

Lib. 28. No. 10.

Mus 169-11

t

S.^{ra} Fordesillas

Fondailla

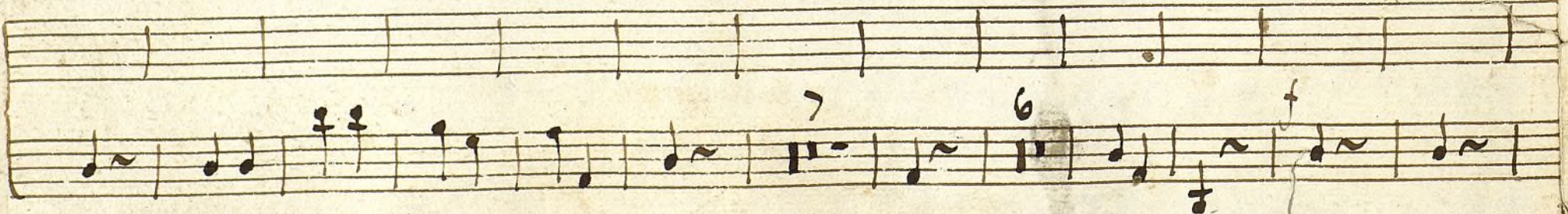
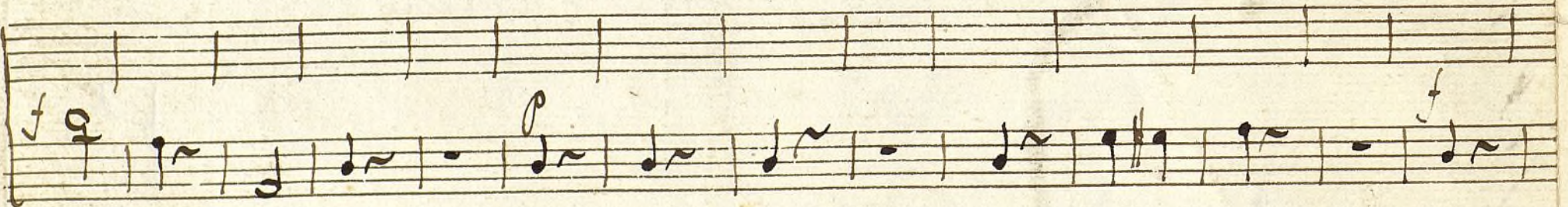
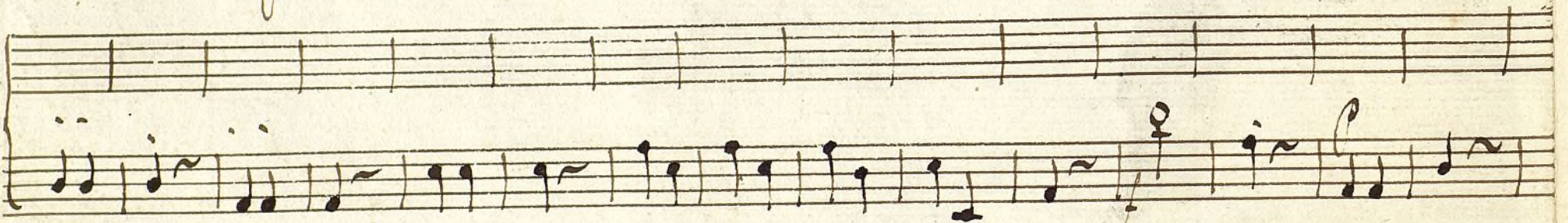
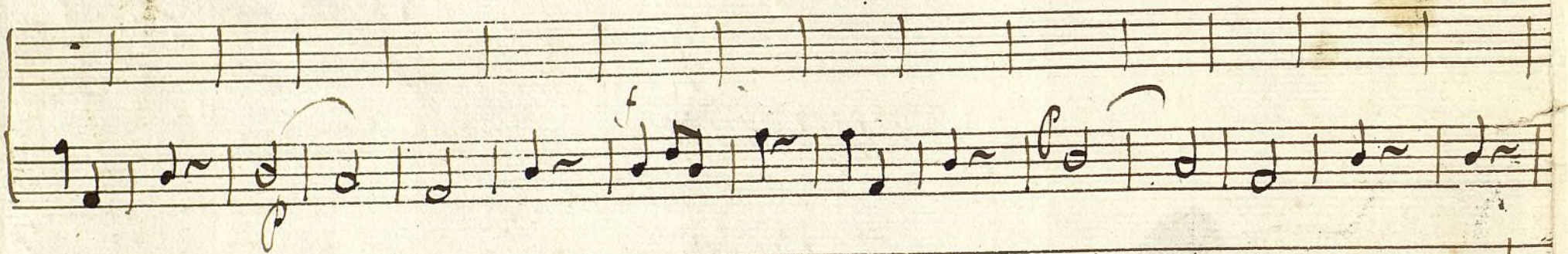
a Solo.

Leg.^o 5.^o n.^o 21.

Titulos de Comedias

De Laserna.

All.^o vivo.



Para el empeño sublime
Viéndome sin faja dilla
mi conato se alla
le a estas compañeras
yo no en cuento y
para q.º pa-

de a al p^{na} que al es me no sa ti fapa g.^e al es.
ra formar la me escribiesen tres y deas me escri
me no sa ti fapa - to cad muy p^{na}
- biesen tres y deas - - - to cad quedi
hi to mientras mi efi pacia
tito mientras boy a ver las -
e li se en tre muchas la
para q.^e el silencio la a -

mar de li cada e li se en tre muchas la
tencion prevergan pa ra q. el silencio la a

mar de li cada la mar de li ca
tencion prevergan. la atencion preben-

da - gan - la mar de li ca da -
la

Musical notation for the second system of the piece.

Res.^{do}
Lastimas de las mozas

And^{te}

No es buena Idea por q^e loj q^e an tratado
algo ~~sobre~~ ^{con} ellas an quedado esca mados
de tal materia — an quedado esca mados
de tal materia an
de tal materia de

ten.

All^o vivo

Rez.º

Medicos de la Corte

And.º

No es buen ca pricho y amas de no qus-
tarme tengo ofe cido de no meterme
nunca con a se sino — de no meterme

nunca con a se sinos de no meterme
nunca con a se sinos con

ten.

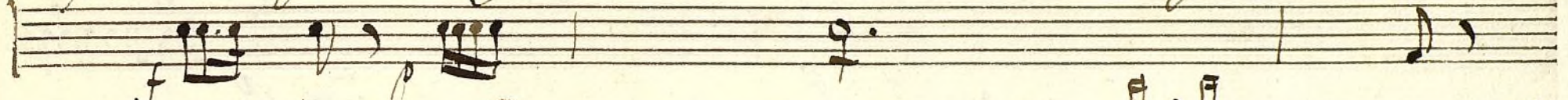
All.^o vivo

Res.^{do}
titulos de Comedias

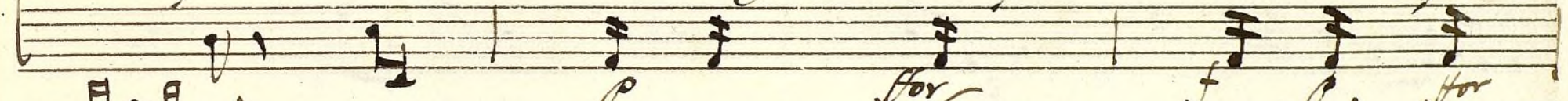
And.^{te}
que dis pa xate. sobre ellos que ca-



