

Leg. B. n. 18/

MUJ 132-4

1

Leg. 1.º n.º 27

1786

t

J.º Carmona?

Con.^a a 3 = =

Forde.º Moreno, Pepe, Pico
Lucas

El Café de Cadiz.

De Laserna.

27

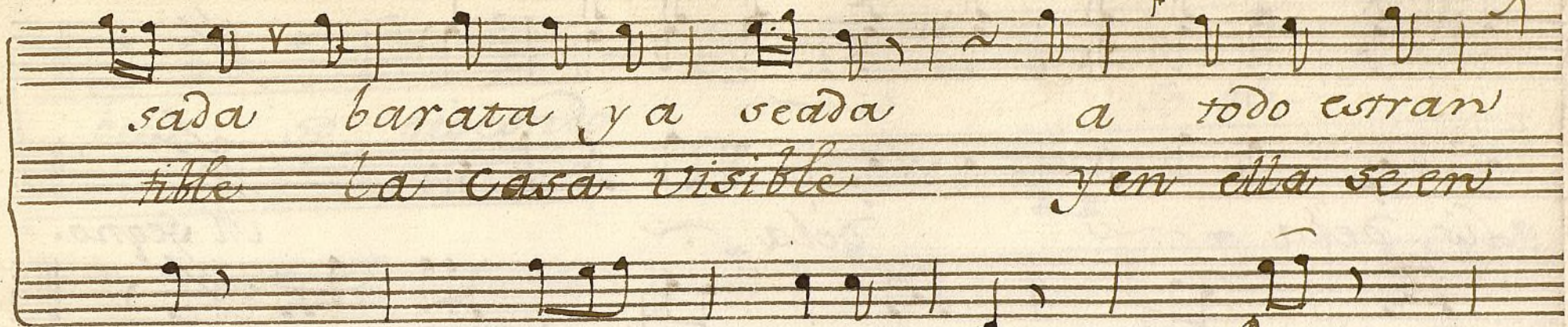
132-4

Alleg.^{to}

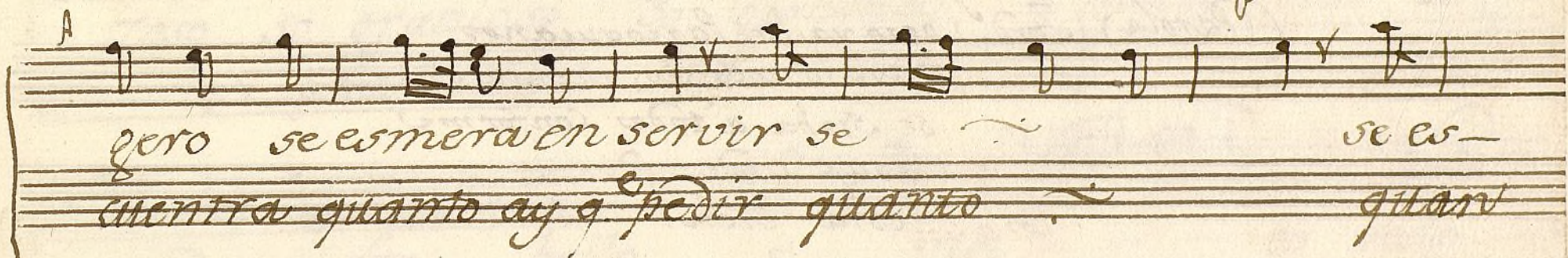
Ve nid pues fran

Mi genio y mi

*ceses ve nid pues Ingleses... que en esta po—
trato es amable y grato fresco et comes—*



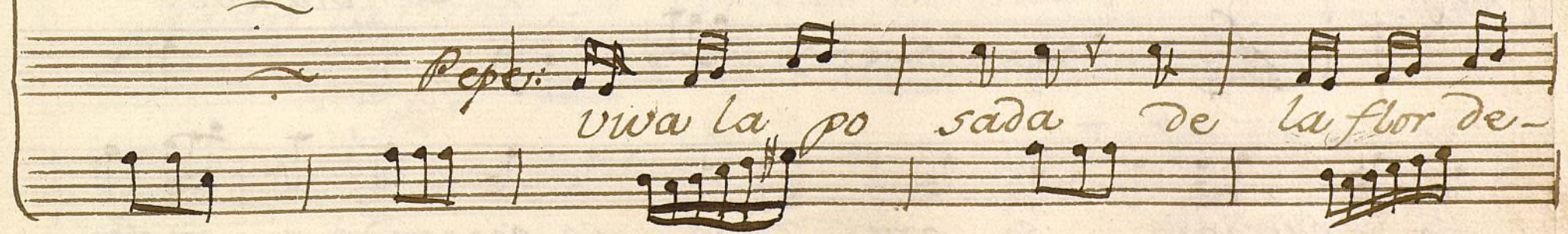
sada barata ya seada a todo estran-
tible la casa visible y en ella se en



pero se esmera en servir se se es-
cuenta quanto ay q pedir quanto quan



Ford.
Moreno A. fe p. fe



Pepe: viva la po sada de la flor de-

lis dela ~ dela ~ *Al Segno.*

(Parola) (Ford.) pero ya los Parroquianos
 van viniendo, cuenta que
 se siba a todos conforme
 tengo ordenado.
 los 2... esta bien:

And. no *Poco.*
 So vezoso

So grazioso so gra zioso so giocondo e molto

bello so giocondo so be-
 zoso so grazioso so giocondo e molto bello so gio
 condo e molto bello e mol- - - to bello
 Ma un tantino di cervello in mia testa non si-
 da in mia ma un tan

Allo

Ayuntamiento de Madrid

tino di Cer bello in mia testa non si da

in mia testa non si da in mia da

fmo
in mia testa non si

da

in mia testa non si da in mia

Ayuntamiento de Madrid

in mia testa non si da vi

fmo

(Paco) Cafetiere colendissimo: (Pepe) poco a poco nove uited que tengo. Calzonel (duo) oyer qe el erro.

Parola.

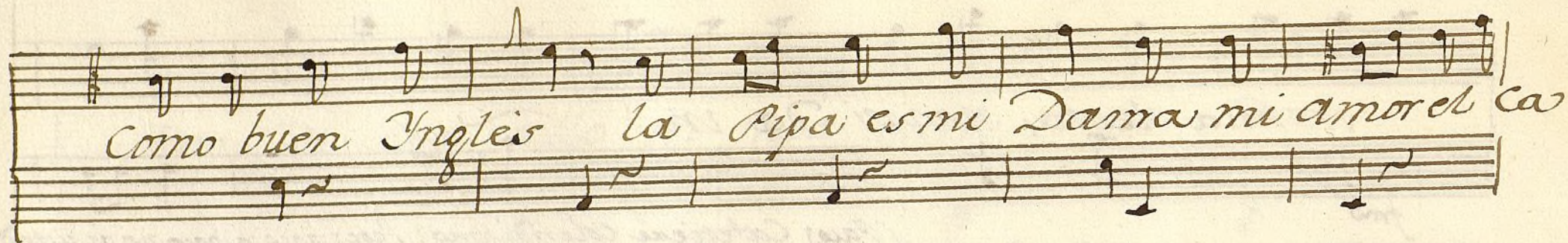
(Paco) servo di ley.
 (Lori) puf quantu babar me aechado en el Carrillo
 (Paco) Cafe subito di macaronne
 (Pepe) se echara quwo tambien. (Paco) si Murtissima
 (Pepe) Murtissima ya le vamos a traer
 (Paco) se bisogna pulizzia con la gente del Cafe. (Lori) Toma
 (Paco) servo obligatissimo.
 (Pepe) noe uito mayor sandez. querol.

