

Seq.º 32. N.º 4.

Mus 105-19

105-19

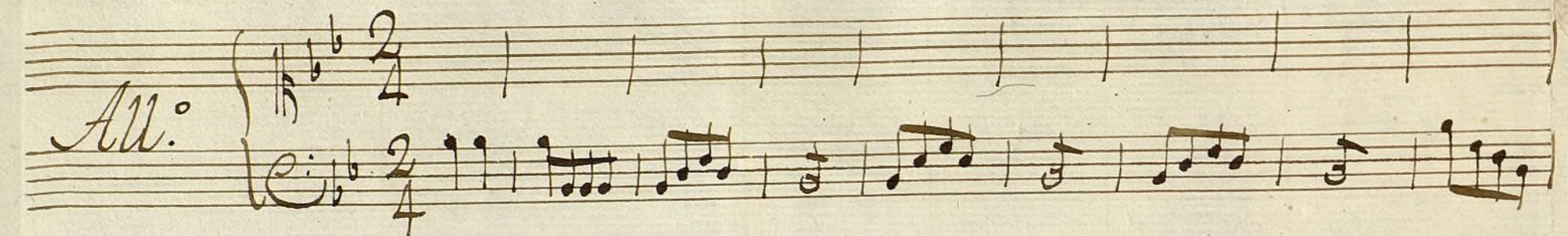
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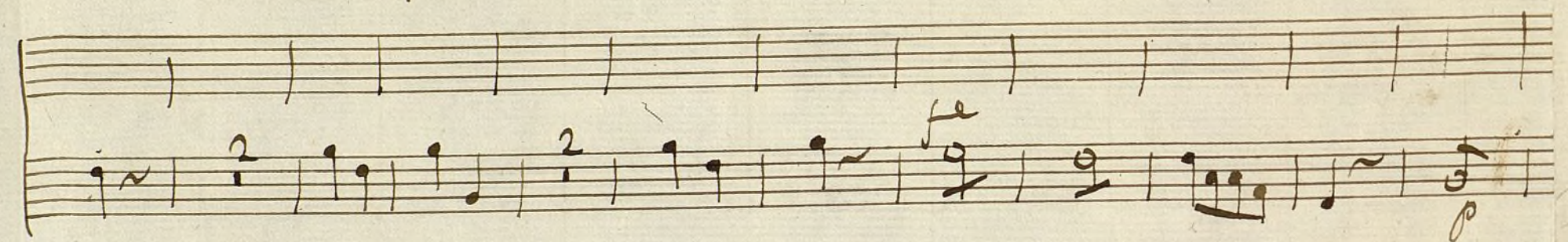
La Forderella y Brinoli

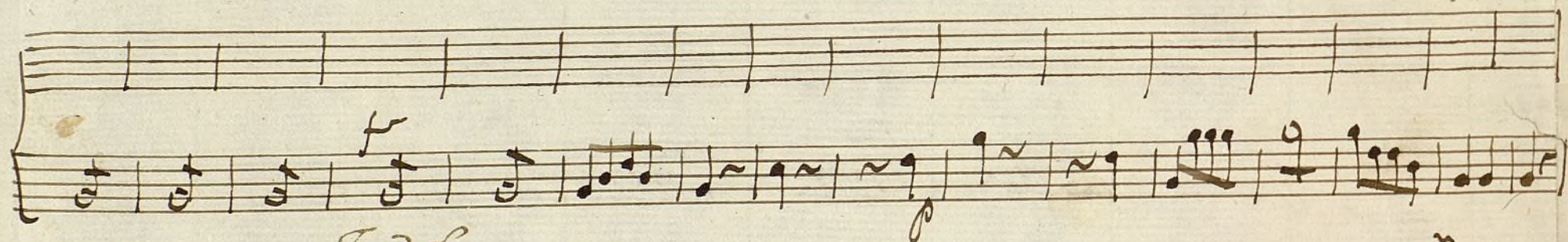
Con.º a Duo

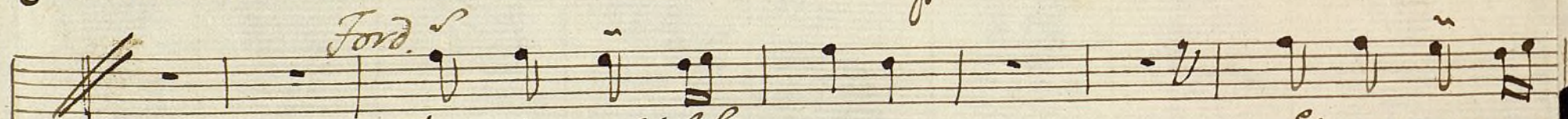
Las Tonad.º y Interrumpidas

Dei Laserna.

*All.* 





*Ford.* 

Que insufrible carga q.<sup>e</sup> penoso a  
Mientras q.<sup>e</sup> el ensayo se va a princ

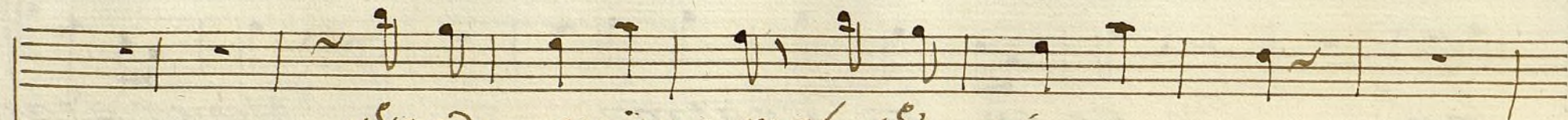


fan es en los Featros tener q. é arr  
 piar una tonadilla uoi a xepa

tar tener ~ mucho temo ca  
 sar boi ~ para ver si esta

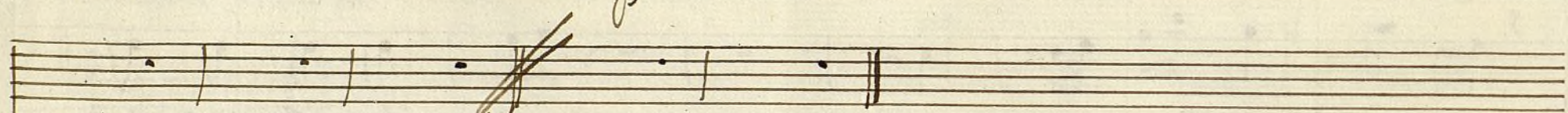
tusa mucho ~ q. as de quedar mal  
 tarde para ~ or puedo agradar

