

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*

*Bri.º*

*Luan aprisa a los amantes*

se les pasan los ins  
 se les pasan los instantes

tantes en q.<sup>e</sup> se logran hablar en que  
 disfru temos bien el

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

mor perjudicar

*Al mismo aire*

*Paco*

*Bañ.* Luego q<sup>e</sup> el amo se acueste

*Pulp.* Luego que este el avariento

frata de sacarme pronto

pues se donde enterro el gato. el robarsele yo

en su quarto retirado - baja al Tardini dueñoa

de soltera dueño mio 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* *Pulp.* Que vendra el tio marcharos  
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.*

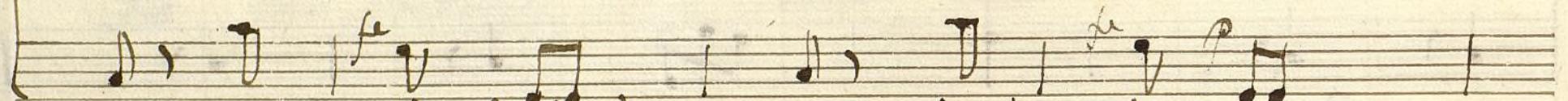
*Bu.* *Paw*  
años sobre q.<sup>e</sup> leas de tomar vaya pues si usted se em  
merto por mi nunca lo sabrá *Bu.* en paz te queda al mo  
*Pulp.*

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

lot 3.



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 Jardin.

*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>* *Gu!* *mide la una de las*

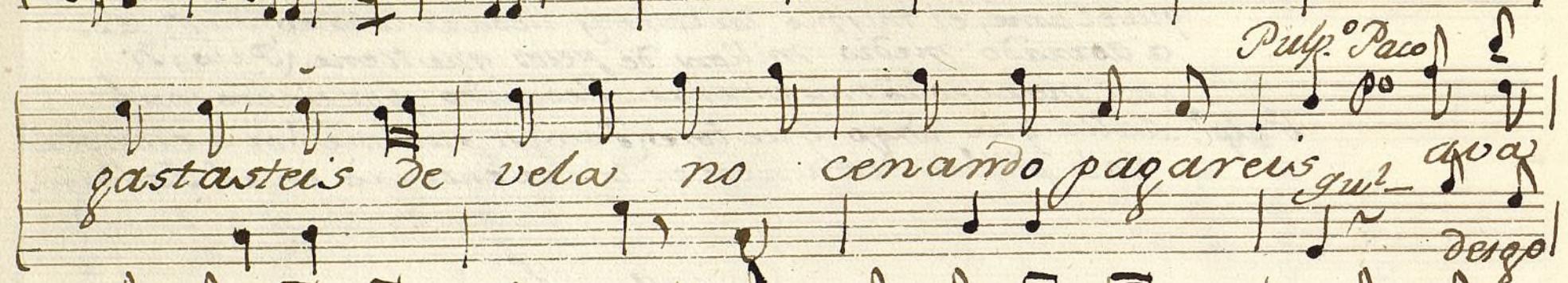
*cuenta yo cosiendo este mantel esta muy bien*



de velas con una barita de faldriquera



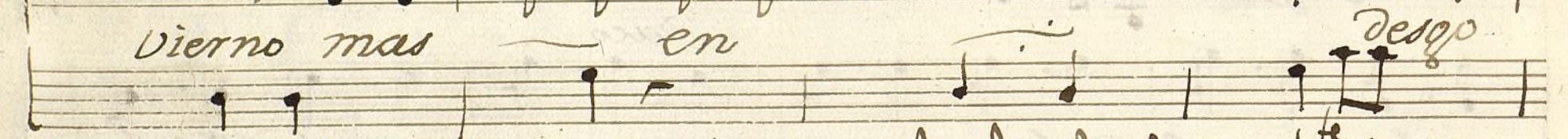
el canto de un peso duro q. mal-



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



riente mas infame en donde se podra ver *ava*



vierno mas en *desgo*



*te*



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

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

*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.

Parola.

*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-

Handwritten musical notation for the second system, including a treble clef, a key signature of one sharp, and a 6/8 time signature.

