

Sep.^o 21 N.^o 12.

Mus 174-22

+

Jon.^a a Solo

La Sanz

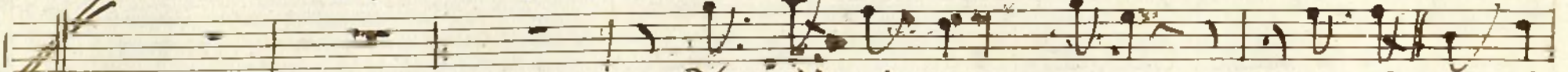
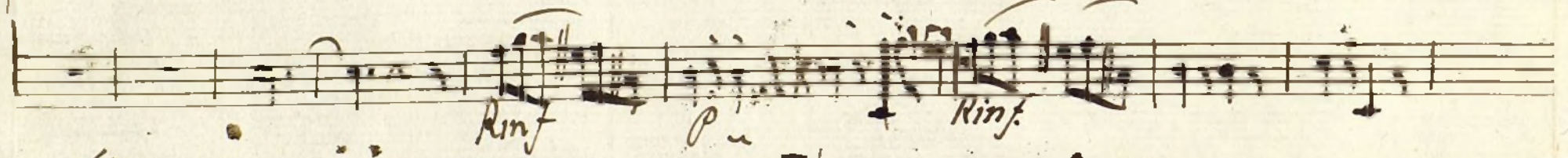
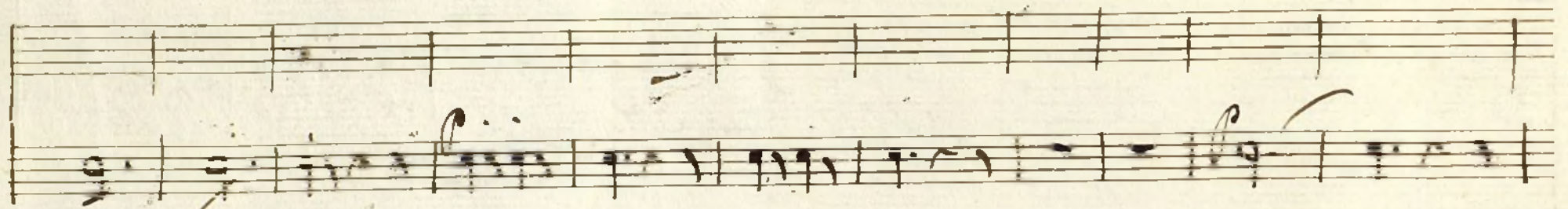
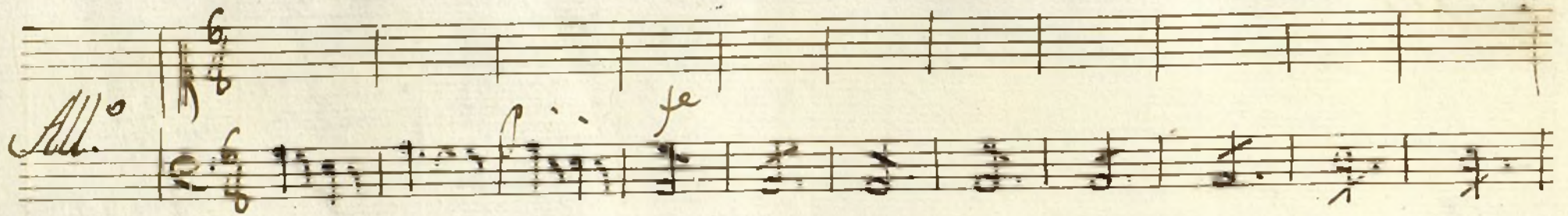
La Morante

Para la Sanz

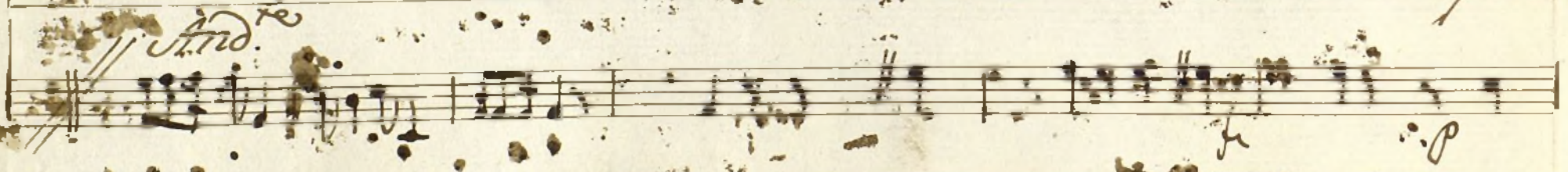
Ya pasó el Verano

De Laserna

174-22

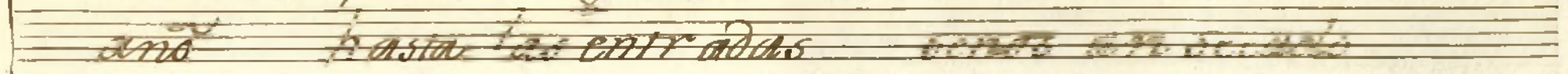


Ja pasó el Verano — Llegó el O-
Como a las seis a la tarde agitada





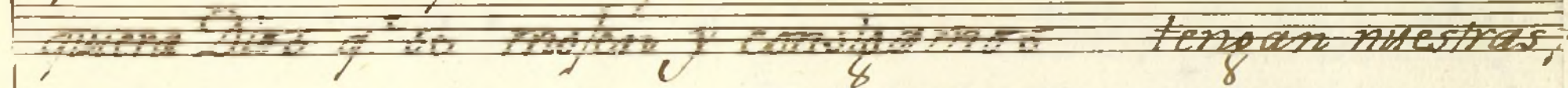
tono o/ala lleguemos al Inbierno todos



ano hasta las entradas ~~con el~~



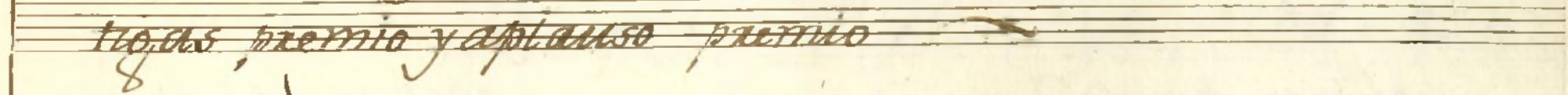
quiera Dios mosqueteros q' en esta escena buestra piedad mea