pricho puede formarse tres ydeas pe ones

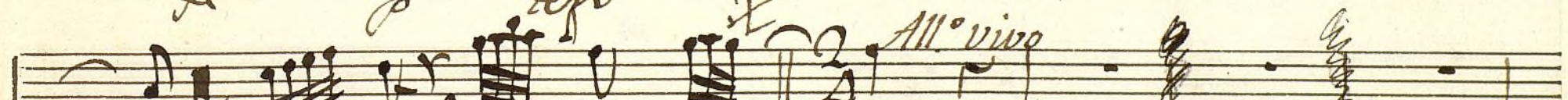
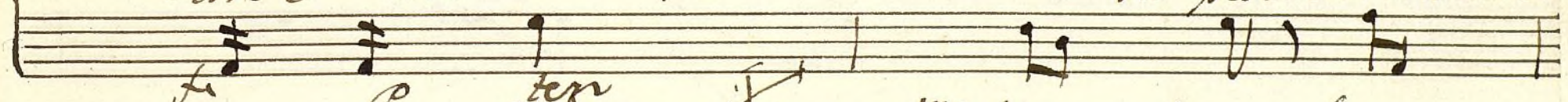


no pueden darse - tres ydeas pe ones no pueden



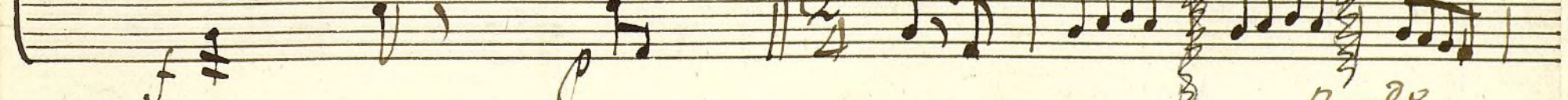
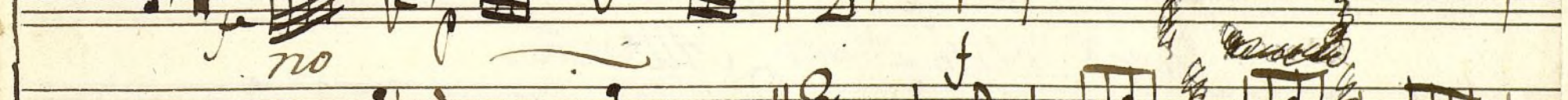
darse tres

no pueden darse

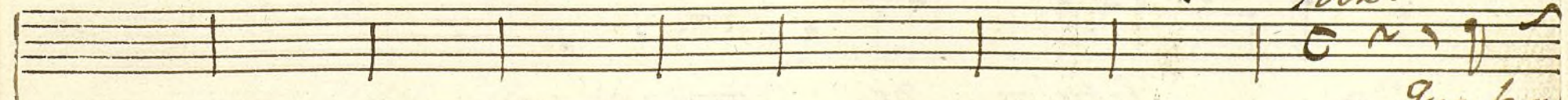


no

All^o vivo



Res^{do}



que ha



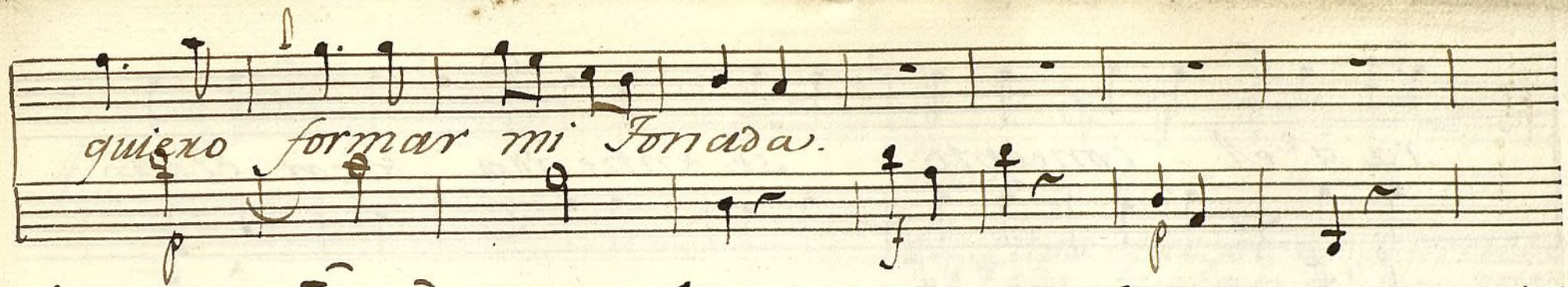
re en tan grave empeño *discurríamos. Desp.º*

Ya lo se *aquí me fijo.*

la idea mas esteril: *la*

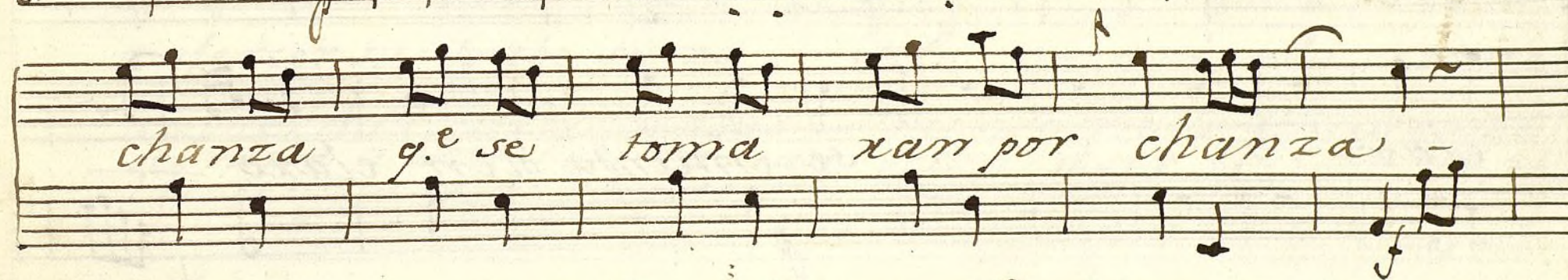
luego elijo - *All. vivo.*

De *Titulos de Comedias*



quiero formar mi Jornada.

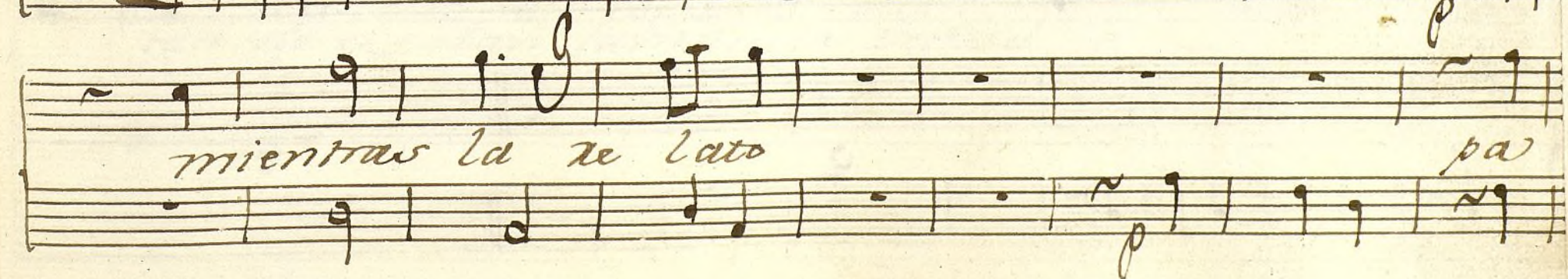
diciendo sobre ellos veras que se tomaran por



chanza q. se toma xam por chanza -



Jocad quedi tito



mientras la xelato pa

ra q.^e el concepto se entienda bien claro

para que el concepto se entienda bien

claro se entienda bien claro

se

The image shows a page of handwritten musical notation on aged paper. It consists of seven systems of staves. The first system has two staves with lyrics 'ra q.^e el concepto se entienda bien claro'. The second system also has two staves with lyrics 'para que el concepto se entienda bien'. The third system has two staves with lyrics 'claro se entienda bien claro'. The fourth system has two staves with lyrics 'se'. The fifth system has two empty staves. The sixth system has two staves with lyrics 'se'. The seventh system has two empty staves. The handwriting is in cursive, and the paper shows signs of age and wear.

