

S^{ra} Graciel Terri

Monja

Violín 1.º de la Comedia.

El Domine Lucas.

D^{ra} Jph Nebra 1747.

no vi

A solo. No. 1
Andante

~~Notar dire etto~~

Ahora que a solar.

Handwritten musical score for guitar, consisting of ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'f', 'p^o', 'p^oll', 'ss', and 'p^oll'. The music is written in a single system across ten staves.

para el golpe

1^a Vez y no mas

Coplas

Aita el Calde
ron

Comaroz

Si

Sise oize *se*

Allegro *Ven. bon*

se *All:* *po*

aversa y sigue

empieza 3a *3a Jornada*

empieza 3a *3a Jornada*

Si *Sise oize*

AA: *Allegro* *3/4*

en el dichodia.

A solo
IIIº no.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation consists of several measures of music, ending with a double bar line and the word "fine". There is a large, dark smudge or correction mark over the end of the staff.

A solo.
III.º nono

Handwritten musical score for six staves. The notation is heavily crossed out with multiple diagonal lines. The score includes various musical notations such as notes, rests, and dynamic markings like *no*, *pp*, *se*, and *p*. The first staff has a treble clef and a key signature of one sharp. The subsequent staves have a treble clef and a key signature of one flat. The notation is dense and appears to be a complex piece of music.

Volup.^{to}

Al: no sise dice esto

Baxa

All: *Ven sagrado.*

Ritondo. *Veloso.*

Ven ROS

~~Al: ya solo~~ sise dice

3

All: *Ven.*

Por el paco

Coplas 2 veres. der de aqui.

fe. Avuntamiento de Madrid

po!!

Versos *separa a la vez.*

Versos poco

Segue

Volupto al Rezdo

luego

Rez. do.
Norolo.

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes. The lower staff is a basso continuo line in G major, starting with a bass clef and a common time signature, featuring whole and half notes.

The second system continues the musical piece with two staves. The vocal line (upper staff) continues with similar rhythmic patterns. The basso continuo line (lower staff) provides harmonic support with whole and half notes.

The third system features two staves. The vocal line (upper staff) continues. The basso continuo line (lower staff) includes handwritten annotations: "noledix" above the first measure and "Acompañar" below the first measure. The notation includes whole and half notes.

Acompañar Alle.

The fourth system consists of two staves. The upper staff is a vocal line starting with a treble clef and a common time signature. The lower staff is a basso continuo line starting with a bass clef and a common time signature. The tempo marking "Acompañar Alle." is written above the first measure. The notation includes eighth and sixteenth notes.

The fifth system consists of two staves. The upper staff is a vocal line starting with a treble clef and a common time signature. The lower staff is a basso continuo line starting with a bass clef and a common time signature. The notation includes eighth and sixteenth notes. There are some handwritten annotations like "p. 11" and "p. 12" near the end of the system.



Fine.

Violin 1.º de la Comedia El Domine Lucas. *Allegro*

No. 10
Violino

~~nos e oize~~

Ahora que avolas.

The musical score consists of ten staves of handwritten notation. 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, historical style. Various performance markings are present throughout, including *ff* (fortissimo), *se* (sordina), *pa* (pizzicato), and *Volupto*. The score concludes with a double bar line and the word *fin* written below the staff.

Ayuntamiento de Madrid
1.ª vez y no may

Volupto

A solo

Alegro no molto

Si se dice

Andantino

Se via en Oran.

no

seguido

~~no~~

2ª Jornada.

Cop. 2 vezes.

Como pensamto

no

Coplas ² vezes ^{mas} par *Sise dice*
All.^o *Alata tena*
Con la voz Ven.

Si

Handwritten musical score for the first piece, consisting of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Annotations include 'p^o' (piano) and 'f^e' (forte) markings. A large 'X' is drawn over the first staff. The piece concludes with a double bar line and a repeat sign.

~~Sese dice~~ ² mas
~~Desde principio es un~~
~~et. y luego se va~~

Si. Sese dice *3^a Jornada.*

All.^o
All.^o

En el dicho dia.

Se repite a la
la se halla
se repite a la
se repite a la

Handwritten musical score for the second piece, consisting of three staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Annotations include 'Alta' and 'ff' (fortissimo) markings. The piece concludes with a double bar line and a repeat sign.

~~Se repite a la~~

Volupt^o

Ando.

All. nono

no

Ojorlan.

Handwritten musical score for the first piece, consisting of six staves of music. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes. The entire section is crossed out with a large 'X'.

Ad.

All.

Sise dize

Den

Baxa

Handwritten musical score for the second piece, consisting of four staves of music. The notation includes treble clefs and a key signature of one flat. The music features complex rhythmic patterns with many beamed notes. The section is not crossed out.

Uelso

Gimnelo

veroydo

A 4.º y solo Sireoize

All.º

Ven.

Musical notation on a single staff, beginning with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes.

Musical notation on a single staff, continuing the piece. It includes a section marked *Adagio* with a change in dynamics to *p.*

Musical notation on a single staff, featuring a section with the instruction *Coplas 2.º vez de verde aqui.* and dynamic markings *p.* and *ff.*

Musical notation on a single staff, continuing with dynamic markings *p.* and *ff.*

Musical notation on a single staff, continuing the piece.

Musical notation on a single staff, continuing the piece.

Musical notation on a single staff, continuing the piece.

*Personas separa al
Venir
alos parafor
y venen
para
A sigue*

Volúto al vez do

Rezdo.

Norolo.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a common time signature (C) and contains a bass line with whole and half notes.

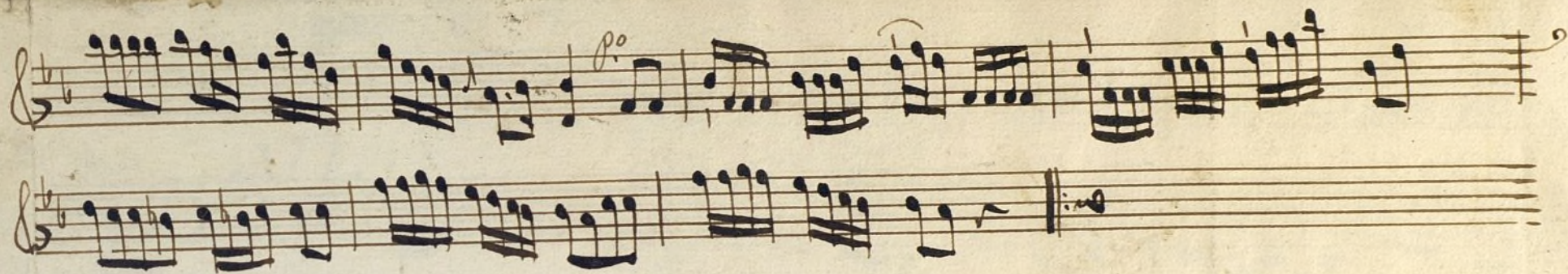
The second system continues the two-staff notation. The upper staff features a more active melodic line with many sixteenth notes. The lower staff continues with a steady bass line of whole and half notes.

The third system shows a change in the lower staff. It begins with a double bar line and a sharp sign on the F line, indicating a key change to two sharps (F# and C#). The upper staff continues with its melodic line. There are some handwritten annotations in the lower staff, including the word "ritardate" and "Fin della 3.ª Normad".

The fourth system begins with a double bar line and the instruction "Acompas All:°". The upper staff continues with its melodic line. The lower staff has a more rhythmic bass line with eighth notes.

The fifth system continues the two-staff notation. The upper staff has a melodic line with some slurs. The lower staff has a bass line with eighth notes. There are some handwritten annotations, including "p." and "le".

The sixth system is the final one on the page. It continues the two-staff notation. The upper staff has a melodic line with some slurs. The lower staff has a bass line with eighth notes. There are some handwritten annotations, including "p." and "le".



Fine.

Ayuntamiento de Madrid

And
And

A

~~Museo~~ *se oize*
Violin 2.º de la Comedia El Domine Lucas. *HAH.*

Mus 25-15

A solo. *no 1701*
Andantino $\frac{3}{4}$
Ahora que a solas.

51 *Para*

AA.º

The musical score consists of seven staves of handwritten notation. The first staff is the title line. The second staff begins with the tempo marking 'Andantino' and a 3/4 time signature. The music is written in treble clef with a key signature of one sharp (F#). Dynamics such as 'p.' (piano) and 'f.' (forte) are used throughout. The word 'A solas' is written below the first staff, and 'Para' is written above the sixth staff. The number '51' is written at the beginning of the sixth staff. The piece concludes with a double bar line on the seventh staff.

