

LASERNA, Blas de

la vida del pretendiente  
y una escupulosa.

Tonodillo a solo. 4te ms

Partitura

Partitura la una escupulosa

Violin 1<sup>o</sup>

violin 1<sup>o</sup>

violin 2<sup>o</sup>

oboe 1<sup>o</sup>

oboe 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

Bajo.

Lig. 29. N.º 6

Mus. 84-12

(Lig. 5.º n.º 16)

1783

t

Con.<sup>a</sup> a Solo.

La Vida del Pretendiente

y María Escrupulosa. 16

Sra Joaquina Antezar.

De Laserna



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score features various musical notations such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- Allegro* (top left)
- p* (piano) on the second staff
- fe* (forte) on the second staff
- cresc.* (crescendo) on the third staff
- p* (piano) on the third staff
- da quel so-* (text) on the fifth staff
- siempre* (text) on the sixth staff
- ninuna* (text) on the sixth staff
- idea* (text) on the sixth staff

The score concludes with a final measure on the tenth staff.

oy me franquea-

para cantar

salga lo que salga la boi a buscar

salga lo que salga la boi a buscar la

salga lo que salga la boi a buscar la



*All.<sup>o</sup>*

Responderè a los hombres res-  
Zurrare a los Abates Lu-  
Acuchillare a todos a-  
algunos vicios  
de poco juicio  
los que cortesan-

no no g<sup>o</sup>y dia el reprenderlos casi es de  
 no no que los platos engordan a los bo-  
 no. no g<sup>o</sup>arto los acu chillan algunas

lito casi  
 ricos a los  
 embras algunas

*Allegro*

*All.<sup>to</sup>*  $\frac{2}{4}$  Por mas que.

hago-  
~~platos~~ <sup>misma</sup> Ved -

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que grata sea. puedo encontrar

pobre Joaquín nita este si es penar

pobre Joaquín nita este si es penar

pobre Joaquín nita este si es penar este -

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*Rez. do Desp.º*

*Una vez q. é tam-*

*torpe mi Discurso la vida contare sin mas re-*

*curso de algunos q. d. tunar vienen de fuera cor-*

*Capa de pedir la Vandalera--*



*All.<sup>to</sup>*

*Impónganse todos —*

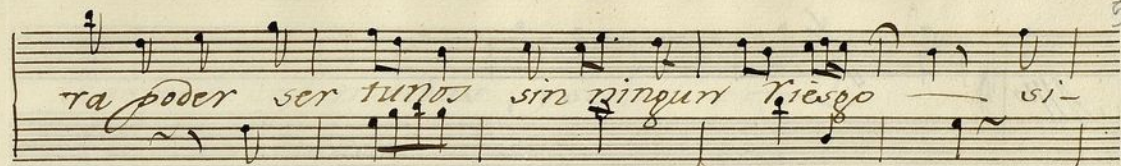
*bien en lo q.<sup>e</sup> dicho por q.<sup>e</sup> en el ca-*

*pricho yo no aspiro a erir yo*

*aquellos que pretenden tan noble emple-*

*o sino a los q.<sup>e</sup> se valen de este pretesto pa-*

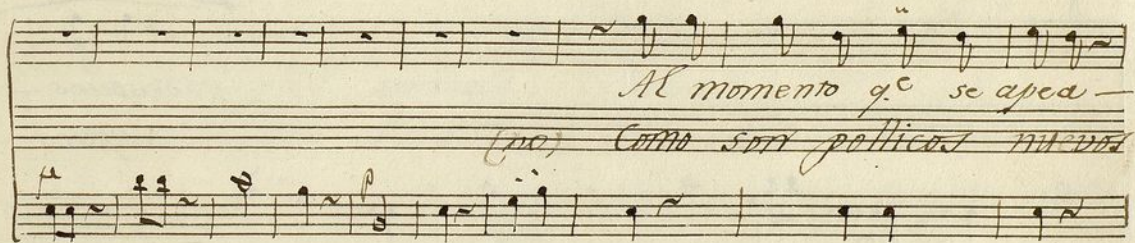
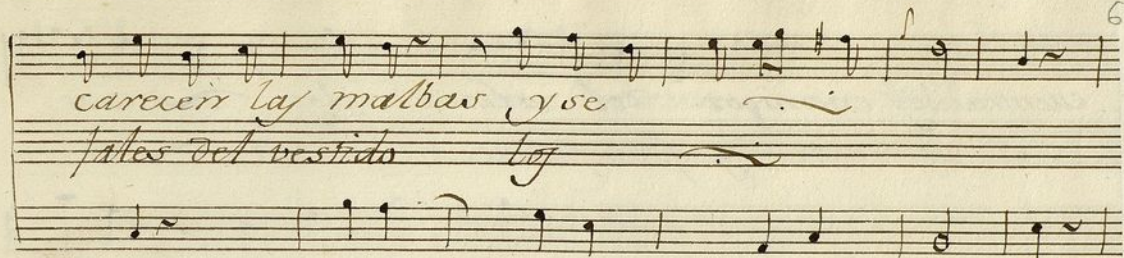
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*All.to*

Luego q.<sup>a</sup> en la Corte entra un Pretendiente de  
Ban a comer ala fonda y para pagar dis  
Guardias se abaratan la vellozas y se en-  
tinte despues tienen que quemar los o-





cuentra los enemigos del alma los  
car sin ellos los q. se enluccan sin

despues

despues

en tabla amistades con cadetes y pa-  
de pagar sus quartos en lugar de Vanda

santes- gentes en q.<sup>ta</sup> comunmente reinan  
leras. suelen conseguir algunos la fa-

la peste y el hambre reinan  
tura de una boca la



*ban a recreos barr* *ban a lu-*  
*bueltense a casa con bolsa escasa y que sen-*  
*cir barr* *y ala calle de Atocha barr*  
*tir y* *y mas lo peor en ellos lo-*  
*destudiar latin donde en sillas de manos lo-*  
*que defarr aqui - sino lo q<sup>e</sup> se llebarr pa-*

sacan arquir — chitito chitito para prote  
ra memoria halli chitito q. al caso boy a poner

quir para *Allegro*  
fin voi

*fe*

*All.<sup>o</sup>*

*fe* Pues a dar gusto a



Handwritten musical score on five staves. The lyrics are written in cursive below the notes. The music is in a single system, with some staves containing double bar lines and repeat signs. The lyrics are: todos tan solo aspiro tan pues a dar gusto a todos pues pues a dar gusto a todos tan solo aspiro tan quiero buscar los Dueños queri dox pues conocéis mi a

todos tan solo aspiro tan pues a dar  
gusto a todos pues  
pues a dar gusto a todos tan solo aspiro  
tan quiero buscar los  
Dueños queri dox pues conocéis mi a

