

Leg.º 37. N.º 13 =

con letra

(Leg.º 8.º n.º 24)

Mus 149-11

t

Con.ª a 4.º 25

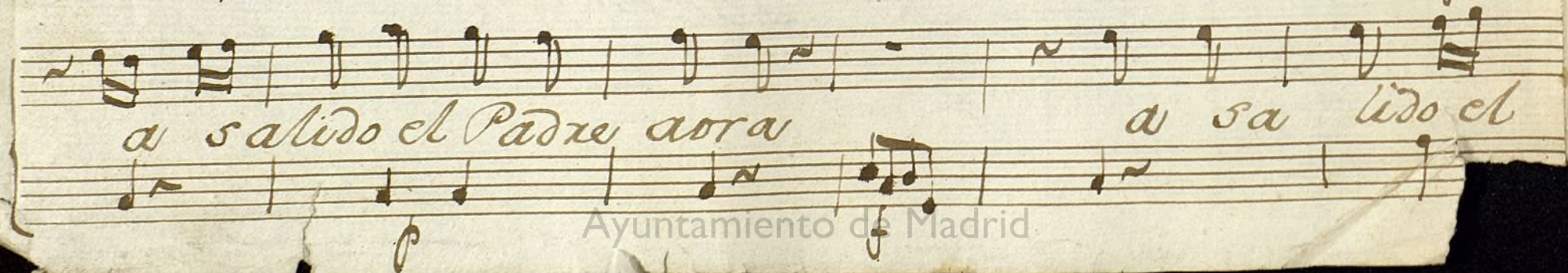
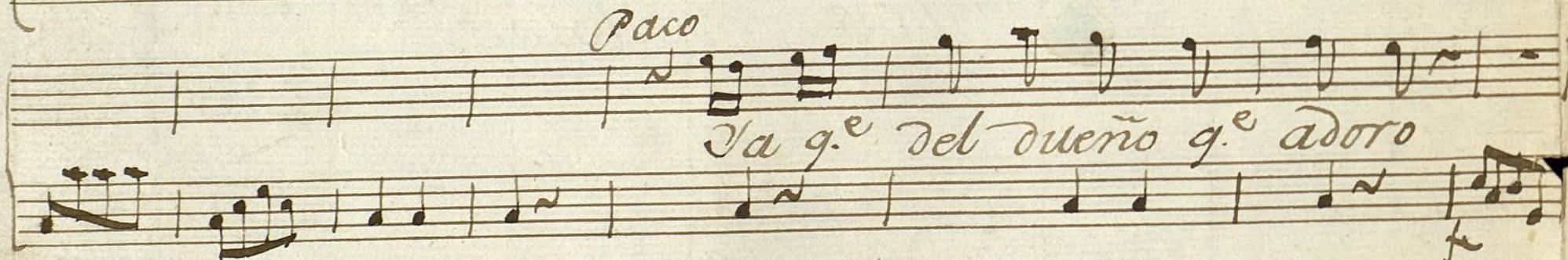
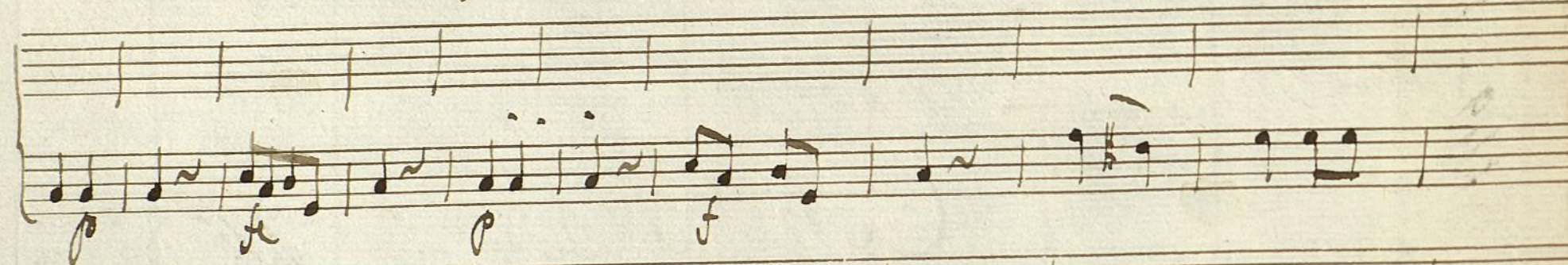
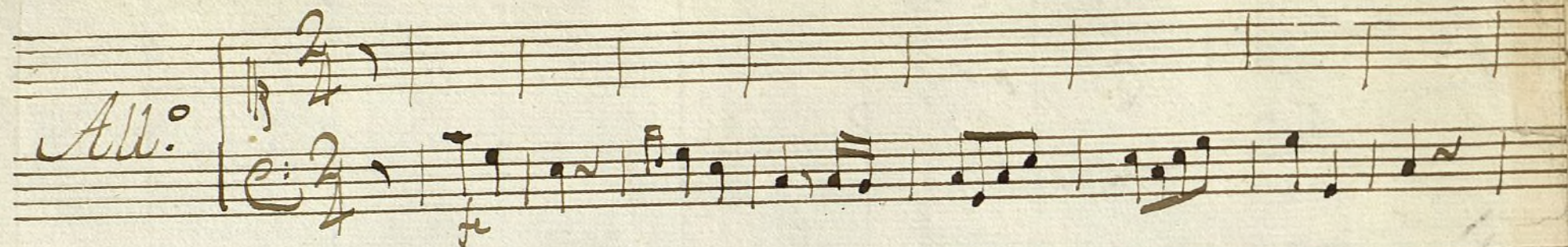
Los Aduantos.

De Laserna.

de Palopillo  
Palo  
Amor  
Guerrero

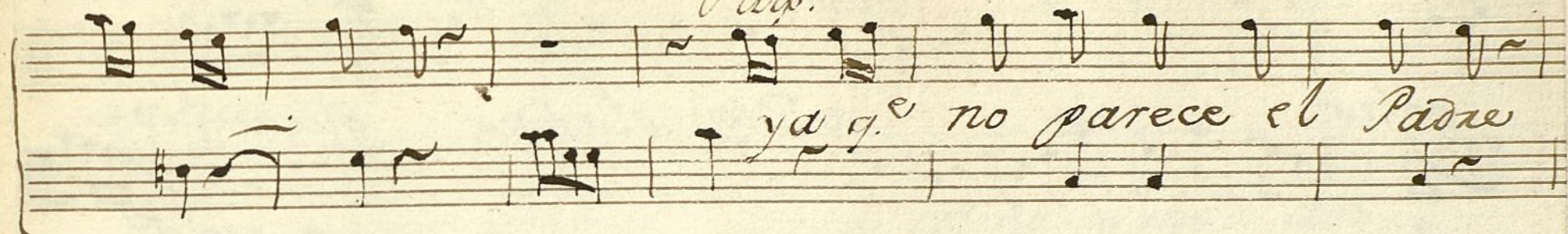
[Después con letra]



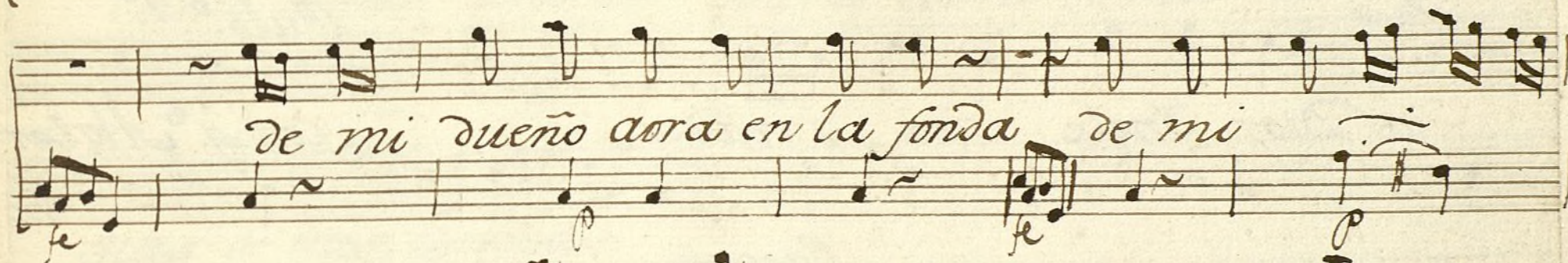




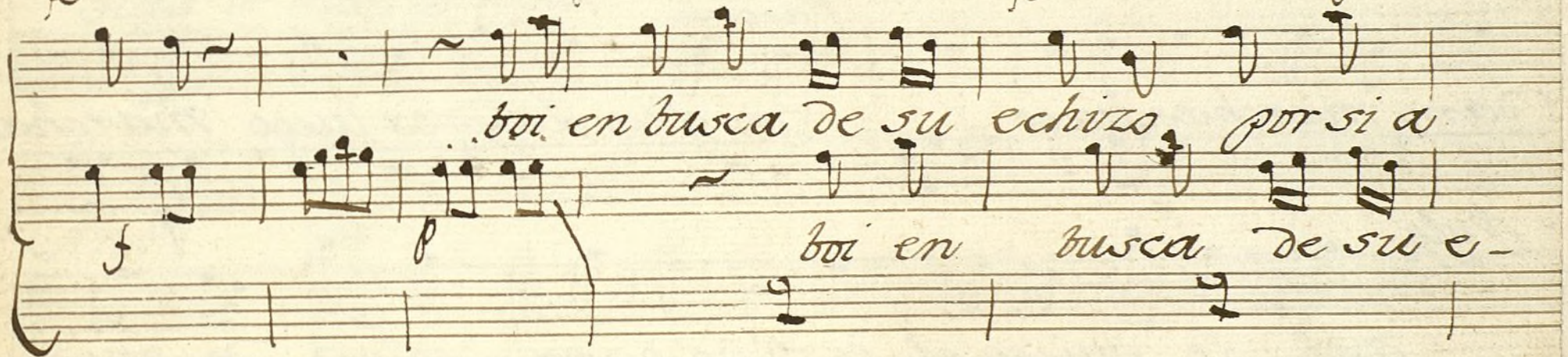
*Pulso:*



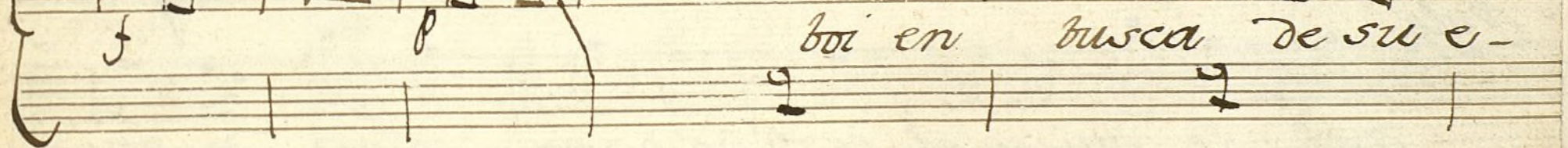
ya q.º no parece el Padre



de mi dueño aora en la fonda de mi



boi en busca de su echizo por si a



boi en busca de su e-



livio mis congo/as mis

por si alivio

chizo por si alivio mis congo/as-

livio mis con



*Pulp.<sup>o</sup>*  
*gofas.* a Dios *gloriosos* queri do  
*Paco.* a Dios *Ingloriosa* amada  
*Pulp.<sup>o</sup>* con g.<sup>o</sup> *Abiter.*  
*Paco* dam marchas luego con g.<sup>o</sup> a Londres luego marchas  
*Pulp.* asi lo quiere el destino para colmo de mis  
*Paco.* asi lo quiere el destino para -



ansias de

colmo de mis ansias para colmo de mis an.

