



Musica de la Comedia

el Abuelo, y la Nieta;



Del S.º Laverna;

Acto 1.^o

Aria +

D.ⁿ Benito

Vizente Camar

And.^{te}

fiel tras la do de mi

te p.

A Meno

Dulce copia de mi vida

te p.

del de que te vio en ve bida en ti

toda el alma es fa si la copia ariarve

ba ta vi el tra s la do ari sorpren de fa cil

men te se Com pren de lo que ha ra el ori gi

nal lo q. ha ra el o ri gi nal lo q.

lo q. ha ra el ori gi nal

si la Co pia

a si a yre ba ta siel tras lado asi sorprende

fa cil men te se com prende el o

ri ginal q' hara fa cil men te

se com prende el o ri ginal que hara

fiel tras lado de mi Dueño dulce

Copia de mi vida

que te vio en ~~de~~ vida en ti to

da el alma esta en ti toda el alma es

ta - si la copia asi arrebatada si el tras

lado asi sorprende el original que hara

fa cil mente se Com prende el o

p
ri gi nal q' ha ra' el o ri gi nal que ha'

ra' el o ri gi nal q' ha ra;
f

Allegro

Musical notation for the first system, featuring a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The bass staff begins with a bass clef and a 6/8 time signature. The notation includes several measures of music with notes and rests.

Musical notation for the second system, featuring a treble staff and a bass staff. The treble staff contains notes and rests, with dynamic markings 'p' and 'pp' written below it. The bass staff contains notes and rests.

Musical notation for the third system, featuring a treble staff and a bass staff. The treble staff contains notes and rests, with dynamic markings 'p' and 'pp' written below it. The bass staff contains notes and rests, with the word 'No' written above it.

Musical notation for the fourth system, featuring a treble staff and a bass staff. The treble staff contains notes and rests, with dynamic markings 'p' and 'pp' written below it. The bass staff contains notes and rests, with the lyrics "quiero no quiero ay tal machacar sin el bien que" written below it.

Musical notation for the fifth system, featuring a treble staff and a bass staff. The treble staff contains notes and rests, with dynamic markings 'p' and 'pp' written below it. The bass staff contains notes and rests, with the lyrics "quiero no puedo parar sin el bien que" written below it.

quie - ro no puedo parar no puedo parar no
 sin el bien que
 quiero no puedo parar sin el bien que
 quiero no puedo parar sin el bien que quiero no
 puedo parar no puedo parar no

va hacia la puerta a mirar

The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

pero ya he llegado

The second system consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

deje me vited entrar

si tarda otro poco

The third system consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

me he de vepelar

pero ya e llegado de

The fourth system consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

se me vited entrar si tarda otro

~~poco~~ me he de vepelar

The fifth system consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring a simple harmonic accompaniment of quarter notes.

lar si tarda otro no co. me he de reje lar no

quiero no quiero ay tal macha car sin el bien que

quiero no puedo parar sin el bien que quiero no

puedo parar no puedo parar no pue

do parar pero ya elle gado de

se me olvidó estar si torcida o tro poco... me he de repe

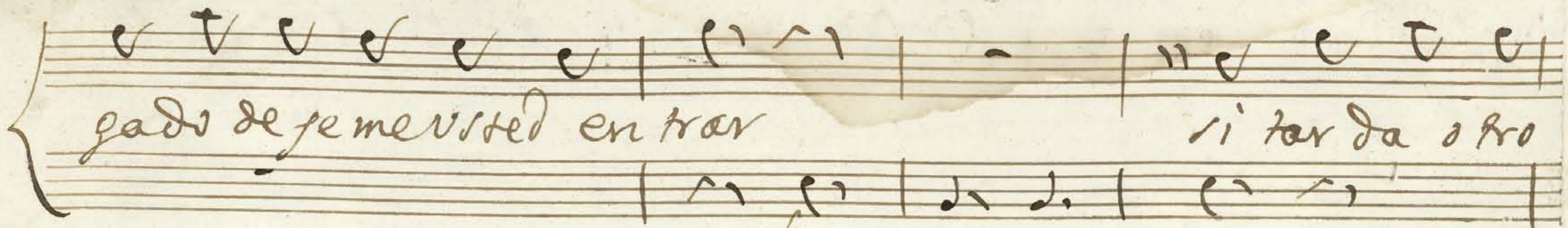
lar no quie-ro no quie-ro ay tal - ma cha

