

Leg. 32, n. 13.

Mus 127-9

T

1786

(Leg. 5.º n.º 13)  
Con. a 3.

la Ronquilla, Guercel y Pico

El Despique

De Laserna.



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

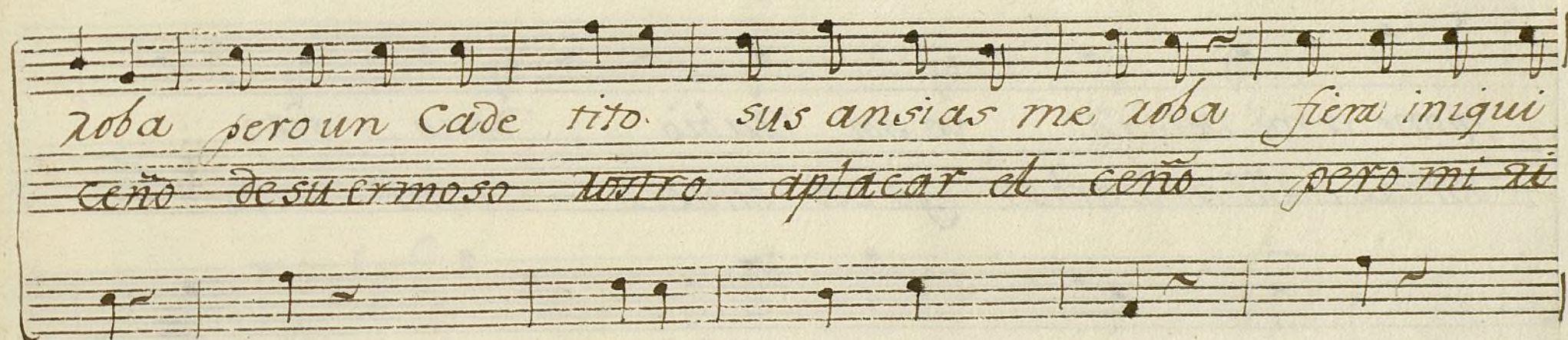
*Querob.*

*Aunq.º peino Canas*  
*Oy con Espre sienes*

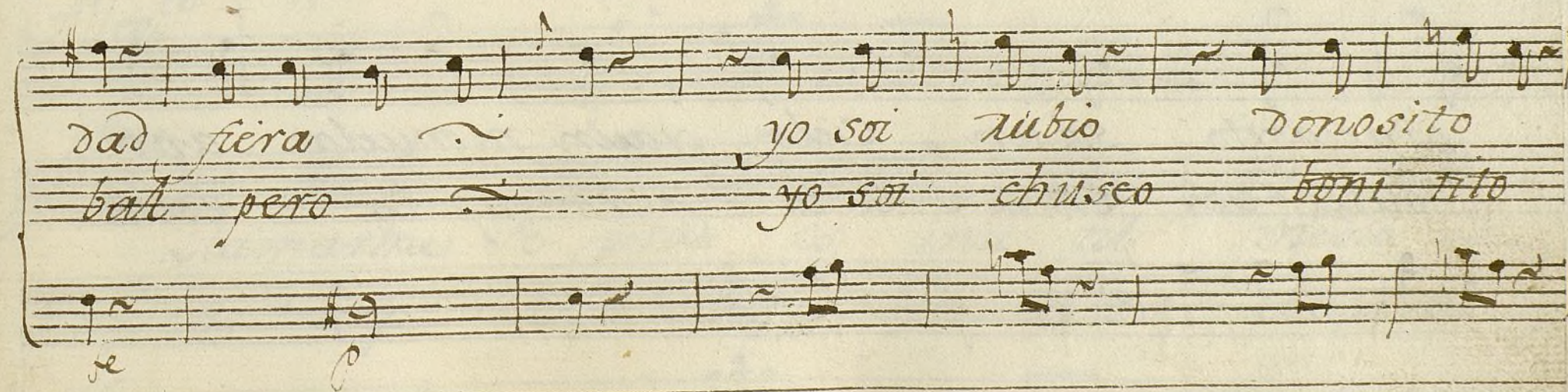




quiero una real moza pero un Cade tito sus ansias me  
vengo a ver si puedo de su hermoso lastro aplacar el

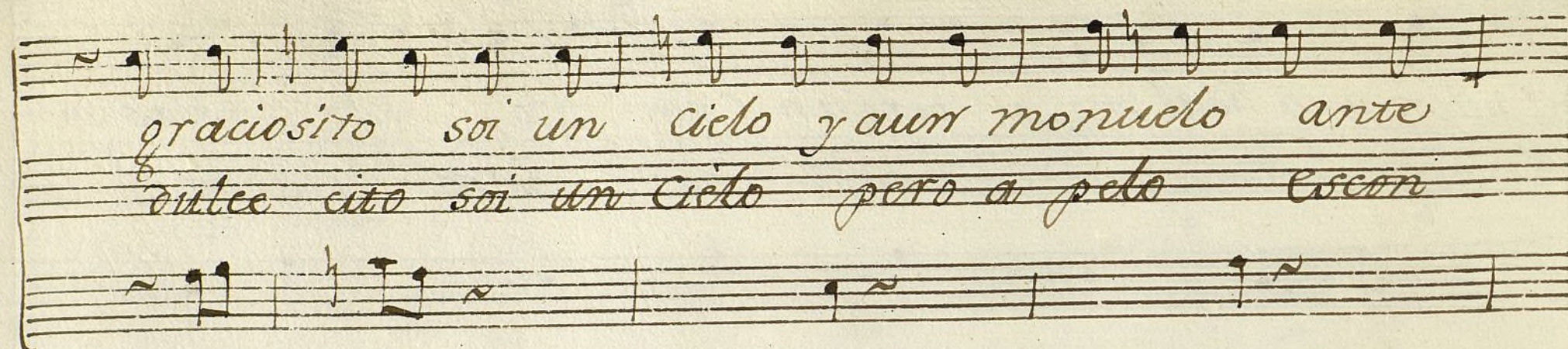


roba pero un Cade tito sus ansias me roba fiero iniqui  
ceño de su hermoso lastro aplacar el ceño pero mi xi

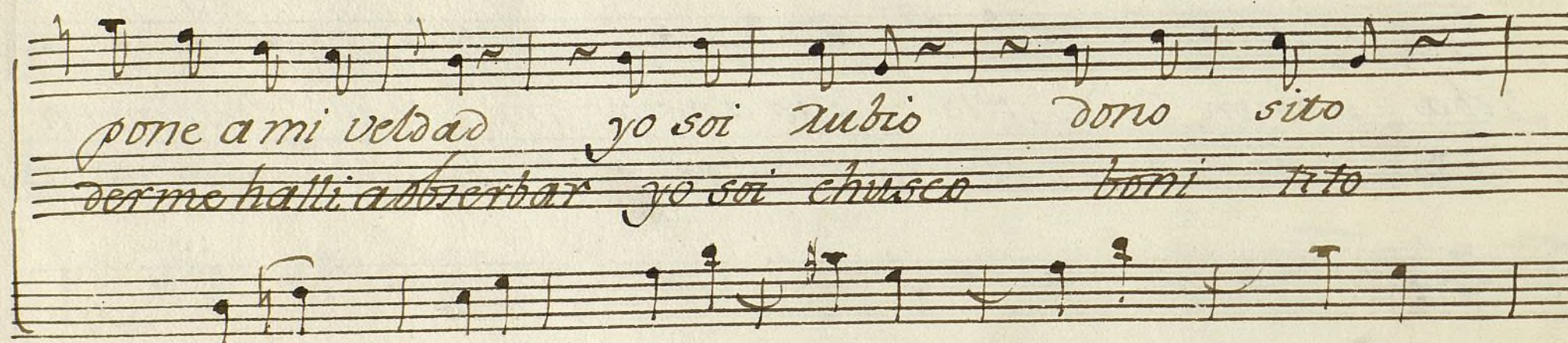


dad fiero yo soi rubio donosito  
bal pero yo soi chuseo boni tito

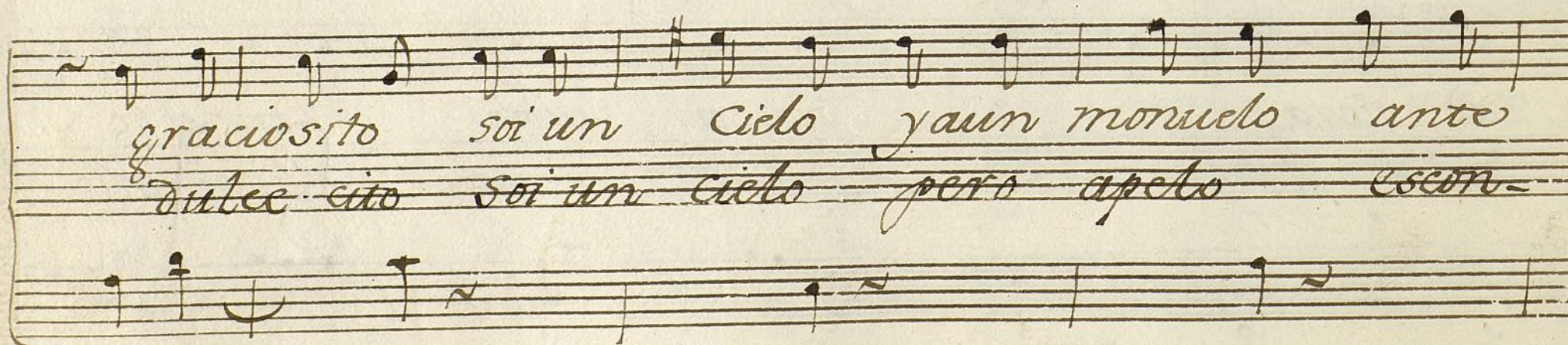




graciosito soi un cielo yaun monuelo ante  
dulce cito soi un cielo pero a pelo escon