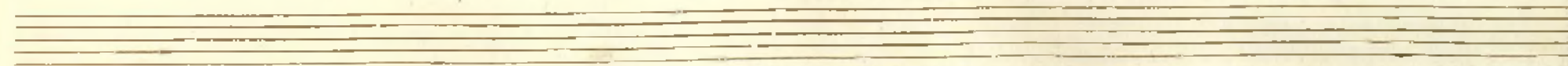
~~quiera Dios q' se mojan y cansan~~ tengam nuestras, fa



liente mi insuficiencia mi



tigas premio y aplauso premio



Handwritten musical score on aged paper. The score consists of several staves of music with lyrics written below. The lyrics are in Spanish. The first line of lyrics is "buestra piedad me aliente mi insuficiencia Al Segno". Below this, there is a crossed-out line of music and the word "aplausos" written in a decorative script. The second line of lyrics is "Pues q' mi Fortaleza es fuerza can". The third line of lyrics is "tar manos ala obra vamos a empezar". The fourth line of lyrics is "chitto aterded - chitto Ca". The word "poco" is written below the final line of lyrics. The music is written in a cursive style with various note values and rests.

buestra piedad me aliente mi insuficiencia Al Segno

~~musical notation~~ aplausos

All.^o Pues q' mi Fortaleza es fuerza can

tar manos ala obra vamos a empezar

chitto aterded - chitto Ca

poco

llad chitito y callad chitito y ca.

llad chitito y callad

for

All.to

Por mas q.e se distinguan

aqui las cosas

Aqui las y aqueste

cosas se distinguen tod las se tema me sea de asunto me

Punt.º

Handwritten musical score on aged paper. The score consists of several staves. The top staff contains the lyrics: "tas se distinguerr to ditas unas de o" and "ta me servira de ~~asunto~~ para la ~~idea~~". Below the lyrics, there are several staves of musical notation. A double bar line is present in the middle of the score. The word "trasc" is written below the first double bar line. The tempo marking "Allegro" is written below the second double bar line. The tempo marking "Allo Mod.to" is written below the third double bar line. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Ayuntamiento de Madrid



Se diferenciarán los nobles - a la gente q. es plebeyas
Así mismo se distinguen las Mujeres de los q. d. d.



en que aunq. tengan maestro siempre hacen muy malas
en no arañar con las unás sino solo con el



letra en q. aunq. tengan Maestro siempre hacen muy malas
gato en no arañar con las unás sino solo con el

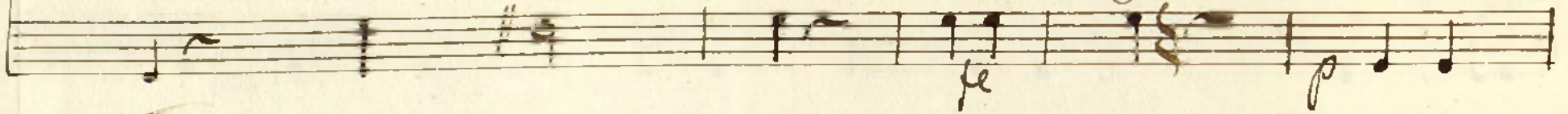


letra *Los viudos de los ca*
gardo *el estado del Paí*



sados en dos cosas se distinguen. *en la aduersion a las*
sano se distinguen en estas cosas *yen tener la frente*

en el voto de so-
yen tener de valde



embras- *en la aduersion a las embras, yen tener la frente.*
libre

buerza en el voto de po buerza y en tener de valde

mozas



libre se distinguen los or-
 teras de los borricos de Jeps... en q. es
 tor traen el vino y los otros se lo beven
 marse dñas tales q. en la demas son lo mismo

Handwritten musical score on aged paper, featuring four systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and discuss social distinctions.

System 1:
Vocal line: todo se distingue. todo se comprende
Piano line: todo se comprende

System 2:
Vocal line: menos una cosa q. son las Mujeres
Piano line: ~~menos una~~ cosa y aqueta es los hombres.

System 3:
Vocal line: menos q. son
Piano line: menos q. son

System 4:
Piano line: 19

And^{te}



Pues en esta materia pues

para aquel que parece poco



siempre sucede

q.^{se} encaspa a los

datos y mudo

es el que mejor



p^{mo}



hombres

gato por liebre q.^{se}

sabe

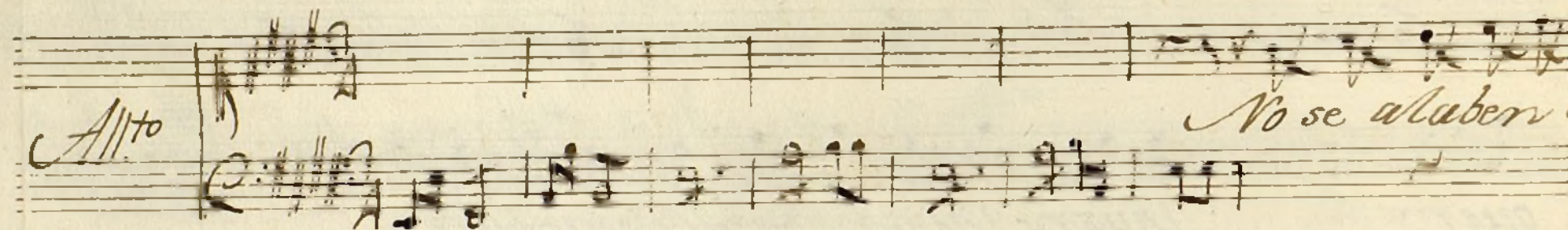
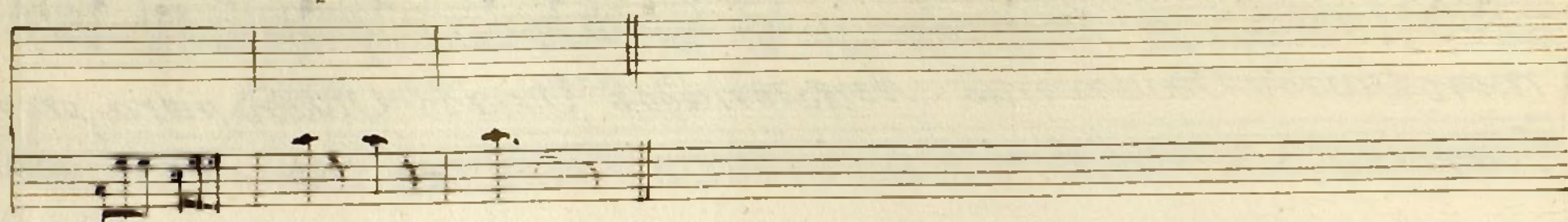
sacudir palabras es el