Volúto

Ardo. *Sise oize* / *po*

Andantino. *Servia en bran.*

Handwritten musical score for 'Sise oize'. It consists of three staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The music features various dynamics such as *po* (piano) and *fe* (forte), and includes slurs and accents. The paper shows signs of age and wear.

no ~~no~~ / *no* *2ª Jornada.*

Coplas 2 vezes.

All. no p.º

no *Como pensamto*

Handwritten musical score for '2ª Jornada'. It consists of three staves of music. The first staff is in treble clef with a common time signature. The second staff is in bass clef. The third staff is in treble clef. The music features various dynamics such as *po* (piano) and *fe* (forte), and includes slurs and accents. The paper shows signs of age and wear.

Coplas 3. vezes. asta la señal E Sise dize:

All.^o *Ven.*

f *p*

f *All.^o* *p*

2mas

si *si* todo se dize: *3.^a Jornada.* *2.^a Parte para parte*

All.^o *En el dicho dia.*

Volupto

Al. ya Solo.

All.

Ven.

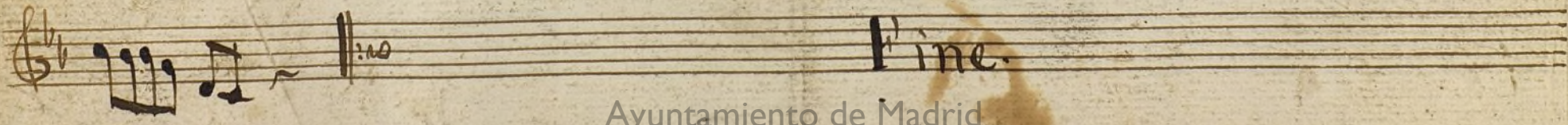
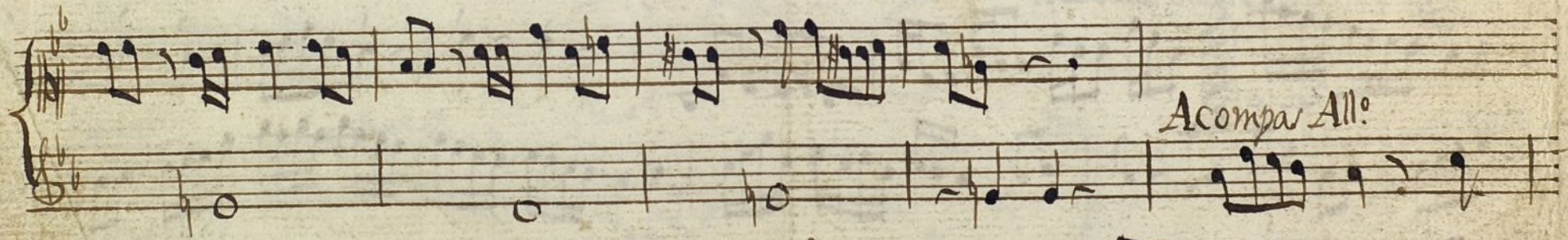
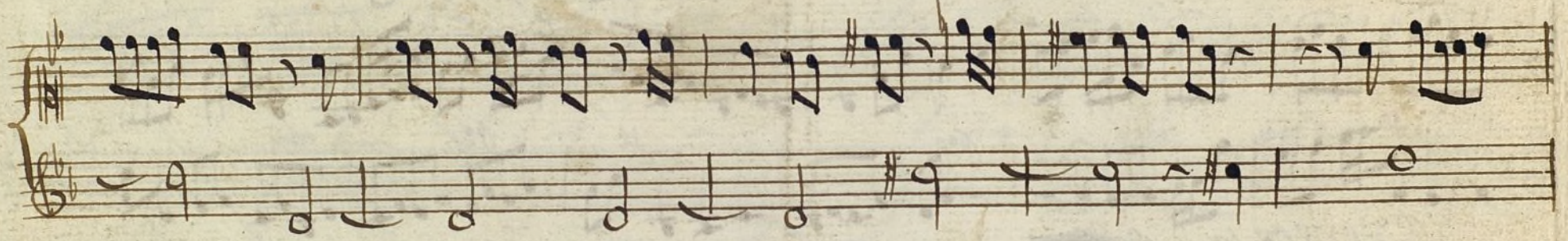
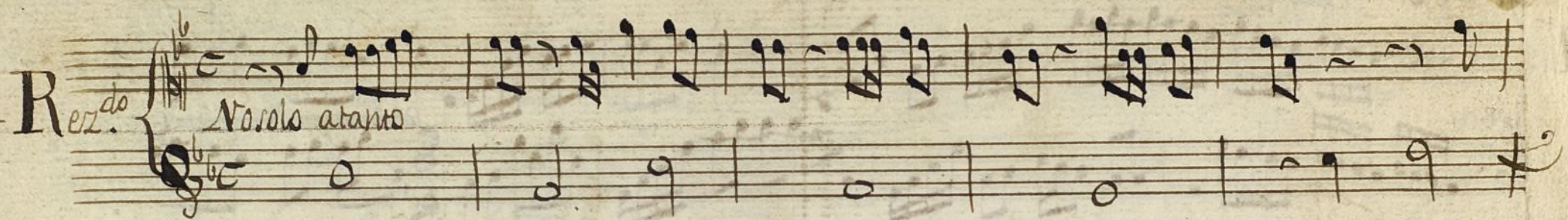
~~al. ya Solo~~ Coplar.

1^a Verso. ~~separa~~

al. orp.

Vol. 1^o al. 1^o vez do

R *erz. do* *No solo atanto*



Andante allegro. no mucho - *Siseo dice*

Andante

Si *servia enoran.*

~~##~~

~~(no)~~ *2ª Jornada.* *Leon*

Cop. 1. vez *sedice*

All. no

Como perviamt.

no

verror, a de la me

Copla

si

All. no

All.

Coplas Breves. a la el 3.ª síedice

Allegro. Ven. *p^o* *se* *p*

si

se *All.^o* *p^o*

venio...

3.^a Jornada. 1000 síedice

A4.^o *All.^o* *Presente copy de para...*

En el dichodia

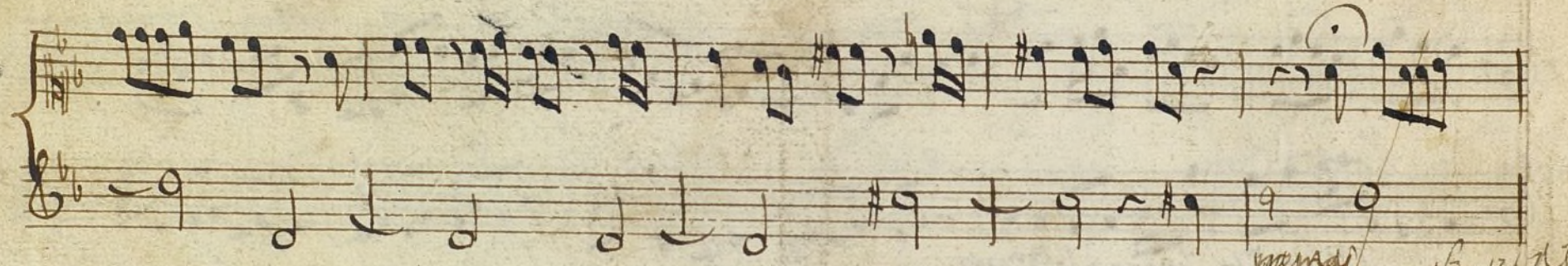
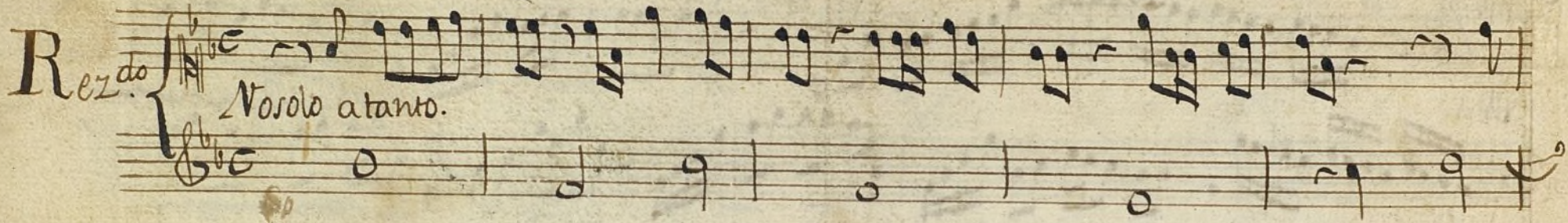
Volúp.

