

Mus 181-1

— 66 —  
Cenadilla a 3.

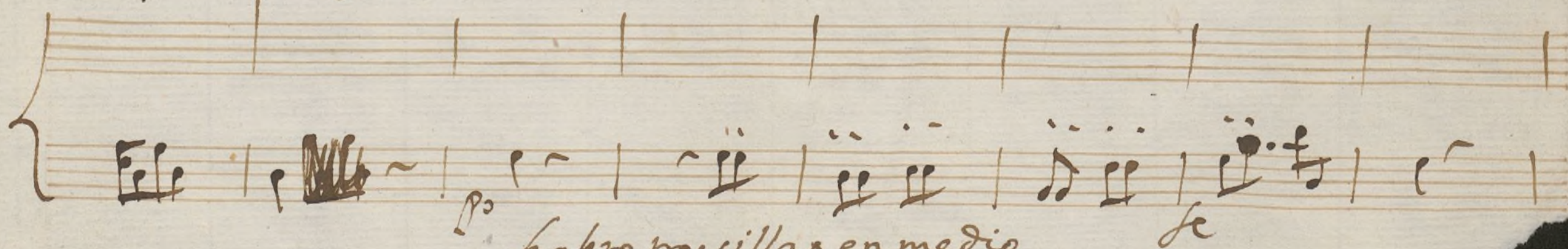
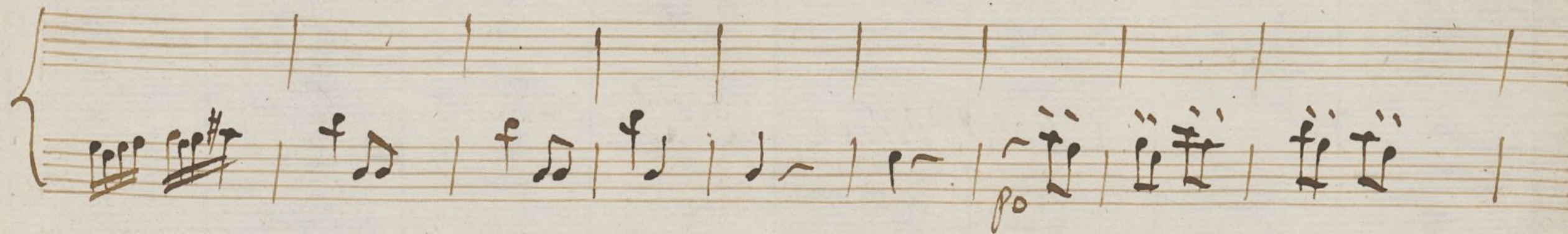
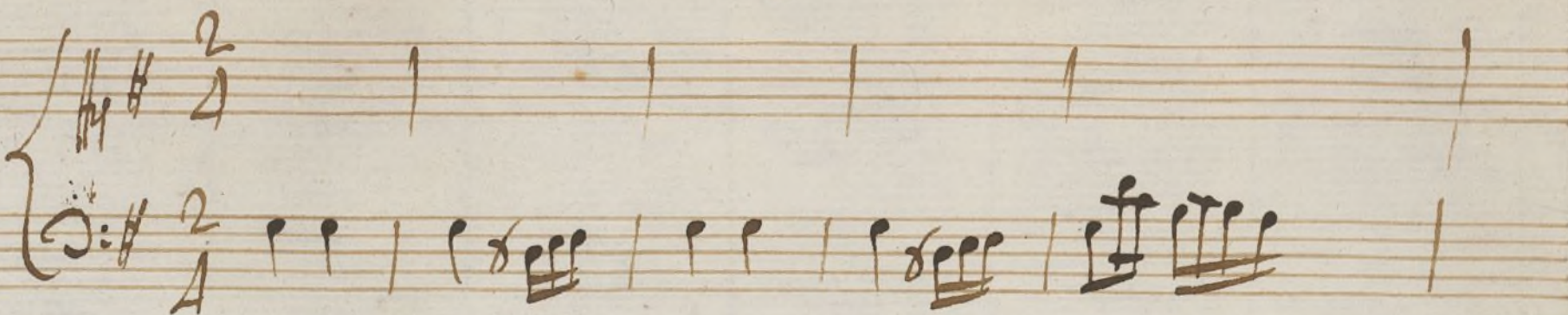
La Buena Madre y mala  
hija.

Surmana  
La Igure  
La Bastos (de arroyo)

181-1  
Del S.<sup>r</sup> Esteve



*Allegro Brillante*



*habre mesillas en medio*

*sa. Suz. Con una Almpadilla de bayo del br*

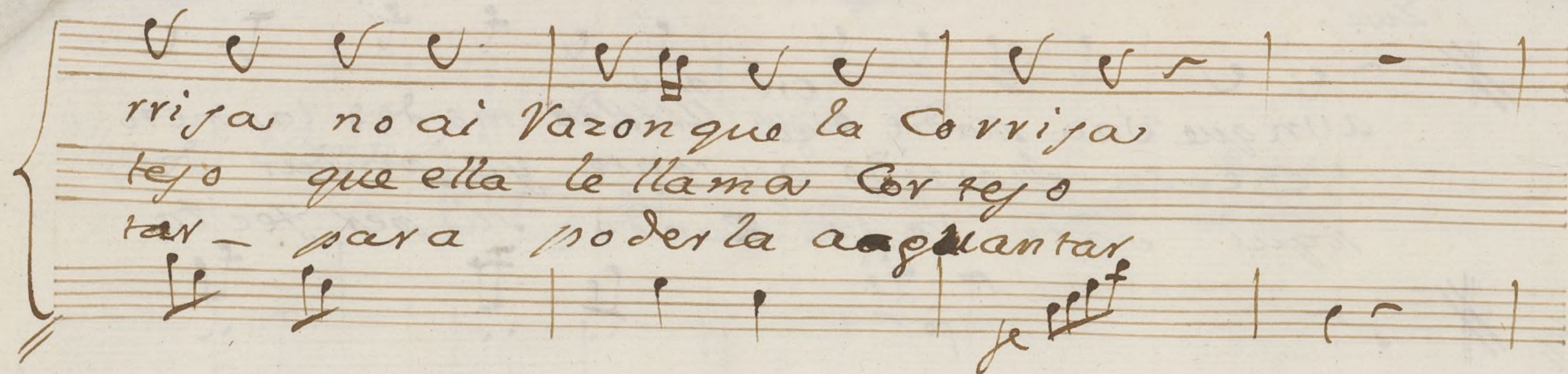




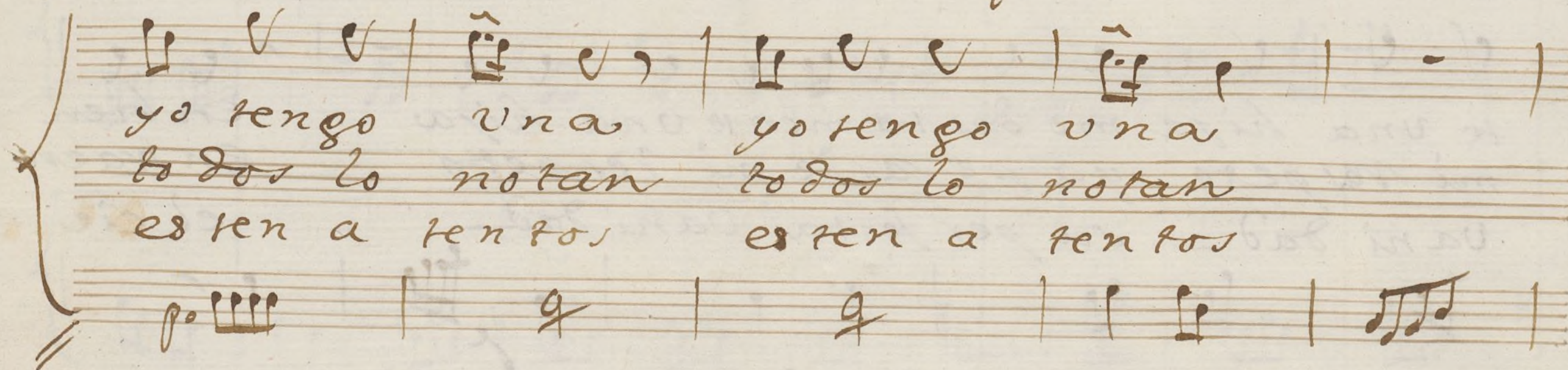
Swz.<sup>a</sup>

cri are  
aunque una madre ~~ausa~~ ~~quida~~ modesta men  
tiene su marido ausente ya pesar de  
Aqui sale vcto Eando su perfecta  
te una hija modestamente una hija en bien  
mi respeto ya pesar de mi respeto en traen  
vanidad — su perfecta vanidad — el cie  
do el luxo del mundo no ai vazon que la Co  
casa un D.<sup>na</sup> fachenda que ella le llama Cor  
lo me da pa ciencia para poder la aguan

