

Leg.^o 22. N.º 8.

MVS 123-7

1

Leg.^o 3.º n.º 46

1779

Sra Morales:

Conadilla

1779

ã 3

Sanze de la Naranjera

//

: De Laseña:

~

Alleg^{to}

3

f

p

p *cre^{do}* *f* *fmo*

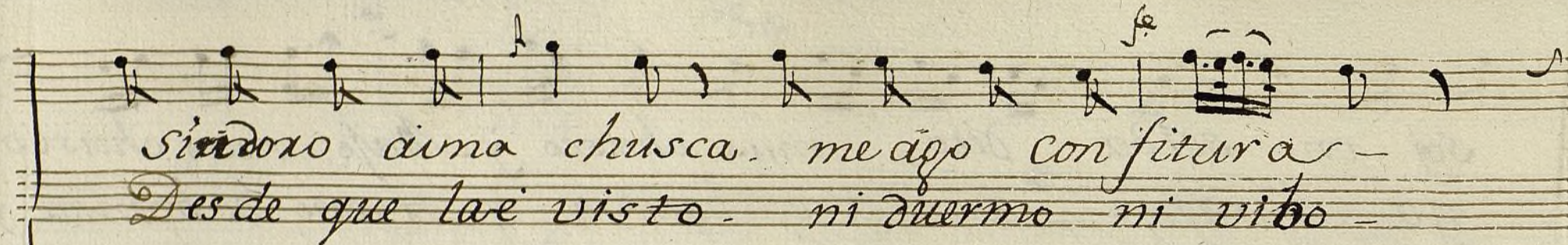
Soldado: tader:

No soy un soldadito ...

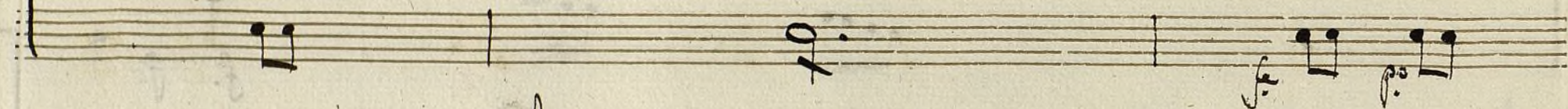
una Naranjerita ...

f

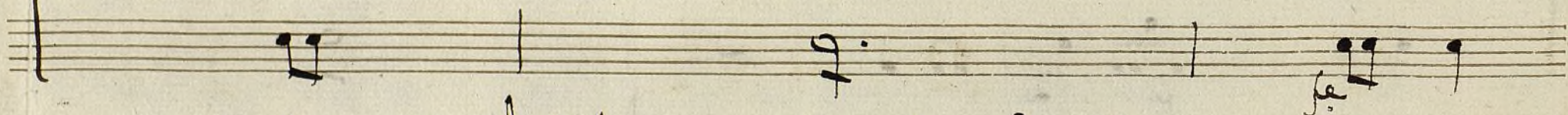
Cresc.
Soy un soldado, mas chusco y Maso, mas chusco y -
na Marañe xita, de bomba y trueno, de bomba y -
Maso - - - mas chusco y Maso. q. el mono de un ti -
trueno - - - De bomba y trueno, me a metido en el
ñoso, q. esta pelado q. esta pelado - - -
pecho, un chuzo ardiendo, un chuzo ardiendo - - -



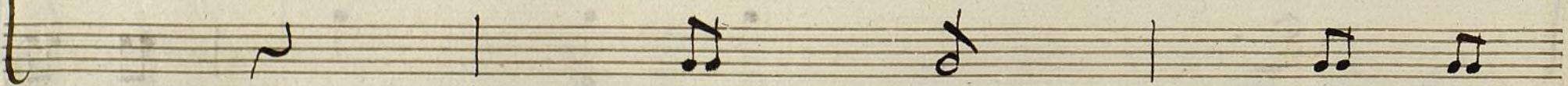
Siridoro a una chusca. me ago con fitura -
Desde que la e visto. ni duermo ni vivo -



Siveo a una Masa semecae la bava -
Por ques tan Salada que la sal derrama -



Y sies Naranjera - la llevo la Cesta - Ya -
Y en cuanto a ser chusca - es el non plus ultra -



vender las Naranjas meboy con ella - - -
 vende mas Naranjas que todas juntas - - -

Cxo Cxo Cxo q.^e es este migenio - Por -
 Cxo Cxo Cxo vere si la encuentra - Por -

ques mas dexxe tio. q.^e un caramelo - Por -
 que me apas tado todico el cuerpo - Por -

ques mas dexe tio ... Por q.^e es q.^e in cara-
 que me aplas tado ... Por que todico el

melo, q.^e in caramelo ... Al Segno:
 cuerpo, to dico el cuerpo

Alleg.^{to}

Estrangero: Casas:
 Yo hevenuto a is-
 con queste co-

pañã Guatini à sacar - Con estas figuras -
mercio al país tornar - Rico de pesetas -

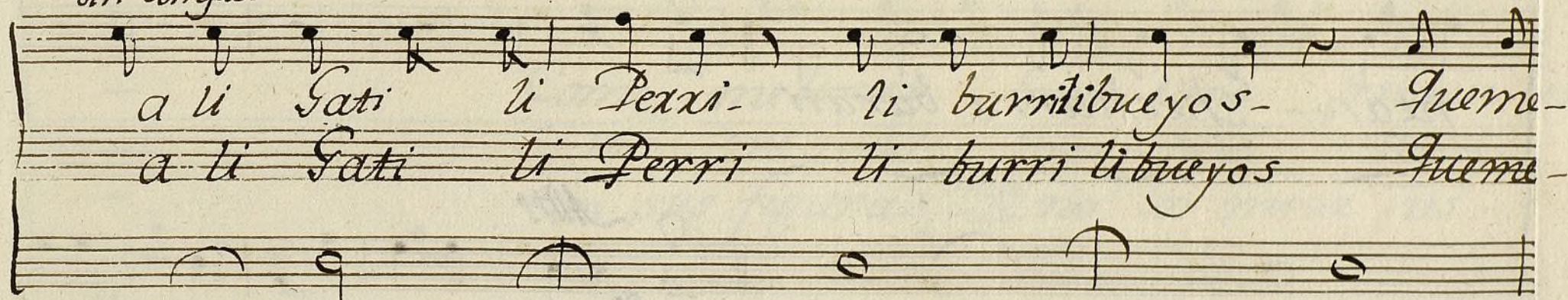
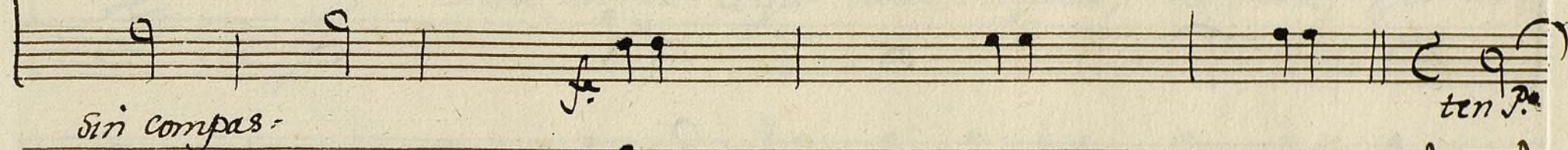
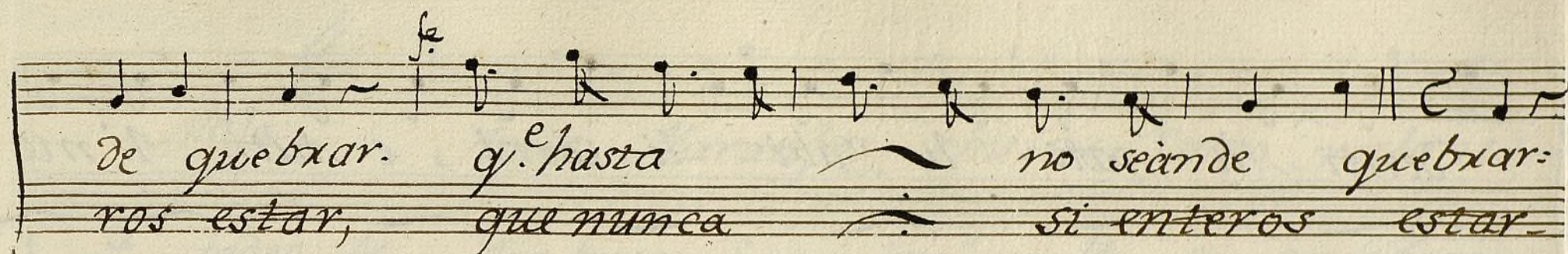
De Yeso y decal - Con estas figuras De Je -
que en Madrid ganar - Rico de pesetas, q. en Ma -

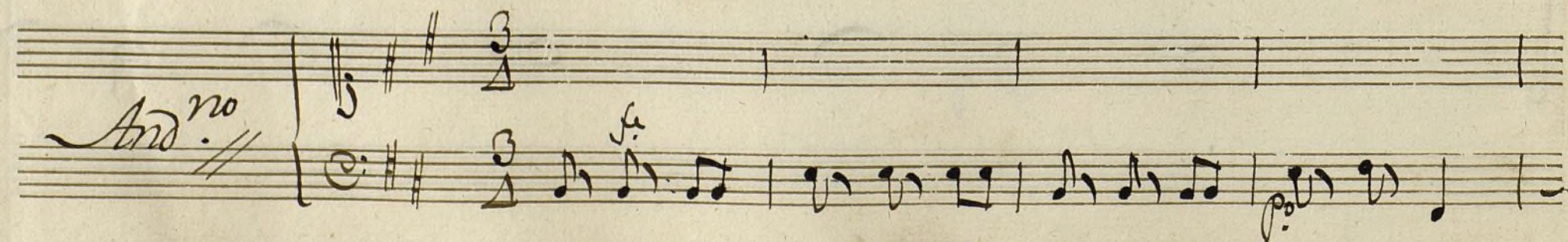
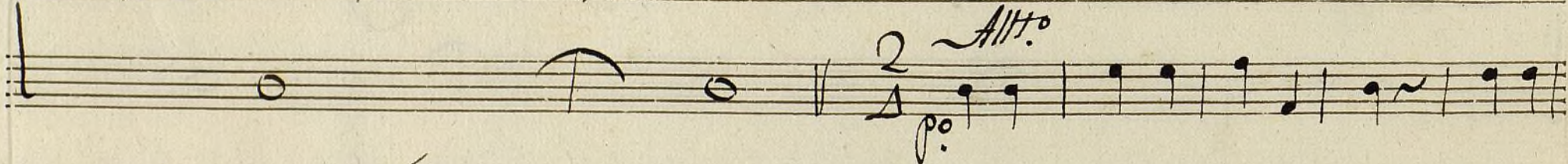
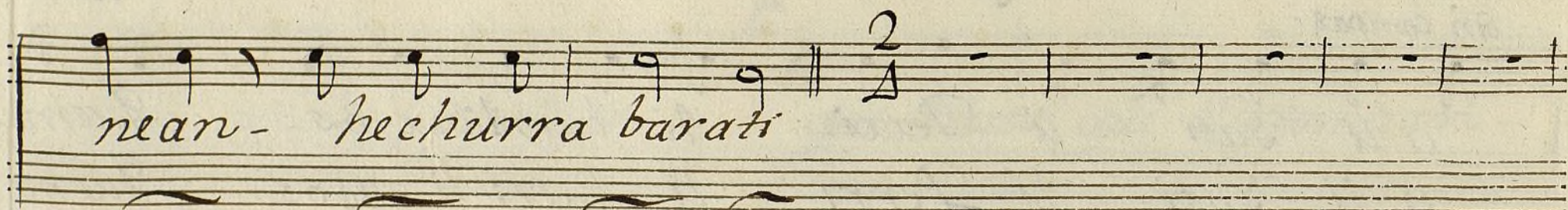
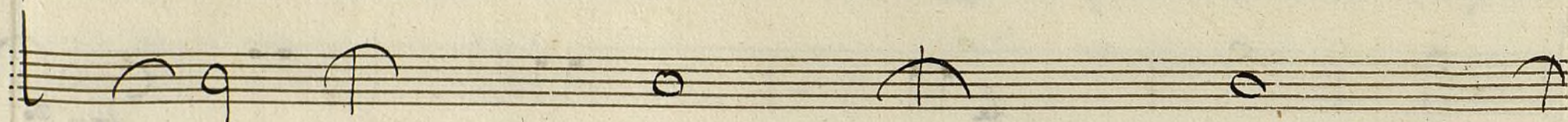
so y decal - He chura ba -
dxid ganar. He churra ba -

rati Venid a comprar - q.^ª asta que lixxompan -
rati Vittrato di cal- que nunca sixxomper

no seande quebrar- que hasta que lixxompan -
si enteros estar- que nunca sixxomper

no seande quebrar- q.^ª asta no sean -
si enteros estar- que nunca si ente-





Maja: ... Amis Naranjas chuscos, como melones
 Casas ... No le daxe a umō. imperro, si umō. mequixe-
 tadeo. ... Que busca àqui este mueble, con sus figuras-
 Como melones, tome umō. prueve us-
 Si umō. mequixe, tome umō. mixe us
 Con sus figuras, ^{Maja} no los mixe us-
 te, monde umō. Señor d.^{no} Miguel. fuera mos-
 te, vea este. que mansito ser- ^{Maja} Tape don-
 te, Yaseve. que leda a umō. ^{Cas.} que esto me-

(Casas.) le toma una Naranja

Masa: le da un bofetón

Cones Deme unmd. la Naranja axxe tos to -
Pierres vastantes pexxos ~~muchos~~ ^{de} muchos mue-
gusta. tod. Pues vayase al Infierno con sus echu -

nes, Axxe tostones - - - - -
bles de muchos muebles - - - - -
ras con sus echuras - - - - -

Cas.² Ay mi perri q. se me nea
xxoti
los 2: ha, ha, ha,
Al sepno Cas.³ ha, ha, ha,
do mas y Si este infurante,
Parola: un Arino un maledeto
los 2: ha, ha, ha,
Cas.⁵ ho, ha, ha,

Masa: ¿quanto vale todo?

