

LASERNA, Bbs de

El café de Barcelona

Buodlla a duo.

Partitura.

violín 1^o

violín 1^o

violín 2^o

violín 2^o

viola

oboe 1^o

oboe 2^o

clarinete.

Trompa 1^a

Trompa 2^a

Fagot

Bajo.

Bajo.

5^{ta} Zexero.
1^{ra} Acuña

+

Fon.^a a Duo

Leg 17

El Cafe de Barcelona

Del Sr. Laserna

166-3

All.^o

Moro hablado con la Musica
 bamos limpiando las Mesas
 para limpiarles, la Plata a los q^e hablan el frances sin saber lo que
 se hablan bien q^e algunos muchas vezes, a la francesa se marchan

sale el moro el Moro

pero el Farituzno Sale. Hey, Hey, que quiere vñd. nada nohai en

Barcelona vn hombre q^e tenga su Extravagancia

El ca con

fe sa ca meal pun to me

na da me di vier to meen

por es cho co la te me

fa dan los Pla ce xes mea

causa des ba ra te no quie rooyal mo zar no
per fan las Mu geres ten goal o road ver sion ten
quie no no
goal ten
mar cha te sin mas de mo ra q^l me can so ya de ha
Yaun q^l mudo de sis te ma buel boal fin a mio pi

blax q^e me can so ya dea blax que
 nion buel boal fin a mio pi nion buel
 se se

Allegro

Ella
 sale ella de Basquiñay Ya quees mo da queal
 Mantilla a llista dis tra

Allegretto

hom - - - bre Virgen las mo - - - zas - - -
y - - - do un es ta fex - - - mo - - -
Virgen las mo - - - zas
un es ta fex - - - mo
Virgen las mo zas - - - ven ga per caz sin
un es ta fex mo. - - - de mis hex mo tos

ca... na pues to quees mo da...

o... jos lee choelan zue lo...

ven goa pes caz sin ca... ña pues to quees

de mis her mosos o... jos lee choel an

mo... da... pues to quees

zue lo... lee choel an

mo - da

Zue - lo

All^{to} *Allegro* El Yaanbe ni do ain co mo dar me

Don de dia blot mei re yo don de

Ella mea mi ra do de re o yo y dees

pal das se vol vio y dees pal das

se bol vio Yo mea cer co po coa
Yo mea cer co po coa

po co en tal Ca so quien se vio en - - - tal
po co en tal Ca so quiense vio en - - - tal

Ca so - - - tal ca so - - - - - quien - - - se vio
 Ca so - - - tal ca so quien se vio

Ella... el creo q. huie de mi
 No El... quisiera verla la cara
 pero no me atrevo
 Ella... que hombre tan inpolitico
 vaia enoramala: cafe?
 Parola El... su voz no me desagrada
 me sentare' enfrente de ella
 para verla sin hablarla

All. Mod. to El q. sem blante tana ma ble que mi

rai tan a gra cia do que co lor tan son xoso sa do su to
 ella

tal mee na mo ro su to tal mee

na mo ro oh que

pron toal Dios cu pi do u na fle cha mea ses

to u na u na

El... pues yo no se enamorar
 la enamorara el dinero *¡toda un bolsillo!*
 Ella... ¿que es esto?
 El... ¿querer a usted
 Ella... ¿pero porque?
 El... porque quiero
 Ella... ¿q' caracter tan extraño
 digame vmd Caballero
 va usted de viaje? está *esto beso*
 en este Café de ariento? *de prisa*
 ¿venido a pretensiones?
 ¿tiene usted aquí algún pleito?
 ¿es noble? ¿es hijo de Londres?
 El... soy hijo del infierno
 usted es muy preguntona
 a las Italianas quiero
 que hablan poco, son muy graves
 y quieren sin decir quiero
 Ella... ¿con q' vmd ama tan solo
 a las Italianas? bueno.
 aquí, pero yo le juro
 que se a cuer de del desprecio
 pues es hora carnabal
 y ay maicaras en el Pueblo,
 para atraerle a mi amor
 me valdre de aquete medio... vase

All. POCO $\frac{3}{4}$ *El* *Siu bieraum Li- - - bro*

le ie xaur Va - - to la flau ta tra - - to an tes to

caz la flau ta tra to an tes to

caz an tes to caz *toma vna flauta y hace q.^a toca y otro toca por cesofant. ad libitum*

na da me sa le con for me quie ro por el som bre ro

va mor aen trax na da me Sa le con for me

quie ro por el som bre ro va mor aen trax va mor aen

Sale ella de Italiana el trax ola que es lo q.º reo trece ola Ella

el que es lo q.º meor de na la for daes ta llena

Ella el pi dau ted A que Dea mor en el Juego pa

re ce ta ux pa re ce ta ux pa

serienta en la mesa de en Medio

El.. Ponch, Romi, Cafe,
y Plus Cafe pronto, pronto,

sale Moro .. voi corriendo .. seentia,
Parola El .. nome disgusta del todo

se.. Moro .. veven semixan y Callan
lor dos son de un mismo genio

Parola despues
del Aria

Ella... Ofinito a dio Sionore
in Italia à Sei Sea petto vare

no
para decirse q^e se aman
como se compondran estos?
puede q^e sea por señas
pues yo de señas no entiendo
q^e quando quiero lo digo
con la boca y con el cuerpo
quereis mas

El.. aora se viene con Arias!
son buenas para mi genio

El... no.
Moro... y unted... (vare el Moro)

q^e fatidio de Muger
de todas ellas de testo
no caprichos a altanexas
y llenas de deva neor

Ella... no
Ella... a que el, oi vais? (ella) si
el... me alegro: me enfadan
las Italianas

son mui serias, y yo oi seris: quiero francesas q^e alegren
con su sanfason mi genio

Ella... adeso vado a cantar
una Arieza mio frattello, (Canta Aria y Parola)

el
para di si
se rompio la
All.
paz me de mi mal hu mor
pri ma de se mor loes tar con
pues a moy no bas ta es toes lo me jor
na daen el mundo me pue doa le grar

Es toer lo me jor lo me... jor
 me pue do a le - - - oxar

Toma un Violin y hace q̄ toca y toca uno al
 bastidor ad libitum por sefaut. y acabado se repite
 a la señal //

All.° assay Sale ella de Francesa

lan la ran la ran la ran la
 ran la ran la ra ra lan la ran la ran ÷ ÷ ÷

la ra
el
quien me te tan ta vu lla quien

lan la ran la ran ra
can ta sin ce sar ya bas ta de dar

buel tar ya bas ta de can tar ya

Seagana del uxuoyle haredar
buelta

ra a lon mon sie a listante ve

tar

nid mea compa ñar la ran

la xa xa lan la xa la xa

vas ta basta que no pue do

lan la ran la ra lan
que de mo nio q. mal di ta

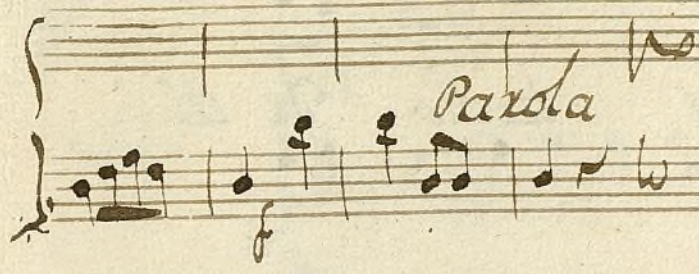
la ra lan
que mal di ta de dar buel tas ca da in s tan te

la ra lan
la ca ve ra se me va

Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the notes. The first system contains the lyrics: "ra", "lan la", "se me", "va de dar buel tas ca dois tan te". The second system contains: "la ca", "ve za", "se me". The third system contains: "va", "la ca", "be za". The piano accompaniment is written in a simple style with chords and single notes.

se me ba la ca
lan la
be za se me ba la
be za se me ba se me va

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation consists of ten staves, with the first two staves of each system connected by a brace on the left. The lyrics are written in a cursive hand below the notes. The lyrics are: "se me ba la ca", "lan la", "be za se me ba la", and "be za se me ba se me va". There are some faint markings and a small '9' above the second staff.



Ella Sanfason marcialite
 beber comex in consuelo
 hacex el amox a todos
 y tenex mui poco seso
 yo estar francesa Monsiur
 y hacer con pri mox todo esto

El... peste, peste,

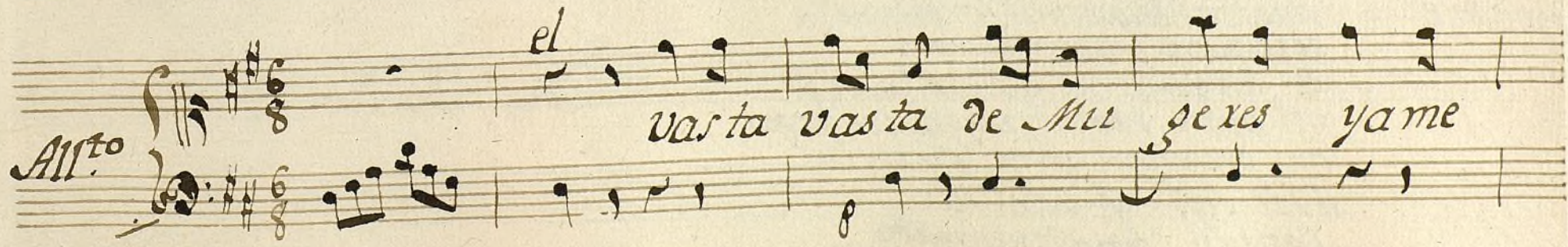
Ella... vi nissi alon alon
 no estar serio
 mirame fripon, suspira
 como suspiro

El... no quiero

Ella... charnicoton, q. coquen
 las francesas aborrecer?

El... quiero majas españolas
 por q. son aun mismo tiempo
 alegres sin ser tronexas

ella... de colera yano veo
 per mua sua bolu bolu
 q. un tric trac
 darte prometo... [vare]



Fienen apes ta do al es tudio De di

ca do yo mis di as va sa re estas maxi marmo

ra les es tas Ma re fle vi vo le e

re fle Parola

Leyendo el ... muchas desprecian los bienes
pero pocas saben darlos:
el orgullo no quiere dever;
y el amor propio no quiere pagar
ay personas q^e se parecen
a las seg.^s q^e solo se
cantan una temporada

5^a Ella de Maja.

All.^{to}

la Mujer en el

mun do

es u na pie dra

la Mujer en el

mun do es u na

pie

dra

es u na

pie

de sus' tro

pie

dra don de tro pie zael hom- - - - - bre aung^o no

zot no pue den li bez tai - - - - - se sa viot ni

quie ra aung^o no quie ra - - - - - donde tro pie zael

ne ciot sa viot ni ne ciot - - - - - no pue de li vez

hom bre - - - - - aung^o no quie ra - - - - -

tai se - - - - - sa viot ni ne ciot - - - - -

don de tro pie zael hom bre aung^o no quie

no pueden li vex tar se sa vios y ne

ra

cios

Allegro y Parola

El. . en berdad q^e dice bien
 Ella. . q^e estais haciendo.
 El. . leyendo
 Ella. . lea vsted en este folio
 y sacara mas provecho

All.^o *El* por lo mismo q^e me a pestan Siempre es
tan da le q^e da le yo no se de donde
sa le tanto dia blo de mu ger para q^e me de je
solo para q^e me de fe solo no la quiero Ca sa cer no la
Parola

Ella - - q^o yo no soi nadie aqui?
contrecientos mil de demonios
deje ese libro

El - - - no puedo complacer a vited
mas pronto. . . . (deja el libro)

Ella - - - es vited soltero

El - - - no

Ella - - sera casado.

El - - - tampoco

Ella - - pues q^o diablo es vited?

El - - tu ci tu no misantropo

Ella - - mire me vited a la cara

El - - tiene peregrinos oton

Ella - - aora veame vited andar

El - - - que garavato q^o modo
de llevar el cuerpo

Ella - - - aora sin hacer el deñoso

oipa vited una palabra

so^o arias: hundi

El - - que demonio

All.^o 

Ella
el hombre q. seprecia

de mi san tro po - - - - - al hombre q^o se
pre cia de mi san tro - - - - - po
de mi san tro - - - - -
qui ta tai ma - - - - -
po es el que en nues tros la - - - - - zor ca emas
do que es or o jos dor mi - - - - - do me andi: pex

pronto ca e mas pronto...
 ta do mean dis per ta do -
 es el q'en nuestros lazos ca e mas
 que es o por dor mi dos mean dis per
 pronto es el queen nuestros
 ta do que es o por dor

la zorca en mar prouon - - - to

mi dos me andes per ta - - - do

Allegro y Parola

El... Ay.

Ella. es vsted misantropo taciturno?

El.. Sere un diablo

Ella.. en que quedamos

El -- en que...

Ella.. digamelo por lo claro

El -- en q^l solo vsted a podido

mudar mi caracter vario

y hacerme de un taciturno

un amante enamorado

Ella.. y q^l prueba me da de ello?

el -- sera bastante mi mano?

Ella. sobra la mitad, pero antes

pretendo de engañaros

Final

All.^o Mod.^{to}

el a que ta es la co

que ta

a quien la di el di ne...xo

ella

sa ca vos pron to es pe ro de bues tra con fu sion de

bues tra

con fu sion a qui tie ne la y ta

lia na

a qui tie ne la fran ce sa lan la ran la ran la

rar y la Ma ja en con clu sion y la
Ma ja en con clu sion en con clu sion sola
men te fuas ven ci do con tuas fu cia mi = te
son con Ella vo da
vo da meaco moda boda boda meaco moda

Lon 2

a ca sar nos ba mos luego o que dul cei tier no

fue go o que dul cei tier no fue go me co mien za a devo

rar me co mien za a de vo rar de las

di char de el dios cie go va mos va mos a pro var va mos
va mos a pro var va mos va mos a pro
var a
var

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in a cursive hand and consists of several staves. The lyrics are written below the notes. The first staff contains the lyrics 'di char de el dios cie go va mos va mos a pro var va mos'. The second staff contains 'va mos a pro var va mos va mos a pro'. The third staff contains 'var a' followed by a dashed line. The fourth staff contains 'var'. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the edges.

va moi a pro var

va moi va moi a pro var

a pro var de las

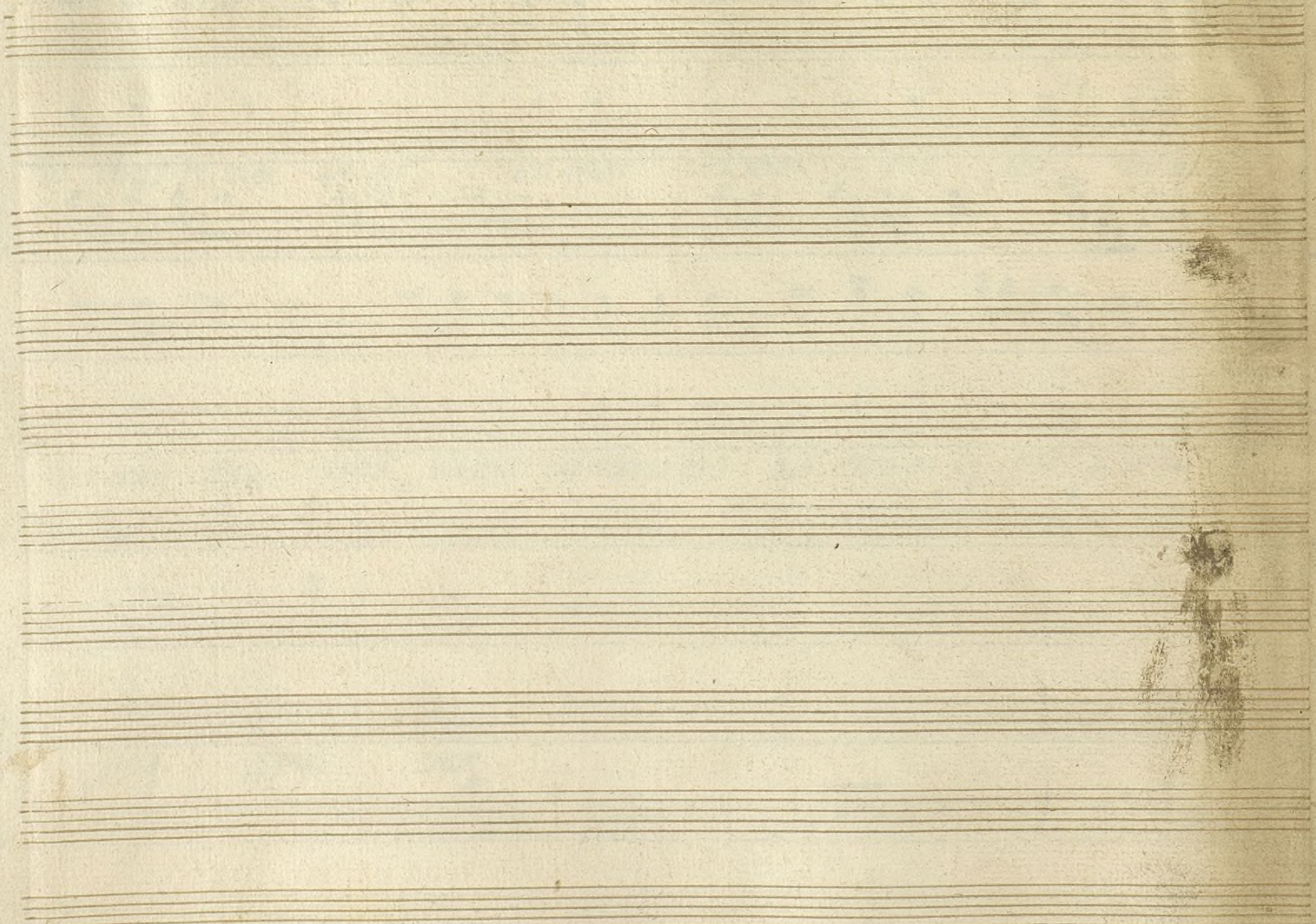
a pro

di chas del dios cie go va mos va mos a pro var va mos
va mos a pro var va mos va mos a pro bar va mos va mos a pro
var a pro var

The image shows a page of handwritten musical notation on aged paper. It consists of six staves of music. The first two staves contain the lyrics "di chas del dios cie go va mos va mos a pro var va mos". The third and fourth staves contain "va mos a pro var va mos va mos a pro bar va mos va mos a pro". The fifth and sixth staves contain "var a pro var". The notation includes various note values, rests, and bar lines. There are some faint markings and a small '9' on the second staff.

Handwritten musical notation on three staves. The top staff contains a few notes and rests. The middle staff contains a few notes and rests. The bottom staff contains a sequence of notes, including a group of six notes with stems pointing down, followed by a few more notes and rests.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically.



Ayuntamiento de Madrid

12 00055252

Violin. 1^o

Son^{da} a. Duo.

El. Cafe. de Barcelona.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *fmo*, *ten*, and *for #* are present. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.

Voleras Allegretto

A handwritten musical score for a piece titled "Voleras Allegretto". The score is written on eight 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 marking "Allegretto" is written above the first staff. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and articulation marks such as slurs and accents. The notation is in a cursive, historical style.

Voleri.