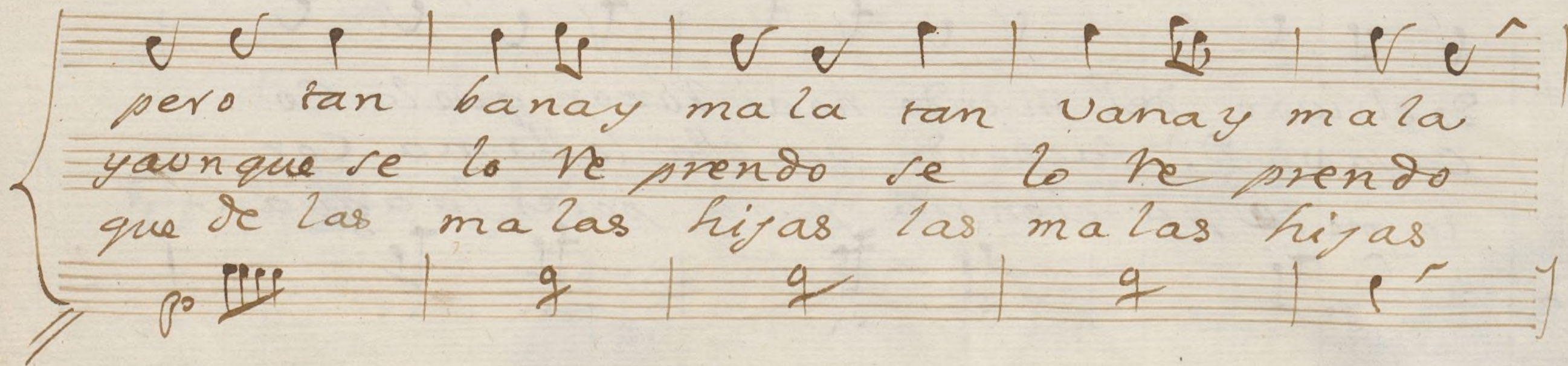




rrija no ai Vazon que la Corrija  
 tejo que ella le llama Cor tejo  
 tan - para poderla aguantar



yo tengo una yo tengo una  
 todos lo notan todos lo notan  
 es ten a ten tos es ten a ten tos



pero tan banay mala tan Vanay mala  
 yaunque se lo te prendo se lo te prendo  
 que de las malas hijas las malas hijas



que no ai segun da que no ai segunda  
no sir ve Cosa no sir ve Cosa  
es taes mo de lo es taes mo de lo

D.C.  
allegro

*And<sup>no</sup>.*

6/8 (Sale la segura Con un espejo  
en la mano poniendose flores)



Segura

alunque una Dama sea bella y la a dornen  
En<sup>a</sup> asi ~~hallas~~ a tu Madre sin Repeto  
tratas  
mil primores poco obsequiada se va -  
ni mo dal - seg<sup>a</sup> en quitando me mi gusto  
si no gust<sup>tan</sup> ~~tan~~ sus flores no sea vana  
~~unida~~ ~~uniques~~ ~~donde~~ ~~can~~ mas sene viene  
todo me sue le en fa dar -



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

no seas vana  
mas lente viene

*seg.<sup>a</sup> (lu)*  
*Qui.<sup>a</sup> (lu)*

Madre yo sola  
Madre salgase a

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

mente madre yo sola mente  
fuera Madre salgase a fuera

mando en mi  
sies D<sup>n</sup> Bi

Casa man do en mi Casa — man do en mi Ca  
zente sies D<sup>n</sup> Bizen — sies D<sup>n</sup> Bizen



sa;  
te;

*Allegro*

Handwritten musical notation on a single staff.

*Allegretto*

(Sale la Bastos)

Bastos

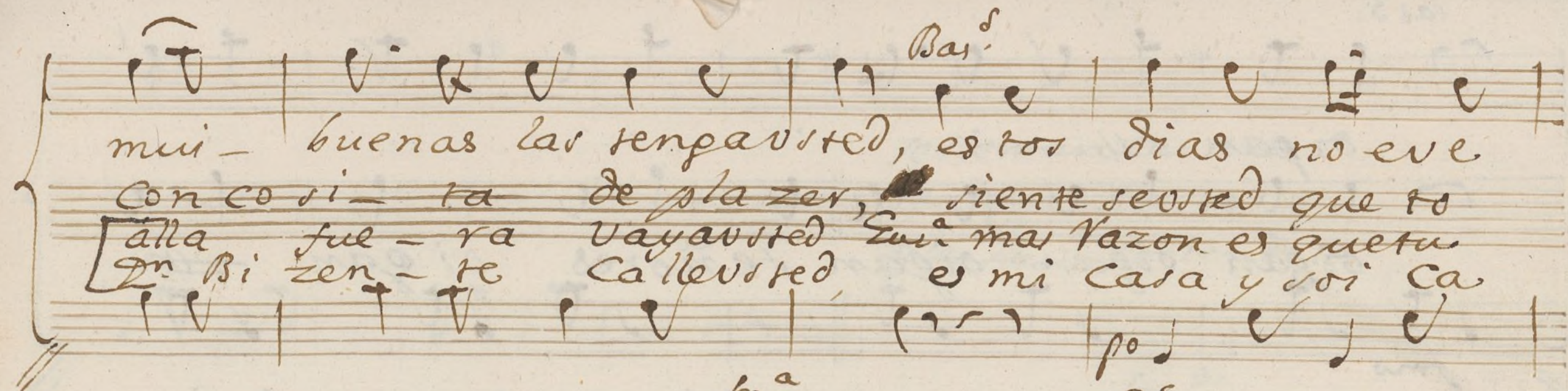
Handwritten musical notation on a single staff.

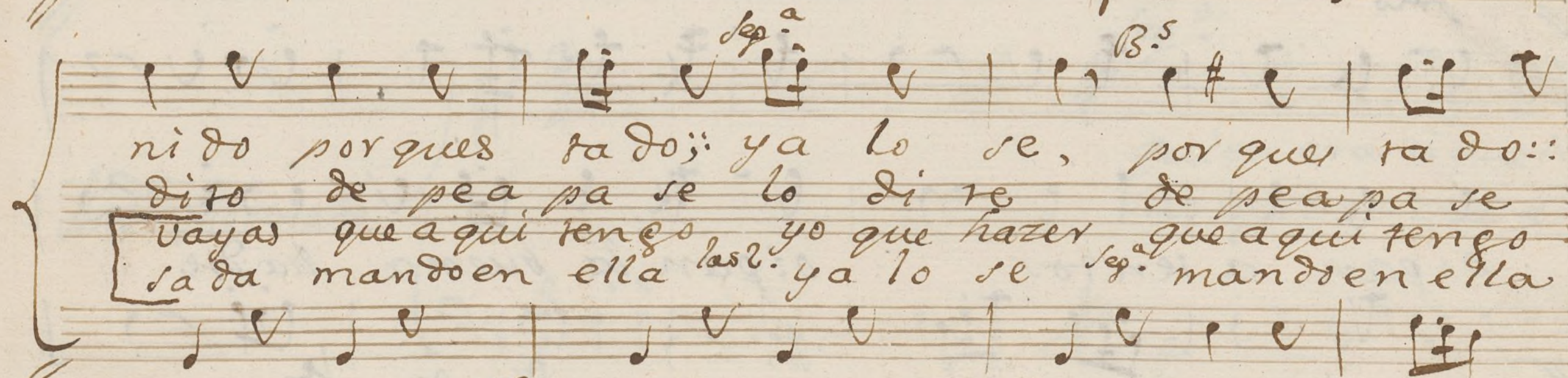
seg<sup>a</sup> Señó  
seg<sup>a</sup> di ver  
Bast<sup>a</sup> Madre  
yola

