

Leg.<sup>o</sup> 2<sup>o</sup> B. N.<sup>o</sup> A.

t

Mus 127-11

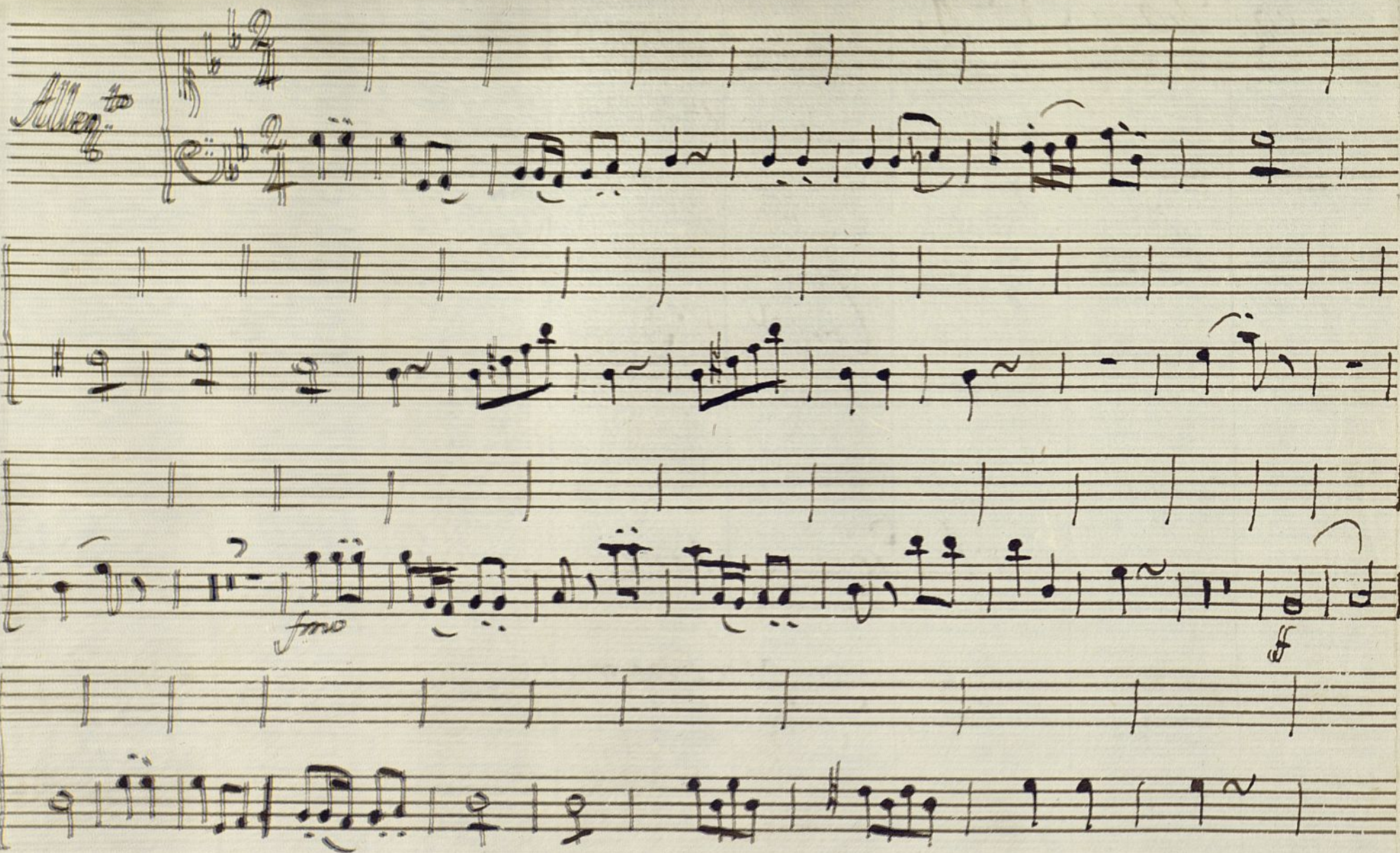
1779

Con.<sup>a</sup> a 3. Leg.<sup>o</sup> 5.<sup>o</sup> n.<sup>o</sup> 15

el Page Montañes  
y oficinista

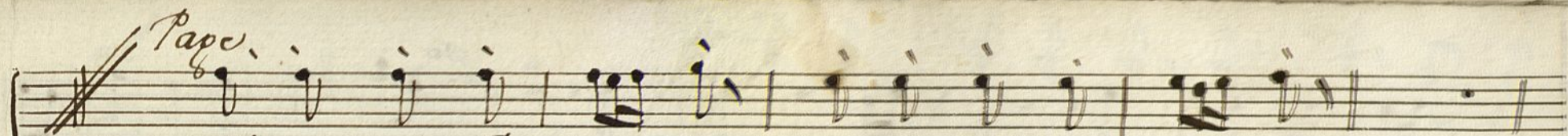
De Coste.



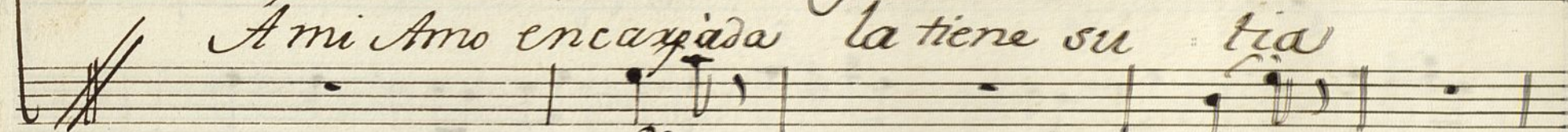





*Pape.*



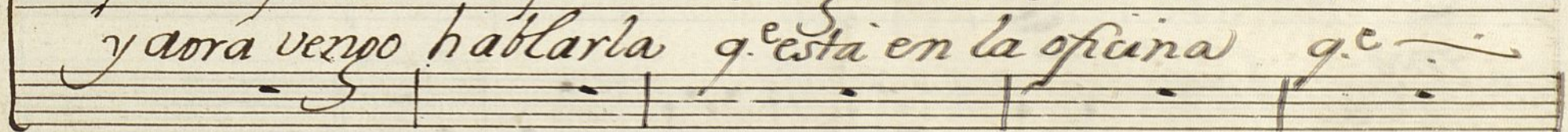
Yo soi un Pajuncio de un ofici nista  
 Aquella es su casa y todos los dias  
 A mi Amo encaxada la tiene su tia




*p.*




y quiero a una Criada q.<sup>e</sup> sirve a un Usia q.<sup>e</sup> ~  
 por aquella reza la hago mis Visitas la ~  
 y ahora vengo hablarla q.<sup>e</sup> esta en la oficina q.<sup>e</sup> ~




na -

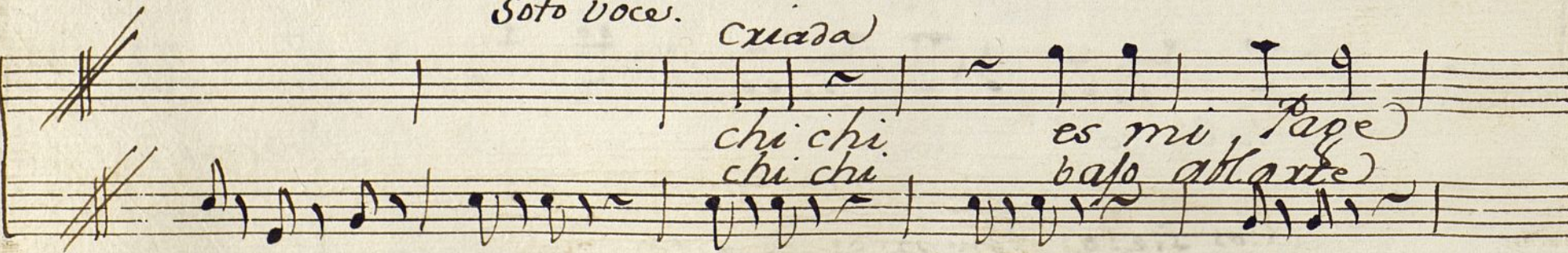
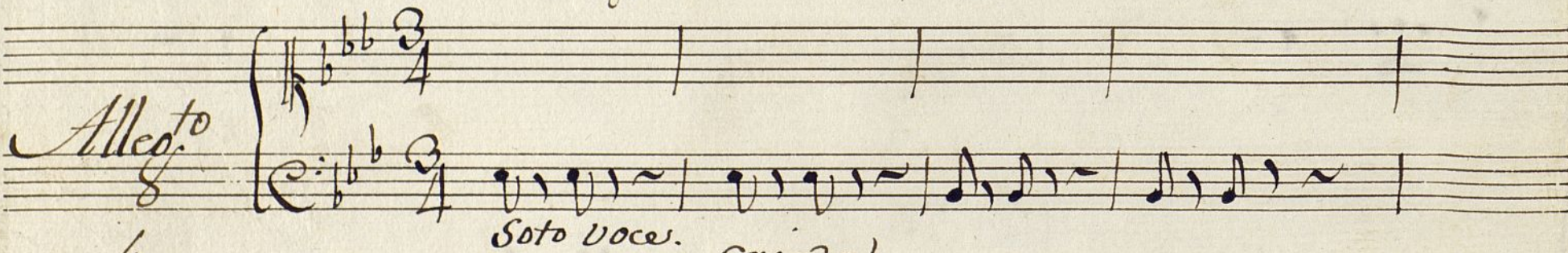
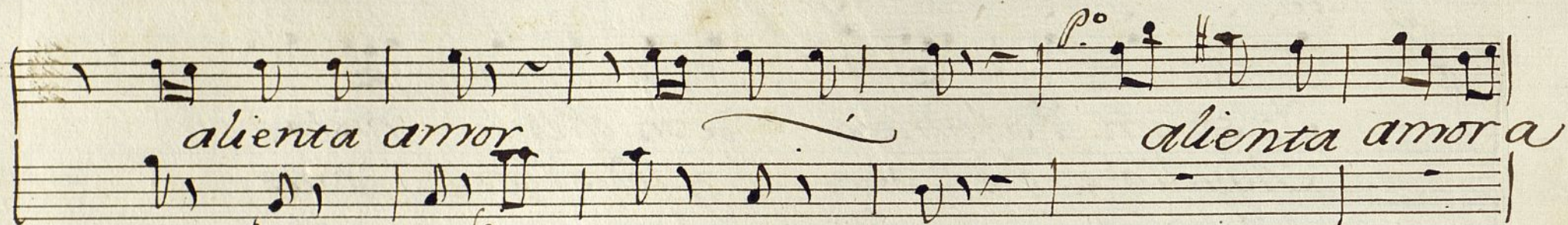
la 3.<sup>a</sup> no.