car no quie-ro no quie-ro ay tal - ma cha

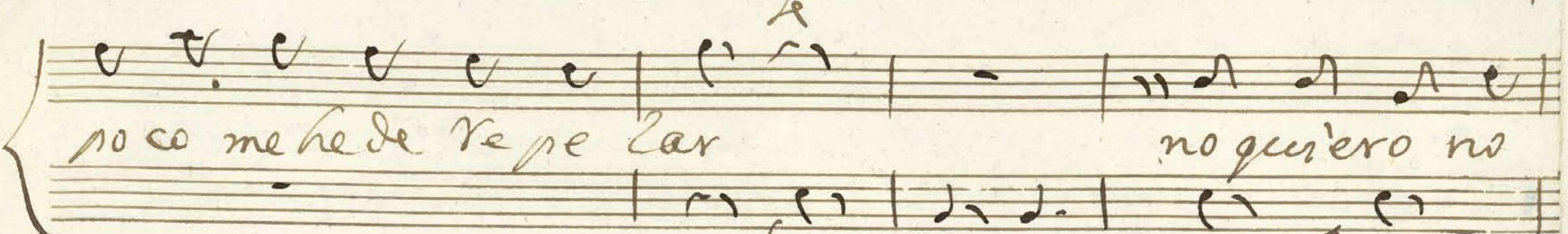
car sin el bien que quiero no puedo parar sin

el bien que quiero no puedo parar pero ya elle

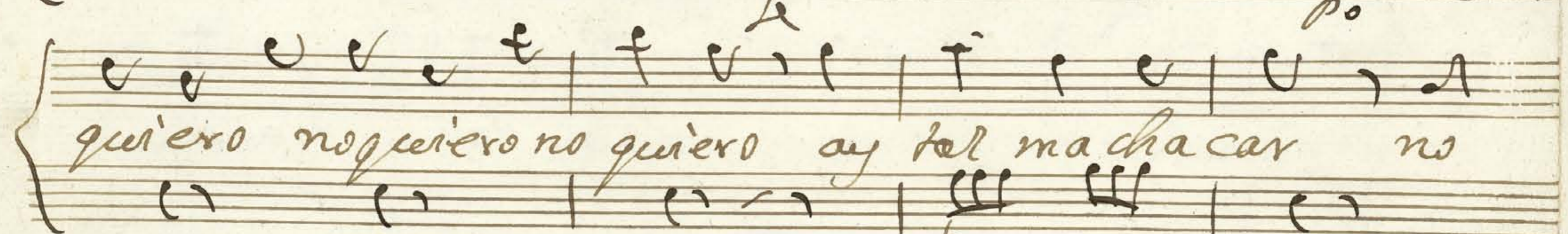
le



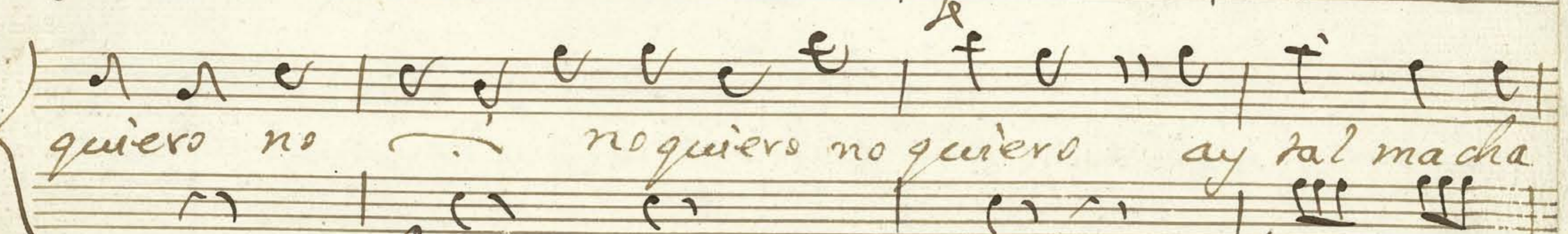
gado de se me vsted en trar si tar da o bro



no co me he de Re pe zar no quiero no



quiero no quiero no quiero ay tal macha car no



quiero no no quiero no quiero ay tal macha



car ay ay tal macha car ay tal macha

Car ay

Versos

No seguir Vizente

All.^o poco

ay del que

llo ra e no fos — que no a causa — do ay

del que llora e no for que no acausado a

e

que no acausado

gl

que no acau

sa do

que no acausa do y Ca re ce de me

dios para aplacar los para aplacar los

a pela al ob

seguio a pela al halago y en vez de des mi

nuir los los ba los ba au men tan do y en vez de des mi

nuir los los ba au men tan do los ba au men tan

do ay del que llo ra e no jos
 que no a causa do ay del que llo ra e
 no jos que no a causa do a
 que no a cau
 rado gl. que no a cau

