

Leg. 36. n. 3.

Mus 147-4

8.

arriba n. 8.

t

1788

147-4

Con.<sup>a</sup> 1.<sup>o</sup> Leg. 36. n. 3.

La avaricia Castigada.

La Pulperilla  
Paseo  
Brinchi  
Luzon

De Laserna.



*All. poco.*  $\text{2/4}$

*Pulp.º*

*Paco*

*Bru:*

*Luan aprisa a los amantes*



*se les pasan los instantes*

*se les pasan los ins*

*tantes en q.<sup>e</sup> se logran hablar en que*

*disfrutamos bien el*



disfrutemos bien el tiempo por q. puede un contra  
tiempo } nuestro amor persudi car nuestro a  
buestro a  
nuestro nuestro a  
mor persudi car buestro buestro a



mor perjudicar

*Al mismo aire*

Poco

Luego q'el amo se acueste

Bañ.º Luego que este el avariento

Pulp.º frata de sacarme pronto

pues se donde enterro el gato.

en su quarto retirado -

de soltera dueño mio

el robarsele yo

baja al Tardini dueñoa

pues con un viejo mi-



trato y marcharme a Portugal y  
amado y halli podremos hablar y halli  
Fio me pretende agora casar me

*Allegro, do mas.*

*Alleg. to* Que vendra el tio marcharos  
*Pulp.* Al Jardin luego te ire a bus.



*Bu.* *Paw*  
ya. este bol sillo premie tu afan no no viva usted mil  
car la llave falsa ya pronta está *Bu.* que no lo sepa Ma

*Bu.* *Paw*  
años sobre q.<sup>e</sup> leas de tomar vaya pues si usted se em  
merto por mi nunca lo sabrá *Bu.* en paz te queda al mo

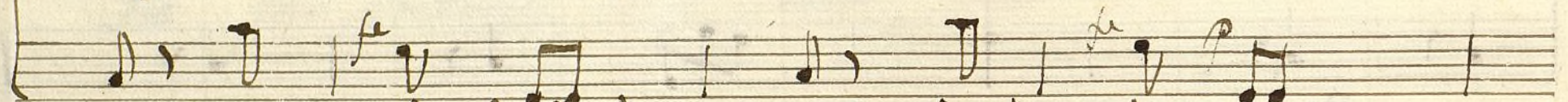
*Pulp.*  
peña que bueno es saber callar que  
mia mi dulce amor vete en paz mi



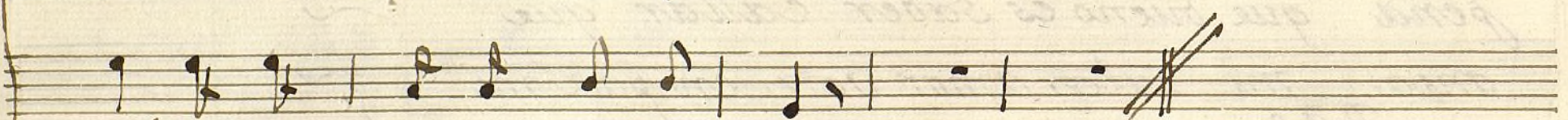
2073.



Viva Viva } nuestro afecto por toda una eterni-  
premie el cielo compasivo un Ca riño tan le



dad Viva Viva } nuestro afecto por toda una eter-  
al premie el Cielo compasivo un Carinõ tan le



dad por  
al un

*Al Segno*





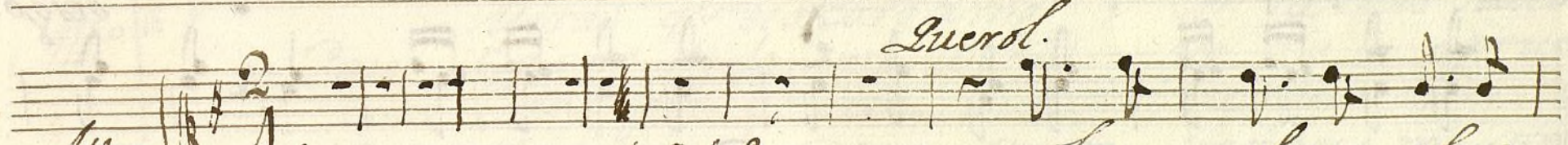
Parola. Pulp.<sup>o</sup> mucho te debo Mamexos, pues sino fuera por ti  
no hablari yo a mi Cadete (Paw) por no veros infeluz  
con el Viejo que os destinari or he querido servir  
que sino yo nunca e sido de Alcalá: esto es fingir  
onoz un tunante quanto haran lo mismo en Madrid.

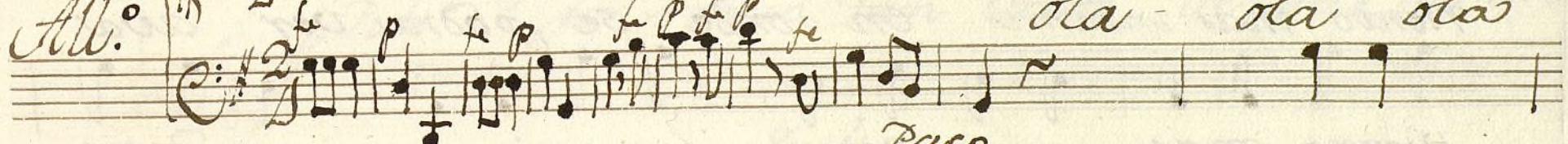
Pulp.<sup>o</sup> escribe tu mientras caso, no nos sorprenda id? Sil.


Paw. Decis bien, ma donde habin comerciante mas ruin  
que el amo, el mismo las cartas lleva al Correo Pulp.<sup>o</sup> asi  
a aornado medio millon de pesos que tiene (Paw) si  
con monopolios, y veuras llevando por ciento mil

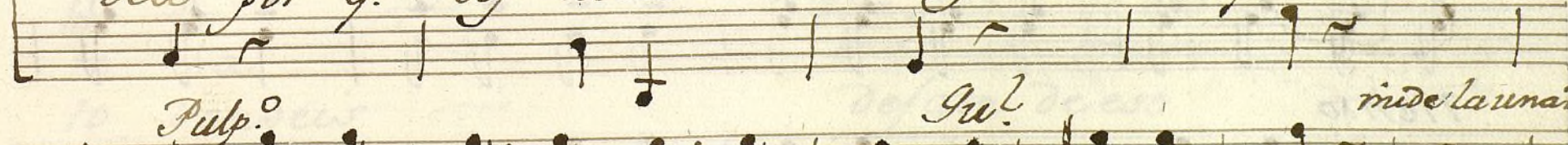
Pulp.<sup>o</sup>... calla que supgo que tose (Paw) si pues me voi a escribir  
yo le pillare esta noche. lo que entexio en el Tardiv.

Querol.

All.<sup>o</sup>  ola - ola ola

Poco  ola por q.<sup>e</sup> dos luces teneis yo estoi copiando esta

Pulp.<sup>o</sup>  cuenta yo cosiendo este mantel esta mui bien

Qu.<sup>o</sup>  mide la una de las



de velas con una barita de faldriquera

el canto de un peso duro q. mal-

gastasteis de vela no cenando pagareis *Pulp. Poco* *ava*  
desgo

riente mas infame en donde se podra ver *ava*

vierno mas en *desgo*

*fe*

riente  
vierno mas infame en donde se podra ver en don-



Parola.

*Querol.*

una luz sola a los dos  
 si puede servir muy bien  
 mañana tu de d.<sup>no</sup> sexto  
 mira que es de ser mujer.

