

130-12

Leg. 2.^o n.º 17

7

~~Madrid~~

Mvs 130-12

Sra Lora
Cus. y Mintepu.

Año 1804.

Señor Reyna

Concilia a 3

El Buen Retiro

del S.º Caserna

17

All.^o Mod.^{to}

Estudio de Abogado con mesa y dos Puertas al foro, escribania

autor legajo de Papeles, y dos Pliego de Papel. Aparece el S.^{or} Eusebio, Leyendo vnos

autos, de Batay gorno:

Eusebio

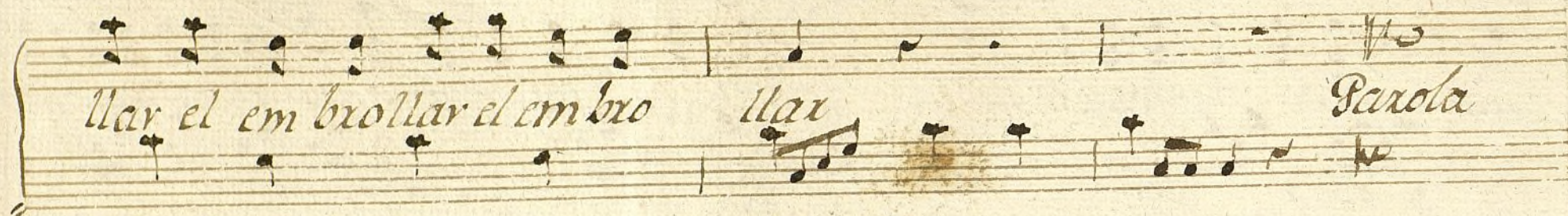
Co mo tengo la ca

be za de es cri bir y de es tu diar co mo tengo la ca be za de es cri bir y de es tu

rinf

rinf.

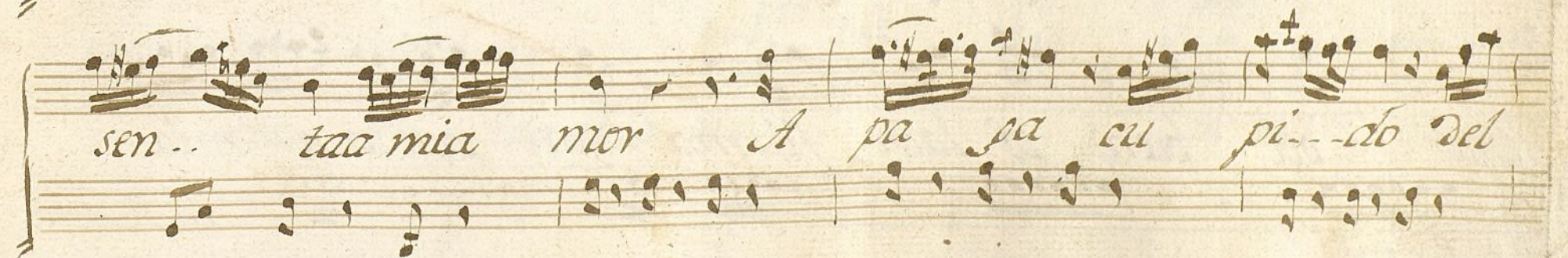
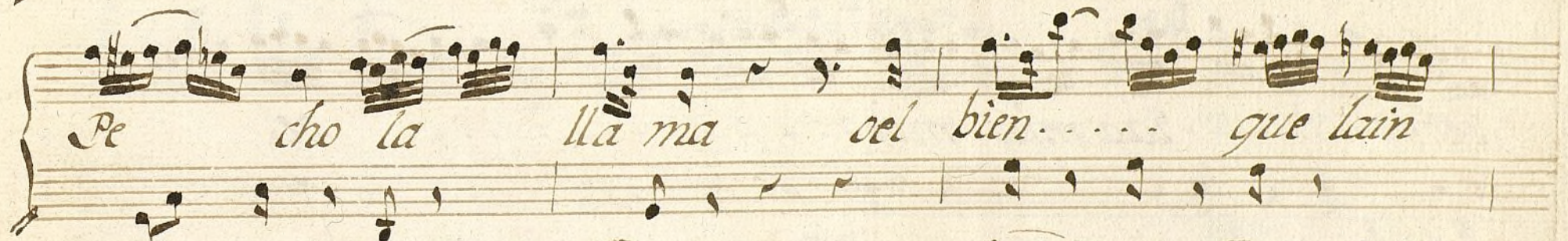
diar *Pedi* mentos de te nu tas a le ga tes de es pon sa les vi tas de au to memo
fe p. fe p. f p
via les me mo ria les y des pues ir ain for mar
f. f.
no Na ci pa ra u bo ga do ni me gus tae em bro llar ni me
p.
gus tae em bro llar ni me gus tae em bro
llar ni me gus tae em bro llar ni me gus tae em bro

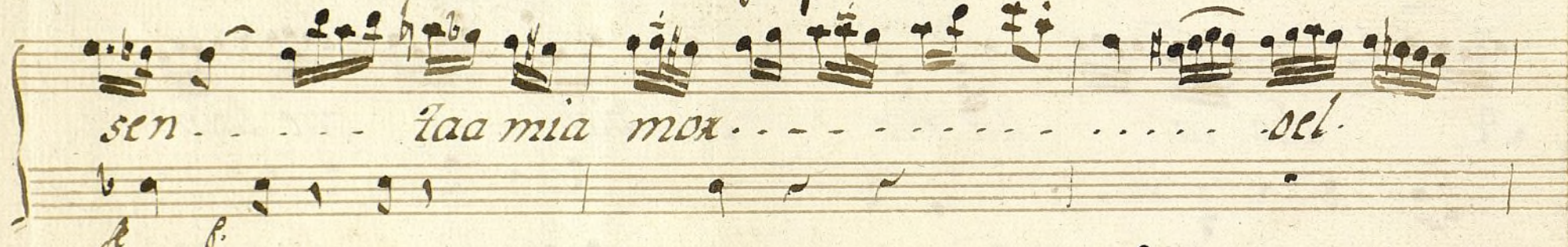
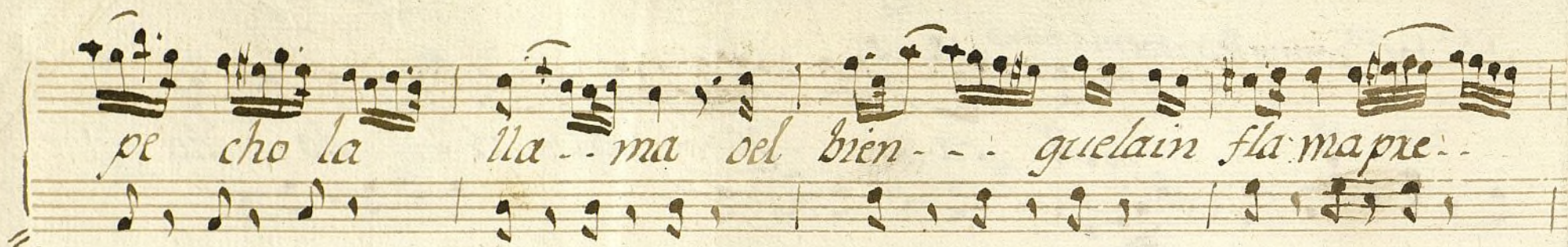


Eusebio... con el pleito de los Primos
me tengo de bolber loco
lo mejor era casarlos
yse salia de estereos
mas como nunca sean visto
yel uno aborrece al otro
es imposible, ya sale
de su quarto aciendo coros
la testaxuda al Vetrato
Vexate con el Nobio
quetesacara las tripas
de mal año: q.^o demonio



S.ª Sor.ª con un Vetrato en la mano





Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are "mor pre sen ta a mia" and "mor a pre sen ta a mia mor". The score includes various musical notations such as notes, rests, and dynamic markings like "Allo".

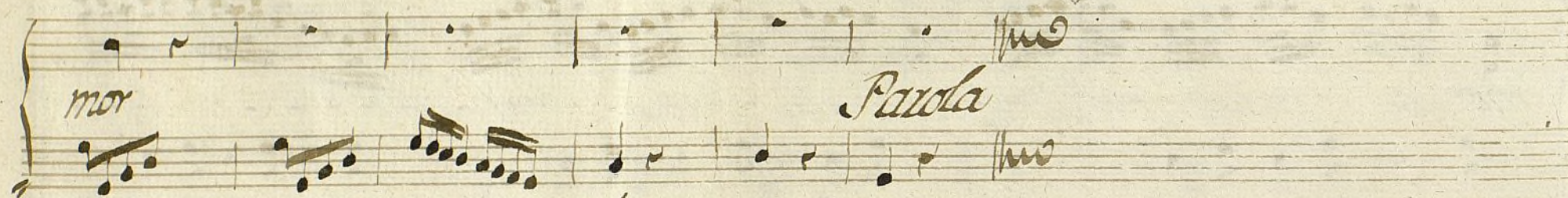
mor pre sen ta a mia

mor a

pre sen ta a mia

mor pre sen ta a mia mor

pre sen ta a mia mor pre sen ta a mia



Lor^{za} ... Mas ha! q.^d spiendo el pleito
me servira de mui poco

Eus.^o ... este amor
quieres o canarle?

Lor^{za} ... no he de querer?

Eus.^o ... al negocio

Lor^{za} ... dale^s lamano a tu primo
esono de ningun modo

Eus.^o ... por el amor del retrato

Lor^{za} ... si vmd viera q.^d buen moro!
mirelo vmd

Eus.^o ... quita alla

Lor^{za} ... quien te lodio?

Lor^{za} ... D.ⁿ Antonio
El retratista

Eus.^o ... se queda

Lor^{za} ... con vna copia de todo, para su en su a pue/ Ya!

Lor^{za} ... con el mio hizo lo propio

Allegro *Lo:za*

Por los mu tuos sen ti
mientos q. ha formado el pa ren tes co pi do aus
ted q. sus ta len tos lo em plee en mi fa bor los em
ple e en mi fa bor
(Eus^o) es el plei to mui du do so y du

Do sa
~~ten~~cia la sen ten cia en tu Pri mo to maes po so g'es lo que tees ta me

llaman ala Puerta
 mas lla
 for g'es lo q' tees ta me for

ma non a la puerta
 a tu quarto veal ins tan te a tu quarto

Handwritten musical score on aged paper, featuring five systems of staves. The lyrics are in Spanish, written in a cursive hand. The music is written in a single system across five staves, with lyrics placed between the staves. The paper shows signs of age, including discoloration and some staining.

Veal ins tante a tu quartobea ins tante
a bus car el Li ti gante bienansioso su fa bor a bus
car el Li ti gante vie neansioso su fa bor bienansioso su fa
car el Li ti gante vie neansioso mi fa bor bie mi fa

bor su fa bor

bor mi fa bor

un poco mas Sentado

5.º Mintoqui

La pie

dad. - - - - - que seos pe da en vuer tro pe cho

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a song or hymn. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some wear along the edges.

en... vuestro pe... cho en vuestro
pe... cho
En vuestro pe... cho me con du
Ten gouna Pri... ma con quien si
ce aex pli ca... ros me con du
gou na cau... sa con quien si

A handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The ink is dark brown, and the paper shows signs of age and wear.

ceaexpli ca ros mis sen ti mientos
gou na cau sa lai gai re ñi da
mis sen ti mien tos
lai gai re ñi da
me con du ceaexpli ca ros
conguiensi gou na causa

Handwritten musical score on aged paper, featuring six staves. The lyrics are in Spanish and are written in a cursive hand. The music is written in a single system across the staves. The lyrics are:
mis sen ti mien to mis . . . sen ti . . . mien . . .
lar gai re ñi da lar . . . gai re . . . ñi . . .
... Los mis sen ti mien . . . to
... da lar gai re ñi . . . da
Al segno y Pa ro la

Eusebio... ¿Que quiere vmd q. yo haga?

Mintegui... ¿Que vmd la transija

Eusebio... como?

Min... Dandoun corte

Eus^o... pues acaso

pende demi ese negocio?

Min... si porque vmd le defiende

Eus^o... luego es vmd D. Liborio

El primo de Yora?

Mint... el mismo

Eus^o... pues amigo si esta desecho

de bansiir el litigio

casese con mil demonios
con ella

Mint... no puede ser

Eus^o... porque causa?

Mint... porque adoro

a una beldad q. no he visto

Eus^o... sino pintada

q. tontos

Mint.

Si la vierais mi ca

All^o Mod^{to}

riño de ja ri air dis cul pa do es de ve nus un tras
 la do yu na Co pia del a mor *Eus.º*
 don deer
Mint. le enseña el retrato
 ved el re tra to
 ta *{ Europeo (aparte) q.º de* mo nios es taes

güedad mi ra
Rosa cie r ta co sa quan to va.
Pen sa
mas ve ti ra os q.^o callares lo me jor es lo me
ti vo dis cux si vo el re tra to le de

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive hand and consists of several staves. The lyrics are in Spanish and are written below the musical notes. The paper has a yellowish tint and some foxing. The musical notation includes various note values, rests, and bar lines. The lyrics are: "güedad mi ra", "Rosa cie r ta co sa quan to va.", "Pen sa", "mas ve ti ra os q.^o callares lo me jor es lo me", and "ti vo dis cux si vo el re tra to le de".

Handwritten musical score for a song, featuring three systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and clefs.

System 1:

Top staff: *Jo pen sa ti vo dis cur si vo el re tra to le de*

Bottom staff: *(Eur.º) pen sa ti vo dis cur si vo el re tra to me de*

System 2:

Top staff: *Jo pen sa ti vo dis cur si vo el re*

Bottom staff: *Jo pen sa ti vo dis cur si vo dis cur si vo el re*

System 3:

Top staff: *Tra to le de Jo le de Jo le de*

Bottom staff: *tra to me de Jo me de Jo me de*

Seva Mint: aentrar en el quarto de ella

Parola

Eusebio. adonde va? al otro lado
salgamos de aqueste embrollo
Nora? Rosita?
Sale Nora. Señor
y como estamos de novio?
Nora ya lo dije
Eusebio. testaruda
no es a mejor q. a Liborio
dieres la mano?
Nora. no hablemos
de eso
Eusebio. Mujer tan buen chico, es ese soñado Novio?
Lorenza
es de gracias un pro

All. Mod^{to}

di gio en lo her mo soy bien fox ma do pa ra a ma ry sex a

ma do me pa re ce q. na cio

don de es.

mi rad su co pia ta q. ven tu ra tan de

que os ad mi ra
seada na da na da aho ra voi
sor pren
De tea lla den tro que ya el plei to sea ca bo si sea ca bo
di do con fun di do el re tra to le de

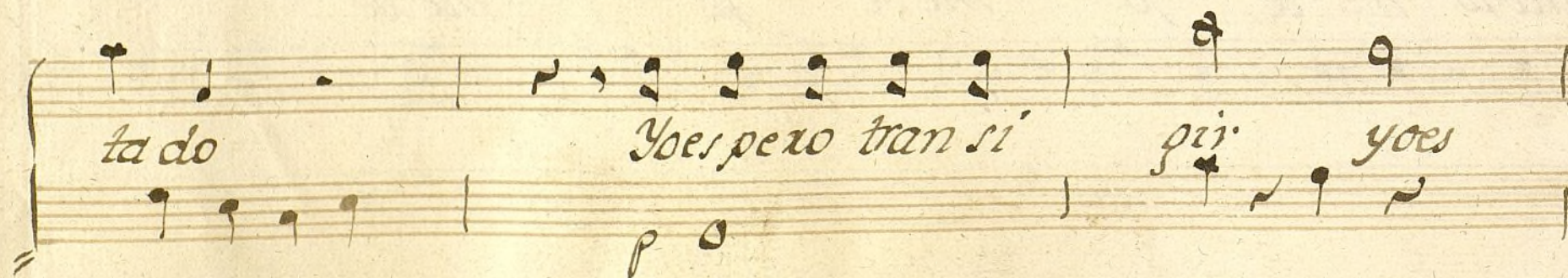
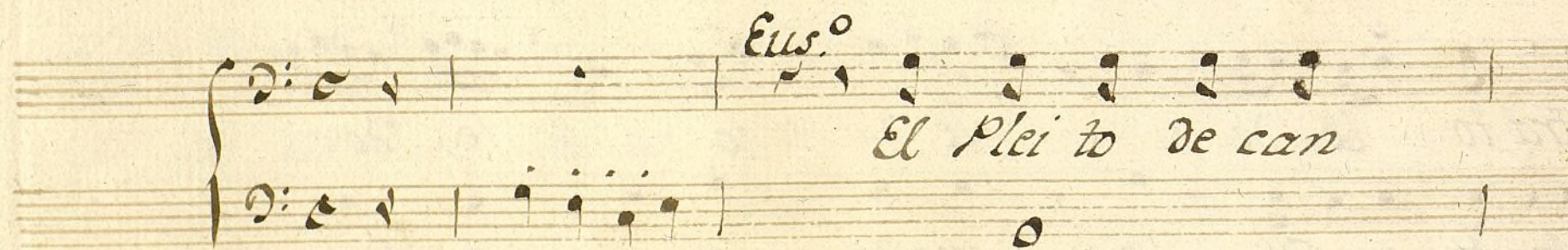
The image shows a page from a handwritten musical manuscript. It features three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the words 'que os ad mi ra' and 'seada na da na da aho ra voi'. The second system includes 'sor pren' and 'De tea lla den tro que ya el plei to sea ca bo si sea ca bo'. The third system includes 'di do con fun di do el re tra to le de'. The paper is aged and shows some wear at the edges.

10 sor pren di do con fun di do el re tra to le de
 sor pren di do con fun di do el re tra to me de
 10 sor pren di do con fun di do el re
 10 sorprendido con fun di do con fun di do el re
 tra to le de 10 le de 10 le de
 tra to me de 10 me de 10 me de



Eusebio .. los dorseaman y abaxrecen
sin conocerse uno al Otro
con un ardid de texmino
casarlos del mismo modo

{ toma dos Pliegos de Papel
de la Mesa



(Se va corriendo al quarto de ella) *Mint! desde su quarto*
 pe no transi oir Quando de aqui el le
 Trado quando de aqui el le tra do me man da ra sa
Sale Eur.
 lir Ya Ro sa me ha fir
 ma do en blanco es te pa pel en
Se va al otro Quarto *Lor^{za} desde su Quarto*
 no se por q^e ha man

da do no se 3^o g.^o fir me D.^o Mi

quel *glelus.* 2^o tambien el o tro

necio su fix ma pui so a qui aora de su des precio me he de vengara

1^o 2^o de des quarto
cada uno con la fix ma en blan co

Seienta a escribir
si me he de vengara si

mia transi gir el plei too fre ce mas mi
fre ce

du da siem pre cre ce pues no se co mo lo ha xa has ta
ma mi du da siem pre cre ce pues no se co mo lo ha xa has ta

ver lo te me xo so el a mor . . . siem pre es ta
ver lo te me xo so el a mor siem pre es ta

ra el a mor el a mor siem prees ta va siem prees ta

ra el a mor siem prees ta va si

esfr Sevehinan adentro

sien

Cur. bra bo bra bo bueno bueno bra vo

All. bra bo bueno bue no yaa ca be la tran sa cion la

f p.

lor. 2a
siempre se au

Eus.º le da un papel a la lor. 2a
transa cion to ma tu

p.
men ta siem mi te ri - - - ble

Eus.º da otro papel a Mint.
con fu - - - sion to meus ted

p.

Mint

quees lo q' in tenta quees lo q' seo

fus ca mi ra

zon

en zar zados y ca sa dos an que da do en en bri on an que

da do en en bri on en en bri on

All.^o Sale Lora

No no quiero a d^{no} si borio no le quiero no le

All.^o fe

quiero ya si guar deus teel pa pel

Fu le que

no le que xre no le ve

raja

Ja love xas

fie xo la ve rin to se ha for ma do en un ins
 rin to la ve rin to se ha for ma do en un ins tan teen un ins
 rin to sea for ma de en un ins tan teen un ins tan te

tan te el dis curso va ci lan te te mei du da sin ce sar el dis curso va ci
 tan te el
 el dis curso va ci lan te te mey

lante te mei du da since sar te mey te mei du da since sar since
 du da sin ce sar te mei du da since sar te mei since

sar el discurso vaci lante te mei du da sin ce
 el discurso vaci lante te mei du da sin ce sar
 el discurso vaci lante te mei du da sin ce

sar te mei duda sin ce sar, te mei du - - da sin ce sar te mei du - - - da - - -
 du da sin ce sar te mei du da
 sar te

ff *sf* *p* *ff*

sin ce sar te mei duda sin ce sar sin ce sar
 sin ce sar te mei duda sin ce sar sin ce sar

Eusevio, va, ysaca a Lor^{za} de su Quarto por fuerza

Sal a qui sin mas de

mora q^e tu primohadevenir- q^e tu primohadevenirhadevenir

Lor^{za}

que cau te la tan traidora no le quiero no le

Eusevio va ysaca a Mintepuⁱ

quie xobernioir

Sal pauted q^e Doña Rosa leaveni doaguiasperar. leaveni doaguiasperar

Mint.

rara quia espe rara o... que ac cion tan a... le

vo sa no la quiero no la quie ro be rnia blar

Eus. ^{se} tra ien do la acia el ye lla sin bo lber la cara) ^{P.} tra ien do se acia ella

va ya va ia ba mor ba mor va mor

yo no quiero yo no quiero q' im pru den te q' in pru den te

yo no quie ro yo no quie ro q' in pru den te

va mor

Con mi rar se so la mente

El li ti gio ha de a ca bar el li

aunq. me a pa n mil pe da zos no le tengo de mi rar aunq. me a pa n mil pe

aunq. me a pa n mil pe

ti gio a de a ca bar

da zos no le tengo de mi' rar

aunq. me a pa n mil pe da zos

da zos no le tengo de mi' rar

aunq.

si se mi ran con los bra zos su pla

no le tengo de mi rar aung meagan mil pedazos no le tengo de mi rar no le
 da zos aung meagan mil pedazos no la tengo de mi rar no la
 cer an de mos trax su pla

tengo de mi rar no le de mi rar
 tengo de mi rar no la de mi rar
 cer an de mos trax su placera de mos trax an de mos trax

Parola

Eus.^o - fuera denques mixense - {teniendolos cogidos
aunque sea de reajo {delas manos

Los 2 - porq.^e no sea vna porma
le mirare pero pero

All.^o Mod.^{to}

Los 2 y estazan algo para dora

Sacan los retrator los mirar y remiran

ay que sor presa q.^e sor pre sa

Corren y se abrazan

voleran

es to no mas

es to no mas

q.^e de cis q.^e de cis

Ayuntamiento de Madrid

voleran

suspi ra do bien mi... o suspira do bien mi... mi zen lo des de

suspi ra do bien mi... o to ma to ma mi
suspira do bien mi o
ños os qual sea ca xi... cian mi zen lo des de ño sos

vi da suspirado bien mio tomami
tomami vi da suspirado bien mio
qual sea ca ri cian qual sea ca ri
ten

vi da
qual sea ca ri

pe ro no q' en la co - - - pia pe ro no q' en la co - - - pia ya la te
pe ro no q' en la co pia pe ro no q' en la co pia
cian siem pre en esta pa ra do siem

ni - - - as pe ro no q' en la
ya la te ni as
de amor las ri ñas

co ... pia pero no q'en la co ... pia
 pe ro
 siempre nes to an pa ra do de a mor las

pe ro no q'en la co ... pia ya la ya la te ni ...
 pe ro no q'en la co pia ya la te ni
 ri - ñas siempre nes to an pa ra do de a mor las ri

a pero noq'en la co pia ya la te
a pero noq'en la co pia
ñas dea mor las ri... ñas

ni... as
muchas mian...

Yoati teabore ci a yoati teabore ci a porq^{te} tea

peronog^{en} la copia peronog^{en} la copia

las. Lordor sea bore ci an Lordor sea bore ci an

ma ba Yoati teabore ci ba

porq^{te} tea ma ba

porq^{te} sea ma ban

a yoati teaborre ci - - - a
 Yoati teaborre
 yoati teaborre ci - - - a
 Lordosseaborre cian porq. seama - - - ban

ci - - - a porq. porq. teama - - - ba yoati teaborre ci - - -
 Yoati teaborre ci a porq. teama be yoati teaborre ci - - -
 Lordosseaborre cian porq. seama ban

a porq' te ama... ba

a porq' sea ma... ban

Allo. *Cuso.* Va a buestro plei to dio fin a mor

Los 2. feliz con tien da - dichoso ardor di cho ardor fe liz con tien da fe. liz con

Handwritten musical score for a vocal melody. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes in a cursive hand.

di cho so dichoso ardor feliz con tienda dichoso ardor dichoso ardor
dienda dichoso ardor feliz

Handwritten musical score for a piano accompaniment. The notation is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are written below the notes in a cursive hand.

All.^o assai
Coro en tan felice dia el gusto y el contento a ñadan mucho aliento almas feliza

Handwritten musical score for a piano accompaniment. The notation is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are written below the notes in a cursive hand.

Todo
mar
en tan dichoso dia el gusto y el contento a ñadan mucho aliento almas feliza

mor al mas fe liz a mor al mas fe liz a mor fe liz a mor

Sola a venus y cupido por mediodelas gracias con im nos vindan gracias la

vo ces del can dor con im nos vindan gracias las vo ces del can dor las

vo ces del can.

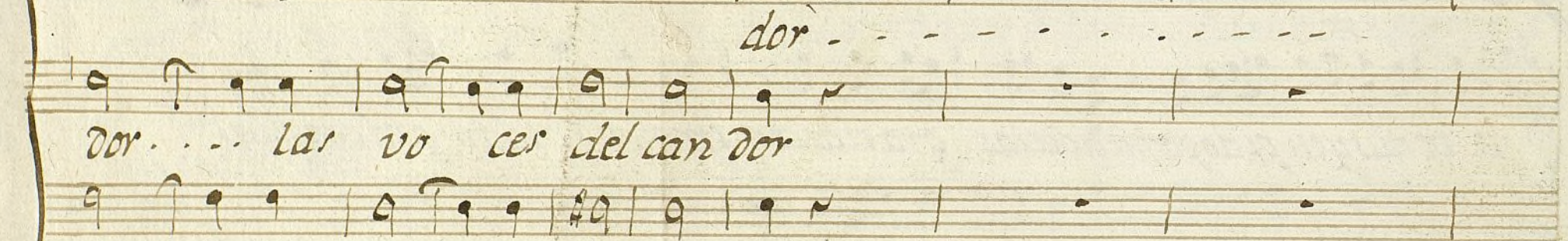
Mint.



dor a venus i cu pi do por medio de las gracias con im no ri dan gra cias las vo ces del can



Todo



dor - - - - -
dor... las vo ces del can dor



entan felice dia el gus to y el content o a na dan mu cho al ien to al

todos
mas feliz a mor
en tan felice dia el gusto y el con tento a ña dan mucho aliento al
se
ala
mor a - - - - -
mas feliz a mor al mas feliz a mor a ña dan mucho aliento al mas feliz a mor
po

Handwritten musical score on aged paper. The score consists of several staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The first system of music includes the lyrics "al mas fe liz a mor" and "al mas fe liz a mor". The second system includes the lyrics "mas fe liz a mor al mas fe liz a mor al mas fe liz". The score includes various musical notations such as notes, rests, and dynamic markings like "a", "cres", and "f".

al mas fe liz a mor

al mas fe liz a mor

mas fe liz a mor al mas fe liz a mor al mas fe liz

a mer fe liz a mor fe liz a mor

fe

fe

al

no.

And. no.

p. ten *f.* *p.*

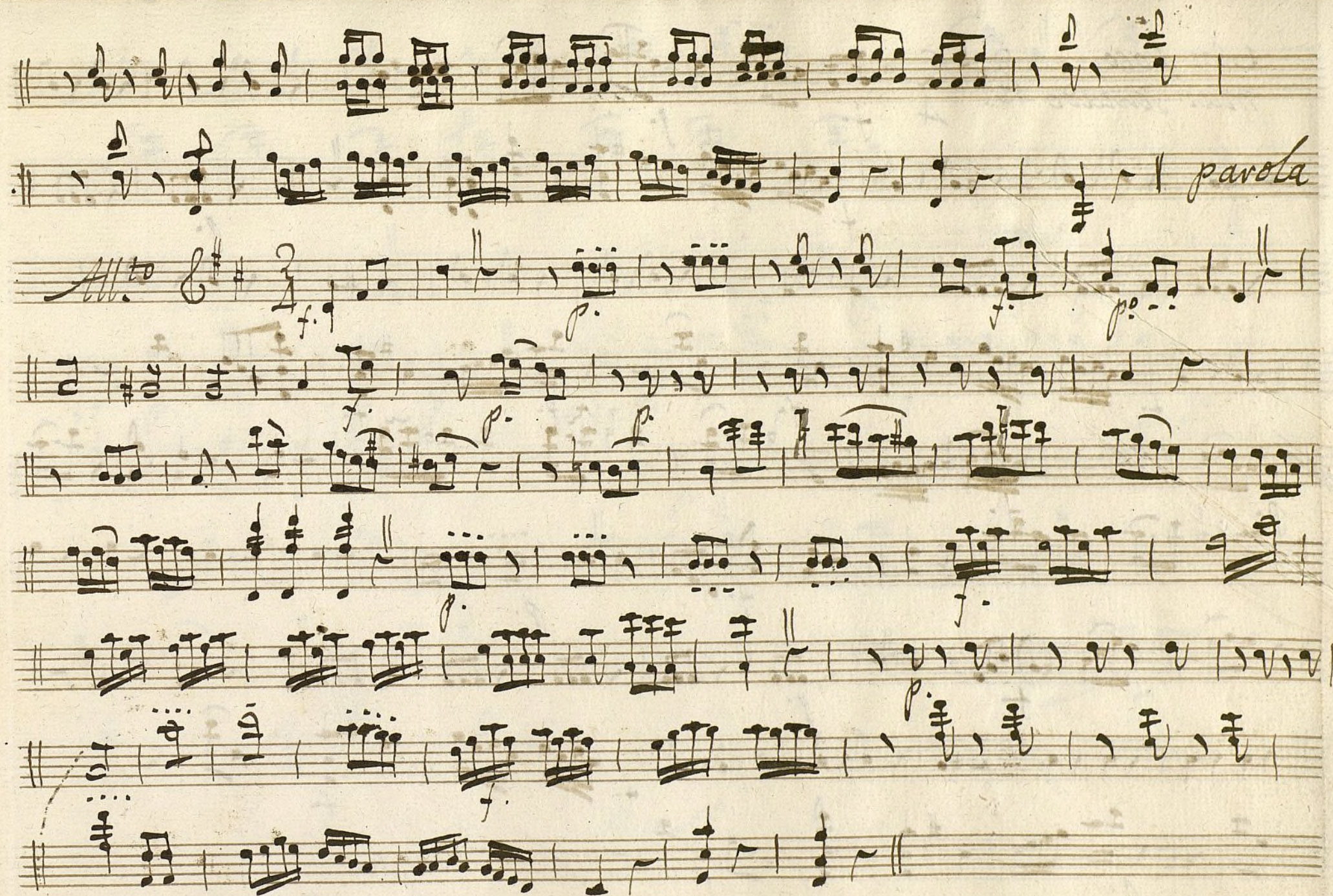
cresc. *f.* *p.*

f. *p.* *f. - p.*

fin

All.

