

Leg. 5. n. 31

MUS 12-19

12-19

t

Musica

en la Tom.^a

La encantada Melisendra.

De Laverne.

Fordesillas al bastidor

1a X^a aff. And.^{no}

Preso me

tiene el amor - en su ti rana Ca dena y a unq. sus

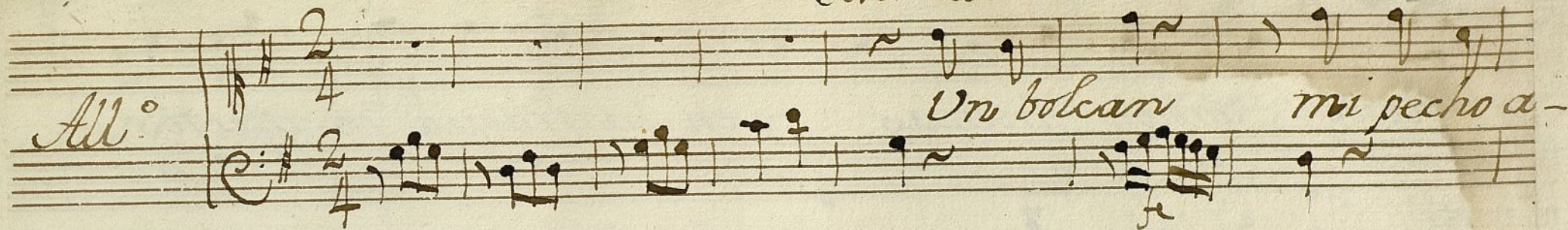
Ferros arrastro mi libertad nunca llega

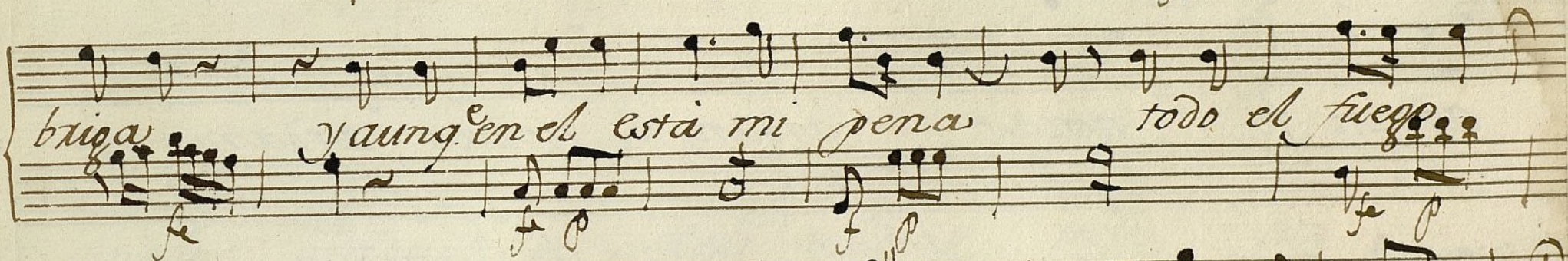
mi liver tad - nunca lle ga mi libertad

nunca lle ga.

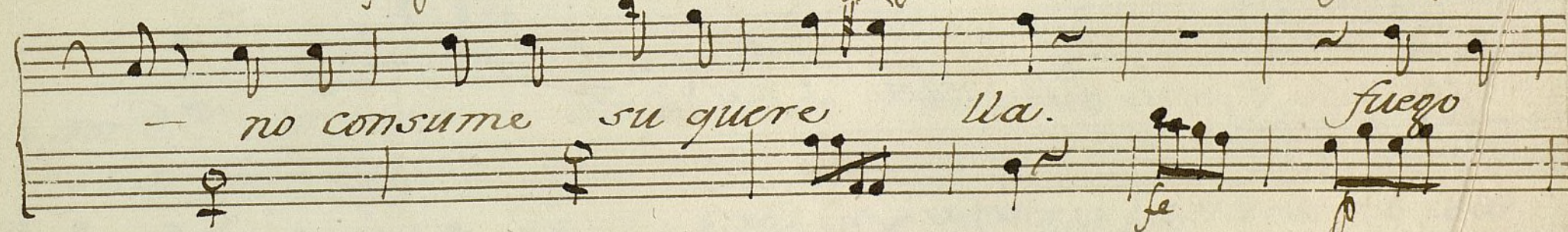
poco fe

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All^o  *Un volcan mi pecho a-*

briga  *ya unq. en el está mi pena todo el fuego*

q. le abrasa - no consume - su querella 

no consume su quere *lla.* *fuego* 

fuego des vios la llama crezca y en la fragua de a. 

fectos ardan finezas y en la fragua de afectos

ardan fi nezas ardan fi nezas ardan

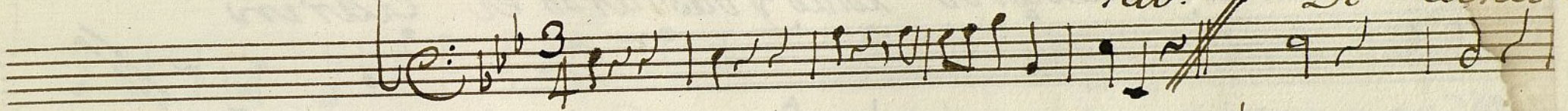
ardan fi nezas.

fin de la 1.^a X.^a

en la 2.^a X.^a empieza con la
Zavaira de la Fordesillas

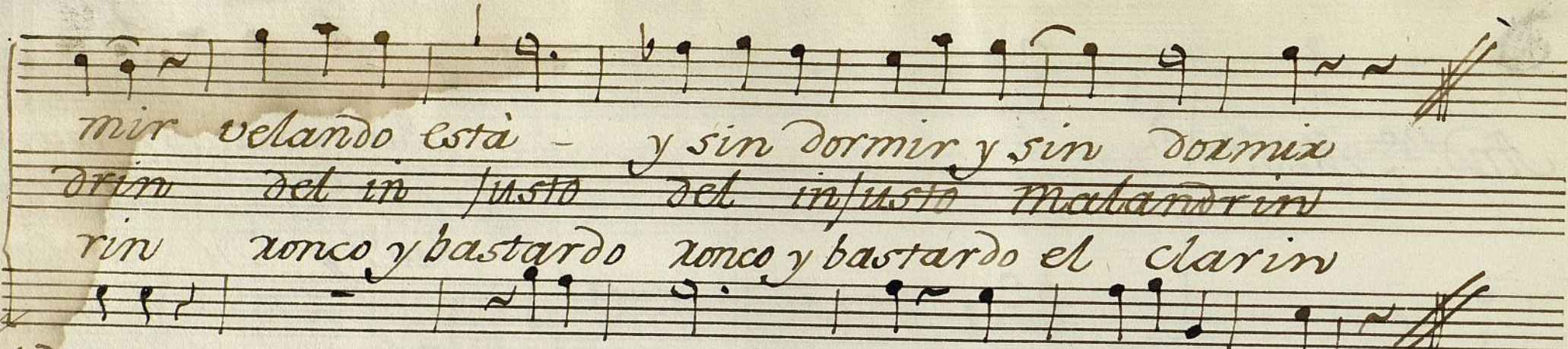
And. no Mod. to

(Rivera.) La hermosura
(Toaq.^{na}) Rodamonte en
Riv.^o Di ciendo al



malo grada de Meli sendra infe liz
 el encanto presa la tiene y civid
 son de los Terros dela cadena ser vil

