

Leg.^o 38. n.^o 7

Para repartir.
MUS 103-9

Leg.^o 3.^o n.^o 6

t.

Pulpillo

Fon.^a a Duo

Pastor. y Pastora.

De Laserna.

6

103-9

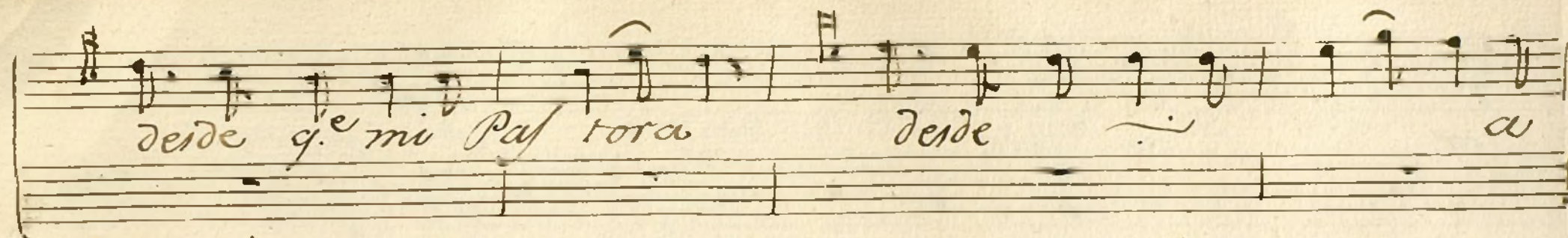
Pastoral.

Pastor.

Ru: manchada hasta en los

animales an de ser locas las emboras. Valgame Dios q. triste

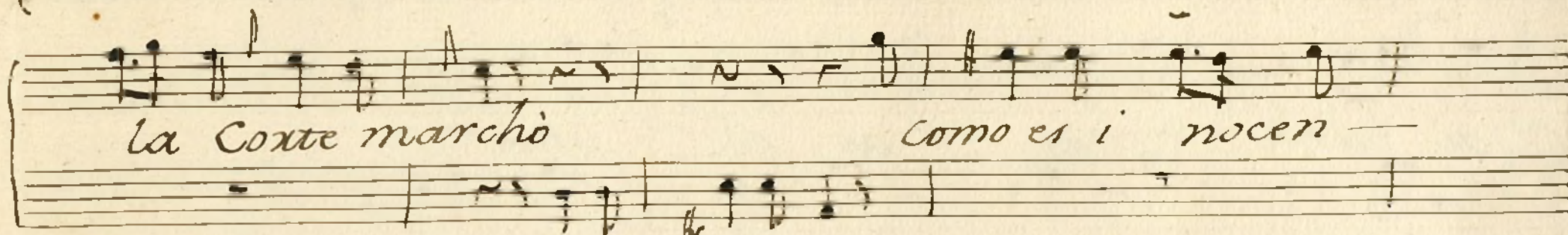
es ta mi corazon



deide q.e mi Pas tora

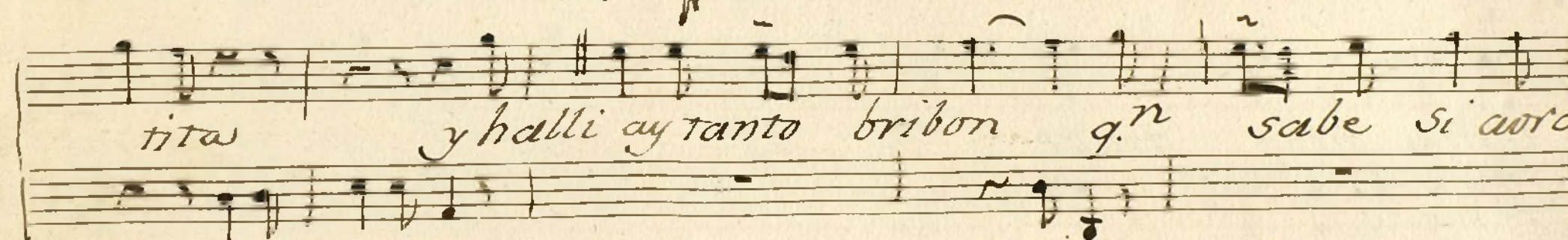
deide

a



la Corte marchò

Como es i nocen

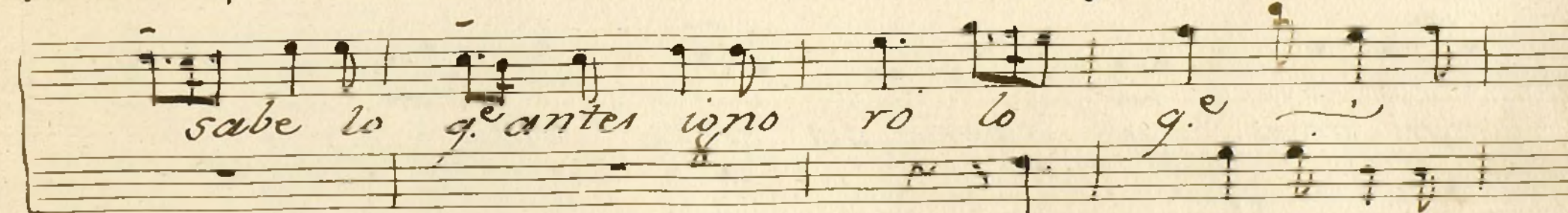


tita

y halli ay tanto bribon

q.n

sabe si aora



sabe lo

q.e antes igno

ro lo

q.e

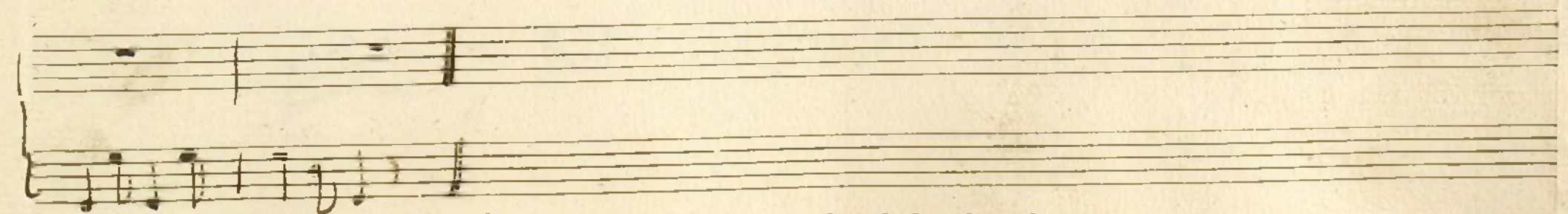
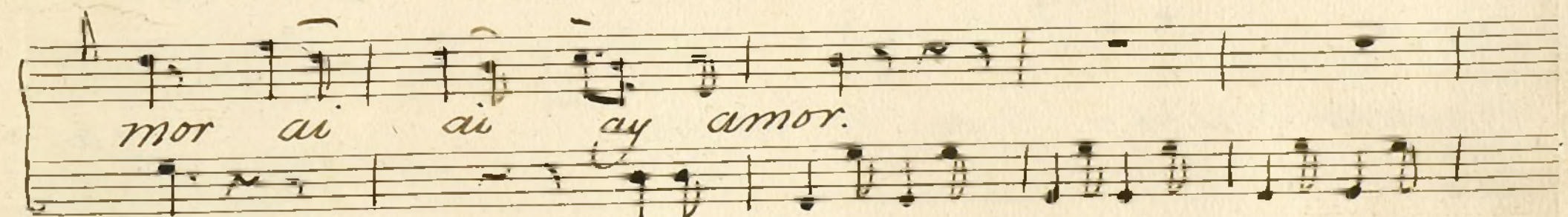
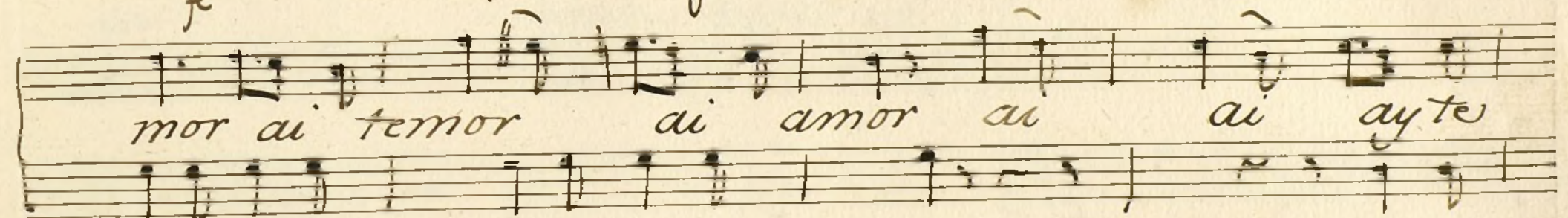
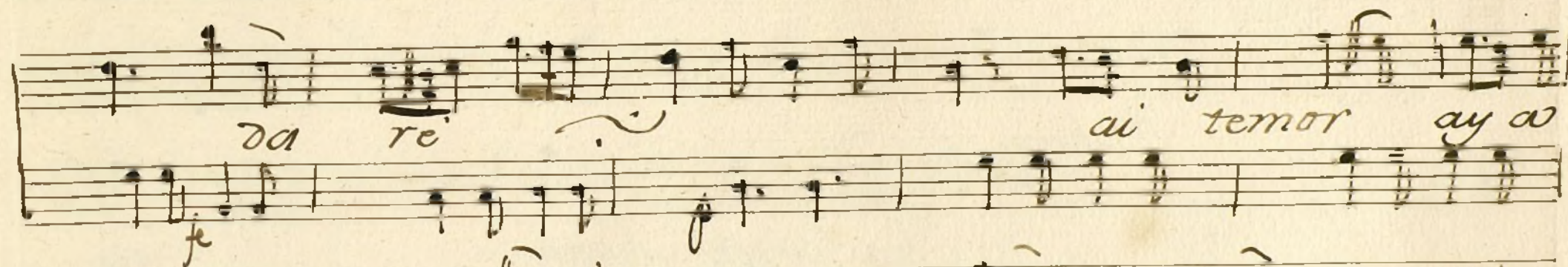
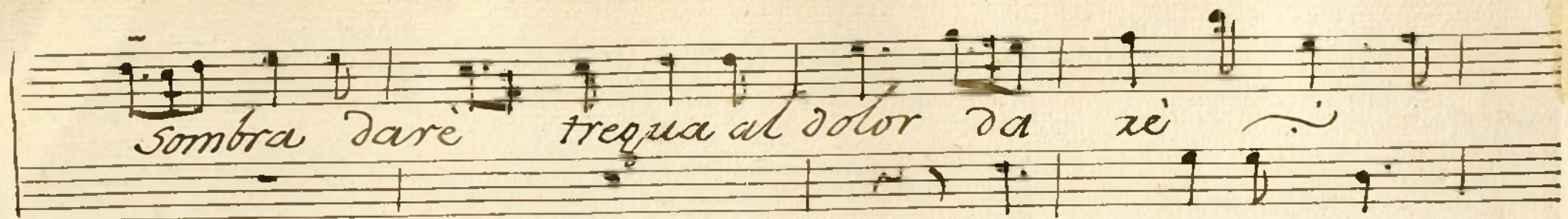


lo

ai do

lor ai amor ai flore ciras
ai fuente zitas ai obe sitas que
Visteis ntro amor de cid decid si temo con ra
zon mas al sueño pa rece mas
se xinde mi afliccion de este arbol ala

The image shows a handwritten musical score on aged paper. It consists of six systems of music, each with a single staff. The lyrics are written in a cursive hand below the notes. The first system has two lines of lyrics: 'lor ai amor' and 'ai flore ciras'. The second system also has two lines: 'ai fuente zitas' and 'ai obe sitas que'. The third system has one line: 'Visteis ntro amor de cid decid si temo con ra'. The fourth system has one line: 'zon mas al sueño pa rece mas'. The fifth system has one line: 'se xinde mi afliccion de este arbol ala'. The sixth system is empty. The paper is yellowed and shows signs of wear.



