

Leg<sup>o</sup> 10. Mus 134-1

134-1  
Conadilla à 3.

Los Payos à Bellotas;

the. <sup>o</sup> de Novi<sup>e</sup>.

1784

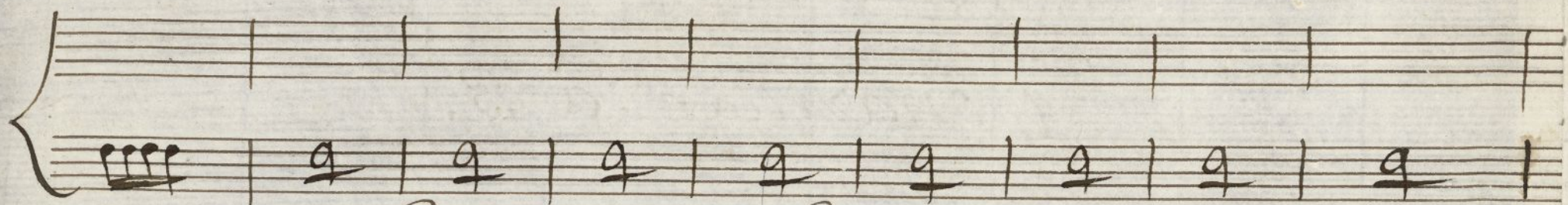
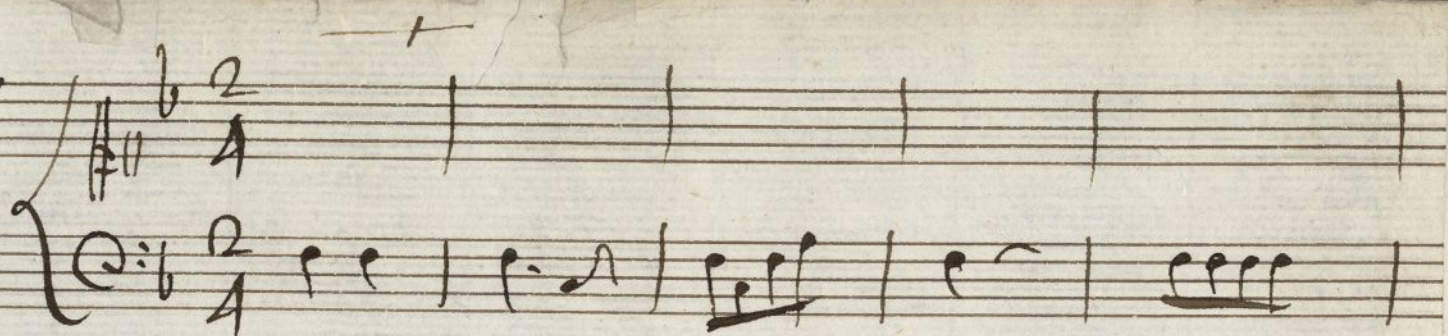
Del S.<sup>r</sup> Esteve;

{ La Nico<sup>la</sup>,  
parido,  
y Alfonso



*Cantinelas*

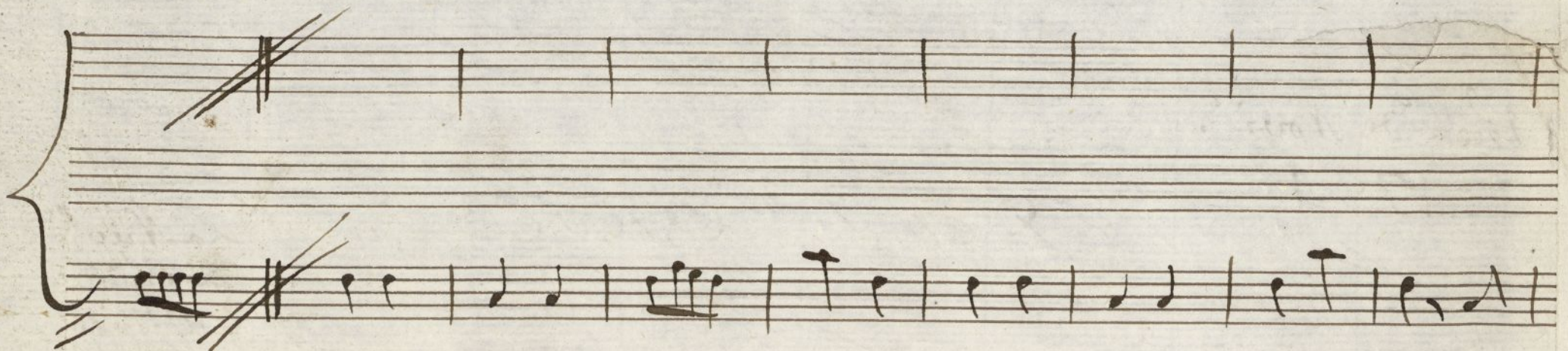
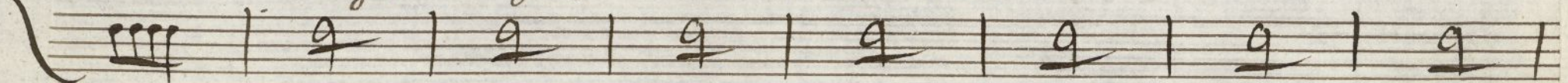
*Alleg.<sup>ro</sup>*



*el Suavador del Monte Carrido:*

*Sebastiano Paya fonca.<sup>ro</sup> Alfonso*

*Gregoria Paya fonca.<sup>ra</sup> Nicolasa:*





Sebas; no Alfonso

La mujer y la en ci-

sale la Greg. <sup>a</sup> Nio <sup>so</sup> Quien mirara a los om-

na dice un ~~blanca~~ <sup>salas</sup> ~~do~~ que solo dan el  
bre como a los Na - vos me tidos en la

Au - to dando la pa - tor ay de la  
tie - rra des ca ve za - dos ay de la



Handwritten musical score for a song, featuring vocal and guitar parts. The lyrics are in Spanish and describe a scene with flowers and olives.

**Vocal Part (Top Staff):**

Vu da ay de la flor ay que Bello tas tan  
Vu da

**Guitar Part (Bottom Staff):**

que son ay de la oliva ay de la  
flor ay que gu ti to que Causa el a mor



ay que gu' ti' so que Causa el amor

*Allegro*

*Parolas*

Seba<sup>n</sup>, oye gregorilla  
Se<sup>n</sup> Cay,  
Seba<sup>n</sup> Copes muchas;  
Se<sup>n</sup> opañaos  
Seba<sup>n</sup> aqui ay pocas pero son como  
los que vos de Paba;

*Nico<sup>1a</sup>*

oye sebas

~~Allegro~~  
Al<sup>vo</sup> 2<sup>a</sup> - Conde, estiel chi  
ps

*Poco fe*



tiano tu que en alto estas *Alto* Repara si ay alguien  
 quillo *Nie* echadito a li *Alto* cuenta no le coma  
~~mucho~~ ~~que se guarda en la casa~~ ~~que se extra de la casa~~

que pueda ativar  
 algun *Ta* *ba* *lin*  
~~que se extra de la casa~~

*Alto*  
 no tenpas te zelo *Alto* ni quierai hu ir  
*Nie* *Y* *siel* *Quarda* *viene* *ca* *femos* *de* *hazer*  
~~que se extra de la casa~~ ~~que se extra de la casa~~

*ps*



que guarda nenquens  
~~me voltar tar Al for fas~~  
~~ex mape do que braco~~

se bẽ por a qui  
 yechar a co rrer  
 pol que en el a dactam

Nico sa

Nico no des tanta  
 que enenot que  
 A dactam de enenot

Vozes Con migo te ben y mai Abe  
 semos los de Juan Carral me quantas Abe  
 A dactam de enenot de enenot



Notas  
 Notas  
~~miu ma~~

Vamos a co, per  
 Venimos a guita  
~~Niell~~ ~~avara~~ ~~que~~ ~~camarita~~

Lardos  
 ay de la vida ay de la flor  
~~lor~~ ~~ay de la~~ ~~oli~~ ~~va~~ ~~ay de la~~ ~~flor~~  
~~ay de la~~ ~~flor~~ ~~ay de la~~ ~~flor~~

ay de la vida ay de la flor  
 ay de la vida ay de la flor

ay si nos Pilla el guarda, mayor ay si nos  
 ay que Be lla to he vamos los dos ay que Be  
~~ay que Be lla to he vamos los dos ay que Be~~  
~~ay que Be lla to he vamos los dos ay que Be~~  
~~ay que Be lla to he vamos los dos ay que Be~~



pilla el guarda mayor;  
 Hacer lo vamos los dos  
~~Walter el de la casa de la casa~~  
~~el de la casa de la casa~~  
 el de la casa de la casa; *Allegro* (valse)

*Allegro y sigue*

*Sale el Guarda del Mouse*  
*de diquelete con toda su*  
*Arma y adorno:*

*Allegro Brillante*  
*fmo*



Handwritten musical score on aged paper. The score consists of five staves. The first staff is empty. The second staff contains a melody with notes and rests, with the lyrics "Guarda Miguelito garido" written below it. The third staff contains a melody with notes and rests, with the lyrics "Viva el Miguelito" and "Noay un fura Hero" written below it. The fourth staff contains a melody with notes and rests, with the lyrics "viva el Catala" and "el ta praspac ti va" written below it. The fifth staff contains a melody with notes and rests, with the lyrics "merguapu queyo" and "nom fa sin mal dull" written below it. The paper shows signs of age, including discoloration and some staining.

Guarda Miguelito garido

Viva el Miguelito  
Noay un fura Hero

viva el Catala el ta praspac ti va  
merguapu queyo nom fa sin mal dull



Handwritten musical score for the first system. It consists of two vocal staves and one piano accompaniment staff. The lyrics are written below the vocal staves.

Vocal 1: a tota sa a umbrà lum fara la la lera

Vocal 2: Bendiga me Dios lum fara la la lera

Piano: Accompaniment staff with notes and rests.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system.

Vocal 1: lum fara la la la (ha;

Vocal 2: lum fara la la la

Piano: Accompaniment staff with notes and rests.

Handwritten musical score for the third system. It includes a section marked "Allegro" and continues the musical notation.

Allegro

The system concludes with a double bar line and a sharp sign indicating the end of the piece.



*Allegro*  $\frac{3}{4}$

*Sarrido*

En el monte del Par do la Carra guardo —  
 Estos son Carra le vos de ser pe ra dos —  
 La que agarre en mis manos tenga por cier to —  
 Una vez an al Ben tra —  
 quan to Bel lo tas na zen —  
 que no vende mai na bus —



Yo tra de ga tos — que fuera ne cio — el  
 vienen a ver farros — y luego ellas — ben  
 Leche ni Suebos — que las mi ñonas — sean

Comer col y Na bus — donde ay Conejos — el  
 den Bello tas dulzer — millo q. al mendrar — ben  
 dan al Con tra bandu — de las Bello tas — sean

Comer col y Na bus donde ay Conejos —  
 den Bello tas dulzer millo q. al mendrar —  
 dan al con tra bandu — de las Bello tas —



*Allegro*  
*dos vers*

*Allegro*

an a quella en cina man <sup>voy</sup> a sen tar  
 se mo bra la vo ca sen tan do me voy