*Allegro dos mas*

Estos siete compases de pitornelo fueron los que tocaban  
 despues de la ~~desaparicion~~ <sup>desaparicion</sup> de Madrid  
 y asi solo oia un a cada y al tanto porque ~~tocaban~~ <sup>tocaban</sup> en ~~el~~ <sup>el</sup>







*el*  
*chuc.* *es mi Juana* *asimi Vida si mi bien si mi*  
*c. c.* *vaja luego y antes mira si nos ben y antes*

*Rinfe*

*Vida si mi bien si mi bien.*  
*mira si nos ven si nos ben.*

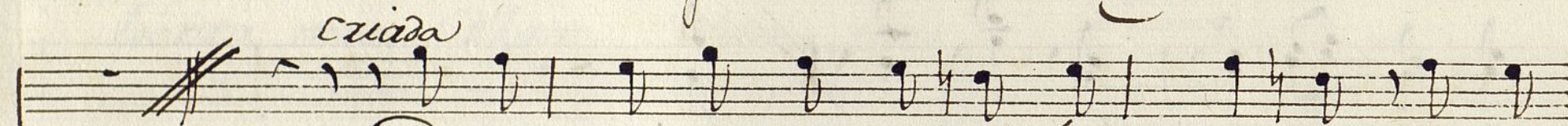
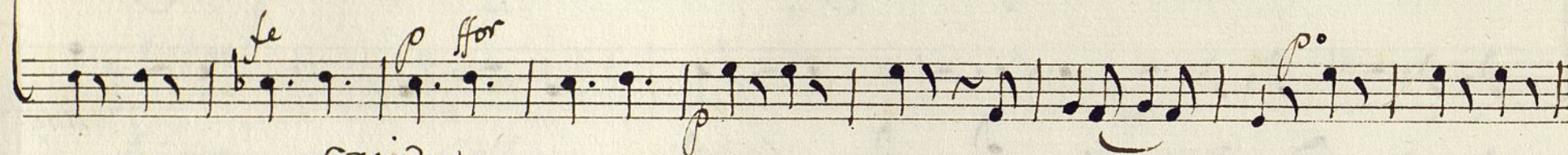
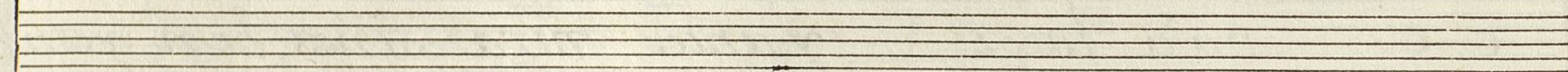
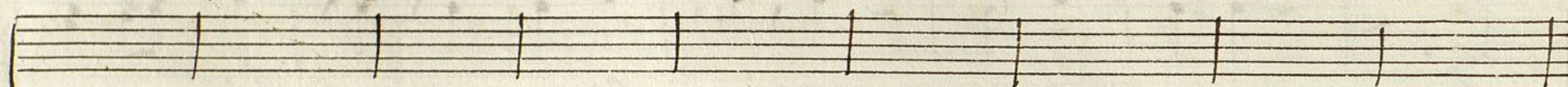
*Rinfe* *Allegro*

*All. Brill.<sup>te</sup>*

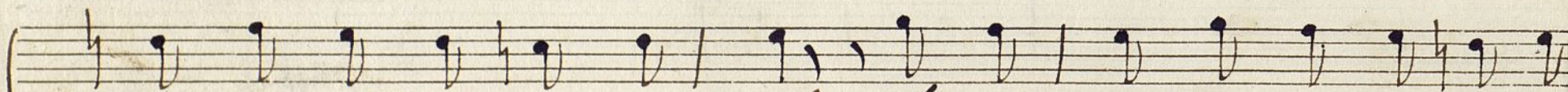
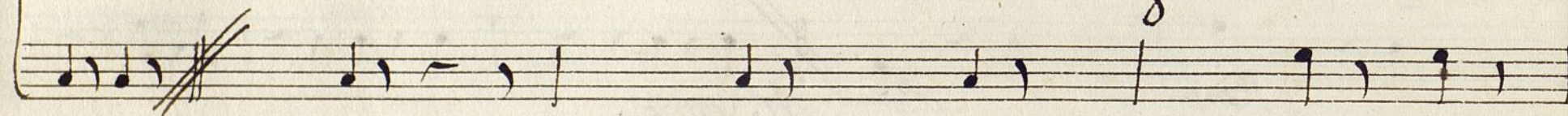
*no alterado.*

*Finor.<sup>to</sup>*

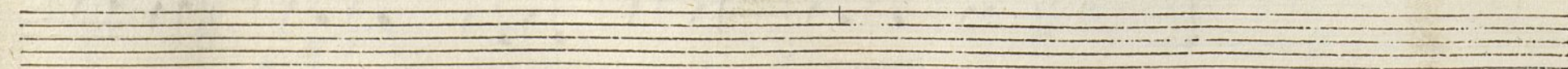
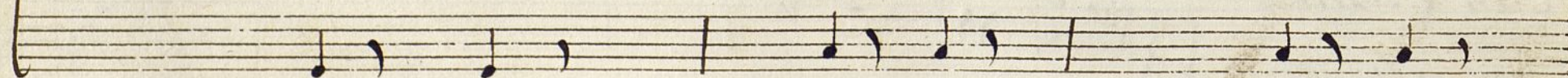




De esta casa me voi al instante por que  
el salario no estilan pagarlo la co




toda un Infierno esta echa los Cortesos lo propio que  
mida dan con poco para el trabajo es inaguar-






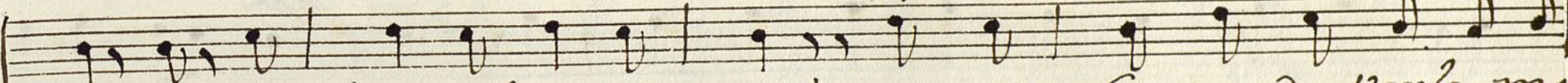
Page



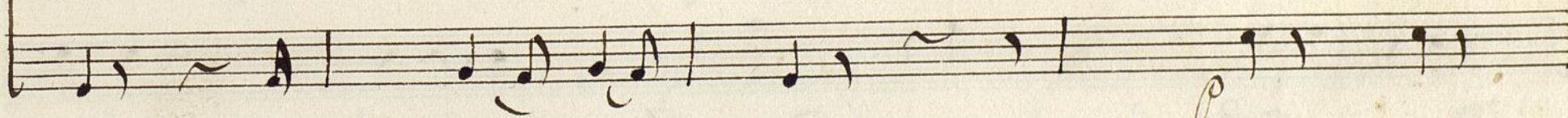
noxia suben vajan entran y se van Jesus Jesus que  
table y los Amos son de Satanas Jesus



cada



dices perdido el mundo está se so foca de verlo mi-  
al momento me voy a tu-



Amo pero mi Ama le save a callar todo es  
Casa mientras otra busco a donde estar que pe-





niñas Cortesos y muebles ambre deudas y necesi-  
 liza mi pecato en esta por q. el diablo suele hacerlo

dad ambre *Page* tienes mas q. tra  
 mas por *mejor es ca-*

*ca da* *Page*  
 blarme falta mucho mas despacha en decirlo  
 sarnos dejar de servir a Dios y no tardes

*Rinfe*



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 written in a cursive hand. The first system includes the lyrics: "por q.<sup>e</sup> mi Amo della oficina a casa Vra a en venir Juana ve tu delante que boy tras ti que (ella)". The second system includes the lyrics: "atiende y registra sy oyendolo es a Dios que recelo nos an visto a tan atiende y registra si oyendolo estan si o qui a Dios que recelo nos an visto aqui nos". The piano accompaniment features chords and melodic lines, with a "los 2" marking above the first measure of the second system.

por q.<sup>e</sup> mi Amo della oficina a casa Vra a  
en venir Juana ve tu delante que boy tras ti que  
(ella)

atiende y registra sy oyendolo es  
a Dios que recelo nos an visto a

tan atiende y registra si oyendolo estan si o  
qui a Dios que recelo nos an visto aqui nos



yendo lo estan si  
an visto aqui nos

Poco fe

*Allegro*

*All.*



*Anno*

Vengo de la ofi cina esem Vengo de la ofi-  
 ciada De casa de mi Anno su de

cina lleno de embrollos lleno lleno lleno de embro-  
 salgo abuxada salgo salgo salgo abuxa

llos por q.<sup>e</sup> mis por q.<sup>e</sup> carga to dito so-  
 da salgo y ala de usted me vengo por



bue mis ombros sobre expediente de a  
 unos dias por Amo: que tea pasado ha  
 qui expediente de acà - Cartas circu  
 lli Page. di chica la verdad ex. da ai Don Ara  
 laxes certifica ciones liquidar las cuentas mirar los in  
 nasio yo soy recogida y en aquella casa ai muchama  
 rinfé



formes (v v, ha) yet Gefe yet Gefe yet Gefe yet  
licia yet alma yet alma yet alma yet

(v, v, ha) aun tiene q. hablar aun  
su su ha ya me entiende usted ya

Arro. Muchacho: si ala ora puenta, muchacho:  
Page. ya voy.  
Arro. a prisa pel maro: de donde bien es animal  
Page. De Texax, y de Camino e leido el Mercurio por un q.  
Arro. con que tu eres amigo de noticias:  
Page. Si Señor  
Arro. traeme la bara y el Gorro  
Page. Voi Volando  
Arro a prisa: abre q. llamas  
Page. Voi halla: esta sera mi (Amorita)  
bui abria a toda prisa

Parola y al Sep.<sup>o</sup>



Amo. tan mala es esa Casa Juana!

Ca. de. ai Señor yo soy Doncella como usted sabe y podría!

Page. tontería tontería

Amo. Calla bruto: (Page) su mere

Amo. salte fuera ésta que llamo

Page. Malorum, salte a fuera mi Amo bruto  
y Juana: malo malo

los 3.

Atiendan atiendan <sup>sin preocupacion</sup> a la diversion la tonadi-  
llita y la diversion  
y la diversion y



Amo.

Sientate Juana

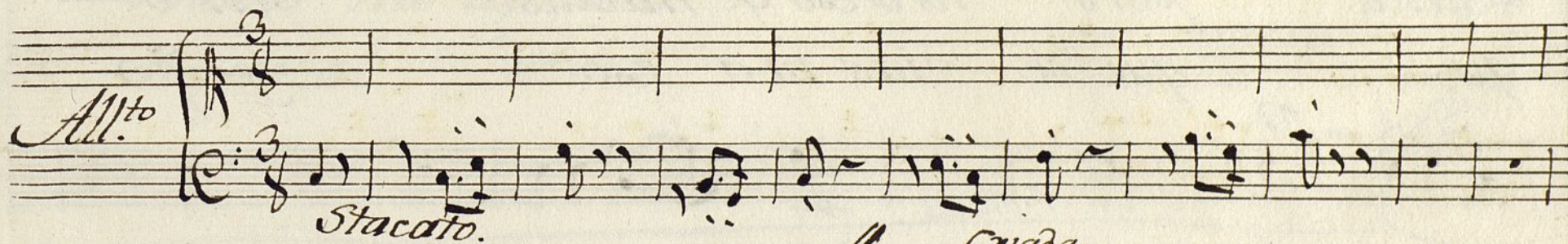
ex<sup>da</sup>. Senor::

Amo: yo lo mando

ex<sup>da</sup>. Obedezco

Amo: Vaya Cuéntame lo q. te paído  
en la casa de tus Amos.

ex<sup>da</sup>. Orgame tited con Ciudadano



Ciudadano

Como el Ama es moza yes.

Tambien en casa entrar gen



Rinfe



ta Viejo el Amo tiene ella Cortesos y anda en casa el.  
tes de milicia y mi Amo con ellos hace sus con.  
Diablo pero tu a eso q.e hacias los o—  
quistas que de cias tu a eso yo de  
los me tapaba y por huir tentaciones  
cia admirada las embras como vencer.



*Amo*

me santi guaba -- la niña es virtuosa  
 la gente de armas es que los tiros de ellas

mucho me agrada.  
 llegan al alma

*ex. do*  
*Al*  
*un*  
*39*  
*do*

*Amo q. es chusco los ojos me quina y me ofrece  
 mueble de aquellos q. mi Ama feria hacer choco*



*Amo*

~~duro para una mantilla y tu q.<sup>e</sup> respondi  
late con migo queixa y tu lo toles~~

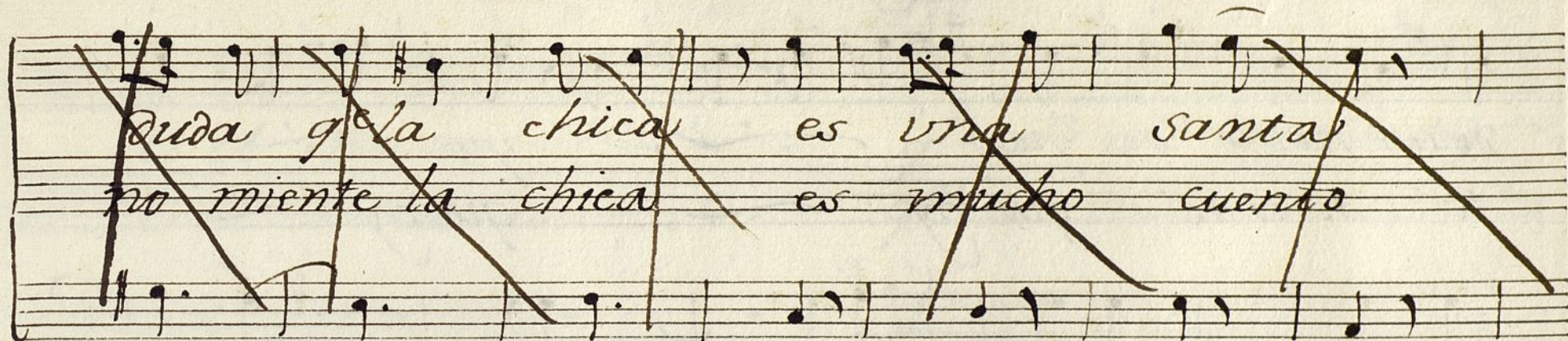
*ex<sup>ta</sup>*

~~distes como buena cristiana que  
xabas soy bonita para ese g.<sup>o</sup> aun~~

