

Leg.^o 2.^o

Mus 147-3

147-3

+ Para el Día 1. de Dic^{bre} ... Día 26.
año de 1803.

tonadilla

Leg.^o 1.^o n.^o 2.^o

á 4.^o

El Ortera Enxmedador

Victoria

Yel Mtio. de Lenguar

Pape
Carnas

del
5.^{or} Laserna

Destela

Mut on de sala de cente con sillar sale el sor cam. de ortera Antiguos,
 con bolsa sombrero chico de tres picos, y redingot.

All.^o

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

sor cam.

En el mundo le dio como abra sido que mi so
 Yo por po de ver de vo ca sarla ya franca al

p.

bu na se ha entonte cido q. confu sion q.
 Nobio des puer embiarla sin mactar dar sin

Con fusion pro me tia que se ria un por
 mai tadar segun biene se entae tie ne el xre

tento de instruccion pro me tia q. se ria un por
 tiato en Con templar segun viene se entretiene el xre

f. p. f. p.

tento de insau - cion un por tento de insau
trato en Contem plar - el xae tra to en con tem

cion.

plar.

Allegro.

sale la S^{ra} Vicenta, con un veniato en la Mano,

All.^o Poco

con ademaner de Cimple.

S^{ra} Vic^{ta}

yo queriba un Nobio yo queriba un

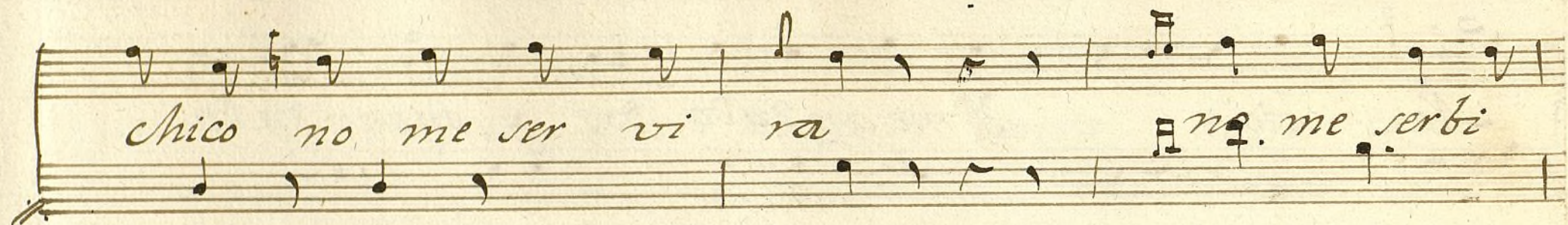
No bio Y me an d a d o d o s y me an d a d o

d o s. de to d a s m a n e r a s de to d a s m a n e -

r a s b e n d i - - g a l o s D i o s b e n d i - - g a l o s D i o s

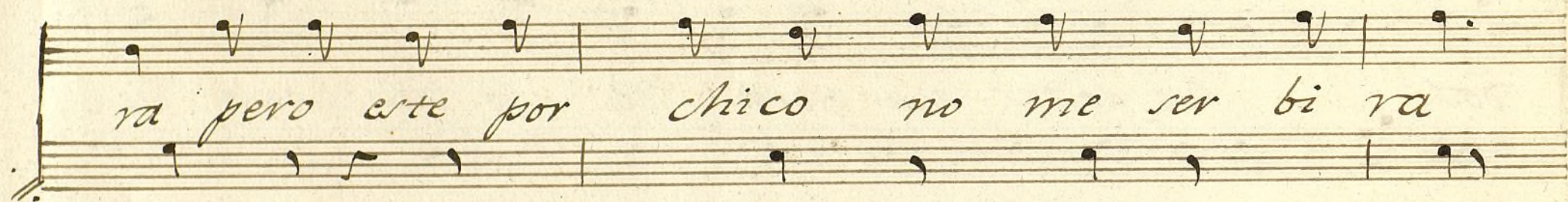
el u n o e s t a e n f r a n c i a el o t r o a q u i e r

t a el t u o a q u i e r t a p e r o e s t e p o r

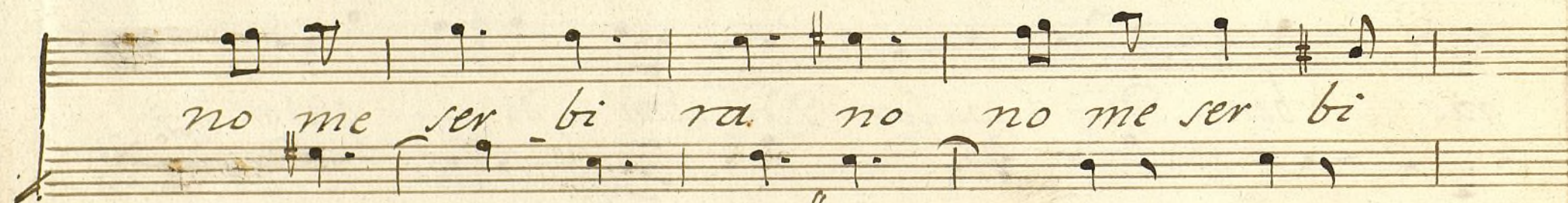


chico no me ser vi ra

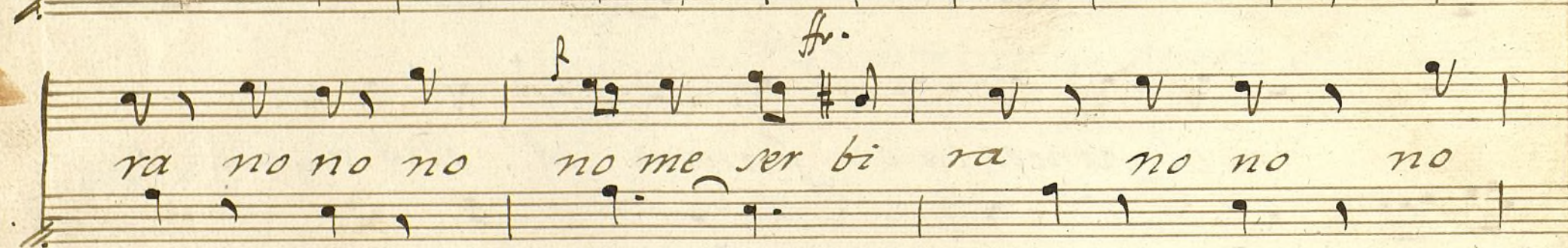
na me ser bi



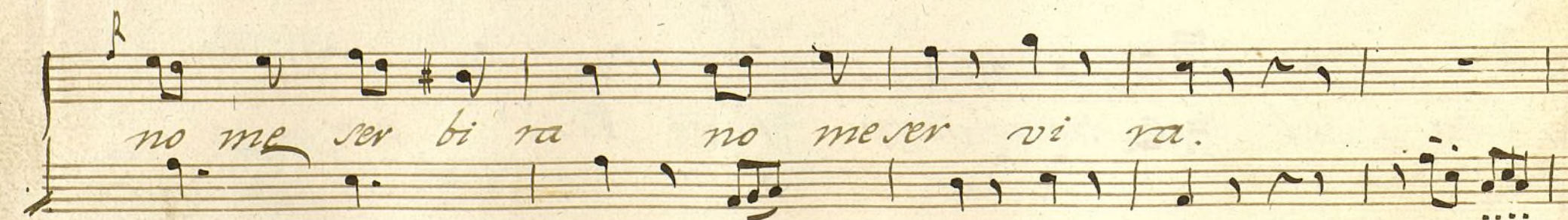
ra pero este por chico no me ser bi ra



no me ser bi ra no no me ser bi



ra no no no no me ser bi ra no no no



no me ser bi ra no me ser vi ra.

Parola 1.^a

cam. que te ha parecido el Nobio?

vic. Guardelo, juted tío mio;
ese Nobio es muy in sulso
quero da calor, ni frío

cam. De ver ponertelo ael Pecho

vic. con un alfiler prendido

cam. sino me sirbe de nada

vic. pon telo pues

cam. que fastidiga
vic. sale Pepe Garcia de Orterilla

All.^o away

Pepe

fms.

alli fueras buscar tios buscar
a quer peras Juanas tomar Juanas

Cam.

ti - - os quien me busca quien me busca
to mas. que leas dado que leas da do

Me da un papel con di si mulo

Pepe *f* *Camas* *p.* *f.*

vulles bulles Habla claro habla claro no far
Nadar nadar Y no gusto yono gusto de entru

f. *Pepe* *p.*

fulles no far fu lles hombres buscar qual co
chadas dentru chadas andas fueras que hombres

p.

chinos hombres buscas qual co. chinos. dices siempre
buscas andas fueras que hombres buscas que me dices

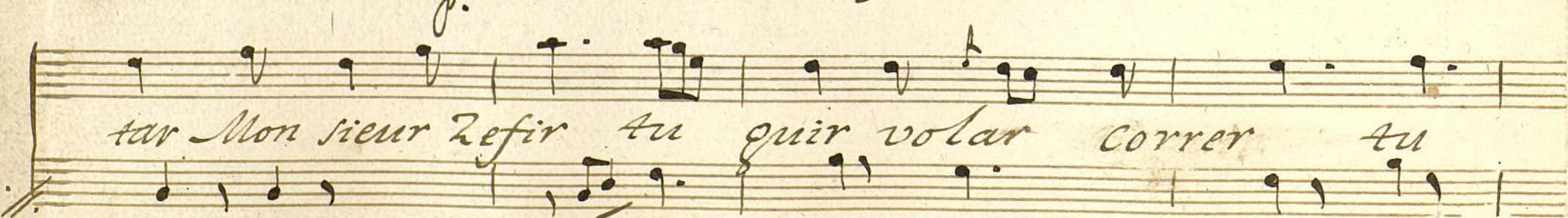
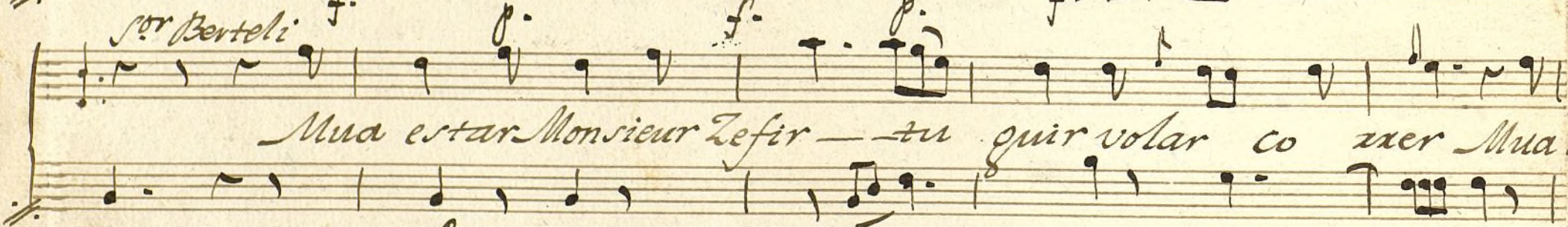
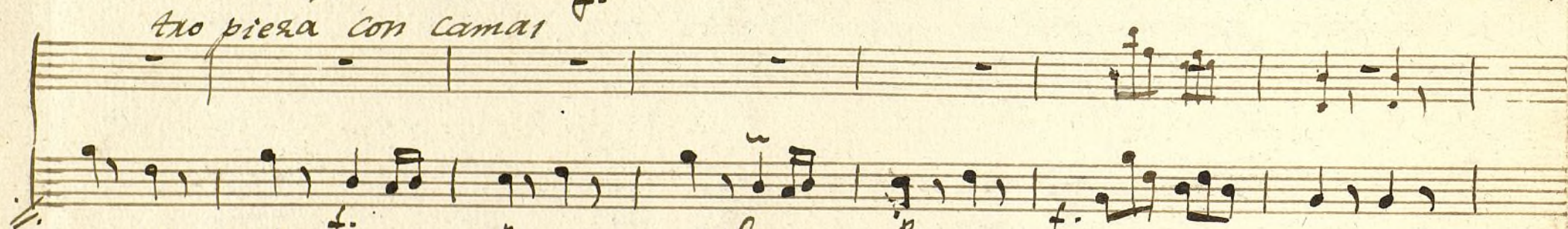
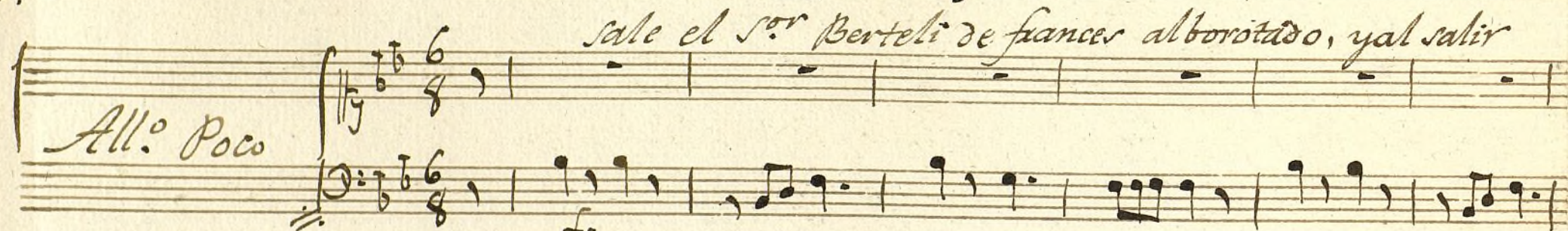
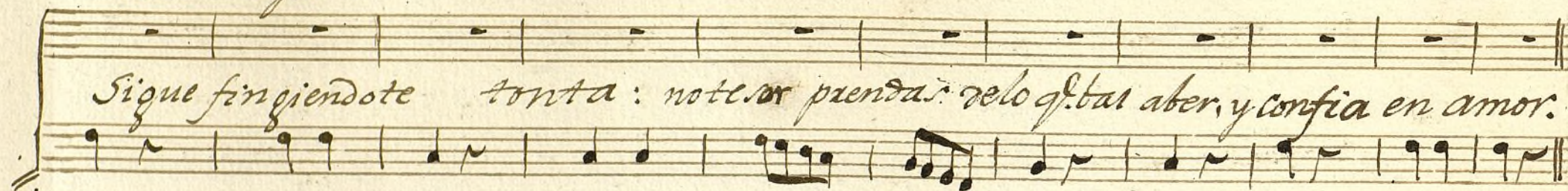
qui qui qui qui qui qui qui qui qui di ces
qui qui qui qui qui qui qui qui qui que me

siempre qui qui qui
di ces qui qui qui

Allegro

{ camara anda pensatibo acia la Puerta
y entze tanto la vicenta Lee la carta, con
la Musica que si que.

victa Leyendo



(a piacere)
 quier volar coxer - - Pardon Moncher Mon
con la voz
(ba abesar a camas y le bava)
 cher Ami a mua done unba sier
p^o
a l'ape *a tempo* *alla 1^a vicenta y seixetira*
 done unbasier do ne unbasier
f.
 do ne unbasier - - - - - Mua es
p.
 tar Monsieur Defir - - tu quier volar coxer. Mua es

tar Mon sieur Zefir tu quier voler coxer Muees
 tar Mon sieur Zefir tu quier voler coxer tu quier vo
 lar voler coxer voler coxer voler co
 xer voler — — voler — — coxer voler co
 xer coxer — —

Cam. Po
Al caso me abe
po
victa
nido para en señar te - hablar con el tio - que
Bert. vi
xi - - do es pero a de lan tar la trama que yo heur
Pepe
di do no llega a pe ne trar. Du xillos heco
Camas
gi do por car tas entre - - gar al

1^o 4^ota
vic -

Bert.

Pepe

Caso meha be ni - - do al caso meha ve

co nel tio que xido con

la trama q. yo heur dido la

Du rillos he co gido du

ni - do pa ra en señar te hablar - - hablar

el tio que xido es pero a de lantar

trama q. yo heur dido no llega a penetrar

rillos he co sido por cartas en tregar

Pa ra ense ñar te ha blar en se ñar te ha blar ense
 es pero a de lan tar a de lan tar a
 no llega a pe ne trar a pe ne trar a
 Por cartas en tie gar si en tre gar si

ñar te hablar,
 de lan tar,
 pe ne trar.
 en tie gar.

Parola 2.^a

f.

Parola 2.^a // can, con que usted la enseñara
el frances?

Bert, - - qui.

Pepe, ¿Lo ve usted?

qui.

can, ... pondras cuidado Niña?

vic, ... No le tengo de poner?

~~Bert~~, ... ote debe obedecerme
en todo.

vic, ... Pues ya se

can, ... Mamej ala obra; tu es cribe
voi ala otra tienda a ver
si visitan los man cebos
el. capon. ... hasta del puer.

Pepe

hom

All.^o

2 oboe

f. solo

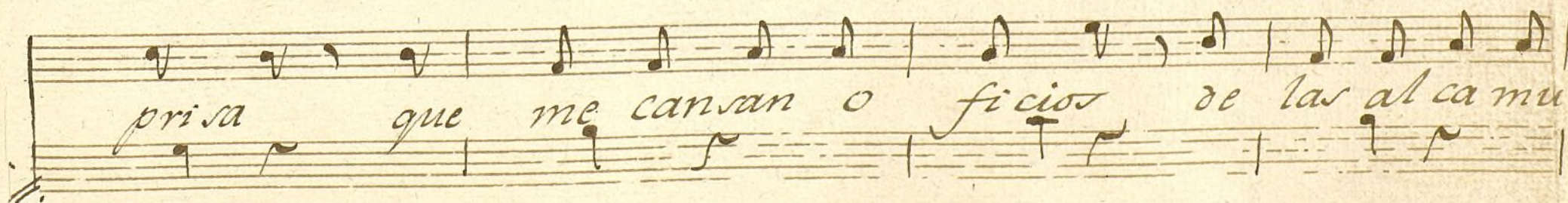
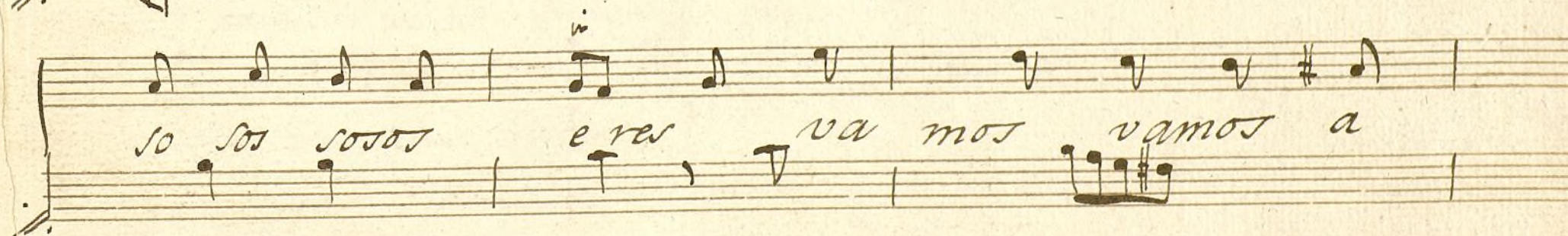
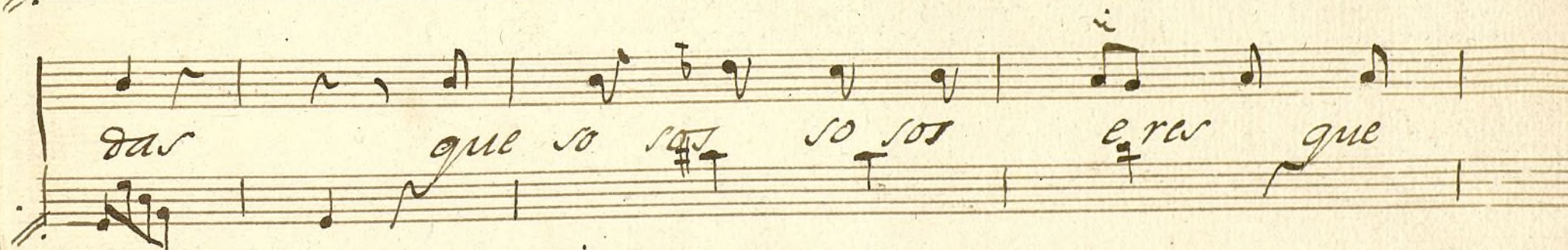
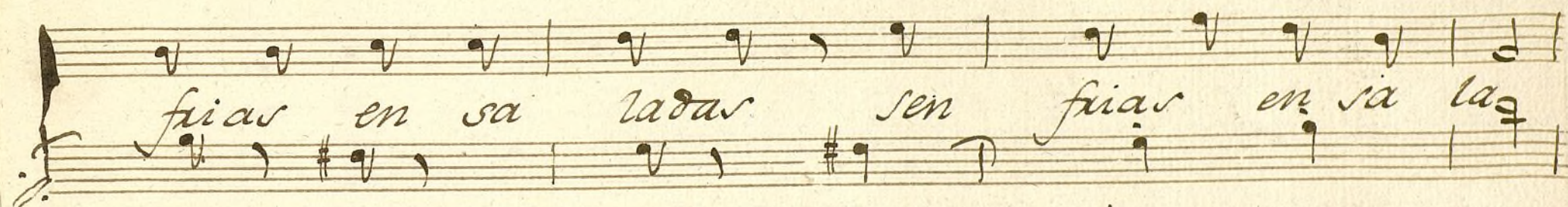
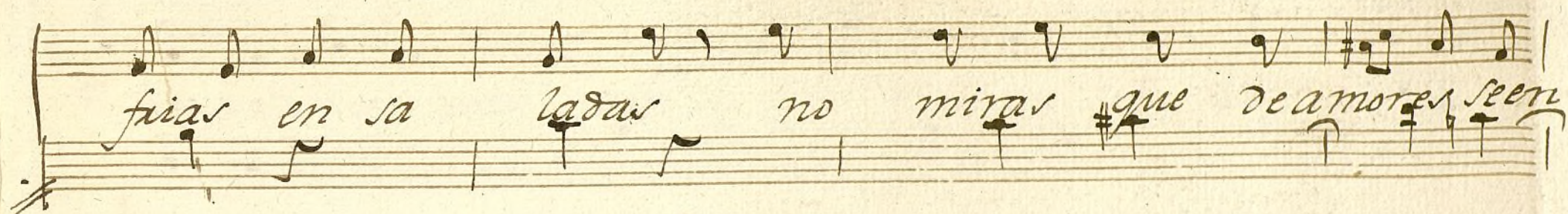
bres tiempos no pierdas

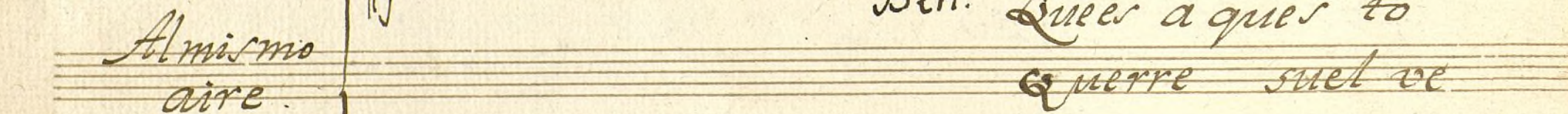
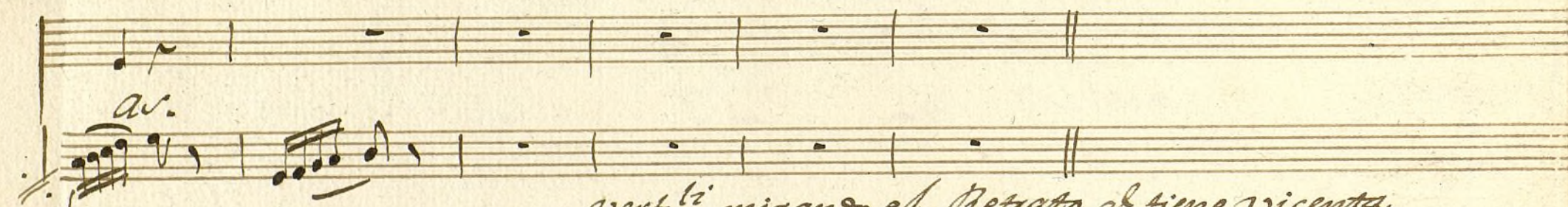
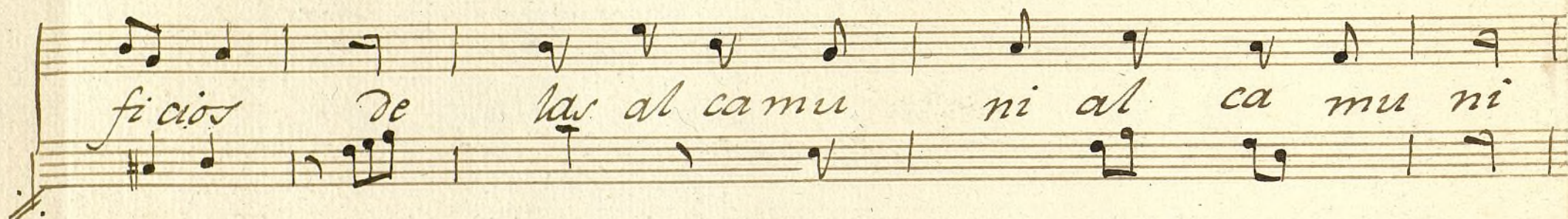
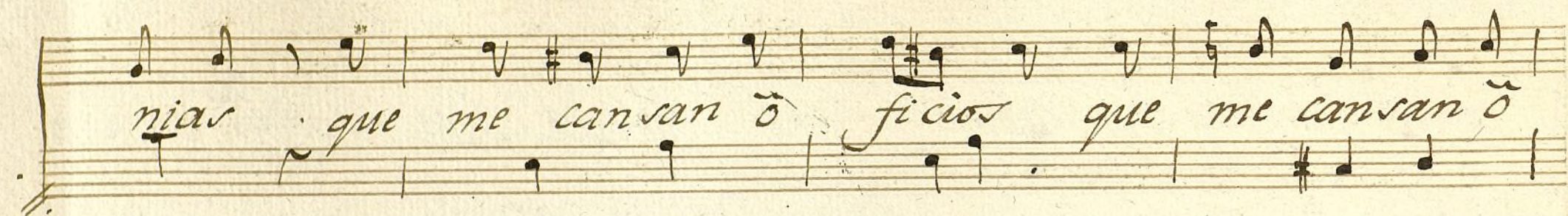
o bligas alas

Juana

no miras que de amores

se en





quer a quer ~~to~~ toa le ve fiera a lebe
 que rre suel ~~de~~ de a hora tu tio a hora tu
 fiera
 de mi No bio es el rre a to de mi
 tio lo pri mero des po sar me lo pri
 No bio es el a et na to — mas no
 mero des po sar me — Ya pa

temas que ya trato de sa cer me al punto
ris des pues em viar me que es peor que em biarme a Ar

del mas no temas mas no temas que ya
gel Ya Pa ris! -- ya Pa ris des pues em

trato de sa cer me al punto -- de el.
viar me que es peor que em viar me a Argel. Al regno

Bert.^{li}

tu tan so - - lo ar - de - - ser

vic.ta *p.* *Bert.^{li}*

mia vus ca me dios de lo grar lo tutan

vic.ta *1^o 2^o*

so lo ar de ser mia el mo

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

do de exe - cutar lo fio - - tutier - - noa

do de execu tar lo fia - - de ^{mi} ~~ti~~ tierno a

cres.

mor tu tier no amor.

mor ^{mi} tier no amor. tios oye al gara

tios oye al gara

via tios oye al gara

via al gara via

via al gara via

victa ^{pº} *2*

Bert.º Lo mejor sera de

Lo mejor sera de

Lo mejor sera de

p.

lor 3. *Camueta*

lor o to marlo con calor lo mejor sera de

lor o to marlo con calor

Pepe, o to marlo con calor

lor 2 lor 3

lar lo lo mejor sera dejar lo o to marlo con ca

vista lo mejor sera dejar lo o to marlo con ca

o to marlo con ca

lor si con calor.

lor si con calor.

