

Leg.^o 41, n.^o 13.

Mus 150-8

(Leg.^o 8.^o n.^o 25)

150-8

Ton.^a a 4.^o

26.

El Ciego con vista.

La Pulpería
Trabal
Igusa
Raso

De Lacerma.

*Quinto de posada: se descubren hablando Paco de Camino y Isavel con
manilla y taquíña*



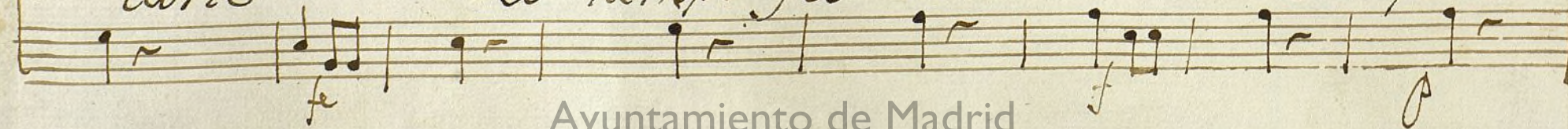
Paco.
Como tu Da-
(Isavel) todo esto esta



miana
bueno
tarte

me distes a biso
mas con q^e motivo
el tiempo y el sitio

de q^e aun nuevo a
en esta po-
en q^e con tu



mante da mi Prima oídos fingiendo un vi
 sada estais dete nido y por un vi
 Ama habla el xibal mio (Is.) el sitio es la
 aye me puse en Camino y luego q.^e ciepo es-
 tete mandais q.^e a este sitio venga sola a veros con-
 casa y el tiempo ya e dicho q.^e es quando a su rostro la
 toi os es crito y buelvo a ver si es ciepo
 grande sigilo sin q.^e sepa mi A-
 van nuevo brillo del tocador los bo-

to lo q.^e me a dicho lo
ma q.^e haves ve nido q.^e
tes y los franquillos y

lo — q.^e
que

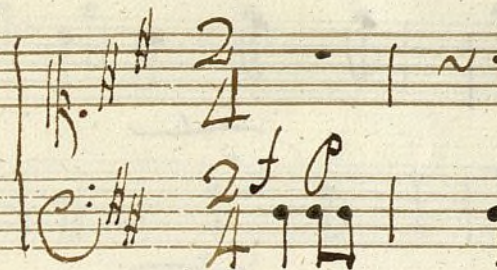
y

Al Segno
voj mas.

(Paco) con q.^e airta al tocador. (Nal.) si Señor.
(Paco) hace muy bien pero mira, a tu Amra buelvo
y adviértela q.^e llegué q.^e yo boi traí ti
(Nal.) yo soi siempre leal; y sabed q.^e buelta espota presente
y futura espota, ayer quando supo q.^e tú loias
ciego a Cata, pero hacer por engañaros en tanto
q.^e se acomoda su bien; por q.^e siendo potrei:
Paco... ya, yo los acomodare.

Isavel.

Mas All.



Marchar quiero corriendo q^e

ya la ora me llama q^e ya puer.

desando la cama se iba el Ama a peinar se iba el

Paco.

y estava el señor mio

Isa?

Paco

mas fino q^e un diamante halla boi al ins

Xiao?

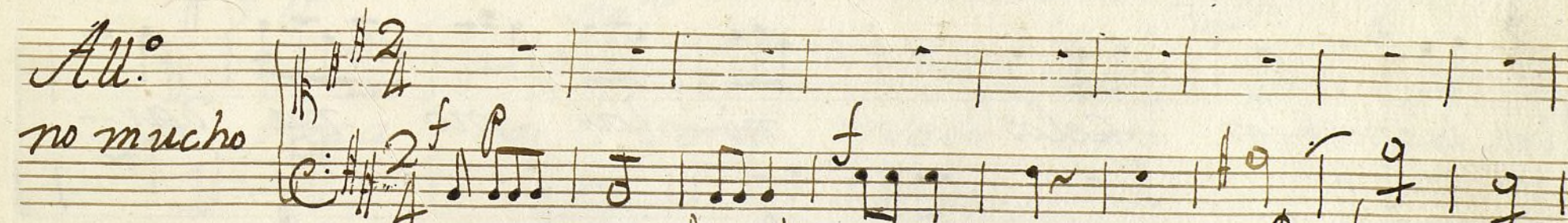
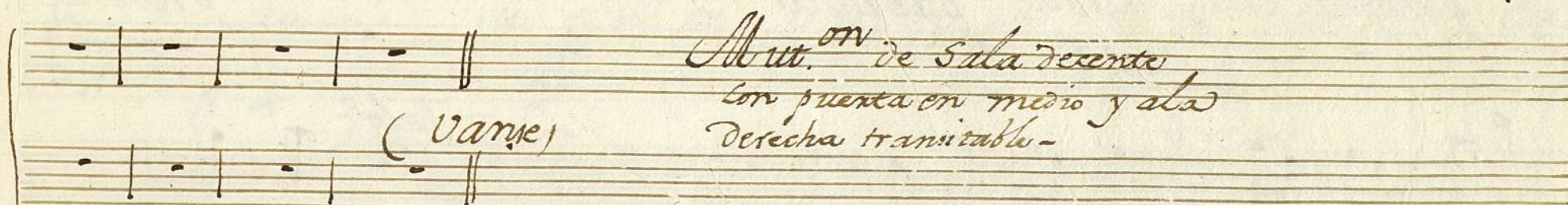
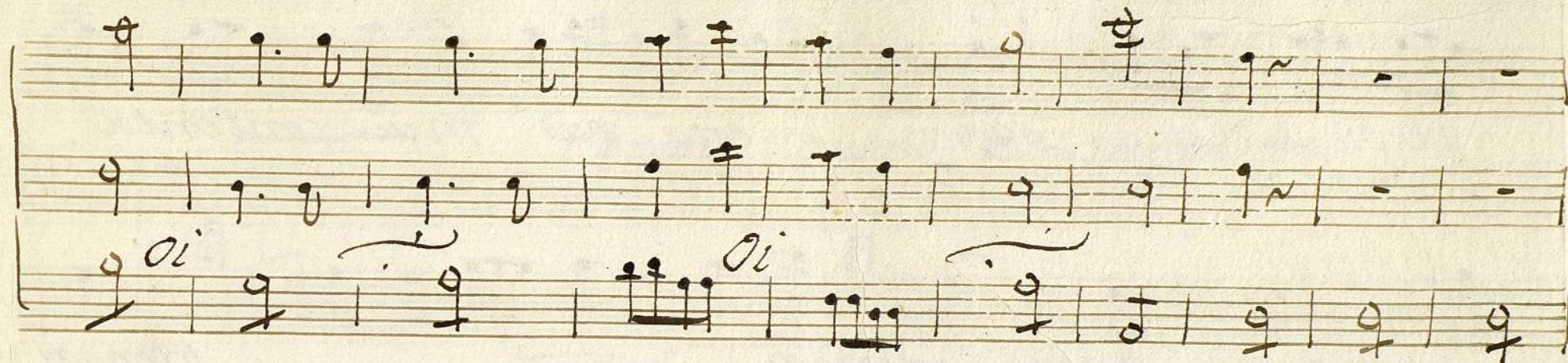
a Dios a Dios quedao

tante

la traicion de este amante oi se a de averi

la oi

quar la traicion de este amante oy sea de averiguar



ve oi a Ca sa. esta rás mui contenta

prenda aão rada prenda prenda

prenda aão rada ~ ~ a que

bienen los Celos ni las mona das -

quando sabes q.^e eres. dueño de mi alma due-

Pulp^o

Handwritten musical score for a song, featuring two staves with lyrics in Spanish. The score includes various musical notations such as notes, rests, and dynamic markings like "Seq.º" and "Pulp.º".

duenõ duenõ de mi alma.

Seq.º
ai --- ai q.º el te quiere — y te tiene en ca

Pulp.º
sa ai — ai q.º en ga ñarle --- mi amor

Seq.º
se prepa ra sera mali cioso serè yo tar

Pulp.º
Seq.º
mada vendrà la dispena log rarai la plaza

Coro 2.

quieta amor se confir men quiera
tus
mis esperanzas mis

(Seq.^a) Pero di de q.^a a legado? (Pulp.^o) de gora Serena
(Seq.^a) vaya con Dios la gora Serena
q.^a así enturbia mi esperanza
quando pensé q.^a en su Viaje
tanto tiempo se ocupara
q.^a yo conseguir pudiera
en mi oficina la plaza
Parola. Pulp.^o calla q.^a yo entretendre
tu amor, con buenas palabras
y pues pronto tendras sueldo
se quedará dela agalla.
(Seq.^a) mas llamaron? (Pulp.^o) si q.^a es?
venero. No... abra usted. (Seq.^a) es la Damiana

Isab.

All. *3/4 C*

Señora aprisa aprisa q. el Año llega
 Señora no te fies q. despues q. a ce
(Paco dentro) Damiana si ay tropiezos apartalos del
(Paco sabiendo) El cofre entra a este quarto q. es esto primo
[Pulp.]

Seg.^a *[Pulp.]*

Ureop. a Dios pues bienre ciego aunq. aqui dentro teen
q. ad. que fue q. sea que da ddo con un oido tan
pao *(X.º)* ya entro. *[Pulp.]* en este caso mientras q. yo con el
mio *Seg.^a* a Dios *(los 4)* destino impio en tan apretado

cuentre no tierres q. recelar no
 lito q. a una moica oye volar q.
 nallo tu te puedes escapar tu
 lance no te muerres tan cruel no

[Pulp.]

Allegro
3 mar. *Parida*

All.

