

Leg.º 3A. N.º 27.

Leg.º Bk. N.º B.

MUS 100-10

Leg.º 2.º n.º 2

+

Pinpelle y Pico

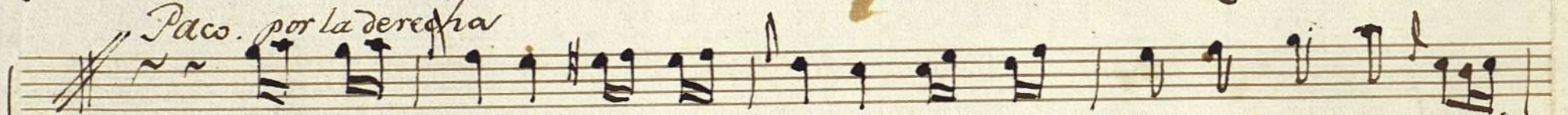
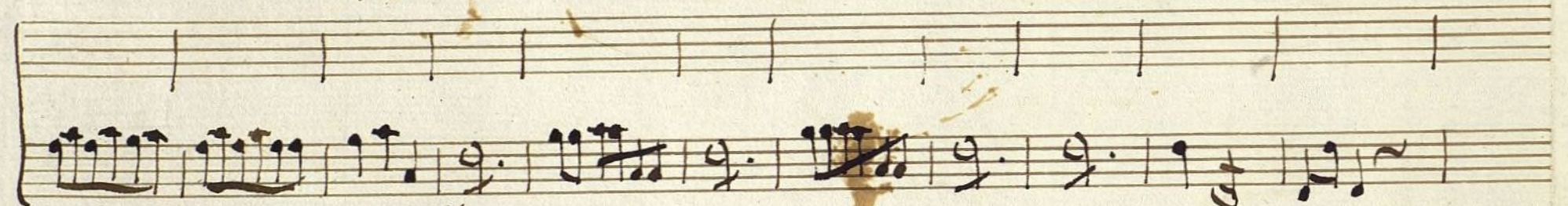
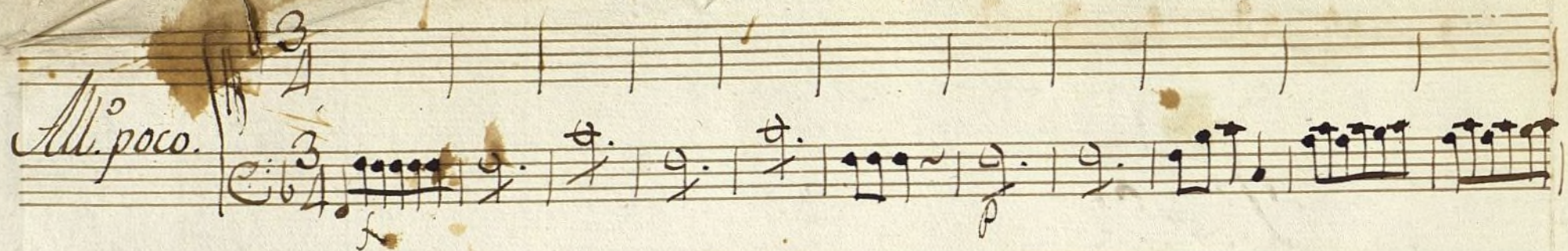
Con.<sup>a</sup> a duo.

2.

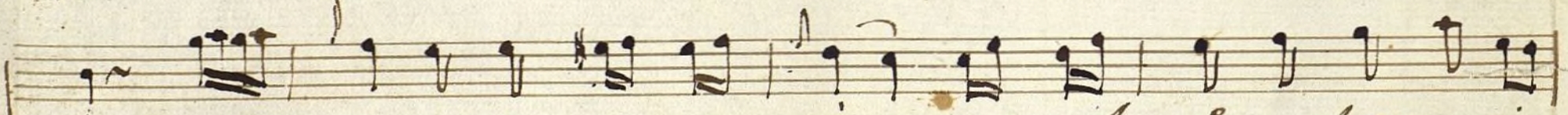
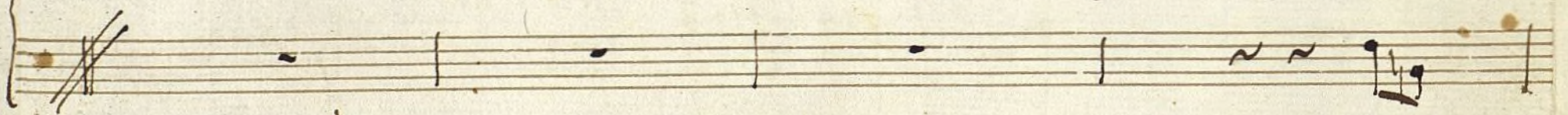
Al Desden.

De Laserna.





Si fa tigas y con go/as pasa el q<sup>e</sup> ama y es queri  
Mas e pensado una traza y vergarme solici



do q<sup>e</sup> penas no pasa ra aquel q<sup>e</sup> es aborre ci-  
to y al mismo tiempo lo grar sus amoro sos Cari-





do aquel amo infelices con tal des.  
nos sus y así advertido tratarla  
gracia q.<sup>e</sup> la q.<sup>e</sup> adoro se muestra ingrata ai de  
pienso con poco agrado con desden. fiero ai de  
mi q.<sup>e</sup> pesar tormento mas fuerte no es po sible hallar tormento mas.  
mi q.<sup>e</sup> temor ocupa el tal  
lance mi constante amor o cupa el tal.



fuerte mas fuerte no es posi ble hallar tormento mas  
lance el tal lance mi constante amor O cupa el tal

fuerte mas fuerte no es posible hallar no es posible ha  
lance el tal lance mi Constante amor mi Constante a

llar.  
mor.

Allegro

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in a cursive hand and consists of several staves. The first two staves contain lyrics in Spanish. The third staff has a double bar line and a diagonal slash, indicating a section change. The fourth staff begins with the word 'Allegro'. The fifth staff has a double bar line and a diagonal slash. The sixth staff begins with the word 'Allegro'. The paper is yellowed with age and has some staining.



2/4

*Pulpillo*

si un alve dño libre dis fruta el alma dis .

(Paco) el que sufre desprecios de ve al instante de

si un alve dño libre si un

el que sufre desprecios el



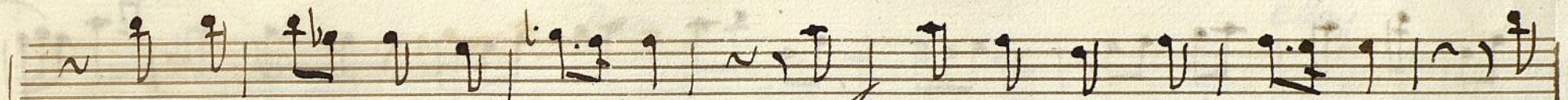
libre disfruta el alma  
deve al instante deve

dis mal hace la q.<sup>a</sup> entrega  
deve poner sus esperanzas

tan noble alaja — tan  
en otra parte en

The musical score is written on a system of five staves. The first staff contains a complex melodic line with many beamed notes. The second staff has a simpler melody. The third staff features a more complex line with some accidentals. The fourth staff has a melody with some rests. The fifth staff has a melody with some rests. The lyrics are written in a cursive hand below the staves. The paper is aged and has some staining.

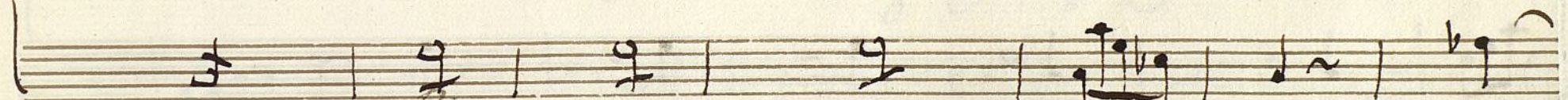




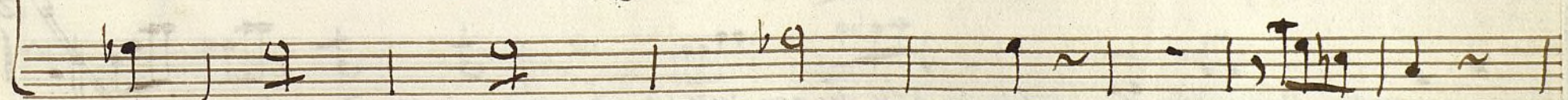
finge el hombre humildades ostenta rendimientos y  
mal aya amen el hombre que quiere aborrecido pues




nadie es mas afable quando es amante tierno y nadie es.  
puede de otra Dama querer y ser querido pues puede




mas afable quando es amante tierno mas si a  
de otra Dama querer y ser que rido de ellos -








caso consigue lo que de sea lo  
 trando ala ingrata q.<sup>e</sup> le des deña que




Combierte los agra dos com  
 q.<sup>e</sup> si ella le abo rrese que



grados en aspe reza en  
 otra le aprecia otra

*Allegro*



(ella) que alegre benis d.<sup>no</sup> Juan: (el) perdonad mi inadvertencia  
 que ocupado el pensam.<sup>to</sup> estaba en nuevas ydeas  
 y sin advertir llegué senora a vtra presençia sin su amor ni su fuerza  
 ella. que extraño es que no me nombra  
 Cui me hace novedad verle con indiferencia  
 mas q.<sup>e</sup> se me da ami de eso desmole consu temas

