

Leg. 26 n. 11

MUS 123-12

Leg. 3. n. 44

La Puana Garcia.

La Rosa Garcia

La Rosa Perez. y Alf. 10

t

Conadilla

45

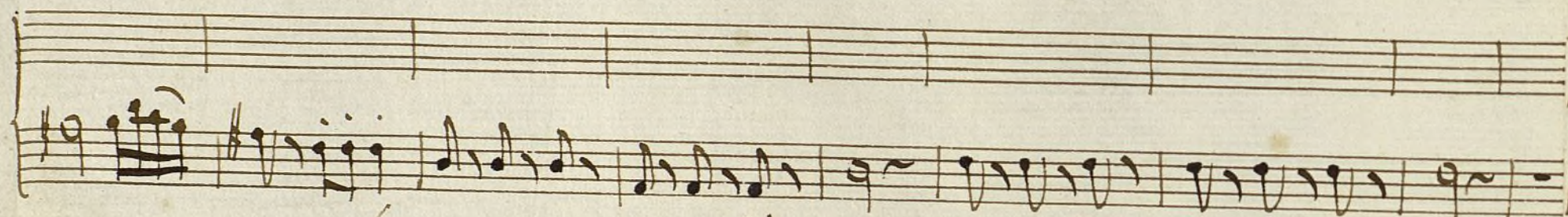
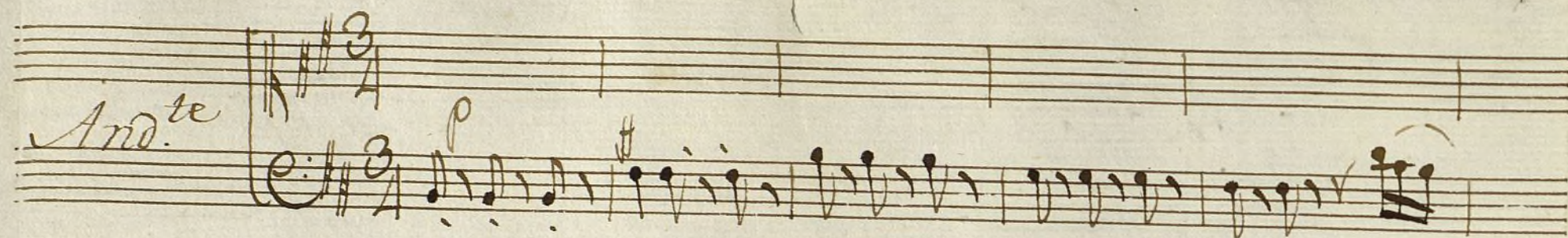
a 3.

Arna Criada y Abate.

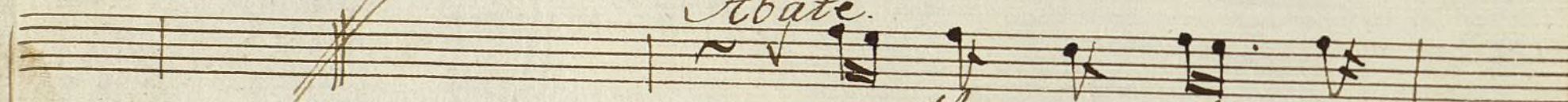
De Laserna.



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

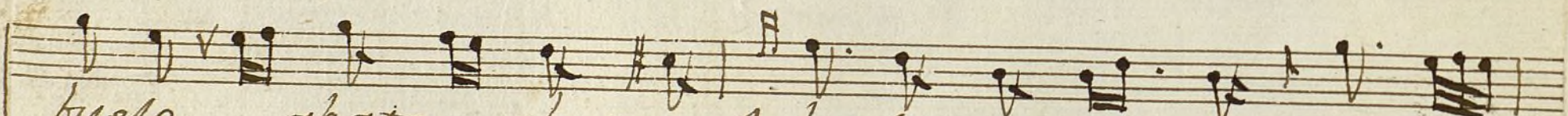
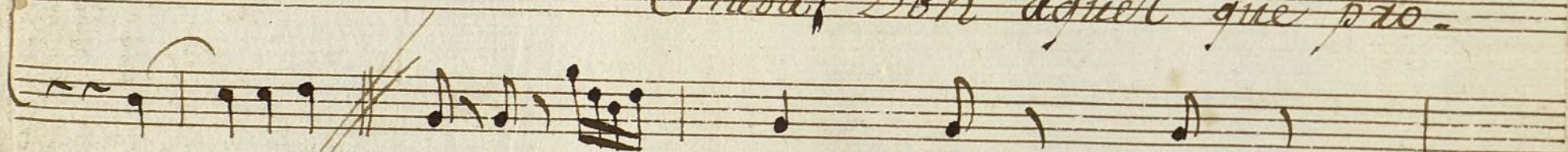


*Abate.*



*Abate Abate el*

*Criada? Don aquel que pro.*



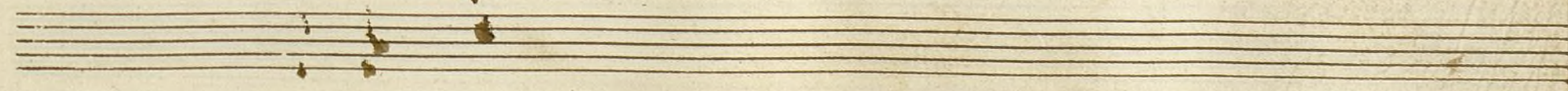
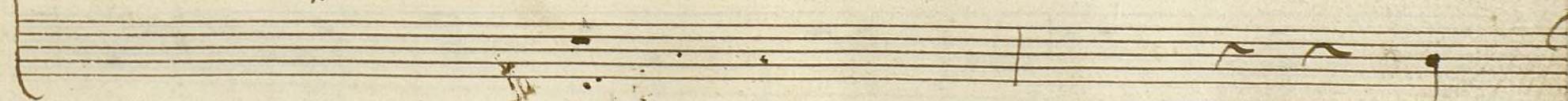
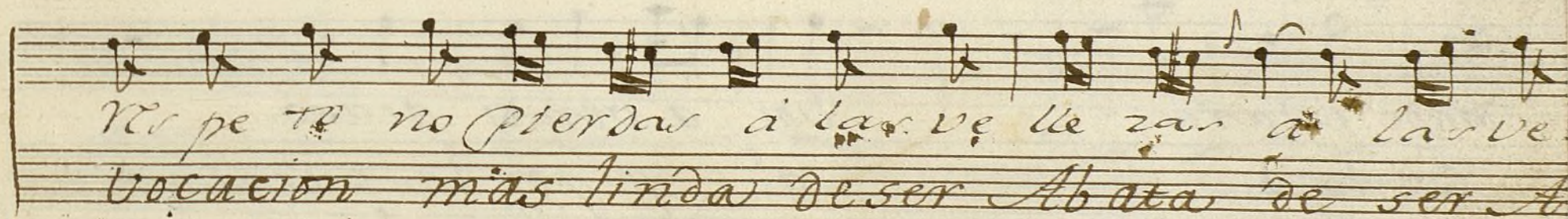
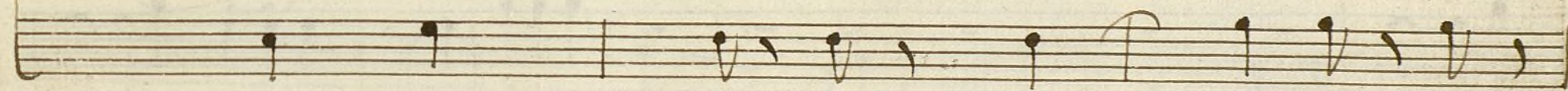
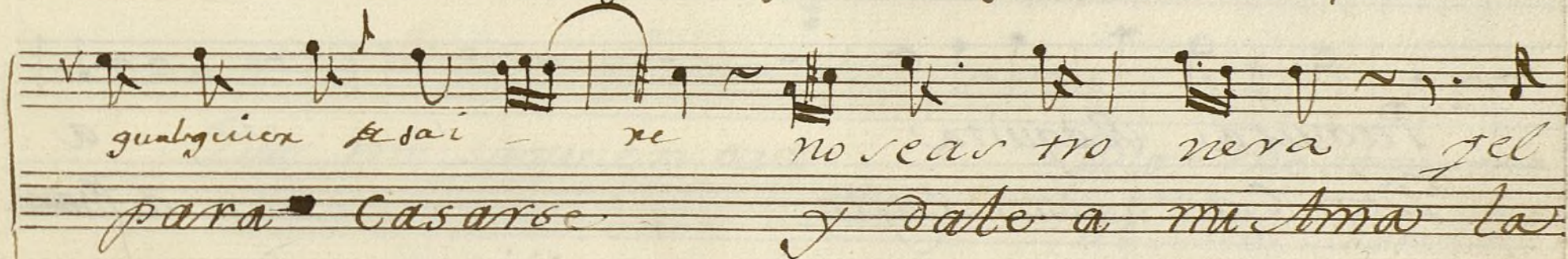
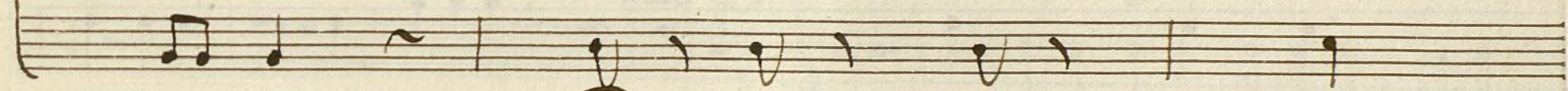
*buelo abate abate el buelo guarda caracter*  
*teges Don a los Abates.*







A los Abates da licencia a Don Casto





lle zar a lar  
bata de

All.<sup>o</sup>

Paquita Paquita  
Don Casto don casto

a  
a ~~Don~~

onde estará.

Voi a ver si acaso

~~Casto~~

q.<sup>e</sup> yo por la puerta



Handwritten musical score on aged paper. The score consists of eight staves of music, with lyrics written in cursive below the notes. The lyrics are in Spanish and appear to be a song or a set of verses. The handwriting is elegant and typical of the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.

la puedo encontrar el empeño es mucho  
le vide aora entrar Dios me saque pronto  
Dios me saque en paz Dios me saque en  
de esta Viudedad de esta Viudedad  
paz de Dios de Dios



*Allegro.*

*Por de la olive; mayor*

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

*Vueta*

*Dios q.<sup>e</sup> anegada en llanto sola me*

*quiere Dios q.<sup>e</sup> anegada en llanto sola me*

*quiere so la me quiere sola*



*Sola me quiere mis lagrimas en-*

*Juque - si me Conbiene no pido de-*

*licias no pido riguerzas ni segunda -*

*Boda sino a de ser buena solo a Dios le -*

*pido lo q<sup>e</sup> me convenga - - y lo mas q<sup>e</sup> le -*



pido de todas veras. es q.<sup>e</sup> sea buen mozo—

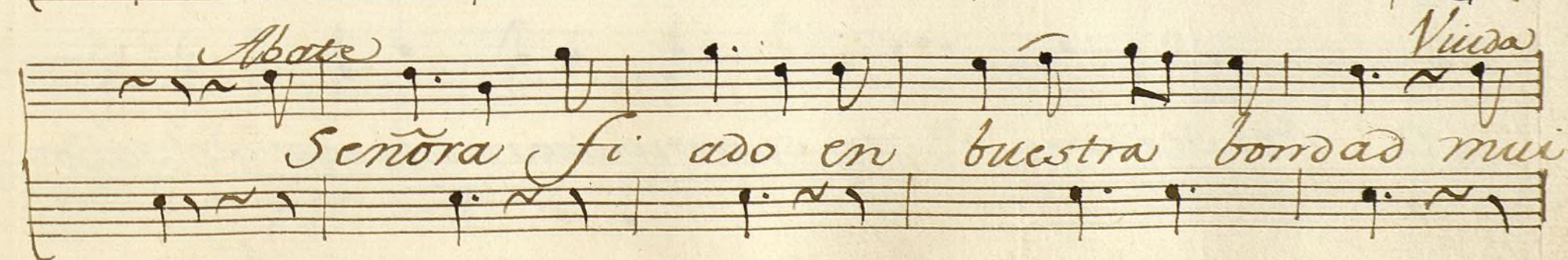
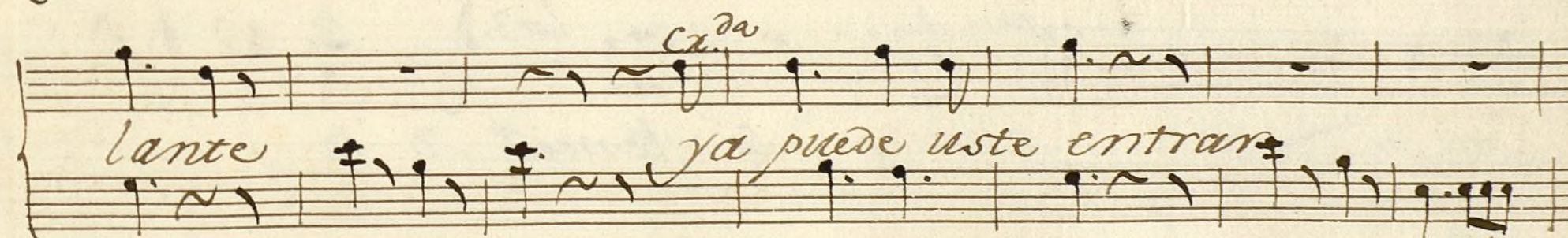
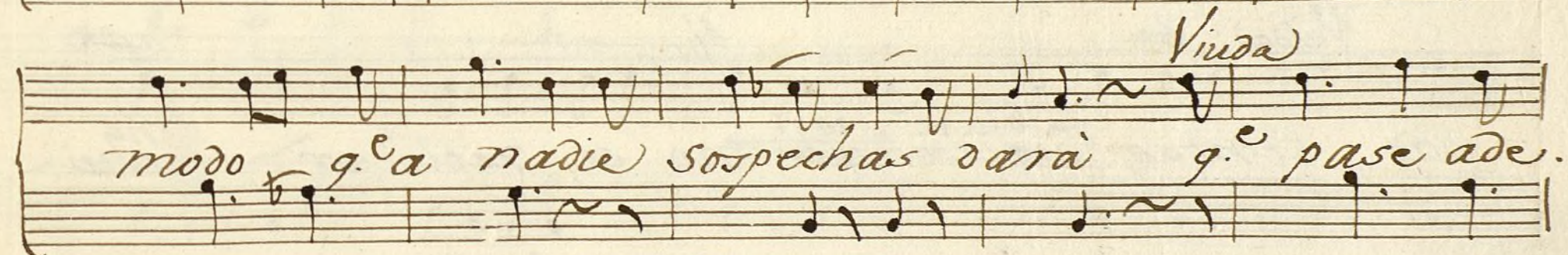
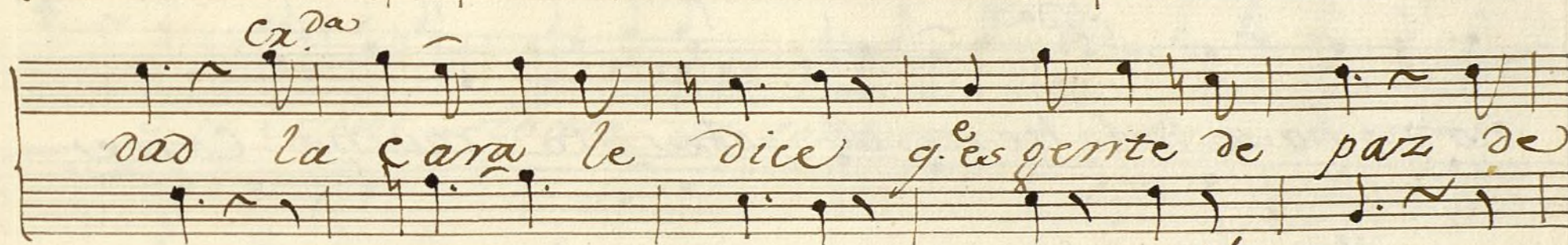
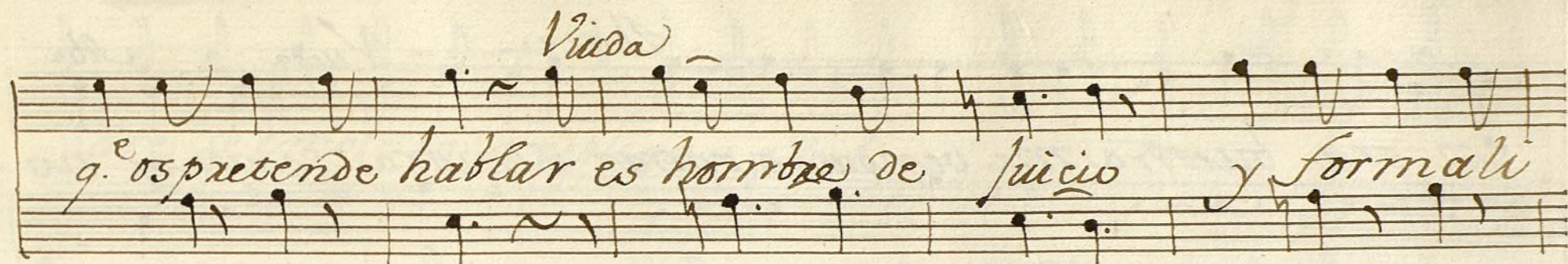
q.<sup>n</sup> me pretenda. q.<sup>n</sup> me pretenda q.<sup>n</sup>

