

Sec. 13. N.º 6

Sta. Longuina. Briones.
MVS 96-16

Leg. 1.º N.º 7

separó la letra en el fuego.

t

Leg. 2.º Joaqu. y Paio

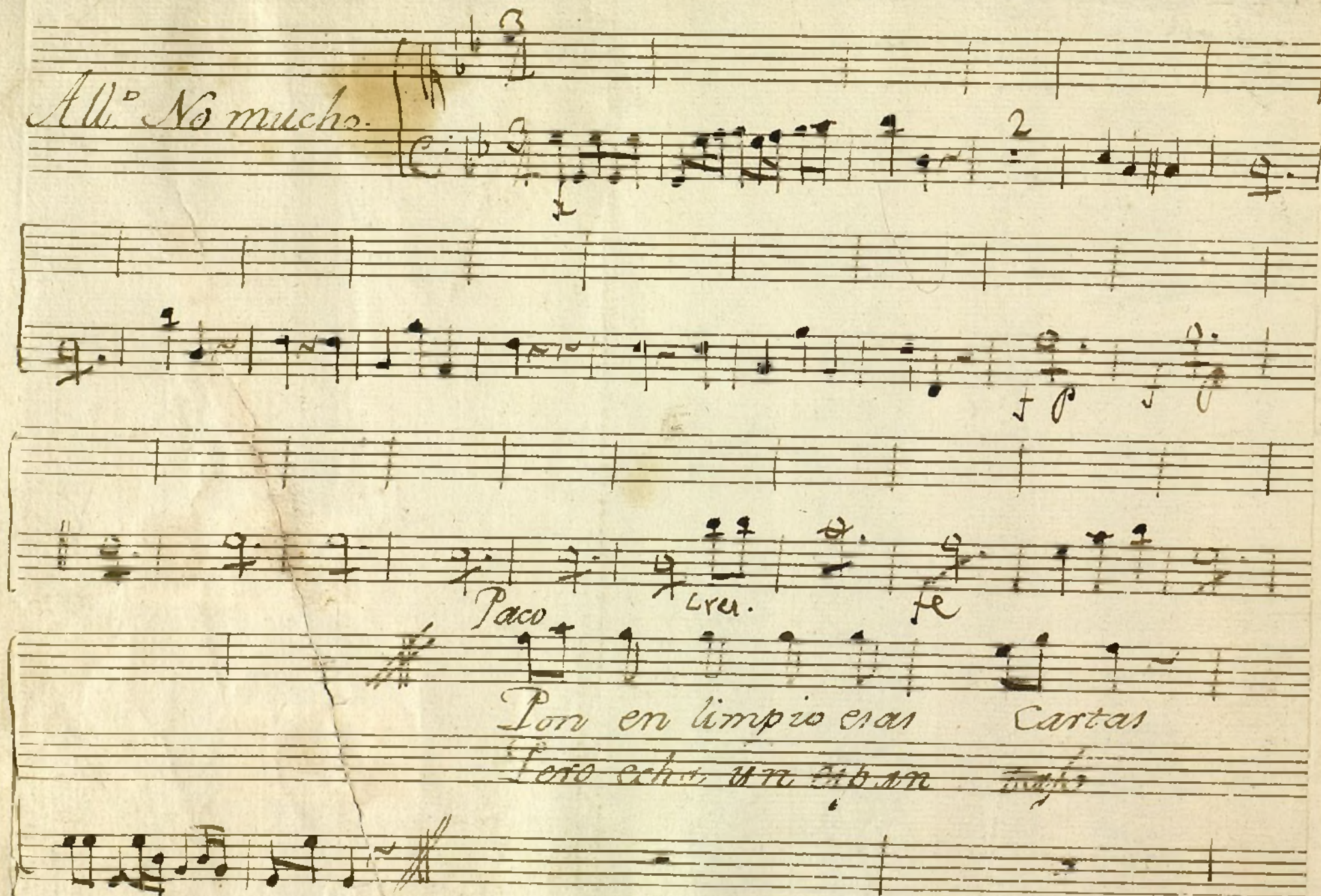
Ton.ª a Duo

La distracción Corregida

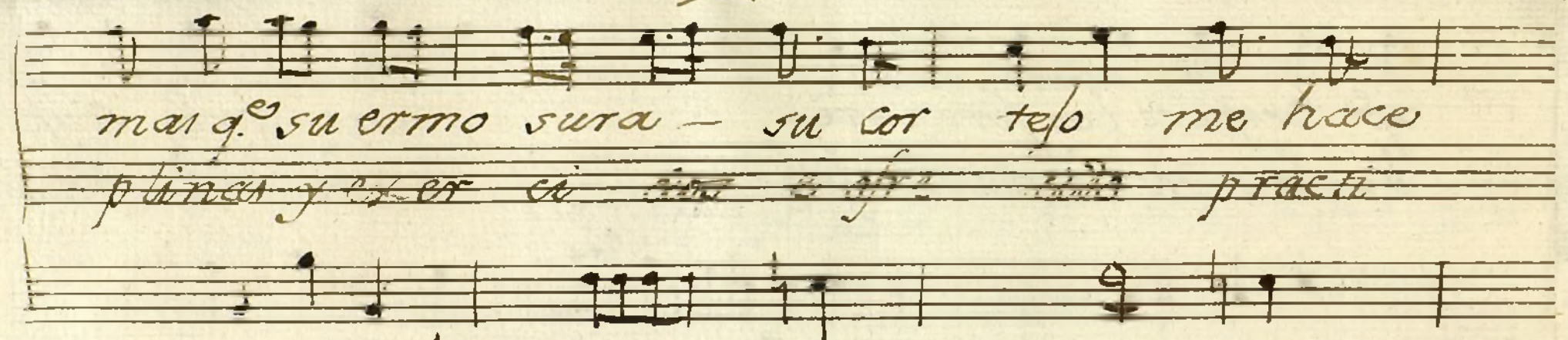
De. Saerna.

7

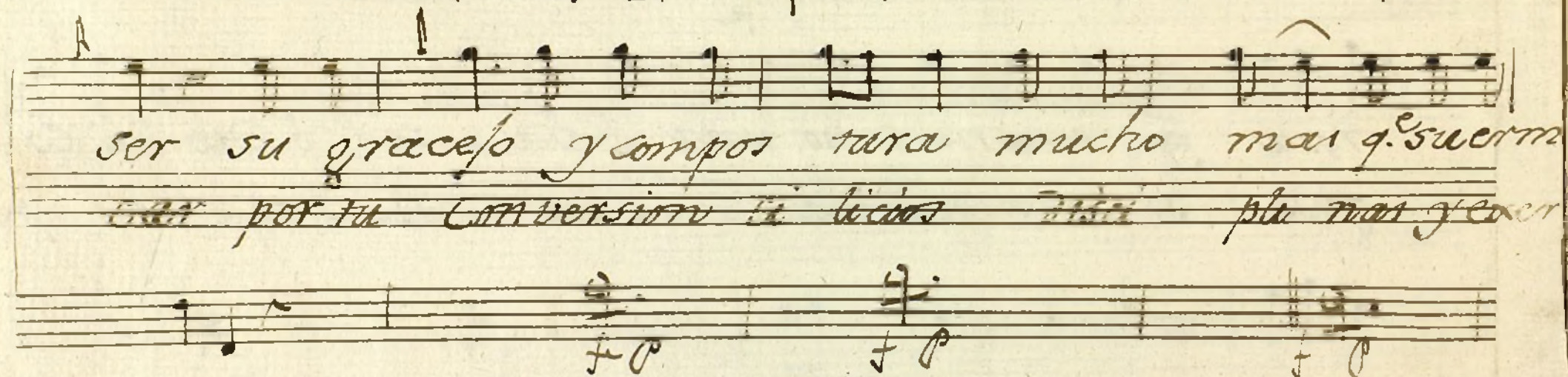
All.^o No mucho.



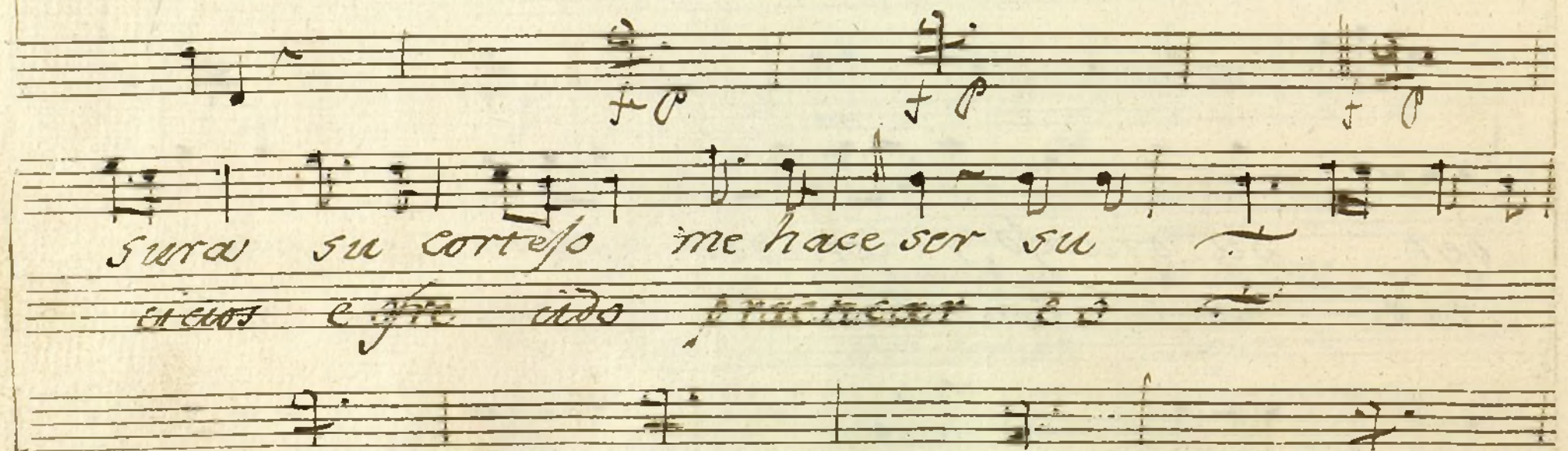
q.e despues las firmare a estas oras sinfo
huelves de comendarse sale Joag. a mucho inter am-ru
rosa ya estara como una rosa aca bade de co
8 gido si la moza lea ci tado nola hoga estor ope
per su graceso. y compositura mucha
fate por la Comendatura de la casa de la casa



mas q.^o su ermo sura — su cor tejo me hace
plina y ex er ci cio e ofe cion practi



ser su gracejo y compo tura mucho mas q.^o su ermo
er por su conversion ti licos aca pla mas y ex er



sura su cortejo me hace ser su
cielos e ofe cion practicar co

quanto diera por que fuera tan a
luna no beses la boca mi a

seada mi Mujer tan tan a
gar al do probar mi mi a

Al Segno.

The image shows a handwritten musical score on aged, slightly stained paper. The score is written on six staves. The first two staves contain a melody with lyrics in Spanish. The third staff continues the melody with more lyrics. The fourth staff shows a continuation of the melody. The fifth staff features a double bar line and the instruction 'Al Segno.' written in a cursive hand. The sixth staff contains a final musical phrase. The paper has a yellowish tint and some foxing.

All^o Poco *Paco.* Esto no puede sufrirse

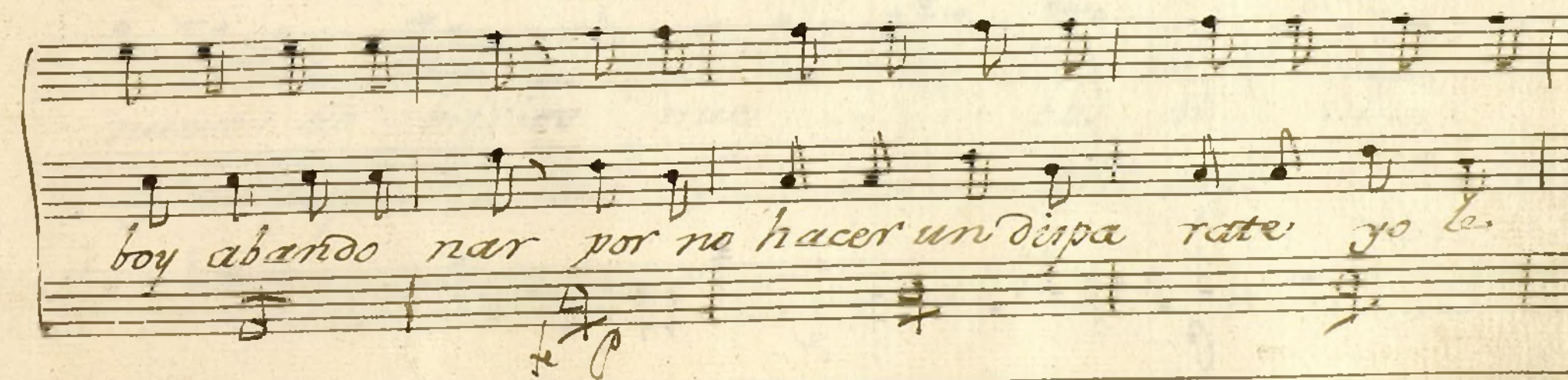
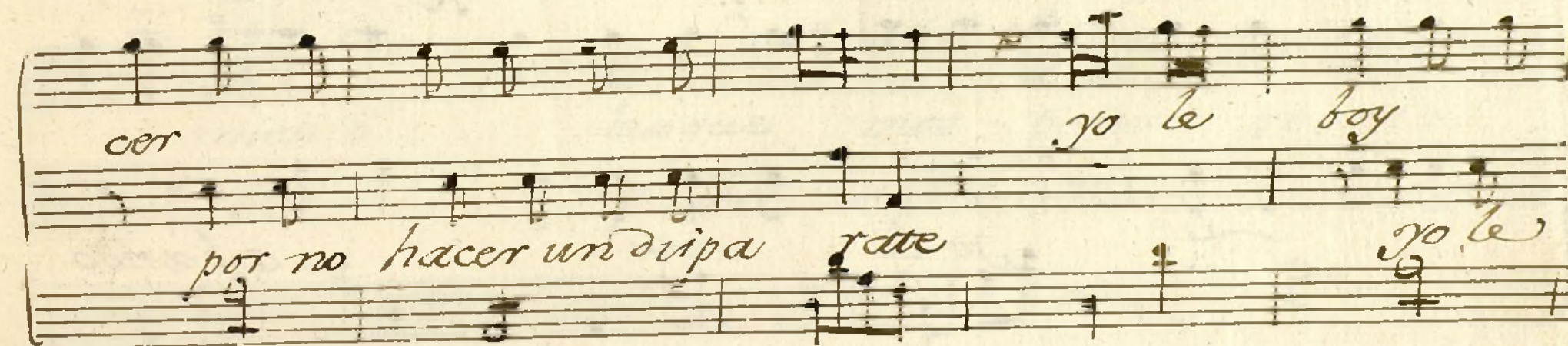
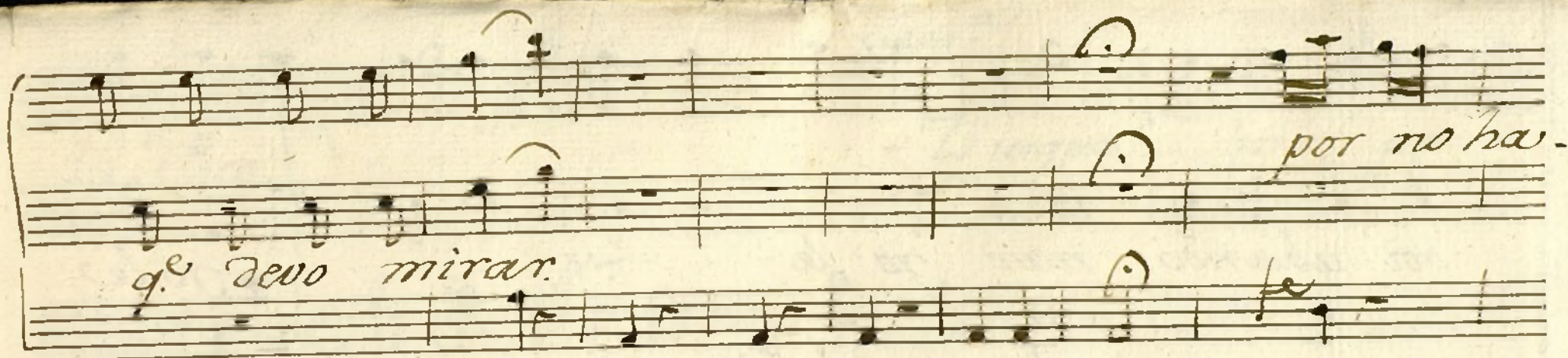
Joag.^a *Paco* corregirse Esto no puede aguantarse

Joag.^a *Paco* enmen darse desarme no me provoques tu tam

Poco me so fogues mira Juana mira

Joag.^a *Pepe* q.^e es lo q.^e debo mirar q.^e es lo

Crei. *fe*



boi abando nar jo le

Cres. fe

jo le a bando-

nar.

All.^o Poco.

Joag.^o

¿Buque — nos penia

~~Puede~~ — q^{ue} es vera

miento

buque nos penia miento

~~es~~

~~puede~~ — q^{ue} es vera sea

nuevos ad bitrios nue — — — — — los ad vi —

y mi ape reza f — — — — — mi ape reza

trios — — — — — nuevos ad vi — —
 y me ape te — — — — —
 trios para ver si se apla — — — — — ca su cenõ esquivo
 za hayan sido el ori — — — — — gen de su fla quada
 su cenõ equi — — — — — vo. All.º en
 de su flaque — — — — — en
 All.º

Vano es discutir en vano es meditar en vano es medi

*tar es meditar sin embargo la prudencia puede al-
quando puede una experiencia el su*

*gun aditrio hallar puede War
como acreditar el su*

puede

Allegro.

