

Leg. 28. N.º 12.

Mus 152-3

152-3

t

1742

Fon.ª a 4.ª Leg. 1.ª N.º 30.

La Visita de las Estatuas

del Prado.

La Ploma

Donnel

Ribera

Martinez

De Laserna.

All.^o no mucho.

Polca *Bri.*

terr.

Apo lo ci beles -

p *crec.* *fe* *1or 2da*

(Polca) *(Bri)* *Polca* *Bri*

basa basa ya boi -

And.^{no}

Bri *Polca* *Bri*

que quieras Cibeles que quieras Apolo a es-

Polca Dicen que ai abaso an puesto una fuente lo.

sol. a *lo 2*
ta ora de noches despues de las ocho ya q. e las fi-
propio e oido que nuda Cibeles ya si te sub

guras de la poe sia mi torpeza a-
plico que con mi go venidas por ver si es mas

Musical staff with notes and rests.

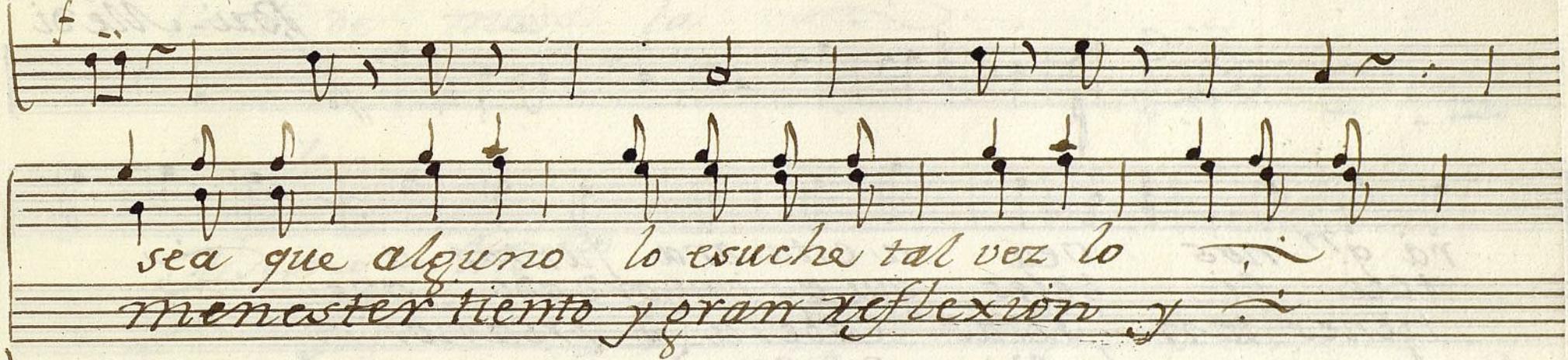
Musical staff with notes and rests.

niman yo te lo dixi chito chito
bella que las de los dos chito chito

Musical staff with notes and rests.



no sea que alguno lo escuche tal vez no -
que es menester tanto y gran reflexion que es



sea que alguno lo escuche tal vez lo
menester tanto y gran reflexion y



p *Allegro* *f*

All. poco.

Pol.ª que di-
Bri. Me pa
Pol.ª De que
Bri. Me di

rá q.ª nos vea a esta ora juntos a
tete ci beles que ds eno r d d d d que
tienes tan rotas cabeza y manos
seron que habias estado zonca

Bri) q.ª en el Prado no es nuevo-
Pol.ª tengo el posito cerca
Bri. De un dia q.ª las nubes
Pol.ª me cogio este ve rano

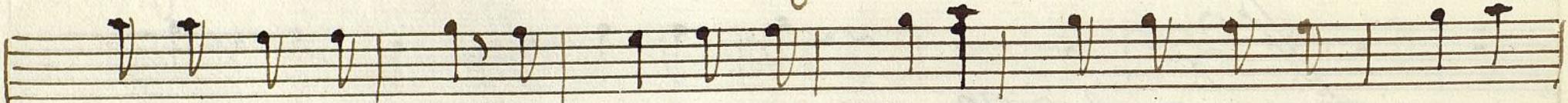
abex nocturnos
y no es extraño y
me apedrearon me
la tos de moda la

~~Allegro~~ And.^{no}
tres maj.⁴
Pero enq.^e pensamos que

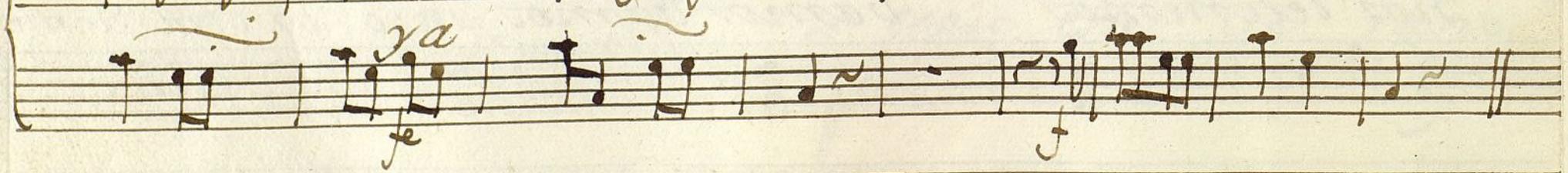
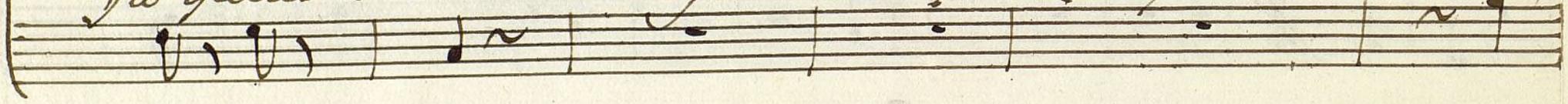
nos detenemos vamos vamos luego la otra fuente a



ver vamos vamos vamos de Cortesos



ya quello a deser vamos de Cortesos ya q. ello a deser ya



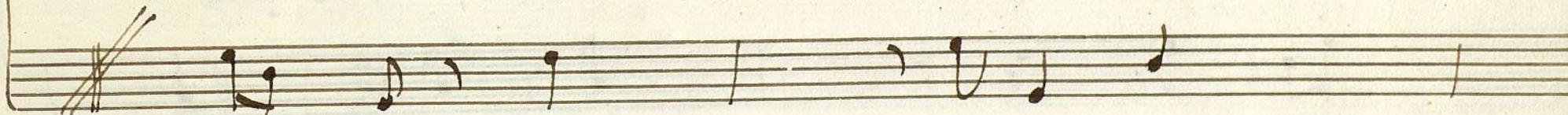
And.^{no}



Mar.^o



Priv.^a Ya que la alegría ya
Siendo tu un Vegetorio siendo



hablar nos fuerza hablar
yo una muchacha. yo



Crei. fe

hablar yo dime sirena er me hallo como otras

mora dime muchas me como te encuentras en Madrid se hallan

dime Sirena er mora (dime) me hallo como otras muchas me hallo

Como te encuentras como
en Madrid se hallan en

crec.

Allegro

All.^o

All.^o

All.^o

Bri.

Pol.^a

Bri.

Esta es la fuente ya yo la veo que te parece

Pol.^a

a ella lleguemos y se verá

Bri.

muy bien está

Pol.^a

muy bien, está
vamos allá

And.^{no} Pol.^a y Bri

Abur monstruos del

Prado

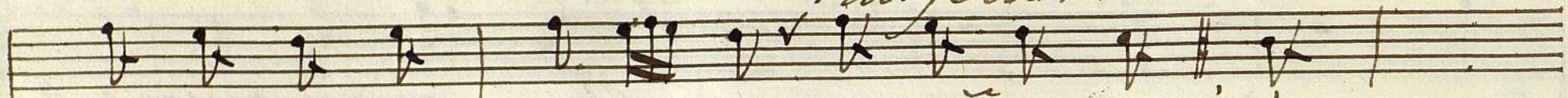
Riv.^a Mar.

Abur Dijes del Prado mui buenas noches mui

Vel.

mui buenas Noches y-

Bri. y Mar.º

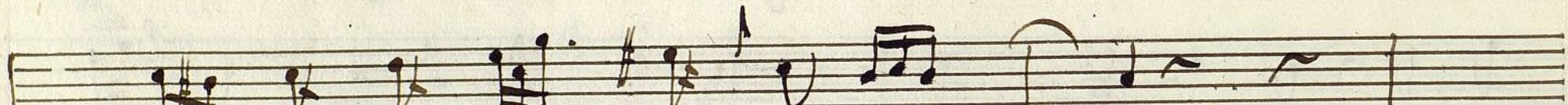


y nra



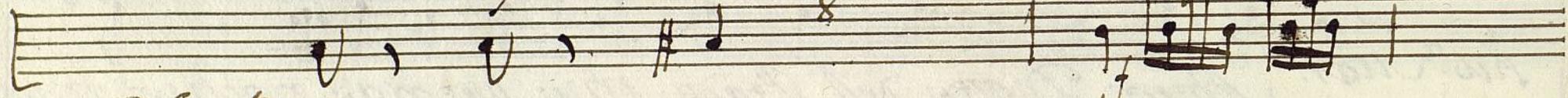
nra dicha

juntos



del placer

logre

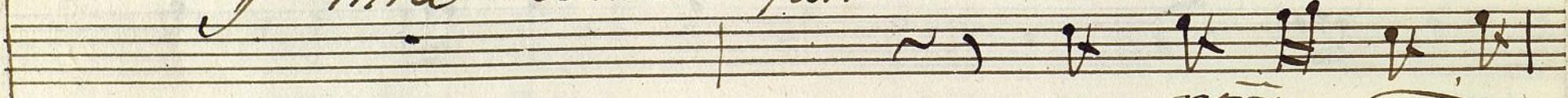


Pol. y Bri

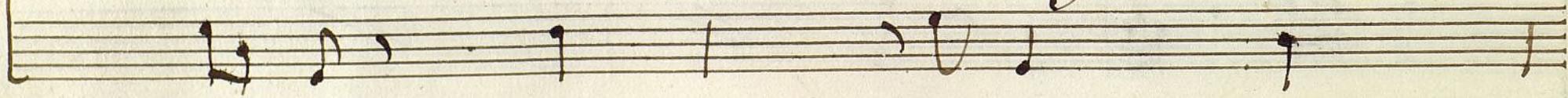


y nra dicha

juntos



y nra



del placer logre - del

Rit. a yallar. Cres. f los otros

All. a que venisteis aber la

loj otros. los otros.

fuente exami nada bien nos parece -

vamos halla

f p

Riv. y Mar.

mui bien esta
mui bien esta
vamos halla

All. Coplay.