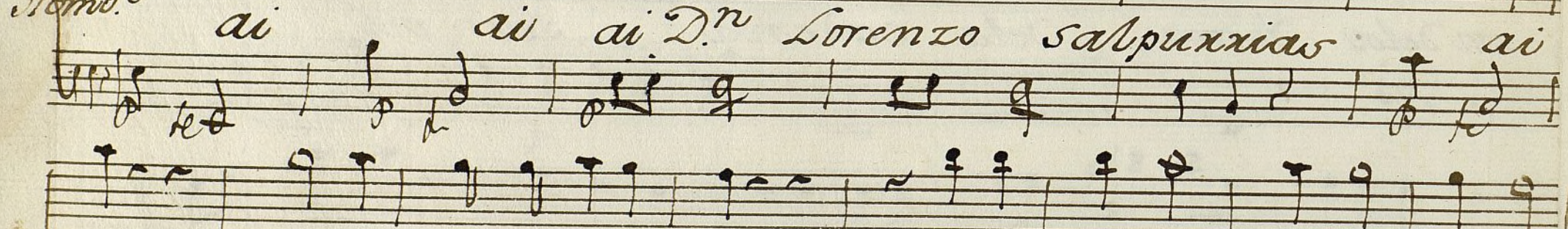
por d.^{no} Lorenzo salpurrias velando esta y sin dor.
 sola la queja permite del injusto malan.
 (Toaq.^a) y dela enluta da casa- ronco y bastardo el cla



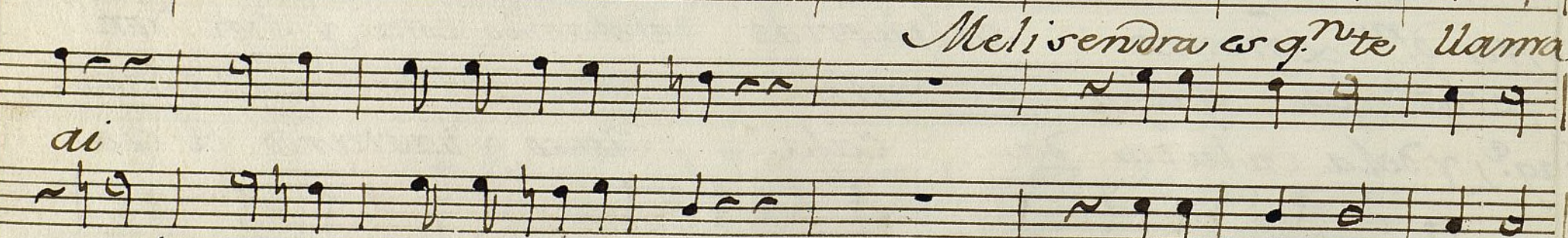
mir velando está - y sin dormir y sin dormir
del in justo del injusto malandrín
ronco y bastardo ronco y bastardo el clarín



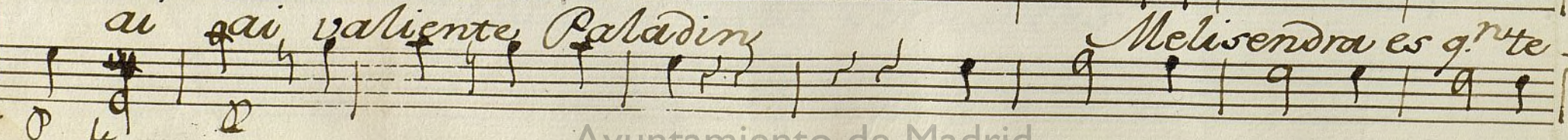
todas
ai ai ai



Homb.º
ai ai ai D.º Lorenzo salpuxias ai



ai Melisendra es q.ª te llama



ai ai valiente Paladín Melisendra es q.ª te

Ven si acaso as de Venix Ven si aca so as de ve
 llama ven si acaso as de venix ven si acaso as de ve

nir ven si aca so as de Venir
 nir ven si aca so as de ve nir Versos

Repite ai D. Lorenzo
 Saburrias

Ford. 5

And. no

es la In

fanta mi Señora muy hermosa y te adora como el cla-

vel ala Rosa esta antorcha lumí-

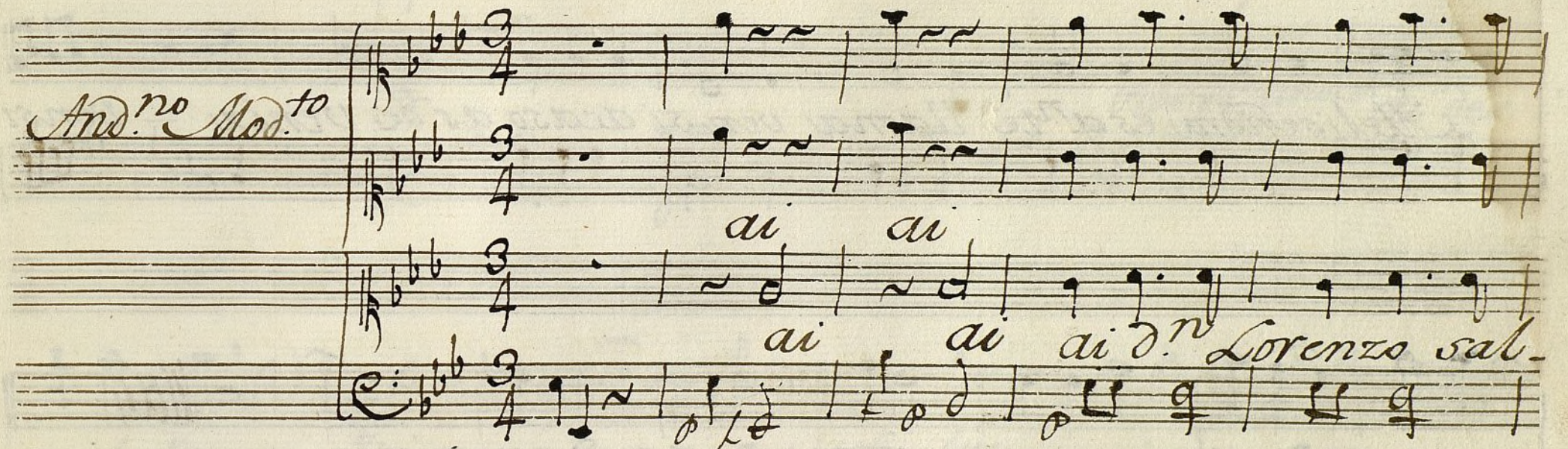
nota toma fino q. el camino ya te enseña aquella lo

sa. Esta antorcha lumí . nosa toma fino q. el ca-



mino ya te enseña ya te enseña aquella lora.