cres. *f* *fmo*



q.<sup>ta</sup> de quedar mal q.<sup>ta</sup> ~

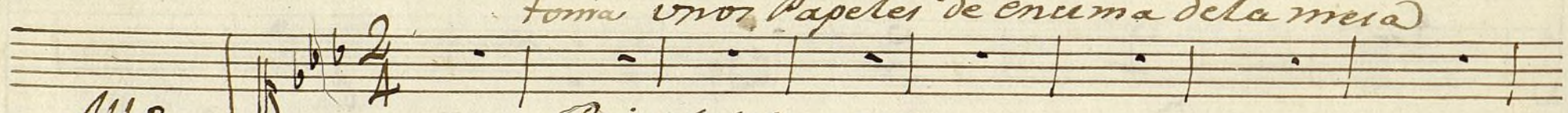
o<sup>ra</sup> puedo agr<sup>ar</sup>dar o<sup>ra</sup> ~



*Allegro*

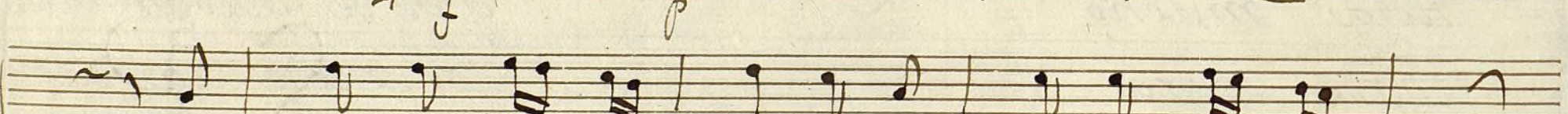
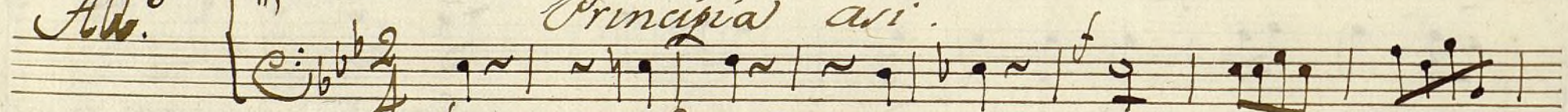


toma unos papeles de encima de la mesa

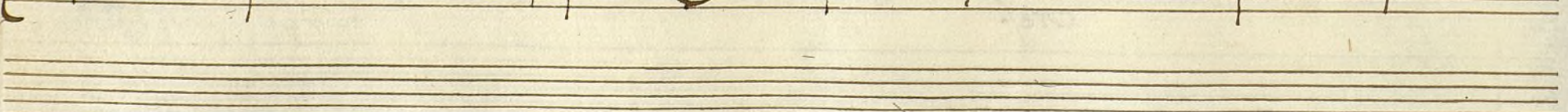
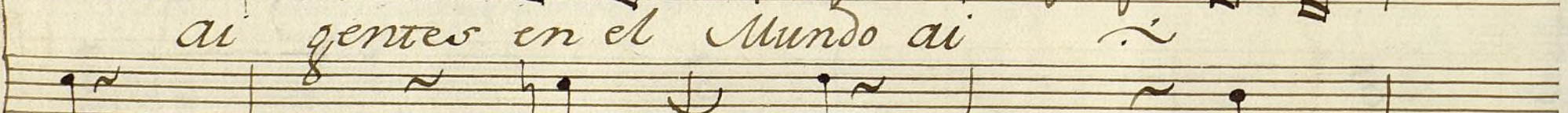


*All.<sup>o</sup>*

*Principia así.*



ai gentes en el Mundo ai ~



tan indiscretas q.e. temblan de lo mismo que  
q.e. ellos fomentan chiton  
chiton q.e. dicen q.n. son q.e.  
*Al mismo aire*  
Supongo muchas Madamas q.e.  
Supongo mil Petimetras q.e.  
Pura.

tienen miedo aun xaton q.<sup>e</sup> tienen  
tiemblan de un animal q.<sup>e</sup> tiemblan

y no tiemblan q.<sup>e</sup> las roan los Cor tejos el ho  
y en el Cruzon q.<sup>e</sup> lleban sabe Dios los q.<sup>e</sup> ten  
arco q.  
ten

nor y no tiemblan q.<sup>e</sup> las roan los Cortijos  
dran y en el Cruzon que lleban sabe Dios los.  
cres. f

el honor.  
q<sup>e</sup> tendrán

*Allegro.* 511-

pongo muchas vias.

*Bri:* ataja la voz Catufa no prosigas  
*Ford...* por que causa?  
*Bri:* por q<sup>e</sup> algunos Criticos de moda  
por Madrid hablan mui mal  
de las tonadillas de Critica.  
*Ford...* que bobadas

*All<sup>o</sup>* *Bri:*

Dicen q<sup>e</sup> son insolentes mui pe  
sadas coloradas y q<sup>e</sup> aquel q<sup>e</sup> las escribe debi:  
*Ford...*

a quemado estar q<sup>e</sup> bien dijo aquel q<sup>e</sup> dijo q<sup>e</sup> amax

gaba la verdad q.<sup>e</sup>

los 2.

agora deico a tu me  
agora deice a mi de seo el aviso q.<sup>e</sup> te

da el aviso q.<sup>e</sup> me da.

Ford.<sup>o</sup> Puerto q.<sup>e</sup> los Cruiditos  
cienuplitos sean buelto  
cantare otra tonadilla  
al quinto de su deseo.



*Ford.*

*And. no*

esta empresa asi que desuidados

muchos vivimos siempre vivimos siempre vivimos

Siempre - vi estando conde

nados todos a muerte estando conde

nados todos a muerte todos a muerte

Handwritten musical notation on a five-line staff. The lyrics are "todos" followed by a long horizontal line, then "chiton chi".

Handwritten musical notation on a five-line staff. The lyrics are "ton q. ba de Inuencion." followed by "a.".

