

Leg. 30. N.º 7.

Mus 104-20

M. 20

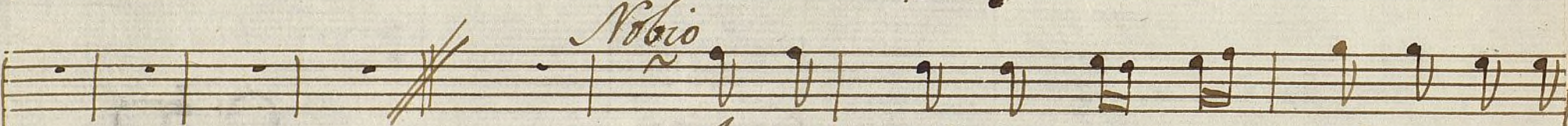
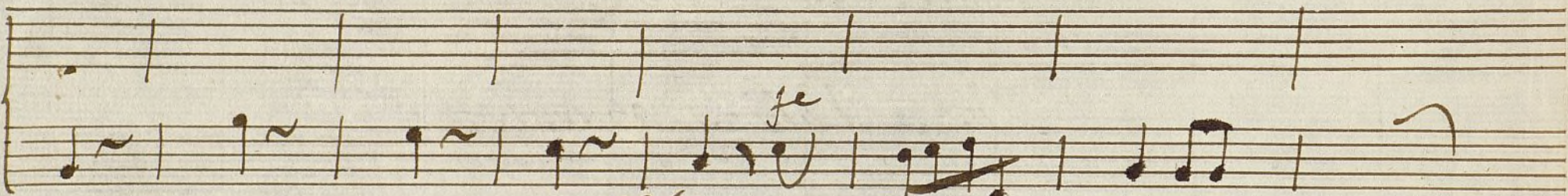
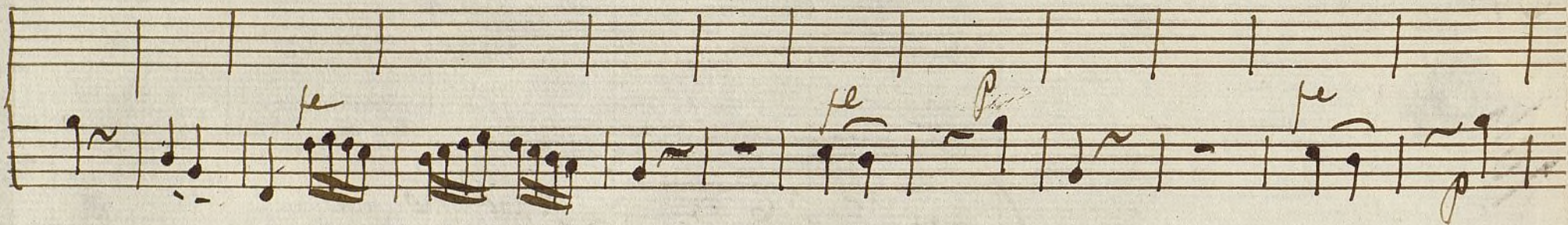
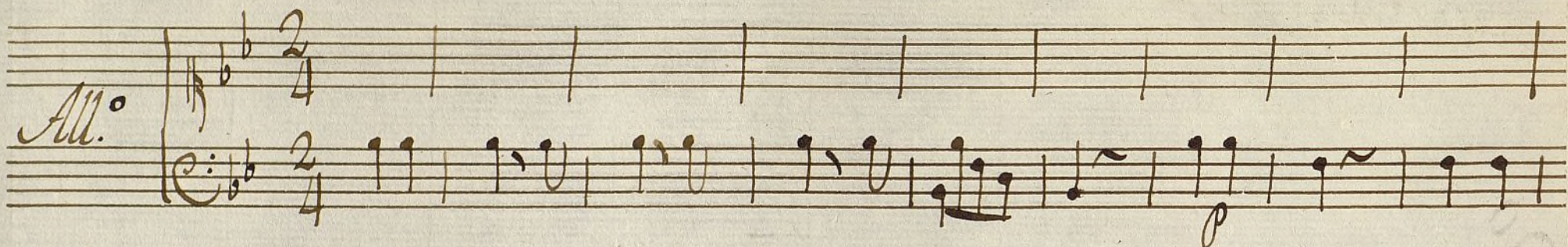
t

Con.ª d.ª Duo (Leg.ª. N.º. n.º 29)

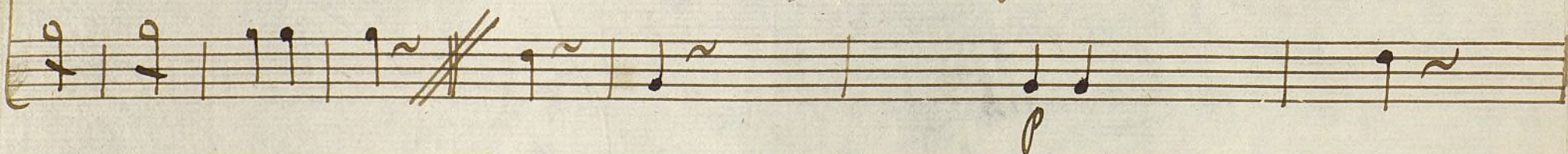
Los Nobios opuestas.

De Laverna.

All.^o



Nobis
Aunque estoy de amor perdido y me
Nobis. Aunque mi pecho amoroso tiene

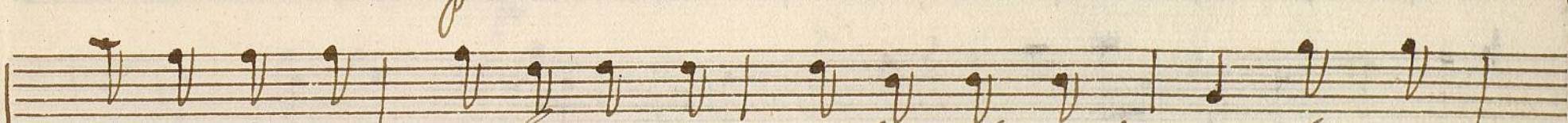




pretendo casar y me
por el navio afan tiene

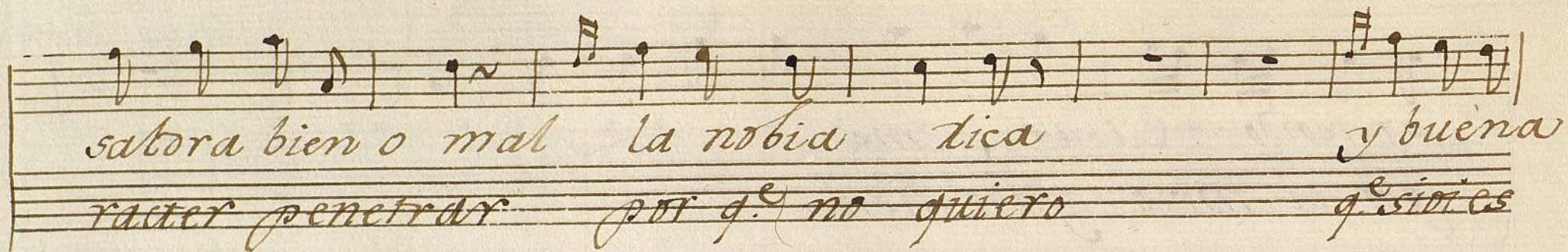


quisiera pensar a solas si me sabdra bien o mal quisie
quisiera antes de la boda su ca racter penetrar quisie