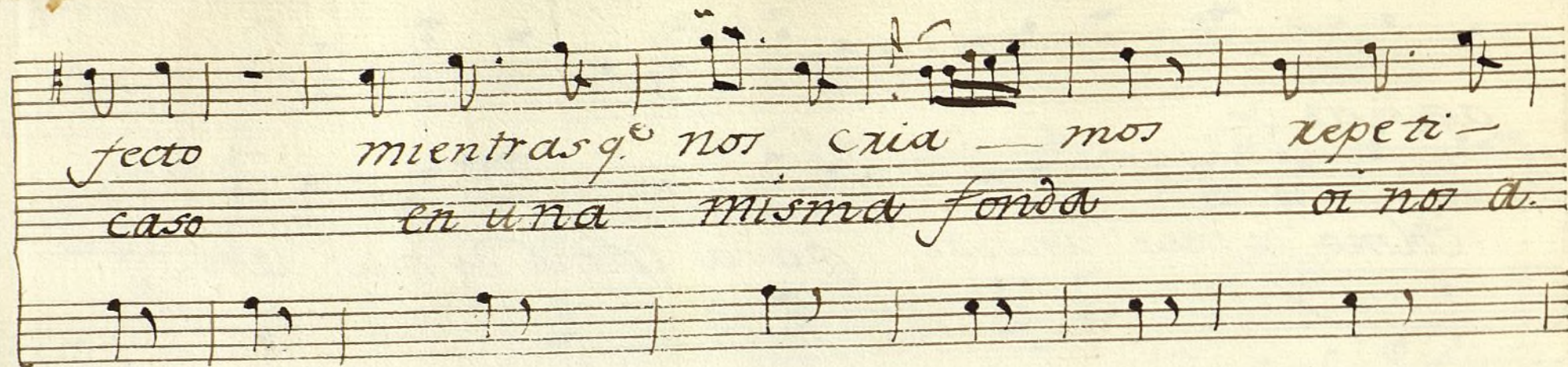
sias de mis ansias

*And. no*

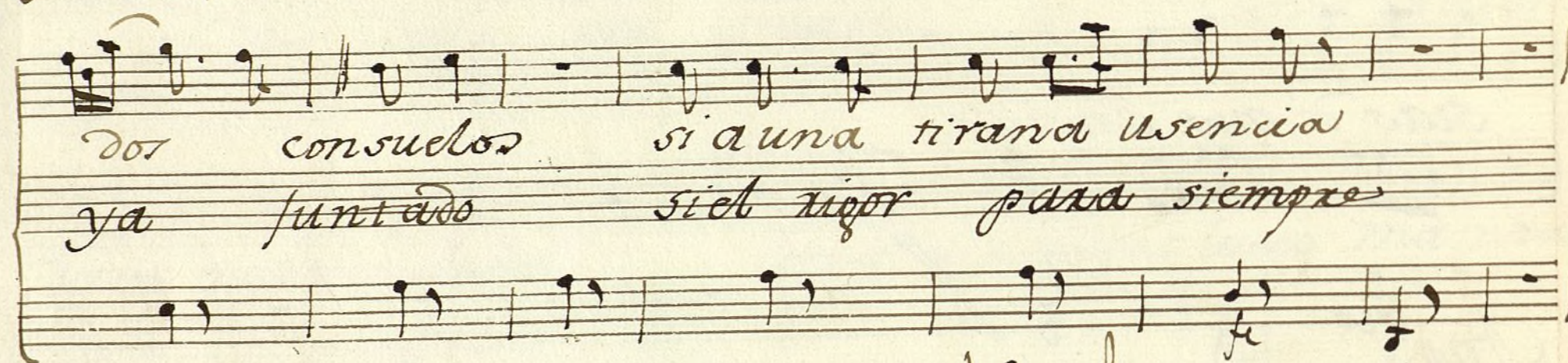
*Pulp.*

De q.<sup>e</sup> sir be q.<sup>e</sup> en cádiz lograrse nuestro a  
Paco: Que sirbe q.<sup>e</sup> en Bilbao un impensa do a

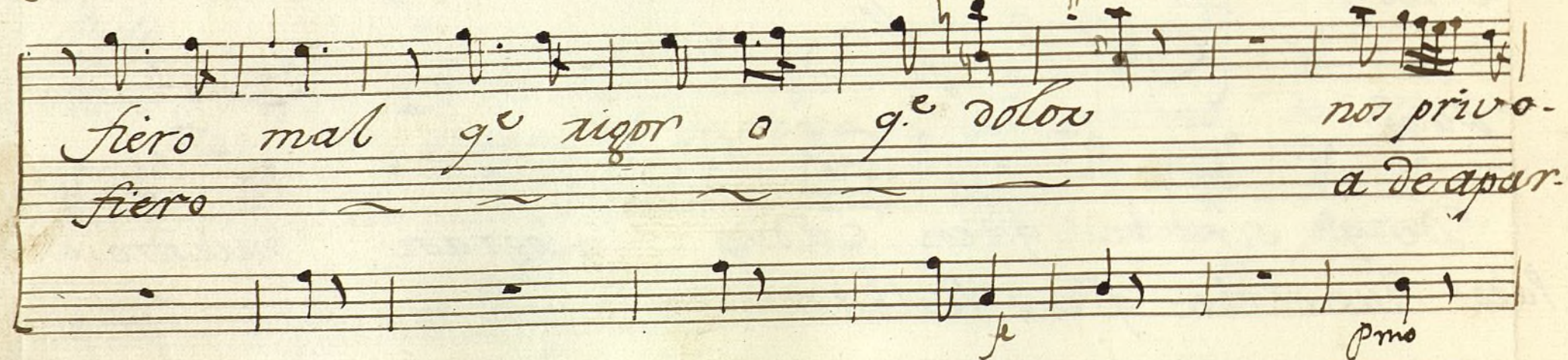




fecto mientras q<sup>e</sup> nos crea — mos repeti—  
 caso en una misma fonda oi nos d.



dos consuelos si a una tirana usencia  
 ya juntado si el rigor para siempre



fiero mal q<sup>e</sup> rigor o q<sup>e</sup> dolor nos privo—  
 fiero a de apar.

*Je* *pmo*



*Pulp.* *Paco.*

de ellos — en tanta pena q. haremos. hablar claro a niños Padres  
 taxnos *Pulp.* dice bien y puer se acercan ~~otente~~ pena el semblante.

*Allegro.*

*All.* *Querol de Ingles.* *fumar ta*  
*Brinoli de Olandes.* *Botella y*

baco tomar Café hablar mui poco siempre veven  
 Pipa manteca y Fe jamas se irse sex Mercader







*And. no* *pulp. y Pao*

No fa llezco Padre mi  
este no desapia da.

O siese obse to no po seo - decio pues si a mi de  
do en un todo elo mis venas de tal forma q. ya a-

seo sigue el buestro en esta union sigue  
penas dan vigor al cora zon dan vigor



*Bai:* no no no no *Quel.* te as muerto! por muchos años

*Quel.* no no no *Allegro.*

*Bai:* *Quel.* *Bai:* *Quel.*

*epizante!* hiciste bien. que debilidad aman, morir de amor. *Gander:* diex. *Mug.* etenido  
y aon no se lo q. es *Quel.* en mi casa ningun hombre sea casado con mujer.

*All.* *Pulp.* *Paco* ai de mi donde estoi dorr.

*Pulp.* *Paco* de me encuentro q. negras sombras q. mortal delirio



g.<sup>e</sup> mi vida no acabe g.<sup>e</sup> mi en-

Bri: Voi a pedirle la Inglesa.  
 Pul... el Olandes pediré  
 Bri: pero el deve antes hablarme  
 tal martirio Parola. Pul... hablarme antes debe el  
 que al fin la novia es Inglesa  
 Bri: q.<sup>e</sup> al fin mi hijo es Olandes.  
 Ola mas café  
 Pul... ola mas ponch.  
 Bri: yo lo pago  
 Pul... yo tambien

All.<sup>o</sup> no mucho

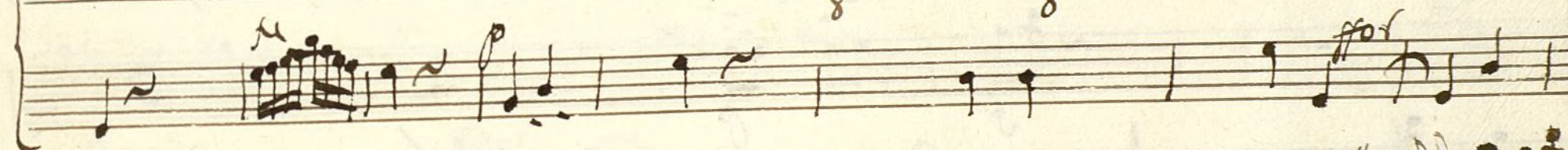
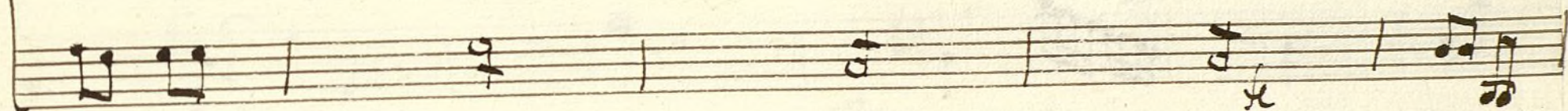
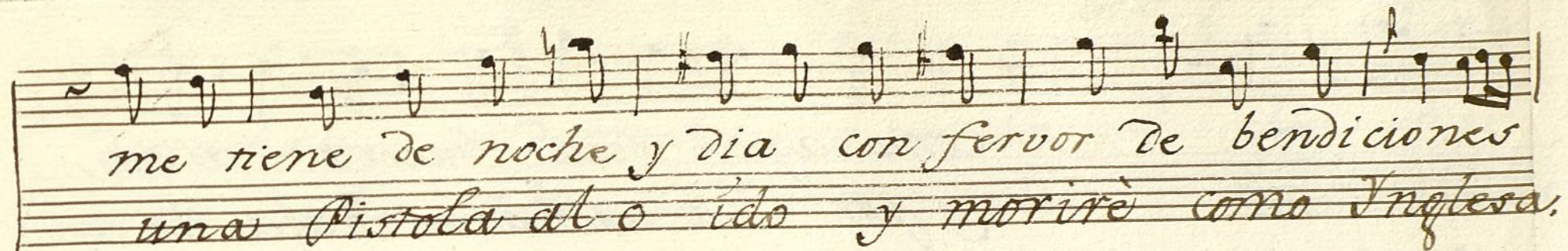
Pulp.<sup>o</sup>  
 Quiera  
 Si su



Handwritten musical score on aged paper. The score consists of five staves of music. The lyrics are written in a cursive hand below the notes. The lyrics are: "Dios q.º se despachen q.º el amor de aqueste soben Padre no se vence me dispararé violenta q.º el me tie una ne de noche y dia con fervor de bendi ciones Pistola al oido y mo rirè como Inglesa." The music is written in a single system with five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The lyrics are: "Dios q.º se despachen q.º el amor de aqueste soben Padre no se vence me dispararé violenta q.º el me tie una ne de noche y dia con fervor de bendi ciones Pistola al oido y mo rirè como Inglesa." The music is written in a single system with five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#).