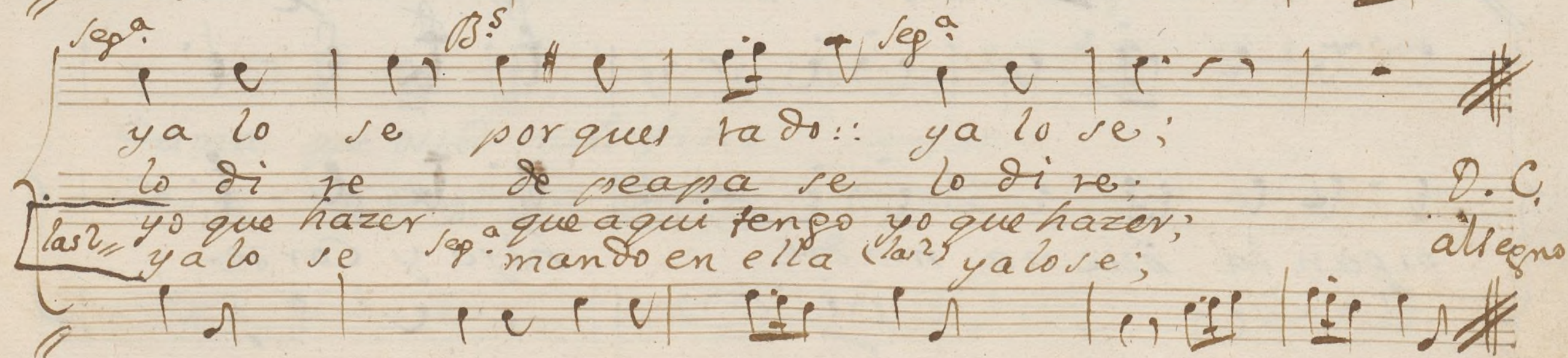
rita buenas tardes mui buenas las tenga usted  
tido en el paseo Con Co si ta de plazer  
por si llama el mozo seg<sup>a</sup> alla fuera vaya usted  
pido no se vaya seg<sup>a</sup> de Bi zen te Calle usted

Handwritten musical notation on a single staff.




 mui- buenas las tenpavsted, estos dias no eve  
 con co si- ta de pla zer, sientte seovted que to  
 [alla fue- ra Vayavsted Eui. ma Vazon es quetu  
 Dr. Bi zen- te Callevsted e mi Casa y coi ca


 ni do porques tado; ya lo se, por quei tado::  
 dito de peappa se lo di re de peappa se  
 [vayas que aqui tengo yo que hazer que aqui tengo  
 sada mando en ella las2. ya lo se 2da. mando en ella


 ya lo se porques tado:: ya lo se;  
 lo di re de peappa se lo di re;  
 [las2. yo que hazer 1da. que aqui tengo yo que hazer;  
 ya lo se 2da. mando en ella (las2) ya lo se;

D. C.  
allegro



las 3.

Handwritten musical score for a song, featuring multiple staves with notes and lyrics in Spanish. The lyrics include "oigan", "señores", "a lentos", "la buena madre", and "hija y Corse". The notation includes various musical symbols such as notes, rests, and bar lines.

oigan

oigan oigan oigan señores oigan

oigan a lentos oigan la buena madre

oigan la buena madre hija y Corse



10;

se sientan las tres  
la segura en medio  
y la 2<sup>a</sup> coriendo //

*And.<sup>te</sup> Moderatto*

*seg.<sup>a</sup>*

quien era à quella  
no ignoro que era

Dama que vsted muy fino  
Casa la acompa ~~ñera~~  
nas teir



Me bava a cia al paseo de re bo cillo de re bo

~~la que halli para a cia~~ ~~la que halli para a cia~~  
y con algo de ferias la re ga las te la re ga

po

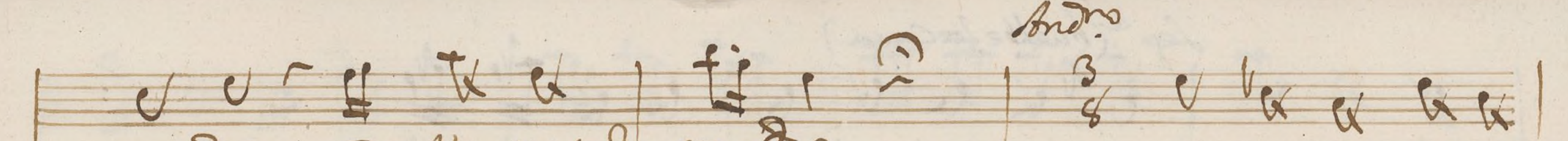
ci No; yo se ñora no era no es po si ble en ga  
~~di a~~ <sup>B<sup>s</sup></sup> yo se ñora no è i do <sup>1<sup>a</sup></sup> no es po si ble en ga  
las te

4

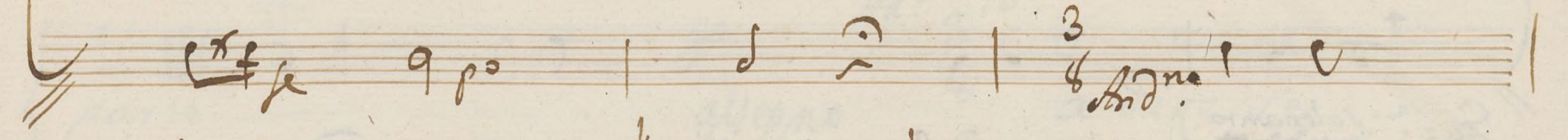
<sup>Sur.<sup>a</sup></sup> ñarme; a ti na da te im por ta Calle Calle vi ted  
ñar me <sup>Sur.<sup>a</sup></sup> a ti na da te im por ta <sup>1<sup>a</sup></sup> Calle Calle vi ted



*Andr<sup>o</sup>*

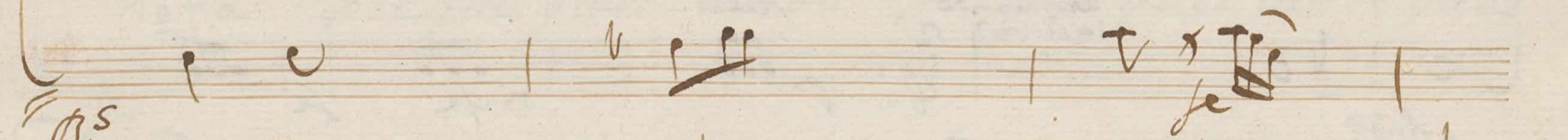


ma dre Ca lla vsted ma dre      Vaya que era co  
ma dre Ca lla vsted ma dre      Vaya que era co



si ta mui apre cia ble mui a pre cia ble      (le buol be  
si ta mui apre cia ble mui a pre cia ble      la espal da)

*B.S.*



Cere cere el e no jo ya ga mos pa zes ya ga mos  
*B.S.* Cere cere el e no jo ya ga mos pa zes ya ga mos





*1<sup>a</sup> (buelbe la cara)*

pa ces yo no soi vengativa no no  
pa ces yo no soi vengativa no no

*2<sup>a</sup> se levanta  
entadada*

(chi) que do que haces de sus  
las hu - - - - -

*arrimando  
la silla*

Con a quier tos la par tos Cuidado Madres  
Ande Mode #

que son ber des mi ra do  
que me tenen la una a la otra por qual quier parte



2/4 *por qual quier par* *te* *por qual quier*

*parte* *allegro* *All: 3<sup>o</sup> 4* *a dios se* *All: 3<sup>o</sup> 4*

*ñora* *porque ya es tarde* *porque ya es tarde ya es*

*tar - de* *y no ai pa ciencia Con bues tra*

*madre* *y no ai pa ciencia Con bues tra madre*



*Seg<sup>a</sup>*

por usted Madre

mi menor se

salva mi onor se

para la que pa

*Suz<sup>a</sup>*

ojala muchas lo mismo usaran

ojala

muchas lo mismo usaran

*las 3.*

la tona dilla Justo es que acave



asi  
e

Justo es que a Cave quea Ca - ve Con segui

dillas porque no Can se Con segui dillas

porque no Can se

*All.*

es ta el Mundo de for ma que es mui Con stante que es mui Con



tante que mui Constante — que mui Cons

tante que a las mas de las hijas que a las mas de las

hijas sirven las madres — si las reprende

las — madres las madres y si las riñen

ay Ceño



las 3.

