

Leg. 17. n. 3.

MUS 69-11

t

Leg. 1. n. 4

Sainete de  
Musica  
y Tonadilla

J.

Los Gitanos y los Payos

De D.<sup>n</sup> Pablo Esteve. año 1776

Ayuntamiento de Madrid

69-11

*Alleg.<sup>to</sup>*

*chinita Jueral*

Concejo y lustre

de este lugar todos en

Benteli

~~chinita~~ a q.<sup>ta</sup> Al calde

manda juntar todo el co

~~chinita~~ una Titana

nos quiere hablar q.<sup>ta</sup> otros

todos.

queda sentarse ya.

obe de cemos va

cejo de Juncarral

sin duda ourre gran

tanos viene a entregar

grande noticia U-

ya ala par.  
 nove oad  
 til sera.

~~Allegro~~ *Allegro*  
 Asegno vengan los jarros se bunnaxá  
 dos mas.

~~Allegro~~ *Allegro*  
 ese es a cuerdo partieu lax y q. el ca  
 todos.

~~Allegro~~ *Allegro*  
 bildo debe aprovax  
 a embouxa.

*todos.* ~~Quel~~  
 charnos principio dax. a eso ve nimos pues a emp

*todm.*  
 nax. por q. es noticia mui espe cial.

*todos.*  
*All.° vivo.* O — que grande for tuna

ela de este lugar es — que — siempre

q. e se junta se embouacha: ala ley —



Parola. ~~adixita~~. Quexol.

jo de tambien... La Gitana viene, todo el conceso, pongase grave, y estirado, en tan que yo acavo de verer

*And.<sup>te</sup> 2*

~~Porta~~ No Zenorez soy Gi ta na  
 No toditas vendreis con mi go

Ventosa por nombre ten go  
 No los cogere mas sin riesgo

*Punteado.*

ya el pobuerzi to que pi - llo - - - buena vento.  
 no ay pobuerzi tos des Pa yos - - - q. abeis devob.

sa le pe - - - go - - - yo me hallo mui  
 ver en cue ros - - - ala ora

des contenta - - - de todos mis compas  
 no que yo diga - - - los pillare mas dur

neros y para poder vengarme  
 miendo y en cayendo en vuestras manos

entregaros los pretendo  
 estirarlos los piscuezos

*All.<sup>o</sup>*  
 soy ale grita soy gracio

sita y se va ilax un son so

Vaila haciendo port.<sup>s</sup>  
con el dengue.

9

nete q. e hace buincar

eche us.

te eche uste eche uste en el dengue cito que

yo apaxa re'. chamame chamame chama

me q. e si tu me chamas yo me axximare-

~~Porta~~ vailando los dos.  
chamame chamame chamame un poco de el

~~Allegro~~ todos bailan  
soltando las Capas.

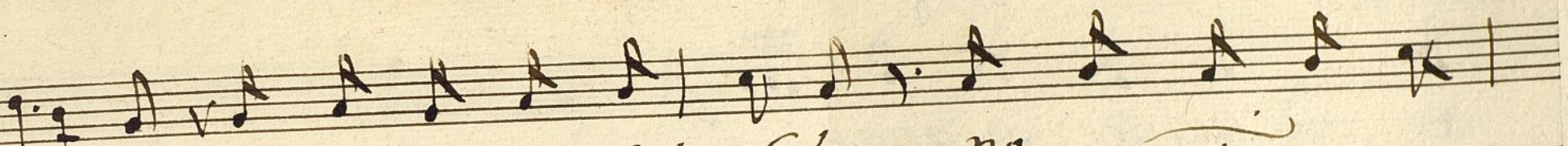
denque q.<sup>e</sup> yo apaxa re: eche uste eche us.

te eche uste un poco de el denque q.<sup>e</sup> yo apaxa

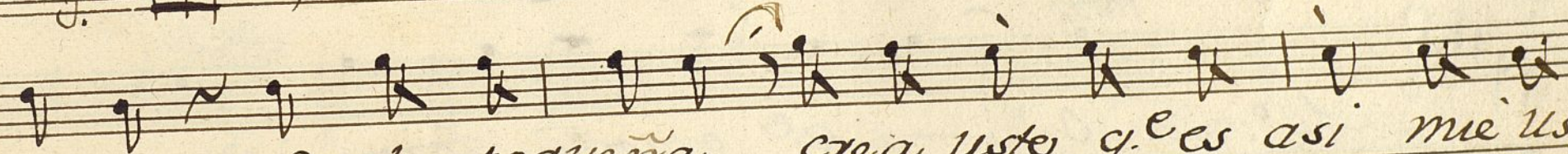
re: ~~Allegro~~ Este es el son  
de espanta males  
Viva, Viva la gitana  
Allegro. Polac; chutico gente onrada  
que en dandome a mi a  
se me desgalcha el tti  
y se me repulpa el al

Benteli ~~Allegro~~... Eres Corta de genio Pol.<sup>a</sup> de la qu  
Pepo. ~~Allegro~~... Di de q.<sup>n</sup> eres hija Pol.<sup>a</sup> de la fi  
tienes abili dades Pol.<sup>a</sup> soy ba

chta Lopez. ~~Allegro~~... que es lo q.<sup>e</sup> mas te gusta Pol.<sup>a</sup> quitar  
Querol. ~~Allegro~~... Cuenta no nos engañes Pol.<sup>a</sup> no ay  
al prendimiento Vamos todos. Vamos



sea no tengo yo esta falta no  
 valda y con Madre si ganta y  
 vera de veloxes y cajas de  
 Payo. la tapa delos sesos la  
 Nada fra ve uste la concencia ya  
 rriendo q' e chasco les espera que



desde pequeña crea uste q' es asi me us  
 me queda enana  
 y de pe setas  
 de un trabucazo  
 de las Gitanas  
 a estos melenos.



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te desde pe queña  
me quede enana  
y de pesetas  
de un trabucozo  
de las Gitanas  
a estos Melinos.

*3 mas*

*9* *todo*  
All.<sup>o</sup> vivo *0* — q.<sup>e</sup> grande fortu ma

Ala de este lupax es — que — siempre q.<sup>e</sup> se

*Benelant p<sup>o</sup>*  
Junta se emborracha ala ley — — — Uuatu



Camara. ~~Alto~~ Alegre monos chiguillas

*Alto 5*

~~Vamos~~ vamos halla embolao

*Andante.*

*todos.*

Los Gitanos te nemos vida partien

lar - - vida

todo el dia ale

quia todo el dia vai lax todo

anda chi quilla. Vayla con

sal que es tu respingo — lo que no

ay y asi nos dixer timos con gusto y sin pe

sar con

*Paxola* ~~XXXXX~~ <sup>Camras.</sup> ven aca tu filinche,  
canta aquel sonsonetillo,  
*Martina* ~~XXXXX~~ y todos te responderemos.  
vamos hallai escuchad

*Cantirela.*

All.<sup>o</sup>

~~martina~~ *Martina*

las hijas de Madrid dicen a sus mismas cama  
Dicen ya las mas Mujeres en cogiendo un hombre

no el q.e fuera en amparado y no tubiere que

radas quando la cosa es de gusto mas q.e nunca me de nada  
blando ya este pajaro no buelta vamos lo descanõ nãndo

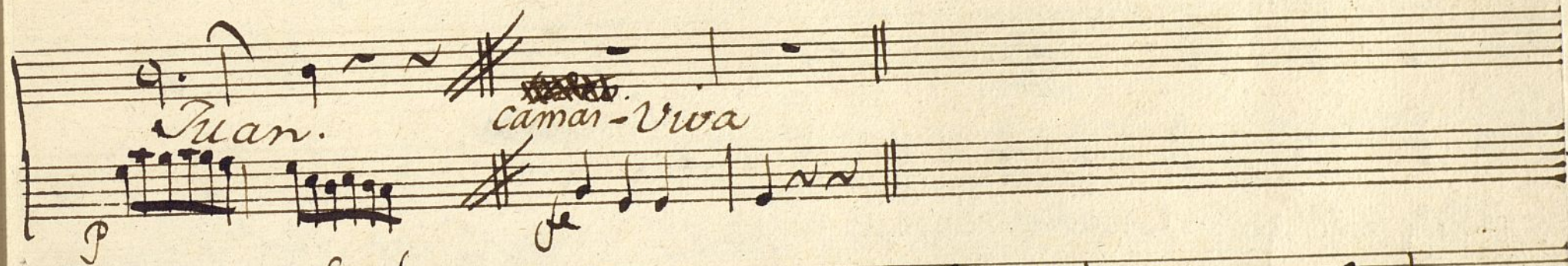
lax metase en la faldriguera navio de foncarvel

todos.

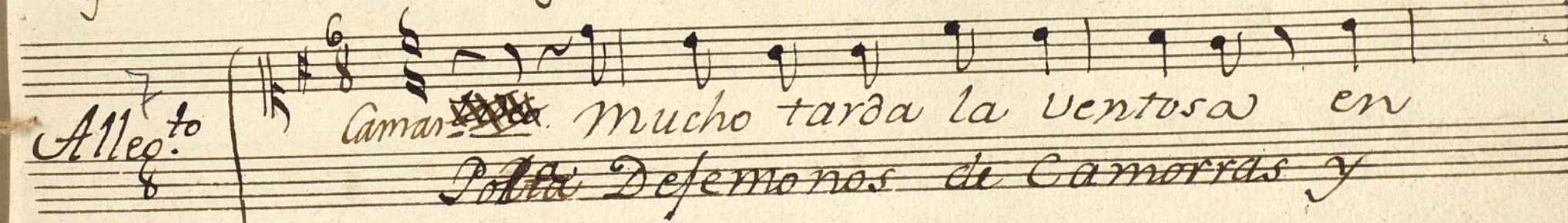
tira na tira ti xana tirana *yan dar an*



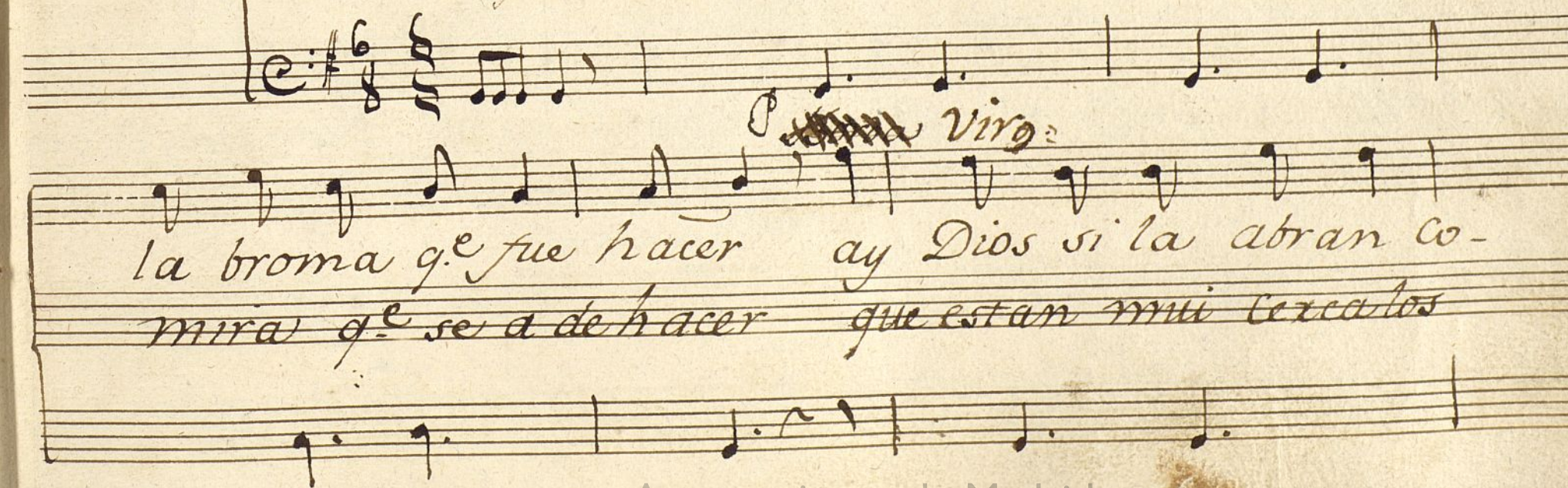
Dar ~~Valla~~ y tira tira tirana este es el amor de