All.^{mo}

Re.

galo soi serio como buen Ingles la pipa es mi

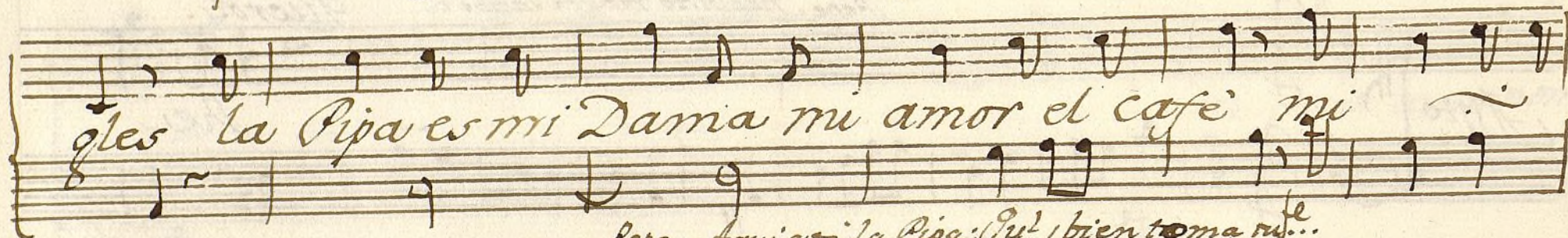
Dama mi amor el Cafe. re galo soi serio



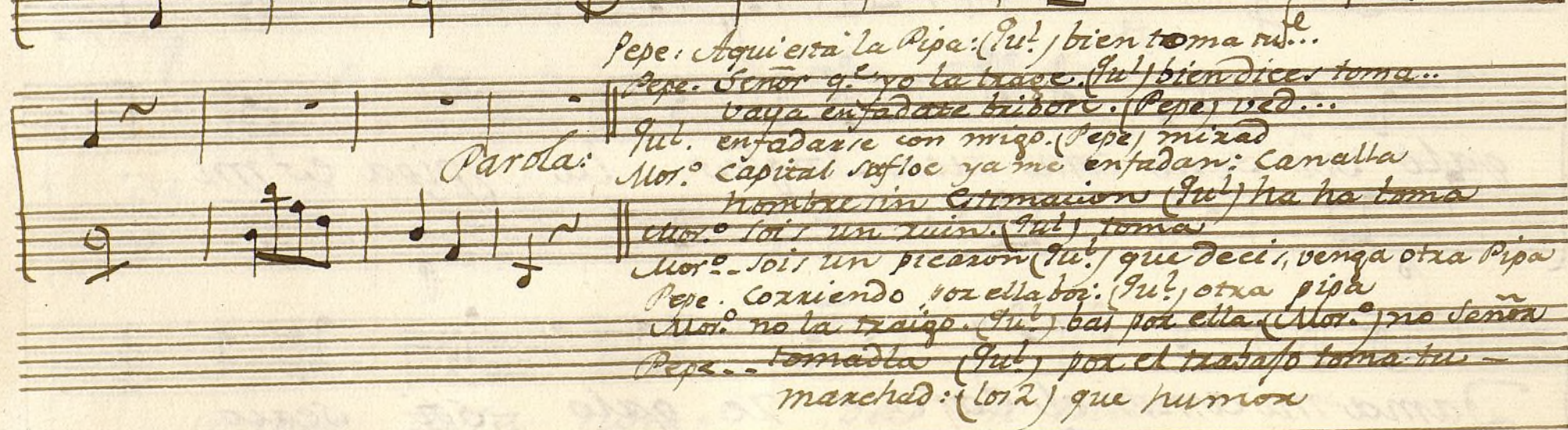
Como buen Inglés la Pipa es mi Dama mi amor el ca



fè mi amor ————— te galo soi sexio como buen In-



gles la Pipa es mi Dama mi amor el café mi



Pepe: Aquí está la Pipa: (Pu?) bien toma tú...
Pepe: Señor q. yo la traigo. (Pu?) bien dices toma...
vaya enfadate bñdore. (Pepe) ved...
Parola: Pul. enfadate con miq. (Pepe) mixad
Mor. capital sufloc ya me enfadan: Canalla
nombre sin estimacion (Pu?) ha ha toma
Mor. soi un ruin. (Pu?) toma
Mor. soi un picaron (Pu?) que deci, venga otra Pipa
Pepe. Coxiendo voz ella boi: (Pu?) otra pipa
Mor. no la traigo. (Pu?) bai por ella (Mor.) no seña
Pepe. tomadla (Pu?) por el trabajo toma tu
marchad: (lor 2) que humox

And. te

tord.

Musical notation for the first system, featuring a treble staff with a 3/4 time signature and a key signature of two sharps (F# and C#). The bass staff contains notes with dynamics *f* and *p*.

Asi como el sol bello al campo alegre al

Musical notation for the second system, continuing the melody and accompaniment from the first system.

campo alegre asi como el sol bello al campo a

Musical notation for the third system, continuing the melody and accompaniment.

legra asi como el sol bello - al campo alegre

Musical notation for the fourth system, continuing the melody and accompaniment.

al campo alegre ale gria a mi

Musical notation for the fifth system, concluding the piece with a final *f* dynamic marking.

Casa ale gria da mi presencia

Paco. O que raza zina o que perfeccion

Paco. *que!* *fe* *Ford.* servo dilei cara fumad q'es mesor.

q'escena tan bella las dos fi guras las dos fi

guras consus tidicu lezes oi me dse

guran — con sus ridicu leres oy me aseguran

Poco. avvicinati Ragazza
Ford. que dice usted
Poco parte more
Ford. mui mal echo. y vos a que fin
me mirai de ee modo
(Qu.) te miro por que me quitas
Ford. con qe me quereis
Qu. un poco.
Poco.

Parola.

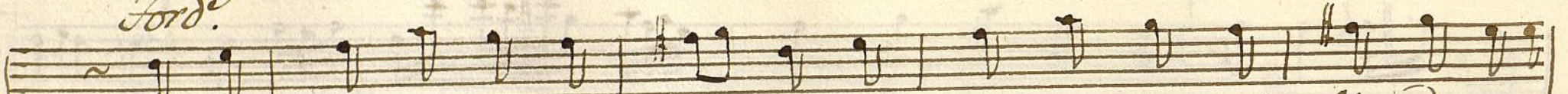
All.

Lascia nena questo Inglese che sua
 Da pur cara a me la mano eit bal

mor e troppo adusto che su
 beri ni faremo eit

fe

Tord.



el amor del q.^{da} mas es oy el mejor del Mundo esoy
no me gusta a mi el bailar por q.^e en cosa al mejor tiempo por q.^e en



qu.

mira

quiere



fe

tord.



q.^e ese solo puede darte amor con macarrones no es eso lo
me y de mi rabio te ofrezco hacer Capitan a ved q.^e una embra en.

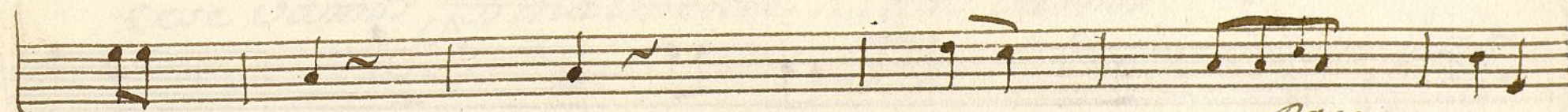




q.^e mas temo sino el q.^e me usurpe el nombre sino
un Navio mas q.^e el mar causa borrascas mas



amame ca rina quiereme despacha
amame



no se a qual profiera mis amantes ansias a me



qu. *Paco* *For.* *Paco.* *tord.*
quita hallà bruto Inglese ay dios q.^e intenta veni fora tengaru

Paco. *tord.* *f* *p* *Paco.*
parz veni fora dete neos asvenarti con pif paf pif

qu. *Paco For.*
paf pif paf. ho: v, v, te!... le ate mudo pobre -
meate mudo pove...

qu. *Paco:* *lor3.*
Oll Amico grazie ala suadoncaj por q.^e toda question



zito que Gallina que sera le a te mudo pobre
rino sara me a te mito pove

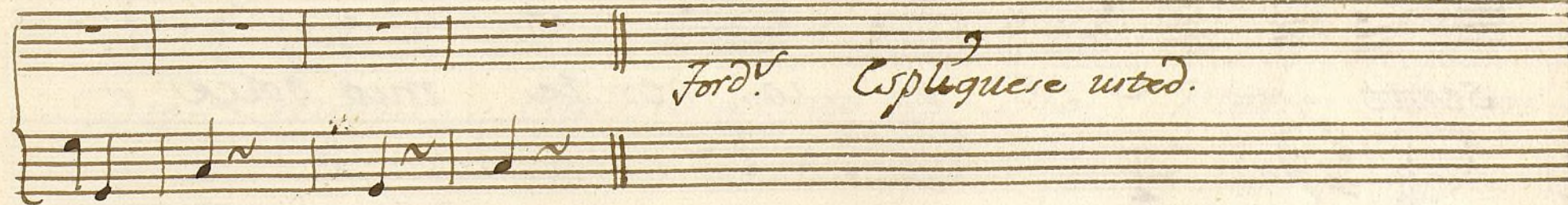
Cese vamos formalmente hablar por q. toda question