9

medios quiero de conseguirlo  
nelo pues seme propicio

puesto q' en lo fiero soi corta ofi-  
ya q' en lo serio ade tanto

je

cuala vere sien lo chusco puedo sacar  
poco vere si soi quoto oy en lo fo



rafa- verè sien lo chusco puedo sacar  
coto vere si con gusto oy en lo fo-

rafa y asi atended y asi escuchad q. en un sonso-  
coto y

nete. lo boy a probar lo

3/8

*Allo Uno.*

*fe*  
*fe*

La q.<sup>e</sup> tiene — dos Cortesos —  
 di Casto en esta corte

q.<sup>e</sup> uno empieza y otro acaba — con aquel fue —  
 donde pagan muchos tonos alas hijas

*fe*



ga alla morra y con este d - la se -  
los desent - y alas Maadrey los es,  
Cansa - ai ti rana ti rana ti rana  
torboj di  
ai ti rana de mi corazon - qe ti -

rana q. tiene la lea - esa a sido ti-

rana mejor - dale dale con dixe mi-

chica - dale dale con dixe y con sorr q. vai-



*ladda esta tira milla espre diso que*

*logre sabor*

*All.o* *sino fuere qual deve mi ofreci-*

*p*

Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system contains the lyrics "miento mi" and "supla lo que le falta". The second system contains the lyrics "supla" and "supla". The third system contains the lyrics "mi buen deseo" and "Al segno". The score is written in a cursive style with various musical notations including notes, rests, and accidentals.

miento mi      supla lo que le falta

supla      supla

mi buen deseo      Al segno



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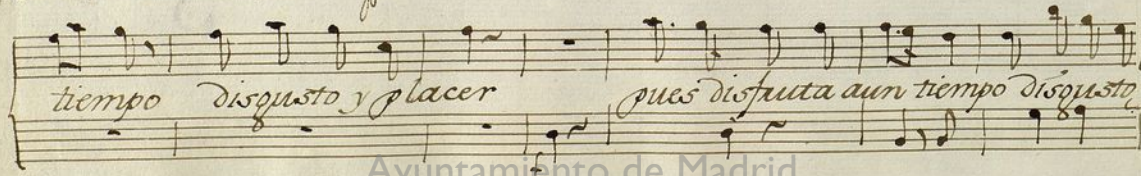
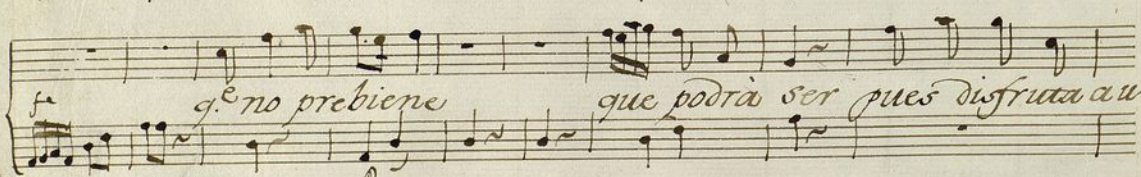
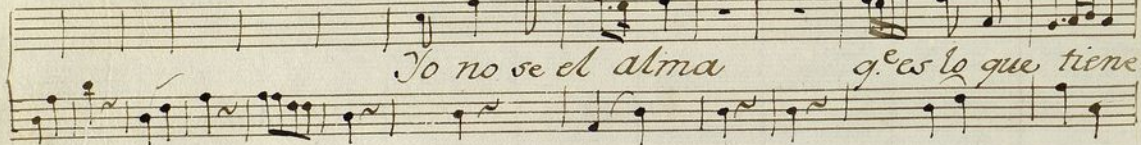
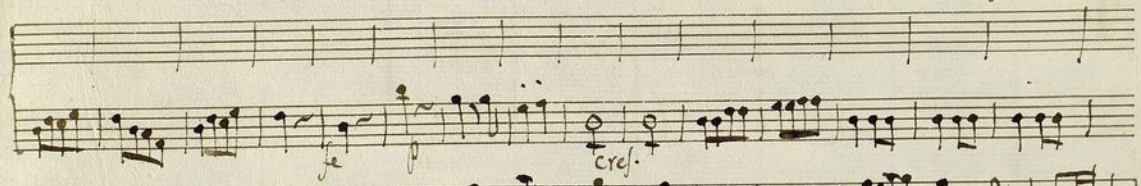
84.12

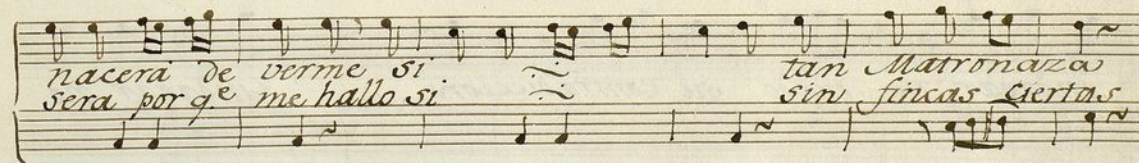
t  
Con.<sup>a</sup> a Solo

La Novia Escrupulosa.

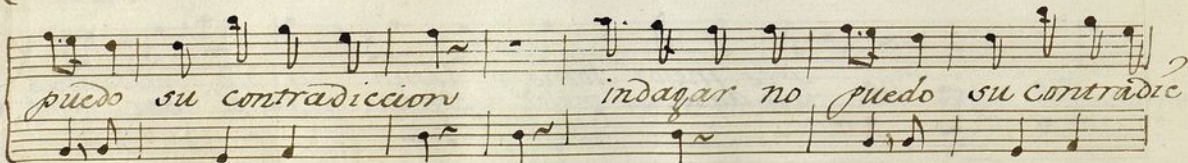
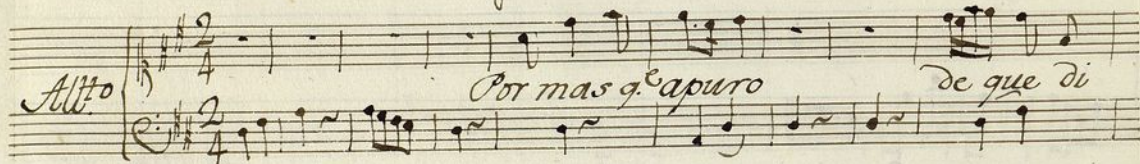
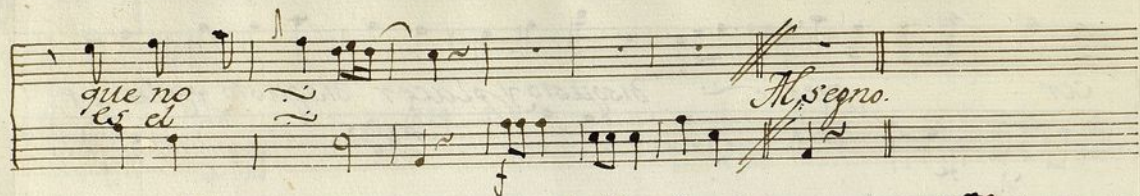
De Laserna.