All.^o

Punt.^{do}

Pastora

A la corte Juanita se
 al alcázar se vá

Arco

marcho soltera se
 tubo un burro tuerto tubo

ya.
 juu.

los dos dias
franceses ou

Vino

casa da ala Aldea

casada

~~se le~~

se le

se le

se le

ay ay ay

si

si

ay ay ay

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "ay - - - q'en la corte esta fruta no puede durar", "con quantos sin ser burosos otro tanto han", "q'en la no puede durar ay ay", "con otro ay ay", "ay si si ay ay ay ay ay ay - ay -", and "ay si si ay ay ay ay ay ay - ay -". The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper shows signs of age, including yellowing and some staining.

ay - - - q'en la corte esta fruta no puede durar
con quantos sin ser burosos otro tanto han
q'en la no puede durar ay ay
con otro ay ay
ay si si ay ay ay ay ay ay - ay -
ay si si ay ay ay ay ay ay - ay -

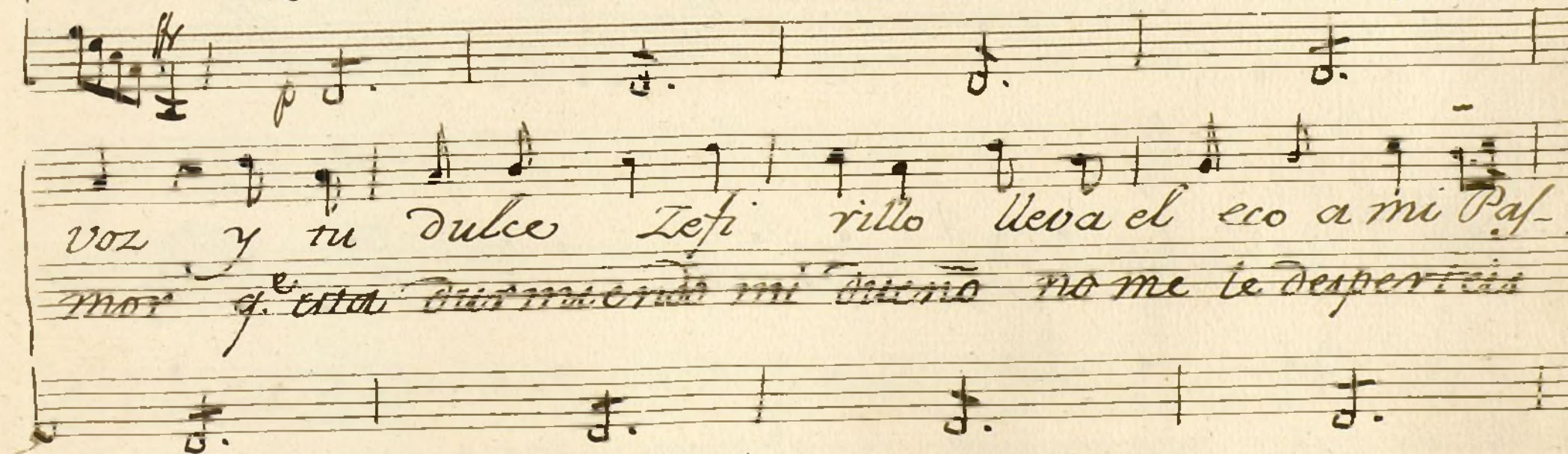
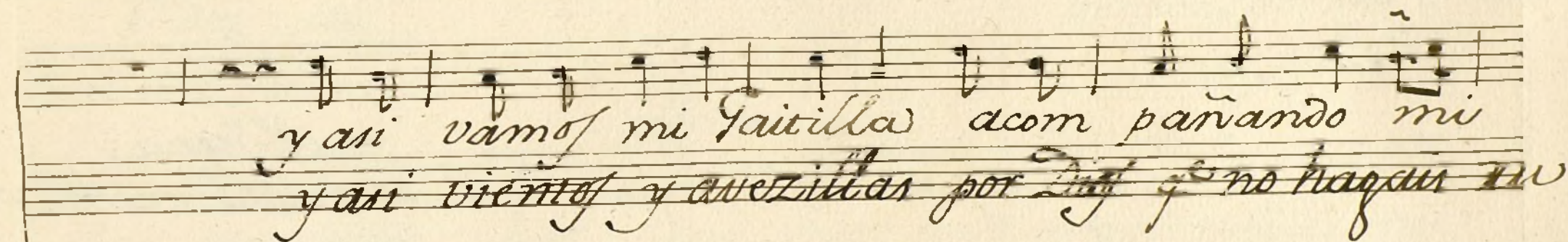
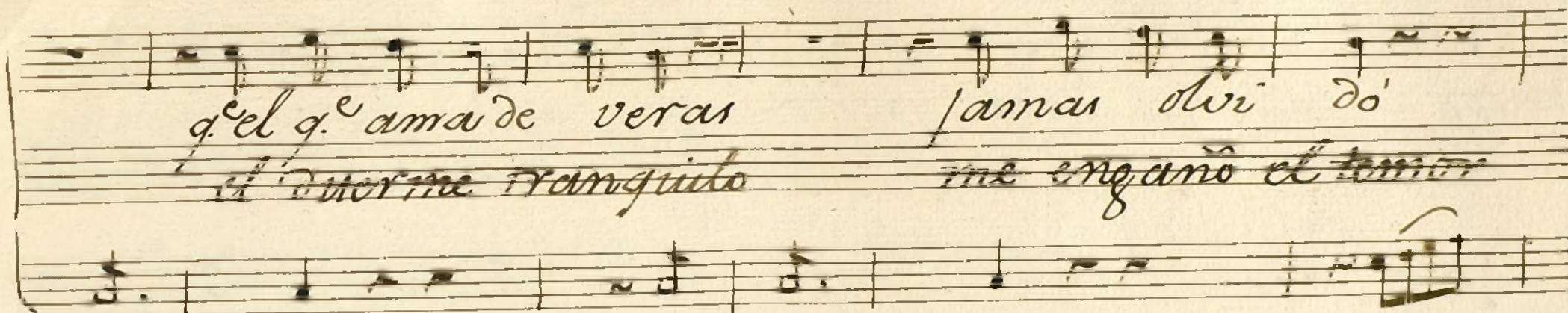
All^o Pero de mi Al-
 Ma de f. es lo que
 dea ya Cercana estoi y vere al amado
 uca albricia amor f. halli esta durmiendo
 de mi Corazon y vere De mi
 mi amado Pastor f. halli me

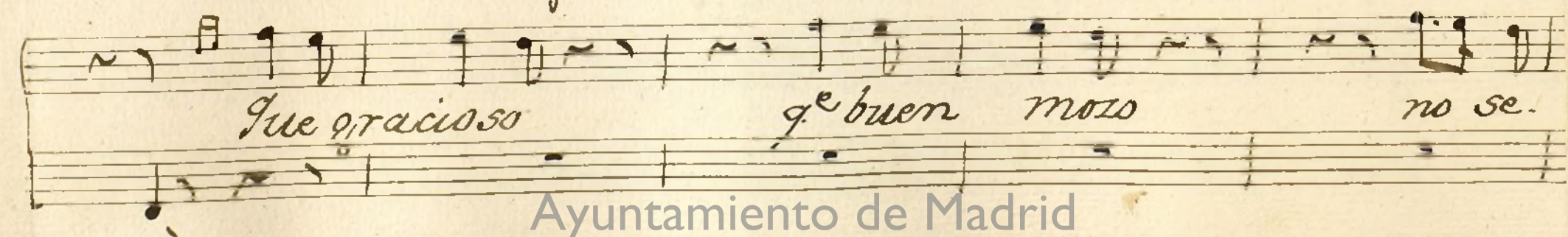
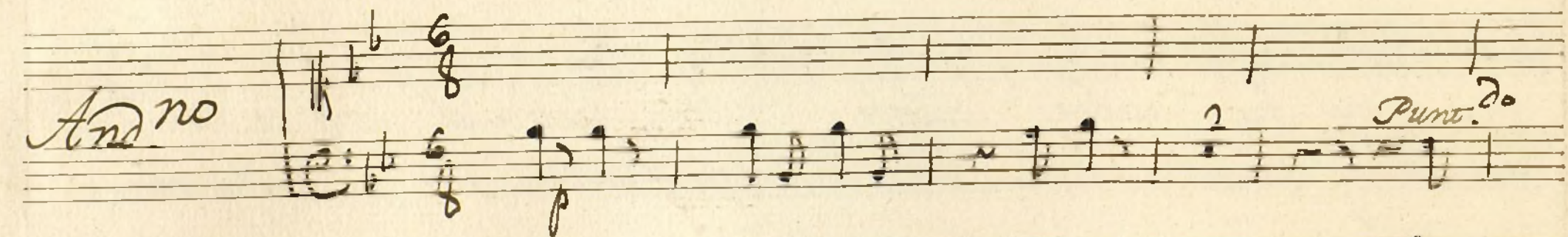
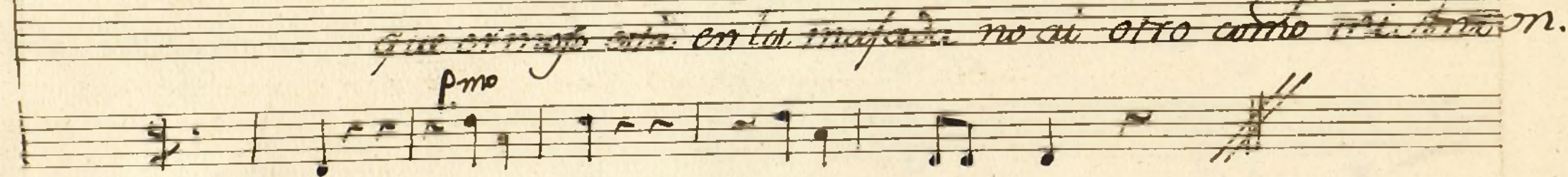
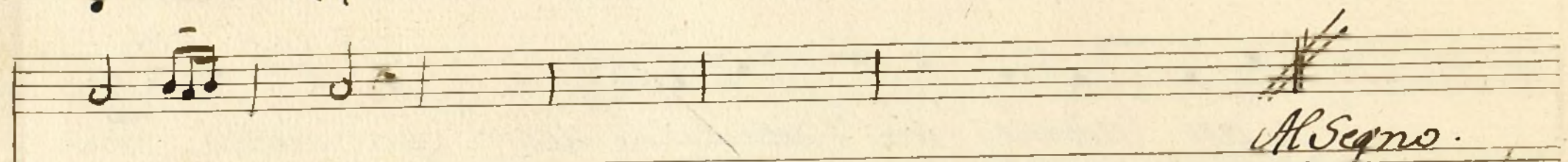
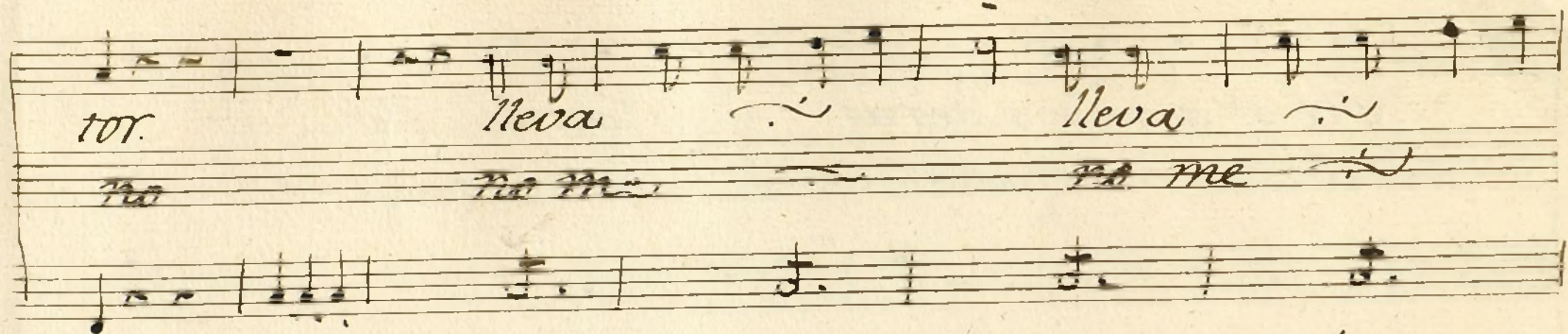
Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics. The music is written in a simple, clear hand. The lyrics are: "si me habra olvi dado", "si se habra mudado", "pero a su esp[er]a", "si algo le habra dado", "ay de mi ay de mi", "puede ser q[ue]", "si puede ser q[ue] no", "parece q[ue] no".

si me habra olvi dado si se habra mudado
pero a su esp[er]a si algo le habra dado

ay de mi ay de mi puede ser q[ue]

si puede ser q[ue] no puede
parece q[ue] no





puede meo rar meo rar (el) ai Pastora de mi
Vida ai venme pronto a conso
ella
lar a conso lar con migo habla en sueños que
gusto me da q.^e gusto q.^e gusto q.^e gusto me
da pero estas malditas morcas me lean de desper

Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics are: "tar os halla os", "el.", "que es a questo q.^{ra} me a dado", "ay Dios", "q.^{re} le e desper tado maldita casuali dad mal", "d.", "eres tu bien", "ella", "llorando", "mio", "perdoname amado", and "Si te o".

tar os halla os

el.

que es a questo q.^{ra} me a dado

ay Dios

q.^{re} le e desper tado maldita casuali dad mal

d.

eres tu bien

ella

llorando

mio

perdoname amado

Si te o

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The handwriting is in a cursive style. The lyrics are: "desper ta do fue sin voluntad que sinceri", "dad q.e ella p los 2", "q.e dices q.e te amo que", "felici dad que Viva el", "campo y su inocencia pues el solo es resi dencia del a".

desper ta do fue sin voluntad que sinceri

dad q.e ella p los 2

q.e dices q.e te amo que

felici dad que Viva el

campo y su inocencia pues el solo es resi dencia del a

mor y honesti dad Viva el campo y su inocencia pues el

solo es resi dencia del amor y honesti dad del ~

del ~

Parola.

(el) como te aido mi bien
ella - al por q. estube senti
y tu como lo a: palado!
ella - sin luego vengo a ti

q. as visto en la corte
ella - mucho (el) y bueno
ella - no (el) como ahi?

ella - como hallé dicen q. lo bueno

en el oratio, y no lo vi
el - y como al tardo tanto!

ella - como luego que vendi
la manteca q. llevaba

mi (Pues en el tiempo q.
me quise enseñar al pueblo

el - y te lo enseñé por fin

ella - y me explico muchas cosas

ella - Si.

Coplas

All^o Poco.