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

Mirad q.<sup>e</sup> discordamos en la edad nue-  
 Paco: Casar viejo con niña yo no lo aprue-  
 Paco: Pero por q.<sup>e</sup> a ese viejo la dais adu-  
 Pulp.<sup>o</sup> Y por precio tan corto vendeis mi afec-

*Que?*

tra en no ai diferencia no ai  
 bo yo que sabes de eso que  
 to la eres un bruto eres  
 to vendeis desate de eso de



tu eres de veinte años y el  
Siempre al Navé <sup>nuevas</sup> ~~viejas~~ pi  
por q. el me da por ella un  
q. oy las nobias ba jaron mu

de noventa y el  
loto viejo  
peso duro un  
cho de precio mucho  
Allegro  
tres mas.

*Querol*  
All.<sup>o</sup> Pero luego luego luego nos i-



remos a costar q.e la luz q.e se malgasta durmien  
do se puede ahorrar mui bien esta. Voi a robarle el ta  
lego yo voi hablar a mi dueño vete y quedate tu a  
ca. Paco  
Gulava riento se encontra  
desgo vierno mas infame en donde se podrá



ra' avariento se encontrara ~  
 ver desgobierno mas infame en donde se podra ver en don

Parolas.  
 Pulp. por q. veas q. te aprecio  
 te quande esta Castañita  
 de un puñal q. en la tienda  
 tome por muestra, sobana.  
 Pulp. por muestra para comprarlas  
 Pul. no que fue por golosinas  
 para comerlas de valde.  
 Pulp. que refinada avaricia

All. Pulp. fingire q. me xecoso y al Jardin basare

Pul. luego fingi re q. me xetiro ire a celar mi ta



*Pulp.<sup>o</sup>*  
lego iré buenas noches buenas

*gu!*  
noches que yo me voy a costar buenas noches

Dios nos amanezca en paz Dios

*Pulp.<sup>o</sup>* *gu!* *Pulp.<sup>o</sup>* *gu!*  
de este Avaro de esta tonta de este enfado de esta

*voj?*  
Corma ya pronto me de librar ya



me e de librar

*And. no*

Jardin y se  
obscurece.

Pulp.º ya en su

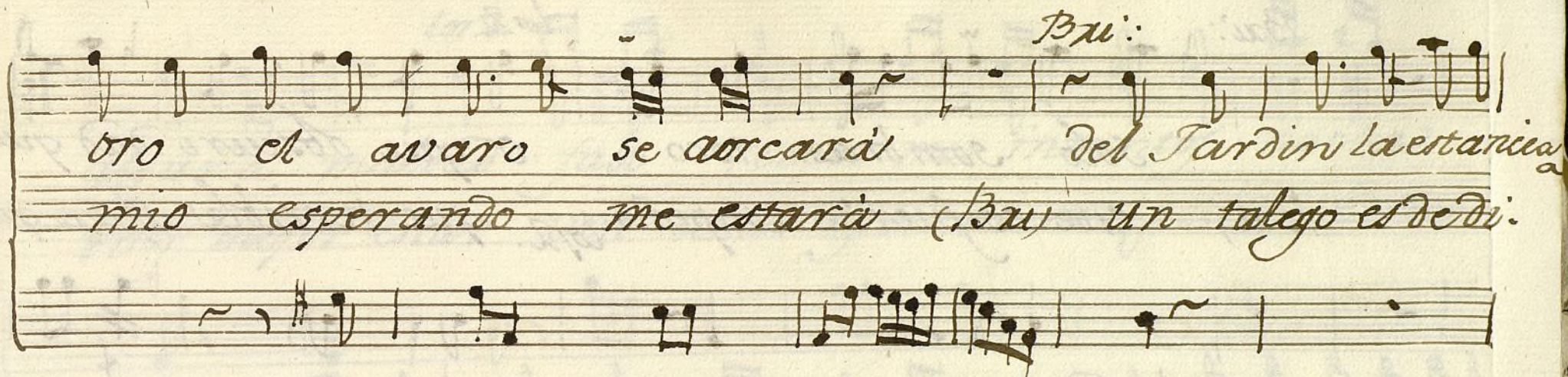
senterre el tesoro.

al ver q.º le falta el-

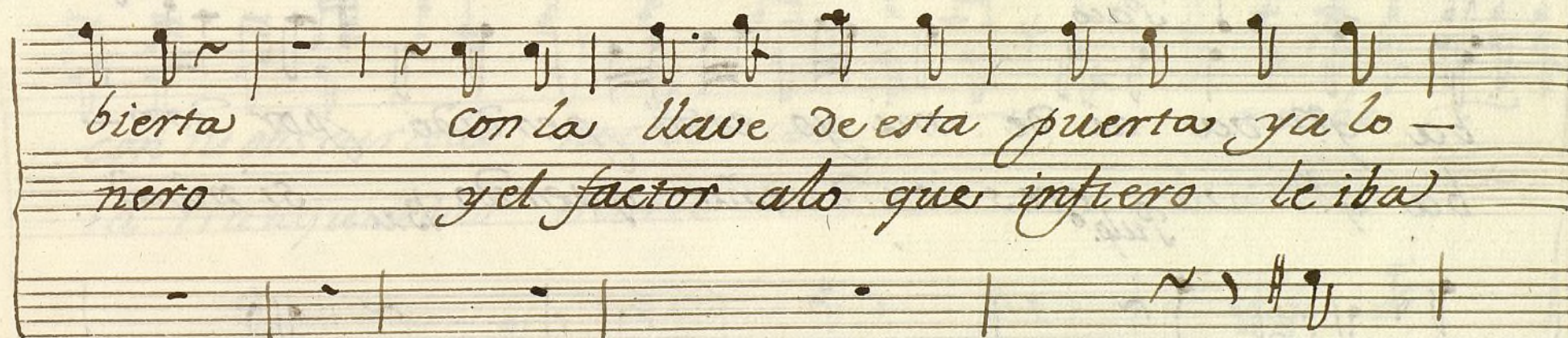
quarto esta mi tio y tal vez el dueño



*Bru:*  
oro el avaro se aborcará del Tardín la estancia  
mio esperando me estará (*Bru*) un talego es de di-



bierta con la llave de esta puerta ya lo -  
nero y el factor aló que inferno le iba



*Paco*  
grè faci u tar. boime poco a poco  
*Pulp.º* sin dūda a robar. Si estará mi dueño.





*Bu:* solo sombras toco *los 2* o que obscuridad quien  
*Bu:* este es fuerte empeño *los 2* que terrible afan quien  
*Paco* ba q<sup>n</sup> va ai de mi yo estoi perdido por don-  
*Pulp.* ba q<sup>n</sup> va eres tu dueño querido *Bu.* si mia  
*Bu:* de podre escapar la voz de Mamerto a sido aqui ay  
*Pulp.* dorada beldad en la fuente halli sentados podre.



1.º 2.

alguna maldad fabo rezca mis intentos noche  
nos mejor estar ven amor y en nuestro pecho vierte

con tu obscuridad noche con noche  
la tranquilidad vierte vierte

noche  
vierte

*Allegro*

Pulp.º que llebas guarido!  
Bri. ai visto a Mamerto (Pulp.º) no  
Bri. puer si al oido no le engañó el co  
aquí de moneda se defo un talego.  
Pulp.º seré de mi tío  
Bri. por eso le llebo puer si es del  
por el e de ser tu dueño.  
Pulp.º ai que el tío viene.  
Bri: puer aqui encubierto  
haber lo q. busca  
es fuerza q. estemos.



