

Mus 129-13

129-13

Fon.^a a 3.

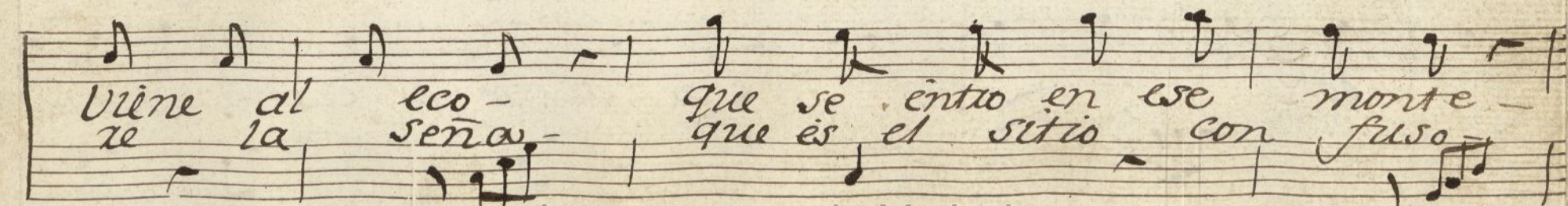
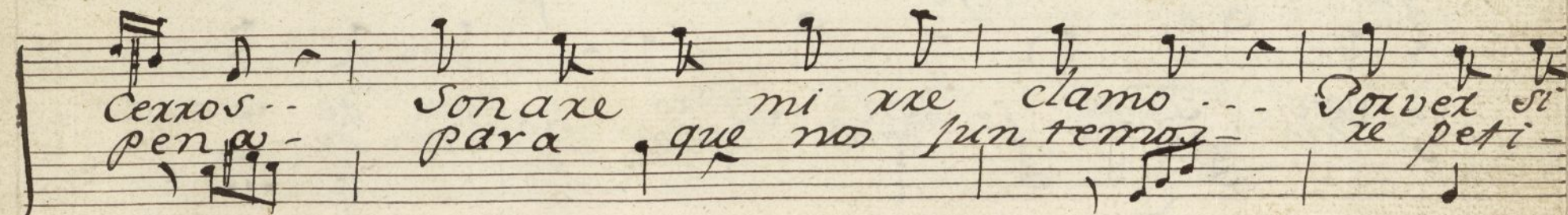
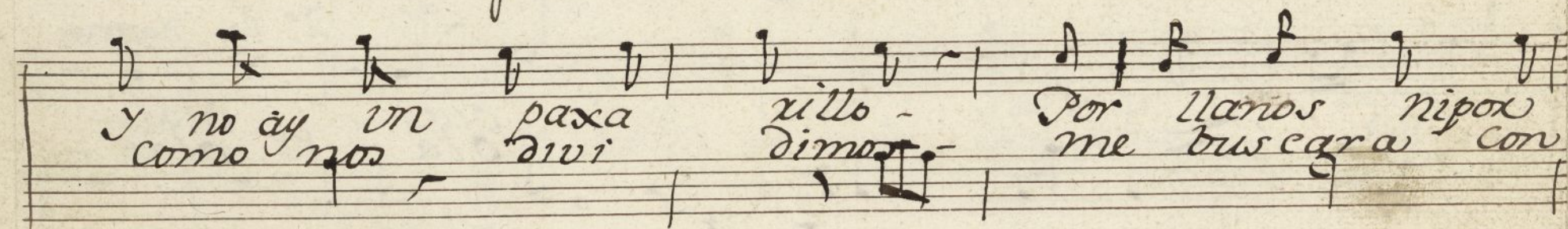
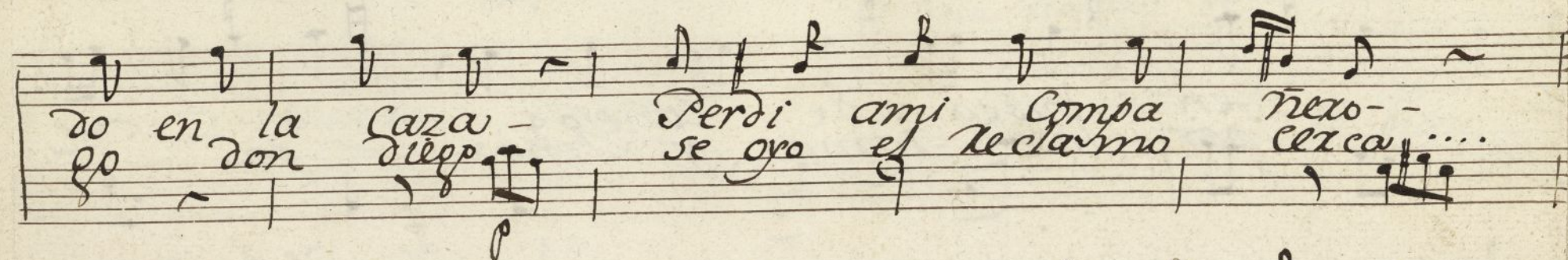
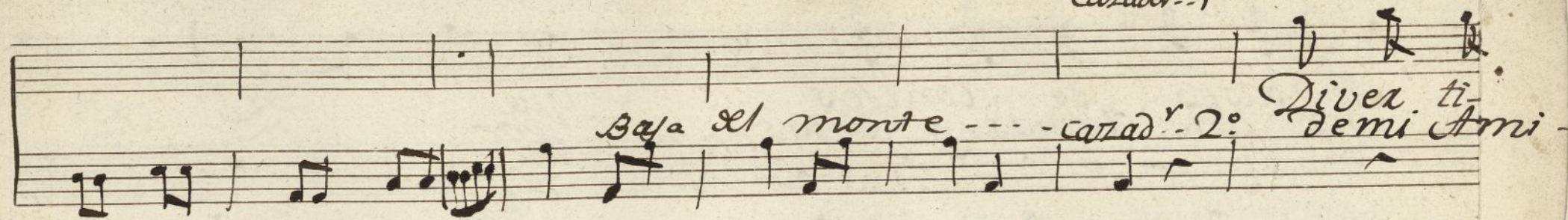
La Pava y los Cazadores.

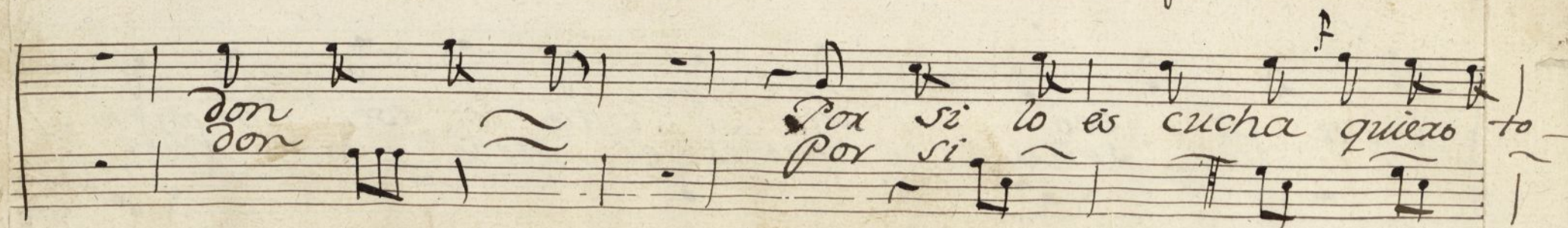
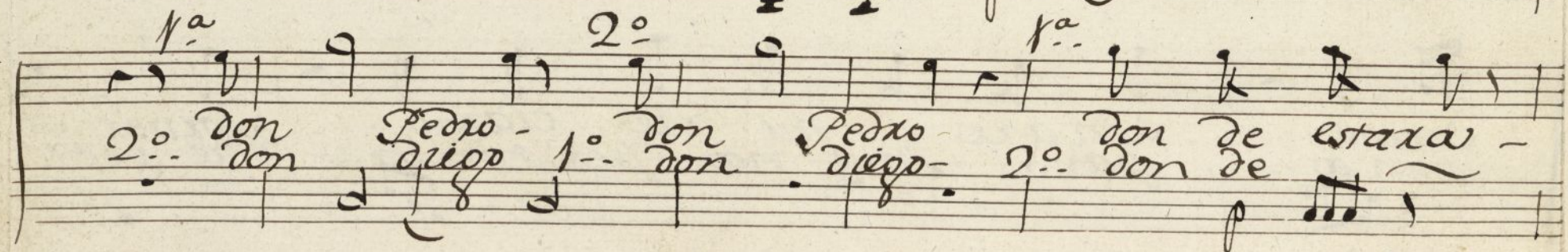
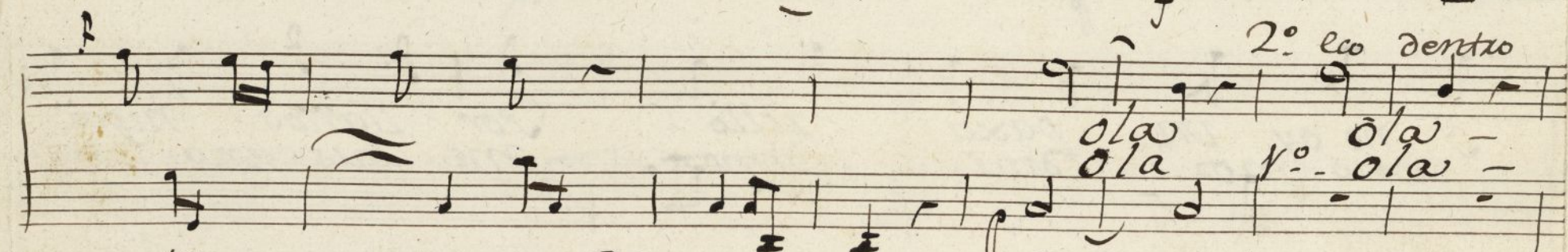
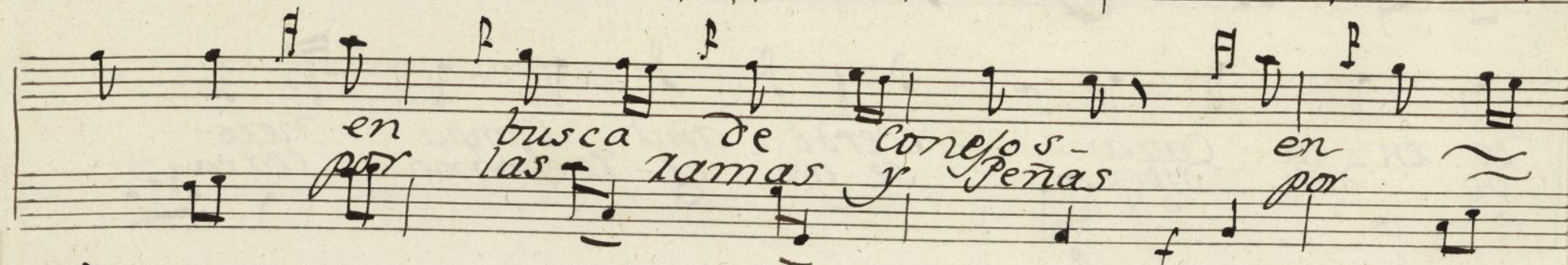
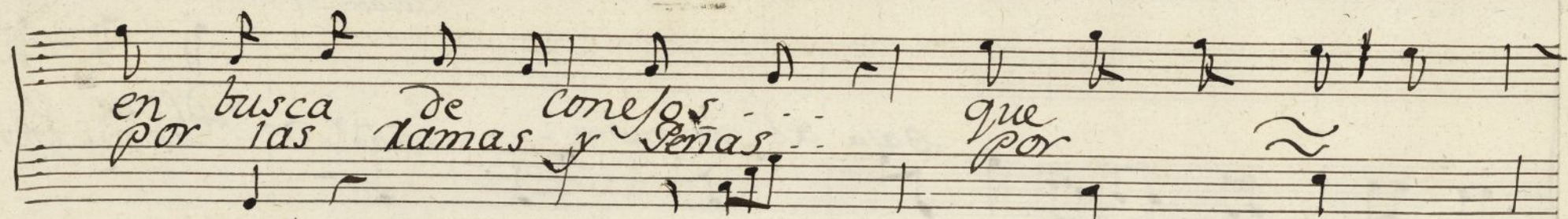
Del S.^r Esteve.

Allegro

The musical score is written on six systems of staves. The first system shows a treble and bass clef with a 2/4 time signature. The music is in G major, indicated by one sharp (F#). The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Cazador. 1.º





car, Por Por Por
 rinf

1º toca reclamo de codorniz-
 quiero tocar- 2º... Buen pan ay 2º buen 1º buen

1º
 2º muy cerca suena voy le abus-
 buen buen 2º ha lli se es cu cha voy

Car- que si me marcho se enoja xa-
 por que podamos mejor cazar

que si se enoja xa- que
 por mejor cazar, por
 rinf rinf f

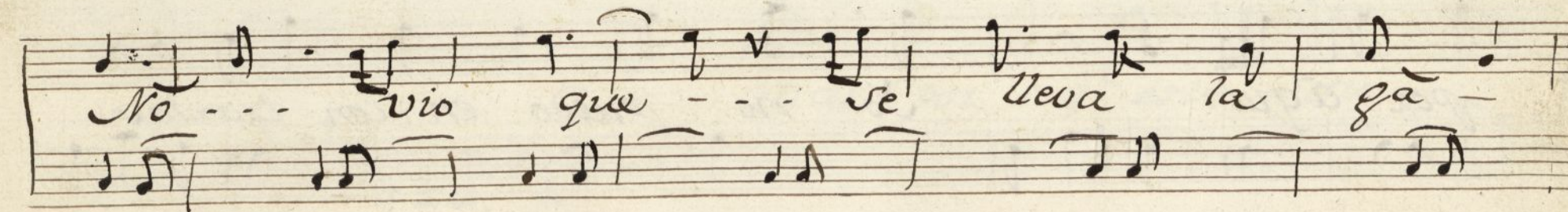
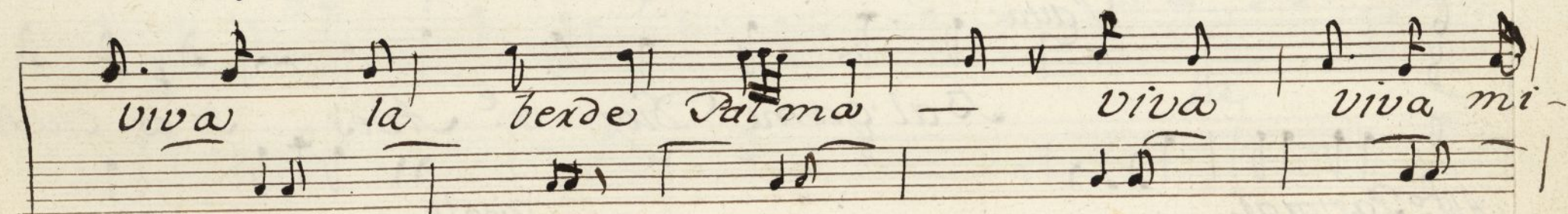
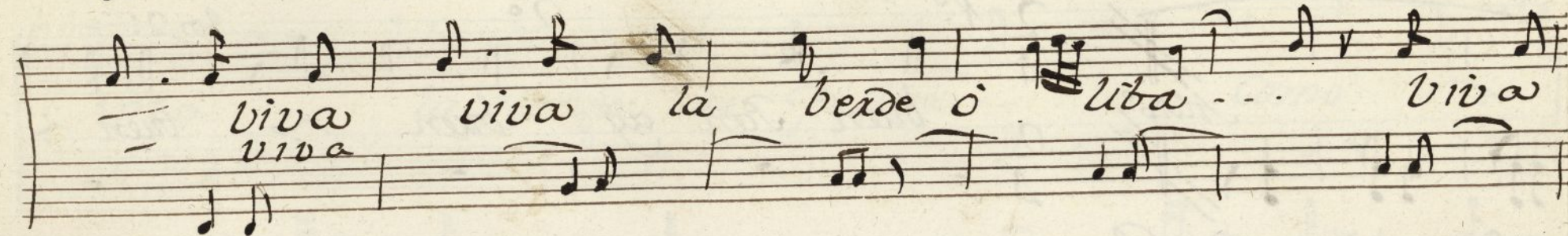
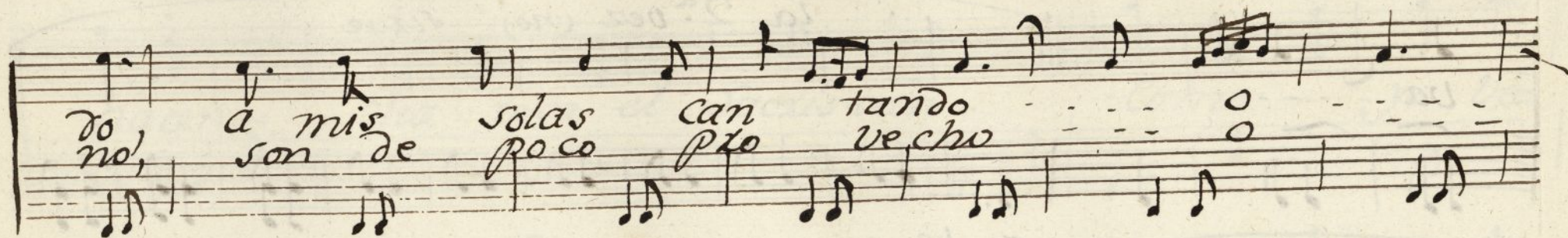
Se enoja
mejor a ca -
zar ar -

Sale la Paya con una cesta:

Paya -
Buscando -
la muger

Taxza mo xas Por estos solos an
y la Taxza sepa xece en es tre

do - - - - -
mo - - - - - y me boy divix tien -
que en pasando el veta -



la 2^a vez (no) siwe

va

2^{1º} 2^º 2^{on 2:}

Alleg^o buen Pan ay buen ~ buen ~

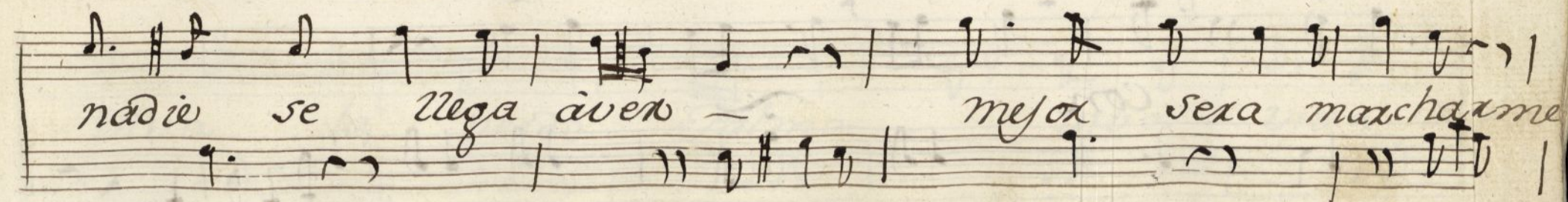
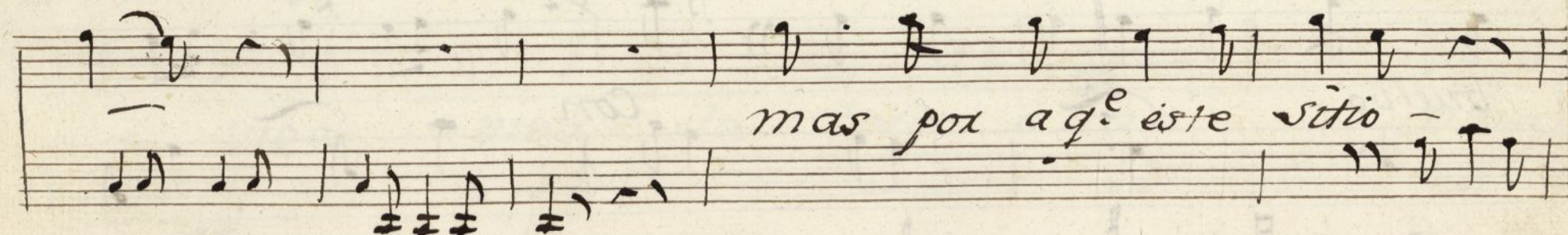
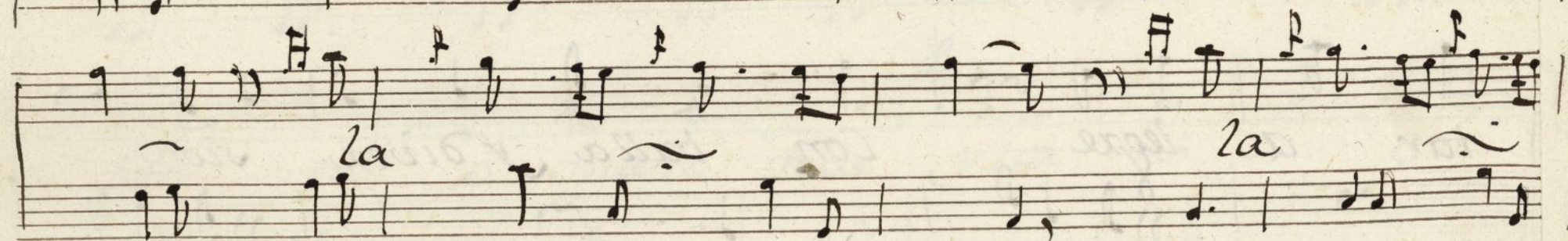
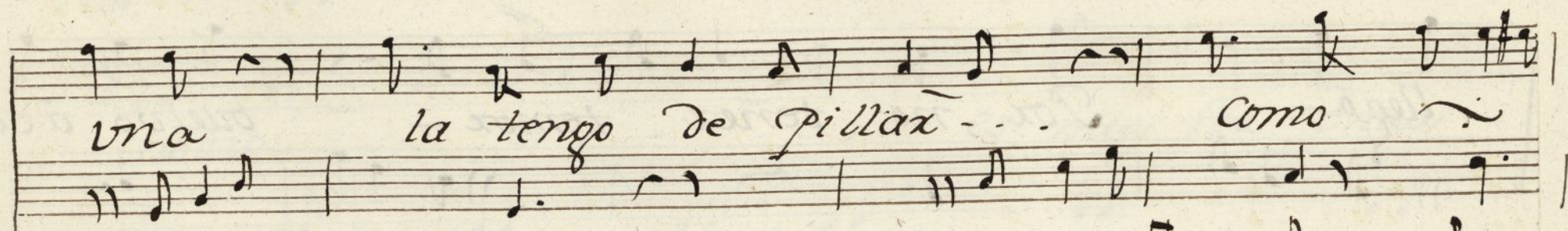
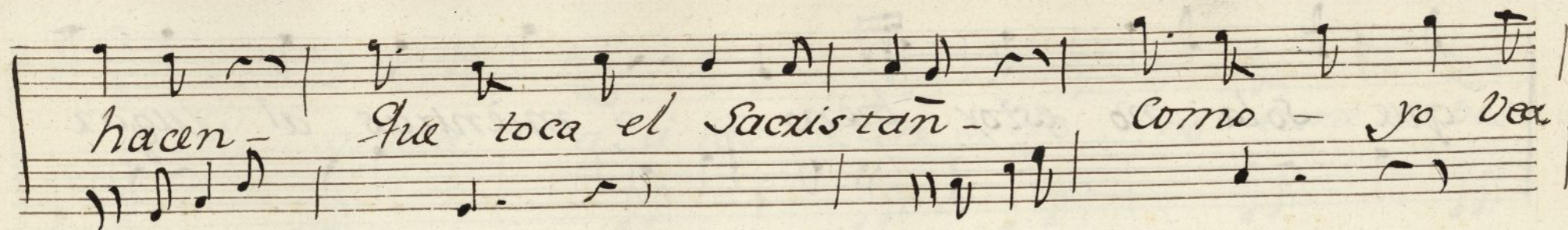
Paya:

Balgame Dios q.^e Aves se es Cuchan

Alto Pastoral. *Pizz^{to}*

por aquí... No no puedo en con traxlas-

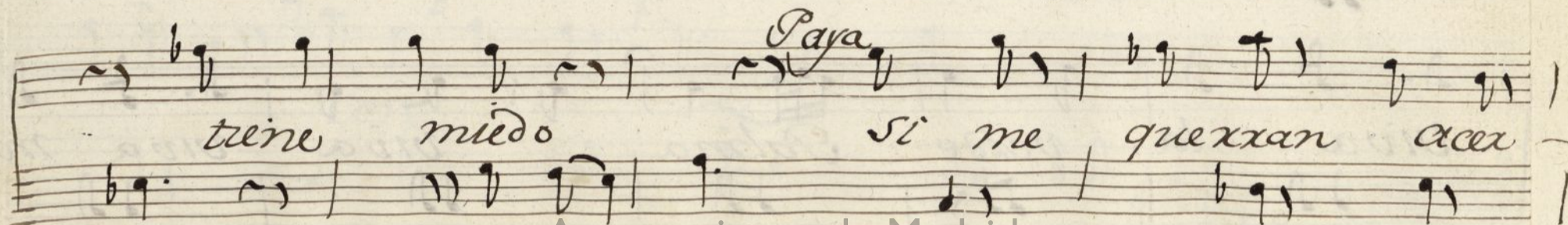
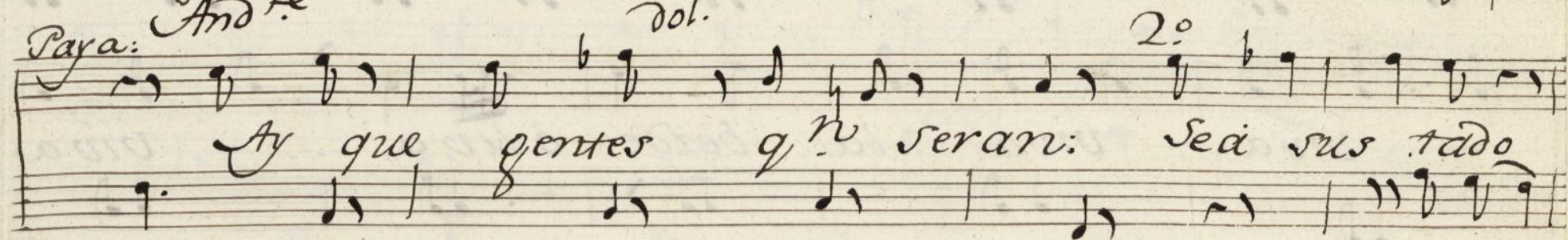
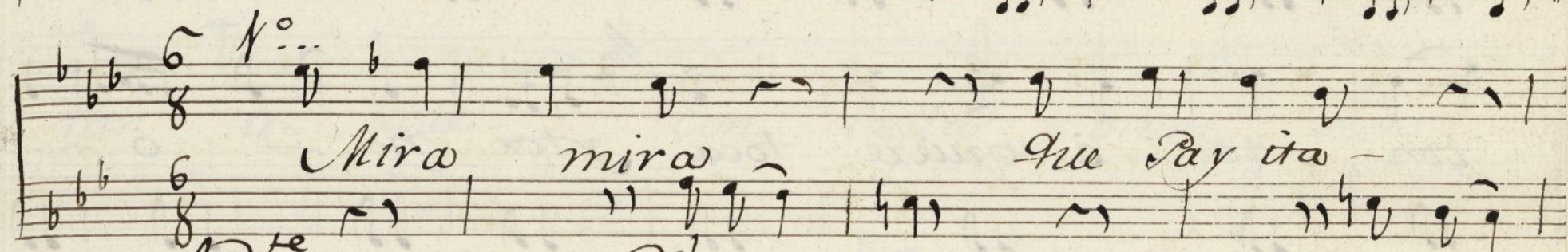
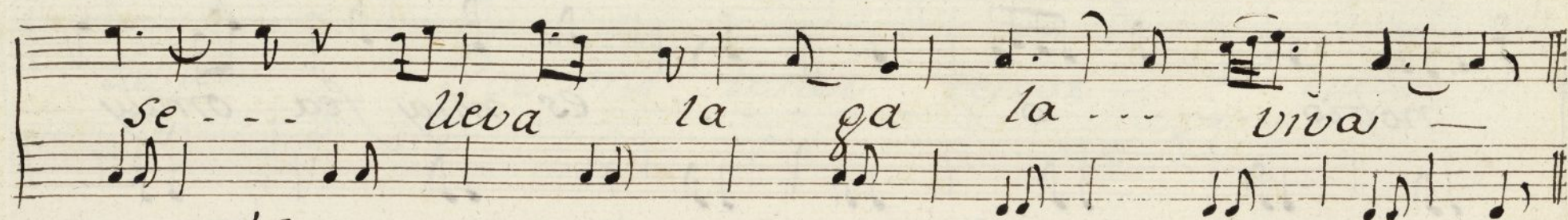
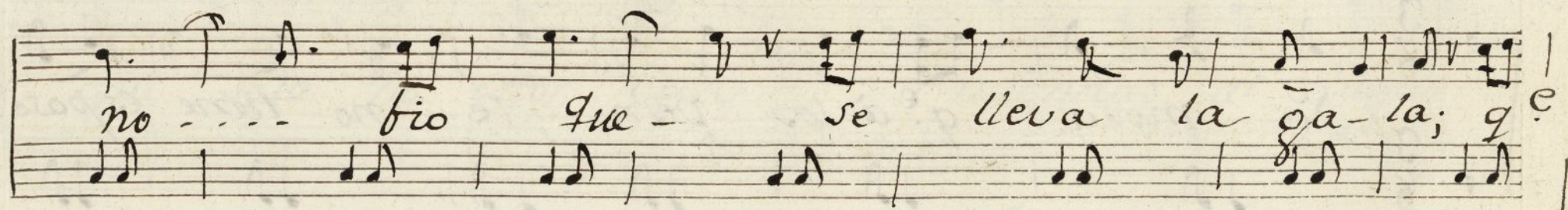
y cantan junto ami... como el huegano-



que sola no estoy bien - mientras al lugar -
llego - Por no tener temor - vuelvo á can-
tar a legxe - Con bulla y divex sion -
vuelvo Con
Con

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La moza q.^e a los ven - te no tiene esparso o
nobio - - - o - - - es muy fea omuy -
ton ta; o quiere toca y tox no - o - -
viva viva la verde o liva - - - viva
viva la verde Palma - - - viva viva mi -



1^o 2^o

mal q.^e aseá dita - q.^e bonita -

1^o 2^o Paya.

llega Pedro vetu alla; no meá tuer -

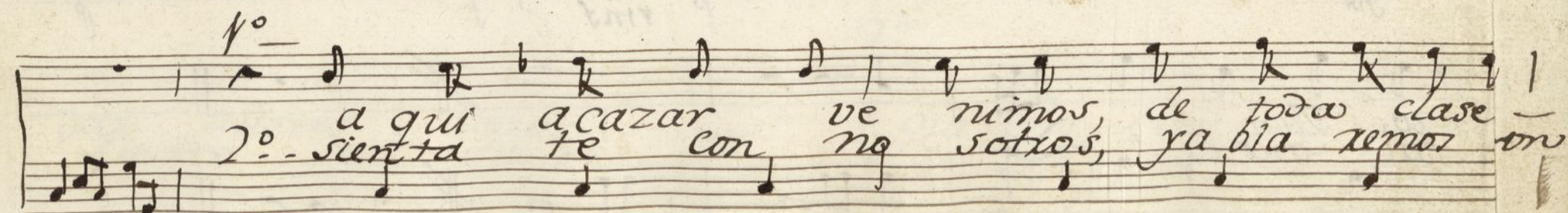
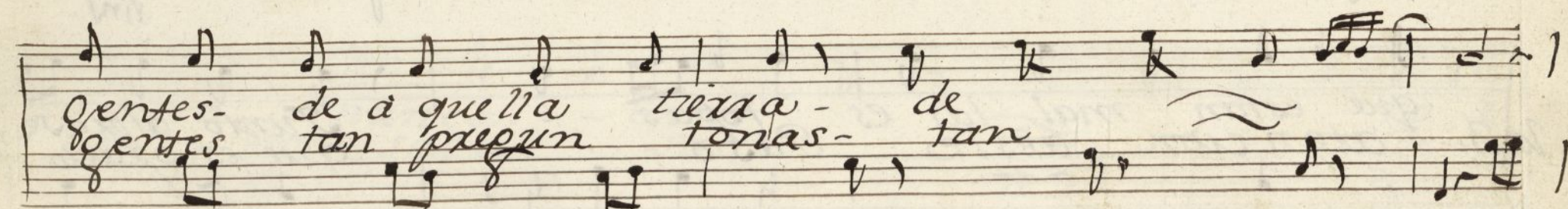
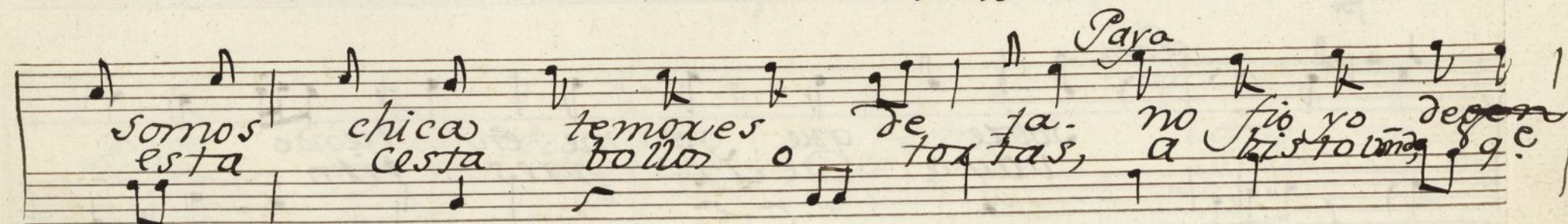
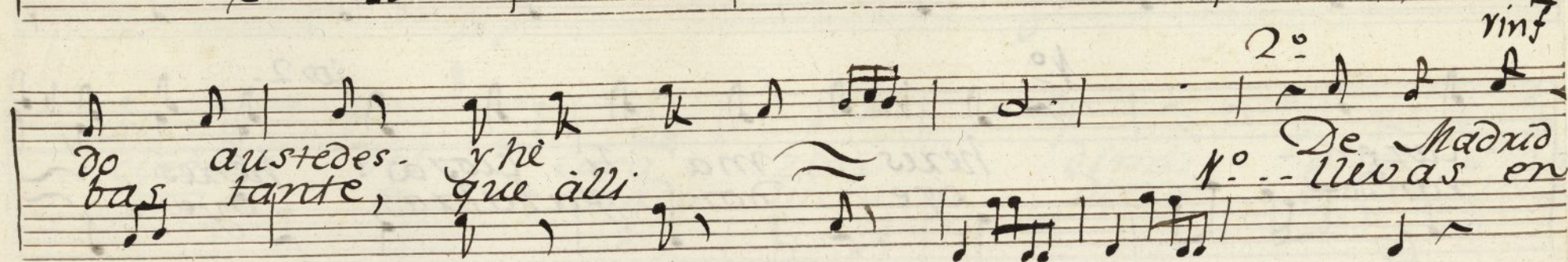
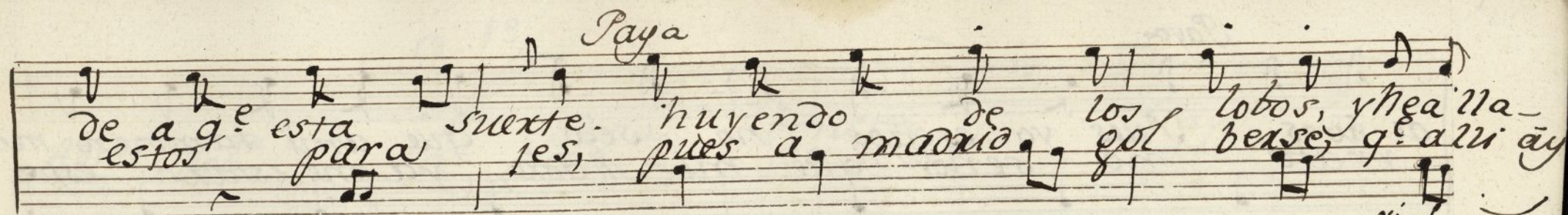
ā miraxlos - q.^e bex quenza q.^e me -

los 2: Paya

da. la habla xemos - ay que biénen -

Pobre cita q.^e me hã -

los 3.
ran: ay
los 2. { ay e que bien n Pobre cita Pobre
 q. e. ino cente Pobre cita tiene
cita que me axan, Pobre cita que me a
miedo le pagan mal tiene miedo le pagan-
xan.
mal.
Alt.º 3 4 3 f 8º.
2º. Don devas labza doxa-
que es casos son de cara



Paso
de aves. *rratto* Pues yo escapo no sea que á mi también me-
no señor que mi Madre, ya me estara espe

1º
cazen - *rrando* hexes ma li ciosa: hexes
oye dos palabras, oye *2º 2.*

Paso
sobre que yo me en tiendo
vaya de cix pres *tito* *rinf*

1º 3.. que estan mal las es topas - - - *Tunto* albrase
atención aeste *Paso* - - - que es exacio si-
for *p rinf* *f*

1º *Tun*
to que es

Ayuntamiento de Madrid *Al Segno:*

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

1.^o

Paya bonita Paya agra
paya pulida paya gar

ciada del cora zon dime dime Pica
boa a mado vien dime dime ti nes

Paya.

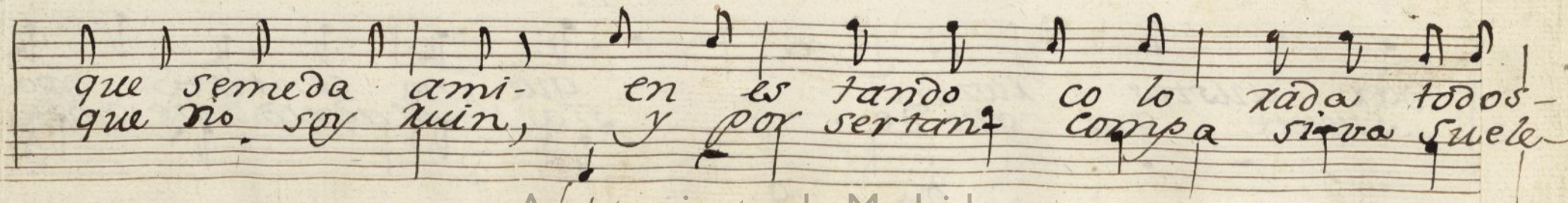
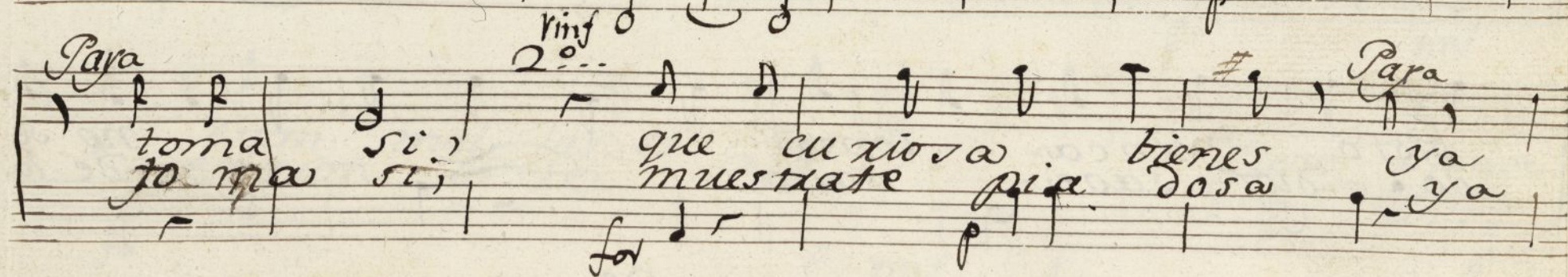
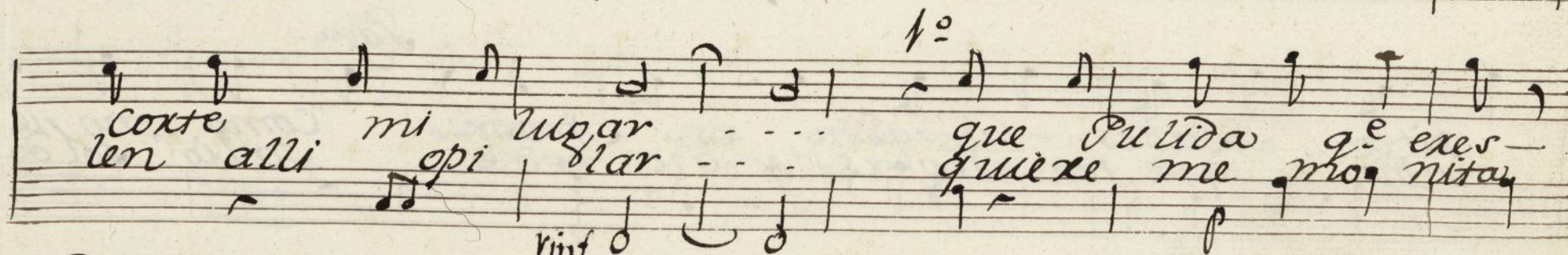
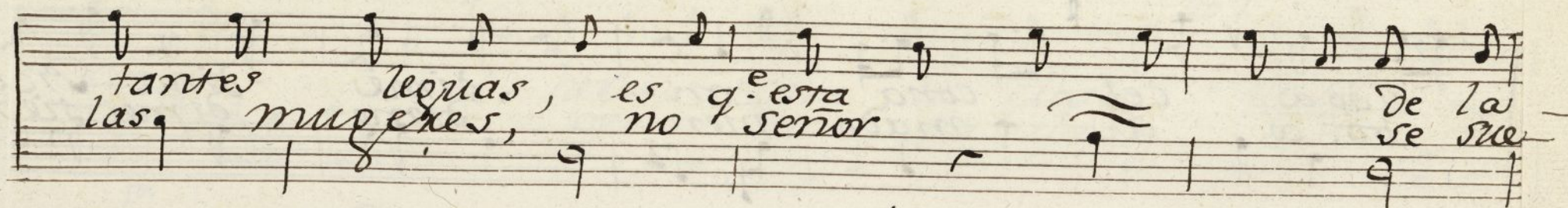
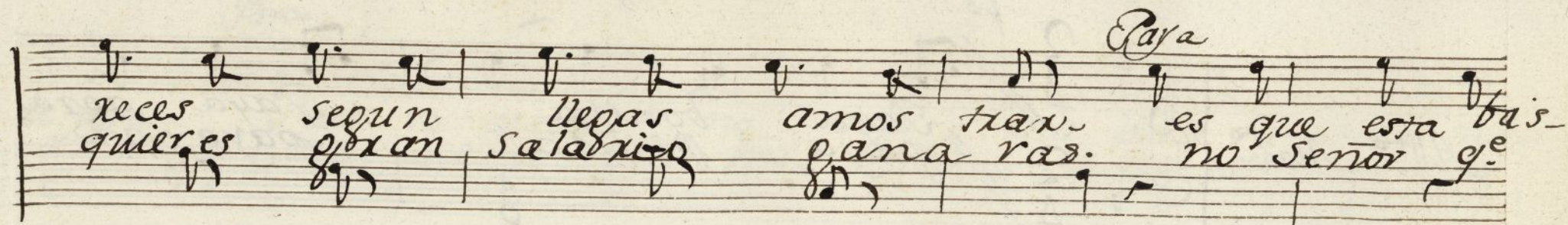
rita sabes tu quien es Amor. Como no le e
nobio que tea repete y que te de sa lio sol da

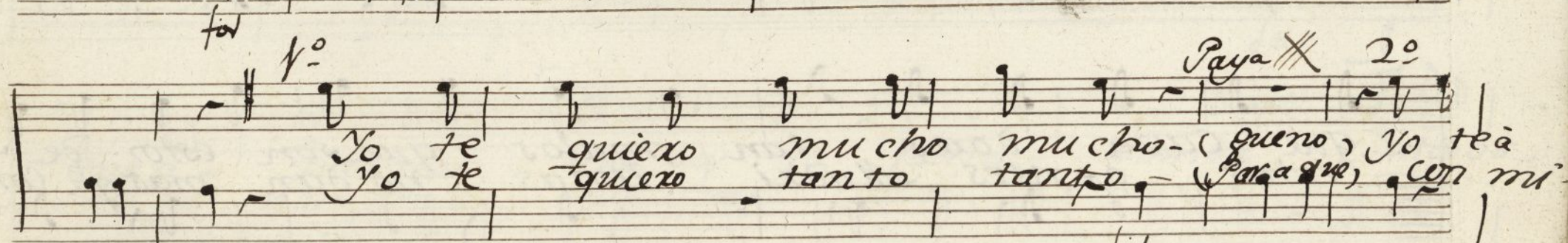
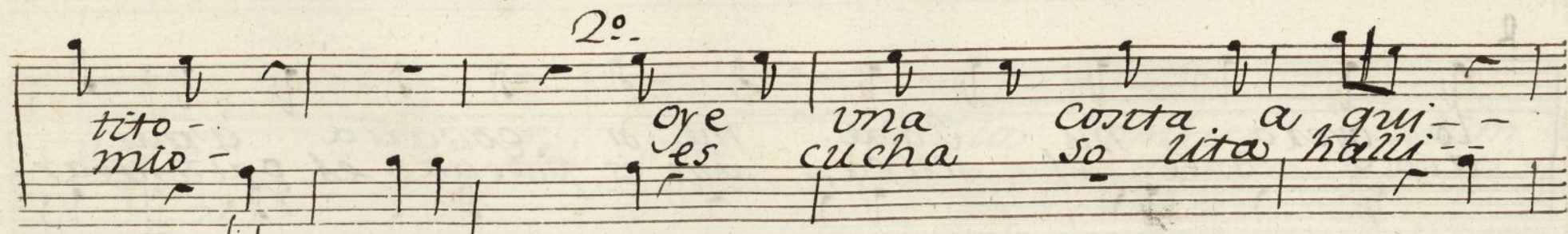
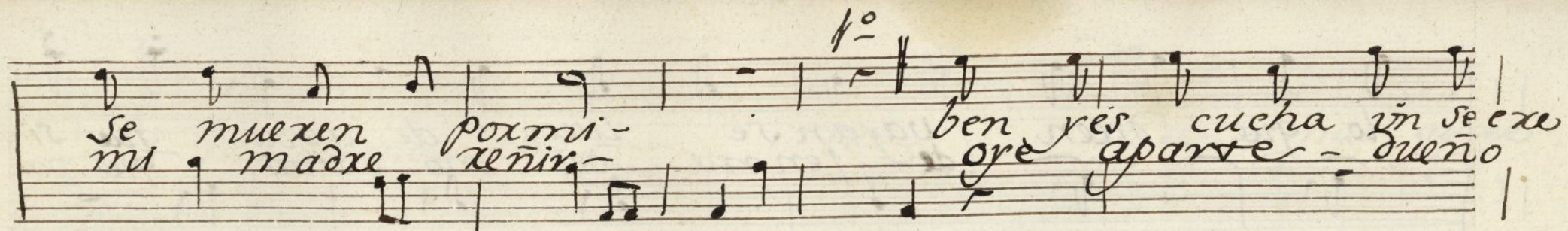
bisto nunca. Como no se
do y dios save- salio de la

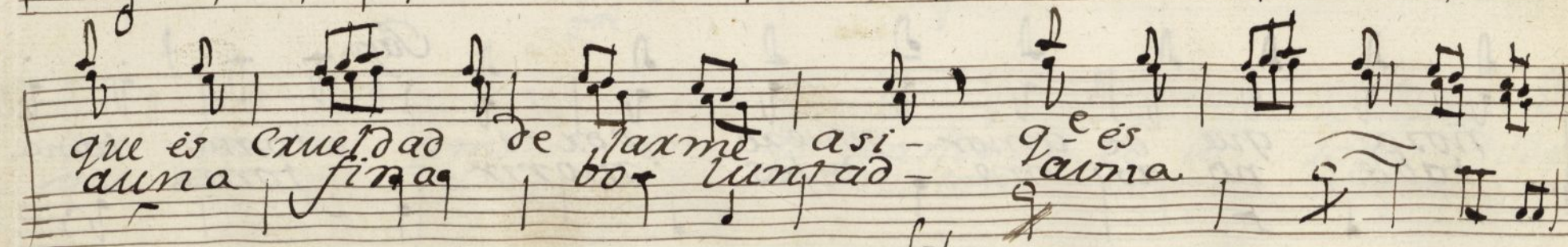
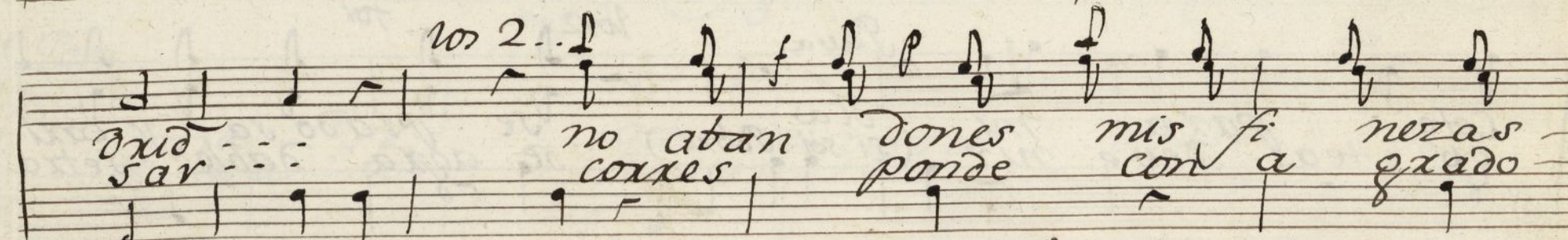
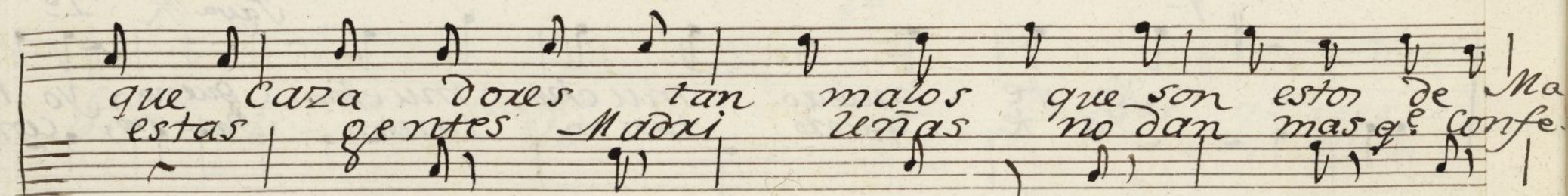
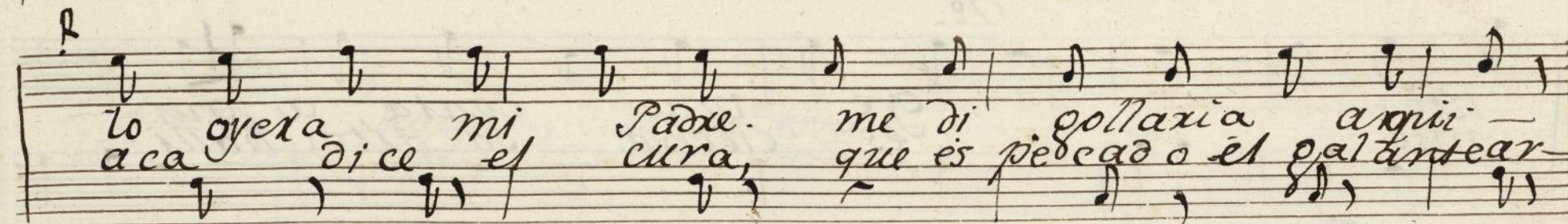
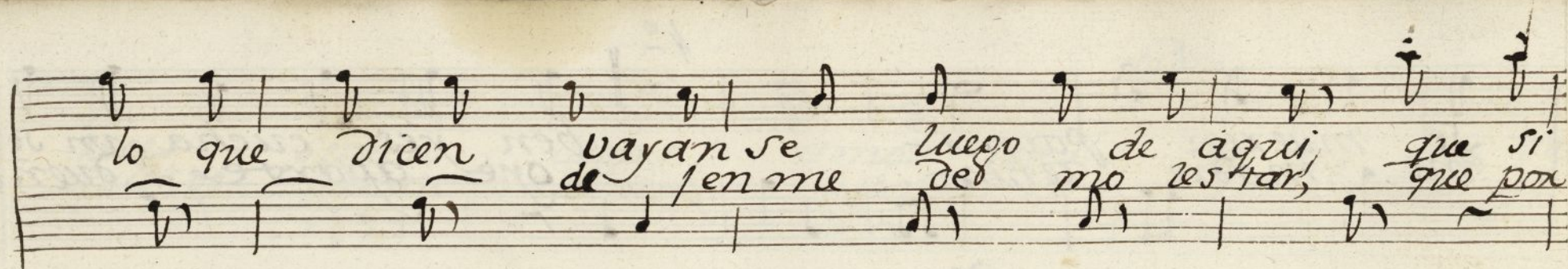
2.^o

dax auster razon que yno centita pa
suerte que que de sia Madrid ve niste

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Paia
 hea ymas ea hea. ayre ymas ayne
 hea ayre

ayre - de fue vno. que los hombres. Puedan a mi
 ayur por q^e me maseho que ri an-

enga naxme que soy yo tonta - bomba q^e todos -
 en ea nar no que

los a plane - - - los 2. exes muy pica xilla. a -
 a dios pay a oraciona: no -

los 3. Si me en trando yo asi no
 buelvan por aca no
 Pues pro siga el buen xa
~~vayan unas sequi-~~

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vaya vaya queetal -

Handwritten musical score for a piece titled "El caso de la Dama Verde" by D. C. Alzate. The score is written on ten staves. The first staff has the title "El caso de la Dama Verde" and the composer "D. C. Alzate". The music is in 3/4 time. The lyrics are: "tito-dillas, que me alegra el cora- zon. que con caso a si do par ti cu lar a si do par- ticu lar. la Dama Verde no. D. C. Alzate. final. la Dama Verde no. And. te. Paya es Amor una ca- za: 1º es Amor una caza 2º es Amor una". The score includes various musical notations such as notes, rests, and dynamic markings like "And. te." and "Paya".