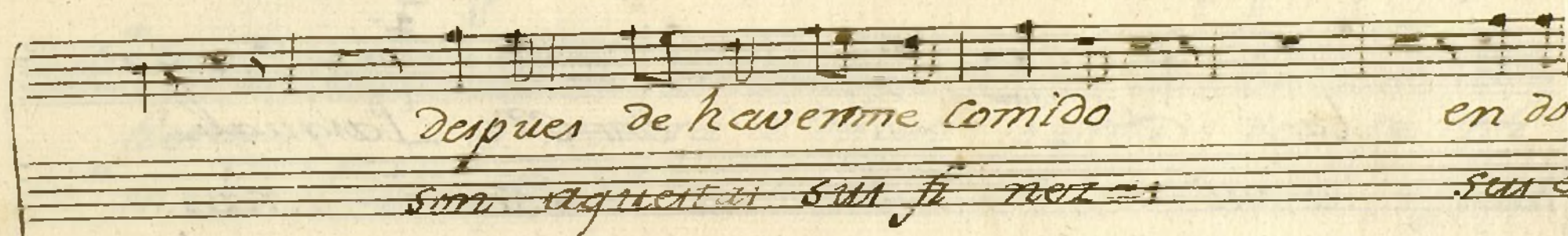
All.^o

Poco.

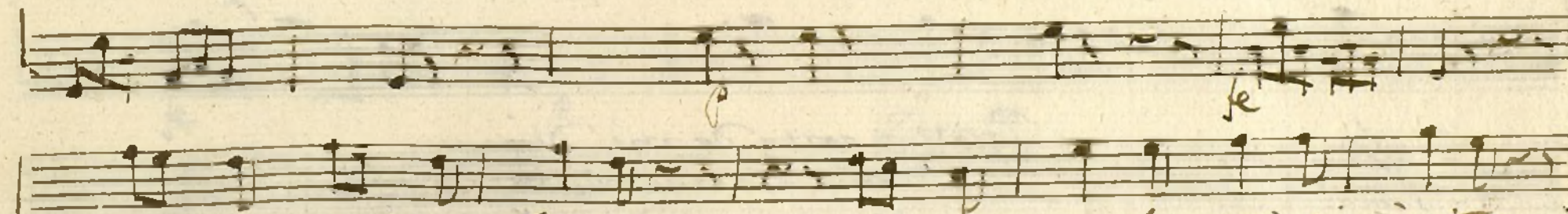
tal perfidia en sinfo



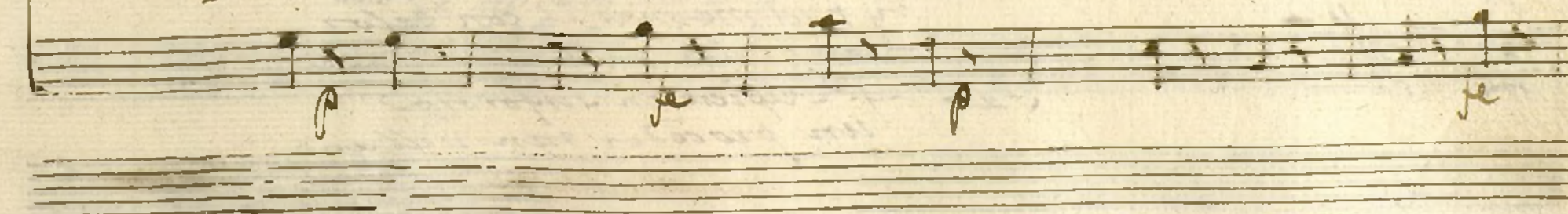
vota q.º po dia imaginar q.º ~



despues de havennme comido en dos
sin aguentar su fe rez = su a.



meses seis mil penos con un Cabo distinguido
Laga su Caridad de crear mentes tan videras



la encontrado en s.º Pasqual la
a mi amor le serviré a mi

la en s.º Pasqual.
a mi le serviré.

(Paco) a costa de mi dinero
como habra triunfado el culpa
pero pue, e sido un tanto
me en muu bien empleada
Paco. Digo. no podra a mi mal tiempo
haber venido el ingrato
y pue me mata con celos
Paco y. C. quiere en Imperio
un proceder tan villano

Se sienta Paco

All. *Que es lo q' e mirado. si sera la*
ella hace q' se enfuaga. Patete q' hora y mas de
collanas por debajo dela mantilla.

fiera q' vendra a dñcul parve de su infi
mar mol q' baver si mis celos son infelices

Joan.º
dencia puer no me cono ce
al lado de alq' puer el se me arrimara

Se sienta ella.

Sigo el fingi miento

hasta q.^o de mi as.

quiero sapa rarme

para ver la re

arrima ella la silla Paco:

nucia prueve el efec - to

en vano se a

suelta q.^e tiene el lance (chamando) oye sinfo

Joag.^o

cer - ca por otra me tie - ne

no - da y entiendo el boga no

je

los 2.

pero me combie nel sufrir y callar su

(se la van a ir)

con cautela el dano quiero remediar quiero

frir sufrir y callar su frir sufrir y ca

quiero xeme diar quiero quiero xeme. *Allegro*

Pa- te pareca q. ei razon q. dei paigue aun solado.
tu li y h-a- de mentir me te al venida aqui volando

Uar.

Parola

tan ingratu. ha vea venia a darme un ello dnu last.

Uora Uora era tu primo? (ella dice q. no)
Uora q. era tu Cuñada (le dice q. si y lo con)

pero el mudaxie de roba
puede me haya engañado

mu mujer aora esta camandulando
no haga caso de mis Celos

perdona si te he visto aora
estavas con migo hablando. (se desentru)

Los 2.

All.

Sin Sen tido Sin a liento la sor

lea

preia mea de lado ni un acento mal for

Casi puede articular mas para sa

mado Casi puedo

mas pa

lir del lance valor quiero xeco brar,
 ra salir del lance valor valor
 ella.
 q. me miras?
 quiero valor quiero xeco brar (el) lo Berta.
 pmo
 a buceo Petimetra? te Save mal.
 adonde Iba. Petimetra?, te no por ciento

tu, quiere a tu Sinforosa q.^e tiene mucho q.^eacefo

q.^eami no me faltará un Sinforoso en el pueblo.

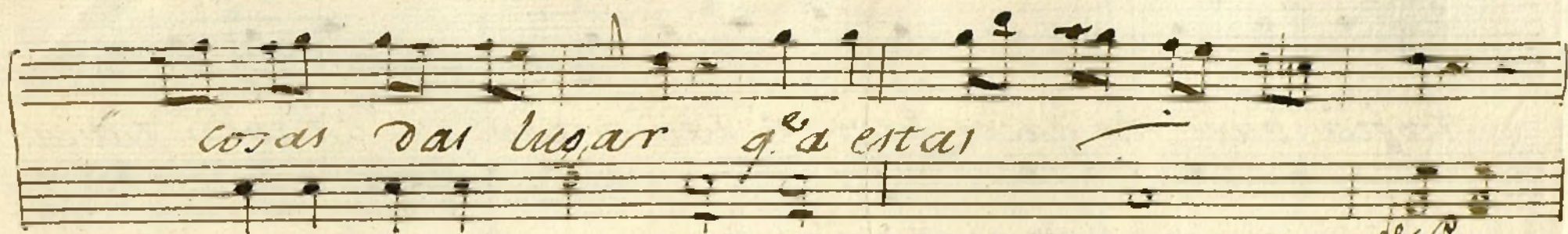
Táo

All.^o

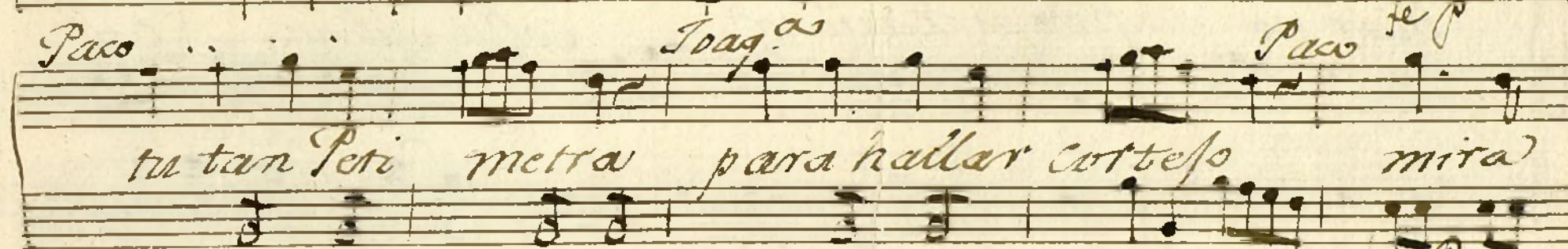
esto es una de verquerza q.^e no

Toaq.^a fe

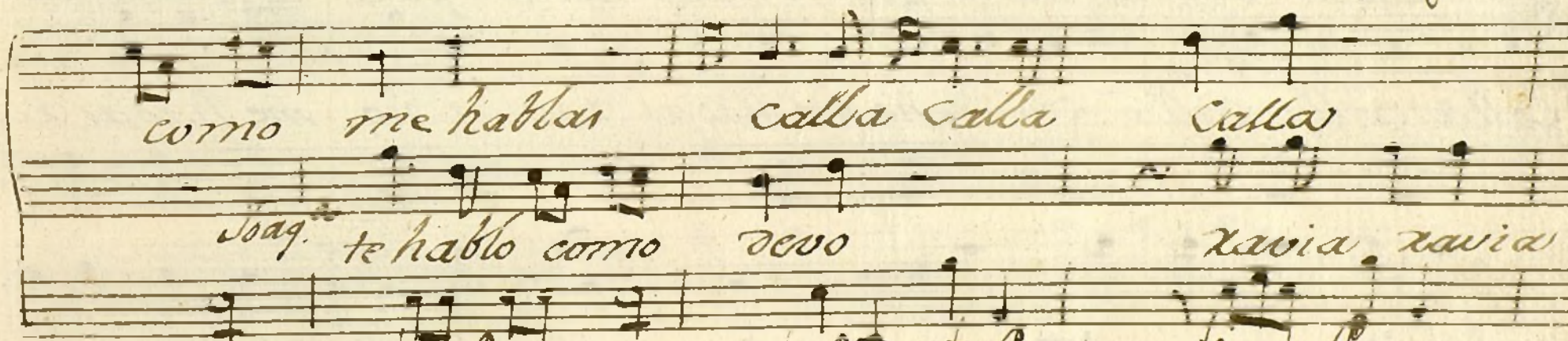
devo tole rar mas de verquerza es la tuya q.^ea estas



cosas das lupar q' a estas



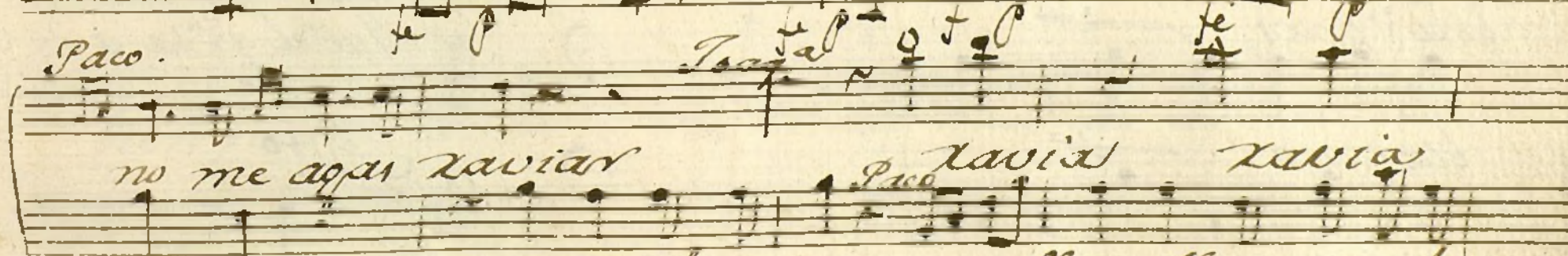
tu tan Peri metra para hallar cortejo mira



como me hablas calla calla calla

Joag. te hablo como devo

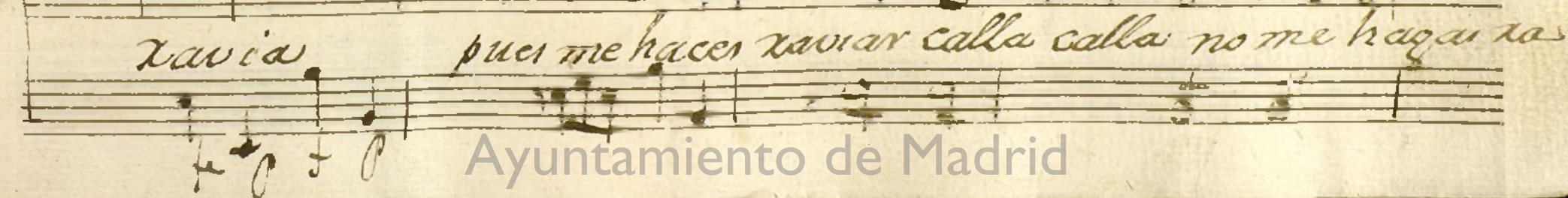
xavia xavia



no me agas xaviar

xavia

xavia



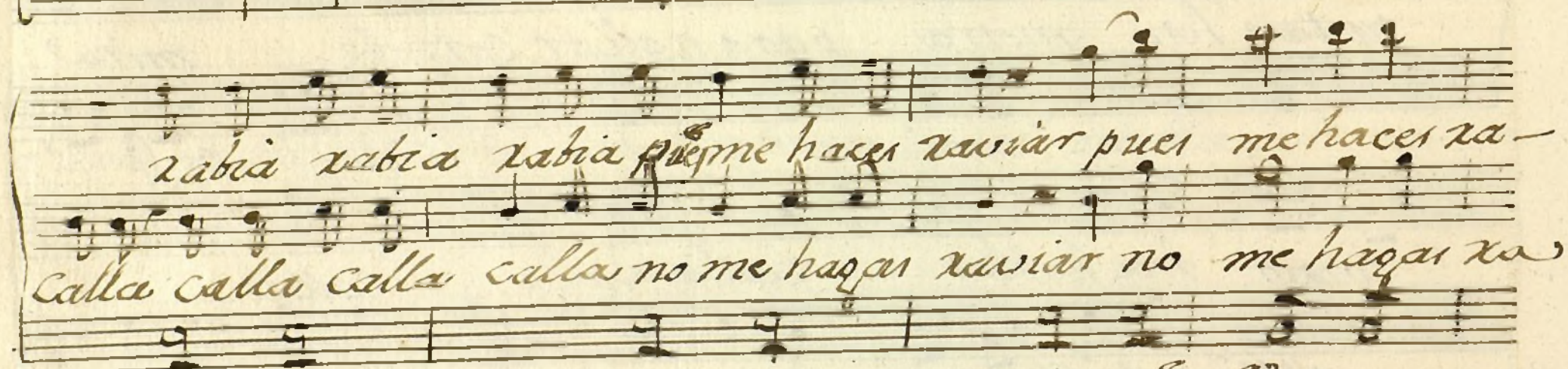
xavia

puer me haces xaviar calla calla no me hagas xas

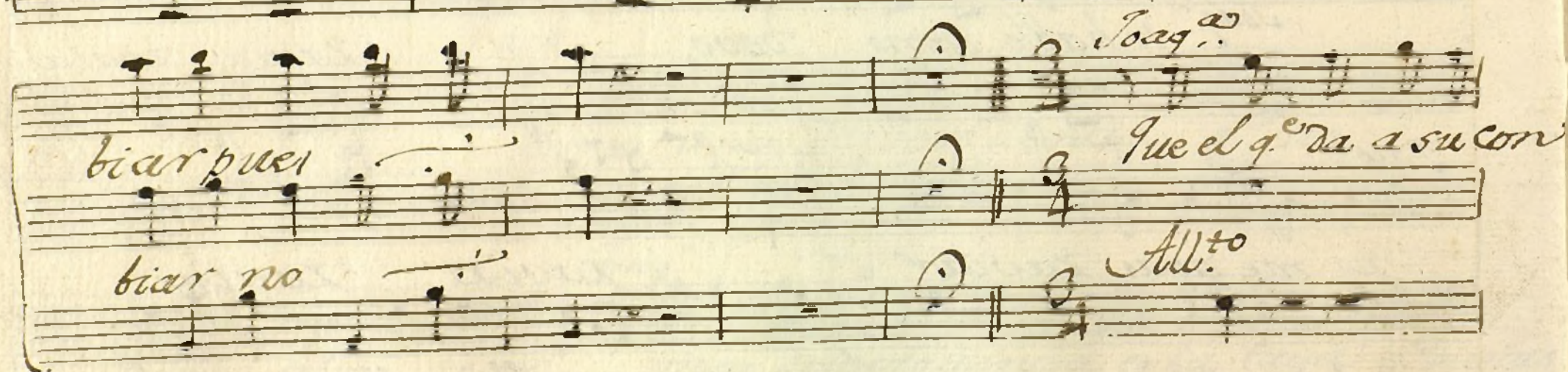
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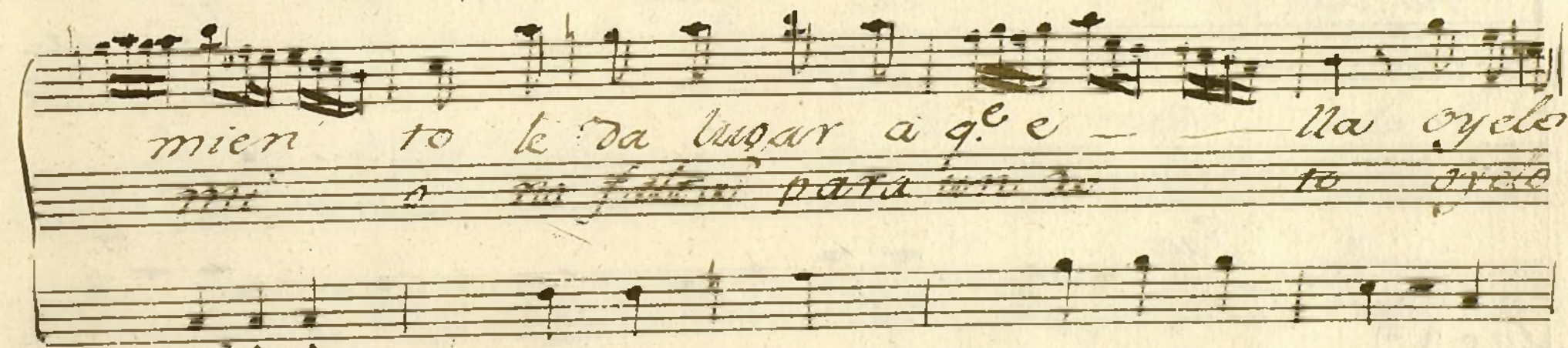
rabia pues me haces xaviar xavia xavia xavia xavia
viar no me hagas xaviar calla calla calla



rabia rabia rabia pues me haces xaviar pues me haces ra-
calla calla calla calla no me hagas xaviar no me hagas ra-



biar pues *Toaq.^o*
biar no *Que el q.^o da a su con*
All.^{to}



le da lugar aq^e e lla le busque bue
no falte para un voto un deseo si

no le le Alseano.

