

Leg. 18. n. 1.

Leg. 4.º n.º 8.

Mus 157-7

+

1777

Conadilla

à 6.

los Payos Serranos. 8

De Esteve:

Ayuntamiento de Madrid

Leiendo una Carta =

And^{te} Pastoral:

Handwritten musical score on aged, torn paper. The score is written in brown ink and consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo/mood is indicated as *And^{te} Pastoral:*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a *rinf.* marking. The third staff has a *ten* marking. The fourth staff has a *se stacato* marking. The fifth staff has *rinfe*, *sol*, *rinf*, *sol*, and *f* markings. The sixth staff has a *se stacato* marking. The paper is heavily worn, with significant tearing and discoloration.

rinf.

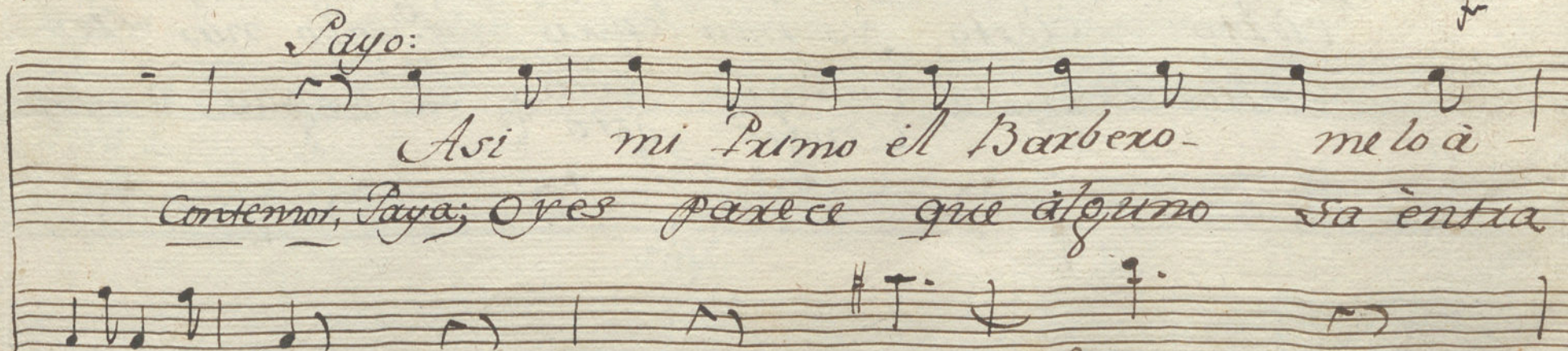
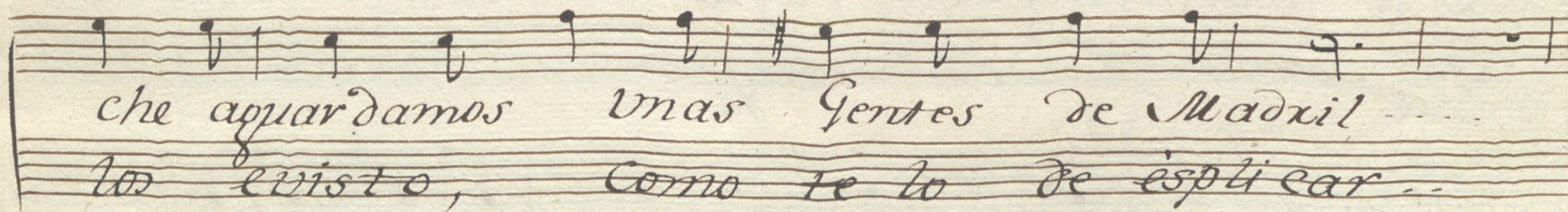
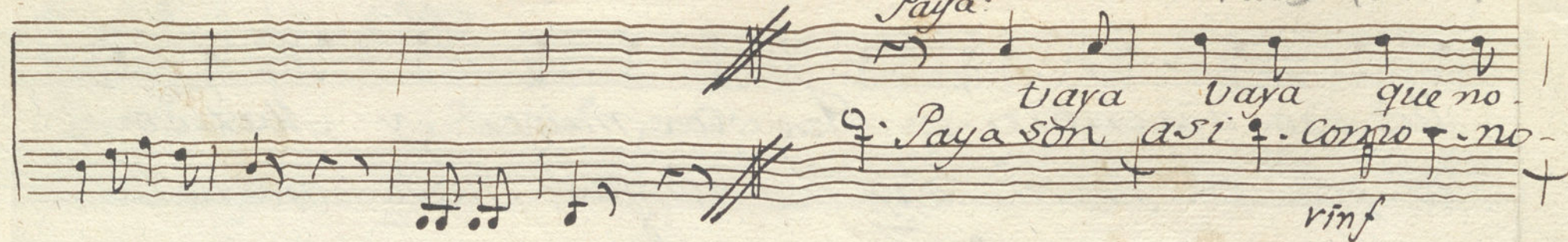
ten

se stacato

rinfe *sol* *rinf* *sol* *f*

se stacato

Paya:



Llegado aēs cruvix... Que con mugex y Maxido -
do por el portal. Payo. no tengas miedo manola -

Handwritten musical notation on two staves. The first staff contains a melody with notes and rests, corresponding to the lyrics 'Y oy aonde chegar aqui - - - -'. The second staff contains the lyrics 'que no nos a de trazer'.

Handwritten musical score for a piece titled "Los 2...". The score is written on four staves. The first staff contains a vocal melody with lyrics: "cierto, yo me alegro q. algo nos re-". The second staff contains a piano accompaniment with lyrics: "chuto chuto, y me gusta cita, no hagas ruido y". The third staff contains a vocal melody with lyrics: "cierto, yo me alegro q. algo nos re-". The fourth staff contains a piano accompaniment with lyrics: "chuto chuto, y me gusta cita, no hagas ruido y". The score is written in a cursive, handwritten style.

Paya:

galaran... Y si el gasto no en cargan tambien
 ben aqui, *Paya.* si seran como no soñas las Pre-

podemos sisar... Cierto cierto... Yomea
 sonas de Madrid... lo 2... chito chito... muger
 maxi

legro... Calpo se nos pegara... cierto
 cita... Yatis bemos... de ade alli chito
 dito l

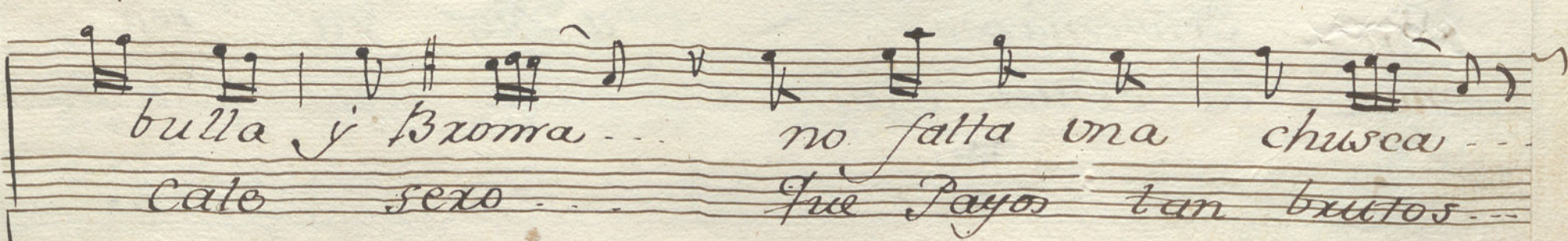
rinf *Dol.* *p.*


rinf *Dol.* *p.*

Cierto No me a legxo Calgo Senos pegara —
 chito, mugex esta Vatis bemo de eode alli
 maxi ditto

fe -
 Calgo Senos pegara, Calgo Senos pegara ...
 Vatis bemo des de alli, Vatis vemos des de alli

Allegro *Al segno:*
 Sale el calexico, Conbara:
 El que quiere una —






donde im prove llega -- Que lede po sada --
ay en esta sierras en pasando gentes --



su comida y cena -- -- Ventomado uno un pien --
huyen por no verlas -- -- a dea dentro Patro --



So, Ventomando ~ a Dios ya sea -- --
no, a dea dentro Patrona -- -- salga aqui fuera -- --

a los Parr.^s } Salen los dos Payos aparrados }
 } como que tienen miedo - }

a dios ya sea
 salga aqui fuera
 Payo... No meta
 caleseo... Estas bue-
 Paya... Donde estan

Paya...
 tanto ruido diga que quiere
 na serrana, Payo no ay que animarse
 los Señores cal^{to} fuera espe xando
 caleseo...

Abisar que a su casa, hues pedes bie-
 Paya... defale no dis curas, q.^e adelta gar-
 Payo... Nadis curro que entran Paya... Jesus que gua

Paya...
nen --- Son madxile --- nos; son
me --- cal^{ro} chiste exañoso, chiste
pos --- cal^{ro} que gentes estas, que
p. f. cal^{ro}
su Primo los embia --- su
Payo... estos alas mugeres --- estos
Paya... Habla tu que yo tengo --- Habla
Payo...
que benigan presto --- que
Hacen mal de ojo --- hacen
mucho bixquenza, mucha

*Al segno
dos mas.*

And^{te} All^{to}

*Dama y Galⁿ con
Sombraetes y guales
y la Dama con lunares*

Galⁿ:

Dama:

Payo...

*Dios los guarde Serra
cual sera la muger*

Payo y Payon. Retirados y medrosos:

*Para servir a vmd Buenos
Pues en trambos traen monteras*

*ntos
yes*

Dama y Galⁿ *calxo* *D^a y Galⁿ*

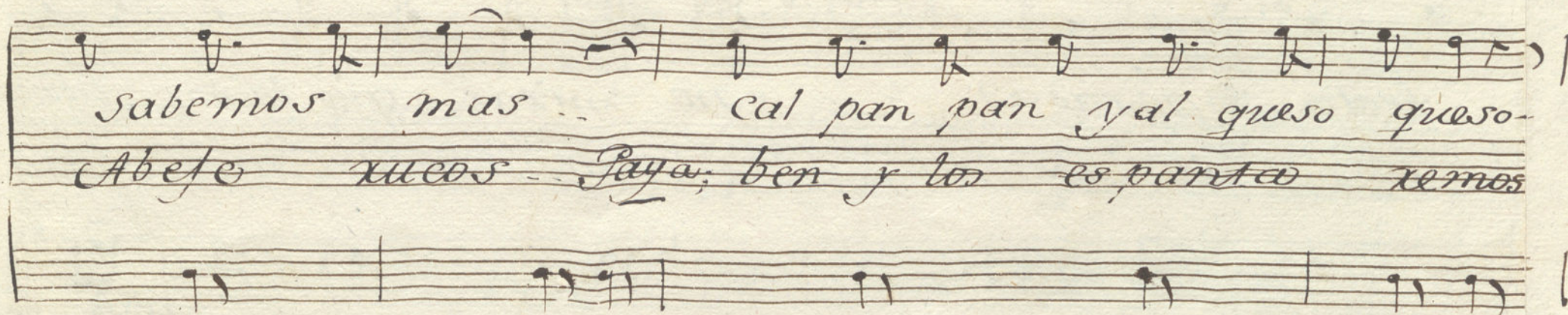
Que ino cencia: que animales... el cofre -
 Paga; A quel que no tiene barbas - esto xxi -

deja aqui Pedro - el cofre
 gular que sea - es lo

Paga -
 Ustedes perdonan - - -
Paga - Fue es a quello que en la caja - - -



no savex de cumplimientos- Caca no -
 tienen como pintas negras, Payo algunos



sabemos mas .. cal pan pan yal queso queso-
 Abeje xucos - Paya; ben y los espanta xemos



calpan pan yal queso queso - - chi - chi ...
 ben y los espanta xemos - - chi - chi - -

Galan...