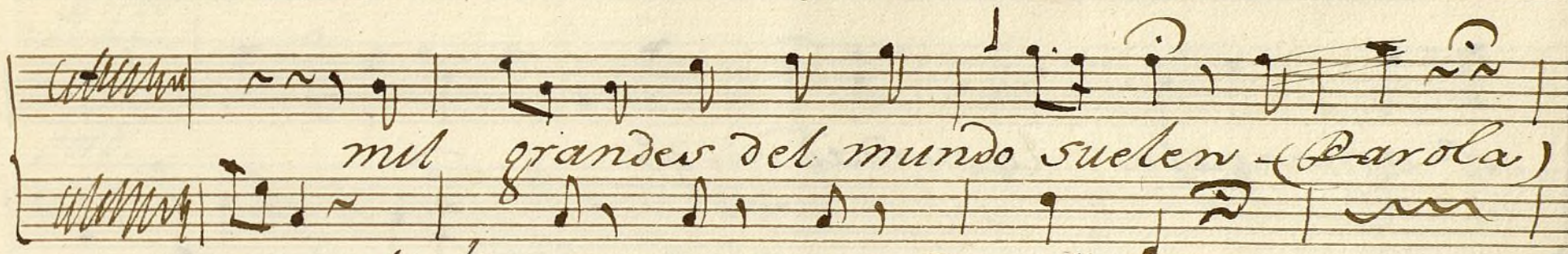
Handwritten musical notation on a five-line staff. The lyrics are "muchos les biene estrecha del mundo la uari".

Handwritten musical notation on a five-line staff. The lyrics are "dad y en un o yo de dos varas despues".

Handwritten musical notation on a five-line staff. The lyrics are "de muertos cabran y en un o yo de dos".



varas despues de muertos cabran

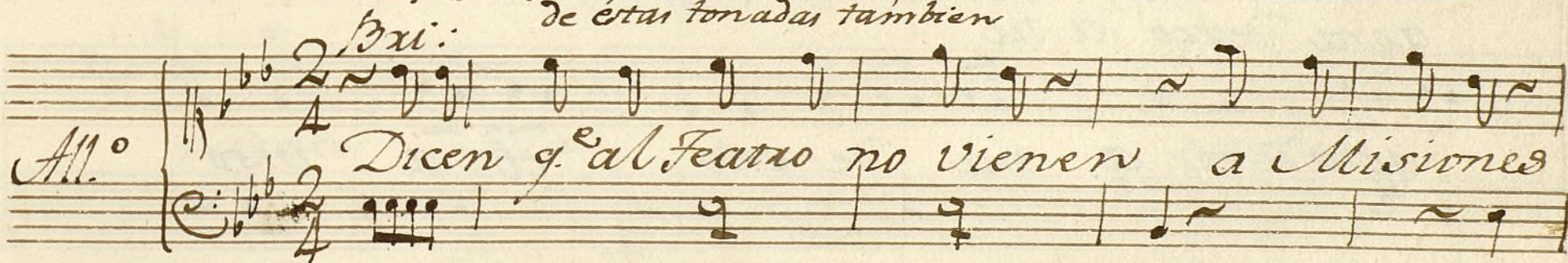


mil grandes del mundo suelen (Parola)

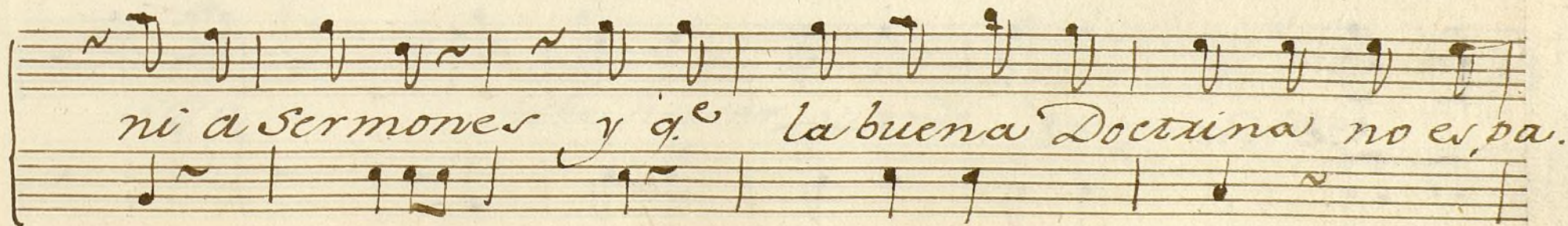
*Bxi.* le. *Muger mugex por Dios calla.*

*Ford* ... por que motivo

*Bxi.* por que los criticos, hablan mal  
de estas tonadas tambien

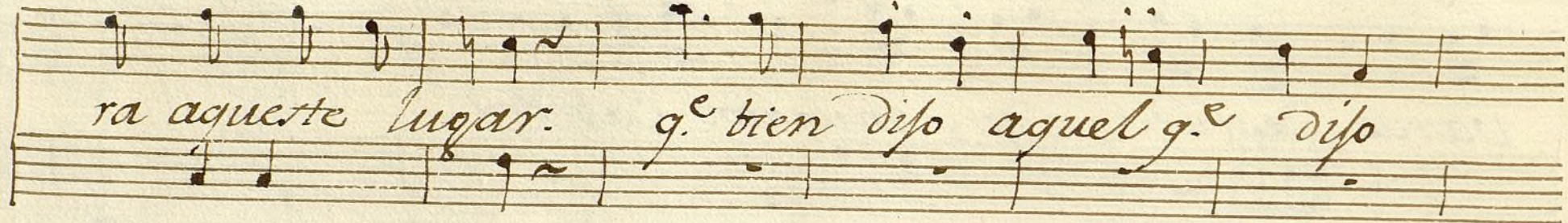


*All.* *Bxi.* Dicen q<sup>e</sup> al teatro no vienen a Misiones



ni a sermones y q<sup>e</sup> la buena Doctrina no es pa.

Ford.