A.º ya solo. *Si*
All.º

Handwritten musical score for guitar on six staves. The notation includes treble clefs, a key signature of one flat, and a 5/8 time signature. The music features complex rhythmic patterns with many beamed sixteenth notes. Performance markings include 'Ven.', 'separa a la 2ª vez', 'en la 2ª vez', 'Alto', 'p.', 'f.', and 'pp.'. There are also some crossed-out annotations.

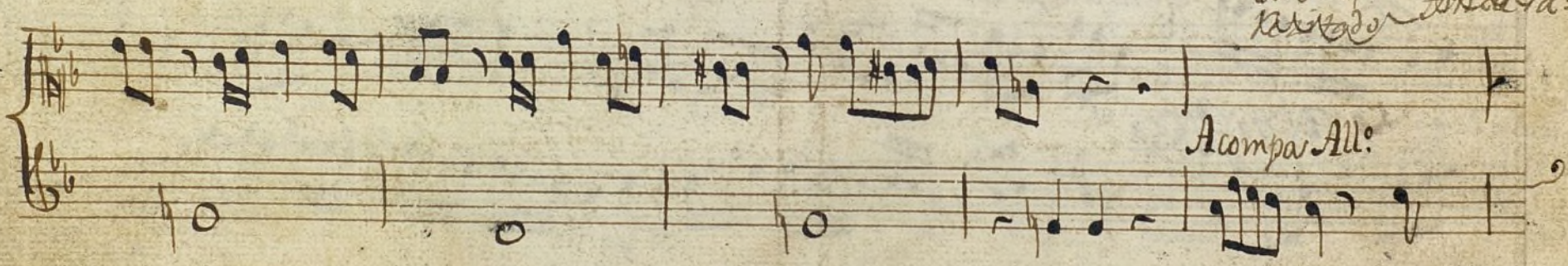
Volunt.º al vez do

Rez.do. *Nosolo atanto.*



variar
ritardo *And.te* *Allegro*

Acompa. All.



Ayuntamiento *Fine*

~~No~~ se dize esto:

Contravaxo dela Comedia El Domine Lucas *M/M*

1212
1707
0069

A solo.

(no)

Andantino.

Aora que avolas.

Handwritten musical score for Contravaxo. The score consists of six staves of music. 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 single melodic line. The second staff includes dynamic markings such as *ff* and *p*. The third staff features a *ff* marking and a *p* marking. The fourth staff includes a *p* marking. The fifth staff has a *ss* marking and a *p* marking. The sixth staff concludes with a double bar line and the text "Ja vez y no may".

Ja vez y no may

Volúp^{to}

Arlo. Allegro non Molto.

Andantino. D. 3/4

Si se di ze

Si servia endran.

(no)

Mosé dice 2.ª Jornada.

Coplas Quezzer.

All: nono

Comopensamto

no

sta 3^{ve} vez. a la seña! *se* *p^o* *se*
All: *Voz Ven. Sive dice.*

Si *se* *All:*
2^{da} vez por y sig^o

No se dice. *3^a Jornada.*

2^o entono despues par^{do}
En el dicho dia.
Si

A solo. No.
All: nonp.
D: b

Ojos eran. fe. p.
D: b

Si

Baxa

A4: No
All: D: b

Ven. Vento. Verso.
D: b

U. S. M. A. S. M. A. L.
Ayuntamiento de Madrid

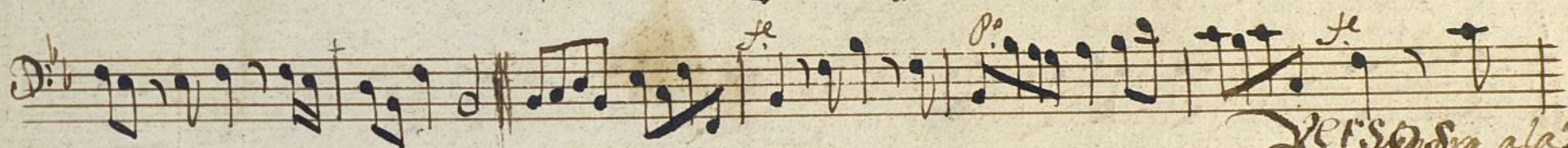
4 D. C.

lo ya A.
All.^o



Ven.

Coplas ~~de~~ desde aqui.



Verso ~~de~~ a la 2^a vez
alcalcearon



al ~~pa~~ y sigue



Volúp^o al Verdo

Rez.do.

Nosolo.

Sostenido.

no ay mas vez
sea cabo todo

Acompa. All^o

ff.

p.

ff.

p.

ff.

Acomp^{to} de la Comedia El Domine Lucas 1747.

A solo
Andantino

~~veo~~ veoize esto

NO!

Aora que asolas.

Handwritten musical score for guitar and voice. The score is written on six staves. The first staff is the vocal line, starting with the lyrics "veoize esto" (partially crossed out), "NO!", and "Aora que asolas." The vocal line includes performance markings such as "voz" and "p". The following five staves are the guitar accompaniment, featuring various musical notations including chords, arpeggios, and dynamics like "p" and "f".

La vez ynomas
Volvi.

Asolo. Allegro non molto *esto se dice*

Andantino *servia en Oran*

This section contains two staves of handwritten musical notation. The first staff is for the vocal line, starting with the tempo marking 'Allegro non molto' and the lyrics 'esto se dice'. It includes dynamic markings such as 'p' and 'f'. The second staff is for the piano accompaniment, with the lyrics 'servia en Oran' written above it. The music is in a minor key and 3/4 time. The paper shows signs of age and wear.

2^a Jornada

Coplas *de Vezes* ~~esto se dice~~ *esto se dice*

All.^o non p. *Como pensamto*

verso y abeyante

This section features two staves of handwritten musical notation. The first staff is for the vocal line, with the tempo marking 'All.^o non p.' and the lyrics 'Como pensamto'. It includes dynamic markings like 'p' and 'f'. The second staff is for the piano accompaniment, with the lyrics 'esto se dice' written above it. The music is in a minor key and 3/4 time. The paper is significantly damaged at the bottom edge.

A solo No
Allo nonp. *to* *3/4*
Olor eran fe. po
f *po*

Baxa

A4.º *Allo* *Si* *vo*
Ven *Antomelo* *va* *Libero*

OPASOT y D. G.

A solo y a 4^{ta}.

All^o.

Ven

va

Coplas 2^{as} Vezes desde aqui

va

po

fe

po

fe

po

a los Parr.^{os} y Versos Separa a la 2^a vez.