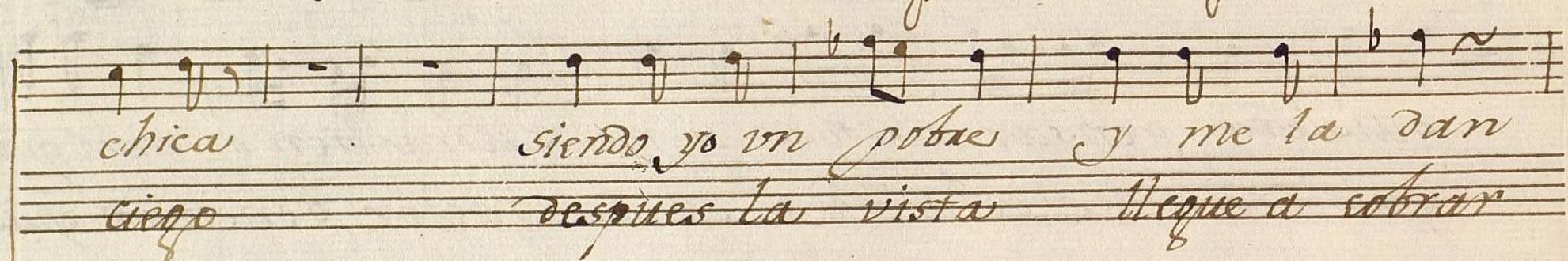


ra pensar a solas si me sabdra bien o mal si me
ra antes de la boda su caracter pene trar su ca-

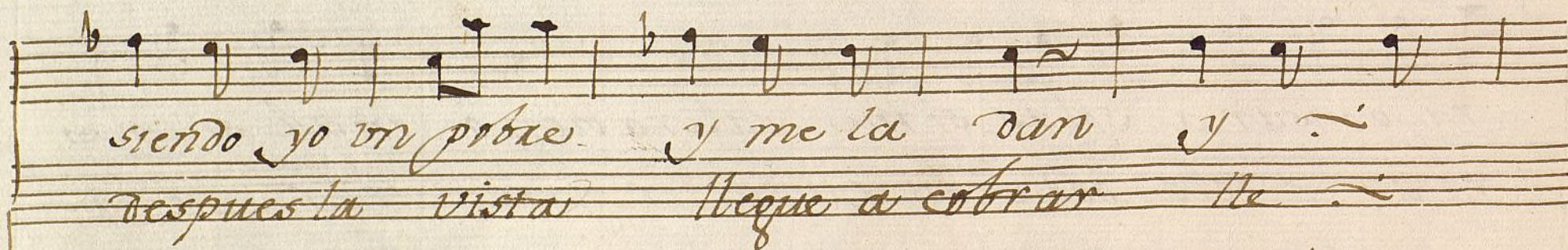
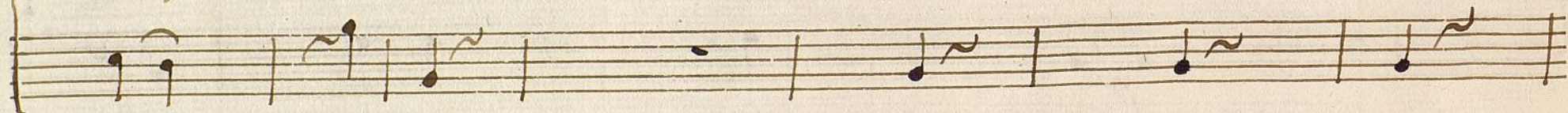




sabrá bien o mal la noticia tica y buena
racter penetrar por q. no quiero q. si es

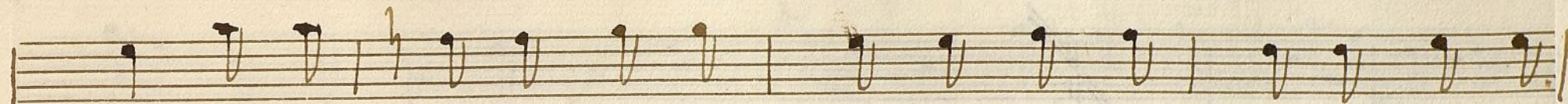


chica siendo yo un pobre y me la dan
ciego despues la vista lleque a cobrar



siendo yo un pobre y me la dan y
despues la vista lleque a cobrar lle





lot 2... *Infe liz ~~Cavera~~ ^{yaed} mia no empieza a vaci-*

lar infe liz Cavera mia no empieza a vaci-

lar no

a vacilar.

Allegro

And.^{te} (Nobis) si el amor no se duce la fantasia-
Nobis, si el deseo no engaña a los sentidos

la fantasia — la fanta —
a los sentidos — a los sen.

f

sia a mi nobia dis tingo mui pensa tiba a mi
fidos halli veo a mi nobio mui discurs sibo halli

nobia dis tingo mui pensa ti ba mui
veo a mi nobio mui discursi bo mui

Allegro

All.^{to} *Nobis.*
chi chi chi- pare ce q.^e no hace caso-
chi chi chi ya bafa y llueben quisarros

Nobis
chi chi chi- pare ce q.^e no se altera- *Nobis* pues no.
chi chi chi toda via esta en sus trece. *Viva.*

la hablo sino me habla. *ella* pues no llego sino —
cerme encontradizo voi en contradiza ha.

Log 2
Uega. q.^e desde el principio quiero tener
cerme no ve usted por donde anda pero

(se tropiezan)
yo la prefe rencia tener
q.^e es esto tu eres pero

ella.
Pero veamos de este modo si con siro q.^e man
por tan venturoso encuentao me doi muchos para
pero veamos de este
por tan venturoso en

Sea si con
 bienes me doi
 modo si con
 cuento me doi

si
 si consigo q. me
 muchos para bienes
 muchos para

Sea.
 bienes.

Al sepro.

ella. Pero q. es esto? tu tristel.
 ella... q. bienes corazon mio?
 el... estaba aqui: que se yo
 ella... no me deo ny pes mas, dilo

All^{to} Mod.^{to}

Musical notation in 3/4 time, key of B-flat major.

cl.
Estaba discutiendo con que ca rriños con q.^e ca
(ella) Yo tambien discutiaria lo mal que paga lo mal q.^e

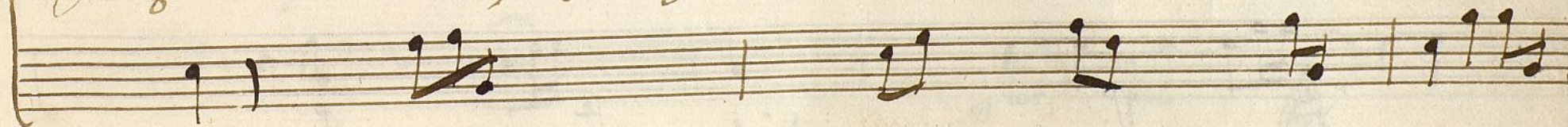


rriños — estaba discutiendo con q.^e ca.

paga — yo tambien discutiaria lo mal que



rriños con q.^e cariños — con q.^e
paga lo mal q.^e paga — lo



con q.^e cari — ños engaña ala gorrio —
lo mal que pa ga un cachorro perdi —

na al gorrionzi lo al
do a q.^{ra} le ampara a q.^{ra}

de tesado en te lado - le lleva dexxe -
quando se le ve coge entra humilde y su.