Cas.⁵ esto.

All.^o

Cas.⁵

Li pexxi txe xxi ali li bue ~~go~~ otros -

tres- li buxo quaxenta li-
 Gati otros seis- li boqui li lengui li-
 denti li ôqui li pati lixxabi, li baxbi li-
 Coani dos cientos valoran, dos cientos baldean-
 Y por el meneo dil-

gati y del Pexxo y por las pinturas y tutti lae
chura otros ciento mas otros ciento mas.
Que tuto sumato partito exxestato y
multipli cato im portan trescientos, y cinquenta
val, y cinquenta Real, Importan tres cientos, y

cinquenta real, ~~Y importa trescientos y cinquenta~~ Y cinquenta
 real, Y cinquenta real, Y
 Poc. fms

Parola

Maja: te contentas con a questo.
Casas: ... Y con una Naranca tambien
tad: ... las Naranjas no se venden
a petates, como vmd.
Cas: ... heja, aotros he?
tad: ... Calle usted, y atiende
con las preguntas.
Cas: ... a todas Responde:

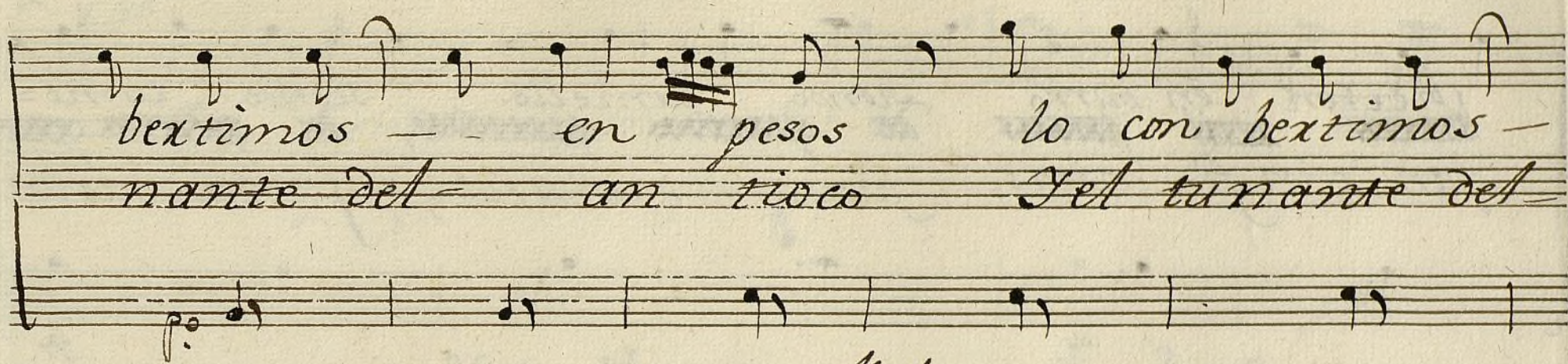
Alleg.^{to} Mod.^{to}

tad.^o

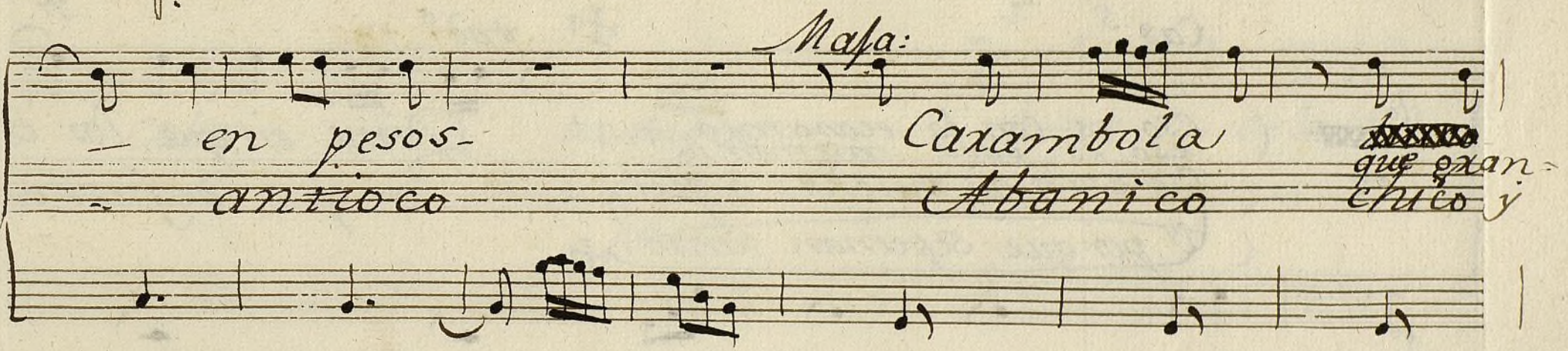
Di por que asueni -
 Di quando los es -
 do a España avender cosas - de yeso -
 tranjeros en Madrid fue mas - famoso

cas.^o

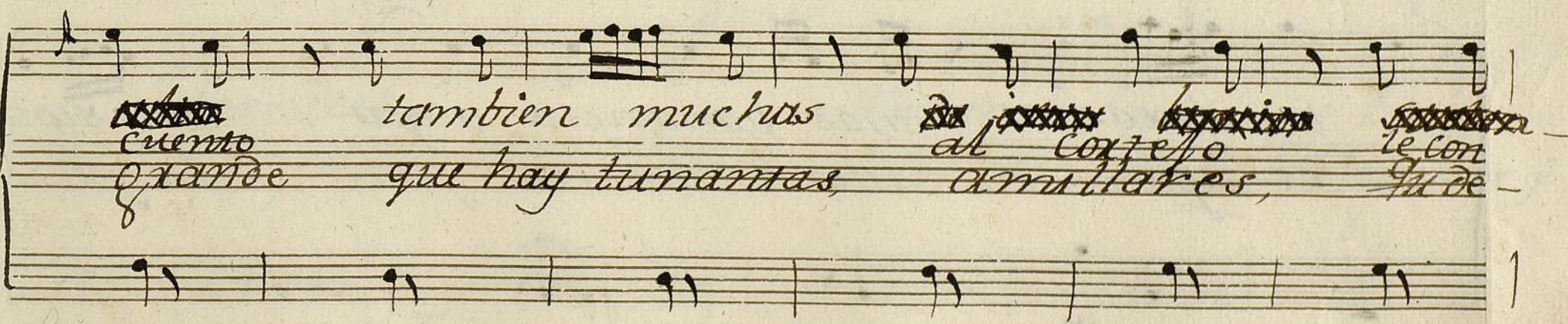
Por quel yeso aqui no sotros. lo com -
 el conde de palatino, Fel tu



bextimos — en pesos lo con bextimos —
nante del — an tioco Del tunante del



Masa:
— en pesos — Caxambola ~~xxxxxx~~
— antioco Abanico que exan-
chico y



~~xxxxxx~~ tambien muchas ~~da xxxxxx~~ ~~xxxxxxx~~ ~~xxxxxxx~~
cuento que hay tunantas al cozeño le con-
grande que hay tunantas amallares, fu de —

bierten en burro siendo camello. siendo carne-
~~XXXX~~ ~~XXXX~~ ~~XXXX~~, ~~XX~~ ~~XXXXXXXX~~ ~~XXXXXXXX~~, ~~XX~~ ~~XXXXXXXX~~ ~~XXXX~~
fan ain fi nitos, fama bastante, fama bastan-

Cas ^S tad.^o

No. ~~XXXX~~ (eso es con la economía) Dime en que los es-
te, (eso es para memoria) Por que de fuera-
(de esas ay muchas a qui)
(y por que sepeinan tanto)

tranjeros - mas ganancia a qui - con siquen-
de españa, viene tanto pe - luquero -

Cas.

10

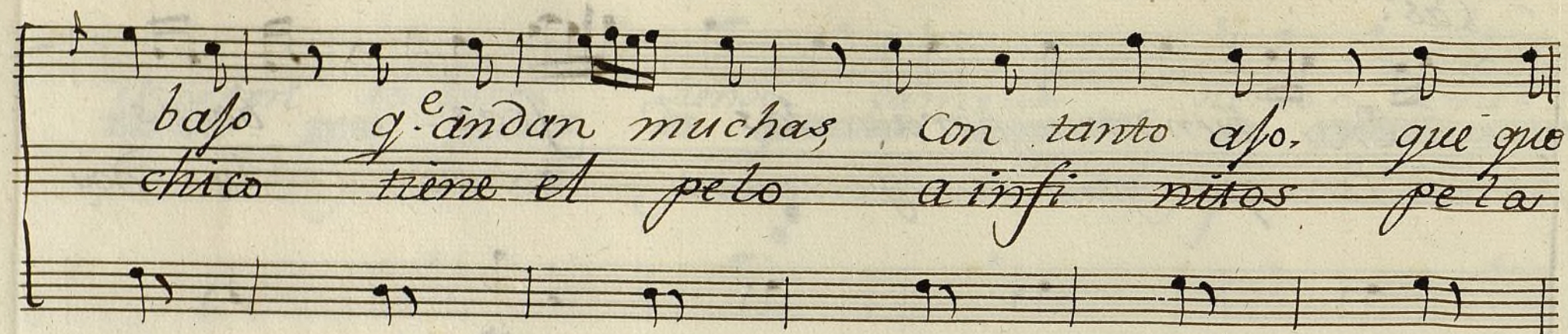
En vender para las - feas - botes -
Por que ya se peinan todas las da

Color y - barnices - botes color y -
mas de me - dio pelo - las damas de me

barnices.
- dio pelo.

Masa:

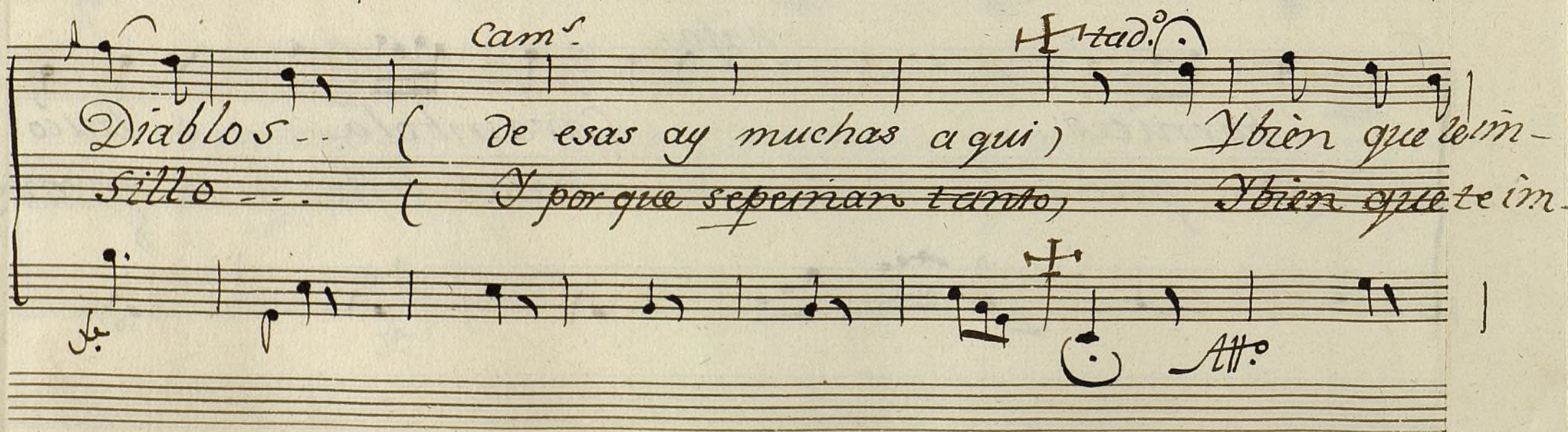
Carambola truco
Canas tillo grande y -



bajo q. andan muchas, con tanto afo, que que
chico tiene el pelo a infi nitos pela



riendo sex lindas, Parecen Diablos, parecen
dos de cabeza, y de bolsillo, y de bol-



Diablos -- (de esas ay muchas aqui) Y bien que le im-
sillo -- (y por que sepeñan tanto, Y bien que te im-