Bri.

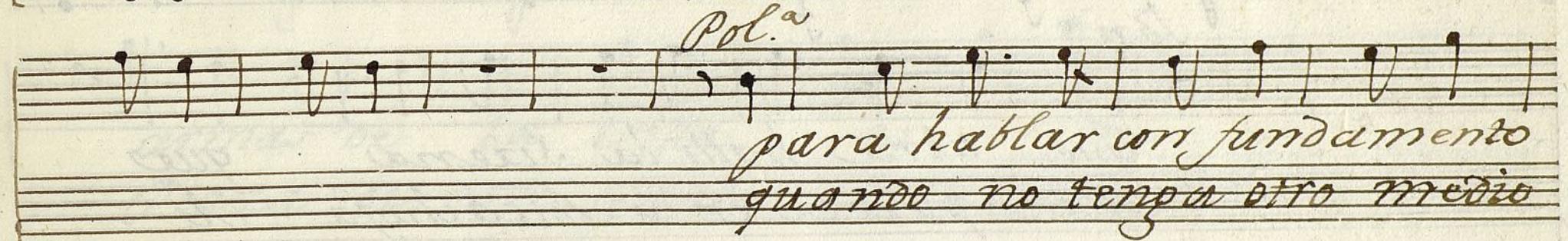
Del conjunto de la fuente
que hará en un momento la sirena



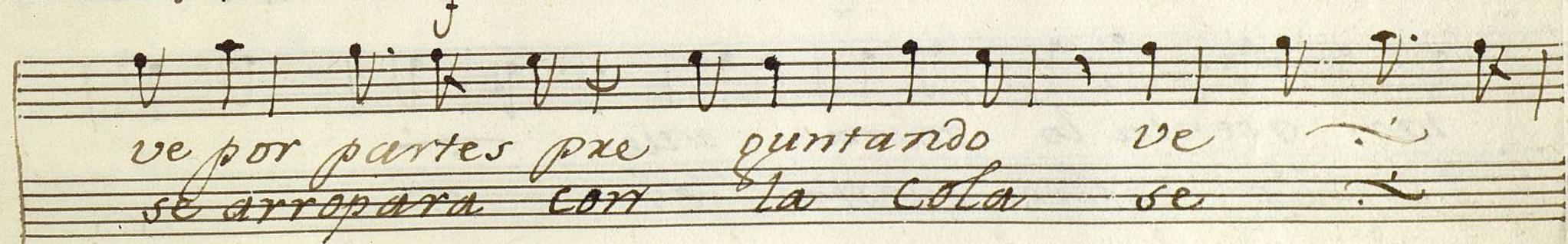
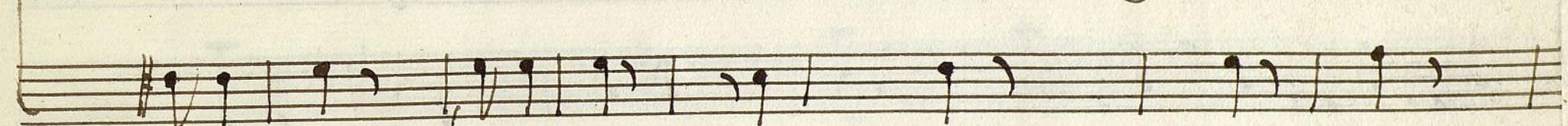
di que concepto as formado di
si ay etadas rigorosas si ay



Pol.^a

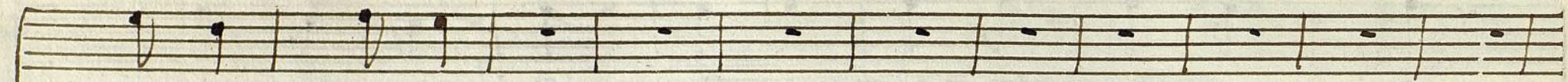


para hablar con fundamento
quando no tenga otro medio



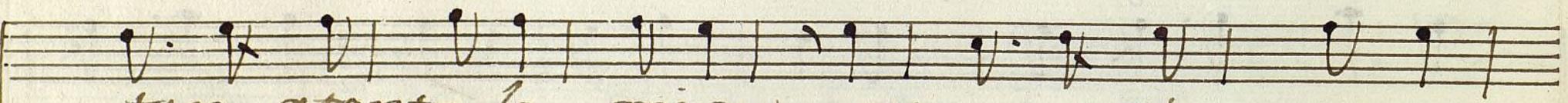
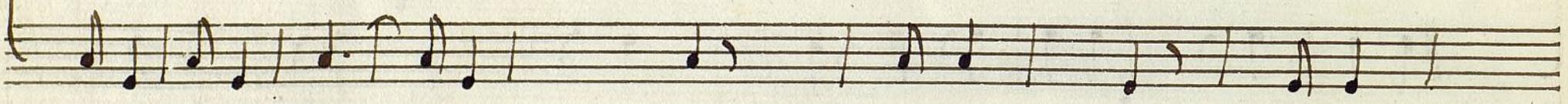
ve por partes pue puntando ve
se arropara con la cola se





Bri

que tiene halli la Sienra que
Me parece en la Alcachofa el



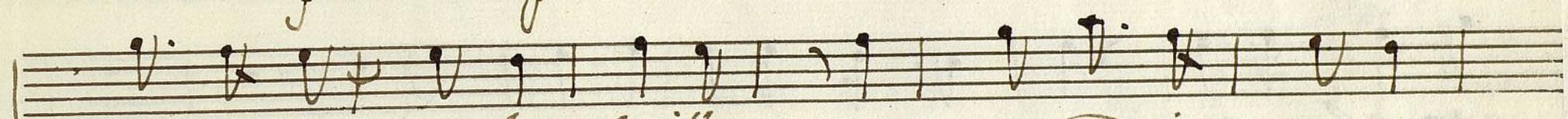
tan atenta lo mira que
copollo sobre puesto el



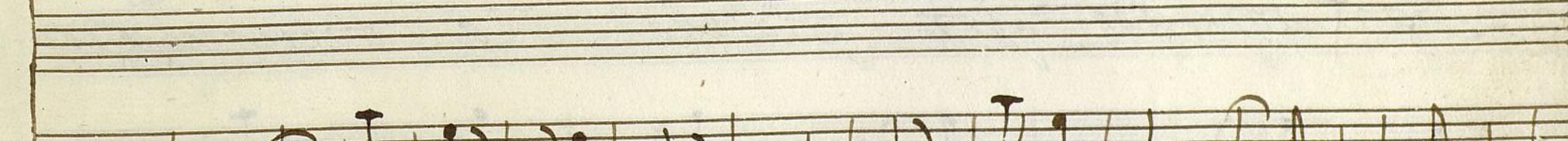
Pol.^a



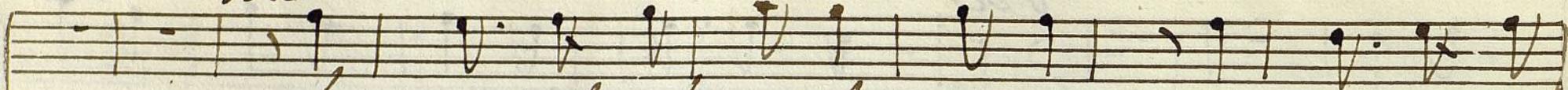
lo que estas Sirenas tienen es la
asi se venider algunas en la



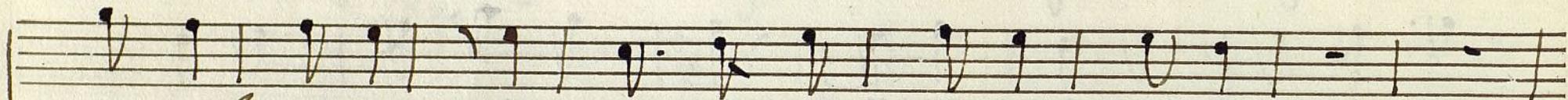
armas de la villa es
Plaza de este pueblo en



Bxi.