Dios q.º se despachen q.º el amor de aqueste soben  
Padre no se vence me dispararé violenta  
q.º el me tie una  
ne de noche y dia con fervor de bendi ciones  
Pistola al oido y mo rirè como Inglesa.







Handwritten musical score on aged paper. The score consists of three systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and Catalan. The first system includes the lyrics 'Como aquel dela Gaceta a su.' and 'y por la Camara Baja la con'. The second system includes 'mesa ochenta nietos como aquel dela Gaceta a su.' and 'seguiré al momento y por la Camara baja la con'. The third system includes 'mesa ochenta nietos' and 'seguiré al momento' on the left, and 'Pub. Salgo a versi a m.' and 'boi a ver si oi.' on the right. The piano accompaniment features various musical notations, including chords, arpeggios, and dynamic markings like 'f'.

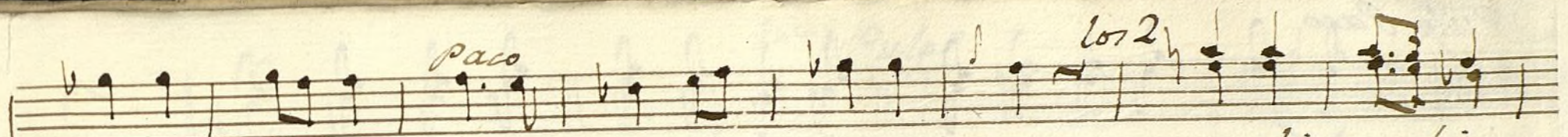
Como aquel dela Gaceta a su.  
y por la Camara Baja la con

mesa ochenta nietos como aquel dela Gaceta a su.  
seguiré al momento y por la Camara baja la con.

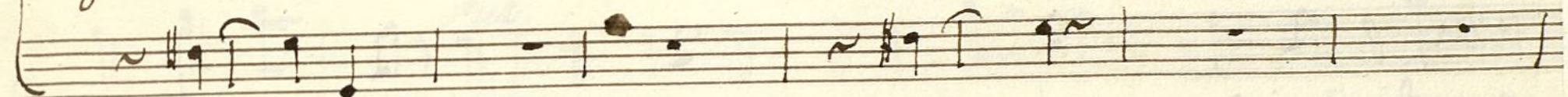
mesa ochenta nietos  
seguiré al momento

Pub. Salgo a versi a m.  
boi a ver si oi.





despachado si despachan a ver voi chito chito  
 go mi dicha a buscar voi mi salud chito chito  
 nada entiendo

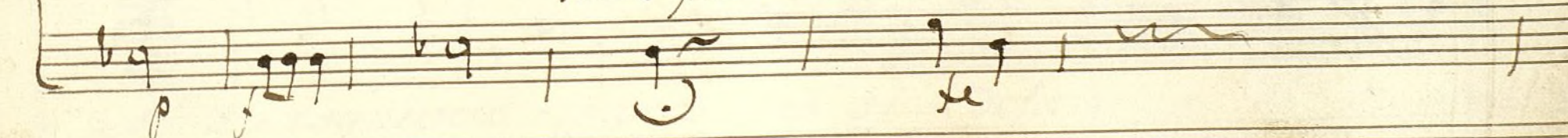


nada dicen nada tratan  
 nada entiendo nada escucho.



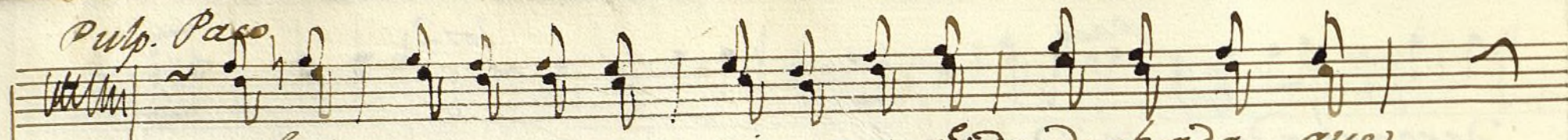
mas te mas ponch -  
 abur abur

Bxi: que charlatan me aturrido la Casera con tanto rillar  
 Qu! q. hablador me adevanado los seios con sus replicas. puf. que perre

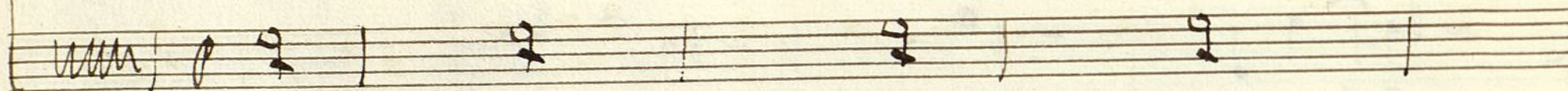




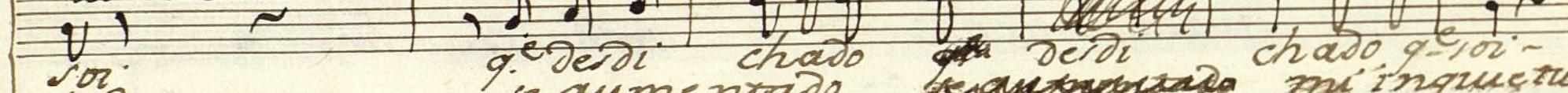
Pulp. Paso



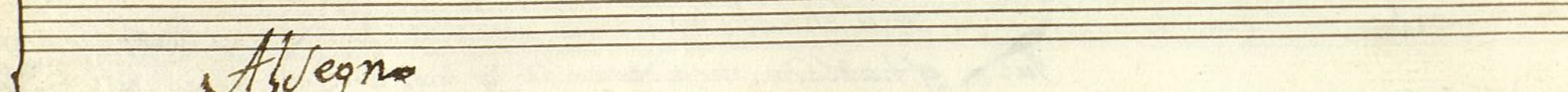
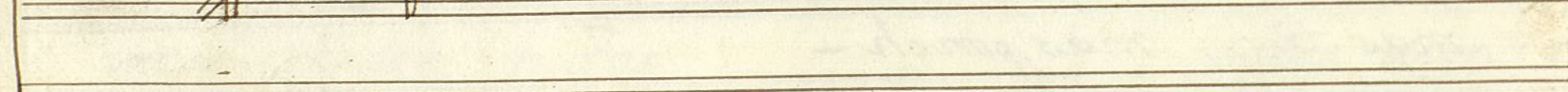
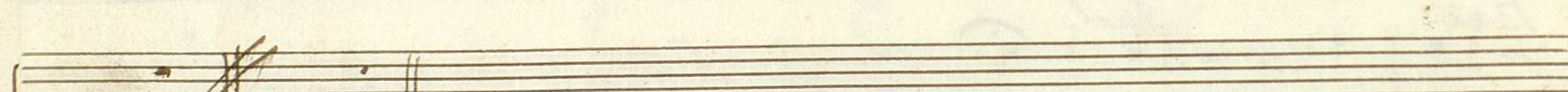
solamente en ver piensan q.<sup>e</sup> desdichada que  
con su indecible rareza se aumentado mi inquietud



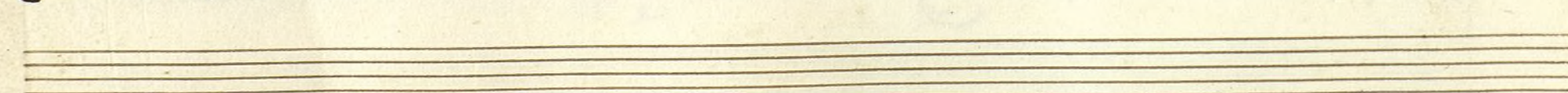
soi q.<sup>e</sup> desdi cha da q.<sup>e</sup> desdi cha da q.<sup>e</sup> soi  
tud se aumen ta do se aumen tado mi inquietud



soi q.<sup>e</sup> desdi chado q.<sup>e</sup> desdi chado q.<sup>e</sup> soi  
tud se aumentado se aumentado mi inquietud.



Allegro





*All.<sup>o</sup>* *Paco* (*Pulp.<sup>o</sup>*) *Pulp.<sup>o</sup>* *Paco*

emos quedado buenos bue

*pub.*

nos quedamos pensemos algo bueno con q.<sup>e</sup> huma

*Paco*

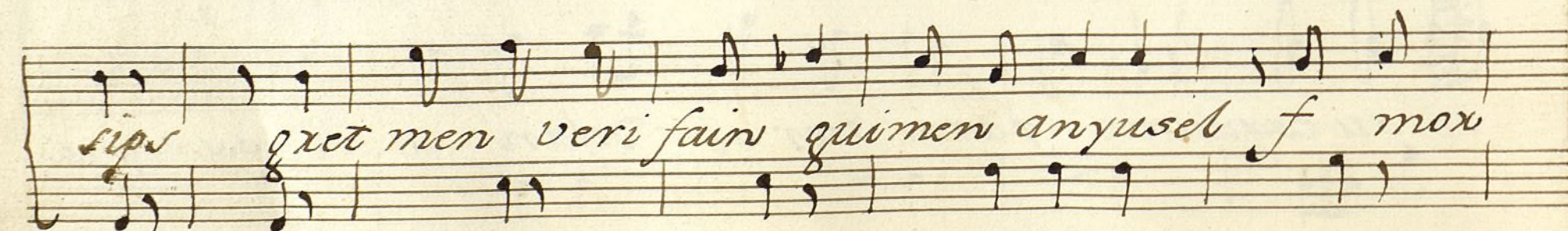
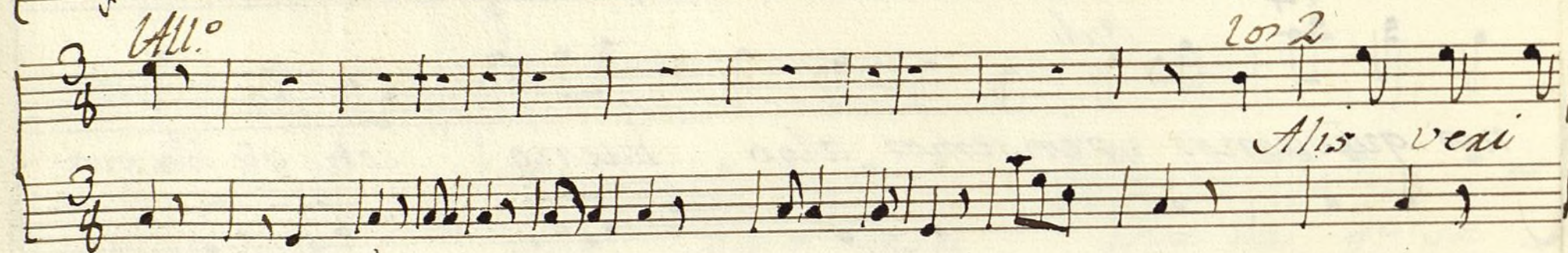
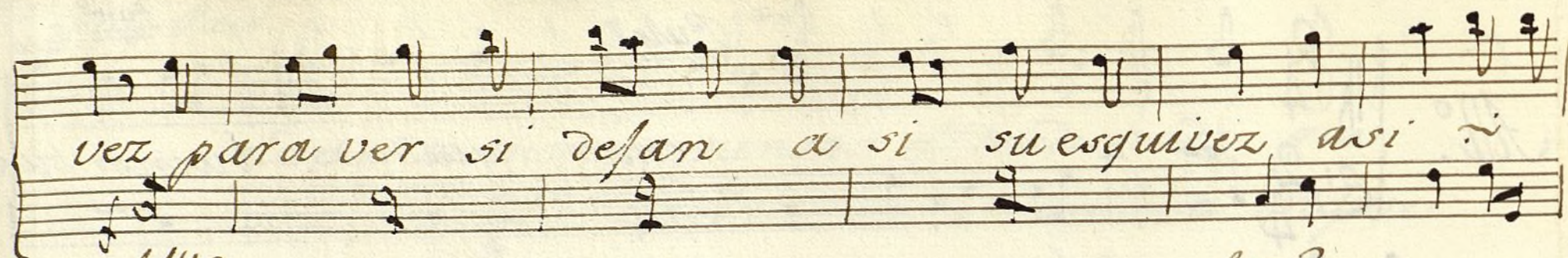
narlos con q.<sup>e</sup> cantarlesti