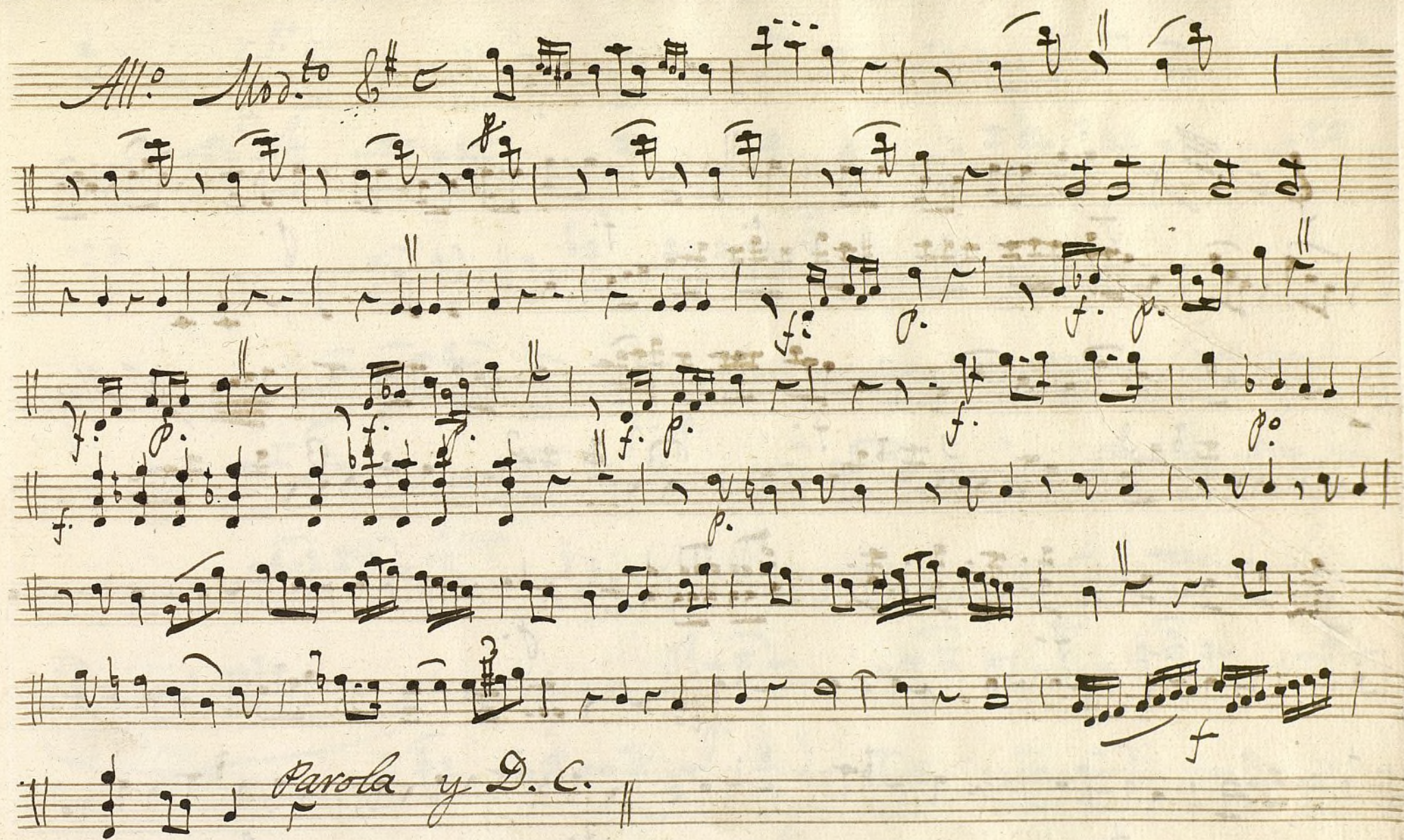
f.



Un Poco
mas movido

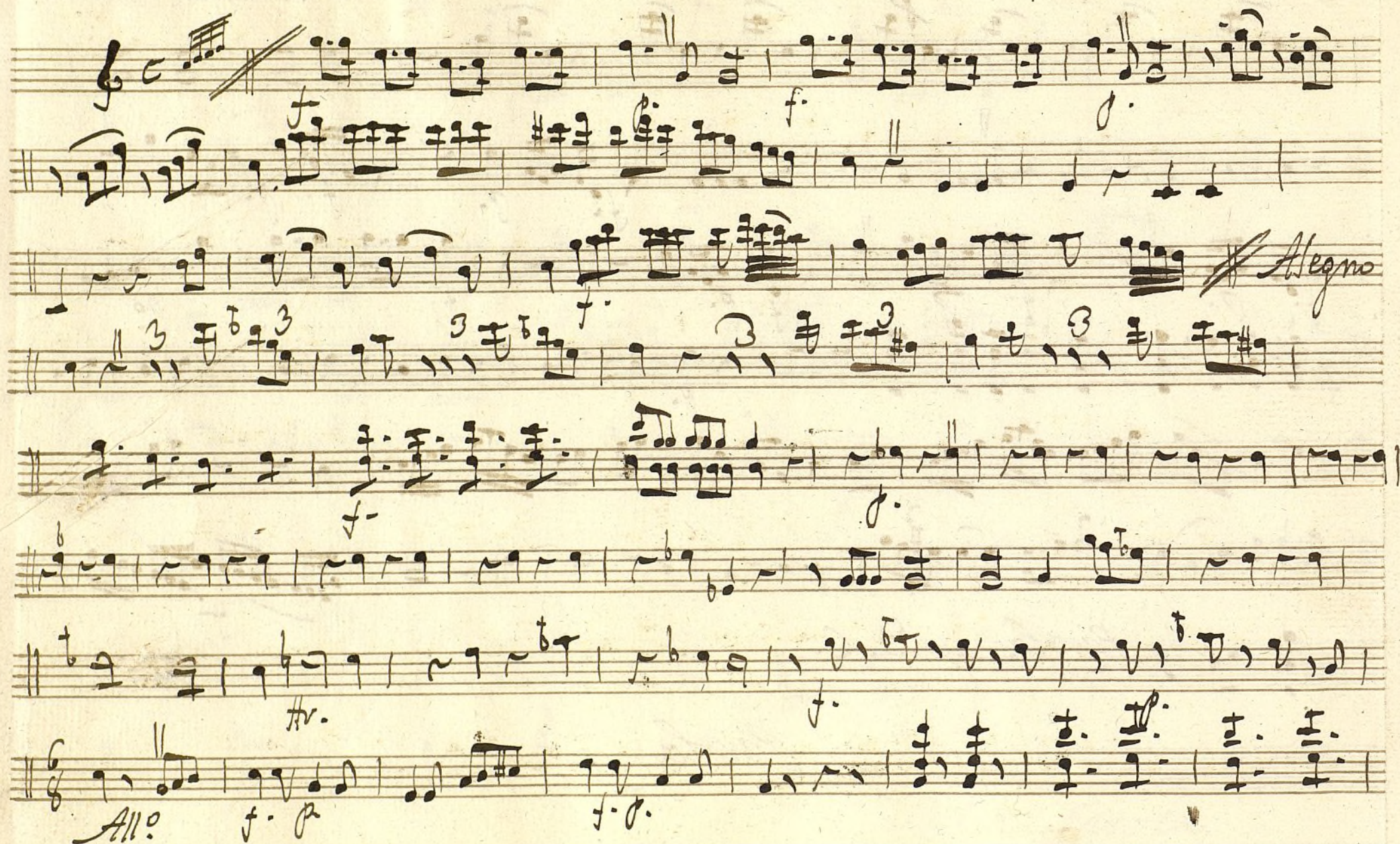
f. *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

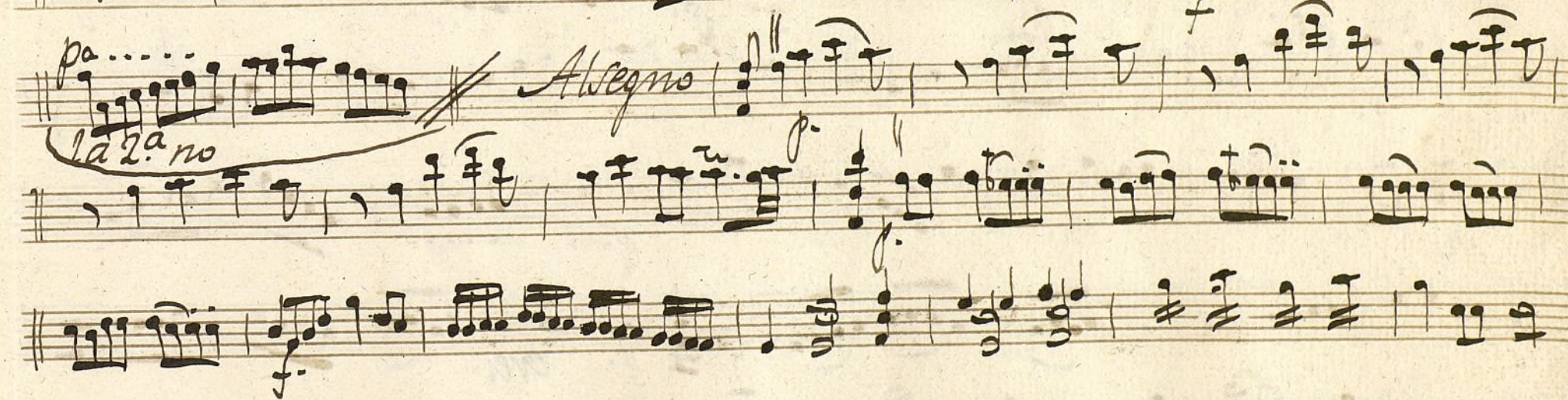
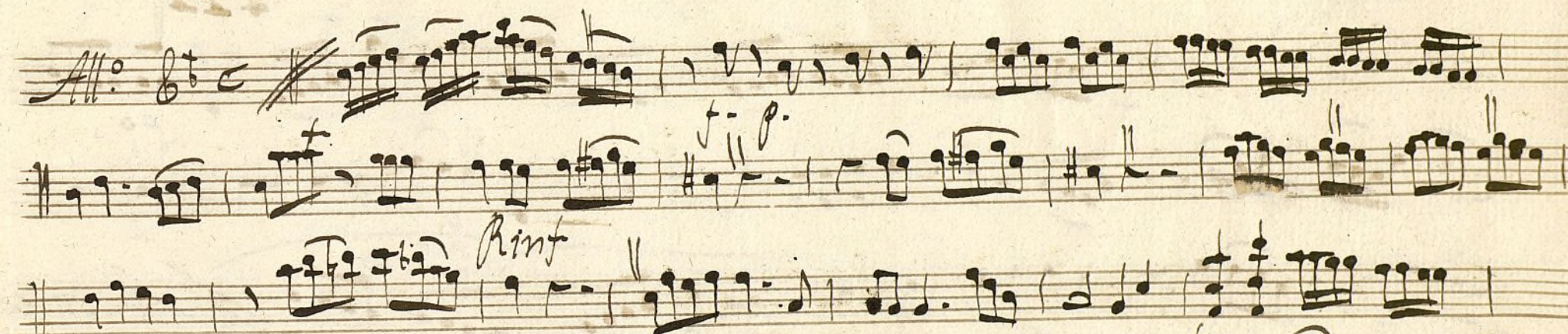
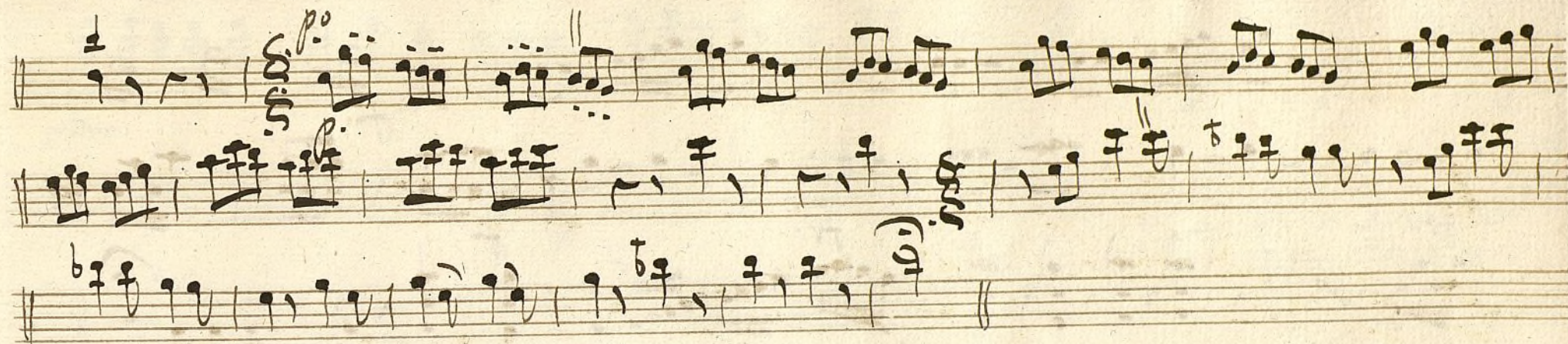
Allegro
parola

All.^o Mod.^{to} 

Parola y D. C. //

Parola



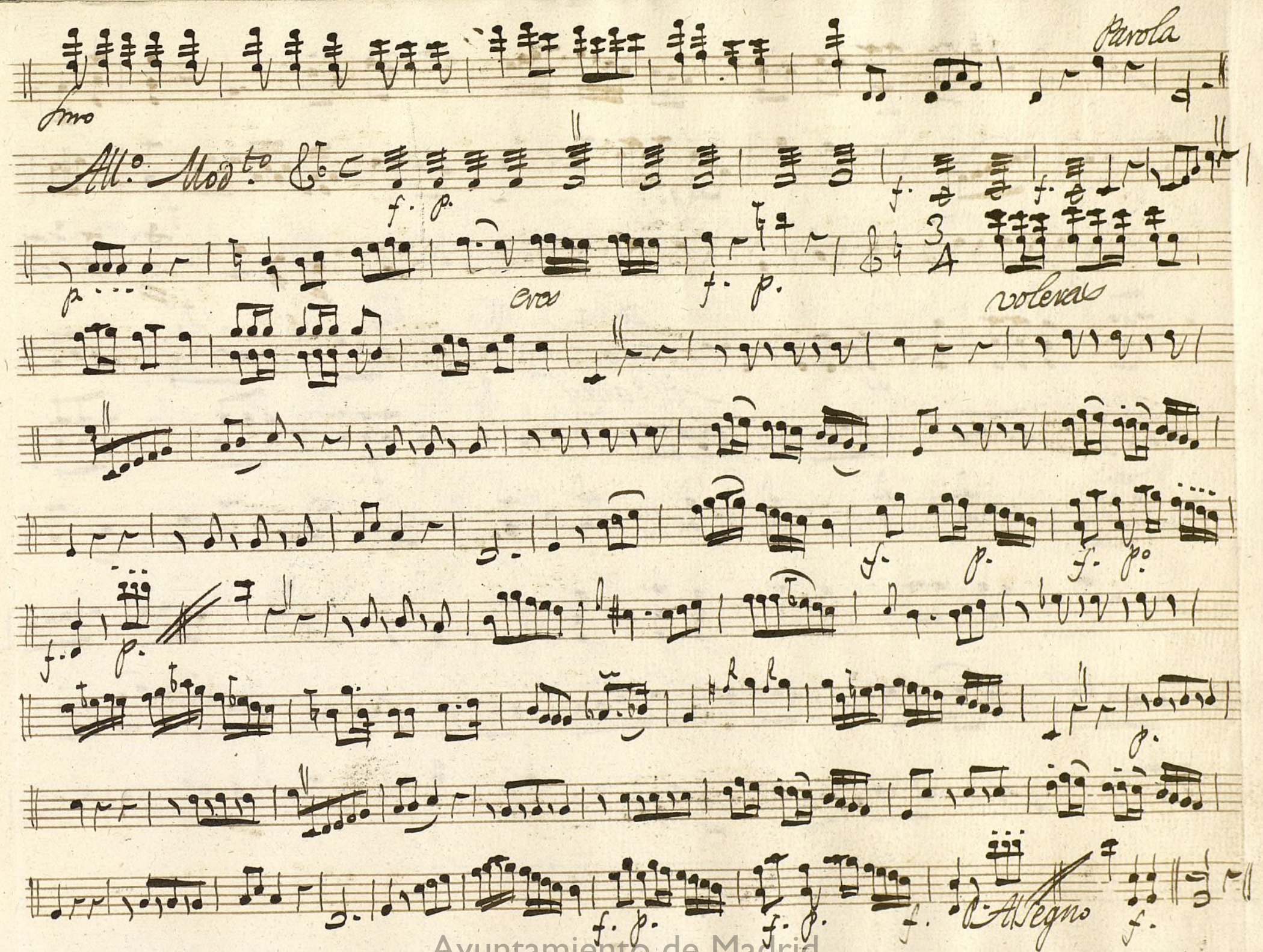


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

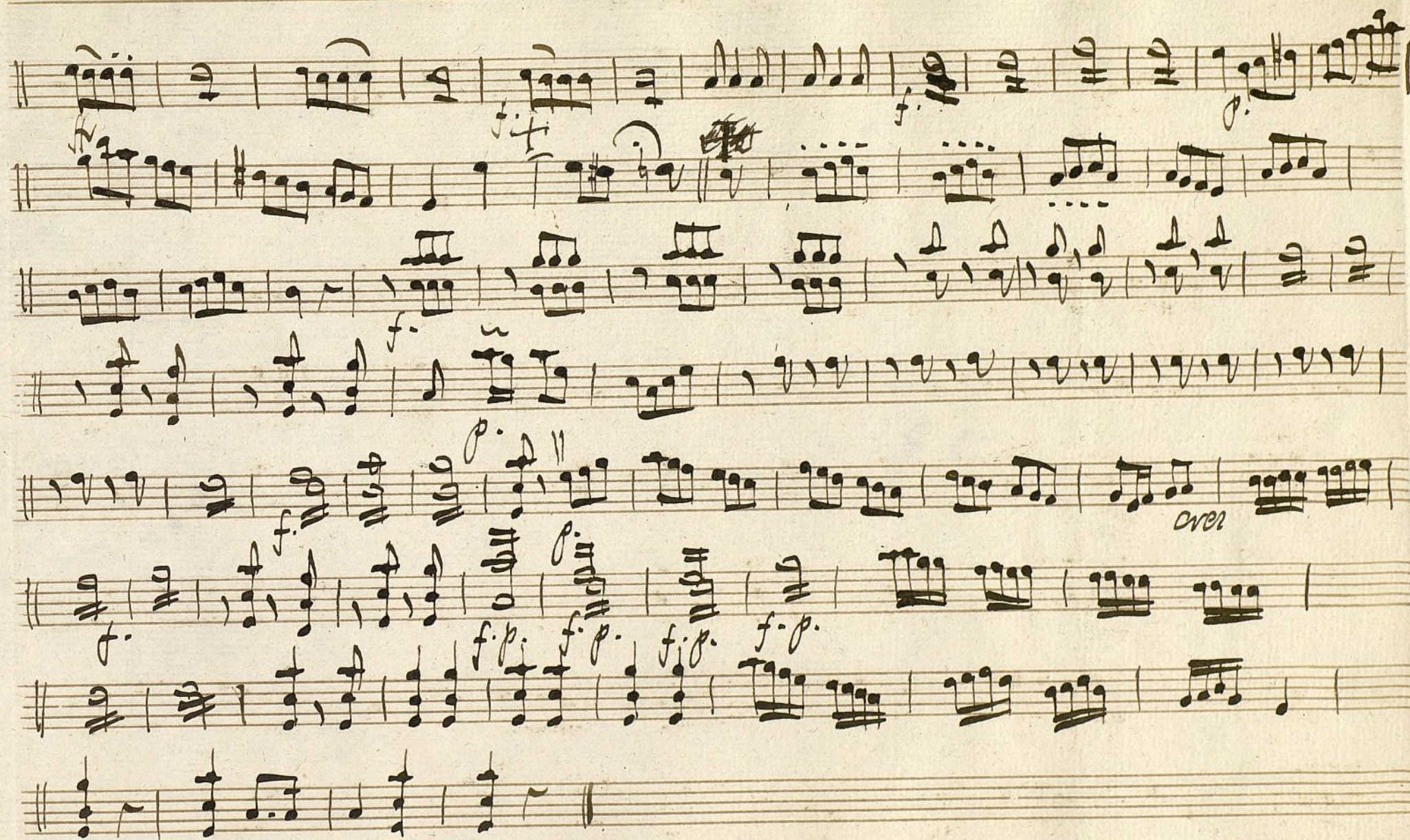
Key markings and annotations include:

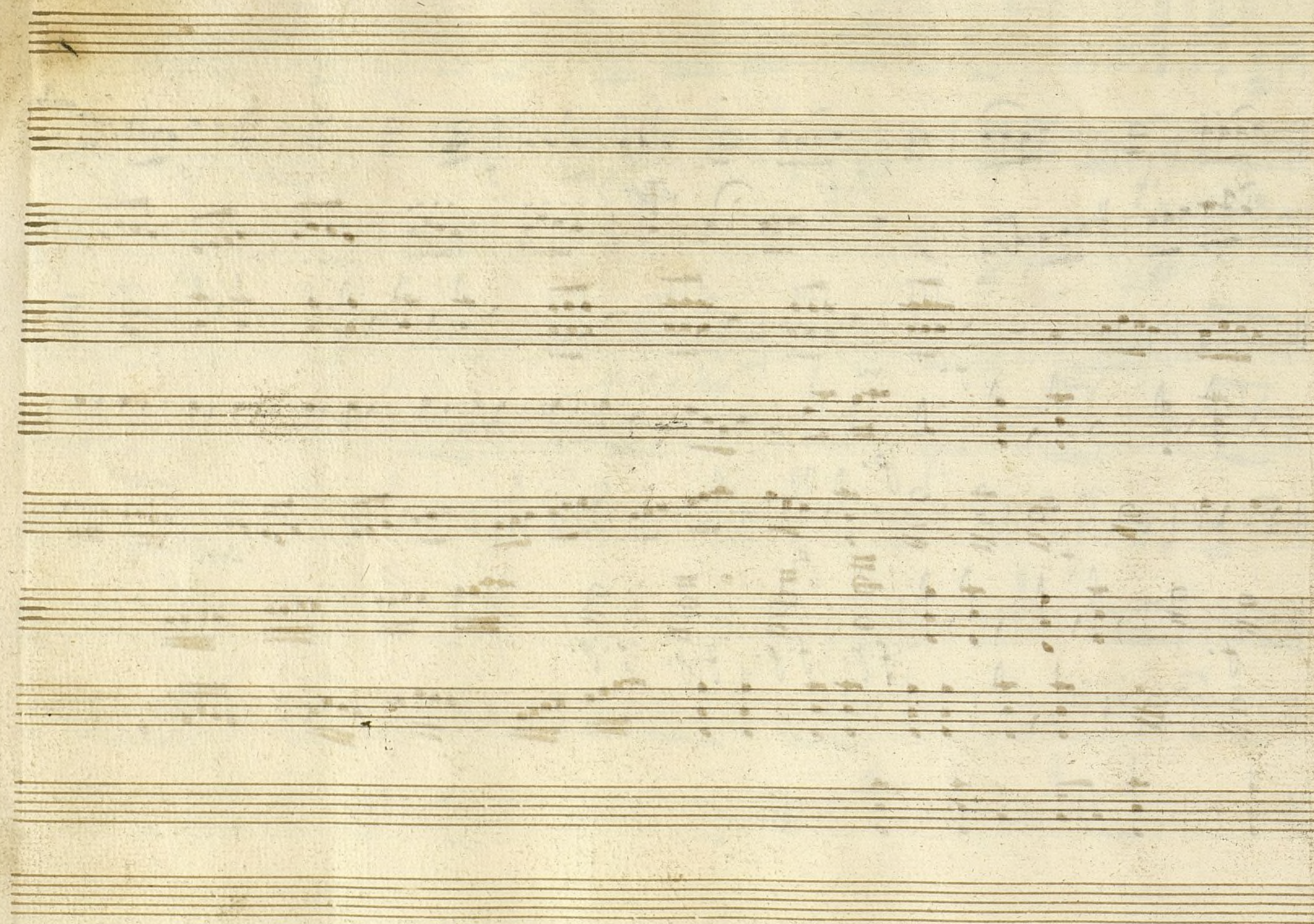
- All.* (Allegretto) at the beginning of the first staff.
- fr.* (forte) markings on the second and third staves.
- p.* (piano) markings on the fourth, fifth, sixth, seventh, eighth, and ninth staves.
- la b. a. no* (labbiano) marking on the sixth staff.
- Allegro* marking on the sixth staff.
- crei.* (crescendo) marking on the eighth staff.
- f. p.* (fortissimo piano) marking on the ninth staff.

The score concludes with a double bar line on the tenth staff.









Violin 1.º Ton.ª a 3.ª el buen tetrado

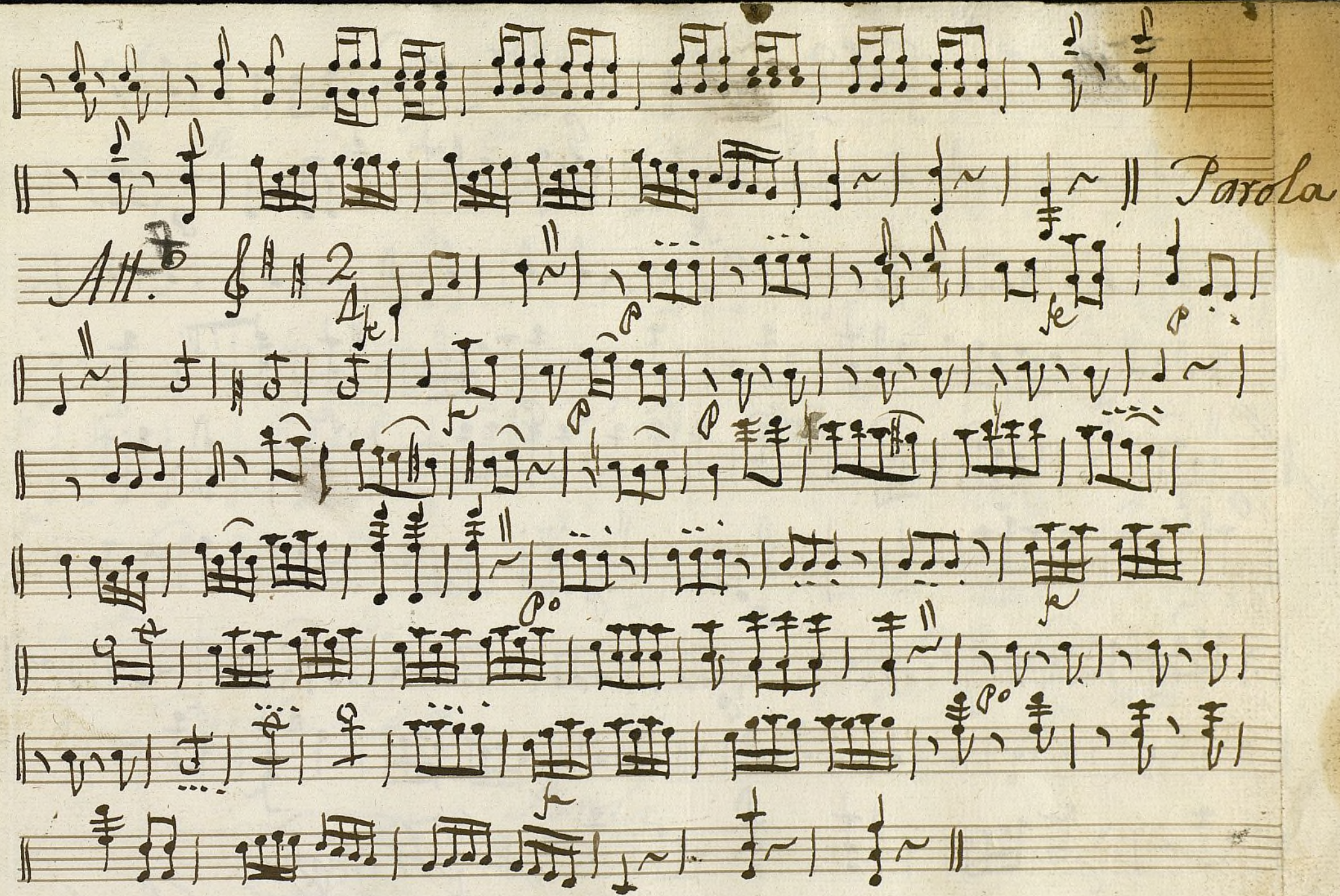
Mus 130-12

All.º Mod.º

Parola.

no
And. no

ten
fe
Rinfe
fe
fin
All.



Un poco

mai Serrado.

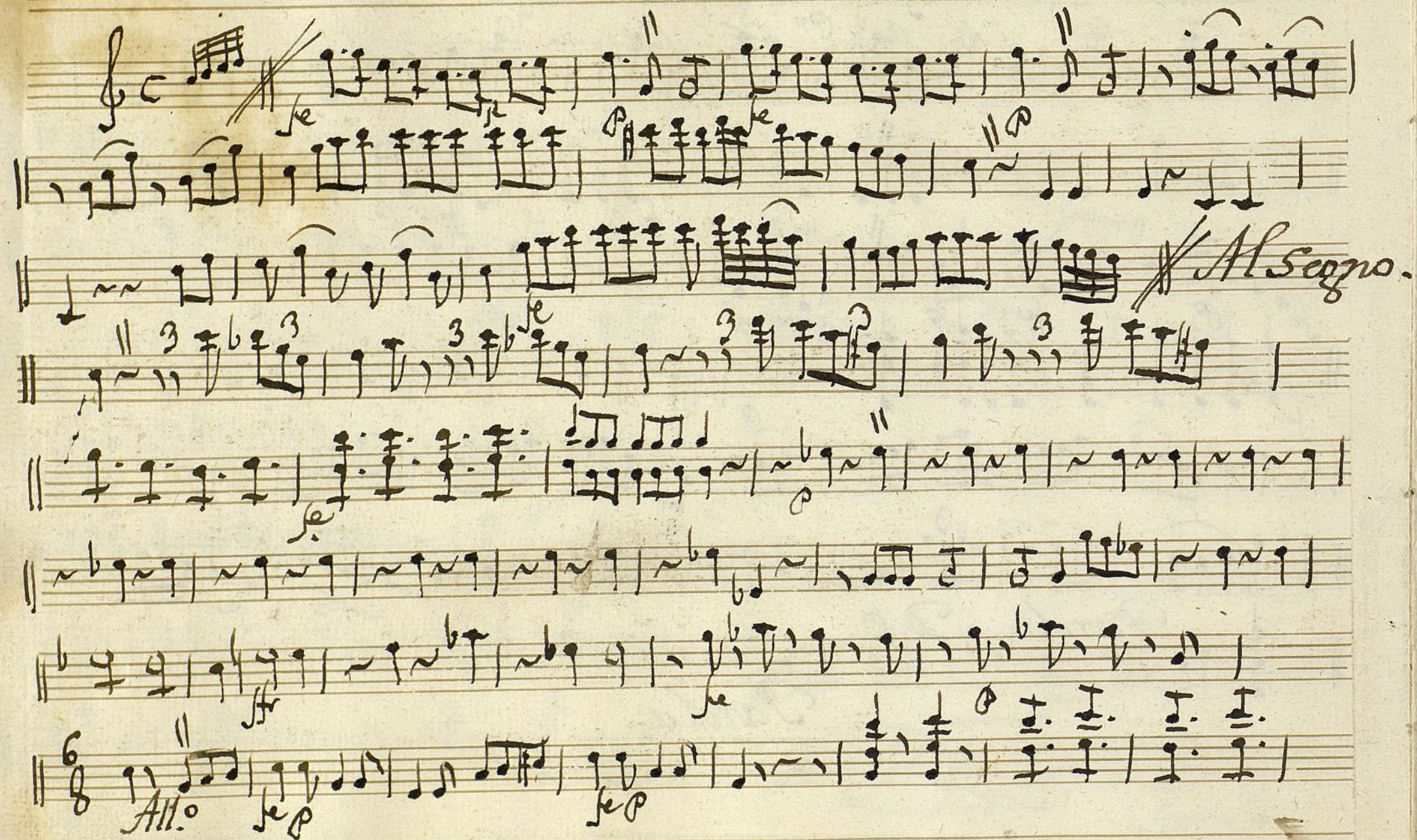
Handwritten musical score for a piece titled "Un poco mai Serrado." The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Allegro" circled in ink.