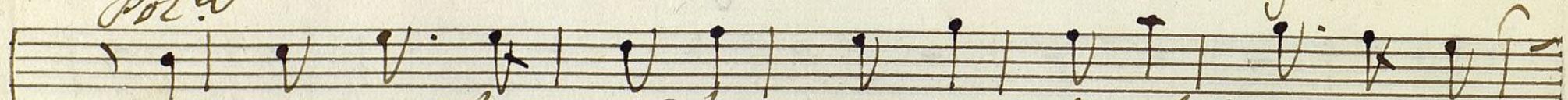
los muchachos de la danza por q.^e sean pues.
como habrán echo Cibelej esa talle



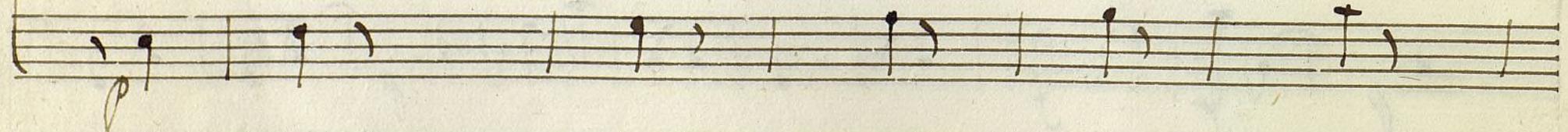
to algo senioj por
tan tremenda esa



polo



por que saben q.^e las gentes les leantan un
an tomado por modelo la conciencia de un





enredo ley
Ortera La



Bri



ques
e



lo q.^e mira hacia arriba el teatro con tan mal
se pion leon construido para verer lo cor.



Pl. a

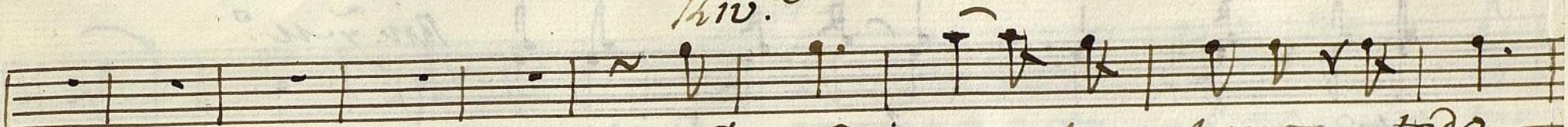
gesto el
tejos para

mi-
en

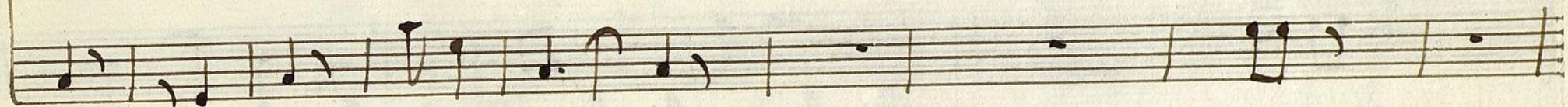
ra ala Calle de Atocha las tres casas de escar
otras aguas peores beberán algu nos

miento la
de ellos

Riv.^a



que Dioses tan tunos todo
que Dioses tan malos y que



Mar.^o



lo penetran no ves q.^e en el Prado tienen buena es
picaruecos no ————— buena



cuela tienen
templo tienen

Bu. y Ob.^a se enfadan us.
cuando ustedes



tedes por que lo decimos ante q. enfa.
gusten pueden ir a ver nos no tenemos

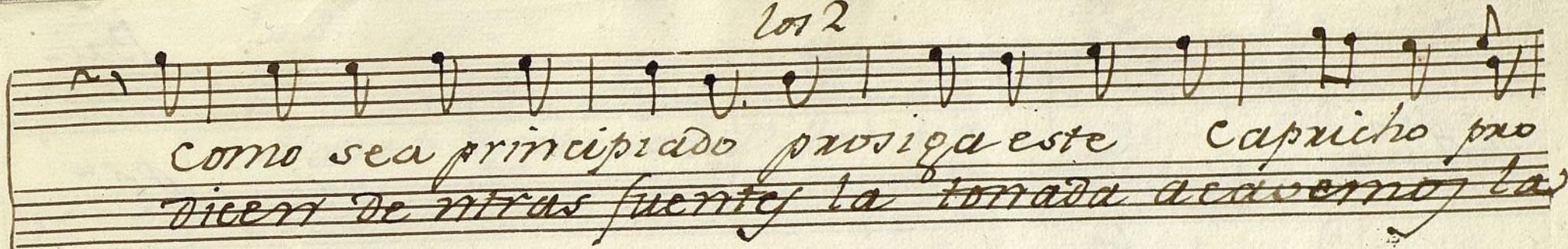
darnos no agrada o iros nos
piernas y asi no podemos y asi

p corA

pues con sumo Cuidado
y con lo que las gente

All.

202



como sea principado prosiga este capricho pro
dicen de otras fuentes la tonada de caverna la



chitito chito chito
y aya si silencio chito



chito chitito chito
chito y aya silencio



Allegro

All.^o $\frac{3}{4}$ *Bri*
Pol.^a
Ma
orio Imperial villa sola en el Mundo sola

Lot D.

Madrid Imperial, Villa sola en el mundo

sola

tu puedes decir que eres tu

Bri.

grande en Ymbenciones grande en

centro del gusto

Riv.^a *Mar.^o*

los talentos grande en la vejezas grande en los pa-
ses y grande en embi diosos de tus es-
Bri
meros — pues así de tus fuentes
pa *Riv. y Mar.* pues
hablan diversos
hablan

A handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are written in a cursive hand. Performance markings such as 'Riv.^a', 'Mar.^o', 'Bri', 'pa', and 'Riv. y Mar.' are placed above the notes. The lyrics include: 'los talentos grande en la vejezas grande en los pa-', 'ses y grande en embi diosos de tus es-', 'meros — pues así de tus fuentes', 'pues', 'hablan diversos', and 'hablan'. The piano accompaniment includes chords and melodic lines.

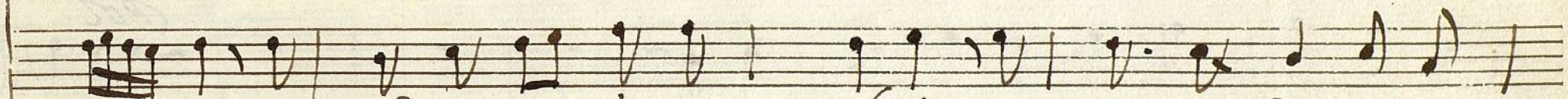
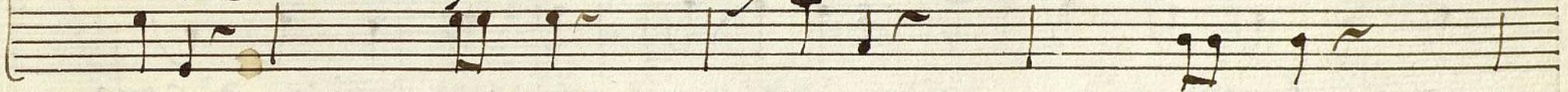
Riv^a



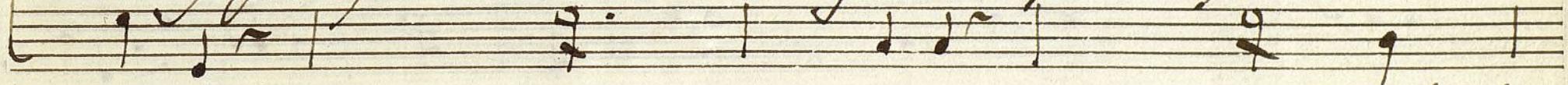
p Mar.^o



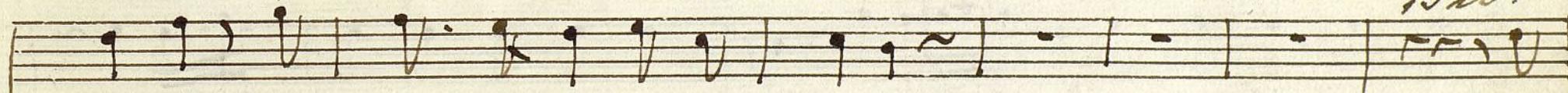
De nra fuente unoj versos an dicho mil desa



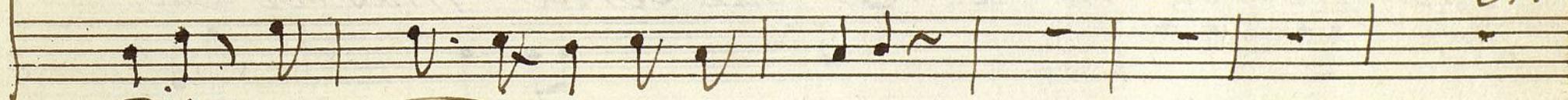
tinoy por q. en Madrid nunca faltan quadrupedos exu



Bri.