9. *sa do:*

Versos *And*

Allegretto *3^a Concha*

sfw *ffw*

quan - do Ba - tiana ba - ja al so

tillo
no — don de para na

ze un to millo
no don de para na

ze un to millo
ya l ver su flor los capi
violon

dillos
Con sus pi qui llos

Como ave jitas chupan su humos
Contrabajo

e e e | e e e | # e e e | e e e | n # e T

Los cu pi di llos con sus pi gui llos Co

e n | e | e n | e | e n |

tem tem

e e e | e e e | e e e | e n |

mo ave ji ta, chu pan su hu mor

Violon

Corabajo

n e | e e e | e n | - | n e | e e e | e n |

chu pan su hu mor

e n | e n | e n | # d. | e n | e n | e n |

e e e | e e e | # e e e | e - | e e e |

Como a ve ji ta, chu pan su hu mor Como a ve

e n | e n | e n | e n | e n | e n |

e e e | # e e e | e - | e e e | e - | e e e |

ji ta, chu pan su hu mor - - -

e n | e n | e n | e n | e n | e n |

Versos

Segue

Le pre Lorenza

Alleg.^{ro}

Si una Niña en diez a - - - - - ños no se Co no

ze no se Co no ze - - - - - no se Co no

ze

no se Co
el que mai

no - - - - ze Como a de cono zer la - - - -
 ba - - - - se es el que mas se cla - - - -

pp

- de pronto un om - - - - bre Como a de cono
 ba en esta par - - - - te es el que mas se

zer - - - - la de pronto un om bre de pronto un
 cla - - - - ba en esta parte en esta

om - - - - bre

par - - - - re

Allegro *Verso*

Segue

3^{ra} Hora

Piensa en la Novia el No - - - - bio hallar un

cielo hallar un cielo

hallar un se pan

cielo y en vez de cielo en cuenta

No vios quel casarse en el dia

luego un infierno y en vez de cielo en

no es para to dos quel casarse en el

Cuentra - - - luego un infierno luego un infierno
di a - - - no es para todos no es para to

- luego
do. no e

Versos

Terzetto

1.^a 2.^a 3.^a Morales

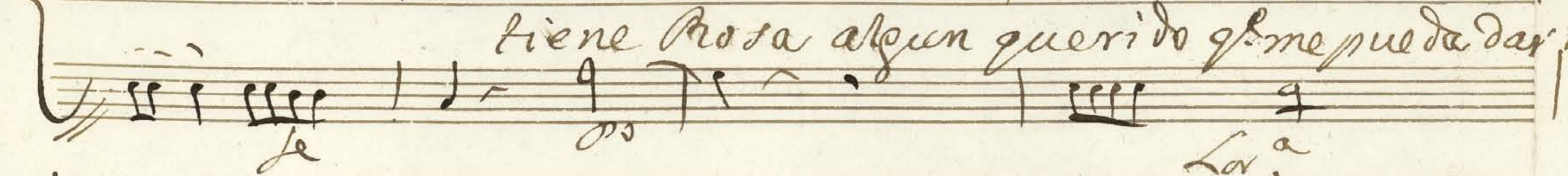
All.^o Moderato

1.^a Vicente

Handwritten musical score for three voices. The score is written on three systems of staves, each system containing two staves. The first system includes the tempo marking 'All.^o Moderato' and the name '1.^a Vicente'. The second system includes the name 'Vicente' and the lyrics 'oye Niña quiense'. The third system includes the tempo marking 'Credo' and the lyrics 'tu in directa no entendido'. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo).



tiene Rosa algun querido q. me pueda dar se.



le

po

La^a

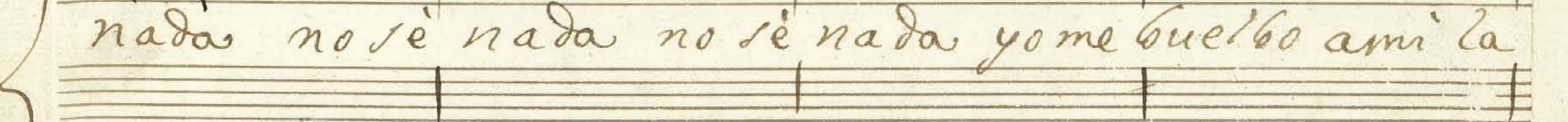


no se

mor que me



nada no se nada no se nada yome vuelbo ami la



po



bor yome

vize. #p. oye Niña aqui un pecado

tu mis te rio mea me drenta. Doña

Musical notation for the first system, featuring a vocal line with notes and lyrics, and a piano accompaniment line with chords and rhythmic markings.

Rosa entra violenta en los brazos del amor en los

Musical notation for the second system, including a vocal line with the lyrics "Mora les no se nada" and a piano accompaniment line.