Ala

Sabe pues q^e en Madrid viven

Ay ^{ll.} ~~hacia~~ ciervas Mujeres

Vi una Madre q^e iba al Prado

al xoves q^e en n^{ra} Aldea

a q^{ra} llaman Petimetras

con sus hijas mui compuestas

pues quando aqui se le

q^e van todas añas

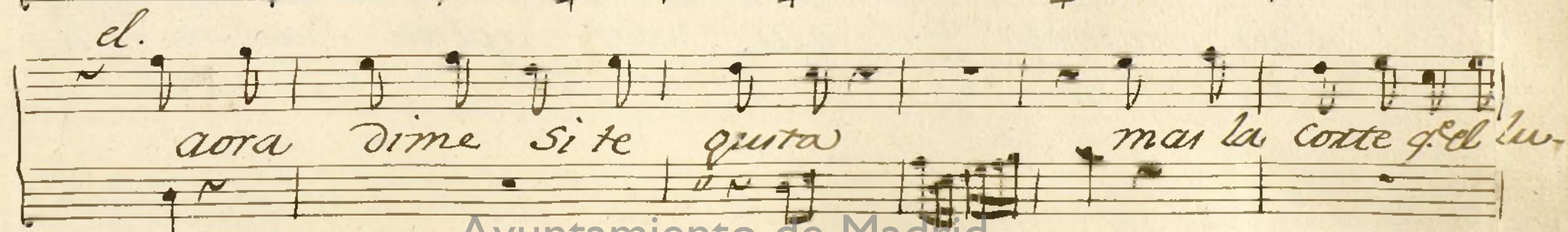
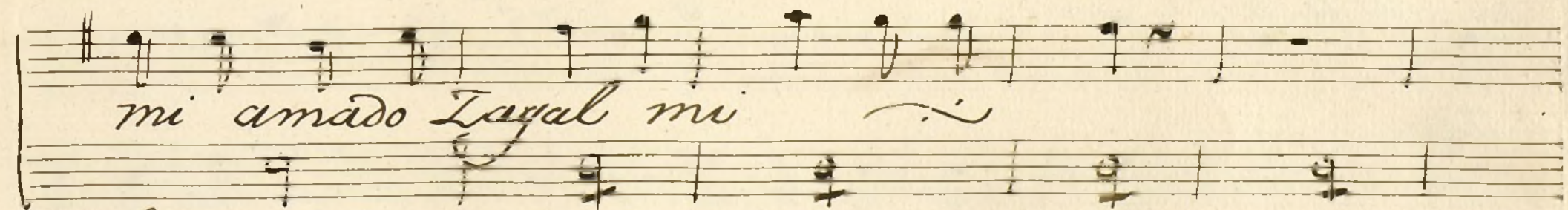
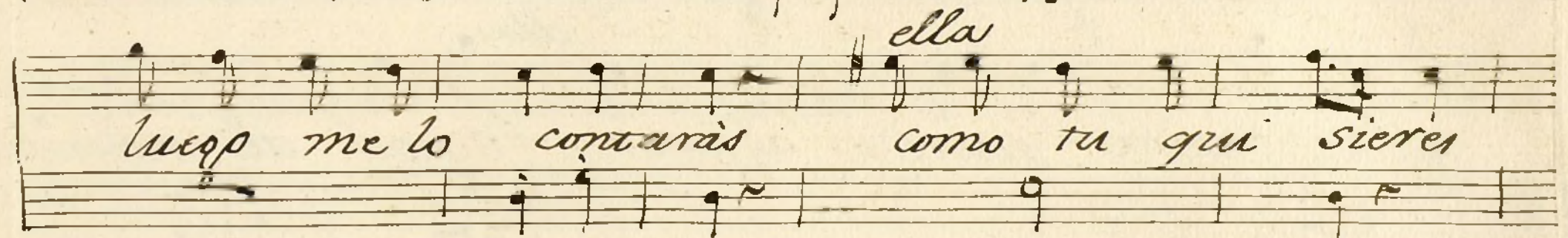
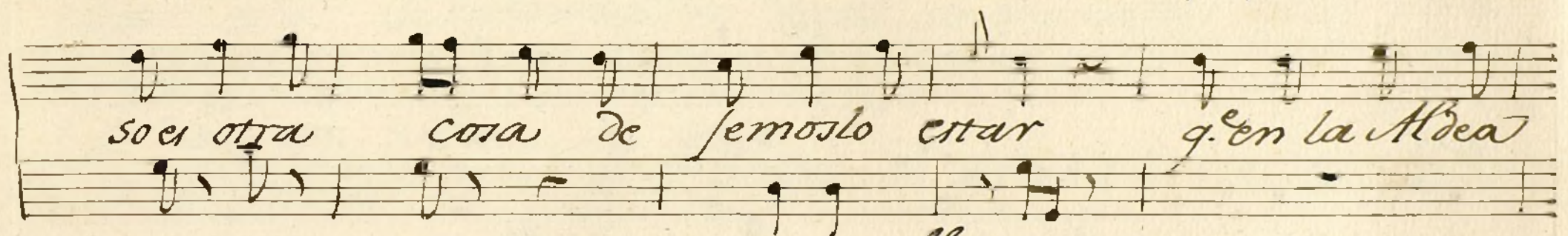
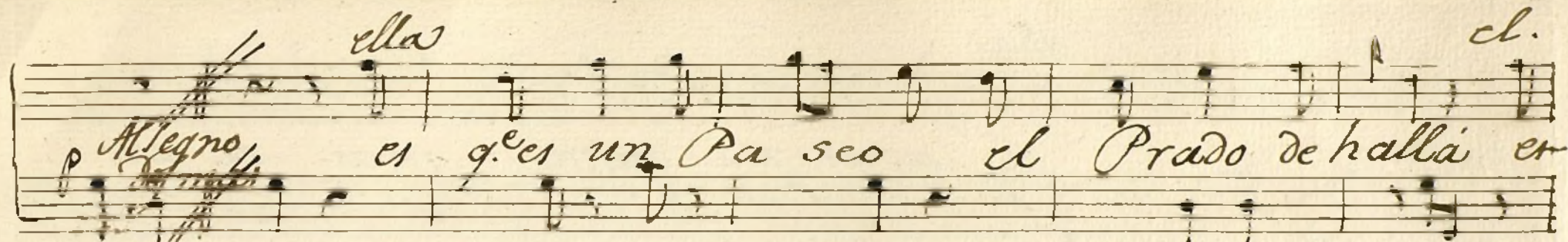
y en unas Sillas q^e ha

vantan es la ora en q^e halli se acuestan es la

d^{da} por los pies y la Caverna por los

via las po nia como en ventos las

es la
 por los
 las
 so en los Corte sanos el no hacer cosa a derechas el
 por que esas dos cosas faltan en todas las ciudades
 do es por q. al Prado solo van aqui las bestias solo



ella
gar. el lugar me gusta mas el lu
fe
gar el.
pues a juntar mi ga
fe ella
nado venme querida ayudar vamos al momento ha
los 2.
lla
pues contentos y qui toos aplau damos el lu
p

ha

gar y q.^e se empene la corte su inquietud vicios y a
fe
tan su Vicios y afan.
And.^{no} Viva Viva la vida delas Al deas de—

las Al deas viva viva la vida

delas Al de as donde no se co noce don.

fierras la embidia, fieras

A handwritten musical score on aged, slightly stained paper. The score consists of six staves of music. The first two staves have lyrics written below them: "viva viva la vida - de las Al deas de". The third staff has a large tilde (~) under the word "de las". The fourth staff has the lyrics "donde no se co". The fifth staff has the lyrics "noce la embidia fiera la". The sixth staff has a large tilde (~) under the word "la". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

viva viva la vida - de las Al deas de

de las ~ donde no se co

noce la embidia fiera la ~

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The handwriting is in a cursive style. The lyrics are: "gozamos el cielo gozamos la tierra siel", "sol nos abraza el aire nos templada de las ave", "cillas la voz nos se crea y el campo y ga". The music is written in a single system across the six staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The music is written in a single system across the six staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat.

gozamos el cielo gozamos la tierra siel

sol nos abraza el aire nos templada de las ave

cillas la voz nos se crea y el campo y ga

nado - visten y ali mentan - visten
 se hallan en los hombres verdad e ino
 cencia y en las donce llitas ^{pudor} Bixtu y ven
 quenza pudor a

Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the word 'Andante' (And^{te}) in the piano part. The lyrics are: 'y siel a mor nos yere con sus sae', 'tu - nos cura el Marri monio', 'las llagas fieras - - - - -', and 'cierto vamos al lugar y halli aplaudi'.

And^{te}

y siel a mor nos yere con sus sae

tu - nos cura el Marri monio

las llagas fieras - - - - -

cierto vamos al lugar y halli aplaudi

remos tal felici dad y halli aplaudi remos tal

y halli aplaudiremos tal, felici

felici dad

dad.

y halli aplaudiremos tal, felici

dad

dad

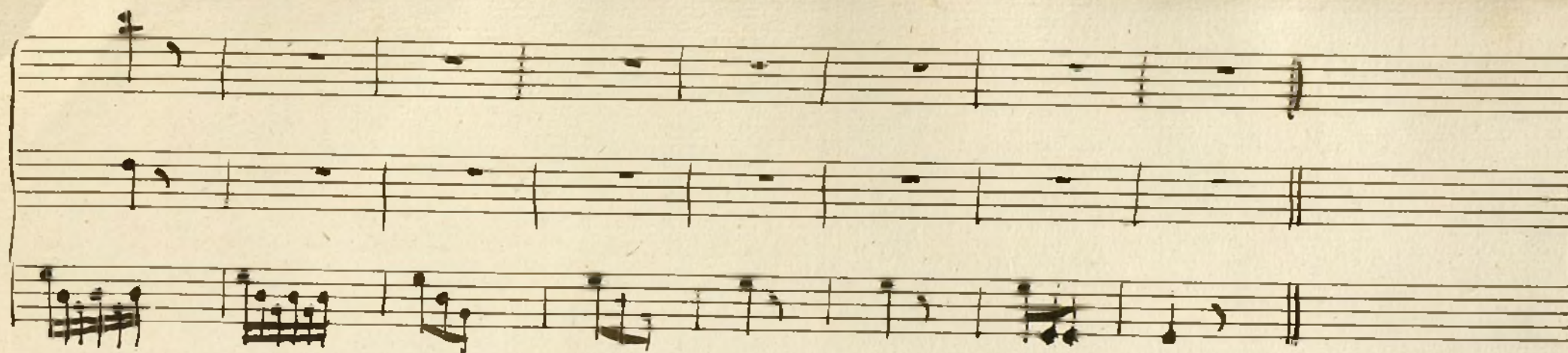
The image shows a handwritten musical score on aged, slightly yellowed paper. The score is written on five staves. The lyrics are in Spanish and are written in a cursive hand. The first staff has the lyrics 'remos tal felici dad y halli aplaudi remos tal'. The second staff has 'y halli aplaudiremos tal, felici'. The third staff has 'felici dad'. The fourth staff has 'dad.' and 'dad'. The fifth staff has 'y halli aplaudiremos tal, felici' and 'dad'. There are various musical notations, including notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The paper shows signs of age, with some staining and wear at the edges.