Paco

All.^o Y tuvieres pensamientos de abrazar e par
tida no por q^e de mi Marido el honor deo guar

dar el *Poco* Por aquella accion tan

solo ya te vuelve el pecho amor pero en mudante de

trage algun fin habra Me vado solo el *Joag.^o*

de ver si tu agrado podi a te cu perar al contem *Poco*

plar tu vir rudes me hacei del vicio apartar esma que

102

ri da dame pues los brazos q.^e amorosos

lazos q.^e felicidad q.^e fe li — ci

dad y toda con sorte que

quiera al Marido si esta duita i do con

su buen exemplo le deve enmenadar con su buen e.

Templo le deve enmendar pues con la prudencia pues

con la paciencia consigue de nuevo su amor reco

1612
brar y toda conorte q^{ue} quiera al Ma

rido si está otra i do con su buen e

Templo le deve enmendar con su

Handwritten musical score on aged paper. The score consists of eight staves of music, with lyrics written in Spanish. The lyrics are: "le", "pues con la prudencia pues", "con la paciencia con sigue des", "nuevo su a", "mor reco brar con sigue de", "nuevo su a". The paper is yellowed and shows signs of wear, including a large tear on the right side.

le

pues con la prudencia pues

con la paciencia con sigue des nuevo su a

mor reco brar con sigue de nuevo su a

en

mor recibir

su

su a

mor

su

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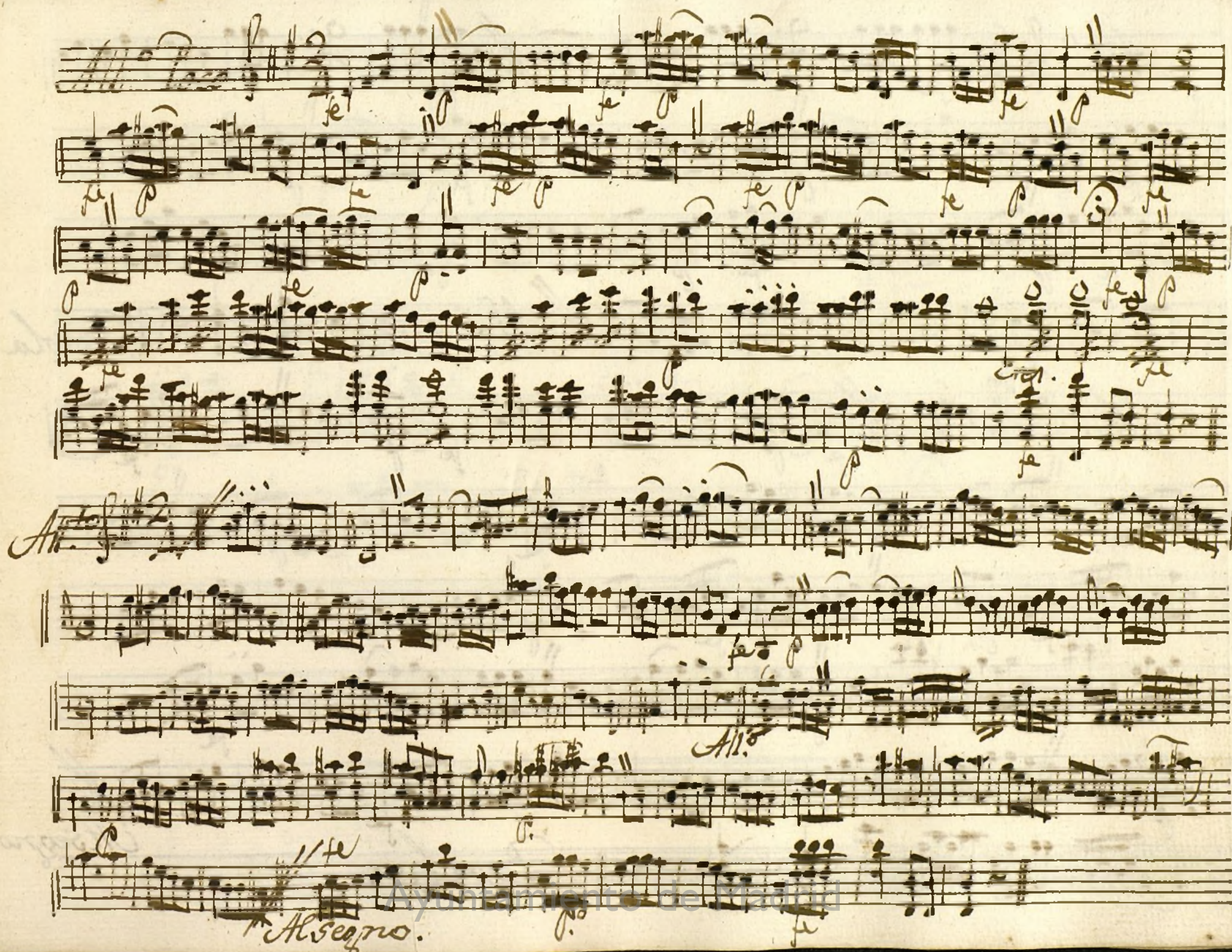
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t

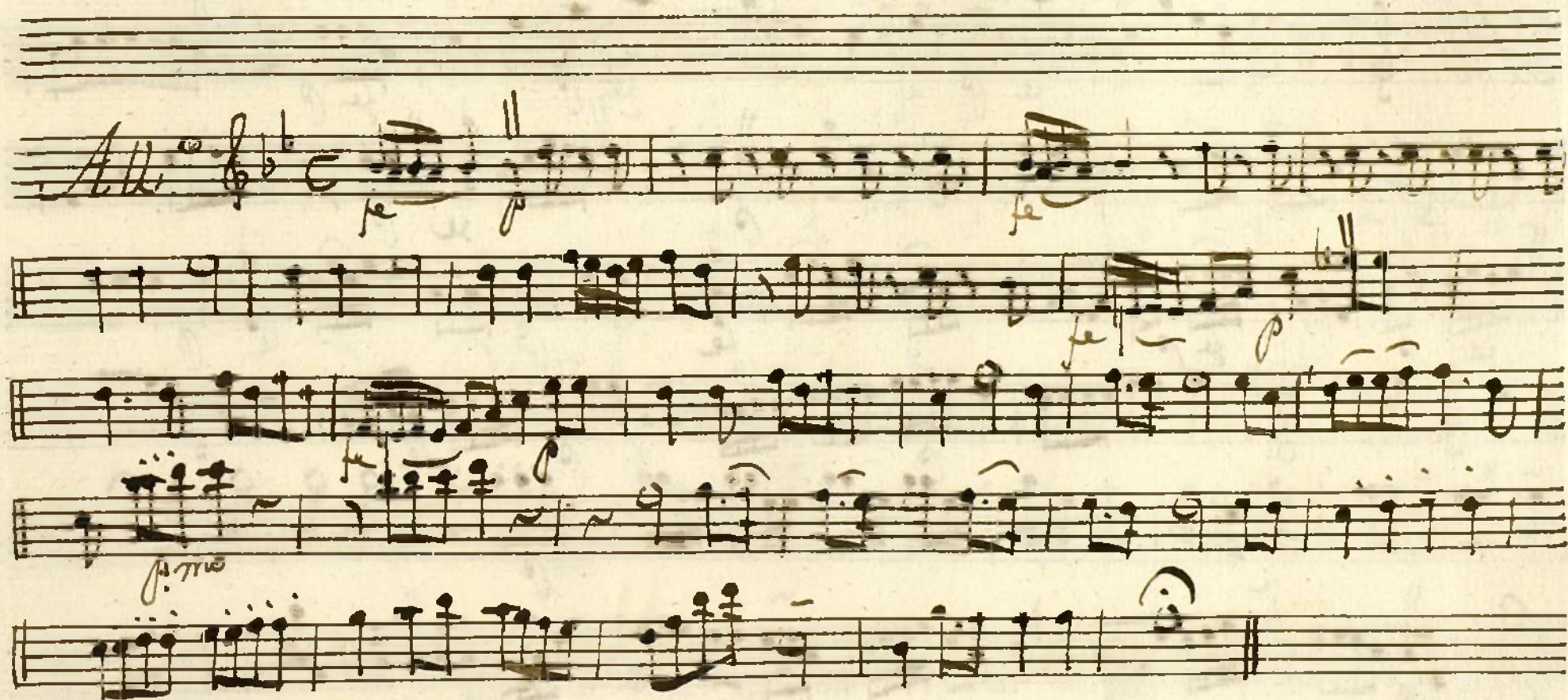
Violin 1^o

Ton^a a Duo.

La distraccion corregida



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *Andante*, and *Allegro*. The score is written in a cursive, handwritten style. The first staff begins with the word *Allegro*. The fourth staff has the word *Andante* written at the end. The eighth staff has the word *Allegro* written at the end. The tenth staff has the word *Allegro* written at the end. The score is divided into sections by double bar lines and repeat signs. The paper is aged and shows some staining.

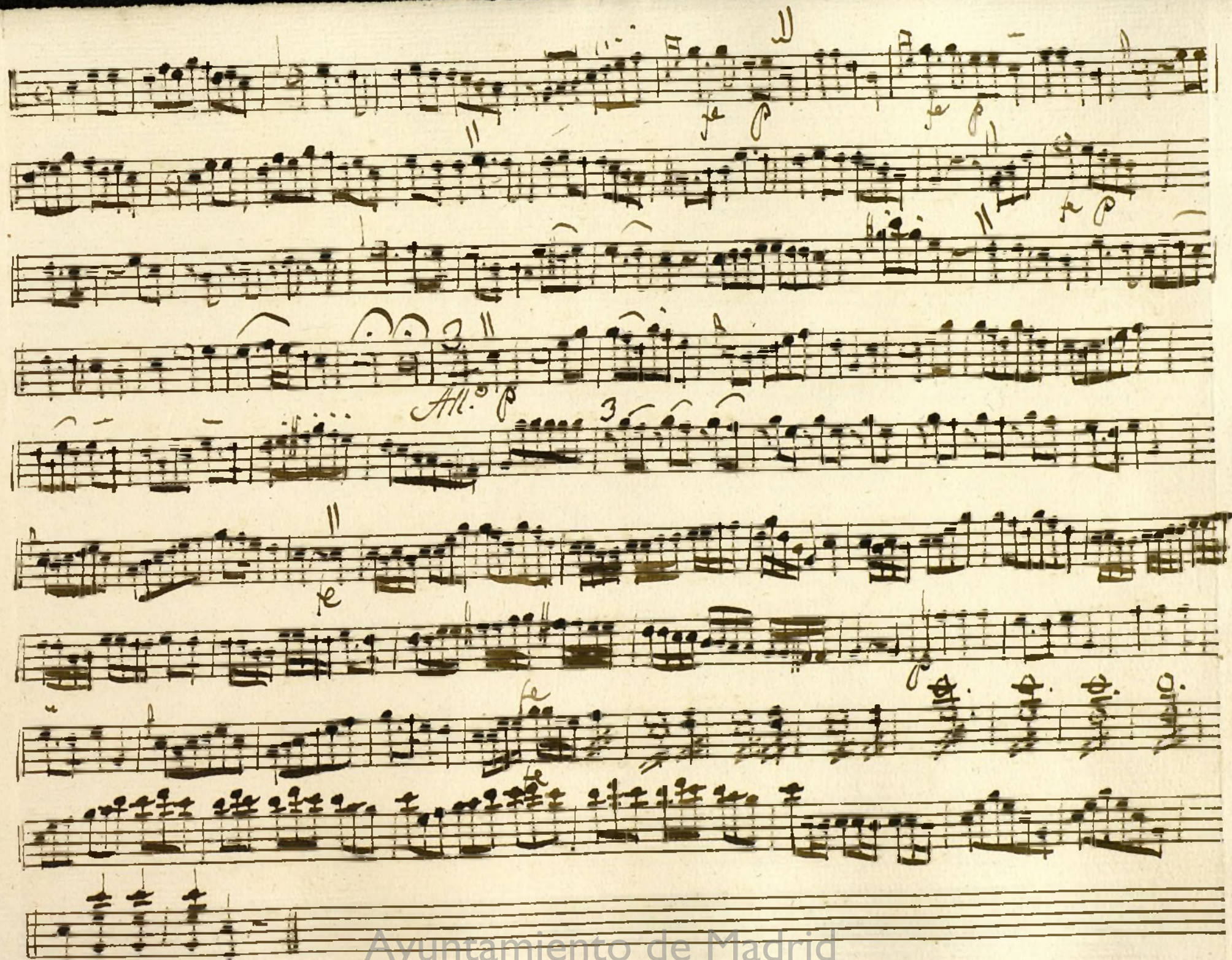


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff has a double bar line and a repeat sign. The second staff has a double bar line and a repeat sign. The third staff has a double bar line and a repeat sign. The fourth staff has a double bar line and a repeat sign. The fifth staff has a double bar line and a repeat sign. The sixth staff has a double bar line and a repeat sign. The seventh staff has a double bar line and a repeat sign. The eighth staff has a double bar line and a repeat sign. The ninth staff has a double bar line and a repeat sign. The tenth staff has a double bar line and a repeat sign.

All to

Al Segno

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Brioner
Mus 96-16

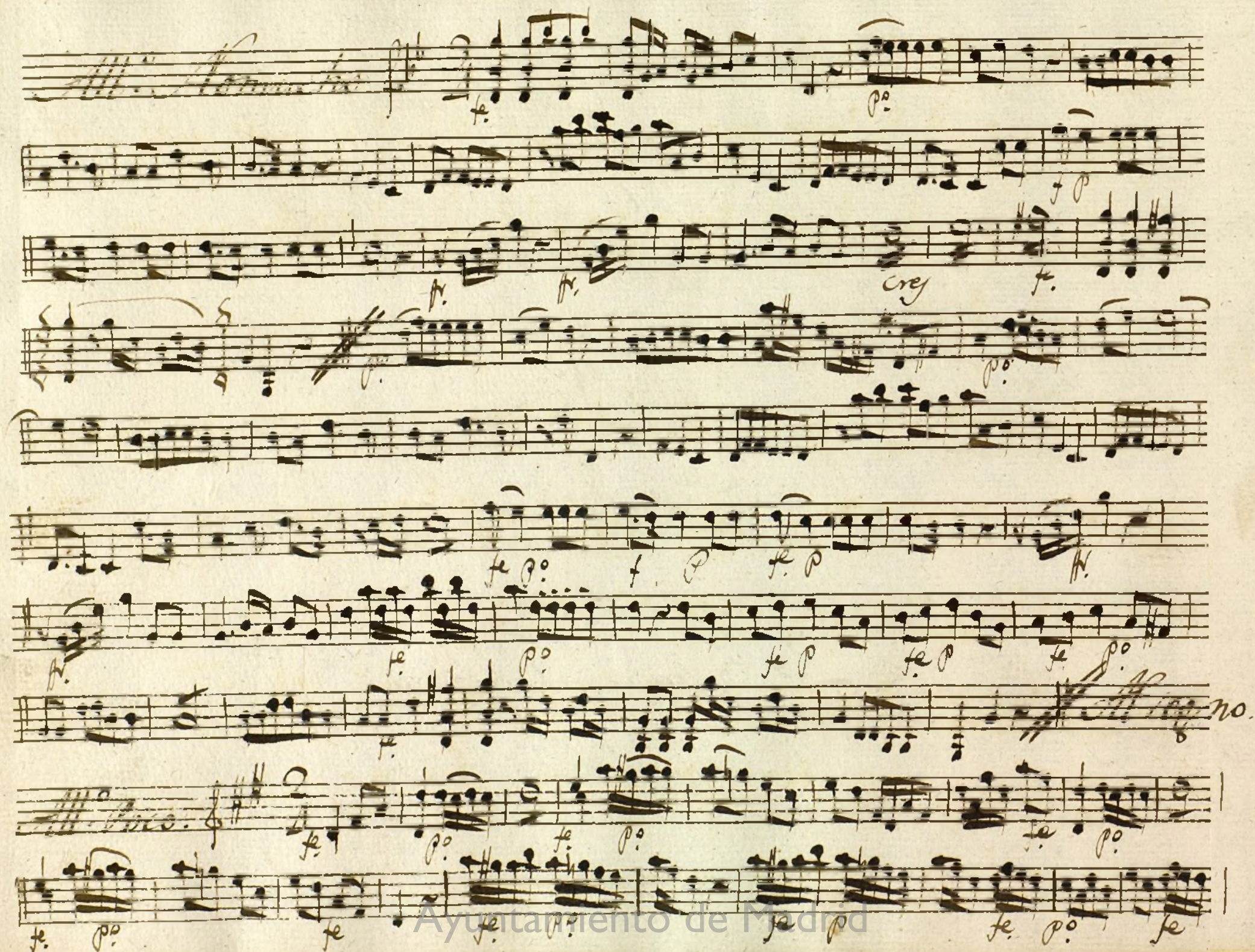
t

Violin 1°

For. à duo.