*Pulp.<sup>o</sup>* *los 2*

rana pues sea en Ingles para ver si defan a

si su esquivos para ver si defan a si su esqui







*fain mis qetmen veri fain quimen anyu*

*self morfain mis fler flei fle i ti*

*rana mai ti rana conjugier neber huit yu*

*gon tu lonor li fol queis in esperu*

*ne.*



bex huiſ yugon tu lonor yugon tu lonor

nebex il yugon tu lonor li fol

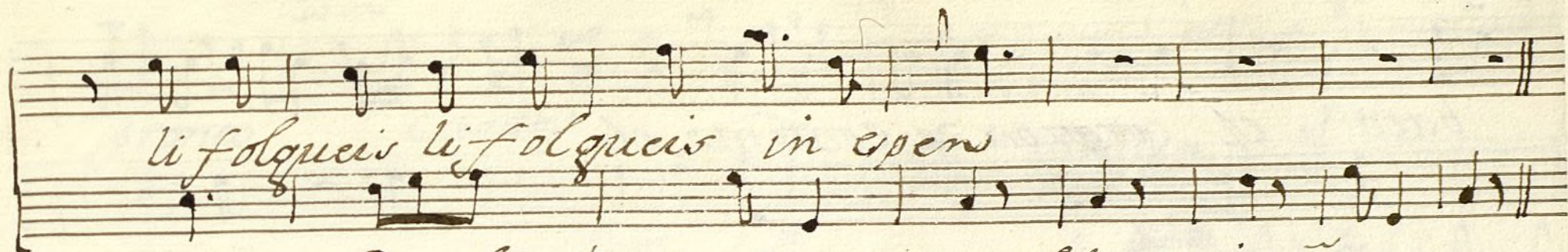
never huiſ yugon tu

queis li fol queis in esper

lonor yugon tu lonor

ver huiſ yugon tu lonor lif ol queis in esper





li folqueis li folqueis in espens

Parola. Bru. que tixana como q.<sup>a</sup> la canto nro  
Admirante Cron tandel butenzel.

Pul. que tixana como q.<sup>a</sup> la cantaba  
enxi que octabo la vna Bolena

Paso. ya an salido

Pul. pues estamos los dos españolizados

vamos a ver si podemos con aguerre  
Aua humanarlos.

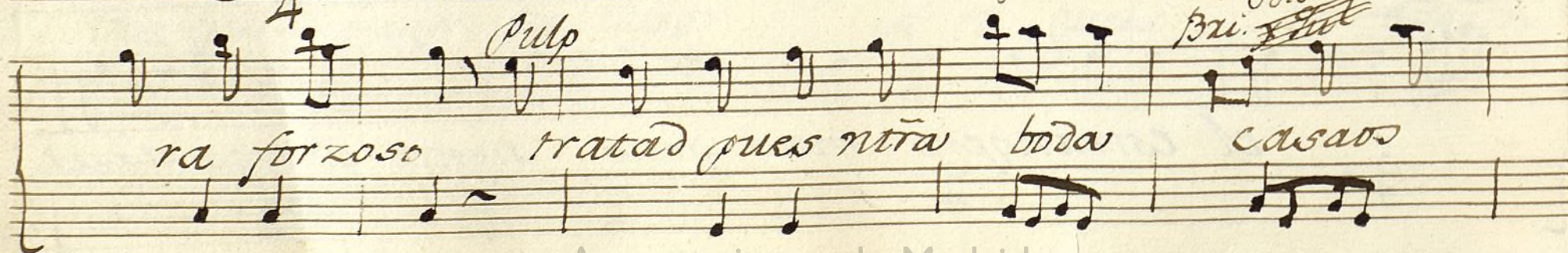
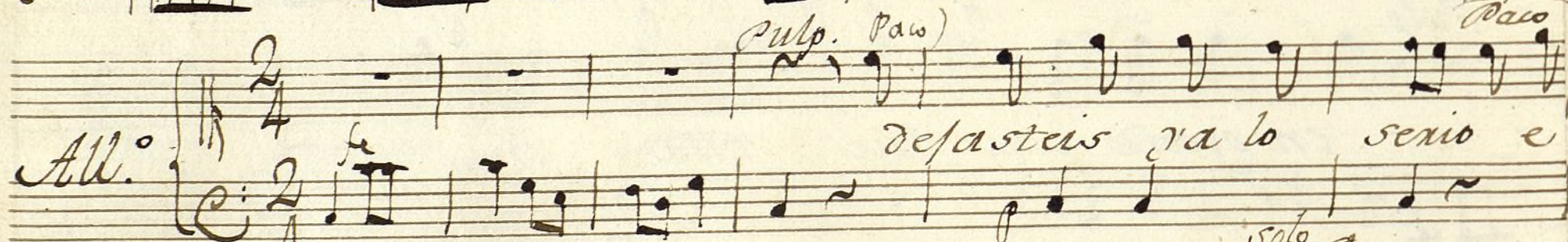
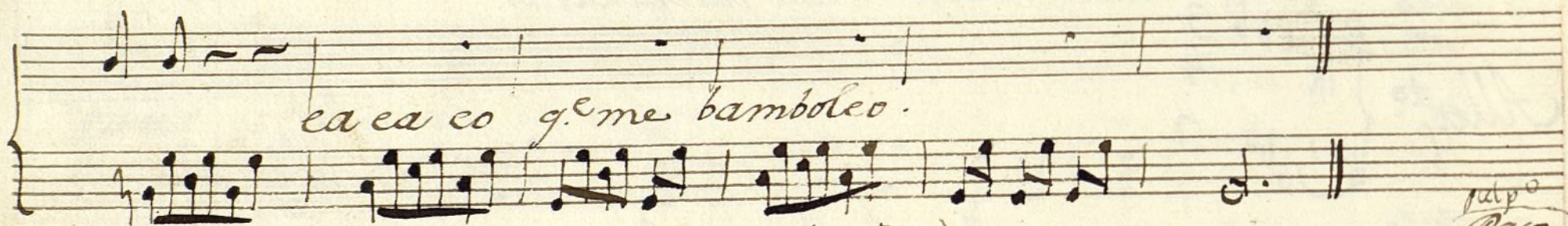
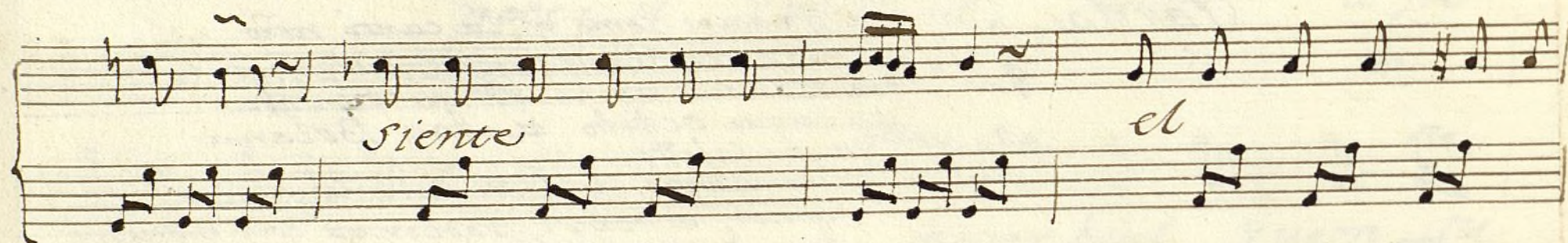
*Allegro*

*Pulp.*

en oyendo esta Arie tilla en

el extranjero mas seiio siente q. toca arxe







Handwritten musical score for a piece titled "Los dos" by Paco. The score is written on ten staves, with lyrics in Spanish. The lyrics are: "los dos pronto casaos ya soi ventu rosa ven-tu-ro-so mi susto soi. que y Bruñole ya ven cio lo a! pues con sequi dillas es. to no es pa nol ya ven to se acavo pues es. to no es pa nol ya ven to se acavo pues es." The score includes musical notation, including notes, rests, and bar lines. There are also some markings like "los 4." and "los 2." above the staves. The handwriting is in brown ink on aged paper.



se acavo:

All.<sup>o</sup>

Lor.<sup>o</sup>  
Del favor obli

gados a da ros gracias a daros gracias

todos  
del favor obli gados del



a daros gracias a daros

*Lot.<sup>as</sup>*

gracias gracias nuestra fi ne za

or tinda gra ta or xinda

or tinda gra ta

*Lot.<sup>as</sup>* a Palcos Luneta sea con Miras.



*Lor a*

Gracias Madamas gracias Se

nôres

por los favores q.º nuestro esmero

*Lor a*

una fi ne za

*Paco*

os mere cio



*Ados*

*tan no esperada.*

*en nuestro pe cho amor gra*

*Lo.ª Dame ala textulia*

*gracias con folias*

*bo' amor gravo.*



*And.<sup>no</sup>* *Pub.* *Mo.*

chuelos q. en la tertulia ani dais todos los

dias de ad prevenido el nido para

la Piqua flori da. *Lor.<sup>a</sup>* a Patio y Carruelo  
ba esta Cantinela

*Boleros*



*All.<sup>o</sup>* *Paco y Lor.<sup>o</sup>* *Int. Br.* *y puer el despe dirnos nos*

*a Dioj q.<sup>e</sup> sollo* *zan*

*es forzo so*

*so*

*a Dioj q.<sup>e</sup> sollo* *zan - do* *a Dioj q.<sup>e</sup> sollo*



*Vivo Lor. a. y Poco*

harta q.<sup>e</sup> dela Pasqua nos

zando quedamos to

traiga el gozo harta q.<sup>e</sup> dela Pasqua nos traiga el go

zo

harta q.<sup>e</sup> dela Pasqua nos traiga el go



nos

no nos traiga el gozo nos el gozo

no el gozo.



Ayuntamiento de Madrid



Violin 1.º Con.<sup>a</sup> a 1.º Los Agustos.