All: *Andante* G^{\flat} $\frac{2}{4}$

Parola

All: *Molto* G^{\flat} C

Parola

All^o poco. $\frac{3}{4}$

f

p

f

p

f

p

f

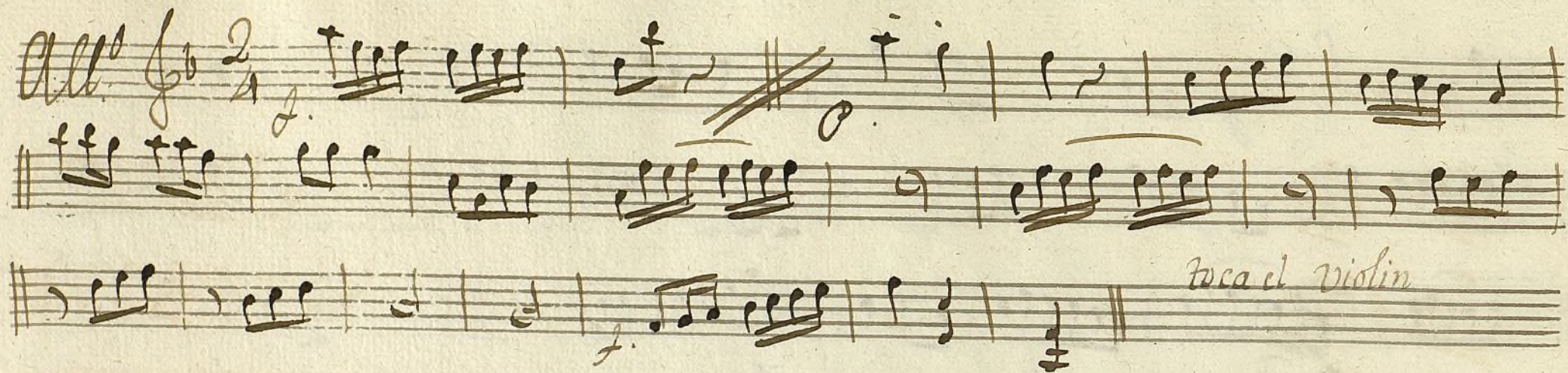
p

f

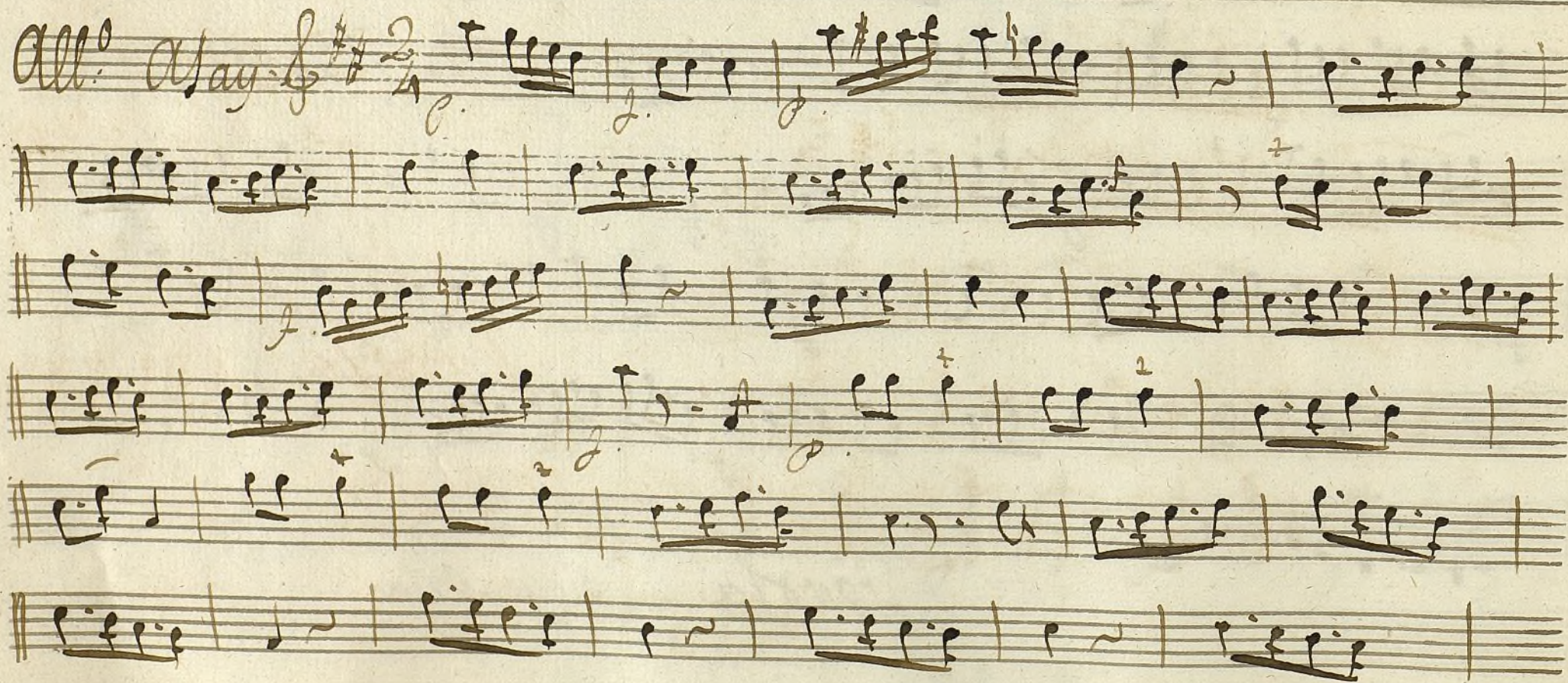
p

toca la Flauta

Parola - sigue Aria

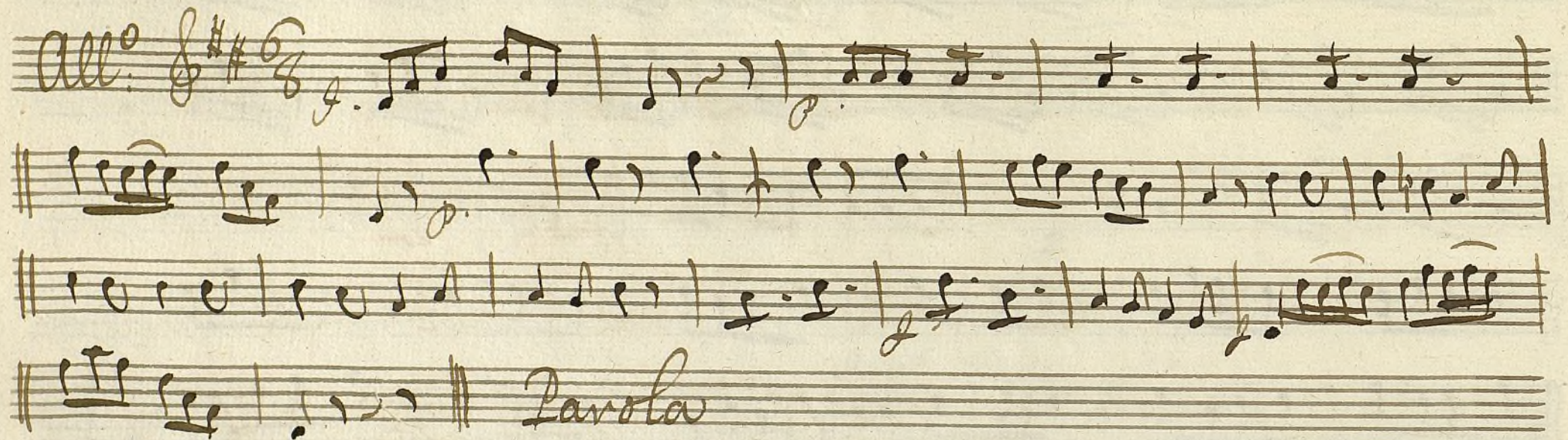
All.^o G $\frac{2}{4}$ *f* 

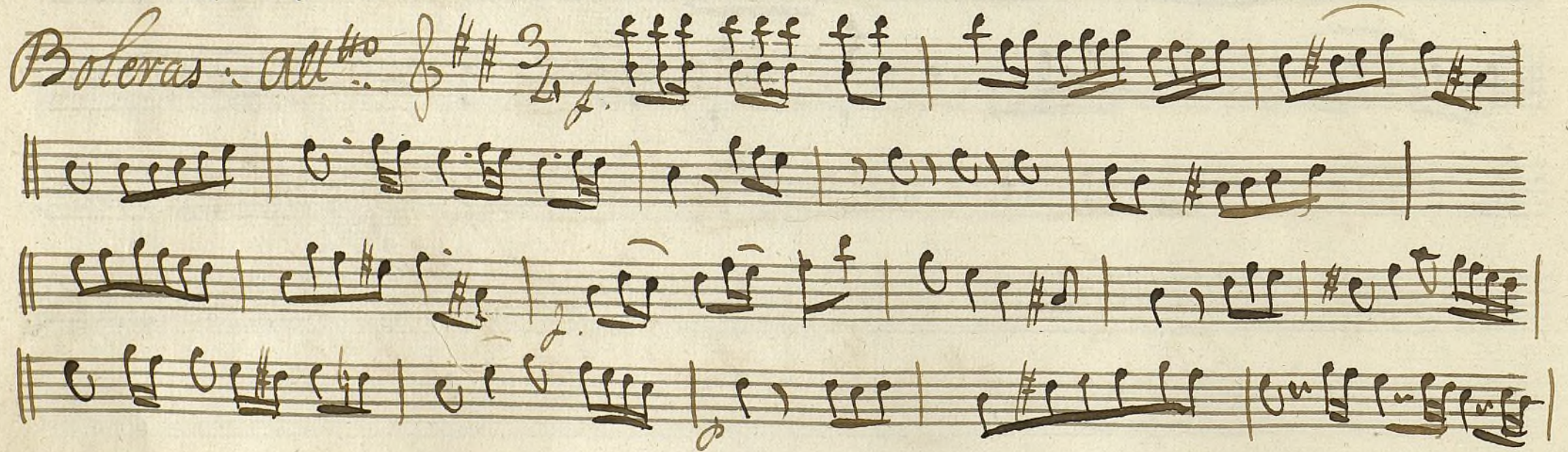
toca el Violin

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

Handwritten musical notation on six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The music is written in a single system across the six staves. The final measure of the sixth staff ends with a double bar line and a fermata.

Parola.

All.^o $\text{G} \# \# \frac{6}{8}$ 

Boteras: all.^o $\text{G} \# \# \frac{3}{4}$ 

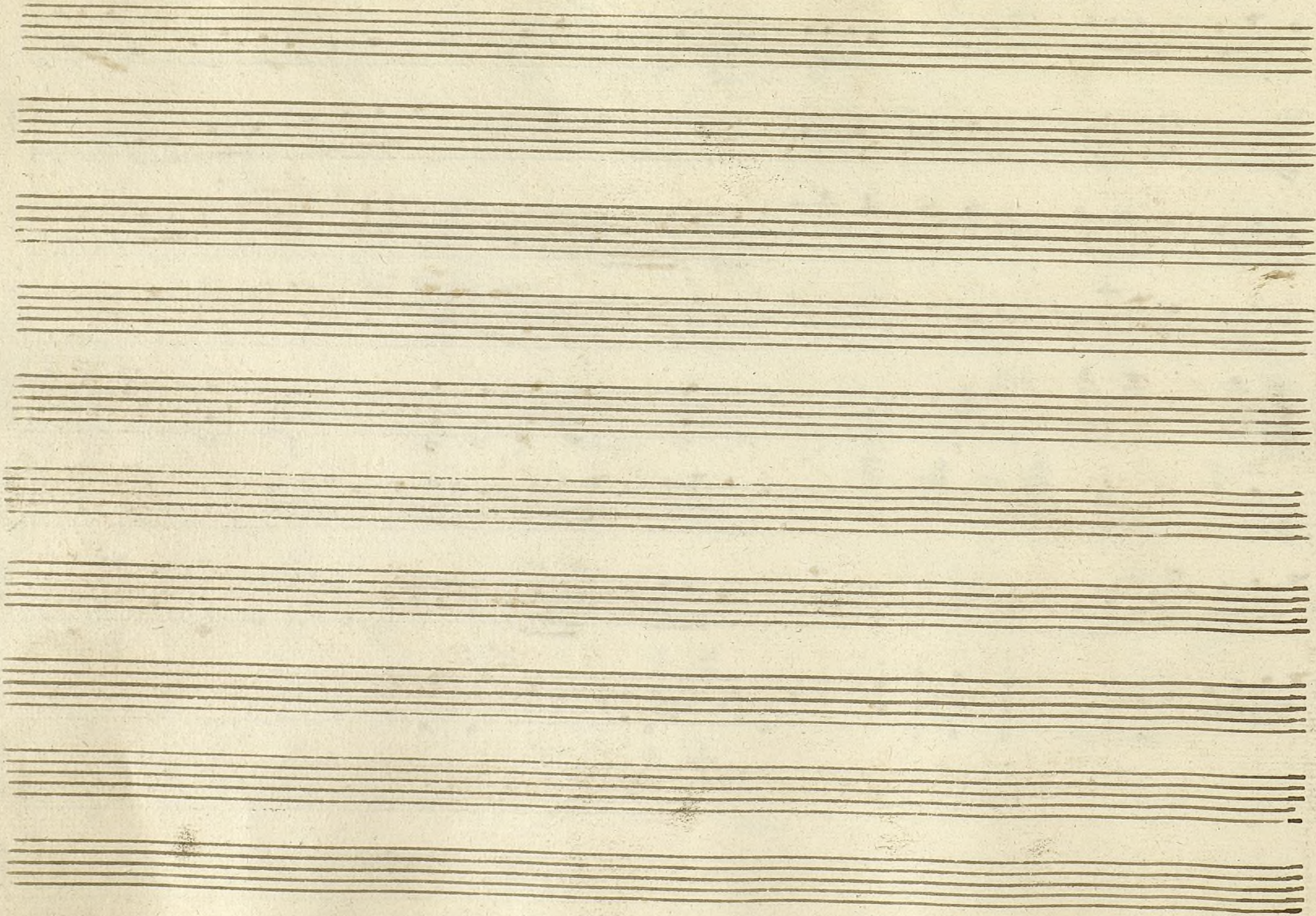
Handwritten musical score consisting of seven staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

Parola
 D.C. al G y Parola voleras y Parola

Final. All.^o Mo^{to} $\text{G}\sharp\text{C}$

Handwritten musical score for a piece titled "Final. All.^o Mo^{to}" in G major and common time. 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 common time signature (C). The music is written in a cursive hand and includes various rhythmic values, accidentals, and dynamic markings such as "f" and "p". A large number "2" is written at the end of the first staff, indicating a second ending. The paper is aged and shows some wear at the edges.

A handwritten musical score consisting of eight staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The key signature is one sharp (F#). The manuscript shows signs of age, including some ink bleed-through from the reverse side of the page. The notation is dense and appears to be a single melodic line or a simple harmonic setting.





166-3

Violin 1^o

Son. a Duo.

El Cafe de Barcelona

All: G^{\flat} 2/4

|| *al Segno* |  *al Segno* | 

Boieras. All.  

al Segno

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

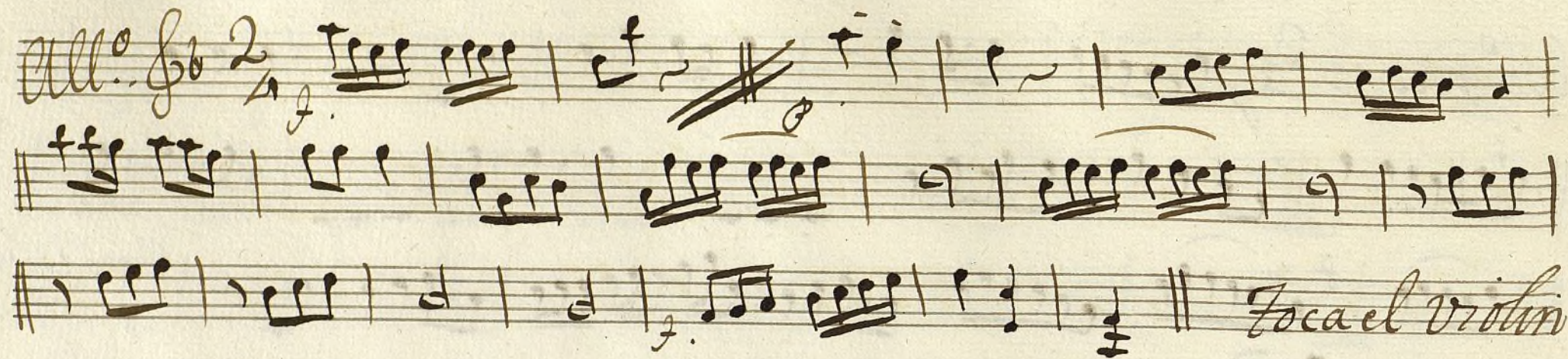
Parola.

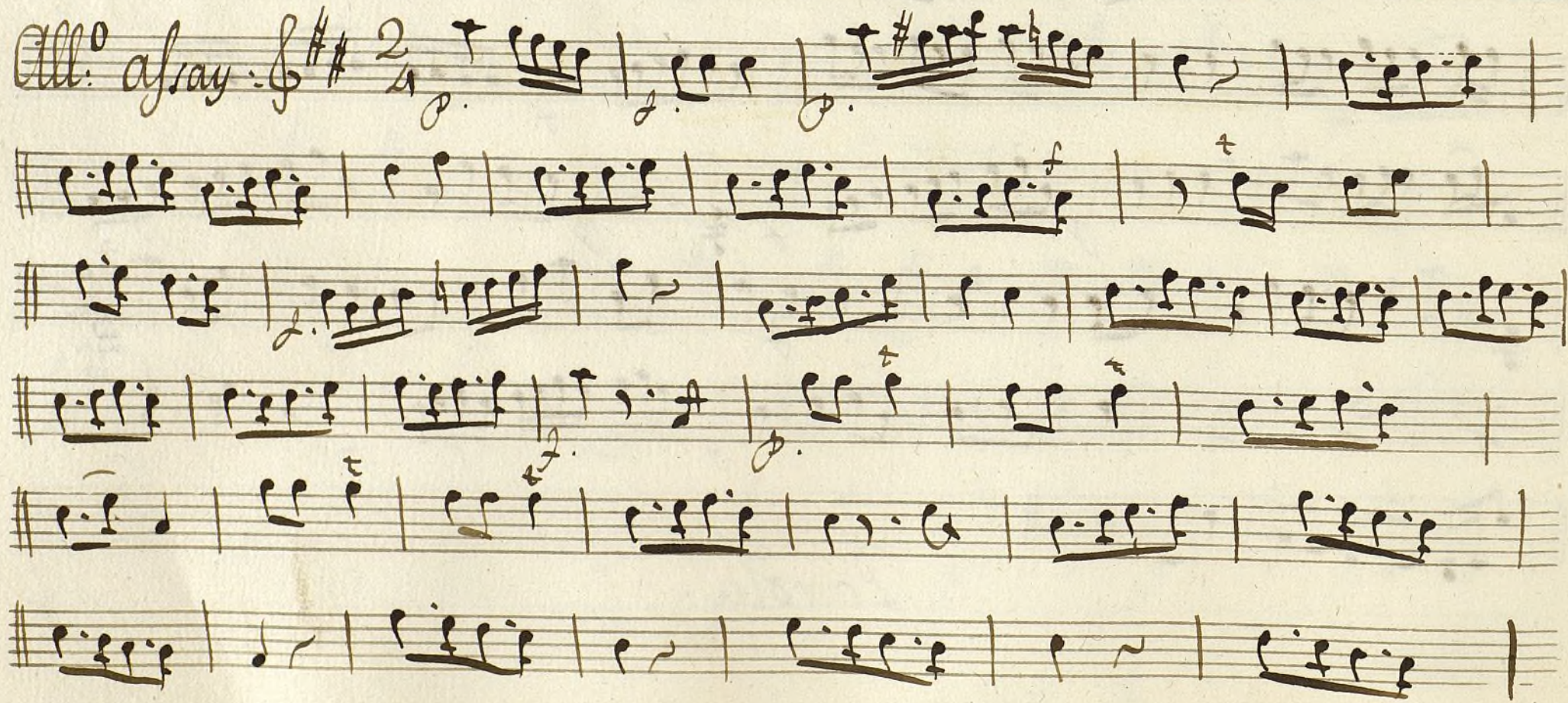
All.^o *Moto*. F^{\flat} C

All.^o poco. $\frac{3}{4}$

*Toca la flauta
y sigue*

Parola.