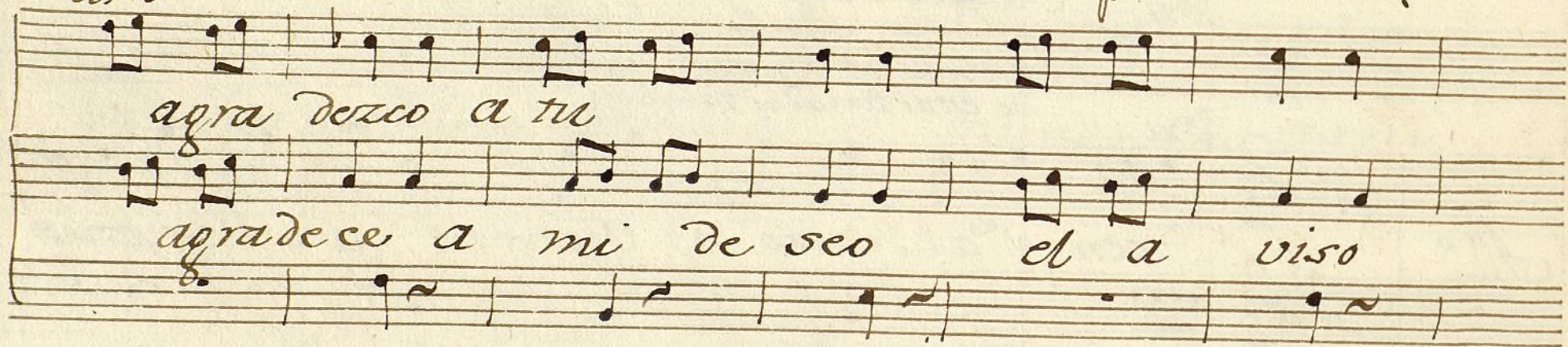


ra a queste lugar. q.º bien diso aquel q.º diso

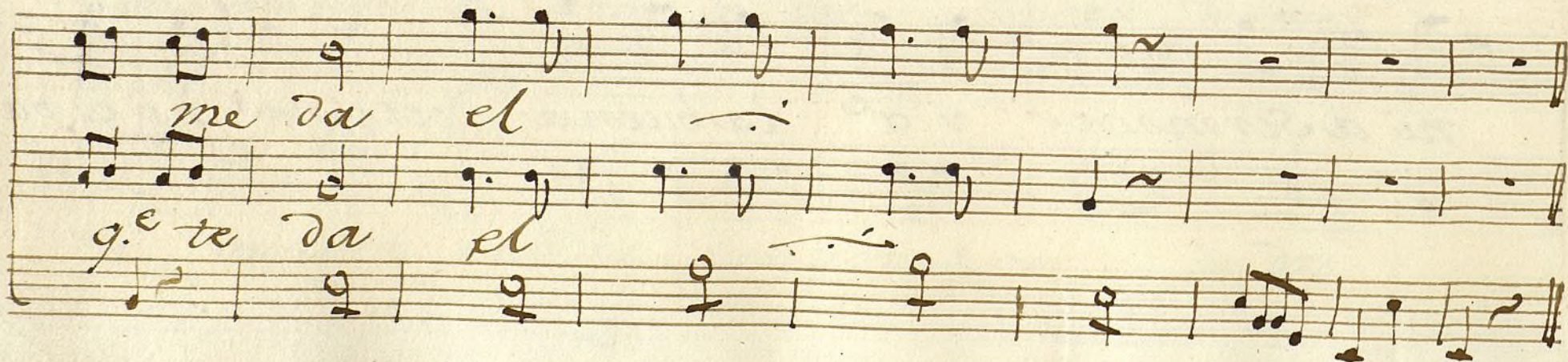


q.º amargaba la verdad q.º

los 2



agradezco a tu  
agradece a mi de seo el a viso



me da el  
q.º te da el

Ford. pues la de moral no encasa  
cantare esta q' es de masas.

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

*Ford.*

Aunq' la Ford de sillar parece sola  
parece sola parece  
sola — sabe hacer quando quiere sabe

una ma / ota sabe hacer quando

quiere - una ma / ota una ma / o

ta. Parola.

Allto Ford.  
En tan deli cado a.  
pero los q.º nos Cri.  
Jesos Criticos q.º  
Dime pues por vida

ndo

suntto q.<sup>e</sup> me aconsejas q.<sup>e</sup> haga q.<sup>e</sup> me  
 tican con sujetos de talento son  
 cosas dicen de nuestras comedias dicen  
 tuya q.<sup>e</sup> les gusta a esos sujetos q.<sup>e</sup> les

Bu.  
 q.<sup>e</sup> de todo cantes  
 ai q.<sup>e</sup> a unas sequi-  
 hablan mal de las an.  
 todo lo q.<sup>e</sup> viene a es

siempre como no sea de mala  
 dillas las a llamado so neto  
 tiquas y peor de las mo dernas  
 paña de países estran jeros

*f*  
todo cantes siempre como no sea de Mafra  
a unas sequi dillas las a llamado soneto  
mal de las antiguas y peor de las modernas  
lo q.<sup>e</sup> viene a España de Países extranjeros.

*f*  
los 2.  
*Allegro*  
3 *mas.*

*fmo*  
*fmo*  
Madrid quejido

Centro de ciencias — sirbamos con es.

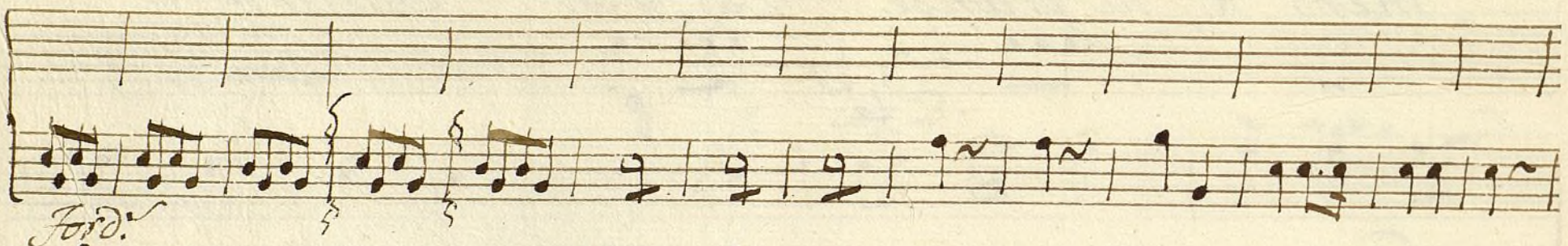


Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in cursive below the notes. The text includes: "mero a tu grande za y los criticos", "q. hablen quanto ellos queran y con las sequi", and "dillas de fin la Vdea". The music is written in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are: "mero a tu grande za y los criticos", "q. hablen quanto ellos queran y con las sequi", and "dillas de fin la Vdea".