Agrade cidos es tamos, a buestro a

Dama: q^e es lo que hacéis apartaros, Galⁿ que queréis

Payo y Paya: aparte:

fecto y posada - no mixas que los dos tienen

idea q^e esta suerte, {Payo y Paya=} tutar eso que en la caja -

rinf

Como no solos las cajas. Como no solos las

a umã, le pica ôle muerde, a umã, le pica ôle

rinf

p.

Cal^{no} al ex^{do}

Caras ... No meboy adax un pienso - asta des

muerde... Dama, no mirais que son Sunaxes payo siabta con

pues calesexo ... Balgamus dioy q^e bestidus -

ellos nacio ... Paya, toma con que son Sunaxes

Dama y Solⁿ que sexanitos tan buenos - que sexanitos tan

No entendi que exan mox quitas. No entendi q^e exan mas.

rinf

buenos ^{Cal xo} ^{cu do} son muy bellos ^{Paya y} ^{Payo} que guapazos -
 quitos ^{Dama y} ^{Gal n} que ynocencia ^{Paya y} ^{Payo} que rapidos -
 es gente particular... ^{Dama y} ^{Gal n} No estoy con la
 en temas adescansar... ^{Pagos} las cosas Gay -
 boca abierta, sin dexarlos derri -
 en el mundo, Para podexse admi -

Dama, Galn
cal. y ex^{do}

Asta luego qe xa titos tan
Asta luego que xa titos tan

xax xax (Paya. y Payo) Asta luego que xa
Asta luego que xa

buenos que nos daxon - - - tan
buenos que nos daran - - - tan

titos tan buenos que nos daxon tan
titos tan buenos que nos daran tan

Paxolai:
 Payo que gentes mano la
 Payo: Oyes sabes lo que traizan
 en aquel cofre?
 Payo: Yomo:
 Ya abramos le
 no apastal
 mira que pueden volver
 Y no ande Xegañar
 Ya esta abierto: acércate
 que haora se estan por halla
 Al repro: Payo: que cosas
 Paya que bestidus
 bamos nos los aprobar

buenos que nos daran
 buenos que nos daran

All^{to} Mod^{to}
 m^a voz:
 Se asay
 mira
 Payo... esto

ligado
 Mano la que a quello tan bello y par tieu
 pare ce una capa Paya: para capa corta

Ayuntamiento de Madrid

Paya *lipado*
 lax--- *Oyes* parece --- Caruela
 es--- *Payo*--- Casaca no que no tiene
 texida de tafitan---
 don de los brazos metex---
Payo *Paya*
 si sera para polaynas si sera pa
Paya--- Paza Saza esta muy largo. *Payo* Paza Cabzo
pº

Payo. *Payo*

debantal.. si sera pafal tu quexas valga
nes tambien *Payo* Yo mea tudo de estas cosas, *Quedi-*

mus dios que sera - que sera, que sera -
monches podra ser podra ser, podra ser -

Payo *Pongo*
Payo.. Pare-

Le Asay.

lig.^{do}

Paya

mela en la cabeza - sibias que exmoso estas
ce Capa de ~~como~~ ~~como~~ Yo mela quiero poner

Pago

Sin duda que era montera
los 2. Fue guapazo estoy con ello
}tas

Paya

Fue xisa vexte meda ...
Como soy parezca bien
}ces }

Paya
a qui ay un pelo cosido en una Bol
Paya mira mira m xeli caxio - *Payo* y que boni
Payo
sa dexed - Sexa para el que esta calvo, aven
ta que esta *Paya* oyes como suena suena, *Payo* balga
oyes ponte le, ponte le, ponte le -
me diof quese ra, quese ra, quese ra -
Se Aya

Paya:

Me cave zota me hace -

Paya: Puede ser que sea un Trillo -

Payo.

Como soy te sienta bien -

Paya:

Oyes

Cace como ya a cantar -

Payo: mas que -

Payo.

a quien me parezco. a los osos del fran-
sea lo que - sea *Paya:* Yo me lo quiero col-

Paya: Ces, que fequxa estas Maxido - q.^o oxro-
gar, *Payo*... O que Xisa meda Verte, *Paya:* No
rosa estas Muxex. Sinos ven los de la Srexa-
deverte atí mas. *los 2:* Si los huespedes nos Urehan
ande apxetax aco xxex- o que Xisa meda
no avian de matar, Vaya vaya que pa-

Vexte echag estas un Locifel. Sinoven los-
 xeces, un aquel de satanas, si los huespe
 de la sierra ande apretax acorrex-
 des nos vieran no auian de matar-
 ande apretax acorrex... que abeis echo-
 no a uian de matar...
 Alsegno: Presto ásay.

bruto, Jesus q^e Trision, Señora Señora, Se-
 ñora Señor- Payo } Señor no Señor no Señora se
 nor no Salgan Ustedes breve avex estos dos, a
 vex estos dos Como llorando: Payo - no diga umō - nada
 por amor Señor - de Dios - por amor de Dios que-

quiexes ^{señor} que quiexes: mira q.^e Vision ^{1^{or} 2.^o} ^{Paya y} se-
no-

nor ^{señor} gixten no gixten por dios
cal.^o y ^{cal.^o} ^{ci.^o} ^{fi p.}

Salgan vstes breve. bezan que Vision
No estoy tixi tando, de susto y temor - No
^{Paya y} ^{Payo}

señor- Señor-
diga vñd. nada. Por amor de Dios- Por amor de -
Sale el Payⁿ y la Dama

Galn

Que es esto: Que es esto...

Dama: Que Pasa que pasa = esto Payos

Dioy...

Dama...

Galn y Dama

le

Para que pasa: Bri

Payo y Payo } llorando

Son: Que an abierto el cofre = esta mi Inci

bones Bri bones

to: esta me incito

Dama y
Gallin

Probaxan las

mas Presto: P.^o

Iras de mi Indignacion --- Pues con mis bes.

(Paya y Payo)

tidos hacen Vxu sion --- De nuestra y no ---

cal.^o y }
cu.^o }

cencia pedimos perdon... tenpan sus mercedes, ele

Gal.ⁿ y }
Dama }

Paya y }
Paya }

mencia por Dios... Qui ten selo luego... Se

Gal.ⁿ y }
Dama }

Paya. Paya }
cal.^o y cu.^o }

lo quitaran... Perdonar el Yerro... Per

Paya Pado
cal-y ex^{do}

Mus 157-7

Los Se... noxes Vivian va

donando esta:

fine los 6:

mos acenar: y las segui dillas to-

dos escuchad: todos — escuchad:

todos — escuchad- todos

escuchad

Seg.^o

Att.^o

P.^o

Galen
Pajo =
Paga

Oygan oygan las

p.^o

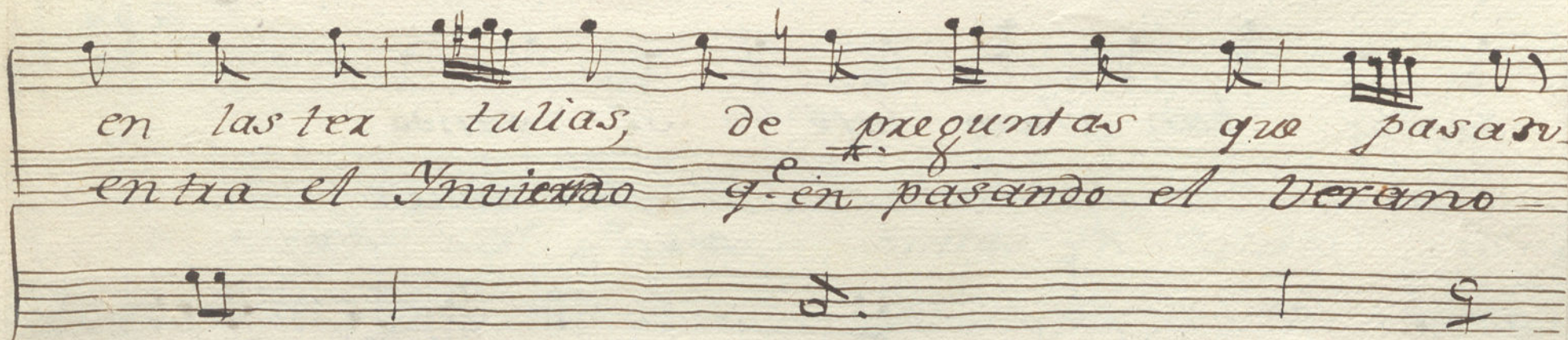
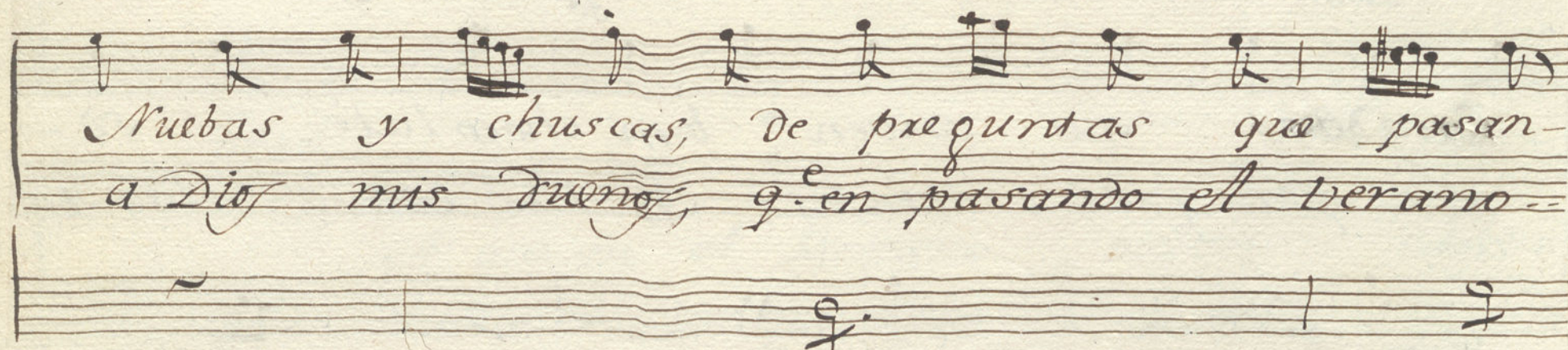
seguí dillas: Nuevas y chuscas las Seguí

Dama
Cal. y ex.^o

Oygan Oygan las Seguí

dillas

dillas: Nuevas y chuscas. Oygan oygan las



p.
violon.

tutti
fe

Dama--

como las-
Por que-

cuadras que sirven, ban chocolate si-
son por fusi ciales, en las casas las ve-

violon. *p.*

sando; ban chocolate si sando ---
citas, en las casas las vecinas ---

tutti

Paya--
dan dolo por las mananas muy claxisimo asus-
Pays-- Por que por los au ferros, todo quanto pasa a

viol.