All.^o $\text{G}\flat$ $\frac{2}{4}$  *Foca el Violin*

All.^o *afay* $\text{G}\sharp$ $\frac{2}{4}$ 

A handwritten musical score consisting of six staves. The notation is in a historical style, featuring various rhythmic values such as minims, crotchets, and quavers, often beamed together. The first five staves contain dense melodic lines with frequent beaming. The sixth staff concludes with a double bar line and a decorative flourish.

Parola.

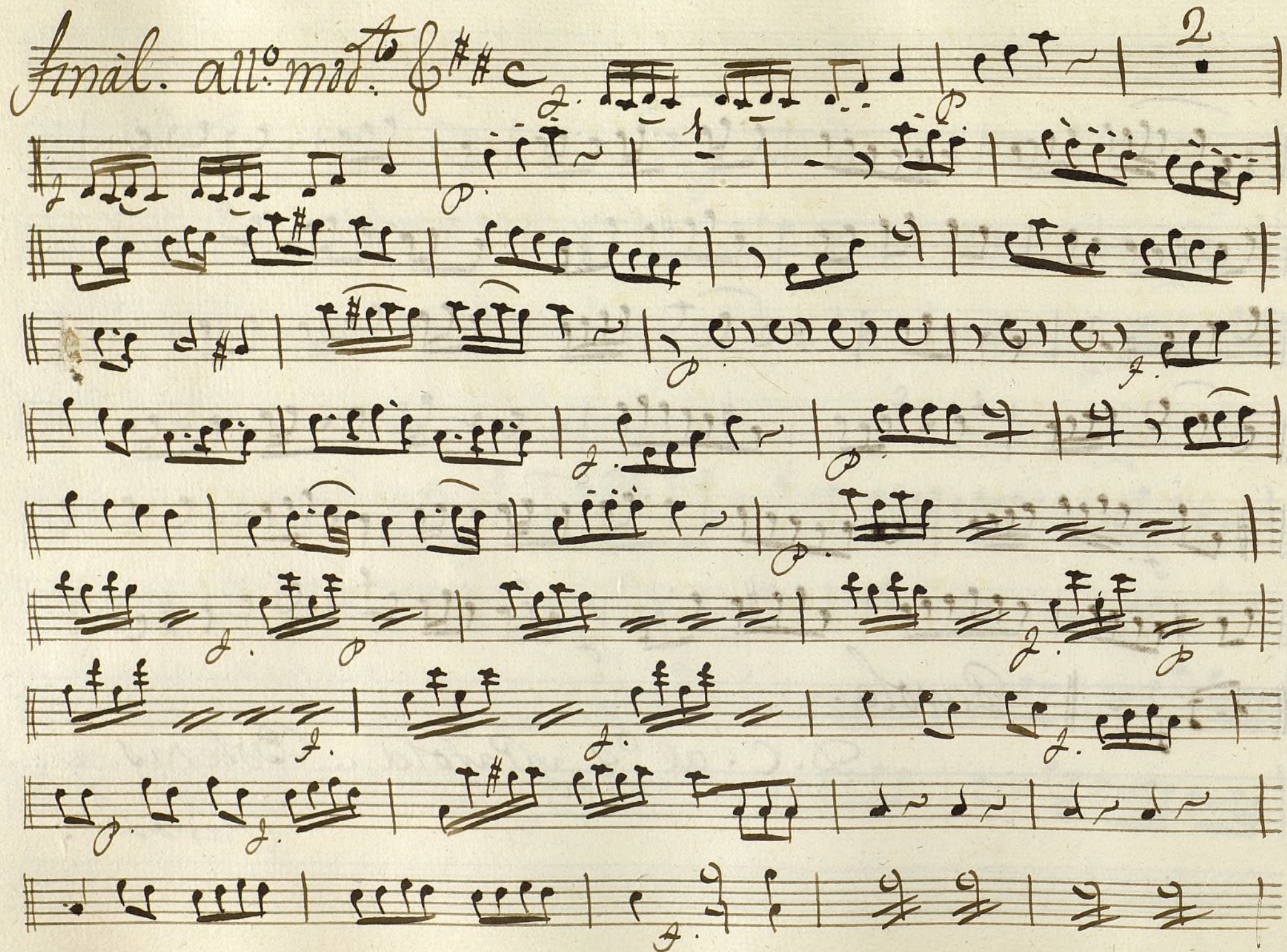
All.^o & # # 2/8

Parola

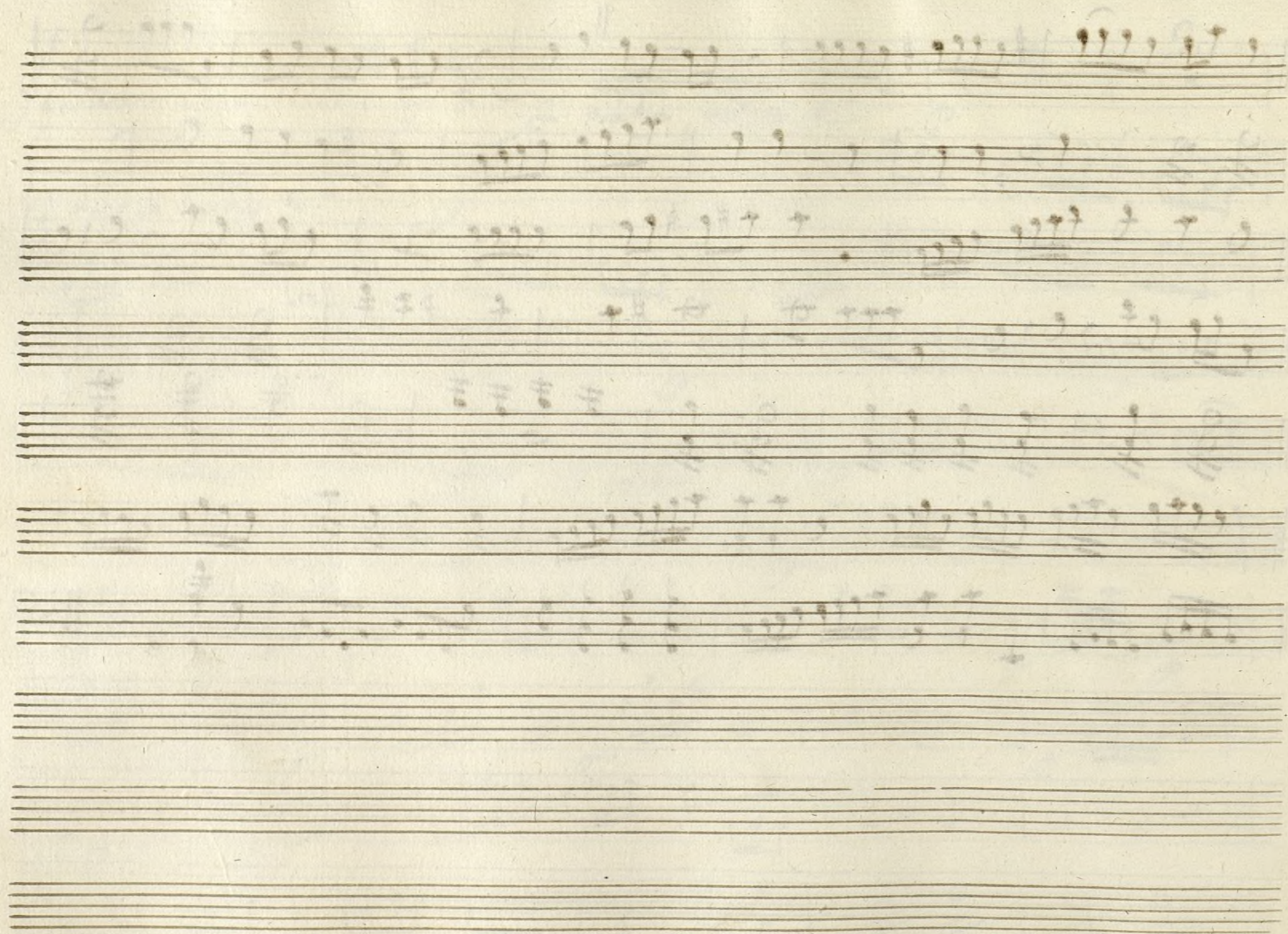
Voleras. all.^o & # # 3/4

Handwritten musical score on seven staves. The first six staves contain musical notation with various notes, rests, and accidentals. The seventh staff begins with a double bar line and the word "Parola." written in cursive.

D. C. al C^{ro} y Parola.. Boleras y Parola.

Final. all. mod. to 

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "2." and "2002". The music is written in a historical style, possibly from the 18th or 19th century.



Violin 2^o

Son^o a Duo

El Cafe de Barcelona

All.^o 2/4

me

p

Allegro

Boteras..

All. $\text{♩} = 120$ $\text{♩} = 3/4$

allegro

All.^o G^{\flat} 2/2

Parola.

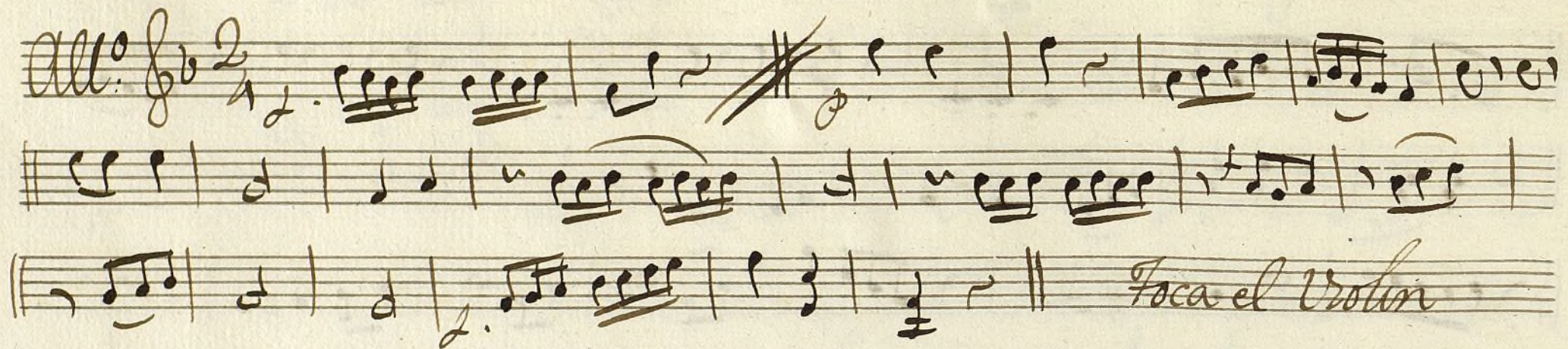
All.^o *rit.* G^{\flat}

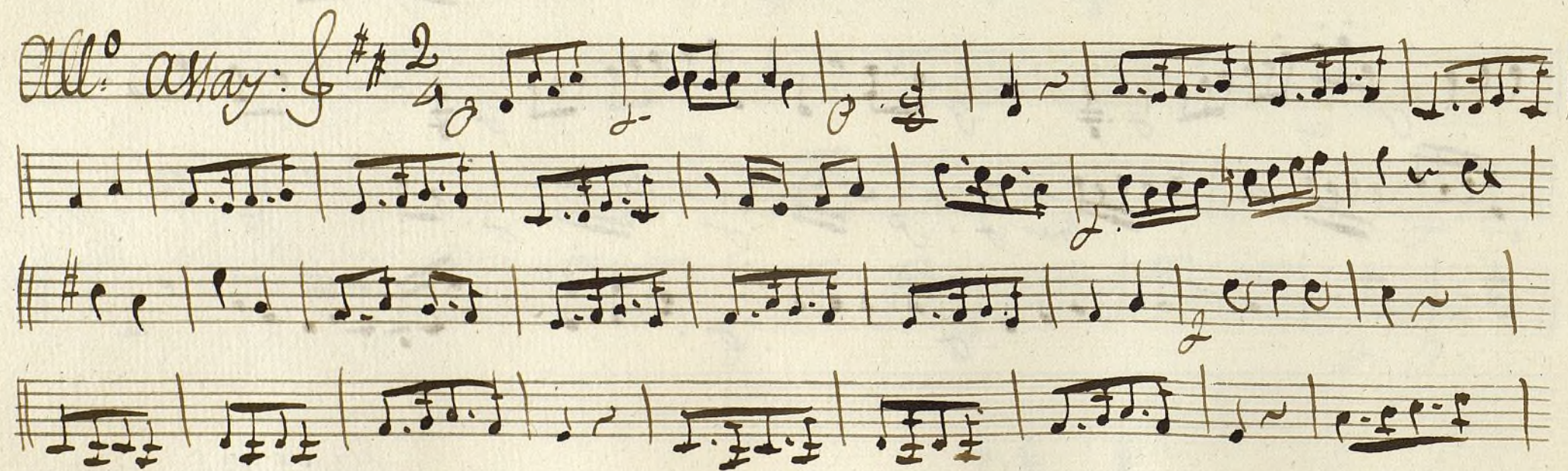
Parola

All.^o poco: $\frac{3}{4}$

toca la flauta y sigue

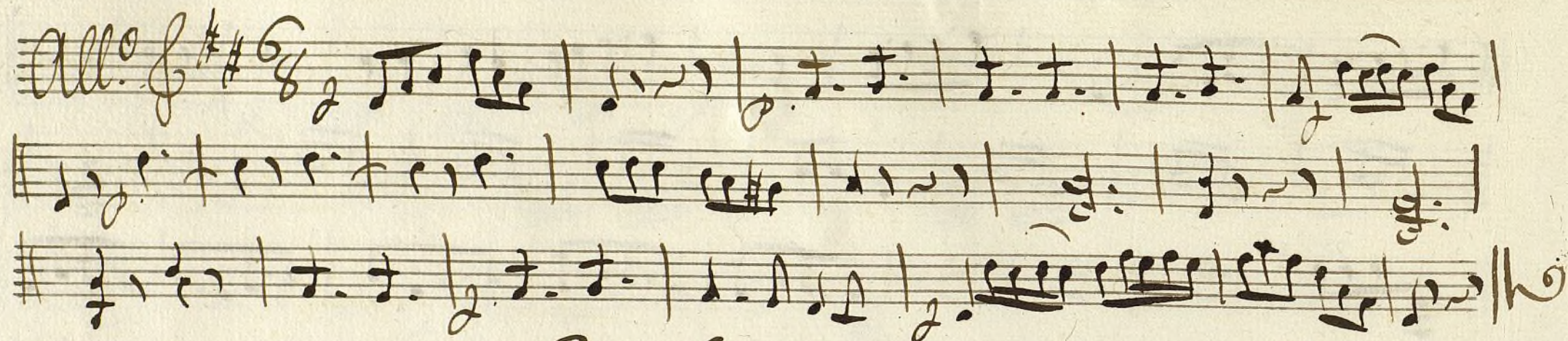
Parola.

All.^o $\text{F} \flat$ $\frac{2}{4}$  *Foca el Violin*

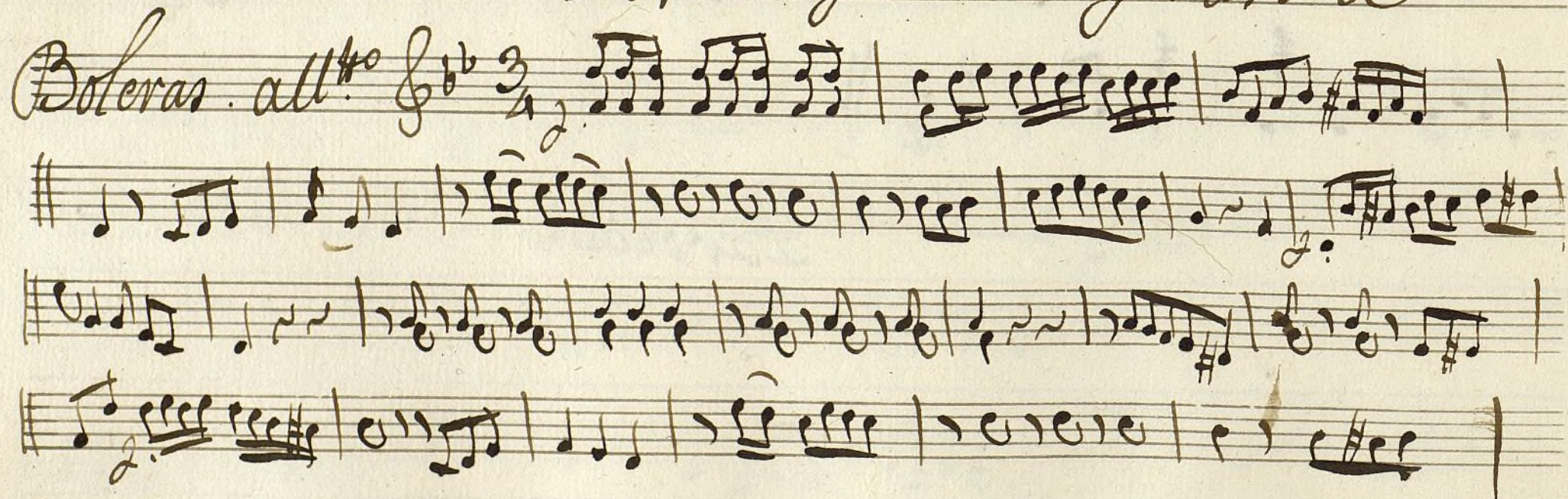
All.^o alleg.^o $\text{F} \sharp$ $\frac{2}{4}$ 

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line on the fifth staff.

Parola.

All.^o $\text{G} \# \# \frac{6}{8}$ 

Parola y D. C. y Parola

Voleras. all.^o $\text{G} \# \# \frac{3}{4}$ 

Parola.