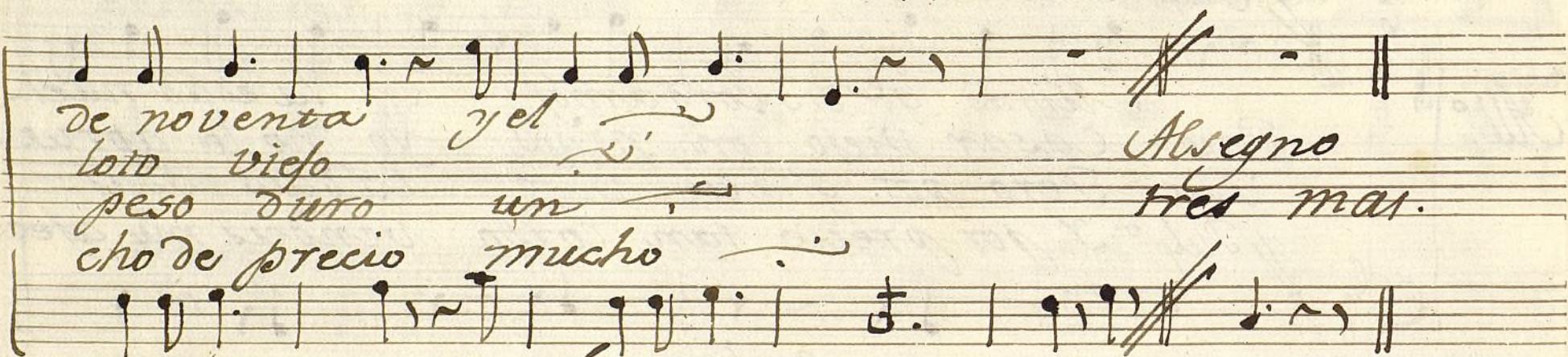
*Que?*

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

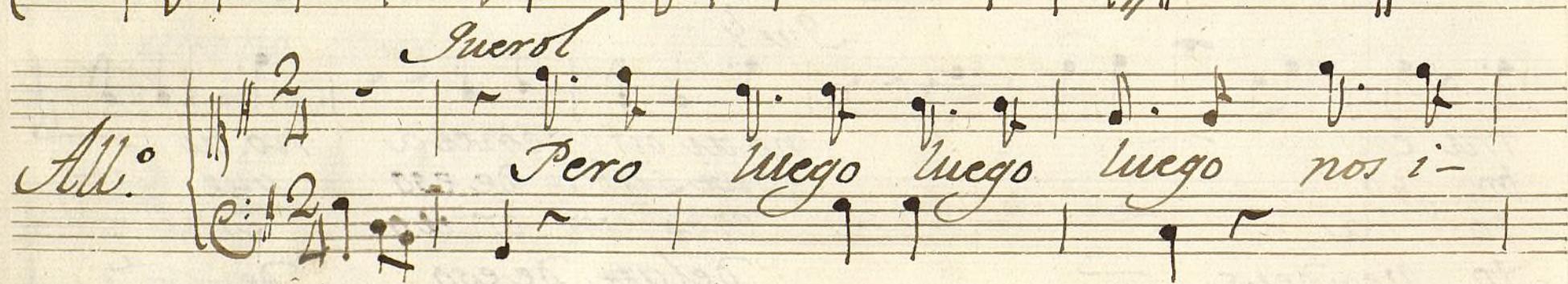
Handwritten musical notation for the third system, continuing the melody from the previous system.



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.



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

remos a costar q.º la luz q.º se malgasta durmien  
do se puede ahorrar muy bien esta. Voi a robarle el ta  
lego yo voi hablar a mi dueño vete y quedate tu a  
ca: Paco  
Gul. a va riento se encontra  
desq. vierno mas infame en donde se podrá

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

Parolas.  
 Pulp. por q. veas q. te aprecio  
 te guardé esta Castañita  
 de un puñado 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.°  
 fingiré 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

*vojz*  
Corma ya pronto me de librar ya

me e de librar

*And. no*

Jardin y se  
obscurece.

*Piao*  
Ya de  
Pulp.<sup>o</sup> ya en su

senterré el tesoro.  
quarto está mi tío

al ver q.<sup>e</sup> le falta el...  
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 infiero le iba

*Paco*  
grè faci u tar. boime poco a poco  
*sin dūda a robar.* *Pulp.º* 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.

1012.

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.<sup>o</sup> que llebas guarido!  
Bri. ai visto a Mamerto (Pulp.) no  
Bri. puer si al oido no le engañó el co  
aquí de moneda se defo un talego.  
Pulp.<sup>o</sup> seré de mi tio  
Bri. por eso le llebo puer si es del  
por el e de ser tu dueño.  
Pulp.<sup>o</sup> ai que el tio 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<sup>e</sup> 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<sup>e</sup> 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. *susto* *que* *susto* *que es-*  
~~es esto~~ ~~que~~ ~~es esto~~ ~~que es-~~  
*Pu.* *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-

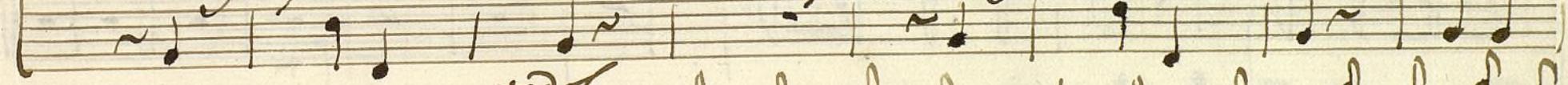
vamos por toda la Casa al momento a registrar.  
trar.  
Pulp.  
Bxi:  
aora es.  
trar al



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



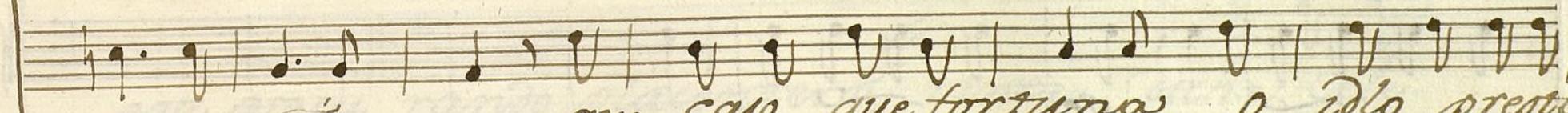
robo y q.<sup>o</sup> le hizo or queremos nuevas dar or



