

Mus 96-8.

LASERNA, Blas de

El letrado y la litigante

(En partes de orquesta "Donde los dan los tocan")

Tonalidad a duo

Apta mus. 1793

Partitura.

Violín 1^o

Violín 1^o

Violín 2^o

Violín 2^o

Oboe 1^o

Oboe 2^o

Trompa 1^o

Trompa 2^o

Bajo.

Leg. 41. n. 12.

MVS 96-8

1

Leg. 10 n. 11

+

Fondalla

à duo.

El Letrado y la Litigante

En partes de orquesta. «Donde los dan los toman» } Sr. Joaquín
Paco García

De Laverna

1793

d.ⁿ Crisanto

Paco

d.^{ña} Aurelia

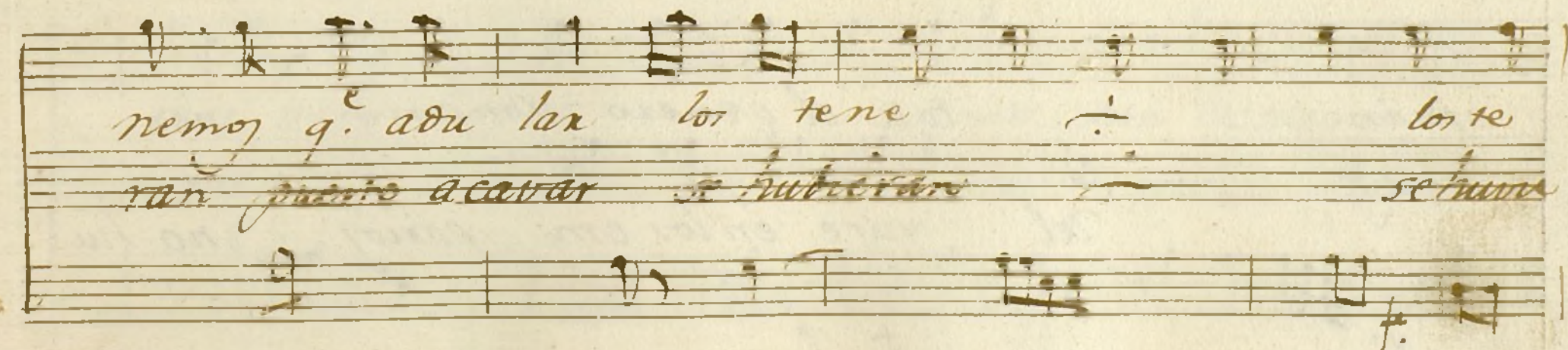
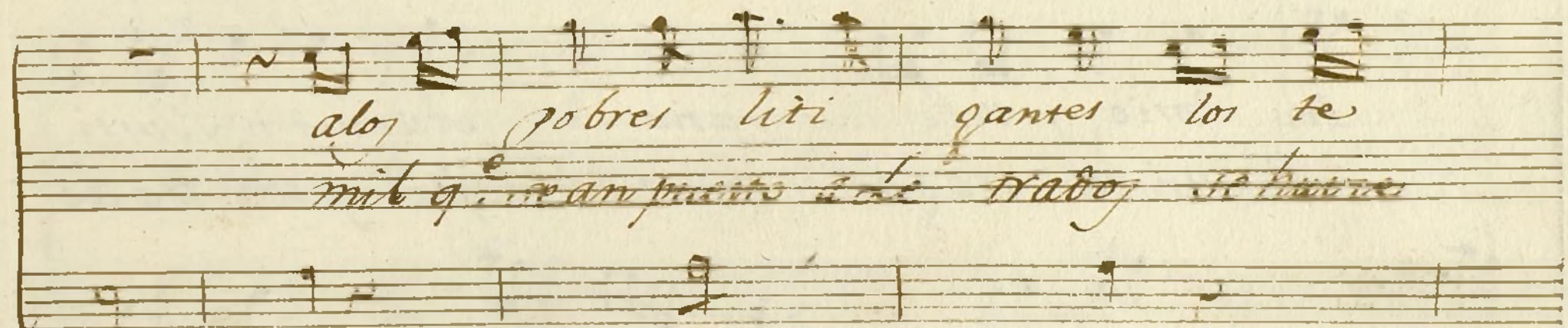
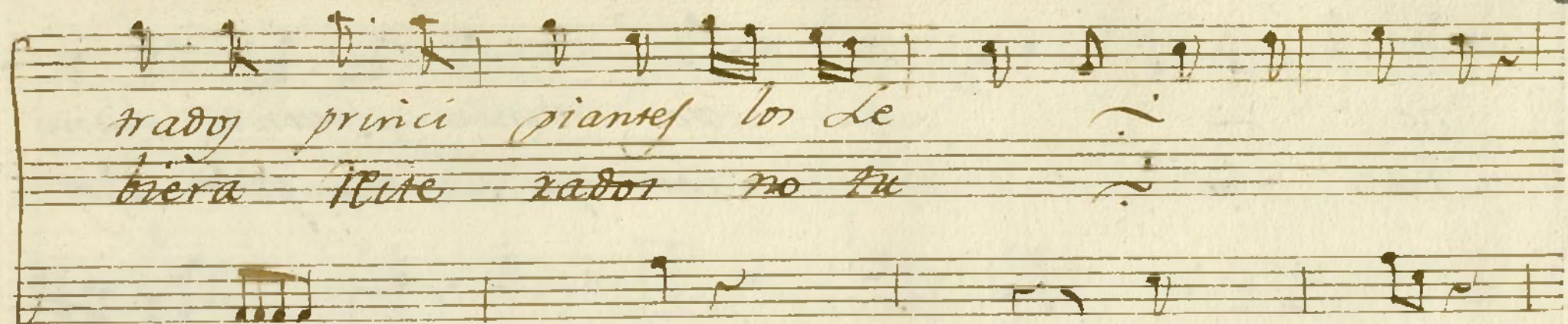
Joaguina

All.^o

*Sala de casa particular con mesa y en ella libros papeles y a. curama
separece y como estudio d.ⁿ Crisanto y al acava el t.^{to} nelo da
una pal mada y se levanta.*

Paco

*No ay ar bitrio no ay le medio loz le
de la mano de la de la mano*



ne

ran

por vino y Quinti liano

con que son con pul sorio

teo dosio y vele

yano

Augusto y Justi

sin in te roga

torio

juicio con tra die

niano

torio

todo el genero umano

nos

del

yure en los em porio

no fu

suelta su caudal nos suel
 Viera alaver das no fattera
 fe.
 brabo brabo bueno o ficio pero
 brabo brabo buen e ficio pen
 po.
 mas vale callar Las pan dectas la pan
 mas vale callar las pan
 po. po.

A handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in a cursive script below the notes. The first two staves contain the lyrics "a re pasar buelvo me buelvo a estudiar a" and "a re me a". The next two staves contain "re pasar buelvo me buelvo a estudiar me" and "re pasar me me". The fifth staff contains "me" and a bracketed phrase "(se buelvo a mirar los libros da otra pal mada y le levanta)". The sixth staff contains "me" and another bracketed phrase "(se buelvo a sentar)". The music consists of various note values, rests, and bar lines, typical of a handwritten manuscript.

a re pasar buelvo me buelvo a estudiar a
a re me a
re pasar buelvo me buelvo a estudiar me
re pasar me me
me
(se buelvo a mirar los libros
da otra pal mada y le levanta)
me
(se buelvo a sentar)

Allegro y suena Parola!!

la campanilla

Ala Hamaron
 algun nuevo dirigente
 si pecunia non haber.

Sabí. Anreliana con un pañuelo grande q' lleva
~~una delgada de la mantilla q' se le cae en la cara~~
 o con gasa: y se queda cerrando la puerta.

Allegro.

La vista in clino

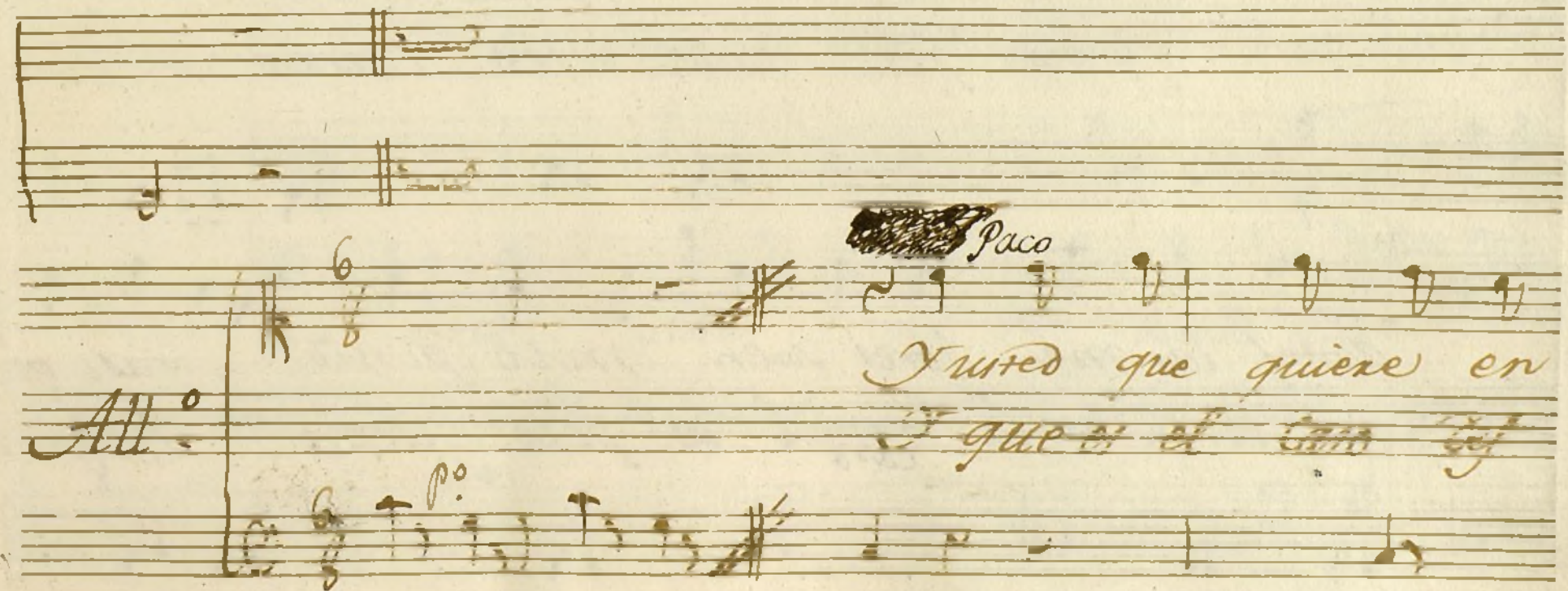
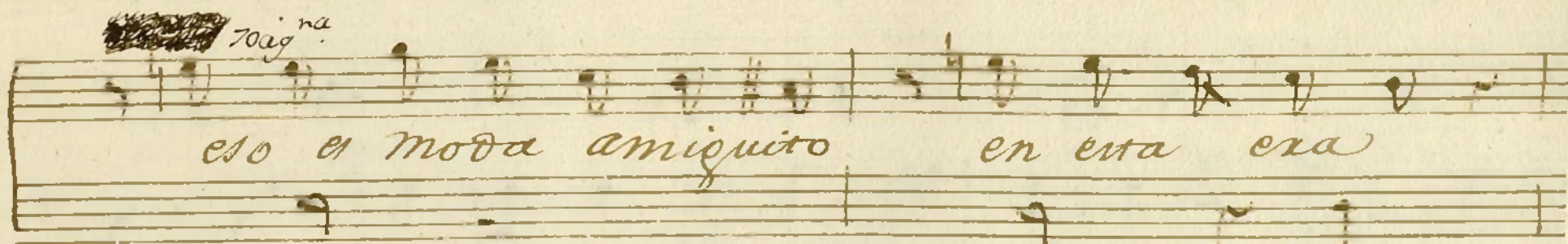
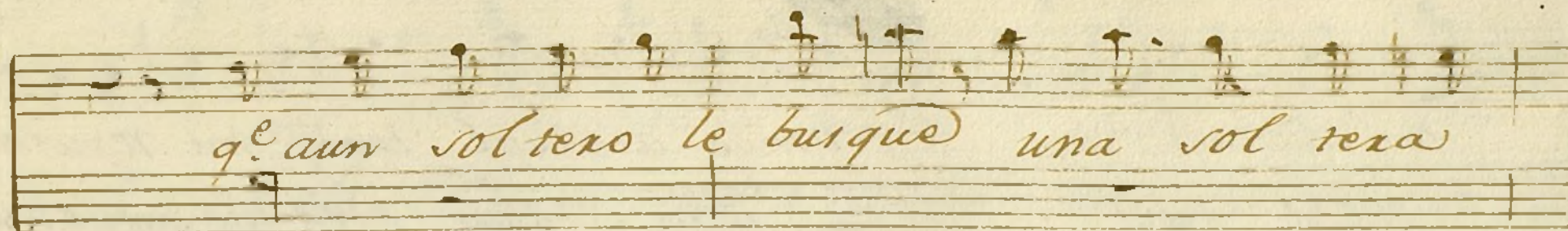
acia la puerta q' el pica porte le vantan y en

tran le

Jesui Jesui

Se

mi Jesus Jesus esta Noche o el pe
cado q.^{no} por mis puertas a en trado pero
no q.^e es Aure liana aque efecto vendra aqui aque
a que
Rec.^{do} ella ~~ella~~
El trañais lave nida cosa el para



con clusion
 pache paches
 vengo a consuelo
 taras mi reputa
 q' ami Nobio otra me autuapado a
 cion
 malas con sultas a questas son
 y que pre tende tites hacer
 ella
 antes las me fores sonen mio pinions yasi oy
 me verte en la ^{casa} ~~campes~~ de poco comer ~~haga~~ u

austed d.ⁿ Cisanto meboy aun pleyto ala
 sed el Pedi mente maña na por la ma
 ella
 villa no noy tarda remoy tanto anni
 naa a ser en ser en el momento na he
 el
 memoy una silla no la puedo austed o
 de yo Aureliana tengo ala villa que
 9. 9. 9.