2 vezes

Porque fui dormirme  
y le edegar  
el sueño gozemos  
pues tengo ca rion

lumfara la la lera  
lumfara la la lera

lumfara la la la  
lumfara la la la

lumfara la la la

Allegro



2 vezes

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

*Nico<sup>sa</sup>*

Para que di' ti'to gl'vn guarda està halli

*Alf.<sup>1o</sup>*

pero està durmiendo vamonos de aqui

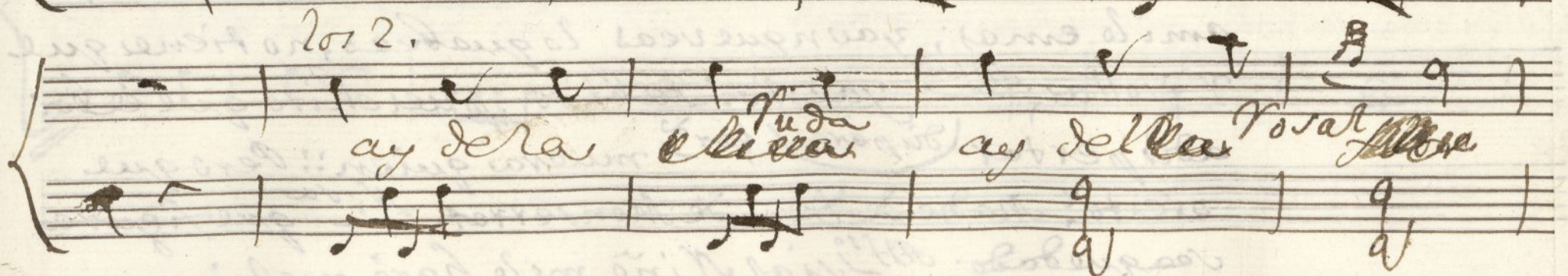
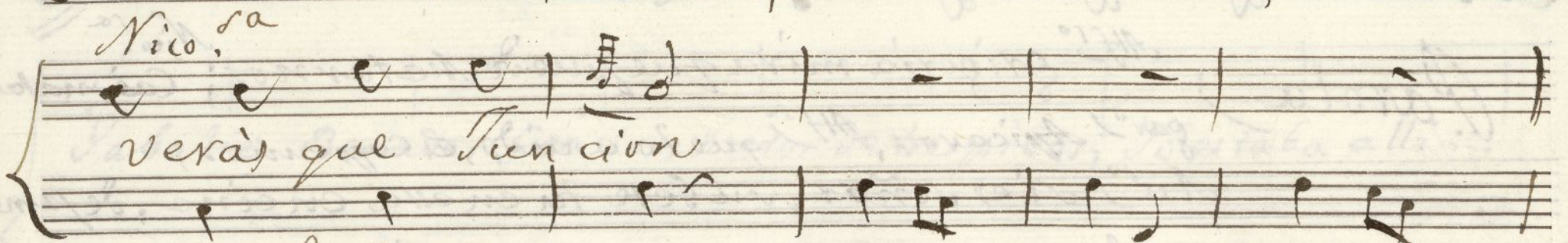
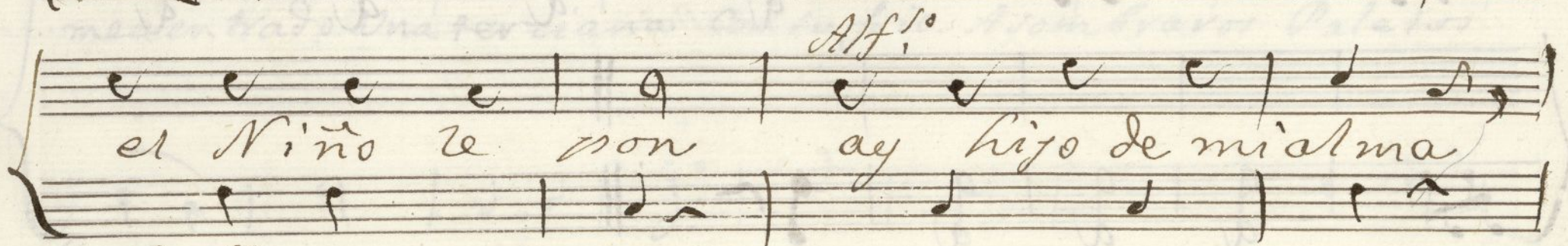
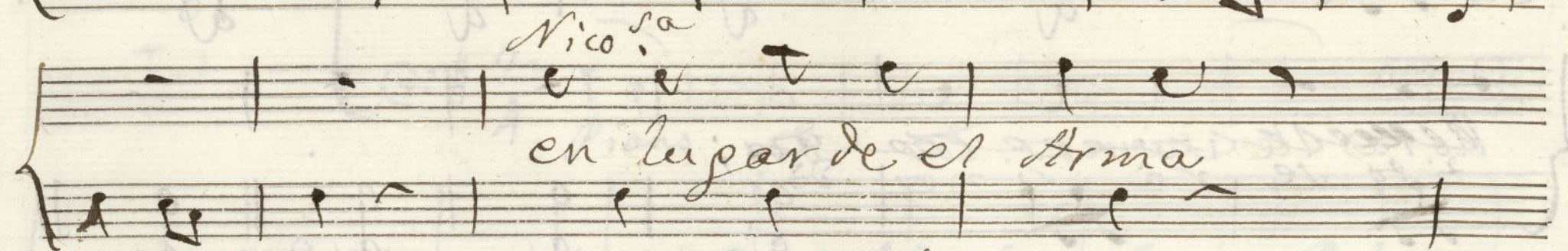
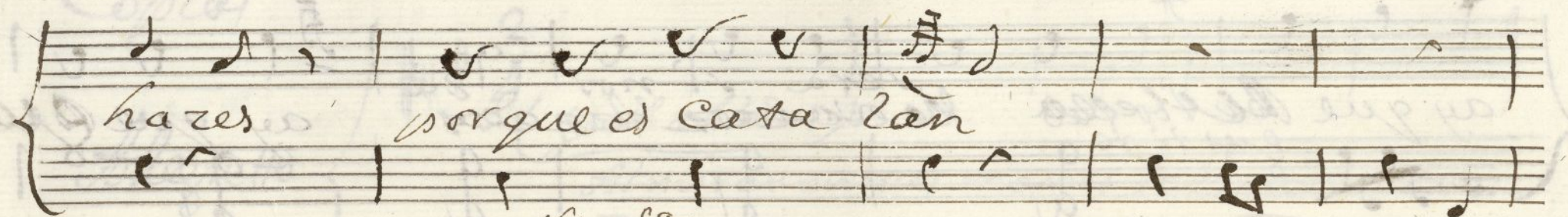
*Nico<sup>sa</sup>*

lle guemos gl'vn

*Alf.<sup>1o</sup>*

charco le pre tendo dar mira lo que







ay que ~~bellas~~ <sup>será si nos</sup> ~~de vnos~~ <sup>gza</sup> ~~de ados~~ ay que ~~deus~~

~~de vnos~~ <sup>se rá si nos</sup> ~~de ados~~

Parola ) <sup>Alf<sup>ro</sup></sup> grigoria mira que puede matarnos; <sup>Ni<sup>ro</sup></sup> Caí matar  
<sup>gar<sup>d</sup></sup> Apicavos, <sup>Alf<sup>ro</sup></sup> que lo auido, e capemos;  
<sup>Ni<sup>ro</sup></sup> si es soñar, subete tu en esta encina, de jame  
amib emas; yaunque veas lo que beas, no tiene que  
virollar; <sup>Alf<sup>ro</sup></sup> ya estoi subido, puerchito que le foi  
adi per tor <sup>(di para)</sup> <sup>gar<sup>d</sup></sup> muera quien:: Pero que  
exerto? Madre de deu de Monserrat. <sup>Ni<sup>ro</sup></sup> que figura  
sea quedado: <sup>Alf<sup>ro</sup></sup> si al Niño me le hará mal;



# Coplas

*Allegretto*

2/4

(Coro ablado)

Al miraren mis manos tal mudanza,

2/4

*Piano*

mea entrado Una terciaria Con sus flos. A sombreros Paletos

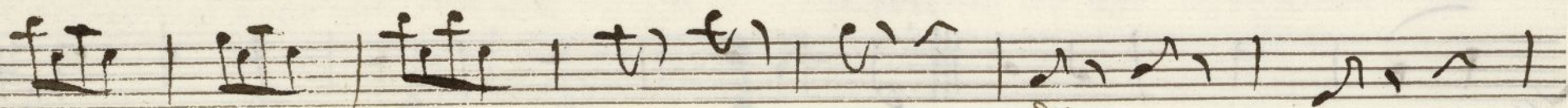
Tabalies Benados, Con sombreros de respicos; Yo estaba allí!!!



mas son carra lera sin duda que este enredo tuis hasido, toma tu



Niño, dame mi escopeta, y suelta las Bellotas que acopido, <sup>Niño 1º</sup> Señor guar  
da postada de Nodillas; <sup>Alf 1º</sup> si se lo dije yo; <sup>Niño 1º</sup> llorando copido que no



me queira vsted las Bellotas, y haga <sup>gar dº</sup> que es todo el el  
demiloque!!! <sup>gar dº</sup> Calla e pito, soy <sup>gar dº</sup> me que irai por  
Bon oma; levanta, no eres fea y pretendo  
quedemos mui amigos

tenute. dita  
Concluit la  
Parola







*par.<sup>do</sup>* *Ni<sup>o</sup> 1<sup>a</sup>*

donan la ma ni'ta no la quiero

*par.<sup>do</sup>* *Ni<sup>o</sup> 1<sup>a</sup>* tal vez anda

dar — que de Ca ra la nes ay poco que fiar —

ra — ~~que~~ algun a vi chus que mea su ta ra

*Alf.<sup>1o</sup>* ay lo que le dize

*Alf.<sup>1o</sup>* a que me des cu bre



Handwritten musical score with lyrics in Spanish. The score is written on three systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are:

si la ma ta ra  
su pi co im fer nal  
gra das y se è de es ti mar  
chi ca de cha de tom bla  
pre to del Arbol ba cha  
y fa re la paz el me la re  
ay que me am

Annotations include: *par. d.*, *sobregl. ma a*, *no ta pan ti*, *le*, *po*, *la 2a vez*, *Alf. 10*, *(dispara)*, *la 2a vez*.



quiebra pobre Sabastian pero mi Gregoria  
rido pobre Sabastian pero mi Gregoria

me mando Ca llar yavn ~~Caiga lo~~ Caiga  
me mando Ca llar yavn que ete ma tao

no he dirrisollar no he de rriso

no e de rrisollar no he de rriso - llar; (Parola

Parola Nico<sup>ta</sup> ay can muerto ami marido, por<sup>que</sup> etu marido. <sup>la 1.<sup>a</sup> noedia</sup>  
la 2.<sup>a</sup> Copla ~~Al~~ Cabal, calber la sana flegia ~~que~~ quiero yo Recozitar,  
por<sup>que</sup> sea en ora buena, ya si toma al cam, y marchar con las Bellotas,  
que quiero ~~que~~ <sup>tu</sup> chaco perdun<sup>a</sup>)



la 2.<sup>a</sup> vez Parola *Parola* *2.<sup>a</sup> vez*

Har Con tentos ya amigos con  
 Con tentos ya amigos con *2.<sup>a</sup> vez*

Parola *la 2.<sup>a</sup> vez*

tentos ya mi'gos Con tentos ya mi'gos  
 tentos ya mi'gos *Alf.* Con tentos ya mi'gos

emos de quedar q. los mi'gue le tes a  
 emos de quedar y vamos a legres la y



Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The lyrics are:

na di'e hazen mal que los Migue leses a na di'e hazen  
de a' ca bar que los Migue leses a na di'e hazen  
mal a na di'e hazen mal;  
mal a na di'e hazen mal;  
Allegro

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "los 3" and "Luz" above the staves. The paper shows signs of age and wear.



final

Allegro

$\frac{3}{4}$

1or 3.

Vaya una Cancionzita mi's Cava

Herros

Vaya una Cancionzita mi's Cava

Herros

mi's Cava Herros

mi's Cava



lle ros de lo que son ter tu lias — en el In

bierno de lo que son ter tu lias en el In bierno —

no

no Nio — tie fan  
 pai.



estas noches de In bierno donde ay hijas que ca-  
nen ~~Cien~~ Madamas Locas muchos pesos que pas  
bien ay algunos Bièjos que a penas pueden ay

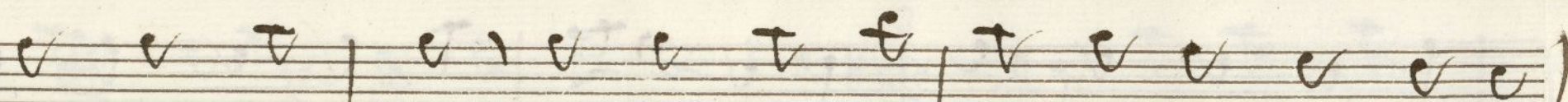
sar con cu ~~rr~~ren mil chu chumecos a ter tu  
tar a donde van mil ambrientos la larga  
dar en casa de varias Ninfas ~~donde se~~ se pasan

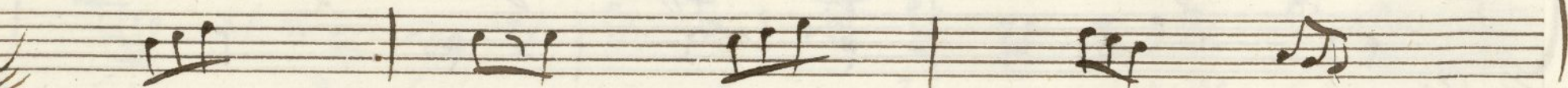
lia y algo mas; unos con los Kaipe ò  
noche a pa sar;

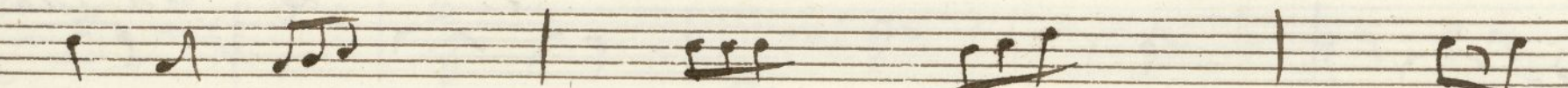
~~la noche a pa sar;~~  
a so ber ar.

