

Leg.^o 3^a. N.^o 21.

Mus 85-22

Leg.^o 5.^o N.^o 30

t

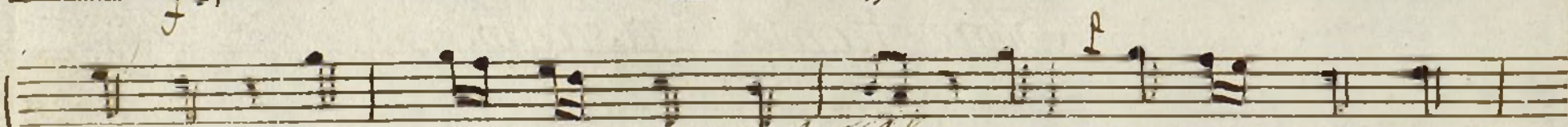
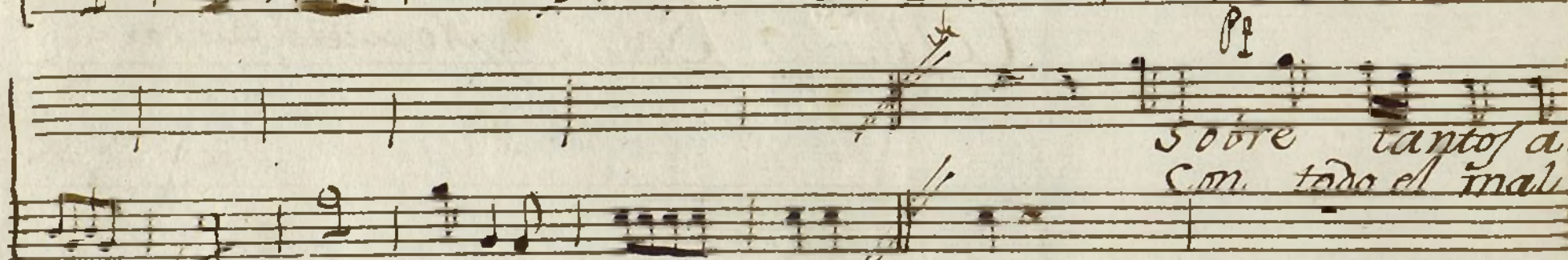
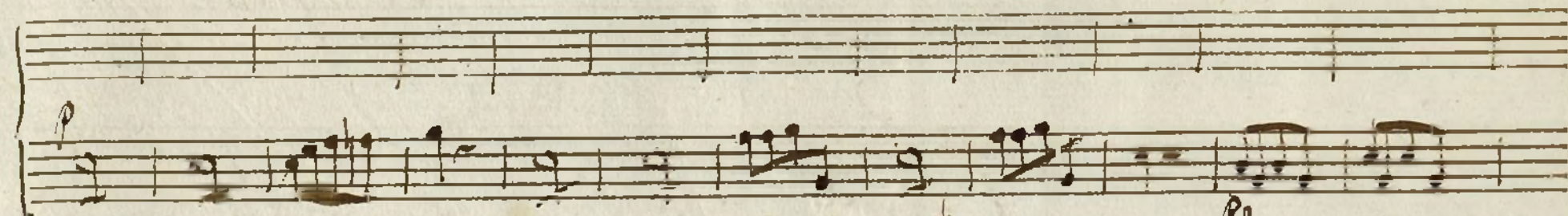
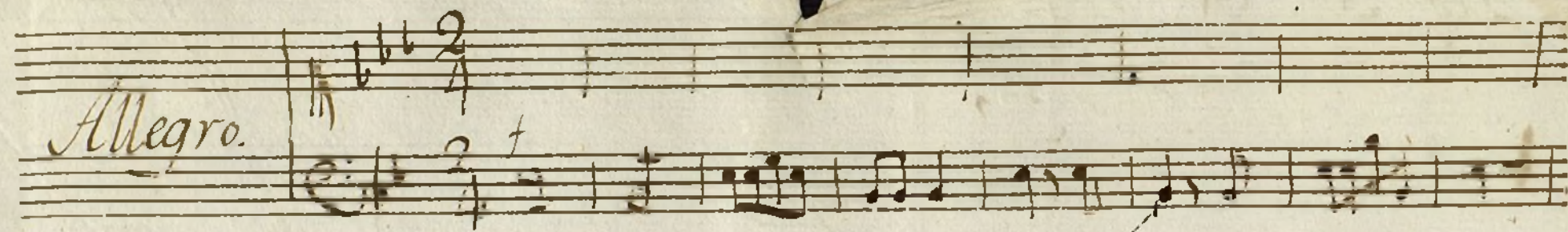
Rivera.

Lon.^a a Solo. (No Saberg.^e criticar

Sobre tantos asuntos. So

De Laserna.

Allegro.



*suntos an dado ya en hablar q.^e no encuentro nin
simple a todos hare ver que ~~son~~ ^{son}*

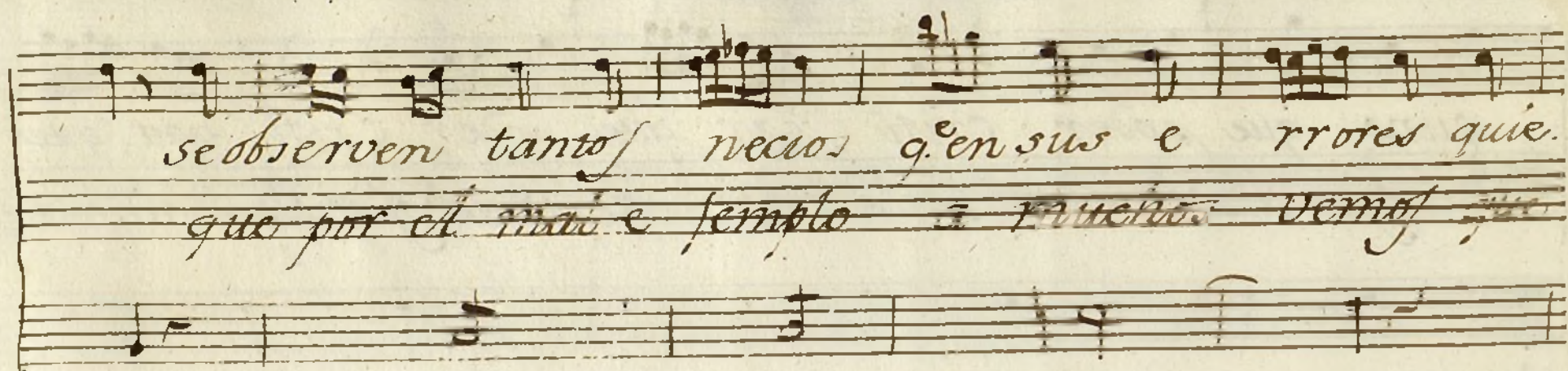
guno que poder criti car que poder criti car que
nito a muchas suele hacer a muchas suele hacer a

ai tal nece dad ai

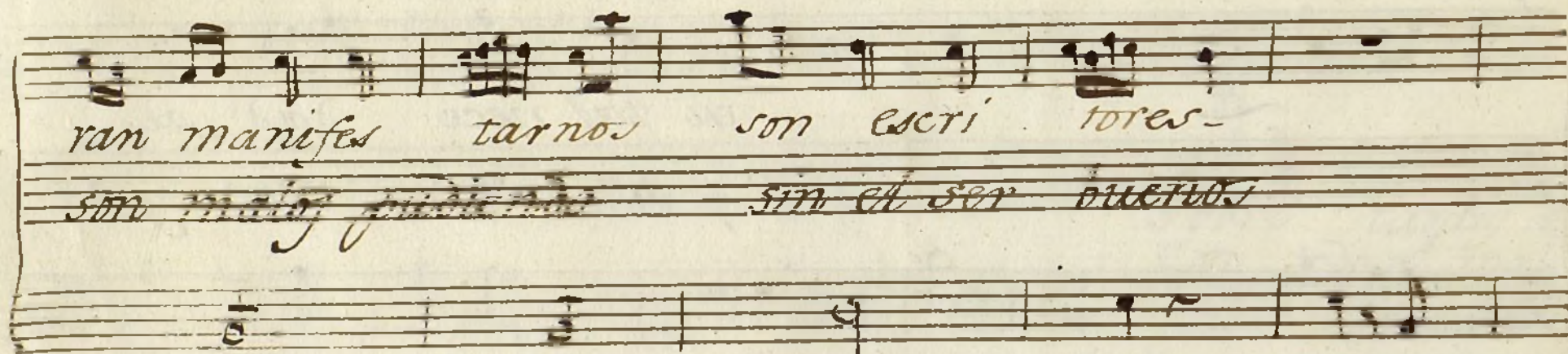
y así discul parir y a

tal terque dad q. en aquesta edad q. en

si que gir parán sin mentir parán



se observen tantos necios q. en sus e rrores quie.
que por el mal e femplo a nuevo. Demos



ran manifes tar nos son escri tores.

son malos pidiendo sin el ser buenos.

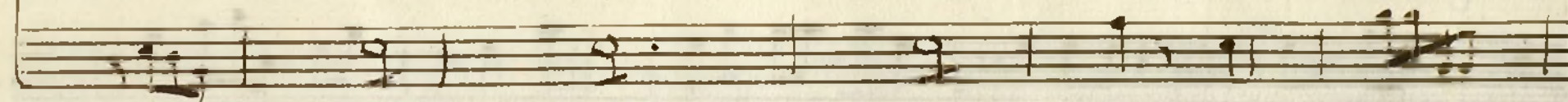



quieran manifes tar nos son escri.


que son malos pidiendo sin el ser



tores — quieran manifes tarnos son escri tores —
 buenos. q. son malos ~~quieren~~ son malos ~~buenos~~

Allegro



Mínue

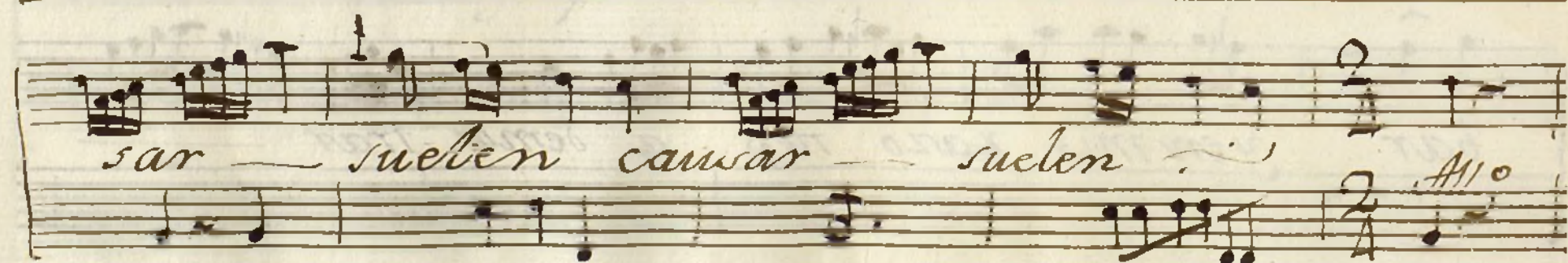
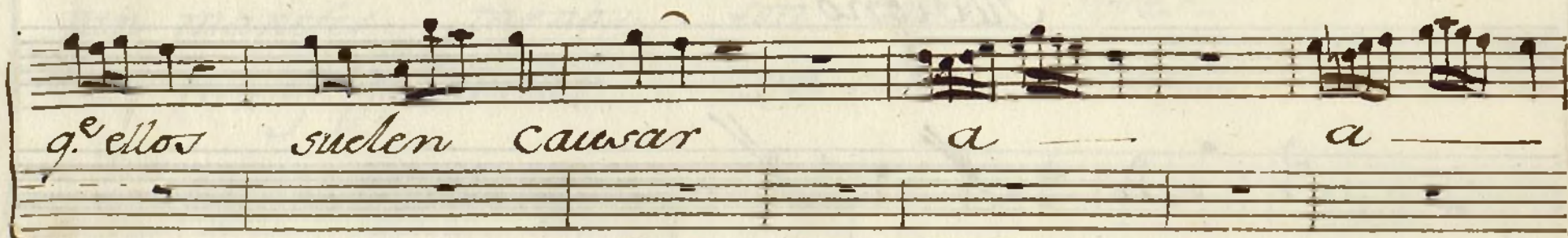
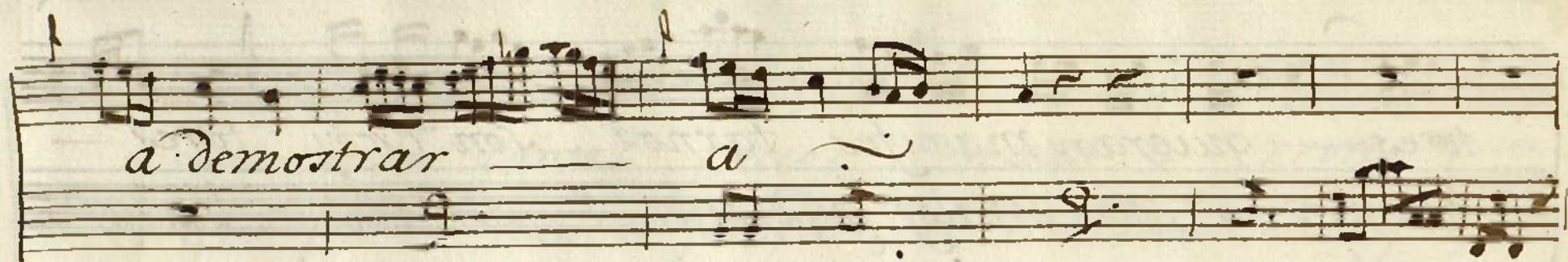