Mus. 149-11

Handwritten musical score for Violin 1.º, titled "Con.<sup>a</sup> a 1.º Los Agustos." The score is written on ten staves. The first staff includes a tempo marking "Allegro" and a time signature of 2/4. The music is in G major (one sharp) and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *fe* (forte) and *p* (piano) are used throughout. The notation includes many slurs and ties, indicating complex phrasing. The manuscript is on aged, slightly stained paper.



And. no 8  $\sharp\sharp\sharp$  3/8

fe pmo fe

Allegro

And. 4  $\sharp\sharp\sharp$  2/4

po fe

Allegro

po asai.

Allegro

And. 4  $\sharp\sharp\sharp$  3/4

Allegro



*pmo*

*All.º Rez.º*

*ten.*

*Parola.*



Handwritten musical score for a piece in 2/4 time, marked *All.* (Allegro). The score is written on ten staves. The key signature is one sharp (F#). The piece begins with a *p* (piano) dynamic and includes various markings such as *ff* (fortissimo), *cres.* (crescendo), and *fe* (forte). The score concludes with the marking *Allegro*.







*All.<sup>to</sup>* 3/4

*Segue*

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

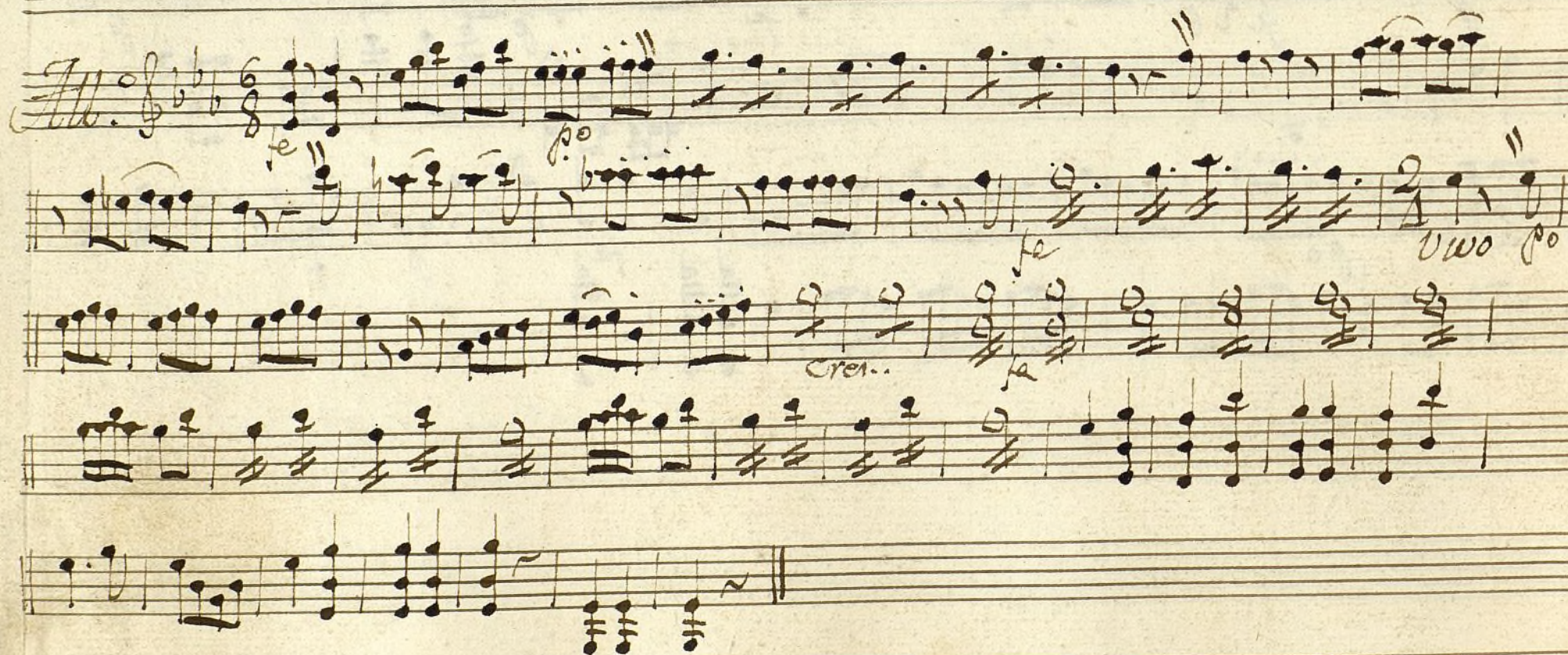
+



*All.* 

*And. no* 







Violin V. Son. a A.° Lor. Aoustos

Handwritten musical score for Violin V. The score is written on 11 staves. The first staff includes the title and a key signature of one sharp (F#). The tempo is marked 'Allo.' and the time signature is 2/4. The music is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). The score is a single melodic line for the violin.



Handwritten musical score for "Montamento de Madrid" by Antonio Vivaldi. The score is written on ten staves, featuring various musical notations including treble and bass clefs, time signatures (3/8, 2/4, 3/8), and dynamic markings (p, f, pmo, rinf, pmo away). The piece is marked "And no" and "Allegro".



*P. mo*

*All.º Rez.º*

*Parola.*



All.<sup>o</sup> no mucho.

Al signor.

Ayuntamiento de Madrid



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

*All.<sup>o</sup>*  $\frac{3}{8}$  *f* *p* *for* *f* *p* *for* *f*

*Parola.*



*All.<sup>to</sup>* 3/2

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

*segue* *segue* *segue*

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

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



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

*Parola.*

*Parola*

*And<sup>no</sup>*

*Parola Corta.*



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature *6/8*. The second staff features the tempo marking *Vivo p.<sup>o</sup>*. The third staff includes the dynamic marking *cre.*. The score concludes with a double bar line and a fermata on the fifth staff.



*Violin 2.<sup>o</sup> Ton.<sup>a</sup> a 1.<sup>o</sup> Los Adustos.*

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

The musical score consists of ten staves of handwritten notation. The first staff is marked 'All.<sup>o</sup>' and has a 2/4 time signature. The key signature has one sharp (F#). The notation is dense, with many slurs and ties. Dynamic markings 'p' and 'fe' are used. The piece ends with a double bar line on the tenth staff.



*And no* 3/8 *Al Segno* *Alto* 2/4 *Al Segno*

The image shows a handwritten musical score on aged, slightly yellowed paper. The score is written in dark ink and consists of two systems of staves. The first system is in 3/8 time, marked 'And no', and the second is in 2/4 time, marked 'Alto'. Both systems include dynamic markings like 'p' (piano), 'f' (forte), and 'rinf' (rinforzando), and tempo changes to 'Al Segno'. The notation includes various note values, rests, and slurs, with some notes marked with 'p' or 'f'.



*And.<sup>no</sup>* 3/4 *p.<sup>o</sup>*

*Allegro* *p<sup>mo</sup>*

*And.<sup>no</sup>*  
*All.<sup>o</sup>*

*ten*

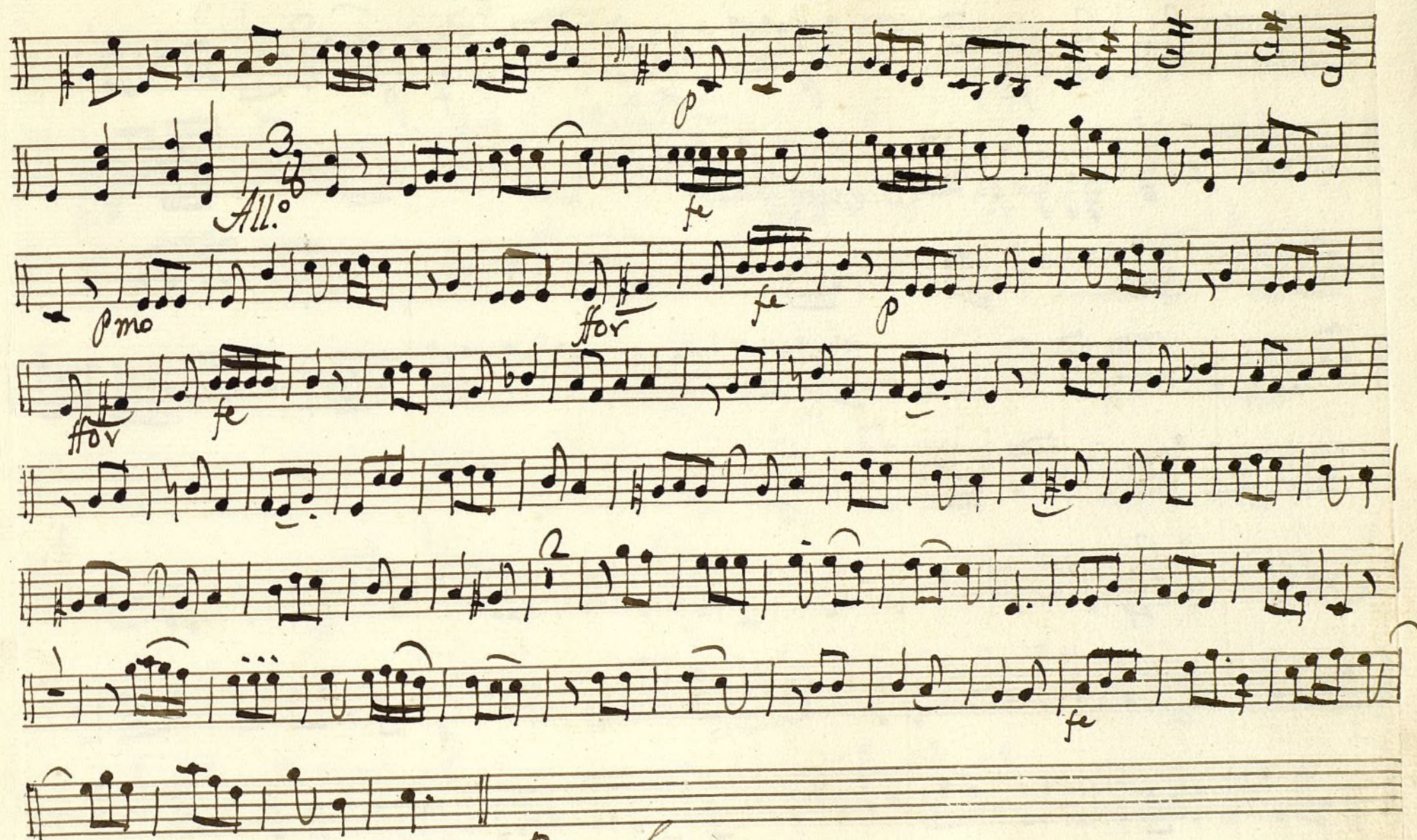
*fe* *fe* *parola.*

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is written in dark ink. The first staff begins with the tempo marking 'And.<sup>no</sup>' and the time signature '3/4'. It includes a key signature of one sharp (F#) and a dynamic marking 'p.<sup>o</sup>'. The second staff is marked 'Allegro' and 'p<sup>mo</sup>'. The third staff is marked 'And.<sup>no</sup>' and 'All.<sup>o</sup>'. The fourth staff is marked 'ten'. The fifth staff is marked 'fe' and 'fe'. The sixth staff is marked 'parola.'. The notation includes various musical symbols such as notes, rests, and bar lines.