Final

Allto *ella*

vivan vi van los Placeres y q^e vi va nuestra

nion y vi va la serranilla p^a y no cen tei sen ci lla no re

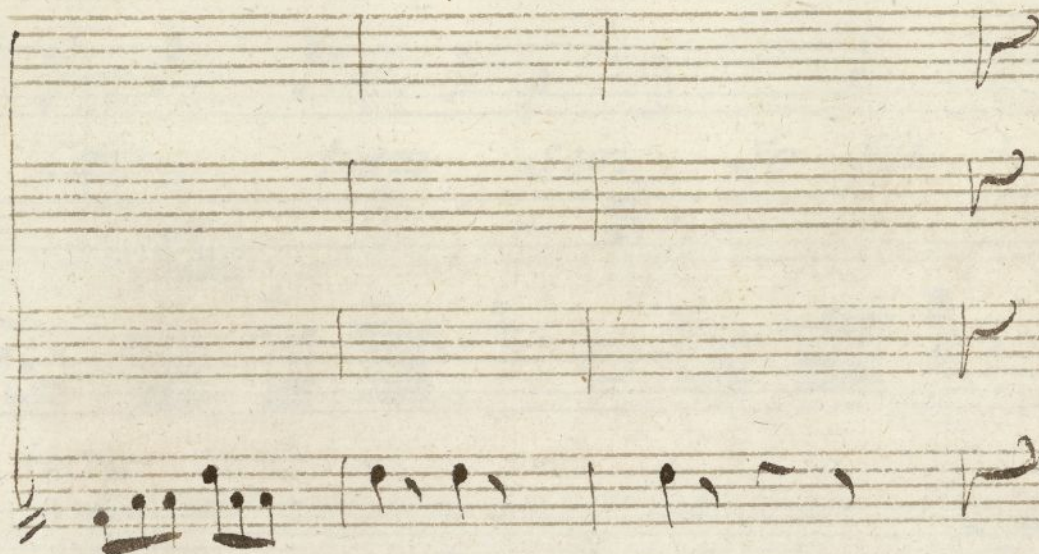
Cono ce el a mor. *los* vivan vi van los pla ceres y q^e.

vi va nuestra nion y vi va la serranilla p^a i

no cen tei sen ci lla no re co no ce el a mor p^a i

Handwritten musical score for the first system. The vocal line consists of four staves. The lyrics are written below the second staff: *mor no re co no ce el a mor no*. The basso continuo line is on a single staff below the vocal staves, starting with a double bar line and a key signature of one sharp (F#).

Handwritten musical score for the second system. The vocal line continues on four staves with the lyrics: *el a mor no el a mor*. The basso continuo line continues on a single staff below the vocal staves.



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carza tan sin so sie - - - go tan sin so sie -

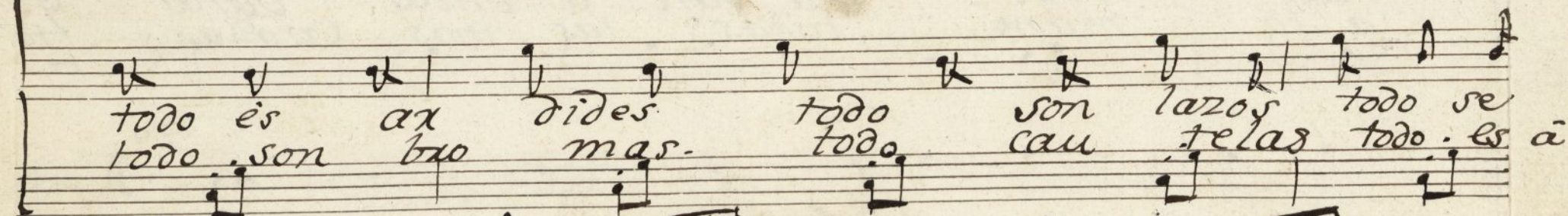
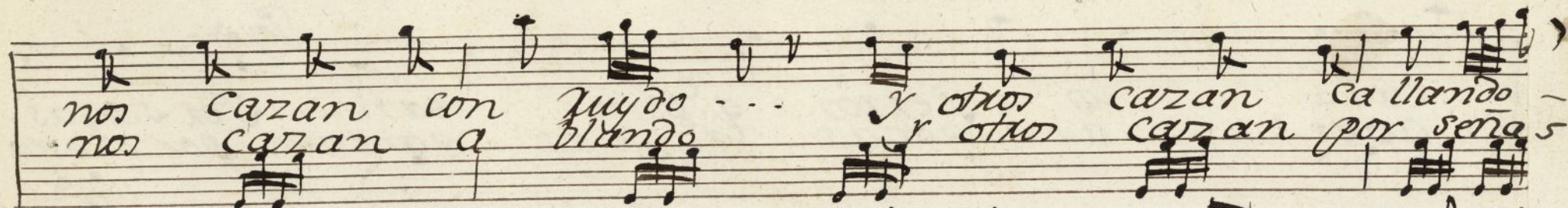
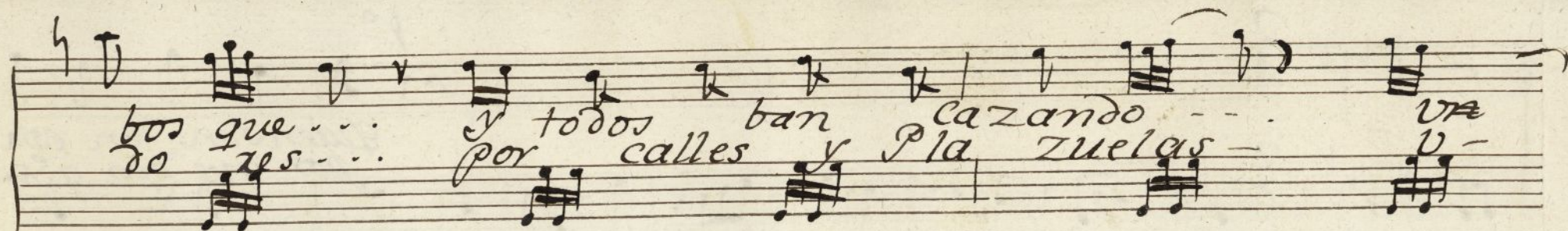
tan - - - sin so siepp es A

mor una carza tan sin so siepp tan

tan sin so siepp
de Amor la carza -

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que tie-
 tan de que todo es sustos
 que tie ne de cara
 que todo es sustos ansias Penas y ue-
 tune de cara dores terrible
 todo es sustos ansias sustos ansias Penas y aries
 ne de cara dores cara dores terrible
 ansias. sustos todo es sustos ansias Penas y aries
 dores. cara dores cara dores terrible
 for Penas terri
 los J.
 el ancho mundo
 andan los car a



Stacato

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1^o

quien son en esta
por que dea q^e estas

Para-

carra los Perros q^e ofa tean- Per sonas
aves- ay pocas q^e se es pantan por q^e estan-

Tubi ladas- que ban a villa vieja q^e
a la mano- todas las mas Criadas to

2^o

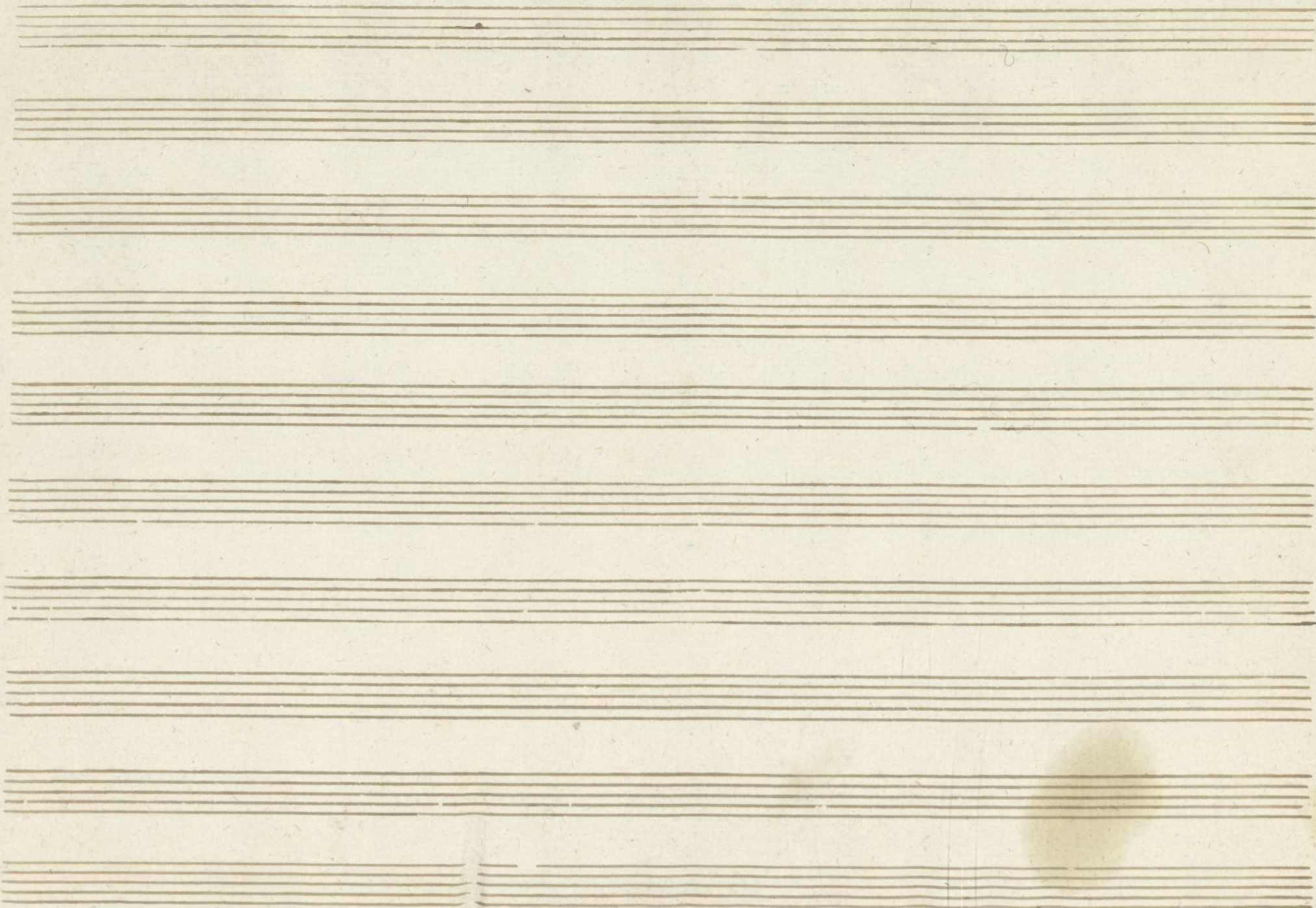
que
cuan

for

Para

son las muni ciones Para lo exax los tixos re-
do mudan de rudo al gundas Aves de estas en-

as



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t.

Violin 1^o

Lon.^a a 3

la Paya y los Carzadores.

All.^o sentado $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo and mood marking *All.^o sentado* and the time signature $\frac{2}{4}$. The notation is written in a single system, likely for guitar, as evidenced by the frequent use of double and triple sharps (e.g., $\sharp\sharp$, $\sharp\sharp\sharp$) and the presence of a slash through a staff in the fourth measure of the fourth staff. Dynamic markings are scattered throughout, including *for* (forte), *rinf* (rinflesce), and *pocf* (poco forte). The manuscript is on aged, slightly torn paper, and the ink is dark and somewhat faded in places.

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Pastoral.

for

la 2. vez (no

Allegro::

2 3 *All^{to} Pastorale:*

fmo

arco

Allegro

P. spx.

Andte

P. spx.

P. spx.

P. spx.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and repeat signs. The first section consists of the first three staves. The second section, starting on the fourth staff, is marked "All." and includes a 3/8 time signature. It contains several measures with dynamic markings like "f", "p", and "rin". The third section, starting on the eighth staff, is marked "Allegro" and includes a 4/4 time signature. It also contains measures with dynamic markings like "f", "p", and "rin". The score concludes with a double bar line on the tenth staff.

Allegro

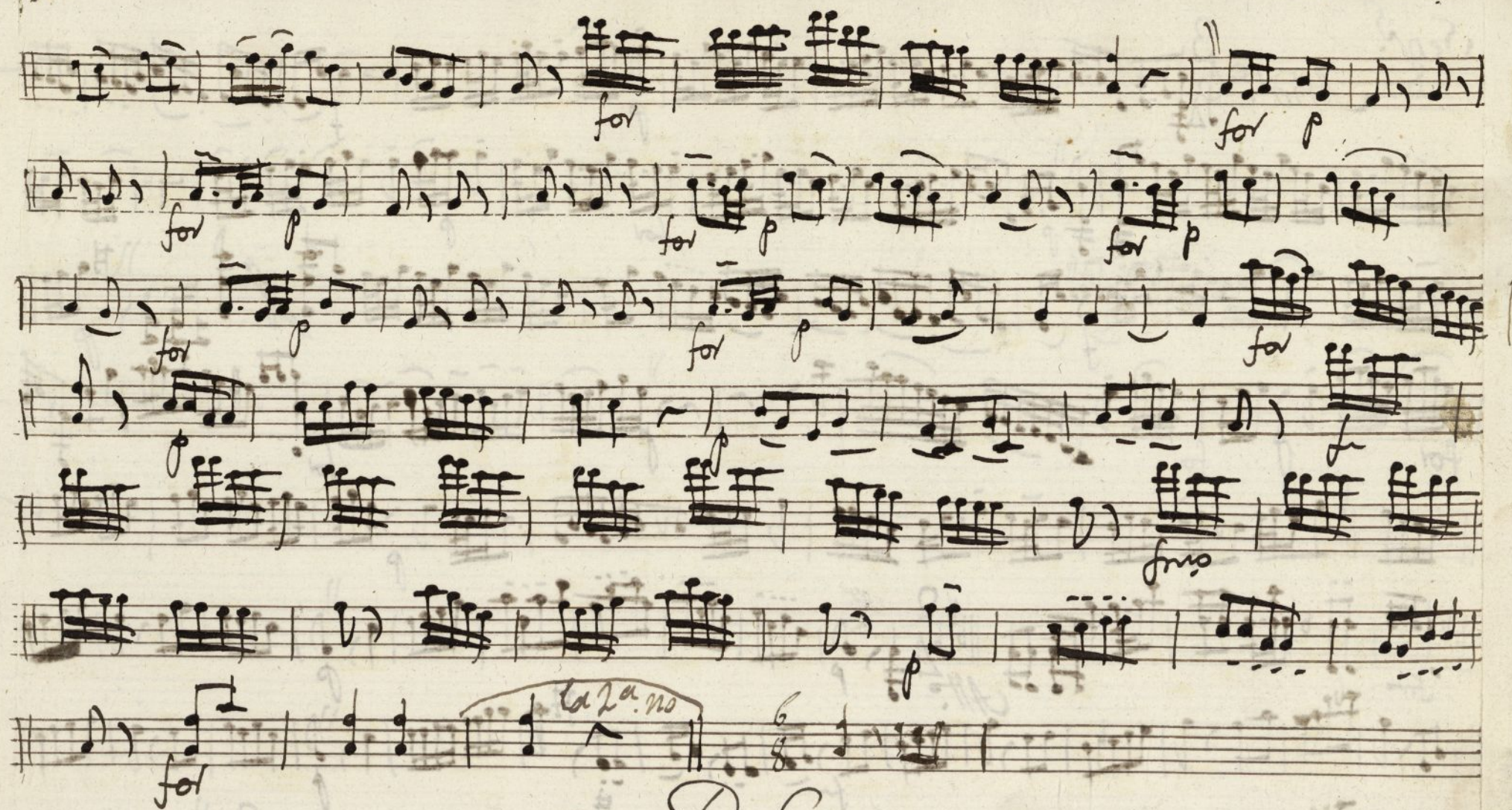
U. P.

All.^o Mod.^o 8/4 $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo and mood markings *All.^o Mod.^o* and the time signature 8/4, with a $\frac{2}{4}$ marking below the first measure. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *p* (piano) are interspersed throughout the score. The music is characterized by dense, often beamed, sixteenth-note passages, particularly in the lower staves. The final measure of the tenth staff is marked with a double bar line and a repeat sign.

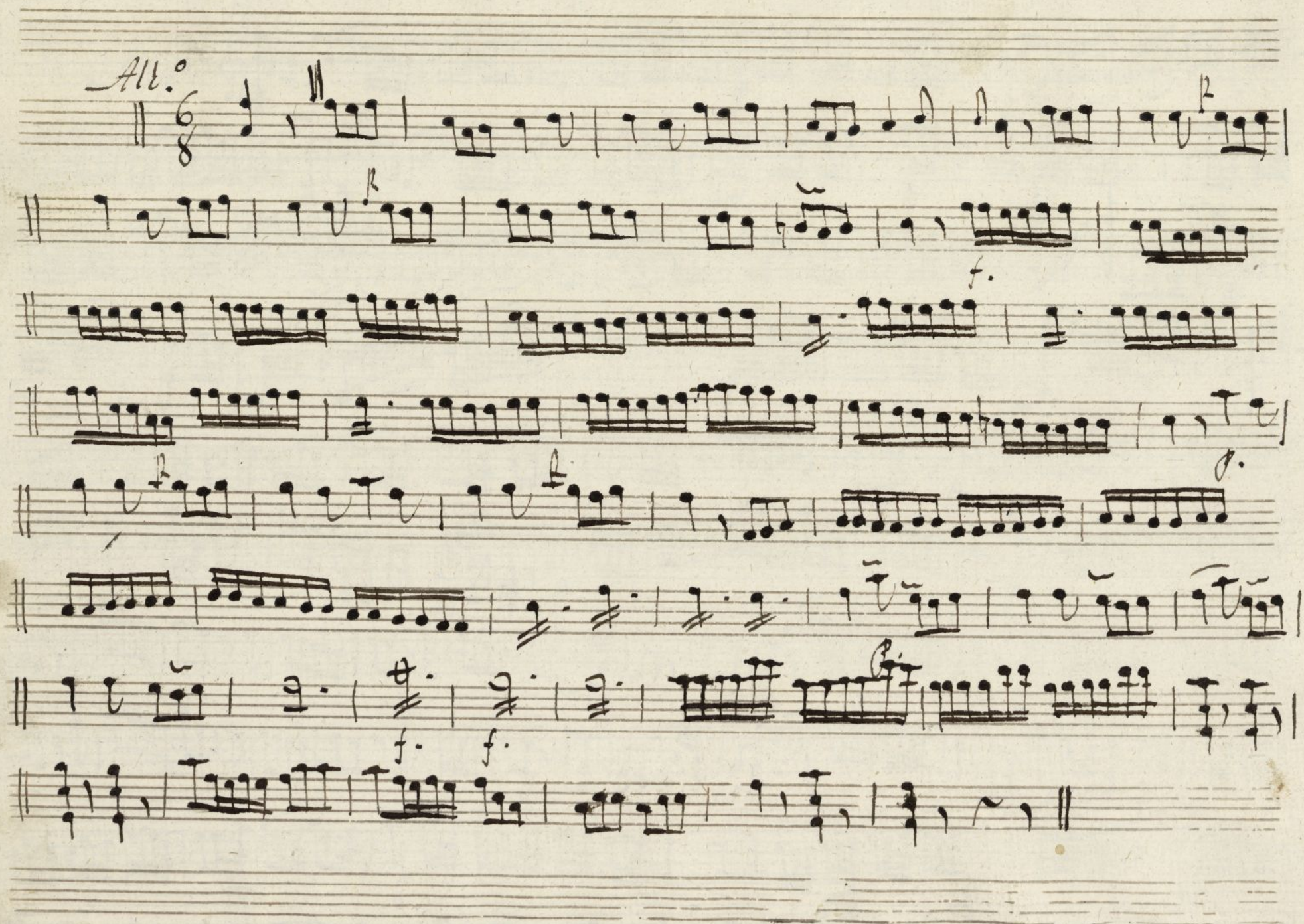
Untra de arco-

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D. C.

V- Seg. ✓



+

Violin 1.^o

Ton.^a à tres.

La Paya y los Cazadores.

Alleg.^{to} Sentado

fme

vinf *vinf*

for

3 *2*

for

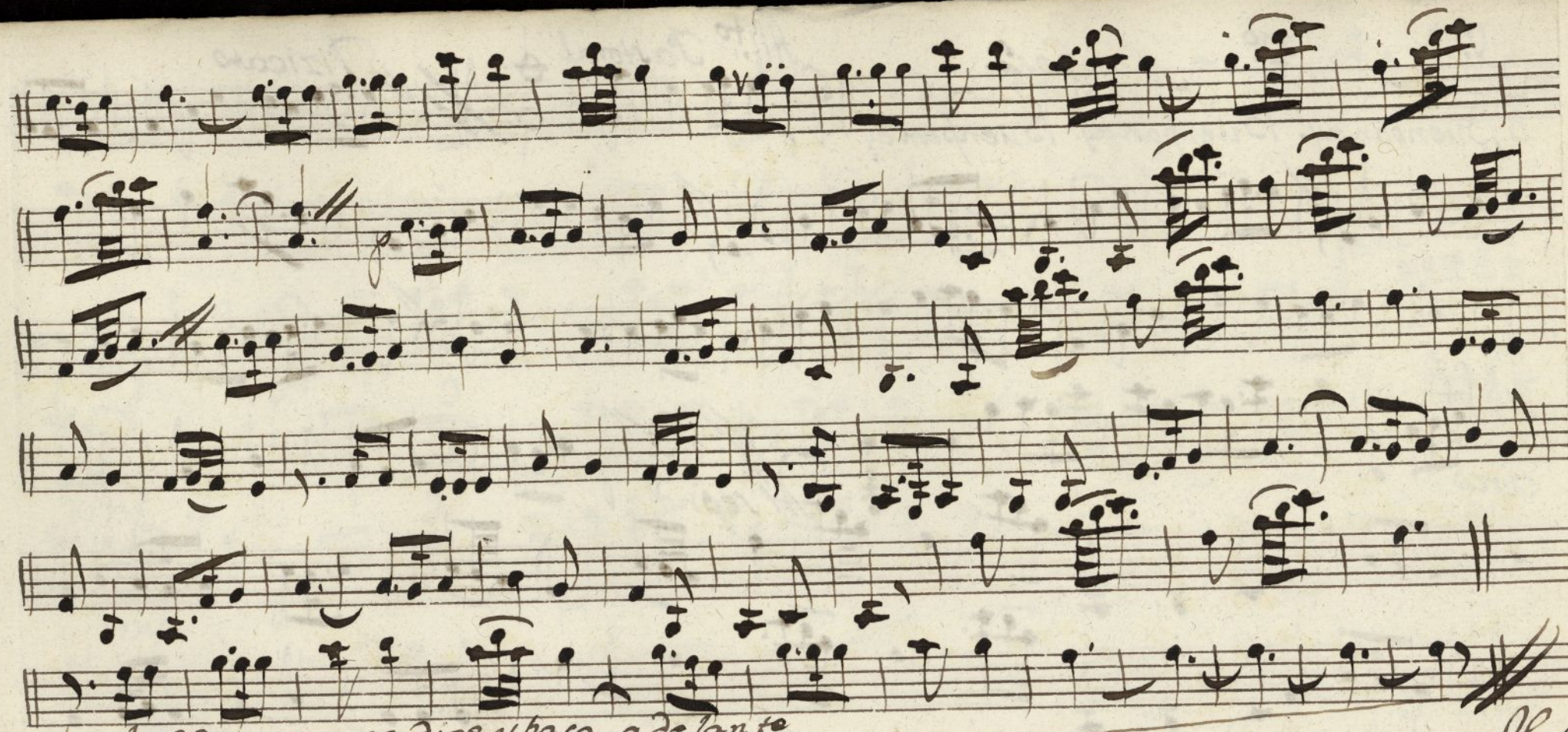
3

Buen pan ay

los

vinf *vinf* *vinf*

Ayuntamiento de Madrid *Pastoral*



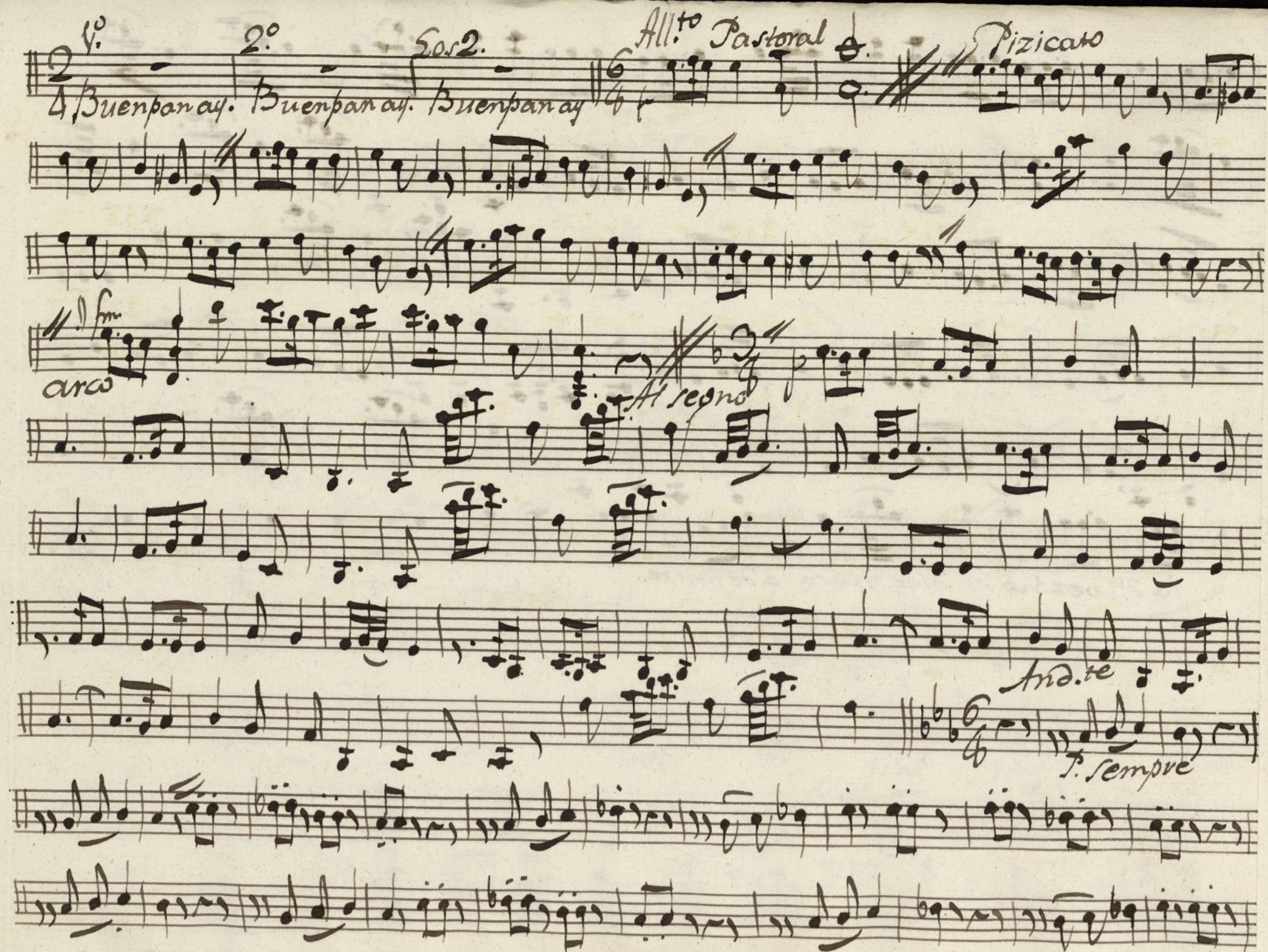
la 2.^a vez no se dice y para adelante

Al segno

Handwritten musical score for a piece titled "Buenpan ay. Buenpan ay. Buenpan ay." The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