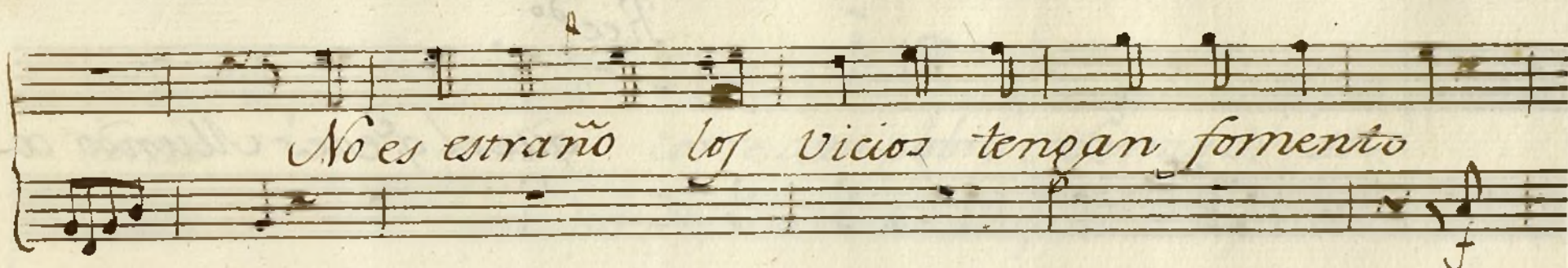
Y así en mi Ydea voi a pro-



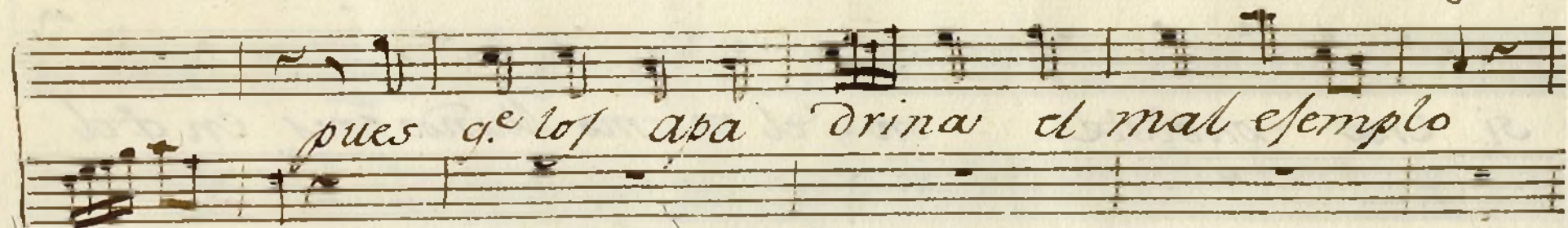
bar y en mis xarzo nes a demos trar —



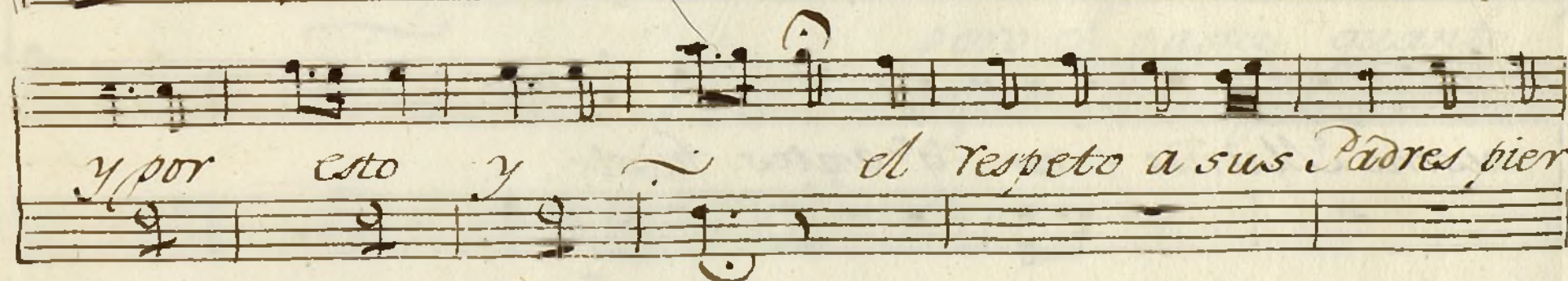




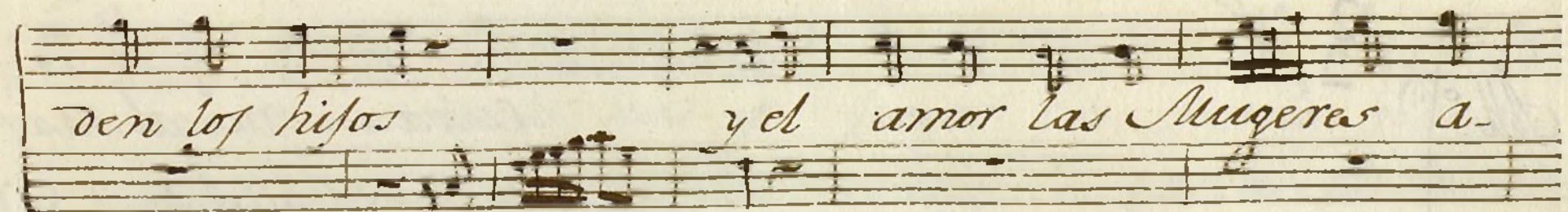
No es extraño los vicios tengan fomento



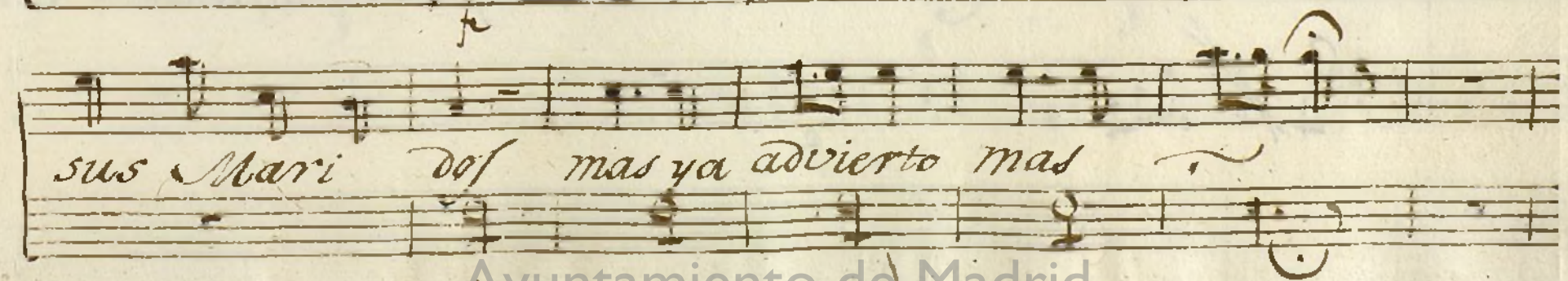
pues q. de los apa drina el mal exemplo



y por esto y el respeto a sus Padres pier-



den los hijos y el amor las Mujeres a-



sus Mari dos mas ya advierto mas

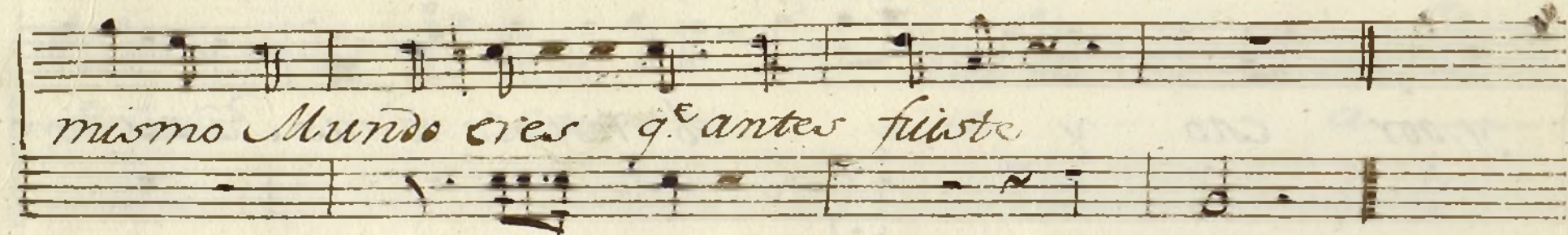
Rec.^{do}



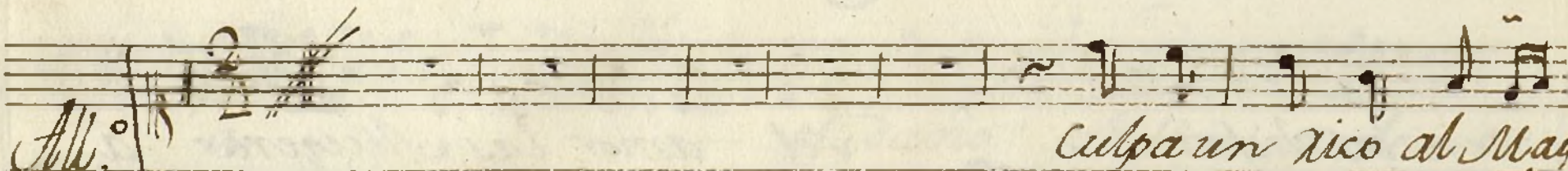
que el q.º este's Mundo a-



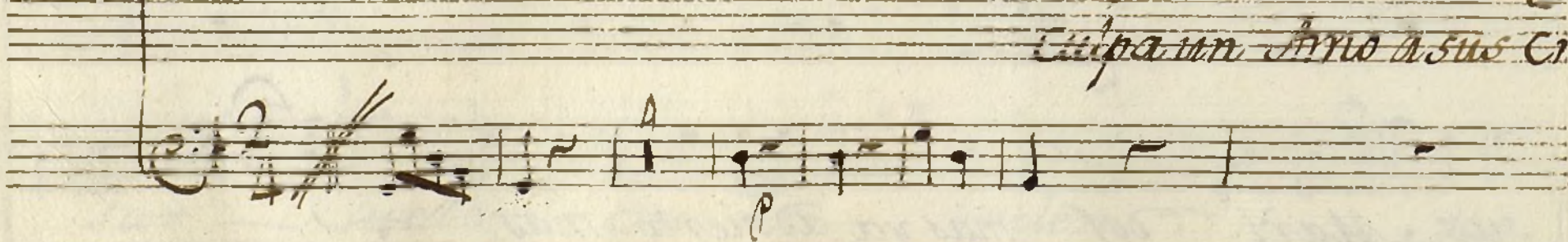
si creo consiste - en q.º el mismo Mundo eres en q.º el



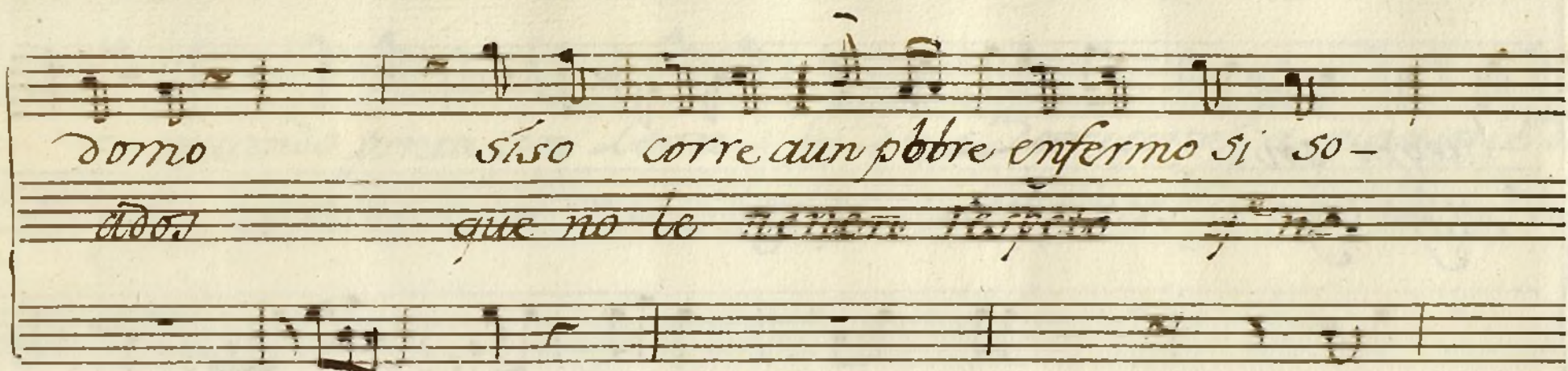
mismo Mundo eres q.º antes fuiste.



Culpa un rico al Mayor.