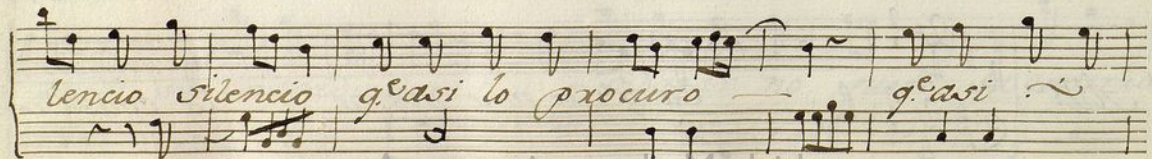
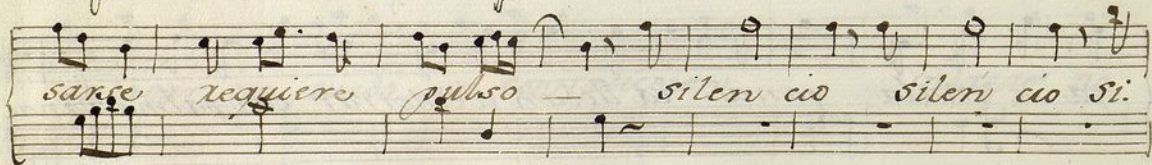
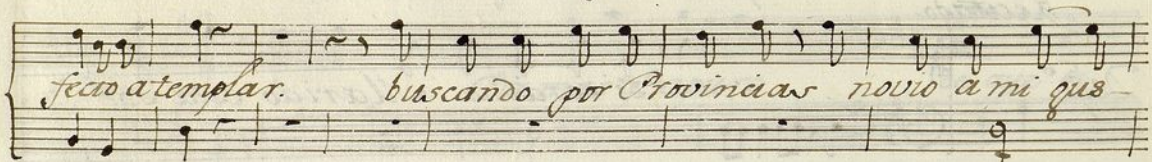
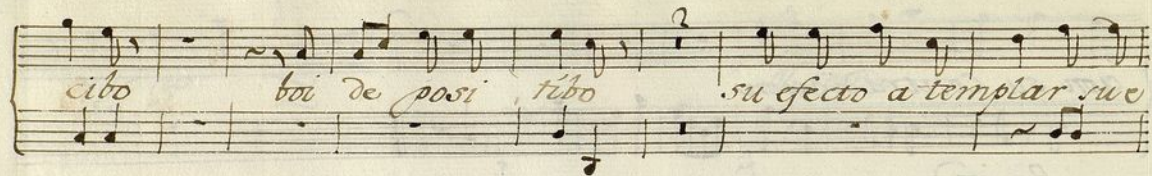
*Recitado.*

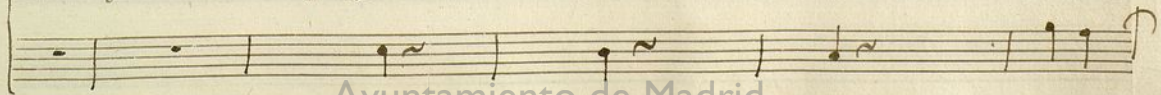
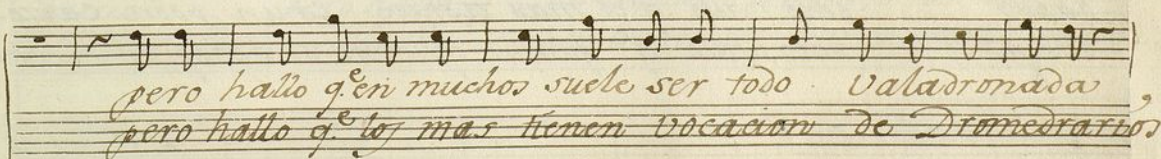
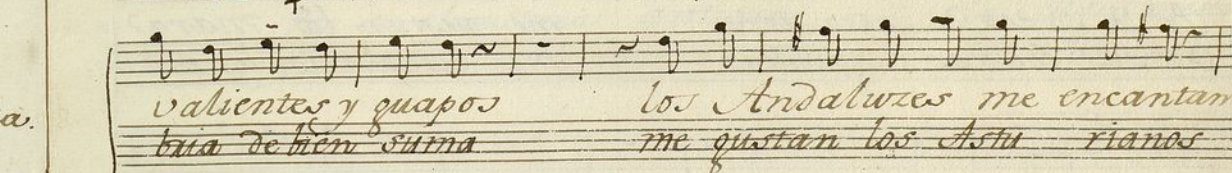
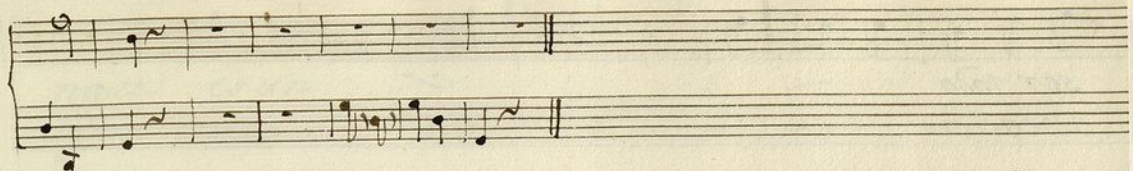
*Depo.*

*Si será de Marido esta sor.*

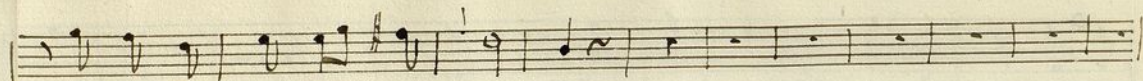






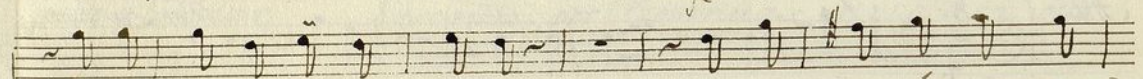
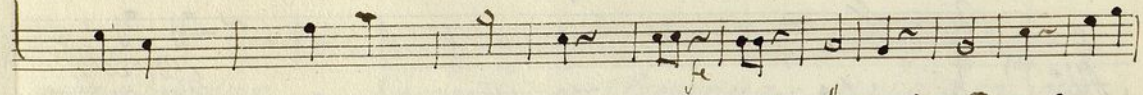






*ser todo*

*Vocacion*

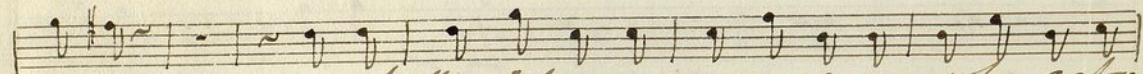
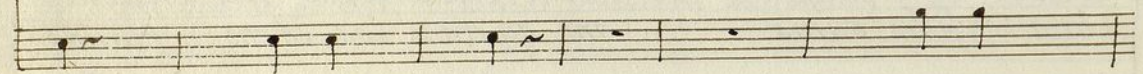