y halli aplaudi remos tal felici

dad

y halli aplaudi remos tal

fe li ci dad tal fe li ci dad tal



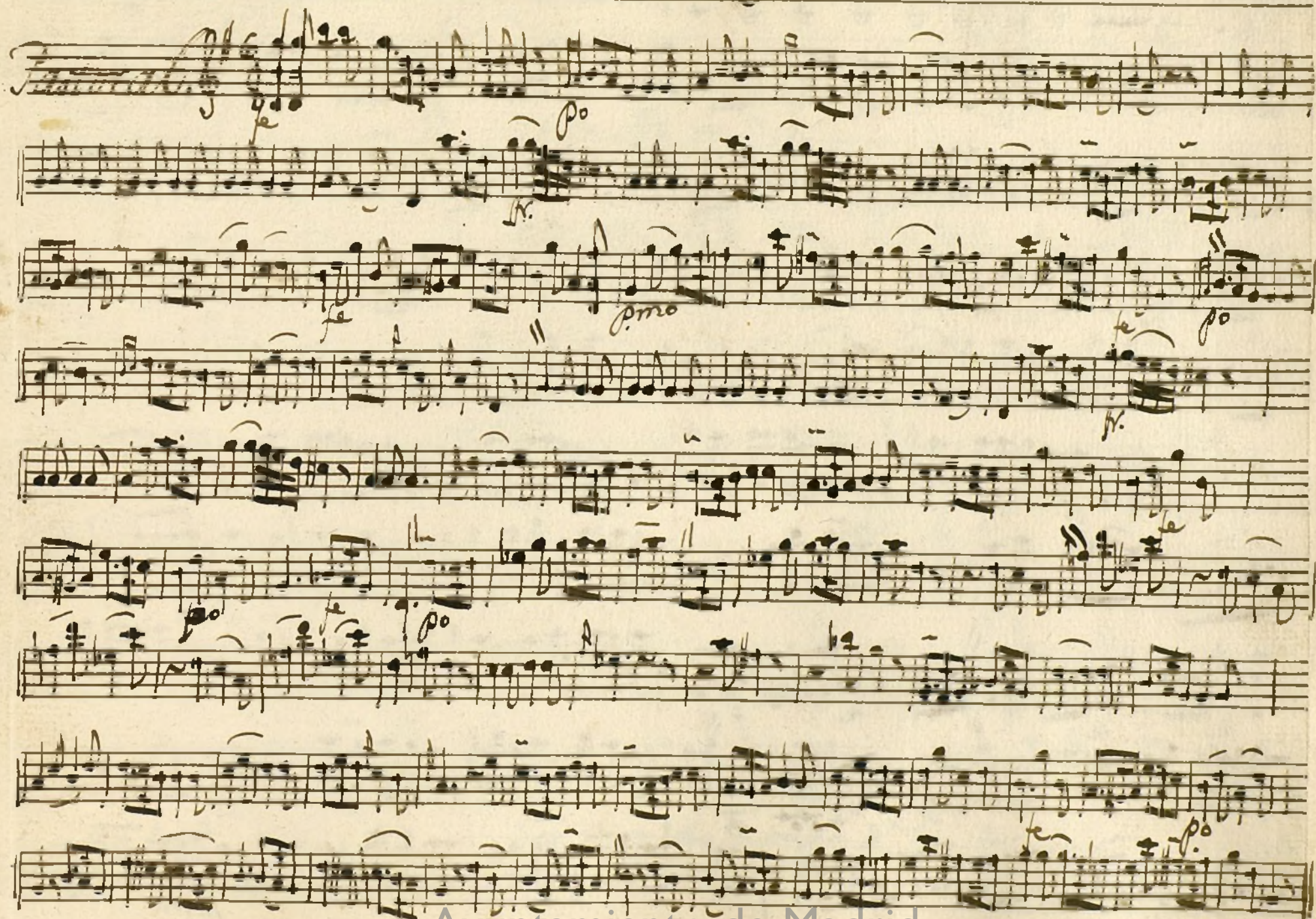
Ayuntamiento de Madrid

Ayuntamiento de Madrid

1200055021

Viol. 1^o 2^a a Dos Partes y Partura

Mus 103-9



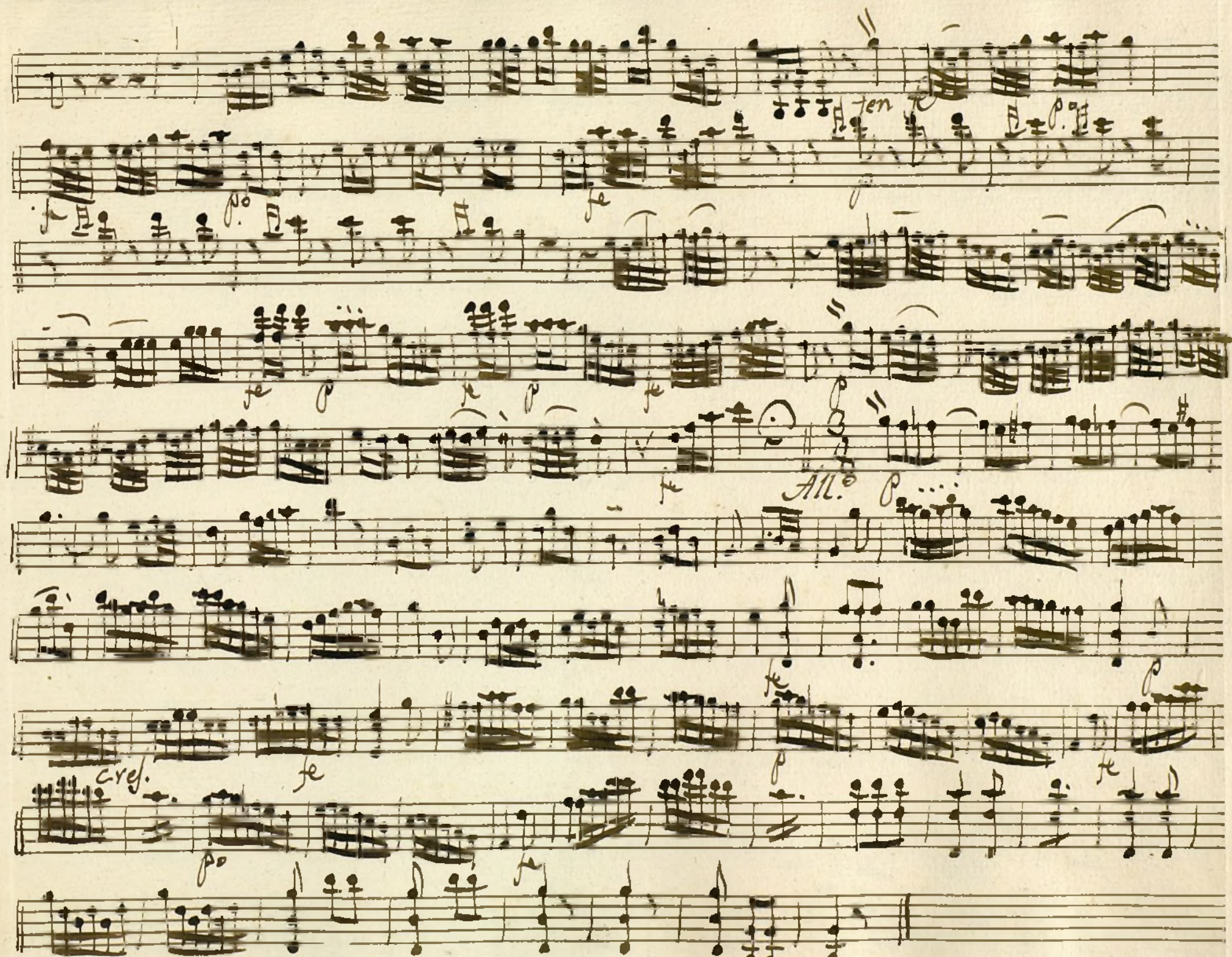
This image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is organized into two systems, each consisting of three staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains various musical notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second system starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It continues the musical composition with similar notation and includes a 'p' marking. The handwriting is in dark ink, and the paper shows signs of age and wear. A faint watermark is visible at the bottom of the page.

Coplas.

All. Poco

Allegro moder.

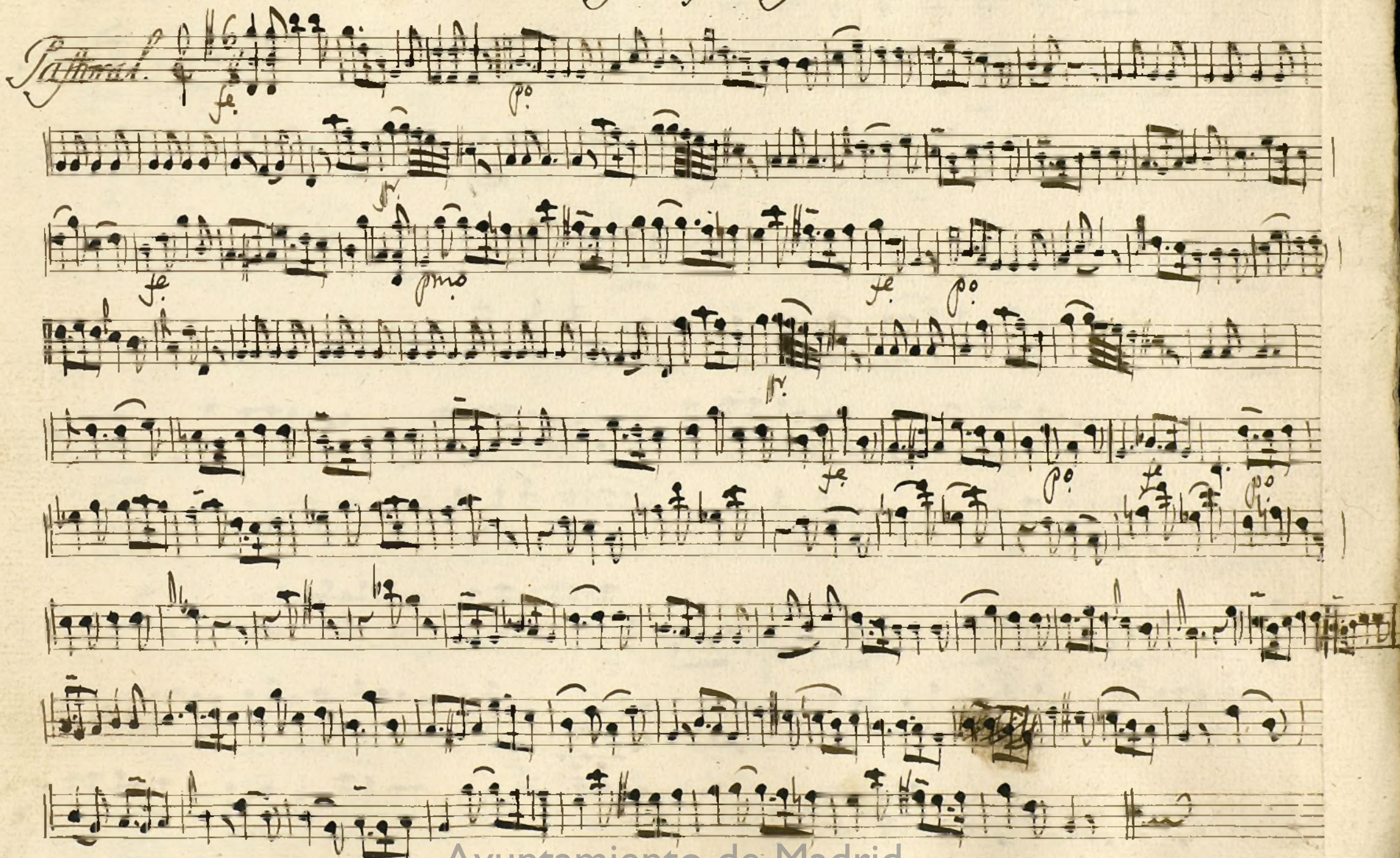
And. no

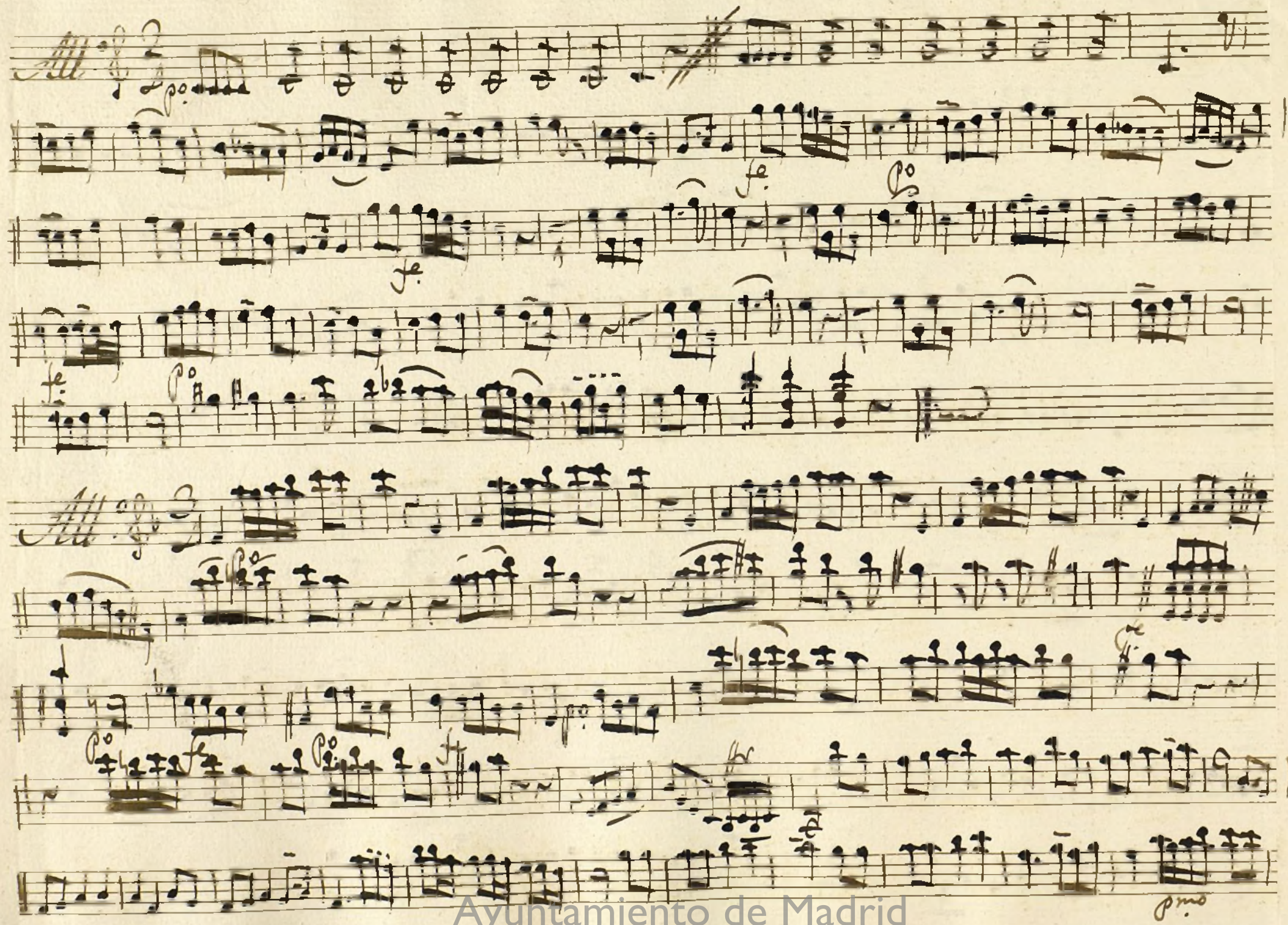


Ayuntamiento de Madrid

1200055021

Violin I. *For. a Duo Pastor y Pastora.*





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

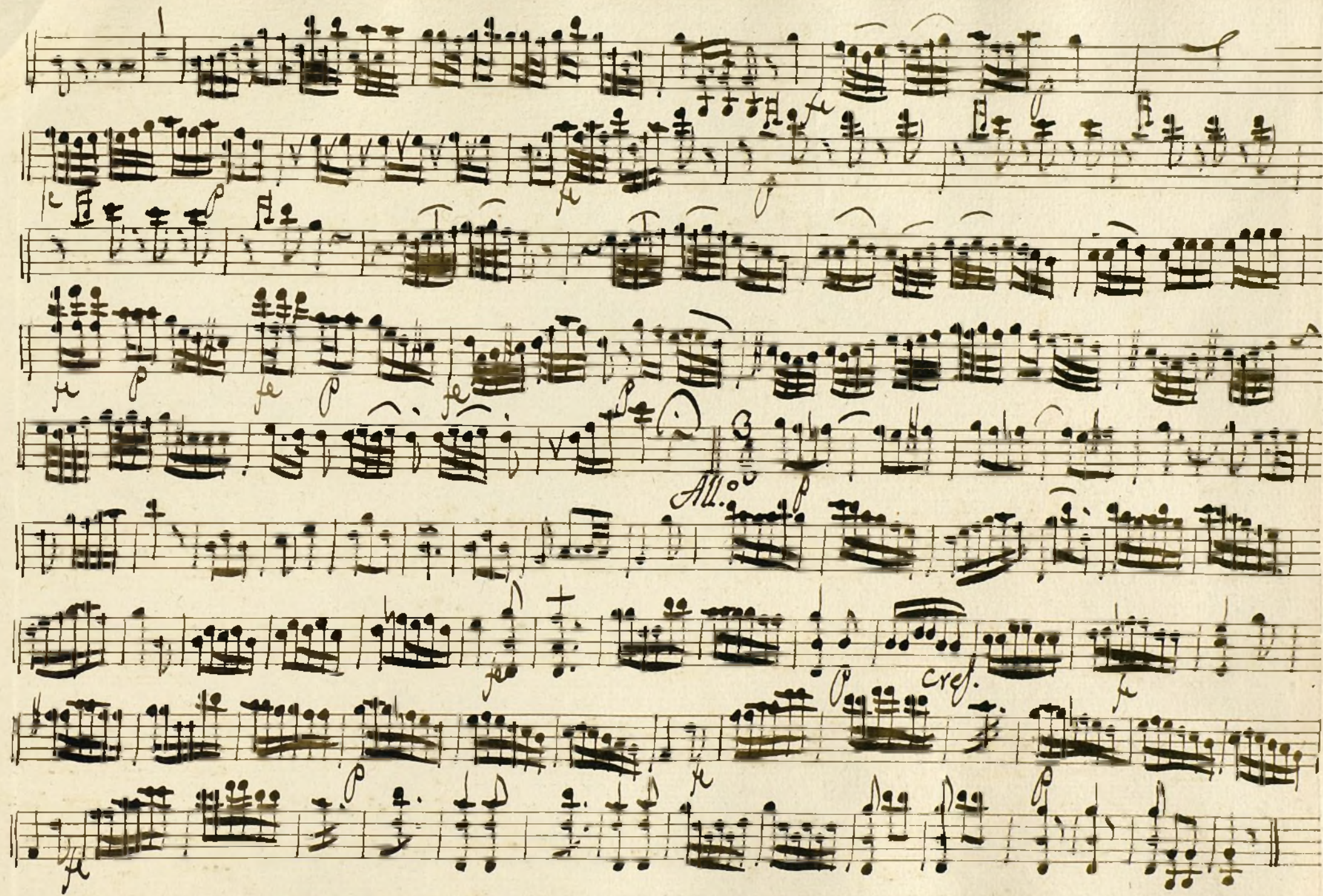
Key markings and annotations include:

- Allegro* (written above the first staff, crossed out with a diagonal line).
- 6* (written above the second staff, indicating a measure rest).
- ff* (fortissimo, written below the first staff).
- ff* (fortissimo, written below the second staff).
- ff* (fortissimo, written below the third staff).
- ff* (fortissimo, written below the fourth staff).
- ff* (fortissimo, written below the fifth staff).
- ff* (fortissimo, written below the sixth staff).
- ff* (fortissimo, written below the seventh staff).
- ff* (fortissimo, written below the eighth staff).
- ff* (fortissimo, written below the ninth staff).
- ff* (fortissimo, written below the tenth staff).
- ff* (fortissimo, written below the eleventh staff).
- ff* (fortissimo, written below the twelfth staff).
- ff* (fortissimo, written below the thirteenth staff).
- ff* (fortissimo, written below the fourteenth staff).
- ff* (fortissimo, written below the fifteenth staff).
- ff* (fortissimo, written below the sixteenth staff).
- ff* (fortissimo, written below the seventeenth staff).
- ff* (fortissimo, written below the eighteenth staff).
- ff* (fortissimo, written below the nineteenth staff).
- ff* (fortissimo, written below the twentieth staff).
- ff* (fortissimo, written below the twenty-first staff).
- ff* (fortissimo, written below the twenty-second staff).
- ff* (fortissimo, written below the twenty-third staff).
- ff* (fortissimo, written below the twenty-fourth staff).
- ff* (fortissimo, written below the twenty-fifth staff).
- ff* (fortissimo, written below the twenty-sixth staff).
- ff* (fortissimo, written below the twenty-seventh staff).
- ff* (fortissimo, written below the twenty-eighth staff).
- ff* (fortissimo, written below the twenty-ninth staff).
- ff* (fortissimo, written below the thirtieth staff).
- ff* (fortissimo, written below the thirty-first staff).
- ff* (fortissimo, written below the thirty-second staff).
- ff* (fortissimo, written below the thirty-third staff).
- ff* (fortissimo, written below the thirty-fourth staff).
- ff* (fortissimo, written below the thirty-fifth staff).
- ff* (fortissimo, written below the thirty-sixth staff).
- ff* (fortissimo, written below the thirty-seventh staff).
- ff* (fortissimo, written below the thirty-eighth staff).
- ff* (fortissimo, written below the thirty-ninth staff).
- ff* (fortissimo, written below the fortieth staff).
- ff* (fortissimo, written below the forty-first staff).
- ff* (fortissimo, written below the forty-second staff).
- ff* (fortissimo, written below the forty-third staff).
- ff* (fortissimo, written below the forty-fourth staff).
- ff* (fortissimo, written below the forty-fifth staff).
- ff* (fortissimo, written below the forty-sixth staff).
- ff* (fortissimo, written below the forty-seventh staff).
- ff* (fortissimo, written below the forty-eighth staff).
- ff* (fortissimo, written below the forty-ninth staff).
- ff* (fortissimo, written below the fiftieth staff).
- ff* (fortissimo, written below the fifty-first staff).
- ff* (fortissimo, written below the fifty-second staff).
- ff* (fortissimo, written below the fifty-third staff).
- ff* (fortissimo, written below the fifty-fourth staff).
- ff* (fortissimo, written below the fifty-fifth staff).
- ff* (fortissimo, written below the fifty-sixth staff).
- ff* (fortissimo, written below the fifty-seventh staff).
- ff* (fortissimo, written below the fifty-eighth staff).
- ff* (fortissimo, written below the fifty-ninth staff).
- ff* (fortissimo, written below the sixtieth staff).
- ff* (fortissimo, written below the sixty-first staff).
- ff* (fortissimo, written below the sixty-second staff).
- ff* (fortissimo, written below the sixty-third staff).
- ff* (fortissimo, written below the sixty-fourth staff).
- ff* (fortissimo, written below the sixty-fifth staff).
- ff* (fortissimo, written below the sixty-sixth staff).
- ff* (fortissimo, written below the sixty-seventh staff).
- ff* (fortissimo, written below the sixty-eighth staff).
- ff* (fortissimo, written below the sixty-ninth staff).
- ff* (fortissimo, written below the seventieth staff).
- ff* (fortissimo, written below the seventy-first staff).
- ff* (fortissimo, written below the seventy-second staff).
- ff* (fortissimo, written below the seventy-third staff).
- ff* (fortissimo, written below the seventy-fourth staff).
- ff* (fortissimo, written below the seventy-fifth staff).
- ff* (fortissimo, written below the seventy-sixth staff).
- ff* (fortissimo, written below the seventy-seventh staff).
- ff* (fortissimo, written below the seventy-eighth staff).
- ff* (fortissimo, written below the seventy-ninth staff).
- ff* (fortissimo, written below the eightieth staff).
- ff* (fortissimo, written below the eighty-first staff).
- ff* (fortissimo, written below the eighty-second staff).
- ff* (fortissimo, written below the eighty-third staff).
- ff* (fortissimo, written below the eighty-fourth staff).
- ff* (fortissimo, written below the eighty-fifth staff).
- ff* (fortissimo, written below the eighty-sixth staff).
- ff* (fortissimo, written below the eighty-seventh staff).
- ff* (fortissimo, written below the eighty-eighth staff).
- ff* (fortissimo, written below the eighty-ninth staff).
- ff* (fortissimo, written below the ninetieth staff).
- ff* (fortissimo, written below the ninety-first staff).
- ff* (fortissimo, written below the ninety-second staff).
- ff* (fortissimo, written below the ninety-third staff).
- ff* (fortissimo, written below the ninety-fourth staff).
- ff* (fortissimo, written below the ninety-fifth staff).
- ff* (fortissimo, written below the ninety-sixth staff).
- ff* (fortissimo, written below the ninety-seventh staff).
- ff* (fortissimo, written below the ninety-eighth staff).
- ff* (fortissimo, written below the ninety-ninth staff).
- ff* (fortissimo, written below the hundredth staff).

Coplas

All. Poco.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and ties. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are interspersed throughout. A section marked *Allegro* begins on the fourth staff, followed by the instruction *tres omat.* (three ornaments). The tempo changes to *And.^{te}* (Andante) on the eighth staff. The score concludes with a final cadence on the tenth staff. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center.



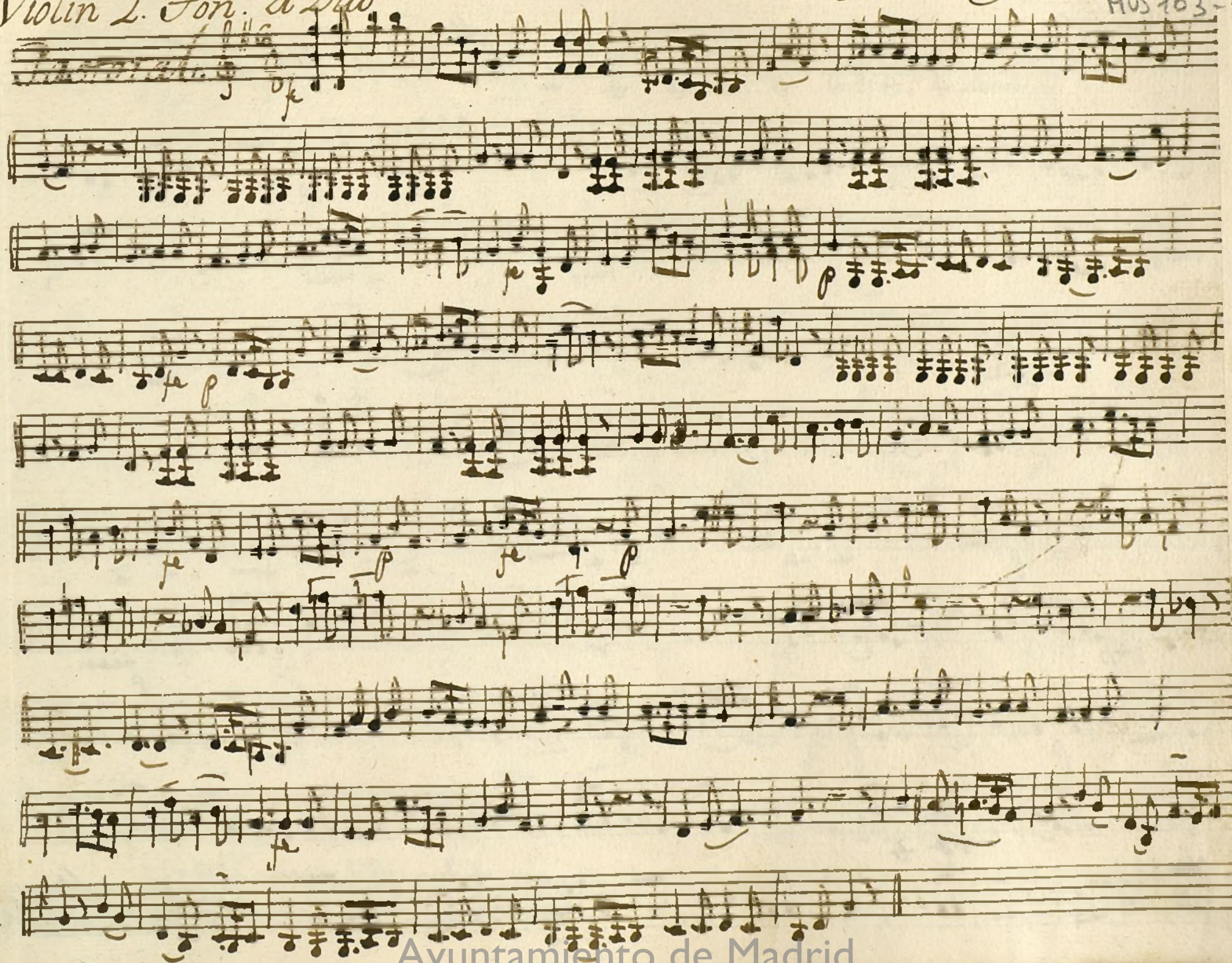
Ayuntamiento de Madrid

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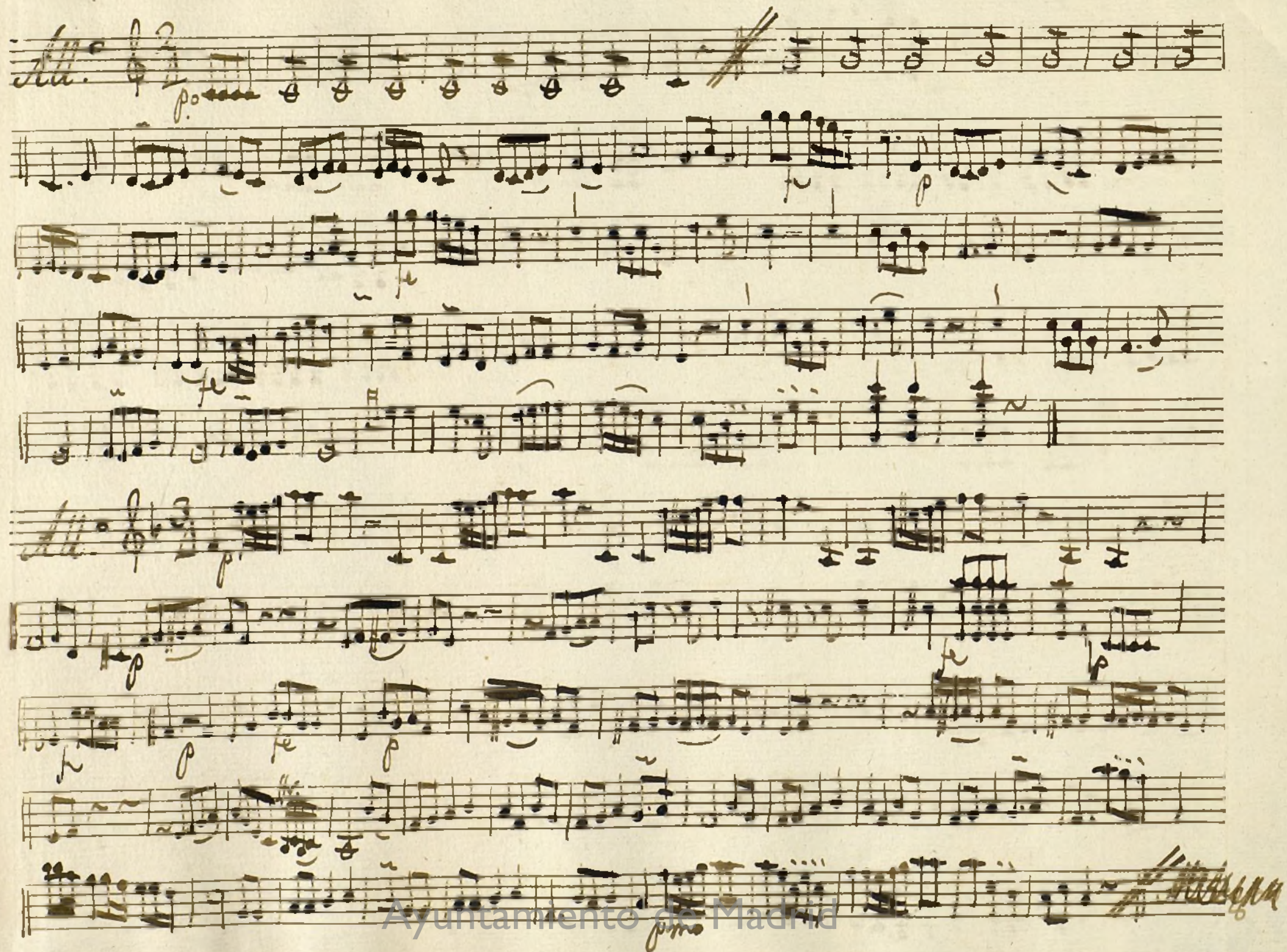
Violin 2.º Fon.ª a Duo