Con Va - bia Con favia yari ga rro te

ul traye

berde yari ga rro te verde asta que salte

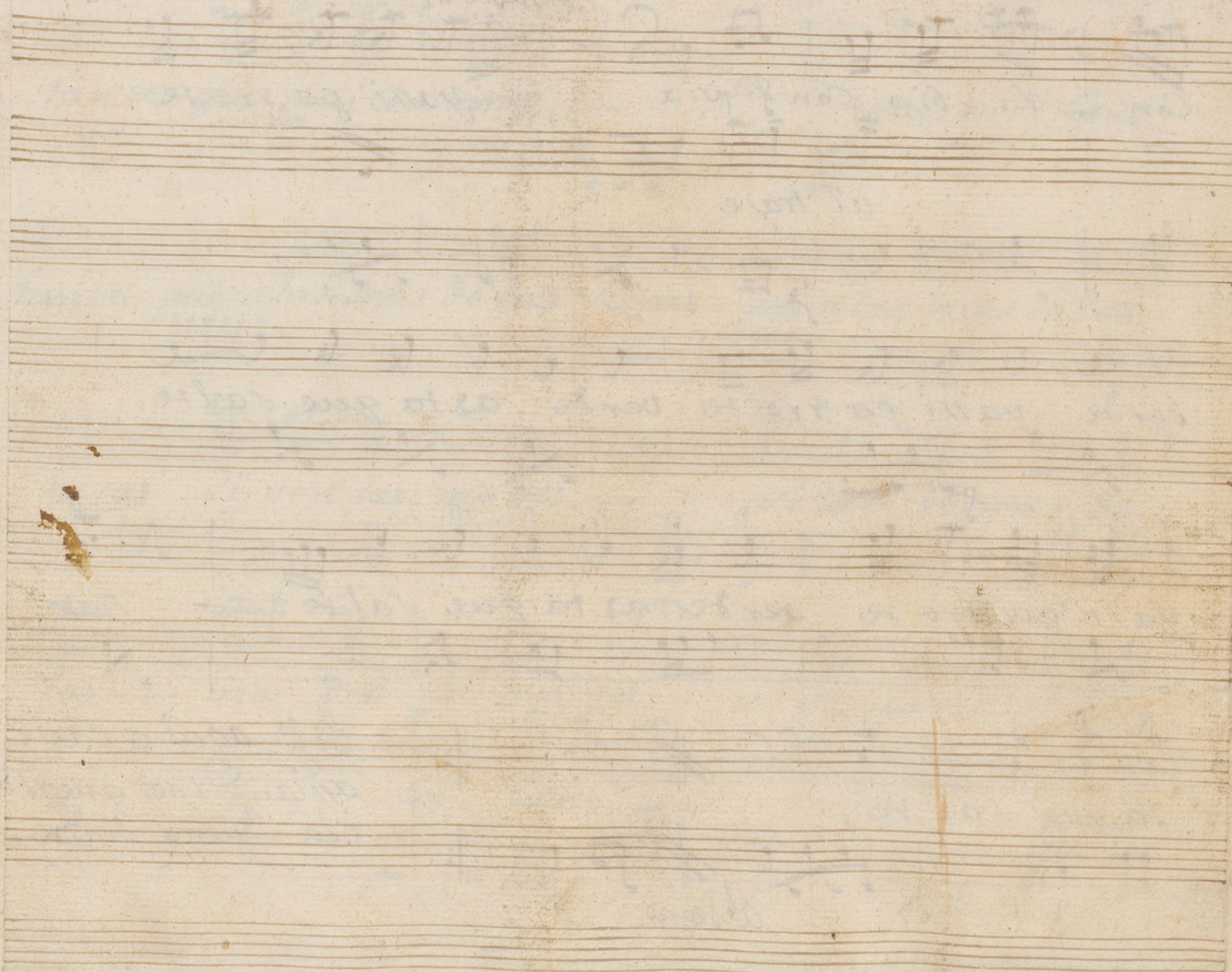
yari ga rro te verde asta que salte — has

ta que salte,

allegro

Esto aqui a cave  
aplaudirnos queridos  
la Buena Madre





12 00055574



~~u~~

Violin Primero

Sonadilla a B.

La Buena Madre



Handwritten musical score for a piece titled "Allegro Vivo". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The first staff is marked "Allegro Vivo" and "2/4". The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and some slurs. The piece concludes with a double bar line. Below the first section, there is a section titled "Andino" in 6/8 time, marked "Andino" and "6/8". This section also features treble clef, a key signature of one sharp, and includes dynamic markings like "p" and "f". The notation continues with various rhythmic patterns and rests, ending with a double bar line.



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

Key markings and annotations include:

- Allegretto* (written on the fourth staff)
- Allegro* (written on the third staff)
- Allegro* (written on the seventh staff)
- Volni* (written on the ninth staff)

The manuscript shows signs of age, including yellowing and foxing.

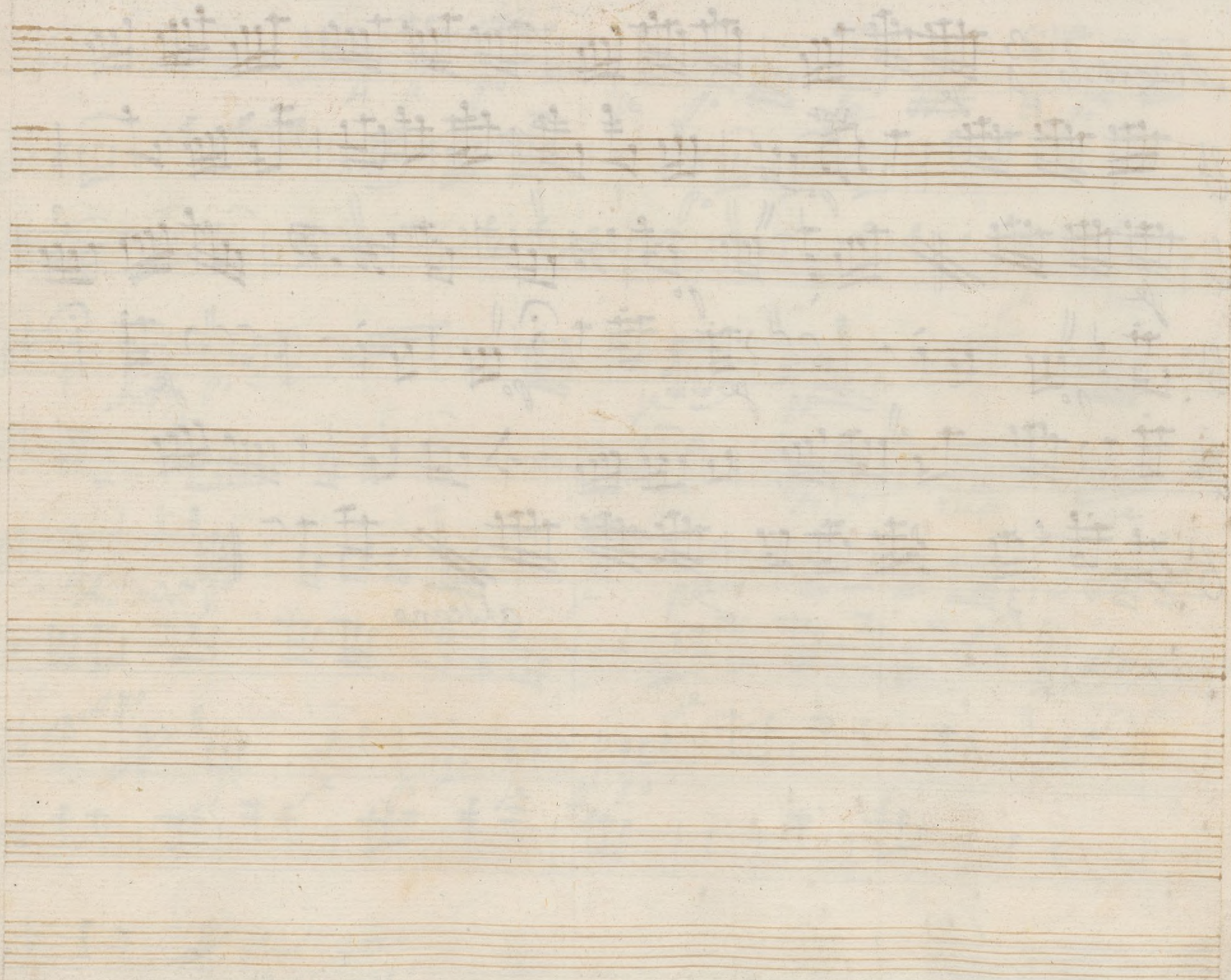












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tt

Violin Segundo

tonadilla a 3.