All.^{to}

Fodo el q.^e ande tras las mozas

Algunos que se enriñen meten
Fodo galan q.^e sin moza
el Marido a q.^e le quieren

a ejercer sus trabe suras solo sacara ala postre

a gobernar ciertas Casas dicen q.^e halli representan
se meta a cortejar Damas verda d ser en cara de ellas
las rentas veni poderoso ese vendra a ser por lujo

las armas de la ermoura solo

las ar.

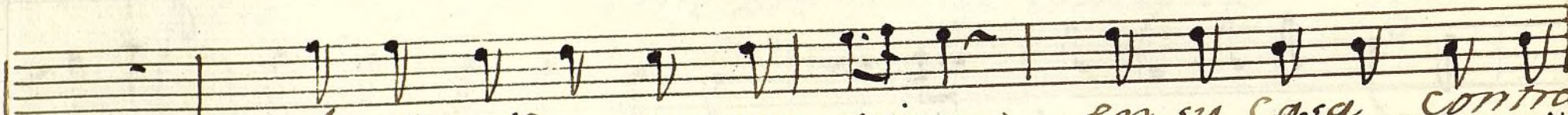
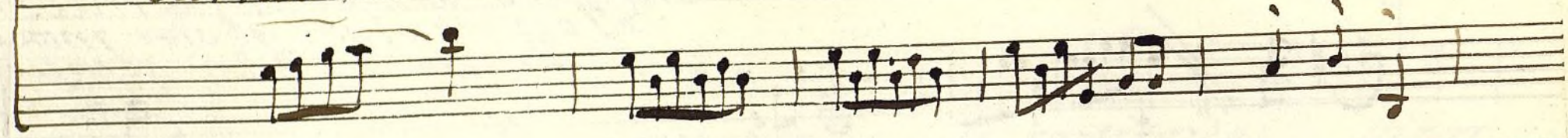
el Picarillo en España dicen
tan solo el galan farrama verda
el esclavo en grillo verda ese

el Pi-
tan so-
el

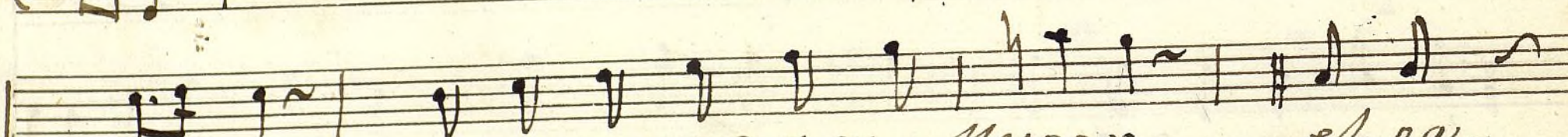


mas

carillo



el marido que no quiera en su casa contra
 el conde que en el dia con sumo Saludo
 no Prebiendo q' era imposible el pagarle en esta
 por delitos de los Padres mil Señoritos por
 en materia de los hijos dicen q' ai algunas



bandos.
plata.

nostra
temas
Madres

represente a su Muxer el pa-
 representa al fin floxando el Soue-
 no quitaron los arropos el fer-
 representan por mas q' pagaron el e-
 q' hacer suelen en la comedia del hi-

no te mas bien dado representante el ga
 lo contra su dama representa el due-
 no de las Doncellas nos quitaron el feu-
 chizado por fuerza representaran el
 lo de ~~los~~ padres de haer el hi-

no te (A los Parr) sinoba
 lo siesta ba
 do
 lo

bueno culpen mi imperio y si complace vada a de
 malo denme de pas los y si di viene aplauso

tante pero la orquesta ayude con sus ca
 denme y repita la orquesta sus melo

Dencidas a en dubzar el amango de aquestay
dias por q.º la ydea tenga algo de al

dea mirar de algo

bravo bravo bueno

viva

bravo bravo bueno

viva

bueno sean portado bella Jovea prosiga el terra
viva sean portado cota linda van seguidillas

prosiga el terra
van seguidillas *Allegro*

And.te 3/4

fe una siesta de Mayo

mui calurosa — una siesta de Mayo

mui calurosa mui — una siesta de

Mayo mui calurosa — mui calurosa

mui — mui calurosa

mui calu — rosa bañe con Jergin a
le ofreci a — uro y me dijo el en

The musical score is written on ten staves. The lyrics are written in a cursive hand below the notes. The music features complex chordal textures with many beamed notes. There are several dynamic markings: 'ff' (fortissimo) appears on the second and fourth staves, and 'f' (forte) appears on the fifth, sixth, and seventh staves. The lyrics are: 'mui calurosa — una siesta de Mayo', 'mui calurosa mui — una siesta de', 'Mayo mui calurosa — mui calurosa', 'mui — mui calurosa', and 'mui calu — rosa bañe con Jergin a le ofreci a — uro y me dijo el en'.

meno a coget todas a veces agrade cido a

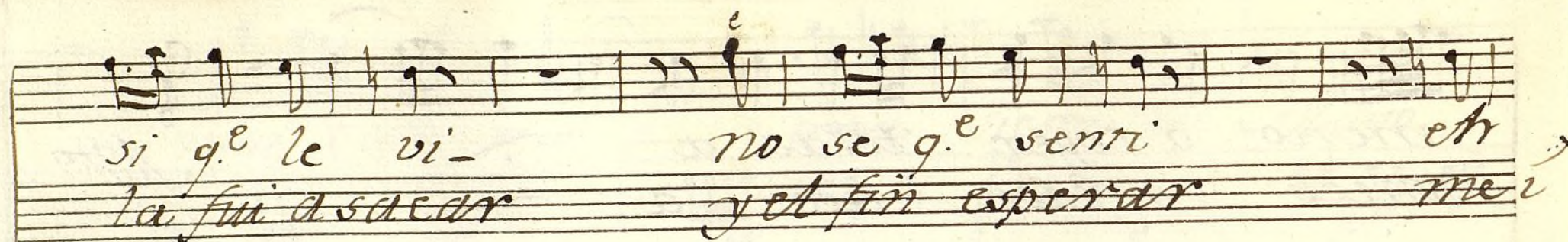
Allto

a penas la planta puse en el recinto
ya q mis sollozos mueben tu carino

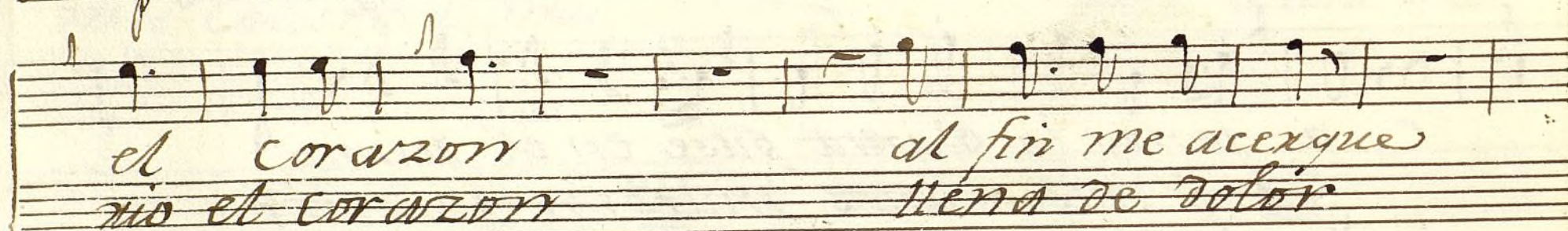
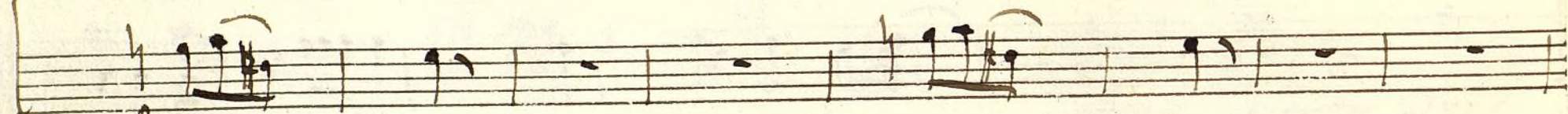
quando sollozando encuentre a un niño