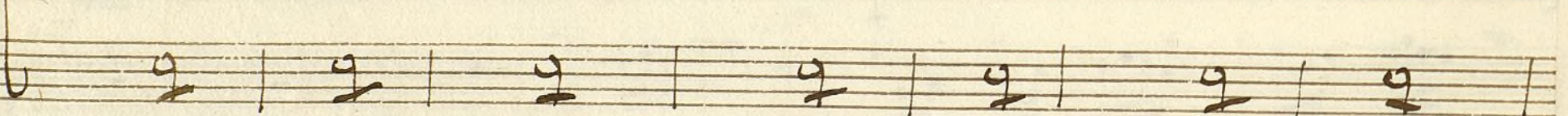
*All.° Seq.°*



*Ford.°*



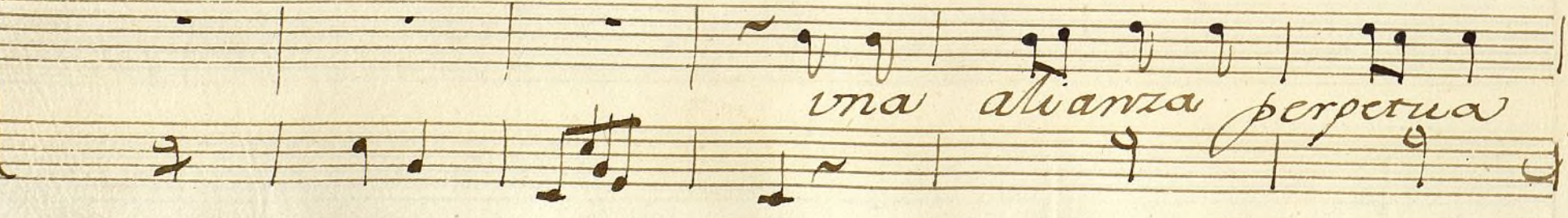
Una alianza per petua los dos hagamos



los



una alianza perpetua



los dos hagamos — los

los dos hagamos una alianza per petua

los dos hagamos los dos hagamos — los

dos hagamos

los dos

cres. fe

los dos hagamos en obsequio de un  
Los dos aliados el amparo me.

Pueblo tan venerado tan  
rezcan de los Polacos de

*Ford.*

*Bri*

mas nuestra eficacia exci te el de  
mas

*Ford.*

*Bri*

seo a dar gusto a todos con nuevas es.

*los 2*

meros a dar gusto a todos con

nuevos esmeros. *And<sup>no</sup>* *Ford<sup>s</sup>* que

dulce armonia *Tri* que dulces con-

centos. *All<sup>to</sup>* *Ma* y en quata alternatiba

*Ma*

The musical score is handwritten on aged paper. It consists of several staves. The first staff has the lyrics 'nuevos esmeros.' followed by 'And<sup>no</sup>' and 'que'. The second staff has 'dulce armonia' followed by 'que dulces con-'. The third staff has 'centos.' followed by 'y en quata alternatiba'. There are various musical notations including notes, rests, and clefs. Performance markings like 'And<sup>no</sup>', 'Ford<sup>s</sup>', 'Tri', and 'All<sup>to</sup>' are present. The paper shows signs of age and wear.

nuestros connatos in flame el dulce pecho de  
los Polacos de los Polacos.

*Ford.*  
*All.* para q.<sup>e</sup> nuestra alianza lo que a quel

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. The lyrics are written in Spanish. The first system contains the lyrics 'nuestros connatos in flame el dulce pecho de'. The second system contains 'los Polacos de los Polacos.'. The third system begins with a fermata and the tempo marking 'All.' (Allegro), followed by the lyrics 'para q.<sup>e</sup> nuestra alianza lo que a quel'. The notation includes various note values, rests, and dynamic markings. There are also some decorative flourishes and a cross-like symbol at the beginning of the third system.

Handwritten musical score on aged paper, featuring five systems of music. Each system consists of two staves: a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various note values, rests, and bar lines. The ink is dark brown, and the paper shows signs of age and wear.

fruto lo que aquel fruto —

Para

entra alianza lo que aquel fruto — lo —

que aquel fruto lo que aquel fruto de las.



Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and describe a reward for completing tasks. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

*tareas logran por premio justo*

*por por premio justo — por*

*premio Jus to. Allegro.*



Mus 105-19

SP





*All.*  $\text{2/4}$   $\text{Bb}$

*f* *p* *p* *Al mismo aire* *p.* *cres.* *f* *fmo* *p.* *Al Segno* *Parola.*

*All.*  $\text{2/4}$   $\text{Bb}$

*f* *f* *Parola*

*And. no* 4/4

*Parola.*

*All.* 2/4

*Parola.*

*All. to 3/8*

*Parola*

*All. to 2/4*

*Allegro*

*Allegro*

*Allegro*

*All. 2/4*

*Allegro*



A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into several sections by double bar lines and repeat signs. Key annotations include:

- Staff 1: *cref. fe*, *p*, *cref. fe*
- Staff 2: *cref. fe*, *p*
- Staff 3: *cref. fe*, *p*
- Staff 4: *cref. fe*, *p*
- Staff 5: *cref. fe*, *fe*, *fe*
- Staff 6: *And.<sup>no</sup>*, *4*
- Staff 7: *All.<sup>to</sup>*
- Staff 8: *All.<sup>o</sup>*, *cref. fe*, *p*
- Staff 9: *cref. fe*, *p*
- Staff 10: *cref. fe*, *fe*



t

Mus 105-19

Violin 1.ª Con.ª Duo las Tonad. Interrumpidas.

Handwritten musical score for Violin 1.ª, titled "Con.ª Duo las Tonad. Interrumpidas." The score is written on ten staves. The first staff begins with the tempo marking "All.º" and a 2/4 time signature. The music is in G major (one sharp) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *for*, *fe*, *fmo*, and *cref.* are used throughout. The piece concludes with a double bar line and the tempo marking "Allegro".

*All.*  $\text{♩} = 2$   $\text{♩} = 4$  *p.* *fe*

*Al mismo aire.*

*p.* *ten* *Cres.* *fe* *fmo*

*ten.* *p.* *Al Segno.* *Parola.*

*All.*  $\text{♩} = 2$   $\text{♩} = 4$  *fe* *p.* *fe* *p.* *fe* *p.* *fe* *p.*

*Parola.*

*And. no* 4/4 *Parola.*

*All.* 2/4 *Parola.*

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

*Parabola*

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

*Mozzo*  
*tre mar.*







t

Mus 105-19 Leon.