ella el ella

ix pues yo lo quiexo decia no ebe oix si adeo
 de aqua ui teo no avera iix si ebe ix no ade

el ella el ella

ix no ebe oix si hade oix no ebe oix si ade o
 si ebe ix no hade ix si ebe ix no hade

los 2

ix { si ade oix
 no ebe oix } si hade oix
 no ebe oix } si ebe ix
 no hade ix } no hade ix

Al segno
 y Parola

Parola.

ella: Si no me hace el pedimento

~~muere que le avien~~
el... a que tribunal sacada

ella... al tribunal de este Juez (saca un gran bolillo y le omeña)

el... del bolillo, Casambola

voy a des pachar a usted
como sellama el contrario

ella... parece que el interes, le avien

el... no habe avivar, el nombre

ella... en este papel

va el nombre, el prombre, el verbo,

el adverbio, y quanto es necesario

el... Ma que savi Gramatica

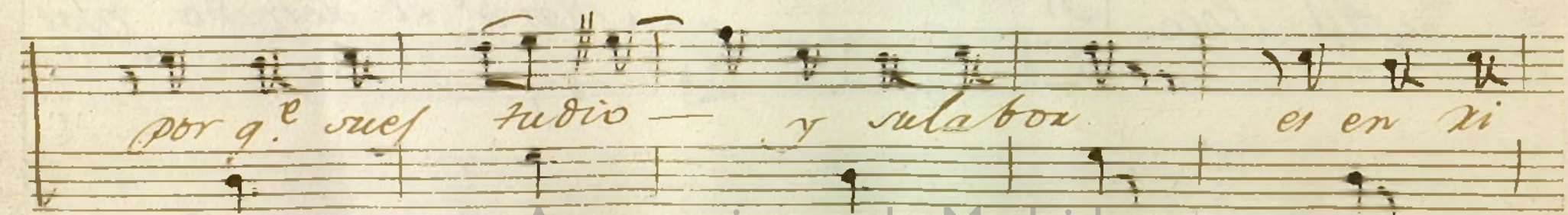
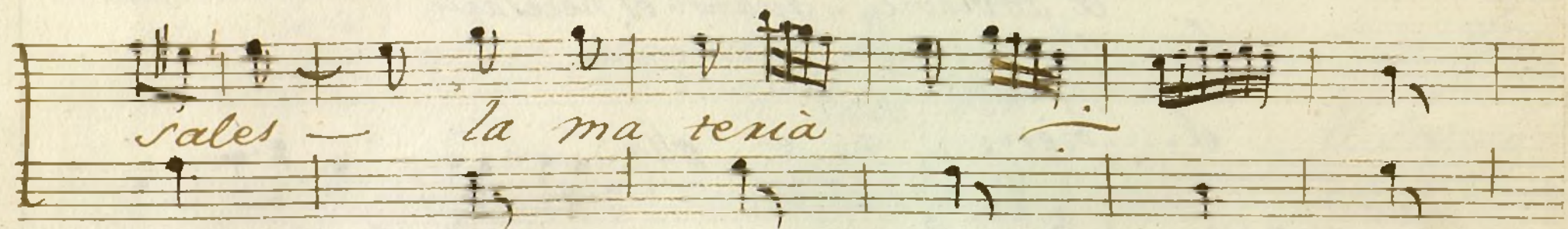
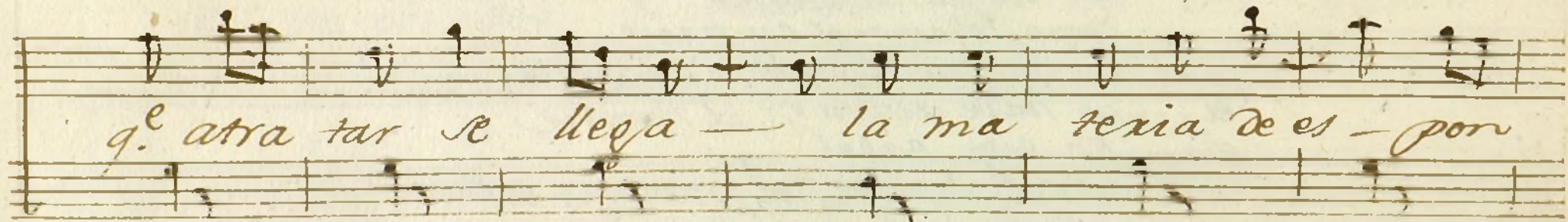
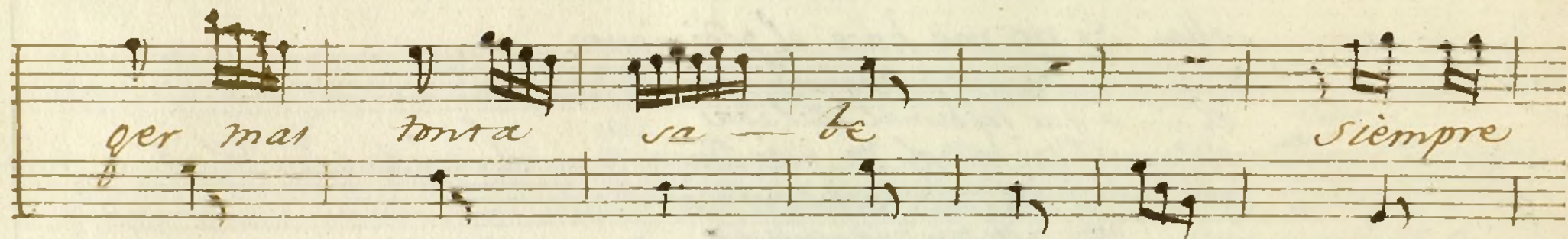
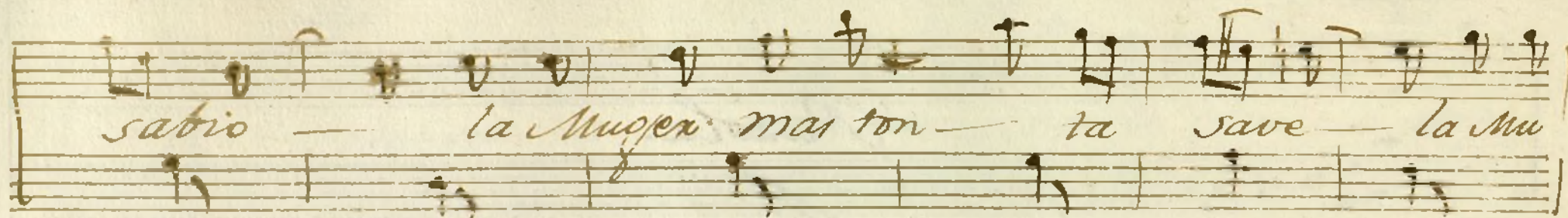
ella... gran

el... bien:

ella

Alli Poco

Ma q.^e el Letrado mas



por es — en rigora

— lo de amor so — bre la ciencia solo de a

mor so — bre solo — so

— bre solo de amor solo de a

mor — solo de amor

aquí acaba el pedimto
2º n cisando y relevarra

Handwritten musical score on six staves. The lyrics are in Spanish and include the following text:

All.^o *ella* *Pero que miro el pedi*
mento haveis el crito como tan presto co
mo *toma ella el ped.^{7o}* *aver aver aver a a a*
Leyendo *q.^e al tal novio pongan preso y mientras du*

The score includes various musical notations such as clefs, time signatures (2/4, 3/4), and dynamic markings like *pp* and *fe*.

re el pro ceso y mien tras durè el pro
 ceso en la Carcel asu con a mi parte de
 mantendra mi parte *Rec^{do} el*
 so lo hace q.ⁿ puede y alo veo pero y quanto durara po
 el
 dra ese asunto conforme en el bolsillo durè el unto

All.^o Poco.

el


el que sin un buen bolsillo

a plei rear se — dir pone — aplei te


nunca vera el fin del pleito — aung^e

— la xaron ~~te~~ sobre — aung^e la


por q.^e el di nero — con gran primor lo ora el favor lo



— gra el favor de q.^e lo alargue el — defensor de



que lo a de — q.^e lo el defen



sor de — q.^e lo alargue el defensor



el defensor

Prosa // (ella) con q.^e pende en el dinero (el) y a ve (ella) y en la razón
(el) ... ~~que aun q.^e se trata de un como el mal suelto en~~
(ella) ... lo entiendo, pero usted en conclusion de grada su facultad
el ... ~~no debe de ser, no~~ (ella) pues quien
el ... ~~no muchos abusos q.^e aun introducido el error.~~

Attest.

el
Vervi gracia muchos pleitos se cten

noizan comun mente porq.^e la falta del oxo buelve

plomos los Agentes

tambien ay pro cura

dores q.^a ala parte q.^a de fienden para emperar la de

manda la de mandan quanto tiene

el
Como del Potosi el texto los Li tigantes a
ella conq. en su mudas cuentas los Pleitos segun sean
lequen el mal letrado al ins tante el mayor de
vierte los guran los del Fuergado y los juzga
recho tuence el Regular mente
por los pleitos
se rep. y sigue

ella el ella
y el q.^e io entablo será con joame ablad me
Claro no es con be niente solos es tamos
los 2. va mos halla q.^e el le trado
q.^e el le trado mucho mal puede atajar q.^e el le trado

ella

q.^{da} el le

q.^{da} el letrado mucho mal puede atajar

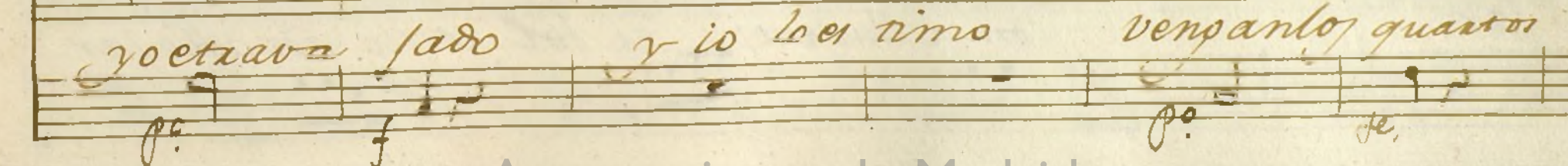
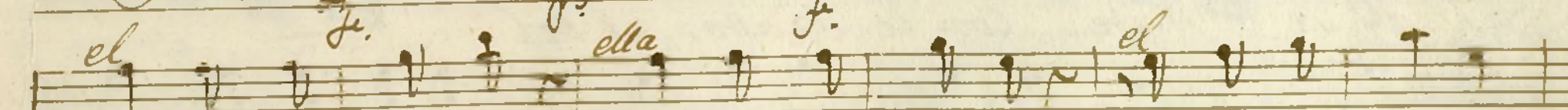
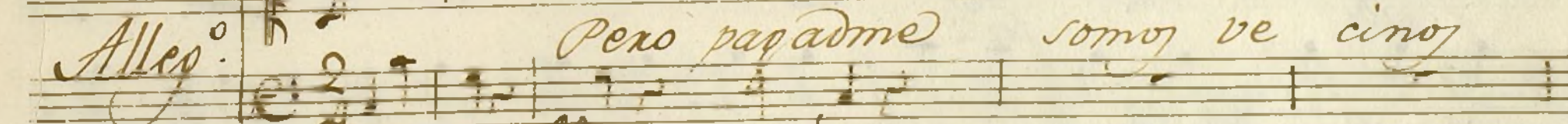
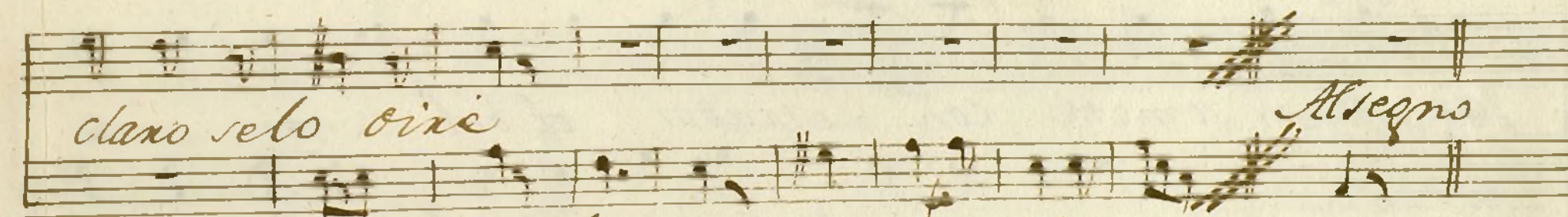
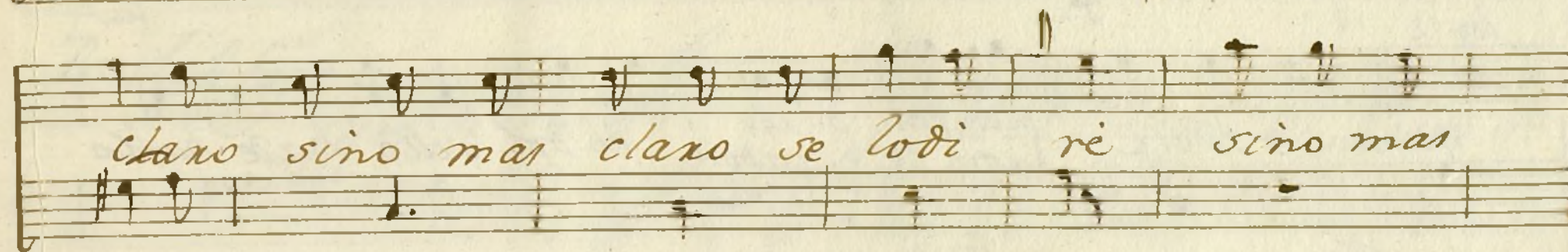
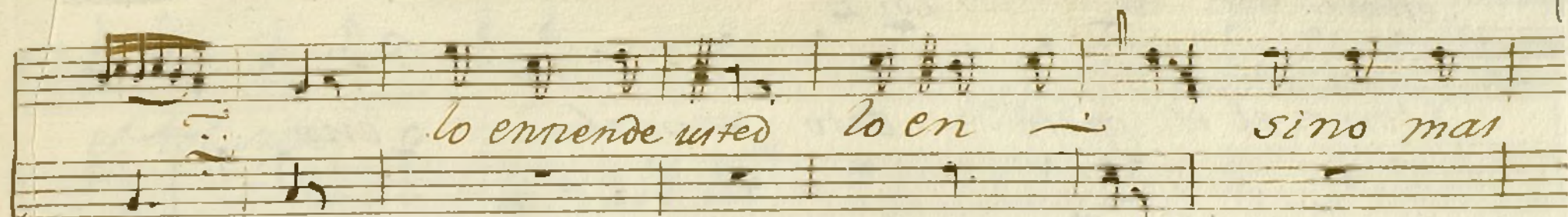
los 2