Mora les
 no se nada

Musical notation for the third system, including a vocal line with the lyrics "no se nada yo me vuelvo a mi labor yo me" and a piano accompaniment line.

no se nada yo me vuelvo a mi labor yo me

lados $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

que ve clamo

san so no ro al so ni do queda el oro yo no

puedo so ler ar yo no

puedo so ler ar yo no

puedo so ler ar yo no

Vizc.

son medallas, son medallas son — las que sue nan

Como el corazon con sue lan Como el Cora zon con

sue lan de me vited se ñor un par de me

de me usted señor un par viz? de cid tiene Doña

Rosa en te manos otra cosa decid tiene Doña

Rosa en te manos otra cosa entre

2da. 2.

de mor mura se mo teja se mo

teja que el Maestro la Cor teja

pero el cierto

no lo se no lo se no lo

pero a cierto

1.º 2.º

oiga usted ya lo

suei mis onzas guardare

se oiga usted que ya lo se oiga

oiga u

red que ya lo

All.^o

re

es una fe

All.^o

tenn

Mor

netica es una Lunatica

es una colexica es una venatica

y fue ~~go~~ el Maest-ro

p

y fue — — — go el — ma er — tro
 el Ma er tro el Ma er tro el Ma er tro v.
 no se ca se vited no se ca se vited
 no se ca se vited no se ca se vited

p *f*

All^o

viz?

agradecido el de sen paño

o que gustos

y de el me aprovecha re

me parece que en el pecho siento el

que del pecho me parece que en el pecho siento el

Handwritten musical notation for the first system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Corazon ar der siento el cora zon ar der

Handwritten musical notation for the second system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Corazon ar der siento el cora zon ar der

Handwritten musical notation for the third system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Handwritten musical notation for the fourth system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Con el gozo ya le pria

Handwritten musical notation for the fifth system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Con la rabia Con la furia

Handwritten musical notation for the sixth system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

Handwritten musical notation for the seventh system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

siento el cora zon ar der Con el gozo ya le

Handwritten musical notation for the eighth system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

siento el cora zon ar der Con la rabia Con la

Handwritten musical notation for the ninth system. The vocal line consists of quarter notes and rests. The piano accompaniment consists of quarter notes and rests.

gria siento el corazon arder siento el cora
 furia siento el corazon arder siento el cora
 zon arder con el gozo ya le gria siento el
 zon arder con la rabia con la furia siento el
 Corazon arder siento el corazon ar der
 Corazon arder siento el corazon ar der

siento el cora zora ar der

sien to el cora zora ar der

fin del Acto;



Maestro Prado

Acto 2^o

Unit 2^o

MUS 1-11

Aria

All.^o

Handwritten musical notation for the first system, including a treble clef, a common time signature, and a series of notes and rests.

Handwritten musical notation for the second system, featuring a series of notes and rests.

Handwritten musical notation for the third system, including a series of notes and rests.

Handwritten musical notation for the fourth system, featuring a series of notes and rests.

Handwritten musical notation for the fifth system, including a series of notes and rests.

Ya ver- si tir- no puedo no puedo ya el amor

me ven cio ya el amor me ven cio

y su so no ros e- cos so

mentan mi pa sion - so men - -

- - - - - tan mi pa sion so men - - - -

Handwritten musical score on ten staves. The notation includes complex chords, melodic lines, and lyrics. The lyrics are: "tan mi pa", "sion y sus sonoros e-cos fo", "men tan mi pa sion fomen tan mi - - - pa".