Violin 2.º Con. a Duo. las Tonad. Interrumpidas.

Handwritten musical score for Violin 2.º, consisting of ten staves. The music is in 2/4 time and begins with the tempo marking "All.º". The score includes various dynamic markings such as *p*, *for*, *fe*, *cres.*, *fmo*, and *f*. The piece concludes with the tempo marking "Allegro." and a double bar line.



*And.<sup>no</sup>*  $\text{3/4}$  *p<sup>mo</sup>*

Handwritten musical score for the first system, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music consists of six staves with various rhythmic patterns and dynamics.

*All.<sup>o</sup>*  $\text{2/4}$

Handwritten musical score for the second system, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of three staves with various rhythmic patterns and dynamics.

*All.<sup>to</sup>* 3/8 *calora*

*All.<sup>to</sup>* 2/4 *fmo*

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

*All.<sup>to</sup>* 2/4 *cref. fe po*

*Cres. do fe p<sup>o</sup> fe*

*Cres. fe p<sup>o</sup> fe*

*Cres. do fe p<sup>o</sup>*

*And<sup>ro</sup>*

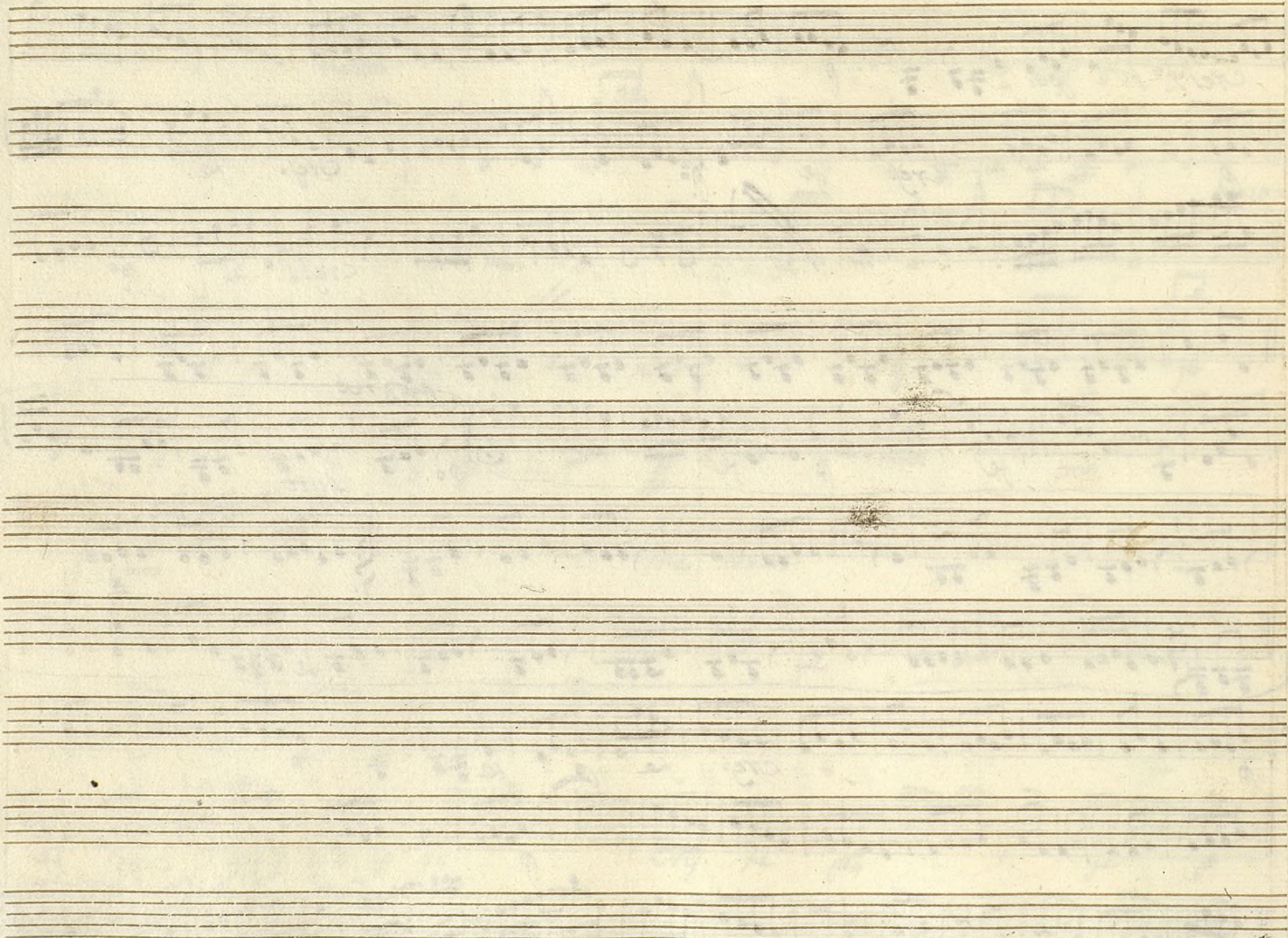
*All<sup>o</sup>*

*All<sup>o</sup>*

*Cres. fe*

*Cres. fe*

*Allegro.*



Violin 2.º Son.ª Duo las Tonad. Interrumpidas

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive hand and includes various dynamic markings such as *pp*, *ff*, *crec.*, and *f*. There are also articulation marks like slurs and accents. A double bar line with a slash through it appears on the fourth staff, indicating a section break. The notation includes eighth and sixteenth notes, rests, and some complex rhythmic patterns.

*Al segno.*

Handwritten musical notation on a five-line staff. The music begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo marking *All.* is written at the beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Dynamic markings *pp.* and *f* are present throughout the passage.

Handwritten musical notation on a five-line staff. The tempo marking *Al mismo aire* is written in the middle of the staff. The notation continues with similar rhythmic patterns and dynamic markings. A *ten.* marking is visible above the staff.

Handwritten musical notation on a five-line staff. The word *Parola* is written in large, elegant cursive across the middle of the staff. The tempo marking *Allegro* is written at the end of the staff. Dynamic markings *crej.*, *f*, *molto*, and *pp.* are interspersed within the notation.