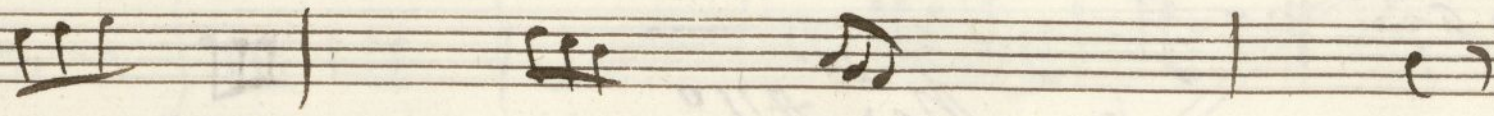
Ma<sup>3</sup> All.<sup>o</sup>



  
Hos à bailar o Hos à Meriendas otros aembro

  
mar y de estas perrelias suele Resultar en

  
la Primavera diversos es tar sin





mosca con mosca tu llidos sin Pan Casados ha  
 itos tu llidos sin mosca Casados ha itos go  
 has cosas mas <sup>po</sup> Casados ha itos tu llidos sin



moica Casados ha i tos yo has cosas

mas <sup>fe</sup> Casados ha i tos yo has cosas mas yo

has cosas mas;

III | 9. | 9. | 9. | 9. |



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

Adios ama do

*Allegro*  
~~*Andante*~~

Pueblo y la to na da

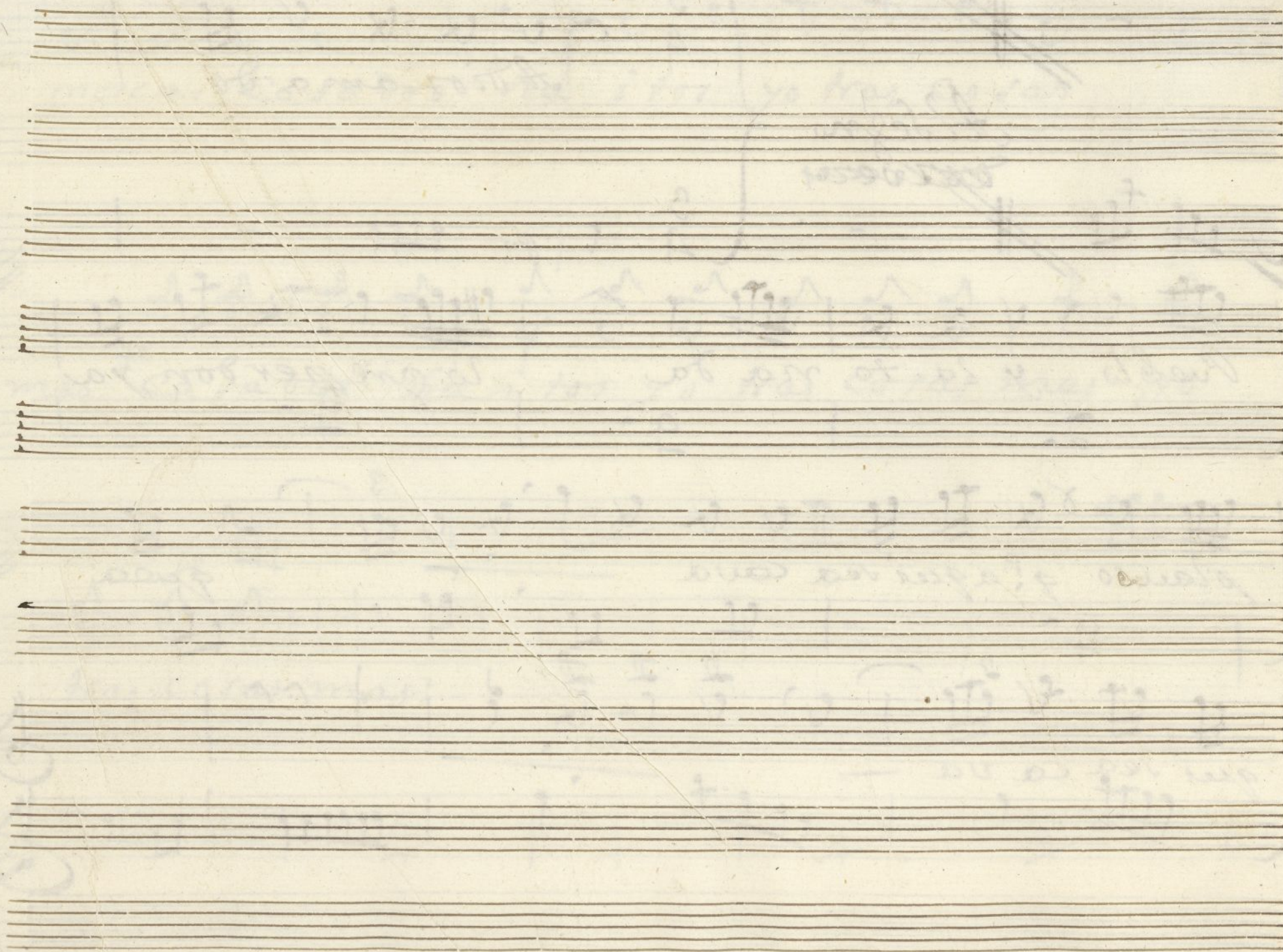
lo pre per don ya

plau so q! a qui sea ca va

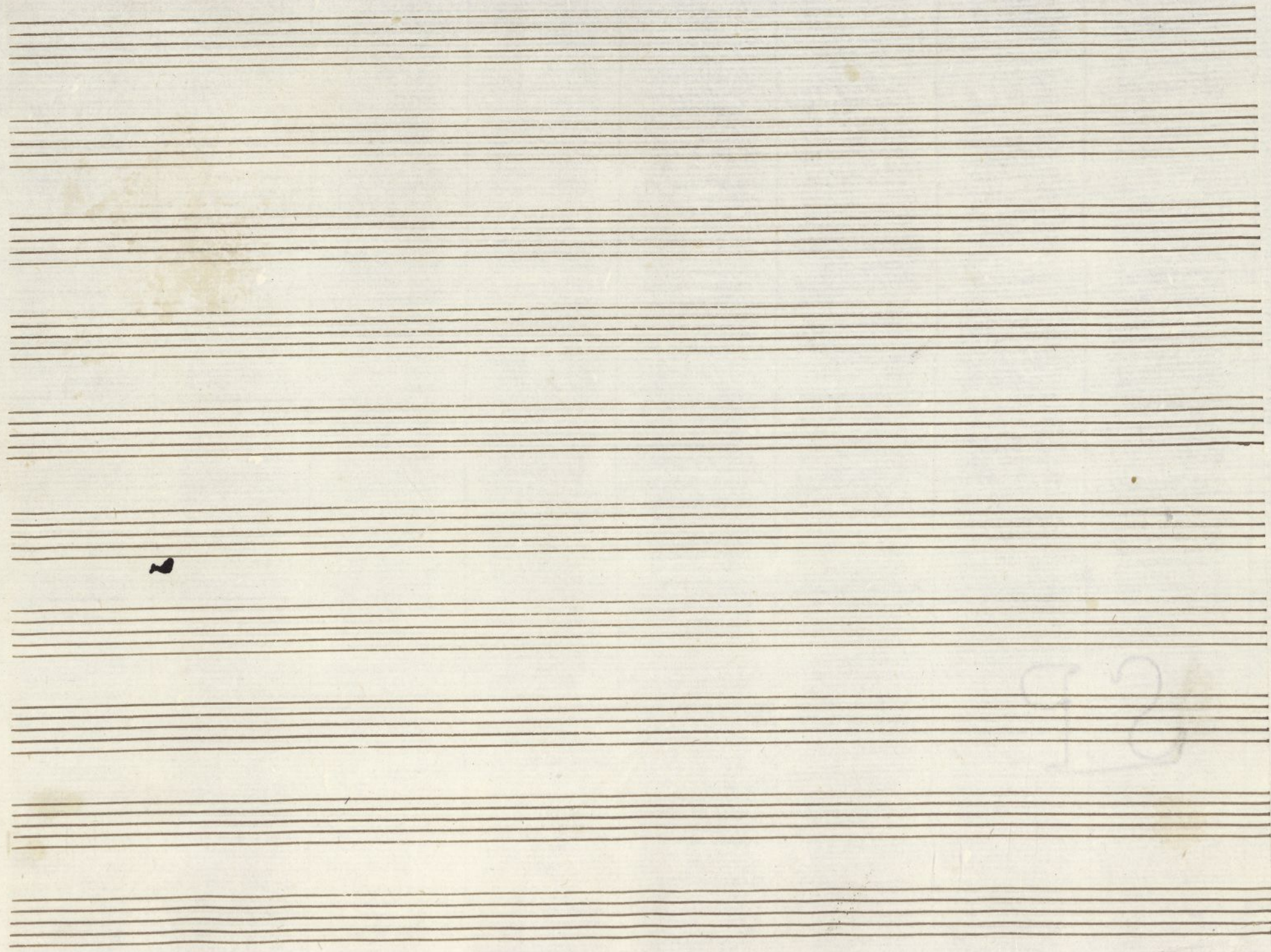
quea

qui sea ca va









25



Ayuntamiento de Madrid



+

Violin Primero;

Fonadilla à 3;

|| Los Payos à Bellotas ||

||



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

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All.<sup>to</sup>'. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. A double bar line with a diagonal slash appears on the fourth staff. The word 'Voz' is written above the sixth staff, and 'po' is written below it. The score concludes with a double bar line and a diagonal slash on the ninth staff, followed by the tempo marking 'Allegro'.

*Voz*  
*po*

*Le* *Allegro*

*Panola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking *Andante* and the time signature *2*. The first staff includes the marking *poco fe*. The second staff includes the marking *fe*. The third staff includes the marking *p<sup>o</sup>*. The fourth staff includes the marking *le*. The fifth staff includes the marking *p<sup>o</sup>*. The sixth staff includes the marking *le*. The seventh staff includes the marking *p<sup>o</sup>*. The eighth staff includes the marking *le*. The ninth staff includes the marking *Al Segno*. The score concludes with a double bar line and the marking *Al Segno*.



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

*Al Segno*

*Al Segno 2 mas*

The musical score is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in treble clef with a 3/4 time signature. The sixth and seventh staves are in bass clef. The eighth staff is in treble clef. The ninth and tenth staves are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also handwritten annotations like 'voz' and 'le'. The score is divided into sections by double bar lines and includes tempo markings like 'And. Brillante' and 'Al Segno'.



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

- Allegro* (top left)
- 2* (top left, above the first staff)
- vo* (top right, above the first staff)
- po* (top right, below the first staff)
- Allegro* (middle right, above the fifth staff)
- 2* (middle left, above the fifth staff)
- 2 vez* (middle left, above the fifth staff)
- Piano todo* (middle left, below the fifth staff)
- vo* (middle right, above the fifth staff)
- Pavola* (bottom right, above the tenth staff)



Coplas. 1.

All. to

*piano*

Handwritten musical score for "Coplas. 1." in 2/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is marked "All. to" and "piano". The music consists of a piano accompaniment and a vocal line. The piano part features dense chordal textures and arpeggiated figures. The vocal line is written in a simple, melodic style. A double bar line with a diagonal slash appears on the sixth staff, indicating a section change. After this, the tempo/mood changes to "Voz" (voice) and "piano". The score concludes with a final cadence on the tenth staff.