pone a mi veldad yo soi rubio dono sito  
derme halli a bierbar yo soi chusco boni tito



graciosito soi un cielo yaun monuelo ante  
dulce cito soi un cielo pero a pelo escon-

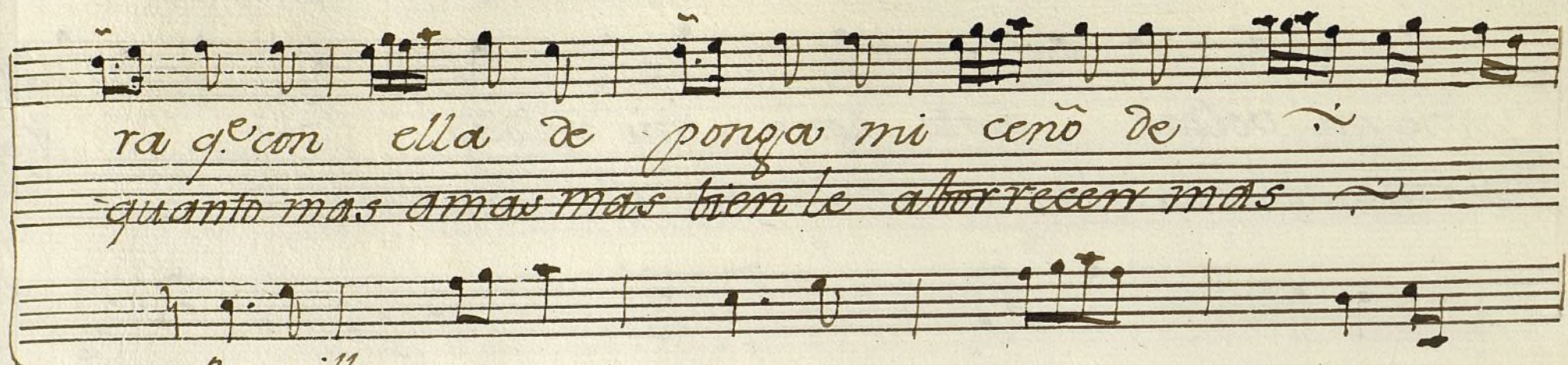


pone mi veldad ante pone mi veldad *Allegro*  
derme alli a obervar a esconderme alli a obervar

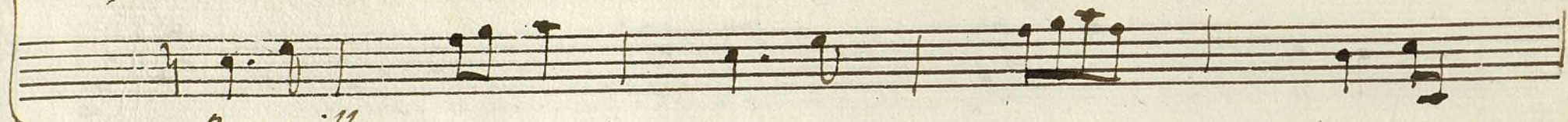
*Allegro*

*Paco.*  
Llamarne Pe pita es inu tib medio pa-  
Rong. di de q<sup>ra</sup> sus ansias percibe en des tenas q.<sup>ra</sup>

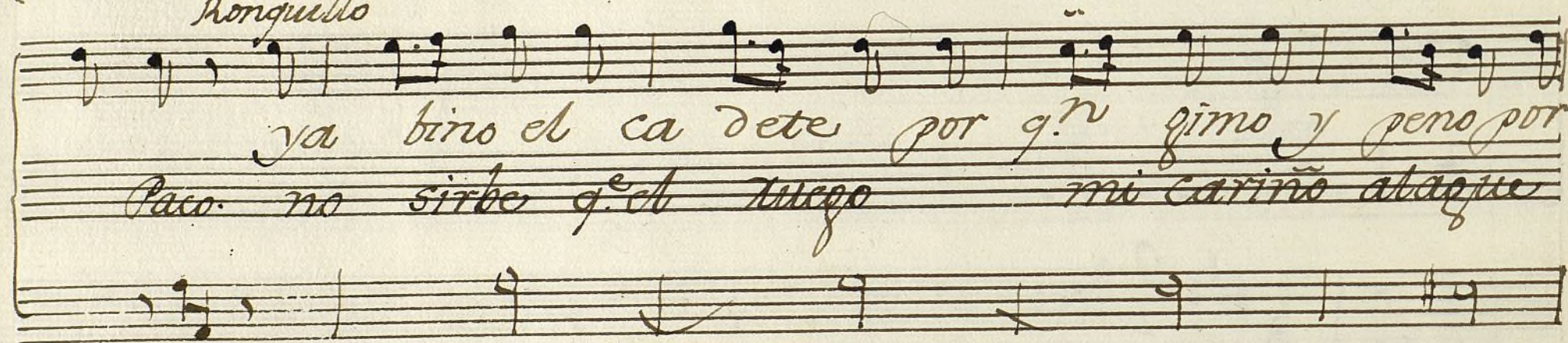




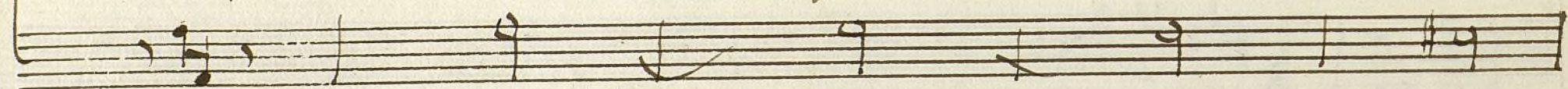
ra q.<sup>e</sup> con ella de ponga mi cenõ de  
quanto mas amas mas bien le aborrecer mas ~



*ronquillo*



ya bino el ca dete por q.<sup>ra</sup> gimo y peno por  
Paco. no sirbe q.<sup>e</sup> el tucgo mi carinõ ataque



q.<sup>ra</sup> ~ vere si se ablanda viendo mistor.  
mi ~ q.<sup>e</sup> ablandar mi pecho no al amor q.<sup>e</sup>





mentos viendo viendo mis tormentos vien  
baste no ai amor — que baste no ai

do mis tormentos —  
amor q<sup>e</sup> baste — —

*All. poco.*

*Conquillo* De la Vag Vides *Poco* dender  
quiereme bien mia desno te tengo amor  
hijo de mis ojos qu... perdonad por dios  
chiquitao mio



*Rong. llo* *Paco*

eres un in grato *mejor* *mejor*  
 mira q<sup>e</sup> me matas con eso q<sup>e</sup> al dolor.

yo por ti me muera  
 deli ro q<sup>u</sup>l. peor para vos.



*Rong. llo* *Paco* *Rong.º* *Paco* *Rong.º* *Paco*

ai triste que tienes *te vences* me quieres ya no no no  
 ai q<sup>e</sup> *q<sup>u</sup>l.*

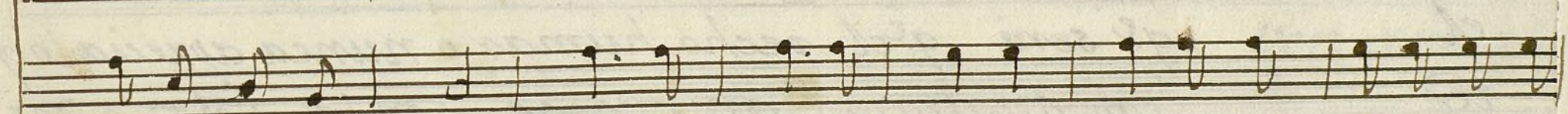


*Rong.º* *Paco.* *los 2*

no no  
 q<sup>e</sup> mortales son las ansias q<sup>e</sup> pro.