fido entre se solo teos llamandole al ca
 miso lamienndo afectu oso con alagos xer
 rino hasta q^e le hace en todo dueño del
 vido ala liberal mano q^e lea co.
 nido dueño del nido -- y entonces al mi
 fido que y al punto que se
 f ffor

Handwritten musical score on aged paper. The score consists of ten staves of music. The lyrics are written in a cursive hand below the notes. The lyrics are: "rarse con gorrion - propio con", "mira rollizo y gordo no", "en vez de ser mas fina se ba con otros -", "suele morder a veces al amo propio", "se ba con otros - se", "al amo propio - al". The music is written in a single system with various note values and rests.

rarse con gorrion - propio con
mira rollizo y gordo no
en vez de ser mas fina se ba con otros -
suele morder a veces al amo propio
se ba con otros - se
al amo propio - al

tenga en mi casa y en el Prado como otras q' ai en Ma
 mado pues ~~tu~~ ~~dehas~~ ~~conten~~ ~~este~~ ~~son~~ ~~de~~ ~~para~~
~~modo~~ ~~teas~~ ~~de~~ ~~haber~~ ~~al~~ ~~momento~~ ~~sin~~ ~~preguntar~~ ~~q'~~ ~~quedara~~
 veo ~~rite~~ q' te queda las espaldas con mucho modo me

el. ella
 dir eso no eso si. eso si.
 ti (ella) eso no (el) eso si. eso si.
~~si.~~ (el) eso no (ella) eso si. eso si.
 dir (ella) eso no (el) eso si. eso si.

Musical staff with a double bar line and a slash through it, indicating a section break.

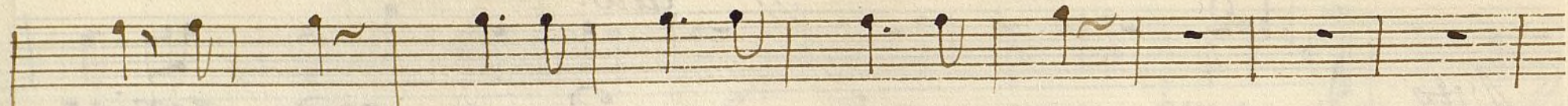
Allegro tres mas.

Musical staff with notes and a double bar line with a slash through it.

Allegro

tres mas.

Allto $\frac{2}{4}$ *ella.*
De este modo amigo
busca otra Mujer entre ~~este~~ ^{este} ganado ~~que~~ ^{donde} ~~de~~ ^{de} esco
lor 2
per.
nuestra boda esta de secha y asi con Dios



quedate

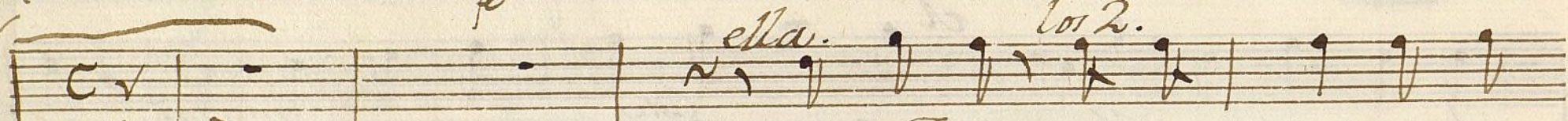
y así



f

ella.

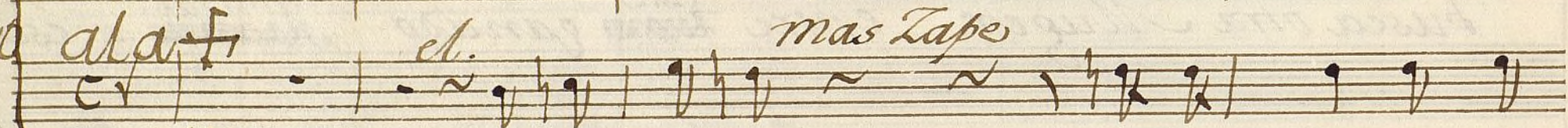
los 2.



no al a fi

el.

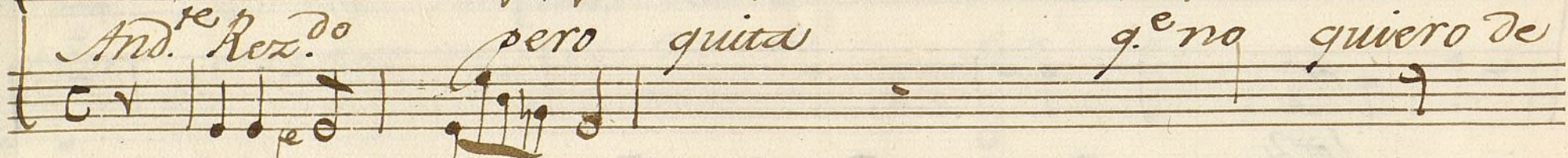
mas Tape



And. ^{se p} Rez. ^{do}

pero quita

q.º no quiero de



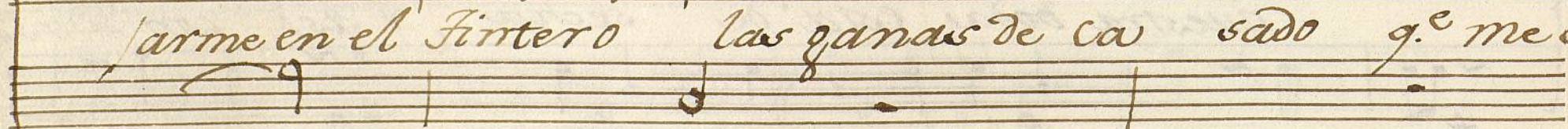
sada



arme en el firtero

las ganas de ca

sado q.º me a.



fligen y a sia cortar el mal boy el oxigen.

Alto

ella.
Como me lo guardas-
las 2. Mas ven deca ^{tonto} _{tonta}

fuera tu Mujer. como me lo pidas tu espo-
q. tu eres mi bien (et) con tal q. seas buena lo pro.
(ella)

so seré - *los 2* impo sible es compo nernos
meto ser pues con unas sequi dillas

pues jamas me basta xi pues
el ca pricho aca be se el

Allegro.

All.^{to} Seq.⁵

ella.

La pasion de un amante la pasion

estan vio lenta - la pasion

de un amante es tan violenta es
es tan vio-
Desde ca
es tan violenta
lenta q. desde afecto pasa q.
riño pasa a ser el a fecto pasa

a ser demencia
un desbarrio

ella
sin saber como o-

quando arman unos celos y uno al otro se-

el.

dicen dos mil vira perios y de halli avr baebe inos

los 2.