Juan. Camar-Viva



*Allegro* Camar ~~Viva~~ Mucho tarda la ventosa en



Polta Defemonos de Camorras y  
 la broma q.e fue hacer ay Dios si la abran co-  
 mira q.e se a de hacer que estan muy cerca los

Vio.  
~~TRIN~~

lido y la desan como el pez no discurre q<sup>e</sup> su.  
Payos y que os bienen a prender. ~~Ma~~ hagamonos los dos

Cama~~TRIN~~

ceda q<sup>e</sup> es astuta sin igual ay Dios q<sup>e</sup> al xaron mas  
midos y dejarlos acercar ~~Por~~ pues iros ya prebi-

todas.

diestro la suele el Gato pillan si Gitano de ma.  
niendo q<sup>e</sup> yo vrdixé lo demas - todas. be Capitana arca.

~~Camara~~

Vi da. si a todas nos quere bien tomad hisas cien a  
 er los para Castigarlos bien tad.º y en tanto yo como

brazos -- y asi lo dare a entender si si si  
 so tras un rato me acostare si si si  
 Detenore

Vale Potta.

y asi lo dare a enten: he oiga uste cuchi -  
 un rato me acosta he dejer uste cuchi  
 Detenore Potta.

chi cuchi chi cuchi chiy mas cuchi chi q<sup>e</sup> tu me la  
 chi q<sup>e</sup> si me das

*dol...*

pegas me parece a mi y con estas unias dare fin de  
 celos te e de confundir ya marchos por ellos ciudado y fin

*Camar. ~~12/16~~*

ti - - - - - Yo yo yo yo Yo Ya Ya sy cuchi  
 q<sup>e</sup>ix - - - - - ya ya ya ya si si si si cuchi

choi cuchō choi cuchicho y mas cuchicho q.e tu exes la  
cho que chasco los.

Dol.

prenda de mi corazon y no a de ofenderte tu amado si  
payos Neban tan atroz. Vamonos echando que suena Mu.

Alleg.

mon... yo yo no no yo yo no no ... Alor Paris.  
mor todas po si si vamonos si si vamonos.

Pol.<sup>a</sup> Querof ~~Querof~~ Bexteli ~~Bexteli~~ Orosi

And.<sup>te</sup> 2/4

chi chi chi chi

~~Pepe~~ ~~Holland.~~ ~~Lopez~~

chi chi

Pol.<sup>a</sup>

Venid. que duto Sin respi xax q' halli dox  
~~suas~~ ~~estas~~ todos de / ad las eseo  
 Camar.<sup>tes</sup> ~~en~~ ~~este~~ ~~palco~~ sus propias axmas todos to max y asi bux  
 Pol.<sup>a</sup> este es mi voto para aextax ~~axax~~ cuenta si

Querof ~~Querof~~ Payos. Querof ~~Querof~~ Payos..

midos todos estan. chito chito chito chito  
 petas y halli escuchad  
 lados se quedaran

nuyen con dispaxax Payo. chito Git. chito Payo. chito: Git. chito



ropa es a veros enga ñado para quitaros la

ropa.

a traidores ladro nazos. ropa

fuera ropa fuera q. los dejais asi enganar y noz.

*Payos*

*Camar.*

*Polo*

*Git.*

25

abeis de pagar pobres Payos la intencion topa

*Payos.*  
a traidores ladro nazos ladro nazos

fuera. mueran mueran mueran

Handwritten musical notation on a five-line staff, likely a basso continuo line.

Benteli y Gaxo  
~~4222222222222222~~

256

no teneis que disparax vamonos a desmu-  
 dan. *todo los Payos Pro* *Grit.* *ropa fuera presto*  
*ay que susto q.e temblor*  
*presto. ay que frio que temblor ropa...*

*Payos.*

*fuera presto presto ladrón nazos quedo quedo*

*Guitar y Payos.*

*a traidores mal echores nos pagareis la trai-*

*fmo*

*camas.*

*con Pol. a ora Alcabu cearlos y todas apun-*

Guit.

quienél.  
~~quienél.~~

tarlos

mueran al rigor

esperad por Dios

Payas. P.º

Guit.

piedad piedad

perdon perdon

no no no no no

no no no no no

no no no no no

no no no no no

Dol.

fmo

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The lyrics are written in cursive below the staves.

Lyrics: *no ay perdon. q. e los haremos*

Lyrics: *no ay perdon. q. e los haremos. el perdo -*

Instrumental markings: *Camras.*, *Poeta. po*, *Payer.*, *Camras.*, *Do!*, *Martina.*, *Po*, *Poeta.*, *Nino.*

*Muy.º*

narlos será mejor... el perdo narlos se

*pot.ª y ~~tuª~~ cammar.*

ya podéis iros al instan

ra mejor - - -

*Uwo.*

*Payos.* todos y todas.

tito vivais mil años *Git.ª* andad con Dios. por el favor. ya

qui la tonadilla se finia lizará con  
las seguidi llitas que se van a cantar  
*Mup's*  
homb's chi chi chi  
aya si lencio aya  
*p.o.* *todos*  
chito chito chito chito que no dis  
chito  
de

gusta ran dis gusta ran disgusta ran  
 dis gus taran dis gus ta ran.

Detailed description: This block contains the main vocal melody of a handwritten musical score. It consists of seven staves of music. The first three staves contain the first line of lyrics: "gusta ran dis gusta ran disgusta ran". The next three staves contain the second line of lyrics: "dis gus taran dis gus ta ran.". The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

All.  
 2/4

Detailed description: This block contains the keyboard accompaniment for the piece. It begins with the tempo marking "All." (Allegro) and the time signature "2/4". The notation is written on three staves, with the right hand on the top two staves and the left hand on the bottom staff. The piece features a rhythmic pattern of eighth and sixteenth notes.

*Ning.*  
~~Andante~~

*Pol.<sup>a</sup>*

organ las sequi villas de quisi cosas organ

*Martina, y Prior.*  
~~Andante~~

*todos y todos.*

las sequi villas *Borda y Pol.<sup>a</sup>*

organ las sequi villas organ

las sequi villas de quisi cosas - - - -

1.<sup>a</sup> Copla. De quisi cosas q'es un juego gra.

2.<sup>a</sup> Copla. Aya si silencio porque ~~para~~ las quisi-  
 cioso ... de risa y bromas q'es  
 cosas ... ban prosiguiendo. por que  
 de risa y broma de  
 ban prosiguiendo

*Pofa* *todos.* *Pofa*

*All.<sup>o</sup>* *que es quisicosa* *que es quisi-*

*aya atencion*

*todos* *Pofa*

*cosa aya atencion un redon dito y un redon-*  
*una co sita q. hueles.*

*quexol.*  
~~quexol.~~

*don un mete y saca un quita y pon. un redon--*  
*bien y de ella todos van a coger. una co...*

dito y un adonde un mete y saca un quita y pon.  
 sita que huele bien y de ella todos van a comer...

*Mabe*  
 sera el al fila texo. no pues sera el

*Pota Bexteli*  
~~sera~~ sera el vaso del dulce, no ~~sera~~ sera aca  
*pepe.*

*Pota Vingo*  
 quita sol -- no se ra el cho cola texo no se..

*Pota Mexol*  
 so el pastel no sera la taza del caldo no se..

Venteli  
Pot. ~~XXX~~ y Mart.

ra el melo coton. no. que se ra que se  
ra el perro lebre. no que se ra que se.

ra que se ra  
que se ra que sera. todo.

que se ra que sera que no.  
que se ra que sera que no.

tenor  
XXX  
Virg.  
Mier

Posta

ay

Cierto yo que sera que sera qe no acierto yo --  
 puedo caer que que no puedo caer

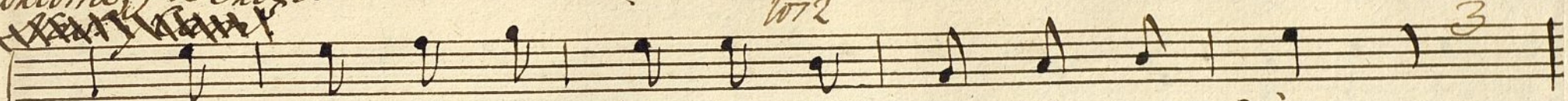
qe no lo aciertan que tontos qe son. os dais por ve  
 y muy facil es -- os --

todos digo que me doi  
 cidos... nos damos tambien...  
 Posta Pues es el quisi cosa, el sol,  
 que es redonada, y sale y se qu  
 Pues es la casa del tabaco  
 que todos van a cojer de ello

Martina y Berteli

1072

37



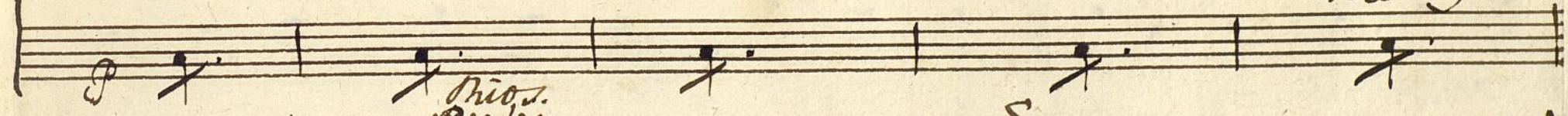
cha ya yo lo sabia no se me acuerdo

~~cha~~

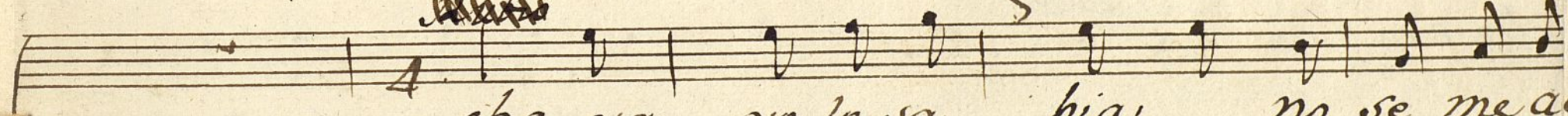
cha ya yo lo sa bia no-

~~cha ya~~

Camari, y Viny cha ya



~~Diós~~

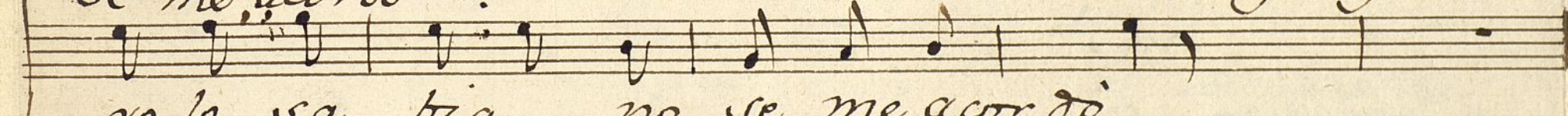


cha ya yo lo sa bia no se me acor.

se me acuerdo

~~Diós~~

cha ya yo lo sa.