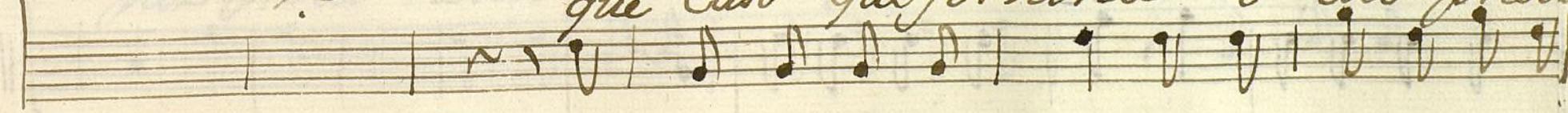
todos



decido



que caso que fortuna o idlo presto



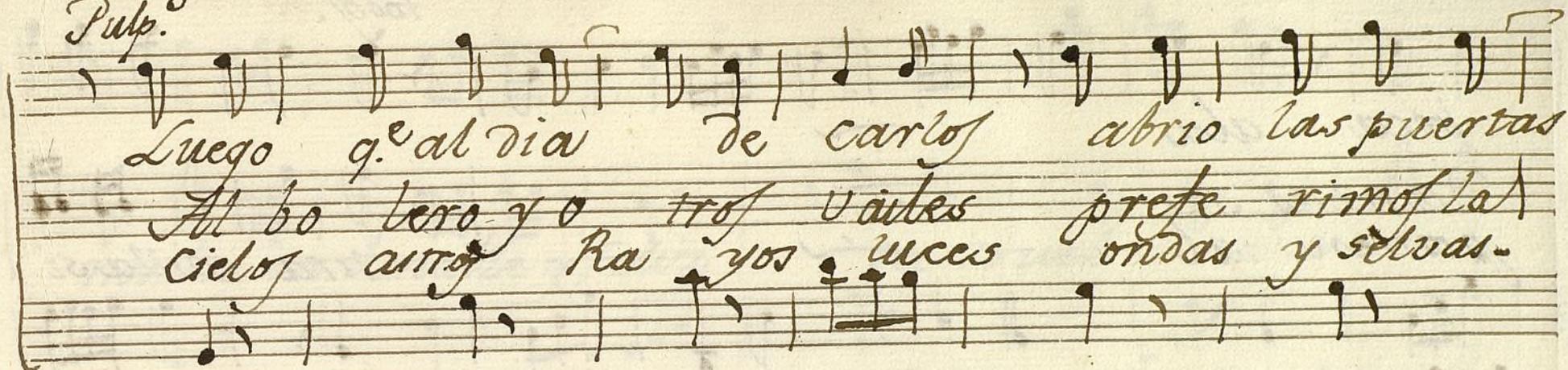
Har con una tirana nueva q. al asunto fin darà q. a  
sunto fin darà q.

This block contains the first system of a handwritten musical score. It features a vocal line with lyrics written in cursive. The lyrics are: "Har con una tirana nueva q. al asunto fin darà q. a" on the first line and "sunto fin darà q." on the second line. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. There are also some fermatas and slurs over the notes.

Allo

This block contains the second system of the handwritten musical score. It begins with the marking "Allo" in a large, decorative script. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notes are mostly quarter and eighth notes, with some rests. There are also some slurs and fermatas over the notes.

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 con  
tan feli ce dia se aplaude mal con me  
do sus i ni ciales al grande carlos se

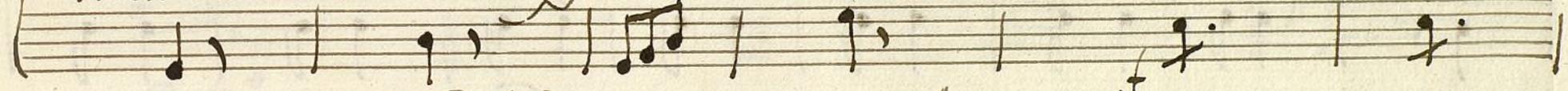
*todos.*

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



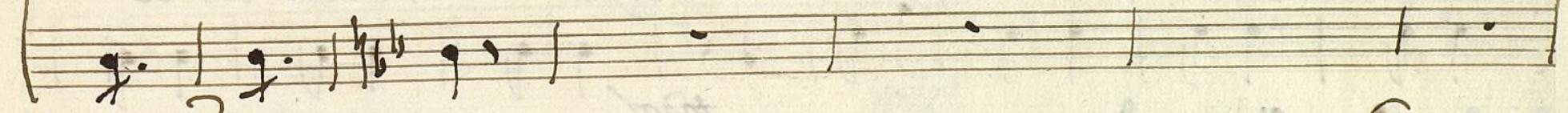
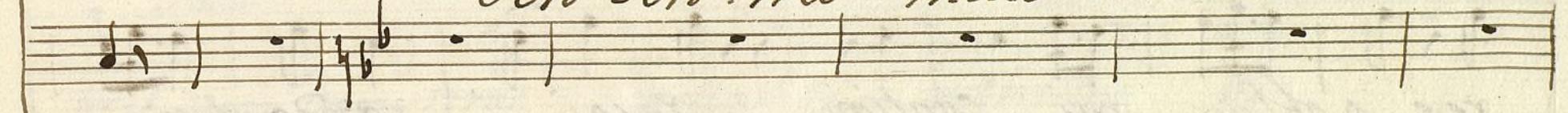
*nombre en amable y feliz*