sion

Ya ve rir fir - - no puedo no puedo

ya el amor - - me ven cio

ya el amor me ven cio

su so no ros e - - cor y su so no ros

e - cor fo men tan mi pa sion y su so

no ros e - cor fo men tan mi pa sion

fo men tan mi pa sion

fo men tan

mi - - - - - pa sion: fo men tan



mi pa sion

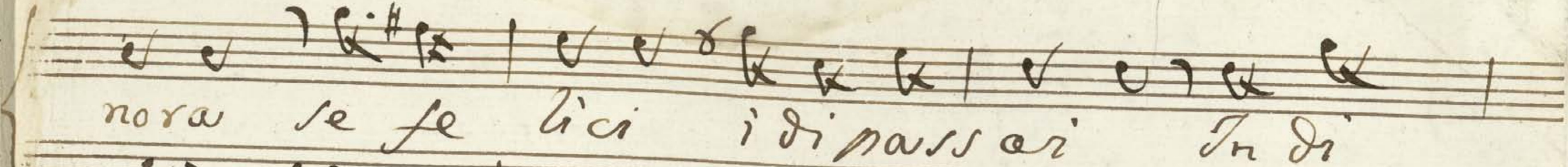
Cadencia

oboe

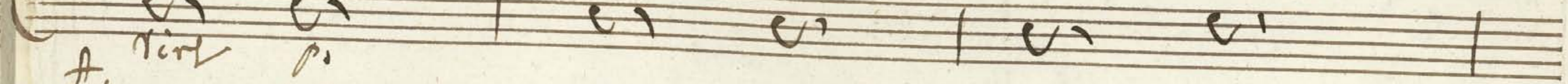
Allo

Tempo

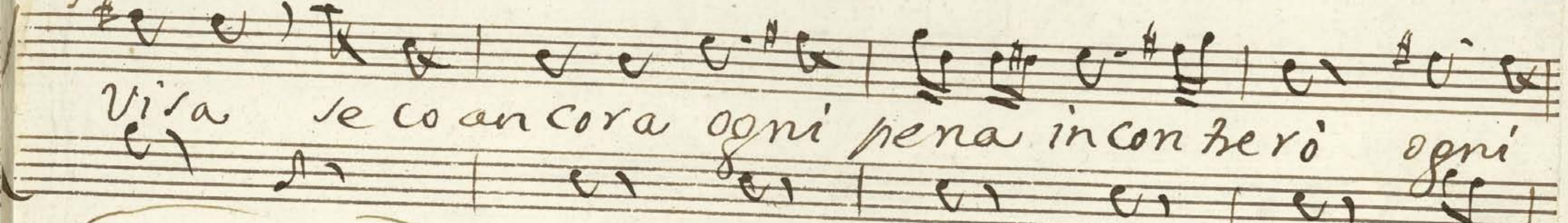
Poco fmo



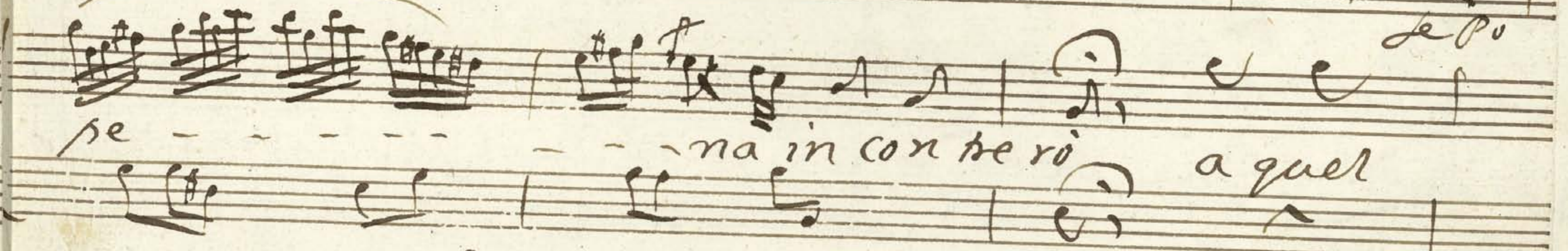
nora se fe lici i di passari In di



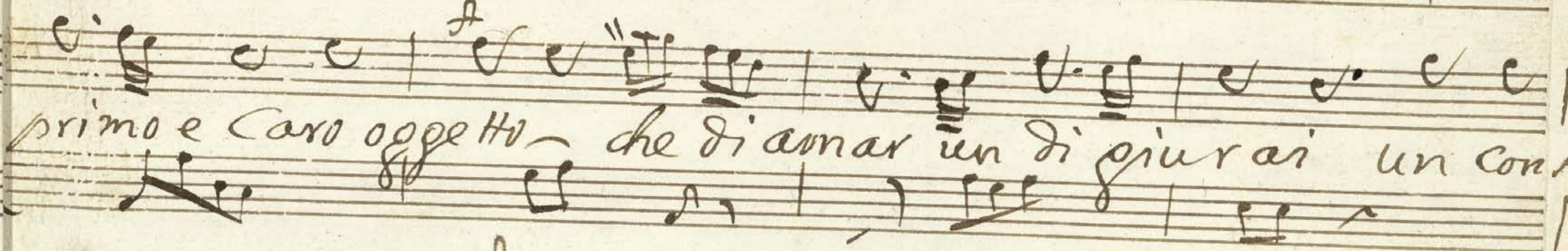
A dir p



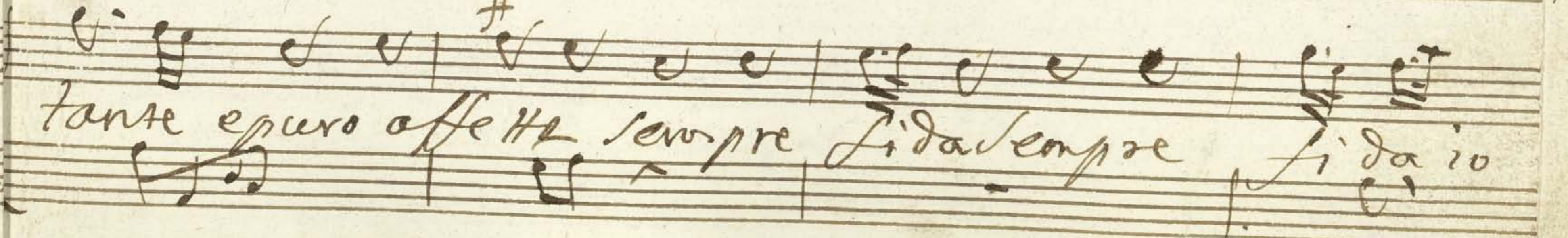
Viva se co ancora ogni pena in con tero ogni