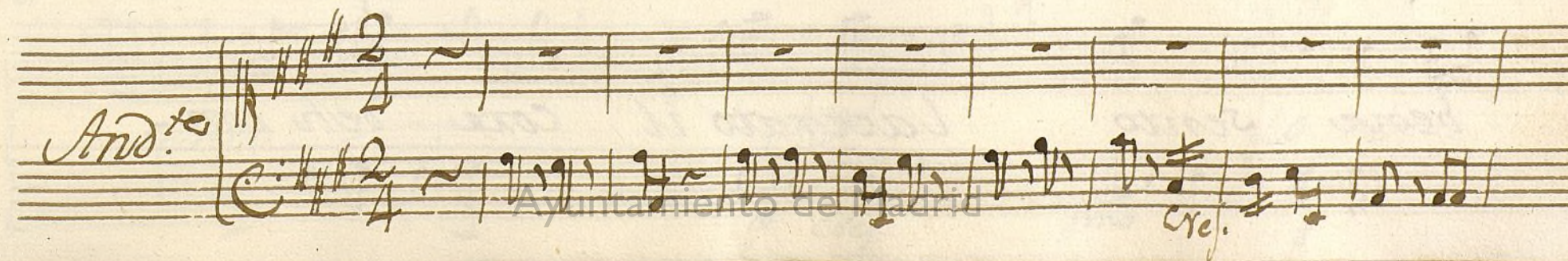
zito que Gallina que sera que
rino sara que

cese vamos formalmente hablar vamos

Allegro



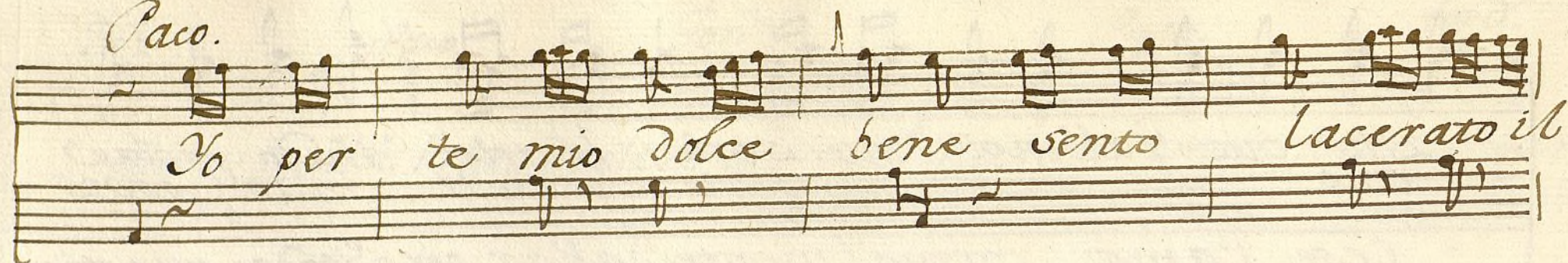
Ford. Espluquere usted.



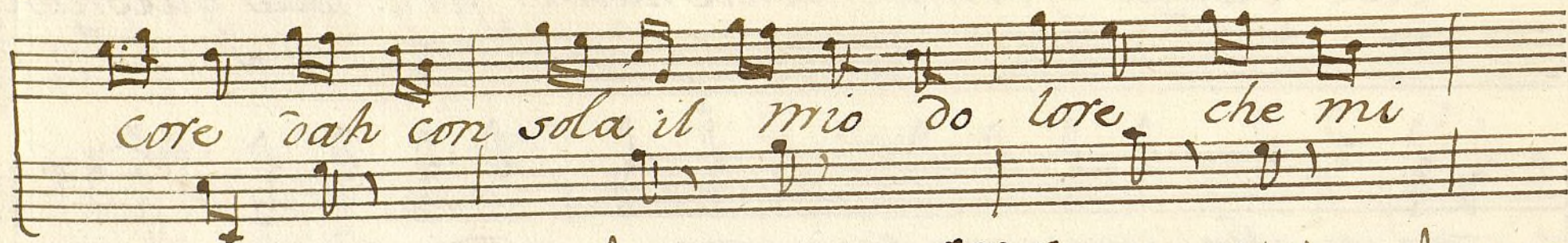
And. te

Crej.

Paco.



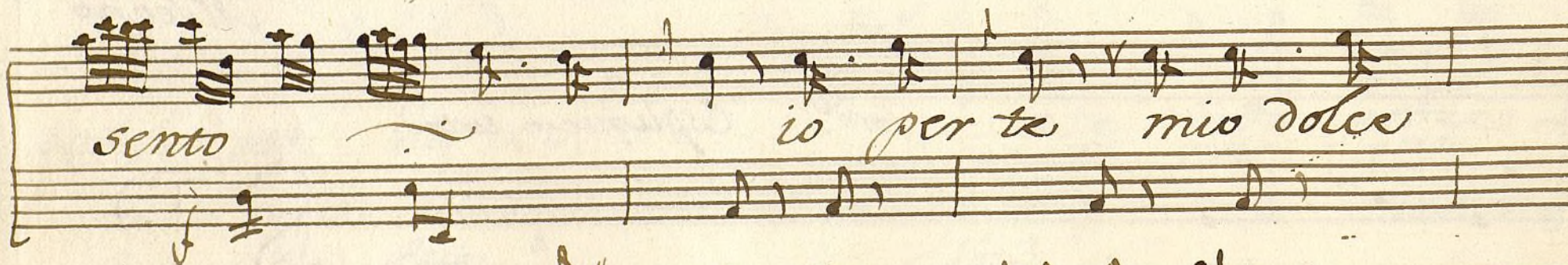
Io per te mio dolce bene sento lacerato il



core oah con sola il mio dolore che mi



sento o Dio morir che mi sento oh Dio morir che mi



sento io per te mio dolce



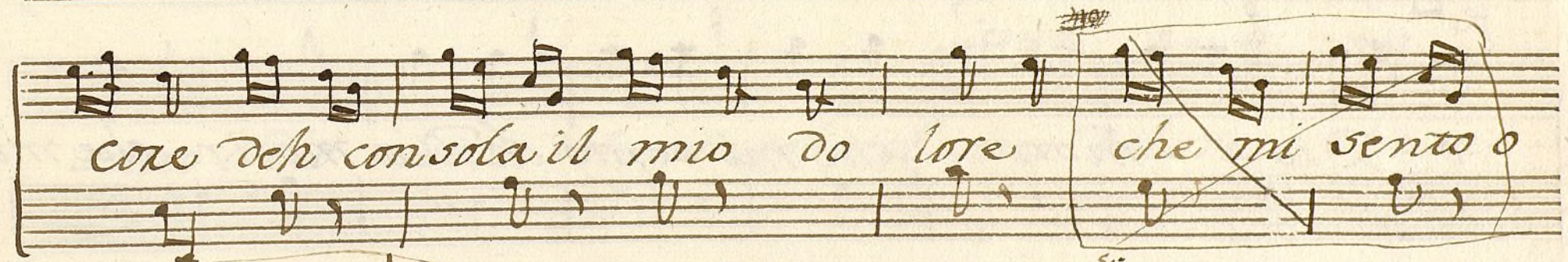
bene sento lacerato il core del con-



sola il mio dolore che mi sento oh Dio morir



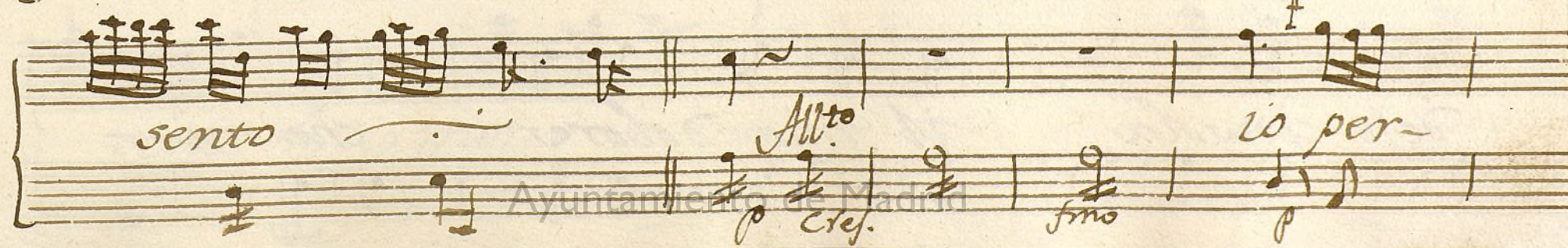
io per te mio dolce bene sento lacerato il