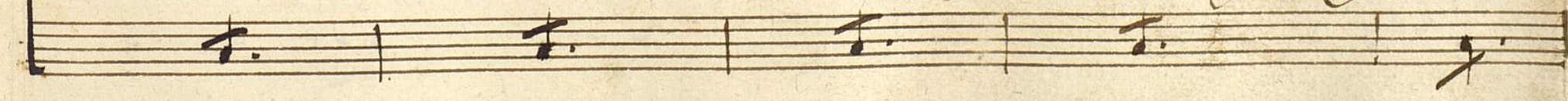
yo lo sa bia no se me acuerdo

~~Diós~~  
Migal

cha ya yo lo sa bia no se me acor.

~~Diós~~  
pepe

cha ya yo lo sa.



*Pot.<sup>a</sup>*

que tontos que tontos que  
 que tontos que tontos que  
 bia no se me acuerdo.

*[Musical notation with rests]*

tontos q. e son  
 los engañe todos.

Y Viva el Inguete y la dixer  
 todos. Y Viva el Inguete y aqui fin se

*Plazas de San Antonio  
 Plaza de San Antonio  
 Plaza de San Antonio*

Viva el Inguete Viva el Inguete Viva el Inguete  
 todos.

Viva Viva

guete y la diversion y aqui fin se de. Viva el Inguete y la diver y aqui fin se

*fmo* todos y todas

son y la diversion y aqui fin se de. y la diversion y aqui fin se de.

y la diversion y aqui fin se de

y la diversion y la y aqui fin se de

*Allegro*



MUS 69-11

Monjuy:

t

Violin 1.º

69-4

Tonadilla General

Los Payos y los Gitanos.

~~X~~

Octubre 1776.

*Alleg. to* 1

*p.*

*p.*

*dos mas  
alos Parr.*

*All. vivo*

*fmo*

*p.*

*fmo*

*Parola:  
beber*

*And.<sup>te</sup>* *P.<sup>o</sup>*

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

~~Adagio~~ Parola.

3 *All.<sup>o</sup>* &  $\flat\flat\flat$   $\frac{3}{4}$  *Andante*

4 *All.<sup>o</sup> Vivo.* &  $\sharp$   $\frac{3}{8}$  *fmo*

*con la parte* *D.C. allegro mar.*

5 *All.<sup>o</sup> Seq.<sup>s</sup>* &  $\frac{3}{4}$

Futzaivo



Parola Costa.

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

*todo p.<sup>o</sup> y picado*



*Al Segno*  
~~dos mas~~

*Sigue*

7 *All.<sup>o</sup>* The image shows a page of handwritten musical notation on aged paper. At the top left, there is a page number '7' and the tempo marking 'All.<sup>o</sup>' (Allegro). The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as 'ff' (fortissimo) and 'sol' (sola). The piece concludes with a double bar line and the title 'A los Pares' written in a cursive hand below the final staff. The paper shows signs of age, including some staining and foxing.

8 *And.*  $\text{te}$   $\text{A}$   $\text{p}$

*Allegro 3 mas.*

*U. P.*

9 ~~270~~ Presto. & 2/4 *fe*

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Presto.' and the first measure is marked with a fermata-like symbol 'fe'. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include 'p' (piano), 'f' (forte), 'dol.' (dolce), and 'fmo' (finito). The piece ends with a double bar line and a final chord.

A handwritten musical score on five staves. The first staff begins with a treble clef, a common time signature, and the tempo marking "Vivo". The music is written in a key with one flat (B-flat major or D minor). The score includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "f" (forte) and "fmo" (finito). The notation is dense and characteristic of 18th or 19th-century manuscript notation. The piece concludes with a double bar line on the fifth staff.

10 *Seq.<sup>5</sup>*  
*All.<sup>o</sup>* 3/4

The musical score consists of ten staves. The first staff begins with the number '10' and the tempo marking 'All.<sup>o</sup>' (Allegro) in a 3/4 time signature. Above the first staff, 'Seq.<sup>5</sup>' is written. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte). The score is written in a clear, elegant hand, typical of a composer's manuscript. The paper shows signs of age, with some staining and discoloration.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation includes various note values, 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, historical style. The second staff contains a dense passage of sixteenth notes. The third staff has a dynamic marking of *Poco f*. The fourth staff has a dynamic marking of *Parola Corra.*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p*. The score ends with a double bar line and a fermata. The paper shows signs of age, including a large dark stain on the seventh staff and a tear on the right edge.

*Poco f*

*Parola Corra.*

*f*

*p*

*f*

*p*

*f*

*p*

*Allegro.*

ca 11

*t*  
Violin 1<sup>o</sup>

*T<sup>a</sup>* General.

Los Payos y los Gitanos

~~X~~

Bellevue 1775

69-11

*Allegro* 3/8

*pp* *pp* *f* *ff*

*Allo vivo*

*f* *f*

*fmo.*

do mas  
alos Parr.

Parola:

2

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

*Allegro // Parola:*


3 *Alleg.<sup>to</sup>* &  $\text{b}^{\flat} \text{b}^{\flat}$  3 *ff*



4 *All.<sup>o</sup> Vivo.* &  $\text{b}^{\flat}$  3 *fmo* *D. C. Credo mas.* 3. *fmo*



5 *All.<sup>o</sup> Seg.<sup>o</sup>* & 3



*Parola Corta*

*Cantinelas.*  $\text{G} \# \text{3}$

*Al segno da mas.* *y sigue*

The image shows a page of handwritten musical notation on aged, yellowed paper. It features several staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the handwritten text "Parola Corta" in a cursive hand. The third staff starts with the word "Cantinelas." followed by a treble clef and a 3/8 time signature. The notation includes various rhythmic values, rests, and dynamic markings such as "p" (piano). The piece concludes with the instruction "Al segno da mas." and "y sigue".

U. p.

7 *Allegro*

*dol.*

*a los Parr.*

8 *And te*  $\text{G} \flat \flat \flat$   $\frac{2}{4}$

4

*Al Segno 3. mas.*

*U. P.*

*Presto.*

2

Handwritten musical score for a piano piece, page 9. The score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Presto." followed by a dynamic marking "x". The music is written in a single system with various dynamics including "p", "f", "mf", and "dol". The notation includes complex rhythmic patterns, slurs, and ties. The bottom of the page shows two empty staves.

A handwritten musical score on six 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 sharp (F#). The second staff contains the tempo marking "vivo." and the dynamic marking "fmo". The third staff continues the melodic line. The fourth staff features a key signature change to one flat (Bb) and includes the dynamic marking "fmo". The fifth staff continues the accompaniment. The sixth staff concludes the piece with a double bar line. The paper shows signs of age, including foxing and some staining.

10 *Seq.<sup>s</sup>*  
*All.<sup>o</sup>*

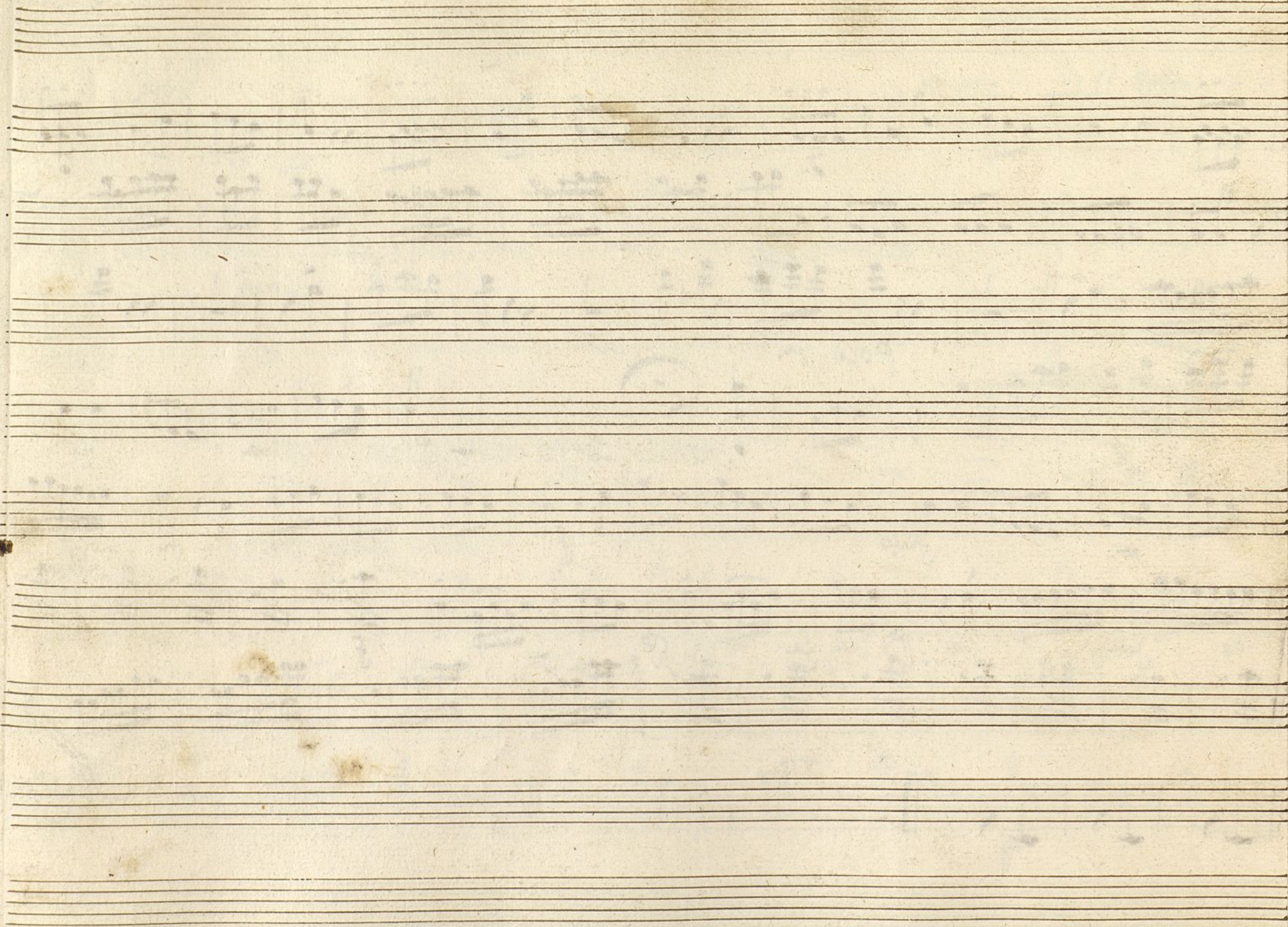
The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'All.<sup>o</sup>'. The notation is dense, featuring many beamed notes and rests. A section is marked 'Seq.<sup>s</sup>' (sequences). There are several double bar lines throughout the score. Numerical annotations '3', '6', and '2' are placed above certain notes. The paper shows signs of age, including some staining and foxing.