trado

q.^{da} el letrado mucho mal puede atajar mucho

mal puede atajar

el
Gana la ni ña q. al nobio hace
ella Pues de esa suerte desisto q. no
meter en la Frena si se casa muchos palos
quero ental de manera ganar apeto ~~de una~~ ~~ganar~~ ~~de una~~
y sino el morir soltera y sino
~~quien me~~ ~~laba~~ ~~dana~~ ~~quien~~
quien me Zurre laba dana quien



ella *los 2*
 tome el es cuito esto varnal *q enro*
ten

los 2
 quien se mete *con mu geres* el bol sillo hade haflo
con le trados

ella *los 2*
 par quien se mete con Letrados el bol
 con Muperes el bol sillo ade aflo

ella *los 2*
 qⁿ se mete con le trados el bol
 par con Muperes el bol sillo ade aflo par

el... Vaya pagueme ò me enfado
 ella... ~~to~~ me vñd. un doblon requiera
 por q. me azer engañado 14

el bol sillo

Parola

Parola *Adagio*

ella,

que al terrado di, exeto q.
 el.) si así todos lo hicieran es

desen gaña q. e

coja clara es co

q. desen

et coja

gaña

le veve el liri gante

dar doble

q. no me engaña. ~~si~~

por la

paga le de ve el liri qante dar dobel paga
 pancia q^e na die engañan a xia por la ganancia

dar
 por

Allegro

2.

Allegro

Pues es tamos con for mado

ella

puede aver trampa en los

en la opinion — q^e seou mo

puede ha

p.

ella
pleitos en los Pleitos hu yamos de tal pe
ver trampa en los Pleitos huyamos de tal pe

ligero
ligero huya — mos de tal pe ligero pe ligero

All.^o
ella. A fuera de mandas fuera q.^e xellas
el fuera li zifion fuera caprichos y nece

prichos y nece dad y el se quire

y nece dad y unidos y contentos se quire

mos atentos el Juicio y la verdad y unidos y con

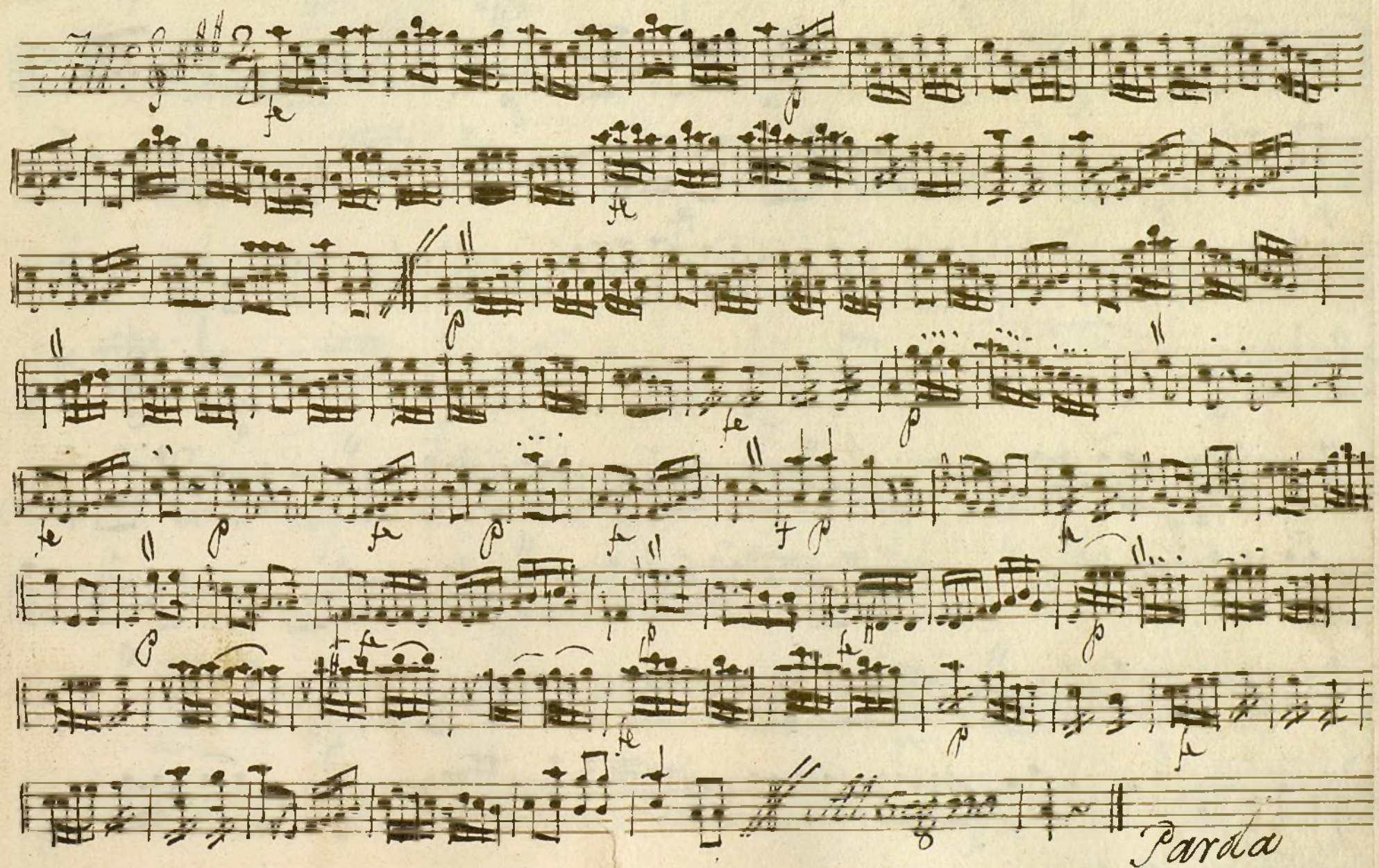
tentos se quire mos el tentos se quire mos a

tontos el juicio y la verdad se quiere mas a

tontos el juicio y la verdad el el

juicio y la verdad y la

Violin I.º ~ a. ^t el Letrado, y Litigante MUS 96-8
Jón a Duo a Corde las dos las tonos.



Allegretto
Andr.

Allegretto
Andr.

Finita

Andantino

2

Handwritten musical score for a piece titled "Andantino". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. There are various musical notations including notes, rests, and dynamic markings like "p" (piano). A double bar line with repeat dots appears in the first staff. The fifth staff has a handwritten "1a 2.ª fin." above it. The sixth staff has a "2" above it. The seventh staff has a "3" above it. The eighth staff has a "D. C. al 3" above it. The ninth staff has a "Pavola." written below it. The tenth staff is mostly empty with some notes. The paper is aged and yellowed.

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

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- Allegro* written above the sixth staff.
- Allegro* written below the first staff.
- Allegro* written below the tenth staff.
- Allegro* written below the eleventh staff.
- Allegro* written below the twelfth staff.
- Allegro* written below the thirteenth staff.
- Allegro* written below the fourteenth staff.
- Allegro* written below the fifteenth staff.
- Allegro* written below the sixteenth staff.
- Allegro* written below the seventeenth staff.
- Allegro* written below the eighteenth staff.
- Allegro* written below the nineteenth staff.
- Allegro* written below the twentieth staff.
- Allegro* written below the twenty-first staff.
- Allegro* written below the twenty-second staff.
- Allegro* written below the twenty-third staff.
- Allegro* written below the twenty-fourth staff.
- Allegro* written below the twenty-fifth staff.
- Allegro* written below the twenty-sixth staff.
- Allegro* written below the twenty-seventh staff.
- Allegro* written below the twenty-eighth staff.
- Allegro* written below the twenty-ninth staff.
- Allegro* written below the thirtieth staff.
- Allegro* written below the thirty-first staff.
- Allegro* written below the thirty-second staff.
- Allegro* written below the thirty-third staff.
- Allegro* written below the thirty-fourth staff.
- Allegro* written below the thirty-fifth staff.
- Allegro* written below the thirty-sixth staff.
- Allegro* written below the thirty-seventh staff.
- Allegro* written below the thirty-eighth staff.
- Allegro* written below the thirty-ninth staff.
- Allegro* written below the fortieth staff.
- Allegro* written below the forty-first staff.
- Allegro* written below the forty-second staff.
- Allegro* written below the forty-third staff.
- Allegro* written below the forty-fourth staff.
- Allegro* written below the forty-fifth staff.
- Allegro* written below the forty-sixth staff.
- Allegro* written below the forty-seventh staff.
- Allegro* written below the forty-eighth staff.
- Allegro* written below the forty-ninth staff.
- Allegro* written below the fiftieth staff.
- Allegro* written below the fifty-first staff.
- Allegro* written below the fifty-second staff.
- Allegro* written below the fifty-third staff.
- Allegro* written below the fifty-fourth staff.
- Allegro* written below the fifty-fifth staff.
- Allegro* written below the fifty-sixth staff.
- Allegro* written below the fifty-seventh staff.
- Allegro* written below the fifty-eighth staff.
- Allegro* written below the fifty-ninth staff.
- Allegro* written below the sixtieth staff.
- Allegro* written below the sixty-first staff.
- Allegro* written below the sixty-second staff.
- Allegro* written below the sixty-third staff.
- Allegro* written below the sixty-fourth staff.
- Allegro* written below the sixty-fifth staff.
- Allegro* written below the sixty-sixth staff.
- Allegro* written below the sixty-seventh staff.
- Allegro* written below the sixty-eighth staff.
- Allegro* written below the sixty-ninth staff.
- Allegro* written below the seventieth staff.
- Allegro* written below the seventy-first staff.
- Allegro* written below the seventy-second staff.
- Allegro* written below the seventy-third staff.
- Allegro* written below the seventy-fourth staff.
- Allegro* written below the seventy-fifth staff.
- Allegro* written below the seventy-sixth staff.
- Allegro* written below the seventy-seventh staff.
- Allegro* written below the seventy-eighth staff.
- Allegro* written below the seventy-ninth staff.
- Allegro* written below the eightieth staff.
- Allegro* written below the eighty-first staff.
- Allegro* written below the eighty-second staff.
- Allegro* written below the eighty-third staff.
- Allegro* written below the eighty-fourth staff.
- Allegro* written below the eighty-fifth staff.
- Allegro* written below the eighty-sixth staff.
- Allegro* written below the eighty-seventh staff.
- Allegro* written below the eighty-eighth staff.
- Allegro* written below the eighty-ninth staff.
- Allegro* written below the ninetieth staff.
- Allegro* written below the ninety-first staff.
- Allegro* written below the ninety-second staff.
- Allegro* written below the ninety-third staff.
- Allegro* written below the ninety-fourth staff.
- Allegro* written below the ninety-fifth staff.
- Allegro* written below the ninety-sixth staff.
- Allegro* written below the ninety-seventh staff.
- Allegro* written below the ninety-eighth staff.
- Allegro* written below the ninety-ninth staff.
- Allegro* written below the one hundredth staff.

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked "And." and the second system is marked "Allegro". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The score concludes with the instruction "Al Segno".