se - - - na in con tero a quel



primo e Caro oggetto che di amare un di giurari un con



tante epuro affetto sempre fida sempre fida io

ser, be rò sempre fida iò serberò ogni
pena se an cora sempre fida in con te rò sempre
fida ogni pena in con te rò a quel primo e caro og
getta che di amar un di giu rar un con
tante epuro affetto sempre fida sempre

fi da io ser be ro Sem pre fi da io ser be

ro sem - - pre fi da io ser be ro

Versos



se que ve sol ber yo no se que ve sol ber yo no

Versos

The image shows a handwritten musical score on aged paper. It consists of four staves. The top staff contains a vocal line with lyrics written below it. The lyrics are "se que ve sol ber yo no se que ve sol ber yo no". The second staff contains a piano accompaniment with chords and some melodic lines. The third and fourth staves are also part of the piano accompaniment. The word "Versos" is written at the end of the fourth staff. The notation is in a historical style, likely from the 18th or 19th century.

Sigue el Aria de la Placid.

54 Duetto

Sra. Lora y Sra. Manuela

Allegro

Musical notation for the first system, including treble and bass staves with a 2/4 time signature and a key signature of one sharp (F#).

Manuela

Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment line.

mire usted por el tal pe car no me quieren muchos

Novios

Musical notation for the third system, featuring a vocal line with lyrics and a piano accompaniment line.

a mi por la den ta

2da 2.

Musical notation for the fourth system, featuring a vocal line with lyrics and a piano accompaniment line.

dura me echan con dos mil de monios

si usted

nuestro bien pro cura en su ma no de us te es

ta en su mano de vire et ta en su

de la pomada como cua

jada de aquella aguita son rosa drita una po

quita no dia darnos en caridad

no dia darnos en caridad — no dia

M^{ozz.}
 Jovnos en Caridad para vs
 p^o

Sed tengo estas bueltas yo ete famoso Alca
 L^o

Cuello ya sea con be nido en ello que fa
 L^o 2.

vor tan sin gu zar? o frai quillos a gra
 da bles o frai quillos ad mi rables Cuanta
 p^o