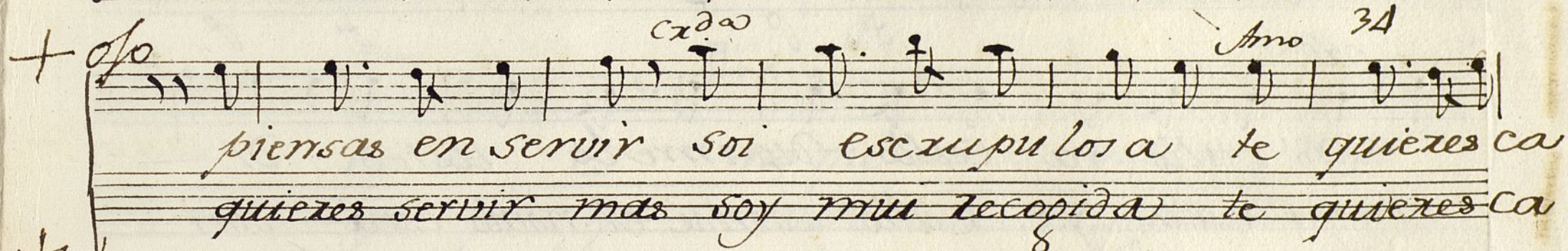
*Amo*

~~miru q.<sup>e</sup> esta Viejo y que tiene alma no ai  
que soy una pobre mi honor conserto si~~

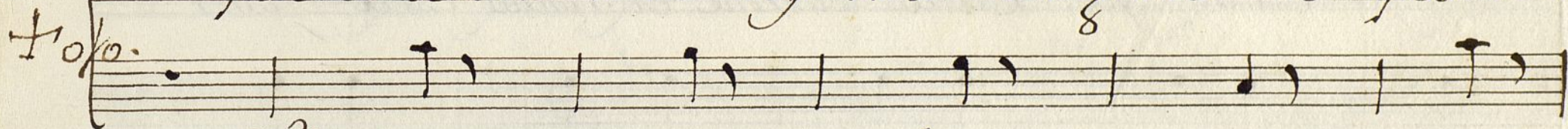




~~Duda que la chica es una santa  
no miente la chica es mucho cuento~~



piensas en servir soi escrupulosa te quieres ca  
quieres servir mas soy muy recogida te quieres ca



sar Eso es otra cosa pues calla pues calla que  
sar eso en todo el dia pues calla pues calla que oy



de un novio se que *f* *p* que *f* *p*  
 te casarás que oy *f* *p* que oy *f* *p*  
*crda*  
 No callo ya callo díganme lo usted di—  
 ya callo ya callo donde el novio está don  
*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*  
 Amo  
 pame lo usted *f* *p* chi c.  
 de *f* *p* chi c.



*Coda*

es el novio *g.n g.n g.n diga usted.*  
 es el novio es *g.n*

*Amo*

es es es no me atrevo pues soy buido  
 yo yo yo morenita queridita

*Page* *Rezd. P*

no me atrevo a declarar Señor paze -  
 con migo teas de casar Señor con mi -

43



*Amoycr<sup>da</sup>*  
 ce me llamai- *Marcha presto presto*  
 migo sera. *Amoycr<sup>da</sup> vete bruto bruto*

*Page*  
 marcha bruto bruto *Ja se Vran di tal aquel no no*  
 marcha presto presto (*Page*) *ya me ixè con mi Muger aora*

*p.<sup>o</sup> Rinfe*  
 me ariempuge uested no no *esta escuela de merr.*  
 si xempuge ueste aora *ex<sup>da</sup> esta polla de las*

*Rinfe*



tierra en traido para usted an  
manos se le escapo a su merced se le

1or 3  
que biniere a interrumpirnos el tontazo de Ma  
ce. Pay. tras la chica anda mi amo pero no la a de co  
Amo la santita y el tontazo me la an pegado mu.  
ex. el pobrete ofici nista con su empeño salio

Pay. 8  
bien mira q. aong. el amo apriete no te aflojes tu mi  
bien insolentes a tre vidos os acordarcis de  
no Amo la santita y el tontazo me la an pegado mu.  
Pay. ex. el pobrete ofici nista con su empeño salio

ex. da  
bien mira q. aong. el amo apriete no me aflojare Ma  
bien mi (1or 2.) payase a quejar al Gefe de lo q. le pasa a

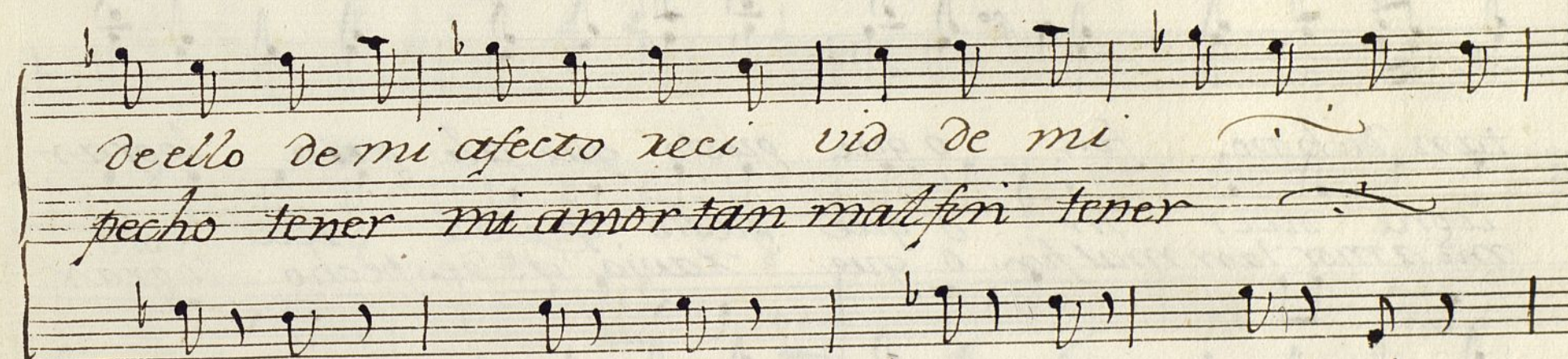


*Pape.* *cxda*  
 nuel dime quierex dueño ermoso yo te a  
 qui Amo Picarones (*Pape*) Señor Amo *cxda* Señor  
  
*Anno* *cxda*  
 oro es a mi a usted si si si a ti.  
 Viudo (*Anno*) marchad pronto y dos si si si (*Pape*) es a  
  
 si a usted si a ti si a usted si — y este dulce en prueba  
 mi *cxda* es a mi *Pape* es a mi es a mi (*Pape*) de mi afecto la ma.  
*Anno* si si (*Pape*) si (*cxda*) si





de ello de mi afecto recibid y este dulce en prueba  
mola Señor Amo recibid (Amo) o que xavia quedas-



de ello de mi afecto reci vid de mi  
pecho tener mi amor tan mal fer tener



o que gusto que alegria esto -  
Pag. y c. 2.º o que gusto que alegria lograr  
Amo o que xavia q. despecho tener



sies  
 tan dichoso fin o que gusto q<sup>e</sup> ale gua lograr  
 sies saber fingir y prosiga este capricho por si-  
 mi amor tan mal fin o que xavia q<sup>e</sup> despecho lograr

tan dichoso fin o que gusto que ale gua lograr  
 logra dwer fir o que gusto que ale gua esto  
 mi amor tan mal fin o que xavia q<sup>e</sup> despecho lograr

tan dichoso fin y vayan-  
 sies saber fingir y prosiga este capricho por si-  
 mi amor tan mal fin y vayan las seguidillas para el



Handwritten musical score for "Allegro" by J. P. Arriaga. The score is written on five staves. The first staff contains a melodic line with a "fmo" marking. The second staff contains a vocal line with lyrics: "logra divertir / chasco concluir / por si logra / para el chasco / divertir. / concluir". The third staff contains a bass line with a "fmo" marking. The fourth staff contains a melodic line with a "por si para" marking. The fifth staff contains a bass line with a "Allegro" marking. The score is written in a cursive, handwritten style.



*All.<sup>o</sup>*  $\text{H}^\# \frac{3}{4}$

Noai cosa en este Mundo mas criti

cada — — — — — *crda po* Noai cosa en este.

*Amo.* *po* no ay cosa en este mundo mas criti —

*page* Noai cosa en este mundo mas criti cada

cada no ai cosa en este mundo mas criti cada —

*fmo* *fmo* *fmo*



los 3 P.<sup>o</sup>

mas criti cada No di cora en este Mundo mas criti

cada mas

cada mas

vicio nuestro servicio q. el comico quando es siempre muy Censu

hace que

algo en las del alto y



fe

tablas.

chico

algo en las tablas algo  
del alto y chico del

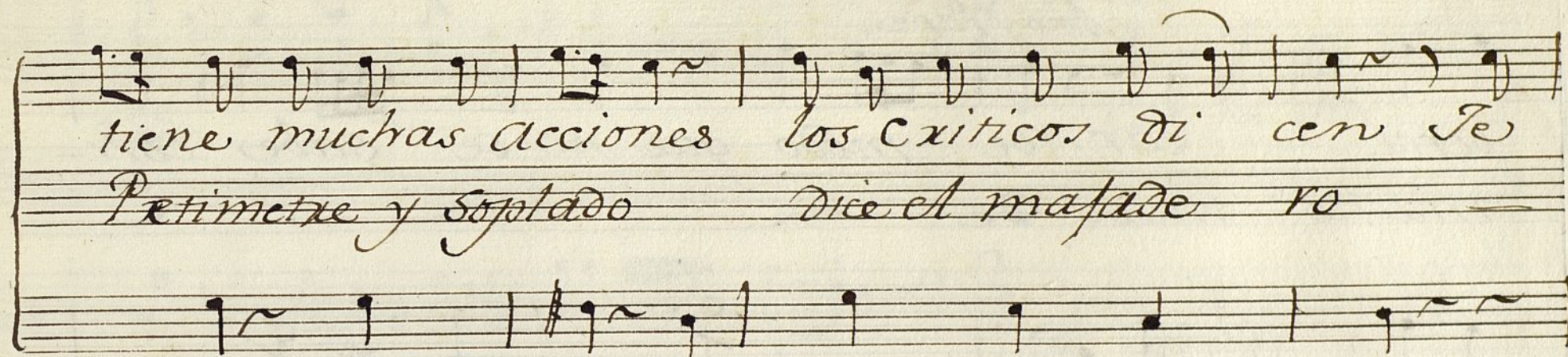
fmo

Anno

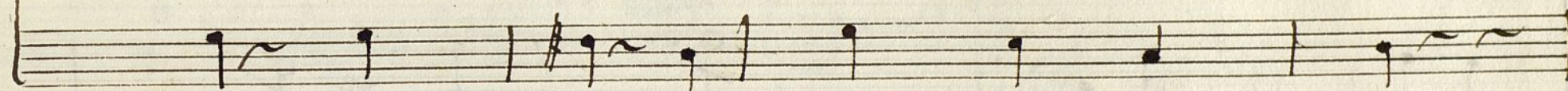
Si el cornico es algo soso dicen desde el Pa  
Page: De aquel que no es Petimetre dicen las Galli  
caída

rio Jesus Jesus Jesus y que fuial dad Si  
nas Jesus este se caio para patam ~~Para~~ del  
Anno





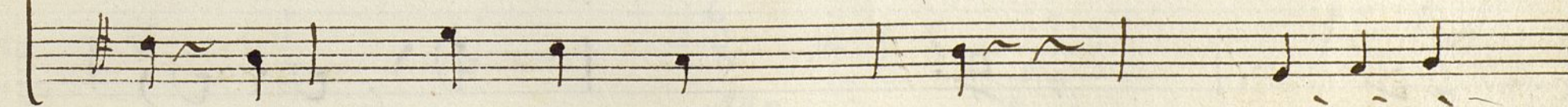
tiene muchas acciones los Criticos di cen Se  
Petimetre y Soplado dice el masade ro



<sup>Pape.</sup>  
sus Jesus parece toca el timbal si grita mucho en lo  
vaya vaya que es facherda asta no mas <sup>ex<sup>ta</sup></sup> de aquel q. habla en ton



versos dicen lo palur — dos que bien q. e bien q. sabe  
vaso refunfunan muchas y si tiene tonillo





*Amoy Page.*

perdi - car de modo que no se sabe cor-  
mucho mas. De

lo q.e sea de agradar - pues yo lo se pues yo lo -

se - pues dilo aber pues

pues yo lo se pues dilo a

se

se



{ se  
ber

cada  
con la obe  
con ser hu

And. te  
And. espresivo.