La Buena Madre



*Allegro vivo*  $\text{G}\sharp$   $\frac{3}{4}$

*Picaro*

*allegro*  
*2 veces*

*Andte*  $\text{G}\sharp$   $\frac{6}{8}$

*voz*

*po*

*le*

*po*

*le*

*po*

*voz*

*po*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4, 6/8), and dynamic markings (p, f, p<sup>o</sup>, *Alleg<sup>o</sup>*, *Alleg<sup>ro</sup>*, *allegro*). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a time signature of 2/4 and a tempo marking of *Alleg<sup>o</sup>*. The third staff has a time signature of 6/8 and a tempo marking of *Alleg<sup>ro</sup>*. The fourth staff has a tempo marking of *Alleg<sup>ro</sup>* and a key signature of one sharp. The fifth staff has a tempo marking of *Alleg<sup>ro</sup>* and a key signature of one sharp. The sixth staff has a tempo marking of *Alleg<sup>ro</sup>* and a key signature of one sharp. The seventh staff has a tempo marking of *allegro* and a key signature of one sharp. The eighth staff has a tempo marking of *allegro* and a key signature of one sharp. The ninth staff has a tempo marking of *allegro* and a key signature of one sharp. The tenth staff has a tempo marking of *allegro* and a key signature of one sharp.

Volvi



*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*And.<sup>te</sup> Moderatto* 3/4

*Allegro* 3/4

*Allegro* 3/4



*allegro*  
2 veces mas

*Allegro*

*Allegro*

*Allegro*

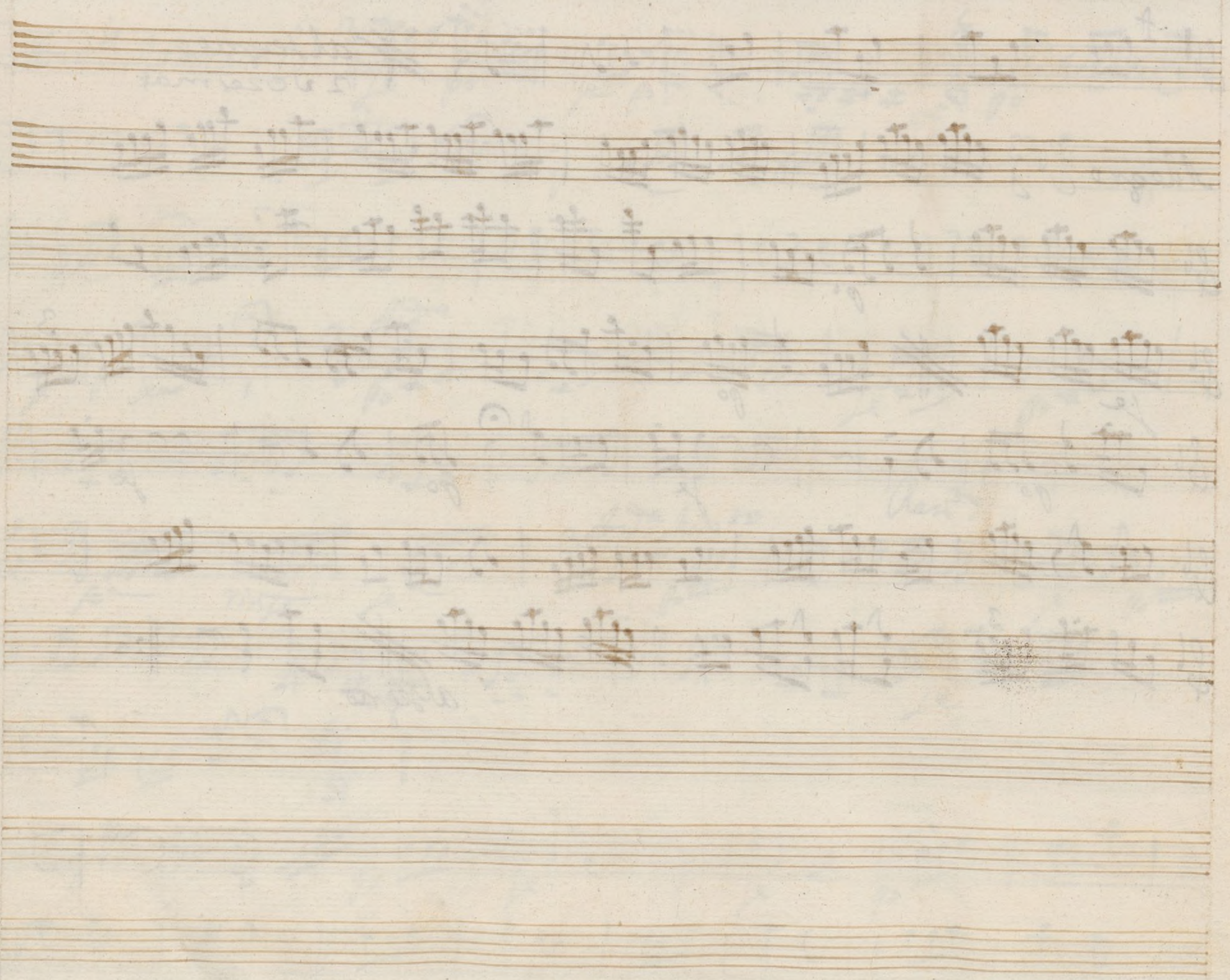
*Allegro*

*Allegro*

*Allegro*

*allegro*





12 000 55574



Oboe Primero. Tonadilla a 3. + La Buena Madre

Mus 181-1

Handwritten musical score for a piano piece, featuring multiple staves with complex notation, including triplets, sixteenth notes, and dynamic markings like "All. vivo", "And", and "Vol. 2".



*Allegro*  $\text{H}^{\text{o}}$   $\frac{6}{8}$

13

13

13

13

13

*Flauta*

*Andte* *Modte*  $\text{H}^{\text{o}}$   $\frac{3}{4}$

2

3

10

8

4

16

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

16



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

The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with notes and rests, including a measure with a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* (piano) and *se* (sempre).

The second staff starts with the tempo marking *Allegro* and a time signature of 3/4. It features a series of beamed notes and rests, with a measure containing a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* and *se*.

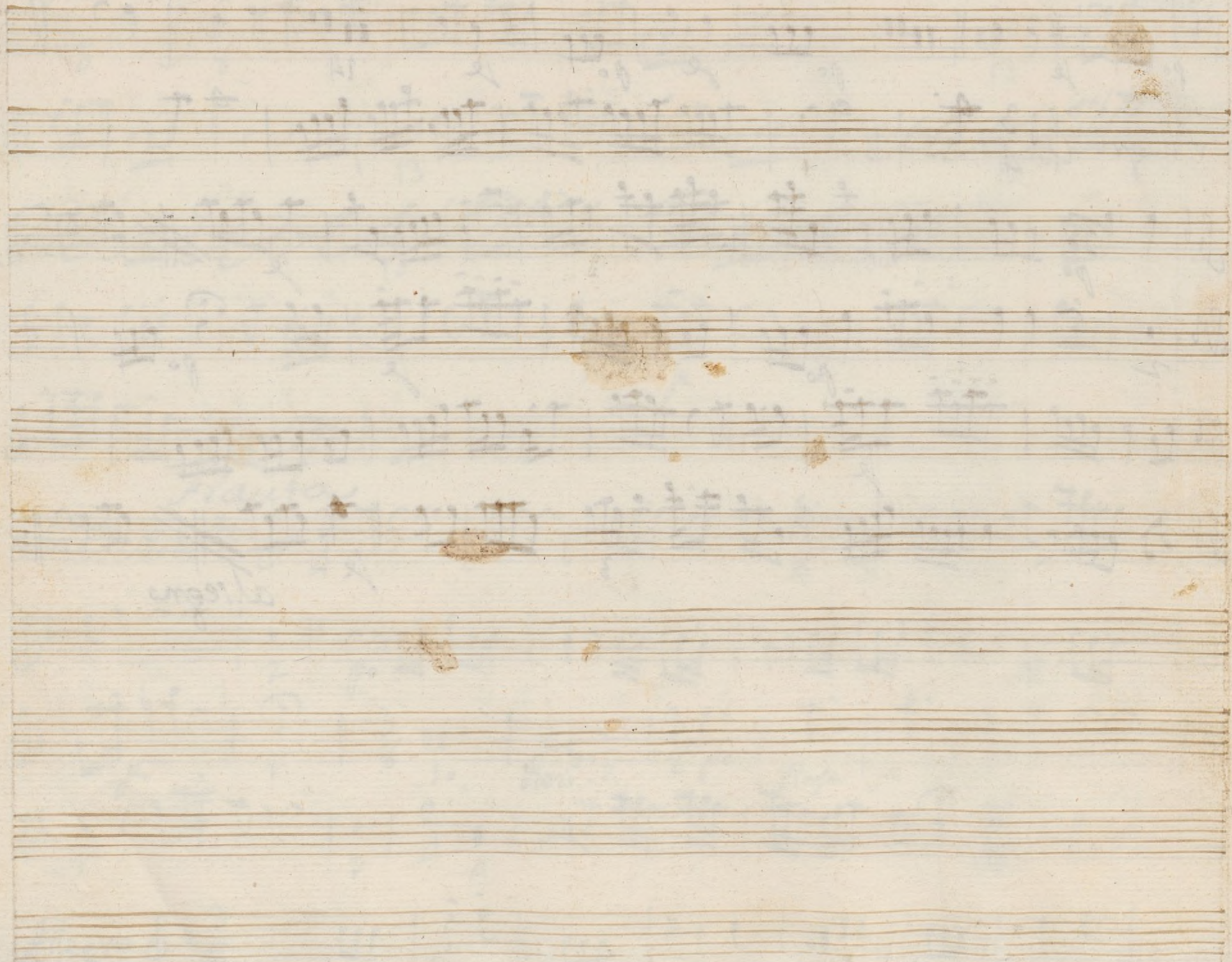
The third staff continues the musical notation with various note values and rests, including a measure with a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* and *se*.