Remite asta concluir  
la Paxola

Voz

p<sup>o</sup>

p<sup>o</sup>



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Spanish. Performance markings include *se*, *po*, *dispara late*, *la navez no se dice y la 2.ª si*, *Parola*, *fmo*, and *Al Segno*. The score is written in a cursive, handwritten style.

*se*

*po*

*dispara late*

*po*

*la navez no se dice y la 2.ª si*

*Parola*

*fmo*

*Al Segno*



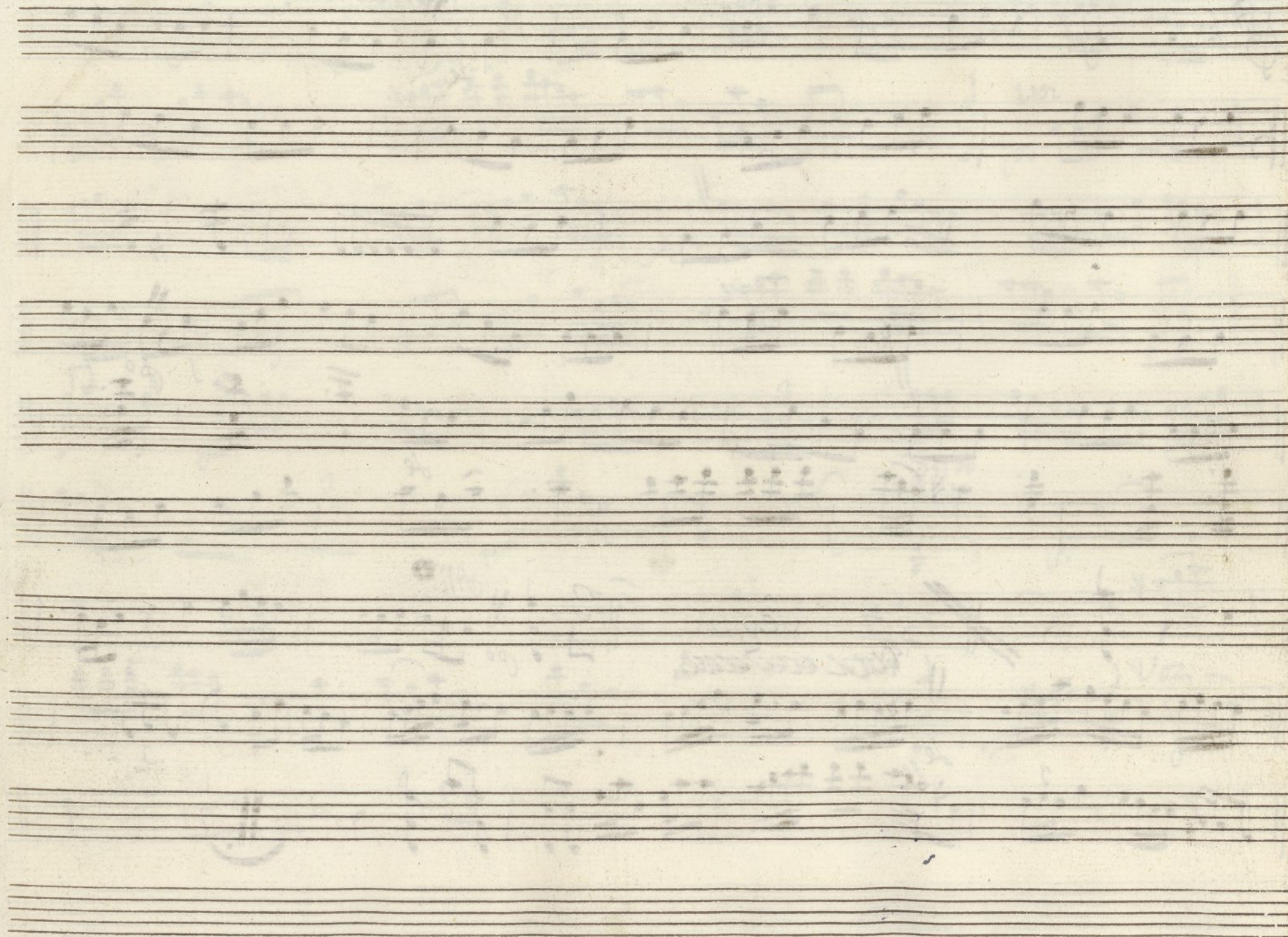
*All.<sup>o</sup> final.*

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











+

Violin Primero Duplicado;

tonadilla a 3

Los Payos A Bellotas



*Camínela* *All.<sup>to</sup>*

The musical score is written on ten staves. The first section, 'Camínela', is in 2/4 time and begins with a treble clef and a key signature of one flat. It features a variety of note values including eighth and sixteenth notes, as well as rests. There are several dynamic markings: 'p' (piano) and 'pp' (pianissimo). A 'Cresc.' (crescendo) marking is also present. The section concludes with a double bar line and the tempo change 'Al Segno'. The second section, 'Paxola', is in 2/4 time and begins with a treble clef and a key signature of one flat. It includes markings for 'Alleg.<sup>ro</sup>' and 'poco f.' (poco forte). The score ends with a double bar line and a 'le' (fine) marking.

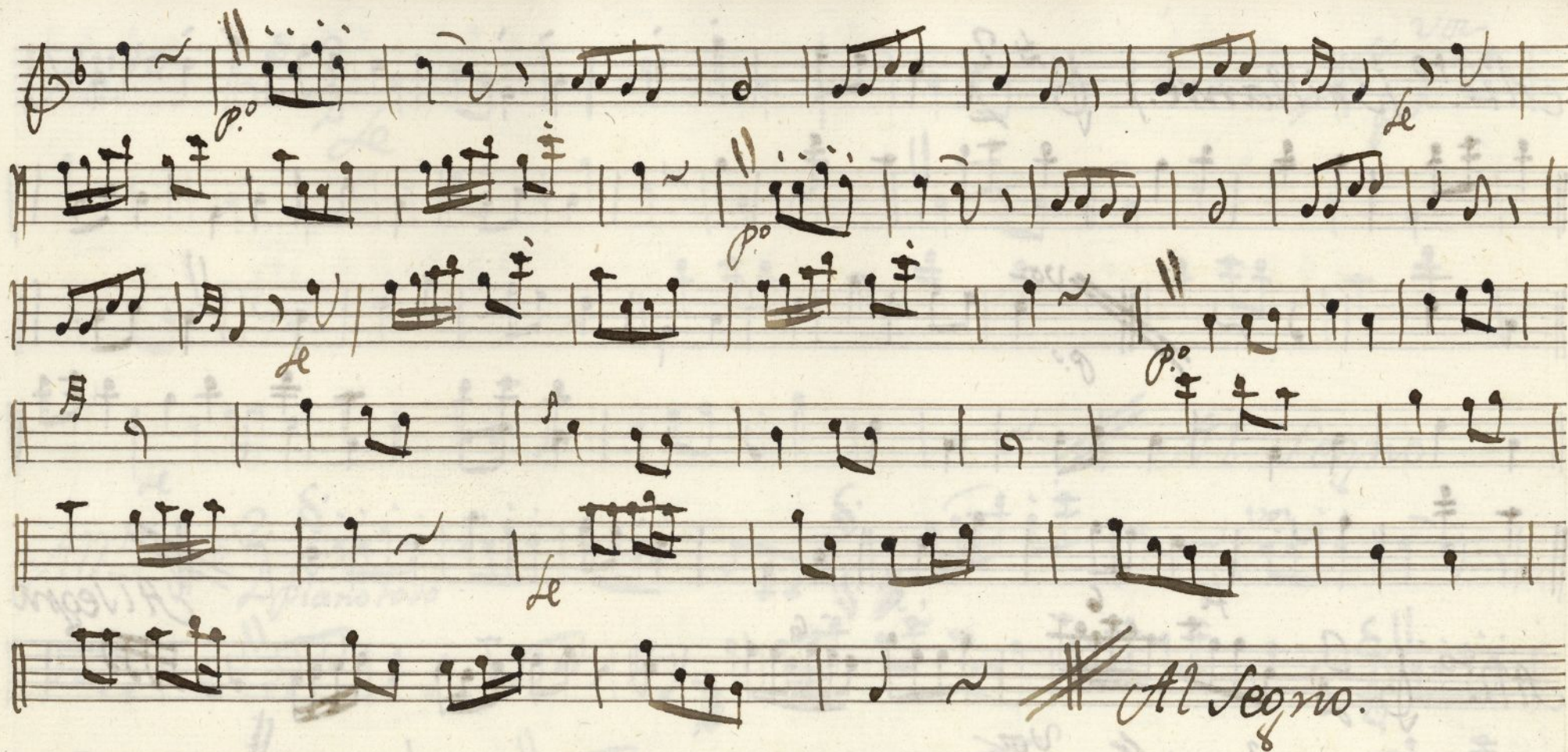
*Al Segno*

*Paxola*

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

*le*







Handwritten musical score for a piece titled "Brillante" and "Allegro". The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegro" and the key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks such as slurs and accents. The second system begins with the tempo marking "Allegro" and the key signature of one sharp. The music continues with similar notation, including slurs and accents. The score concludes with a double bar line and a final "Allegro" marking.



*All.to* *Le* *vor*

*Al Segno* *Le* *vor*

*All.to* *piano todo* *vor*

*Parola*

The musical score is written in a cursive, handwritten style on aged, slightly discolored paper. It consists of ten staves. The first system (staves 1-3) begins with the tempo marking 'All.to' and the dynamic 'Le'. The second system (staves 4-6) begins with the tempo marking 'Al Segno' and the dynamic 'Le'. The third system (staves 7-10) begins with the tempo marking 'All.to' and the dynamic 'piano todo'. The score is punctuated by double bar lines and includes various musical notations such as notes, rests, and accidentals. The word 'Parola' is written at the bottom right of the page.



# Coplas

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

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'All.<sup>to</sup>' and the dynamic 'piano' are written above the first staff. The notation includes various musical symbols such as notes, rests, and bar lines. A double bar line appears after the fifth staff, followed by the instruction 'se nute asta Conclui a la axola' written above the sixth staff. Above the seventh staff, the word 'Voz' is written. The score concludes with a final 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 like *p* (piano), *f* (forte), and *mp* (mezzo-piano). There are also performance instructions like *Allegro* and *Allegro* written in cursive. A section of the music is circled and labeled *Pavle*.