*Querd*

*And.<sup>te</sup>*

o noche tu encubres

mi desaso siego y el suelo q. encubre mi amado ta

lego desame besar no pierdes tu calma a

qui nos sorprende di nero del alma de

ti solo perde mi tranquilidad Mas q. es



esto pena fiero el dinero mean robado el  
a Mamerto el aencon  
yo en con  
su  
trado cierto fue mi sospechar cierto  
cierto cierto

*Pulp. Bri*  
*po*  
*po*

Ayuntamiento de Madrid



*Querol.* *salen los vecinos* *vecinos-*  
*Pulp. y Bri*

*Ladrones ladrones. Que es esto que es esto que es-*  
*susto que susto que es-*

*La drones.*

*esto que es esto ve cino ve cino por q. alboro-*

*Ladrones.*

*Pau* *vecinos*  
*tais ya echò menos el di nero decid*

*Pulp. Bri*  
*que os a suce dido q. hara al vernos escon*



*todos.*  
didos q. n. os pretende robar q. n.

*pu.*  
mi ladrón fue por aquí mi ladrón fue por ha

lla si esta mi ladrón dij me direis en Cari

*todos.*  
dad me vamos por toda la.

casa al momento a regis-



vamos por toda la Casa al momento a registrar.

trar.

Pulp.

Bxi:

ahora es.

trar al

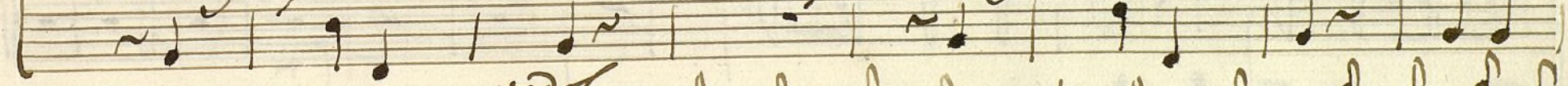




tiempo q.<sup>o</sup> salgamos dete neos aguar dao q.<sup>o</sup> del-



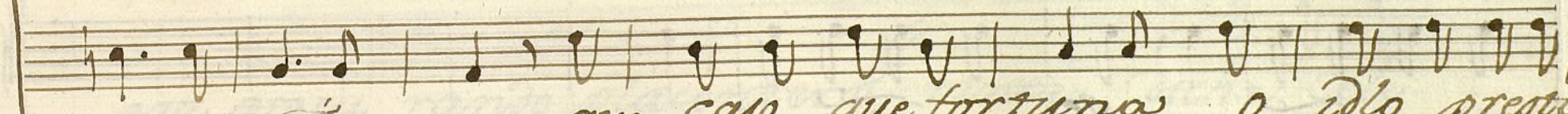
robo y q.<sup>o</sup> le hizo or queremos nuevas dar or



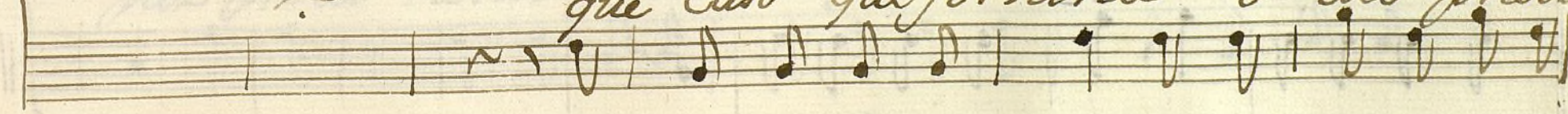
todos



decido



que caso que fortuna o idlo presto





Har con una tirana nueva q. al asunto fin darà q. a  
sunto fin darà q.

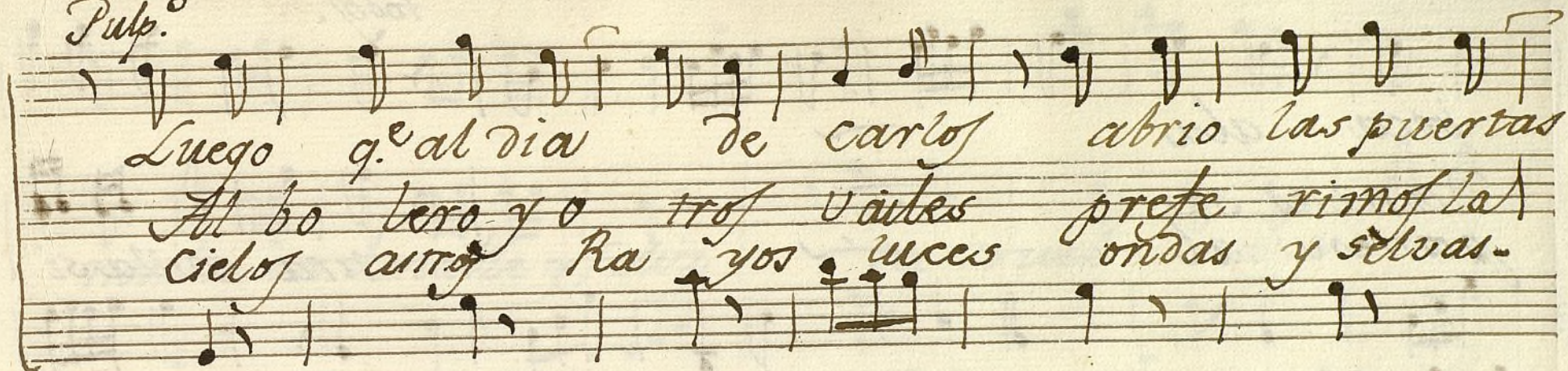
This block contains the first five staves of a handwritten musical score. The top staff is a vocal line with lyrics. The second staff continues the lyrics. The third and fourth staves appear to be accompaniment for a keyboard instrument, featuring chords and single notes. The fifth staff continues the accompaniment with some rests.

Allo

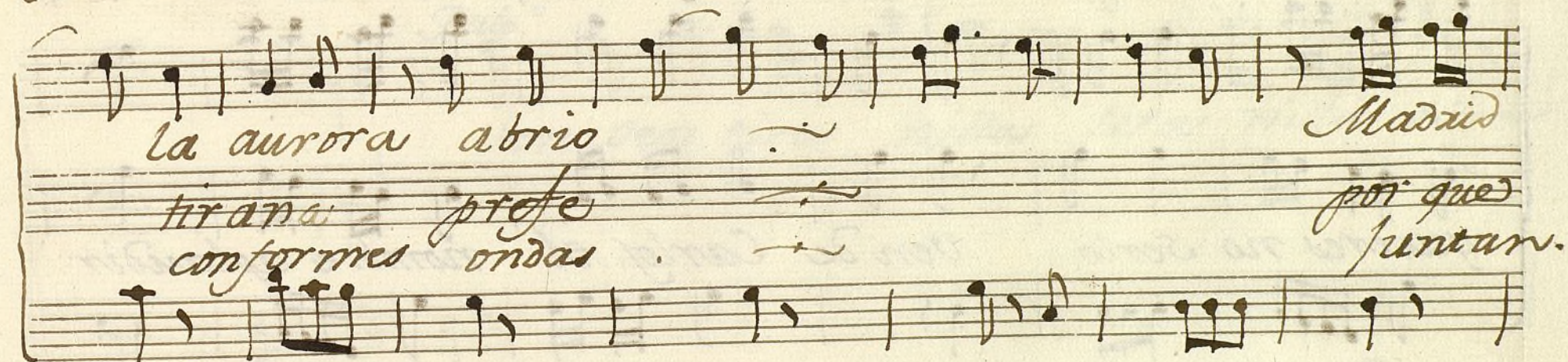
This block contains the final three staves of the musical score. The first staff of this section is marked 'Allo' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second and third staves continue the musical notation, with some notes crossed out with diagonal lines.



