

Conadilla à Duo

La Prendera y el Chovizero;

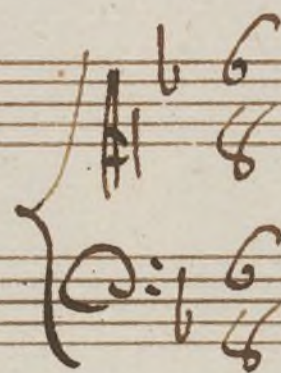
Del Sr. Esteve;

V.ª Nicolau y Garrido.

182-9



*Alleg<sup>ro</sup>*



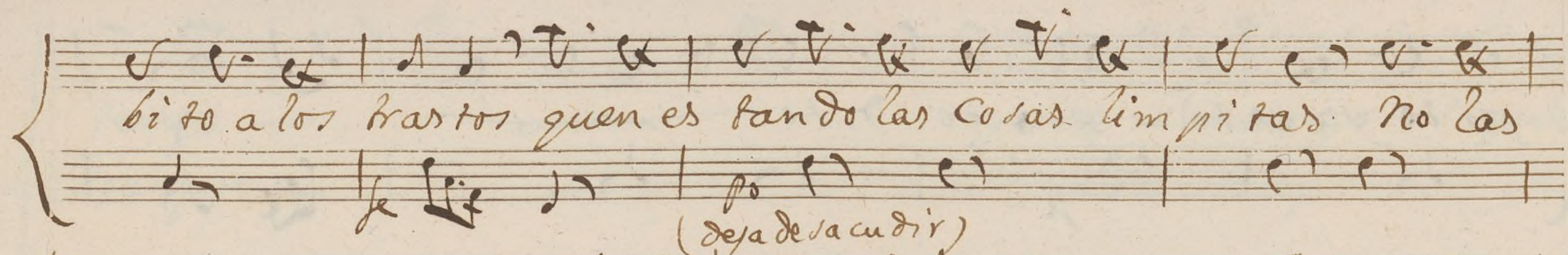
*Mutación de Calle  
avanzado Puerta de Prenderia*

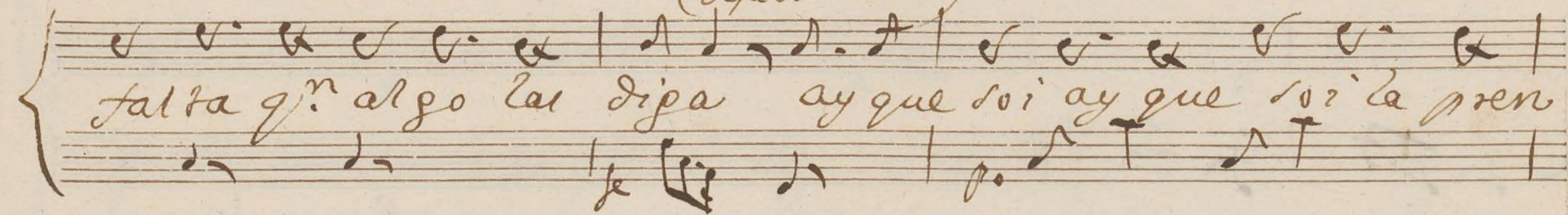
*po*

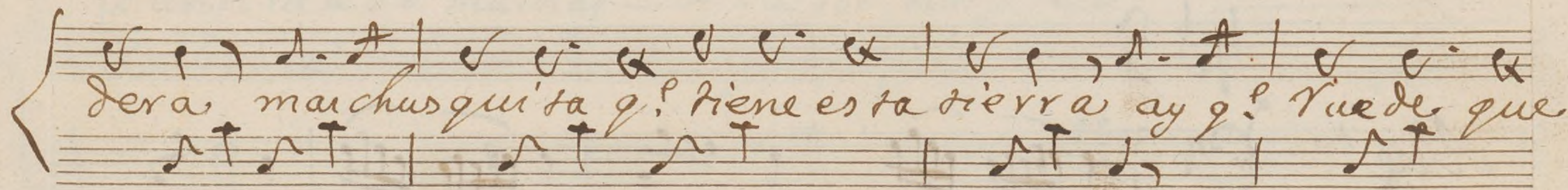
*felicha*

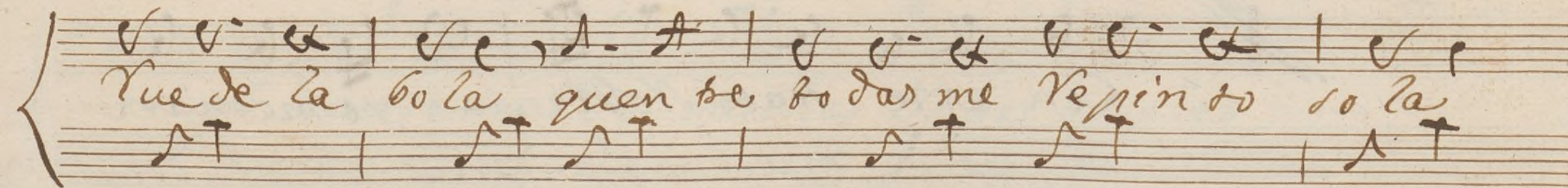
*Sa ca dir Sa cu dir Sa cu da mos el Pol bi el Pol*

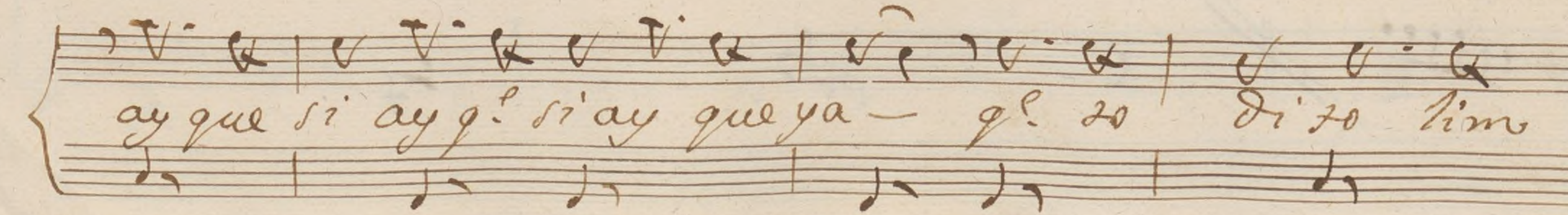



 bi to a los brastos quen es bando las cosas limpi tas No las


 falta q<sup>n</sup> algo lai dipa ay que soi ay que soi la pren


 dera machus quita q<sup>!</sup> tiene esta tierra ay q<sup>!</sup> Tue de que


 Tue de la bola quen se todas me Ve pin to so la


 ay que si ay q<sup>!</sup> si ay que ya — q<sup>!</sup> so di to lim

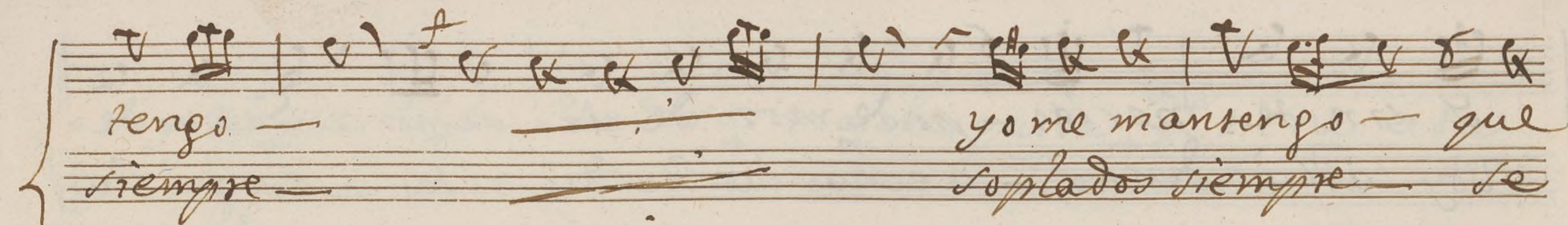


ri to ya es ta — que to di to

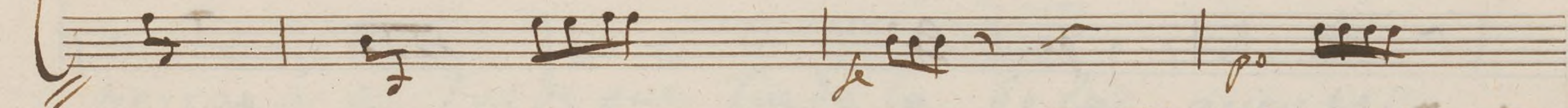
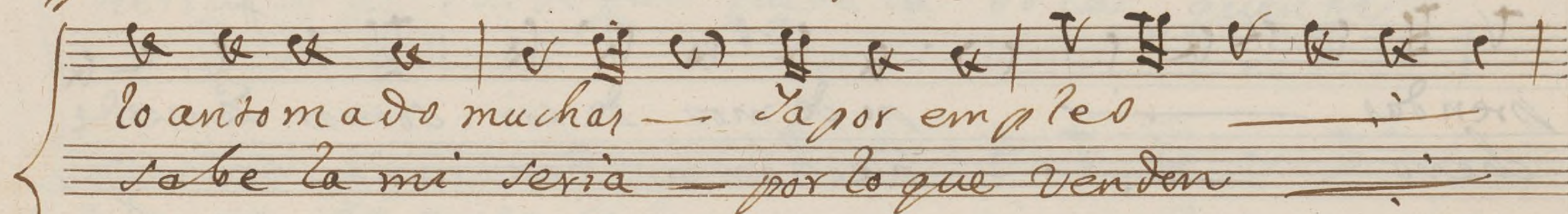
*Allegro*

Con estetrato Noble — yo me man  
 Aqui de muchos g'andare — so plados

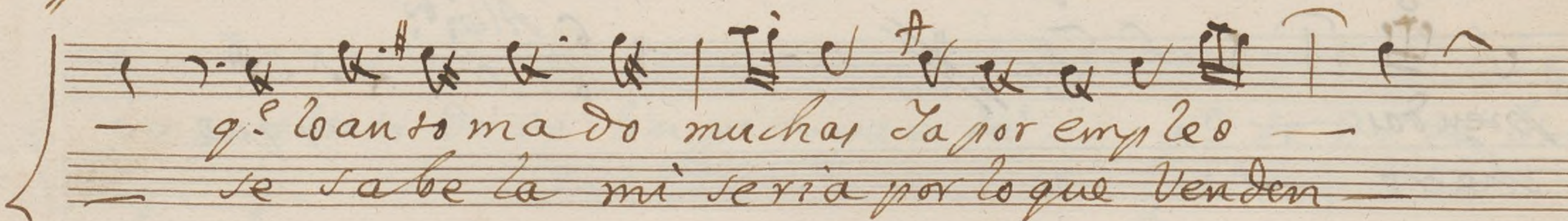




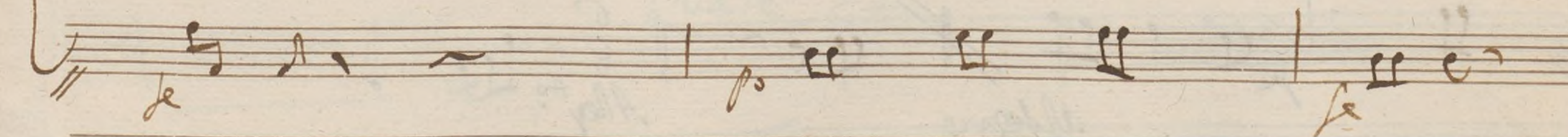
tengo — y o me mantengo — que  
siempre — soplad os siempre — se

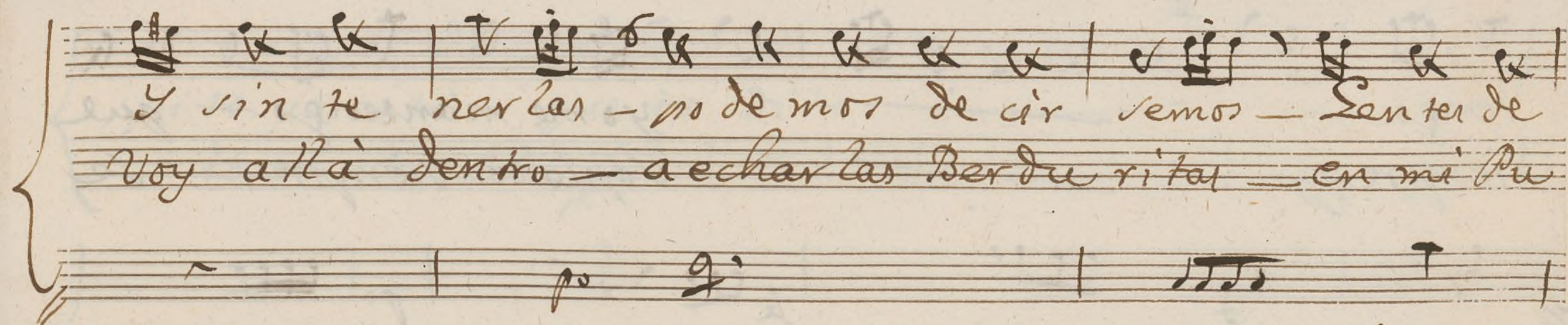
lo antomado muchas — La por em ples  
sabe la mi' seria — por lo que venden

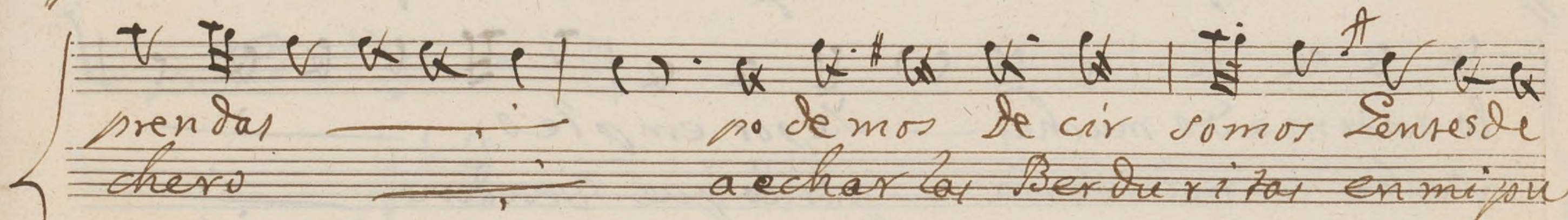
— q.º lo antomado muchas La por em ples —  
— se sabe la mi' seria por lo que venden —



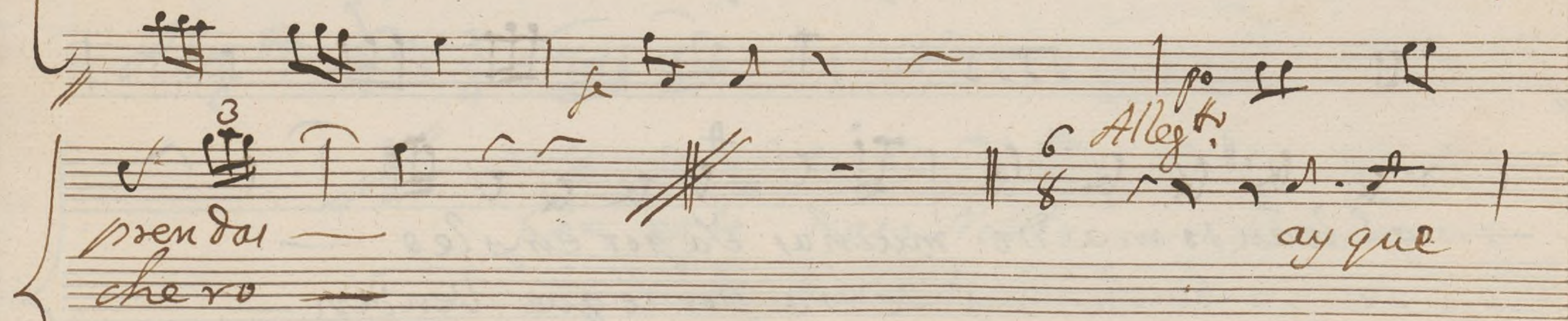




Y sin te ner las — no de mos de cir so mos — San ter de  
 Voy a llá den tro — a echar las Ber du ri tas — en mi Pu



prendas — no de mos de cir so mos Sen ses de  
 che ro — a echar la Ber du ri tas en mi pu



prendas —  
 che ro —

Allegro

ay que



allegro

Allegro



soy ay que soy la Prendera marchuquita q.<sup>a</sup> tiene esta

tierra ay q.<sup>a</sup> rueda que rueda la bola quemada

toda me ~~he~~ pinto sola ay que si ay que

ya - q.<sup>a</sup> so di so lim pi to ya esta - q.<sup>a</sup> so di so lim

*(vase)*



Sole el Perucho de sarchichero

Con gaban, y al forfar,

*Alleg.<sup>ro</sup>*

(chorizos, el charizero, q<sup>ue</sup> los da por el dinero)

Perucho

Chorizos y Samone

buenos y ricos

buenos y ricos

de

Mulas de Ca

ballos

Machos y Borricos

Machos y Borri

cos

de mulas de Ca

vallos Machos y Borricos

(chorizos)