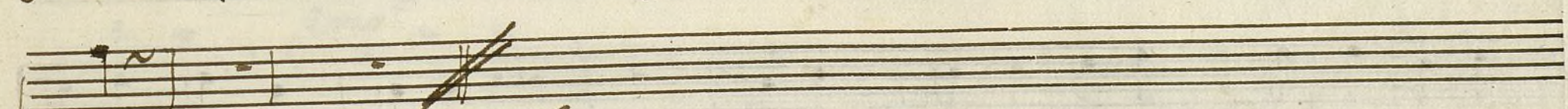





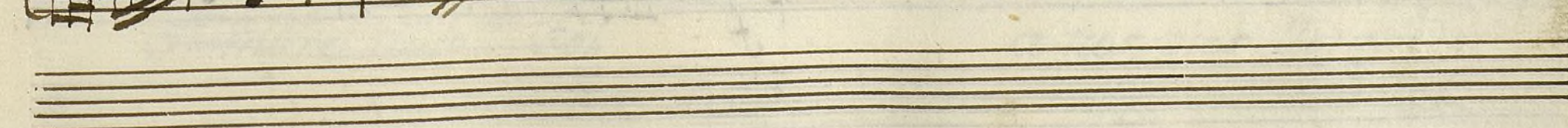
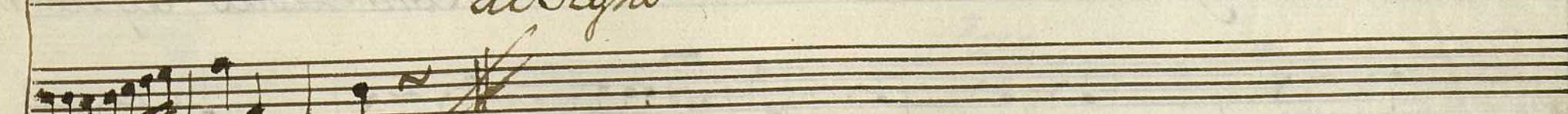
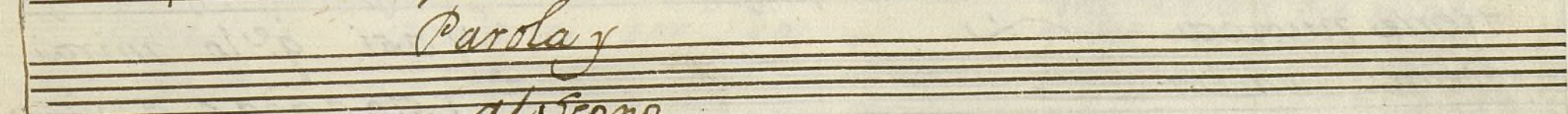
duce una pasion q<sup>e</sup> mortales son las ansias q<sup>e</sup> pro-



duce una pasion q<sup>e</sup> produce una pasion q<sup>e</sup> ~



Parola y  
al Segno





*All.<sup>o</sup>* *Poco* *A Cruel* *a Cru-*  
*Guera. Mire usted mire us*

*el. q.<sup>e</sup> será q.<sup>e</sup> el pecho humano nunca aprecia lo q.<sup>e</sup>*  
*ted en materias amorosas con los Cielos y des-*

*tierra nunca y así q.<sup>e</sup> lo mira*  
*denes con los esto cada aquí*



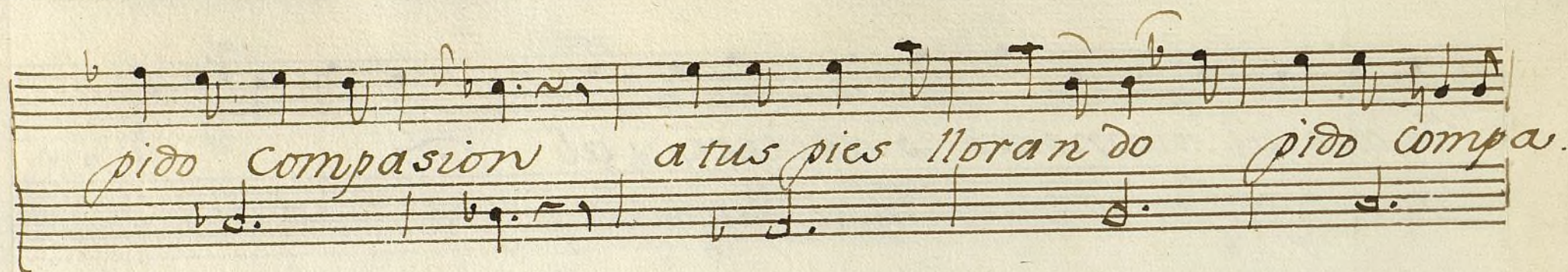
de otro al momento lo apetece al  
aman pegar suelen las Mujeres pegar

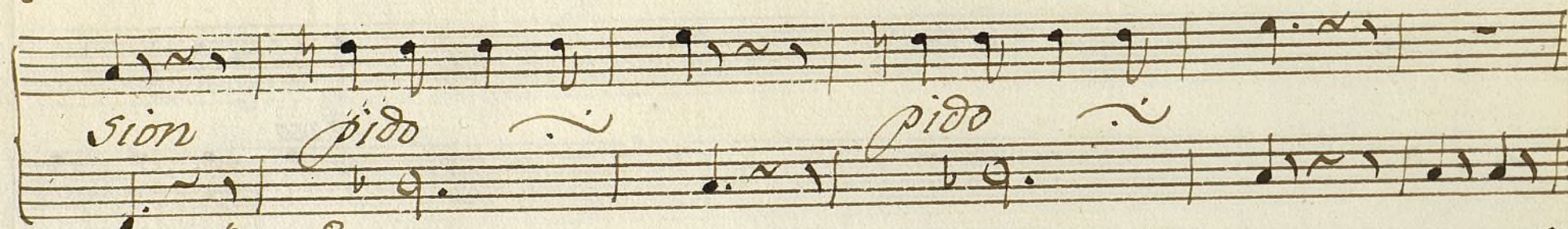
Poco  
ven aca ale

long.  
bosa perdone por Dios me daras la mano  
y tu seras mio

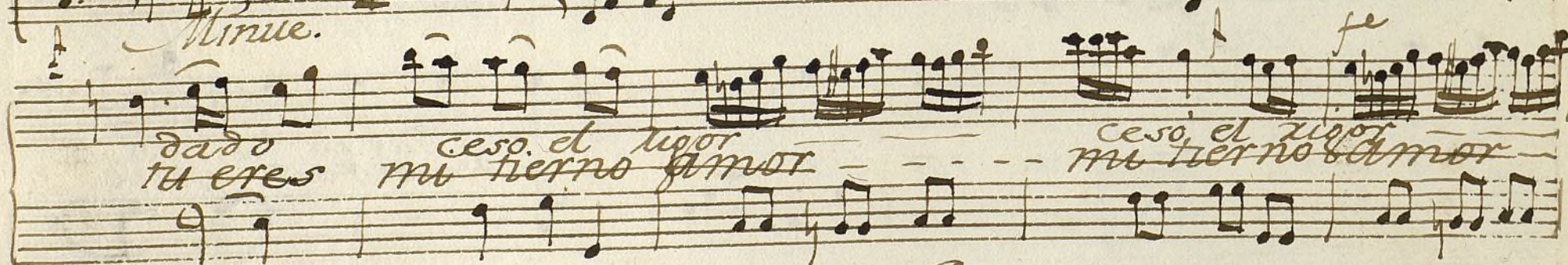
Quero.  
Poco  
mano y corazon.  
Siempre tuyo Soy a tus pies llorando

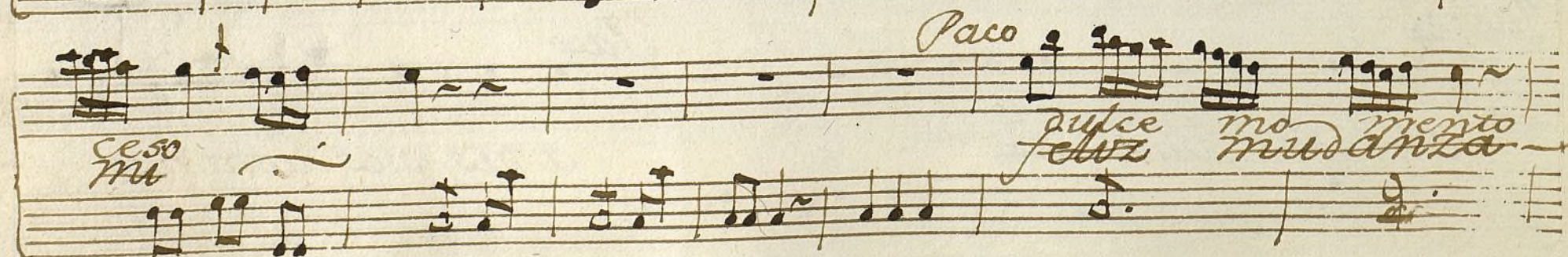



 pido compasion a tus pies llorando pido compa.