Parola 3ª

lor si con calor

vic.^{ta} que hemos de hacer? *(Dxo.)* Lo primero
firma este papel confesando aya sido *vic.^{ta}*, yale esta! *(Le firma)*
Pepe Pones que testigos eran Juancho, Goiti Laxamindi;
Goiti, Novicio de Otxeraz; *(Bert.)* despues... Pero antes de todo
vime tutio no espera aun fiances q. por poderse
viene a casarse? *vic.^{ta}*, si,

Pepe Y llegas, mananas, tarder.

Berteli entonces, conbendra que no me duerma
Pero ese xetiato, *vic.^{ta}*, calla;

no te causara mas penas.

Pepe tior; *(Bert.)* tananto tediga
xer ponde qui, y nada temas

All.^o

Bert. 7i

Ce Mari - ax ebon et

sax ce Ma ri ax ebon et sax et pur qua di te

mua pur qua di te mua et pur qua di te mua - vu so po

se le rre fu se se rre fu se vu so po se vu so po

p.º cresc.

se cet la rra son qui vut en gaix ater mi

f.º

for. for. p. viol. basso
ter me né ater mi ne ce Ma ri ax ce
Ma ri ax ce Ma ri ax. Parola 4a

Cam. Es mucho cuento el Mito. como la cita aconsejando!
muchas gracias, ¿qué tal va? adelante mucho?

vic. tanto... Pepe, Maestros en señas, ¿sabias
Cam. como se explica veamos Ben. ¿vole un Mauidy?
vic. qui. Cam. Muy bien: seguir preguntando.

Ben. ¿vole volae Precepteur? vic. qui.

Cam. ¡al! ¿vobis quere hedado vic. Ne pa mon sner
Cam. qui se dice qui, qui, qui - enfadado

vic. Si yo no sabo. Ben. harni coton'

Ben. No traerla Ben. ¿oyer que en ero quedamos...

Cam. ¿que la dice usted? Ben. ¿que estudie

servitor Non seur D. Pablo tal laral... space cantando.

1^{or} Cam.

And te

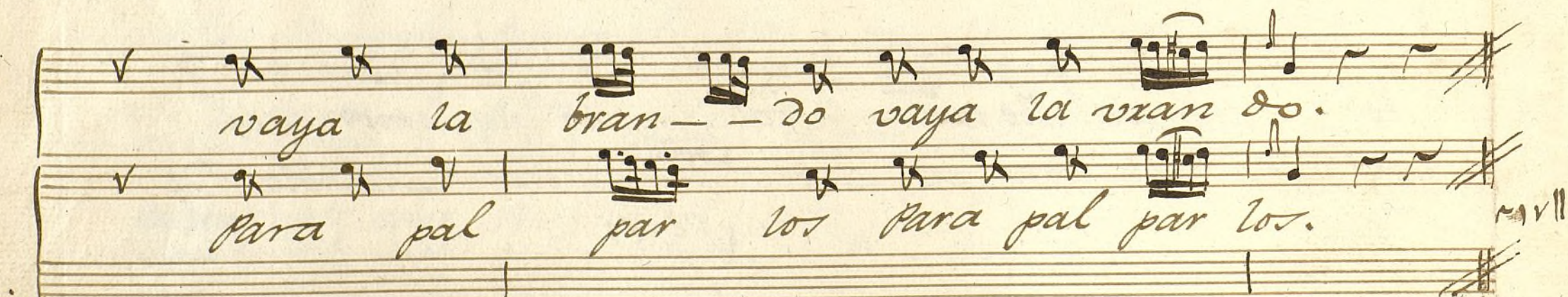
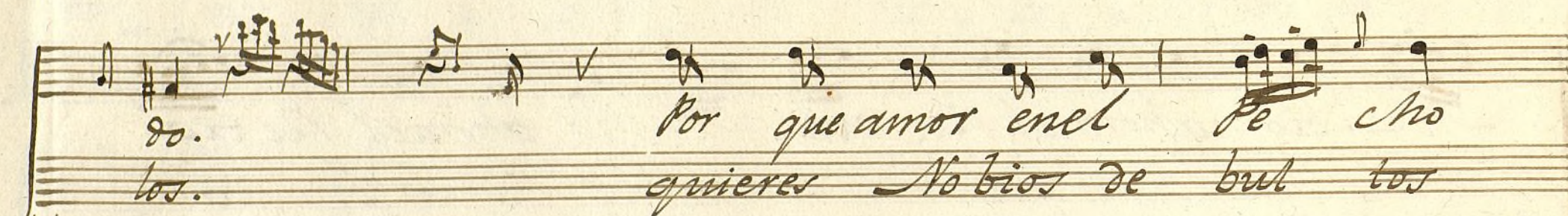
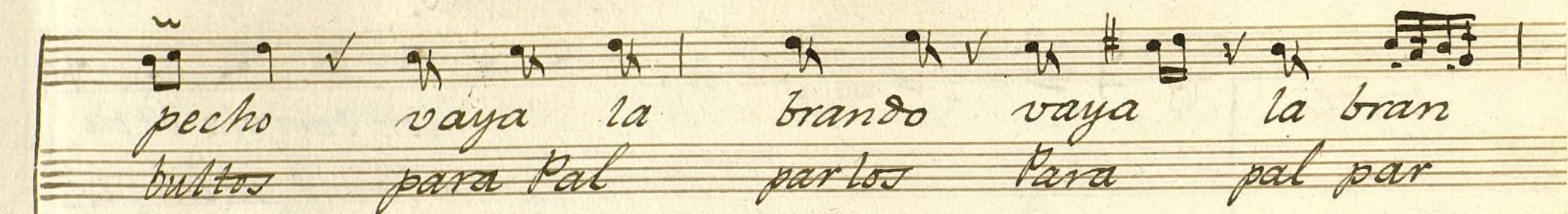
con templa de tu

ra cie ta

No me labran lo

No -- bio ahora el Re tra -- to ahora el Re tra
No -- bio a mi pin ta -- dos a mi pin ta

to ahora el Re tra -- to por que amor en el
do a mi pin ta -- dos ~~pepe~~ quieres No bios de
(pepe)



Allegro

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score includes a key signature of two sharps (F# and C#) and a time signature of 2/4. The lyrics are written in a cursive script.

Allo

¡Llamas

Ve amos - - - la plana
A ver los Per files

es cor to - este xabo es
no los vinas malos no

ra vieta

Cortoester tra — — — bo de este modo
 los vi mas ma — — — los yo be soy rre

pienso de este modo pienso sa lir del me
 beso yo be soy rre verso del No bioelxae

trato. que lindo que vello
 trato. que fuego yo sientto

me pare ce un parmo me pa re ce un
de mores mea braso que fuego yo

de caer el Retrato y da un Chillo do, llorando

parmo un parmo un parmo ay ay tio q. el
siento de amores me a braso ay ay tio que el

Nobio ay tio que el Nobio se me hizo - - pe
Nobio ay tio que el Nobio dea qui se ha - - mar

Aen

cam.

varos

No

llores

por

ero

que

chado

No

llores

por

ero

pues

solo ental

cara

se azom

pio el cis tal

que

que teha que

dado

el ori

ginal

que

victa

simple

que

var

varo

que

var

varo

simple

que

var

varo

que

var

varo

for.

f.

Pepe

que Niñas tan pi carar tan pi carar tan pi carar
que Niñas tan pi carar tan pi carar tan pi carar

los 3

Cam

Pepe

dar se nose puede mayor a ni mal Ma

yor a ni mal mayor ani mal

Allegro

All.^o *Llaman ~~victa~~ Cam!*
han lla mado an lla mado
victa
aer tar oras quien sera aer tar
Pepe Si ya ba ya ba ya ba *cam!* aer tar
sale Pepe *cam!* oras quien sera
o ras quien sera quien lla maba (Pepe) xemedando un Guacaro
hombrer tiesos hombrer

tie so tie so con ca
xillos muy in chados que ablar graves y pau
sados y con manos a si va y con Manos
a si ba el Ingles tal vez sera el In
gles tal vez sera ael le vien en lo p
cres. f.

deres es pre ciso des po sar se

cres.

es pre ci so des po sar se *victa* como un

cres.

rrayo no me Par te — — no me Parte

Pepe ala victa

Nobios vienes los pla ceres bulles

bulles a co brar Nobios vienes los Pla ceres bulles

vic. y cam.

mar ya

bulles a cobrar bulles vuller a co brar — *mar ya*

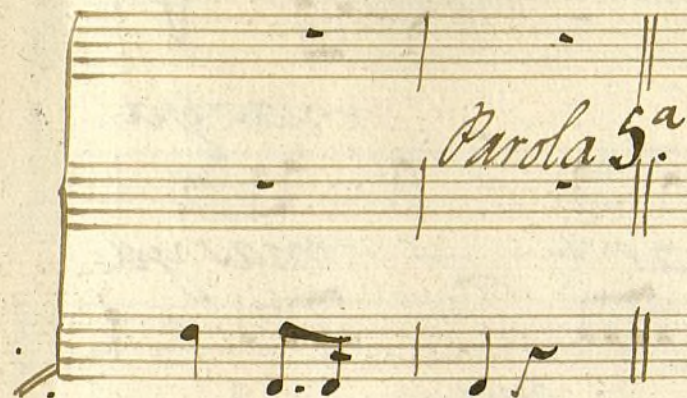
eres.

Uega de con tento yo me siento e nage

Uega de con tento — yo me siento enage

nar yo me siento ena genar e na genar.

nar yo me siento ena genar e na ge nar.



Parola 5ª

Bert ~~cam~~) ... hei ?

cam. ... Señor

~~Bert~~) La Nobia ?

cam. ... ved la

~~Bert~~) con ella yo me desposo
por mi amigo ? otros Amigos
sin poder hacerlo propio

cam. ... dale la mano.

vic.ª ... No quiero.

cam. ... ¿ptelo mando

vic.ª ... ¿mi Nobia ?

cam. casandote aora con ese var casada con el otro.

vic.ª ... con que tendre dos Maxidos ? ~~Bert~~ dos maxidos ? uno solo

cam. ... des pachate. ~~Bert~~ tome vites ... le alarga la mano

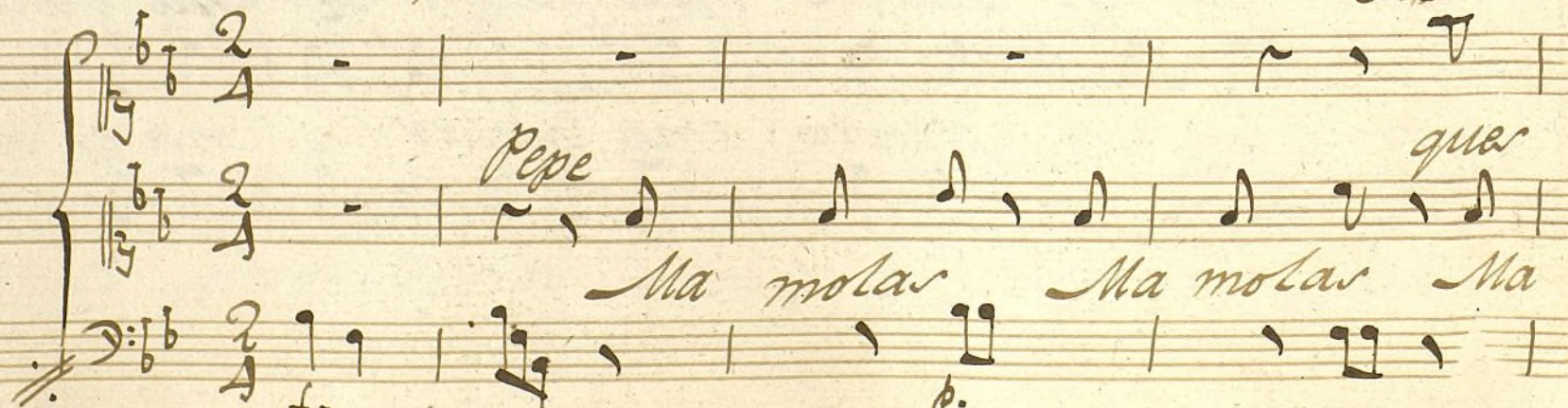
vic.ª ... la mano no mas ? es poco cam.ª muchacha ... le abraza

~~Bert~~) ... vamos a casa cam.ª A Francia

~~Bert~~) ... a Francia : un demonio yo soy ante carta canta

yerta, hecho el matrimonio ... (le enseña el Papel.

All.º



Pepe

Ma molas

Ma molas

Ma

Handwritten musical score on aged paper, featuring six staves with lyrics in Spanish. The lyrics are: "es to vxi vones que es esto vxi vones", "mo las", "victa", "Bert. vi", "de dos - - - cora no nes - - - de", and "dos - - - cora no nes - - - uno amor". The notation includes various musical symbols such as notes, rests, and bar lines.

Pepe
for mar la Pri ma noes tonta noes tonta noes
tonta el No es es tran qeros tios Mapa
dexos Mapa dexos Mapa dexos los dos teenga
ñar los dos te engañar

vic. ta
los 2. *los 3.* *los 4.*

per do nad nos per do nad nos
Bert. *Per do nad nos per do nad nos*
cam. *Pi carones pi ca ro nes Pi ca rones*
Pepe *Per do nad los per do nad los*
se hanno dillan *Pepe* *he chas he chas vendi ciones he chas*
he chas vendi ciones pa ces tor nes a Rey

vict. y cam.

nar Pa cer tor nes a Rey nar No ay ad vi tris No ay ad
tu cia q. no bus quen los a man tes por lo
grar si son cons tan tes las pri mi cias de la
mor Por lo gar si son cons tan tes las Pri
mi cias del amor las pri mi cias del a

todo

mor Noay ad vitrio noay as tu cia que no burquen los a

todo

Noay ad vitrio noay as tu cia q. no burquen los a

manter por lo grar si son cons tanter las Pri

manter por lo grar si son cons tanter las Pri

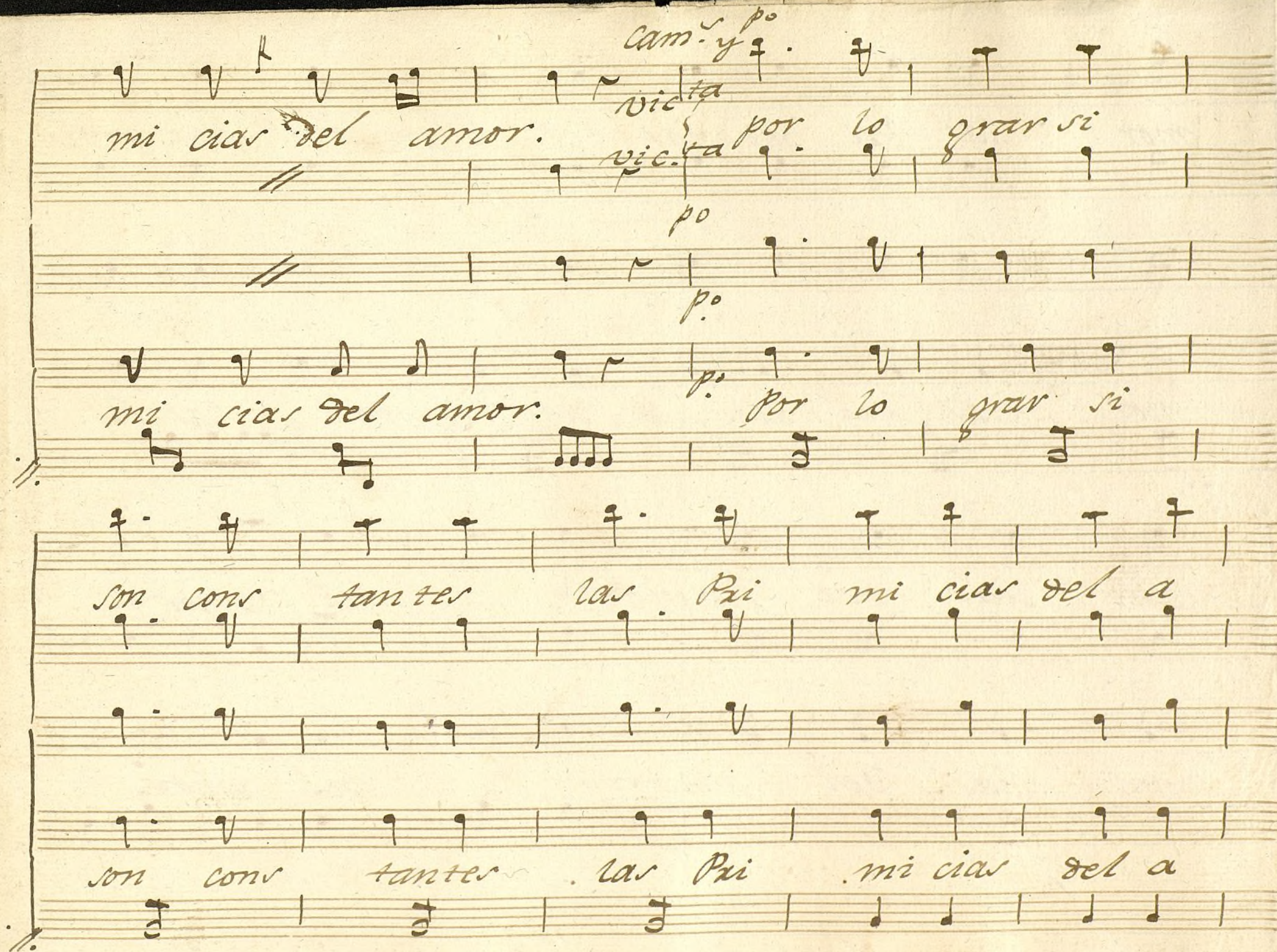
mi cías de la mor Por lo grar si son cons

mi cías del amor por la grar si son cons

tan ter las pri mi cías del amor las pri

tan ter las Pri mi cías del amor las pri

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The lyrics are: "mi cías del amor. victa por lo gran si", "son con tantas las Pri mi cías del a". The notation includes various musical symbols such as notes, rests, and dynamic markings like "Cam. y po" and "p.". The paper shows signs of age, including discoloration and wear.



mi cías del amor. victa por lo gran si

son con tantas las Pri mi cías del a

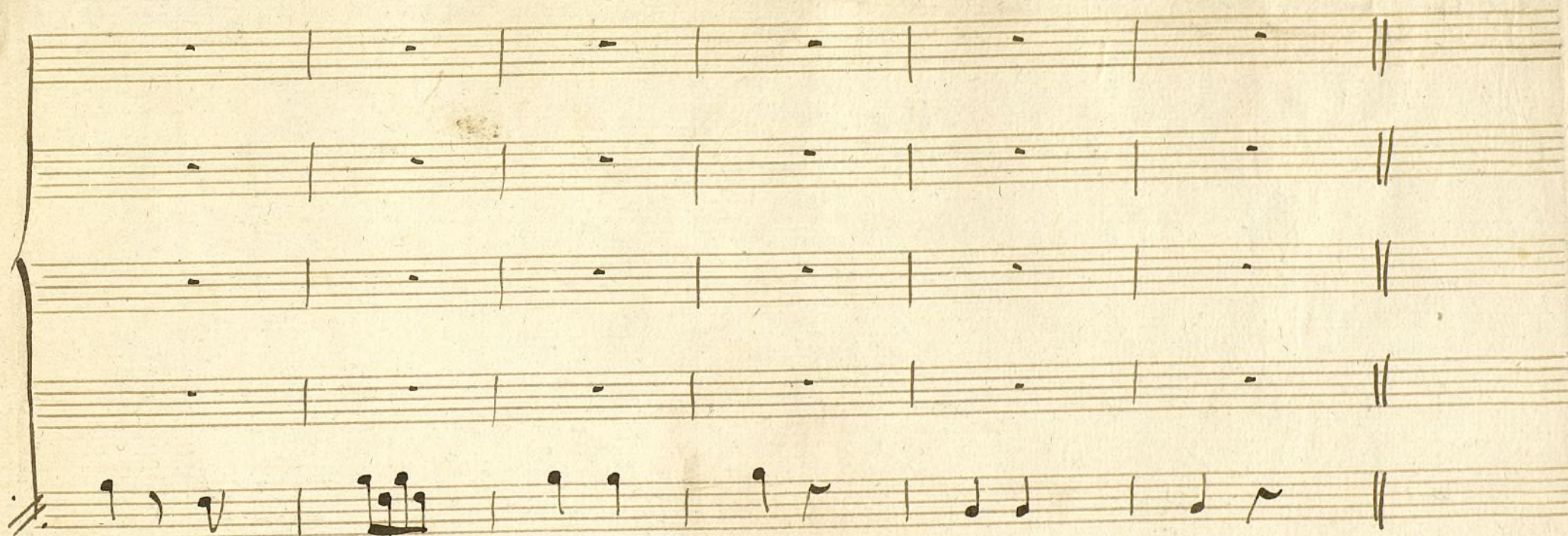
Handwritten musical score for a song, featuring multiple staves with lyrics in Spanish. The lyrics include "mor las pri mi cías del amor" and "mi cías del amor". The notation includes various musical symbols such as notes, rests, and bar lines.

mor las pri mi cías del amor las pri

mor las pri mi cías del amor las Pri

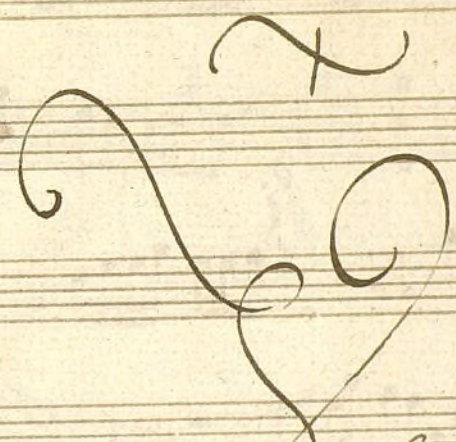
mi cías del amor. del amor.

mi cías del amor. del amor.