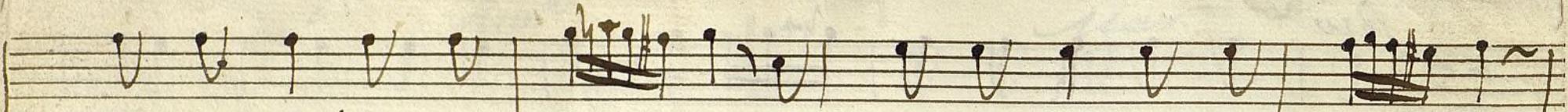


err



ditoy





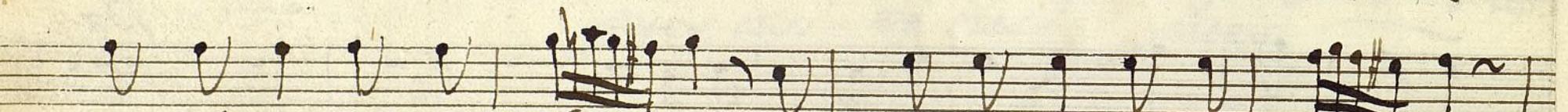
vez de mi estatua dicen que deven poner otro año



aquel comico famoso que sea metido a cor-



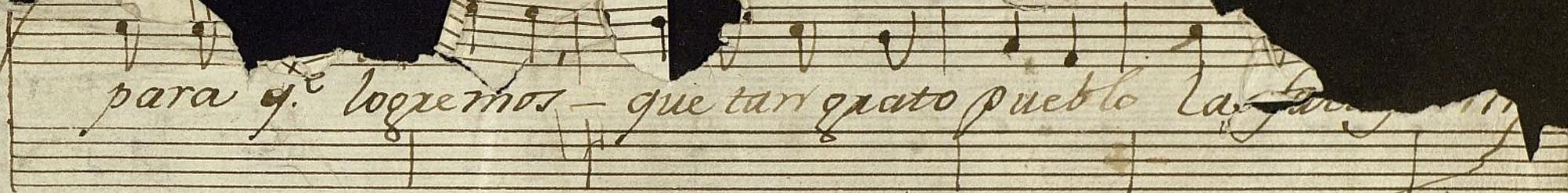
sario que



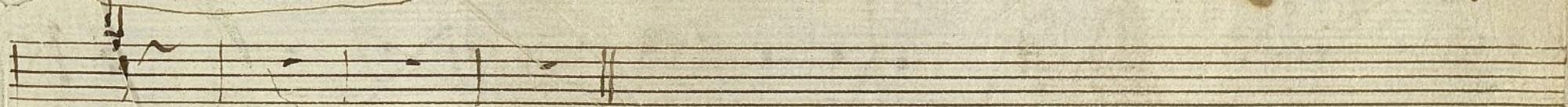
tos dicen de mi fuente que seria mas del caso

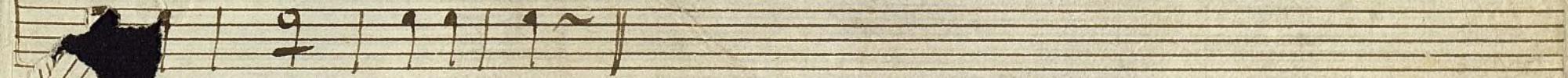


que pusieran por Leonor a Briñoli y a Ma-

para q.^e loxemos - que tan qrato pueblo la f...


se sirva indultar. abur abur y perdonar y perdo



Handwritten musical score on aged, torn paper. The score consists of several staves of music with lyrics written in cursive below the notes. The lyrics are: "cer y ale gria con la melo dia mez clen su efecto", "para rematar placer y ale gria con la melodia", "mezclen su efecto para rematar para que logremos", and "que tan grato pueblo las faltas ntras se siva indultar placer. 8." The score includes musical notation such as notes, rests, and clefs. There are some markings like "Alto" and "Mus 152-3". The paper is heavily damaged with large tears and holes.

1700055169

t

Violin 1.º For.ª a 1.º La Visita de las Visitas.

All. no mucho.

|| ||

Marcha.

All. *cres.* *f* *ten*

And no *for* *for*

for *f*

for *Allegro*

All. poco. *p* *f*

Allegro

Allegro

And. no 2

And. no 3

Allegro

All.^o 2/4

Handwritten musical score for the first system, consisting of four staves. The top staff is the melody, followed by two staves of accompaniment, and a fourth staff with chords. The music is in G major and 2/4 time. It features rapid sixteenth-note passages and dynamic markings like 'p' and 'fe'.

And.^o 3/4

Handwritten musical score for the second system, consisting of four staves. The top staff is the melody, followed by two staves of accompaniment, and a fourth staff with chords. The music is in G major and 3/4 time. It features a more moderate tempo with dynamic markings like 'p. Crei. fe'.

All.^o 2/4

Handwritten musical score for the third system, consisting of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The music is in G major and 2/4 time. It features rapid sixteenth-note passages and dynamic markings like 'p' and 'fe'.

All.^o

f *p* *f* *p* *f*

Alas Parrr.
tres mas.

All.^o *p.*

cres.

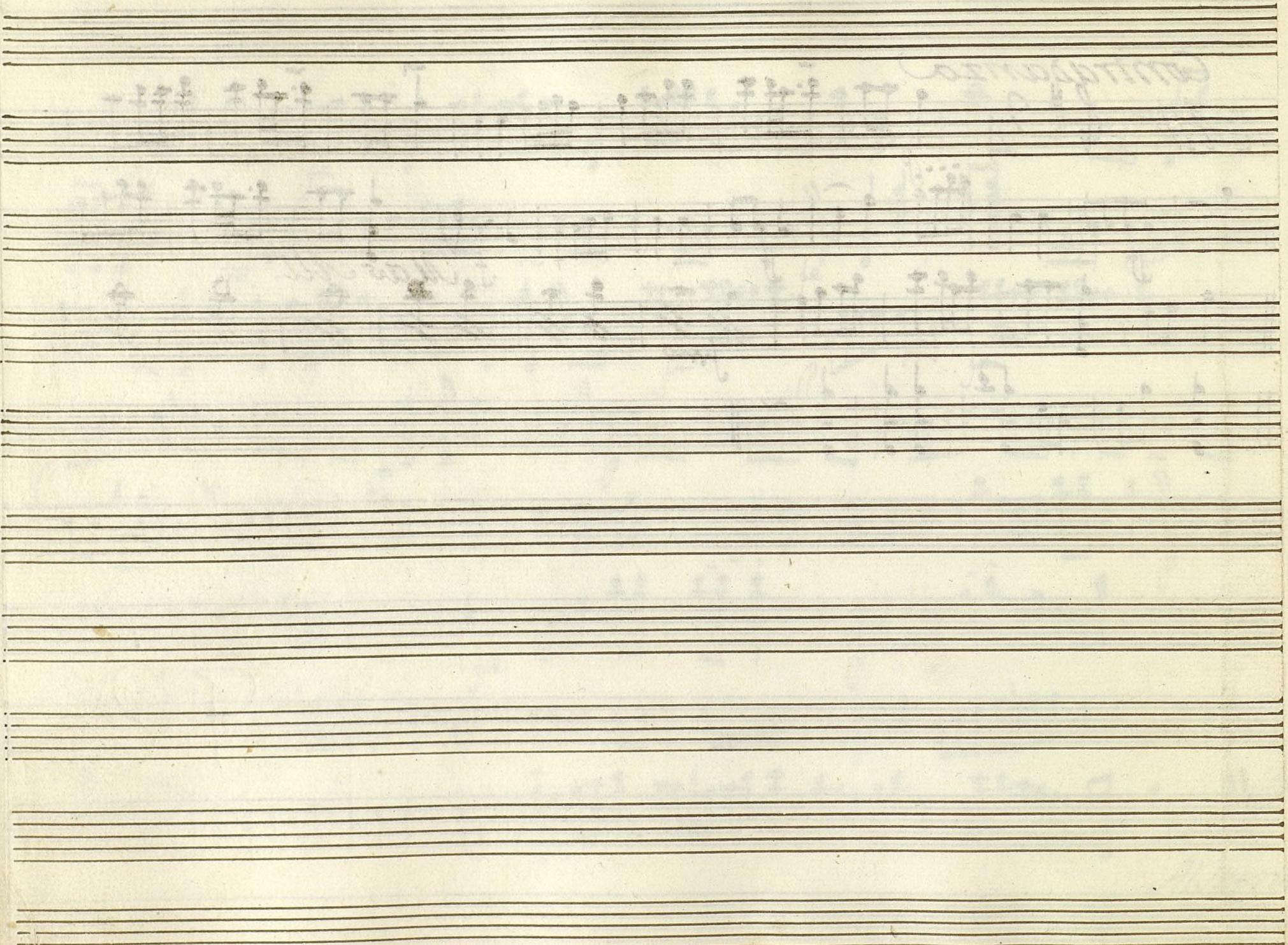
Allegro

A handwritten musical score on ten staves. The first staff begins with the tempo marking *All.^o*, a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand and includes various dynamic markings such as *ff*, *ps*, and *ff*. The notation features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and a repeat sign.

*Al seño
de ma.*

Contradanza
All.^o $\text{G} \#$ $\frac{2}{4}$

f *p* *Mas All.^o*



Violin N.º 1.º a w.º Savisa de las Estatuas.

All.º no mucho & *est.º p.º*

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 dynamic markings:

- Staff 1:** *po*, *crec. do*, *ten*, *je*
- Staff 2:** *And.te*
- Staff 3:** *estov*, *estov*, *je*, *po*
- Staff 4:** *estov*
- Staff 5:** *estov*, *po*
- Staff 6:** *estov*, *Al segrno*
- Staff 7:** *All. poco*, *po*
- Staff 8:** *po*, *je*
- Staff 9:** *po*
- Staff 10:** *Al segrno 3 mas*, *And.no*, *je*, *po*

The score features several double bar lines with diagonal slashes, indicating section breaks or repeat endings. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "And no" on the fifth staff, "Cres." on the sixth staff, and "Allegro" on the ninth staff. The score is densely written with many notes and rests.