*Por lo sanos de intencion*

*Por sus chuscas Seguidillas*

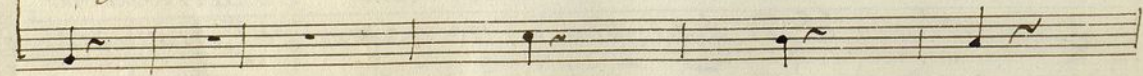
*me gustan los mara*

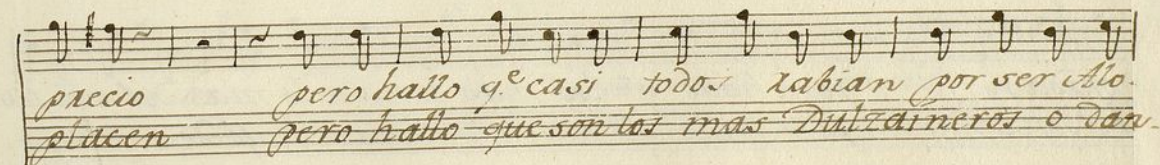
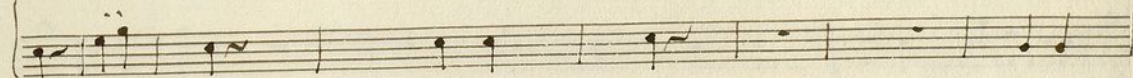
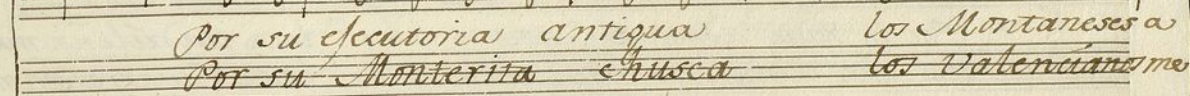
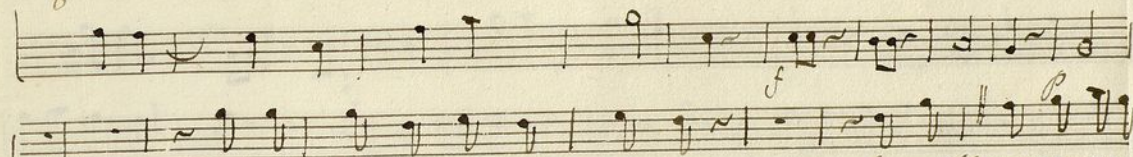
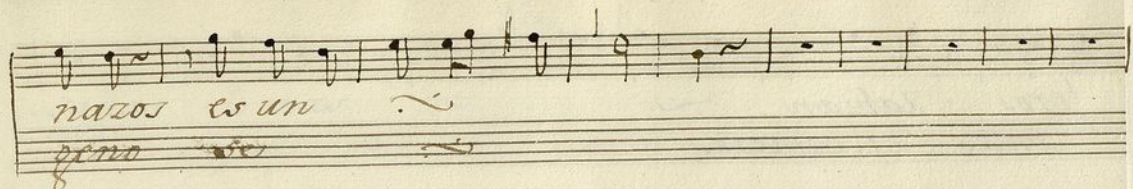
*me Complacen los man*



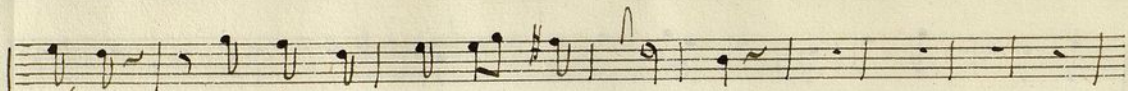
*gatos  
chegos*

*pero hallo q' el mas astuto es un pobre calzo-  
pero hallo q' quando quieren se apropian mucho lo a*

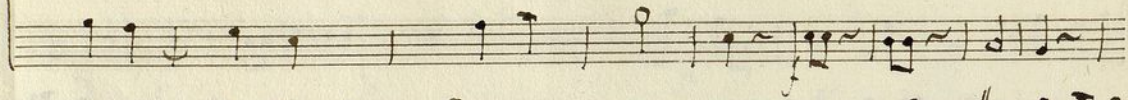
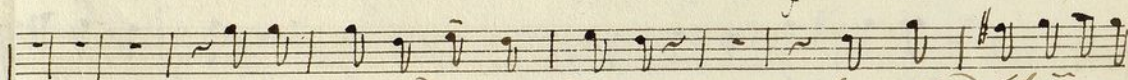




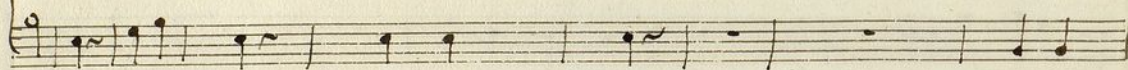
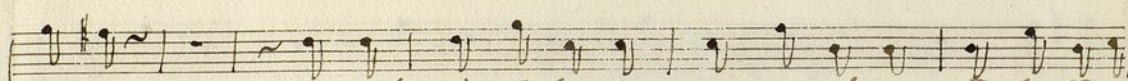




peros xabian ~  
antes dulzaineros ~

Por lo mui adama ditos los Madrileños mea  
Por que cumpten su palabra los Navarros summi

gradan pero hallo q<sup>e</sup> los mas toman lo mas del año tip.  
Norte pero hallo q<sup>e</sup> muchos tienen fluso de ser capa-



sanas lo mas  
doras fluto de

Con q.<sup>n</sup> Joaquina en tal bolina te as de ca  
Ja q.<sup>e</sup> ninguno halla oportuno lo deso al


sar te as a discurrirlo buelbo  
fin lo di ciendo q.<sup>e</sup> no obstante

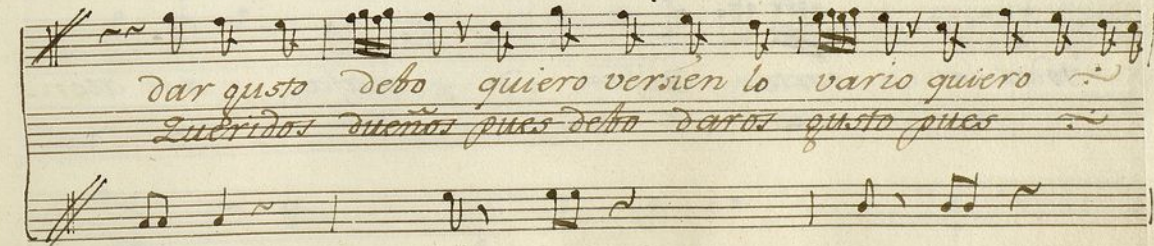


con sagaci dad q. esto de elegir novio se debe pen  
to q. e dicho aqui en aquellas provincias di q. no es a

sar chitito q. el chisto prosiguiendo ba ~ *Allegro.*  
si chitito q. el caso ~~un tiempo a concluir un~~

y con segui dillas aquesto dio fin a questo dio fin

*All.<sup>o</sup>* 





lograrlo puedo  
 boi a emprenderlo

y pues g.alo <sup>Comico</sup> ~~barro~~ mi ge.  
 y pues

nis se adapta todos los resortes <sup>Salare</sup> ~~desare~~ de masa

todos los resortes <sup>Salare</sup> ~~desare~~ de masa y asi aten.

ded y así escuchad q' en esta ti rana lo boi a pro.

