

Leg.^o 3^o N.^o 1^o

t

de Fontbellan y Arriola

1784

Con.^a a¹ Duo

2.^a Parte de la Despedida

Leg.^o 4.^o N.^o 32

De Laverna.

All.^o

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of one flat, and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as 'f' and 'p'. A section of the music is crossed out with a double slash. The lyrics 'Si llena de luto -' and 'Bui = Si en mi despedida' are written below the staves. The paper is torn and stained, particularly on the right side.

yo me despedi de gala este dia me toca salir
el llanto esprimi oy de xogo cifo es justo xeir

si llena de luto yo me despedi de
sien mi despe dida el llanto esprimi oy

gala este dia me toca salir me
de xogo cifo es justo xeir es

fe
toca me toca salir me
justo es justo ver es

fe

Allegro.

po
Den prueba del

g.º
g.º reside en mi trobando el concepto

quiero repetir -

trouvando el concepto

All: ya de la Pasqua alegre se acerco el

quiero repe tir

dia de la

Ya de la Pasqua alegre se acerco el dia se acerco el

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are in Spanish and are written in a cursive hand. The music is written in a single system, with the lyrics placed below the notes. The paper shows signs of age, including yellowing and some staining. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Ues.*, *fmo*, *p*, and *Cres.*.

dia Ya de la Pasqua alegre Ya de la Pasqua a

Ues. *fmo* *p*

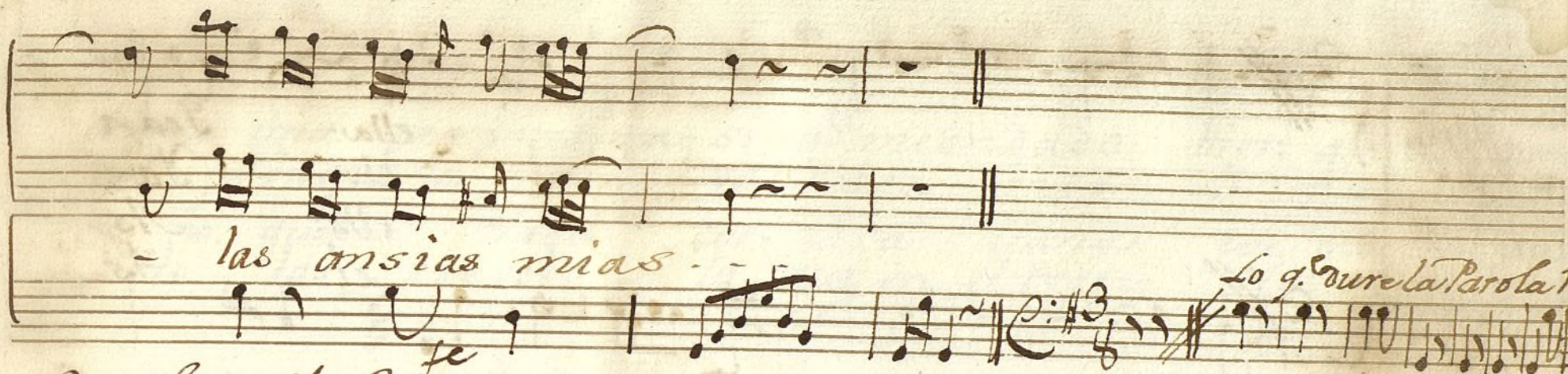
Y cesaron del todo

leone sea cerca el dia

p *Cres.*

las ansias mias las ansias mias

las ansias mias



Lo q. dure la Parola repire

Parola

el) Pero q. es lo que miro.
 ella) que reparo:
 el) ... tu Catalina aqui?
 ella) tu aca en España?
 el) ... como has dexado Italia? a que has venido?
 ella) lo mismo te pregunta mi eficacia
 el) Yo he venido a cumplir con la Parroquia
 ella) y io a hechar ala xifa de las caras
 el) ... tu bien de la Italia dei contenta
 ella) ... calla monstro execrable calla calla, q. diablotes te dicto el proyecto de inno
 el) ... los y trosetes q. rompen mis aldrabas
 en q. aido y benido,
 ella) ... en un Navio
 y tu as benido en coche en Buena o a para?
 el) ... de un salto el gran Diablo me ha rayado
 ella) ... como
 el) ... no es Diablo
 ella) si.
 el) ... puer q. te espanta
 ella) ha porti, q. de gustos, son di gustos
 el) ha porti que de carnes son pa ltrazafas.

Alto

2/4

ella: Jean
el: Ya
ella: As
el: As

dad una somanta, te andado una somanta: los Ita-
ti tea suce dido, ya ti tea suce dido: al guntxa-
tenido alli amoxes Astenido alli amoxes: Y te anbu-
cojido de duxos as cojido de duxos: llubias a

el Bri.

lianos los Ita lianos - - (el) no: no: por
bajo al gun trabajo - - (ella) no: no: que el-
lado Y te an buxlado - - (el) no: no: que-
caso llubias a ca2 so - - (ella) no: no: que-

chasco una gran mancha: si q.^o me andado: bien q.^o aquí comun-
 tiempo en que los hubo: ya seaca bado: Y si ay alguno q.^o
 yo no quiero nada con Jta lianos: por que son sus a
 solo las xre coje la que en el teatro tiene quien leaga

mente se da este chasco seda este chasco
 dia es bolun taxio es bolun taxio
 mores Algo pesados Algo pe sados
 + cocos y en casa el gasto y en casa el gasto

a los Taxx.^s Pues q.^o tiapa

~~taxx. taxx.~~ el: pues ya que no es

ella 1^o 2.