D. C. al $\text{\textcircled{C}}$. y Parola. Boleras y Parola

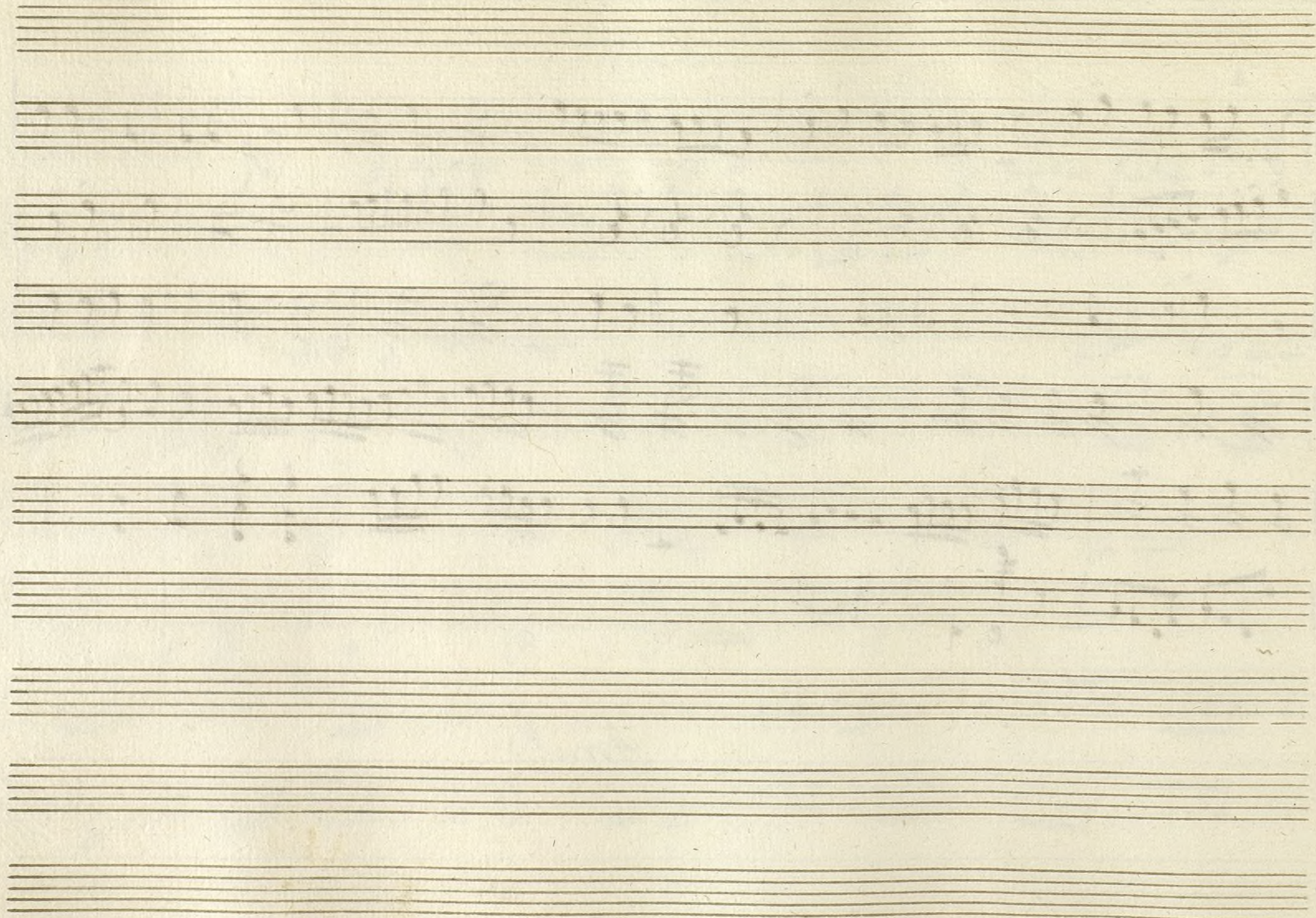
Final.

All. mod. to

The musical score consists of ten staves of handwritten notation. The first staff is marked 'All. mod. to' and features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a series of eighth notes, followed by a measure with a rest and a '1' above it. The second staff continues with eighth notes and includes a '2' above a measure. The third staff features a mix of eighth and sixteenth notes. The fourth staff has a similar rhythmic pattern. The fifth staff shows a change in rhythm with more eighth notes. The sixth staff continues with eighth notes and includes a '2' above a measure. The seventh staff features a series of eighth notes. The eighth staff has a similar rhythmic pattern. The ninth staff continues with eighth notes. The tenth staff concludes the piece with a double bar line.

Handwritten musical score on six staves. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some passages marked with '2' above the notes. The score concludes with a double bar line on the sixth staff.

Fine



Violin 2^o

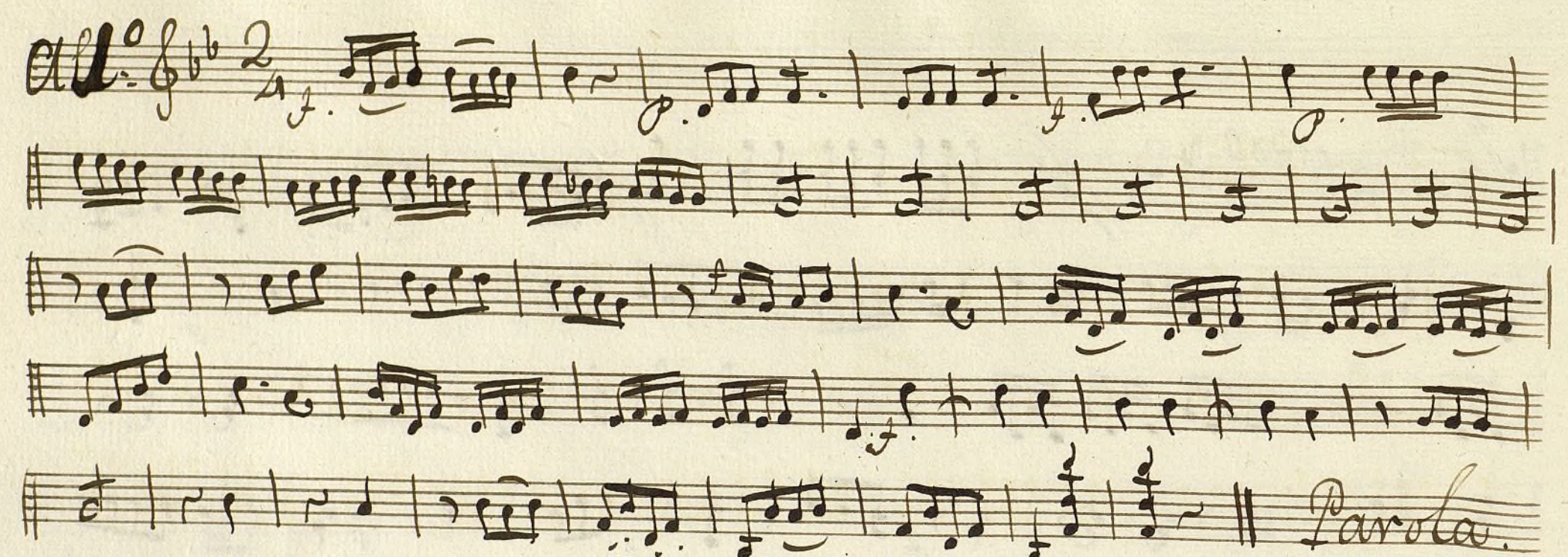
Fon^a a Duo

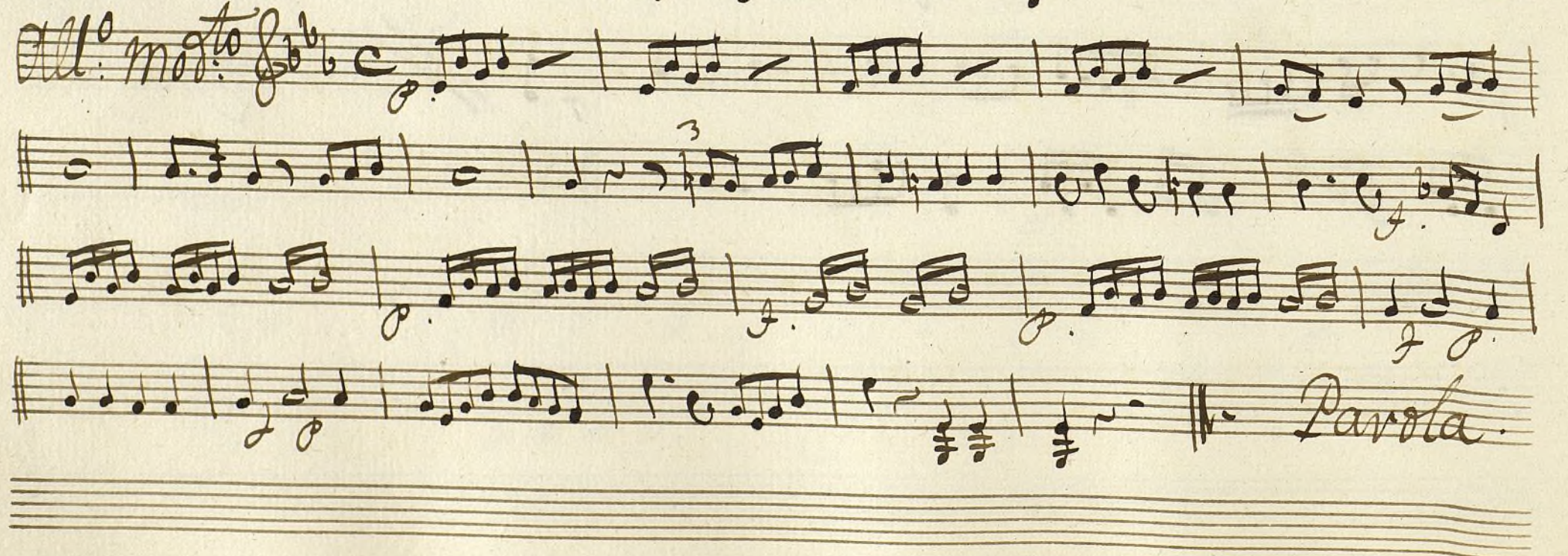
El Cafe de Barcelona

Handwritten musical score on aged paper, featuring ten staves of music. The score is written in a single system with a treble clef and a 2/4 time signature. The tempo is marked "Allo." at the beginning. The music includes various rhythmic patterns, including sixteenth-note runs and dotted rhythms. Dynamics such as *f*, *fz*, *pp*, and *f* are indicated. The score concludes with a double bar line and the instruction "al Segno" written in a decorative script.

Volveras. all.^o *al Segno*

The image shows a handwritten musical score on six staves. The first staff begins with the title 'Volveras. all.' followed by a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A double bar line with a slash through it indicates a section change. The music consists of six staves of handwritten notation, including various rhythmic patterns, accidentals, and dynamic markings. The fifth staff concludes with the instruction 'al Segno' and another section change symbol. The bottom three staves are empty.

All.^o G^{\flat} $\frac{2}{4}$  *Parola.*

All.^o mos.^{to} G^{\flat} C  *Parola.*

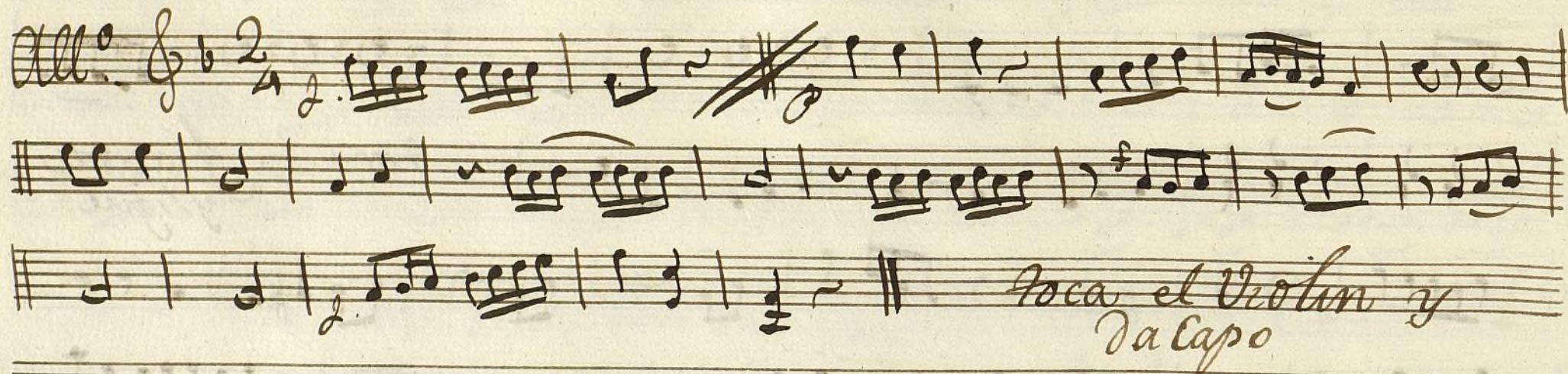
All.^o poco.. $\frac{3}{4}$

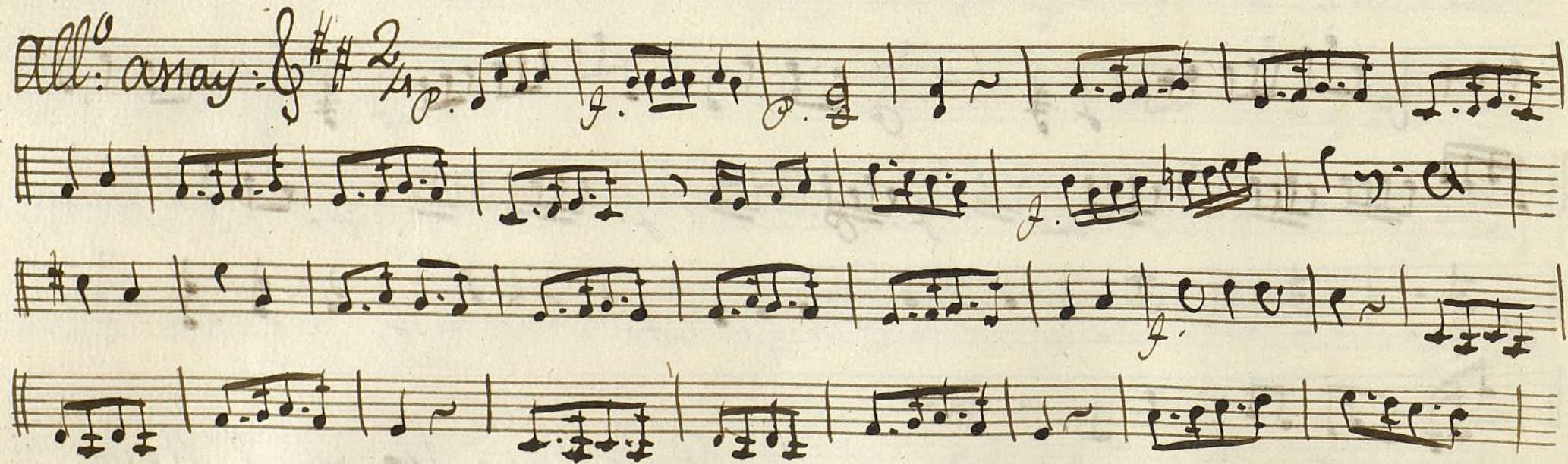
toca la flauta y sigue

cres

f

Parola y luego el Aria..

All.^o $\text{G} \flat$ $\frac{2}{4}$  *Toca el Violin y
Da Capo*

All: *anay* $\text{G} \sharp \sharp$ $\frac{2}{4}$ 

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The music is written in a cursive, historical style. The fifth staff concludes with a double bar line.

Parola.

Handwritten musical score for the first piece, marked *All.^o*. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It consists of three staves of music.

Parola y D. C. y Parola

Handwritten musical score for the second piece, marked *Boteras. All.^o*. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four staves of music.

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and a fermata.

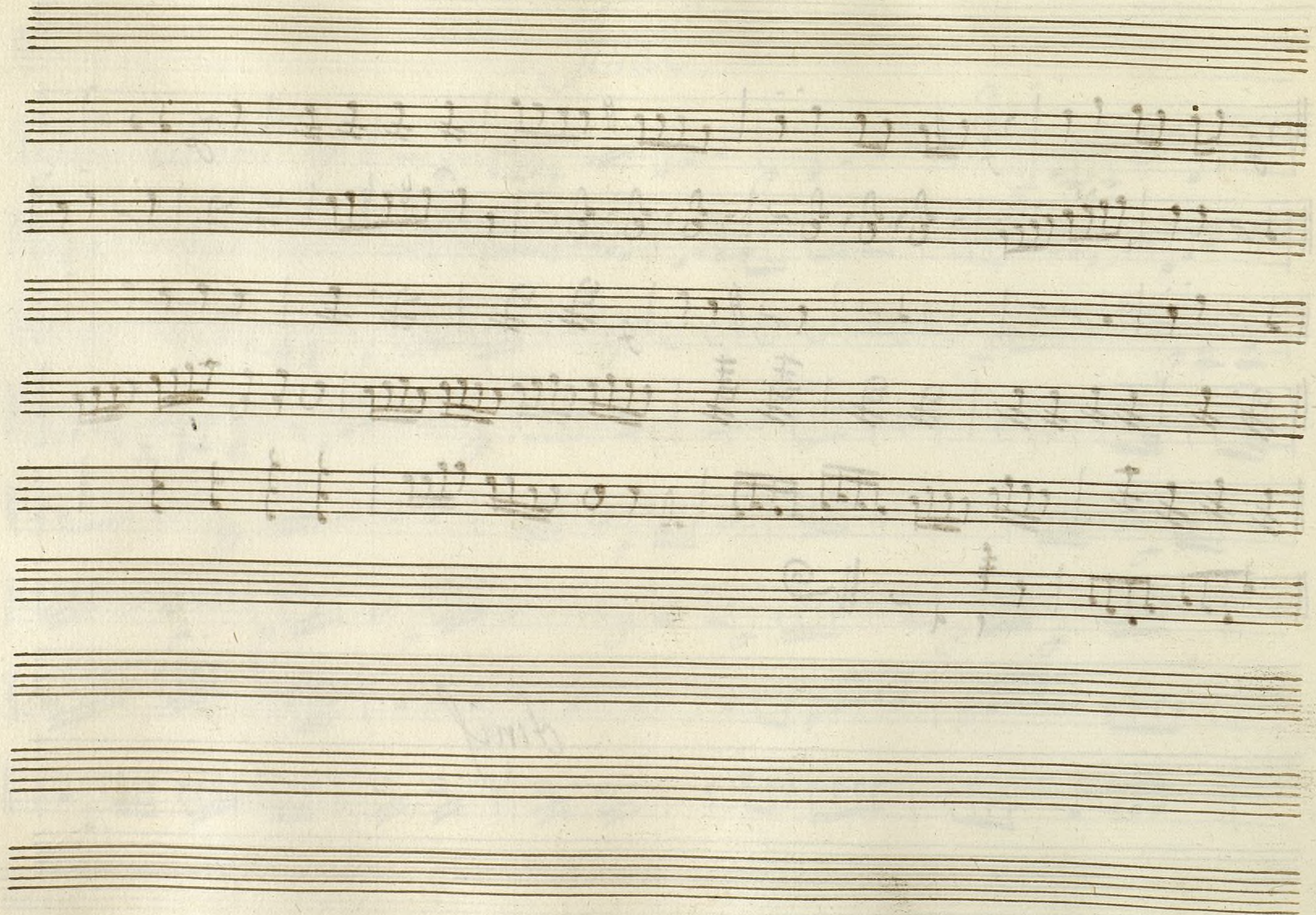
Parola y D.C. al $\frac{3}{8}$ Parola

Final

all.^o *Molto* & # # C

A handwritten musical score consisting of six staves. The notation is in a single system, likely for a multi-measure rest or a specific instrument part. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'z' (zestoso), and some accidentals like sharps and naturals. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