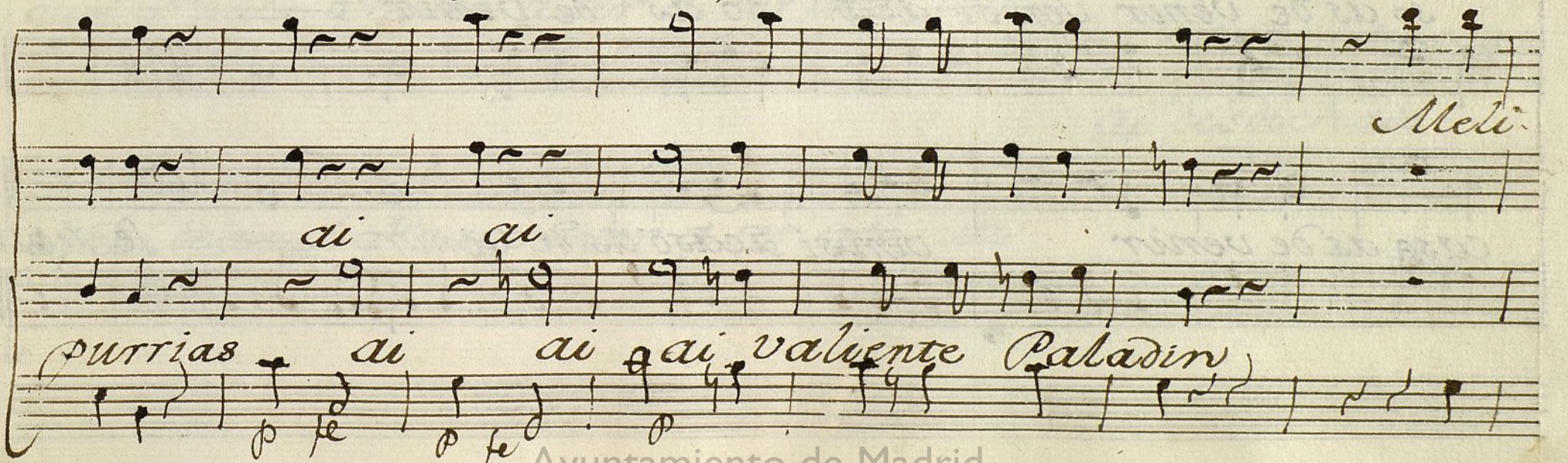
va.



And. no Mod. to

ai ai

ai ai ai d. n. Lorenzo sal.



Meli.

purrias ai ai ai valiente Paladin)

señora es q.^{ta} te llama ven si acaso as de — venir ven si aca.

Meliseñora es q.^{ta} te llama ven si acaso as de venir — ven si a.

so as de venir ven si aca so as de venir.

casa as de venir ven si acaso as de venir. — se repite

Rafael y Joaquin

And.^{te} con moto.

Ay desdichado de a
Rivend

Pepé y Brinole ai desdi

quel q.^e nace q.^e nace a ser a ser infe liz
ai desdichado
chado. de aquel q.^e nace a ser a ser infe liz

ai desdichado de aquel q.^e nace de aquel q.^e nace a ser infelizo

Rivera

A una Mujer agraviada es mui loco fue nesi

y mucho mas el q.^e nace a ser del Mundo del mundo aca

Ad. sin parar
ala señal asta el

Toda na

Aqui a de estar encantado hasta q.º vengas que

vengas amádis floripes o fiera abras para sa-

carlo sacarlo de aqui - *(na próxima f.º f.º Toda na)* *(no no. 118)* siquẽ ai desdi-

chado de aquel q.º nace q.º nace a ser a ser

ai desdichado de aquel q.º nace a ser a ser infeliz

ai desdichado

ai desdichado de aquel q^e nace de aquel q^e

nace a ser infeliz.

Versos y Repite ai desdichado.
para acabar la Tornado.

The image shows a page of handwritten musical notation on aged paper. It features five staves of music. The first staff begins with a treble clef and a key signature of one flat. The lyrics are written in cursive below the notes. The second staff contains the phrase 'ai desdichado'. The third staff continues with 'ai desdichado de aquel q^e nace de aquel q^e'. The fourth staff has 'nace a ser infeliz.' and the fifth staff has 'para acabar la Tornado.' There are also some musical markings like slurs and fermatas.

3.^a Jornada.

Mus 12-19

1200026168

Desp.^o

Coro

Musical notation for the first system, featuring two staves with notes and rests.

Quien llama (en verso)

y q.^o

pide-

un verso. y sigue

Musical notation for the second system, including lyrics and musical notes.

Princesa.

Alto

Musical notation for the third system, including lyrics and musical notes.

1.^a y 2.^a

Esta la Infanta alcanzada y no tiene ni un mem-

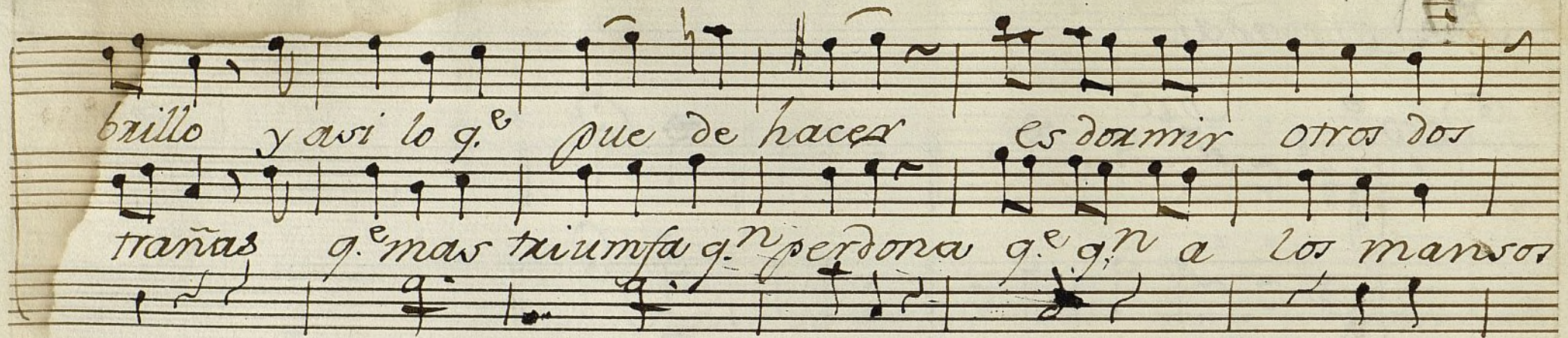
Musical notation for the fourth system, including lyrics and musical notes.

3.^a

Ablandense fiero a bras

Esas tus duras en

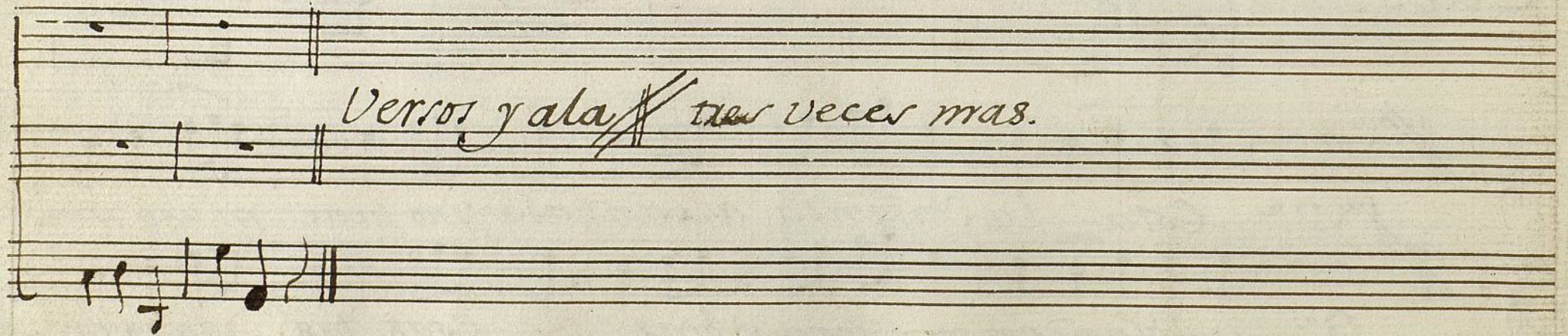
Musical notation for the fifth system, including lyrics and musical notes.



brillo y así lo q.^e pue de hacer es dormir otros dos
trañas q.^e mas triunfa q.^e perdona q.^e q.^e a los mansos



Si q.^e es dormir otros dos siglos
mata q.^e q.^e a los mansos mata.