*tu cruel*



*Pulp.*

*ven ven tira nilla tira nilla si*



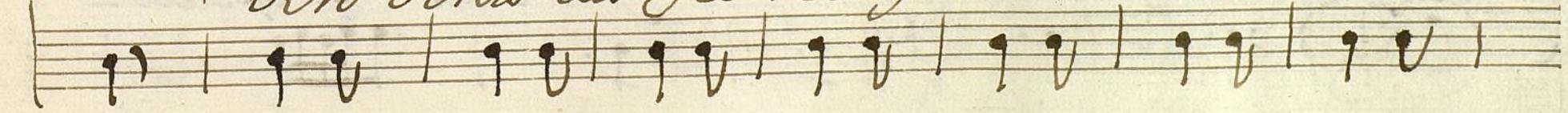
*Mas sentido*

*Pulp.*

*Poco*

*ven veras las flores y de*

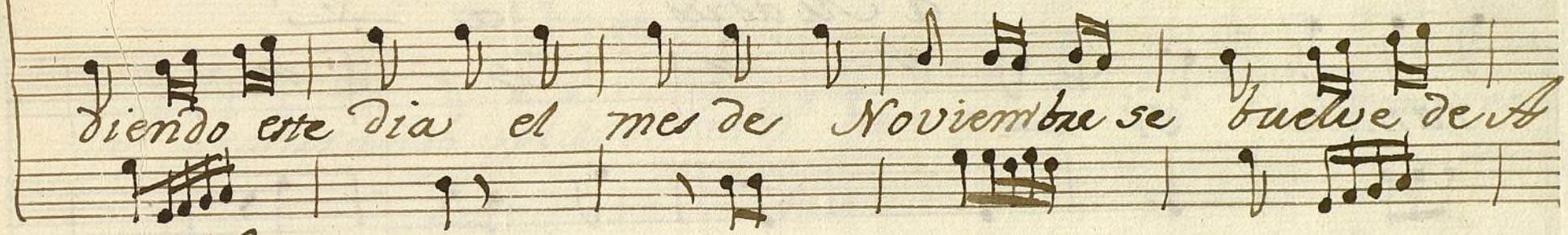
*Ruiseno*



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



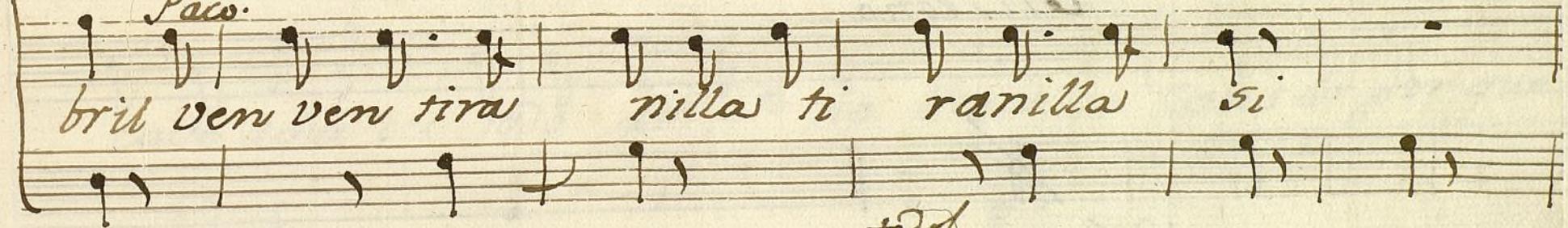
*Pulp.<sup>o</sup>*



*a Ma*

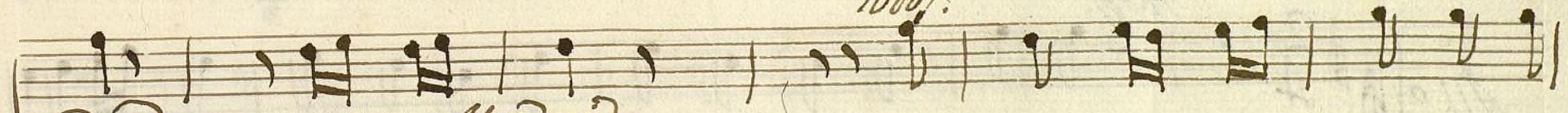
*Paco.*

bril ven ven tira nilla ti ranilla si



*todo.*

*duid a Madrid*



*todo.*

*a Madrid*

*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 words *a Madrid* and *a* are written above a horizontal line. The third staff contains a bass line with notes and rests.

Handwritten musical notation on two staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The word *Allegro* is written in the center between the two staves.

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

*1.º Fon. a A.º*

*por procurando placenteros tan gran día celebrar y esto a*

*cave aqui del todo por q.º no lleguemos a cansar por que*

*por que*



Madrid

a

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

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

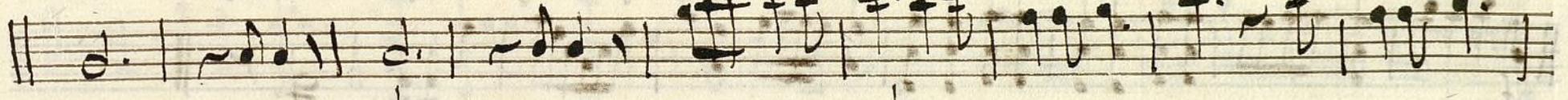
Handwritten musical score on a single page. The first system consists of three staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a cursive hand. The second staff includes the tempo marking *Allegro* and the dynamic marking *molto* (partially obscured as "mas."). The third staff continues the musical notation.

The second system of the score, consisting of three staves. It begins with the tempo marking *All.<sup>o</sup>* (Allegretto) and a 3/8 time signature. The notation continues across the three staves with various rhythmic values and accidentals.

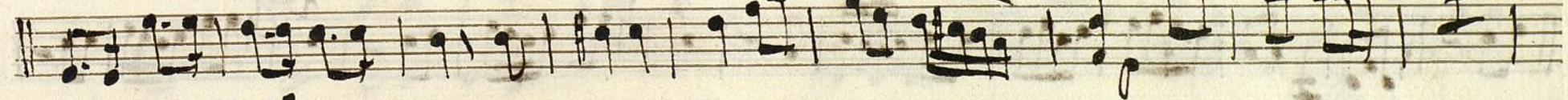
The third system of the score, consisting of three staves. It begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. The second staff of this system features the tempo marking *Allegro y Pirola*. The notation continues across the three staves.