All.^o 2/2 # 2
po e/for po e/for po fe fe

And.^o 3/4 # 3
je po je po je po *And.^o*
cres.^o

And.^o 3/4 # 3
je
cres. fe

All.^o 2/2 # 2
po fe

Cap.^o
All.^o

3

ato Parr.
3 mas

Alleg.^o

cresc.^o

Al segno

A page of handwritten musical notation on ten staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking 'Allegro'. The music consists of various note values, including eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings, such as 'p' (piano) and 'pp' (pianissimo), scattered throughout the score. The notation is dense and fills most of the page, with some staves ending in double bar lines. The bottom two staves are empty.

ato. p.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'All. to', and 'mo'. The manuscript is written in brown ink on aged paper.

Violín 2.º. Ton. a 1.º. La Visita de las Estancias Leon

Mus 152-3

All. no mucho



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 in Italian:

- crec.^{do}* (crescendo) on the first staff.
- ten* (tenu) on the first staff.
- And.^{te}* (Andante) on the second staff.
- estor* (estor) on the second and third staves.
- estor* (estor) on the fourth staff.
- estor* (estor) on the fifth staff.
- Allegro* on the sixth staff.
- All.^o poco* (Allegro poco) on the seventh staff.
- Allegro* on the eighth staff.
- Allegro* on the ninth staff.
- tr. viv. us.* (tr. viv. us.) on the tenth staff.

A handwritten musical score on ten staves. The notation includes treble clefs, a 2/4 time signature, and a key signature of one sharp (F#). The score is annotated with various performance instructions:

- Staff 1: *And^{no}* (written above the staff), *pp* (written below the staff), and *estor* (written above the staff).
- Staff 5: *And^{no}* (written above the staff).
- Staff 7: *crec.^{do}* (written below the staff).
- Staff 8: *pp* (written below the staff) and *crec. fe* (written below the staff).

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of double bar lines with diagonal slashes, indicating cuts or corrections in the manuscript. The handwriting is in dark ink on aged, slightly yellowed paper.

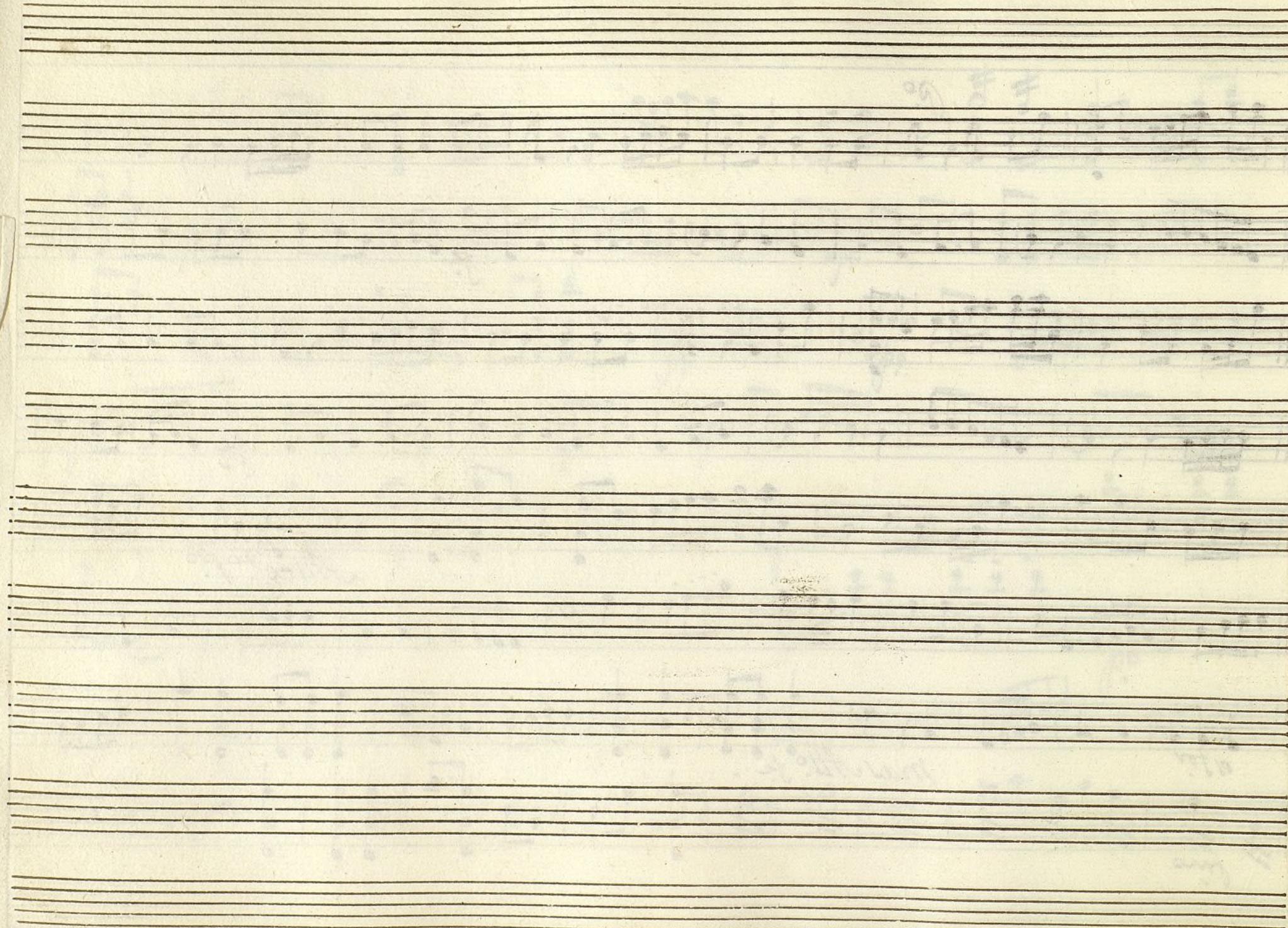
A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- pp* (pianissimo) at the top right of the first staff.
- pp* (pianissimo) at the beginning of the second staff.
- pp* (pianissimo) at the beginning of the third staff.
- Allegro* written across the middle of the fifth staff.
- Allegro* written below the sixth staff.
- All.^o* (Allegro) written below the seventh staff.
- cresc.^{do}* (crescendo) written below the eighth staff.
- pp* (pianissimo) at the beginning of the ninth staff.
- Allegro* written below the tenth staff.
- Allegro* written below the eleventh staff.
- Allegro* written below the twelfth staff.
- Allegro* written below the thirteenth staff.
- Allegro* written below the fourteenth staff.
- Allegro* written below the fifteenth staff.
- Allegro* written below the sixteenth staff.
- Allegro* written below the seventeenth staff.
- Allegro* written below the eighteenth staff.
- Allegro* written below the nineteenth staff.
- Allegro* written below the twentieth staff.
- Allegro* written below the twenty-first staff.
- Allegro* written below the twenty-second staff.
- Allegro* written below the twenty-third staff.
- Allegro* written below the twenty-fourth staff.
- Allegro* written below the twenty-fifth staff.
- Allegro* written below the twenty-sixth staff.
- Allegro* written below the twenty-seventh staff.
- Allegro* written below the twenty-eighth staff.
- Allegro* written below the twenty-ninth staff.
- Allegro* written below the thirtieth staff.
- Allegro* written below the thirty-first staff.
- Allegro* written below the thirty-second staff.
- Allegro* written below the thirty-third staff.
- Allegro* written below the thirty-fourth staff.
- Allegro* written below the thirty-fifth staff.
- Allegro* written below the thirty-sixth staff.
- Allegro* written below the thirty-seventh staff.
- Allegro* written below the thirty-eighth staff.
- Allegro* written below the thirty-ninth staff.
- Allegro* written below the fortieth staff.
- Allegro* written below the forty-first staff.
- Allegro* written below the forty-second staff.
- Allegro* written below the forty-third staff.
- Allegro* written below the forty-fourth staff.
- Allegro* written below the forty-fifth staff.
- Allegro* written below the forty-sixth staff.
- Allegro* written below the forty-seventh staff.
- Allegro* written below the forty-eighth staff.
- Allegro* written below the forty-ninth staff.
- Allegro* written below the fiftieth staff.
- Allegro* written below the fifty-first staff.
- Allegro* written below the fifty-second staff.
- Allegro* written below the fifty-third staff.
- Allegro* written below the fifty-fourth staff.
- Allegro* written below the fifty-fifth staff.
- Allegro* written below the fifty-sixth staff.
- Allegro* written below the fifty-seventh staff.
- Allegro* written below the fifty-eighth staff.
- Allegro* written below the fifty-ninth staff.
- Allegro* written below the sixtieth staff.
- Allegro* written below the sixty-first staff.
- Allegro* written below the sixty-second staff.
- Allegro* written below the sixty-third staff.
- Allegro* written below the sixty-fourth staff.
- Allegro* written below the sixty-fifth staff.
- Allegro* written below the sixty-sixth staff.
- Allegro* written below the sixty-seventh staff.
- Allegro* written below the sixty-eighth staff.
- Allegro* written below the sixty-ninth staff.
- Allegro* written below the seventieth staff.
- Allegro* written below the seventy-first staff.
- Allegro* written below the seventy-second staff.
- Allegro* written below the seventy-third staff.
- Allegro* written below the seventy-fourth staff.
- Allegro* written below the seventy-fifth staff.
- Allegro* written below the seventy-sixth staff.
- Allegro* written below the seventy-seventh staff.
- Allegro* written below the seventy-eighth staff.
- Allegro* written below the seventy-ninth staff.
- Allegro* written below the eightieth staff.
- Allegro* written below the eighty-first staff.
- Allegro* written below the eighty-second staff.
- Allegro* written below the eighty-third staff.
- Allegro* written below the eighty-fourth staff.
- Allegro* written below the eighty-fifth staff.
- Allegro* written below the eighty-sixth staff.
- Allegro* written below the eighty-seventh staff.
- Allegro* written below the eighty-eighth staff.
- Allegro* written below the eighty-ninth staff.
- Allegro* written below the ninetieth staff.
- Allegro* written below the ninety-first staff.
- Allegro* written below the ninety-second staff.
- Allegro* written below the ninety-third staff.
- Allegro* written below the ninety-fourth staff.
- Allegro* written below the ninety-fifth staff.
- Allegro* written below the ninety-sixth staff.
- Allegro* written below the ninety-seventh staff.
- Allegro* written below the ninety-eighth staff.
- Allegro* written below the ninety-ninth staff.
- Allegro* written below the hundredth staff.