amos, muy ela mismo asus Amos-
tisan, todo quanto pasa atisan -

Galan -

tuti -

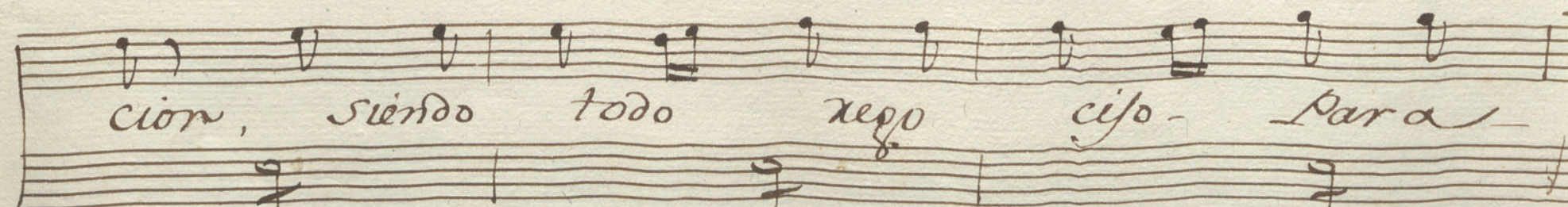
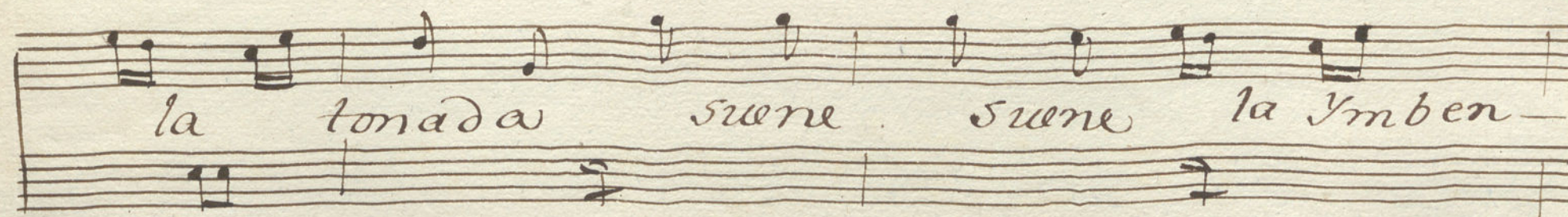
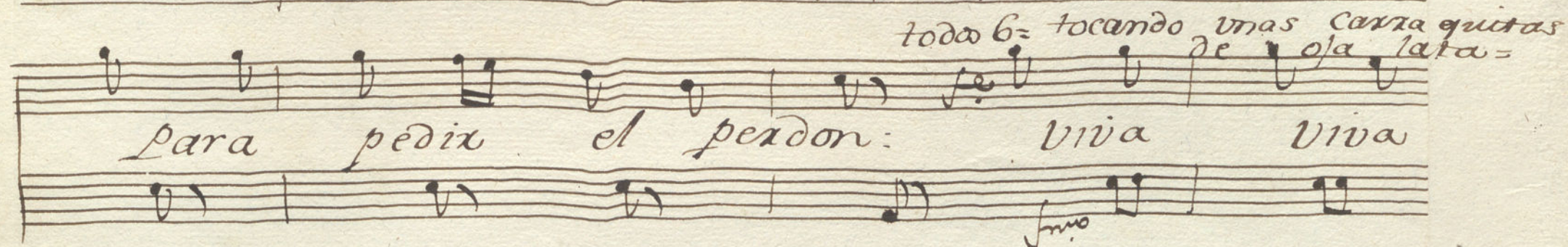
A que en el Bexano bayan, tantas-
Cii^{do} Quienson los que por la Siesta, so sie

Violon

y tantos al Prado, tantas y tantos al
go y sueño no quitar so sueño y sueño no

Payo.
Prado vnos a pelar la pava, y otros.
quitan. *Paya* La plaga de valencianos con de-
tutti. *p. violon*
apelar los pabos, y otros apelar los
de estera fina, con decir estera
Pabos.
fina
tutti. *All.º*
fmo

Paga y, p.
Dama





Ayuntamiento de Madrid

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Mus 157-7

Monjuy:

t

Violin 1º

Tonda^a á 6:

And^{te} Pastoral

A handwritten musical score on aged paper, featuring ten staves of music. The title 'And^{te} Pastoral' is written in cursive at the top left. The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings like 'p', 'f', 'rin^f', 'ten.', 'Staccato', and 'dol.'. The music is written in a cursive, handwritten style. The paper shows signs of age, including creases and discoloration. A large double slash is drawn on the left side of the page, and a small 'tr' is visible at the end of the eighth staff.

rin^f *f* *p* *rin^f* *p*

ten. *Staccato*

rin^f *f* *rin^f* *dol.*

dol. *f* *rin^f* *dol.* *f*

p *rin^f* *rin^f*

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 performance instructions visible in the score include:

- fe* (forte)
- ten.* (tenuendo)
- rinxi* (ritornello)
- po.* (piano)
- Stac. to.* (Staccato)
- dol.* (dolce)
- f* (forte)

Allegro:

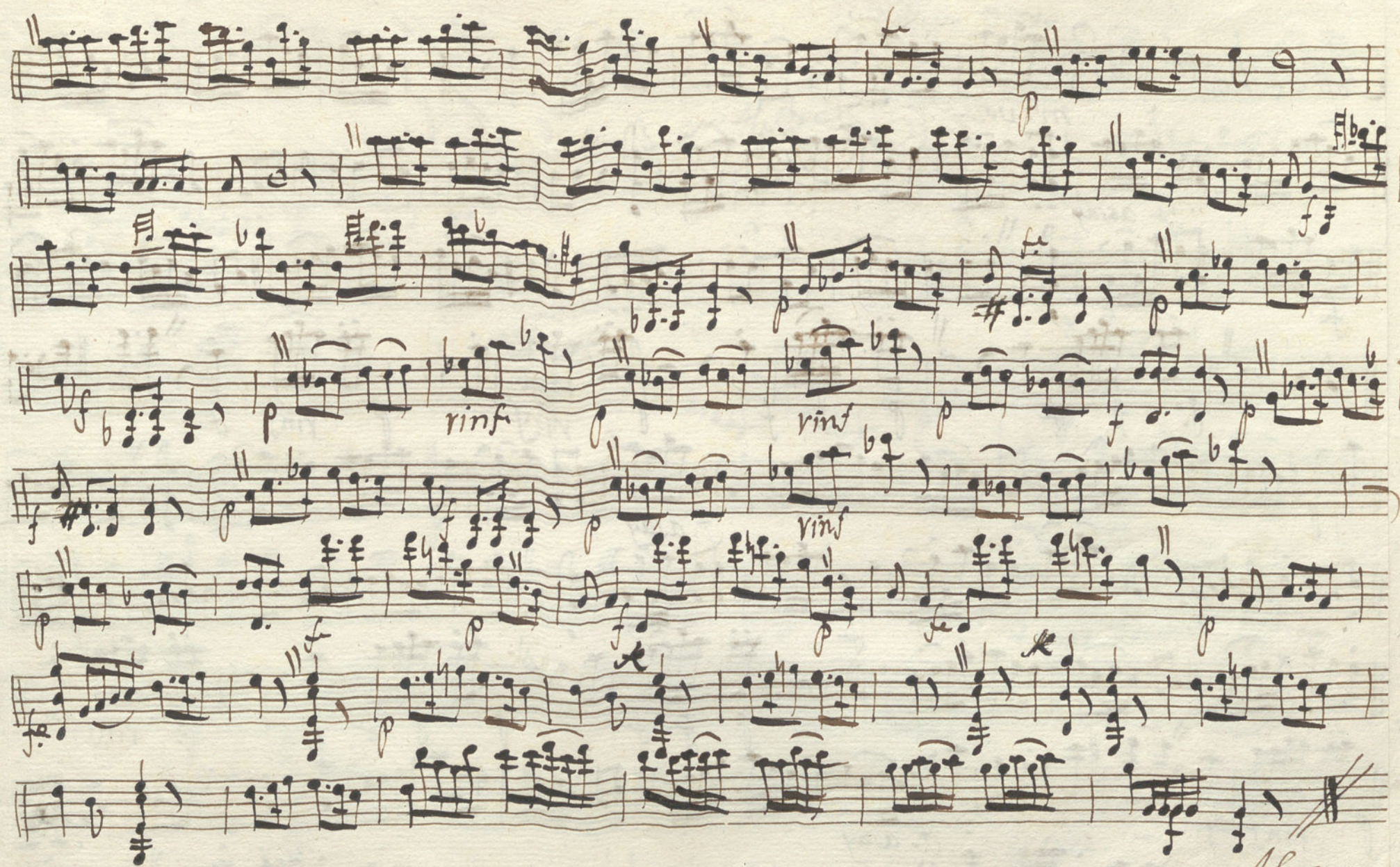
Allegro 8 \sharp \sharp 3

Allegro 8 \sharp \sharp 3

Allegro no 2. mas.

And^{te} Allegro 6 \sharp 6

And^{te} Allegro 6 \sharp 6



*Al segno
y Parola:*

Allegro 2/4

ma. voz.

fe asray

ring

f. aray

dol

pmo

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Presto assay.

f

fmo

Allegro

f

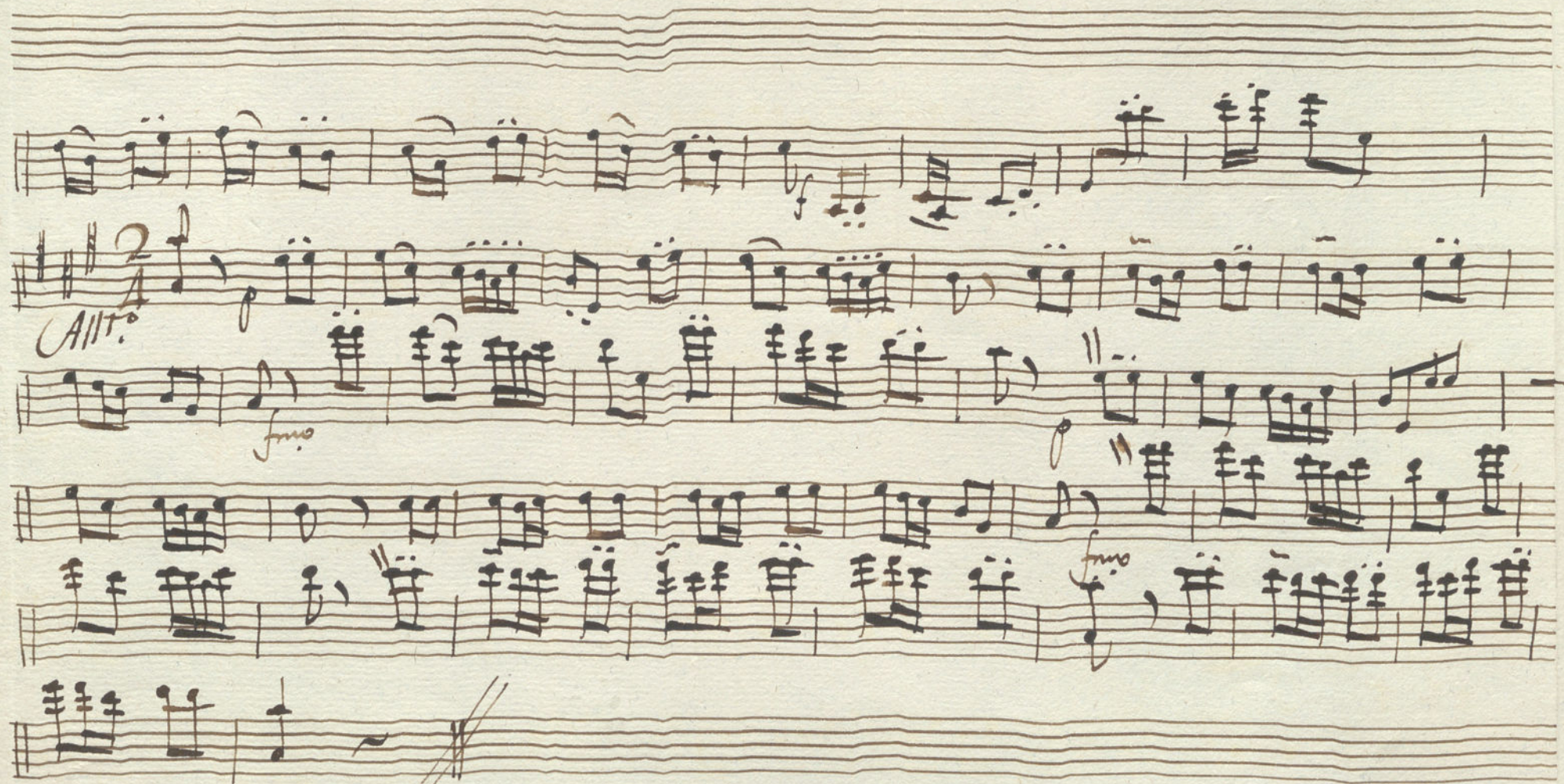
fmo

mas Presto.

fmo spxe.