q.<sup>n</sup>

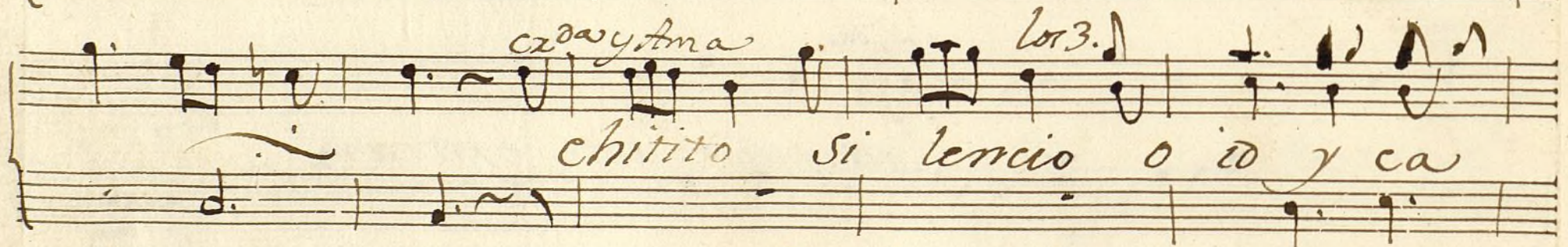
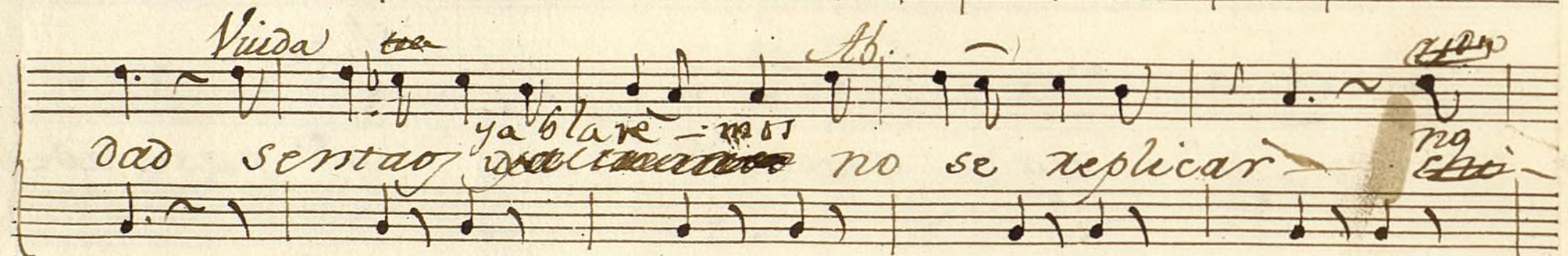
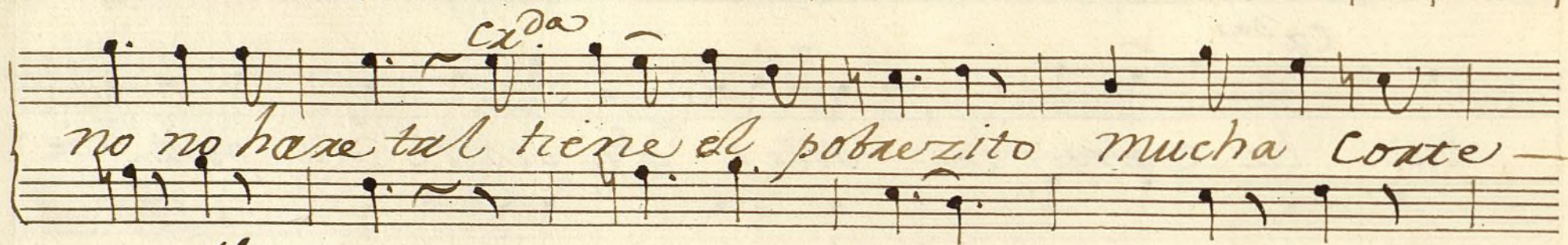
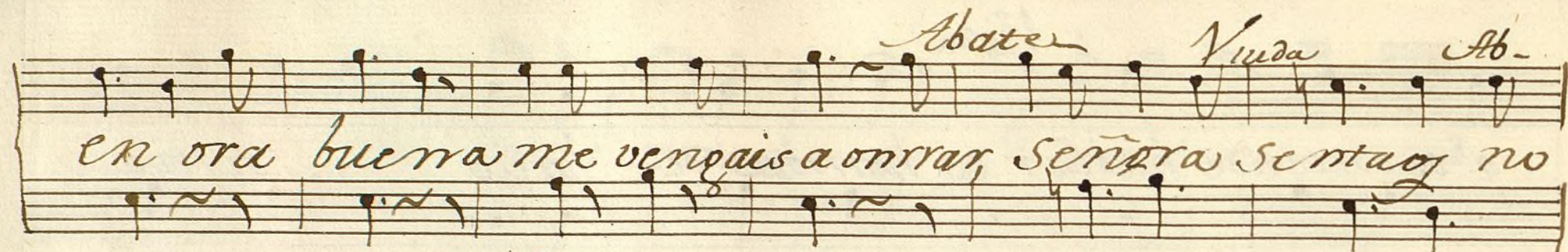
Criada  
 fe

Viuda  
 Ca.<sup>da</sup>  
 ñora Señora Paquita q.<sup>e</sup> tracs aqui està un Abate











ate se empieza a explicar q.<sup>el</sup>

q.<sup>el</sup> señor Abate se empieza a explicar se

se

All.<sup>o</sup>

ate se empieza a explicar q.<sup>el</sup>

q.<sup>el</sup> señor Abate se empieza a explicar se

se

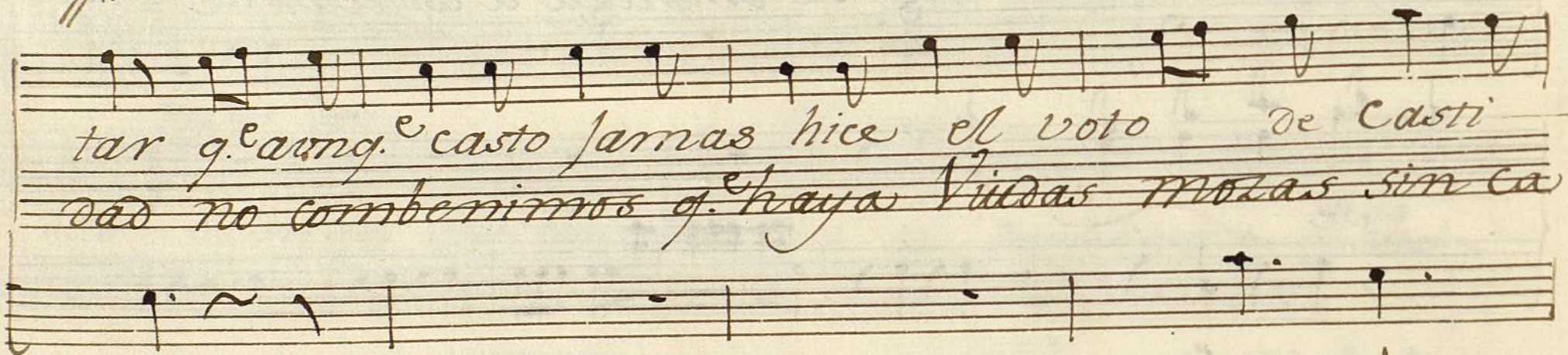
All.<sup>o</sup>



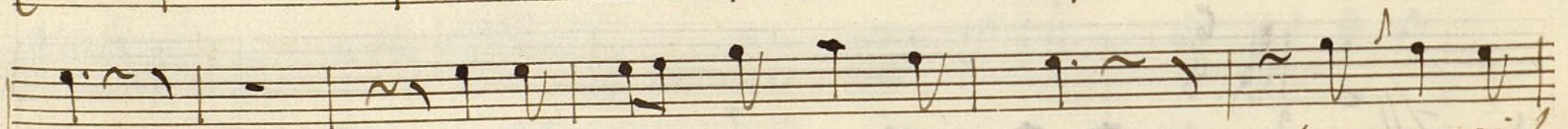
*Abate.*



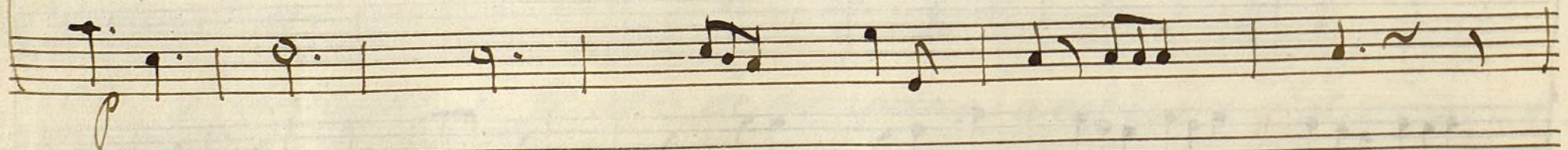
No soy Don Casto Violeta mas no os teneis q.<sup>e</sup> asus-  
Loj Abates desti<sup>n</sup>ados al bien de la socie-



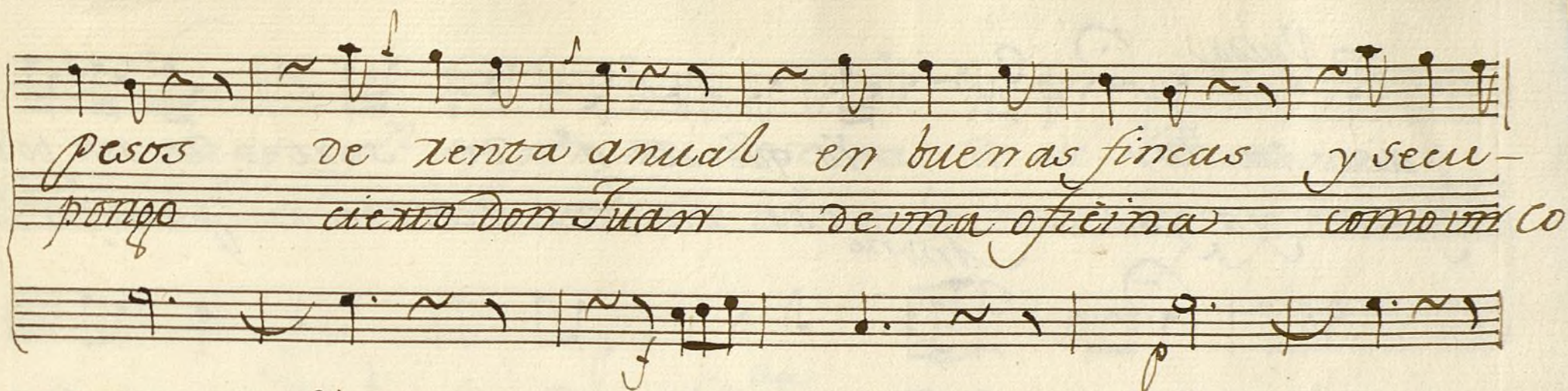
tar q.<sup>e</sup> aung.<sup>e</sup> casto jarnas hice el voto de Casti-  
dad no combenimos q.<sup>e</sup> haya Viudas Mozas sin ca-



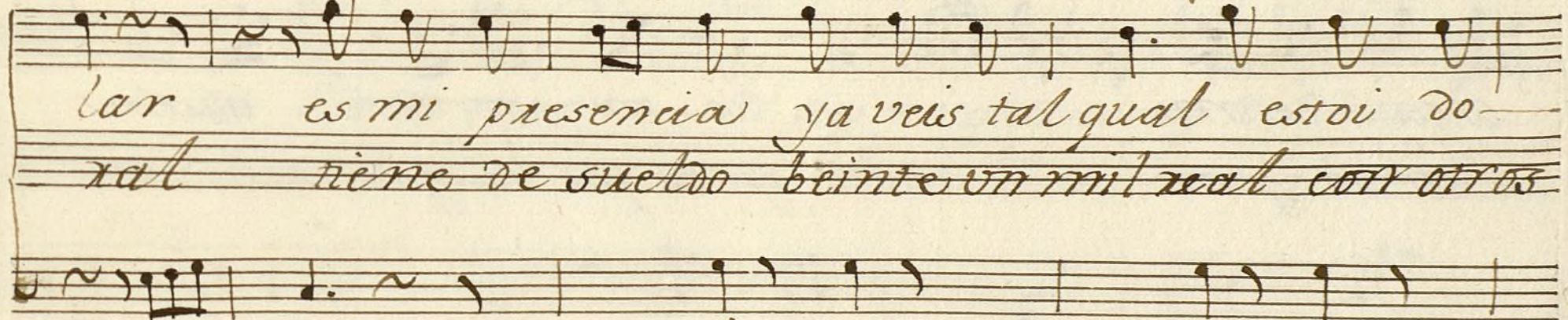
dad. el tempo mil  
sar Viudas y ahora os pro



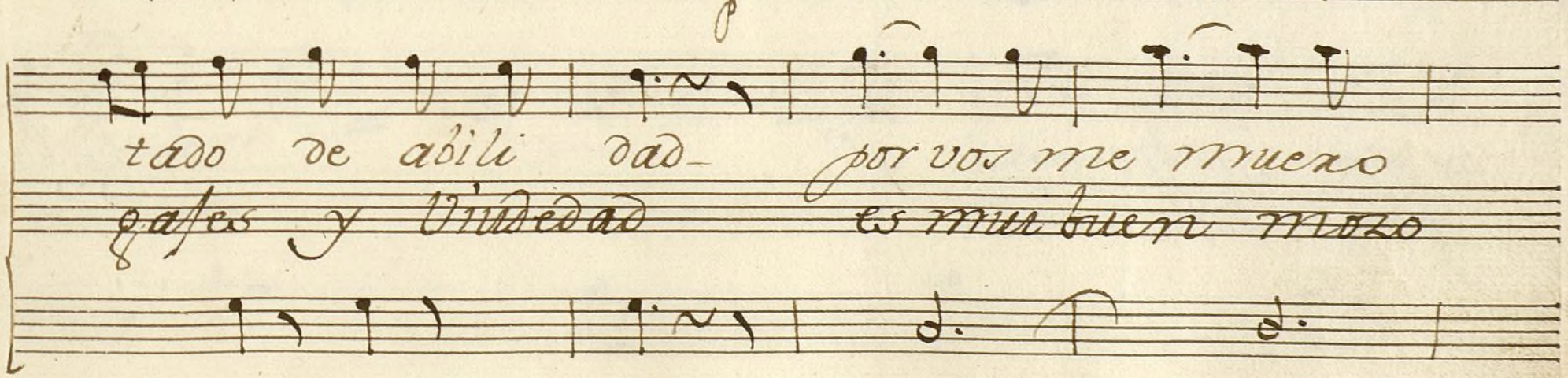




pesos de renta anual en buenas fincas y secun-  
pongo cierto don Juan de una oficina como un co



lar es mi presencia ya veis tal qual estoi do-  
ral tiene de sueldo veinte un mil real con otros



tado de abili dad por vos me muevo  
gases y Unidad es muy buen mozo



*Viuda*

y así ta ta No quiero q<sup>e</sup> de sexte de mi por  
y así ya ya. ese si me acomoda pues por las

*And<sup>no</sup>*

otra de mi de mi por otra quien  
plumas pues pues por las plumas an

oy por mi deserta q<sup>n</sup> de su la.  
Lebantado el vuelo an muchos y-







de todos quantos llequen haeremos asco — ha-  
q<sup>e</sup> en siendo mi Amo Gefe seremos Gefas se

*Vuola* *Abate*

remos asco — vaia usted con Dios Señora cu-

remos Gefas — os doy muchas gracias le voy a bus-

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

*Vuola* *Abate?*

chad q<sup>e</sup> quexis decirme os tengo q<sup>e</sup> hablaros.

car — Jesus q<sup>e</sup> Vexquenza q<sup>e</sup> venga a cenar q<sup>e</sup>

*da*



lot 3.

