

Principe. Mus 114-2 48 7

— 2 —

Lep<sup>o</sup> 5. Martini la Cerna

La Prada y Camarero

114.2

Tomadilla a Duo.

La Distrada <sup>mendada</sup> Enamorada

Del S.<sup>r</sup> Laserna.

//

*Allegro*

*Mutacion de Calle*

*sale Camas con un terrazo en la mano  
y un billete zerado en el bolsillo.*

*Camas*

*ha - ha si comen tu vos - tro se*

ven las gra - - cias ha si co mo en tu  
ros tro - se ven - las gra cias se ven las gra -  
- - - - - cias se ven las gracia - - -  
se ven las gracia -  
se ven la gra - - cias se oieran las que o

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are partially obscured by the musical notes. The paper has a torn edge on the right side. There are some markings above the notes, possibly indicating dynamics or articulation, such as 'p' and 'f'.

*Andante*  
Cul - tas den tro del al - - ma

a el original ve - - llo de el te hermoso Ne

Bra - - ro aunque nunca be - - bi - - ro voi

a en repar mi ma - - no dizen que Capricho - - no

sa - - al tiba vanido - - sa - - que  
*p<sup>o</sup> le* *p<sup>o</sup> le*



mo - ra el alma y her mo ra el al -

- ma - y her mo ra el alma

y her mo ra el alma

Parola, *antes de darla mi mano,*  
*veré si en mendarla puedo, y modo de*  
 este instante el contrato está de hecho; porque yo  
 no puedo ser como mil Maridos vemos, es el abo  
 de sus Mujeres, ser del Público el objeto; marchó  
 a su casa y allí en tumbólar mi Idea piéto; vale

Introducción.

Modificación de sala de zente

Con Sillal y Focador, y Con Korongo:

Allegro

Prado

No

quiero el clavizarme no quiero suje tar-me

de la boda y el marido y el marido va

yan con Barrabas

Musical notation with lyrics: *Marido en la mesa Marido en el lecho*

Musical notation with lyrics: *Marido en el Baile Marido al paseo*

Musical notation with lyrics: *y siempre el marido Marido Ma rido Ma*

Musical notation with lyrics: *rido Ma rido quien lo a de aguantar, q.<sup>na</sup>*

Musical notation with lyrics: *yo quiero vi'sitas yo quiero Te creos*



yo quiero *ter tu lia* yo quiero Cor dejos Cor

dejos Cor dejos Cor dejos Cor dejos: y siempre va

Ma riar Cor dejos Cor dejos Cor dejos: y siempre va

riar y *ablado* y siempre va riar: oh!

el Cor dejo es otra Cosa que el Marido claro esta

*Alleg<sup>ro</sup>*

y marquel Señor mi - - - o di  
zen se obis zen - - - a  
dizen se obis zen - - - a ma mar Tuicioro y ma gra - - -  
- - - be que una Luare - - - ma ma mar Tuicioro y ma  
gra - - - be que una Luare - - - ma

Parola y sigue al Principio de la ~~...~~

*di*  
*fi*  
Parola Prado y yo se lo dire ami Padre bien claro, he de ser soltera  
mientras no en cuenta un marido a la di puesto ami y deo, que no me  
quite que haga todo cuanto quise y quiera; y que cada uno se vaya donde me  
for le parezca, <sup>llaman</sup> pero llaman, sera el No bio, gracia a Dios que mi lengua  
es bien suelta, le dire todo cuanto se me ofrezca, y Cero que el sobre cillo de  
si tirá de su y dea, Peppo, <sup>xi</sup> Señorita, Prado, haeme aquel zorongos,  
y uete;

~~REDACTED~~

*si*

va a salir Camos y se queda a la salida

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

*po*  
Camos

Con 7e mor muevo. la planta de la em

pre ra ve ze lo so de la em pre sa ve ze lo so

aun que el re trato er - her mo so er me

for su ori gi nal - er me for - - - - su o

ri - - - - gi nal; Con Tu bo re el bu en Ma ri do a la

puer ta sea que da do ya el po bre se en amo ra do - en amo

rado de mi tal vez er ta rà de mi

pero nada lo prarà pero nada lo gra

ra  
yome de termino aen trar yome

amo

en este caso es preciso demostrar verene

en este caso es preciso

dad demostrar serene nidad

demostrar serene nidad demostrar serene nidad

de mostrar serene nidad

de mostrar serene nidad en este caso es preciso de ma

Handwritten musical score on a page with five staves. The lyrics are written below the notes. The text includes:

re n  
de mos tra se re ni dad - - - - - de mos  
tra se re ni dad - - - - - de mos tra se re ni dad - - - - - de mos  
tra se re ni dad - - - - - de mos tra se re ni dad - - - - - de mos  
tra se re ni dad - - - - - de mos tra se re ni dad - - - - - de mos  
tra se re ni dad - - - - - de mos tra se re ni dad - - - - - de mos