Pulp.<sup>o</sup>



Luego q.<sup>e</sup> al dia de carlos abrio las puertas  
Al bo lero y o tros vates prefe rimos la  
Cielos airoj Ra yos luces ondas y selvas.



la aurora abrio Madrid  
tirana prefe por que  
conformes ondas juntan.



para ce le brarle a la tira na com  
tan feli ce dia se aplaude mal con me  
do sus i ni ciales al grande carlos se



*todos.*

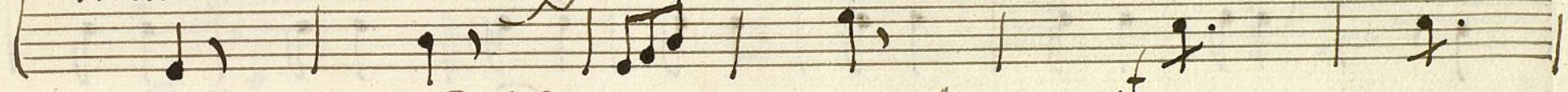
boca ala  
danzas se  
parten al  
tira nilla si  
quieres no serlo ven de Carlos el nombre aplaudir  
cambiaras con sus reales in fijos tu cruel





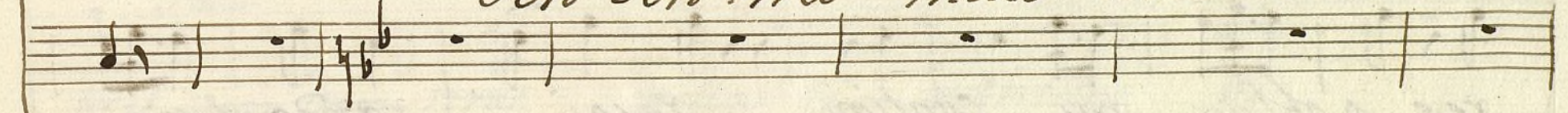
*nombre en amable y feliz*

*tu cruel*



*Pulp.*

*ven ven tira nilla tira nilla si*



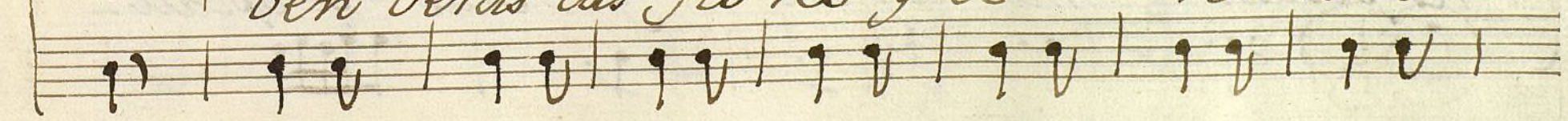
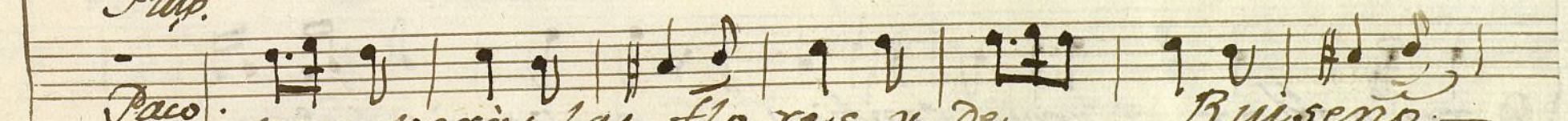
*Mas sentido*

*Pulp.*

*Poco*

*ven veras las flores y de*

*Ruiseno*





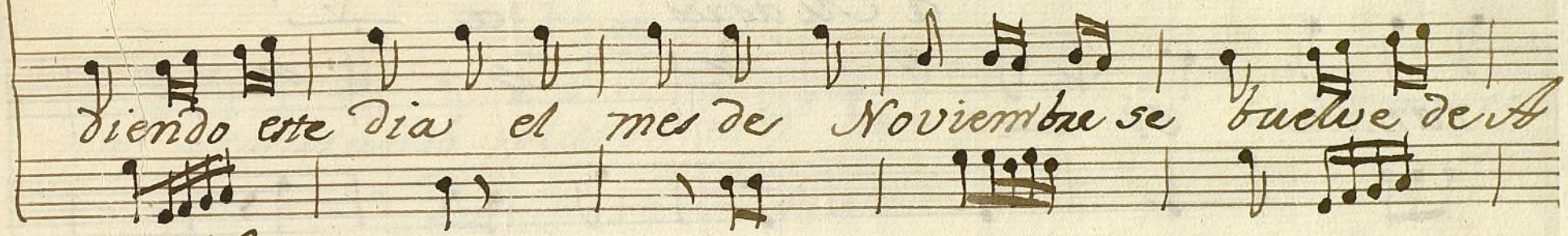
Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and describe a scene of a shepherd and his flock. The notation includes various note values, rests, and dynamic markings such as *respi* and *rando amo*. The paper shows signs of age, including some staining and wear at the edges.

res de tiernos Pasto res respi rando amo  
res poblar mi confin respi rando amo  
res poblar mi confin y verás q. aplau-





diendo este dia el mes de Noviembre se buelve de A



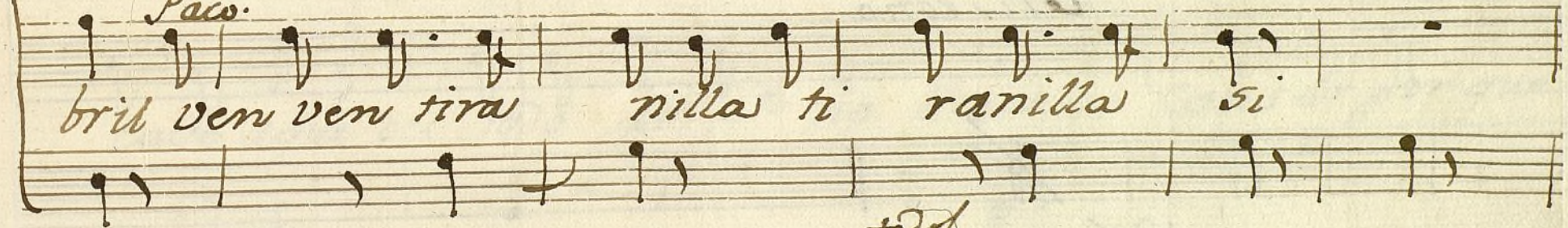
*Pulp.<sup>o</sup>*



*a Ma*

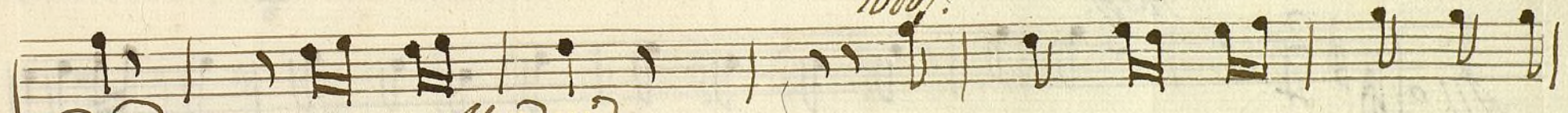
*Paco.*

bril ven ven tira nilla ti ranilla si



*todo.*

*duid a Madxid*



*todo.*

*a Madxid*

*ven ven tira nilla ti*





Handwritten musical notation on three staves. The first staff contains a melodic line with various note values. The second staff has lyrics: *ranilla Si* followed by a long horizontal line. Above the second staff, the text *a Madrid* is written, with a long horizontal line below it. The third staff contains a bass line with notes and rests.

Two empty musical staves. The first staff has the tempo marking *Allegro* written in the center. The second staff contains a few notes and rests, ending with a double bar line.


Handwritten musical notation on three staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. Above the first staff, the text *todos.* is written. The second staff has lyrics: *Ya ora en ntros Corazones intro duzcase ca*. The third staff contains a bass line with notes and rests.