Magros y buenos <sup>g.</sup> Con ellos no enpa ño — mai quealque

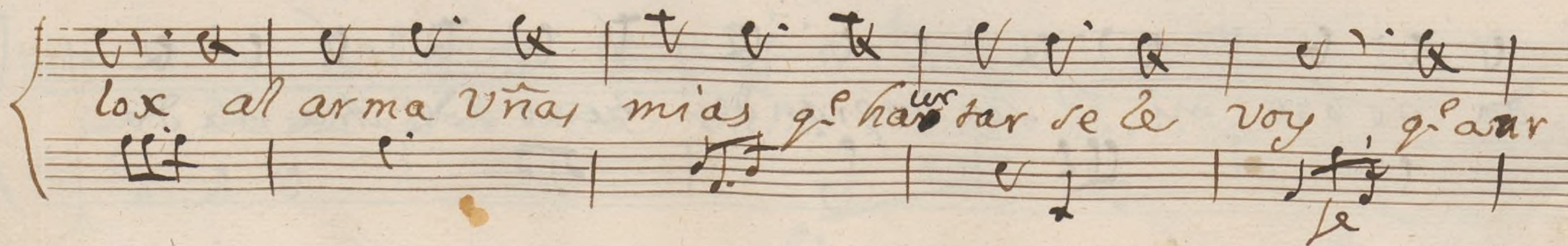
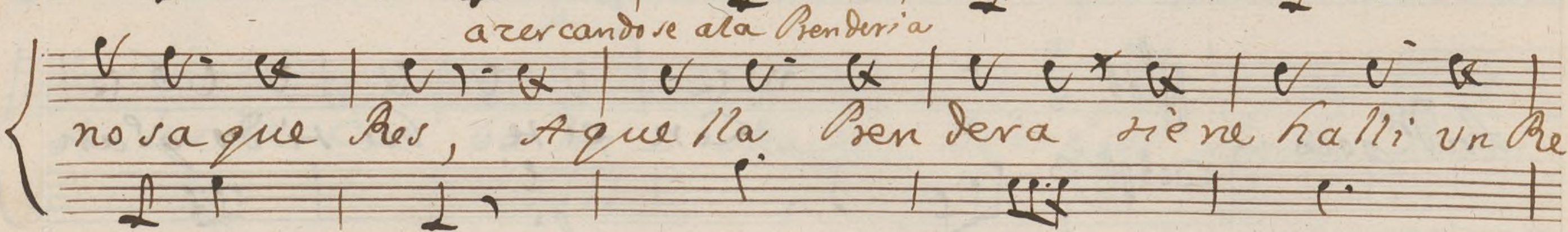
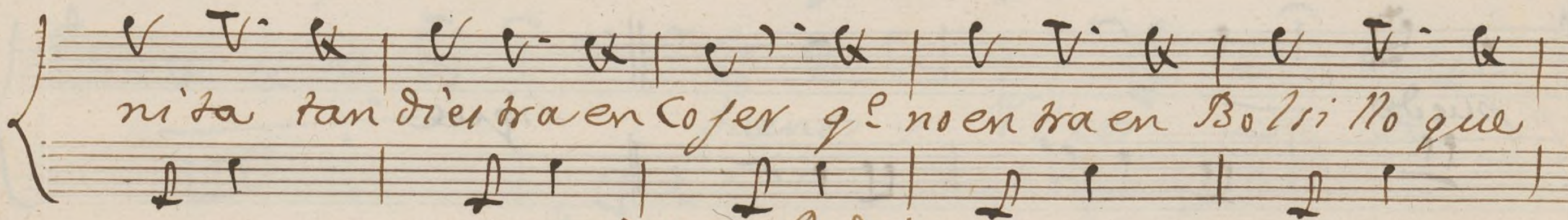
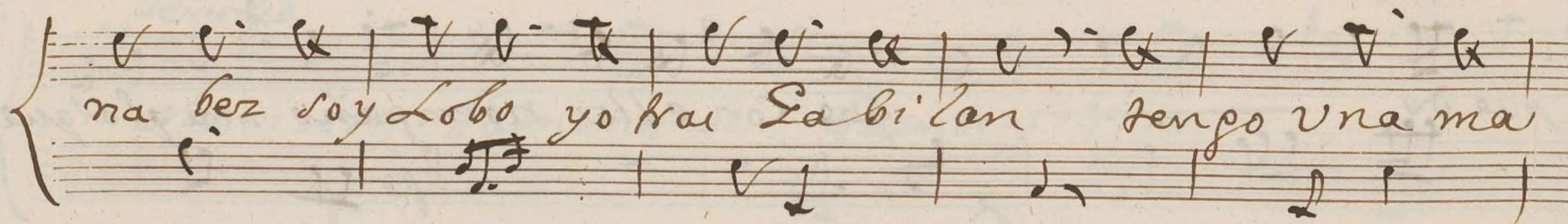
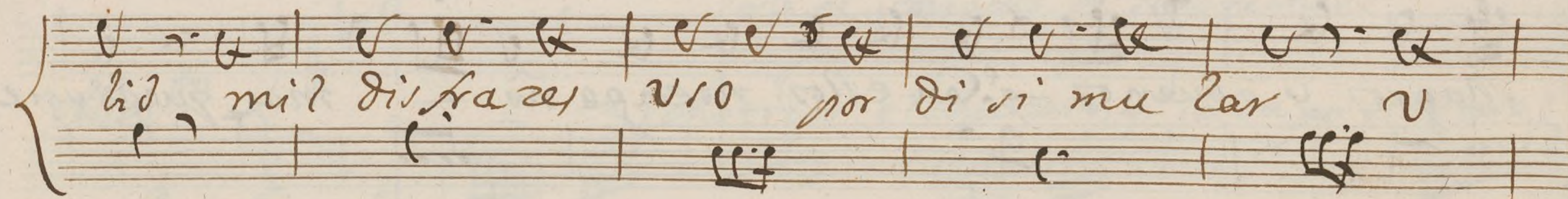
puedo que Con ellos no enpa ño mai <sup>g.</sup> quealque

puedo sigue

*And.<sup>te</sup> poco* Con este be ri do <sup>g.</sup> an

da sobre mi soy Un grande tano de Ara ña do







(toma con dirimulo el Velox y guarda)

tar se le boy (señora chorizos ricos, buenos Jamonei y

lengua) ay parece q. lo abito e ca *andando muy deprisa* *Da* monei lengua cho

*Allegro* rizados morzillae sin pimenton cho rizado *sale felicha*

*gritan y Corren todos* gato In fame suel ta perro mi Velox que me

*Perucho* *todos* Roban, que me Roban. de tengan aere. La drom



felicha

Peru;

~~Peru~~

(vase corriendo)

que me roban, que me roban de tenpan aese Ladron;

felicha (solen 2 Agua y 2 Solda y remarchan con felicha)

no ay Justicia no ay soldados de tenpan aese La

(vanse)

perucho corriendo  
por el otro lado

Peru;

dron

gri

tando me sigue ella

Perucho tu fin llego

tray de aquel Carro me oculto y va de transforma



(encondere de tra del Carro)

cion

Sale felicha por donde salio Peruchito

y tropezó con la vara, y cae, y al levantarse hace q.<sup>o</sup> golpe,

Moderato. felicha

ay ay ay ay

Moderato

tro pe zando ay ay ay ay q.<sup>o</sup> golpe e dado no me

(andando coja)

puedo no me puedo me ne ar

sfz

Pobre vista pobre vista q.<sup>o</sup> me duele la pa



( Repara à Perucho ) All.<sup>o</sup>

tita Conque gracia Le Cohear  
el La

dron e Repa rado  
esta o culto tra del

Carro  
Ladronazo sala

ca Ladronazo  
sala ca

( Se Perucho de Murciano )  
feli.<sup>o</sup> Ladron, Peru<sup>o</sup> Señora aqui en llama  
ladron? no usan los Murciano tal ocupacion  
feli.<sup>o</sup> no es perucho? Peru<sup>o</sup> no es felicha? feli.<sup>o</sup> que es esto?  
Porola Peru<sup>o</sup> toma el Veloz y desapan las Tazones toda  
nuestra Confusion )



*feli.<sup>a</sup>*

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

*Cuanto te buscado sin poder te hallar*

*Peru.<sup>o</sup>* *Li li la li li la li li li — que ya*

*feli.<sup>a</sup>* *sin buscarte ye da do Con ti — Li li*

*Per.<sup>o</sup>* *lor 2.* *Per.<sup>o</sup>* *la li li lo, li li li — Cuen ta tu su.*



*feli?*

ceos que los quiero oir — vamos prin ci

*2o 2.*

piando bol biendo a de cir — li li la li li

lo li li li —

*And.<sup>te</sup> vivace*

*felicha*

Den puer que dea

Pancho... Diez vezes es







*allegro*

para las mias todo frio Lera (oyepues)  
que se decian quando iban en burro, *Per:* (cuchcha)

*Per:* *Allegro*

*mezafe* *po*  
Luiental haze que - tal

*Poco fe*  
pa que en el Pregon re - pe si an -

*Poco fe*  
y de Cada aba - ni cada



La es tanta me de sa cian — ay ay ay ay (ay)

que aun me due len la Cor ri lla — ay

*f* *li* *a*

Pobre peruchos

*And.<sup>te</sup> Vivace*

*f* *li* *a*

*f* *li* *a*

Yo e tomado este co  
y siacato. re co

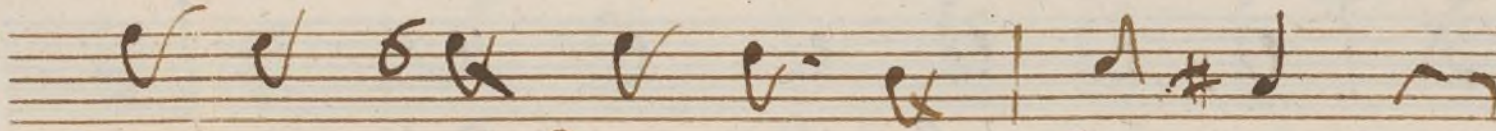


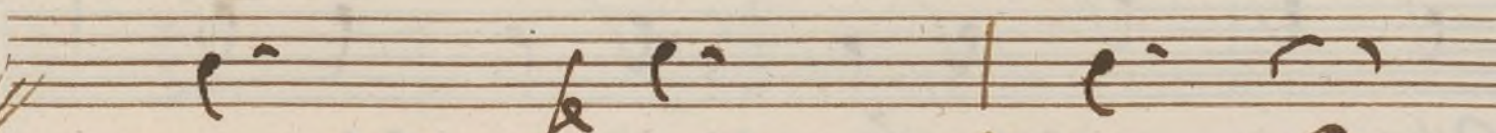
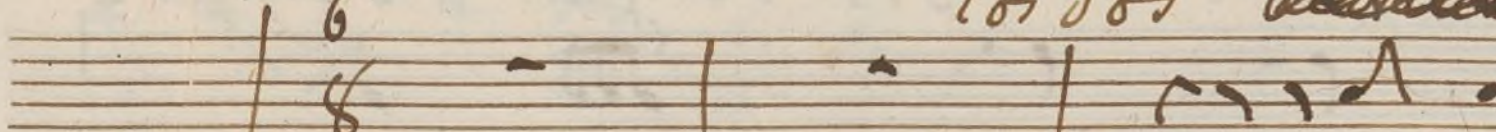
mercio y no lo paro muy mal y yo con va  
fieren *Per<sup>o</sup>* por carme será lo mal ya si muere *Per<sup>o</sup>*

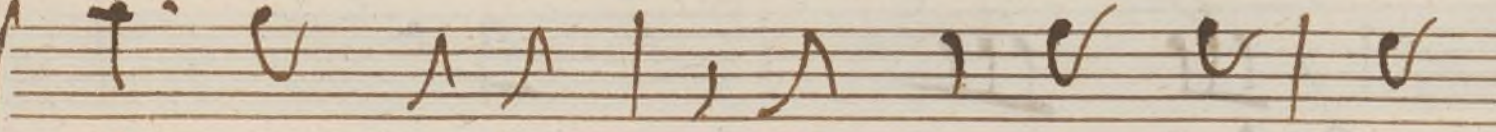
ris dis haces me ingenio en parabahear  
no sa biendo a que ora con Dios seba *feli<sup>a</sup>* es


tos son travajos esta son mi serias haora fan  
ta si que el dicha esta si el for diena *Per<sup>o</sup>* esta a ti se




  
 dangos y despues ga lera,
 allegro
  
 venga ya queati te gusta


  
 los dos ~~Allegro~~
  
 All.<sup>o</sup> 
  
 A for tuna for tuna for


  
 tuna (afortuna) a for tuna mal di ta sea quando es


  
 mozo todico el fan dangos (afortuna) quando



biejos todo e pa leras Vayan Vayan la segui, di  
 llitas (Vayan Vayan) Vayan Vayan el to fin tenga Vayan  
 Vayan segui dilla Vayan Vayan Je to fin ten  
 ga Je  
*Alleg.<sup>ro</sup> Brillante*  
 felicha  
 Pocos dias a fuimos a  
 po



ver los Locos di a a fuimos  
 Pocos di a a fuimos aver los Locos  
 aver los Locos yay un  
 Musico en Re ellos Yaroy chis to so yay un Musico en

Musical score with lyrics in Spanish, featuring various notes, rests, and dynamic markings. The score is written on multiple staves, with some sections crossed out or heavily marked.



bellor Varo y chitoso  
 quitto le teme da re  
 dro nes o tros Complazer  
 Totros a Co rrer  
 Ay de mugeres

Perucho  
 es per a un po  
 felicha  
 ay de ellos La  
 Vnos vai la ri nes

(se entra a batir de loco)  
 p.  
 f.  
 p.



plapa y ma podia aver si la Loca q' ay sueltas se dieran

En co ger pero ya se a tiendari

sale Peruchito de Loco con el violon y se va ala derecha del teatro

que gracioso es

2 toca Peruchito

felicitacion

ba mui

Allegro

Peruchito (deja de tocar)

bien si si si bien bien bien, el que vaya o no que le im



va e corriendo al otro lado )  
 por la avista  
 flicha  
 mui bien ba si si  
 Perucho  
 si mui bien ba quita se dea qui g? voy a cantar  
 se pone en medio del she?  
 foca  
 Peru?  
 los she dicor y Pepinos las Boticas y Mu



geres de vida y de di' nero a pura do el

Mundo tienen Pe pinos Boticas me di'cos mu

geres a pura a pura a pu rado el man do

*All.<sup>o</sup>*  
 tie nen; *Los dos*  
 Taqui mos que se ri tos

el ca pricho sea cava me rez ca buer to a plauso y de



fin la sonada diciendo viva (viva) y perdonad las

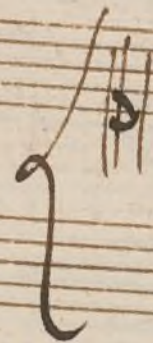
faltas diciendo viva (viva) y perdonad las faltas;

*allegro*











2

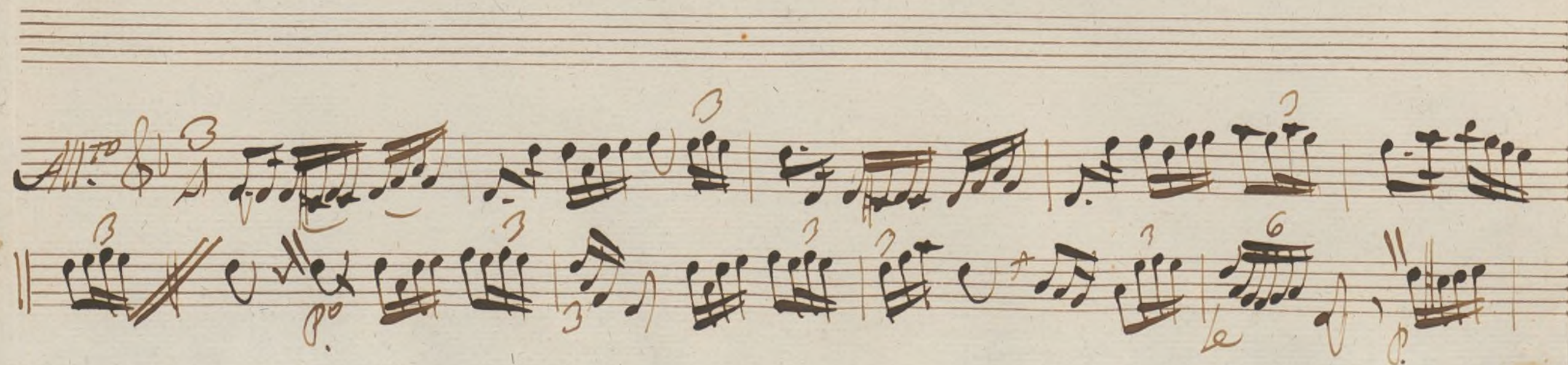
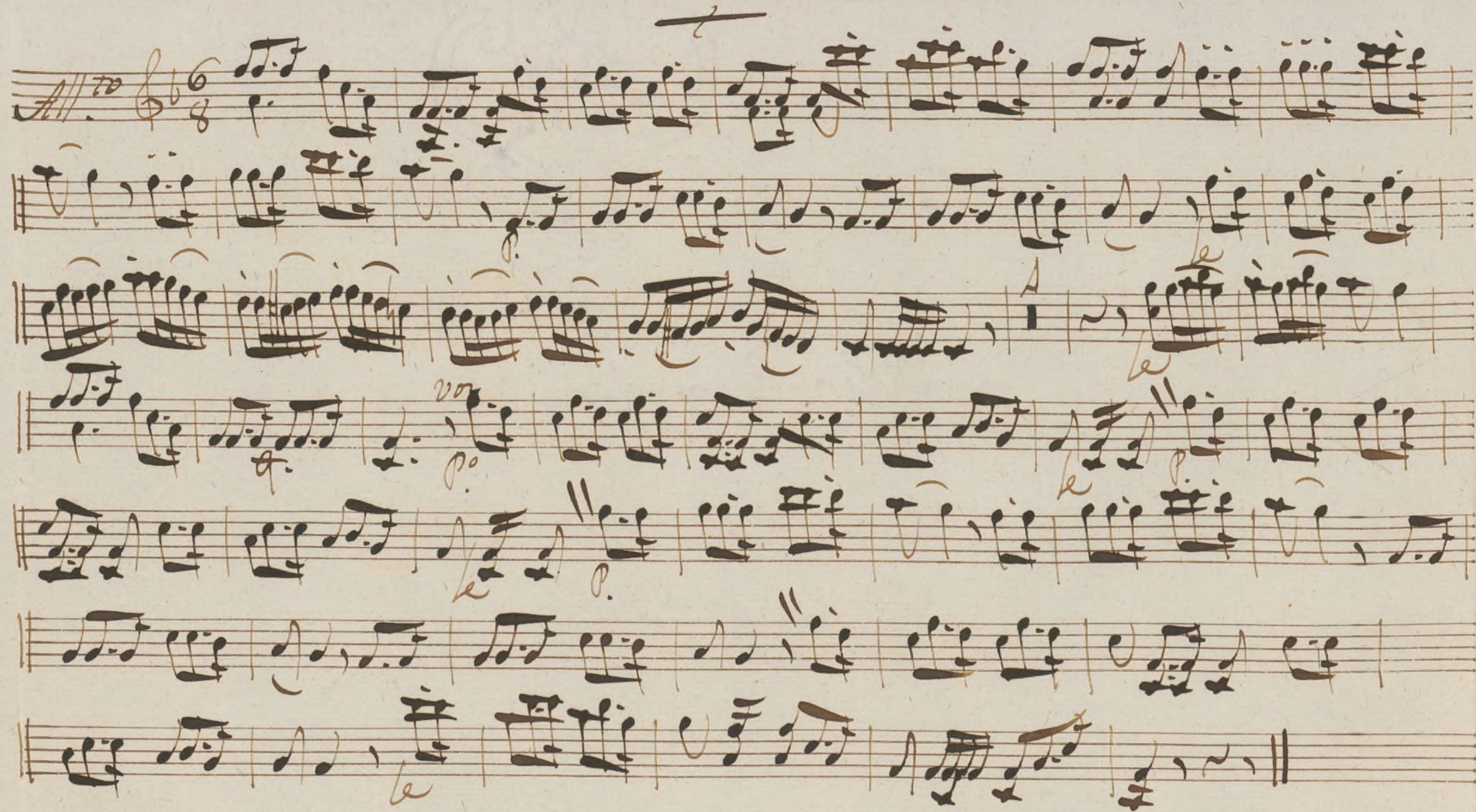
Violin Primero.