(Moro) quien a descargar me ayuda. (Paco) el Criado
 Pulp. sino está. (moro) pues ayúdeme usted hombre.
 Paco. quien yo. (moro) non señor. (Pulp. y seq.) Callad
 Moro. este es algún contrabando pero a mí q. se me da
 Ya... ya le ayudo yo. (Paco) bien tomad la paga.
 Moro. mandad pero degenme salir
 Paco. primero te de rentar por q. como huele aquí a ratones.
 Moro. quizá puede haver alguno puesto q. aquí ay dos que son.
 Pulp. entrad en el gavinete antes q. os tropiecen.
 Seq. bien está. (Paco) halli dentro. (Paco.) y aló evito
 quien me hizo pinimular, fue el Sallego, aora
 que estamos solos caerán. Crispinita! Damianita!
 Pulp. que nos quereis. (Paco) crucen.
 Paco.

Ya no me querrais Prima como no
 (3 Coplas) en Casan dome di con q. estare
 oy me andado una untura con cierto un
 De un o/o me pare ce q. un poco

ve - o como
 fue no q.
 guento con
 ve o q. un

Pulp^o

q^e de sea cierto mas te quiero sin o for-
de esto no entiendo pero no me pare ce
mucho me alegro quiera el cielo te sirba
no digas e so q^e sentire en el alma

mas
pero
quiera
q^e

q^e no con ellos
buena el te medio
qual yo de sea
q^e quedes tuento

(V. 6)
Seg^a yo solo creo yo
sal^a como a de ser lo como
seg^a si la oye el cielo si
seg^a bueno o el cuento bueno

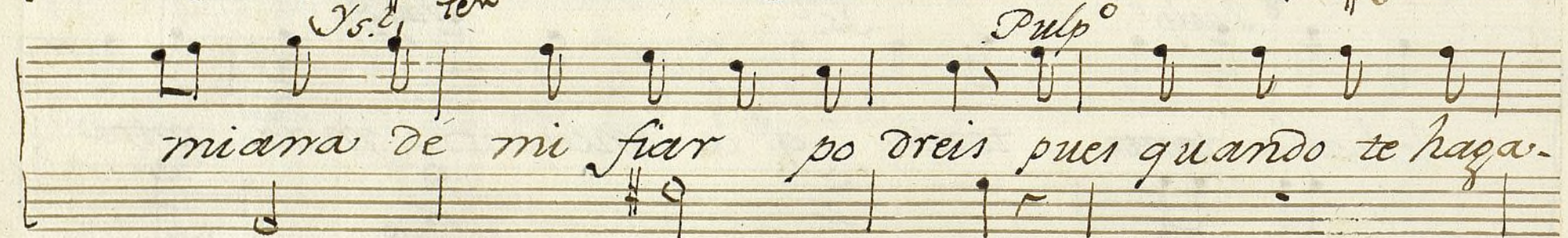
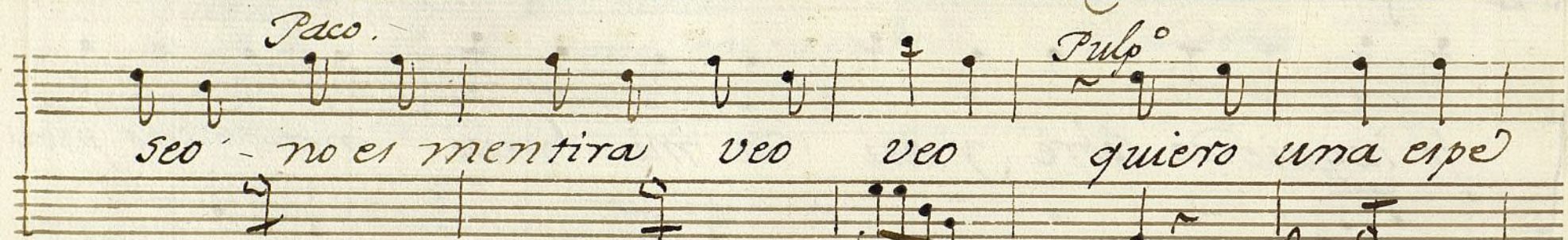
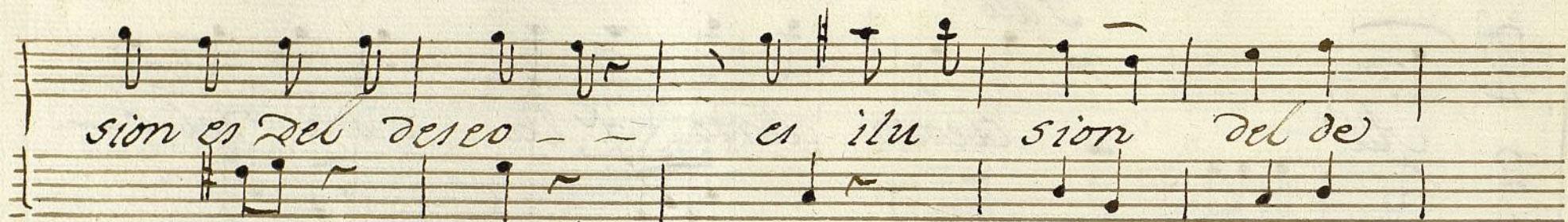
q^e así para Mari do q^e siel
 siel casarse los los siel
 quando haya yo mila grof quando
 siel se cura y me encontrá ~~me de fa~~

valeis un Rei no -- -- va-
 Cuerta a di ver sos -- -- Cues-
 verá este bre go ve
 me de fa enfer gmo me.

lein
 ta
 ra

ta da no

Poco
cierto cierto q^e la vista del o-
All^o
so izquierdo cobré y así de mi Gavi nete las pin-
tura podrá ver con
le halla tente tente q^e le encuentra mira mira
haciéndole bajar abajo.
mira mira q^e yo pienso q^e es mentira ilu-



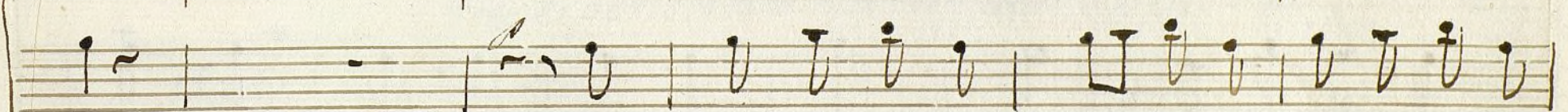
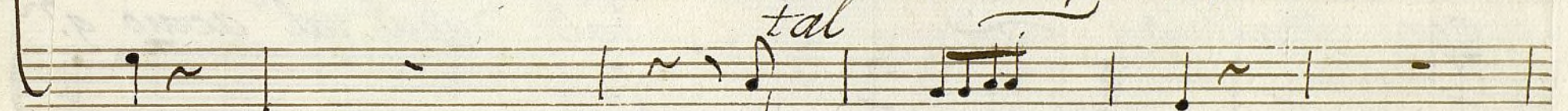
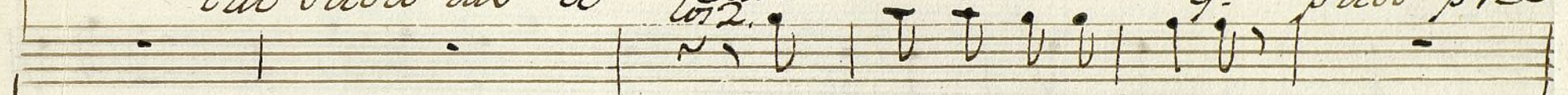
las 2.