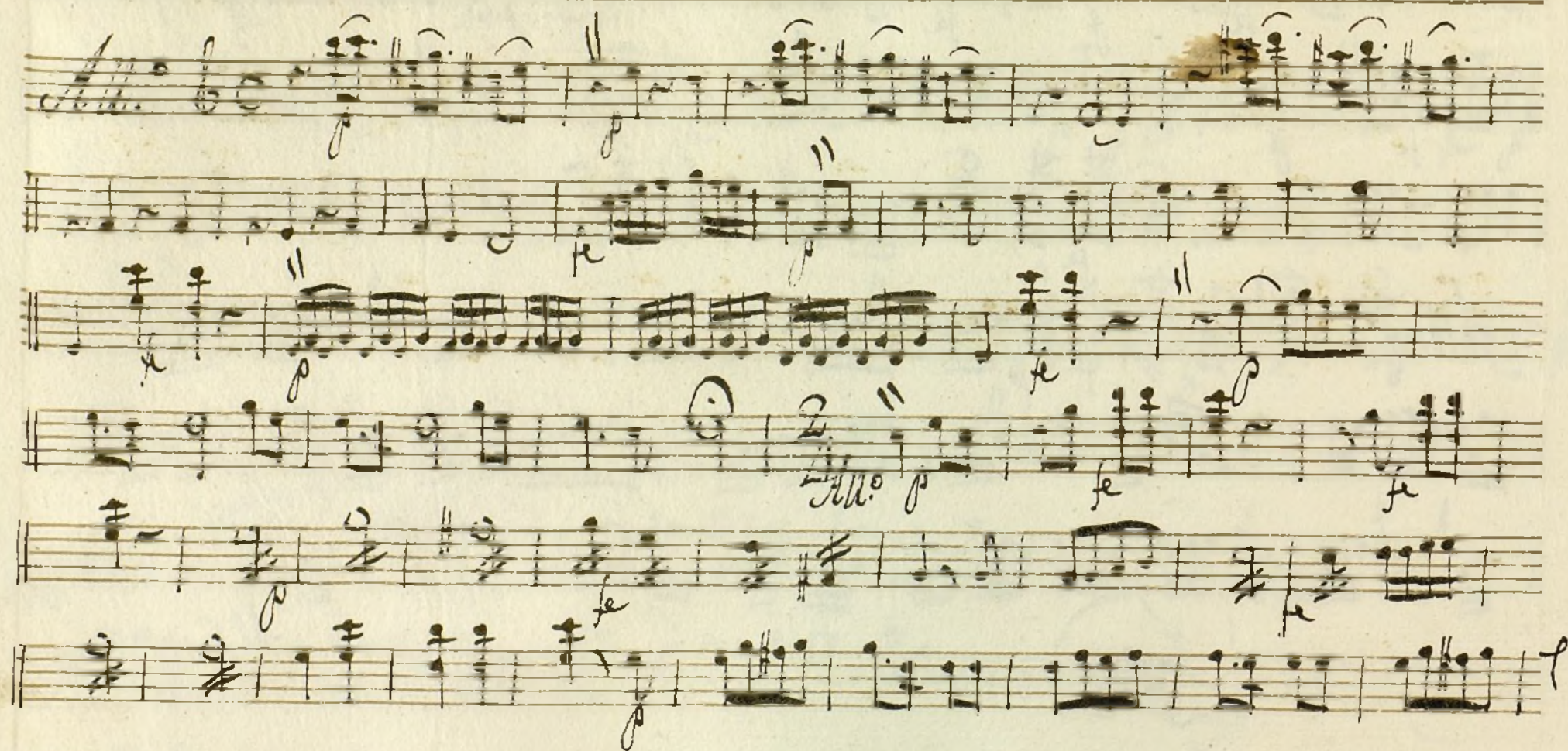
And.

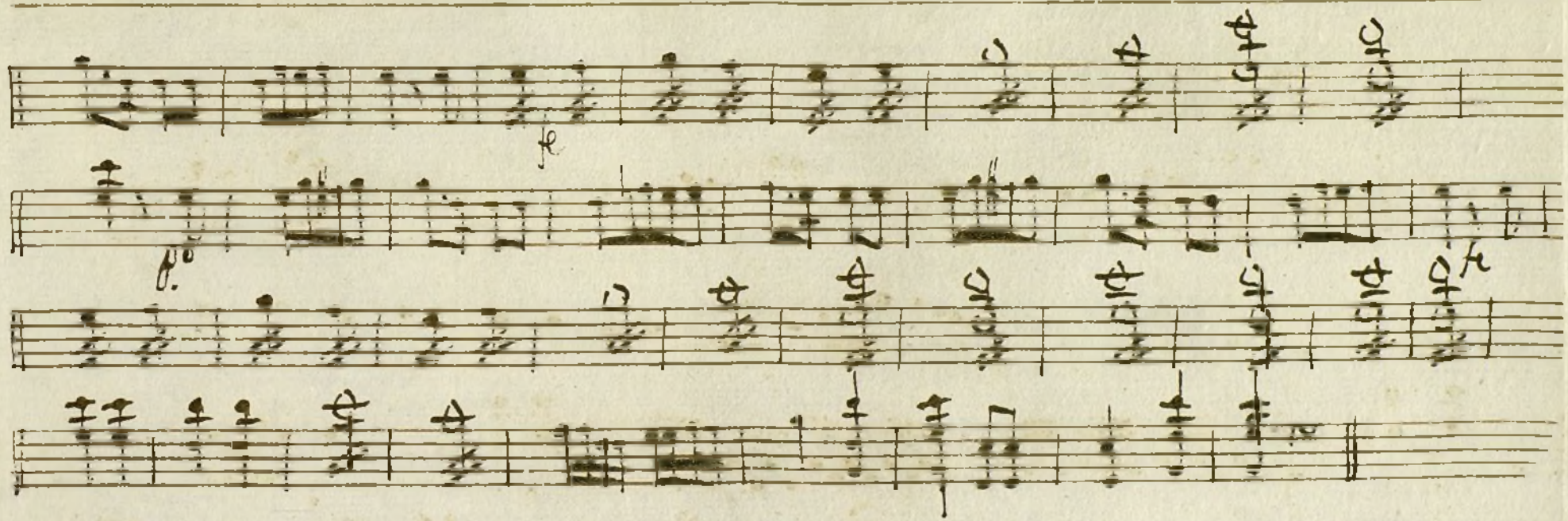
Allegro

f

p

Al Segno





Ayuntamiento de Madrid

1200055540

Viol. I. 1.ª *Fon. a Duo a donde la dan las romas*

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

Parola.

Al niente
aire

p^o

f

p^o

f

f^e

All.^o

f

f

Allegro

Fin.

A 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 'poco.' and the first measure contains a '3' above the staff. Dynamic markings 'p.' and 'f.' are used throughout the score. The notation is dense, with many beamed notes and complex rhythmic patterns. The staves are numbered 1 through 10, with the first staff starting with a treble clef and a key signature of two sharps (F# and C#).

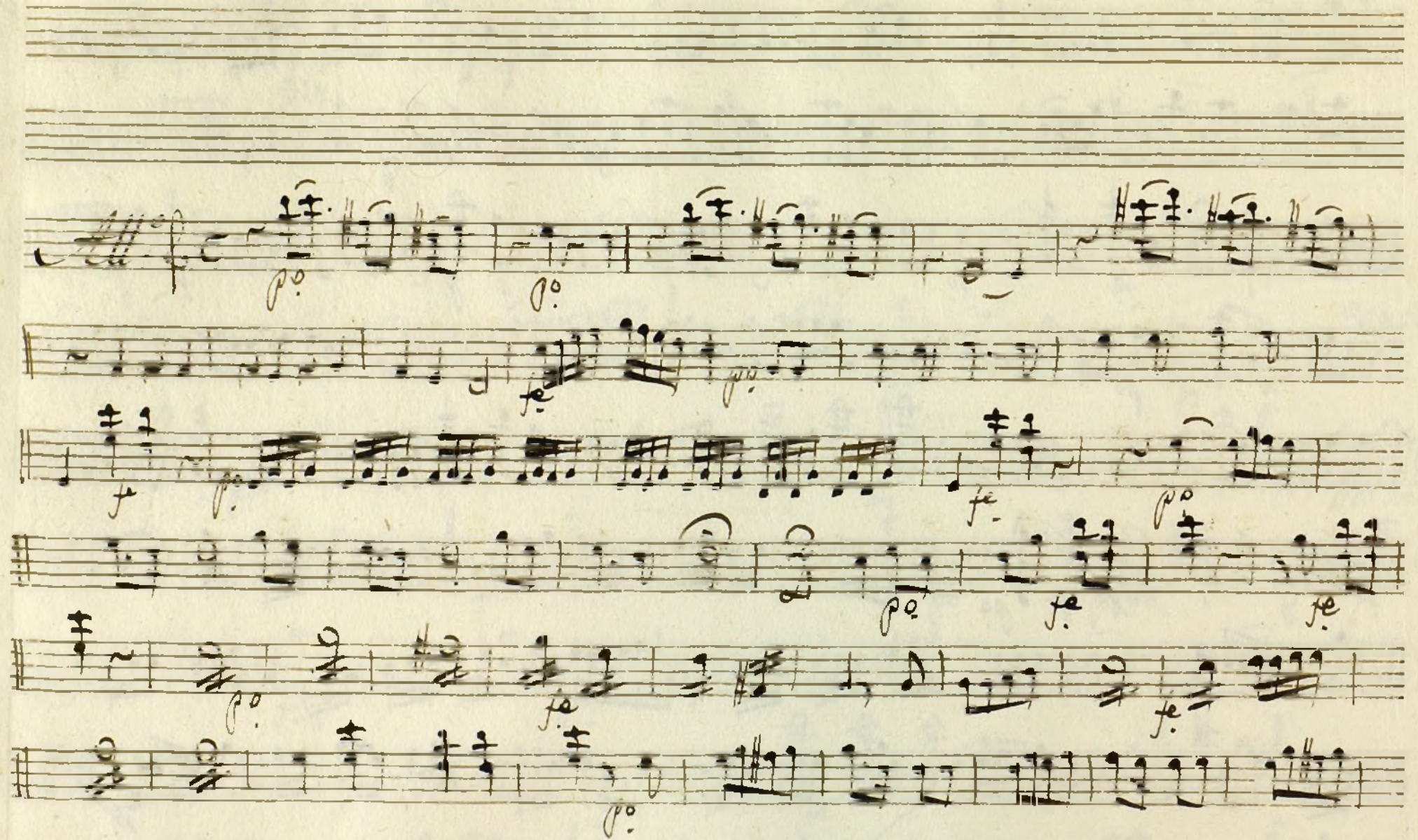
All. poco

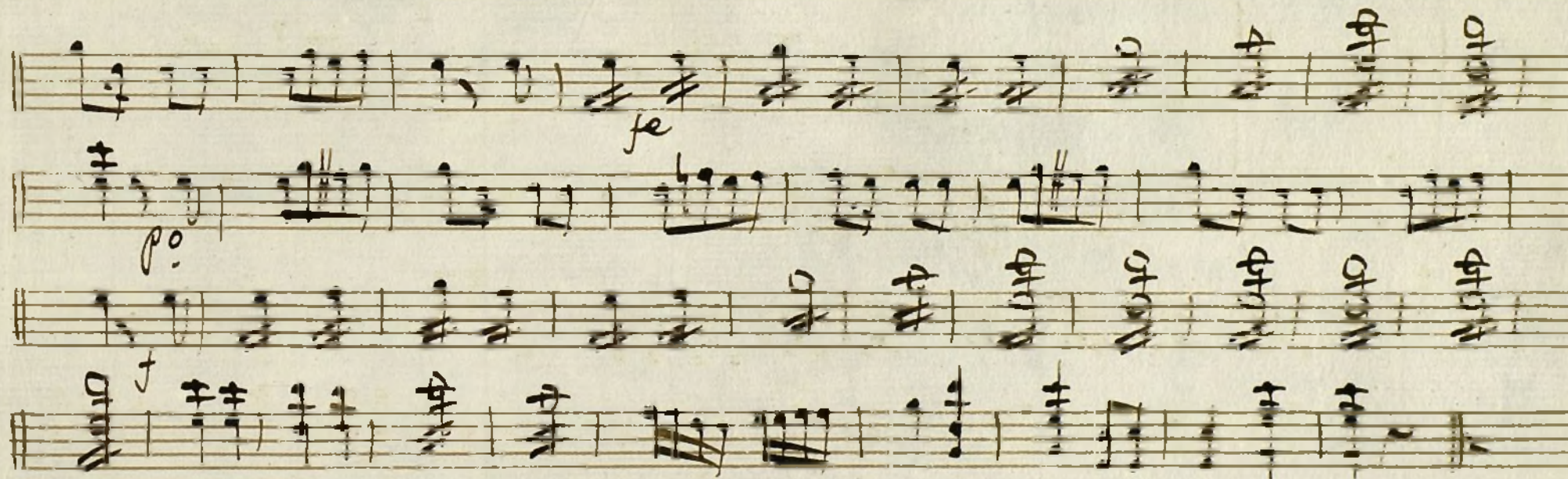
Parola

*All. no
doz. mai.*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All. poco' and a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' and 'f.'. The fourth staff has the word 'Parola' written above it. The sixth staff has the tempo marking 'All. no doz. mai.' written above it. The score ends with a double bar line on the tenth staff.