Culpa un Amo a sus Cri-

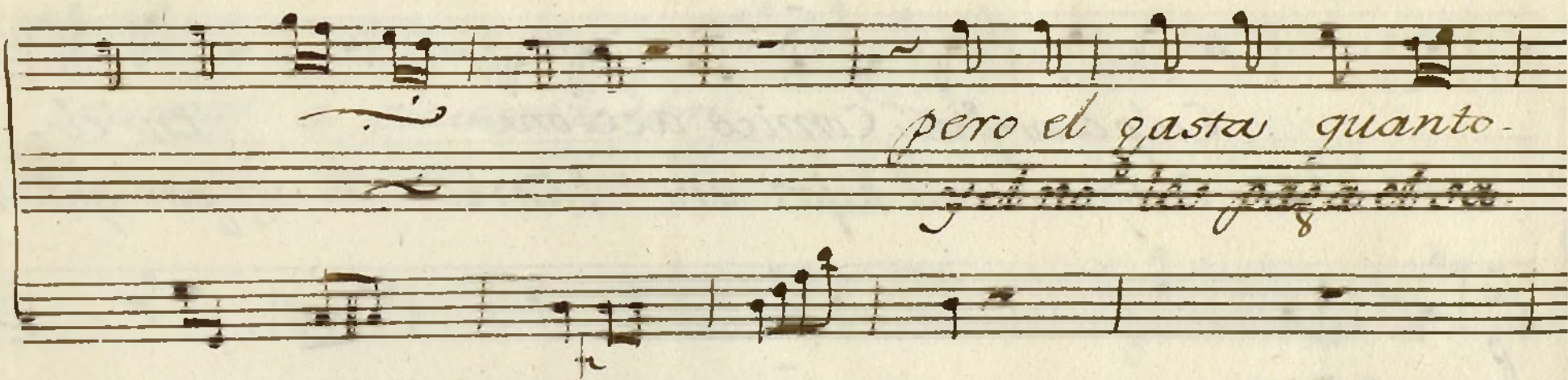


como

si so corre aun pobre enfermo si so-

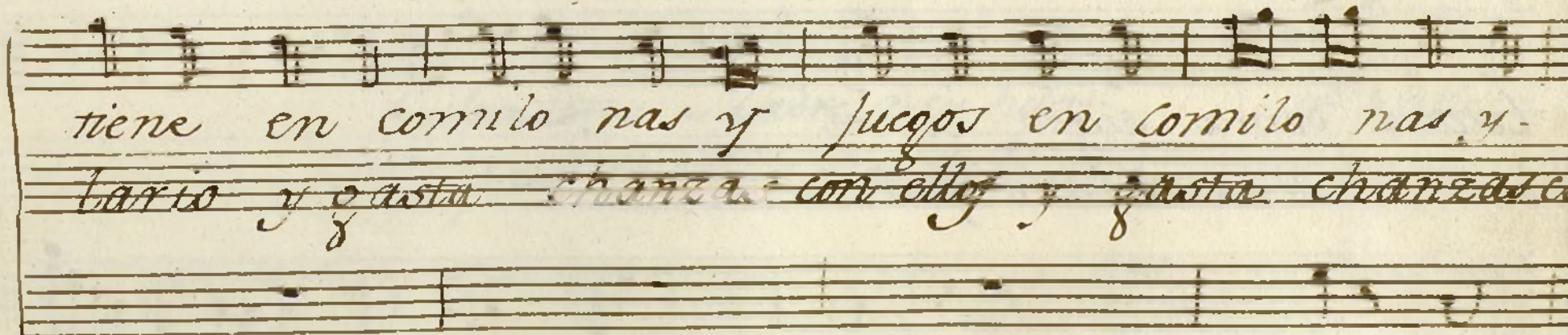
que

no le ~~acorda~~ ~~respeto~~ ~~no~~



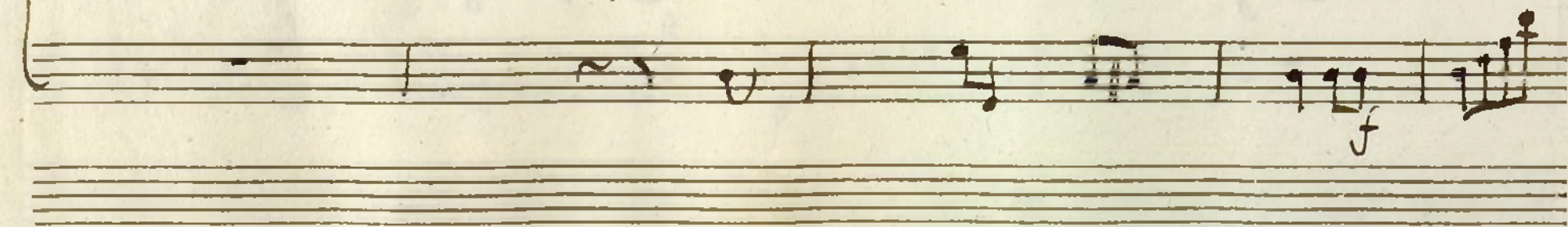
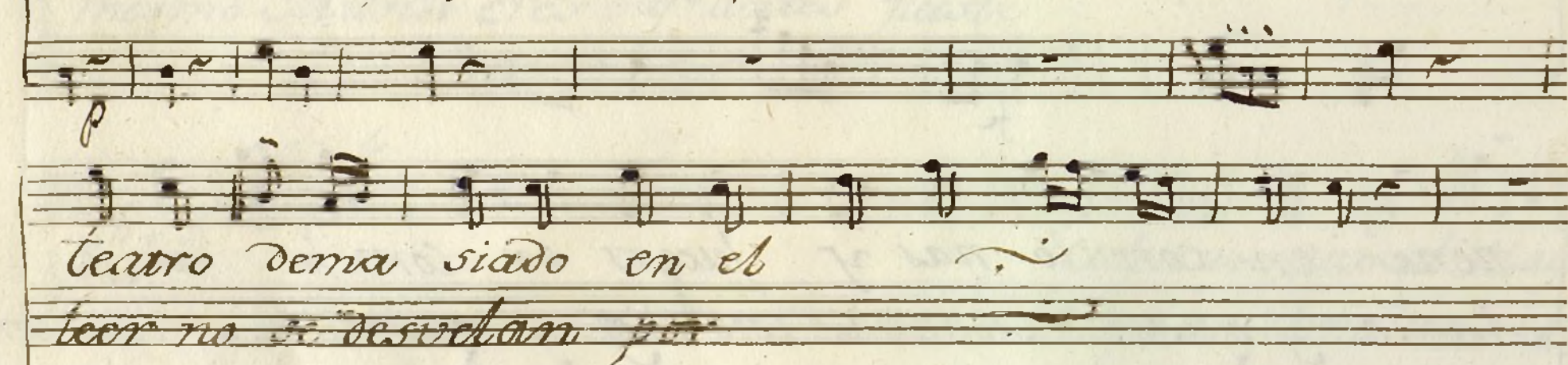
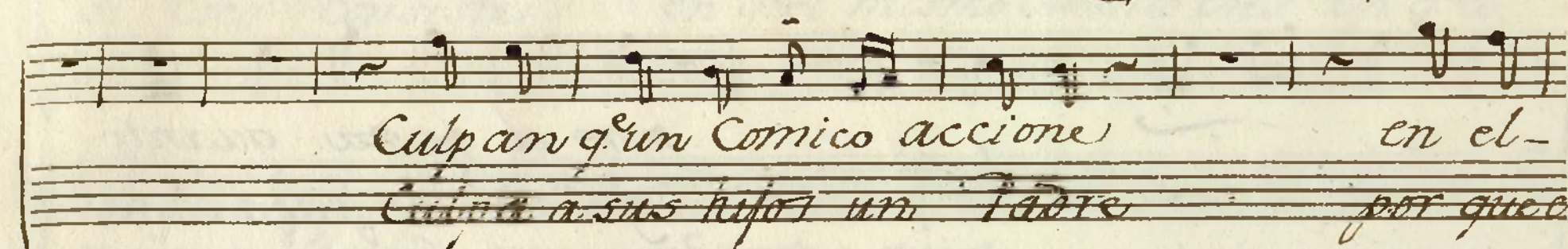
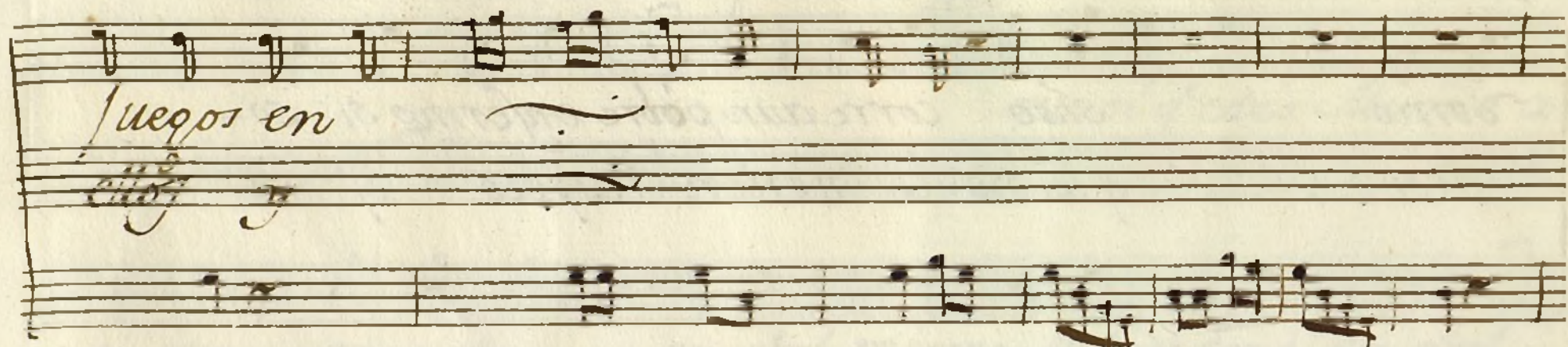
pero el gasta quanto.

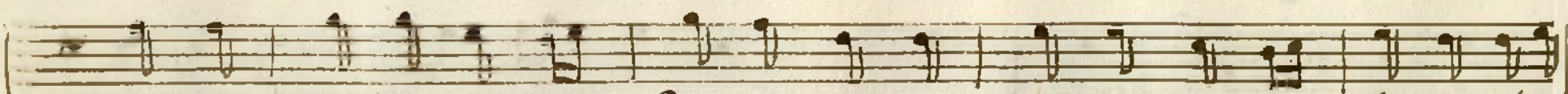
y el no le paga el sa-



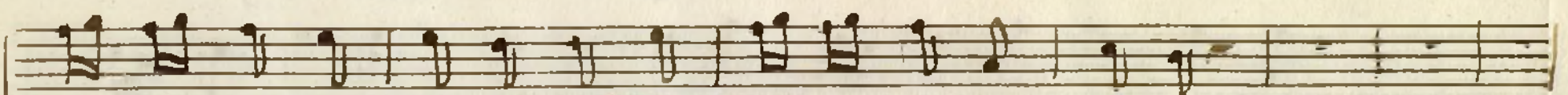
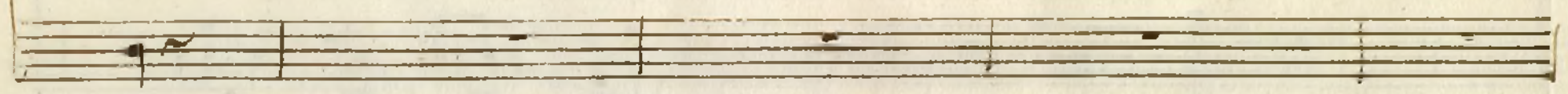
tiene en comilo nas y juegos en comilo nas y-

lario y gasta chanzas con ellos y gasta chanzas con


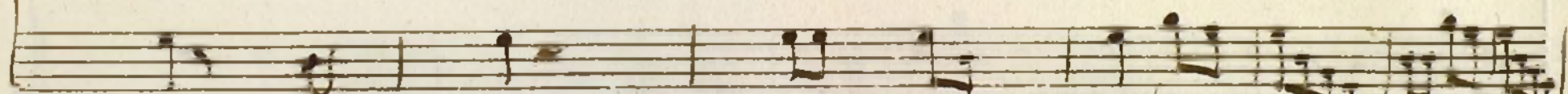




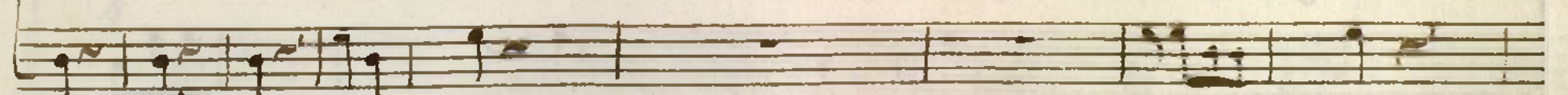
y quando pinta un Leon - le dan doscientos a plausos le dan
y en su casa no da mas ~~que~~ romances y novelas q.^{ta} 20 -



doscientos a plausos le dan
romances y novelas que



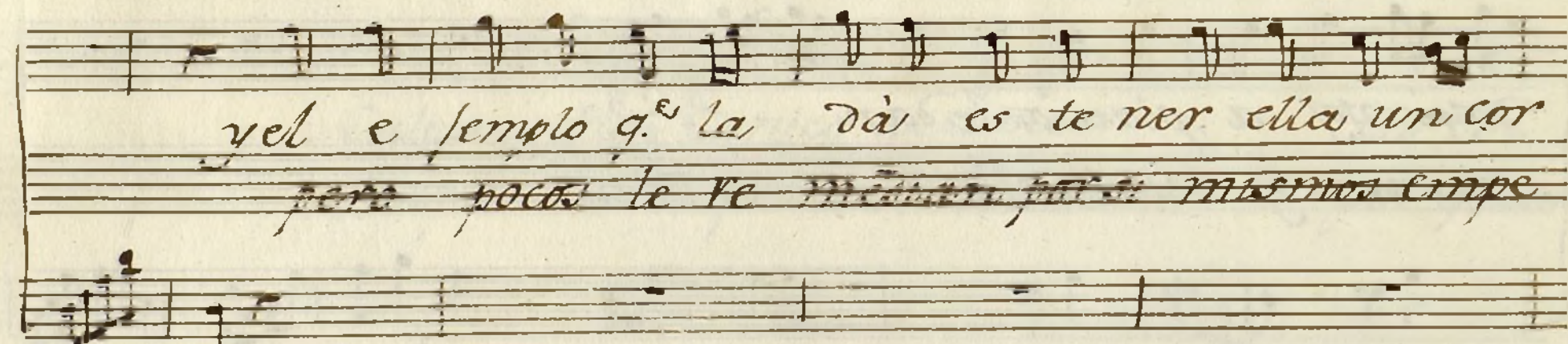
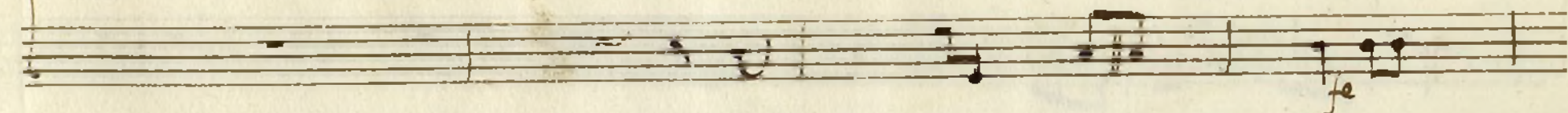
Culpa una Madre a su hija q.^{ta} habie -
Culpan muchos q.^{ta} de ~~esta~~ esta