Veros y ala ~~tres~~ veces mas.

Violin 1.ª Tom.ª La. *Leg.º n.º 31* Mus. 12-19 *Andreassi*

1.ª X.ª And. no 3/4 *po* *fe* *po*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *po* *fe*

Musical staff with notes and rests. *Verist.*

Musical staff with notes and rests. *All.º* 2/4 *fe*

Musical staff with notes and rests. *po* *for* *for* *for*

Musical staff with notes and rests.

Musical staff with notes and rests. *fin della X.ª*

2^a X^a Cavatina.

And. no Mod. to

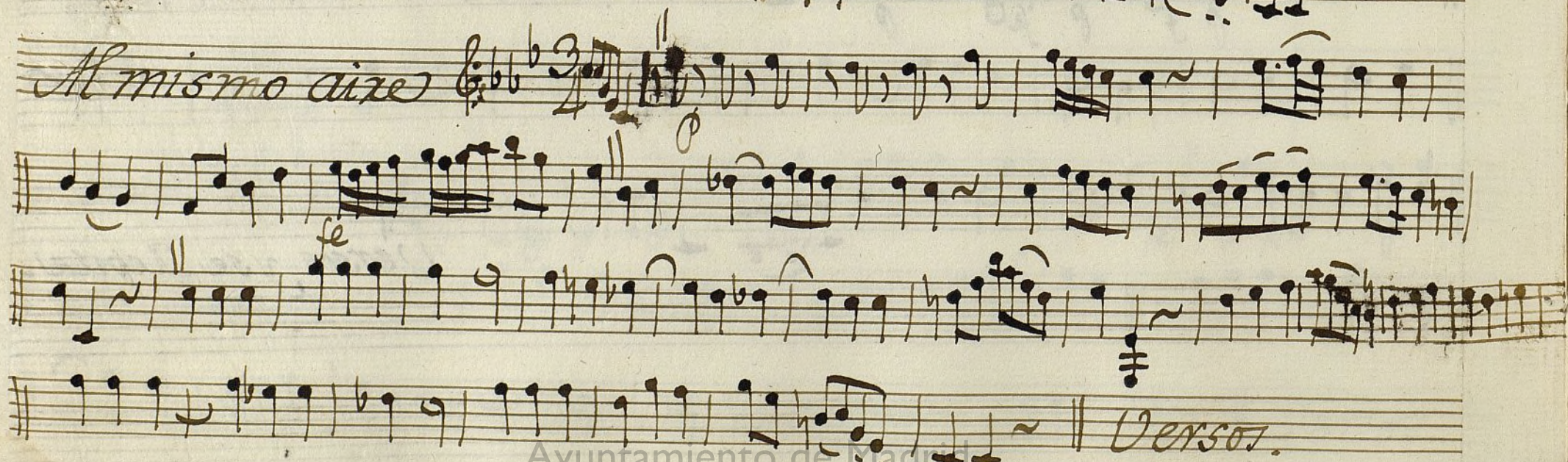
Allegro mos. to

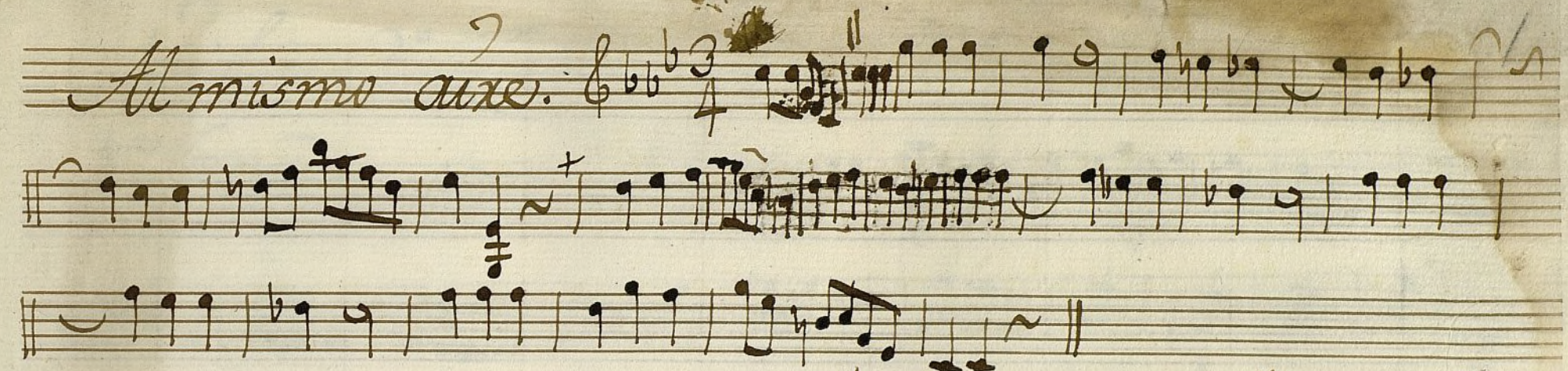
Versos.

And. no

Versos.

And.^{te} con moto.  *Versos.*

Al mismo aire  *Versos.*

Al mismo aze. 

3.ª X.ª Desp. 

All.^{to} 








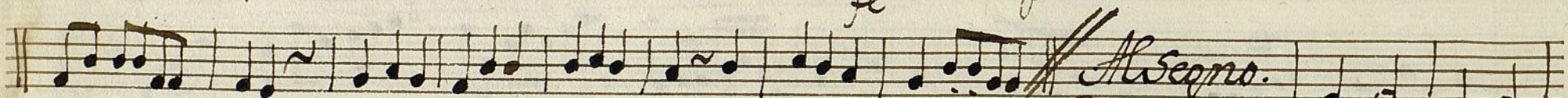
Versos, y Repite al segno tres mas.