Tonadilla a'Duo.

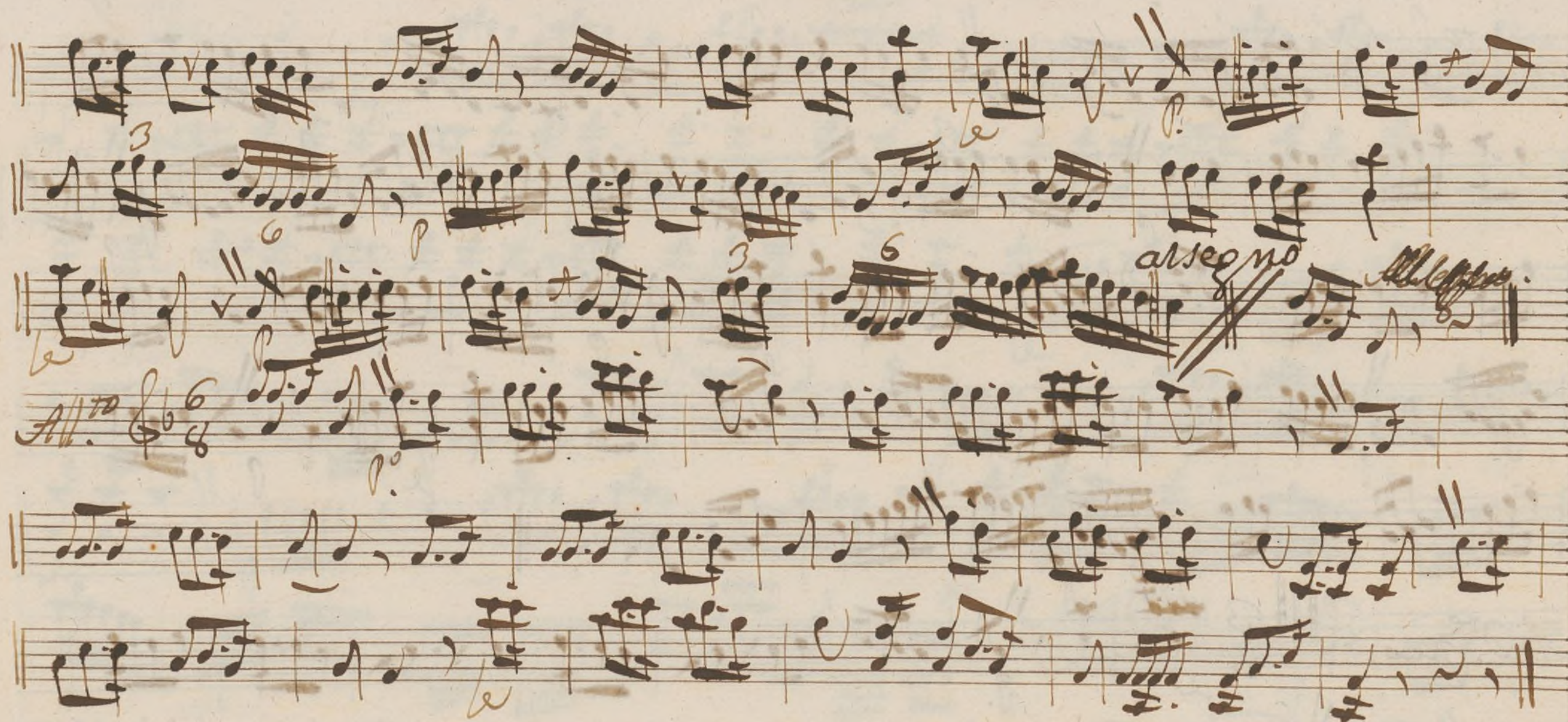
La Prendera, y chorizero.

//



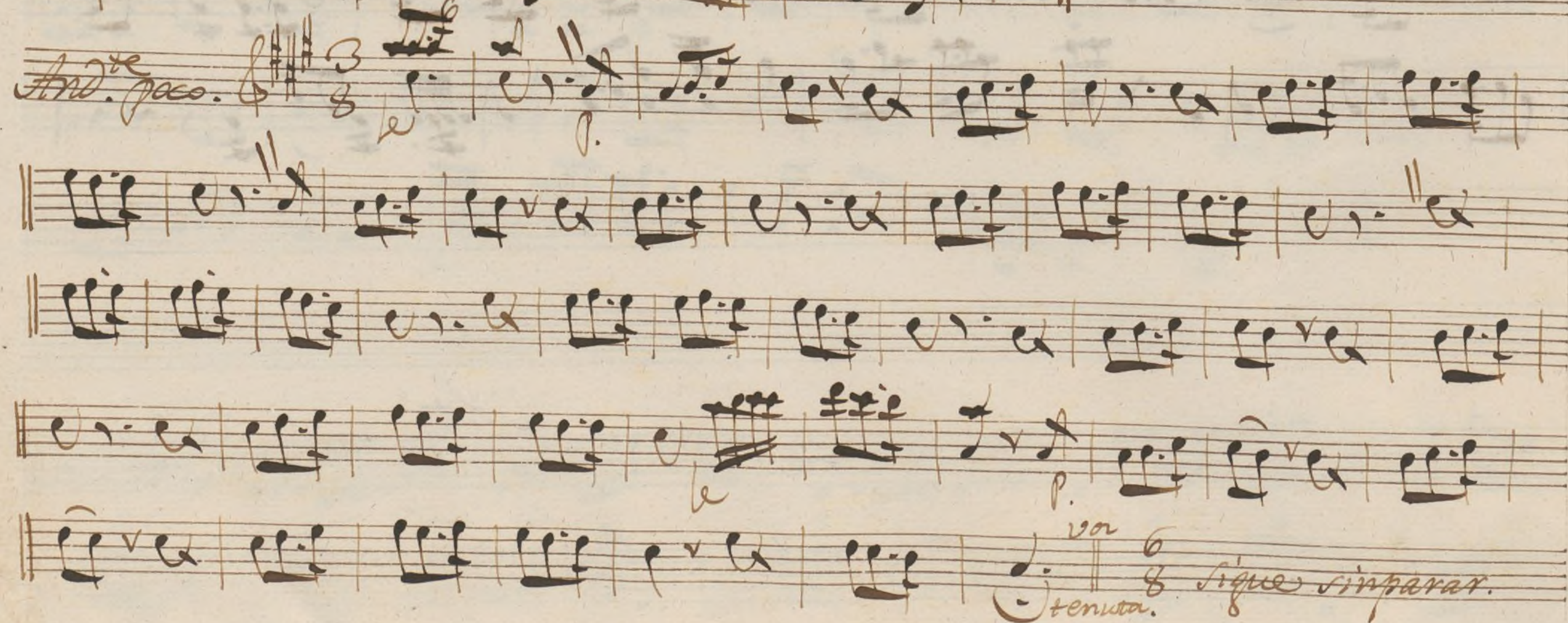
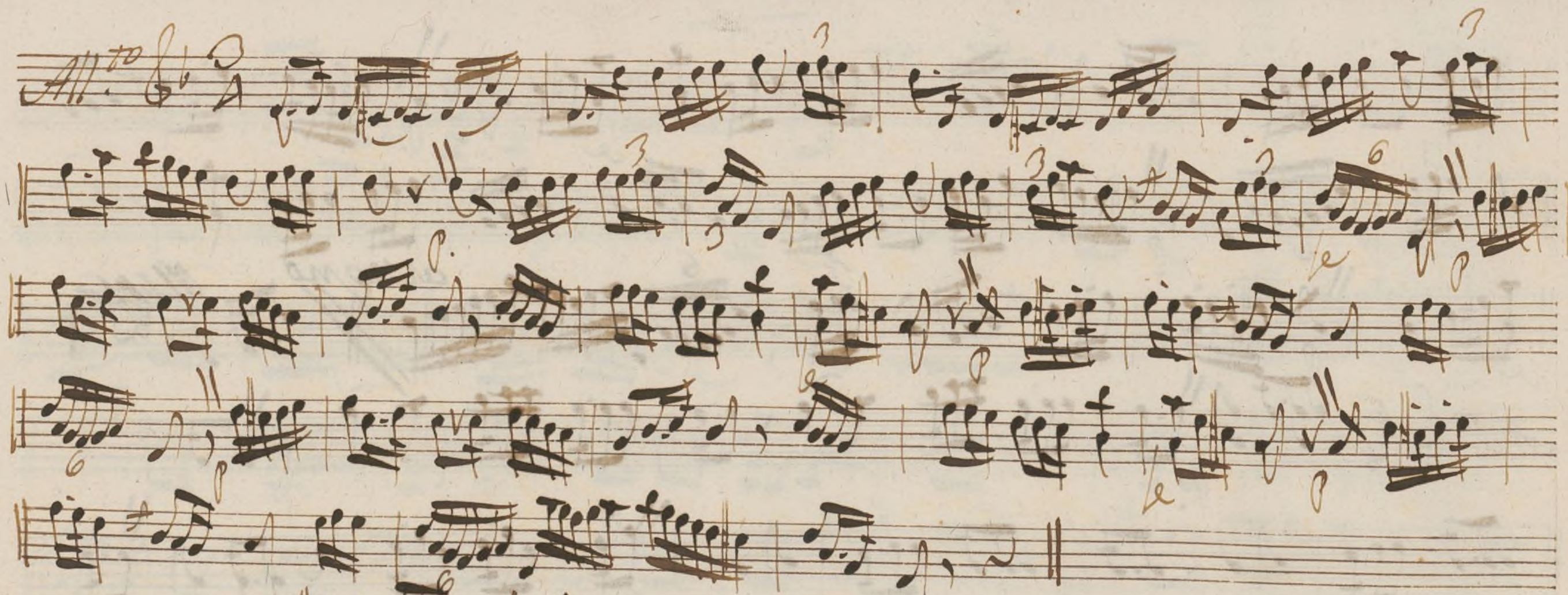






*Voltri:*







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, 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:

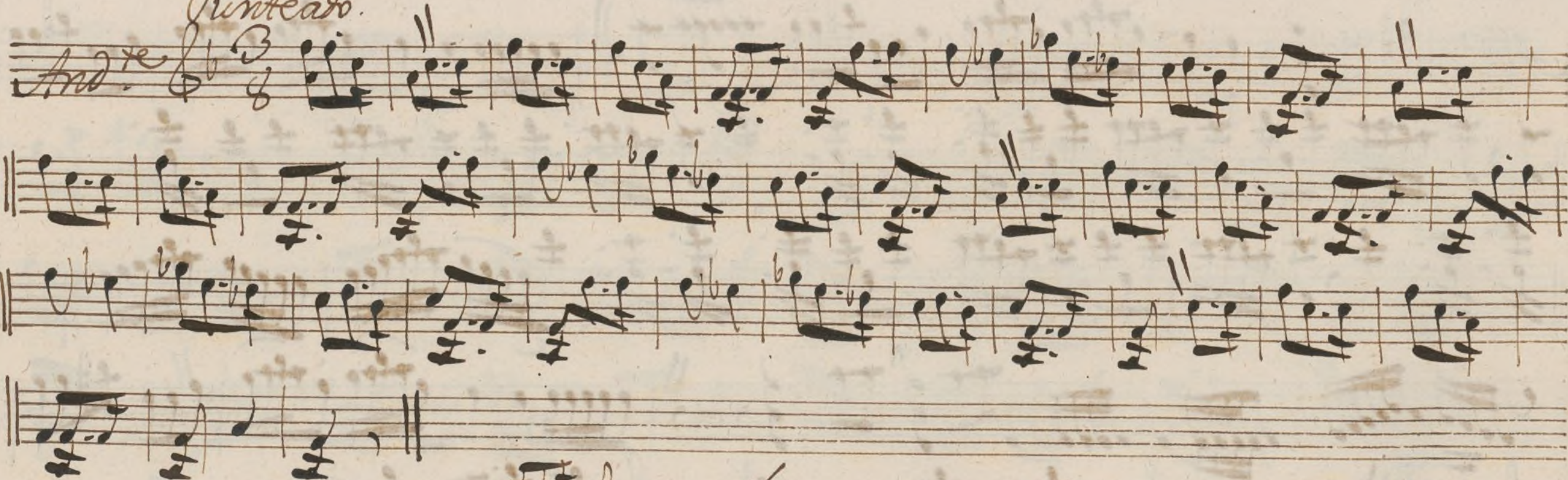
- All.<sup>to</sup>* (Allegretto) at the beginning.
- Mod.<sup>to</sup>* (Moderato) in the middle.
- For. f.* (Forzando forte) in the lower staves.
- All.<sup>o</sup>* (Allegro) near the end.
- Parola.* (Word) at the bottom right.

The manuscript shows signs of age, including some staining and wear along the edges.

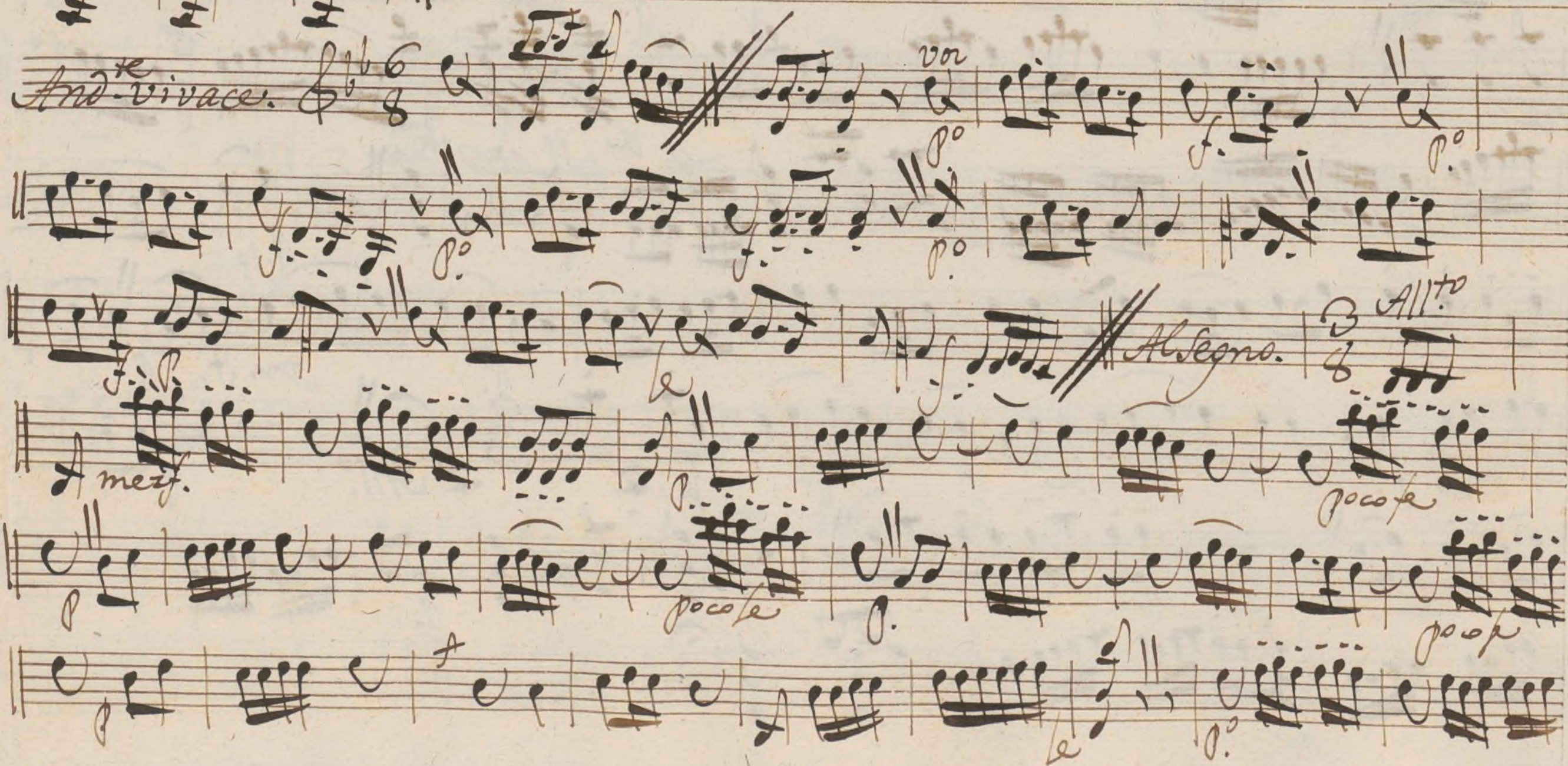


Punteado.