Handwritten musical score for a piece titled "Allegro no mucho." The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegro no mucho." and a 2/4 time signature. The music is written in treble and bass clefs, featuring various note values, rests, and dynamic markings such as *ff*, *for*, *for*, *cres.*, *fe*, and *po*. The second system is marked "Mos. Part." and continues the musical notation. The score concludes with a section marked "Allegro" in a 2/4 time signature. The handwriting is in dark ink on aged, slightly yellowed paper.







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

Handwritten musical score for the first system, measures 1-10. The music is in 3/4 time, key of B-flat major. It features a melody in the upper voice and a bass line. Dynamics include 'fe' (forte) and 'p.' (piano). A 'Sigue.' (continues) marking is present in measure 7.

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

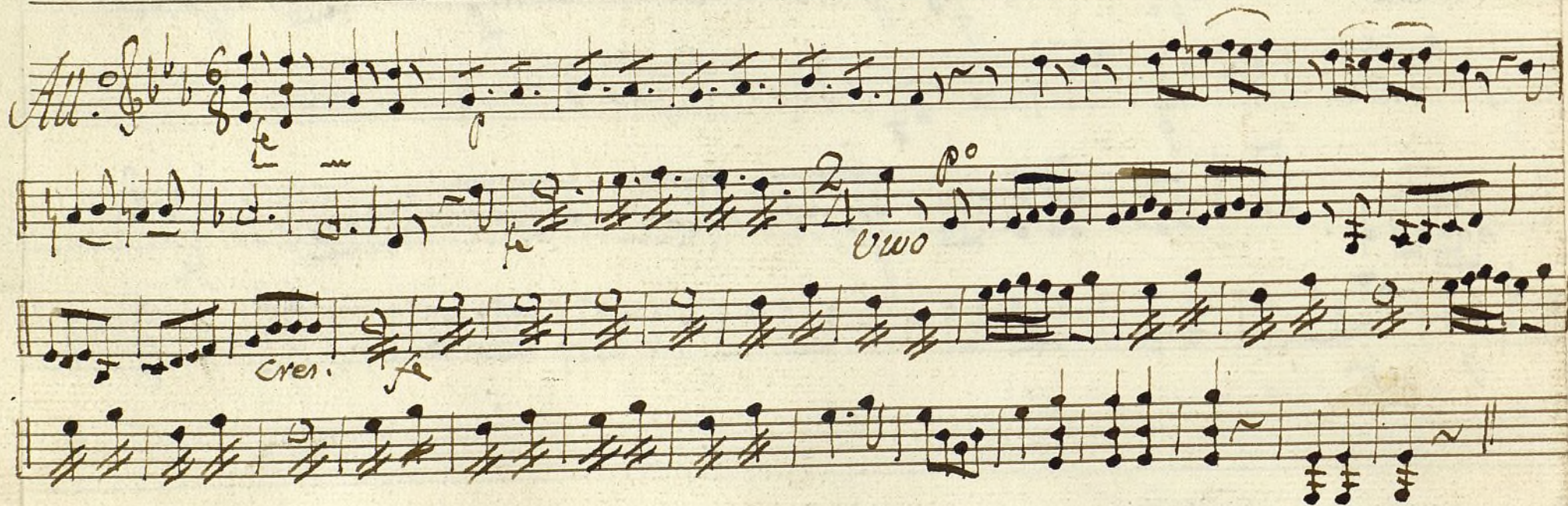
Handwritten musical score for the second system, measures 11-16. The music is in 2/4 time, key of B-flat major. It continues the melody and bass line from the first system. Dynamics include 'fe' (forte).



*All.*  $\text{G major}$   $\frac{3}{4}$  *fe* *tato no* *Para.* *Parola*

*And. no* *Parola corta*







Violin 2<sup>o</sup> Ton<sup>a</sup> a 1<sup>o</sup> Los Andares

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

The musical score is written on ten staves. The first staff includes the tempo marking 'All.<sup>o</sup>' and the time signature '2'. The notation is dense, with many beamed notes and rests. Dynamic markings 'p' and 'f' are used throughout to indicate changes in volume. The piece ends with a double bar line on the final staff.







*And.<sup>no</sup>* 3/4 *p*

*Allegro* *p<sup>mo</sup>*

*Rez.<sup>do</sup>*

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

*ten* *f*

*Parola.* //

Ayuntamiento de Madrid



*All.<sup>o</sup> no mucho.* & 2 *p.o.*

*f* *ff* *crej.* *p.o.*

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

*Alor Parr.* *p.o.*

*p.o.* *f* *p.o.* *la 2<sup>a</sup> vez para* *f*

*p.o.* *f* *Allegro*

*All.<sup>o</sup> & 2* *f* *p.o.*

*p.o.*

*p.o.*



Handwritten musical score on eight 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.

Dynamic markings and other annotations include:

- Allo* (top right)
- 3/8* (top right)
- primo* (second staff)
- f* (first, third, and fourth staves)
- ff* (third staff)
- p* (third staff)
- 2* (sixth staff)

*Parad*
















Oboe 1.<sup>o</sup> Con.<sup>a</sup> a 1.<sup>o</sup> Los Adustos

Mus 149-11

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking *All.<sup>o</sup>* and the key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *te* (tutti). The piece concludes with the marking *Tace* and a final double bar line. The bottom of the page features the text "Ayuntamiento de Madrid".





*And. no*  $\text{G}\sharp\text{F}\text{3}$

*Allegro*

*All.º Rez.*  $\text{G}\sharp\text{F}$  *Parola*

*All.º no mucho.*  $\text{G}\sharp\text{F}\text{2}$

*fe*

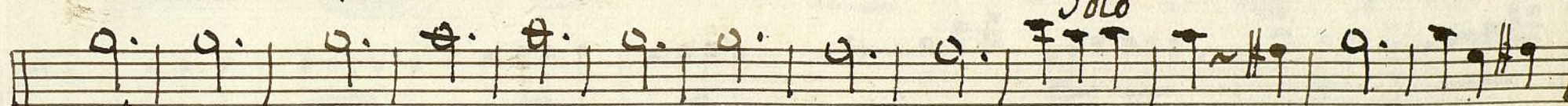
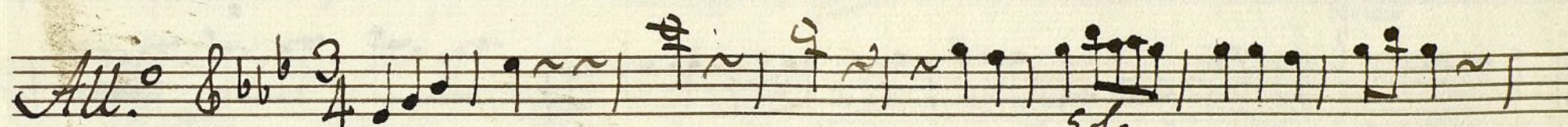
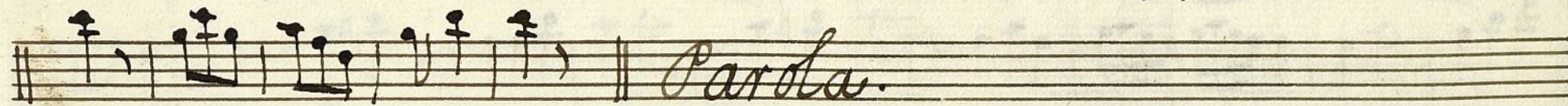
*Mos. Part.*

*la 2.ª vez para* *Allegro*

*All.º*  $\text{G}\sharp\text{F}\text{2}$

*All.º*







Handwritten musical score on five staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various time signatures (3/4, 4/4, 2/4, 3/4). The music features complex rhythmic patterns, including triplets and sixteenth notes. The word "solo" is written above the first staff, and "Para" is written above the third staff. The word "Para. Tace 3." is written at the end of the fifth staff.

Handwritten musical score on three staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various time signatures (6/8, 2/4, 4/4). The music features complex rhythmic patterns, including triplets and sixteenth notes. The word "Vivo" is written below the first staff.



Oboe 2.<sup>o</sup> Con.<sup>a</sup> a 4.<sup>o</sup> Los Adustos.

Mus 149-4

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

Tace 3/4.

All.to 8 2/4

Allegro.



*And. no*  $\text{G} \# \# \frac{3}{4}$

*Allegro*

*Rez. All. no*  $\text{G} \# \# \frac{2}{4}$  *Parola*

*All. no mucho*  $\text{G} \# \frac{2}{4}$

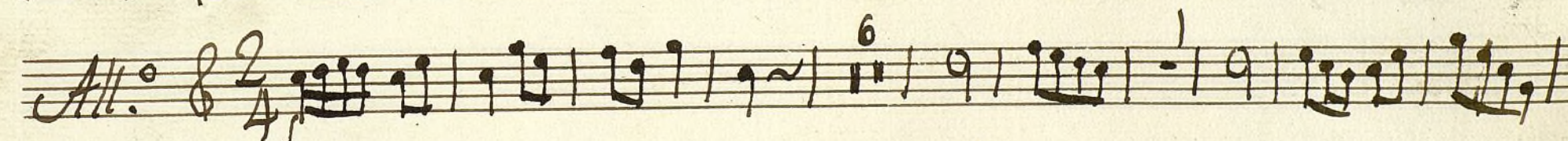
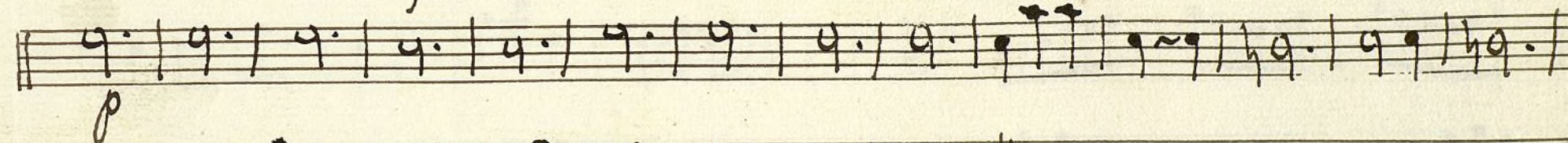
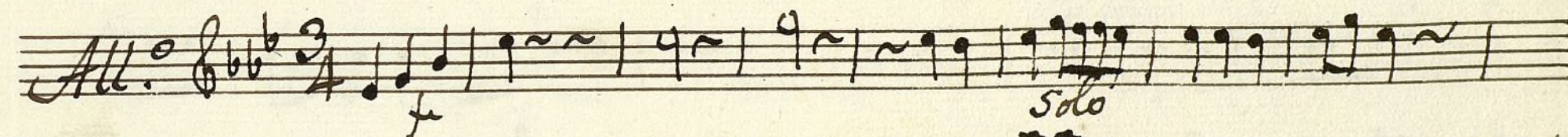
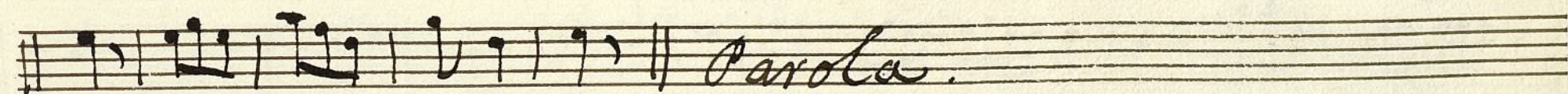
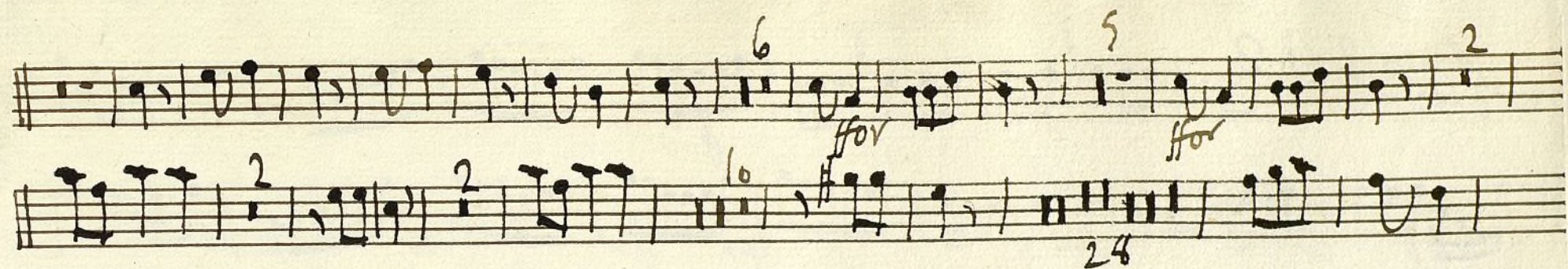
*Parola 2. vez.*