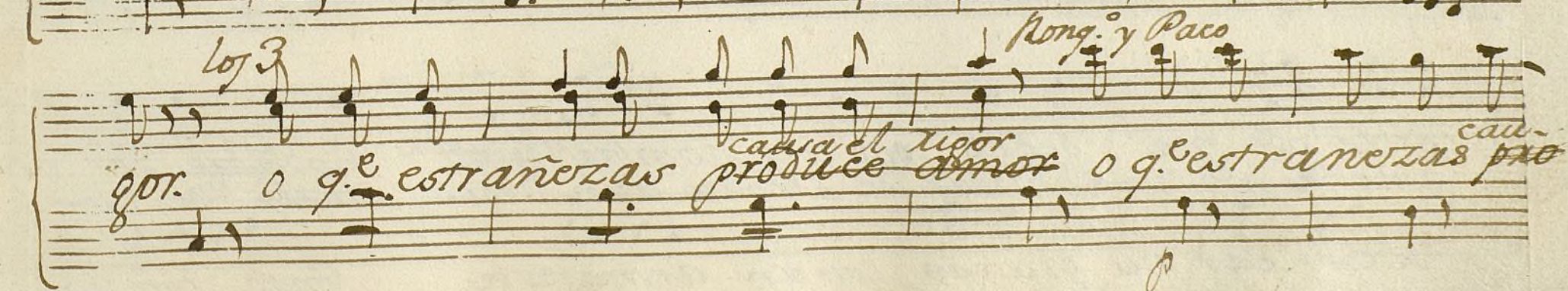
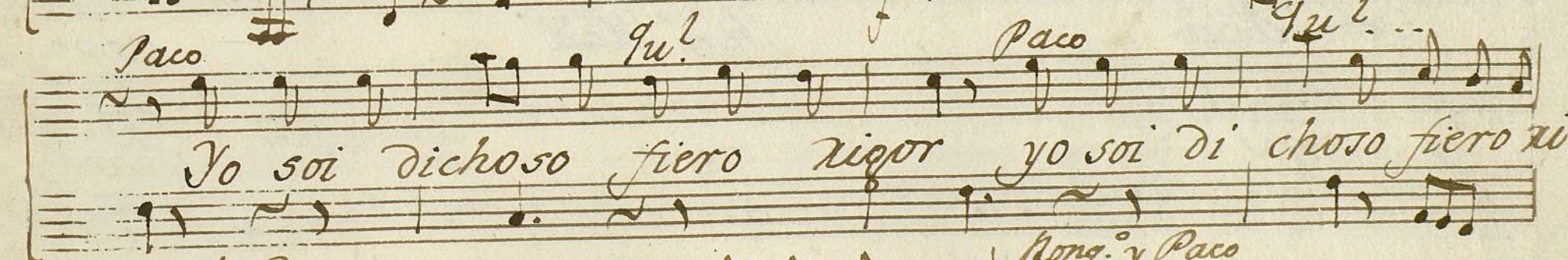
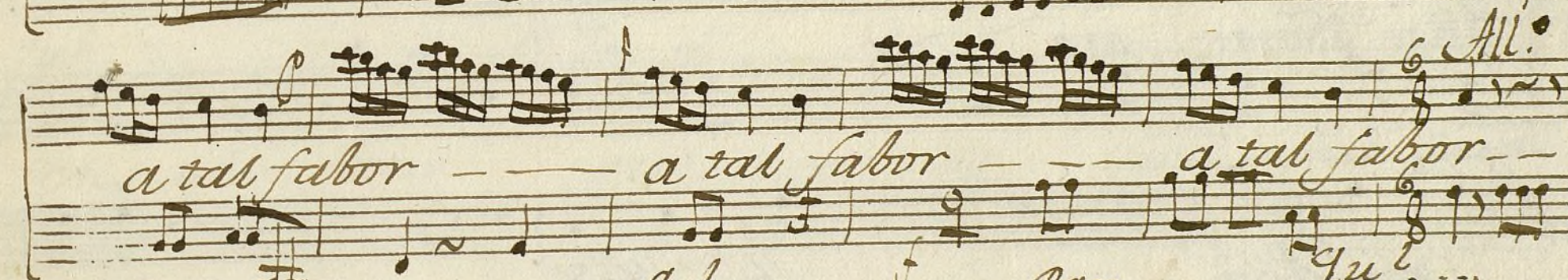
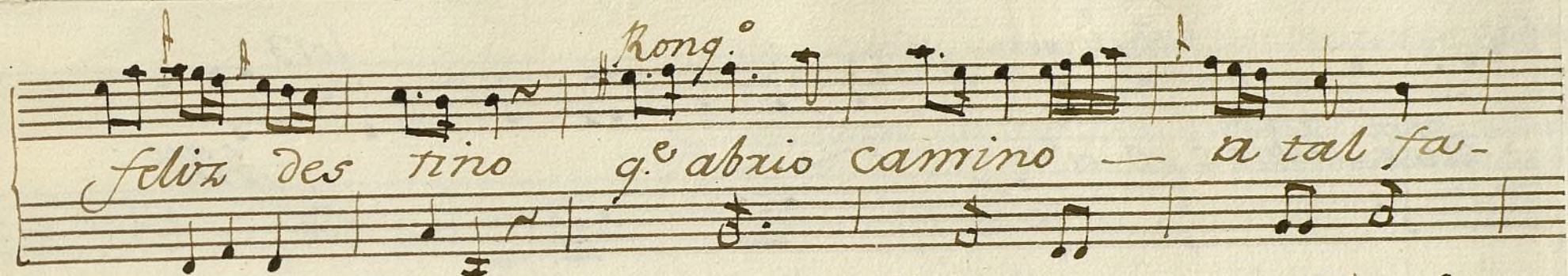

 sion pido pido


 3/4 *Rong.*  
 pues a mis plantas estas por trado de mi cuer  
 levanta tueno de mis puereres puesto q.


*Muscle.*  
 dado ceso el rigor  
 tu eres mi tierno amor - - - - - ceso el rigor  
 mi tierno amor


*Paco*  
 ceso mi dulce mo miento  
 mi mudanza







*Quel*  
 sael rigor  
 duce amor o q.<sup>e</sup>

*lois*  
 can  
 pro-

*Quel*  
 sael rigor  
 duce amor pro-

*Quel*  
 Ven aca  
 mire usted  
 Ven aca  
 Espo  
 Como a.

Paco mire usted  
 oiga  
 mire usted  
 oiga -

sible q.<sup>e</sup> me dejes por un hombre  
 quiera q.<sup>e</sup> una niña de tributo a un Vez  
 de emplear sus gracias con un armatoste  
 fonto con un



no se puede con cer si acaso es cadete

si hubiera el fin en ini pensarian q' no  
q' no puede con la bulla y presume de buen

Dama

ra hombr  
moro y

Qu!

Rong.

Alleg.

eres ale bora

perdone por Dios

me darai la mano  
vaya seras mio

Paso

Qu!

mano y corazon  
siempre tuyo

a tus pies llorando

pido compa

sion a tus

pido compasion pido



*Rong.º*

*All.º* quien a consolar viene

un marimacho - q.º <sup>lo propio q.º</sup> <sup>un niño</sup> <sup>esta lloran</sup>  
~~do q.º llora por lo q.º otros~~ <sup>Estan hablando</sup>

do q.º <sup>lo propio q.º</sup> <sup>un Niño</sup> <sup>esta</sup>  
~~do q.º llora por lo q.º otros~~ <sup>Estan hablando</sup>

~~Estos bochornos~~ <sup>los baños del salitre</sup> - <sup>los quitan pronto</sup>  
~~Vaya con cuerpo~~ <sup>carne de cara</sup> <sup>sacae su afecto</sup>

<sup>baños del salitre</sup> <sup>los quitan pronto</sup>  
~~ne de cara~~ <sup>q.º sacae</sup> <sup>sacae su afecto</sup>