prosigue el coloquio o id y ca  
y el chiste acavado a ora escu

Uad o id y callad q. el señor. Abate se em-  
char aora escuchar estas Sepui villas pa

pieza a explicar q. el señor. Abate se se em-  
za de matar estas Sepui villas pa



pieza a explicar se  
za rematar para

*Allegro.*

*Alto*

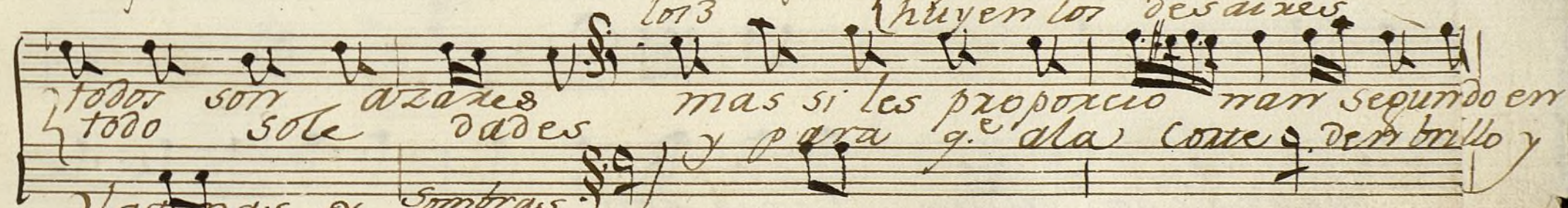
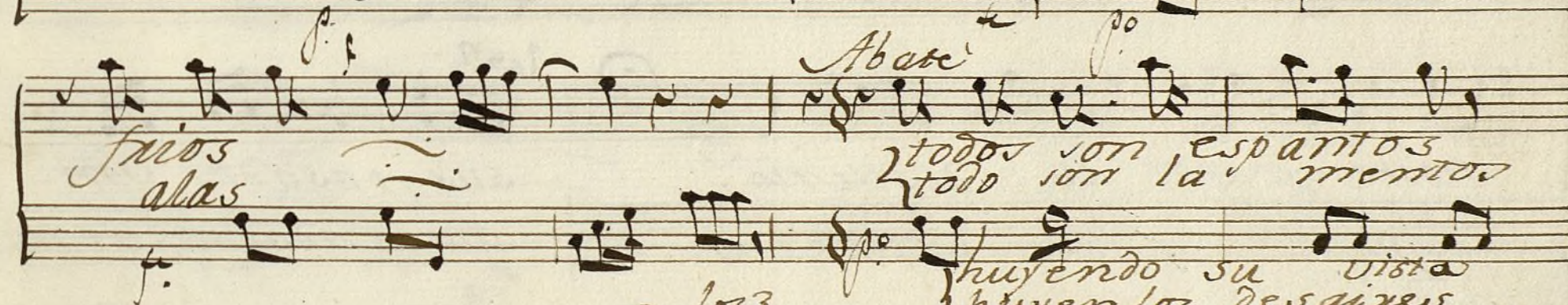
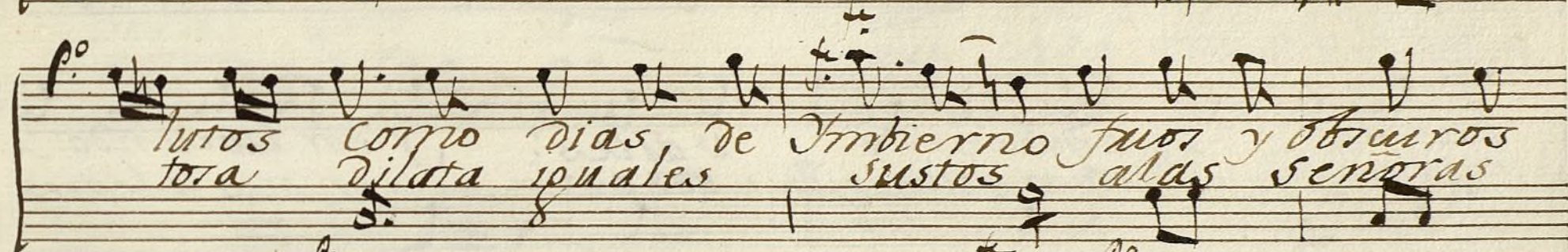
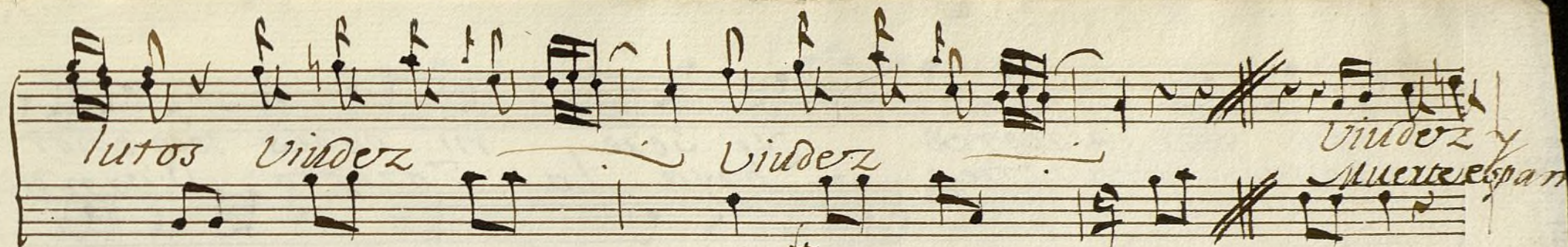
*Cres.*

*il*

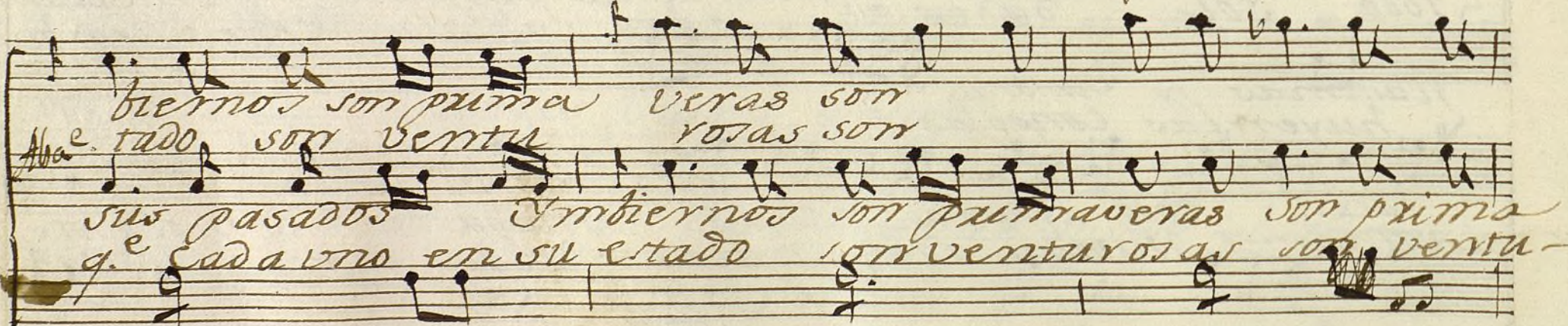
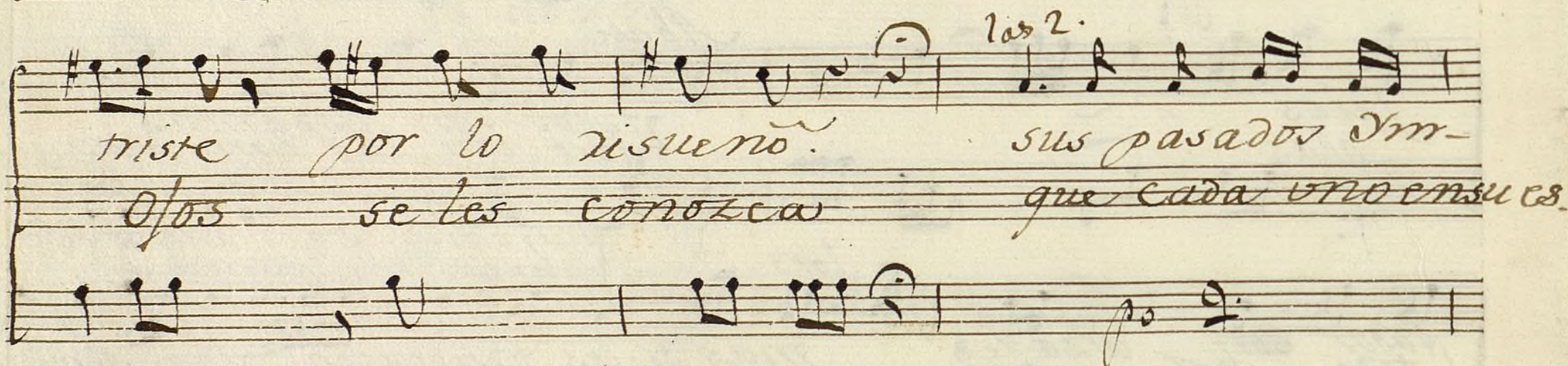
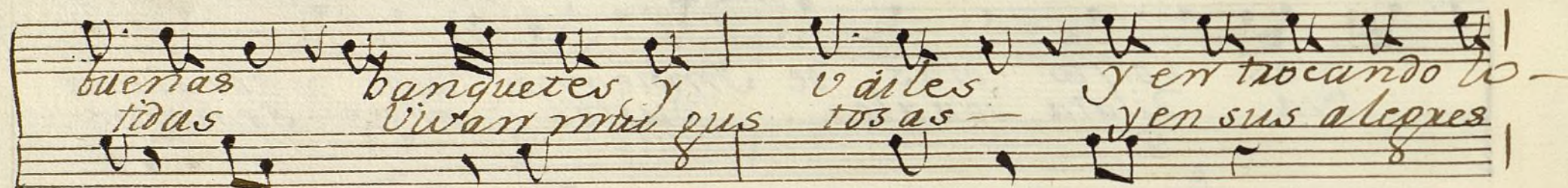
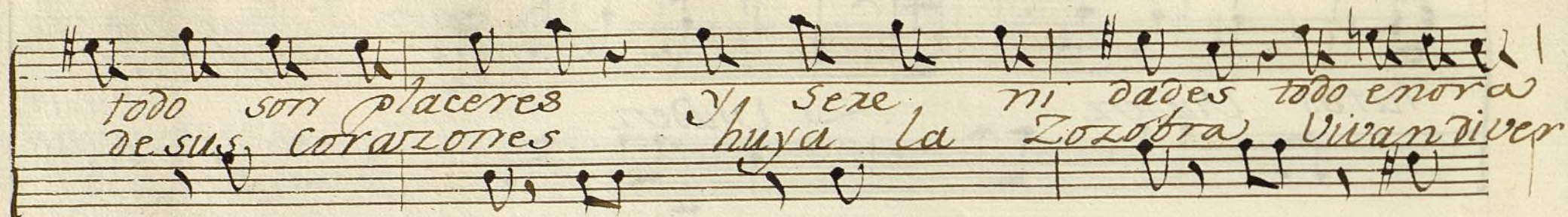
Son para las Mujeres Viudas y lutos

y lutos. Son para las Mujeres Viudas y lutos Viudas y











Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish. The lyrics are:

veras son los pasados ym  
rosas son que cada uno en su es-

biernos los son primavera  
tado que son venturosas

son  
son

Allegro







*Ucare d' M<sup>te</sup> del leg.<sup>o</sup> 3<sup>o</sup>*

MUS 123-42

+

*Tonadilla*  
*a. 3<sup>ta</sup>*

*Amo Criada y Abate.*

~

*De*

*D.<sup>n</sup> Blas Laserna*

~

*1757*



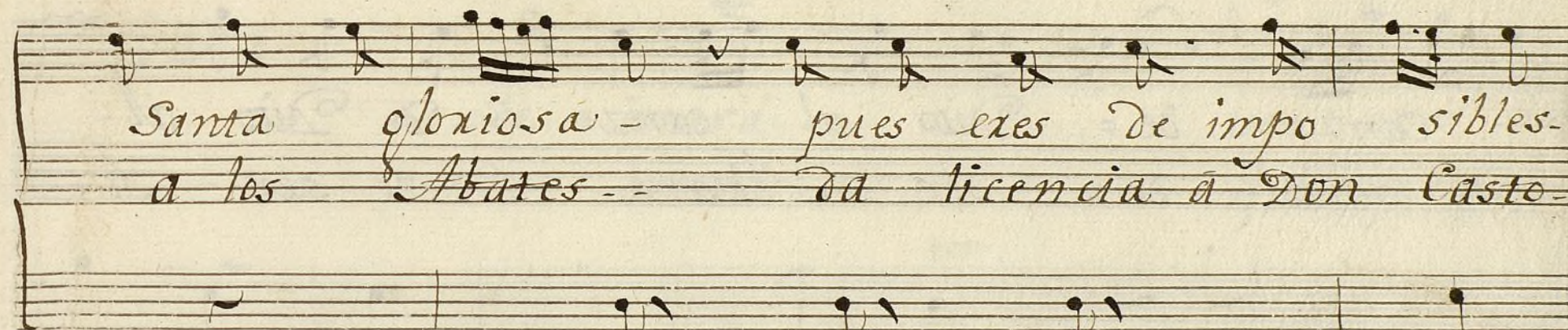
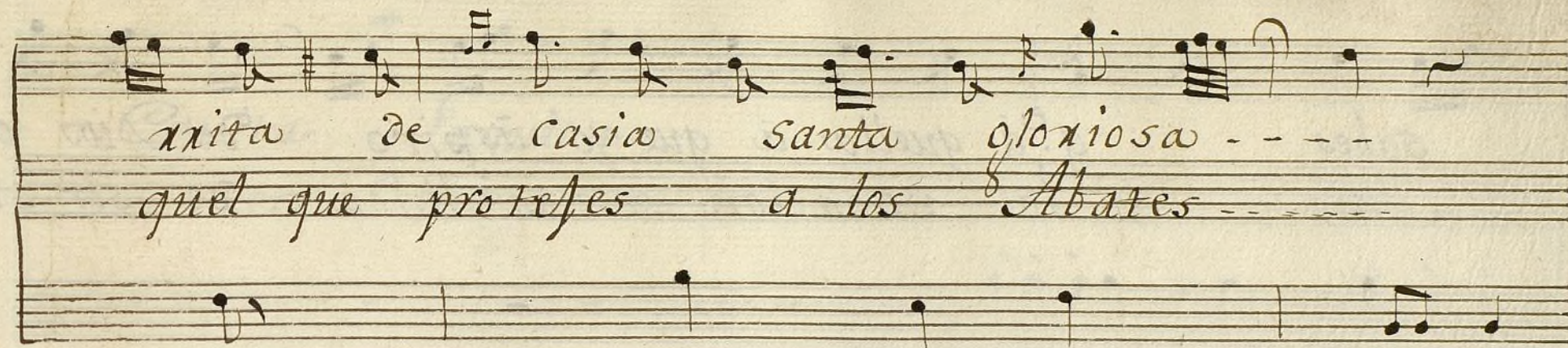
*And.te*

*3* *p.* *for*

*Abate, p.*

*cri<sup>do</sup> Santa xita de Casia Santa-*  
*santo a quel que pro tejes santo a-*







sabes g.<sup>o</sup> a quella a que yo aspiro de Dios al  
Ama la vocacion mas linda de ser A-

Canze de = Dios al canze de Dios al-  
bata de = ser A bata de ser A-

Canze - - - - - Pa-  
bata - - - - - Don-

*Allegro.*



quita Paquita -  
casto Don casto -

a Donde estará - Voy aver sia -  
a Donde estará que yo por la

ten.  
caso - la puedo en contrax -  
puerta - le vide aora entrar -

The image shows a handwritten musical score on aged paper. It consists of four systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are in a cursive hand. The first system has the lyrics 'quita Paquita -' and 'casto Don casto -'. The second system has 'a Donde estará -' and 'Voy aver sia -' on the top line, and 'a Donde estará' and 'que yo por la' on the bottom line. The third system has a 'ten.' marking above the staff. The fourth system has 'caso -' and 'puerta -' on the left, and 'la puedo en contrax -' and 'le vide aora entrar -' on the right. The piano accompaniment is written in a simple, rhythmic style with many rests.