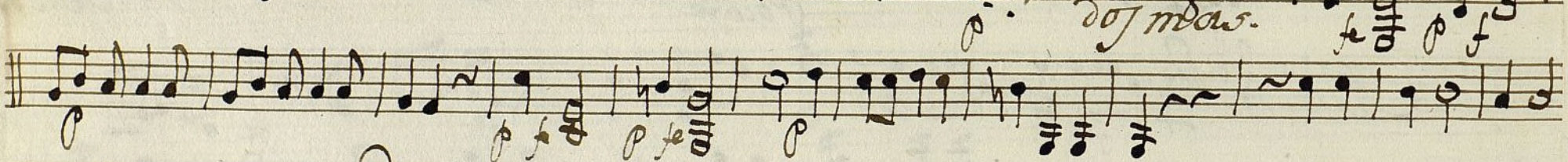
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2.^a X.^a Cavatina de la Torderillas

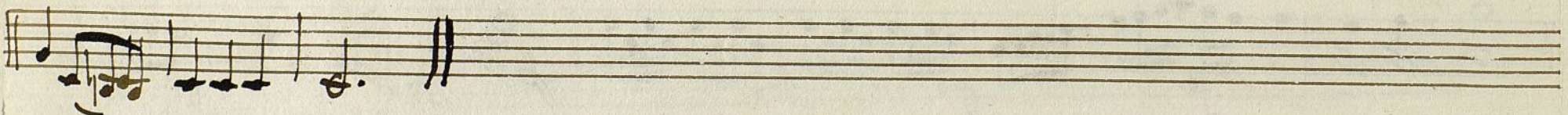
And.^{no} Mod.^{to} 

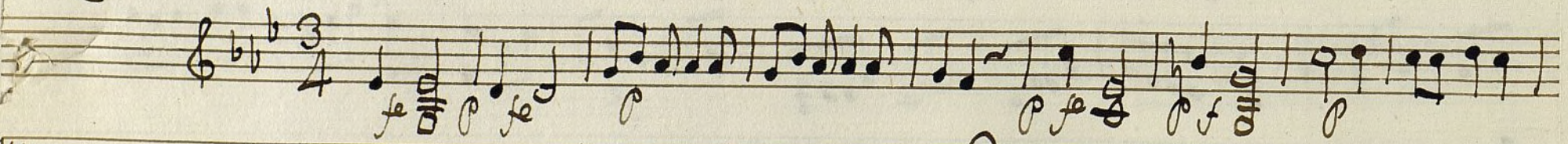


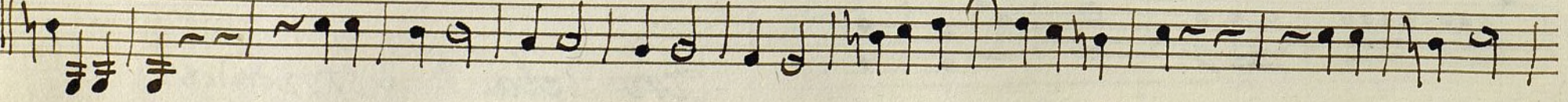















Al Segno.

doj mas.

And. no 3/4

p *cres. fe*

p

p *fe* *ffor* *fe* *p*

fe *p* *cres. fe*

all.

fe *all.* *p* *f* *p*

p *f* *p* *fe* *p*

Se Repite

25

And.^{te} con moto. $\text{G}^{\flat}\text{B}^{\flat}$ $\frac{3}{4}$

lique sin parax.

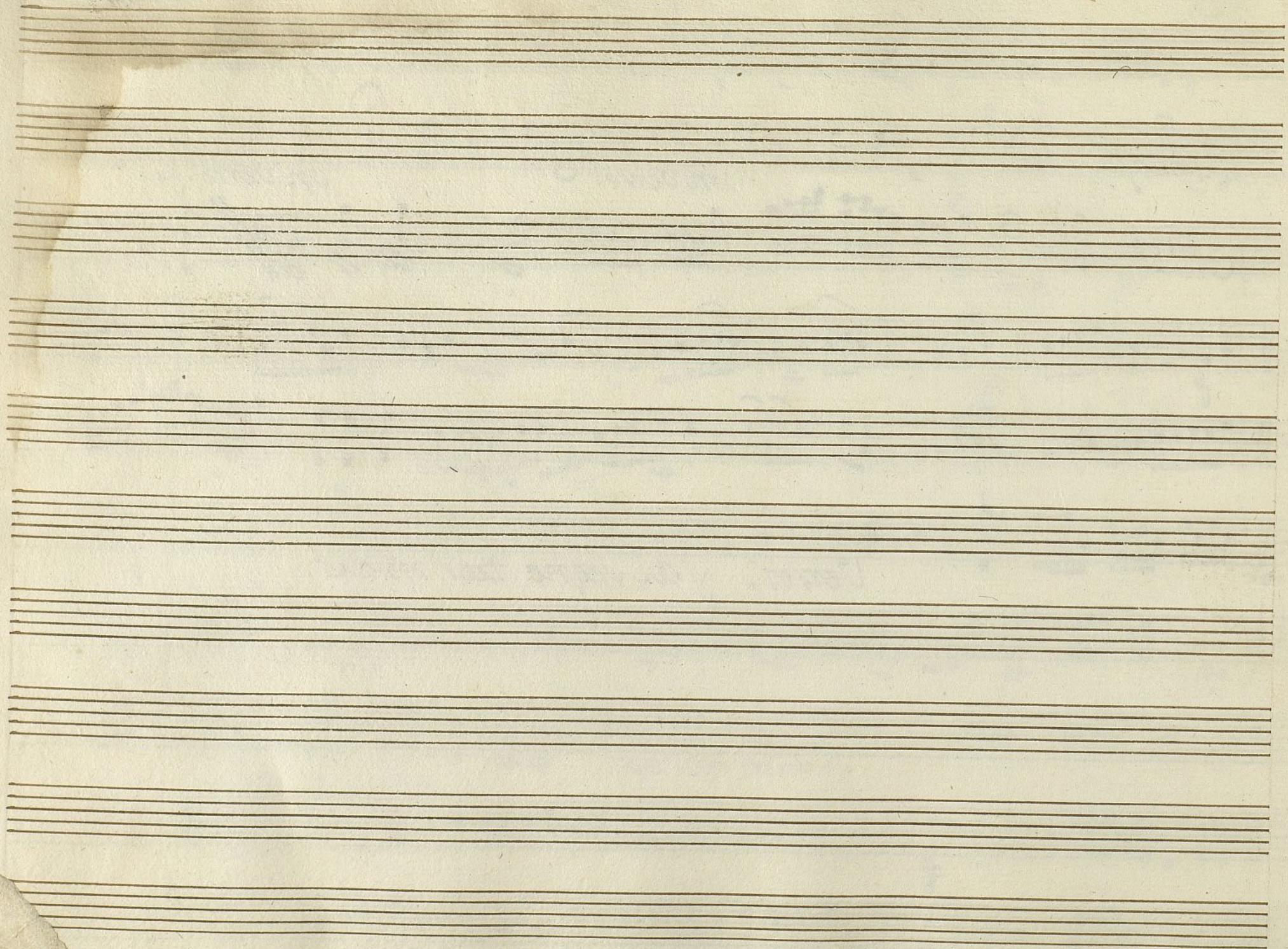
y repite a loy Parr.

3^a X^a

Desp.^o *Un Verso.* *Un Verso.*

All.^{to}

Versos. y al segno tres mas.



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Oboe 1.º *Com.^a* la *Melisendra.*

Mus 12-19

1.ª X.ª And.^{no}

All.^o

fin de la X.ª

2.ª X.ª Cavatina

And.^{no} Mod.^{to}

Allegro
207 mar.

And. no

And. no

And. con moto.

Se Repite

tres mas.

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MUS 12-19 30

t

Oboe 2.^o

Tom.^a

La Melisendra.