*All.º*



*Paco* *Qu.* *Paco* *Qu.*

No soi su esposo fiero xipr yo soi su esposo fiero xi

*Lor 2* *Rong. y Paco.*

opr con sequi dillas esto acabo con sequi dillas esto aca

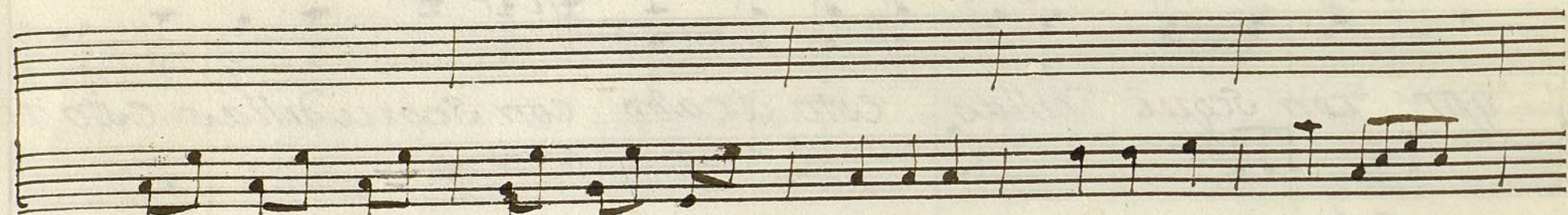
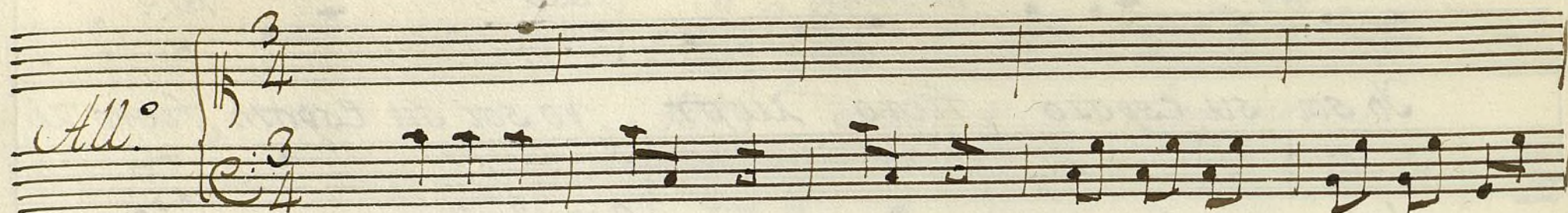
*Qu.* *Lor 3.*

bo con sequi dillas esto aca bo esto aca bo es-

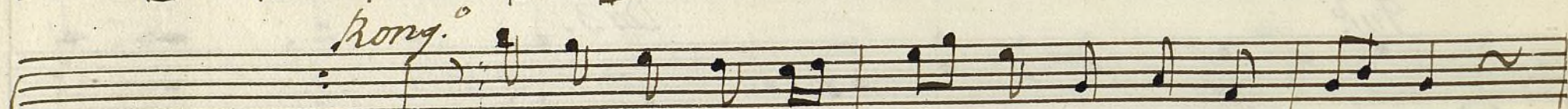
to acabo.



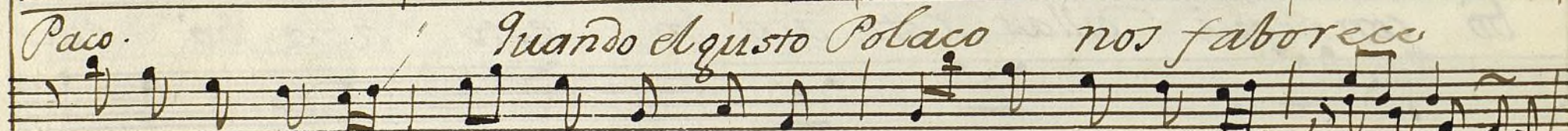
*All.<sup>o</sup>*



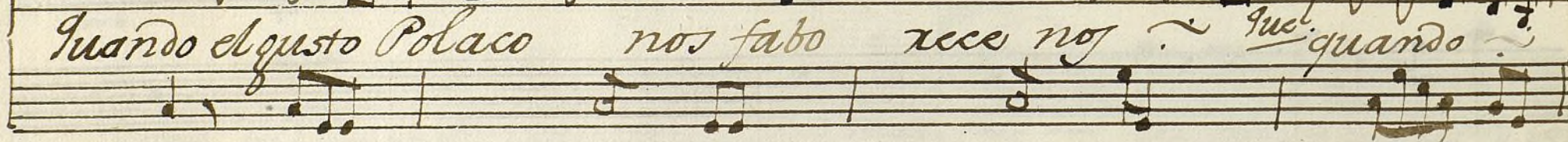
*long.<sup>o</sup>*



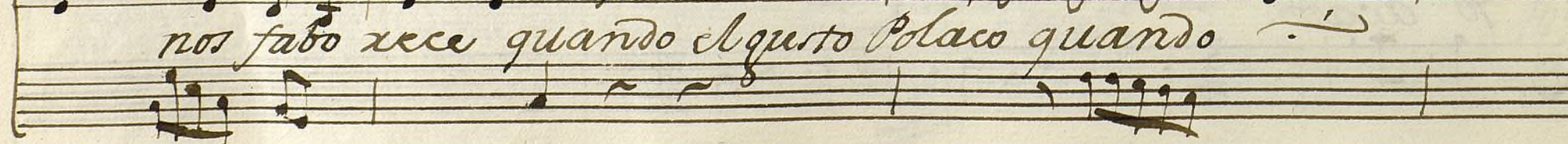
*Paco.* Quando el gusto Polaco nos favorece



Quando el gusto Polaco nos fabo rece noj *que!* quando



nos fabo rece quando el gusto Polaco quando





quando el gusto Polaco

quando el gusto Polaco nos fabo re

nos faborece

ce

nos fabore ce nos



*Prong.<sup>o</sup>*

*Paso*

mis sentimientos dulces el pecho  
nos favorece

siento el  
el

reinan en el Teatro

las tranquilidades y a porfia todos ciudan de esme



Querol

rarse.

Pero oy q.<sup>o</sup> la veta es.

loas

ta ala estremadura

toda Polonia se halla cubierta

los 3

de amargura toda Polonia se halla cubierta de amar

Paco 1.<sup>o</sup>

Paco

gura

Compadece señores en tal que

Querol 2.<sup>o</sup>

Compadece se

gura



*Romp.*

*Paco* *ñores en*

*branto en tal quebranto*

*La infeliz compa*

*Compadeceñ Senores en tal quebranto*

*ña*

*la infeliz compa ña*

*la*

*la*

*de*



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The lyrics "delos Pola cor" are written across the staves, with "delos" appearing on the third staff and "Pola cor" on the fourth and fifth staves. The word "delos" is also written on the fourth staff. The word "Pola" is written on the fifth staff. The word "cor" is written on the sixth staff. The word "delos" is written on the seventh staff. The word "Pola" is written on the eighth staff. The word "cor" is written on the ninth staff. The word "delos" is written on the tenth staff. The word "Pola" is written on the eleventh staff. The word "cor" is written on the twelfth staff.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The word "Al Segno." is written across the staves. The word "Al Segno." is written on the third staff. The word "Al Segno." is written on the fourth staff. The word "Al Segno." is written on the fifth staff. The word "Al Segno." is written on the sixth staff. The word "Al Segno." is written on the seventh staff. The word "Al Segno." is written on the eighth staff. The word "Al Segno." is written on the ninth staff. The word "Al Segno." is written on the tenth staff. The word "Al Segno." is written on the eleventh staff. The word "Al Segno." is written on the twelfth staff.







Mus 127-9

+

Violin V<sup>o</sup>

Fon<sup>a</sup> à 3.

El Despique.  
ff.



*All.*  $\text{G major}$   $\frac{2}{4}$

*Al segno*



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The score features various musical notations such as notes, rests, and dynamic markings including *pp*, *f*, *crej.*, and *ppoco*. There are several double bar lines with repeat signs. The text *Al segno* appears on the fifth staff, and *Parda y al segno* appears on the tenth staff. The manuscript is written in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first staff begins with the tempo marking *All.* (Allegretto) and the time signature 6/8. The music is written in treble clef with a key signature of one flat (B-flat).

The fourth staff features a section marked *Allegro*, indicating a change in tempo. The notation continues with various musical symbols and dynamic markings.

The seventh staff begins with the tempo marking *Molto* (Molto), indicating a change in tempo. The notation continues with various musical symbols and dynamic markings.

The score concludes with a final staff of music.



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into three systems of staves. The first system (staves 1-4) begins with a treble clef and a 6/8 time signature, followed by a key signature change to one flat. It includes markings for *All.<sup>o</sup>* and *p<sup>o</sup>*. The second system (staves 5-6) continues the piece with *p<sup>o</sup>* and *f* markings, and features the tempo change *Allegro* written in a large, stylized script. The third system (staves 7-10) starts with a 3/8 time signature and an *All.<sup>to</sup>* marking, followed by a key signature change to two flats. It includes *f* and *p<sup>o</sup>* markings. The manuscript is written in dark ink on aged, slightly yellowed paper.