Sep.³
Alleg.^o 8 $\sharp \sharp \frac{3}{4}$

All.^o



Al Sepno:

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+

Violín 1º

Ton.ª a 6:

And^{te} Pastorall

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Andte Pastorall' is written in a cursive hand at the top left. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The staves are arranged in a single system, with some staves containing multiple lines of music. The paper shows signs of age, including discoloration and some wear at the edges.

rinfe

fe. p. rinfe p. ten. staccato

p. rinfe fe

rinfe dol. fe

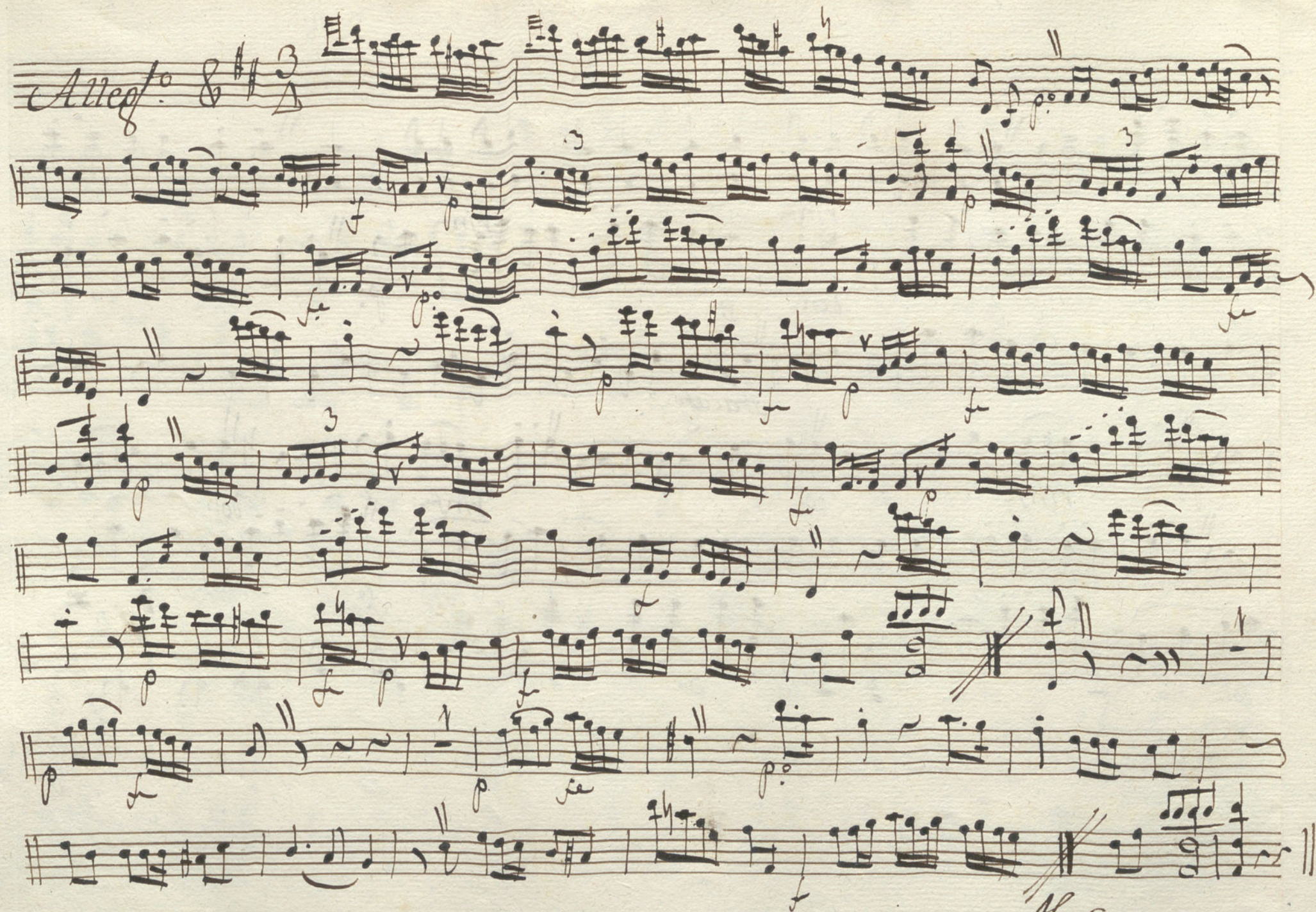
dol. f dol. f

rinfe

rinfe ten.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings include *p.*, *rinfe*, *ten.*, *f*, *stacato.*, *dol.*, and *f*. The score concludes with a double bar line and a diagonal slash.

Al segno.



Al Segno
dos mas:

And.^{te} Alleg.^{ro}

Al segno y Parola:

Att.^o Mod.^{to}

~~Allegretto~~

m.^a voz.

fe a say.

rinde f

rinde f

f aray

rinde

rinde f

fe a say.

Vol.

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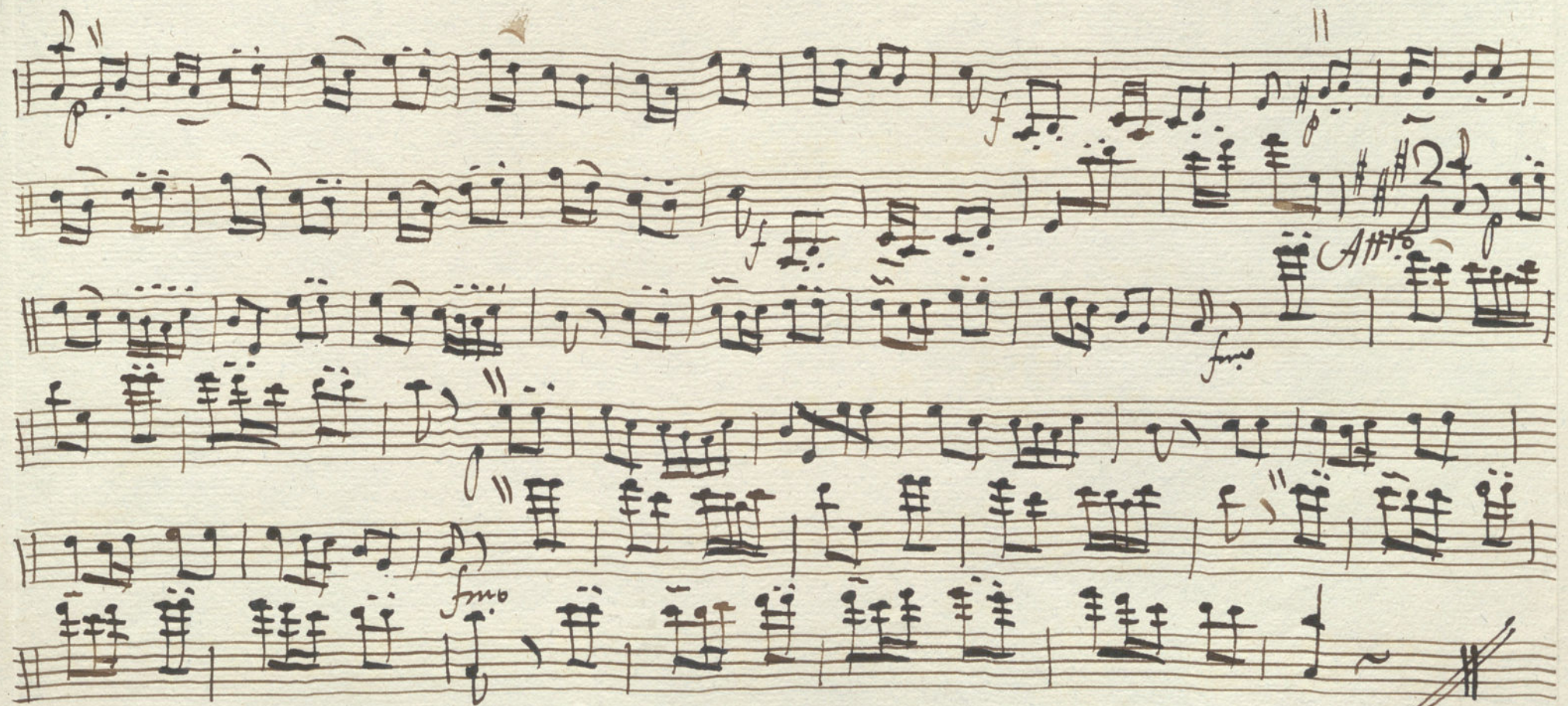
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Allegro:* (written above the second staff)
- Presto: assay.* (written below the second staff)
- fmo* (written above the first staff)
- fmo* (written above the sixth staff)
- finas Presto: f* (written below the sixth staff)
- fmo spxe.* (written above the eighth staff)

The score concludes with a double bar line on the tenth staff, followed by three empty staves.

Sep. 5
Alleg. 8/4 3

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'Alleg.' and the time signature '3/4'. The key signature has one sharp (F#). The notation is dense, with many beamed notes indicating rapid passages. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo), and some phrasing slurs. The manuscript is written in dark ink on aged, slightly stained paper.



Allegro

Ayuntamiento de Madrid

Mus 157-7

Leon

+

Violin 2º

Ton. ^a a 6:

And^{te} Pastoral: #

rinfe *ten. f* *Stacato.* *fmo* *rinfe* *dol.* *dol.* *dol.* *f* *vins* *vins*

A handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The score includes several dynamic markings: *ten* (tenuendo), *rin f* (ritardando fortissimo), *ten. fe* (tenuendo fortissimo), *po staccato.* (poco staccato), *rin f*, *dol.* (dolente), and *dol.*. The notation is dense and fills most of the staves, with some staves ending in double bar lines. The paper is aged and shows some staining.

Allegro:

Allegro 3/8

Handwritten musical score for the first section, marked *Allegro* in 3/8 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *f* (forte). There are some corrections and a double bar line with a slash in the sixth staff.

Allegro dos mas.