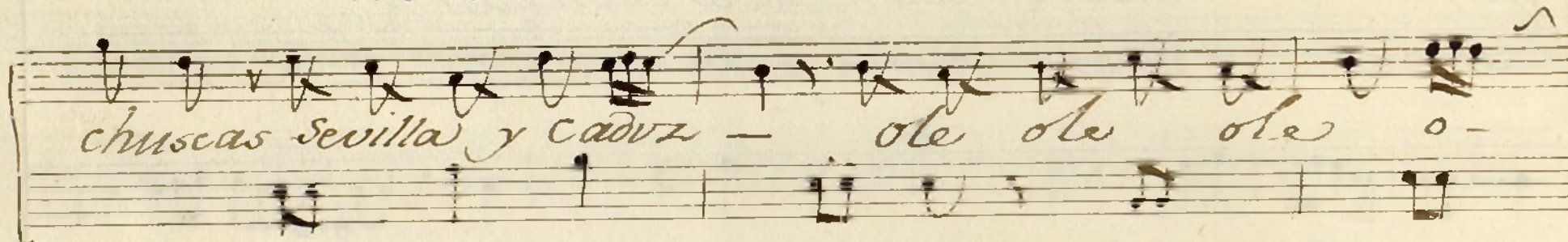
gato por liebre) q. se encaspa a los homb.ºs Gato por.
sautoir palos es el que mejor sabe sacudir

liebre — gato — por liebre — Viva
palos — sacudir palos Viva

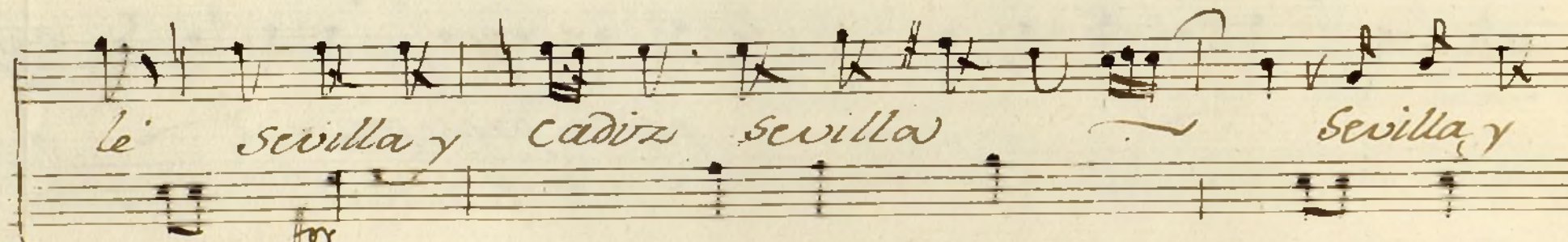
Viva la flor del tornillo Viva Viva la flor del zar-



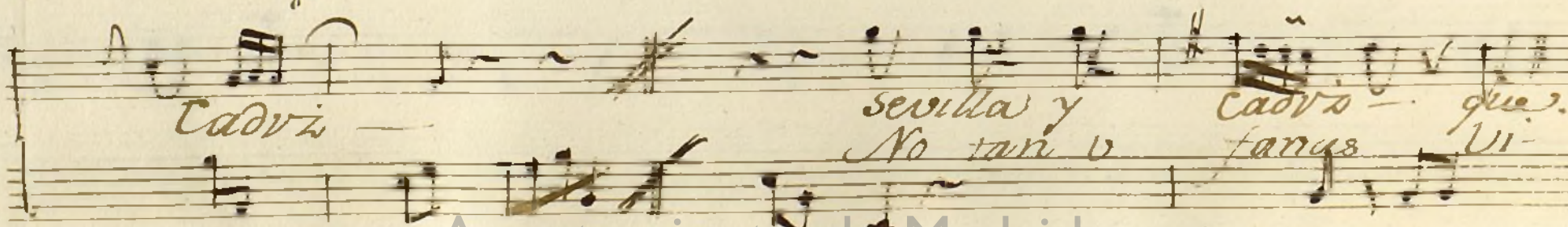
No se alabern de



chuscas sevilla y cadiz - ole ole ole o-



le sevilla y cadiz sevilla Sevilla y



Cadiz - sevilla y cadiz que
No tan u fanus vi-

Madrid no le embidia que la sal o
Vais Andalu citas Chuscas de nuestras

nadie si tienen ceceo - las Andalu citas
gracias si las Andalu citas son chuscas y duras

tienen chiste y gracia las Madrilenitas si tratari a
son las Madrilenitas saladas y hermosas si agitas e

quellas con Zalarreia estas con mi
chizarr con su garbo y sus...

mito y gachone. ria si las Andaluzas
gracias...

Cantan con gracejo - las Madrilenitas cantan con sa
...

lexo las Madrilenitas cantan con Sale - ro

y sino verui gracia oigan ustedes - este son sone

zillo chusco y alegre - este son sone zillo

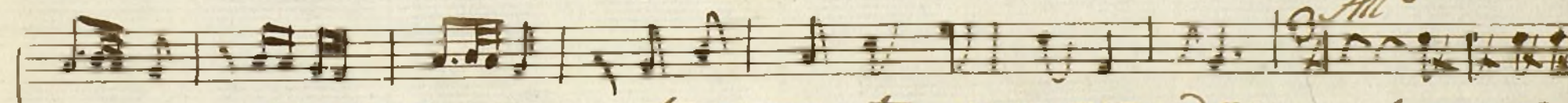
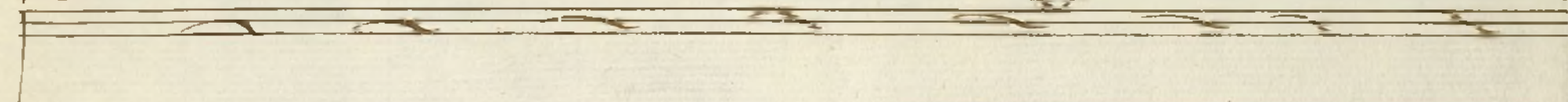
chusco y alegre *ad libitum* di andax andar



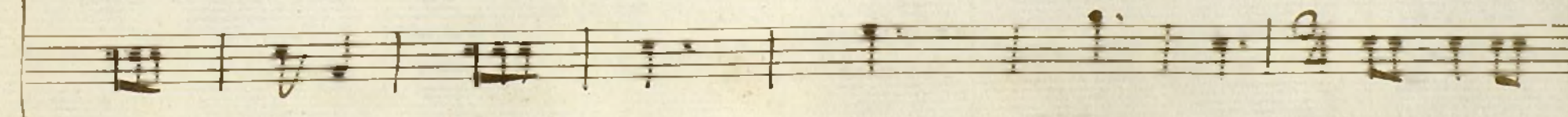
tesos — a defado usted en los huesos — no se ponga a tar-
de esto a ~~tema~~ ~~de~~ ~~este~~ ~~alguna~~ ~~manera~~ — no se