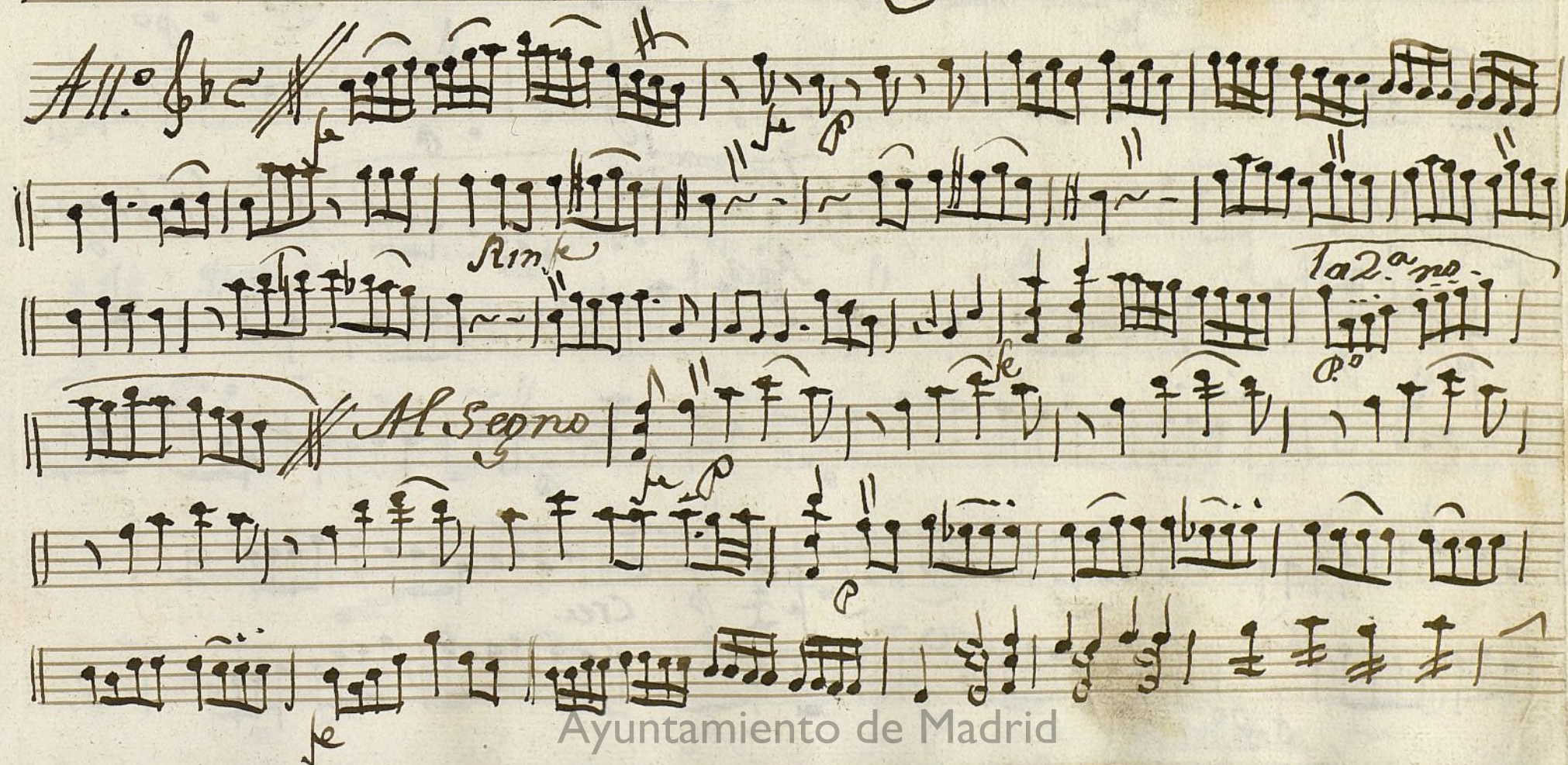
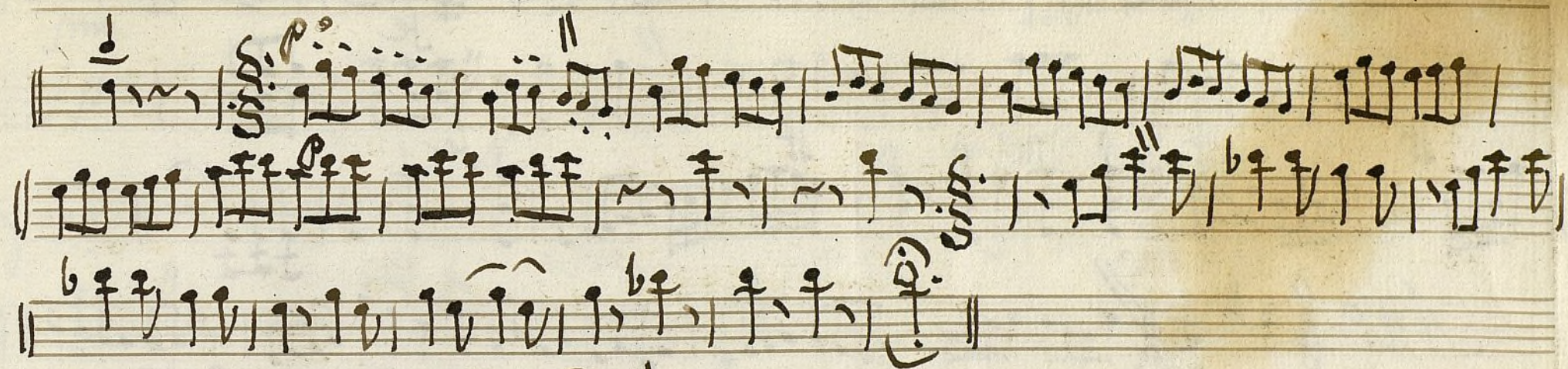
Parola

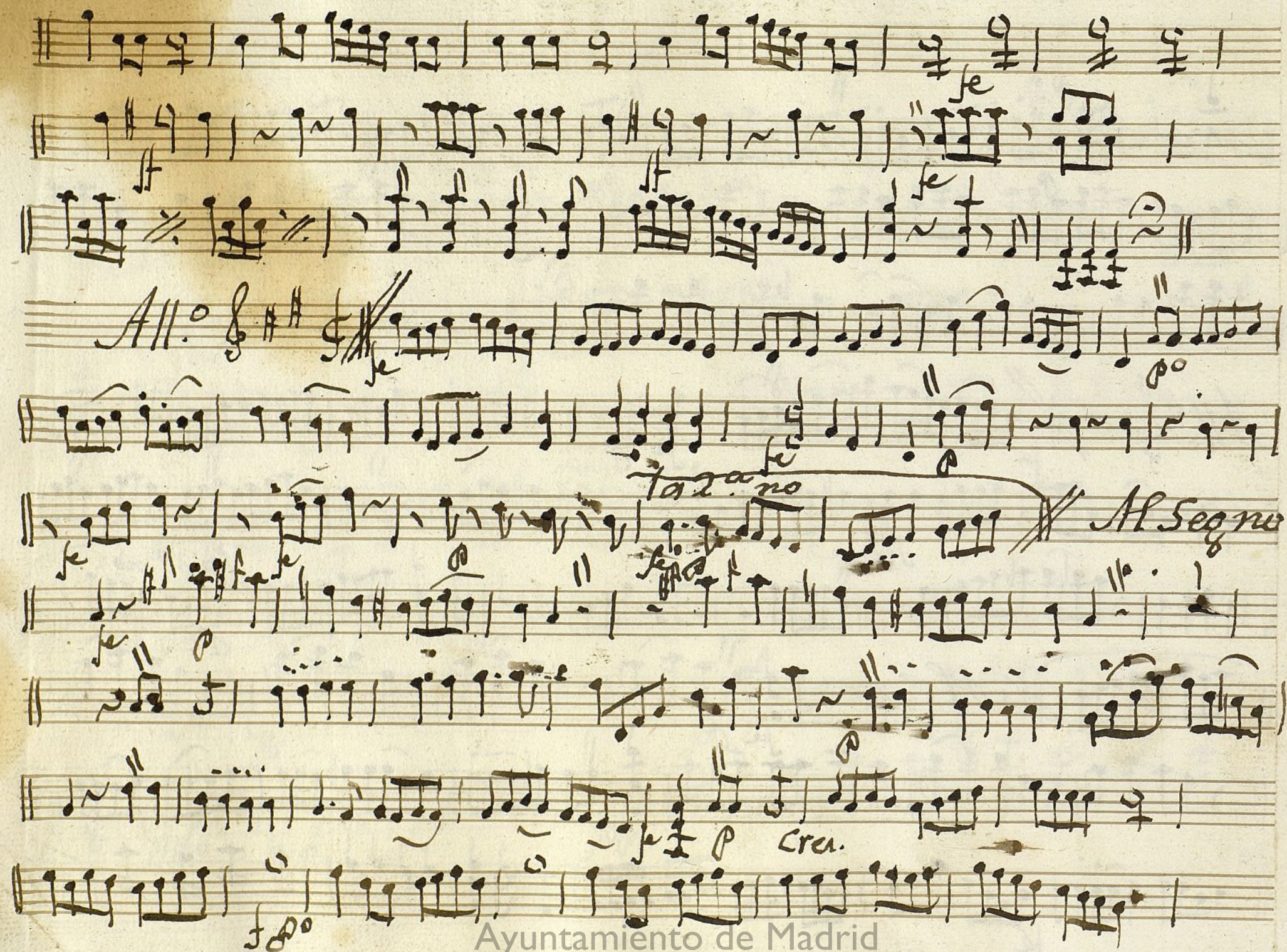
All.^o Mod.^{to}

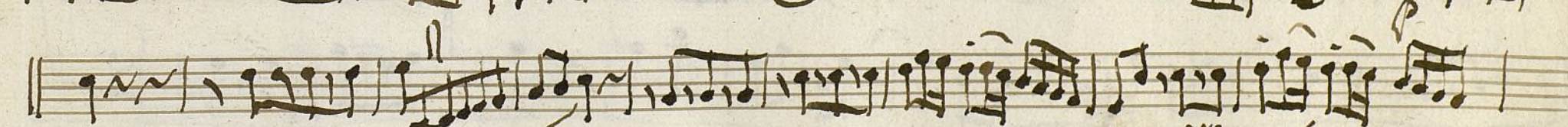
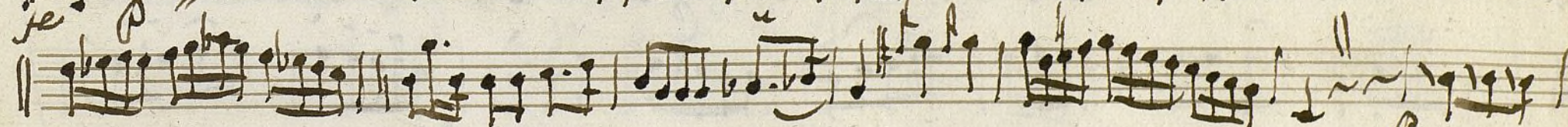
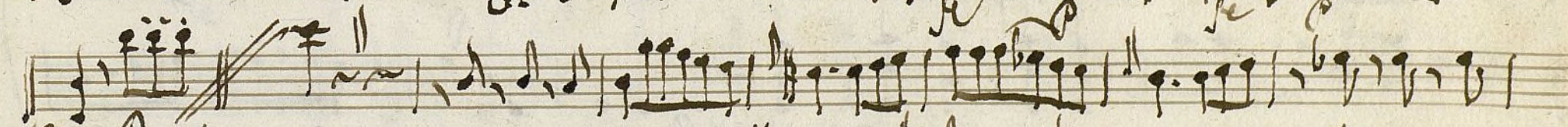
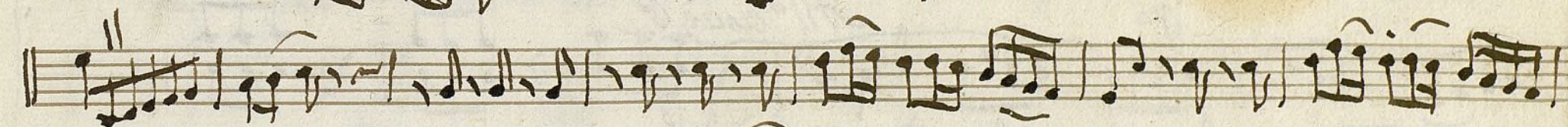
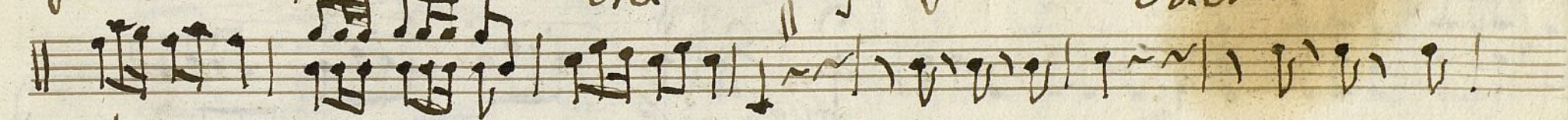
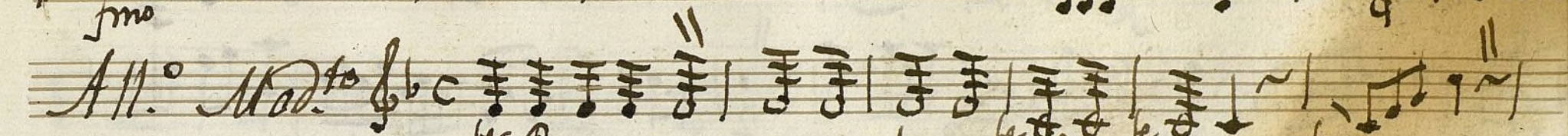
Parola y D.C.

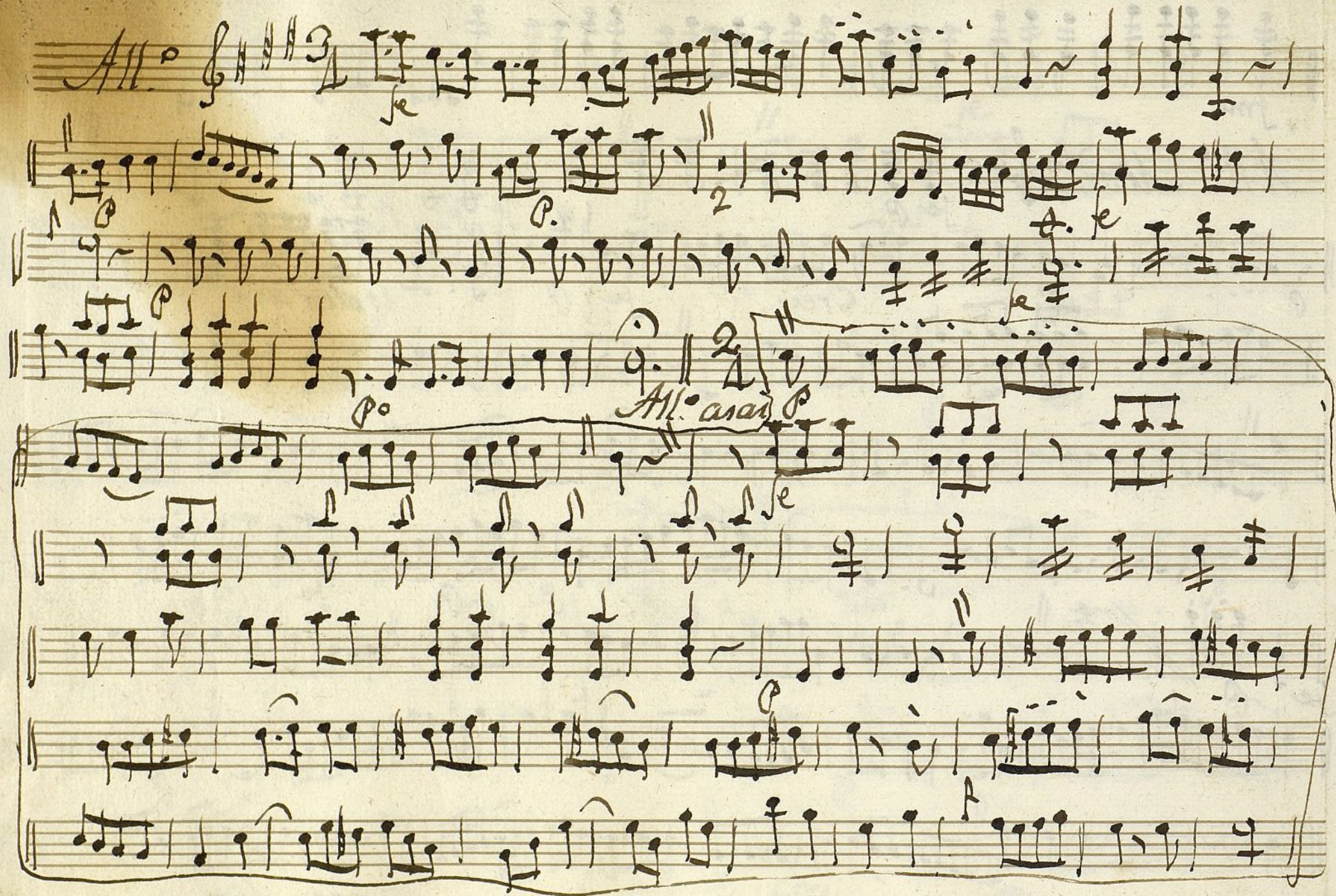
Parola.

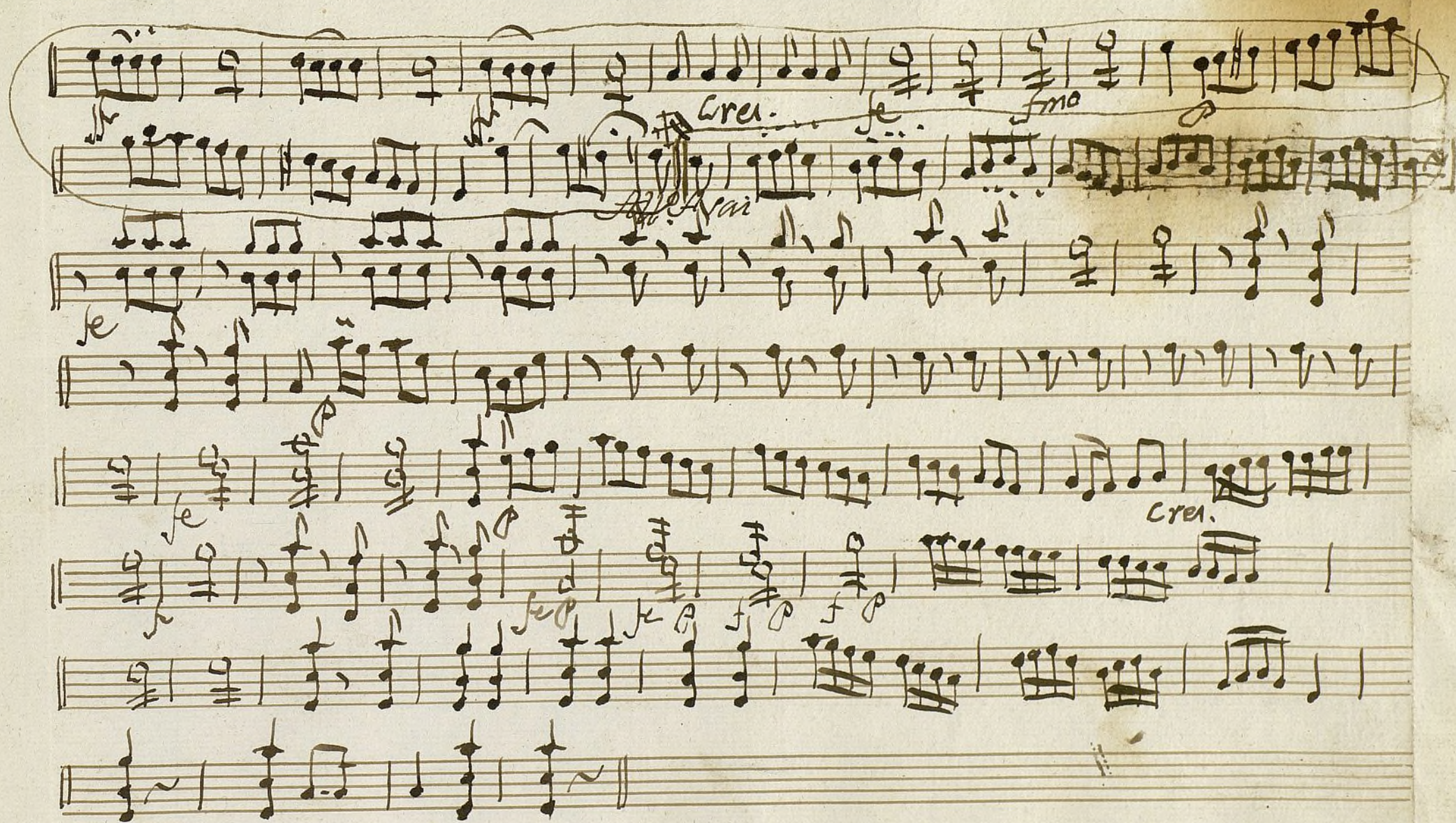












Ayuntamiento de Madrid

12000 SS 189

Violin 2.^o Ton.^a a 3.^o ^{At} el buen Letrado.

Mus 130-12

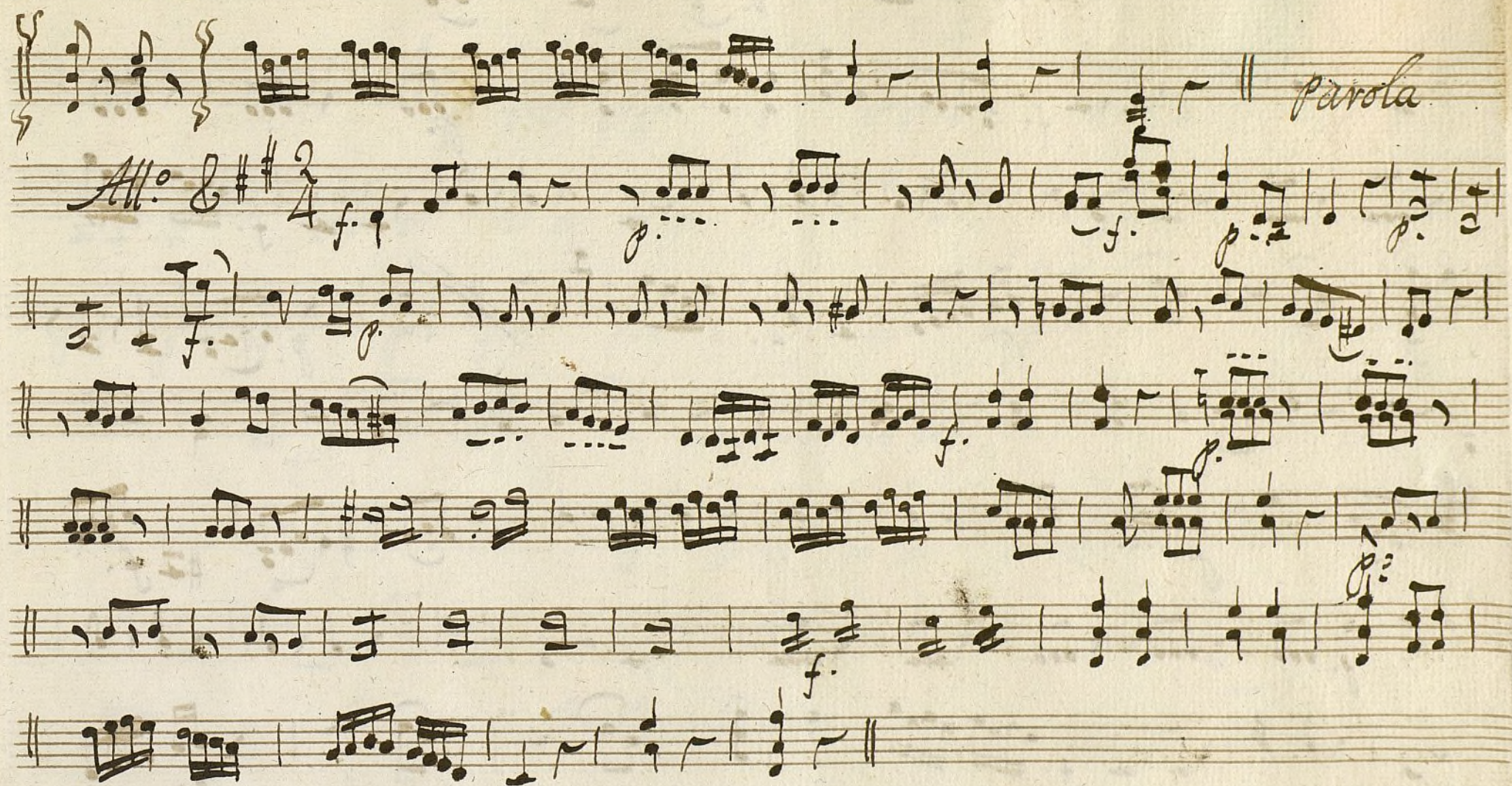
All.^o Mod.^{to} & c. *f.* *p.* *f.* *p.*

The musical score consists of ten staves. The first staff begins with the tempo marking 'All.^o Mod.^{to}' and a common time signature 'C'. The music is written in a single system. Dynamics include *f.* (forte), *p.* (piano), and *f-p.* (fortissimo-piano). There are also markings for *rit.* (ritardando) and *rit.f.* (ritardando fortissimo). The notation includes various note values, rests, and slurs. The piece concludes with a double bar line on the tenth staff.

Parola

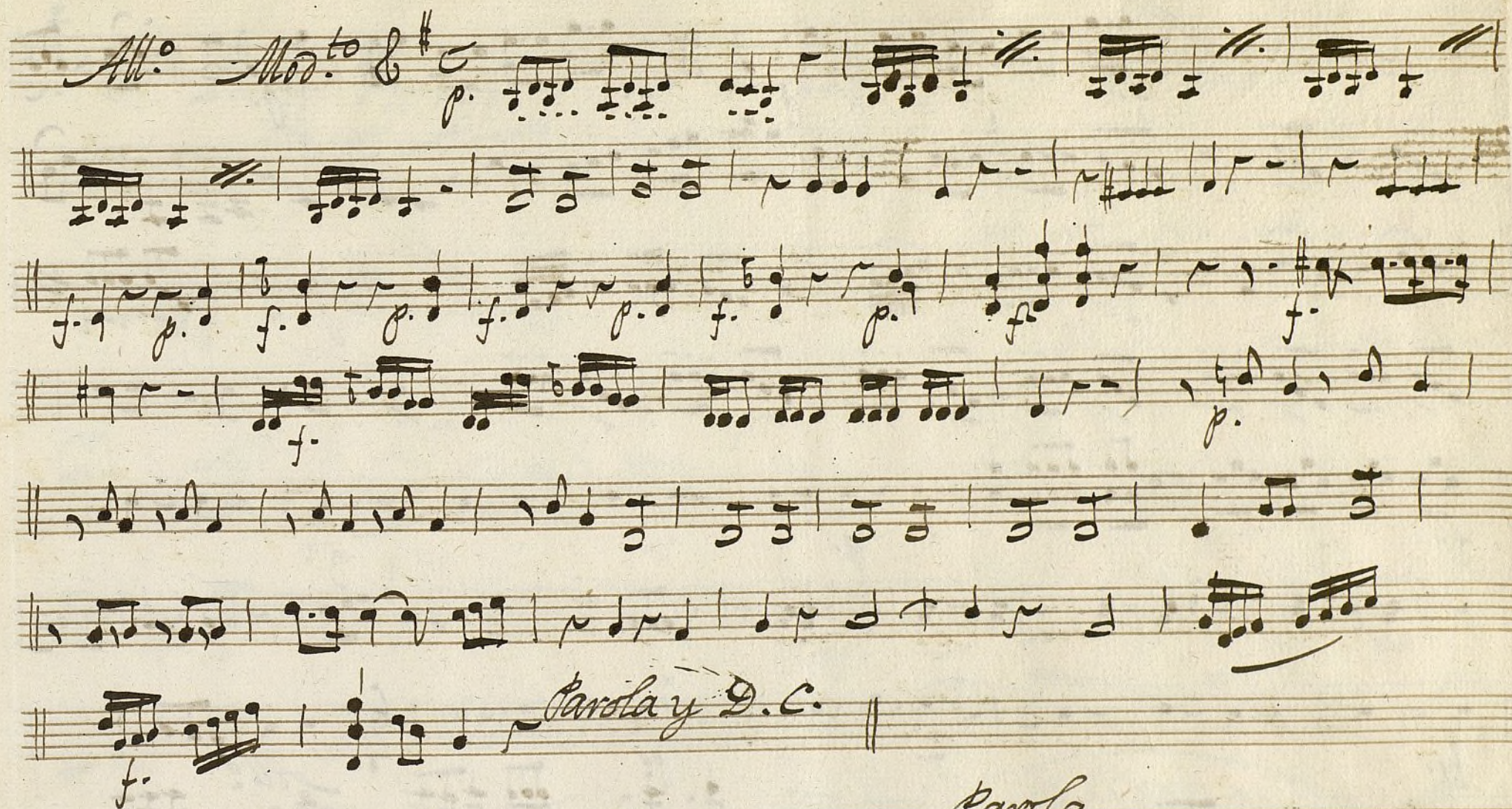
~~And. no~~ *And. no* 6/8 #3 *f.* *Rinf.* *f. p.* *f.* *fin de ce* *troué* *no* *fil.* *p.*

The musical score is written on ten staves. The first staff begins with a tempo marking 'And. no' and a time signature of 6/8. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f.' (forte) and 'p.' (piano). The score is divided into sections by double bar lines. There are some stains and a small piece of tape on the page.