Oboe 2^o Tom. 2^a la Melisendra.

1^a X^a

And. no. 3/4. Musical notation with dynamics *f* and *p*.

Musical notation line.

All. 2/4. Musical notation with dynamics *f* and *p*.

Musical notation line with dynamics *f* and *p*.

fin de la Tercera. 2^a X^a Cavatina

And. Mod. to 3/4. Musical notation with a double bar line and a 2/4 time signature change.

Allegro con más. Musical notation with dynamics *f* and *p*, and a triplet of 3 notes.

Musical notation line with dynamics *f* and *p*.

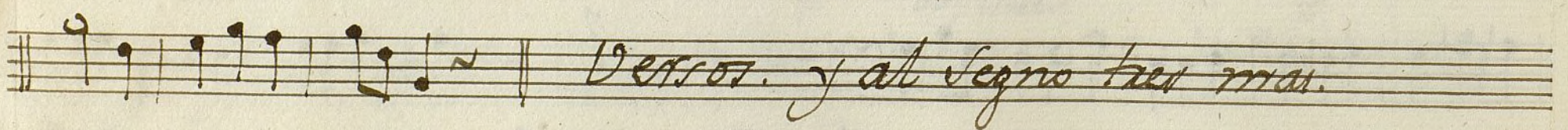
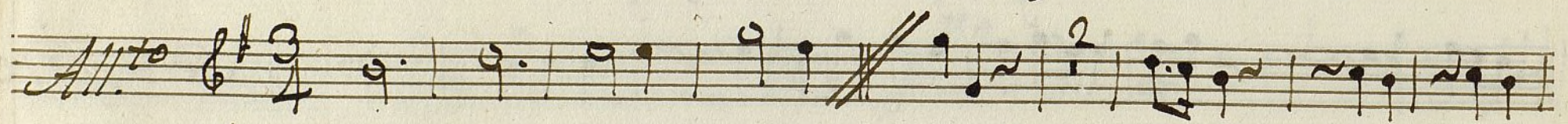
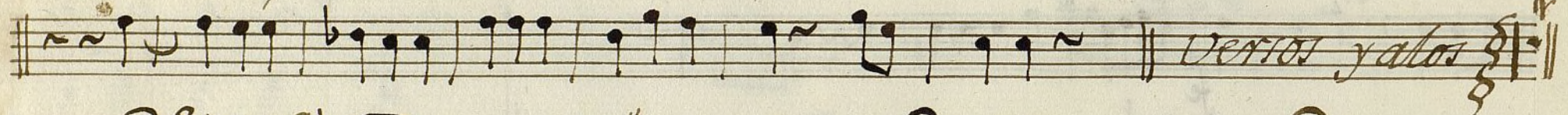
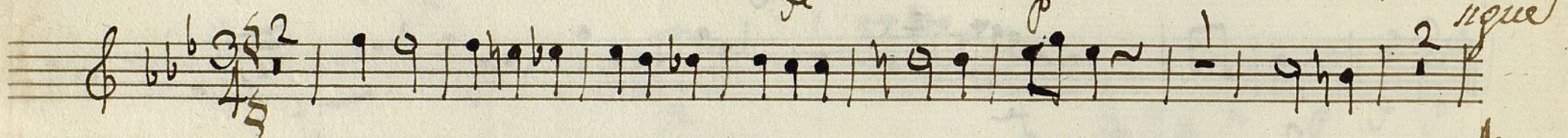
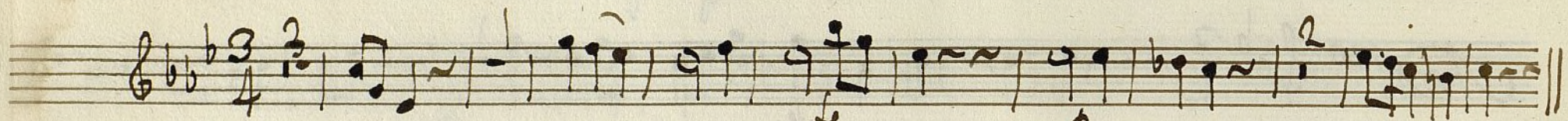
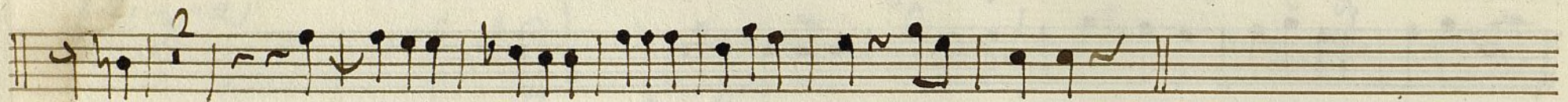
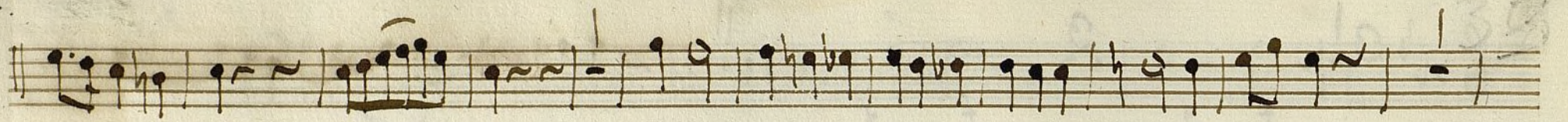
Musical notation line ending with a double bar line.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as *f* and *fz*. A double bar line with repeat dots is present. The second staff continues the musical line with similar notation and ends with a double bar line.

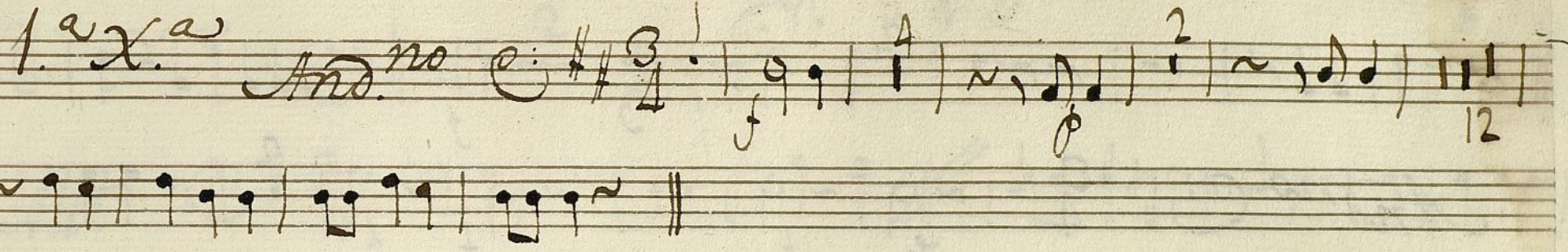
Handwritten musical notation on two staves. The first staff is marked *And. no* and begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as *fz*. The second staff continues the musical line with similar notation and ends with a double bar line.