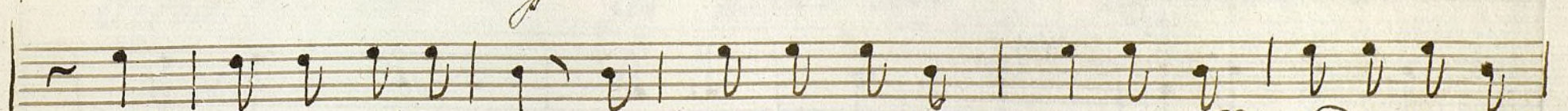
tal duda tal a

acaso

q.ⁿ pudo prece



ver



q.ⁿ

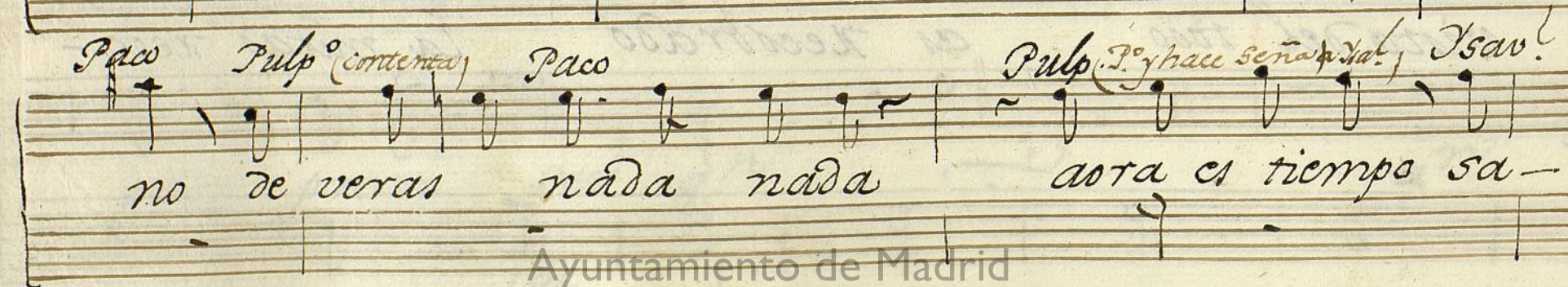
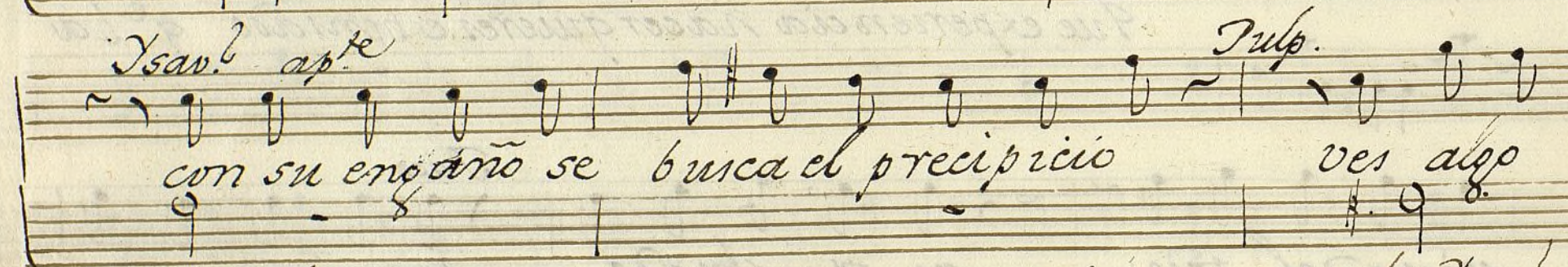
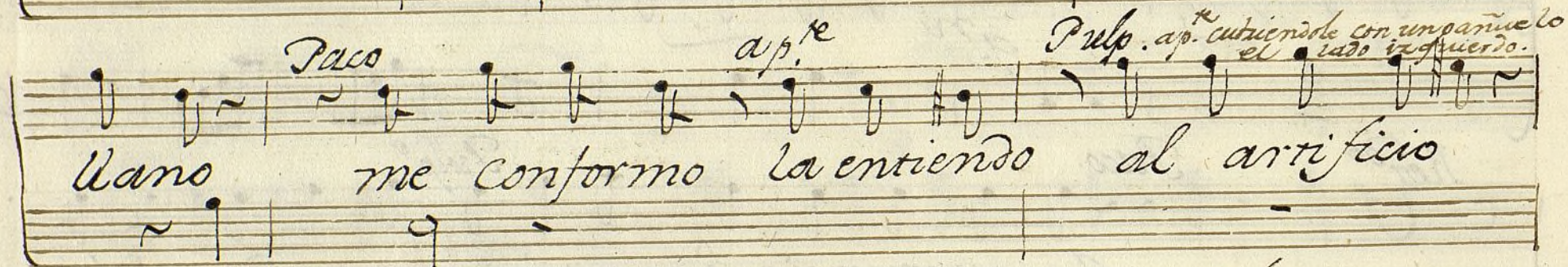
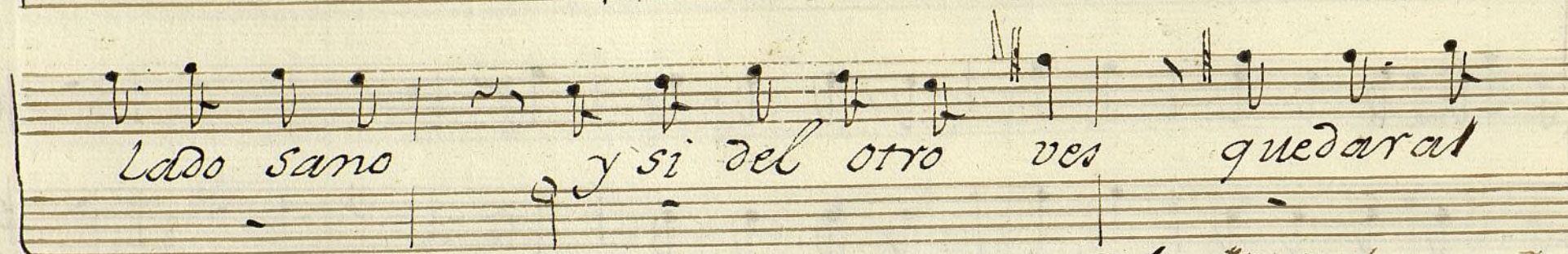
tal duda tal acaso q.ⁿ pudo prece

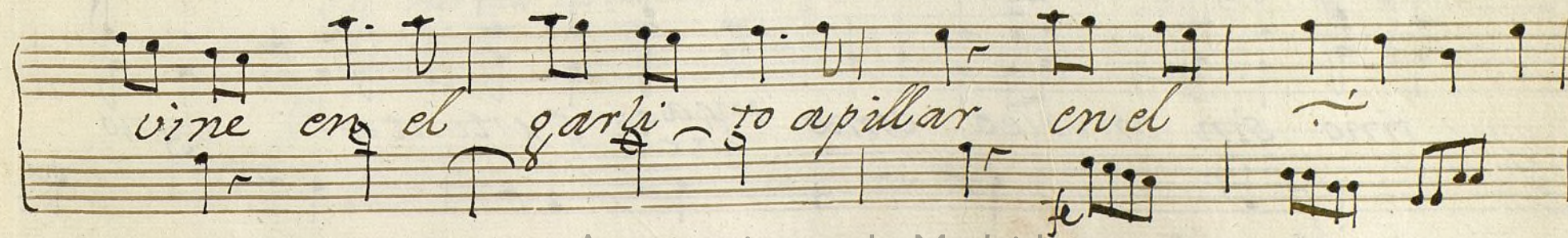
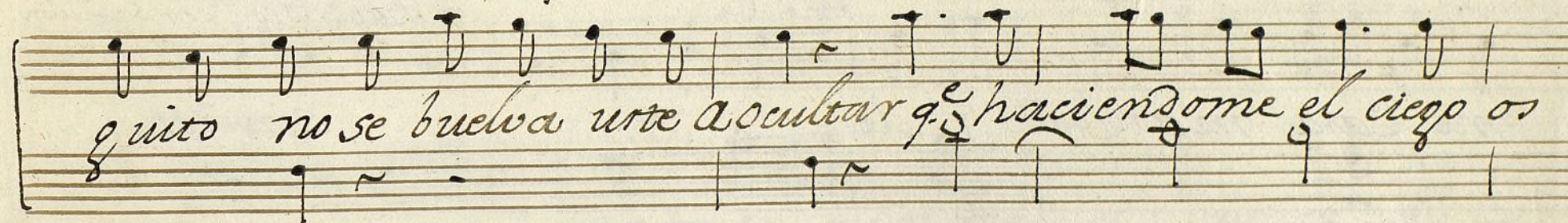
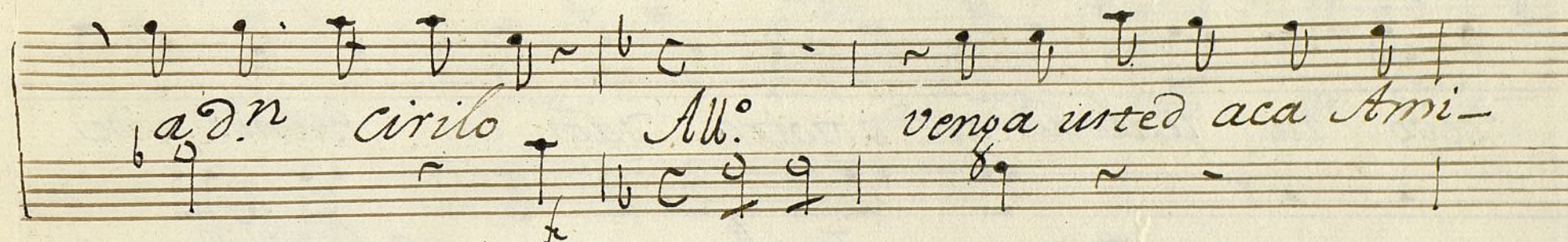
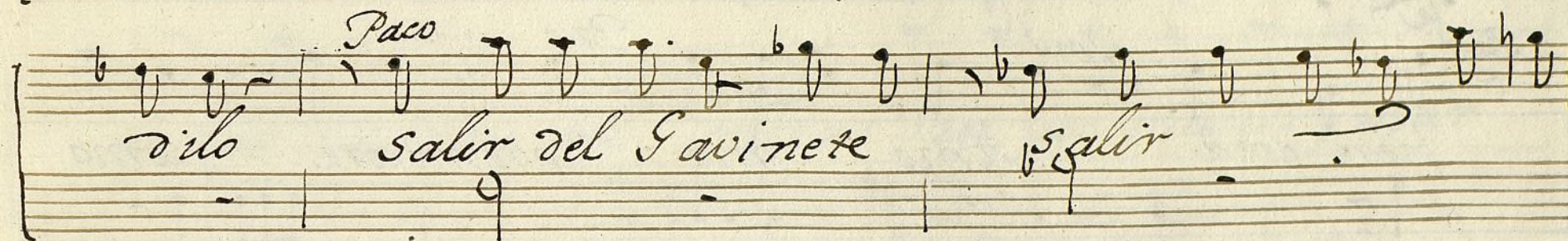
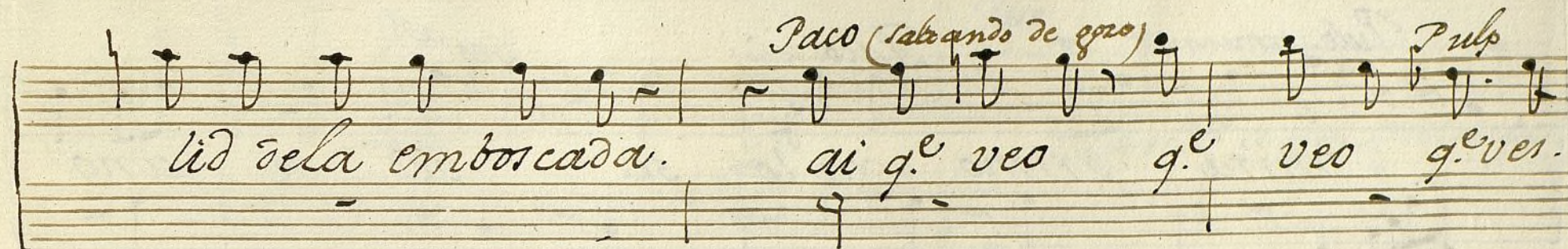


fe



Rezdo *Paco.* *Pulpo*
 Que experiencia hacer quieres e pensado q.e la
 vista del todo al recobrado la mitad reco-
Paco