tante y de *~* ya se dicen

~

esto. *el.* ai vida *ella.* mia ai dulce

Je *lor 2* dueño por ti siento abra sarme de amor *el*

dueño por ti siento abra sarme de amor *el*

~

pecho de amor de amor el pecho

ella.
y de su amor sa ca mos y de

en conse

quencia que es todo el un de

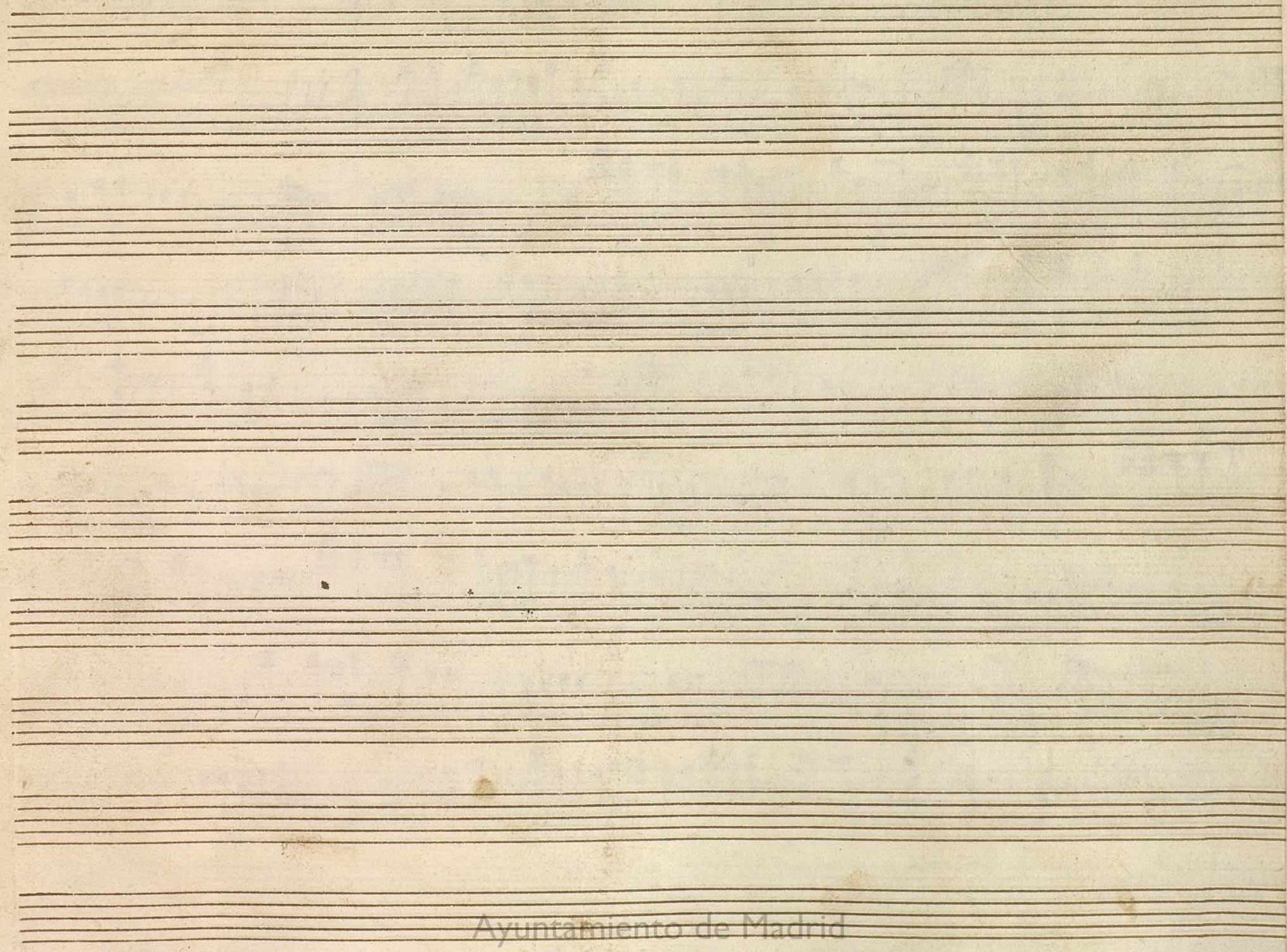
Handwritten musical score on aged paper. The score consists of six staves. The first two staves contain the vocal line with lyrics: "lirio de la fine za de la fi ne-". The third and fourth staves contain the piano accompaniment. The fifth staff has the lyrics "za de la fi noza" and the marking "Allegro." written above it. The sixth staff continues the piano accompaniment. The paper shows signs of age, including some staining and a small tear on the right edge.

lirio de la fine za de la fi ne-

za de la fi noza

Allegro.

7



Ayuntamiento de Madrid

Mus 104-20

Violin 1^o Con.^a a Duo by Nobios Opuestos.

All.^o poco. $\frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The first staff contains the tempo and time signature. The subsequent staves show a complex melodic and harmonic structure with frequent use of slurs and dynamic markings. The final staff ends with a double bar line and the tempo change 'Allegro'.

And.^{te} 3/4 *Allegro*

p *Cres. ff*

All.^{to} 2/4 *Allegro, y Parola.*

p *f* *p* *f* *p* *f*

All.^{to} Mod.^{to}

p *f* *p* *f* *p* *f*

Handwritten musical score for the first system, featuring five staves of music. The notation includes various notes, rests, and dynamic markings such as *p.* and *f.*. The music is written in a historical style with a treble clef and a key signature of one flat.

Parola y se repiten al segno y Parola

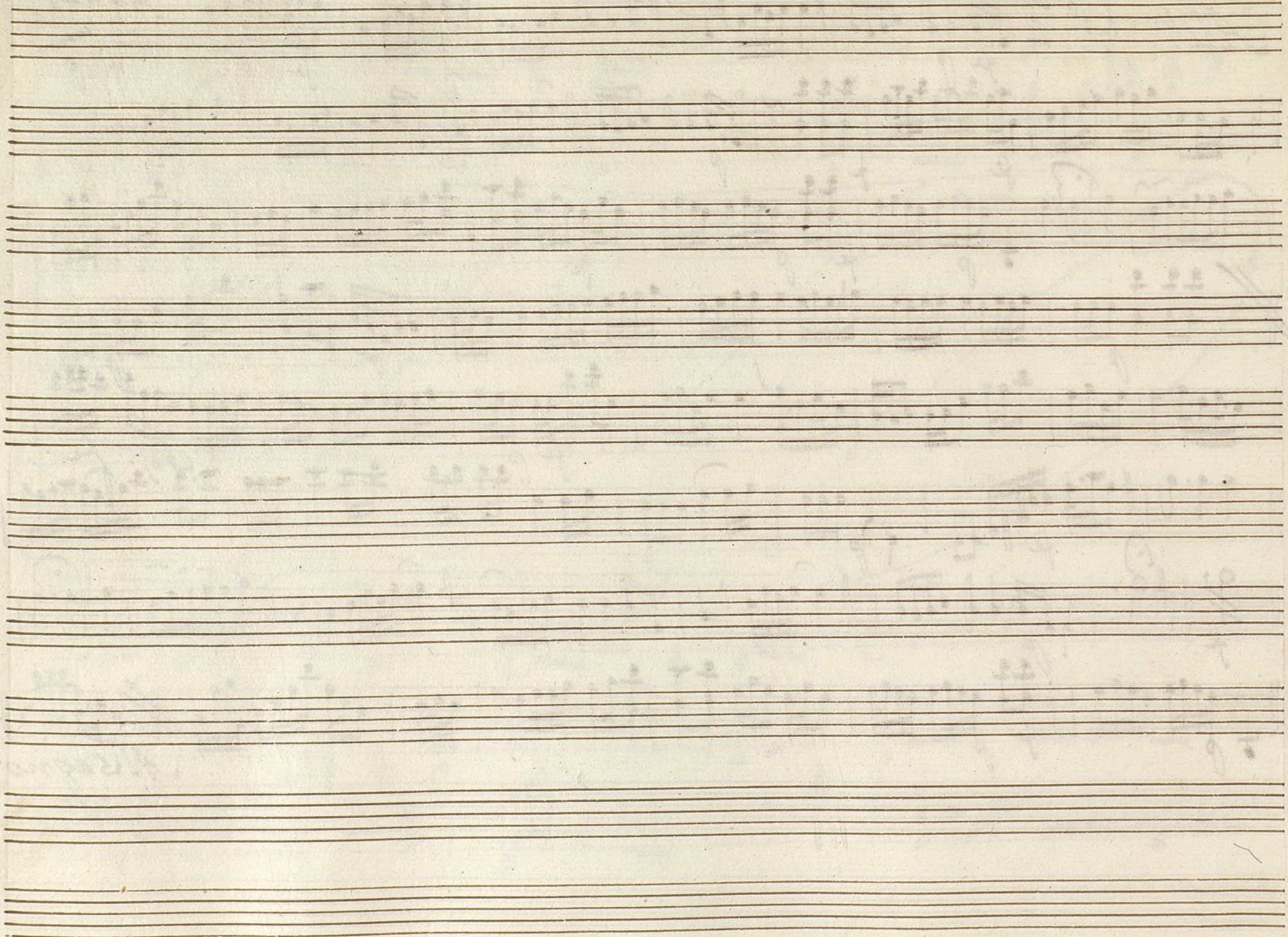
Handwritten musical score for the second system, starting with the tempo marking *Allegro*. The notation includes various notes, rests, and dynamic markings such as *p.* and *f.*. The system concludes with the instruction *Al segno tres mas*.