sado que tea suce dido Pre-

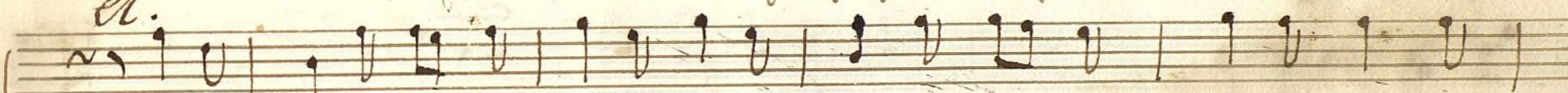
eso pues ya que no es lo otro es-

guinta y son saca pre quinta y son saca q.^o ofrezco decir-

cucha el motivo es cucha el motivo por que bolbipxon

lo Allegro.

to



Estan los teatros de Italia tan de caydos ya pique tan de
ellas. No tambien encontrè aquello al contrario q.^e pensaba al con



caydos

q.^e me viobligado

pues tan solo para



Handwritten musical score on aged paper. The score consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the lyrics "deambre ahus tarne para tiple ahus" and "bajo encontrè qn me ajustara en". The second system includes the word "ella" above the vocal line and "De eso debes ale" below it. The third system includes the word "et." above the vocal line and "as echo malenue" below it. The fourth system includes the lyrics "grarte en vez de estar enfa dado en vez" and "nirte quando es caso aberiguado quando". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

deambre ahus tarne para tiple ahus
bajo encontrè qn me ajustara en

ella
De eso debes ale

et. as echo malenue

grarte en vez de estar enfa dado en vez
nirte quando es caso aberiguado quando

7

q.º así cantarás mas dulce, y ten-
q.º en qualquier parte del Mundo tienen

se

ora menos cui dados, y
estima los Bases tienen

Bxi.

Pon eso eve nido habiando de y-
Ford. Ami no me gusta y por eso è-

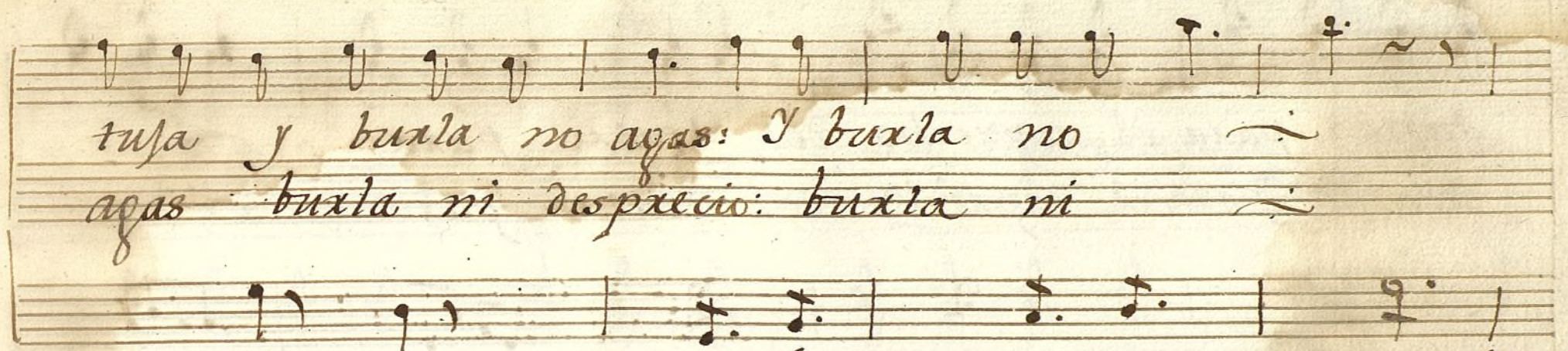
se

Ford.

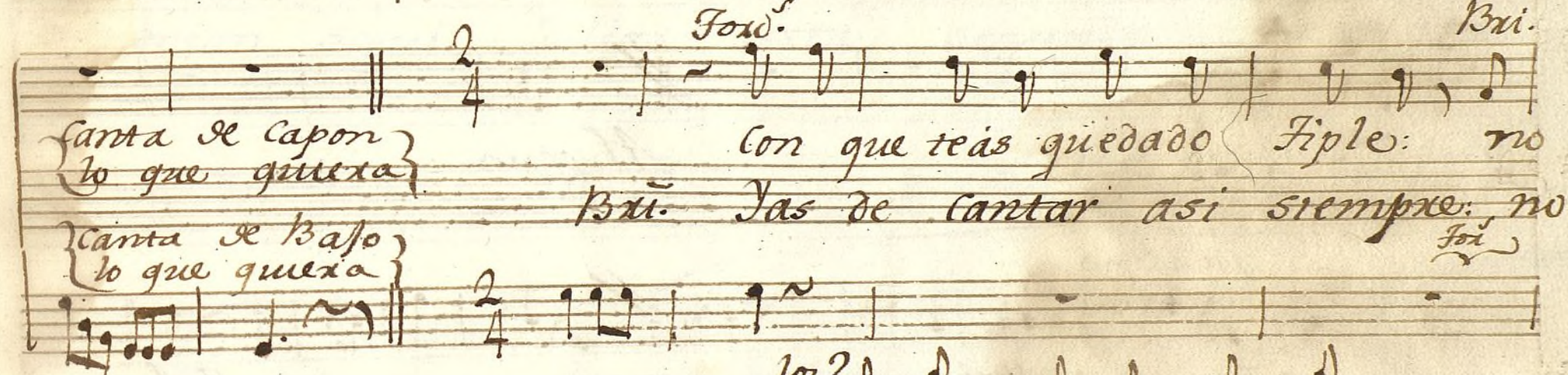
italia calla y canta un poco como alli can
buelto Bri. Como alli camava canta al mo