*Parola*



*Allo* *Poco* *ella*

De q.<sup>e</sup> trata aquese Libro trata  
 ella: abeis bariado de genio el. y de e

de hombres porfi ados *el* aung.<sup>e</sup> algun tiempo lo e sido ya cre  
 llo contento me hallo (ella) bien digo yo q.<sup>e</sup> los hombres solo ha

o estarè bo rrado ya *ella* y de.  
 llan gusto en lo vario solo (el) me a can

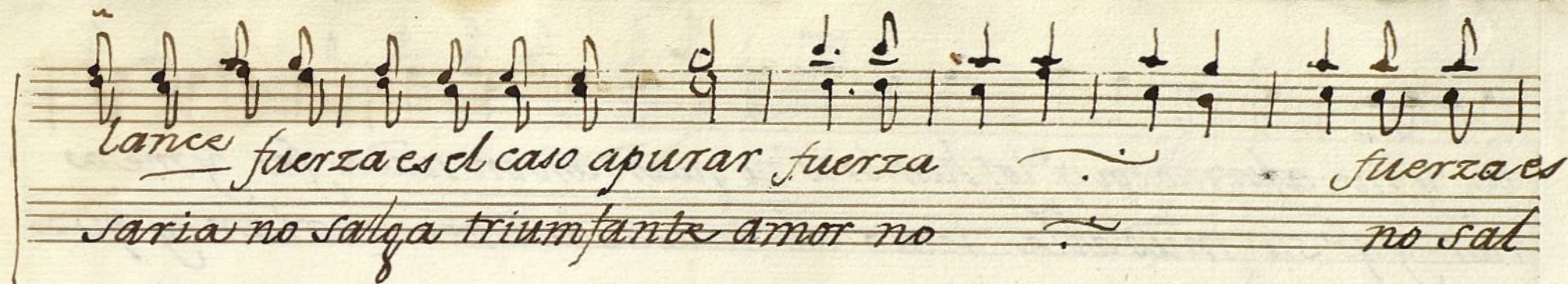


*el*  
q.<sup>e</sup> habla a quese buestro este habla de desen gaños *ella* y os aco-  
sado la firmeza *ella* con ella se vence al cabo (et) pero

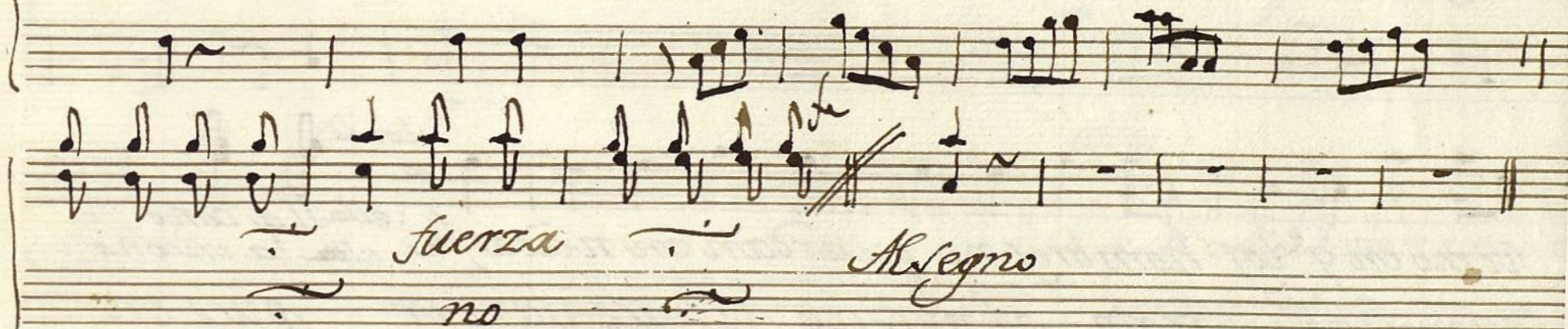
*el*  
moda ese estilo todo mi gusto en el hallo *los 2*  
suele ser despues de sufrir dos mil trabajos *el.* ya pa  
*ella.* no se  
*el.* muere in  
*ella.* que pe

rece q.<sup>e</sup> lo siente amor tu amparo me da mas metido yo en el.  
por q.<sup>e</sup> estraña el pecho el ver que tan tibio está mas metida ya en el  
grata pues me matas lora fiera tu rigor la constancia es nece-  
na es esta q.<sup>e</sup> paso q.<sup>e</sup> no table confusion la

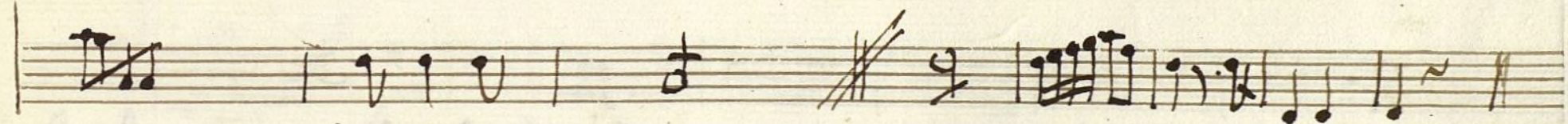
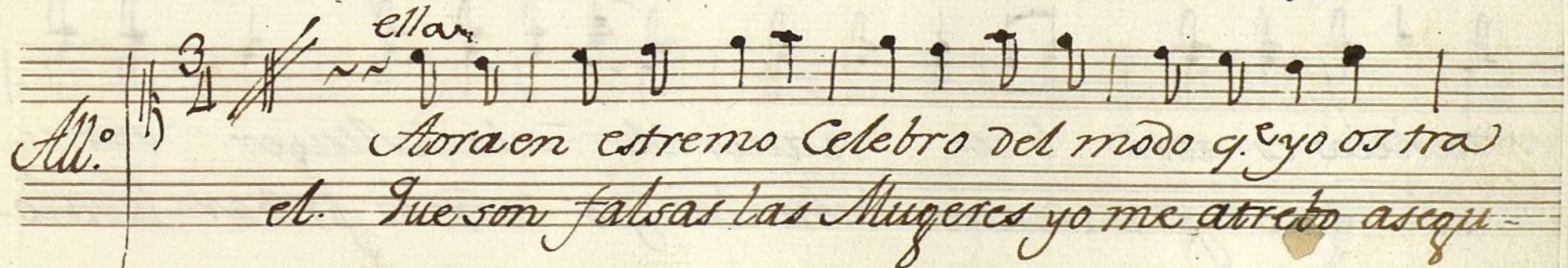




*lance fuerza es el caso apurar fuerza*  
*saria no salga triunfante amor no* *fuerza es* *no sal*



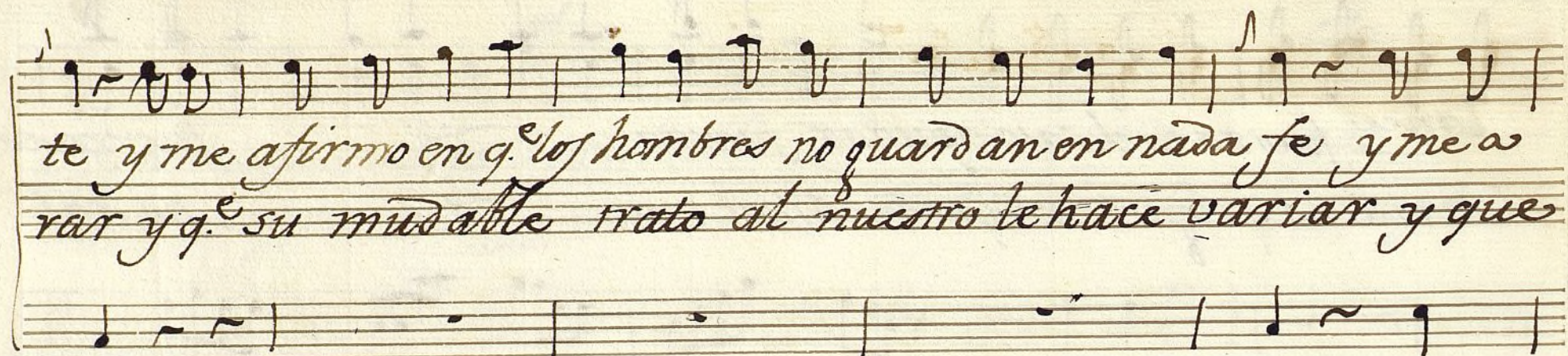
*fuerza* *no* *Allegro*

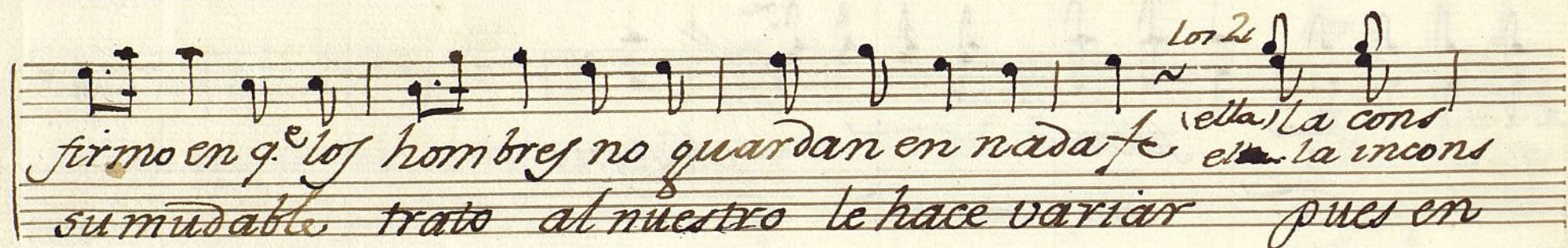
*ella*  
*Al. Ahora en extremo Celebro del modo q. yo os tra*  
*el. Que son falsas las Mujeres yo me atrevo asequi-*