Ayuntamiento de Madrid

1200055244



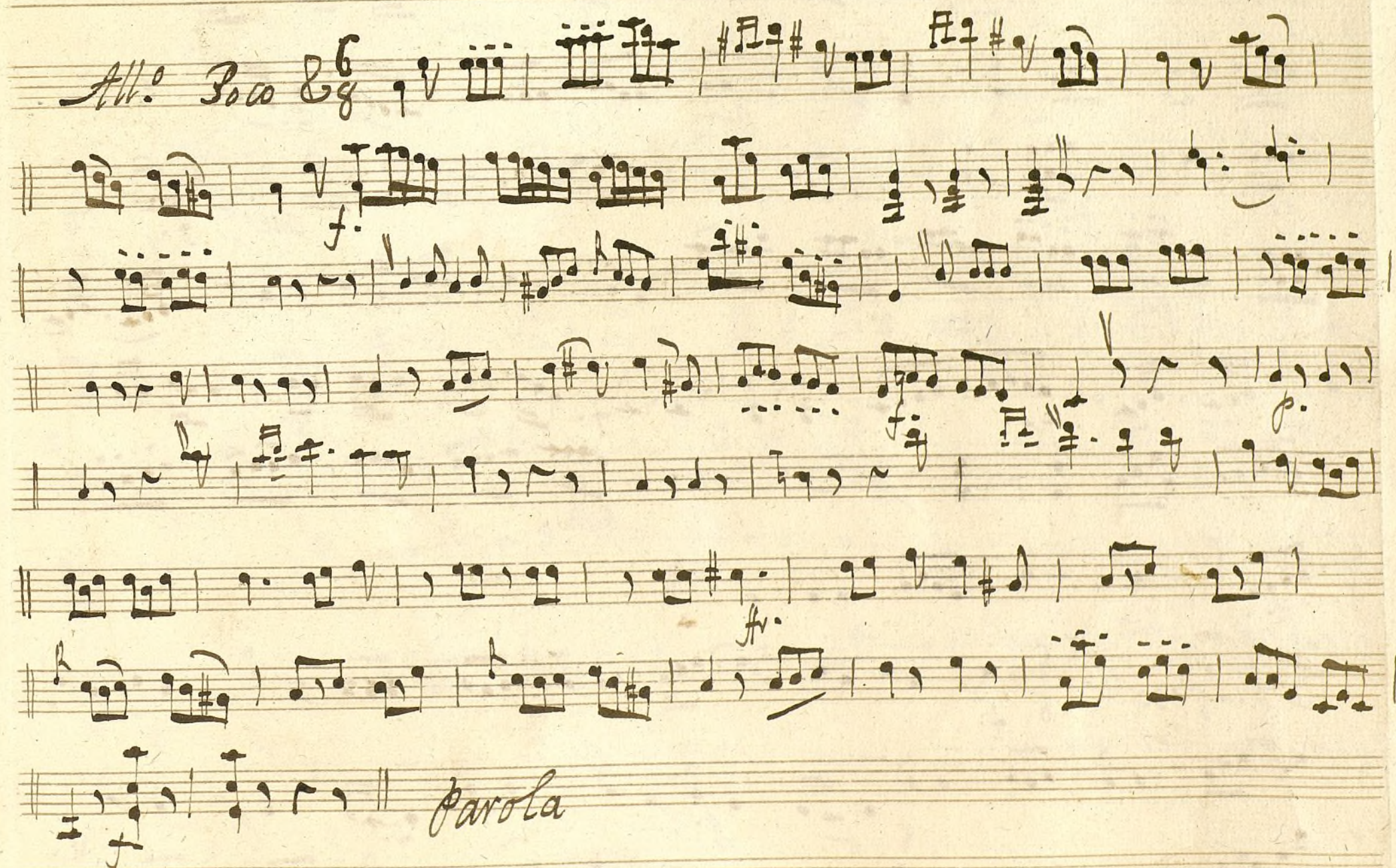
Violin I.

Ton. a. a. 1.

El Ortera en medador yel Mño. de Lenguar

•/•

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and the time signature $\frac{3}{2}$. The score features several measures with dense, rapid note passages. Dynamic markings include *f.* (forte), *p.* (piano), and *f. p.* (fortissimo piano). The piece concludes with a double bar line and the tempo marking *Allegro*.



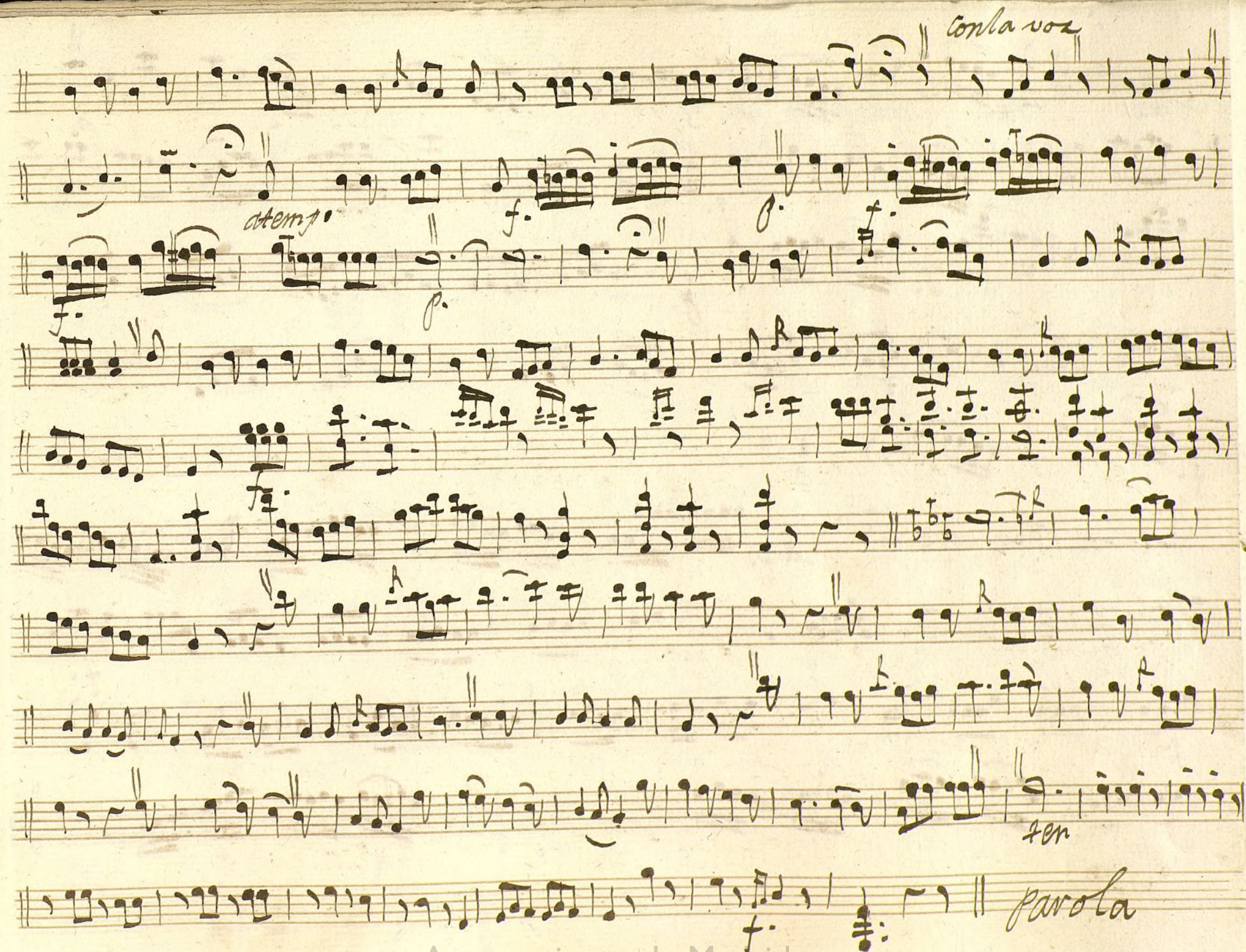
All.^o assay $\text{G}\flat$ 2 *f. p.* *f.* *fmo.* *p.* *f.* *cr. do f.*

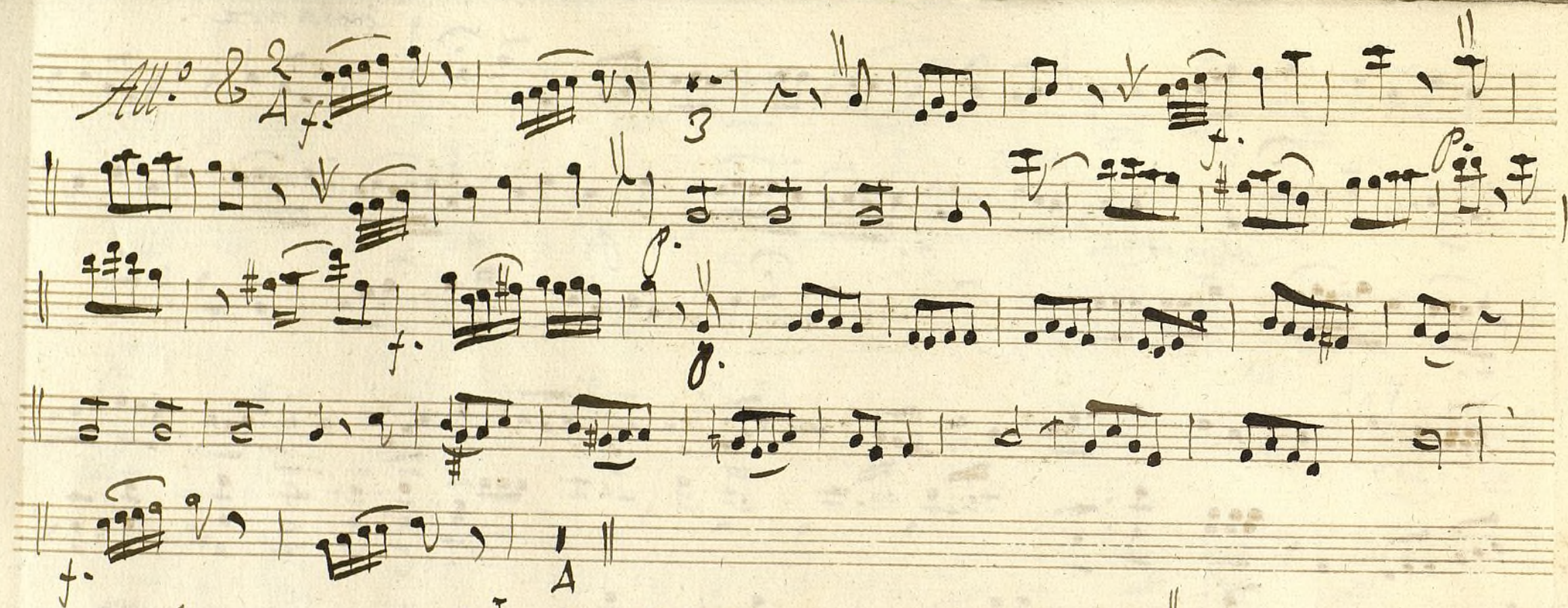
All.^o poco $\text{G}\flat$ 6/8 *f.* *p.* *f.* *p.*

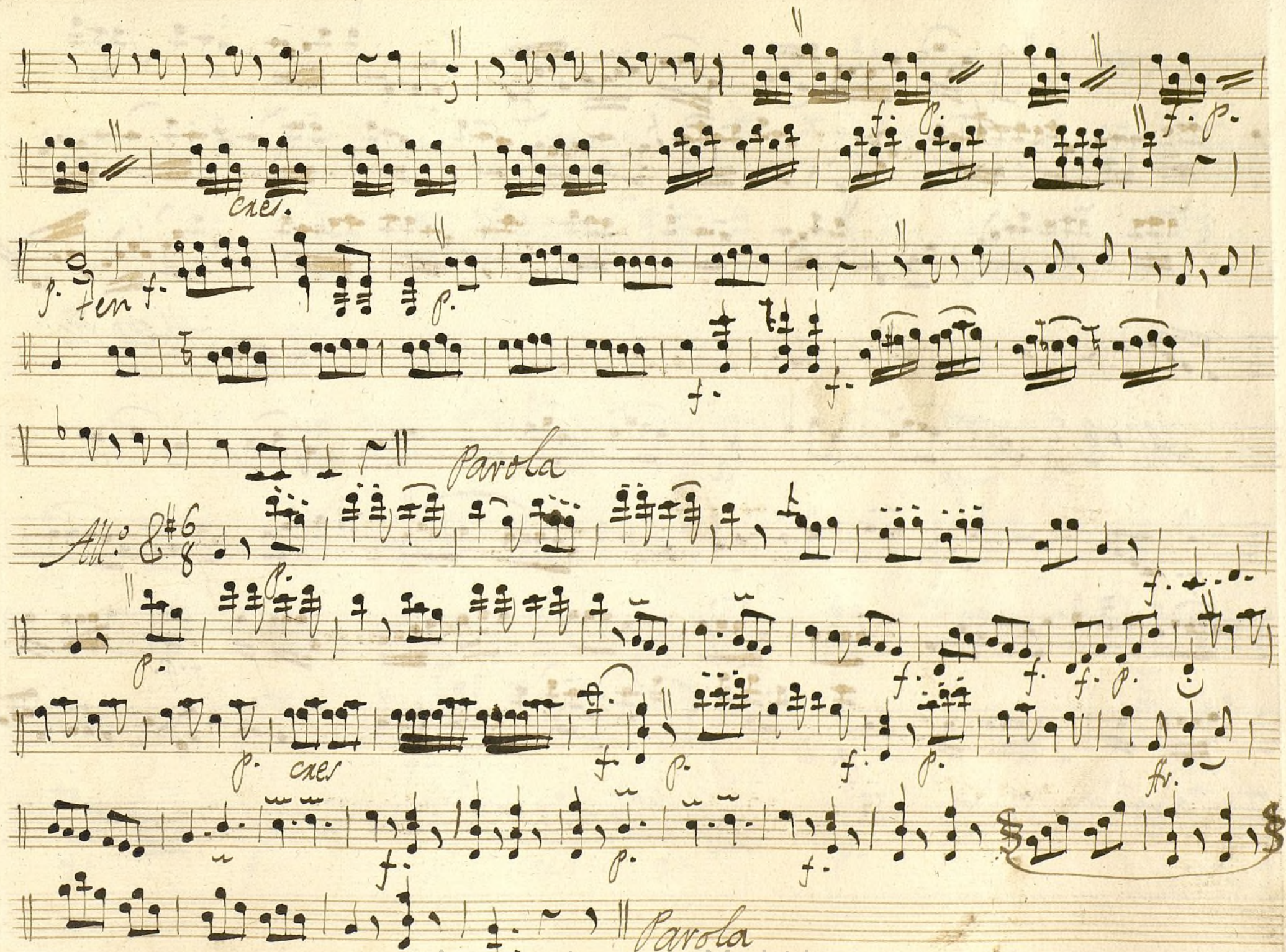
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- con la voz* (with voice) at the top right.
- atemp.* (ad tempus) in the second staff.
- f.* (forte) in the second staff.
- ten* (tension or tenor) in the ninth staff.
- parola* (word) in the tenth staff.
- f.* (forte) in the tenth staff.







And.te 8^{va} 3^{va}

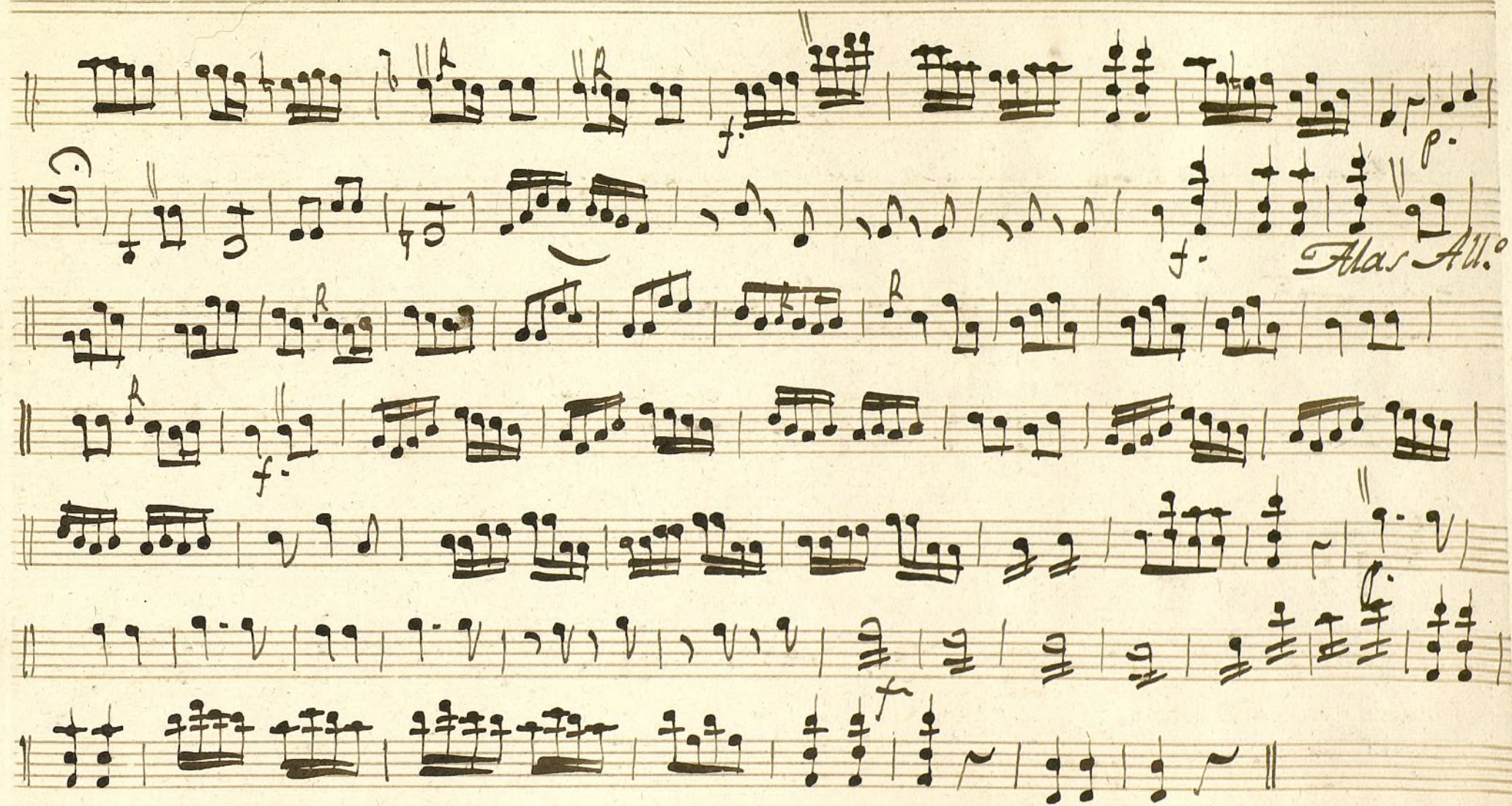
Allegro

All.^o 8^{va} 2^{va}

p.

f.p.

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The first system has two staves with various musical notations, including notes, rests, and dynamic markings such as *cres.* and *f.*. The second system also has two staves, with markings like *cres.*, *f.*, *p.*, and *cres.*. The third system begins with a double bar line and the word *parola* written in a cursive hand. Below this, there is a section marked *All.* (Allegro) in a different hand, followed by a 2/4 time signature and a key signature of one sharp (F#). This section continues with musical notation and dynamic markings like *f.* and *p.*. The final system shows more musical notation, including chords and single notes.



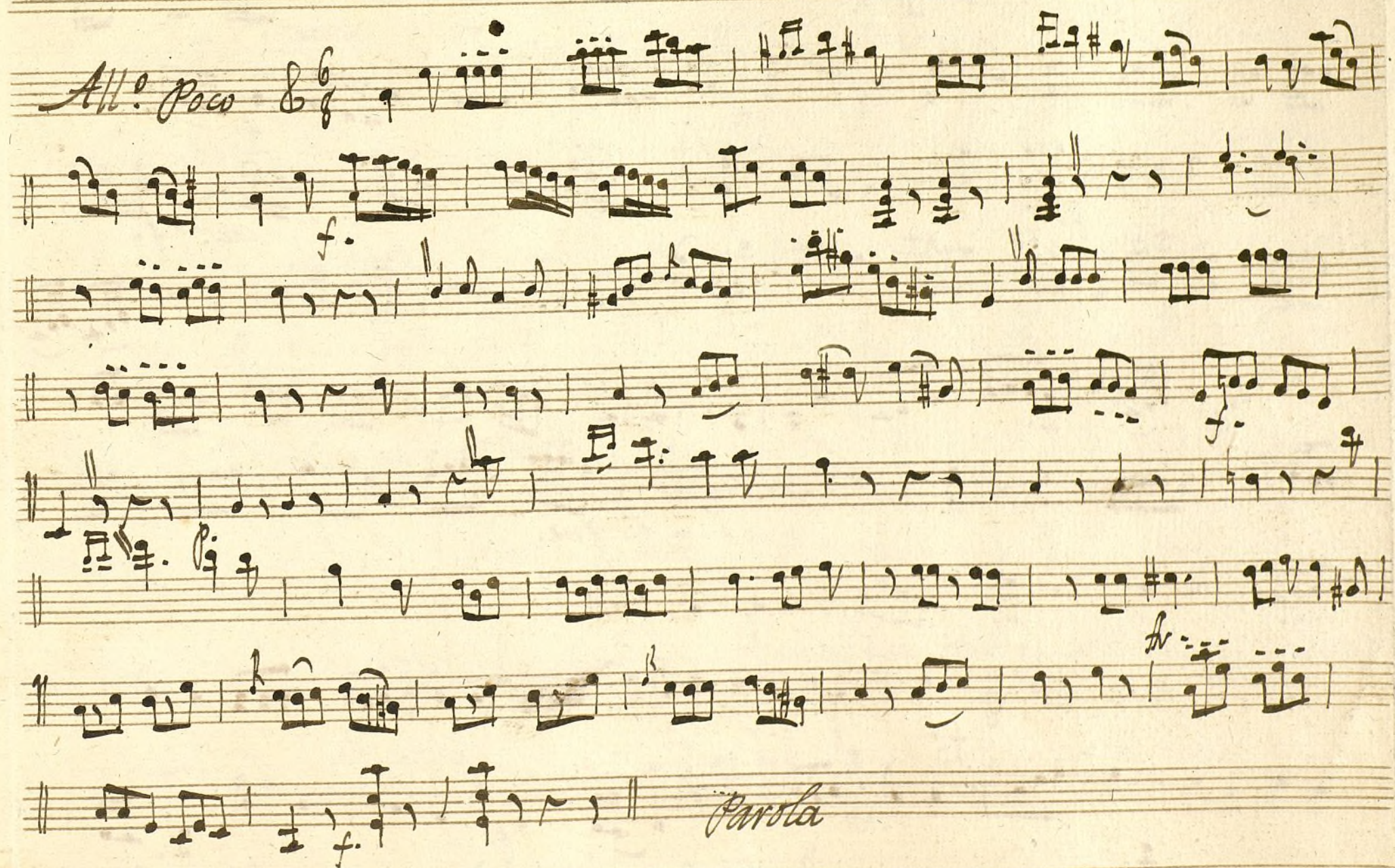
Violin 1.º

Ton. a 1.º

El Ortera enxxedador yel Mño. de Lengua

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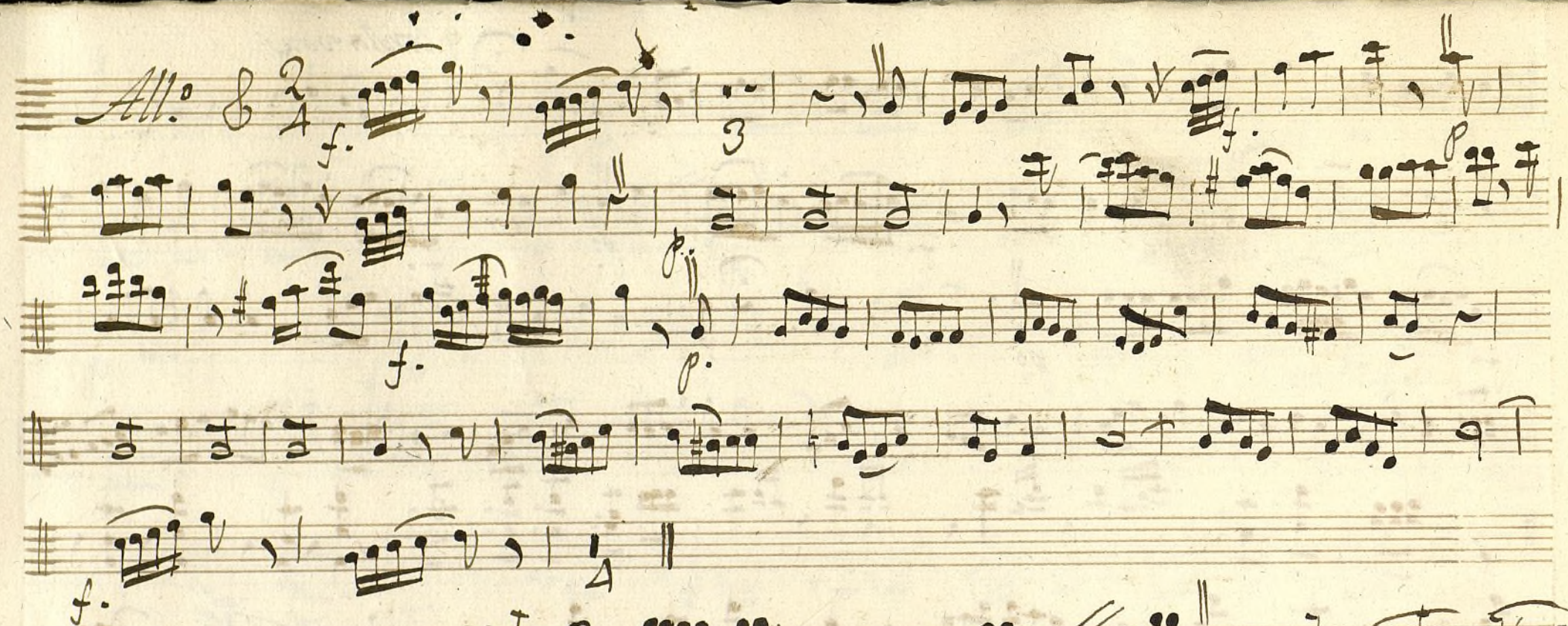
Handwritten musical score for a piece titled "All? a ray". The score is written on ten staves. The first staff begins with the title "All? a ray" and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *f.*, *p.*, *fmo.*, *f.*, *over. do f.*, and *Allegro*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings that appear to be "p." and "f." written above the notes. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.



