

Leg. 1<sup>a</sup> n.º 53

Joan. y Paco. 1799.

Leg. 3<sup>a</sup> n.º 53

1798

MUS 103-16

t

Ton.ª a Duo

S<sup>ra</sup> Martina.

Los Retratos

De Lanerna.

53

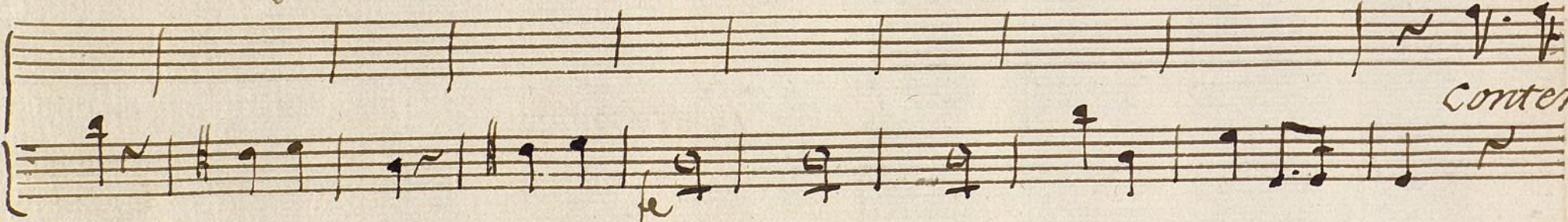
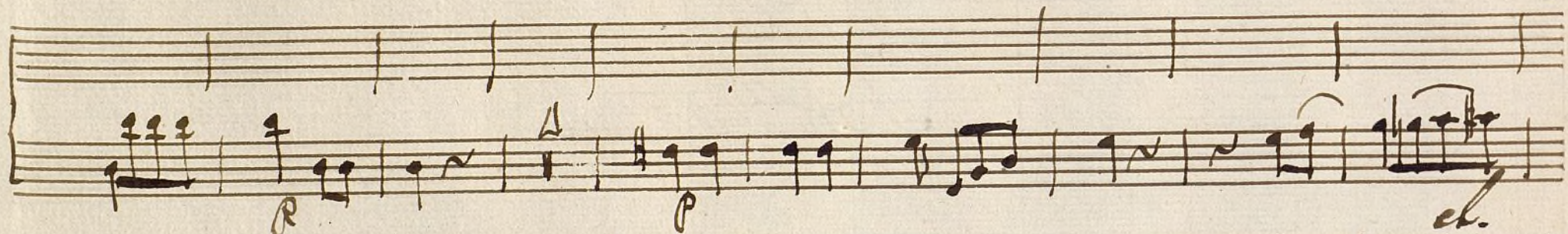
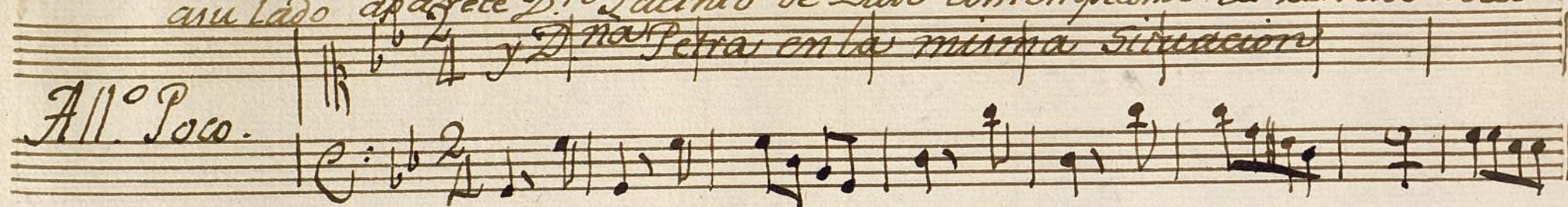
N.º 53-16



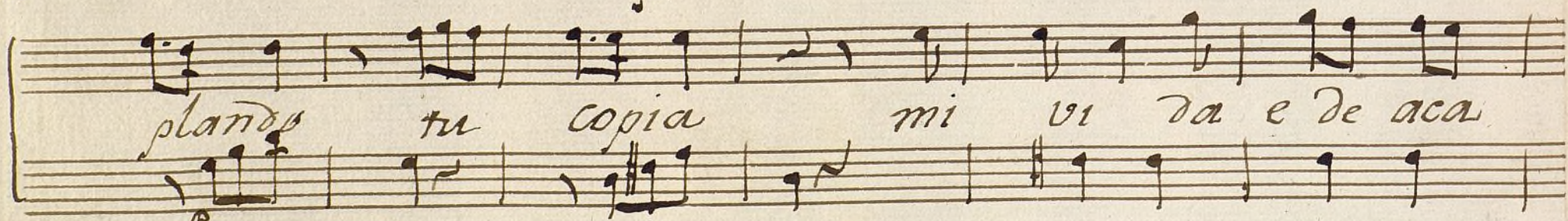
Salon con dos puertas dos Mesas con Escrivanias y dos Retratos cada uno  
asu lado aparece D. N. Jacinto de Luto contemplando el retrato de la derecha

*All. Poco.*

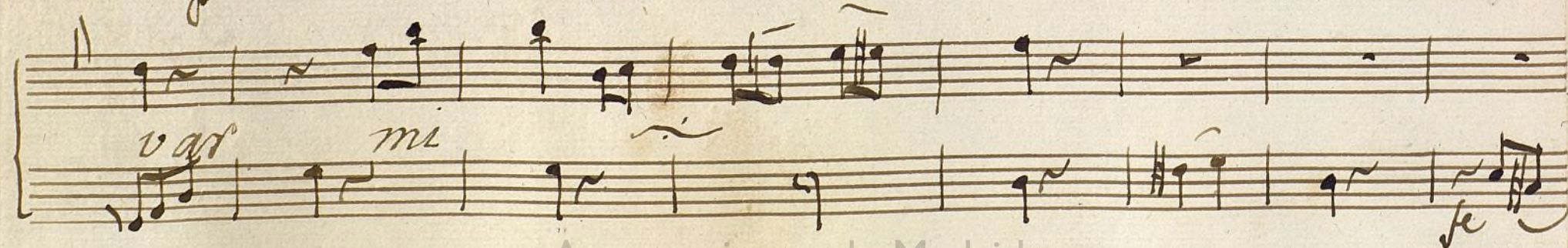
y D. na Petra en la misma Situacion



plando tu copia mi vi da e de aca



var mi





no  
echas

ella  
contem plando tu imagen no de so  
de llo rar no  
los 2  
do el pozo mio  
ai per dida el pozo mia  
nunca te -- podre olvi dar nunca



ella  
 a Dios Primo mi  
 el  
 ella  
 a Dios Prima mi a murio mi alegria  
 mu rio mi pla cer como a de ser  
 el ayer tarde mi difunto  
 se enterro alas quatro y media  
 ella... Alas ocho y dos minutos  
 al mio... y le dieron tierra  
 como el... quan adverso es mi destino  
 ella... quan ynfeliz es mi estrella  
 el... uno otro mutuamente... con solo menos en esto  
 Ocasione. (ella... Ay primo mio. (el) Ay prima mia  
 los 2. paciencia



*Al mismo aire.*

*el.*

te acuerdas quan

quando estaba -

do mi Anto nia can taba con la qui tarra

de buen temple. me de ci a pi ca rillo

*ella*

y tu - te acuerdas de Pe pe.

mi Pepe tambien a ve ces - me ti-



cuando to caba la flauta me parece q.<sup>e</sup> la  
 raba un pe llor quito o que dias tan fe  
 ella miro me parece q.<sup>e</sup> le veo quanto siento  
 lices oh q.<sup>e</sup> tiempos tan dichosos pero ya con  
 q.<sup>e</sup> el de seo no me puede compla cer  
 mis sollozos me ten dro que compla cer  
 quanto pero siento ya con q.<sup>e</sup> el de seo  
 mis so lloros



no me puede complacer no me puede  
me tendre que complacer me tendre que

com - - - pla cer no me  
com pla cer me tendre

(el) Yo ya no vuelto a casarme  
ella, ni yo apesar de qe me allo  
haviel para en tre tenerme  
con cupido algunos rratos: el qe años tienes? <sup>ella</sup> <sup>veinte</sup>  
el yo hecumplido veiente y quatro por setiembre,  
ella... no es dolor qe estemos en este estado en la flor de nuestros dias?  
el... paciencia si vengas trabajos  
ella si mi pri mo... con intencion  
Al Sep. el si mi pri ma  
ella voy me allerarami quarto Por lo mismo  
el por no aumentar tu quebranto me voy allerar al mio  
los 2: oh qe dia tan aciago.



Hacen q.<sup>se</sup> van y ella desfa caer el pañuelo  
ella

*Alleg.<sup>to</sup>*  
8

ai Jesu q.<sup>e</sup> pulga

*el.*

No alzaré el pañuelo no sirve el pañuelo

donde no ai amor donde

ella me



Handwritten musical score on aged paper, featuring three systems of music. Each system consists of two staves. The lyrics are written in Spanish and are integrated with the musical notation. The first system includes the lyrics "(suspira) el daun sui pi ro sino deli ro me tiene a" and "mira sino de lito". The second system includes "mor" and "discu". The third system includes "rramos un ad vi trio para ave ri guar su in" and "discu rramos un ad vi trio para a". The notation includes various musical symbols such as notes, rests, and bar lines.

(suspira) el daun sui pi ro sino deli ro me tiene a  
mira sino de lito  
mor discu  
me me  
rramos un ad vi trio para ave ri guar su in  
discu rramos un ad vi trio para a



tento para ave-ri quar su in tento  
 veri quar su inten to si su in tento

mai de pronto al pensamiento se le ofrece mi do

mai de pronto al ~~se~~ ofe ee mi de  
 lor se le ofe ee penia miento se les



fre a mi do lor.

Vame cada uno a su quarto y alen  
 del Criado con los Retratos de los q<sup>e</sup> cantan  
 y los colocan donde los otros del principio  
 y al colocarlos dice cada uno su verso.

Criado 1<sup>o</sup>

Para q<sup>e</sup> guerra d.<sup>na</sup> Justo

Criado 2<sup>o</sup>

q<sup>e</sup> ponga aqui se Retrato.

Para q<sup>e</sup> fin guerra el

pmo

Ama q<sup>e</sup> se ponga aqui este quadro<sup>2o</sup>.



*All<sup>o</sup> Poco.* *Sale el.* *el.* *Por mas*  
*(ella) A pe.*

q<sup>e</sup> ha go sin su vista yo no puedo sose-  
 sar de su Ca rino yo te devo contem-  
 gar yo no puedo no puedo sose gar.  
 plar yo te devo te devo contemplar.



ella desde la puerta

yo quiero desde la puerta sus acciones obser  
 (el) con cautela de mi afecto la pretendo yo entre  
 desde la puerta

var sus ac cio — nei obser var  
 rar la pre ten — do yo entre rar.

el ella

pero q.<sup>e</sup> miro pero que veo yo mi de  
 ella. aqui se nota q.<sup>e</sup> ay doble trato (el) yami re



seo e de lo qrar yo mi de seo  
trato. lleop a mirar ya mi te trato

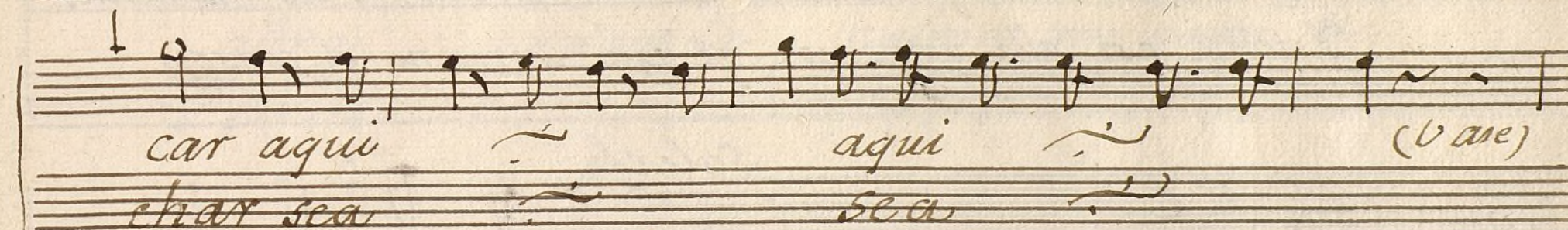
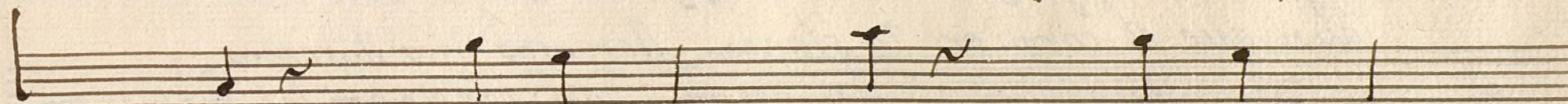
e de lo qrar. yo no se q. su re  
lleop a mi rar ella. el sin duda de mi as-

trato yo no aquí púdo co lo-  
tuca el sin sea que río a prove





car yo no se q.<sup>ra</sup> su te trato aqui pudo colo  
char el sin duda de mi astucia sea querido a prove



car aqui ~~~~~ aqui ~~~~~ (Vase)  
char sea ~~~~~ sea ~~~~~



el Bien mirado es <sup>mejor moro</sup> ~~mejor moro~~ q.<sup>e</sup> mi difunta parienta  
si que hermoso talle tiene q.<sup>e</sup> pestañas y q.<sup>e</sup> cejas  
pues el color la nariz avista a su bellera  
seme olvida la difunta (ella) lo q.<sup>e</sup> vale la cautela en la muger  
el. no hay remedio yo abandono la verguenza  
y la descubro mi amor mi afecto mi pasion ciega  
pero y mi difunta es posa toma q.<sup>e</sup> tenga paciencia  
pero no q.<sup>e</sup> en este caso su muerte llorar es fuerza

Parola



vase al  
quarto



ella Si le examino es paco es un buen chico q<sup>e</sup> cuerpo  
 tan ayroso aquel lunar q<sup>e</sup> se le divide en medio  
 de la barba me enamora digo ya quel entre cese  
 aquellos ojos tan vivos tan tunos y retrecheros  
 a quel nose q<sup>e</sup> Jesus si el difunto viera esto  
 aun que el corazon lo sienta lloremos ojos lloremos  
 el # Dice un sario q<sup>e</sup> en amor son preciosos los momentos  
 Y siendo asi alla voy yo q<sup>e</sup> vale un reino el consejo

Al mismo

Sale el

aire

Ja pa

ella

rece prima mia q<sup>e</sup> tu tottro se se rena tambien

suazo q<sup>e</sup> tu pena se di sipa y tu do-

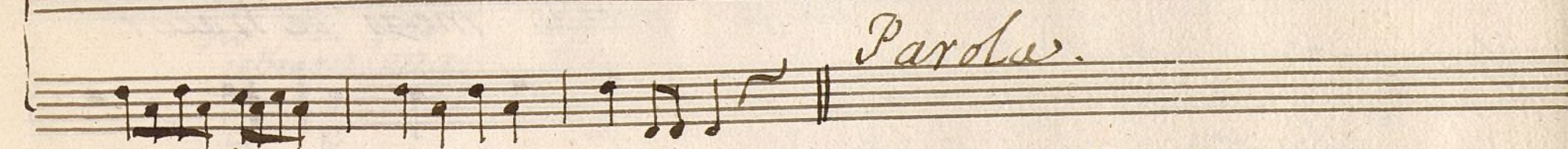
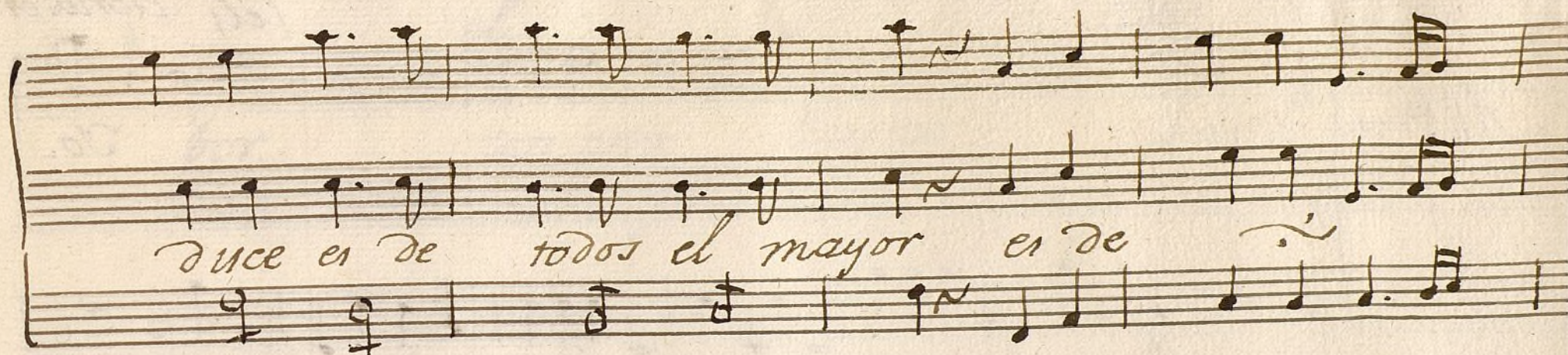


lor se di si pa y tu dolor puei otra pena conturba el  
ella.  
alma ya me la calma me quita a.  
mor me la miro suspiro  
ella se agita palpita q.<sup>e</sup> fie ro xi.  
por fiero xi opr el dolor q.<sup>e</sup> amor pro-



el dolor q. amor pro duce  
duce.  
es de todos elma.  
es de todos el mayor  
mayor el dolor q. amor pro.  
duce es de todos el mayor el dolor q. amor pro-





(el) #. Sabes q<sup>n</sup> pudo poner en mi quarto turretrato  
(ella) # el mismo q<sup>e</sup> en mi aposento el tuyo me ha colocado  
(el) #. si yono me hallara viudo (ella) si yono huviera enviudado  
oyes sabes si hay algunos primos carnales casados?