This is a handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on aged, yellowed paper and consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked "All.to" (Allegretto) in 2/4 time. The second system features a piano part with the tempo marking "And.te" (Andante). A large, hand-drawn oval encloses the piano accompaniment in this section. The third system returns to the vocal line and piano accompaniment, with the tempo marked "All.to" in 2/4 time. The piece concludes with a section marked "Allegro". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte).

All.^{to} 3/4

f p
p
f
p
f
p
f
p
f
p

Allegro



Violin 1.º Con.ª a Duo los Nobios opuestos.

All.º poco. $\frac{2}{4}$

Al segno

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *pp*. The lyrics are written in Spanish and include the phrase "Parola y se repiten Parola." with "allegro." written above it. A section of the score is marked "All.to" and "4", indicating a change in tempo and meter. The piece concludes with the instruction "Allegro tres mai." and a double bar line. The paper shows signs of age, including some staining and foxing.

Alto 2/4

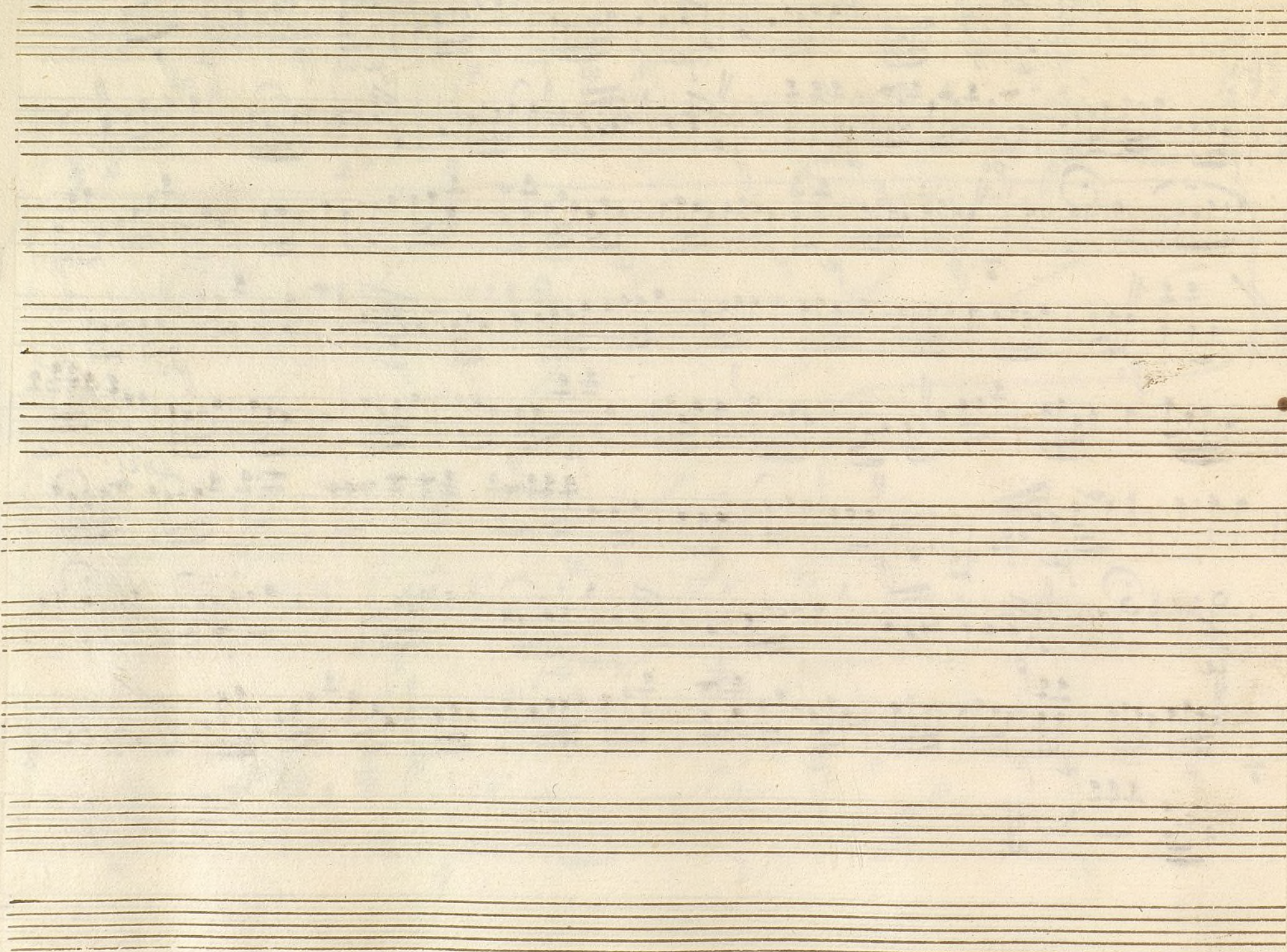
And.te

Alto 2/4

Allegro.

Allo $\frac{3}{4}$

p *cres.* *Al Segno.*



Violin 2.ª Ton.ª a Duo los Nobios Opuestos.

All.º poco.

Al Segno.

Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The piece concludes with the instruction "Parola y al / Parola." written in cursive across the fourth staff.

da.

Handwritten musical score for the second system, consisting of four staves. The first staff begins with the tempo marking "Alto" and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f". The piece concludes with the instruction "Al septimo tres mas." written in cursive across the third staff.

