

Mus 129-13

129-13

Fon.^a a 3.

La Pava y los Cazadores.

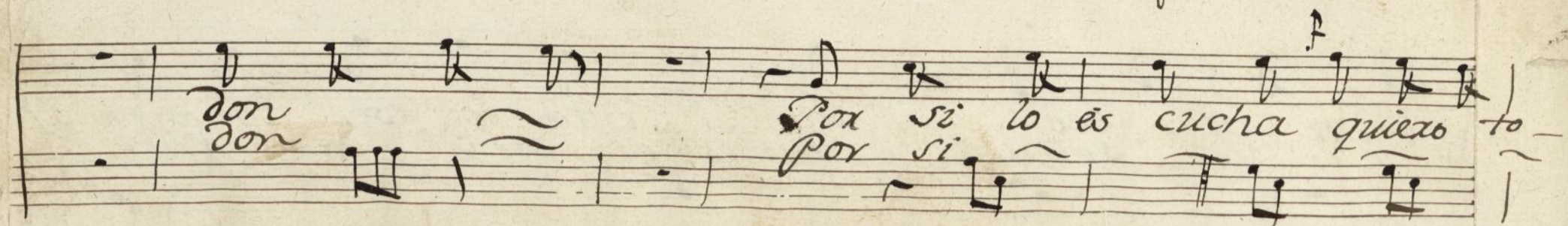
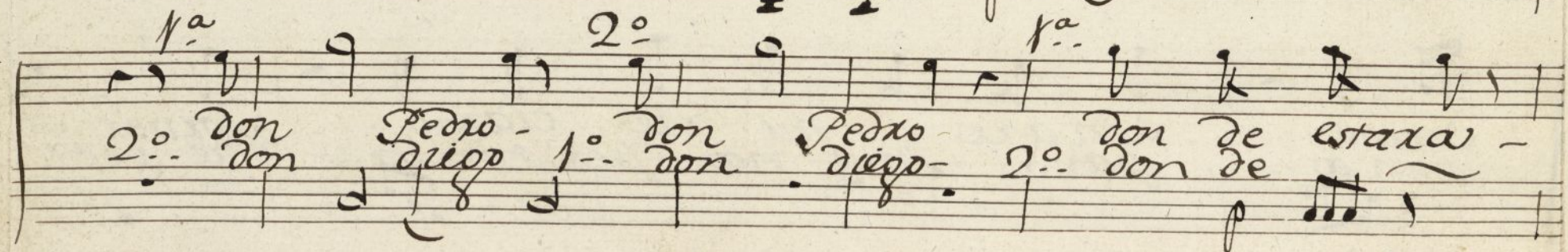
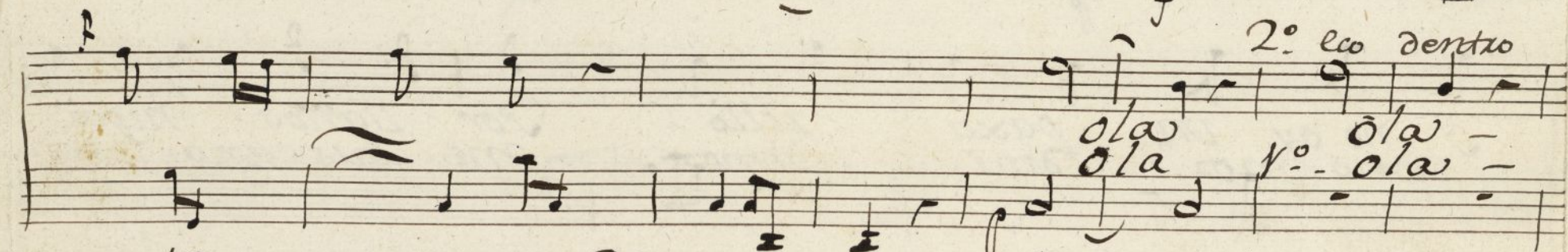
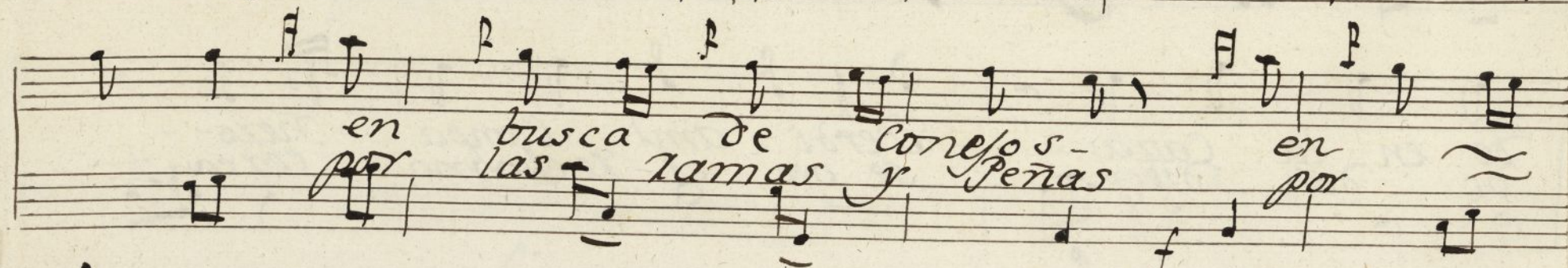
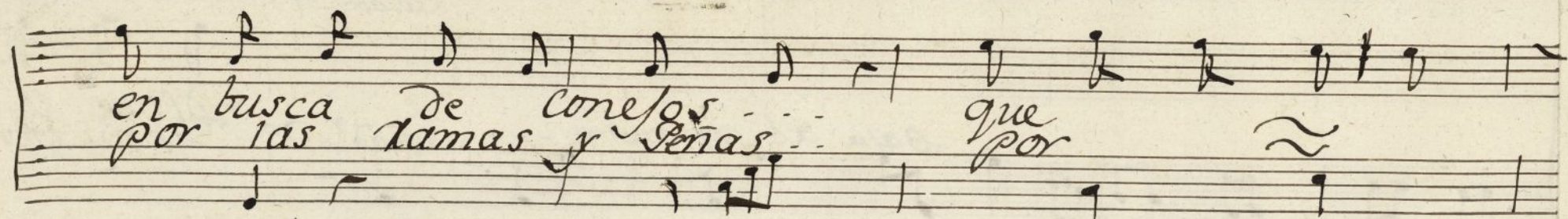
Del S.^r Esteve.

Allegro

The musical score is written on six systems of staves. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The melody is written in the bass clef, and the accompaniment is in the treble clef. The piece ends with a double bar line and repeat signs.

Cazador. 1.º

Baja el monte --- cazad. 2.º Vivez ti-
do en la caza - Perdi ami Compa ñexo-
go don desp se oyo el reclamo cerca....
y no ay un paxa xillo - Por llanos nipox
como nos divi dimox me busca con
Cexxos -- Sonaxe mi xre clamo ... Porvez si
pena - para que nos juntemox - se peti-
Viene al eco - que se entro en ese monte -
re la seña - que es el sitio con fusos



Handwritten musical score on six staves, featuring lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: car, Por por Por por

Staff 2: rinf 1º toca reclamo de codorniz-
quiere tocar- 2º... Buen pan ay 2º buen 1º buen

Staff 3: 1º 2º muy cerca suena voy le abus-
buen buen 2º ha lli se es cu cha voy

Staff 4: Car- que si me marcho se enoja xa-
por que podamos mejor cazar

Staff 5: que si se enoja xa- que
por mejor cazar, por

Staff 6: rinf rinf f

Se eno/a xa -
mejor Carzar -

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 diuix tien -
que en pasando el veta -

do no, a mis solas can tando
no, son de poco ve cho

viva viva la beñde o liba ... viva

viva la beñde Palma viva viva mi-

No vio que se lleva la ga -

la que se lleva la ga - la vi -

la 2^a vez (no) siwe

va

2^{1º} 2^º 2^{on 2:}

Alleg^o buen Pan ay buen ~ buen ~

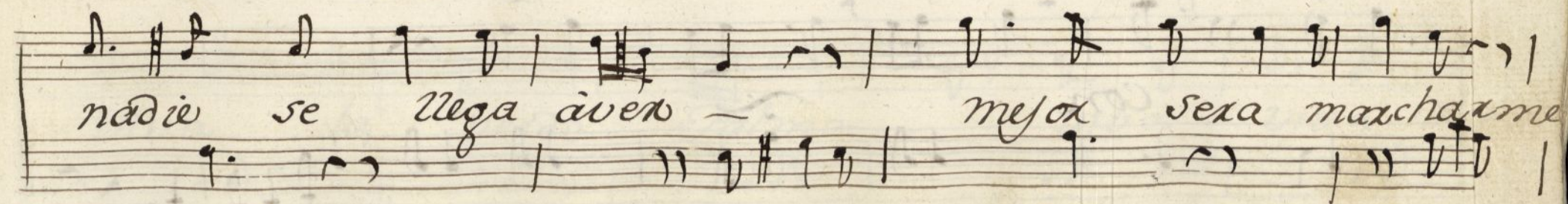
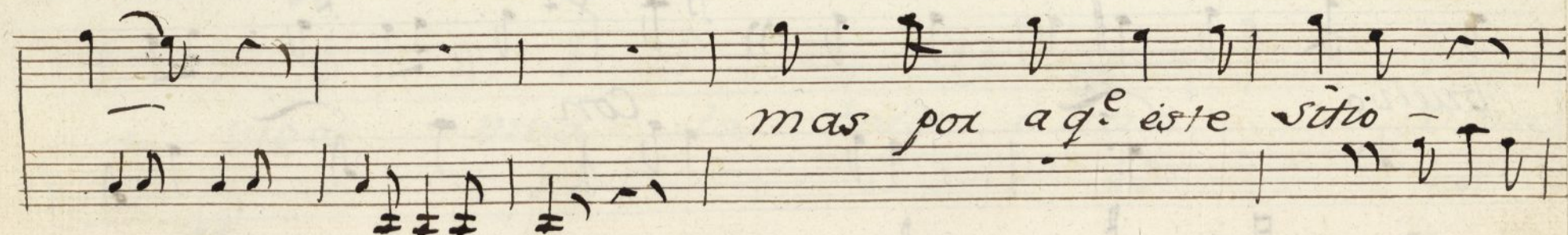
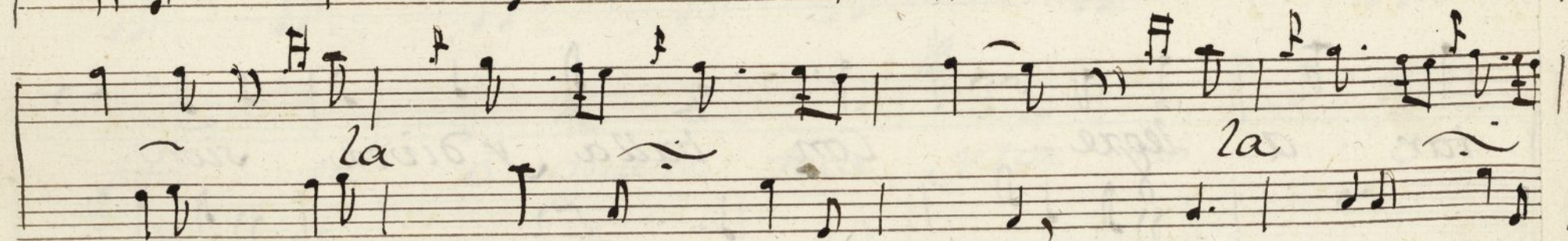
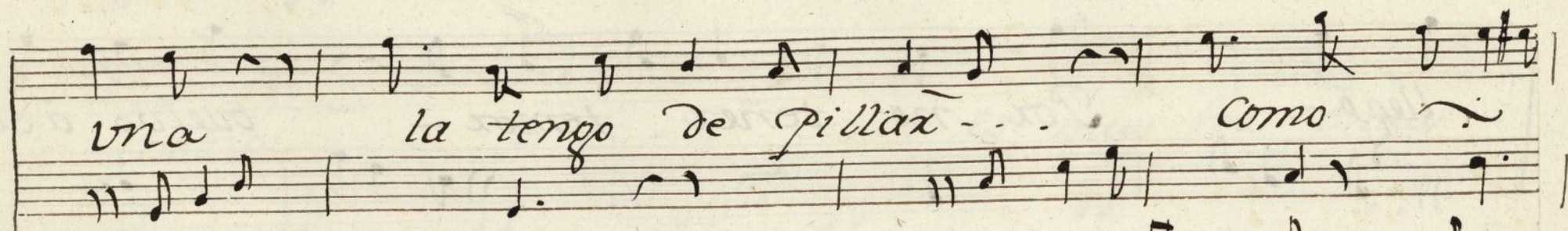
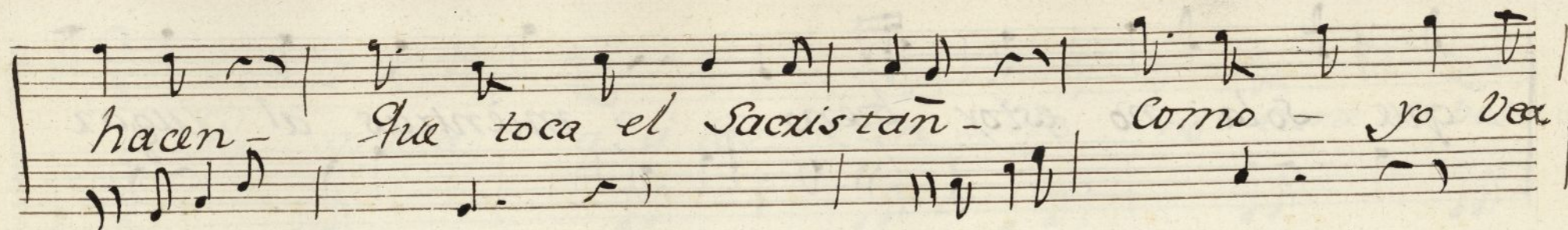
Paya:

6/8 Balgame Dios q.^e Aves se es Cuchan

Alto Pastoral. *Pizz^{to}*

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

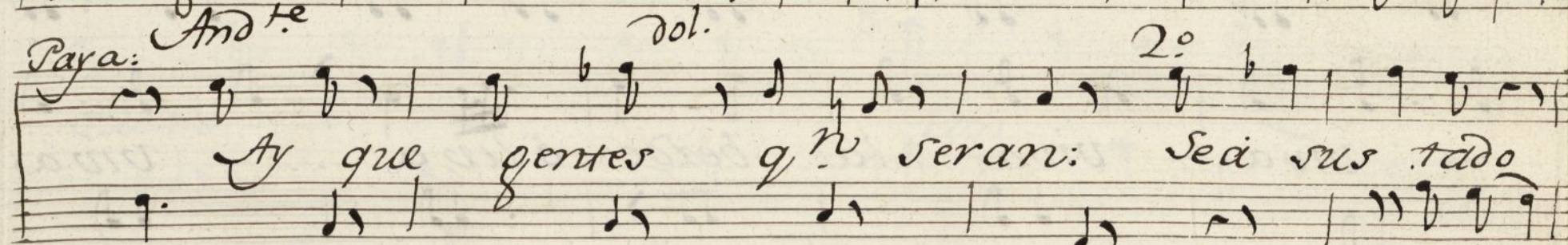
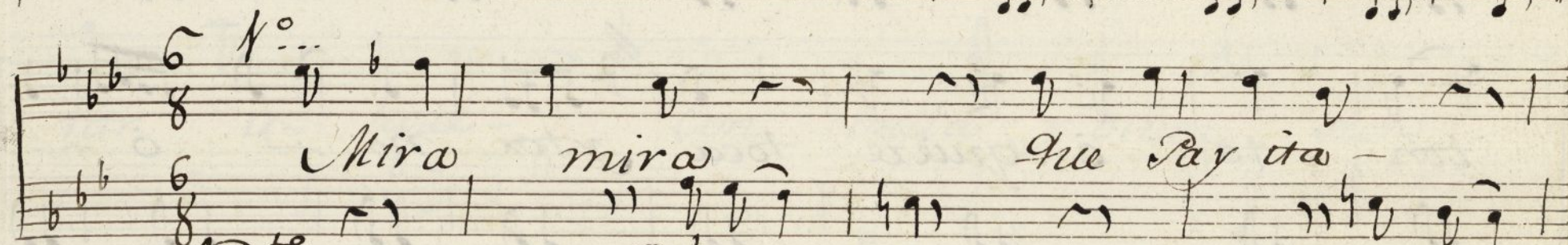
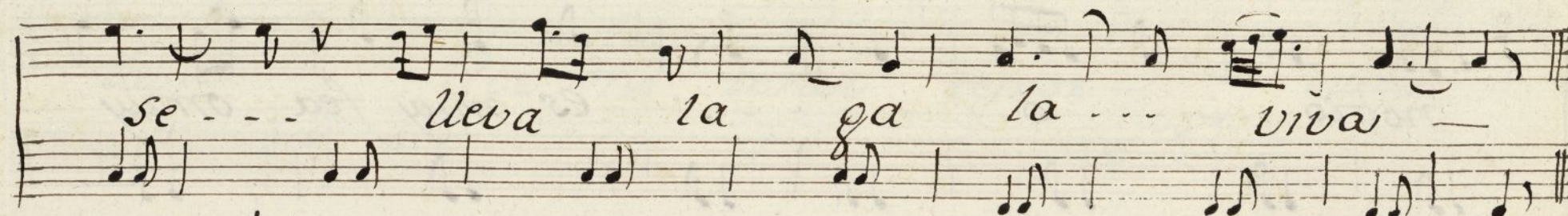
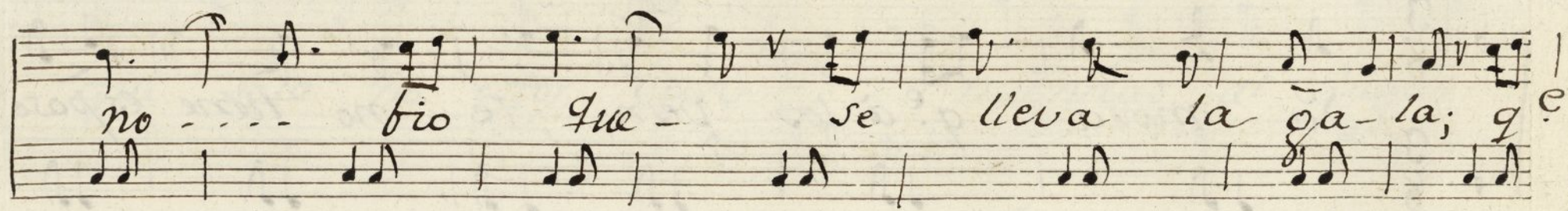
y cantan junto ami... como el huegano-



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

The image shows a handwritten musical score on aged paper. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style typical of the 18th or 19th century.

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 viva - - - 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 -

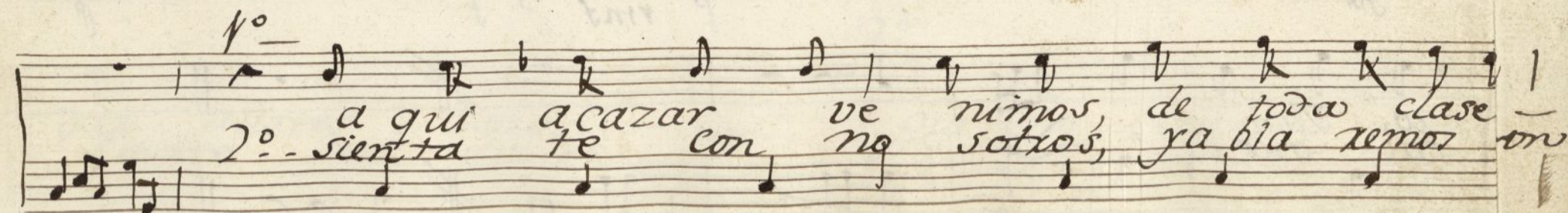
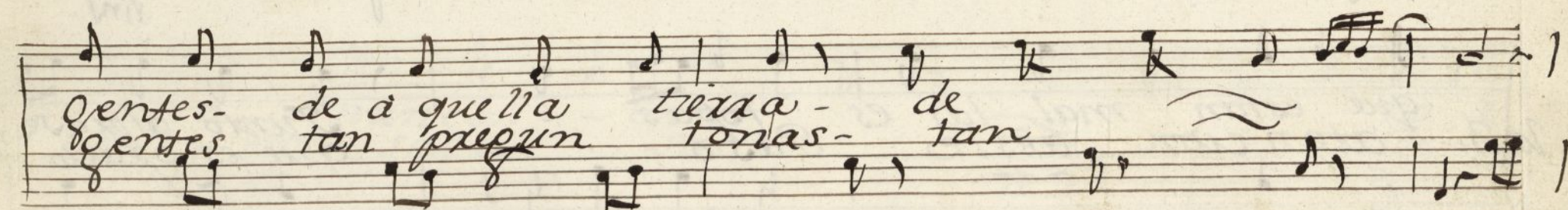
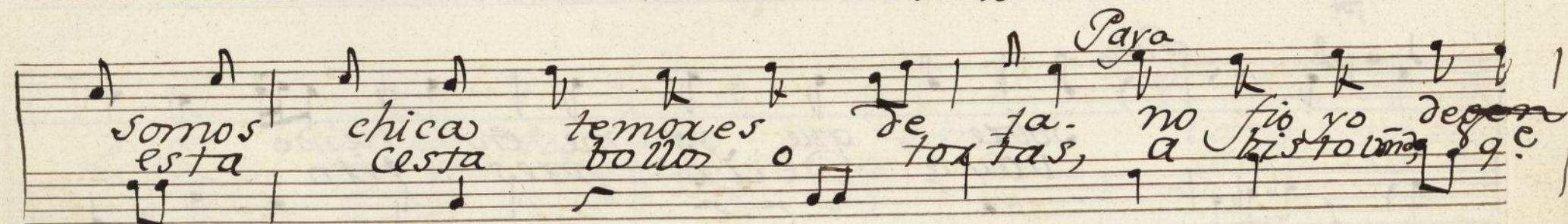
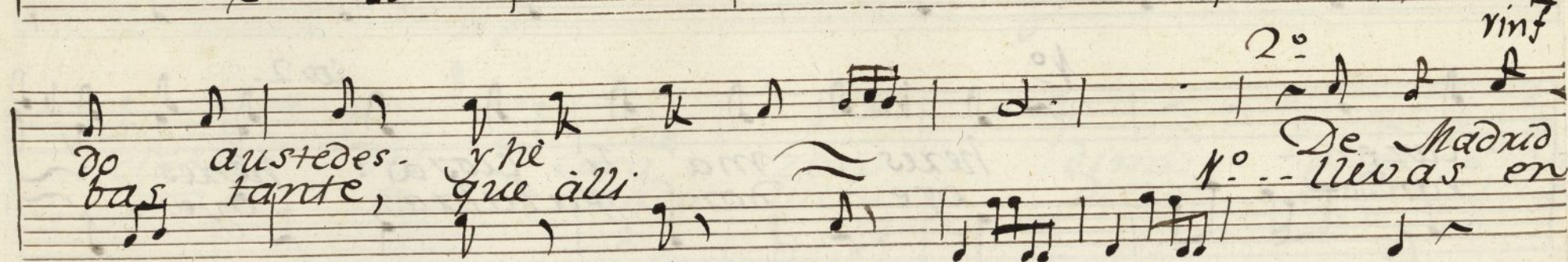
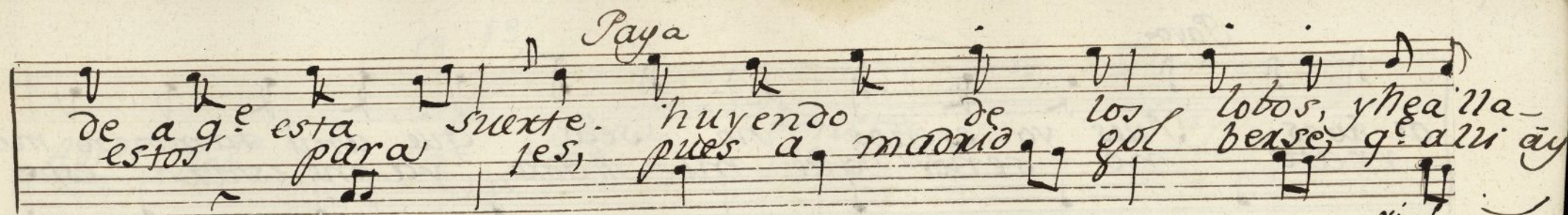
ā miraxlos - q.^e bex quenza q.^e me -

los 2.^o 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-
 ran.
 mal.
 Alt.º 3º 4º 3º 4º
 1º Don de vas labra doxa-
 2º que es casos son de cara



Para
de aves. *rratto* Pues yo escapo no sea que ami tambien me-
no señor que mi Madre, ya me estara espe