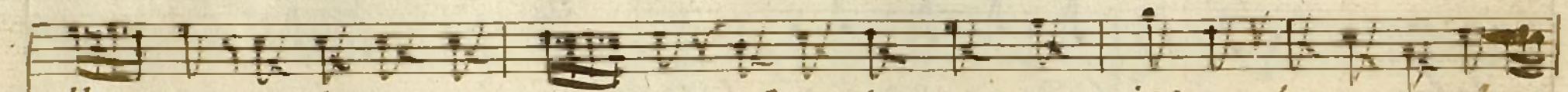


colora dita — q. estas cosas se estilan oy dia — otro



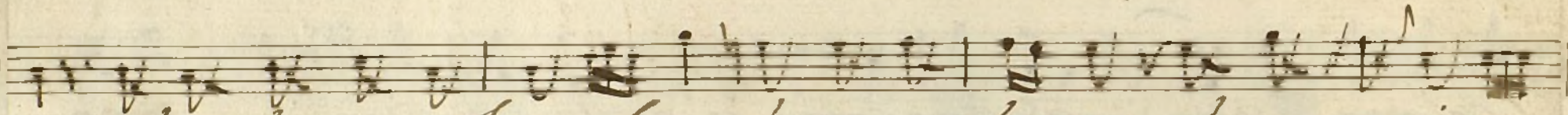
ne tonoria — tonone tonone, y andar. *All^o* Vaya cava
javen cava





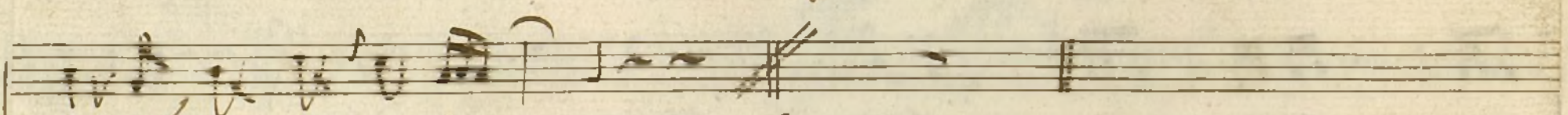
Herros - ya lo verri ustedes - q' es el son sonetillo chusco y alegre.

Herros ~~y amoro~~ ~~de~~ ~~ser~~ ~~Andaluzes~~ soy saladita



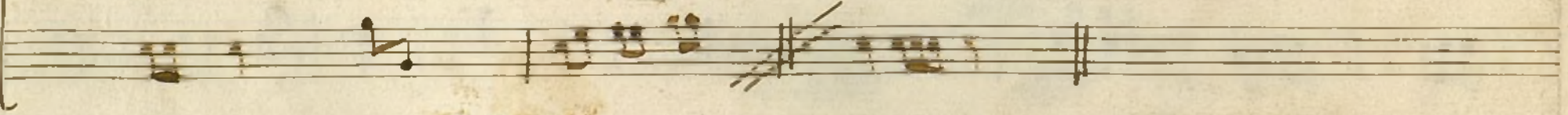
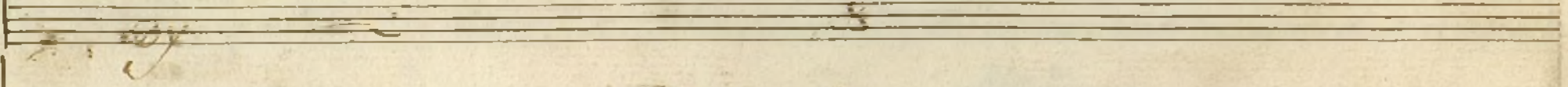
ole ole - ole ole chusco y alegre chusco -

ole - soy saladita soy



chusco -

Alcorno.



Violin 1^o Solo

La Sanz.

Mus 174-22

The musical score is written on eight staves. It begins with the tempo marking *All.^o*. The first staff contains the initial melodic line. The second staff includes the dynamic marking *p^o*. The third staff features the dynamic marking *p^o* and the instruction *Voz Rinfe*. The fourth staff includes the dynamic marking *p^o* and the tempo marking *And.^{te}*. The fifth staff includes the dynamic marking *p^o*. The sixth staff includes the dynamic marking *p^o* and the tempo marking *All.^o*. The seventh staff includes the dynamic marking *p^o* and the instruction *Voz Rinfe*. The eighth staff includes the dynamic marking *p^o* and the instruction *Voz Rinfe*. The score concludes with a double bar line.

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 in Italian:

- Alto* (written at the top left)
- Punt.º* (written below the second staff)
- Mco for* (written below the second staff)
- Al Secco.* (written below the third staff)
- Wo* (written below the fourth staff)
- for p* (written below the fifth and sixth staves)
- And.º* (written below the tenth staff)
- primo* (written below the tenth staff)

The score features a variety of dynamic markings such as *pp*, *mo*, *p*, and *for p*. There are also some crossed-out sections and a large scribble at the beginning of the fourth staff.

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Violin 1.º For. a solo. La Sanz. Mu 174-22

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' at the start of the first staff. The score contains several dynamic markings: *pp* (pianissimo) appears multiple times, *for* (forte) is used in several places, and *Allegro* is repeated at the end of the piece. There are also some markings that look like 'Rinfe' and 'Punfe'. The notation includes various note values, rests, and slurs. The paper shows signs of age, including some staining and foxing.