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 style, typical of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the tempo marking *All. meno.* (Allegretto meno mosso). The third staff begins with the tempo marking *All.* (Allegretto). The fourth staff contains the dynamic marking *f.* (forte). The fifth staff contains the dynamic marking *p.* (piano). The sixth staff contains the dynamic marking *f.* (forte). The seventh staff contains the tempo marking *All. to 3/8* (Allegretto to 3/8 time). The eighth staff contains the dynamic marking *f.* (forte). The ninth staff contains the dynamic marking *f.* (forte). The tenth staff contains the tempo marking *All. meno* (Allegretto meno mosso). The score is written on aged, slightly discolored paper.



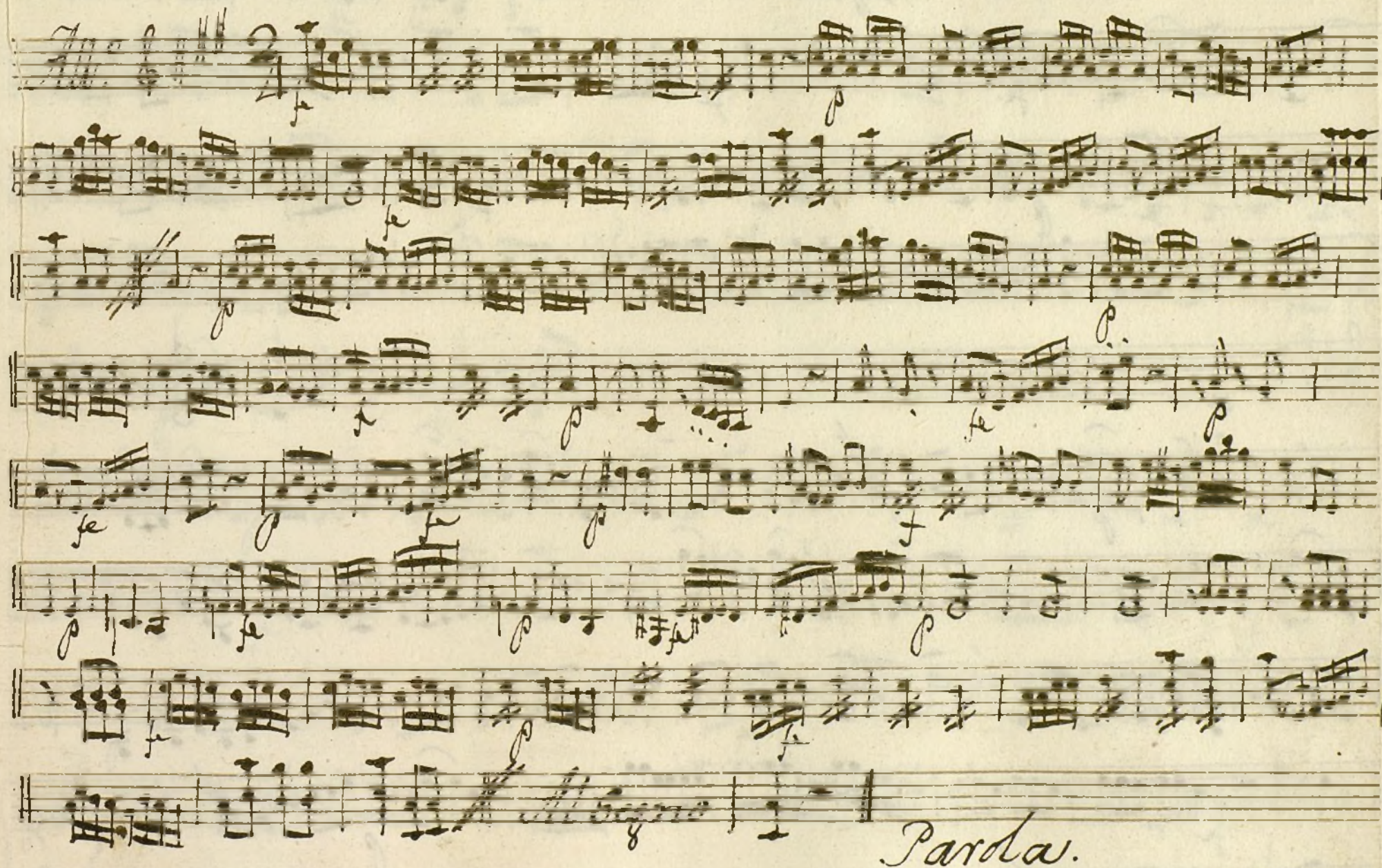


^t el Letrado y Litigante:

Mus 96-8

19. l. 20. 21. d.

[Handwritten musical notation on a five-line staff]



Allegretto *Ande*

fe

k *p*

p

p

p

p

p

p

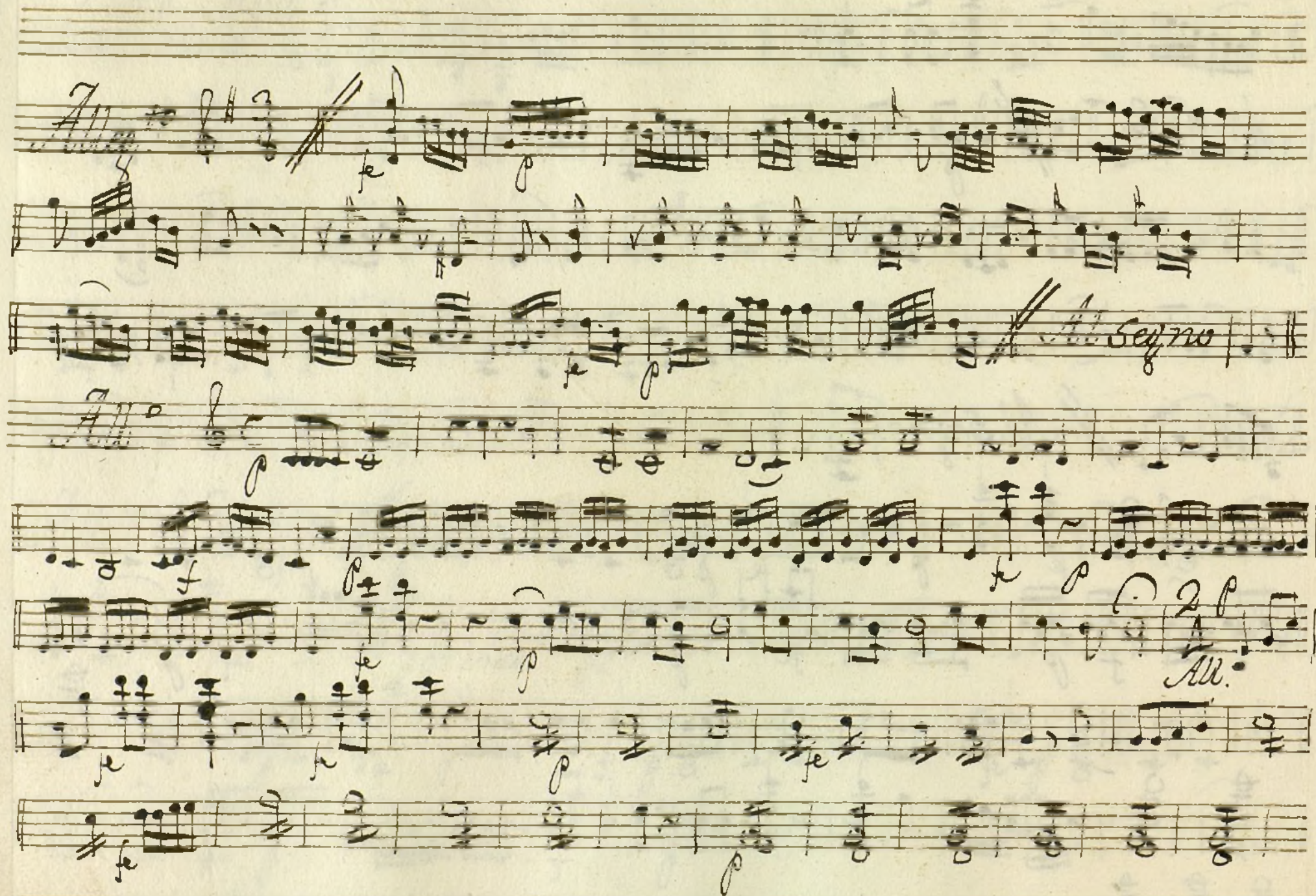
p

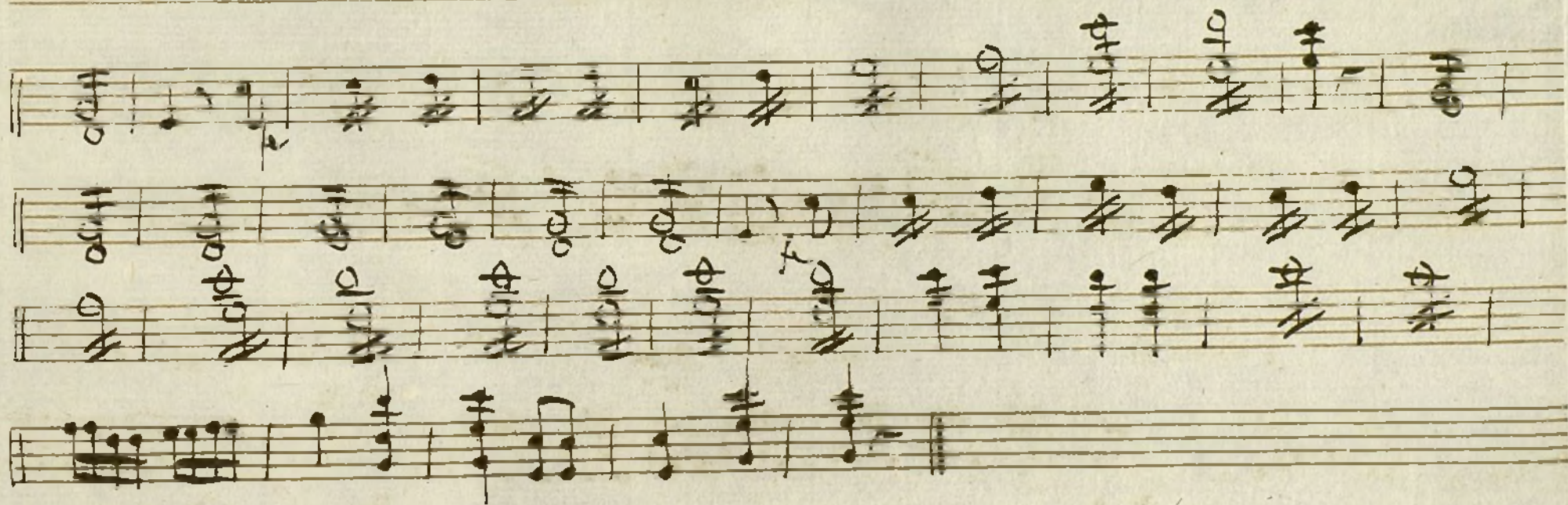
Finito

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the tempo marking 'Alleg. Poco' and a key signature of one sharp (F#). The second staff contains a 'p' (piano) dynamic marking. The third staff contains a 'p' (piano) dynamic marking. The fourth staff contains a 'p' (piano) dynamic marking. The fifth staff contains a 'p' (piano) dynamic marking. The sixth staff begins with the tempo marking 'Alleg. 2' and a key signature of one sharp (F#). The seventh staff contains a 'p' (piano) dynamic marking. The eighth staff contains a 'p' (piano) dynamic marking. The ninth staff contains a 'p' (piano) dynamic marking. The tenth staff contains a 'p' (piano) dynamic marking. The score is written in a cursive, handwritten style.

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. Toco.* and the key signature of two sharps (F# and C#). The sixth staff concludes with the tempo marking *Tanto.* The seventh staff starts with *All.* and features a double bar line with repeat signs. The eighth staff contains the tempo marking *Allegro mos. mos.* and includes dynamic markings such as *f*, *p*, and *ff*. The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4), notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into sections by double bar lines. The first section ends with a double bar line. The second section begins with the tempo marking 'Allegro' and ends with another double bar line. The third section begins with the tempo marking 'Allegro' and ends with a double bar line. The fourth section begins with the tempo marking 'Allegro' and ends with a double bar line. The fifth section begins with the tempo marking 'Allegro' and ends with a double bar line. The sixth section begins with the tempo marking 'Allegro' and ends with a double bar line. The seventh section begins with the tempo marking 'Allegro' and ends with a double bar line. The eighth section begins with the tempo marking 'Allegro' and ends with a double bar line. The ninth section begins with the tempo marking 'Allegro' and ends with a double bar line. The tenth section begins with the tempo marking 'Allegro' and ends with a double bar line.