(el) #. ynfinitos q<sup>e</sup> salida (ella) si al instante no me marchó  
tira el diablo de la manta (el) tiro de la manta el diablo

si no he visto su presencia

lor #. 2.º Esto esto mas acertado

{ se ponen a escrivir  
cada uno en su mesa



(el) escribiendo

*Alto*

Do.

desde q<sup>e</sup> embiada do es toi muerto de amor  
mar este vi llete la fi neza meas de hacer

ellas

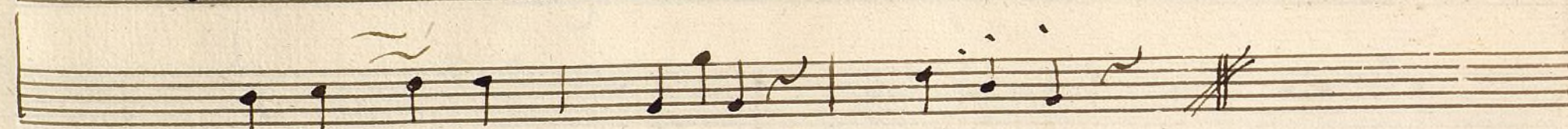
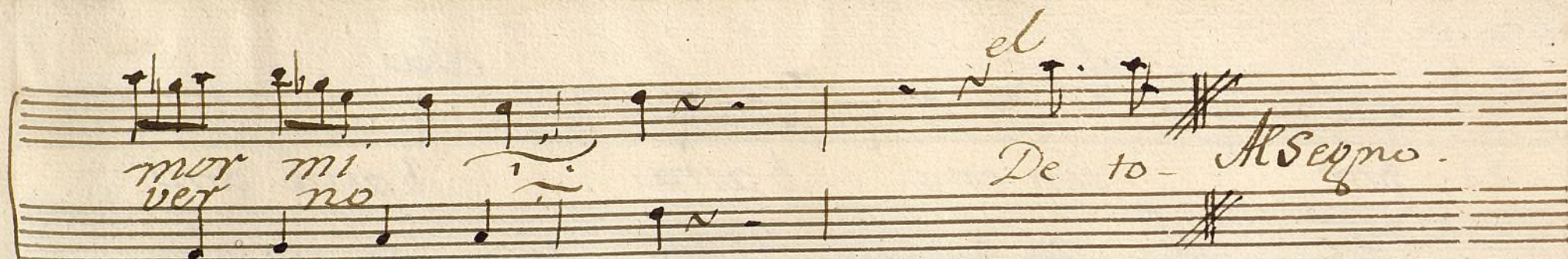
Por ti padece el alma el mas fiero río

(el) si le tomo Prima mia este pliepp as de le



por. <sup>el.</sup> con esto <sup>ella</sup> basta basta con  
 er el me a pene trado (ella) el me a di  
 esto <sup>no fue mo</sup> <sup>besto</sup> <sup>mi fino a</sup>  
 uina <sup>union mas</sup> <sup>finia</sup> <sup>no podra ha-</sup>  
 no fue mo <sup>besto</sup> <sup>mi fino amor</sup>  
 union mas <sup>finia</sup> <sup>no podra haver</sup>  
 mor no fue molesto mi fino amor mi fino a-  
 ver union mas finia no podra haver no podra ha-





(ella) lee. (el) lee. . . . . {vándole el Papel  
(ella) para que? la res puesta de los pliegos  
por medio de nros brazos la pue li que nro afecto... {se abrazan  
yel difunto: (el) y la di funta!  
(ella) ten galos Dios en el cielo y quando ha de ser la voda  
(el) ha ciéndola de se creto bien pue de ser esta no che  
te com bienos? (ella) me con ven go





fun - ta llore yo mu - - cho llore yo mu -  
llore yo mu - -  
llore el que quie -  
cho.  
cho por medio de tu ma na - - no mi llanto en  
ra q<sup>e</sup> yo e de estar ale gre siempre que



ella.

la - - - op por medio de tu ma - -  
 pue da q.<sup>e</sup> yo e de estar ale - -

el. lo 2

no por medio de tu ma - - no mi llanto en su -  
 gre q.<sup>e</sup> yo e de estar ale - gre siempre que pue -

op mi llanto en su op. Al Segno.

da siempre q.<sup>e</sup> pue da.



(ella) mds llamaron ala puerta (llaman)

(el) vendran hacernos el duelo

ella -- aung<sup>e</sup> no tengamos gana } den tro llama n con  
el precio q.<sup>e</sup> floremos } can pa nilla

All.<sup>o</sup>

I age colmar mi-

ni cha a que rido cu pi do ven puer-



Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'cresf.'.

Dueño queri do. a gozar su favor

el.

al - - - ma se ena gema el pe - - -

el alma se ena gema

-cho me pal pita

el pecho me palpita la pena

cresf.



Handwritten musical score on aged paper. The score consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are interspersed between the musical staves. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper shows signs of age, including discoloration and some wear at the edges.

*q.<sup>e</sup> me agita mi tigua con tu amor — mi tigua*

*con tu amor. ya q.<sup>e</sup> colmar mi di — chao*

*a que rido cu pi — do ven pues dueño que*



Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are placed below the staves. The lyrics are: "ri do a gozar su fa bor. el - - -", "alma - - se ena geras el alma se enage", "na el pecho me palpi ta ta pena qe meo", and "mi tiopa con tu o". The music is written in a simple, handwritten style with notes, rests, and bar lines. The paper is aged and shows some wear and tear.

ri do a gozar su fa bor. el - - -

alma - - se ena geras el alma se enage

na el pecho me palpi ta ta pena qe meo

mi tiopa con tu o



Handwritten musical score on aged paper, featuring a single melodic line with lyrics in Spanish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The score is organized into systems, with some lines containing multiple staves. The lyrics are: "mor si con tu amor mi ti ga con", "tu amor la pena q.e me a gita", and "mi ti ga con tu amor mi ti-".

mor si con tu amor mi ti ga con —

tu amor la pena q.e me a gita

mi ti ga con tu amor mi ti —



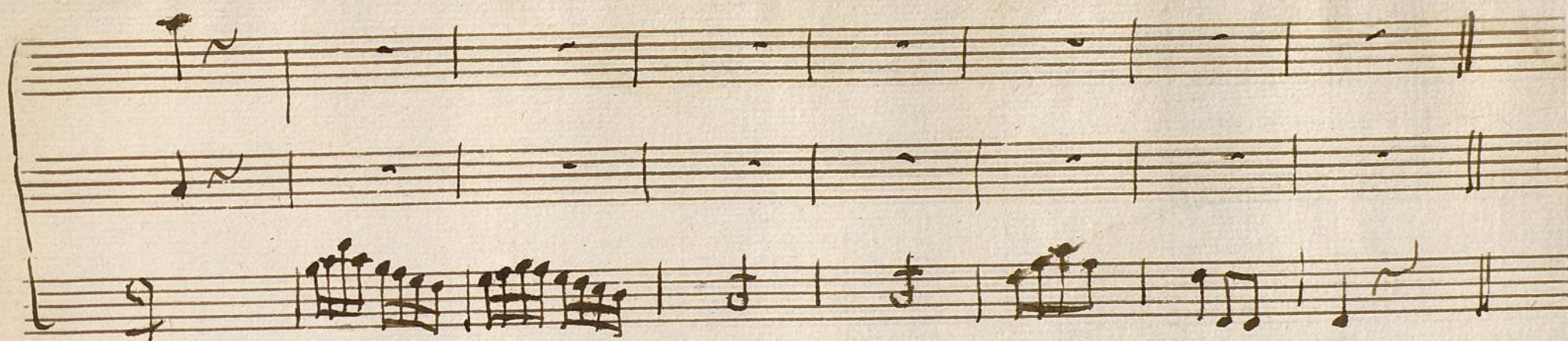
Handwritten musical score on aged paper. The score consists of six staves. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with notes and rests. The third staff contains the lyrics "ga con tu a mor mi-" written in a cursive hand. The fourth staff contains the lyrics "ti ga con tu a mor mi ti ga con tu a mor mi" written in a cursive hand. The fifth staff contains a melodic line with various note values and rests. The sixth staff contains the lyrics "Si con tu a mor Si" written in a cursive hand. The paper shows signs of age, including discoloration and some wear at the corners.

ga con tu a mor mi-

ti ga con tu a mor mi ti ga con tu a mor mi

Si con tu a mor Si







Ayuntamiento de Madrid

1200055044



*Violin 1.ª Ton.ª Duo. Los Retratos.*

*All.º Poco.*

*Parola*



*Al mismo  
aire*

*Al segno* | *Parola*

*All.<sup>to</sup>*

*p.*







*All.<sup>o</sup> Toco.* || *p.<sup>o</sup>* 

*Parola* || *Al segno.*  
*y Parola*

*All.<sup>o</sup> mismo aire* || 

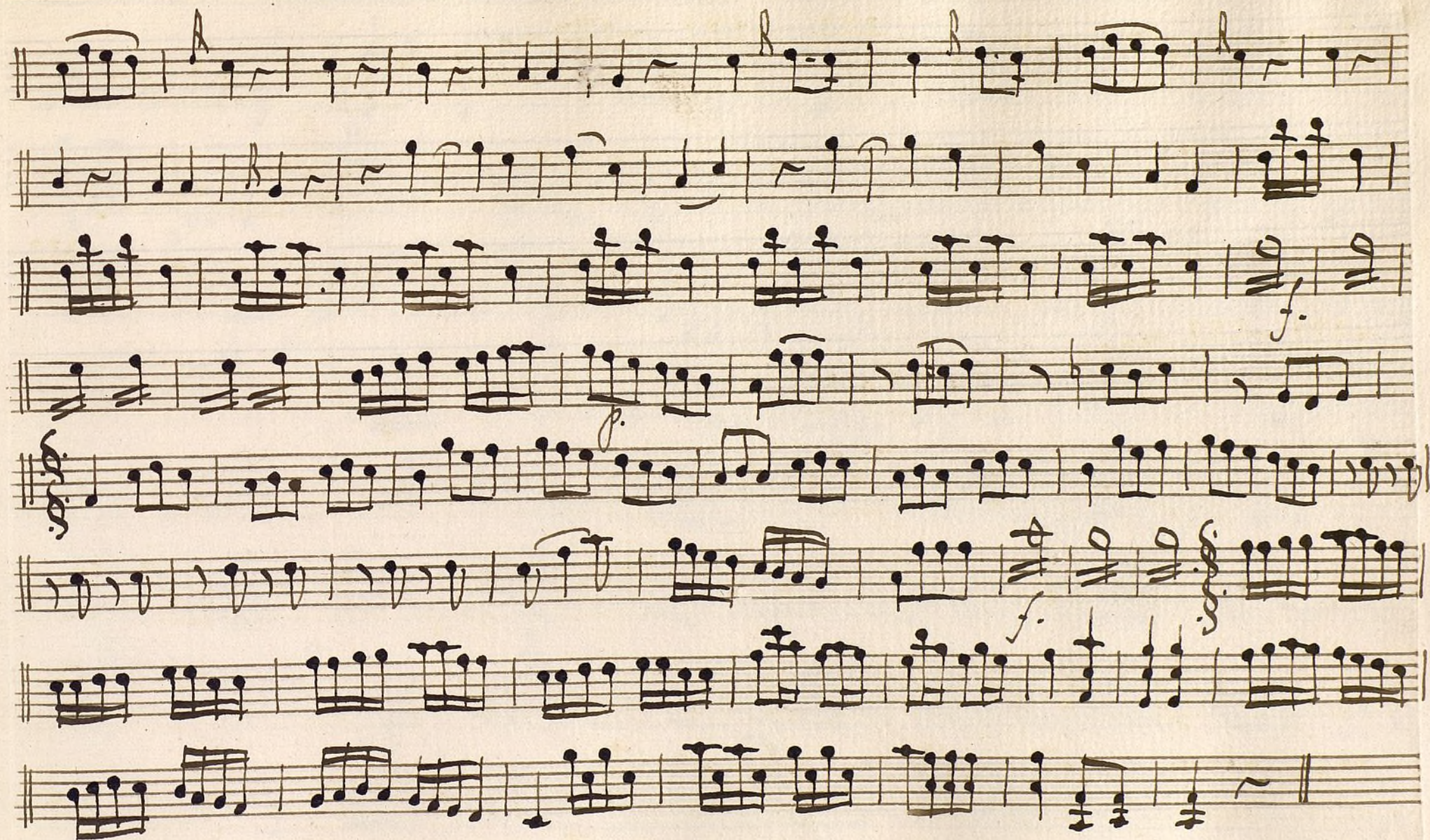


A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation is in a single system, likely for a single melodic line. The music is written in a cursive, handwritten style. Dynamics such as *p*, *f*, and *pp* are marked throughout. There are several repeat signs and a double bar line. The word "Parola" is written in cursive at the end of the fourth staff and again at the end of the tenth staff. The paper shows signs of age, including discoloration and some staining.

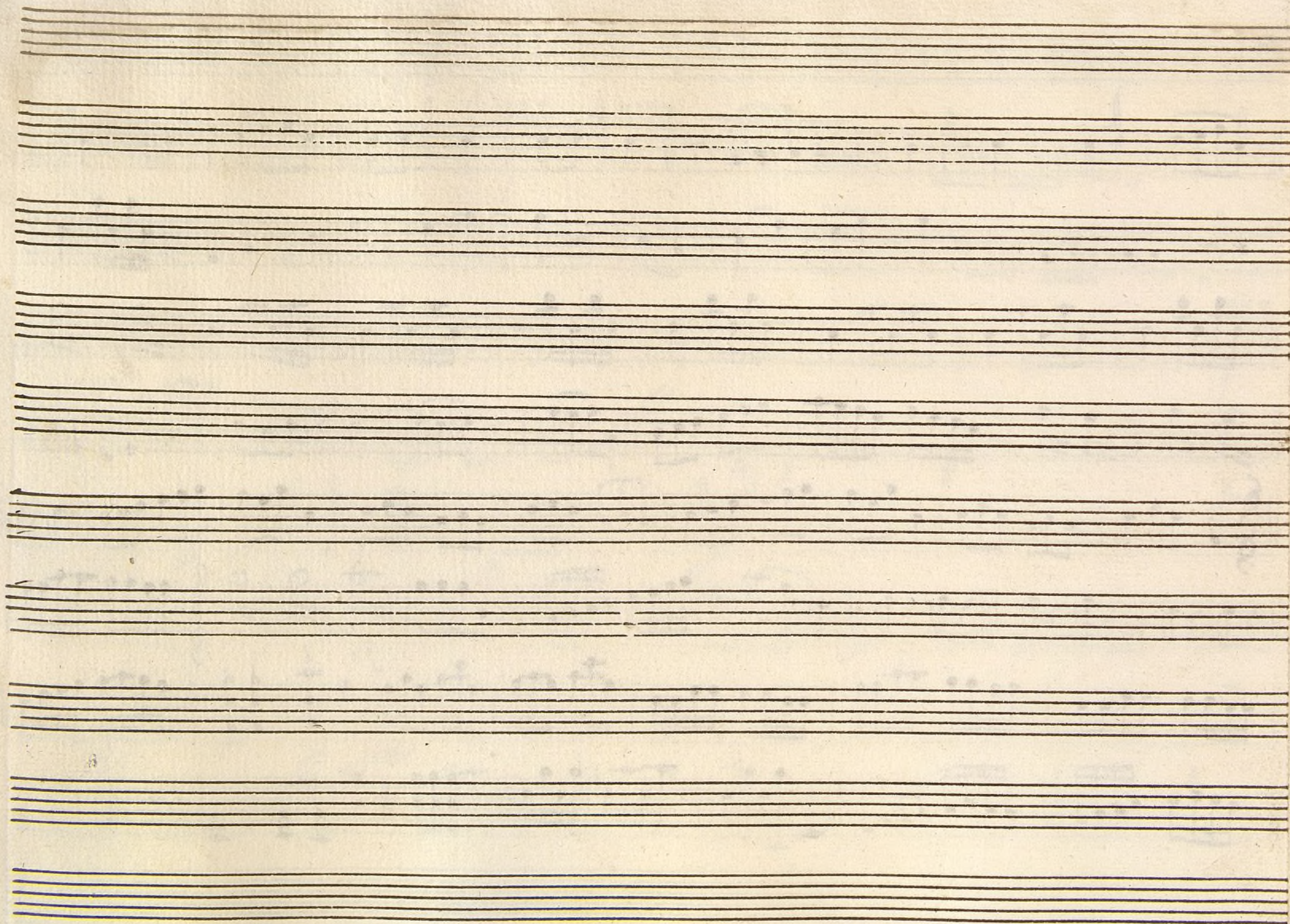


*Voleros.* The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Voleros.' in a large, flowing script. The music consists of eighth and sixteenth notes, with some triplets. Dynamics include 'f.' (forte) and 'p.' (piano). The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show more complex rhythmic figures, including sixteenth-note runs. The fifth staff features a double bar line followed by the tempo change 'Allegro.' and the word 'Parola' written in a decorative script. The sixth staff begins with a new section marked 'Allegro.' and continues with a different rhythmic pattern. The seventh and eighth staves show a change in texture with more sustained notes and some rests. The ninth staff includes the marking 'p. cresc.' (piano crescendo) and features a series of sixteenth-note runs. The tenth staff concludes the piece with a final cadence. The manuscript is written in dark ink on aged, slightly yellowed paper.