Diencia con el respeto — con el desue lo ya  
 Page: bravo And. lindo Page: muy bien  
 milde con ser constante y no llenarse de

for  
los 2.

plica cion tu tienes xa  
 vanidad And. esta falta tu dices ver —

All.<sup>o</sup>



zon tu      tu

dad tu      tu

lot 3      All.      Amo

y asi postrados todos ya vuestras plantas xer

y asi postrados todos a vuestras plantas el

rendidos ofre

el perdon os pe

rendidos ofre como la vida

el perdon os pe dimos de esta vmo

rendidos ofre como la vida y alma rendidos ofre

perdon os pedimos de esta vmorada el perdon os pe



*los 3*

y alma la la vida y alma rendidos ofe  
 dimos de esta umorada el perdono pe  
 cemos la rada  
 cemos la vida y alma  
 dimos de esta umorada

cemos la vida y alma la  
 dimos de esta umorada de

*Allegro*

Musical notation on three staves, including a grand staff with piano accompaniment and a single staff with vocal melody.



Ayuntamiento de Madrid



Ayuntamiento de Madrid



Ayuntamiento de Madrid



*Violin 1.º Ton. a 3.ª el Pase y Montañés.*

*Allegro*  $\text{2/4}$

*Poi dol* *se assai* *dol* *po*

*la 3.ª vez no* *Al secondo dor mas*

*je* *p* *je* *po* *dol* *je*



*Soto Voce y Picado*

Handwritten musical score for *Soto Voce y Picado*. The first system (measures 1-4) is in treble clef, 2/4 time, with a key signature of one flat. It begins with a double bar line and a repeat sign. The second system (measures 5-8) continues the melody. The third system (measures 9-12) includes the word *Rinse* above the staff and *p.º for p.º* below. The fourth system (measures 13-16) ends with a double bar line and the word *Allegro* written to the right.

Handwritten musical score for *Soto Voce y Picado*, continuing from the previous page. The fifth system (measures 17-20) is in treble clef, 6/8 time, with a key signature of one flat. It begins with a double bar line and the word *Allegro* written above. The sixth system (measures 21-24) includes the word *Junto al puente* above the staff and *tono Poca 1.º* below. The seventh system (measures 25-28) ends with a double bar line and the word *al Puente* written to the right. The eighth system (measures 29-32) includes the word *al Puente* above the staff and *tono Poca 2.º* below. The ninth system (measures 33-36) continues the melody. The tenth system (measures 37-40) includes the word *al Puente* above the staff and *p.º* below. The eleventh system (measures 41-44) continues the melody. The twelfth system (measures 45-48) ends with a double bar line.







Handwritten musical score for "Marcha de la Victoria" by Juan José Rodríguez. The score is written on ten staves, featuring various musical notations including treble and bass clefs, time signatures (6/8, 3/8, 2/4), and dynamic markings (p, f, p.o., f.o., p.o., f.o., p.o., f.o., p.o., f.o.). The music includes melodic lines, chords, and a bass line. The title "Marcha de la Victoria" is written in a decorative font at the top right. The score is signed "Juan José Rodríguez" at the bottom right. The manuscript is dated "1870" in the bottom right corner.



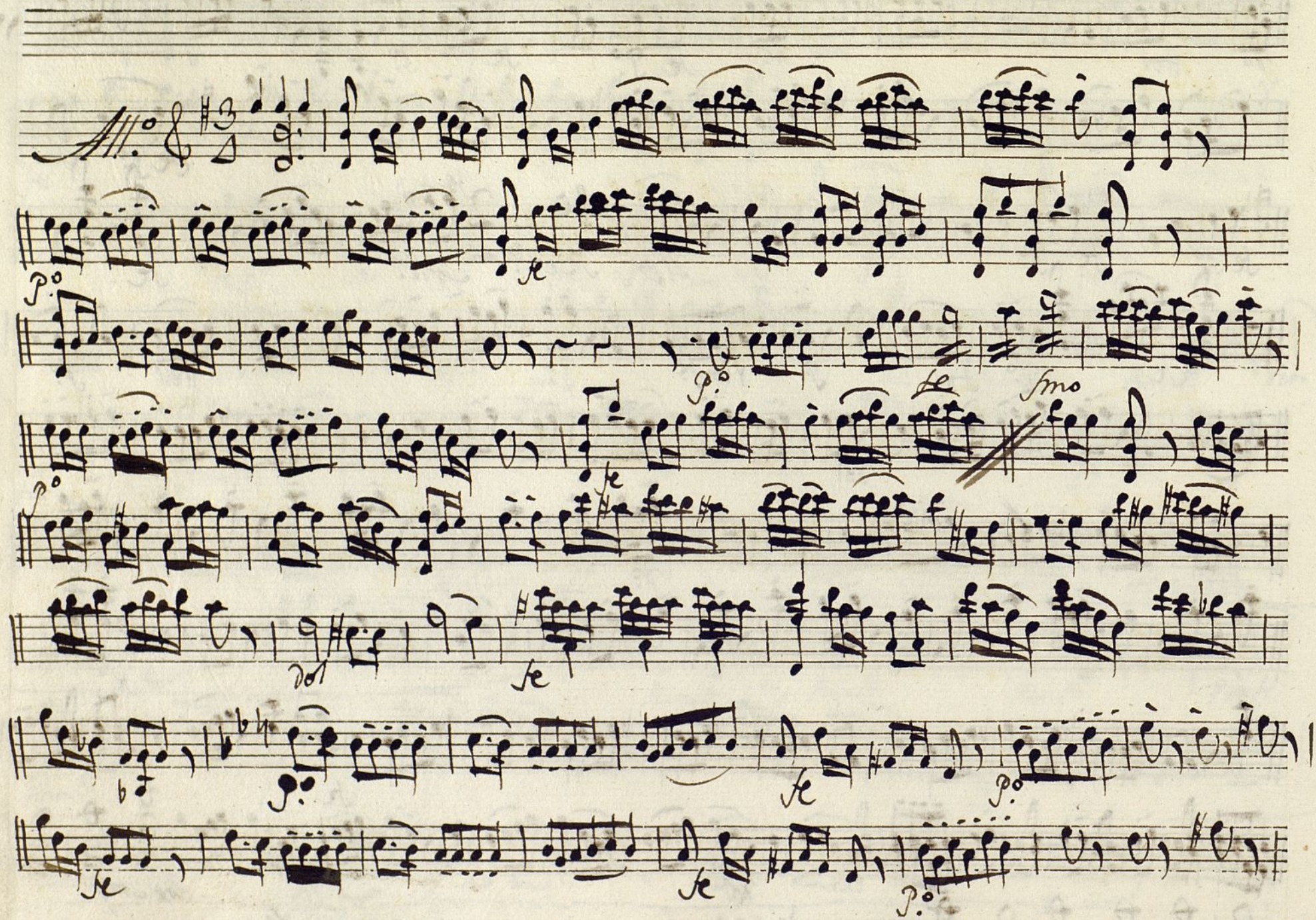
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- For* (first staff)
- Je p.* (multiple instances)
- 49* (measure number)
- Ret.* (Ritardando)
- All.* (Allegro)
- vinje* (fourth staff)
- Je alay* (ninth staff)
- Adagio* (tenth staff)

The score concludes with a double bar line and the word *Adagio*.









*Allegro*



Ayuntamiento de Madrid



101

*Violin 1.ª Ton.ª a 3.ª el Page Montañés.*

*Alleg. to*

*Piu. dol.*

*dol.*

*Pia 3.ª no*

*Allegro 2da mas*

*dol.*



*Soto Voce y Picado*

*Alleg<sup>ro</sup>* 3/4

*Do!*

*Al Segno*  
*Rinfe p for p.*

*All.<sup>o</sup> Brill.<sup>te</sup>*  
*no alterado.*

*Junto al puente.*

*tono Poco fa*

*al Puente*

*p.*

*tono Poco fa*

*al Puente.*

*p.*



The image shows a handwritten musical score for "El Segno" by J. S. Bach. The score is written on ten staves. The first staff begins with the tempo marking "Poco fe" (Poco feroce) and the number "127-11". The second staff has the tempo marking "Al Segno." and the instruction "All. no precipitudo". The score includes various musical notations, including notes, rests, and dynamic markings such as "p", "p.o", "dol.", "Rinf", and "parola y al Segno y paro". The manuscript is aged and shows signs of wear, including stains and discoloration. A library stamp from the "Ayuntamiento de Madrid" is visible at the bottom center.



A handwritten musical score for guitar, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "All." at the beginning, "Al. to" on the third staff, "Poco fe" on the fourth staff, "Rinf" (likely *rinforzando*) on the fifth and sixth staves, "for" (likely *forzando*) on the seventh staff, and "Para." at the end of the eighth staff. The score is written in a cursive, handwritten style on aged paper. The bottom of the page features the text "Ayuntamiento de Madrid".

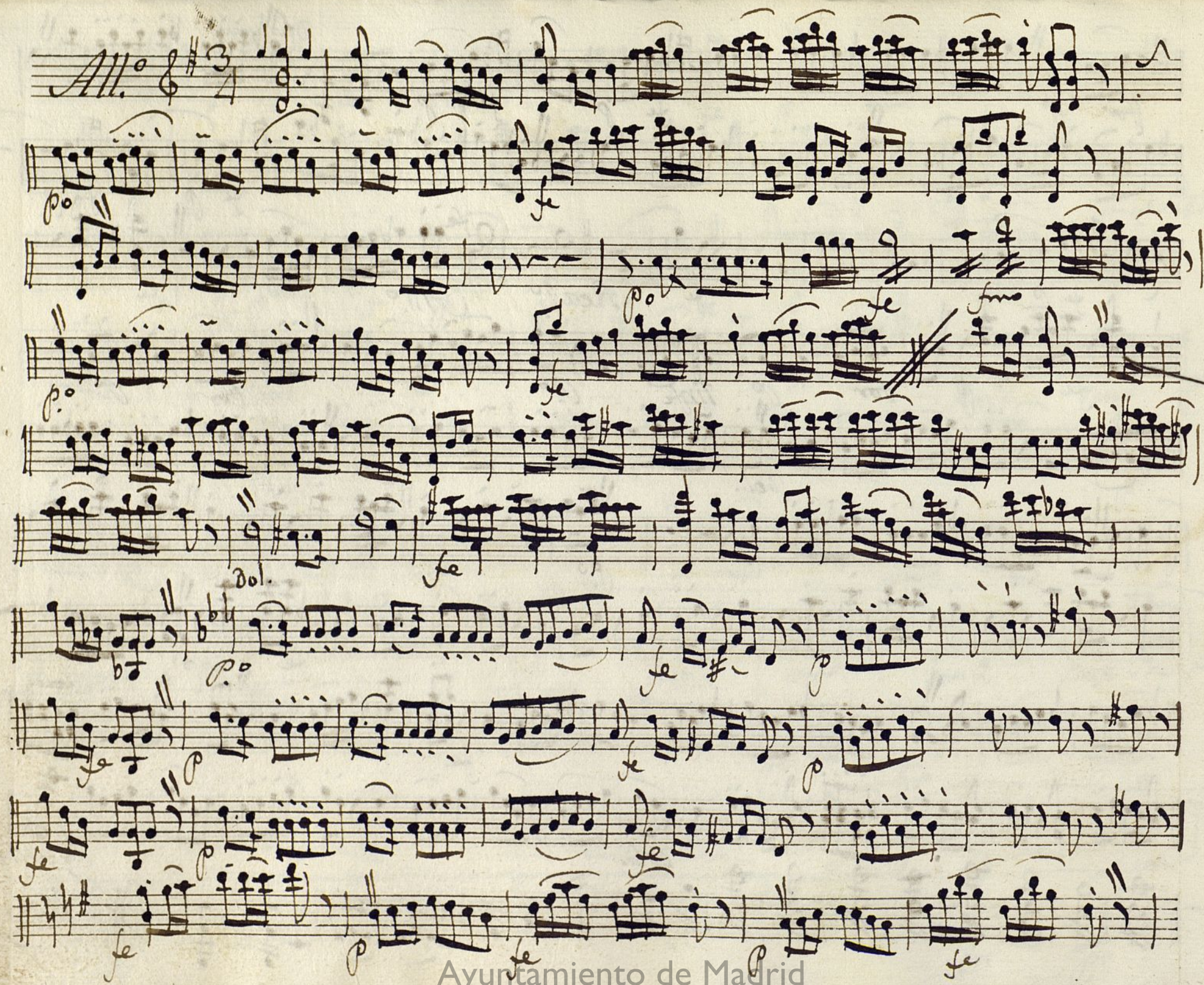


a.