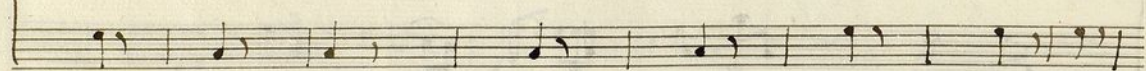
bar lo

*All.<sup>o</sup>*

Los Foreros y las mozas son tan tercos en  
es amor una e pi demia de unos efectos



*sus firos q<sup>e</sup> quanto mas es carmientos - mas i mas busca  
tan taros q<sup>e</sup> despues q<sup>e</sup> esta cu rada - es quando hace*



*peligros - q<sup>e</sup> quanto mas es carmientos mas y  
estrage q<sup>e</sup> despues q<sup>e</sup> esta curada es quan*

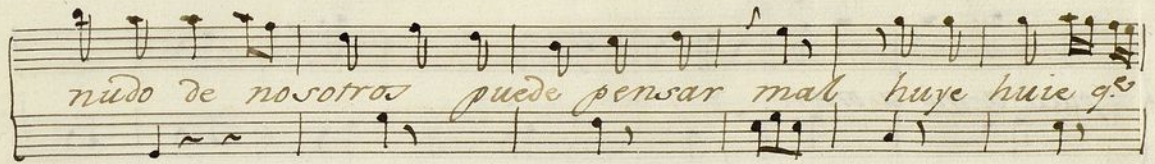


*- mas buscan peligros ai Cibeles le decia A  
no hace mas estrage ai*

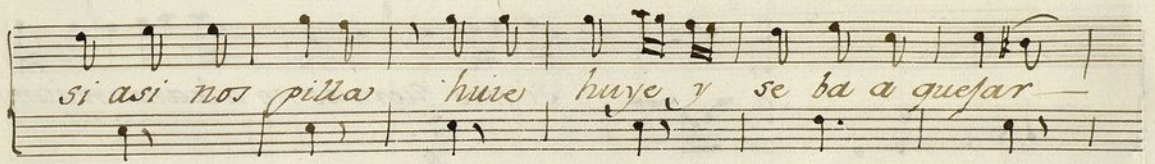




polo ai que viene tu esposo el títan y si me halla contigo des.



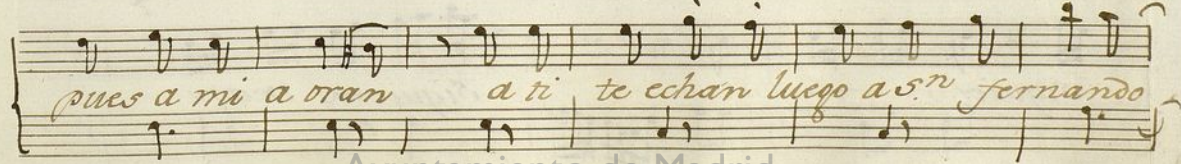
nudo de nosotros puede pensar mal huye huye q.



si así nos pillan huye huye y se ba a quejar

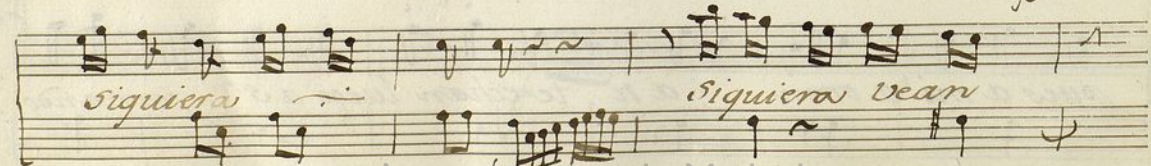
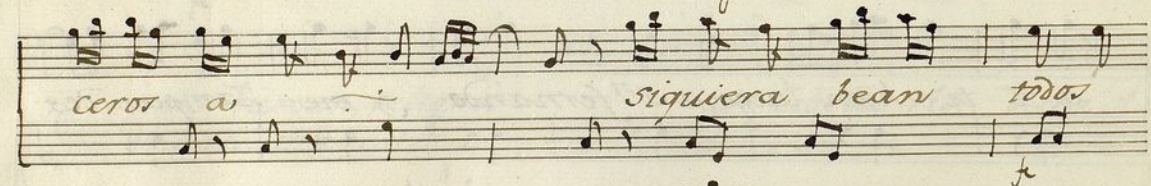
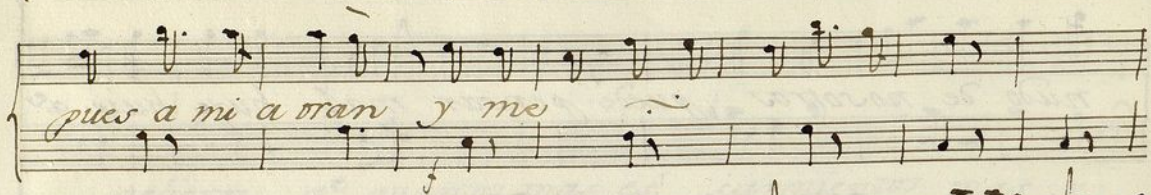
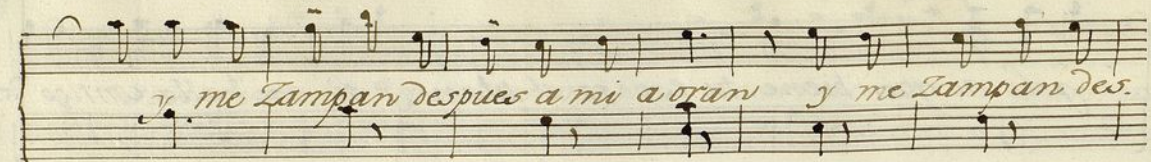


a ti te echan luego a s.<sup>n</sup> fernando y me Zampañ des.