Andte All. 6/8

Handwritten musical score for the second section, marked *Andte All.* in 6/8 time. The notation includes eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). There is a double bar line with a slash in the first staff.



m^a voz:

All: And^{te}

le a say:

Pocf.

f array

Pocf

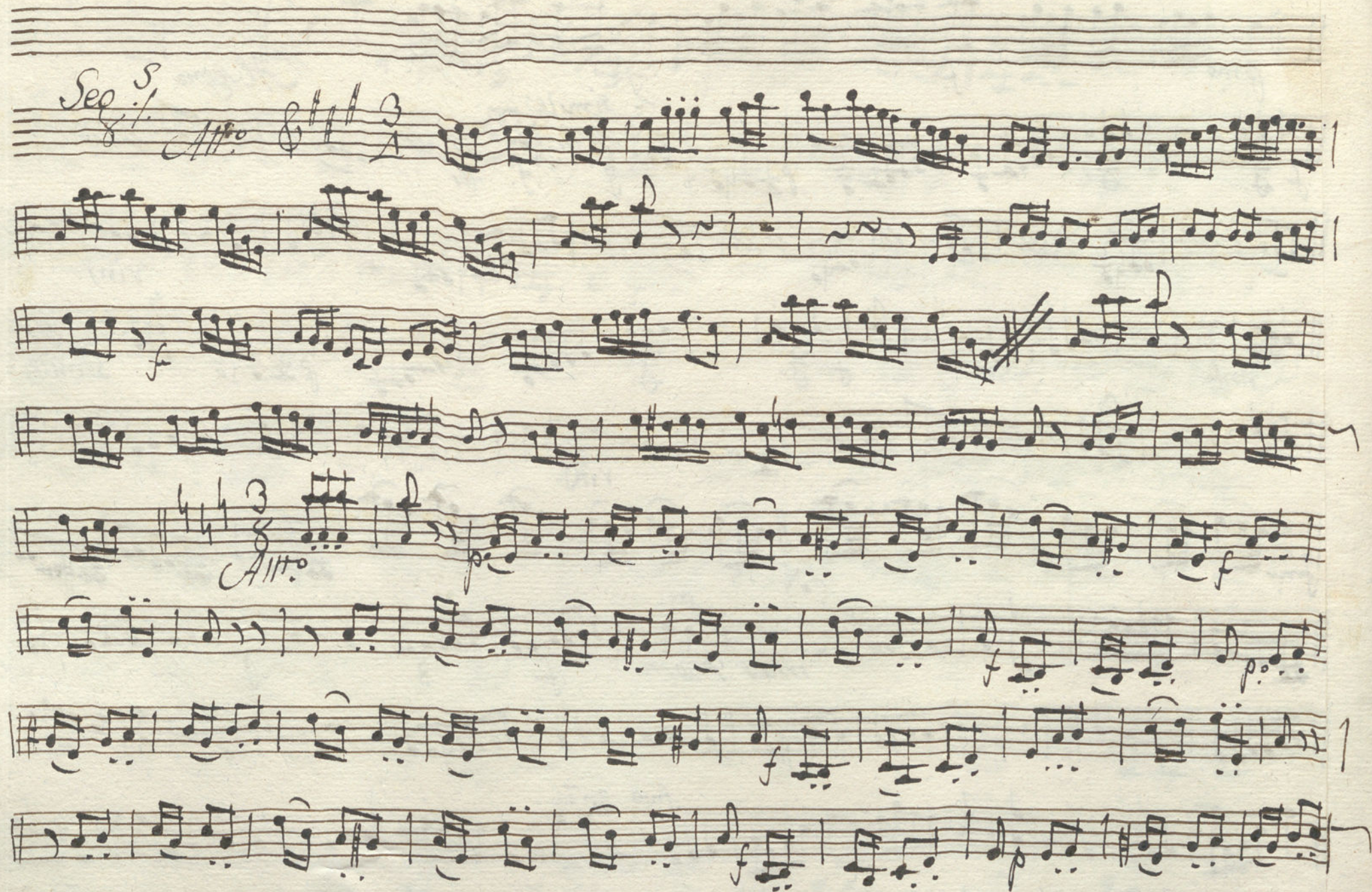
f array

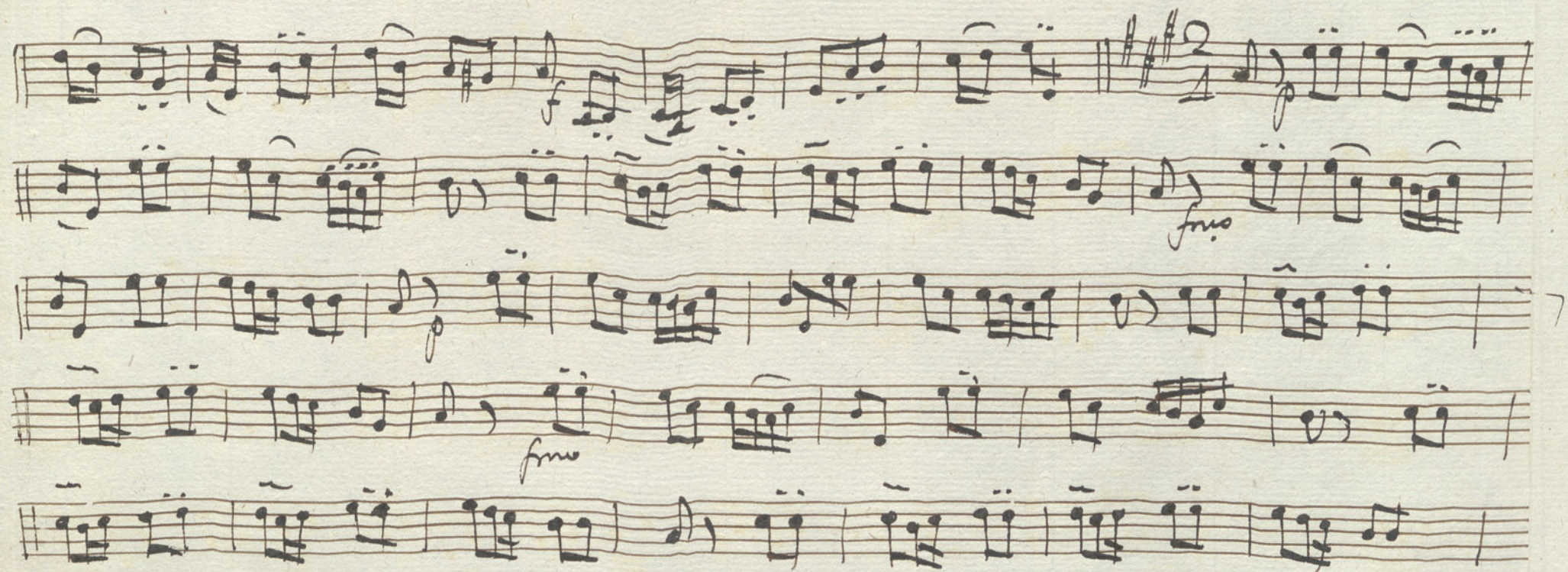
dol.

Prmo *f* *fmo* *simile* *Allegro* *Præp away*

f *simile* *vinf* *simile* *vinf* *fmo* *mas Presto.* *f* *fmo Spce.*

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Allegro:

Ayuntamiento de Madrid

Mus 157-7

+

Violin 2

Ton.^a d¹ 6:

And^{no} Pastoral. 6/8

rinf *f* *ten* *Stacato* *p.* *rinf* *dol.* *rinf* *dol.* *dol.* *dol.* *rinf* *rinf*

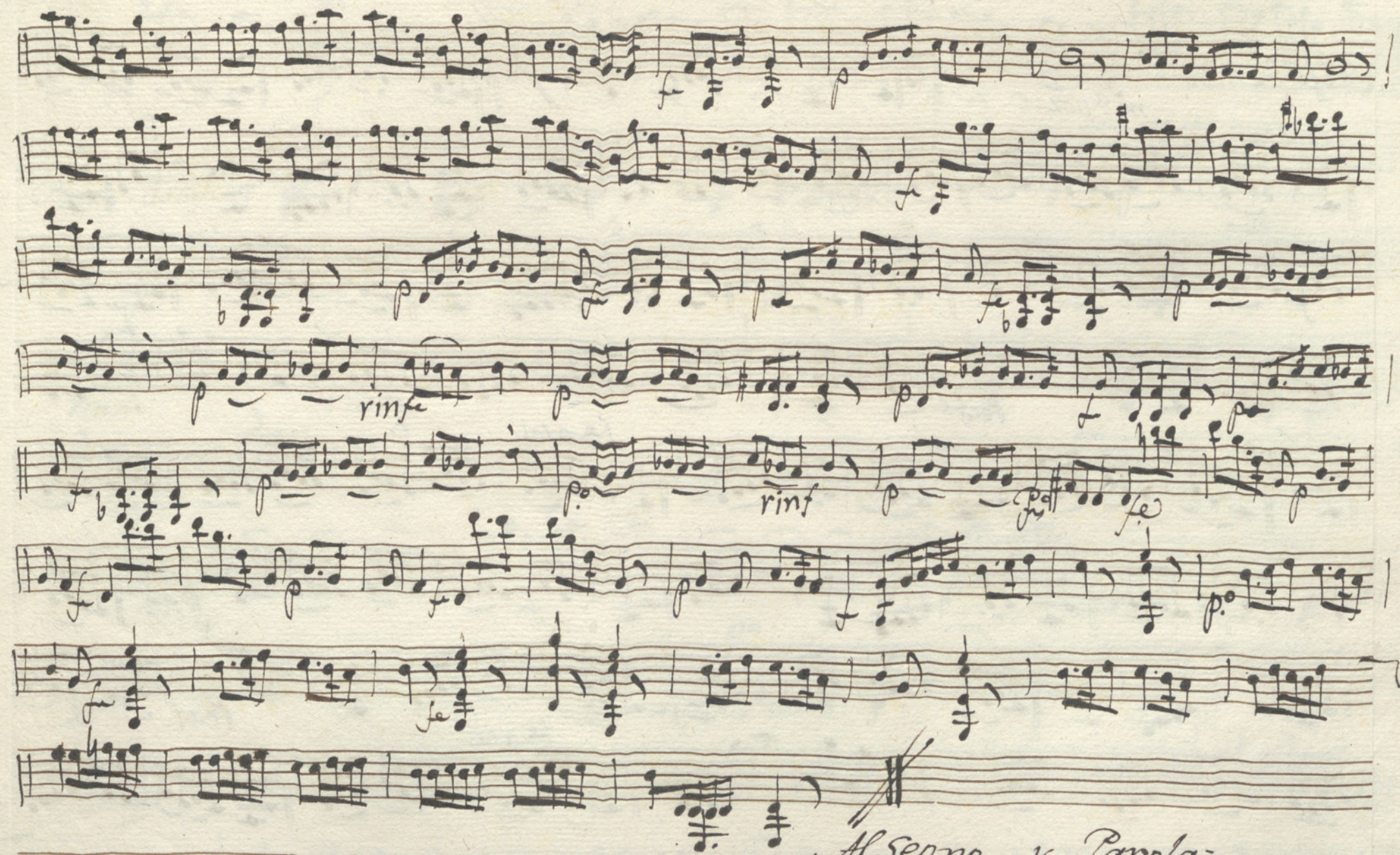
Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above and below the staves.

Instructions and markings visible in the score:

- ten* (first staff, above the staff)
- rinj* (first staff, above the staff)
- rinj* (second staff, above the staff)
- ten.* (second staff, below the staff)
- po* (third staff, above the staff)
- stacato* (third staff, above the staff)
- po* (fourth staff, below the staff)
- rinj* (fourth staff, below the staff)
- dol.* (fourth staff, below the staff)
- rinj* (fourth staff, below the staff)
- dol.* (fifth staff, below the staff)
- dol.* (sixth staff, below the staff)
- dol.* (seventh staff, below the staff)
- Al Segno:* (eighth staff, below the staff)

A handwritten musical score on aged paper. The title 'Allegro' is written in a cursive hand at the top left. The time signature is 3/4. The music 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 notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte). There are also some markings that look like 'h' or '4' above certain notes. The music concludes with a double bar line and a repeat sign. Below the final staff, the words 'Allegro' and 'Da mas' are written in a cursive hand.

Handwritten musical score for a piece titled "And.te All.o". The notation is written on a single staff in 6/8 time, with a key signature of one sharp (F#). The score includes various musical symbols such as notes, rests, and a double bar line. The text "Ayuntamiento de Madrid" is visible in the background.



Al Segno y Parola:

All.^o Mod.^o *m.^a voz:*

se asai

Pocf.

se asai.

se asai. *Pocof.*

Do!