1<sup>o</sup> Fon. a A. 1<sup>o</sup>

por procurando placenteros tan gran dia celebrar y esto a  
cave aqui del todo por q. e no negue a cansar por que  
por que





Madrid

a



Violin 1<sup>o</sup> Fon. a A.<sup>o</sup> La Avaricia Castigada.

*All. poco*  $\text{2/4}$  *f* *Solo* *f* *Solo*

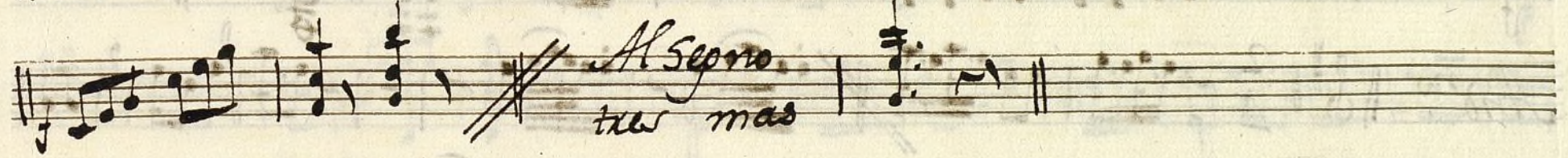


Handwritten musical score, first system. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a cursive hand. The second staff ends with the tempo marking *Allegro* and the dynamic marking *200 mas.* (likely *200 mas.* for *200 mas.*).

Handwritten musical score, second system. It consists of three staves. The first staff begins with the tempo marking *All.<sup>o</sup>* (Allegretto), a treble clef, a key signature of two flats, and a 3/8 time signature. The music continues across the three staves.

Handwritten musical score, third system. It consists of three staves. The first staff begins with the tempo marking *All.<sup>o</sup>*, a treble clef, a key signature of two flats, and a 2/4 time signature. The second staff ends with the tempo marking *Allegro y Pirola*. The music continues across the three staves.





Parola.



*Alleg.<sup>ro</sup>*  $\text{3/4}$   $\text{C}$

*And. no.*  $\text{2/4}$   $\text{C}$

*Allegro* *Para*



*And.te*  $\text{G}^{\flat} \text{C}^{\flat}$   $\frac{2}{4}$

Ayuntamiento de Madrid

Parola



*All.<sup>o</sup>*  $\text{G}^{\flat} \text{B}^{\flat}$   $\frac{2}{4}$  *f*

*Firana All.<sup>o</sup>*  $\text{G}^{\sharp}$   $\frac{3}{8}$  *f*

*mas Sentado*  
*Punt.<sup>do</sup>*

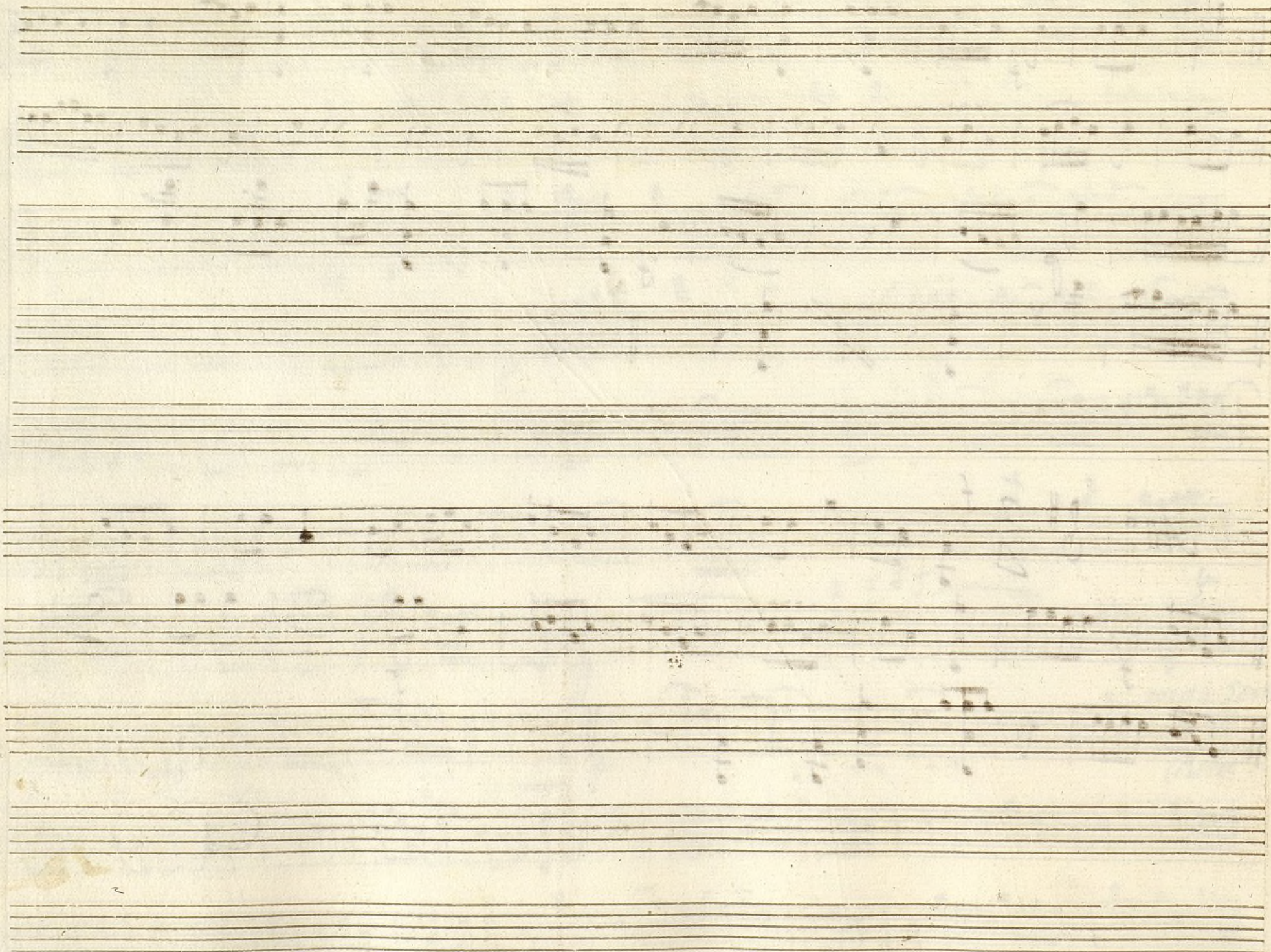


Handwritten musical score for a piece in 4/4 time, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f'.

*All.<sup>o</sup>*  $\frac{2}{4}$  *f*

Handwritten musical score for a piece in 2/4 time, consisting of three staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f'.







Violin 2.ª Fon.ª à A: La Avaricia <sup>z</sup> Castigada. Ms 147-4 Leon.

All.º poco

The musical score is written on ten staves. The first staff contains the title and tempo marking 'All.º poco'. The second staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p.' and 'f.' throughout the piece. The score concludes with a double bar line and repeat dots on the tenth staff.



Handwritten musical notation on a five-line staff. The first measure includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music begins with a piano (*p*) dynamic and a fermata over the first two notes. It continues with a series of eighth and sixteenth notes, some marked with *f* (forte). The piece concludes with a double bar line and a fermata. The text "dos mas." is written above the final measure, and "Al segno:" is written below it.

Handwritten musical notation on a five-line staff. The first measure is marked *Alleg.<sup>ro</sup>* and includes a treble clef, a key signature of two flats, and a 3/8 time signature. The music consists of a continuous flow of eighth and sixteenth notes. The piece ends with a double bar line and a fermata.

Handwritten musical notation on a five-line staff. The first measure is marked *Al segno: y Parola.* The music continues with eighth and sixteenth notes, ending with a double bar line and a fermata.