tabas el: oyelo catufa y buxla no
mento Ford. oyelo y no agas buxla ni des

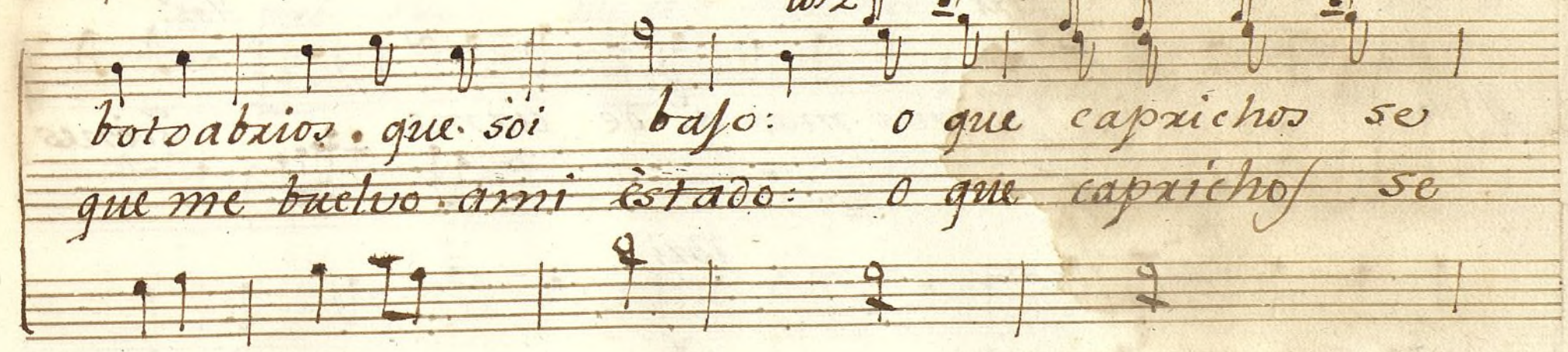
agas oyelo catufa = y buxla no agas oyelo ca
precio oyelo y no agas buxla ni desprecio, oyelo y no



tusa y buxla no agas: Y buxla no
agas buxla ni desprecio: buxla ni



Foro. *Bri.*
santa de capon } lo que quexa } Con que teas quedado } *Fiple:* no
Bri. Ias de cantar asi siempre: no
santa de Baso } lo que quexa }

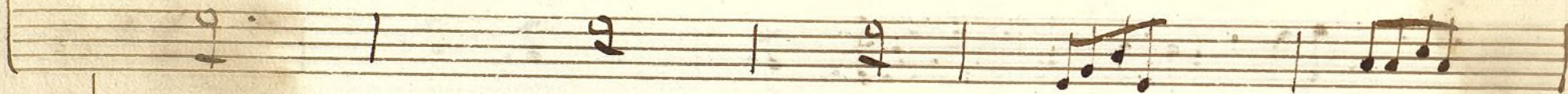


botobrios. que soi baso: o que caprichos se
que me buelvo ami estado: o que caprichos se



roman para el capricho del teatro para

roman para el capricho del teatro para



Allegro



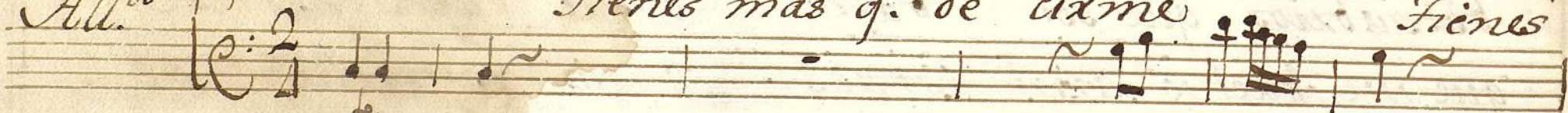
Bxi

Foi.

All.

Fiene mas q. de cixme

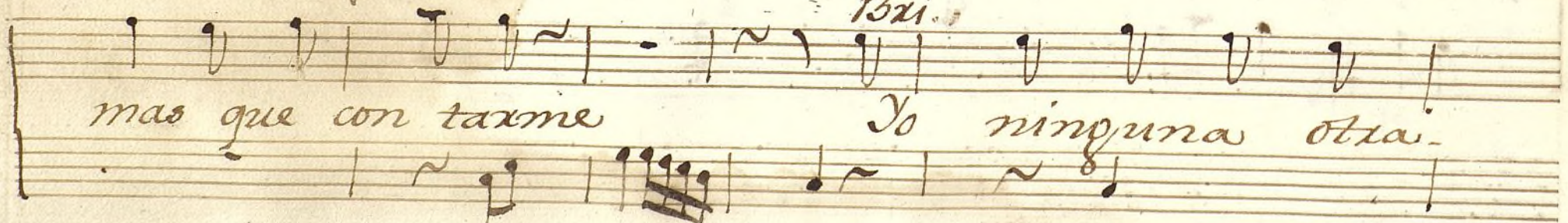
Fiene



Bxi.

mas que con taxme

Jo ninguna otra.



9

Bxi. *1^o 2^o*

cosa ni yo otro álgun pasase pues.

bayan segui dillas y esta segunda parte por

la primera loque vuestras bondades vues

tras bondades.

All.^o

Ford.^o P.^o

Como ben las mugeres q.^e el hombre oy-

dia ben las mugeres q.^e el hombre oy dia Como-

Brin.^u Como ben las mugeres q.^e el hombre oy dia como

cres.

ben las mugeres q.^e el hombre oy dia - - -

los 2 cu.^{do} Como ben las mugeres q.^e el hombre oy dia: q.^e el hombre oy

dia. - - - Fue el hombre oy dia

Poa solo sube lleza suāmor codicia -

Poa solo sube lleza suāmor codicia - - -

Ford. Bxi

solo en adoxnos piensan: solo

The musical score is written on two systems of staves. The first system consists of three staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *fe* (forte). The lyrics are written in a cursive script below the staves.

Tord.

11

piensan en mimos en movimientos necios

Bai.

Ten afeites las cibos y si los hombres; las ala

baxan de vergon

Losas y xreca

tadas de vergon

Losas y xreca tadas: y xreca

tadas *biendo entonces q. el hombre la virtud*

tadas

quiere viendogen tonces la virtud quiere de la

(Bri) viendo en tonces que el hombre la virtud quiere

xian el luso las mas mugeres...

