef with a key signature of one sharp. Dynamic markings like *pp* and *f* are used. The notation features a mix of eighth and sixteenth notes.

Handwritten musical score, fourth system. It consists of two staves. The first staff contains the tempo marking *All.^o* and the 2/4 time signature. The music is written in treble clef with a key signature of one sharp. The text *Alor Parry. nel maj.* is written above the staff. Dynamic markings include *pp* and *f*.

Handwritten musical score, fifth system. It consists of two staves. The first staff continues the musical notation. The second staff concludes the system with a key signature change to two sharps (F# and C#), indicated by a sharp sign on the C line of the staff.

A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed notes and rests. The manuscript includes several performance markings: *All.^o* (Allegro) is written above the third staff, and *Allegro* is written across the seventh staff. Dynamic markings such as *pp* (pianissimo) and *f* (forte) are scattered throughout the score. The paper is aged and shows some staining, particularly at the bottom.

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

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. The notation is dense, featuring many beamed notes and rests. Dynamic markings are scattered throughout, including *p* (piano) and *f* (forte). The paper shows signs of age, with some staining and discoloration. The bottom of the page features two empty staves.

A handwritten musical score consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *pp* marking. The second staff contains *ff*, *pp*, *pp*, *pp*, and *pp* markings. The third staff has a *pp* marking. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff begins with a *pp* marking, followed by a double slash indicating a section cut, and then the tempo marking *Allegro*.

18255000 21

Oboe I.º Ton. a A.º Los Cazadores y la Peregrina

Allegro

f

6

13

6

Handwritten musical score for Flute. The score consists of several staves of music. The first staff shows a melodic line. The second staff is labeled "Flauta And.^{te}" and features a 3/4 time signature and a key signature of two flats. The music includes various rhythmic patterns and dynamics such as *f* and *fe*. The third staff contains a section marked "Allegro dos mas." with a double bar line. The fourth and fifth staves continue the melodic and harmonic development. The sixth staff is marked "Al.^o" and includes a 2/4 time signature. The seventh staff concludes the piece with a final melodic phrase.

Parla.

All. Poco. $\frac{3}{4}$

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

Parola.

Coplas *All.* $\frac{6}{8}$

Aloj Parr. $\frac{2}{4}$

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as "Allegro" and "Al Segno". There are also some numerical markings like "3", "4", and "2" below the notes. The score is written in a cursive style on aged paper.

All.^o 2/4

The musical score consists of seven staves of handwritten notation. The first staff begins with the tempo marking *All.^o* and the time signature 2/4. The notation is written in a single system, likely for a single melodic line. It features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The piece ends on the seventh staff with a double bar line and repeat dots. There are some ink smudges and a small number '14' written near the end of the second staff.



Al Segno.

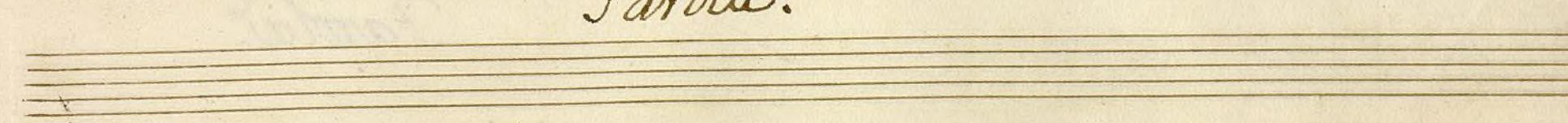
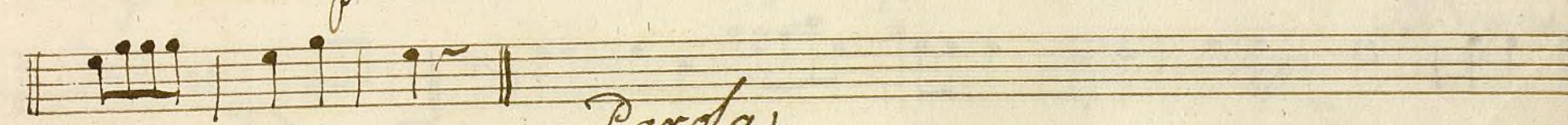
1825500021

Oboe 2.^o Fon.^o a A.^o Los Cazadores y la Peregrina

Handwritten musical score for Oboe 2. The score is written on eight staves. It begins with the tempo marking "Alleg.^{ro}" and a 3/4 time signature. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout. The notation includes slurs, accents, and some complex passages with multiple beamed notes. The piece concludes with a double bar line.

Alleg. to G major $\frac{2}{4}$

Flauta.
All. poco. G major $\frac{3}{4}$



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

Handwritten musical score for five staves. The first staff begins with the tempo marking *All. Poco.* and a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of six measures with various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *f* and *ff* throughout. The piece concludes with a double bar line.

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

Handwritten musical score for three staves. The first staff begins with the instrument marking *Oboe.* and the tempo marking *All.* and a treble clef with a 2/4 time signature. The music consists of six measures with various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *f* and *ff* throughout. The piece concludes with a double bar line.

Parola.

All.^o Coplas. $\text{G} \# \text{6}$

All.^o

All.^o

All.^{to}

Al Segno.

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

14.

9.

2

f

f

p

f

p

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff features a double bar line with a '14' below it, indicating a measure rest. The third staff continues the melodic line. The fourth staff concludes with a double bar line and the instruction 'Allegro.' written in cursive. Dynamic markings such as 'f' and 'p' are present throughout the piece.