el empeño es mucho -  
Dios nos saque pronto -

Dios mesa que èmpaz - Dios mesa que em.  
De esta viudedad - De esta viude-

paz. Dios mesa que èmpaz, Dios -  
dad. De esta viude dad, De es -

Poc-



me saque em paz -  
ta viude dade -

*Allegro:*

*And.te*

viuda -  
Dios - que anegada en llanto so -



la me quiere. Dios q.<sup>o</sup> anegada en llanto -

sola me quiere so - la me quiere -

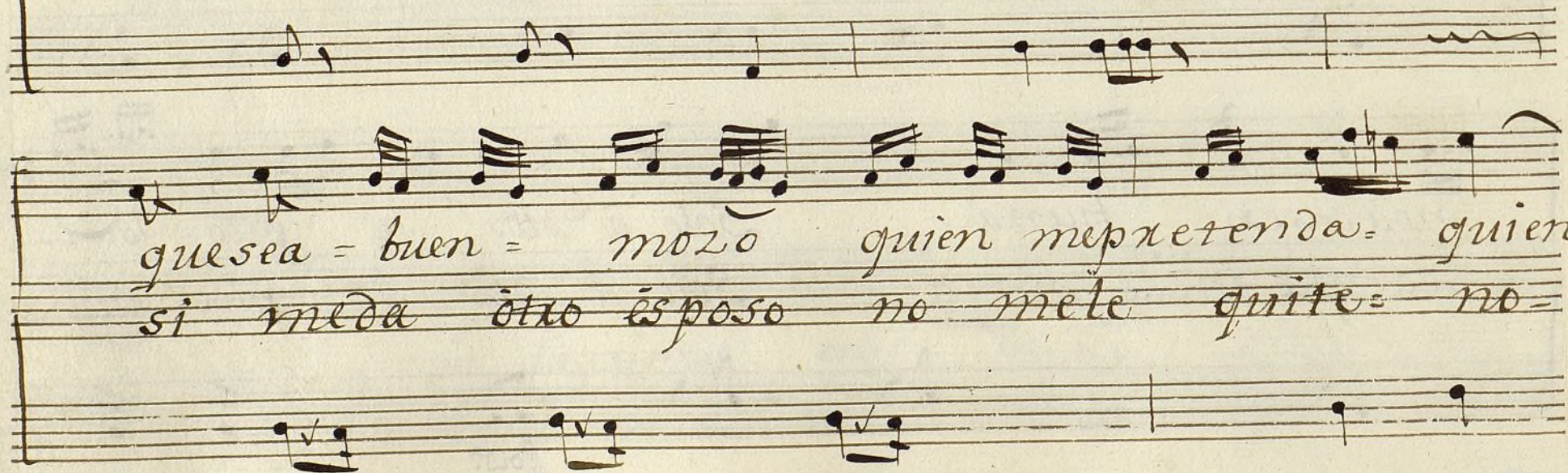
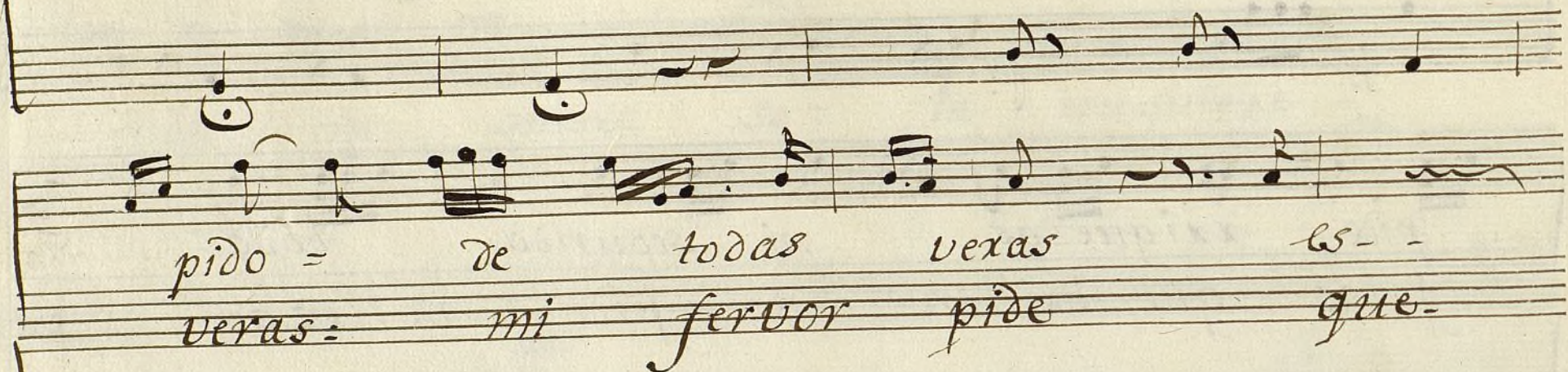
sola me quiere - - - - - Sola me -  
Firana -

quiere mis lagrimas en . juque sime con -  
suerte no es el en viudar chasco para dos -



viene no pido de licias no-  
veces no pido a Dios galas ni-  
pido xaiquezas - ni segunda boda - si-  
feias que brillen no pido vellezas pa-  
noãdesex buena - Solo a Dios le pido = lo...  
ra que mead mixen Solo a Dios le pido = que...  
poco.



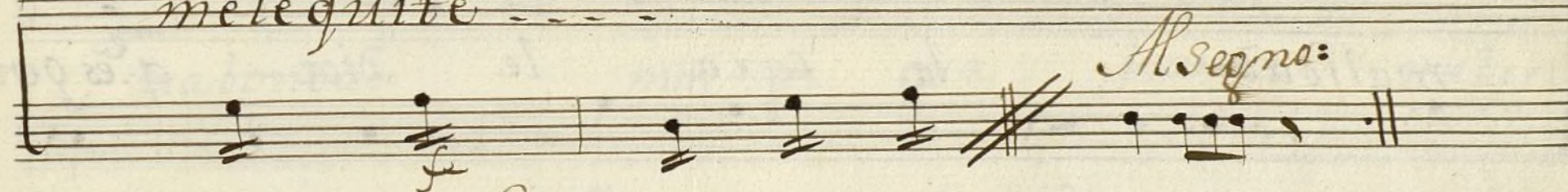




= mepretenda, quien mepretenda - - - - - quien -  
= melequite, no melequite - - - - - no -



mepretenda - - - - -  
melequite - - - - -



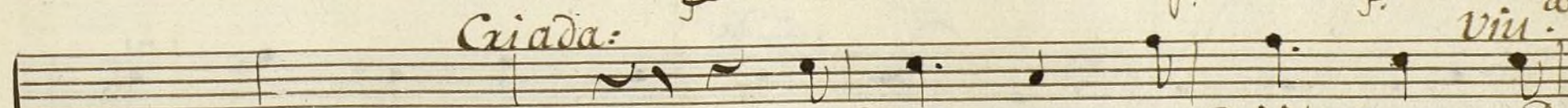
*Allegro:*



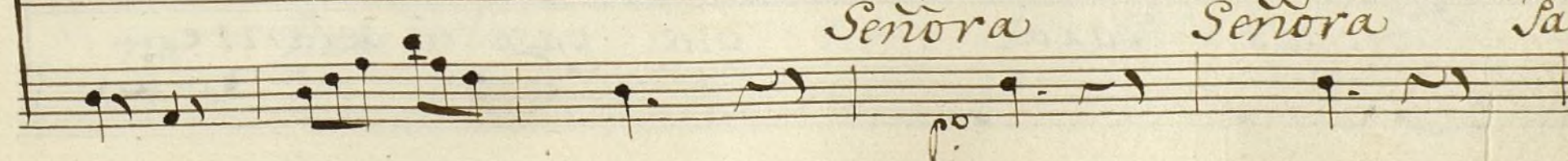
*All.*



*Criada:*



*Viu.*



*Señora*

*Señora*

*Pa-*



quita que traes = <sup>cri<sup>da</sup></sup> a qui esta vn Abate q.<sup>e</sup> os pre-  
tende ablar = <sup>viu<sup>da</sup></sup> es Hombre de Juicio y for-  
malidad = <sup>cri<sup>da</sup></sup> la caxa le dice - q.<sup>e</sup> es gen-  
te depaz - De modo que a nadie sos-  
pechas <sup>viu<sup>da</sup></sup> daxa que pase a delante -



*cri da*  
 Ya puede usted énttar-

*Abate.*  
 Señora fiado = en bues-

*viu da*  
 trabondad= muy en ora buena meben.

*Abate.* *viu da* *Abate.*  
 gais à honrras= Señora= Sentaos no-

*cri da*  
 no haxetal= tiene el pobre cito-



*viuda*  
 mucha Contedad- sen taos yay xe-  
*Abate*  
 mos: nose = xrepliax - nose xrepli-  
*cri<sup>da</sup> po* *los 3:*  
 cax: chitito si lencio oyð y ca  
 (Abate) oyð y ca  
 llad: que el Señor Abate - se empieza a espli-  
 llav. se empieza a es pli-



*car: q. el señor Abate = se empieza a es plicar; q. el-*  
*p. cre. do*  
*señor Abate = se empieza a es plicar =*  
*il f. ov*  
*señor Abate = se empieza a es plicar = se empieza a es pli-*  
*p. se*



car: se empieza a explicar...

*Cap. 8*

*All.º*

*Abate:*

No soy Don casto vio -  
 Aun que agais la bobe - -  
 Los Abates des ti - -



*p.<sup>o</sup>*

leta mas no os teneis que asustar- que diu que  
 ria de perder esta ocasion- de bues-  
 nados al bien de la Sociedad- no con-

Casto jamas hice el boto de Casti-  
 tio esta bleci miento quiero ser el protec-  
 venimos que aya viudas mozas sin ca-

*Poco*

dad- el boto de Castidad-  
 tor- quiero ser el protector-  
 Sar- viudas mozas sin casar-  
*p.<sup>o</sup>* *Poco*



tenpo mil pesos de xxenta anual-  
sexeis es posa de un oficial-  
Yaõra õs propongo Cãto Don Juan-

en buenas fincas y secular --  
que es solo al ferez. pero ya esta --  
de una oficina Como un coral-

es mi presencia yaveis talqual, estoy do-  
puesto en caxxa de General -- el fuma y  
tiene de sueldo veinte un milrreal. Con otros-



tado dea bilidad --- porvos me muexo -  
 Juepa save baylar... se que os a dora -  
 gajes y viudedad... es muy buen mozo -

Viuda. 3 viuda  
 yasi: (tata) No quixo que de  
 yoboy: (tata) no mea comoda es.  
 yasi: (yaya) lse si meaco -

And no se  
 Sexte demi por otra, demi por otra ---  
 po so que al mejor tiempo, que al mejor tiempo -  
 moda pues por las plumas pues por las plumas -

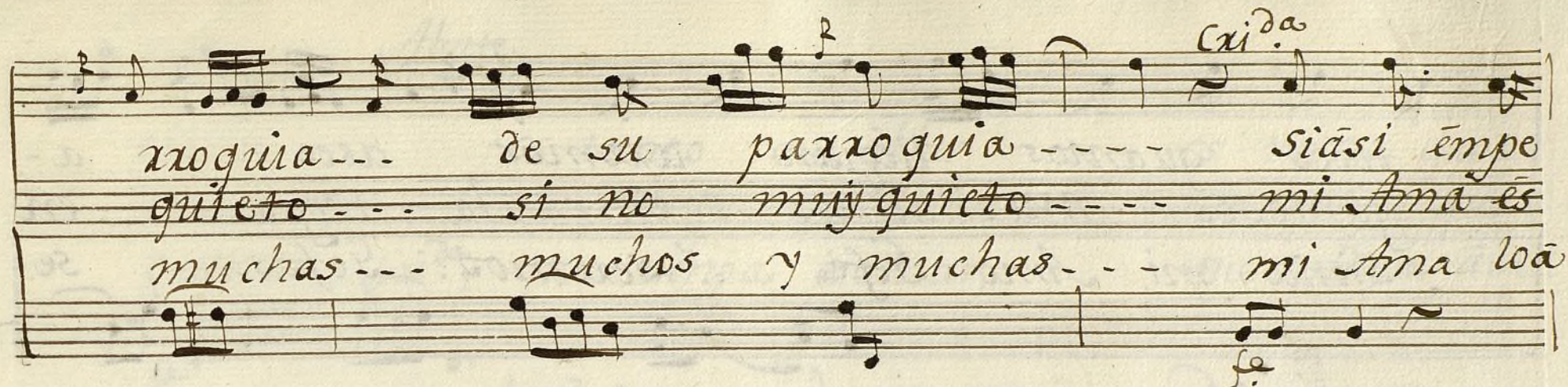


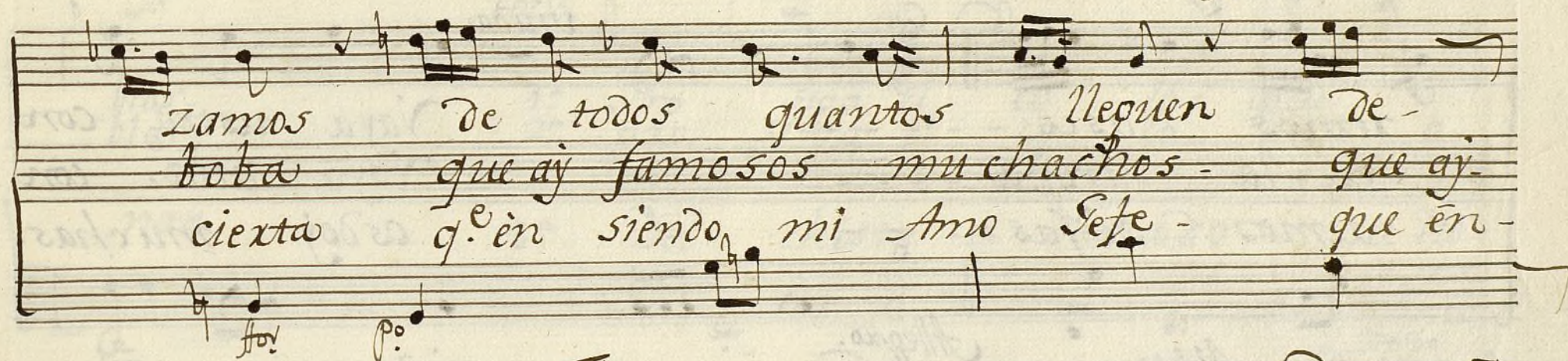
- demi por otra quien oy por mi de  
 - que al mejor tiempo le in quiete el ene  
 - Pues por las plumas an le vantado el =

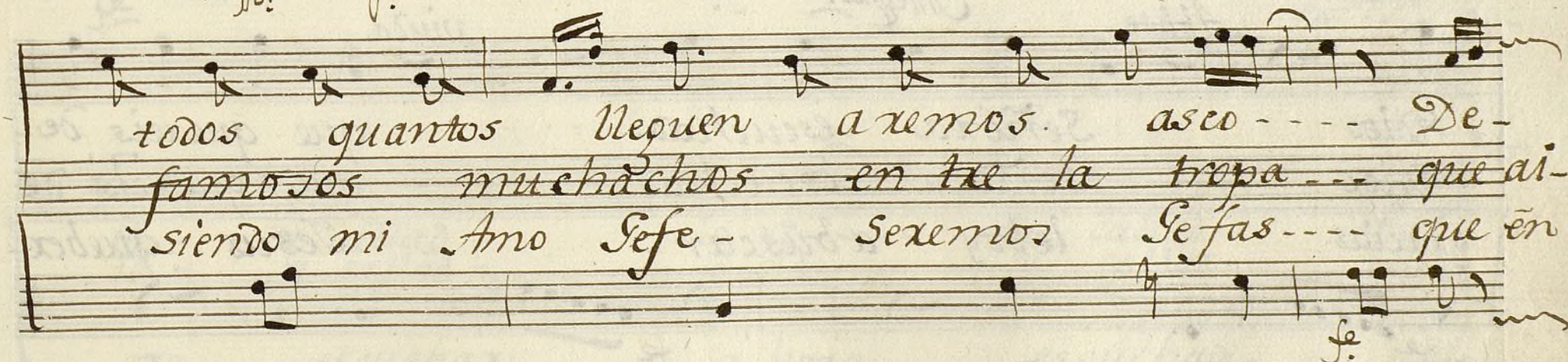
Sexta quien oy por mi de Sexta de su pa-  
 migo le in quiete el ene migo sino muy-  
 buelo an le bantado el buelo muchos y

xroquia --- quien oy por mi de sexta de su pa-  
 quieto --- le in quiete el ene migo sino muy-  
 muchas --- an le bantado el buelo muchos y-