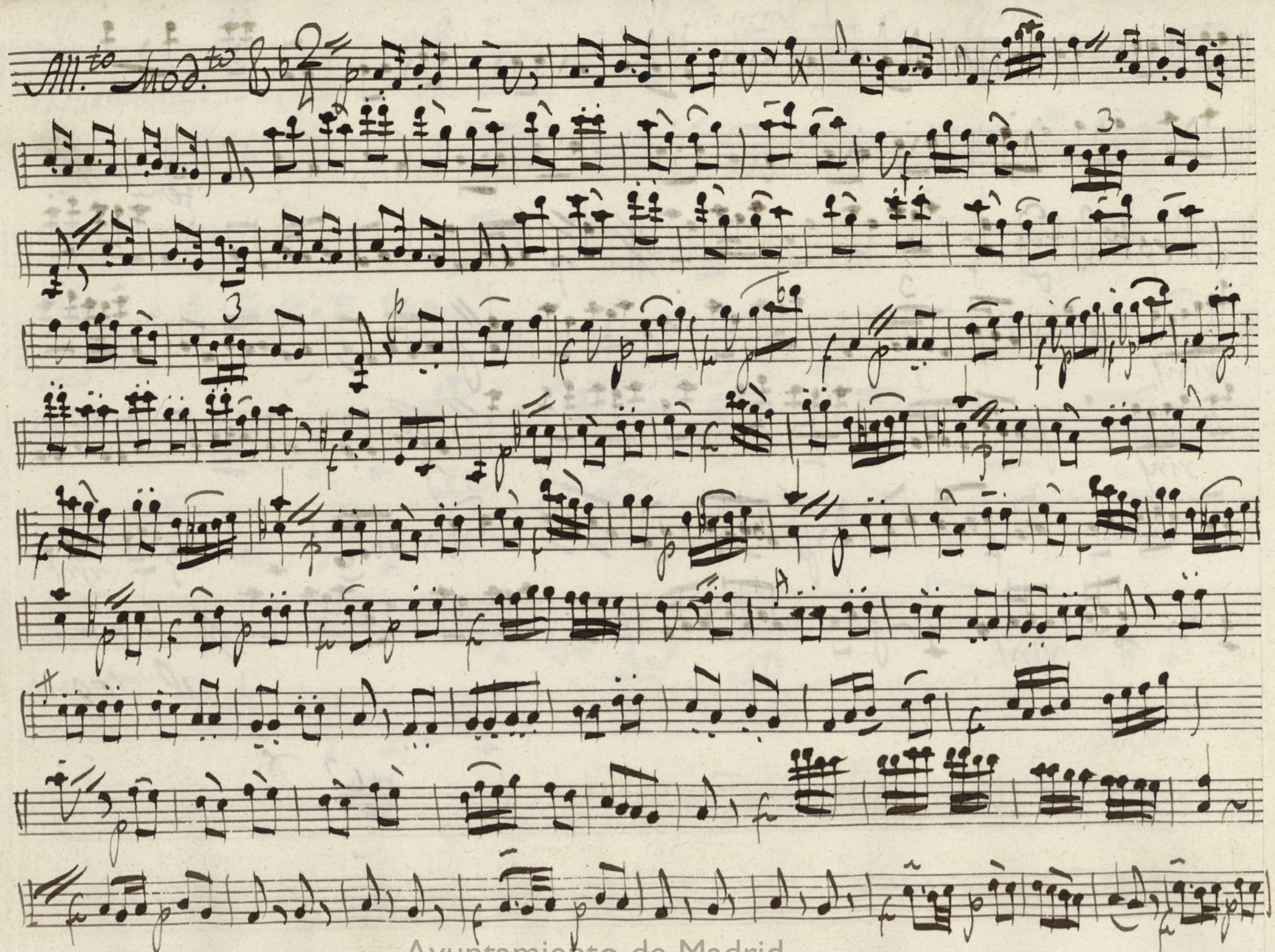
Key markings and tempo changes include:

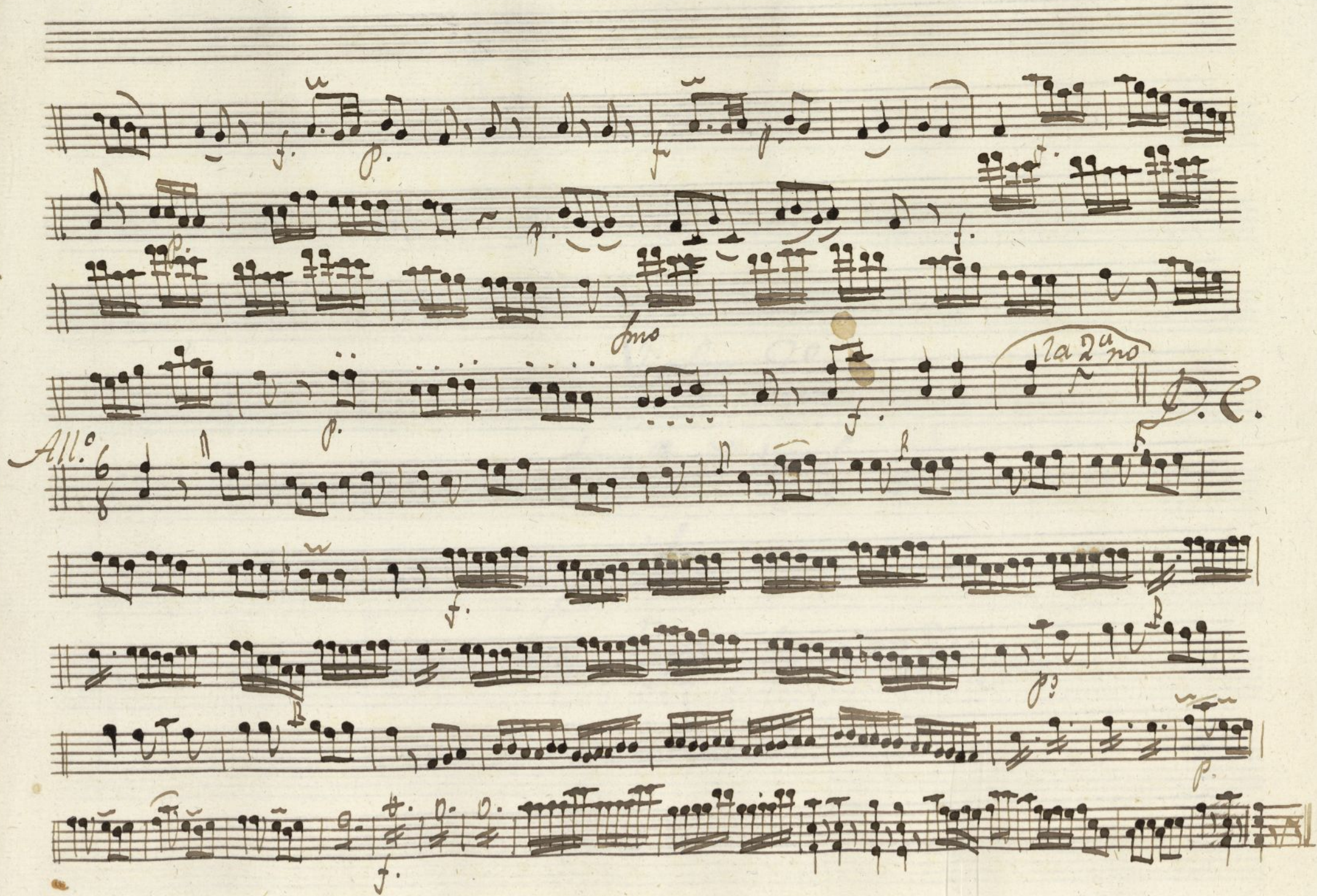
- 1^o* (First movement)
- 2^o* (Second movement)
- Sor. 2.* (Sorcerer 2)
- All.^{to} Pastoral* (Allegretto Pastoral)
- Pizzicato* (Pizzicato)
- arco* (arco)
- Allegro* (Allegro)
- And.te* (Andante)
- p. sempre* (piano sempre)



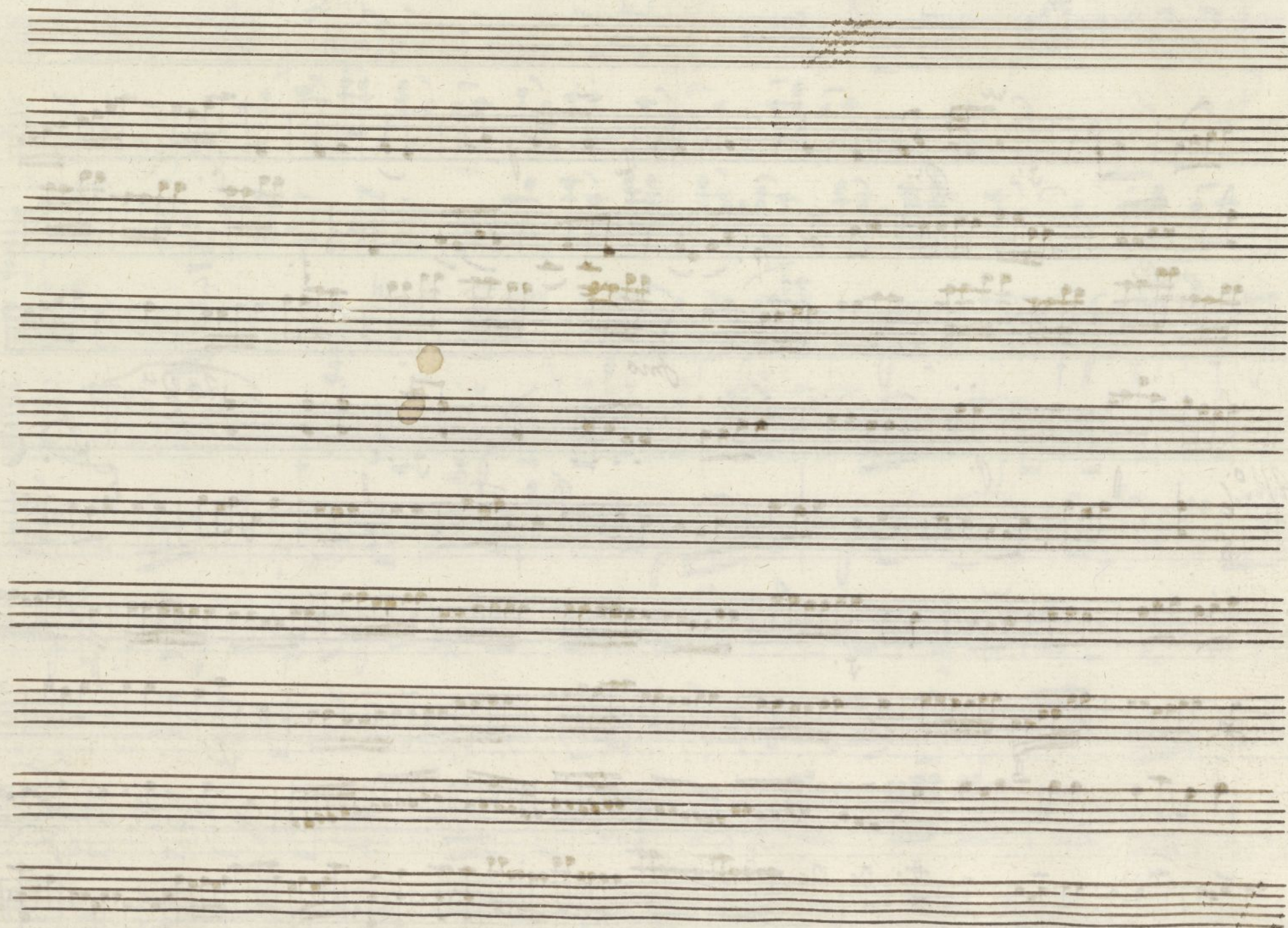
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written on the third staff. The word "vinf" appears multiple times as a dynamic or performance instruction. The word "ten" is written above a note on the second staff. The phrase "al segno" is written at the end of the eighth staff.

V. P.





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4

Violin 2^o

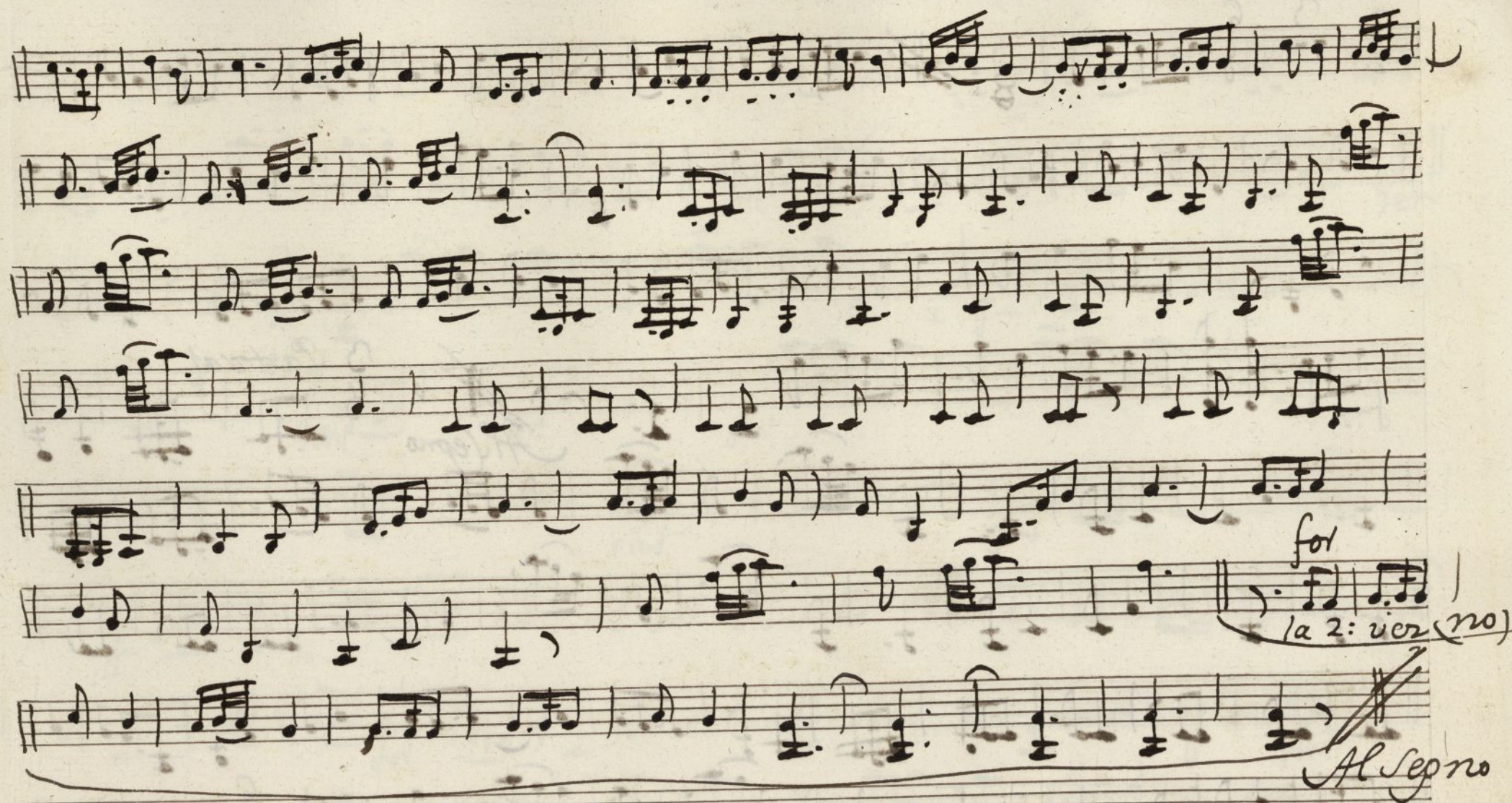
ton^a a tres:

1.

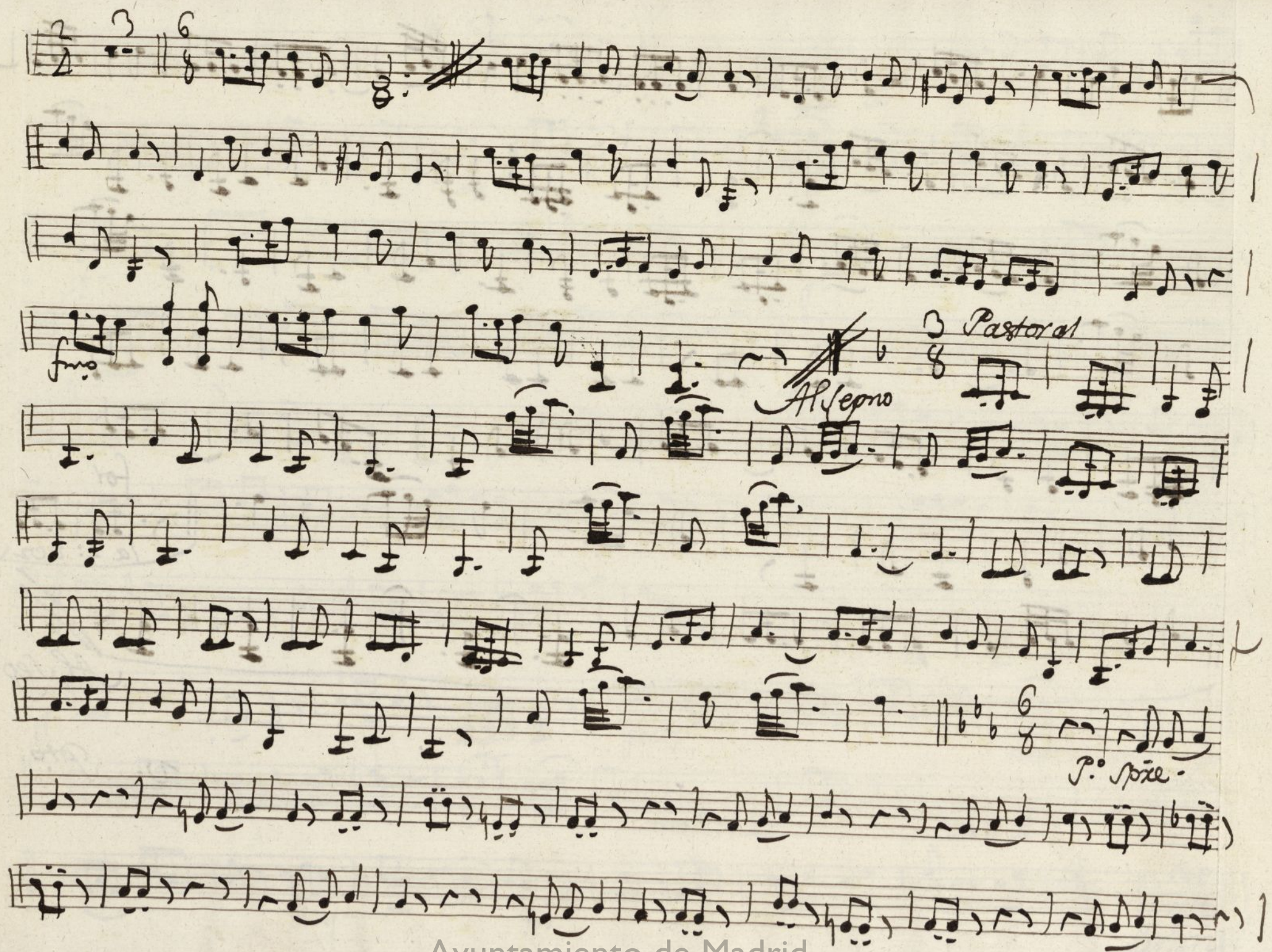
La Paya y los Cazadores:

All^{to} Sentado & 2/4

The musical score is written on ten staves. It begins with the tempo and mood marking *All^{to} Sentado* and the time signature 2/4. The notation is in a single system, likely for a single melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *f* (forte), *p* (piano), *fmo* (finito), *rinf.* (rinfinito), *poco* (poco), and *for* (forzando). The piece ends with a section marked *Pastoral* in a 3/8 time signature.



v. pto



Handwritten musical notation on two staves. The first staff ends with a double bar line and the word "ten" written below it.

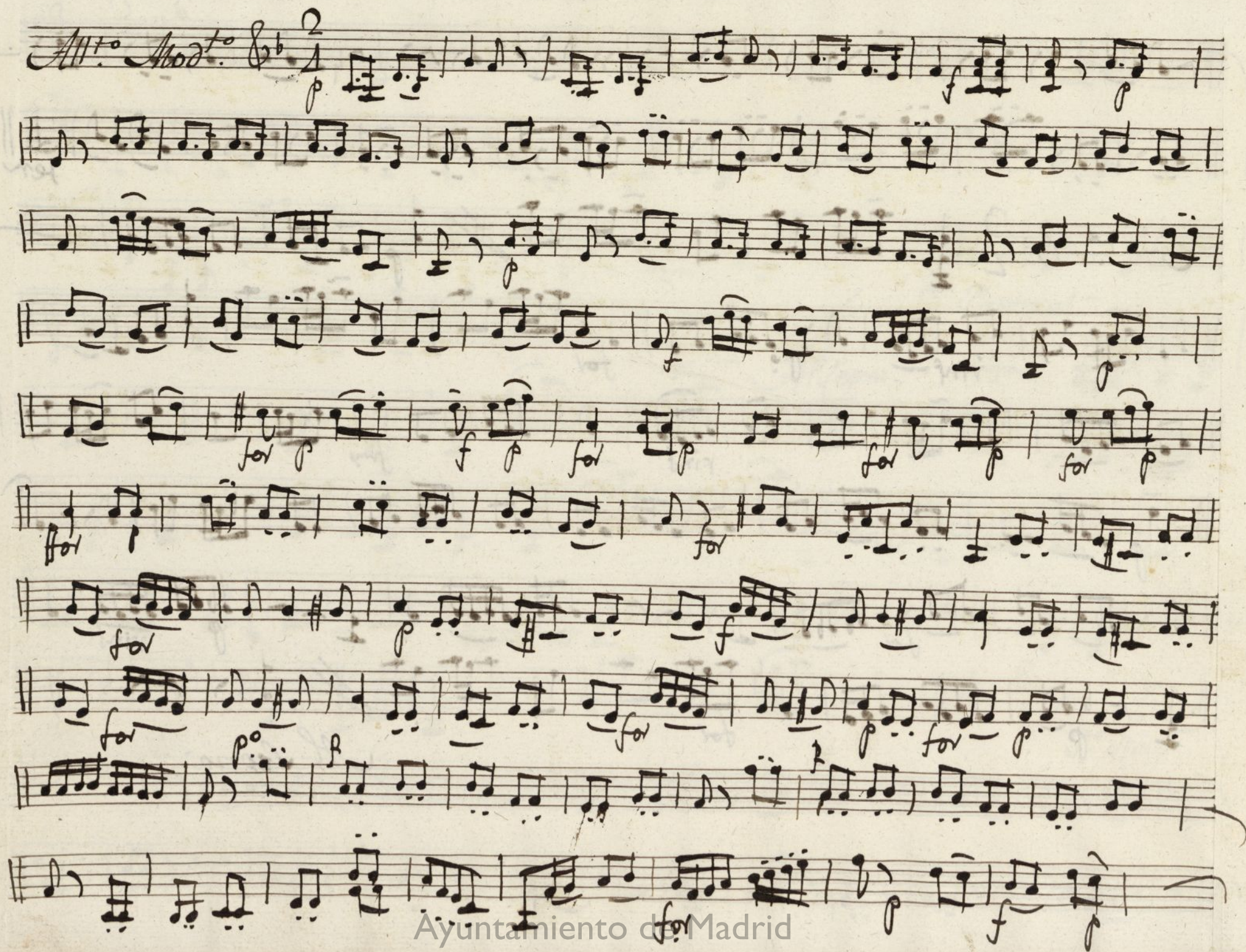
Handwritten musical notation on two staves. The first staff begins with the tempo marking "Allegro" and a 3/2 time signature. The second staff has the word "rinf" written below it.