And.<sup>te</sup> 3/8



And.<sup>te</sup> vivace. 6/8



Allegro. 3/8 All.<sup>to</sup>

mez.

poco f

poco

poco

poco

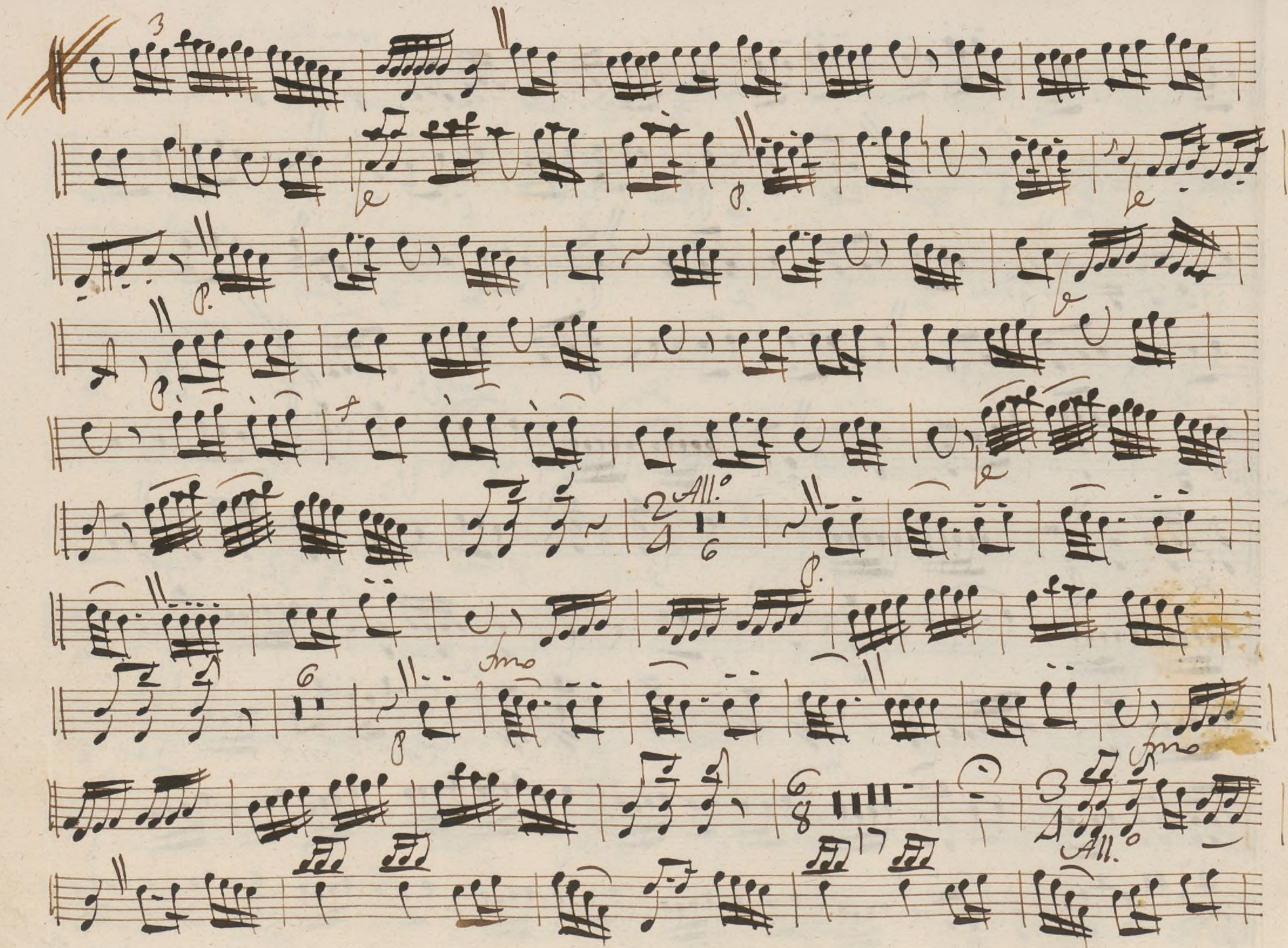


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

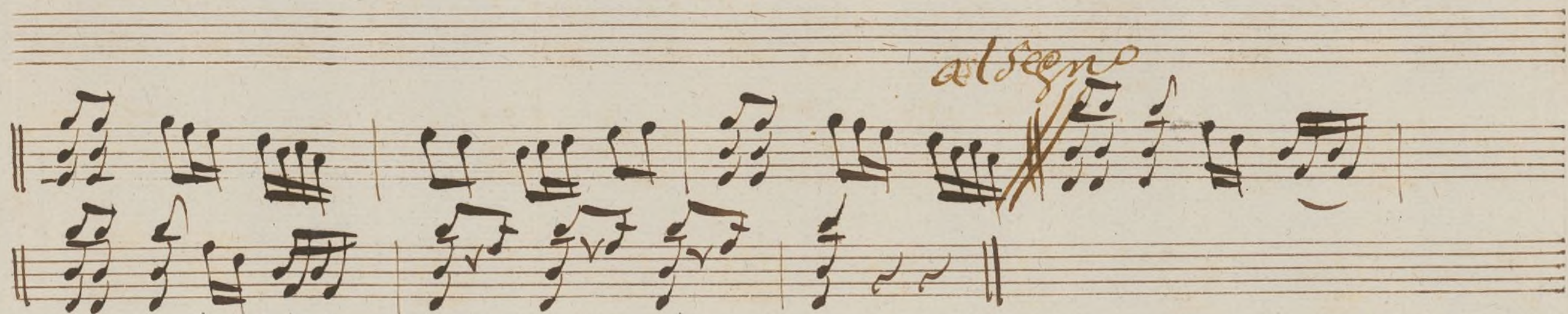
- And.<sup>te</sup> vivace* (Andantino vivace)
- Allegro*
- All.* (Allegretto)
- fmo* (finito)
- All. to Brill.<sup>te</sup>* (Allegretto to Brillante)
- ten* (tension)
- vor* (vorace)
- v. p.* (very piano)

The score is written in a cursive, handwritten style on aged paper.

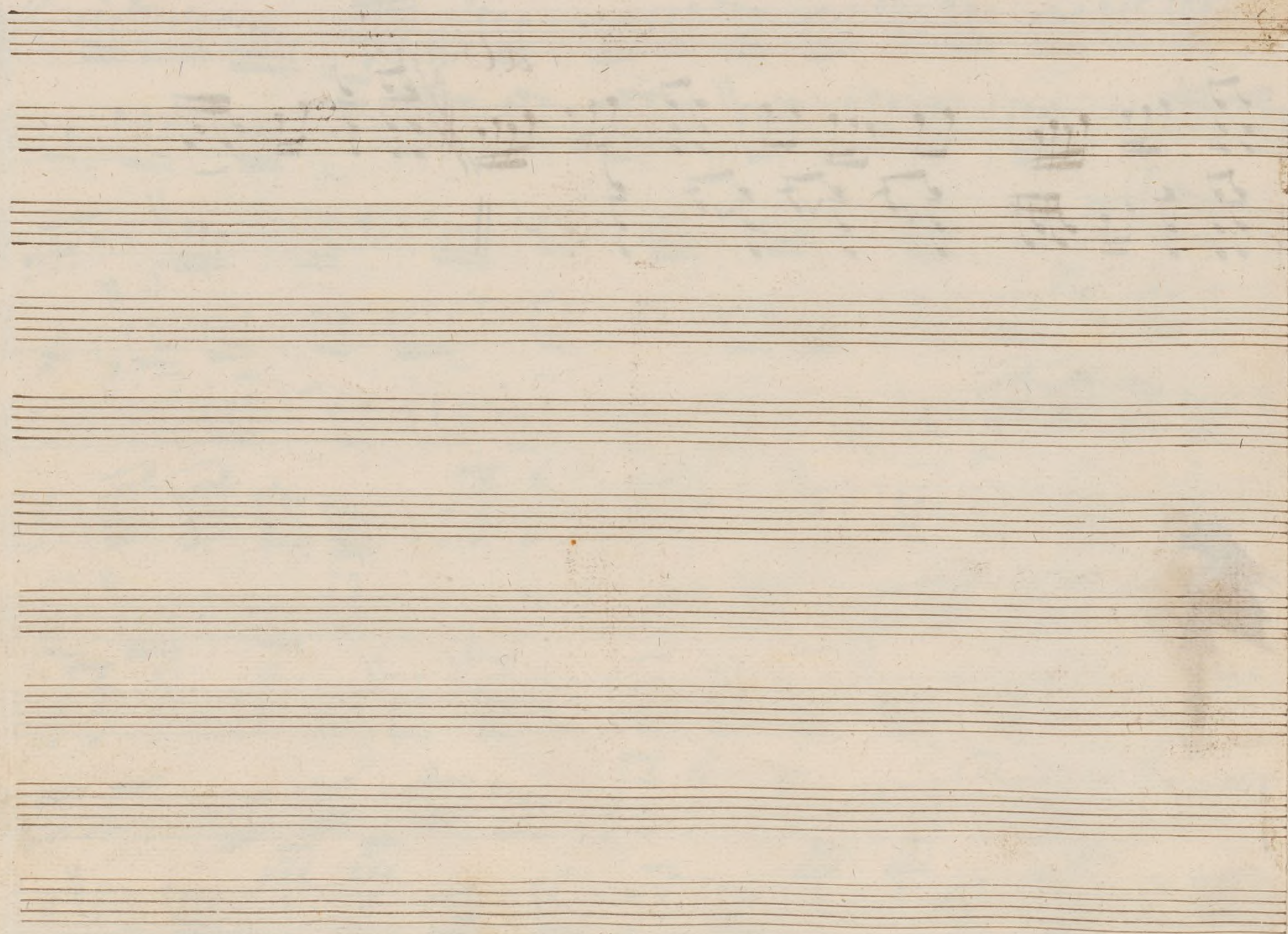














*t*

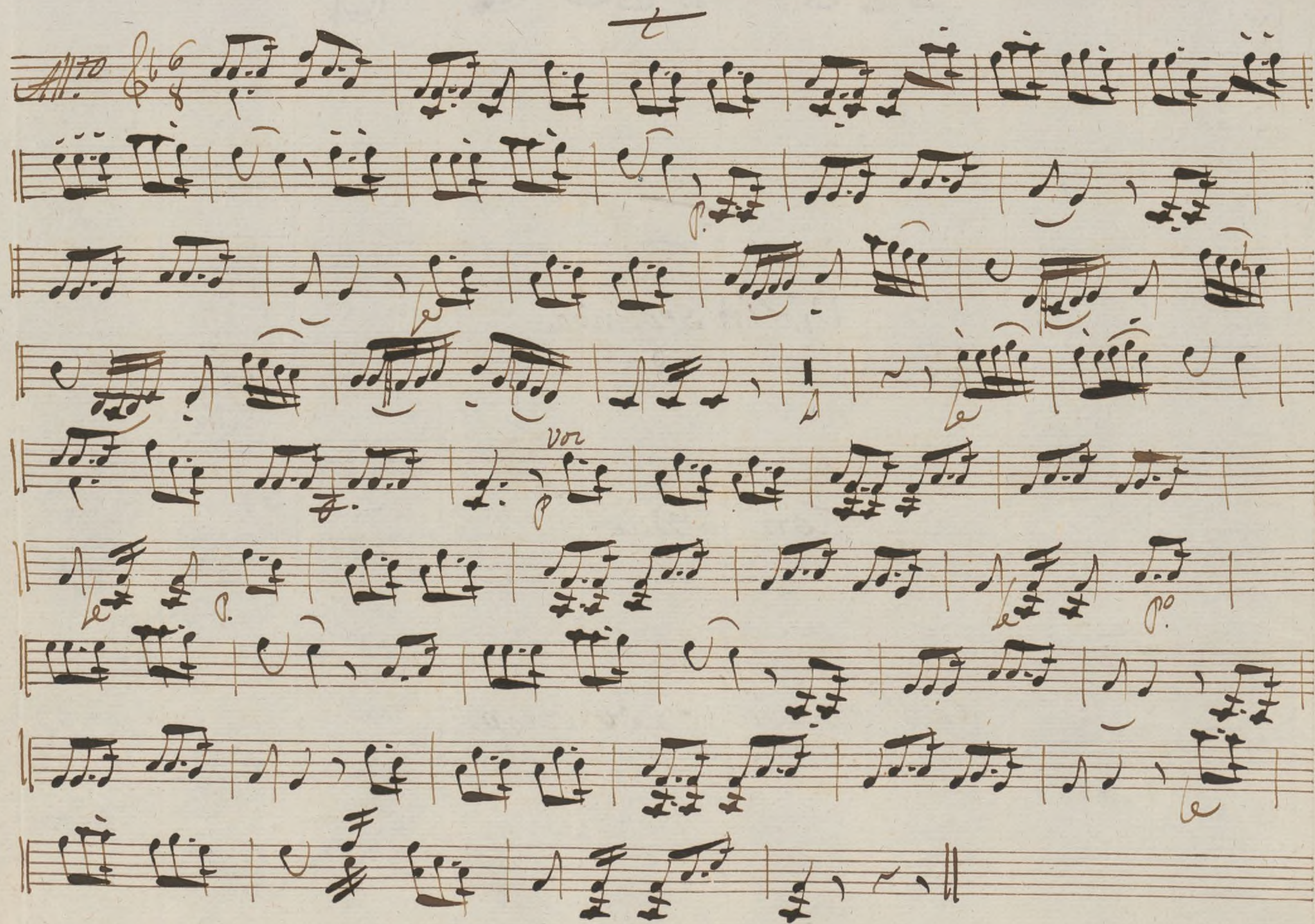
*Violin segundo.*

*Con.<sup>a</sup> a' Duo.*

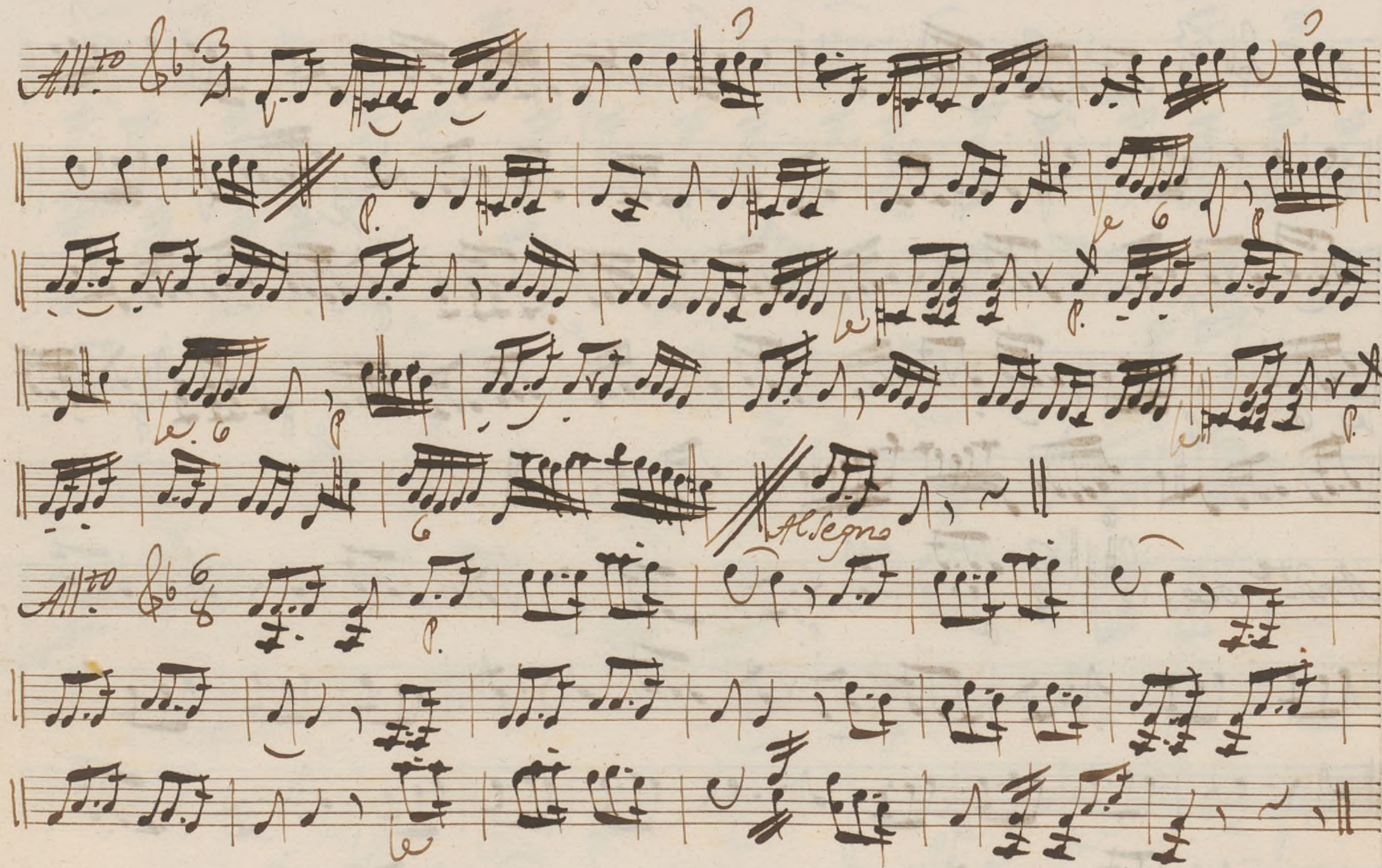
*La Prendera. y chorizero.*

*//*









Vol. 1.



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

Handwritten musical score for the first system, featuring five staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a cursive, handwritten style on aged paper.

*And.<sup>te</sup> poco.* 3/8

Handwritten musical score for the second system, featuring five staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a cursive, handwritten style on aged paper.

*tenuta.* *All.<sup>to</sup>*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The notation is dense, particularly in the first six staves, which feature many beamed notes and complex rhythmic patterns. The last two staves show a change in tempo and dynamics, with markings like "Allo." and "Parola." appearing. The overall style is characteristic of 18th or 19th-century manuscript notation.