pues a mi a oran a ti te echan luego a s.<sup>n</sup> fernando









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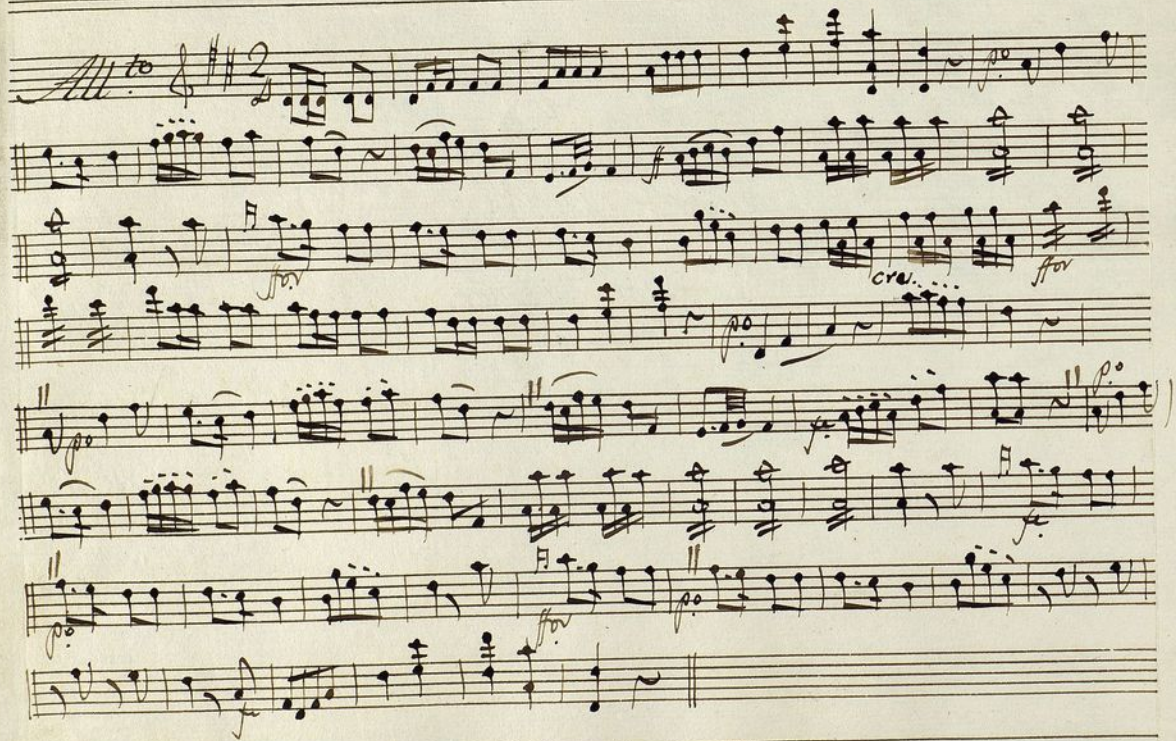
t

Violin V.

Son.<sup>a</sup> a solo.

La Vida del Pretendiente





Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef and the tempo marking "Allegro". The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "Alas Parr." is written in the fourth staff. The page number "2" is written in the top right corner.



*Rev.<sup>do</sup>*

Handwritten musical score on ten staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The third staff is a continuation of the first staff. The fourth staff is a continuation of the second staff. The fifth staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The sixth staff is in bass clef with the same key signature and time signature. The seventh staff is a continuation of the fifth staff. The eighth staff is a continuation of the sixth staff. The ninth staff is a continuation of the seventh staff. The tenth staff is a continuation of the eighth staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'.

A handwritten musical score on seven staves. The notation is in brown ink on aged 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, rests, and dynamic markings. The second staff has a *pp* marking. The third staff has a *for* marking. The fourth staff has a *pmo* marking and a section labeled *Alto Parr.* with a double bar line. The fifth staff has a *f* marking. The sixth staff has a *f* marking and a section labeled *M seg* with a double bar line. The seventh staff continues the notation. The paper shows signs of age, including discoloration and a small tear on the left edge.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 3/4, 2/4), notes, rests, and dynamic markings (p, f, p<sup>o</sup>, f<sup>o</sup>). The score is written in brown ink on aged paper. A large section of the score, spanning from the seventh staff to the eighth staff, is crossed out with a large 'X'. The final staff begins with the marking 'Al.º f'.







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t

Violin V.<sup>o</sup>Ton.<sup>o</sup> a solo

//

La Vida del Pretendiente

//



*Alleg.*  $\text{no} \ 8$   $\text{no} \ 2$

The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg.* and the time signature  $\text{no} \ 8$  and  $\text{no} \ 2$ . The notation includes various note values, rests, and dynamic markings such as *ffv*, *p.o.*, and *Cres.*. The manuscript is written in brown ink on aged paper.

Handwritten musical score, first system. The music is written on five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The notation includes various notes, rests, and dynamic markings such as *for* and *po*. The system concludes with a double bar line and a fermata. A handwritten note "2" is visible in the upper right corner.

Handwritten musical score, second system. The music is written on five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The notation includes various notes, rests, and dynamic markings such as *po*. The system concludes with a double bar line and a fermata.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is marked with "Rez.<sup>do</sup>" at the beginning and "Alto" on the fourth staff. Dynamic markings include "p<sup>o</sup>" (piano) and "p<sup>mo</sup>" (piano molto). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The manuscript is written in ink on aged paper.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *pp* and *ff*. The score is divided into sections by a double bar line and a repeat sign. The final section is marked *Al. tirana* and *ff*. The manuscript is written in dark ink on aged paper.

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 features include:

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

The score concludes with the instruction *Al segno* written below the final staff.





t

Violin 2<sup>o</sup>Son<sup>a</sup> a solo

La Nida del Pretendiente





Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *fz* (forzando). A section of the score is marked *Alor Parr.* with a double bar line. The handwriting is in brown ink on aged paper.