Seao por vo nita en Madrid a ceis pa

sar en Madrid ha ceis pa sar en Ma

drid ha ceis pa sar en Madrid ha ceis pa sar en Ma

drid ha ceis pa sar en Madrid ha ceis pa sar en Ma

Versos

Coro

All.^o

~~Allegro~~

3/4

3/4

3/4

vengan los Amos vengan los

Amos a disfrutar la amenidad

de estos Veintos a disfrutar de estos Ve

intos a disfrutar de estos Veintos

a disfrutar

Versos

1^{ra} Concha

Allegro

Allegro

6/8 3/4 Part. po

Mire usted mi tío que a qui me le dio

Mire usted mi tío no se que pensó

que me le qui tó ay no bre de

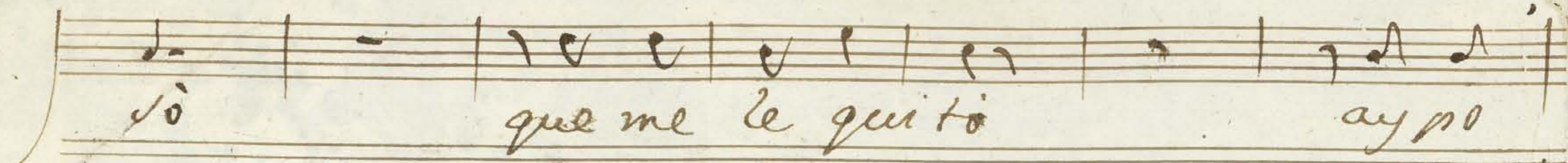
yò mire usted mi tío que a qui me le

vio mire usted mi tío en que se pen

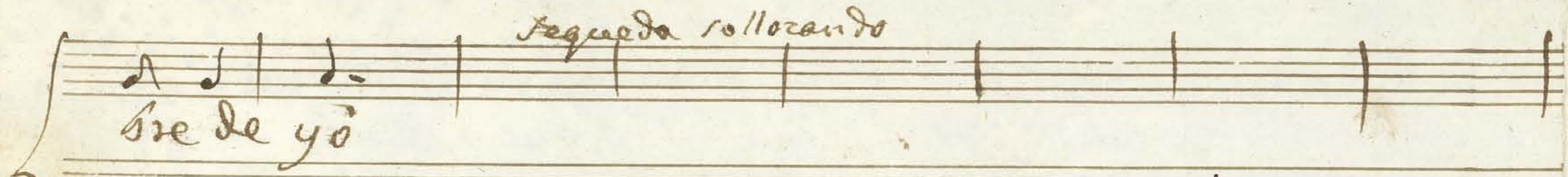
vio mire usted mi tío en que se pen

vio mire usted mi tío en que se pen

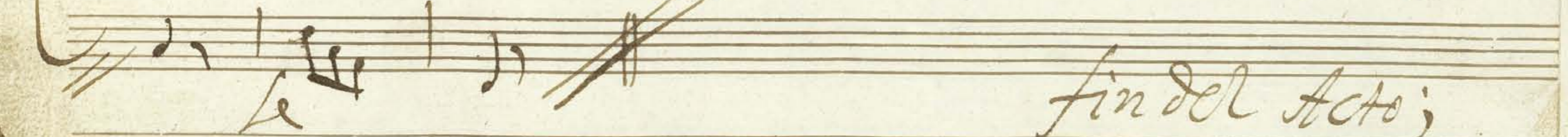
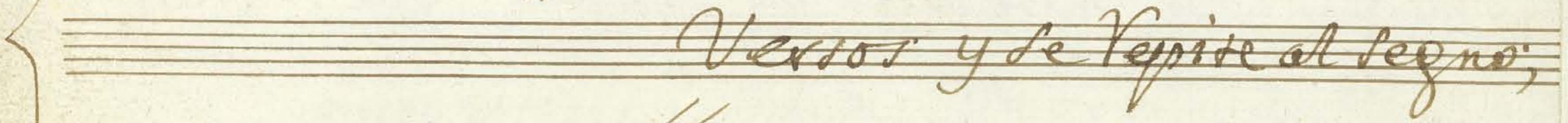
vio mire usted mi tío en que se pen



yo que me le quito ay po



bre de yo



se queda sollozando

Vessos y se repite al segno;

fin del Acto;

No. 1 Atria

Vizente

All.^o spiritoso

que ve el mar ay rado y su furor pro
 voca sien sus ojos choqa no se
 que se de el mar que se se
 de su an to so que se se de su a

pp *f* *pp* *f* *pp* *f*

rrojo que que el

que desprecia el riesgo suefecto de probar que el

que desprecia el riesgo suefecto ha de probar

que jere de su an rojo que jere de su a rrojo

que el que desprecia el riesgo suefecto ha de pro
Cres.

Acto 3.^o

Coro;

Allegro

Se empieza

Musical notation for the beginning of the piece. It consists of three staves. The top staff has a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. The middle staff has a treble clef, the same key signature, and a time signature of 2/4. The bottom staff has a bass clef, the same key signature, and a time signature of 2/4. The notation includes various rhythmic values and rests.

Brin de mos a

Baco Brin de mos a Baco Brin de mos amor Brin

de mos a mor Con el suave nectar del

sua be li cor viva viva viva

Daco viva viva viva mor Brin de mos Brin

de mos Brin de mos amor

Urin de mos a mor Urin

Versos

Perzetto;



1^{ra} Lor.^a 1^{ra} Mora 2^a, y el ~~Chico de~~ ^{Mezquita}

Allegro

3/4

En te fan - to

En te fan - to

que los Amos gozan del Jar din - a meno

Compañera
 Compañera será bueno la oca riona
 pro-vechar Compañera será
 bueno la oca riona pro-vechar este

Cuarto Un espejo de tener
 en este otro

The first system of music consists of three staves. The top staff is a vocal line with notes and rests. The middle staff contains rests. The bottom staff is a piano accompaniment line with notes and rests. The lyrics 'Cuarto Un espejo de tener' are written under the first two staves, and 'en este otro' is written under the second and third staves.

otro juzgosa de aver otro

The second system of music consists of three staves. The top staff is a vocal line with notes and rests. The middle staff contains rests. The bottom staff is a piano accompaniment line with notes and rests. The lyrics 'otro juzgosa de aver otro' are written under the first two staves.

All.^o arcy
 prova remos los e

The third system of music consists of three staves. The top staff is a vocal line with notes and rests. The middle staff contains rests. The bottom staff is a piano accompaniment line with notes and rests. The lyrics 'All.^o arcy' are written under the first two staves, and 'prova remos los e' are written under the second and third staves.

fectos de estos fraicos

tan de lectos que dan brillo a la Super que dan

brillo a la Super pro varemos los efectos
pro varemos los efectos

Handwritten musical notation on a single staff, featuring various note values and rests.

de estos fraicos tan se lectos

Handwritten musical notation on a single staff, featuring various note values and rests.

de estos fraicos tan se lectos quedan brillo a

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

la super que dan brillo ~~a la~~ la super

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

per que dan brillo a la super

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems. The lyrics "que dan brillo a la Muger" are written across the middle of the staff. There are some markings above the notes, possibly indicating accents or dynamics.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems. There are some markings below the notes, possibly indicating dynamics or articulation.