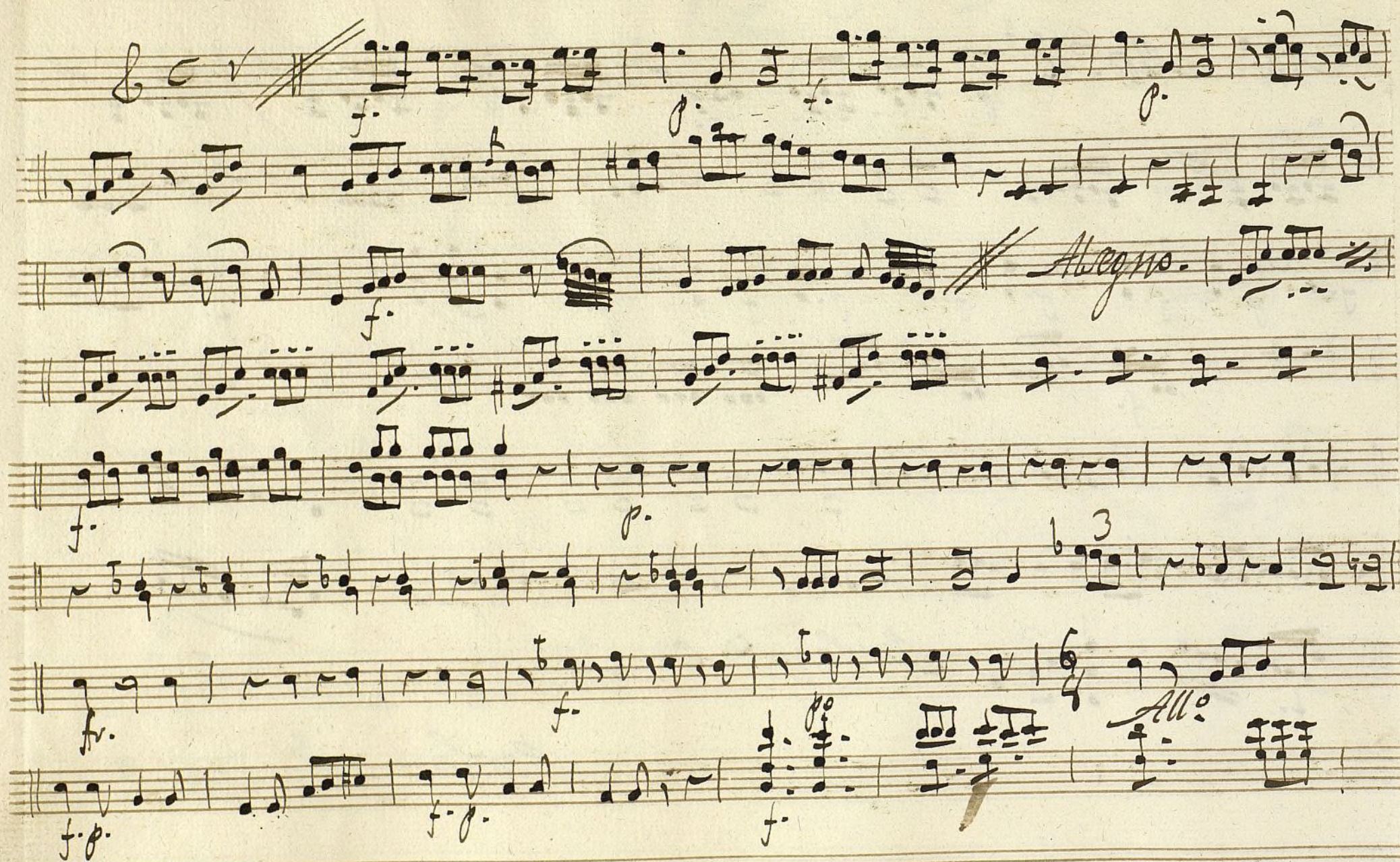


Mas sentido. 8 $\sharp\sharp$ 2 *f.* *p.*

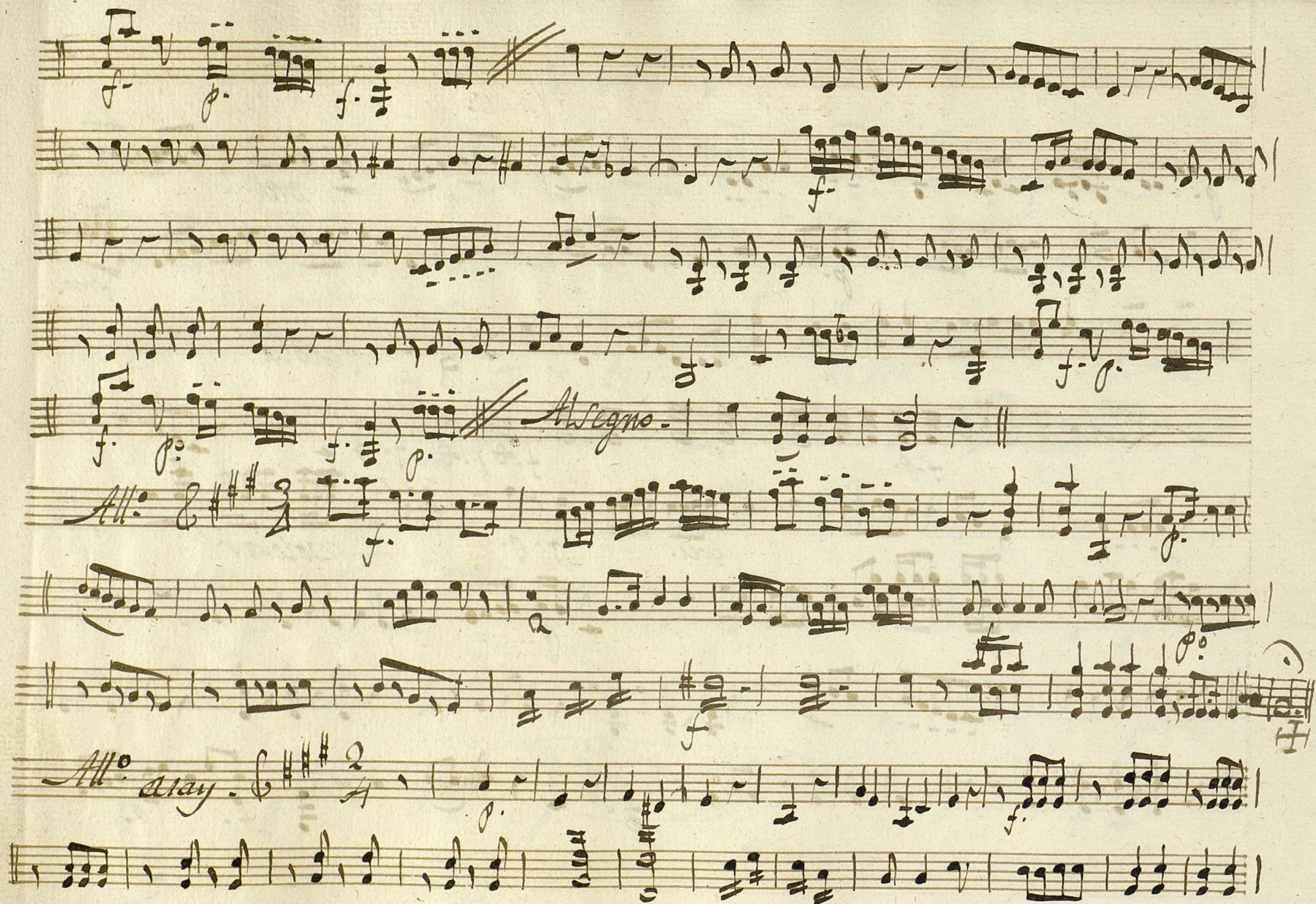
Allegro. *Parola*

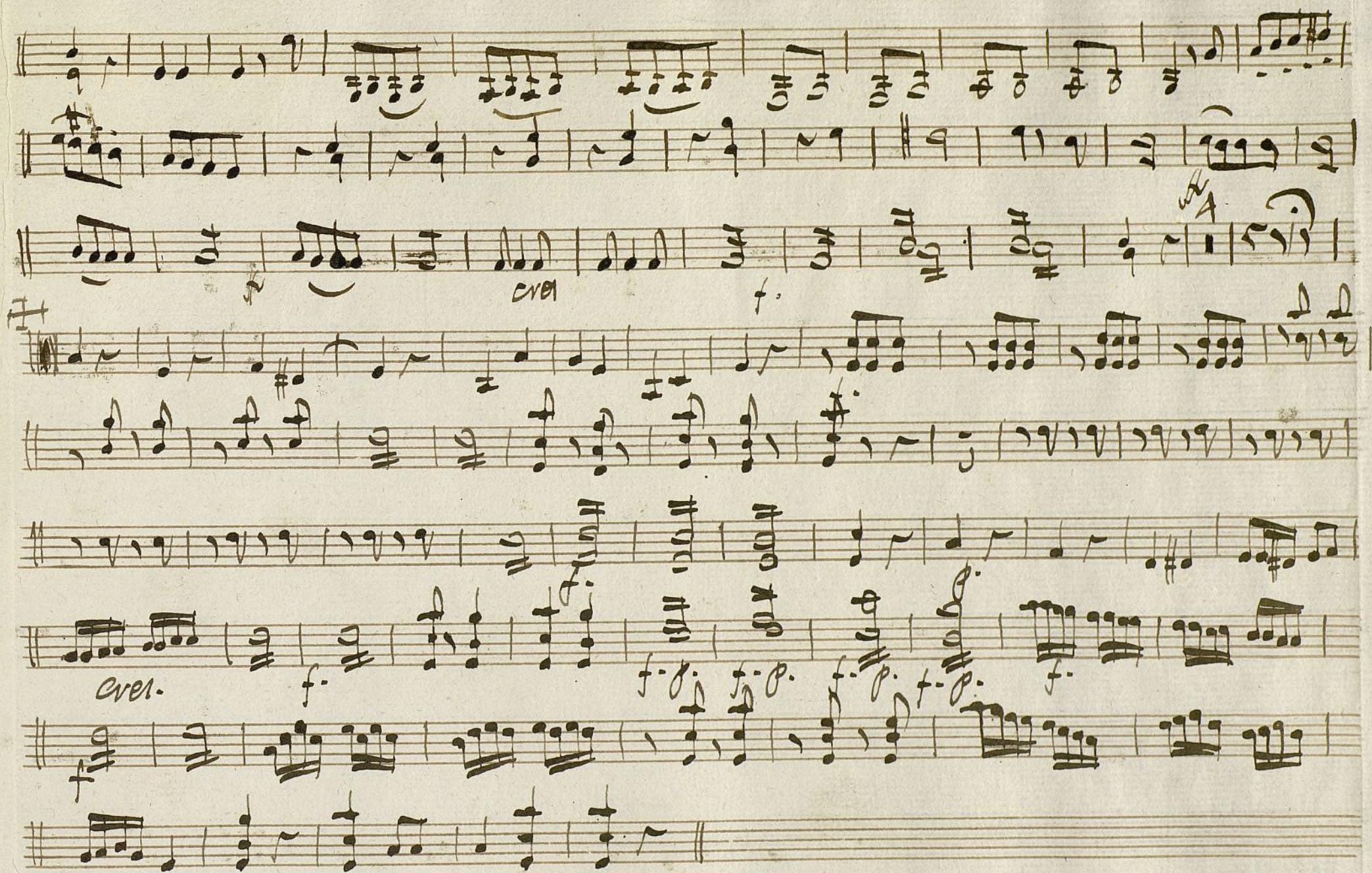


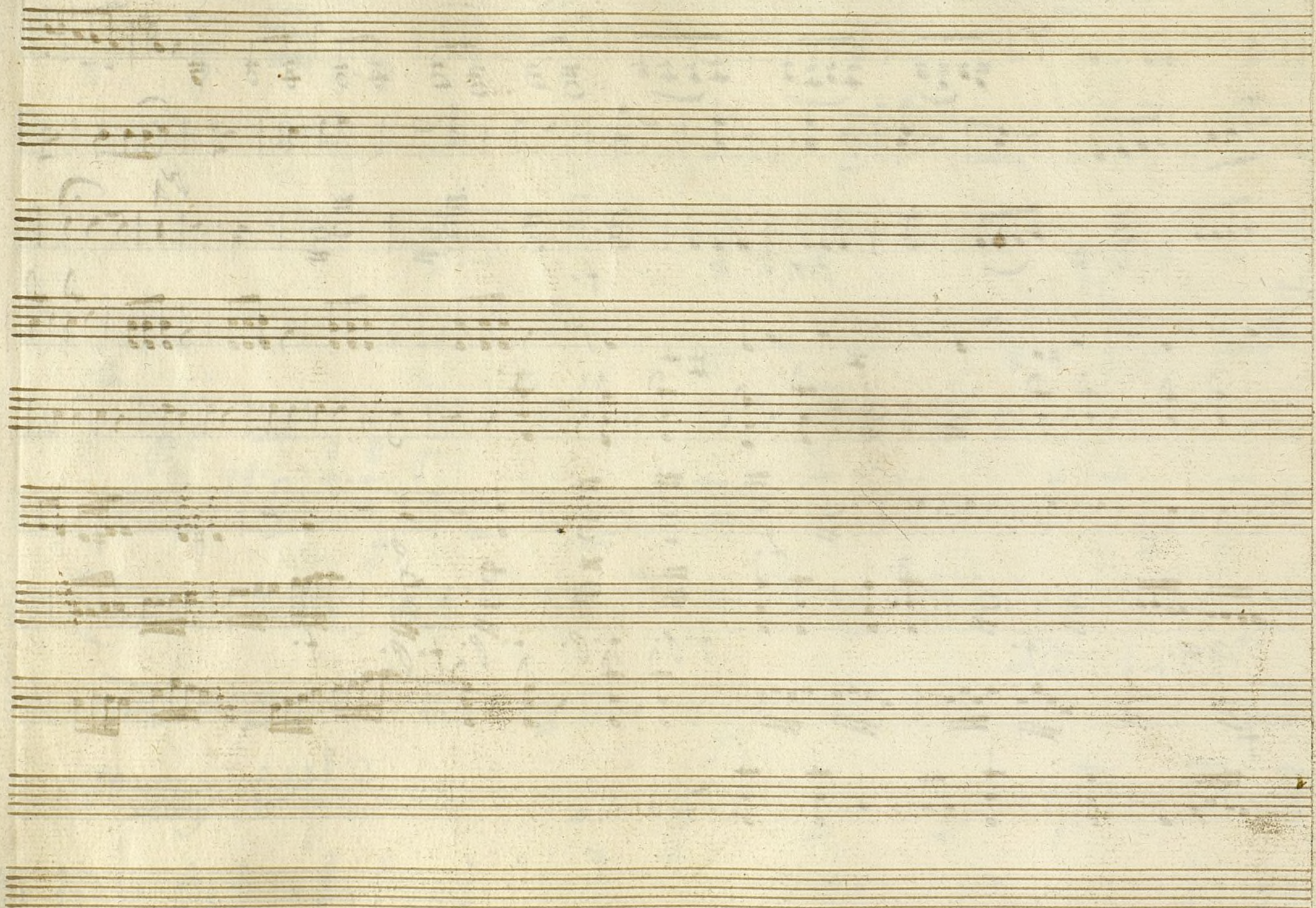
Parola



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side. The final staff ends with a double bar line and the word "Alegno" written below it.







Violin 2.^o Ton.^a a 3.^t el buen Letrado.

All.^o Mod.^{to}

Parola.

And.^{mo} *no* *3*

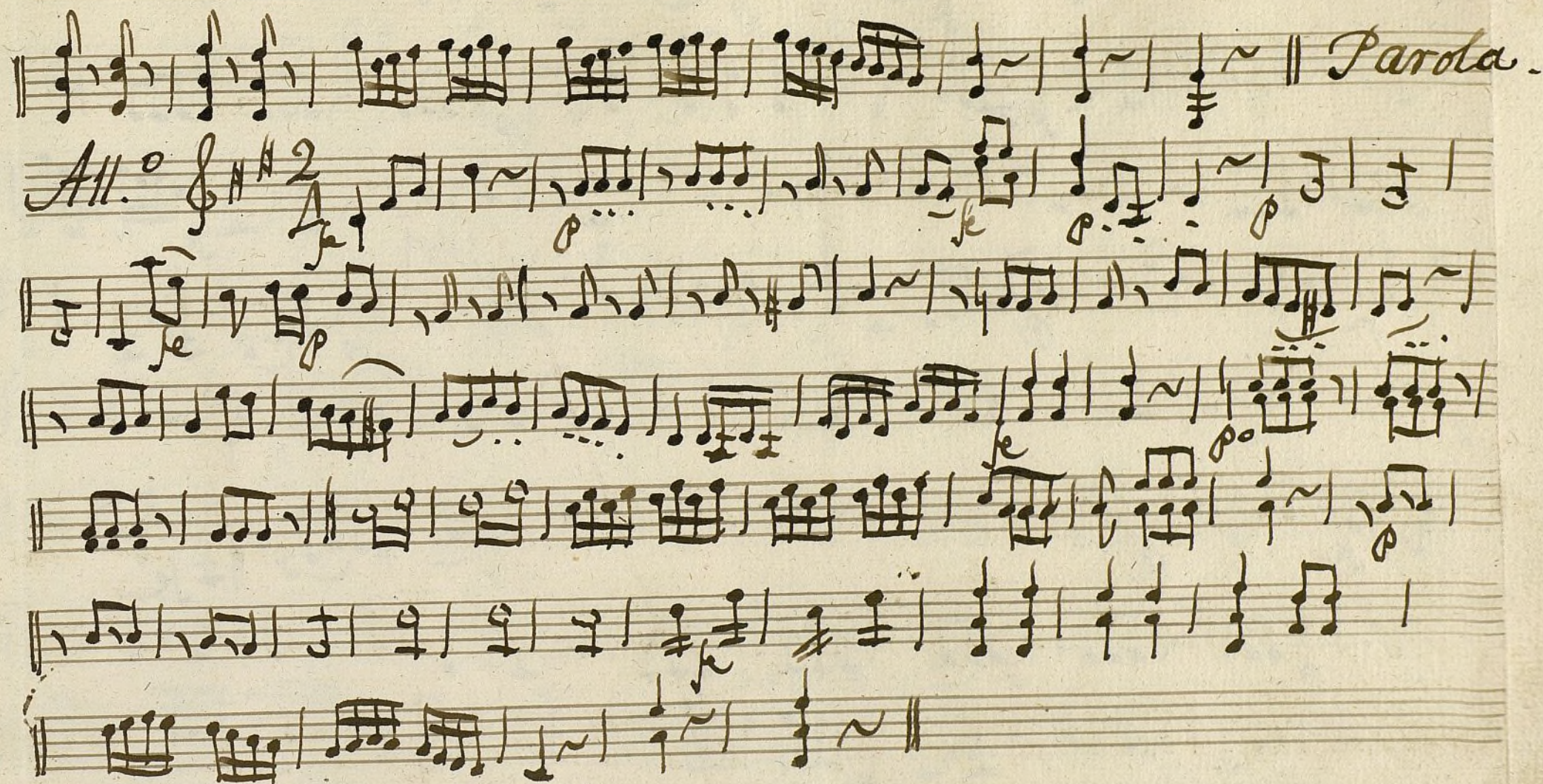
P.

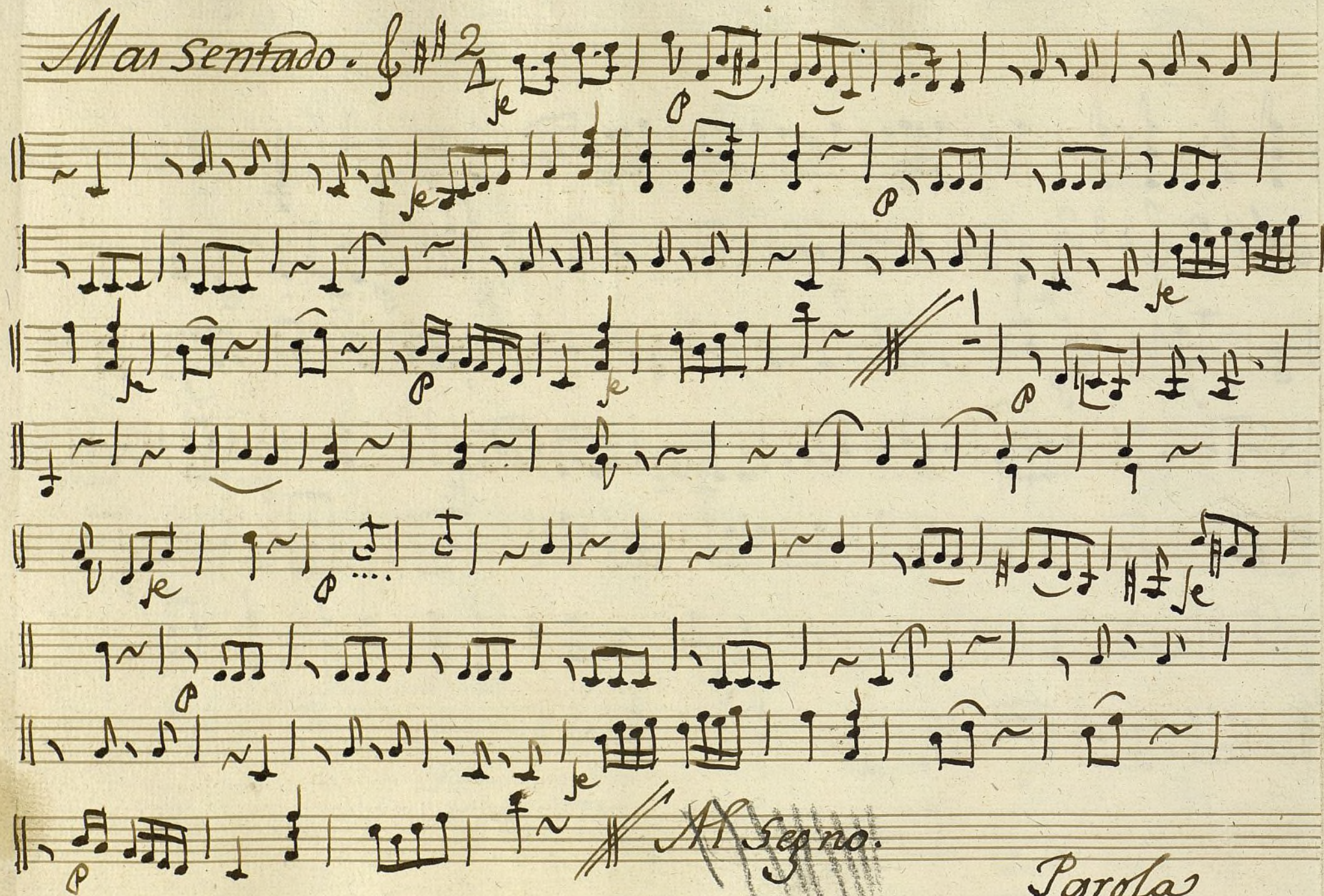
Rinfe

fir

All.

se



Mai Sentado. 

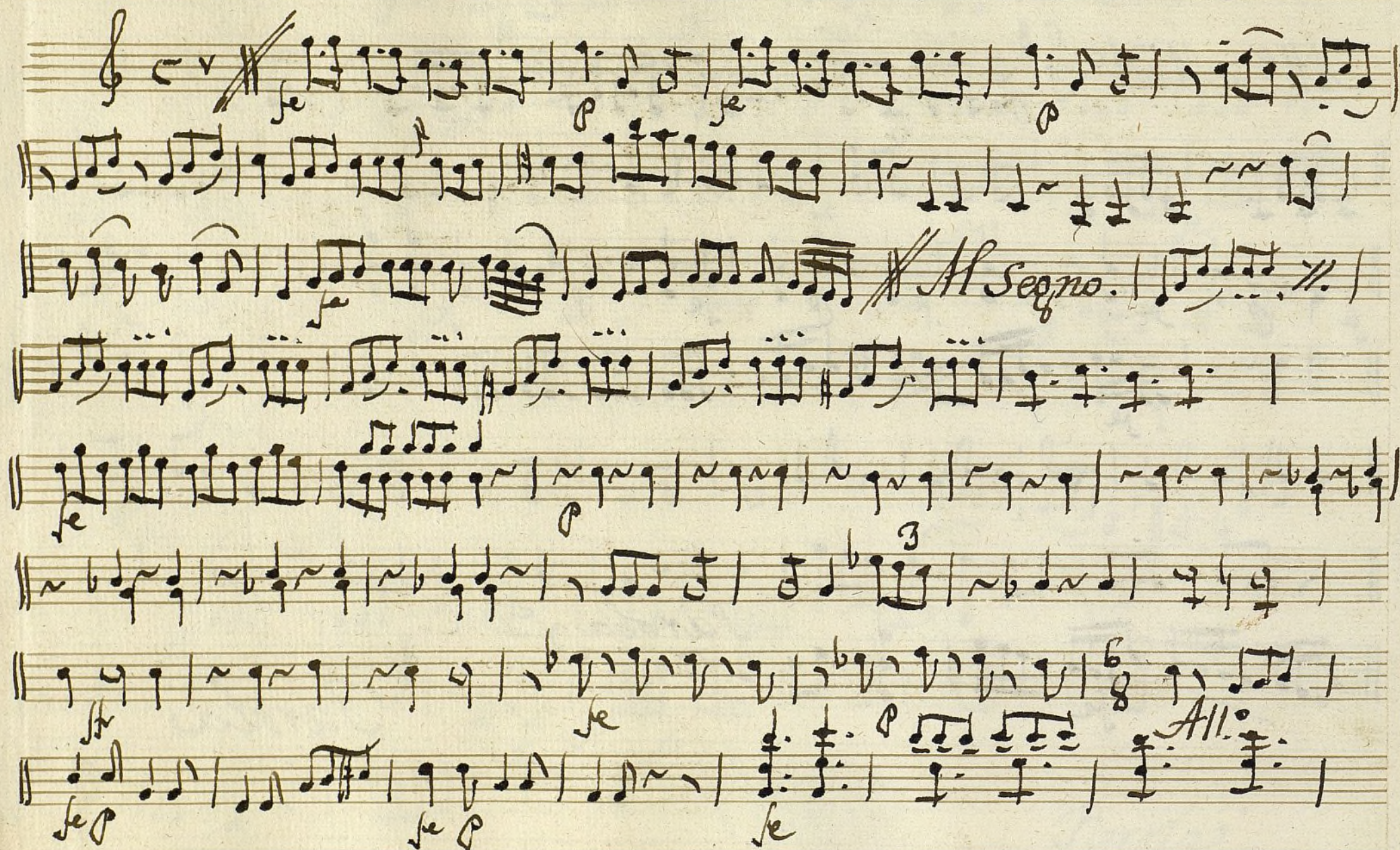
Al Segno.