A handwritten musical score on eight staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/4". The music is written in a single system. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), scattered throughout the score. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page. The paper is off-white and the ink is dark brown.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Key annotations include:

- po* (piano) at the top of the first staff.
- f* (forte) in the second and fourth staves.
- Alleg.^{to} po* (Allegretto piano) in the fifth staff.
- es for* (es for) in the seventh staff.
- mo* (mo) in the eighth staff.
- ma All.^o fe* (ma Allegretto forte) in the eighth staff.



Violin 2.º *For. a. A.* La visita de las Estatuas

All.º no mucho

estor po estor po

A handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and slurs. The score is annotated with several performance directions and dynamics:

- cres.^{do}* (crescendo) on the first staff.
- ten* (tutti) on the first staff.
- And.^{no}* (Andante) on the second staff.
- estov* (staccato) on the second, third, fourth, and sixth staves.
- Allegro* (Allegro) on the seventh staff.
- All.^o poco* (Allegretto poco) on the eighth staff.
- Allegro* (Allegro) on the eighth staff.
- Allegro* (Allegro) on the ninth staff.
- Allegro* (Allegro) on the tenth staff.

The score concludes with a double bar line and a final flourish on the tenth staff. The paper shows signs of age and wear.

Allegro 3 mas $\frac{2}{4}$ *And. no* *estor*

And. no *p.o.* *je.* *p.o.* *je.* *p.o.* *je.* *cres.* *je.* *p.o.* *je.* *cres.* *je.* *Allegro*

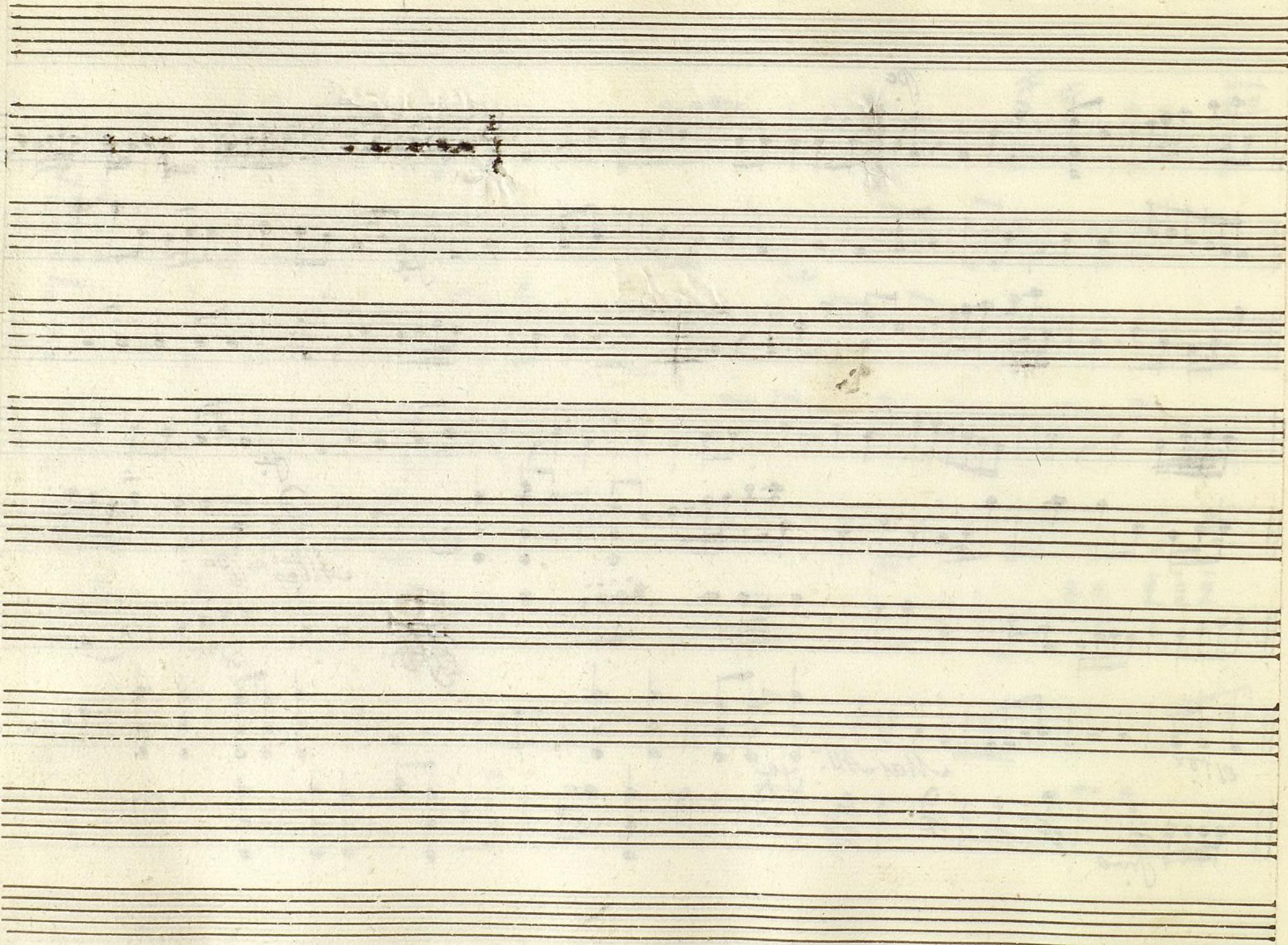
A handwritten musical score consisting of eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures: 2/4, 3/4, and 3/8. The score is marked with dynamics such as *pp*, *est*, and *fe*. The first staff begins with the tempo marking *All.* and contains the word *est* written twice. The second staff begins with *And. no*. The third staff begins with *All.*. The fourth staff begins with *All.* and features a 3/8 time signature. The fifth staff begins with *All.* and features a 3/8 time signature. The sixth staff begins with *All.* and features a 3/8 time signature. The seventh staff begins with *All.* and features a 3/8 time signature. The eighth staff begins with *All.* and features a 3/8 time signature. The notation includes various note values, rests, and articulation marks.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *est.*, *All.*, *Cres.*, and *Allegro*. The text "A los Part." and "3 mas" is written on the second staff, and "Allegro" is written at the end of the sixth staff. The paper shows signs of age, including discoloration and some staining.

A handwritten musical score on eight staves. The first staff begins with the tempo marking *All.^o*, a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many beamed notes and rests. The second staff has a *pp* dynamic marking. The fifth staff starts with a large section of the music crossed out with diagonal hatching. The sixth staff has a *pp* dynamic marking. The seventh staff also has a *pp* dynamic marking. The eighth staff continues the notation. The bottom of the page shows two empty staves.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. A large section of the first staff is heavily scribbled out with dark ink. The score includes the following annotations:

- po* (piano) at the beginning of the first staff.
- Allegro* written above the third staff.
- Allegro po* written above the sixth staff.
- esfor* (forzando) written below the sixth staff.
- esfor* written below the seventh staff.
- Ma. All.* (Maestri Allegro) written below the seventh staff.
- po* written below the eighth staff.
- esfor* written below the eighth staff.



Oboe 1.º Jon.ª a 4.º La Visita de las Estatuas.

All.º no mucho.

Solo

Marcha.

Marcha.

All.º *p* *crec. f*

And.º

Allegro

Allegro

Allegro

All.^o $\frac{3}{8}$

Allegro 3 mas. *And.^o no f*

A

And.^o $\frac{3}{4}$

crec. f *crec. fe* *Allegro*

All.^o $\frac{2}{4}$

And.^{no} $\frac{3}{4}$

All.^o $\frac{2}{4}$

legno

All.^o Coplas.

alos Parr. tres mas.

All.^o

Allegro.