All.^{to} 2/4

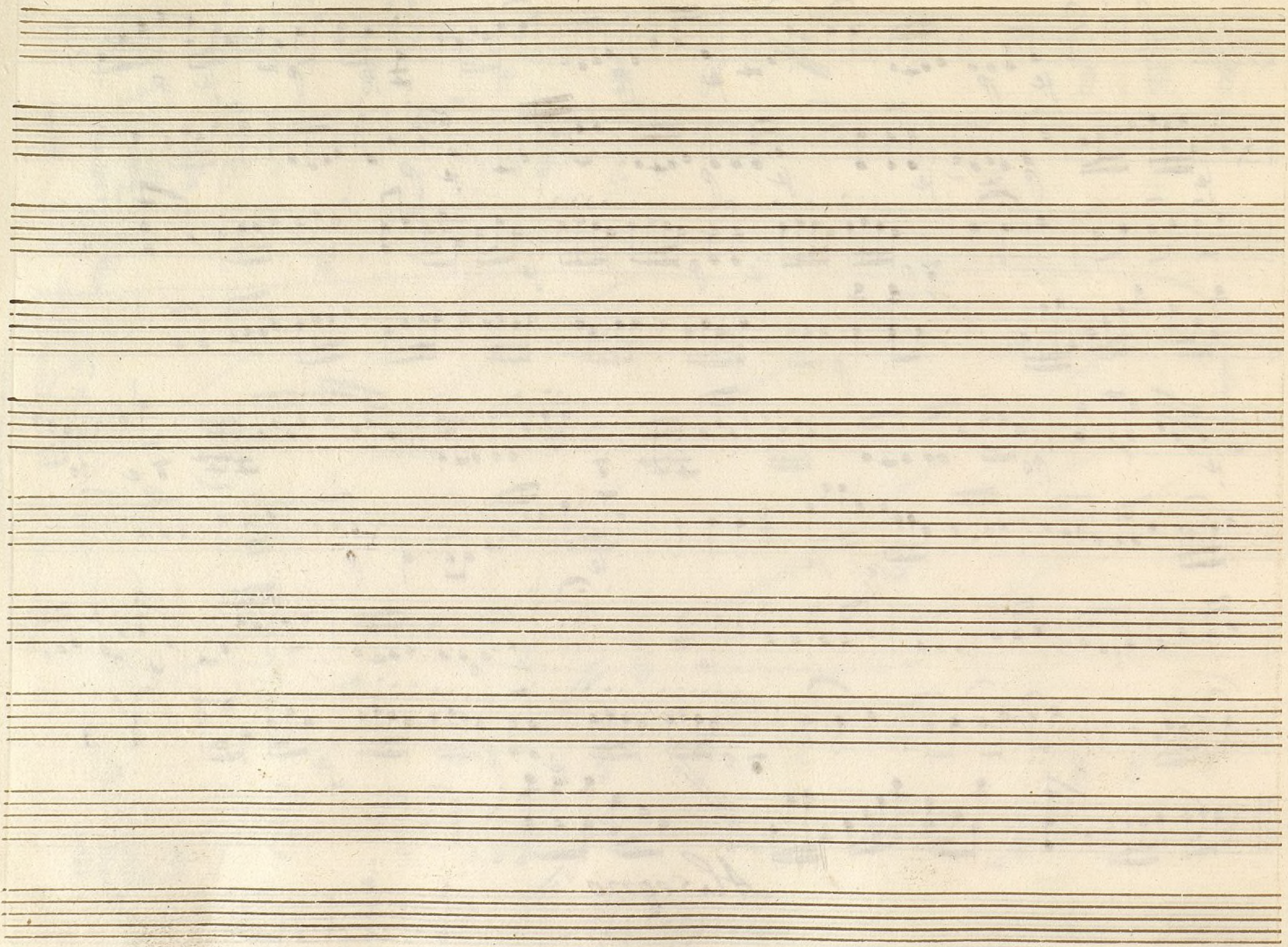
Handwritten musical score for the first system, featuring three staves with treble and bass clefs, a 2/4 time signature, and dynamic markings like 'p' and 'f'.

A section of the musical score enclosed in a large hand-drawn oval, containing three staves of music.

All.^{to} 2/4

Handwritten musical score for the second system, featuring three staves with treble and bass clefs, a 2/4 time signature, and dynamic markings like 'p' and 'f'.

Allegro.



Oboe 1.º Con.ª a Duo Los Nobios Opuestos.