sacarme esta espina q aqui me emetido

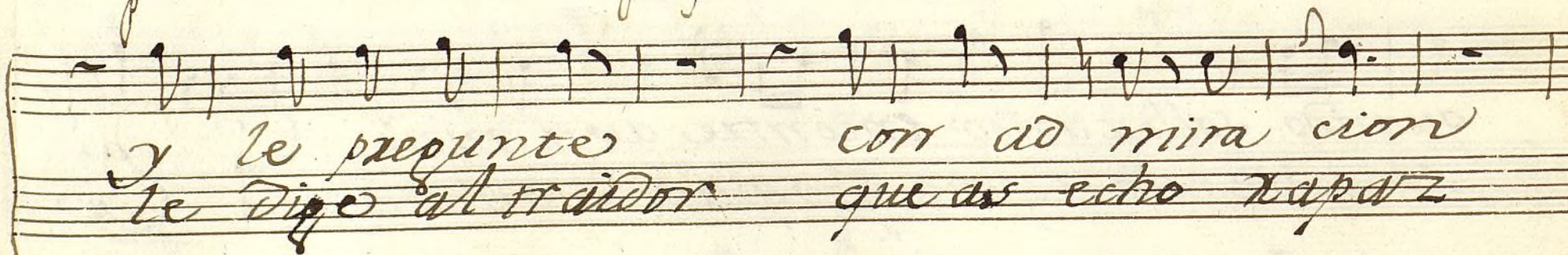
a se



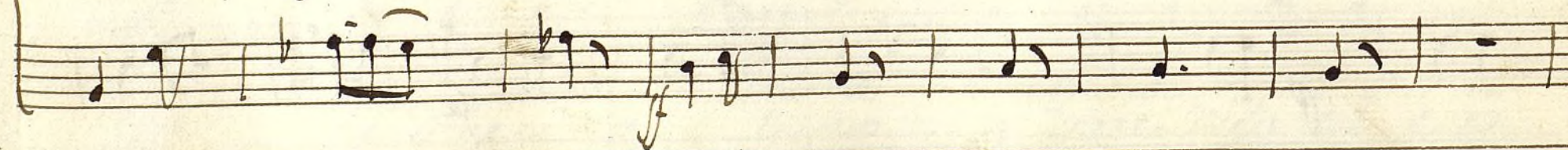
si q.^e le vi- no se q.^e senti eñ
la fui a sacar y al fin esperar me

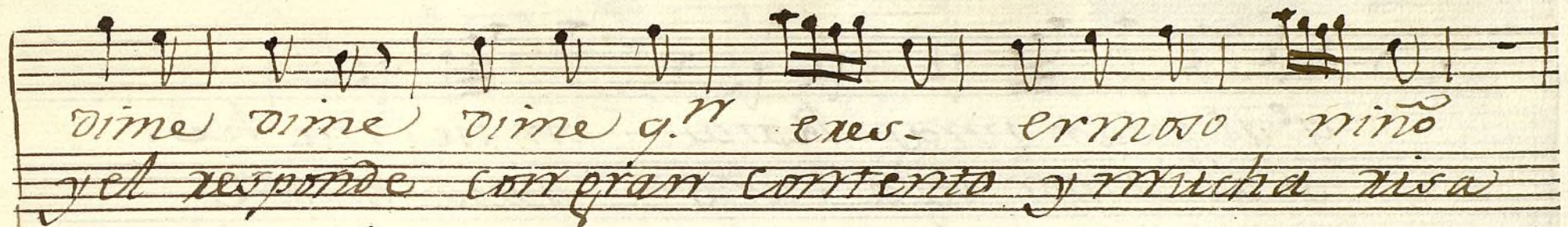


el corazón al fin me acerque
no el corazón llena de dolor



y le pregunté con dñ miracion
le digo al traidor que as echo rapaz



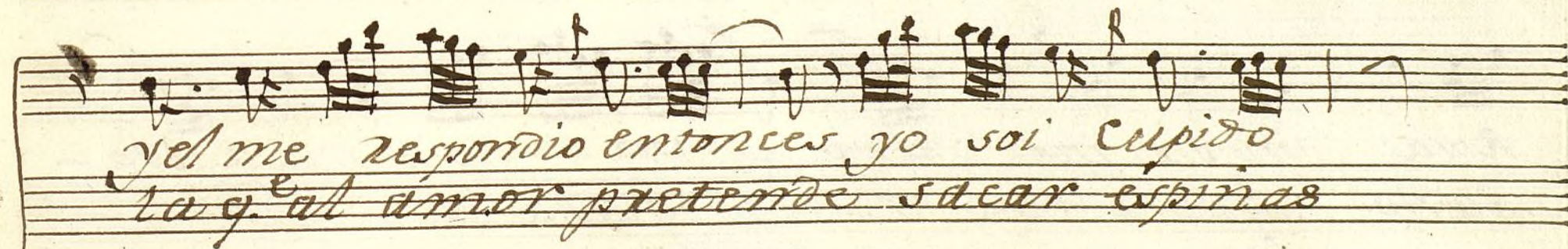


dime dime dime q.^{ta} eres. hermoso niño
y él responde con gran contento y mucha risa



hermo so niño
y ~~mu~~ mucha risa

Primo Tempo



y él me respondió entonces yo soy Cupido
la q.^{ta} al amor pretende sacar espigas



g.^e al pisar una Rota un pie me he.
si al amor de la sano queda ella e

rido un pie
rida queda

g.^e al pisar una
si al amor de la

Rota un pie me erido — un — pie me erido —
sano queda ella erida queda ella erida

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some beamed groups. Below the staff, the lyrics "un pie" and "queda" are written in a cursive hand. Further down, the word "queda" appears again, followed by a fermata. To the right, the word "allegro" is written in a similar cursive hand. The paper is aged and has a large tear at the top right.

1200055416

t

Violin Principal

Son.^a a solo

Titulo de Comedias

All. vivo

and.^{te}

Bala.

arco

pizz.

arco

pizz.

arco

es. for

es. for

es. for

no

This is a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves of music. The first staff begins with a *po* dynamic marking. The second staff features a double bar line with a slash through it, followed by the tempo marking *and.^{te}* and the word *Bala.*. The third staff starts with a 3/4 time signature, a *And.^{te}* tempo marking, and a *je* dynamic marking. The fourth staff contains the word *estor* written twice. The fifth staff is marked *Al segno* and includes a double bar line with a slash. The sixth staff is circled and begins with a 2/4 time signature, the tempo marking *All.^o vivo*, and the word *Rez.^{do}*. The seventh staff also features a *po* dynamic marking. At the bottom right of the page, there is a signature that appears to be *V. P.*

no

Dejo.

All. vivo.

pizz^{to} arco

pizz^{to} arco estor

estor

Alleg. $\frac{3}{4}$

pia.

fmo

alor
Pain.
...

Ayuntamiento de Madrid

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score consists of ten staves of music. The first staff is marked "Dejo." and the second "All. vivo.". The music features various dynamics such as "pizz^{to} arco", "pizz^{to} arco estor", "pia.", and "fmo". There are also tempo markings "Alleg. 3/4" and "Alleg. vivo.". The manuscript shows signs of age, including some staining and a large bracket at the top.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 10 staves of music. The notation includes various note values, rests, and dynamic markings. The markings include *And.^{te}*, *Morz. And.*, *pia*, *Allegro*, and *Allegro*. The music is written in a style characteristic of the 18th or 19th century. There are some ink smudges and corrections on the page.

alor
Ran.
Bia
mm

Allegro

A handwritten musical score on aged, yellowed paper, featuring ten staves of music. The notation is in a cursive, historical style, likely from the 18th or 19th century. The score begins with the tempo marking "And." in the first staff. The music is written in a treble clef with a key signature of one flat (B-flat). The first staff contains a melodic line with several triplet markings and a dynamic marking of *pp*. The second staff continues the melody with a *pp* dynamic. The third and fourth staves show a more complex texture with multiple voices or instruments, including some sixteenth-note passages. The fifth staff features a melodic line with a *pp* dynamic. The sixth staff has a melodic line with a *pp* dynamic. The seventh staff is marked "Alto" and contains a melodic line with a *pp* dynamic. The eighth and ninth staves continue the melodic development. The score concludes with a final cadence in the tenth staff. The paper shows signs of age, including foxing and some staining.