|| *Parola*



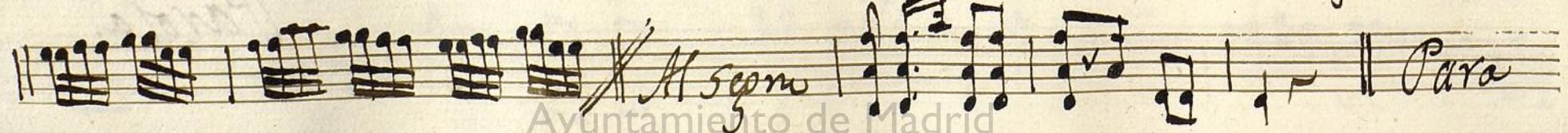
*Allegro*  
|| *tu mas*



*Parola.*

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

*And.<sup>no</sup>*  $\frac{2}{4}$  

*Allegro* 

*Para*

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

Parola

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

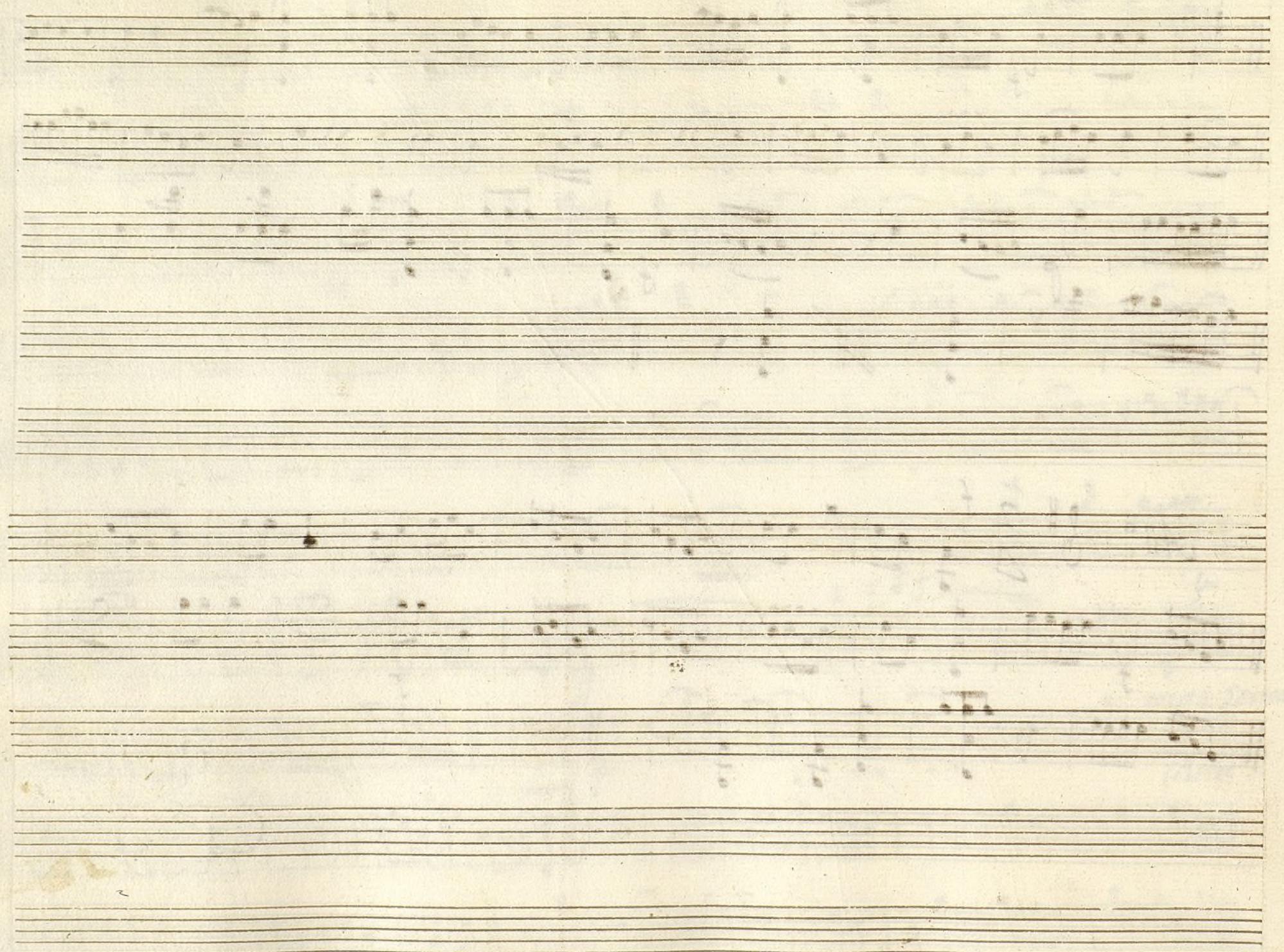
*Firana All.<sup>o</sup>*  $\text{G}^{\sharp}$   $\frac{3}{8}$  *f*

*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.ª La Avaricia ~~de~~ Castigada. Leon.

Ms 147-4

Leon.

All.º poco

Handwritten musical notation on a five-line staff. The first measure is marked with a double bar line, 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 various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the instruction *Al segno:* written in a large, decorative hand.

Handwritten musical notation on a five-line staff. The first measure is marked with a double bar line, a treble clef, a key signature of two flats, and a 3/8 time signature. The tempo marking *Alleg.<sup>ro</sup>* is written in a large, decorative hand. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The first measure is marked with a double bar line, a treble clef, a key signature of two flats, and a 3/8 time signature. The tempo marking *Alleg.<sup>ro</sup>* is written in a large, decorative hand. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The first measure is marked with a double bar line, a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking *All.<sup>o</sup>* is written in a large, decorative hand. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. The piece ends with a double bar line.

*Parola*

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

*f*

*f*

*Allegro*

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

*f*

*f*

*Parola*

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

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

*Allegro* *Pavola*

final

Andte  $\frac{2}{4}$

à los Parro.

All.<sup>o</sup>

Parrofa.