1^o
cazen - *rrando* heces ma li ciosa: heces
oye dos palabras, oye *2^o*

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

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

1^o *to* Tun
que es

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

1.^o

Paya bonita Paya agra
 paya pulida paya gar

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

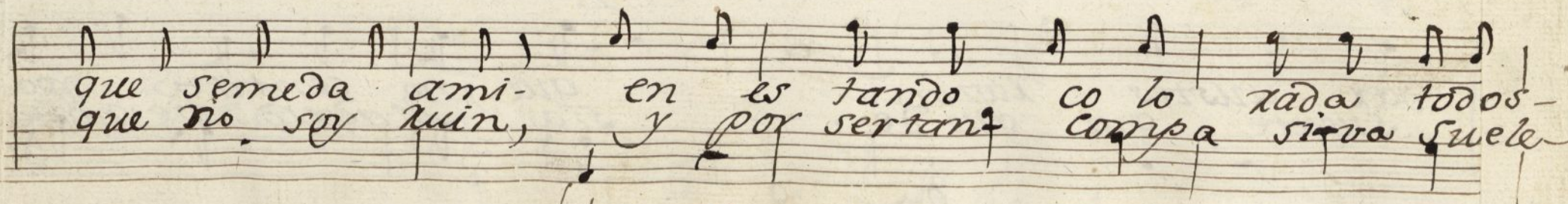
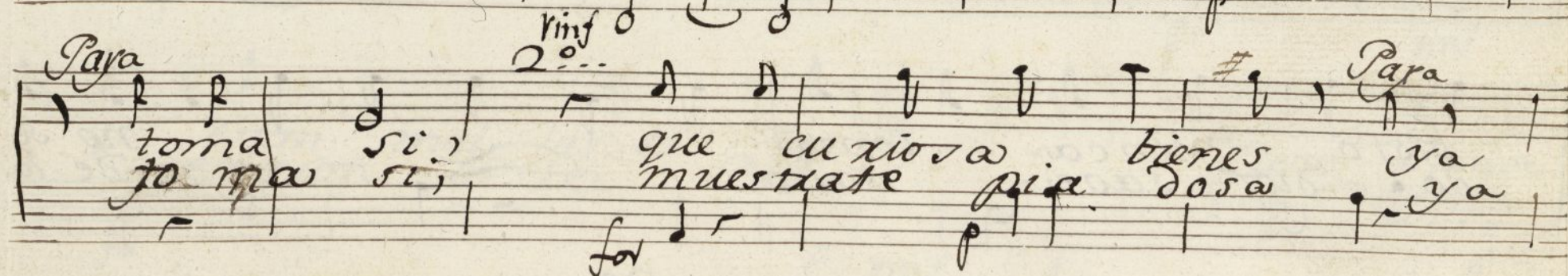
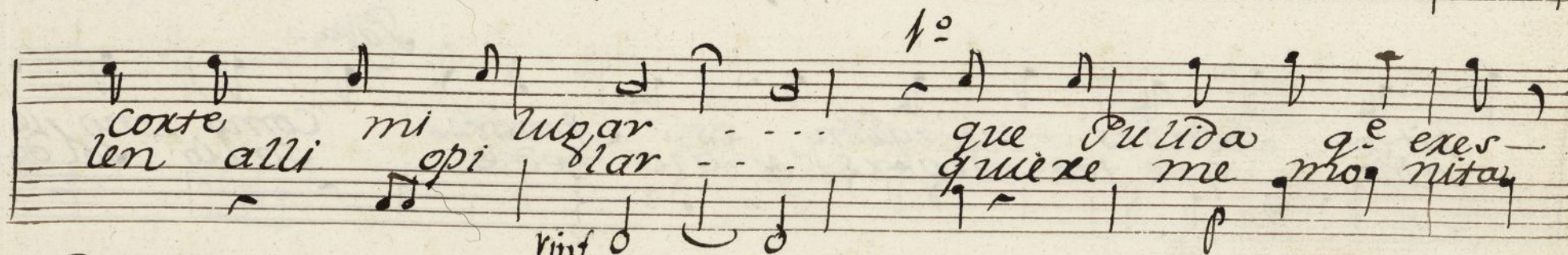
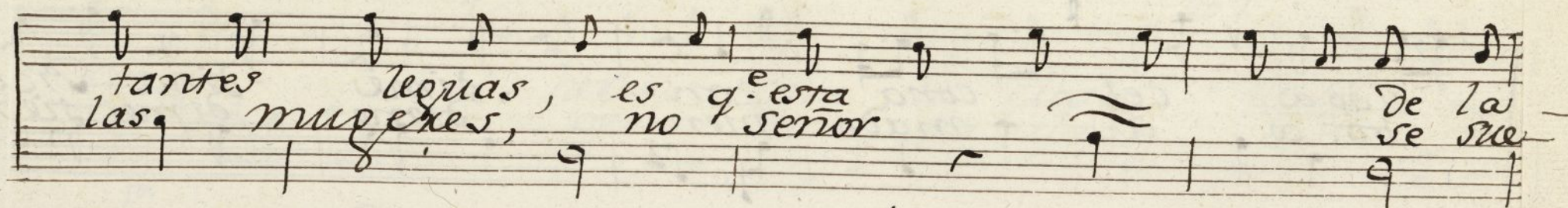
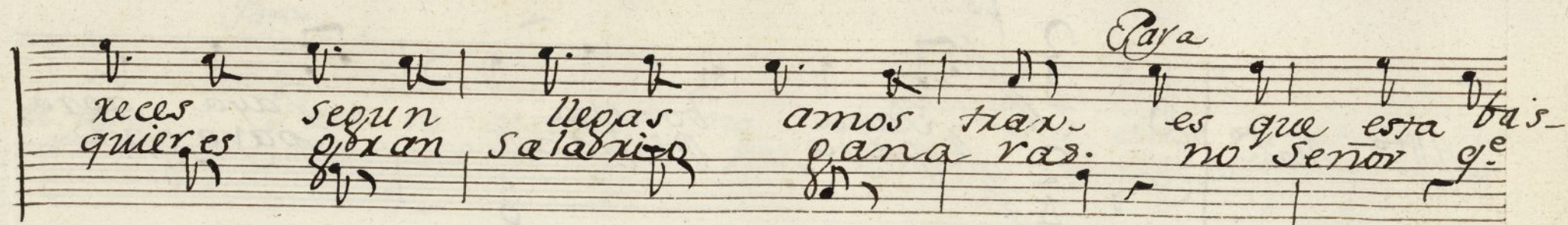
Paya.

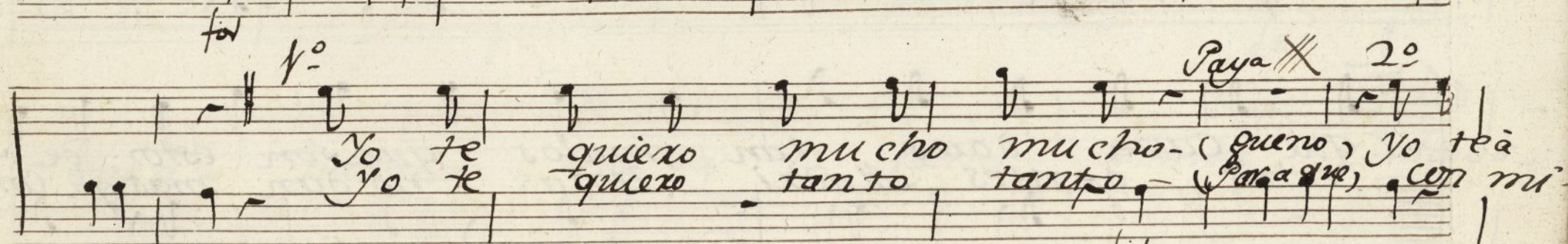
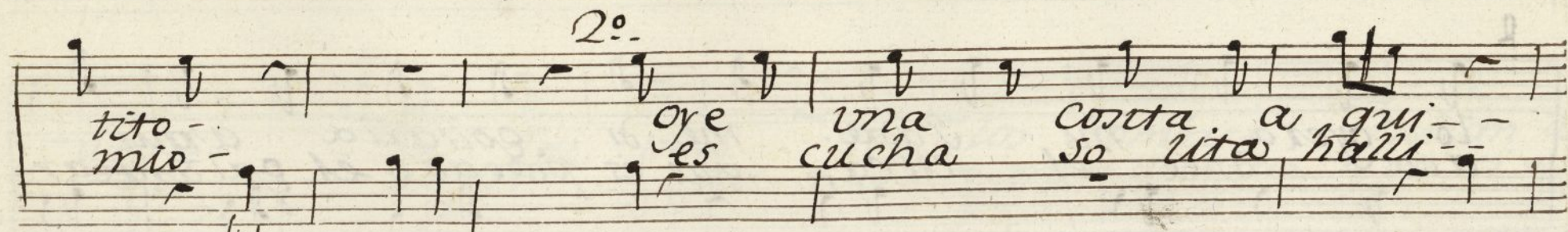
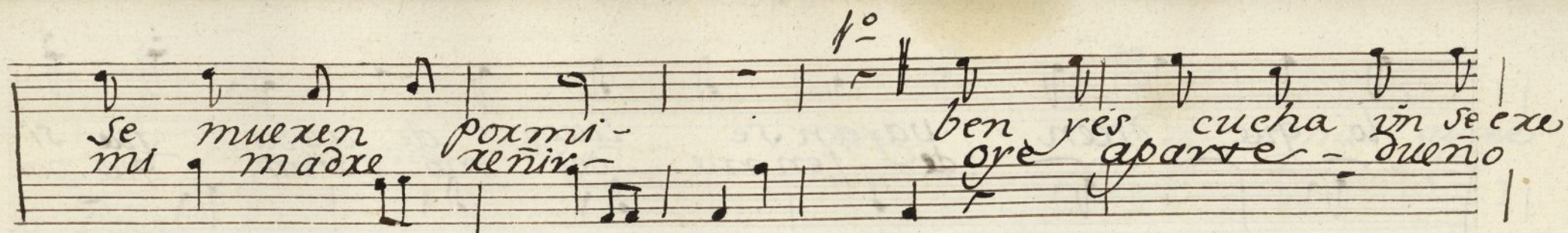
rita sabes tu quien es Amor. Como no le e
 nobio que tea repete y que te de sa lio sol da

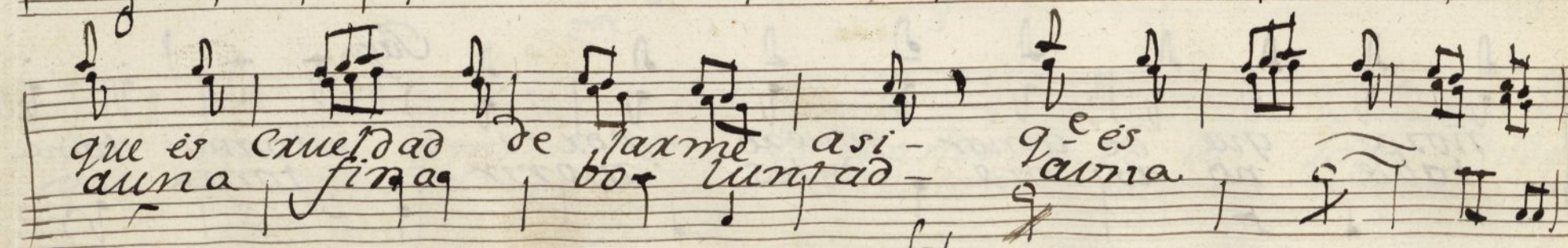
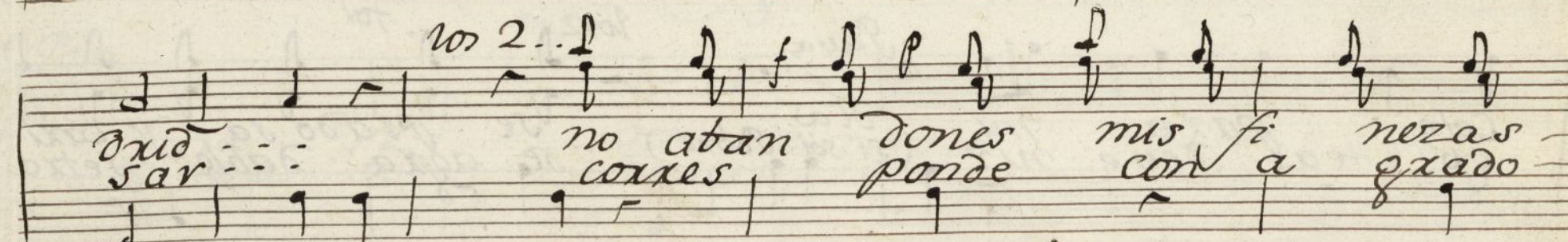
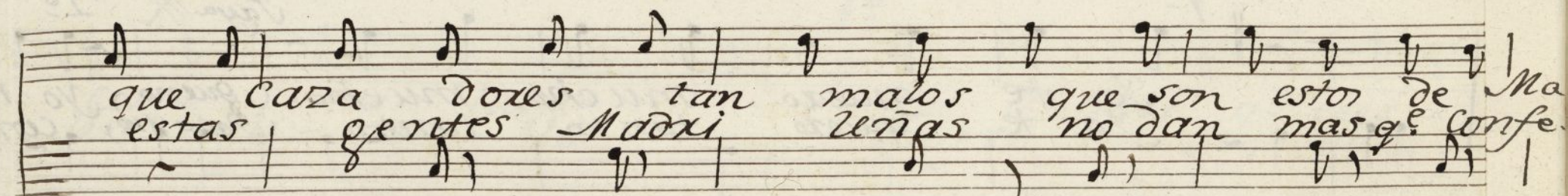
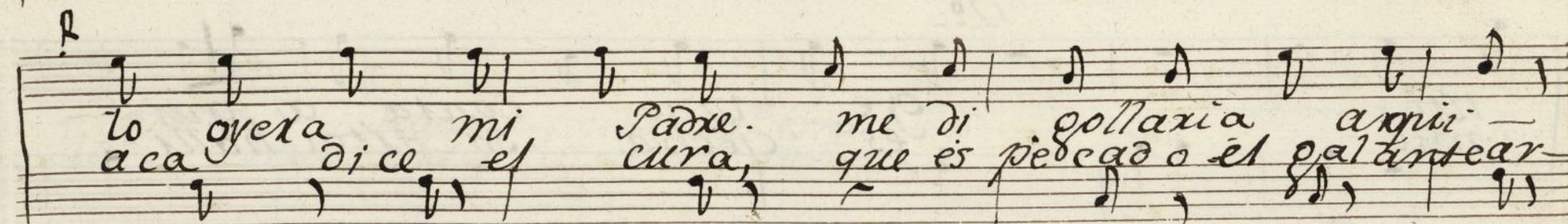
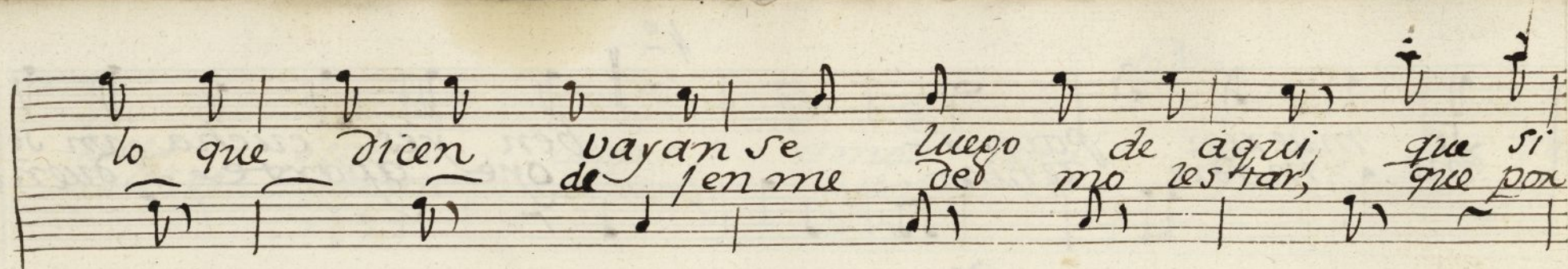
bisto nunca. Como no se
 do y dios save- salio de la

2.^o

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







Paia
 hea ymas ea hea. ayre ymas ayne
 hea ayre

ayre - de fue vno. que los hombres. Puedan a mi
 ayre - de fue vno. que los hombres. Puedan a mi
 ayre - de fue vno. que los hombres. Puedan a mi

enga naxme que soy yo tonta - bomba q. atodos -
 en ea naxme que que

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

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

tito- que me alegra el cora zon. que
dillas, con que el caso a causa da con
caso a si do par ti cu lar a si do par-

ticu lar. *Allegro.*
Seg. S. *And.^{te}* *Final.*
la 2a. ver no.

Paya
es Amor una ca-
Za: 1o es Amor una car a 2o es Amor una

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

nocen tei / en ci lla no re co no ceel a mor

 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

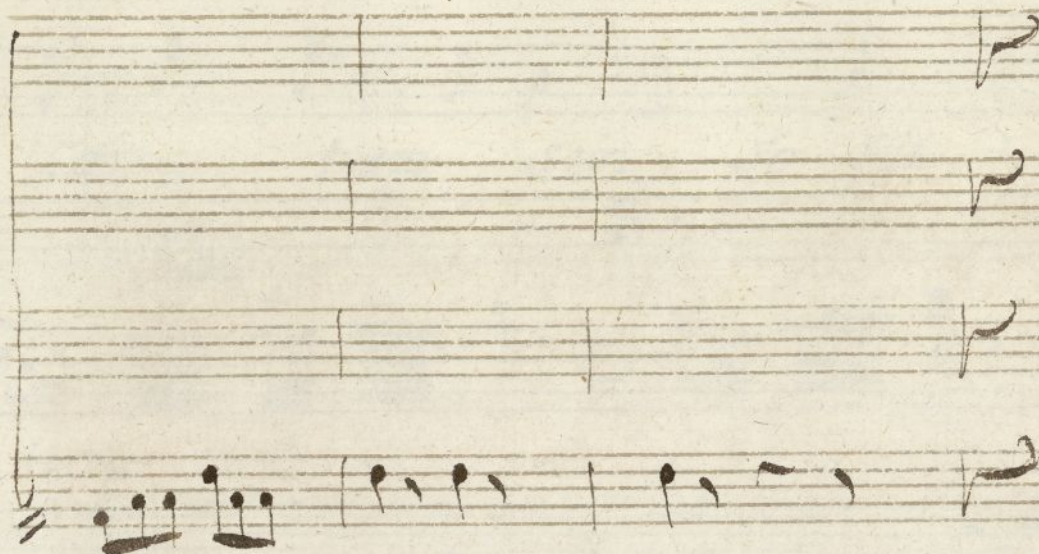
 no cen tei / en ci lla no re co no ceel a mor no re

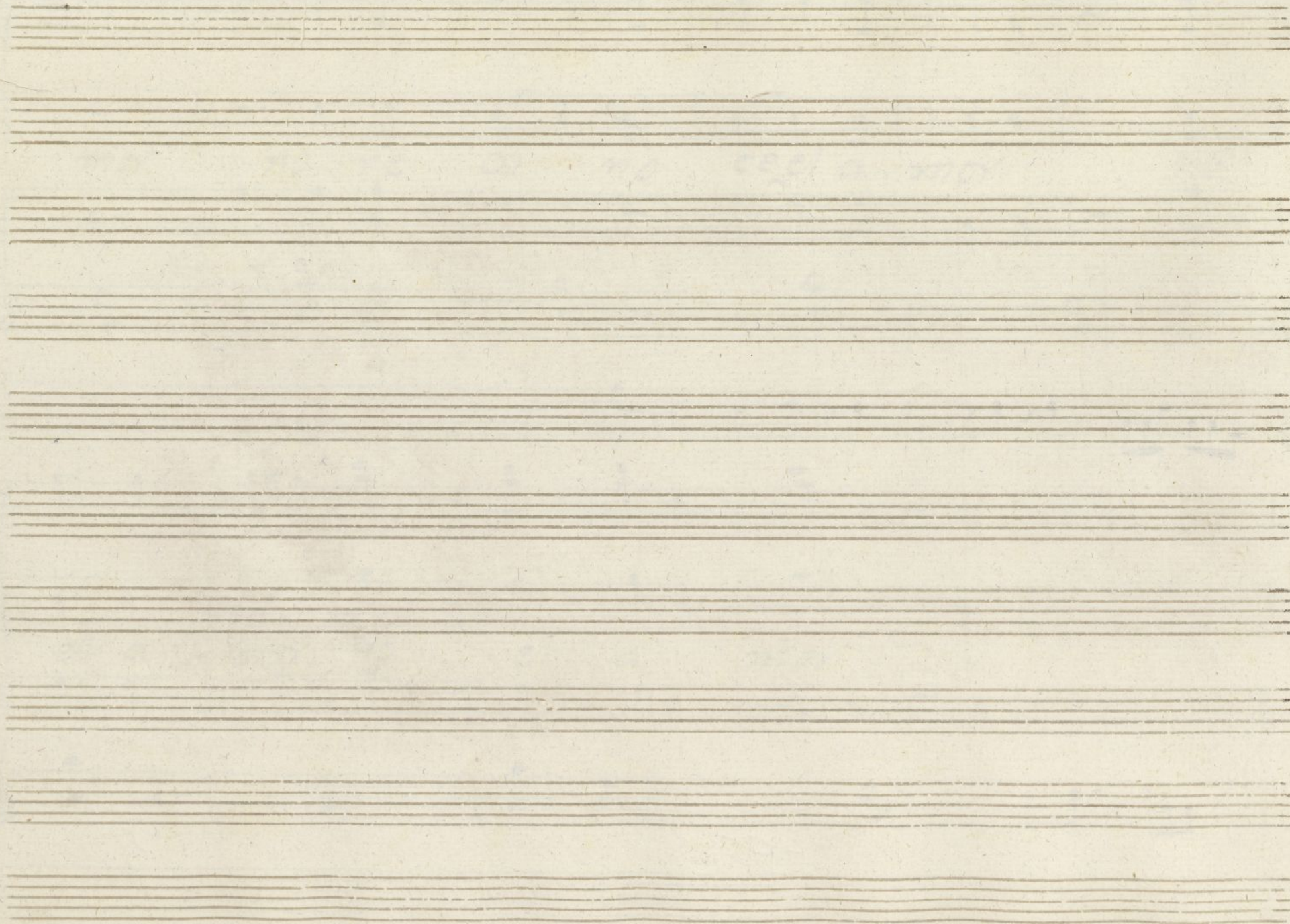
 no cen tei / en ci lla no re co no ceel a mor no re

 no cen tei / en ci lla no re co no ceel a mor no re

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.