A handwritten musical score on aged paper, consisting of ten staves. The notation is dense and complex, featuring many triplets, slurs, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro' in the top left. The score includes various dynamic markings such as 'f' (forte), 'p' (piano), 'p<sup>o</sup>' (pianissimo), 'staccato', 'cres.' (crescendo), and 'dim.' (diminuendo). There are also markings for 'Allegro' and 'Allegro' at the end. The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear. The score is written in black ink on a single page. The first staff has a treble clef and a key signature of one sharp. The time signature is 3/4. The tempo is marked 'Allegro'. The score includes various dynamic markings such as 'f', 'p', 'p<sup>o</sup>', 'staccato', 'cres.', and 'dim.'. There are also markings for 'Allegro' and 'Allegro' at the end. The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear. The score is written in black ink on a single page.

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Violin 1. <sup>t</sup> Lon. a 3. et Despique

Ms. 127-9

A handwritten musical score on aged paper, consisting of seven staves. The music is written in a single system, likely for a piano. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'ff', 'p', and 'p.o.'. There are also some markings that look like 'fe' or 'f'. The score is written in a cursive, handwritten style. The paper shows signs of age, including some staining and wear. The title 'Missa' is written at the bottom right of the page.

Allegro.



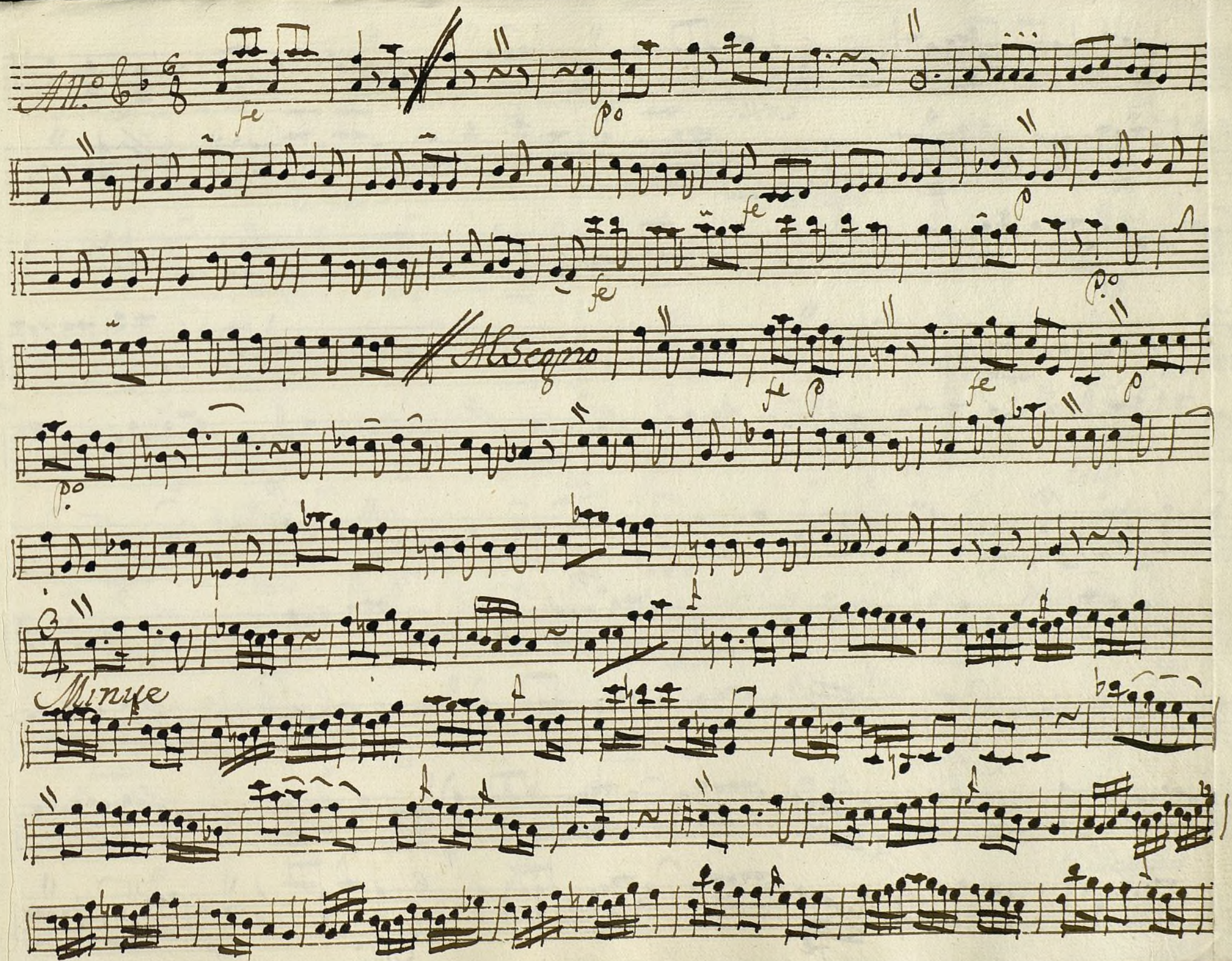




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- All.* (Allegro) at the beginning of the first staff.
- fe* (forte) and *po* (piano) dynamic markings.
- Allegro* marking on the fourth staff.
- Minuete* marking on the eighth staff.
- Rehearsal marks (double bar lines with repeat dots).
- Accents and slurs over notes.





Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Key markings and features include:

- Tempo/Character markings:** *All.<sup>o</sup>* (Allegro), *Allegro*, *Allegro*, *Allegro*.
- Dynamics:** *fe* (forzando), *p* (piano), *ff* (fortissimo), *for* (forzando).
- Section Markings:** *Allegro* (repeated), *Allegro*.
- Other markings:** *Allegro*, *Allegro*, *Allegro*.

The score is written in a single system across ten staves, with various musical notations including notes, rests, and accidentals.



A 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 cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. Dynamic markings such as *fe*, *p*, *Staccato*, *cref.*, and *fmo* are interspersed throughout the score. The score concludes with a double bar line and the word *Al Segno* written below the final staff. The paper is aged and slightly discolored.







*Violin 2.º Con<sup>a</sup> a 3.º et Despiques*

*Mus 127-9*

*Leon*

*All.<sup>o</sup>* 8 *2* *4*

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

*Allegro*



Handwritten musical score for a piece titled "Parola y al". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with the tempo marking "Allo" and the first staff contains the lyrics "po fe po". The second system contains the lyrics "Cres. fe p fe" and ends with the tempo marking "Allegro". The third system contains the lyrics "fe p inf fe" and ends with the tempo marking "Rinf". The fourth system contains the lyrics "fe fe" and ends with the tempo marking "Parola y al". The score is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.



Handwritten musical score on ten staves, featuring various musical notations and dynamic markings.

The score is divided into sections by tempo and mood markings:

- Section 1 (Staves 1-4):** Marked *All.<sup>o</sup>* (Allegro). It begins with a treble clef and a key signature of one flat. Dynamic markings include *fe* (forte) and *po* (piano). A double bar line with a diagonal slash appears after the first staff.
- Section 2 (Staves 5-6):** Marked *Allegro*. It continues with similar notation and dynamic markings, including *fe*, *po*, and *for* (forzando).
- Section 3 (Staves 7-9):** Marked *Minue* (Minuet). It features a treble clef and a key signature of one flat. Dynamic markings include *fe* and *po*.
- Section 4 (Staves 10-11):** Marked *All.<sup>o</sup>* (Allegro). It begins with a treble clef and a key signature of one flat. Dynamic markings include *fe* and *po*.

The notation includes various note values, rests, and slurs. The handwriting is in brown ink on aged paper.



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a double bar line and a repeat sign. The second staff has a 'p' marking. The third staff has 'fe' and 'p' markings. The fourth staff has 'fe', 'p', 'fe', 'p', and 'for' markings. The fifth staff has a 'p' marking. The sixth staff has a '3/8' time signature and an 'Alto' marking. The seventh staff has 'fe' and 'p' markings. The eighth staff has 'fe' and 'p' markings. The ninth staff has 'fe' and 'p' markings. The tenth staff has a '6/8' time signature and an 'Alto' marking. The score ends with a double bar line and a repeat sign.



*Staccato*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and the time signature  $\frac{3}{4}$ . The score is characterized by frequent use of staccato notes and dynamic markings including *ff*, *po*, *cre.*, *fmo*, and *2*. The notation is dense, with many beamed notes and slurs. The piece concludes with a double bar line and a final flourish.







Mus 127-9

t

Violin 2<sup>o</sup>

Son.<sup>a</sup> à 3.