The image shows a page of handwritten musical notation. It consists of ten staves of music. The first staff begins with the tempo marking 'Andte' and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings. A specific instruction 'à los Parro.' 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 'Parrofa.' written at the end of the tenth 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* *And.*

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 looks like "F. Scarpa". At the top right, there is a faint tempo marking that looks like "And.". The notation consists of various note heads, stems, and beams, though they are very light and some are obscured by the paper's texture or bleed-through from the reverse side.

Oboe 1<sup>o</sup> Ton.<sup>a</sup> a A.<sup>o</sup> La Avaricia Castigada.

*All.<sup>o</sup> poco.*  $\text{2/4}$  *solo.* *f* *pp* *f* *pp*

*Alleg.<sup>to</sup>*  $\text{2/4}$  *f* *p* *solo*

*Allegro 2<sup>o</sup> mas.*

*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*  $\text{G} \sharp 2/4$  *Solo.* *Solo.*

$21$  *Allegro.* *Parola.*

*And. te*  $\text{G} \flat \flat 2/4$  *Solo* *All.°*

Handwritten musical score for the first section, consisting of four staves. The notation includes various note values, rests, and dynamic markings like 'f'. The first staff has a '1' above it, and the second staff has a '2' above it. The third staff begins with 'All.' and a 2/4 time signature. The fourth staff continues the melodic line.

*Parola*

Handwritten musical score for the second section, consisting of six staves. It includes the title 'Tirana.', tempo markings 'All.', and 'Mas Sentado.', and a 3/8 time signature. The notation features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like 'f' and '23.'. The piece concludes with a double bar line.

ola

Handwritten musical score on five staves. The first staff begins with a treble clef and a 6/8 time signature. The second and third staves use a bass clef. The fourth staff starts with a treble clef and a 2/4 time signature. The music consists of various note values, rests, and dynamic markings. The first staff includes a *All.<sup>o</sup>* marking. The third staff includes a *Allegro* marking. The fourth staff includes a *All.<sup>o</sup>* marking. The fifth staff ends with a double bar line.

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.

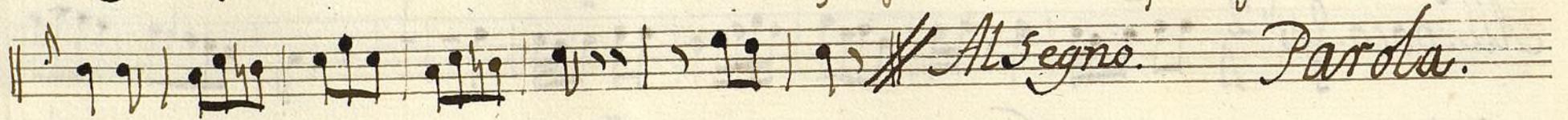
Oboe 2.ª Ton.ª a 4.ª La Avaricia Castigada.