Pulp. (temeraria) *Paco (serio)* *Seq.^a*

mira primo ya lo se ved ve cino

Paco *Isav.!* *Paco. carinosa*

bien está Amo mio premiare como

devo tu lealtad y vosotros daos las manos y de

Pulp. y Seq.^a con Sumision

mi Casa marchad y de Sin des.

tino sin empleo como me a de sustentar cigno

la e

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Poco

Quando a mi me la pe-

ga-bais devierais *esq* mirar daos las manos y mar

Pulp. *Se dandose las mangs* *Seq.^a*

chad daos ai Ci rilo ai Cris-

lo 2.

pina

Si no ai lumbre en la Cozima el amor se

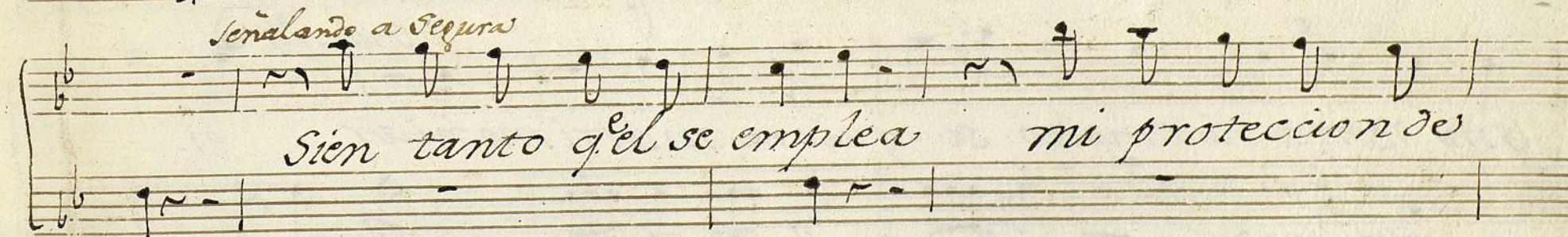
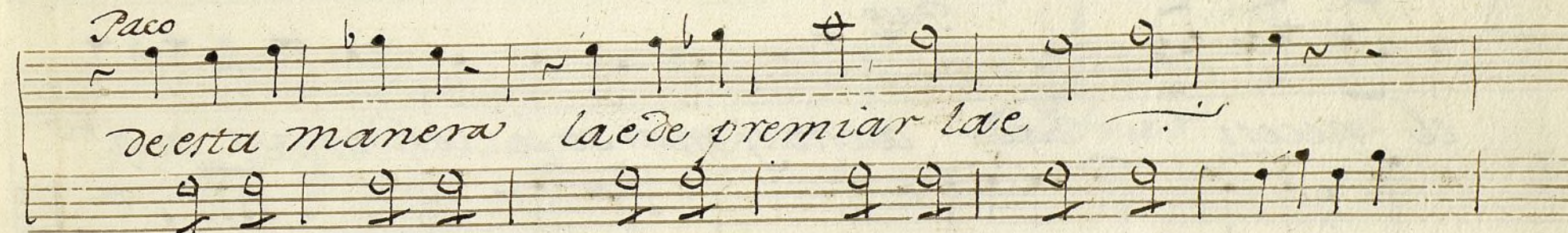
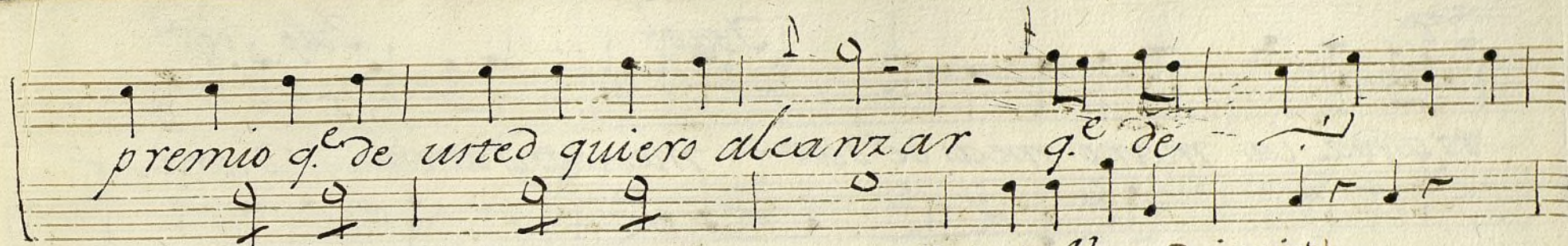
Isav. a Paco
me las.

suele elar el amor

Paco (con enfado) *Isav. con interés y cariño*
timan penen sientan puen su error experi

mentan los deve usted perdo nar los

Paco *Isav. con humildad amorosa*
es empeño es el premio es el.



Isav! *Pulp Seq.^a*

rra da la mano mea de dar me conformo dura —

pena yo tambien pues q.^e lo ordena la cruel la cru.

Paco

el necesi dad a esto y mas se le condena a q.^{ra}

Pulp Seq.^a

sin tenta ni empleo se quiere matrimoniar es.

Via 2 *Paco*

luto ceso el susto pues la calma se renas si-

que ala tempestad sigue

legres y con tentos desahando Sentimientos nues-

tro Dichoso enlace vamos a Celebrar a-

legres y contentos de /ahando Senti mientos nues-

tro dichoso enlace vamos a celebrar *seg.^o*
alegres y con-
Isav.^h *Pulp.^o*
Paco *a* *a*
desando sentimientos vamos a Cele-
tentos nuestro dichoso enlace

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with notes and rests. The second staff is a vocal line with the word "brar" written below it. The third staff is a vocal line with the lyrics "nuestro dichoso enlace - vamos a -" written below it. The bottom staff is a piano accompaniment line with chords and a "Cres." (Crescendo) marking.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with notes and rests, with "Pulp." written above it. The second staff is a vocal line with notes and rests, with "Isab." written above it. The third staff is a vocal line with the lyrics "celebrar a celebrar. a legres y contentos" written below it. The bottom staff is a piano accompaniment line with chords and a "Poco" (Poco) marking.

Pulp^o *Trab*

Seg.^a *Poco*

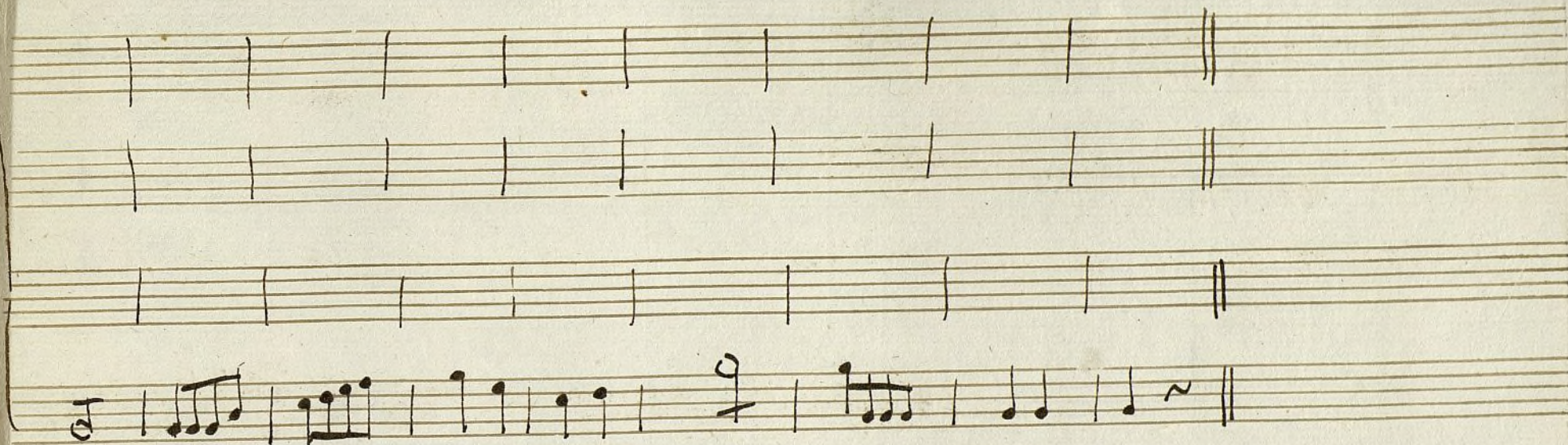
ando senti mientos nuestro dichoso enlace va

los 4

mos a cele brar nuestro dichoso enlace -- va

cres.

mos a celebrar a celebrar a celebrar.



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Mus 150-8

Violin 1.º Tor.º a 1.º El ciego con vista



Al segno
Torrón.

Parada.