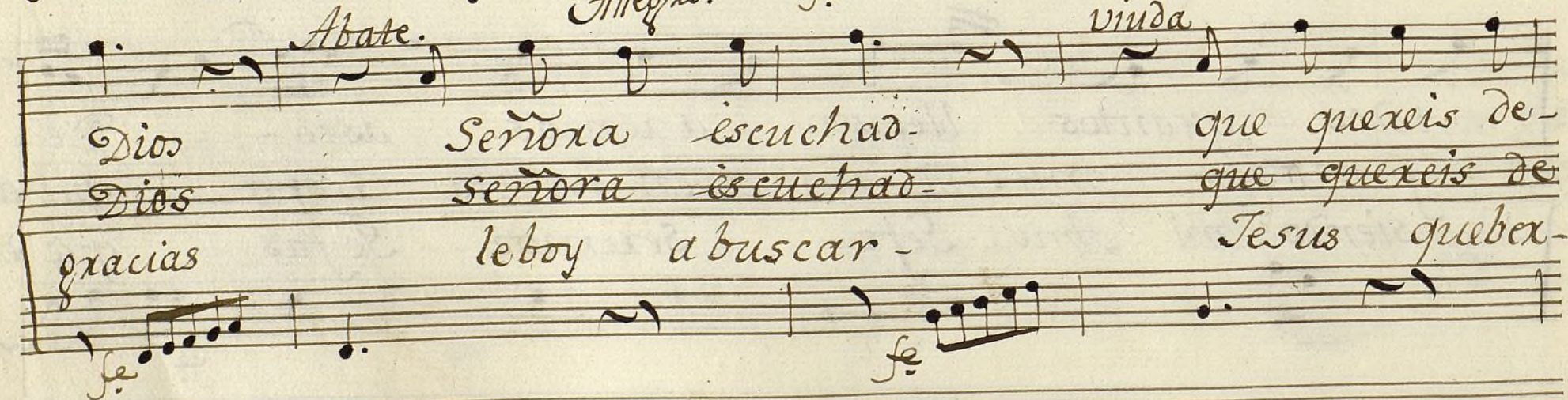
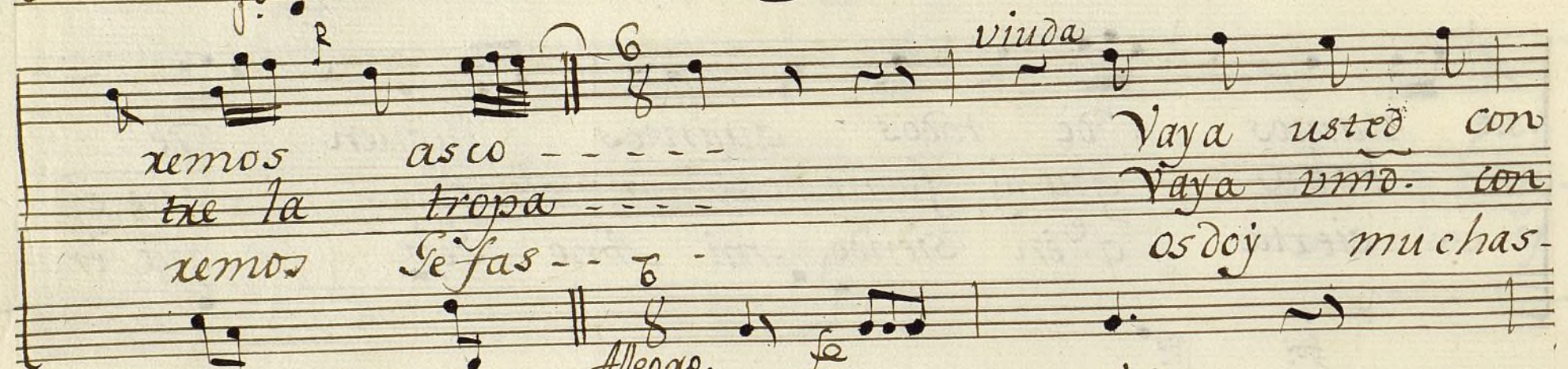
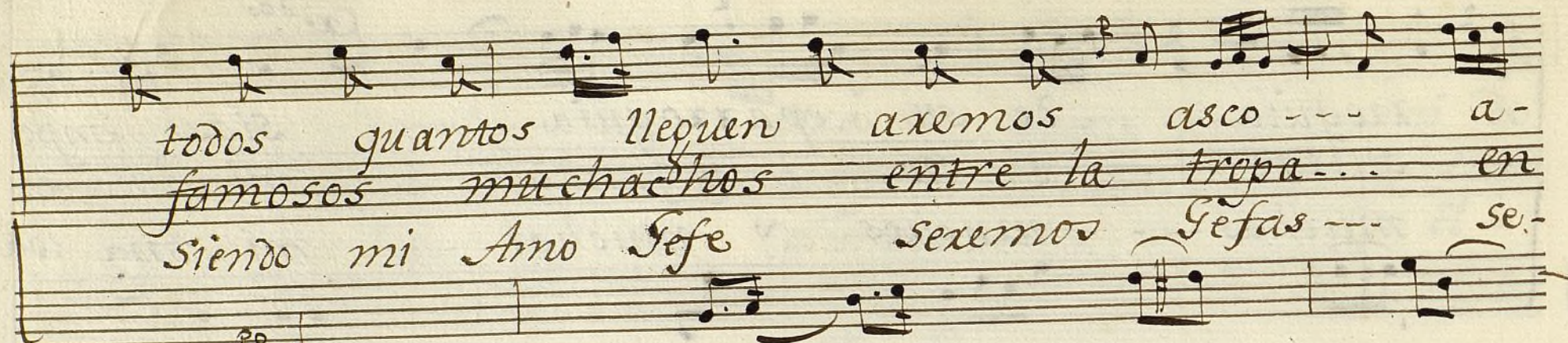



 xroquia --- de su paxroquia --- Siãsi empe  
 quieto --- si no muy quieto --- mi Ana es  
 muchas --- muchos y muchas --- mi Ana loã  
 fe


 Zamos de todos quantos lleguen de -  
 boba que ay famosos muchachos - que ay -  
 ciexta q' en siendo mi Amo Sefe - que en -  
 foy po


 todos quantos lleguen a xemos. asco --- De -  
 famosos muchachos en tre la tropa --- que ai -  
 siendo mi Amo Sefe - Sexemos Sefas --- que en  
 fe







*Abate.*

cixme os tempo que àblar os tempo que à-

cixme aun tẽpo que àblar, aun tẽpo que à-

quenza (Cui<sup>da</sup>), que venga à cenar, que venga à ce-

*fe*

*lo 3.*

blar. 1<sup>a</sup> - Pro si a el co lo = quio o-

blar. 2<sup>a</sup> - pro si a el co lo = quio o-

nar. 3<sup>a</sup>. Del chiste à cavado = a ho-

*fe*

*Cui<sup>da</sup> po*

*quel*

id - y callad - o yd - y callad - quel-

id - y callad - o yd - y callad - quel-

xa escuchax a hora escuchax - *Abate:* es-



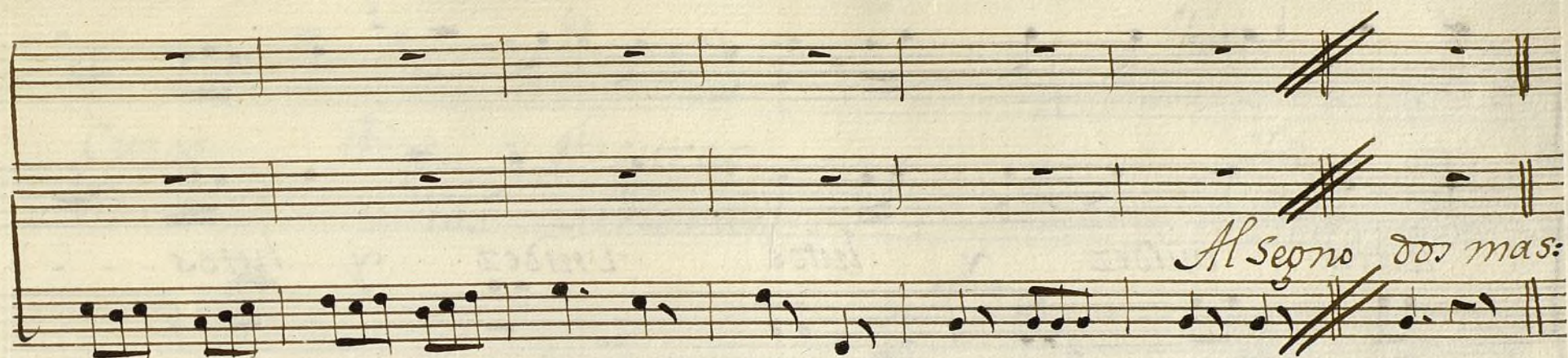
los 3: te

Señor Aba = te se buelve aesplicar, que el  
 tas sequi dillas Para xrematar = es.

Señor Abate se buelve aesplicar. se-  
 tas sequi dillas para xrematar. pa-

buelve aesplicar. se buelve aesplicar-  
 xa xrematar. para xrematar-





*Al segno dos mas:*



*Alleg. to*

*Ciada:*



*Son para -*



*las Mugeres viudez y lutos, viudez y -*

*los 2. Son para las Mugeres viudez y -*

*Credo*

*il*



lutos viudez y lutos viudez y lutos - - -  
 - viudez y lutos - - - Viudez y  
 Muerte éspan.  
 lutos Como dias de Inbierno = frios y obs-  
 tosa de lata y quales sustos = a las se-



*Abate:*  
Cunos frios y obscuros - - - - - Todos son es-  
ñoras a las señoras - - - - - Huyendo su-

pantos todos son azules - - - - - todo son la-  
bista las timas y sombras Huyendo de-

*los 3:*  
mentos todo so le dades mas si les propo-  
saies Huyen las congojas y para que a la-



A handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line with lyrics and a lower line, likely for a basso continuo or a second voice. The lyrics are in Spanish and describe a scene of celebration and joy. The notation includes various note values, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

cionan Segundo en lace - todo para ellas -  
corte den brillo y pompa vivan a doradas -  
muda de semblante - todo son placeres -  
de las gracias todas de sus Corazones -  
y serenidad todo en horabuena - ban -  
huya la zozobra - vivan divertidas - vi -



que tes y bayles ---

van muy gustosas..

Y tocando lo tristes

ven sus a legres ojos -

por lo xisueñas -  
se les conozea.

*Cri<sup>da</sup>*  
Sus pasados ymbiernos son  
que cada uno en su estado -

los 2: sus pasa -  
que cada u -

*Po<sup>se</sup>*  
prima veras son prima veras son prima -  
ventu xosas son bentu xosas son ventu -

dos ymbiernos son prima veras son prima -  
no en su estado - son ventu xosas son ventu -



Veras rosas son primavera  
 sus pasados ym-  
 que cada uno en su es

biernos, sus pasados ymbiernos son primavera  
 tado, que cada uno en su estado son venturosas

Son primavera  
 son venturosas

Allegro



t

Violin 1<sup>o</sup>

Jon<sup>a</sup> a 3.

Abate Anna y Criada







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

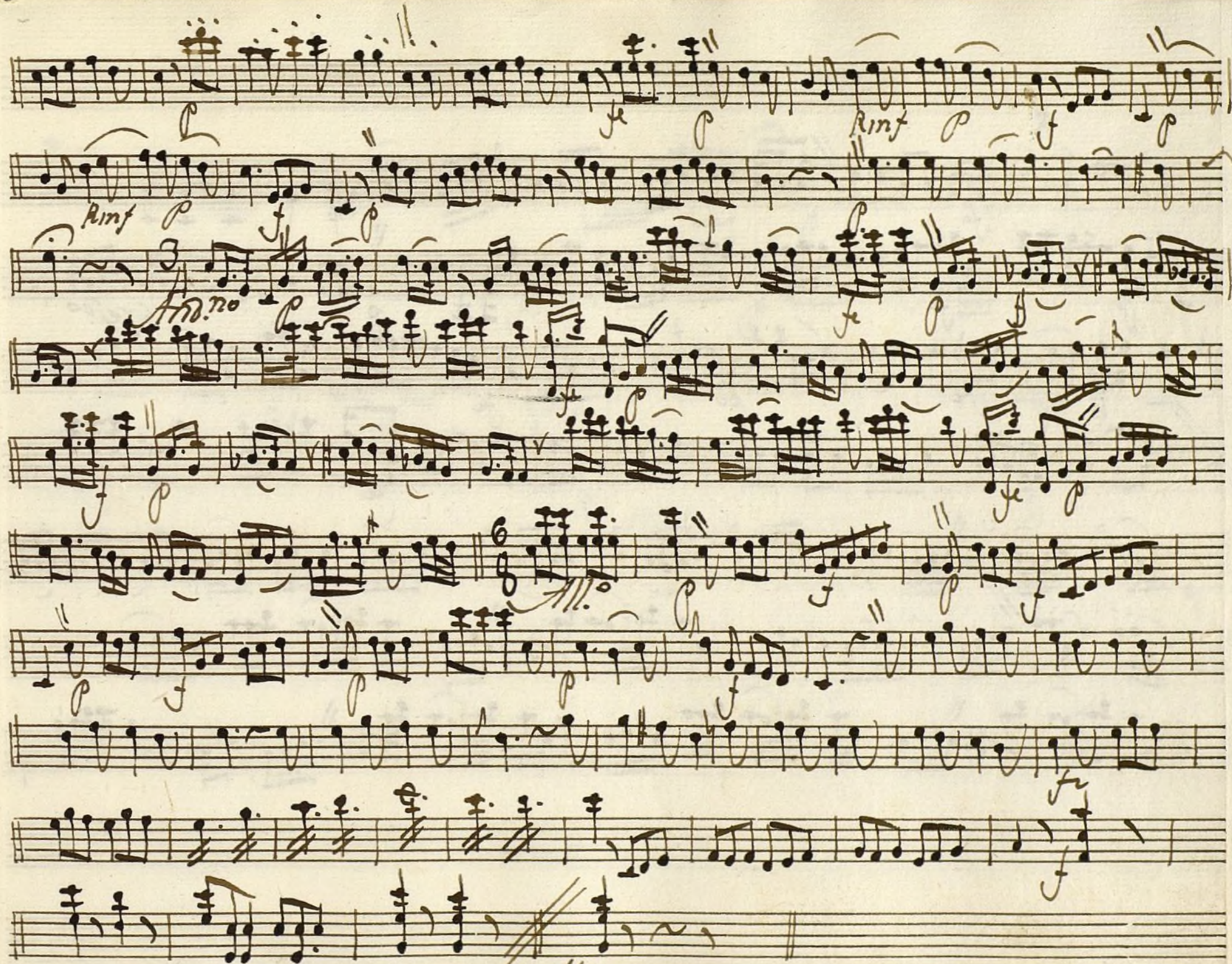
*Allegro.*

*Poco*



A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo marking 'Allegro' is written at the beginning. The music consists of various note values, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. A double bar line with repeat dots appears in the middle of the first system. The second system continues the melody. The third system features a 'cresc.' (crescendo) marking. The fourth system shows a change in the key signature to two flats (B-flat and E-flat). The fifth system ends with a double bar line. The sixth system begins with a new section, marked with a double bar line and a repeat sign. The seventh system continues the new section. The eighth system features a 'cresc.' marking. The ninth system ends with a double bar line. The tenth system begins with a new section, marked with a double bar line and a repeat sign. The music concludes with a final double bar line.





*Allegro*



Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score is marked with various dynamics and performance instructions:

- All.<sup>to</sup>* (Allegretto) at the beginning.
- f* (forte) and *p* (piano) markings throughout.
- Cre.<sup>do</sup>* (Crescendo) marking on the third staff.
- Rehearsal marks (double bar lines with dots) are present on several staves.
- The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs.



A handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten words "crei." and "il" below the notes. The third staff contains the handwritten word "crei." below the notes. The fourth staff contains the handwritten word "Al Segno" below the notes. The score is written in brown ink on aged, slightly yellowed paper.







f

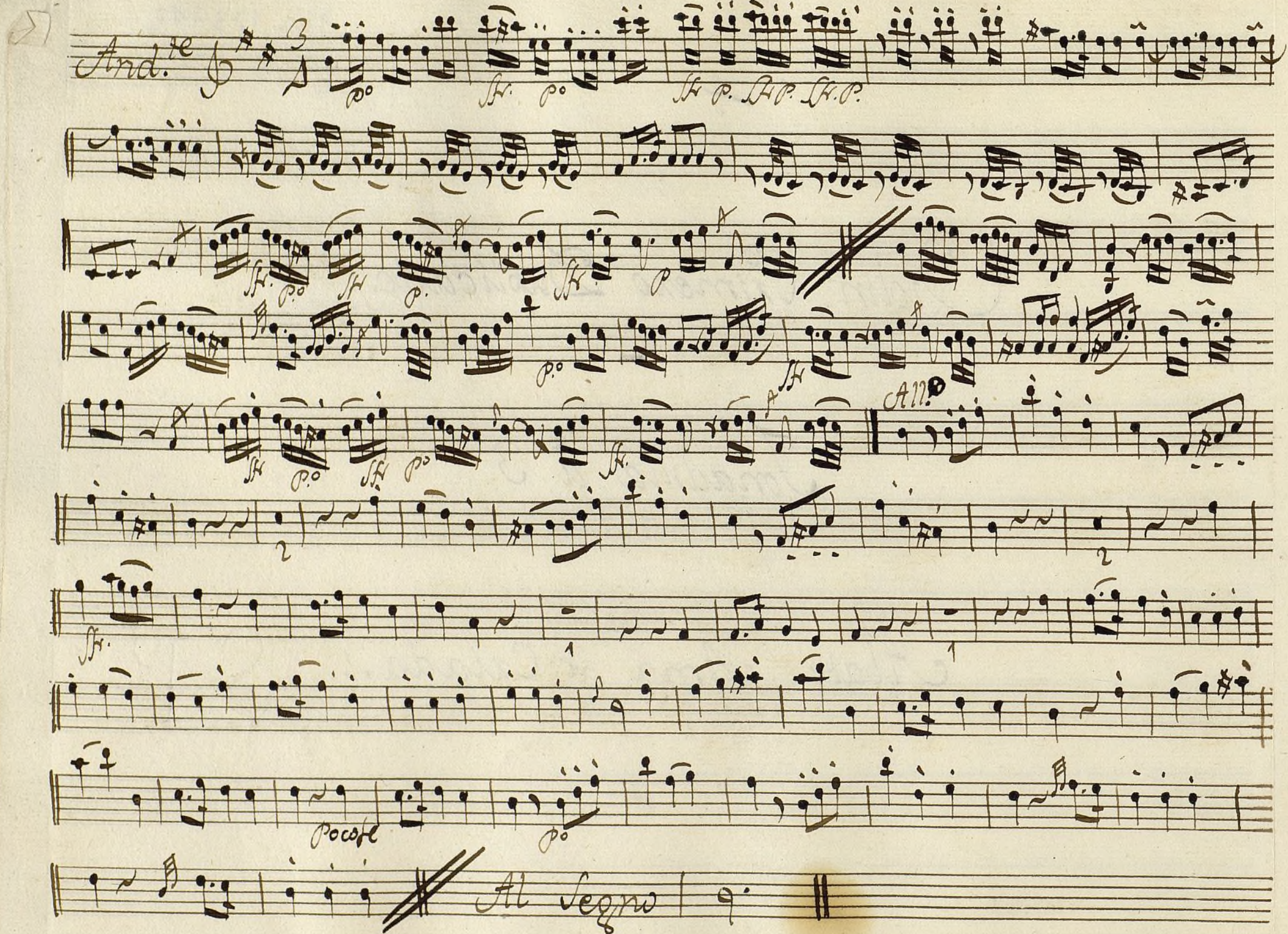
Violin Primero Duplicado.

Tonadilla à 3.

Abate Anna y Criada.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *And.<sup>te</sup>* at the beginning. The key signature is one sharp (F#). The time signature is 3/4. The score includes several dynamic markings: *ff.*, *p.*, *pp.*, *Allegro*, and *poco*. The piece concludes with the instruction *Al Segno* and a final double bar line.





*Por Delasolre.*

*And.<sup>te</sup>*  $\text{G}^b \text{A}^b \text{B}^b$  3

*po*

*le* *po*

*poco fe*

*le*



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *All.<sup>o</sup>*, *6/8*, *fe*, *p<sup>o</sup>*, *Le*, *crec.*, and *p<sup>o</sup>*. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *po*, *p*, and *rinfe*. The score is divided into sections by time signatures and tempo markings. The first section is marked *And.<sup>no</sup> 3*. The second section is marked *Al.<sup>no</sup> 6/8*. The third section is marked *Al Segno* and is preceded by a double bar line and a slash. The score concludes with a double bar line.



A handwritten musical score on aged, yellowed paper. The title 'All. No. 3' is written in the top left corner. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with slurs. There are several ties across staves. Dynamic markings include 'p.o.' (pianissimo) and 'cres.' (crescendo). A large, bold 'X' is drawn over a section of the fourth staff. The handwriting is in dark ink, and the paper shows signs of age and wear.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. Dynamic markings include "p.o" (piano), "Cres" (Crescendo), and "A" (Allegro). The piece concludes with a double bar line and the instruction "Allegro".







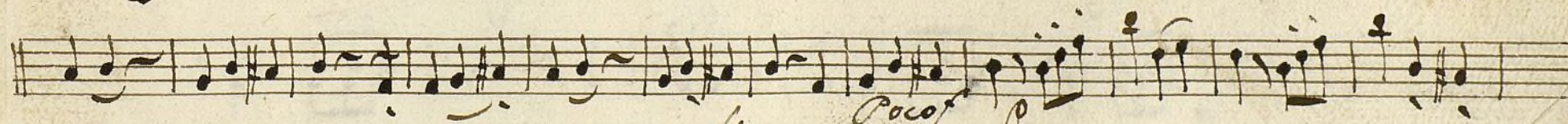
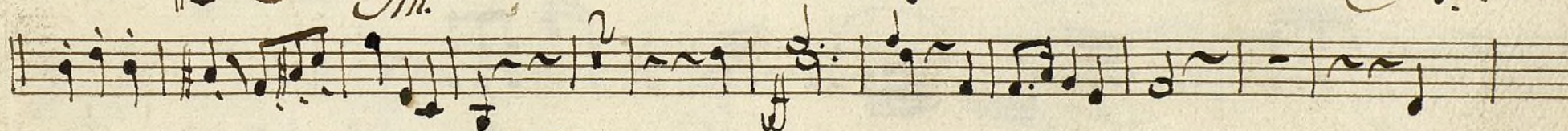
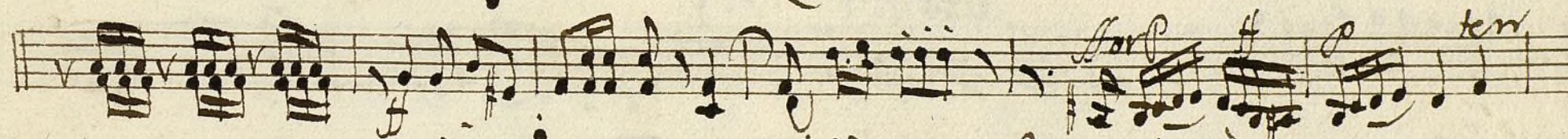
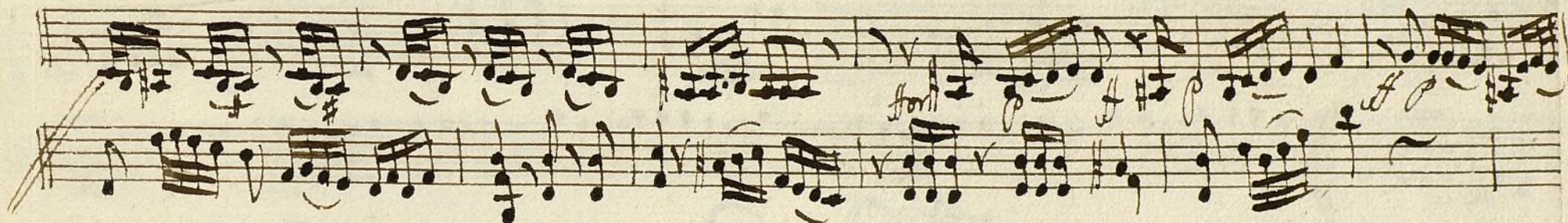
Violin 2.<sup>o</sup> Tom.<sup>a</sup> 3.

t

Abate Ama y Criada



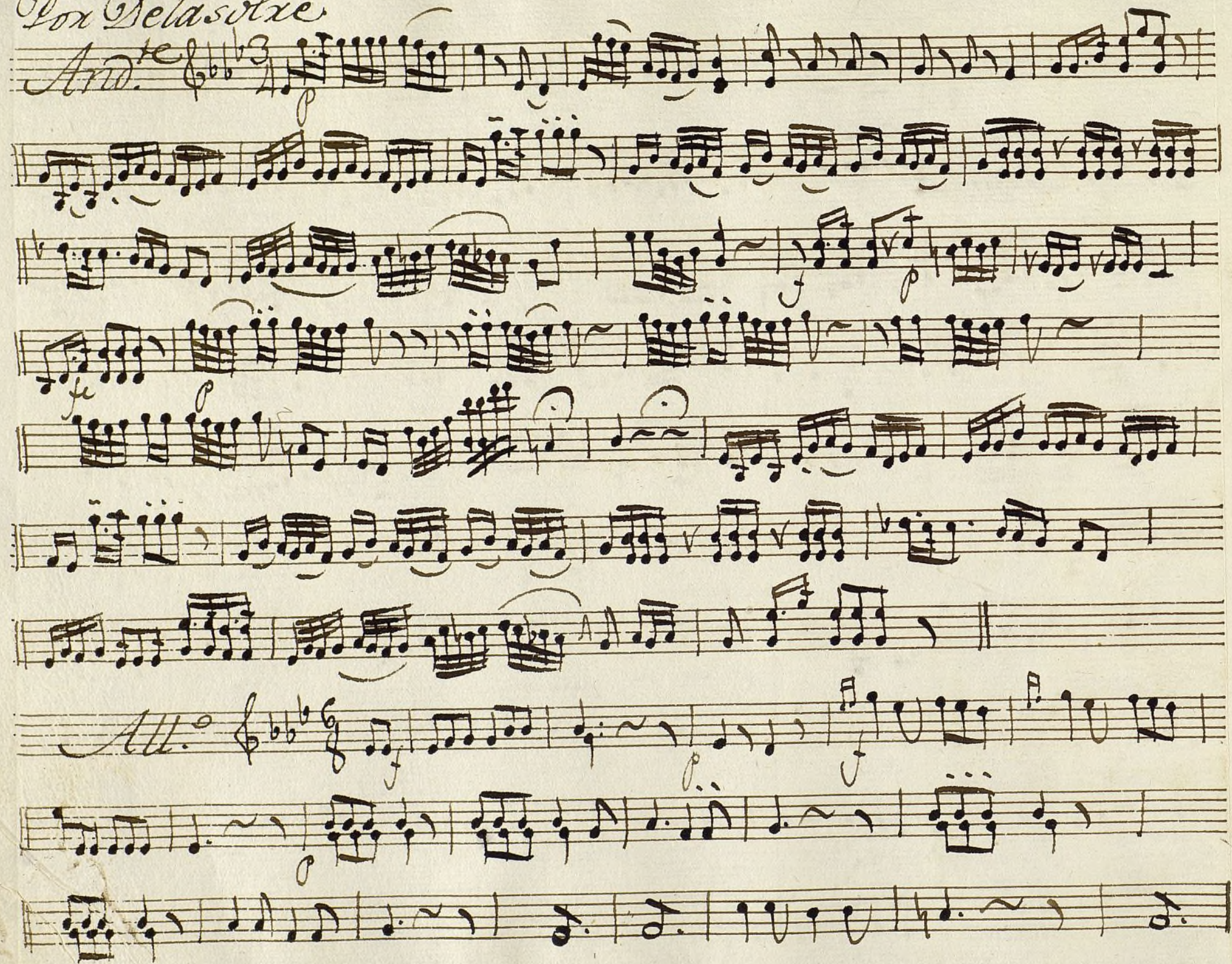
Mus 123-12



Allegro



*Pon Delasolre*





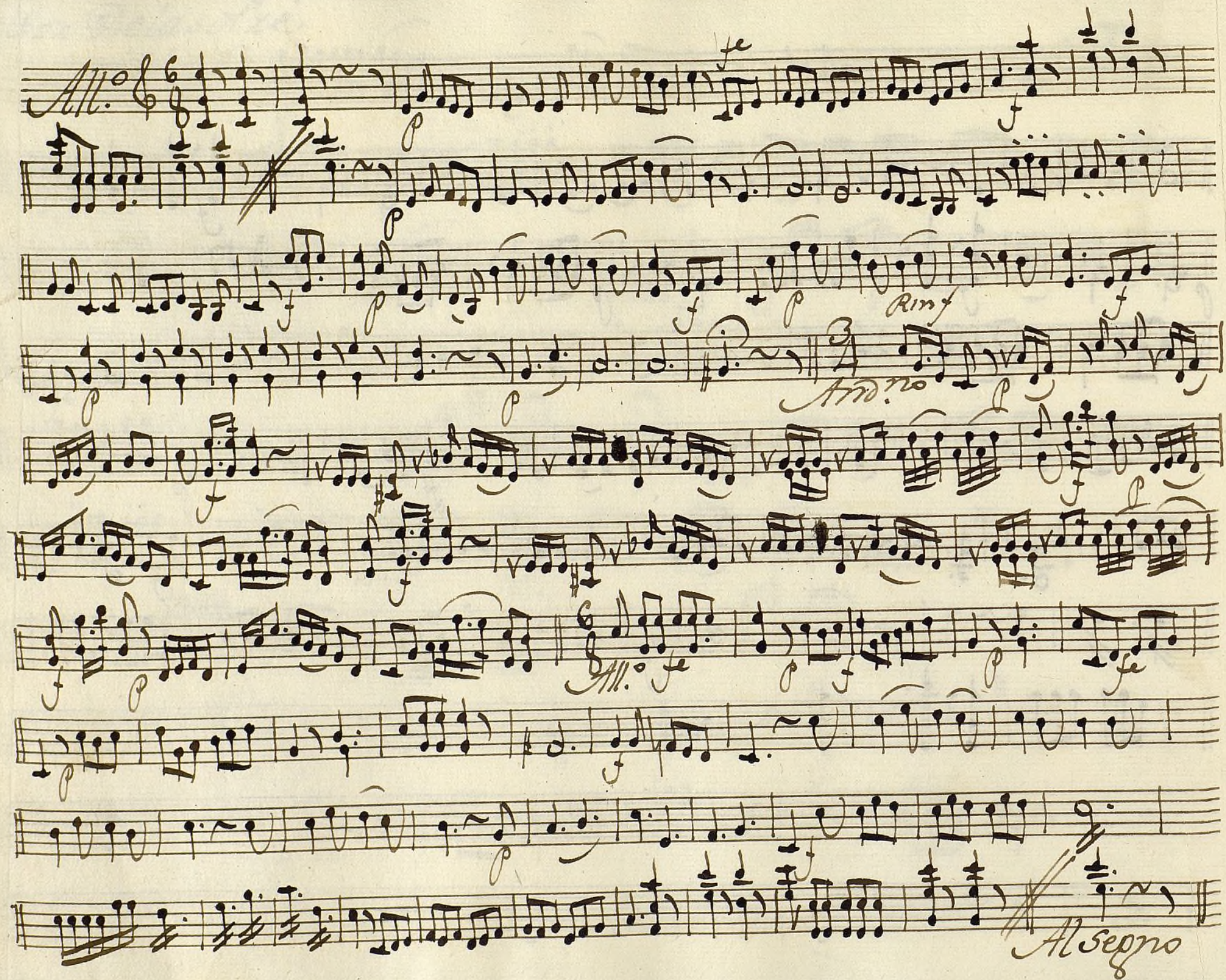
A handwritten musical score on seven staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The second staff contains a 'p' (piano) marking. The third staff contains a 'f' (forte) marking. The fourth staff contains a 'p' (piano) marking. The fifth staff contains a 'cres.' (crescendo) marking. The sixth staff contains a 'p' (piano) marking. The seventh staff contains a 'p' (piano) marking. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The paper is aged and shows some staining.