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

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

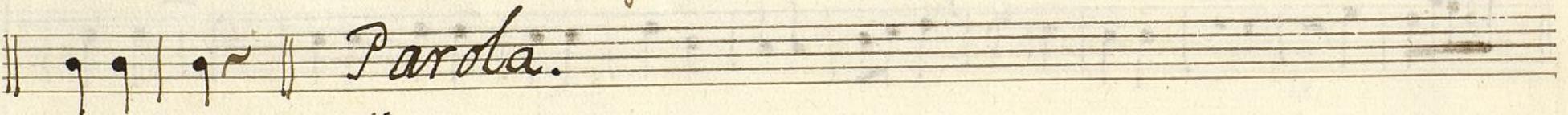
*Allegro dos mas.*

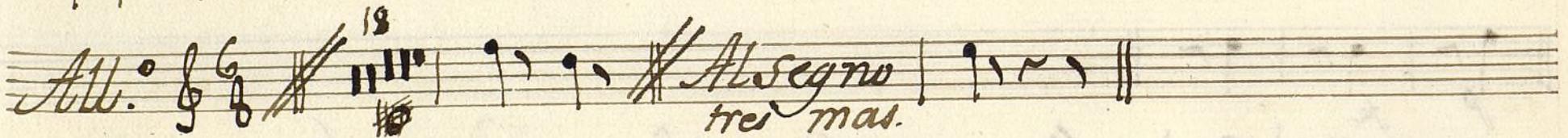
*Alleg.<sup>to</sup>* 

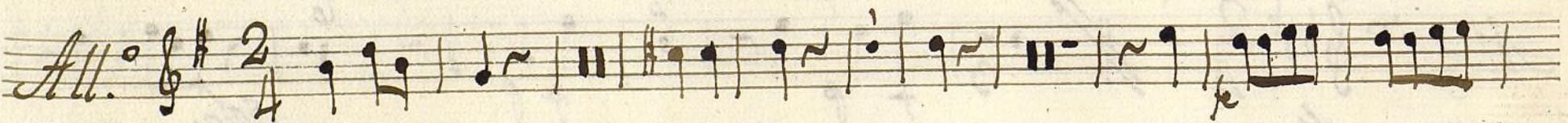
*Allegro. Parola.* 

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

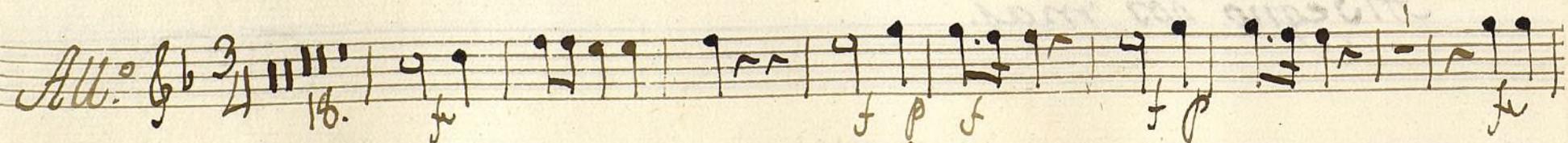


*Parola.* 

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

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

*Parola.* 

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

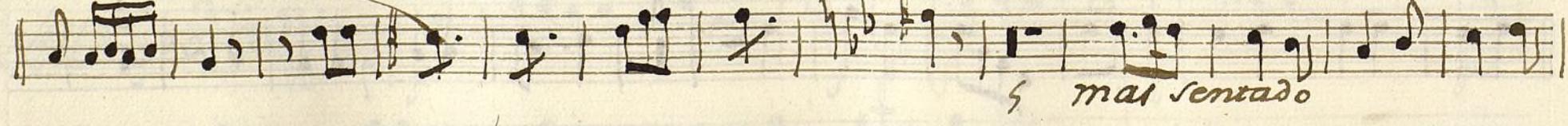
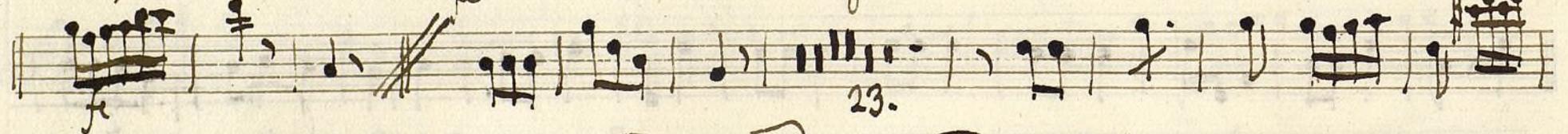
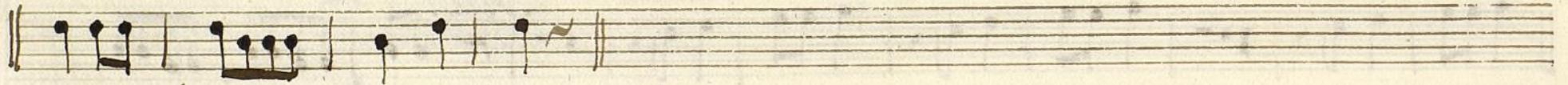
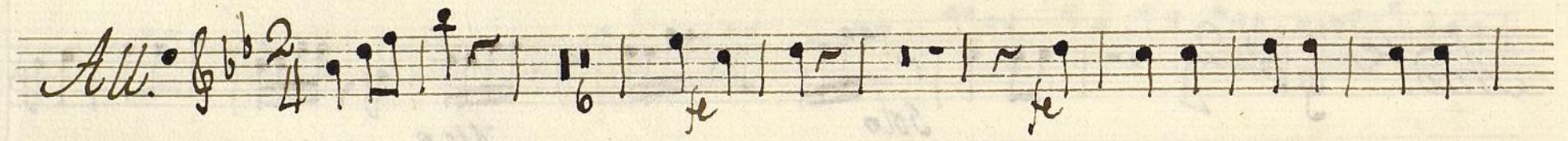


*And. no*  $\frac{2}{4}$  *Solo.* *Solo*

*Solo* *Solo*

*Allegro* *Pardas.*

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



La

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as "All." and "Allegro".



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

All.<sup>o</sup> poco. C:  $\flat\flat$  2/4

Alleg.<sup>to</sup> C:  $\flat\flat$  2/4

Alleg.<sup>to</sup> C:  $\flat\flat$  3/8

Alleg.<sup>to</sup> C:  $\flat\flat$  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> C: 2/4