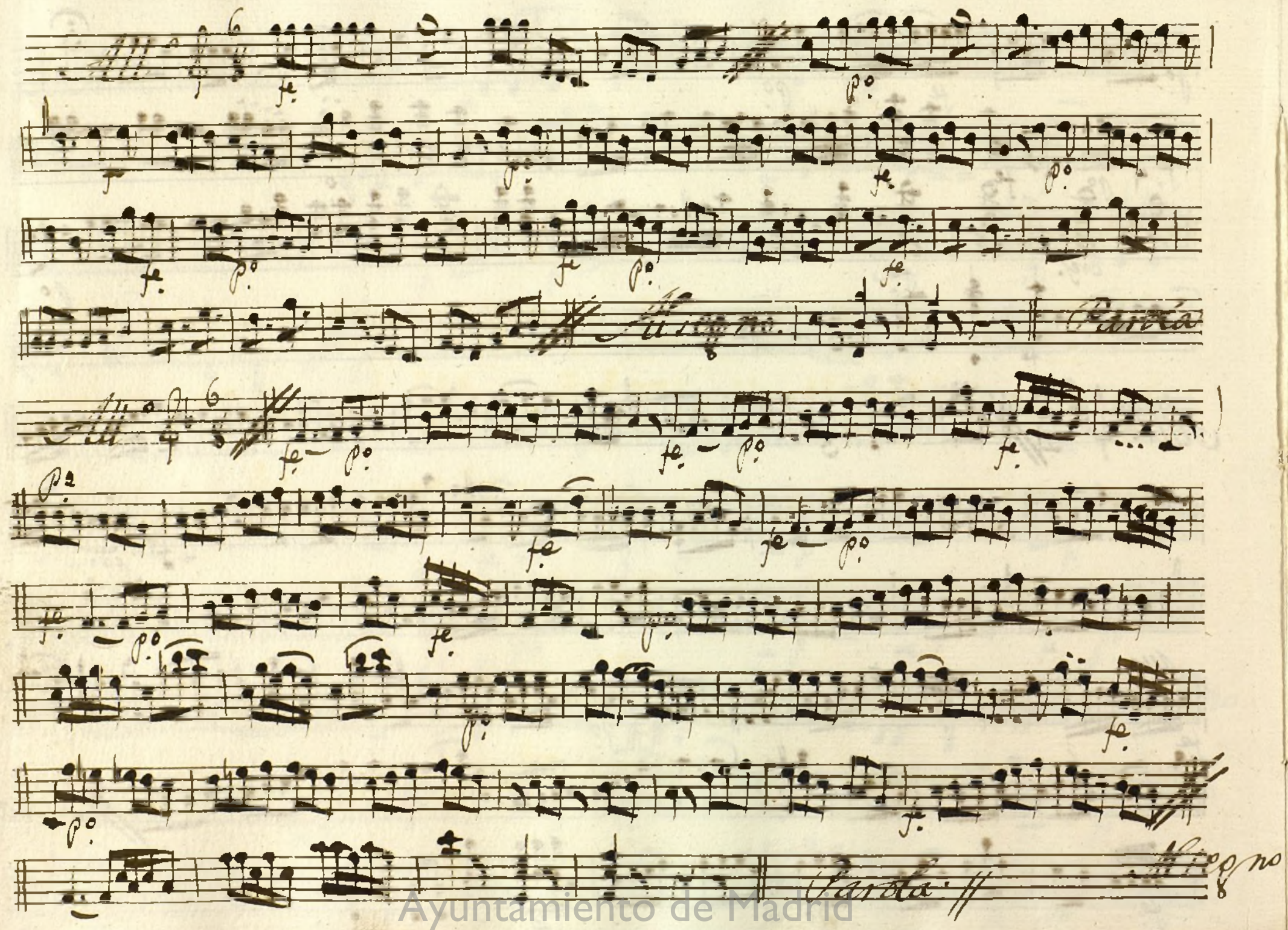
La distraccion corregida

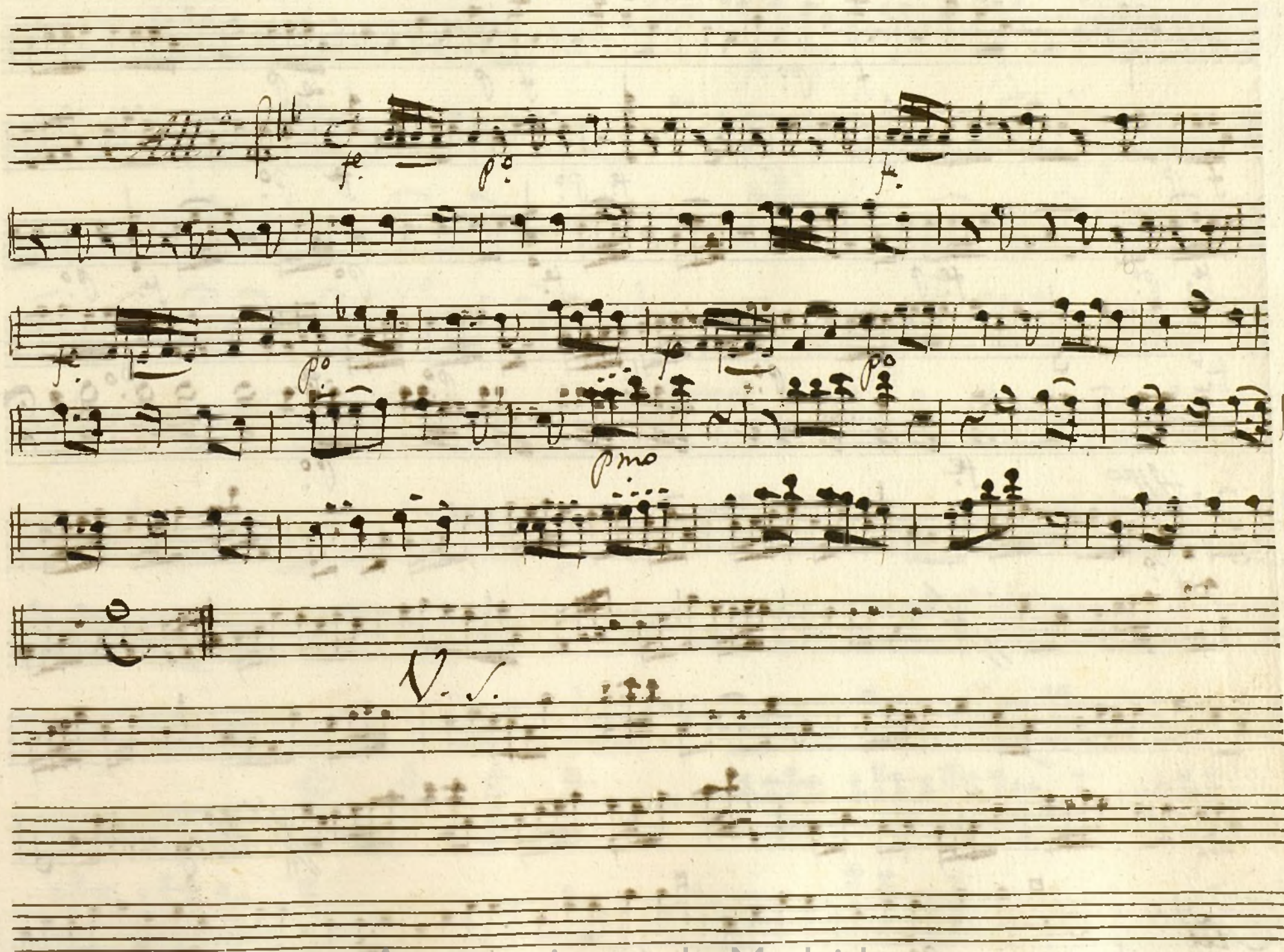
ff



A 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. The paper is aged and shows some staining. The handwriting is in dark ink. The score is organized into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation is dense, with many notes and rests. There are several dynamic markings, including *fe* (forte), *po* (piano), and *cre.* (crescendo). The score ends with a double bar line on the tenth staff. The word *Adagio* is written in the bottom right corner of the page.

fe *po* *cre.* *fe* *po* *fe* *po* *Adagio*



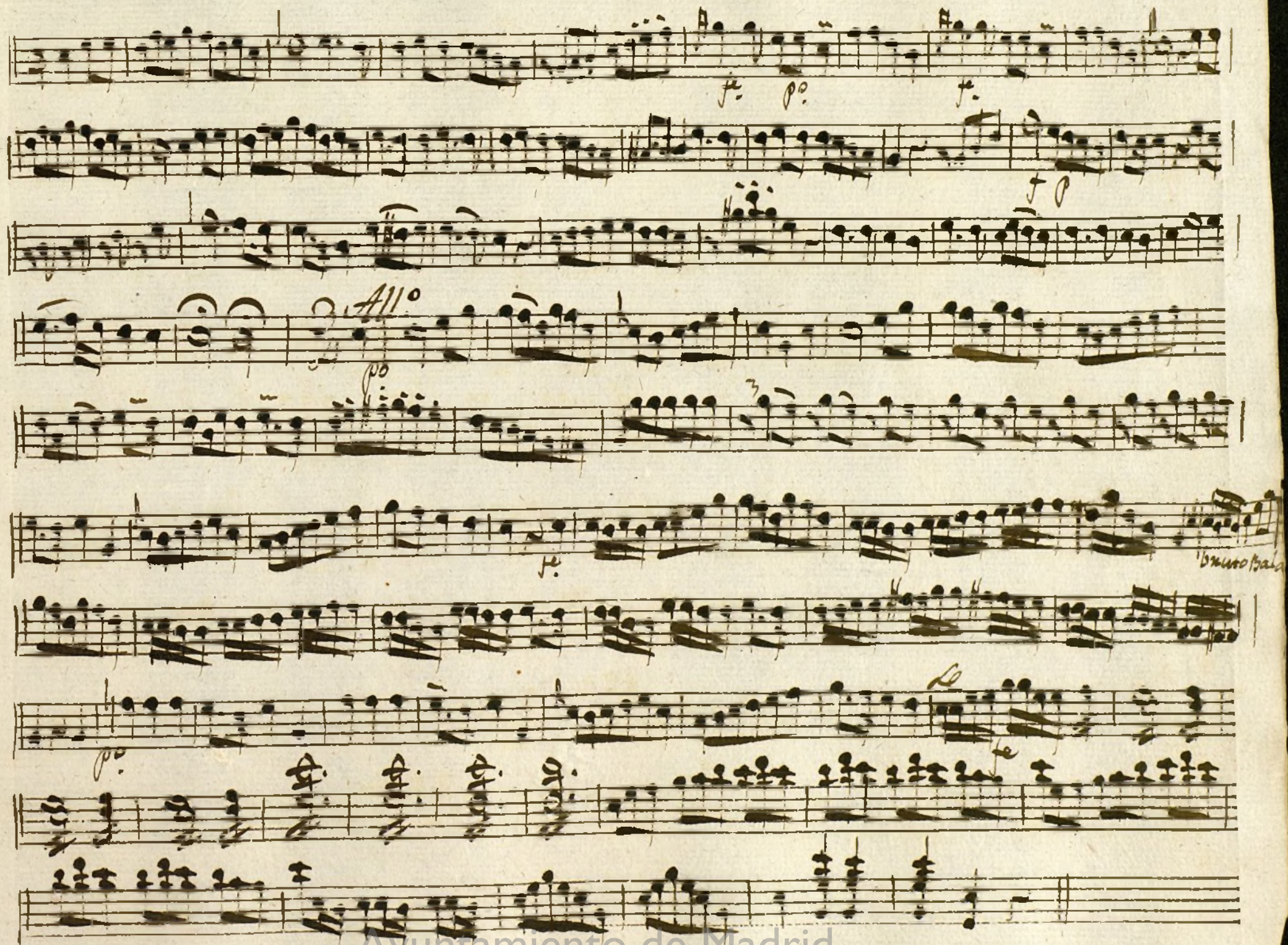


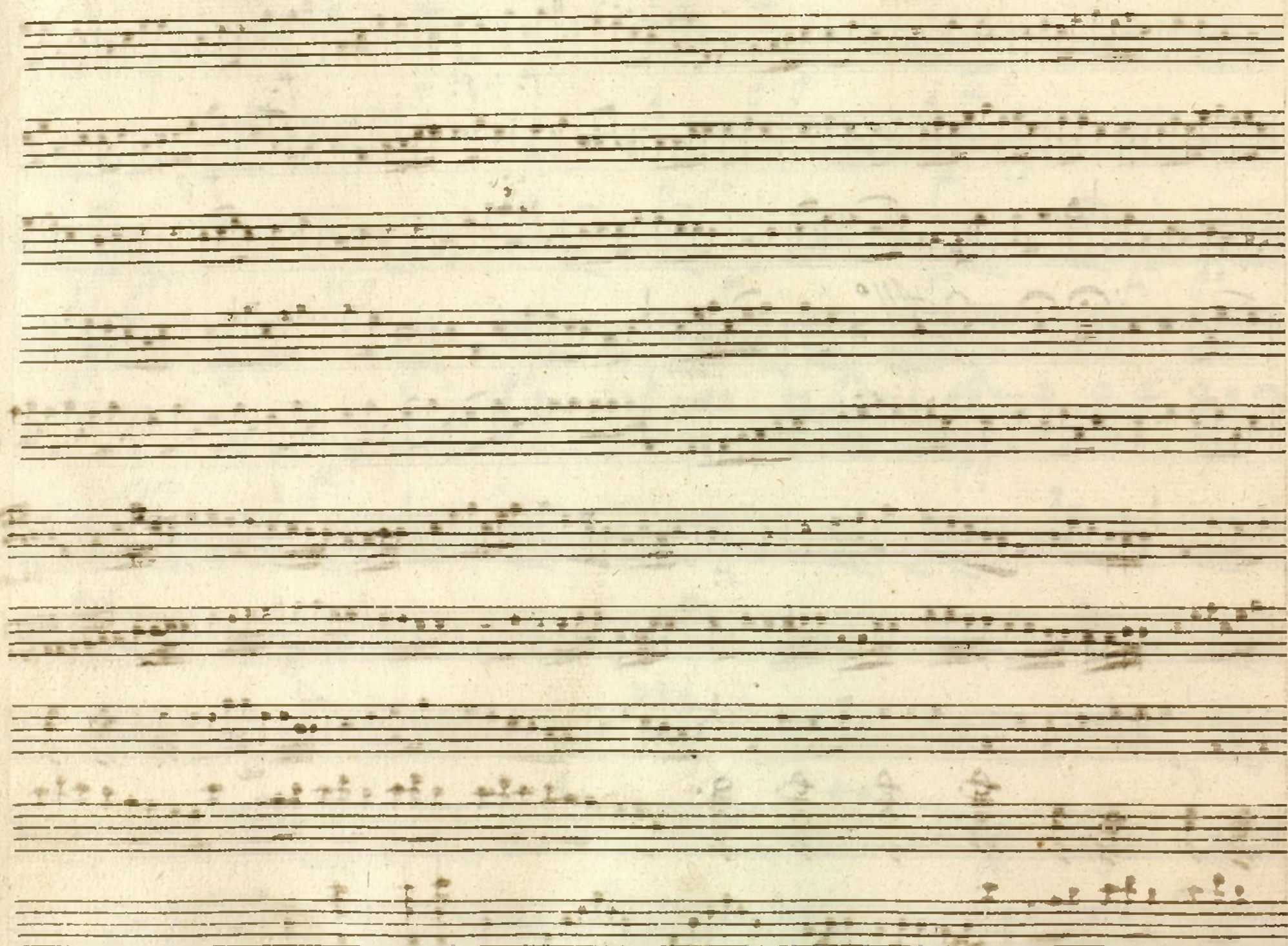
All.

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style typical of 18th or 19th-century manuscripts.

Alto

Handwritten musical score for the second system, consisting of five staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The word "Allegro" is written at the end of the fourth staff. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The music continues in the same fluid, cursive style.