*All.<sup>o</sup> final*  $\text{G major}$   $\frac{3}{2}$

*voz* *p* *f* *Alleg.<sup>ro</sup>* *voz* *p* *f*



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

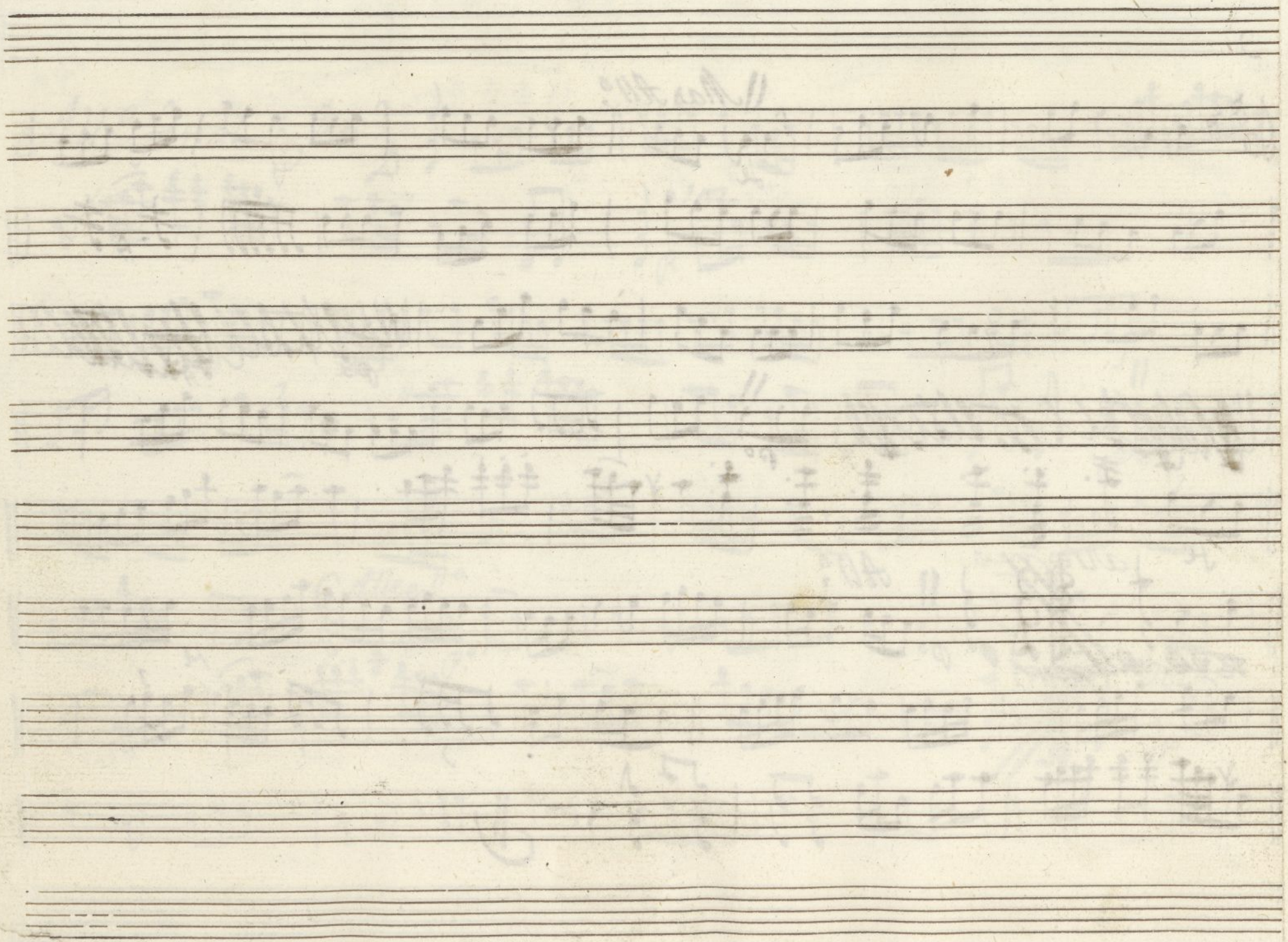
The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains the tempo marking *Ma. All.* (Moderato Allegro). The music is written in a single system, with some sections crossed out with heavy ink.

Key markings and annotations include:

- Ma. All.* (Moderato Allegro) at the beginning of the first staff.
- se* (sempre) and *arg.* (argando) in the sixth staff.
- All.* (Allegro) in the seventh staff.
- se* (sempre) in the eighth staff.

The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The score concludes with a double bar line and a fermata.







Violin Segundo

Fonadilla à 3

Los Payos à Bellotas



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

*Al Legno*

*Paxola*



*And<sup>te</sup>* *poco f<sup>e</sup>* *le* *voz* *po*

*Al Segno.*



*All.<sup>o</sup> Brillante.*  $\text{♩} \text{ } 2$  *Admo*

*le* *Al Segno*

*All.<sup>to</sup>*  $\text{♩} \text{ } 3$  *Ad*

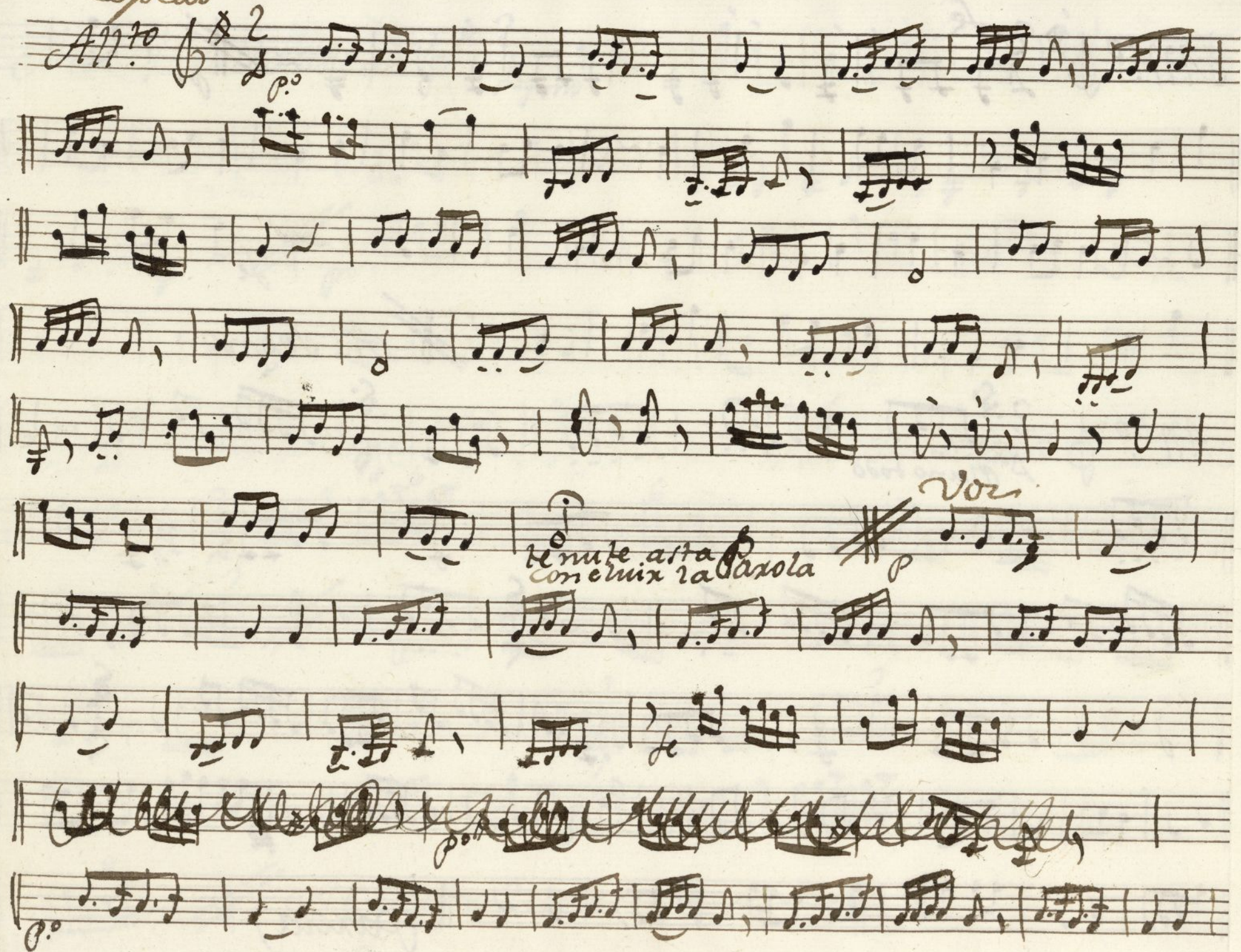
*Al Segno 2. mas*



The image shows a handwritten musical score on aged paper. The first section is marked 'Allegro' in the top left corner. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written on five staves. The first staff has a 'Le' marking above it. The second staff has a 'p' marking below it. The third staff has a 'Le' marking below it. The fourth staff has a 'p' marking below it. The section ends with a double bar line and a 'p' marking below it. The second section is marked 'Allegro' in the top left corner. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The music is written on five staves. The first staff has a 'p' marking below it. The second staff has a 'p' marking below it. The third staff has a 'p' marking below it. The fourth staff has a 'p' marking below it. The section ends with a double bar line and a 'p' marking below it. The text 'Pavola)' is written at the bottom right of the page.



*Coplas*

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

*tenute alla Parola*  
*conclui*

*Voz*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. There are handwritten annotations in Spanish and musical terms.

Annotations and markings include:

- le* (first staff, second measure)
- di para* (second staff, fifth measure)
- p.o* (second staff, sixth measure)
- la 1.ª no la 2.ª si* (third staff, first measure)
- la 1.ª no la 2.ª si y parola* (third staff, second measure)
- fmo* (fifth staff, seventh measure)
- Al Segno* (eighth staff, eighth measure)



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

*p* *fe* *All.<sup>to</sup>* *fmo* *p*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in brown ink on aged paper.

Key markings and annotations include:

- le Mar All.* (written below the second staff)
- Allo* (written above the sixth staff)
- fmo* (written above the fifth staff)
- allegro* (written below the fifth staff, crossed out with a diagonal line)
- allegro* (written below the fifth staff, crossed out with a diagonal line)







Violin ~~Primo~~ **Secondo**

Mus 134-1

*Tonadilla à 3. Los Payos Abellotas;*

*Cantinelas*

*Allegretto* &  $\frac{2}{4}$

*p*  
*pp*

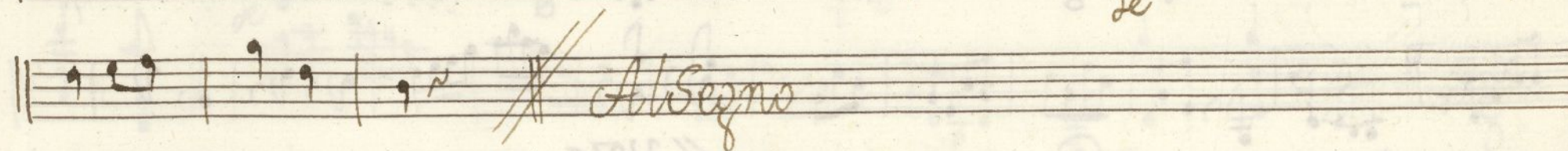
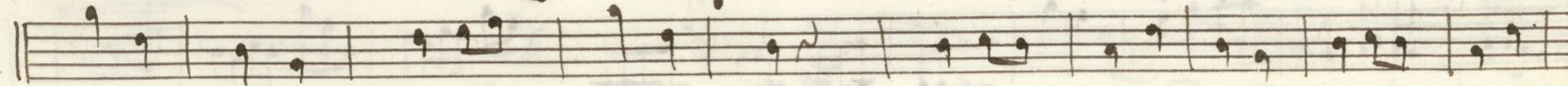
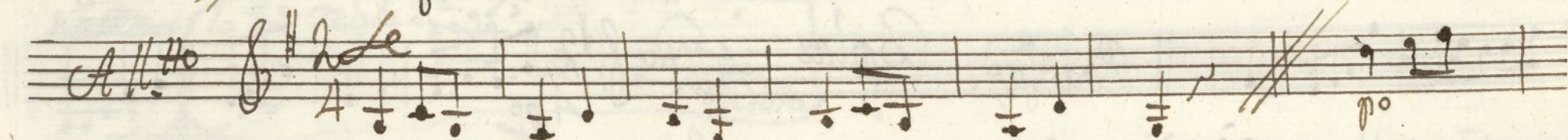
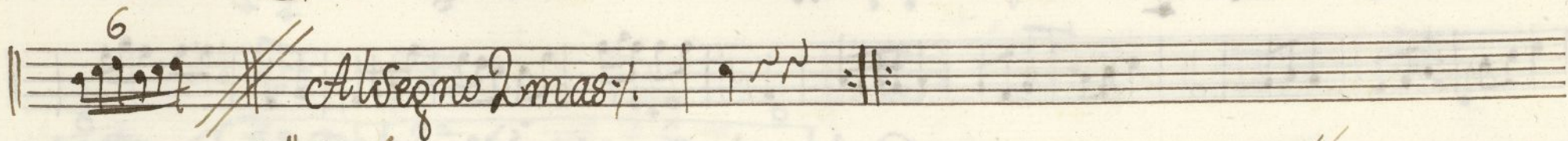
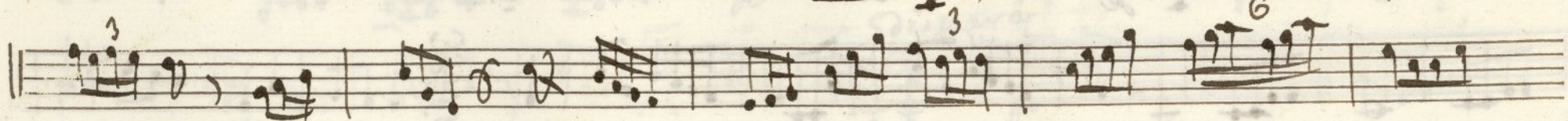
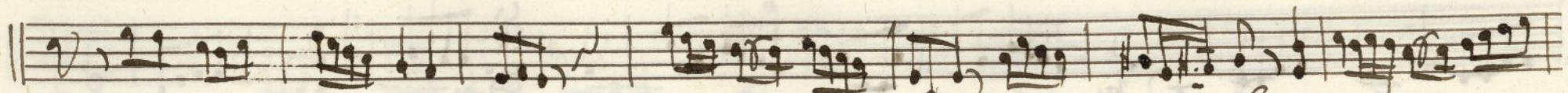
*Al Segno.*

*Parola.*



The image displays a handwritten musical score on two staves. The top staff begins with the tempo marking "Alleg<sup>ro</sup>" and the time signature "2/4". It includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like "Poco" and "se" are written below the staff. The bottom staff starts with "Alleg<sup>ro</sup>" and "2/4", followed by "Poco" and "2mo". It also features musical notations and dynamics. Both staves conclude with the marking "Allegro".