Handwritten musical score for 'Ave María' by Schubert. The score is written on three staves. The first staff begins with the tempo marking 'Al.º poco' and the time signature '6/8'. The music is in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f.' (forte) and 'p.' (piano). The score is a fragment, showing the beginning of the piece. A watermark 'Ayuntamiento de Madrid' is visible at the bottom of the page.

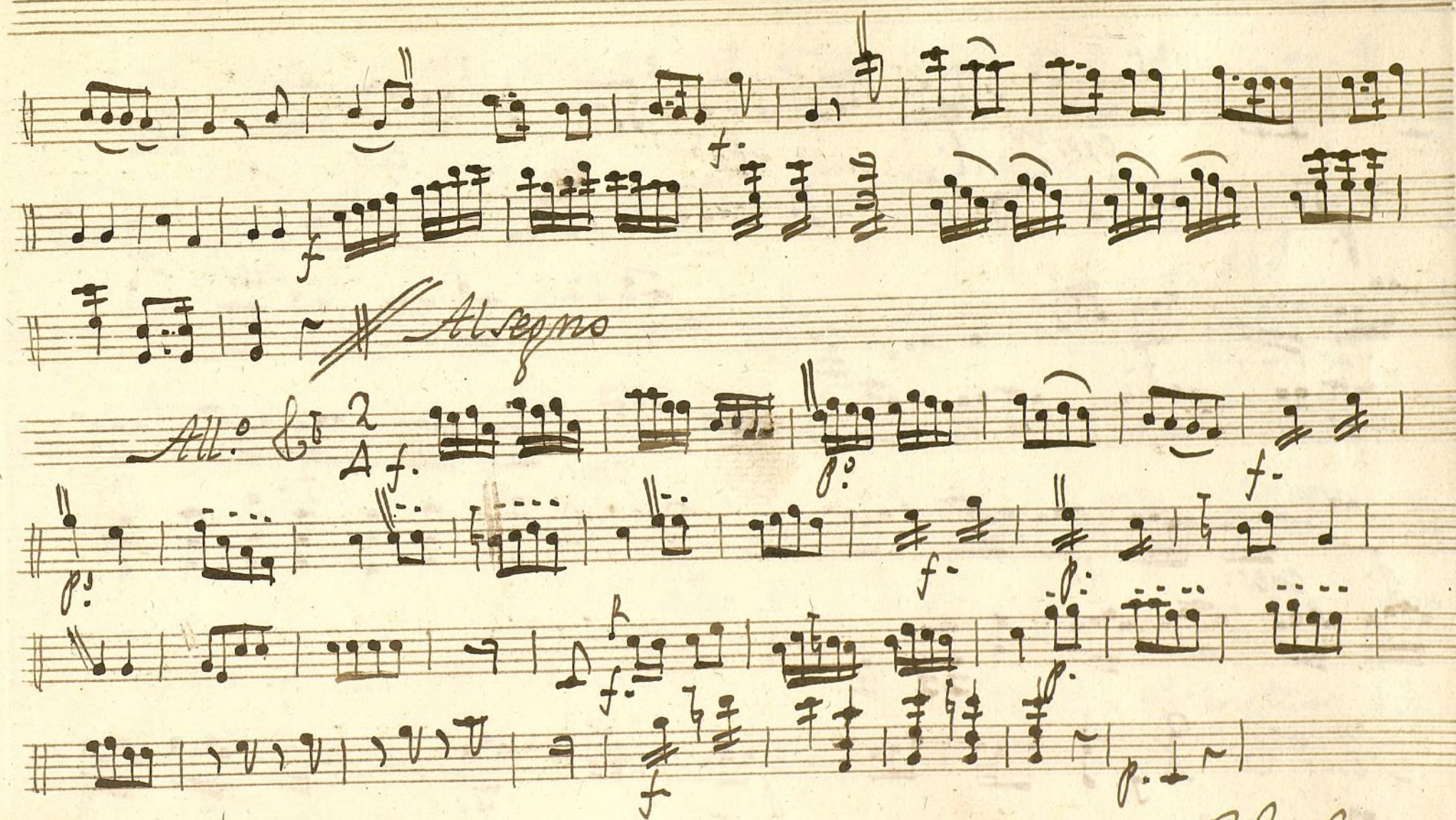
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

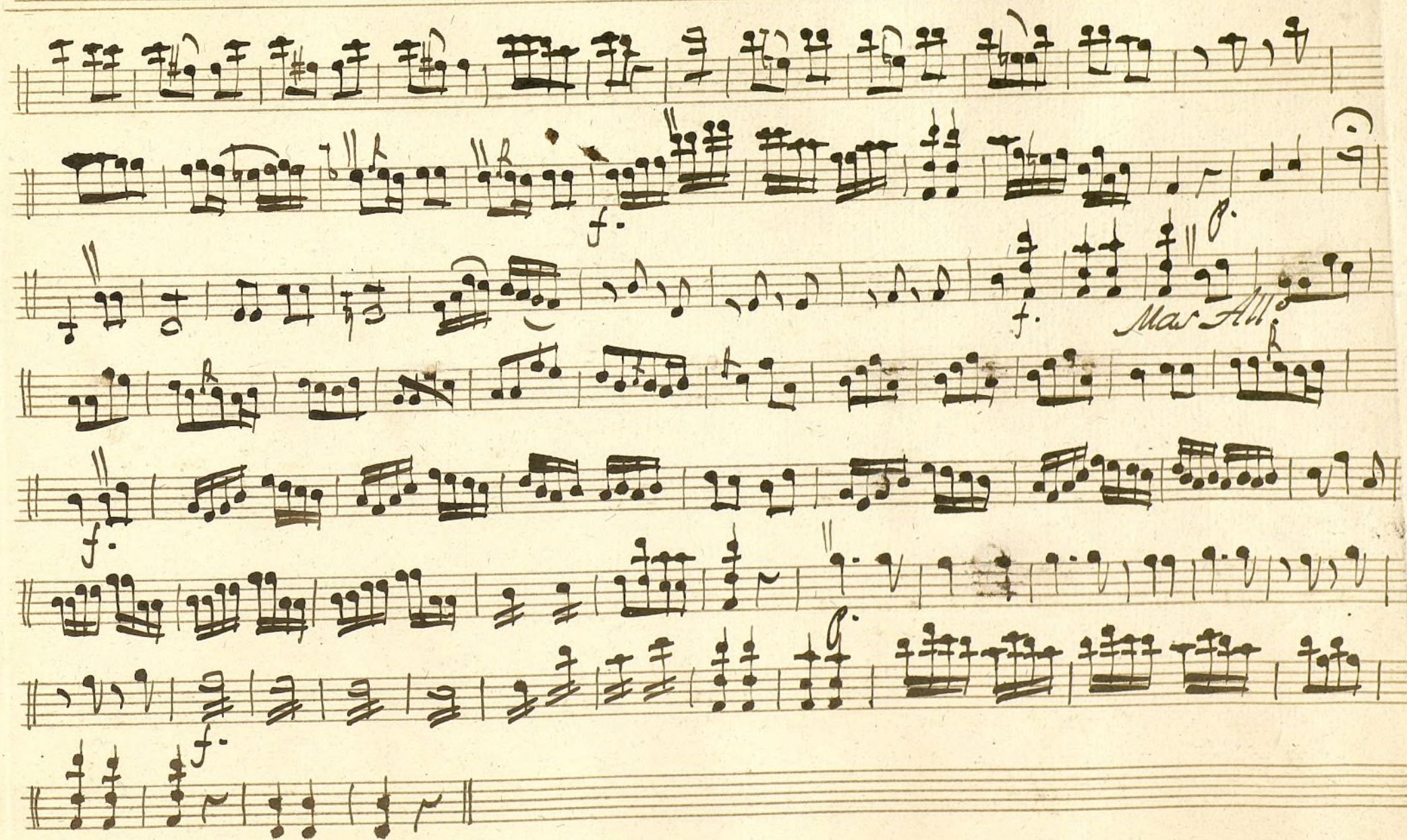
Key markings and annotations include:

- con la voz* (with voice) at the top right.
- atempo* (ad libitum) in the second staff.
- f.* (forte) in the second staff.
- p.* (piano) in the second staff.
- p.* (piano) in the third staff.
- p.* (piano) in the seventh staff.
- ten* (tutti) in the eighth staff.
- parola* (word) at the bottom right.



And.te 8 3  *Allegro* 





Ayuntamiento de Madrid

4200055244

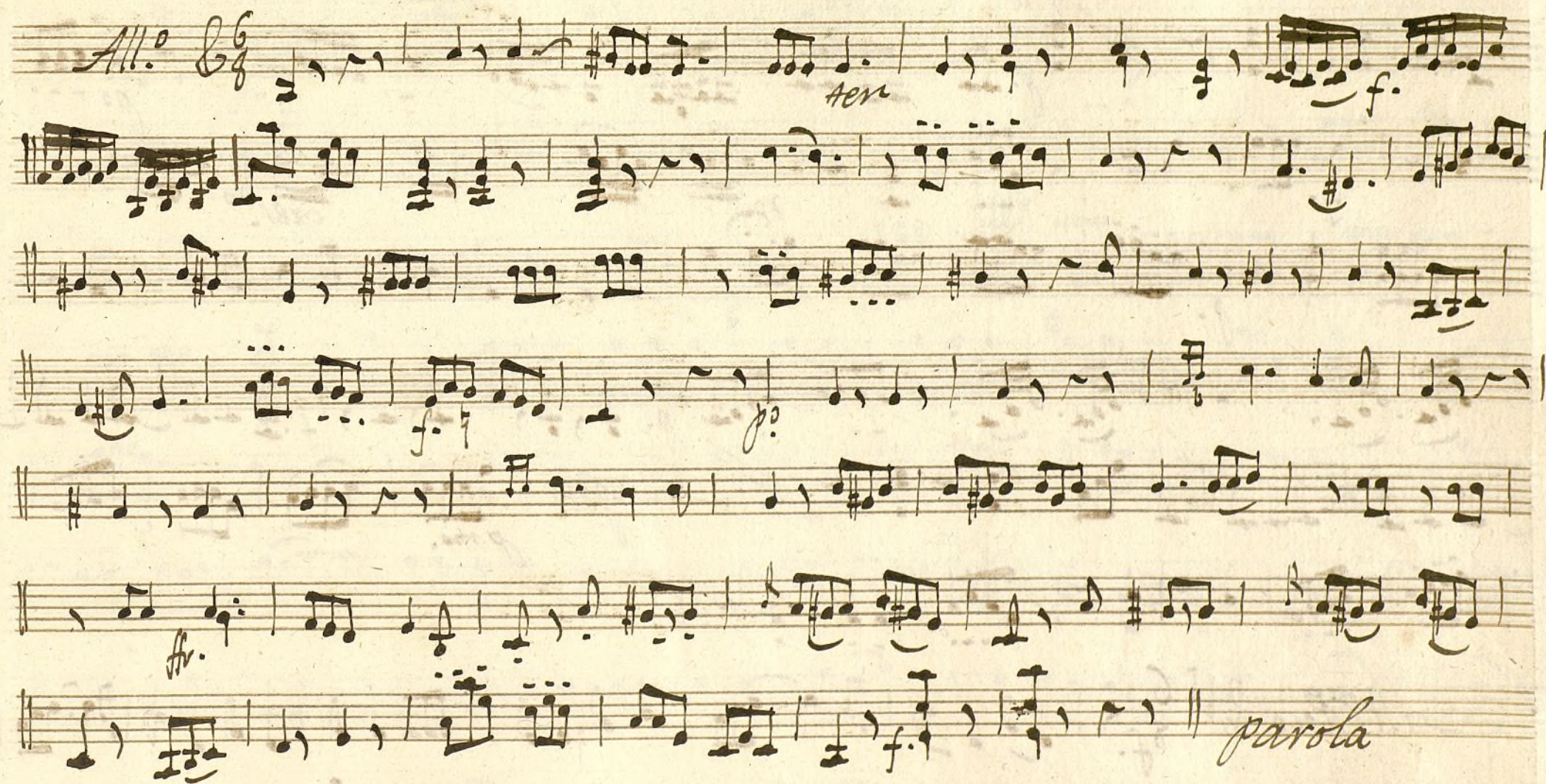
A
Violin 2^o

Ton^a a 4^o

El Obrero enredador y el Mito. de Lengua

..

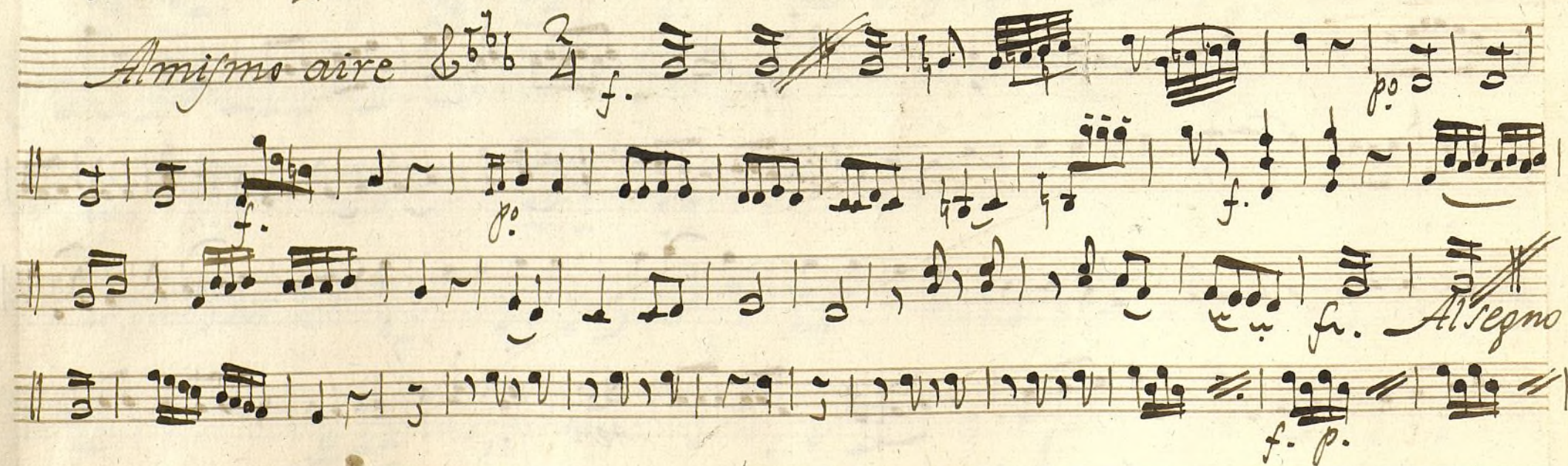
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a key signature of one sharp (F#). The score features several dynamic markings: *f.* (forte), *p.* (piano), *fr.* (forzando), and *f. p.* (fz. p.). The notation includes various note values, including eighth and sixteenth notes, as well as rests. The score concludes with the tempo marking *Allegro* and a double bar line. The manuscript is written in dark ink on aged, slightly discolored paper.



Handwritten musical score for a piece titled "All: away" and "Allegro". The score is written on ten staves, with the first five staves forming the "All: away" section and the last five staves forming the "Allegro" section. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *p.*, *fmo.*, *exer.*, and *prmo.*. The score is written in a cursive, handwritten style on aged paper.