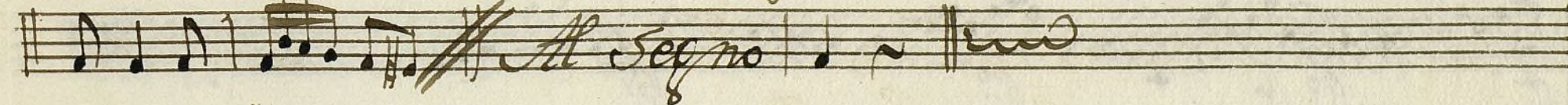
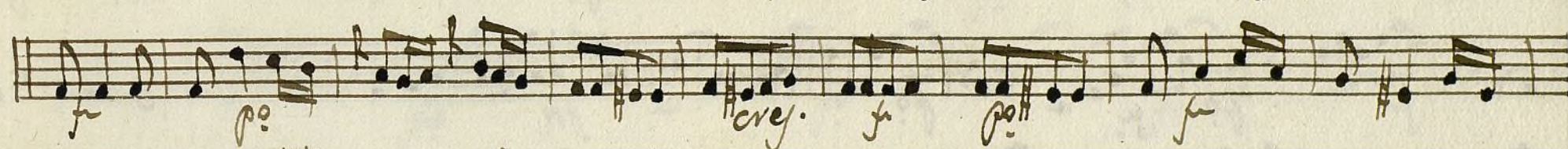
Al Despiques  
//.



*All.* 

*Al Segno.*





Parola rat segno



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and sections include:

- All.* (Allegro) at the beginning.
- Allegro* at the end of the third staff.
- Minue* (Minuet) at the beginning of the sixth staff.
- All.* (Allegro) at the end of the eighth staff.

Dynamic markings include *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo).

A large section of the fifth staff is crossed out with dense diagonal lines.



egno

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a double bar line with a slash through it. The third staff ends with a double bar line and the word "Allegro". The sixth staff begins with a 3/8 time signature and the word "Alto". The eighth staff begins with a 6/8 time signature and the word "Alto". The score is written in a cursive, handwritten style.

*Allegro*

*Alto*

*Alto*







Oboe 1.º <sup>t</sup> Ton.<sup>a</sup> a 3 et Despiques

Handwritten musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings like *ff* and *f*. The tempo marking *All.* is present. The system concludes with a double bar line and the instruction *Al Segno*.

Handwritten musical notation for the second system, continuing the piece with treble and bass staves. It includes dynamic markings such as *ff*, *f*, and *p*, and ends with a double bar line and the instruction *Al Segno.*

*Al Segno.*



*All.<sup>o</sup>* 4 *solo* *fe* *p*

*4 fe* *fe* *fe*

*f flauta.* *All.<sup>o</sup>* *fe* *p*

*fe* *3* *Allegro* *p* *f*

*4* *3* *9*

*16* *All.<sup>o</sup>* *3* *6*

*fe* *p* *fe*



Handwritten musical score on six staves. The first staff ends with a double bar line and the word "Allegro" written in cursive. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat, and is marked "Alto" in cursive. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat, and is marked "Allo" in cursive. The sixth staff begins with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "f".





*Allegro*



Oboe 2.<sup>o</sup> Con.<sup>a</sup> a 3. <sup>t</sup> et Despique

Mus 127-9

All.<sup>o</sup> 8  $\text{F} \sharp \text{C} \sharp \text{G} \sharp$  2/4

15 fe

All.<sup>to</sup> 8  $\text{F} \sharp \text{C} \sharp \text{G} \sharp$  2/4

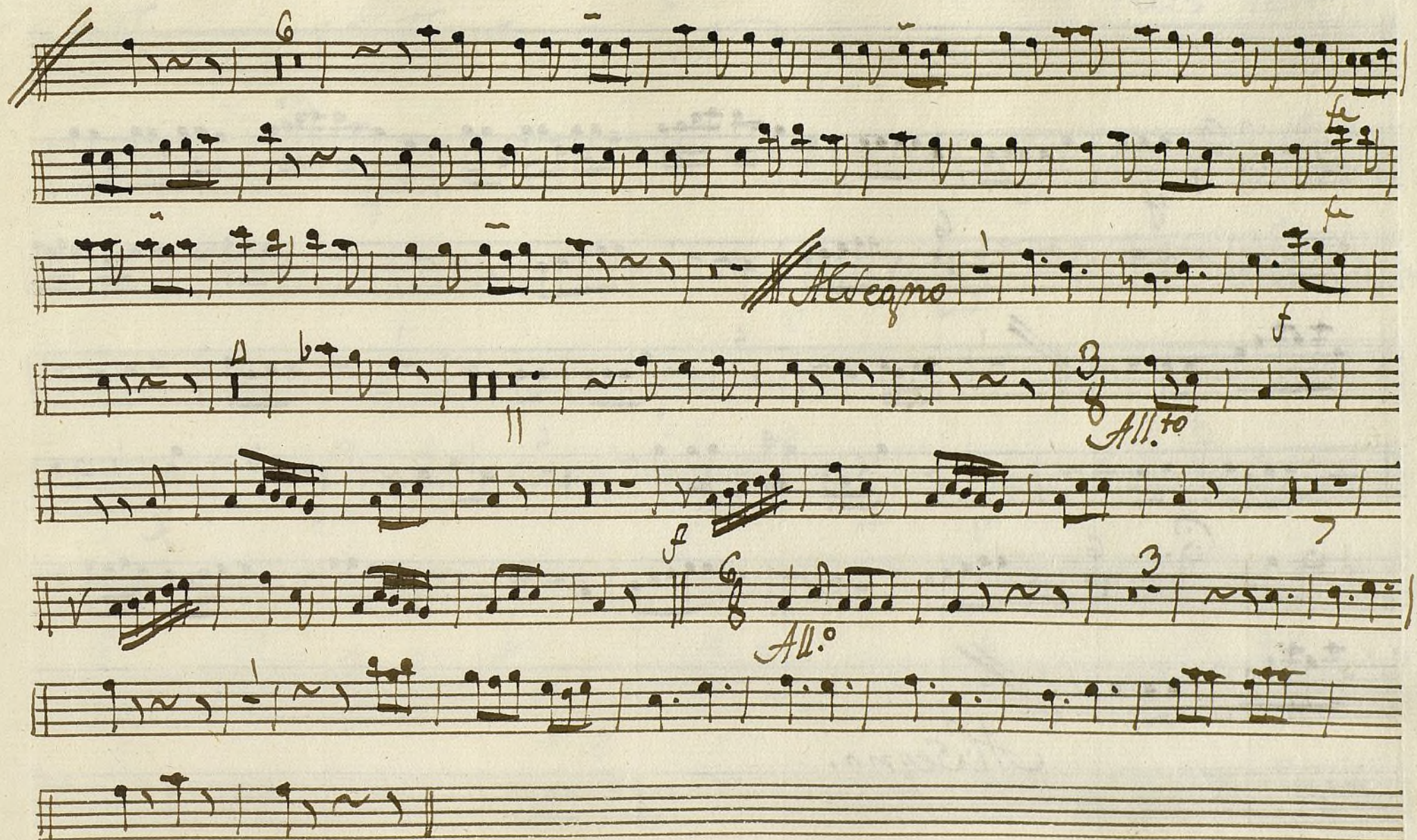
16 fe

Allegro.



Handwritten musical score for "La Santa" by J. P. Sousa. The score is written on ten staves. It begins with the tempo "All. poco." and key signature of one sharp (F#). The first section is in 2/4 time, marked "Solo." and "f". The second section is in 6/8 time, marked "Allegro" and "f". The third section is in 3/4 time, marked "Allegro" and "f". The fourth section is in 6/8 time, marked "Allegro" and "f". The fifth section is in 3/4 time, marked "Allegro" and "f". The sixth section is in 6/8 time, marked "Allegro" and "f". The seventh section is in 3/4 time, marked "Allegro" and "f". The eighth section is in 6/8 time, marked "Allegro" and "f". The ninth section is in 3/4 time, marked "Allegro" and "f". The tenth section is in 6/8 time, marked "Allegro" and "f". The score ends with a double bar line and a repeat sign.









*Al Segno.*



Mus 127-9

*Trompa 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> et Despiques*

Yr D.

And

*Allegro*

Al Segno.

Parola y al #



Handwritten musical score for a piece titled "Inf. All." in C major. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Inf." (Allegro) and the dynamics are "All." (Allegro) and "f" (forte). The score includes various time signatures: 2/4, 3/4, 6/8, and 9/8. There are several measures with rests, some marked with "14", "13", and "19". The piece concludes with a double bar line. The handwriting is in brown ink on aged paper.