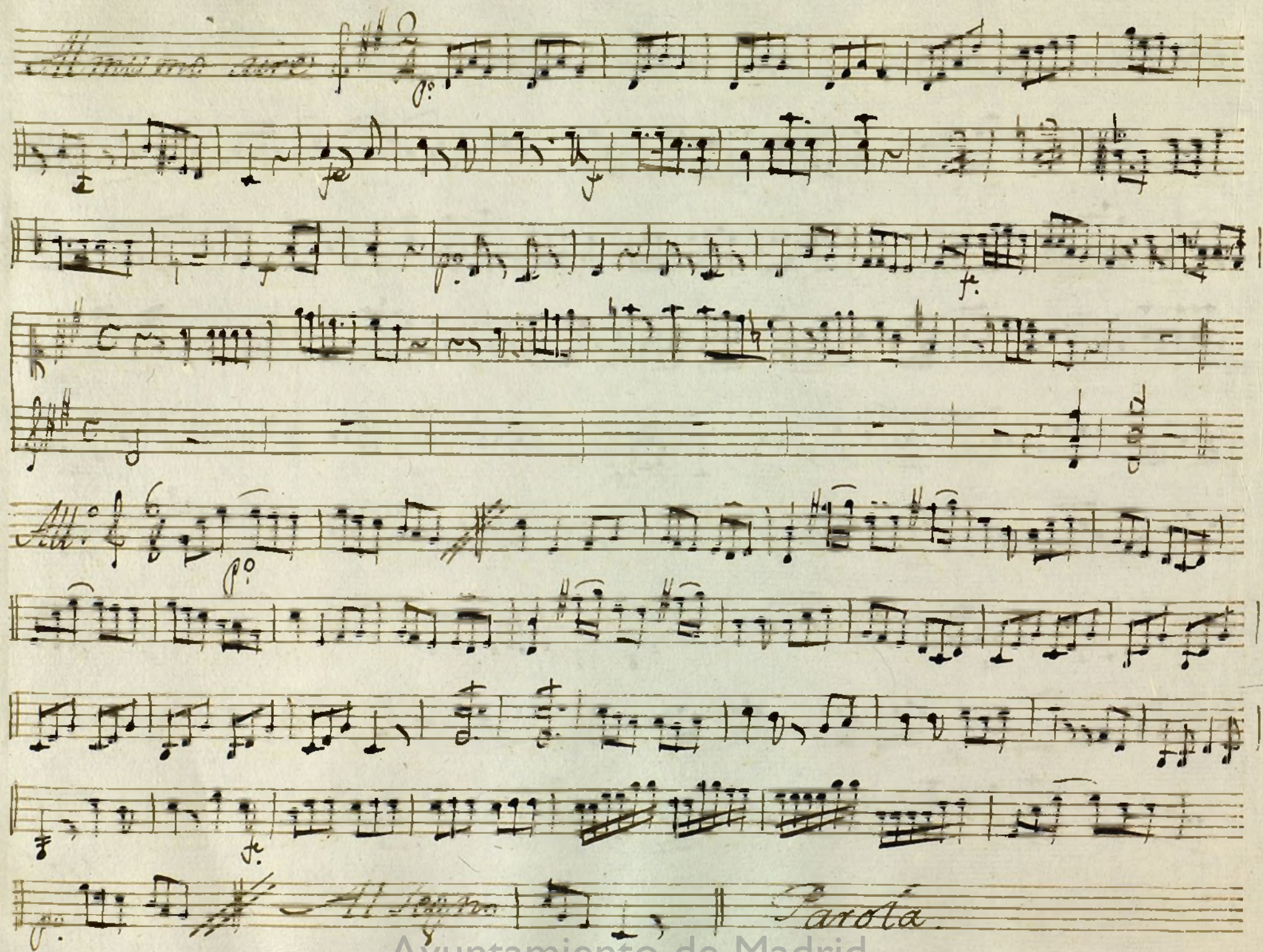
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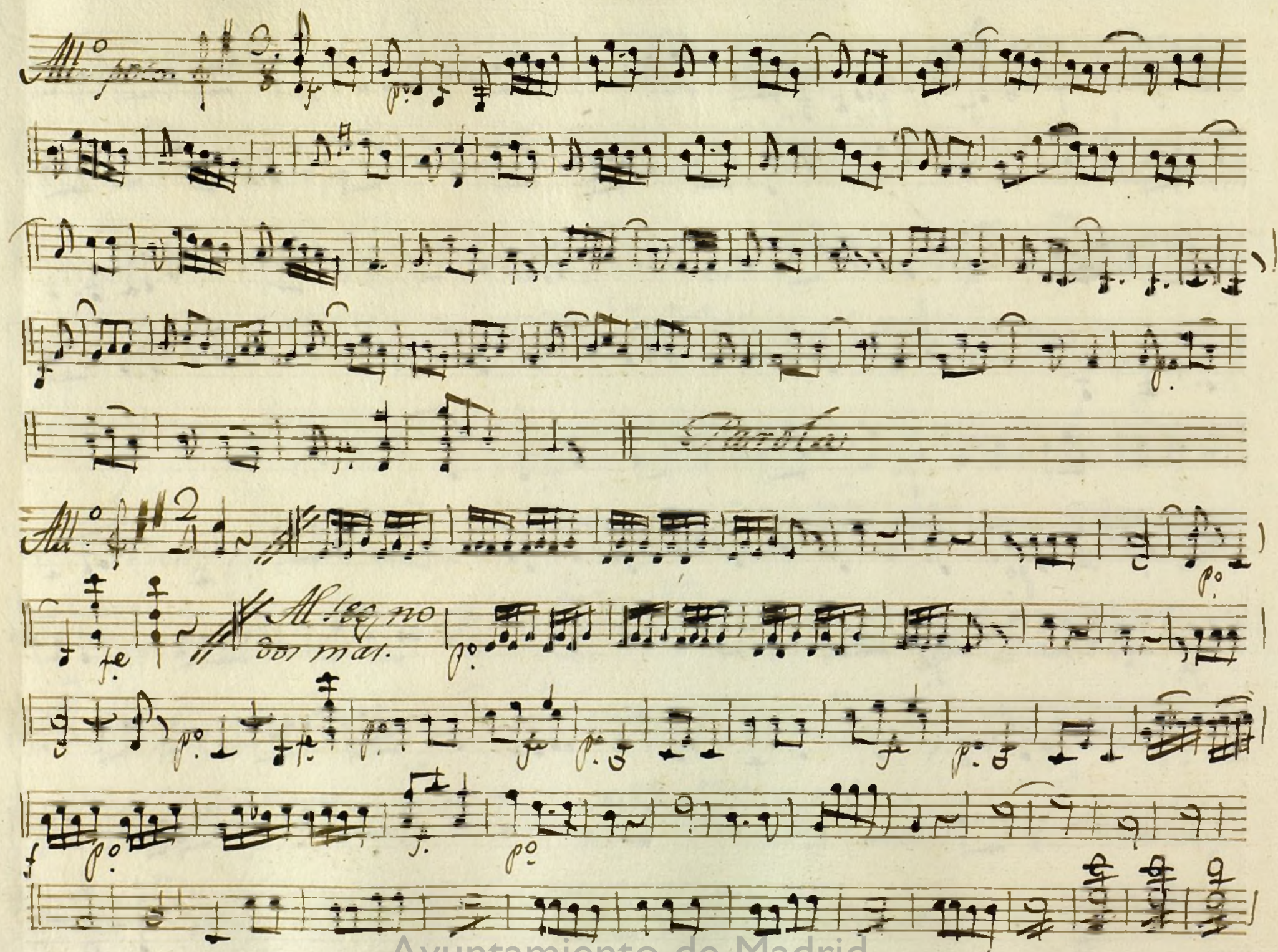
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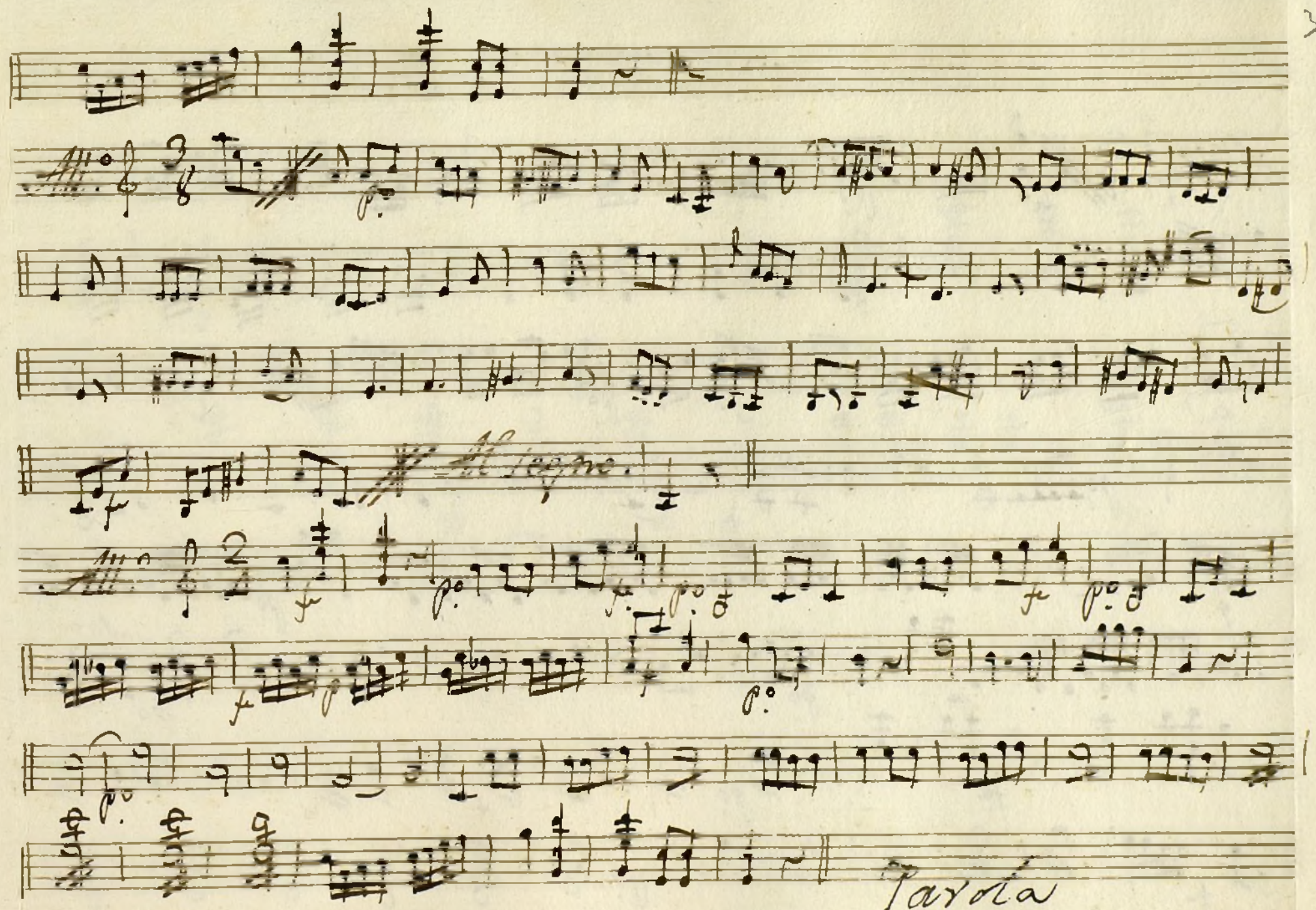
Violin 2. *For. a 2da a donde las dan las torres.*