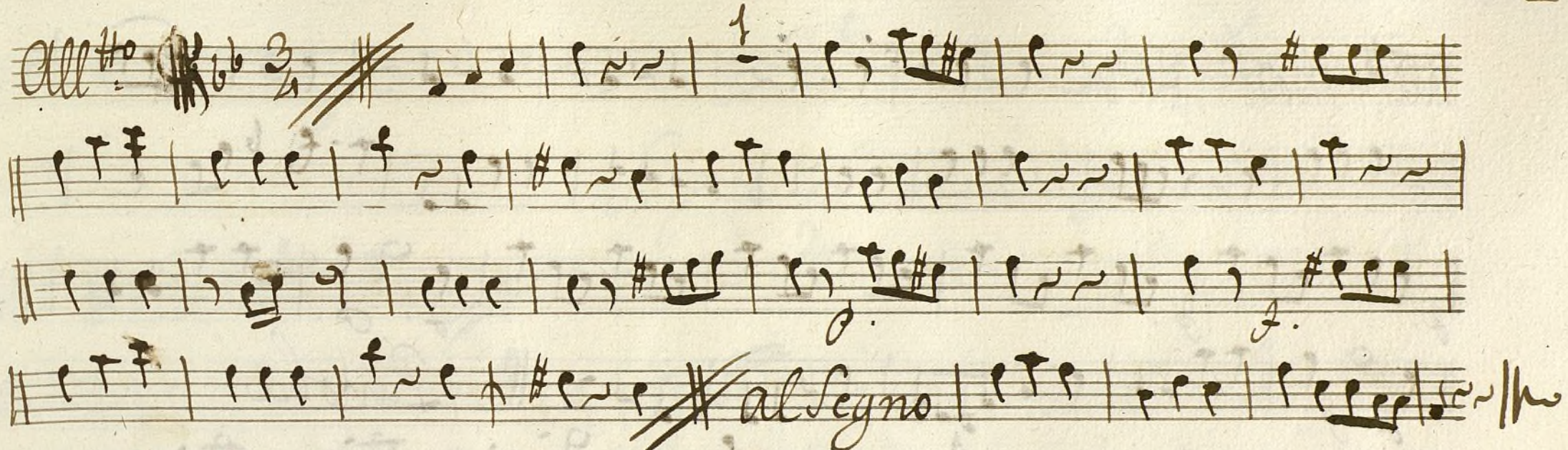
finis

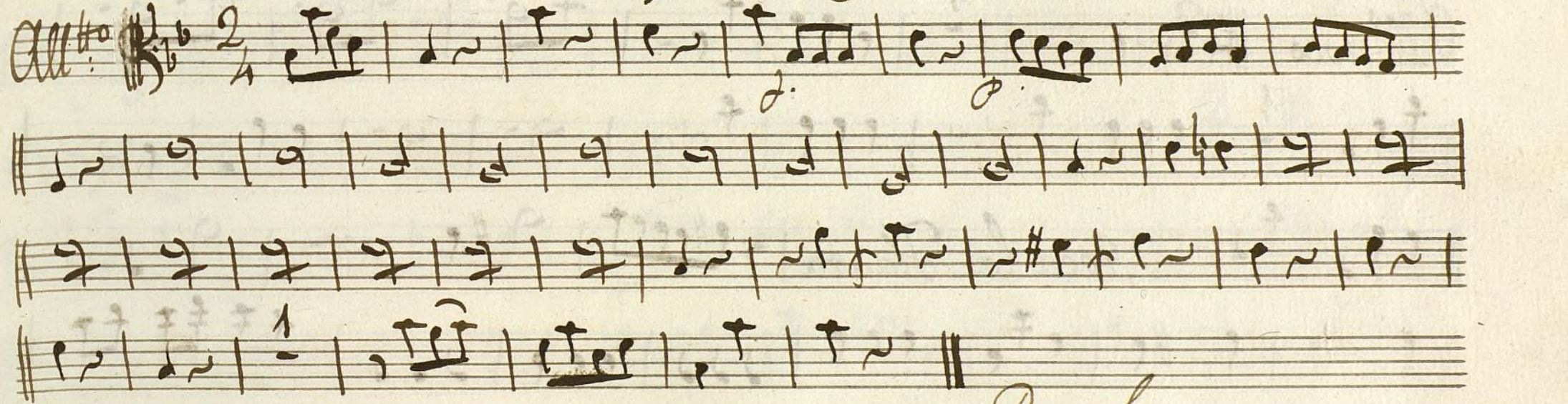


Viola.

Fon.^o a Duo.

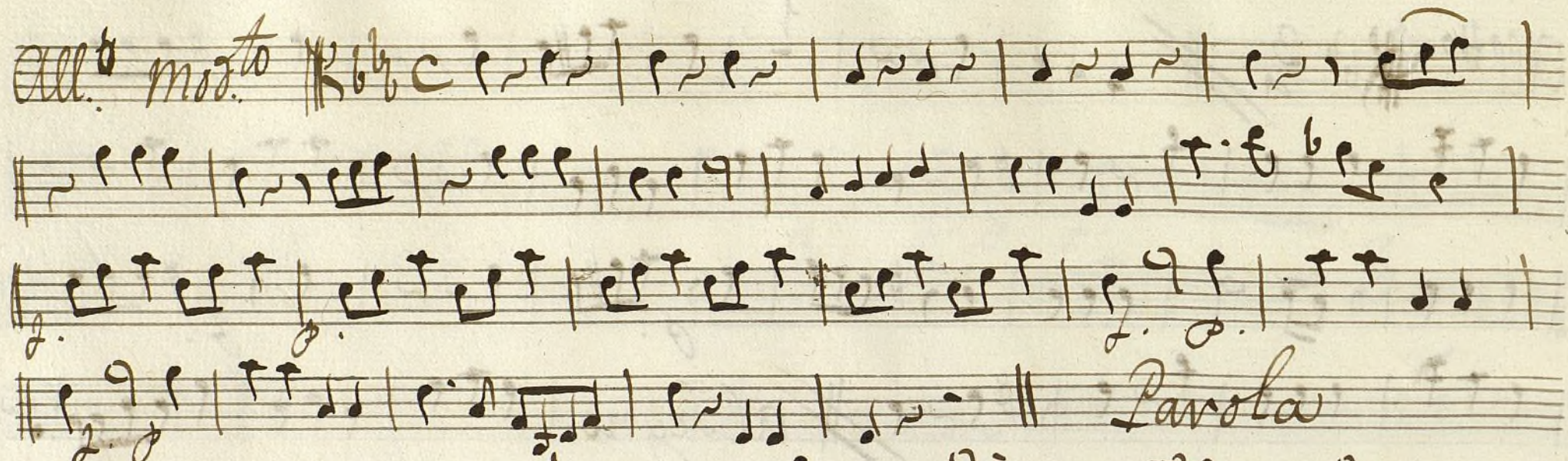
El Cafe de Barcelona

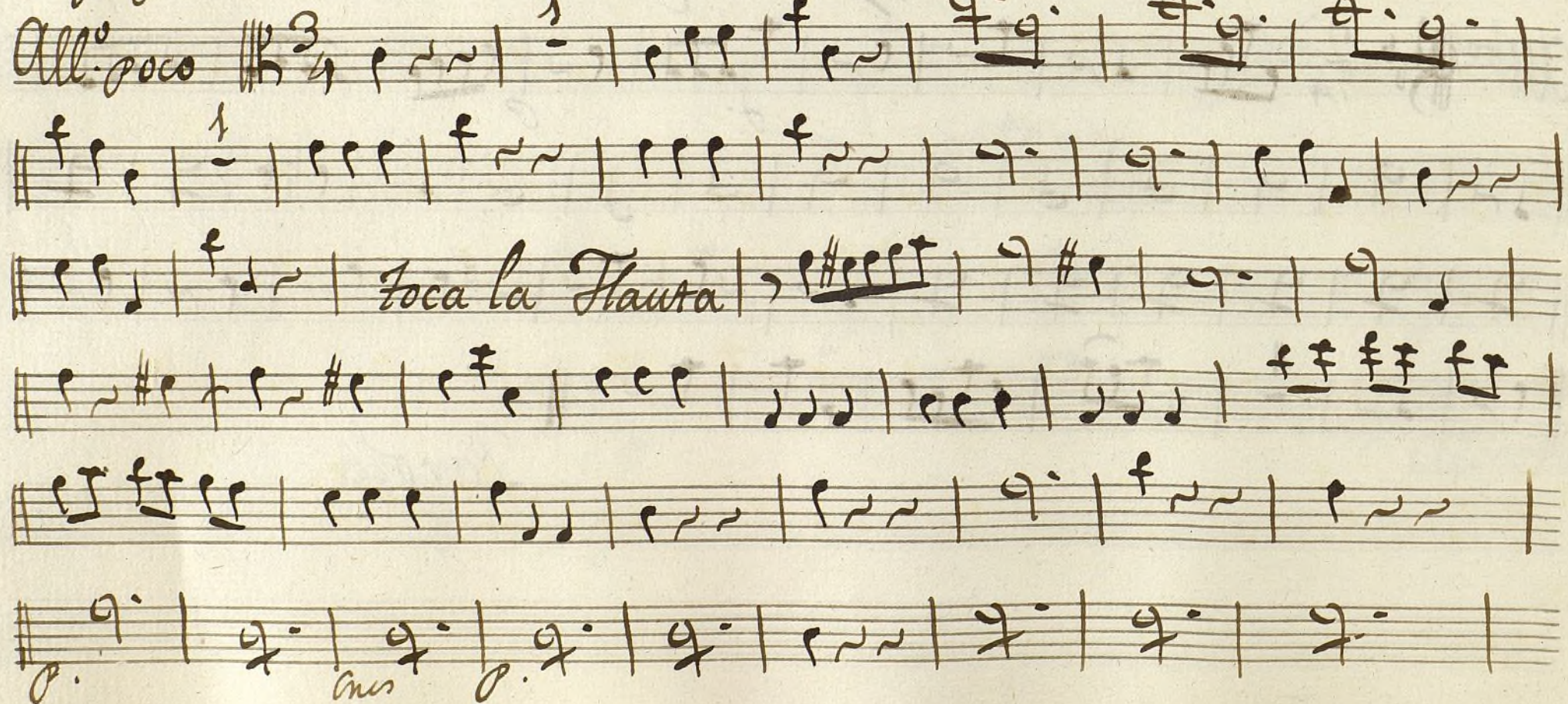
All.^o H^{\flat} B^{\flat} $\frac{3}{4}$ ~~||~~ 

All.^o H^{\flat} B^{\flat} $\frac{2}{4}$ 

al Segno

Parola..

All. molto K^{\flat} C 

All. poco K^{\sharp} $\frac{3}{4}$ 

Parola

Toca la Flauta

And.

Handwritten musical notation on a single staff, including notes, rests, and a double bar line. The word "Parola" is written in cursive to the right of the staff.

Sigue el Aria y Parola.

Handwritten musical notation on a single staff, starting with "All: Bb $\frac{2}{4}$ ". It includes notes, rests, and a double bar line with a fermata.

Handwritten musical notation on a single staff, including notes, rests, and a double bar line. The text "Foca el Violon y D. C." is written to the right.

Handwritten musical notation on a single staff, starting with "All: *alray* $\text{B}\#\#\frac{2}{4}$ ". It includes notes, rests, and a double bar line with a fermata.

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

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

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

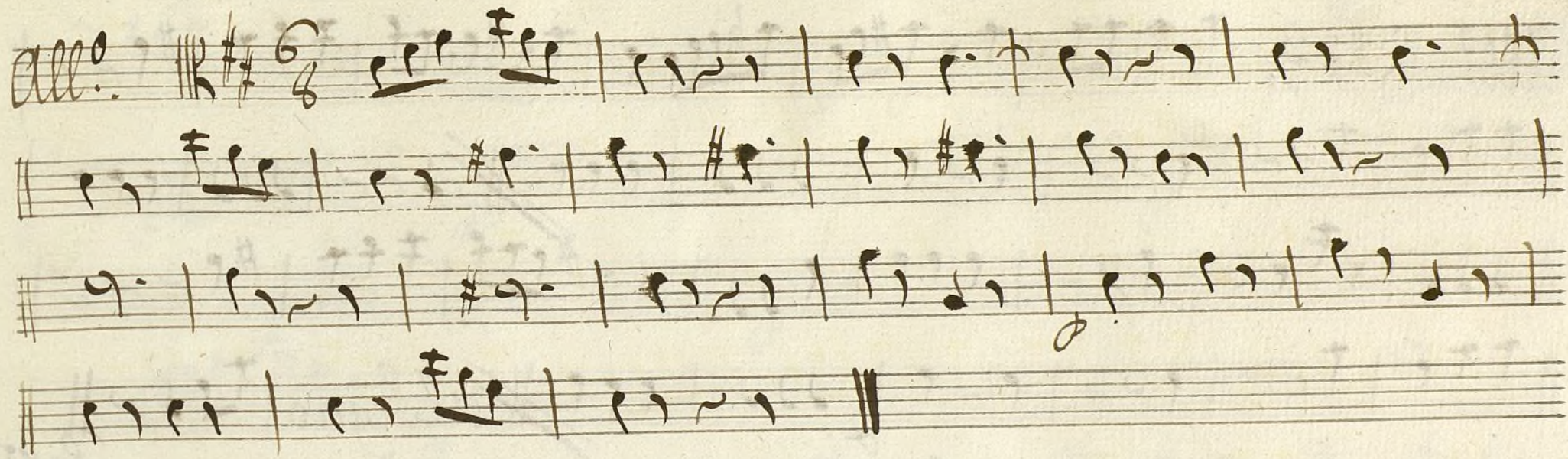
Handwritten musical notation on a single staff, including notes, rests, and a double bar line with a fermata.

Handwritten musical notation on a single staff, including notes, rests, and a double bar line. The word "Parola" is written in cursive to the right.

Handwritten musical notation on a five-line staff. The key signature is two sharps (F# and C#) and the time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*. The piece concludes with a double bar line and the word *Parola* written in cursive.

Handwritten musical notation on a five-line staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *ff* and *f*. The piece concludes with a double bar line and the word *al Segno* written in cursive.

Handwritten musical notation on a five-line staff. It begins with a double bar line and the word *Parola* written in cursive.

all. 

Parola

Boleas

All.^o $\text{R} \# \# \frac{3}{4}$

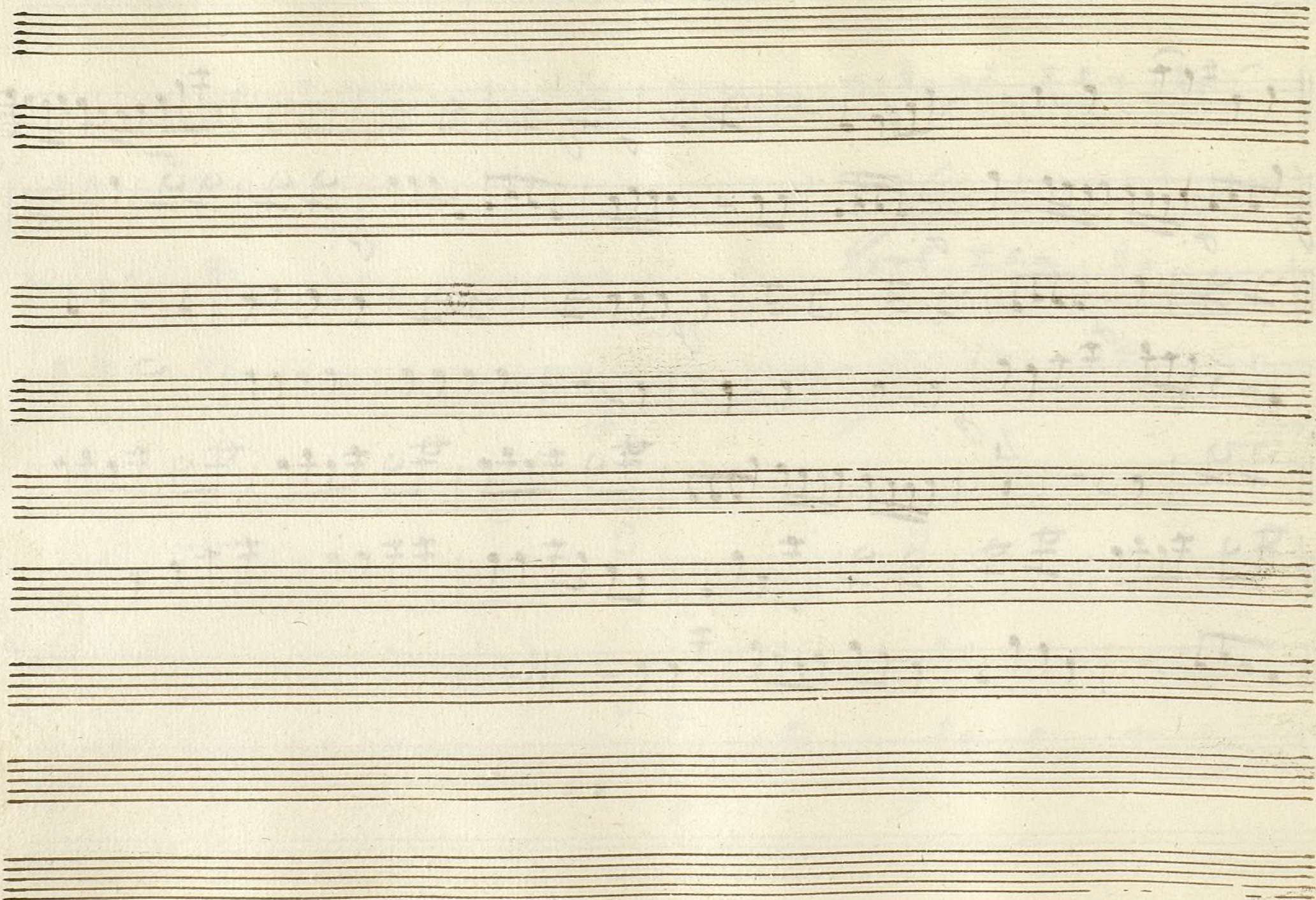
Parola

.. final ..

All.^o mod.^o $\text{R} \# \# \text{C}$

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The paper shows signs of age and wear.

la



Oboe 1^o

Fon^{do} a Duo

El Cafe de Barcelona.