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f. p. pmo f 3 3 3 fmo Al Segno=

Presto assai. f

Simile.

rinfe rinfe

Simile.

rinfe

fmo

mas Presto: f

fmo Spze.

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Seq.⁵ *Alleg.^o* 8^{va} 3

Alto

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a 2/4 time signature and a key signature of two sharps (F# and C#). The word "Alto" is written below the second staff. The word "fmo" appears below the third and fourth staves. The piece concludes with a double bar line and a repeat sign on the sixth staff, followed by the text "Al segno:".

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Mus 157-7

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Oboe 1^o

Longad^a a 6.

And^{te} Pastoral: $\text{G}\flat$ $\frac{6}{8}$

rit

f

f

p

p^o rit

p^o rit

3

12

dol.

dol.

dol.

f

Alleg^{ro} $\text{G}\sharp$ $\frac{3}{4}$

f

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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#). The time signature is 6/8. The score includes a section marked *Andte Allro* (Andante Allro) and ends with the instruction *Al Segno y Para*. There are some corrections and markings throughout the score, including a large 'X' over a measure on the third staff and a '12' above a measure on the fourth staff. The paper is aged and shows some staining.

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

Key markings and annotations include:

- Allegro. Moderato* at the beginning.
- fe a say.* written above the sixth staff.
- Allegro. Presto Aray. f* written above the eighth staff.
- pmo* (piano molto) and *fmo* (forte molto) markings.
- Rehearsal or section numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are placed above various measures.
- A large section of the third staff is crossed out with diagonal lines.

The score concludes with a double bar line and a final note on the tenth staff.

fmo Spie.

Alto

Alto

flauta

fmo

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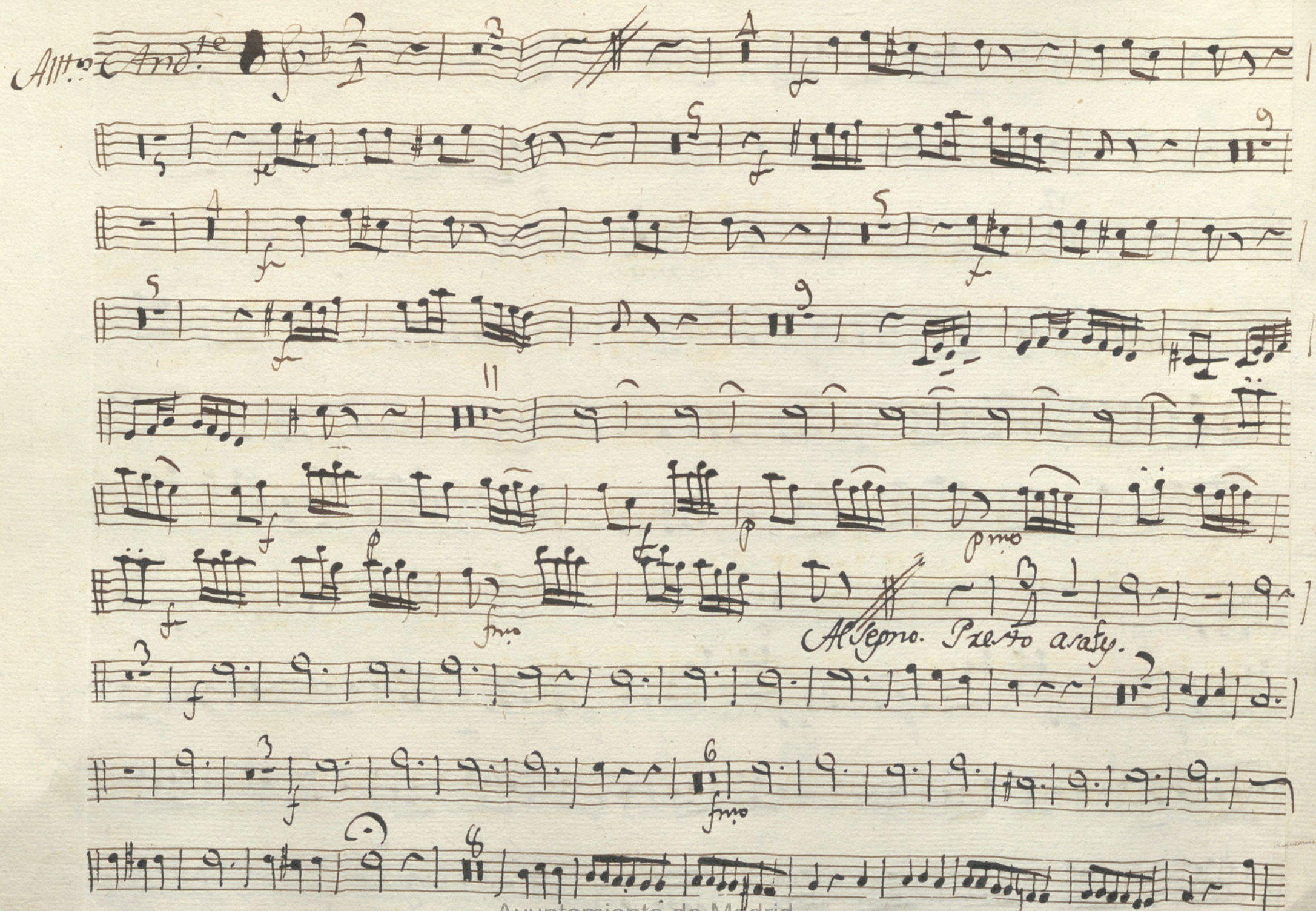
Obue 2º

Tonad.^o a 6.

Handwritten musical score for "Allegro" by Antonio de Madrid. The score is written on ten staves. The first staff is marked "And. no. Part." and the second staff is marked "rinf". The third staff is marked "fmo". The fourth staff is marked "p. rinf". The fifth staff is marked "p. rinf". The sixth staff is marked "dol". The seventh staff is marked "dol". The eighth staff is marked "Allegro". The ninth staff is marked "Allegro". The tenth staff is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The first three staves contain a melodic line with various note values and rests. The fourth staff begins with a double bar line, a key signature change to one sharp (F#), and the tempo marking *Allegro*. The number 12 is written above the first measure of this staff. The text *do mas.* is written below the staff.

The musical score continues on the remaining seven staves. The fifth staff begins with the tempo marking *And.^{te}* and a key signature change to one flat (Bb). The sixth staff contains a complex melodic line with many sixteenth and thirty-second notes. The seventh staff continues this melodic line. The eighth staff contains a series of quarter and eighth notes. The ninth staff continues the melodic line. The tenth staff ends with the tempo marking *Allegro* and the text *Para:* written below the staff.



fmo spre.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff introduces a new section with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The fourth staff continues this section. The fifth staff is crossed out with a large 'X'. The sixth staff begins a new section with a treble clef, a key signature of one sharp, and a 3/8 time signature. The seventh staff continues this section. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody and ends with a double bar line and a fermata.

Alto. Aauta.