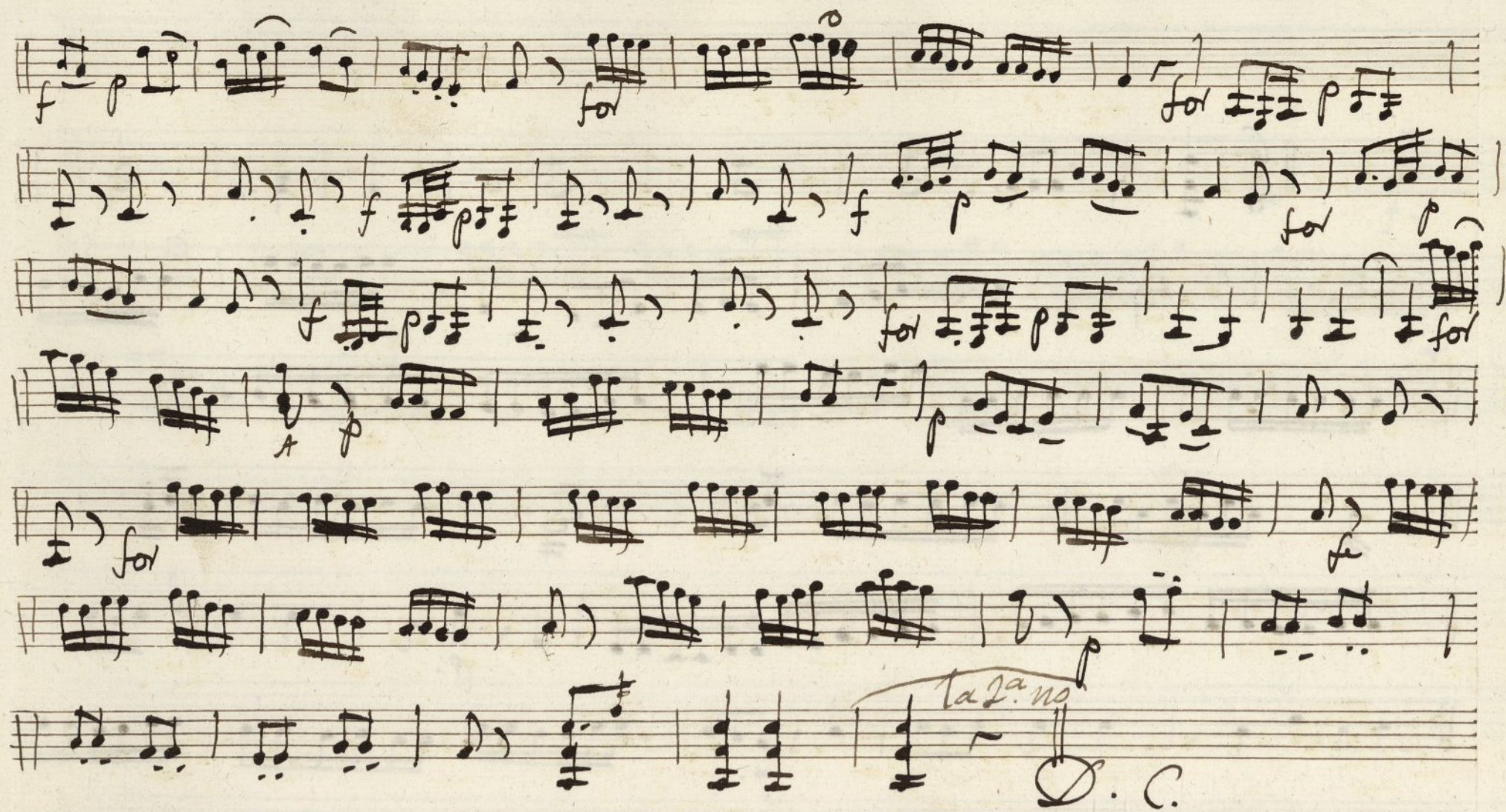
Handwritten musical notation on two staves. The second staff has the word "rinf" written below it.

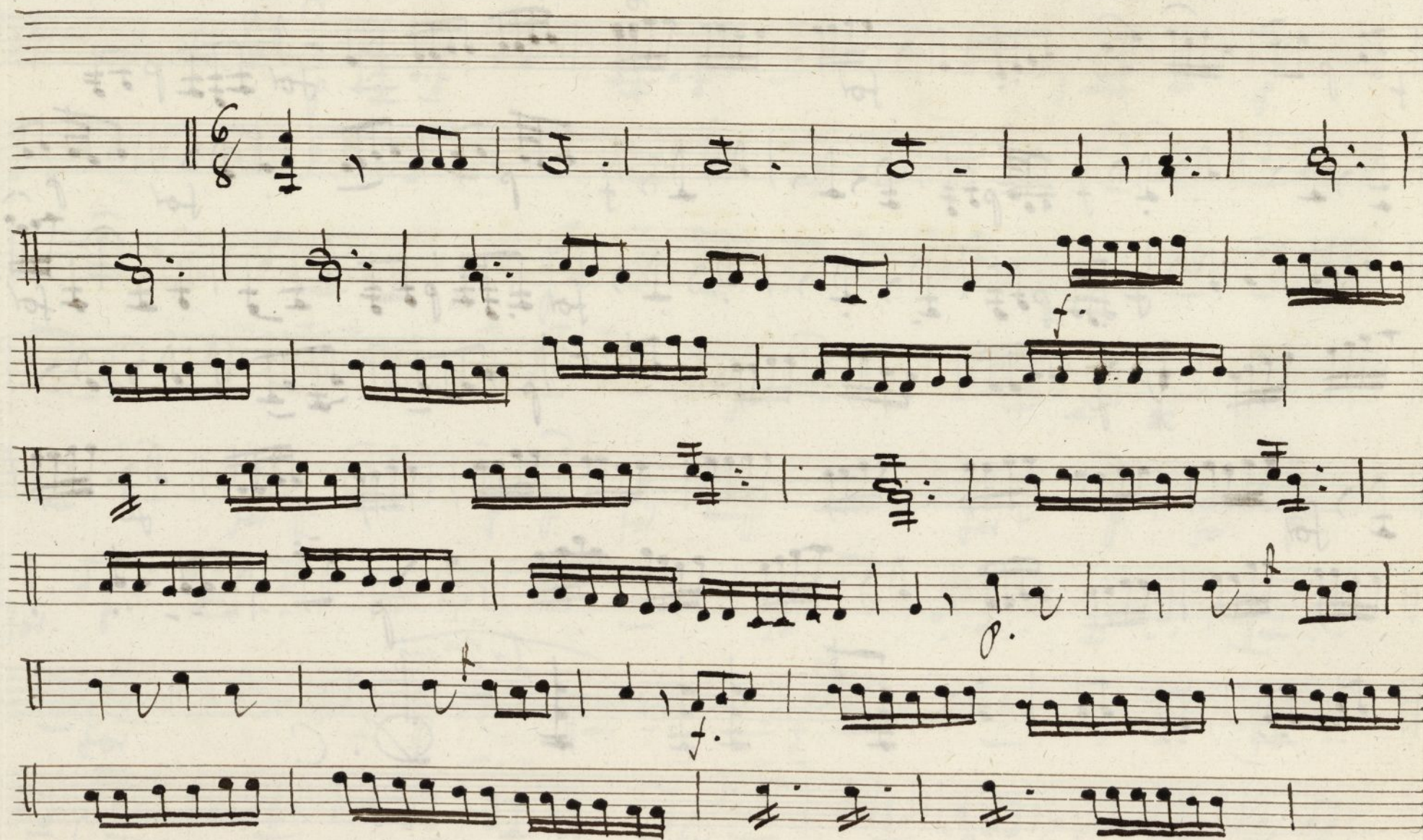
Handwritten musical notation on two staves.

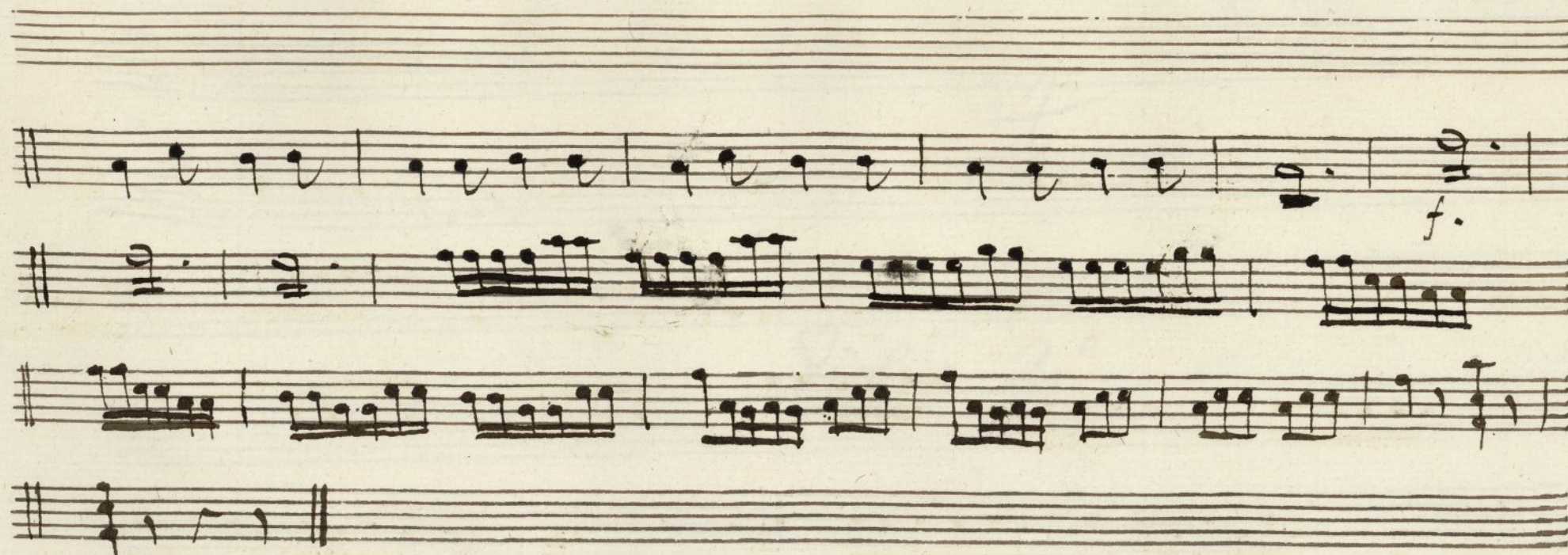
Handwritten musical notation on two staves. The second staff has the word "rinf" written below it.

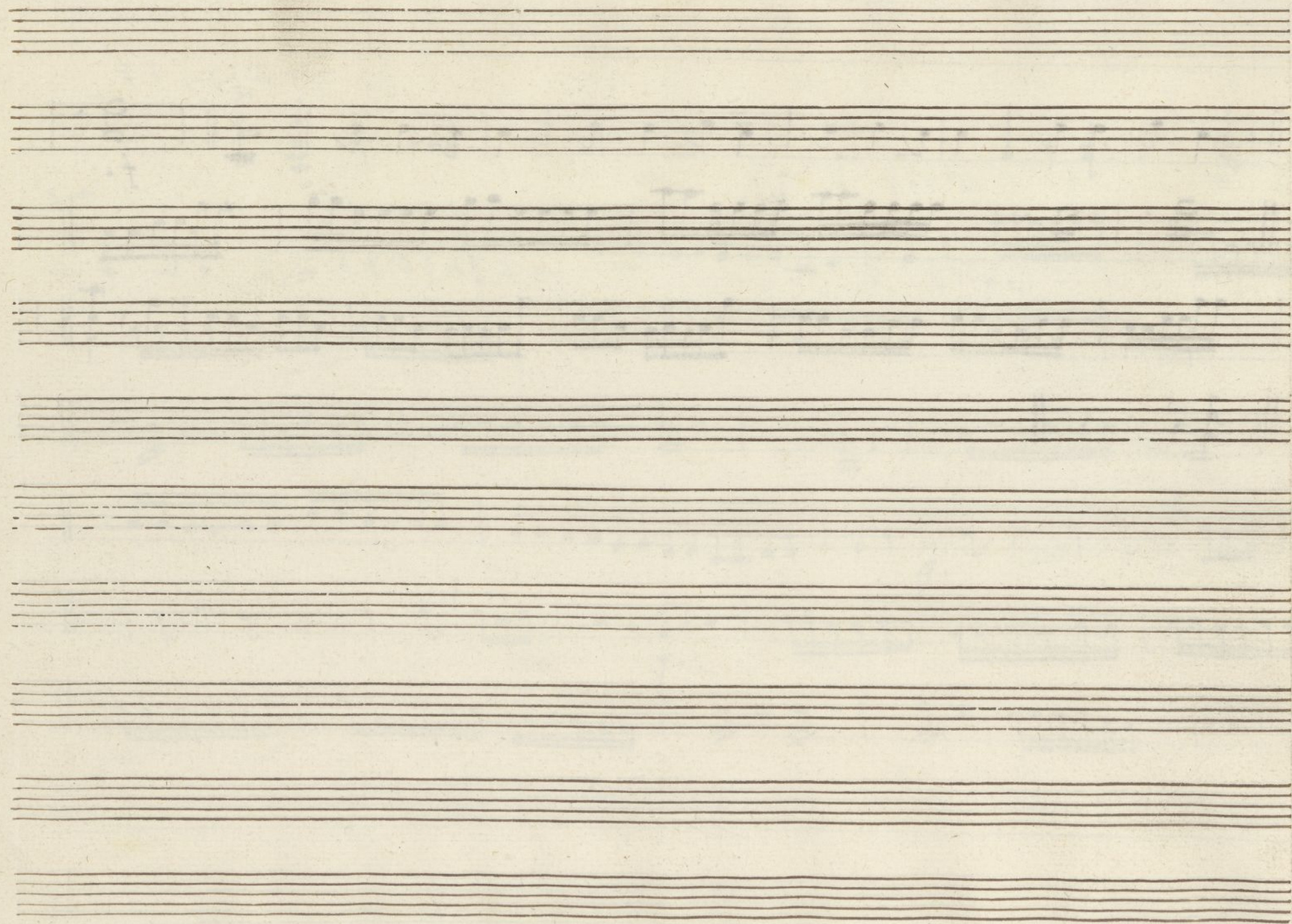
Allegro











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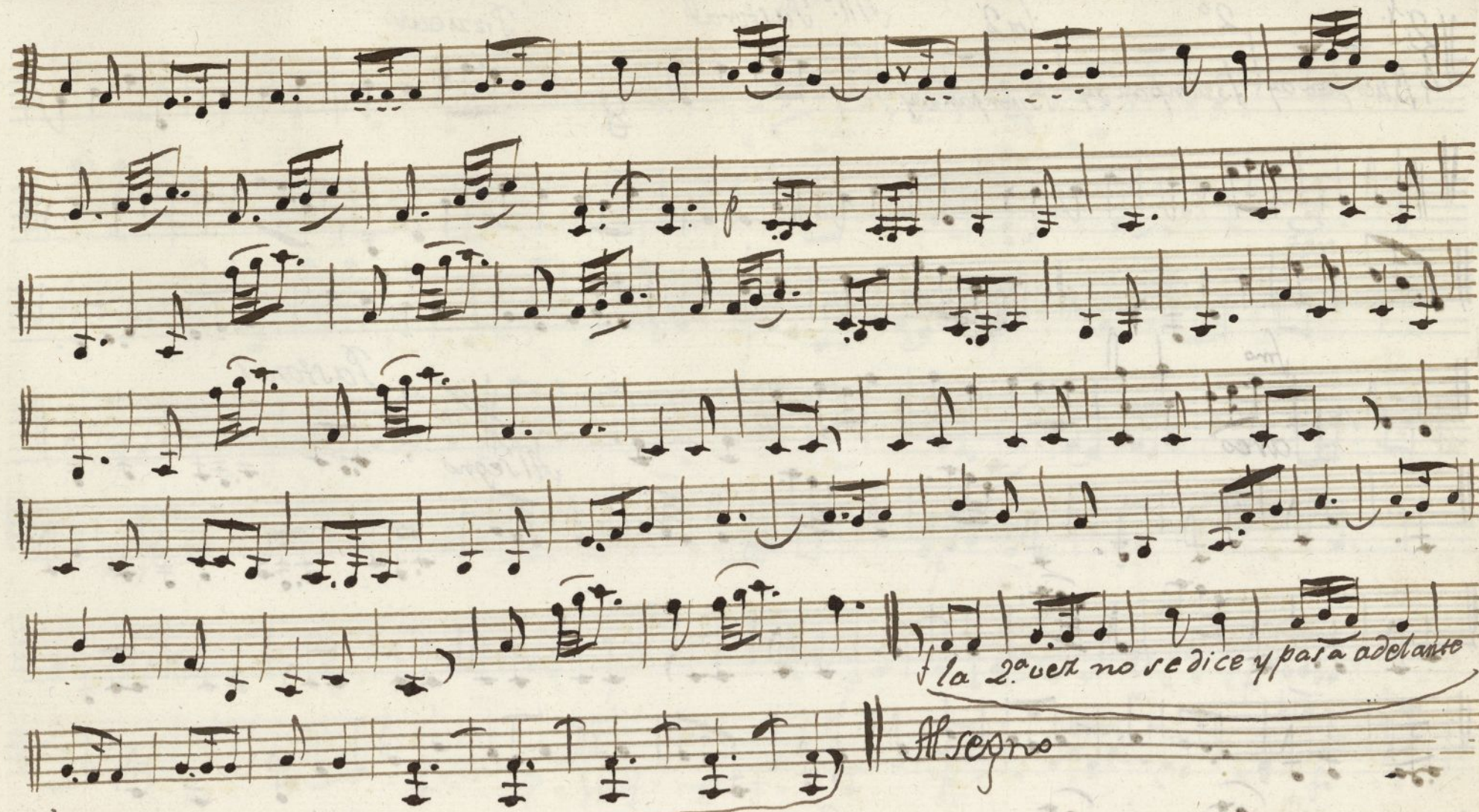
Violin 2.^o

Tonad.^a à tres

La Paja y los Cazadores.

Allegro sostenuto 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro sostenuto* and the time signature 2/4. The music is composed of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *rinf* (rinforzando). A *fmo* (finito) marking appears on the third staff. A triplet of eighth notes is marked with a '3' on the seventh staff. The phrase 'Buen pan ay' is written below the eighth staff. The score concludes with a double bar line on the tenth staff.



la 2ª vez no se dice y para adelante

Allegro

U. P.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is divided into sections by tempo and mood markings.

Section 1: *2^{1º}* (4/4), *2º* (4/4), *Lo 2* (4/4). Lyrics: *Buen pan ay*, *Buen pan ay*, *Buen pan ay*.

Section 2: *All.^{2º} Pastoral* (6/8), *Pizzicato* (8/8).

Section 3: *fmo arco* (4/4), *Allegro* (3/4), *Pastoral* (3/4).

Section 4: *F. sempre* (6/8).

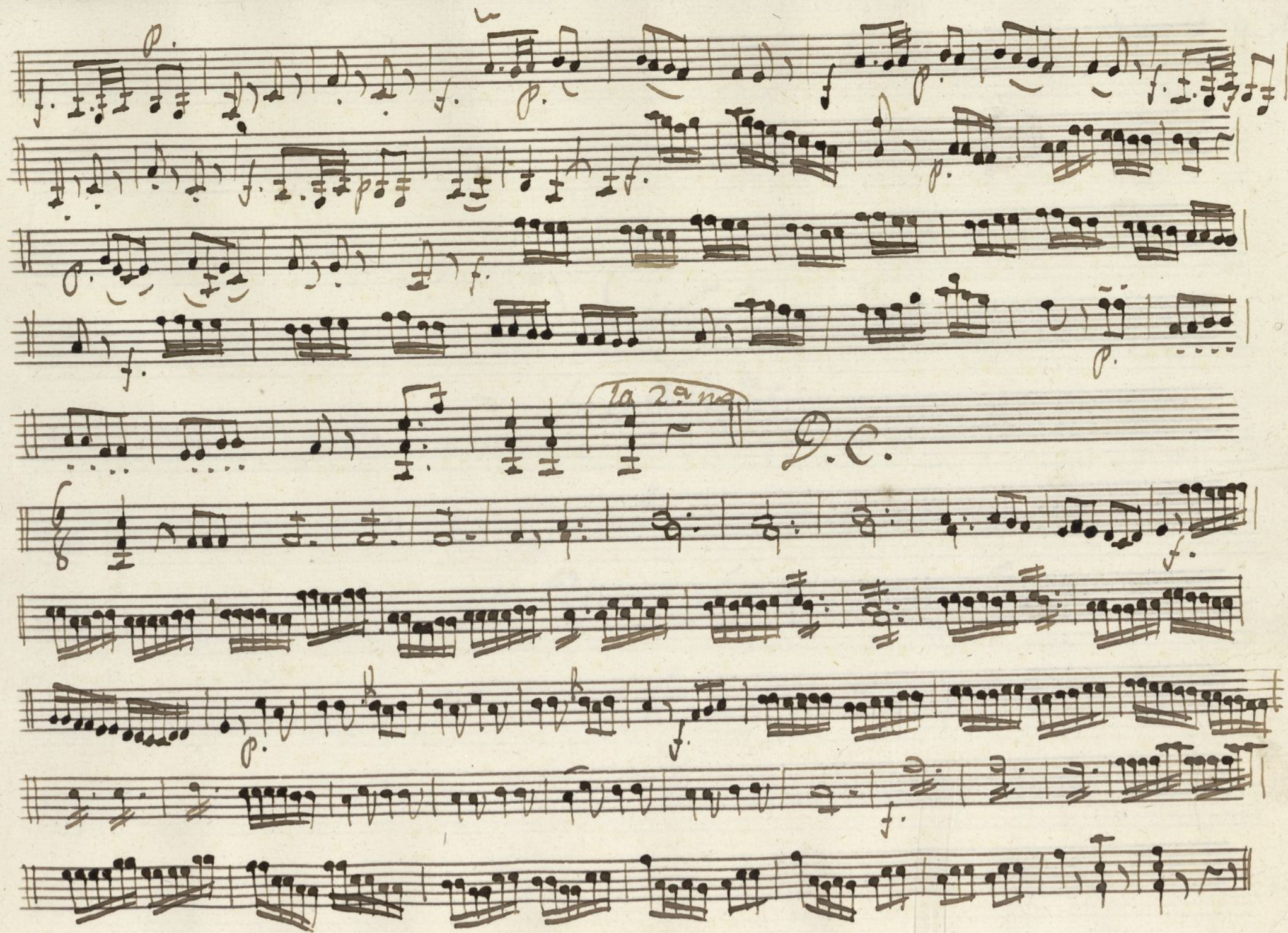
The score concludes with a final section in 6/8 time.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *rinf* (rinf). The key signature has one flat. The score concludes with a double bar line and a fermata. Below the staves, the text *Al regno.* is written on the left and *O. P.* on the right.

Alleg.^{ro} mod.^{to} 4/2

f *Punta de arco*

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Mus 129-13

Niolas
ton. a 3

||.

La Parya y los Cazadores

||.

Alto $\text{C} \frac{2}{4}$

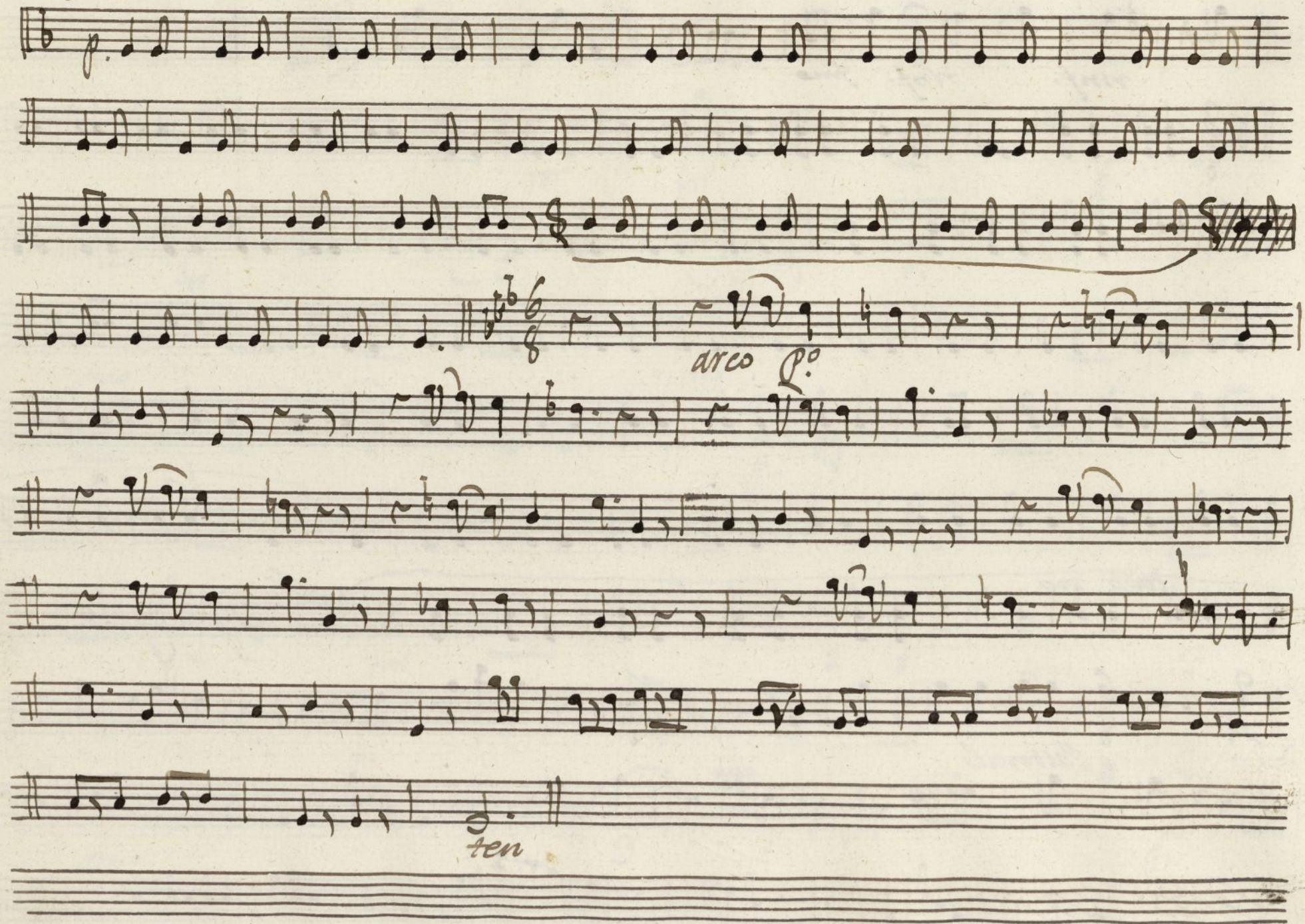
Handwritten musical score for Alto in 2/4 time. The score consists of 10 staves of music. The notation includes various note values, rests, and dynamic markings such as 'for', 'p.', 'rinf.', 'ten', and '3'. The paper is aged and shows some staining.