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 annotations include:

- for* (multiple instances)
- Rea.<sup>do</sup>*
- All.<sup>o</sup>*
- finfe*
- dol.* (multiple instances)
- se avai*
- Allegro* (at the end of the score)



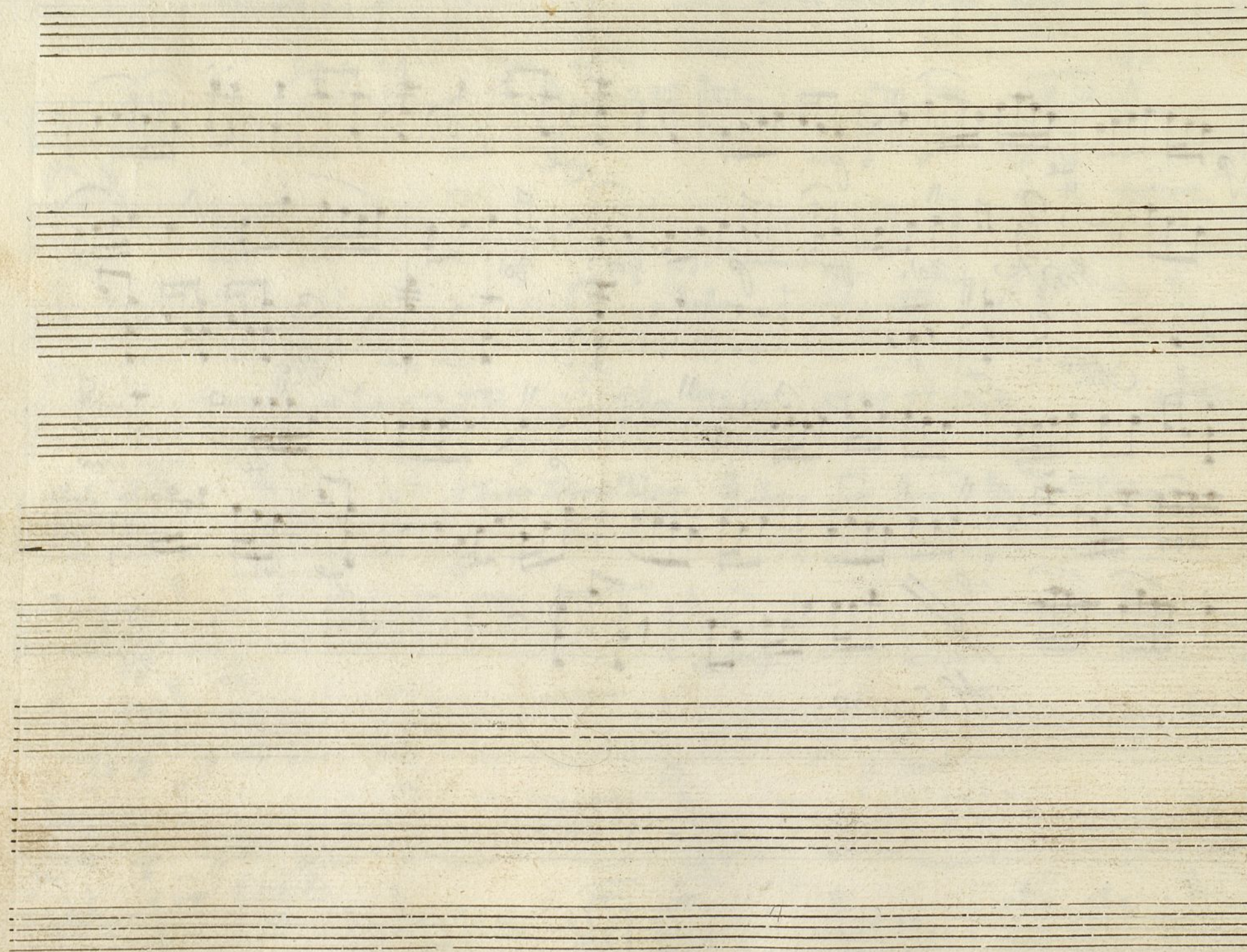






*Al Sepno.*







*Violin 2.<sup>o</sup> Ton<sup>a</sup> a 3 A Page Montanes.* Leon

*Mus 127-11*

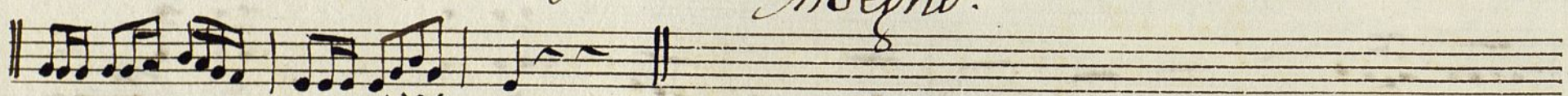
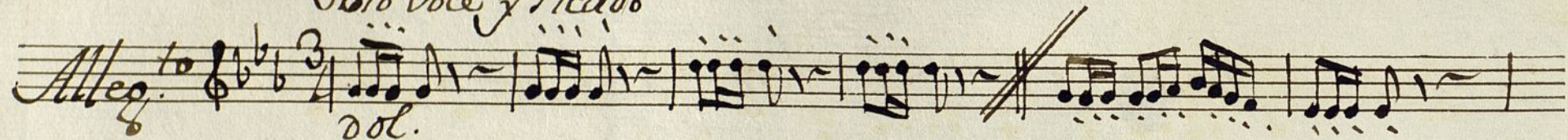
*Alleg.<sup>ro</sup>*

*p* *f* *dol* *la 3<sup>a</sup> no.* *p* *f* *dol*

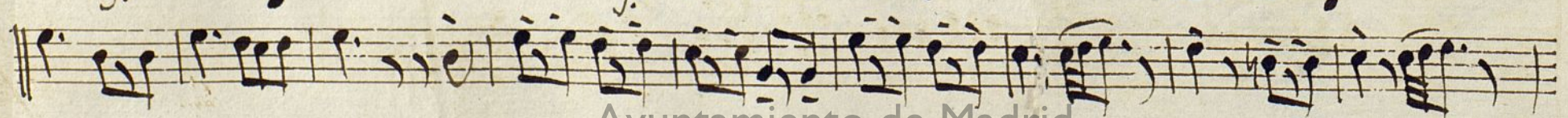
*Allegro. do  
viva*



*Stato Voce y Picado*



*Allegro.*





*Allegro no precipitatus*

*Parola y Alseono*

*Para*



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 historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- 10* (measure number)
- fe* (fermata)
- p<sup>o</sup>* (piano)
- mol* (molto)
- Rin<sup>te</sup>* (Rin<sup>te</sup>)
- Poco<sup>te</sup>* (Poco<sup>te</sup>)
- stacato* (staccato)
- 39* (measure number)
- 34* (measure number)

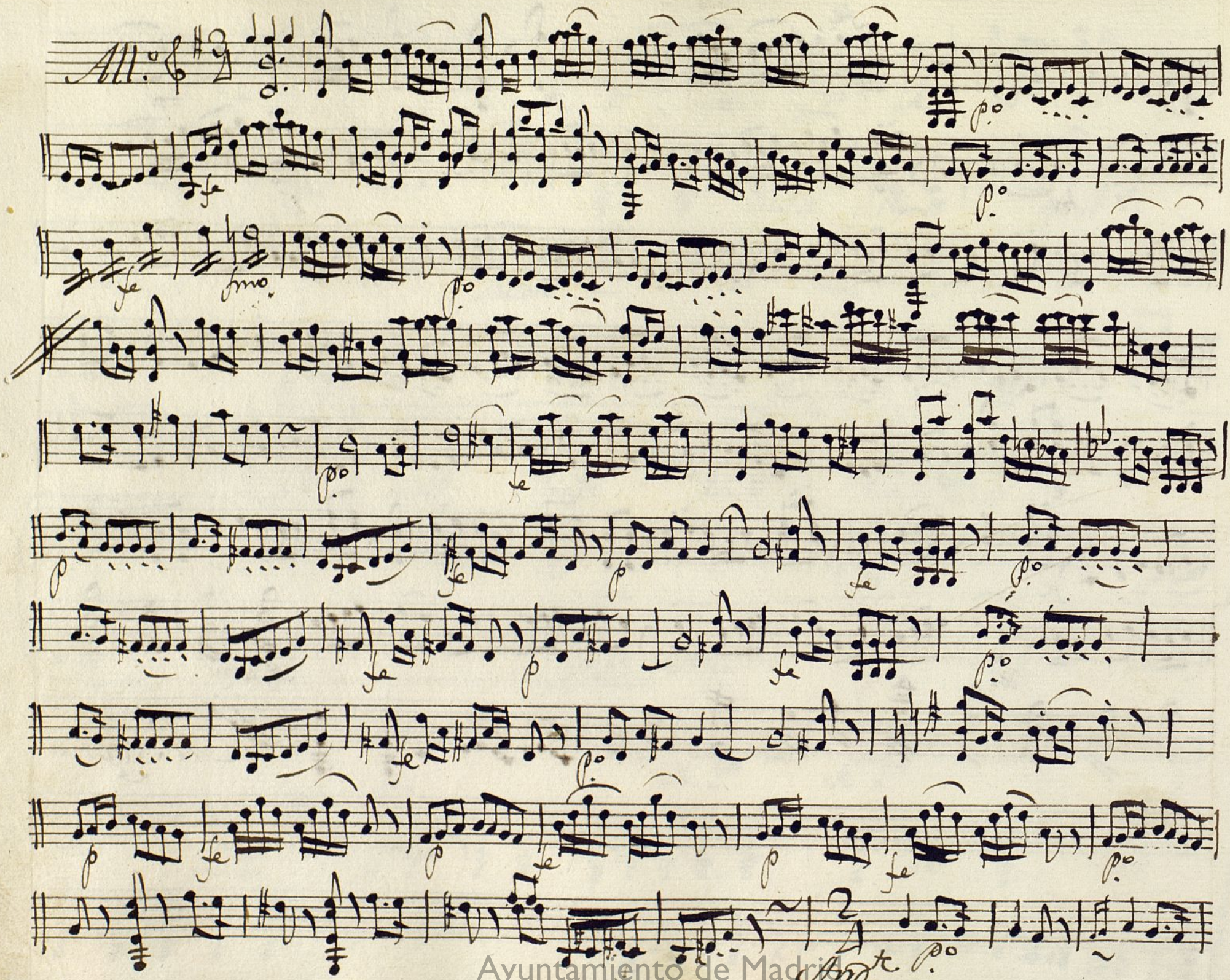
The score is divided into sections by brackets and contains various musical notations including notes, rests, and dynamic markings.



49

*fe*  
*p.o.* *for* *p.o.* *for* *p.o.*  
*fe* *p*  
*fe*  
*do!* *away*  
*Allegro*







A handwritten musical score on four 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 tempo marking "All.<sup>o</sup>" is written above the first staff, and the dynamic marking "p.<sup>o</sup>" is written below the first staff. The second staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "All.<sup>o</sup>" is written above the second staff, and the dynamic marking "p.<sup>o</sup>" is written below the second staff. The third staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "All.<sup>o</sup>" is written above the third staff, and the dynamic marking "p.<sup>o</sup>" is written below the third staff. The fourth staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "All.<sup>o</sup>" is written above the fourth staff, and the dynamic marking "p.<sup>o</sup>" is written below the fourth staff. The score concludes with the tempo marking "Al Segno." written below the fourth staff.