~~Parola, Prada, Pego, (La Encarnada) y Enorista.  
Prado, traeme aquel Zorongo,  
y a Hege; (Leb fue y se pone a llocador)~~

Parola) Camar / señorita a cuatro pies, ella / Caranba que es <sup>capite</sup>  
~~un~~ buen muchacho; pero lamano de usted, una tilla; cierto  
es chico que venga para marido, que era un Correo el Remado;  
Cam / la tilla es que son buen cuerpo tenga espíritu tan malo; me  
conoce? ella / si señor, lo mejor es hablar claro; y en fe de ello escuche usted  
Pepe, <sup>xi</sup> / señora, el / beamor lo que se cae de aquí; ella / aquel pa-  
ñuelo Bordado, el feston, la perra, el Peine, el Avanco; el / que diablos de  
Paravilla, ella / ay señor que estaba usted aquí esperando, será breve,  
sabe usted, el / Minue, a fundangado? el / no señora, ella / y hacer fleco,  
el / no señora, ella / Lindocato, a echo usted algun Zorongo? el / nunca,  
ella / en usted carrutaco? el / lo abomino, ella / y quiere usted casarse,  
aprovechado perfectamente su tiempo, no probará usted mi mano,  
pues que sabe usted hacer? el / cosas propias de mi estado, ella / bueno,  
el / pero señorita que y va usted a decir? ella / ya cargo, guerra usted creer  
amiguito que seme a bía olvidado, escuche usted, ver Pepe, y bien  
se se usted amilado; el / otros tantos a defersos tal vez en toi esperando;



~~Allegro~~

Allegro

2/4

*p. Prado*

en caso de casarme yo quiero pare

arme y usted saber no debe no no debe

a donde voy a mar a

yo gusto de Abates gusto de oficiales

*p. le*

gusto de fer tu lias y gusto de vai ley

yel corsejo al lado yel corsejo a

lado yel yo quiero tener yo

Jamas le permito se quit mis pi

sadas o al punto fu riosa venganza ven

ganza ven *ven* ganza ven ganza: Cru

el fo ma re' ven ganza *ven* ganza ven

ganza: Cru el fo ma re' Cru

el fo ma re: ~~ablado~~ (Cres me ha bra U re en ten di do

porque yo me explico bien

Allegro

3/4

no y si usted no lo en tien - - - de y nos ca

sa - - - mos y nos ca

sa - - - mos pronto con la esperien - - -

cia lo verá cla - - - ro pronto con la espe

rien - - - cia lo verá cla - - - ro:

Ayuntamiento de ~~San Sebastián~~

Le ~~Compositor~~

Soprano  
Alto  
Basso

*Allegro*

52

*Prado*

la beusted que no me gusta

*Camara*

la beusted que lo ce lebro

ella

el

y que no quiero Ca sarme, la beusted que yo mea

ella el

legro porque no le tengo amor me haze vsted mucho fa

bor mucho fa bor que avna mujer como v

ted no la puedo que ver yo no la

ella

o que in so lencia que pi car dia

el ella

tene d pru dencia se ño ra mia o que fu

cre do.

Todos

voz o \_\_\_\_\_ mal mea sa bi do la y
   
 \_\_\_\_\_ bien mea sa bi do la y

de a yo er toi' llena de Tu gor
   
 de a er ta llena de Tu gor

yo er toi' lle - na - de Tu gor yo er toi' \_\_\_\_\_
   
 er ta lle - na de Tu gor er ta \_\_\_\_\_

y ser toi llena de tu bor  
 es ta llena de tu bor

Parola

~~Prado y Cong. no me quiere usted, el no señora, ella porque causa?~~  
 Prado y Cong. no me quiere usted, el no señora, ella porque causa?  
 el porque tiene usted señora la conducta de prabada y alquendia, puede ser  
 que usted quede eicar mentada, ella como, como, como es esto? y o quiero saber  
 la causa; el pues sí la que veis saber o lo dire sin tardanza;



Coplas

no

ella 13

All. poco

no

no A que

2a

que di

1a

Conque us

me expongo de cid - me por que guste de cor  
 2a ran de mi las jen - tel si vi vo dea que ta  
 1a tel no lea co mo - da para ca sar se ~~com~~  
 mi

te por por - que gu - te de cor te - - -  
 for ma si - vi vo - dea que ta for - - -