The fourth staff contains further musical notation, including a measure with a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* and *se*.

The fifth staff shows musical notation with a measure containing a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* and *se*.

The sixth staff concludes the musical notation with a measure containing a sharp sign (#) and a measure with a double bar line. Dynamic markings include *p* and *se*. The word *allegro* is written below the staff.





1200055574



Oboe Secundo. Tonadilla a 3.

+ de la Buena Madre

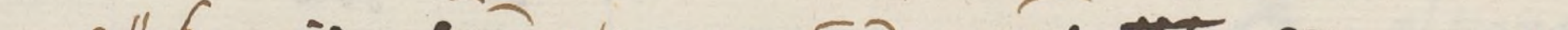
Mus 181-1 •

*All.<sup>o</sup> vivo*  $\frac{2}{4}$  

A single staff of handwritten musical notation. The notation includes various note values, rests, and accidentals. The notes are written in a cursive, handwritten style. The staff is a single line with a clef at the beginning. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on a single staff, featuring various note values, rests, and accidentals. The notation is written in brown ink on aged paper. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with complex rhythmic patterns, including beamed notes and rests. There are also some markings that appear to be "12" and "3" below the staff, possibly indicating fingerings or counts. The handwriting is somewhat stylized and includes some corrections or deletions.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notation is written in a cursive, handwritten style. The notes are mostly eighth and sixteenth notes, with some beamed together. There are several rests, including a half rest and a quarter rest. The piece concludes with a double bar line. The text "allegro" is written in a cursive script below the staff, followed by "2 veces" (2 times) written in a smaller, more formal script.

And<sup>no</sup> 6/8 

8<sup>#</sup> 1- 11 vol/n



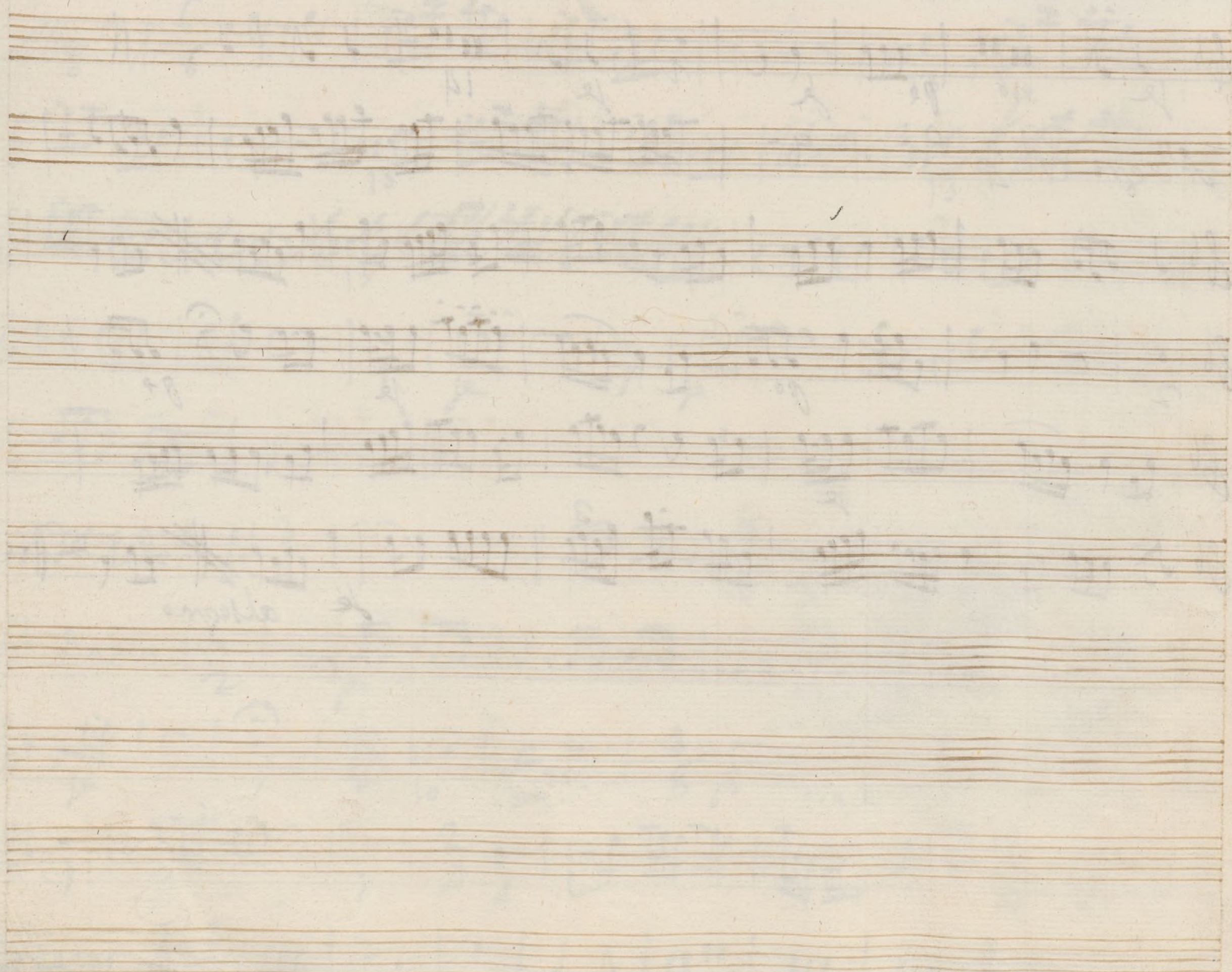
A handwritten musical score on aged paper, titled 'Allegro' in the top left corner. The music is written in 6/8 time, indicated by the '6' over the '8' in the time signature. The score consists of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several dynamic markings, including 'je' (likely 'jeu' or 'jeu') and '13' (likely '13' or '13'). The second staff has a '13' marking under a rest. The third staff has a '13' marking under a rest. The fourth staff has a '13' marking under a rest. The fifth staff has a 'je' marking under a rest. The sixth staff has a 'je' marking under a rest. The score ends with a double bar line on the sixth staff.

Handwritten musical score on aged paper, featuring six staves of music. The first staff is titled "André Mode" and includes a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The second staff continues the piece, marked with a "2" and a "p". The third staff features a "3/8" time signature and a "10" marking. The fourth staff includes a "2/4" time signature and a "16" marking. The fifth staff is marked with a "3/4" time signature and a "16" marking. The sixth staff is titled "Allegro" and includes a key signature of one flat and a time signature of 3/8. The notation is dense and includes various musical symbols and dynamic markings.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pe* and *pp*. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked *Allegro* and features a 3/4 time signature. The sixth staff concludes with the marking *allegro*. The manuscript is written in brown ink on aged, slightly discolored paper.