*All.<sup>o</sup>*  
*p.<sup>o</sup>*  
*All.<sup>o</sup>*  
*p.<sup>o</sup>*  
*All.<sup>o</sup>*  
*p.<sup>o</sup>*  
*All.<sup>o</sup>*  
*p.<sup>o</sup>*  
*Al Segno.*



Ayuntamiento de Madrid



*Violin 2<sup>o</sup> 1<sup>a</sup> a 3 et Paley y Montañes*

*Allegro*  $\frac{2}{4}$

*Poi dol*

*se alay*

*la 3<sup>a</sup> no*

*Allegro dos mas*

*dol*



*Allegro* *solo voce y Picado*

*Allegro*

*for p.<sup>o</sup> for p.<sup>o</sup>*

*All.<sup>o</sup> Brill.<sup>te</sup>*  
*no alterado*

*Junto al puente* *tono paote* *al Puente* *tono*

*po. fe*

*po.*

Ayuntamiento de Madrid



Mus 127-V

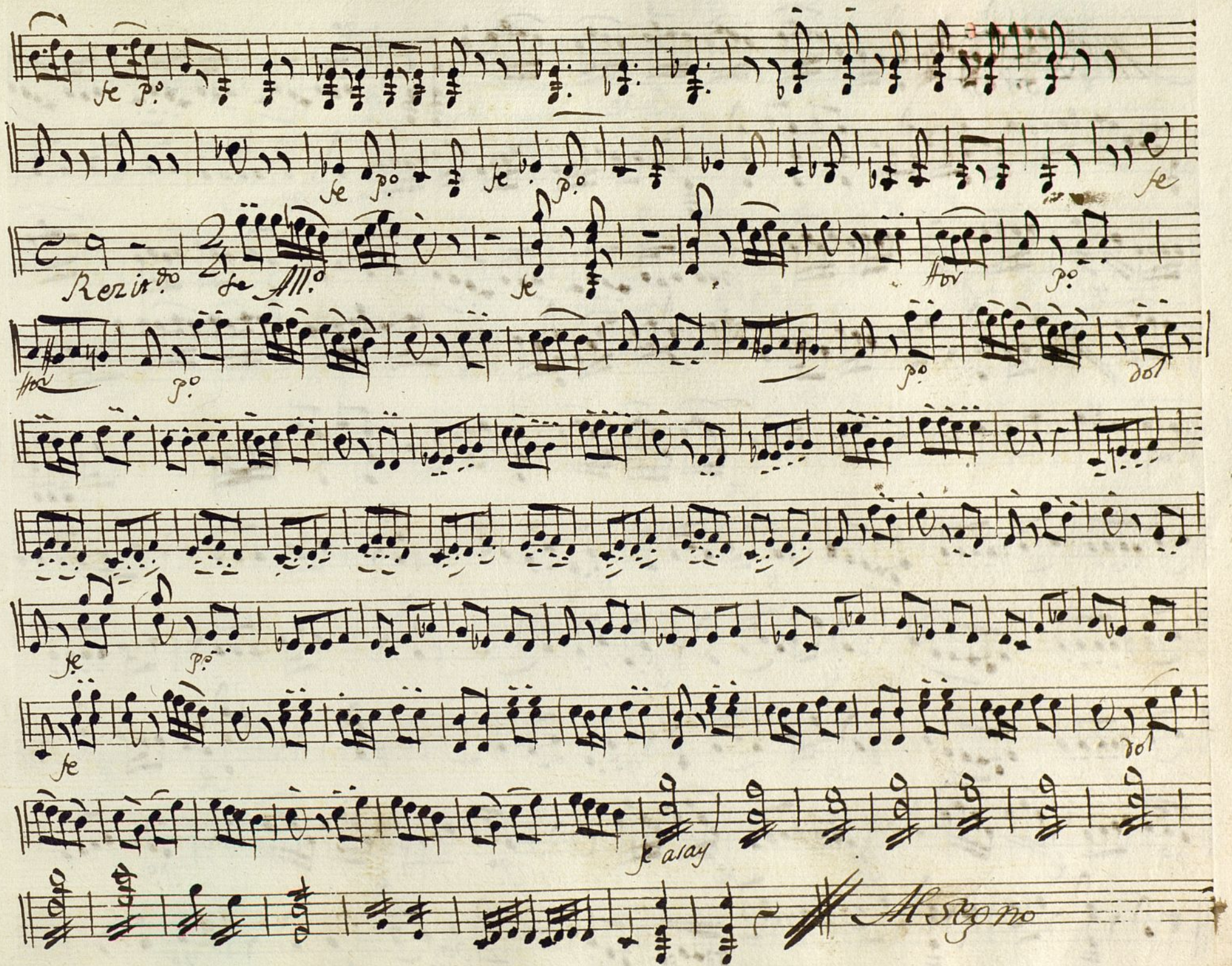
This image shows a page of handwritten musical notation, likely a manuscript for a Mass. The notation is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are various musical symbols, including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The text 'Missa' is written in a decorative, cursive script at the beginning of the third staff. The page is numbered '11' in the bottom right corner. The handwriting is elegant and characteristic of the 18th or 19th century.

Parola  
Allegro











A handwritten musical score on ten staves, likely for a piano or similar instrument. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score includes several measures with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used throughout. There are also markings like *te* and *mo* which may be abbreviations for terms like *tutti* or *meno*. The manuscript shows signs of age, with some ink fading and paper discoloration. The bottom of the page features a library stamp from the Ayuntamiento de Madrid.

Ayuntamiento de Madrid



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

*dol*

*Come Prima*

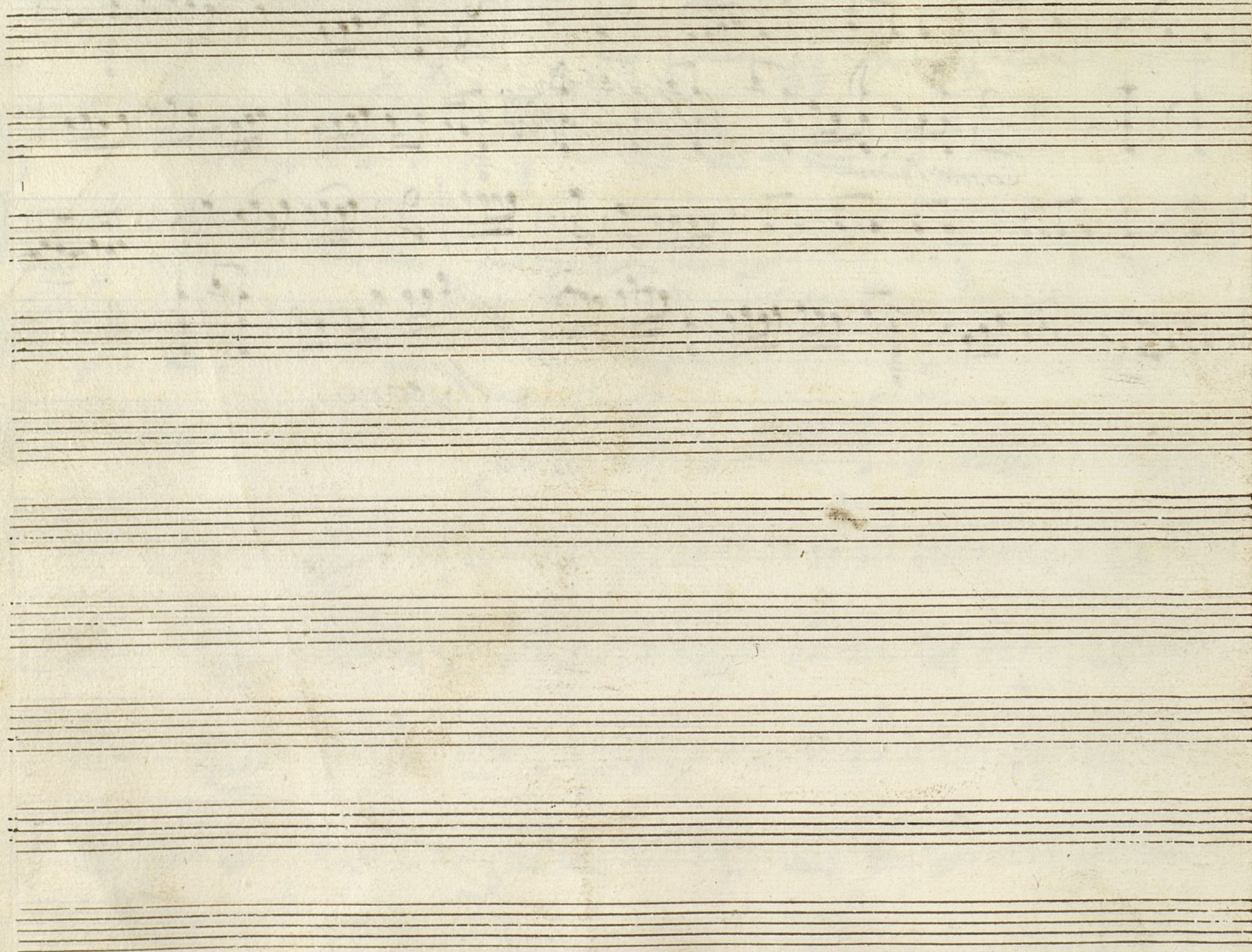
*p*

*p.o*

*f*

*Allegro*





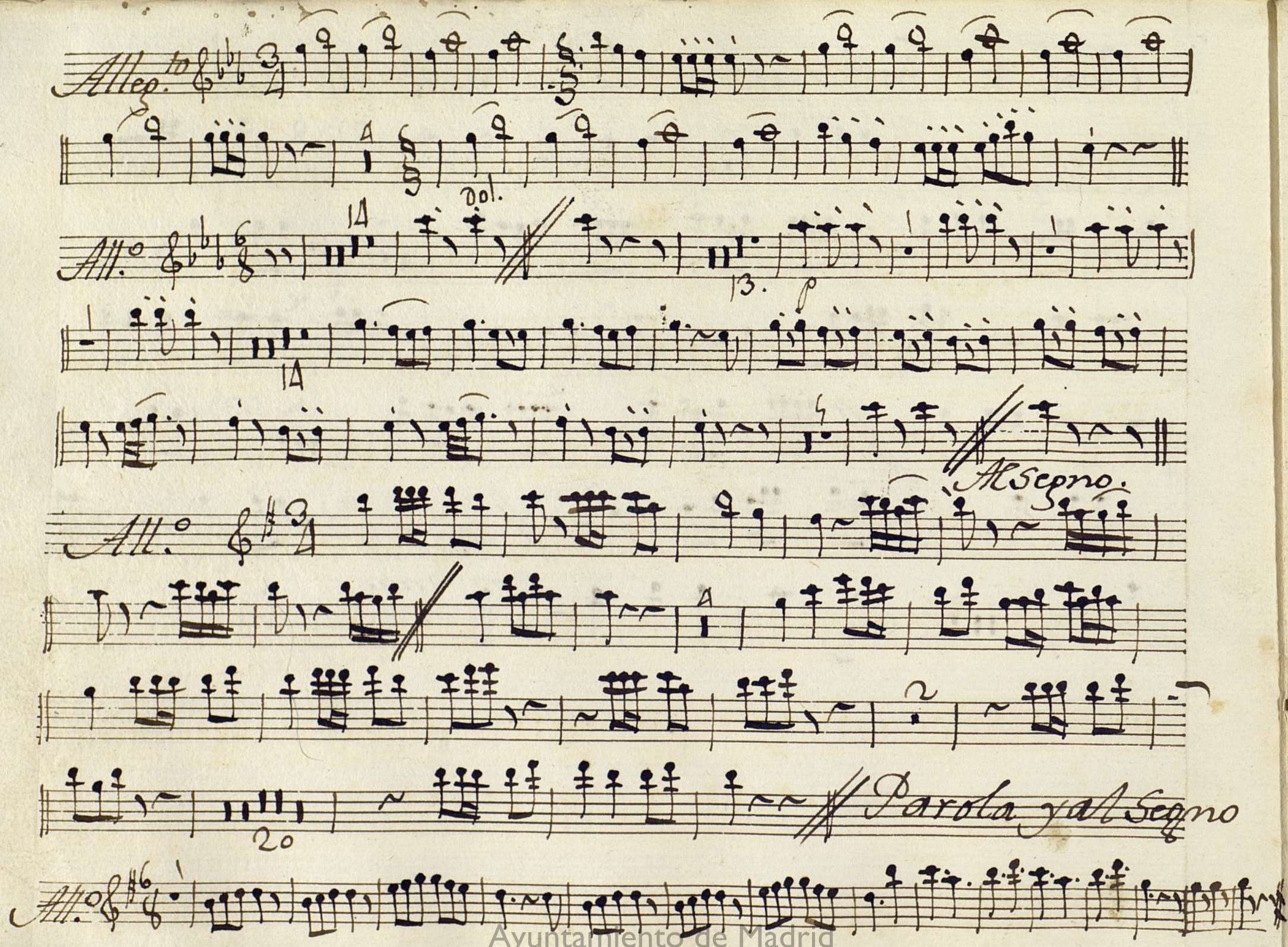


Oboe 1.º Ton.ª a 3.ª el Pape Montanes. Mus 127-11

*Cor flauta*  
*Alleg.º*

*ta 3.ª no*  
*Allegro*  
*dos mas.*







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:

- All.* (Allegro) at the beginning of the first staff.
- Measure numbers 10, 16, 20, and 25 are indicated.
- Dynamic markings: *f* (forte), *p* (piano), and *fmo* (finito).
- A section marked *All.* (Allegro) begins around measure 25.
- The score concludes with the instruction *Al Segno* on the final staff.