*poco f.*

*Parola, Corta:*

*fmo*

*Al sepro:*



MUS 69-11

+

69-11

+

Violin 2.º

Ton.ª General.

Los Payos y los Gitanos.

Belene 1778



*And.<sup>te</sup>* *P.<sup>o</sup>* *Segue*

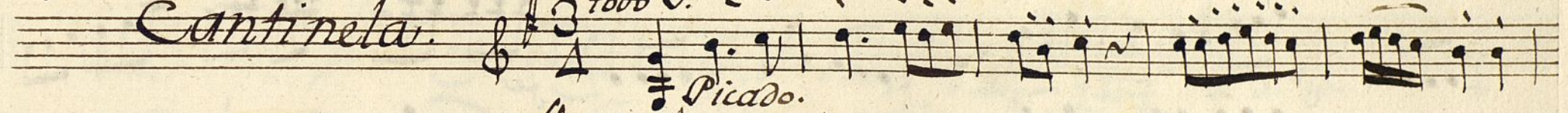
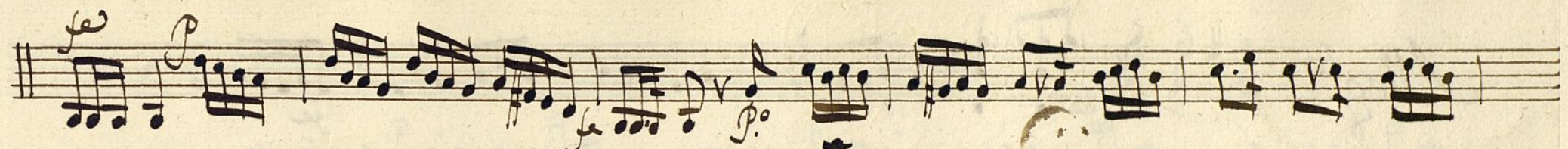
*Allo.*

*Parota.*

*All.<sup>o</sup>*  $\text{F major}$   $\text{3/4}$  *fe*

*All.<sup>o</sup> Vivo.*  $\text{F major}$   $\text{3/4}$  *meno mas.* *fmo*

*All.<sup>o</sup>*  $\text{F major}$   $\text{3/4}$



*Allegro*  
~~Andante~~

*Alleg.<sup>to</sup>*

The musical score is written on ten staves. The first staff is marked *Alleg.<sup>to</sup>* and begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *dol.*, and *ff*. The piece concludes with a double bar line and repeat dots.

*And. te*   
*Rinfe* *Allegro 3 mas*

*Presto.* & 2/4

Handwritten musical score for a piece marked *Presto.* in 2/4 time. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: *p* (piano) on the second staff, *p<sub>0</sub>* on the third staff, *f* (forte) on the fourth staff, and *fmo* (fortissimo) on the sixth and eighth staves. The music features complex rhythmic patterns and some slurs. The paper is aged and shows some staining.

A handwritten musical score consisting of five staves. The first staff is in treble clef with a 3/4 time signature and a first ending bracket. The second staff has a *fmo* dynamic marking. The third staff continues the melody. The fourth staff has a *p* dynamic marking and a *fmo* dynamic marking. The fifth staff has a *b* dynamic marking and ends with a double bar line. The notation includes various note values, rests, and slurs.

*Segue.*


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

Handwritten musical score on ten staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values such as eighth and sixteenth notes. There are several triplet markings (indicated by a '3' above the notes) and a '6' above a group of notes. A section of the music on the sixth staff is heavily scribbled out with dark ink. The word 'All.<sup>o</sup>' appears again on the sixth staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side of the page.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Poco*. The third staff is marked *Tara.*. The fourth staff contains a *P* marking. The fifth staff contains a *f* marking. The sixth staff contains a *f* marking. The seventh staff contains a *f* marking. The eighth staff contains a *f* marking. The ninth staff contains a *f* marking. The tenth staff contains a *f* marking. The piece concludes with the instruction *Al Segno.*

Ayuntamiento de Madrid

MUS 69-11

  
Violin 2.<sup>o</sup>

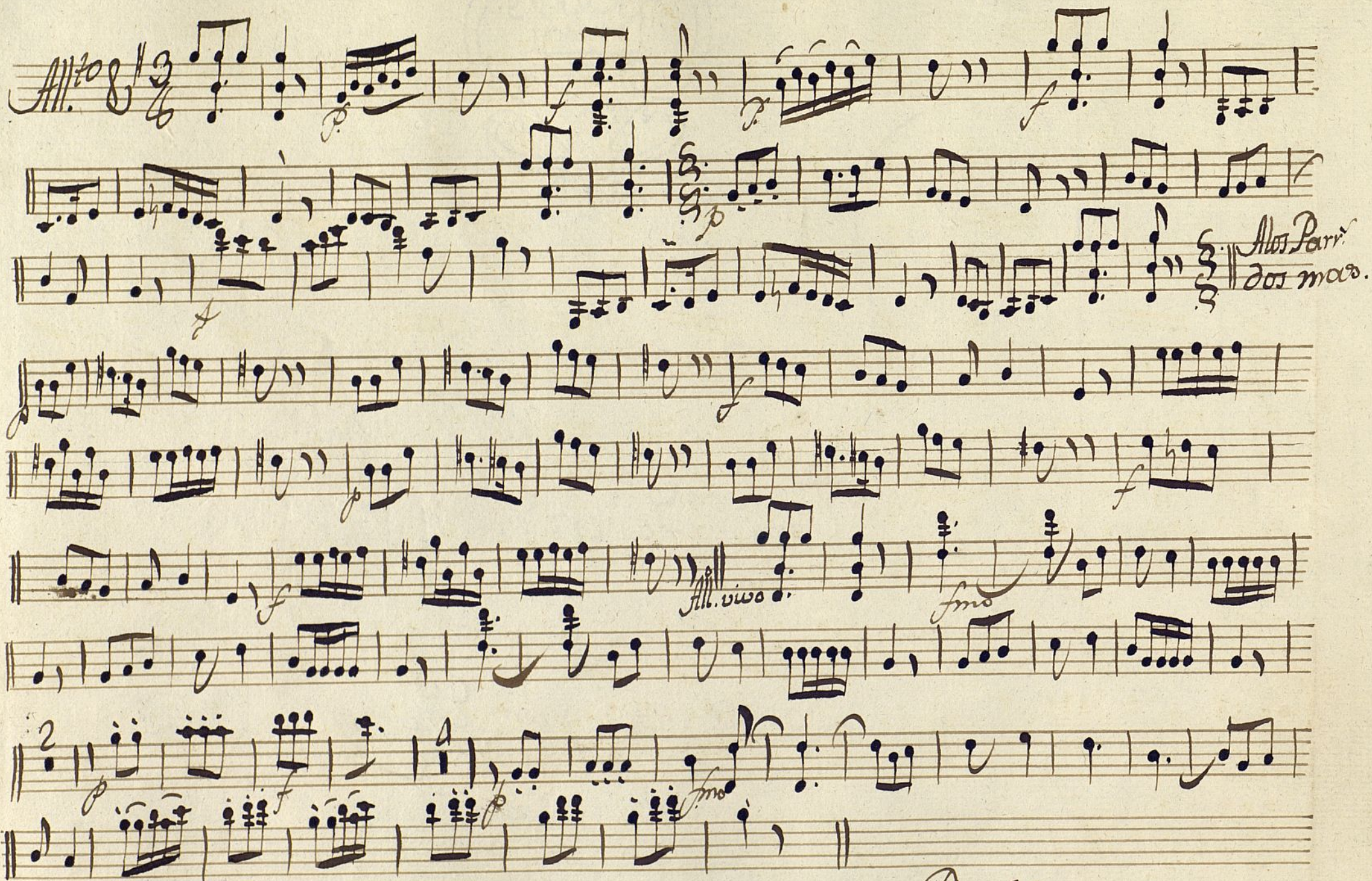
Ton.<sup>a</sup> General

Los Payos y los Gitanos 2. cleve 1776

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, historical style.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning.
- f* (forte) dynamic markings.
- All. vivo* (Allegro vivo) marking.
- fmo* (finito) marking.
- Alto Parri dos mar.* written in the right margin.



Parola

*And.<sup>te</sup>* *P.* *Segue*

*f* *All.*

*Al segno.*

*Parola.*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The score is marked with dynamics such as *f* (forte) and *ff* (fortissimo), and includes performance instructions like *3 mar* (three measures) and *cineo mas* (continue more). The word *Parola* is written at the end of a section. The manuscript shows signs of age, including some staining and a slightly irregular edge.

*Cantinela.*  $\text{3}^{\text{to}} \text{do}$  *Picc.*

*Parola Corta.*

*Allegro.*  
*dos mas.*

The image shows a page of handwritten musical notation on aged paper. It features six staves of music. The first staff begins with a treble clef and a common time signature. The second staff contains the title 'Cantinela.' followed by a treble clef, a 3/4 time signature, and the instruction '3<sup>to</sup> do' and 'Picc.'. The third staff continues the notation with a 'Picc.' marking. The fourth and fifth staves show further musical development. The sixth staff concludes with the instruction 'Allegro.' and 'dos mas.' below the staff. The notation includes various rhythmic values, beams, and slurs.