Dejari-

an el luso: las mas mugeres: las mas mugeres-

Al segmo

+

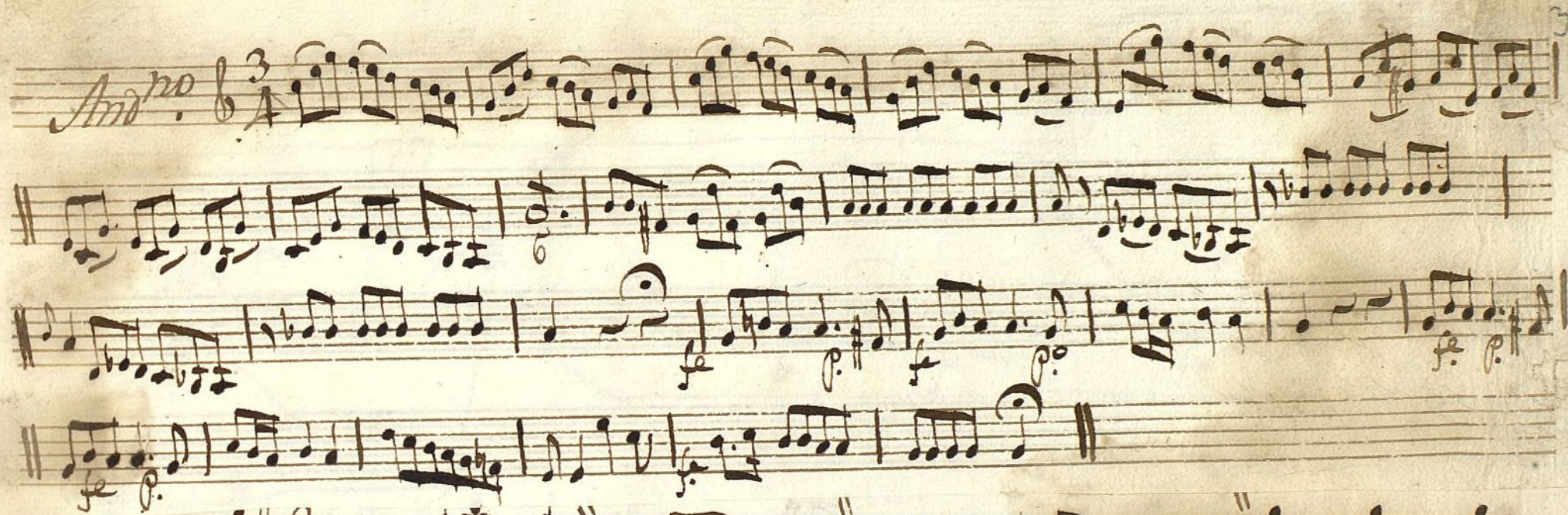
Violin 1.^o

Con.^a a Duo

2.^a Parte de la Despedida

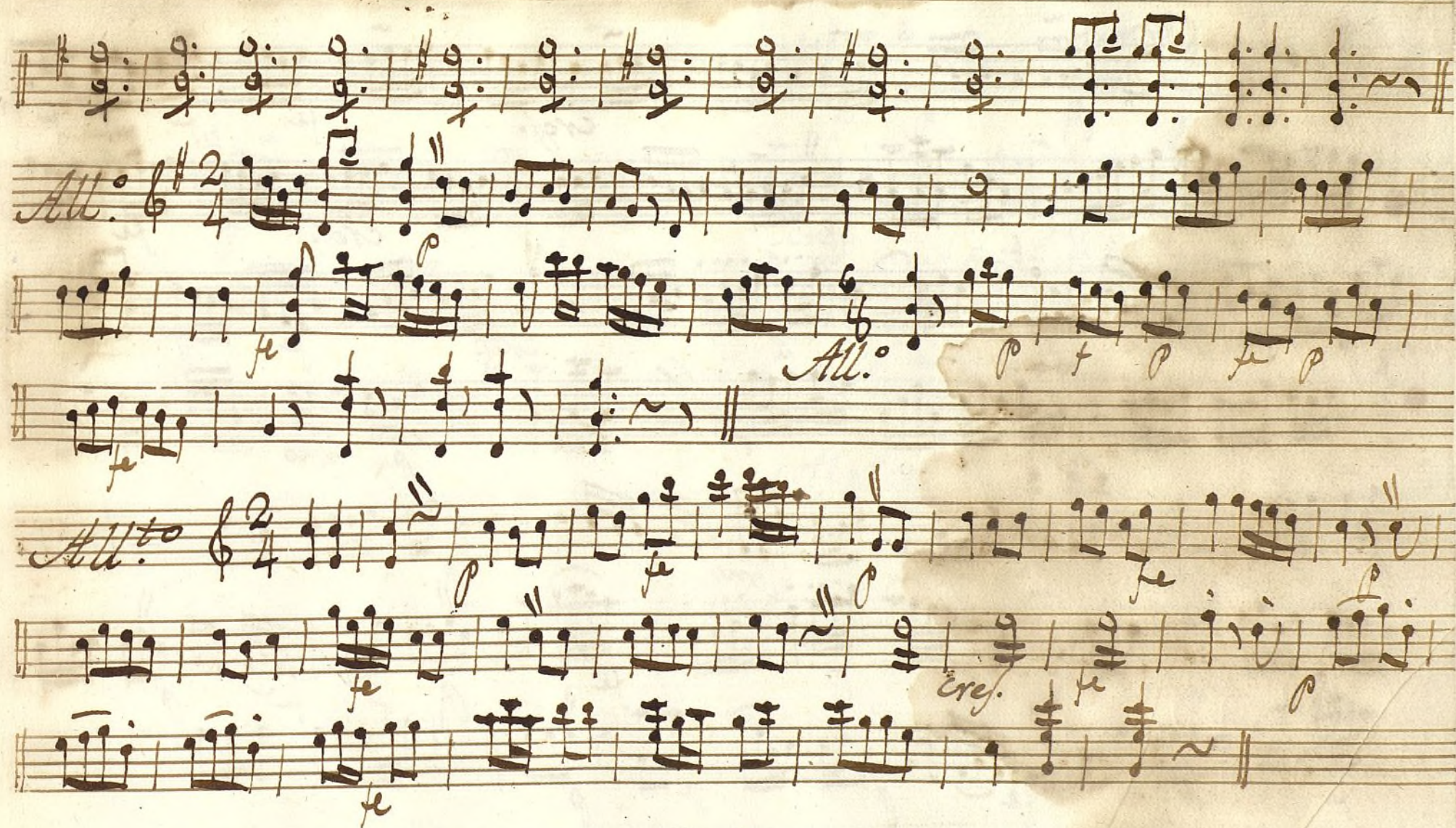






All.^o 2/4









Andreosi

t

Violin Primero

Con.^a a duo

2.^a Parte de la Despedida

All.^o 2/4

Allegro. 3/4

cresc.