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

All.^o no mucho. G major $\frac{2}{4}$



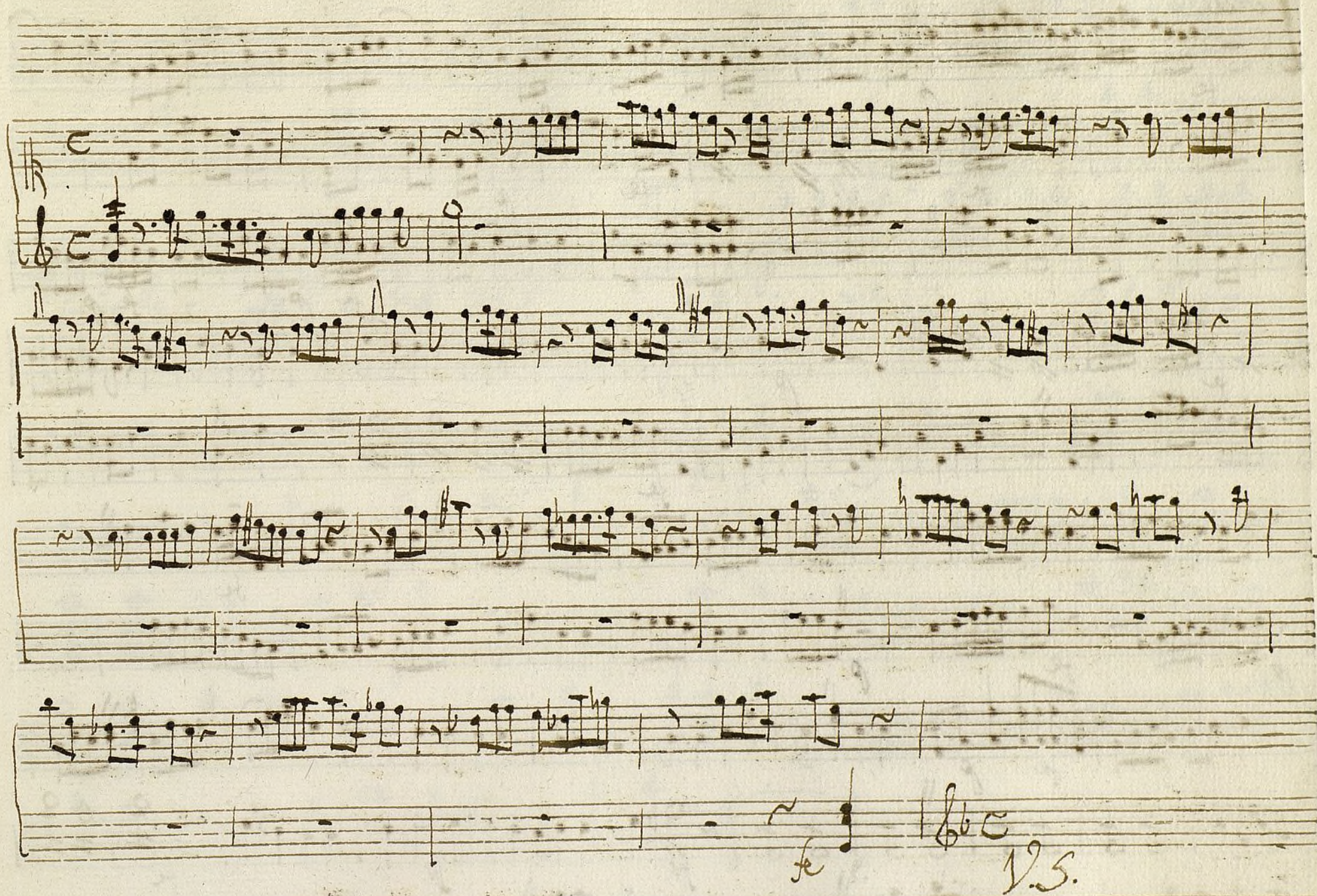
Allegro tres mas

Parola.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

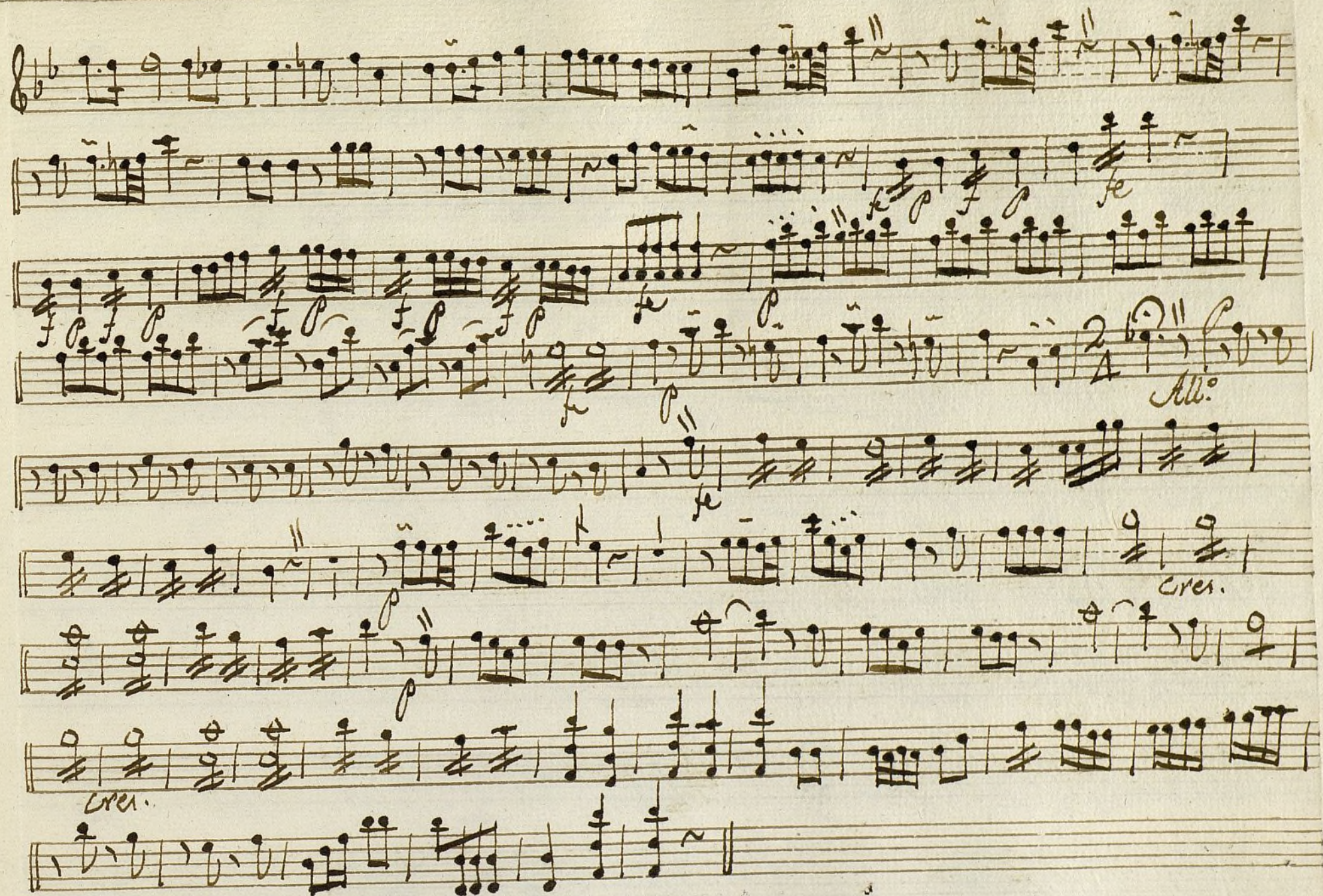
Key markings and annotations include:

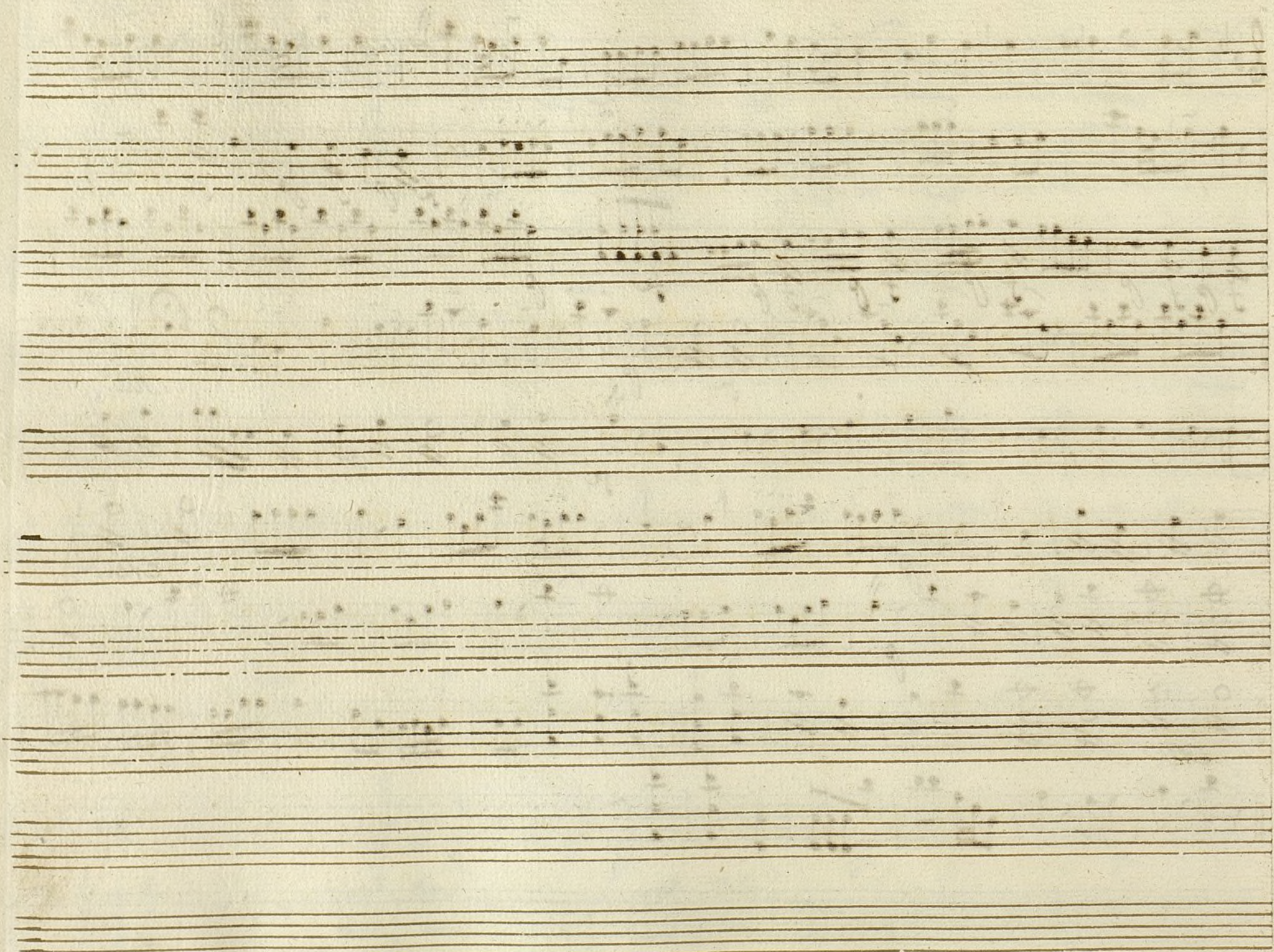
- All.* (Allegro) at the beginning.
- 1^a no* (first number) above a measure on the fourth staff.
- Allegro* and *tr. mar.* (triumphal march) on the fourth staff.
- Allegro* (All.) on the fifth staff.
- crei.* (crescendo) markings on the fifth, sixth, and eighth staves.
- fe* (forte) markings on the fourth, fifth, and sixth staves.