All. poco. $\frac{2}{4}$

And. $\frac{3}{4}$

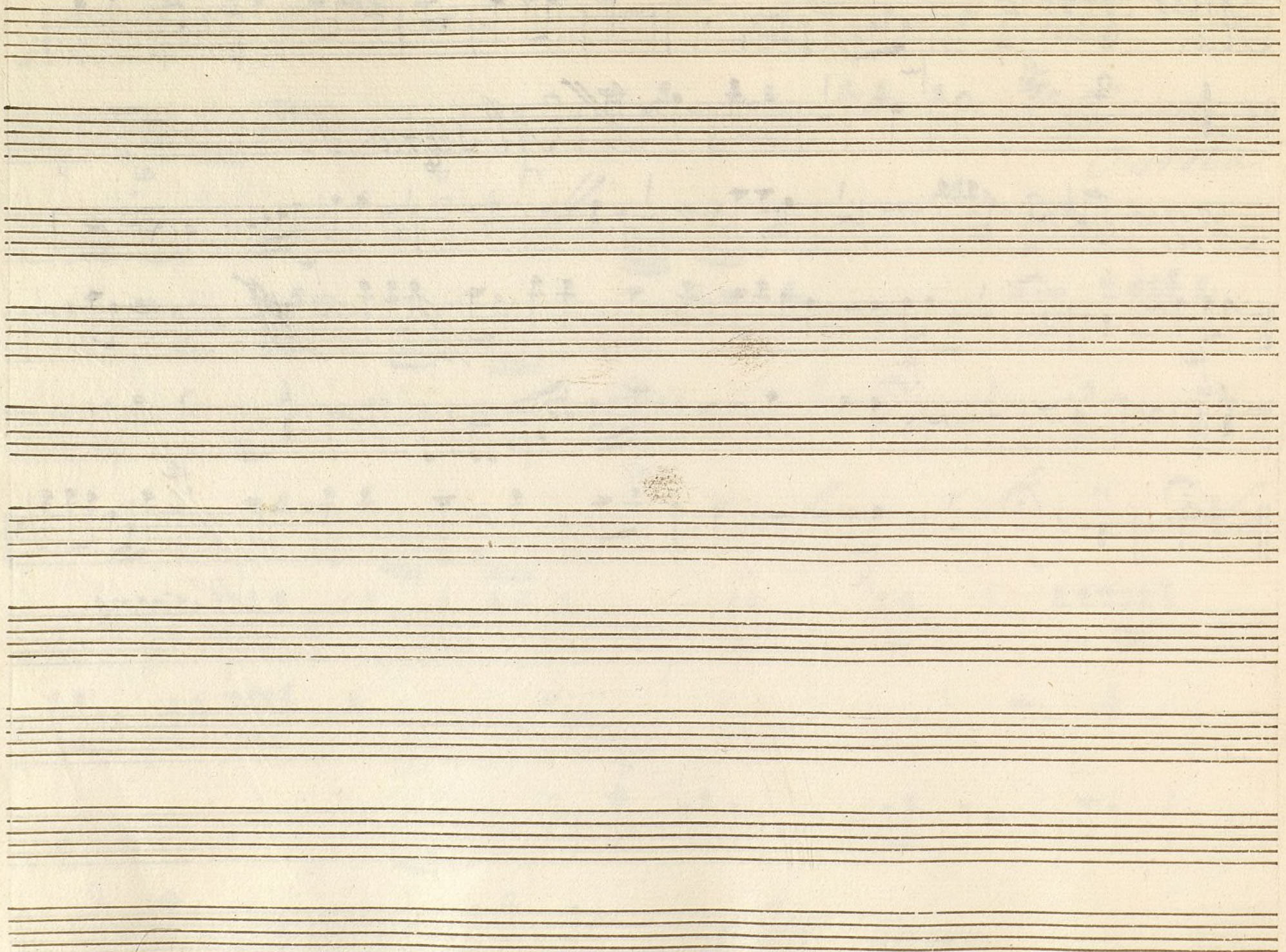
Allegro

All.^{to} *Allegro*

All.^{to} *Allegro*

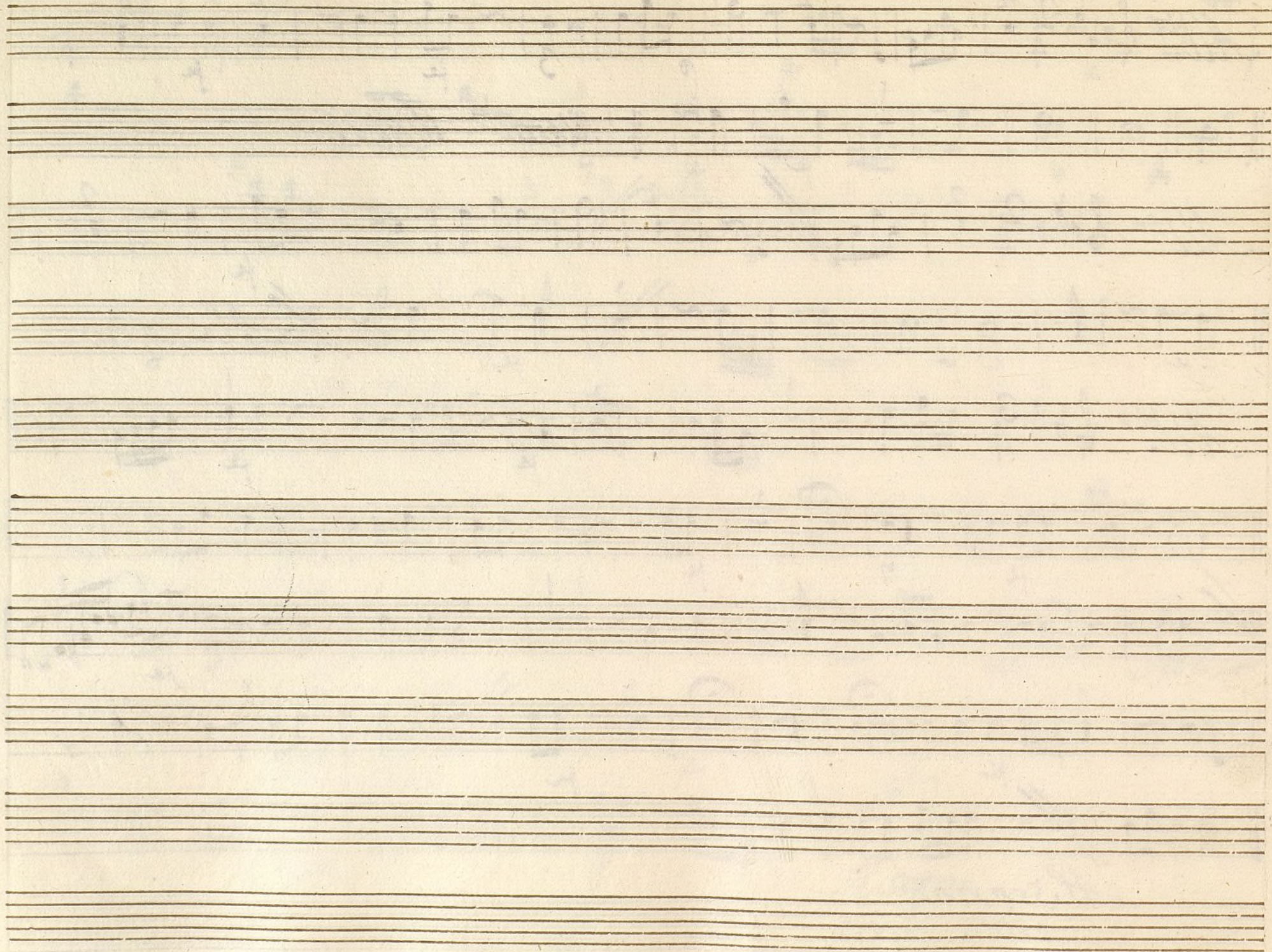
All.^{to} *Allegro*

Allegro.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various time signatures: 2/4, 3/4, and 4/4. The score features numerous musical notations such as notes, rests, slurs, and dynamic markings including *Allegro*, *Allegretto*, *Allegro*, and *Allegro*. There are also markings for *Allegro* and *Allegro* with a double slash through the word. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

Parola



Ayuntamiento de Madrid

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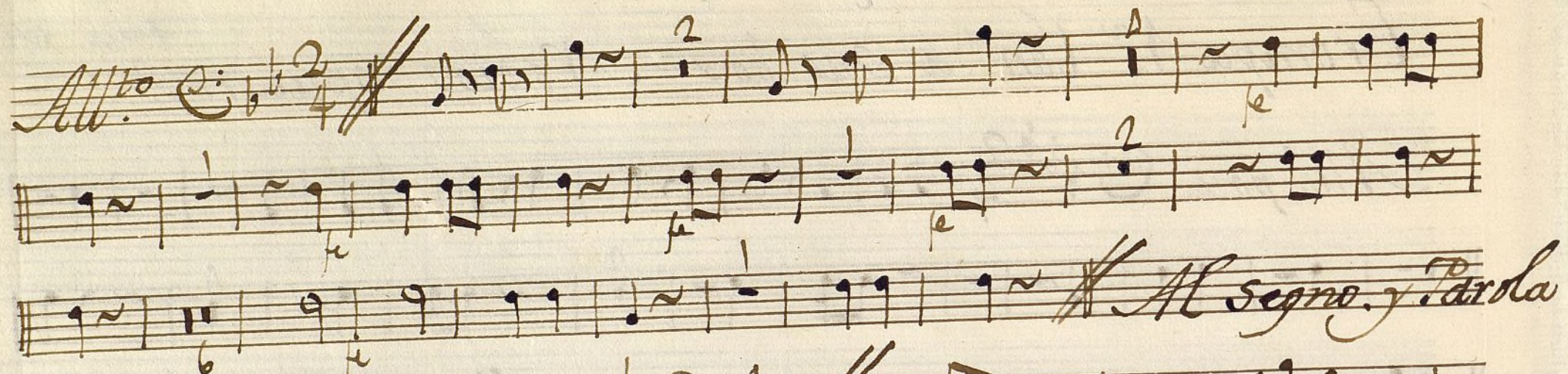
t
Trompa 1.^a Ton.^a a Duo los Nobios opuestos.