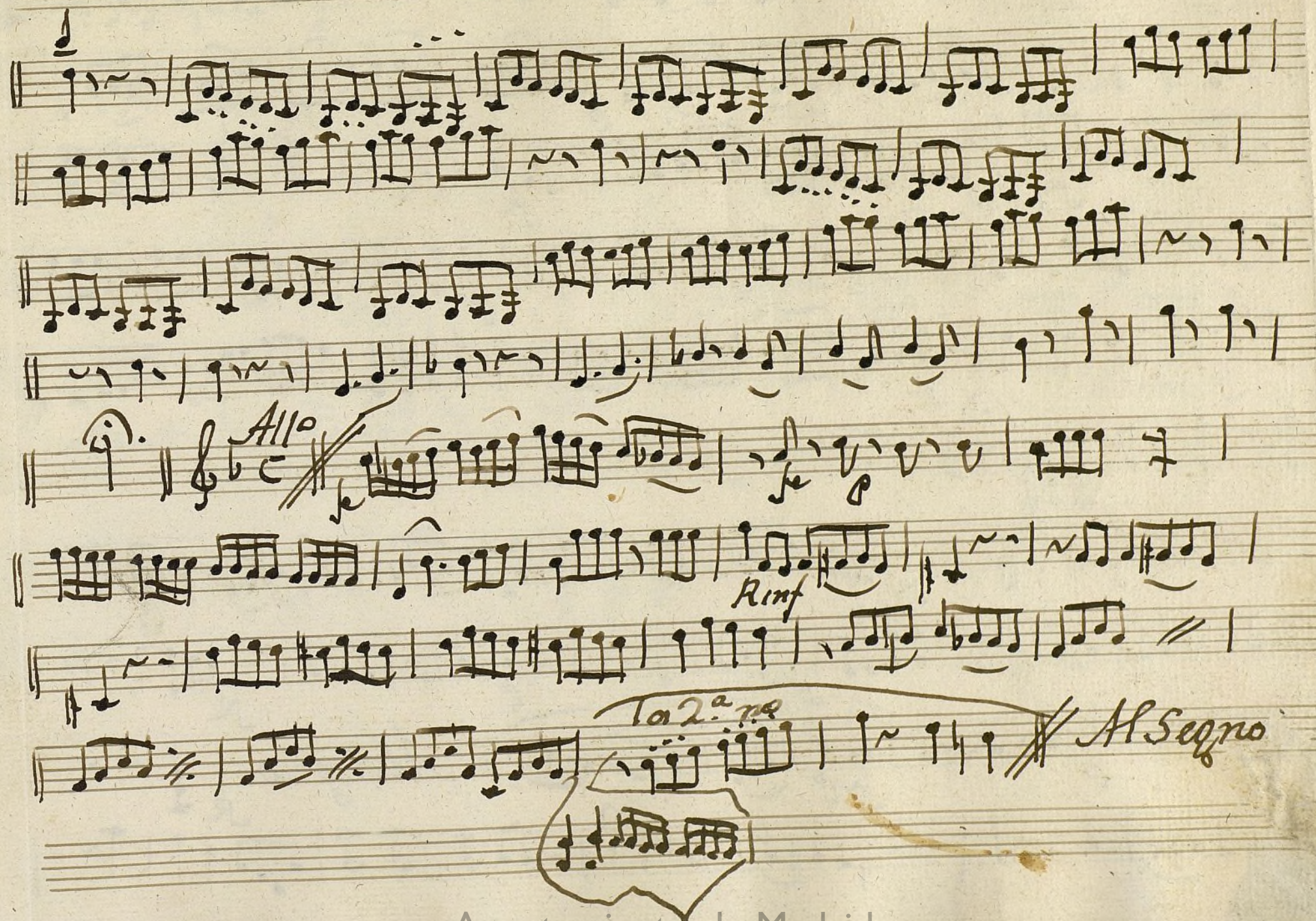
Parola

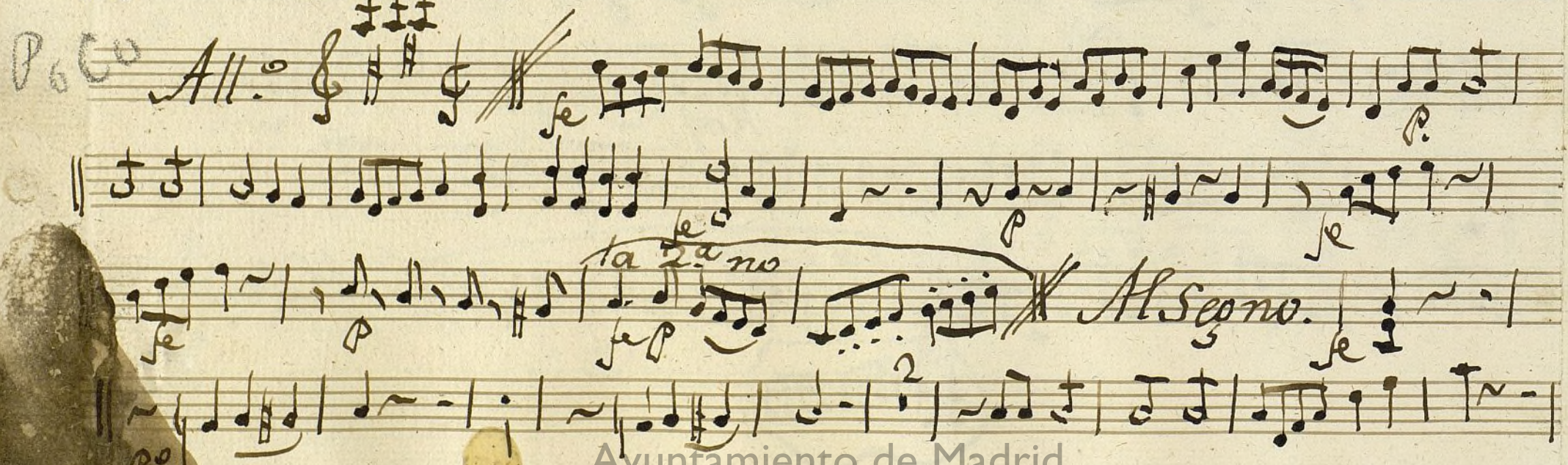
All.^o Mod.^{to}

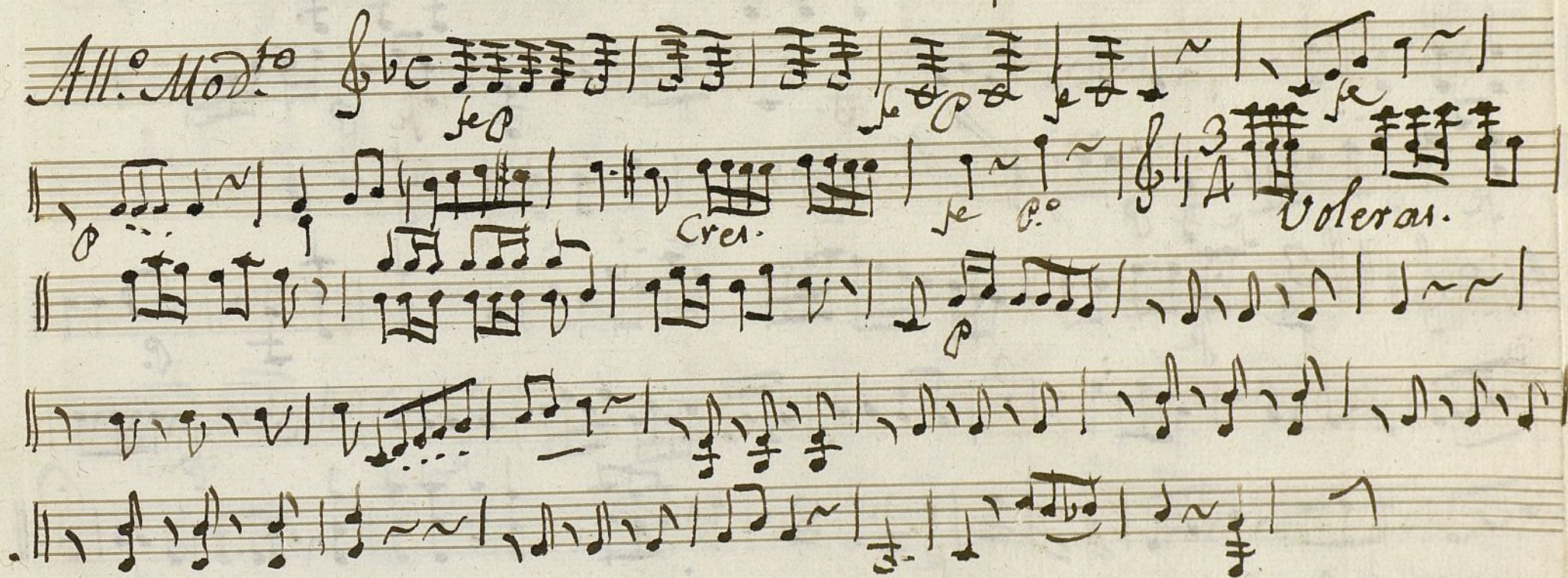
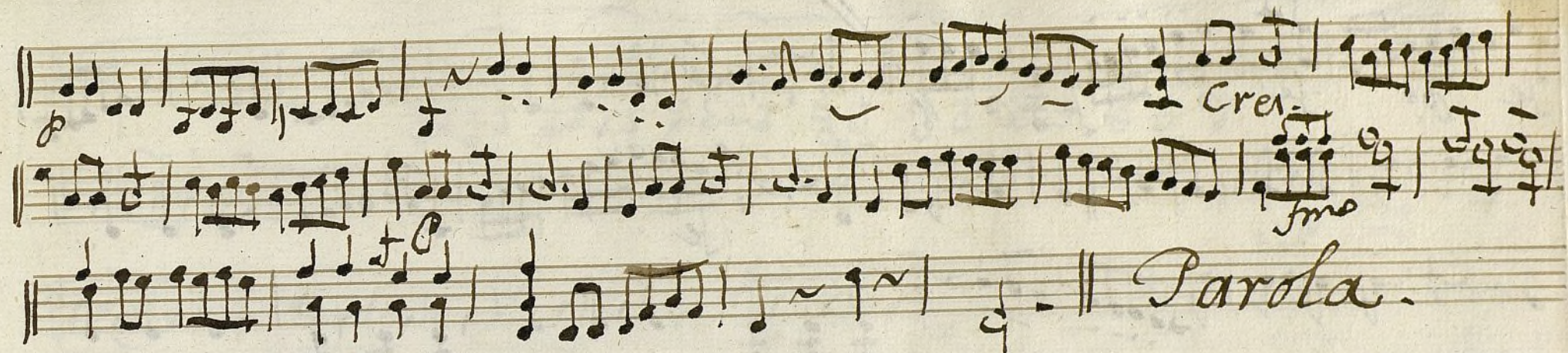
Parola y D.C.

Parola





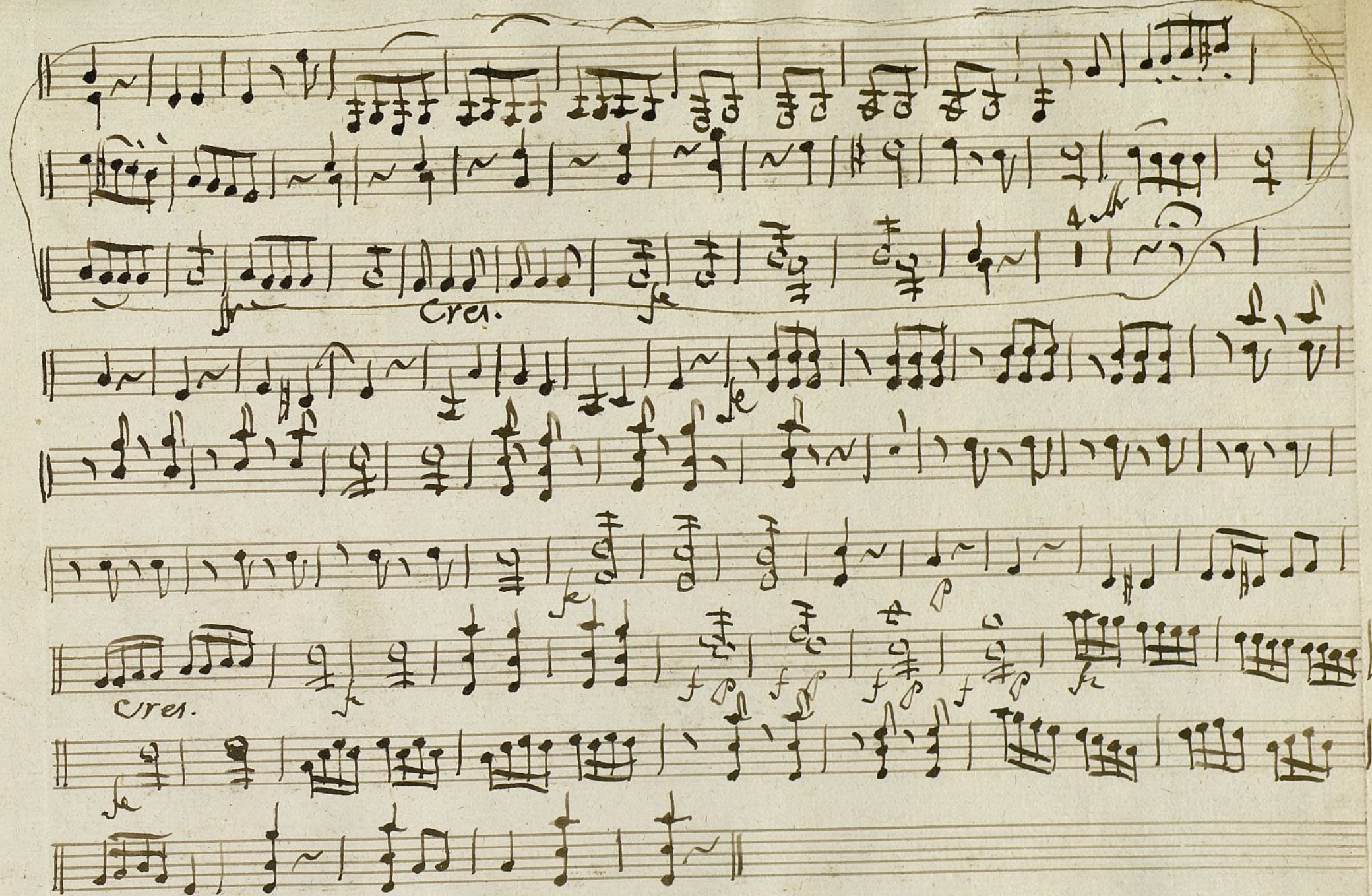




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and clefs. The score is divided into sections by double bar lines and includes tempo markings like "Allegro" and "Al Segno". The handwriting is in dark ink on aged, slightly stained paper.

Allegro. Al Segno.

Seto Ca
Allegro. *may.*



Ayuntamiento de Madrid

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Viola Ton.^a a 3. ^tel buen Letrado.

Mus 130-12



Parola

~~And. no~~ *And. no* 3 *21. And. fe*

Allo 3 *Parola*

All. 2 *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

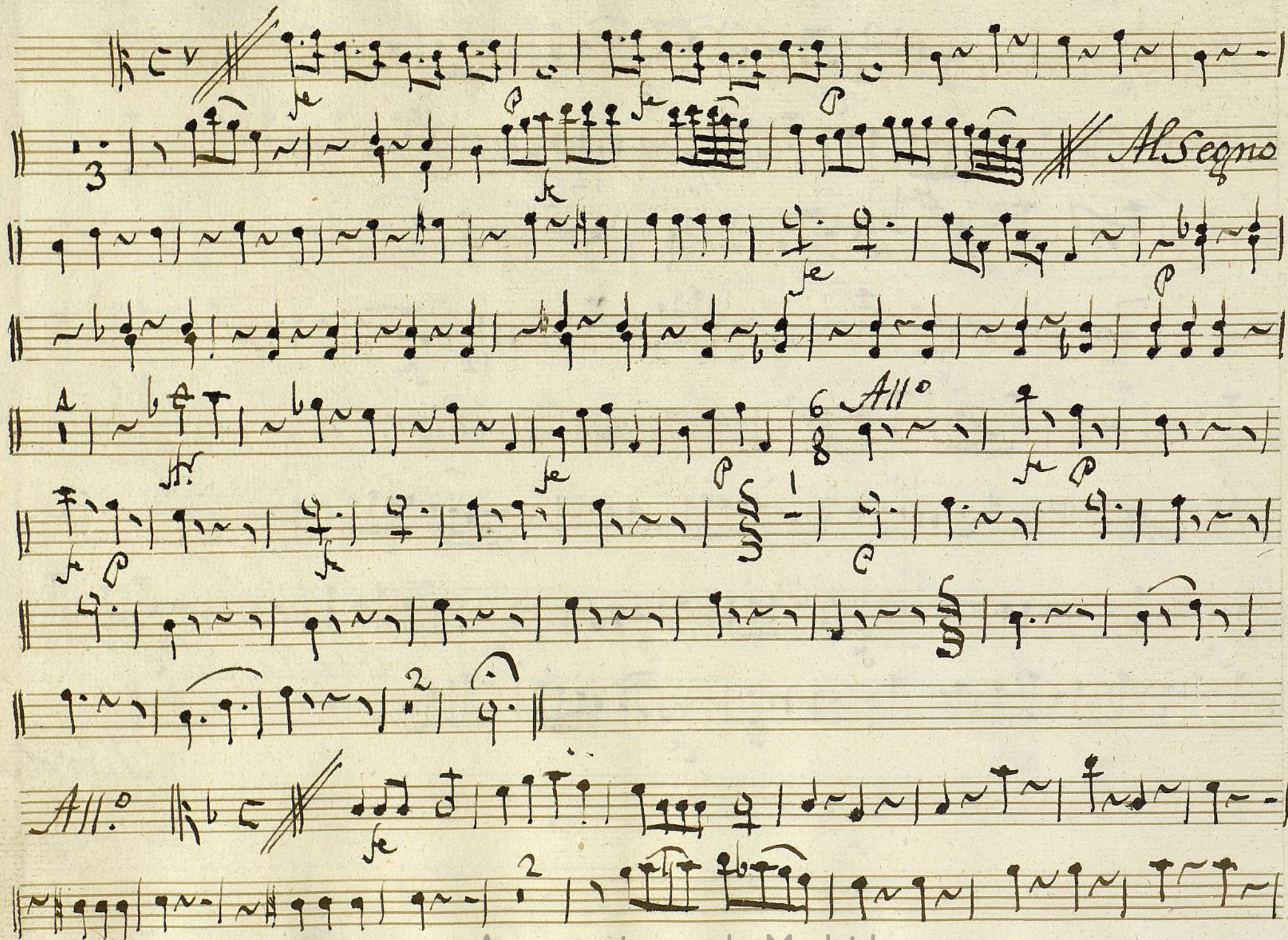
Mas Sentado $\text{K}^{\sharp} \text{2/4}$

Allegro Modto

Allegro Modto $\text{K}^{\sharp} \text{C}$

Parola y D. c

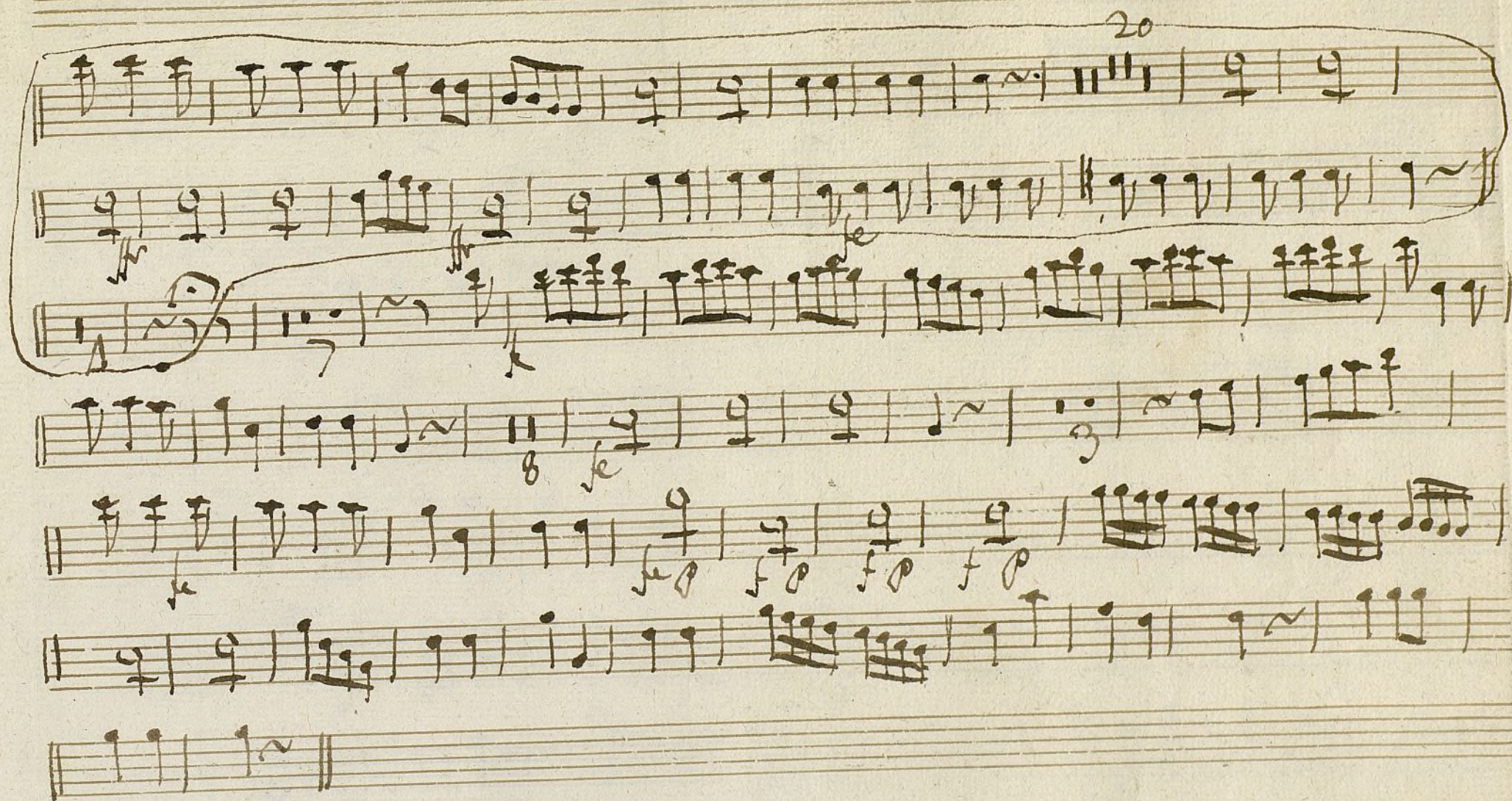
Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *la 2.^a no*, *Al Segno*, *All.^o*, *crei.*, and *Parola*. The score is written in a cursive, historical style.

All.^o Mod.^{to} *volevan.* *Cres.* *Allegro* *All.^o may.*

Ayuntamiento de Madrid



Ayuntamiento de Madrid

12000 55/84

Julia

Oboe 1.ª Ton.ª a 3.ª el buen Lerrado.

24 X 9 1/2 15 1/2

Mus 130-12

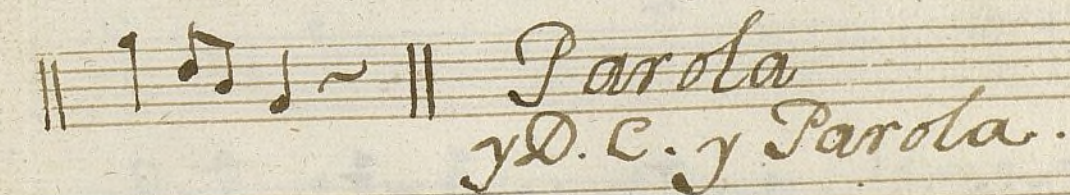
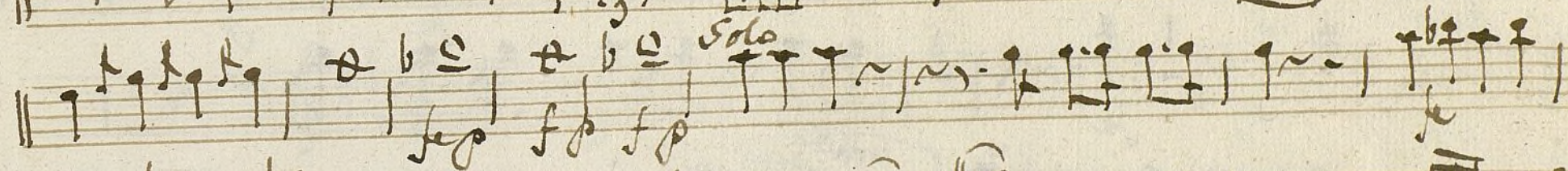
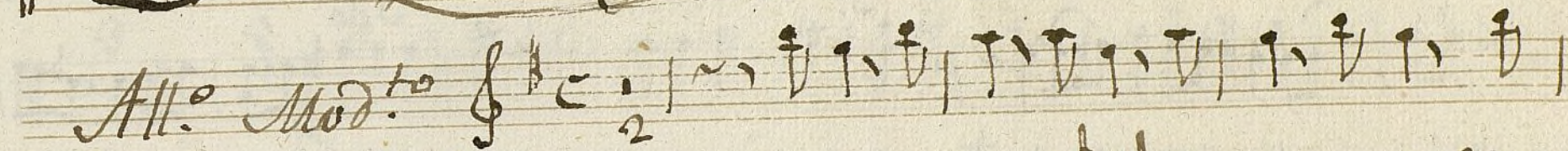
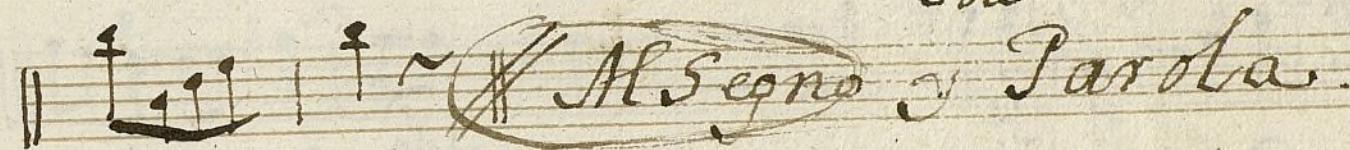
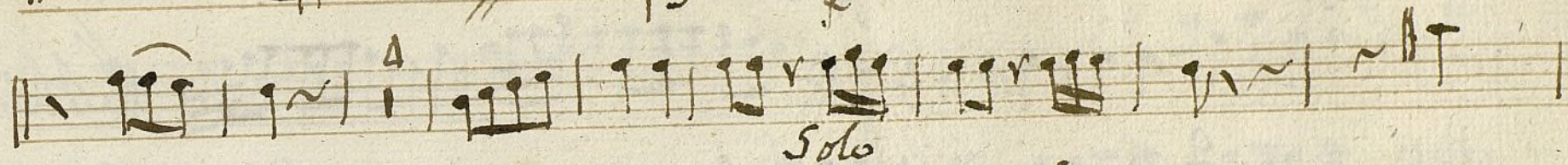
All.º Mod.º

Parola.

And.º

Parola.

Handwritten musical score for "Missa de San Mateo" by Antonio Vivaldi. The score is written on ten staves in brown ink on aged paper. It features various musical notations including notes, rests, and bar lines. Key markings include "f p", "Cres.", "Allo", "Parola.", "Allo", "Solo", and "Mai Sentado." The score is divided into sections by these markings and includes a "Solo" section at the bottom right.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is divided into sections by double bar lines and includes the following markings:

- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)
- Allegro* (written as *All.*)

The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is divided into sections by double bar lines and includes the following markings:

1a 2^a no // *Al Segno*

no

Je *Je*

3

Je

All.^o *1a 2^a no*

Al Segno 12

3

Parola

All.^o Mod.^{to}

Crea- Voleras.

Solo

Solo

Solo

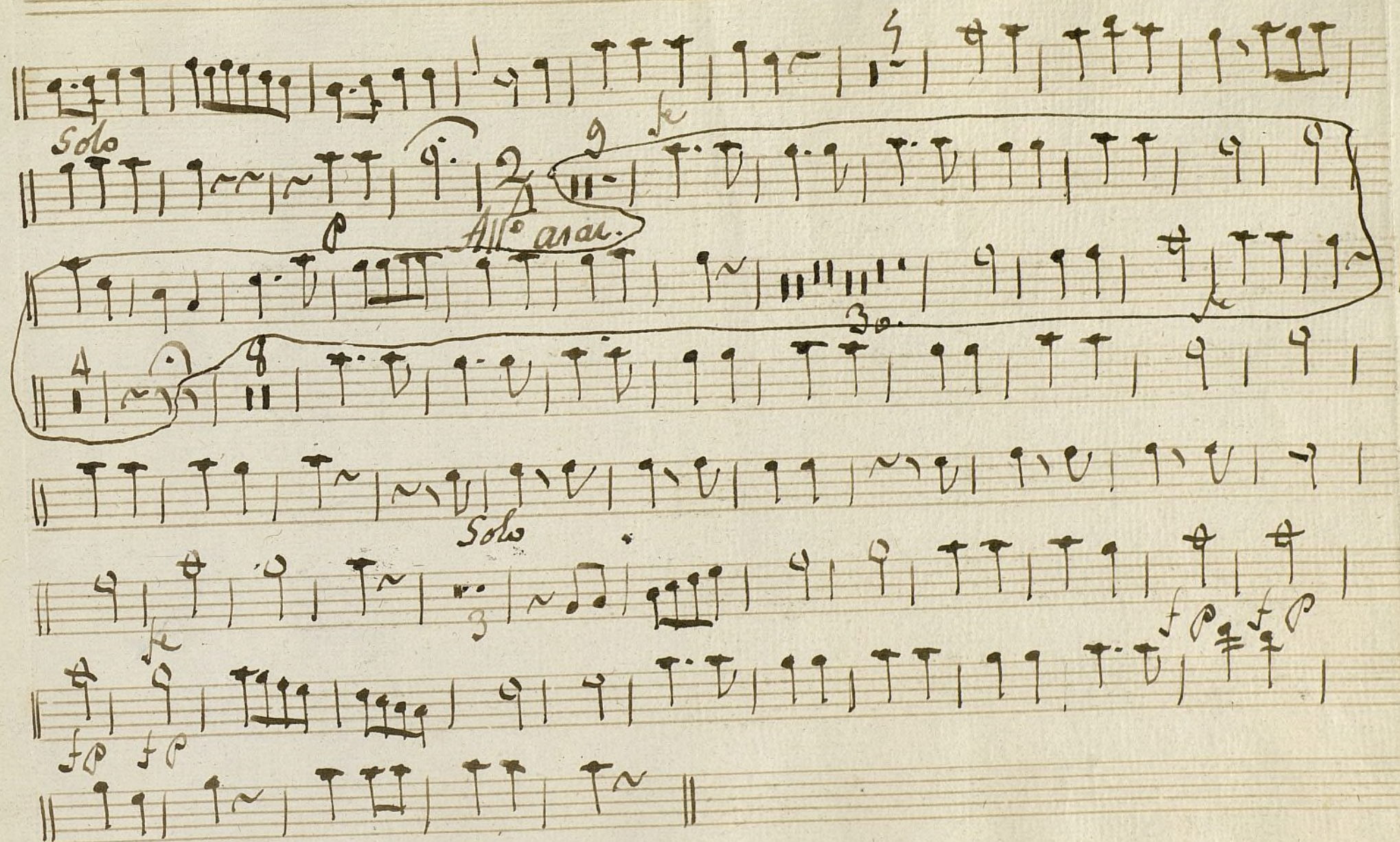
Solo

Solo

Solo

Al Segno.

All.^o



Ayuntamiento de Madrid

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Oboe 2.º Ton.ª 3.ª el Vuen Letrado.

Mus 130-12

Alleg.^o Mod.^{to} & C

f. p. solo f. p. f. p. f. p. p. f. solo

Parola

And.^{no} & #3

f. solo f. p. f. p. fin

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

Staff 1: *no* (written above the staff), followed by a treble clef and a key signature of one sharp (F#).

Staff 2: *si* (written above the staff), followed by a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 3: A treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 4: *Allegro* (written above the staff), followed by a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 5: A treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 6: *Allegro* (written above the staff), followed by a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 7: A treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 8: *Allegro* (written above the staff), followed by a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 9: A treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Staff 10: *Masentado* (written above the staff), followed by a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes.

Additional markings include *Parola* (written above the staff), *f.* (forte), *p.* (piano), *ss.* (sotto), *solo* (written below the staff), and a final *f.* (forte) marking.

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a measure containing a '6' above it. The second staff has a double bar line with a diagonal slash and the number '43.' below it. The third staff has a '4' below the first measure. The fourth staff begins with a double bar line and the text 'Allegro y Parola' written across it.