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

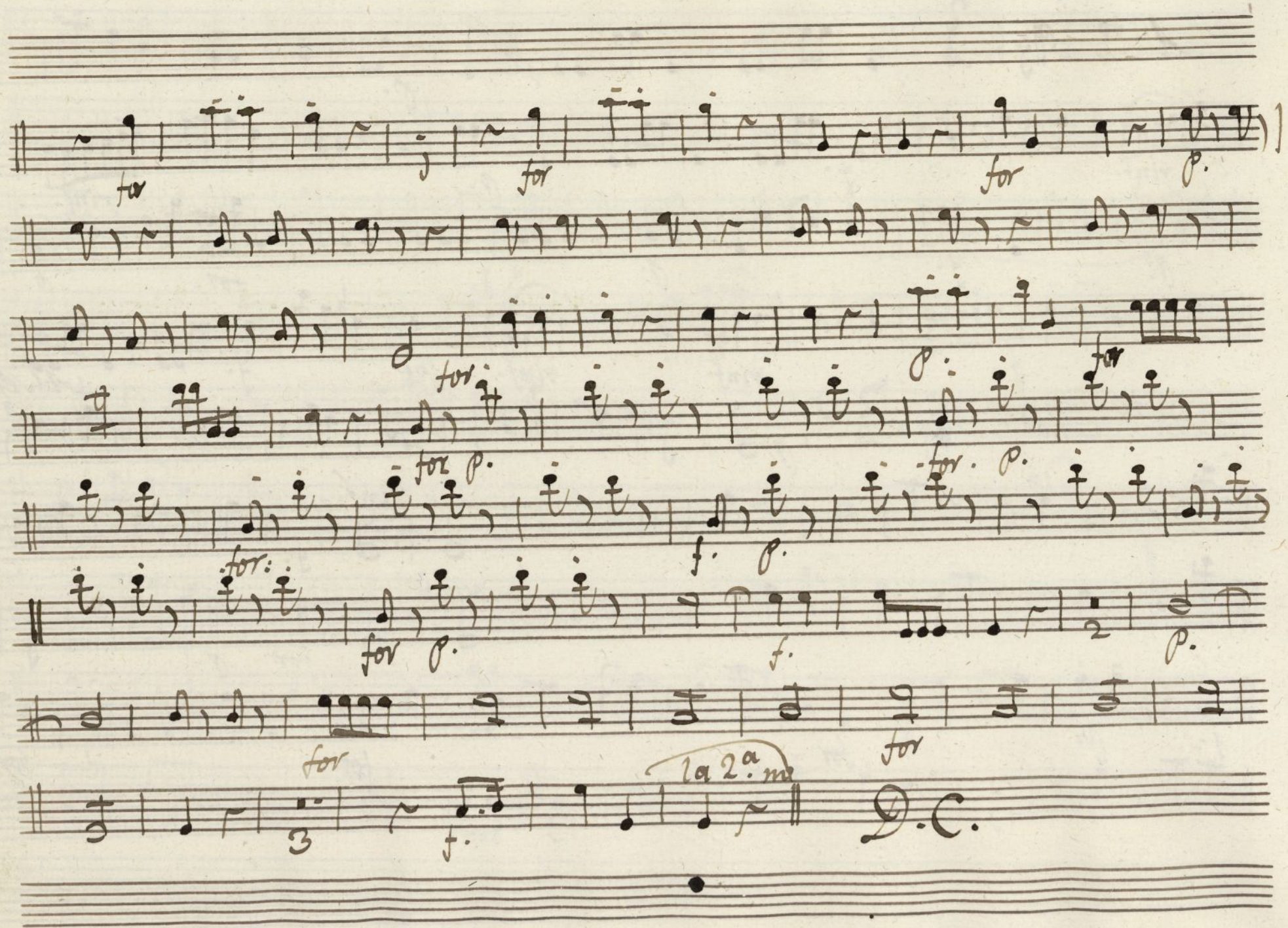
Key markings and annotations include:

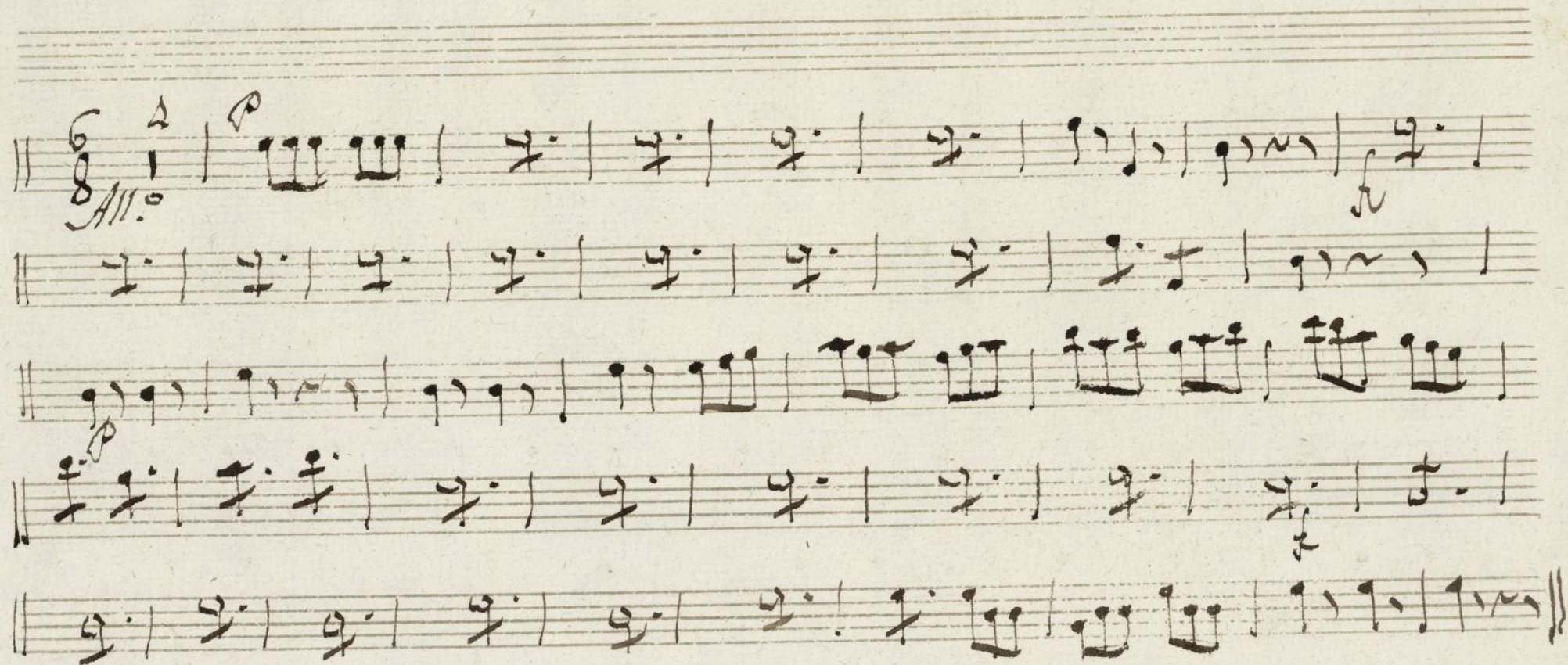
- rinf. rinf. fine* (first staff)
- la 2a* (seventh staff)
- Allegro* (seventh staff)
- Pastoral* (eighth staff)
- arco* (ninth staff)
- Allegro* (tenth staff)

Pastoral



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.to* and the time signature $\frac{2}{4}$. The score is divided into two systems, each starting with a tempo change: *All.to* and *Mod.to*. Dynamic markings include *p.*, *f.*, *rinf.*, and *for*. The second system concludes with the tempo marking *Allegro*. The notation is written in a cursive, handwritten style.





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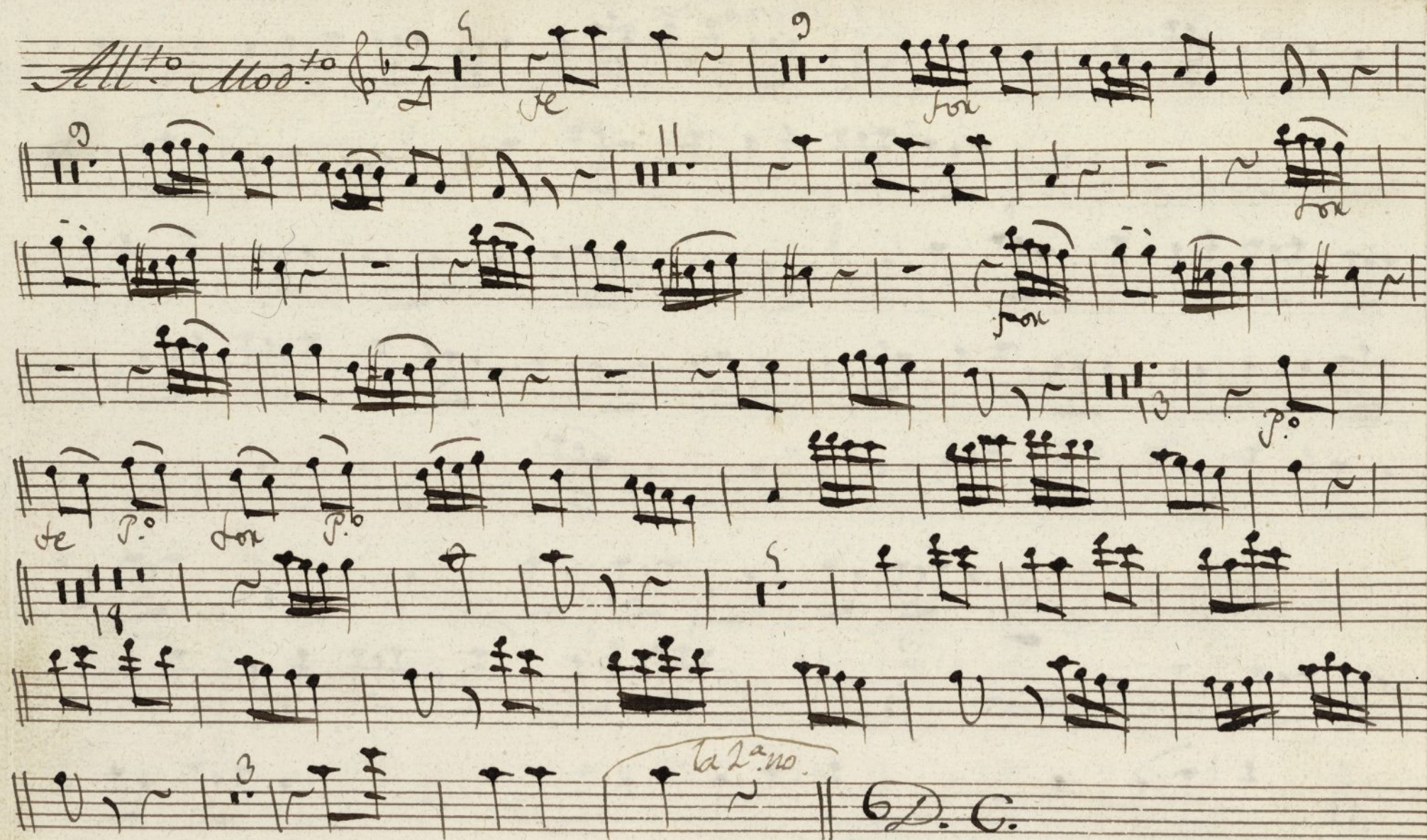
Oboe 1^o

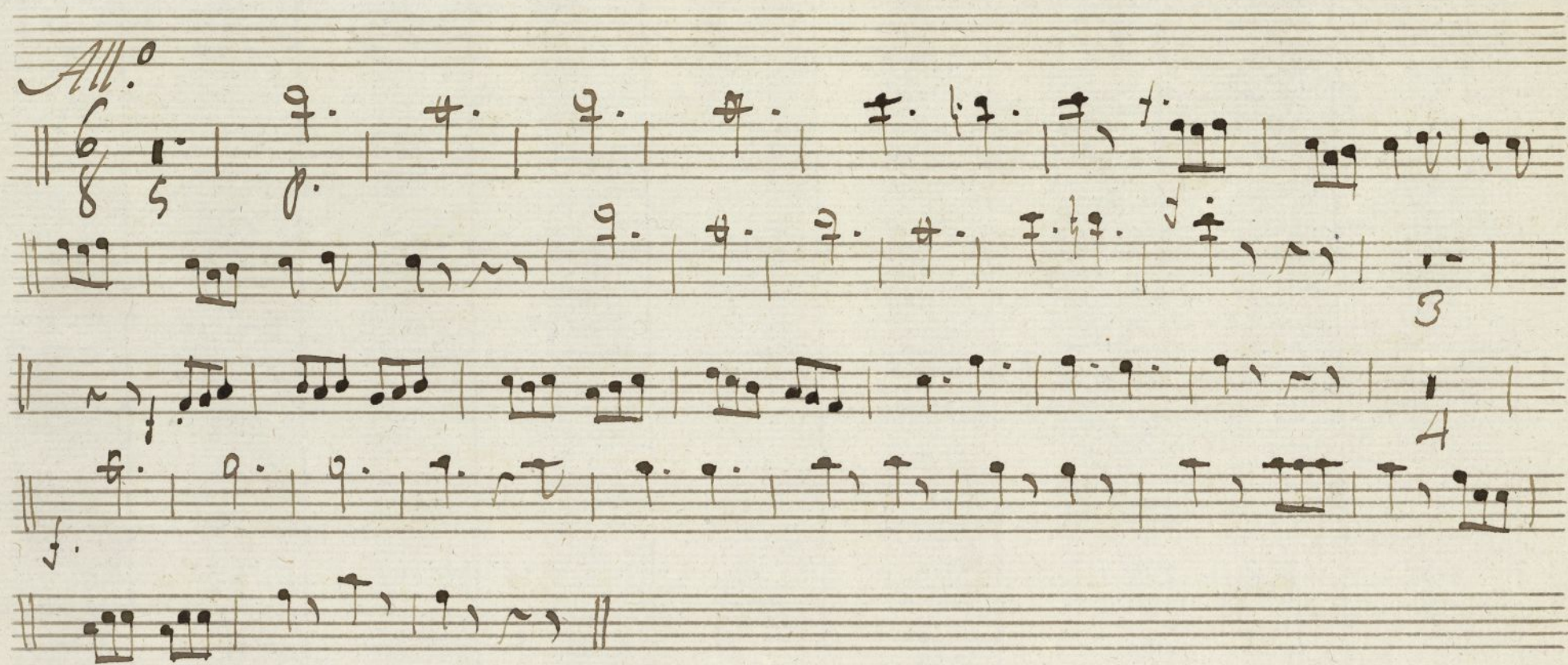
Ton.^a a 3

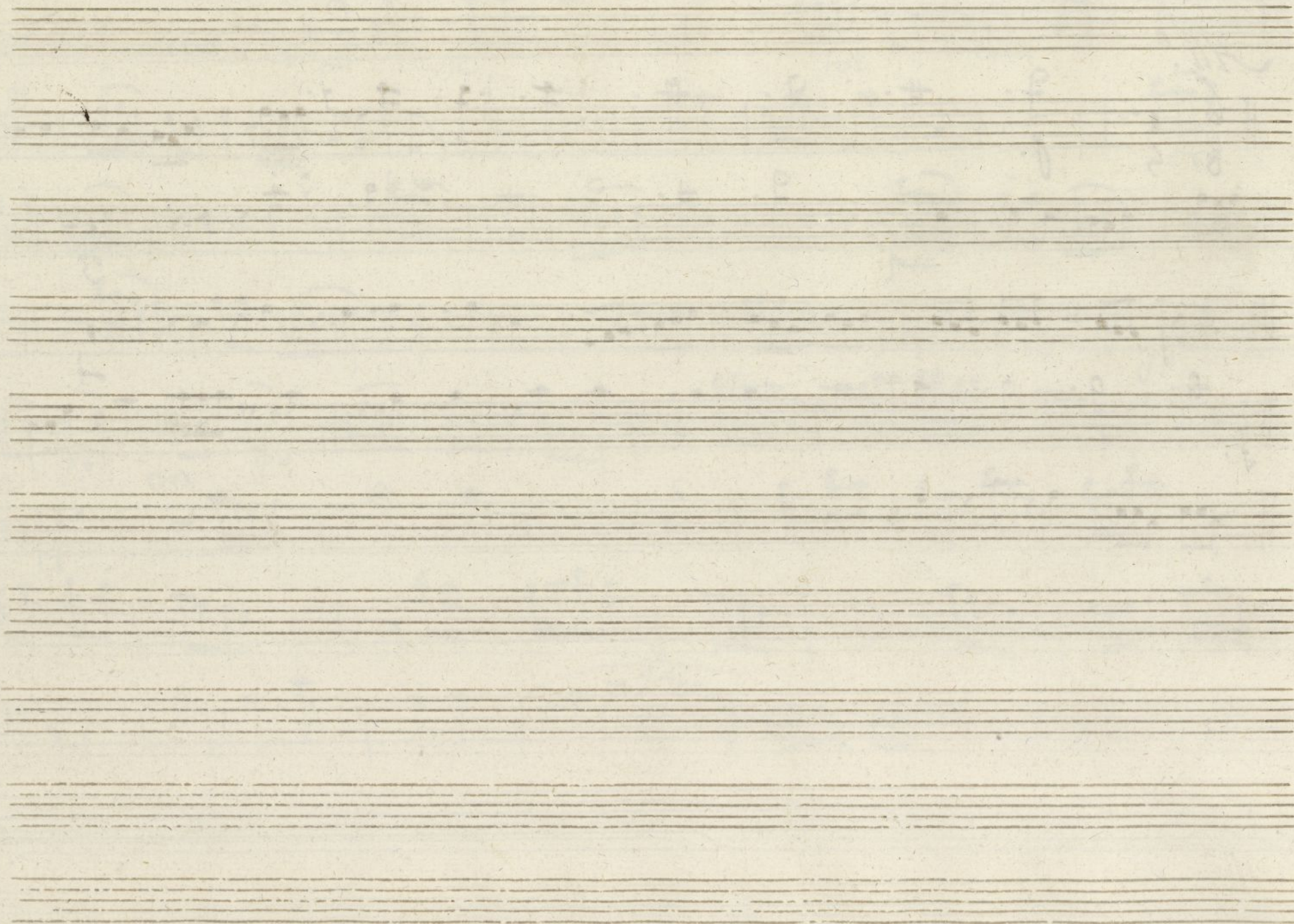
la Pava y los Canadones

All.^{to} sentado

King for King for
for







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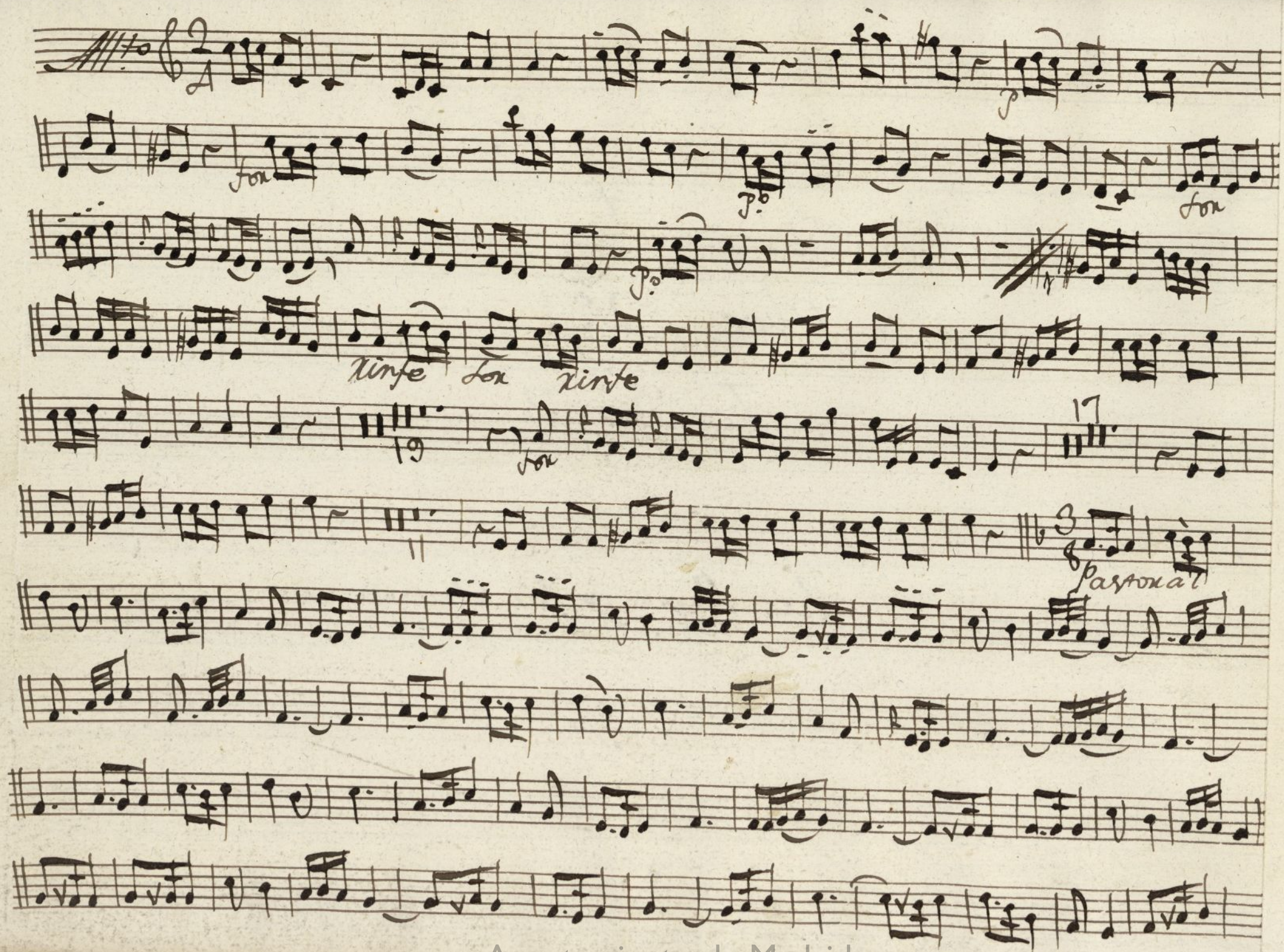
t

Oboe 2º

Ton.^a a 3

la Paya y los Canadones

//



la 2.^a ver no)

Allegro y tace hasta el 3/8

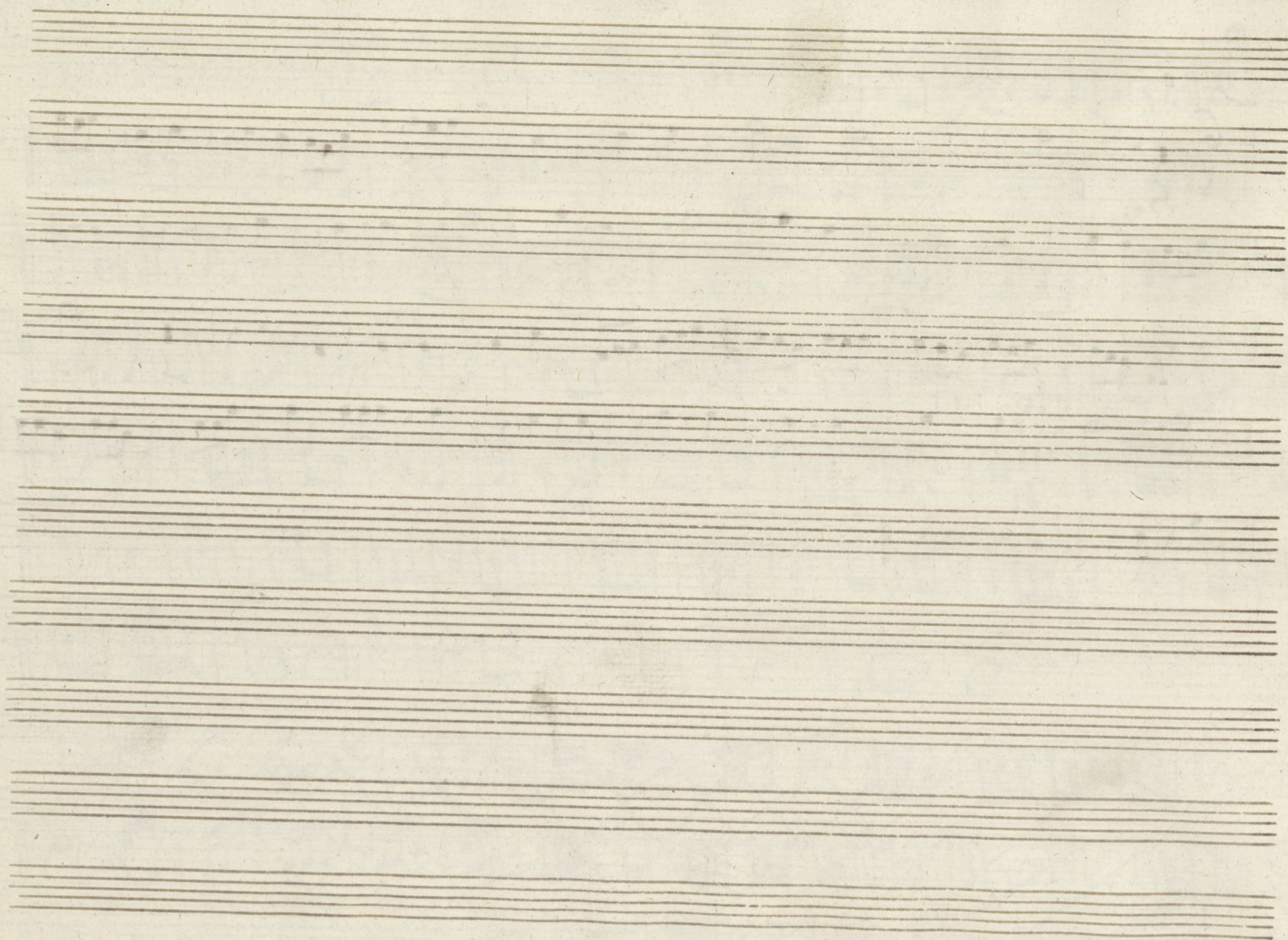
tace

Allegro

P.^o urke P.^o

P.^o urke P.^o

Allegro



Ayuntamiento de Madrid

Mus 129-13

Clarinete

ton.^a 23.