Repite lo q^e duxo la parola.

All.^{to} 2/4


2

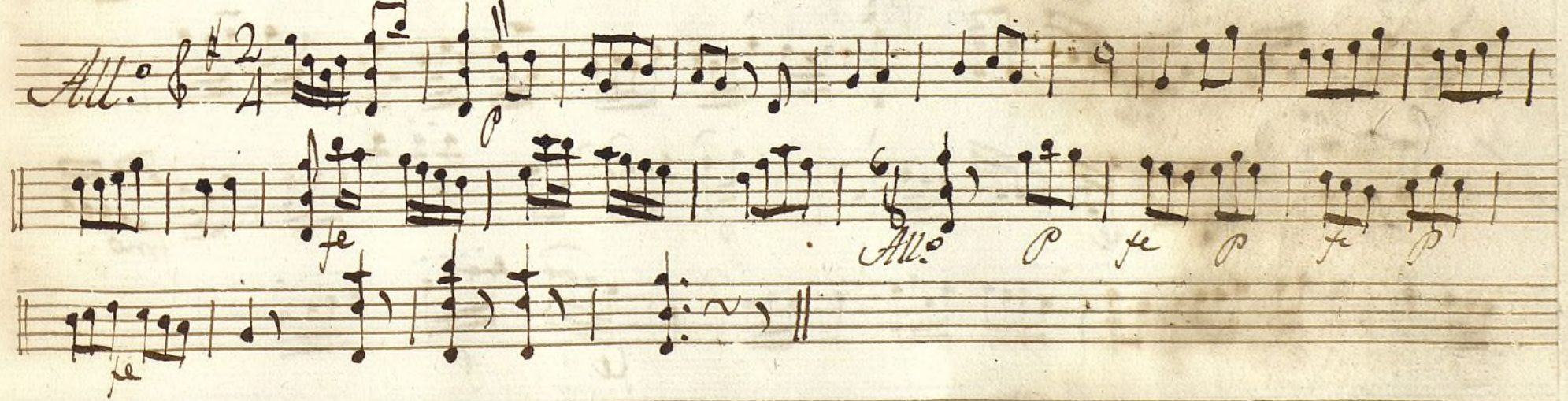
Allegro



And. no



Maestoso. 

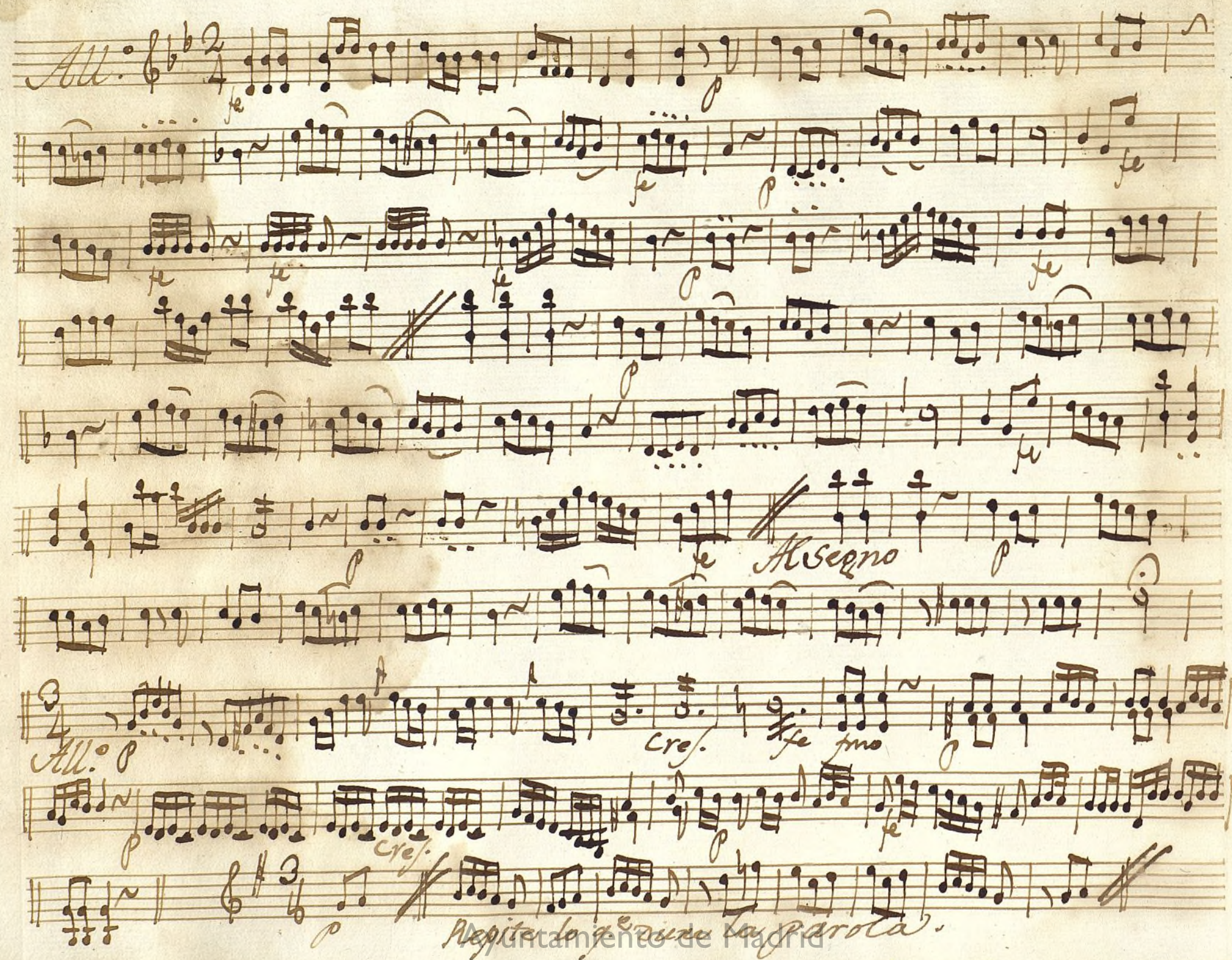
Allegro. 