*Allo.*

*Allo.*

*Parola.*



*And.<sup>te</sup> Puntado*

*And.<sup>te</sup> vivace.*

*Allegro.*

*Alto*

*merse*

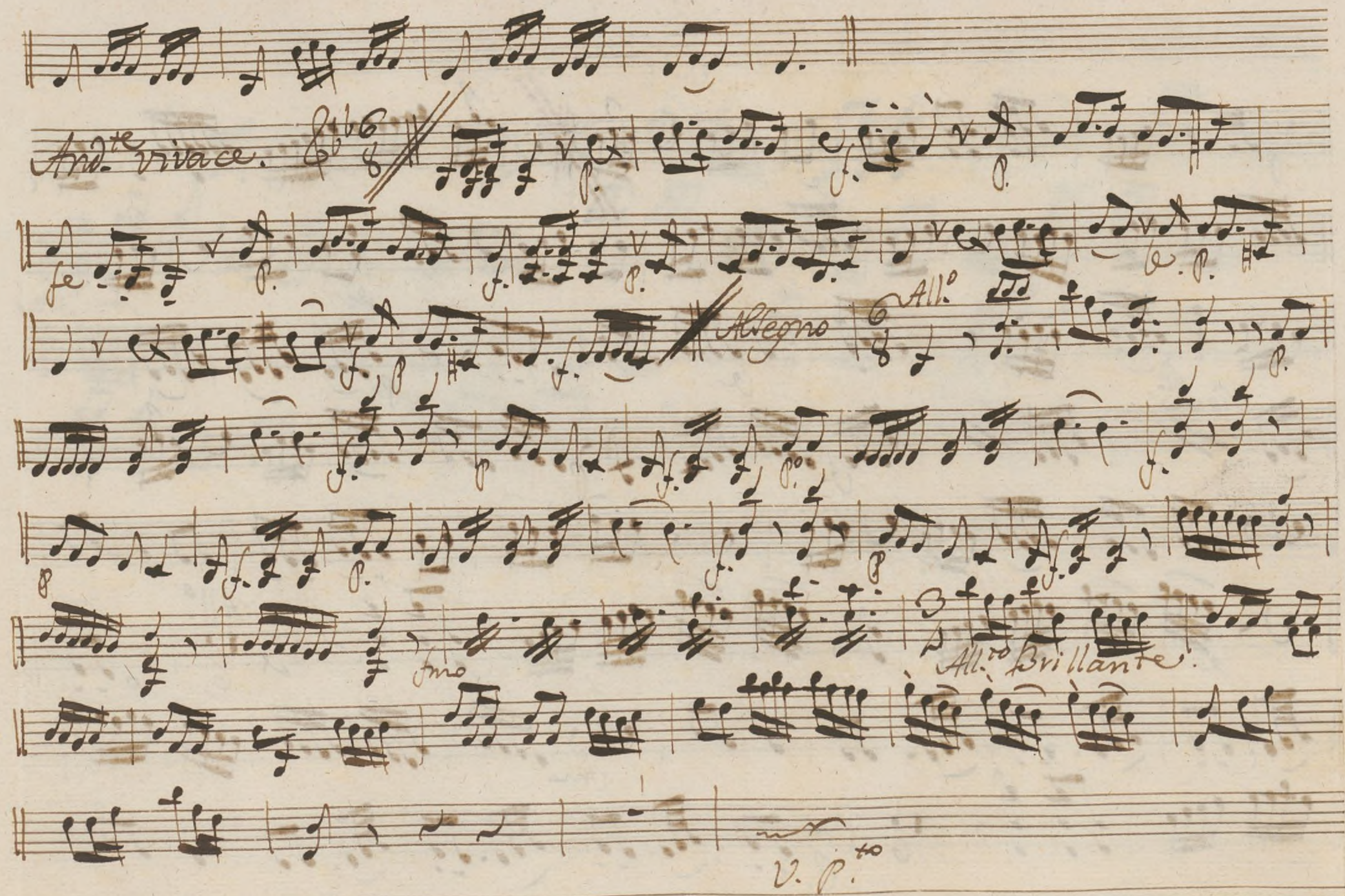
*poco fe*

*poco fe*

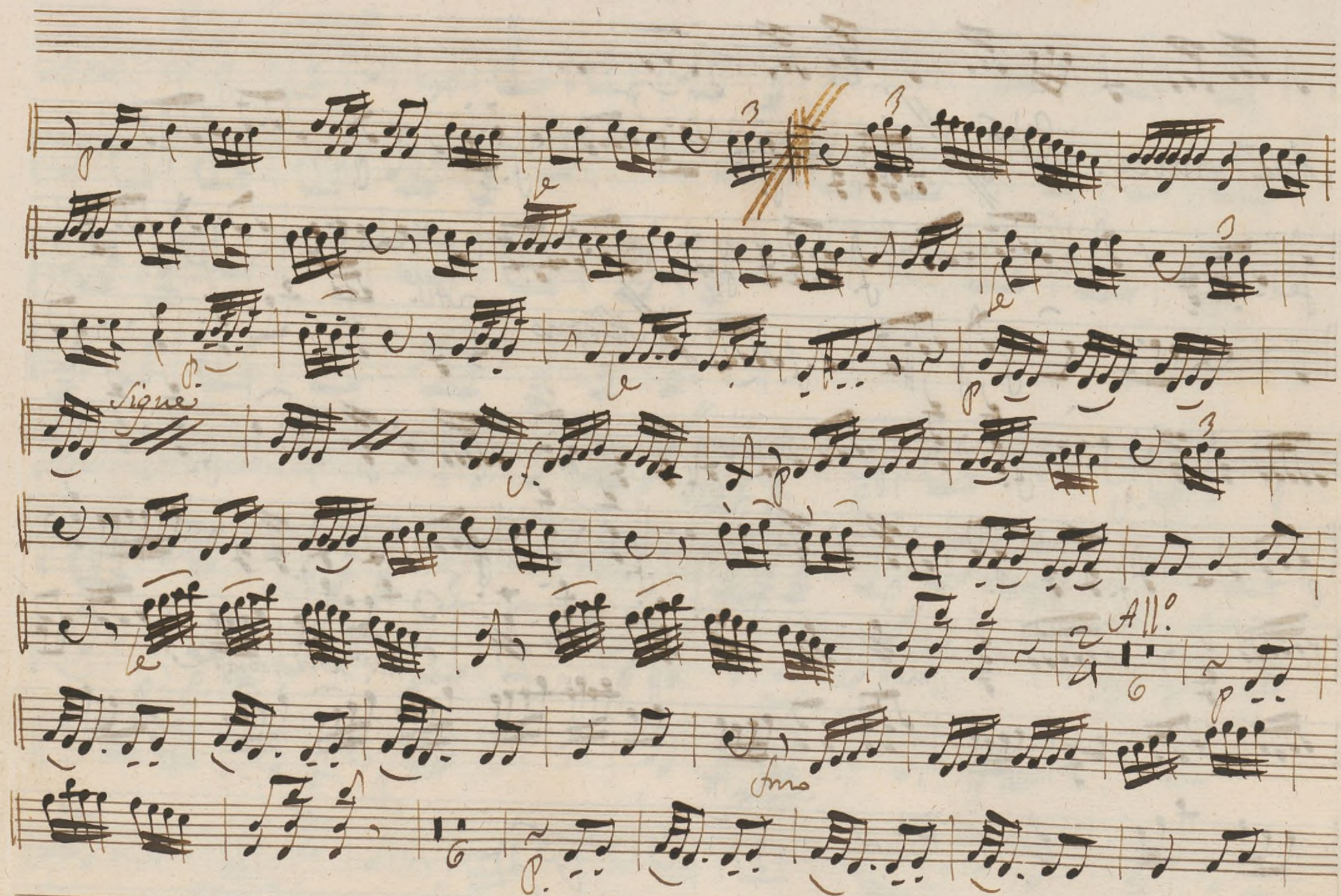
*poco fe*



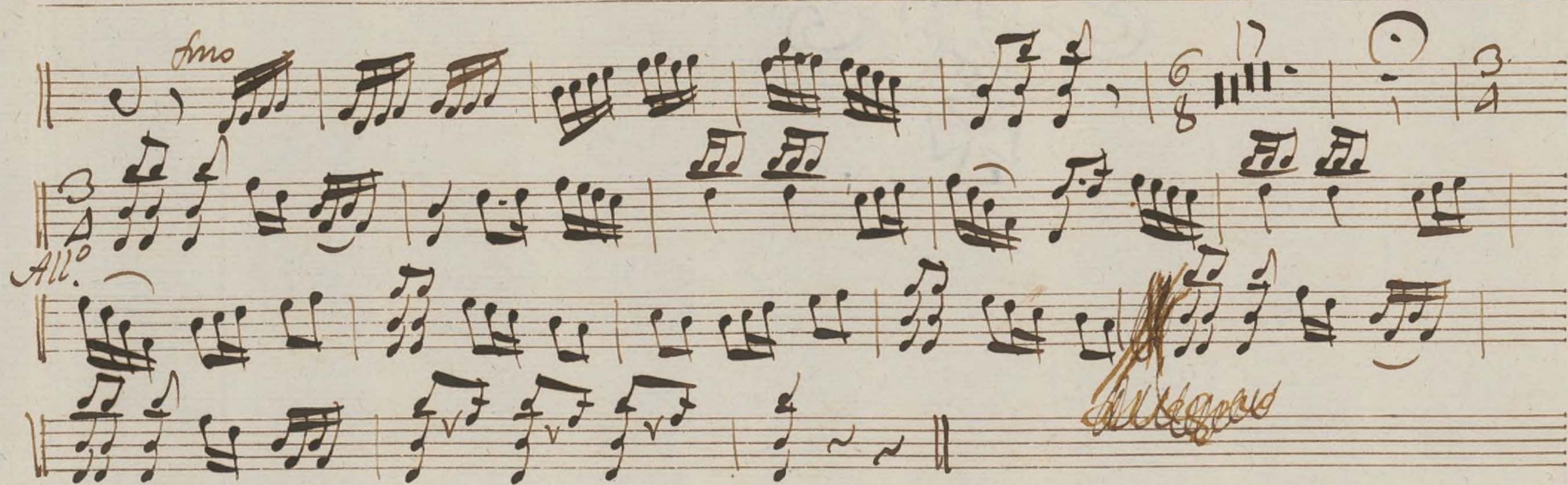
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings are *And.<sup>te</sup> vivace.*, *Allegro*, and *All.<sup>o</sup> Brillante.*. The score concludes with the marking *V. p.<sup>to</sup>*.



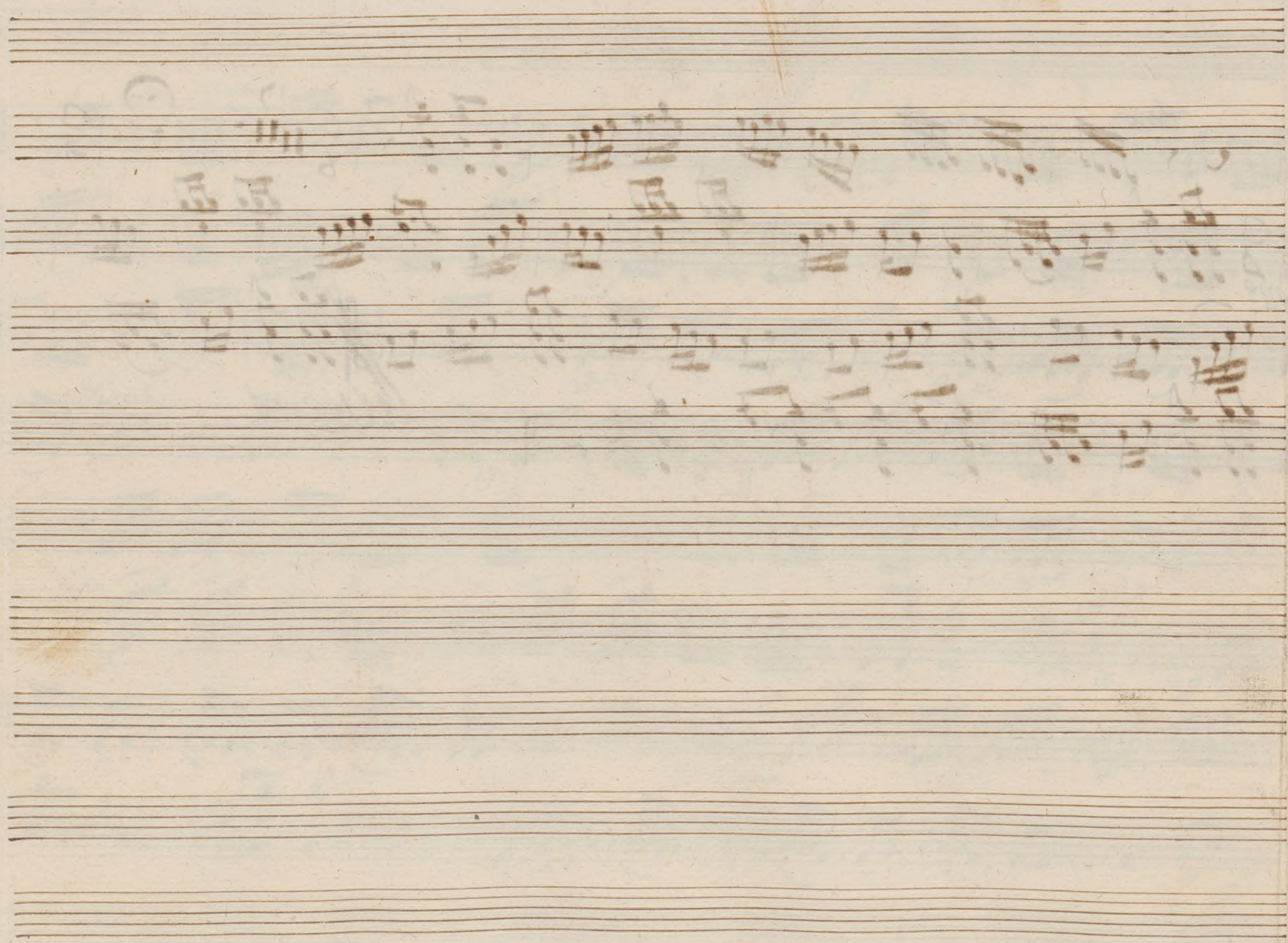














*t*

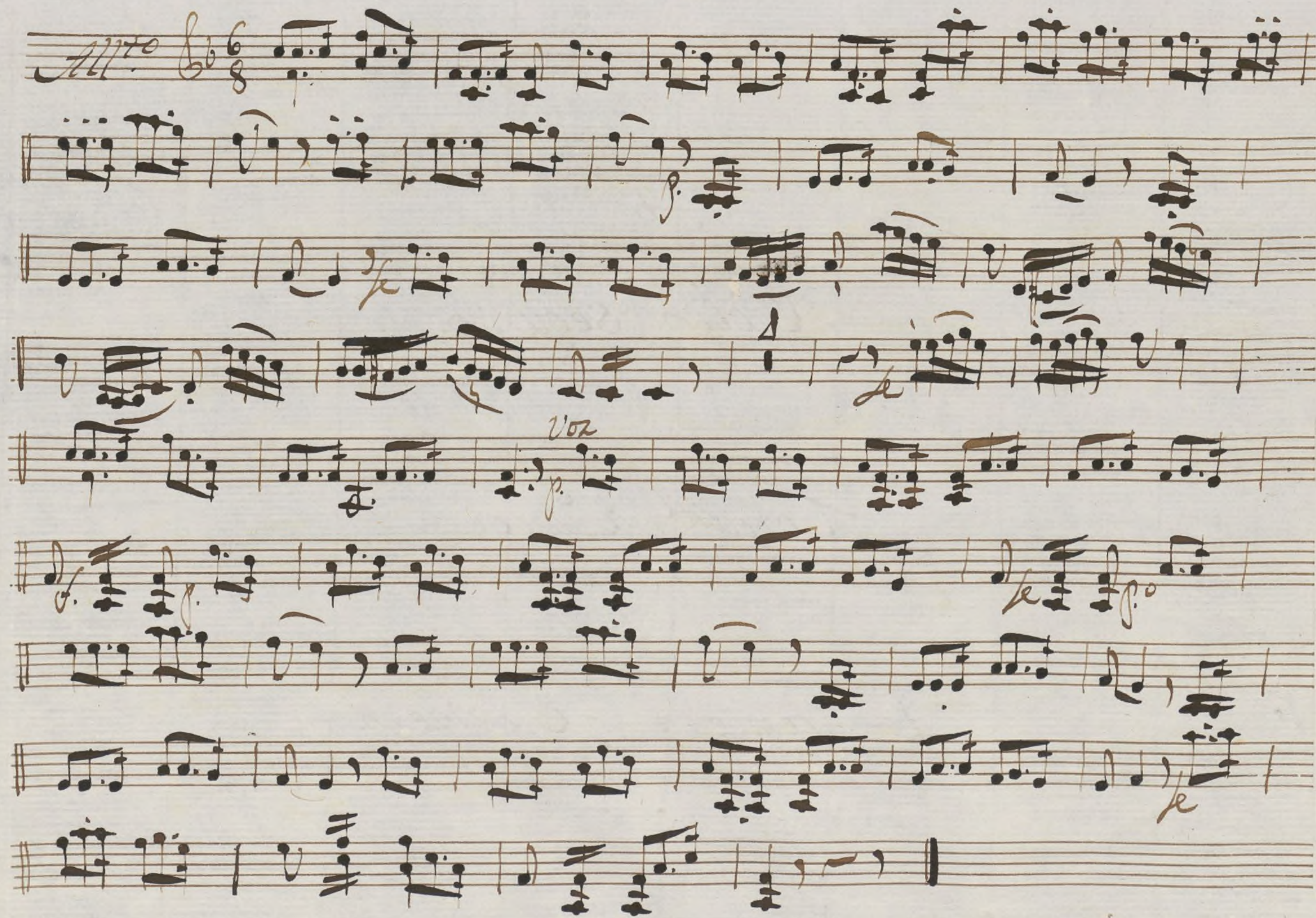
*Violin Segundo.*

*Tonada à Duo:*

*La Prendera, y Chorizero.*

*//*







Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes. A double bar line with a diagonal slash is present on the fifth staff, followed by the instruction *Allegro*. The score concludes with a double bar line on the eighth staff.

*Volti.*



*All.<sup>ro</sup>* 3/8

*And.<sup>te</sup> Poco.* 3/8

*tenuta.* *All.<sup>ro</sup>*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several performance instructions in Italian: *Mod<sup>to</sup>* (Moderato) is written above the fifth staff; *For* (Forza) appears three times below the seventh, eighth, and ninth staves; *All<sup>o</sup>* (Allegro) is written below the eighth staff; and *Voltri* is written below the tenth staff. The word *Parola* is written below the final staff, with a large, stylized initial 'P' that spans across the staff lines. The manuscript is written in dark ink on aged, slightly stained paper.