va

ay Versos

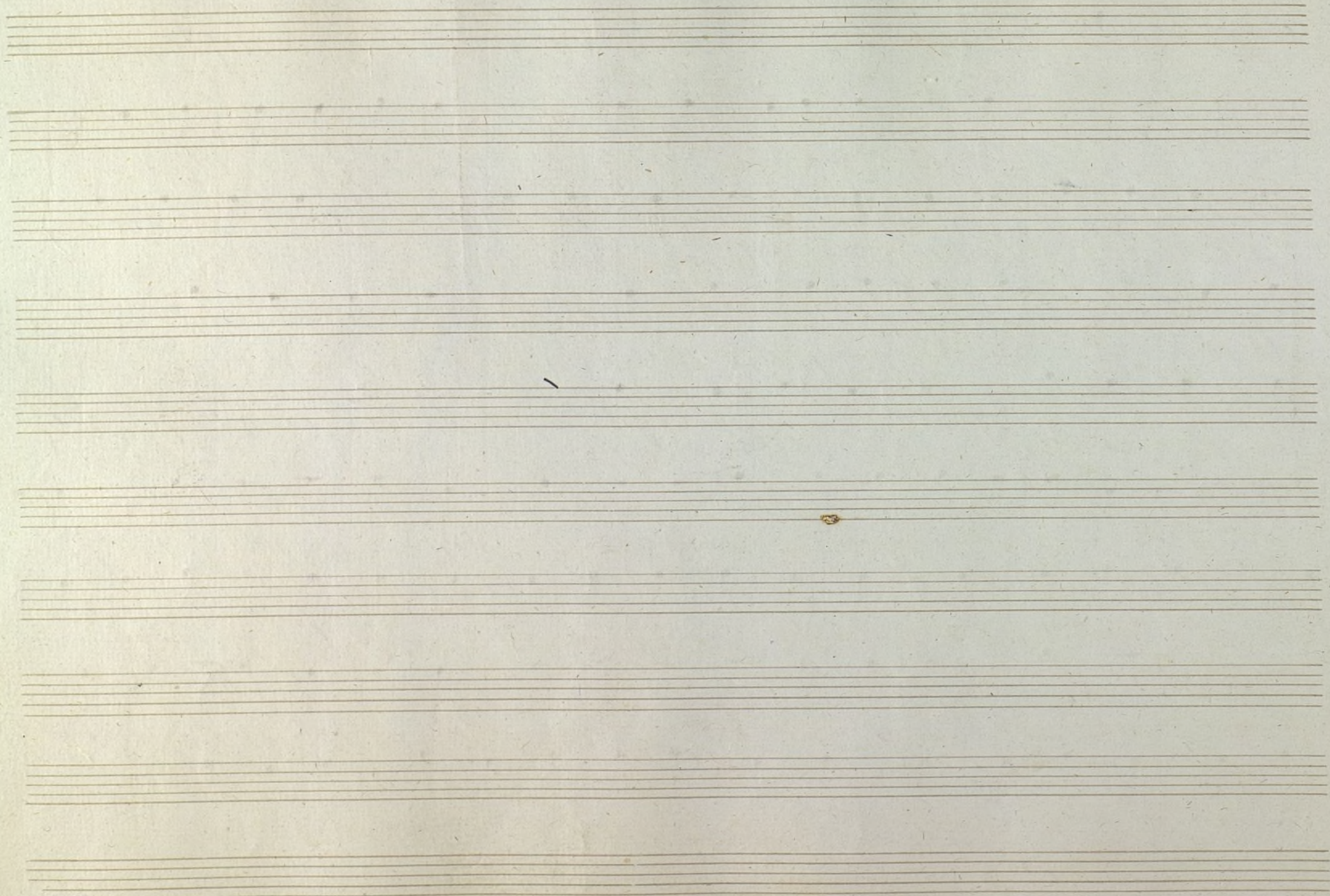
Volupto al vez do

Rez. *do*
Nosolo
Sostenido

Vivo
Acompas All.
po

*nomas Rezido
sea ca bo todo*

Fine.



Ayuntamiento de Madrid

3.^a Vuelto U Domine Lucas

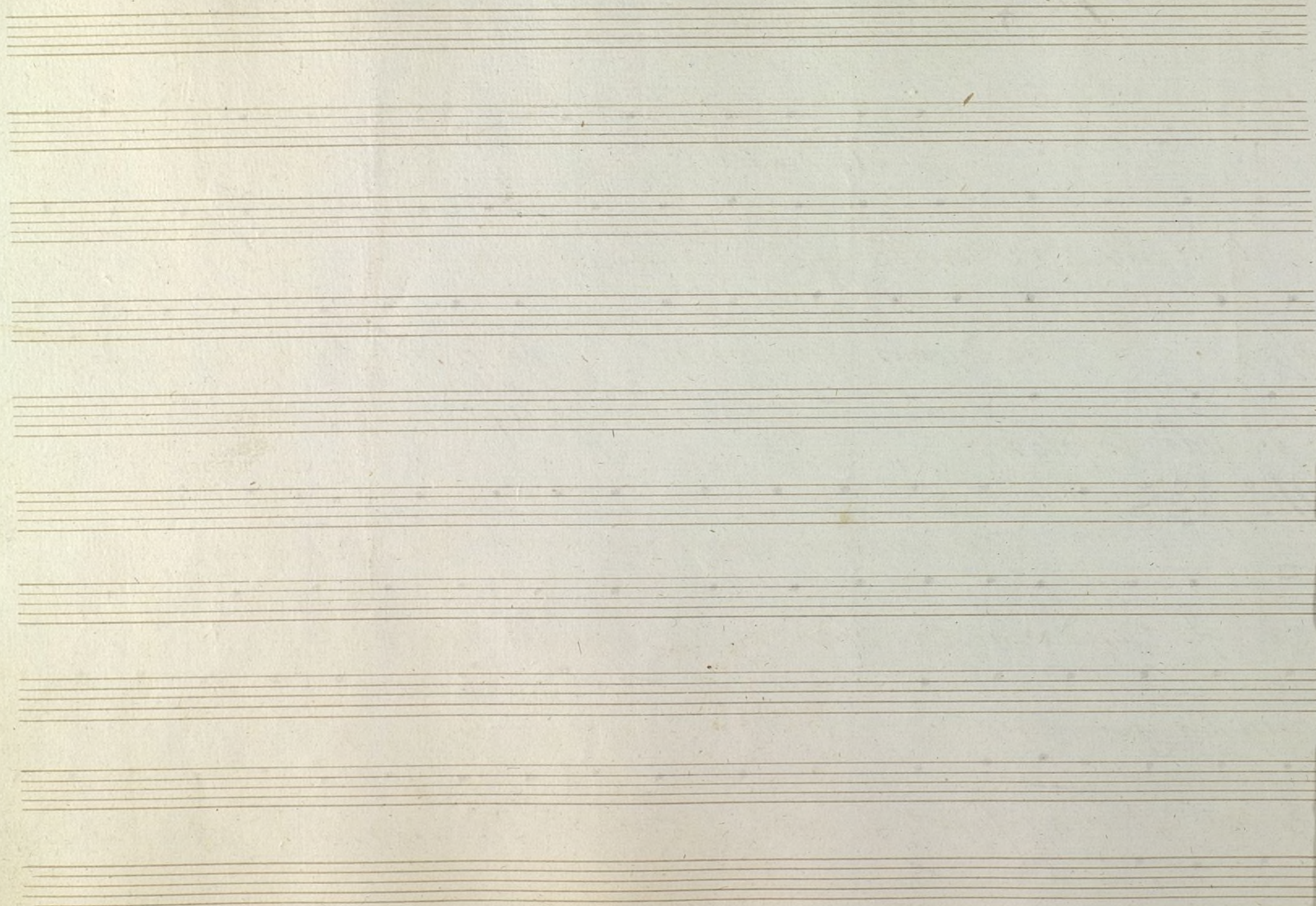
Fpte. 2.^o

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

En el dicho dia el dicho se toma
al dicho pasante ya la dicha novia la dicha sea-
plauda de dichas personas en los dichos versos de las
dichas coplas Versos y Repite

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

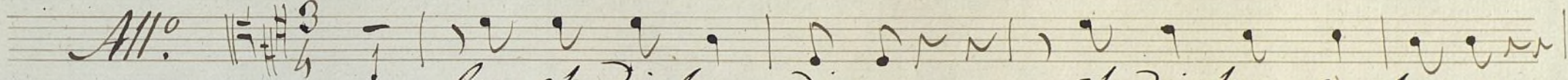
Ven sagrado hime neo ven y ven muy a pri-
sa q. tardar a esta boda es mucha grose ri-a es-
mucha grose ri a Versos $\frac{2}{4}$ ven ven ven por tu vida a las
bodas del mas fuerte hidalgo q. bebe q. Vorra q. pace en Cas-
ti-lla