La Puya y los Cazadores

·||·

All.^{to} Sentado & 3/4

p. *for.* *p.* *for.* *17.* *for.* *19.* *for.*

la 2ª vezno

Al segno y tace hasta el 3

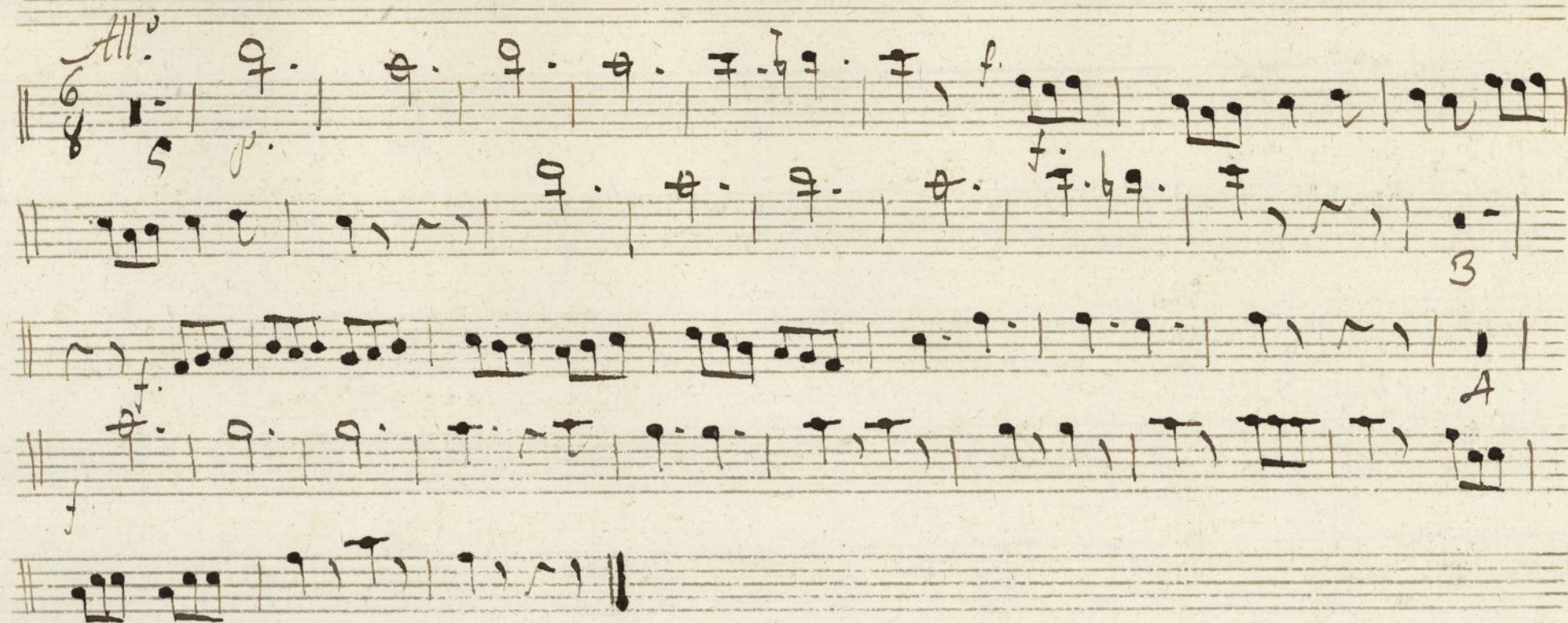
tace

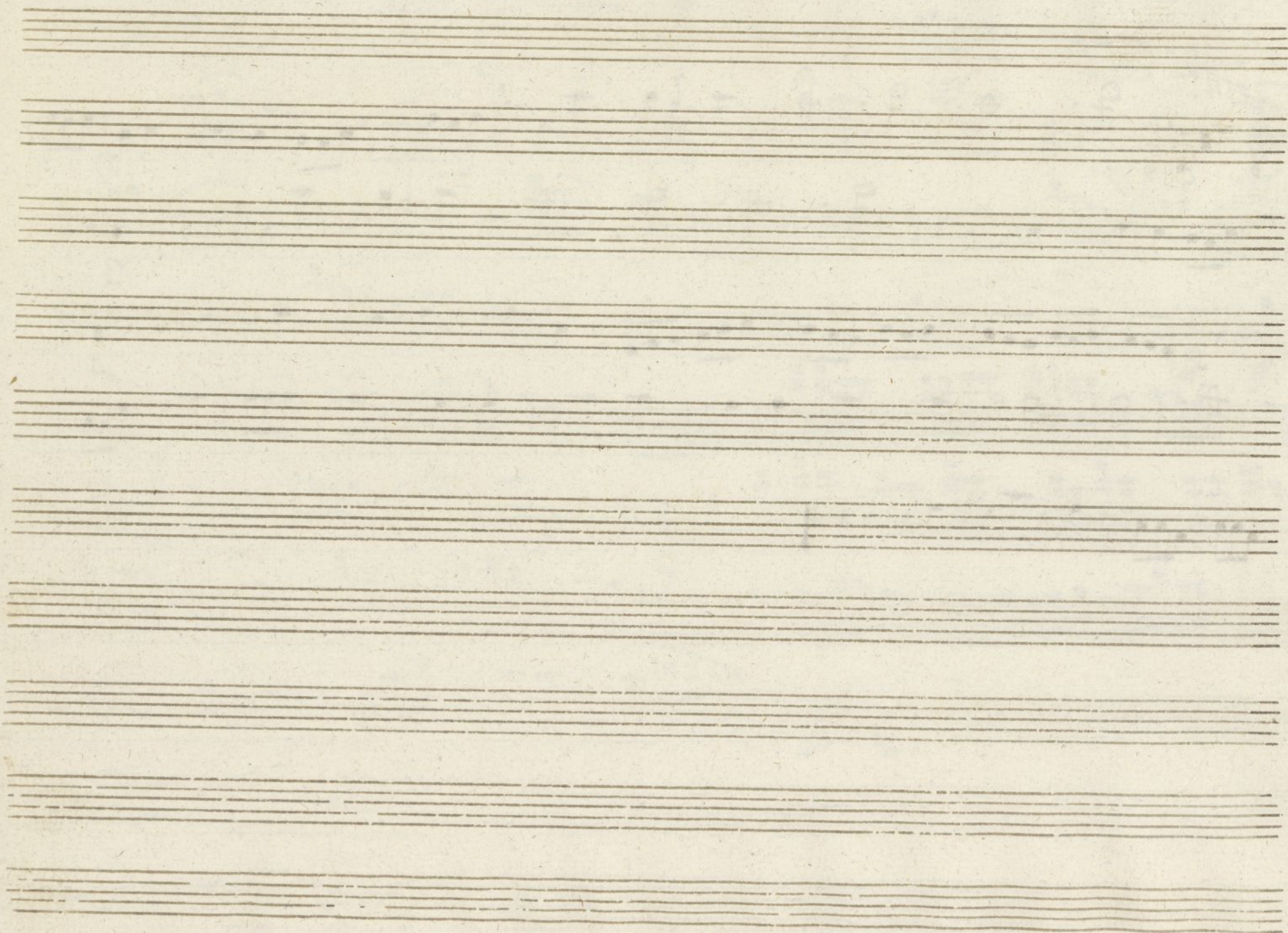
Al segno

rinf. *for* *rinf.* *for*

All.^{to} Mod.^{to} G major 2/4

f. *for* *for* *for* *p.* *for p.* *18* *3* *2a 2 no* *D.C.*





t

Trompa 1ª Tonª a 3ª la Payo y los Caradores

All.^{to} Sentado $\frac{2}{4}$

f *for* *de* *3* *1A* *Lon*

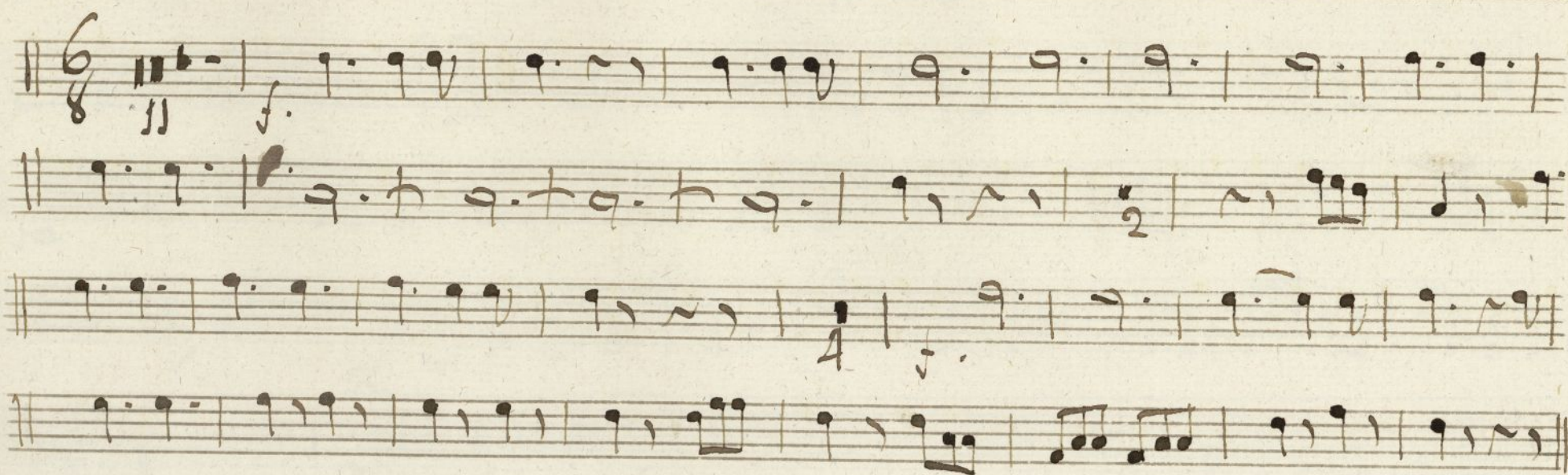
Tace asta el 3º y tº p

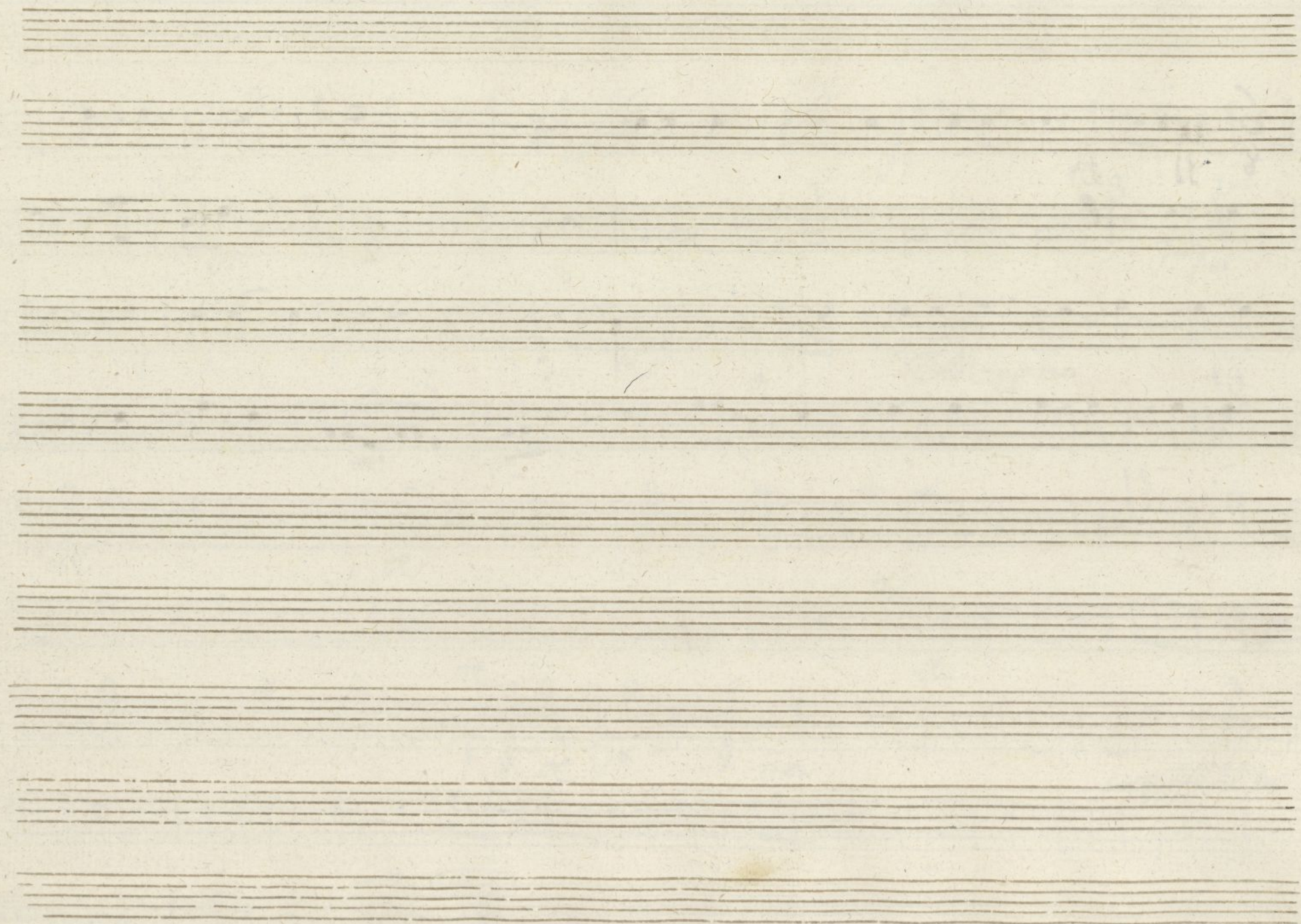
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.^{to}* (Allegretto) at the beginning of the first system.
- Mod.^{to}* (Moderato) at the beginning of the second system.
- Allegro* in the middle of the second system.
- 13* and *15* as measure numbers or repeat signs.
- 3* as a measure number or triplet marking.
- p^o* (piano) and *for* (forte) dynamic markings.
- de* (de) as a tempo or mood marking.
- ta ta no* as a rhythmic or melodic annotation.
- 6. C.* at the end of the piece.

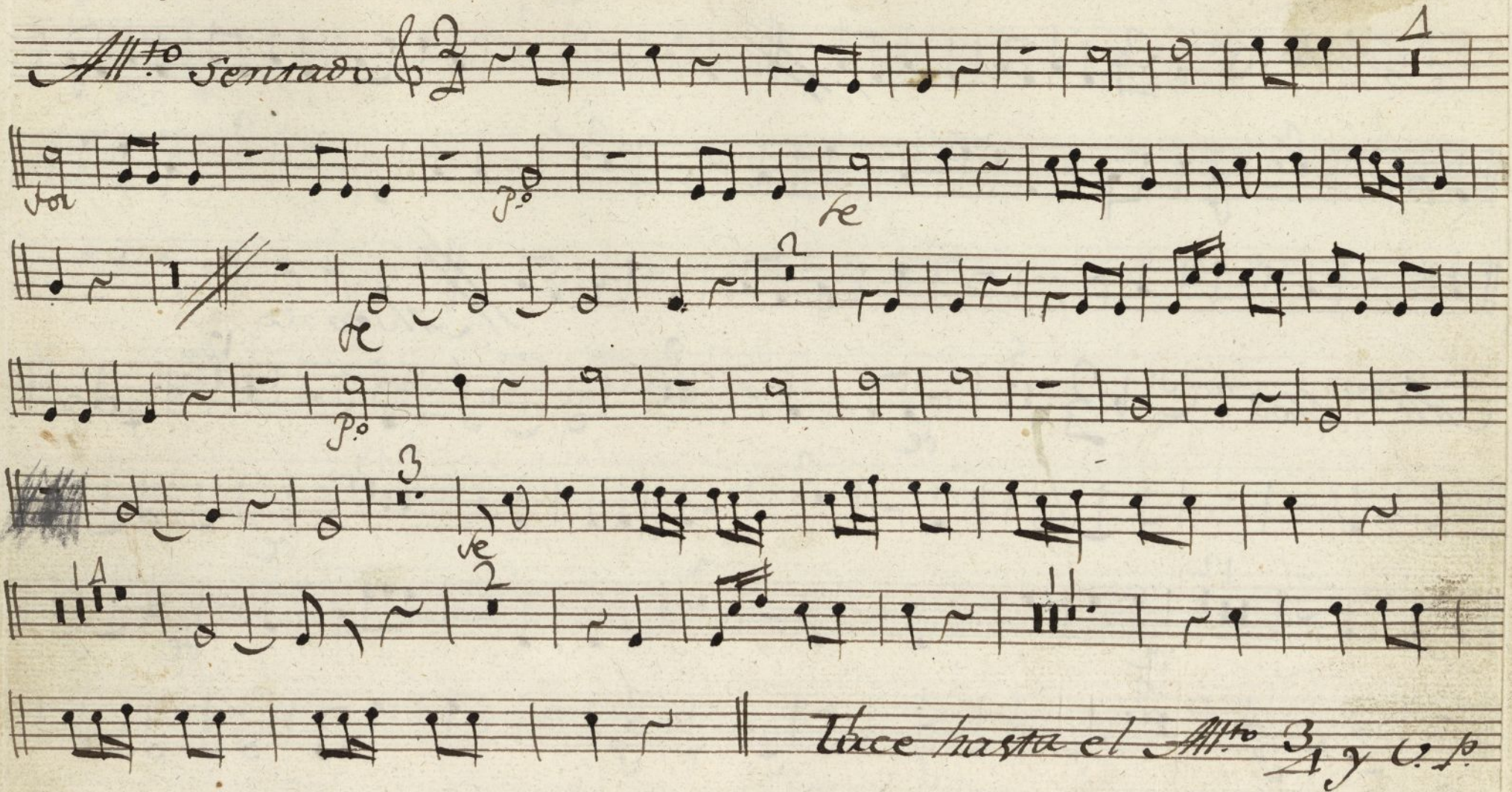
1a





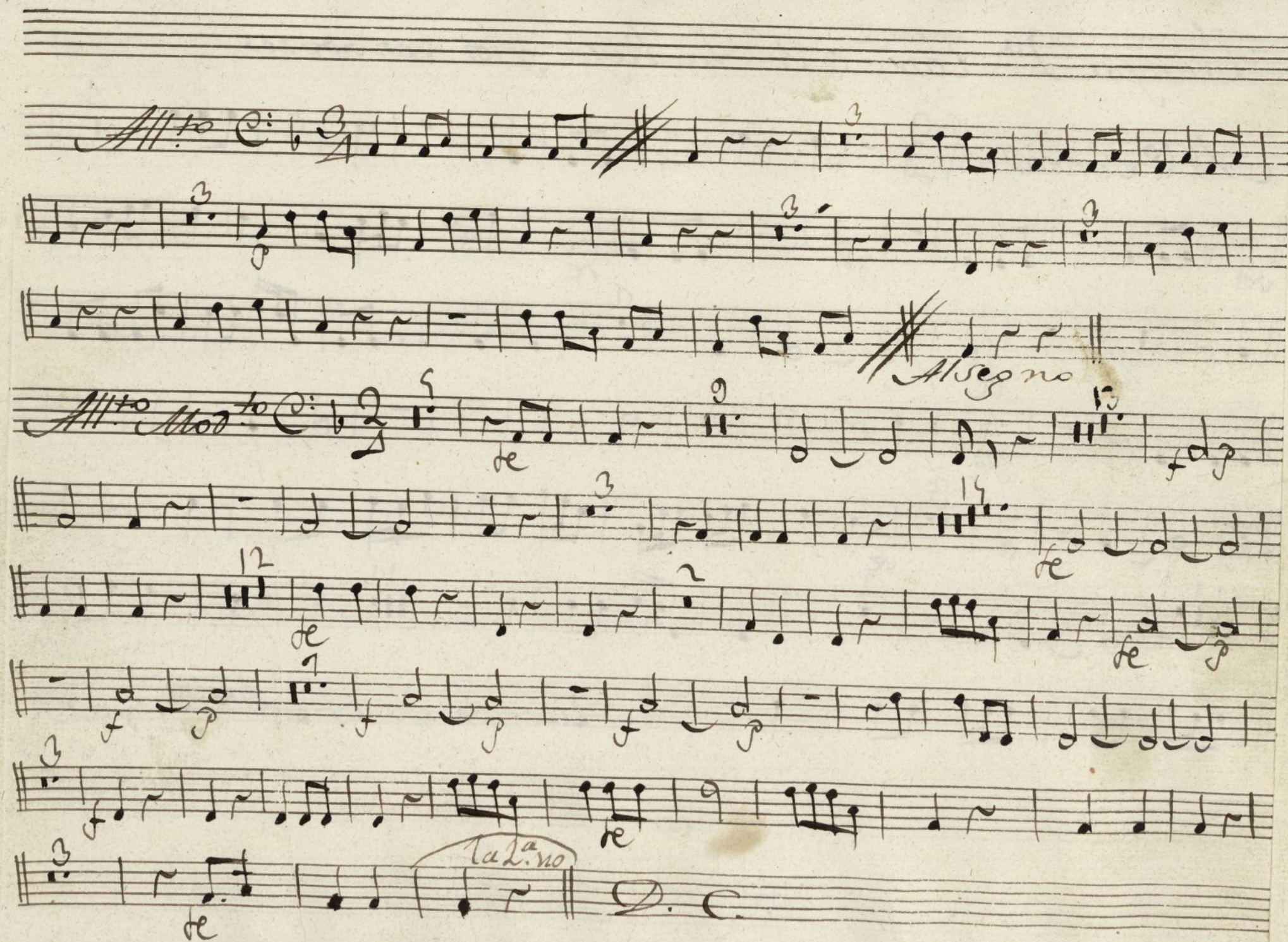
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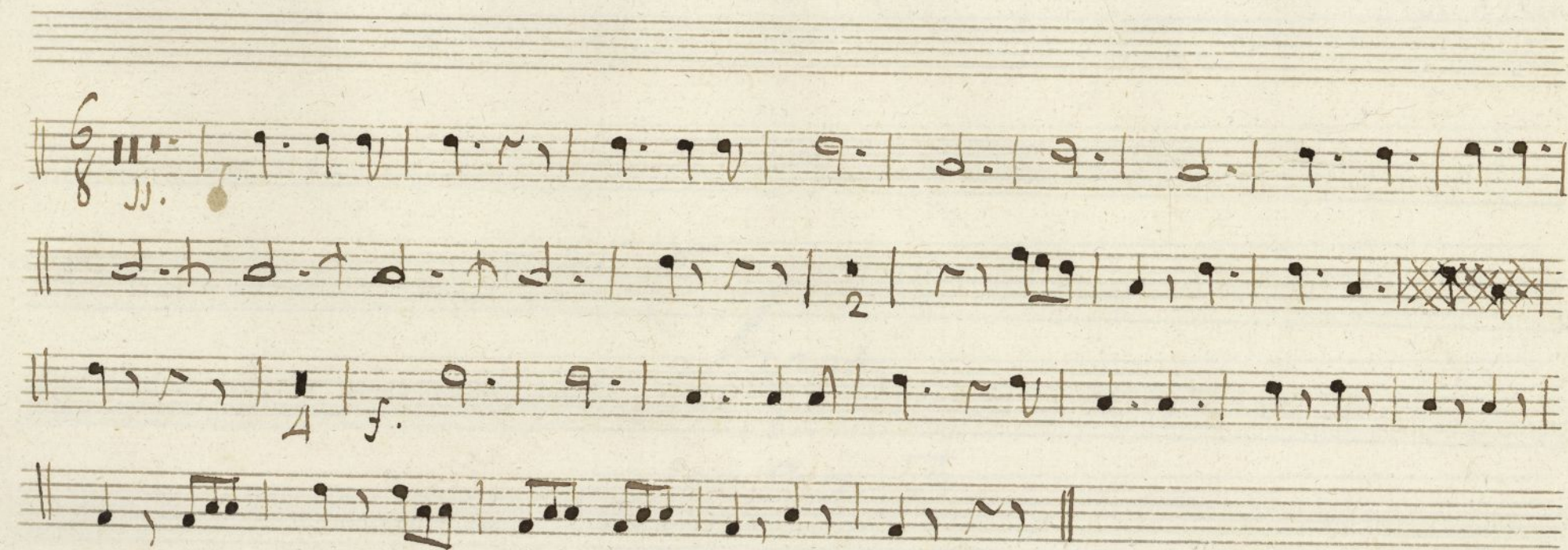
Trompa 2^a Ton^a a 3^a la Puya y los Caradores

All^{to} Sentado 

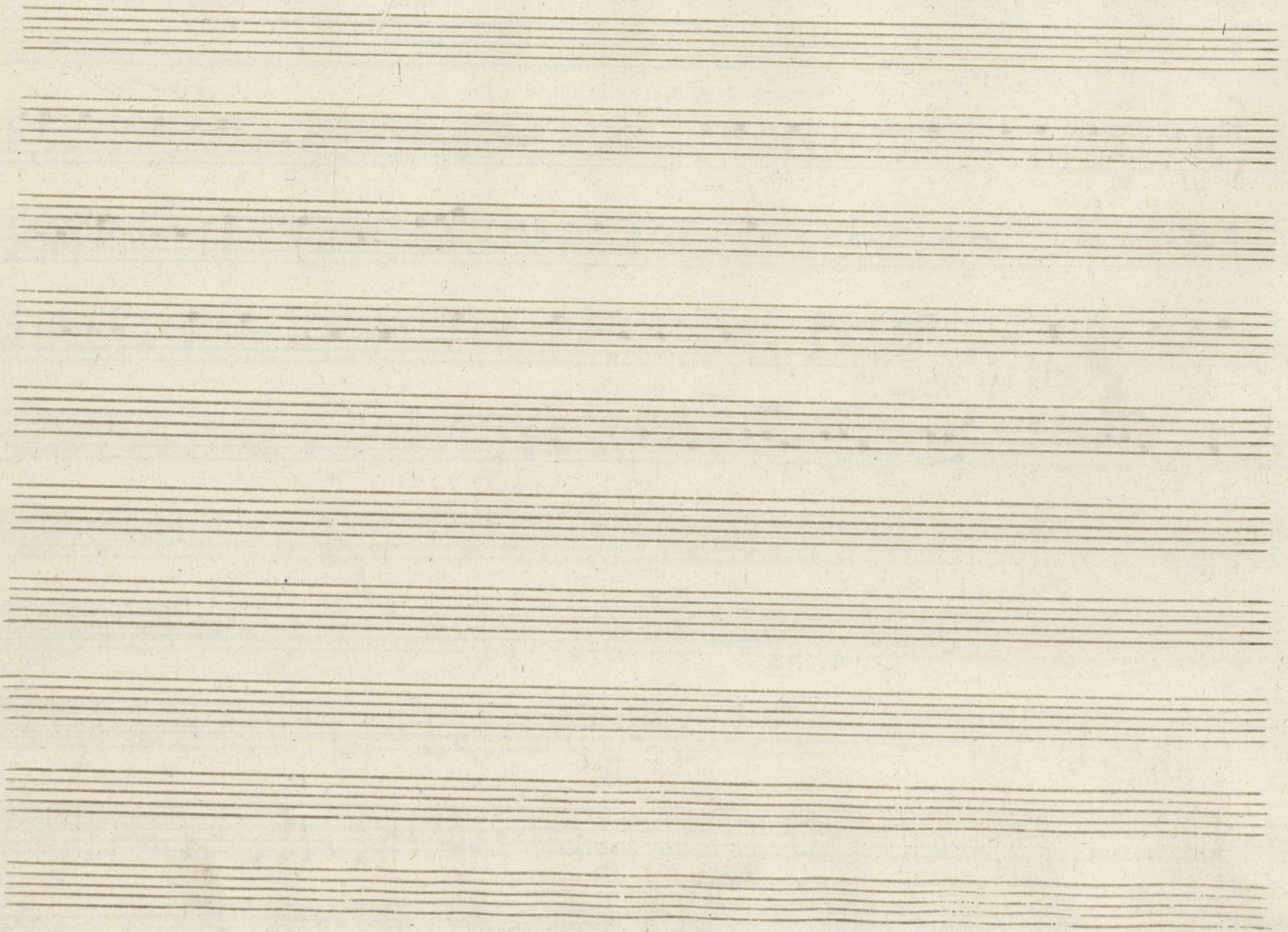
Tace hasta el All^{to} 3^o y U. P.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is divided into sections by double bar lines and includes tempo markings: *All.^{to}*, *Mod.^{to}*, *Allegro*, and *Ta 2.^a no*. The manuscript is written in brown ink on aged, slightly stained paper.