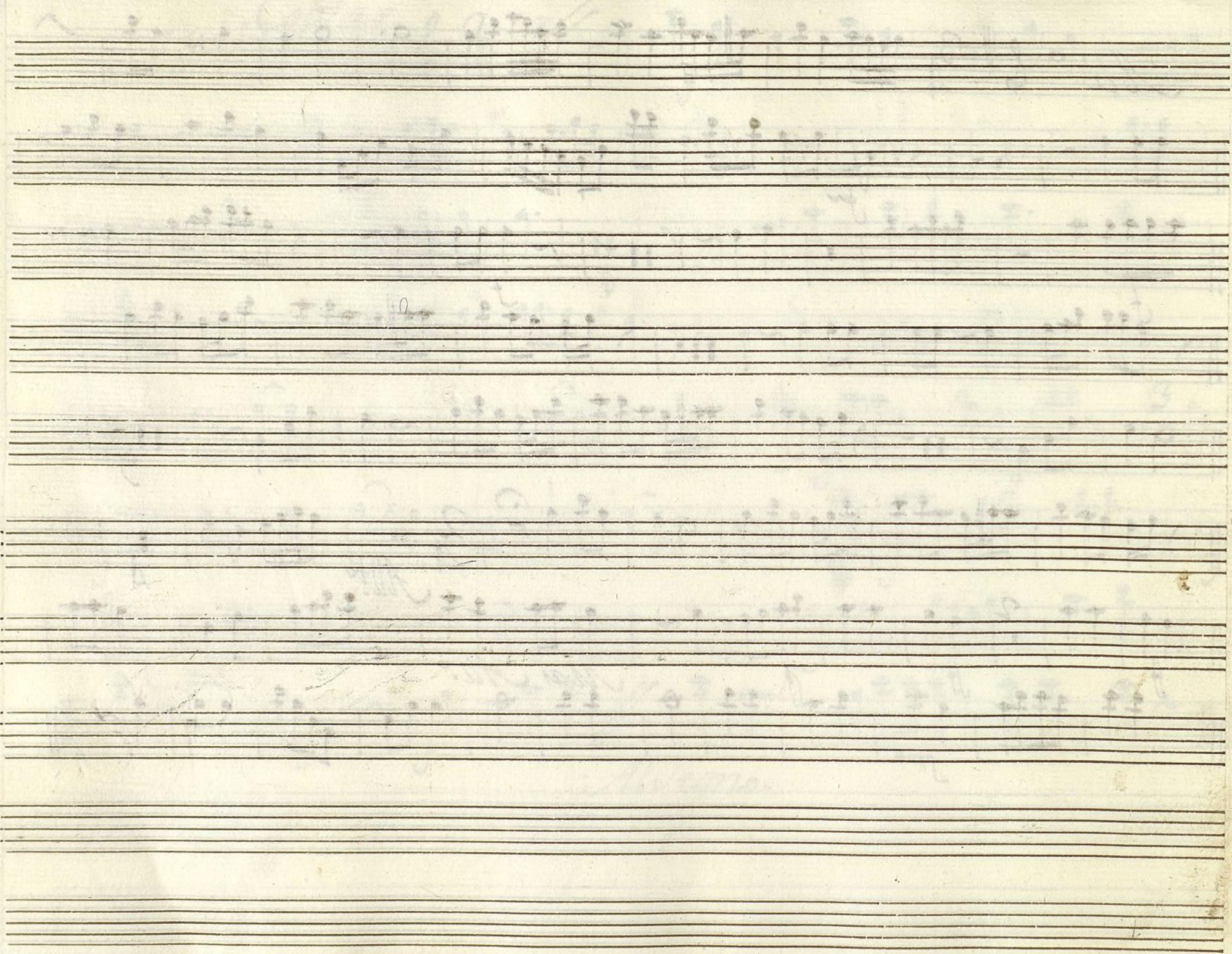
All.^o 3/4

f

All.^{to}

Mas All.^o

ffma



Oboe 2.^o Fon.^a a 4.^o La Visita de las Estatuas

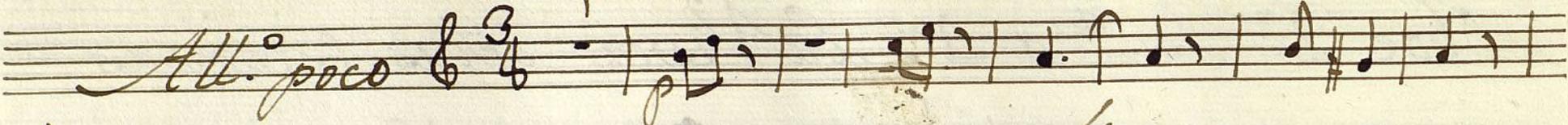
All.^o no mucho.

Marcha

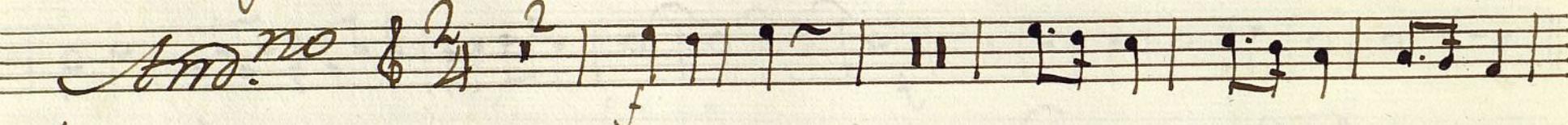
All.^o p.^o cresc. fe

And no

Allegro

All. poco $\frac{3}{4}$ 

 *Allegro 3 mas*

And. no $\frac{2}{4}$ 

And. no $\frac{3}{4}$ 

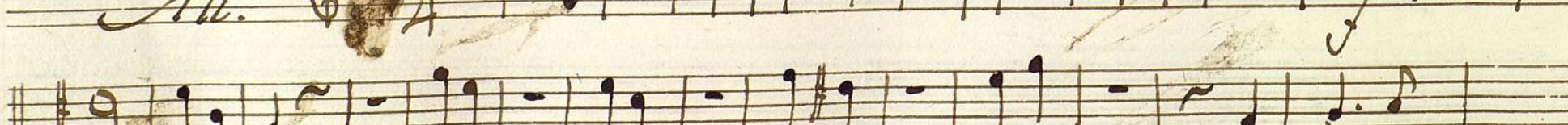
And. no $\frac{3}{4}$ 

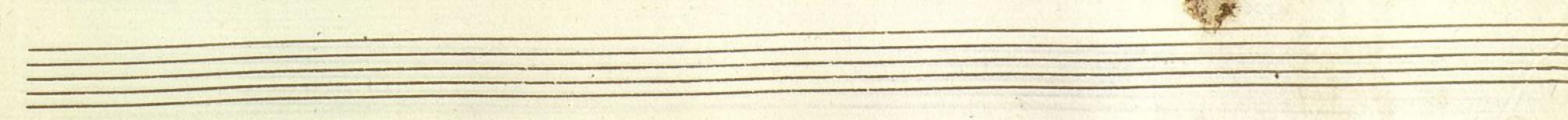
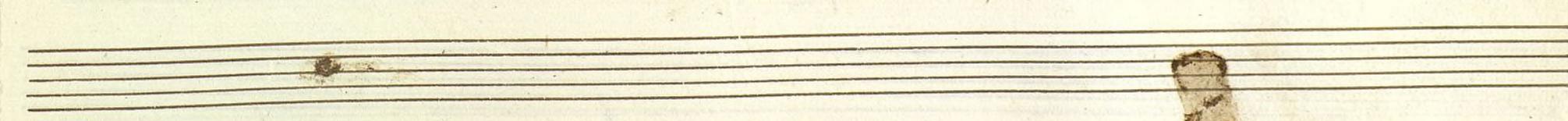
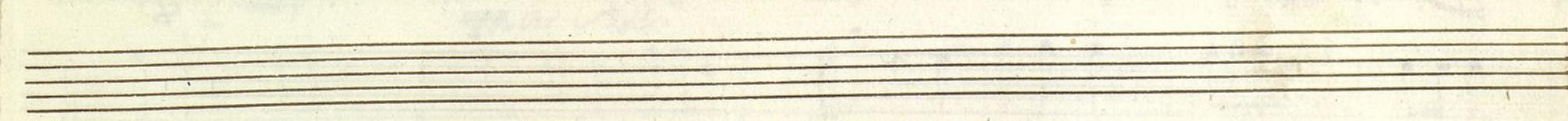
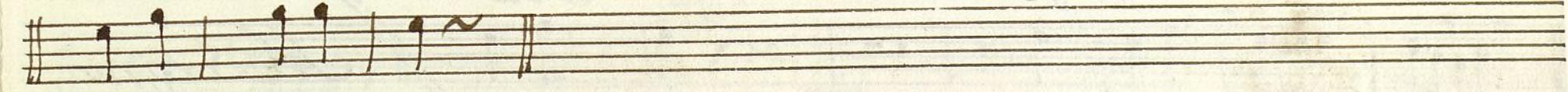
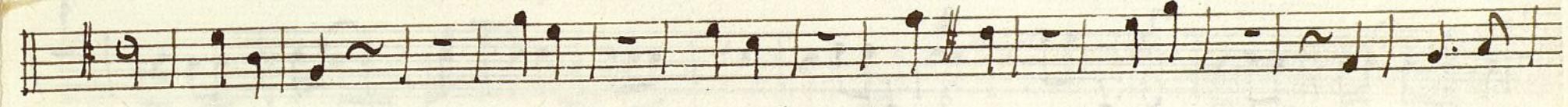
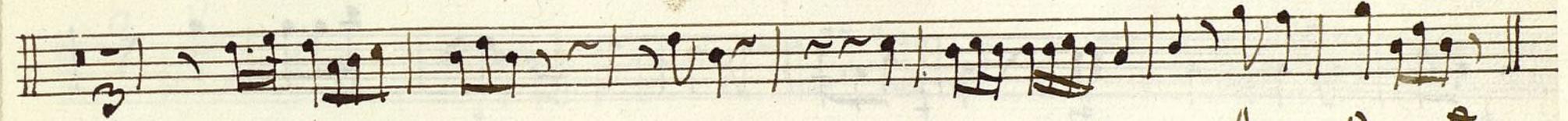
Allegro 

All. $\frac{4}{4}$ 









Coplas.