Handwritten musical notation on a five-line staff. The notes are mostly quarter and eighth notes with stems. The tempo marking "Allo" is written on the left side. The time signature is 3/8. There are some markings above the notes, possibly indicating dynamics or articulation. The word "Punteado" is written below the staff.

lo Negro e na mo ra mo a — la banca que —

que re mo al — ins ton ti to — la

da mo to — du a quello que — no de mo *f* como e r

oro da mo del pe ru no nos hacen la

banca el bu lu lu lu lu lu lu lu

lu lu lu lu lu lu lu lu pueno hacen

seba hacia el cuarto
 Ca 10 a brir yo pa 10

arco
 Lor. a de dentro po
 quien llama
 vio la don cella

abre la puerta y la tierra:
 a chi
 yo puer mea eipenta do

iré a este lado

Mozz!

quien llama

só la doncella

achi

rebó a la puerta de la Logia

yo

All.^o

le

le

Lor.^a
a chi *ba ala o tra*
o ye - chi quita *fi*

le *Mor.^o*
a
o ye - mo hita

le Lor.^a *Mor!* *Lor.^a*
chi *a chi* *a chi* *a*

le *le* *le*

lados

All.^o a ray

chi a chi a chi a chi

mal

lados

All.^o a ray

lados

All.^o a ray

a chi

ditas mal di tas lo que leis de jar que tan to er tor

lados

a chi a chi a

nudo me haze er tor nudo mal di tas mal di tas

L^oa *Mor^o*

chi a chi a chi

lo que leis dejar lo que

L^oa *Mor^o* *L^oa*

a chi a chi a chi

leis dejar mal di' tal mal di' tal

Mor^o *L^oa* *Mor^o*

a chi a chi a

lo que leis dejar que tanto es tor mudo me haze es tor nu

Lento
 chi ya tanto en tor nudo me haze e tor nudo ya
 dor a chi a chi
 tanto en tor nudo me haze e tor nudo a
 a chi a chi mal di tai mal
Mor! *Lor!* *Ma!* *Lor!*
 chi a chi a chi a chi a
 di tai lo que lei de jar que tanto en tor nudo

Andante *Andante*

chi a chi ya tanto es tor nudo me haze es tor nu
 me haze es tor nudar a chi a chi a

Andante

dar a chi a chi a chi
 chi que tanto es tor nudo me haze es tor nudar

Andante

me haze es tor nudar
 me haze es tor nudar

fmo

Versos

1.^{ra} Concha

Allegretto

Penultima

Resuelbo que si

Resuelbo que no

yen te no y que si y en te si y quero ni Resuelbo

si ni Resuelbo no Resuelbo que si


Resuelbo que no y en terra que si y en

Resi y que no ni Resuelbo si ni Resuelbo no ni Re

suelbo si ni Resuelbo no ni Resuelbo si ni Re

suelbo no: Versos y se Repite

~~Alla~~

Prado 

Rondo

Ando
Ando gracioso

Musical notation for the first system, including treble and bass staves with a brace, key signature of two sharps, and time signature of 2/4.

Aquel

primo e caro oggetto che di amor un di giurari un cons

tan te e puro affetto sempre fida sempre fida io serbe

ro sempre fida io serberò In di visa seco og

Sigue en el folio 25

Cabatina; Vizente ✠

Allegro Moderado

No del

de ñe el Rio va faroo el a rroyo de me ro ro

de me ro ro que si de agua eta - co

pio ro del a rroyo la be vio del a

rro io la ve vio a si mismo la que es lin da

no des pre cie al des di chado no des pre cie

al des di chado que si por lin da - - a pa - - sa do

a sue lo - - gio lo de vio a sue lo - - gio lo de

vio la den go sa la den go sa la mi mo sa

la den go sa la mi mo sa to me bien el ta lec

cion — to me bien el — ta lec cion la — den

go sa la — mi mo sa la — co que ta la — ve

le ta la co que ta la ve le ta to me bien el

ta lec cion to — me — bien el ta lec

po

le

Handwritten musical score for a piece titled "Bien esta leccion tome". The score is written on aged paper and consists of several systems of staves. The first system includes a vocal line with lyrics "cion to me bien esta leccion tome" and a bass line. The second system continues the lyrics "bien esta leccion tome" with a vocal line and a bass line. The third system shows a vocal line with a long note and a bass line. The fourth system features a vocal line with a long note and a bass line, ending with the word "fin".

cion to me bien esta leccion tome

bien esta leccion tome

fin