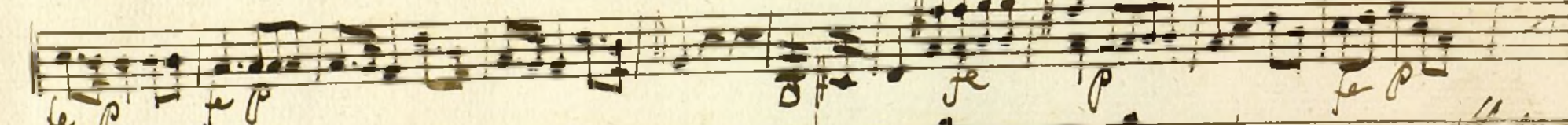
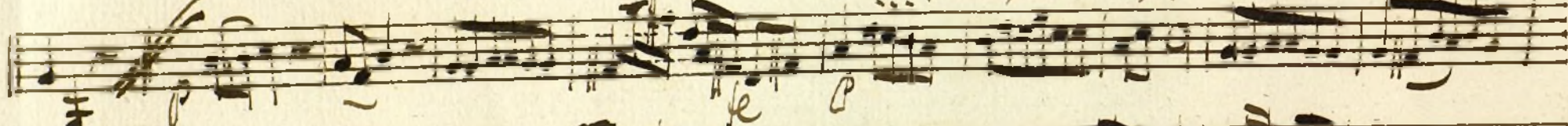
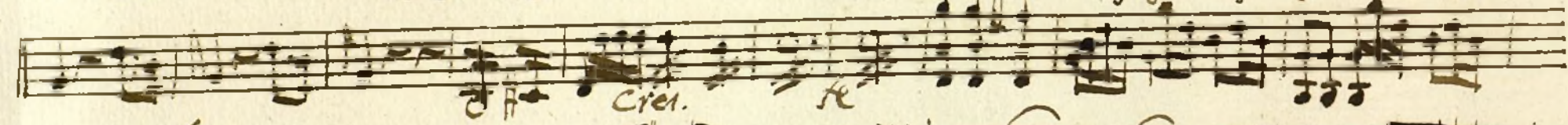
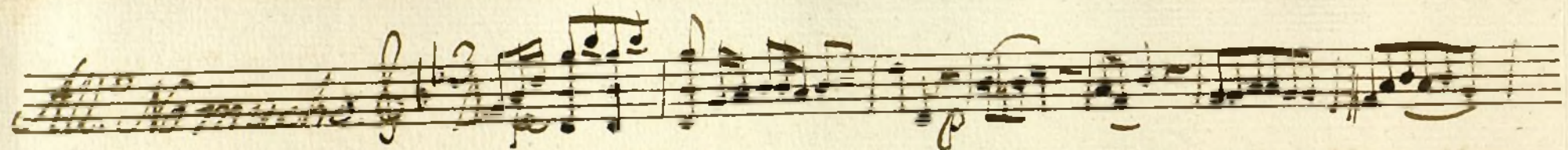


$\frac{t}{t}$

Violin 2°

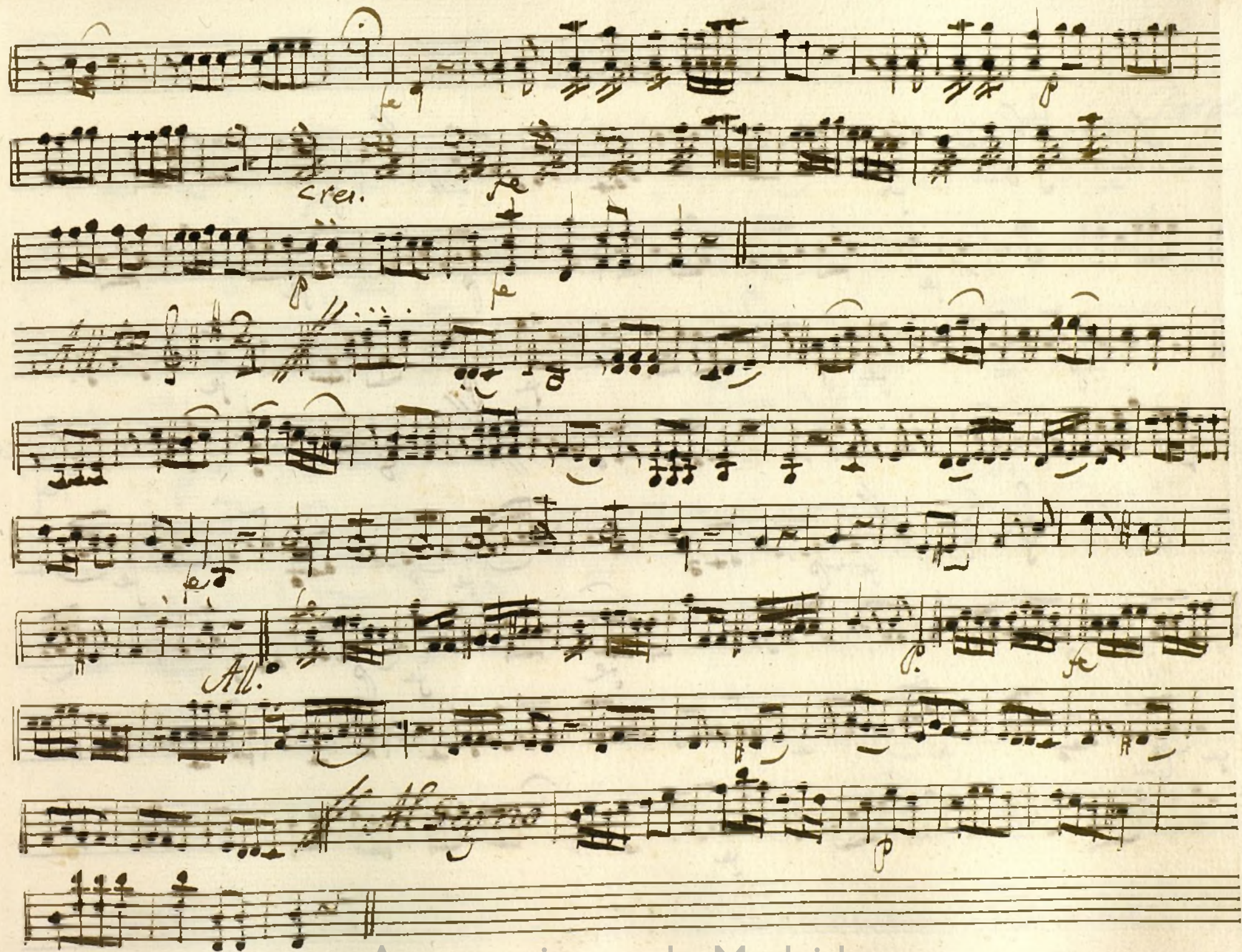
Son^a a Duo

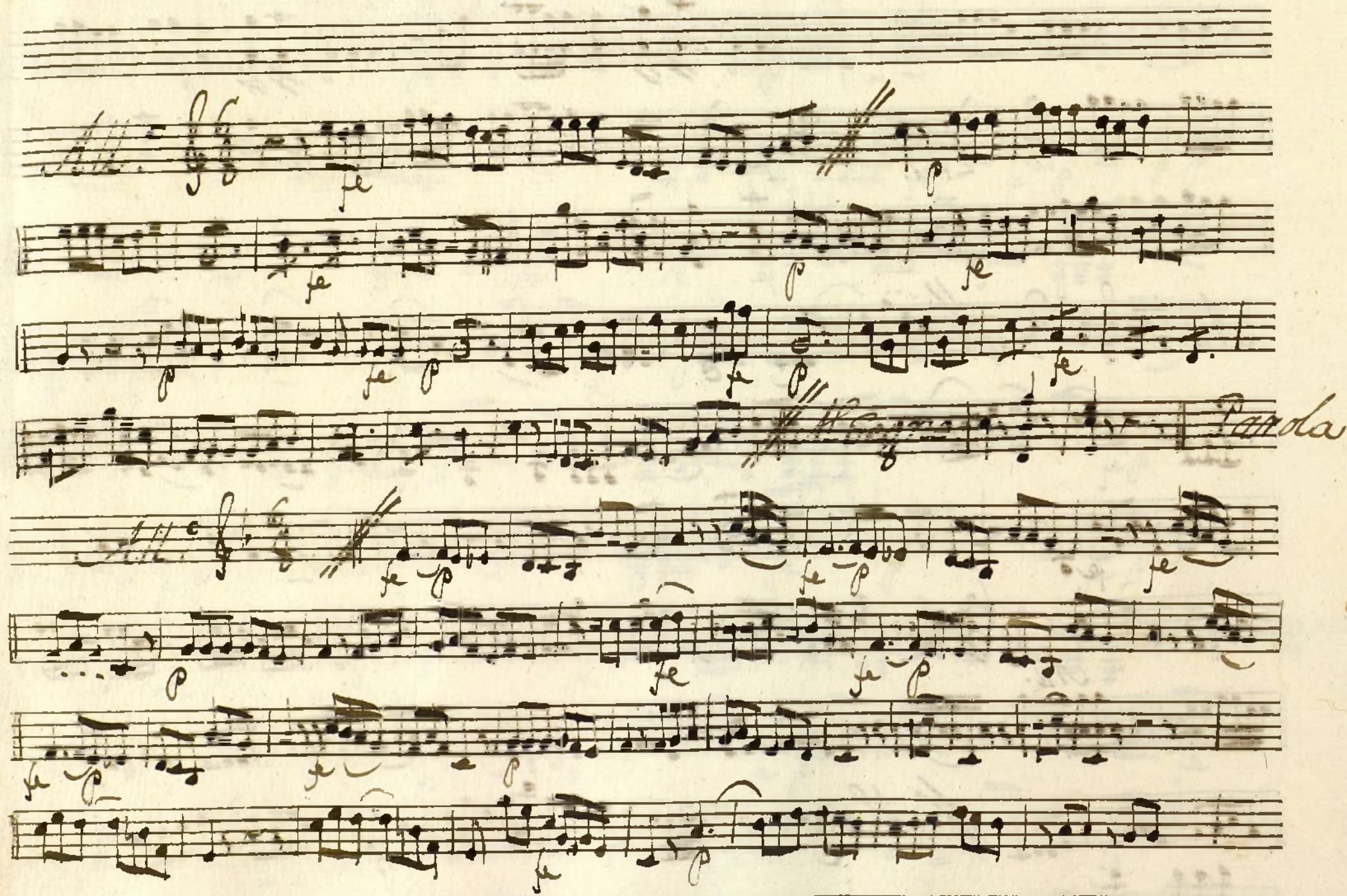
La Distraccion Corregida



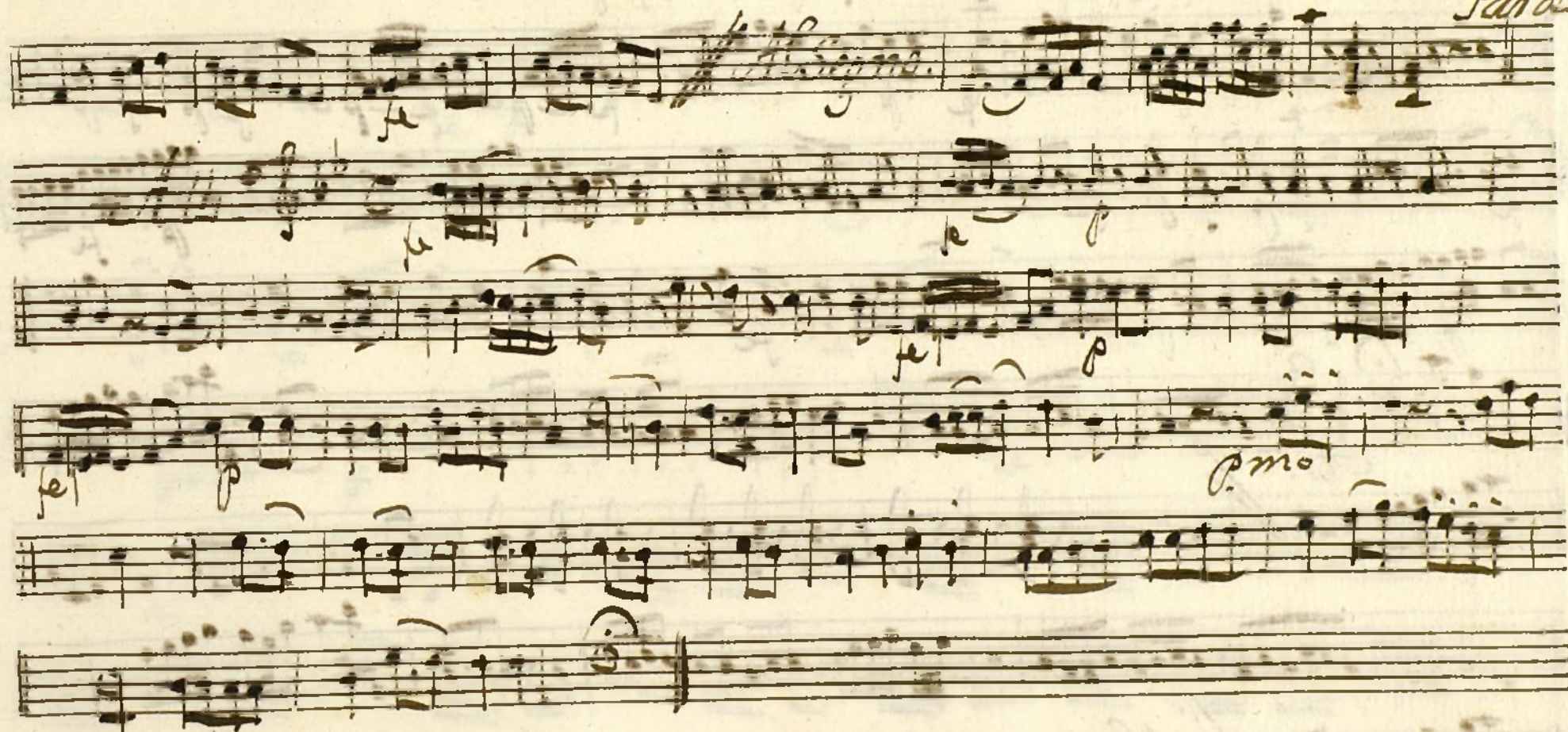
Segno

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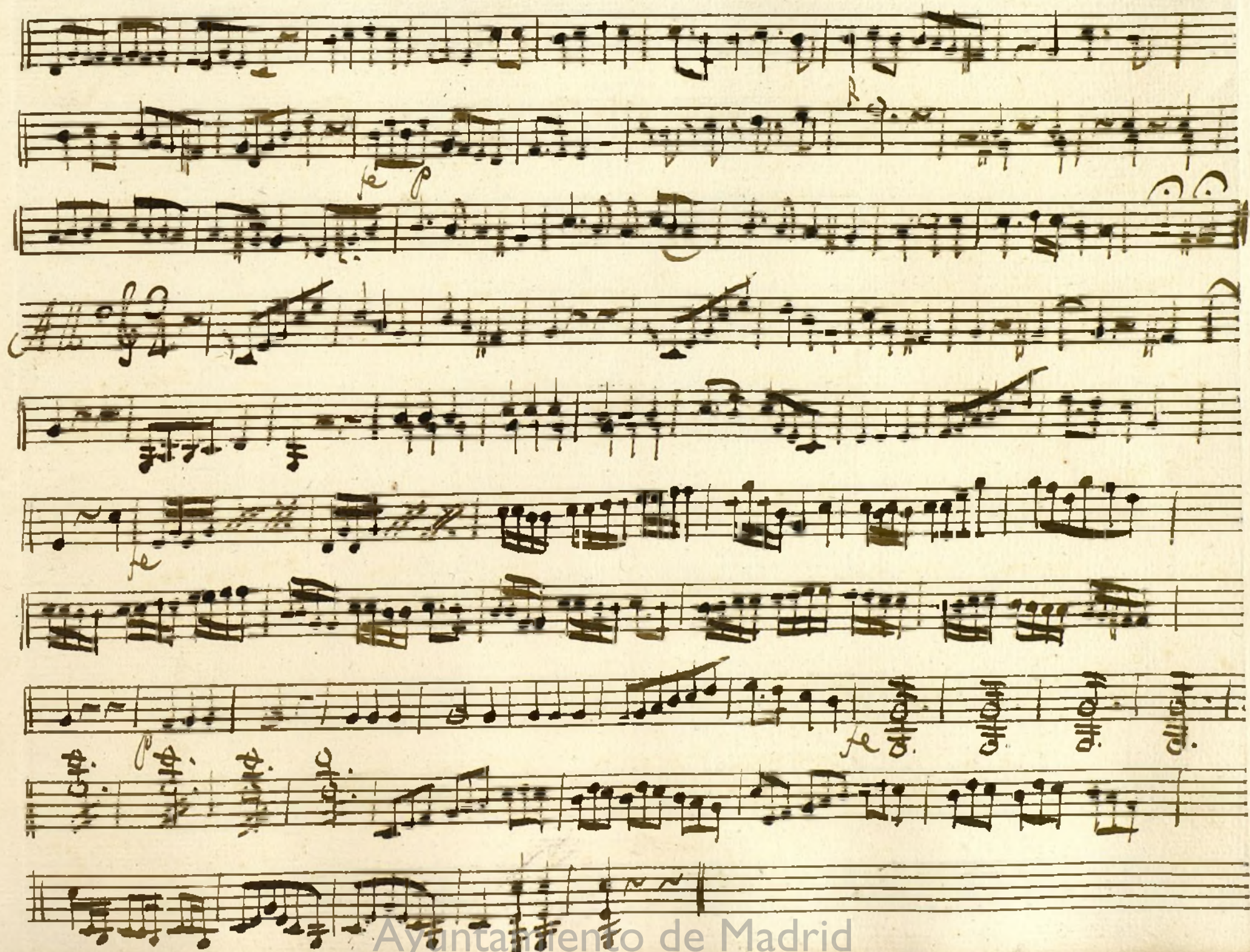




Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro* and *Allegro*. The manuscript is written in ink on aged paper.