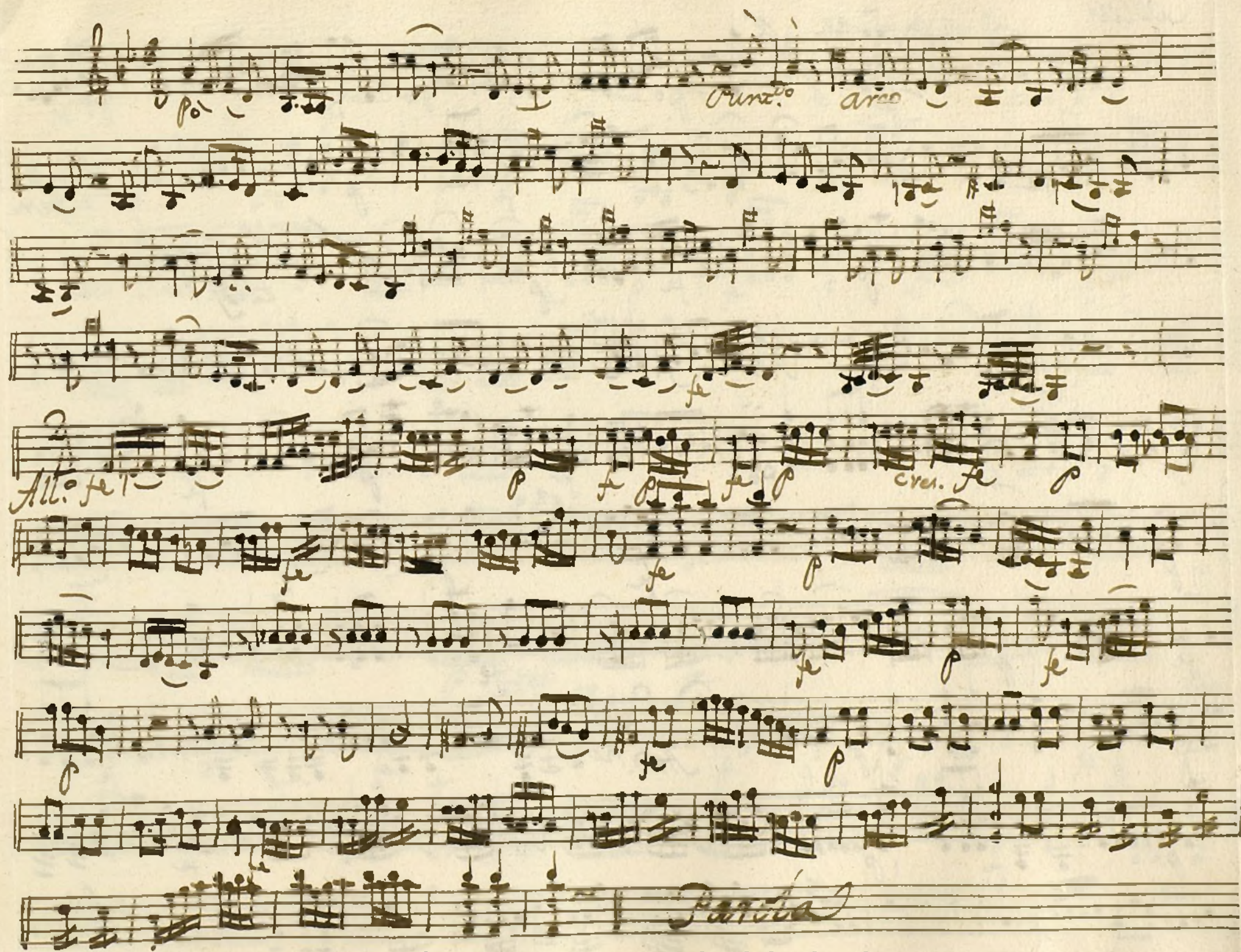
Pastor. y Pastora.

Mus 103-9

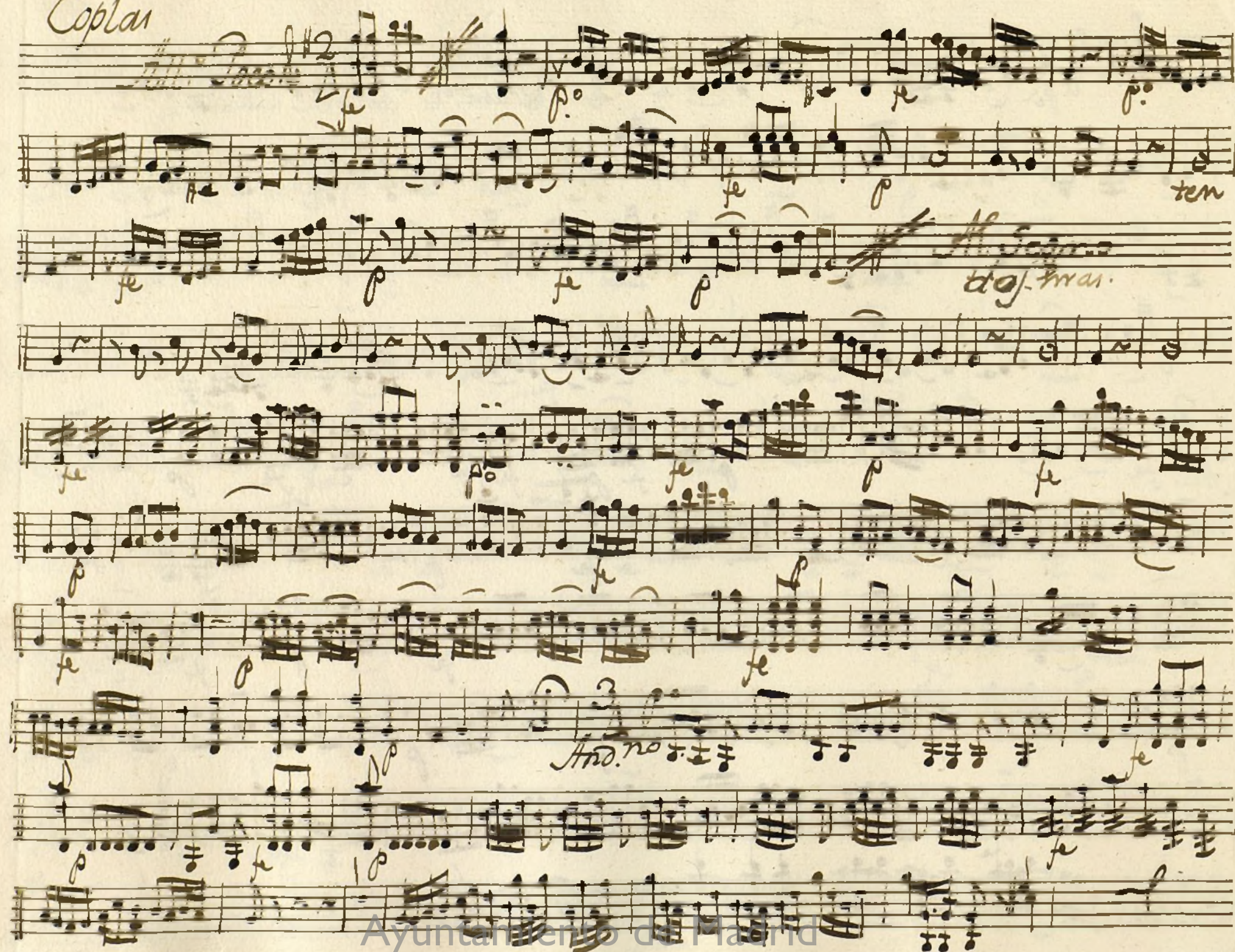


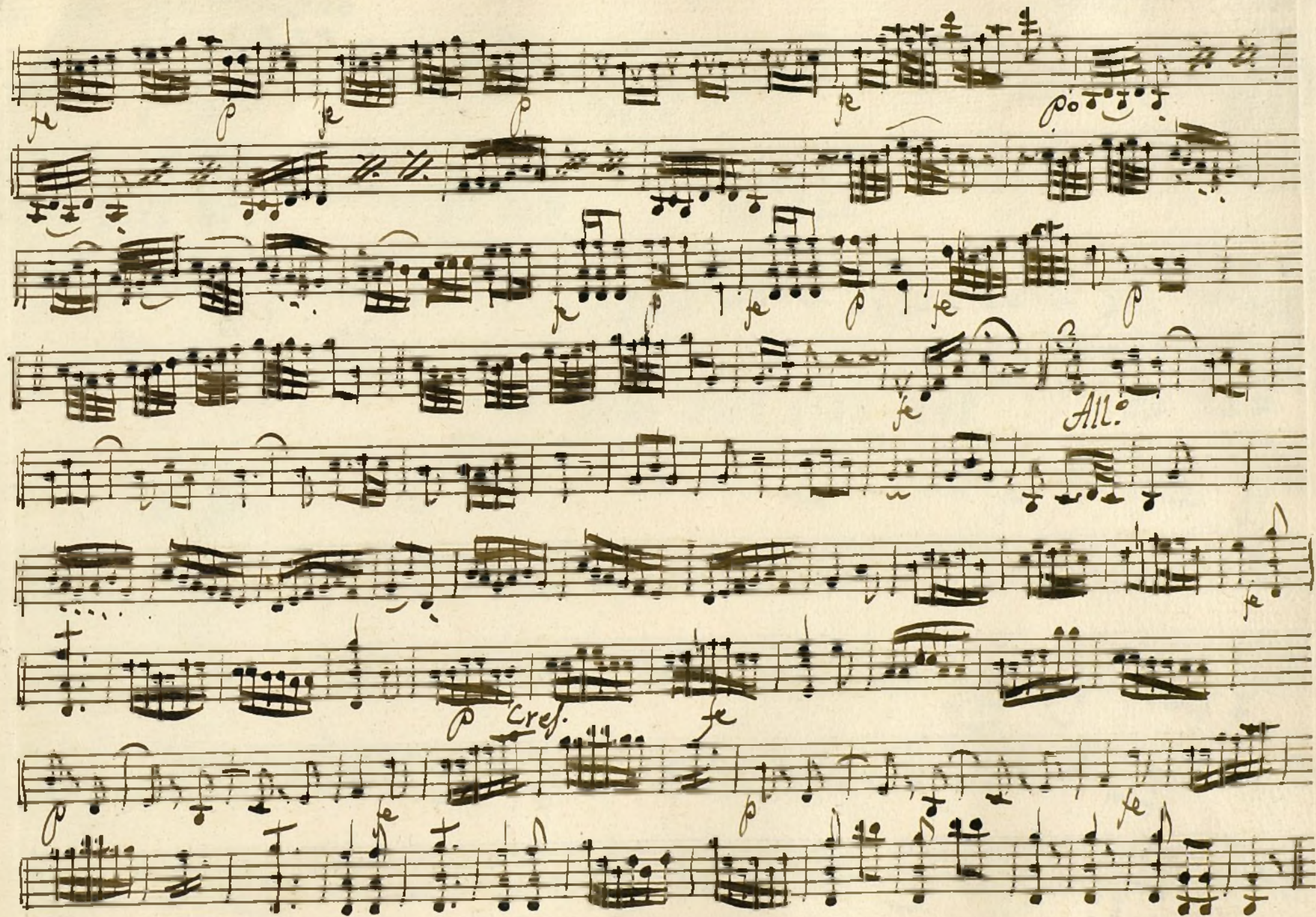
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a 2/4 time signature. The notation is dense and complex, featuring many beamed notes and rests. A watermark "Ayuntamiento de Madrid" is visible across the bottom of the page.