2 veces

*piano todo*

*de*

*Paxola. Coplas*

*tenute alta con clarin la Paxola.*

*de*

Allo

Allo

Allo

Allo

Allo

Allo

Allo

Allo

Allo

Allo



A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- po* (piano) on the first staff.
- de* (forte) on the second staff.
- dispara* (dispar) on the third staff.
- po* (piano) on the third staff.
- 6* (measure rest) on the fourth staff.
- 1a 2a 3a* (first, second, third) on the fifth staff.
- Parola* (Parola) on the fifth staff.
- de* (forte) on the sixth staff.
- po* (piano) on the sixth staff.
- de* (forte) on the seventh staff.
- Allegro* (Allegro) on the eighth staff.



*Final* *All<sup>o</sup>* 8<sup>4</sup> 3

4

p

3

3

3

6

*All<sup>to</sup>*

2mo

voz

p

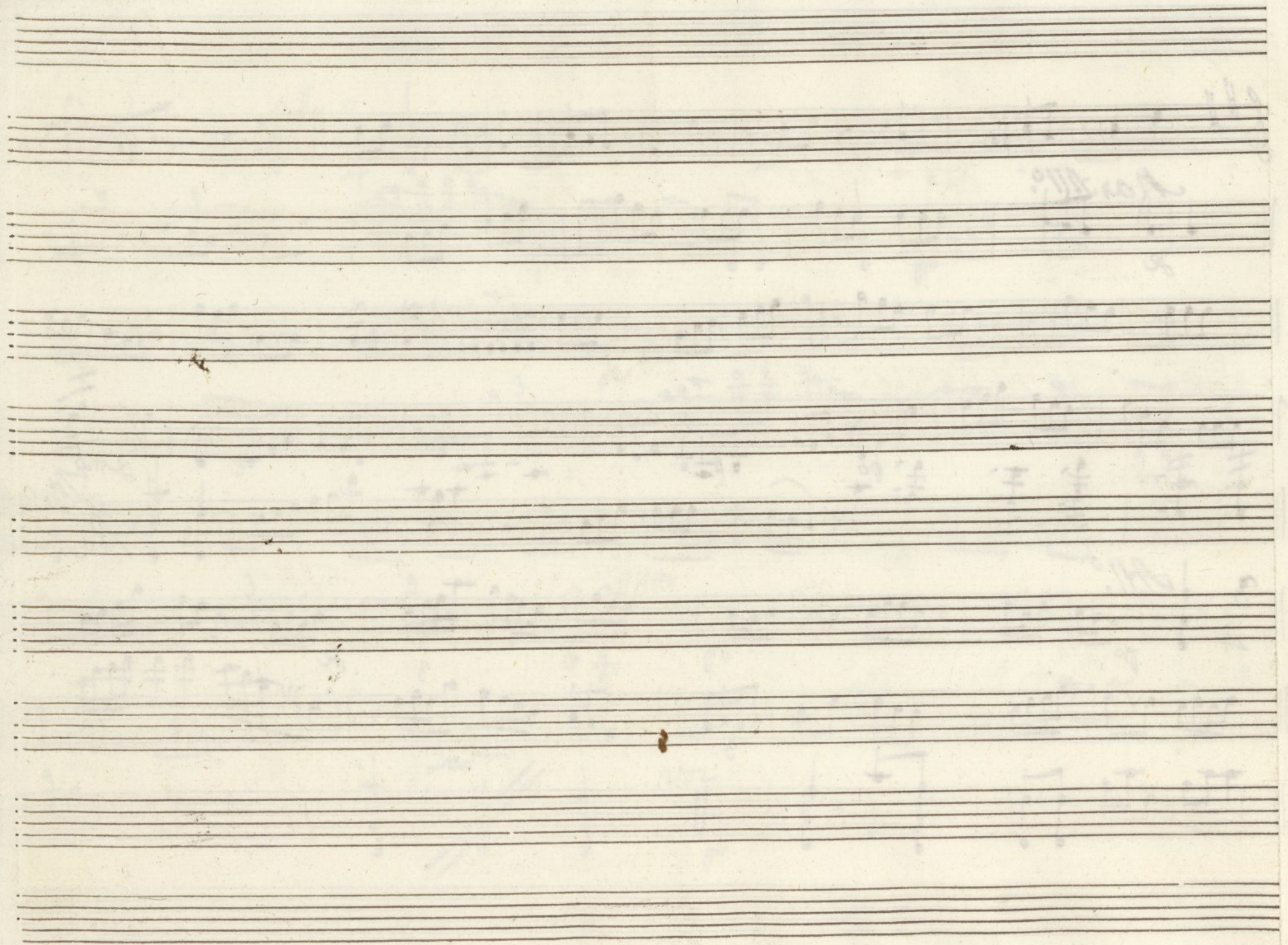


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Mas All.<sup>o</sup>* (written above the second staff)
- Je* (written below the second staff)
- 2<sup>mo</sup>* (written above the sixth staff)
- Adagio* (written above the sixth staff, crossed out)
- Allegro* (written above the sixth staff, crossed out)
- 3* and *4* (written below the seventh staff, indicating triplets or groupings)
- 3* (written below the eighth staff, indicating a triplet)







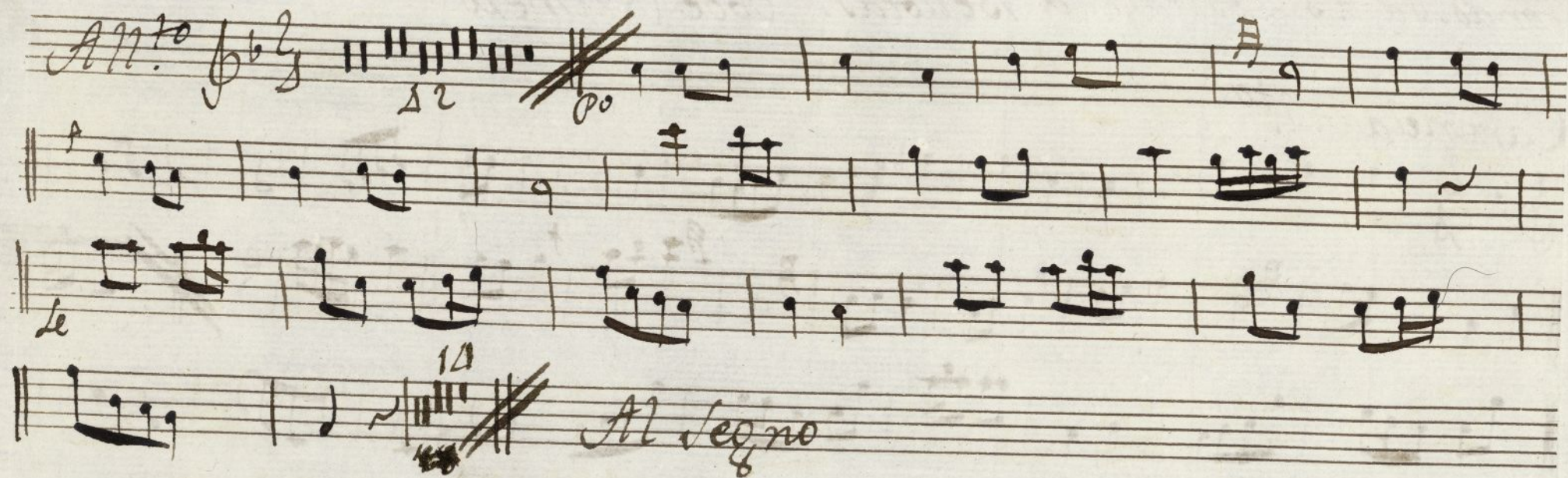
tonadilla à 3. Los Payos à Bellosas. Oboe Primero

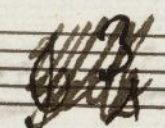
Mus 134-1

Cantinelas All.<sup>to</sup>

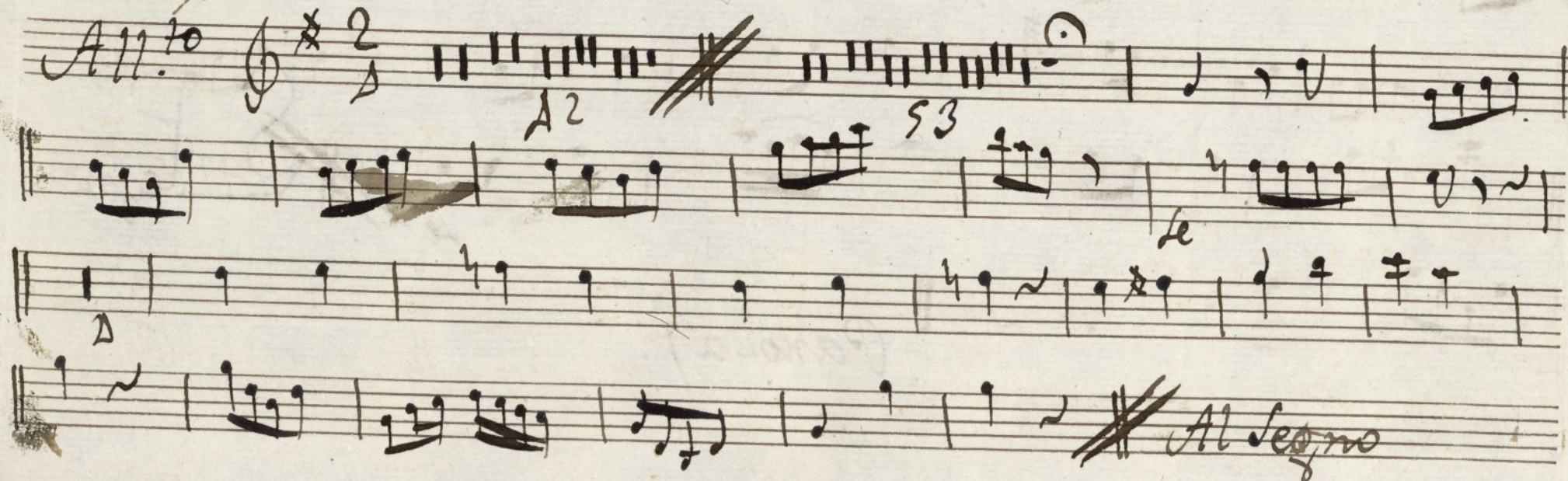
Handwritten musical score for Oboe Primero, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and the word 'Panola'.