1200055574



*Tronpa Primera tonadilla a3. & La Buena Madre*

*Nº 181-1*

*All. vivo*  $\text{D:}\sharp \frac{2}{4}$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

$\text{D:}\sharp$

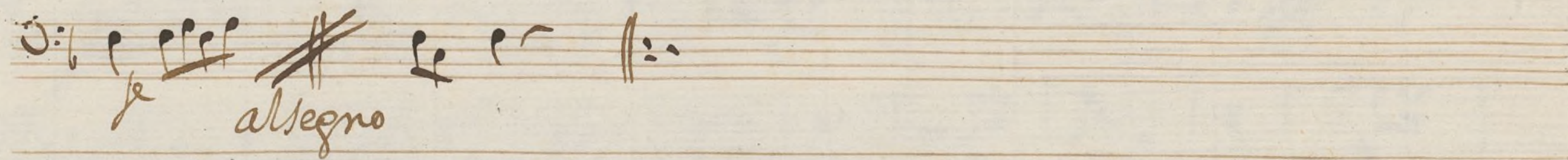
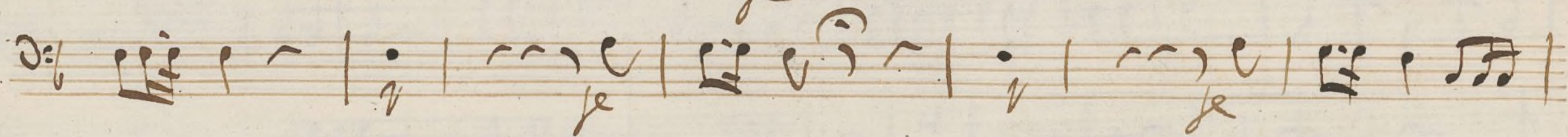
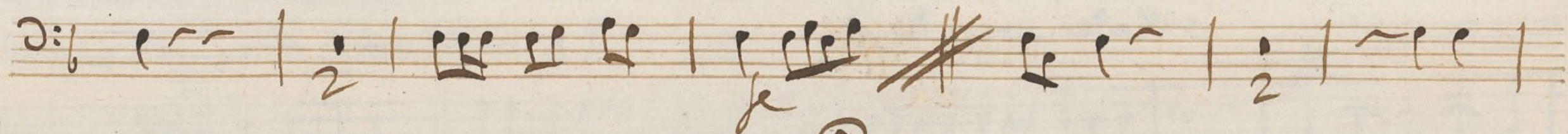


*Allegro*  $\text{H}^{\circ}$   $\text{C} = \text{F}$   $\frac{6}{8}$   $\frac{3}{4}$   $\text{24}$  *Chit:*

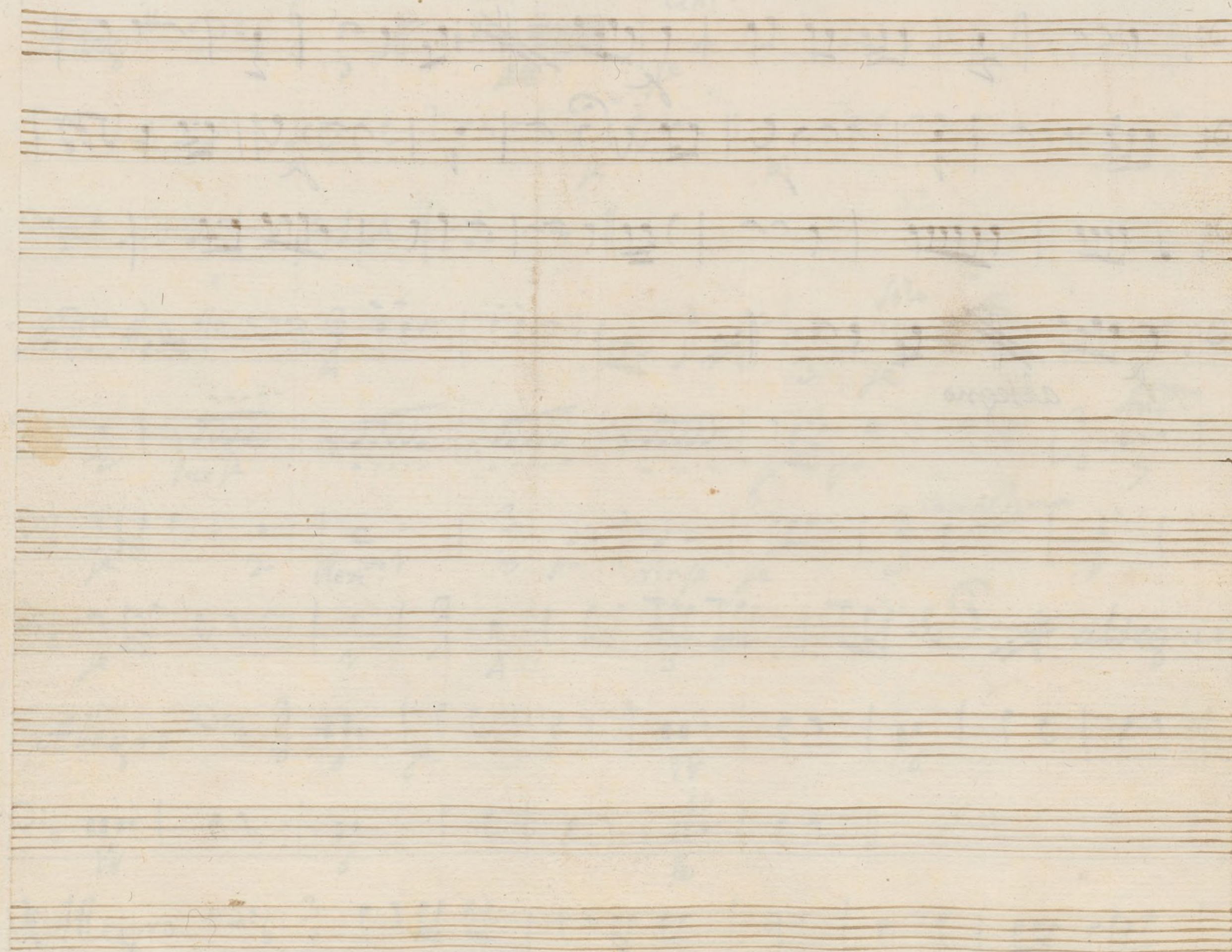
*And. Mode*  $\text{H}^{\circ}$   $\text{C} = \text{F}$   $\frac{3}{4}$  *solo*