A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The score is written in brown ink on aged, yellowed paper. The annotations include:

- pp* (pianissimo) on the first staff.
- rit* (ritardando) on the second staff.
- rit* (ritardando) on the third staff.
- rit* (ritardando) on the fourth staff.
- rit* (ritardando) on the fifth staff.
- rit* (ritardando) on the sixth staff.
- rit* (ritardando) on the seventh staff.
- rit* (ritardando) on the eighth staff.
- rit* (ritardando) on the ninth staff.
- rit* (ritardando) on the tenth staff.
- rit* (ritardando) on the eleventh staff.
- rit* (ritardando) on the twelfth staff.
- rit* (ritardando) on the thirteenth staff.
- rit* (ritardando) on the fourteenth staff.
- rit* (ritardando) on the fifteenth staff.
- rit* (ritardando) on the sixteenth staff.
- rit* (ritardando) on the seventeenth staff.
- rit* (ritardando) on the eighteenth staff.
- rit* (ritardando) on the nineteenth staff.
- rit* (ritardando) on the twentieth staff.
- rit* (ritardando) on the twenty-first staff.
- rit* (ritardando) on the twenty-second staff.
- rit* (ritardando) on the twenty-third staff.
- rit* (ritardando) on the twenty-fourth staff.
- rit* (ritardando) on the twenty-fifth staff.
- rit* (ritardando) on the twenty-sixth staff.
- rit* (ritardando) on the twenty-seventh staff.
- rit* (ritardando) on the twenty-eighth staff.
- rit* (ritardando) on the twenty-ninth staff.
- rit* (ritardando) on the thirtieth staff.
- rit* (ritardando) on the thirty-first staff.
- rit* (ritardando) on the thirty-second staff.
- rit* (ritardando) on the thirty-third staff.
- rit* (ritardando) on the thirty-fourth staff.
- rit* (ritardando) on the thirty-fifth staff.
- rit* (ritardando) on the thirty-sixth staff.
- rit* (ritardando) on the thirty-seventh staff.
- rit* (ritardando) on the thirty-eighth staff.
- rit* (ritardando) on the thirty-ninth staff.
- rit* (ritardando) on the fortieth staff.
- rit* (ritardando) on the forty-first staff.
- rit* (ritardando) on the forty-second staff.
- rit* (ritardando) on the forty-third staff.
- rit* (ritardando) on the forty-fourth staff.
- rit* (ritardando) on the forty-fifth staff.
- rit* (ritardando) on the forty-sixth staff.
- rit* (ritardando) on the forty-seventh staff.
- rit* (ritardando) on the forty-eighth staff.
- rit* (ritardando) on the forty-ninth staff.
- rit* (ritardando) on the fiftieth staff.
- rit* (ritardando) on the fifty-first staff.
- rit* (ritardando) on the fifty-second staff.
- rit* (ritardando) on the fifty-third staff.
- rit* (ritardando) on the fifty-fourth staff.
- rit* (ritardando) on the fifty-fifth staff.
- rit* (ritardando) on the fifty-sixth staff.
- rit* (ritardando) on the fifty-seventh staff.
- rit* (ritardando) on the fifty-eighth staff.
- rit* (ritardando) on the fifty-ninth staff.
- rit* (ritardando) on the sixtieth staff.
- rit* (ritardando) on the sixty-first staff.
- rit* (ritardando) on the sixty-second staff.
- rit* (ritardando) on the sixty-third staff.
- rit* (ritardando) on the sixty-fourth staff.
- rit* (ritardando) on the sixty-fifth staff.
- rit* (ritardando) on the sixty-sixth staff.
- rit* (ritardando) on the sixty-seventh staff.
- rit* (ritardando) on the sixty-eighth staff.
- rit* (ritardando) on the sixty-ninth staff.
- rit* (ritardando) on the seventieth staff.
- rit* (ritardando) on the seventy-first staff.
- rit* (ritardando) on the seventy-second staff.
- rit* (ritardando) on the seventy-third staff.
- rit* (ritardando) on the seventy-fourth staff.
- rit* (ritardando) on the seventy-fifth staff.
- rit* (ritardando) on the seventy-sixth staff.
- rit* (ritardando) on the seventy-seventh staff.
- rit* (ritardando) on the seventy-eighth staff.
- rit* (ritardando) on the seventy-ninth staff.
- rit* (ritardando) on the eightieth staff.
- rit* (ritardando) on the eighty-first staff.
- rit* (ritardando) on the eighty-second staff.
- rit* (ritardando) on the eighty-third staff.
- rit* (ritardando) on the eighty-fourth staff.
- rit* (ritardando) on the eighty-fifth staff.
- rit* (ritardando) on the eighty-sixth staff.
- rit* (ritardando) on the eighty-seventh staff.
- rit* (ritardando) on the eighty-eighth staff.
- rit* (ritardando) on the eighty-ninth staff.
- rit* (ritardando) on the ninetieth staff.
- rit* (ritardando) on the hundredth staff.

+

Violin 1.^o

Son.^a a solo

Titulo de Comedias.

All. Vivace G major $\frac{3}{4}$

8 sola
primo And्रेसи

Pizz.to arco
arco

Je

solo
and. si
bata
And. te
Rez. do
es for
Al segno
All. Nivo
Rez. do
V. p.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is annotated with several performance instructions and dynamics:

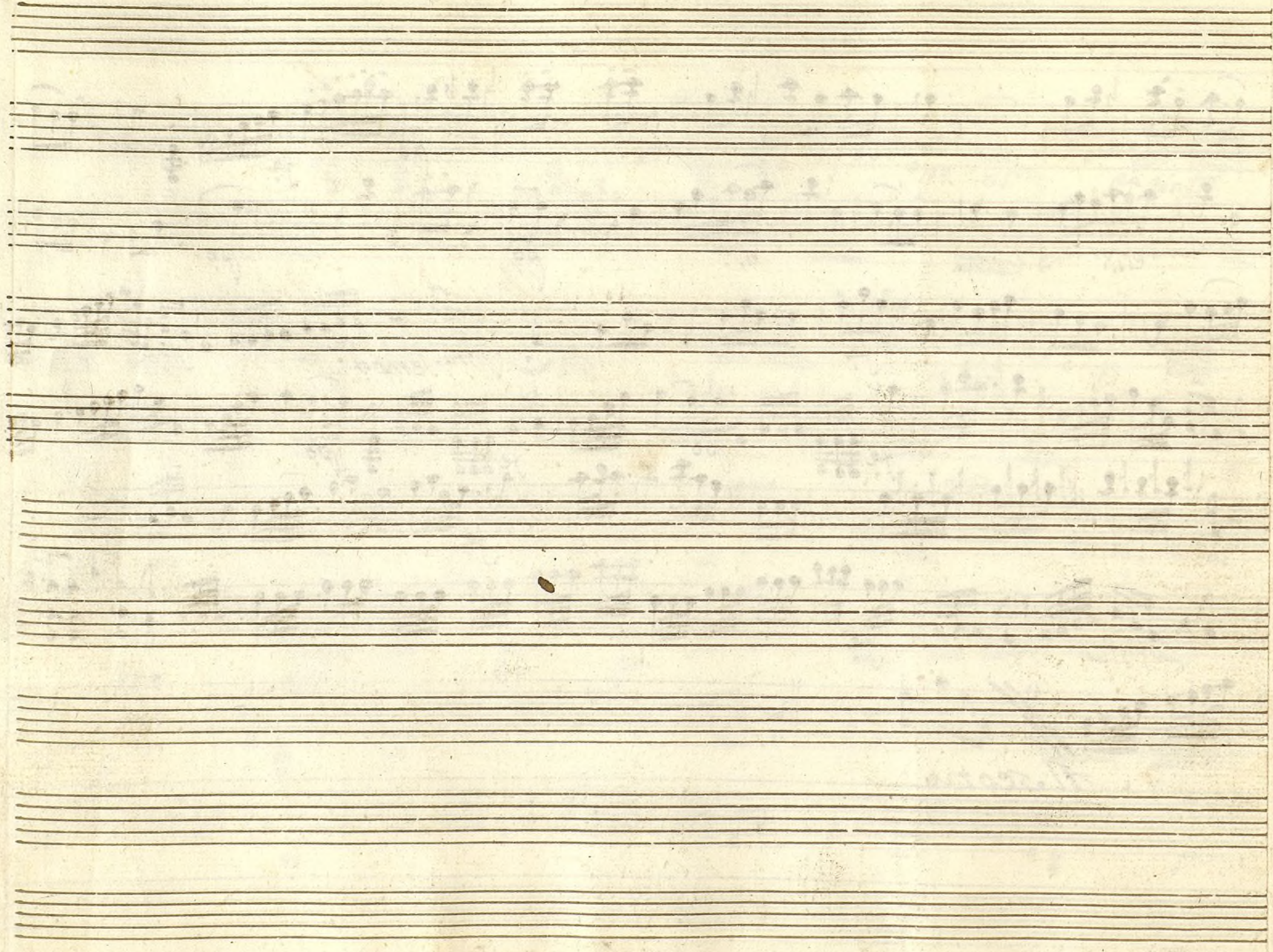
- Staff 1: A large bracket spans the first two staves.
- Staff 2: *All. vivo* (Allegro vivo), *le*, *je*, *po*.
- Staff 3: *po*.
- Staff 4: *3* (triplets), *Pizz.* (pizzicato), *arco* (arco), *Pizz.* (pizzicato), *po*.
- Staff 5: *arco*, *esfor* (esforzato), *esfor* (esforzato), *po*.
- Staff 6: *je*.
- Staff 7: *je*, *alto*, *alto*.
- Staff 8: *Alleg. to* (Allegretto), *3* (3/4 time signature), *je*, *po*.
- Staff 9: *po*.
- Staff 10: *po*.

A handwritten musical score on ten 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 sharp (F#). The score contains several dynamic markings: *ff* (fortissimo) on the second staff, *ff* on the third staff, *ff* on the fourth staff, *ff* on the fifth staff, *ff* on the sixth staff, *ff* on the seventh staff, *ff* on the eighth staff, *ff* on the ninth staff, and *ff* on the tenth staff. There are also markings for *Allegro* on the fifth staff and *Allegro* on the sixth staff. The score ends with the instruction *Al segno* on the eighth staff and *ad libitum. fin Parado* on the tenth staff. The paper is aged and shows some staining and wear.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Handwritten annotations include 'And.' at the beginning, 'p.' (piano) and 'f.' (forte) dynamics, and '3' above some notes. A section is marked 'Alto' with a 3/4 time signature. The score concludes with a double bar line and a fermata. The paper is aged and shows some staining.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "estov", "pno", and "Allegro". The music is written in a historical style with a treble clef and a key signature of one flat.

Allegro



+

Violin 2^o

Jon^a a solo

Titulos de Comedias

All. vivo

25

Pizz.^{to}

Pizz.^{to}

esfor

esfor

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A large bracket encloses the bottom four staves. The page is numbered "N. 5." in the bottom right corner.

Key markings and annotations include:

- And^{te}* (Andante)
- Res.^{do}* (Respiro)
- estor* (staccato)
- Allegro* (crossed out)
- All.^o vivo* (Allegro vivo)
- Res.^{do}* (Respiro)

Desp.

All: vivo

pizto *arco* *pizto* *estov*

estov

Alleg: to $\frac{3}{8}$

fe

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff has a *mo* marking above it. The second staff has a *mo* marking below it. The third staff has a *mo* marking below it. The fourth staff has a *mo* marking below it. The fifth staff has a *mo* marking below it. The sixth staff has a *mo* marking below it. The seventh staff has a *mo* marking below it. The score concludes with a double bar line and a measure containing a '16'.

Allegro

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of seven staves of music, with the first two staves forming a system. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- And.** (Adagio) at the beginning of the first staff.
- Un. to p.** (Un poco piano) written above the first and second staves.
- rit.** (ritardando) written above the sixth staff.
- All. to** (Allegretto) written above the sixth staff.
- Dynamic markings **pp** (pianissimo) and **p** (piano) are scattered throughout the score.
- Handwritten numbers **3** and **2** are present, possibly indicating fingerings or measures.

The handwriting is in dark ink, and the paper shows signs of age, including some staining and foxing.

A 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 sharp (F#). The score contains several dynamic markings: *pp* (pianissimo) appears on the first, second, and fourth staves; *ff* (fortissimo) appears on the first, second, and fifth staves; *se* (sforzando) appears on the first, second, and fourth staves; and *o. For* (overtone forte) appears on the first staff. A tempo marking *Allegro* is written on the third staff. A *rit.* (ritardando) marking is present on the fourth staff. The piece concludes with a double bar line and a final chord on the sixth staff, followed by the word *Allegro* written in a large, decorative script on the seventh staff. The paper shows signs of age, including a prominent brown stain in the upper right quadrant.