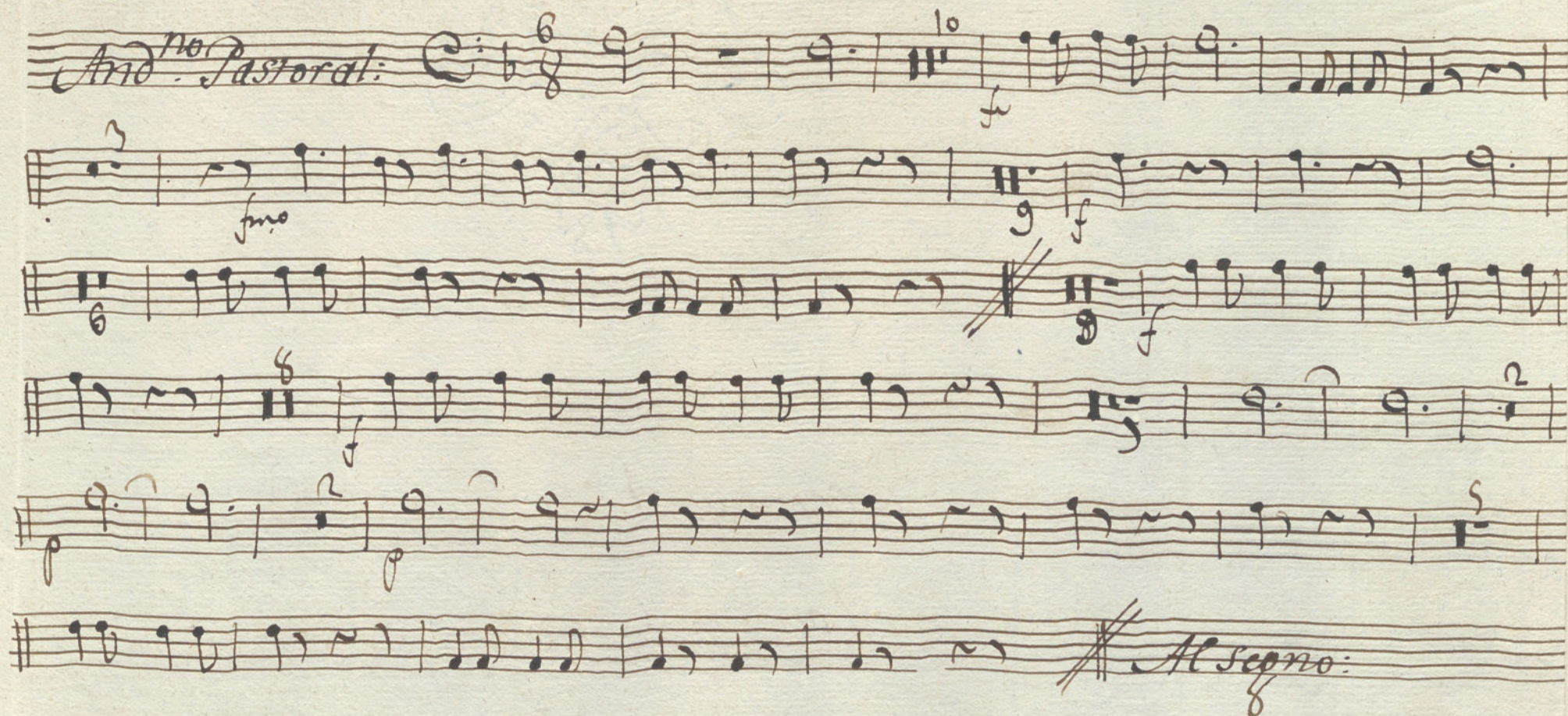
Allegro

Ayuntamiento de Madrid

+

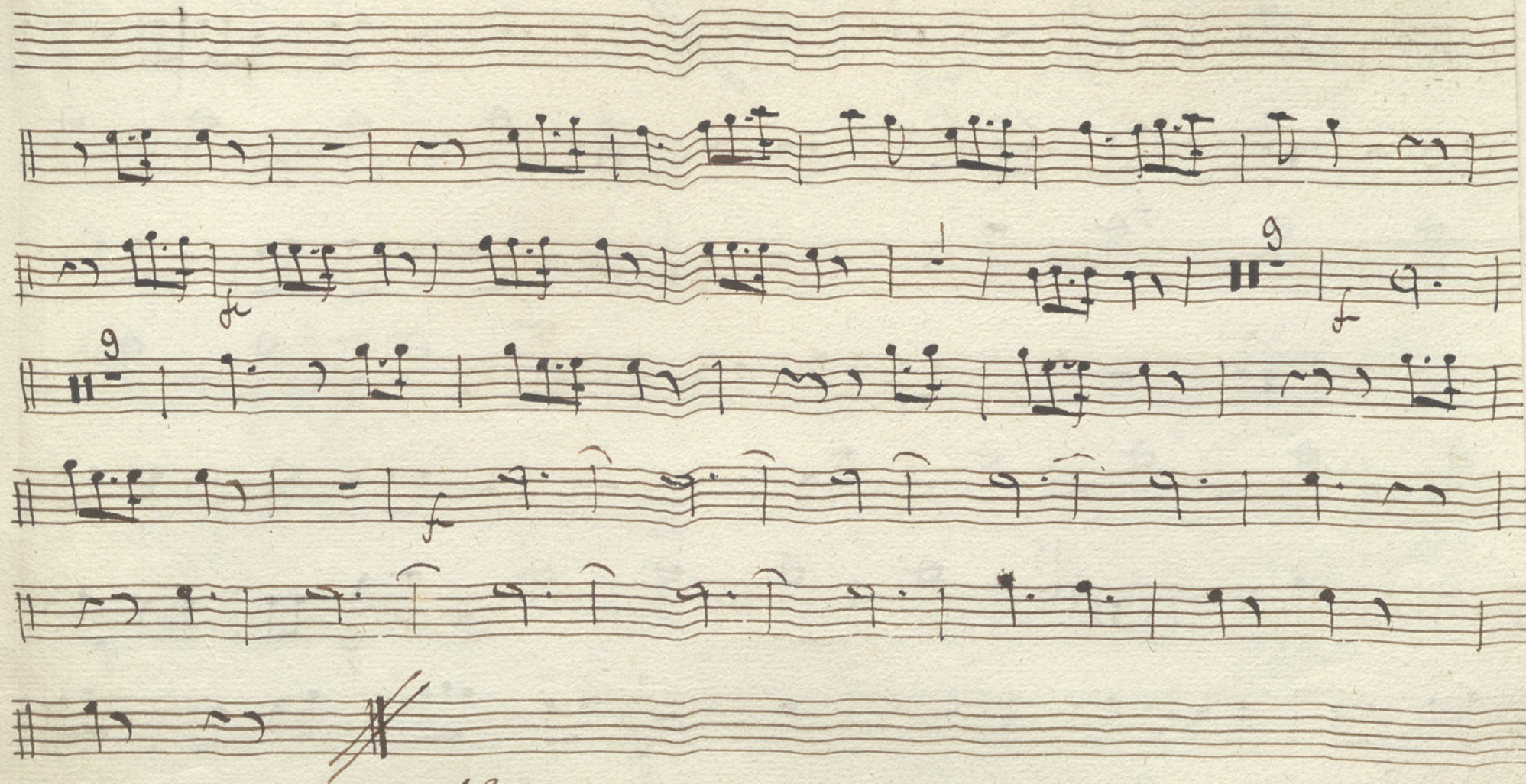
Trompa. 1^a.

Ton^a á 6.

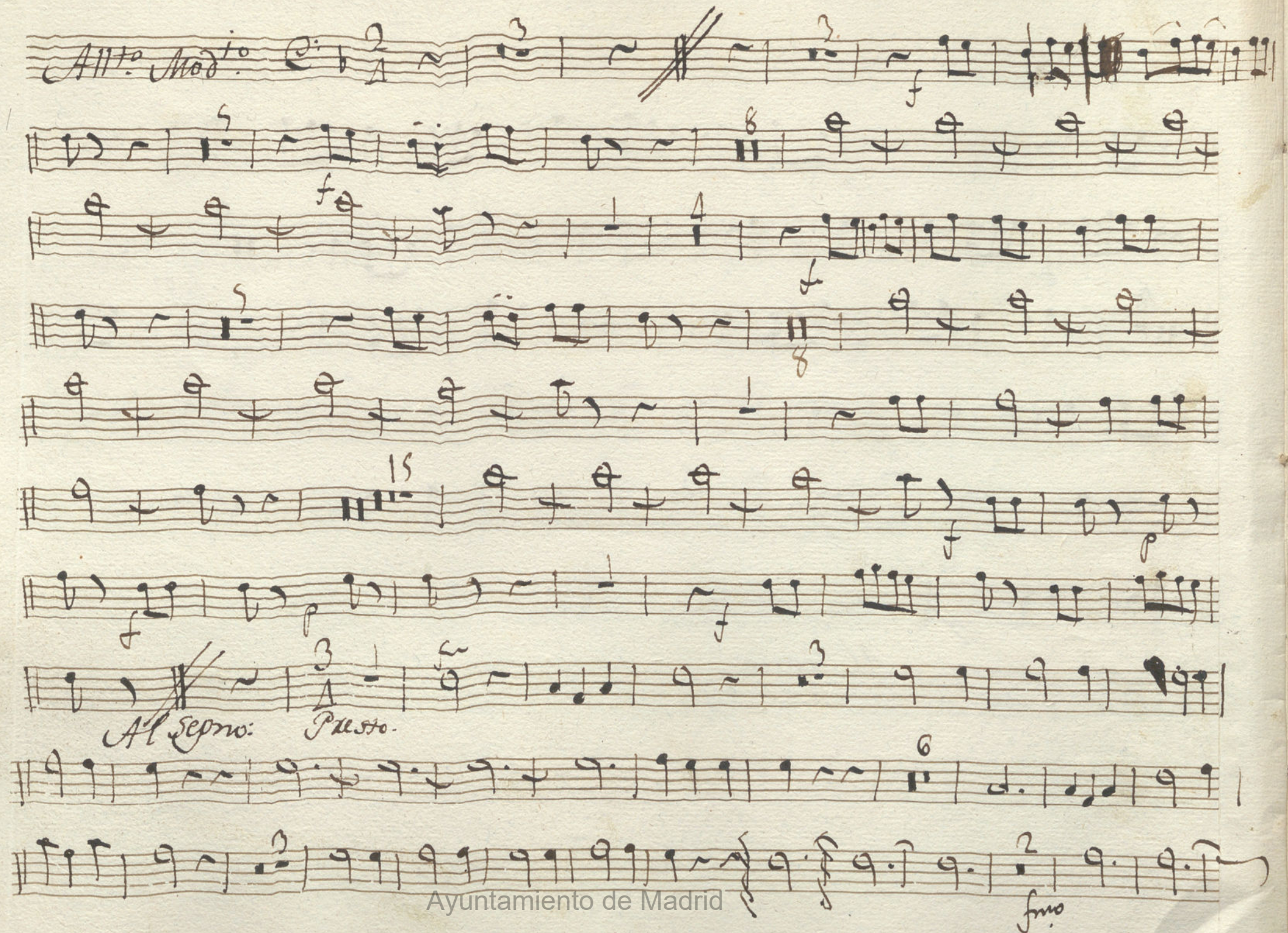
And^{no} Pastoral: 

Tace

And^{te} All^o 



Al Segno:

All.^{to} Mod.^{to} 

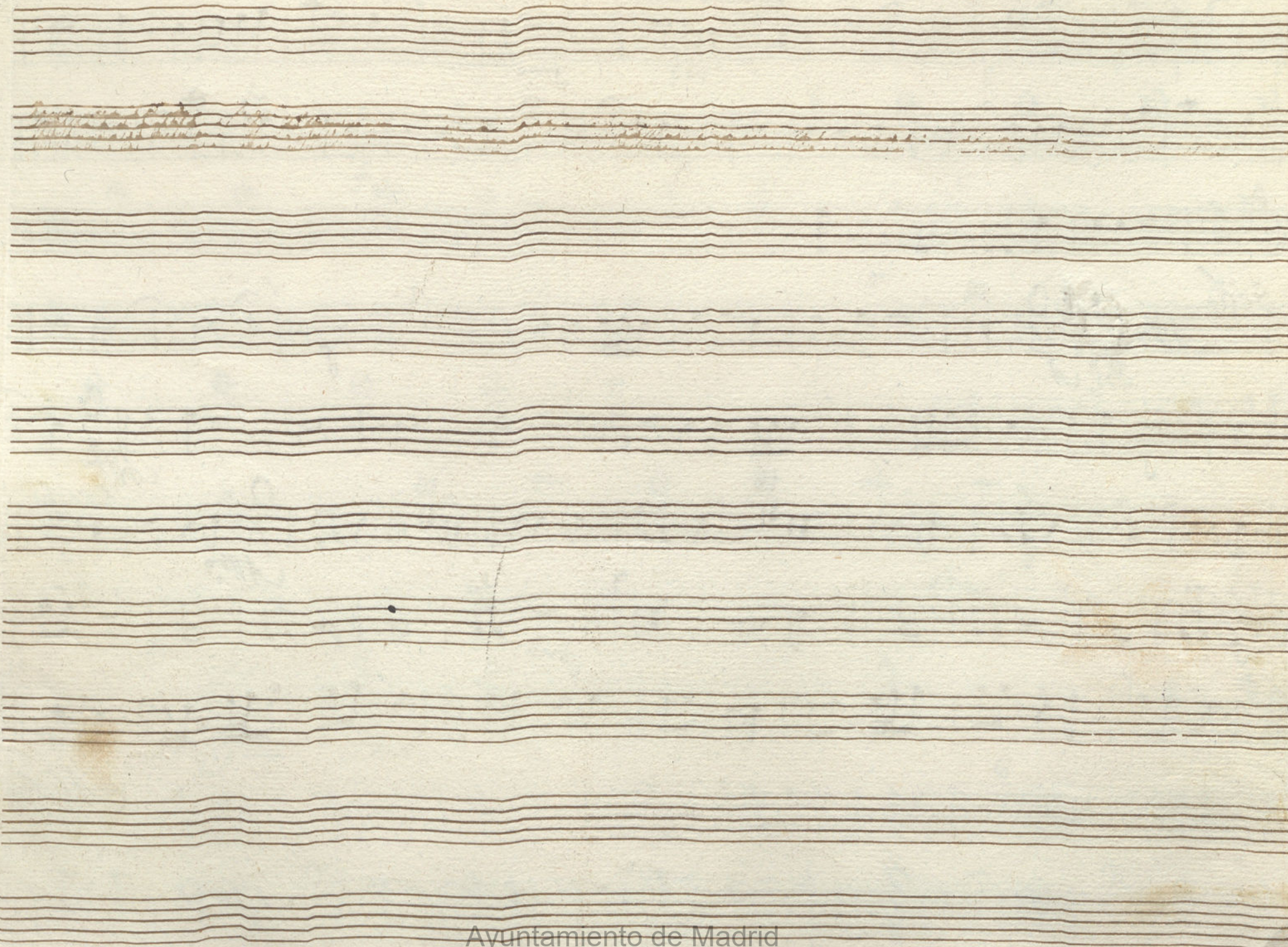
Al Sepno: Puesto.

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fmo



Al Segno =



Mus 157-7

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Trompa 2.^a

Ton.^a a 6.