*Allegro.*



*Oboe 2.º Ton.ª a 3 el Page Montañes*  
*con flauta*

*All.º* 

*Al Segno  
dos mas*



Handwritten musical score for "Parola y al Segno" by Manuel de Falla. The score is written on ten staves. It begins with "Alleg. to" and a key signature of two flats. The first system contains two staves. The second system contains two staves. The third system contains two staves. The fourth system contains two staves. The fifth system contains two staves. The sixth system contains two staves. The seventh system contains two staves. The eighth system contains two staves. The ninth system contains two staves. The tenth system contains two staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "fe". The title "Parola y al Segno" is written at the end of the score.



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 with some ink bleed-through from the reverse side.

Key markings and features include:

- Staff 1: Triplet marking (3) above the first measure.
- Staff 2: Measure 16 marked above the staff.
- Staff 3: A large slur spanning the entire staff.
- Staff 4: Measure 20 marked below the staff.
- Staff 5: Tempo change marking: *And.<sup>te</sup> All.<sup>o</sup>* with a double bar line.
- Staff 6: Measure 15 marked below the staff.
- Staff 7: Triplet marking (3) above the first measure.
- Staff 8: *fmo* marking below the staff.
- Staff 9: *Allegro* marking below the staff.



*All.<sup>o</sup>* 3/4

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

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

*Al Segno*



*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3<sup>ta</sup> el Page Montañes.*

ms 127-11

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The key signature is one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by "p" (piano) and "f" (forte). A repeat sign is present on the second staff. The score concludes with a double bar line on the fifth staff.



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

*Al Segno.*

*Ses.<sup>o</sup> Tace.*

*In C.*

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

*Para.*

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

*Rex.<sup>o</sup>*

*4o*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *fmo*, *f*, *p*, and *x*. The score is divided into sections by repeat signs and includes tempo markings: *All.º* (Allegro), *And.º* (Andante), and *Allegro*. The piece concludes with the instruction *Al Sepro.* (Allegro).



Ayuntamiento de Madrid



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 3: el Pape Montañes.*

*Alleg.<sup>to</sup>* C:  $\flat \flat$  2/4

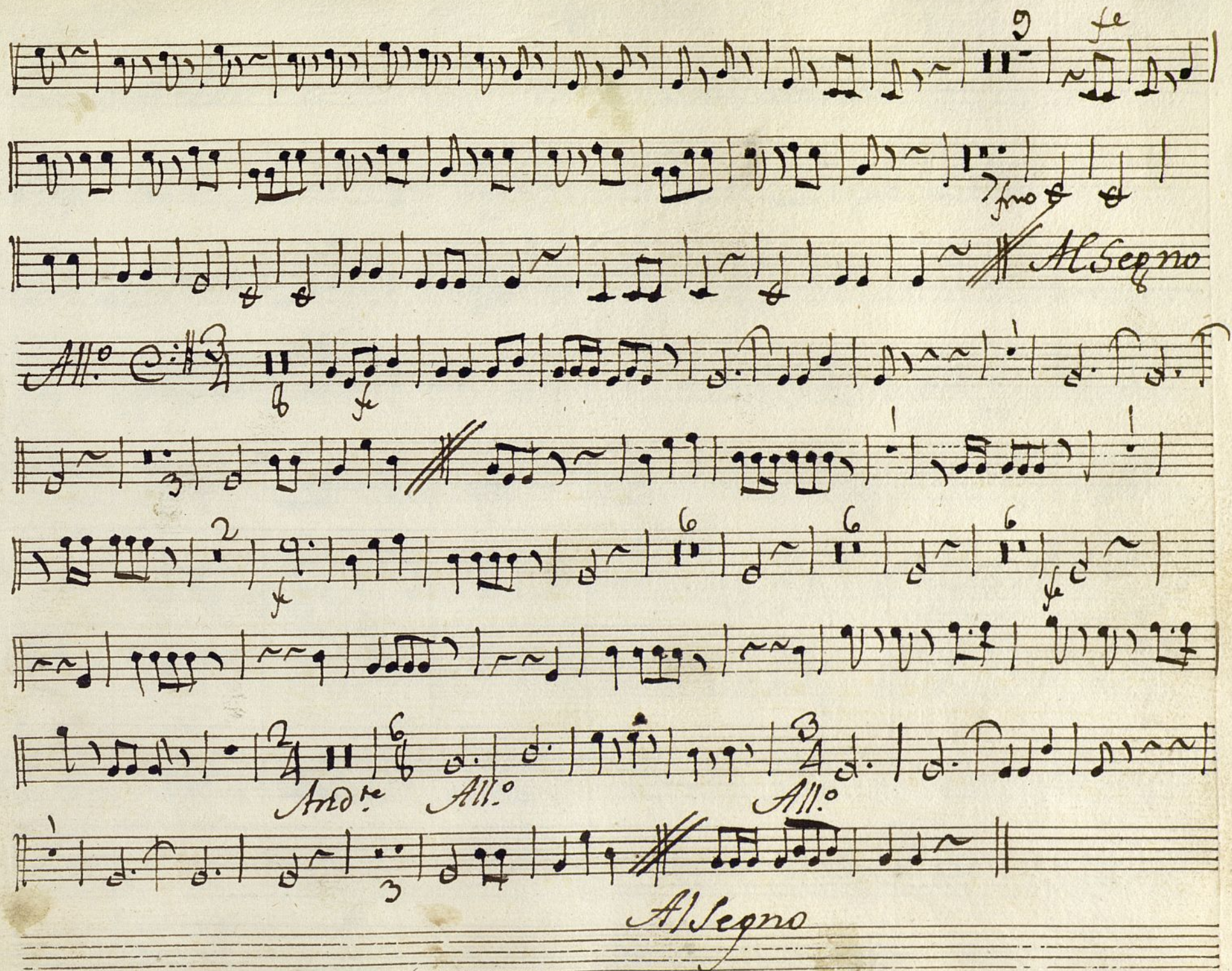
12 16 17

*U.P.*











Ayuntamiento de Madrid



t


Mus 127-11

Baxo Ton.<sup>a</sup> a 3.<sup>a</sup> et Pafe y Montanes

*Alleg<sup>ro</sup>* C:  $\flat$  2/4

*fmo* *for ten* *p.o* *se* *la 3 no* *Asepro no mas* *p.o* *se* *Sigue*



*Allegro*   
*Solo voce*

A single staff of handwritten musical notation. The notation includes various note values (e.g., minims, crotchets, quavers) and rests, written in a cursive style. The staff is divided into measures by vertical bar lines. The notes are written on a five-line staff with a clef at the beginning. The handwriting is fluid and characteristic of 18th-century musical notation.

Rinfe Rinfe p. Mseono

A single staff of handwritten musical notation. The staff is a five-line system. The notation begins with a treble clef. The first measure contains two eighth notes, followed by a quarter rest. The second measure contains two eighth notes, followed by a quarter rest. The third measure contains a quarter note, followed by two eighth notes. The fourth measure contains a quarter note, followed by two eighth notes. The fifth measure contains a quarter note, followed by two eighth notes. The sixth measure contains a quarter note, followed by two eighth notes. The seventh measure contains a quarter note, followed by two eighth notes. The eighth measure contains a quarter note, followed by two eighth notes. The piece concludes with a double bar line and repeat dots.

*All.<sup>o</sup> Brill<sup>te</sup>*  
*no alterado*

*smorz.*

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p.' and 'for'. The handwriting is in a cursive style typical of 18th-century manuscripts.

A single staff of handwritten musical notation. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, along with rests. The handwriting is in dark ink on aged, slightly yellowed paper. The staff is a single line with a clef at the beginning. The notes are written in a fluid, cursive style typical of 18th-century manuscript notation.

A single staff of handwritten musical notation. The notation consists of a series of eighth and sixteenth notes, some beamed together. A 'p.' marking is written below the first measure. The staff is on aged, slightly yellowed paper.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo markings like "Allegro" and "Poco fe".

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Melodic line with eighth and sixteenth notes. Dynamic markings: *p<sup>o</sup>*, *Rin<sup>te</sup>*, *p<sup>o</sup>*.

Staff 3: Melodic line with eighth and sixteenth notes.

Staff 4: Melodic line with eighth and sixteenth notes. Dynamic markings: *Poco fe*, *p<sup>o</sup>*. Section ending with a double bar line and the marking *Allegro*.

Staff 5: Melodic line with eighth and sixteenth notes. Dynamic markings: *p<sup>o</sup> fe*, *p<sup>o</sup> fe*, *p<sup>o</sup> fe*, *p<sup>o</sup> fe*.

Staff 6: Melodic line with eighth and sixteenth notes. Dynamic markings: *fe*, *p<sup>o</sup>*, *fe*.

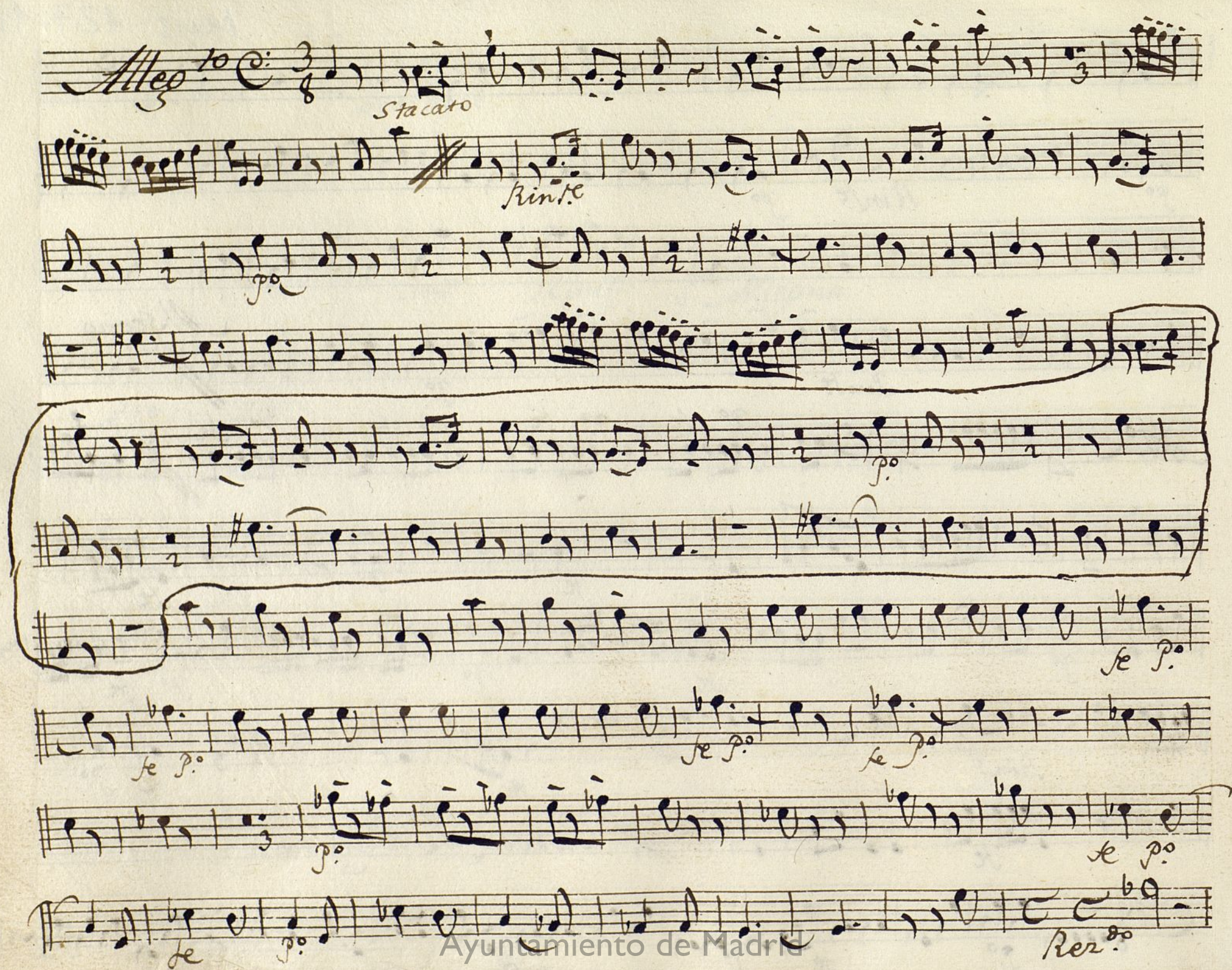
Staff 7: Melodic line with eighth and sixteenth notes. Dynamic markings: *p<sup>o</sup>*, *fe*, *p<sup>o</sup>*, *p<sup>o</sup> fe*.