*Alleg. 70*

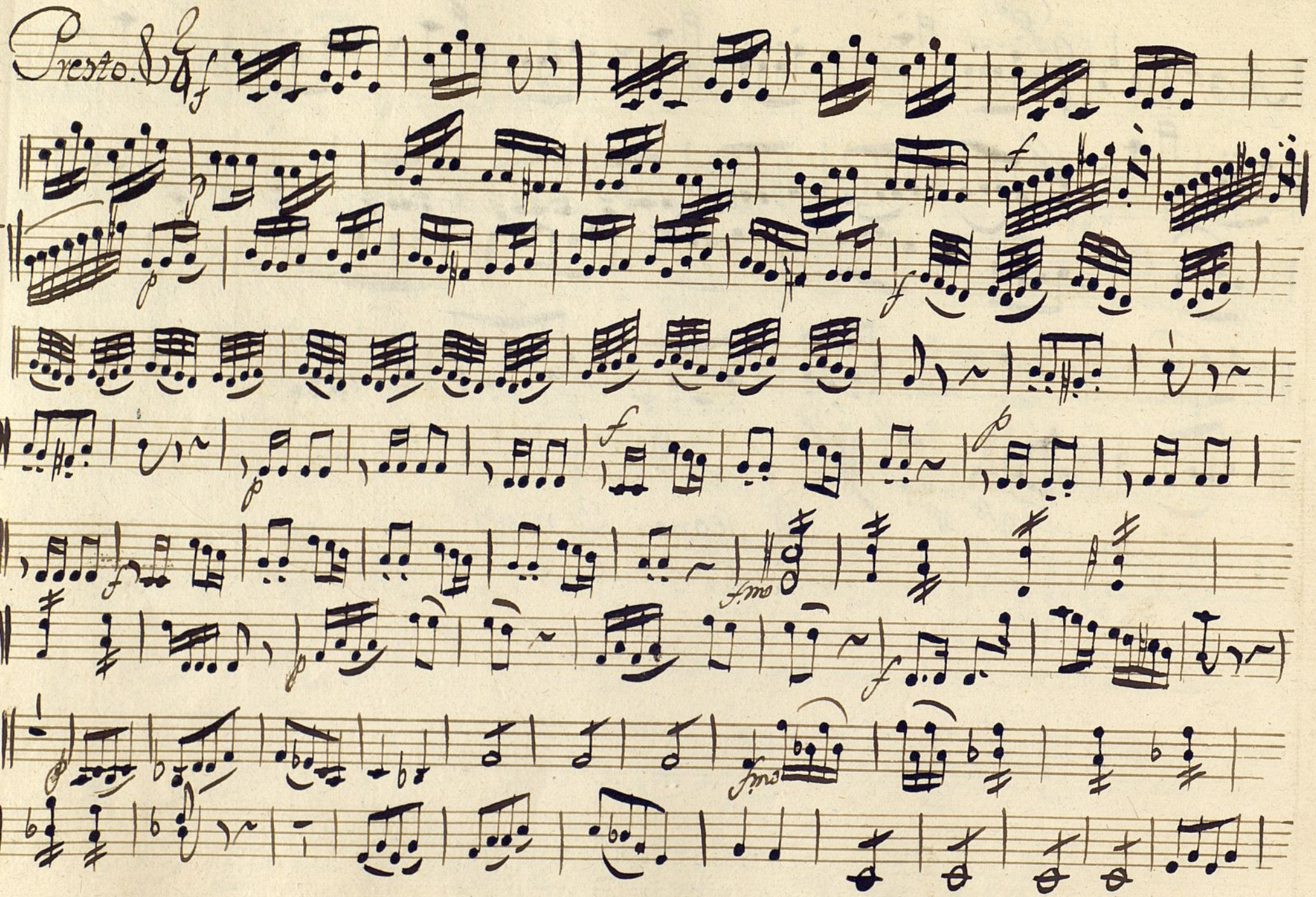
*dol.*

*p*

*Ano.* *Po*

*finfe*

*Al segno 3 mas*

*Presto.* A handwritten musical score on aged paper, beginning with the tempo marking "Presto." in the top left. The score is written in a single system with ten staves. The first staff starts with a treble clef and a 4/4 time signature. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Dynamic markings include "f" (forte) and "fmo" (fortissimo) scattered throughout. The notation includes various note values, rests, and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone.

A handwritten musical score on five 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 starts with a forte (*f*) dynamic. The third staff contains a piano (*p*) dynamic marking. The fourth staff features a piano (*p*) dynamic marking. The fifth staff concludes with a double bar line. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

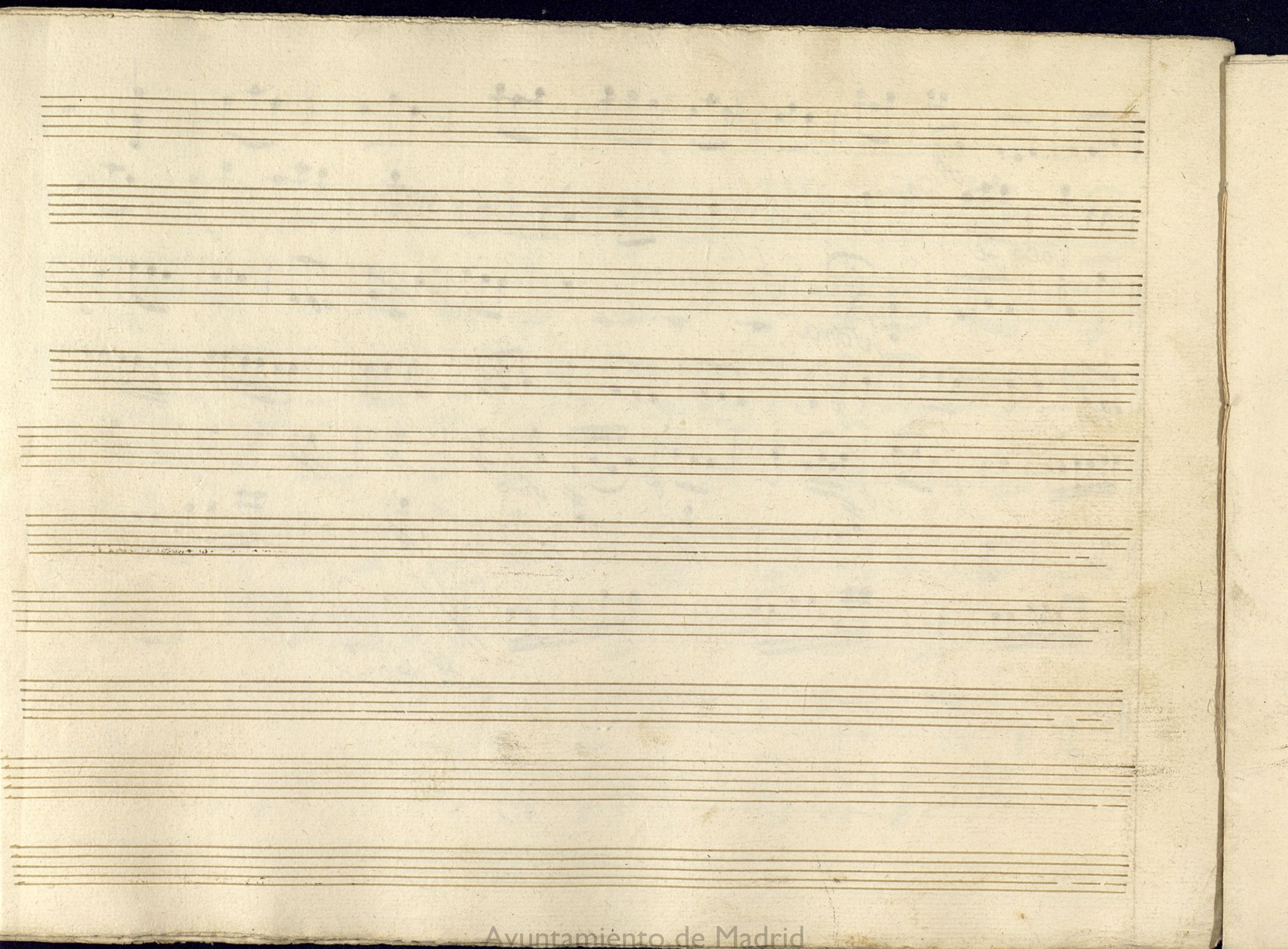
*Segue.*

*Seg*

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

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 3/8 time signature. The word *Seg* is written above the first staff. The notation includes various rhythmic values, accidentals, and dynamic markings. A second *All.<sup>o</sup>* marking appears in the middle of the piece. The paper shows signs of age, including a large brown stain on the sixth staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the marking "Poco fe" above it. The third staff has "Para" written above it, and the word "fmo" appears at the end of the staff. The fourth staff continues the melodic line. The fifth staff has "fmo" written above it. The sixth staff has "fmo" written above it. The seventh staff has "Allegro" written below it, with a double bar line and a slash indicating a change in tempo. The eighth staff has a double bar line. The bottom three staves are empty.



Estreva 1776

# Viola Ton.<sup>a</sup> General los Payos y los Gitanos

Mus 69-11

*All.<sup>o</sup>*  $\text{C} \# \text{G}$   $\frac{3}{8}$

*f.* *p.* *Allegro* 2 mar. *p.* *All.<sup>o</sup> vivo* 3 *f.* 6 *f.*

*Parola*

Contrabajo.

And.<sup>te</sup>  $\text{C}^{\flat}$   $\frac{3}{4}$  *Puro*

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

*Allegro* *Parola*

*And.te* *Violone* *p.*

*signe*

*All.*

*p.*

*Allegro*

*Parola*



*All.<sup>to</sup>*  $\overset{5}{\text{C}}:3$   $\overset{4}{A}$

Handwritten musical score for the first section, featuring three staves of music in 3/4 time with a key signature of one sharp (F#). The notation includes various rhythmic values and articulation marks.

*Parola*

*Cantabile* *All.<sup>o</sup>*  $\overset{6}{\text{C}}:3$   $\overset{4}{A}$

Handwritten musical score for the second section, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The notation is characterized by dense sixteenth-note passages and includes dynamic markings like 'p'.

*p.* *Allegro Moder.*

*All<sup>to</sup>*  $\text{C} \# \text{6}^7 / 8$

Handwritten musical score on seven staves. The first staff begins with *All<sup>to</sup>* and a key signature of one sharp (F#) and a 6/8 time signature with a '7' above it. The music consists of a melody and a bass line. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The music is in a minor key (one sharp) and 6/8 time. The piece concludes with a double bar line on the seventh staff.

*Allegro*

And.<sup>te</sup> 8  
C:  $\text{F}^{\flat}\text{B}^{\flat}\text{E}^{\flat}$  2/4  
p<sup>o</sup> to do  
p<sup>o</sup>

*Allegro. 3ma*

9

*Presto*  $\text{E} \frac{2}{4}$

Handwritten musical score for a piece titled "Presto" in E major, 2/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Presto". The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like "f." and "p.". The piece concludes with a double bar line and a 3/4 time signature.

*vivo*

Handwritten musical score on four staves. The first staff begins with a treble clef, a 3/8 time signature, and a double bar line. The music consists of eighth and sixteenth notes, with some triplets. Dynamic markings include 'f.' (forte) and 'p.' (piano). The piece concludes with a double bar line on the fourth staff.

Handwritten musical score on seven staves. The first staff begins with the tempo marking "All.<sup>o</sup>" and the number "10" written above it. The time signature is 3/4. The music is written in a single system with various notes, rests, and dynamic markings such as "f" and "p". A double bar line with repeat dots is present in the third staff. The fourth staff contains a 3/8 time signature and the marking "All.<sup>o</sup>". The piece concludes with a final note on the seventh staff.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *fmo.*, *p.*, and *f.*. The word *parola* is written in cursive across the second staff. The piece concludes with a double bar line and the tempo marking *Allegro* written in cursive below the fifth staff.

Ayuntamiento de Madrid

Zelare 1776

Oboe 1.º Ton.ª General. los Payos y los Gitanos.

Mus 69-11

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

*Al Segno*  
*tres mas.*

*All.º vivo*

*Parola.*

*And.<sup>te</sup>*  $\text{F} \flat \flat \text{ } 3/8$  <sup>6</sup> <sup>42.</sup> *All.<sup>o</sup>* *te*

*Tace Sequiditas* <sup>3</sup>

*All.<sup>o</sup> Vno*  $\text{F} \sharp \text{ } 3/8$

*All.<sup>o</sup>*  $\text{F} \sharp \text{ } 3/8$

*Coplas Tace.*<sup>6</sup>

*Coplas Tace.*<sup>8</sup>

*Presto.* 9

The musical score is written on ten staves. The first staff begins with the tempo marking *Presto.* and a treble clef. The key signature has one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f*, *mo*, *Solo.*, and *All.o*. There are also numerical markings above some notes, possibly indicating fingerings or articulation. The piece concludes with a double bar line.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- All.<sup>o</sup>* (Allegro) written in the third staff.
- Parola.* (Parola) written in the fourth staff.
- Allegro.* written in the fifth staff.