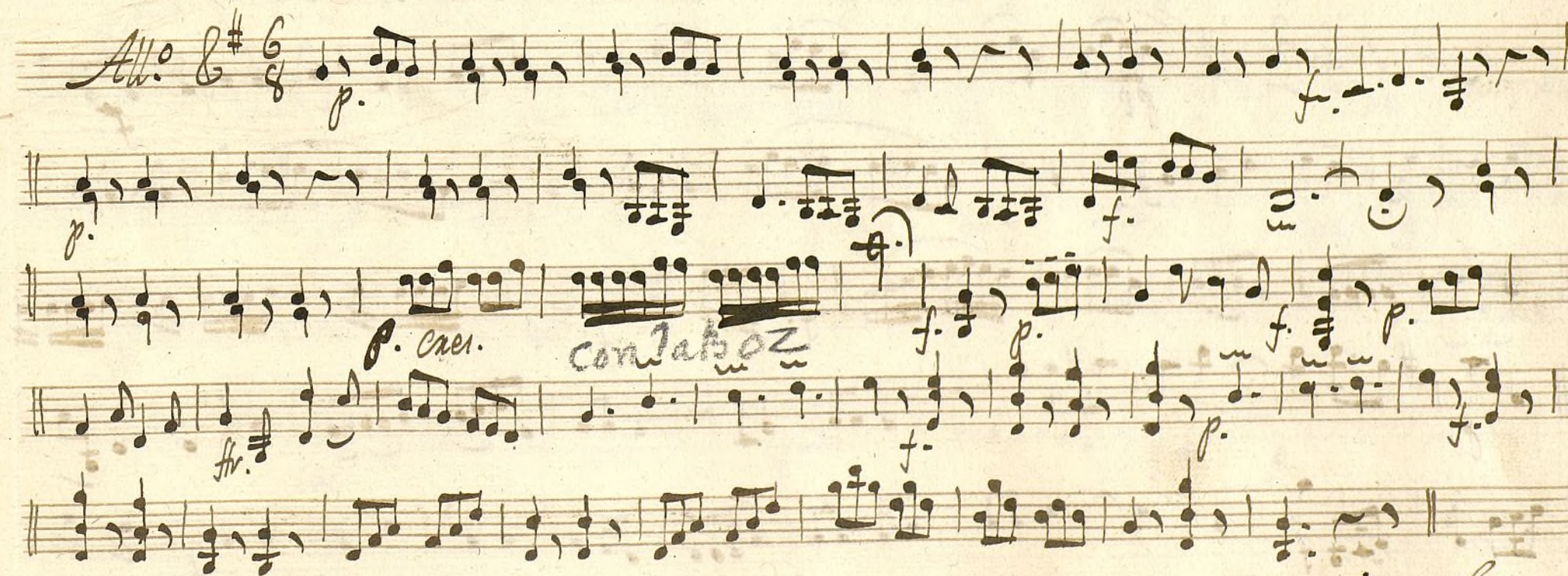
Con labor *atempo*

f. *p.* *f.* *f.* *p.* *f.* *p.* *f.* *p.* *ten* *parola*





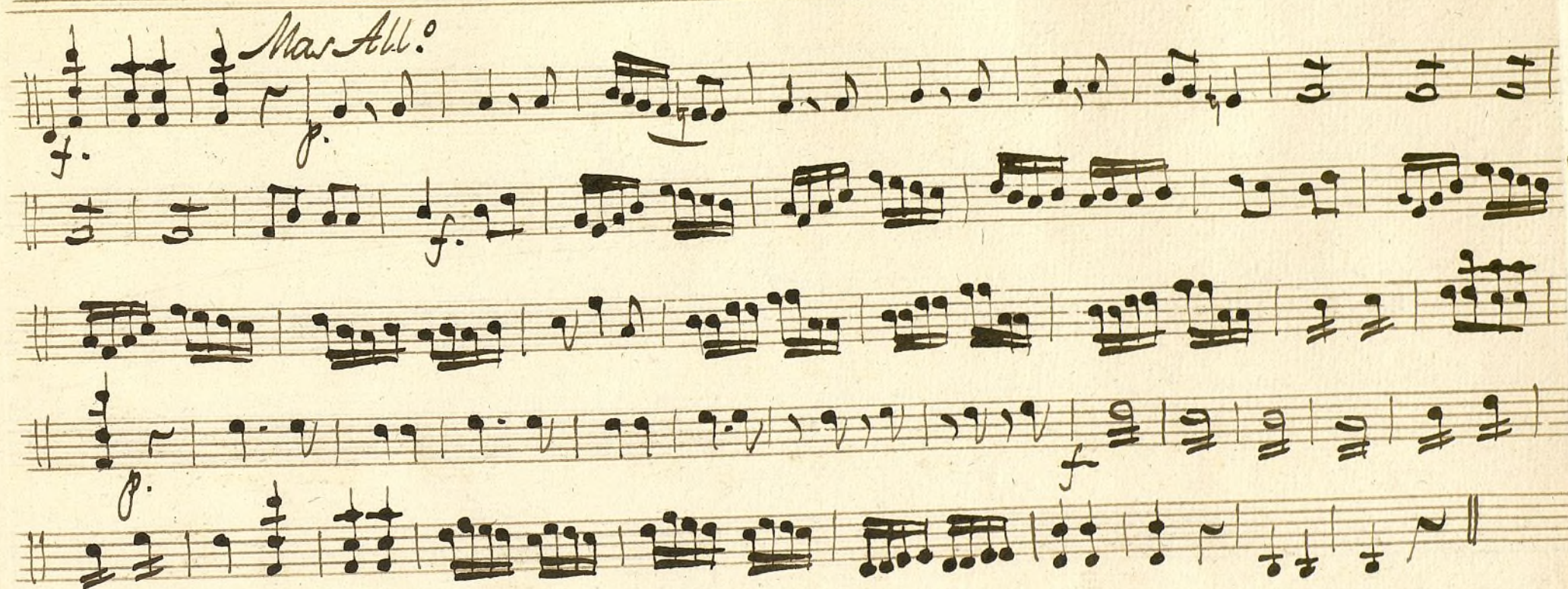
Parola

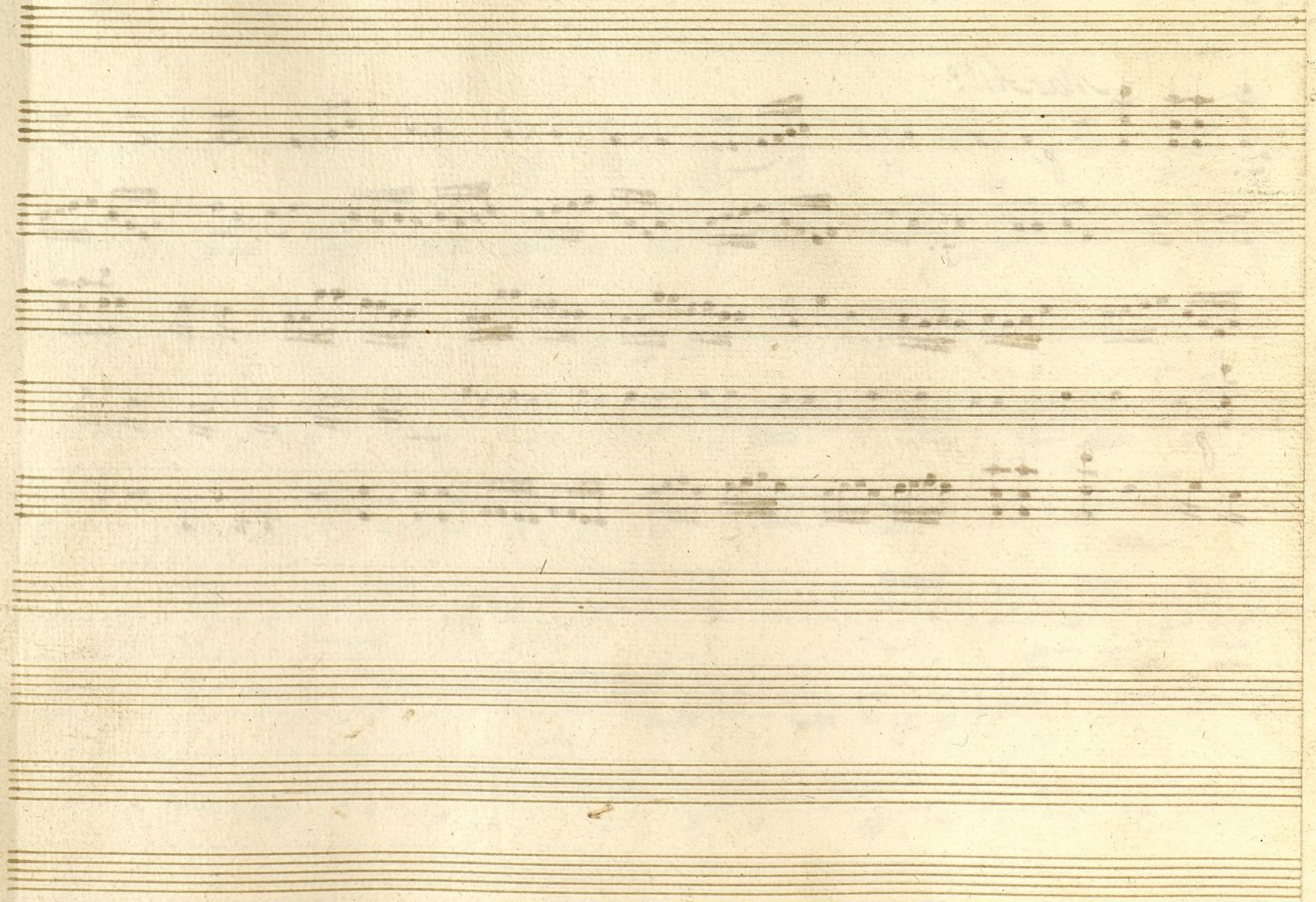


Parola









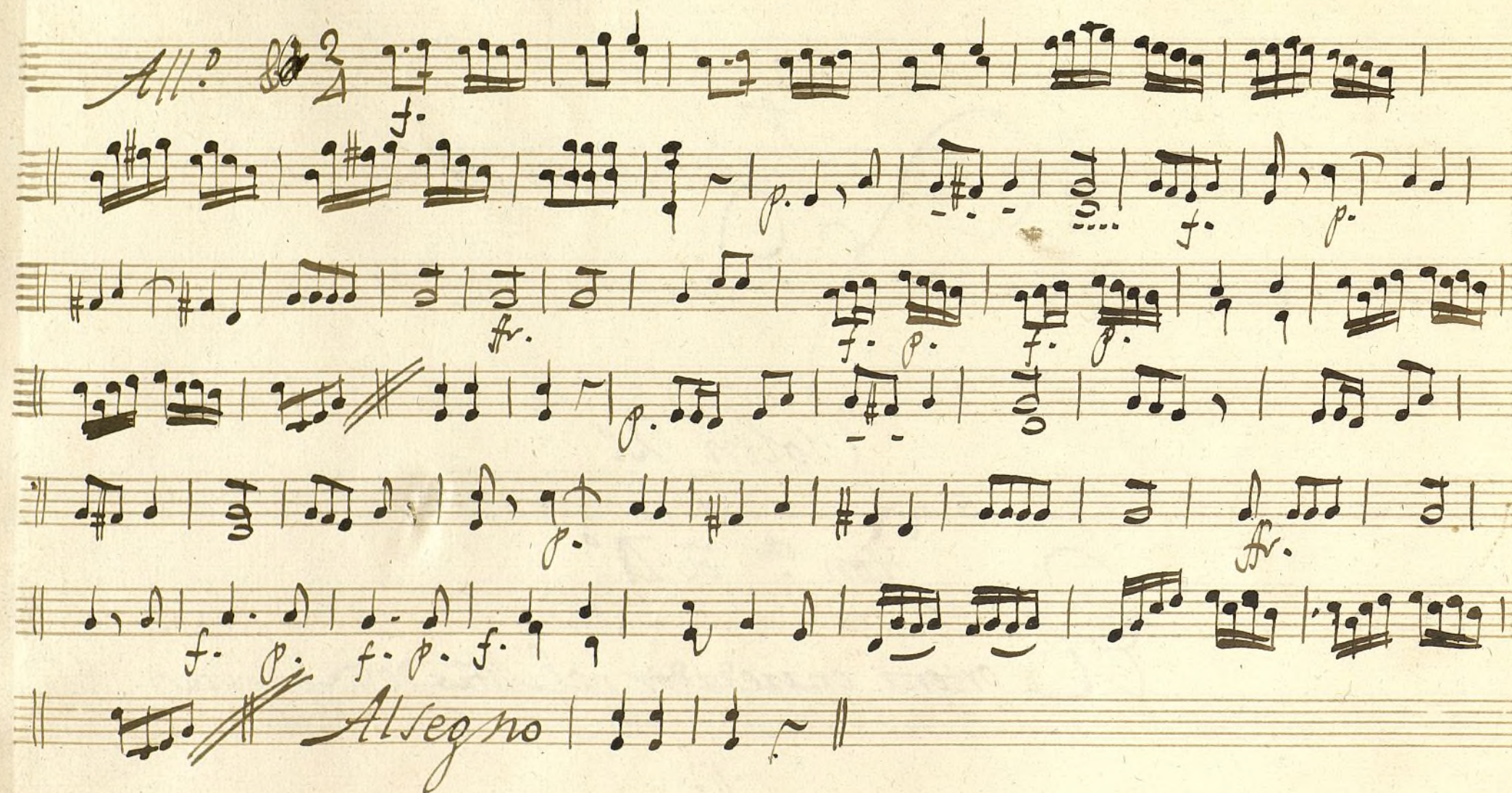


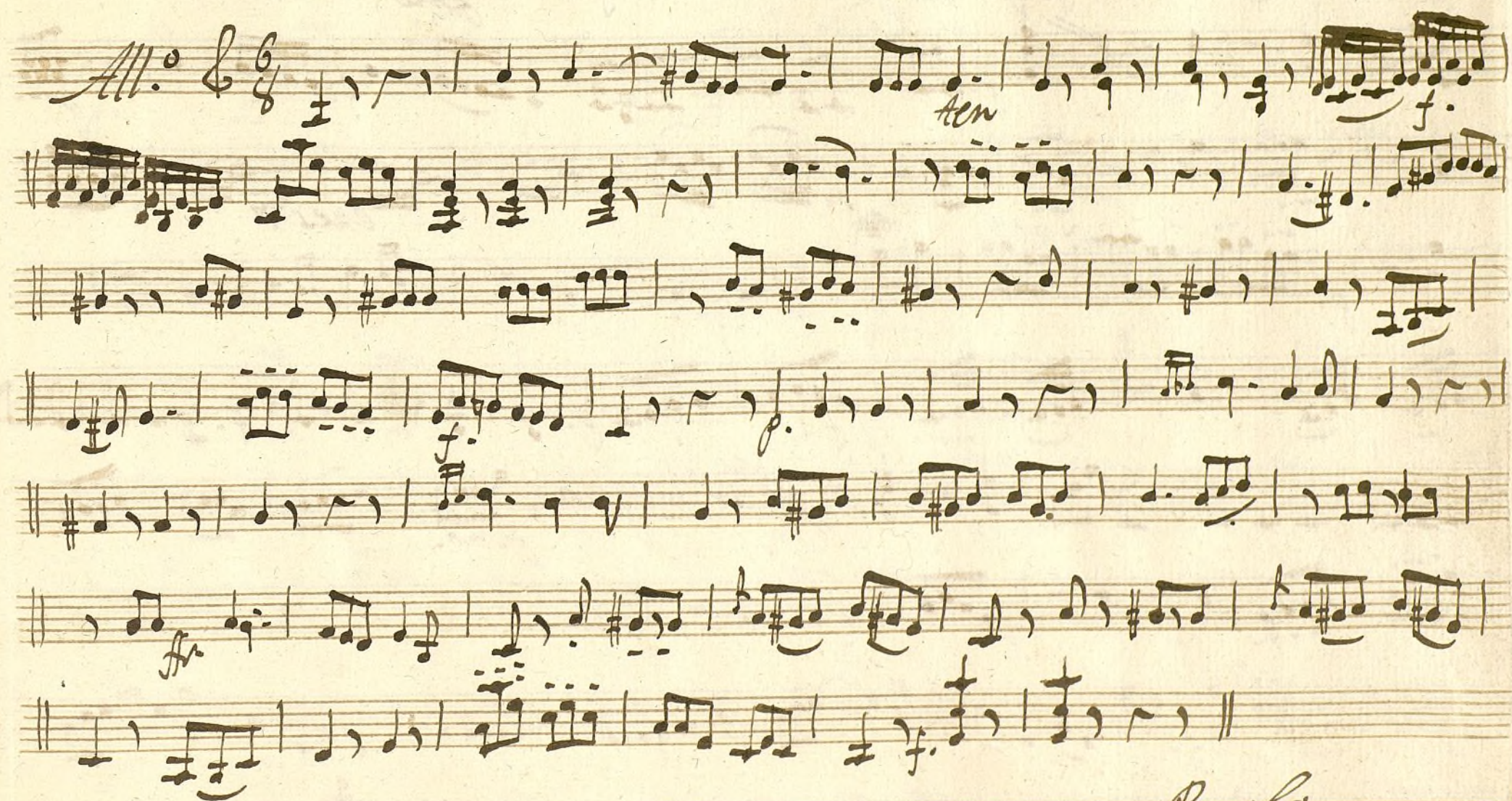
Violin 2.º

Ton.ª a 7.º

El ortero enredador y el Mño. de Lengua.

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Parola

A handwritten musical score on aged paper, featuring ten staves of music. The first section, titled "All.º away" in cursive, is in 2/4 time and includes dynamic markings such as *f.*, *p.*, and *esce.*. The second section, titled "Allegro", begins with a double bar line and a key signature change to one sharp (F#), marked with *p. mo.*. The notation includes various note values, rests, and slurs, all written in a fluid, historical hand.

Handwritten musical score for three staves. The first staff begins with the tempo marking 'Al.º Poco' and the time signature '6/8'. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a cursive, historical style.

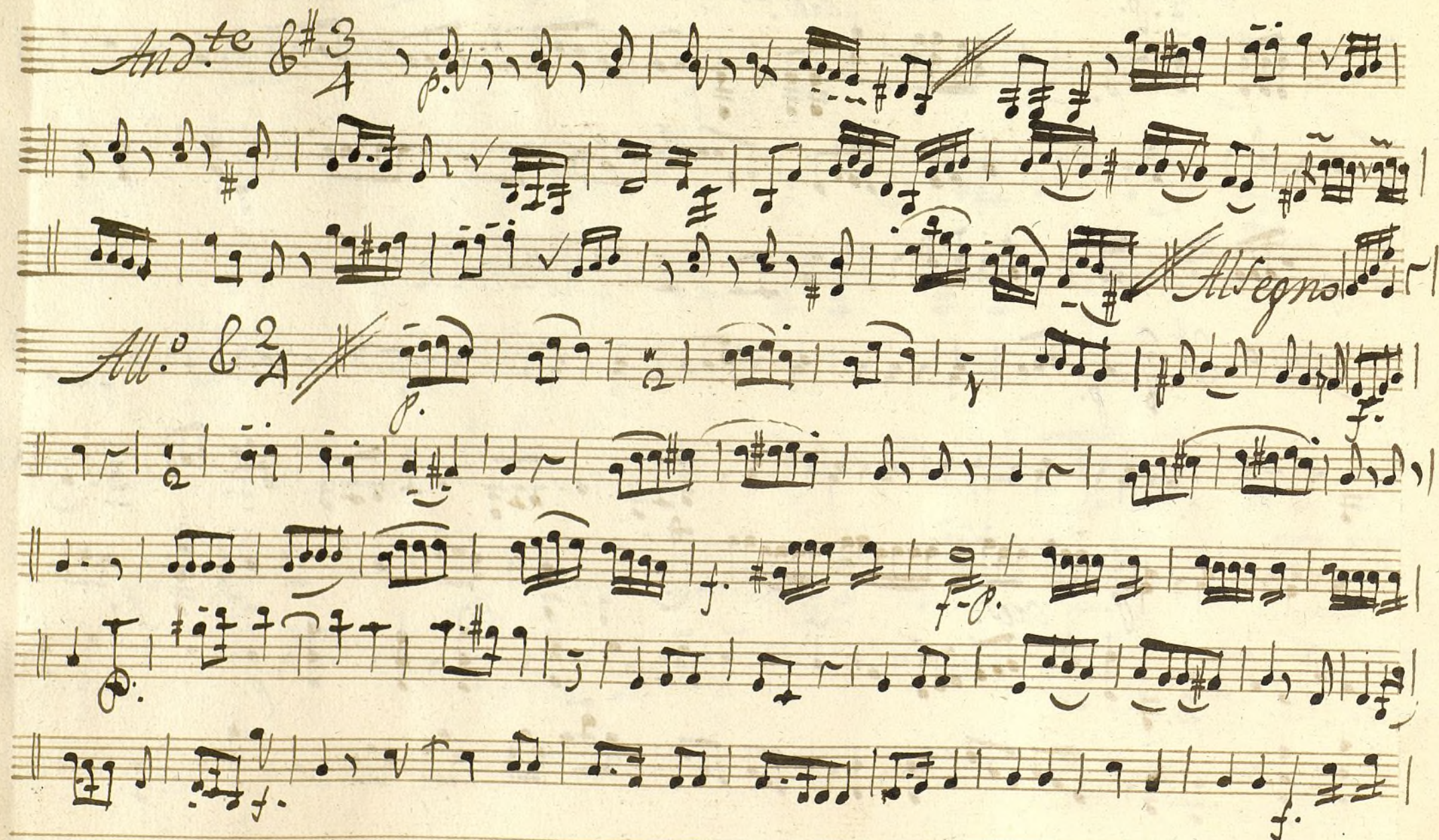
con la voz *atempo*

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

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

Dynamic markings and other annotations include:

- f. p.* (first staff)
- cres.* (second staff)
- p. ten* (third staff)
- f.* (third staff)
- parola* (fourth staff)
- All.* (fifth staff)
- p.* (fifth staff)
- p.* (sixth staff)
- p.* (seventh staff)
- cres.* (seventh staff)
- f.* (eighth staff)
- p.* (eighth staff)
- f.* (ninth staff)
- p.* (ninth staff)
- parola* (tenth staff)

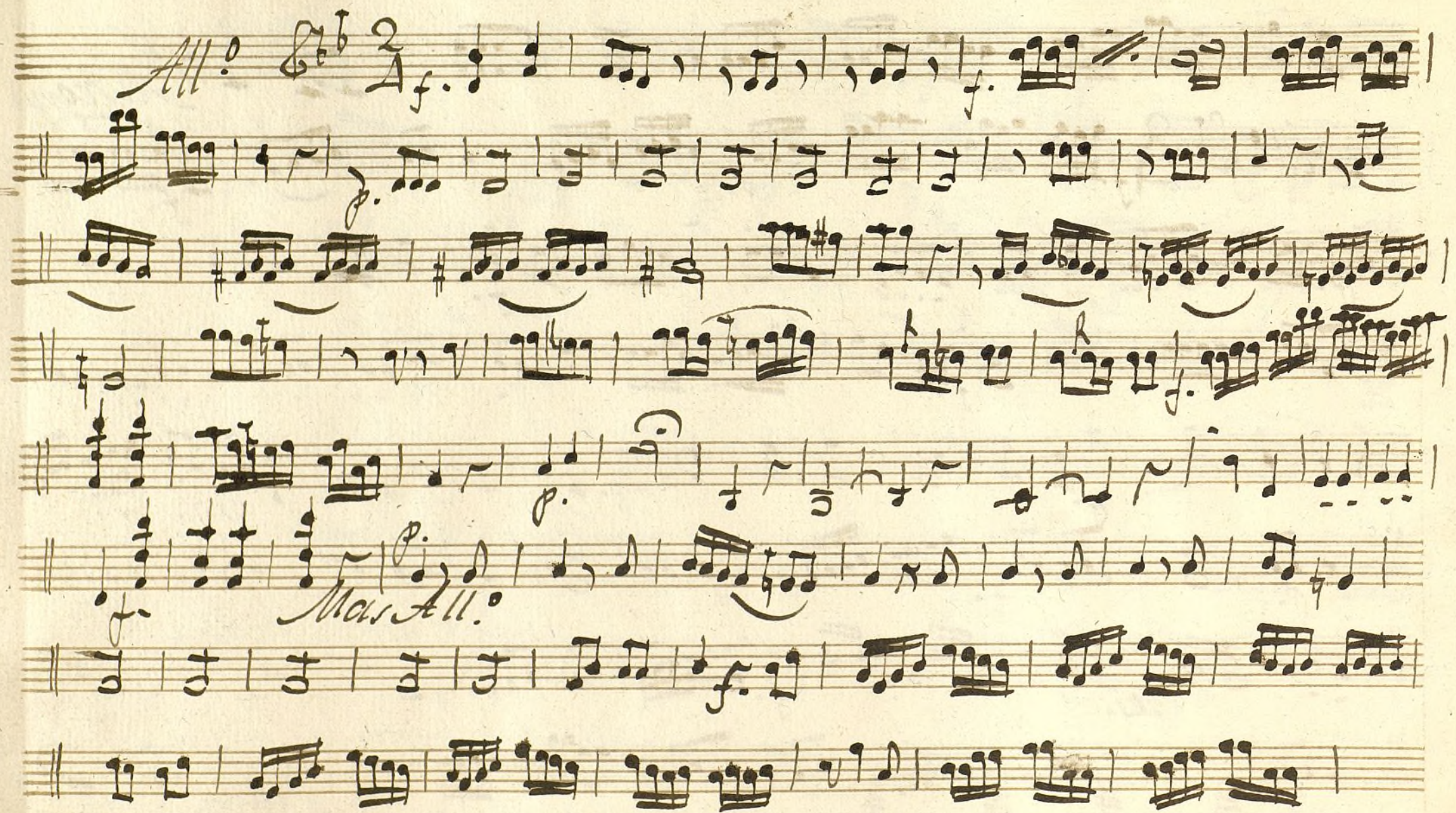


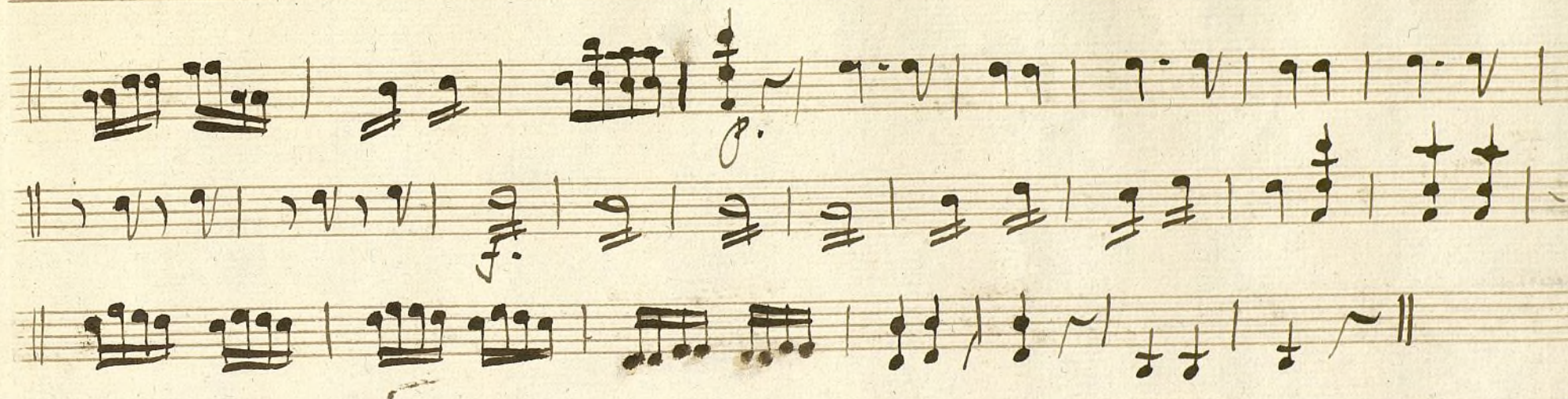
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top right)
- All.* (second staff)
- p.* (multiple instances)
- f.* (multiple instances)
- cres.* (multiple instances)
- Parola* (bottom right)

A watermark "Ayuntamiento de Madrid" is visible at the bottom center.







Viola *ton. a 4.º el Ortera enmecedor y el Mito. de Lenguar*

All.º *f.* *3*

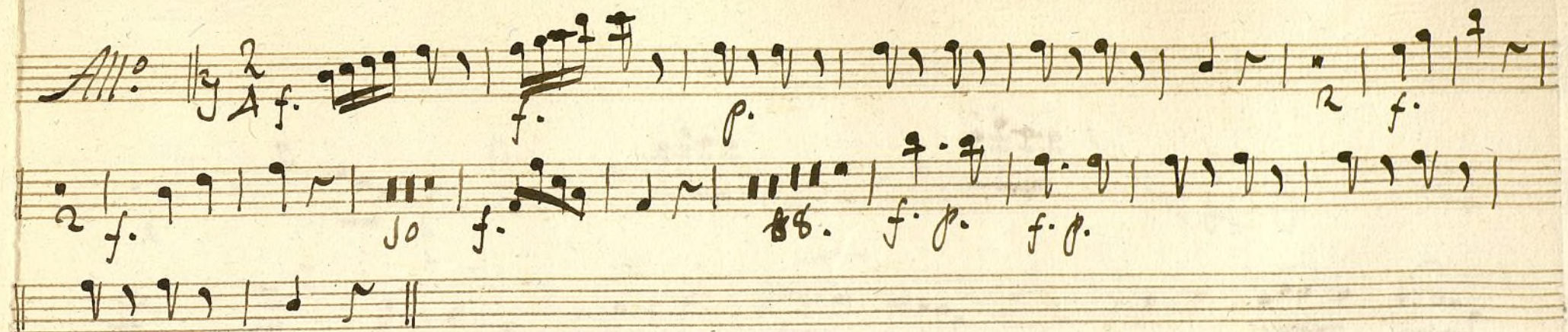
Allegro

All.º Poco *f.* *37.*

Parola

Handwritten musical score for "All.º assai" in G major, 2/4 time. The score is written on four staves. The first staff begins with "All.º assai" and "A fmo." above it. The second staff has "A f." above it. The third staff has "Allegro" written at the end. The fourth staff has "10" below it. The music features various note values, rests, and dynamic markings like "f." and "p.".

Handwritten musical score for "Marcha de la Esperanza" by Juan José de la Cruz. The score is written on six staves. The first staff begins with "All: Poco" and a key signature of one flat. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p." (piano) and "f." (forte) are present. The piece concludes with a double bar line and the word "parola" written in cursive. The number "24." is written below the final staff. The manuscript is on aged, slightly stained paper.