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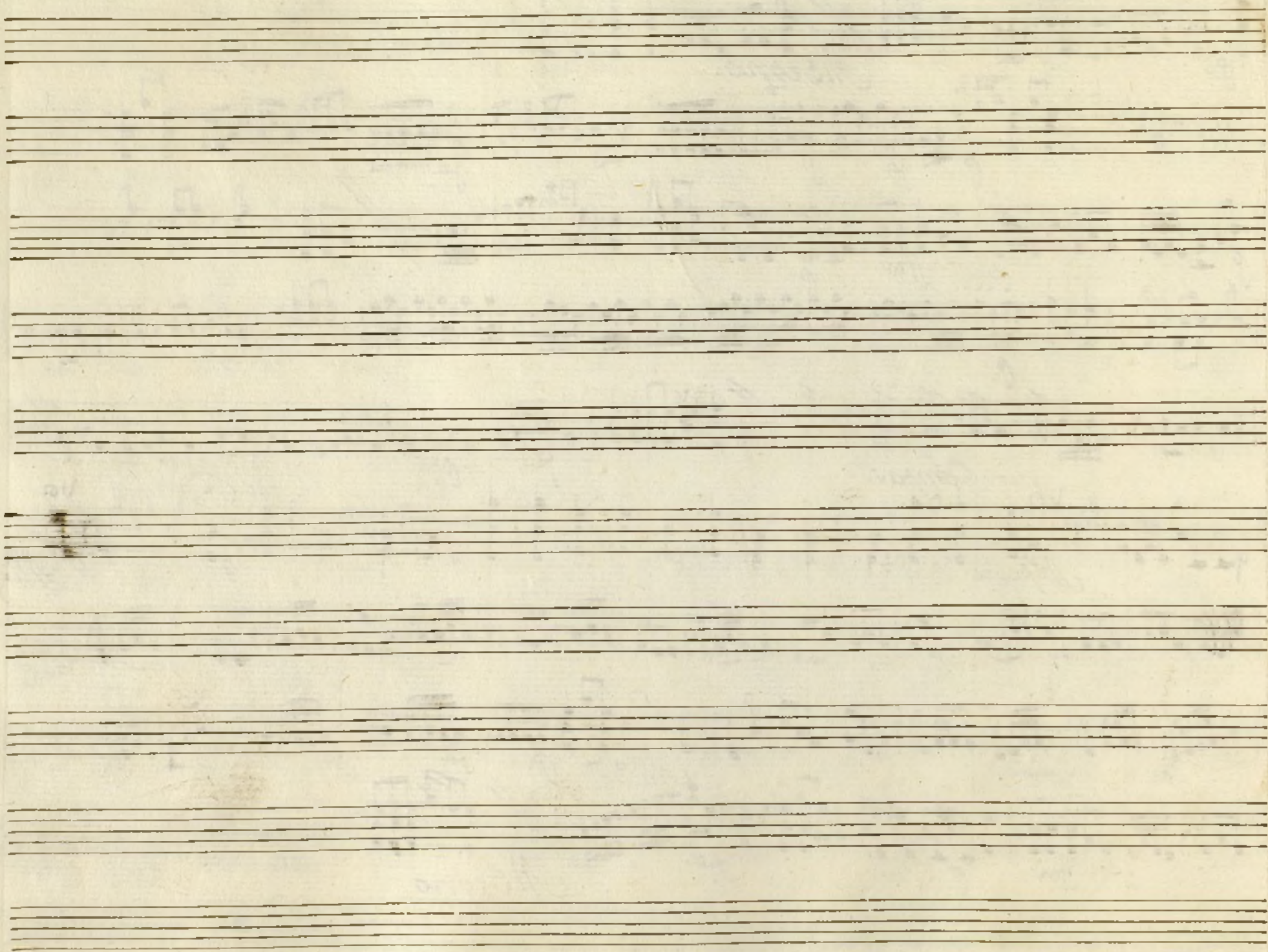
Violin 2^o 1^a a solo la sans.

The musical score is written on eight staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Performance markings are written in cursive throughout the piece, including 'And.' (Andante), 'Allegro', 'Rit.' (Ritardando), and 'for' (forte). Dynamic markings such as 'p' (piano) and 'p.o.' (pianissimo) are also present. The score concludes with a double bar line on the eighth staff.

Primo.^{do}
Arco
ffor *po* *Allegro.*
All. And.
ffor p for p
for p for p
for p for p
And. fe p
for *pmo*
All. po
for *for* *fmo* *po* *fmo*

This is a page of handwritten musical notation, likely for a violin and piano. The score consists of ten staves. The top staff is marked *Primo.^{do}* and *Arco*. The second staff has *ffor* and *po* markings. The third staff is marked *Allegro.* and *All. And.*. The fourth and fifth staves have *for p for p* markings. The sixth and seventh staves have *for p for p* markings. The eighth staff has *And. fe p* and *pmo* markings. The ninth and tenth staves have *for* and *All. po* markings. The bottom of the page has *for for fmo po fmo* markings. The notation includes various note values, rests, and dynamic markings.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:
- *Allegro* (written twice)
- *All.* (Allegretto)
- *ffor* (fortissimo)
- *fe* (forte)
- *p* (piano)
- *sin Compas.* (without measure)
- *Allegro* (written again)
- *Alleg.^{to}* (Allegretto)
- *va* (ritardando)
- *ffor* (fortissimo)
- *Allegro* (written again)



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174-22

Violin 2^o la Sarriz.

Handwritten musical score for Violin 2, consisting of ten staves of music. The score includes various dynamics and performance markings:

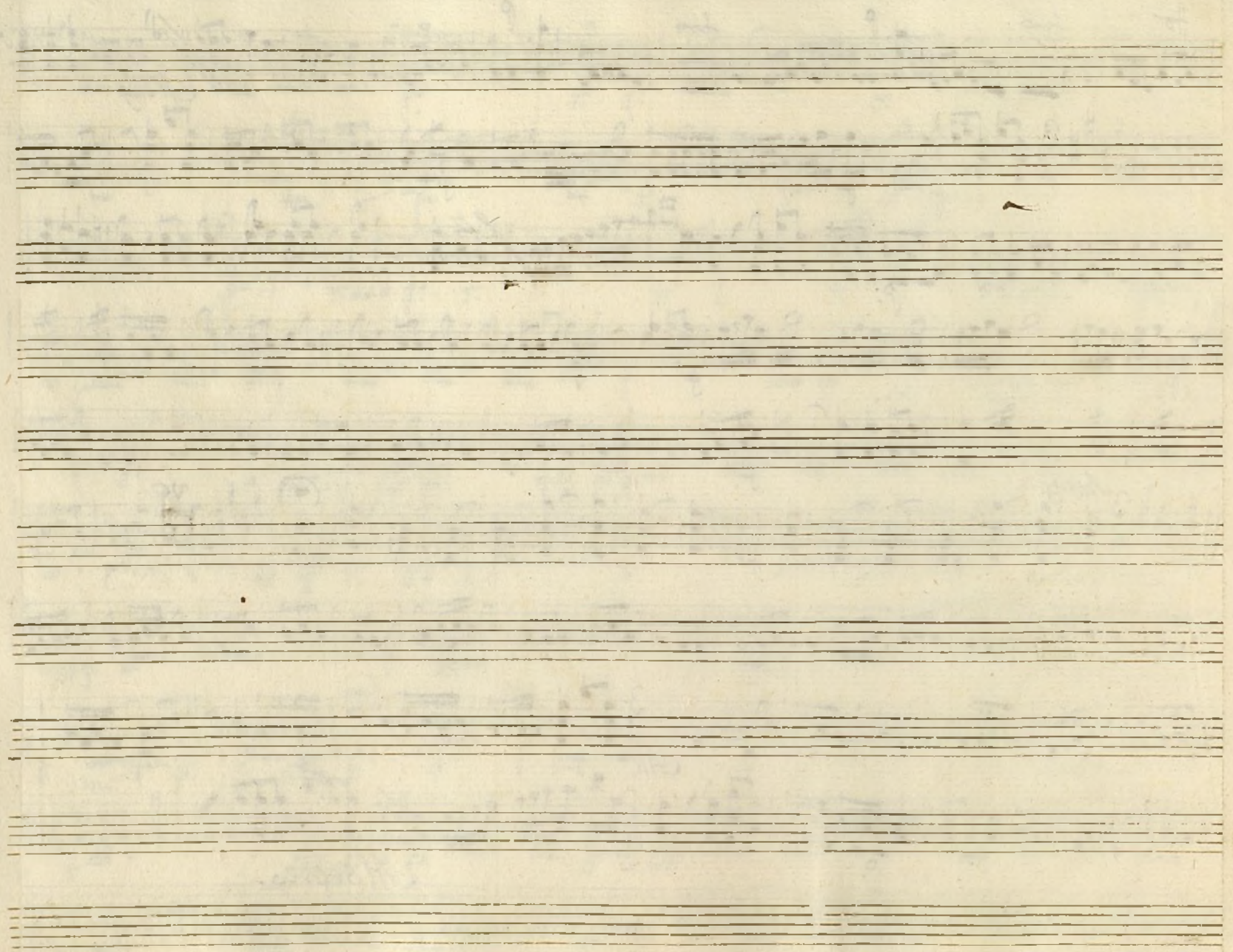
- Staff 1:** *All.^o* (Allegro), *p* (piano), *f* (forte)
- Staff 2:** *p* (piano)
- Staff 3:** *ffor* (fortissimo), *f* (forte), *And.^{te}* (Andante)
- Staff 4:** *p* (piano), *f* (forte)
- Staff 5:** *f* (forte), *p* (piano), *f* (forte)
- Staff 6:** *f* (forte), *p* (piano), *f* (forte)
- Staff 7:** *p* (piano), *f* (forte)
- Staff 8:** *And.^{te}* (Andante), *f* (forte)

A handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand and includes several performance instructions:

- Allegro* (written at the beginning of the first staff)
- Arco* (written above the second staff)
- Allegro* (written at the beginning of the third staff)
- Allegro* (written at the beginning of the fourth staff)
- Allegro* (written at the beginning of the fifth staff)
- Allegro* (written at the beginning of the sixth staff)
- Allegro* (written at the beginning of the seventh staff)
- Allegro* (written at the beginning of the eighth staff)
- Allegro* (written at the beginning of the ninth staff)
- Allegro* (written at the beginning of the tenth staff)

Other markings include *Allegro* and *Allegro* written above the staves, and *Andante* written below the eighth staff. The score is densely written with notes, rests, and slurs.

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions. The first section is marked *Allegro* and ends with a double bar line and the instruction *Al Segno*. The second section begins with *Adagio* and *in compass*, and ends with *voce* and *Allegro*. The third section is marked *All.^o* and ends with *Al Segno*. The manuscript is written in dark ink on aged, slightly yellowed paper.



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Mus 174-22

Obra 1.^o 1.^a Solo La ~~Barra~~

The musical score consists of ten staves. The first staff is a title line. The second staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f*, *And.*, *p*, and *Allegro All.*. There are several double bar lines with repeat signs. The piece concludes with the marking *Allegro* and a final double bar line.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in black ink and includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several handwritten instructions and markings:

- Staff 1:** Starts with the tempo marking *All. And.* and includes dynamic markings *f* and *p*.
- Staff 2:** Includes dynamic markings *f* and *p*.
- Staff 3:** Includes dynamic markings *f* and *p*.
- Staff 4:** Includes dynamic markings *f* and *p*.
- Staff 5:** Includes dynamic markings *f* and *p*.
- Staff 6:** Includes dynamic markings *f* and *p*.
- Staff 7:** Includes dynamic markings *f* and *p*.
- Staff 8:** Includes dynamic markings *f* and *p*.
- Staff 9:** Includes dynamic markings *f* and *p*.
- Staff 10:** Includes dynamic markings *f* and *p*.

Other notable markings include *fmo* (first movement), *And.* (Andante), *All.* (Allegro), *Hor* (likely *For*), and *Al Sembr.* (Al Sembrando). The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and performance markings such as "Allegro" and "Allegro". The score is written in a cursive style on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a double bar line with a slash through it. The third staff has a measure with a "16" above it. The fourth staff has two "Allegro" markings. The piece concludes with a double bar line.

Allegro

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Oboe 2^o 1^a a solo - La Santa.

Mus 174-22

Handwritten musical notation on a single staff, starting with the tempo marking *All.^o* and a treble clef. The music consists of a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing from the previous staff. It includes dynamic markings such as *fe* and *And^{te}*.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, featuring a *p* dynamic marking and a *Allegro* tempo marking.

Handwritten musical notation on a single staff, including a *All.^o* tempo marking and several *2* (second ending) markings.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, including a *All.^o* tempo marking and a *Allegro* tempo marking.

Handwritten musical notation on a single staff, concluding the piece with a double bar line.

Allegro

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The score is annotated with several performance instructions and dynamics:

- Staff 1: *All.^o* and *All.^o* (written twice).
- Staff 2: *fz*, *p*, *fz*.
- Staff 3: *fmo*, *fz*, *p*, *fz*.
- Staff 4: *fz*, *p*, *fz*, *fz*, *fz*.
- Staff 5: *p*, *fz*, *p*, *fz*, *And.^{te}*.
- Staff 6: *All.^o*, *fmo*.
- Staff 7: *Allegro*.

The score concludes with a double bar line on the tenth staff. Below the main score, there are three empty staves.