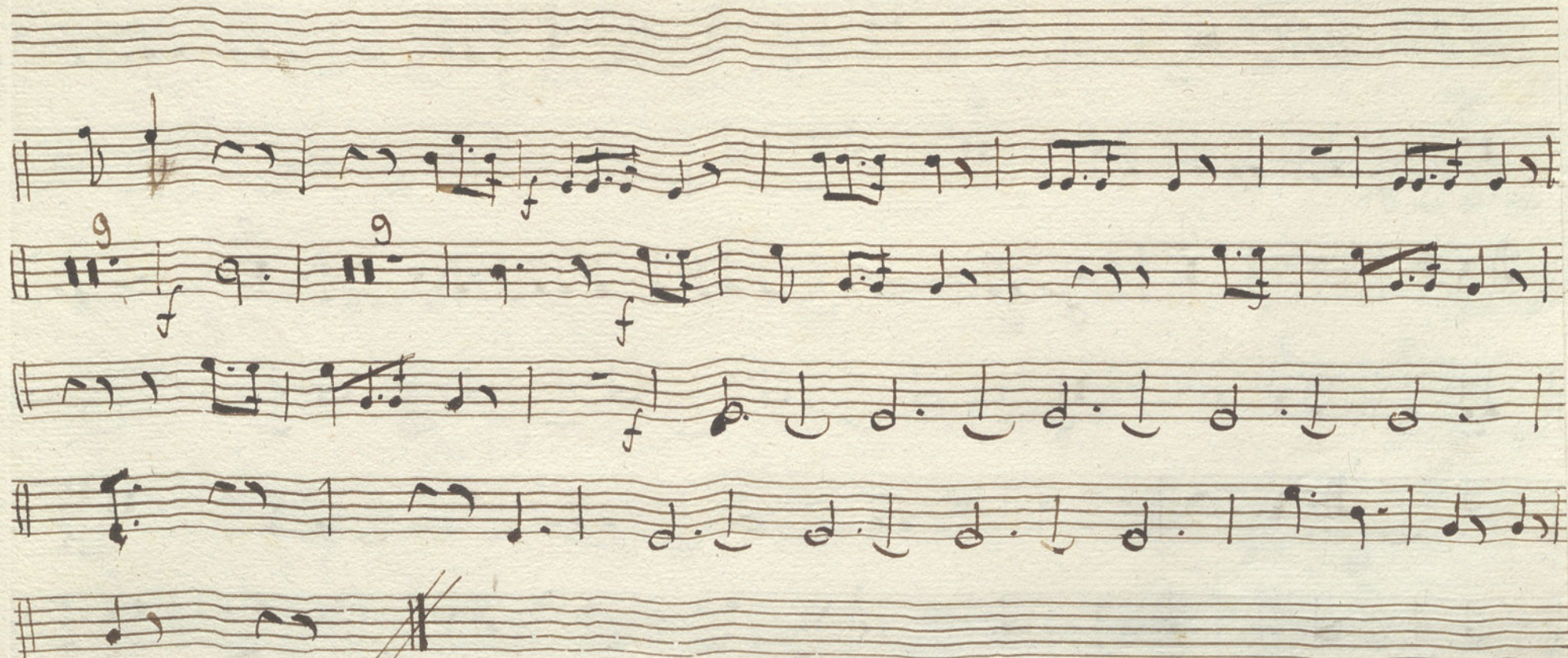
And.^{te} Pastoral. C: 6/8

Allegro

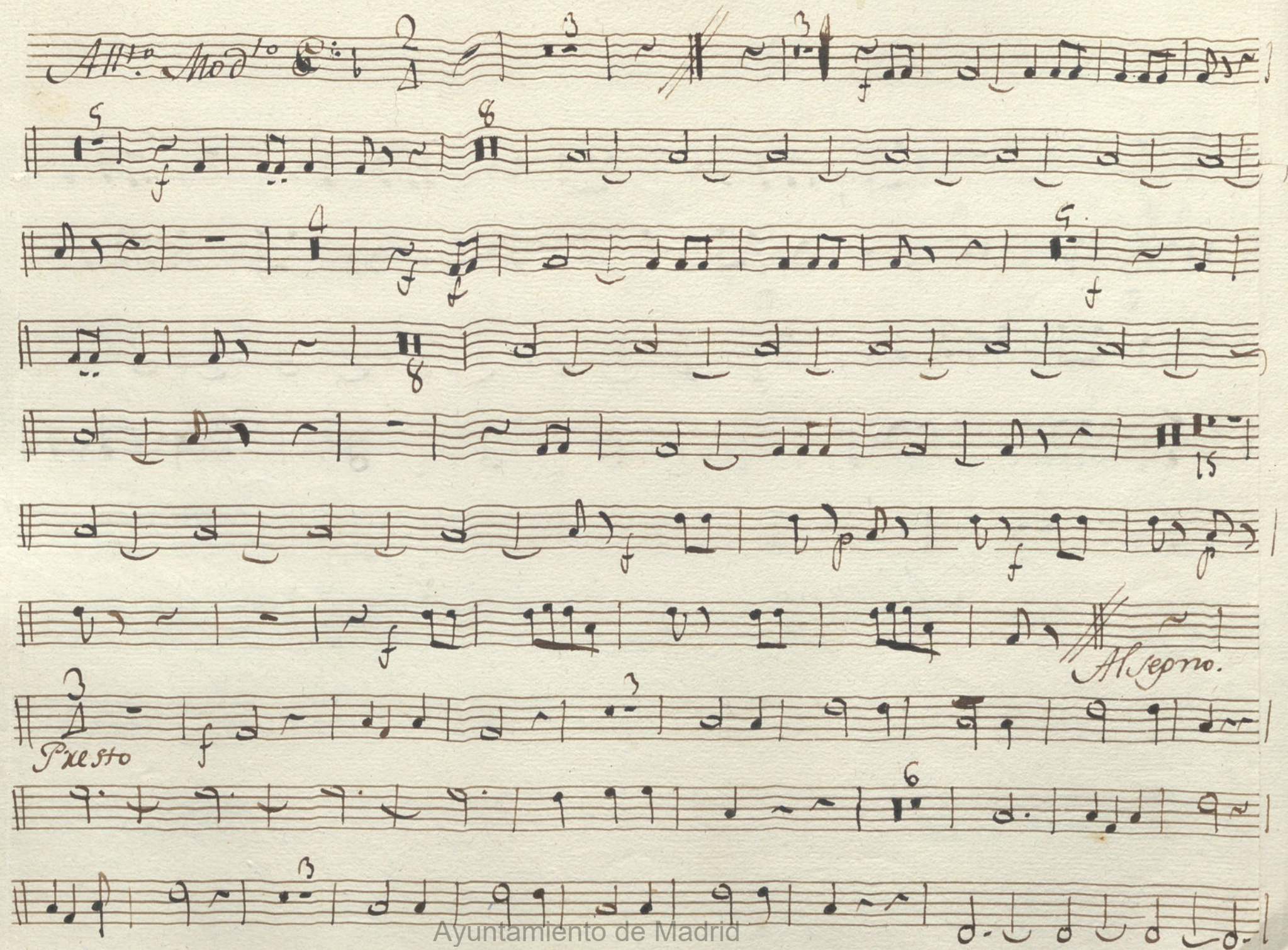
Tace 3

And.^{te} Alt. C: 6/8

Allegro



Allegro.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a '2' above the first measure and a 'fmo' marking below. The second staff also has a 'fmo' marking. The third staff contains a 'Seg' marking. The fourth staff has 'Allegro' and 'In A.' markings. The fifth staff has a '3' above the first measure. The sixth staff has 'Allegro' and '16' markings. The seventh staff has 'Allegro' and '2' markings. The eighth staff has 'fmo' and '2' markings. The ninth staff has 'fmo' and '2' markings. The tenth staff has 'fmo' and '2' markings.

Al Segno:

Ayuntamiento de Madrid

-t

Los Puyos y Serrano

Bajo

Tonad.^a a 6=

And.^{te} Pastoral.

rinf

rinf

ten f

Staccato

p.

rinfe

rinf

dol.

f

fmo eff to

rinfe

rinfe

f

rinfe

rinfe

f

rinfe

dol.

rinfe

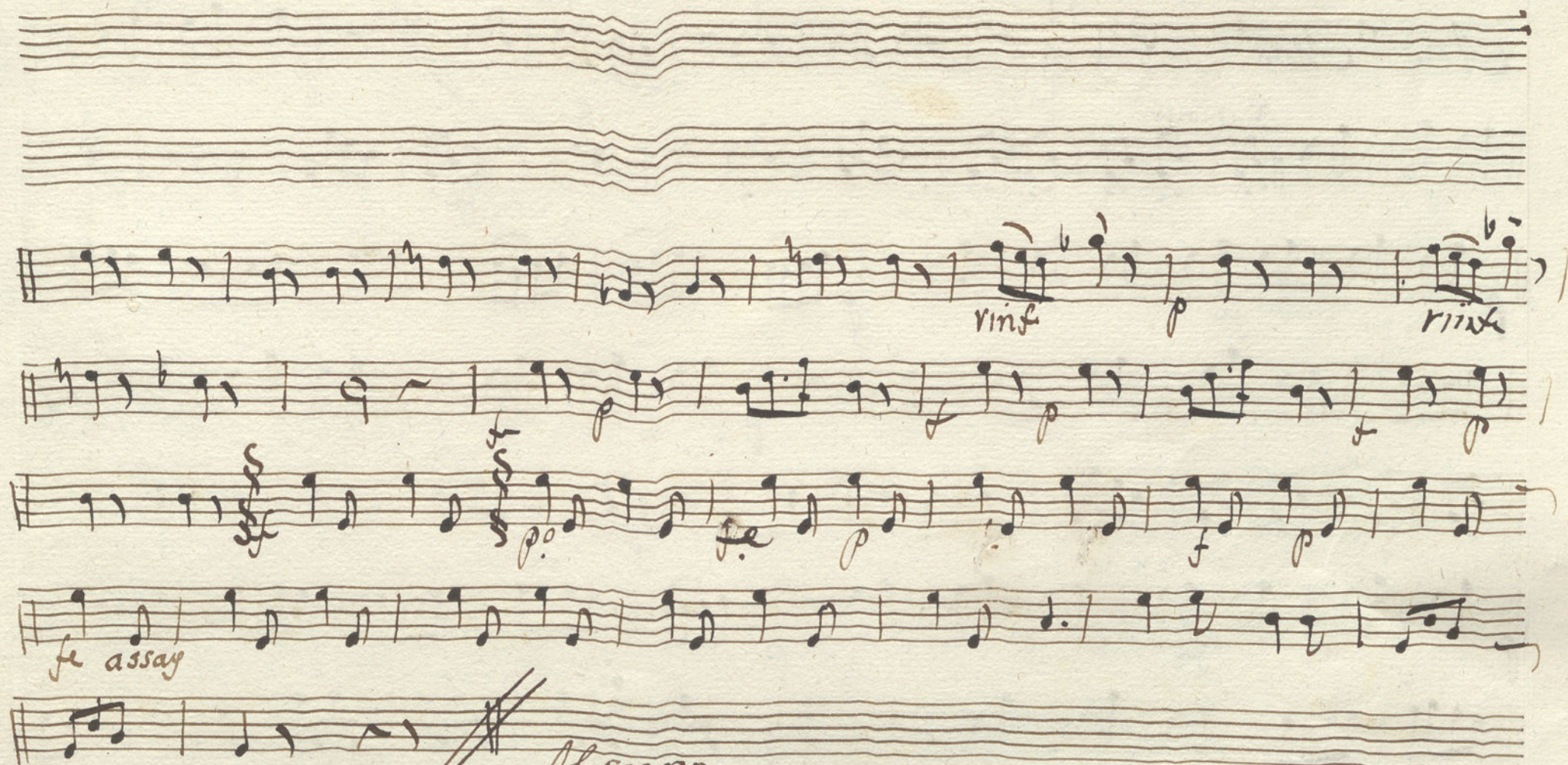
dol.

Al segno =

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *And.* (Andante) and features a common time signature (C). The score concludes with a double bar line and repeat signs on the seventh staff.

*Al segno
Das mas =*

Handwritten musical score on six staves. The first staff contains the tempo markings *And^{te} Alleg^{to}* and a 6/8 time signature. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *rinforz* (ritornello) and *rinforz* (ritornello). The score is written in brown ink on aged, slightly stained paper.



*Al segno
y Parola*

v. p.

m^a uoz:

And ^{to}

Assai:

Faray.

✓ *Le assay.*

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Al Segno:

Presto assai:

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line. The paper shows signs of age, including some staining and wear at the edges.

mas Presto:

finis