Coplan





Ayuntamiento de Madrid

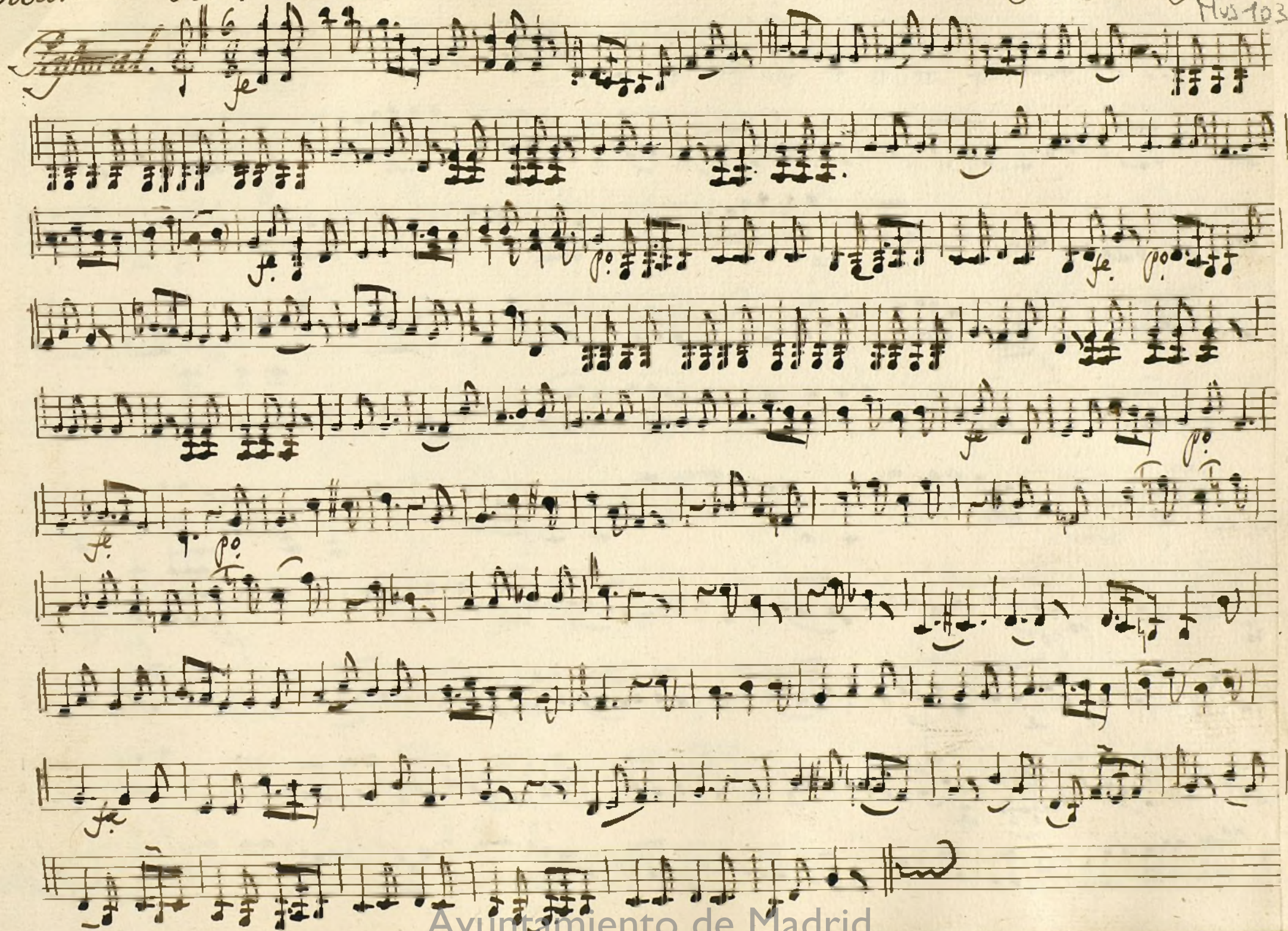
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Violin 2.º Fon.ª a Duo

t

Pastor y Pastora

Mus 103-9



Handwritten musical score on aged paper, featuring two systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *fe*. The second system also starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. The notation continues with similar musical elements, including dynamic markings like *pp*, *f*, and *fe*. The score concludes with a double bar line and a signature in the bottom right corner.

Coplas.

All. Viv.

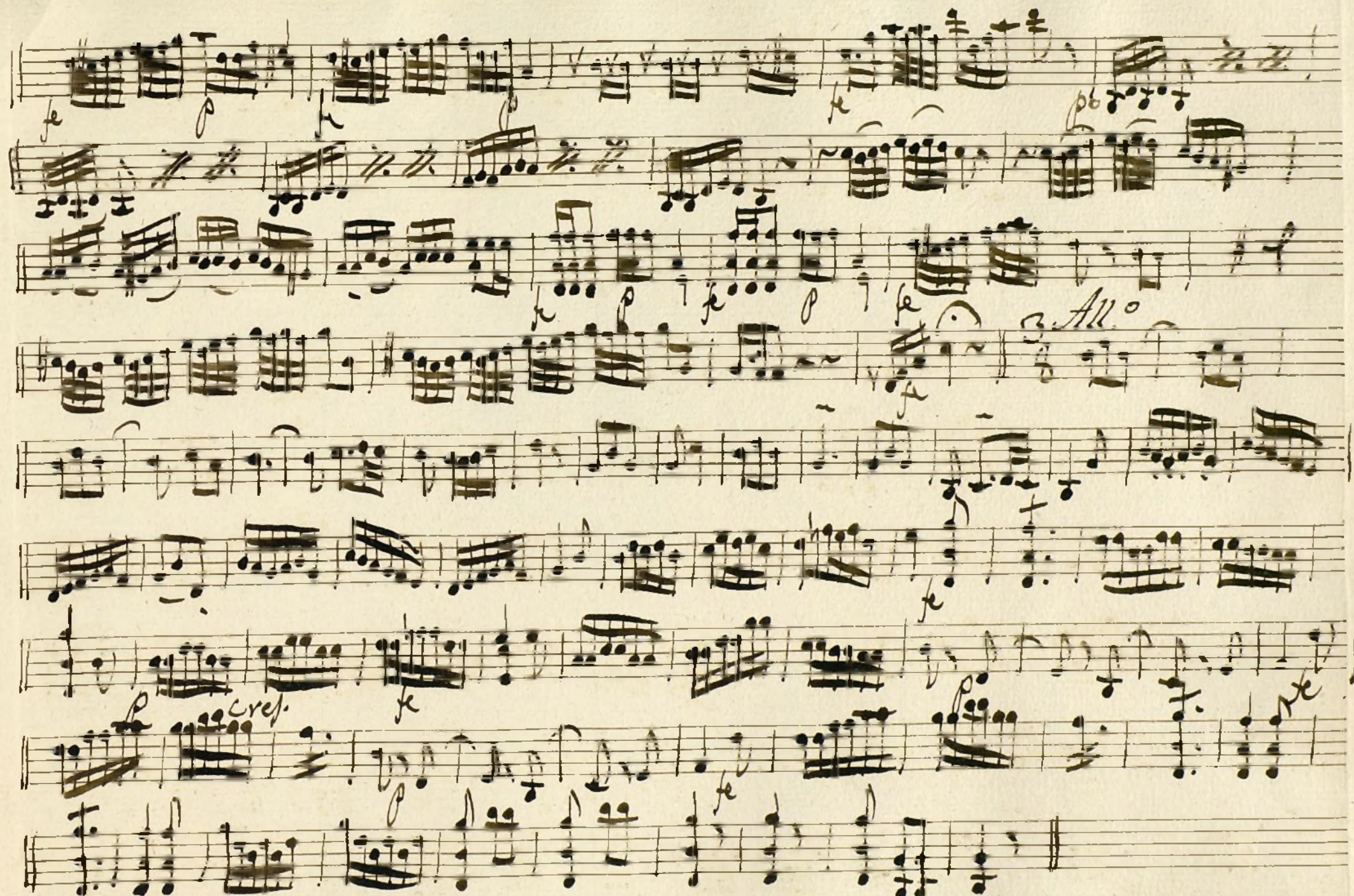
A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a single system across the staves. The notation includes various note values, rests, and dynamic markings such as *fe.* and *po.*. There are also some markings that appear to be *ten* and *And. no*. The score is written in a cursive, handwritten style. The paper shows signs of age, including discoloration and some wear at the edges.

fe. *po.* *fe.* *po.* *fe.* *po.* *fe.* *po.* *fe.* *po.*

ten *fe.* *po.* *fe.* *po.* *fe.* *po.* *fe.* *po.* *fe.* *po.*

And. no

tres mas.



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And. Solo

Al Fine

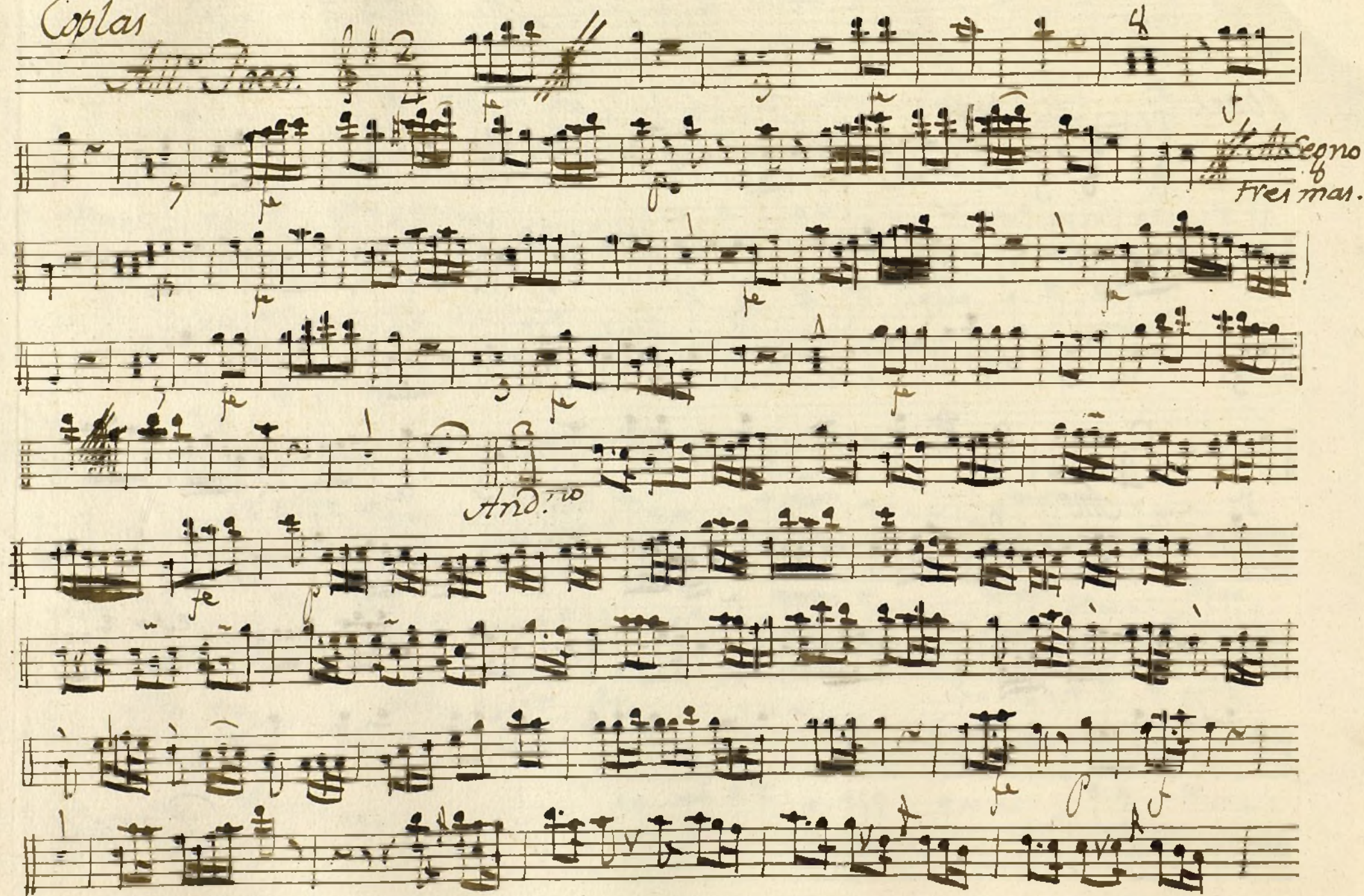
Flac. *Solo*

Handwritten musical score for Flac. Solo, consisting of seven staves of music. The notation includes various notes, rests, and dynamic markings such as *f* and *Al. f*. The music is written in a single system across the seven staves.

Parola

Coplas

Handwritten musical score for "Coplas". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And. no* and *Allegro*. The piece concludes with the instruction *Fres. mas.*



ono
nas.



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Ave 2.^o Fon. a Duo Pastor y Pastora.

Flauto
Pastoral

The musical score is written on ten staves. The first staff is labeled 'Flauto' and 'Pastoral'. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

Allegro 2 *Solo*

Allegro 3 *Solo*

Segno

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is marked "Toco." and "Solo". The fourth staff is marked "Al." and "2". The sixth staff is marked "1". The seventh staff is marked "Parola.".

Coplas

All. Poco

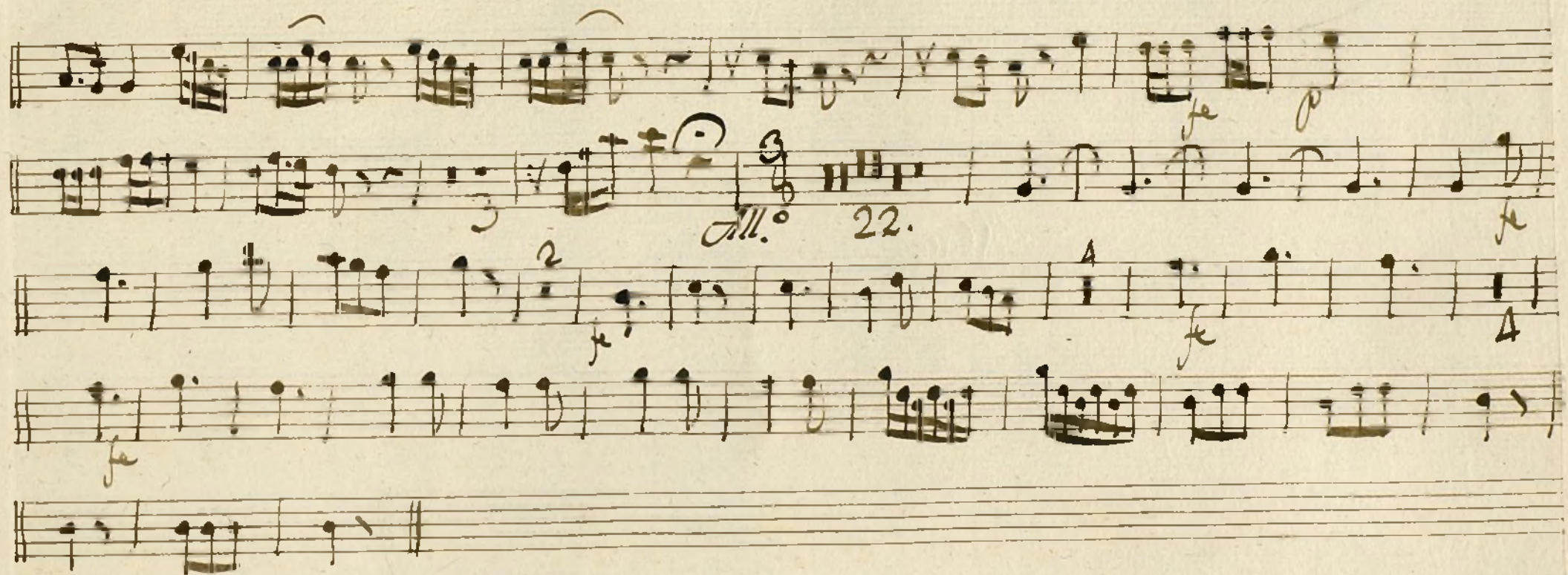
4

4

Allegro
tre trar.