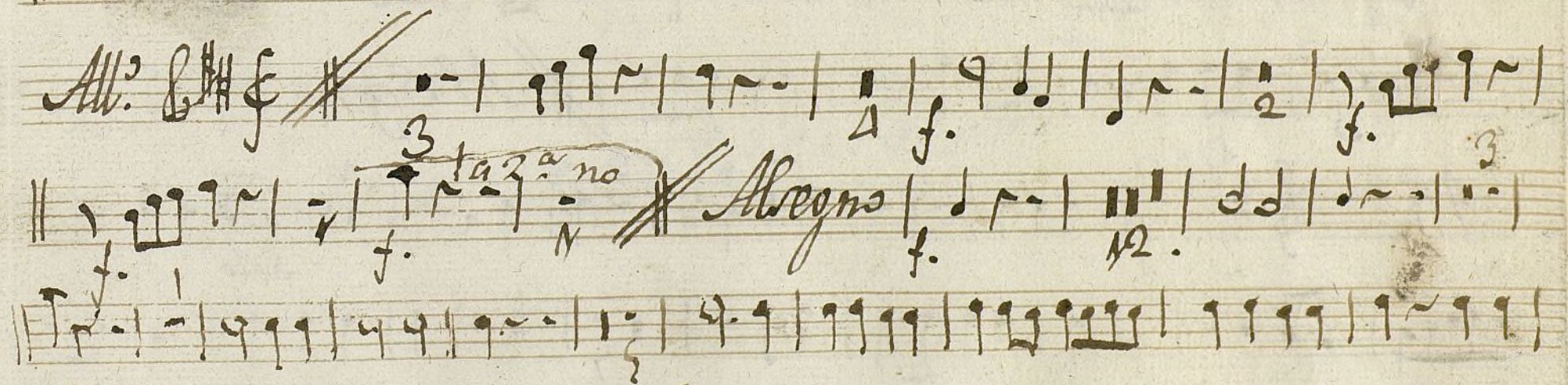
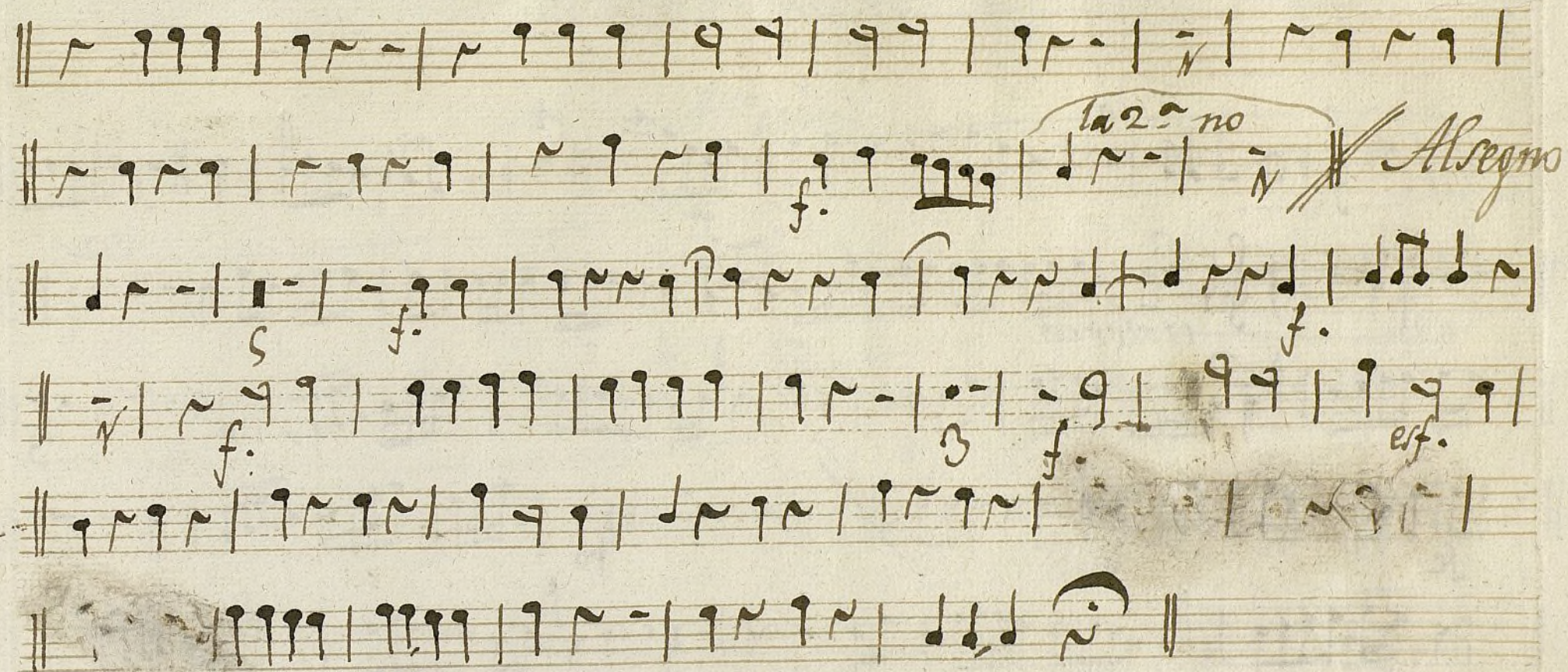
Handwritten musical score on five staves. The first staff begins with the tempo marking 'Alleg. Mod. to' followed by a key signature of one sharp (F#) and a common time signature (C). The second staff has a '3' below a triplet of notes. The third staff has a '4en.' (quarta) marking below the first measure. The fourth staff has a '4' below the first measure. The fifth staff begins with a double bar line and the text 'Parola y D.C. y Parola' written across it.

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

Key markings and tempo changes include:

- f.* (forte) at the beginning of the first staff.
- Allegro.* (Allegro) marking on the third staff.
- solo* markings on the fourth and fifth staves.
- esf.* (esforzando) marking on the sixth staff.
- f.* (forte) markings on the seventh, eighth, and ninth staves.
- All.^o* (Allegro) marking on the seventh staff.
- Alleg.^o* (Allegro) marking on the tenth staff.

The score concludes with a double bar line on the tenth staff.

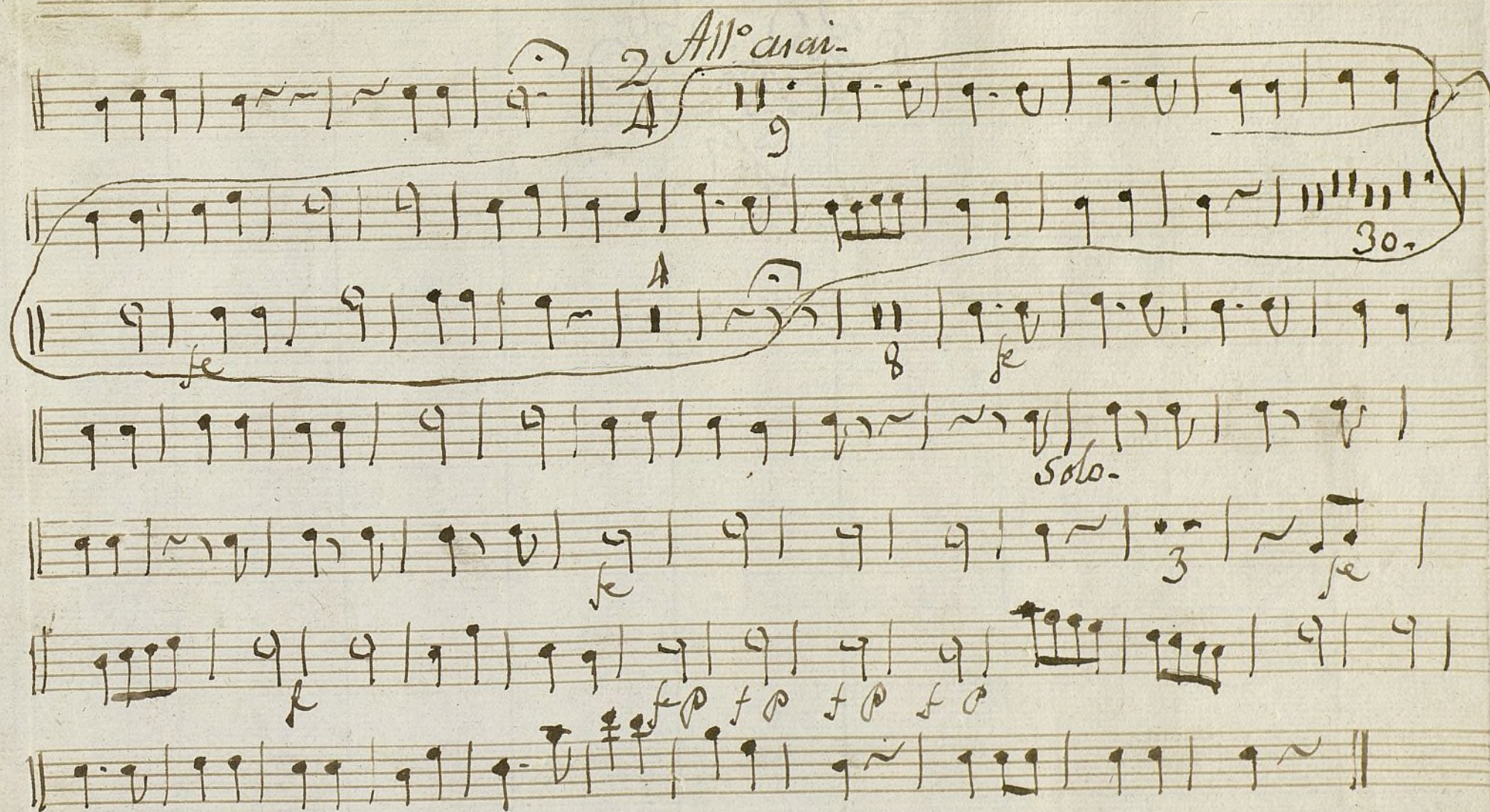


Parola.

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

The first system (staves 1-2) begins with *All.^o* and a common time signature. The second system (staves 3-4) includes the marking *Volera!* and a 3/4 time signature. The third system (staves 5-6) features a double bar line and the marking *Al Segno*. The fourth system (staves 7-8) begins with *All.^o* and a key signature of three sharps (F#, C#, G#), with a 3/4 time signature. The word *Solo* appears below the staff in the fourth system.

Dynamic markings include *fe* (forte) and *ff* (fortissimo). Numerical figures (2, 3, 6, 10, 12, 3) are placed above or below notes, possibly indicating fingerings or multi-measure rests. The notation is dense, with many beamed notes and rests.



Clarinete Ton.^a a 3.^{ta} el buen Letrado.

Nº 130-12.

All.^o Mod.^{to}

Solo

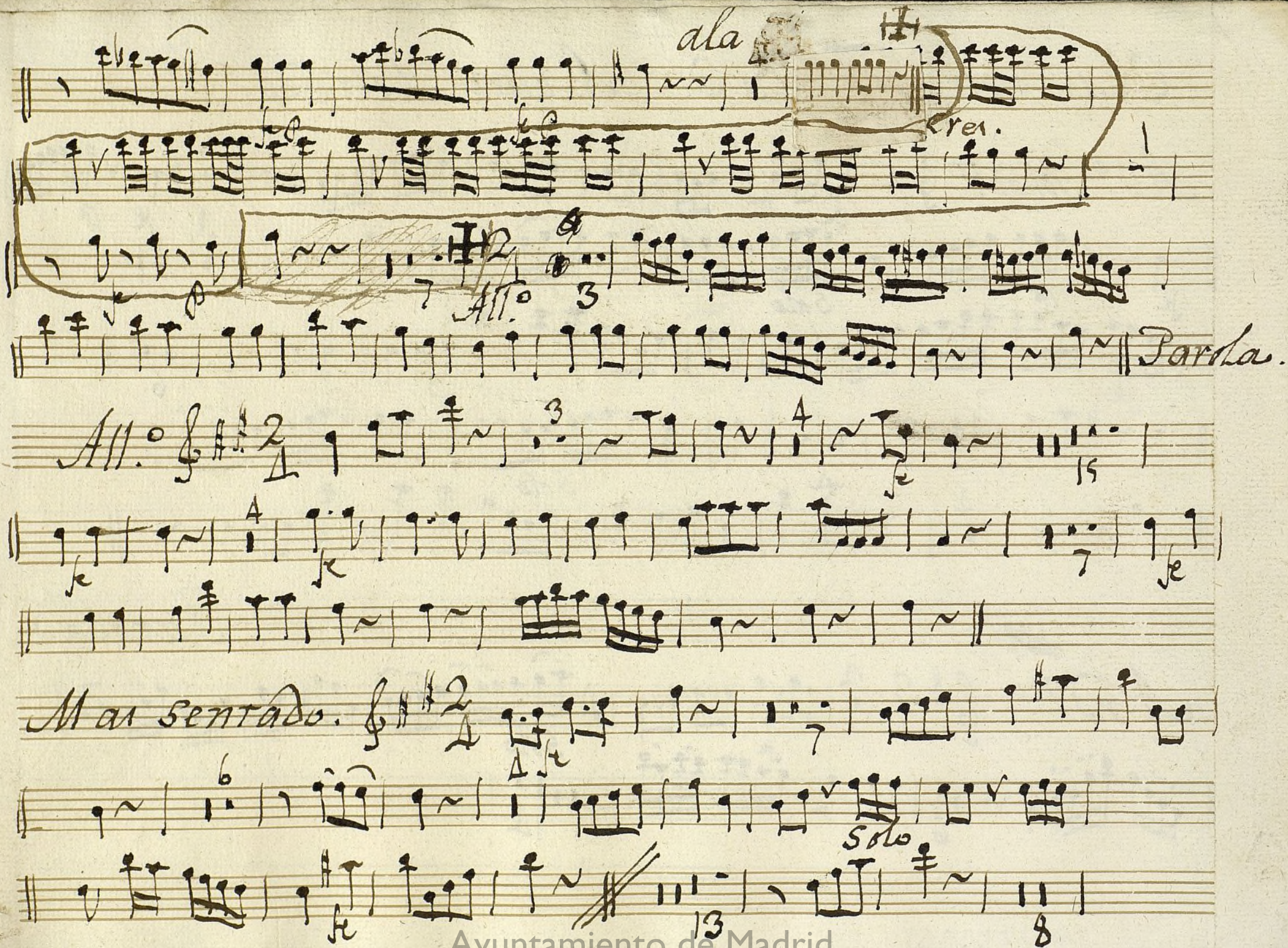
Solo

Parola

And.^{no}

Solo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by tempo and mood markings: *Ala* (top), *Allo* (middle), and *Ma sEntrado* (bottom). The final section is marked *Solo*. The score concludes with the word *Parola.* The manuscript is written in brown ink on aged paper.



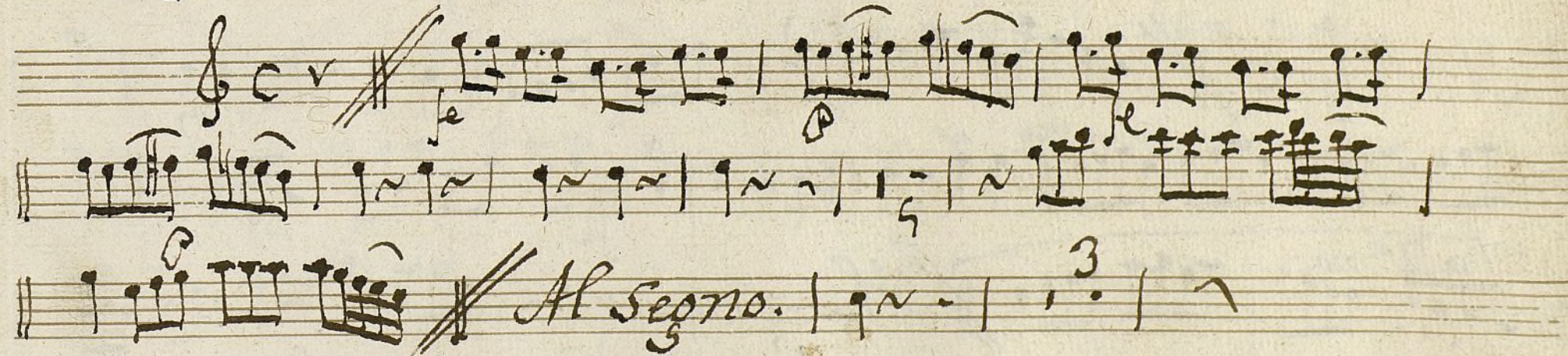
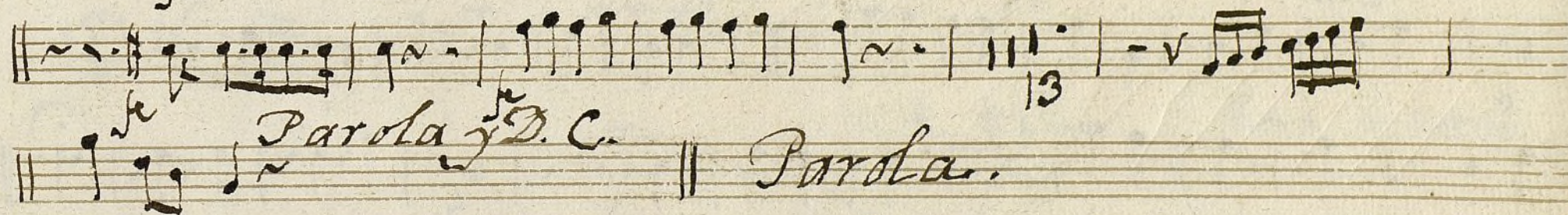
Ala

Allo

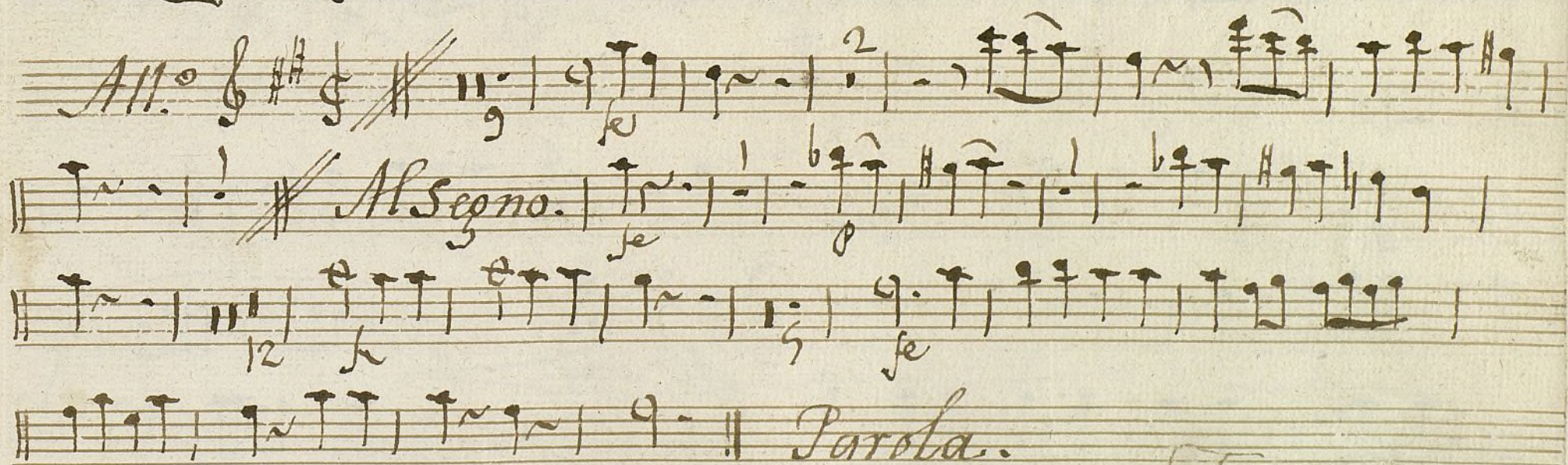
Ma sEntrado

Solo


Parola.




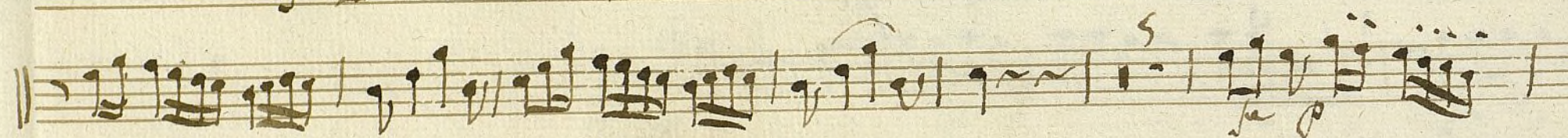


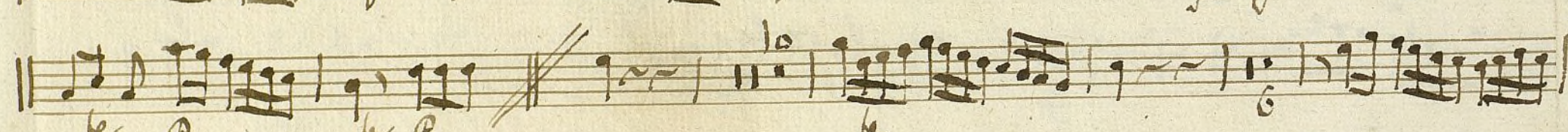


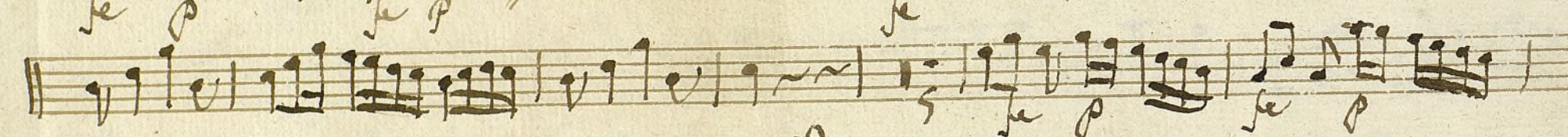
Fine. C.

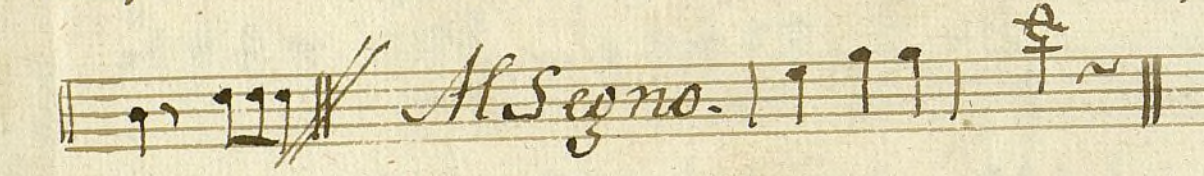
All.^o 

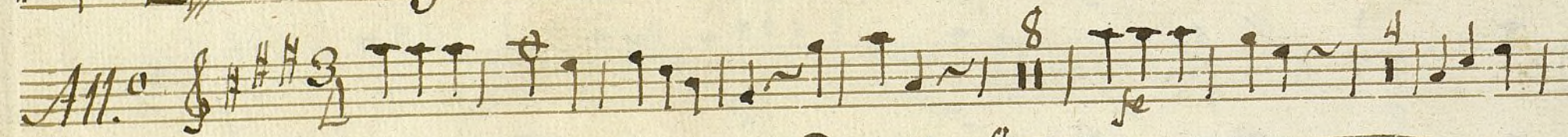
Volaras. 







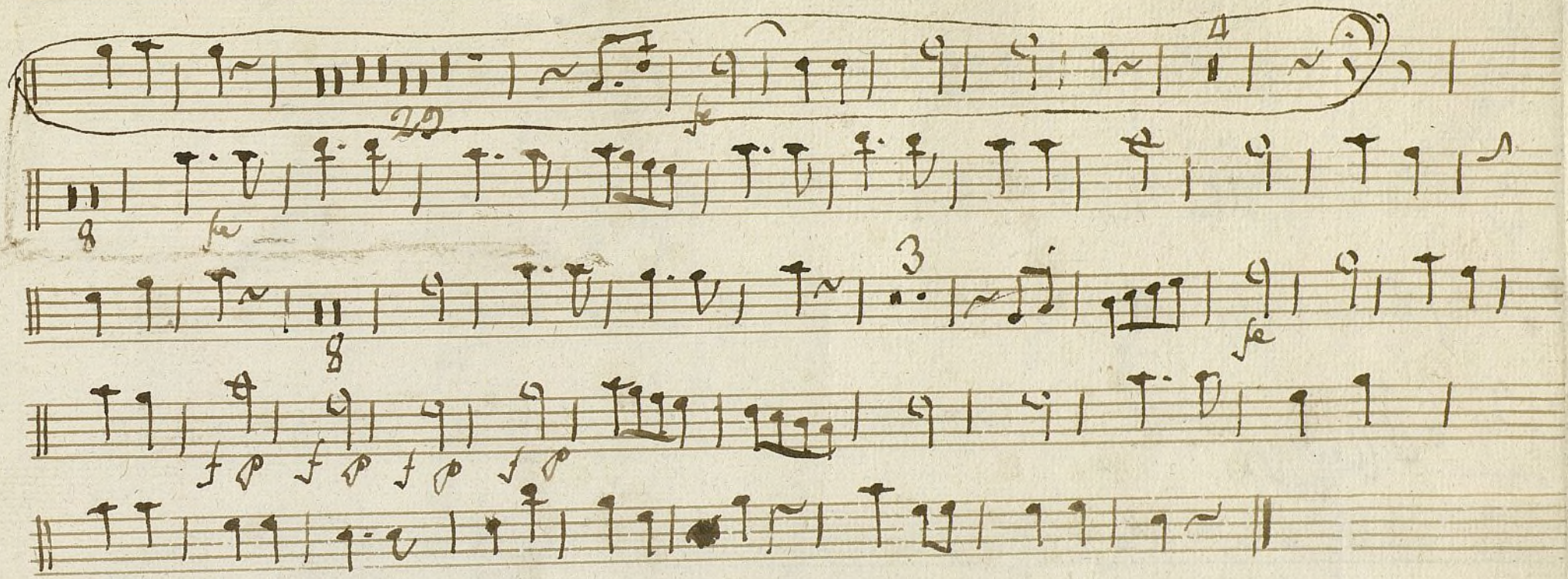




Al Segno. 







vio.

ob.

trump.

Trompa 1.^a Ton.^a a 3.^o el buen Letrado.

Nos 130-12

Alleg.^o Mod.^{to} & C. yn C.

Parola

And.^{no} & 3/4 C. no

Parola.

Yr D.

All

e: $\sharp\sharp$ $\frac{2}{4}$

Handwritten musical score for three staves. The title "Yn D." is written above the first staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte) and *p.* (piano). The score is written in a cursive, handwritten style.

Mas ventado

C: # A

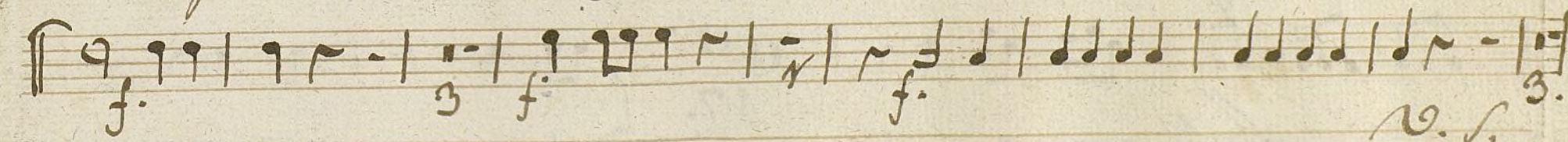
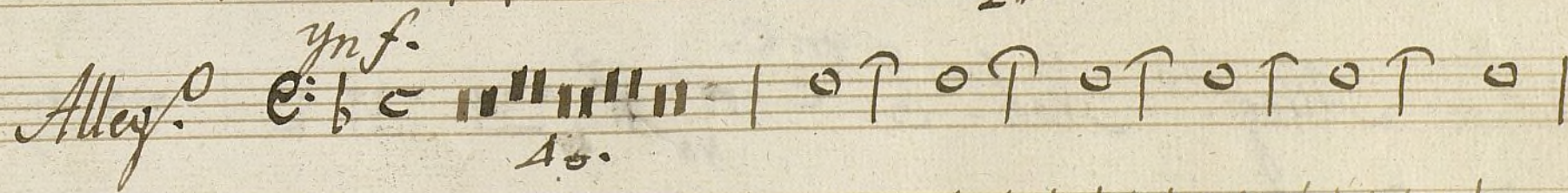
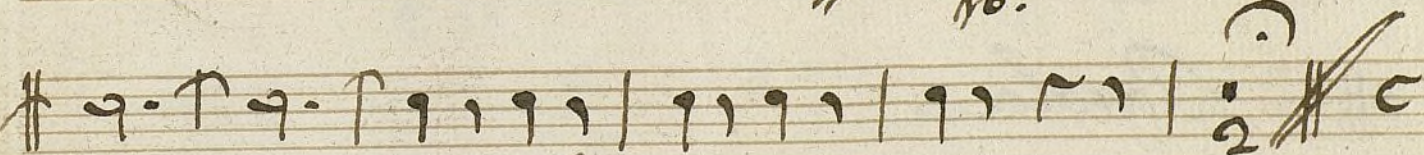
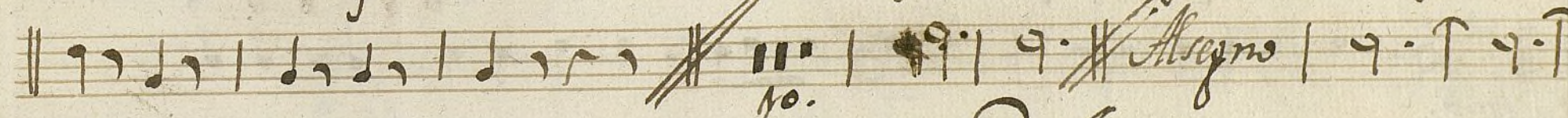
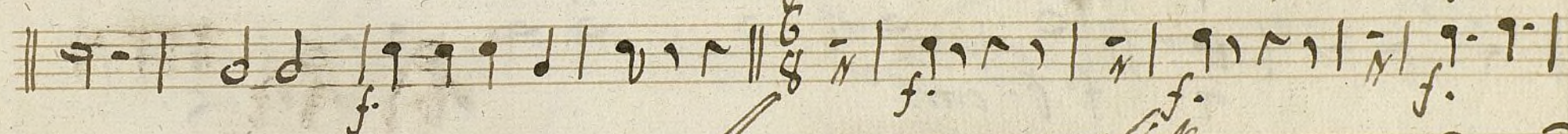
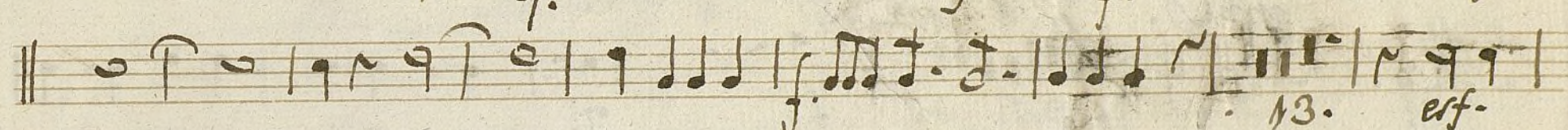
Mas ventado C: \sharp $\frac{3}{4}$ 3 solo 5 f. 13. f. 13. f. 13. *Allegro y Barla*

Alleg.^o Mod.^{to}

e: H c 7

All.^o Mod^{to} E: # C = 9 9 | 9 9 ~ | || - | ~ 9 9 9 T 9 ~ - | ~ 9 9 9 |

Parola y D. C. y Parola



Handwritten musical notation on two staves. The first staff begins with a double bar line, followed by a half note, a quarter note, and a half note. The second staff continues with a half note, a quarter note, and a half note. Dynamics include *f.* and *esf.* with a *2* marking.

Section titled *Alleg.^{ro} yn C.* in common time. The first staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff includes a *34.* marking. The third staff has a *f. p. cresc.* marking. The section concludes with the word *Parola* written in a stylized script.

Section titled *Alleg.^{ro} Mod.^{to} yn C.* in common time. The first staff contains a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff includes a *17.* marking. The third staff includes a *16* marking. The section concludes with the word *Parola* written in a stylized script.

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

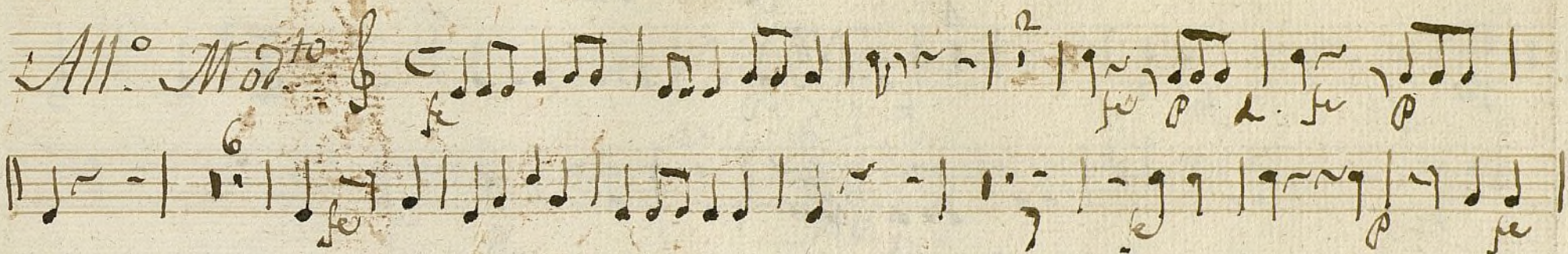
- Allegro* (written above the first staff)
- Allegro* (written above the second staff)
- Allegro* (written above the third staff)
- Allegro* (written above the fourth staff)
- Allegro* (written above the fifth staff)
- Allegro* (written above the sixth staff)
- Allegro* (written above the seventh staff)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

Ayuntamiento de Madrid

1200055189

Trompa 2.^a Tona^a 3.^a el Buen Letrado.