~~de~~ me pa - ra ca - sar se mi ge - - -

el

1<sup>o</sup> ma  
 2<sup>o</sup> ma  
 3<sup>o</sup> ma  
 no quiero yo ser ma

a que daros para  
 vnos diran loisto  
 no quiero yo ser ma

ría o amo rir en un en cierra o amo  
 nera yo vos diran g. ~~g. g. g. g.~~ ~~g. g. g. g.~~ yo vos  
 rido de los de festa de ferro de los

rir en un en cie - - - rro -  
 diran g. ~~g. g. g. g.~~ ~~g. g. g. g.~~  
 de festa de fe - - - rro -

Alice  
Daxue

*Allegro*

Con que en limpio que sa camor

el  
os lo dirá este villete

y para quien viene escrito, para nuestro Padre

ella el  
viene y no le puedo yo ver muy bien lo poder te

er poder le er punto que su con te

nido todo per se neze avise todo

ella  
en el ber quiero lo que ay es cri to

el  
con causa es pero de su de lito ha de ce

lodo

der ha de ce der mucho siento que este  
 mucho siento que esta

om bre se me muere tan Cru el  
 Niña se me muere tan cru el

se me muere tan Cru el seme  
 se me muere tan Cru el seme

ce

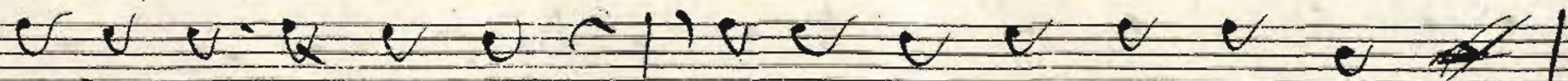
el se me muer te tan Cru el  
el se me muer te tan Cru el

abre el villore y be

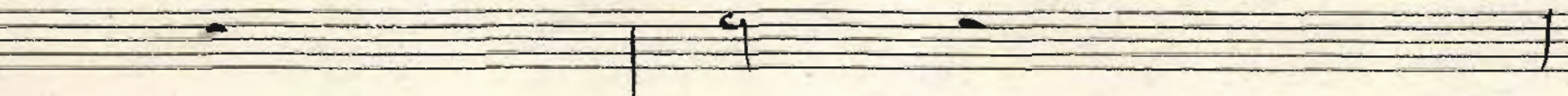
*Andro*

*Prado*

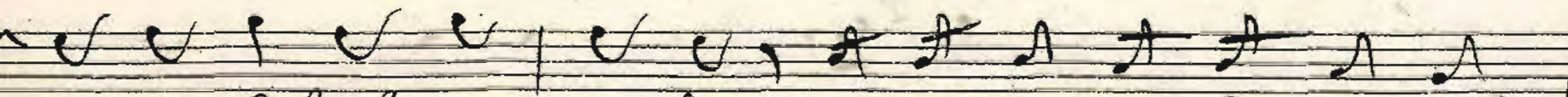
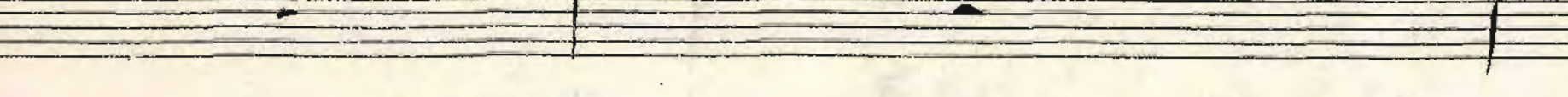
Con sues tra hija señor Jamaa intento efectuar el va



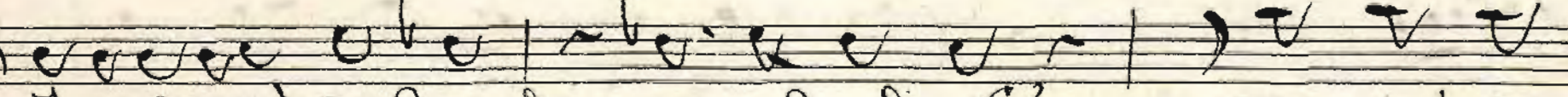
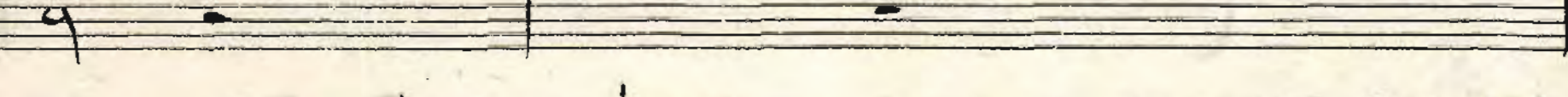
vido casa miento. Reconozco su trato



y los papeles de buelbo del con trato



procurad la en mienta sin que nadie lo entienda



o esta ra condenada no es dudable aun sol se



elva rismo eterno y perdurable que es cucho yo me



A. *el*  
miro Con fun di da ya veni puer la bes

en fer ni da;