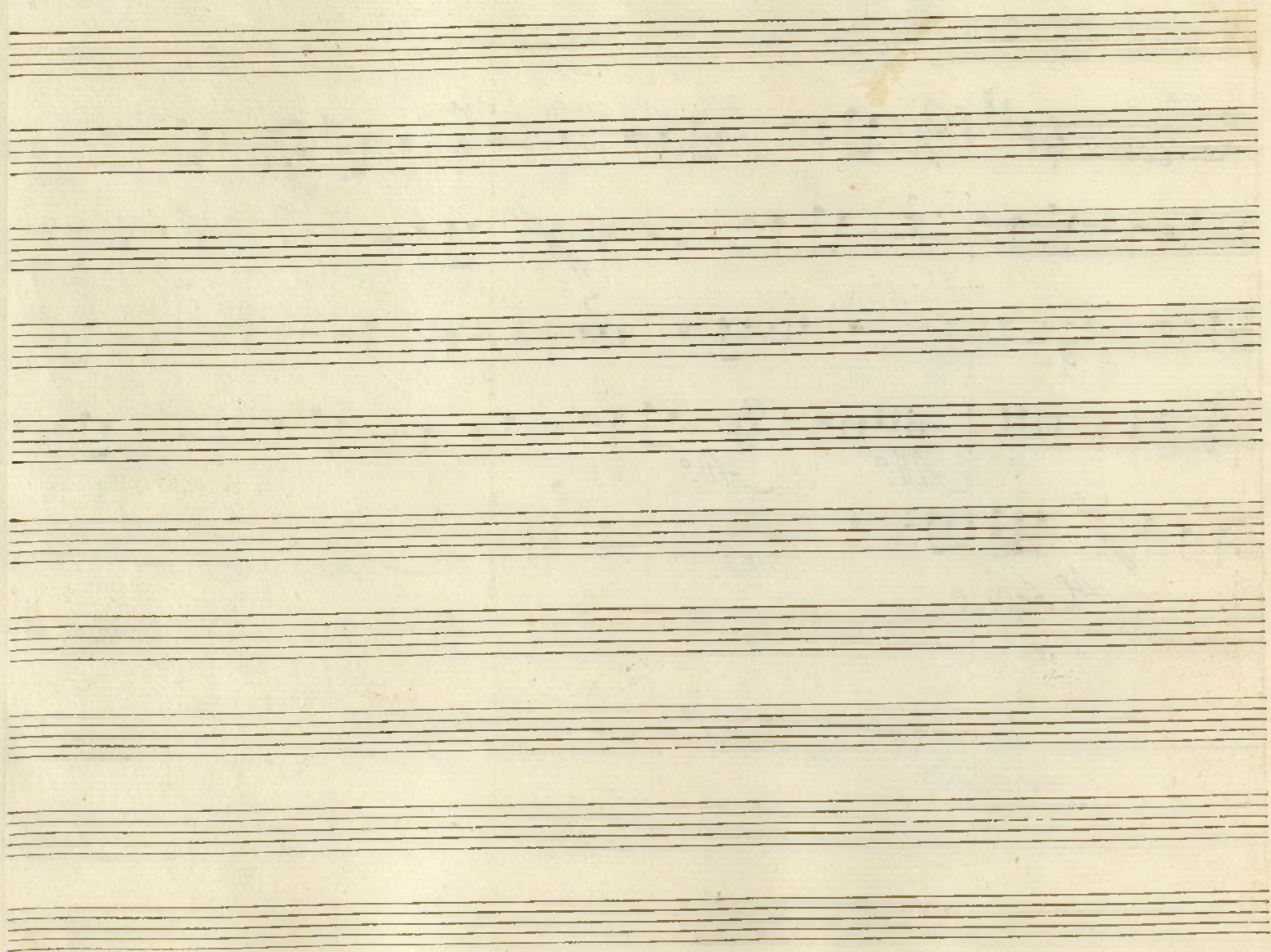
Allo. *f* *2*

2 *f*

3 *f*

3 *Allo.* *Allo.* *2*

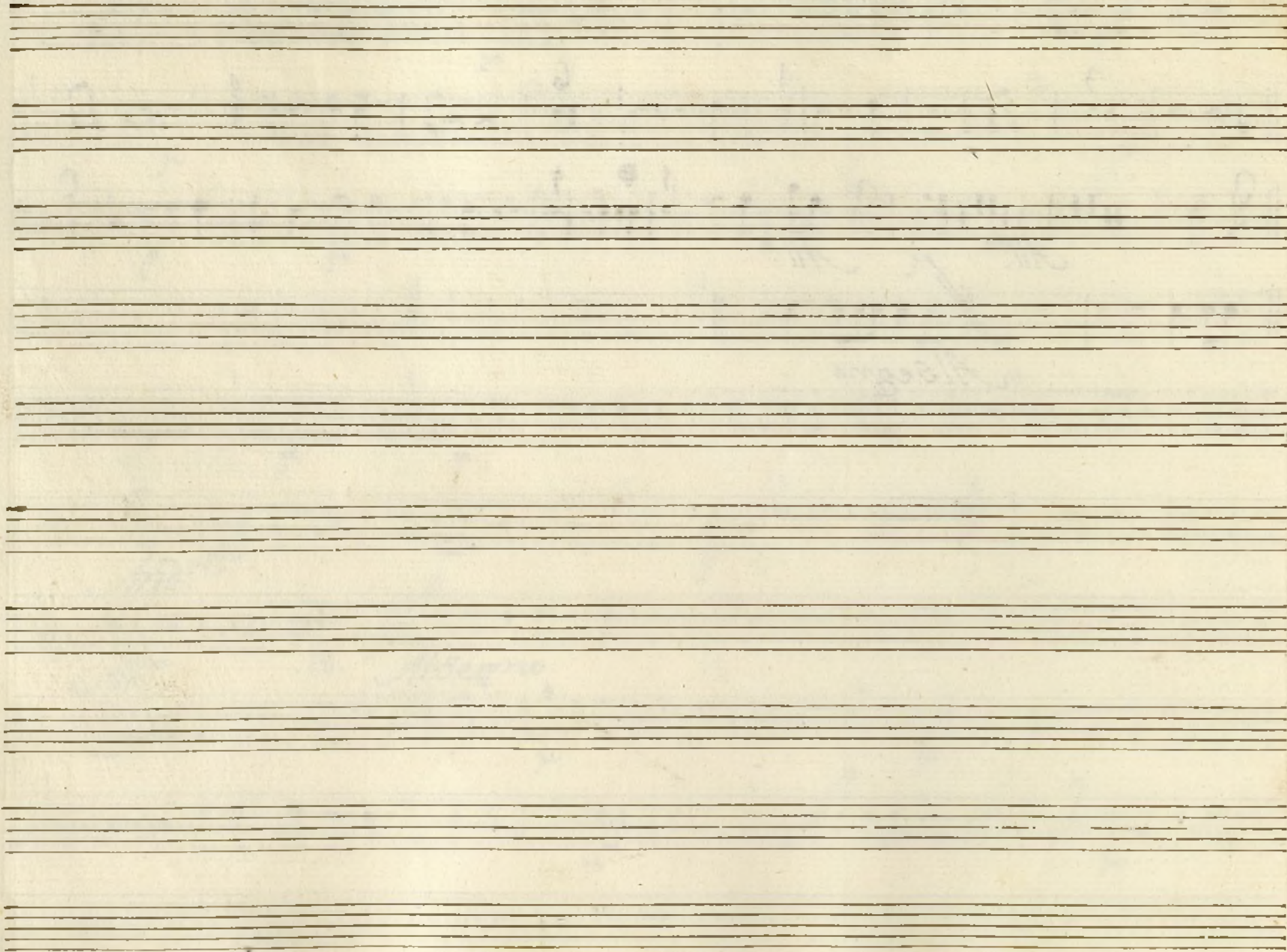
Al segno



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Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings such as *f*, *p*, and *ff*, and articulation marks like accents and slurs. The score is divided into sections by double bar lines. The first section begins with the tempo marking *All.^o* and the second section with *All.^o* and *18. Allegro*. The manuscript shows signs of age, including some ink bleed-through and paper discoloration.