Cas.º *Napa:*

porta à umã. ami njente semeda - tu
porta ati, I mal niesto niimporta me

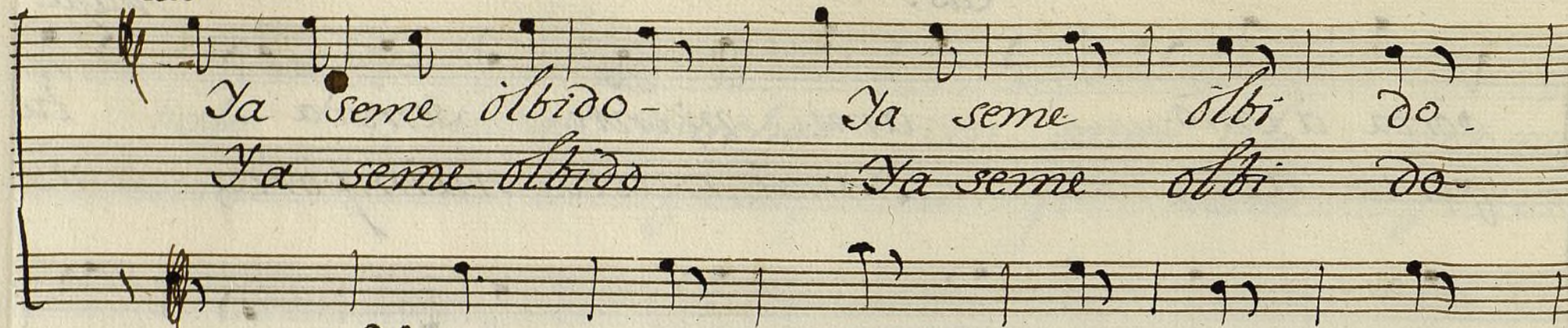
Cas.º

xon bayase de ahi, Per mil yasea paxtaran
lon mudese de ahi, Canal ja semondaran

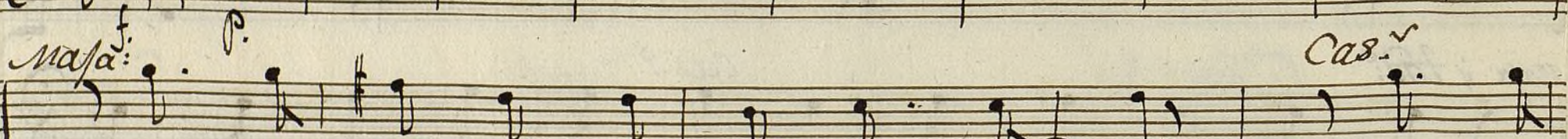
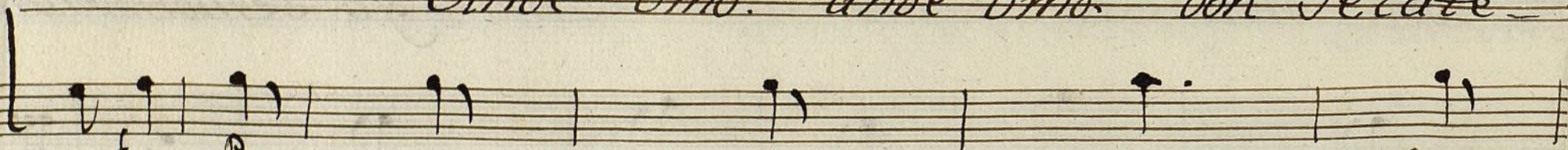
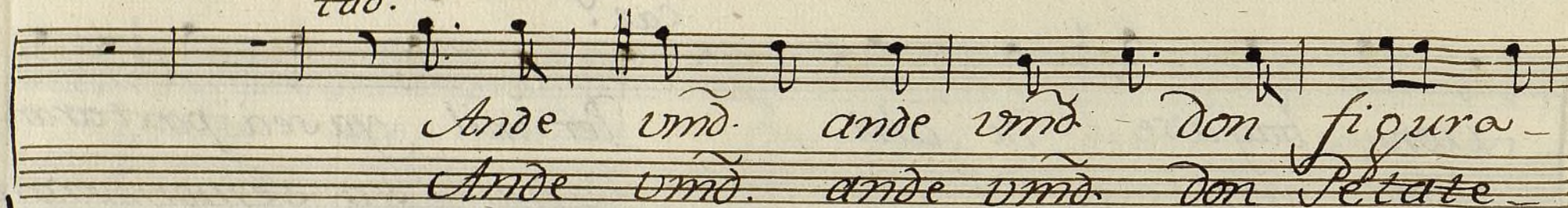
Napa y tad.º *Cas.º* *lo 2.º*

Que sino que si no, que sino que si no. (que?)
Que sino que sino, que sino que si no (que?)

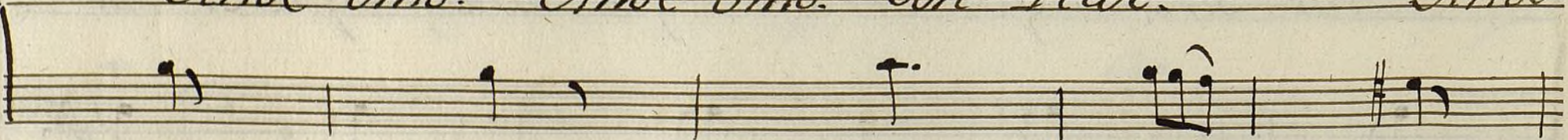
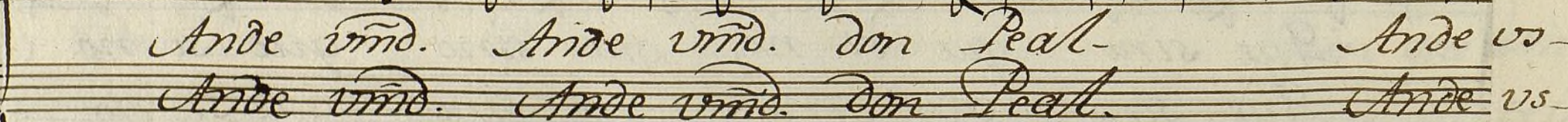
Car.

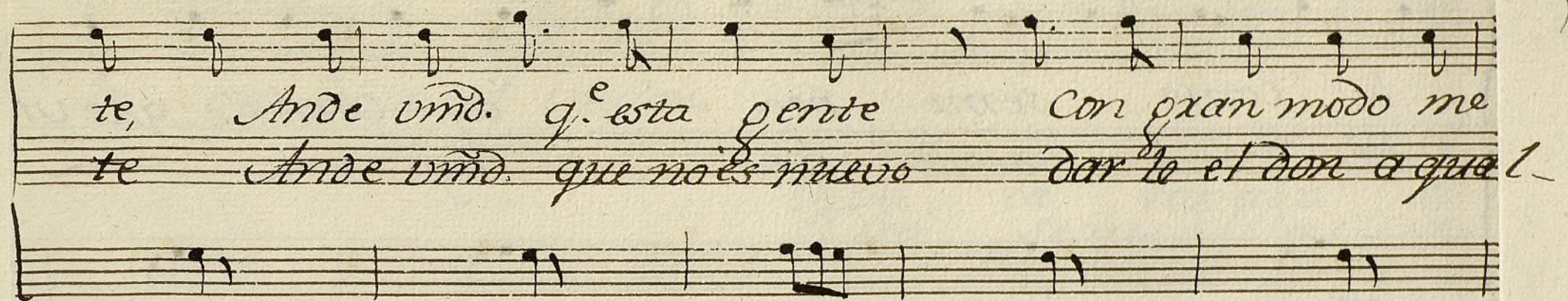


tad.º

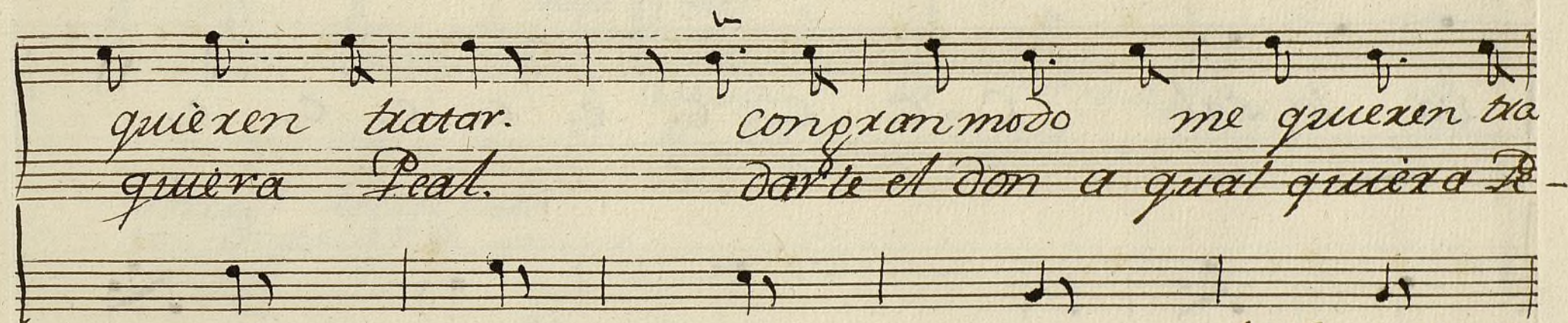


Cas.º

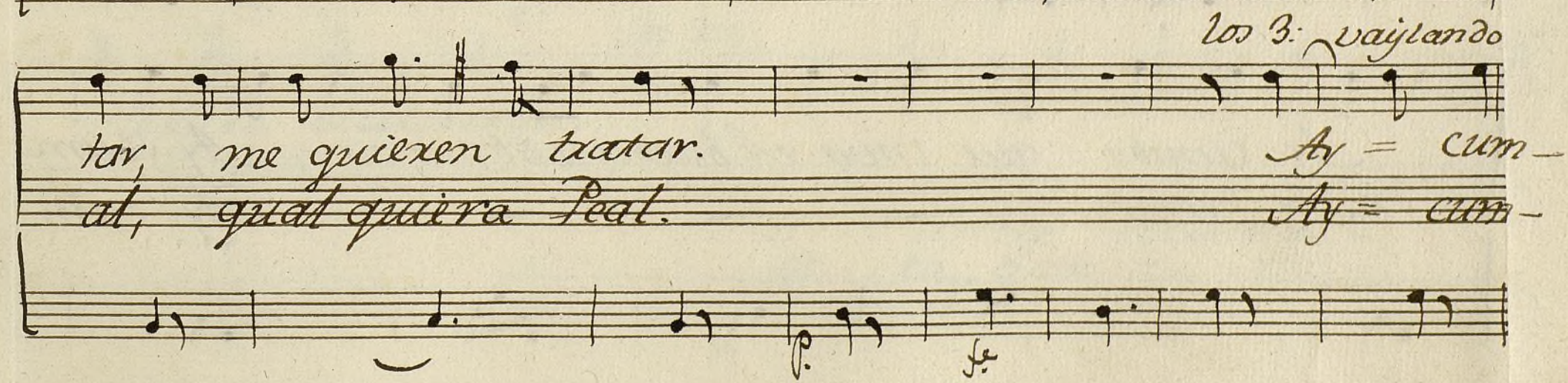




te, Ande vñd. q.^e esta gente Con gran modo me
te Ande vñd. que no es nuevo dar te el don a qual



quieren tratar. Con gran modo me quieren tra
quiera Peal. dar te el don a qual quiera Pe-



tar, me quieren tratar. los 3: vajlando Ay = cum-
al, qual quiera Peal. Ay = cum-

be como seme nea — ay cumbe que vi
be como seme nea — ay ~ ~ ~

va la sal. C. C. C. C. C. C. C. C. C. C.
~ ~ ~ C. C. C. C. C. C. C. C. C. C.

Ay cumbe que viva el buengusto Ay cum
Ay cumbe ~ ~ ~ Ay cum

be que viva el Vaylar-

Viva la tonada si
y con seguidillas es-

Masa y tad.^o

Viva la tonada si
y con segui dillas es-

lencio escuchad
to acavara

los 3:

lencio escuchad
to acavara

si lencio escuchad
es to acavara

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Spanish and include the following phrases:

- Si esto silencio escuchad á cavara*
- Allegro =*
- D. C.*
- Seg. 8*
- Att. 9*
- los 3:*
- Ma =*
- pmo*

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Maia: p.* and *lo 3. fe*. The lyrics are: "Oxid es la Vallenata -", "del mundo todo", "Madrid es la Vallenata: del Mundo todo", "Cas... todo", "del mundo todo -", "del mundo a Madrid -", and "del mundo todo". The score concludes with a double bar line and a final note.

Maia: p.
del mundo todo
Oxid es la Vallenata -
lo 3. fe
Madrid es la Vallenata: del Mundo todo
Cas... todo
del mundo todo -
del mundo a Madrid -
del mundo todo

todo
vienen-

Por que en el todo viene- como es-
Cosas de todo el mundo, quenos-

notoxio, Como es notoxio-
divierten, quenos divierten-

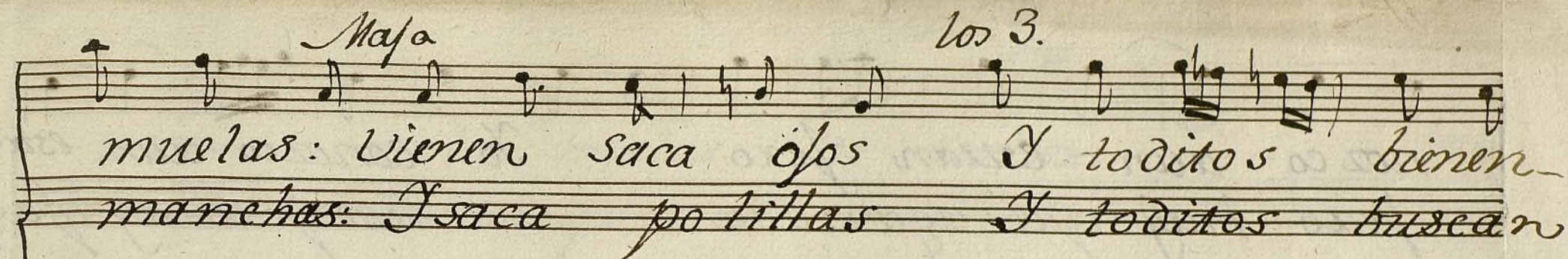
Masa

Cas?