Handwritten musical notation on a five-line staff. The tempo marking *All.* is at the beginning. The notation features a variety of rhythmic figures and dynamic markings including *pp.*, *f*, and *pp.*. The bottom of the staff shows a series of chords, likely for a basso continuo or figured bass.

Handwritten musical notation on a five-line staff. The word *Parola.* is written in large cursive at the end of the staff. The notation includes a few final notes and rests.



*And.<sup>mo</sup>* *3* *p.<sup>mo</sup>*

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

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

*Parola.*

This system contains six staves of handwritten musical notation. The first staff begins with the tempo marking 'And.<sup>mo</sup>' and a time signature of '3'. The music is written in a treble clef with a key signature of two flats. Dynamics include 'p.<sup>mo</sup>' (piano), 'f' (forte), and 'p.<sup>o</sup>' (piano). The notation includes various note values, rests, and slurs. The system concludes with the word 'Parola.' written in a cursive hand.

*All.<sup>o</sup>* *2* *f* *p.<sup>o</sup>*

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

*Parola.*

This system contains five staves of handwritten musical notation. The first staff begins with the tempo marking 'All.<sup>o</sup>' and a time signature of '2'. The music is written in a treble clef with a key signature of two flats. Dynamics include 'f' (forte) and 'p.<sup>o</sup>' (piano). The notation includes various note values, rests, and slurs. The system concludes with the word 'Parola.' written in a cursive hand.

Handwritten musical score for piano, consisting of ten systems of staves. The notation includes treble and bass clefs, time signatures (3/8, 2/4, 2/4), and various musical symbols such as notes, rests, and accidentals. Dynamic markings include *All.<sup>o</sup>*, *p<sup>o</sup>*, *f*, *mp*, *mf*, *ff*, *smo*, *Allegro*, *trés ma*, *crej.*, and *f*. The score is written in brown ink on aged paper.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with *crec.* (crescendo) and *dec.* (decrescendo) markings. The tempo markings include *And. no.* (Andantino) and *All.* (Allegretto). The score concludes with a double bar line and the tempo marking *Allegro*.

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 horizontal staves, each with five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, beams, and rests. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript or a working draft of a musical score.

*Boe 1.º Con.ª Duo. Las Tonad.ª Interrumpidas*

Mus 105-19

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'All.' (Allegretto). The score contains various musical notations including notes, rests, and dynamic markings such as 'fmo' (finito) and 'Solo'. There are also some performance instructions like 'Solo' and 'Allegro' written in the margins. The notation includes some complex passages with multiple notes beamed together and some measures with a double bar line and a repeat sign. The score concludes with a double bar line and a fermata over a final note.

*Parola.*

*All.<sup>o</sup>*  $\text{G} \flat \flat \frac{2}{4}$   *Parola.*

*And.<sup>no</sup>*  $\text{G} \flat \flat \frac{3}{4}$   *Parola.*

*All.<sup>o</sup>*  $\text{G} \flat \flat \frac{2}{4}$   *Parola.  $\frac{3}{8}$  tace.*







Oboe 2.º Ton.ª a duo Las Tonad.ª Interrumpidas.

Handwritten musical score for Oboe 2.º, titled "Las Tonad.ª Interrumpidas". The score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of several staves of music with various dynamics and performance markings.

Key markings and dynamics include:

- All.º* (Allegretto) at the beginning of the first system.
- Solo* markings above the staff in the first system.
- f* (forte) and *fmo* (finito) markings throughout the first system.
- A double bar line with a slash through it, indicating a section break.
- Allegro* marking above the staff in the second system.
- f* and *fmo* markings in the second system.
- A final double bar line with a slash through it.
- Parola.* (Coda) marking at the end of the piece.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. There are also some handwritten numbers (2, 4, 6, 10, 19) and a circled '3' at the bottom of the page.

*All.<sup>o</sup>*  $\frac{2}{4}$  *f* *solo* *f* *solo*

*And.<sup>no</sup>*  $\frac{3}{4}$  *solo* *Parola.*

*All.<sup>o</sup>*  $\frac{2}{4}$  *f* *a* *solo.* *Parola.*

$\frac{3}{8}$  *Tace.*

Alto  
Allegro

fmo p fmo

Allegro  
tres mas.

Alto

fmo p fe fe

10 13

15 16

Andante Allegro

Alto

Allegro



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

Mus 105-19

*All.<sup>o</sup>* Handwritten musical score for 'Francia 1.º'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'All.<sup>o</sup>'. The music consists of eighth and sixteenth notes with various dynamics like 'f' and 'p'. The second staff continues the melody with some rests and dynamics. The third staff features a double bar line and a fermata. The fourth staff is marked 'And.<sup>no</sup>' and 'f' and contains a complex passage with many sixteenth notes. The fifth staff is marked 'All.<sup>no</sup>' and contains a similar complex passage. The sixth staff is marked 'All.<sup>o</sup>' and contains a simpler melody. The seventh staff is marked 'Allegro.' and begins with a double bar line and a fermata. The score is enclosed in a large hand-drawn bracket.



*Crompa 1.<sup>a</sup> Ton.<sup>a</sup> a Duo Las Tonad.<sup>s</sup> Interrumpidas*

*In data;*

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{2}{4}$  Musical notation with notes and rests. Dynamics: *f*

Musical notation with notes and rests. Dynamics: *f*, *fmo*, *f*

Musical notation with notes and rests. Dynamics: *f*, *fmo*, *f*

Musical notation with notes and rests. Dynamics: *f*, *fmo*, *f*

*Allegro.*

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{2}{4}$  Musical notation with notes and rests. Dynamics: *f*, *fmo*, *f*

Musical notation with notes and rests. Dynamics: *f*, *fmo*

Musical notation with notes and rests. Dynamics: *fmo*

*Parola.*

*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$   $\overset{23}{\text{f}}$

*Parola.*

*And.<sup>no</sup>*  $\text{C} \frac{3}{4}$   $\underset{6}{\text{f}}$   $\underset{16}{\text{f}}$

*Parola.*

*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$   $\overset{2}{\text{f}}$   $\text{je}$