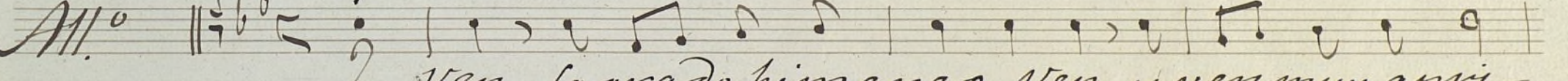


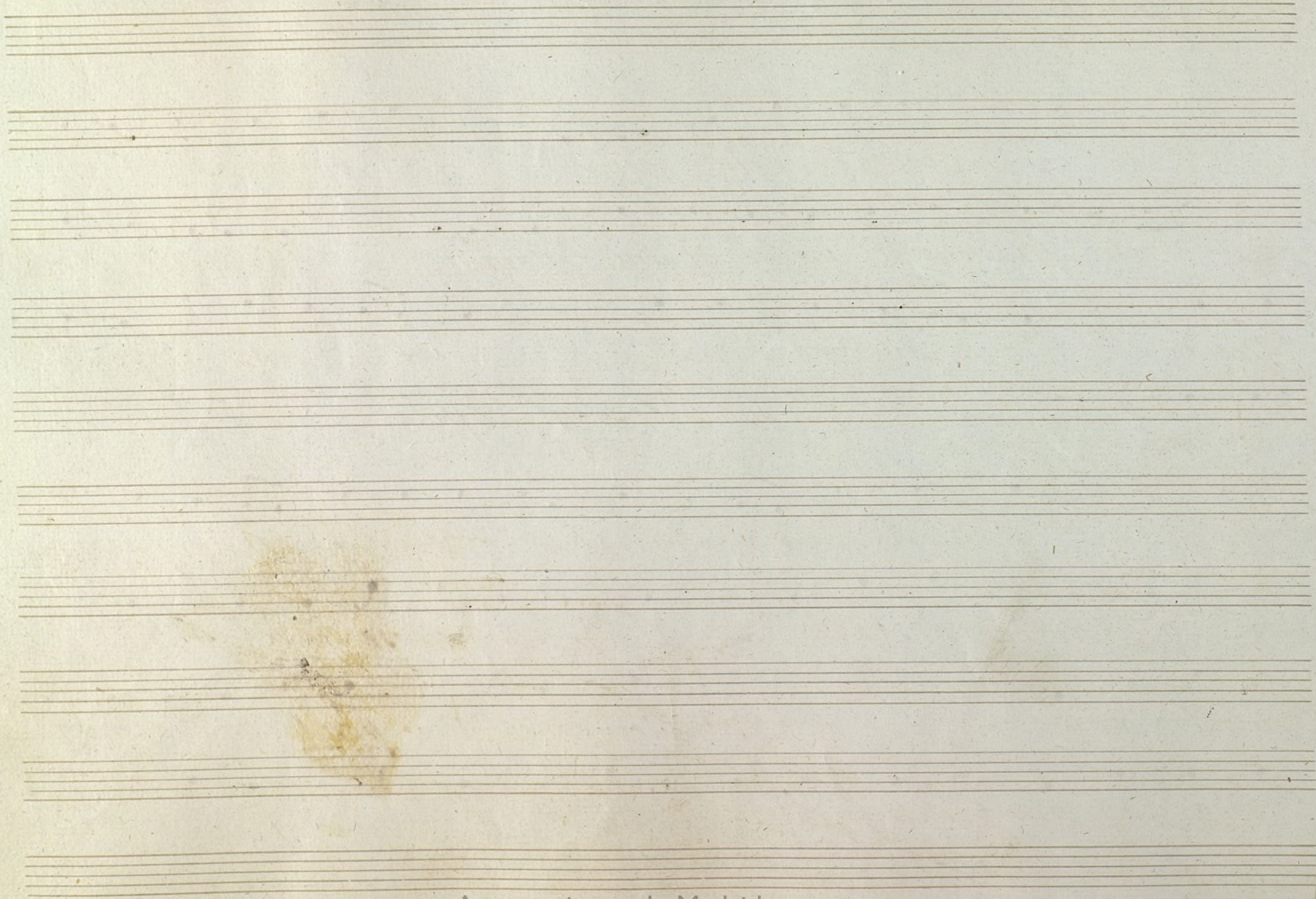
Ayuntamiento de Madrid

3.^{er} Vltto. El Domine Lucas.

Tenor. 1.^o

All.^o 
En el dicho dia el dicho se toma
al dicho pasante ya la dicha Novia la dicha sea-
plauda de dichas personas En los dichos versos de las
dichas coplas Versos y Vepite

All.^o 
2 Ven sagrado himeneo Ven y ven muy apri-
sa q. tardar a esta boda es- mucha groseria es-
mucha groseria Versos 2 Ven ven ven por tu vida a las
bodas del mas fuerte hidalgo q. bebe q. Vonca q. pace en las-
filla



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Acto 3.º El Domine Lucas

Tenor 2.º

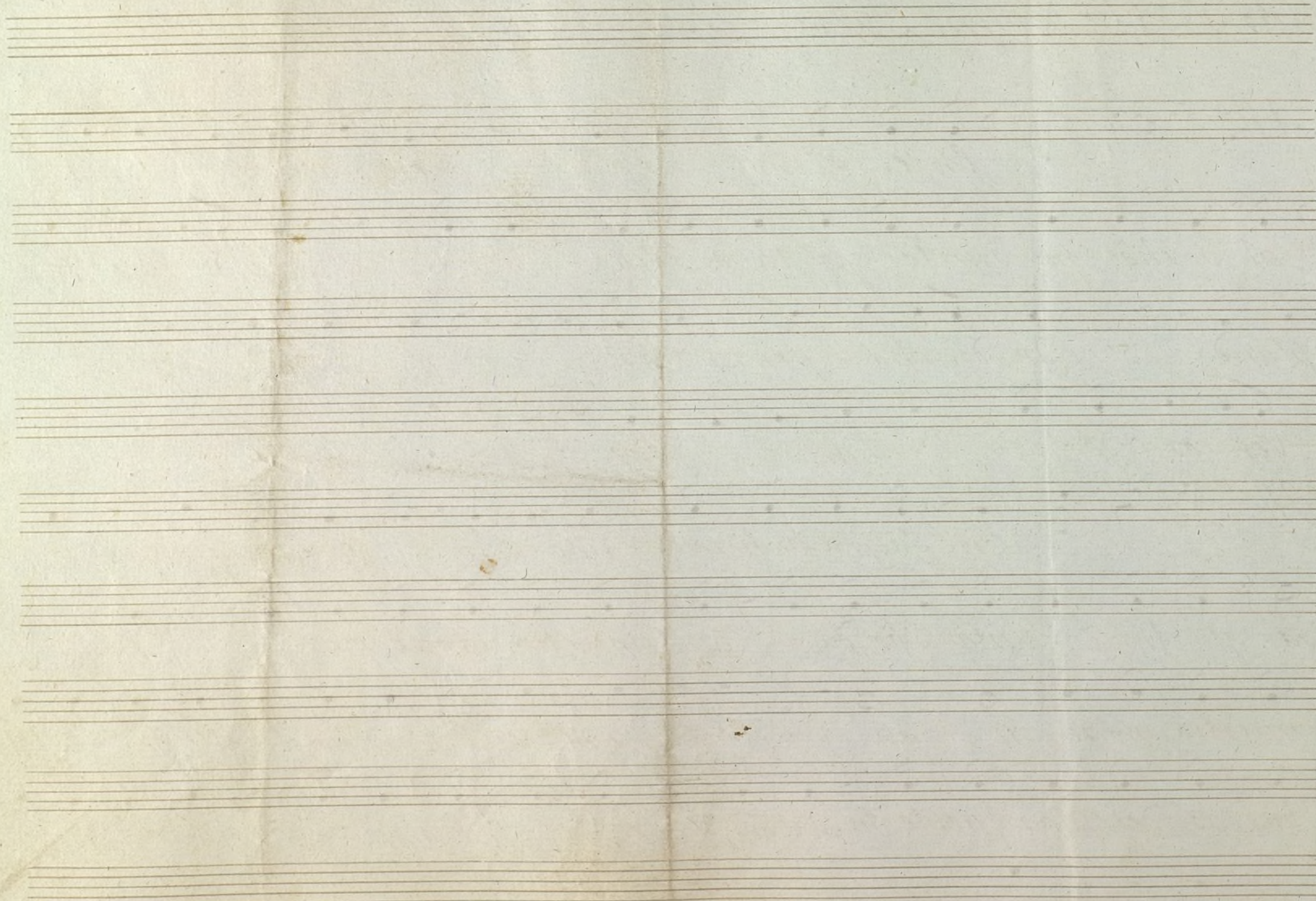
All.º $\frac{3}{4}$ $\text{F}\sharp\text{C}\sharp$

En el dicho dia el dicho se toma
 al dicho pasante ya la dicha novia la dicha se a-
 plauda de dichas personas en los dichos
 Versos de las dichas lo-
 plas

All.º $\frac{2}{2}$ $\text{F}\flat\text{C}\flat$

Ven Sagrado himeneo ven y ven muy a pri-
 sa q. tar dar esta boda es- mucha groseria es-
 mucha grose-
 ría *Versos* 2 ven ven ven por tu vida a las
 bodas del mas fuerte hi-dalgo q. be-be q. Vonca q. pace en cas-
 a