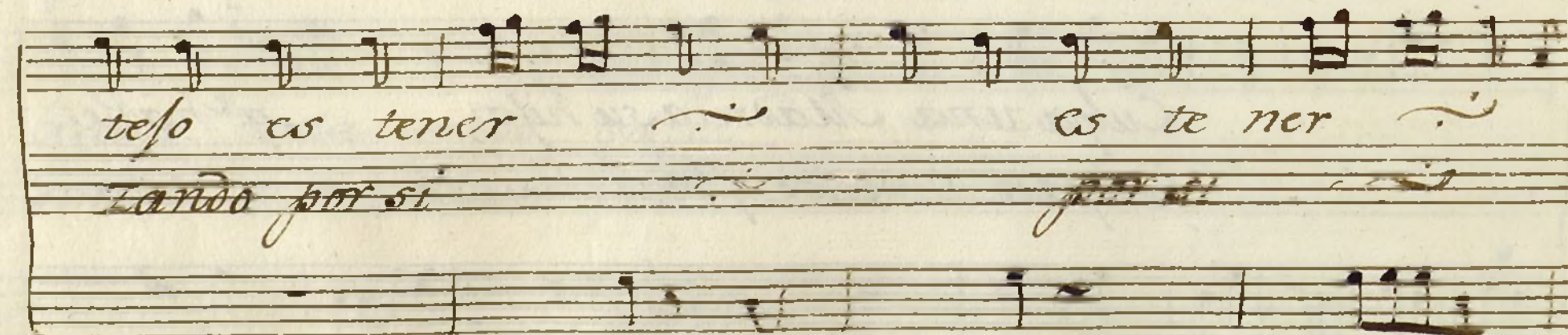
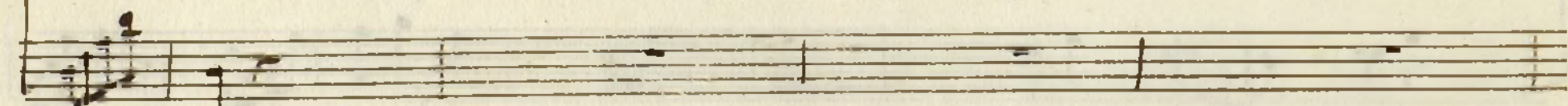
con uno en secreto q.^e hable

loco y xerna tado ~~esta~~



y el e templo q.^e la dà es te ner ella un cor

pero pocos le ve ~~mediante~~ por si mismos empe



teso es tener

es te ner

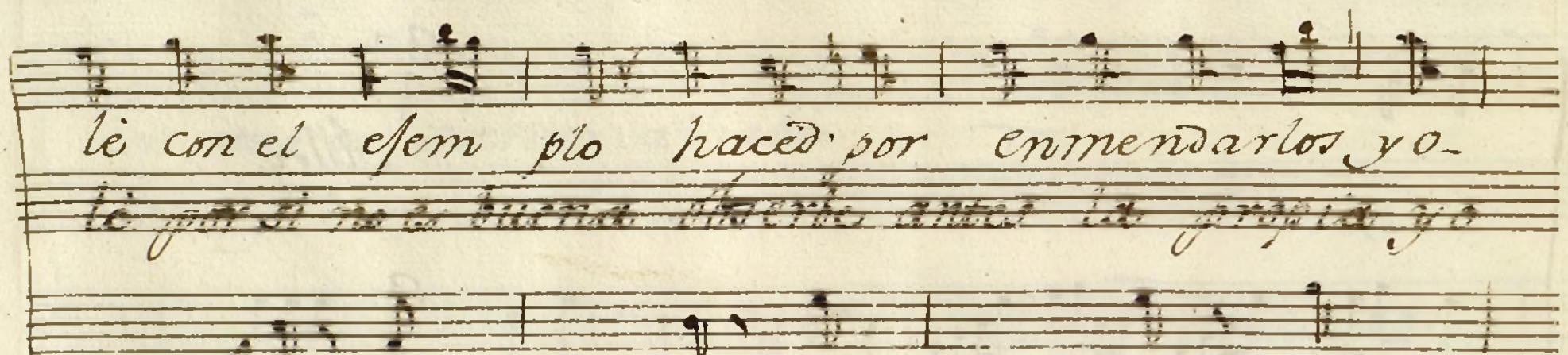
zando por si

por si

Alleg^{to}

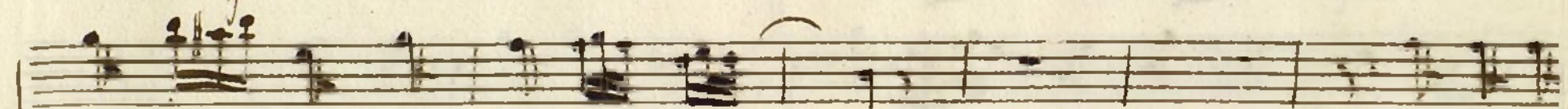
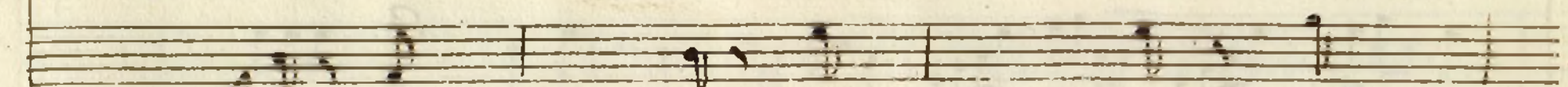
Si corregir los vicios queréis dis.
~~Quien reprehender quisiera~~ ~~Conde de~~

cretos — haced por enmendarlos y oí o —
 gena — ~~observa~~ antes la ~~propia~~ y oí o —



le con el esem plo hacéd por enmendarlos y o-

le por si no es buena ~~buena~~ antes la propia y o

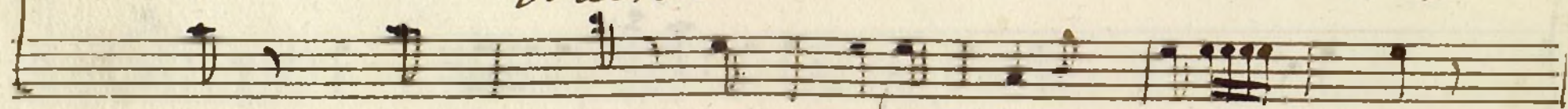


le con el e semplo —

Pues este en-

le que no la ~~buena~~
buena —

y ~~aguarda~~ a



seña —

Como an de sorte

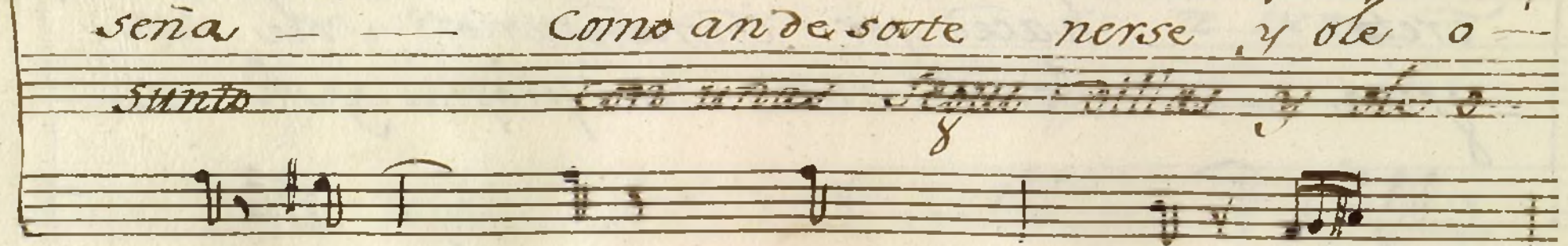
nerse y ole o —

Santo

Como unas

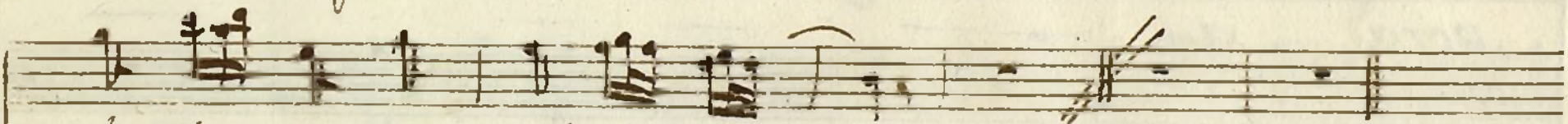
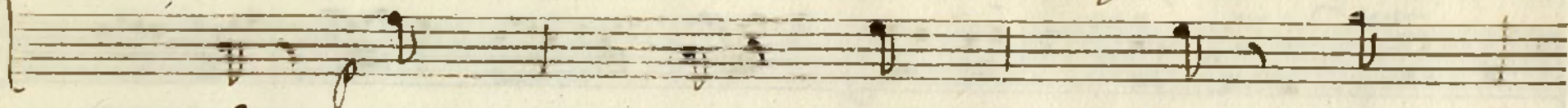
8

8

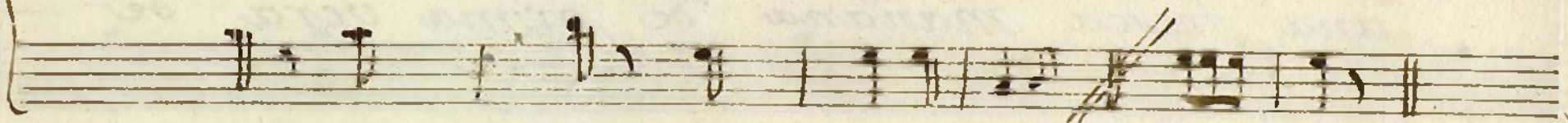




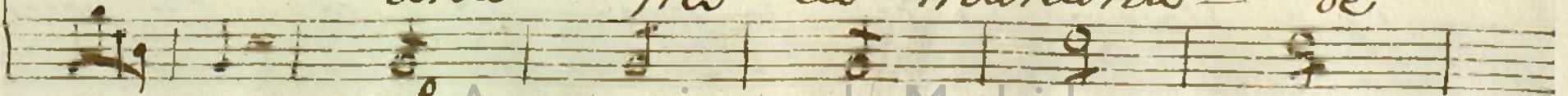
le los q.^e tropiezan como an de sostenerse yo
le aqui concluyo con una segun dilla yo