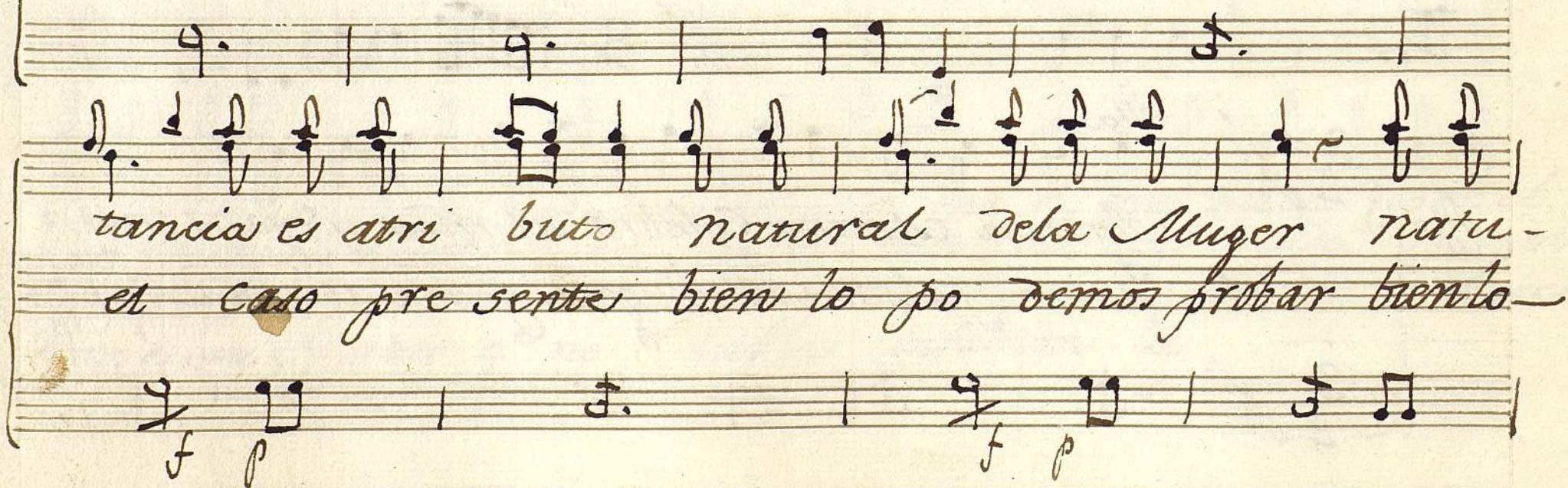




te y me afirmo en q.<sup>o</sup> los hombres no guardan en nada fe y me a-  
 rar y q.<sup>o</sup> su mudable trato al nuestro le hace variar y que



firmino en q.<sup>o</sup> los hombres no guardan en nada fe <sup>los 2.</sup> ella la cons  
 su mudable trato al nuestro le hace variar ~~ella~~ la incons pues en



tancia es atri buto natural dela Mujer natu-  
 el caso pre sente bien lo po demos probar bien lo-



*ral* *natural* *Allegro*  
*bien*

*All.<sup>o</sup>* *ella*  
*La Mudanza en casa*  
*Advertiendo tu mu-*

*f*  
*todos la* *es un vicio perma-*  
*danza ad* *un desengaño co-*



ella

Aunque una Dama sea ingrata      aung.<sup>e</sup> u  
Dime claro sie triunfado      dime

na

al fin a tendirse      viene al fin  
y si      constante me quieres y si

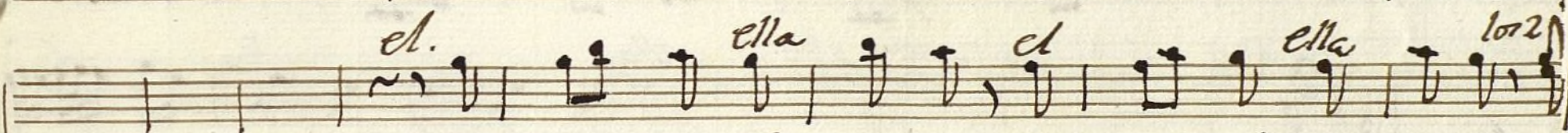
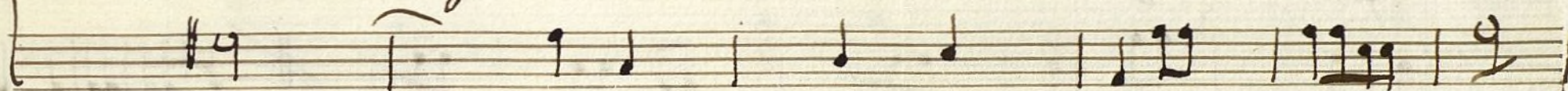
el.

mas suele ser quando el hombre aung.<sup>e</sup>  
quando no salis triunfantes de los

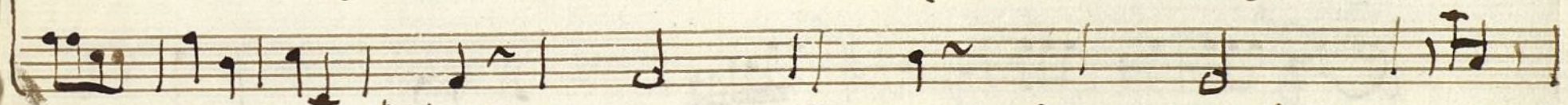




Ua quiera no quiere aunque  
hombres las Mujeres de los



que gusto q<sup>e</sup> xavia que gloria que pena el  
(ella) soi tuya (el) te adoro me estimas te aprecio y-



alma esta llena de un notable ardor al ver su mudanza  
sepan que es necio el q<sup>e</sup> huye de amor pues al cabo siempre





*el* { muero de dolor muero  
vive el corazon vive  
triumfa su rigor triumpho

*Allegro*

*Alleg.<sup>to</sup>* *ella*  
tanto como primero  
(el) dulce prenda adorada

te aborre cia tan to mas te ido  
mi afecto grato oy re cia mi



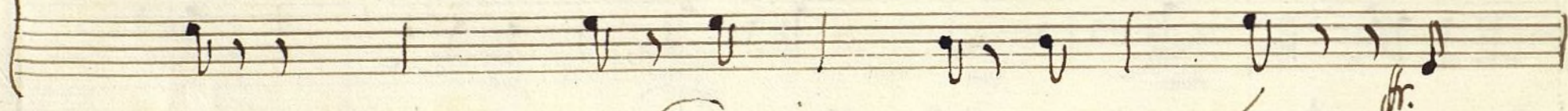
la ro prenda querida tanto mas te ido latro yo  
vi da en olo causto oy re cive mi vida yo

le ole prenda querida  
le o le en olocausto

pues mis de seos se ci fran en g.<sup>e</sup> se  
por que consigas el pre mio con tu ma



as solo mi dueño se ci fran en que seas yole o -  
no de mis fatigas y ten ga fin el caso yole o



le solo mi dueño  
le con seguidillas

*Allegro.*



*All.*

Con sus tí ranos



A handwritten musical score on aged, slightly stained paper. The score is written in a cursive, 18th-century style. It consists of eight staves of music. The first two staves are for a vocal line, with lyrics written below them. The next two staves are for a keyboard accompaniment, with lyrics written below them. The final two staves are for a vocal line, with lyrics written below them. The lyrics are in Spanish and describe Cupid's actions. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The paper shows signs of age, including discoloration and some staining.

*dardos* *Cu pido intenta* *Cu pido intenta*

*Con sus tiranos dardos* *Cupido in* *ten ta he*

*de Clori bella*

*rir el casto pecho* *herir el casto* *pecho*



de clo ri bella

De Clori inten be la herir el casto pe cho  
y con el dar do se yere desai da da

de Clori bella de la blanca mano la



prepara el arco  
viendolo erido

pone la flecha  
buelve amorosa

mas compa  
y dulce

siba

llegando aberla

sorprendido las ar

mente

entrambos lloran

ya unq. el su saña cul

mas trastorna en tie

rra tras

pa fi no la ado

ra fino



ella irri tada mira su riesgo y las le  
pero el Dios ciego con falsa risa buelve a mi  
vanta luego al momento y las le vanta  
rarlos y asi se explica buelve a mirarlos  
luego al momento  
y asi se explica

The image shows a handwritten musical score on aged paper. It consists of seven staves of music. The first six staves have lyrics written below them in a cursive hand. The lyrics are in Spanish and appear to be a religious or dramatic text. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is slightly discolored and shows signs of age.



Mas aun que se dis pone Con tra cu  
quien vengar se pre tende — del Dios Cu—

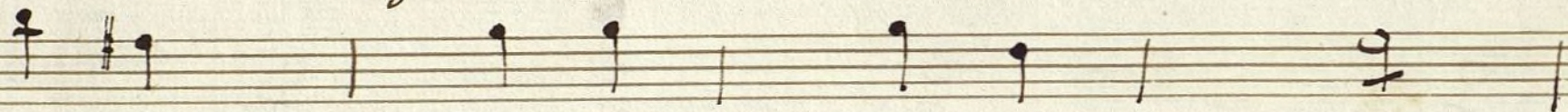
pido — Contra mas aunque  
pido del en su mis  
quien vengar—

se dis pone Contra Cu pi do tras  
~~ma von gan za~~ del Dios Cu pi do en—  
se pre tende

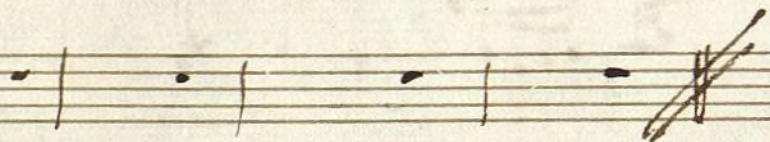
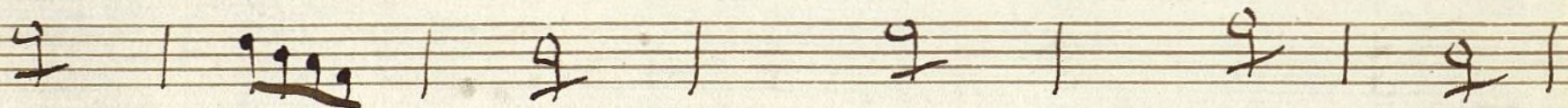