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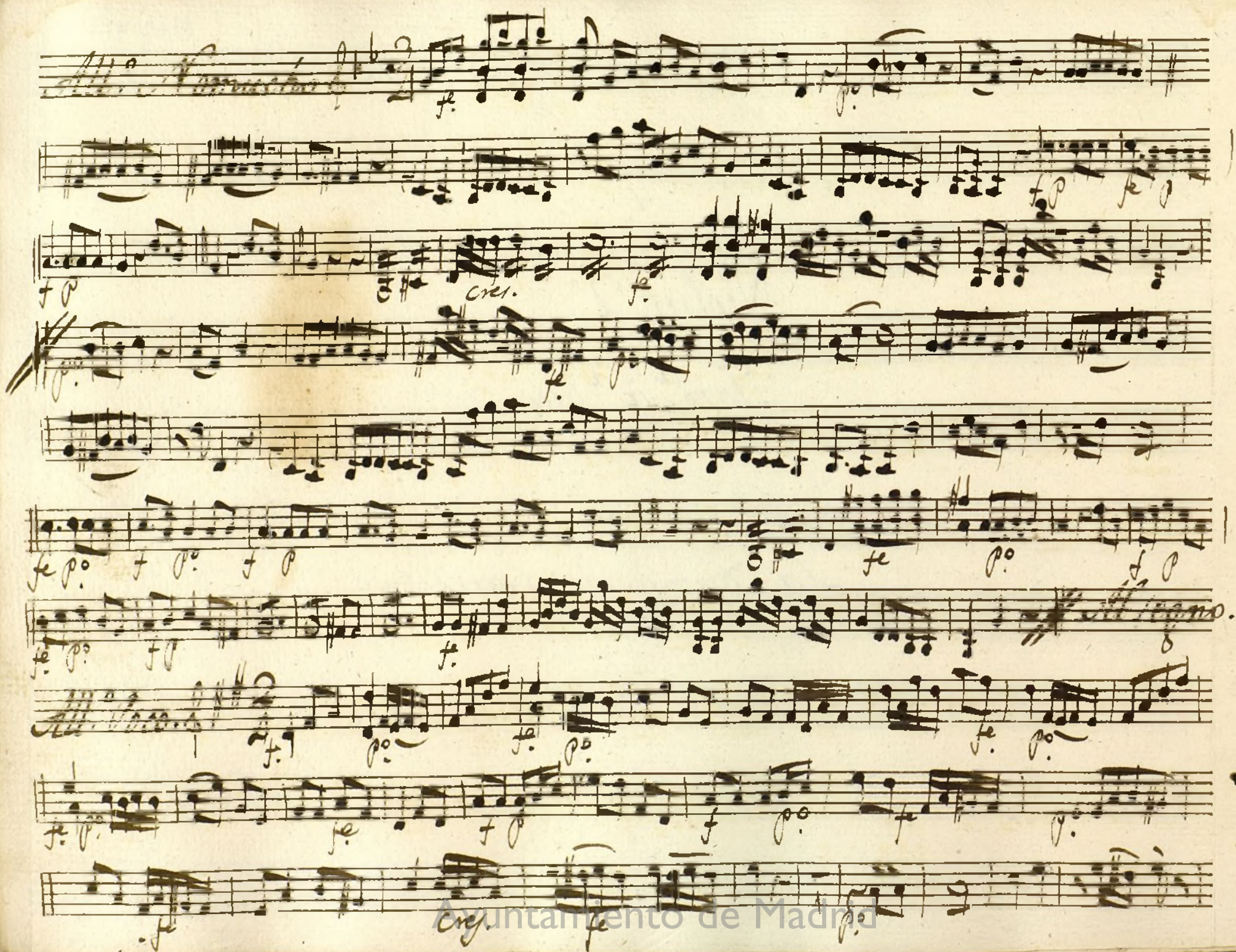
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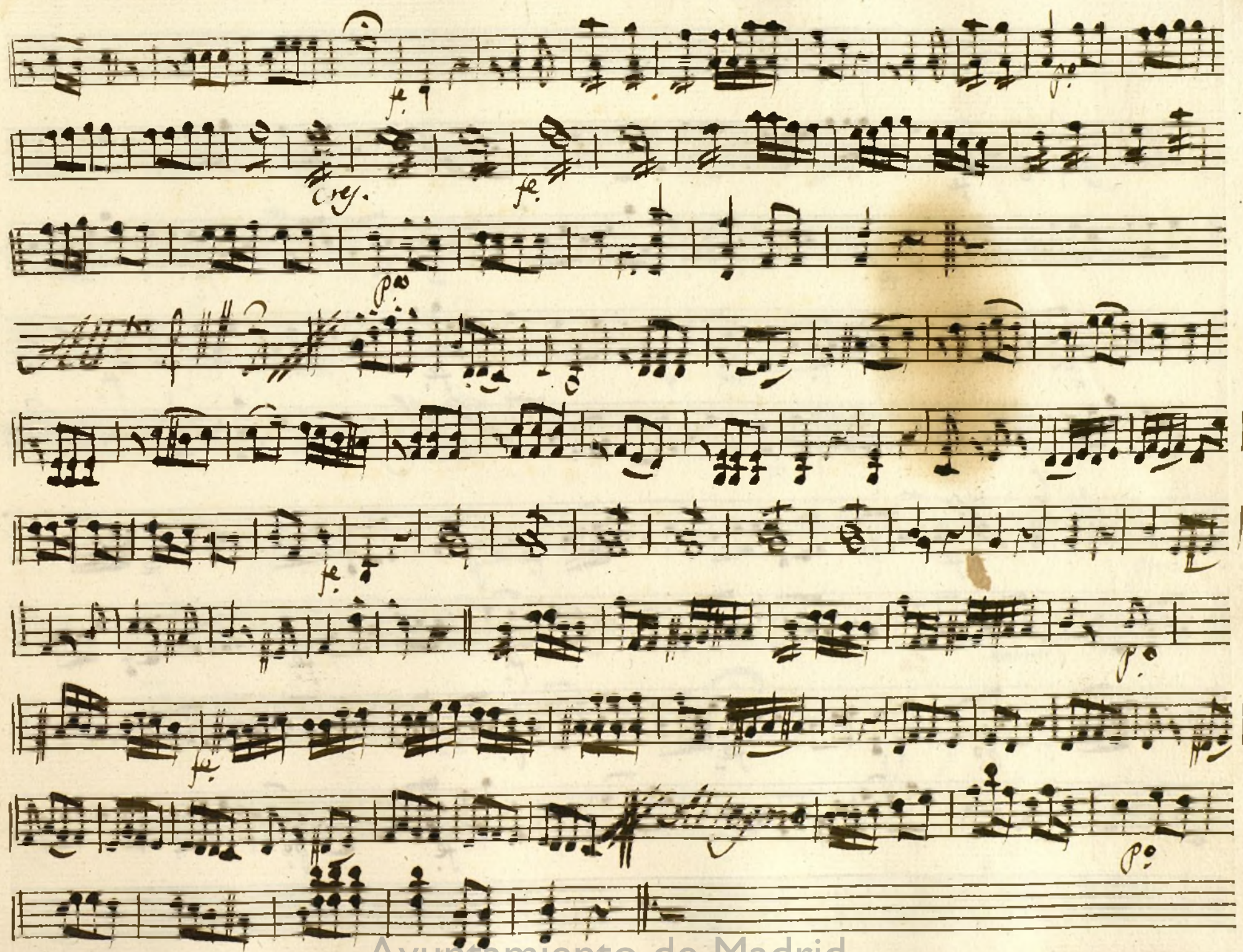
t

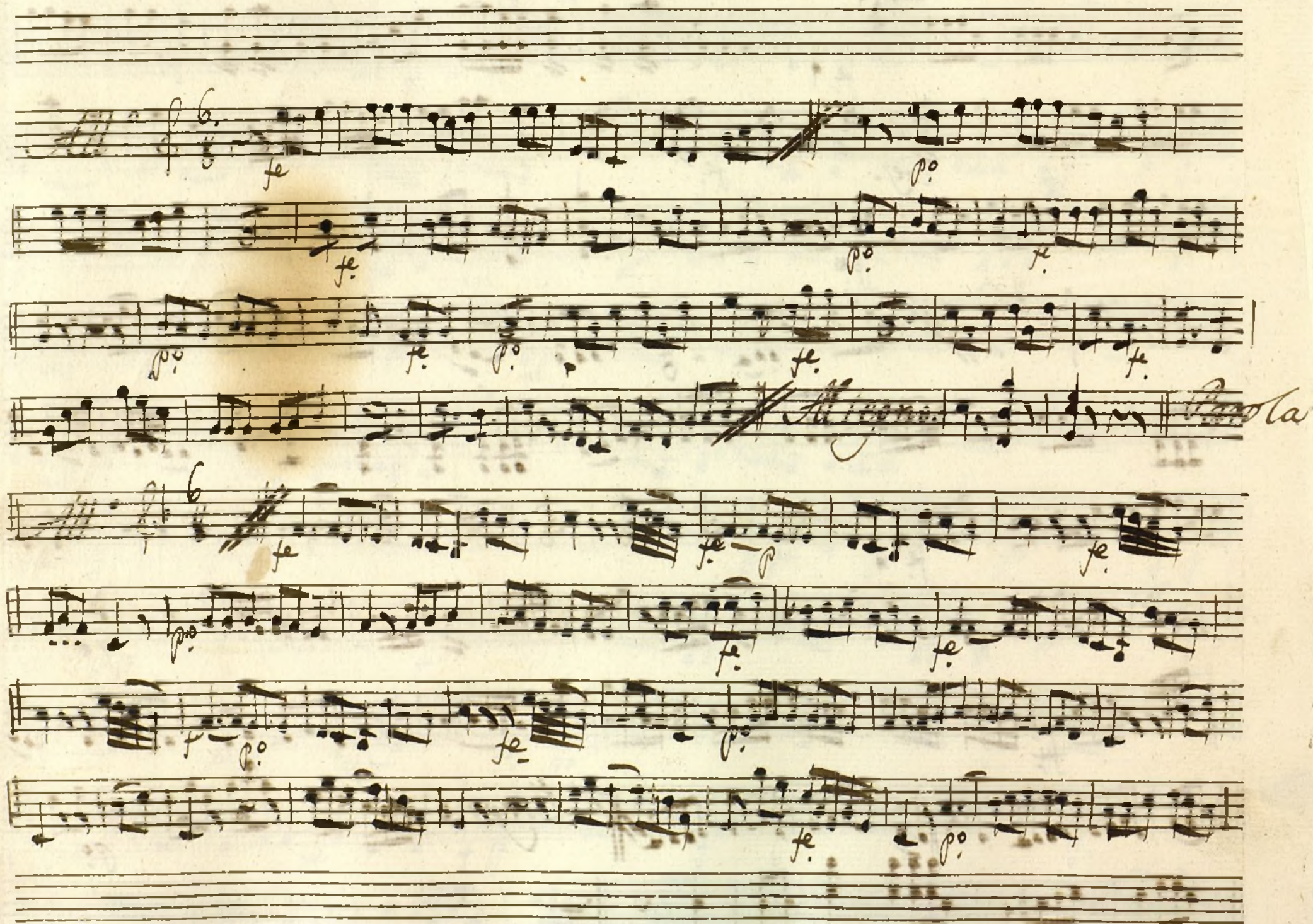
Violin 2^o

Fon^a à Duo

La distraccion Corredor.







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Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff contains the word "Allegro" written in a large, flowing script. The second staff contains the word "Poco" written in a similar script. The third staff contains the word "Allegro" written in a large, flowing script. The fourth staff contains the word "Poco" written in a similar script. The fifth staff contains the word "Poco" written in a similar script. The sixth staff contains the word "Poco" written in a similar script. The seventh staff contains the word "Poco" written in a similar script.

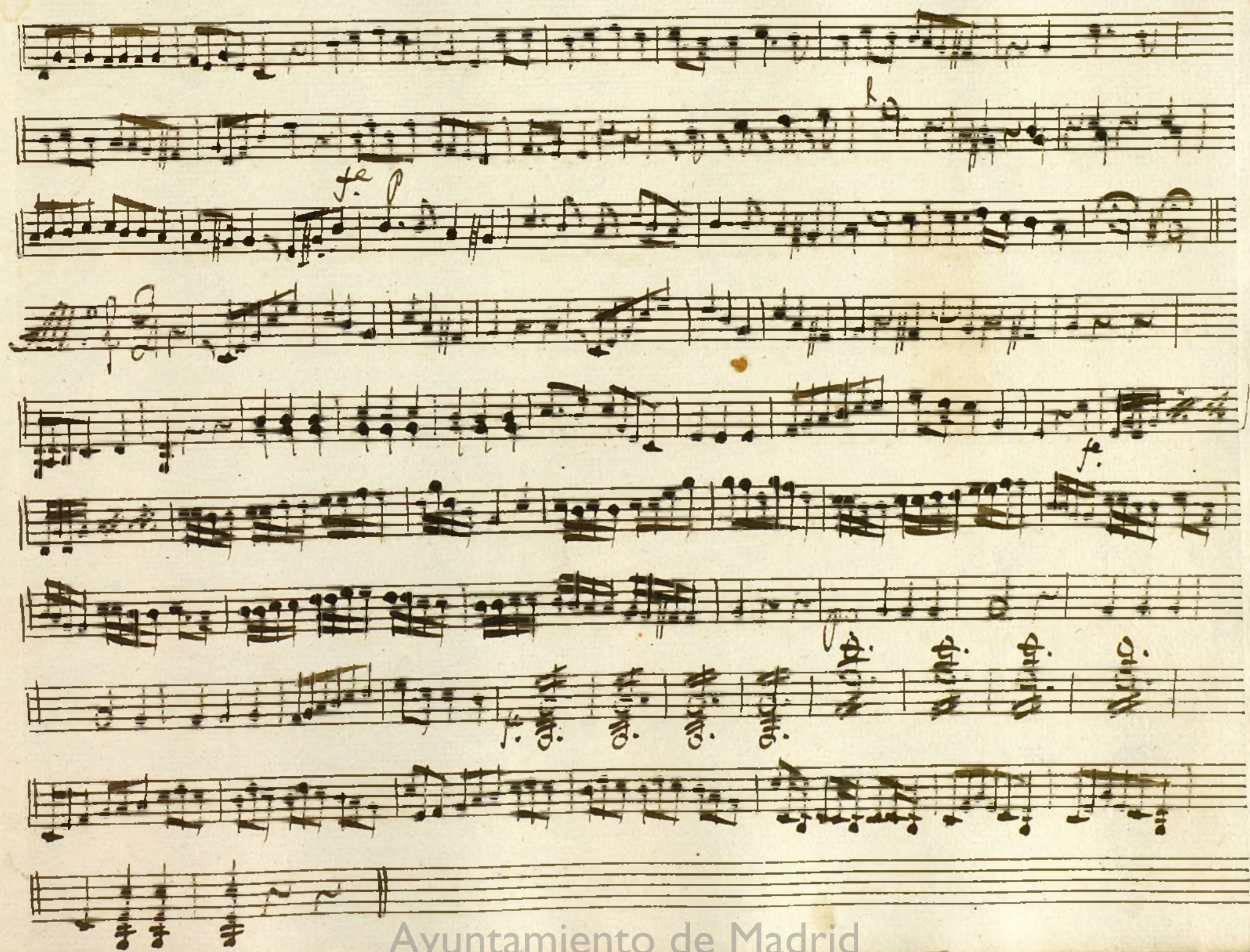
V. S.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

The score includes the following markings and features:

- Staff 1:** *All.* (Allegretto), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano).
- Staff 2:** *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano).
- Staff 3:** *f.* (forte), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano).
- Staff 4:** *p.* (piano), *f.* (forte), *p.* (piano), *f.* (forte).
- Staff 5:** *All. to p.* (Allegretto to piano).
- Staff 6:** *All. to p.* (Allegretto to piano).
- Staff 7:** *All. to p.* (Allegretto to piano).
- Staff 8:** *All. to p.* (Allegretto to piano).
- Staff 9:** *All.* (Allegretto), *f.* (forte), *p.* (piano), *f.* (forte), *p.* (piano).
- Staff 10:** *f.* (forte), *p.* (piano).

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation includes various note values, rests, and dynamic markings.