core deh consola il mio dolore che mi sento o



~~Dio morir~~ che mi sento oh Dio morir che mi-



sento io per-

Alto
Cres. *fino*

ni

te mio dolce bene. *fmo* sento lacerato il

core deh consola il mio dolore che mi sento

o Dio - morir - che mi sento oh Dio morir che mi

sento che mi sento oh Dio morir che mi

deh consola il mio dolore che mi—

sento oh dio morir deh consola il mio dolore che mi-

sento oh dio morir deh consola il mio dolo re che mi

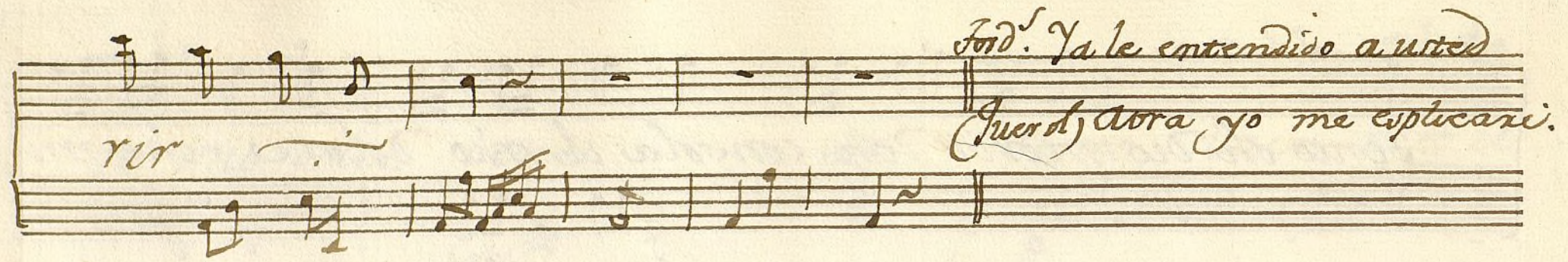
sento o dio morir deh consola il mio dolore che mi-

sento oh Dio morir che mi sento oh dio morir che mi-

sento oh dio morir che mi ~~~~~ *oh dio mo-*

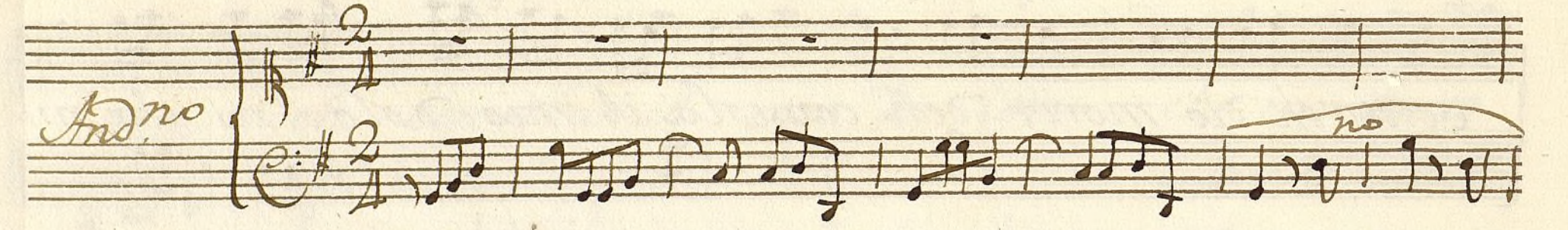
rir

*Ford. Ya le entendido a usted
Querd) ahora yo me explicari.*



And. no


no



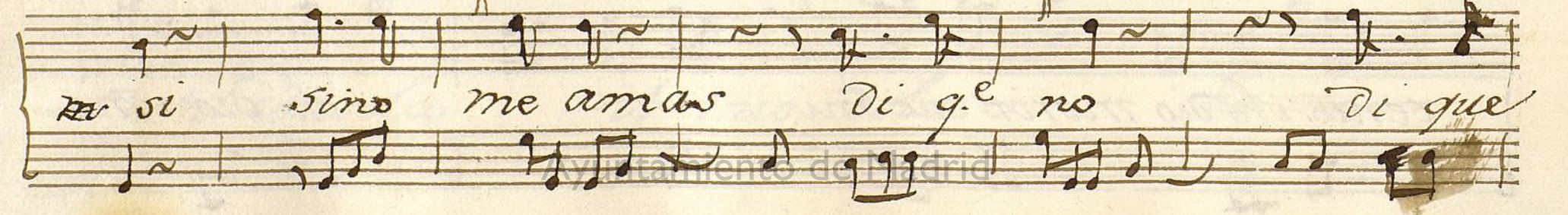
no



Sies q. e me amas di que si di que



si sino me amas di q. e no di que



sies q.^e me amas si me quieres si no.

me amas no me quieres di que si di que no sino

me amas se acabo. sies q.^e me amas di que

si di que si sino me amas di que

no. di q.^e no si otra cosa buscas

tu si tu mira mira aqui un Pexu si

si mira mira aqui un Pexu mira

aqui un Pexu aqui

Ford... tambien le entendido a usted
 Querd... y que respondes usted
 Ford... solo esto.

Ford. v

All. to

Uno me ama con ansias q. con pe-

— son otro —

con pesos—

que es el ob-

fe

Otro — — y yo digo en tal caso — triunfos son o-

tro q. se adorna en el Mundo — de mas trofe.

ros y yo digo en tal caso q. triunfos — son otros
os q. se adorna en el Mundo q. de mas trofeos

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All.^o *qu.²* *tord.^o*
 Con q.^ueres mia Esta es mi

qu.²
 fe no quiero alagos de mi Mujer -

1or 3.
 o dinero noble

infame
 o dinero noble q.^u no as de vencer

y con Segui dillas esto acabese. y con Segui-

dillas esto acabe se esto

All.^o

Tord.^o

en una verde alfombra de la florida

Poco

en una verde alfombra de la florida en

quero!

lo 3

una verde alfombra de la florida en-

Handwritten musical score for the first system. It consists of four staves. The top two staves contain vocal lines with various note values and rests. The third staff contains the lyrics: *una verde alfombra de la flo rida*. The bottom staff contains piano accompaniment with notes and rests, including dynamic markings *mf* and *cres.*

Handwritten musical score for the second system. It consists of four staves. The top two staves continue the vocal lines. The third staff contains the lyrics: *de la flo rida.* The bottom staff continues the piano accompaniment, ending with a double bar line and a slash through the staff.

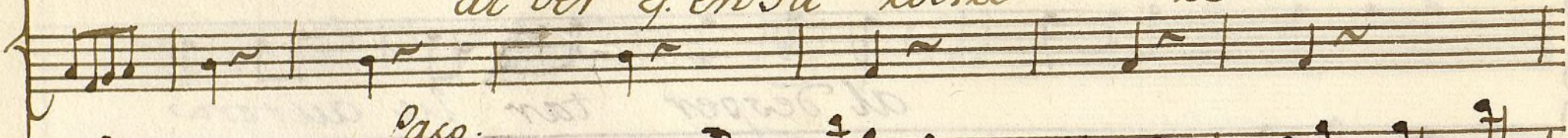
Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines. The third staff is the piano accompaniment, with the lyrics "De la florida" written below it. The fourth staff continues the piano accompaniment. The lyrics "al despertar la aurora" are written across the second and third staves.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines. The third staff is the piano accompaniment, with the lyrics "Lisi dormida Lisi dormida" written below it. The fourth staff continues the piano accompaniment. The lyrics "Lisi dormida Lisi dormida" are written across the third and fourth staves.