Handwritten musical notation on a five-line staff. The first measure is marked *All.<sup>o</sup>* and includes a treble clef, a key signature of one sharp (F-sharp), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some measures marked with *f* (forte). The piece concludes with a double bar line and a fermata.



*Parola*

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

*Allegro*

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

*Parola.*



*Alleg<sup>ro</sup>* Solo.  $\frac{3}{4}$

*And<sup>ro</sup>*  $\frac{2}{4}$

*Allegro* *Pavola*



final

And<sup>te</sup>  $\text{2/4}$

*à los Paros.*

All.<sup>o</sup>

Parola.

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first staff begins with the tempo marking 'And<sup>te</sup>' and a time signature of '2/4'. The notation includes various note values, rests, and dynamic markings. A specific instruction '*à los Paros.*' is written above the third staff, and 'All.<sup>o</sup>' is written below it. The piece concludes with a double bar line and the word 'Parola.' written at the end of the final staff.



*All.<sup>o</sup>*  $\text{G}^{\flat}$   $\frac{2}{4}$  *fe*

*Firana. All.<sup>o</sup>*  $\text{G}^{\flat}$   $\frac{3}{8}$

*Mas Serrado:*  
*Pura.*



*Arco.*

*Primo Tempo:*

Handwritten musical score for the first section, consisting of four staves of music. 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 music is written in a style characteristic of the 18th or 19th century.

*Al segno dos mas:*

Handwritten musical score for the second section, consisting of three staves of music. The first staff begins with the tempo marking *All.<sup>o</sup>* and a time signature of  $\frac{2}{4}$ . The key signature remains one sharp (F#). The notation includes various rhythmic values and accidentals.



*F. Scarpa*

The image shows a page of handwritten musical notation on ten staves. The notation is extremely faint and difficult to decipher, but it appears to be a single melodic line. The paper is aged and yellowed. At the top left, there is a faint signature that reads "F. Scarpa".







*All.<sup>o</sup>*  $\text{3/8}$  *Allegro: Parola.*

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

*All.<sup>o</sup>*  $\text{6/8}$  *Allegro tres mas.*

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

*All.<sup>o</sup>*  $\text{3/4}$



*And. no*  $\text{G} \#$   $\frac{2}{4}$  *Solo.* *Solo.*

$\frac{21}{3}$  *Allegro.* *Parola.*

*And. te*  $\text{G} \flat \flat$   $\frac{2}{4}$  *Solo* *All.º*



Handwritten musical notation on four staves. The first two staves contain a melodic line with various note values and rests. The third staff begins with *All.* and a 2/4 time signature, followed by a bass line with chords and a *f* dynamic marking. The fourth staff continues the bass line with chords and a *z* marking.

*Parola*

Handwritten musical notation on six staves. The first staff is labeled *Tirana.* and *All.* with a 3/8 time signature. It features a melodic line with a *p* dynamic marking and a bass line with chords and a *f* dynamic marking. The second staff continues the melodic line with a *z* marking and a *23.* measure. The third and fourth staves continue the melodic line with various note values and rests. The fifth and sixth staves continue the bass line with chords and a *f* dynamic marking.

*Mas sentido.*



ola

6  
All.  
Allegro



Handwritten musical notation on 15 staves. The notation is extremely faint and illegible, appearing as light blue or grey ink. It includes various symbols such as notes, stems, and rests, but no specific text or clefs are discernible.



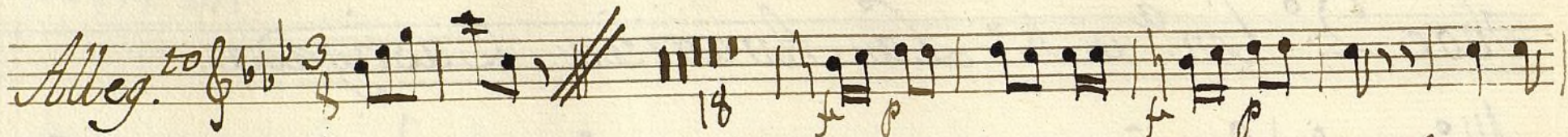
Oboe 2.ª Ton.ª a 4.ª La Avaricia Castigada.

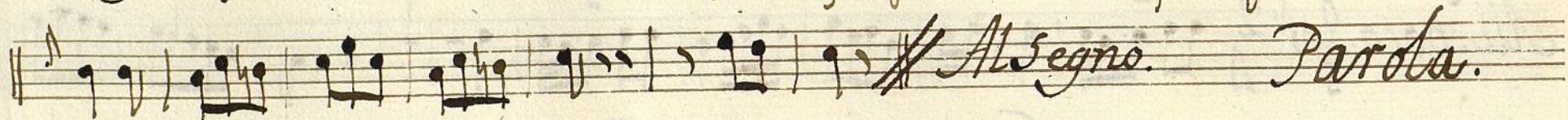
*All. poco.*  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{2}{4}$

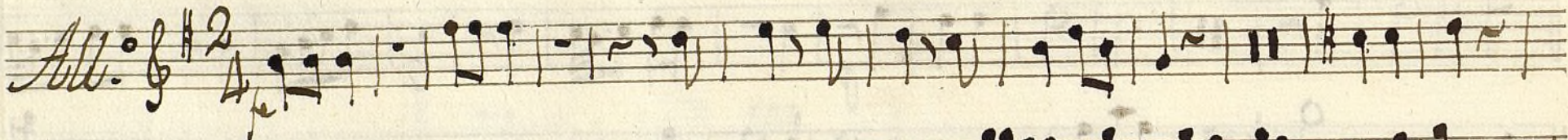
*Alleg. to*  $\text{G}^{\flat}\text{B}^{\flat}$   $\frac{2}{4}$