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





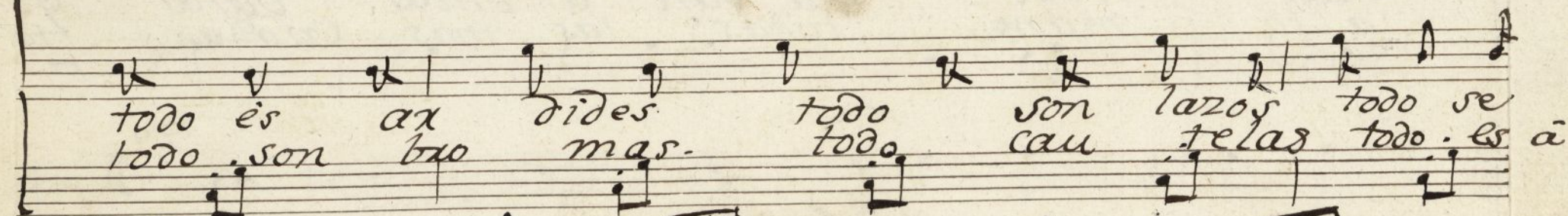
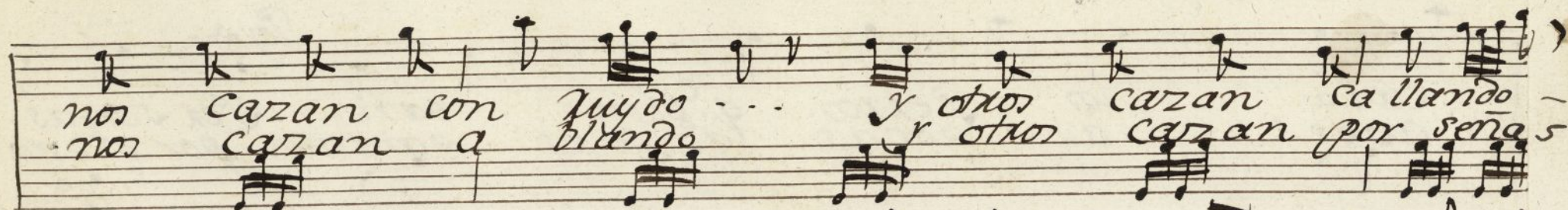
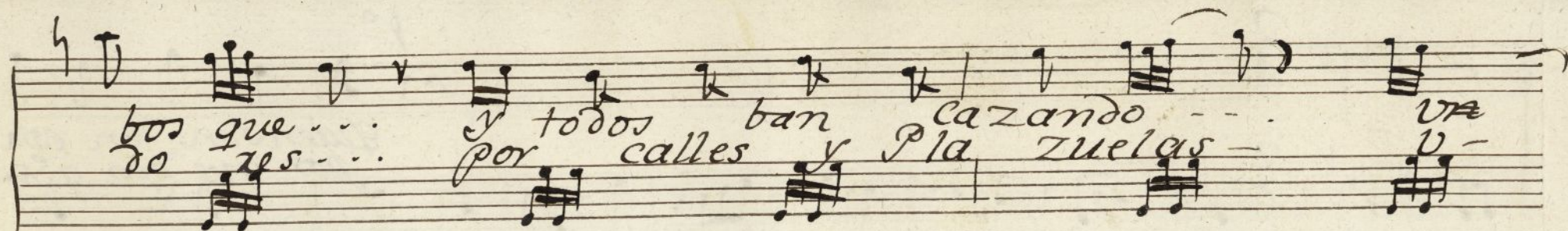
carza tan sin so sie - - - go tan sin so sie -

tan - - - sin so siepp es A

mor una carza tan sin so siepp tan

tan sin so siepp
de Amor la carza -

que tie-
 tan de que todo es sustos
 que tie ne de cara
 que todo es sustos ansias Penas y ve-
 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

Ayuntamiento de Madrid

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 gundes Aves de estas en-

as



Ayuntamiento de Madrid

Ayuntamiento de Madrid

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 in treble clef and includes a variety of note values, rests, and dynamic markings. The dynamics *for*, *rinf*, and *pocf* are used throughout the piece. The manuscript is on aged, slightly torn paper, and the ink is dark.

for *rinf* *for* *rinf* *for* *rinf* *for* *rinf* *for* *rinf*

Ayuntamiento de Madrid

Pastoral.

for

la 2. vez (no

Allegro::

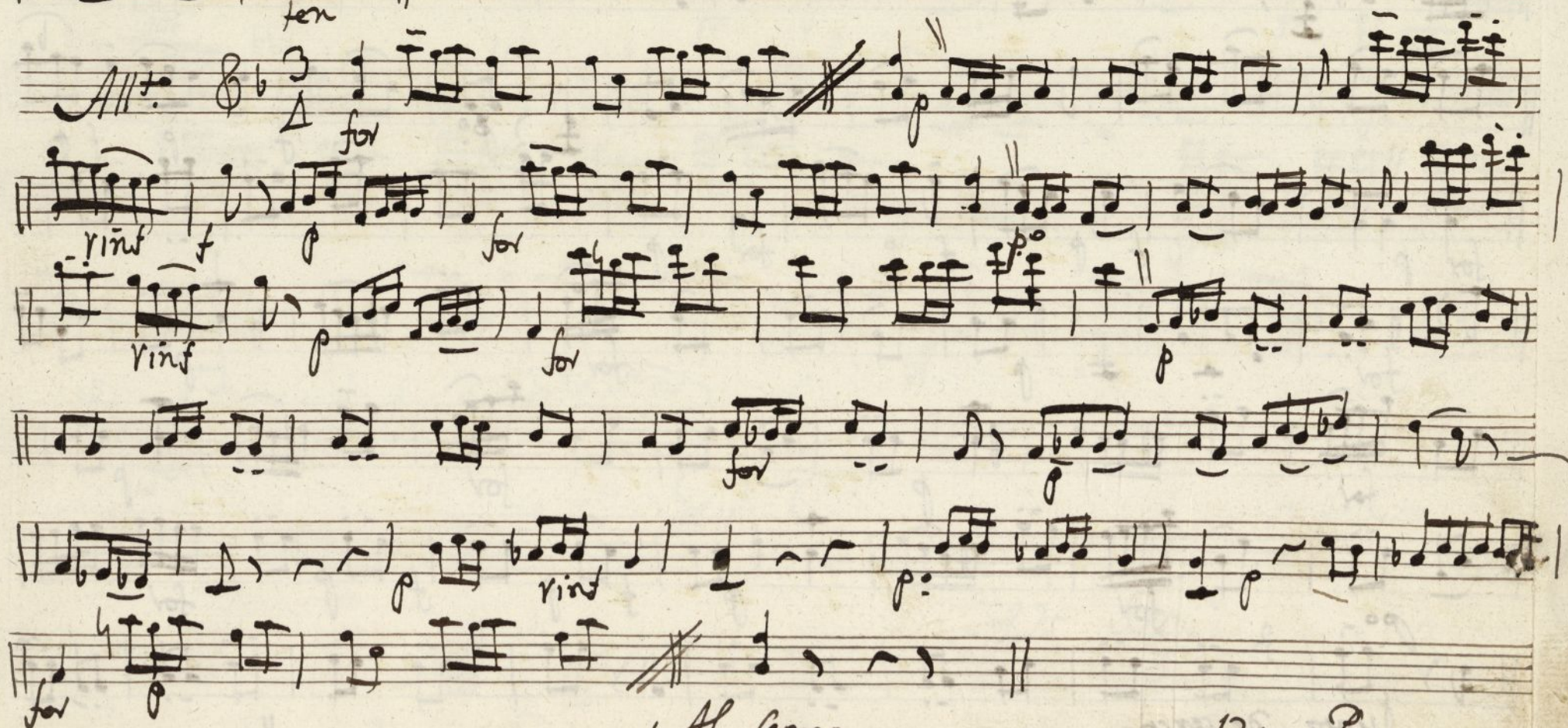
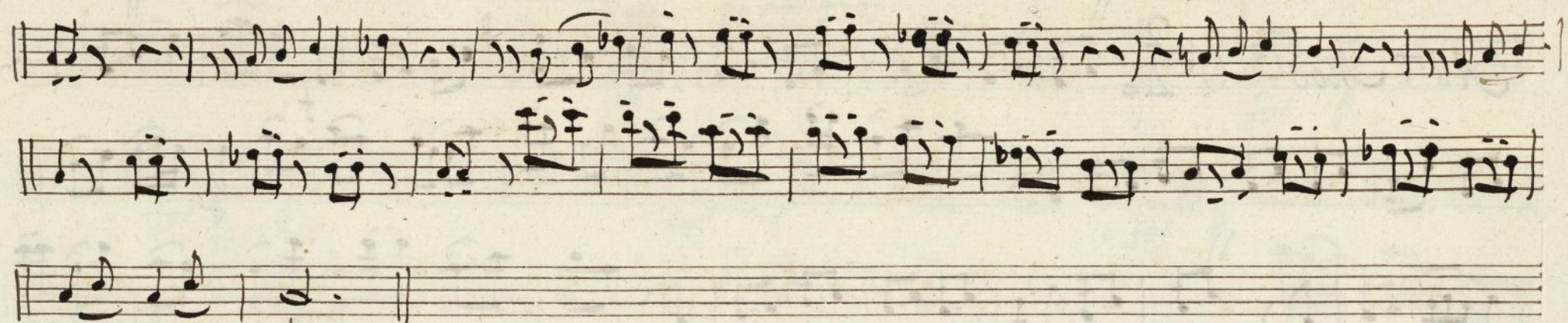
2 3 *All^{to} Pastoral:*

f *puzz^{to}*

fmo
arco

Allegro:

And^{te} *P.^o sp^{re}.*



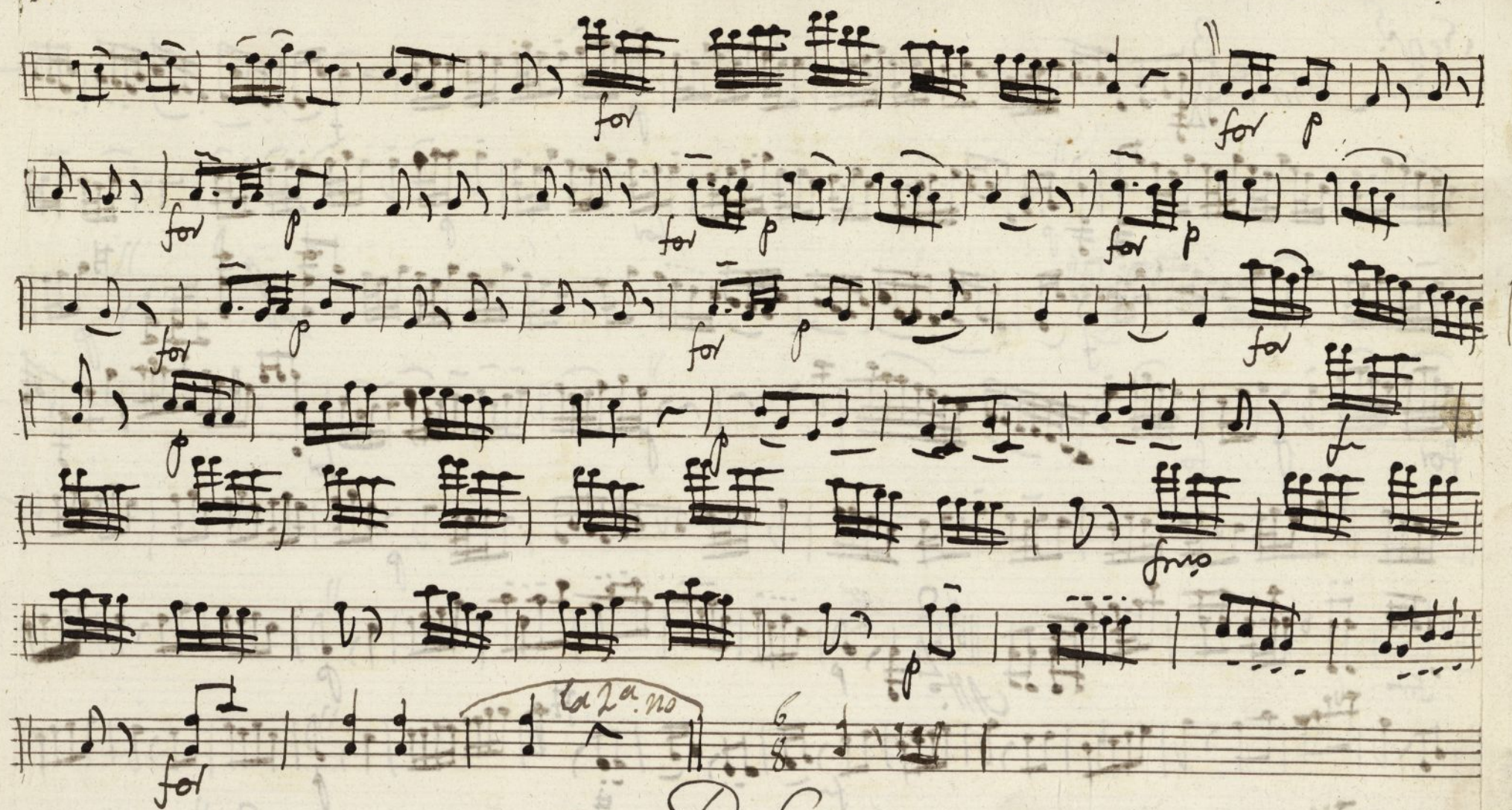
Al Segno

U. P.

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

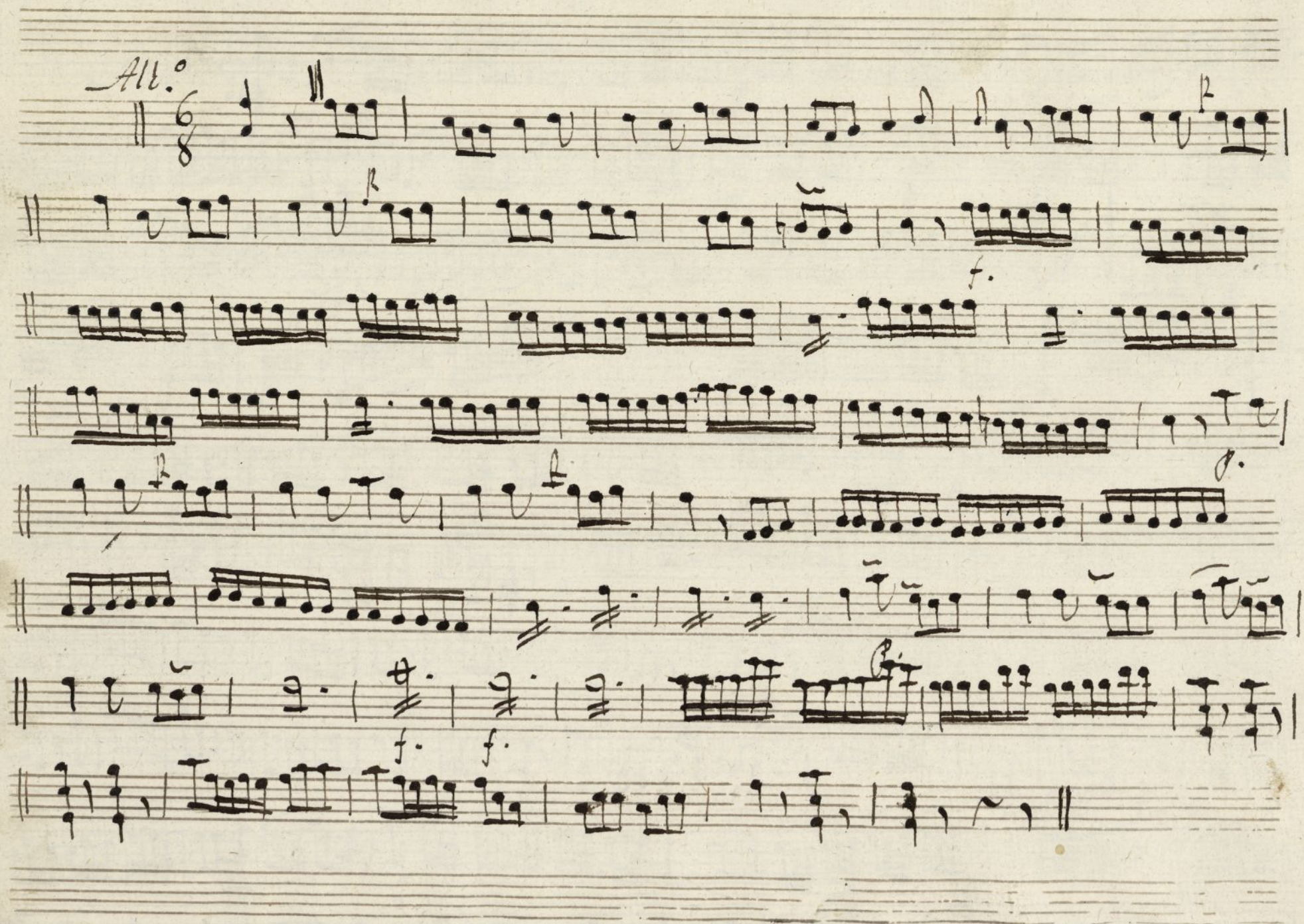
The musical score is written on ten staves. The first staff begins with the tempo and mood markings *All.^o Mod.^o* and the time signature 8/4, with a $\frac{2}{4}$ marking below the first measure. The music consists of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The notation includes many beamed notes and slurs, indicating complex rhythmic patterns. The score concludes with a double bar line on the tenth staff.

Untra de arco -



D. C.

V- Seg. ✓



+

Violin 1.^o

Ton.^a à tres.

La Paya y los Cazadores.

Alleg.^{to} Sentado

fme

vinf *vinf*

for

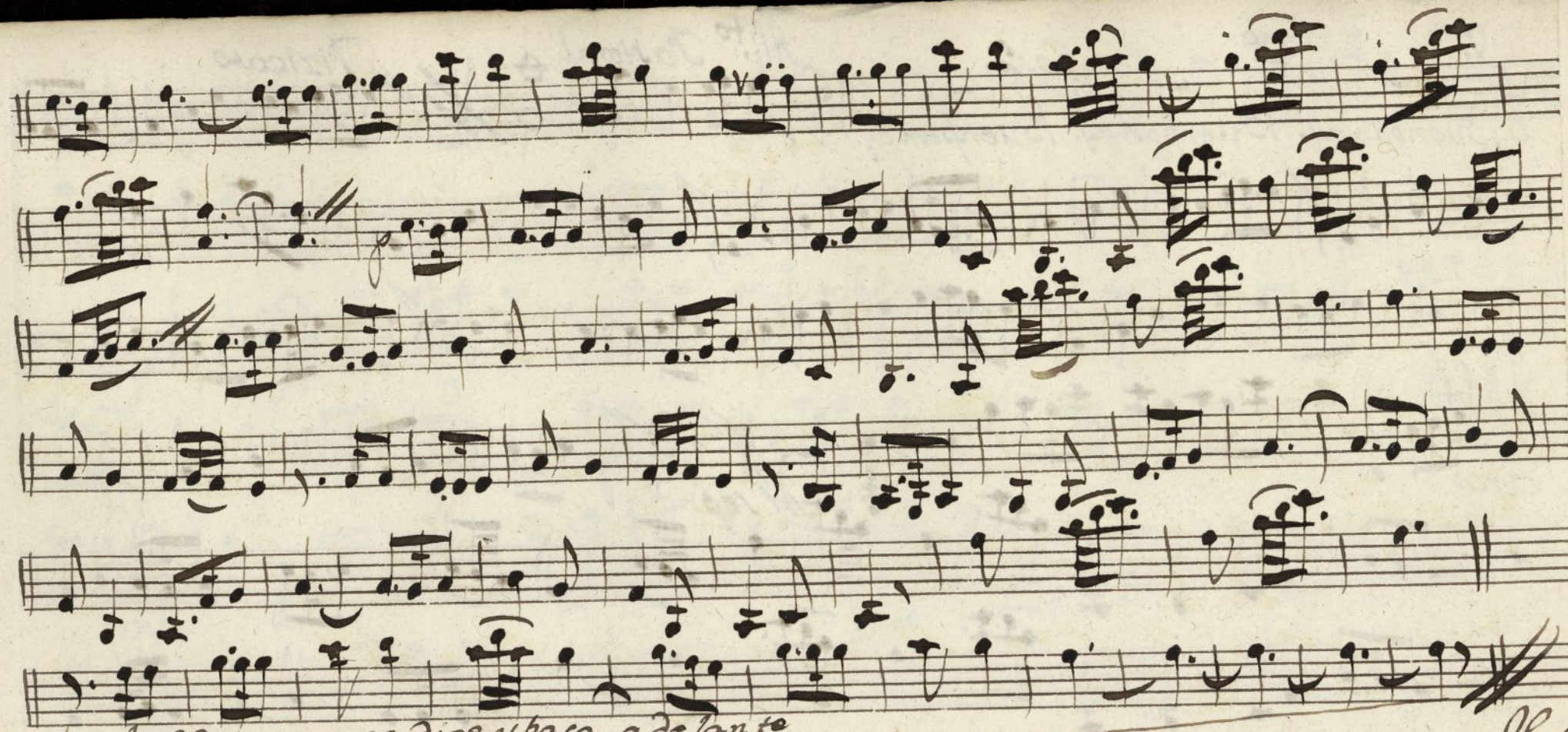
3 *2*

Buen pan ay

los

Pastoral

Ayuntamiento de Madrid



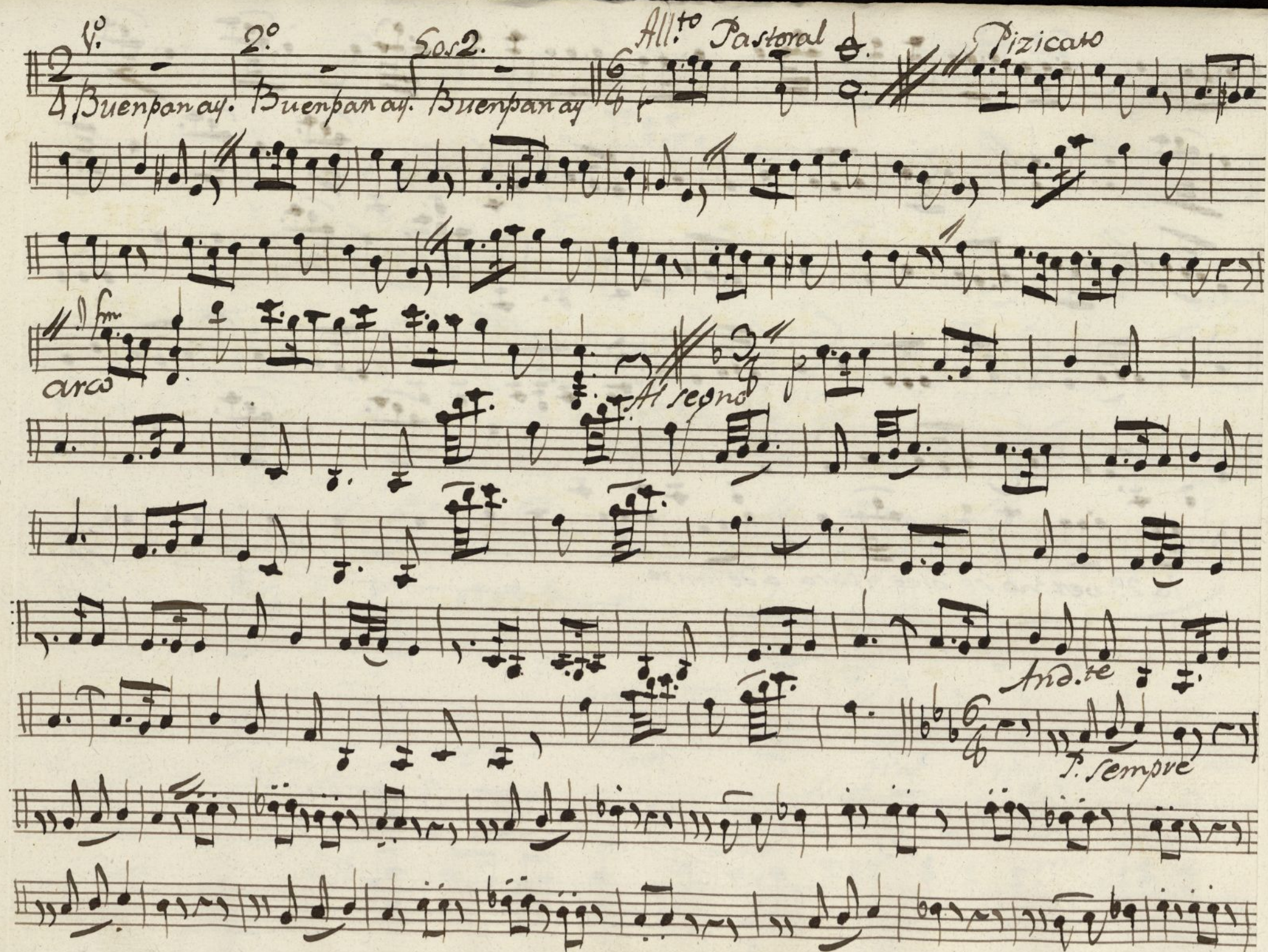
la 2.^a vez no se dice y para adelante

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.