*Allegro*

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

*All.*







*All.*  $\text{G}^{\flat}\text{B}^{\flat} 3/4$

*Para*

*Tace.*

*All.*  $\text{G}^{\flat}\text{B}^{\flat} 6/8$

*Uwo*



*Crompa 1.<sup>a</sup> Ton.<sup>a</sup> a 1.<sup>o</sup> Los Adustos.*

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

*And.<sup>o</sup>* 3/4

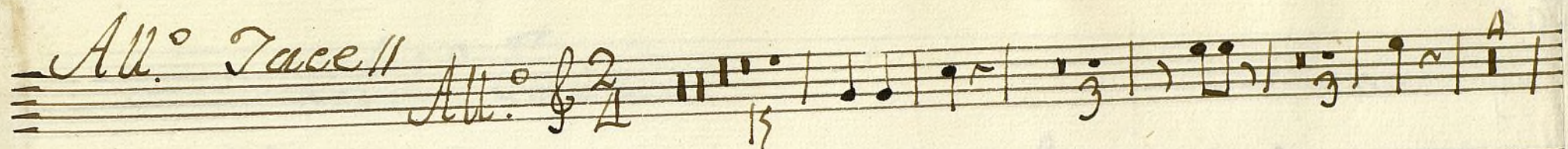
*Al segno*

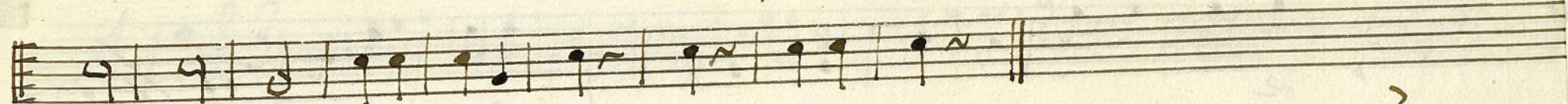
*All.<sup>o</sup>* 2/4





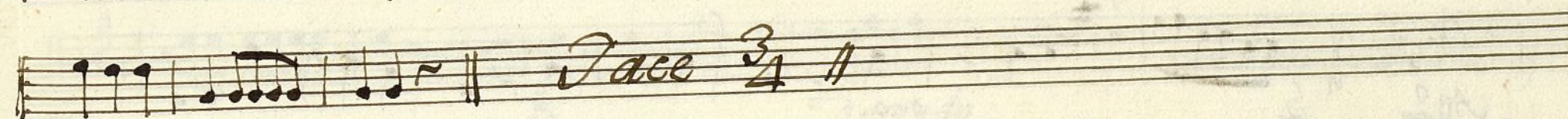
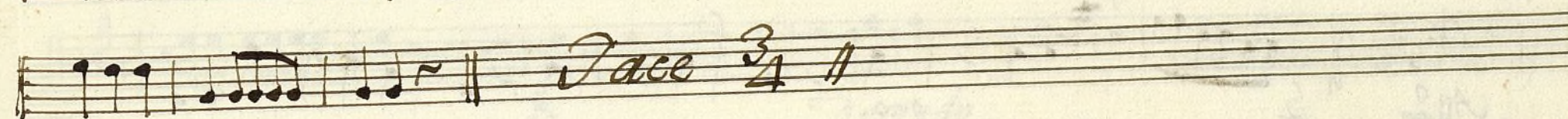


*All.<sup>o</sup> Tacell* *All.<sup>o</sup>*  $\frac{2}{4}$  



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

 *Para.*  $\frac{2}{4}$  

 *Tace*  $\frac{3}{4}$  





*All.<sup>o</sup>*  $\frac{6}{8}$  

$\frac{2}{4}$   *Uwo.* 

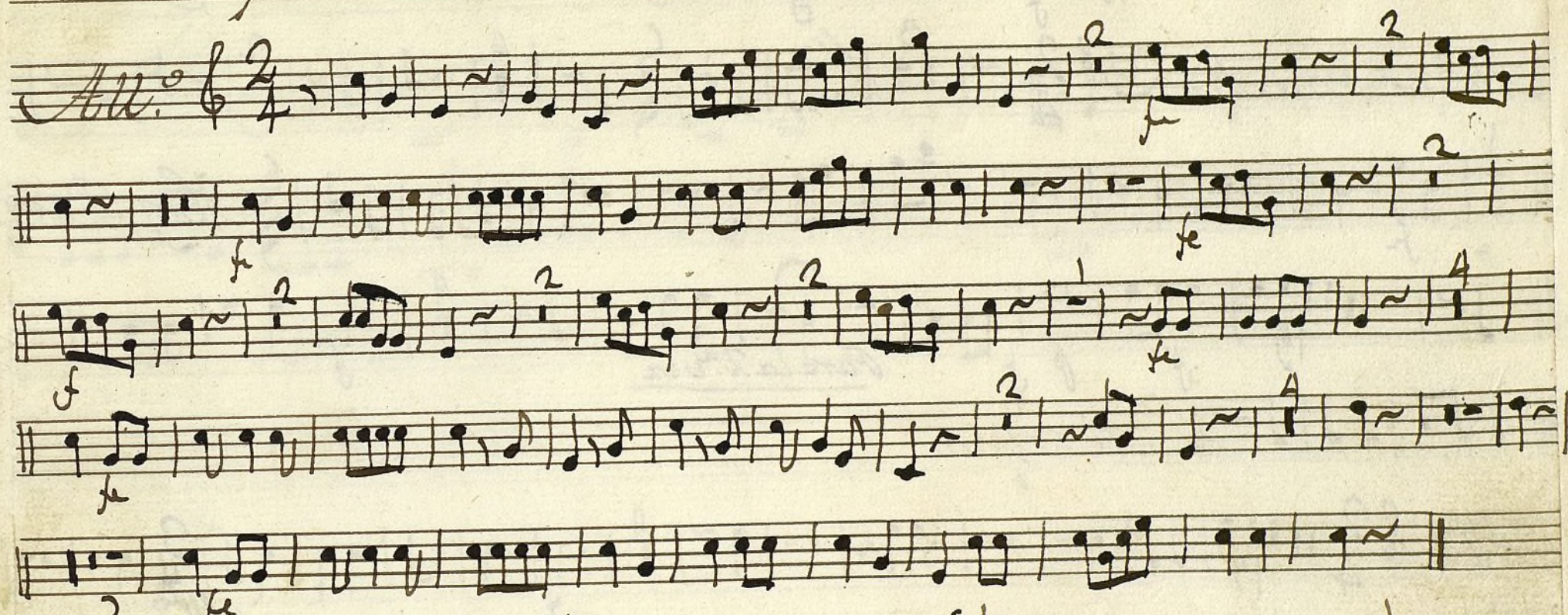


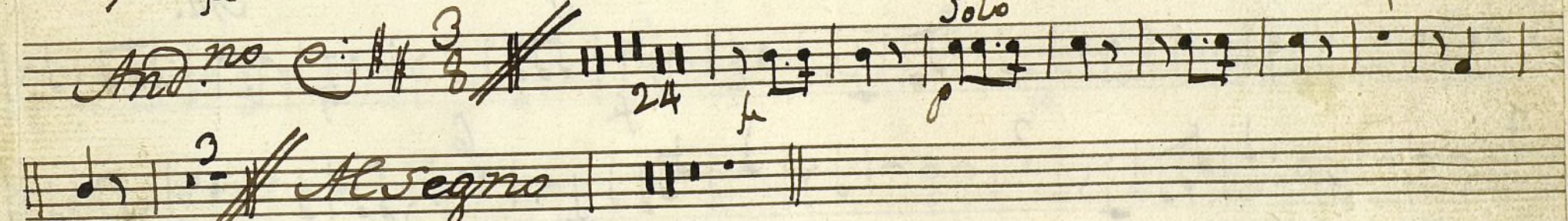


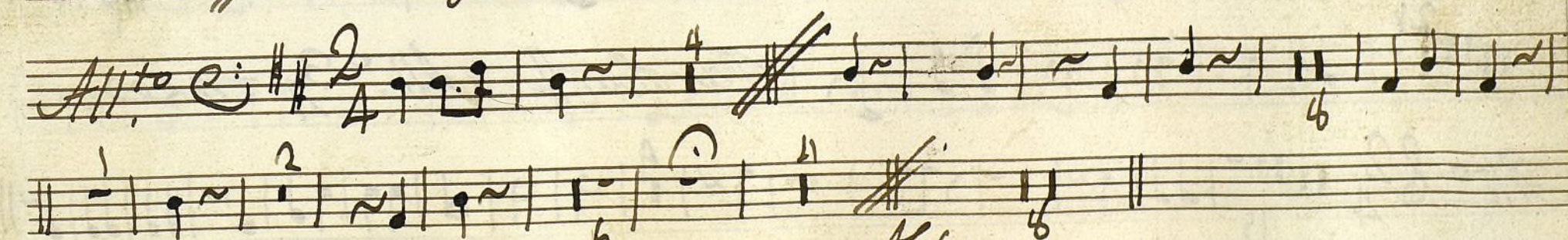




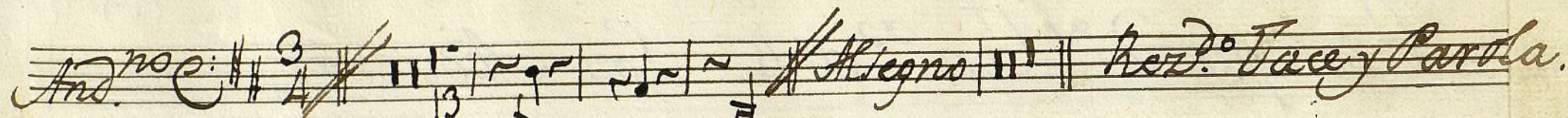
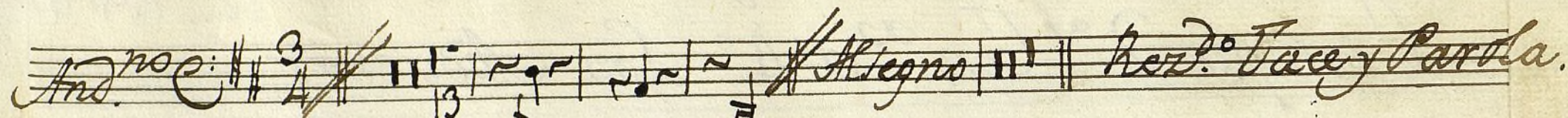
*Crompa 2.<sup>a</sup> Con.<sup>a</sup> a 1.<sup>o</sup> Los Adversos*