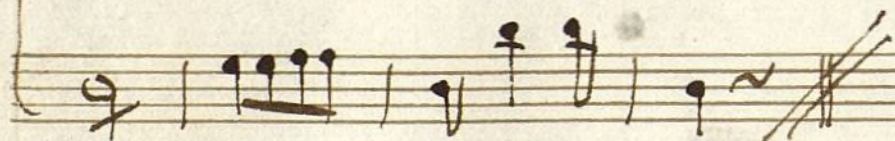
pasa afeli sardo tras  
su misma Venganza en



errando el tiro — e rran do el tiro —  
halla el castigo — ha lla el cas tigo —



*Allegro*





Ayuntamiento de Madrid

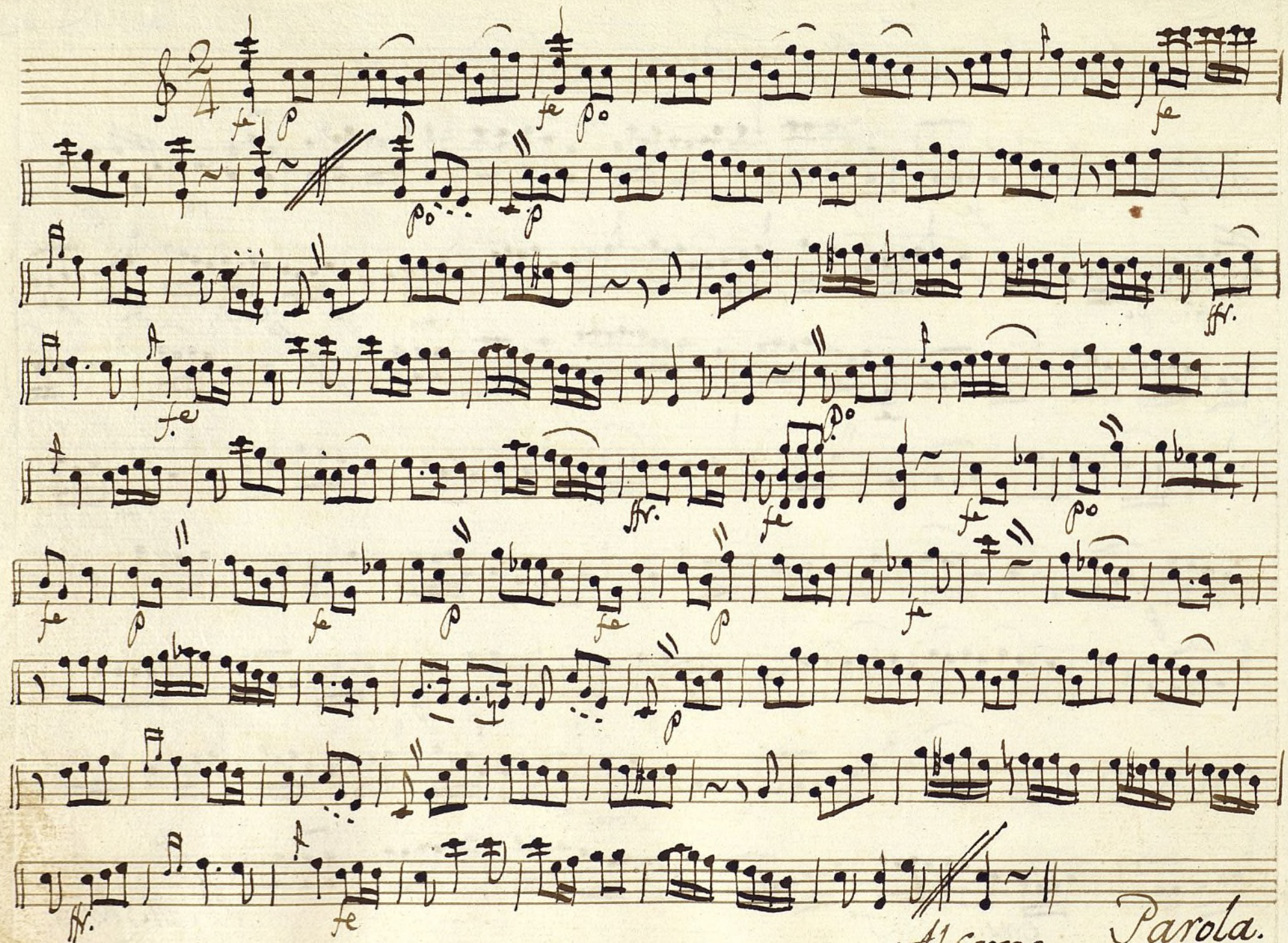












*Allegro Parola.*



A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'All.', 'Allegro', 'f', 'p', and 'cres.'. The score is written in a cursive, historical style. The first staff begins with 'All.' and a treble clef. The second staff has a 'f' marking. The third staff has a 'p' marking. The fourth staff has a 'cres.' marking. The fifth staff has a 'f' marking. The sixth staff has a 'p' marking. The seventh staff has a 'f' marking. The eighth staff has a 'p' marking. The ninth staff has a 'f' marking. The tenth staff has a 'p' marking. The score concludes with a double bar line and a 'p' marking.