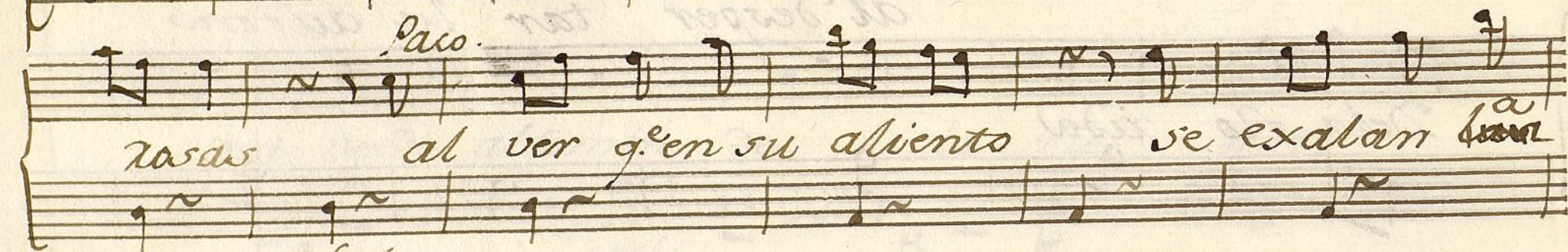
tord. ✓



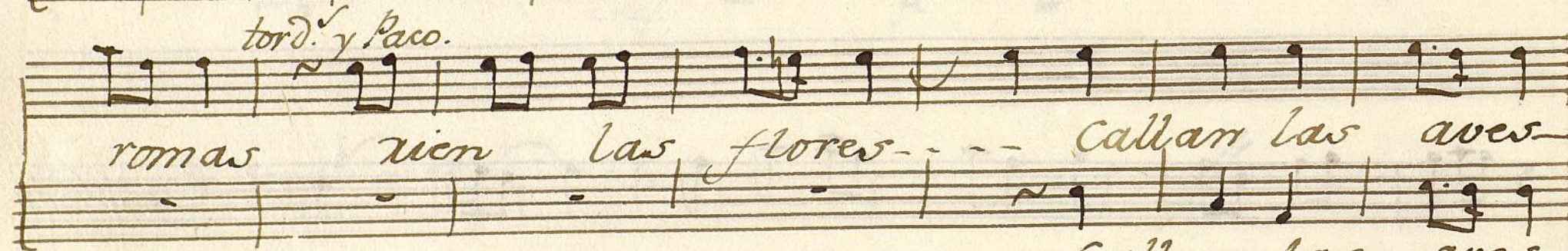
al ver q. en su rostro se tozan las



rasas al ver q. en su aliento se exalan ~~bien~~ a



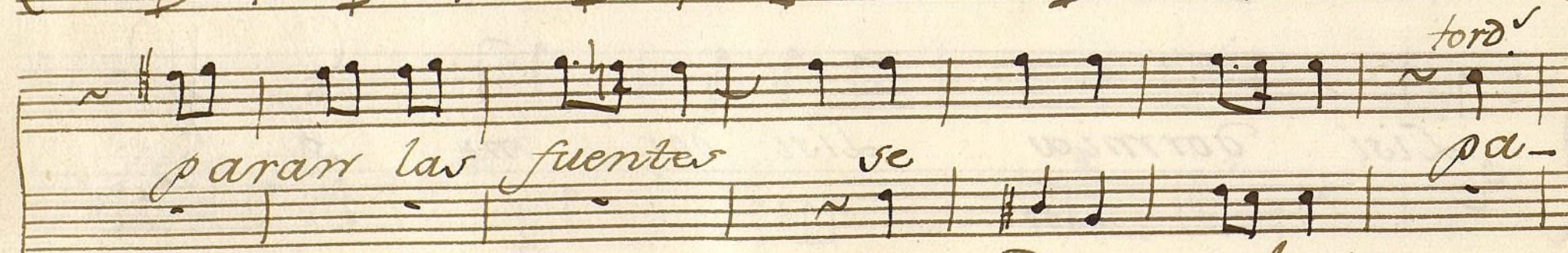
romas bien las flores - - - Callan las aves



Callan las aves



paran las fuentes se pa-



se duerme el aire -



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ran las fuentes se duerme el aire

tard.

— y el sol viendo los rayos de lisi o cultos

poco

quero

a prove chando el lance mostro los suyos a

aprovechando

provechando el lance mostro los suyos aprove chando el.

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a basso continuo line. The lyrics are: *lance mos tra los suyos mostrò los*

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a basso continuo line. The lyrics are: *su vos.* The system concludes with the instruction *Al Segno.*

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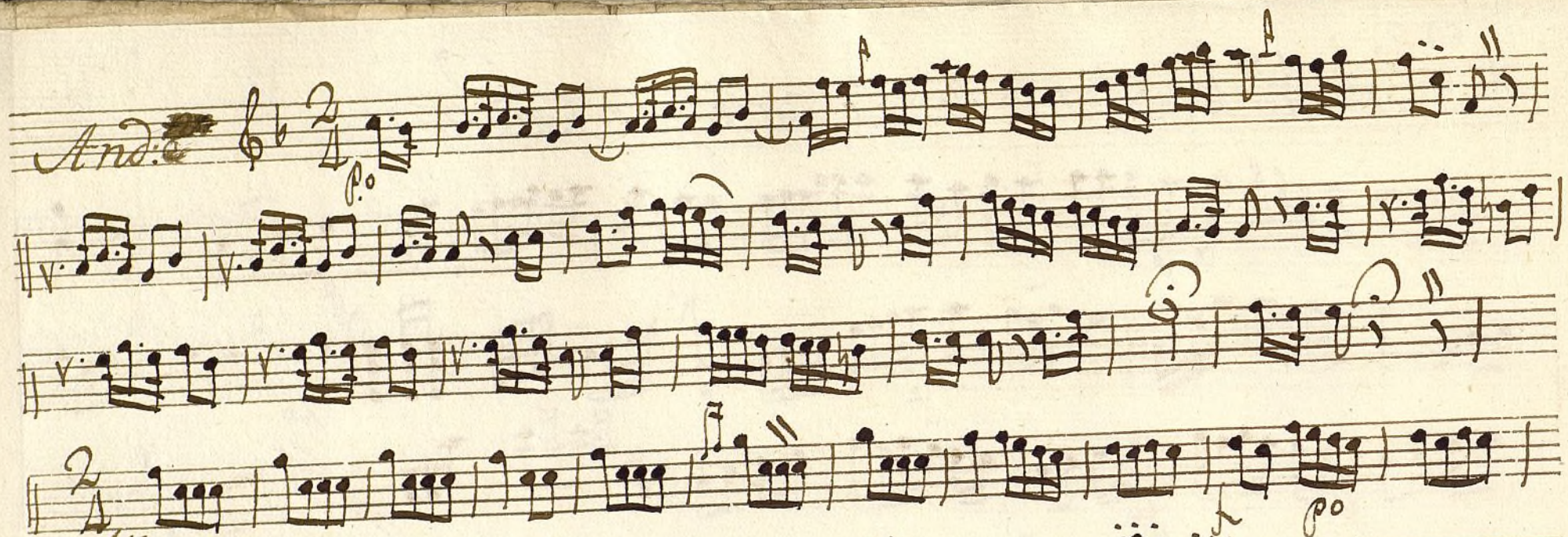
Violin 1.º Con.^a a 3.º. El Café de Cadiz.

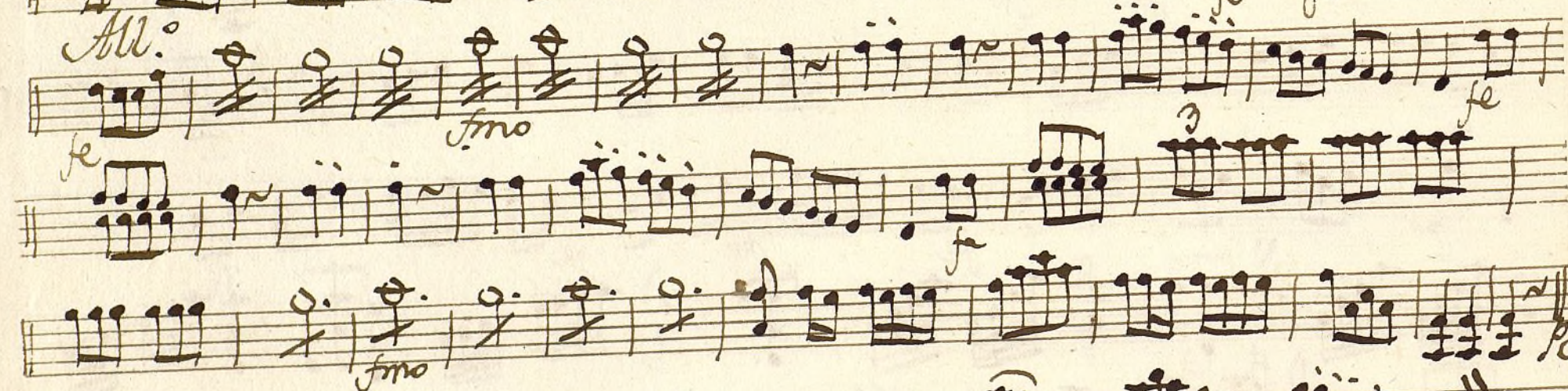
Mus 132-4.