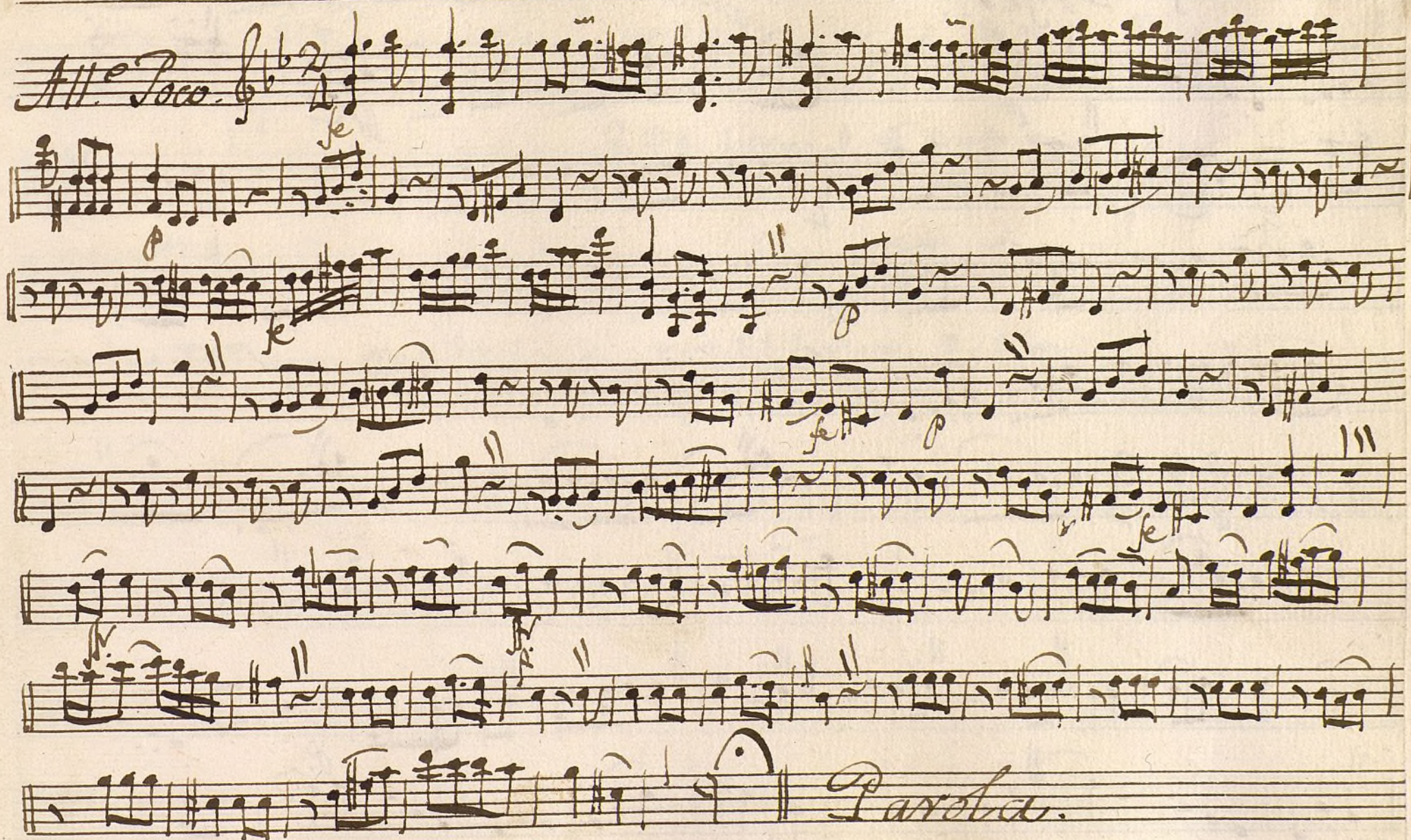










*Violin 1.ª Ton.ª a Duo Los Retratos.*



*Al muto*  
*dire.*

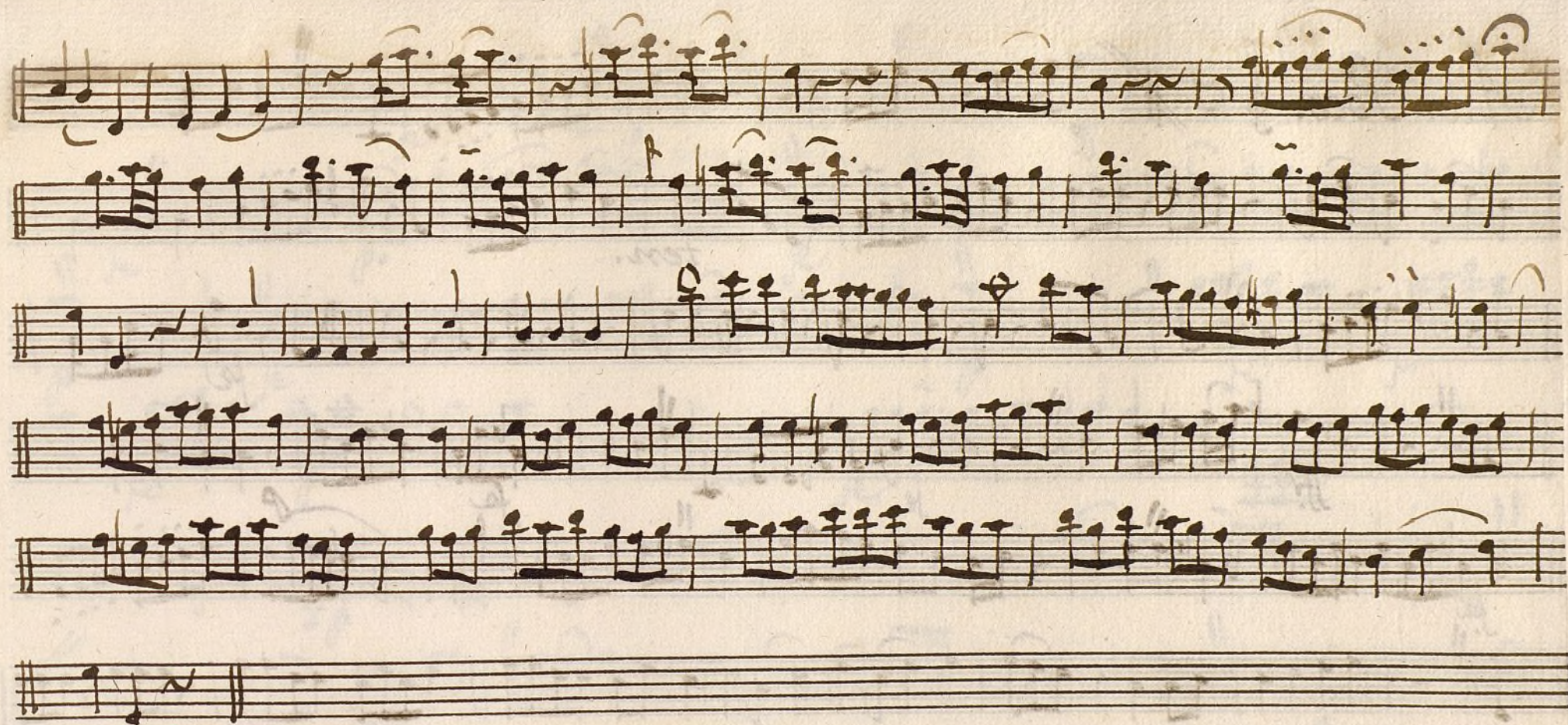
*Al segno* *Parola*

*All.<sup>to</sup>*

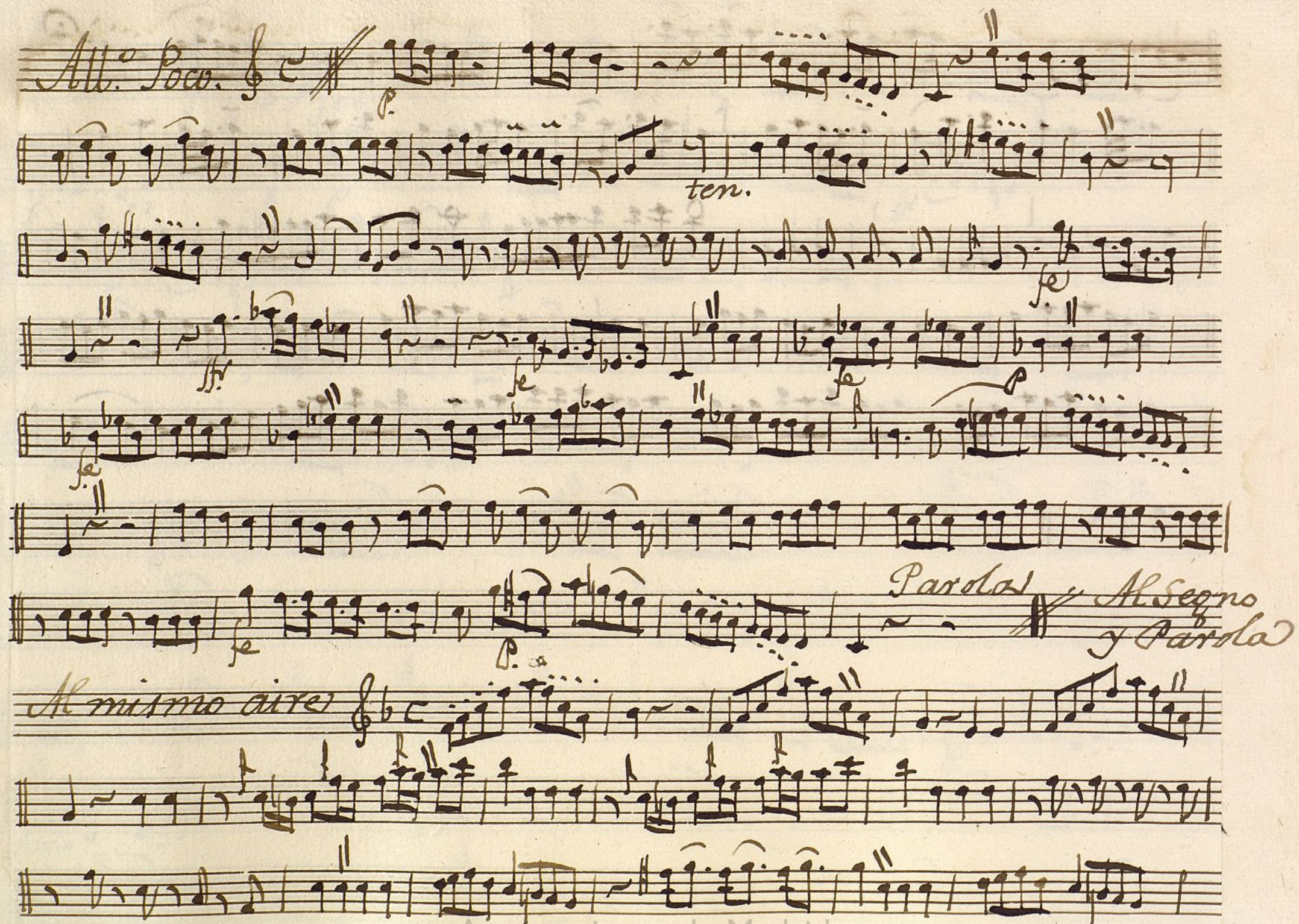
*pmo*

A handwritten musical score on ten staves. The first system (staves 1-4) is marked 'Al muto' and 'dire.' and contains complex melodic lines with many beamed notes and slurs. The second system (staves 5-8) is marked 'Al segno' and 'Parola' and features a more rhythmic, dotted melody. The third system (staves 9-10) is marked 'All.to' and 'pmo' and continues the rhythmic pattern. The manuscript is on aged, slightly discolored paper with a watermark at the bottom.







*All.º Poco.* 

*Parola* *Al Segno y Parola*

*Al mismo aire*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive, historical style. The word 'Parola' is written in large, elegant script at the end of the fourth staff and again at the end of the ninth staff. The ninth staff also contains a section of music that has been heavily crossed out with dark ink. The paper is aged and shows some wear along the edges.

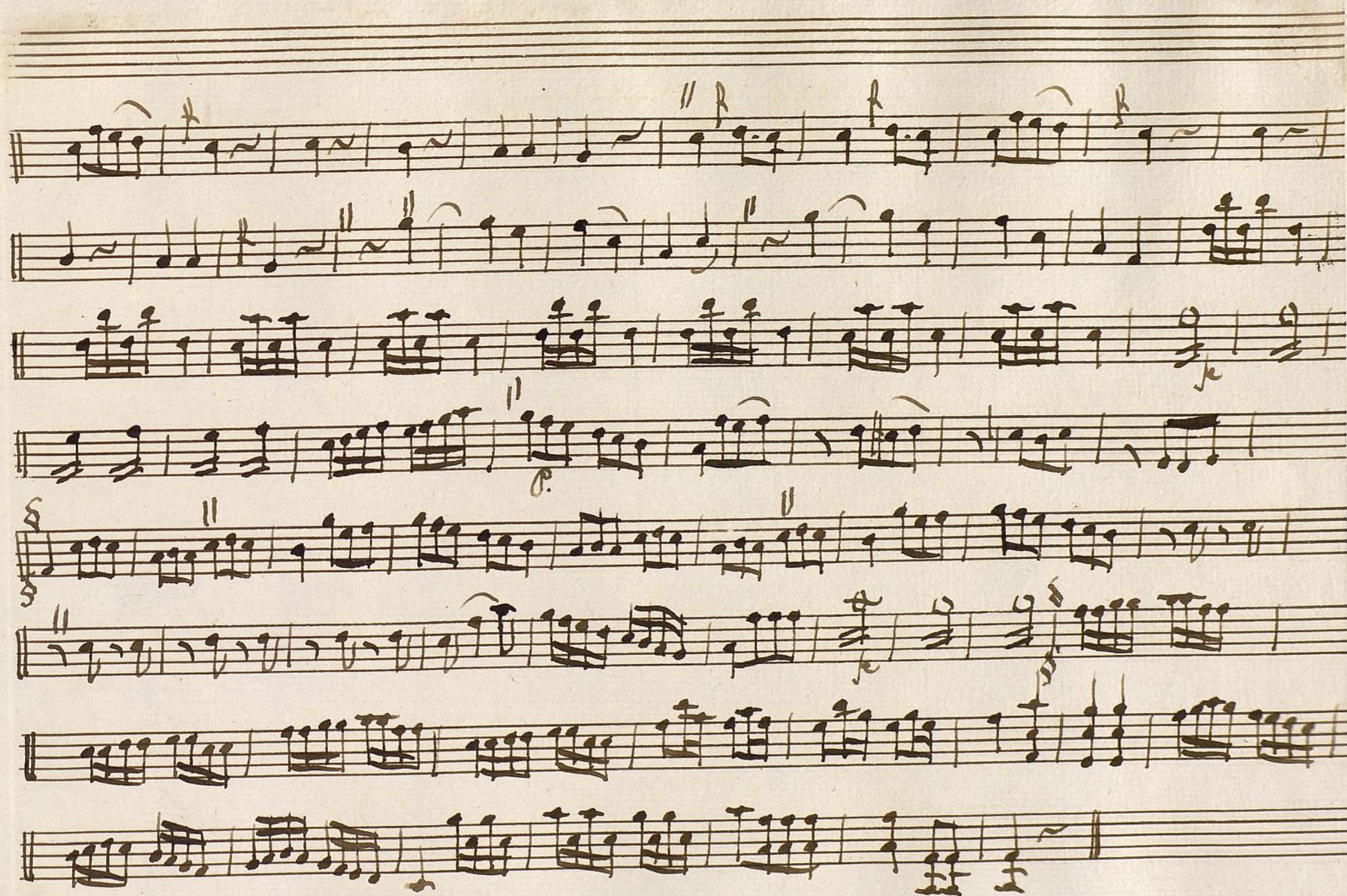


*Volaras.* *Al Segno.* ~~*Marchando*~~

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

The image shows a handwritten musical score on aged paper. It consists of two main sections. The first section, titled 'Volaras.', is in 3/4 time and features a melody on a single staff with various ornaments and a key signature of one flat. Below it are four staves of accompaniment, including dense chordal textures and arpeggiated figures. The second section, titled 'Al Segno.', begins with a double bar line and a key signature change. It includes a melody on a single staff and three staves of accompaniment, with a 'Cre.' (Crescendo) marking. The score is written in a cursive, historical style with some corrections and markings like 'je' and 'p'.