*Allegro.*

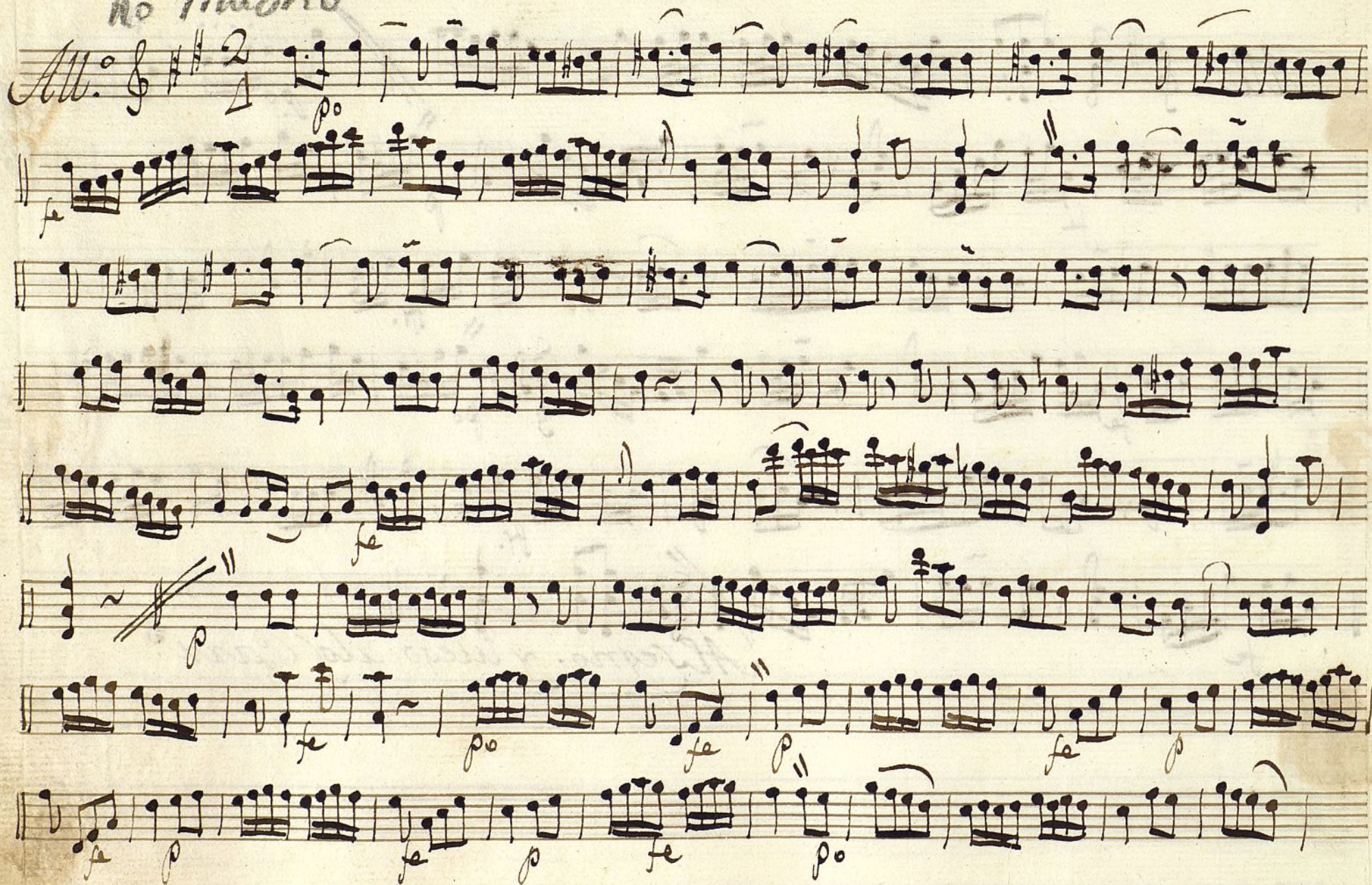


*Alleg.*  $\text{to } \frac{3}{8}$   $\text{8}$

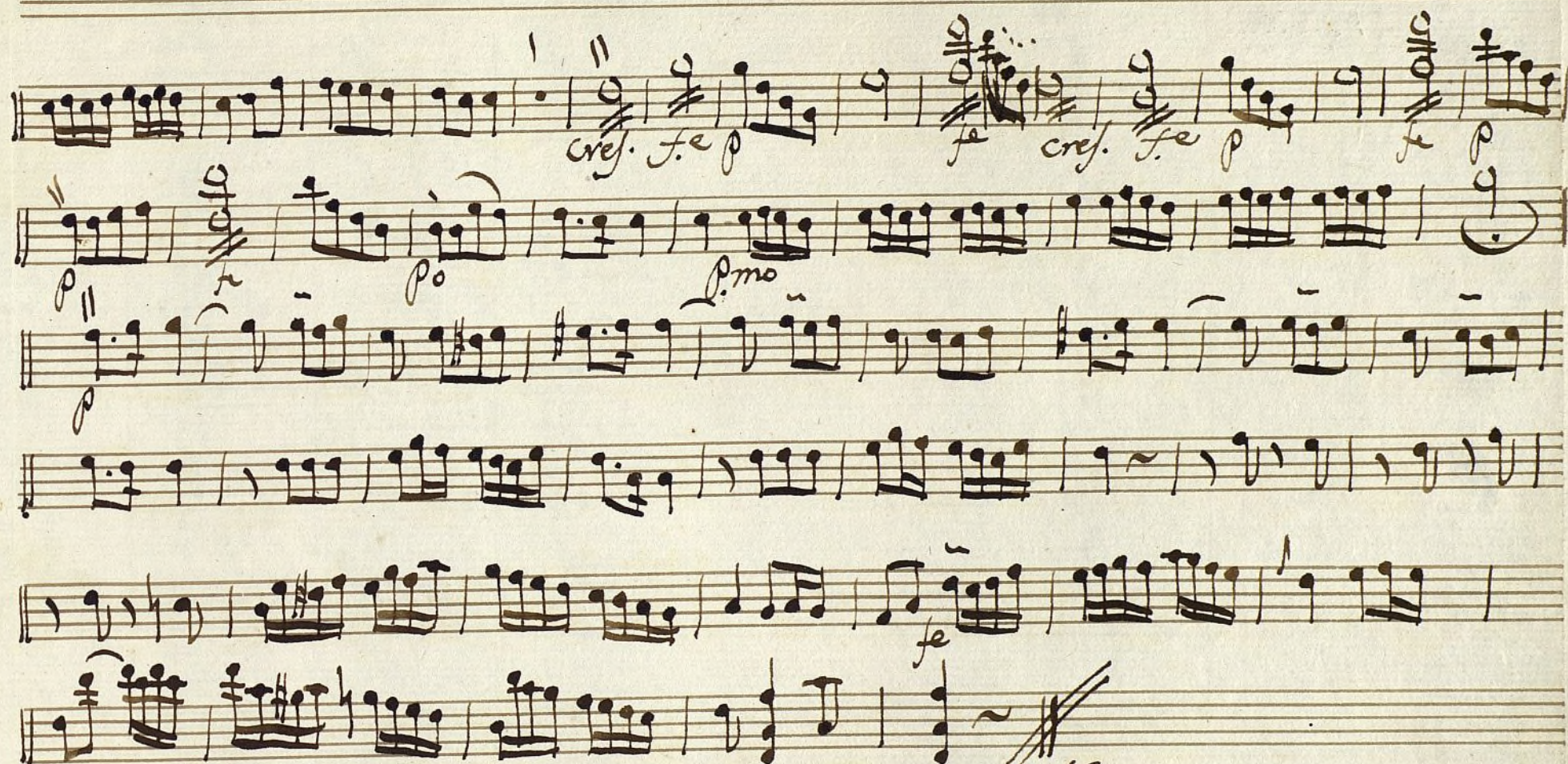
*Allegro*



*no mucho*







*Allegro.*







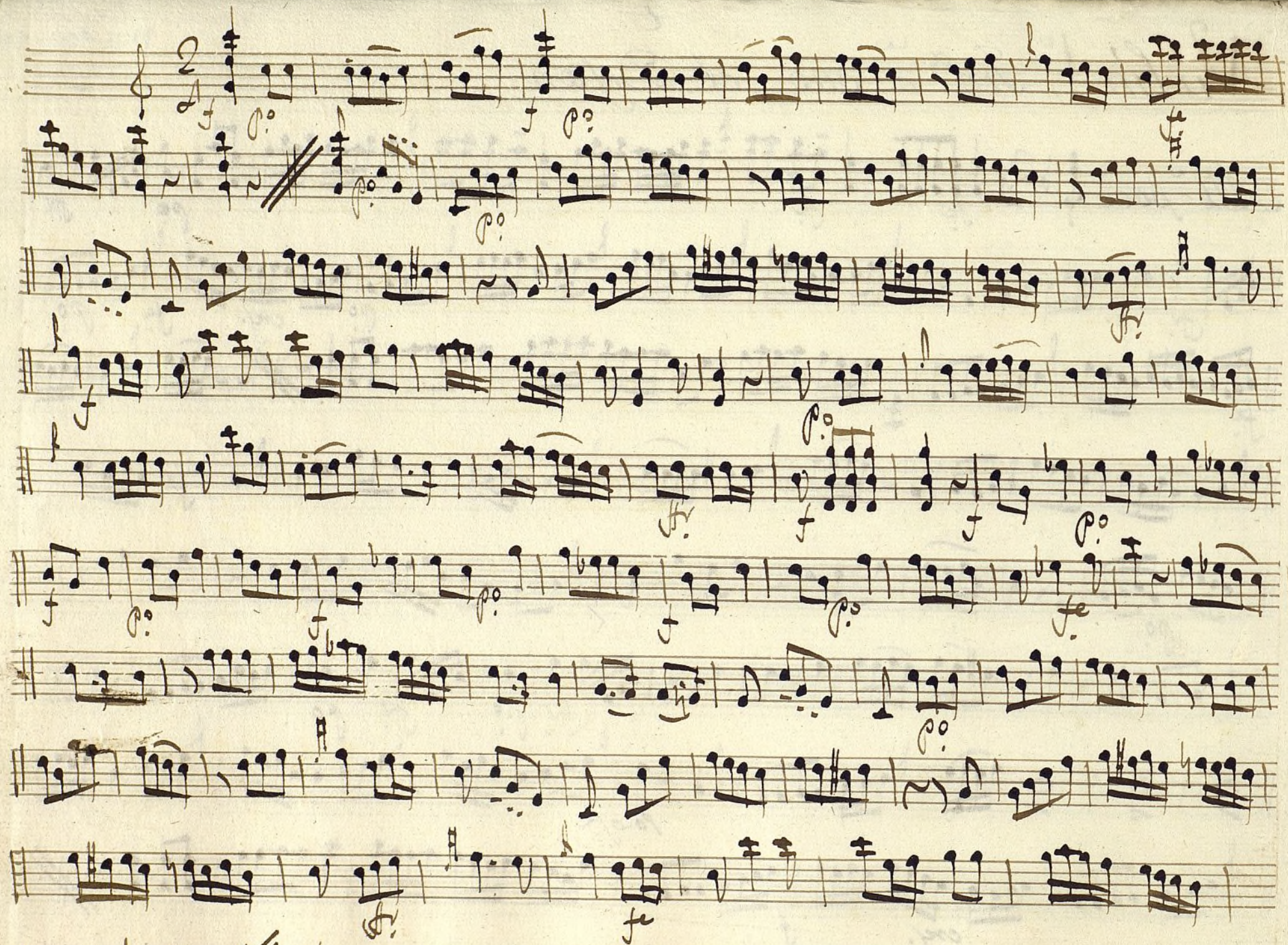
*Violin 1.º Son. a duo et Dejan*

Mus 100-10

*All. poco*

*f* *p* *cres.* *f* *p* *poco f* *cres.* *f*





*Allegro*

*Parola*

Ayuntamiento de Madrid



Handwritten musical score for piano, featuring two systems of music. The first system is marked "All.°" and "2/4", with dynamics like "p.o.", "f", and "cres.". The second system is marked "Al segno" and "3/4", with dynamics like "f" and "p.o.". The score includes various musical notations such as notes, rests, and accidentals.