All. to

Allegro.

Parola.

And.  *p.o.*

All.  *fmo* *f* *fe*

All.to  *p.o.* *fe* *Parola*

Parola.

And^{no} 3/4

Parola.

Parola

Parola.

Cres. fe *po* *All.to* *p.* *Cres.* *fe* *fmo*

Cres. *fe* *fmo* *po*

fe *po*

Cres. *fe*

fe *p* *fe* *p* *fe* *p*

p *Cres.* *fe* *p* *Cres.* *po* *f*

fmo

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Parola.

Andte $\frac{2}{4}$

p *po* *for* *for* *po* *for*

Parda

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in ink and consists of several systems of staves. The first system begins with the tempo marking *All.^o* and a 3/8 time signature. The music is written in treble clef and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *p^o*, and *fe* are present throughout the first system. The second system features a double bar line followed by the tempo marking *Allegro.* and a 2/4 time signature. The music continues with similar rhythmic complexity. The third system also begins with *All.^o* and a 2/4 time signature. The notation includes many beamed notes and rests. The fourth system continues the piece with similar notation. The bottom half of the page contains several empty staves, indicating that the music on this page is incomplete. The paper shows signs of age, including some staining and a slightly uneven texture.

All.^o 2/4 $\text{F}\sharp$

cres. *fe* *p.o.* *Poco f* *p.o.* *cres.* *fe* *Poco f* *p mo* *fe* *p.o.* *for* *p.o.* *for*

A handwritten musical score consisting of four staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) and *f* (forte). A *rit.* (ritardando) marking is present above the first staff. The second staff includes a *poco fe* marking. The third staff has a *po* marking and a *cres.* (crescendo) marking. The fourth staff concludes with a double bar line and a diagonal slash through the staff.

Allegro.

Ayuntamiento de Madrid

Violin V. *Ion.^a a 3* // El Cafe de Cadiz

All.to

Allegro Parola

Parola

And^{no}

Parola.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive, historical style. The annotations include:

- crec.* (crescendo) on the third and fourth staves.
- f* (forte) on the third and fourth staves.
- pp* (pianissimo) on the third, fourth, sixth, seventh, and eighth staves.
- All.* (Allegro) on the third staff.
- fmo* (finito) on the fourth and eighth staves.
- A large section of the fifth staff is crossed out with diagonal hatching.
- Parola.* (Parola) written in large cursive at the end of the tenth staff.

Handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings such as *p*, *poco*, and *vej.*. The piece concludes with a double bar line and the instruction *Al segno.* written below the staff.

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And.^{no} $\frac{2}{4}$ *p_o*

v.

v. *v.* *v.* *All.^o*

f_e p *f_e* *f_{mo}*

f_e *p*

f_e *f_{mo}*

Parola.

All.^{to} $\frac{2}{4}$ *f_e* *p_o*

p

f_e *p* *f_e*

Parola.

And no 3/4

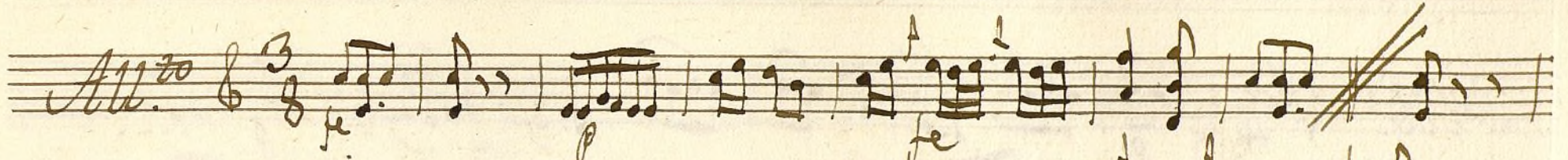


Parola.




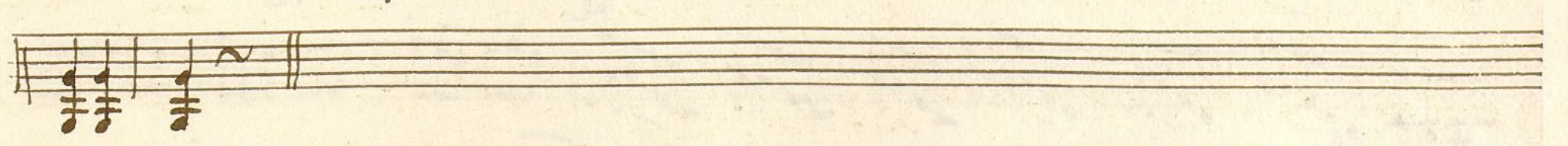
A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *cref.*, *p*, *Alto p^o*, *cref.*, *fmo*, and *po* are interspersed throughout. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Parola Coxta

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And. *Parola.*

All.^o $\frac{3}{8}$ 



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




All.^o $\frac{2}{4}$ *f* *p*

cres. *f* *p*

Poco f *po* *cres.* *f*

Poco f

p *f* *te* *te*

po

p *for* *p*

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *for*, *Poco fe*, and *Cres.*. The piece concludes with a double bar line and the tempo marking *Allegro*.

Ayuntamiento de Madrid

Violin 2^o Son^a à 3 // el Café de Cadiz

All^o


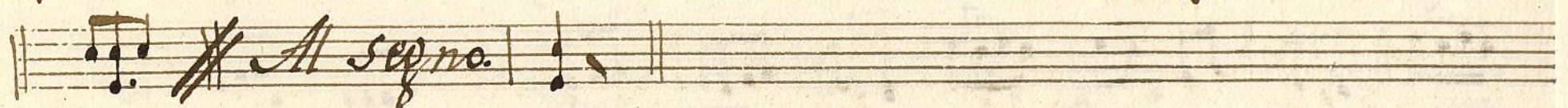
Allegro Carola


And^{no} 
p^o
All.^o
f^{mo}
p^o
f^{mo}
p^o
Corda.
All.^{to}
p^o
p^o
p^o

Parola

And^{no}

Parola

All.^o $\frac{3}{8}$ 
A segno. 

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


Handwritten musical score on five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, *p.o*, and *cres.*