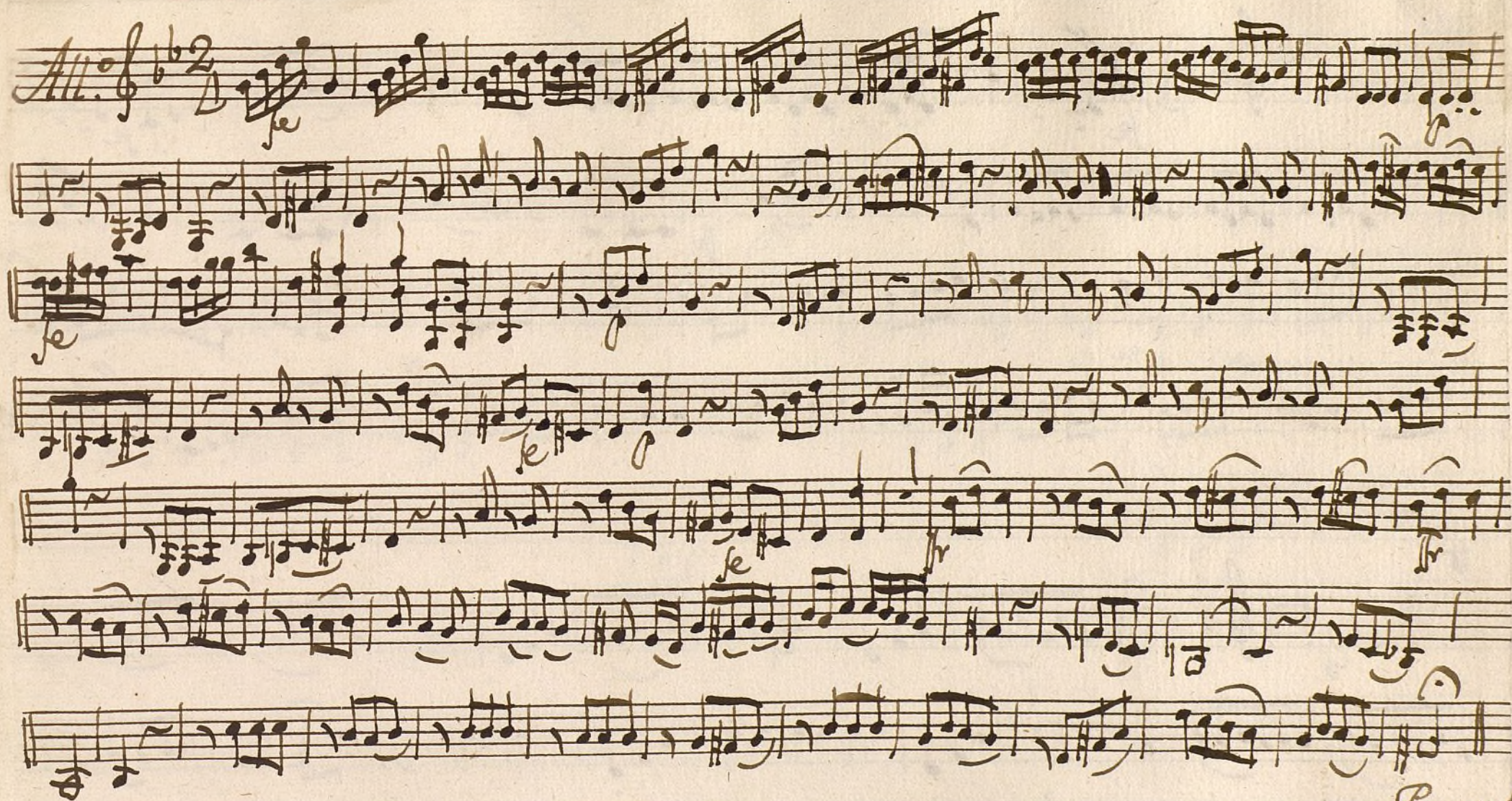








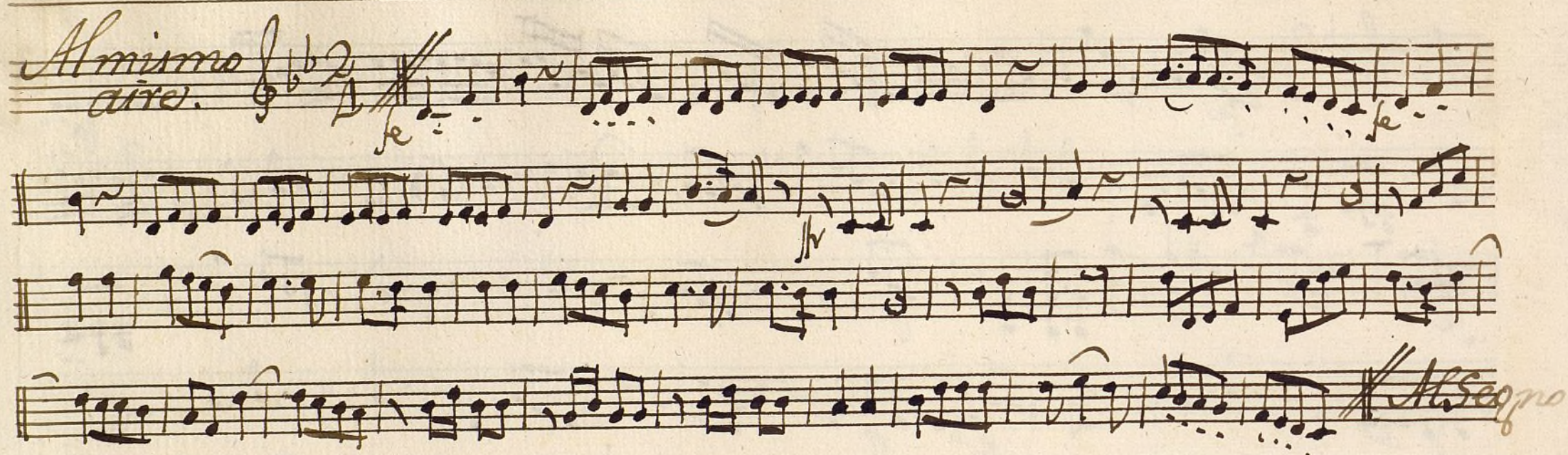
*Violin 2.º Fon.ª a Duo. Los Retratos.*



*Parata*



Al mismo  
aire.



Parola.

*Alleg. to*









*All. Poco.*

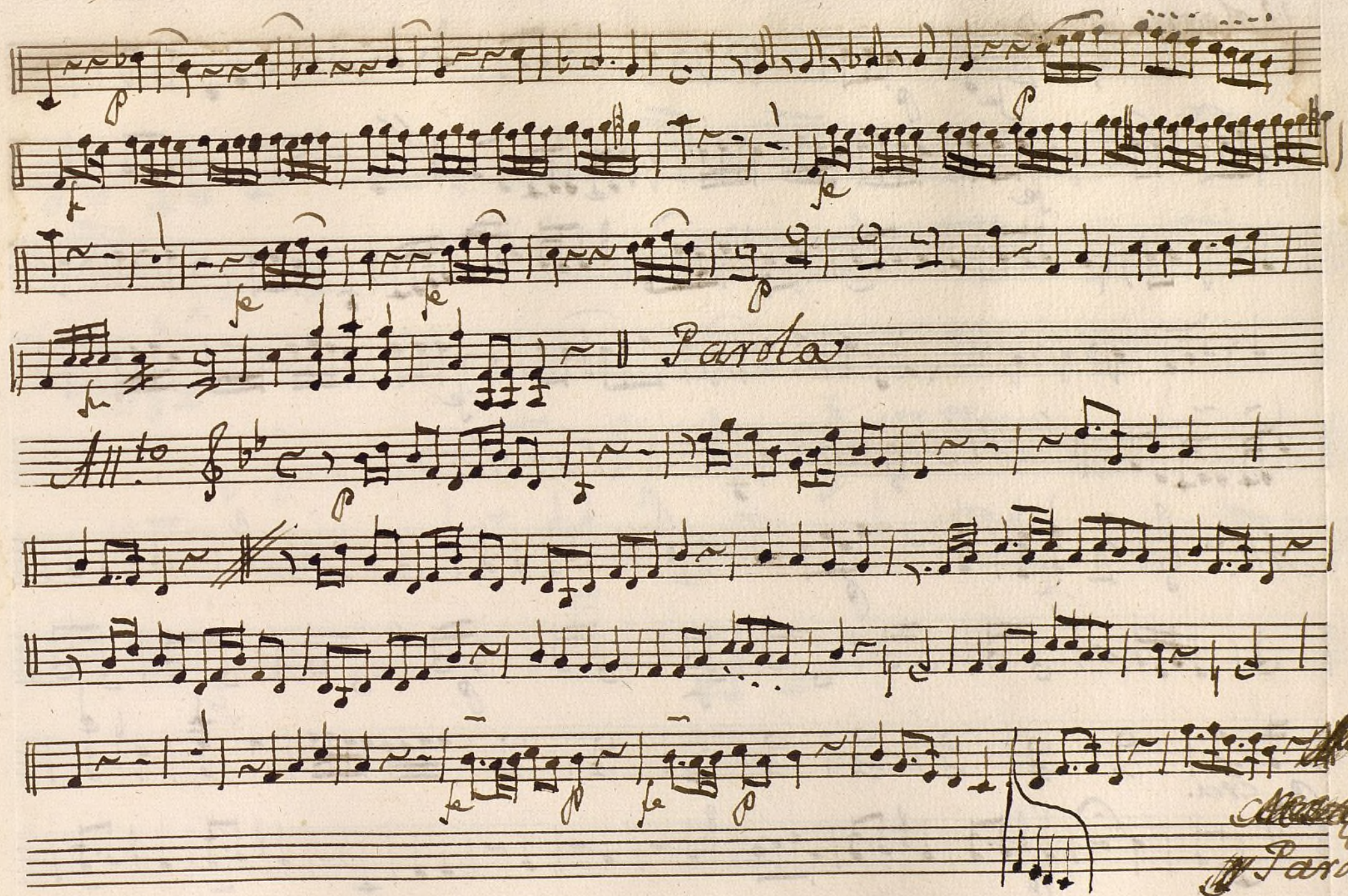
Handwritten musical score for a piece titled "All. Poco." The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is in a 19th-century style, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *ten* (tenu), *fr* (forzando), and *p* (piano) are present. The piece concludes with a double bar line. Below the final staff, the text "Parola" is written, followed by a double bar line and the instruction "Al Segno y Parola."

*Parola* // *Al Segno y Parola.*

*Al mismo*  
*aire.*

Handwritten musical score for a piece titled "Al mismo aire." The score is written on three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is in a 19th-century style, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. The piece concludes with a double bar line.







*Volera*

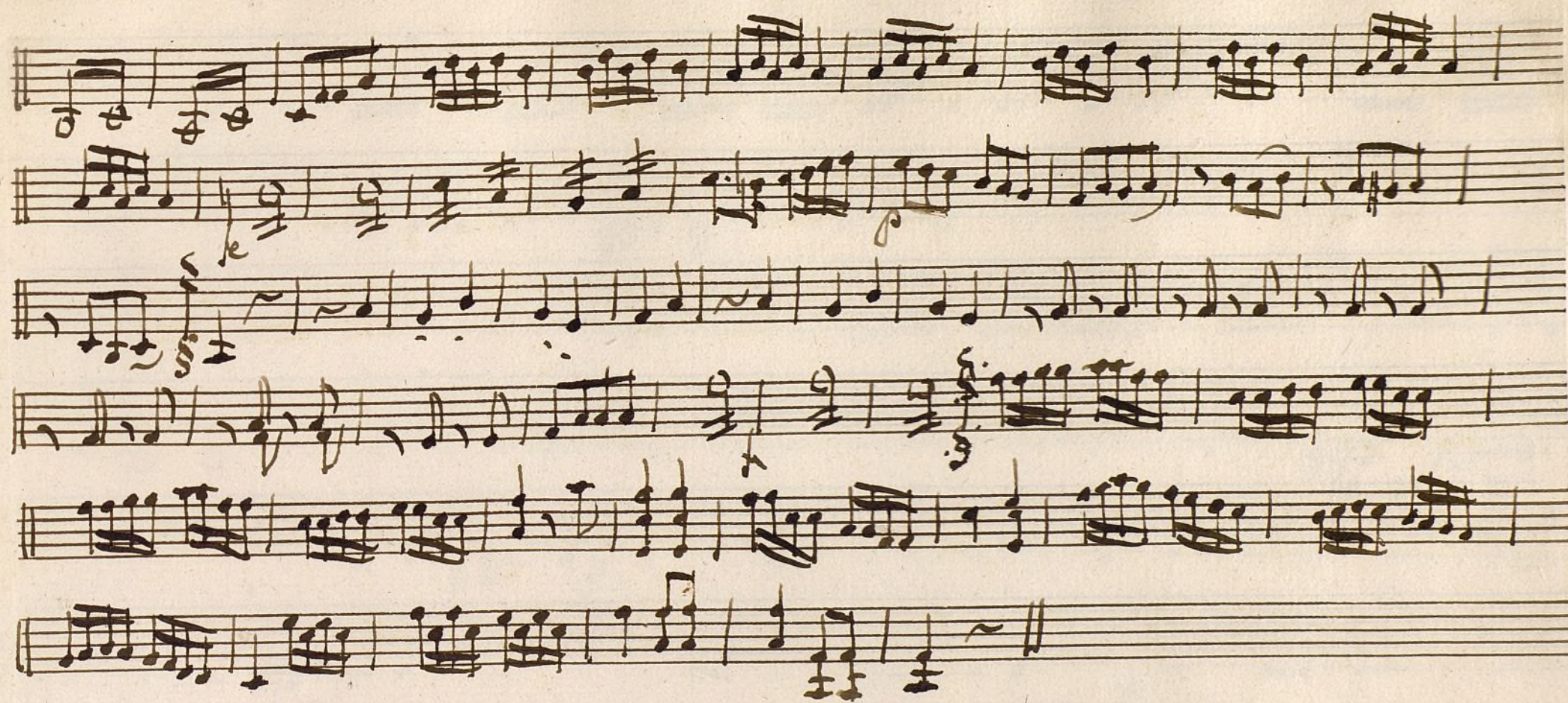
A handwritten musical score on aged paper, consisting of ten staves. The first staff is titled 'Volera' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff contains a double bar line followed by the tempo marking 'Al Segno'. The third staff begins with a treble clef, a key signature of one flat (F), and a 2/4 time signature, followed by the tempo marking 'Allegro'. The score continues with various musical notations, including notes, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). The paper shows signs of age, including yellowing and some staining.