The score is divided into sections by double bar lines and includes numerical markings (1, 2, 3, 4, 6) above the notes. The paper shows signs of age, including a large brown stain on the right side.





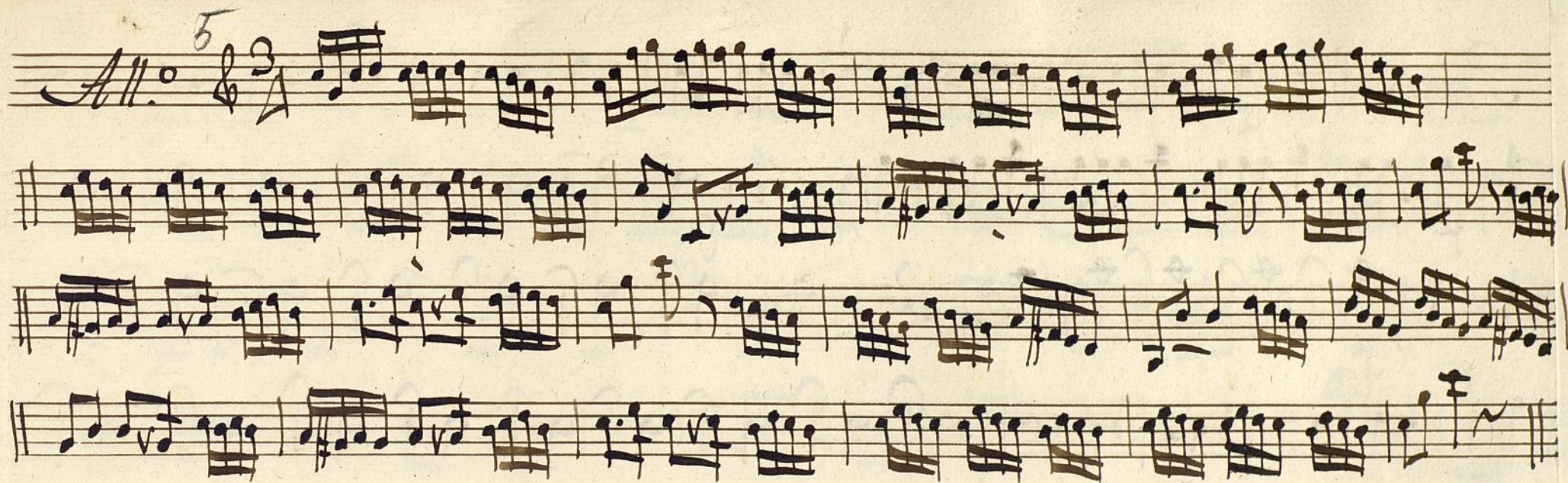
*And.<sup>te</sup>* 6 42 3 1 4

*Al Segno y Parola*

*Seq. Tace.*

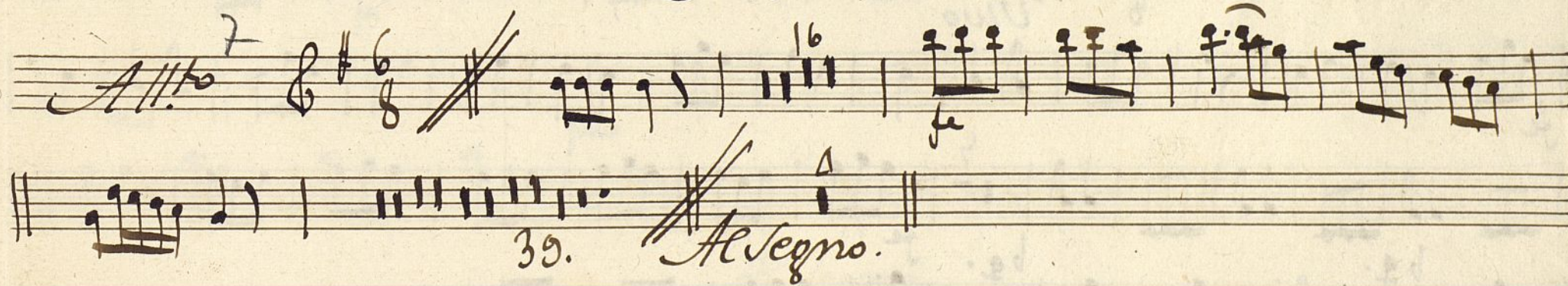
*All.<sup>o</sup> Vivo.* 4 12 *fmo.*

*All.<sup>o</sup>* <sup>5</sup>  $\frac{3}{4}$



*Canzoneta Tace.*

*All.<sup>o</sup>* <sup>7</sup>  $\frac{6}{8}$



39. *Allegro.*

*Coplas Tace. 8*

9

*Presto.* & 2/4

Handwritten musical score for *Presto.* in 2/4 time, measures 1-9. The score consists of two staves. The first staff contains a melodic line with various rhythmic values and ornaments. The second staff contains a bass line with chords and single notes. Dynamic markings include *f* and *fmo*. There are also some handwritten annotations like *uwo* and *6*.

10

*All.<sup>o</sup>* & 3/8

Handwritten musical score for *All.<sup>o</sup>* in 3/8 time, measures 10-11. The score consists of two staves. The first staff contains a melodic line with sixteenth notes and chords. The second staff contains a bass line with chords and single notes. There is a handwritten annotation *6* above the second staff.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *fmo*. The piece concludes with a double bar line and repeat signs.

Parola.

*Allegro.*  
6

Ayuntamiento de Madrid

Clarinete 1<sup>a</sup> General los Payos y los Gitanos Zscheu 1776  
Mus 69-11

1  
*All.<sup>o</sup>* 8# 3/4

*f.*

*Allegro 2 mas*

*f.*

*All: vivo*

12

Parola



*All.<sup>o</sup>* <sup>5</sup>  $\frac{3}{2}$   *parola*

*All.<sup>o</sup>* <sup>7</sup>  $\frac{6}{8}$  *Coplas. tace.* <sup>6</sup> 

 39. *Allegro*  $\frac{4}{4}$  *Coplas tace.* <sup>8</sup>

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

9

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

falta un folio

fatta el corru' suo de sole humano.

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'p'. A measure number '32.' is written at the end of the fifth staff.

Handwritten musical score for the second system, consisting of three staves. The notation includes a measure number '12.' followed by the word 'parola', a time signature of 4/4, and a triplet marking '3'. The system concludes with a double bar line.

*Allegro*

Ayuntamiento de Madrid


Fagot. Ton.<sup>a</sup> General los Payos y los Sitanos <sup>2. leve</sup> 1776

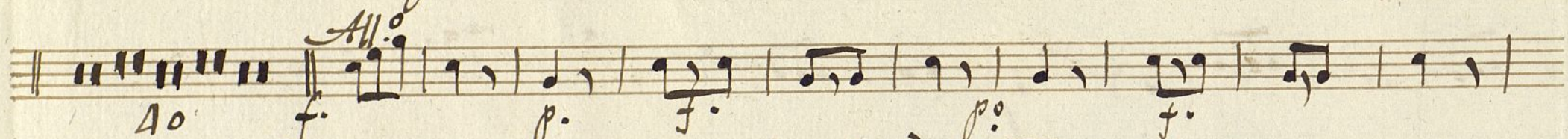
MUS 59-11

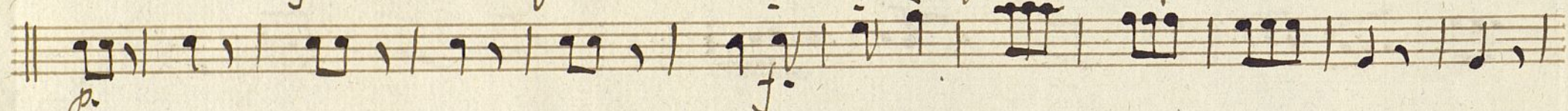
*All.<sup>to</sup>*  $\text{e}:\#3/4$

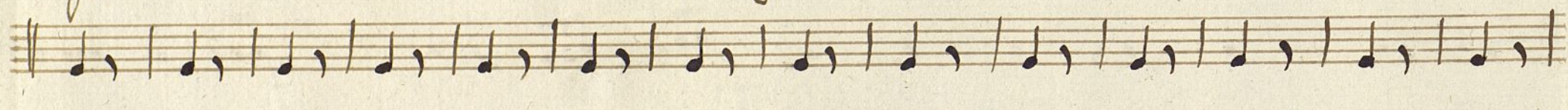
*All.<sup>to</sup>*  
2. mar


*All.vivo*


2 *Concubato*  
*And.<sup>te</sup>* 

*All.<sup>o</sup>*  
*Do* *f.* *p.* *f.* *p.* *f.* 

*p.* *f.* 






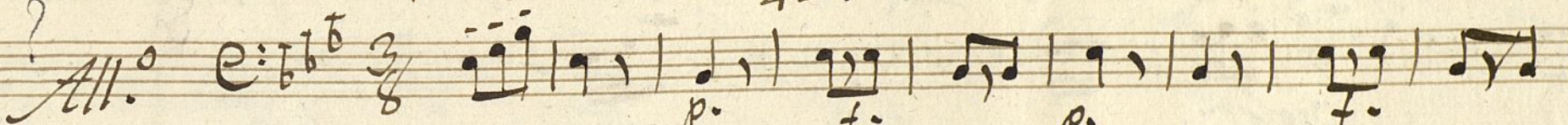


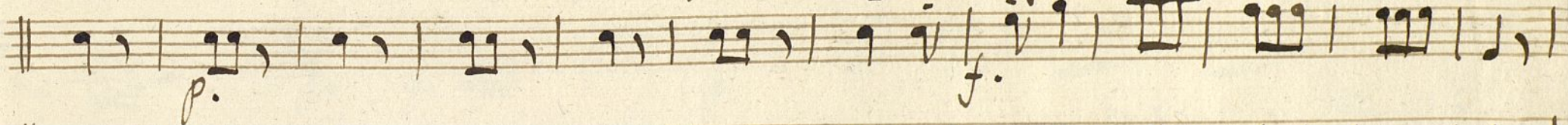
*Allegro Parola*

violon

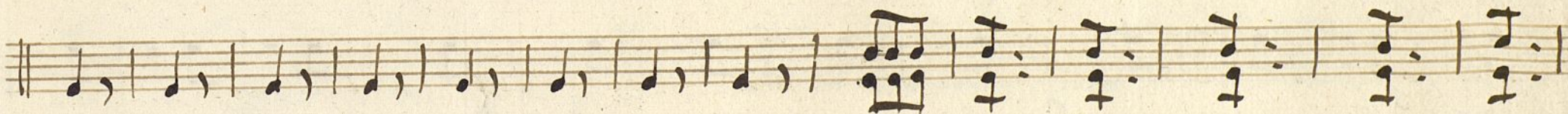
*And.<sup>te</sup> ~~tutto~~ //.*  $\frac{6}{8}$   |

42.