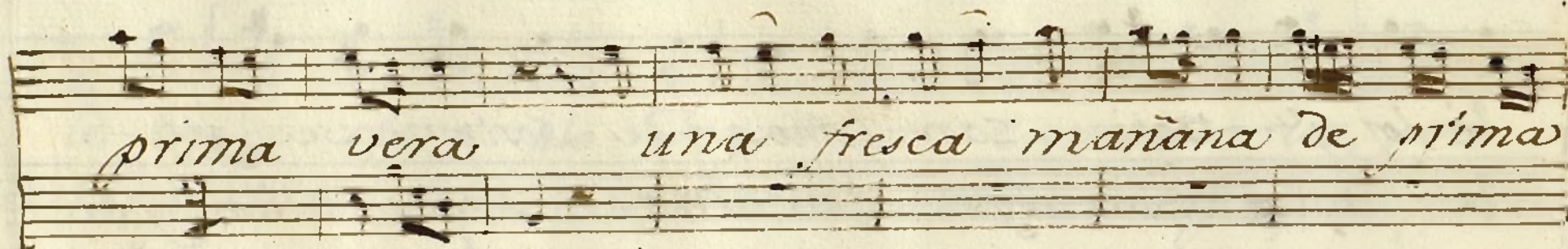


le los que tro piazan — Al Segno.
le aqui con cluyo —



Una fres ca mañana — de

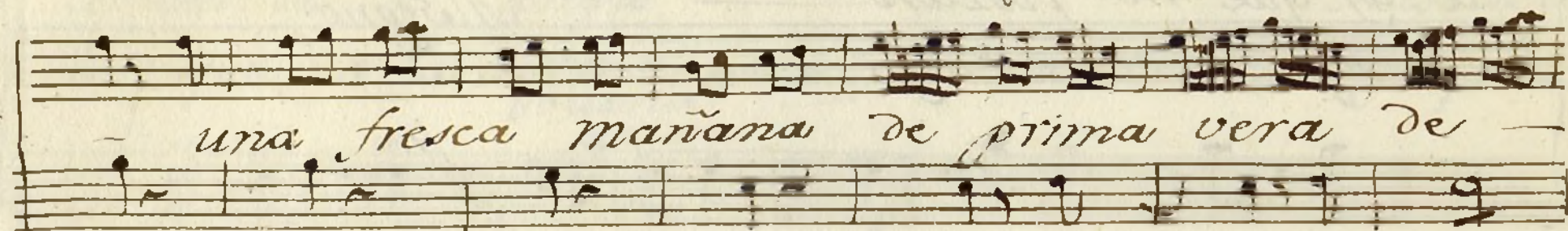




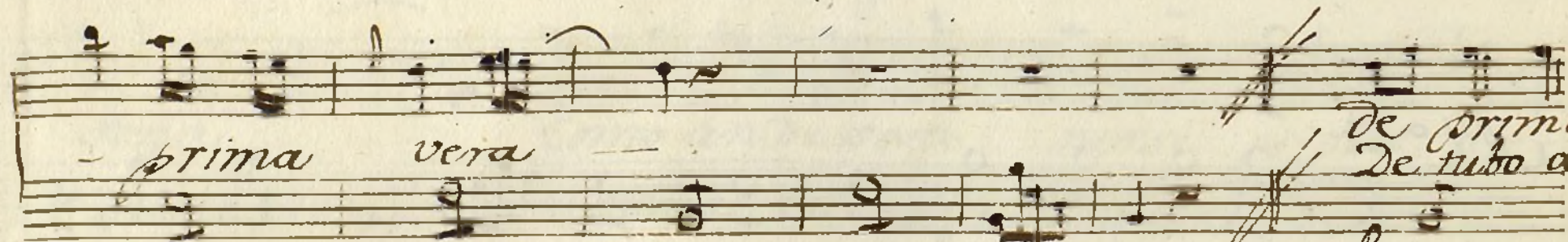
prima vera una fresca mañana de prima



vera a

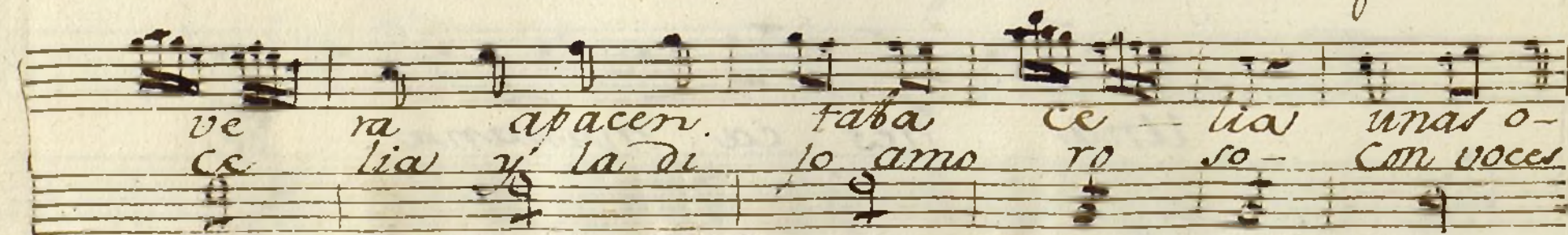


una fresca mañana de prima vera de



prima vera

de prima
De tubo a-



ve ra apacer. taba ce lia unas o-
ce lia y' la di lo amo ro so- Con voces-

Handwritten musical score on aged paper. The score consists of eight staves of music, with lyrics written in cursive below the notes. The lyrics are in Spanish. The first staff has a fermata over the word 'unas'. The second staff has a fermata over the word 'con'. The third staff has a fermata over the word 'tiempo'. The fourth staff has a fermata over the word 'pecho'. The fifth staff has a fermata over the word 'quedo'. The sixth staff has a fermata over the word 'un'. The seventh staff has a fermata over the word 'un'. The eighth staff has a fermata over the word 'un'. The score is written in brown ink.

beñas — unas El Pastor ge-
tiernas con Con mas razon
rardo llepò a queste tiempo y mi rando a Clori-
pienso con sorprendeme que sienta el pecho
quedo de amor muerto quedò
con amor vehemente un
un

se acerco Cu rioso por entre unas-
atenta la mitra y con dulce a-

xamas y saliendo luego la deso asu-
grado le da ~~nueva~~ vida diciendo a Fe-

tada - y saliendo luego la deso asu-
rado le da ~~nueva~~ vida diciendo a Fe-

The musical score is handwritten on aged paper. It consists of four systems of staves. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive hand below the vocal line. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics. The lyrics are in Spanish and appear to be from a religious or dramatic work. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score on aged paper. The score consists of four systems of staves. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish. The first system has the lyrics 'tada y ce lia sorpren dida hu-'. The second system has the lyrics 'yo al momento y al in fe liz Gerardo deso su-'. The third system has the lyrics 'penso o'. The fourth system has the lyrics 'trav se guerra un amor templo al m guerra'. The piano accompaniment is written in a simple, rhythmic style.

tada y ce lia sorpren dida hu-
rario - ~~plac un. en don te abraza~~ - ~~yo~~

yo al momento y al in fe liz Gerardo deso su-
~~trav se guerra un amor templo al m guerra~~

penso o - - - - -
~~trav se guerra~~

yal infe liz qe rardo defo sus
un ~~trio~~ ~~templa al oio~~ que rida

penso defo — lo suspensio —
prenda que rida prenda

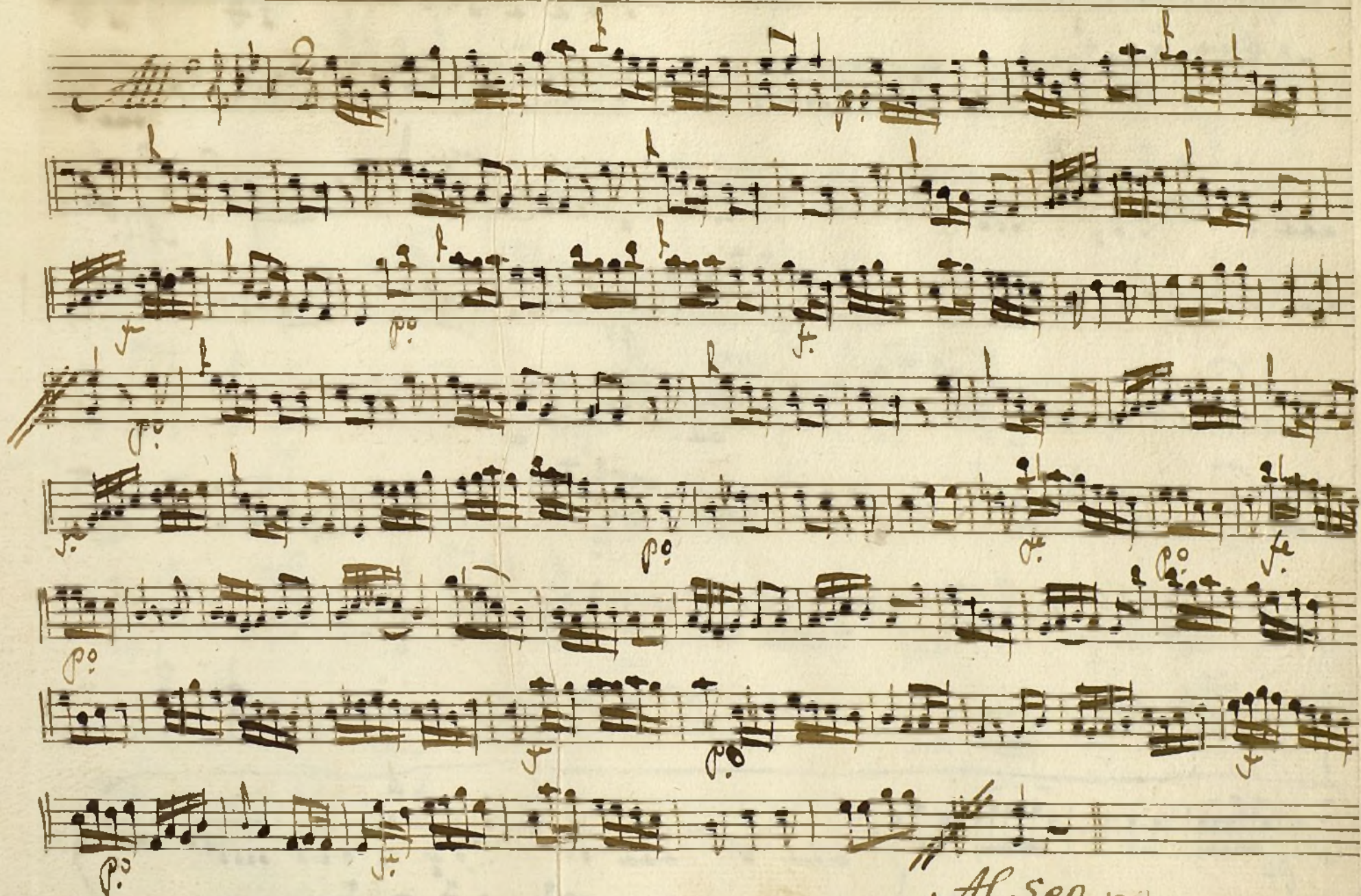
Al. Segno.

The musical score is written on ten staves. The first two staves contain a melody with lyrics. The third staff continues the melody with lyrics and includes a long horizontal line indicating a sustained note. The fourth staff contains a bass line. The fifth staff is mostly empty, with a double bar line and a diagonal slash. The sixth staff contains a few notes and a double bar line with a diagonal slash. The seventh staff is empty. The eighth staff contains a few notes and a double bar line with a diagonal slash. The ninth and tenth staves are empty.