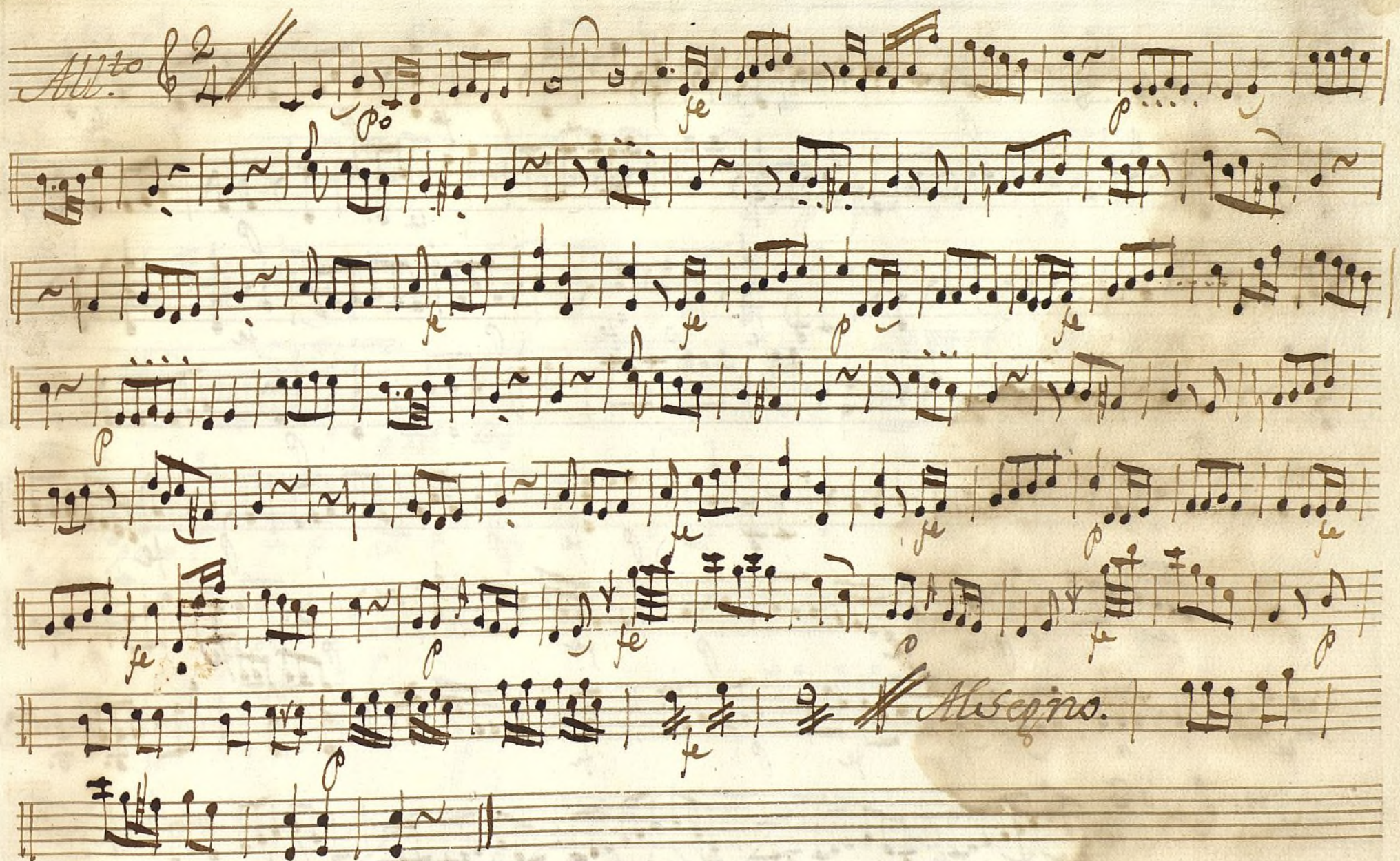


A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a double bar line and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. Dynamic markings like 'p' (piano) and 'f' (forte) are interspersed throughout. The fifth staff ends with a double bar line and a large diagonal slash, indicating the end of a section.

Allegro

*t**Violin 2.º**Con.^a a duo**2.ª Parte de la Despedida*





All. poco. 6/8

Handwritten musical score for a piece marked *All. poco.* in 6/8 time. The score consists of eight staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across the staves.

And. no 3/4

Handwritten musical score for a piece marked *And. no* in 3/4 time. The score consists of three staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across the staves.

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

6

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

All. poco

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Moderato. C

Preto. p

All. 2/4







t

Violin 2.

1^a a Duo

2^a Parte de la Despedida

Allegro

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

Allegro

cref. *f* *meno p*

cref. *p*

se repite la Parola

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Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *pp* and *f*. The manuscript is written in brown ink on aged, slightly stained paper. The first staff begins with a treble clef and a 3/4 time signature. The piece concludes with a double bar line and the word *Allegro* written in a cursive hand.