Fi llas



Ayuntamiento de Madrid

3.^{ra} Acto El Dominio Lucas

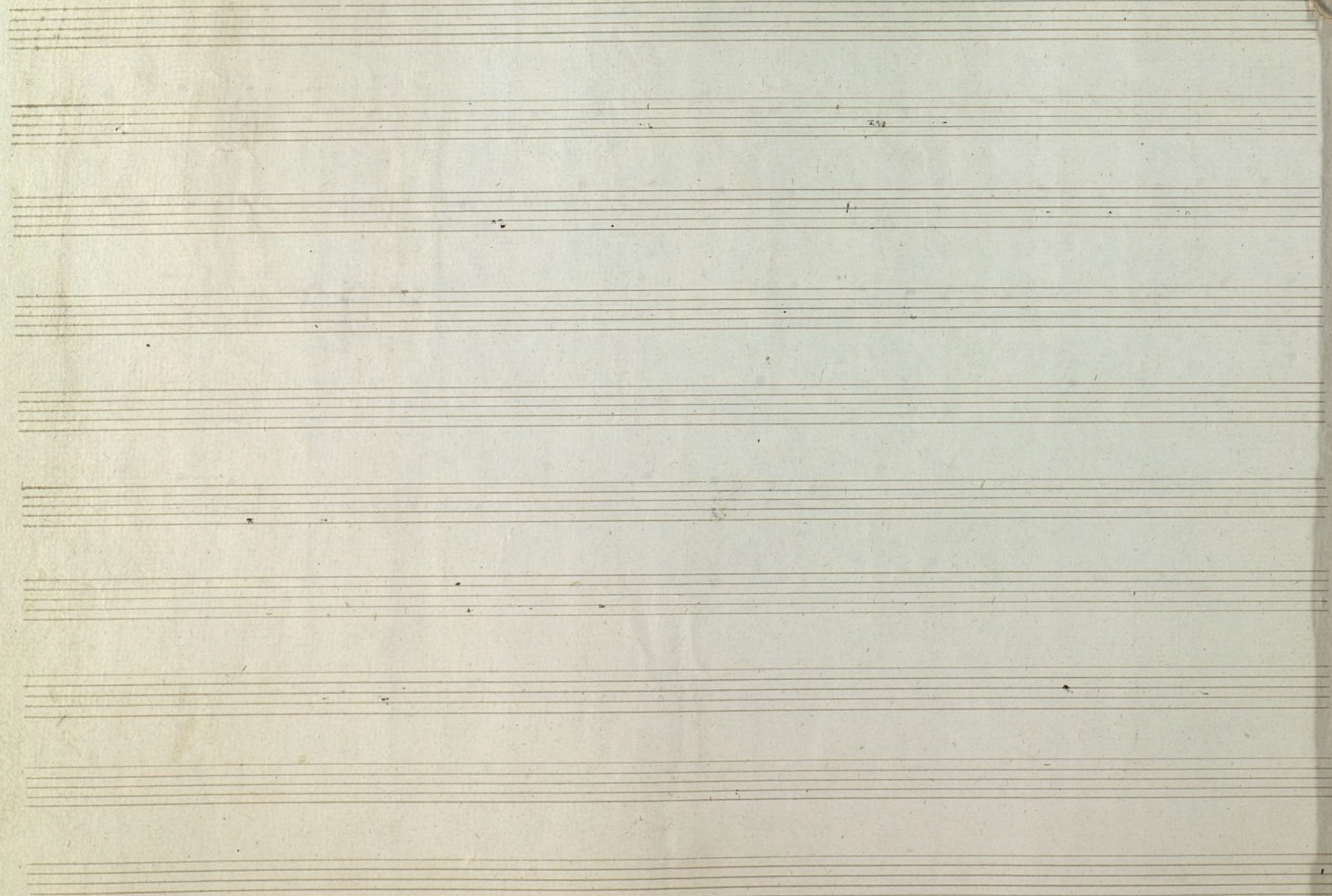
Bajo.

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

En el dicho dia el dicho se toma
 al dicho pante ya la dicha Novia la dicha sea-
 planda de dichas personas en los dichos
 versos de las dichas co-
 plas

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

Ven sa grado hime-
 neo ven y ven muy apri-
 sa q. dar a esta boda es mucha groseria es-
 mucha grose-
 ri-a Ven ven ven portu vida alas
 bodas del mas fuerte hidalgo q. bebe q. Nonca q. pace en cas-
 ti lla



Ayuntamiento de Madrid

Leg.^o 5.^o n.^o = 33.



Voz y bajo =
2 violines ^{part} dos leg
fagot = Acomp ⁷⁰ = y Contraba
sajo

MUS 25-15

15

Musica

25

De la Comedia ll.

En de Jori Nebra,
año 1747

(Vean parte de vidin 10)

Domine Lucas.

Vorhada 1^a

Copla

Servia en oran al Rey un es pa

Andantino.

ñol con dos lan - zas y con el Alma y la

vida a una ga - llarda Afri - ca - na

y con el alma y la vida a una ga -

llarda Afri - ca - na

2.^a Normada

Ven en ho ra fe - li - ce.

All.^o

de sen ga ño a - - - - - la que ño que no im -

porta que ye ras Siel do - lor es y - dio ma del Si -

len - - cio que no ymporta que ye - ras Siel do -

lor es y - dio ma del Si - len. - cio

Versas:

Amor ya tu mi vida y ras venganzas.

Allegro.

zelo lograr intentas buscas guarda-te corazón

hu ye hu ye.

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment line. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the lyrics 'hu ye hu ye.' written above the notes. Below the third system are two empty systems of staves. The tempo marking 'Allegro.' is written in the first system. The lyrics are in Spanish and appear to be from a song or opera.

3.^a Noctada

The musical score is written on ten staves. The first three staves are for the vocal parts, with the lyrics "En el dicho día el dicho se" written below them. The fourth staff is a basso continuo line, marked "All.^o". The fifth and sixth staves are for the vocal parts, with the lyrics "toma al dicho pa sante ya la dicha novia" written below them. The seventh and eighth staves are for the vocal parts, with the lyrics "toma al dicho pa sante ya la dicha novia" written below them. The ninth and tenth staves are for the basso continuo line. The music is in 3/4 time and G major. The vocal parts are in soprano, alto, and tenor/bass registers. The basso continuo line is in the right hand. The lyrics are written in a cursive hand.

En el dicho día el dicho se

En el dicho día el dicho se

All.^o

toma al dicho pa sante ya la dicha novia

toma al dicho pa sante ya la dicha novia

la di cha sea plauda de di chas per sonas

la di cha sea plauda de di chas per sonas

en los di chos ver sos de las di chas co - plas

en los di chos versos de las di chas co - plas

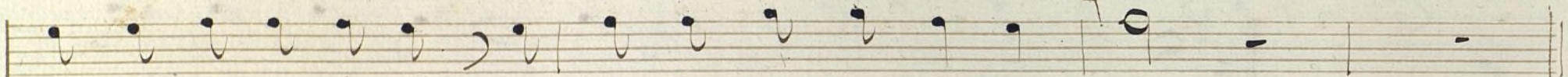
Verso
y Repetición

Coro

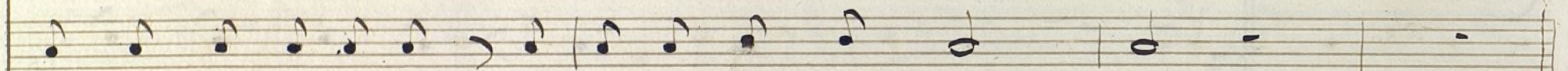
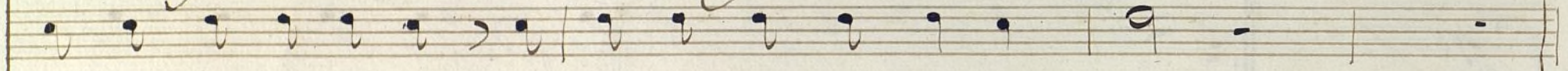
Ven Sa gra do Ni me -
 Ven Sa gra do Ni me -