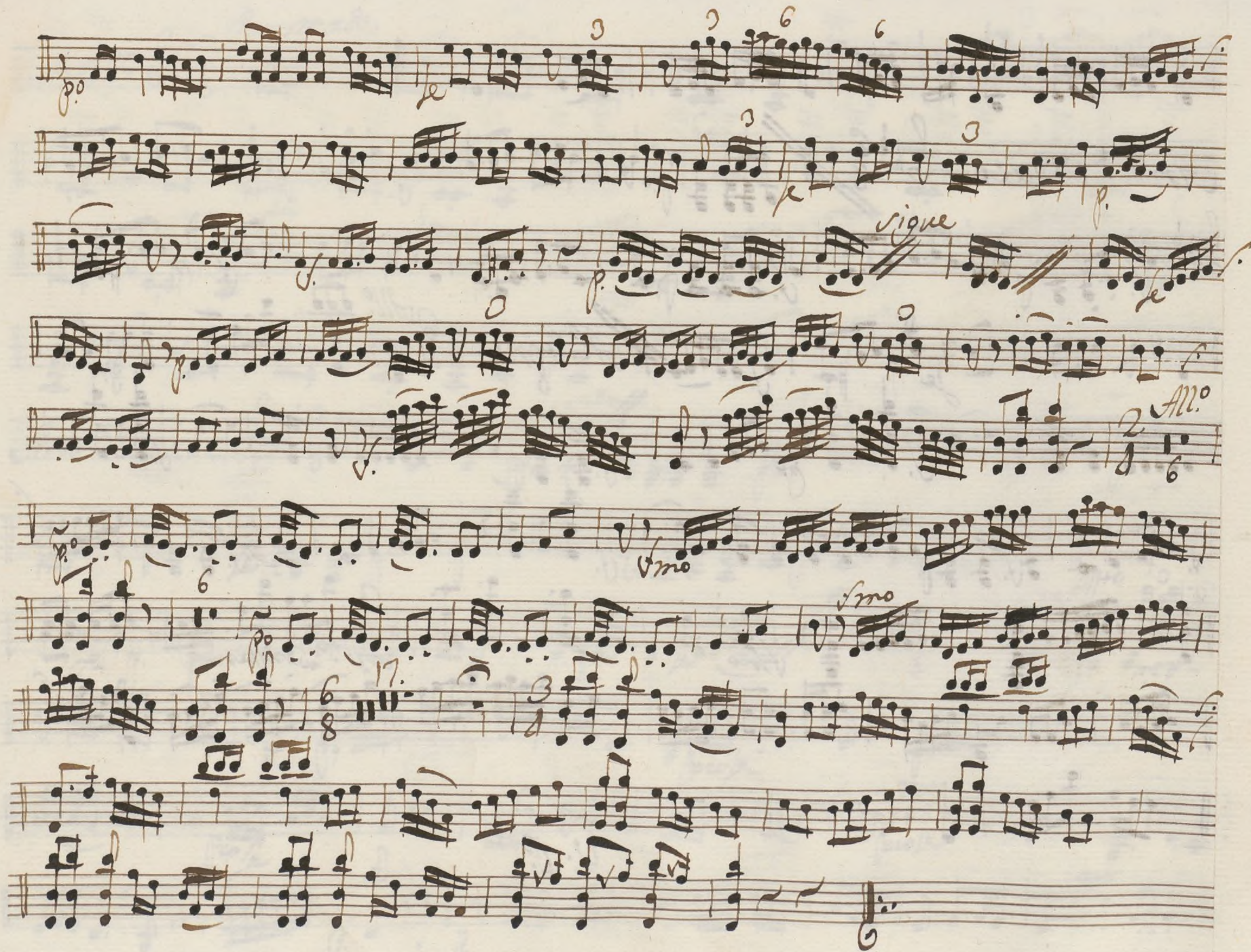










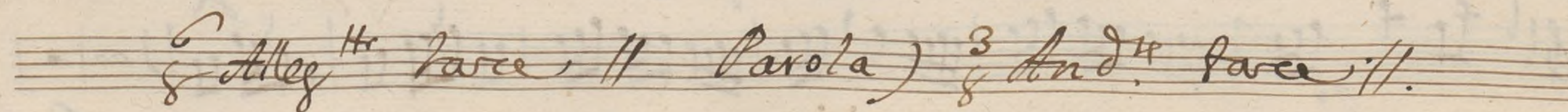
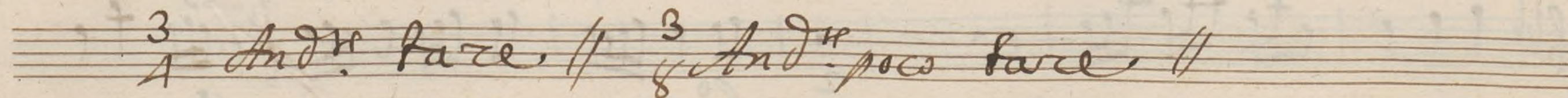
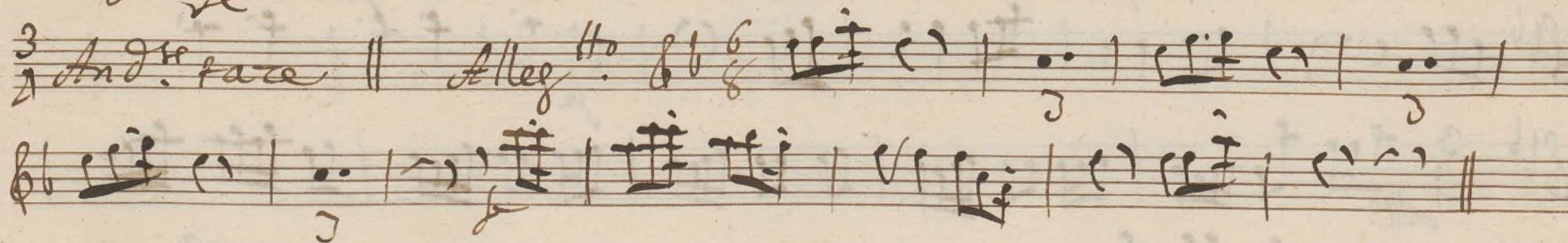
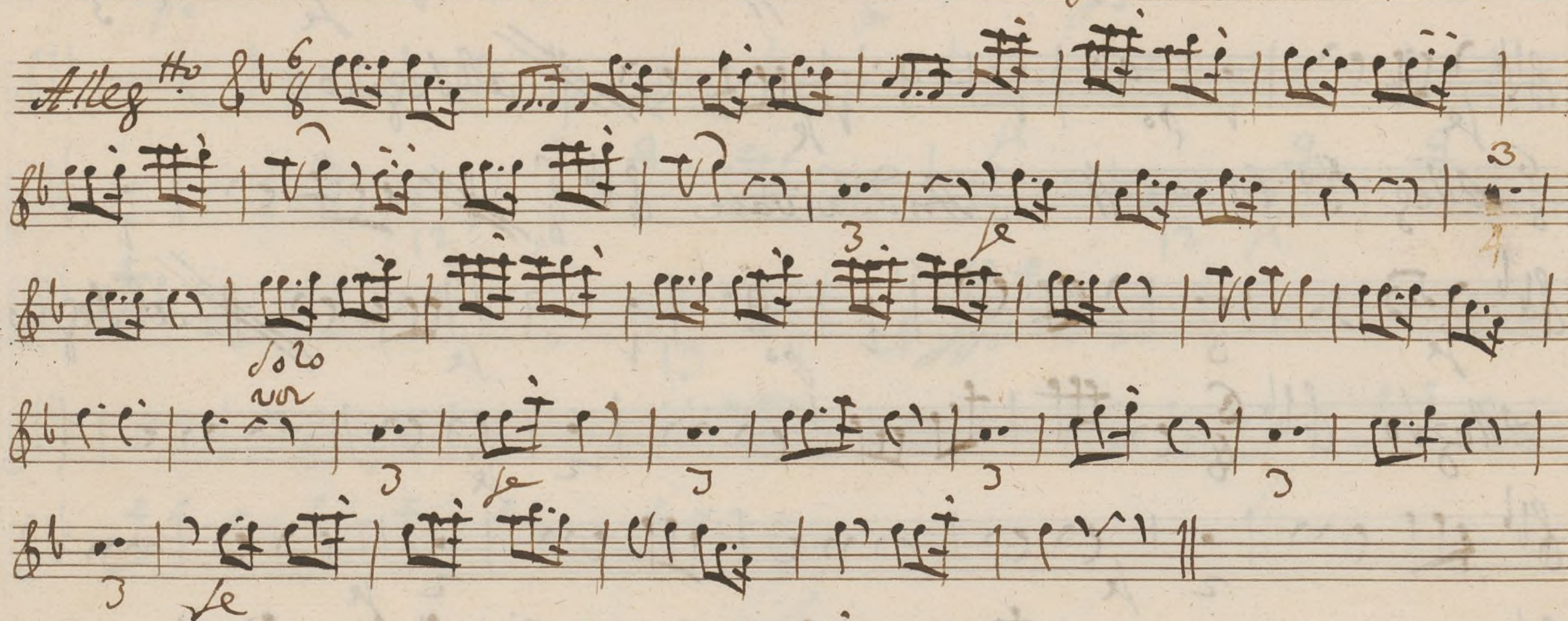




Oboe Primero;

Mus 182-9

tonadilla à Duo; La Pendera, y chorizero.





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

Staff 1: *And<sup>te</sup> vivace* 8<sup>va</sup> 6/8. Includes a double bar line with a slash and a fermata.

Staff 2: Continuation of the first staff, ending with a double bar line and a slash.

Staff 3: *Alleg<sup>ro</sup> faze* 8<sup>va</sup> 6/8. Includes a double bar line.

Staff 4: *And<sup>te</sup> vivace* 8<sup>va</sup> 6/8. Includes a double bar line with a slash.

Staff 5: Continuation of the fourth staff, ending with a double bar line and a slash.

Staff 6: *Alleg<sup>ro</sup>* 8<sup>va</sup> 6/8. Includes a double bar line.

Staff 7: Continuation of the sixth staff.

Staff 8: Continuation of the seventh staff.

Staff 9: Continuation of the eighth staff.

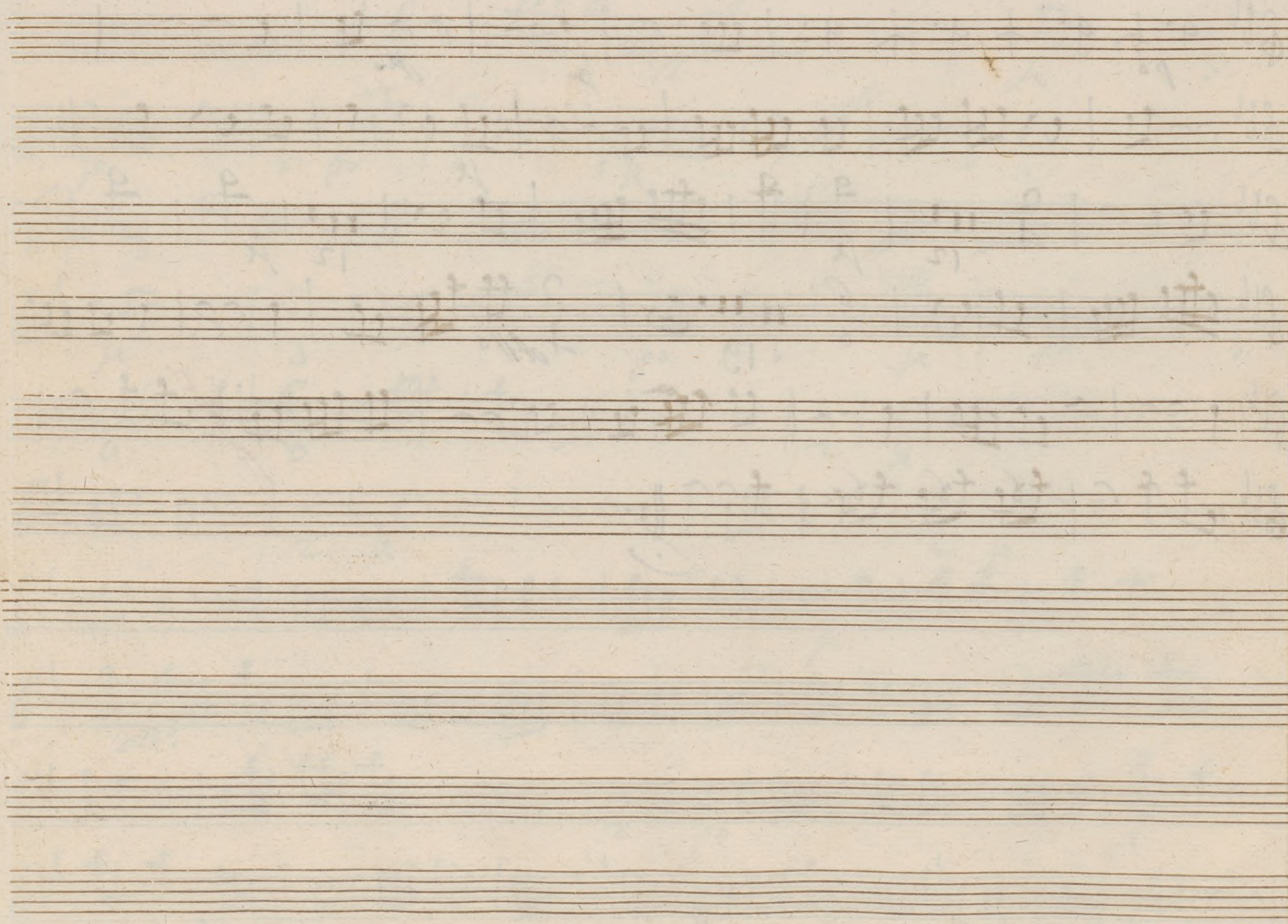
Staff 10: Continuation of the ninth staff, ending with a double bar line and a fermata.

Tempo markings include *And<sup>te</sup> vivace*, *Alleg<sup>ro</sup>*, and *Alleg<sup>ro</sup> faze*. The notation includes various note values, rests, and dynamic markings such as *le*, *po*, and *f*.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. 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 key signature of one flat. The notation includes many beamed notes and rests, suggesting a complex rhythmic structure. There are also some numerical markings below the staves, such as 12, 19, and 24, which might indicate measures or fingerings. The score ends with a double bar line and a fermata on the sixth staff.







Oboe Segundo.

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Mus 182-9

Conadilla à Deus; La Pendera y chorizero.

Handwritten musical score for Oboe Segundo, featuring various tempo markings and musical notation.

The score is written on ten staves. The first staff begins with the tempo marking *Alleg.<sup>ro</sup>* and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *sol* and *re*.

The score includes several tempo changes and markings:

- And.<sup>te</sup> tarce //* (Andante tarce)
- Alleg.<sup>ro</sup>* (Allegro)
- And.<sup>te</sup> poco tarce //* (Andante poco tarce)
- Alleg.<sup>ro</sup> tarce //* (Allegro tarce)
- Parola)* (Parola)
- And.<sup>te</sup> tarce //* (Andante tarce)

The final staff ends with a double bar line and a fermata.



Handwritten musical score for a piano piece. The score is written on multiple staves, featuring treble and bass clefs, time signatures (6/8, 3/4), and tempo markings (Andr. vivace, Alleg. faze, Andr. vivace, Allegro, All.). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is written in a cursive, handwritten style.



Handwritten musical score on six staves, featuring various musical notations including notes, rests, and dynamic markings. The notation is in a historical style, possibly 18th or 19th century.

The score includes the following markings and features:

- Staff 1:** Begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a quarter note with a fermata, followed by a series of eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with various note values and rests.
- Staff 3:** Features a measure with a "2" above it and a "12" below it, indicating a specific rhythmic or fingering instruction. There are also measures with "12" and "19" below them.
- Staff 4:** Includes a measure with "All:" above it, indicating a change in tempo or mood. There are also measures with "12" and "19" below them.
- Staff 5:** Continues the melodic line with various note values and rests.
- Staff 6:** Ends with a double bar line and a fermata. The word "a tempo" is written in orange ink below the staff.







*Trómpa Primera*

*tonadilla à Duo;*

*La Prendera, y chovizero;*



*Allegro*  $\text{H}\flat$   $\text{C}\flat$   $\frac{6}{8}$

*Allegro*  $\text{H}\flat$   $\text{C}\flat$   $\frac{3}{4}$



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The word "allegro" is written in the first staff, and "Andre" is written in the eighth staff. The score is written in a cursive, handwritten style.

3 Andre fare

Vol. 4



In Dela

*Alleg<sup>ro</sup>*

Handwritten musical notation for the first section, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some markings like *pp* (pianissimo) and *f* (forte) indicating dynamics. The section concludes with the word *Parola* written in a decorative script.

*And<sup>te</sup>* *Parola*

In Befa

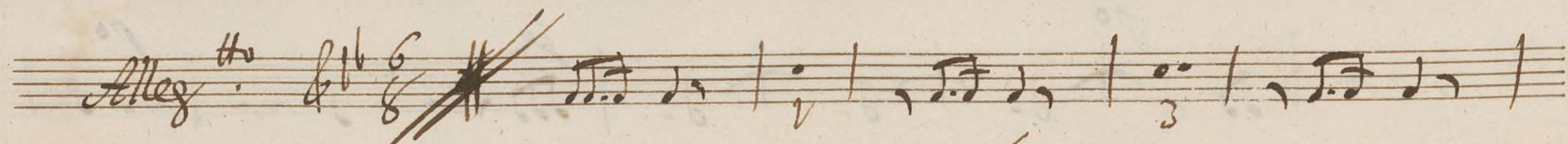
*And<sup>te</sup> vivace*

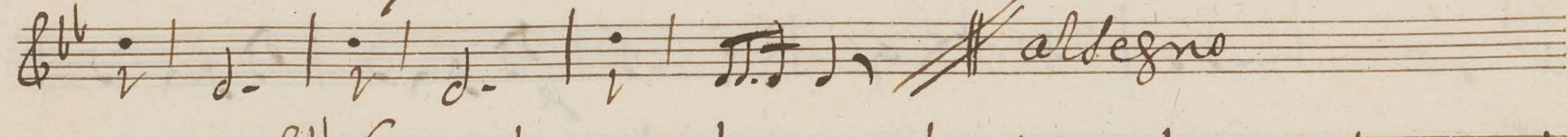
Handwritten musical notation for the second section, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some markings like *pp* (pianissimo) and *f* (forte) indicating dynamics.


Handwritten musical notation for the third section, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some markings like *pp* (pianissimo) and *f* (forte) indicating dynamics. The section concludes with the word *Allegro* written in a decorative script.