And. no

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with the title 'Coplas' and the tempo marking 'All. Poco'. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The music is written in a single system, with various note values, rests, and bar lines. There are some corrections and markings throughout, such as a double bar line with a repeat sign and a '4' above a measure. The handwriting is in ink, and the paper shows signs of age and wear.



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Trompa 1ª 7ª a Duo Pastor y Pastora.

In C.

Pastor al

fr.

2

p

pmo

3

7

25.

Al Segno.

42.

clava.

Handwritten musical score for clava, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

- Clava:** The first section, marked *clava.* and *All.^o*, spans the first three staves.
- Coplas:** The second section, marked *Coplas* and *All. poco*, spans the next three staves.
- Parola:** The third section, marked *Parola*, spans the next two staves.
- And. no:** The fourth section, marked *And. no*, spans the final two staves.

The score is written in a single system with multiple staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *And. no* (Andante no). The piece concludes with a double bar line.

la

A handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a measure with a fermata. The second staff continues the melody with similar notation. The third staff features a series of eighth notes and a measure with a fermata. The fourth staff concludes the piece with a final measure. The manuscript is written in dark ink on aged, slightly stained paper.

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clara

All.^o

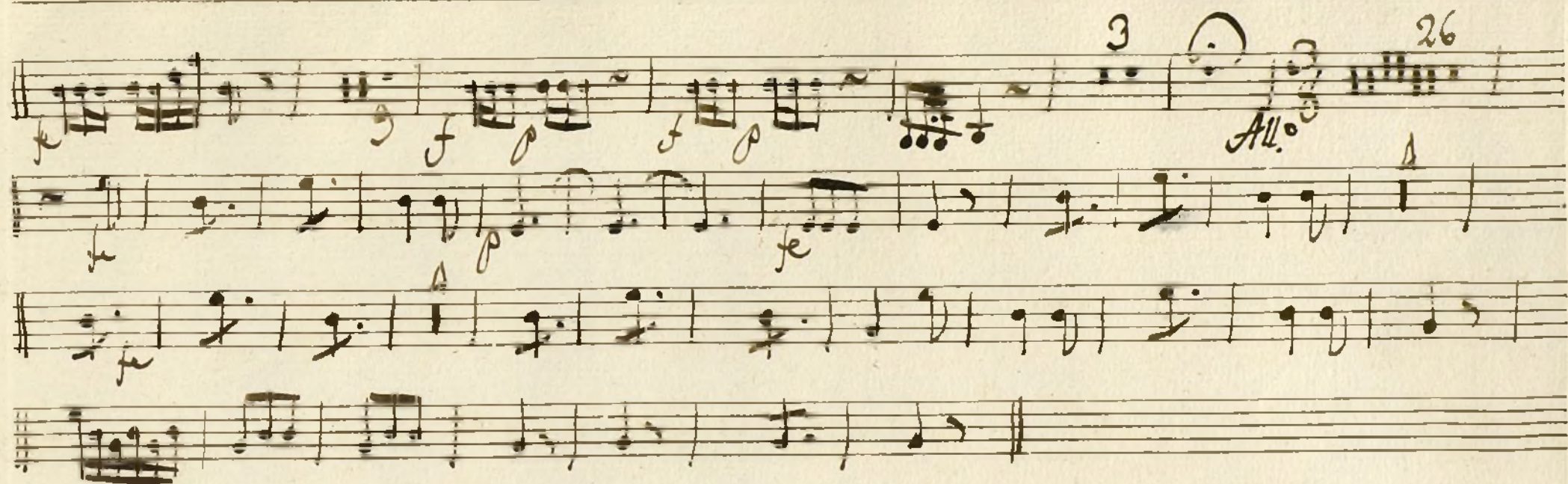
Parda

Coplas. In G. 2

All.^o Poco.

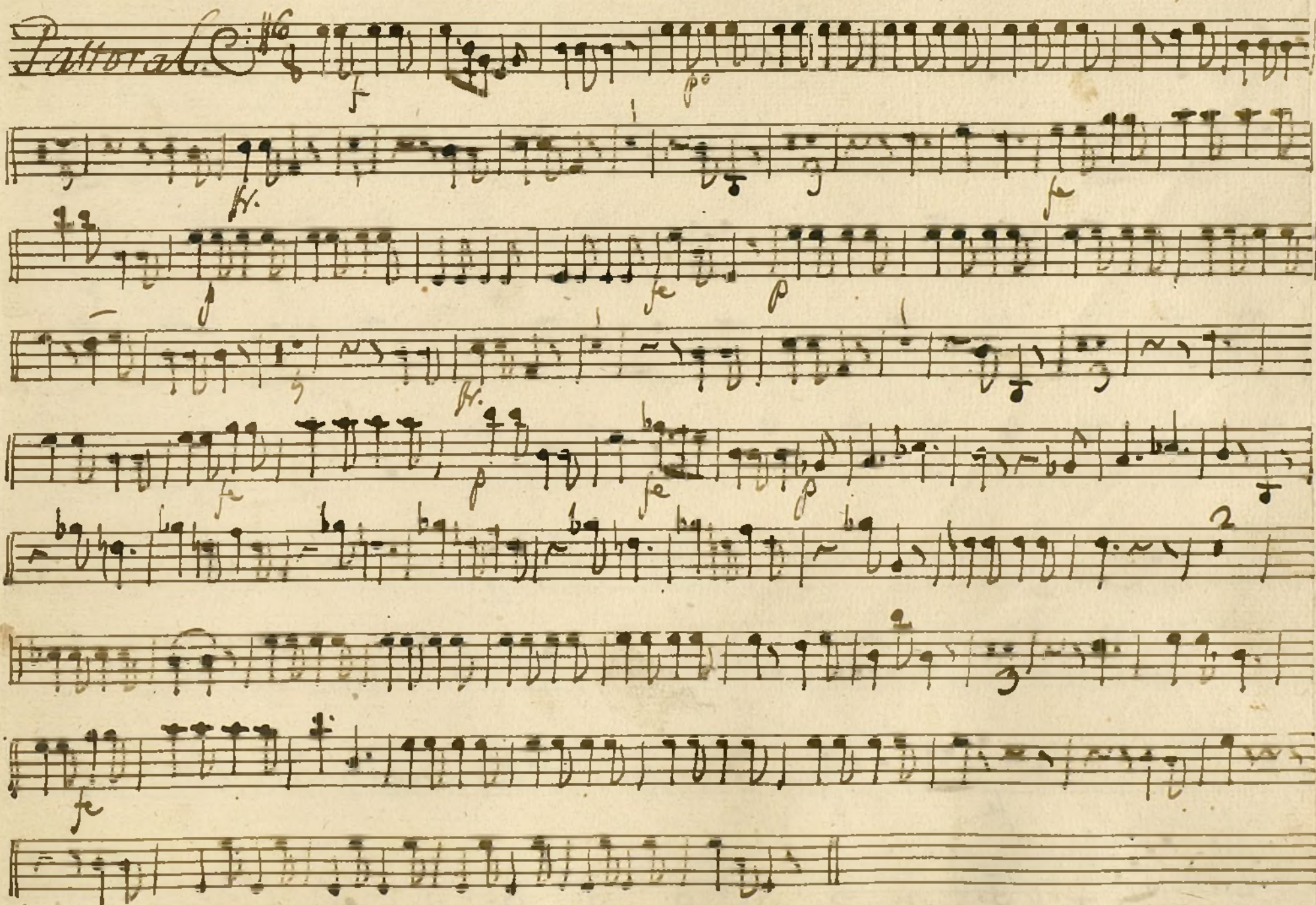
Al ser no
herman.

And.^{no}



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Bajo Fon. a Dos Pastor y Pastora

Handwritten musical score on aged paper, featuring two systems of staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "Allegro" is written at the start. The first staff of the first system includes the instruction "Pun." (Puntato). The second staff of the first system includes the instruction "Arco". The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The second system also begins with a treble clef, a key signature of one flat, and a 3/4 time signature, with the tempo marking "Allegro" repeated. The notation continues with similar musical elements, including note values, rests, and dynamic markings. The paper shows signs of age, including discoloration and some staining.

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 following annotations are present:

- p^{mo}* (first time) above the first staff.
- Punt.* (Punctum) above the second staff.
- An.* (Andante) above the fifth staff.
- f* (forte) and *p* (piano) markings on the fifth and sixth staves.
- cre. fe* (crescendo forte) on the sixth staff.
- ten.* (tenuis) on the eighth staff.
- Parola* (Parola) written in a larger, more decorative script at the bottom right of the page.

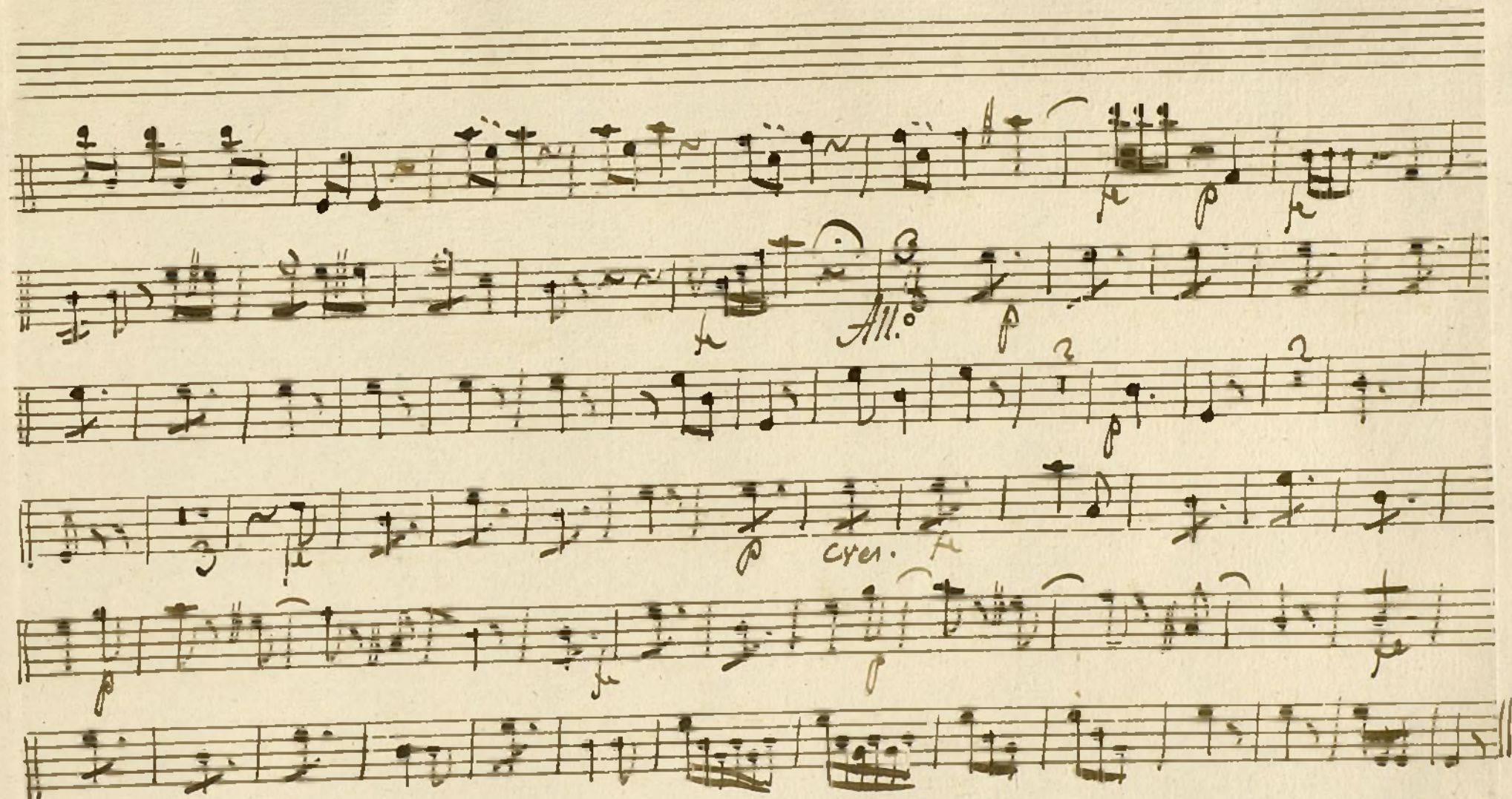
Coplas

All. Cmo.

A handwritten musical score on aged paper, consisting of ten staves. The title 'Coplas' is written in the top left. The tempo 'All. Cmo.' is written below the first staff. The score is written in a single system with various musical notations including notes, rests, and dynamic markings such as 'fe', 'p', 'f', and 'p.o'. There are several slurs and phrasing marks throughout the piece. A double bar line with a repeat sign appears on the third staff. The notation is in a style typical of 18th or 19th-century manuscript notation.

Allegro
moderato

And. no



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