*Al Segno*

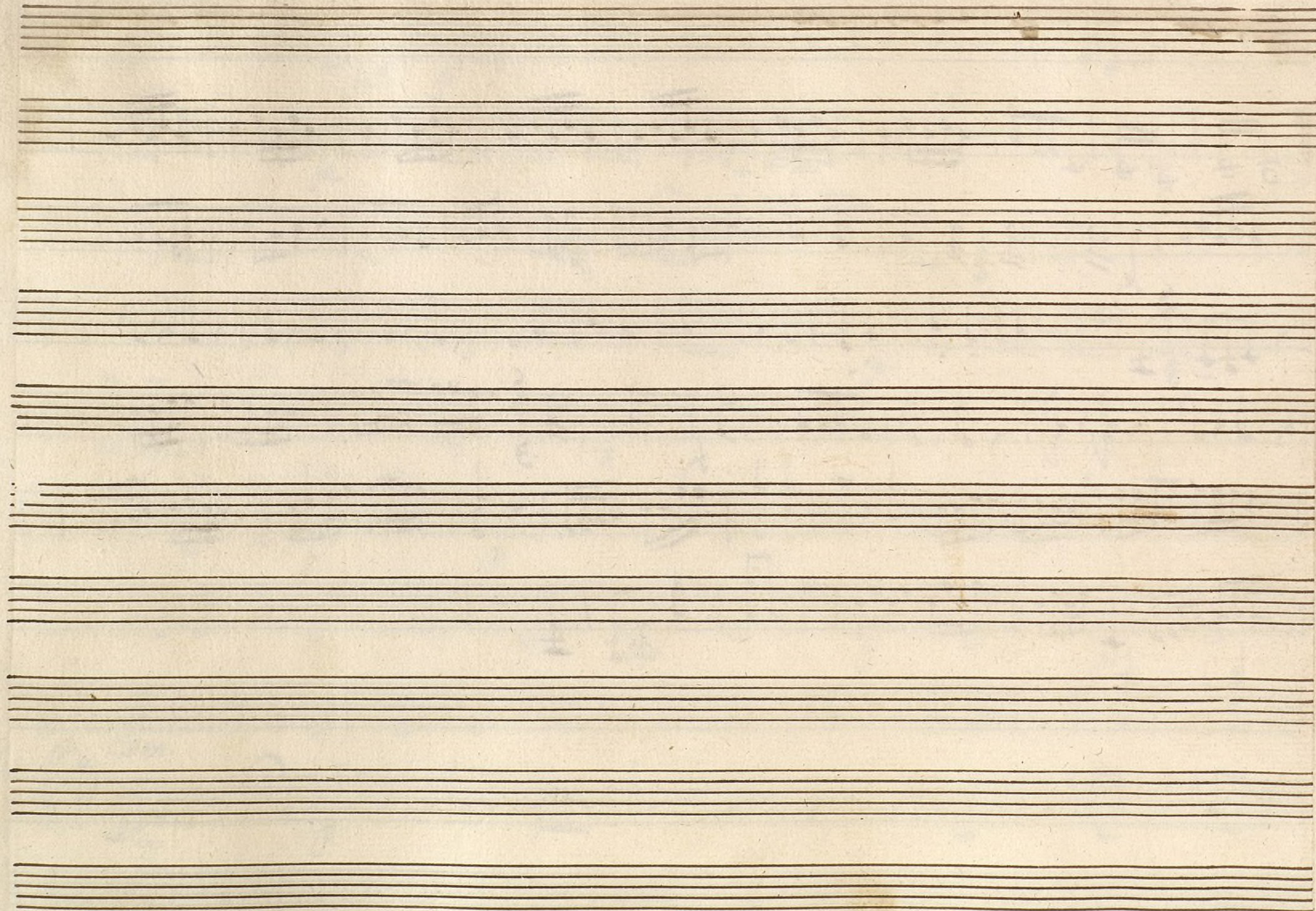
*Allegro*

*cres.*



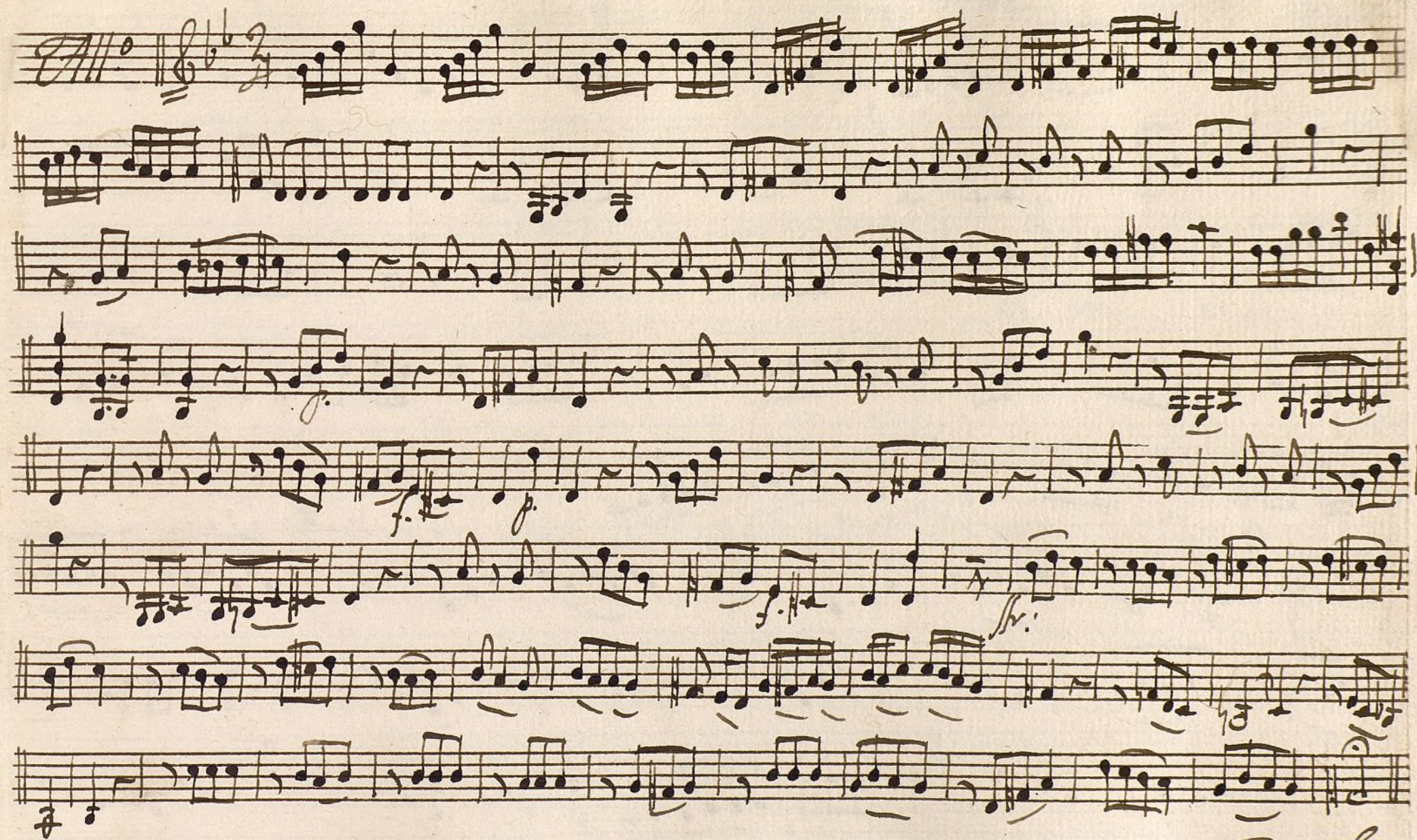






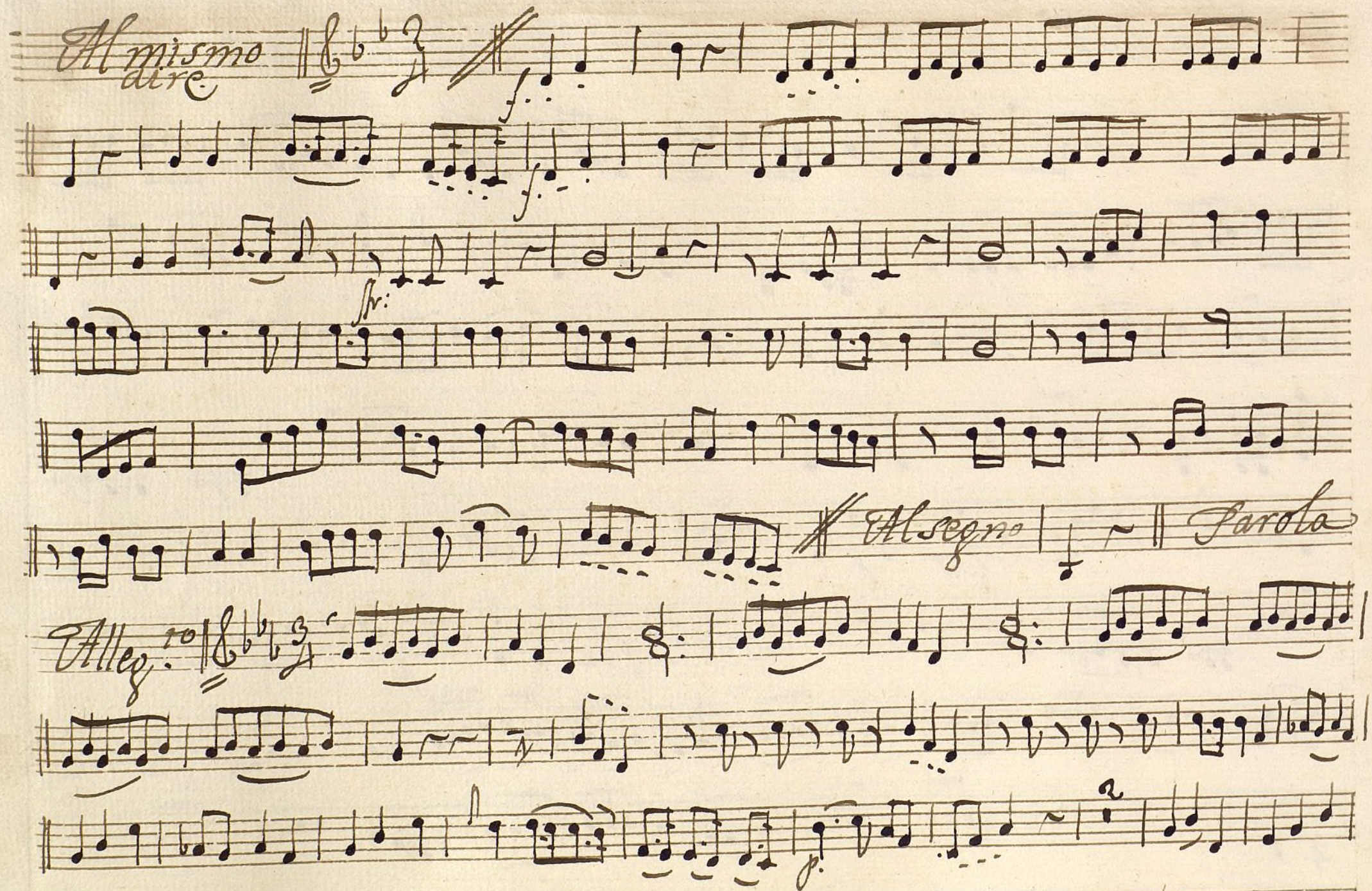


*Violin 2.º Son.ª a Duo. Los Retratos.*

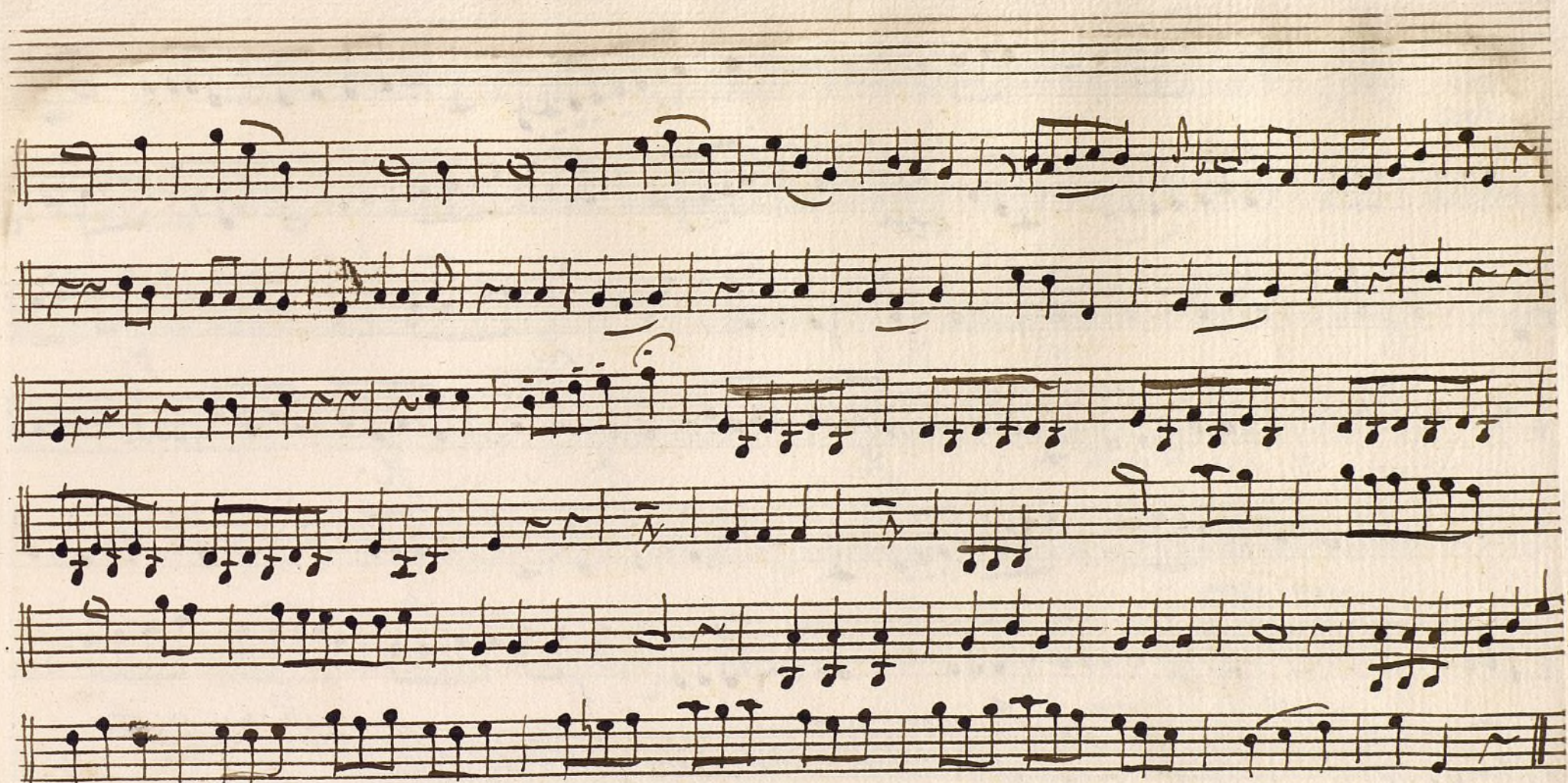


*Parola*











*All: poco*

*ten*

*fl.*

*fr.*

*fl.*

*g.*

*fl.*

*f.*

*p.*

*Parola* *Al segno y Parola*

*Al mismo.*  
*dire.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *f.* (forte). The score is divided into sections by double bar lines and includes the handwritten text *Parola* and *Al segno y Parola*.