? *All.<sup>o</sup>*  $\frac{3}{8}$   $\text{E}^{\flat}$  







 *Al segno*  
*Parola*

*All.<sup>o</sup> 3*  $\text{C} \text{ } \flat \text{ } \flat$   $\frac{3}{4}$  *f.* *f.* *p.*

*violon* *tutti 3 mas.*

*All.<sup>o</sup> 4*  $\text{C} \text{ } \flat$   $\frac{3}{4}$  *f.*

*f.* *f.* *f.*

*All.<sup>o</sup>*  $\text{C}^{\flat}$   $\frac{3}{4}$  <sup>5</sup>

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

*Parola*

*Caninela* *All.<sup>o</sup>*  $\text{C}^{\sharp}$   $\frac{3}{4}$  <sup>6</sup>

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

*Allegro ~~molto~~*

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The score begins with a dynamic marking of *f.* and includes various musical notations such as slurs, accents, and dynamic changes to *p.* and *sol.*. The piece concludes with a double bar line and a repeat sign.

*Allegro*

Andte *e*-*b**b**b*<sup>8</sup> 3 *p. todo*

*f. do.*

*Allegro 3 mat.*

9

*Presto*  $\text{C}$   $\frac{2}{2}$  *Af.*

*f.* *p.* *f.* *p.* *fms.* *fms.* *vol.* *vol.*

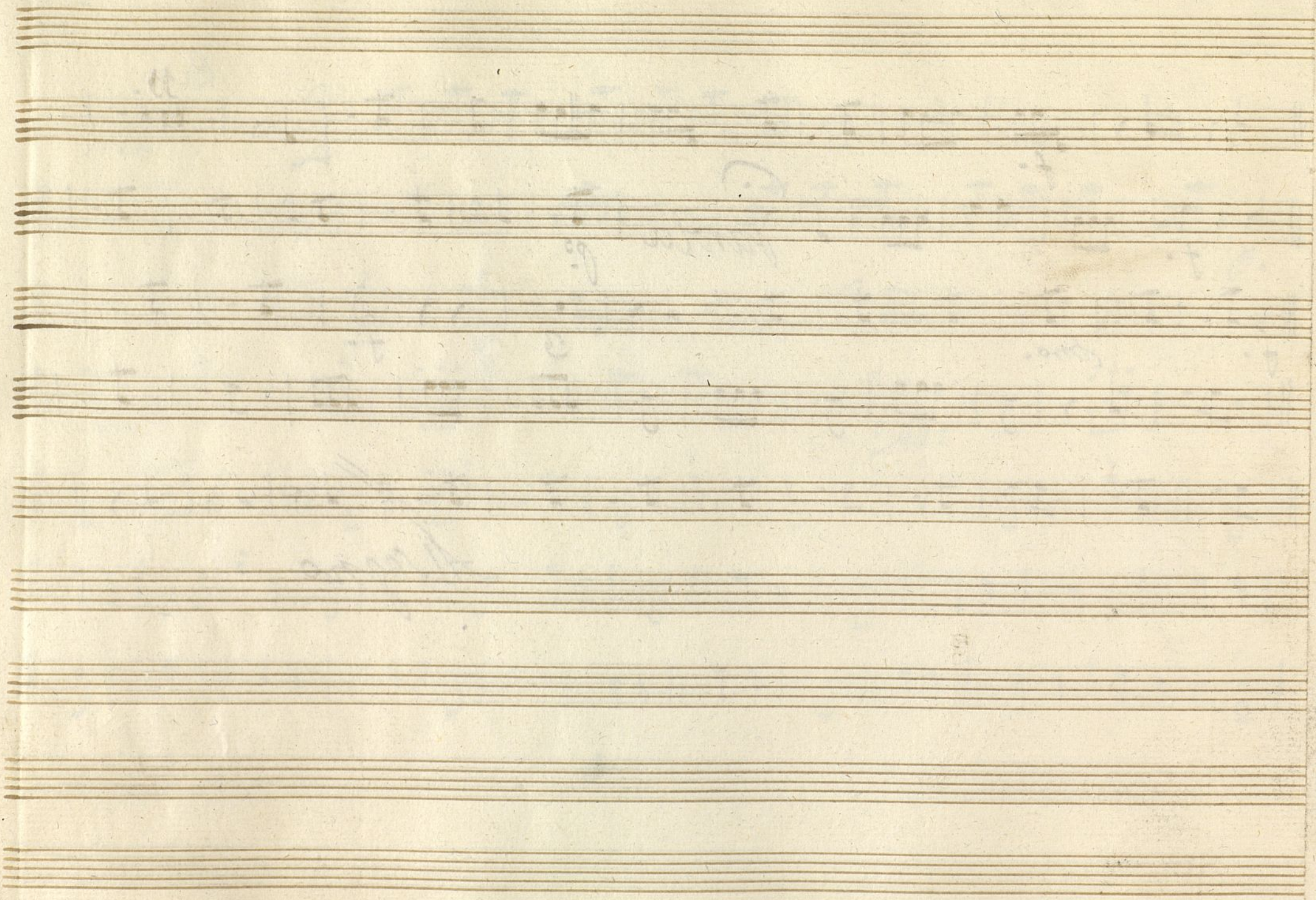
*vivo*

Handwritten musical score for a 3/8 piece, likely for violin and piano. The score consists of four staves. The first staff begins with a treble clef, a 3/8 time signature, and the tempo marking "vivo". The second staff begins with a bass clef and a piano dynamic marking "p.". The third staff contains a section with a forte dynamic marking "f.". The fourth staff concludes with a double bar line. The music is written in a single system with four staves.

Handwritten musical score on seven staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the number <sup>10</sup> above it. The time signature is  $\frac{3}{4}$ . The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *f.*. A double bar line with repeat dots is present in the third staff. The fourth staff contains a *All.<sup>o</sup>* marking and a  $\frac{3}{4}$  time signature. The bottom three staves (5, 6, and 7) feature a rhythmic pattern of repeated notes with stems, likely representing a bass line or a specific rhythmic exercise.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *f.*, *p.*, and *fmo.*. The word *parola* is written in a large, decorative script across the second staff. A triplet of notes is marked with a *3* above it. The piece concludes with a double bar line and a repeat sign.

*Allegro*



Biblioteca 1726

MUS 69-11

Trompa 1.<sup>o</sup> Ton.<sup>a</sup> General los Payos y los Gitanos.

Handwritten musical score for Trompa 1.<sup>o</sup> in G major, 3/8 time. The score consists of six staves of music. The first staff begins with the tempo marking *All.<sup>o</sup>* and contains the first two measures. The second staff contains measures 3-4, marked with a forte *f* dynamic and a repeat sign. The third staff contains measures 5-6, marked with a forte *f* dynamic and a repeat sign. The fourth staff contains measures 7-8, marked with a forte *f* dynamic and a repeat sign. The fifth staff contains measures 9-10, marked with a forte *f* dynamic and a repeat sign. The sixth staff contains measures 11-12, marked with a forte *f* dynamic and a repeat sign. The score concludes with a double bar line.

*Al Segno  
dos mas.*

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

*Parola*

And.<sup>te</sup>  $\text{C}:\flat\flat$   $\frac{3}{8}$  6  $\text{A}^2$  3  $\text{All.}^\circ$  9

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *Allegro. Parola.*

*All.º*  $\text{C}:\flat\flat$   $\frac{3}{8}$  3  $\text{A}^5$  Musical staff with notes and rests.

*All.º Uuo.*  $\text{C}:\sharp$   $\frac{3}{8}$  4 Musical staff with notes and rests.

Musical staff with notes and rests. 12 *fmo*

Musical staff with notes and rests.

5 *Seq. y Canzoneta Tace.* 6

*All.<sup>to</sup>*  $\text{C}:\#$   $\frac{6}{8}$   $\frac{7}{8}$

*p* *31* *Al segno*

*Coplas Tace.*

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

*p* *24.* *29.*

10  
*All.<sup>o</sup>* & 3/4

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{3}{4}$ . The notation includes a variety of rhythmic figures, including eighth and sixteenth notes, rests, and slurs. There are several dynamic markings: *p* (piano) on the fourth staff, *ff* (fortissimo) on the fifth staff, and *Allegro.* on the seventh staff. The score also features several articulation marks, including accents and slurs. The paper is aged and shows signs of wear, including foxing and staining.

*Para.*

*Allegro.*

Valencia 1776

Trompa 2.<sup>a</sup> Ton.<sup>a</sup> los Payos y los Gitanos

Handwritten musical score for Trompa 2.<sup>a</sup> in G major, 3/8 time. The score consists of eight staves of music. The first staff begins with the tempo marking *All.<sup>to</sup>*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *mu* (piano) and *fmo* (forte). A section of the music is marked *All.<sup>o</sup> vvo*. The score concludes with a double bar line and the word *Parola* written below the staff.

Alex. Borromeo

*And.<sup>te</sup>*  $\text{C} \frac{3}{8}$   $\text{b} \flat \flat$   $\frac{6}{8}$   $\text{||}$   $\text{42.}$  *All.<sup>o</sup>*

$\text{||}$   $\text{9}$   $\text{f}$   $\text{p}$   $\text{||}$

$\text{||}$   $\text{||}$  *Al Segno y Parola.*

*All.<sup>o</sup>*  $\text{C} \frac{3}{8}$   $\text{b} \flat \flat$   $\text{||}$   $\text{3}$   $\text{||}$   $\text{3}$  *cinco mas.*

*All.<sup>o</sup> Viv.<sup>o</sup>*  $\text{C} \frac{3}{8}$   $\text{b} \flat \flat$   $\text{||}$   $\text{4}$

$\text{||}$

$\text{||}$   $\text{12}$

$\text{||}$

*5. Seg.<sup>o</sup> y Canzoneta Tace. 6*



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

*f*

*Atto.*

*p*

19.