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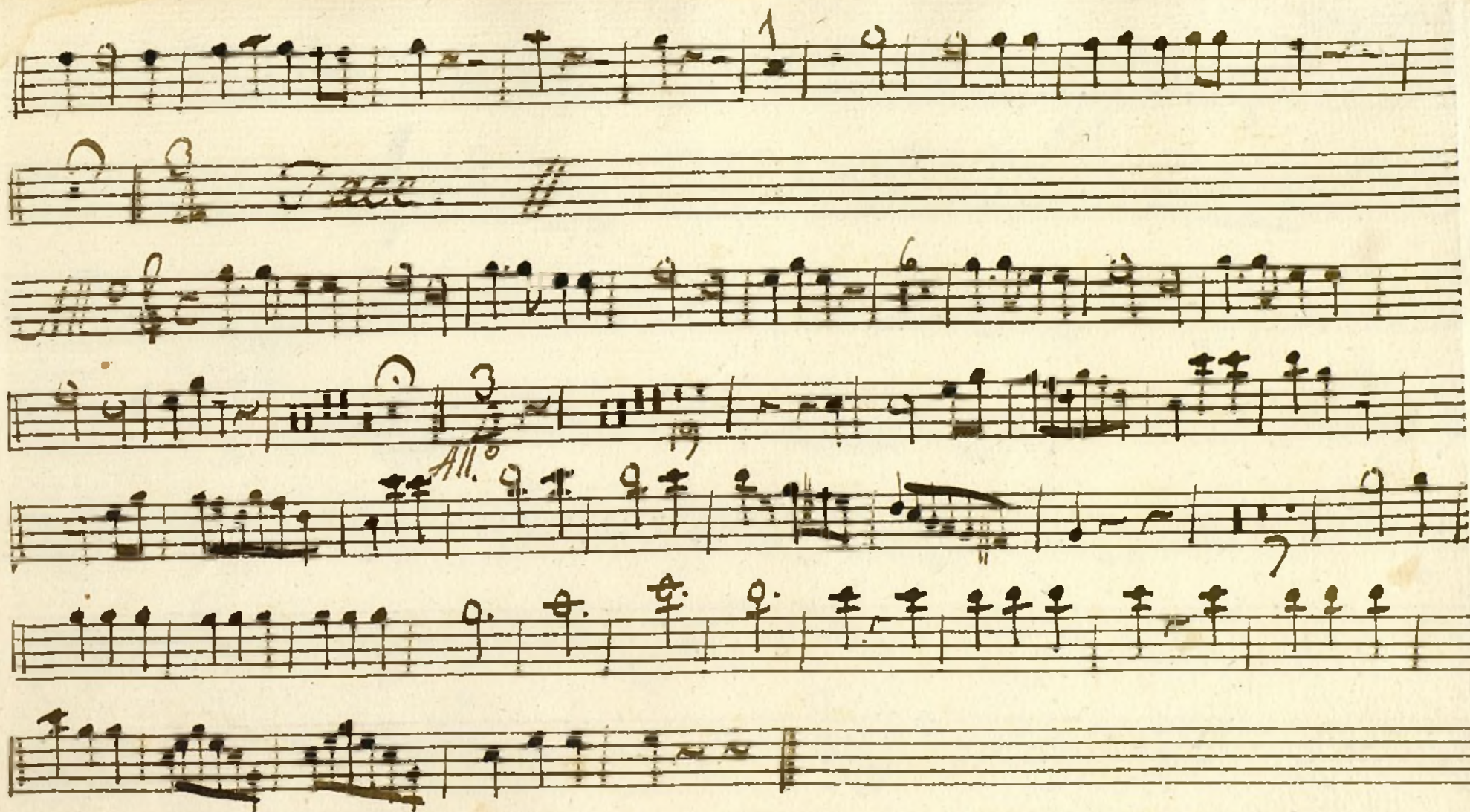
1^o Son. a Duo La Distraccion Corregida

Handwritten musical score for a solo instrument, likely a guitar, consisting of ten staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (3/4, 2/4, 4/4), and dynamic markings like *Allegro*, *Solo*, and *Segno*. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking *Allegro*. The second staff has a *Solo* marking. The third staff has a *Segno* marking. The fourth staff has a *Solo* marking. The fifth staff has a *Segno* marking. The sixth staff has a *Solo* marking. The seventh staff has a *Segno* marking. The eighth staff has a *Solo* marking. The ninth staff has a *Segno* marking. The tenth staff has a *Solo* marking.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in brown ink on aged paper.

The notation includes:

- Clefs: Treble and Bass clefs.
- Time signatures: 2/4, 3/4, 6/8, and 9/8.
- Dynamic markings: *All.^o* (Allegro), *M. Sogno* (Moderato), and *Panda* (Panda).
- Rehearsal marks: Indicated by double bar lines and the number 55.
- Figured bass: Numbers 1, 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, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



Ayuntamiento de Madrid

1200055517

Choe 2.^a Ton.^a a Dura la Duracion Corregida

Allegro molto

Solo

Solo

Allegro

Allegro

Solo

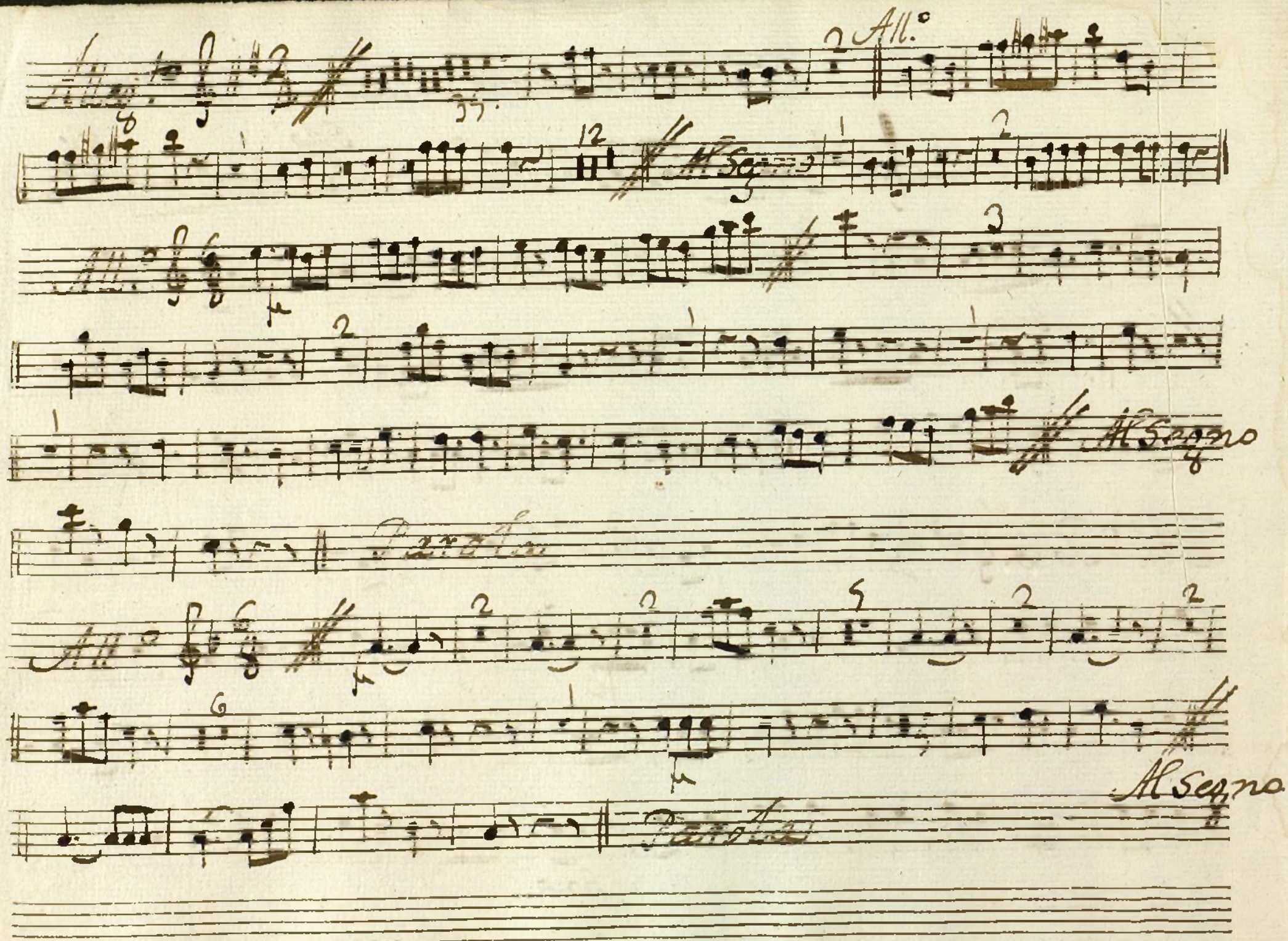
Solo

Solo

Solo

Solo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by double bar lines and includes tempo markings: *All.* (Allegro) and *Allegro*. The word *Parola* is written in several places, indicating vocal entries. The manuscript is written in ink on aged paper.





Ayuntamiento de Madrid

1200055517

Trompa 1^a 2^a a Duo. la Distreccion Corregida

In elata.

Alto No mucho

Solo

Solo

In D.

All. Poco

Solo

Fine

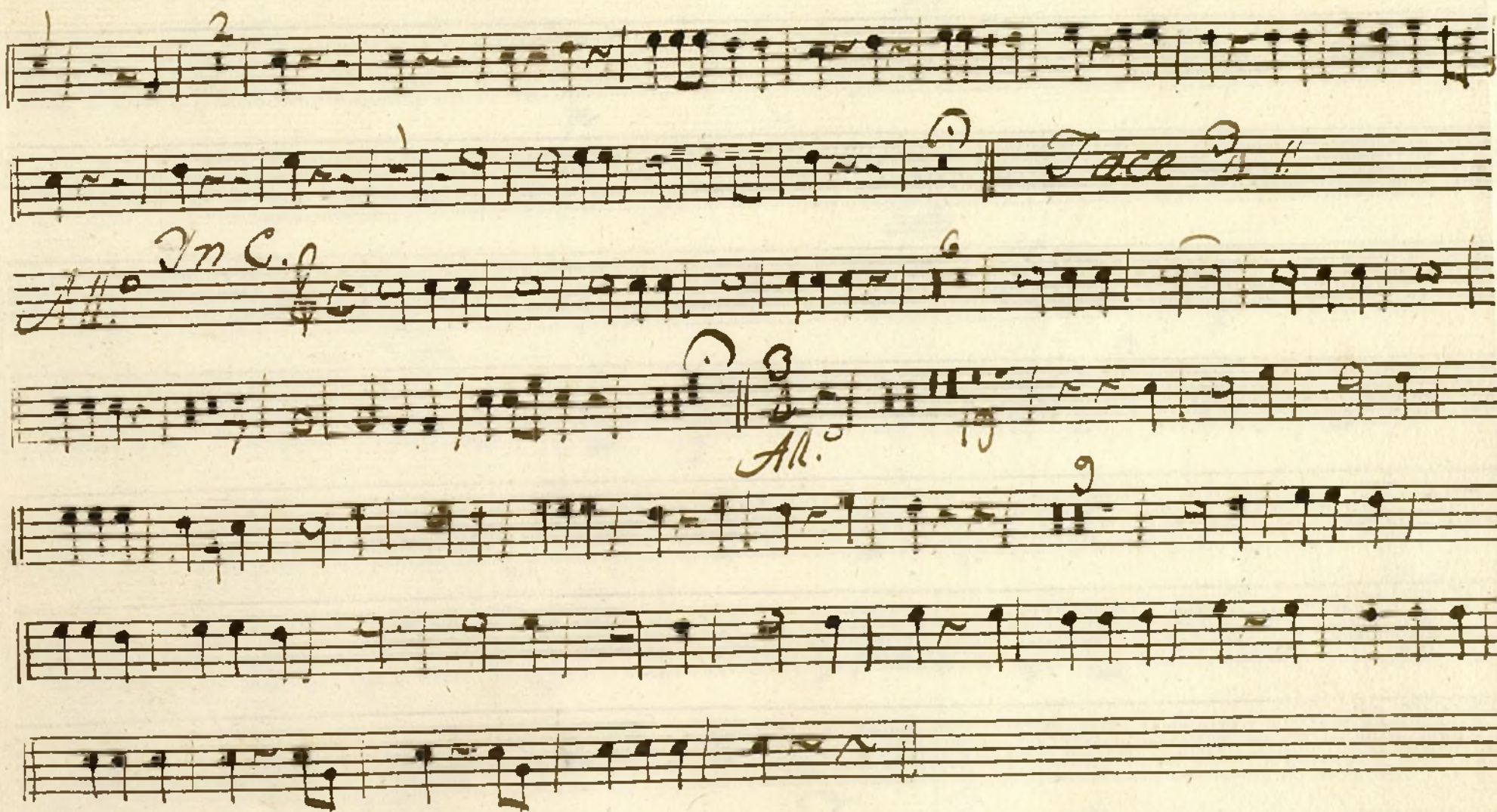
The musical score is written on ten staves. The first staff is a title line with the instrument and piece names. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'Solo' and 'Alto'. There are also some handwritten annotations like 'In elata.' and 'In D.'. The score concludes with a 'Fine' marking and a key signature change to two sharps (F# and C#).

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- In C.* (top staff)
- Al. Segno.* (third staff)
- Pada.* (third staff)
- Int.* (fourth staff)
- Segno* (fifth staff)
- clafa* (seventh staff)

The score is organized into systems of two staves each, with some staves containing multiple measures of music. The handwriting is fluid and characteristic of 18th or 19th-century musical notation.



Trompa 2a. Tm. a. 2da la distraccion Corregida
clafa. *solo*

Allegro *solo*

Allegro *solo* *Allegro*

Allegro *3* *solo*

4

Tace 2. //

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

- In C.* (top staff)
- Inf* (third staff)
- Allegro* (fifth staff)
- claf.* (sixth staff)
- Parola* (written twice, on the third and fifth staves)

The score is written in a historical style, likely from the 18th or 19th century.

rola

A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a '1' above it. The second staff has a '2' above it. The third staff has a '3' above it. The fourth staff has a '6' above it. The fifth staff has a '3' above it. The sixth staff has a '19' below it. The seventh staff has a '3' above it. The eighth staff has a '19' below it. The score is written in a cursive, handwritten style.

1

2

3

6

3

19

3

19

Válgase

Tab.^o

en el reg.^o de la ^{ra} Brion.
Mus 96-16

t

Balo

Jon^a a Duo.

La distraccion corregida

All. No mucho.

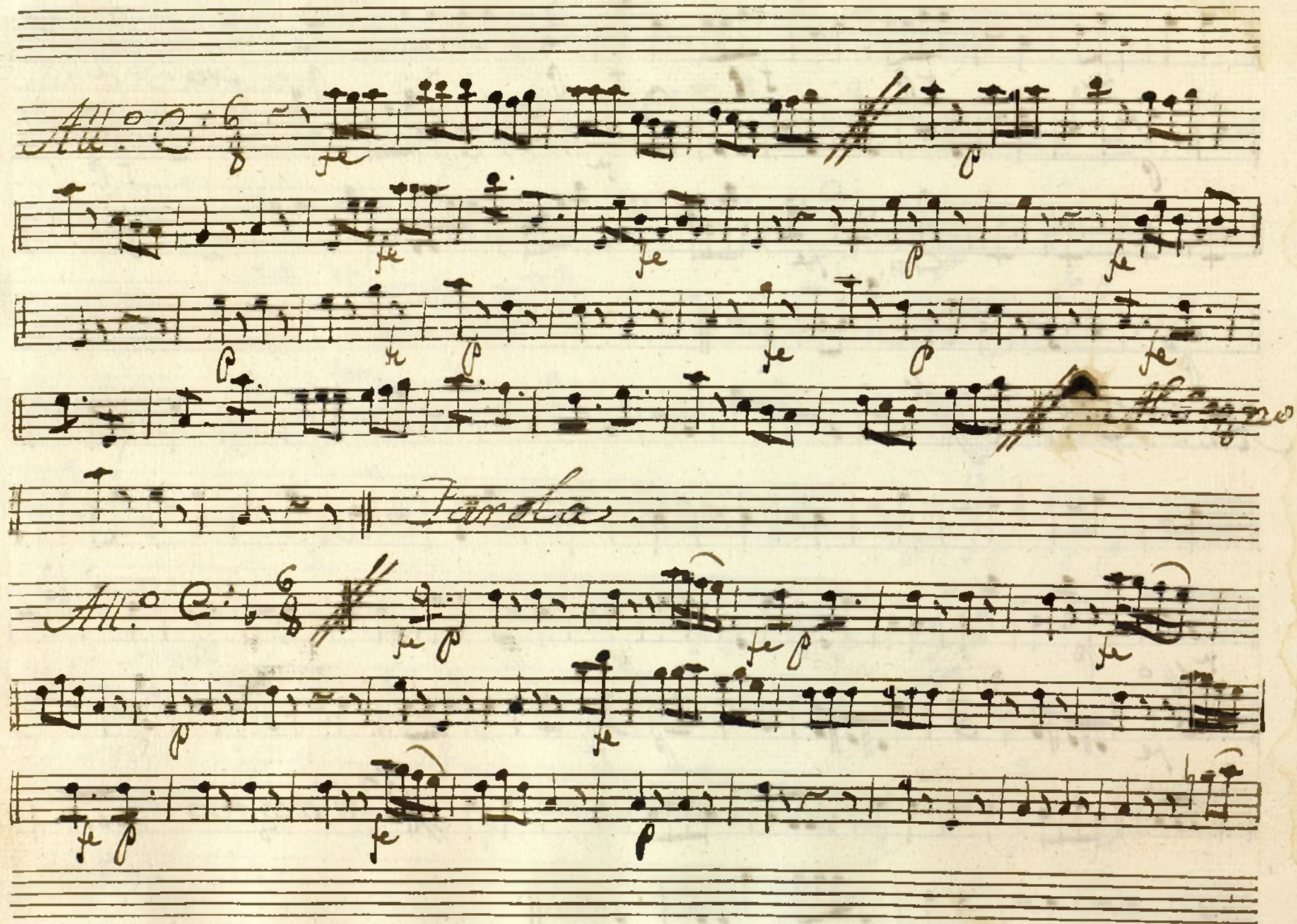
A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "All. No mucho." and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. Dynamic markings include "p" (piano), "f" (forte), and "cres." (crescendo). The piece concludes with the tempo marking "Allegro" on the seventh staff. The eighth staff continues the musical notation. The paper is aged and shows some staining.