1825500 21

Trompa 1^{va} Fon. 2^a A.º los Cazadores y la Peregrina

In B. fa.
 All.^{to}

The musical score is written on eight staves. It begins with a treble clef, a key signature of one flat (B-flat major), and a 3/4 time signature. The tempo is marked 'All.^{to}' (Allegretto). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as 'f' (forte) and 'p' (piano) are indicated throughout. There are also some articulation marks like slurs and accents. The score concludes with a double bar line.

In G.

Alleg.^{to}

Handwritten musical notation for the first system, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of sixteenth-note runs. Measure numbers 35 and 22 are written below the first and second staves respectively. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

All.^o poco.

Handwritten musical notation for the second system, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes various rhythmic patterns and rests. Measure numbers 17 and 16 are written below the second staff. Dynamic markings of *f* (forte) are used throughout. The system concludes with a double bar line.

And.^{te}

Handwritten musical notation for the third system, consisting of three staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The music features a series of sixteenth-note runs. Measure number 46 is written below the first staff. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

Parola.

Handwritten musical notation for the fourth system, consisting of a single staff. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of sixteenth-note runs. Measure number 2 is written below the first staff. Dynamic markings of *f* (forte) are present. The system concludes with a double bar line.

17 *Tace y Parolas*

Coplas
All.^o

16 *All.^o*

15

Tace
All.^{to}

In C.
All.^o

1

2

2

5 *All.^o*

1825500021

Trompa 2^a Ton. a 1.^o Los Cazadores y la Peregrina

In B. fa.

All.^o 3/4

379.

All.^o C: # 2/4 35. 12

22. fe

All. poco. C: # 3/4 fe 2 fe

fe fe fe 17 16

And.^{te} C: b 3/4 4 35. *All.^o*

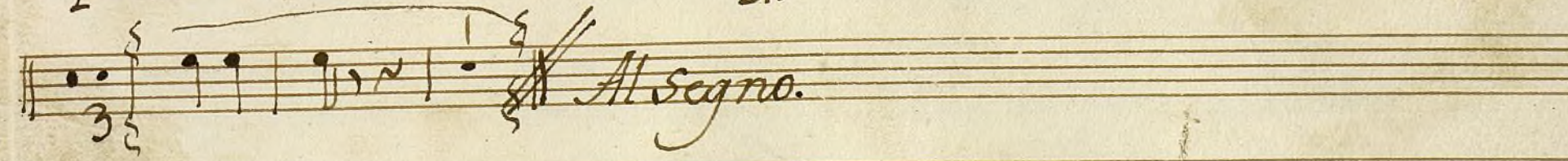
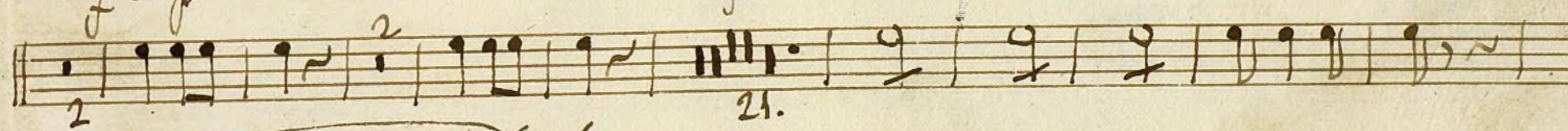
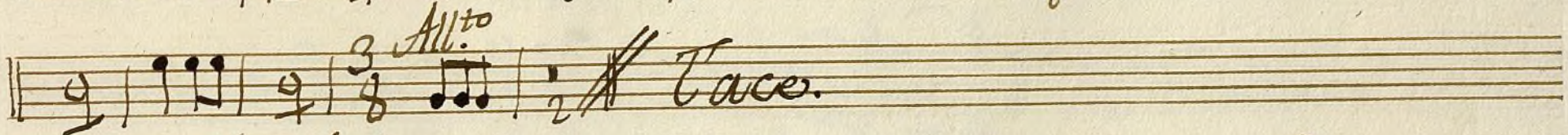
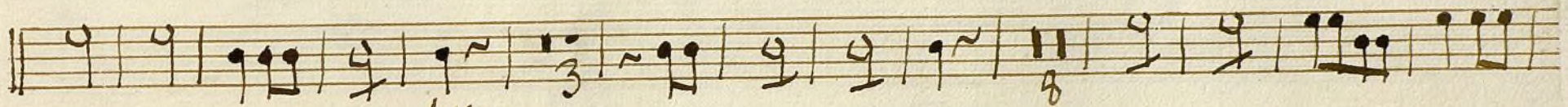
Parda.

All. Poco. C: # 3/4 2 fe 2 fe

fe *Parda.* *tace* 2/4 3

Coplas *All.^o* C: # 6/8 5 4 16 9 3

4 16 2/4 15.



1200055281

All. poco. $\text{C} \sharp$ $\frac{3}{4}$

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

Coplas.

All. $\text{C} \sharp$ $\frac{6}{8}$

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fe*, *All.*, and *Allegro*. The score is written in a historical style, possibly for a keyboard instrument. A large section of the music on the eighth staff is heavily scribbled out and circled. The piece concludes with a double bar line on the tenth staff.

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

m. fe *m. fe* *Solo* *ten* *Poco* *Poco*

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *p*, *m.f*, *Solo*, and *f*. The piece concludes with the instruction *Al Segno.*

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