*volevas.*

*f. p.*

*f. p.*

*f. p.*

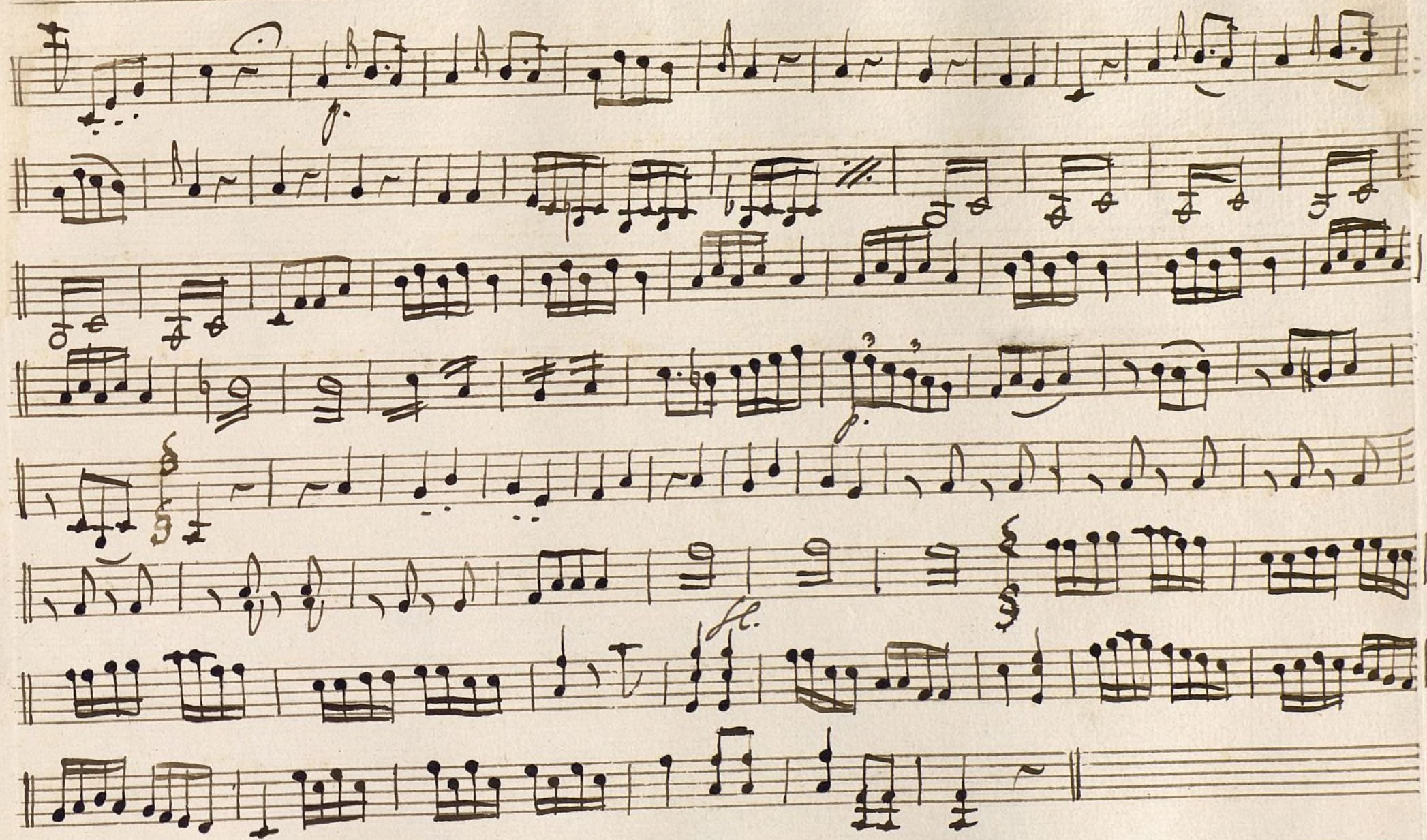
*f. p.*

*Allegro. Parola*

*All. f. p.*

*f. p.*











*Oboe 1<sup>o</sup> Ton.<sup>a</sup> a Duo los Retratos.*

*All.<sup>o</sup> POCO.*  $\text{F}^{\flat} \text{ 2/4}$

*Solo*

*Solo*

*Solo.*

*Solo*

*Parola.*

*Al mismo aire*  $\text{F}^{\flat} \text{ 2/4}$

*Al Segno*

*Parola*

*Alleg<sup>ro</sup>*  $\text{F}^{\flat} \text{ 3/4}$

*Solo*

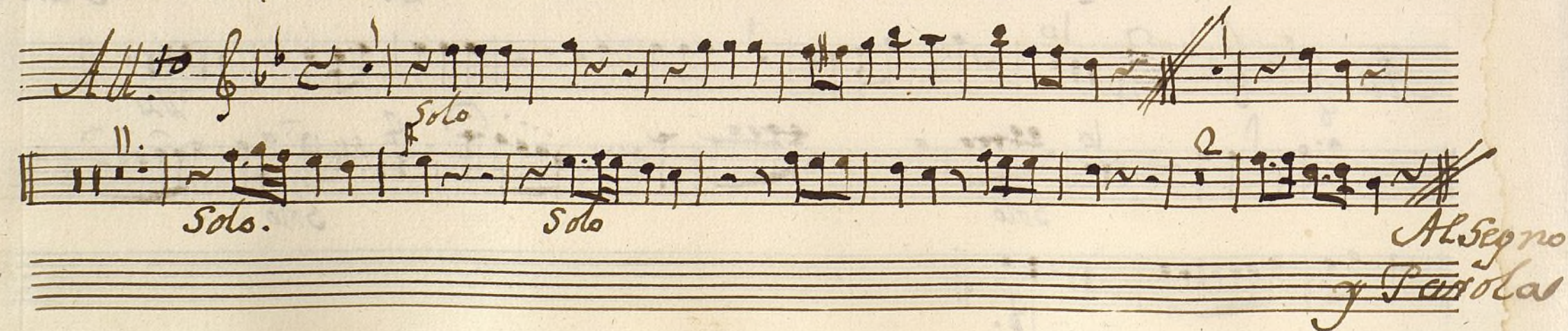
*Solo*

18.



*All. Poco.*  *Solo* *se* *Parola* *se* *se* *se* *Al Segno y Parola.*

*Al mismo aire*  *Solo* *f* *se* *se* *se* *se* *Parola.*

*All. to*  *Solo* *Solo* *Al Segno y Parola*



*Volaras*

*Al Segno* *Parola*

*All.*

*Solo*

*Cres.*

*Solo*

6

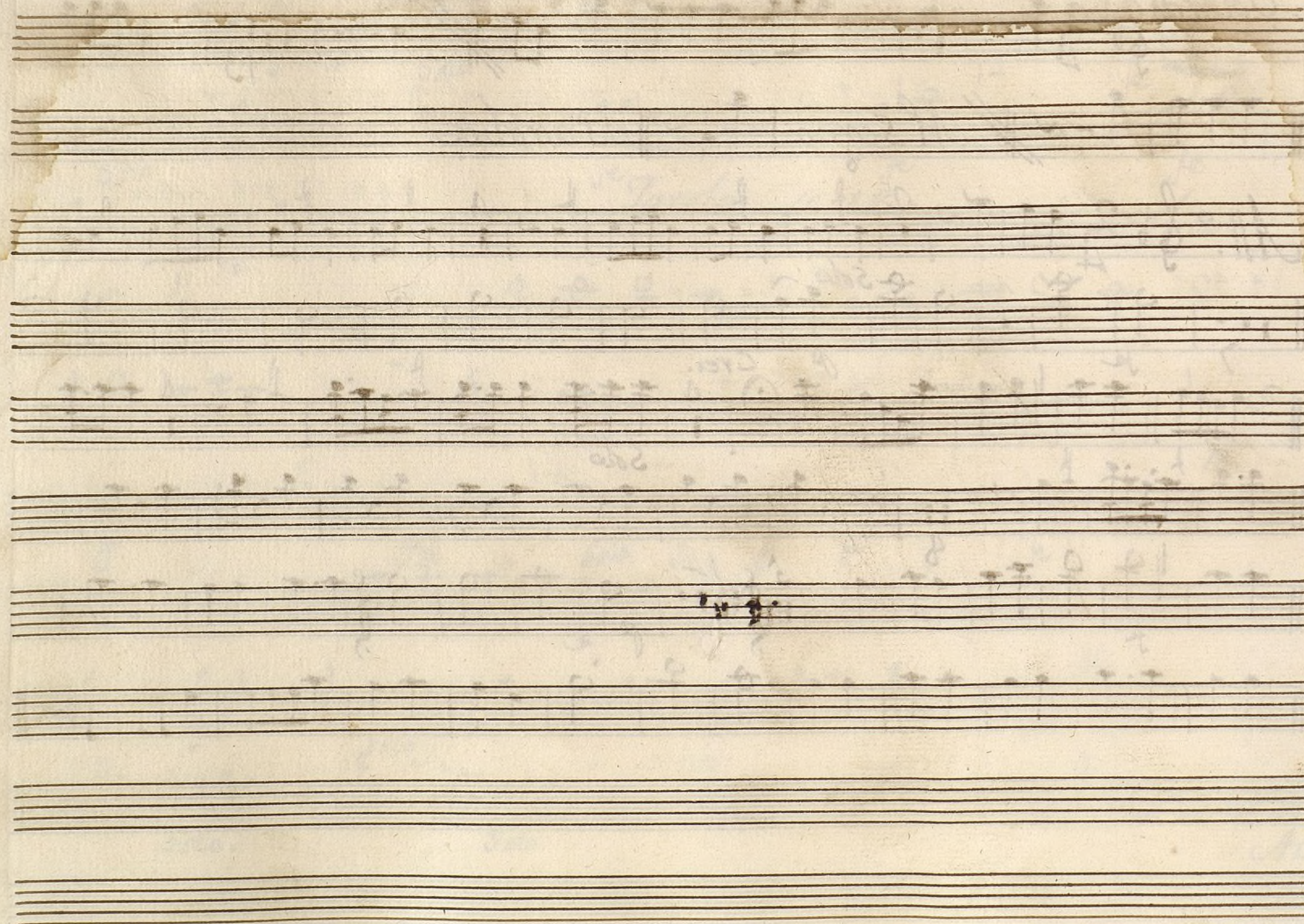
14

8

13

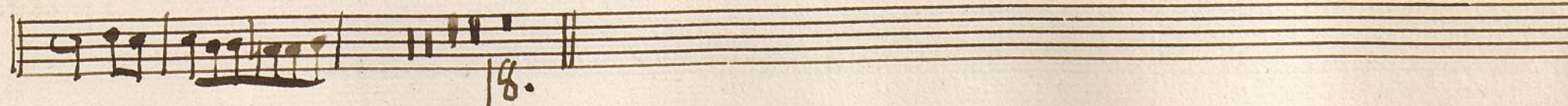
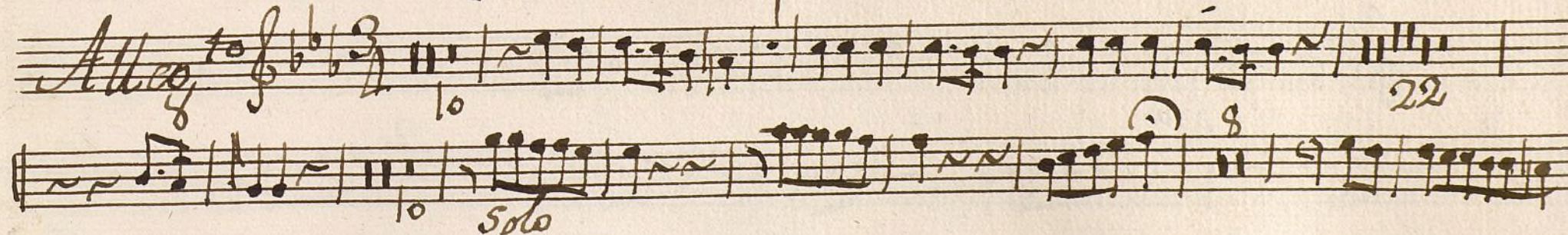
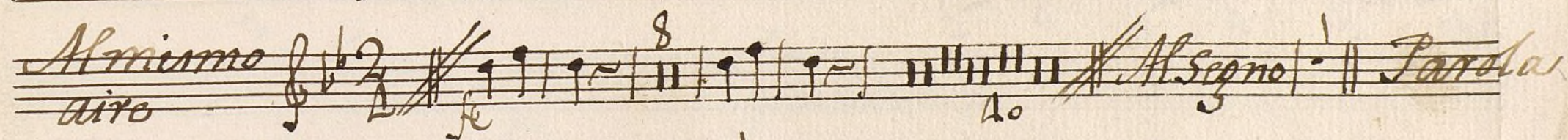
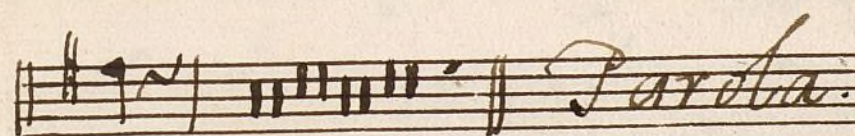
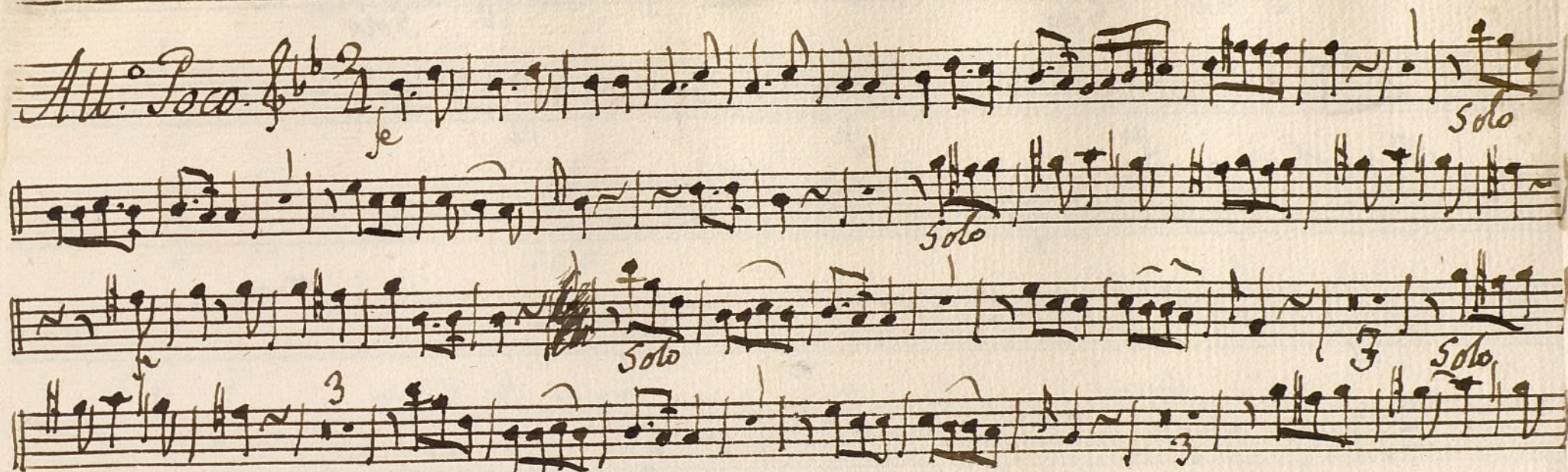
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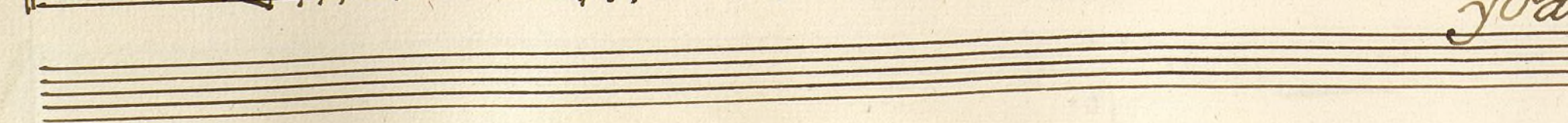
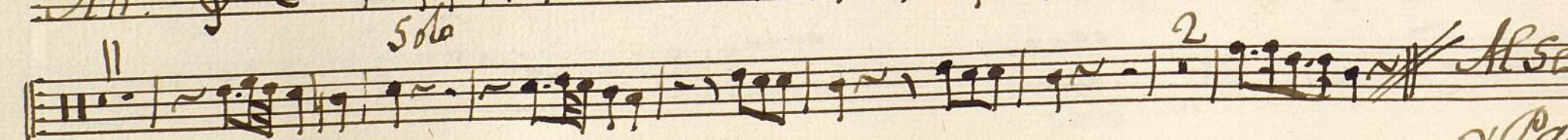
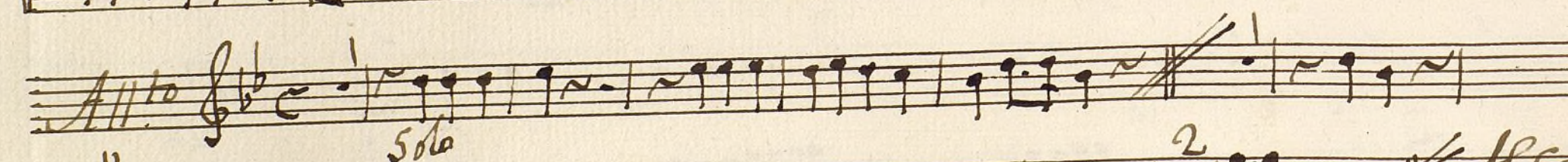
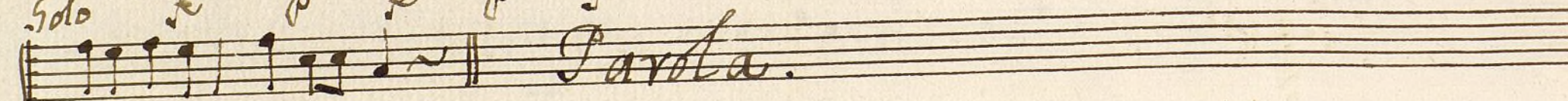
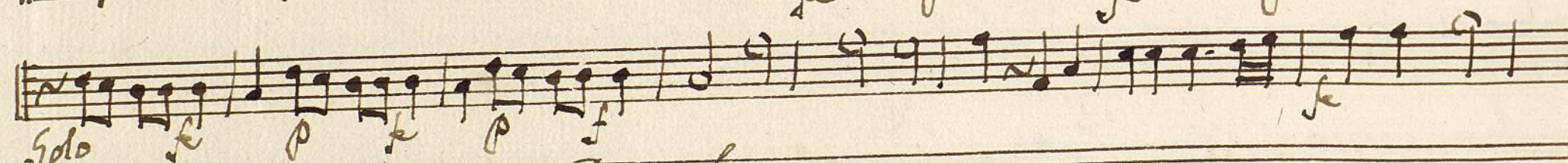
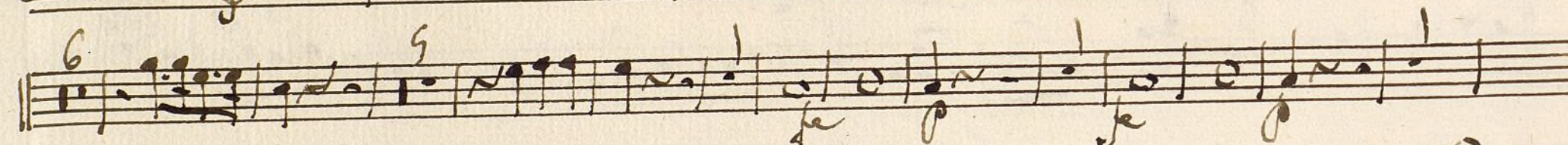
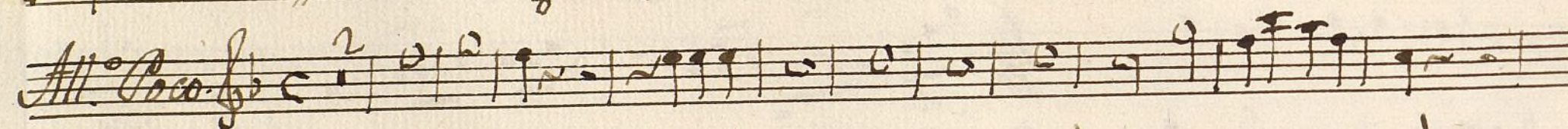
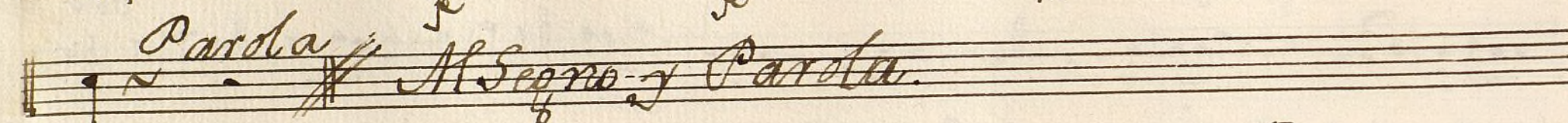
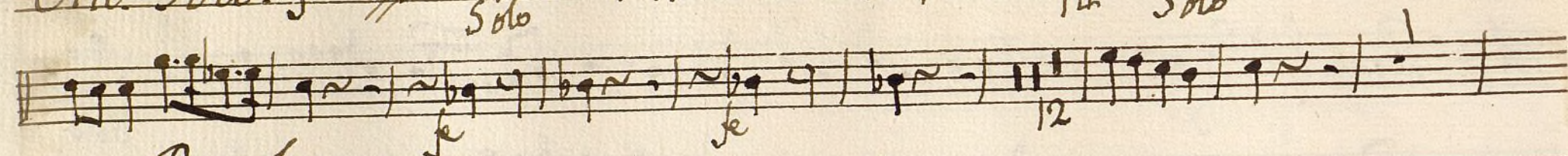