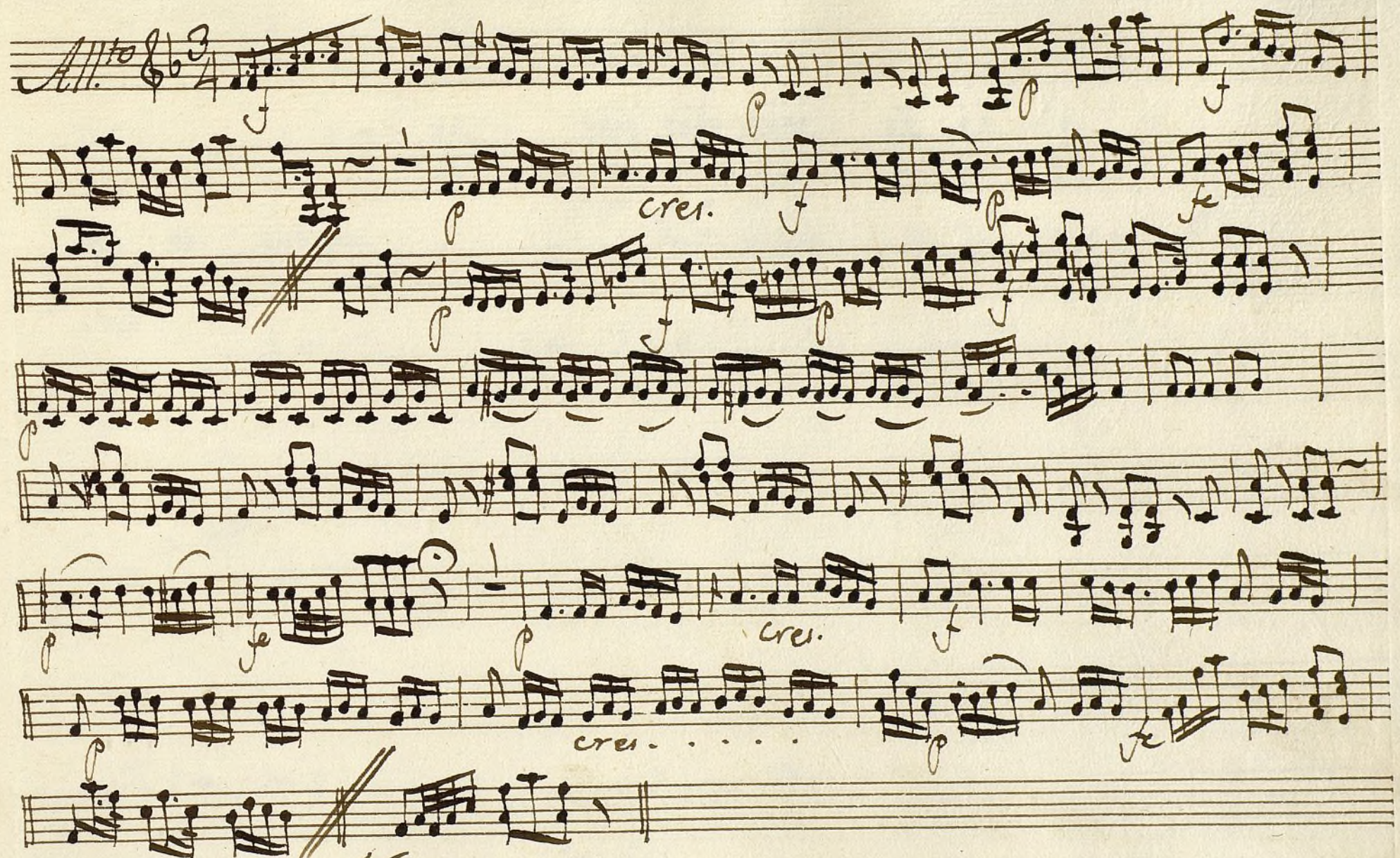
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- fe* (fermo) above the first staff.
- Rinf* (Ritornello) above the fourth staff.
- And. no* (Andantino) above the fourth staff.
- All. fe* (Allegretto fermo) above the seventh staff.
- Allegro* at the end of the tenth staff.







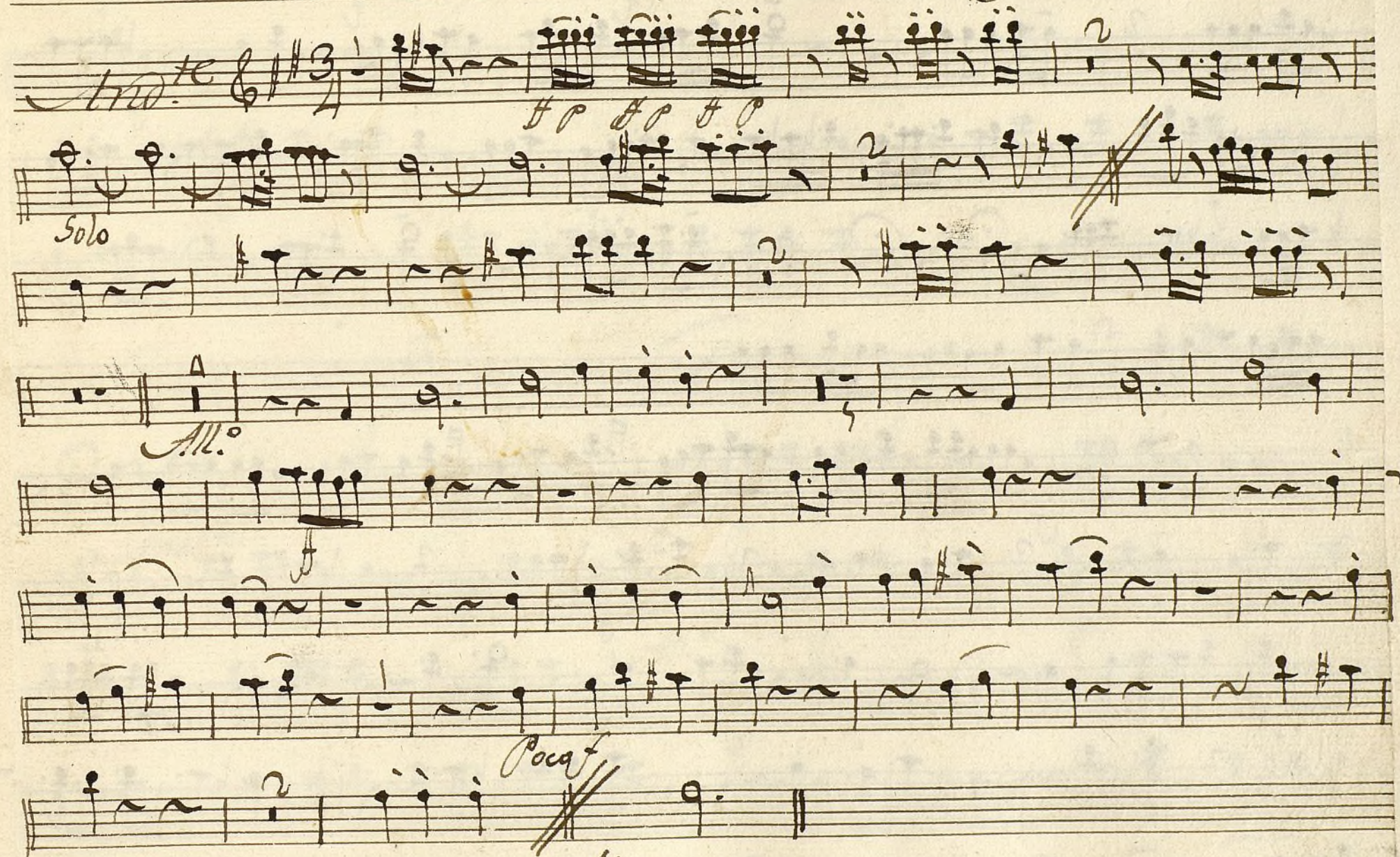
*Allegro*



1200055151



Oboe 1<sup>o</sup> Ton.<sup>a</sup> a 3. Anna Criada y Abate.

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

*Solo*

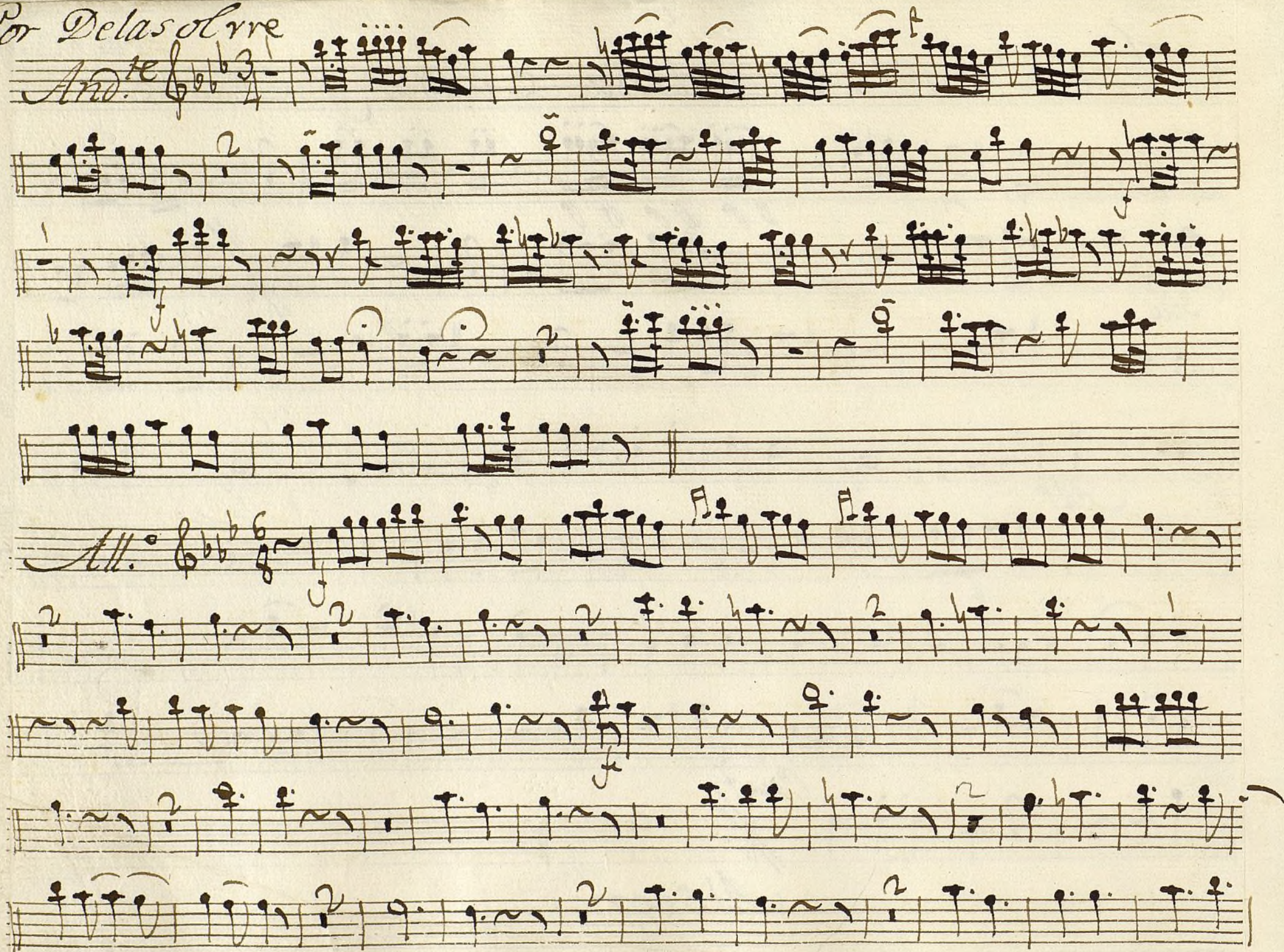
*Allo*

*Poco f*

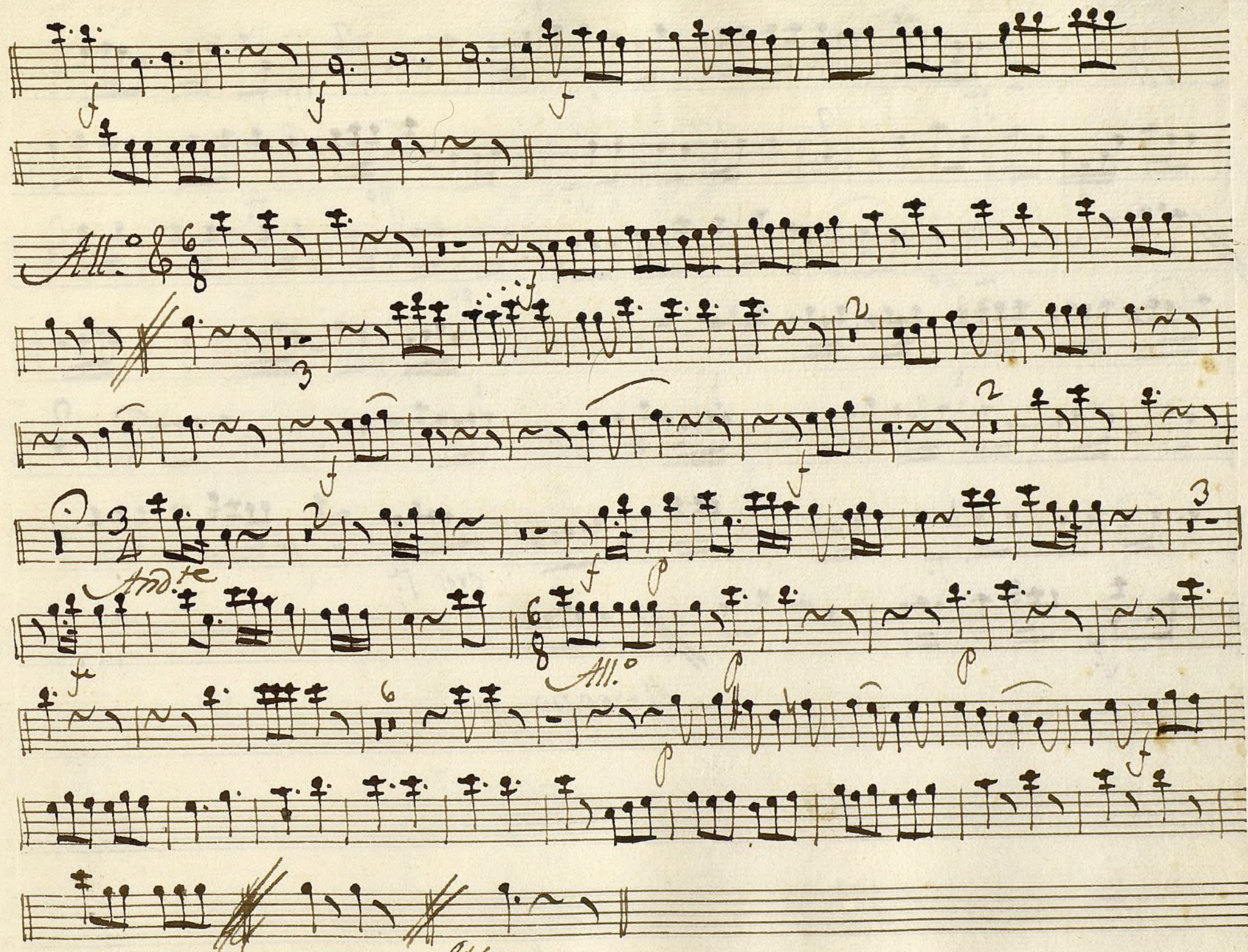
*Allegro.*



Por Delas Olve







*Allegro*



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *cres. f.* (crescendo forte). There are also some numerical markings like *2* above certain notes. The manuscript is written in dark ink on aged, slightly yellowed paper.

*Al segno*



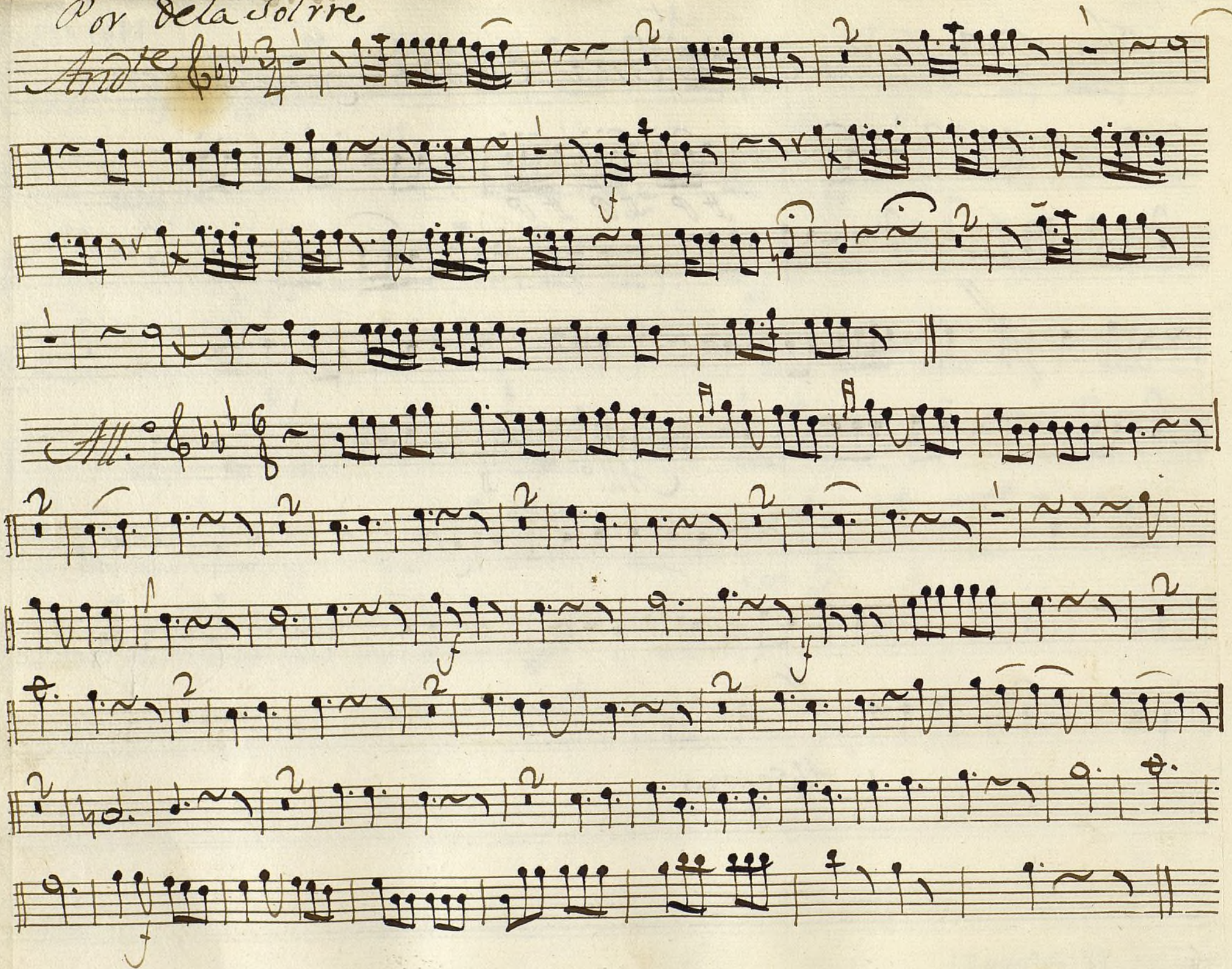
Oboe 2<sup>o</sup> Fon<sup>a</sup> a 3: Ama Criada y Abate.