All.^o

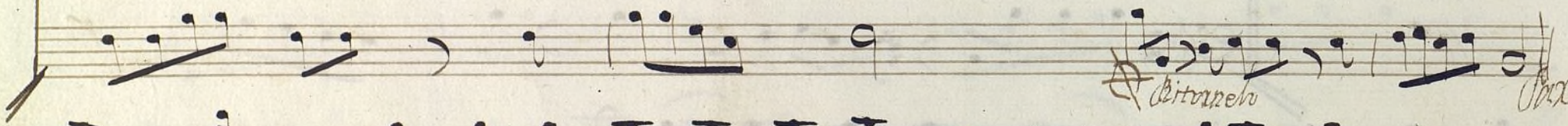
ne o ven, y ven muy a pri - sa que tardar a esta boda es -
 ne o ven y ven muy a pri - sa que tardar a esta boda es -



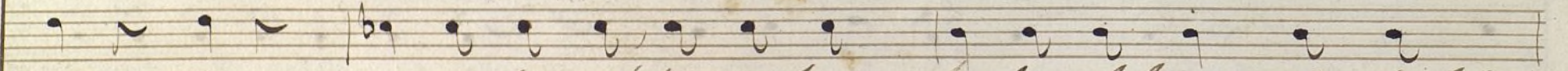
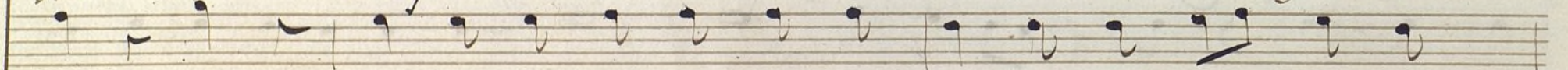
mucha groseria es mucha grose ri - - - a



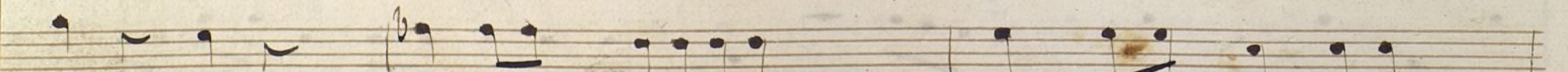
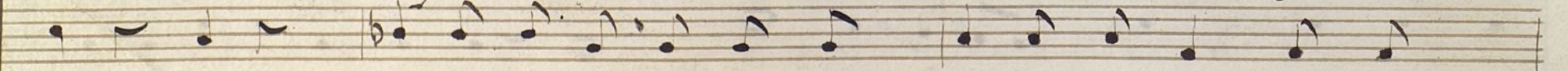
mucha groseria es mucha grose - ri - a

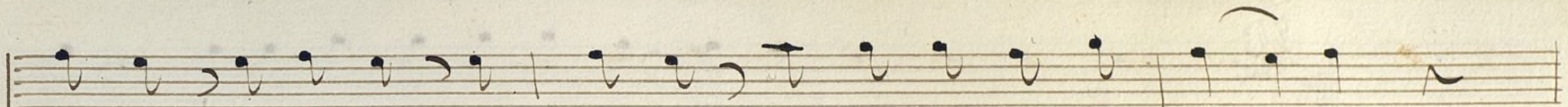


Ven Ven ven por tu vida a las bodas del mas fuerte hi -

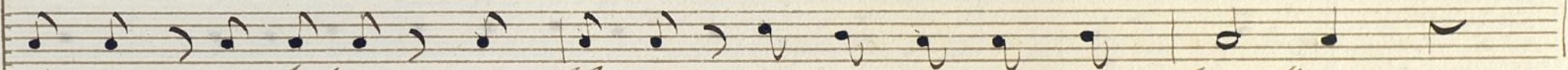
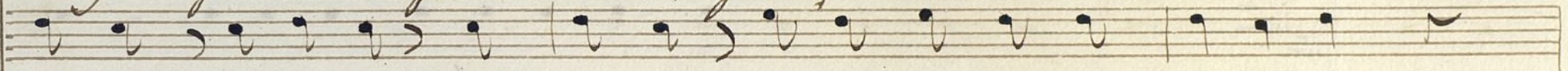


ven ven ven por tu vida a las bodas del mas fuerte hi -

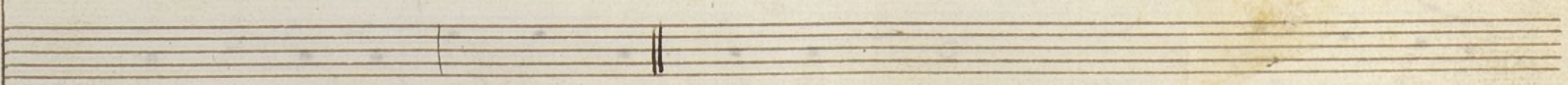
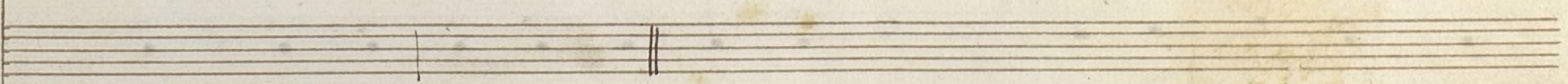
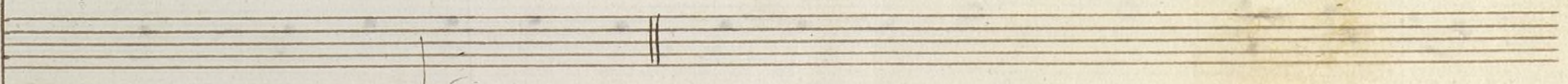
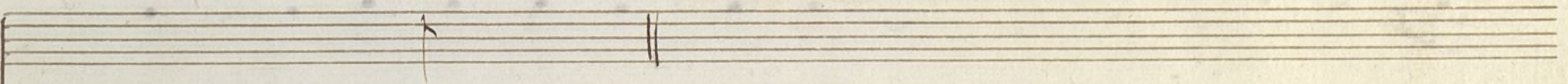
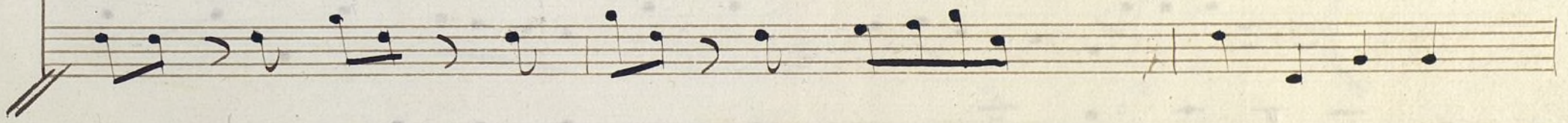




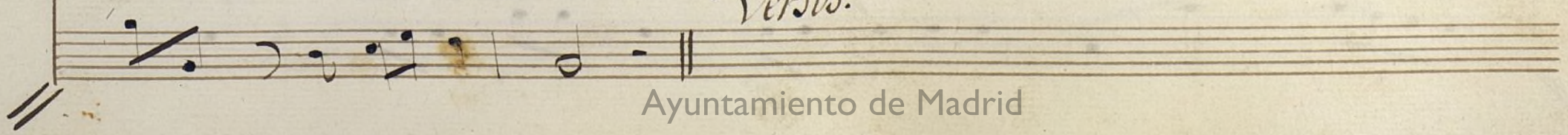
dalgo que bebe. que Vonca, que pace en Cas ti - Ma



dalgo que bebe que Vonca que pace en Cas ti Ma



Versos.



Ven si grado hi me neo ven, y

ven muy a pri - sa que tar dar aco tas bu das es -

Ayuntamiento de Madrid

Desde aqui 2. veces Coplas

mucha gr se ria es mucha gr se - ri a

1.^a . . . Ven que no es quien es

2.^a . . . Ven que con Monta -

3.^a . . . su señori . . . a or -

pe ra nin gun hom bre de an si - na Sino V -
ne ses no no se hacen grose - ri - as y mia
de - na que con tu antor cha a - sis tas y

na hem bra que ca sa con un Sa ron chin chilla
Dio ses es pe ran los de aques - ta fa mi lia
basta que lo man de su se - ñor se ño ria

p Ayuntamiento de Madrid *f*

Si no Vna hembra q. ca sa con un Barón Chir chi - la
y nia Dioses es peran los de a que esta fa - mi - lia -
y bas ta que lo mande Su Se ñor Se ñori - - - a

Agui ay Versos y luego Sigue.