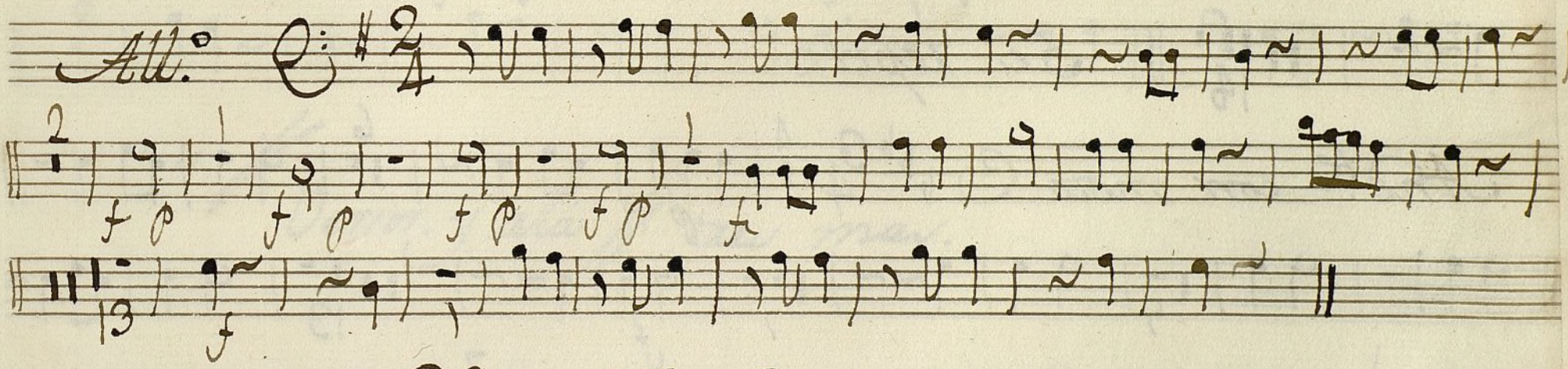
Handwritten musical notation on two staves. The first staff is marked *And. no* and begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as *f*. The second staff continues the musical line with similar notation and ends with a double bar line. The text *Se repite* is written at the end of the second staff.

Handwritten musical notation on two staves. The first staff is marked *And. con moto. te* and begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains several measures of music with notes, rests, and dynamic markings such as *f*. The second staff continues the musical line with similar notation and ends with a double bar line. The text *Se repite* is written at the end of the second staff.

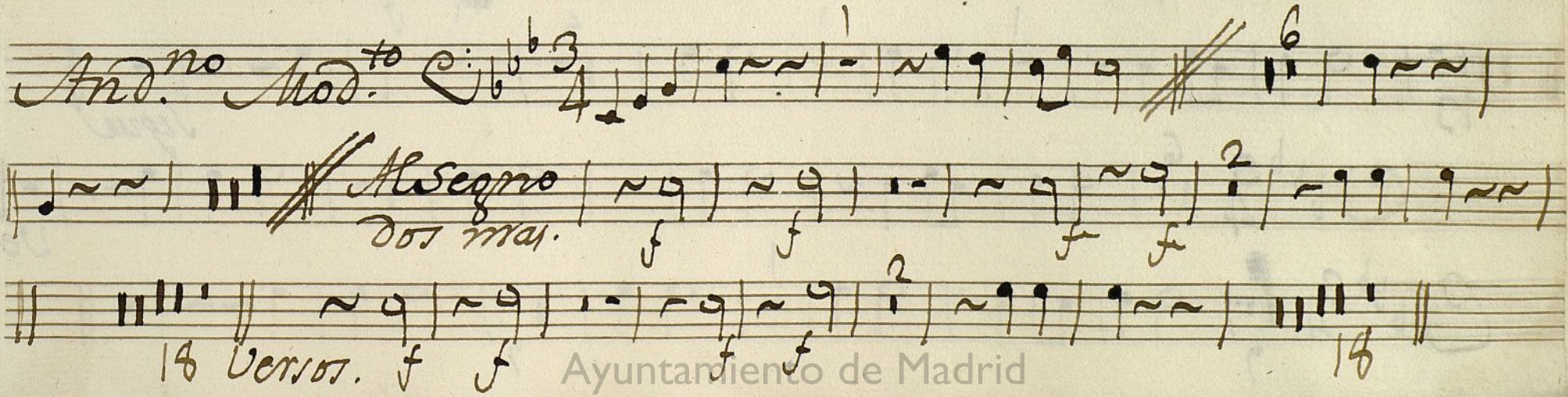



Trompa 1.^a 2.^a Tom.^a La Melisendra.

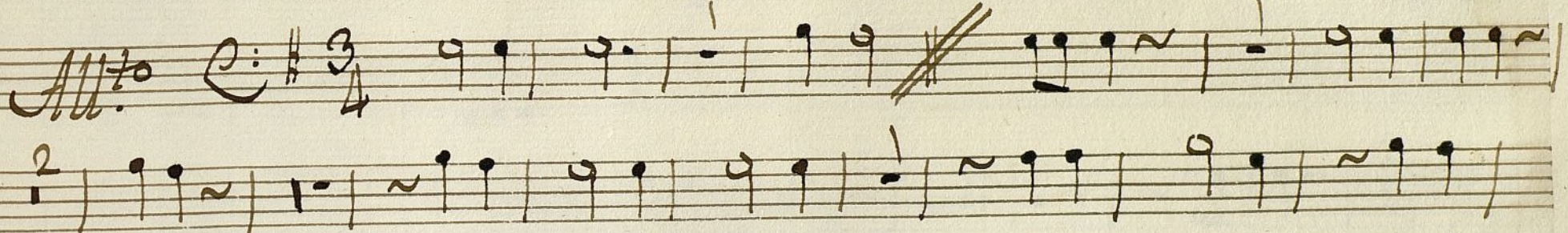
1.^a X.^a And.^{no} $\text{C} \# \frac{3}{4}$  12