All. $\text{♩} \text{♭} \text{♭} \text{2}$ *f f f* | *t t t* | *r r* | *t t t t* | *f* | *r* | *r* | *t t t t* | *r* | *r* |

f f | *t t* | *f f* | *t t* | *t* | *2* | *r* | *t* | *f* | *t* | *f* | *r* | *r* | *3^{mo}* | *f* | *r* |

r | *r* | *r* | *r* | *2* | *r* | *r* | *2* | *f* | *b* | *r* | *r* | *b* | *r* | *r* | *b* | *r* |

1 | *r* | *r* | *f* | *f* | *f* | *r* | *t* | *t* | *t* | *f* | *5* | *r* | *r* | *f* | *t* |

f f f | *t t t* | *t t* | *al Segno* | *f* | *r* | *r* | *r* | *r* | *r* | *r* |

Boleras all. $\text{♩} \text{♯} \text{♭} \text{3}$ | *t t t t* | *r* | *r* | *3* | *r* | *r* | *t t t* | *r* | *r* |

2 | *r* | *r* | *f* | *f* | *f* | *r* | *r* | *5* | *r* | *t t t t* | *f* | *r* | *1* |

r | *t t t* | *r* | *r* | *2* | *r* | *r* | *f* | *f* | *f* | *r* | *t t t t* | *r* | *r* |

al Segno

All: $\text{♩} = 2$ $\text{♩} = 2$ $\text{♩} = 2$ | $\text{♩} \sim$ | 2 | $\text{♩} \text{♩}$ | $\text{♩} \sim$ | 16 | ♩ | $\text{♩} \sim$ |

$\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩}$ | $\text{♩} \sim$ || Parola

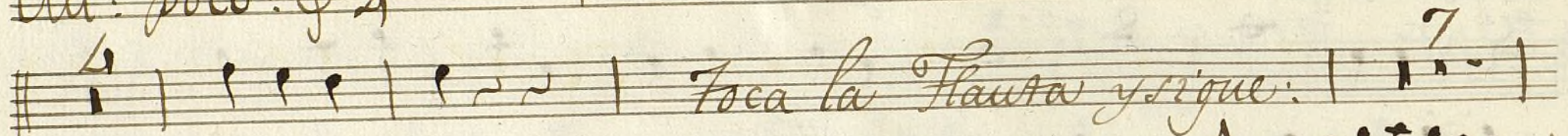
All: *Moz.* $\text{♩} = 2$ $\text{♩} = 2$ $\text{♩} = 2$ | $\text{♩} \sim$ | $\text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ |

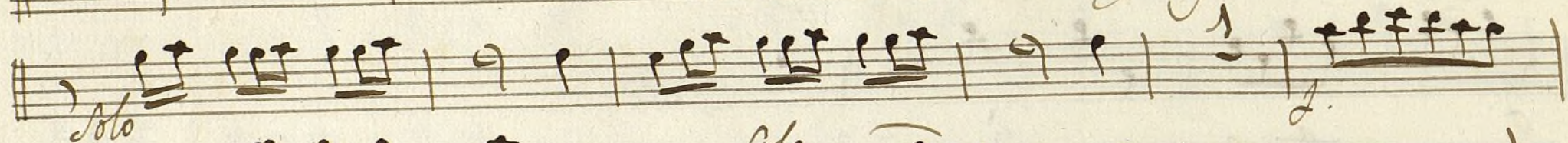
$\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ |

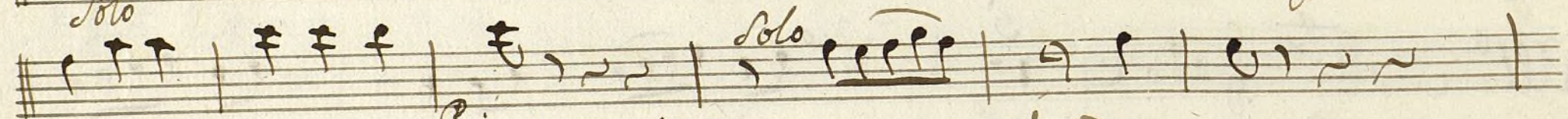
$\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ | $\text{♩} \text{♩} \text{♩}$ || Parola

vols.

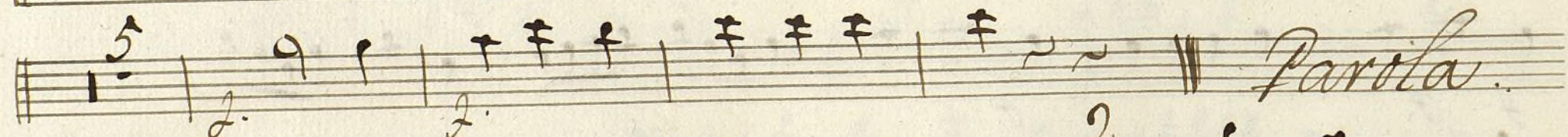
All.^o poco: $\frac{3}{4}$ 8 *Solo* \sharp 

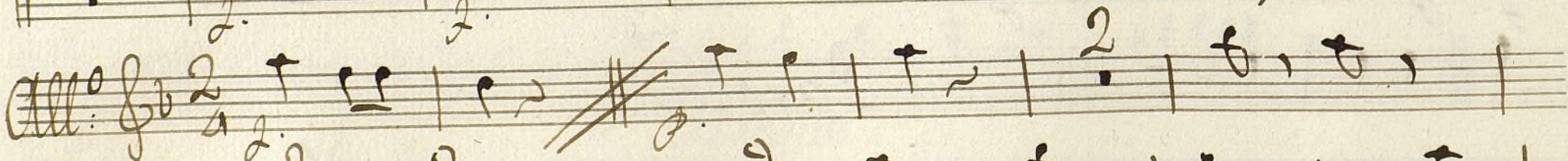
Foca la Flauta y sigue: 7 

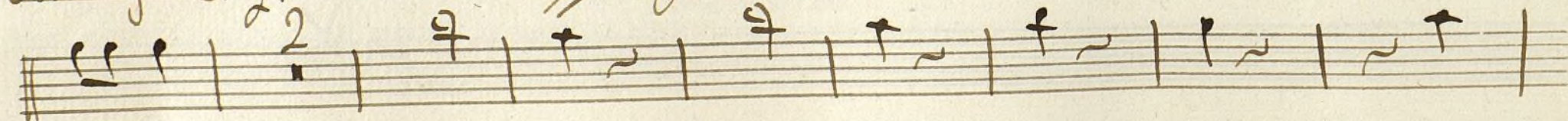
Solo 

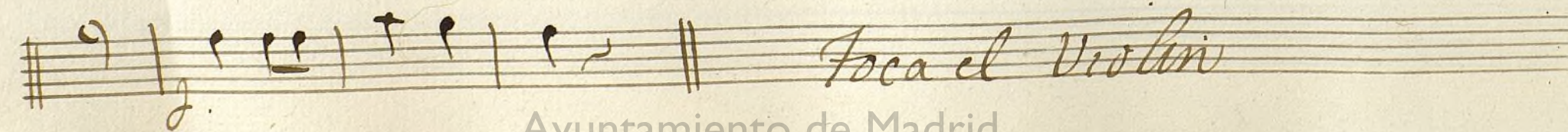
Solo 



Parola. 

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



Foca el Violin 

All.^o & # 2/4

Parola

All. $\text{G} \# \# \frac{3}{8}$

Parola.

Boleras.

All. $\text{G} \# \# \frac{3}{4}$

Parola.

D.C. al $\text{G} \# \#$. Parola. Boleras
y Parola

Final.

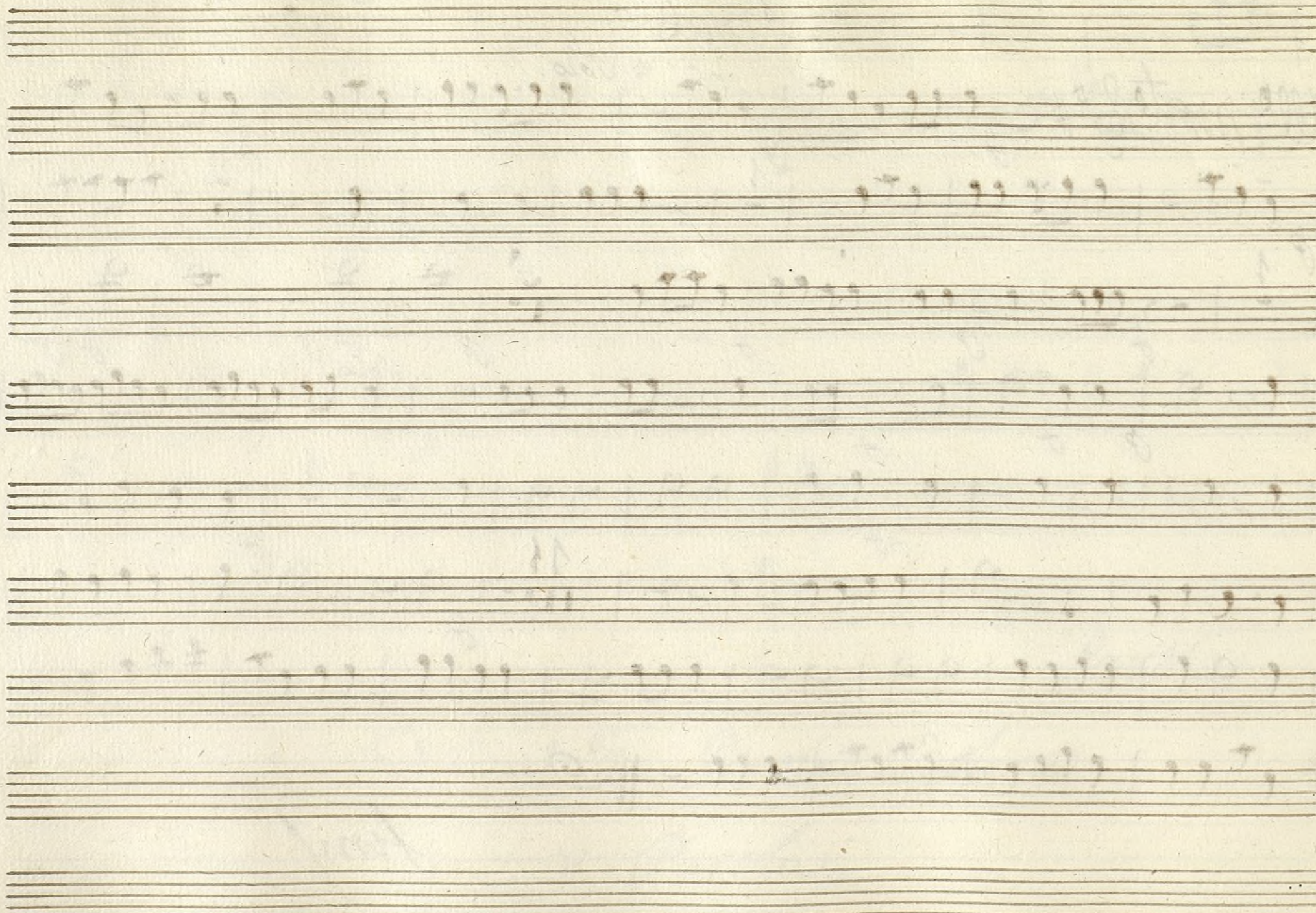
All. moto &#x26; *c*

Solo

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

1 *2* *1* *2* *1* *2* *1* *2* *1* *2*

Finis



„Oboe., 2.“

„Ton. ^a a. Duo.“

el Cafe de Barcelona..

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

Boieras All.^o F^{\flat} $\frac{3}{4}$

All.^o $\text{F}^{\flat}\text{B}^{\flat}$ $\frac{2}{4}$ \underline{f}

Parola.

All.^o mod.^o $\text{F}^{\flat}\text{B}^{\flat}$ C \underline{f}

Parola.

All: poco. $\frac{3}{4}$ *Solo*

Foca la Flauta y sigue

Solo

Solo

Solo

All: $\frac{2}{4}$

Foca el Violon

All.^o $\text{G}\sharp\text{G}\sharp$ $\frac{2}{4}$ $\frac{1}{2}$

Parola .

All.^o $\text{G}\#\text{G}$ $\frac{6}{8}$

Parola

Boteras. all.^o $\text{G}\#\text{G}$ $\frac{6}{8}$

Parola

D.C. al G. Parola. Boteras y Parola

Final..

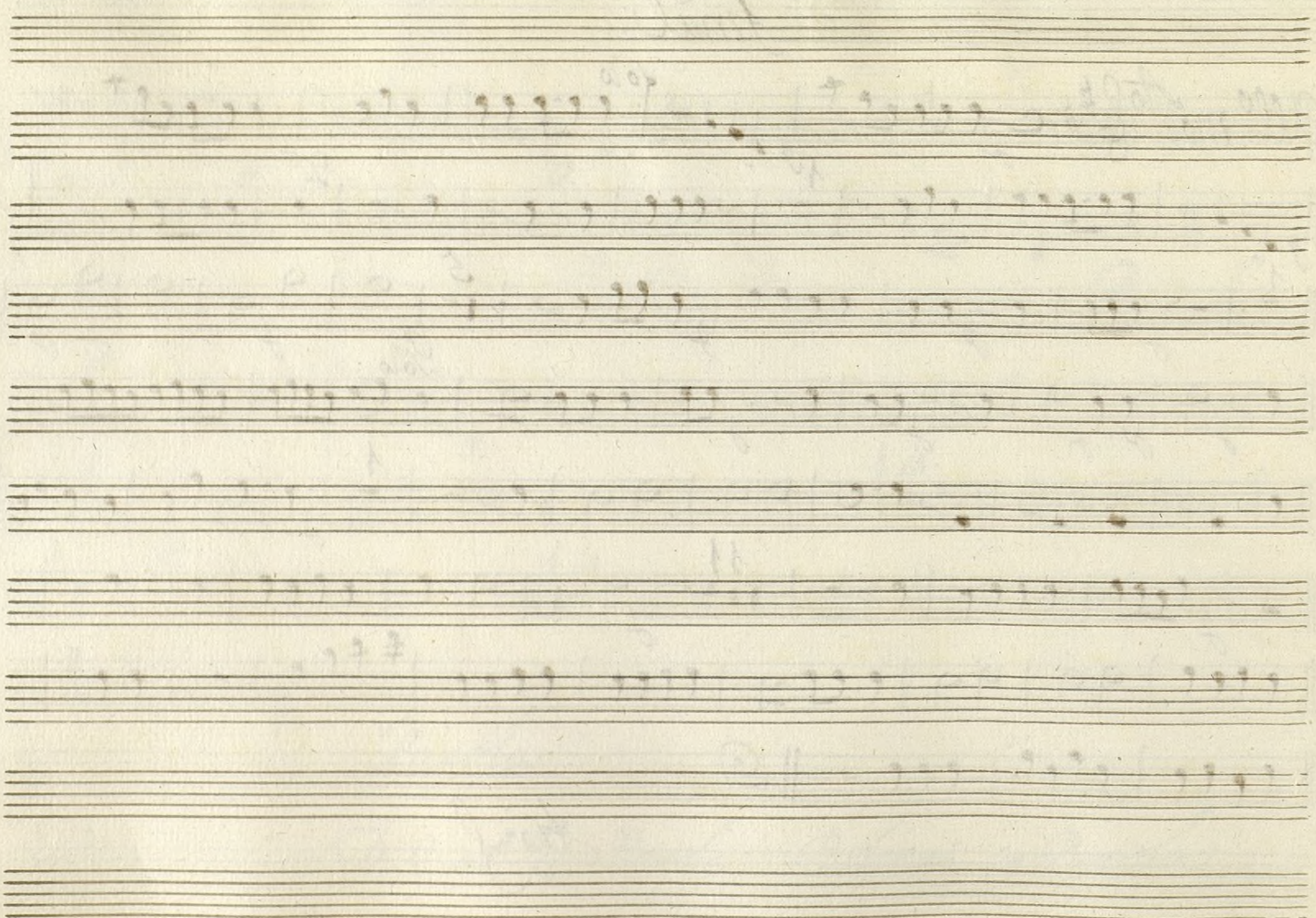
All: mod. *to* $\text{F}\sharp$ C

10 Solo 22

1 5 Solo 2

11

Finis



Clarinete Fon. a Duo. el Cafe de Barcelona.

All.^o G^{\flat} 2/4

ff

2

2

ten.

solo

al segno

Boieras all.^o G^{\flat} 3/4

2

2

al segno

V. P.

All.^o F^{\flat} $\frac{2}{4}$ *f.* *2.* *16* *5*

f. *Parola*

All.^o molto F^{\flat} *5* *solo*

f. *2.* *Parola*

All.^o poco $\frac{3}{4}$ *8* *solo* *7*

f. *Scala flauta.. y fogue*

Solo

Parola Ania y Parola

All.^o

Toca el Violin y D.C.

All.^o 2/4 $\frac{1}{2}$ | $\frac{10}{11}$ | $\frac{7}{8}$ |

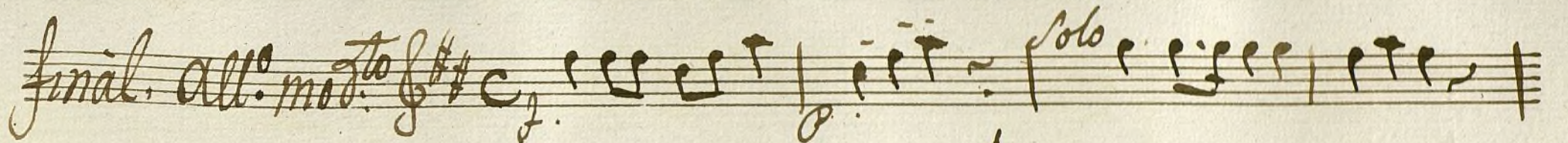
Parola.

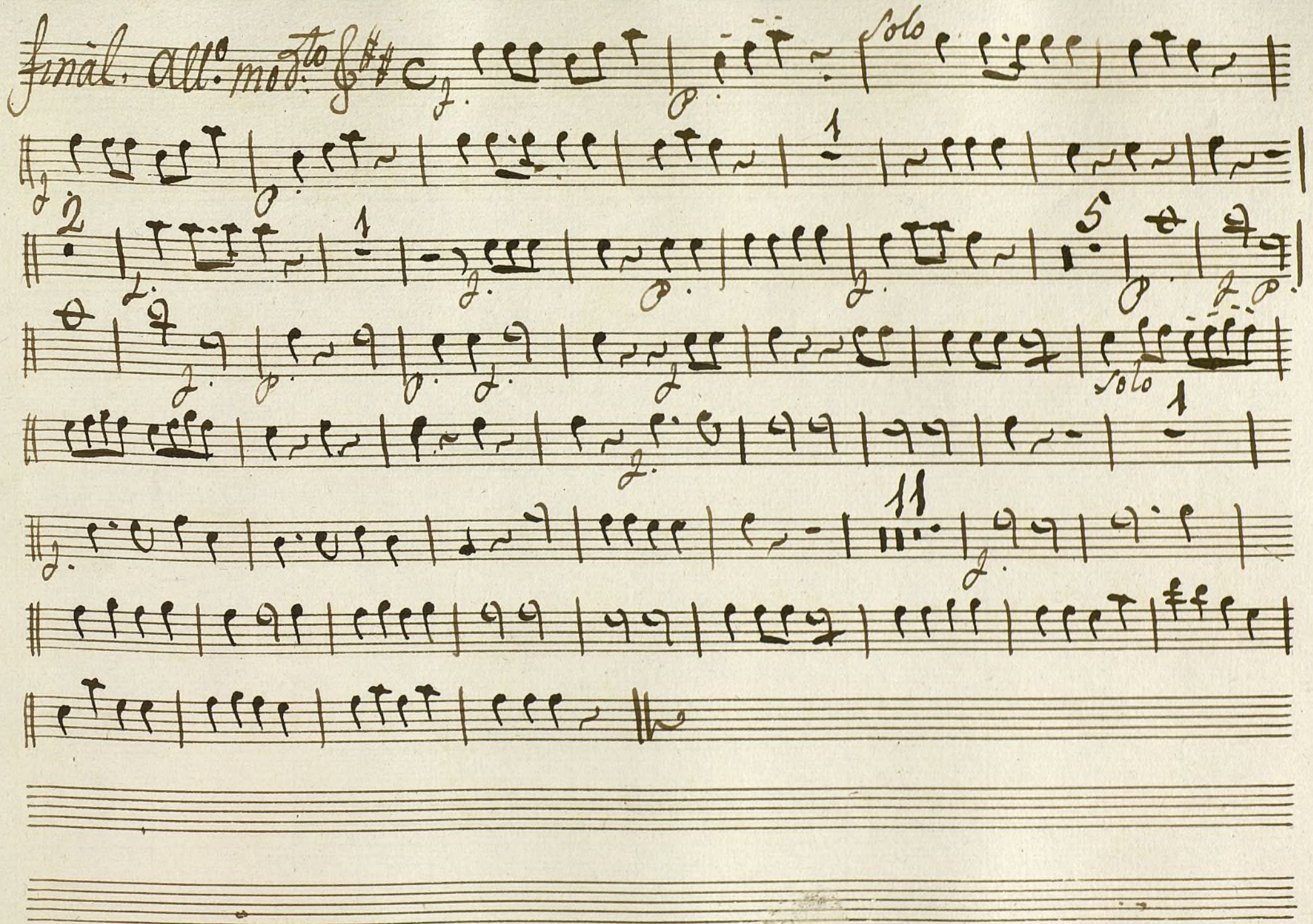
All.^o 6/8 $\frac{1}{2}$ | $\frac{1}{2}$ |

Parola y D. C. | Parola

Boteras. all.^o 3/4 $\frac{1}{2}$ | $\frac{14}{14}$ |

Parola y al $\frac{\sharp}{\#}$ y Parola.