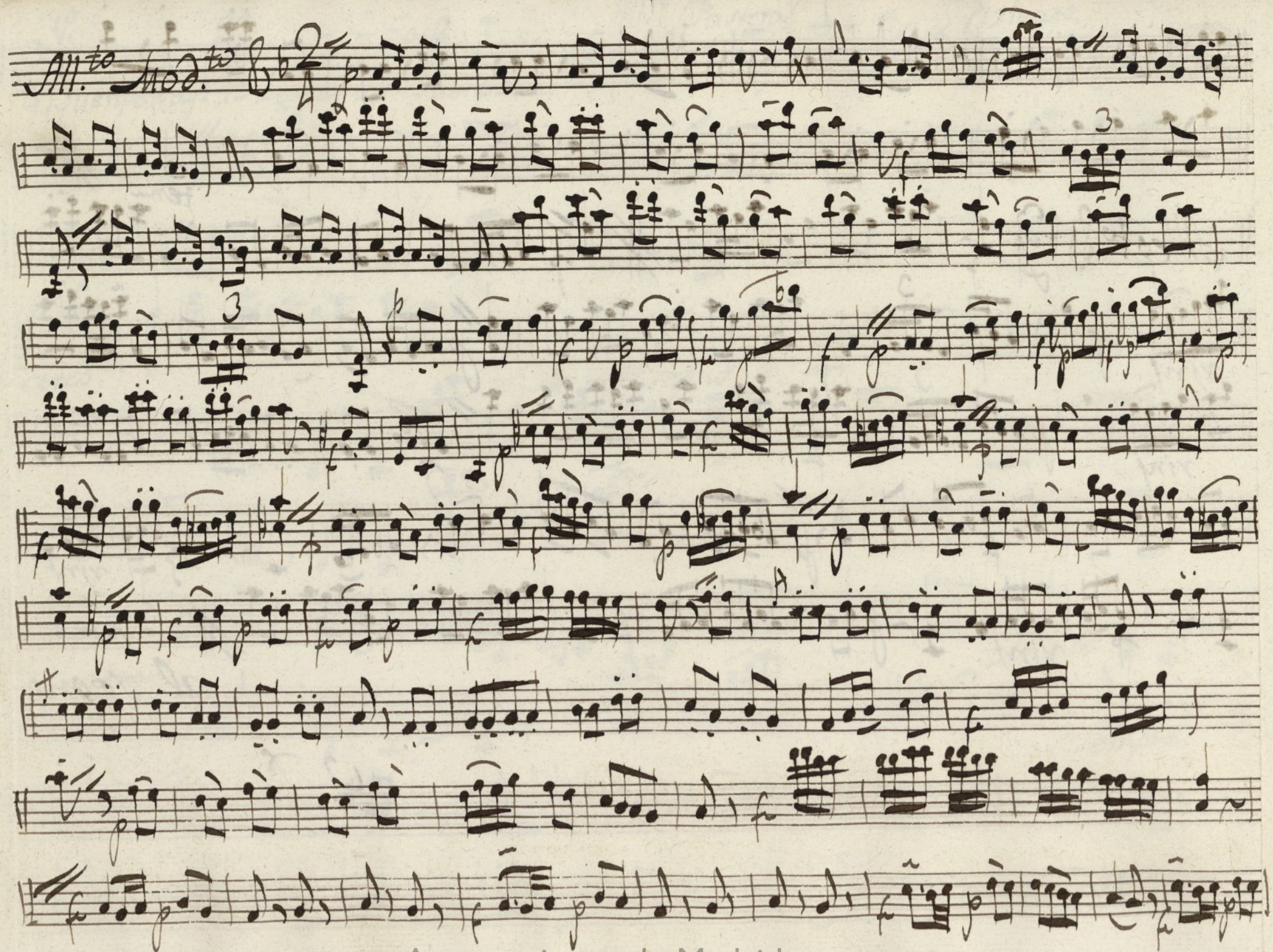
Key markings and tempo changes include:

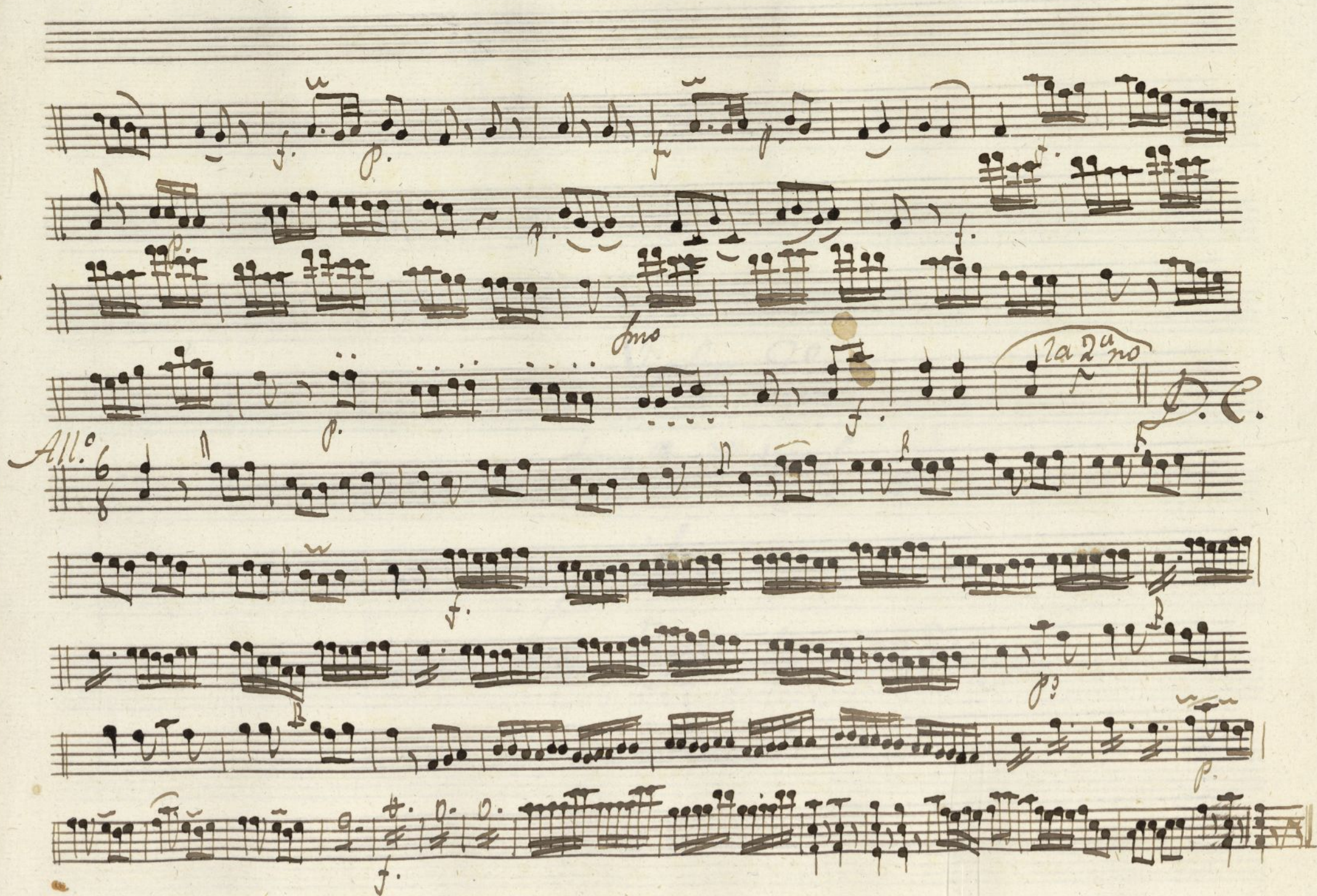
- 1.^o* (First movement)
- 2.^o* (Second movement)
- Sor. 2.* (Sorcerer 2)
- All.^{to} Pastoral* (Allegretto Pastoral)
- Pizzicato* (Pizzicato)
- arco* (arco)
- Allegro* (Allegro)
- And.te* (Andante)
- p. sempre* (piano sempre)

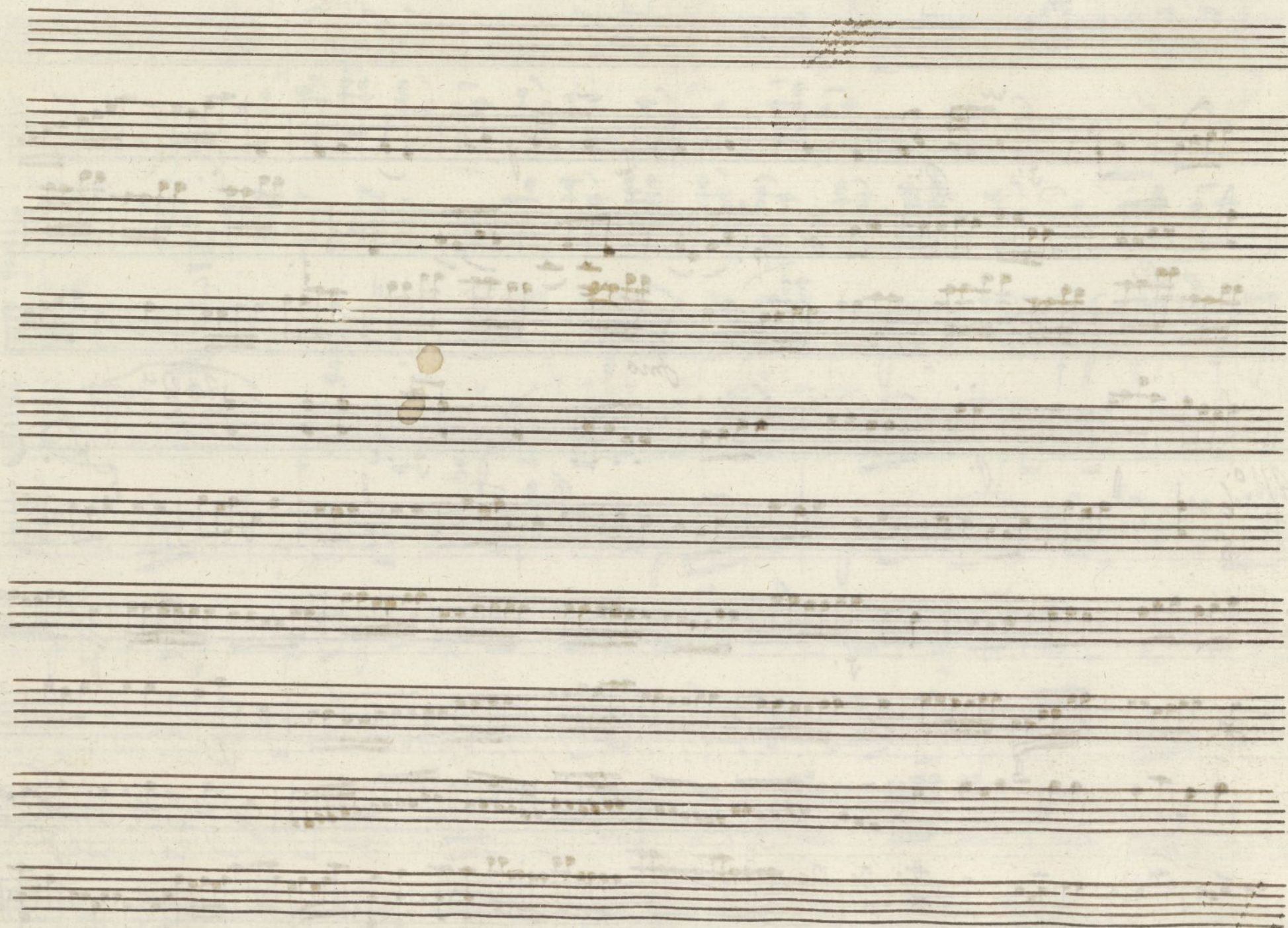


Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written on the third staff. The word "vinf" appears multiple times as a dynamic or articulation marking. The word "ten" is written above a note on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

V. P.







Ayuntamiento de Madrid

4

Violin 2^o

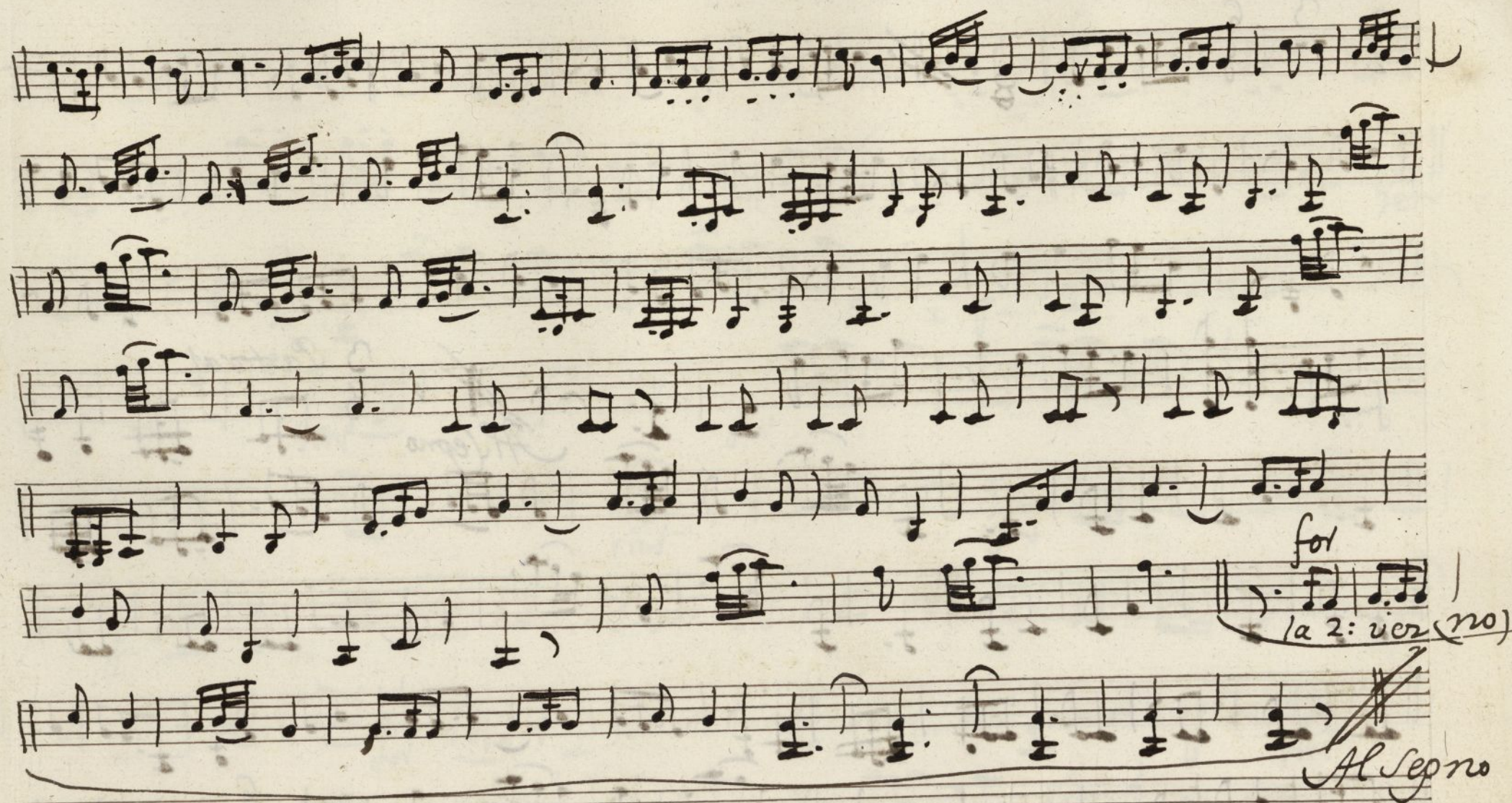
ton^a a tres:

1.

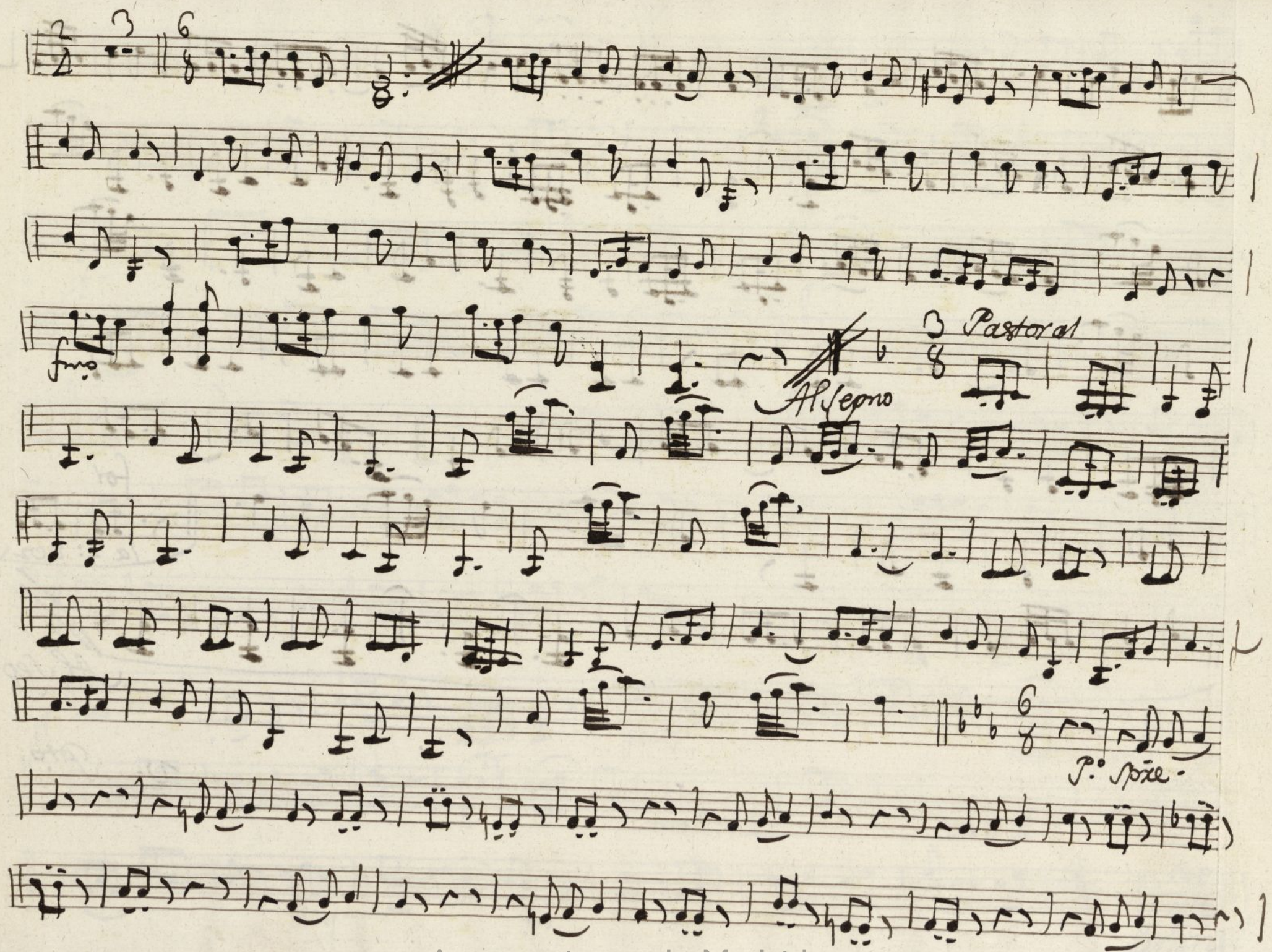
La Paya y los Cazadores:

All^{to} Sentado & 2/4

f. *fmo* *rinj.* *f.* *p.* *poco.* *rinj.* *rinj.* *for* *rinj.* *for* *Pastoral*



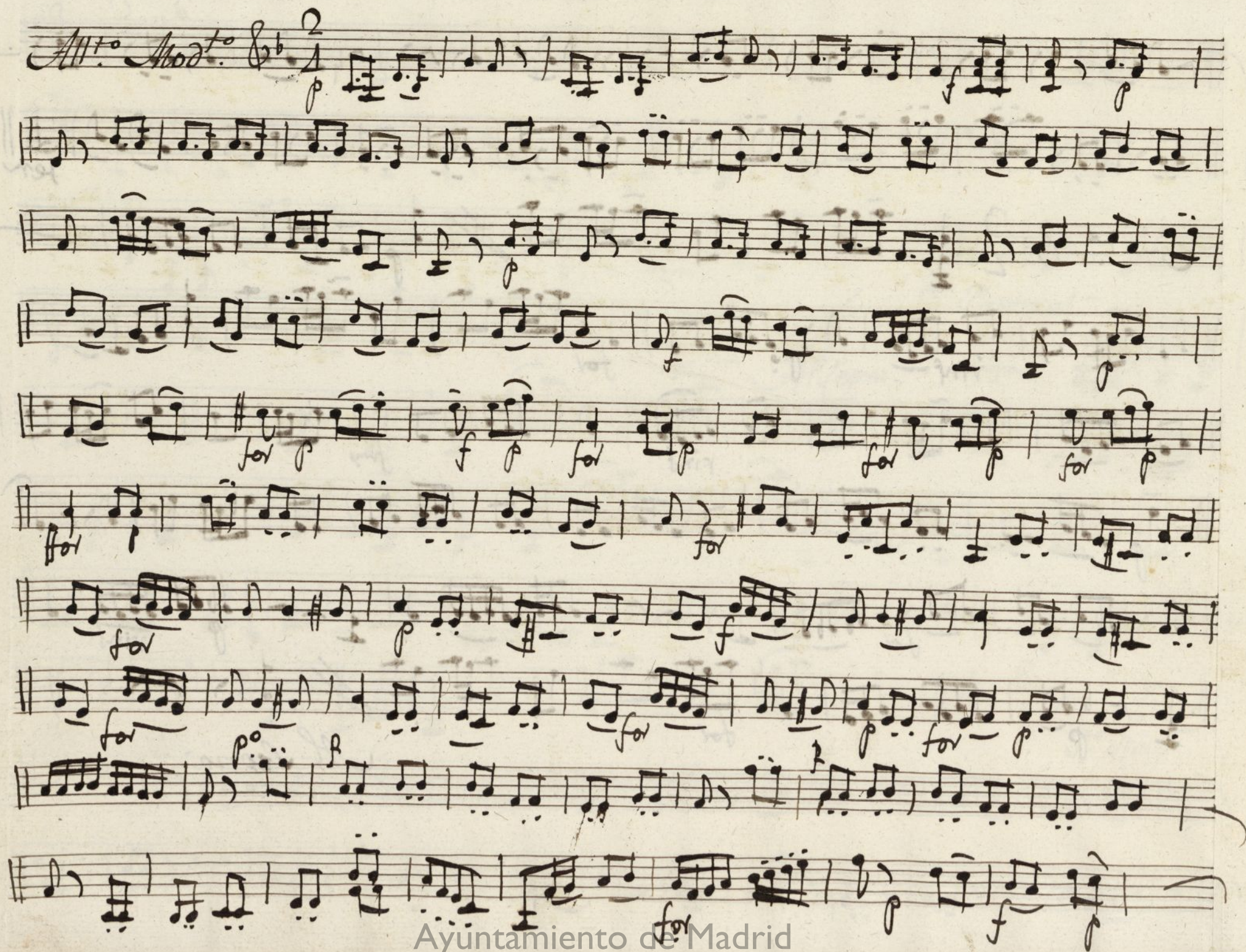
v. pto

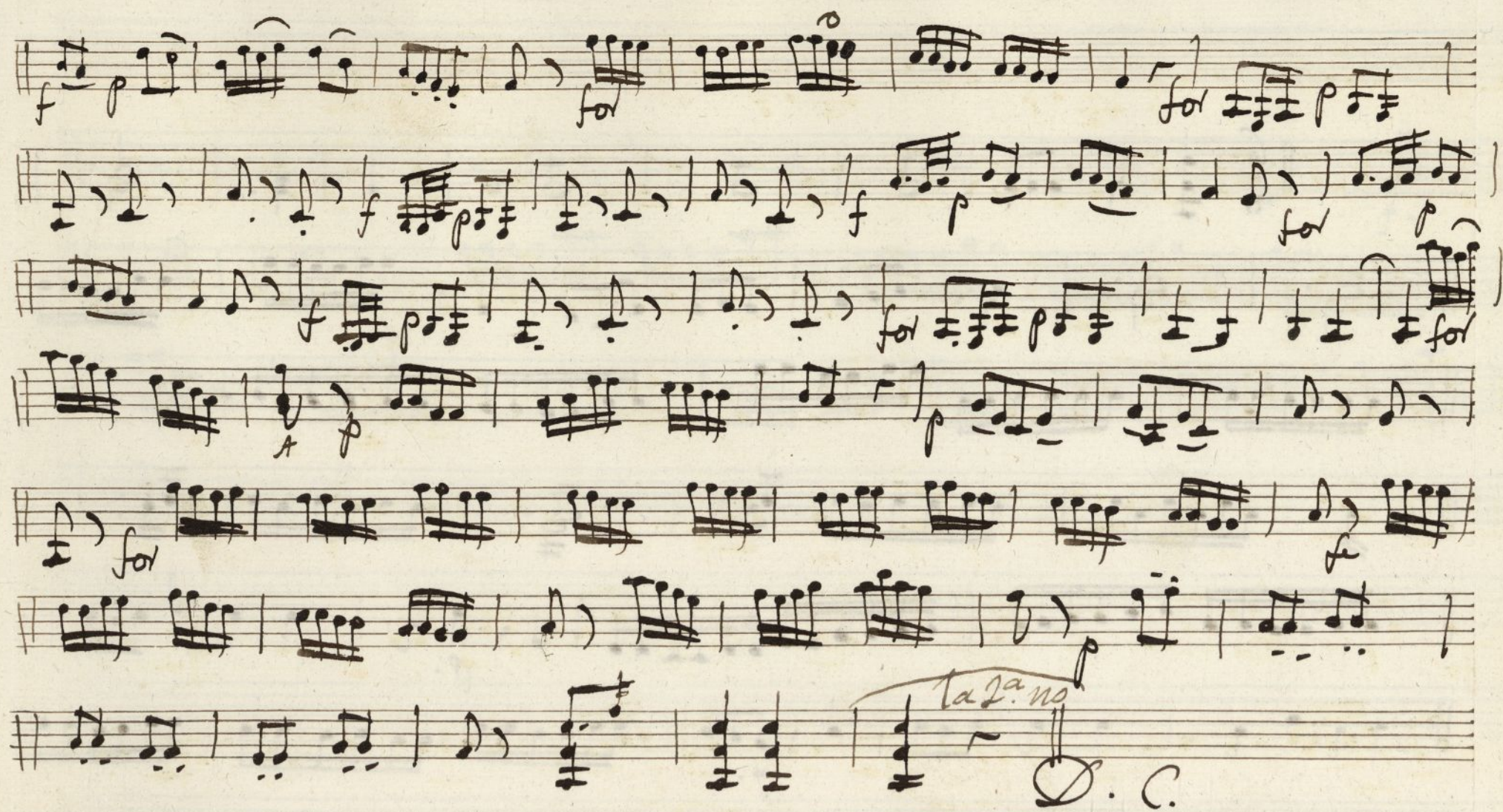


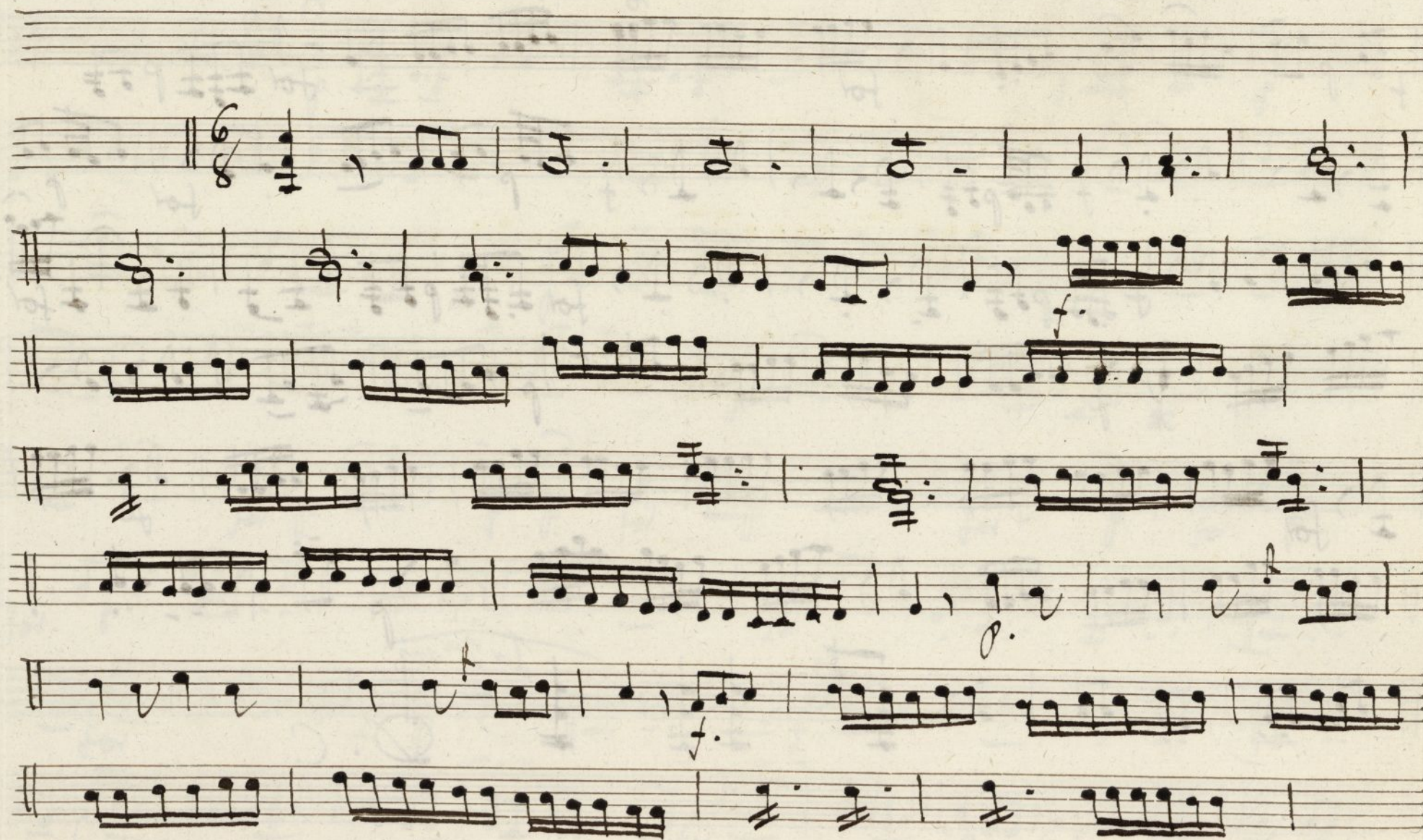
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff ends with a double bar line and the word "ten". The third staff begins with a treble clef, a key signature of one flat, and a 3/2 time signature. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a treble clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a treble clef and a key signature of one flat.