All.^o poco 6/8

Handwritten musical score for a piece titled "All.^o poco" in 6/8 time. The score consists of eight staves. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There is a significant section of the fifth staff that has been heavily crossed out with dark ink. The paper is aged and shows some staining.

And.^o 3/4

Handwritten musical score for a piece titled "And." in 3/4 time. The score consists of three staves. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The paper is aged and shows some staining.

And. no. 3

6

All.^o

All. poco

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Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *pp*, *cre*, *fmo*, and *f* are present throughout the score. The manuscript is written in brown ink on aged, slightly stained paper.



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Oboe 1.^o Ton.^a a Duo 2.^a Parte dela despedida



All.to $\frac{2}{4}$ *Allegro*

All. poco. $\frac{6}{8}$ *Allegro*

Tace. $\frac{2}{4}$ *All.* *Allegro*

Handwritten musical score on five staves. The notation includes treble clefs, time signatures (2/4, 3/4, 4/4), and various musical symbols such as notes, rests, and dynamic markings like *ff* and *cres.*. The first staff begins with the tempo marking *All.^{to}*. The second staff begins with *All.^o*. The fifth staff concludes with the tempo marking *Allegro*. The manuscript shows signs of age, including ink bleed-through from the reverse side.

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Oboe 2.^o Con.^a a Duo 2.^a Parte dela Despedida

All.^o 

Parola.

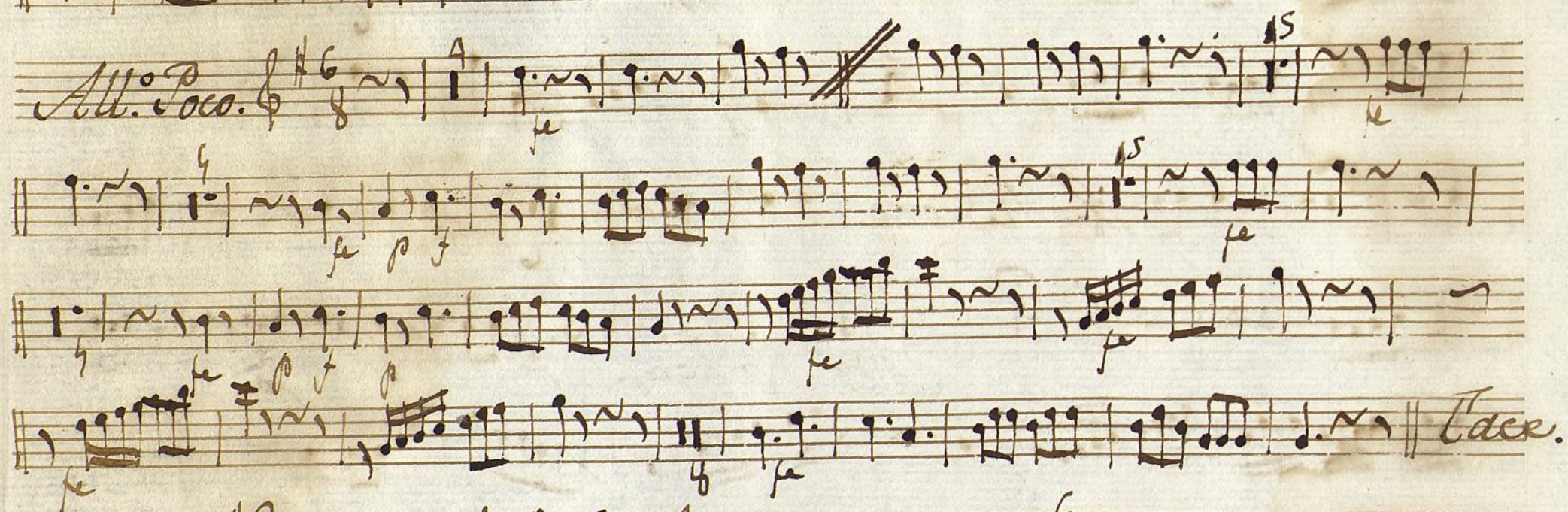
All.^{to} 2/4 

All. Poco. 6/8 

All. 2/4 



All.^{to} 2/4 

All. Poco. 6/8 

All. 2/4 



Trompa 1.^a Ton.^a a duo de la Despedida

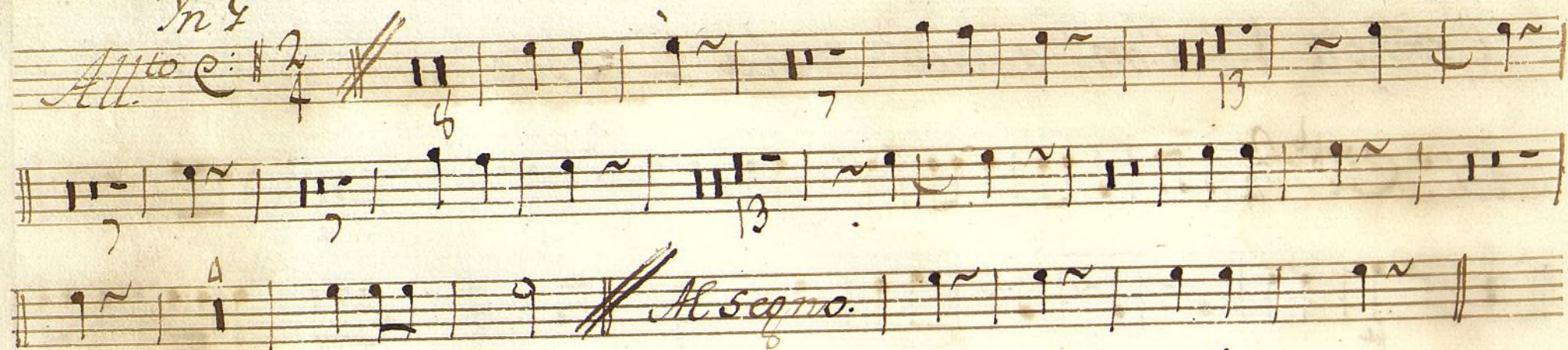
All.^o *C:* *b* $\frac{2}{4}$

p *Allegro* *All.^o p. cres.*

Parola.