*Allegro* *Prado*  
vi vi ciega

ha! que tarde llego mi arre pen si

miento y solo er mi sen ti miento que un es



*mo so* tan ju'cioso *por mi*

Culpa e de per der - - por mi culpa e de per der

*Canor.*

no lo Creay

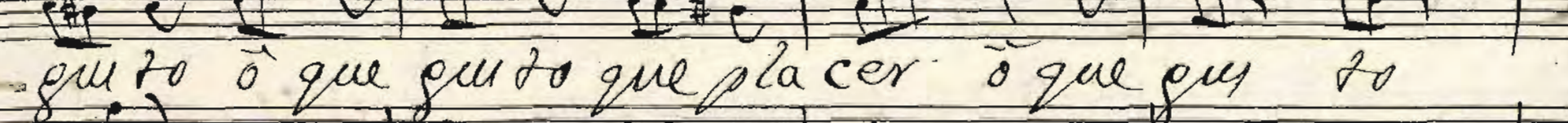
Quenõ her mo so que n'estas te co no

mes cida mi al vedrio gu to y vida fino a

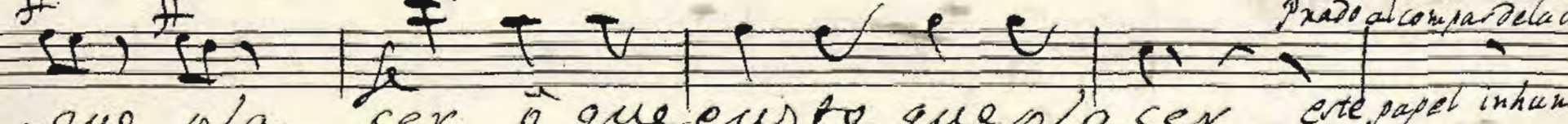
mante y con fante a sus  
 pies sa bre ofrez a sus pies sa bre ofrez  
 ella x el ei de vera y si bien mio  
 o que gusto que plazer o que gusto o que  
 o que gusto que plazer o que gusto o que



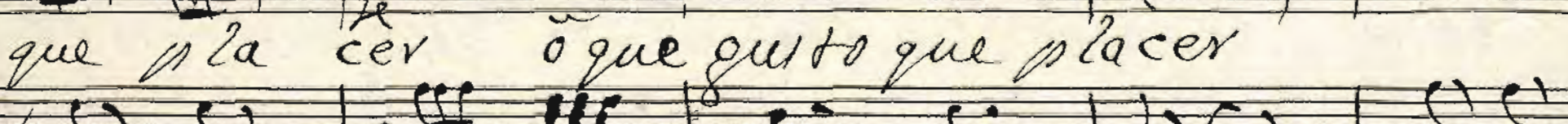
gusto o que gusto que placer o que gusto



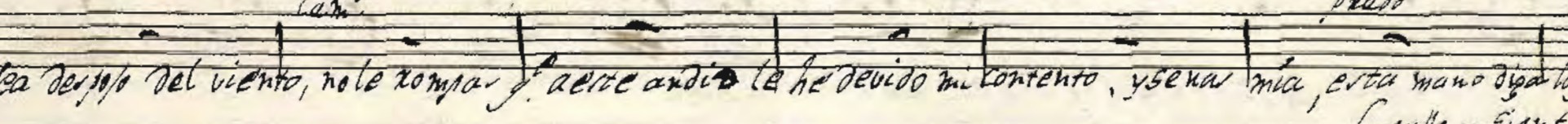
gusto o que gusto que placer o que gusto



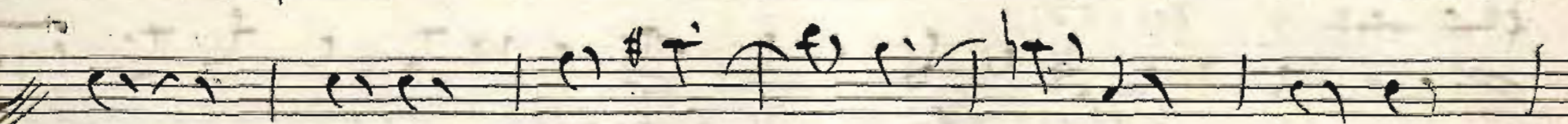
que pla cer o que gusto que pla cer



que pla cer o que gusto que placer



sea despo del viento, no le rompa. a este ardo le he devido mi contento, y sea mia, esta mano diga lo que



callo y siento

Handwritten musical notation for the first system, consisting of two staves. The top staff has a treble clef and a brace on the left. The bottom staff has a treble clef and a brace on the left. The notes are simple, mostly quarter and eighth notes.