All.<sup>o</sup> tirana. C: 3/8

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

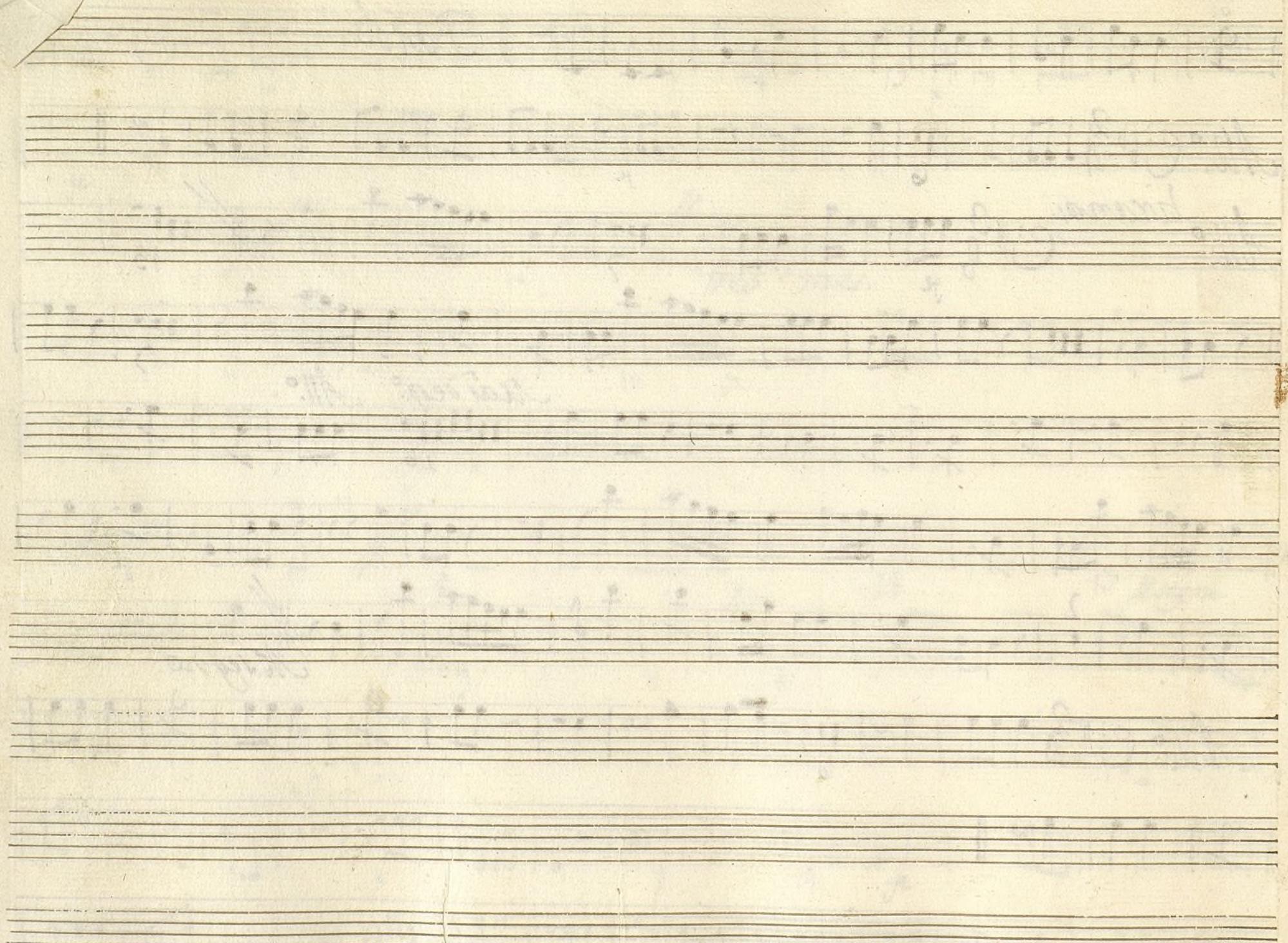
26

rola

2

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

F



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 1.<sup>o</sup> La Avaricia Castigada.*

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

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

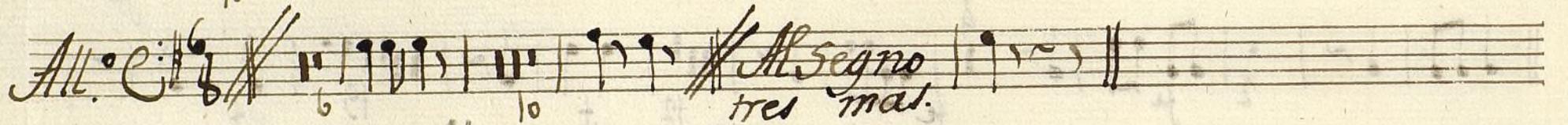
*Alleg.<sup>to</sup>* *Alleg.<sup>to</sup>* *Alleg.<sup>to</sup>*

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

*Parola*

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

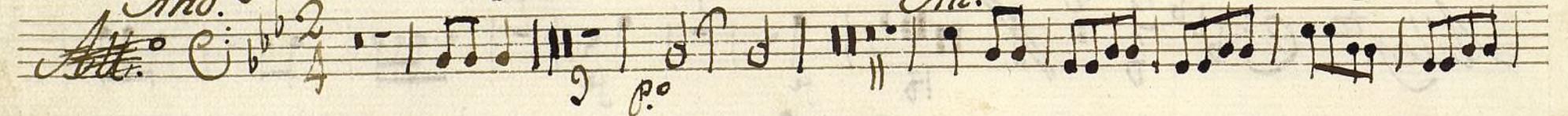
 Parda

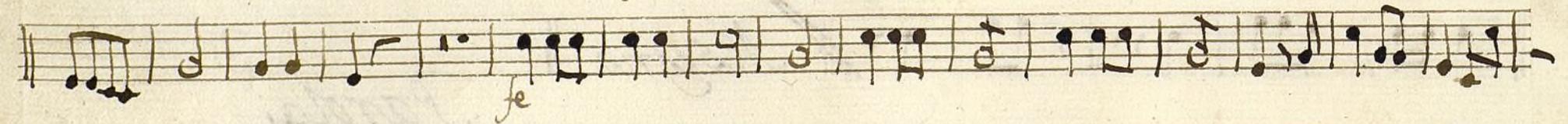
All.<sup>o</sup> C: # 6/8  Al. Segno  
tres mal.

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

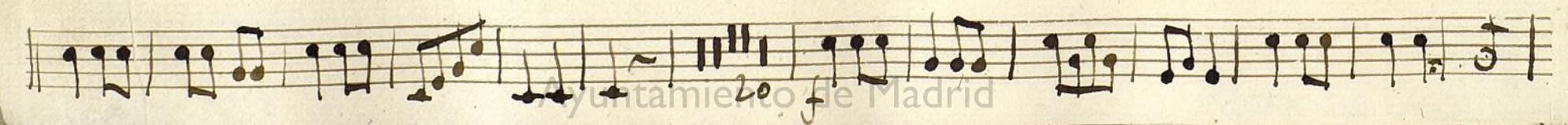
3. tace.

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

And.<sup>te</sup> All.<sup>o</sup> C: # 2/4  Al. Segno







*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 handwriting is somewhat faded and the paper shows signs of age. There are some faint markings and possibly some light-colored ink bleed-through or corrections on the page.

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

All.<sup>o</sup> poco. C:  $\flat$  2/4

The musical score is written on six staves. The first staff begins with the tempo marking 'All.<sup>o</sup> poco.' and the key signature 'C:  $\flat$ ' with a 2/4 time signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics such as 'p' (piano), 'pp' (pianissimo), and 'f' (forte) are indicated throughout. There are also some '2' markings above notes, possibly indicating fingerings or accents. The piece concludes with a double bar line on the sixth staff.



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

*Allegro tres mas.*

*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 paper shows signs of age and wear.