All.^o $\text{C} \# \frac{2}{4}$  13

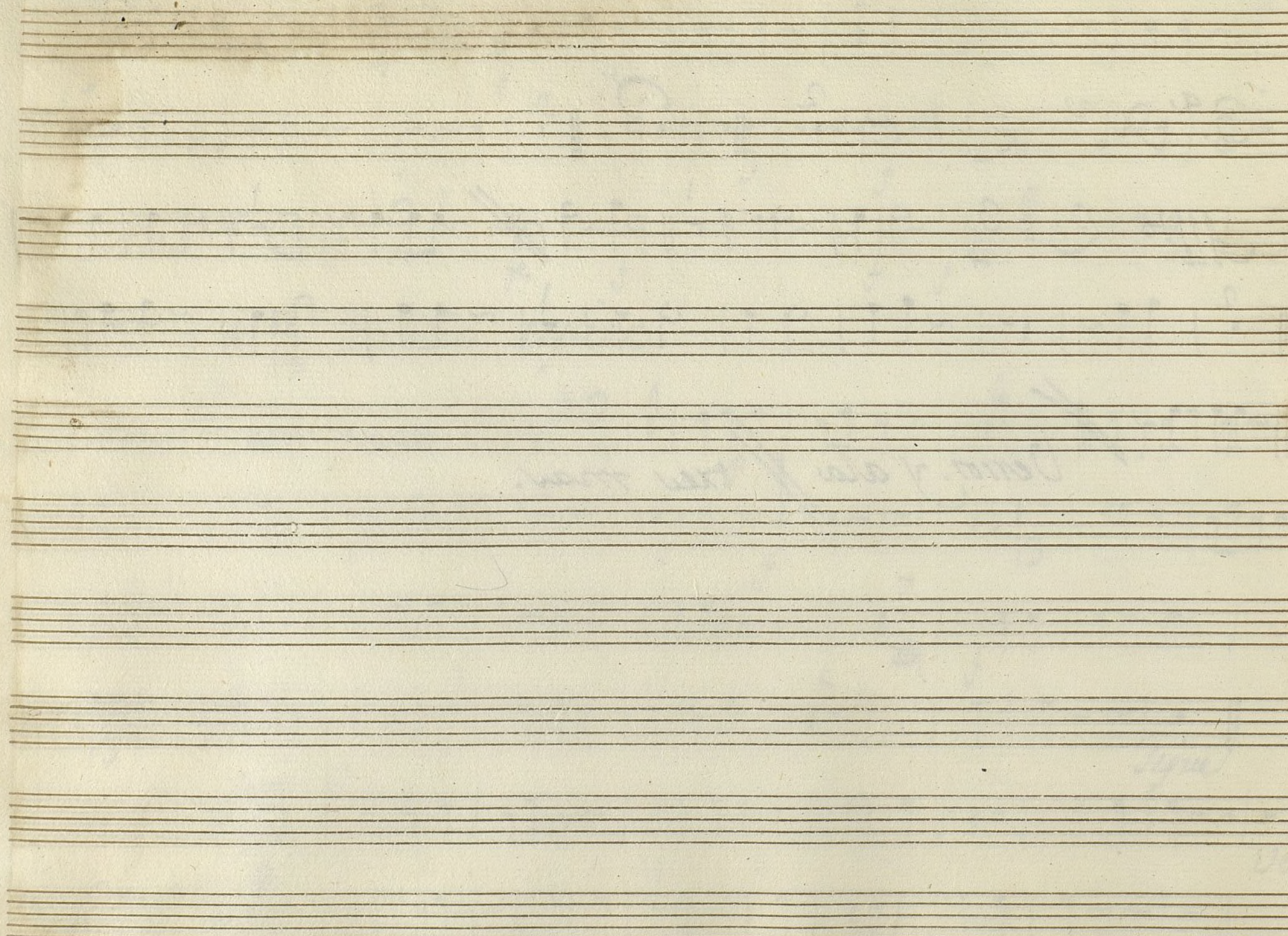
2.^a X.^a Cavatina

And.^{no} Mod.^{to} $\text{C} \flat \frac{3}{4}$  14 Versos. f f Ayuntamiento de Madrid 16

3.^a X.^a 

All.^{to} 

 *Versos. y ala tres mas.*



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Trompa 2.^a Tom.^a la Melisendra.

1.^a X.^a And.^{no} $\text{C} \# \frac{3}{4}$ *ff*

All.^o $\text{C} \# \frac{2}{4}$ *ff p*

fin de la 1.^a X.^a

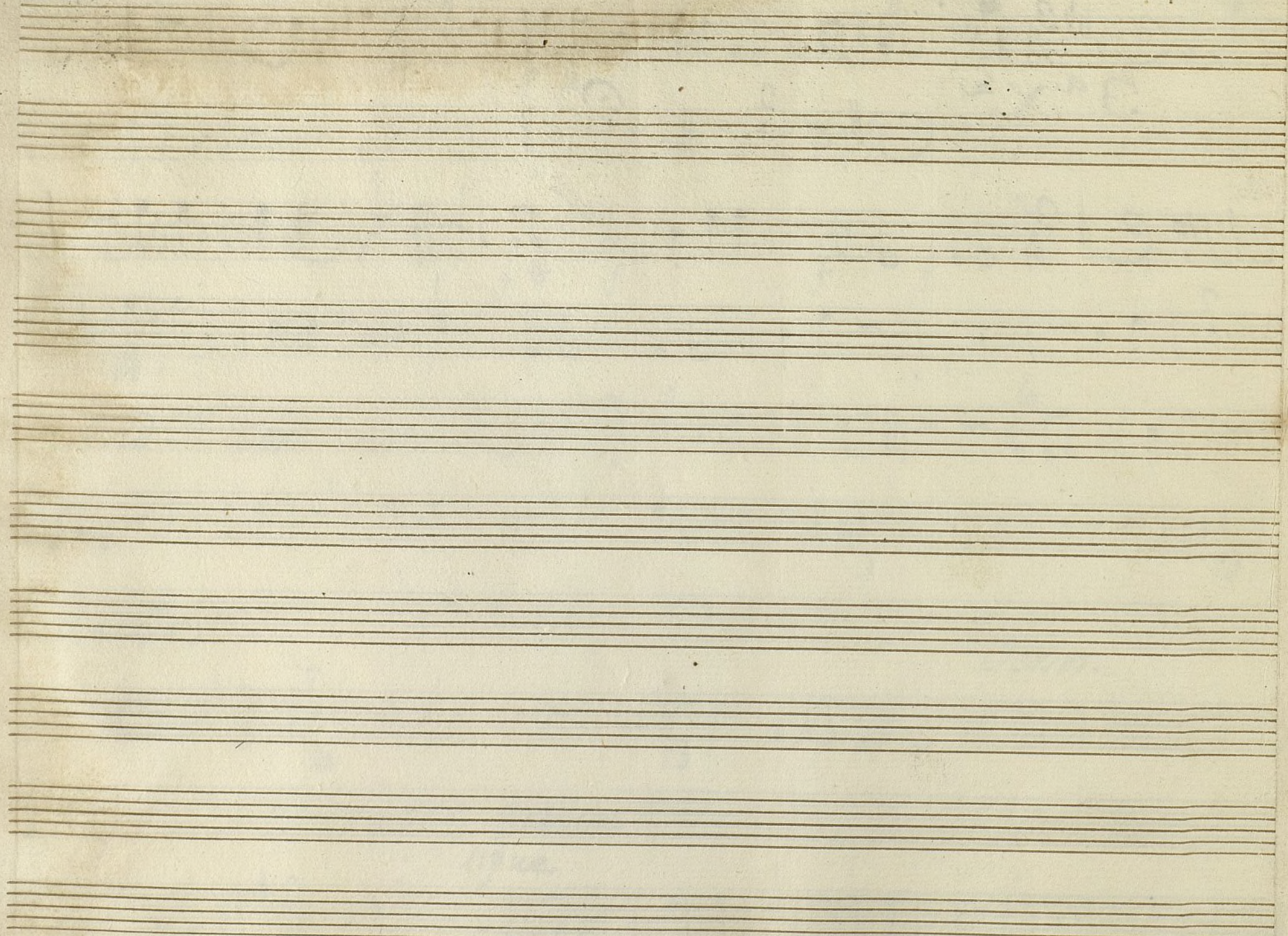
2.^a X.^a Cavatina // For desillas. *And.^{no} Mod.^{to}* $\text{C} \flat \flat \frac{3}{4}$

Allegro dos mas.

Verso.

ff

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of quarter and eighth notes, some with slurs and accents. Below the first staff, there are handwritten annotations: "3^a X^a" and a circled "2". The second staff starts with the word "Alto" written in a cursive hand, followed by a treble clef, a key signature of one sharp, and a 3/4 time signature. This staff contains a double bar line with a slash through it, indicating a section change. The third and fourth staves continue the musical notation with various note values and rests. The bottom half of the page contains several empty musical staves.



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