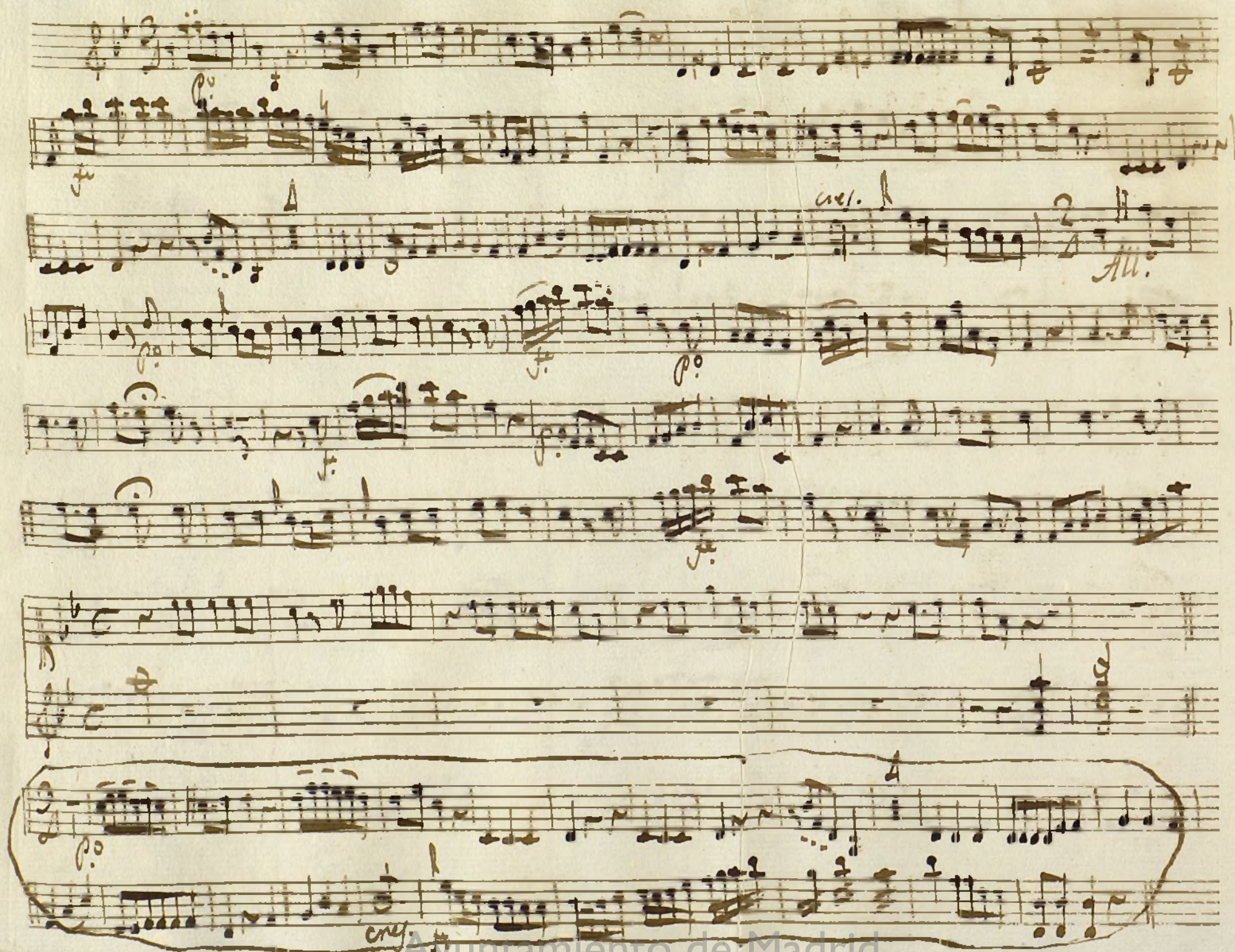
Ayuntamiento de Madrid

Viol. 1^o 2^a Solo

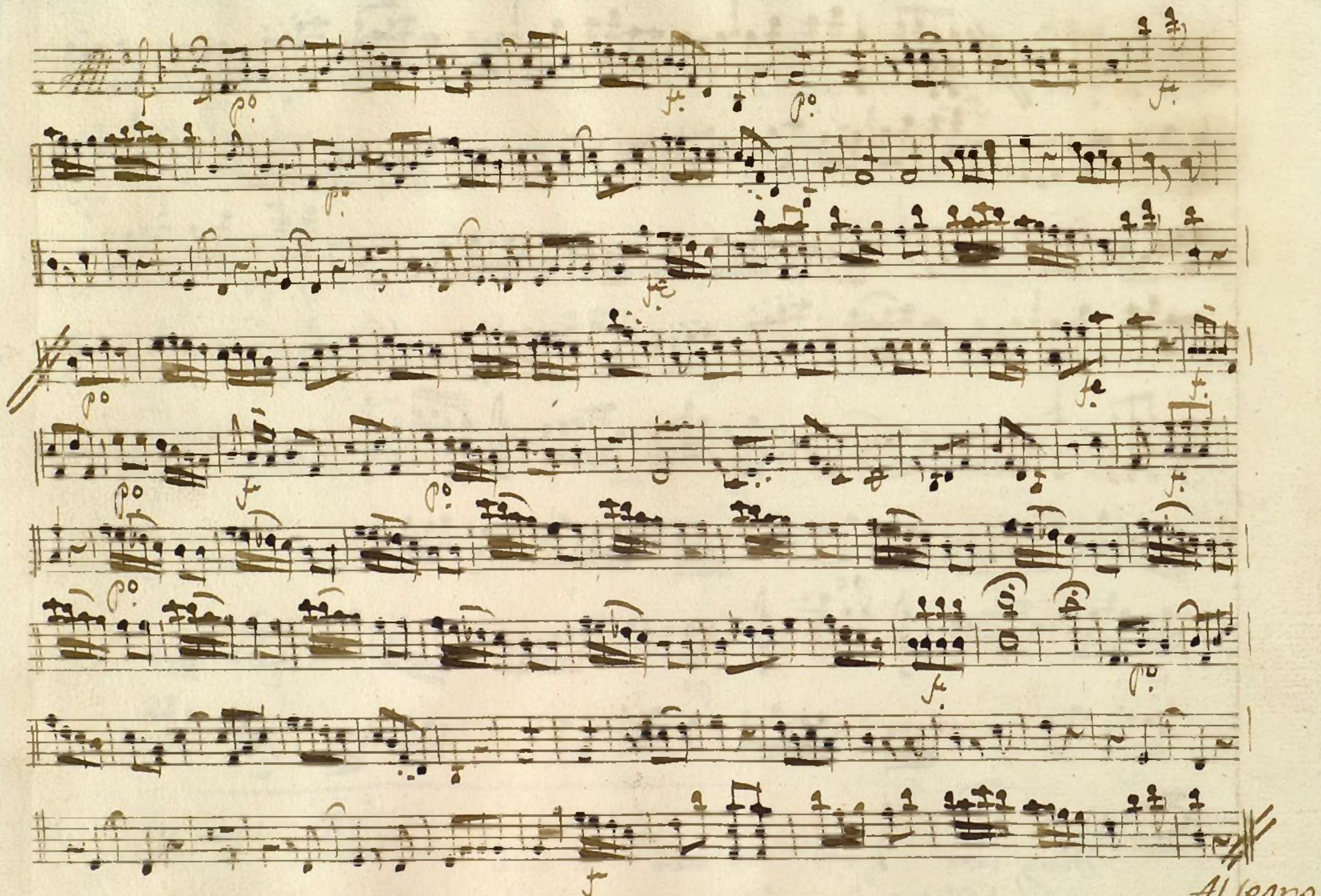
Mus 85-22



Al segno



A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some slurs. The fourth staff contains the handwritten text 'Ala Parr. tres mas.' in a cursive hand. The eighth staff is marked with 'Al. to' at the beginning. The tenth staff is marked with 'Al. se no' at the beginning. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



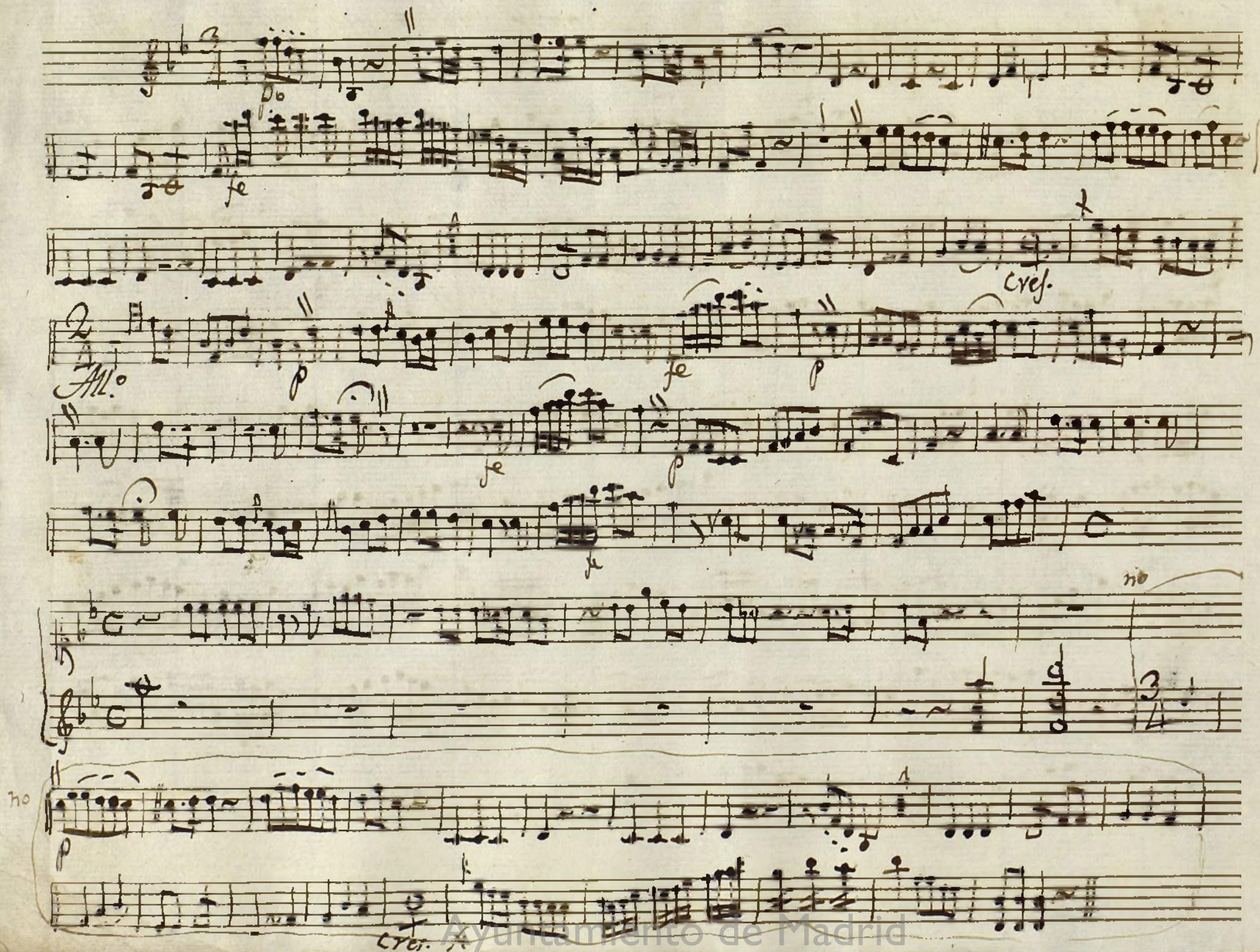
Allegro

Violin 1^o Ton. a Solo.

Sobre tantos asuntos

Mus 85-22

Handwritten musical score for Violin 1, Solo. The score is written on ten staves. The first staff begins with the tempo marking *All.* and the key signature of one flat. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *fe* (forte). The piece concludes with the instruction *Al Segno.*



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, handwritten style.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- ff* (fortissimo) and *p* (piano) dynamic markings throughout the score.
- Allegro* marking on the fifth staff.
- Allegro* marking on the eighth staff.
- Allegro* marking on the ninth staff.
- Allegro* marking on the tenth staff.
- Allegro* marking on the eleventh staff.
- Allegro* marking on the twelfth staff.
- Allegro* marking on the thirteenth staff.
- Allegro* marking on the fourteenth staff.
- Allegro* marking on the fifteenth staff.
- Allegro* marking on the sixteenth staff.
- Allegro* marking on the seventeenth staff.
- Allegro* marking on the eighteenth staff.
- Allegro* marking on the nineteenth staff.
- Allegro* marking on the twentieth staff.
- Allegro* marking on the twenty-first staff.
- Allegro* marking on the twenty-second staff.
- Allegro* marking on the twenty-third staff.
- Allegro* marking on the twenty-fourth staff.
- Allegro* marking on the twenty-fifth staff.
- Allegro* marking on the twenty-sixth staff.
- Allegro* marking on the twenty-seventh staff.
- Allegro* marking on the twenty-eighth staff.
- Allegro* marking on the twenty-ninth staff.
- Allegro* marking on the thirtieth staff.
- Allegro* marking on the thirty-first staff.
- Allegro* marking on the thirty-second staff.
- Allegro* marking on the thirty-third staff.
- Allegro* marking on the thirty-fourth staff.
- Allegro* marking on the thirty-fifth staff.
- Allegro* marking on the thirty-sixth staff.
- Allegro* marking on the thirty-seventh staff.
- Allegro* marking on the thirty-eighth staff.
- Allegro* marking on the thirty-ninth staff.
- Allegro* marking on the fortieth staff.
- Allegro* marking on the forty-first staff.
- Allegro* marking on the forty-second staff.
- Allegro* marking on the forty-third staff.
- Allegro* marking on the forty-fourth staff.
- Allegro* marking on the forty-fifth staff.
- Allegro* marking on the forty-sixth staff.
- Allegro* marking on the forty-seventh staff.
- Allegro* marking on the forty-eighth staff.
- Allegro* marking on the forty-ninth staff.
- Allegro* marking on the fiftieth staff.
- Allegro* marking on the fifty-first staff.
- Allegro* marking on the fifty-second staff.
- Allegro* marking on the fifty-third staff.
- Allegro* marking on the fifty-fourth staff.
- Allegro* marking on the fifty-fifth staff.
- Allegro* marking on the fifty-sixth staff.
- Allegro* marking on the fifty-seventh staff.
- Allegro* marking on the fifty-eighth staff.
- Allegro* marking on the fifty-ninth staff.
- Allegro* marking on the sixtieth staff.
- Allegro* marking on the sixty-first staff.
- Allegro* marking on the sixty-second staff.
- Allegro* marking on the sixty-third staff.
- Allegro* marking on the sixty-fourth staff.
- Allegro* marking on the sixty-fifth staff.
- Allegro* marking on the sixty-sixth staff.
- Allegro* marking on the sixty-seventh staff.
- Allegro* marking on the sixty-eighth staff.
- Allegro* marking on the sixty-ninth staff.
- Allegro* marking on the seventieth staff.
- Allegro* marking on the seventy-first staff.
- Allegro* marking on the seventy-second staff.
- Allegro* marking on the seventy-third staff.
- Allegro* marking on the seventy-fourth staff.
- Allegro* marking on the seventy-fifth staff.
- Allegro* marking on the seventy-sixth staff.
- Allegro* marking on the seventy-seventh staff.
- Allegro* marking on the seventy-eighth staff.
- Allegro* marking on the seventy-ninth staff.
- Allegro* marking on the eightieth staff.
- Allegro* marking on the eighty-first staff.
- Allegro* marking on the eighty-second staff.
- Allegro* marking on the eighty-third staff.
- Allegro* marking on the eighty-fourth staff.
- Allegro* marking on the eighty-fifth staff.
- Allegro* marking on the eighty-sixth staff.
- Allegro* marking on the eighty-seventh staff.
- Allegro* marking on the eighty-eighth staff.
- Allegro* marking on the eighty-ninth staff.
- Allegro* marking on the ninetieth staff.
- Allegro* marking on the ninety-first staff.
- Allegro* marking on the ninety-second staff.
- Allegro* marking on the ninety-third staff.
- Allegro* marking on the ninety-fourth staff.
- Allegro* marking on the ninety-fifth staff.
- Allegro* marking on the ninety-sixth staff.
- Allegro* marking on the ninety-seventh staff.
- Allegro* marking on the ninety-eighth staff.
- Allegro* marking on the ninety-ninth staff.
- Allegro* marking on the hundredth staff.

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 first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. Dynamic markings like *p*, *f*, and *ten* are visible. The score ends with a double bar line and the word *sermo* written below the final staff.

Violin 2.º For. a Solo.