*In C*  
*All.<sup>o</sup>* 3/4

*f* *fmo* *Allegretto*







*Trompa 2.<sup>a</sup> Con.<sup>a</sup> a 3. el Despique.*

*In D.*

*All.<sup>o</sup>* *E: # 2/4*

22 *f*

23 *f*

*Al Segno*

*All.<sup>o</sup>* *E: # 2/4*

24. *f*

*Al Segno*

*All.<sup>o</sup>* *E: # 2/4*

25 *f*

26 *f*

27 *f*

28 *f*

29 *f*

30 *f*

31 *f*

32 *f*

33 *f*

34 *f*

35 *f*

36 *f*

37 *f*

38 *f*

39 *f*

40 *f*

41 *f*

42 *f*

43 *f*

44 *f*

45 *f*

46 *f*

47 *f*

48 *f*

49 *f*

50 *f*

51 *f*

52 *f*

53 *f*

54 *f*

55 *f*

56 *f*

57 *f*

58 *f*

59 *f*

60 *f*

61 *f*

62 *f*

63 *f*

64 *f*

65 *f*

66 *f*

67 *f*

68 *f*

69 *f*

70 *f*

71 *f*

72 *f*

73 *f*

74 *f*

75 *f*

76 *f*

77 *f*

78 *f*

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100 *f*

101 *f*

102 *f*

103 *f*

104 *f*

105 *f*

106 *f*

107 *f*

108 *f*

109 *f*

110 *f*

111 *f*

112 *f*

113 *f*

114 *f*

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811 *f*

812 *f*

813 *f*

814 *f*

815 *f*

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817 *f*

818 *f*

819 *f*

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821 *f*

822 *f*

823 *f*

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827 *f*

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829 *f*

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831 *f*

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833 *f*

834 *f*

835 *f*

836 *f*

837 *f*

838 *f*

839 *f*

840 *f*

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847 *f*

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878 *f*

879 *f*

880 *f*

881 *f*

882 *f*

883 *f*

884 *f*

885 *f*

886 *f*

887 *f*

888 *f*

889 *f*

890 *f*

891 *f*



*Inf.*  
*All.* *C* *6* *2* *14* *f*

*Allegro.* *f* *16*

*Minna.* *All.* *13* *f* *19* *Alto*

*All.* *6* *9*



In C.

Handwritten musical score on six staves. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fe*. A section of the score is marked with a double bar line and the word *Solo*. The piece concludes with a double bar line and the word *Allegro*.

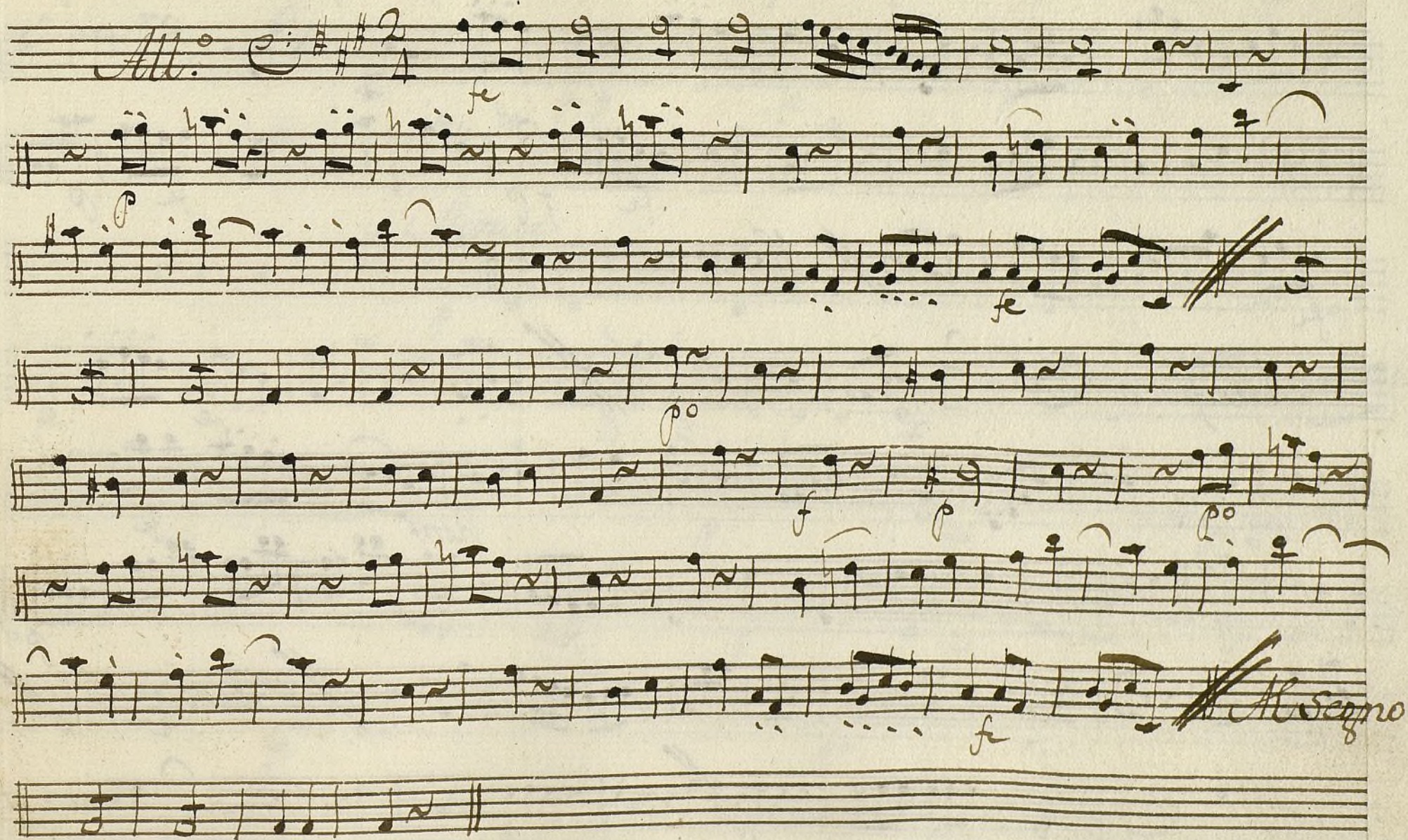


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*Bajo Tona a 3. <sup>t</sup> Al Despique*

Mus 123-9

*All.<sup>o</sup>* The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking 'All.<sup>o</sup>' is written at the start. The notation includes various note values, rests, and dynamic markings such as 'fe', 'p', 'f', and 'p<sup>o</sup>'. The piece concludes with a double bar line and a repeat sign. The final staff is empty.



*All.<sup>to</sup>*  $\text{C} \sharp \sharp \frac{2}{4}$  *po* *fe* *f* *p* *Al Segno* *fe*

*All. poco.*  $\text{C} \sharp \sharp \frac{2}{4}$  *fe* *Renf* *fe* *po* *Parolayal*

*All.<sup>o</sup>*  $\text{C} \flat \frac{6}{8}$  *fe* *fe*



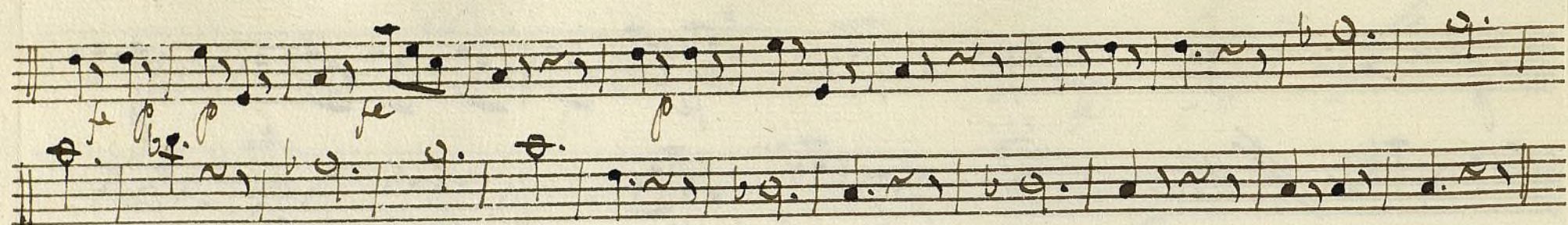
Handwritten musical score on ten staves. The first staff begins with a piano (*p*) dynamic. The second staff contains the word *Allegro* written in a large, decorative script. The third staff continues the musical notation with various dynamics including *fe* and *p*.

The fourth staff is marked with the word *Minuet* in a cursive hand. The fifth staff begins with a piano (*p*) dynamic. The sixth staff contains a forte (*fe*) dynamic marking. The seventh staff continues the piece with a piano (*p*) dynamic.

The eighth staff features a tempo change marked *All.* (Allegro). The ninth staff contains a forte (*fe*) dynamic marking. The tenth staff begins with a piano (*p*) dynamic and includes a double bar line.

The eleventh staff continues the musical notation. The twelfth staff concludes the piece with a double bar line and the word *Allegro* written in a large, decorative script at the bottom right.







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript is written in brown ink.

Key markings and annotations include:

- f* (forte) and *p* (piano) dynamic markings.
- Cre.* (Crescendo) markings.
- Violon.* (Violoncello) marking.
- Allegro* marking.