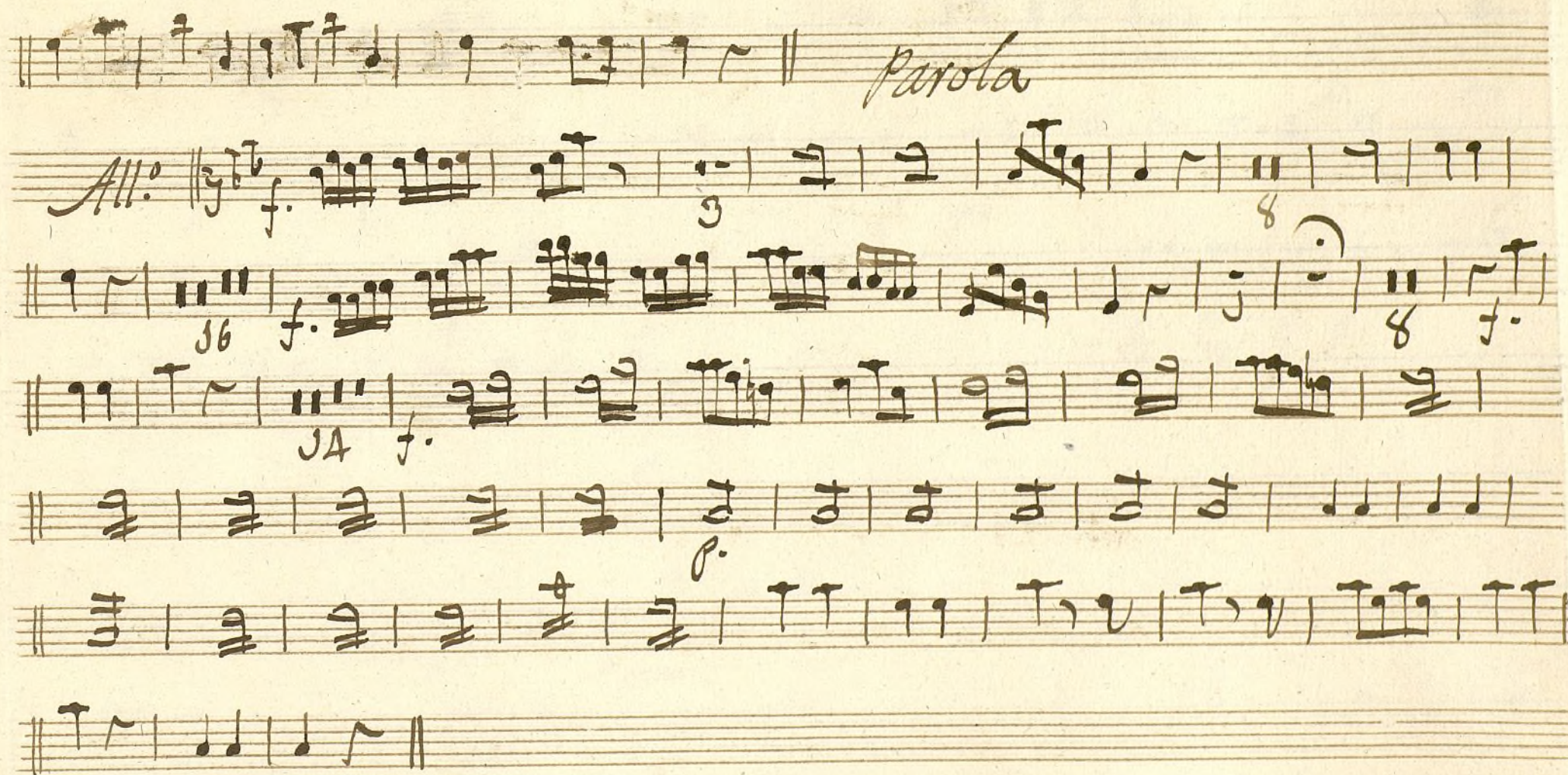
Parola.

Tace $\frac{6}{8}$ y Parola
tace $\frac{3}{4}$

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

Key markings and features include:

- All.* (Allegro) at the beginning of the first staff.
- Allegro* written across the fourth staff.
- Jo f.* (Forza) at the end of the fifth staff.
- g. p. cer* (grosso piano corno) at the beginning of the eighth staff.
- Dynamic markings: *f.* (forte), *p.* (piano), and *f.* (forte).
- Time signatures: $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{6}{8}$.
- Rehearsal marks (double bar lines with dots) are present at the start of the first, second, fourth, fifth, and eighth staves.



Oboe 1.^o Ton.^a a 4. El ortera enredador, y el Mtro. de Lengua.

All.^o & 2/4 *f.*

f. p. f. p. f.

Allegro

6/8 tace y parola

All.^o away & 2/4 *f.*

f. p. f. p. f.

Allegro

All.^o Poco $\text{E}^b \text{F} \text{G}$ 6/8

Handwritten musical score for the first system, measures 1-15. It features a treble clef, a key signature of one flat (E-flat), and a 6/8 time signature. The music consists of a single melodic line with various note values, rests, and dynamic markings including 'f' (forte) and 'p' (piano). Measure numbers 7, 13, and 15 are indicated below the staff.

16 *parola*

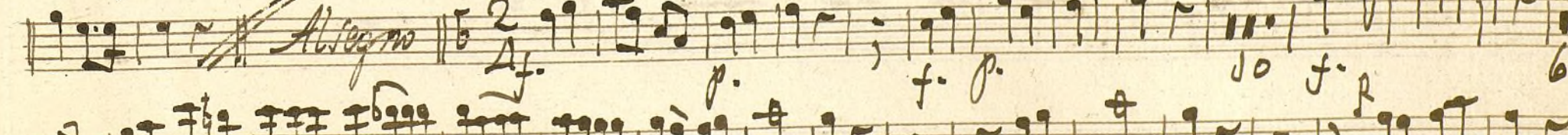
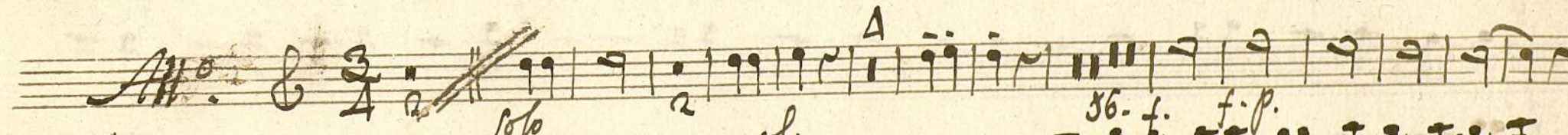
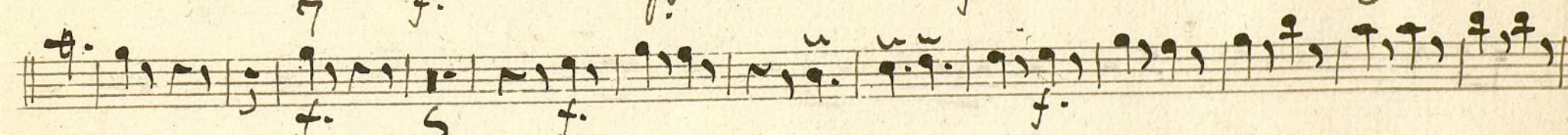
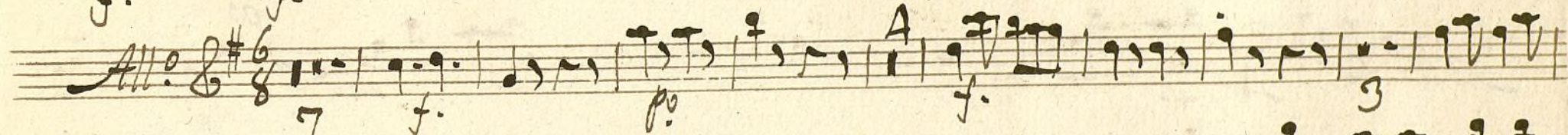
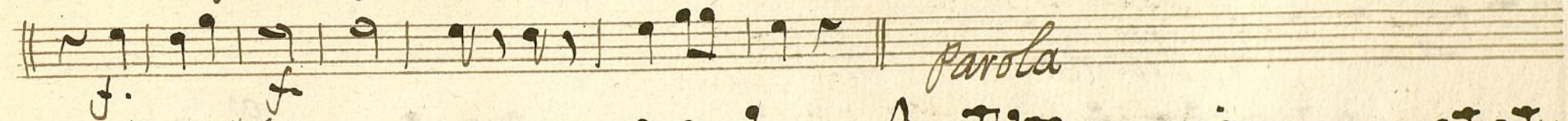
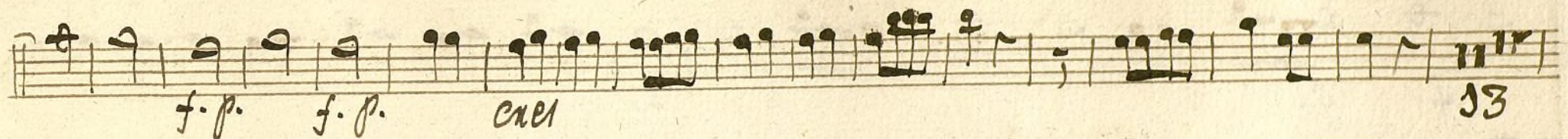
All.^o $\text{E}^b \text{F} \text{G}$ 2/4

Handwritten musical score for the second system, measures 16-24. It features a treble clef, a key signature of one flat (E-flat), and a 2/4 time signature. The music continues with a single melodic line. Dynamic markings include 'f' (forte) and 'solo'. Measure numbers 16, 18, 20, 22, and 24 are indicated below the staff.

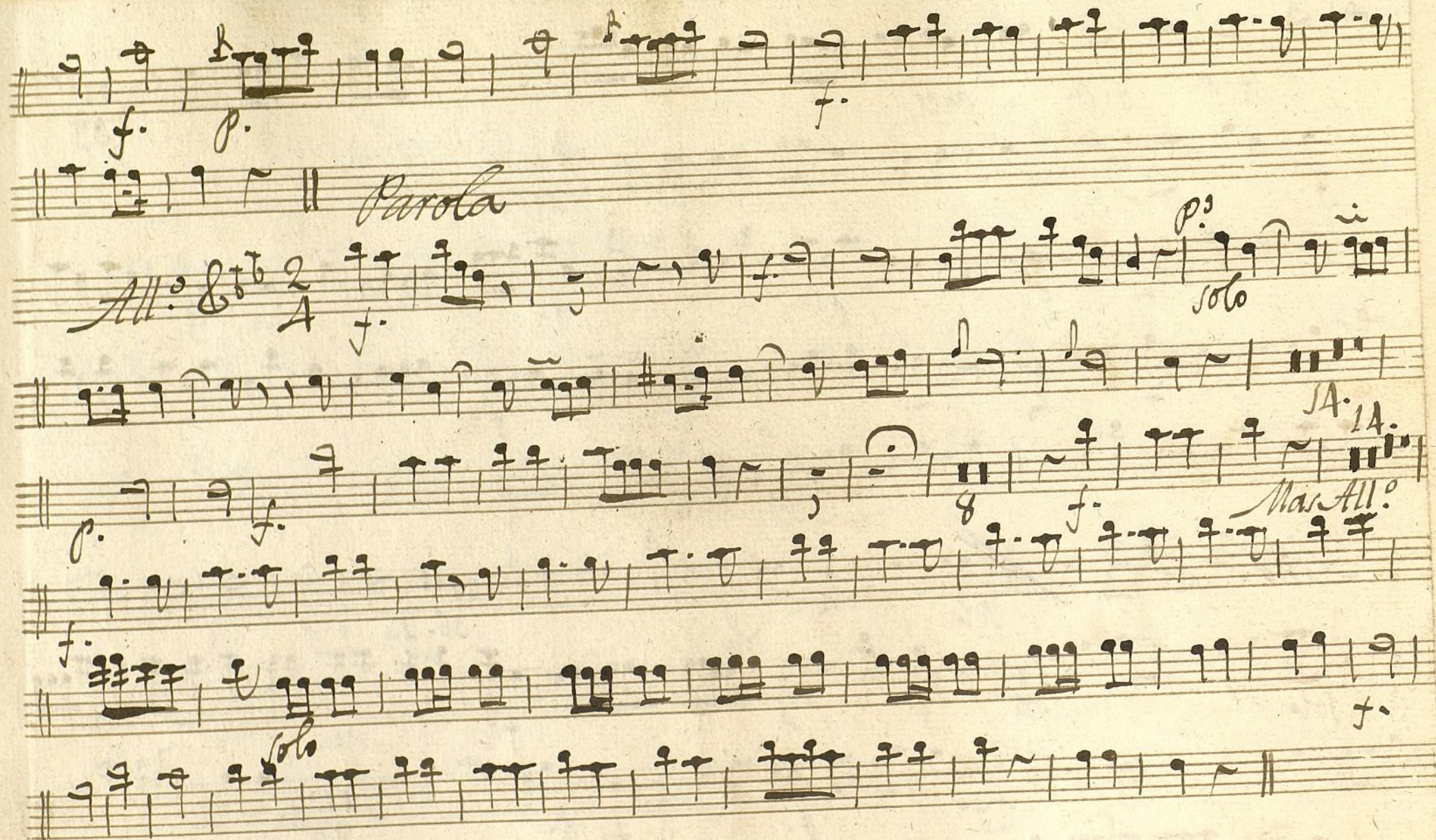
al mismo aire $\text{E}^b \text{F} \text{G}$ 2/4

f. *Allegro*

Handwritten musical score for the third system, measures 25-30. It features a treble clef, a key signature of one flat (E-flat), and a 2/4 time signature. The music continues with a single melodic line. Dynamic markings include 'f' (forte) and 'solo'. Measure numbers 25, 27, 29, and 30 are indicated below the staff.

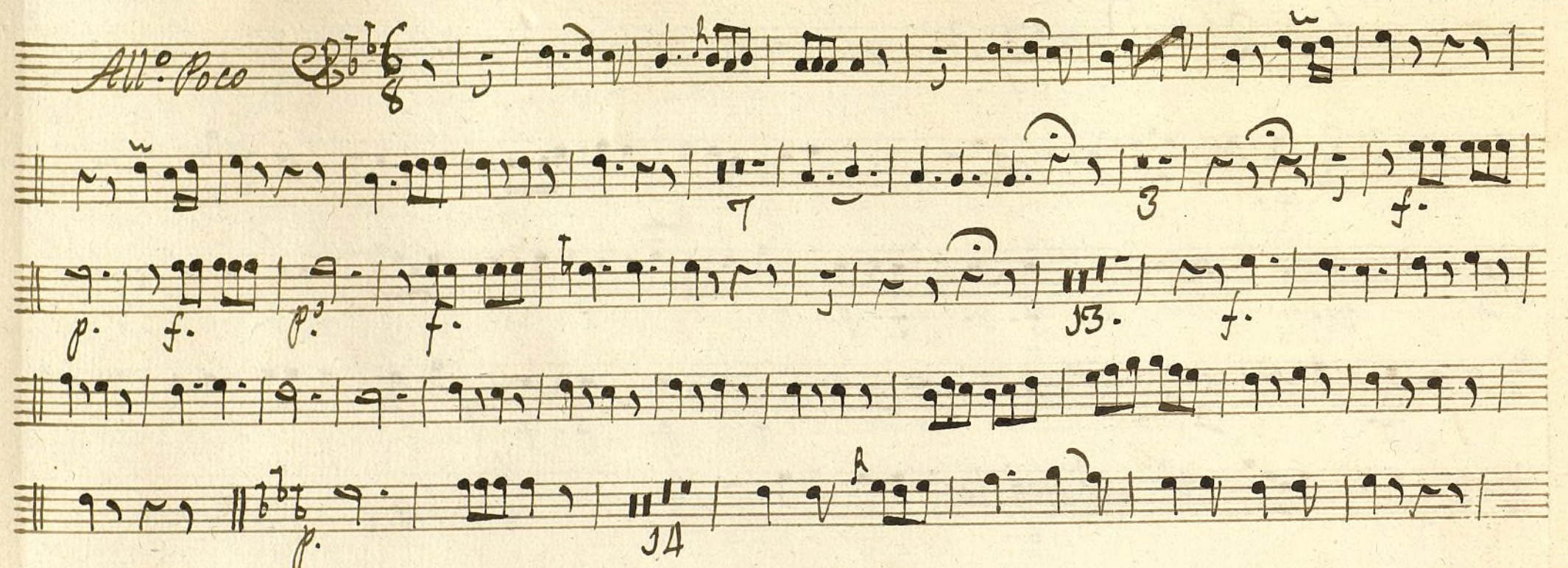


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written in cursive on the second staff. The tempo marking "All.^o" is present on the third staff, along with a time signature of 2/4. The word "Solo" appears on the third and sixth staves. The word "Mas All.^o" is written on the fifth staff. The score concludes with a double bar line on the seventh staff.





Oboe 2º Ton.ª a 1º el Ortera en xedador, y el Mño. de Lenguar

Handwritten musical score for Oboe 2º. The score is written on five staves. The first staff begins with the tempo marking *All.º* and the time signature $\frac{2}{4}$. The music features various dynamic markings including *f.*, *fr.*, *f. p.*, and *f.*. The second staff includes the tempo marking *Allegro* and the instruction *tace y Parola*. The third staff begins with the tempo marking *All.º assai* and the time signature $\frac{2}{4}$. The music continues with dynamic markings such as *f.*, *fmo.*, *p.*, and *f.*. The fourth staff includes the tempo marking *Allegro* and the instruction *so.*. The score concludes with a double bar line.

All: Poco 

parola.

All: A 

al mismo aire 

Allegro

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions.

Staff 1: Solo, *f.p.*, *f.p.*, Parola

Staff 2: *f.*, 13

Staff 3: All: 6/8, *f.*, *p.*, 4, *f.*, 3

Staff 4: *f.*, *f.*, *f.*, *f.*, *f.*

Staff 5: Parola 3/4 *tace* //

Staff 6: All: 2/4, Solo, 2, A, 16, *f.*, *f.p.*

Staff 7: A Solo, A *f.*, A Solo, *f.*

Staff 8: *Allegro* 2/4, Af, *f.*, *p.*

Staff 9: 10 *f.*, 6 *f.*, Solo, *f.*

Staff 10: A *f.*, 10

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

Staff 1: *f.* *p.* *R* *f.* *p.* *f.*

Staff 2: *Parola*

Staff 3: *All.* *f.* *2* *solo*

Staff 4: *14* *f.*

Staff 5: *f.* *8* *f.* *14* *f.*

Staff 6: *solo*

Staff 7: *f.*

Clarinete Ton.^a 4.^o el Ortera en rededor y el Mño. de Lengua.


Ms 147-3

Allo *GR*
A *f.*


Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a fermata over the final note.

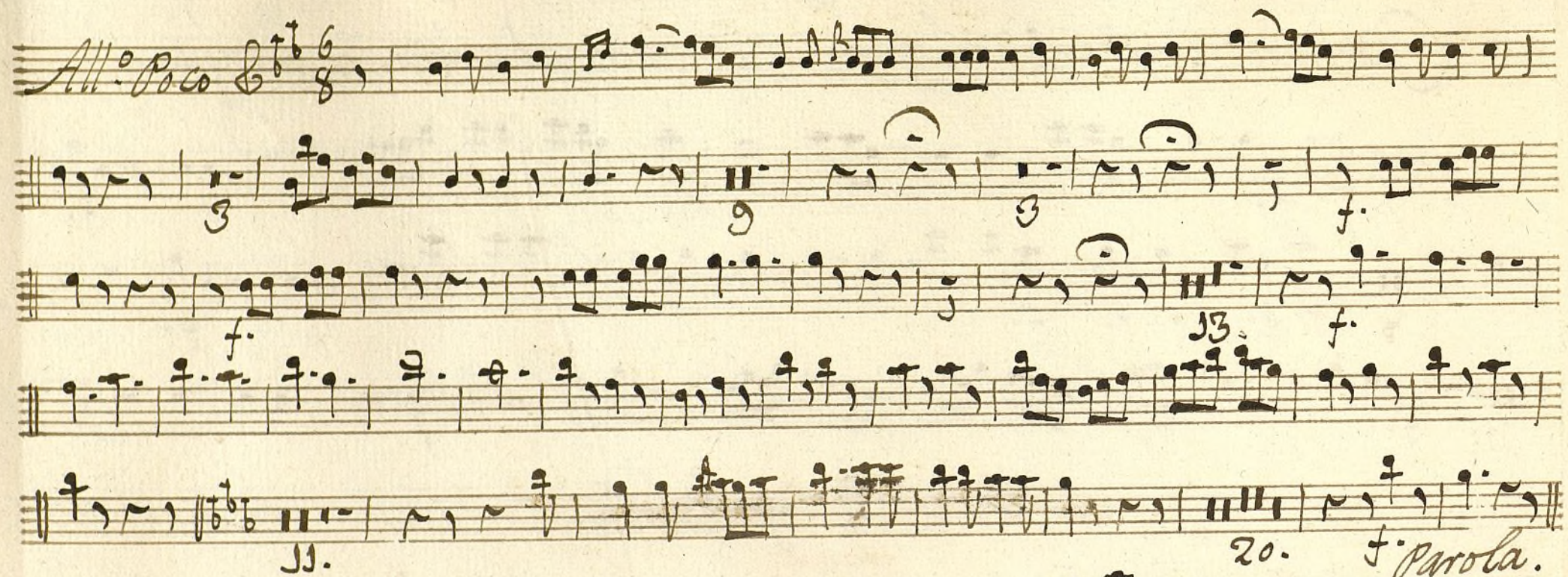
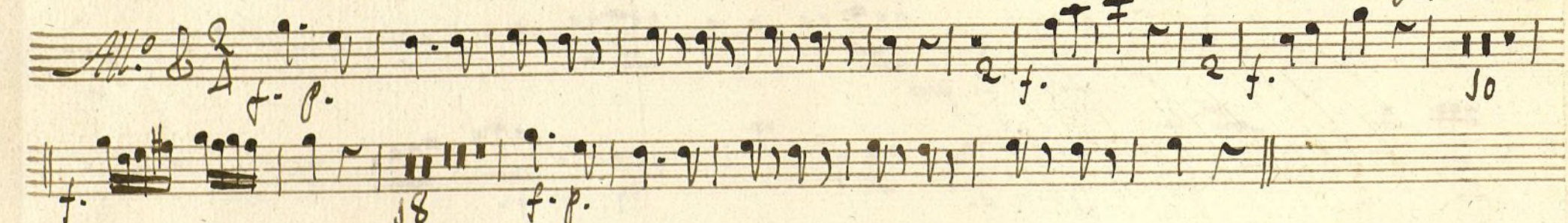
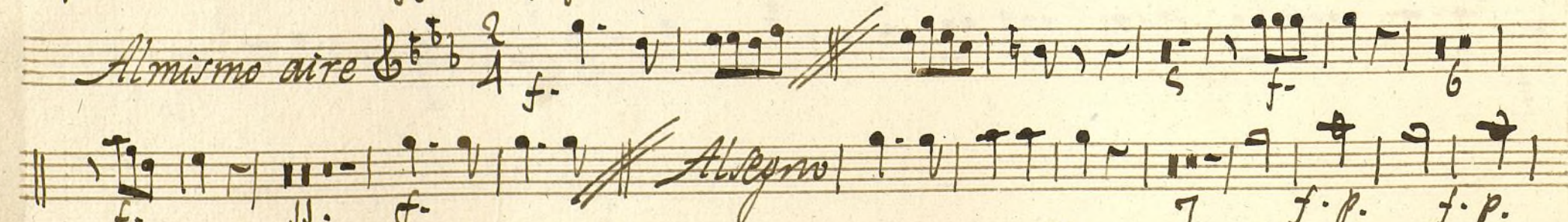
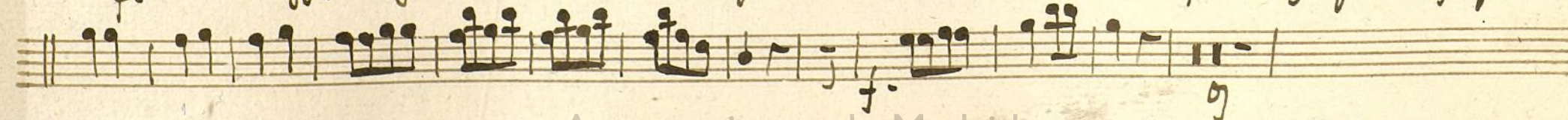
Handwritten musical score for "Allegro" by J. Haydn, Op. 10, No. 1. The score is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro" and the time signature is 2/4. The music begins with a double bar line, followed by a series of eighth and sixteenth notes, and ends with a double bar line and the text "Allegro".

tace $\frac{6}{8}$ y Parola

All.^o assai G^b 2/4 

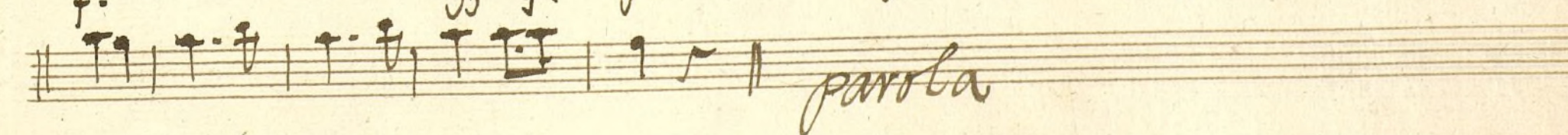
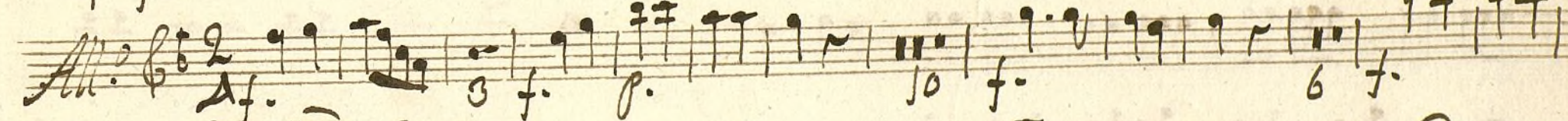
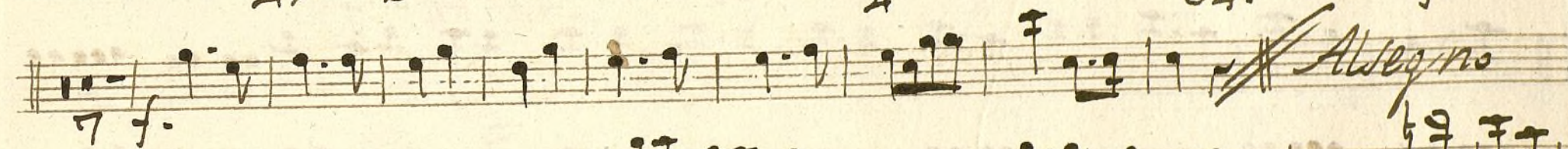
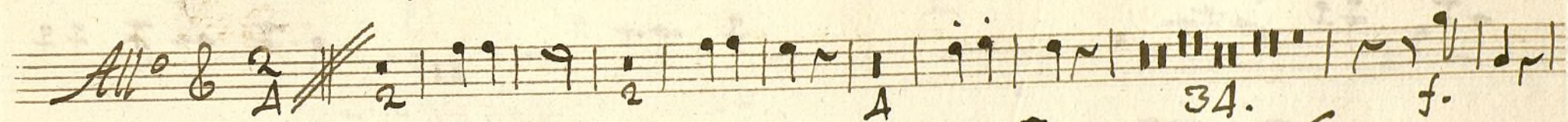
A single staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. The first measure starts with a double bar line and a fermata over a note, followed by a measure with a fermata over a note. The third measure has a fermata over a note. The fourth measure has a fermata over a note. The fifth measure has a fermata over a note. The sixth measure has a fermata over a note. The seventh measure has a fermata over a note. The eighth measure has a fermata over a note. The ninth measure has a fermata over a note. The tenth measure has a fermata over a note. The eleventh measure has a fermata over a note. The twelfth measure has a fermata over a note. The thirteenth measure has a fermata over a note. The fourteenth measure has a fermata over a note. The fifteenth measure has a fermata over a note. The sixteenth measure has a fermata over a note. The seventeenth measure has a fermata over a note. The eighteenth measure has a fermata over a note. The nineteenth measure has a fermata over a note. The twentieth measure has a fermata over a note. The notation is written in a cursive style, typical of 18th or 19th-century manuscripts.

f.  *Allegro* 10

All.^o Poco 
All.^o 
Al mismo aire 
Allegro 



tace $\frac{6}{8}$ y *Parola* *tace* $\frac{3}{4}$



Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with the tempo marking "Al" and the key signature of two flats. The second staff features the measure number "27." and the dynamic marking "f.". The third staff includes the tempo marking "Mas All." and the dynamic marking "f.". The fourth staff ends with the dynamic marking "f.". The fifth staff concludes with a double bar line.

at

Trompa 1.^a Ton.^a 4. el Ortera en Redador y el Mño. de Lenguar.