*Allegro*

Prado

y Unidos y di

Handwritten musical notation for the second system, consisting of two staves. The top staff has a treble clef and a brace on the left. The bottom staff has a treble clef and a brace on the left. The notes are simple, mostly quarter and eighth notes.

chosos di gamos sin con dienda que mui facil la e

Handwritten musical notation for the third system, consisting of two staves. The top staff has a treble clef and a brace on the left. The bottom staff has a treble clef and a brace on the left. The notes are simple, mostly quarter and eighth notes.

mienda donde ay buen co ra zon

Handwritten musical notation for the fourth system, consisting of two staves. The top staff has a treble clef and a brace on the left. The bottom staff has a treble clef and a brace on the left. The notes are simple, mostly quarter and eighth notes.

Todos

y Unidos y di chosos di gamos sin con di  
mui facil la en mienda donde ay buen co ra

ella

zon

y que una

y que una

Muger docil en mienda facil men te el

om bre que prudente su mala educacion - su

todos

ma - - - la educacion en

con fi  
ra

mienda facil men - - - te su mala educa

cion - - - el ~~educa~~  
educa cion: <sup>1<sup>or</sup></sup> y unidos y di

chosos digamos sin con ciencia que es muy facil la e

mienda donde ay buen razon - - -

~~(1<sup>or</sup> do)~~ ~~y de~~ ~~digamos~~ ~~mienda~~  
y q<sup>e</sup> a una Mujer docil en mienda facil -

~~mienda que es muy facil la e~~ ~~donde ay buen~~  
mente el hombre q<sup>e</sup> es prudente su mala educa -