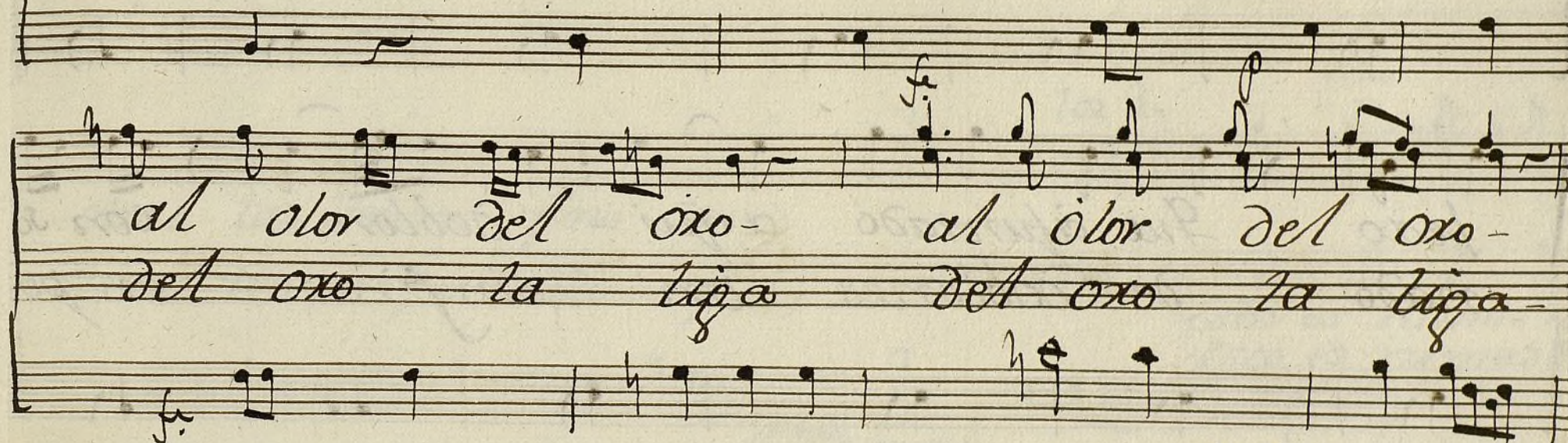
maxmotiñas: Vienen también osas, Vienen saca-
las linternas, Vienen las Modistas Vienen saca-

for

Maja *los 3.*

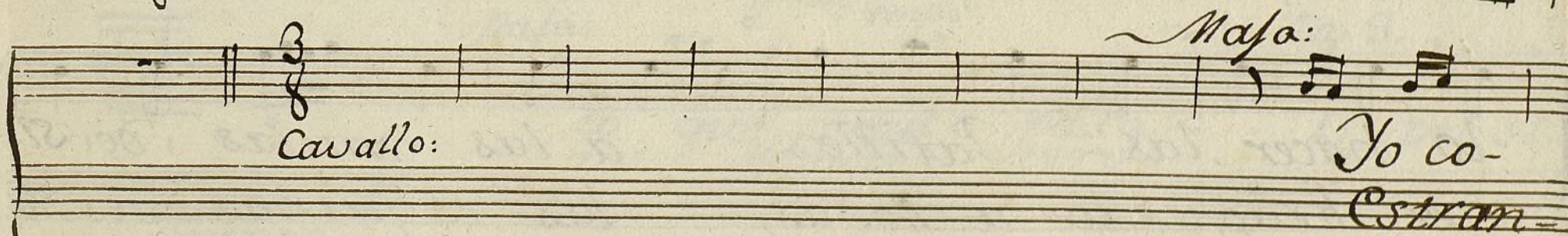


muelas: Vienen saca ojos Y toditos bienen-
manchas: Y saca polillas Y toditos buscan

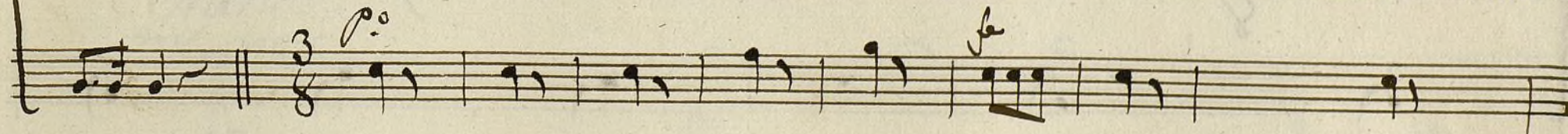


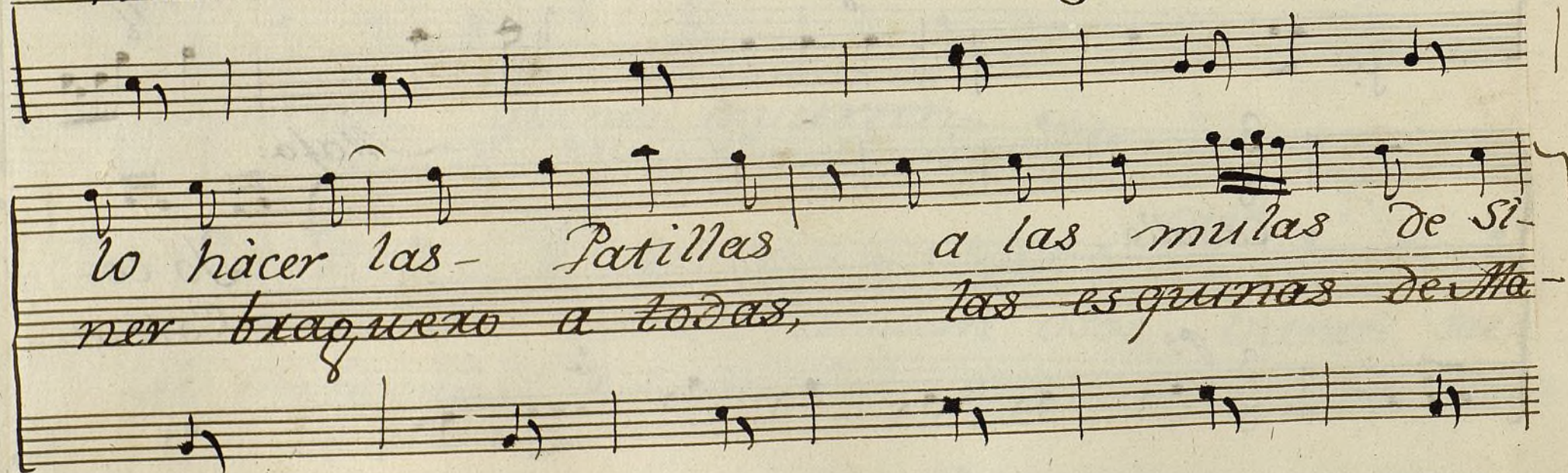
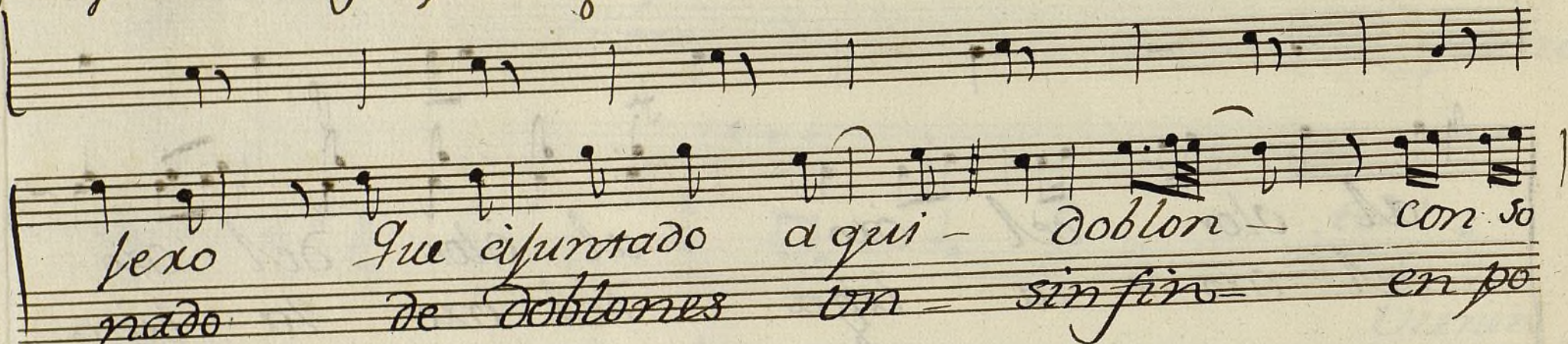
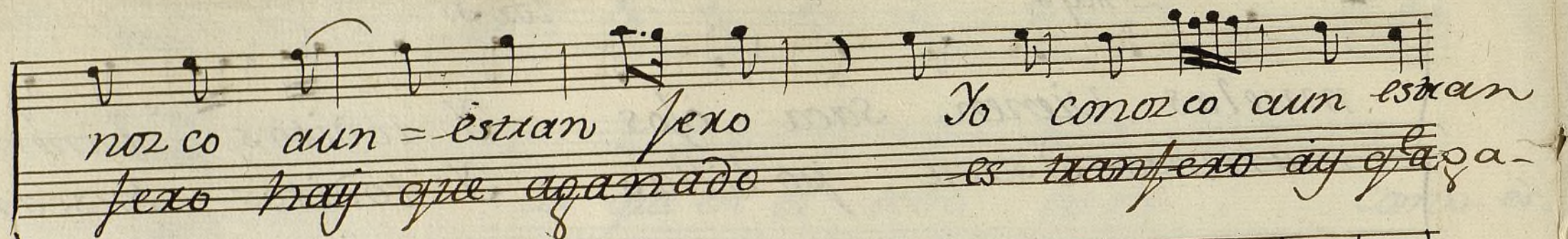
al olor del oxo- al olor del oxo-
del oxo la liga del oxo la liga-

Maja:



Cavallo: Yo co-
Estran-





mon a las mulas de simon - - - hay
dud- las esquinas de Madrid - - - (hay

Otras las llevan q' no son ,
si esta todito que brado a qui,

esto es nimas ni-
esto es nimas ni-

Maja: *1^{mo} tempo*
lo que a qui pasa - - - y pro si-
mis Mosque teros - - - Ya liente

menos-
me no:s

ga la ydea, sia caso agxada:
 nuestro aplauso, nuestro des
 agxada, sia caso agxa-
 belo, nuestro des be-

da, sia caso agxada
 lo, nuestro des belo - - -
 agxada, sia caso clo
 belo

Al segno =

1200055139

Violin 1.º con a. 3.º A Sanze de la Naranjera:

Allegro 2/8

Handwritten musical score for Violin 1.º, con a. 3.º, titled "A Sanze de la Naranjera". The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The tempo is marked "Allegro". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano), "f" (forte), "cresc" (crescendo), and "dim" (diminuendo) are used throughout. The score concludes with a double bar line and the word "Allegro" written below the final staff.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The word *fmo* is written below the first staff. The word *Parola:* is written below the last staff. The score concludes with a double bar line.

Parola:

Coplas: //

Alto. Mod.º

This is a handwritten musical score on aged paper. It begins with the title 'Coplas: //' and the tempo marking 'Alto. Mod.º'. The music is written on ten staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also markings that appear to be 'for' or 'fora'. The score is divided into sections by double bar lines. A large bracket on the left side of the bottom four staves groups them together. The handwriting is in dark ink, and the paper shows signs of age and wear.

19

All.

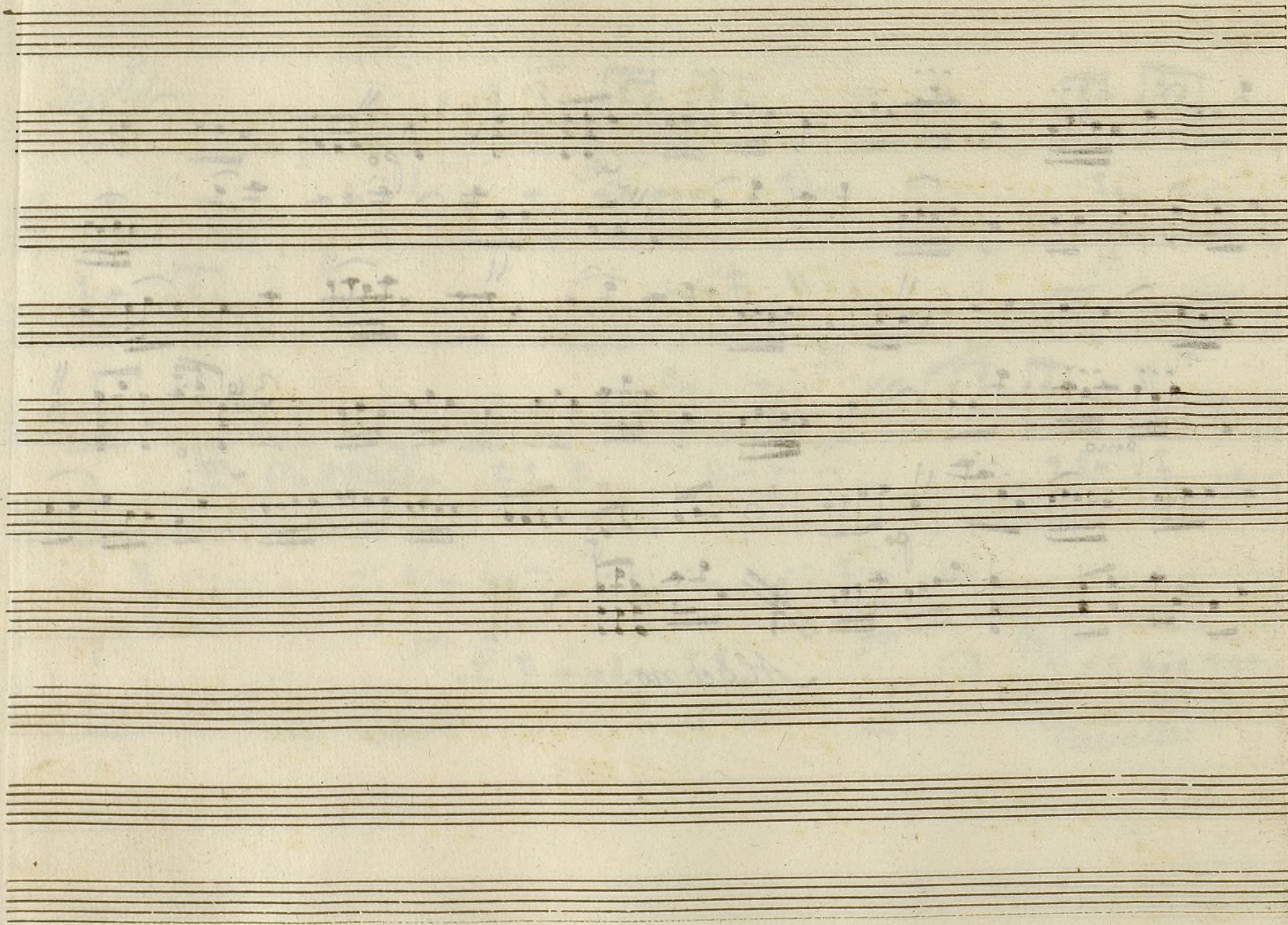
Al Segno:

Seg. 8. *All. 7/8* $\text{F} \sharp \text{C} \sharp \text{G} \sharp$ 3

p *f* *poco f* *poco p* *Cavallo*



Al Segno.