*Allegro dos mas.*

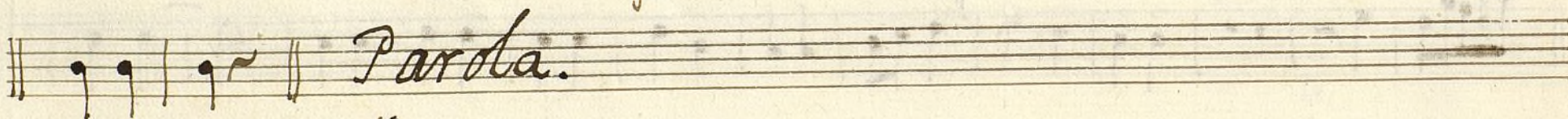


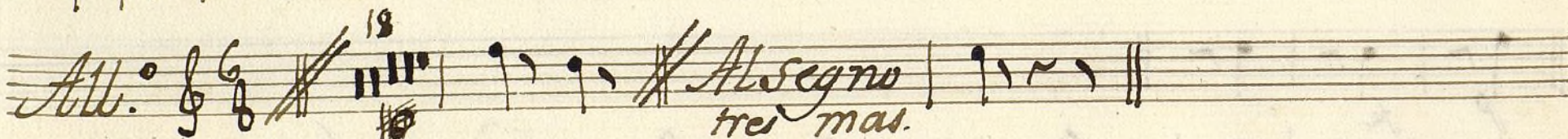
*Alleg.<sup>to</sup>* 

 *Parola.*

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

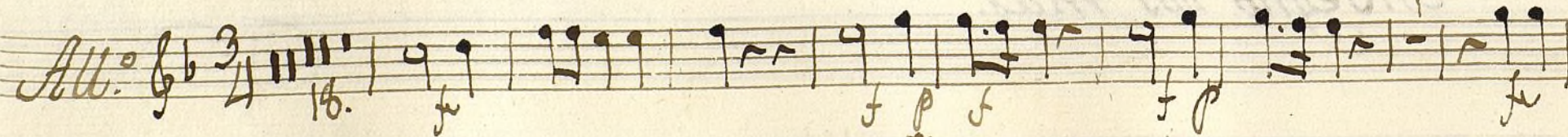


 *Parola.*

*All.<sup>o</sup>*  *Allegro  
tre mas.*

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

 *Parola.*

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





*And. no*  $\frac{2}{4}$  *Solo.* *Solo*

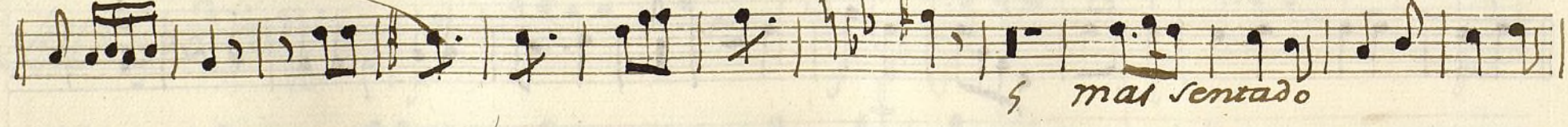
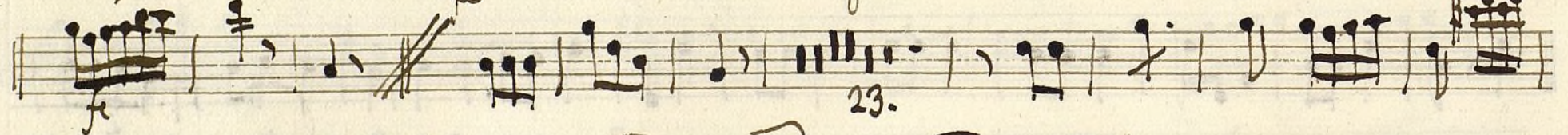
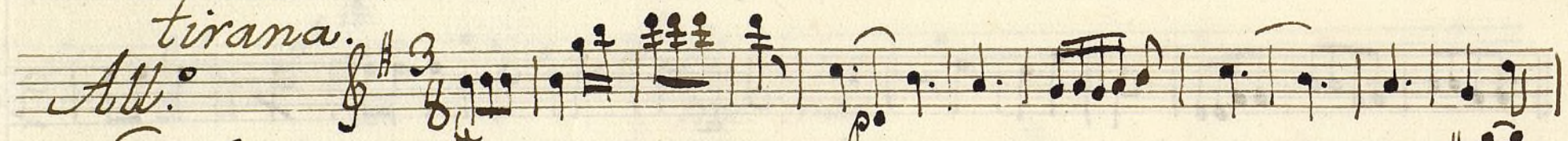
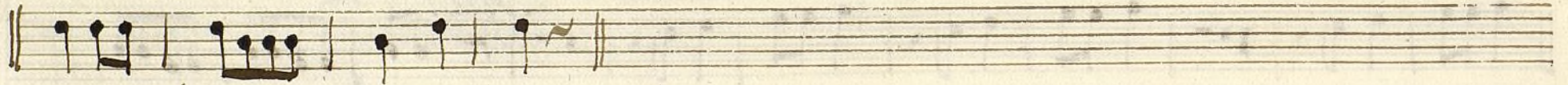
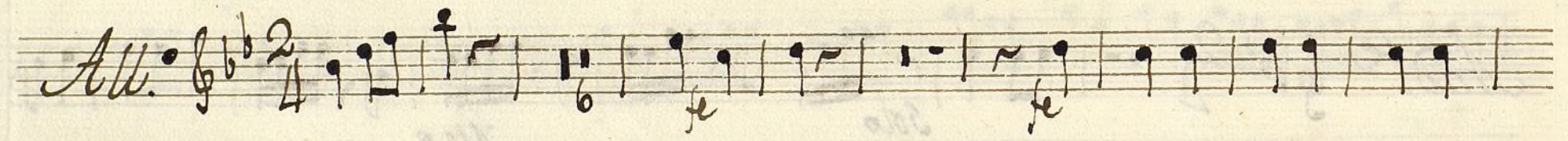
*Solo* *Solo*

*Allegro* *Pardas.*

*And. te*  $\frac{2}{4}$  *Solo* *All.°*

*f* *f* *f* *f* *f* *f* *f*







La

The image shows a page of handwritten musical notation on six staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff contains a melodic line with various note values and rests. The second staff continues the melody and includes the marking "All." (Allegro). The third staff features a more complex rhythmic pattern with some beamed notes. The fourth staff includes a section marked "Allegro" with a double bar line and a slash, indicating a change in tempo. The fifth staff begins with "All." and a 2/4 time signature, followed by a series of notes. The sixth staff continues the melodic line. The paper is aged and shows some staining.








*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 4.<sup>o</sup> La Avaricia Castigada*