*Allegro*  $\text{C} = \text{F}$   $\frac{3}{4}$   $\frac{6}{8}$  *allegro*









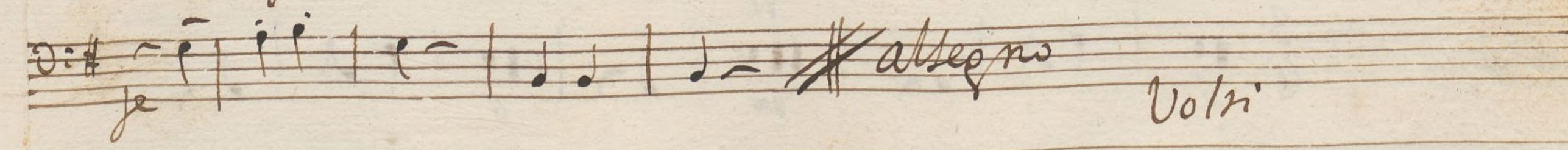
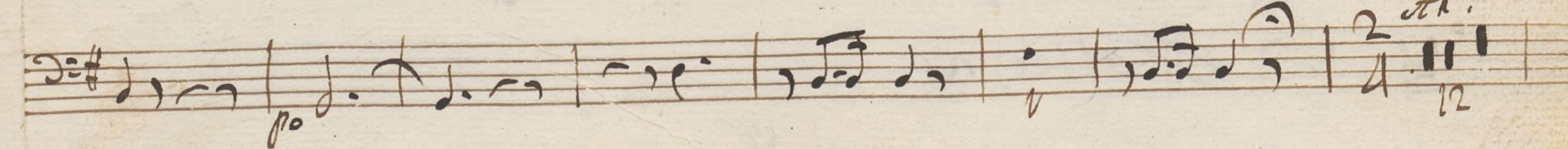
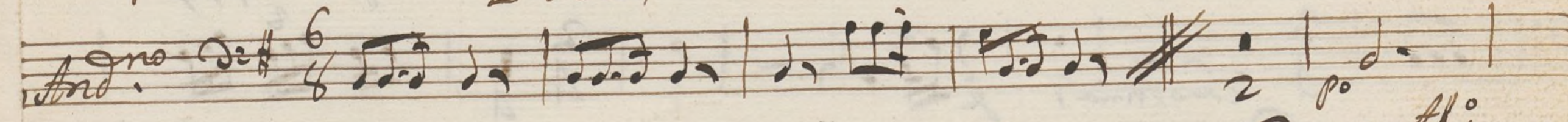
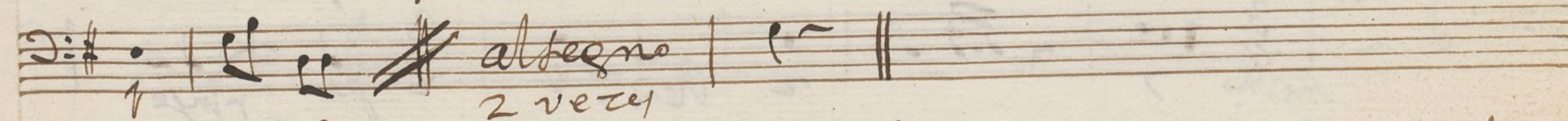
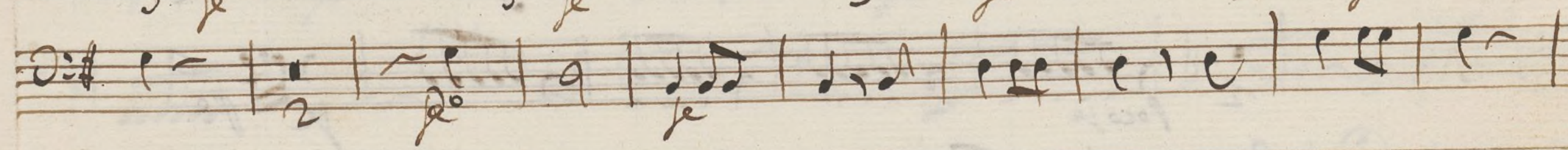
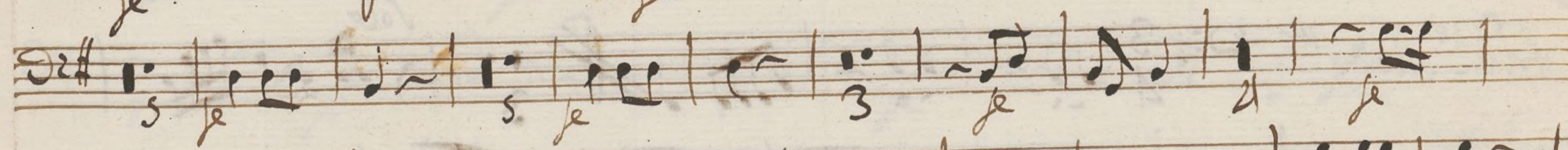
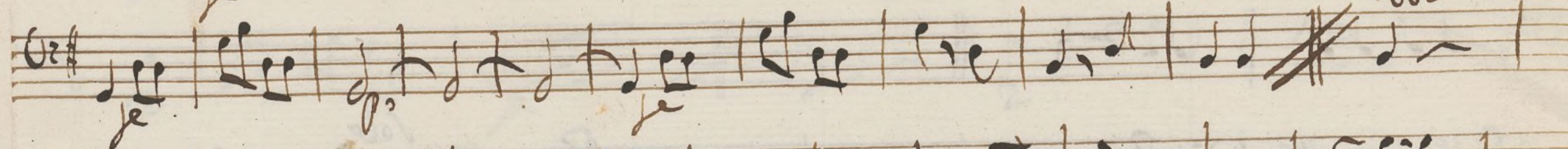
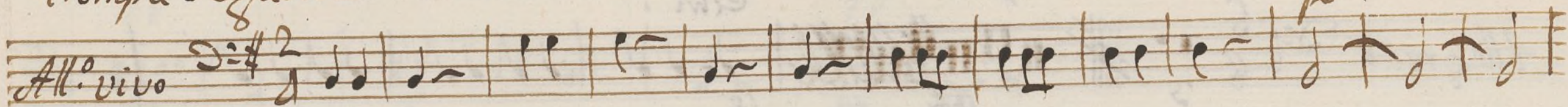
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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

trumpeta segunda: tonadilla a 3. + La Buena Madre

Ms 181-1



Voltri



Handwritten musical score for a piece titled "Allegretto". The score is written on three staves. The first staff begins with the tempo marking "Allegretto" and the time signature "6/8". It includes a key signature change from one sharp (F#) to two sharps (F# and C#), indicated by a double bar line with a sharp sign. The notation includes various note values, rests, and dynamic markings such as "Cresc." and "le". The second and third staves continue the musical composition with similar notation. The score is written in brown ink on aged, slightly stained paper.

Handwritten musical score for "And. Mode" in G major, 3/4 time. The score consists of five staves. The first staff is marked "And. Mode" and "G major". The second staff has a "Poco" marking. The third staff has an "And. no" marking. The fourth staff has a "Rit. no" marking. The fifth staff has a "come prima" marking and ends with a double bar line and the word "allegro".

Allegro 2:6  $\frac{3}{8}$

W

No



Handwritten musical score for Contravaso Tonadilla 3. The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains a series of notes and rests, with a double bar line at the end. The second staff begins with the tempo marking "Allegro" and a 3/4 time signature. It contains a series of notes and rests. The third staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a series of notes and rests, with a double bar line at the end. The fourth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a series of notes and rests. The fifth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a series of notes and rests, with a double bar line at the end. The sixth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a series of notes and rests, with a double bar line at the end. The word "Allegro" is written at the end of the fifth staff.



12 000 555 74



Violon. tonadilla a 3.

+ La Buena Madre

Mu 181-1

Allegro vivo

$\text{D:}\sharp$   $\frac{2}{4}$

Handwritten musical score for Violon. tonadilla a 3. The score consists of 11 staves of music in D major (one sharp) and 2/4 time. The tempo is 'Allegro vivo'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'allegro' written below it, followed by '2 veces' (two times). The signature 'Votk' is at the bottom right.



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

Staff 1: *And.<sup>no</sup>*  $\text{C}:\sharp$   $\frac{6}{8}$  *p<sup>o</sup>*

Staff 2:  $\text{C}:\sharp$  *p<sup>o</sup>*

Staff 3:  $\text{C}:\sharp$   $\frac{2}{4}$  *All.<sup>o</sup>* *p<sup>o</sup>*

Staff 4:  $\text{C}:\sharp$  *p<sup>o</sup>*

Staff 5: *Alleg.<sup>ro</sup>*  $\text{C}:\sharp$   $\frac{6}{8}$  *p<sup>o</sup>*

Staff 6:  $\text{C}:$  *p<sup>o</sup>*

Staff 7:  $\text{C}:$  *p<sup>o</sup>* *allegro* *Blaschke*

Staff 8:  $\text{C}:$  *p<sup>o</sup>* *p<sup>o</sup>*

Staff 9:  $\text{C}:$  *p<sup>o</sup>*

Staff 10: *And.<sup>ro</sup> Mod.<sup>ro</sup>*  $\text{C}:$   $\frac{3}{4}$  *p<sup>o</sup>*



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

- se* (sforzando) and *po* (piano) markings.
- And<sup>no</sup>* (Andante).
- Rezi<sup>do</sup>*.
- Como Prima*.
- rinse*.
- Allegro* (marked with a double sharp symbol).
- voln'* (voluntarily).



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and a repeat sign at the end.

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1200055574



Contravaso, Ronadilla a 3.

+ la Buena Madre

Mus 181-1

*Allegro vivo*

*se*  
*no*  
*se*  
*no*  
*se*  
*no*  
*se*  
*no*  
*se*  
*no*

*allegro*  
2 vezes  
no/n



The image shows a handwritten musical score on aged paper. The first section is titled "And. No. 6" and is in 6/8 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef. The second section is titled "Alleg. No. 6" and is in 6/8 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef. The third section is titled "And. No. 6" and is in 3/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The score is written in a cursive, handwritten style with various musical notations including notes, rests, and clefs.



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

Staff 1: *Je* *po*

Staff 2: *Andro* *po*

Staff 3: *Je* *po* *Ren.*

Staff 4: *rinse* *Je* *Como prima* *po*

Staff 5: *allegro*

Staff 6: *Allegro* *Je* *po*

Staff 7: *Je* *po*

Staff 8: *Je* *po*

Staff 9: *Je* *po*

Staff 10: *Je* *po*

Bottom right: *Uolati*



Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked "Allegro" and features a 3/4 time signature. The score includes several measures of music, some with slurs and accents. The word "allegro" is written below the fifth staff. The manuscript shows signs of age, including discoloration and some ink bleed-through from the reverse side.