S^{ra} Morales: Mon juí.

Mus 123-7

21

Violin 1^o Ton^a a 3. A Sanze de la Naranjera:

Alleg^{ro}

The musical score is written for Violin 1 in a 3/4 time signature and the key of D major (indicated by two sharps). The tempo is marked 'Allegro'. The piece is titled 'A Sanze de la Naranjera' and is attributed to Sra. Morales. The score spans 11 staves. It begins with a treble clef and a key signature of two sharps. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo) are used throughout. The piece concludes with a double bar line and a repeat sign.

Al Segno =

Allegro 2/4

Allegro hasta q.^a dpa, casas, hechura barrati

And.^{mo} 3/4

Allegro

Allegro

Allegro dos mas y Parola:

Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features various note values, rests, and dynamic markings such as *ff*, *p*, *pp*, and *pp^{te}*. There are also slurs and repeat signs. The manuscript is written in dark ink on aged, slightly discolored paper.

Parola:

Coplas //

Alleg.^{ro} Mod.^{to} //



All.^o

ff

for

D.C.P.

C. de S. 1820

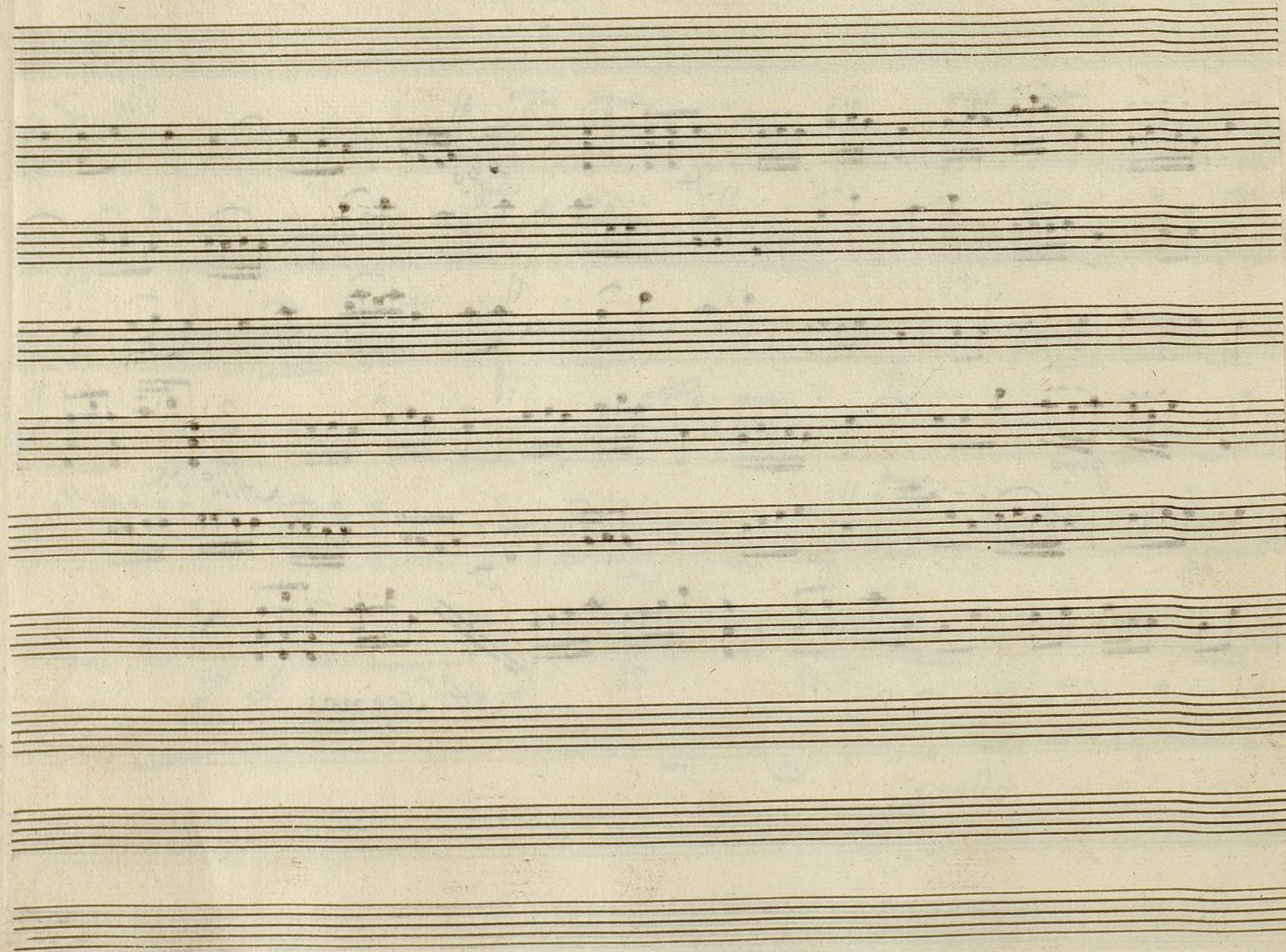
Seg.^{da} // *All.^o //* 8 *3*

p.o. *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.*

Cavallò:



Allegro:



1200055139

Violin 2.ª Ton.ª 3.ª El Lanza de la Naranjera:

Alleg. 2.º 8/16 3/4

fe

fmo

p.º

cu.º

cu.º

cu.º

Allegro

Allegro 8/2

Allegro, hasta que diga casas, hechura, barxoti =

Allegro

Andante 8/2

Apepio, hasta que diga Casas, hechura, barxati =

Att. p.

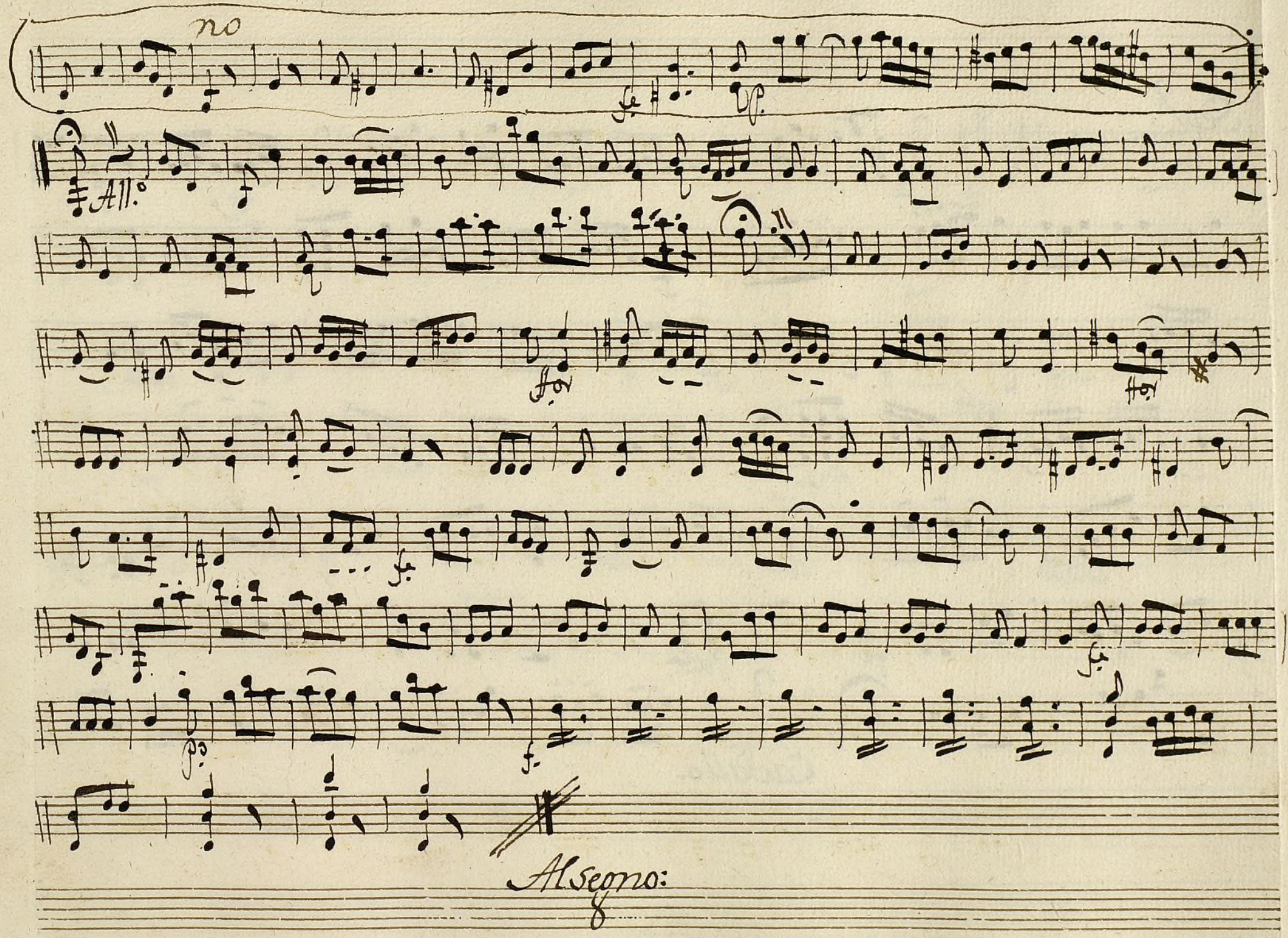
Al Sepmo =

And^{no}. //

Coplas // *All.^{to} Mod.^{to} //* 8

This is a handwritten musical score on aged paper. The title 'Coplas' is written in a cursive hand at the top left, followed by a double bar line. Below it, the tempo and mood are indicated as 'All.^{to} Mod.^{to}' with another double bar line. The time signature is 3/8, and the key signature has one sharp (F#). The music is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some slurs and phrasing marks. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff is enclosed in a large oval and begins with the word "no" written above it. The second staff starts with "Allegro" and a treble clef. The score concludes with a double bar line and the instruction "Allegro:" written below the final staff.

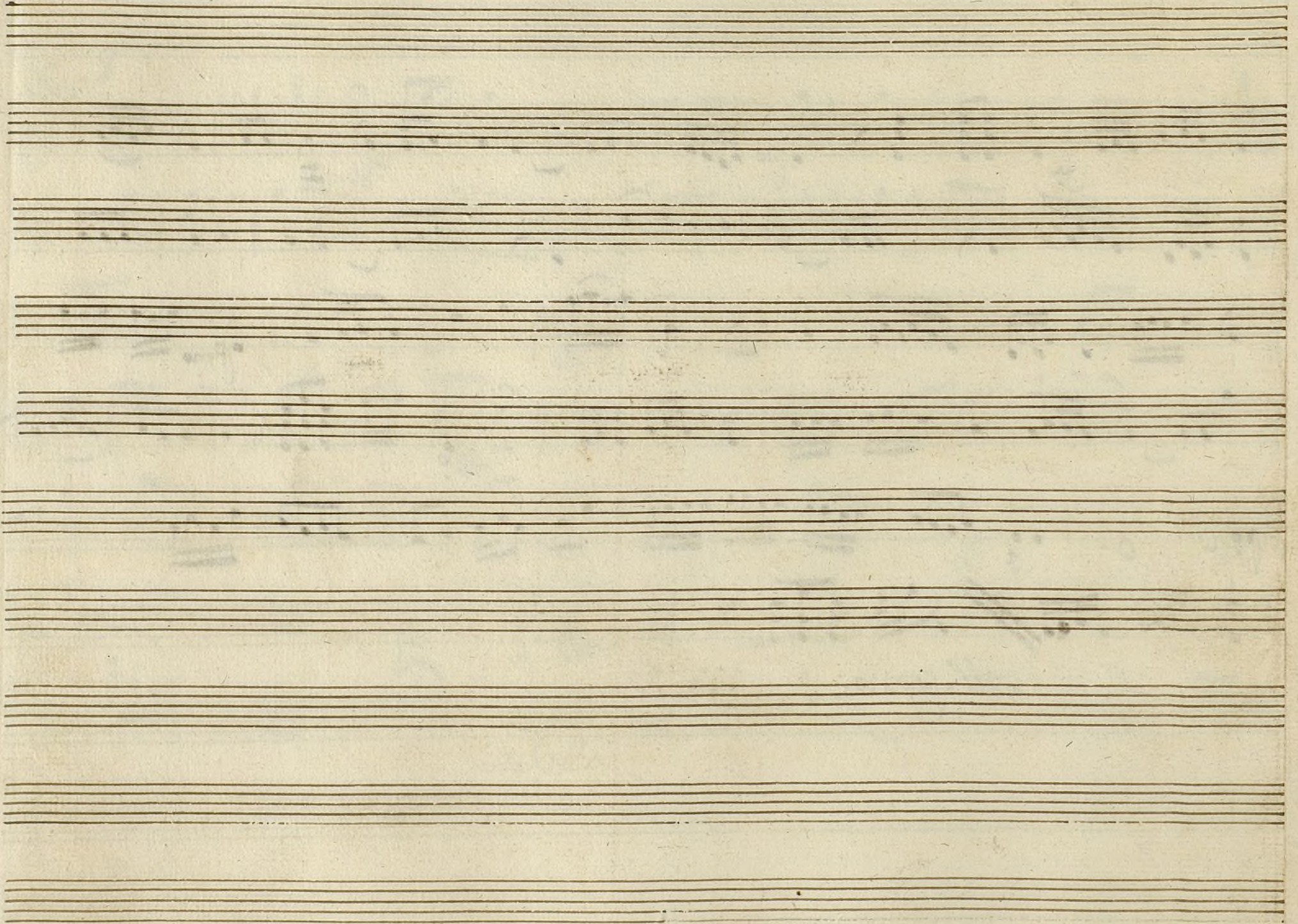


Seg.^{da} *All.^o* *3*

Cavalllo.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first four staves contain a continuous melodic line with some complex rhythmic patterns. The fifth staff begins with a double bar line and a '3' time signature, followed by a 'pmo' marking. The sixth staff ends with a double bar line and a 'pmo' marking. The notation is in a historical style, possibly from the 18th or 19th century.