All.^o $\frac{3}{6}$

*Alto Part.
207 mai.*

All.^o

Allegro

All.^o 3/4

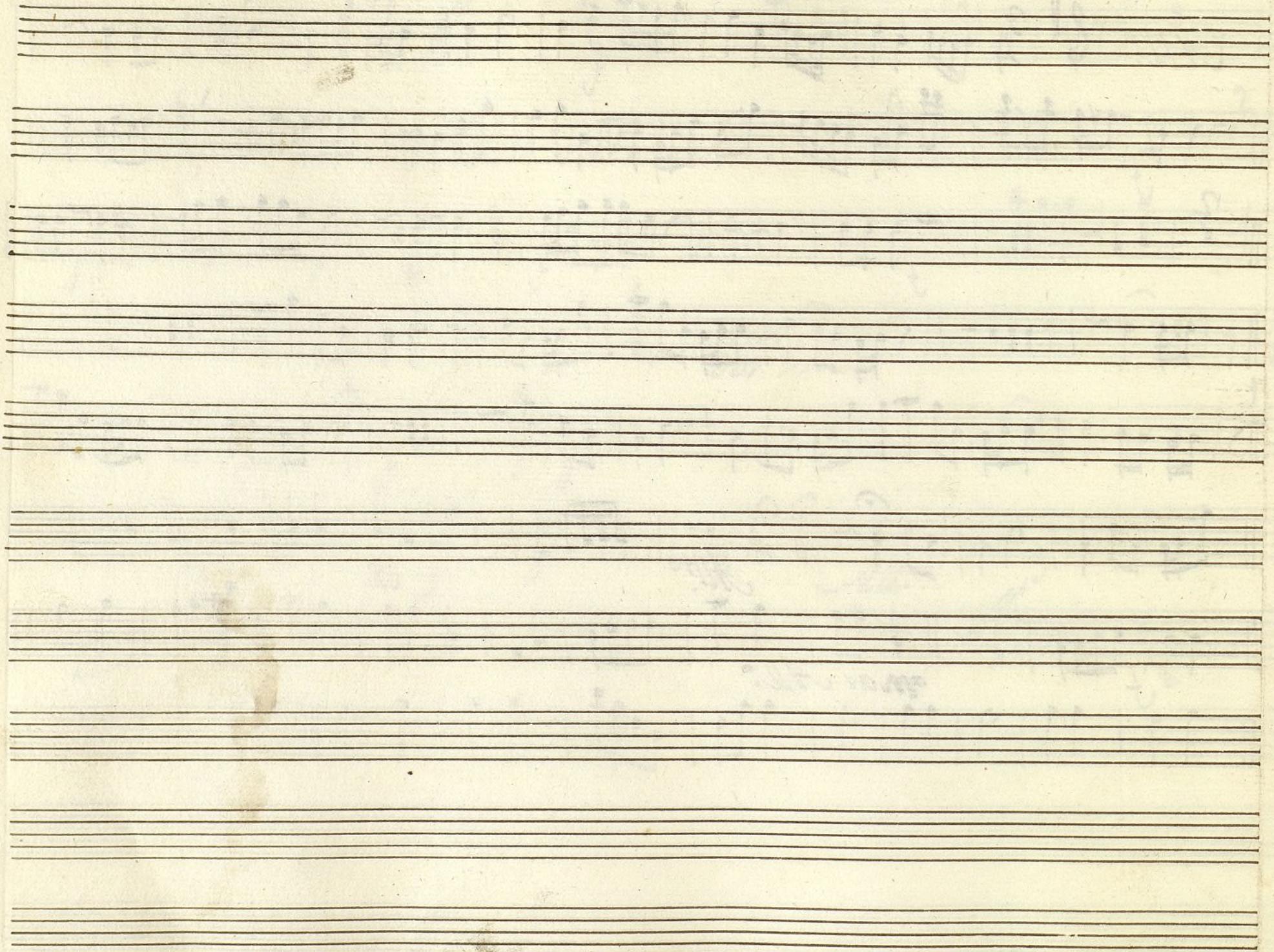
f

2

p

Alto

mas All.^o



t
Trompa 1.^a Fon. a A.^o La Visita de las Estancias.

mf

All.^o no mucho.

Marcha

All.^o p crei fe

And.^o

Allegro

All.^o poco.

Allegro *tré mas*

And.^o

tacet

Handwritten musical score on four staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{3}{4}$. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff includes the instruction *Alto Part* and *tres mas*. The third staff contains the tempo marking *All.* and the number *10*. The fourth staff is marked *Allegro*. The score concludes with a double bar line and a fermata.

Handwritten musical score on four staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{3}{4}$. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff includes the number *3*. The third staff includes the number *6*. The fourth staff includes the number *9*. The score concludes with a double bar line and a fermata.

A handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff features a key signature change to two flats and a tempo marking of *All.^o*. The third staff has a tempo marking of *Mar. All.^o*. The fourth and fifth staves continue the melodic line. The paper shows signs of age and wear.

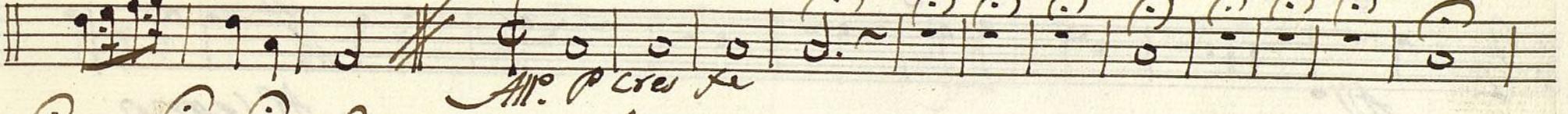
Musical score manuscript on aged paper with 20 staves. The manuscript is mostly illegible due to fading and bleed-through from the reverse side. Some faint markings and notes are visible across the staves.

t
Trompa 2.^a Fon.^a a 1.^o Las Estatuas

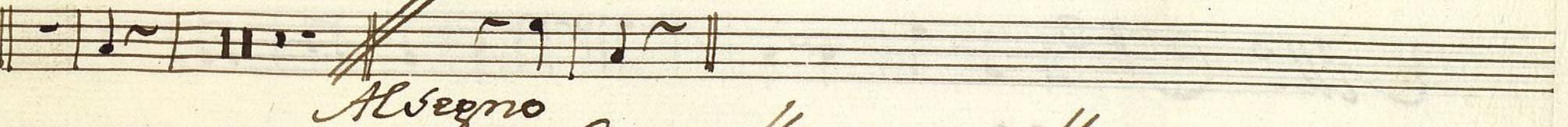
Mus 153-3

All.^o no mucho. 

Marcha. 

All.^o poco cresc. 

And.^o no 7 

Allegro 

All.^o poco  *Alleg.^o 3 mar.*

And.^o 



ta Cet

All.^o $\text{C}:\sharp$ $\frac{3}{8}$ A 6

f *Herma*
Galos Parí.

3 *f* *10* *3*

$\frac{2}{4}$ *All.º* *Allegro*

All.º $\text{C}:\sharp$ $\frac{3}{4}$

3 *fe* *3*

ma
pari.

Handwritten musical score on four 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#). It contains a series of notes with slurs and accents, followed by a double bar line and a 9-measure rest. The second staff starts with a 2-measure rest, followed by notes with slurs and accents, and ends with a 3-measure rest. The third staff continues the melodic line with notes and slurs, ending with a 9-measure rest. The fourth staff contains a few notes and a final double bar line. Dynamic markings include *p*, *f*, *fmo*, and *All.^o*. The paper shows signs of age and wear, with some staining and a torn edge at the bottom.

Bajo Tona a 1^o La Vista de las Estatuas

All.^o no mucho

Punt.^o Arco

Marcha. fogot

All.^o Perce. fe

And.^o

Allegro

All. poco. $\text{C} \frac{3}{8}$

Al Segno 3 mas.

And. no $\text{C} \frac{2}{4}$

And. no $\text{C} \frac{3}{4}$

Vel. f

Cres. f

Allegro

All. $\text{C} \#$ $\frac{2}{4}$

And.^{mo} $\text{C} \#$ $\frac{3}{4}$

All. $\text{C} \#$ $\frac{2}{4}$

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.^o* and the time signature $\text{C}:\frac{3}{4}$. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *p*, and *Crei.*. A section starting on the fourth staff is marked *La 4^a vez no* and *A los Parr. tres mas.*. The tempo *All.^o* is repeated at the end of the seventh staff. The eighth staff is marked *Allegro*. The final staff begins with *All.^o* and $\text{C}:\frac{3}{4}$. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

A handwritten musical score on eight 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 music is written in a cursive, historical style. Dynamic markings include *f* (forte), *p* (piano), and *mo* (mezzo). The word *All.* (Allegro) is written in two places, once above the sixth staff and once above the seventh staff. The score concludes with a double bar line on the eighth staff. Below the eighth staff, there are four empty staves.