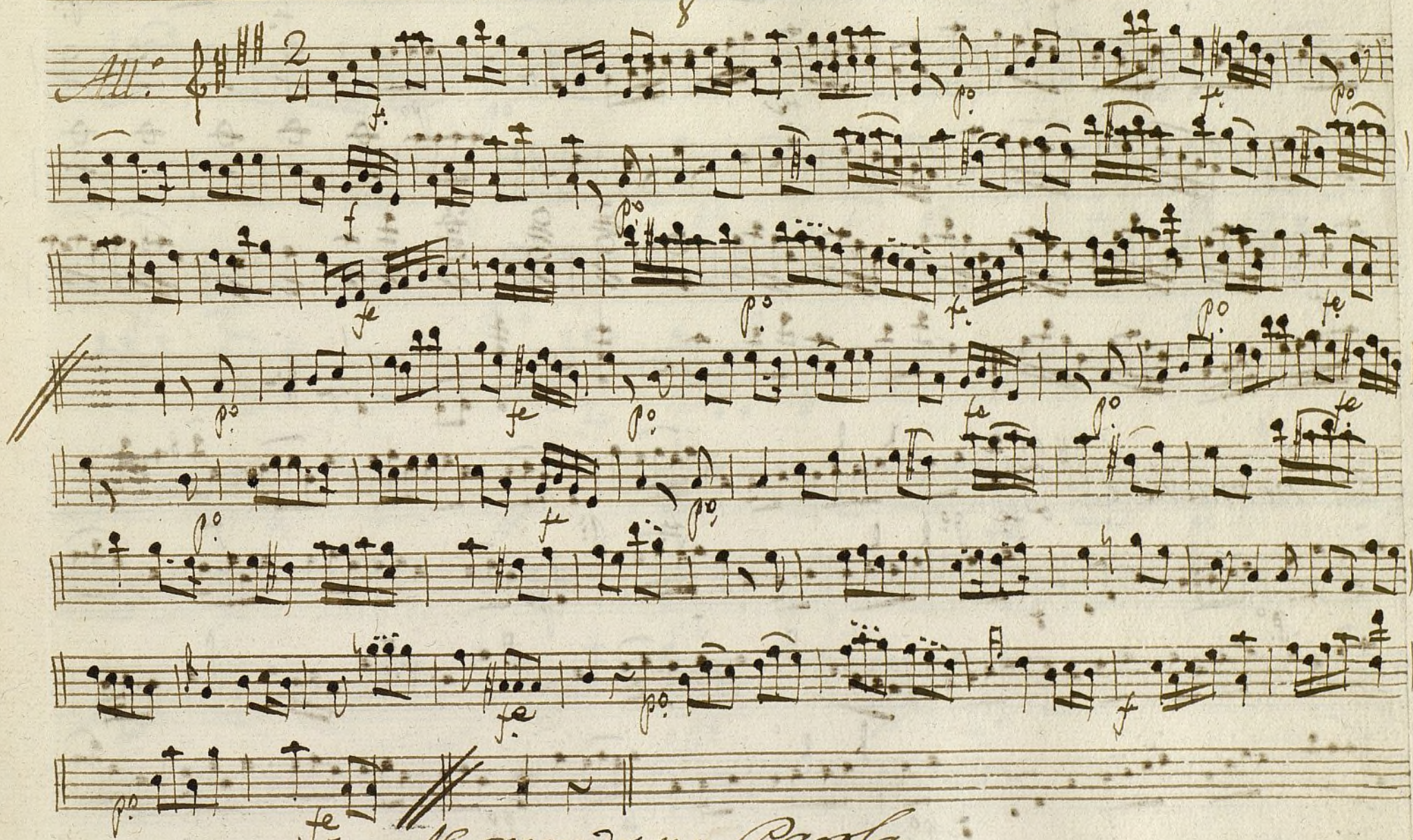
All.^o

Handwritten musical score for a piece titled "All.^o". The score consists of ten staves of music, featuring various musical notations including notes, rests, and dynamic markings such as "fe", "p", "f", and "fr.". The notation is in a historical style, likely from the 18th or 19th century. The piece begins with a treble clef and a common time signature. The music is characterized by frequent use of slurs, ties, and dynamic markings, suggesting a complex and expressive composition. The handwriting is elegant and clear, typical of a professional composer or scribe of the period.





Violin 1.ª Fon. a 4.ª el ciego con vista



Al segno del mar Parola.

Mar. All. G major $\frac{2}{4}$

All. no mucho. G major $\frac{2}{4}$

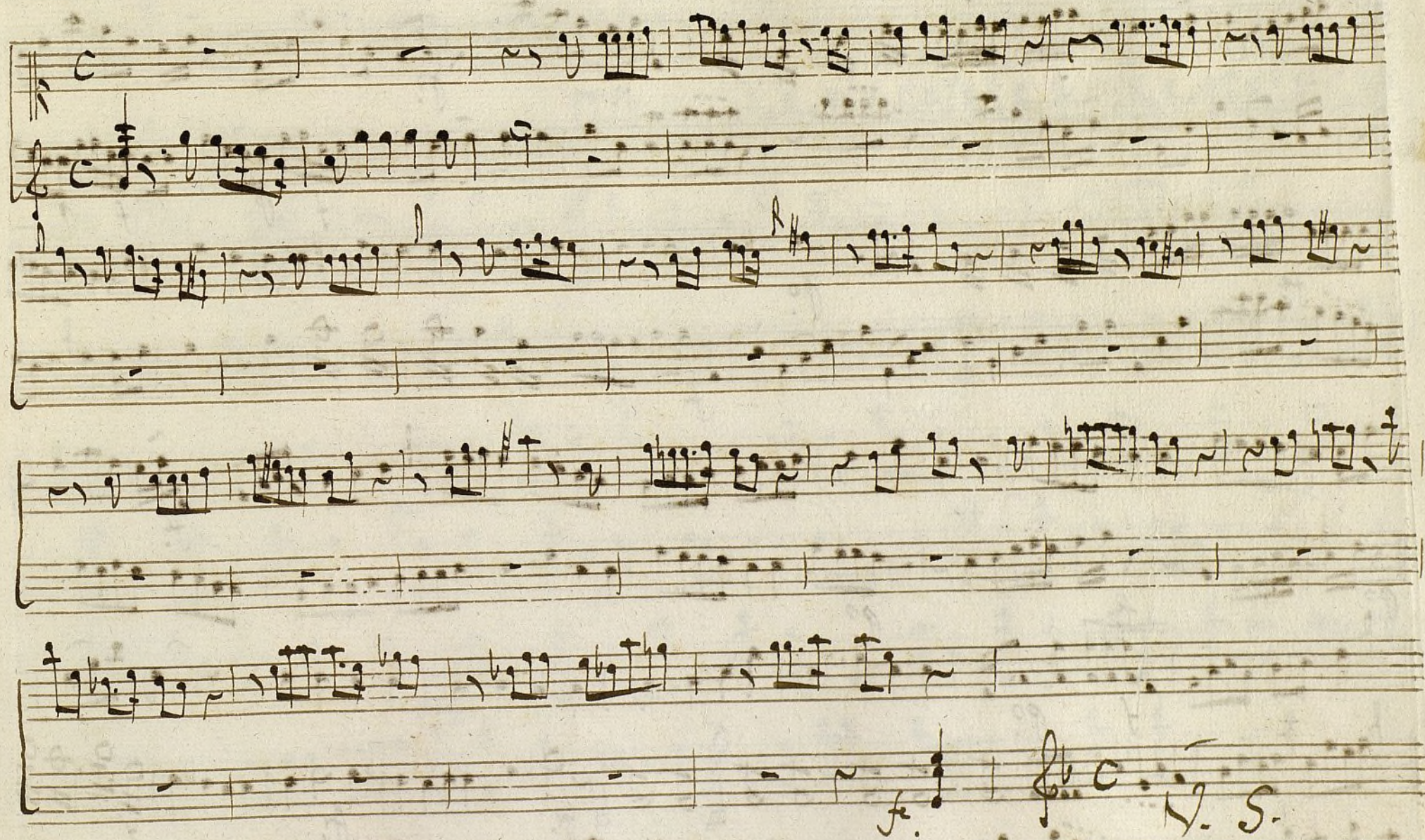
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *p^o*, and *f*. The word *Parola* is written in cursive on the fourth staff. The word *All.^o* appears at the beginning of the fifth staff. The word *Al segno* is written on the eighth staff, with *tremas* written below it. The word *Parola* is written again in cursive on the ninth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and text include:

- All.^o* (Allegro) at the beginning.
- 1^a no.* (First number) on the fourth staff.
- Allegro* and *tré mas* (three more) on the fourth staff.
- 2^a* (Second number) on the fourth staff.
- cref.* (Crescendo) and *fe* (Forte) markings.
- p^o* (Piano) markings.
- f* (Forte) marking.
- cref.* (Crescendo) at the bottom left.