Leon = Mus 169-11

t

Violin 2^o

For. a Solo

Tituloj de Comedias

All.° Vivo 2

L'rtai.
solo Gmo *po* *cani. Gmo*

8. Estasio fe *Carrailes. fe*

Piz. to *ajor* *alla*

All. Vivo
2/4

piz.to *arco* *piz.to*

Allegro

arco *arco*

mo

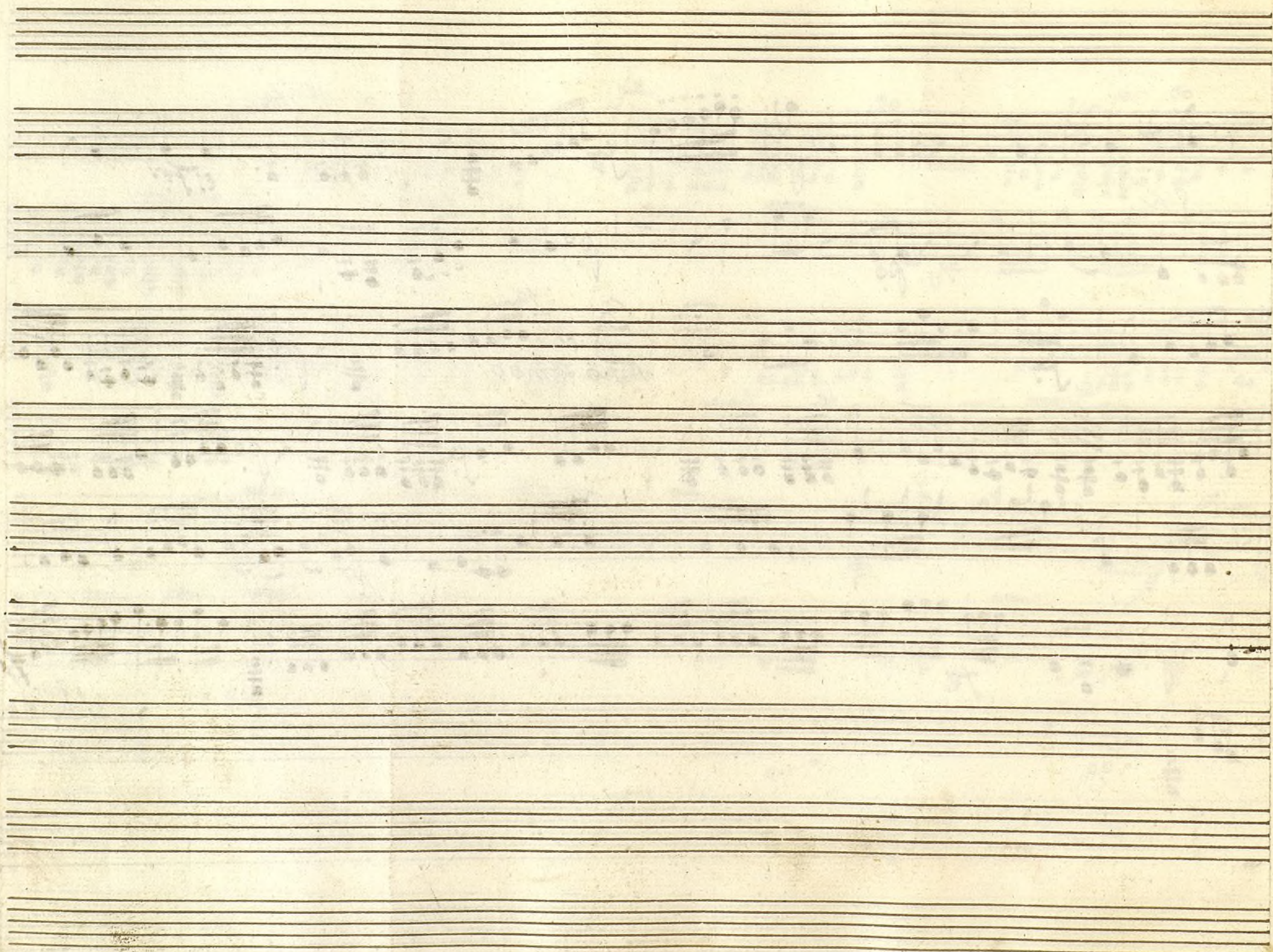
A handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The annotations include:

- Andante* (written above the third staff)
- Andante* (written below the third staff)
- f* (written above the fourth staff)
- ff* (written above the fifth staff)
- pp* (written below the fifth staff)
- All^o* (written above the sixth staff)
- pp* (written below the sixth staff)
- pp* (written below the seventh staff)
- Allegro* (written in large cursive at the end of the eighth staff)

The score concludes with a double bar line and a repeat sign on the eighth staff. Below the eighth staff are two empty staves.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in a historical style, featuring treble clefs and a key signature of one sharp (F#). The score begins with the tempo marking *And.^{te}* in the first staff. The music is characterized by dense, multi-measure rests and complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *unfor p^o* (unfornato piano) and *est.^o* (estremato) are present throughout. The piece concludes with the tempo marking *All.^o* (Allegro) in the eighth staff. The paper shows signs of age, including foxing and some staining, particularly in the lower right quadrant.

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *estor*. A *3* indicates a triplet. The piece concludes with a double bar line and the tempo marking *Allegro*.

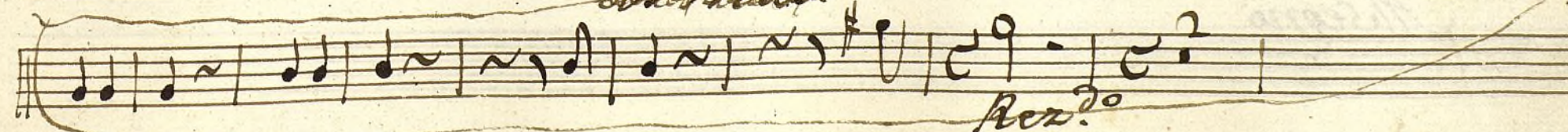
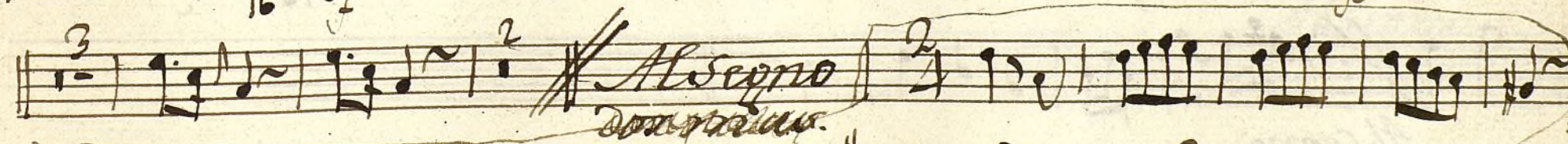
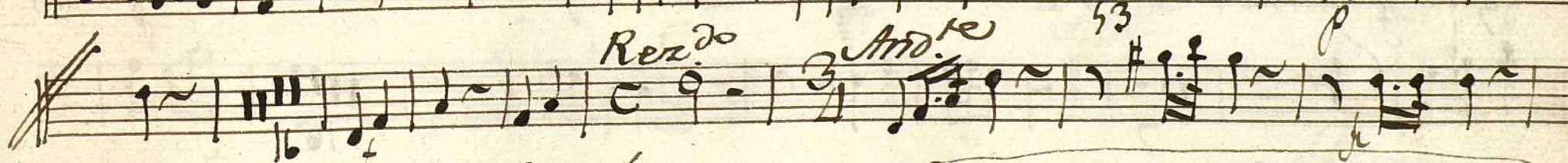


Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "And.", "Solo", "Allegro", and "Allegro". There are also some numerical markings like "14" and "2".

Handwritten musical notation on 15 staves. The notation is extremely faint and illegible, appearing as light grey or blueish marks on the aged paper. The staves are evenly spaced and run horizontally across the page.

t

Oboe 2.ª For.ª a Solo Titulos de Comedias



Depp.

All. vivo.