All.^o y n C.
Musical notation for Trompa 1.^a in 4/4 time, starting with a forte (f.) dynamic and ending with a piano (p.) dynamic. The notation includes various rhythmic values and articulation marks.

tace 6 y Parola

All.^o assay C. 2 y n f.
Musical notation for Trompa 1.^a in 4/4 time, starting with a forte (f.) dynamic and ending with a piano (p.) dynamic. The notation includes various rhythmic values and articulation marks.

ynelasa.

All.^o Poco

parola

Yn C.

100

32.

All: &

三

Solo

9

f. p. f. p.

Al mismo aire &

1

10

A close-up of a musical staff with three notes. The notes are dark and appear to be on a light-colored staff. The first note is on the first line, and the other two are on the second line.

In clasa .

Allegro

38.

Parola

Yn C.
All.^o $\frac{6}{8}$ *f.* *2* *3* *3* *f.*

Parola *3* *2* *tace* *2.*

Yn C.
All.^o $\frac{2}{4}$ *solo* *2* *A* *16* *f.* *f.p.*

f. *solo* *A* *Ynf.* *4* *19.* *f.*

Allegro *6* *f.* *p.* *f.* *2* *f.* *7*

f. *12* *f.* *p.* *f.* *p.* *f.*

Parola

elafa

All.^o *2* *f.*

24 *p.*

33. *Mar. All.^o*

f.

solo

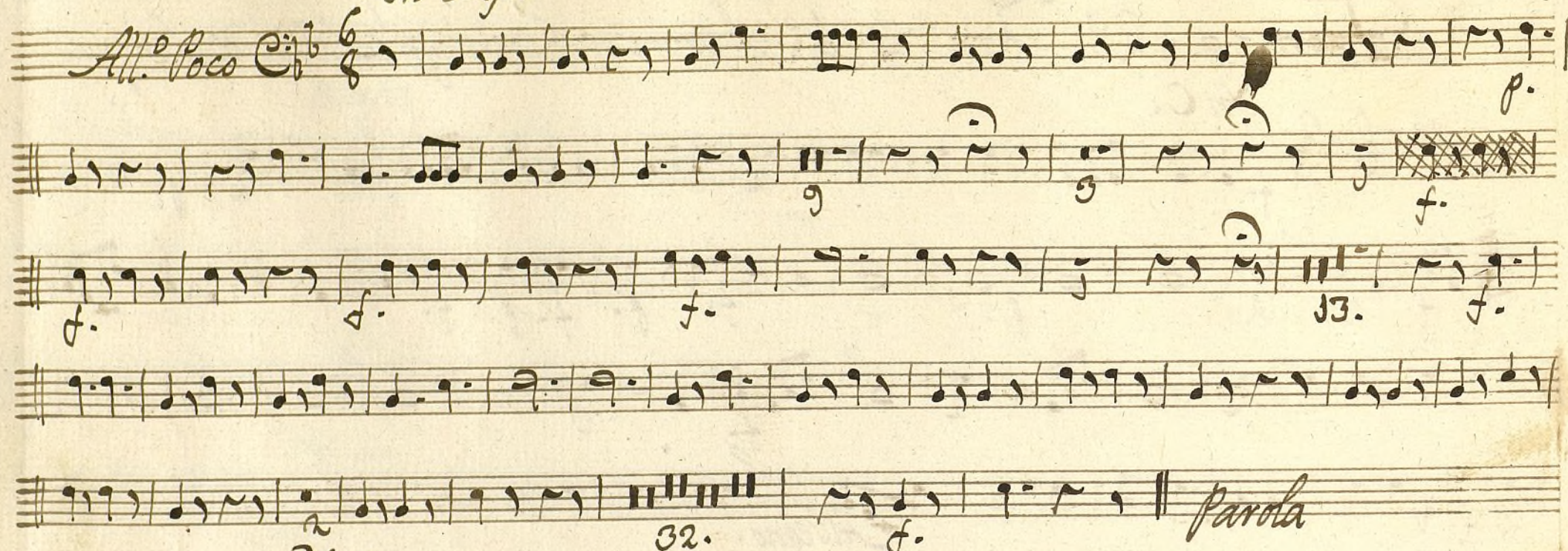
f.

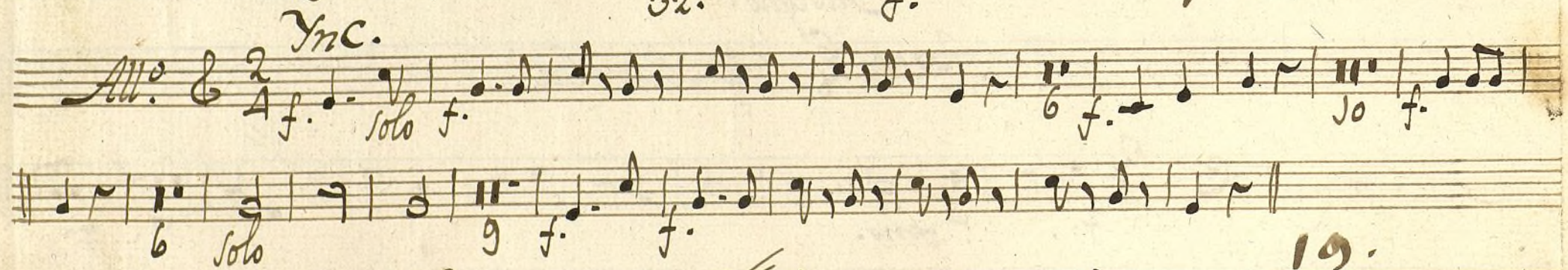
Trampa 2a Tona a 4º el Oatena en Pedal y el Mño. de Lenguar

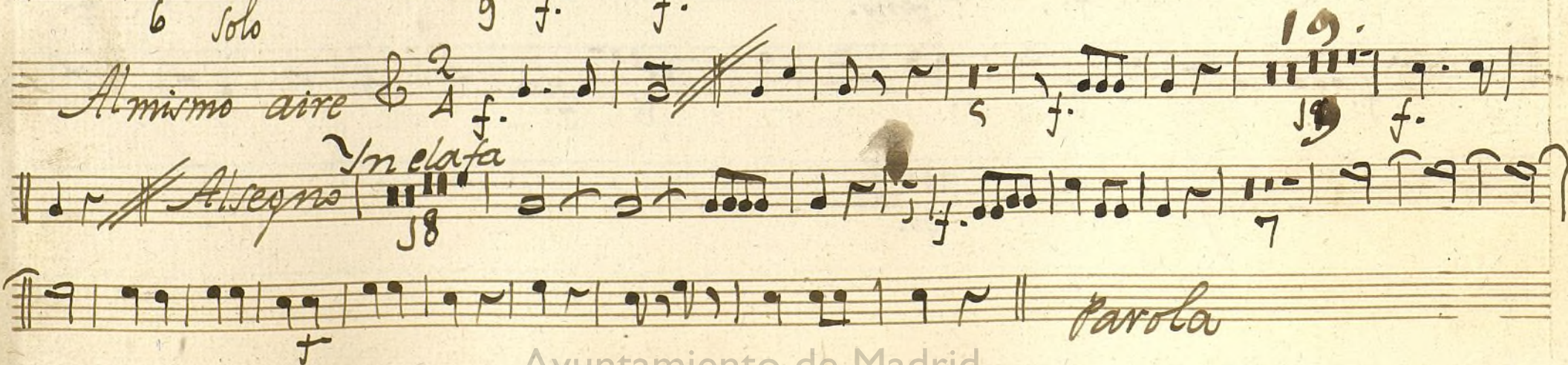
All:º 2 In C.

*Allegro.
tace & y Parola*

Yn clafa

All.^o Poco 

All.^o 

Al mismo aire 

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on ten staves, with the first five staves for the piano (p.) and the last five staves for the violin (Vn.). The music is in 3/4 time, with a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and dynamic markings such as *f.* (forte), *p.* (piano), *sol.* (solo), and *mf.* (mezzo-forte). The lyrics "L'Espresso" are written in Italian, with the word "Espresso" appearing multiple times. The score is signed "Schubert" at the bottom right.

All.^o *elafa* $\frac{2}{4}$ *f.* *24*

p. *f.* *8* *f.* *mai* *3/4* *All.^o*

f.

solo

f.

fagot. Ton.^a 4. el Ortopeda enmendar y el M^{ro}. de Lenguar

All.^o *C* *3/4* *f.*

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

Allegro

All.^o poco *C* *6/8* *p.*

f. *f.* *parola*

All: assay $\text{C} \frac{3}{4}$ f. fmo 3

f. 2 f. 3 f. 3

f. p. f. Allegro 30

All: Poco $\text{C} \frac{6}{8}$ f.

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

3. f.

3. f.

3. 20. f. *Parola*

All.^o $\text{C} \frac{2}{4}$ *A* *f.* *p.* *f.* *p.*

al mismo aire $\text{C} \frac{2}{4}$ *f.*

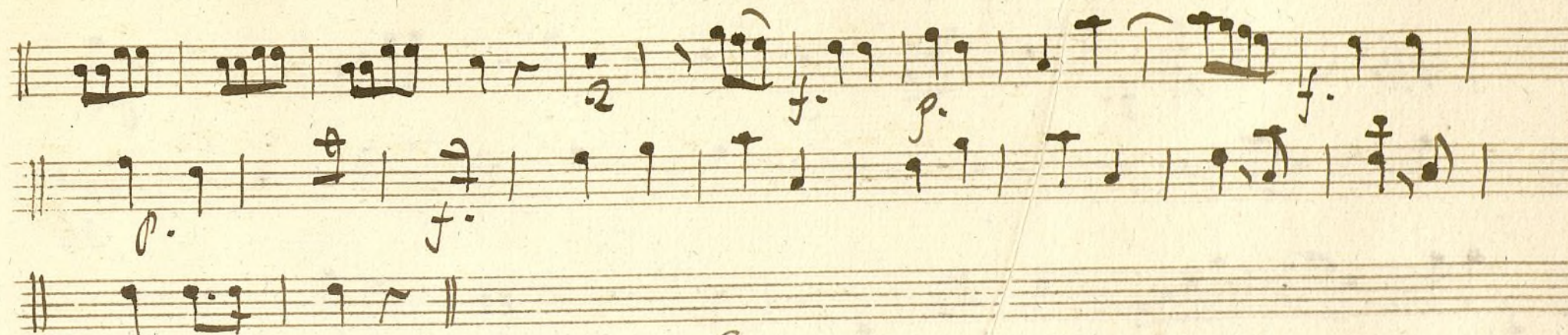
Allegro $\text{C} \frac{2}{4}$ *f.*

parola

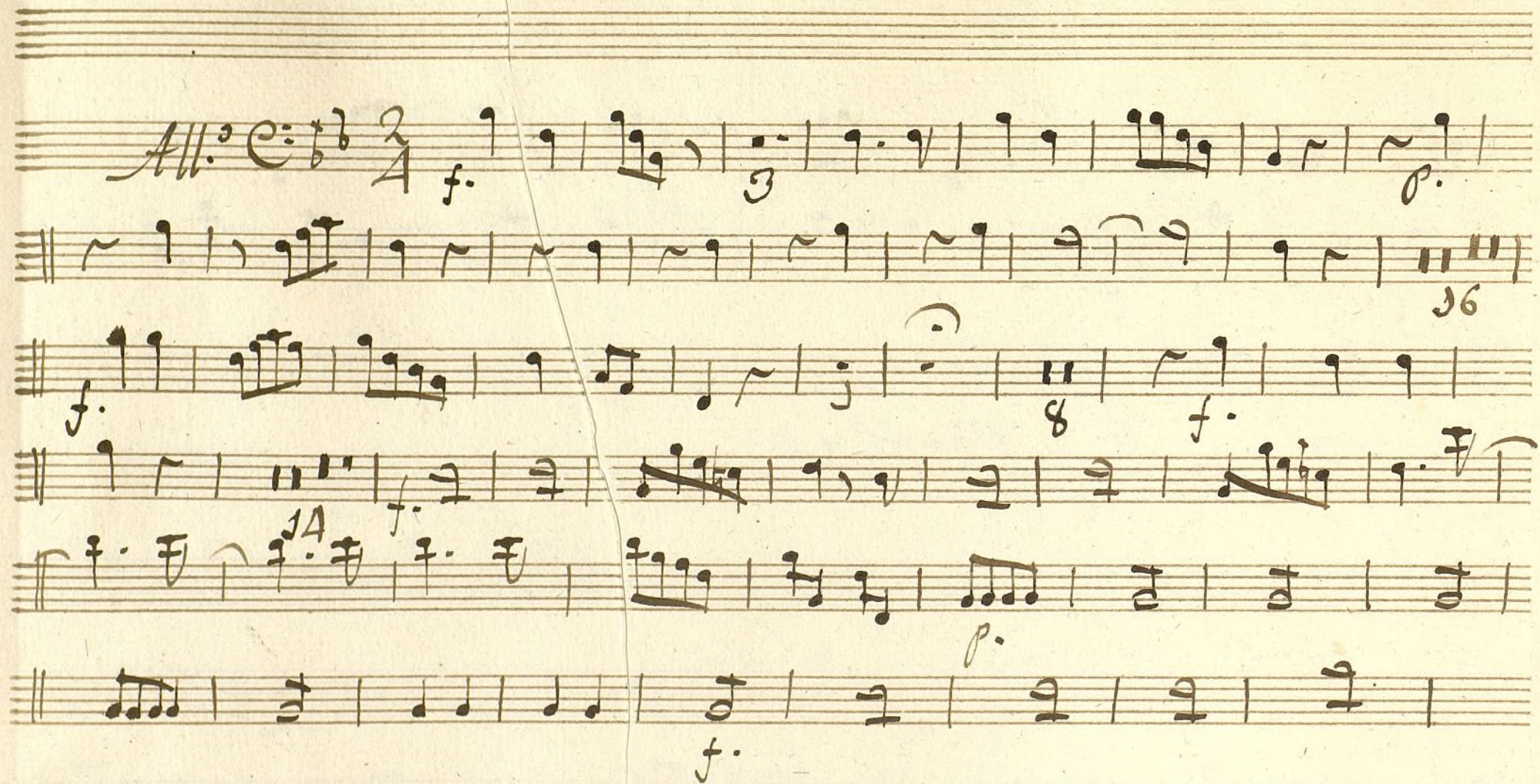
$\frac{6}{8}$ *tace y Parola*

$\frac{3}{4}$ *tace*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-5) begins with the tempo marking *All.^o* and the time signature $\frac{2}{4}$. It features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f.* (forte) and *p.* (piano) are present. The second system (staves 6-9) is marked *Allegro* and continues the musical composition with similar notation and dynamics. The score is written in a clear, legible hand.



Parola



H

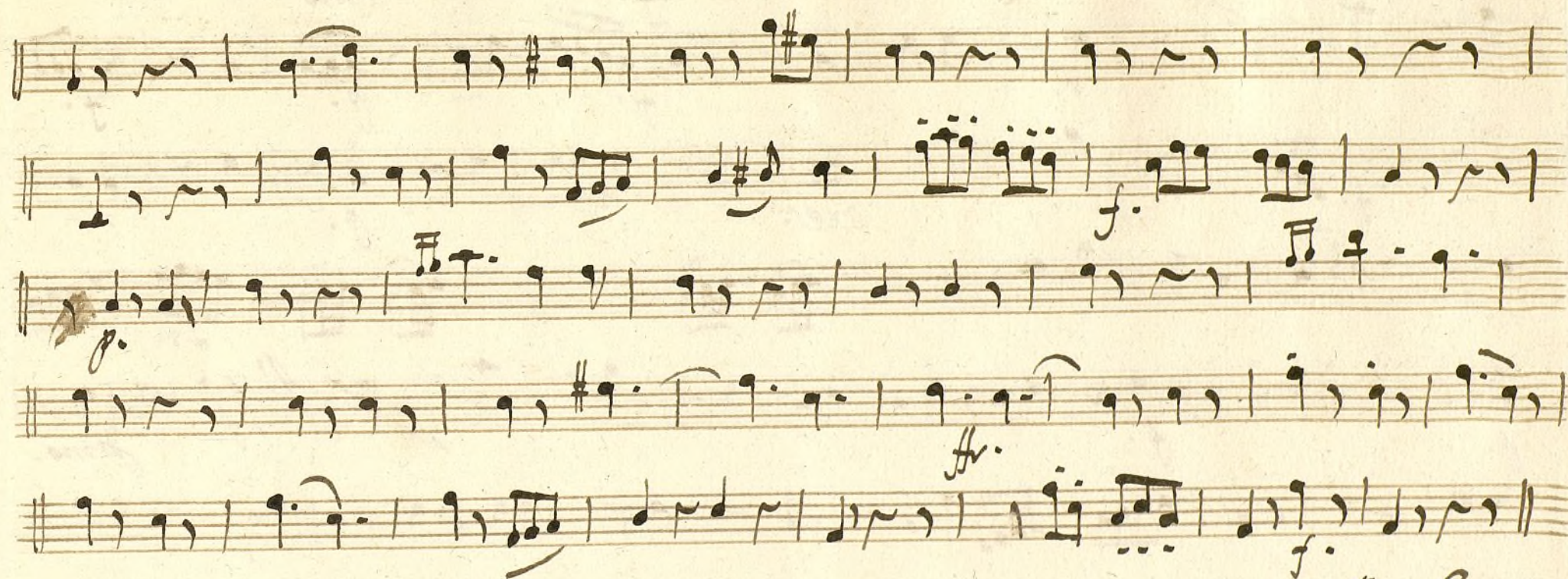
Bajo

Ton.^a a 4.^o*Clorera en redador y el Mñ. de Lengua*

.//.

All.^o *C* *2/4* *f.*

All.^o poco *C* *3/4* *p.*



Parola

All.^o a ray $\text{C} \frac{2}{4}$

f. p. f. fmo p. f.

cres. p.

f. p. f. pmo.

Allegro

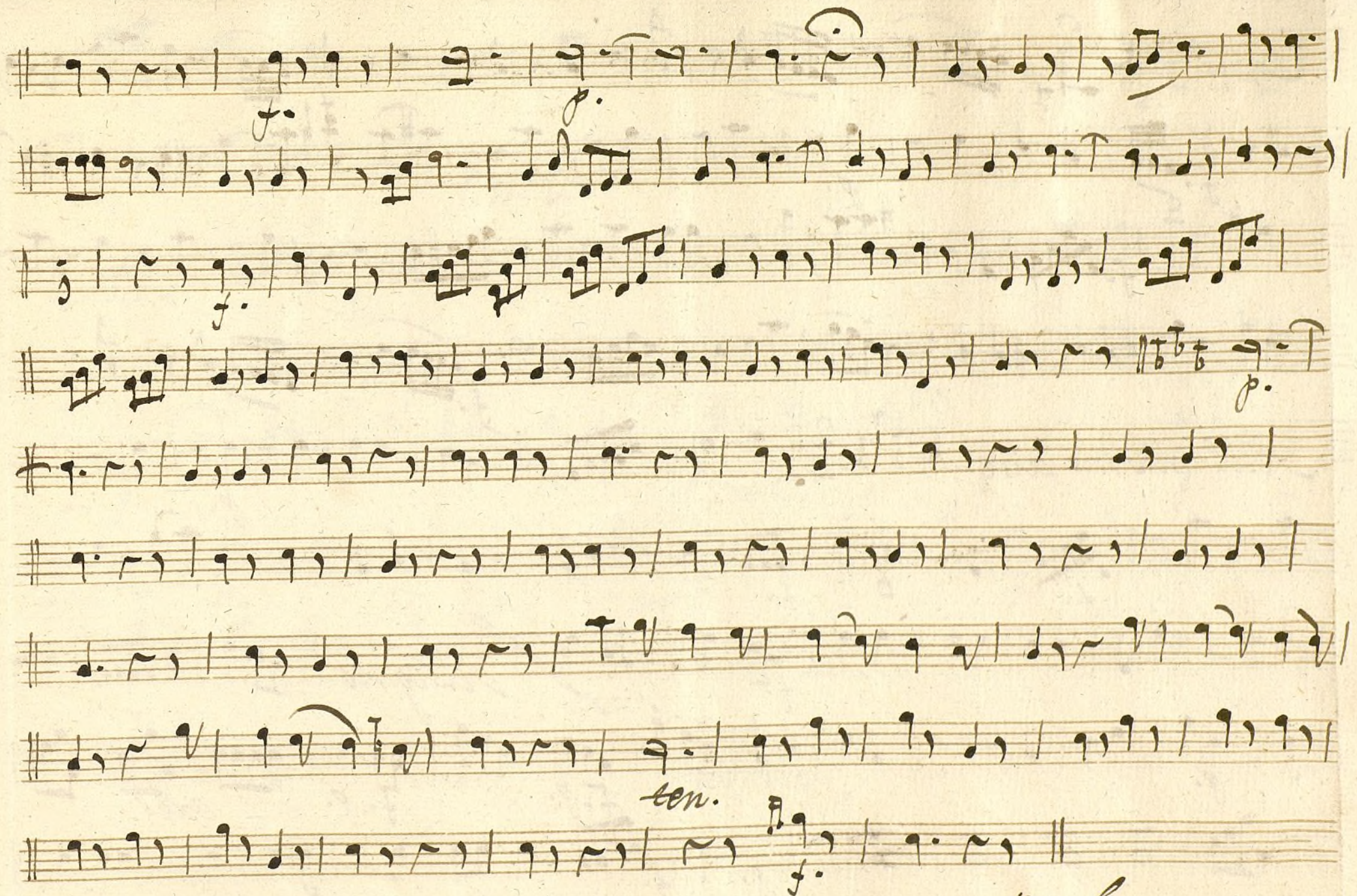
All.^o poco $\text{C} \frac{6}{8}$

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

p.

p.