Nos 130-12



Inc.

And.^{no}

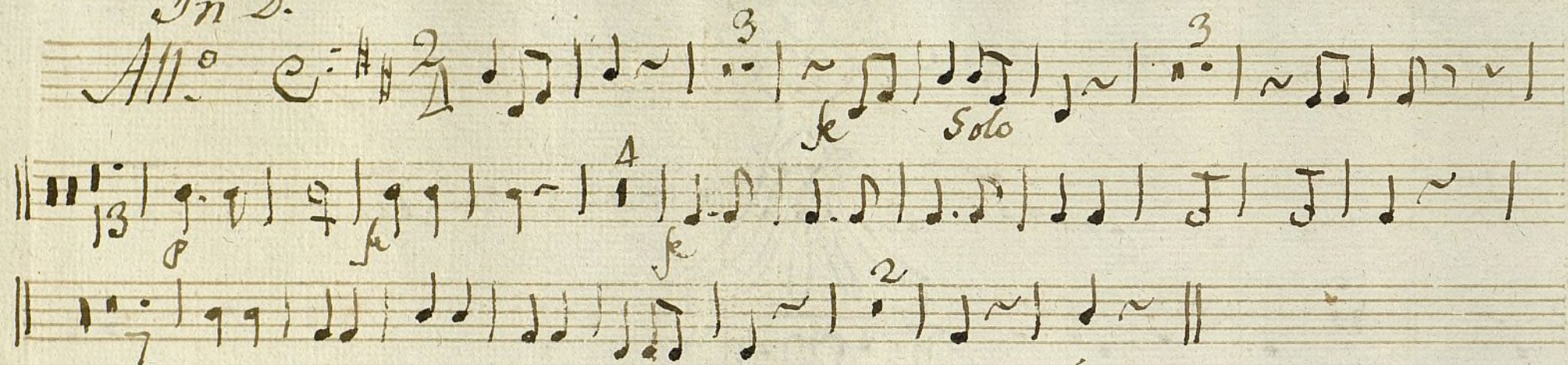


27

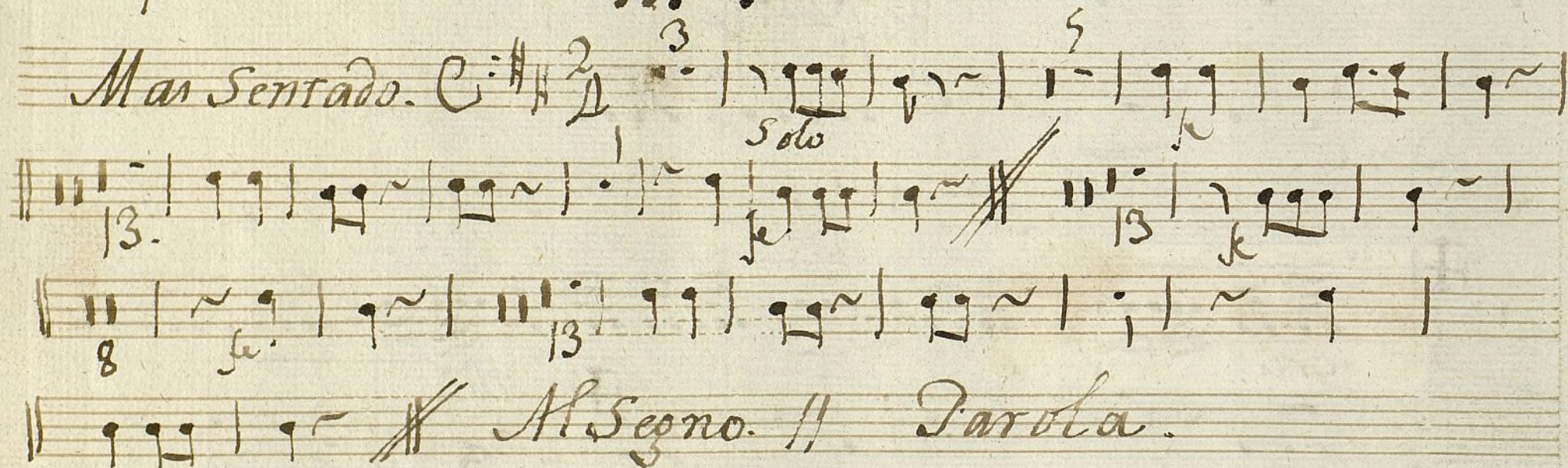


In D.

All.^o



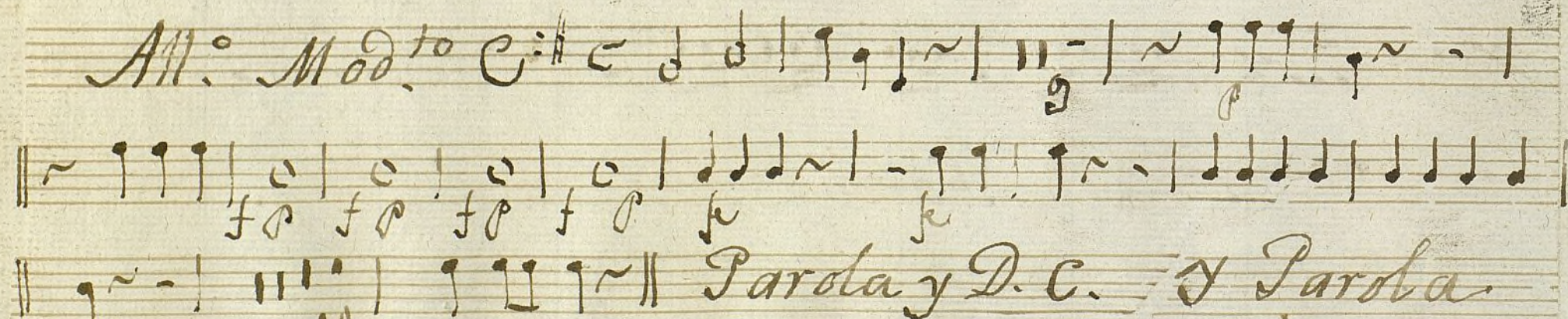
Mas Sentado.



Al Segno. // Parola.

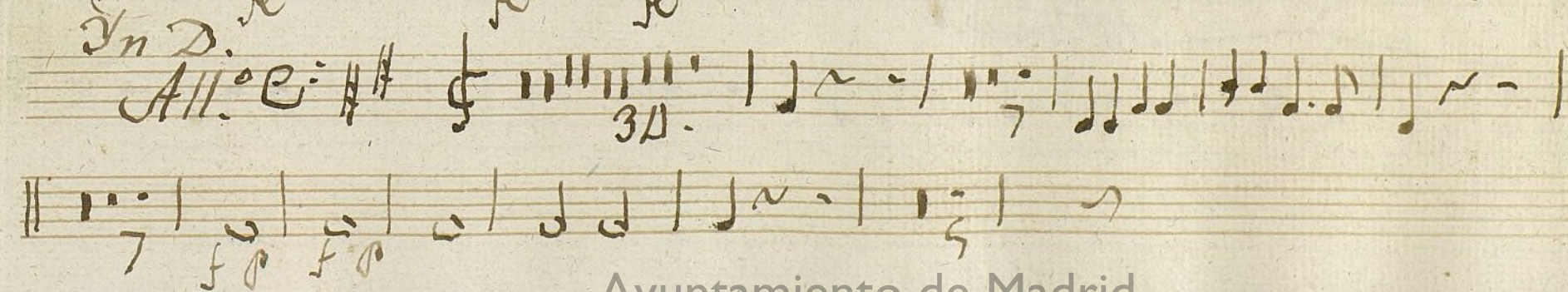
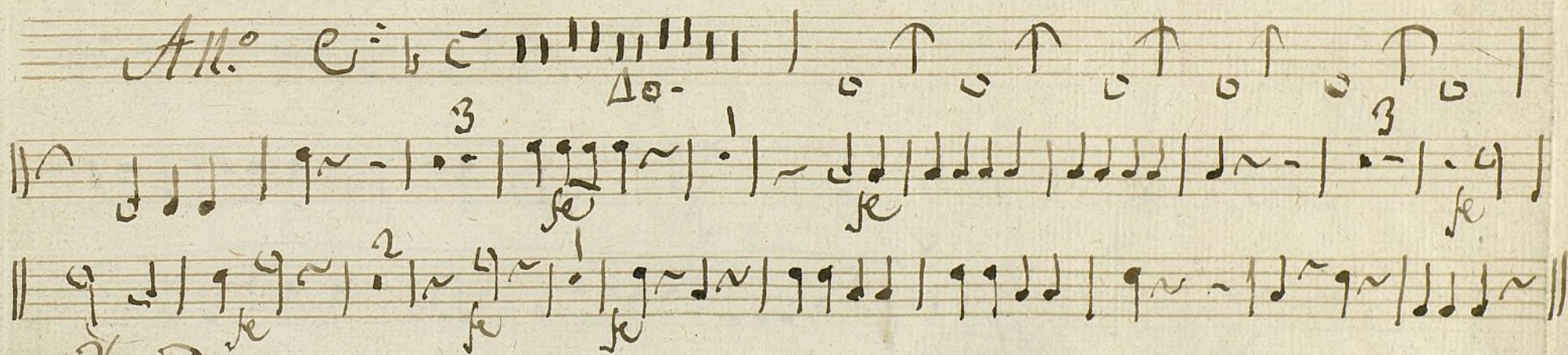
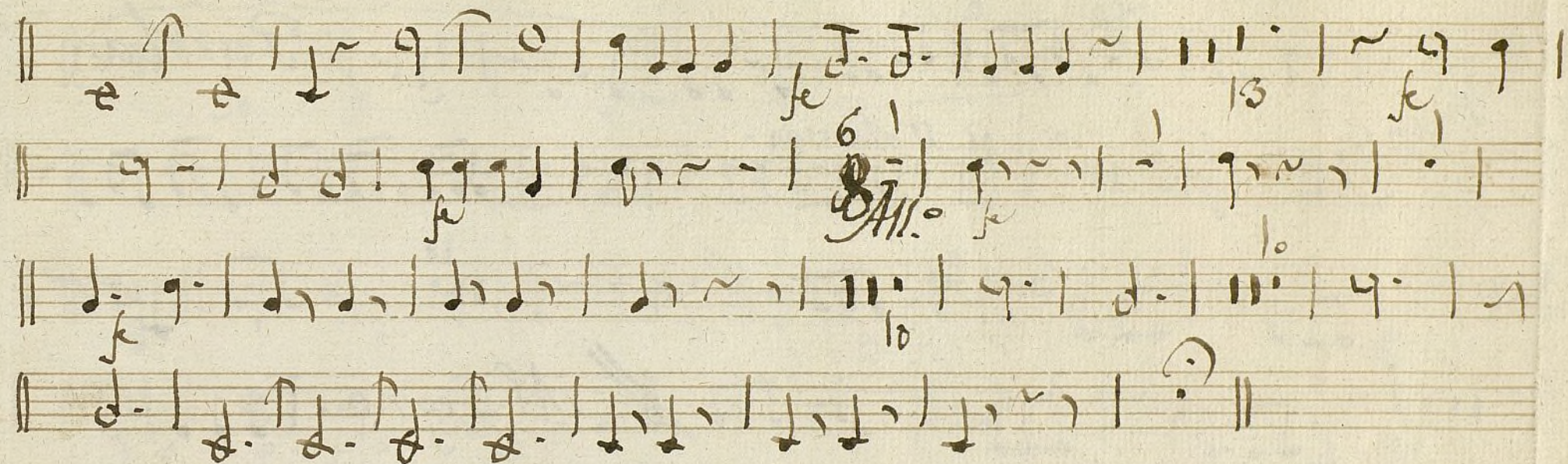
All.^o

Mod.^{to}



Parola y D. C. y Parola.

In C.



Parola

In C

All.^o *3 voleras.*

17.

16.

Al Segno.

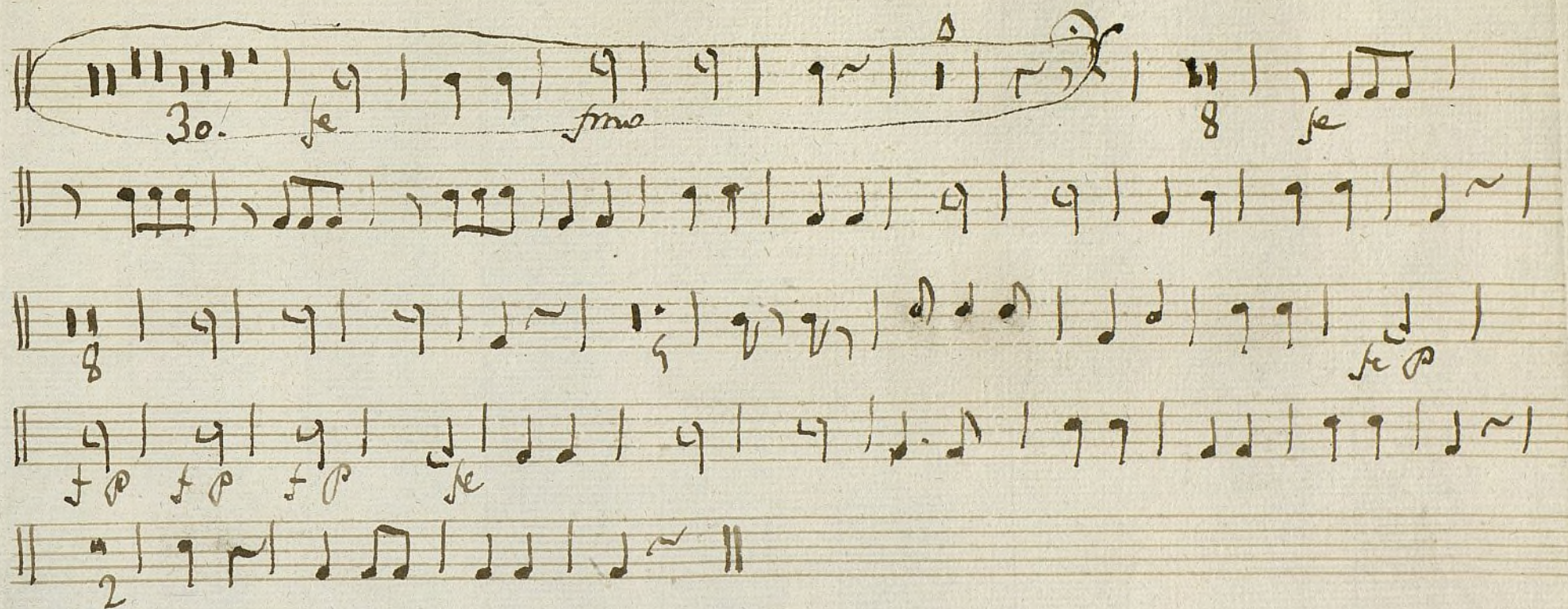
In D.

All.^o

8

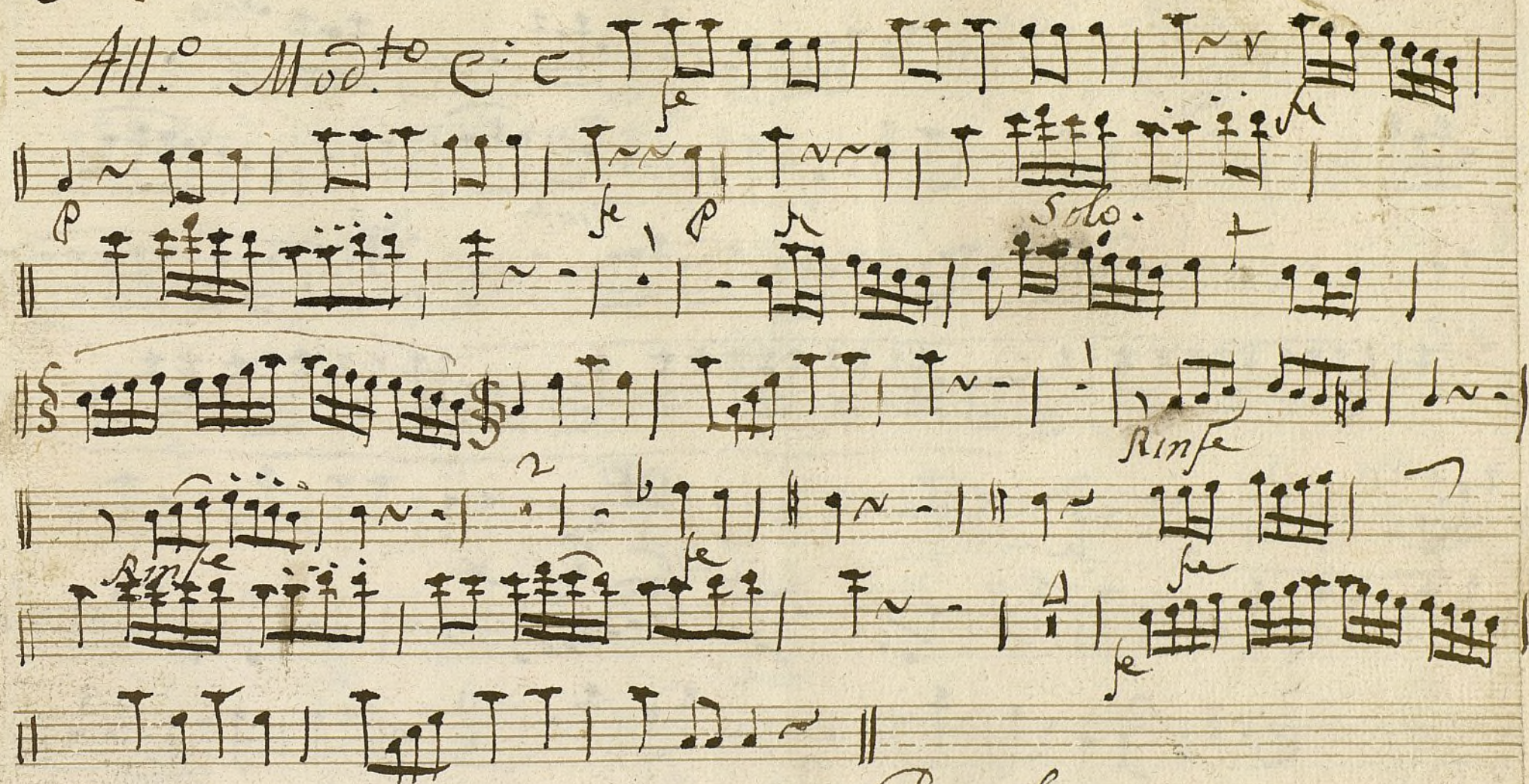
2

All.^o and.



Ayuntamiento de Madrid

12000 55189

fagot Ton.^a a 3. el buen Letrado.

Parola

And.^{te} *no* *3* *Solo*

6

8 *Ritmo*

f

Allo *3* *Parola.*

And.^{te} *2* *3* *4* *3*

Solo *f* *4*

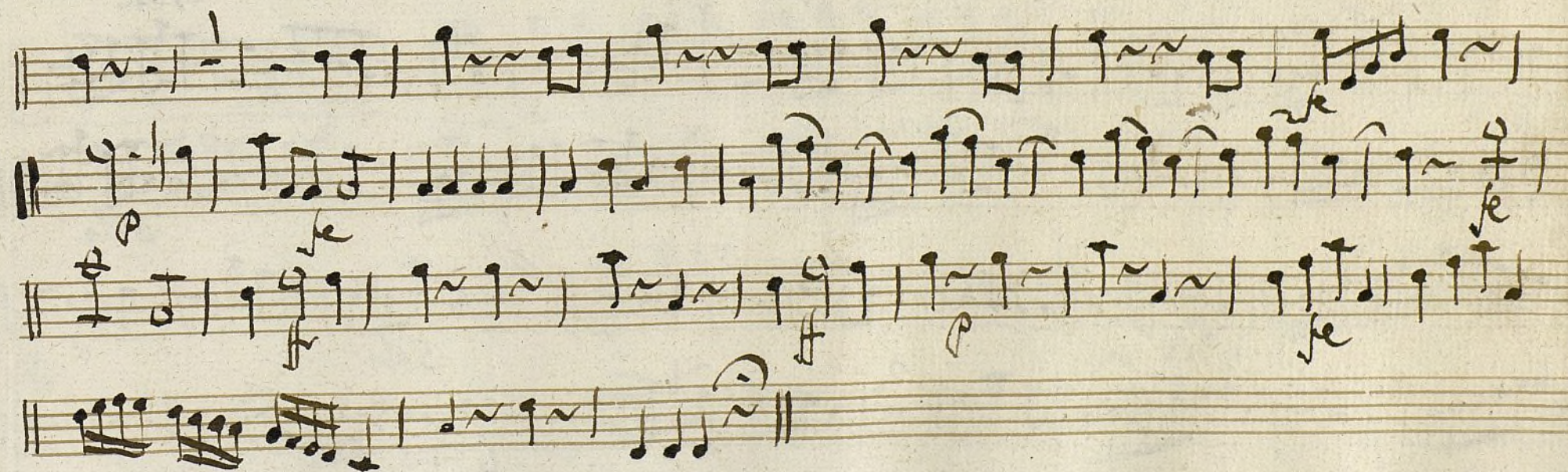
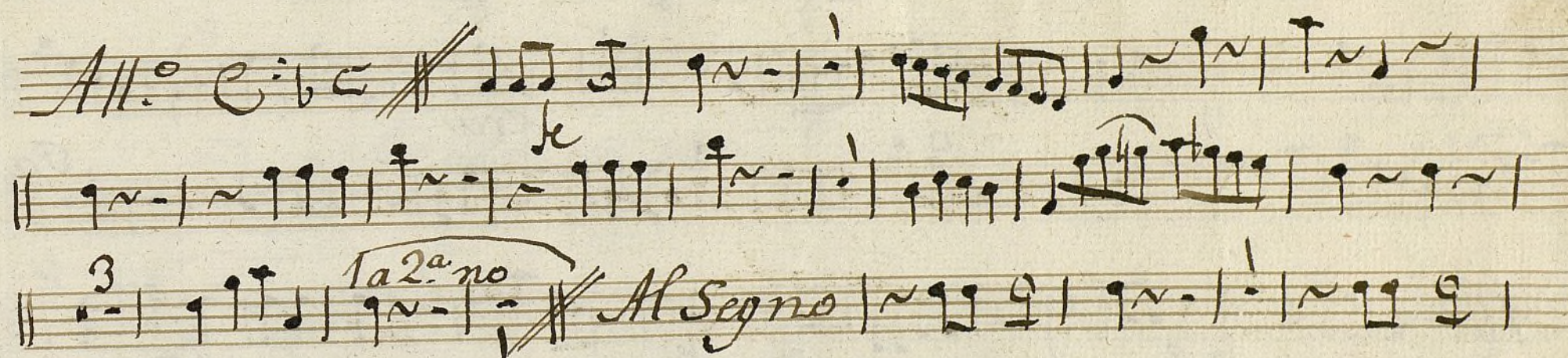
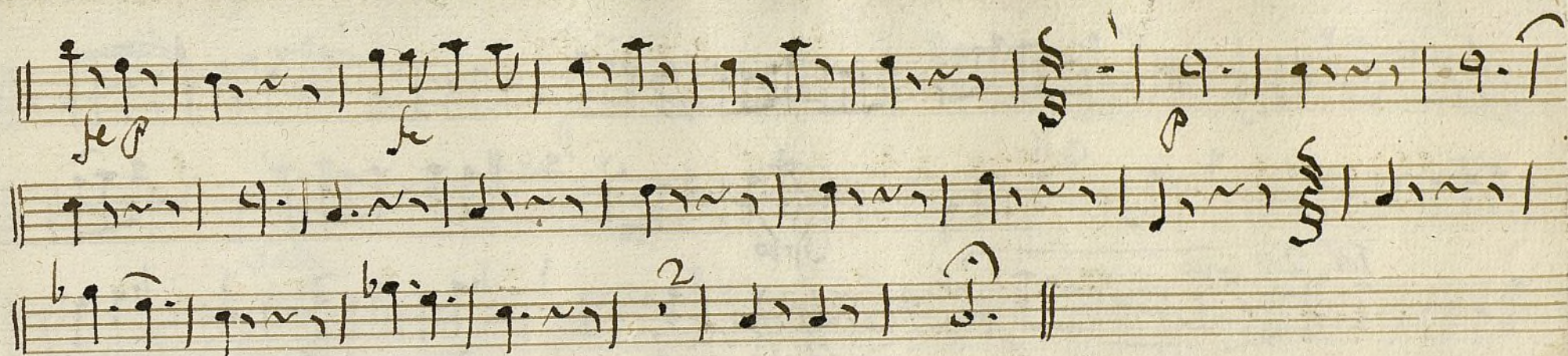
3 *p*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Mas Sentrado." is written across the second staff, and "Al Segno." is written across the eighth staff. The word "Parola." is written to the right of the eighth staff. The score is written in a cursive, handwritten style.

Mas Sentrado.

Al Segno.

Parola.



All.^o *C:* *♯* *g* *ff* *Solo* *1a 2a no* *Al Segno.* *p* *Cre.* *Parola*

The first system of the musical score consists of five staves. The first staff begins with the tempo marking 'All.^o' and the key signature 'C:'. The second staff has a 'ff' (fortissimo) marking. The third staff includes a 'Solo' marking and a bracketed section labeled '1a 2a no'. The fourth staff starts with 'Al Segno.' and a 'p' (piano) marking. The fifth staff has a 'Cre.' (crescendo) marking and ends with the word 'Parola'.

All.^o *C:* *6* *C* *ff* *3 volutas.* *Cre.* *Solo* *2* *3*

The second system of the musical score consists of five staves. The first staff begins with the tempo marking 'All.^o' and the key signature 'C:'. The second staff has a 'ff' (fortissimo) marking and a bracketed section labeled '3 volutas.'. The third staff has a 'Cre.' (crescendo) marking. The fourth staff has a 'Solo' marking. The fifth staff has a '2' marking and a '3' marking.

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

- Solo* (written below the second staff)
- All.^o* (written at the beginning of the third staff)
- All.^o aiai* (written above the fifth staff)
- 22.* (written below the sixth staff)
- 7 8* (written below the seventh staff)
- for for for for* (written below the eighth staff)

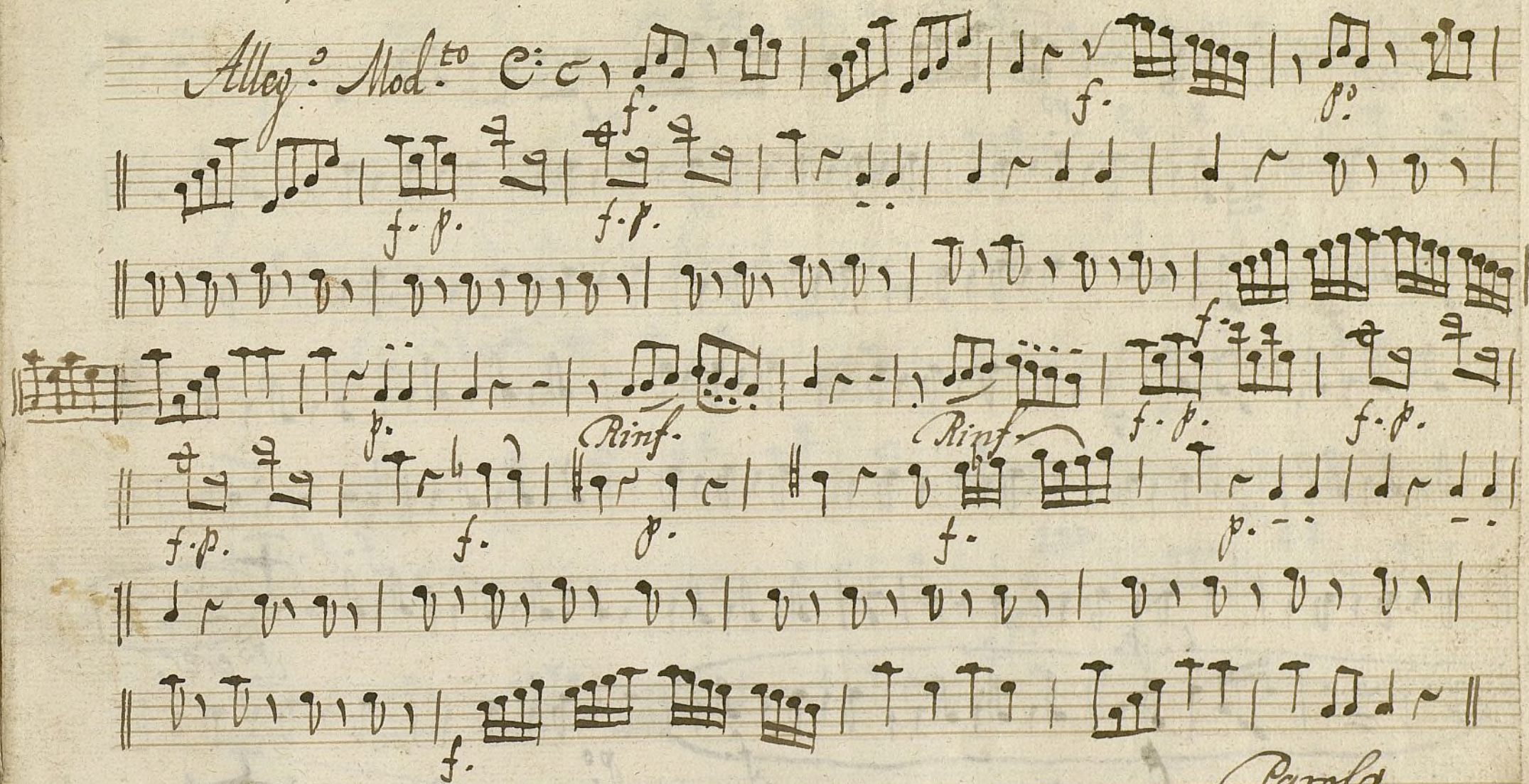
The score is written in a historical style, likely from the 18th or 19th century, and is organized into measures across the staves.

Ayuntamiento de Madrid

12000-55189

Bajo Fon.^a a 3.^o el buen Letrado.