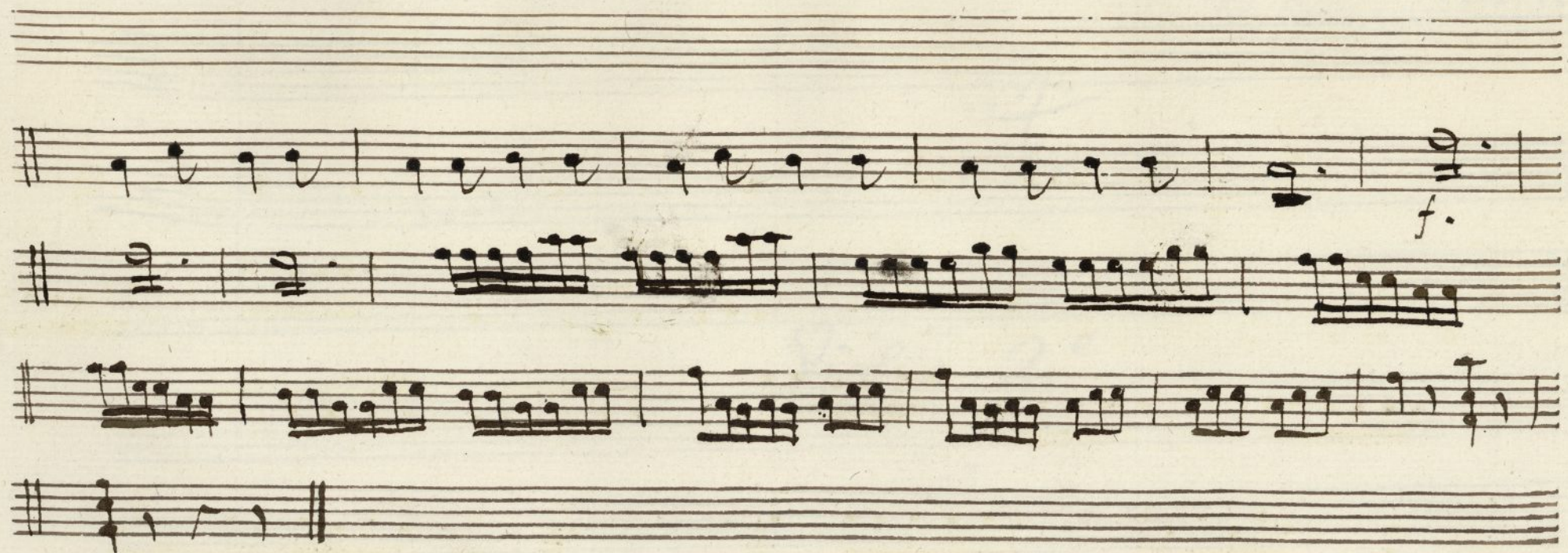
rinf *for* *rinf* *for* *rinf* *for* *rinf* *for* *rinf* *for*

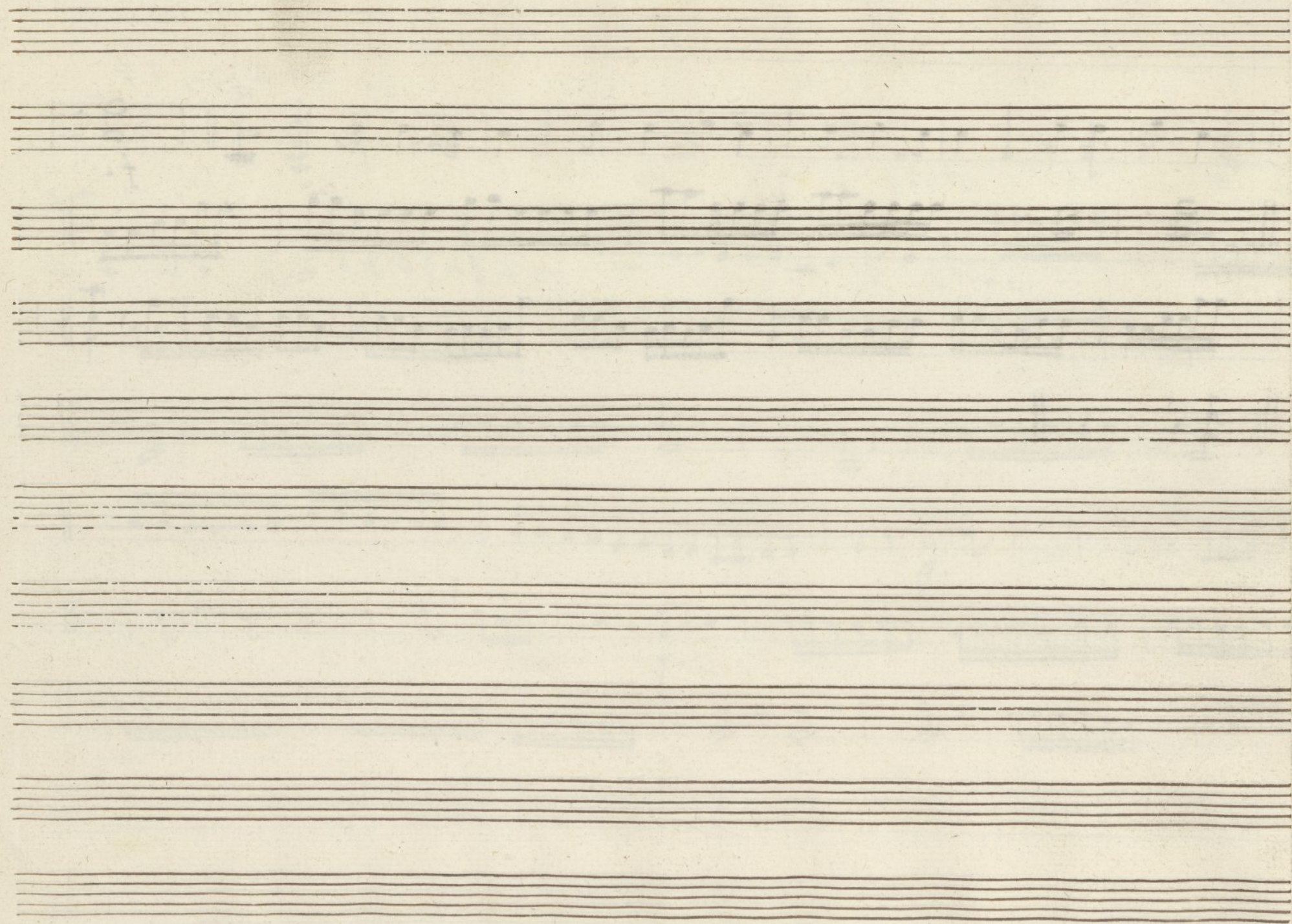
Al Sepno:











7

Violin 2.º

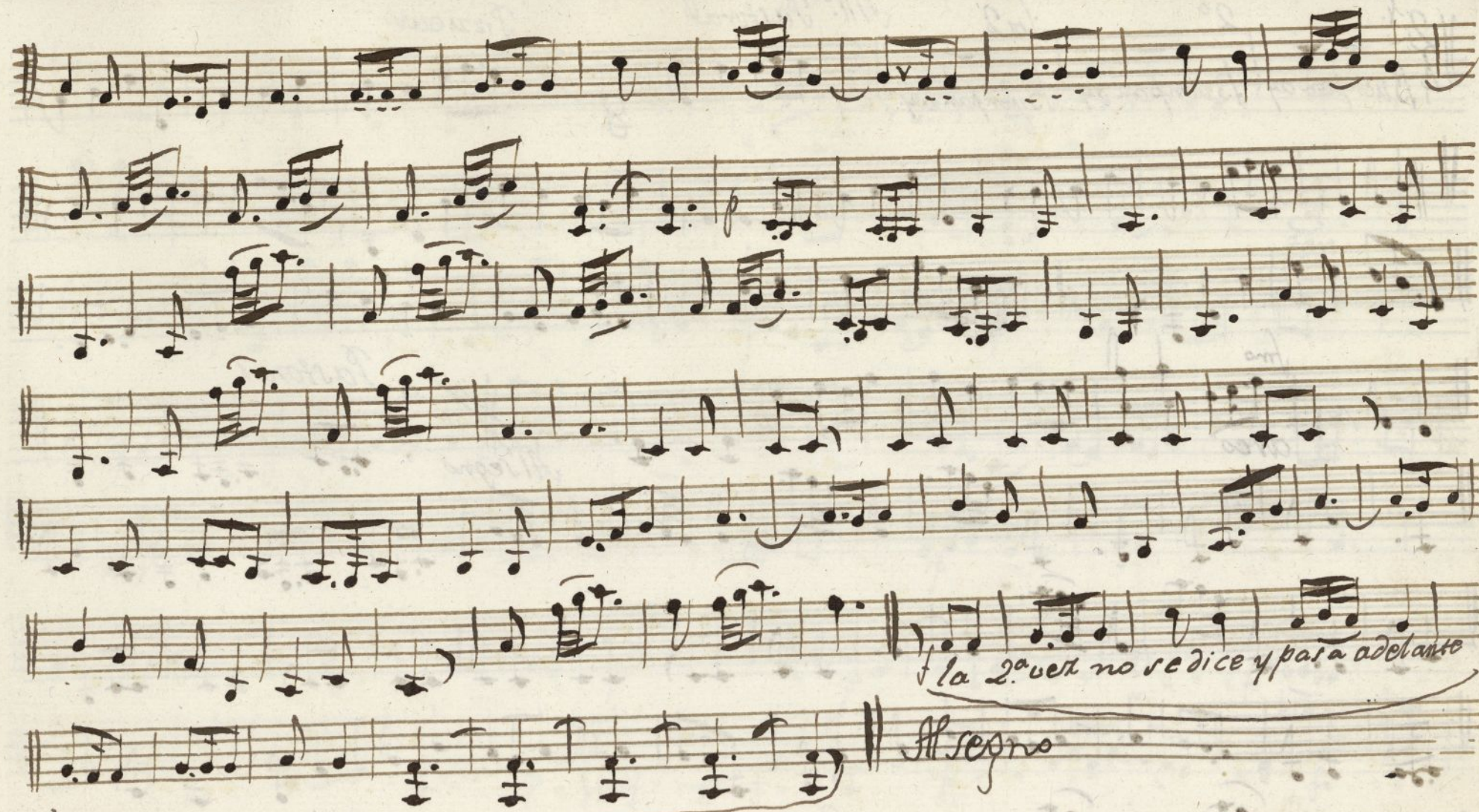
Tonada à tres

La Paja y los Cazadores.

Allegro sostenuto 2/4

f *rinf* *rinf* *f* *fmo* *f* *3* *2* *3* *Buen fin* *rinf* *long* *Pastoral*

Ayuntamiento de Madrid

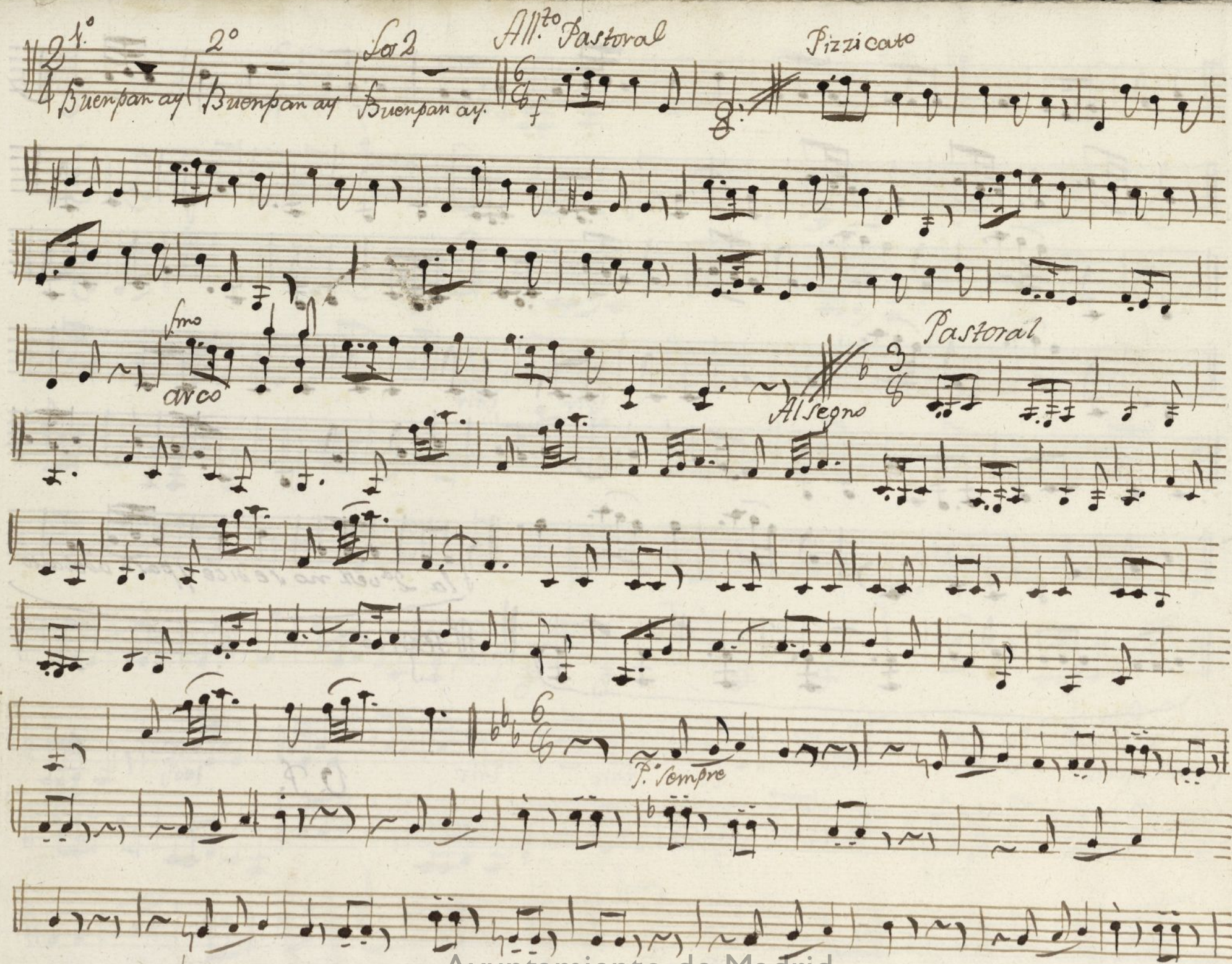


U. P.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes.

Annotations above the staves include:

- 2^{1º}* (above the first staff)
- 2º* (above the second staff)
- Lo 2* (above the third staff)
- All.^{to} Pastoral* (above the fourth staff)
- Pizzicato* (above the fifth staff)
- fmo arco* (written below the sixth staff)
- Allegro* (written below the seventh staff)
- Pastoral* (written above the eighth staff)
- F. sempre* (written below the ninth staff)



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), notes, rests, and dynamic markings like 'f' (forte), 'p' (piano), and 'rinf' (rinf). The score concludes with the instruction 'Al segno.' and a double bar line. The paper is aged and shows some staining.

O. P.

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

f *Punta de arco*





Mus 129-13

Niolas
ton. a 3

||.

La Parya y los Cazadores

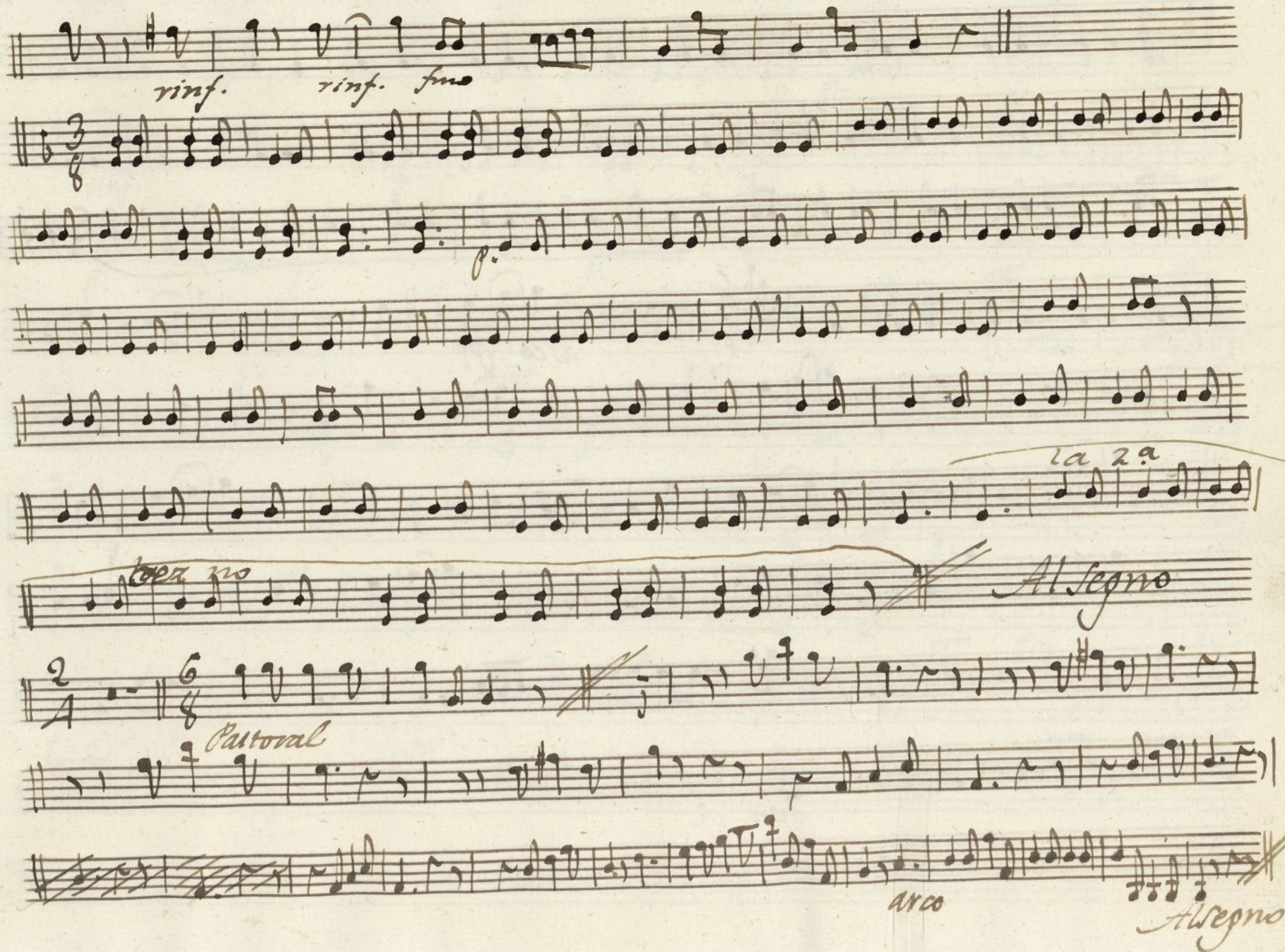
||.

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

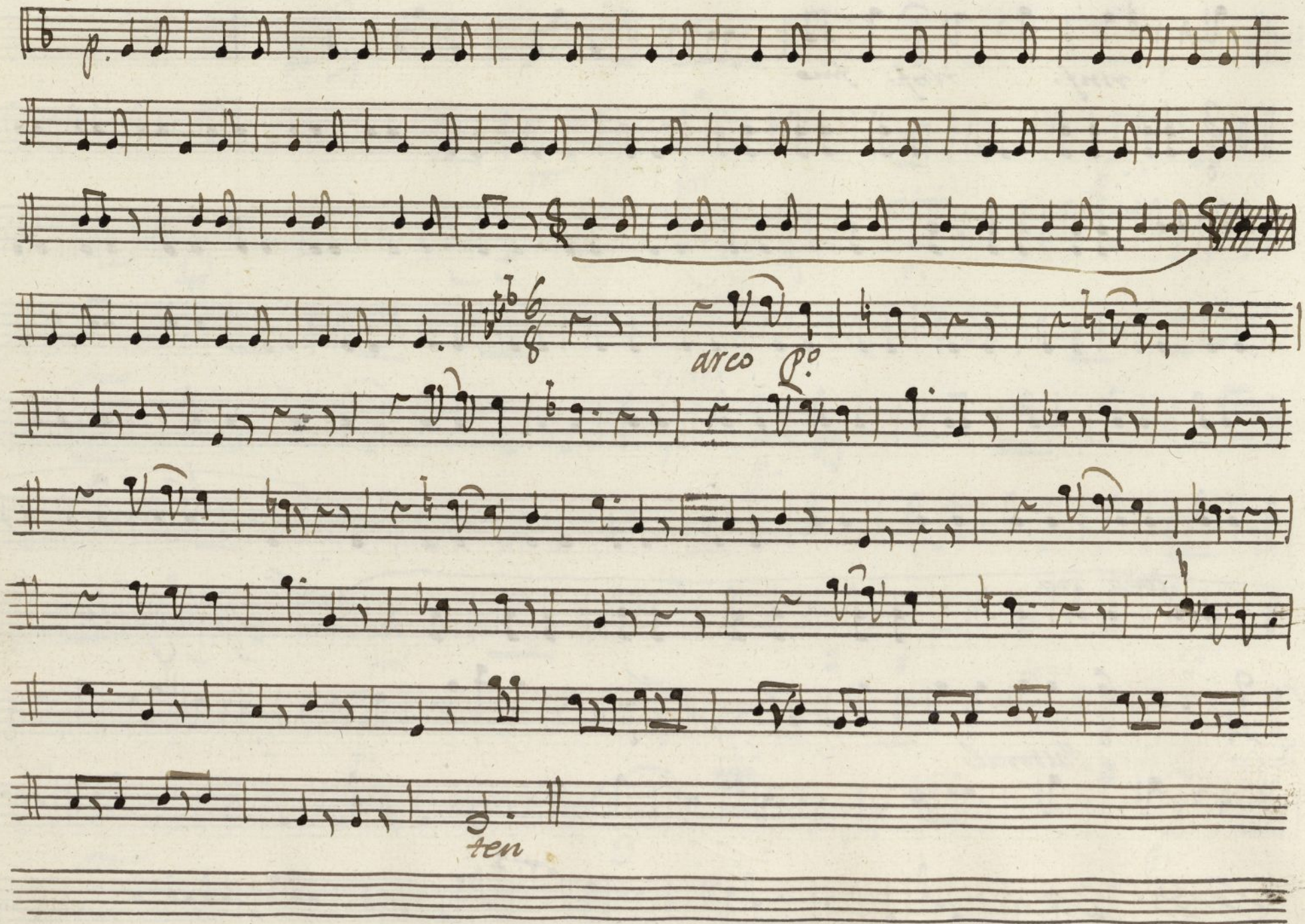
fmo *for* *for* *p.* *rinf.* *p.* *for* *ten* *3* *p.* *rinf.* *rinf.* *p.*