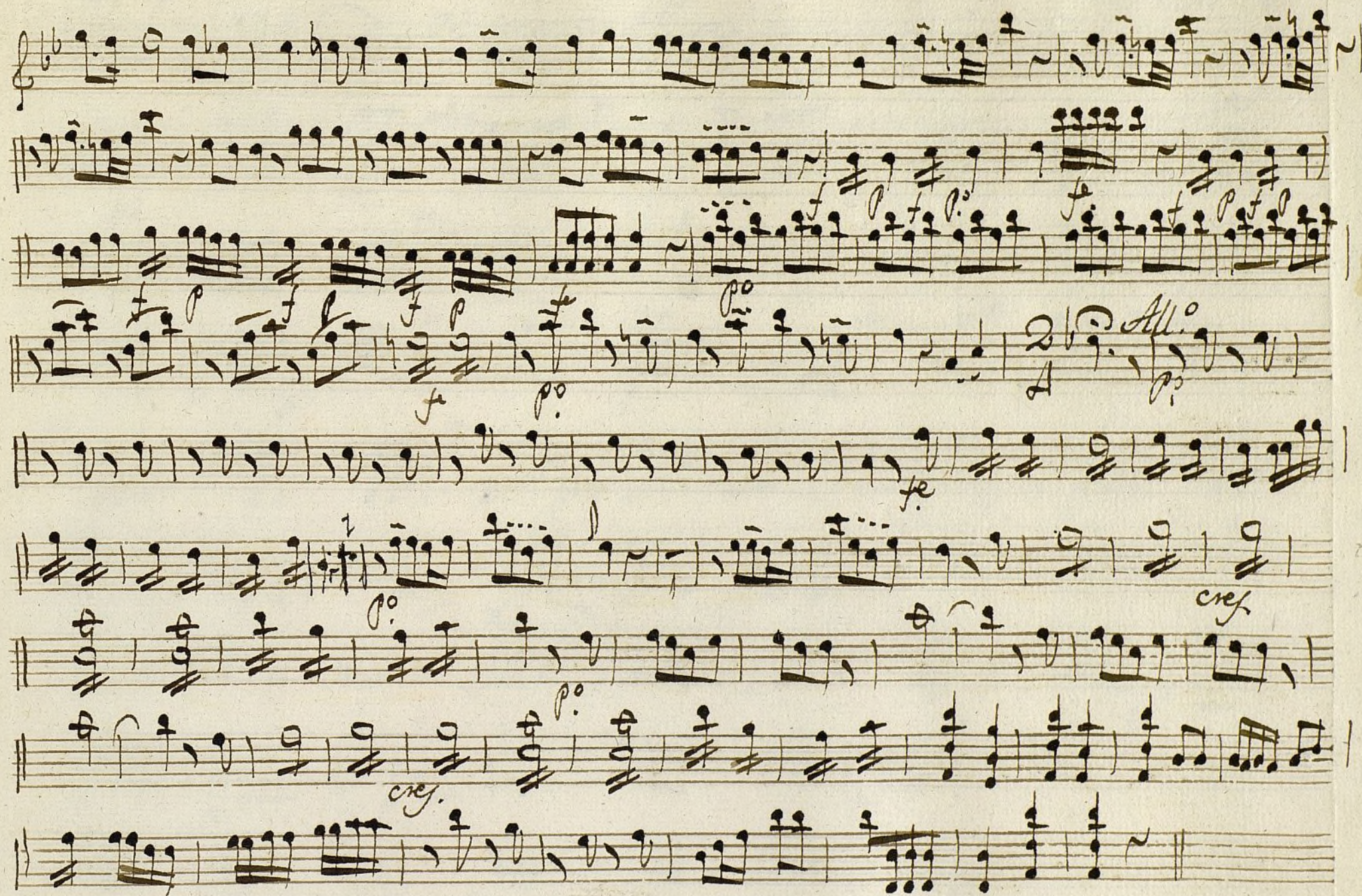
The score is written in a historical style, likely from the 18th or 19th century.



All.^o

The musical score is written on ten staves. It begins with the tempo marking *All.^o* (Allegro). The notation includes various note values, rests, and dynamic markings. The first staff starts with a treble clef and a common time signature (C). The music is characterized by frequent use of slurs and ties, suggesting a continuous melodic line. The dynamic markings include *fe* (for *forte*), *p.* (for *piano*), *f* (for *forte*), and *p.* (for *piano*). The score concludes with a final cadence on the tenth staff.

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Violin 2^o Ton.^a a 4.^o El Ciego con vista

Handwritten musical score for Violin 2^o in A major, 4/4 time, titled "El Ciego con vista". The score consists of ten staves of music. The first staff begins with the tempo marking "Al.^o" (Allegro). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (forte) and *p* (piano) are present throughout. The score concludes with the instruction "Al Segno" followed by a double bar line and the word "Parola." (Parola). Below "Al Segno" is the handwritten note "doj mar".

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

Admiration

All.º No mucho. $\text{G}\sharp\text{F}\sharp$ 2/4

Parola.

Allegro

Parola.

Allegro
tres mas.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- 3/8* time signature on the first staff.
- ta 4.^a no.* (tutti 4th number) written above the fourth staff.
- fe* (forte) marking on the fourth staff.
- Alleg.* (Allegretto) marking on the fifth staff.
- crei.* (crescendo) marking on the fifth staff.
- Alleg.* (Allegretto) marking on the sixth staff.
- trist. mod.* (tristemente modo) marking on the sixth staff.

The score concludes with a final cadence on the tenth staff.

seg.
mon.

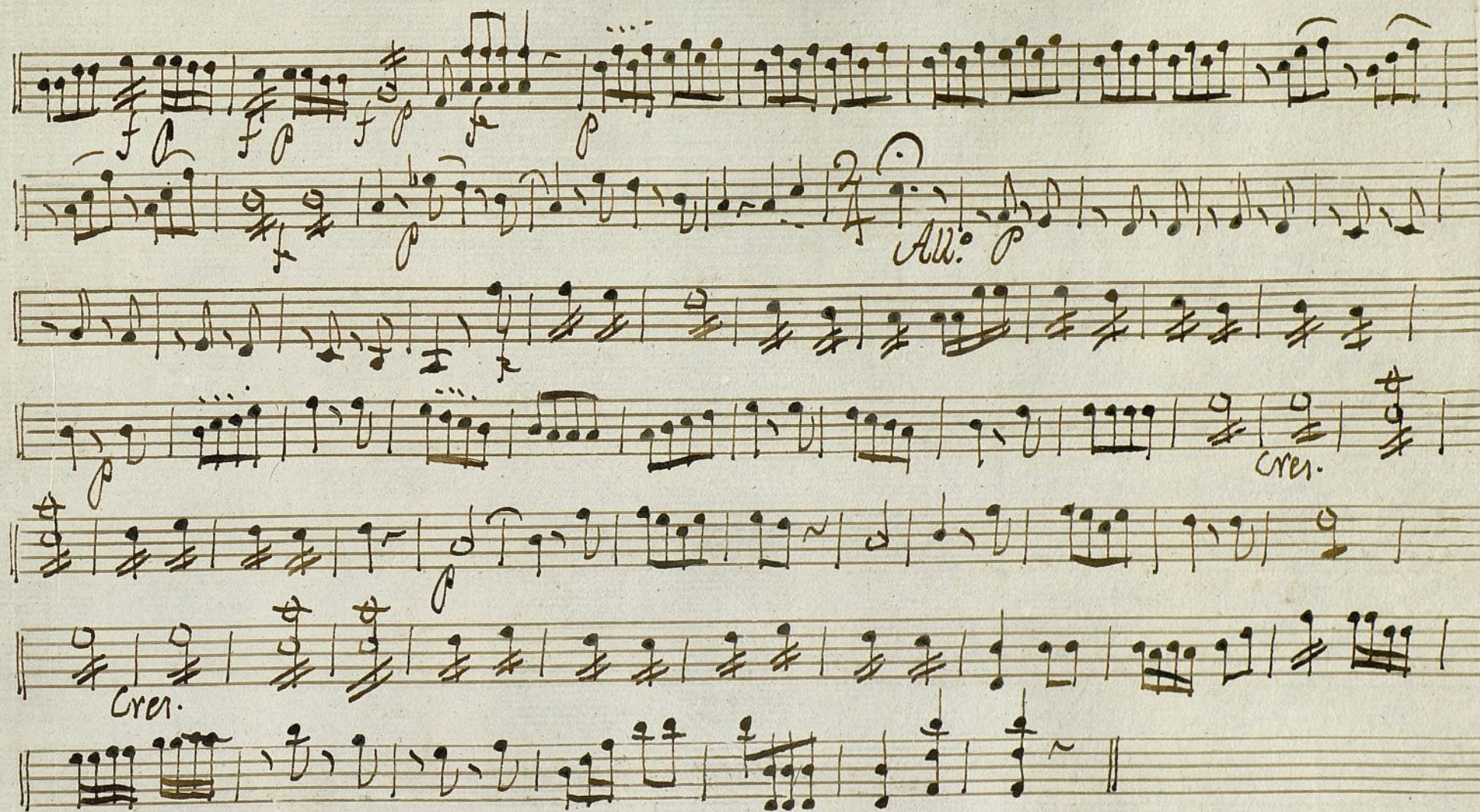
The image shows a handwritten musical score on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The score consists of several systems of staves. The first system has two staves with complex notation, including many beamed notes and rests. The second system also has two staves, with the top staff containing more active notation and the bottom staff having mostly rests. The third system has two staves, with the top staff showing more notation and the bottom staff having rests. The fourth system has two staves, with the top staff containing notation and the bottom staff having rests. The fifth system has two staves, with the top staff containing notation and the bottom staff having rests. The sixth system has two staves, with the top staff containing notation and the bottom staff having rests. The seventh system has two staves, with the top staff containing notation and the bottom staff having rests. The eighth system has two staves, with the top staff containing notation and the bottom staff having rests. The ninth system has two staves, with the top staff containing notation and the bottom staff having rests. The tenth system has two staves, with the top staff containing notation and the bottom staff having rests. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in brown ink.