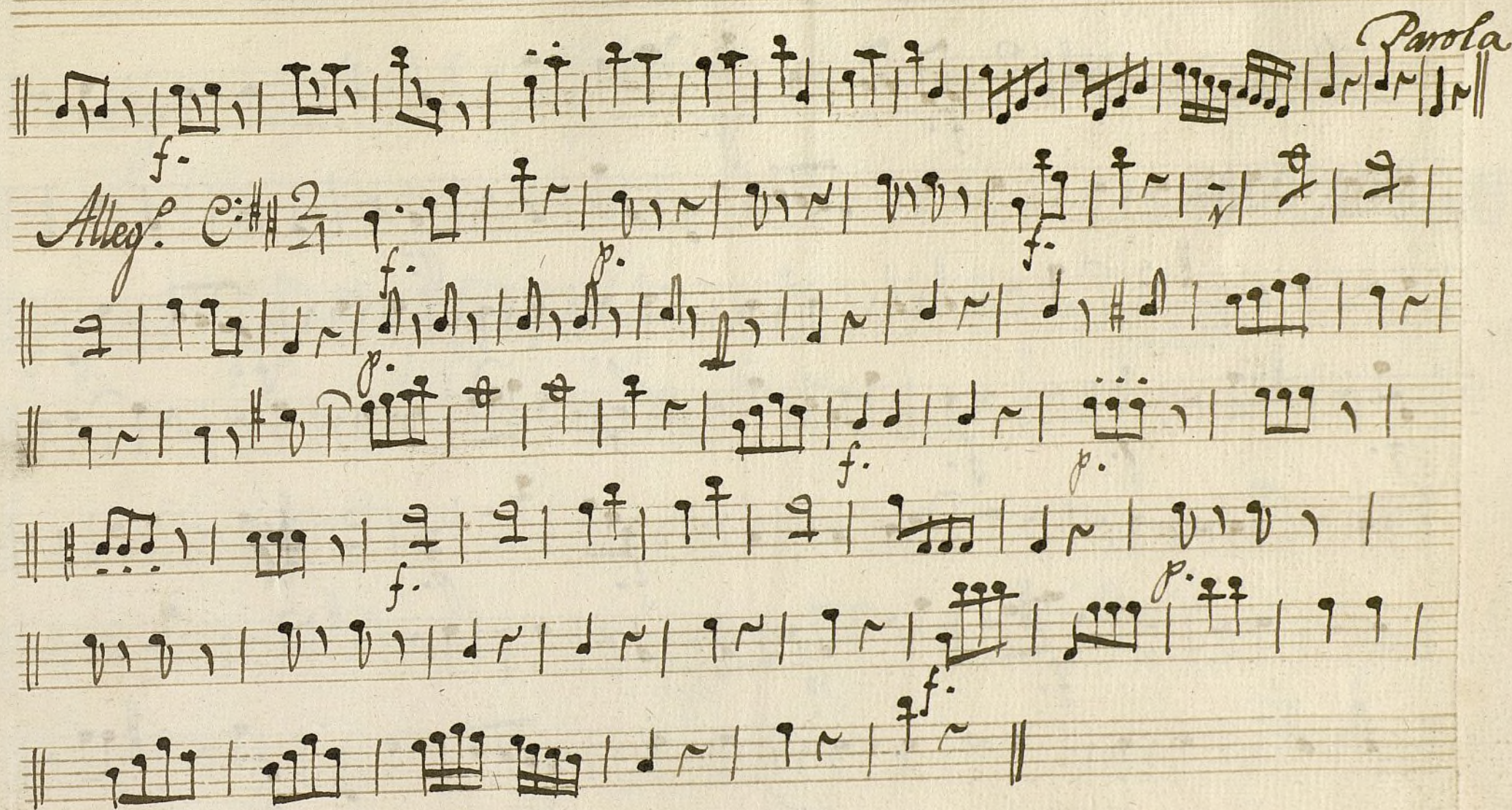
Alleg.^o Mod.^{to}



Parola

~~270~~

Handwritten musical score on ten staves. The notation is in Hebrew, with notes and rests written in a cursive style. The score begins with the tempo marking "And.^{no}" and a key signature of one sharp (F#). The first staff has a 3/8 time signature. The music is written in a single system, with various dynamic markings such as *p^o*, *f.*, *f. p.*, and *All.^o* interspersed throughout. The notation includes many beamed notes, suggesting a fast or rhythmic piece. The score concludes with a double bar line and a final note.



Mas sentado $\text{C}:\sharp\sharp\ 2/4$

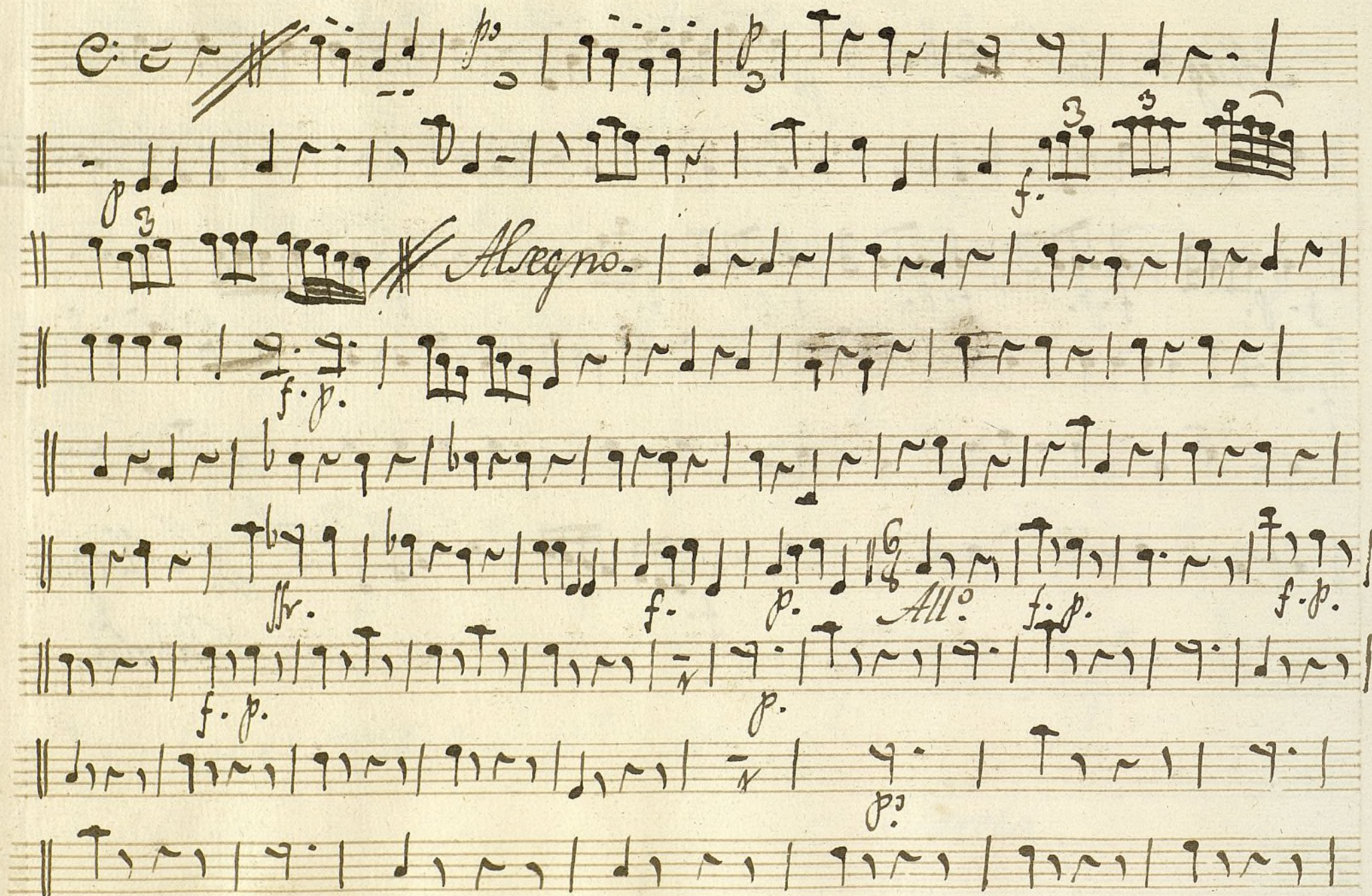
Allegro.

Parola

Alleg.^{ro} Mod.^{to} e: # c *p.*

f. p. f. p. f. p. f. p. f. f.

Parola *Allegro*
Parola





Alleg.^o C: # f

2^a mo *f. p.* *Allegro.* *p.* *f.*

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

Alleg.^o Mod.^{to} C: # *f. p.* *f.* *f.* *p.*

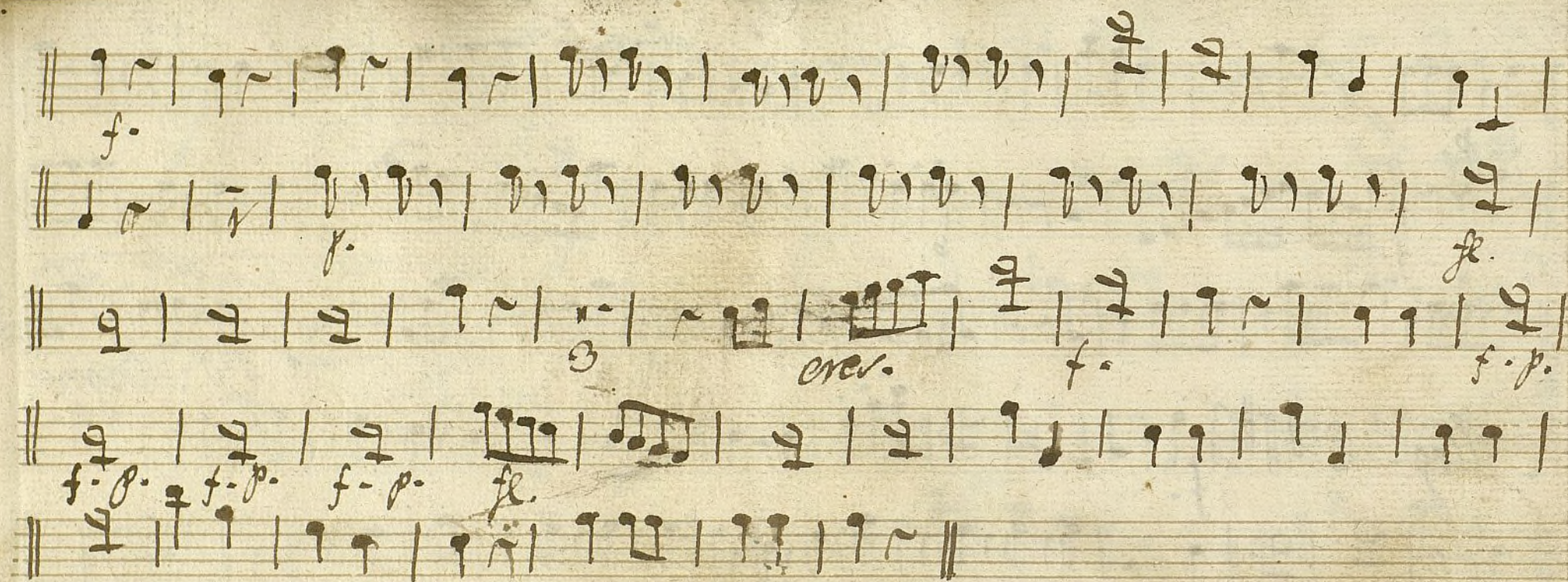
cres. *p.* *4en* *f.*

o/o *cres.* *p.* Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts.

Key markings and annotations include:

- f. p.* (forte piano) at the beginning of the first staff.
- f.* (forte) at the beginning of the second staff.
- f. p.* (forte piano) at the beginning of the third staff.
- f. p. Allegro* at the beginning of the fourth staff.
- f.* (forte) at the beginning of the fifth staff.
- p.* (piano) at the beginning of the sixth staff.
- f.* (forte) at the beginning of the seventh staff.
- All. assai.* (Allegretto assai) at the beginning of the eighth staff.
- f.* (forte) at the beginning of the ninth staff.
- f. p.* (forte piano) at the beginning of the tenth staff.
- f. p.* (forte piano) at the beginning of the eleventh staff.
- f. p.* (forte piano) at the beginning of the twelfth staff.
- f. p.* (forte piano) at the beginning of the thirteenth staff.
- f. p.* (forte piano) at the beginning of the fourteenth staff.
- f. p.* (forte piano) at the beginning of the fifteenth staff.
- f. p.* (forte piano) at the beginning of the sixteenth staff.
- f. p.* (forte piano) at the beginning of the seventeenth staff.
- f. p.* (forte piano) at the beginning of the eighteenth staff.
- f. p.* (forte piano) at the beginning of the nineteenth staff.
- f. p.* (forte piano) at the beginning of the twentieth staff.
- f. p.* (forte piano) at the beginning of the twenty-first staff.
- f. p.* (forte piano) at the beginning of the twenty-second staff.
- f. p.* (forte piano) at the beginning of the twenty-third staff.
- f. p.* (forte piano) at the beginning of the twenty-fourth staff.
- f. p.* (forte piano) at the beginning of the twenty-fifth staff.
- f. p.* (forte piano) at the beginning of the twenty-sixth staff.
- f. p.* (forte piano) at the beginning of the twenty-seventh staff.
- f. p.* (forte piano) at the beginning of the twenty-eighth staff.
- f. p.* (forte piano) at the beginning of the twenty-ninth staff.
- f. p.* (forte piano) at the beginning of the thirtieth staff.
- f. p.* (forte piano) at the beginning of the thirty-first staff.
- f. p.* (forte piano) at the beginning of the thirty-second staff.
- f. p.* (forte piano) at the beginning of the thirty-third staff.
- f. p.* (forte piano) at the beginning of the thirty-fourth staff.
- f. p.* (forte piano) at the beginning of the thirty-fifth staff.
- f. p.* (forte piano) at the beginning of the thirty-sixth staff.
- f. p.* (forte piano) at the beginning of the thirty-seventh staff.
- f. p.* (forte piano) at the beginning of the thirty-eighth staff.
- f. p.* (forte piano) at the beginning of the thirty-ninth staff.
- f. p.* (forte piano) at the beginning of the fortieth staff.
- f. p.* (forte piano) at the beginning of the forty-first staff.
- f. p.* (forte piano) at the beginning of the forty-second staff.
- f. p.* (forte piano) at the beginning of the forty-third staff.
- f. p.* (forte piano) at the beginning of the forty-fourth staff.
- f. p.* (forte piano) at the beginning of the forty-fifth staff.
- f. p.* (forte piano) at the beginning of the forty-sixth staff.
- f. p.* (forte piano) at the beginning of the forty-seventh staff.
- f. p.* (forte piano) at the beginning of the forty-eighth staff.
- f. p.* (forte piano) at the beginning of the forty-ninth staff.
- f. p.* (forte piano) at the beginning of the fiftieth staff.



Con terra vales

Bajo Ton^a a 3. el buen Lirado.

Mus 130-12

Handwritten musical score for a piece titled "Bajo Ton^a a 3. el buen Lirado." The score is written on ten staves. The first staff begins with the tempo marking "Al.^o Mod^{to}" and a common time signature "C". The notation includes various musical symbols such as notes, rests, and bar lines. There are several dynamic markings: "p" (piano) appears multiple times, and "Rinf" (Ritornello) is written above some measures. The piece concludes with the text "Parola y da" followed by a large, stylized flourish. The manuscript is on aged, slightly stained paper.

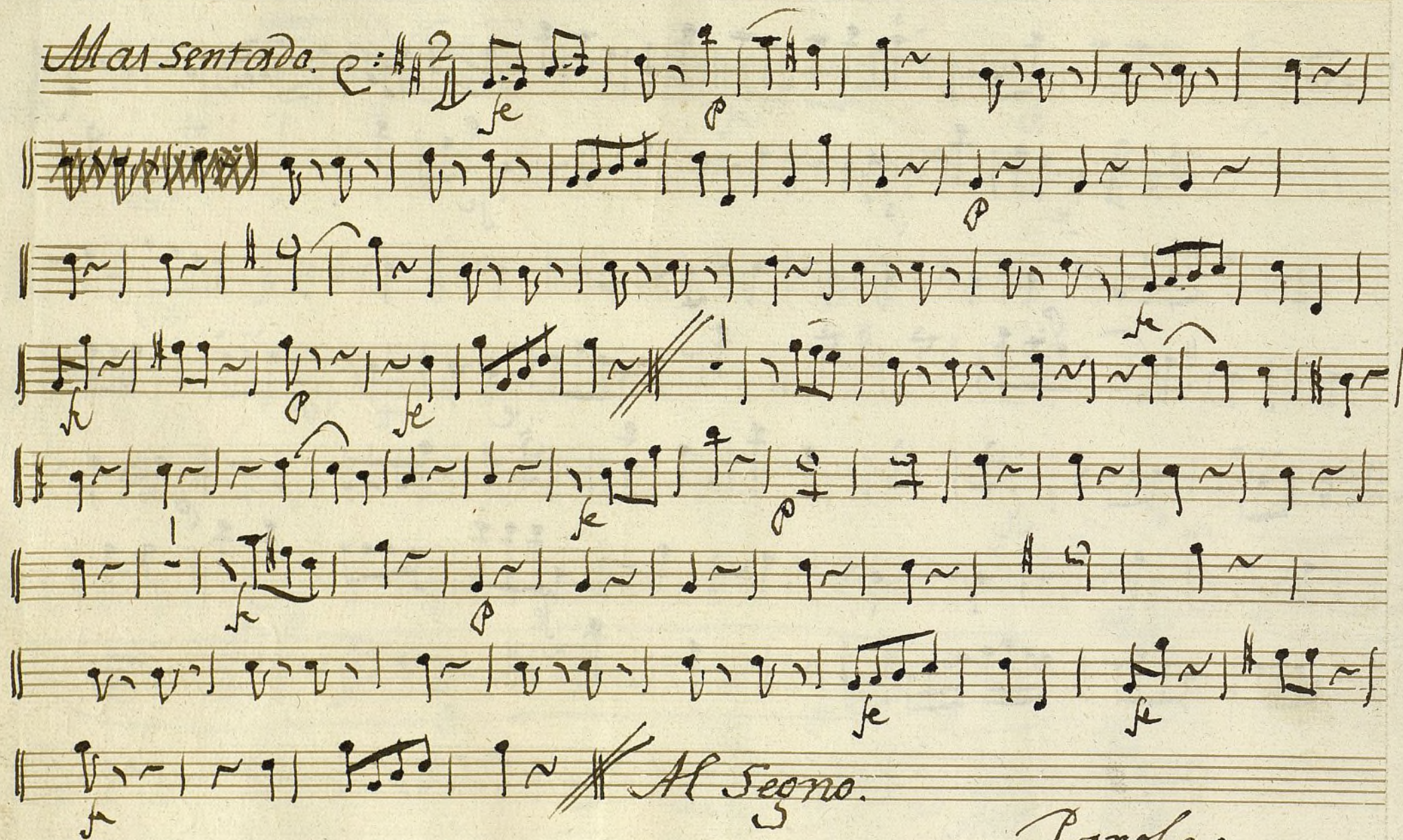
No No

And.^{no} 3/4

fin

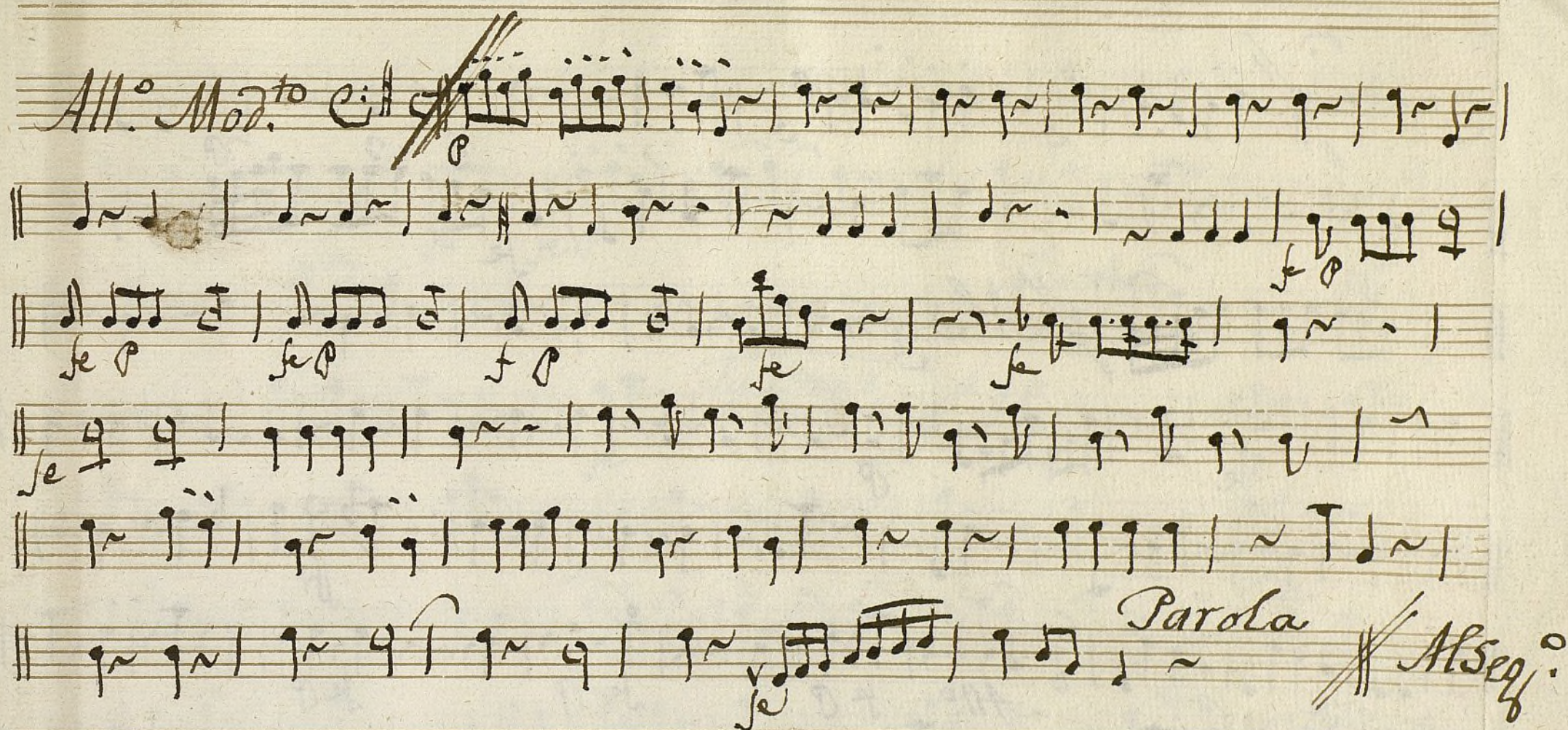
All.^o 2/4



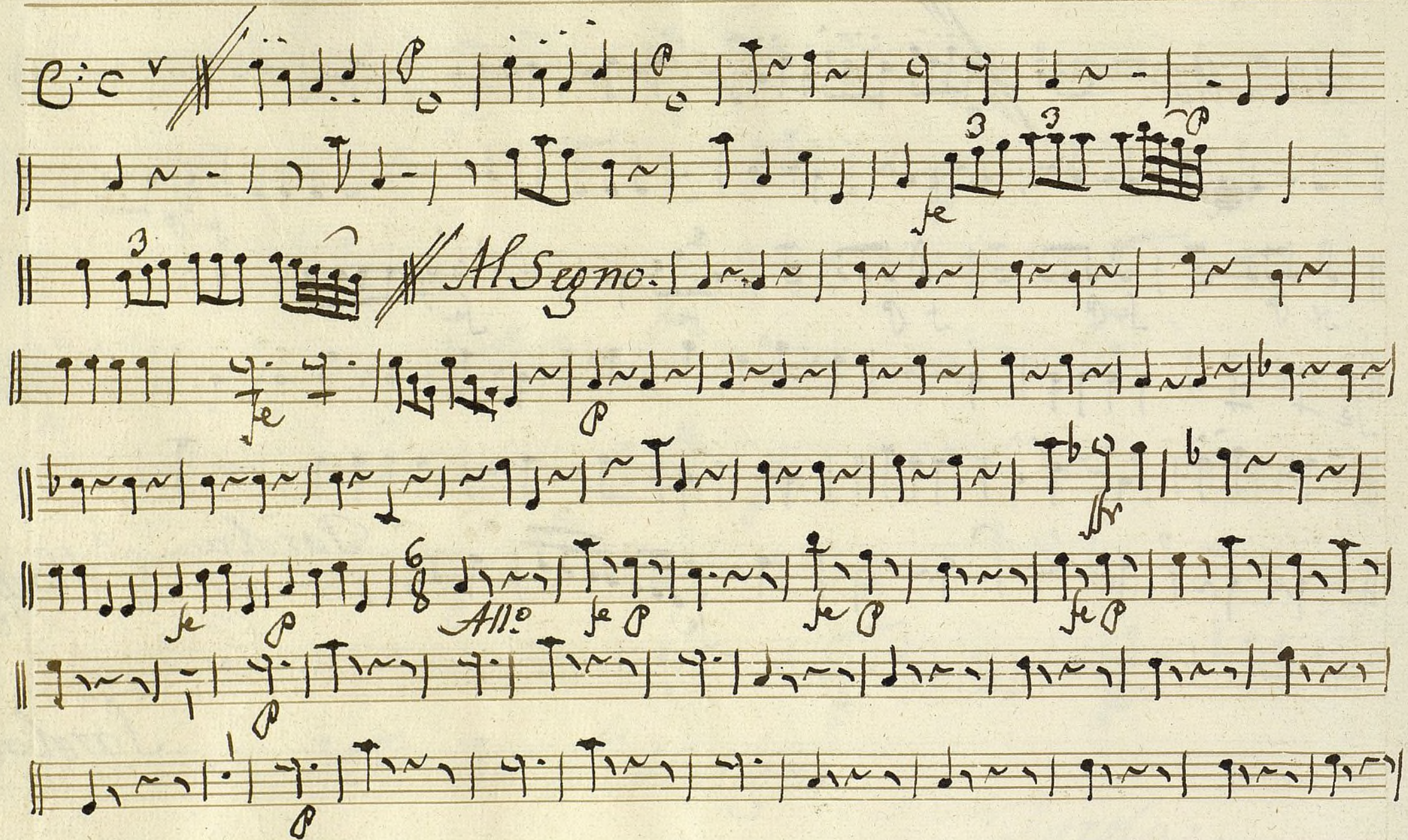
Mas sentada. 

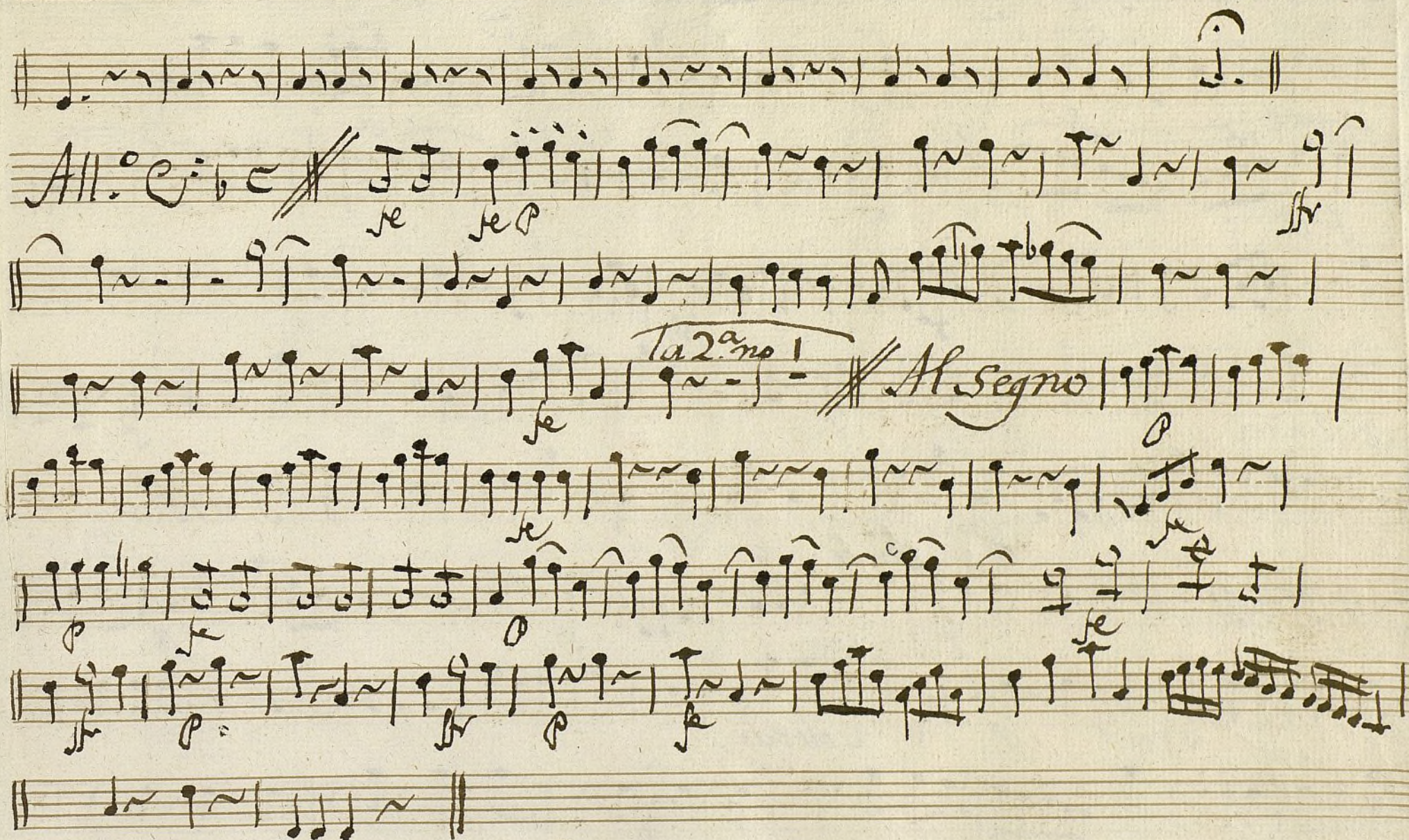
Al Segno.

Parola.

All.^o Mod.^{to} 

Parola.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely 18th or 19th century.

The score begins with the tempo marking *All.^o* and the time signature *C*. The first staff contains a series of eighth and sixteenth notes. The second staff includes the marking *to 2^o no.* and a repeat sign. The third staff is marked *Al Segno.* and features a series of eighth notes. The fourth staff includes the marking *f P Crec.* and a series of eighth notes. The fifth staff is marked *Parola.* and features a series of eighth notes. The sixth staff is marked *All.^o Mod.^{to}* and the time signature *C*. The seventh staff includes the marking *f P Crec.* and a series of eighth notes. The eighth staff includes the marking *f P Crec.* and a series of eighth notes. The ninth staff includes the marking *f P Crec.* and a series of eighth notes. The tenth staff includes the marking *f P Crec.* and a series of eighth notes.

Dynamic markings include *f* (forte), *P* (piano), *Crec.* (crescendo), and *Volera.* (sudden). The score concludes with a final staff marked *ten* and a series of eighth notes.

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

- Allegro* (written as *All.*) at the beginning of the fourth staff.
- Allegro* (written as *All.*) at the beginning of the sixth staff.
- All. away.* (written as *All. away.*) in the middle of the sixth staff.
- Allegro* (written as *All.*) at the beginning of the eighth staff.

The score is written in a cursive, handwritten style on aged paper. A large bracket is drawn around the bottom four staves (eighth to eleventh).