All.^o poco. $\text{C} \flat \flat \frac{2}{4}$

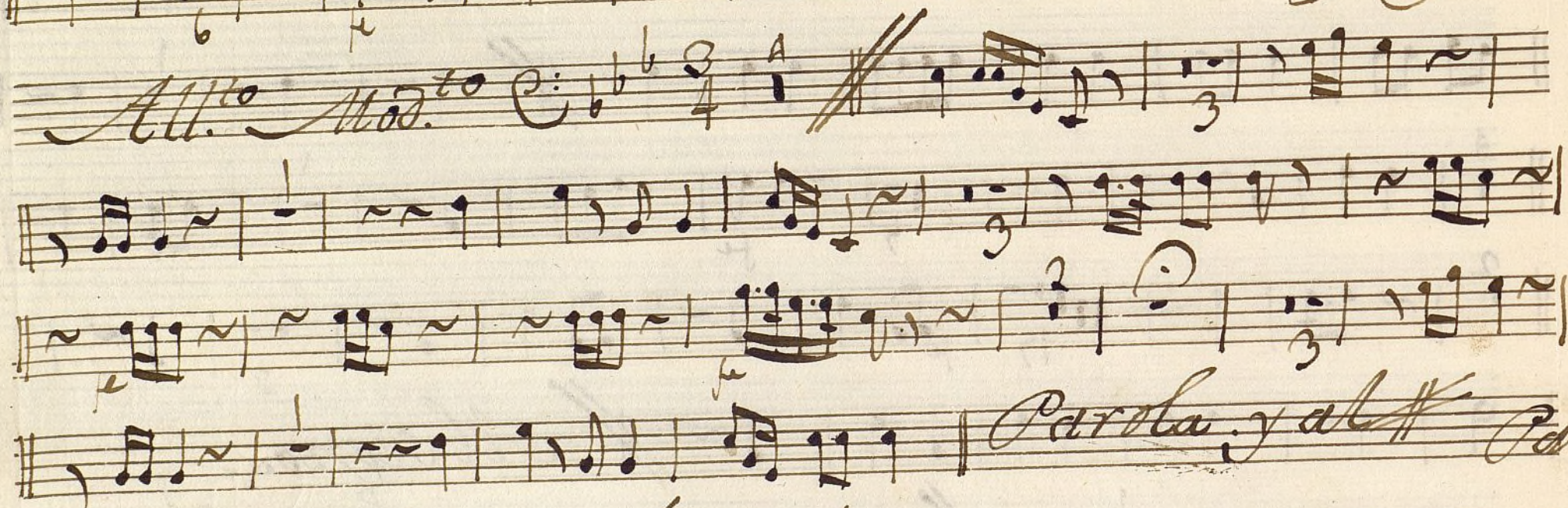
Allegro.

And.^{te} $\text{C} \flat \flat \frac{3}{4}$

Allegro.

All.^{to} $\text{C} \flat \flat$ $\frac{2}{4}$ 

Al segno y Parola

All.^{to} Mod.^{to} $\text{C} \flat \flat$ $\frac{3}{4}$ 

Parola y al Parola

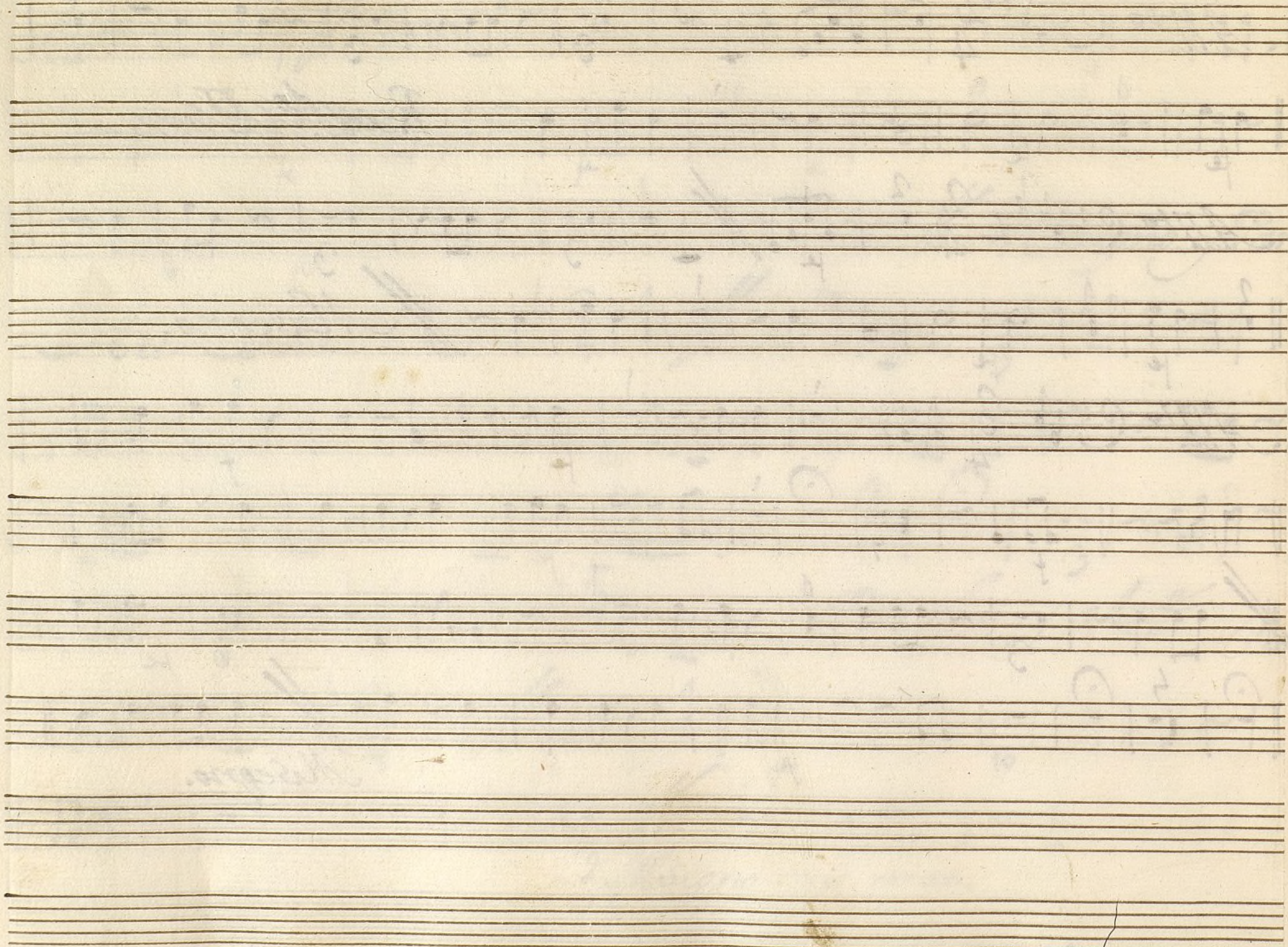
All.^{to} $\text{C} \flat \flat$ $\frac{2}{4}$ 

Al segno tres mas.

Handwritten musical score on aged paper, consisting of eight staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and time signatures of 2/4 and 3/4. The score is marked with dynamics such as *All.*, *ff*, and *f*, and includes performance instructions like *Resaca de Basso.*, *Allegro.*, and *Allegro.*. There are also some circled notes and a double bar line with a slash.

la

rola



t

Mus 104-20

Trompa 2.^a Ton.^a a duo los Nobios Opuesto.

All.^o poco. $\text{C}:\flat$ $\frac{2}{4}$

Allegro.

And. $\text{C}:\flat$ $\frac{3}{4}$

Allegro.

All.^{to} $\text{C} \text{ } \flat \text{ } \frac{2}{4}$ *al segno y Parola.*

All.^{to} Mod.^{to} $\text{C} \text{ } \flat \text{ } \frac{3}{4}$ *Parola y al ~~segno~~ y Parola.*

All.^{to} $\text{C} \text{ } \flat \text{ } \frac{2}{4}$ *al segno tre mas.*

And.^{te} $\text{C} \flat$ $\frac{3}{4}$

Allegro. $\text{C} \flat$ $\frac{2}{4}$

All.^{to} $\text{C} \flat$ $\frac{2}{4}$

Allegro.: *Parola.*

All.^{to} Mod.^{to} $\text{C} \flat$ $\frac{3}{4}$

And.^{te}

*Parola y
al segno.*

fz *p*

fz *p* *ffor* *fz* *p* *fz* *p*

Allo *2/4* *fz* *p*

fz *p*

fz *p*

Allegro trez mar.

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