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

*All.<sup>to</sup>*  $\text{C} \frac{2}{4}$   $\text{f}$   $\text{fmo}$

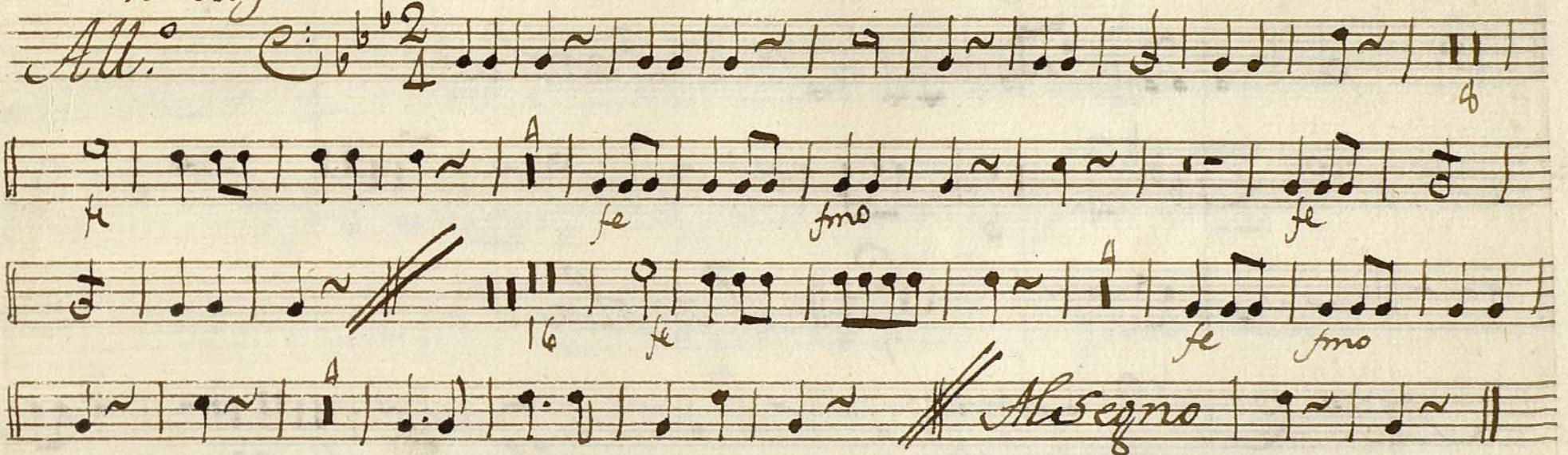
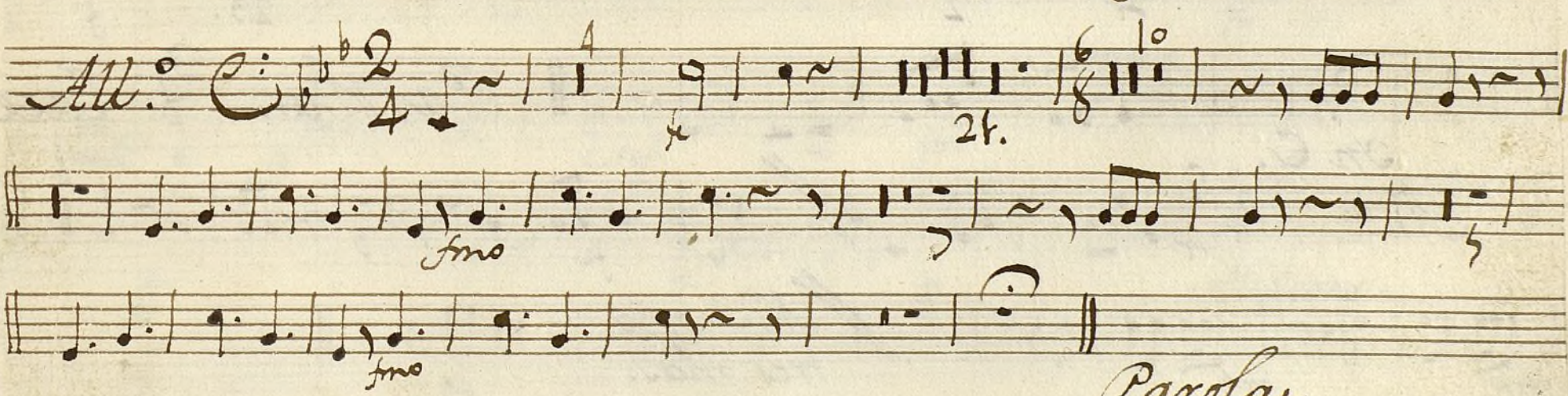
*fmo* *Allegro* *tres mas.*  $\text{r}$  *Tace seq.*  $\overset{5}{\text{f}}$





A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed, with some minor stains and a small hole near the top center. The staves are arranged vertically down the page.

*Trompa 2.<sup>a</sup> Ton. a Duo Las Tonad. Interrumpidas  
In clava.*

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

*Parola.*

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{2}{4}$  23. *f*

Parola

*And.<sup>no</sup>*  $\text{C} \flat$   $\frac{3}{4}$  6

Parola.

*All.<sup>o</sup>*  $\text{C} \flat$   $\frac{2}{4}$  23. *f*

Parola.  $\frac{3}{8}$  *Tace.*

*In C.*  
*All.<sup>to</sup>*  $\frac{2}{4}$  *f*

*fmo* *fmo* *Al Segno*  
*tres mas.* 20.

Bajo Ton<sup>a</sup> a Duo Las Tomad<sup>s</sup> Interrumpidas

All.<sup>o</sup>  $\text{C} \frac{2}{4}$

Handwritten musical score for Bassoon in 2/4 time, marked 'All.<sup>o</sup>'. The score consists of two staves with various musical notations including notes, rests, and dynamic markings such as 'p', 'f', 'cres.', and 'Allegro.'.

*All.*  $\text{C} \flat$   $\frac{2}{4}$

*p* *f* *p* *Punt. do* *arco* *ten* *cres.* *f* *fmo* *Parola.*

*All.*  $\text{C} \flat$   $\frac{2}{4}$

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

*And.<sup>no</sup>*  $\text{C} \frac{3}{4}$   $\text{B}^{\flat}$

*arco*

*Pura.<sup>do</sup>*

*Parola.*

*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$   $\text{B}^{\flat}$

*Parola.*

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

*All.<sup>to</sup>*  $\text{C}:\frac{2}{4}$

*All.<sup>o</sup>*  $\text{C}:\frac{2}{4}$



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *Cres.*, *f*, *p*, *And. no*, *All. to p*, and *Allegro*. There are also some performance instructions like *10* and *2*. The paper shows signs of age and damage, particularly a large tear at the top center.