*Alleg<sup>ro</sup>* *Parola*

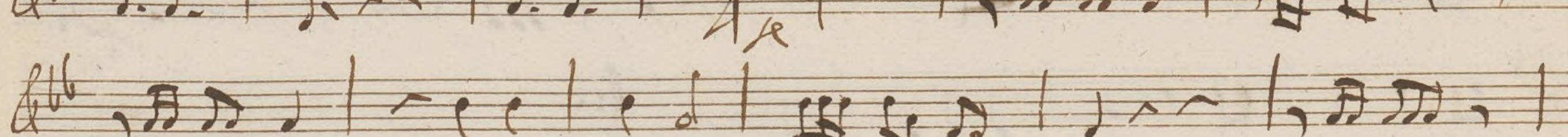



*Alleg<sup>ro</sup>*  $\text{F}^{\flat}$   $\frac{6}{8}$  ~~##~~ 

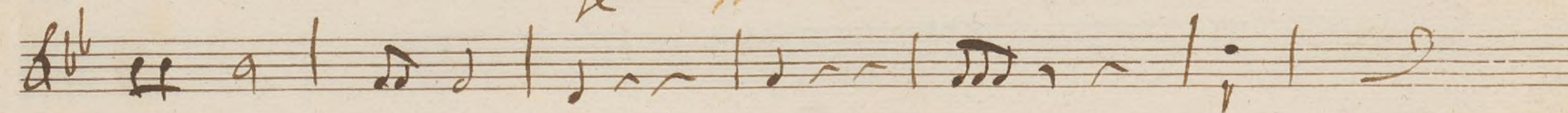
$\text{F}^{\flat}$   ~~##~~ *allegro*

*Allegro*  $\text{F}^{\flat}$   $\frac{6}{8}$  

$\text{F}^{\flat}$  

$\text{F}^{\flat}$  

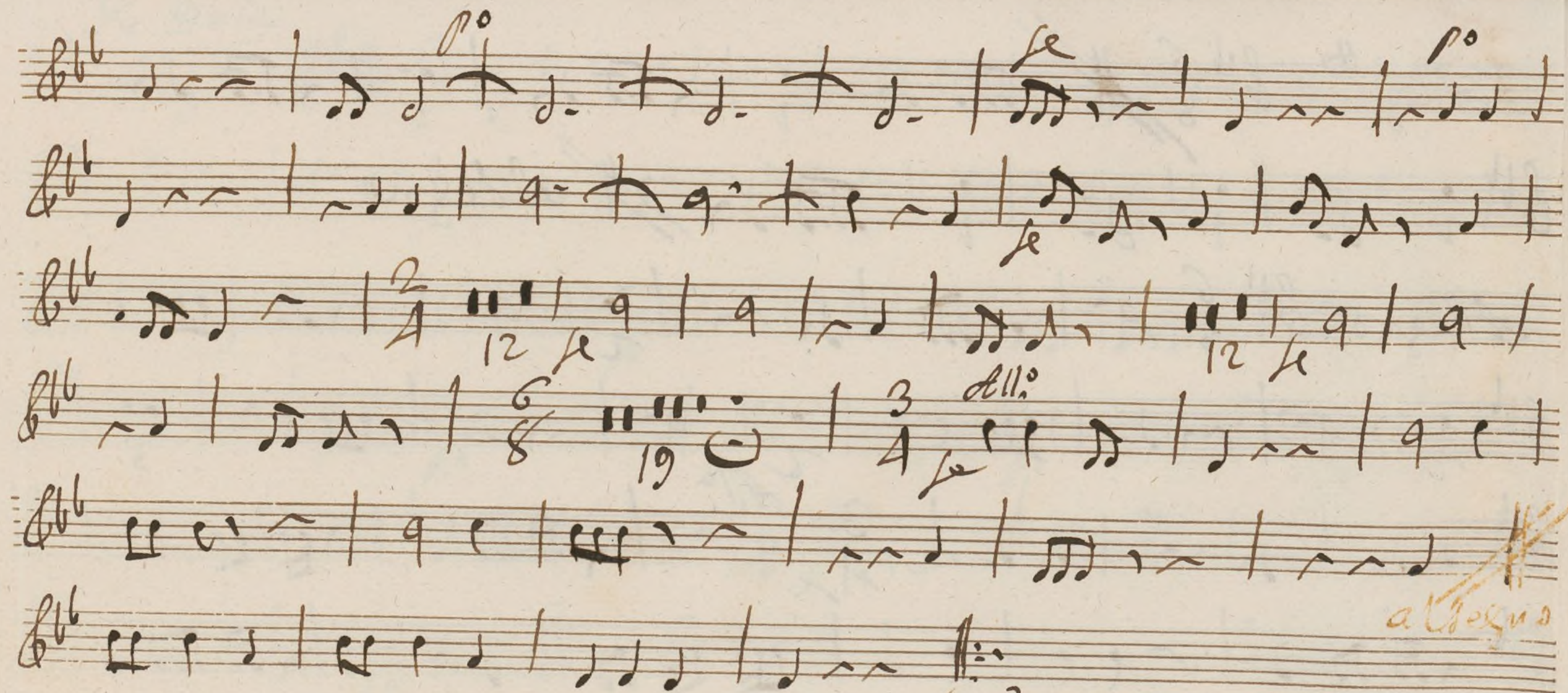
$\text{F}^{\flat}$  

$\text{F}^{\flat}$  

*Volte*

*allegro*





*allegro*











+  
Crompa Segunda

tonadilla à Duo;

La Prendera, y horizero;



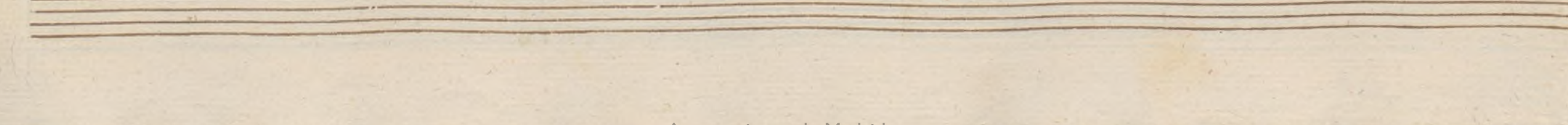
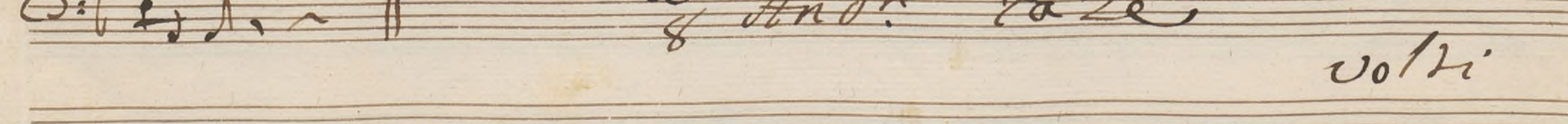
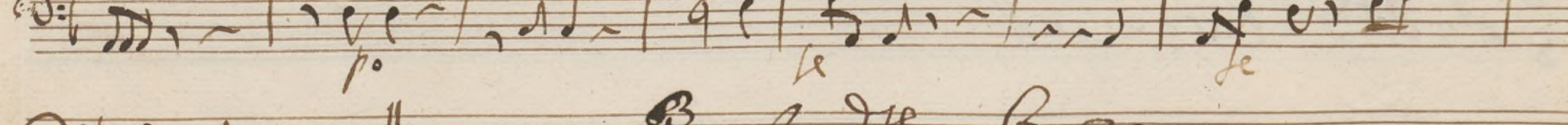
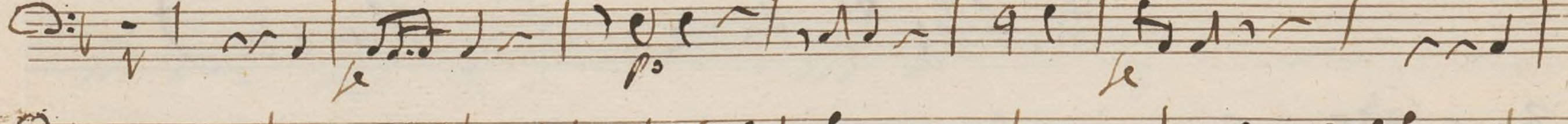
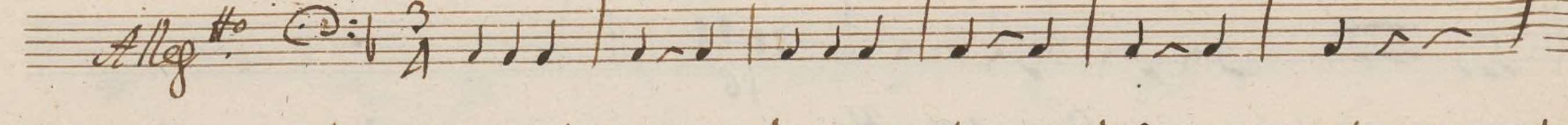
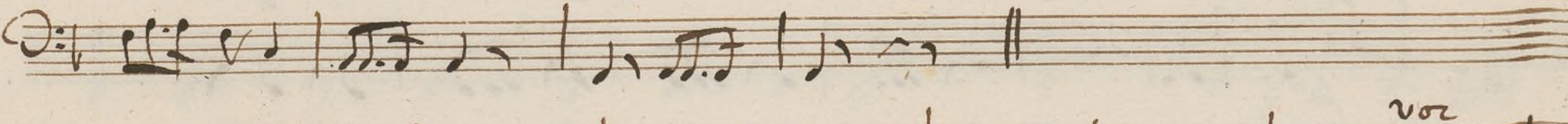
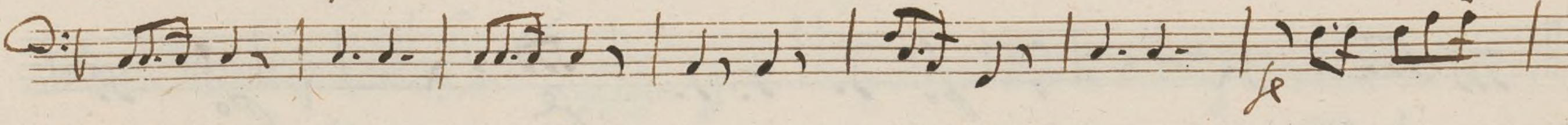
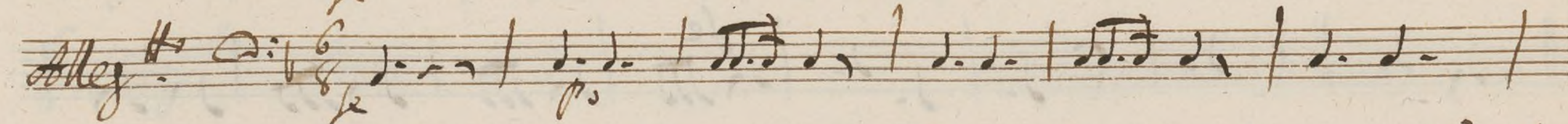
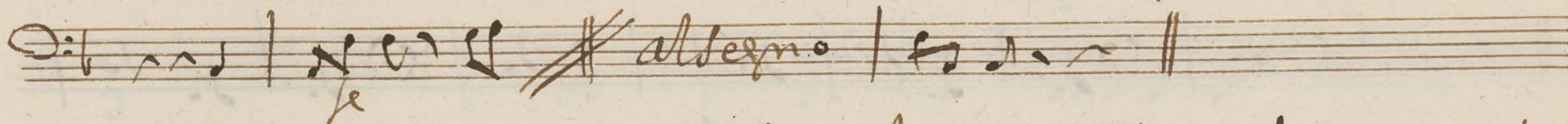
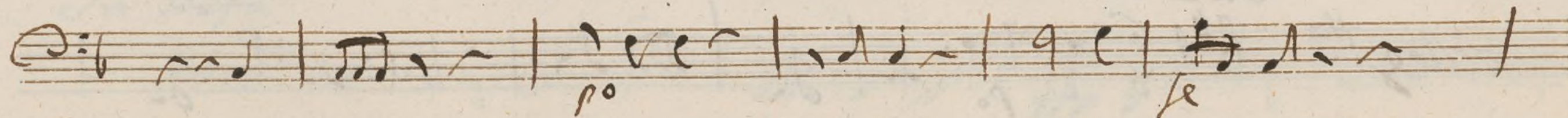
*Allegretto*  $\text{C} \frac{6}{8}$

*p* *f* *molto* *p* *f* *p* *f*

*Alleg*  $\text{H} \frac{3}{4}$

*f* *p* *f*

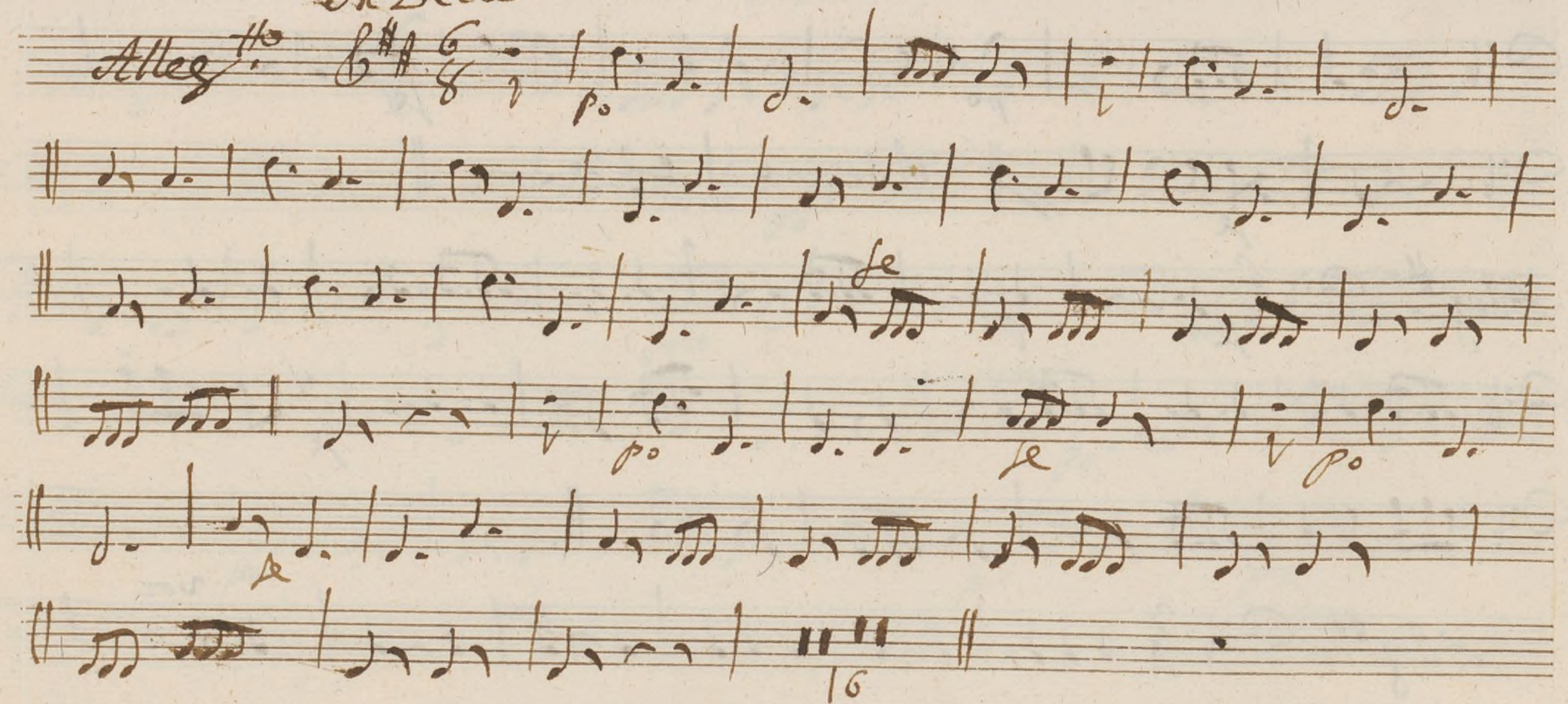






In Dela

*Alleg<sup>ro</sup>*  $\text{G}^{\#}\text{F}$   $\frac{6}{8}$

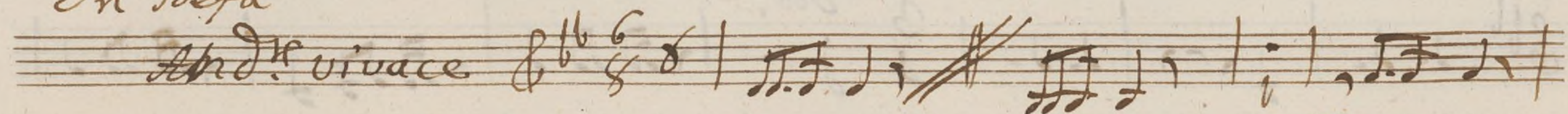
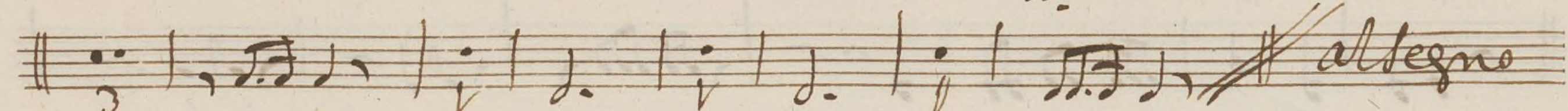
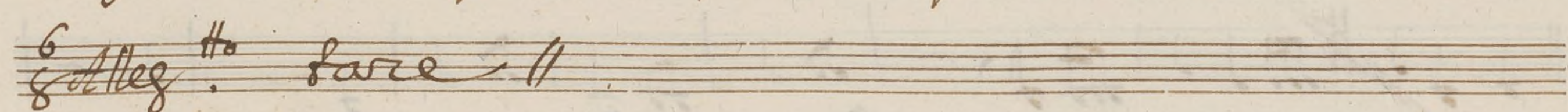



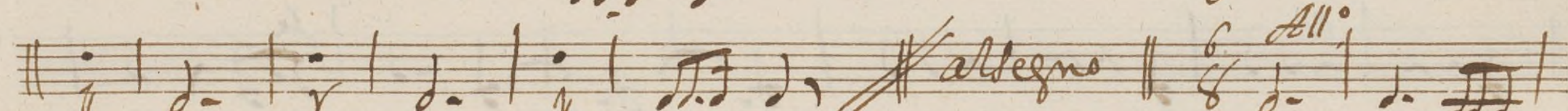


$\frac{2}{4}$  *Alleg<sup>ro</sup>* *faze* // *Parola* )