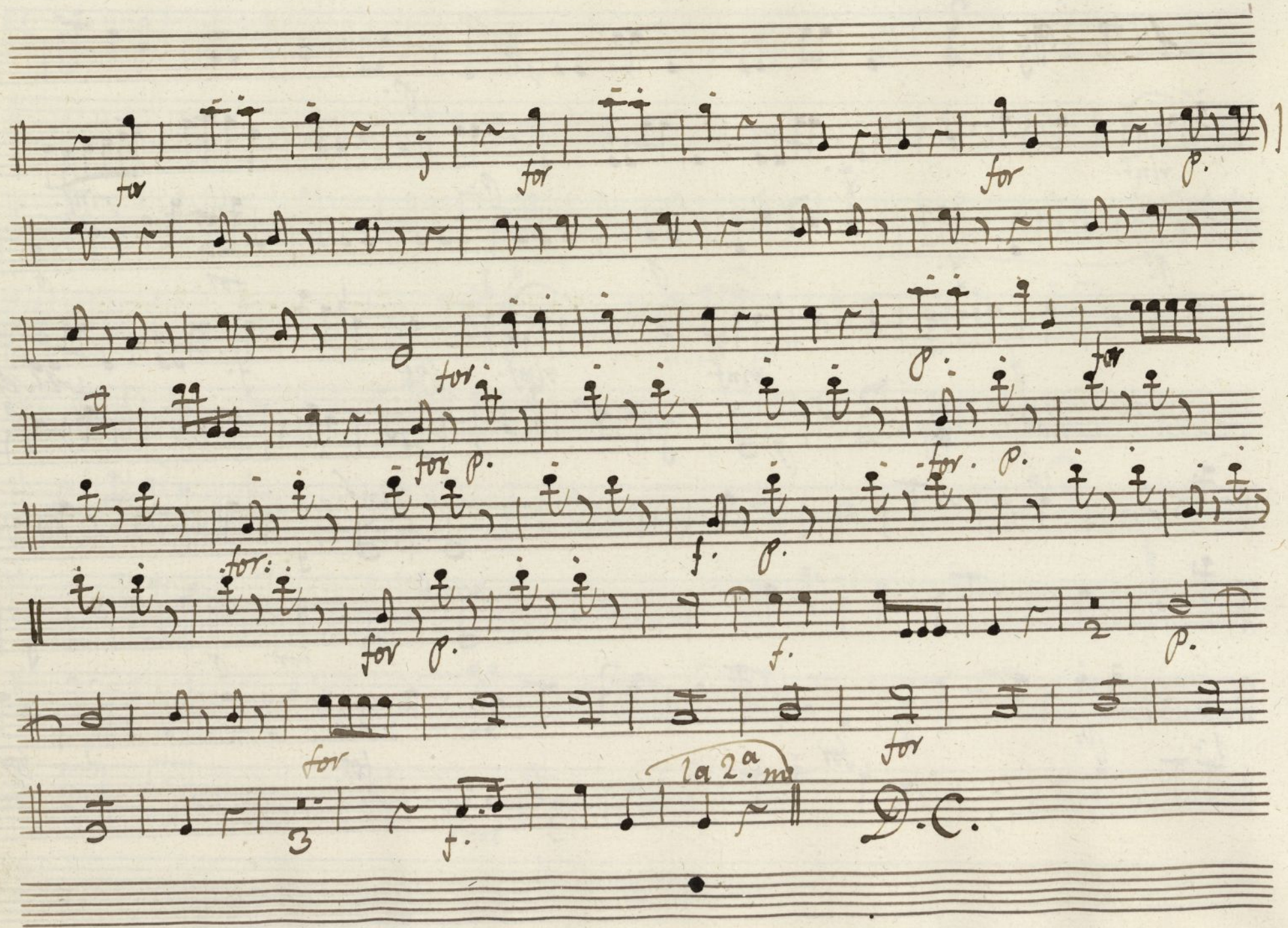
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

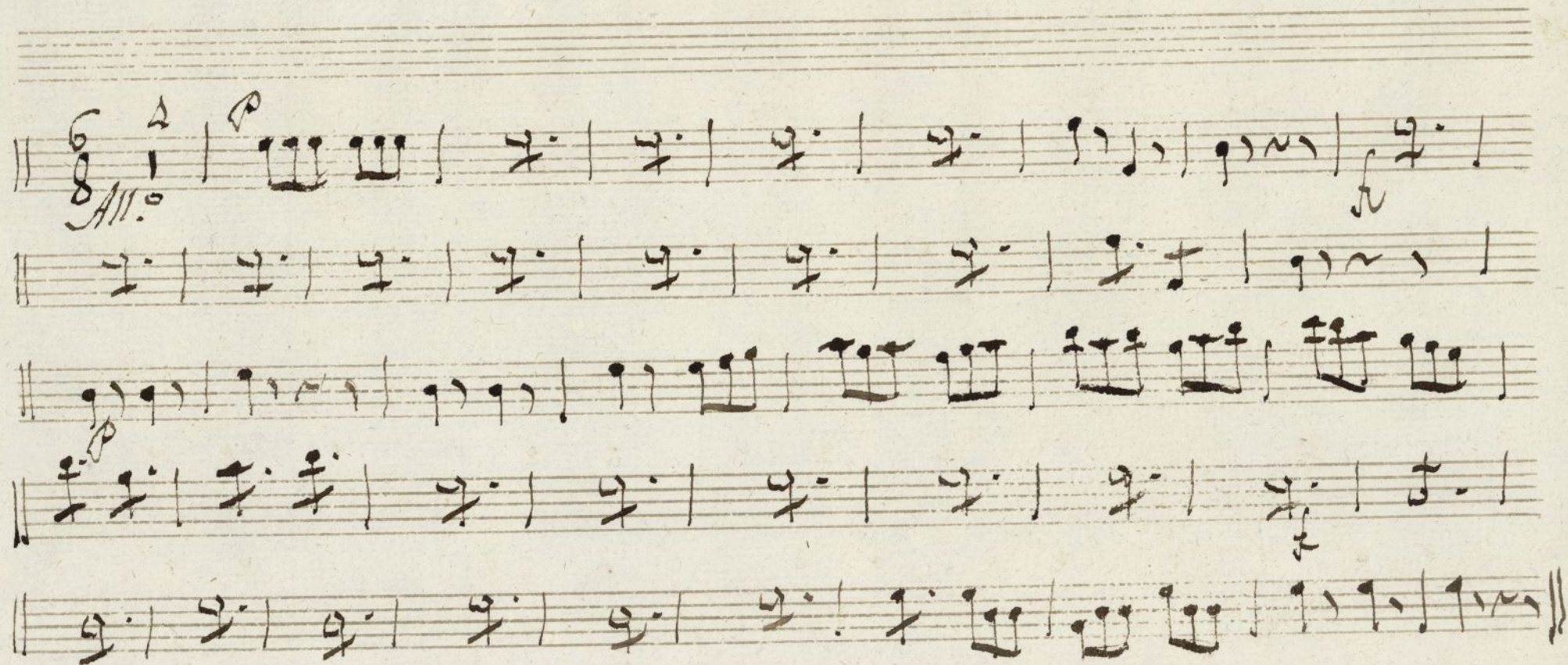
- rinf.* (rinf.)
- rinf. fine*
- la 2a*
- Allegro* (written twice)
- Pastoral*
- arco*



Pastoral









Ayuntamiento de Madrid

+

Oboe 1^o

Ton.^a a 3

la Paya y los Canadones

All.^{to} sentado

King for King for
for

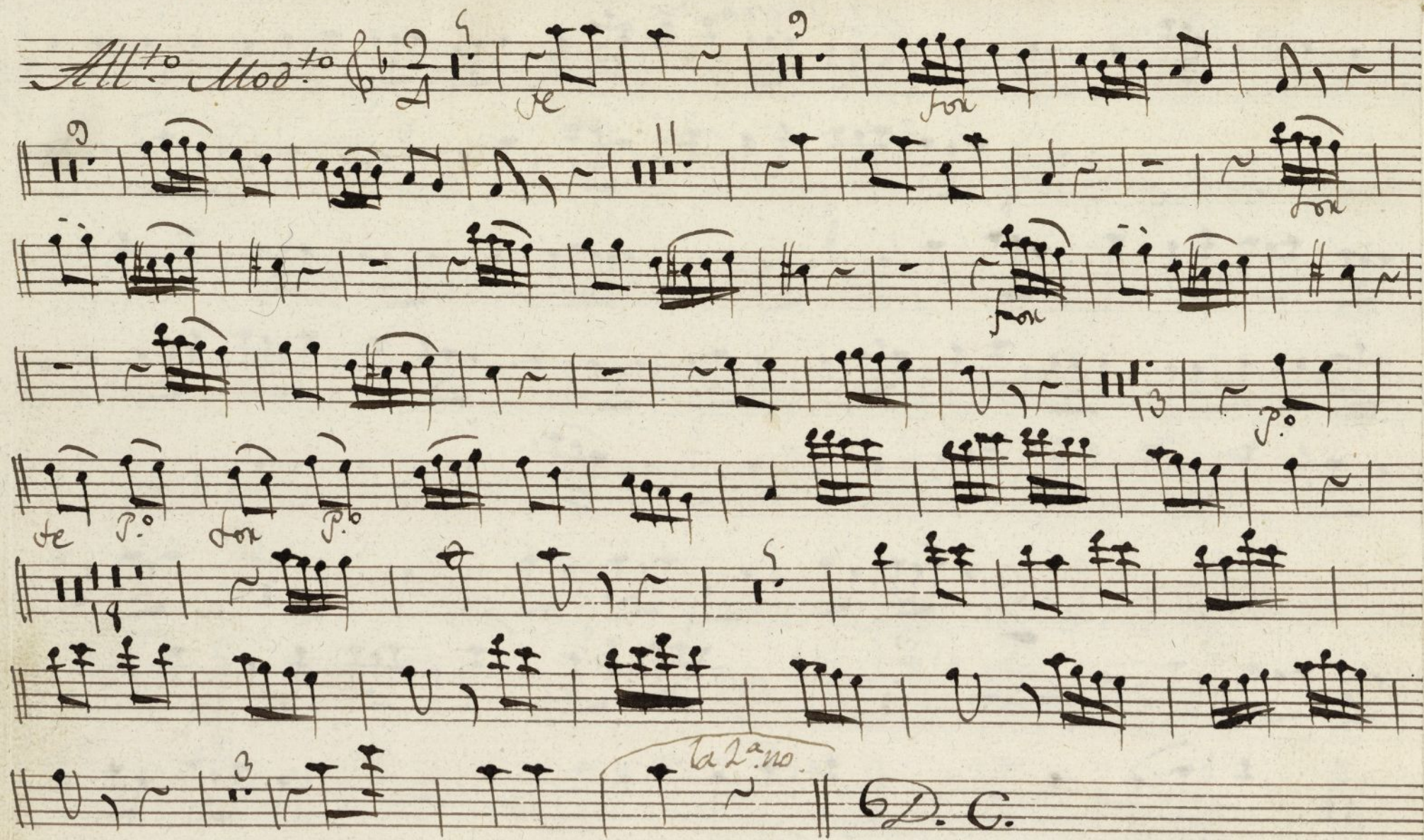
17 19

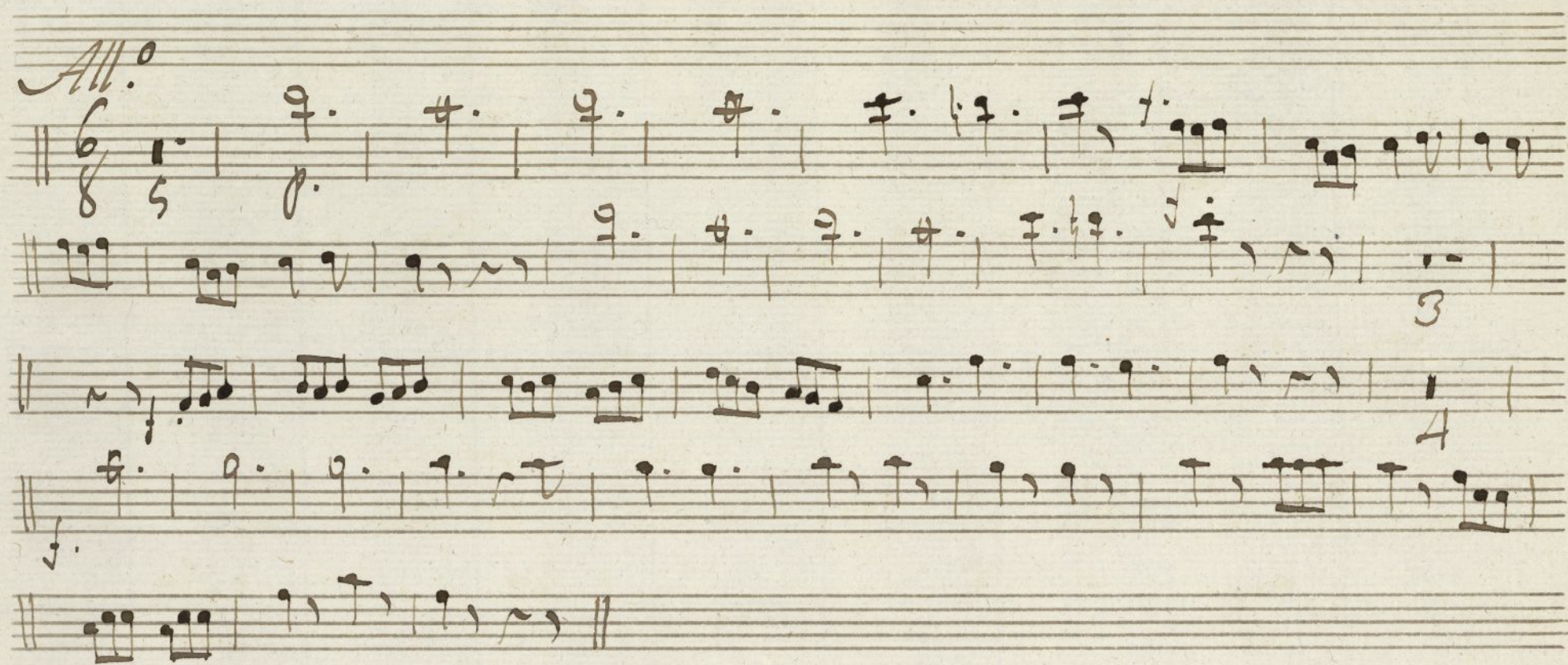
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

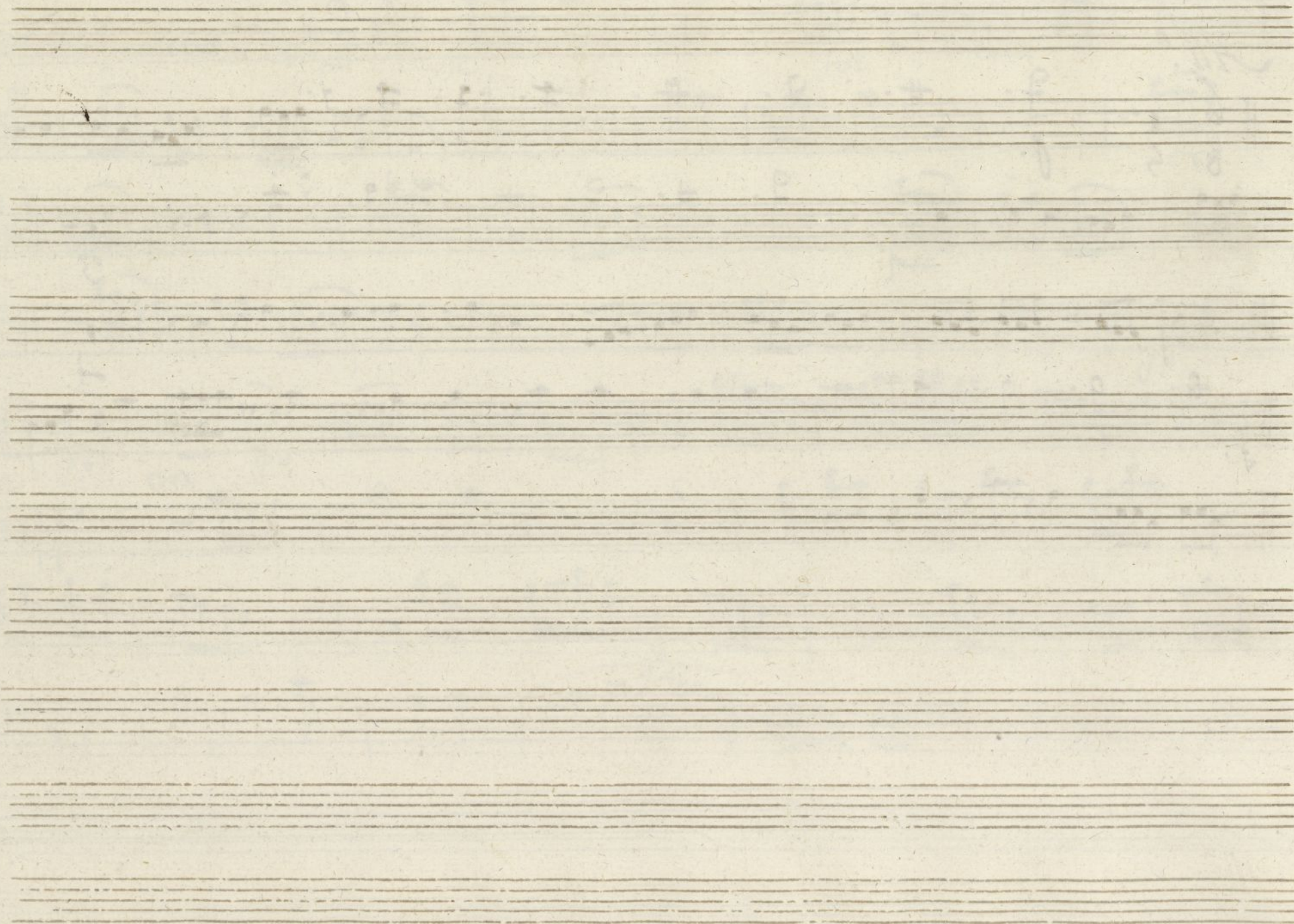
Key markings and text include:

- la 2^a vez no* (written above the first staff)
- y tace hasta el 3/8* (written above the second staff)
- Alleg. to 3/4* (written above the fifth staff)
- Tace* (written at the end of the fourth staff)
- Allegro* (written below the sixth staff)
- Allegro* (written below the seventh staff)
- Allegro* (written below the eighth staff)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

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





t

Oboe 2º

Ton.^a a 3

la Pava y los Canadones

//

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings: *for* (forte) appears on the second, third, and fifth staves; *p* (piano) appears on the first, second, and third staves; *rinfe for rinfe* is written across the fourth staff; and *pastoral* is written on the seventh staff. Measure numbers 17, 19, and 23 are indicated at the bottom of the fifth, sixth, and eighth staves respectively. The manuscript is written in dark ink on aged, slightly yellowed paper.

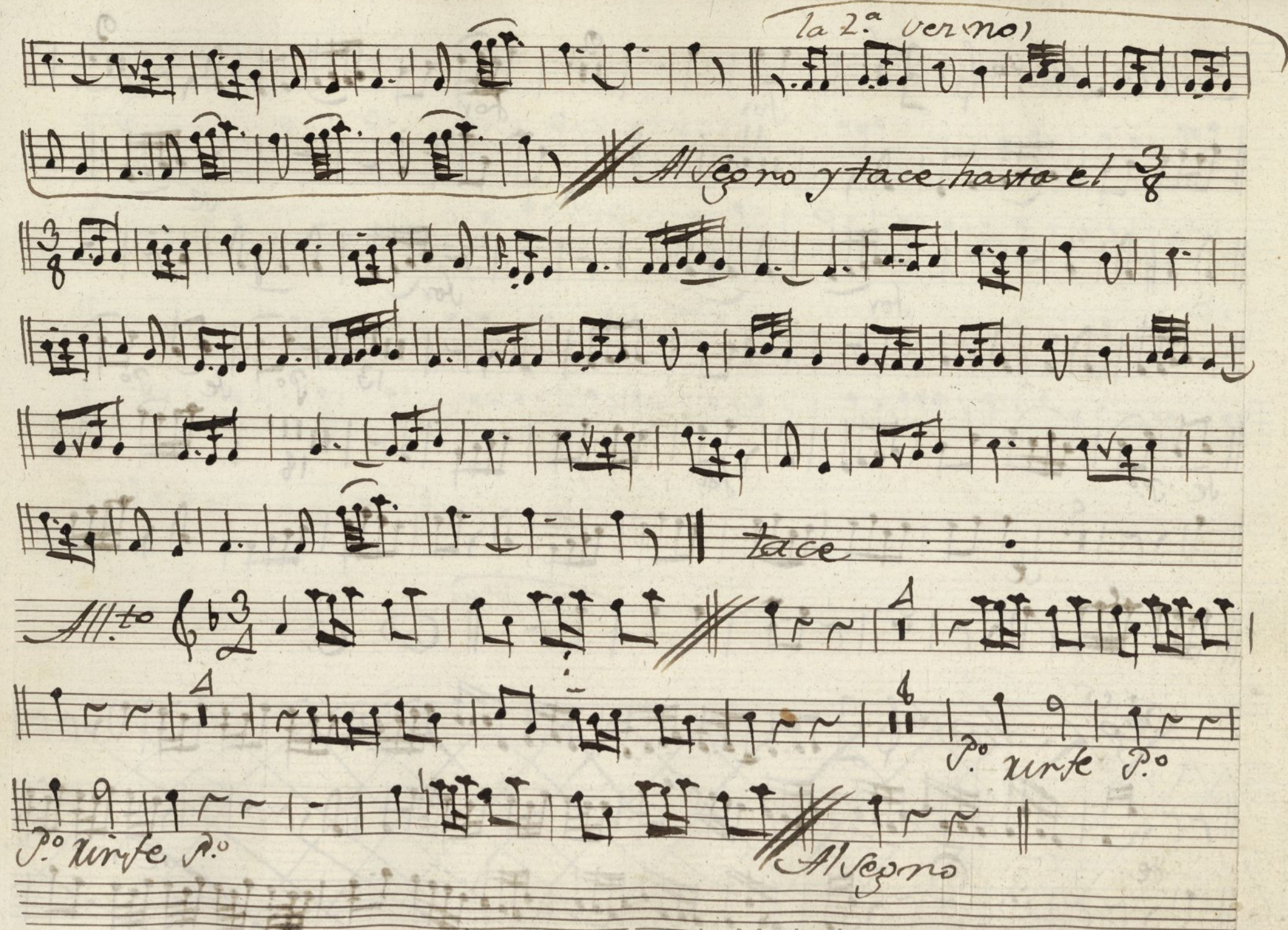
la 2.^a ver no)

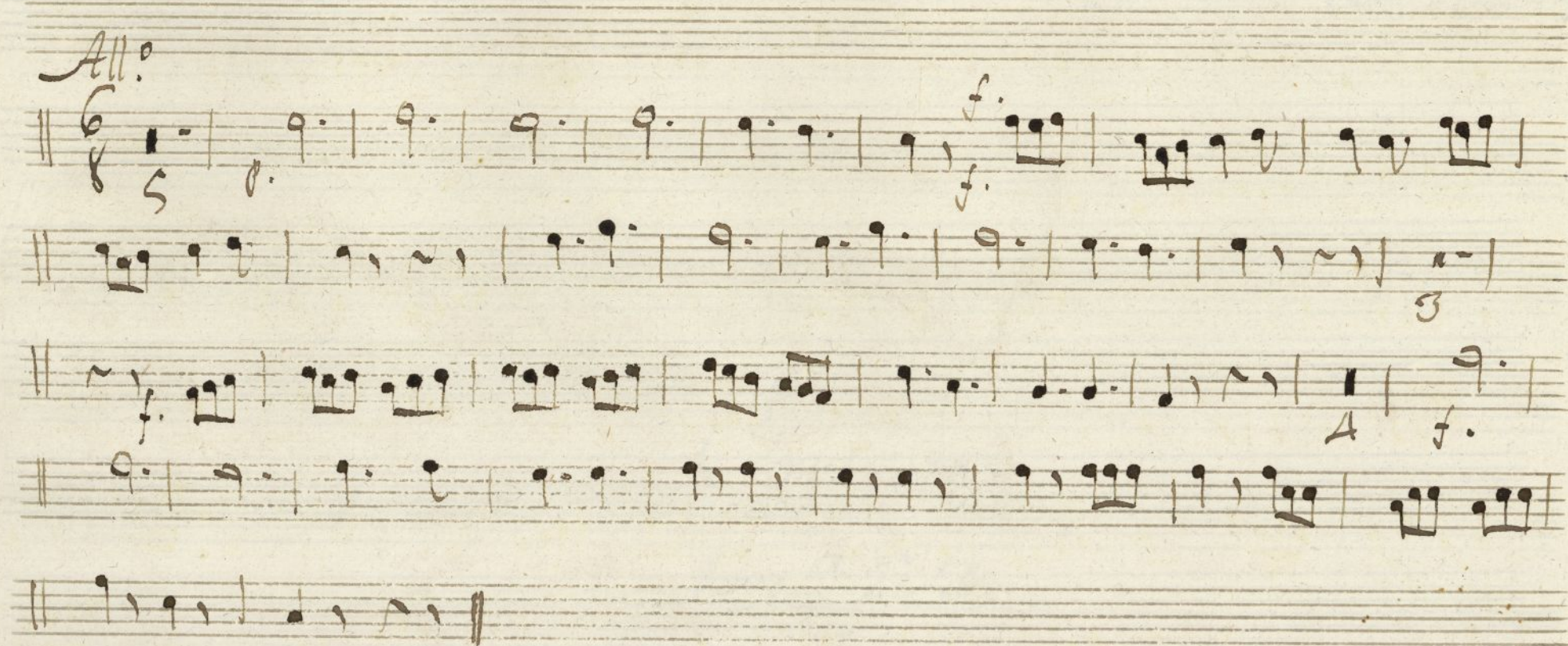
Allegro y tace hasta el 3/8

tace

Allegro

P.^o urke P.^o







Mus 129-13

Clarinete

ton.^a 23.