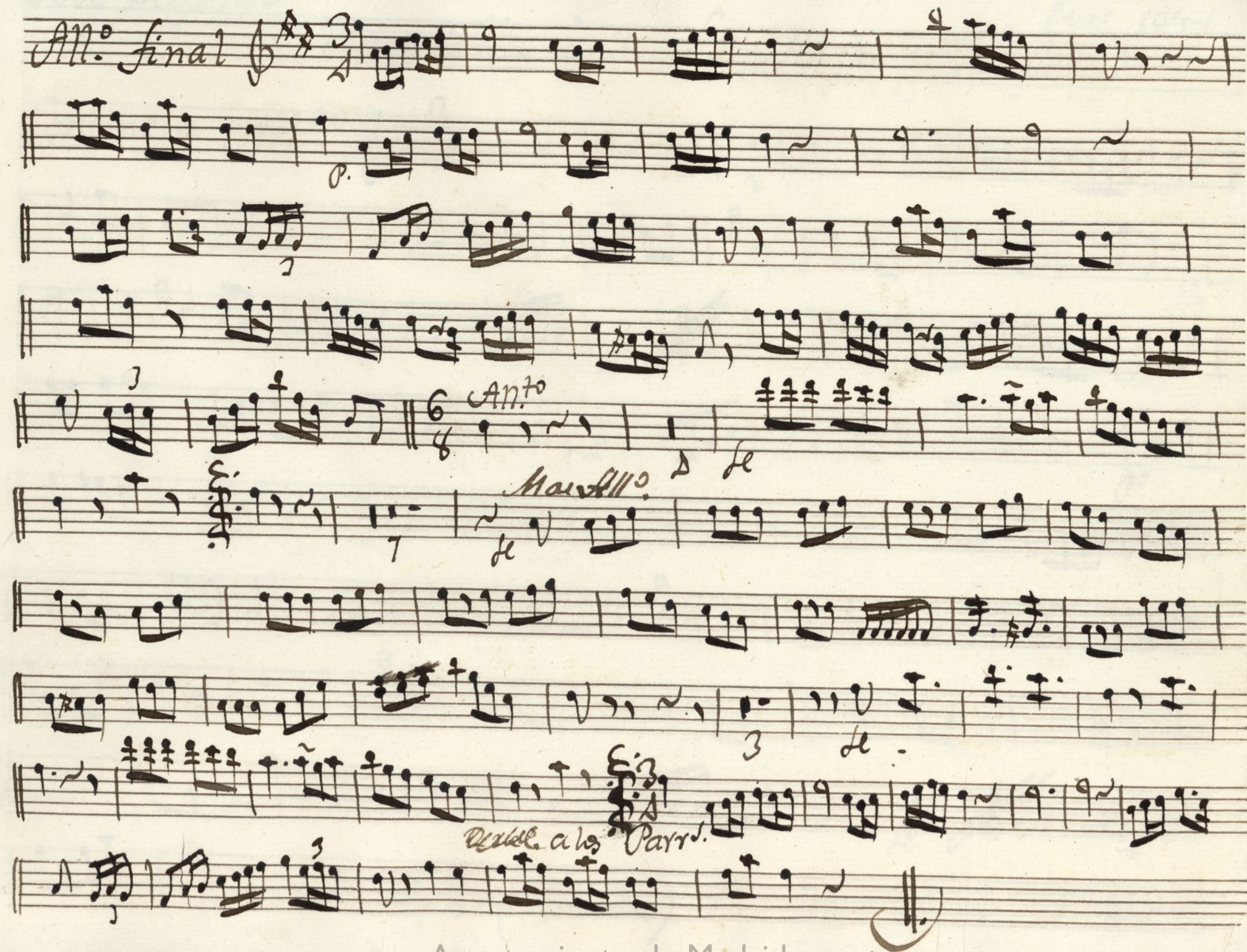
*All.<sup>to</sup>*  *Al Segno*

*All.<sup>to</sup> Dixit.<sup>te</sup> tacez  All.<sup>to</sup> tacez*

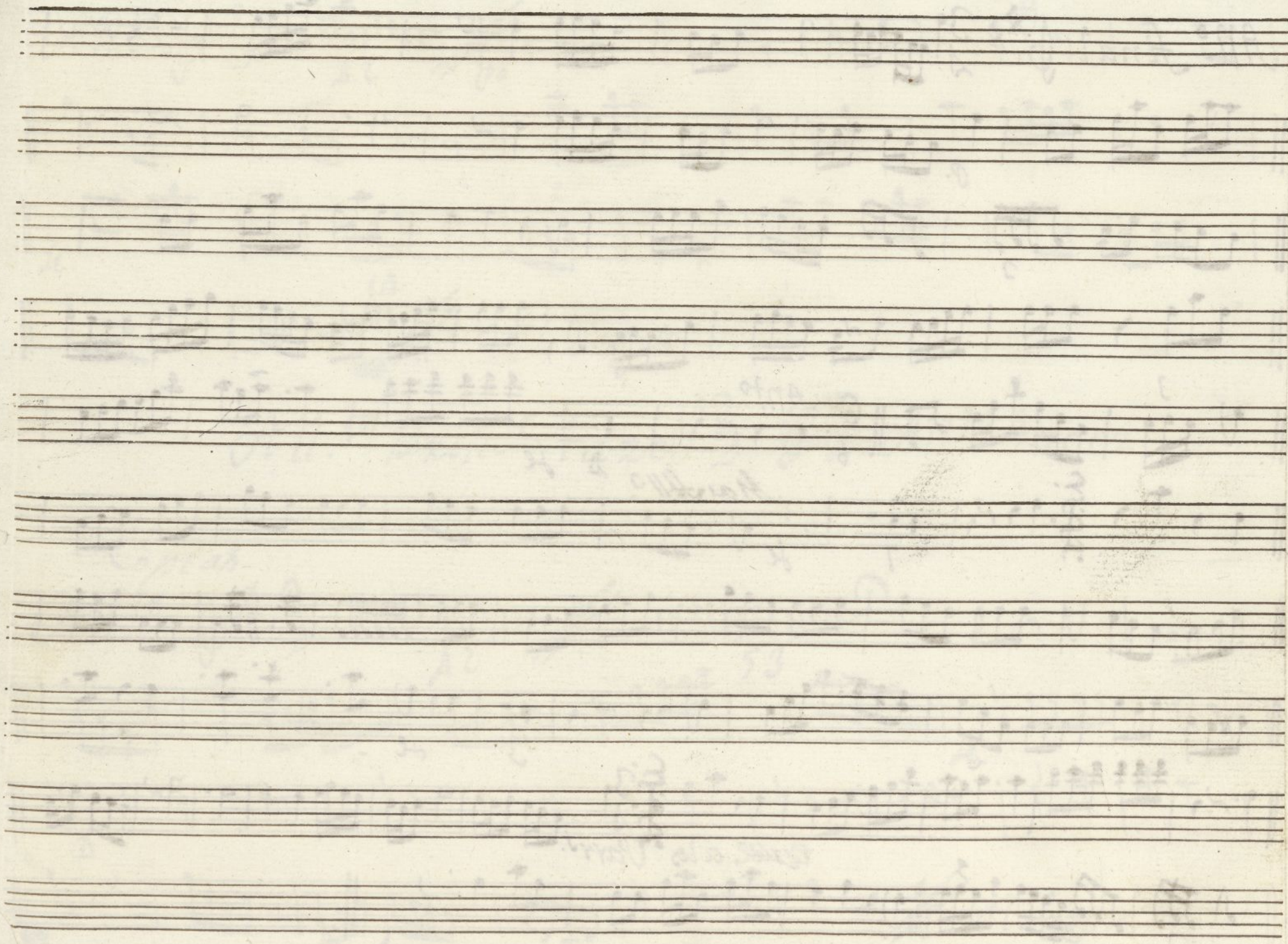
*Coplas*

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











Oboe Segundo

Mus 134-1

tonadilla à 3. Los Payos a Bellota

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

*p*

*f*

*Allegro*

*Parola*



*All.<sup>to</sup>*  $\text{G}^b \frac{2}{4}$   $\Delta 2$  ~~pp~~ *Al Segno*

*le*

14

$\text{A}^2 \frac{2}{4}$  *All.<sup>to</sup> brillante taze.*  $\text{G}^3 \frac{3}{4}$  *All.<sup>to</sup> taze.*

*Coplar*

*All.<sup>to</sup>*  $\text{A}^2 \frac{2}{4}$   $\Delta 2$  ~~53~~

*le*

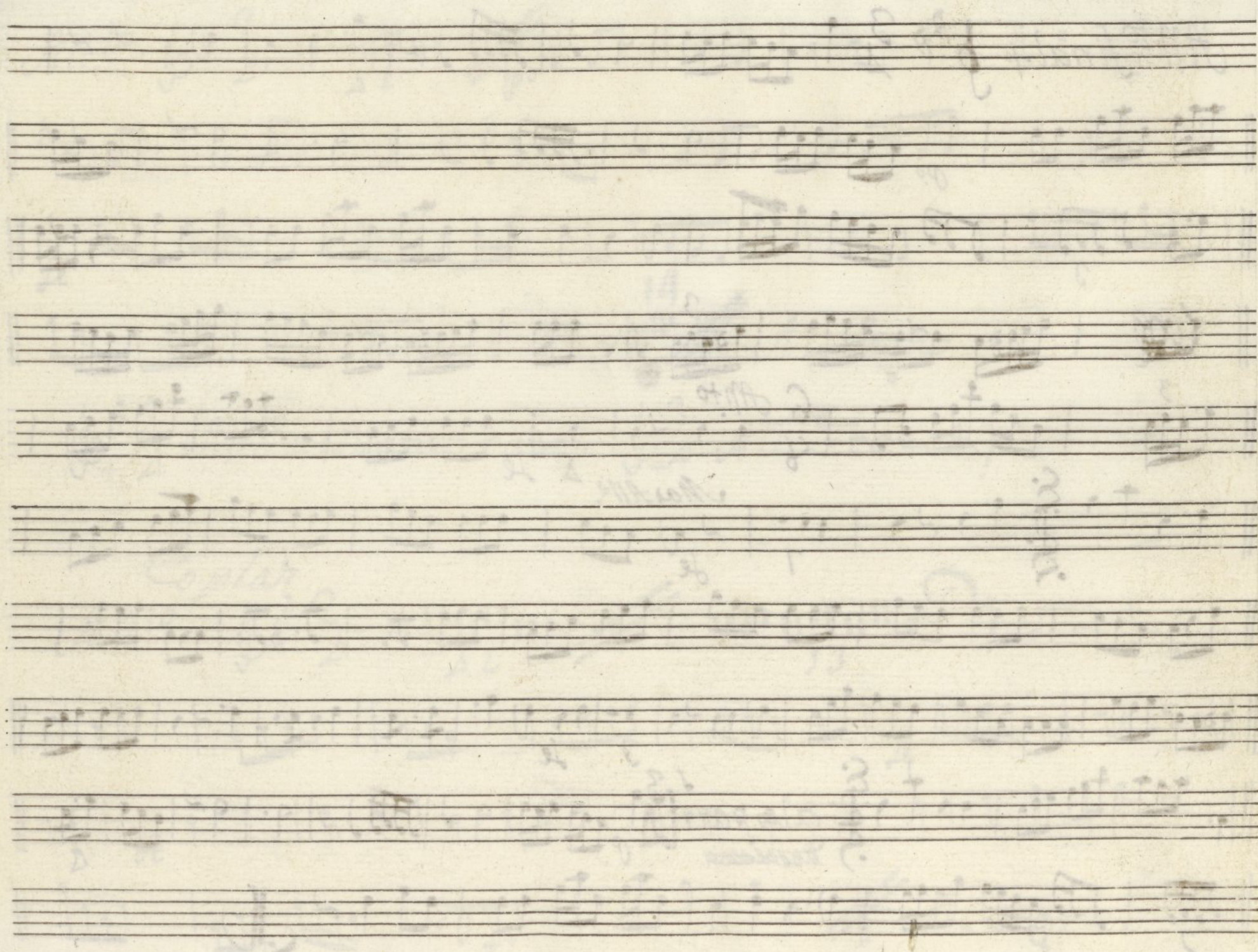
$\Delta$  *le*

*Al Segno.*











*Trompa Primera*

Mus 134-1

*Tonadilla à 3 Los Payos a Bellotas.*

*Caminela And.<sup>te</sup>*  $\text{G:}^b \frac{2}{4}$

*Allegro* *Parola*



*Ant.*  $\text{D}:\text{F} \frac{2}{4}$   $\Delta 2$  ~~po.~~  $\text{le}$   $\text{Al Segno}$

*Coplas*  $\text{D}:\text{F} \frac{2}{4}$  *Ant.*  $\text{D}:\text{F} \frac{2}{4}$   $\Delta 2$   $\text{Ant.}$   $\text{D}:\text{F} \frac{3}{4}$   $\text{Ant.}$   $\text{D}:\text{F} \frac{2}{4}$   $\Delta 2$   $\text{Al Segno.}$