*Para*

3

*Al Segno.*

Colme 1776

Mus 69-11

Bajo Ton.<sup>a</sup> General los Payos y los Gitanos

*Alleg<sup>ro</sup>* C: #

*p* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*Allegro* *Al. vivo*

*2* *2* *3* *9*

~~XXXXXXXXXX~~

*Allegro*  
*dos mas.*

*Al. vivo*

*Parola.*

2 Contrabasso  
*And.<sup>te</sup>* *Punt.<sup>do</sup>*

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

*Allegro // Parola.*

*Violon. 3*  
*And.<sup>te</sup>* *C:* *b* *3* *p<sup>o</sup>*

*Segue.*

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

*Al Segno :||*

*Parola*

4  
*All.<sup>to</sup>*  $\text{C}:\flat\flat\flat\flat\flat\flat$   $\frac{3}{4}$  *se*  
*Violon* *tutti* *Allegro* *arco mas.*

5  
*All.<sup>o</sup> vivo.*  $\text{C}:\sharp$   $\frac{3}{8}$  *se*  
*3*

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

*f* *p* *f* *p* *f* *p*

*Parola*

*Cantinelas*  $\text{C} \frac{3}{4}$

*p* *f* *p*

*Allegro dos mas.*



*And.<sup>te</sup>*  $\text{C}:\flat\flat\flat 2/4$

*P.º 400.*

*Allegro 3 mas.*

*Presto.* C: 2/4

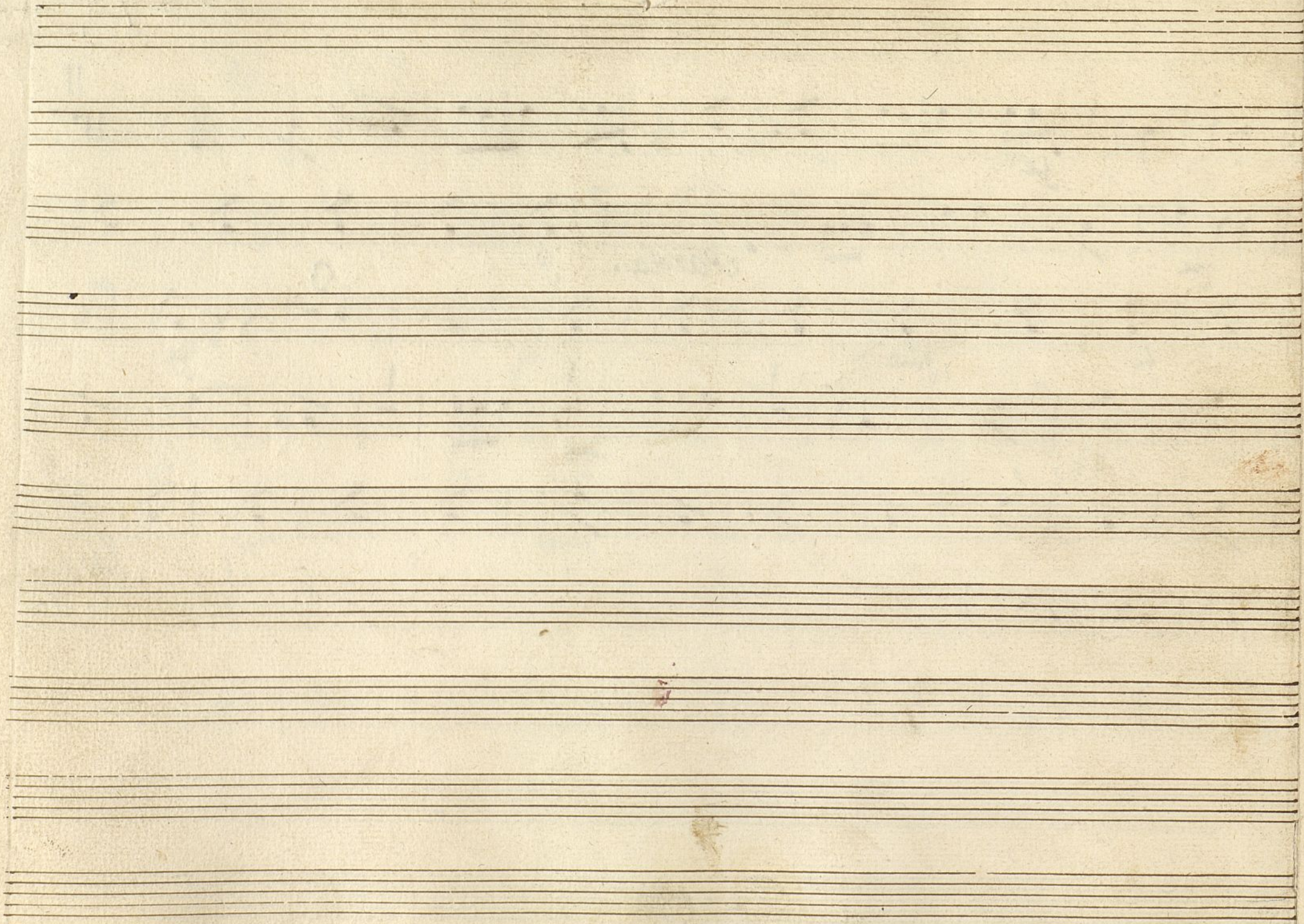
The musical score is written on eight staves. The first staff begins with the tempo marking 'Presto.' and the time signature 'C: 2/4'. The notation is dense, with many beamed notes and rests. Dynamic markings include 'f' (forte), 'p' (piano), 'fmo' (finito), and 'dol.' (dolente). The key signature changes from C major to B minor in the fifth staff. The piece ends with a final cadence in 3/8 time.

*Vivo.*

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The word "Vivo." is written above the first few notes. The music consists of rhythmic patterns with eighth and sixteenth notes, some beamed together. There are several slurs and dynamic markings, including a "p" (piano) and an "s" (sforzando). The piece concludes with a double bar line on the fifth staff.

Handwritten musical score on seven staves. The first staff begins with the tempo marking *All.<sup>o</sup>*, a common time signature  $\text{C}$ , and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. A double bar line with a repeat sign is present in the second staff. The score concludes with a final double bar line and a fermata on the seventh staff. The paper shows signs of age, including foxing and staining.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *mo*, and *3*. The word *Parola.* is written in the second staff. The piece concludes with a double bar line and the tempo marking *Allegro*.



Bajo *Zona General* <sup>aa</sup> los Payos y los Sitanos

MUS 69-11  
Bellevue

*All.<sup>to</sup>*  $\text{C}\sharp$   $\frac{3}{8}$

*Allegro*  
*dos. mas*

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

parola

*Andte* *Contrabajo*

*Pizz.*

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

~~Adagio~~ *Parola*

*And.te* *Violony* *po.*

The image shows a page of handwritten musical notation for a cello part. The score is written on ten staves. The first staff begins with the tempo marking 'And.te' and the instrument name 'Violony' (likely a misspelling of Violoncello) with a piano dynamic 'po.'. The music is in 3/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The dynamics range from piano (p.) to forte (f.). The piece concludes with a double bar line and the tempo change 'Allegro' and the word 'Parola' written in a cursive hand.

*All.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{4}$  *f.* *p.*

*violon* *tutti* *Allegro* *3. mar*

*All.<sup>o</sup> vibo*  $\text{C}:\sharp$   $\frac{3}{4}$  *f.*

*3* *f.* *6* *f.*

*All.<sup>o</sup>*  $\text{C}:\frac{3}{4}$

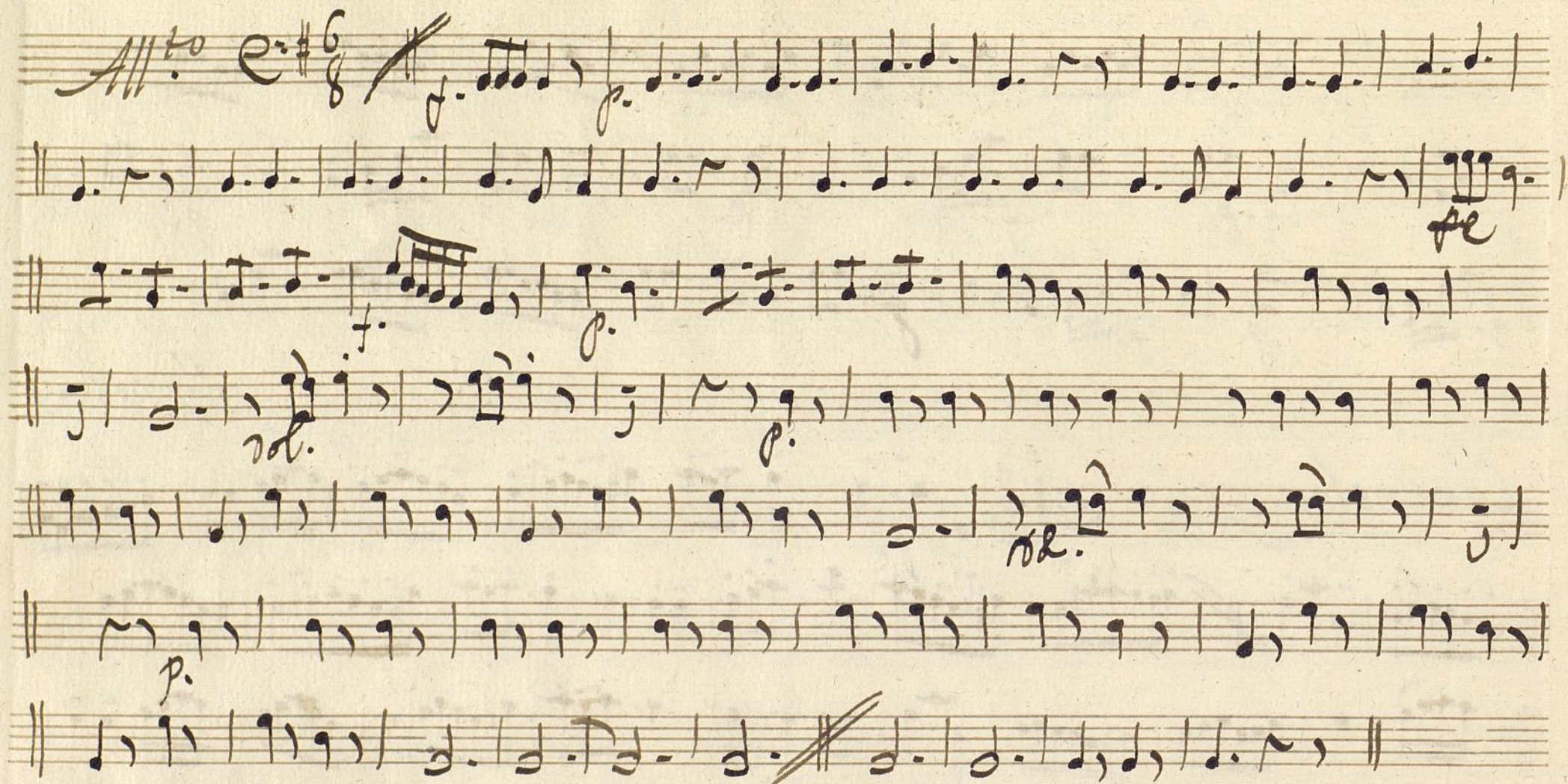
*f.p.* *f.* *p.* *p.*

*Parola*

*Campanela* *All.<sup>o</sup>*  $\text{C}:\frac{3}{4}$

*f.p.* *p.*

*Al segno ~~doz mar~~*

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

*Allegro*

*And.te*  $\text{C} \flat \text{B} \flat \text{B} \flat$   $\frac{2}{4}$

*p. todo*

*Allegro 3 mov.*

*Presto*  $\text{C}$ :  $\frac{3}{4}$  *Af.*

The musical score is written on eight staves. The first staff starts with the tempo 'Presto', the key signature 'C' (C major), the time signature '3/4', and the dynamic marking 'Af.' (Allegro fortissimo). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f.', 'p.', 'fmo.', and 'vol.'. There are some corrections and scribbles in the fourth and fifth staves. The piece concludes with a 3/4 time signature at the end of the eighth staff.

*vivo*

Handwritten musical score for five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "vivo" is written above the first few notes. The score consists of five staves of music. The first staff contains 12 measures. The second staff contains 12 measures, with a "p." dynamic marking at the end. The third staff contains 12 measures, with an "f." dynamic marking in the middle. The fourth staff contains 12 measures. The fifth staff contains 2 measures and ends with a double bar line. The paper is aged and shows some staining.

*All.º*  $\frac{3}{4}$

*All.º*

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f*, *fms.*, and *f*. A section is labeled *Parola* with a fermata over a note. The word *Allegro* is written at the end of the first staff. The manuscript is on aged, yellowed paper.