Al sepro:



S^{ra} Morales:

Leon 29

Violin 2. Ton^a 3. Al Sanze & la Naranjera.

Ms 423 - 7

A handwritten musical score on aged paper, featuring ten staves of music. The piece is titled 'Allegro' in the top left corner, with a tempo marking of 'Allegro' and a time signature of 3/8. The music is written in a single system, with various dynamic markings such as 'p. credo', 'p. credo', 'p. credo', 'p. credo', 'p. credo', 'p. credo', 'p. credo', 'p. credo', 'p. credo', and 'p. credo'. The notation includes many sixteenth and thirty-second notes, creating a fast and intricate melody. The score concludes with the instruction 'Allegro' in the bottom right corner.

Р.° схе^{д.}°

схѣ^о.

Схед.

Allegro

Alleg^{ro} 8 $\sharp\sharp$ 2

Alleg^{ro} hasta q.^{da} dice casas hechura barrati.

2^{da} *Alleg^{ro}*

And^{te} 8 $\sharp\sharp$ 3

Alleg^{ro} dos mas. y Parola:

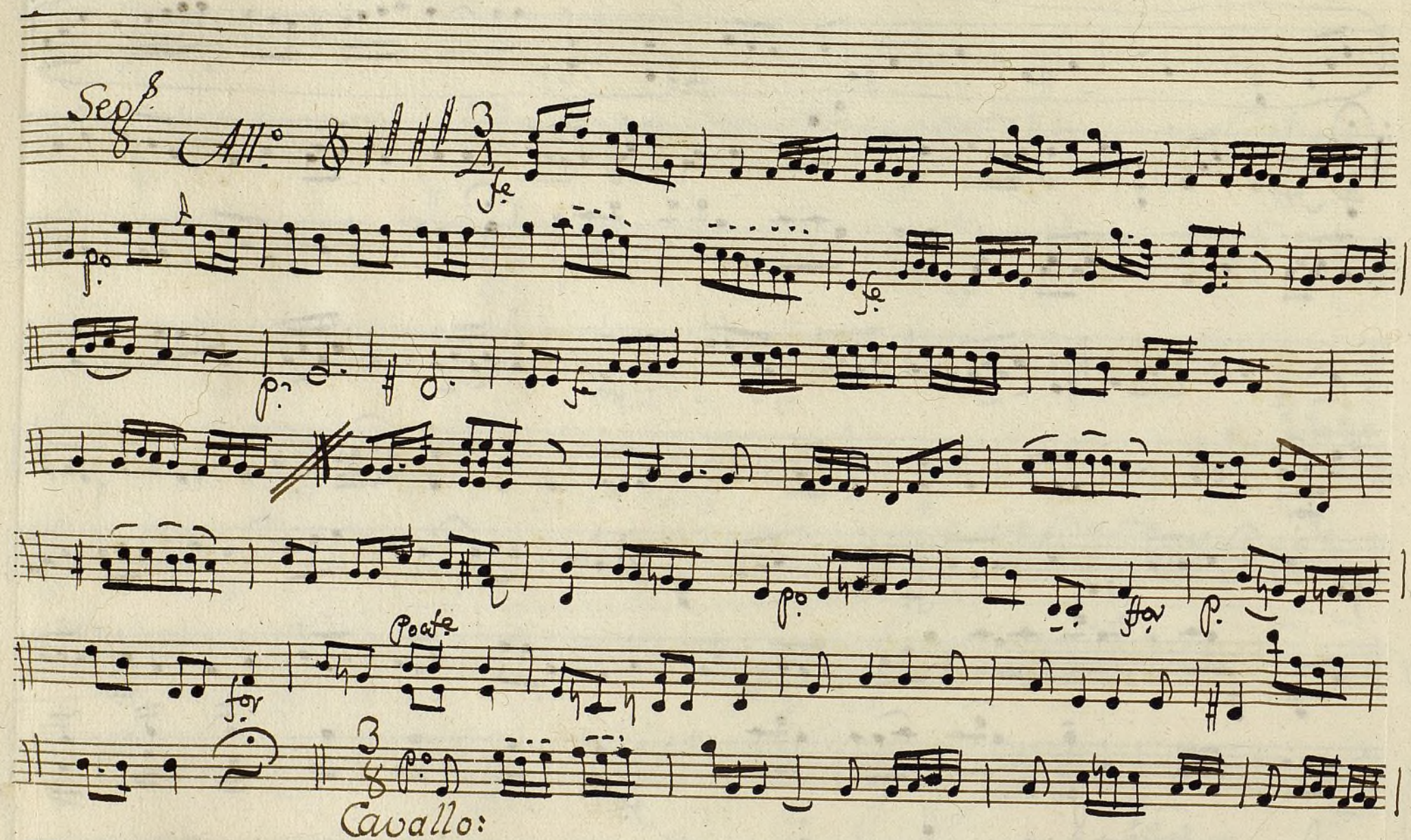
Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "f" (forte), "p" (piano), and "fmo" (finito). The word "Parola" is written in a large, elegant script at the bottom right. The manuscript is on aged, slightly yellowed paper.

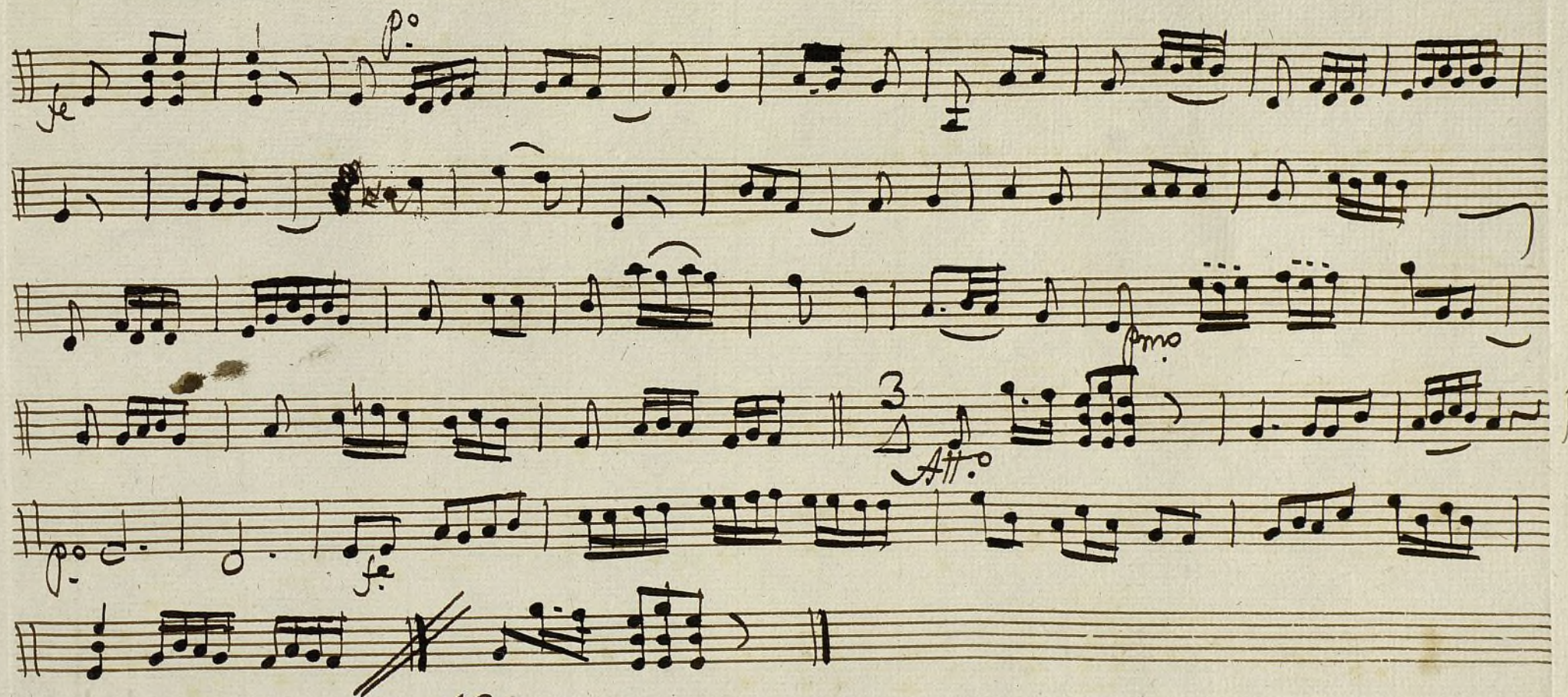
Coplas

Alleg^{ro} Mod^{erato} 3/8

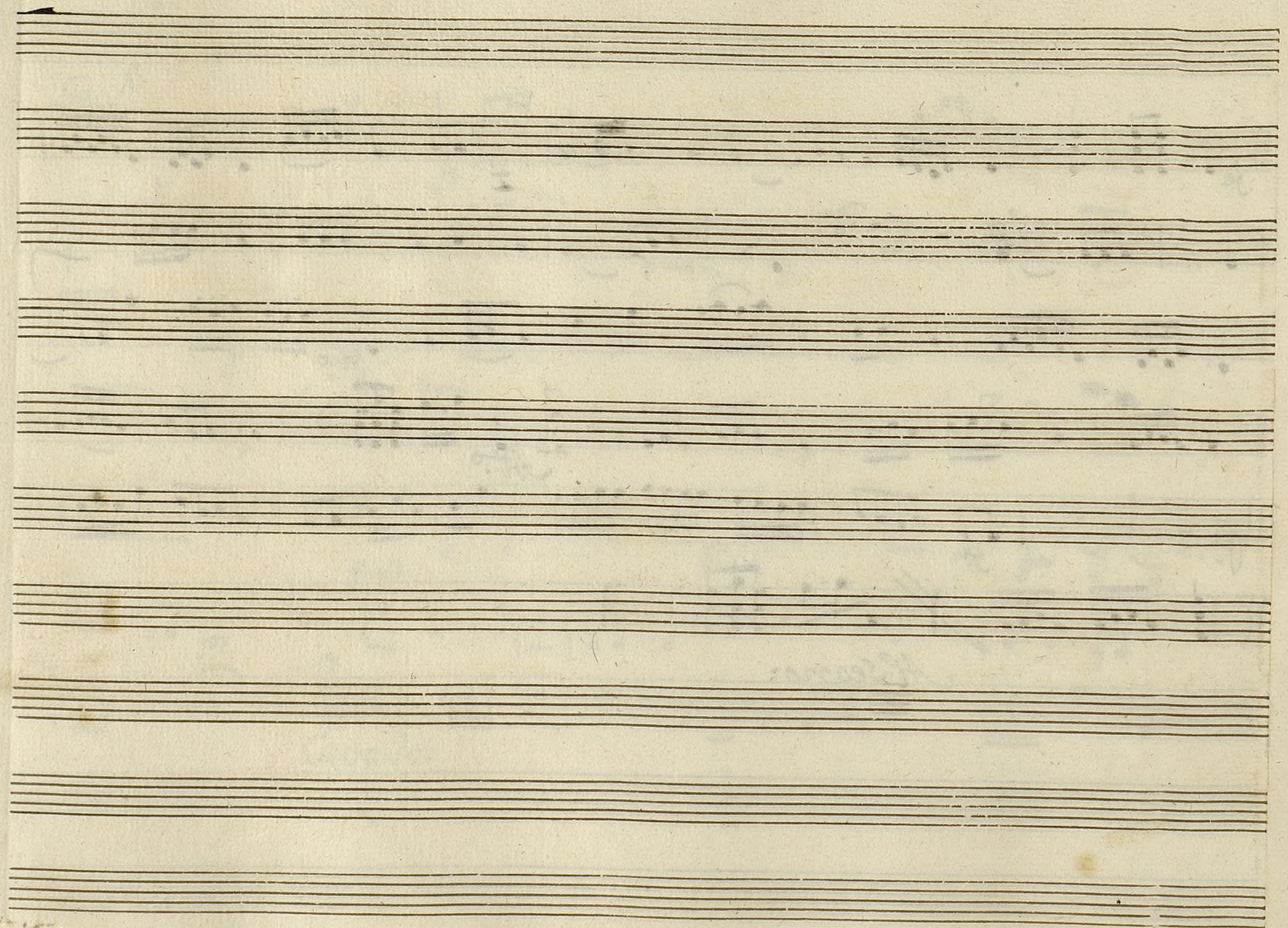
A handwritten musical score on aged paper, featuring ten staves of music. The title 'Coplas' is written in a cursive hand at the top left. The tempo and mood are indicated as 'Alleg^{ro} Mod^{erato}' in a similar cursive script. The time signature is 3/8, with a key signature of one sharp (F#). The notation includes various musical symbols such as treble clefs, notes, rests, and accidentals. The music is written in a fluid, handwritten style, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The paper shows signs of age, including slight discoloration and wear at the edges.