In 4

All.^{to}



Al Segno.

All.^o poco.



Tace.

All.^o

Al Segno.

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Ms. G.

All.

Al signor.

All.^o poco.

Face.

All.

Allegro

All.^{to} $\frac{3}{4}$ Tace.

2

Handwritten musical score for four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "All.^{to}" and the time signature $\frac{3}{4}$. The score includes dynamic markings such as *p* (piano), *fe* (forte), and *fmo* (finito). The piece concludes with the tempo marking "Allegro".

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Bajo Ton.^a a Duo 2.^a Parte dela Despedida

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

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

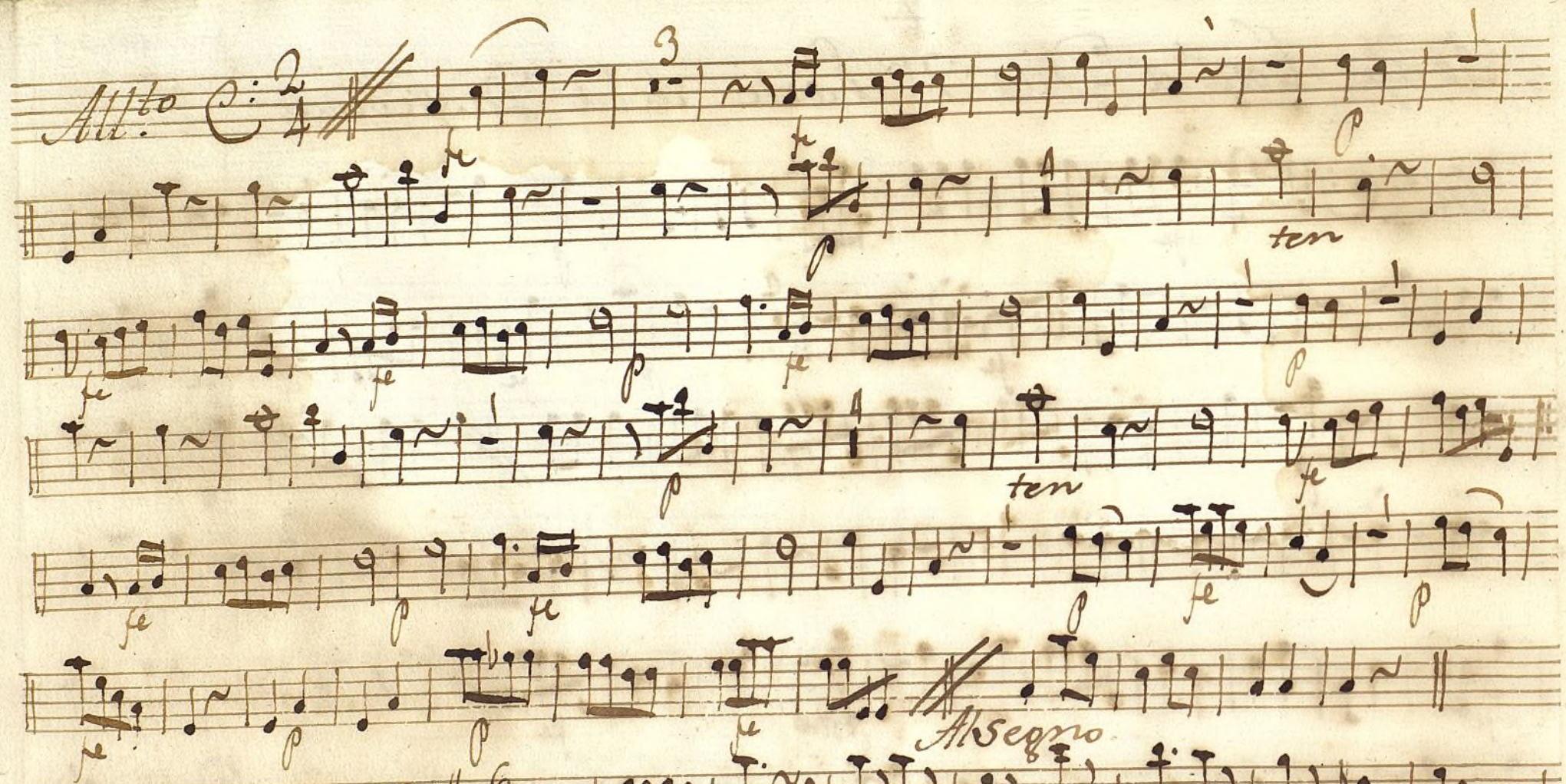
Allegro

All.^o

cres. *f* *fmo* *po*

cres. *fe* *p* *fe*

C: $\frac{3}{4}$

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

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

Handwritten musical score on ten staves. The first three staves contain a musical passage. The fourth staff begins with *And. no* and a 3/4 time signature, followed by a section of music that is heavily crossed out with multiple diagonal lines. The bottom two staves contain more musical notation. A large, faint watermark "Ayuntamiento de Madrid" is visible across the lower half of the page.

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

M. de 10. 10. C

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff is marked "Presto." and has a 6/8 time signature. The third staff has a 6/8 time signature. The fourth staff has a 6/8 time signature. The fifth staff has a 6/8 time signature. The sixth staff has a 6/8 time signature. The seventh staff is marked "All." and has a 2/4 time signature. The eighth staff has a 6/8 time signature. The ninth and tenth staves are empty.

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

Handwritten musical score for the first system, measures 1-4. It features a treble and bass staff. The treble staff has notes with 'fe' markings and a 'cres.' marking. The bass staff has notes with 'fe' markings. The music is in 2/4 time and C major.

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

Handwritten musical score for the second system, measures 5-8. It features a treble and bass staff. The treble staff has notes with 'p', 'cres.', and 'fe' markings. The bass staff has notes with 'p', 'cres.', and 'fe' markings. The music is in 3/4 time and C major.



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