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



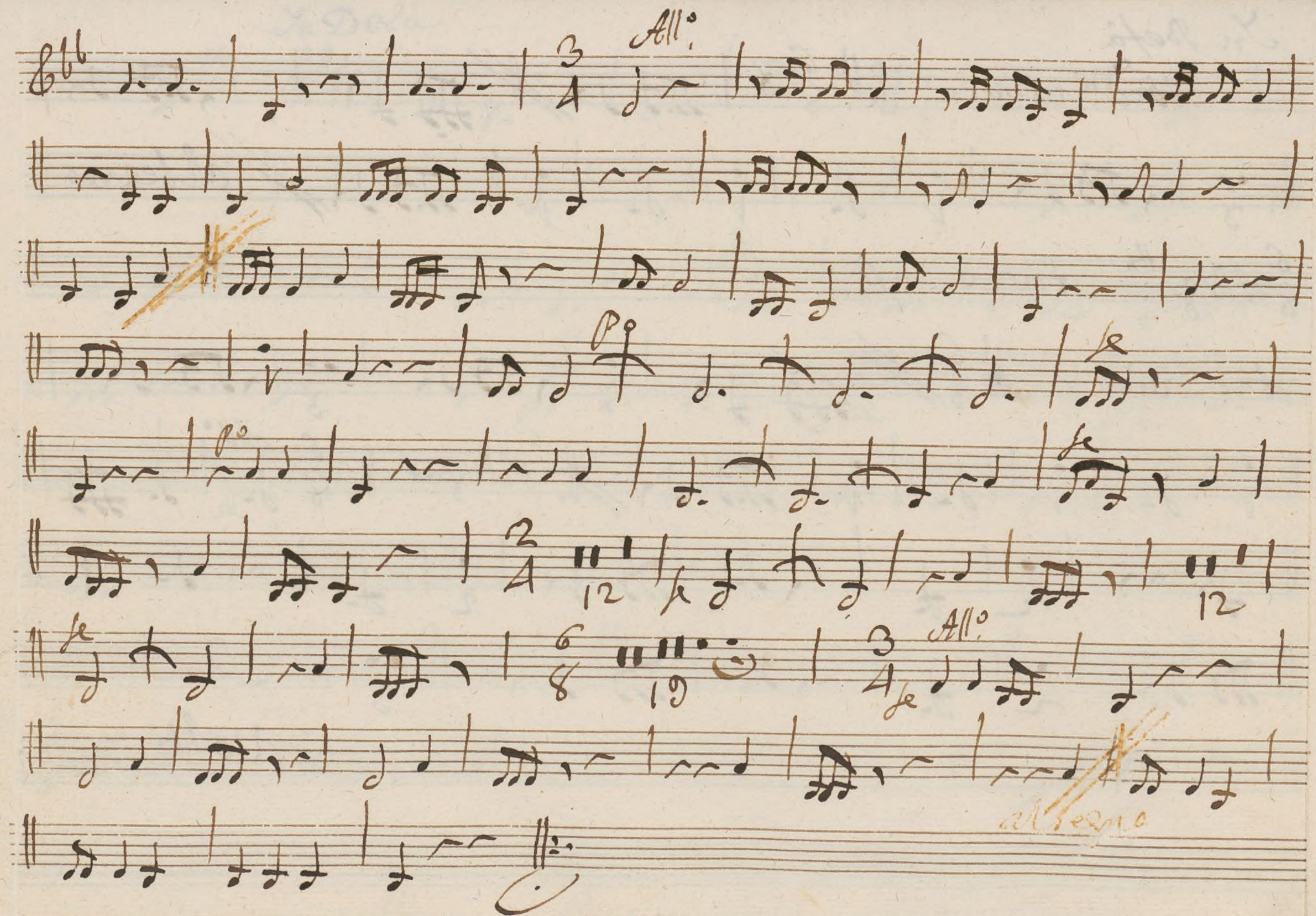
In Befa

*And.<sup>te</sup> vivace* 6/8   
  
*Allegro* 

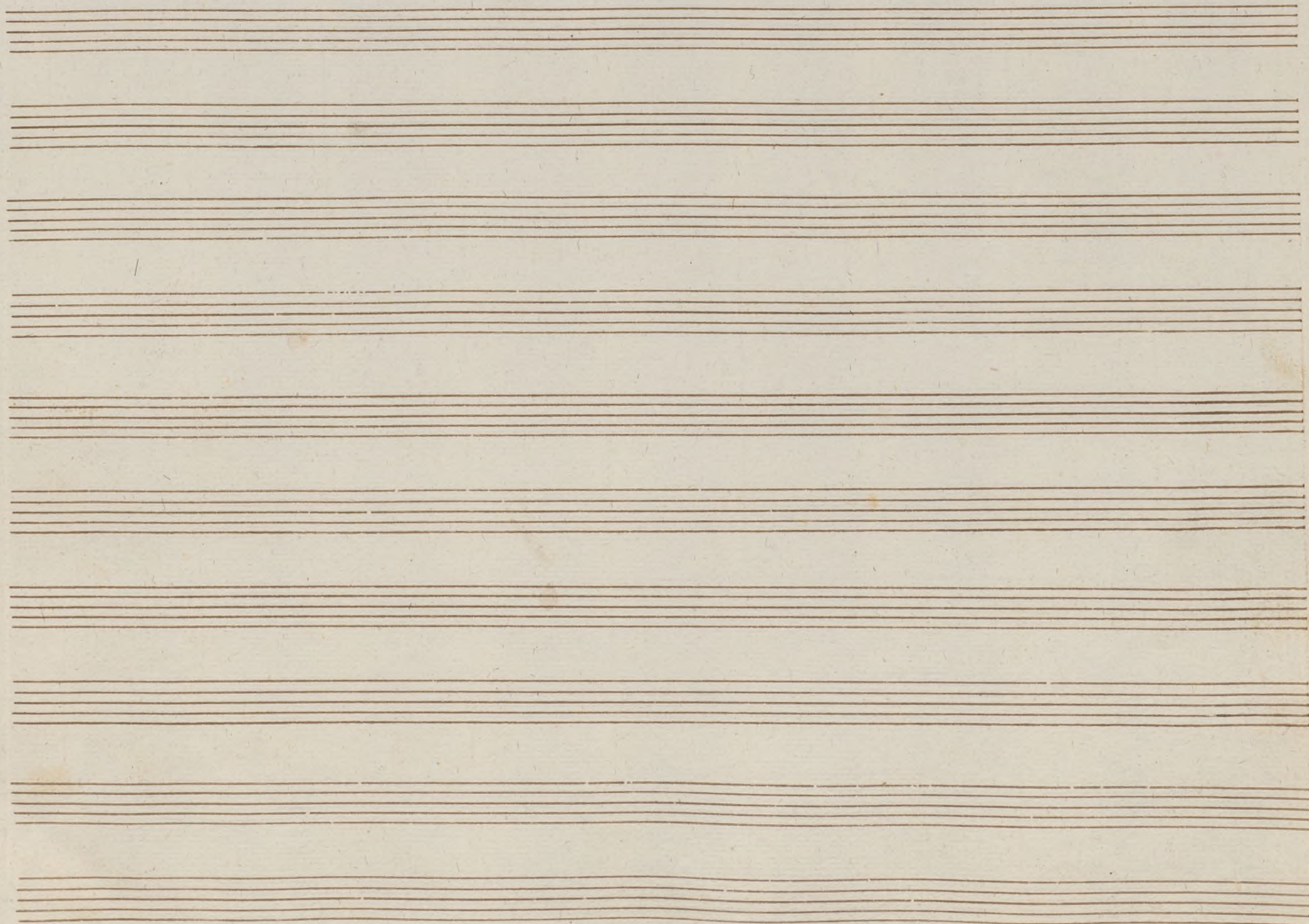
*And.<sup>te</sup> vivace* 6/8   
  
  


*Volte*















+  
Contrabajo;

Conadilla à Deus;

La Prendera y Horizero;

//



2

*Allegro*  $\text{No. 1}$   $\text{6/8}$

*p.* *le* *voz* *le* *4* *le*

*Allegro*  $\text{No. 2}$   $\text{3/4}$

*le* *le* *p.* *le*

*allegro*

*Allegro*  $\text{No. 3}$   $\text{6/8}$

*le*



*Alleg.<sup>ro</sup>*  $\frac{3}{4}$

*p.*

*Volta*

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

*p.*

*voz*

*tenuto.*







*And.<sup>te</sup> Vivace*  $\text{D, b, } \frac{6}{8}$  *voz*

*al segno*  $\frac{3}{8}$  *Alleg.<sup>ro</sup>*

*Poco se*





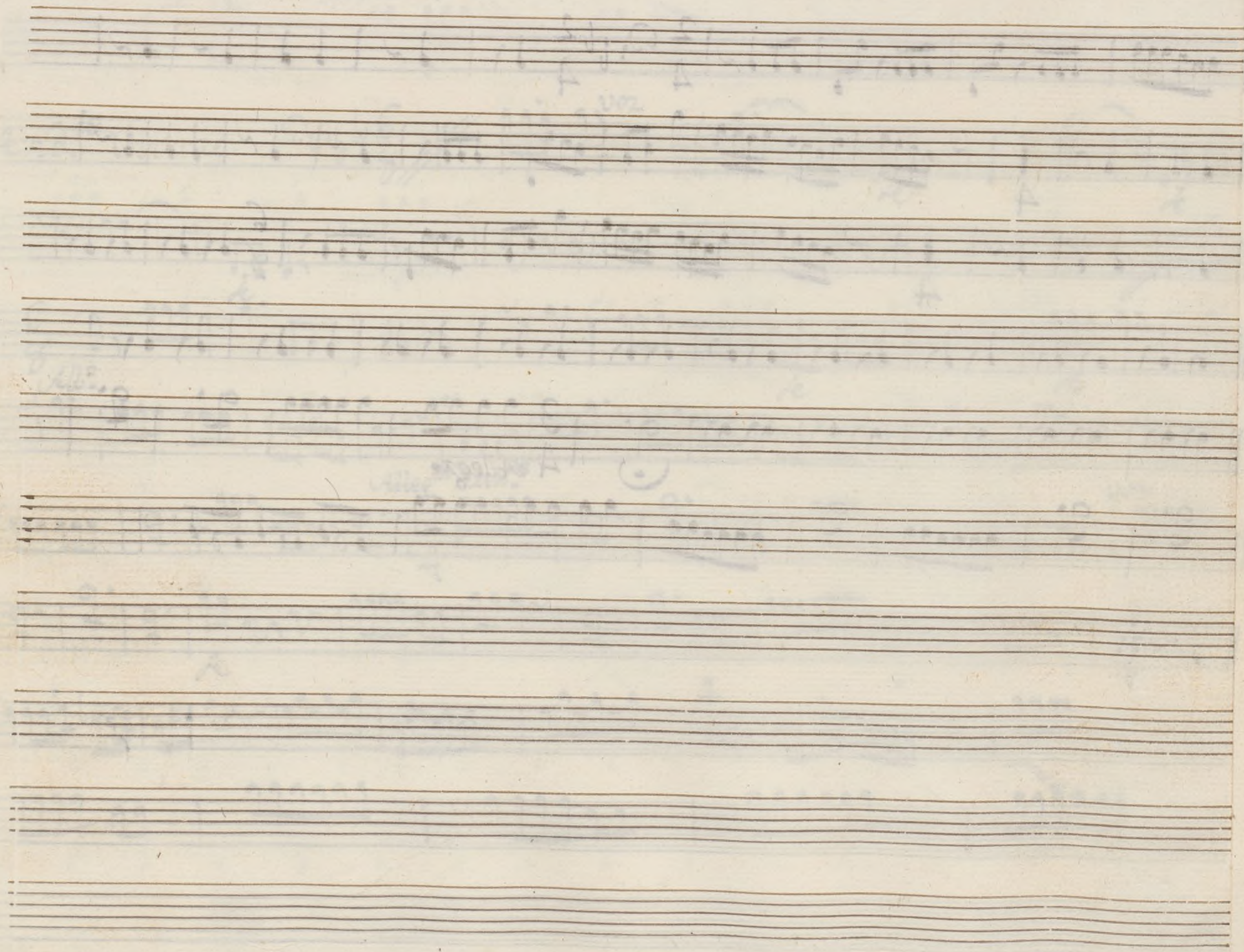


gno.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a '4' below it. The third staff has a '4' below it. The fourth staff has a '4' below it. The fifth staff has a '3' above it and a '4' below it. The sixth staff has a '9' above it. The seventh staff has a '9' above it. The word 'Allegro' is written in the fifth staff. The score ends with a double bar line and a fermata on the seventh staff.

92







+

Contrabajo;

tonadilla à Duo

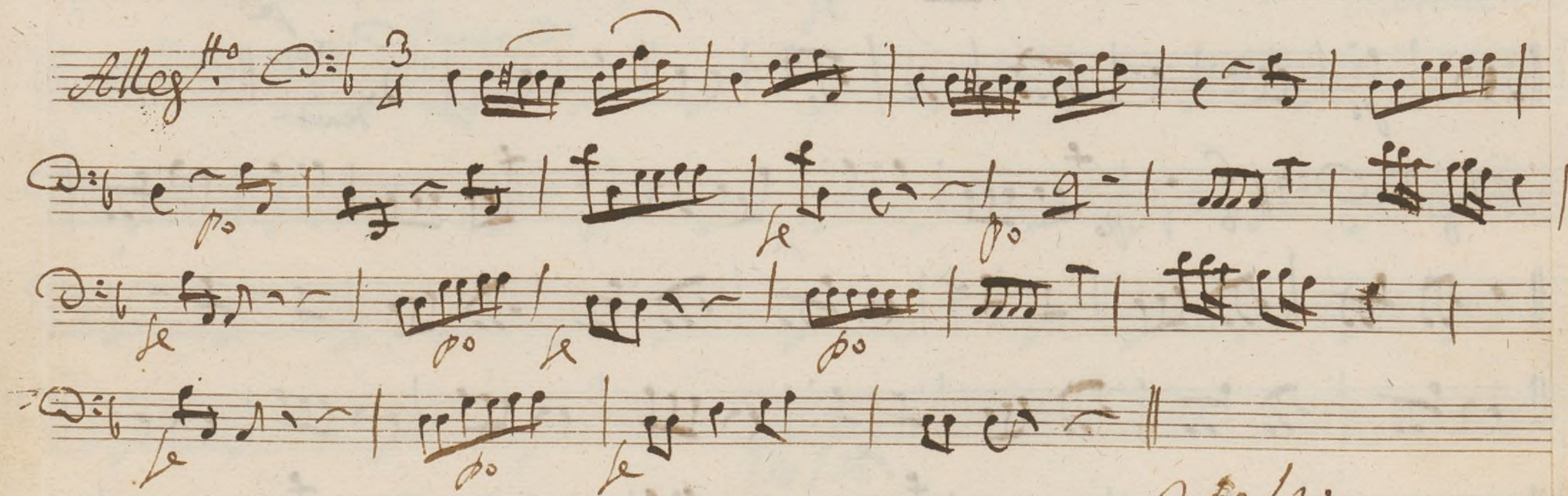
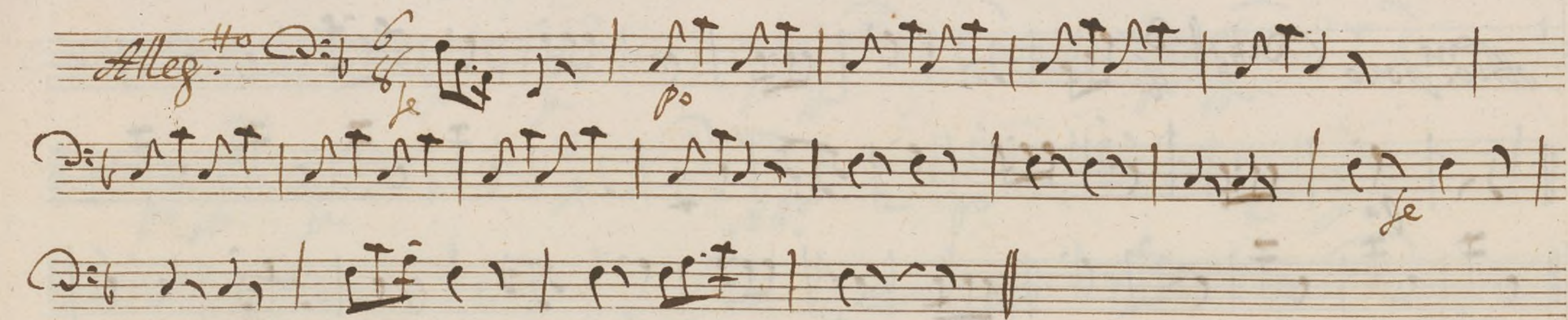
La Prendera, y chorizero;

//









*Vol. 21*



*And. poco*  $\text{C}=\text{F}\sharp\text{F}\sharp$   $\frac{3}{8}$

*tenuto*

*Alleg.  $\text{C}=\text{F}\sharp\text{F}\sharp$   $\frac{6}{8}$*

*tenuto*

*Alleg.  $\text{C}=\text{F}\sharp\text{F}\sharp$   $\frac{6}{8}$*

*Alleg.*



Handwritten musical score on a single page, featuring seven staves of music. The notation is in a historical style, likely 18th or 19th century, with various musical symbols and dynamic markings.

The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with dynamic markings such as *sfz* (sforzando) and *ff* (fortissimo). The second staff includes a time signature change to 2/4 and a marking *All.* (Allegro). The third staff ends with the word *Parola*. The fourth staff begins with a treble clef and a key signature of one sharp, followed by a 3/8 time signature and the word *Punteado*. The fifth, sixth, and seventh staves continue the musical notation, with the seventh staff ending with the word *Volte*.



*And.<sup>te</sup> Vivace*  $\text{C}:\flat$   $\frac{6}{8}$

*Allegro*  $\frac{3}{8}$

*And.<sup>te</sup> Vivace*  $\text{C}:\flat$   $\frac{6}{8}$

*Allegro*  $\frac{6}{8}$



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo and mood are indicated by the handwritten text "Alleg<sup>ro</sup> Brillante". The score concludes with a 2/4 time signature and the word "Volte".

Alleg<sup>ro</sup> Brillante

Volte



Violon solo

2/4

Contra bajo

Un.

rit.

rit.

8



Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff features a large bracket on the left. The third staff includes the tempo marking "Allegro". The fourth staff ends with a double bar line and repeat dots. There is a large, dark, illegible scribble over the middle of the third staff.