*Rec.<sup>do</sup>*

*Alleg.<sup>ro</sup>*

*trill*

*p*

*f*

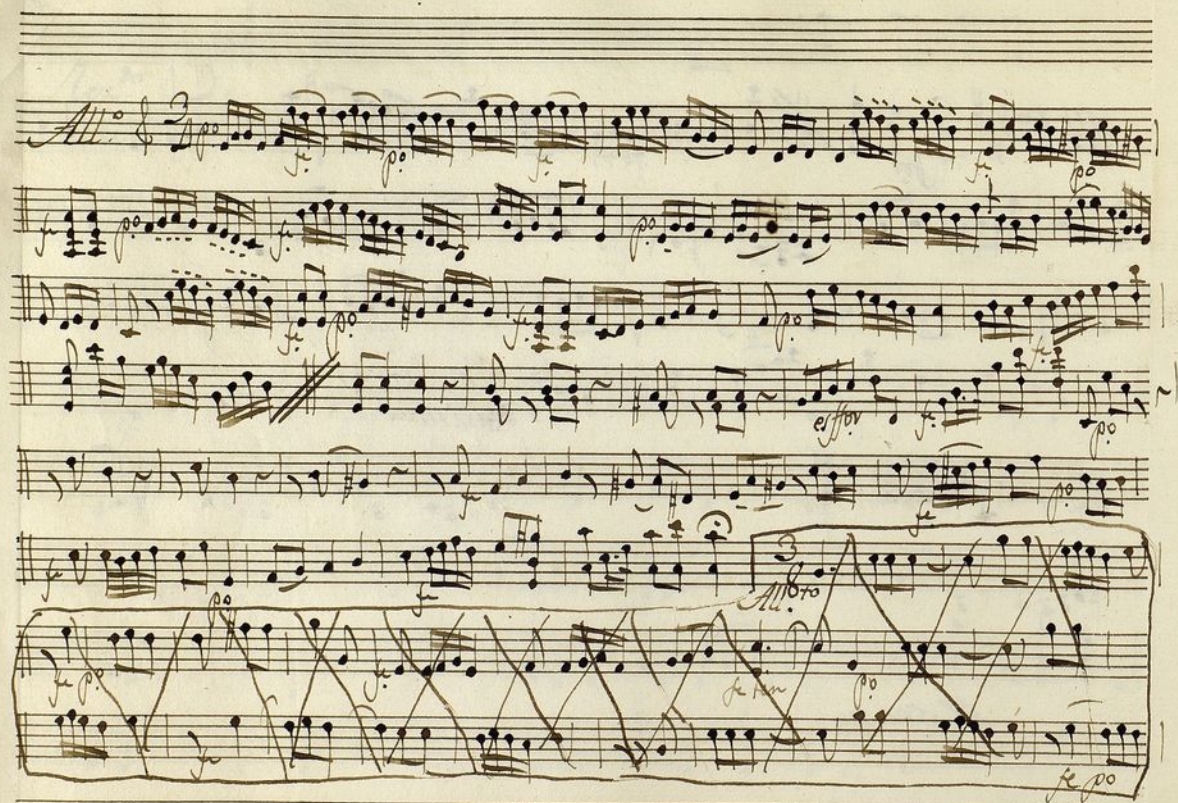
*All.<sup>o</sup>* *2/4* *f*

*pro* *Alleg. Parr.* *mar* *f*

*f*

*Al segno*











Oboe 1.<sup>o</sup> Ton.<sup>a</sup> a Solo La Vida del Pretendiente.

Allo.  $\text{F}\sharp\text{C}\sharp$  2/4

*f* *cres.* *p*

125



Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes notes, rests, and accidentals.

Dynamic markings include *Allo* (Allegro), *pp* (pianissimo), *f* (forte), *ppmo* (pianissimo), and *triste* (triste).

The text "Rez. do l' acc." is written on the third staff.

The score is divided into sections by double bar lines and includes various musical ornaments and phrasing slurs.

*Allegro*

*Allegro.* 64.

*Allegro.*

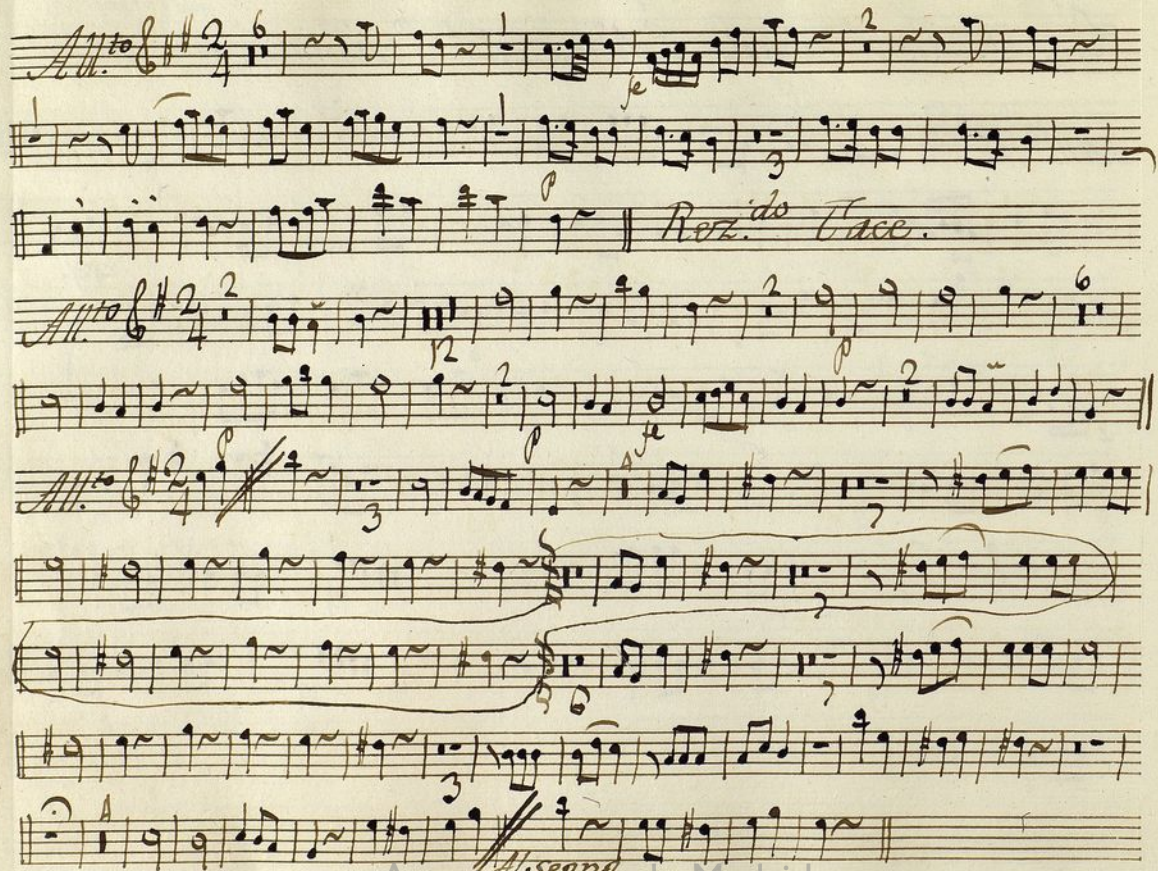


Ayuntamiento de Madrid

Oboe 2.<sup>o</sup> Con.<sup>a</sup> a solo <sup>t</sup> La Vida del Pretendiente

Handwritten musical score for Oboe 2, Con. a solo, titled "La Vida del Pretendiente". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also markings for "19" and "19." which likely refer to measures or sections. The notation is in a cursive, handwritten style typical of 19th-century musical manuscripts. The final staff ends with a double bar line.









Ayuntamiento de Madrid

*Trompa 1<sup>a</sup> Ton.<sup>a</sup> a Solo La Vida del Pretendiente.*





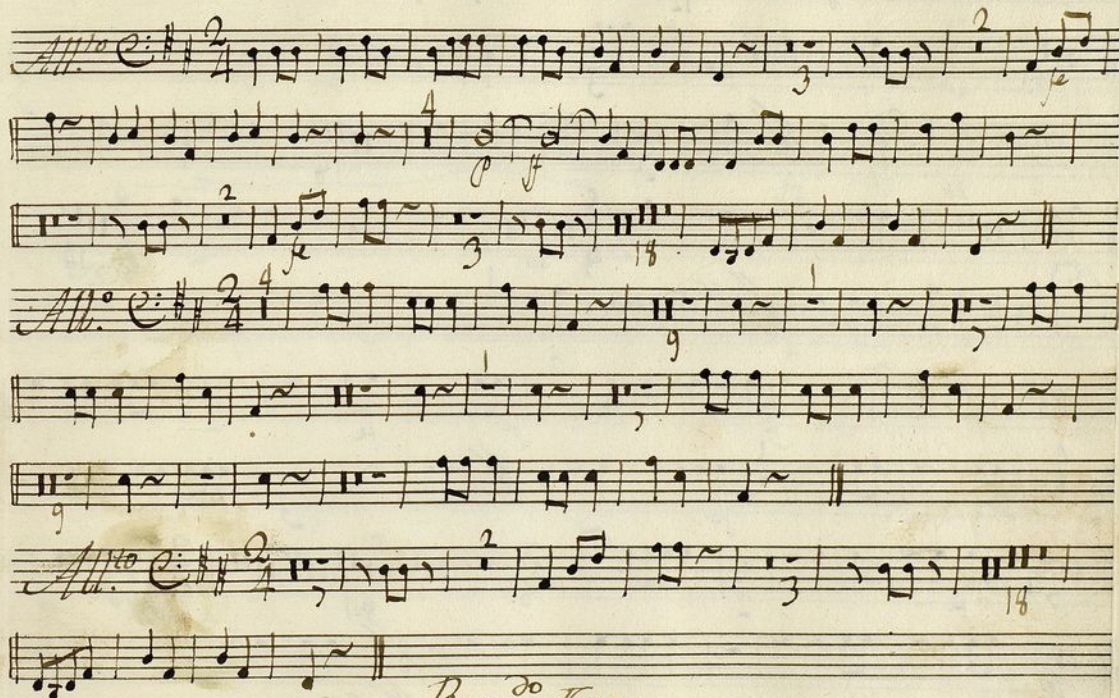
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The score is divided into sections by repeat signs (double slashes) and includes the following markings:

- All.<sup>o</sup>* (Allegro) at the beginning of the first and third systems.
- Allegro.* (Allegro) written below the fifth staff.
- All.<sup>o</sup>* (Allegro) written below the eighth staff.
- Allegro.* (Allegro) written below the tenth staff.

Other markings include measure numbers (12, 13, 18, 20), repeat signs, and various musical notations such as notes, rests, and accidentals.

*Corrupa 2.<sup>a</sup> Ton.<sup>a</sup> a Sab<sup>t</sup> La Vida del Pretendiente.*



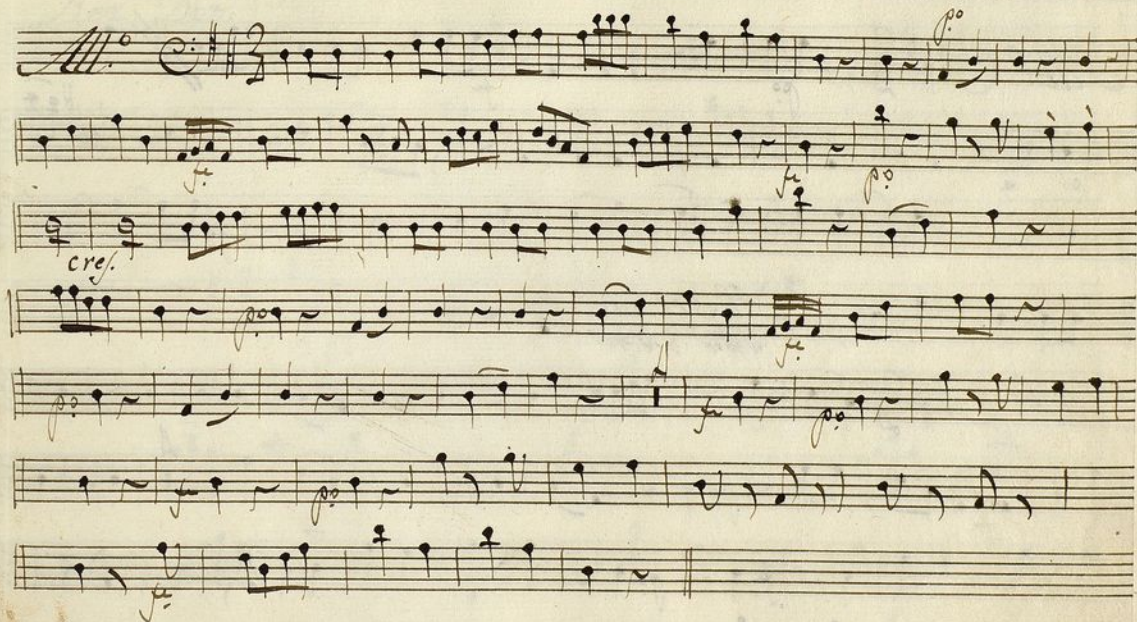
*Rez.<sup>do</sup> Face.*





Bajo Ten.<sup>a</sup> a solo La Vida del Pretendiente

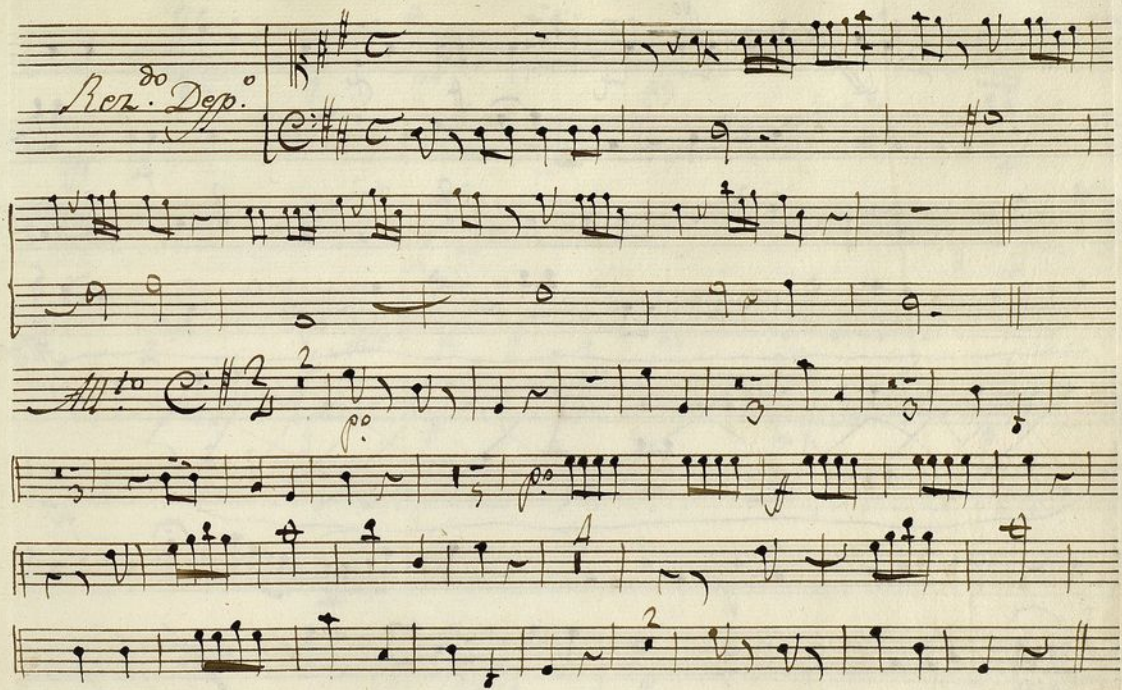
Mus 84-12 5







Rez.<sup>do</sup> Dep.<sup>o</sup>







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, a common time signature (C), and a 3/4 time signature. The score includes markings such as *All.<sup>o</sup>* (Allegro), *f* (forte), and *Allegro.* at the end. There are also some handwritten annotations in the left margin, including "Cam." and "f". The manuscript is written in ink on aged paper.



Ayuntamiento de Madrid