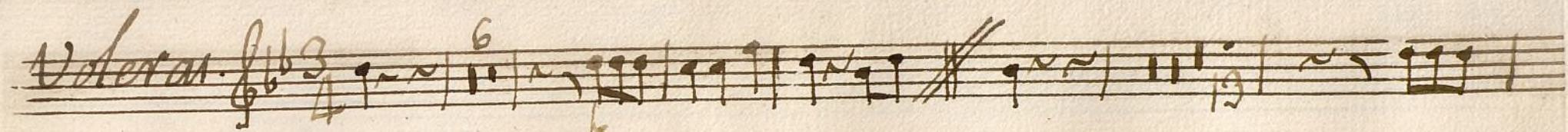
*Oboe 2.ª Ton.ª a Duo los Retratos.*

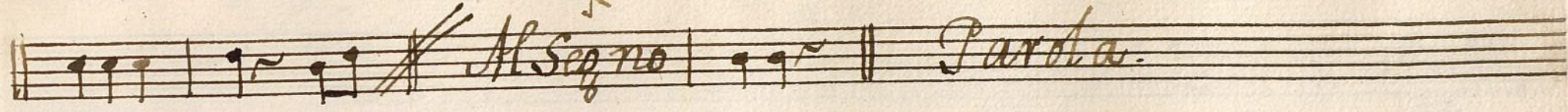


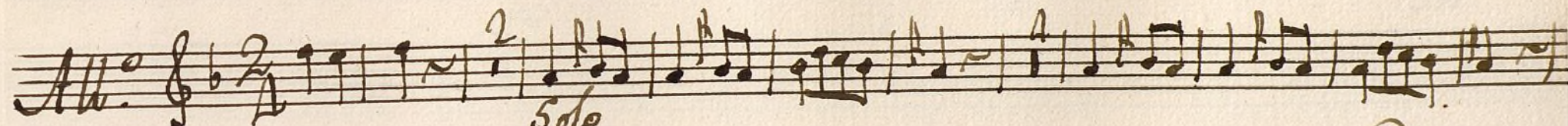


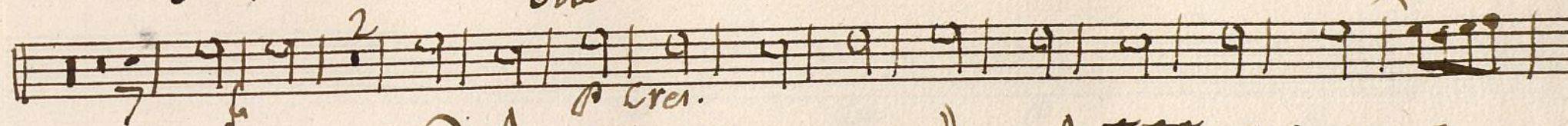


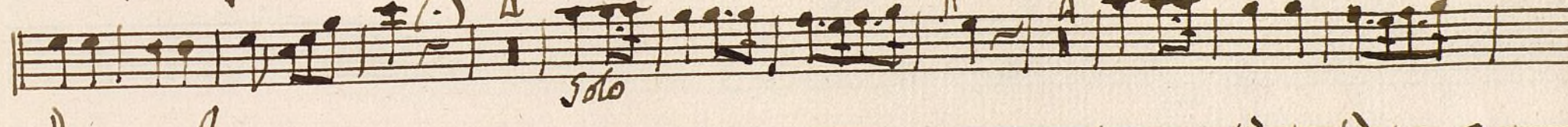


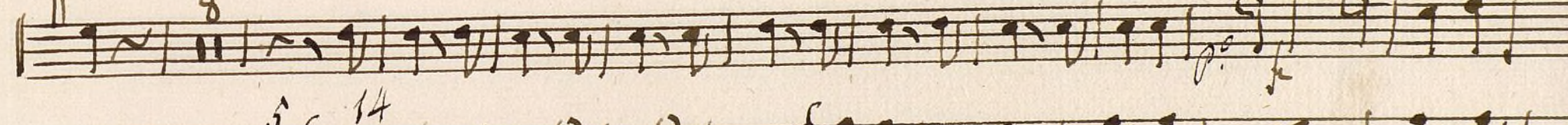
*Volemos.* 

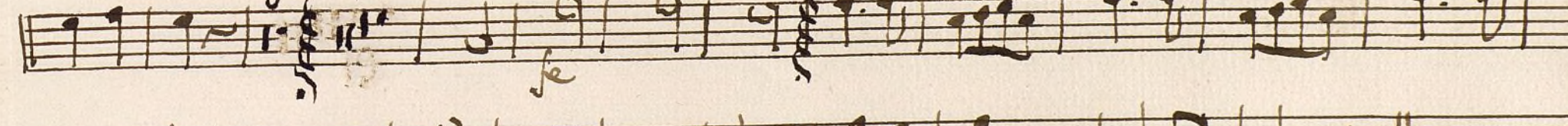
*Al Segno*  *Parola.*


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

*p Cres.*  *Solo*

 *Solo*

 *Solo*

 *Solo*



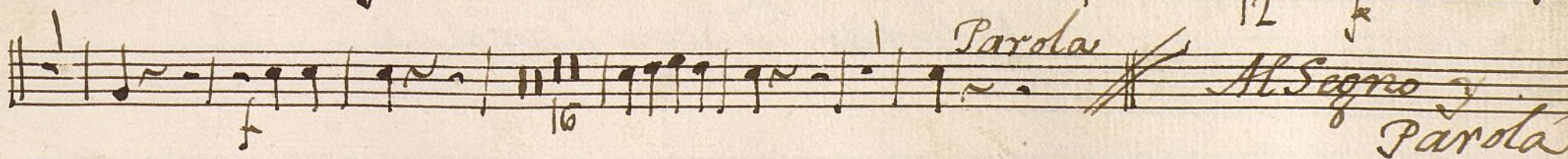
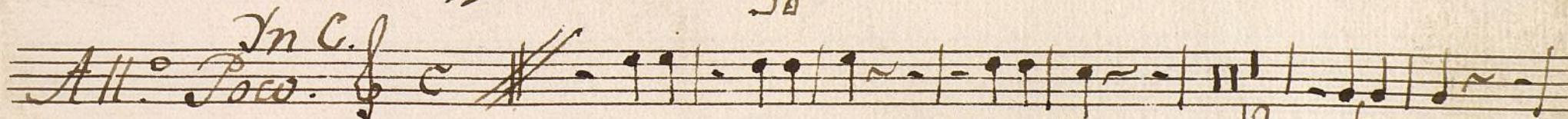
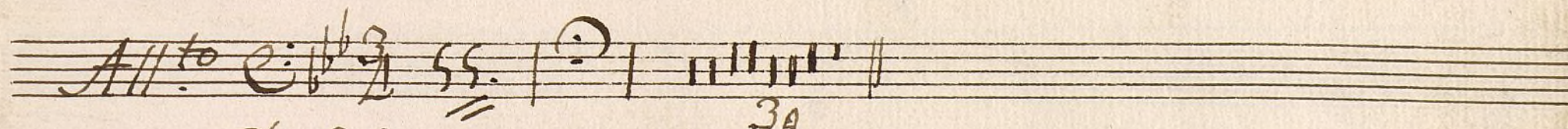
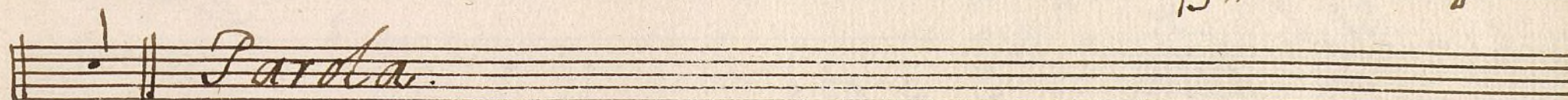
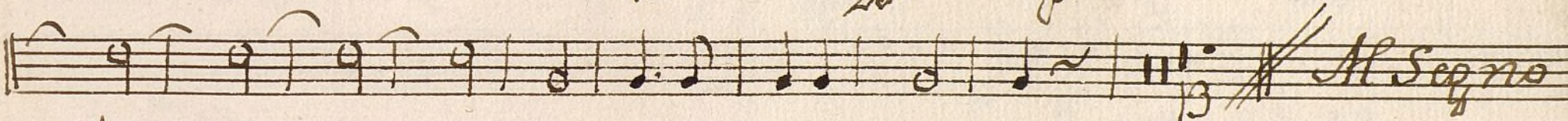
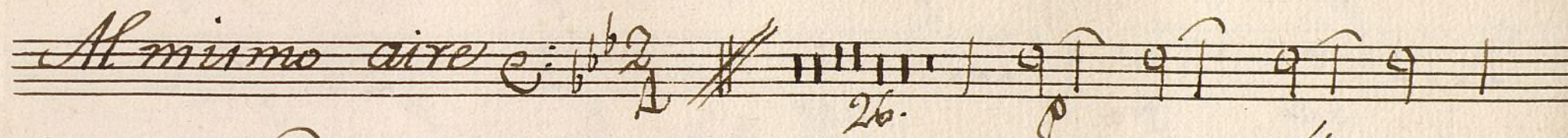
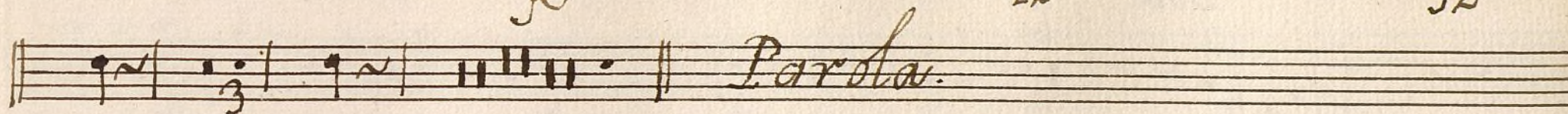
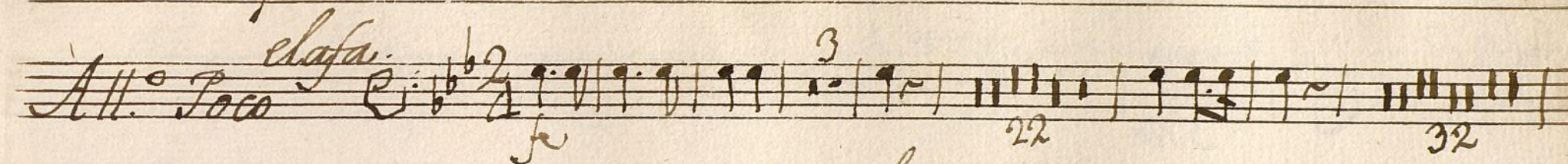
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*Trompa 1<sup>a</sup> Ton. a Duo los Retratos.*