*And.<sup>te</sup>* 8 # 3/4

*Allegro*



Por dela Solrre





Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The tempo marking *All.<sup>o</sup>* (Allegro) appears at the beginning and in the middle. The section *And.te* (Andante) is marked in the fourth staff. The section *Allegro* is marked at the end of the eighth staff. The score concludes with two empty staves.

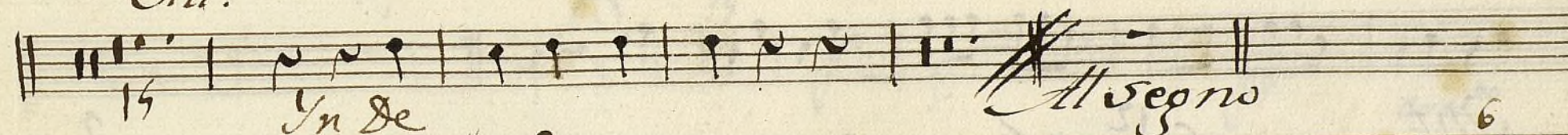
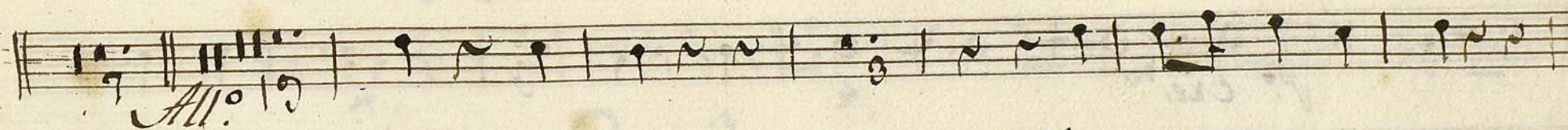
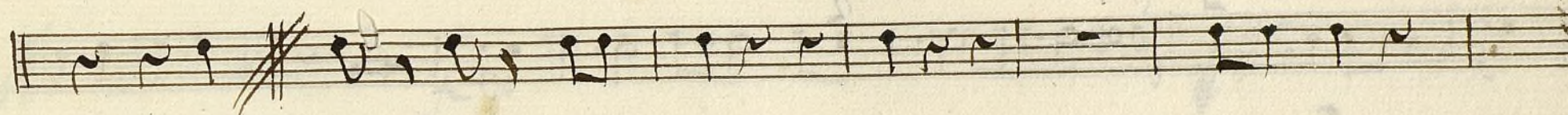




*Allegro.*

1200055151



*Trompa 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>**And.<sup>te</sup>**In de*

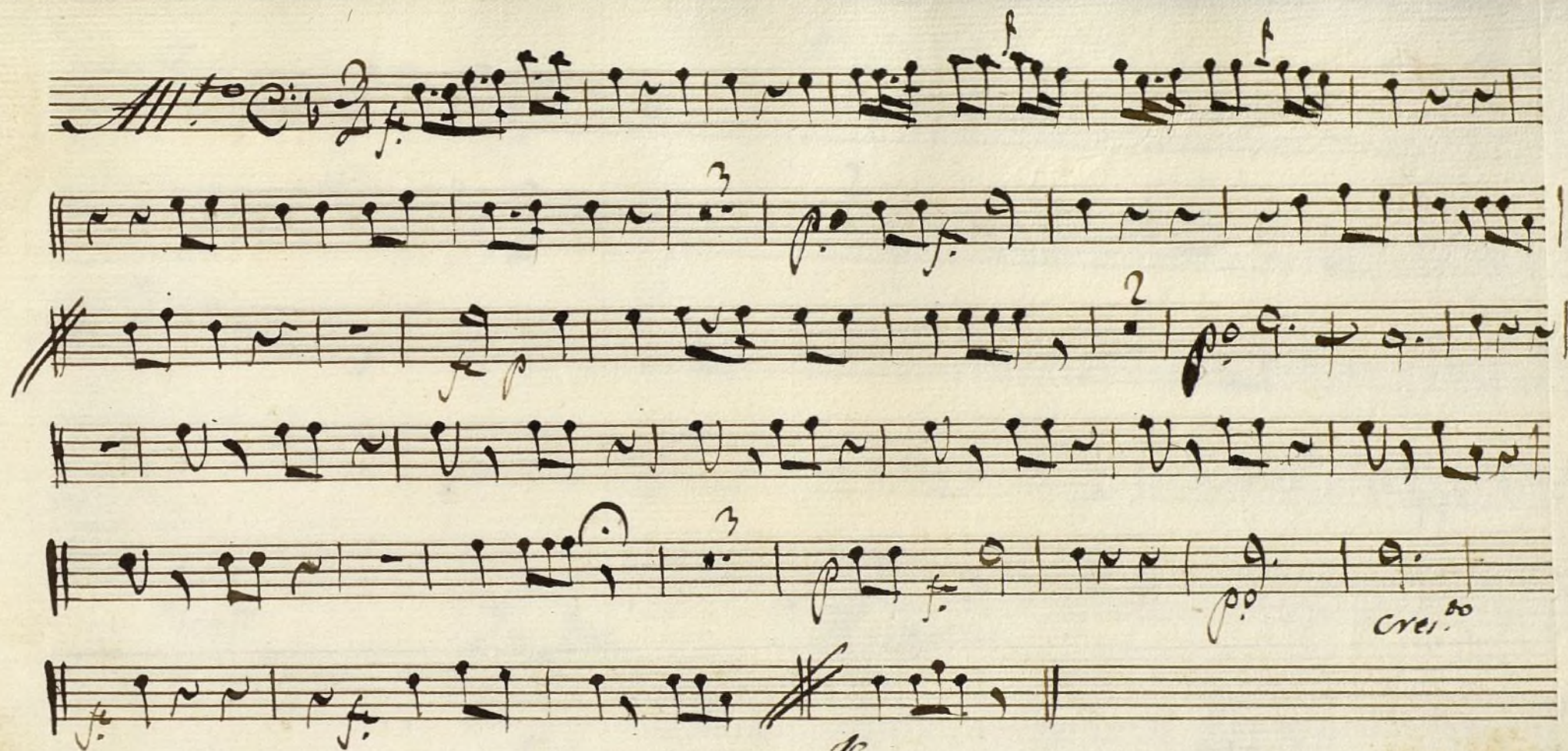


In elafa

Handwritten musical score for a piece titled "In elafa". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as clefs, time signatures (6/8, 12/8, 6/8), and dynamic markings (Allo, Inf., And<sup>te</sup>, Ali.). The score is written in a cursive, handwritten style. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). The score concludes with a double bar line and a final measure.

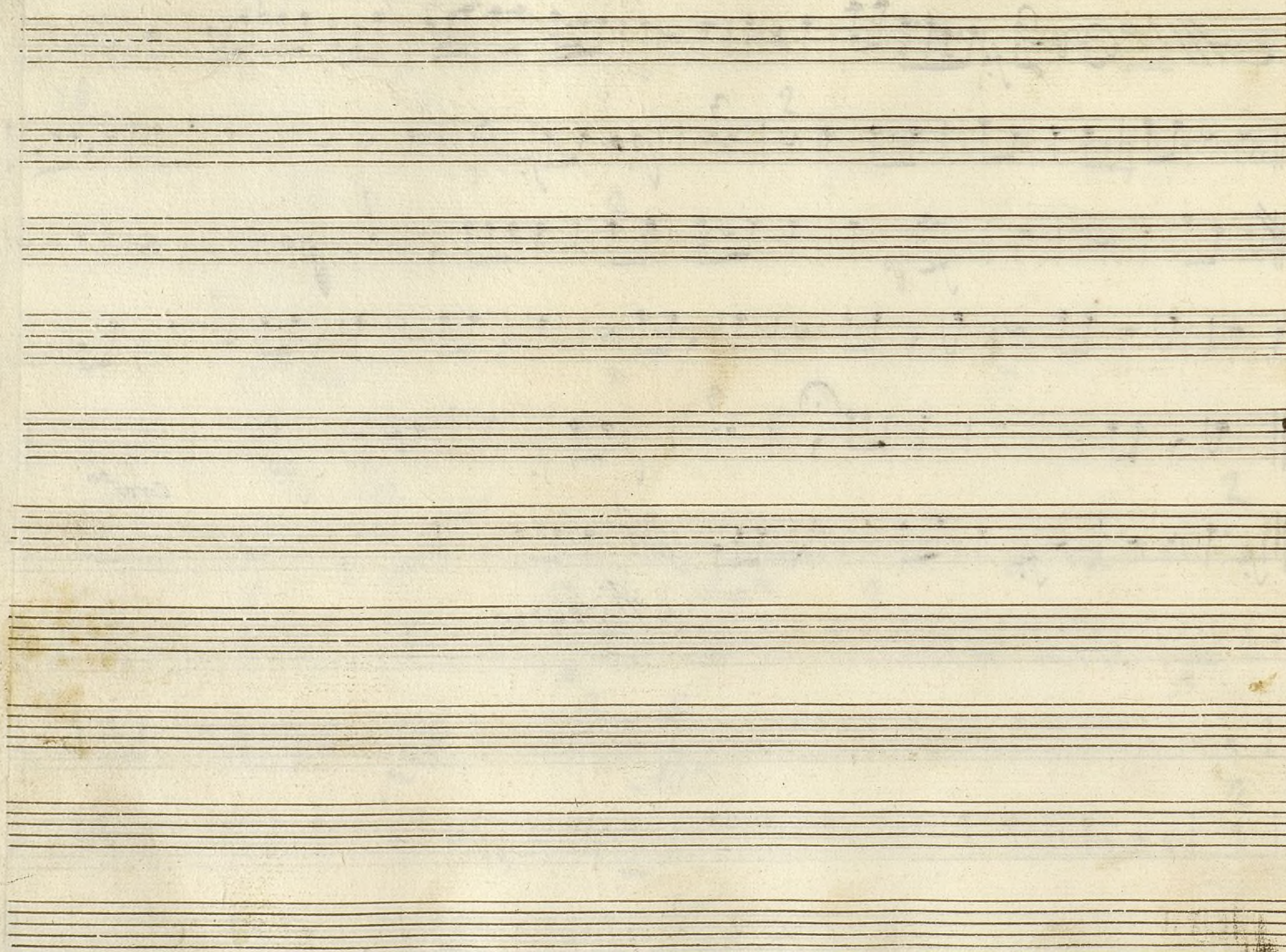
Allegro





*Allegro*





1200055151



t

Mus 123-12

*Trompa 2<sup>a</sup> Fon. a 3'*

*And.<sup>te</sup>* *E: #* *3/4* *2*

*6*

*All.<sup>o</sup> 12*

*poco f.*

*In de* *Allegro*

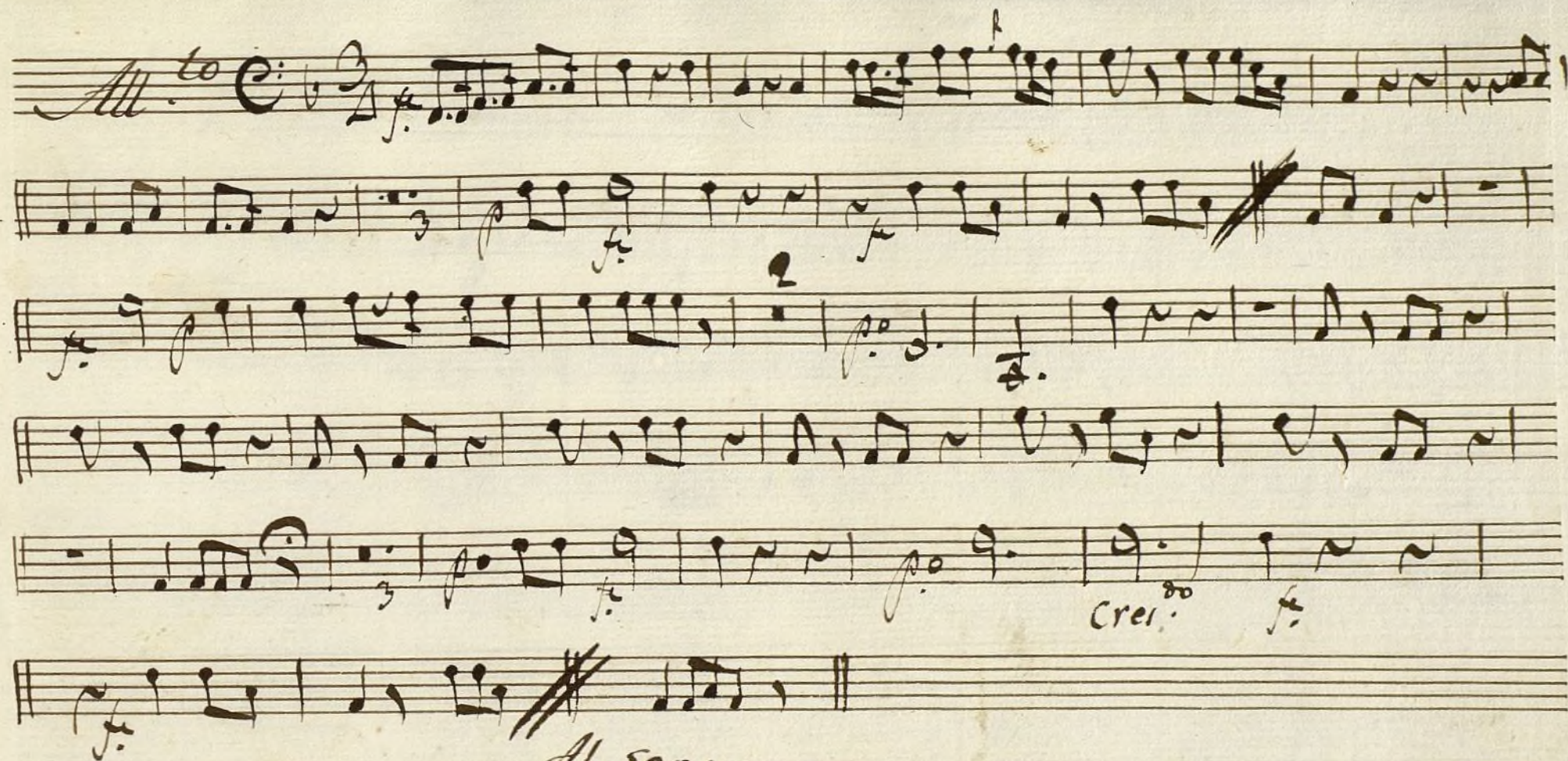
*And.<sup>te</sup>* *E: #* *3/4* *6*

*6*











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Bajo Fon.<sup>a</sup> a 3. Ama Cuida y Abate.

Handwritten musical score for Bass (Bajo Fon.<sup>a</sup>) in 3/4 time. The score is written on ten staves. The first staff begins with the tempo marking *And.<sup>te</sup>* and the key signature of one sharp (F#). The music features various note values, rests, and dynamic markings such as *p* (piano) and *Alleg.<sup>ro</sup>*. A section marked *Poco f* (poco forte) is indicated by a diagonal line. The score concludes with the tempo marking *Allegro*.



Por de la Solvre;

*And<sup>te</sup>*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, possibly from the 18th or 19th century. The piece concludes with the instruction *Allegro* written in cursive at the bottom right.



*Alleg<sup>ro</sup>*

*Cres.*

*Adespro*

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