con en

mienda fa cil men te su ma lae du ca

cion

mienda fa cil men te su ma lae du ca cion en

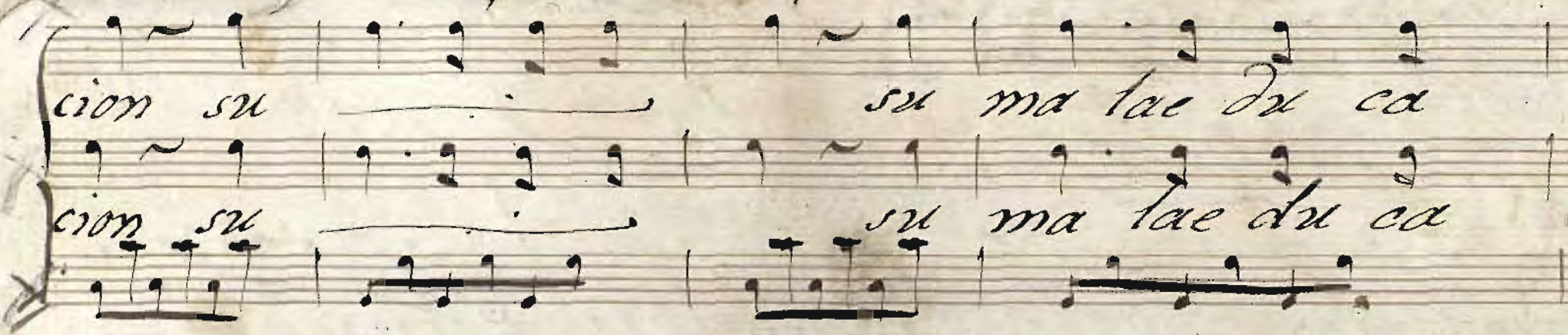
se po

Suma lae du ca

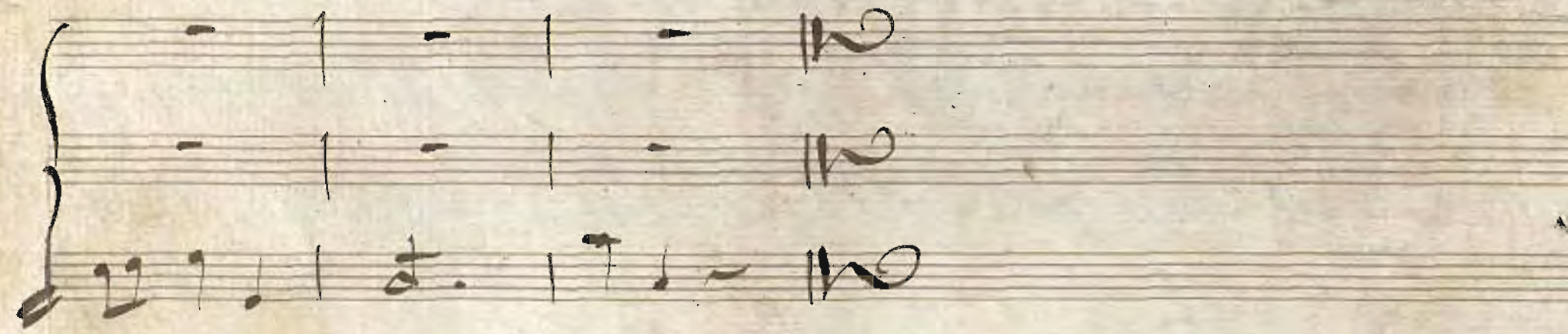
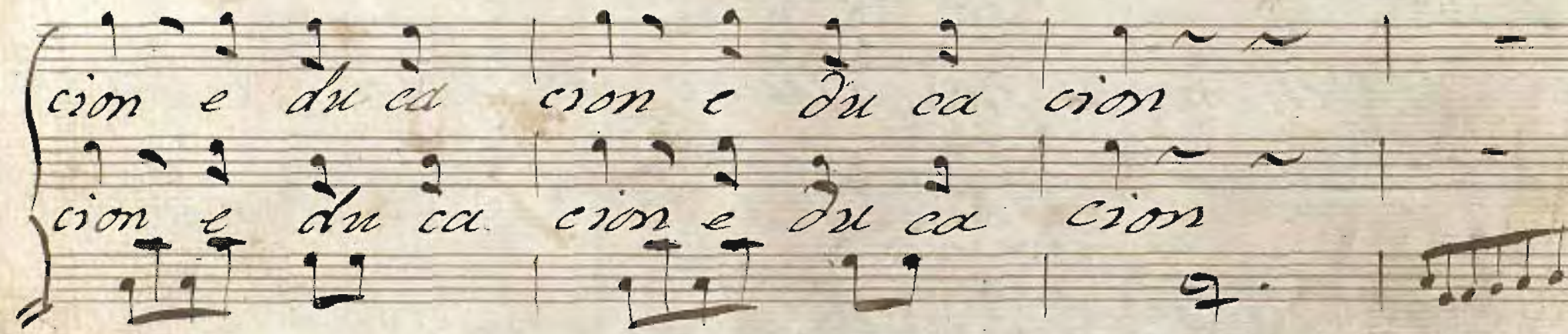
mienda fa cil men te su ma lae du ca cion su ma lae du ca

Suma lae du ca

cion su su ma tae du ca  
cion su su ma tae du ca



cion e du ca cion e du ca cion  
cion e du ca cion e du ca cion





114.2

Violin Primero pt

Conadilla a Duo;

La distraida en mendada;

Handwritten musical score on ten staves. The first staff begins with the tempo marking *Allegro* and the time signature  $\frac{2}{4}$ . The key signature consists of two sharps (F# and C#). The notation includes various rhythmic values, dynamic markings such as *p*, *le*, *vo*, and *vo*, and articulation marks like accents and slurs. A small cross symbol is written above the first staff. The manuscript shows signs of age, including some ink bleed-through from the reverse side of the page.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *le*, and *cresc.*. The music appears to be a single melodic line with accompaniment. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The piece concludes with a double bar line on the sixth staff.

*Parola*

*Volti*

~~Andante~~  
*Allegro*

Handwritten musical score on ten staves. The music is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *pma* (pianissimo) are used throughout. Performance instructions like *Allegro*, *Allegro*, and *Allegro* are written above the staves. The manuscript shows signs of age, with some ink bleed-through and a small scribble on the right side.

~~Allegro~~

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of several measures of music with various note values and rests. The word "Parola" is written at the end of the staff.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Andante" is written above the staff. The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and rests.

Handwritten musical notation on a single staff, including dynamic markings such as "p" (piano) and "f" (forte).

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and rests.

Handwritten musical notation on a single staff, including dynamic markings such as "p" (piano) and "f" (forte).