Ven, Ven, Ven por tu vida a las

bo dias del mas fuerte hi dalgo que bebe que ronca, que -

pace en Cas ti Ma

Sigue. Recit^{do}

Florencia

Rez. do

Sostenido

No solo a tanto asunto esta antorcha encen-

di da as qua de el sol a - brasa to do lo que y lu -

mi na si no ades cubrir vengo Don Pedro, las enigmas q. tu ho -

nor obs cu re - cen y tu fama marchi tan o culto ay en tu

casa quien troncar so li - ci ta de tus No bles y

de as las gene ro sas li neas *Allo* acompas

y quien del honor mi o a destruir as

pira a des tru - ir as pira la opi -

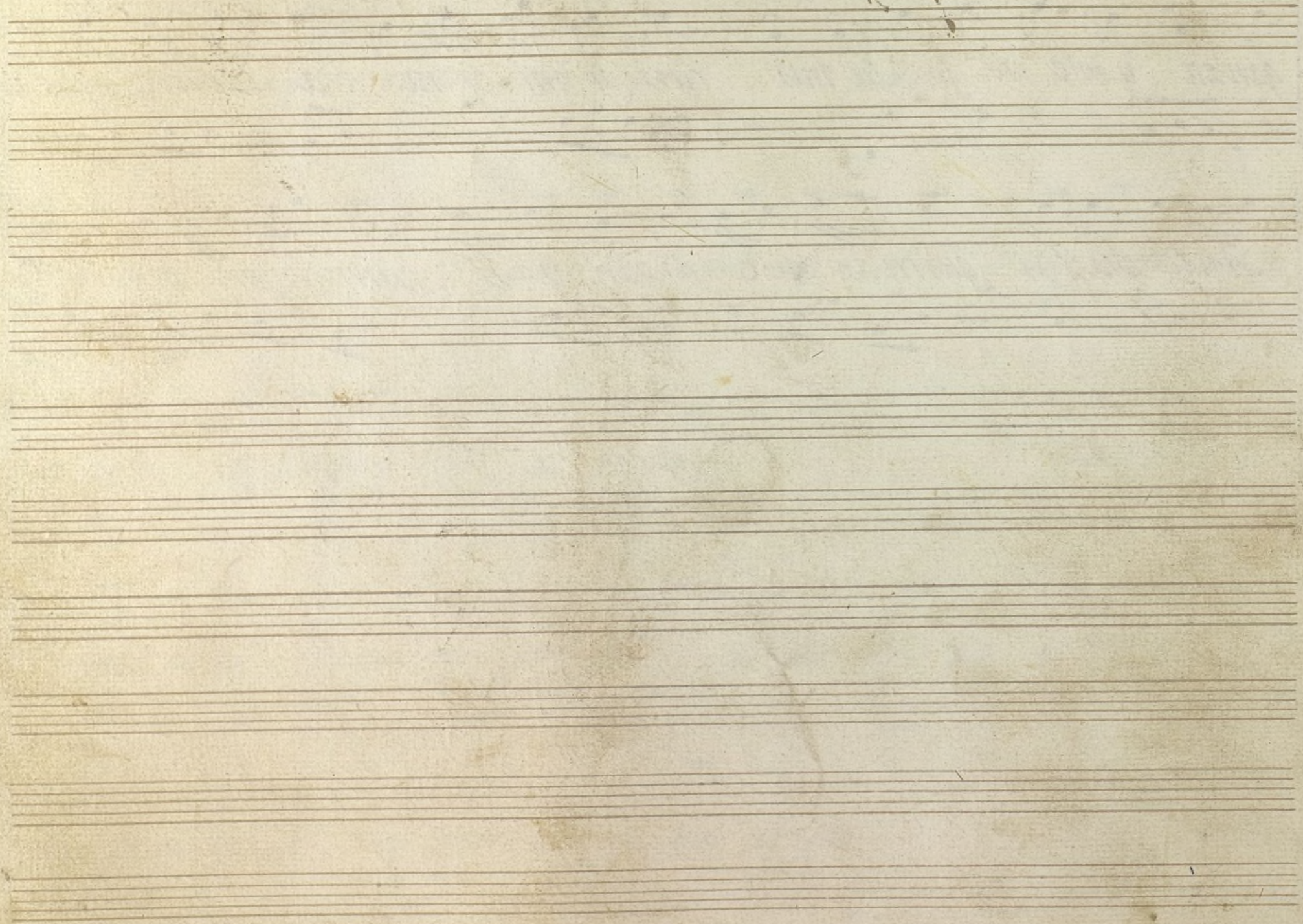
nion gene ro sa oy por ti de fen di da la opi -

on gene ro sa oy por ti de fen di da Fu ven -

ganza y me no fo su trai cion y mi y ra a lumbre aque esta
 Antorcha, y si quiendo me digan y si quiendo me digan.

The image shows a handwritten musical score on aged paper. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive hand. Below the first staff, the lyrics are written in Spanish. The second staff continues the melody. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

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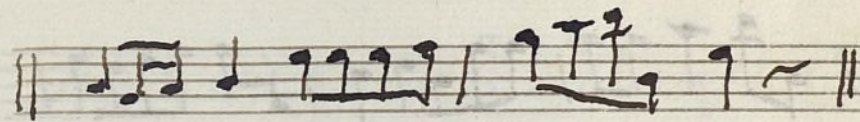


fagot.

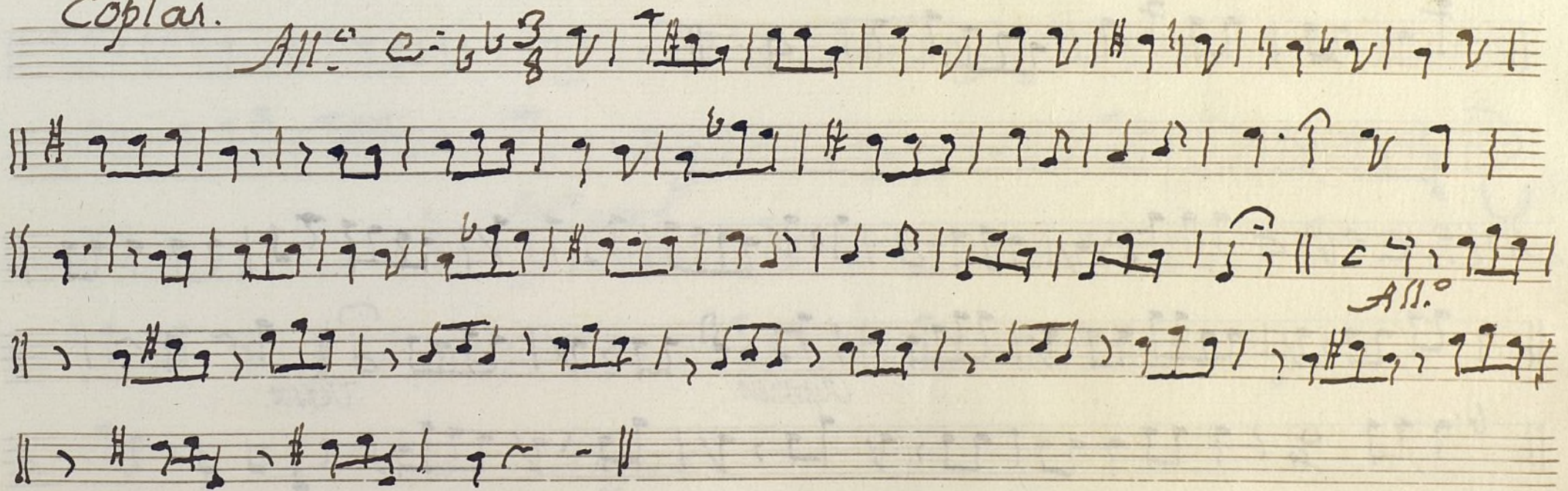


Comp. Com.ª el Domine Luca.

And.^{no} C:G 3/4

||  ||

Coplar.

All.^o 

3^a x^a ~~10~~ *Sedne*

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

S *Sedne*

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

Handwritten musical score on seven staves. The notation is a form of musical shorthand, possibly for guitar or lute, using letters and symbols on a five-line staff. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The fifth staff contains the instruction "alor Tarr" above and "Versor." below. The final staff concludes with "d. || Sique.".

Res^{do}

Sionnes

Handwritten musical notation on four staves. The first staff begins with the tempo marking "Allo." and a common time signature "C". The notation consists of rhythmic patterns and notes, characteristic of early manuscript notation. The first staff ends with a double bar line. The second staff begins with a repeat sign "||". The third and fourth staves continue the musical notation, with the fourth staff ending with a double bar line.