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Tapot.

ton a a 13

La Pava y los Cazadores

||

All.^{to} $\text{C} \frac{2}{4}$

for for p.

for fmo

rinf. p.

for

ten p.

rinf. rinf. fmo

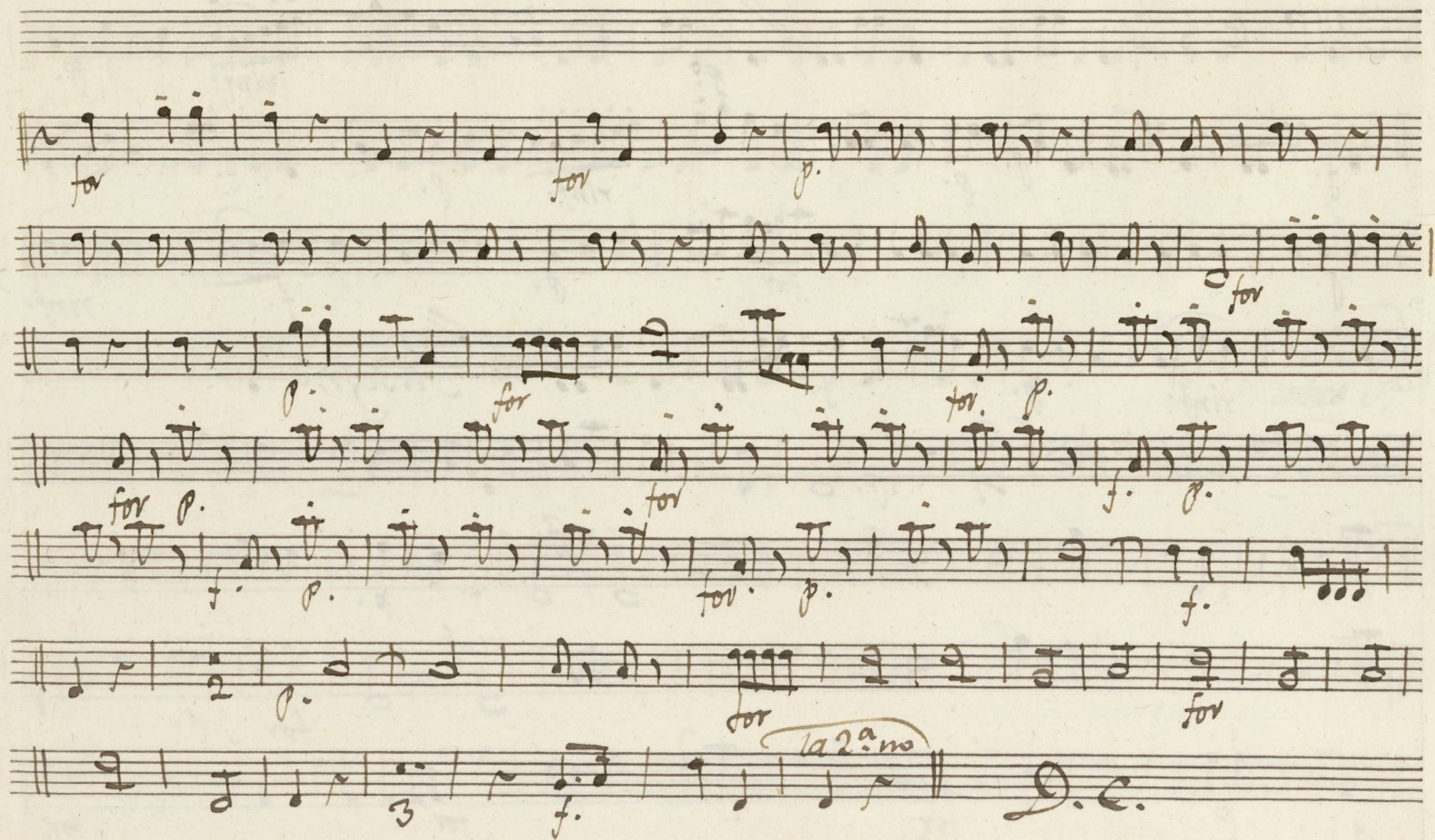
p. rinf. rinf. fmo

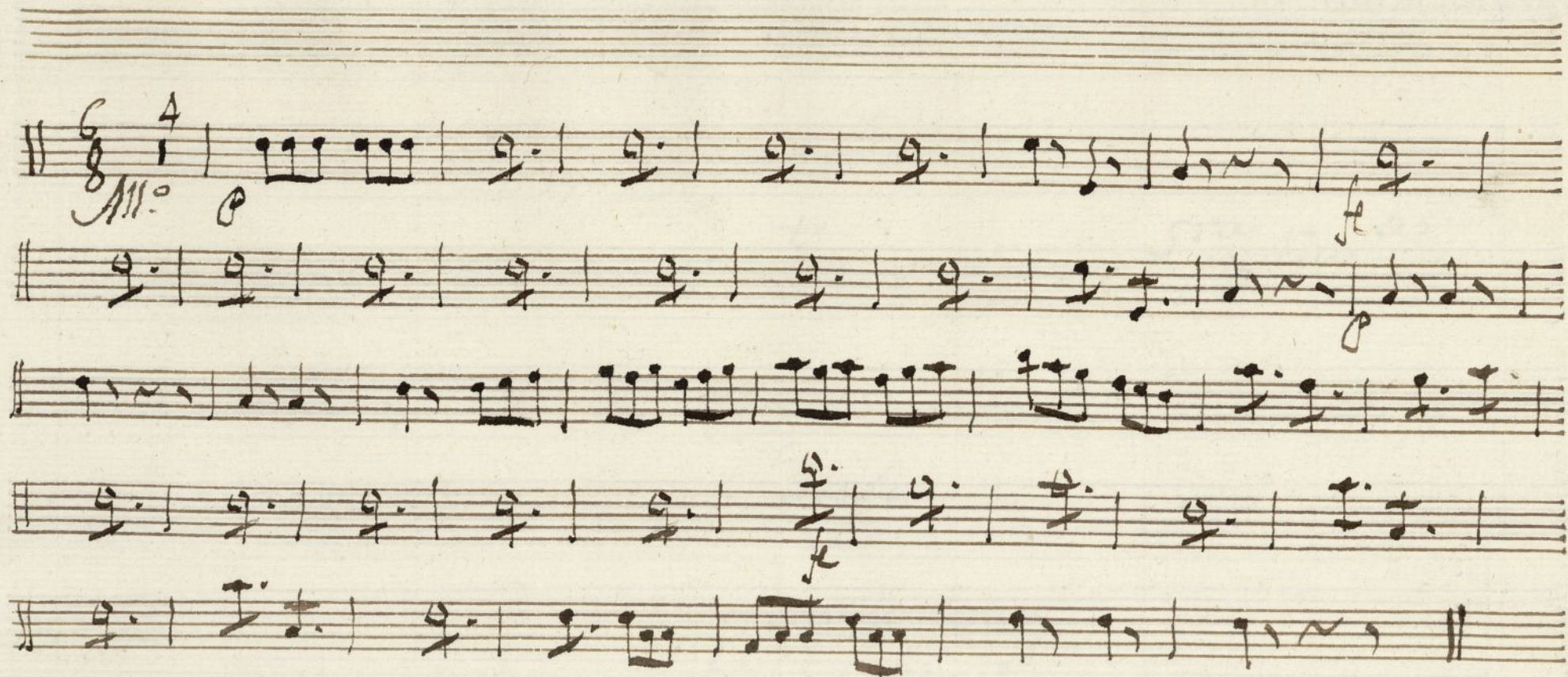
Handwritten musical score on ten staves. The first six staves are in 3/8 time, featuring a melody with many beamed eighth notes. The seventh staff has a tempo change to *Allegro* and a key signature change to 6/8. The eighth staff is marked *Pastoral* and features a 2/4 time signature. The ninth staff has a dynamic marking *f.* and the word *arco* below it. The tenth staff ends with a double bar line and the tempo *Allegro*.

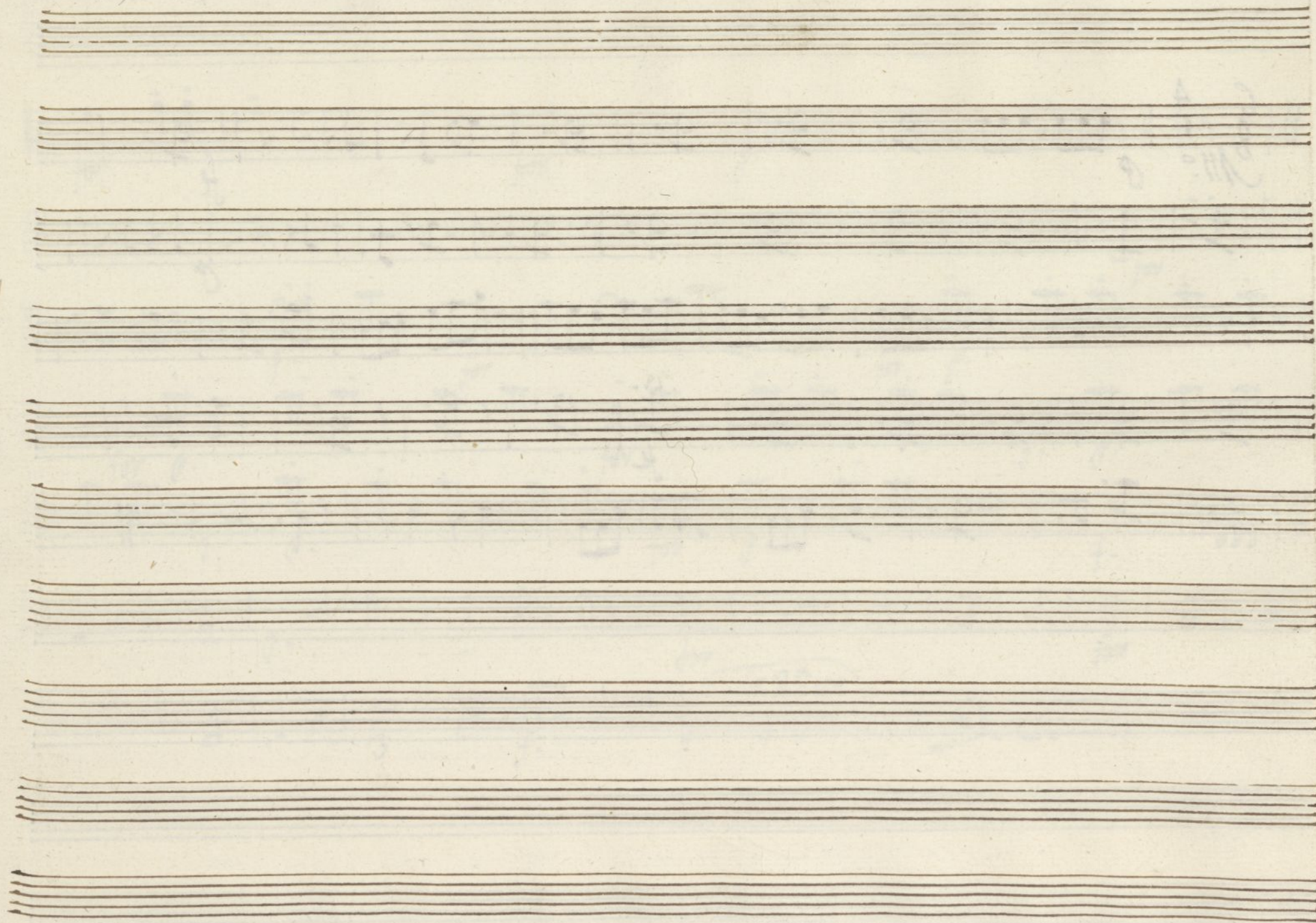
Pastoral

Handwritten musical score for a piece titled "Pastoral". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The fourth staff has a change in key signature to two flats (B-flat and E-flat) and a 6/8 time signature. The sixth staff has a "cresc. p." marking. The eighth staff has a "f" marking. The tenth staff has a "fin" marking. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two sections by a double bar line. The first section is marked *All.* and the second section is marked *Allegro*. The time signature is $\frac{2}{4}$. The key signature is one flat (B-flat). The score includes various dynamic markings such as *p.*, *f.*, *rinf.*, and *for*. The notation is in a cursive, handwritten style.







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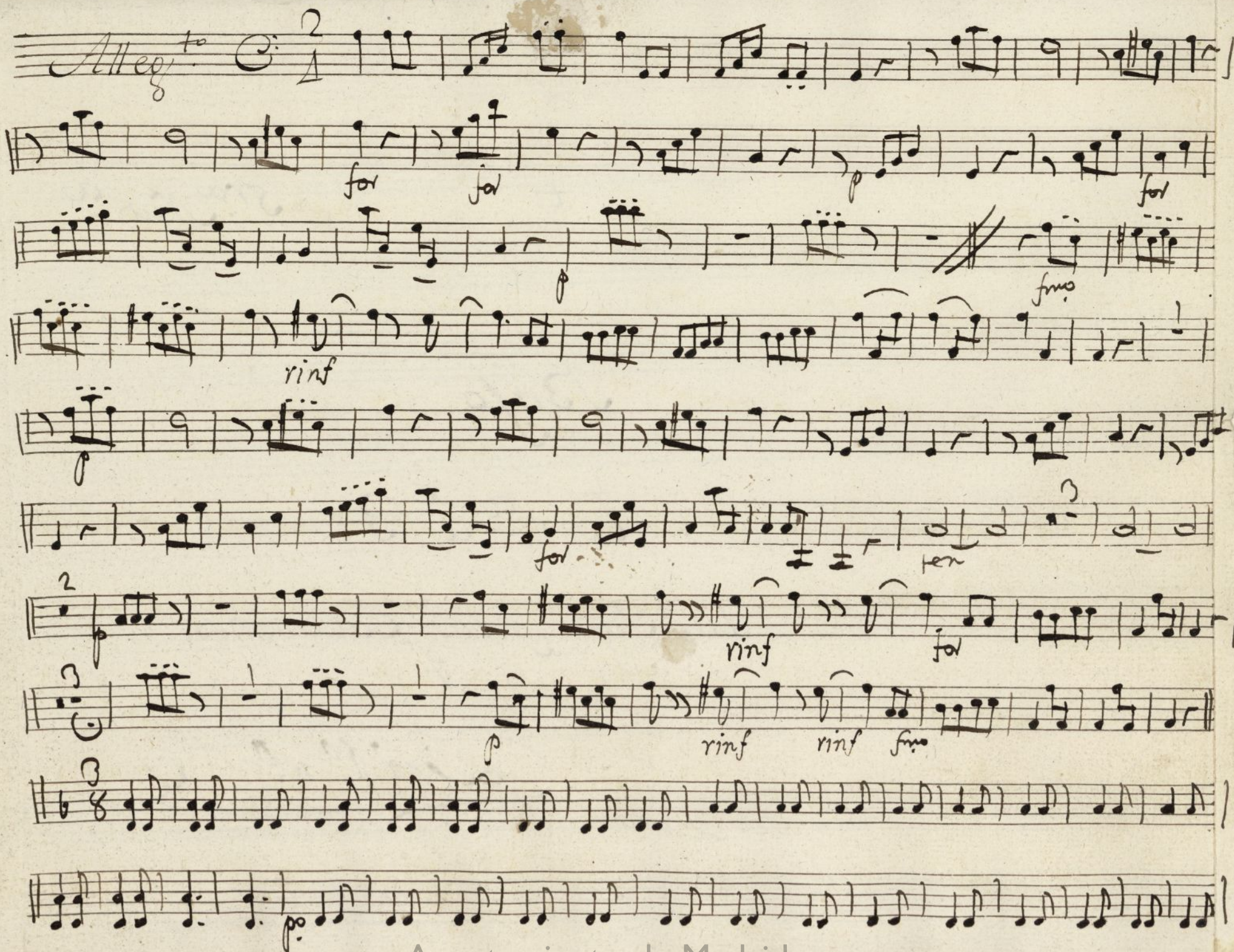
Sra. Nao. a

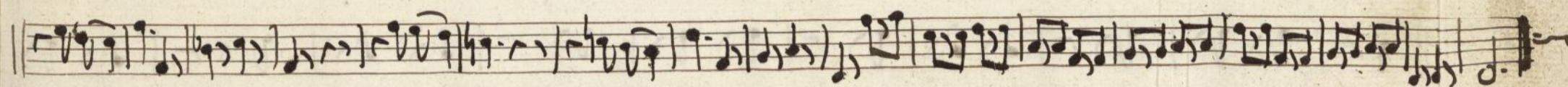
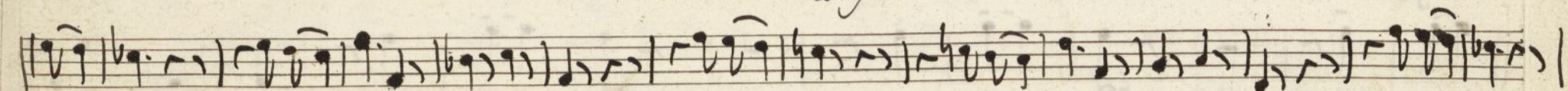
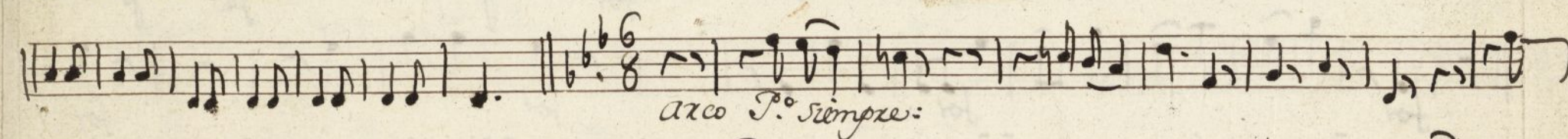
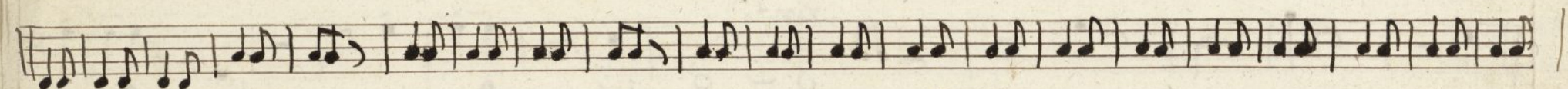
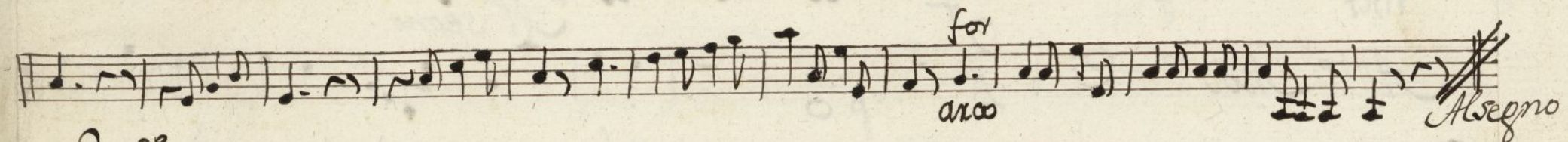
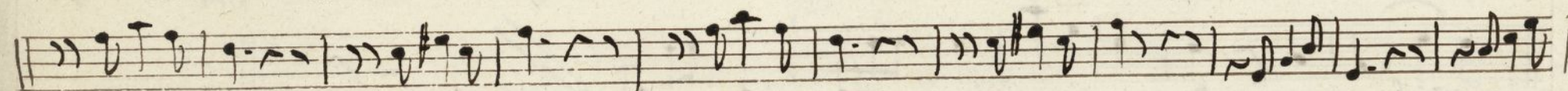
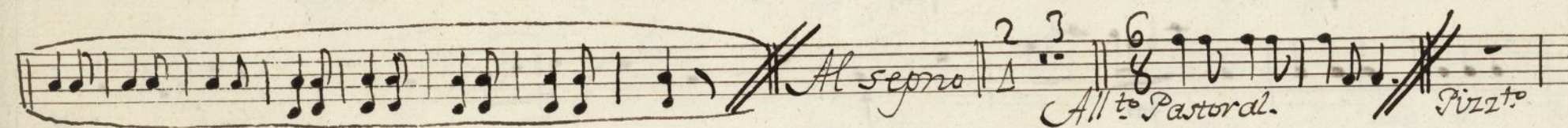
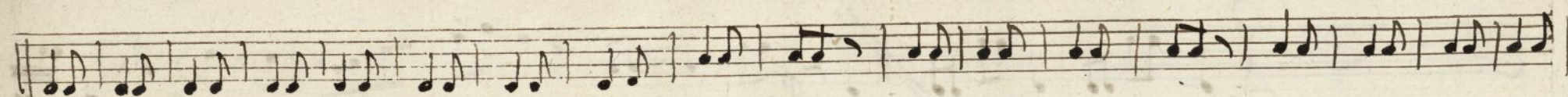
Bajo

Lon. a 3

la Pava y los Cazadores.
ff.

(Seg. p. n. 8)

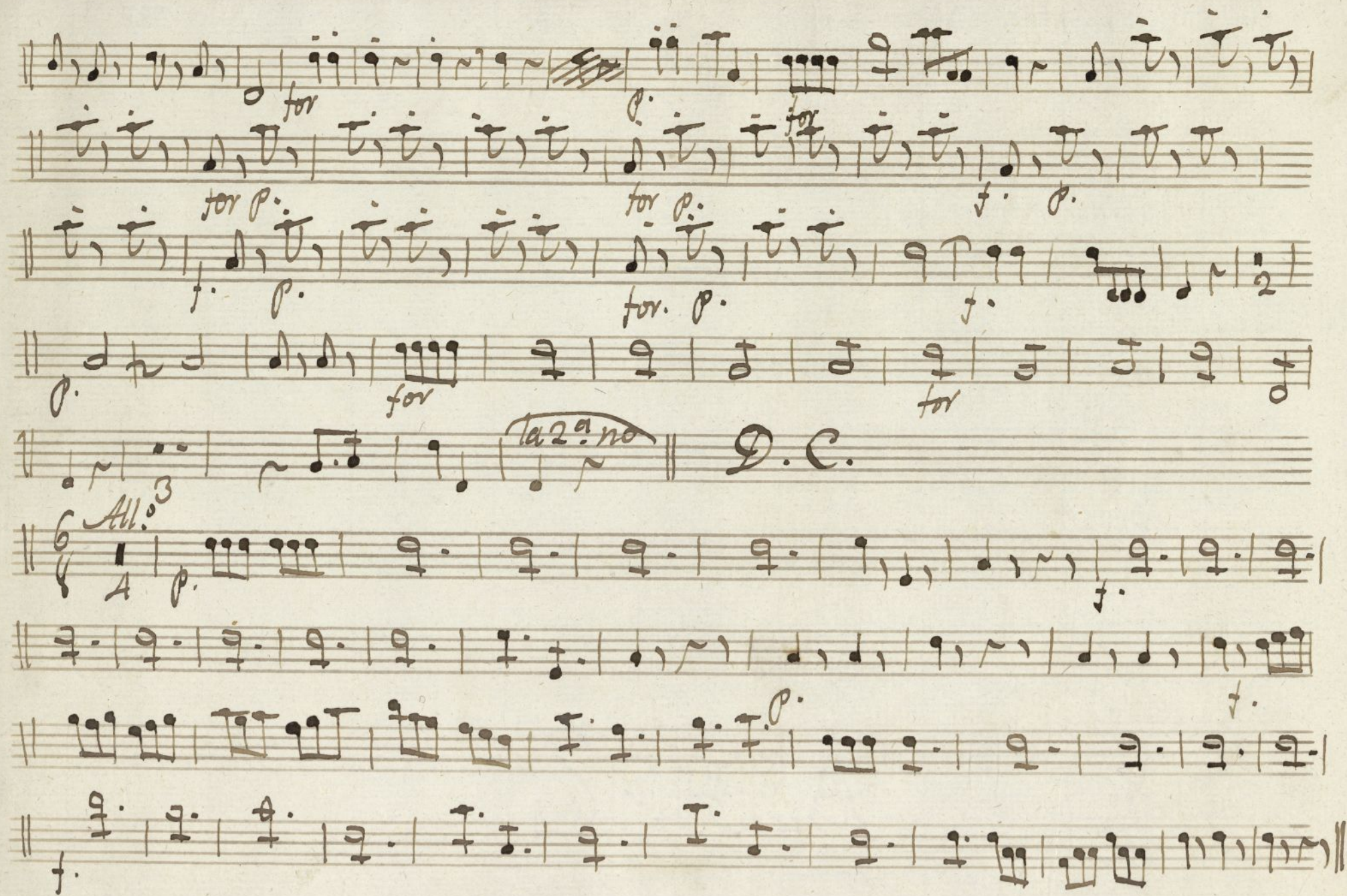




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two sections by a double bar line.

Section 1 (Staves 1-4): Marked *All^{to}* in 3/4 time. It features complex rhythmic patterns with many beamed notes. Dynamic markings include *rin^f* and *for*. A double bar line appears after the fourth staff.

Section 2 (Staves 5-10): Marked *All^{to} Mod^{to}* in 2/4 time. It continues with musical notation, including dynamic markings like *rin^f* and *for*. A section titled *Al segno.* begins at the start of the fifth staff. The score concludes with a final double bar line on the tenth staff.





t

Bajo

Con a ã 3.

Paya y los Carzadores

∥

Allto e: 2/4

for for p. for

p. fmo.

ring.

p. for ten

p. vinf.

for 3 p. vinf.

ring- fmo

p

1a 2a

vex no

Al segno

All.^{to} Pastoral

Pizz.

for arco

Al segno *Pastoral*

arco *p. sempre*

ten. *All.^{to} 3/4*

rinf. *p.* *f.* *for* *f.*

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

Al segno

All.^{to} Mod.^{to} 2/4

The musical score is written on 12 staves. The first staff begins with the tempo and mood markings 'All.^{to} Mod.^{to}' and the time signature '2/4'. The notation includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings are used throughout, including 'p' (piano), 'f' (forte), 'vinf.' (vivace), and 'for' (forzando). The piece concludes with a double bar line on the final staff.