53

All. vivo

7

7

7

16

Allegro

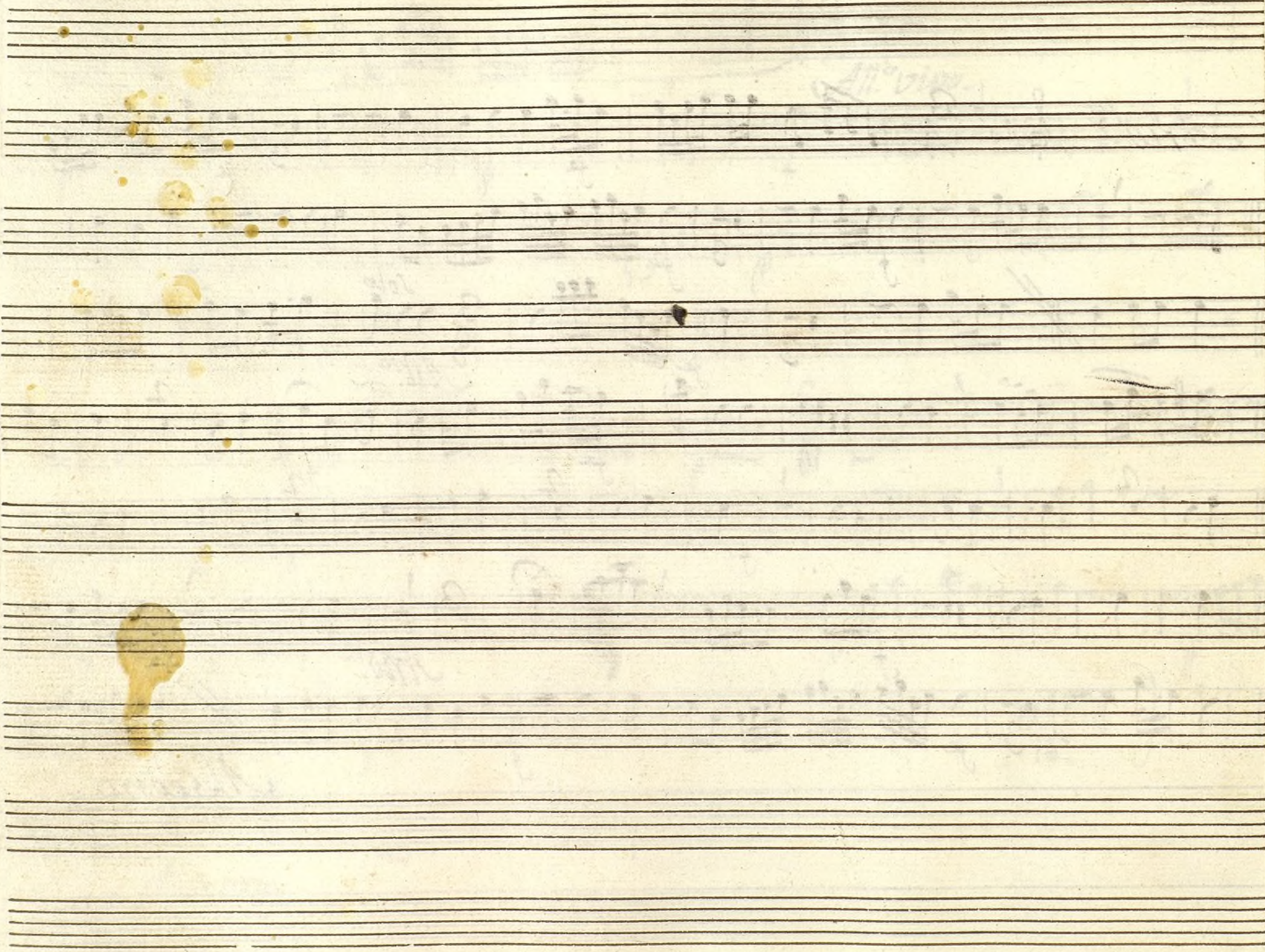
And.te

Solo

All.to

And.te

Al Segno



Trompa 1ª Fon^a Solo Final de Com^o

All. Vivo. C: 2/4

16

26

21

29

16

21

29

Allegro

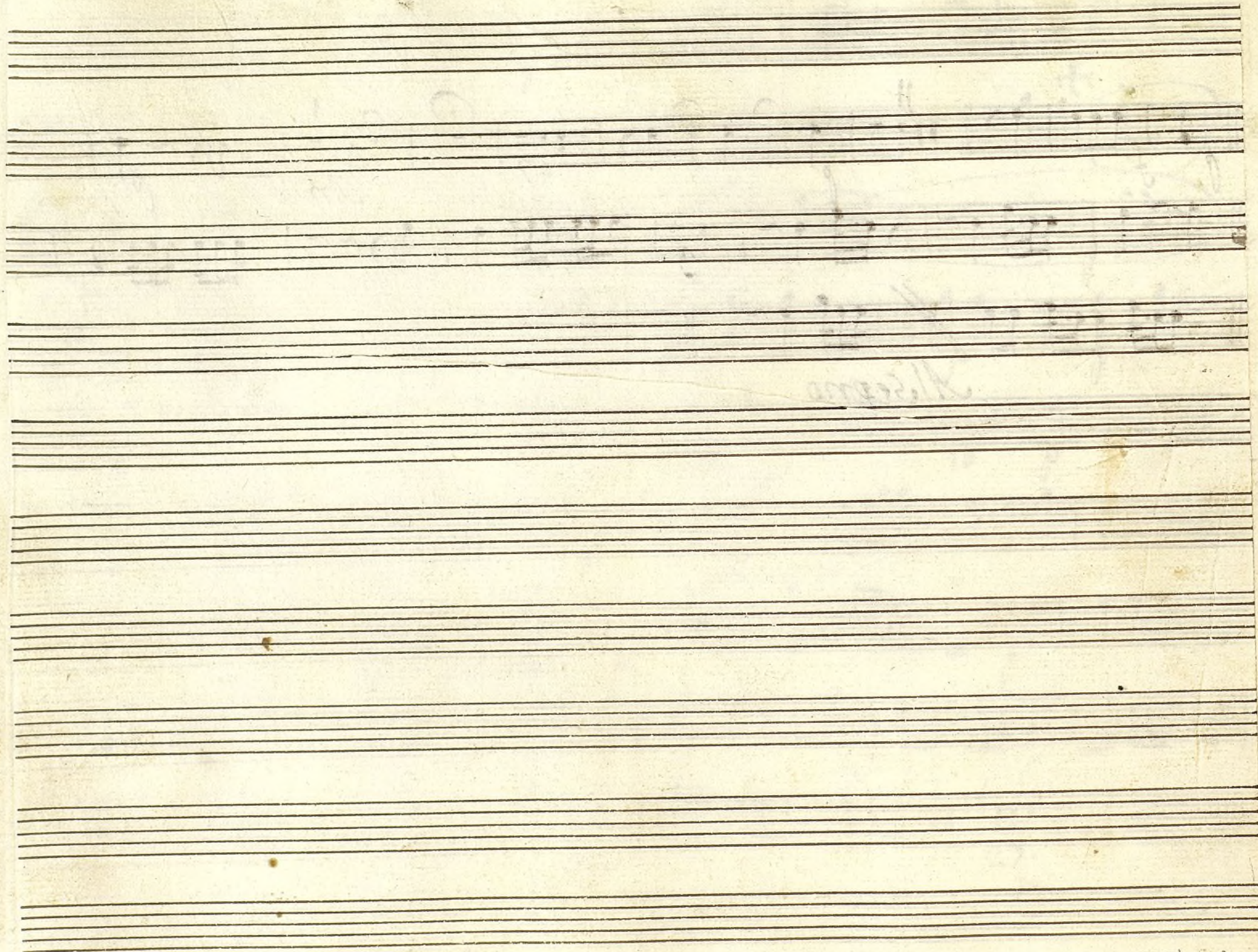
All. vivo

Vall. Vivo

Handwritten musical notation on three staves. The top staff contains a melodic line with various note values and rests. The middle staff contains a rhythmic accompaniment with chords and single notes. The bottom staff contains a few notes and rests, ending with a double bar line.

And.

Allegro



And.

Allegro

Ayuntamiento de Madrid

12000 55416

t

Baſo.

Fon.^a a ſolo

Titulo de Comedias.

All. Viv. $\text{E} \#$ $\frac{2}{4}$

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *ff*. There are also performance instructions like *je* and *for* (for). The paper is aged and shows some staining.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is annotated with several performance directions: *1^o* at the beginning, *2^o* and *3^o* in the second staff, *Allegro* and *All.^o vivo* in the fourth staff, *Desp.^o* in the fifth staff, and *All.^o vivo* in the seventh staff. There are also some crossed-out markings and a large bracket on the right side of the staves. The paper is aged and shows some staining.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a 4/4 time signature. The third staff starts with a forte dynamic marking 'f'. The fourth staff is mostly empty with some notes. The fifth staff begins with the tempo marking 'All:'. The sixth staff has a forte marking 'f'. The seventh staff has a forte marking 'f.e'. The eighth staff has a forte marking 'f' and a tempo marking 'All:'. The ninth staff has a forte marking 'f' and a tempo marking 'All:'. The tenth staff has a forte marking 'f' and a tempo marking 'All:'. There are several corrections and scribbles throughout the manuscript, particularly in the fifth and sixth staves.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking *And.^{te}* and a key signature of two flats. The second staff contains a *3* marking above a triplet. The third staff has a *2* marking below a pair of notes. The fourth staff features the tempo marking *All.^{mo} 6* above the notes. The fifth staff has a *2* marking below a pair of notes. The sixth staff has a *2* marking below a pair of notes. The seventh staff has a *3* marking above a triplet and the tempo marking *And.^{te}* below the notes. The eighth staff has a *2* marking below a pair of notes. The ninth staff has a *2* marking below a pair of notes. The tenth staff has a *2* marking below a pair of notes and the tempo marking *Allegro* below the notes. The manuscript shows signs of age, including some ink bleed-through and corrections.