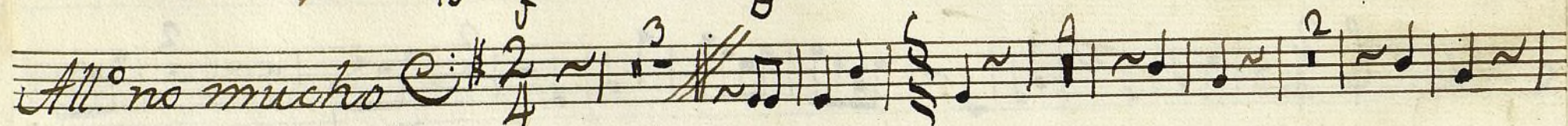
*And.<sup>te</sup>*  $\frac{2}{4}$  

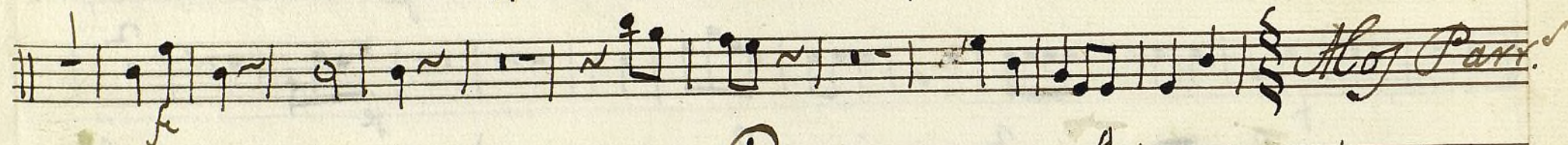
*And.<sup>te</sup>*  $\frac{3}{8}$  

*Allegro*  $\frac{2}{4}$  

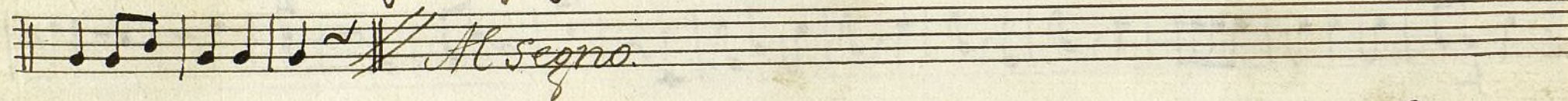


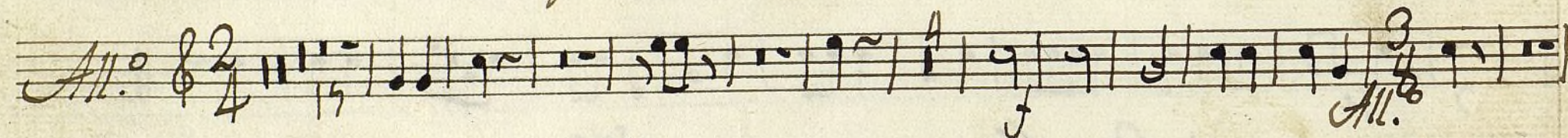
*And.<sup>no</sup> C: # 3/4*  *Allegro*  *Rez.<sup>o</sup> Tace y Parola.*

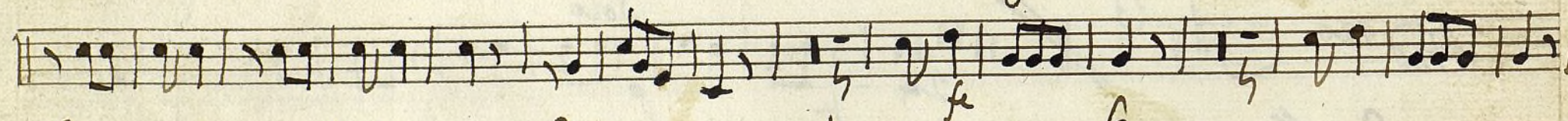
*All.<sup>o</sup> no mucho C: # 2/4* 

 *Moz Parr.*

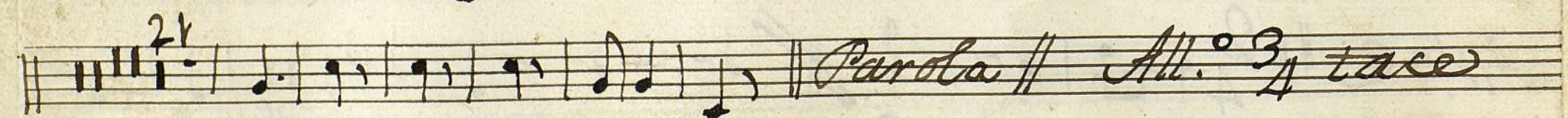
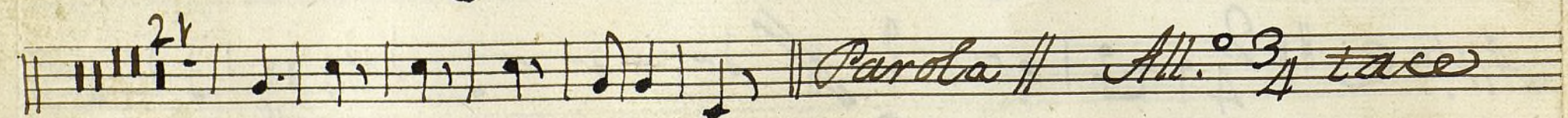
 *Parola 2.<sup>a</sup> vez*

 *Allegro.*

*All.<sup>o</sup> 2/4*  *All.<sup>o</sup> 3/4*





 *Parola*  *All.<sup>o</sup> 3/4 tace*

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



*All.<sup>o</sup> elafa.* *Para.* *Tace*  $\frac{3}{4}$ .

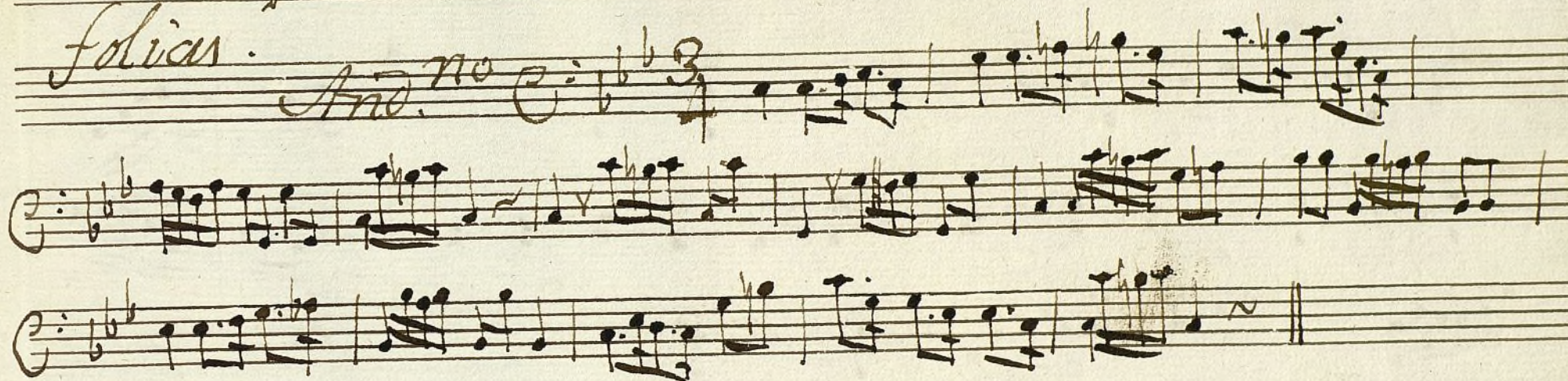
*All.<sup>o</sup>* *Vivo*



7  
Ayuntamiento de Madrid

17000 SS266

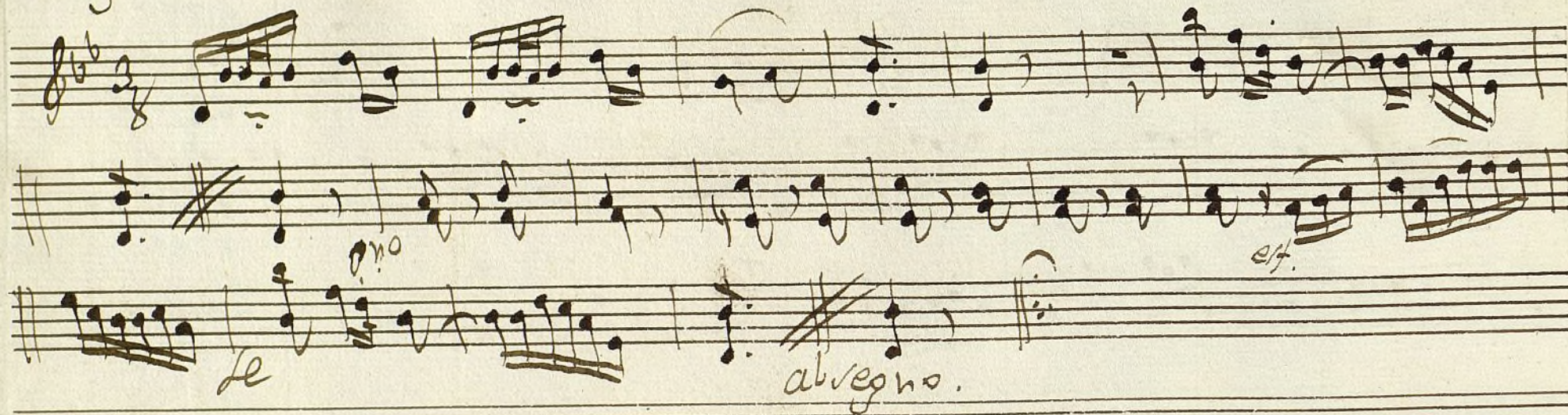


Bajon  
folias.



Violin 2º

*sep. vlcra*





Can. te  
Mus 149-11

*Bajo Con. a 1.º Los Adueros.*

*All.º*  $\text{C} \frac{2}{4}$

Handwritten musical score for a piece titled "Bajo Con. a 1.º Los Adueros". The score is written on nine staves. The first staff begins with a treble clef, a common time signature "C", and a 2/4 time signature. The music is written in a single melodic line with various note values, rests, and dynamic markings such as "p" (piano) and "fe" (forte). The notation includes many slurs and ties, indicating a continuous melodic flow. The paper is aged and shows some staining. The bottom of the page has empty staves and a faint library stamp.







*Rez.* *fe* *ten* *Parola*

*All.* *no mucho* *ffor* *cro.* *fe* *for* *Alto Parr.* *fe* *la 2. vez para.* *Allegro*



*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *fe* *p* *fe* *p* *3* *All.<sup>o</sup>* *p.<sup>o</sup> todo* *ffor* *fe* *Parola*

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

*fe*