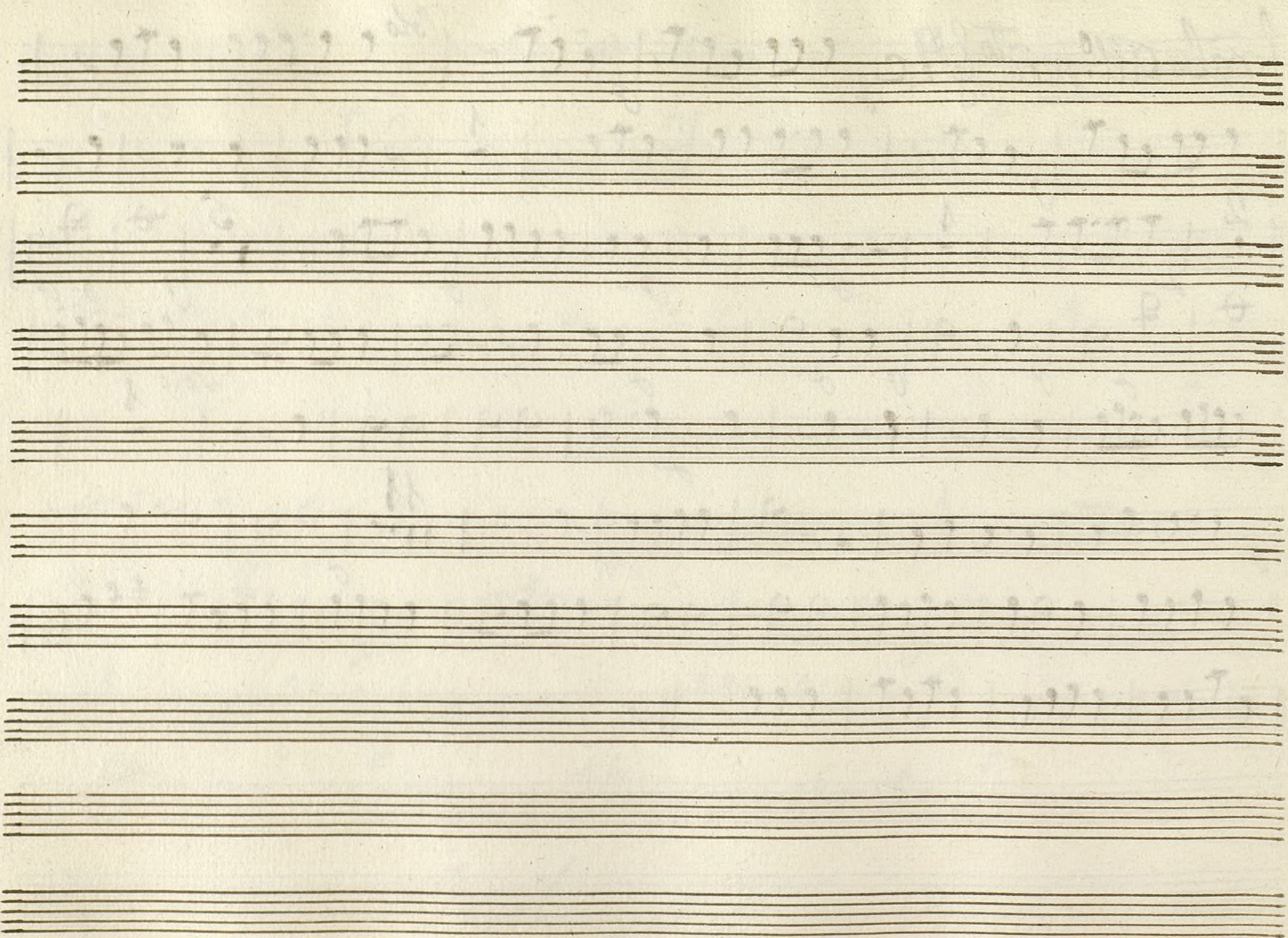
Final. All. mod. to 



Solo

1 2 5 11

Solo



Mus 166-31

H

Fronpa 1.^a

Fon.^a a Duo

El Cafe de Barcelona

All.^o $\text{D}:\flat\flat$ $\frac{2}{4}$ *fe* *fmo* *3^o* *f*

Allegro $\text{D}:\flat\flat$ $\frac{2}{4}$ *f* *15* *11* *in Parola*

Allegro *Voleras Tacet.*

All.^o Mod.^{to} $\text{D}:\flat\flat$ C^4

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

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

All.^o Poco C^3 C^4 C^5 C^6 C^7 C^8 C^9 C^{10} C^{11} C^{12} C^{13} C^{14} C^{15} C^{16} C^{17} C^{18} C^{19} C^{20} C^{21} C^{22} C^{23} C^{24} C^{25} C^{26} C^{27} C^{28} C^{29} C^{30} C^{31} C^{32} C^{33} C^{34} C^{35} C^{36} C^{37} C^{38} C^{39} C^{40} C^{41} C^{42} C^{43} C^{44} C^{45} C^{46} C^{47} C^{48} C^{49} C^{50} C^{51} C^{52} C^{53} C^{54} C^{55} C^{56} C^{57} C^{58} C^{59} C^{60} C^{61} C^{62} C^{63} C^{64} C^{65} C^{66} C^{67} C^{68} C^{69} C^{70} C^{71} C^{72} C^{73} C^{74} C^{75} C^{76} C^{77} C^{78} C^{79} C^{80} C^{81} C^{82} C^{83} C^{84} C^{85} C^{86} C^{87} C^{88} C^{89} C^{90} C^{91} C^{92} C^{93} C^{94} C^{95} C^{96} C^{97} C^{98} C^{99} C^{100}

toca una Flauta y sigue.

Parola

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

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

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

Parola Aria y Parola

Tacet $\frac{2}{4}$ y Repite tacet.

All^o assay $\text{D:} \text{H} \text{2}$ 2 4

Parola

Parola Al segno y Parola

Nolera $\text{D:} \text{H} \text{3}$ 2 6

Parola Al segno y Parola

final

Allo Mod.to

Solo

f

p

2

3

5

||



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Mus 166-3

7

Trompa 2.^a

Fon.^a a Duo

El Cafe de Barcelona

Handwritten musical score for a piece in 2/4 time, marked *All.^o* and *f*. The score consists of five staves. The first staff begins with the tempo marking *All.^o* and the dynamic *f*. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff features a triplet of eighth notes marked '3o' and a first ending bracket labeled '2'. The fourth staff contains a first ending bracket labeled '2'. The fifth staff ends with a double bar line and the tempo marking *Allegro*.

Voleras Tacet.

Handwritten musical score for a piece in 2/4 time, marked *All.^o*. The score consists of two staves. The first staff begins with the tempo marking *All.^o* and contains a first ending bracket labeled '2' and a second ending bracket labeled '15'. The second staff contains a first ending bracket labeled '11'.

All.^o $\text{D}^{\flat}\text{B}^{\flat}$ C $\frac{4}{4}$

All.^o Poco C $\frac{3}{4}$ $\frac{19}{11}$ || *toca vna flauta* || $\frac{7}{11}$

Parola Aria y Parola

$\frac{2}{4}$ *tacet y Repite tacet.*

All.° assay $\text{D: } \sharp \text{ } \frac{2}{4}$

Parola

All.° $\text{D: } \sharp \text{ } \frac{6}{8}$

Parola al Segno y Parola

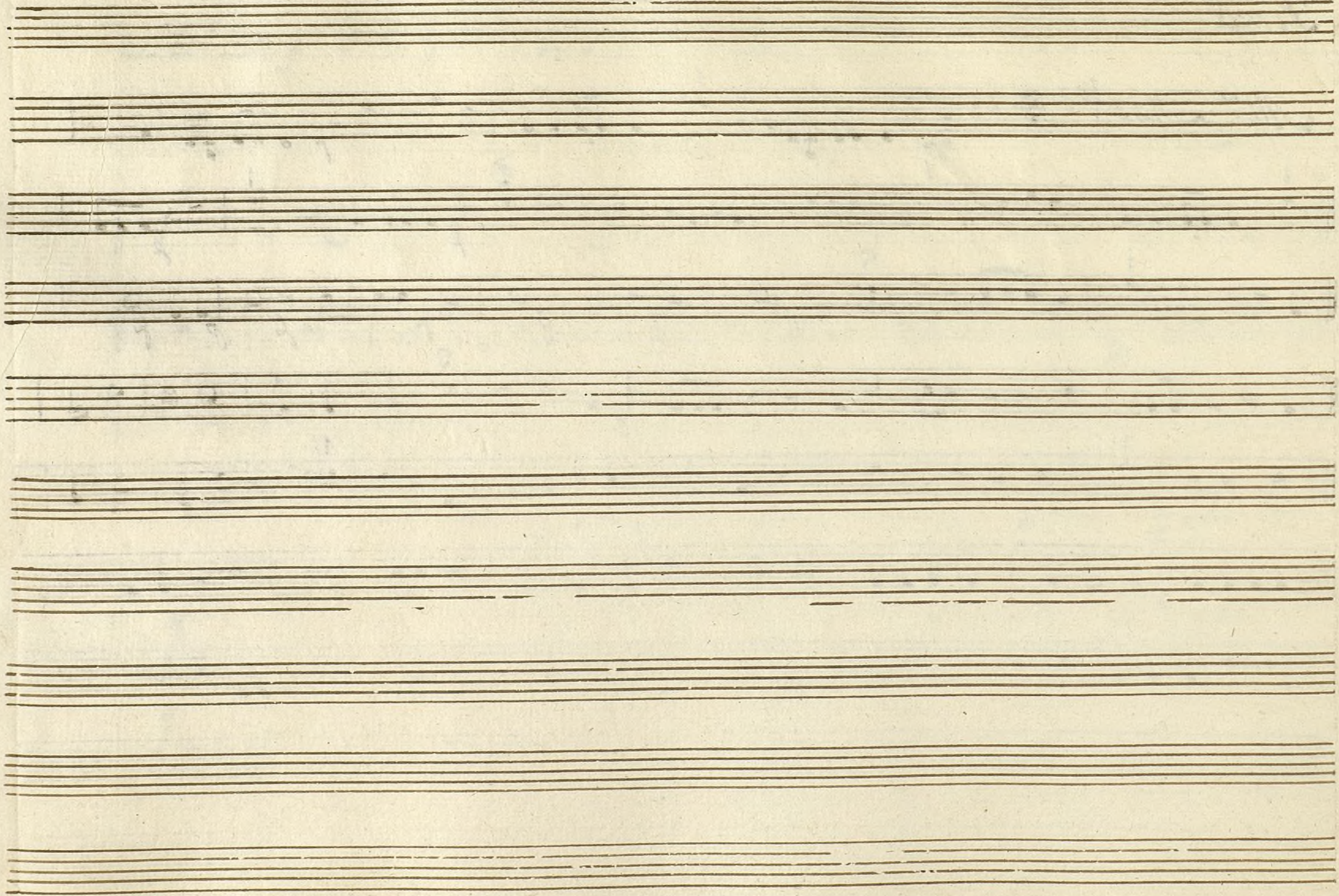
All.° $\text{D: } \sharp \text{ } \frac{6}{8}$

Parola al Segno y Parola

Final

All.^o Mod.^{to}

Handwritten musical score for a piece titled "Final". The score is written on seven staves. The first staff begins with the tempo marking "All.^o Mod.^{to}" and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as "f" and "p". The score concludes with a double bar line and a repeat sign. The paper shows signs of age and wear, particularly at the bottom edge.



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1
Mus 166-3

+

Tapot.

Ton.^a a 4

El Cafe de Barcelona

All

f *p* *f*

2 8

p *f*

Allegro

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with the tempo marking *Alto* and a 3/4 time signature. The fourth staff contains the tempo marking *Allegro*. The eighth staff is labeled *Parola*. The paper shows signs of age, including some staining and a small number '2' in the top right corner.

All. mod. to

All. Poco

f *p*

f *p* *Parola*

All. Poco $\frac{3}{4}$

Toca la Flauta

f *p*

f *p*

f *p*

f *p*

Parola

Sigue et Mia y Parola

2

Toca et Violiny D.C.

All. assay

2

2

Parola

All. $\text{D: } \sharp$ $\frac{6}{8}$ *Parola*

All. $\text{D: } \sharp$ $\frac{3}{4}$ *Allegro*

Parola

Allegro

Parola

Volera

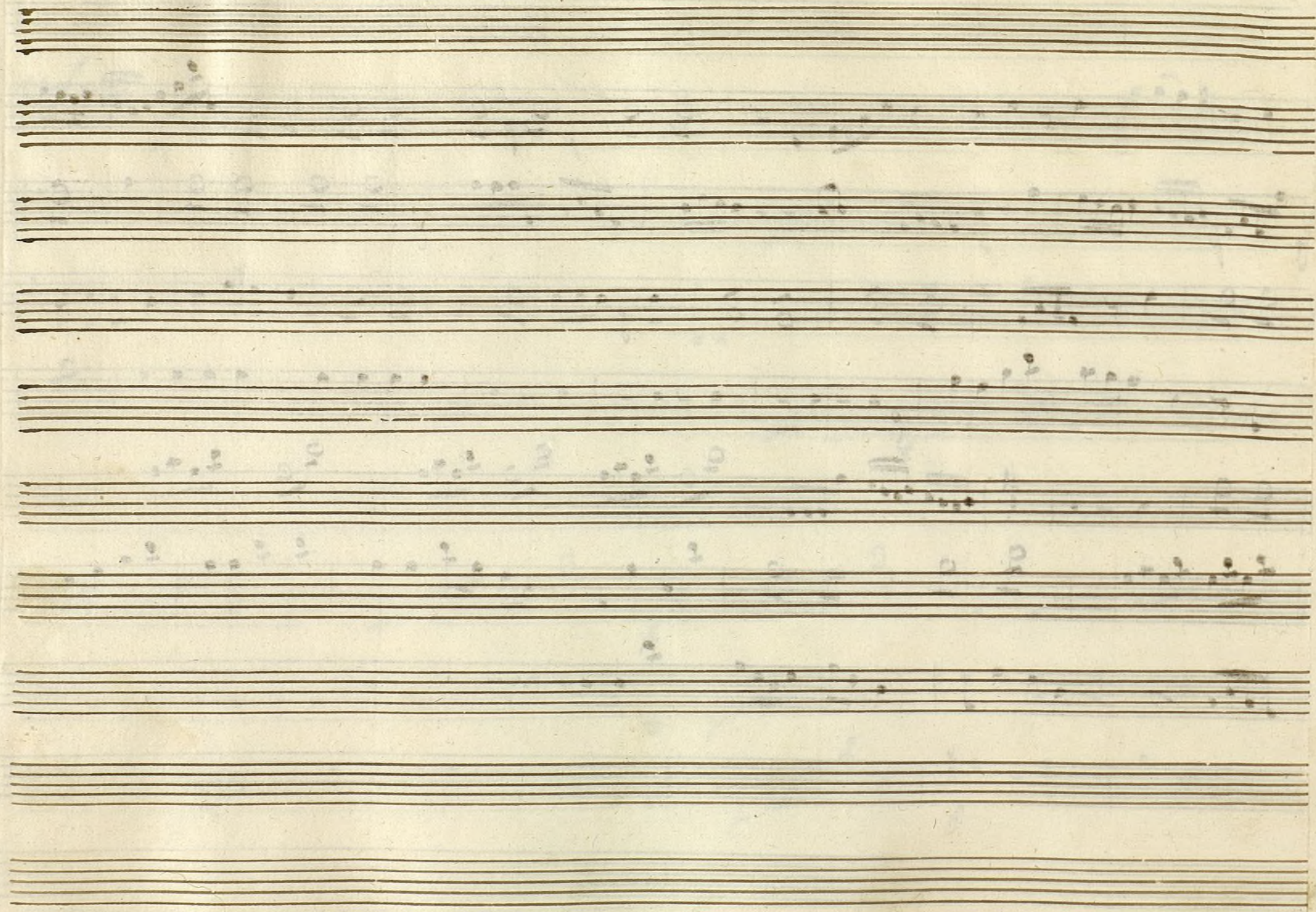
All.^o $\text{D:} \sharp \sharp \frac{3}{4}$

Allegro *Presto*
f

Final

All.^o Mod.^o $\text{D:} \sharp \sharp \frac{2}{4}$

A handwritten musical score consisting of seven staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), scattered throughout the score. The notation includes stems, beams, and various rests. The piece concludes with a double bar line and a fermata-like flourish on the seventh staff.