Handwritten musical notation on a single staff, including dynamic markings such as "p" (piano) and "f" (forte). The word "Parola" is written at the end of the staff.

Handwritten musical notation on a single staff, including dynamic markings such as "p" (piano) and "f" (forte).



*Allegro*

2/4

Handwritten musical score for the first system, consisting of seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *pp* and *le* are present throughout the system.

*Allegro*

3/4

*in no parole*

Handwritten musical score for the second system, consisting of three staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music continues with similar rhythmic complexity. Dynamic markings like *pp* and *le* are used. A large, faint watermark or signature is visible across the middle of this system.

*And<sup>te</sup> si*

~~Allargo~~  $\text{2/4}$   $\text{4}$   $p_0$

*Parola*

Coplas

*All. poco*

Handwritten musical notation for the first system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a complex texture with many beamed notes and rests. Dynamic markings include *le* and *po*. A *vo* marking is present above the first staff. The second staff continues the melodic line with similar rhythmic patterns.

Handwritten musical notation for the second system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking is *allegro*. There are some scribbles and corrections in the notation. Dynamic markings include *le* and *po*. The second staff continues the melodic line.

Handwritten musical notation for the third system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking is *Allegro*. The music is more rhythmic and features many beamed notes. Dynamic markings include *le* and *po*. A *vo* marking is present above the first staff.

Handwritten musical notation for the fourth system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with complex rhythmic patterns. Dynamic markings include *le* and *po*. A *vo* marking is present above the first staff.

Handwritten musical notation for the fifth system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with complex rhythmic patterns. Dynamic markings include *le* and *po*. A *vo* marking is present above the first staff.

Handwritten musical notation for the sixth system of 'Coplas'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with complex rhythmic patterns. Dynamic markings include *le* and *po*. A *vo* marking is present above the first staff.



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures with dynamic markings *pp* and *se*. The music consists of a melodic line with some complex chordal textures.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *Mozz. Andro* and the dynamic *pp*. The second staff contains a *Prado* section with a complex rhythmic pattern. Dynamic markings *pp* and *se* are present throughout.

Handwritten musical notation on two staves, showing a dense, rhythmic texture in the upper voice with many sixteenth notes.

Handwritten musical notation on two staves, continuing the dense rhythmic texture from the previous system.

Handwritten musical notation on two staves. The first staff has the tempo marking *Camoz* and the dynamic *pp*. The second staff concludes with the dynamic *pp* and a double bar line. The notation includes some chromatic movement.

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*Allegretto poco* & 6/8 *no*

2a 2.ª no

*Allegro* & 3/4 *no*

*p* *f*

A page of handwritten musical notation on eight staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The manuscript includes several annotations: a large bracket under the first two staves, a circled section on the third staff with the word "no." written below it, a circled section on the fourth staff with "no." written above it, a circled section on the fifth staff with "no." written above it, and a circled section on the sixth staff with "no." written above it. There are also various other markings, including double bar lines, slurs, and dynamic markings like "p" and "f". The paper shows signs of age, including a small hole and some staining.



Violin Segunda P.

Conadilla a Duo;

La distraida en mendada;

*Allegro*  $\text{G}\sharp\text{F}\sharp$   $\text{2/4}$

Handwritten musical score for a piece in G major, 2/4 time, marked *Allegro*. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings like *p* (piano) and *f* (forte) are used throughout. There are also some handwritten annotations, including a '+' sign at the top and some scribbles on the third staff. The paper shows signs of age and wear, particularly on the left edge.

A handwritten musical score on five staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and the word "Parola" written in cursive. Performance markings include "tenu" above the final measure of the first staff, "p" (piano) below the second staff, and "cresc." (crescendo) and "f" (forte) markings below the fourth staff.

Introducción

*Allegro*

A handwritten musical score for a piece titled "Introducción". The score is written on ten staves. The first staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked "Allegro". The music features a variety of rhythmic patterns, including sixteenth-note runs and dotted rhythms. Dynamic markings such as *p*, *pp*, and *ppmo* are used throughout. There are several instances of the word *voce* written above notes. A large section of the first staff is crossed out with a diagonal line. The score concludes with a 3/4 time signature and the tempo marking *Allegro*. The handwriting is in dark ink on aged, slightly yellowed paper.