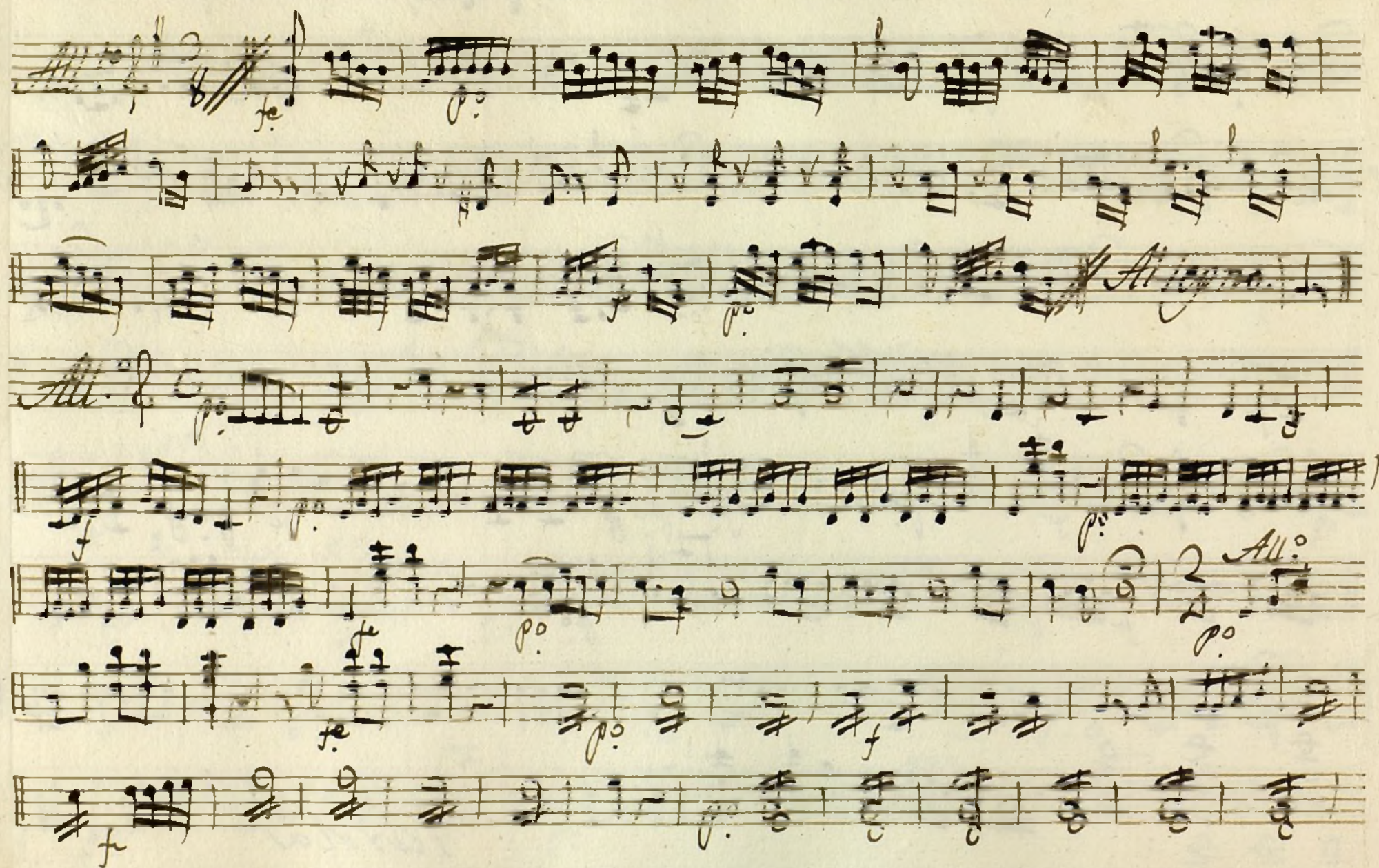
Allegro. Parola

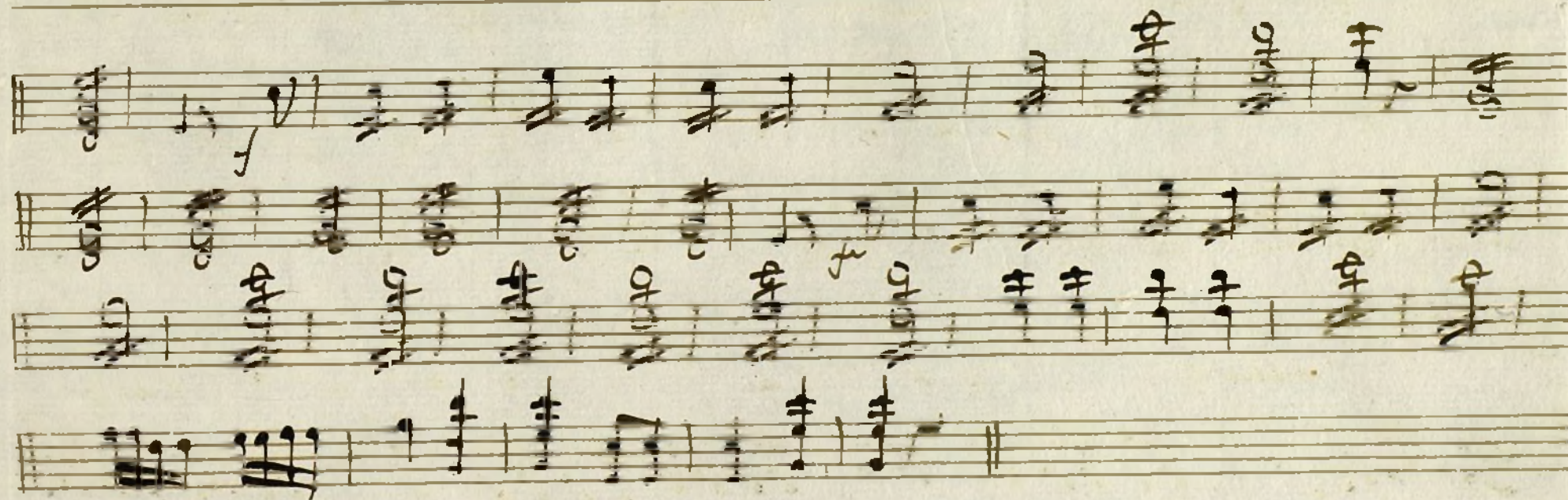


A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the tempo marking 'Allegro' and the time signature '3/8'. The second staff has a 'poco.' marking. The third staff has a 'poco.' marking. The fourth staff has a 'poco.' marking. The fifth staff has a 'poco.' marking. The sixth staff has a 'poco.' marking. The seventh staff has a 'poco.' marking. The eighth staff has a 'poco.' marking. The ninth staff has a 'poco.' marking. The tenth staff has a 'poco.' marking. The score is written in a single system, with the staves connected by a brace on the left. The paper is aged and slightly discolored.









Allegro 1^o Ten a Due a donde las van las tomar

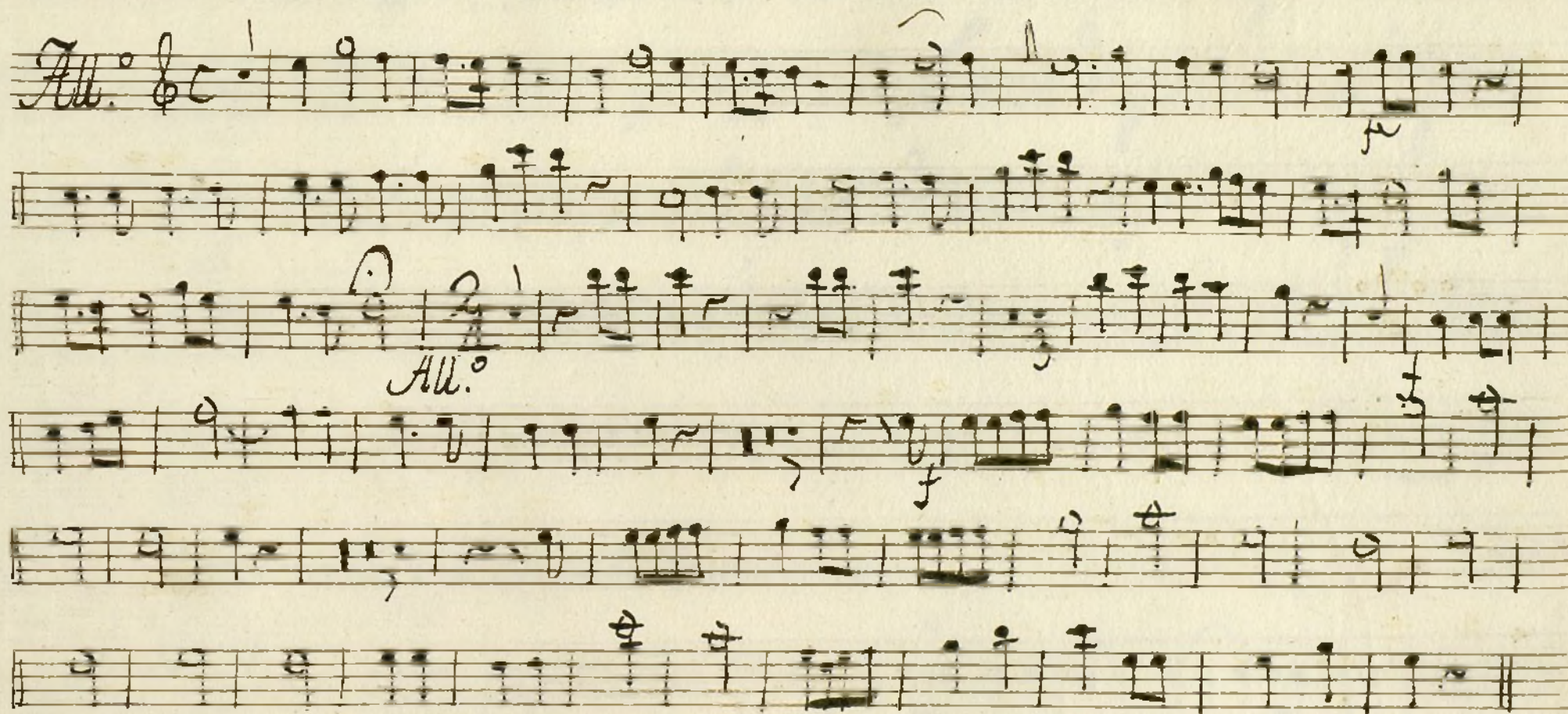
Allegro. Parola.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following handwritten annotations:

- Allegro* (written above the third staff)
- Parada* (written above the third staff)
- Tace* (written above the third staff)
- Allegro* (written above the sixth staff)
- Parada* (written above the sixth staff)
- Tace* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- Parada* (written above the seventh staff)
- Tace* (written above the seventh staff)
- Allegro* (written above the eighth staff)
- Parada* (written above the eighth staff)
- Tace* (written above the eighth staff)

The score also features various musical markings such as *f* (forte), *p* (piano), *21.* (first ending), and *22.* (second ending).

$\frac{3}{4}$ *Facc.*



Mo 2º. Ton. a Duo donde Las dan Las Tamaru.

Handwritten musical notation on five 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 notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some handwritten numbers above the notes, possibly indicating fingerings or measures.

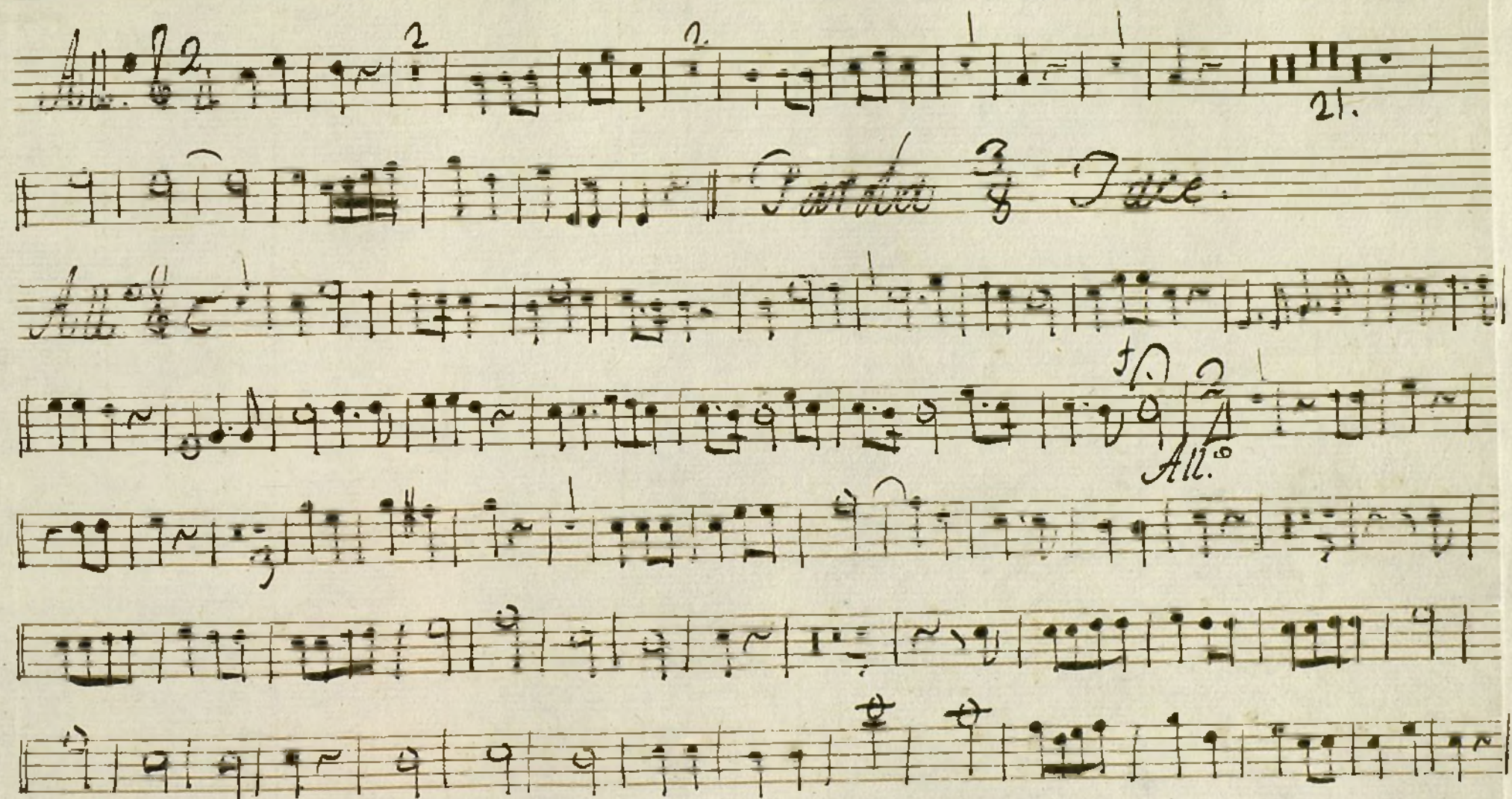
Al Segno || Farda

Handwritten musical notation on two 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 notation includes various note values, rests, and dynamic markings. The second staff ends with the handwritten text *Rez.º* (Requiescente).

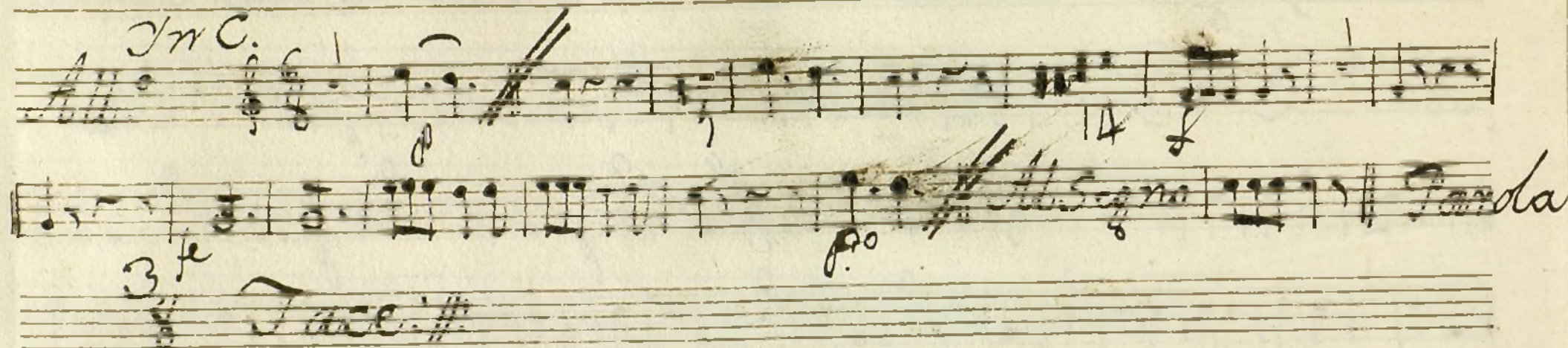
Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions written in cursive.