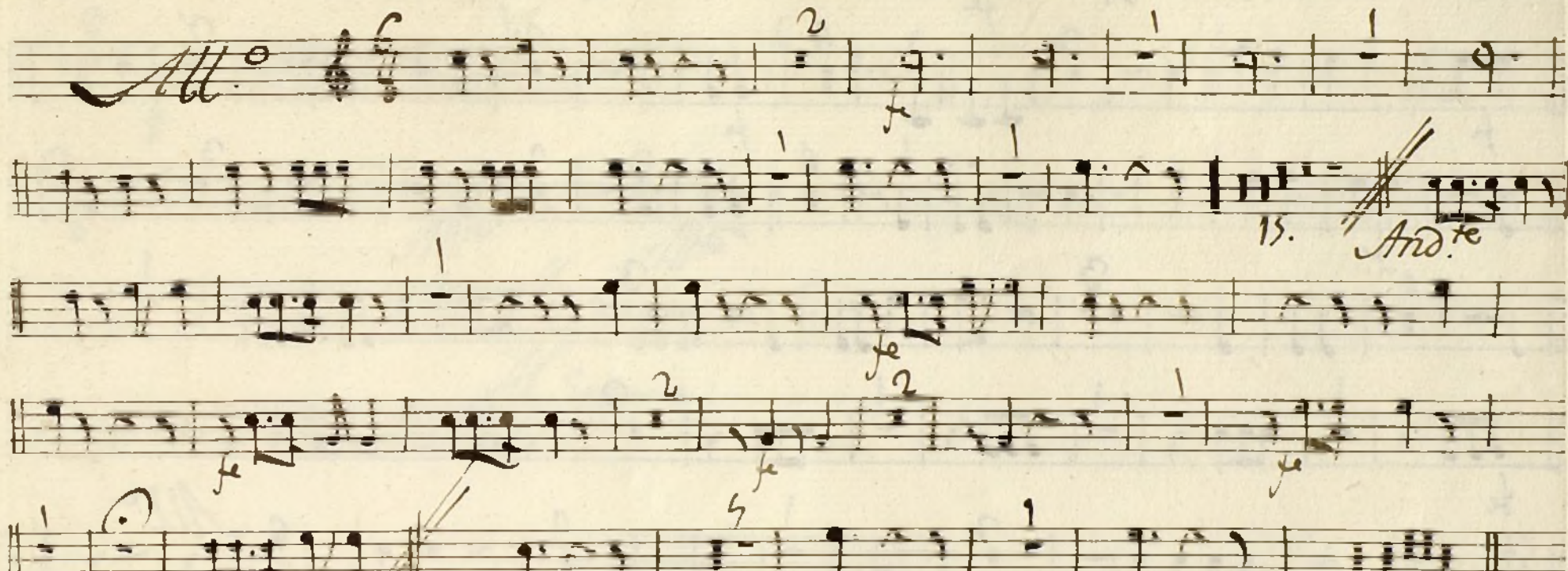
Handwritten musical score on three staves. The first staff contains a melodic line with various notes and rests, including a triplet of eighth notes and a sixteenth-note figure. The second staff contains a more complex rhythmic pattern with many beamed notes, including a triplet and a sixteenth-note figure. The third staff begins with a few notes, followed by a large 'X' drawn over the staff, and ends with a double bar line. The word *All.^o* is written below the first two staves, and *Allegro* is written below the third staff.

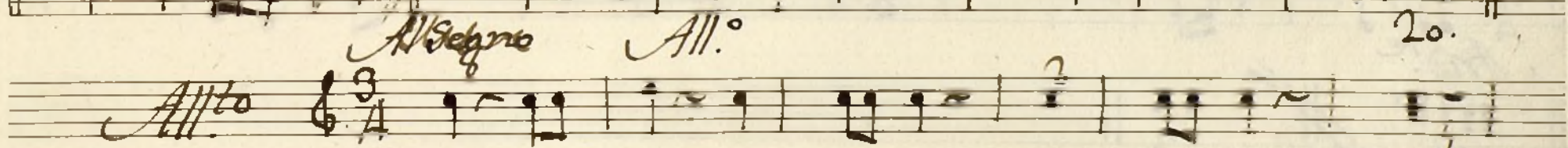


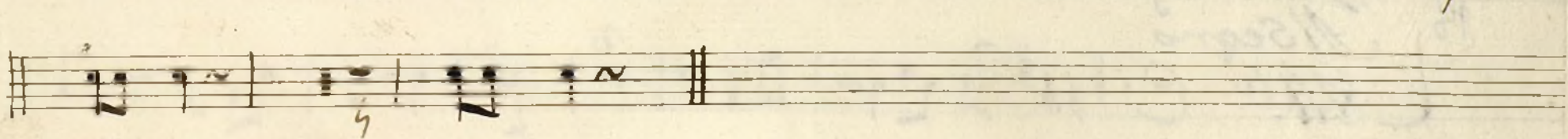
Ayuntamiento de Madrid

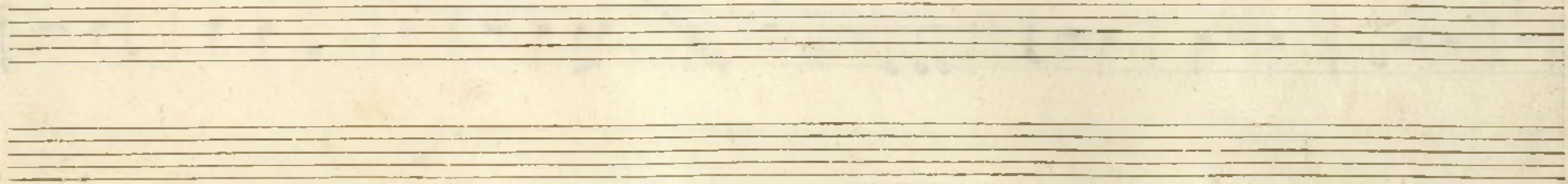
Trompa 2^a a Solo la Sarsa

Mus 174-22

All.^o 

15. *And.^{te}* 

20. *All.^o* 

All.^o 

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "All." at the beginning, "And.te" on the sixth staff, "Allegro" on the eighth staff, and "All." on the seventh staff. There are also numerical markings like "14" and "18" and some crossed-out sections.

Handwritten musical score on three staves. The top staff contains a melodic line with fingerings 3, 1, 6, and 4. The middle staff contains a bass line with "All.to" markings. The bottom staff contains a few notes and an "Allegro" marking.

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