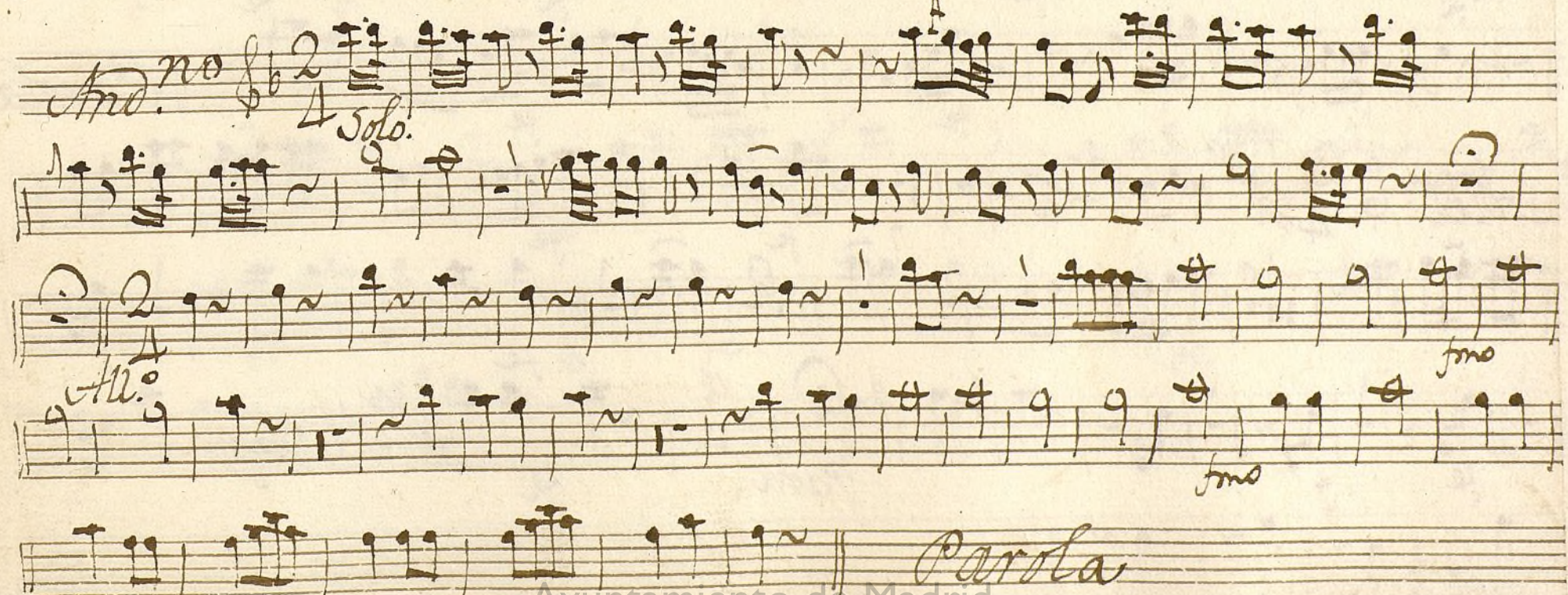
Al segno

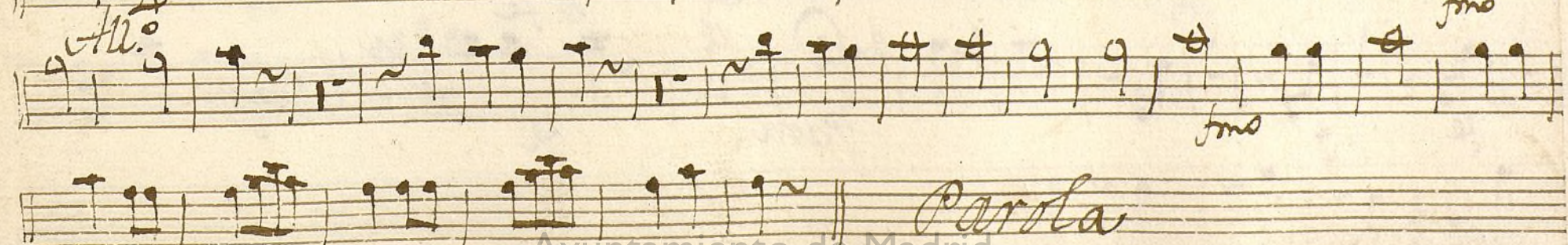
Ayuntamiento de Madrid

Oboe 1.º *Con.^a* a 3.º *t* el Café de Cadiz.

Mus 132-4

All.^o 

And.^o 

All.^o 

All.^o 2/4 *fe* *Solo* *Parola.*

And.^{no} 3/4 *fe* *Parola.*

All.^o 2/4 *Para.* *Allegro.*

All.^o 

Allegro.

Oboe 2.^a Ton.^a a 3. el Café de Cadiz

All.^o G major $\frac{3}{8}$

Solo

Allegro *Parola*

And.^o G major $\frac{2}{4}$

All.^o

fmo

Parola

All.^{to} $\frac{2}{4}$ *Solo*

Musical notation on a single staff.

Musical notation on a single staff. *Parola*

And.^{no} $\frac{3}{4}$ *p* *f* *p*

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff. *Parola.*

All.^o $\frac{2}{4}$ *p* *f*

Musical notation on a single staff.

Musical notation on a single staff. *Allegro*

And. no $\text{G}^{\#} \text{2/4}$

All.^o

Tace Rondo.

All.^o $\text{G}^{\#} \text{3/8}$

All.^o $\text{G}^{\#} \text{2/4}$

Allegro

All.^o 2/4

p *f*

f

f

14 for

22.

Allegro.

All.^o $\text{C} \# \# \frac{2}{4}$ *solo* *Parola*

And.^{no} $\text{C} \# \# \frac{3}{4}$ *f* *f*

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

Para. *In D.* *And.^{no}* $\text{C} \# \# \frac{2}{4}$ *f* *f* *f* *f* *f* *f*

Allegro

f *f* *f* *f* *f* *f*

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

Parola Tace Rondo. y Seq.

Allegro 2/4 12

Allegro 2/4 16

Handwritten musical notation on a single staff, including a fermata and a double bar line.

8 fe 14 for for

16

Handwritten musical notation on a single staff, ending with a double bar line.

Allegro.

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Trompa 2.^a Ton.^a a 3. el Café de Caduz.

All.^{to} $\text{C}:\sharp$ $\frac{3}{8}$

Parola.

And.^{no} $\text{C}:\flat$ $\frac{2}{4}$

Parola.

All.^o $\text{C} \# \# \frac{2}{4}$ *Solo* 6 2

Parola.

And.^{no} $\text{C} \# \# \frac{3}{4}$ *Parola*

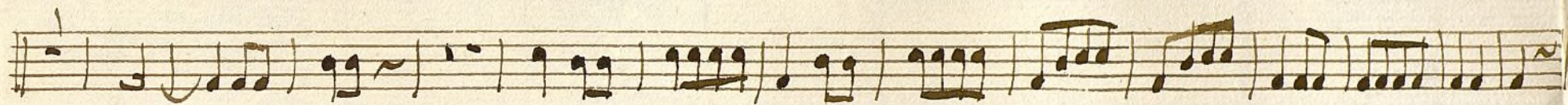
All.^o $\text{C} \# \# \frac{2}{4}$ 14 8

Allegro

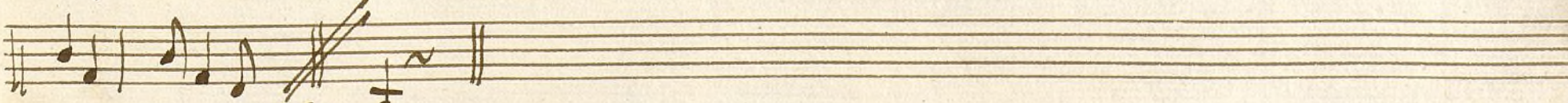
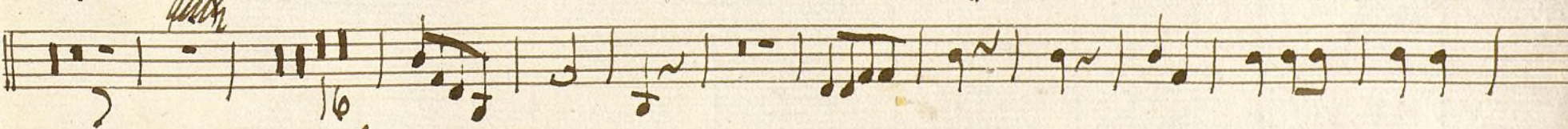
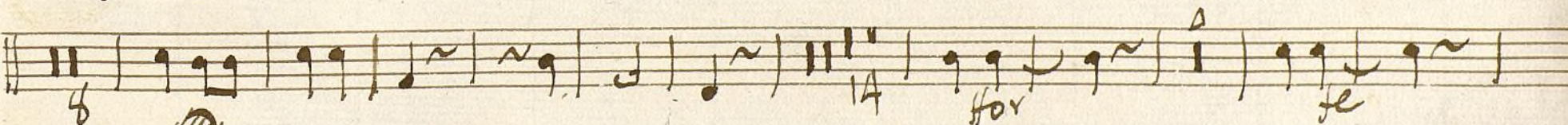
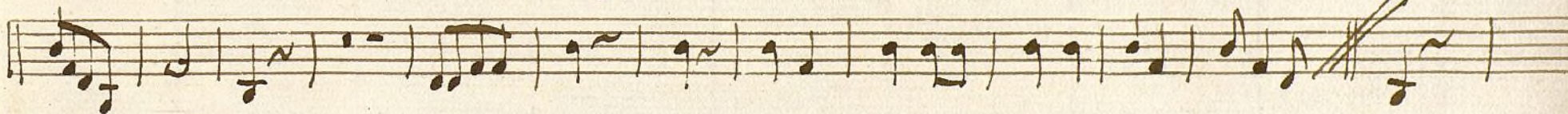
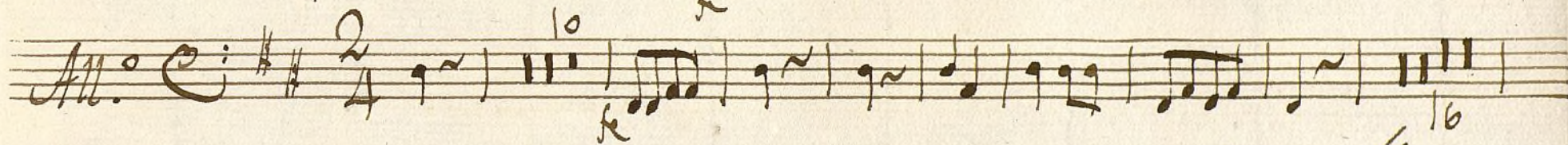
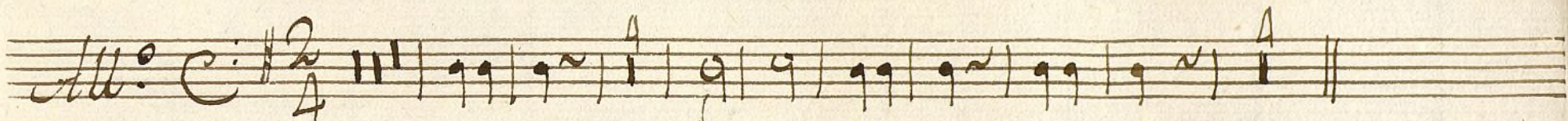
And.^{no} $\text{C} \# \# \frac{2}{4}$ 4 5