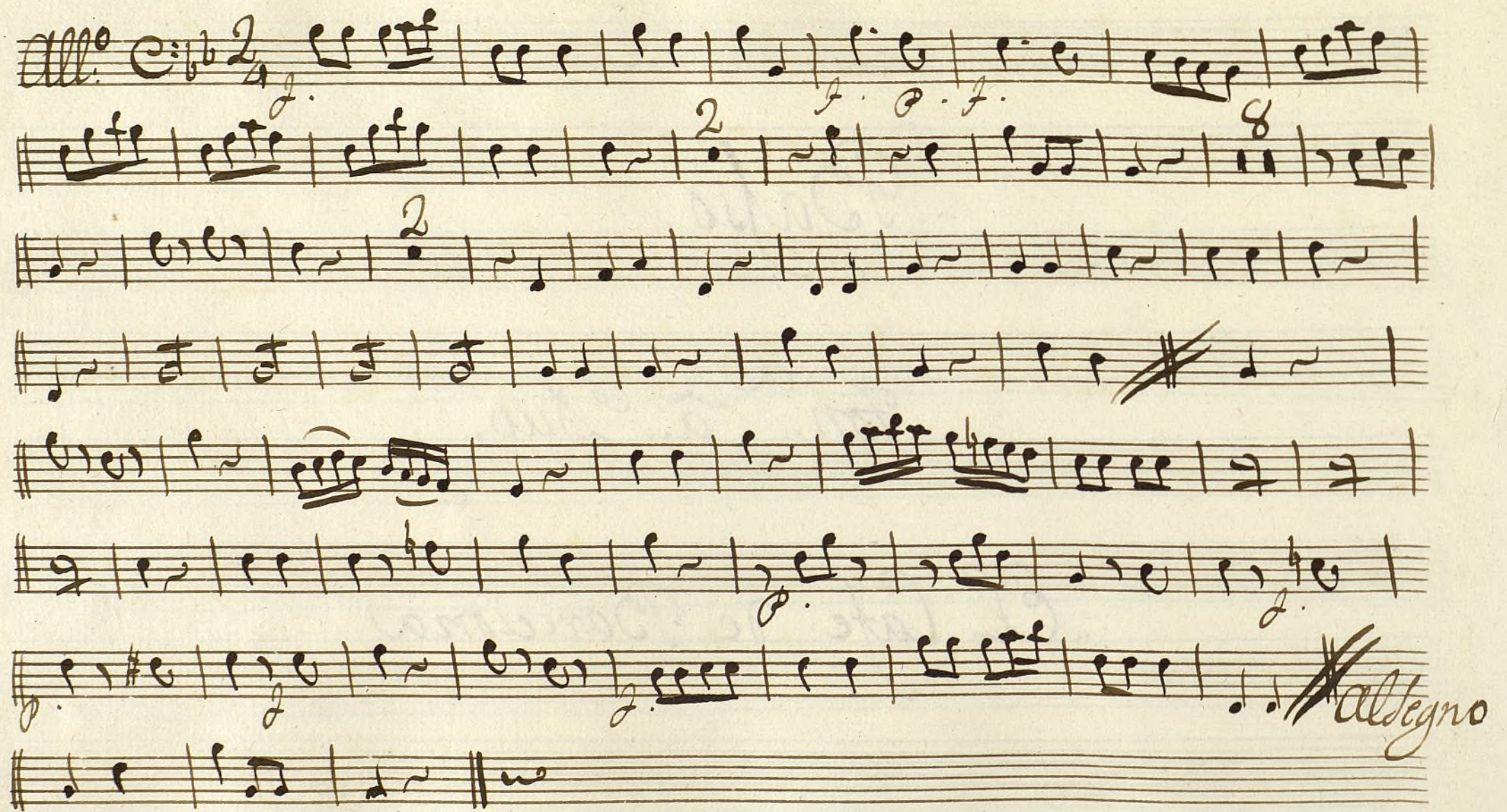
Mus 166 - 3

Basso.

Fon. ^a a. Duo.


El Cafe de Barcelona

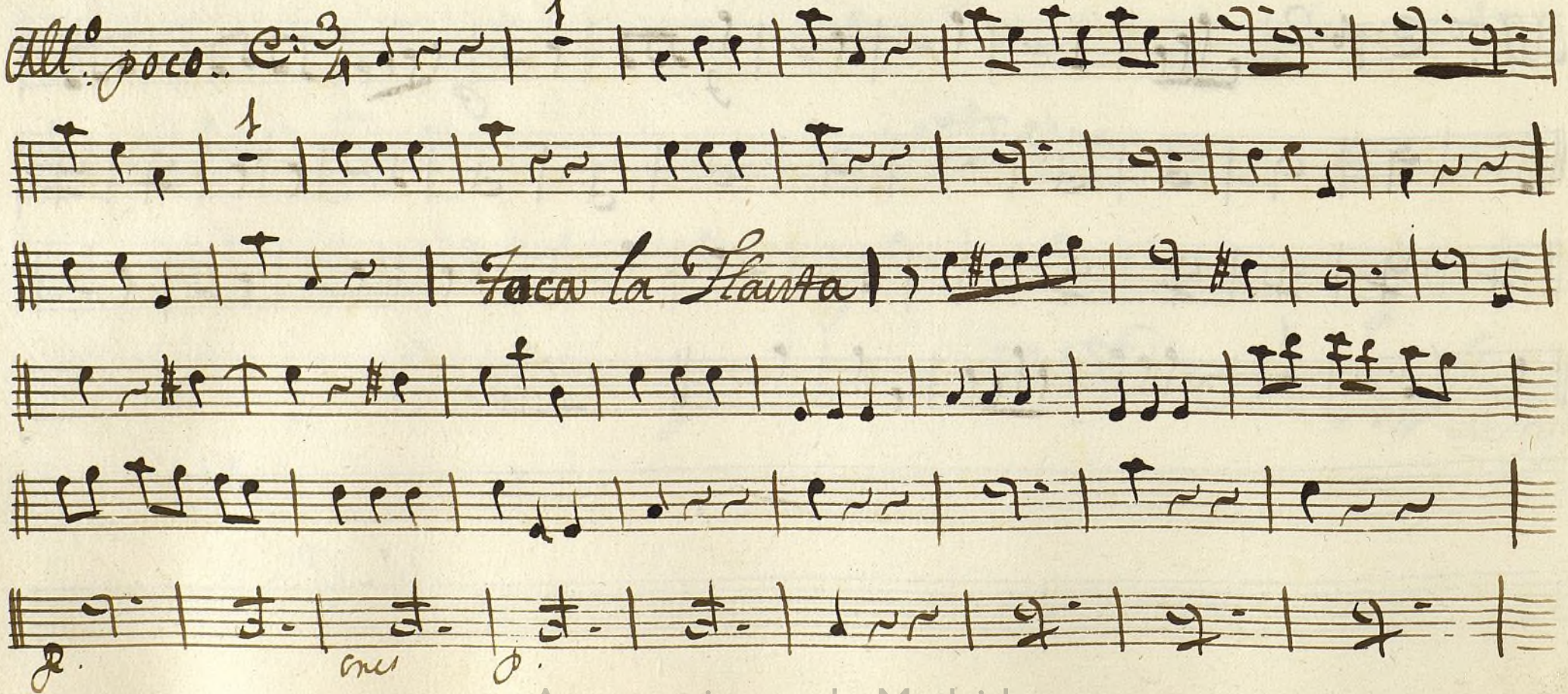
Handwritten musical score on eight staves. The first staff begins with the tempo marking "All.^o" and the time signature "2/4". The notation includes various rhythmic values, accidentals, and dynamic markings such as "f" and "p". The score concludes with a double bar line and the tempo marking "Allegro".



Handwritten musical score on seven staves. The first staff begins with the tempo marking "Alto" and the time signature "3/4". The second staff contains musical notation with a fermata over a measure, marked with the number "1" above it. The fourth staff includes the instruction "al Segno." with a double bar line. The fifth staff starts with the tempo marking "Alto" and the time signature "2/4". The seventh staff concludes with the word "Parola" written in a cursive hand.

V. P.

All.^o molto 

All.^o poco. 

Parola.

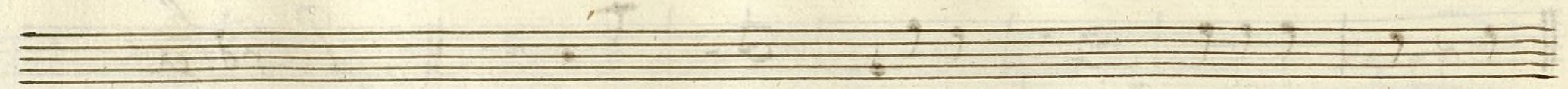
Faca la Santa

me

|| *Parola*
 y sigue el Aria y Parola

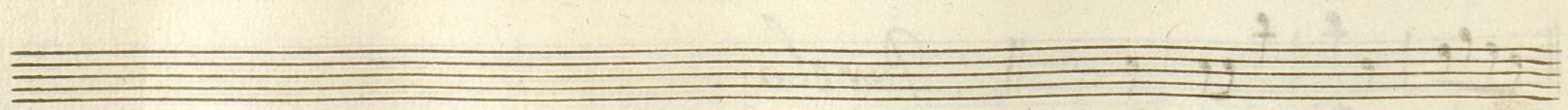
All.^o $\text{C} \frac{2}{4}$ *Toca el Violin y D.C.*

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



All.^o $\text{C} \# \# \frac{6}{8}$

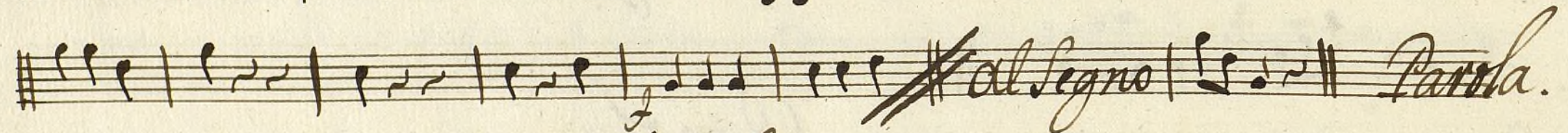
All.^o $\text{C} \# \# \frac{3}{4}$



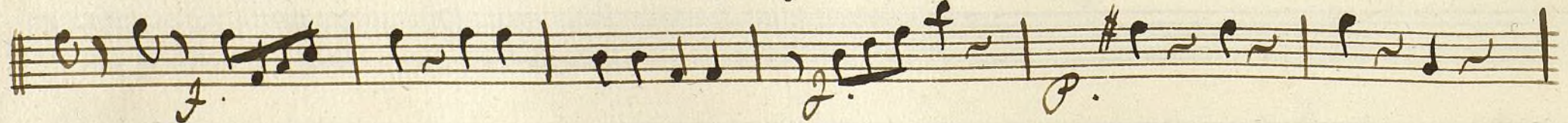
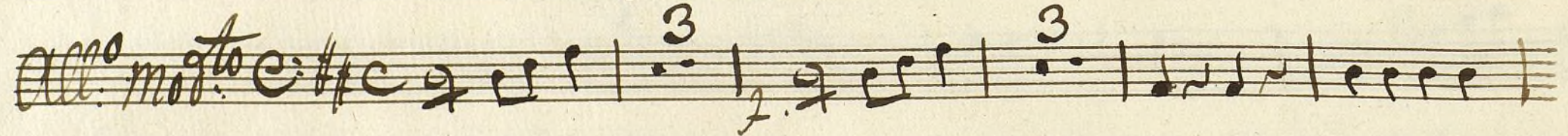
All.^o $\text{C}:\sharp\sharp\frac{6}{8}$

Parola ..

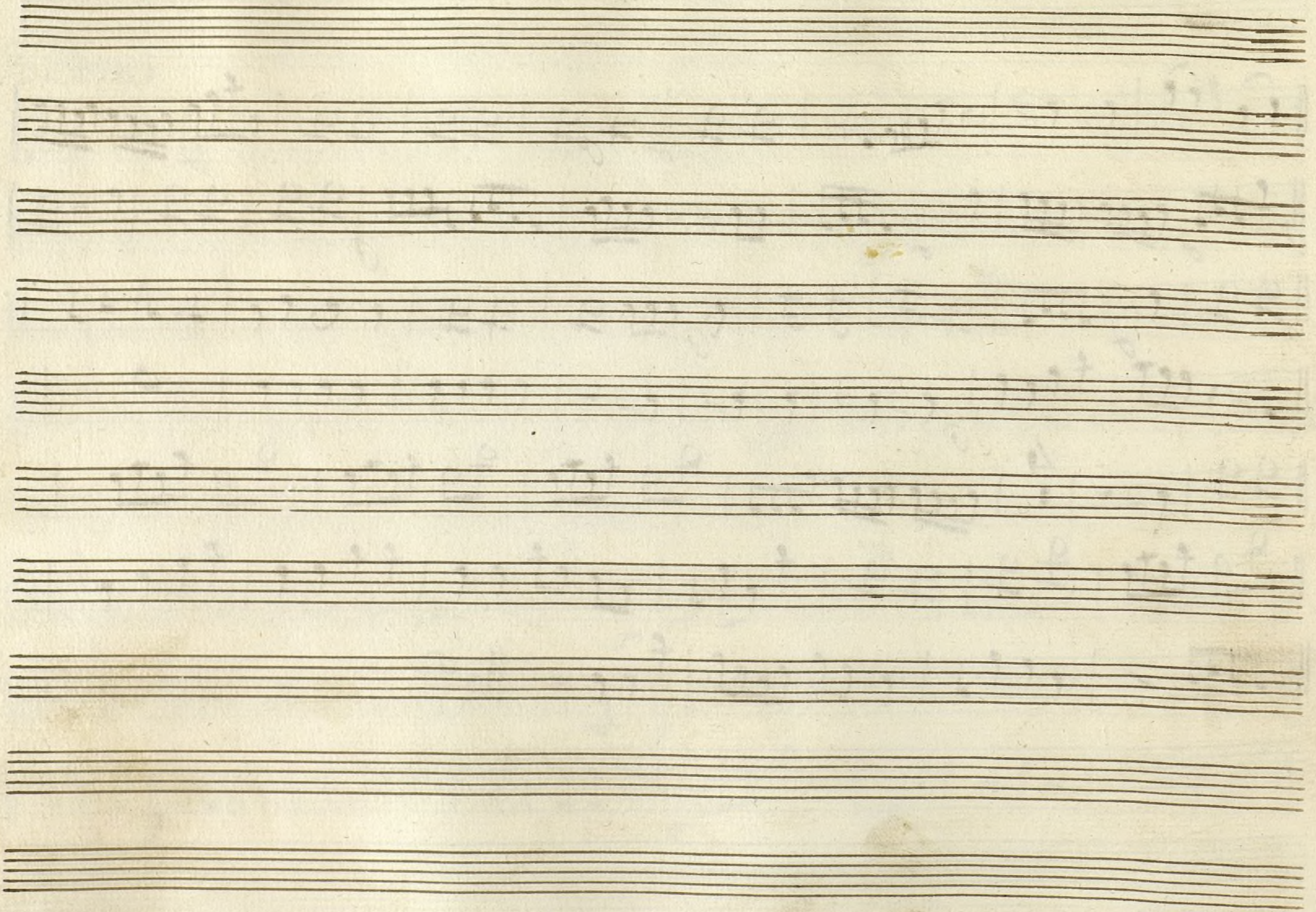
Boleros



Final



A handwritten musical score consisting of seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte). The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The piece concludes with a double bar line and a fermata on the final note of the seventh staff.



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Mus 166-3

Bajo

Fon.^a a Duo

El Cafe de Barcelona

All. $\frac{2}{4}$ *f* *p* *f* 8

2

Allegro

Handwritten musical score on eight staves. The first staff is marked *All.to* and $\frac{3}{4}$. The fourth staff is marked *Allegro*. The seventh staff is marked *Parola*. The music includes various note values, rests, and dynamic markings.

All.º Mod.º

f *p* *p*

f *p*

All.º Poco

Parola

toca una Flauta

my

f Parola

Sigue el Aria y Parola

All. 2

toca el Violin y D.C.

All. *Aria*

2

2

f

f

Parola

All. $\text{D:} \# \# \text{C}$ no Parola

All. $\text{D:} \# \# \text{3/4}$ no Parola *Allegro*

Handwritten musical score on four staves. The first staff begins with the tempo marking "all." and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The fourth staff ends with a double bar line and a fermata-like flourish.

Parola

Bolera

All^o

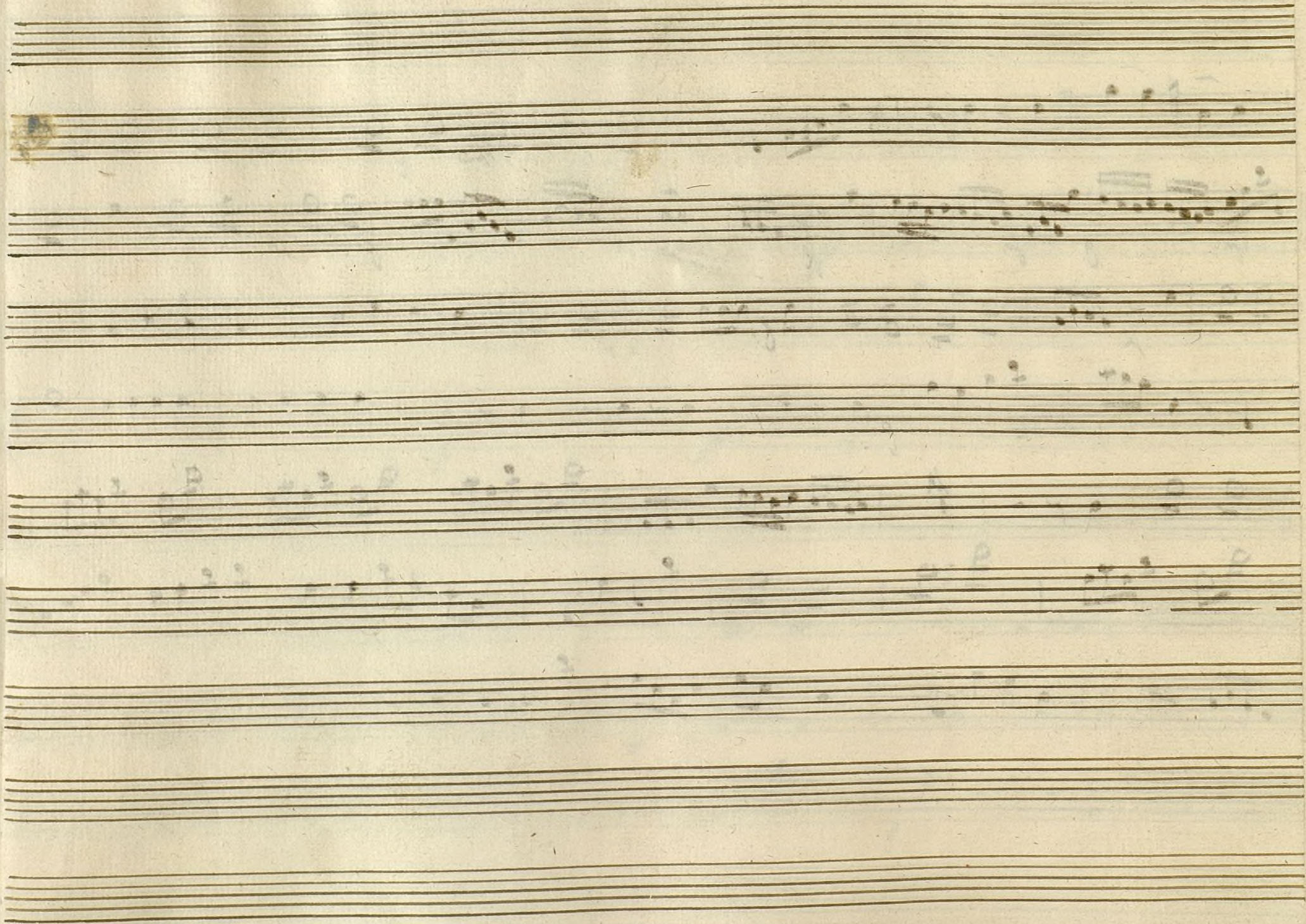
Handwritten musical score for Bolera, first system. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand. The second staff contains a double bar line with a diagonal slash through it. The third staff continues the melody. The fourth staff ends with a double bar line, a diagonal slash, and the tempo marking *Allegro*. The word *Parola* is written in the right margin of the fourth staff.

Final

All^o mod^{to}

Handwritten musical score for Bolera, second system. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking *All^o mod^{to}* is written above the first staff. The music features triplet markings (indicated by a '3' over a group of notes) in the first and third measures of the first staff. The second and third staves continue the melody. The first staff of this system begins with a dynamic marking *f* (forte), and the third staff ends with a dynamic marking *p* (piano).

A handwritten musical score consisting of seven staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *f* and *p*. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, particularly in the middle staves, with many beamed notes and slurs. The paper shows signs of age, including some staining and a torn edge on the right side.



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