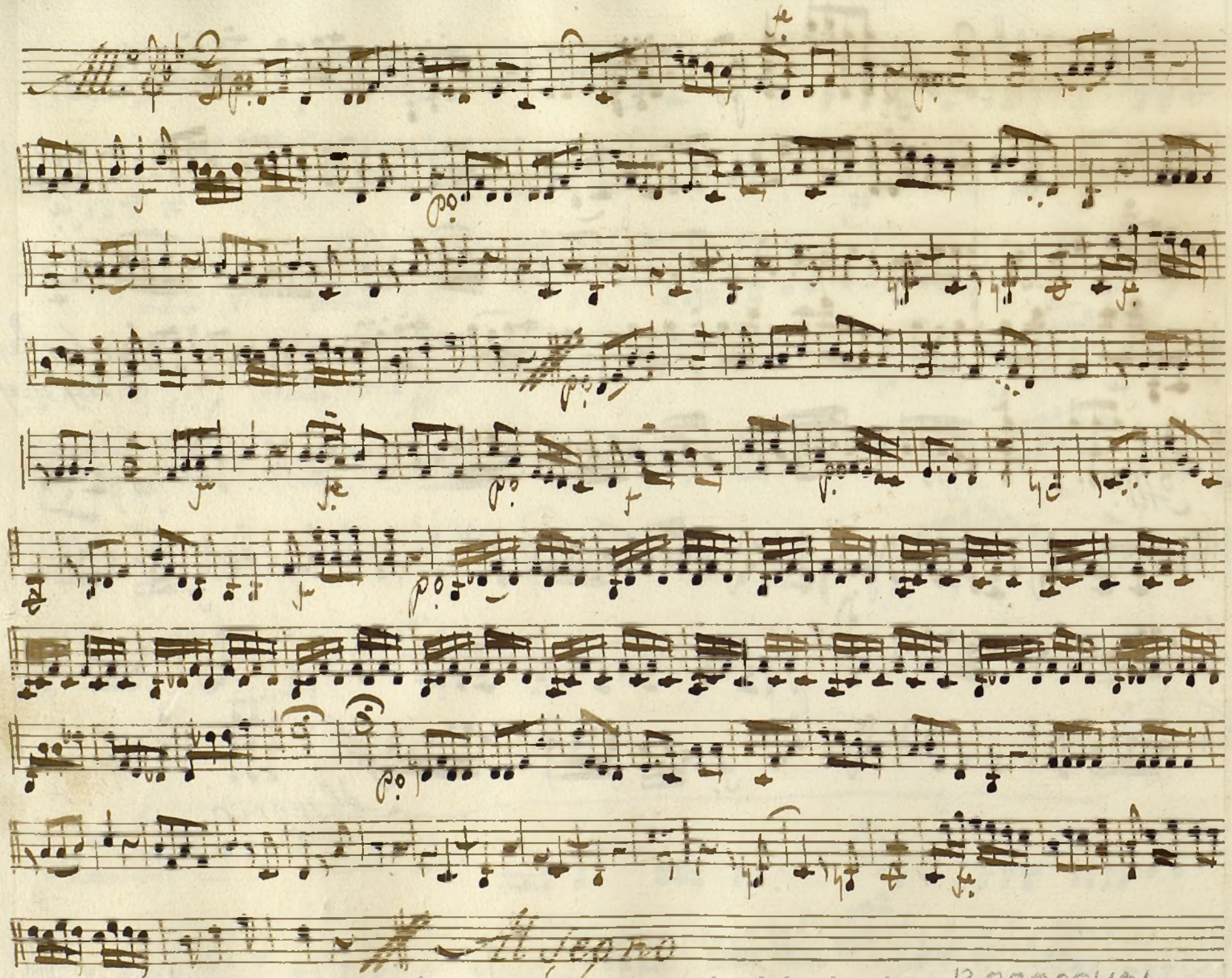
Num 85-22

Alleg

Al. Sep no







Violon 2^o Ton^e a Solo t Sobre tantos asuntos

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *fe* (forte), *po* (pianissimo), and *cresc.* (crescendo). There are also articulation marks like slurs and accents. The piece concludes with a double bar line and the word *Allegro.* written below the final 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:

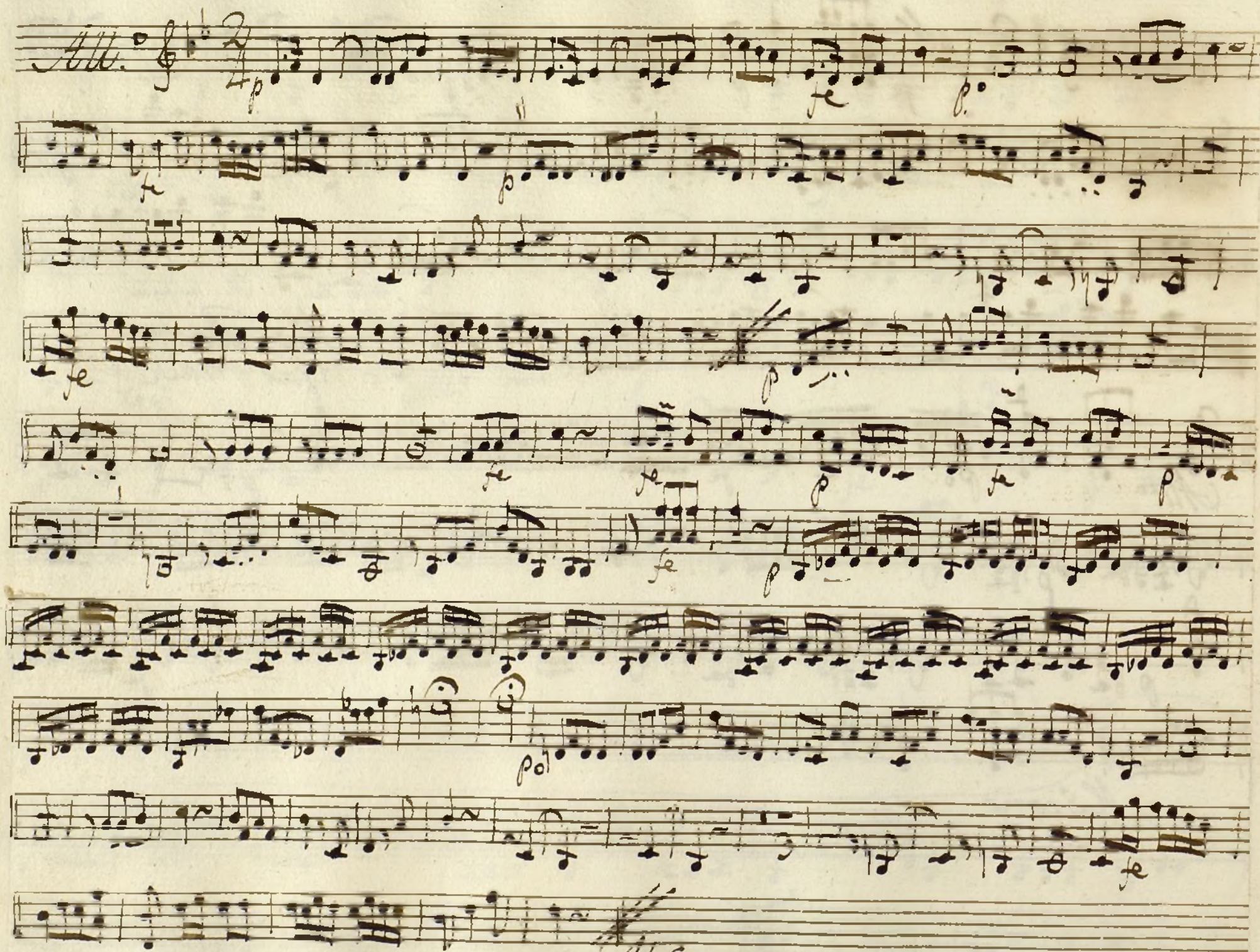
- 13* (top left)
- 4* (top left, below the first staff)
- p* (first staff, first measure)
- p* (second staff, 11th measure)
- 2* (third staff, 10th measure)
- Crej.* (third staff, 4th measure)
- All.* (third staff, 10th measure)
- p* (third staff, 12th measure)
- fe* (fourth staff, 14th measure)
- p* (fourth staff, 16th measure)
- fe* (fifth staff, 10th measure)
- fe* (fifth staff, 12th measure)
- 3* (seventh staff, 18th measure)
- Crej.* (bottom staff, 10th measure)
- fe* (bottom staff, 12th measure)

The score concludes with a large, sweeping line across the bottom staves.

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

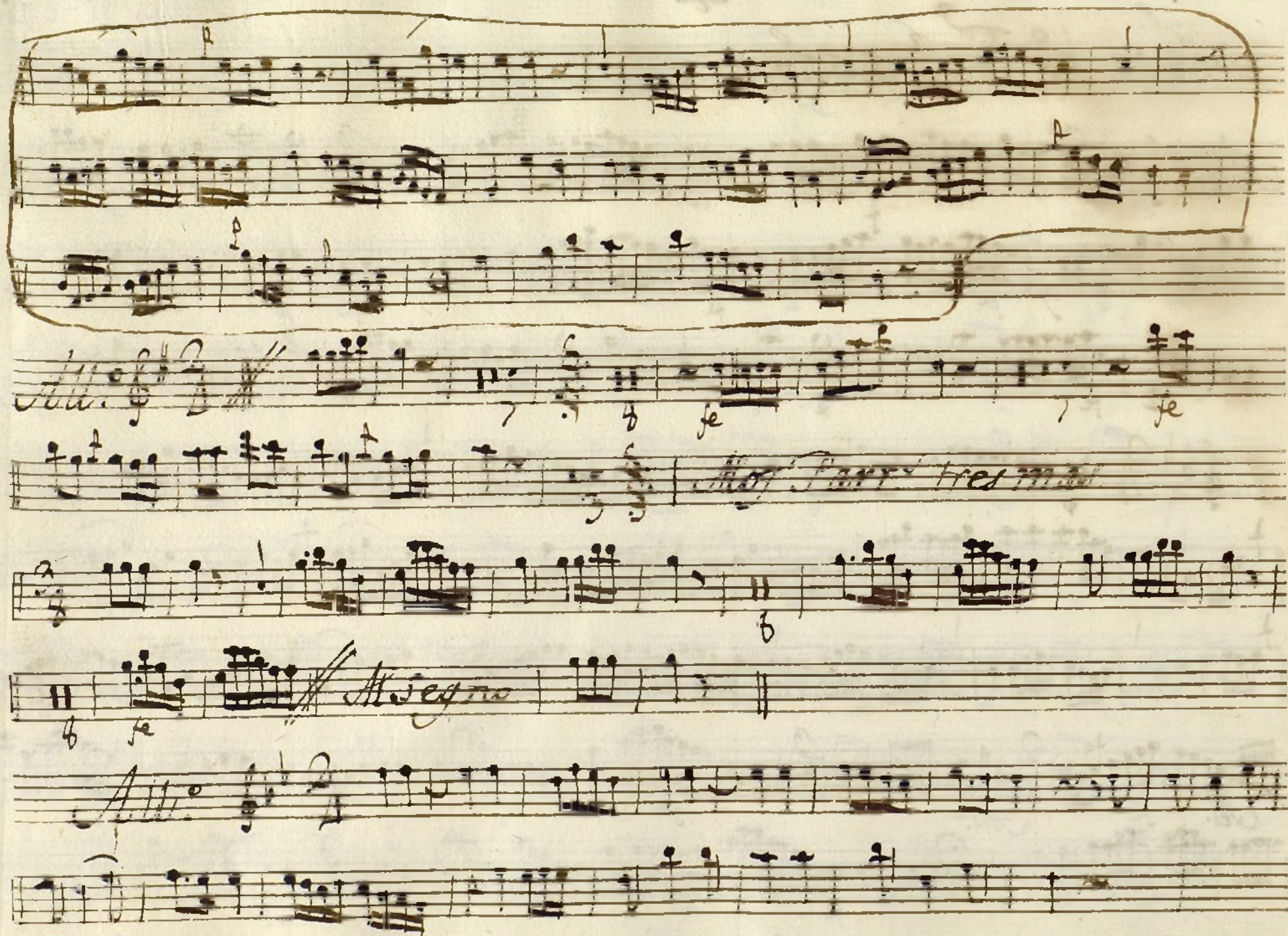
Annotations include:

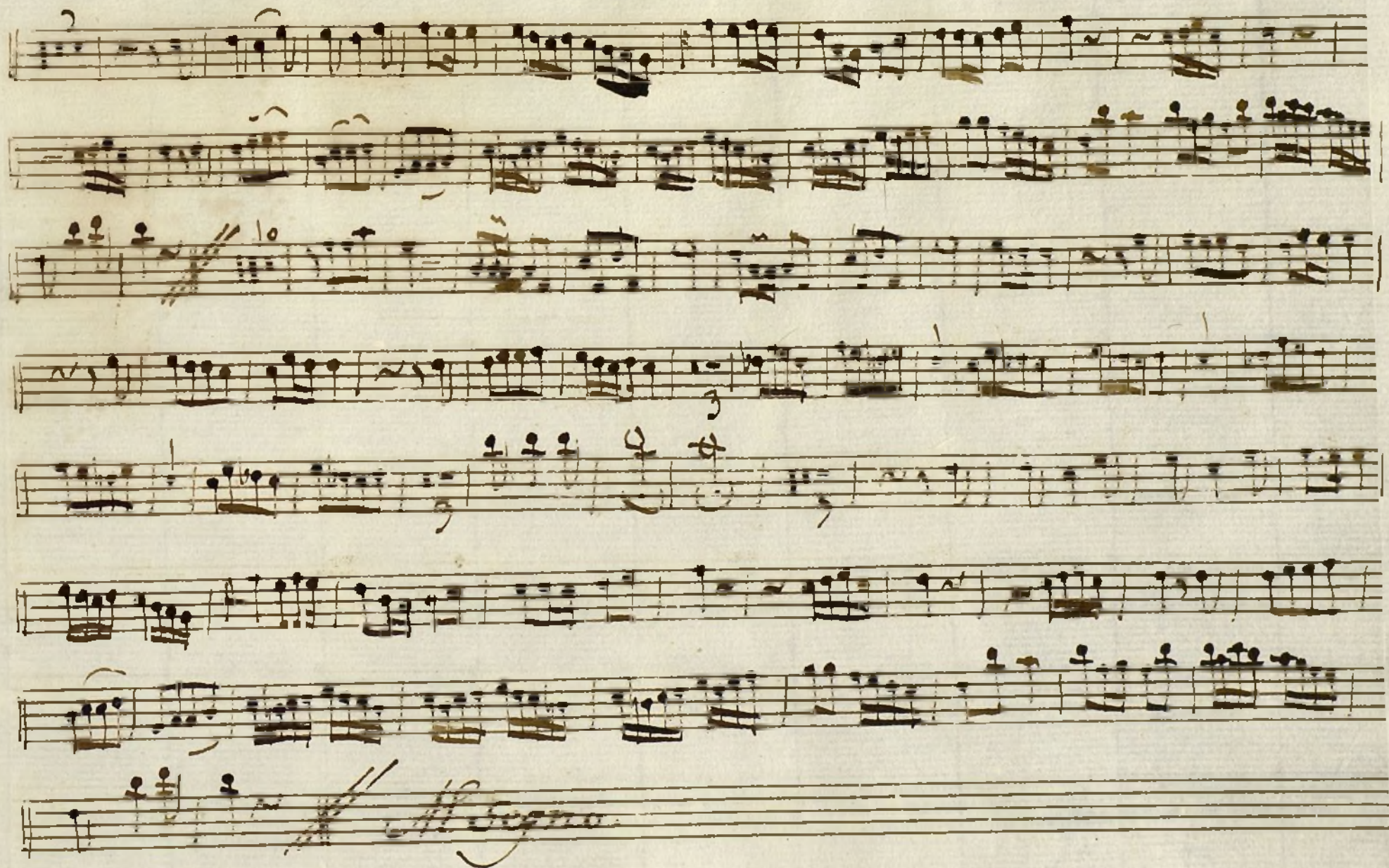
- All.^{to}* (Allegretto) written below the fifth staff.
- Allegro* written below the sixth staff.
- tres mas.* (three more) written above the fourth staff.
- Allegro* written below the seventh staff.



1^o T^a a solo

A handwritten musical score on aged paper, consisting of eight staves. The notation is in a single system, likely for a solo instrument. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), and *ffz* (fortissimo crescendo). There are also markings for *Allo* (Allegro) and *Cres.* (Crescendo). The score is written in a cursive, handwritten style, with some corrections and annotations visible. The paper shows signs of age, including discoloration and some staining.





Oboe 2.º *Con a Solo.*

Handwritten musical score for Oboe 2.º, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). Performance markings include *All.º* (Allegro), *Allegro*, and *21.* (likely indicating a 21-measure phrase). The score is written on ten staves, with some measures containing multiple notes and rests. The handwriting is in brown ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/8, 6/8), notes, rests, and dynamic markings like *ff* and *ffz*. The score is divided into sections by repeat signs and includes tempo markings such as *All.* and *Segno*. The manuscript is written in brown ink on aged paper.

1. *All.* 2/4 *ff*

2. *ffz* *And. mod.*

3. 3/8

4. *ff* *Segno*

5. *All.* 2/4 *ff*

6. 26. *ff*

7. 10 *ff*

8. 26. *ff*

9. 26. *ff*

10. *ff* *Segno*

Tromba 2^a T^a Solo

In clafa.

All.^o

In clafa.

In F.

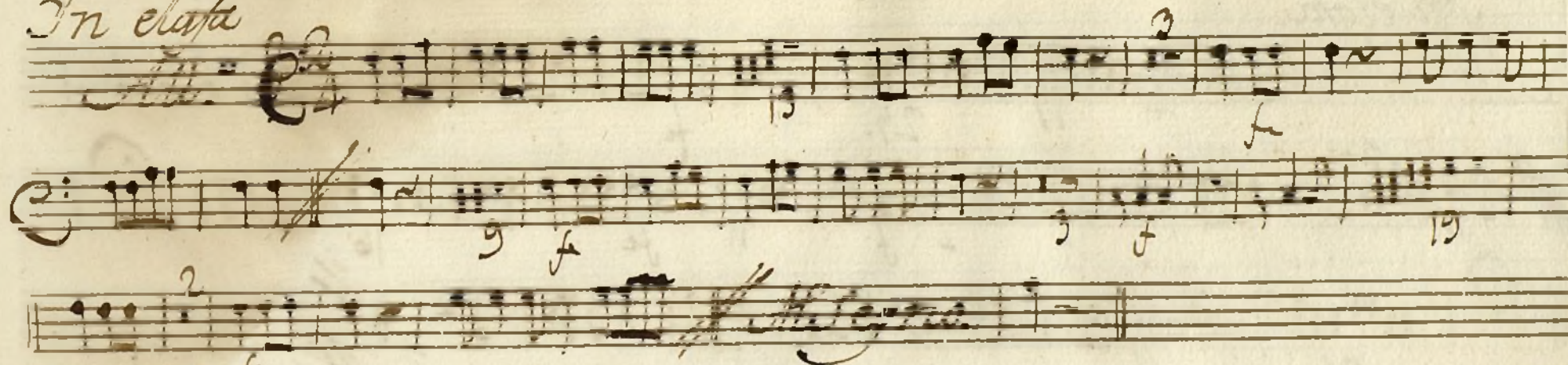
All.^o

In clafas

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *fe* and *fe*. The second staff contains a double bar line with a diagonal slash through it. The third staff features a treble clef, a key signature of one flat, and a common time signature, with dynamic markings *fe* and *fe*. The fourth staff begins with a treble clef, a key signature of one flat, and a common time signature, followed by a double bar line and the word *Segue* written in a decorative script.

Trompa 1.ª con a. solo.

In elata



In elata se

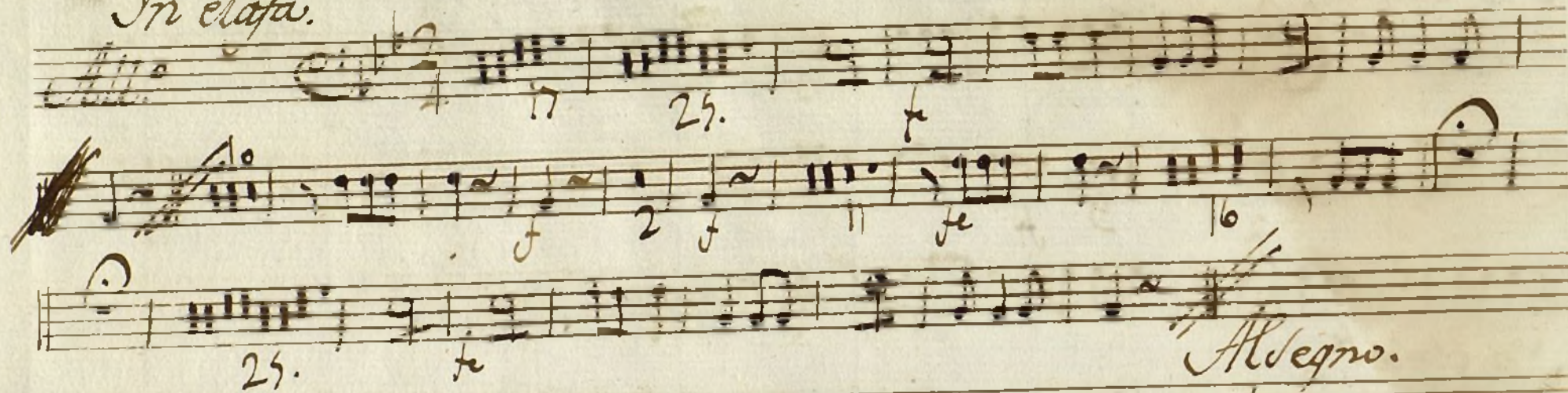


In S.



Allegro
tres mas.

In elafa.



t

foot.

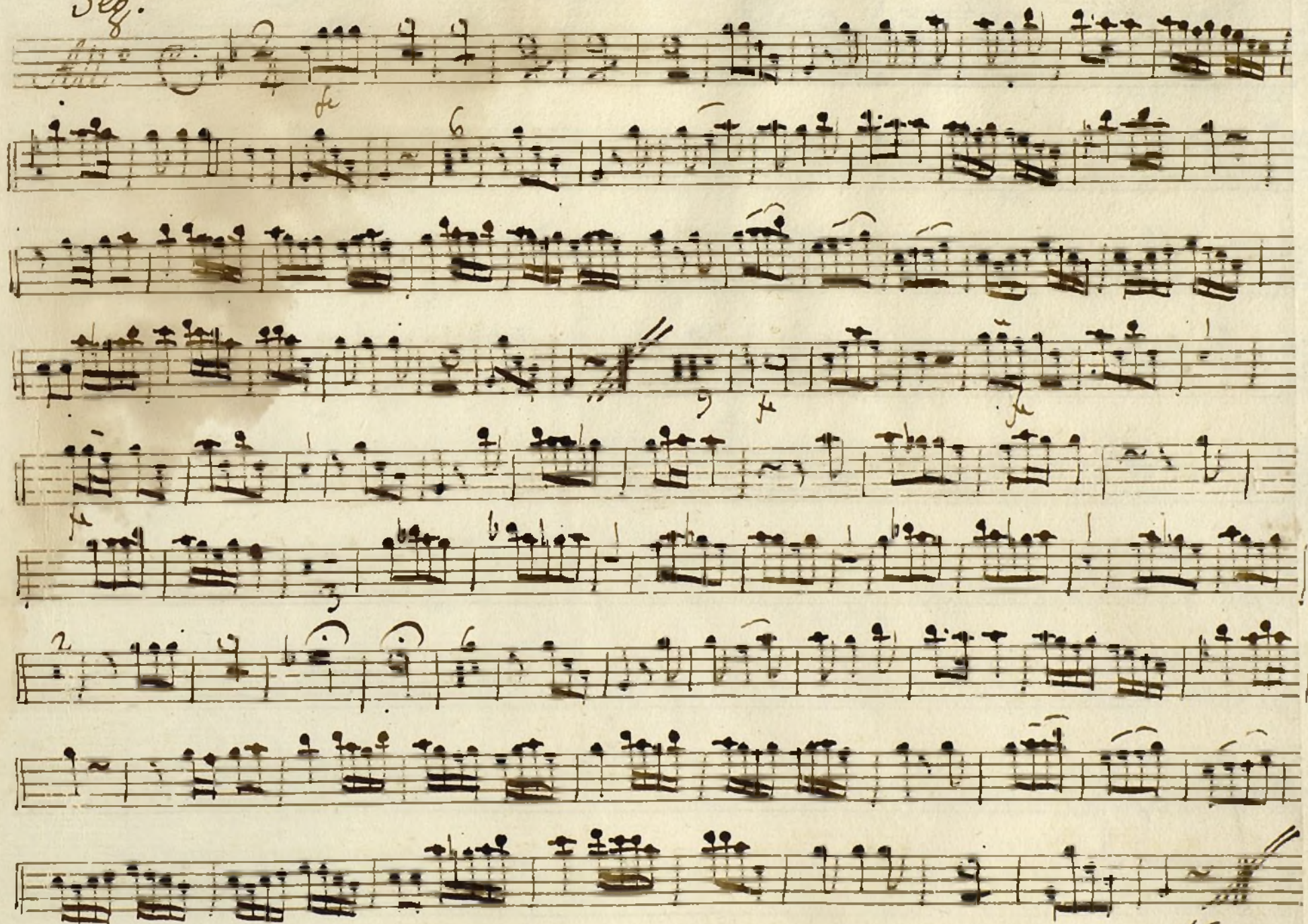
Con.^a a Solo.

Sobre tantos asuntos.

Tace 2.

A handwritten musical score on aged paper, consisting of ten staves. The notation is in brown ink and 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 second staff starts with a 'V' marking. The third staff has a '2' marking. The fourth staff has a 't' marking. The fifth staff has a 'p' marking. The sixth staff has a '2' marking and an 'All.' marking. The seventh staff has a 'p' marking. The eighth staff has a '6' marking. The ninth and tenth staves are grouped together by a large, hand-drawn oval. The paper shows signs of age, including discoloration and some wear.

Seg.⁵



Allegro.

Bajo Ten. a solo

Sobre tantos asuntes

Mus 85-22

Handwritten musical score for Bass Tenor solo. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *fe* (forte) and *p* (piano) are used throughout. A *Cresc.* (Crescendo) marking appears on the sixth staff. The piece concludes with a double bar line and a repeat sign on the seventh staff.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *fe* (forte), *cres.* (crescendo), *pp* (pianissimo), and *ppp* (pianissimissimo). The tempo marking *All.* (Allegro) appears on the third staff. The piece concludes with the instruction *Al. Pair* and *Tres mas.* (Three more). The manuscript is written in brown ink on aged, slightly stained paper.