Staff 8: Melodic line with eighth and sixteenth notes. Dynamic markings: *Rin<sup>te</sup>*, *fe*, *fe*, *p<sup>o</sup>*.

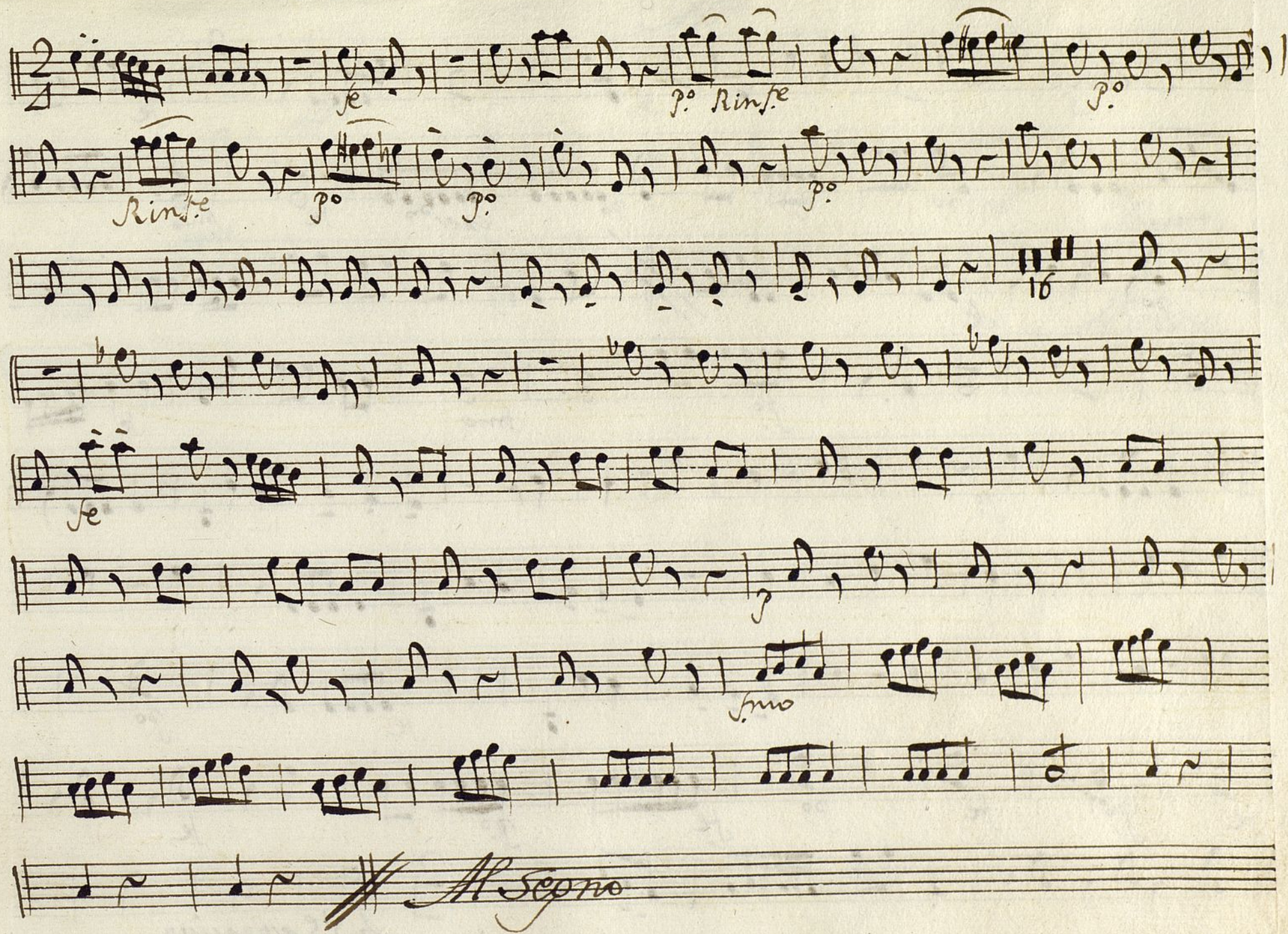
Staff 9: Melodic line with eighth and sixteenth notes. Section ending with a double bar line and the marking *Paxola y Allegro*.

Staff 10: Melodic line with eighth and sixteenth notes. Dynamic markings: *p<sup>o</sup>*, *fe*. Section ending with a double bar line.

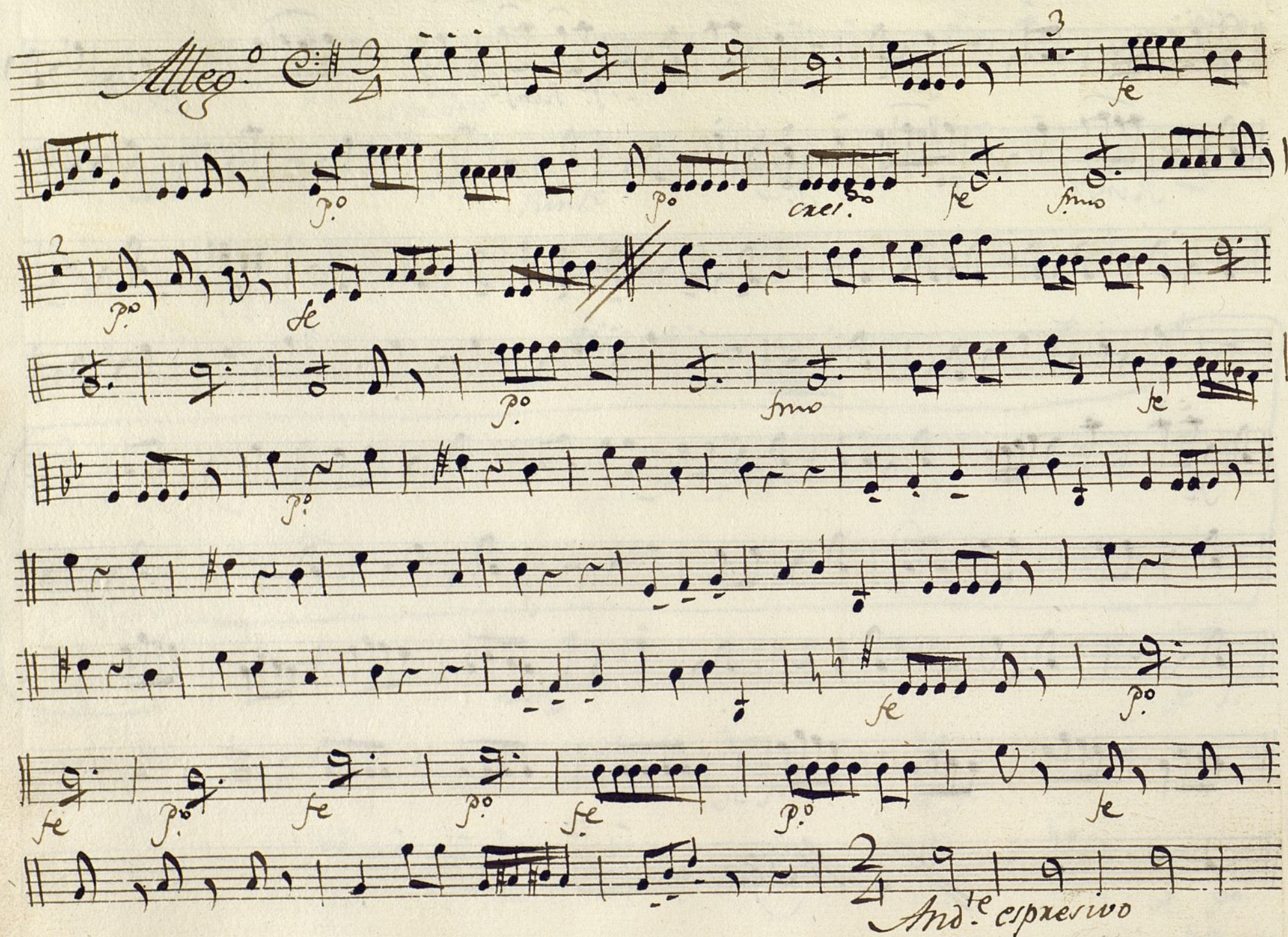




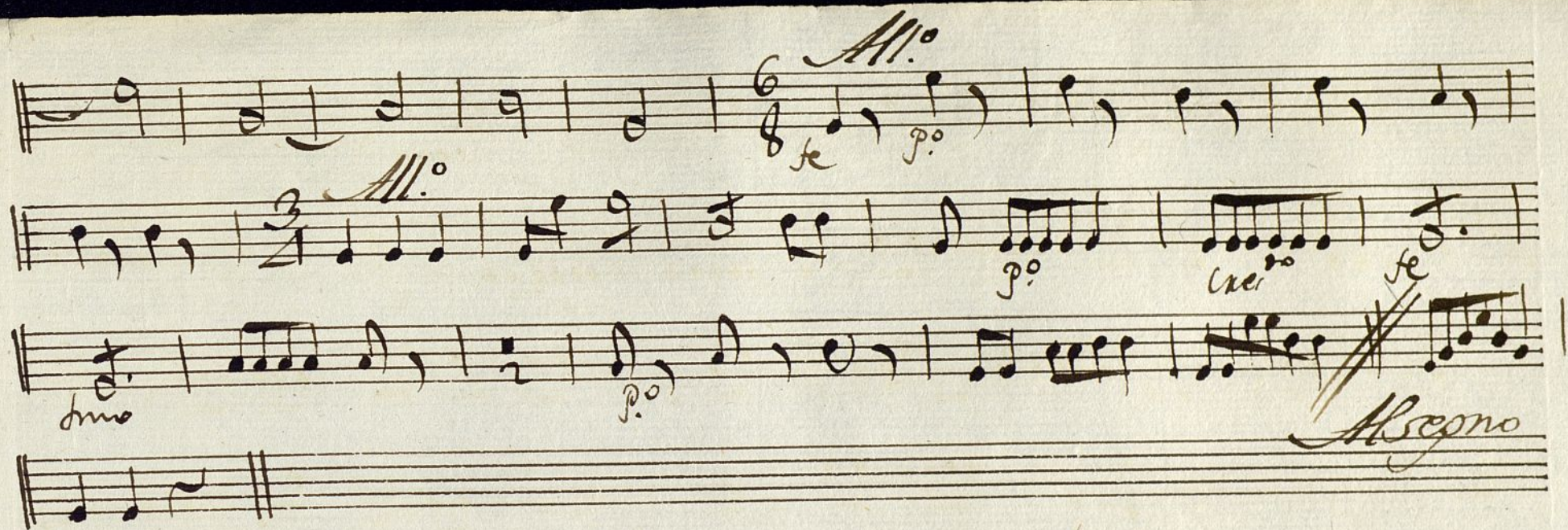














Ayuntamiento de Madrid