All.^o *te* *p cres.* *te* *fmo* *de*

Vel. *te* 8 *f* *f* *f* *f* *p* *f*



Tace Rondo y Seq.⁵



Allegro.

Ayuntamiento de Madrid

t.

MUS 132-4

Bajo Con.^a a 3 // el Café de Cadix

All.^{to} C: # # # 3/8

Allegro Parola.

And.^{te} $\text{C} \frac{2}{4}$

All. *fmo* *p* *f* *fmo* *Parola.*

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

f *p* *f* *p* *Parola*

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

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

A handwritten musical score on aged paper, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *se*. The score is divided into sections by double bar lines. The fourth staff begins with the word *Parola*. The sixth staff starts with the tempo marking *All.^o* and a 2/4 time signature. The eighth staff concludes with the tempo marking *Allegro*. The final staff ends with a double bar line.

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And. no $\text{C} \# \# \# \frac{2}{4}$ *cres.*

p

cres. fe *Punt. do*

arco

cres. fe p *All. no p. cres.* *fmo p*

cres. fmo p

cres. fe

fe p *f p* *cres. fe p*

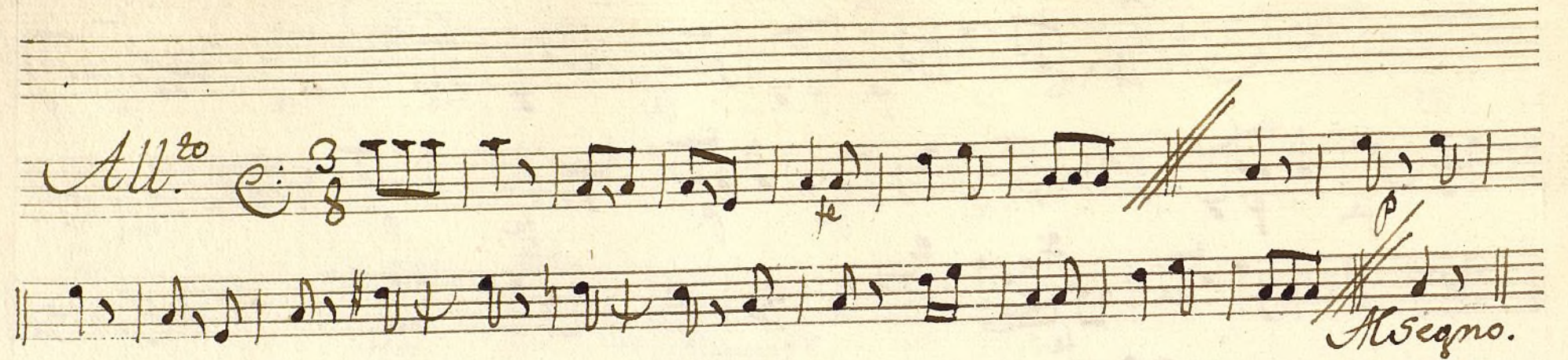
cres. p *Poco f* *fe* *fmo*

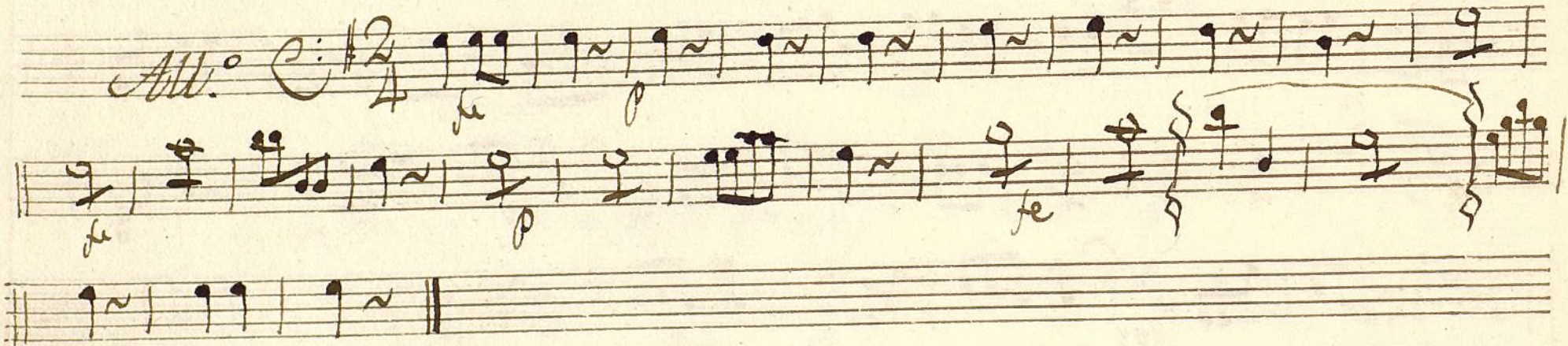
Parola

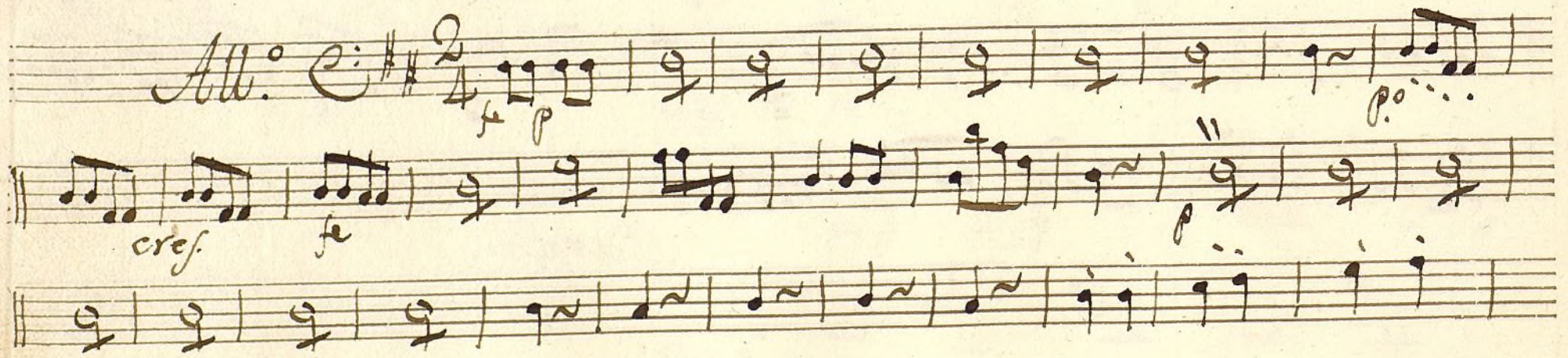
And.^{te} $\text{C}:\sharp$ $\frac{2}{4}$

Handwritten musical score for a piece in C major, 2/4 time, marked *And.te*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a cursive hand and includes various dynamics such as *f* (forte) and *p* (piano). There are also some markings like *for* and *3* (triplets). The piece concludes with a double bar line.

Parola.

All.^{2o} $\text{C} \frac{3}{8}$ 

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

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

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *cres.*, *f*, *poco f*, and *for*. There are some corrections and scribbles in the fourth staff.

Allegro.

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