Con la voz a tempo



parola

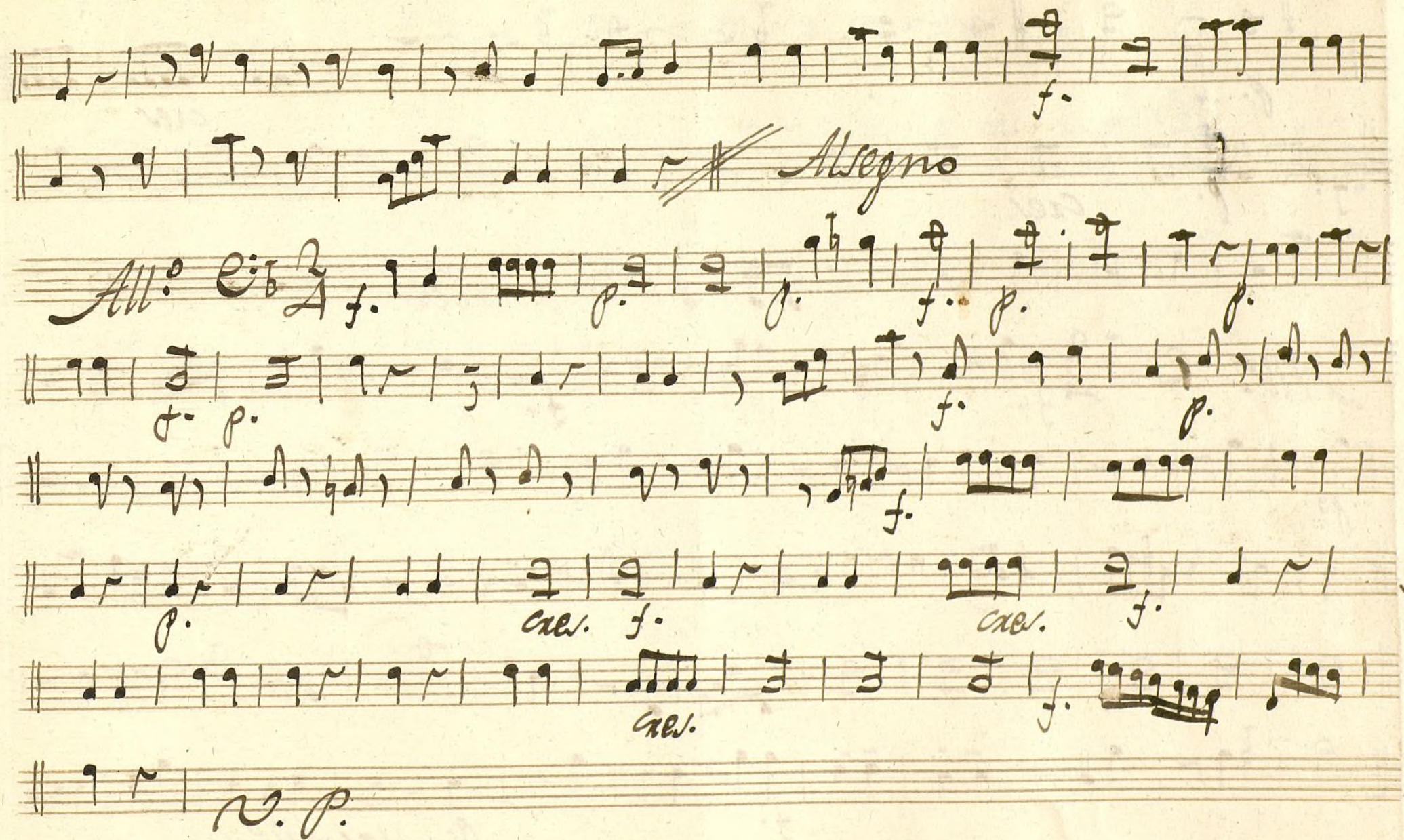
Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and dynamic markings such as *f.*, *p.*, *fr.*, *cres.*, and *violoni.*. The word *parola* is written in cursive script, appearing twice as a section marker. The score is written in a historical style, likely from the 18th or 19th century.

And.^{te} $\text{C}:\sharp 3/4$ *p.*

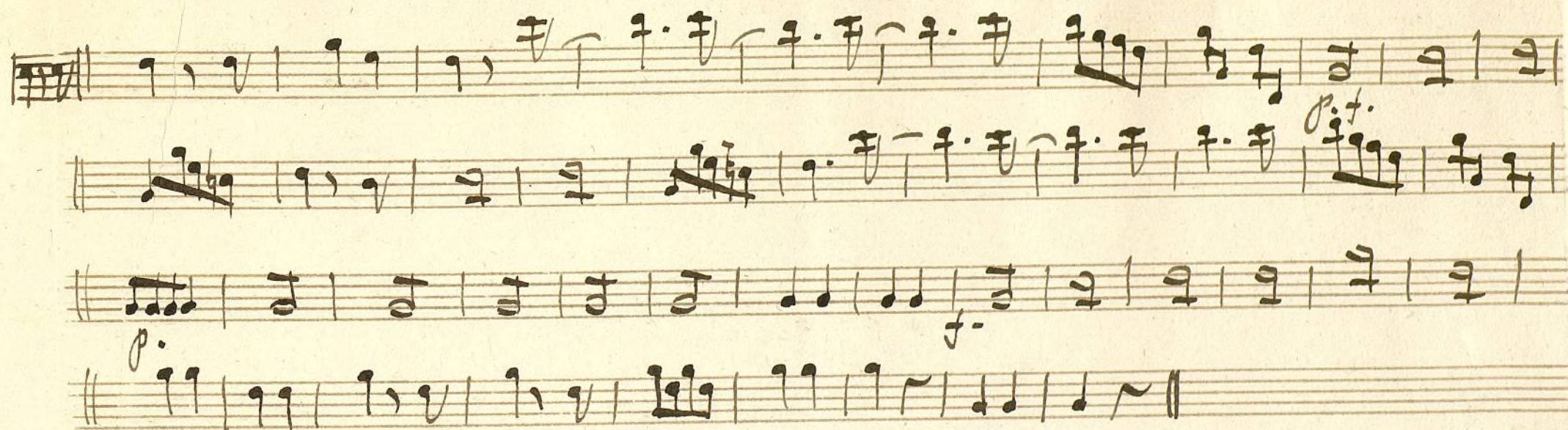
All.^o $\text{C}:\sharp 2/4$ *f.* *p.*

Allegro

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



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4), and dynamic markings (*p.*, *f.*, *cres.*, *parola*, *All.*, *Mar All.*). The score is written in a cursive, historical style.



At

Baxo.

1^a a 4^o
ton. a 4^o

El ortera en xedador y el Mño. de Lenguar.

||.

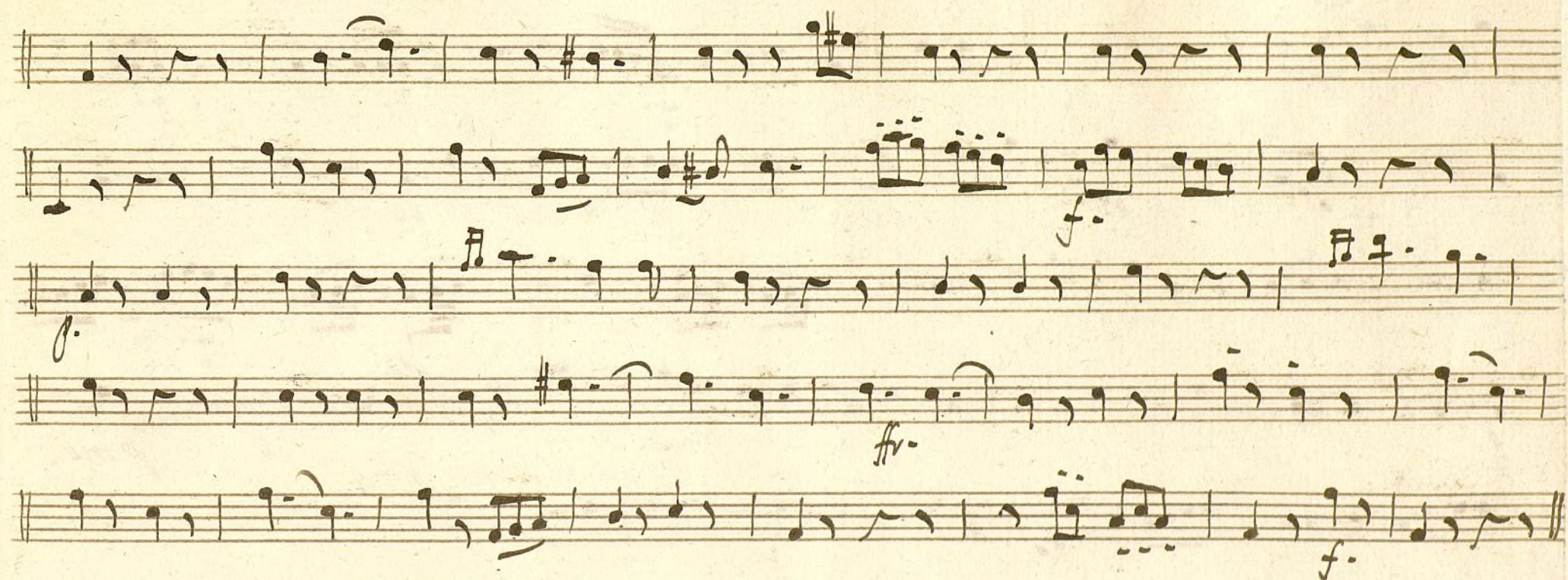
All.^o $\text{C} \frac{2}{4}$

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

Allegro

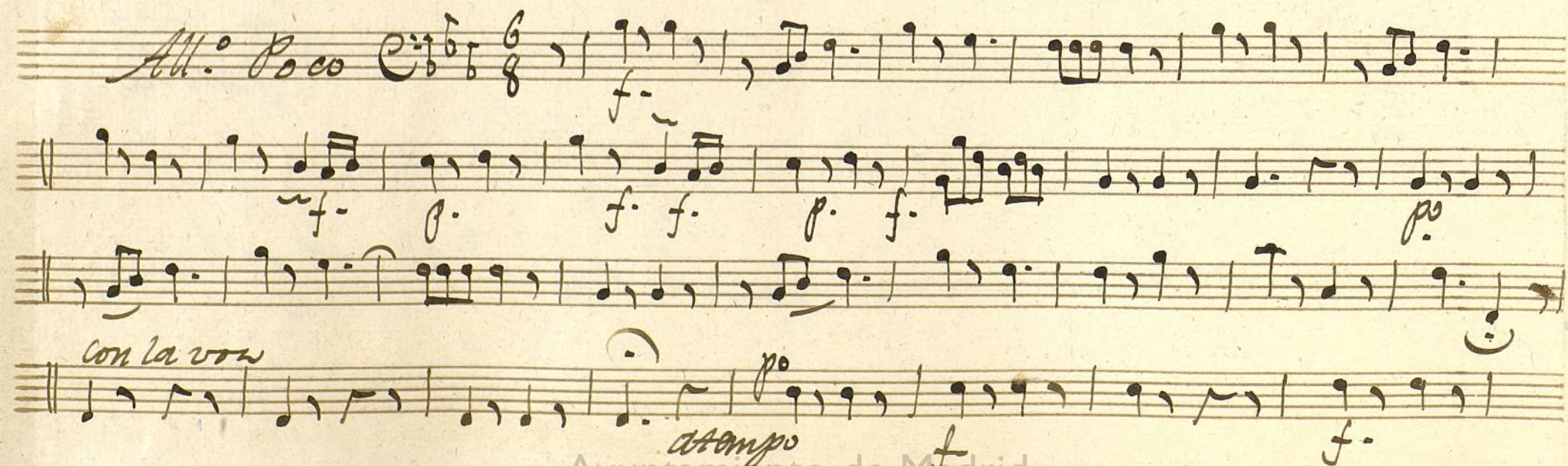
All.^o Poco $\text{C} \frac{6}{8}$

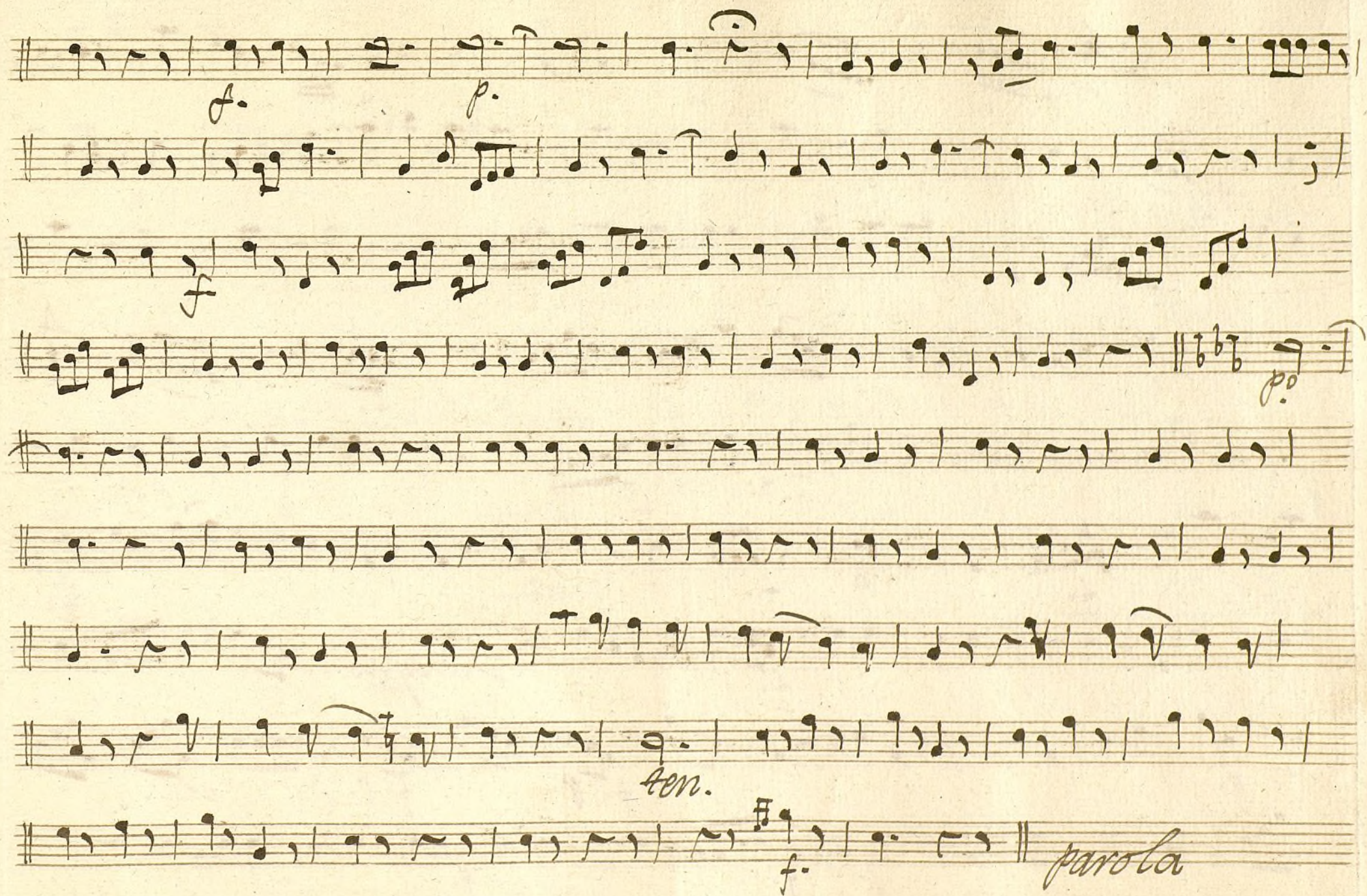
f.



parola

All.^o allegro 

All.^o Poco 



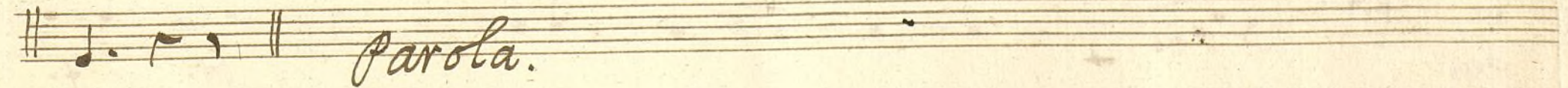
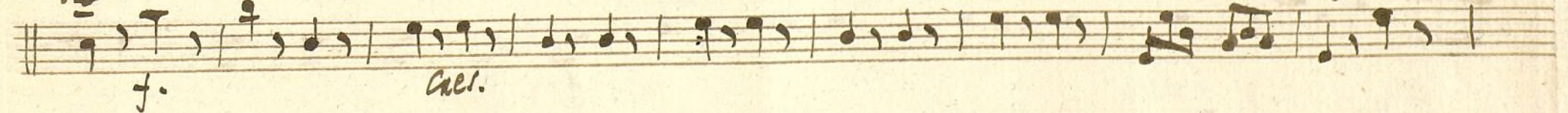
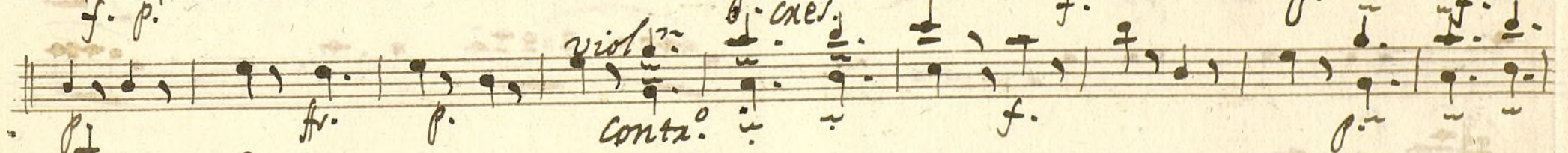
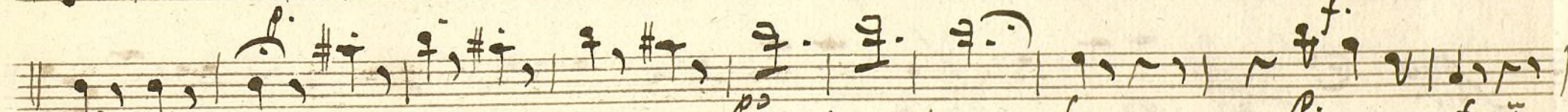
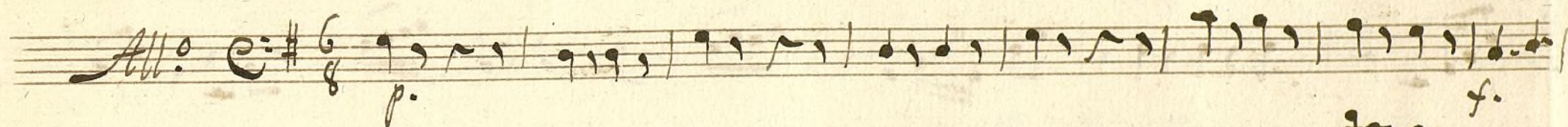
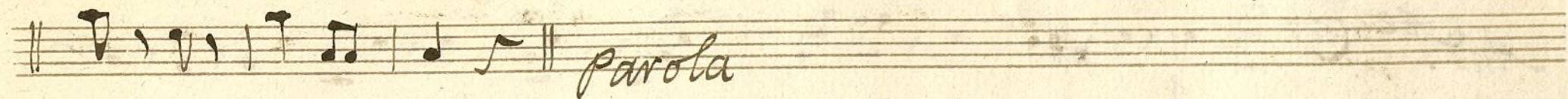
All.^o $\text{C} \frac{2}{4}$ *f.* A

f. *p.* *f.* A

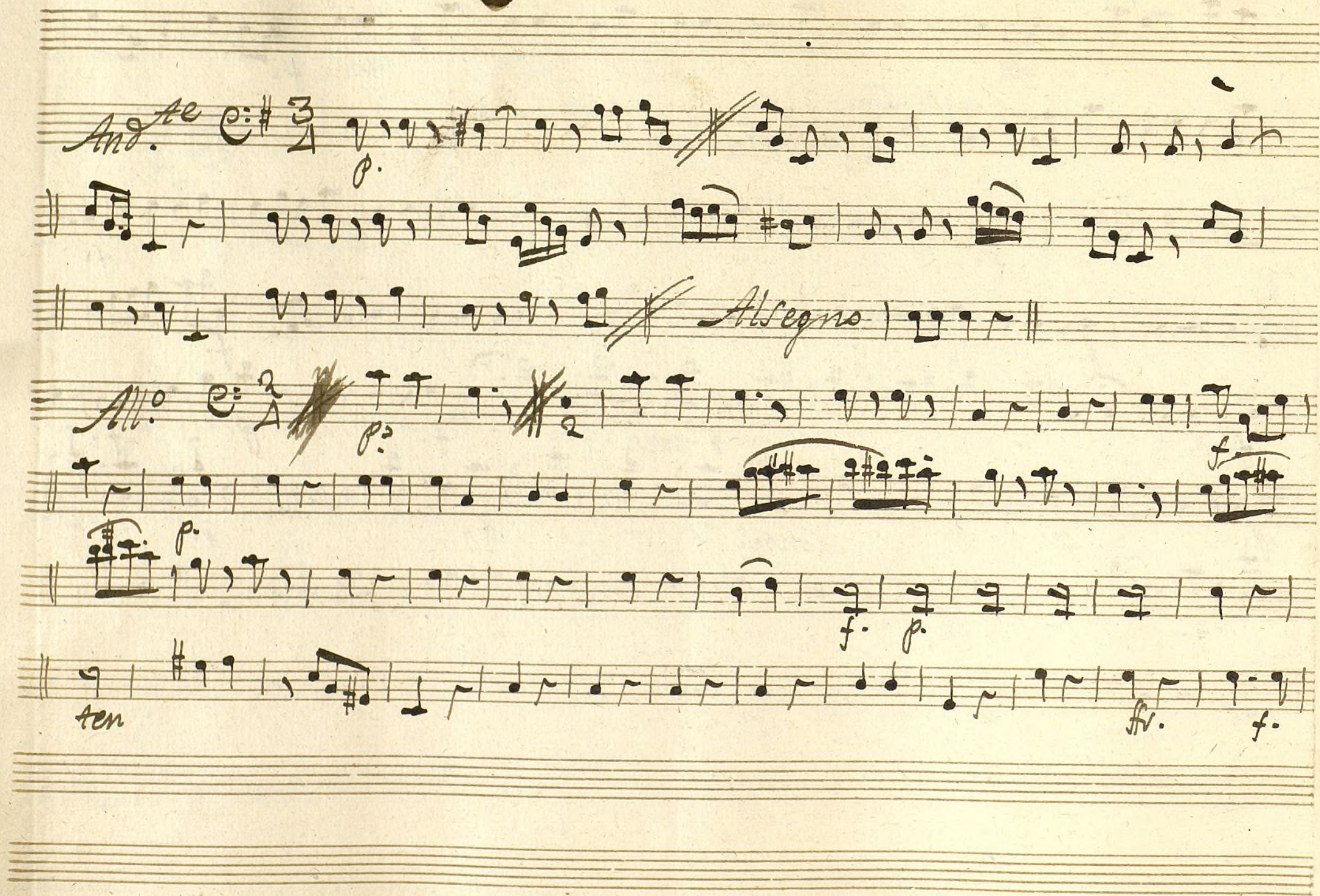
All.^o mismo aire $\text{C} \frac{2}{4}$ *f.* 6 *f.* *p.*

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

p. *f.* *p.*



Handwritten musical score on aged paper, featuring two systems of staves. The first system is marked *And.^{te}* (Andante) in 3/4 time, with a key signature of one sharp (F#). The second system is marked *Allegro* in 2/4 time, with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p.* (piano) and *f.* (forte). The score is written in a cursive, handwritten style.



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 19th-century manuscript notation.

Key markings and annotations include:

- Allegro* (written above the third staff)
- Allegro* (written above the fourth staff)
- f.* (forte) and *p.* (piano) dynamic markings throughout the score.
- crisi.* (crisis) markings above the sixth and seventh staves.
- v. s.* (vivo) marking at the bottom right.