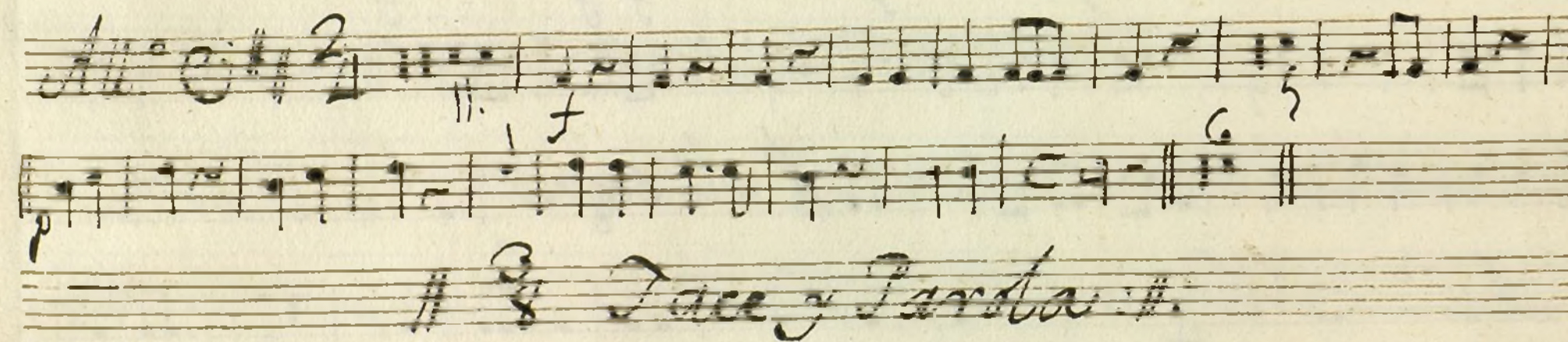
Key markings and instructions include:

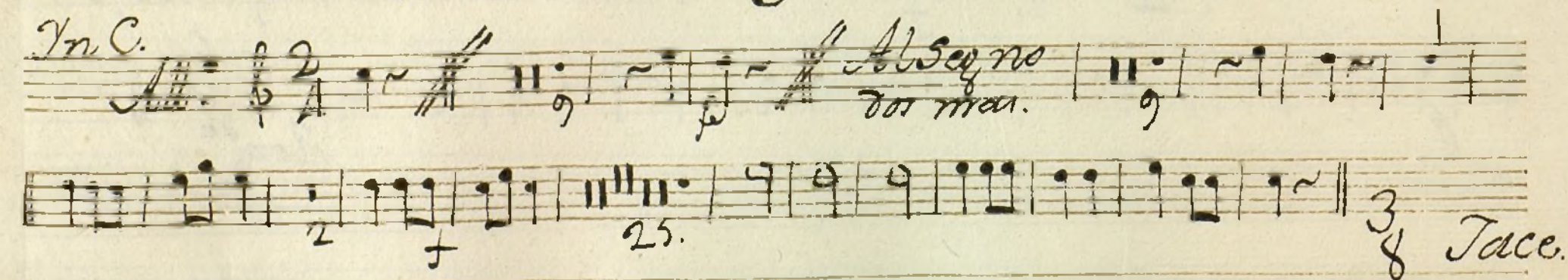
- All.* (Allegro) at the beginning of the first and fourth staves.
- Al Segno.* (Al Segno) at the beginning of the third and sixth staves.
- Parada y Face.* (Parade and Face) at the end of the third staff.
- Face y Parada* at the end of the fifth staff.
- Al Segno dos mov.* (Al Segno two movements) at the beginning of the sixth staff.
- Solo* written below the sixth staff.
- 21.* written below the seventh staff.
- Face.* at the end of the eighth staff.



Trompa 1. *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.* *101.* *102.* *103.* *104.* *105.* *106.* *107.* *108.* *109.* *110.* *111.* *112.* *113.* *114.* *115.* *116.* *117.* *118.* *119.* *120.* *121.* *122.* *123.* *124.* *125.* *126.* *127.* *128.* *129.* *130.* *131.* *132.* *133.* *134.* *135.* *136.* *137.* *138.* *139.* *140.* *141.* *142.* *143.* *144.* *145.* *146.* *147.* *148.* *149.* *150.* *151.* *152.* *153.* *154.* *155.* *156.* *157.* 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In C.
All.  *14*
3/8 Tace. *Allegro* *Tarda*

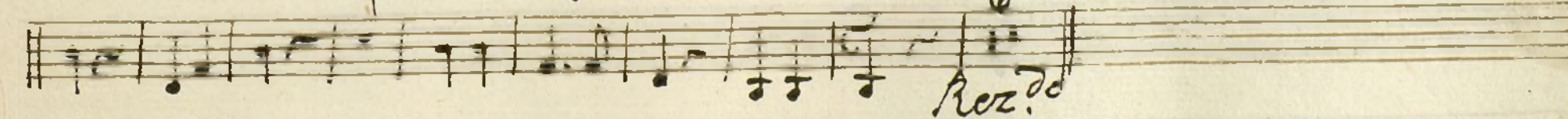
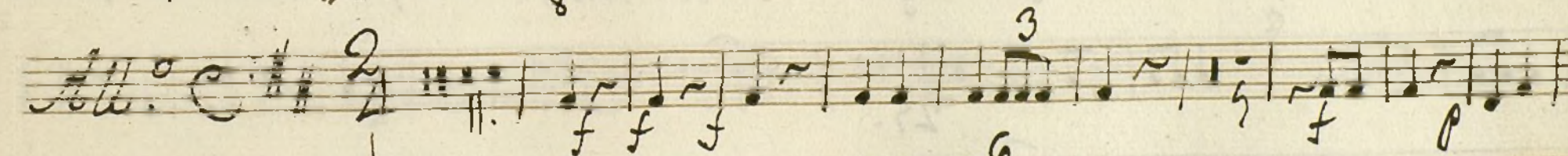
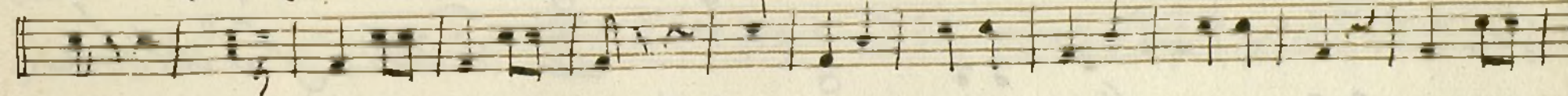
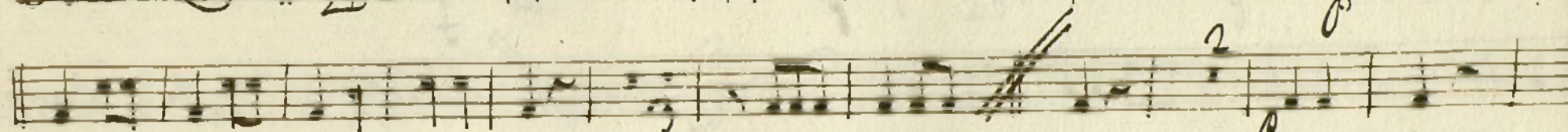
All.  *24*
3/8 Tace y Tarda.

In C.
All.  *34*
25. *Allegro* *dos me.* *3/8 Tace.*

la

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Tanda" is written across the second staff, and "Terc." is written on the third staff. The word "All." appears on the fourth staff. The number "29." is written below the first staff. The score is written in a cursive, handwritten style.

Trompa 2.^a Ton. a dos a donde las dam las toman.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro* and *f*. The second staff contains the handwritten text "Parola 3 Ace". The manuscript is written in ink on aged paper.

t

Bajo

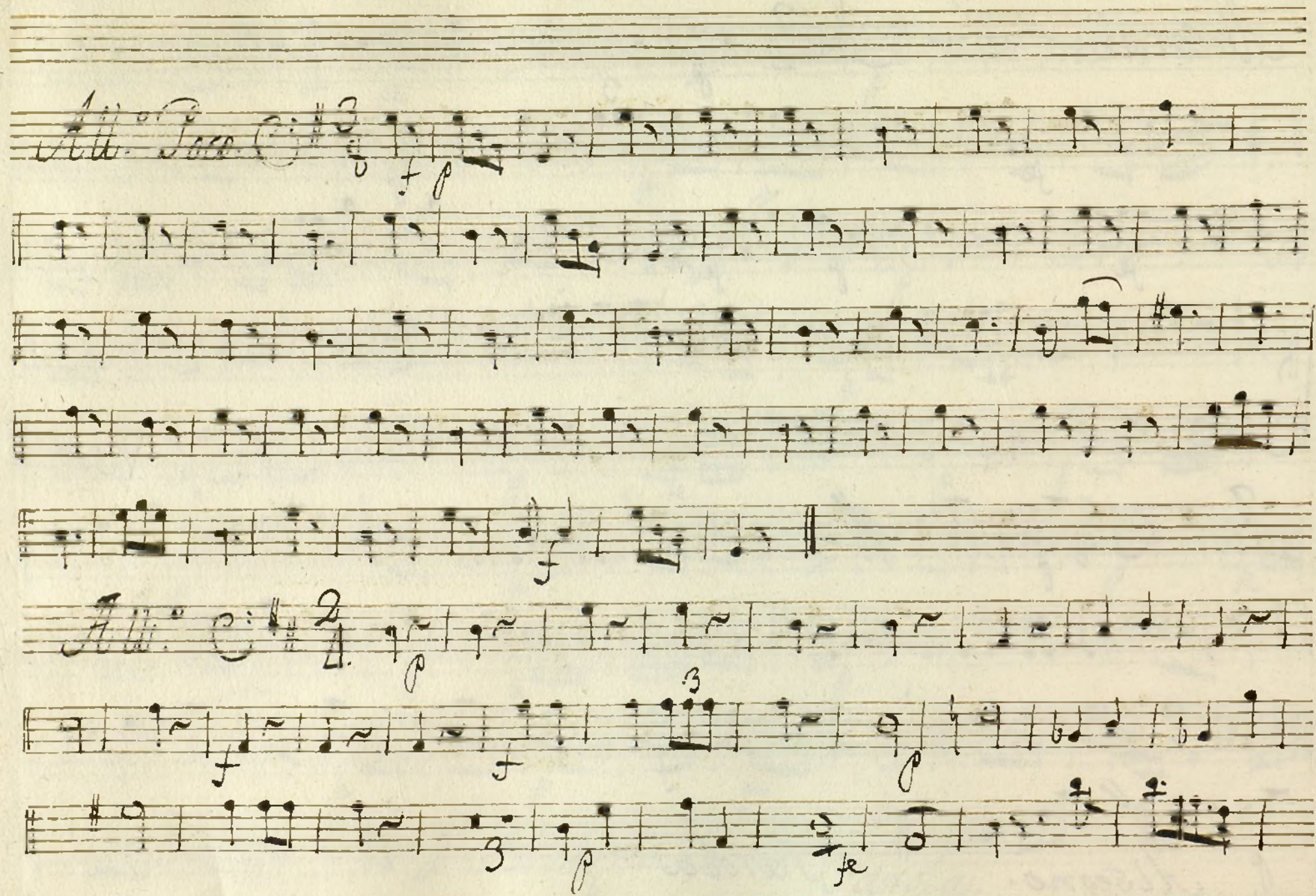
Ton^a a Duo

A donde las dan las toman.

All.^o *2/4*

Al Segno *Parola.*

Handwritten musical score on aged paper. The first system is titled "Allegretto" and features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of several staves with notes, rests, and dynamic markings such as *fe*, *f*, and *p*. The second system is titled "Parola" and features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of several staves with notes, rests, and dynamic markings such as *p* and *f*. The score is written in a cursive, handwritten style.



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The word "Parola." is written in cursive at the end of the sixth staff.

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

The score is organized into three systems of staves:

- System 1 (Staves 1-4):** Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes the marking "Allegro" and dynamic markings such as *f*, *p*, and *ten.* The word "Allegro" is written in a stylized, cursive font.
- System 2 (Staves 5-8):** Continues the musical notation with various note values and rests. It includes the marking "Allegro" and dynamic markings such as *f*, *p*, and *ten.* The word "Allegro" is written in a stylized, cursive font.
- System 3 (Staves 9-10):** Concludes the piece with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes the marking "Allegro" and dynamic markings such as *f*, *p*, and *ten.* The word "Allegro" is written in a stylized, cursive font.

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings (*f*, *p*, *ten.*). The word "Allegro" is written in a stylized, cursive font.