A 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. The paper is aged and shows some staining. The handwriting is in dark ink.

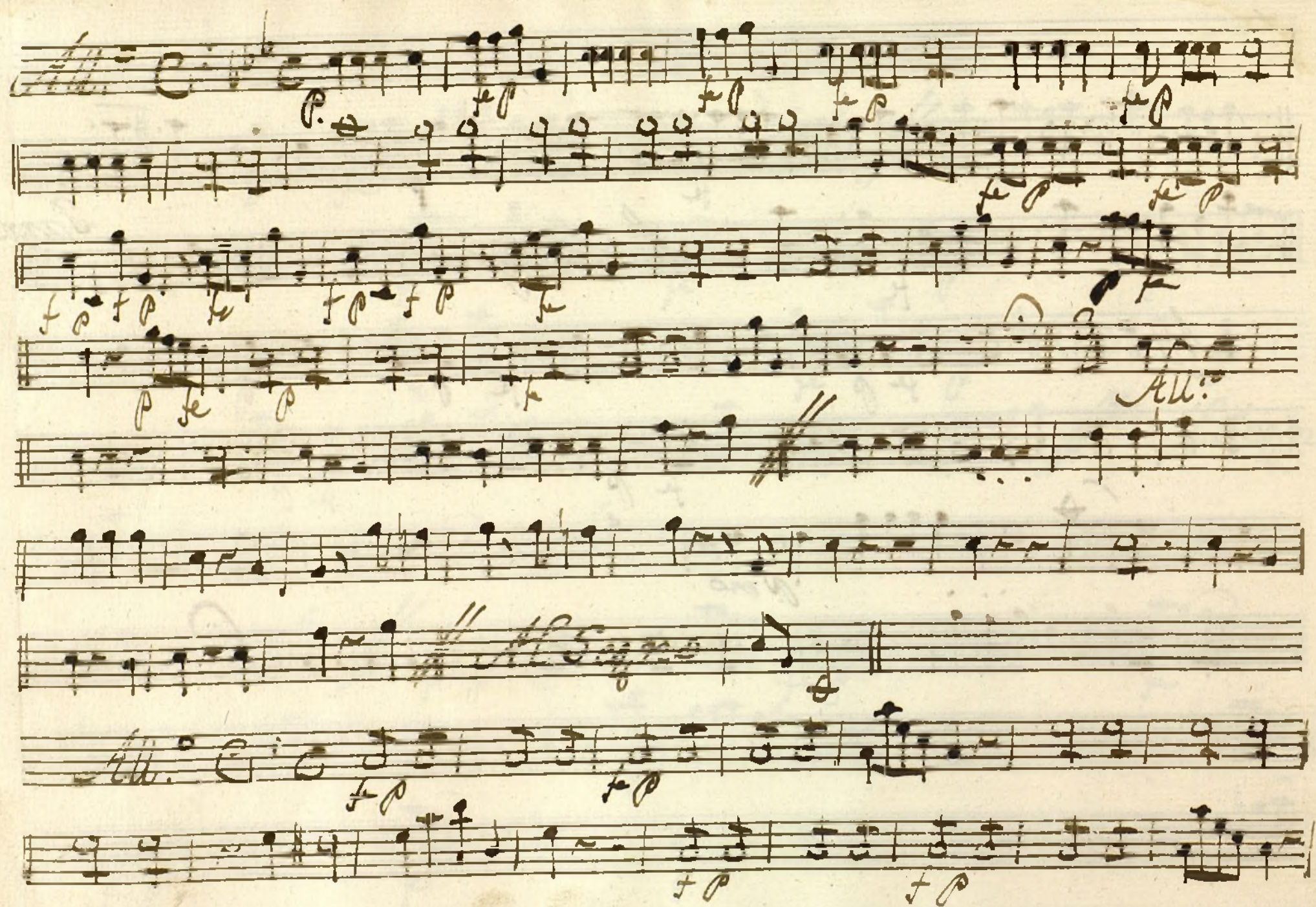
Dynamic markings and other annotations include:

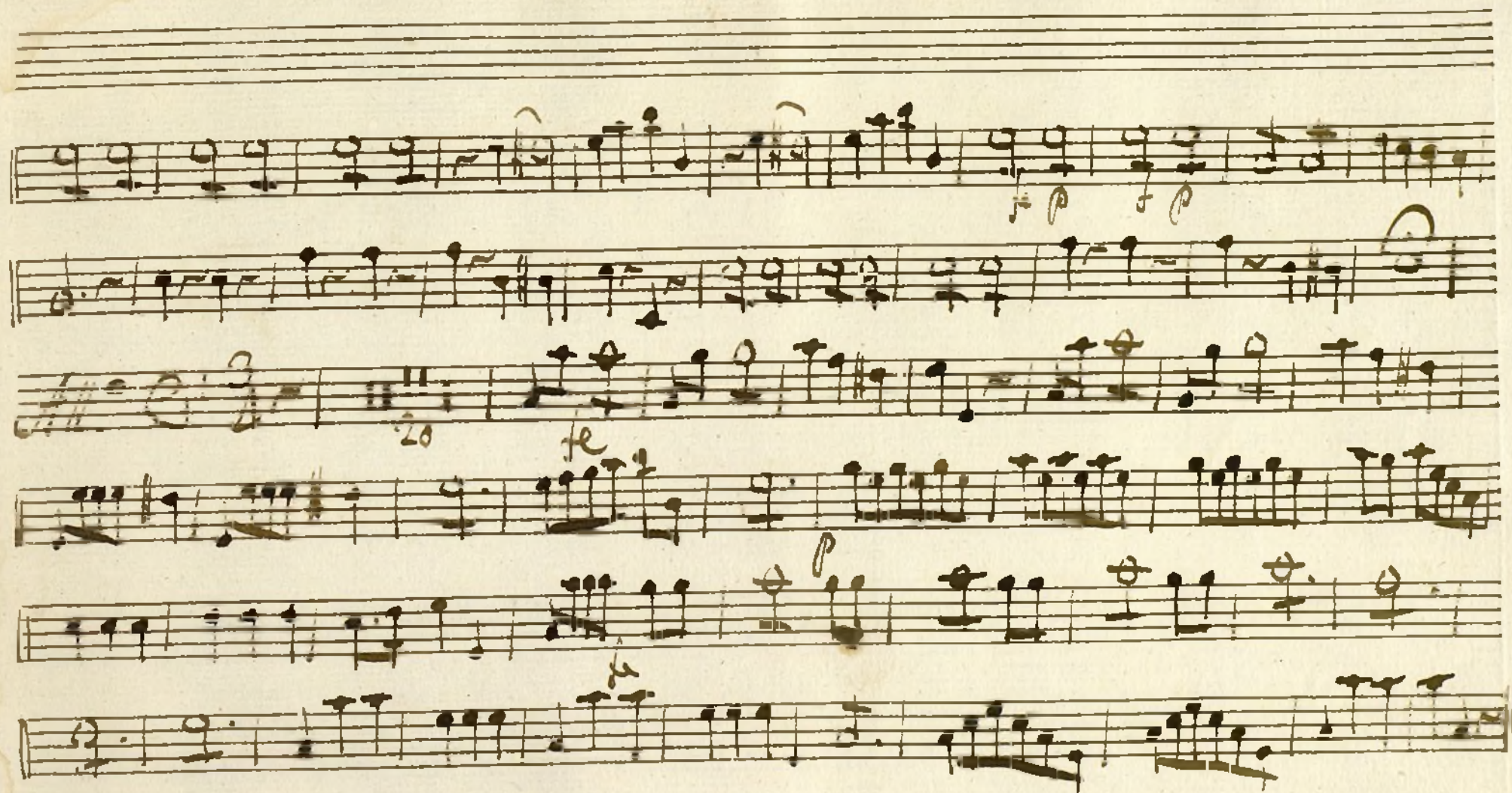
- f* (forte)
- p* (piano)
- cres.* (crescendo)
- fe* (fine)
- All.* (Allegretto)
- Adagio*

The score is organized into systems of staves. The first system consists of four staves, the second of four staves, and the third of two staves. The notation is dense and covers most of the page.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *mo* (more). The word *Parola* is written in cursive at the end of the second staff. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.





Ayuntamiento de Madrid

Ayuntamiento de Madrid

1200055517

t

Bajo
Con.^a a Duo

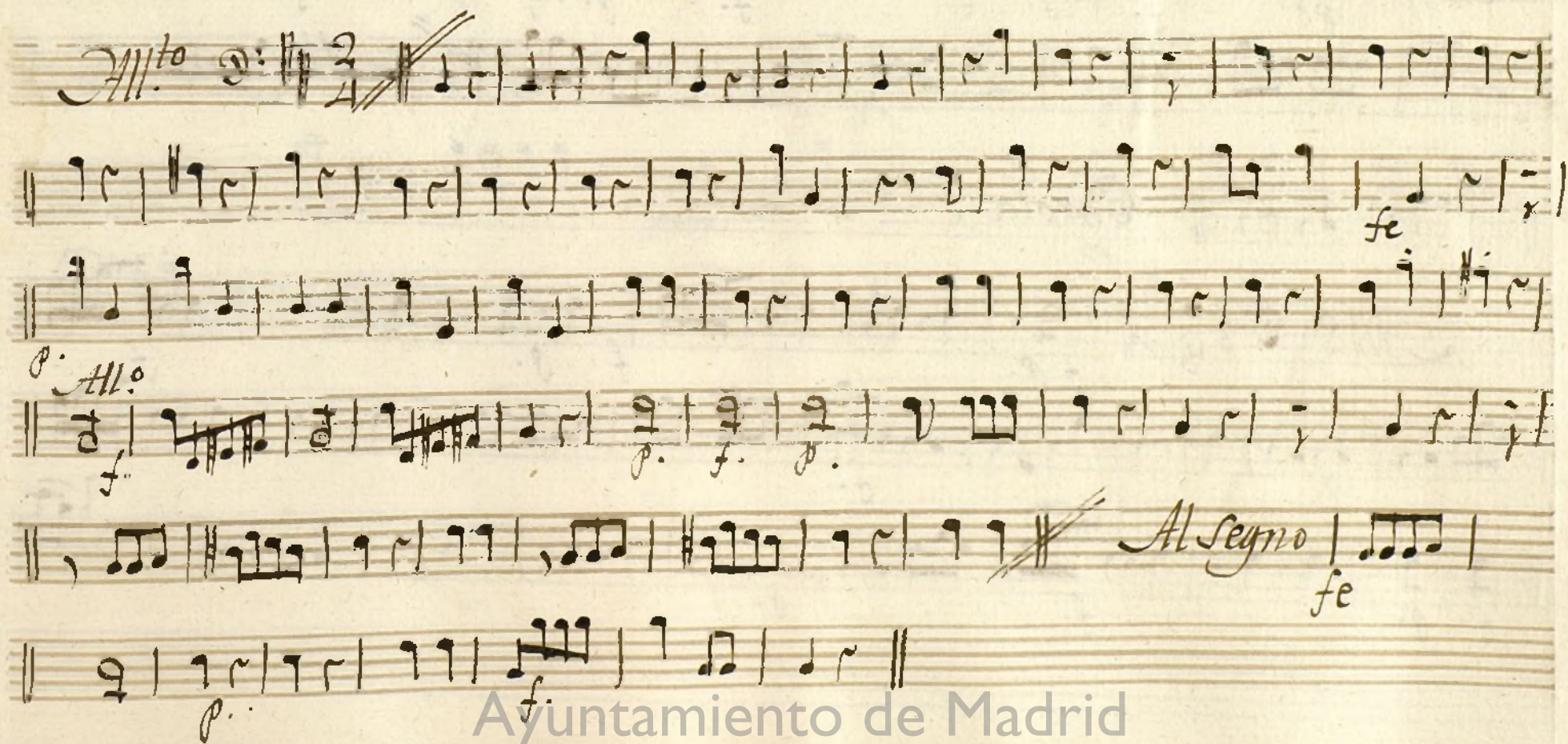
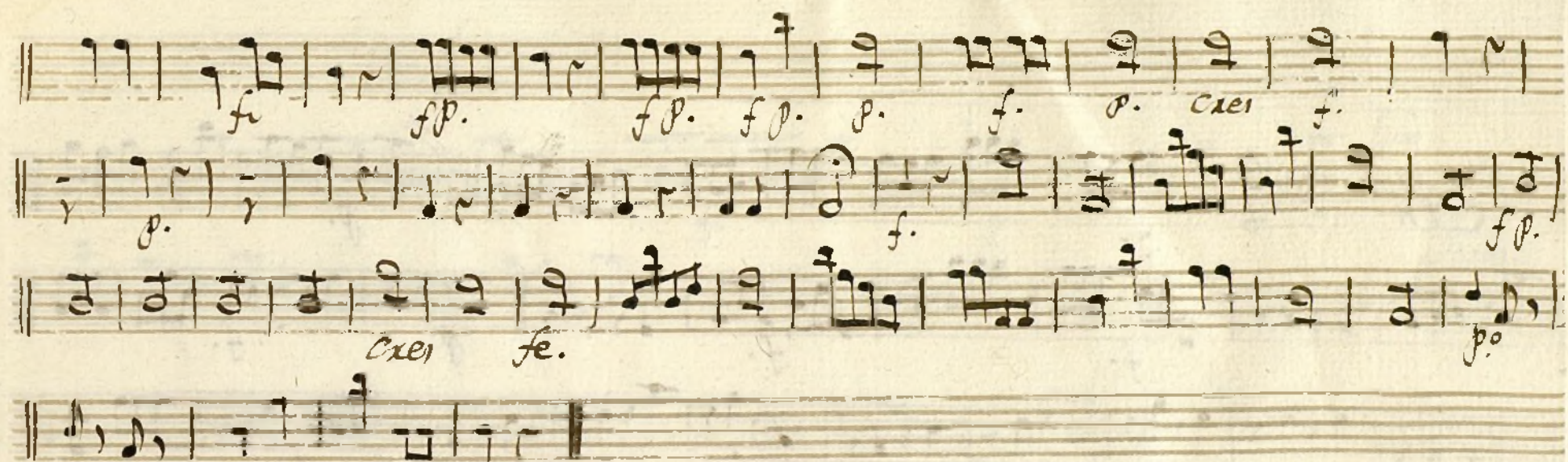
||

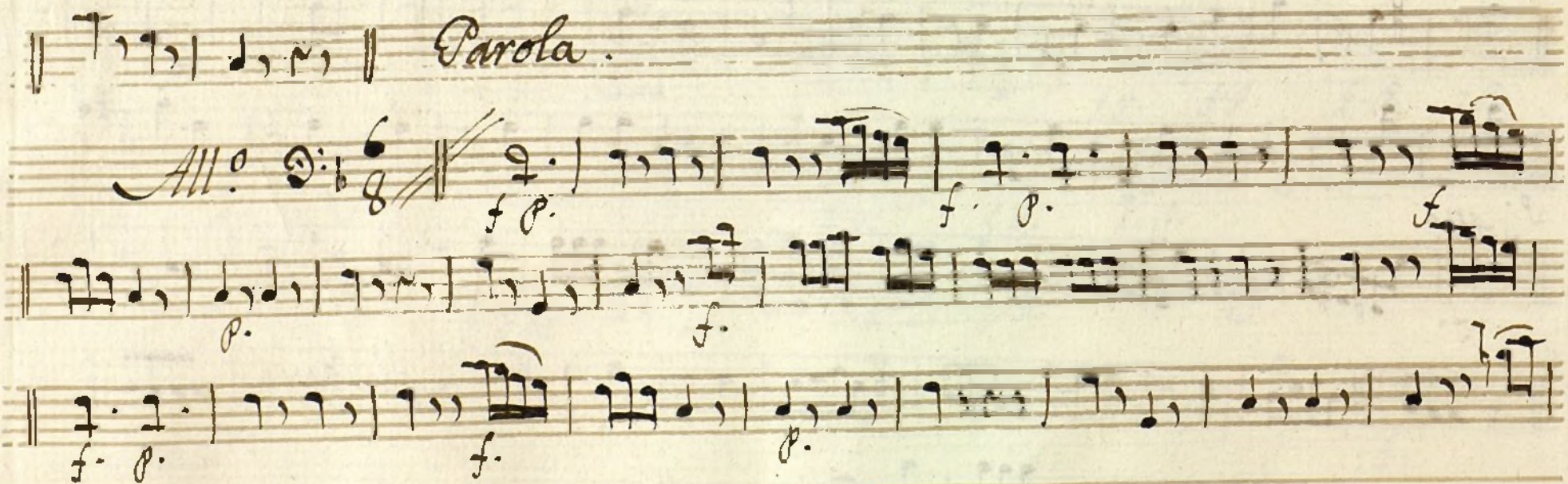
La distraccion conseguida

||

All.^o No mucho

f.
f. p. *f. p.* *f. p.*
Cres. *f.*
f. *p.*
f.
f. p. *f. p.* *f. p.* *f. p.*
f. *f. p.* *f. p.*
f. *All. poco*
All.^o Poco *f.* *p.* *f.* *p.* *f.*





Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written above the second staff, and "Allegro" is written above the third staff. The score concludes with a double bar line on the sixth staff.