*Alleg.<sup>o</sup>*

*p.*

*p.*

*p.*

*A los Parr.*  
*dos mas.*

*Al segno*



*Quinto alto.*

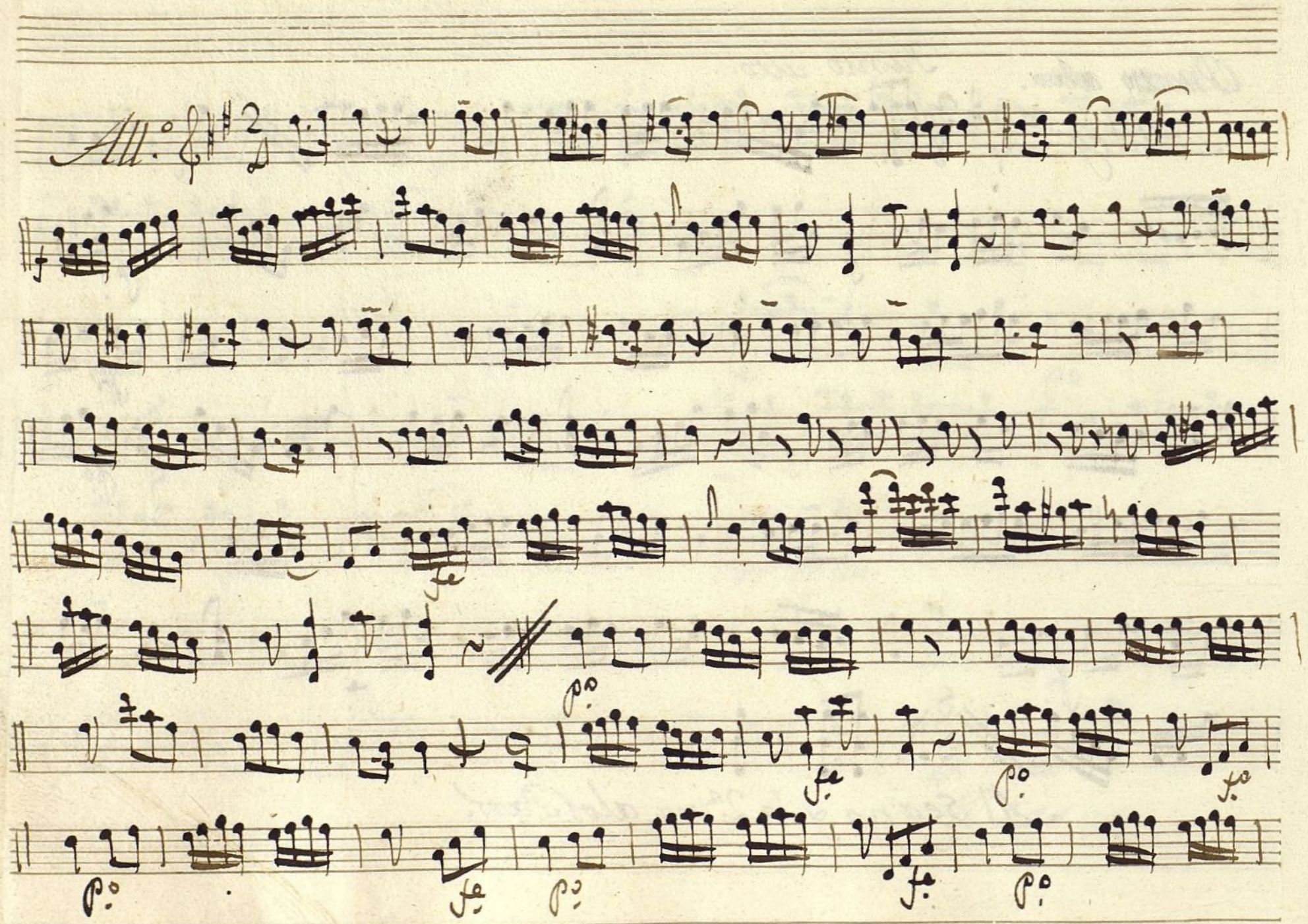
*Punto alto.*

*Alleg<sup>ro</sup>*

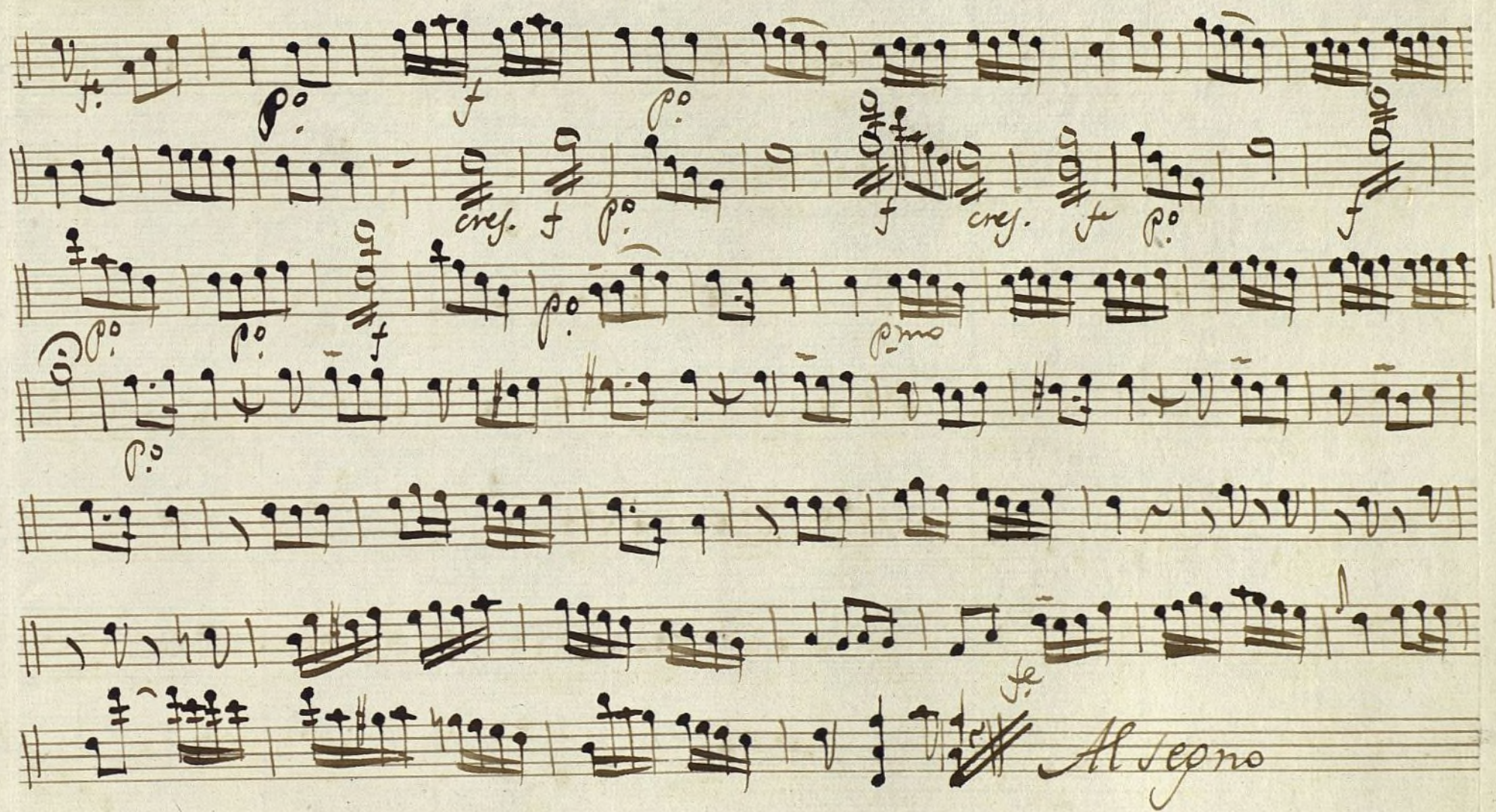


*Al Seg no y la 2.<sup>a</sup> vez a los Parr.*









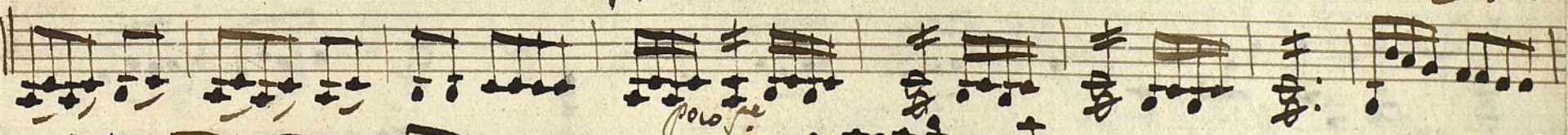
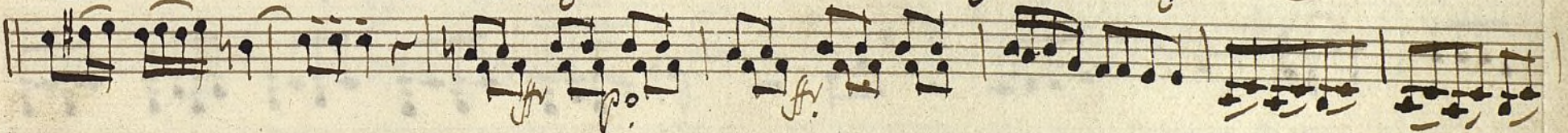
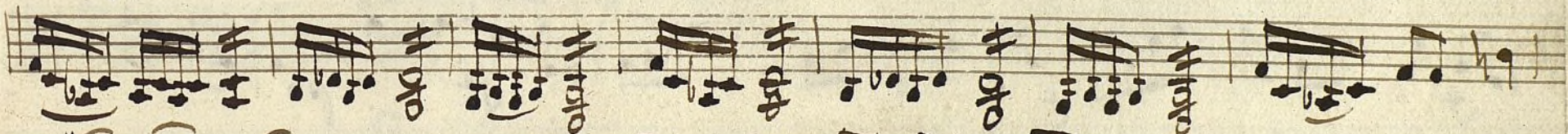
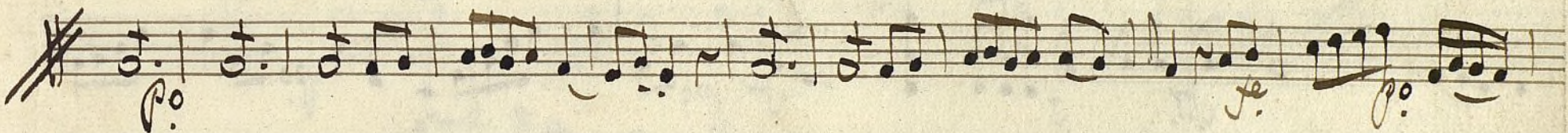






Violin 2.º Ton.<sup>a</sup> el Desden.<sup>t</sup>

Mus 100-10.



*Al segno*





*Parola*

*Al segno*



*Alleg.<sup>o</sup>* 2/4

*p* *f* *cres.*

*Allegro*

*Alleg.<sup>o</sup>* 3/4

*p* *f*

*Allegro*



*Alleg.<sup>o</sup>*  $\frac{2}{4}$  ~~///~~ 

*Alor Parr.*  
*2da. maj.*

*Al segno*





*Al segno y luego a los Parr.*









*Al Segno*





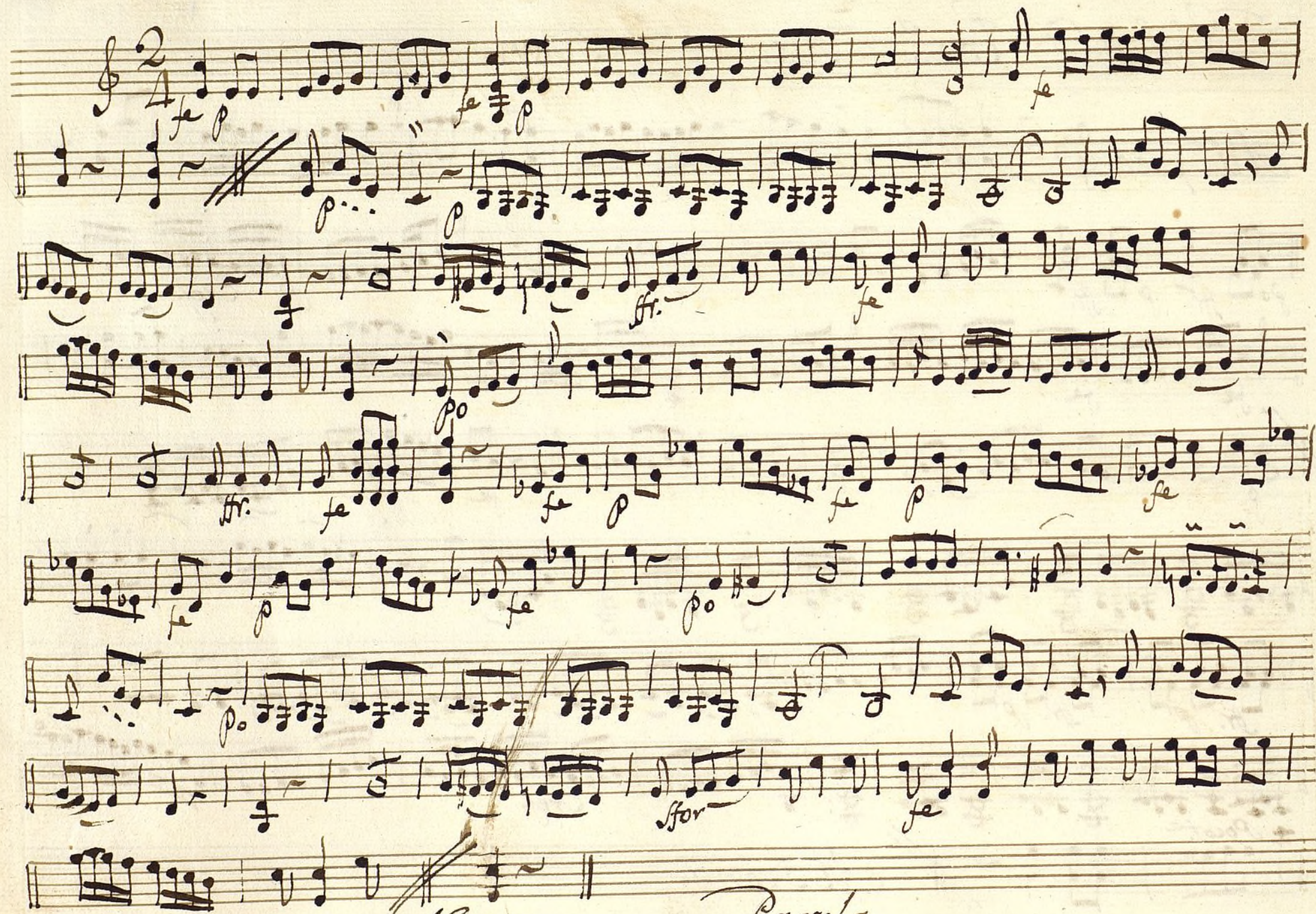


Violin 2.<sup>o</sup> Ton.<sup>a</sup> a duo el Desden

*All.<sup>o</sup> poco.* 3/4

*Poco. f.* *Allegro.*





*Al Segno.*

*Parola.*



*Allegro.* 2/4 *fe* *po* *fe* *po* *cres.* *fe* *po* *fmo* *Al Segno.* *fe* *po* *fe* *po* *fe* *po* *Al Segno.*