*All.<sup>o</sup> poco.*  $\text{C}:\flat\flat$   $\frac{2}{4}$  

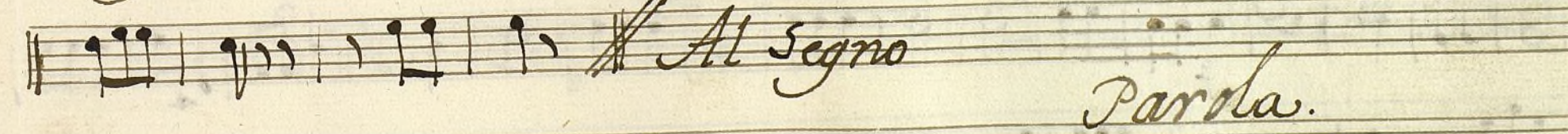




*Alleg.<sup>to</sup>*  $\text{C}:\flat\flat$   $\frac{2}{4}$  



*Alleg.<sup>to</sup>*  $\text{C}:\flat\flat$   $\frac{3}{8}$  



*Parola.*



All.<sup>o</sup> C: 2/4 *f* 10 13 *f*

*f* Parola

All.<sup>o</sup> C: 6/8 // 10 // *Allegro*  
*tres mas.*

All.<sup>o</sup> C: 2/4 11 10 *f*

Parola Tace 3/4

And.<sup>no</sup> C: 2/4 2 2 *p* 24. 19 *Allegro* Parola

And.<sup>te</sup> C: 2/4 9 11 *f*

*f*

*f* 9 14 *f*

20 *f*



*Parola*

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

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

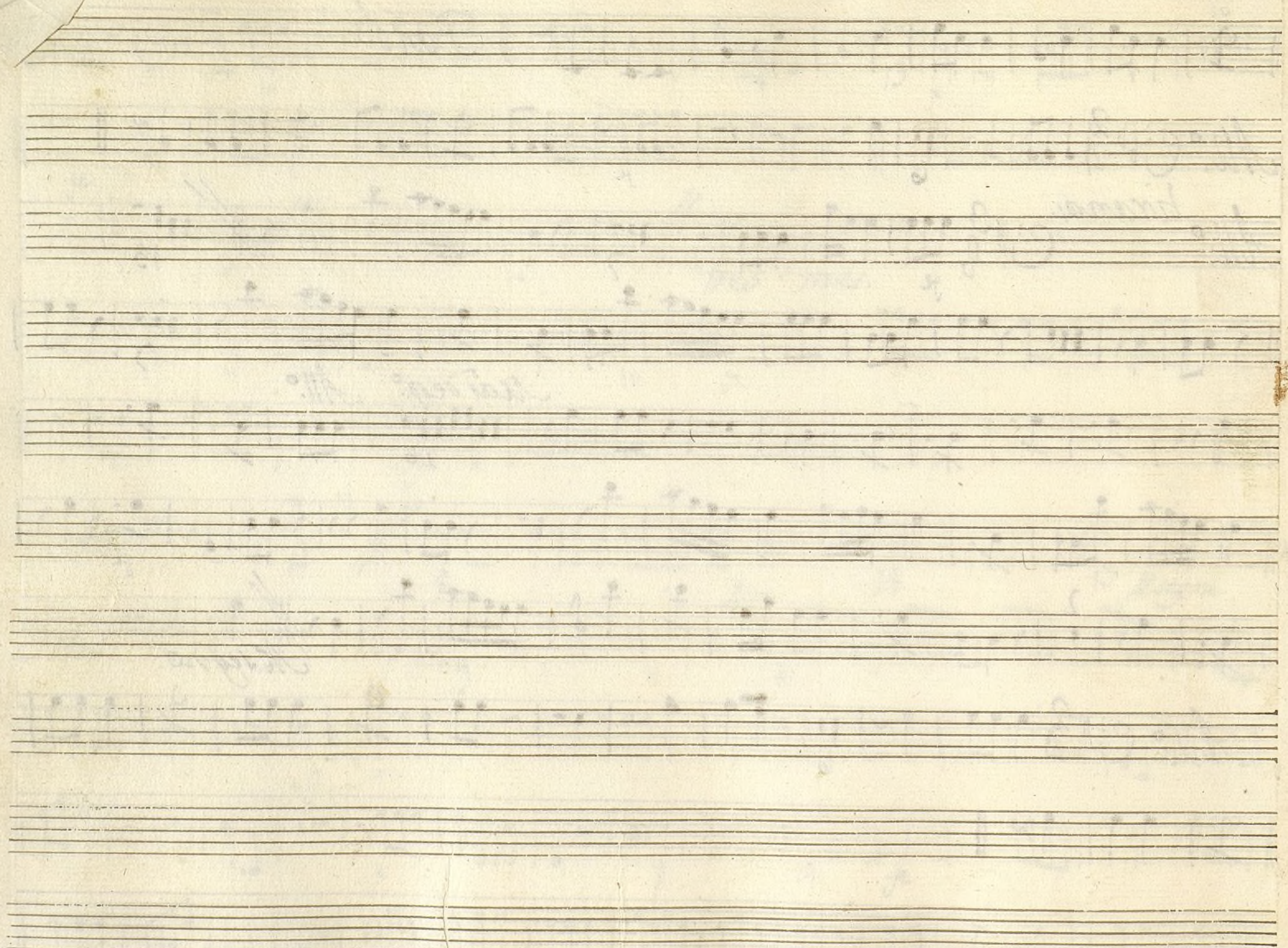
*Mai desp.<sup>o</sup> All.<sup>o</sup>*

*Allegro*

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

*rola*

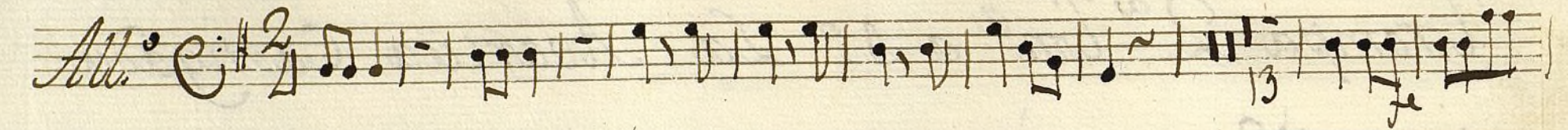




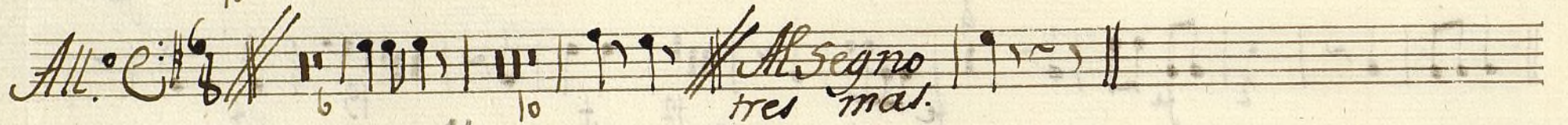






All.<sup>o</sup> C: # 2/4 

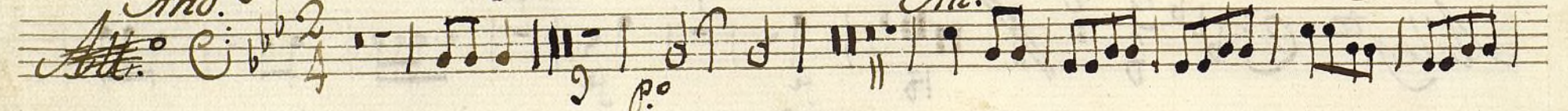
 Parda

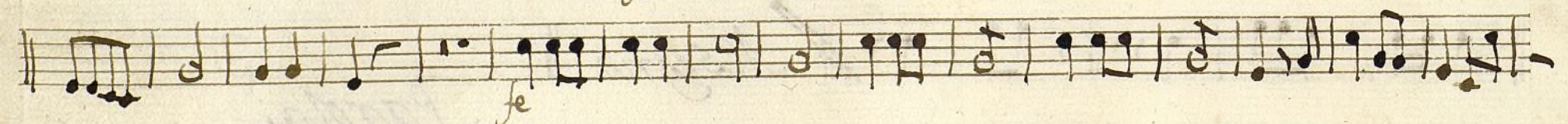
All.<sup>o</sup> C: # 6/8  Allegro tres mal.

All.<sup>o</sup> C: # 2/4  Parda

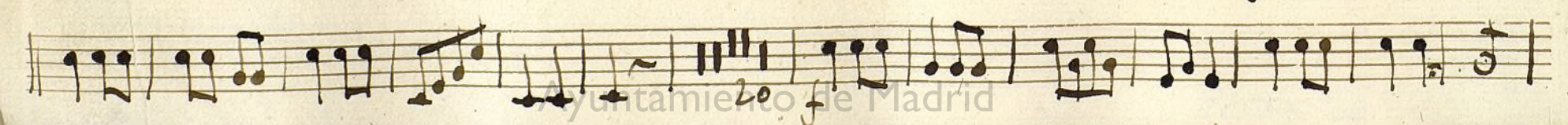
3. tace.

And.<sup>te</sup> C: # 2/4  Parda

All.<sup>o</sup> C: # 2/4  Parda









*Pardas*

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

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

*Ma' desp.<sup>o</sup> All.<sup>o</sup>*

*Allegro*

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



A page of handwritten musical notation on ten staves. The notation is in dark ink and includes various note values, stems, and rests. The paper is aged and shows some staining and wear, particularly at the corners. The handwriting is somewhat faded and difficult to read in some places.



Bajo Ton.<sup>a</sup> a Quatro La Avaricia Castigada.

Mus 147-4

Arriba

All. poco. C:  $\flat$  2/4

The musical score is written on six staves. The first staff begins with the tempo marking 'All. poco.' and the key signature 'C:  $\flat$ ' (one flat). The time signature is '2/4'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'fe' (forte) and 'po' (piano). The piece concludes with a double bar line on the sixth staff.







*All.<sup>o</sup>* C: 6/8

*All.<sup>o</sup>* C: 2/4

*Parola*

*Alleg.<sup>to</sup>* C: 3/4







*rola*

A handwritten musical score consisting of seven staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a cursive, historical style. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line on the seventh staff.

*Parola.*



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

*p*

*Tirana.*

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

*f*

*p*

*mas Sentado*



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as "All." and "Allegro". The fifth staff begins with a new section marked "Allegro" and a 2/4 time signature.



The image shows ten horizontal musical staves on aged, yellowed paper. Each staff contains handwritten musical notation, including various note heads, stems, and rests. The handwriting is somewhat faded and difficult to read precisely. There are some ink smudges and a small piece of tape on the left edge of the paper.