Al Segno:





Al segno:



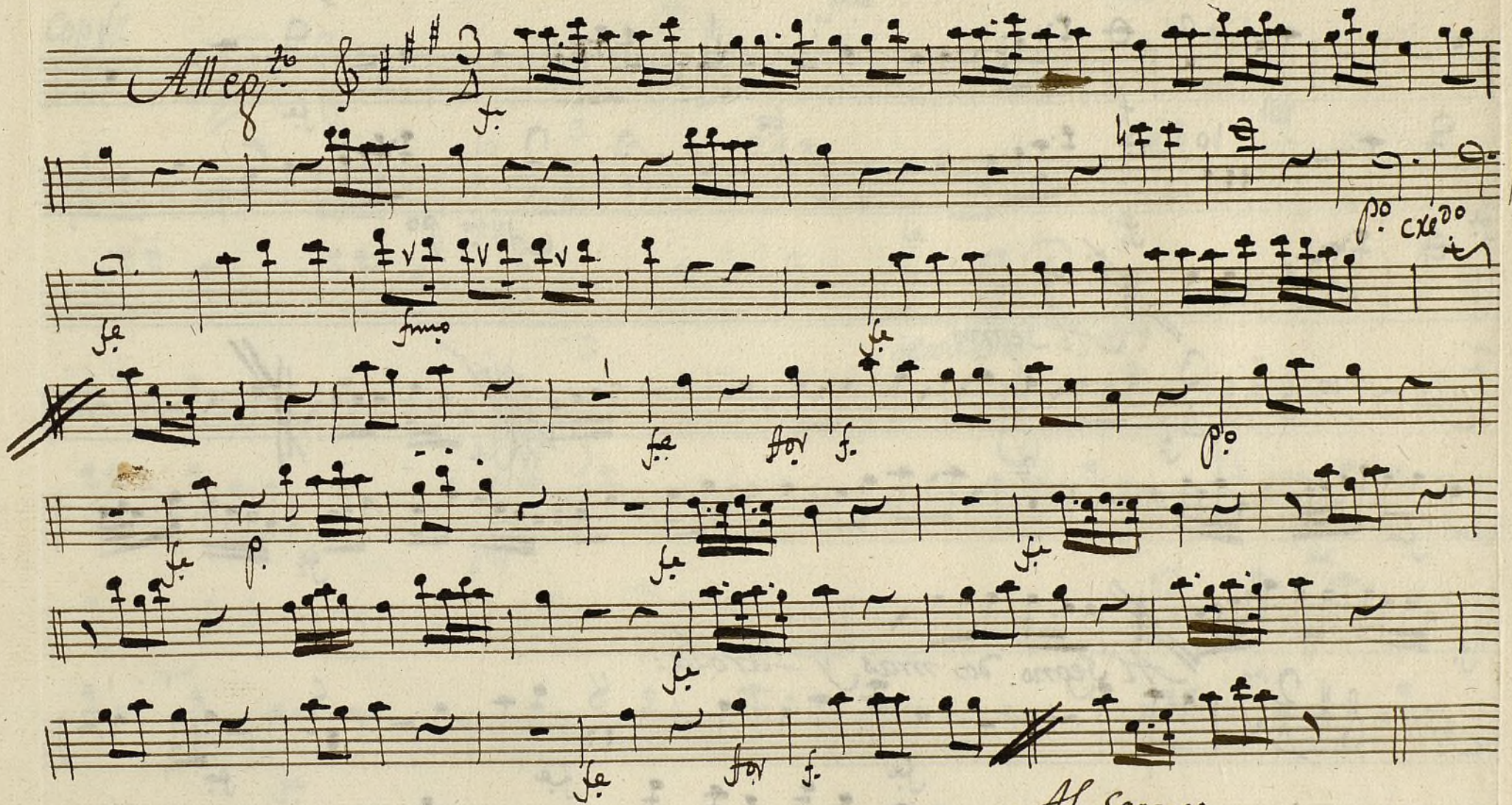
Obœ 1.^o Ton.^a a 3: el Sanze de la Naranjera:

S.^{ra} Morales.

Nu. 123-7

33

Alleg.^{ro}



Al Segno:

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (2/2, 3/4, 2/4). The score is divided into sections by tempo and performance instructions:

- Section 1:** Starts with *All: 2/2*. It contains several measures with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 10) and dynamics (f, p). The section ends with a double bar line.
- Section 2:** Labeled *Al Segno*. It begins with *And: 3/4* and features a series of beamed eighth notes. There are some crossed-out passages in this section.
- Section 3:** Labeled *Al Segno dos mas y Parola:*. It starts with *All: 2/4* and includes a variety of note values and rests. The section concludes with a double bar line.

The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Handwritten musical score for "Allegretto" by Beethoven. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "Allegretto" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Paradiso" is written at the end of the first staff. The score is marked with "Coda" and "Allegretto" at the end of the piece. The manuscript is on aged, yellowed paper.

Seg.
All. 8 $\sharp \sharp \sharp$ 3

29.
All.

Cavallo.

Allegro

Sra. Morales-

Nº 123-7

35

Oboe 2.º Ton. a 3.º A Sance de la Naranjera:

Handwritten musical score for Oboe 2.º, Ton. a 3.º, A Sance de la Naranjera. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as *p*, *cre*, and *f*. The score concludes with a double bar line.

Al Segno:

Allegro

Andante

Allegro p.

Allegro

Allegro: dos mas: y Parola:

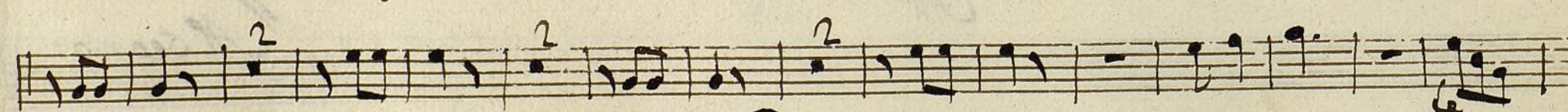
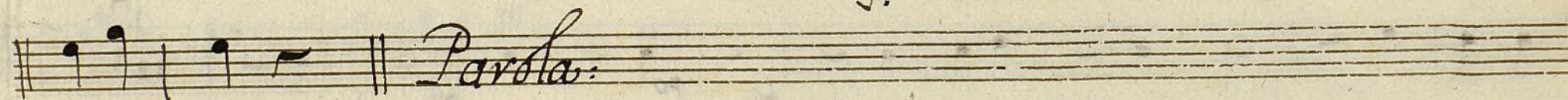
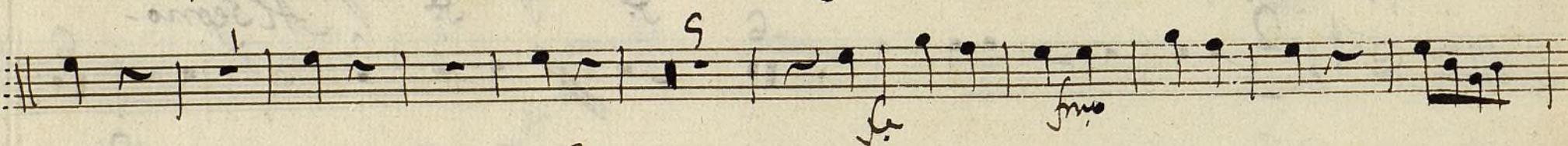
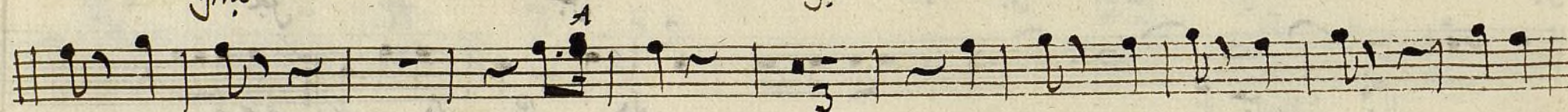
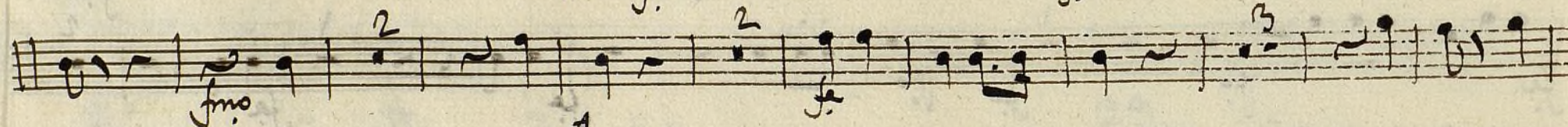
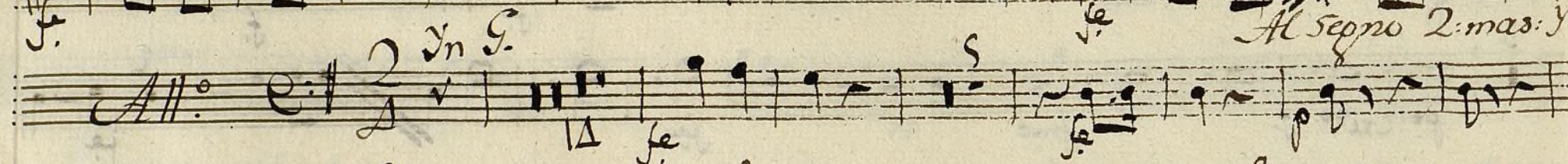
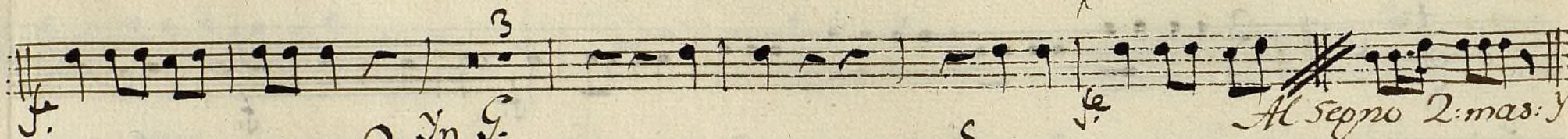
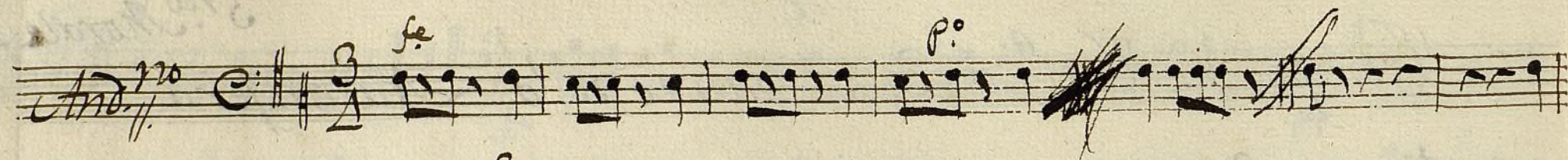
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked with 'Cop. 5' and 'Al. Mod.' and includes a time signature of 3/8. The score contains several dynamic markings, including 'fmo' (finito), 'f' (forte), and 'ff' (fortissimo). There are also performance instructions like 'Para:' at the end of the first staff and 'Al. Segno:' at the bottom. The notation is dense, with many beamed notes and rests. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Al. Segno:

Seg. 8. *All.º*

Al Segno:

1200055139



Al segno 2. mas: y Parola.

la.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings (1-5) and articulation marks (trills, slurs) are present. The score is written in a single system across the staves.

Sep.⁵
All.^o

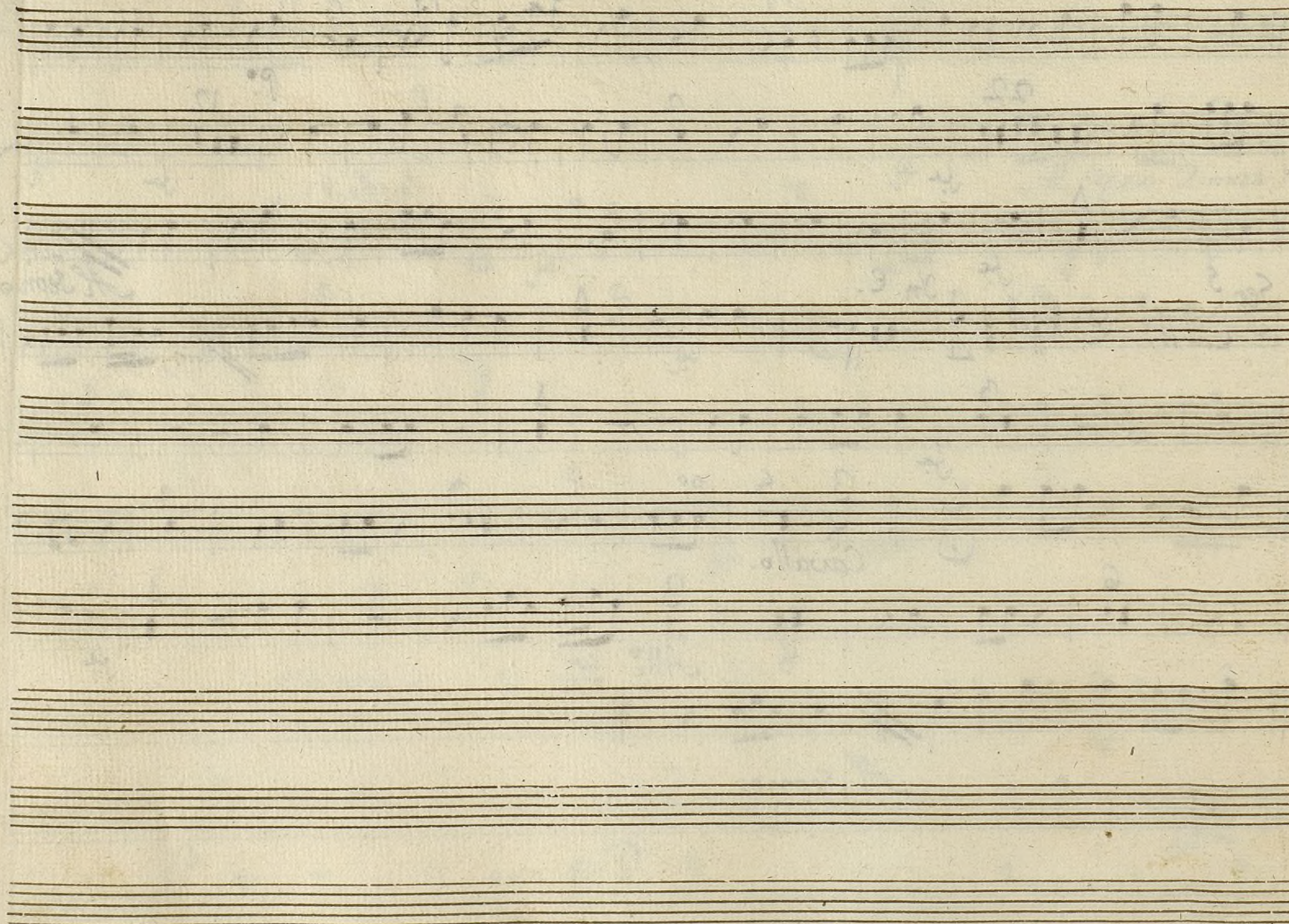
In e.