La Paya y los Cazadores

·||·

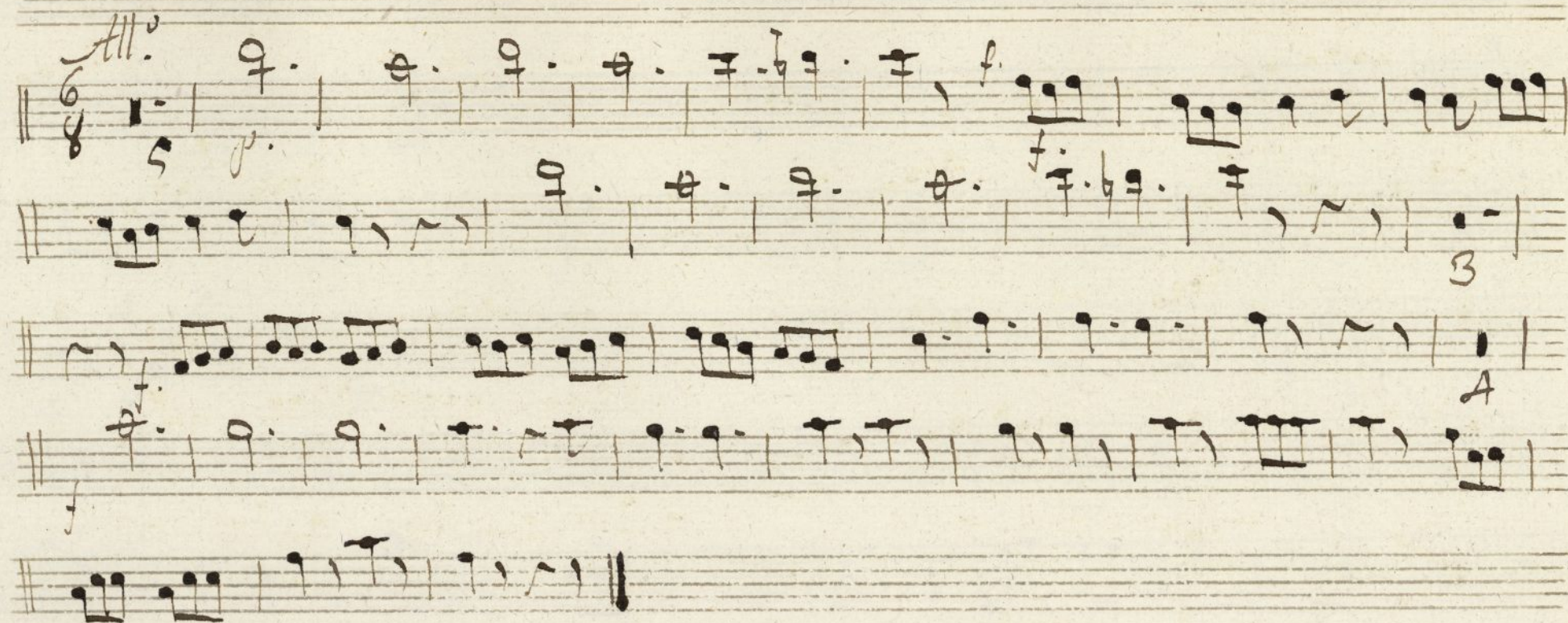
All.^{to} Sentado & 3/4

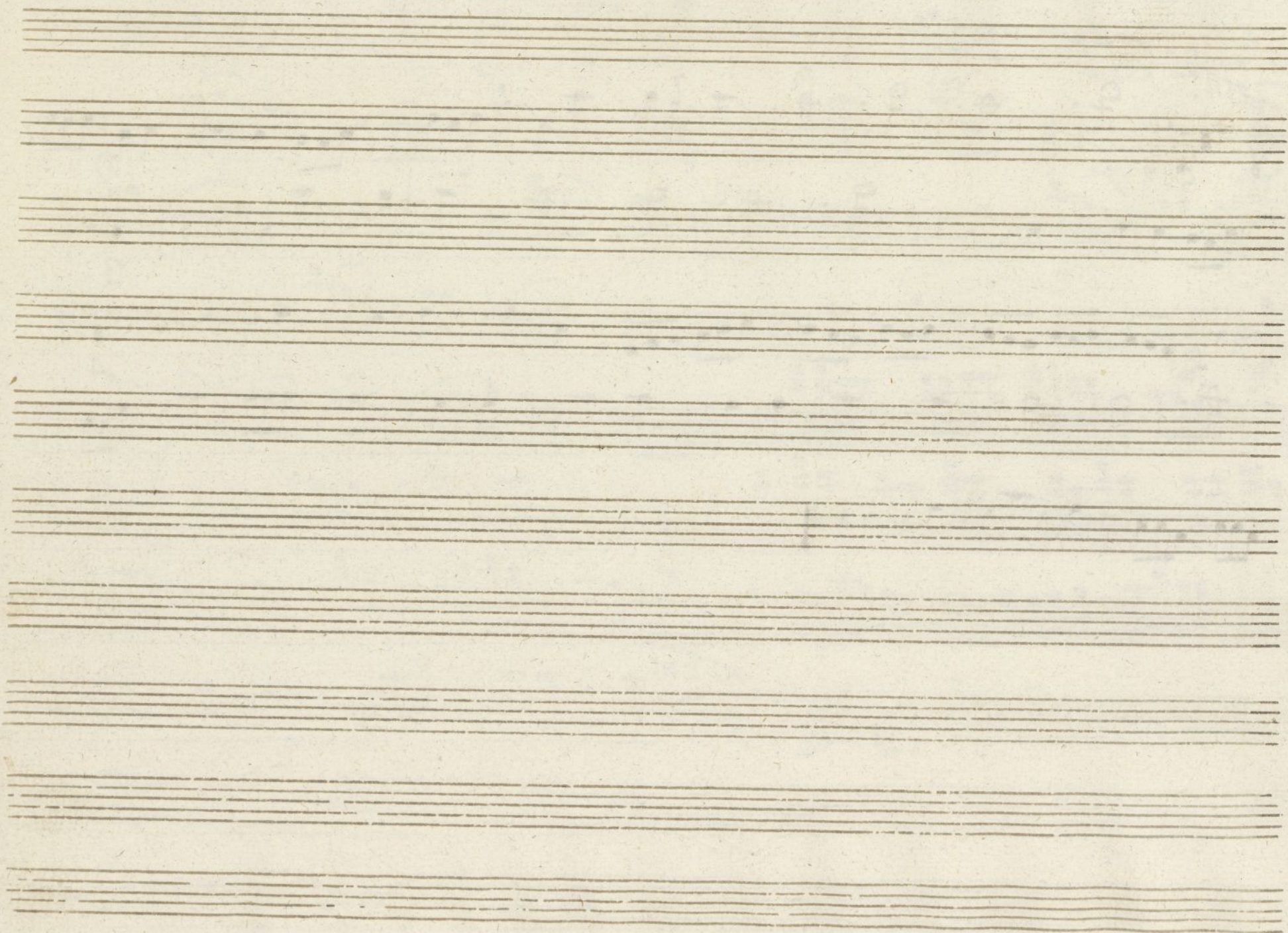
p. *for.* *p.* *for.* *17.* *for.* *19.* *for.*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first two staves are a single melodic line. The third staff has a double bar line and the instruction *Al segno y tace hasta el 3*. The fourth and fifth staves continue the melody. The sixth staff has a double bar line and the instruction *tace*. The seventh staff begins with *Allegro* and *f* (forte). The eighth and ninth staves have *rinf.* (rinforzando) markings. The tenth staff ends with *Al segno*.

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

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





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

All.^{to} Sentado

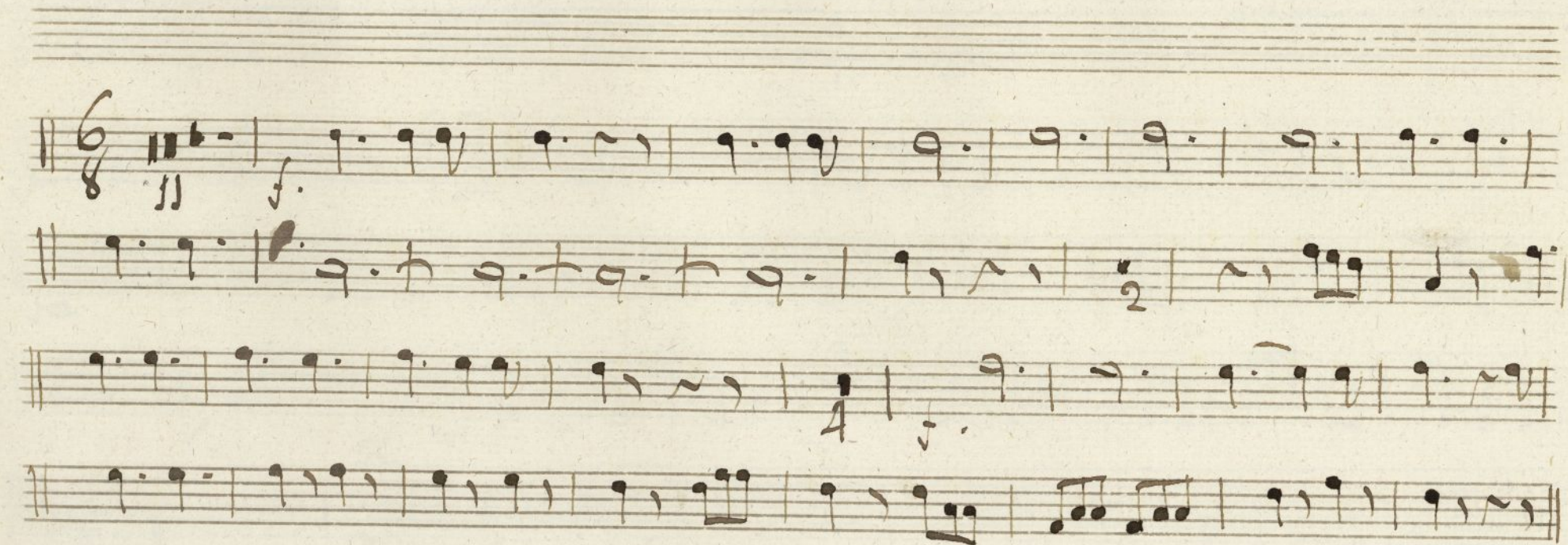
Tace asta el 3º y t.º p.

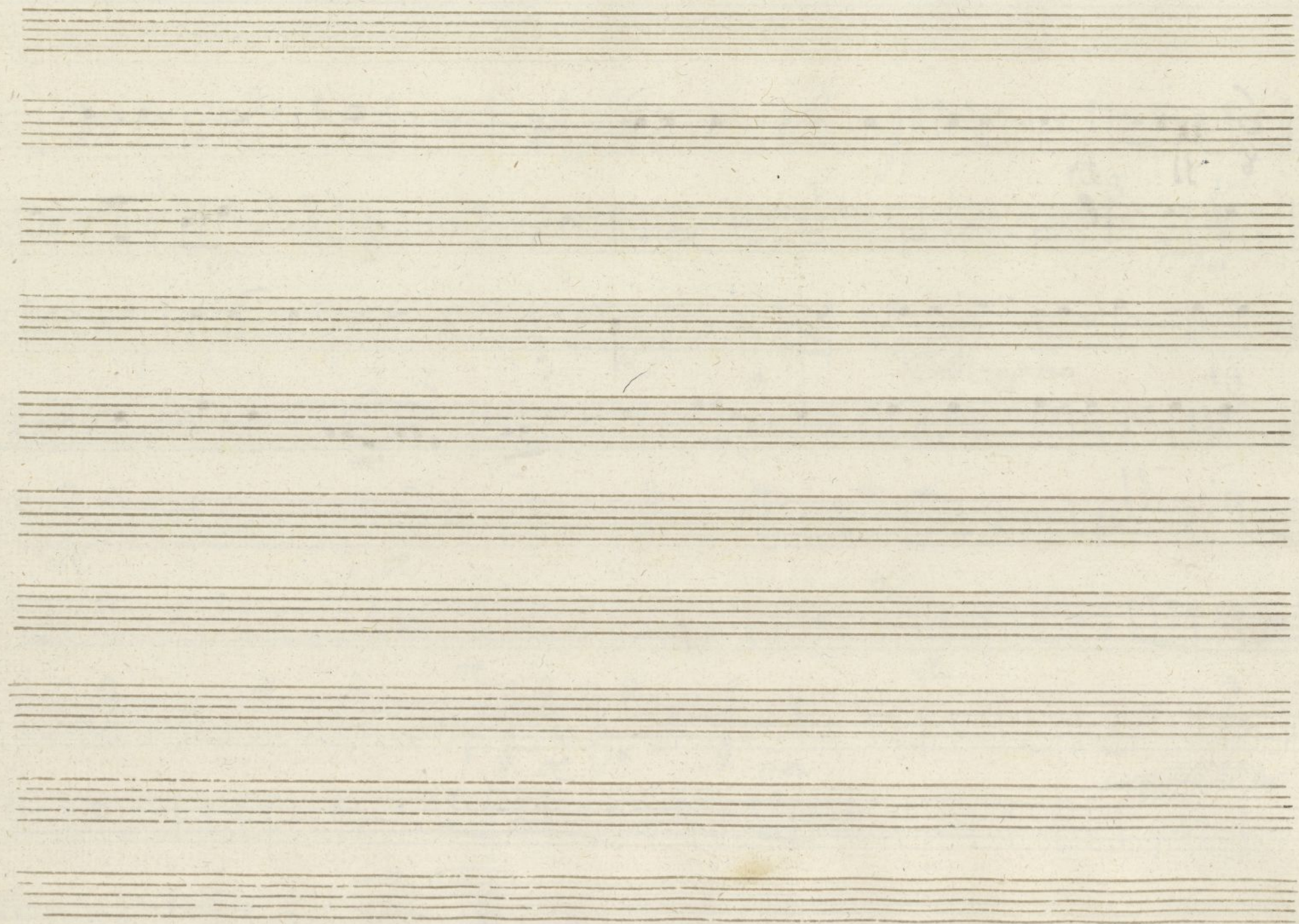
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

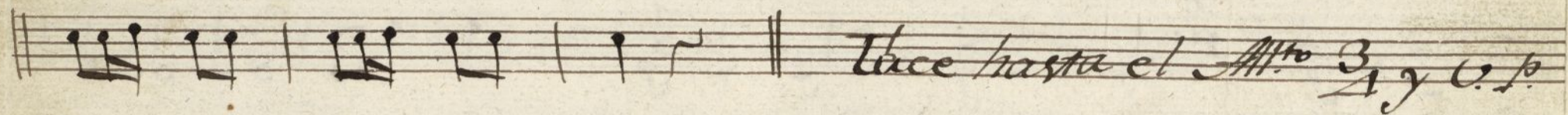
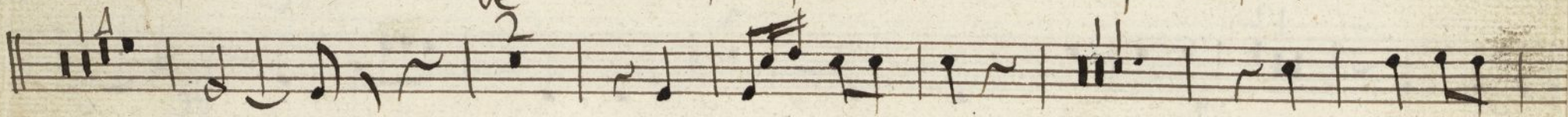
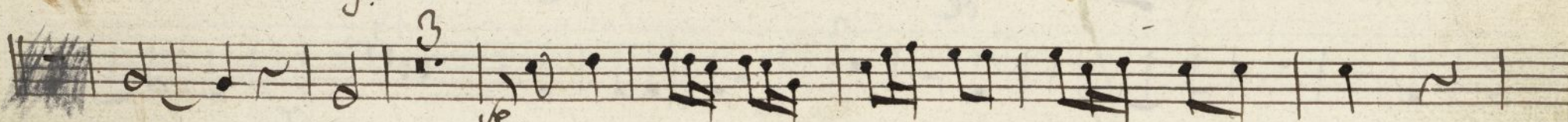
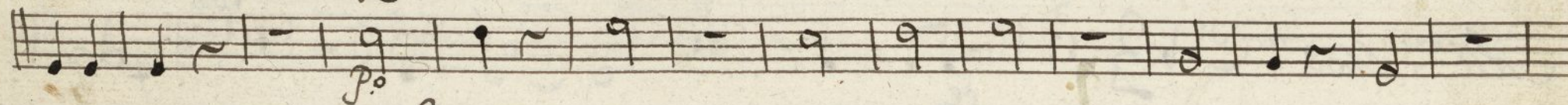
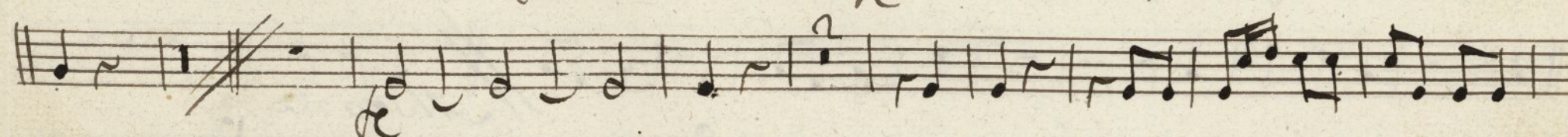
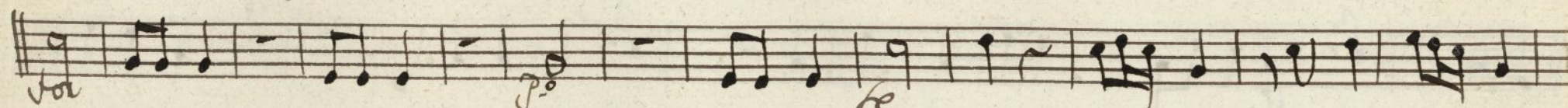
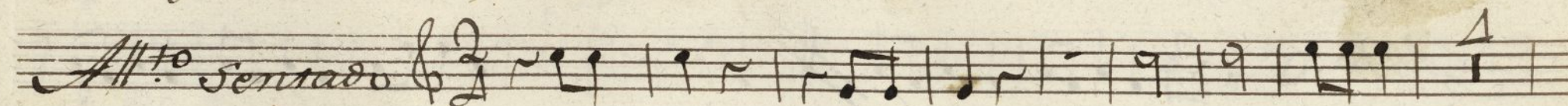
- All.^{to}* (Allegretto) at the beginning of the first system.
- Mod.^{to}* (Moderato) at the beginning of the second system.
- Allegro* in the third system.
- 13* and *15* indicating measures or sections.
- 3* indicating triplets.
- p^o* (piano) and *for* (forte) dynamic markings.
- ta ta no* written above a triplet in the final system.
- D. C.* (Da Capo) at the end of the piece.

1a





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

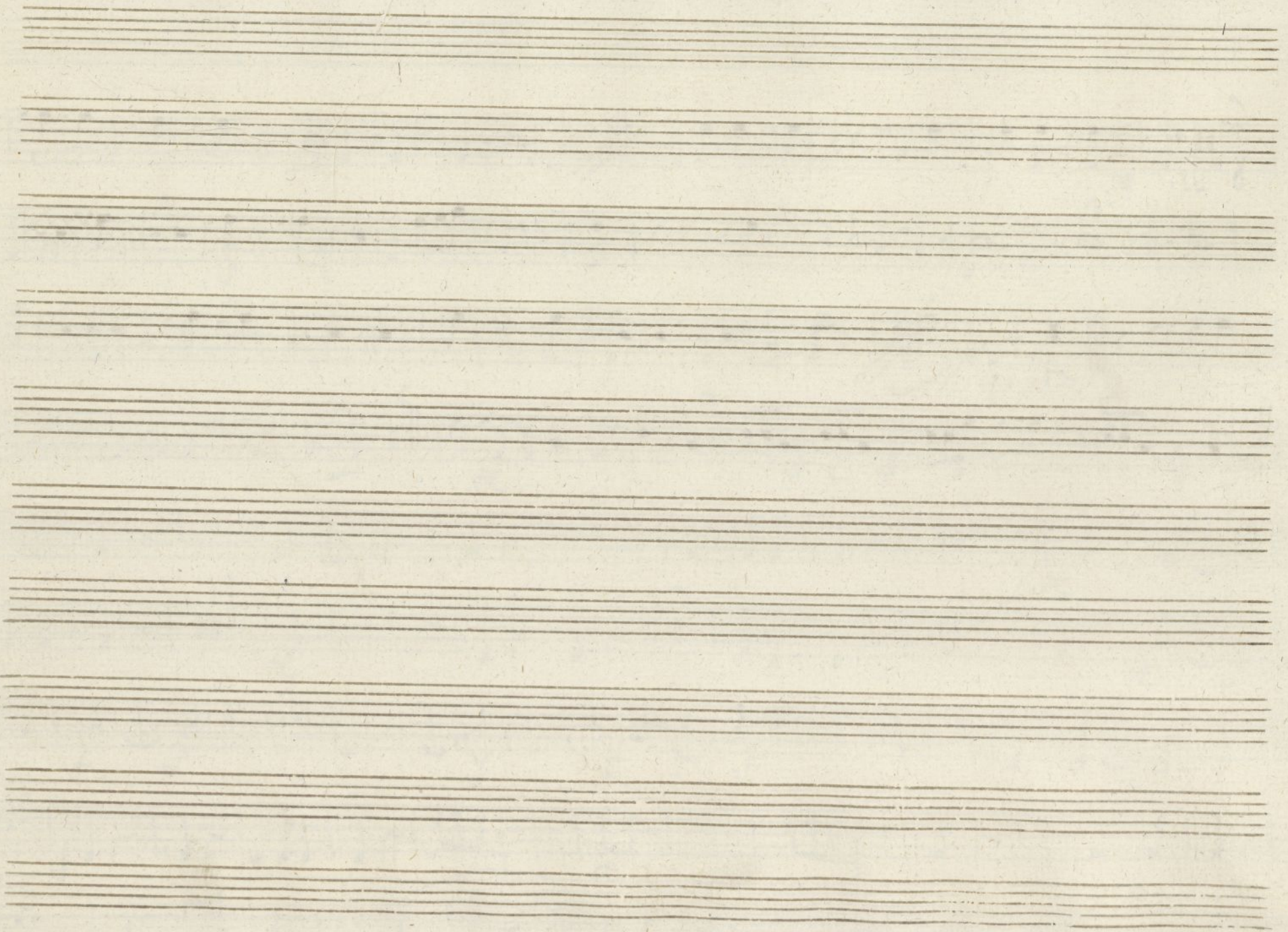


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- All.^{to}* (Allegretto) at the beginning of the first system.
- Mod.^{to}* (Moderato) at the beginning of the fourth staff.
- Allegro no* (Allegro nono) written across the third and fourth staves.
- Ta 2.^a no* (Tercera 2.ª) written above the eighth staff.
- Dynamic markings: *f* (forte), *p* (piano), and *de* (deciso).
- Rehearsal or measure numbers: 3, 5, 9, 12, 14, and 15.
- A double bar line with a slash is present on the third staff.
- The piece concludes with a *D. C.* (Da Capo) marking at the end of the tenth staff.

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation includes various note values, rests, and bar lines. The second staff contains a section of music that is crossed out with a dense grid of 'X' marks. The third staff includes a time signature change to 4/4. The fourth staff concludes the musical phrase with a double bar line.



Tapot.

ton a a 13

La Pava y los cazadores

||

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 time signature change to 2/4 and is marked "Pastoral". The eighth staff continues the melody. The ninth staff has a dynamic marking "f." and the word "arco" below it. The tenth staff is empty. The word "Allegro" is written in cursive at the end of the seventh and ninth staves.

la 2ª vez no

Pastoral

f.

arco

Allegro

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, flowing 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 word "arco p." is written below the fourth staff. The word "fin" is written below the eighth staff. The score ends with a double bar line on the tenth staff.