*Inf.*  
*All.<sup>o</sup>* *C* *Solo*

*Solo* *fe* *Solo* *fe* *p* *fe*

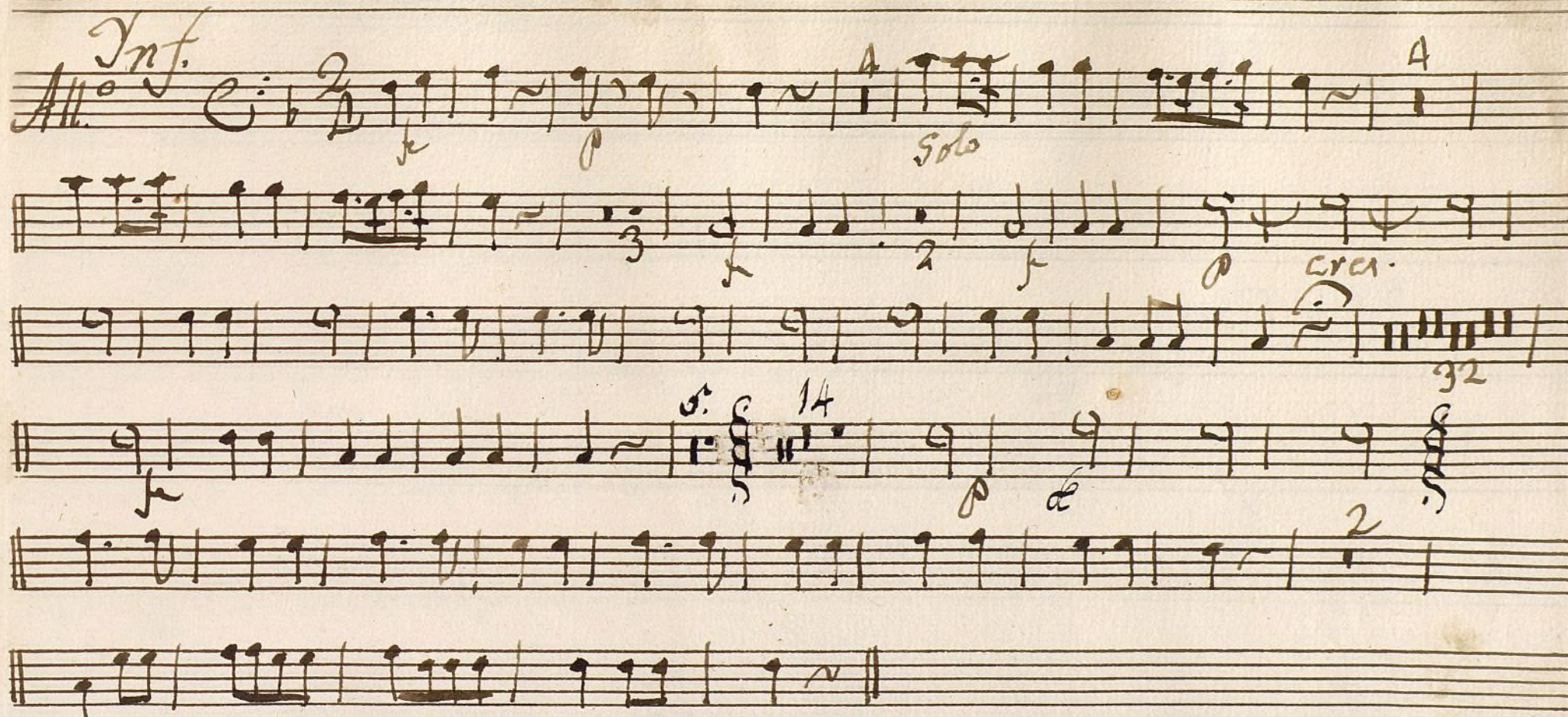
*Parola.*

*In clava.* *All.<sup>to</sup>* *C* *p*

*Al Segno* *Parola.*

*Voleras Tace y Parolas*



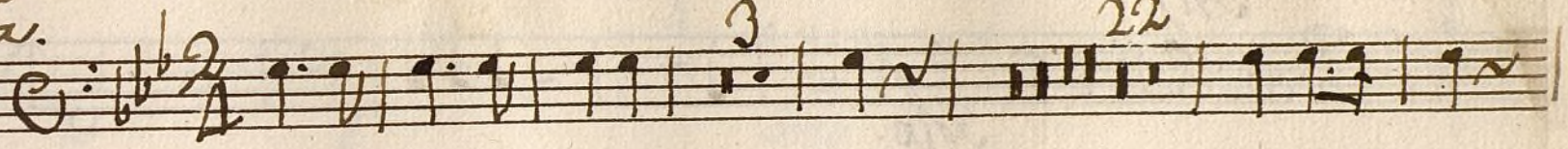





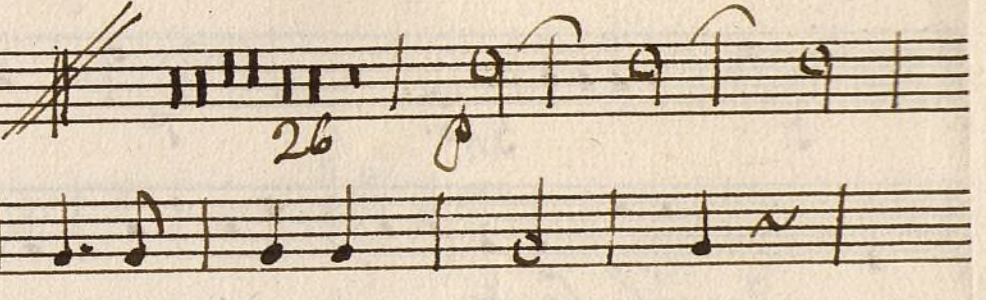


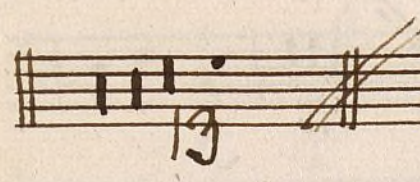
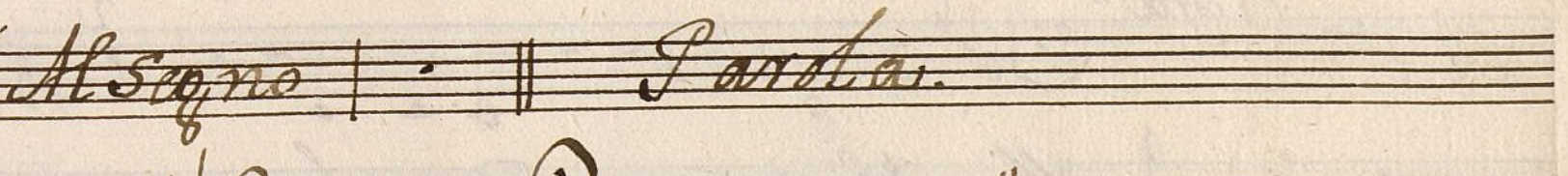


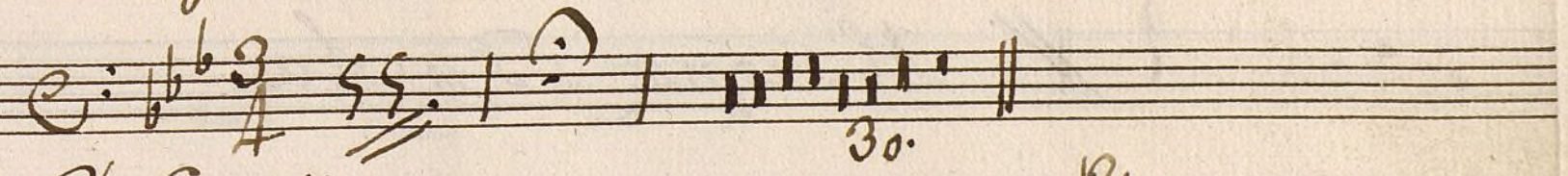
*Trompa 2.<sup>a</sup> Tona a Duo los Retratos.*

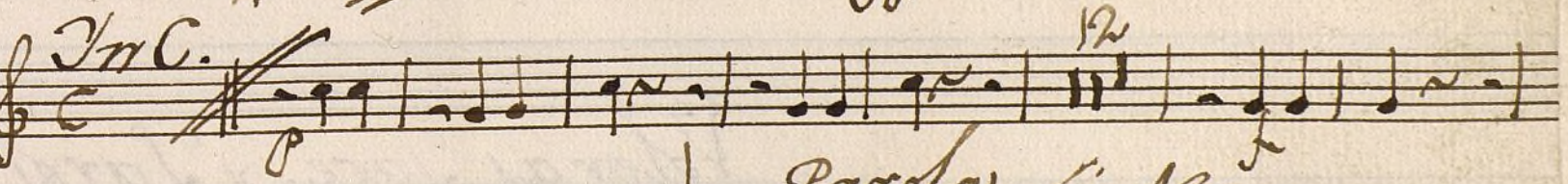
*In clava.*  
*All.<sup>o</sup> Poco.*  $\text{C}:\flat\flat 2/4$  

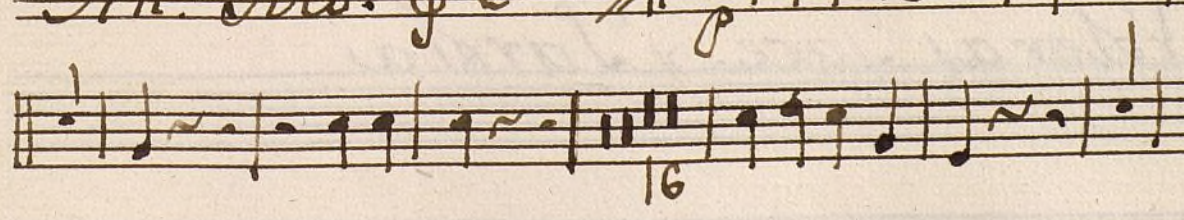
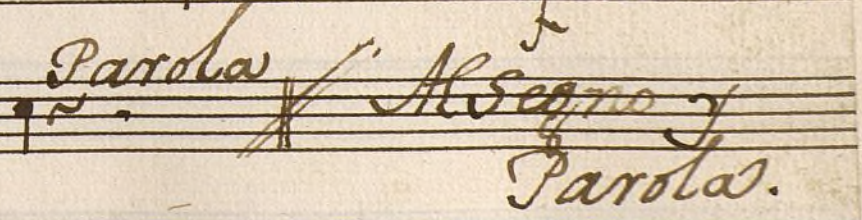
 *Parola.*

*Al mismo aire.*  $\text{C}:\flat\flat 2/4$  

 *Allegro*  *Parola.*

*All.<sup>o</sup>*  $\text{C}:\flat\flat 3/4$  

*All.<sup>o</sup> Poco.*  $\text{C}:\flat\flat$  

 *Parola*  *Allegro y Parola.*



*Inf.*  
*All. Poco.* *Solo.*  
*Solo.*  
*Solo.*  
*Parola.*  
*All. 10* *clafa*  
*Al Segno y Parola.*

*Volveras Tace. y Parola*



*Inf.*  
*All.* *C* *2* *4* *Solo* *2* *Cra.* *32.* *12*

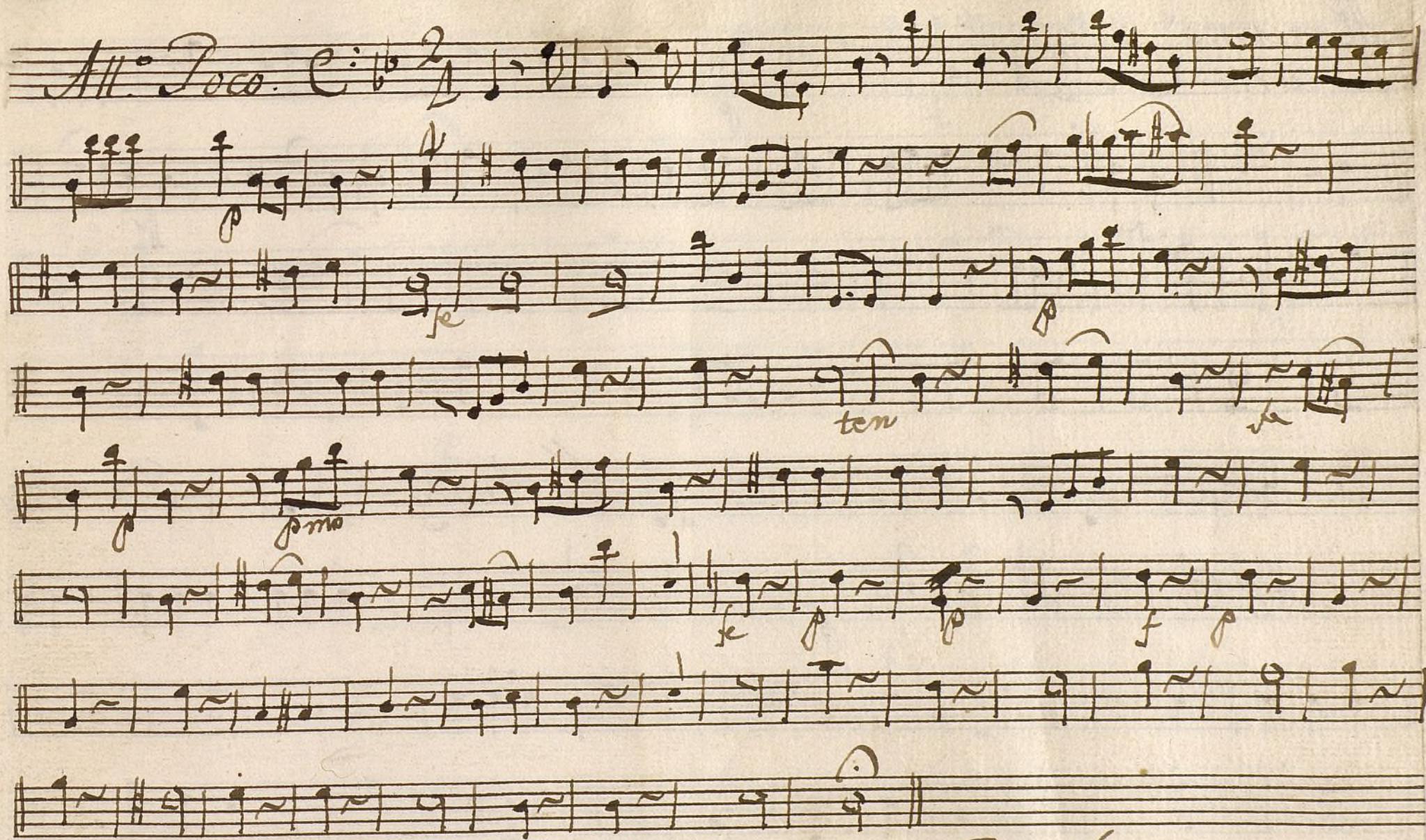
The musical score is written on six staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. There are various annotations above the staff, including 'Inf.', 'All.', 'C', '2', '4', 'Solo', '2', 'Cra.', '32.', and '12'. The notation includes eighth notes, quarter notes, and rests. The piece concludes with a double bar line on the sixth staff.







Baxo Ten<sup>a</sup> a Duo ~~ten~~ Ritrato.



Parola.



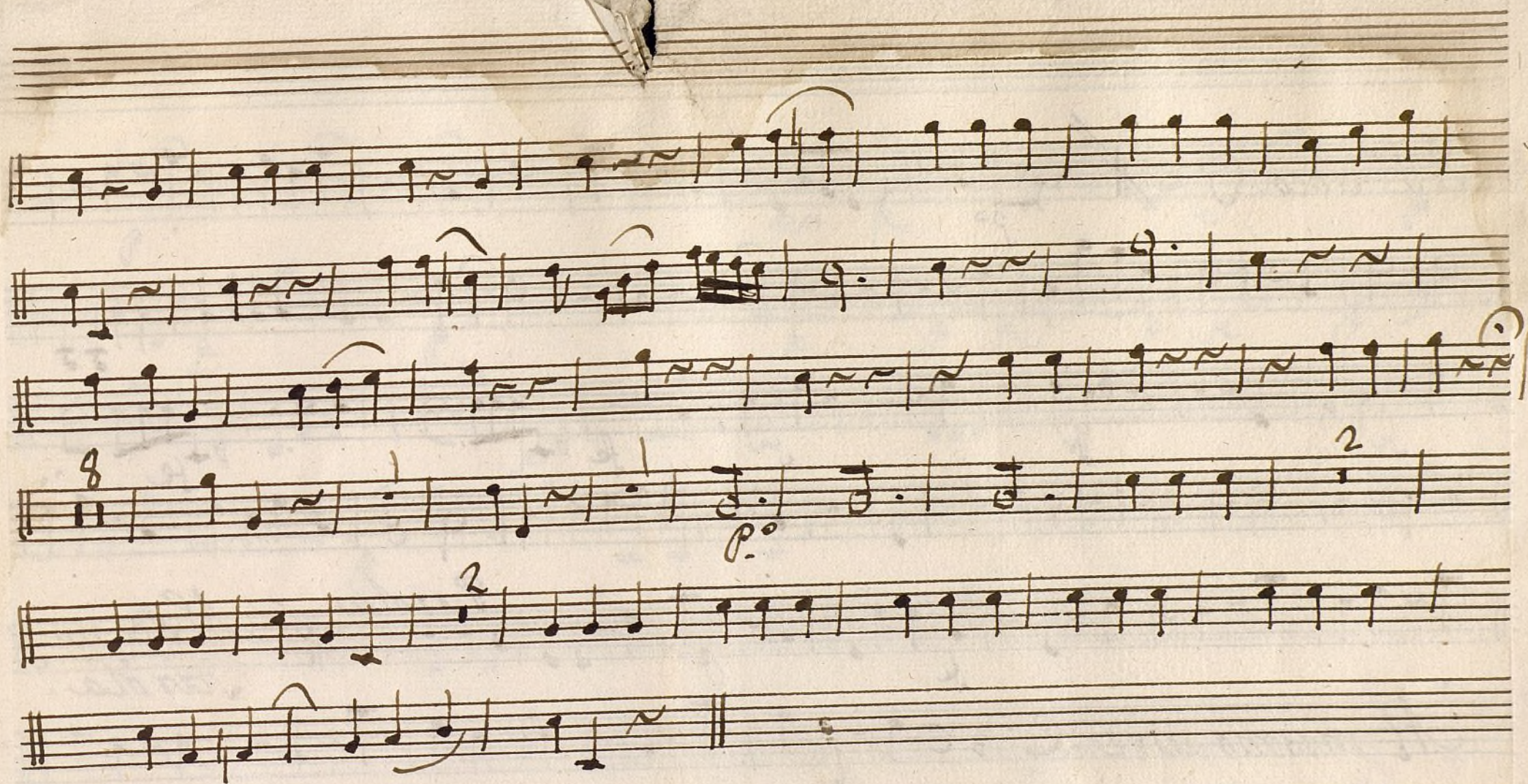
*Al mismo*  
*aire*

*Al Segno.*

*Parola*

*Alto*







*Volera.*  $\text{C} \frac{3}{4}$   $\text{f}$   $\text{p}$

$\text{f}$

*Al Segno.* *Parola*

*All.*  $\text{C} \frac{2}{4}$   $\text{f}$   $\text{p}$

4

$\text{f}$   $\text{p}$  *credo*







Ayuntamiento de Madrid

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