The musical score is written on ten staves. The first section is marked 'Allegro.' in 2/4 time. It begins with a double bar line and a key signature change to one flat. The first staff contains a melody with a forte ('fe') dynamic and a piano ('po') dynamic. The second staff continues the melody with a forte ('fe') dynamic and a piano ('po') dynamic. The third staff features a crescendo ('cres.') leading to a forte ('fe') dynamic, followed by a piano ('po') dynamic. The fourth staff continues the melody with a forte ('fe') dynamic and a piano ('po') dynamic. The fifth staff features a forte ('fe') dynamic and a piano ('po') dynamic. The sixth staff is marked 'Al Segno.' and features a forte ('fe') dynamic and a piano ('po') dynamic. The seventh staff is marked 'Allegro.' in 3/4 time and features a forte ('fe') dynamic and a piano ('po') dynamic. The eighth staff continues the melody with a forte ('fe') dynamic and a piano ('po') dynamic. The ninth staff features a forte ('fe') dynamic and a piano ('po') dynamic. The tenth staff is marked 'Al Segno.' and features a forte ('fe') dynamic and a piano ('po') dynamic.

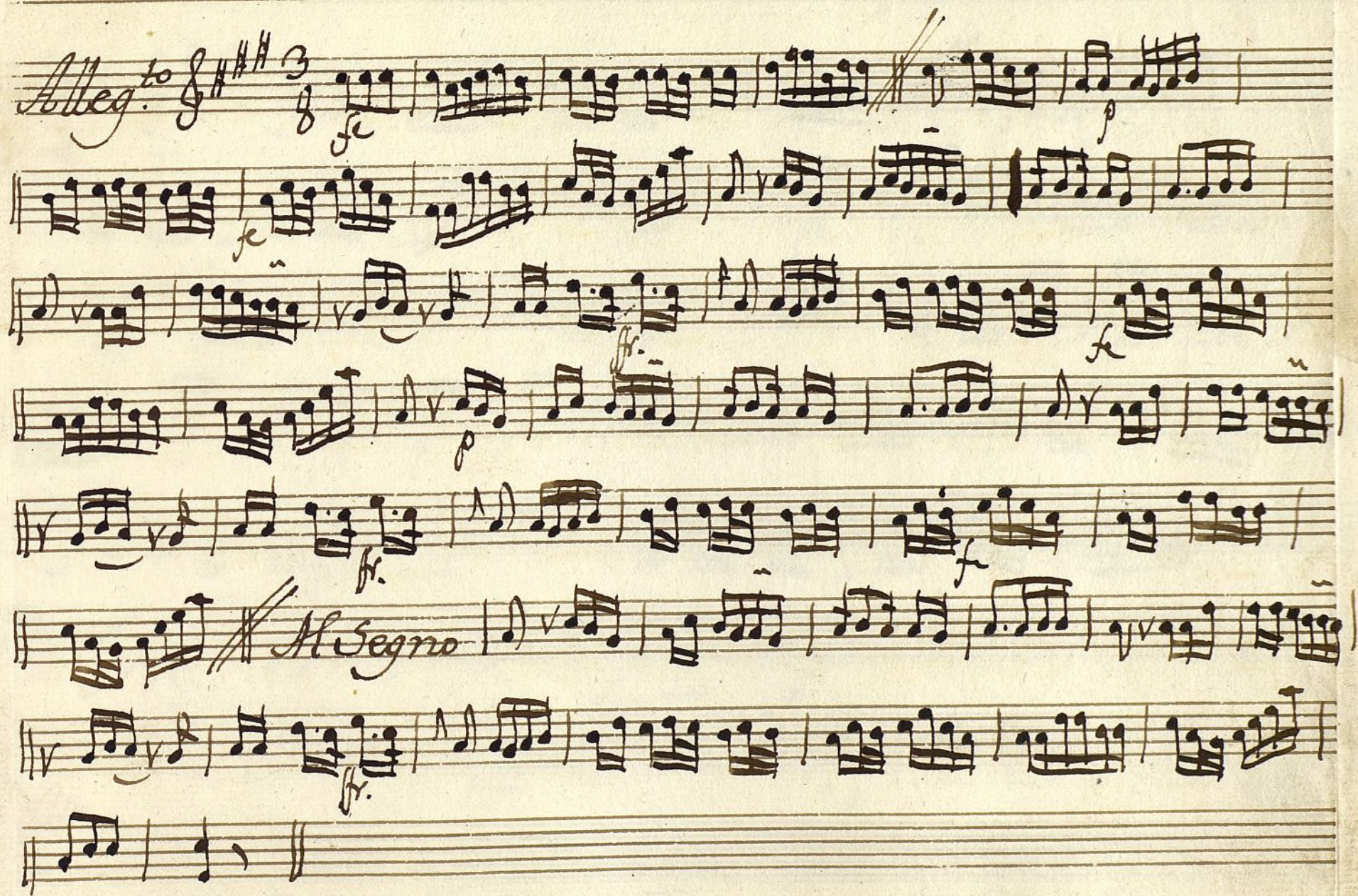


*All.<sup>o</sup>*  $\frac{2}{4}$  *f*

*A los Parr.  
dos mas.*

*Al segno*

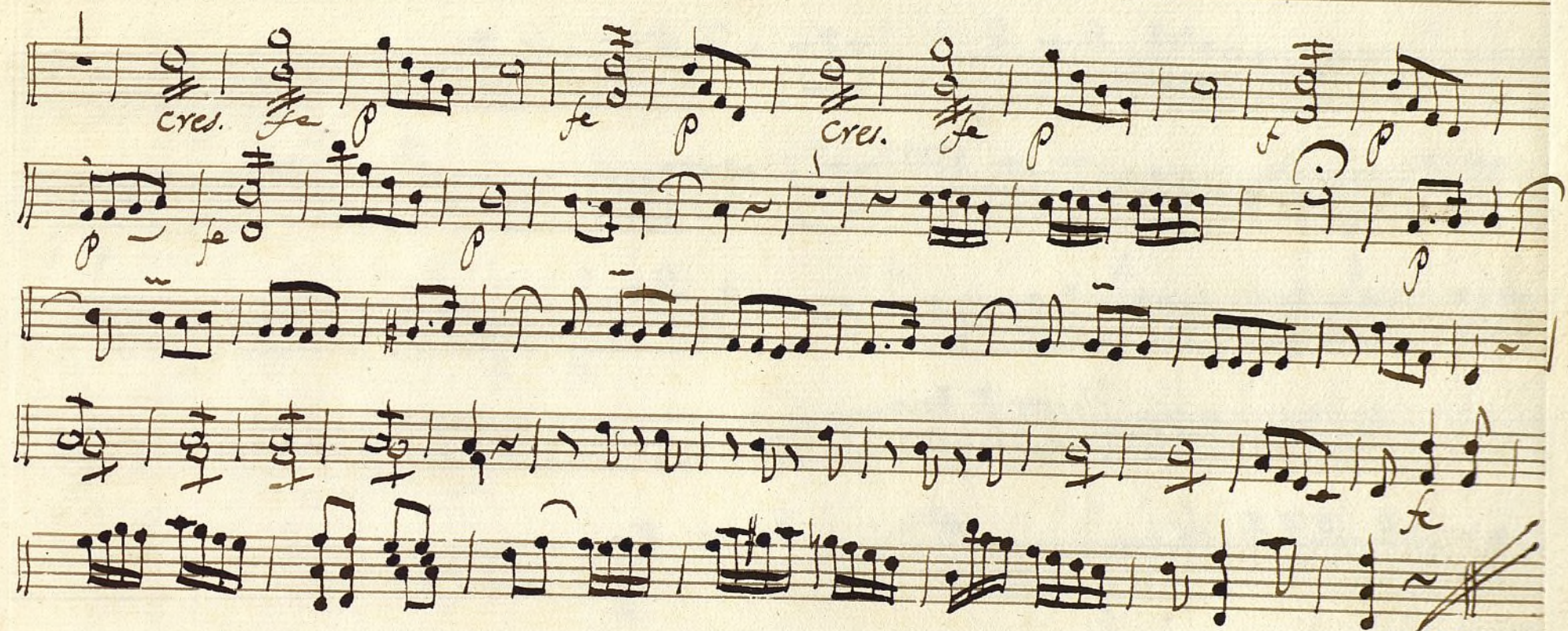












*Allegro*



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Mus 100-10

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*All.*  $\text{2/4}$  *fe* *fe* *3* *Allegro*

*All.*  $\text{3/4}$  *fe p* *fe p* *Allegro*

*All.*  $\text{2/4}$  *10* *6* *Allegro*

*Punto alto* *All.*  $\text{3/8}$  *Allegro*





*Allegro.*







Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a Duo et Desdem.

Mus 100-10

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

*cres.*

*Allegro.*

*Allegro.* Parola



Handwritten musical score for "Allegretto" by Beethoven, Op. 10, No. 3. The score is written on three staves. The first staff begins with "Allegretto" and a treble clef. The second staff contains the tempo marking "Allegretto" and the tempo change "Allegretto". The third staff ends with a double bar line.

Handwritten musical score for a piece in 3/2 time, marked *Allegro*. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a section marked 'A' and a section marked 'f' (forte). The second staff continues the music, ending with a double bar line and the tempo marking 'Allegro'.