~~D.C.~~
Al Segno =

Cavallo.

All.^o

Al Segno:



Mus 123-7

胡

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Below the staff, there are handwritten markings: 'f' under the first measure, 'Δ' under the second measure, 'p. cu d.°' under the third measure, 'fe' under the fourth measure, 'fmo' under the fifth measure, and 'fe' under the sixth measure.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of music, including eighth and sixteenth notes, as well as rests. There are dynamic markings 'p' (piano) and 'f' (forte) written below the staff. The notation is written in dark ink on aged, slightly yellowed paper.

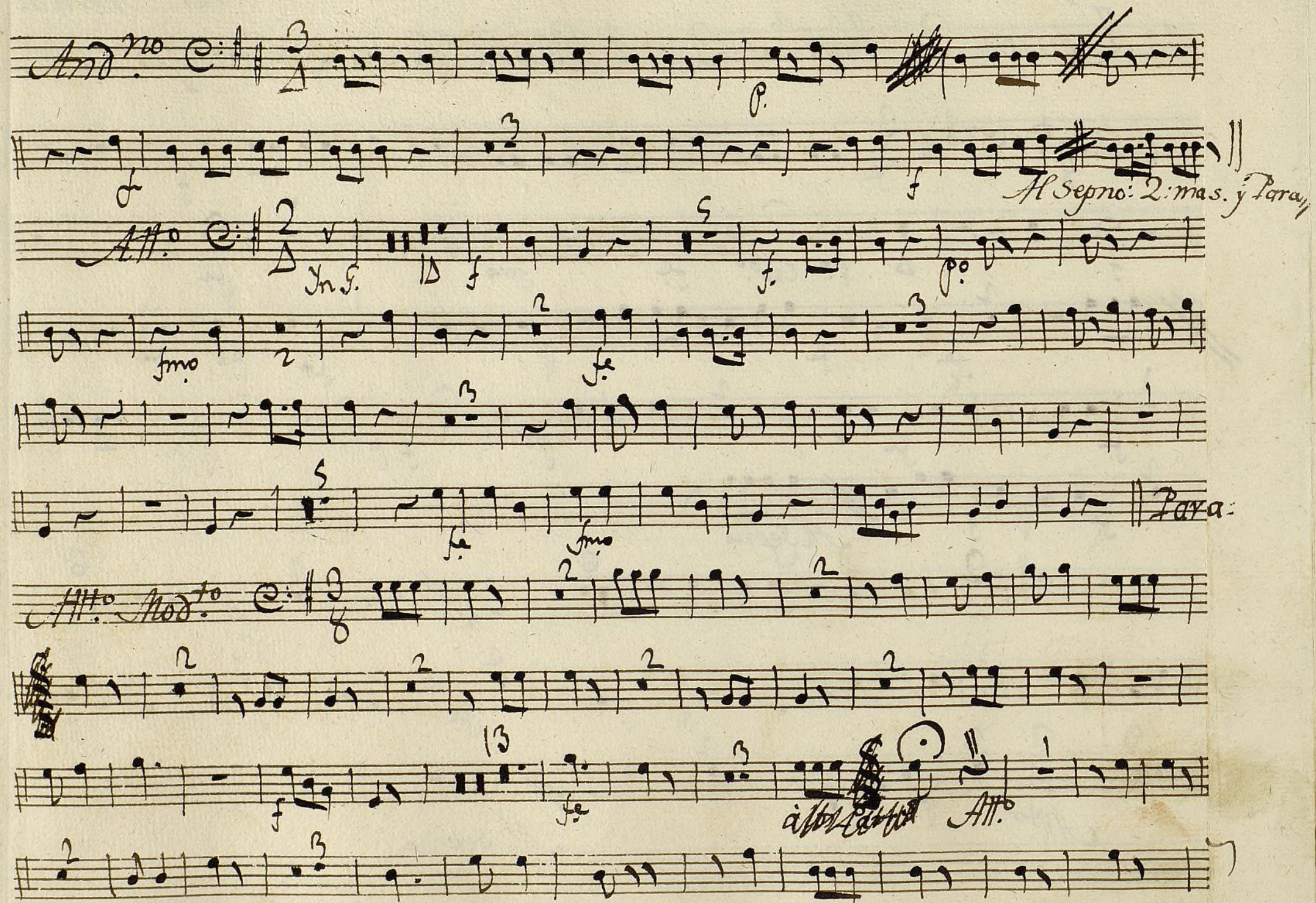
A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some numerical markings above the staff, possibly indicating fingerings or measures. The handwriting is in a historical style, and the paper shows signs of age and wear.

Alto C: 2/4

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings. A '2' is written above a note, and a '12' is written above a group of notes. The handwriting is in ink on aged paper.

Alto

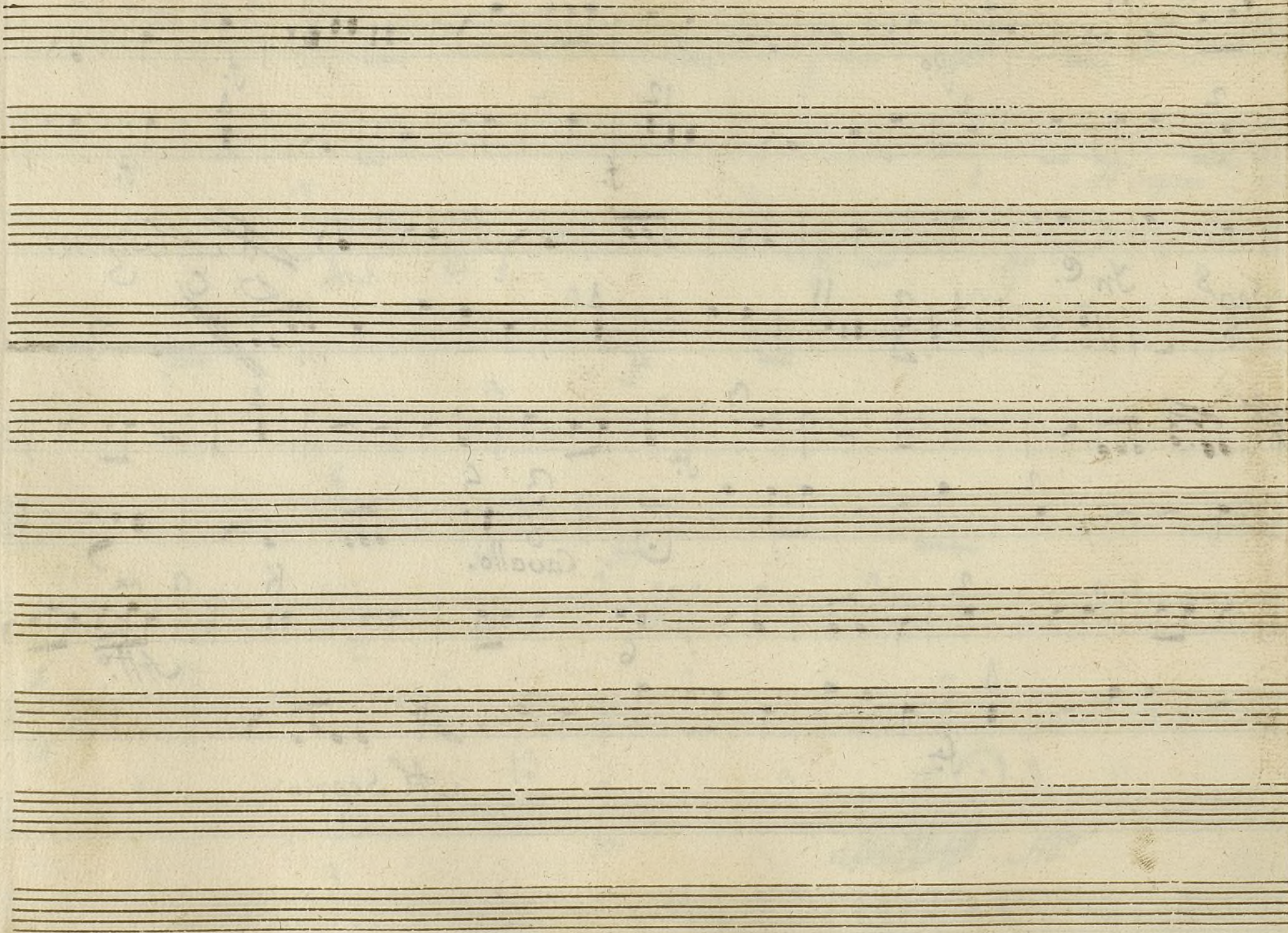
Allegro no.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and mood markings.

Key markings and annotations include:

- Allegro* (written vertically on the left margin)
- 22.* (top right)
- 40* (top right)
- 3*, *2*, *12*, *4*, *3*, *5*, *8*, *6*, *3* (fingerings or measures)
- p.o.* (piano)
- f.* (forte)
- Allegro* (written twice, once with a double bar line)
- In C.* (key signature)
- Allegro* (written vertically on the left margin)
- Cavallò.* (tempo marking)
- Allegro* (written vertically on the left margin)
- Allegro* (written vertically on the left margin)



1200055139

Bajo Ton.^a a 3: A Sanze de la Naranjera:

Sra Morales: Mus 123-7

41

Allegro

Al Segno:

Alleg^{ro} $\text{C} \frac{2}{4}$ je foy ten foy Alto po

Al se^gno And^{no} $\text{C} \frac{2}{4}$ foy foy f Al se^gno, 2. mas, je Parola:

Handwritten musical score for a piece titled "Allegro". The score is written on seven staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is written in a style that combines Western musical notation (notes, rests, bar lines) with Arabic lyrics written below the notes. The lyrics are in Arabic script. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

Parola:

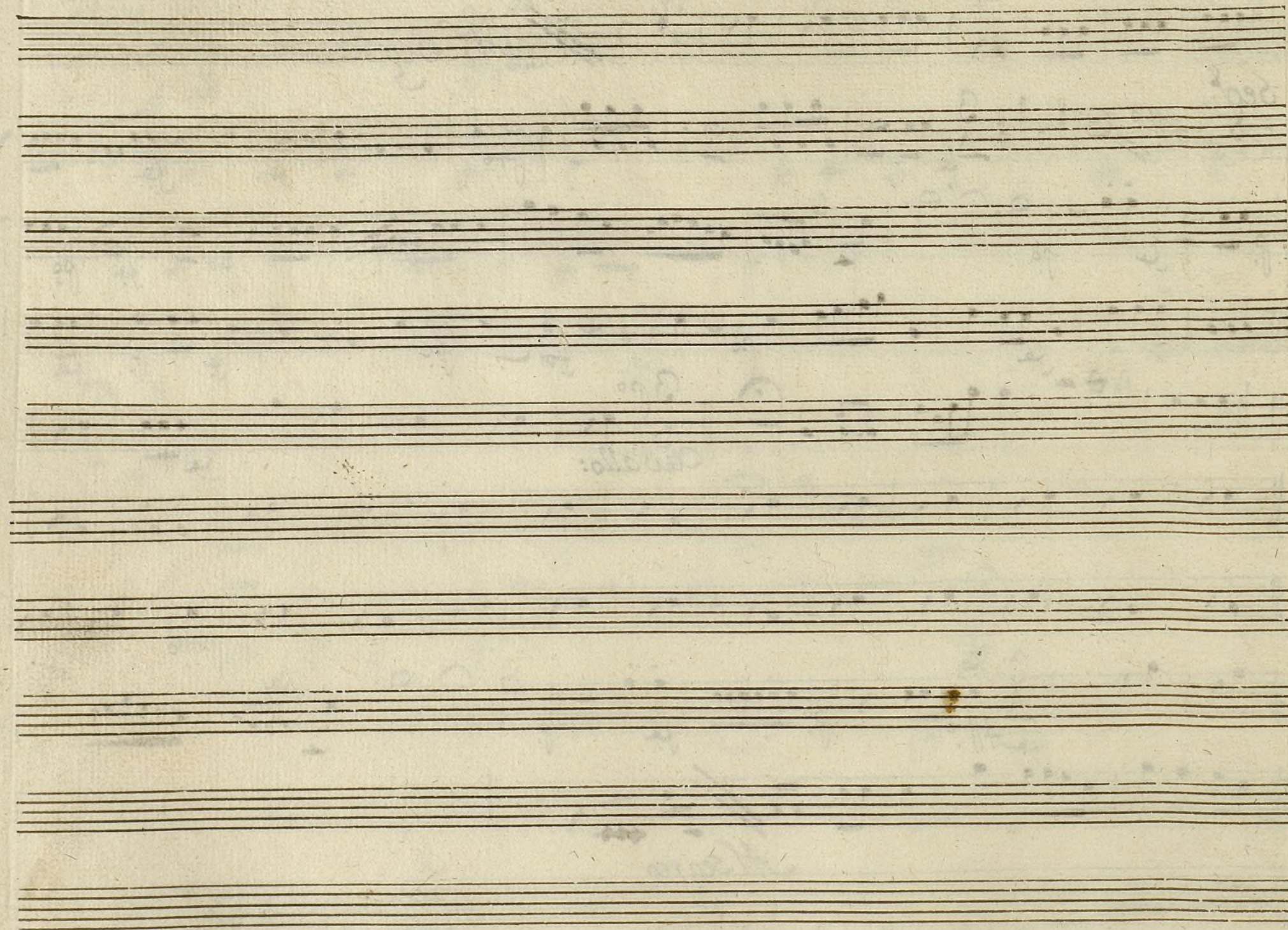
Coplas.
Alleg.^{ro} Mod.^{to} $\text{C} \#$ 3/8

Allegro

Allegro

Cavallò

Allegro



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