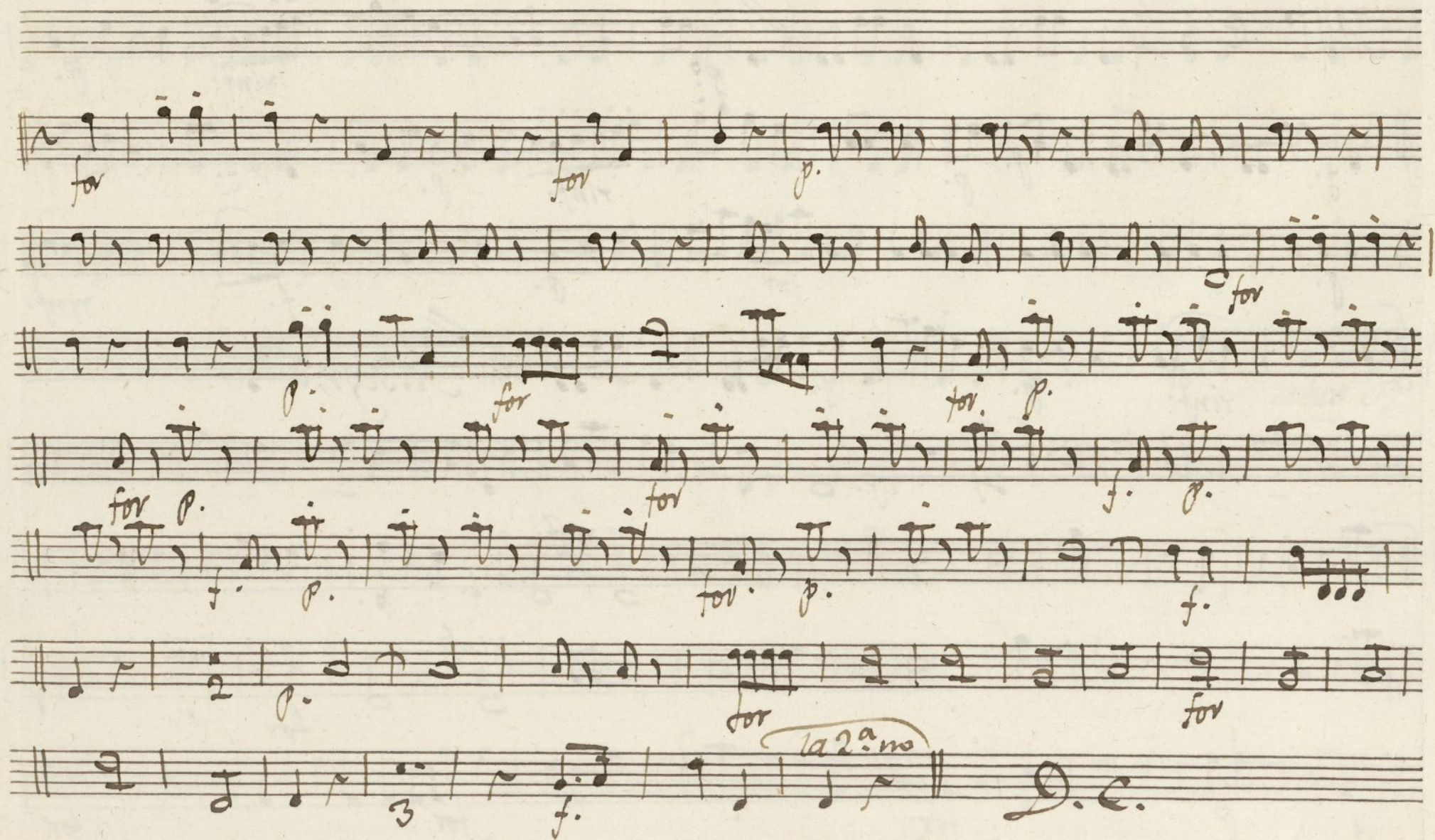
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two sections by a double bar line.

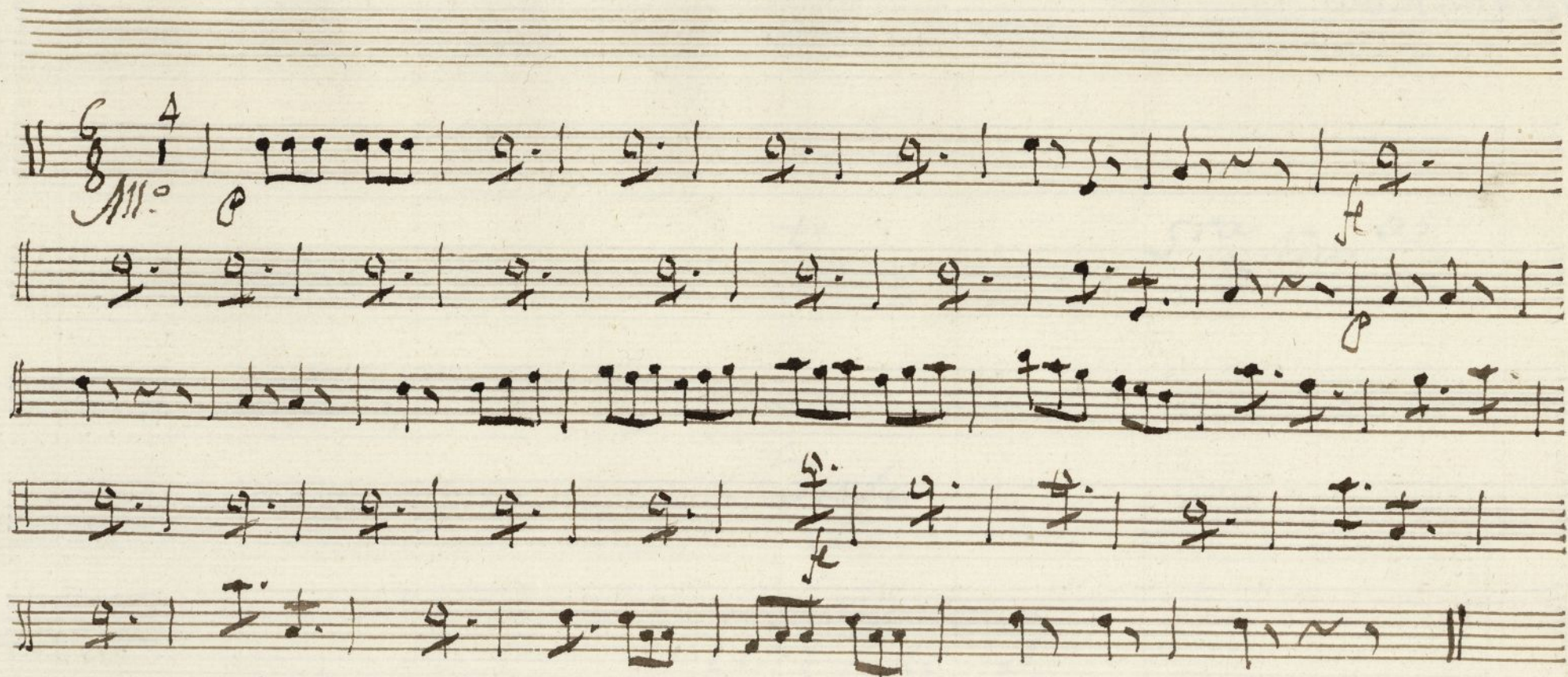
Section 1 (Top 5 staves):

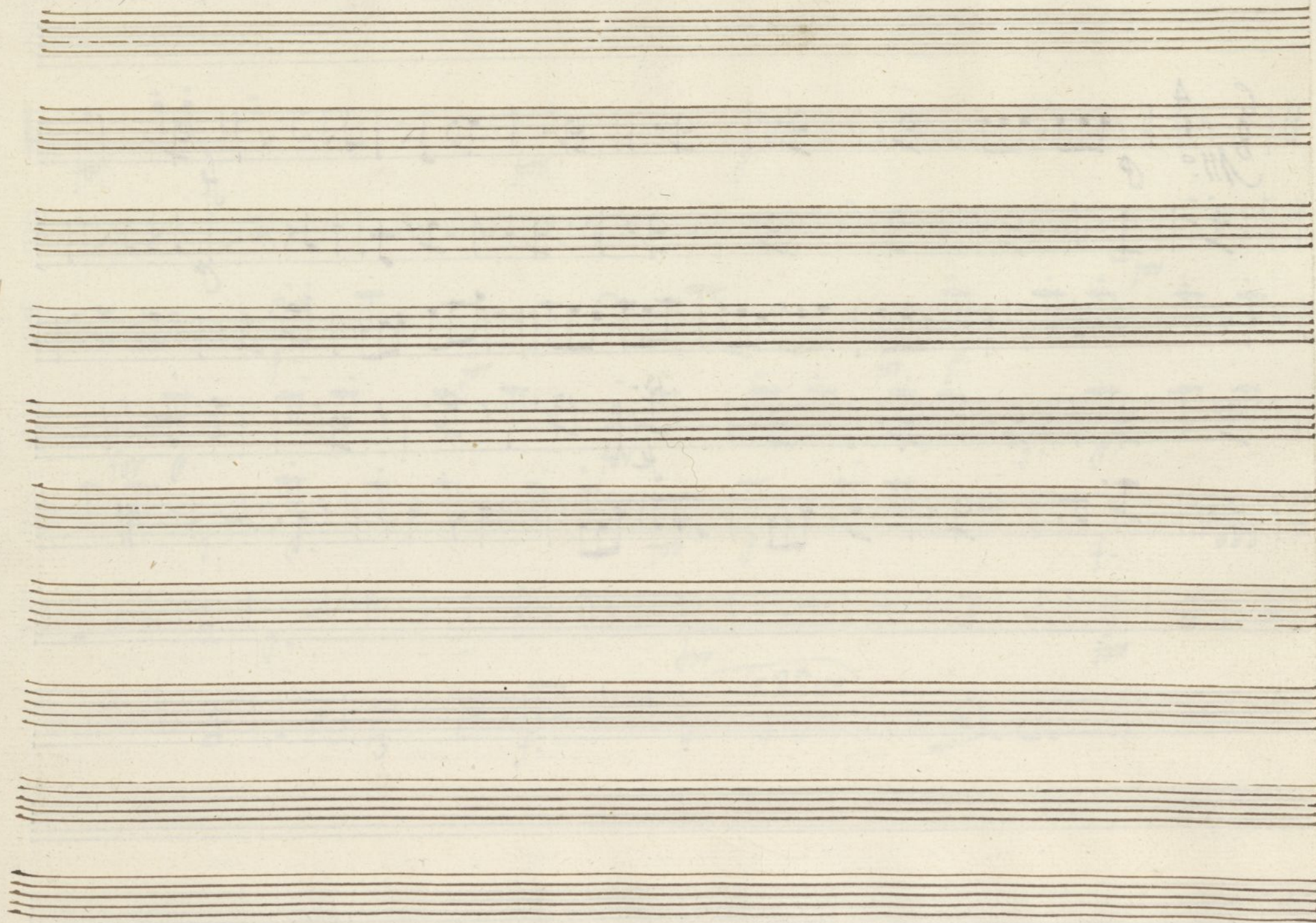
- Staff 1: *All.* $\text{C} \flat$ $\frac{2}{4}$. Dynamic markings: *ring.*, *p.*
- Staff 2: Dynamic markings: *p.*, *ring.*, *p.*
- Staff 3: Dynamic markings: *p.*, *for*, *p.*, *f.*, *ring.*
- Staff 4: Dynamic markings: *ring.*, *p.*, *f.*. Section marker: *Allegro*
- Staff 5: *All. Mod.* $\text{C} \flat$ $\frac{2}{4}$. Dynamic marking: *p.*

Section 2 (Bottom 5 staves):

- Staff 6: Dynamic markings: *ring.*, *f.*, *p.*
- Staff 7: Dynamic markings: *ring.*, *for*, *p.*
- Staff 8: Dynamic markings: *p.*, *for*, *for*, *for*
- Staff 9: Dynamic marking: *for*
- Staff 10: Empty staff.







Ayuntamiento de Madrid

t

Sra. Nao. a

Bajo

Lon. a 3

la Pava y los Cazadores.
ff.

(Seg. p. n. 8)

Allegro C^2

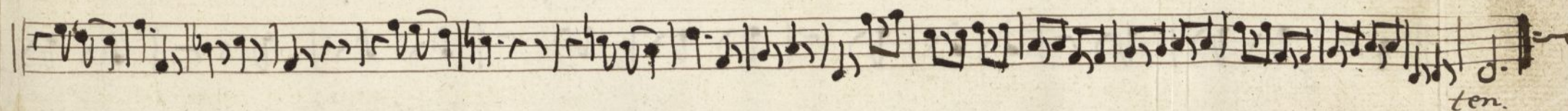
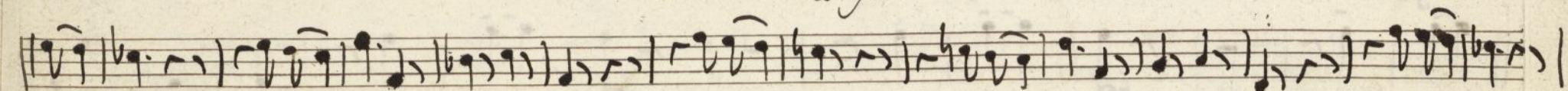
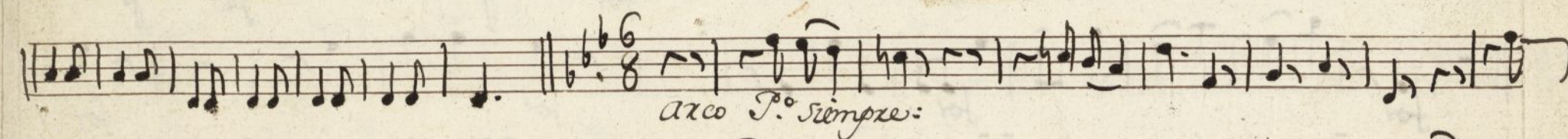
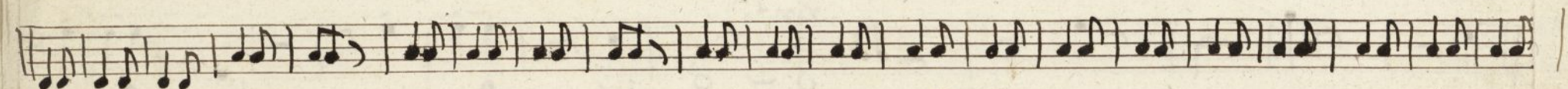
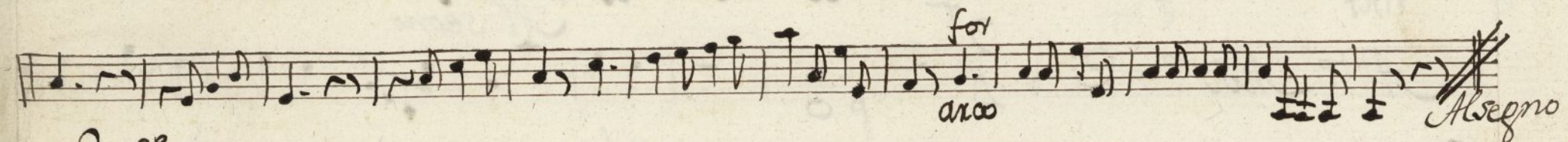
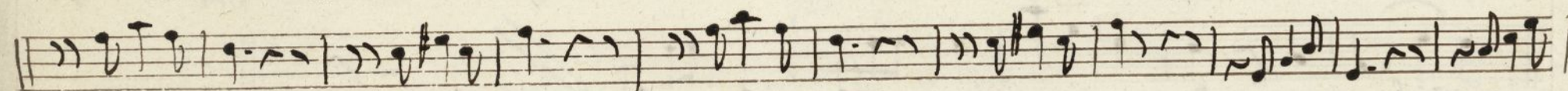
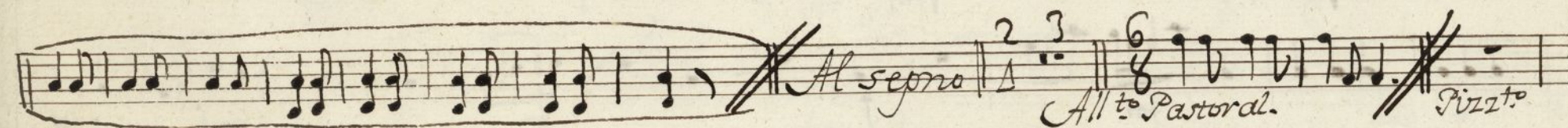
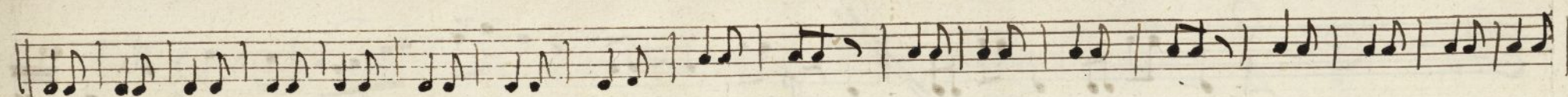
for for

rinf

for ten

rinf for

rinf rin fmo



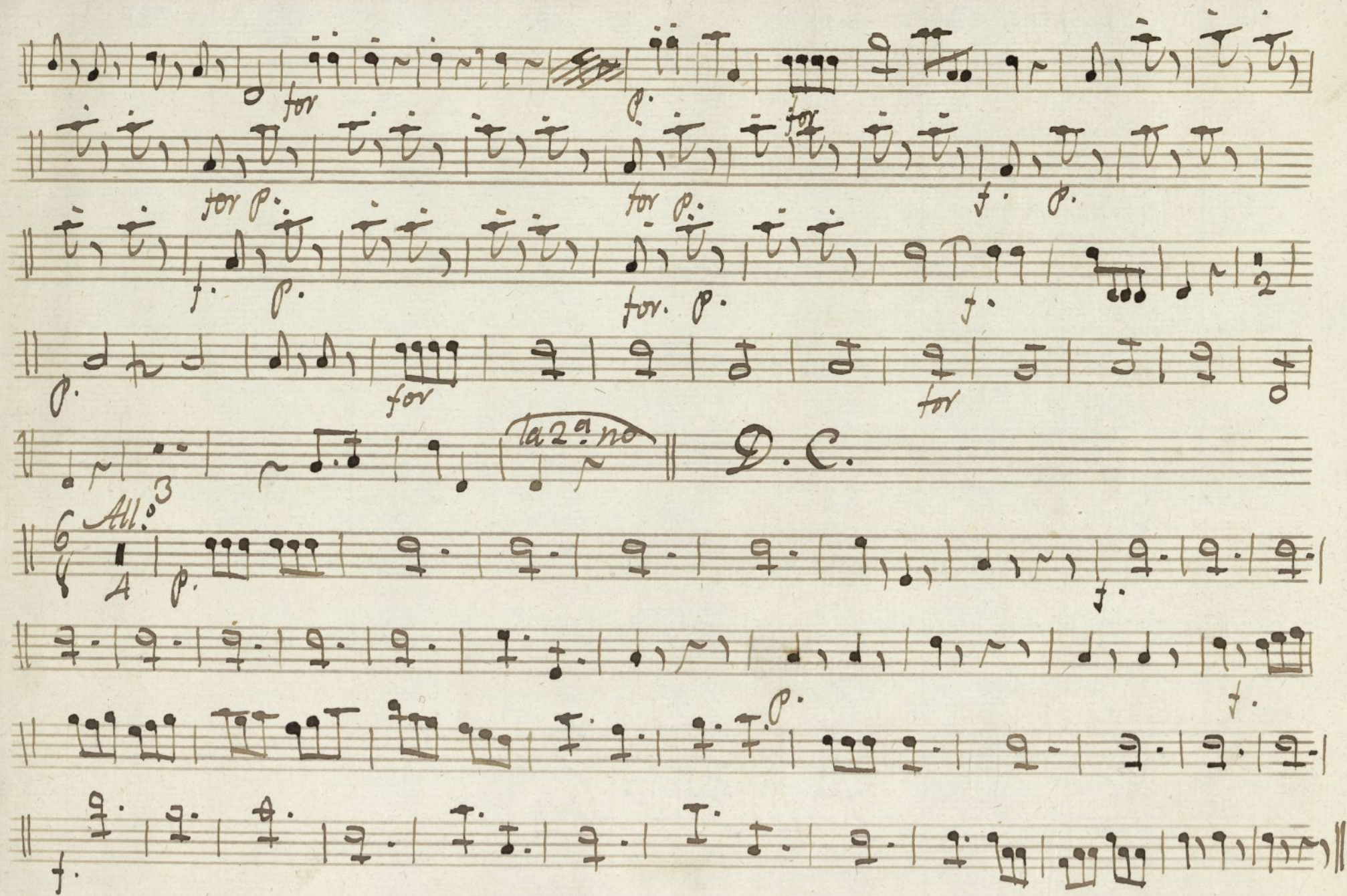
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two sections by a double bar line and the instruction "Al segno".

Section 1 (Top 4 staves):

- Staff 1: *All^{to}* $\text{C} \flat$ 3/4. Includes dynamic markings *rin^f* and *p*.
- Staff 2: Includes dynamic markings *rin^f*, *p*, and *f*.
- Staff 3: Includes dynamic markings *for*, *f*, *rin^f*, and *for*.
- Staff 4: Includes dynamic markings *rin^f* and *p*. Ends with a double bar line.

Section 2 (Bottom 6 staves):

- Staff 5: *All^{to} Mod^{to}* $\text{C} \flat$ 2/4. Includes dynamic marking *p*.
- Staff 6: Includes dynamic markings *rin^f* and *p*.
- Staff 7: Includes dynamic markings *rin^f*, *for*, *p*, and *je*.
- Staff 8: Includes dynamic markings *for*, *for*, *for*, and *for*.
- Staff 9: Includes dynamic markings *for* and *for*.
- Staff 10: Continuation of the musical notation.





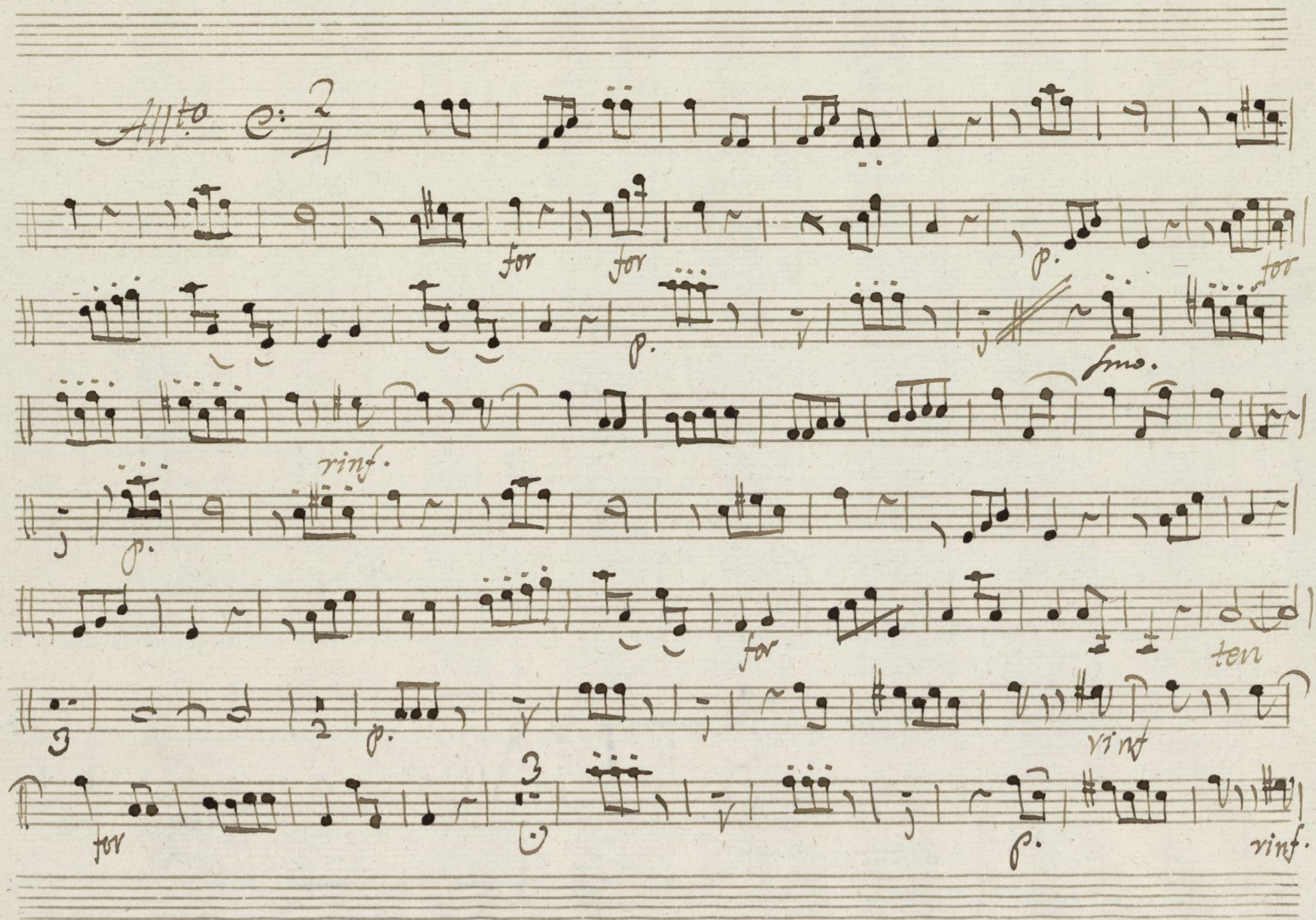
t

Bajo

Con a ã 3.

Paya y los Carzadores

∥



Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a double bar line and a 3/8 time signature. The sixth staff has a double bar line and a 2/4 time signature. The seventh staff ends with a double bar line and the instruction "Al segno". There are also some handwritten annotations like "vex no" and "1a 2a".

All.^{to} Pastoral

Pia.^{to}

*for
arco*

Al segno *3/8* *p^o*
Pastoral

arco p. sempre

ten.

All.^{to} 3/4

rinf.

p.

f.

for

f.

Allegro

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 is in a single system, with various note values and rests. Dynamic markings are used throughout, including *p*, *f*, *vinf.*, and *for*. The piece ends with a double bar line and a repeat sign.