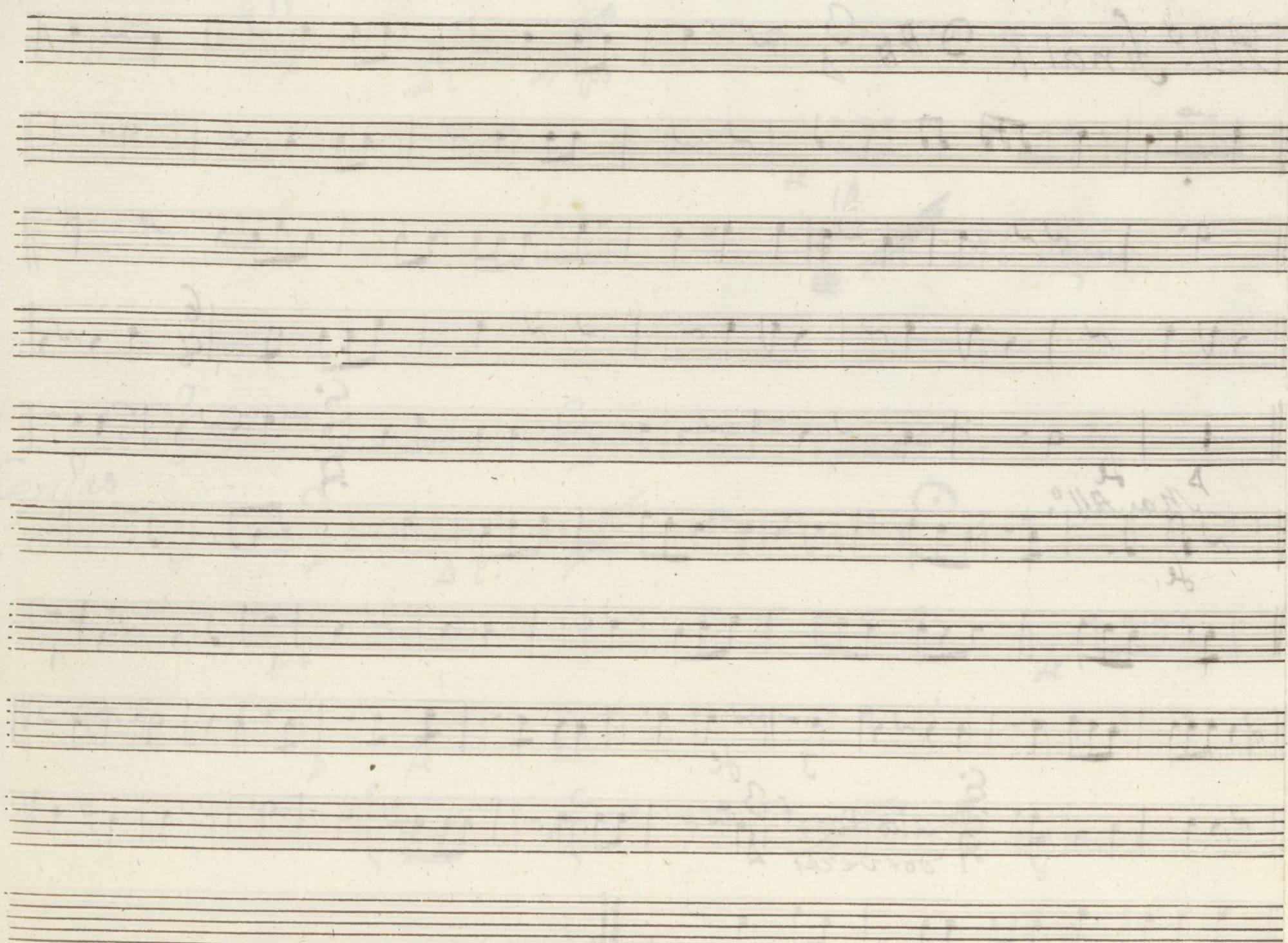


*All.<sup>o</sup> final.*  $\text{D}^{\flat} \text{B}^{\flat} \text{3}$

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

*alleg.<sup>ro</sup> Par.<sup>te</sup> 3.<sup>ta</sup> vez*





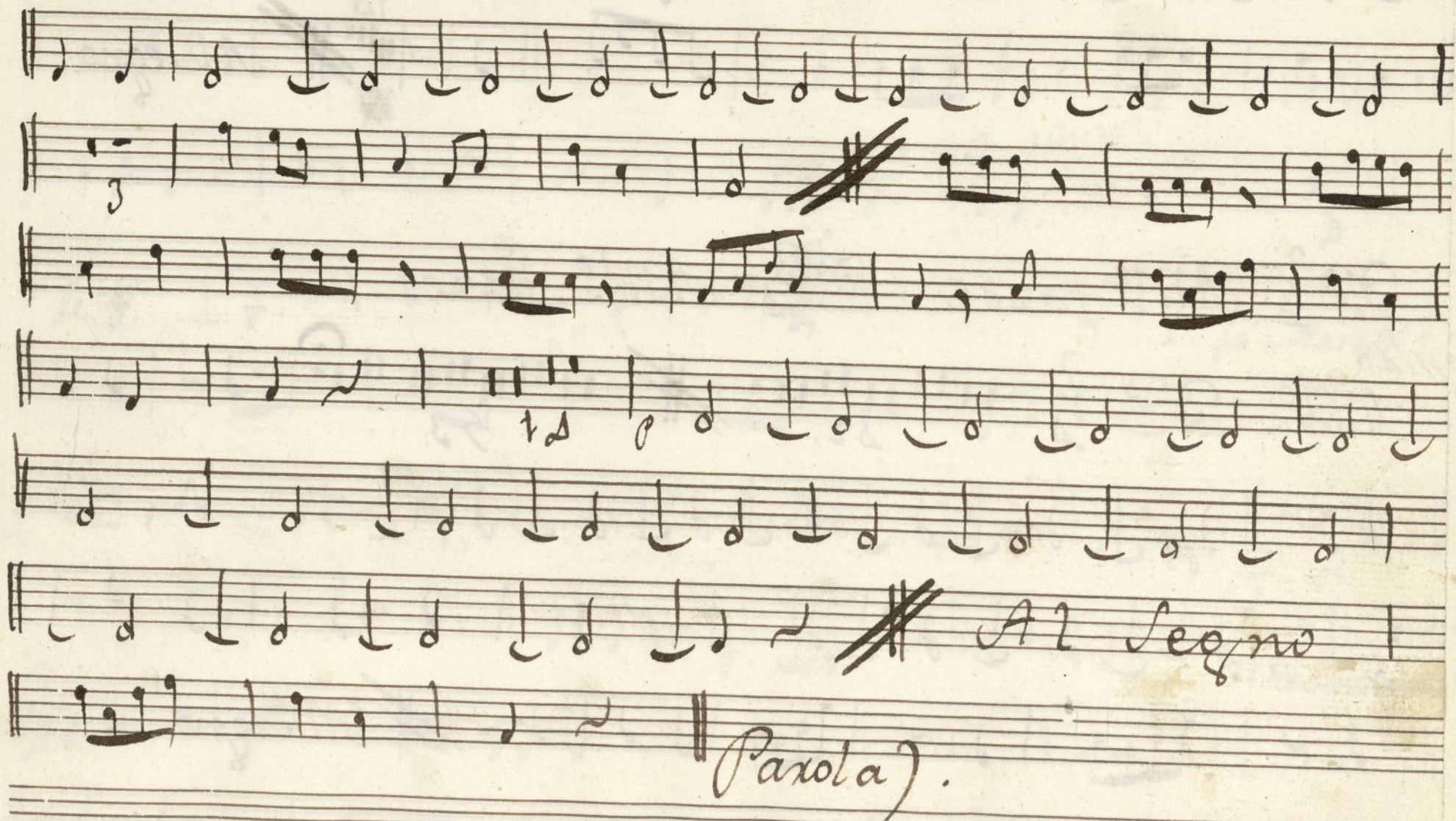


*Trompa Segunda;*

Mus 134-1

*Tonadilla a 3. Los Payos a Bellores;*

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



*Parola*.



*All.<sup>to</sup>*  $\text{G}:\text{A}^2$   $\text{D}$   $\Delta_2$  ~~///~~  $\text{Allegro}$

*Coplas*  $\text{G}:\text{A}^2$  *All.<sup>to</sup> taze.*  $\text{G}:\text{A}^3$  *All.<sup>to</sup> taze.*

*All.<sup>to</sup>*  $\text{G}:\text{A}^2$   $\text{D}$   $\Delta_2$  ~~///~~  $\text{Allegro}$



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

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

*le Ma All.*

*le*

*a los parr.*







La Prada

Mus 134-1

+

Contrabajo

Conadilla à tres

Los Payos Abellotas;

//



# Cantinelas

Alleg.<sup>ro</sup>

2/4

Handwritten musical score for Cantinelas, featuring eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The second staff continues the melody. The third staff includes a double bar line and a repeat sign. The fourth staff features a 'voz' marking above the staff. The fifth staff includes a 'con sord.' marking below the staff. The sixth staff continues the melody. The seventh staff includes a double bar line and a 'Allegro' marking. The eighth staff ends with a double bar line and the word 'Parola'.



*Allegretto*  $\text{C}\flat$   $\frac{2}{4}$  *Poco fe*

*le* *p* *vo*

*le*

*p*

*le*

*le*

*le*

*Cont.* *vo*

*Allegro*

*Vol. II*



*Allegro Brillante*  $\text{C}:\sharp$   $\frac{2}{4}$  *fmo*

$\text{C}:\sharp$  *f* *no* *po* *le*

*Allegro*

*Allegretto*  $\text{C}:\sharp$   $\frac{3}{4}$  *no* *po*

*Allegro* *no* *ver*



*Allegro*  $\text{C}:\sharp$   $\frac{2}{4}$  *Le* *vor* *no*

*Allegretto*  $\text{C}:\flat$   $\frac{2}{4}$  *Le* *vor* *Piano to do*

*Allegro dos veze* *Violon* *Conto*

*Parolen*

*Volti*



# Coplas

Allegretto

$\text{C} \sharp \text{F} \frac{2}{4}$

Piano

tenute voz

3

2

p

3

p

3

p

dispara

p

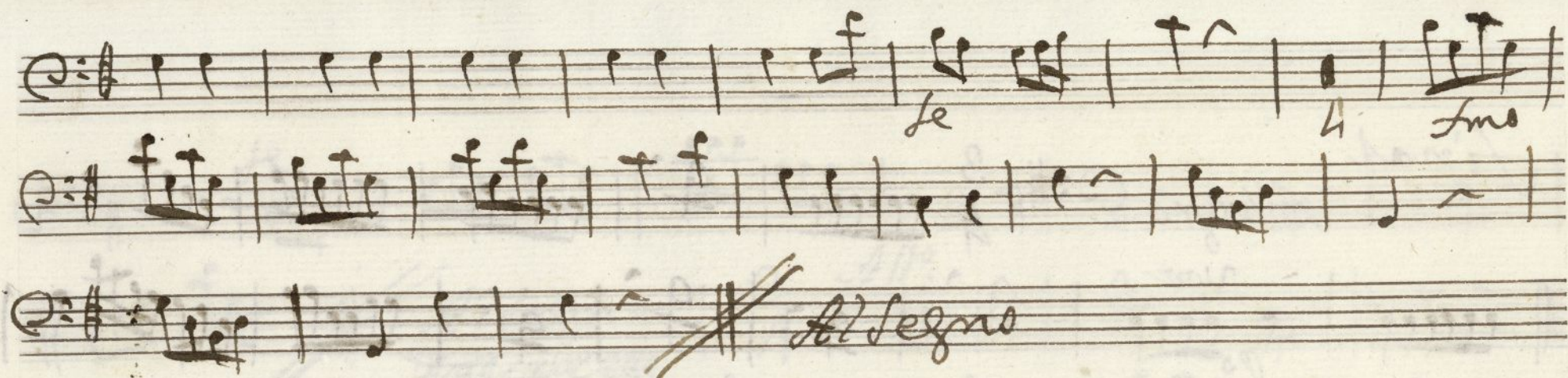
3

p

3

la 1.ª vez no se dicen  
la 2.ª vez si y para la





*Volte*



*final* *Allegro*  $\text{C}\sharp\text{F}\sharp$   $\frac{3}{4}$

*vor* *p<sup>o</sup>*

*Alleg<sup>ro</sup>*  $\frac{6}{8}$  *p<sup>o</sup>* *fmo*

*p<sup>o</sup> marc<sup>to</sup>* *le*

3