2<sup>a</sup> vez *ppmo*

*Allegro*





*Allegro* & 2/4

Parola

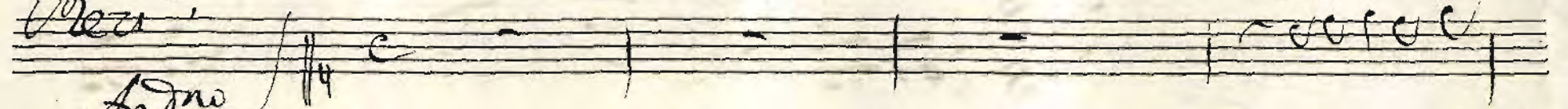
*Coplas* <sup>no</sup>  
*Allegro poco*  $\frac{6}{8}$  *no*

*Volvi*



*Andante*

*Prado*

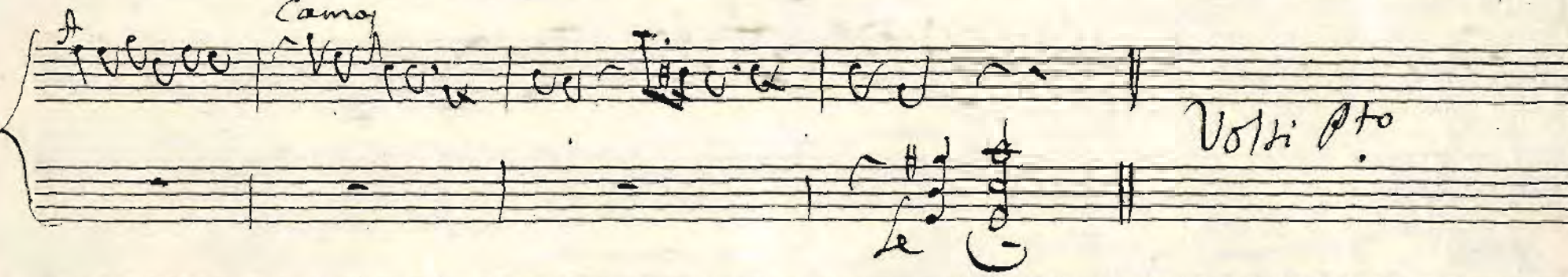
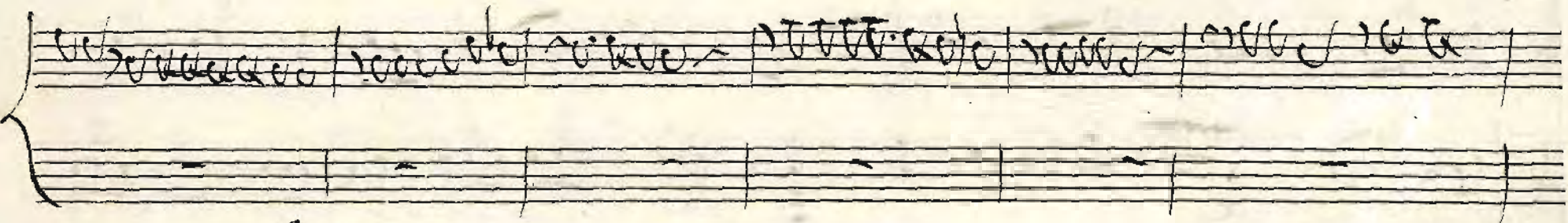
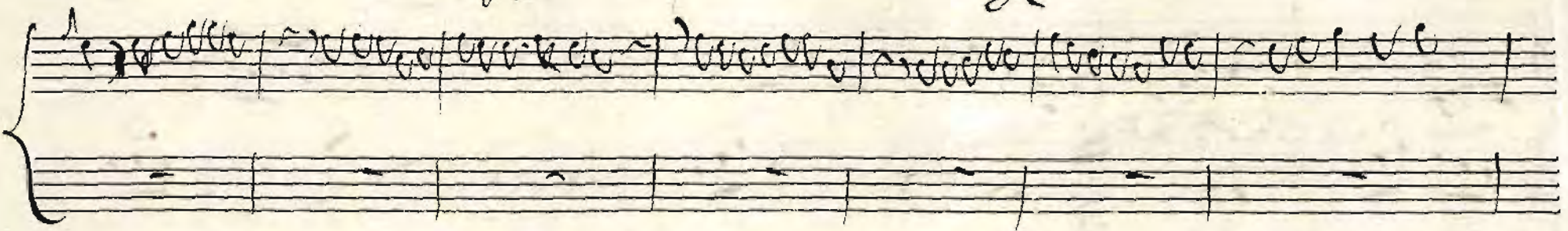


*Andante*



*Po*

*le*



*Campana*

*Volta Pro*

*Allegretto poco*  $\text{C}$   $\text{S}$  *na*  
*p.*

*2a 2a no.*

*A*

*le*

*pms*

*Allegro* & 3/4 *Viol*