Handwritten musical score for 'Alois Parr.' The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a cursive style. The second staff continues the melody and includes the text 'Alois Parr.' and 'do mas.' written below the notes. The notation includes various musical symbols such as notes, rests, and bar lines.

*Alleg.<sup>to</sup>* *Punto alto.*

Ayuntamiento de Madrid

no.



*All.<sup>o</sup>*  $\text{G}\sharp\text{A}$   $\frac{2}{4}$   $\text{ff}$   $\text{f}$   $\text{6}$   $\text{fe}$   $\text{2}$   $\text{fe}$   $\text{p}$   $\text{10}$   $\text{fe}$   $\text{6}$   $\text{fe}$   $\text{6}$   $\text{fe}$   $\text{ff}$  *Allegro.*







*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a Duo et Desden.*

Mus 100-10

*All.<sup>o</sup> poco.* *E: b* *3/4*

*f* *p*

*6* *4*

*fr. p* *fr. p*

*Allegro.*

*E: b* *2/4*

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

*18.* *fe*

*25*

*Allegro*

*Parola.*



Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Staff 1: *All.<sup>o</sup>* C: 2/4. The staff contains a series of eighth and sixteenth notes with slurs and accents.

Staff 2: Continuation of the first staff, ending with a double bar line. The word *Allegro* is written above the staff.

Staff 3: *All.<sup>o</sup>* C: 3/4. The staff contains a series of eighth and sixteenth notes with slurs and accents. The word *Allegro* is written above the staff.

Staff 4: Continuation of the third staff, ending with a double bar line. The word *Allegro* is written above the staff.

Staff 5: *All.<sup>o</sup>* 2/4. The staff contains a series of eighth and sixteenth notes with slurs and accents. The word *Allegro* is written above the staff.

Staff 6: Continuation of the fifth staff, ending with a double bar line. The word *Allegro* is written above the staff.

Staff 7: Continuation of the sixth staff, ending with a double bar line. The word *Allegro* is written above the staff.

*Tace 3/4.*



*All.<sup>o</sup>*  $\text{C} \sharp \sharp \frac{2}{4}$  *f* *fe* *22* *10* *f* *2* *2* *2* *2* *1* *f* *6* *22.* *Allegro.*







*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a<sup>t</sup> duo el Desden.*

Mus 100-10

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

*Allegro.*

*Allegro Parola.*



*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *Allegro*

*All.<sup>o</sup>*  $\text{In C} \frac{3}{4}$  *Allegro*

*All.<sup>o</sup>*  $\frac{2}{4}$  *Allegro*

*Allegro*

*Tace 3.*



no

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



Ayuntamiento de Madrid

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# Bajo Ton.<sup>a</sup> a Duo el Desden.

*All.<sup>o</sup> poco.* *C<sup>3</sup>*

*fe* *p* *cres.* *f* *p* *fe* *2*

*ffr.* *p* *ffr.* *p* *ffr.* *p* *cres.*

*poco* *4* *fe* *Allegro.*



Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *fe*. The second staff starts with a double bar line and a key signature change to two flats (B-flat and E-flat). The third and fourth staves continue the musical notation with dynamic markings like *p*, *f*, and *ff*. The fifth staff concludes with a double bar line and a key signature change to one flat (B-flat).

Handwritten musical score on one staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f*. The staff concludes with a double bar line and the word *Parola.*

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f*. The second staff continues the musical notation with dynamic markings like *p* and *f*. The third staff includes a dynamic marking of *cre. f*. The fourth staff concludes with a double bar line and a key signature change to one flat (B-flat). The fifth staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* and *fmo*. The staff concludes with a double bar line and the word *Allegro*.



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

*f p*

*Allegro.*

*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *fe*

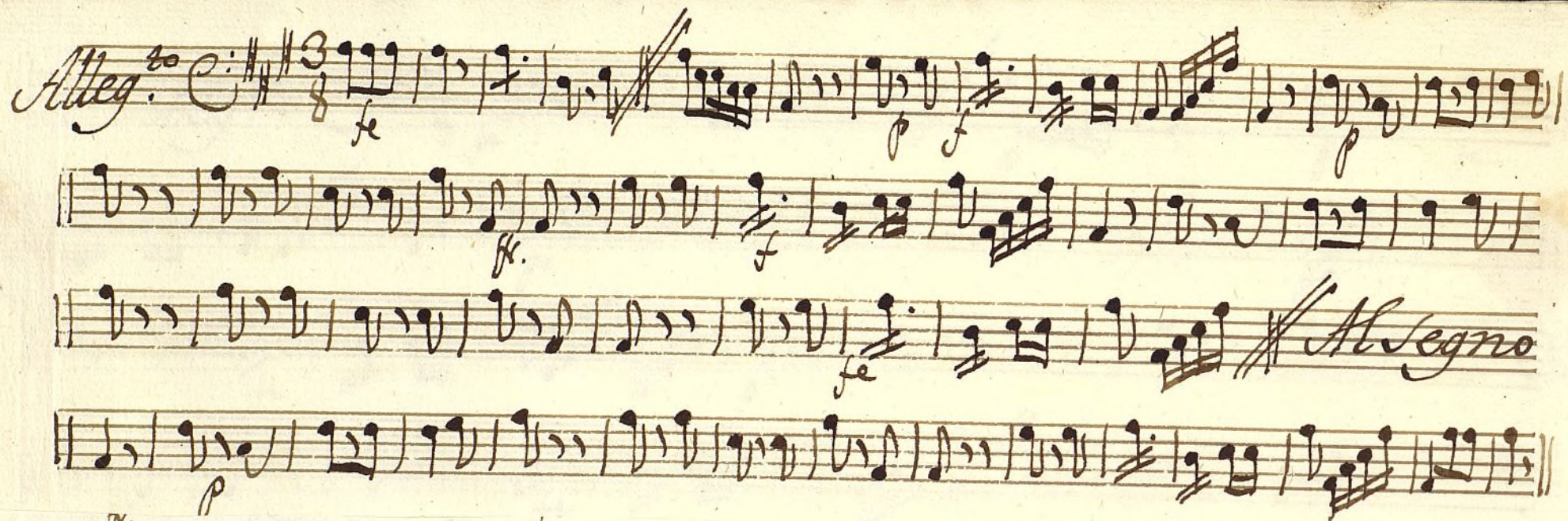
*fe*

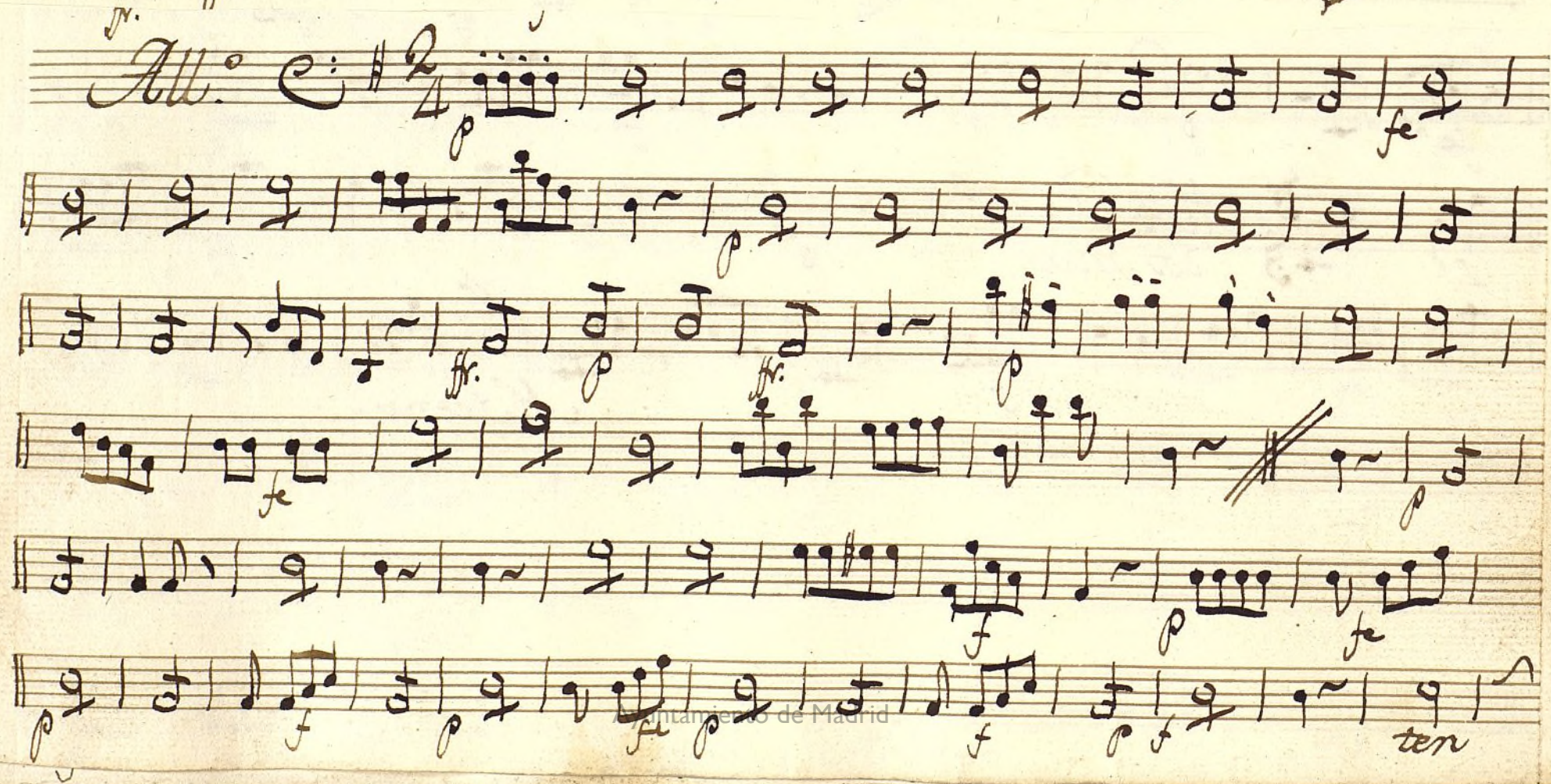
*Mos. Parr.<sup>o</sup>*  
*dos mas.*

*f*

*Allegro.*



*Alleg.<sup>ro</sup>*  *Allegro*

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

ten