V.S.

All.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and a common time signature. The score features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *ten* (tenu) are interspersed throughout the piece. The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, with some staining and wear visible at the edges.

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Violin 2.ª 1.ª a 4.ª el ciego con vista

Allegro 2/4

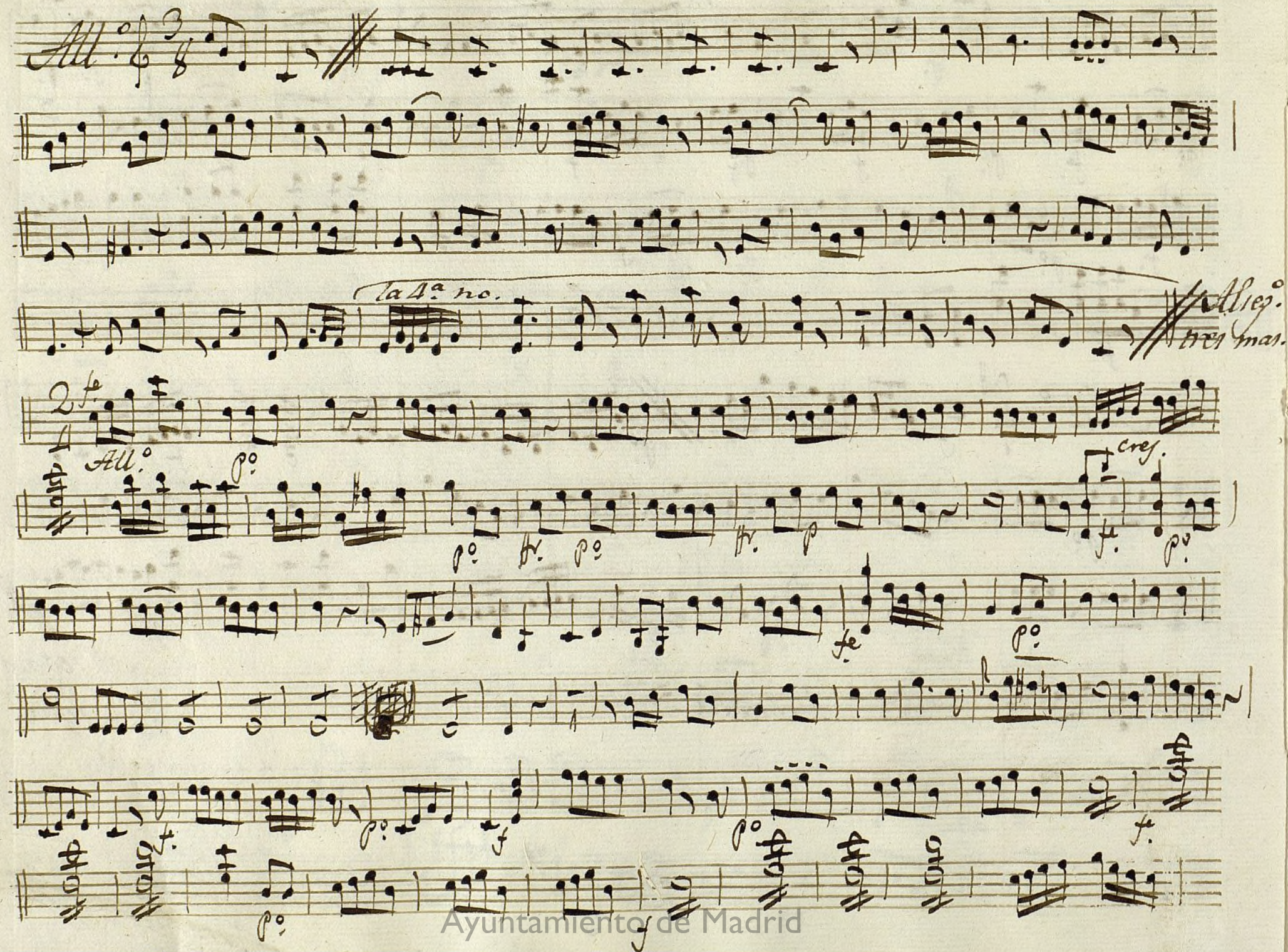
Al segno del mas. Parola.

Mar. All.^o

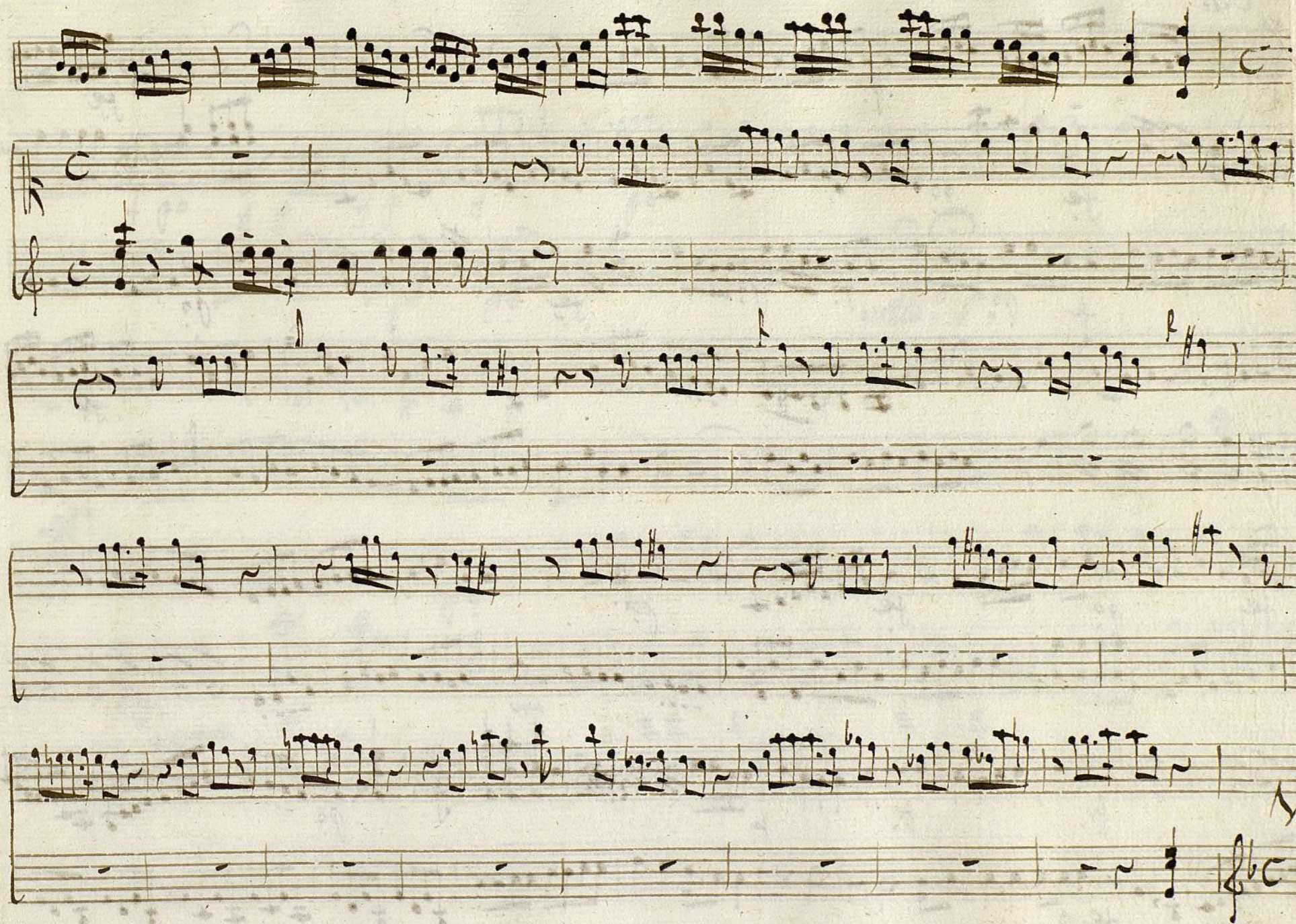
Handwritten musical score for a March, All.º. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with various notes, rests, and dynamic markings like 'p' and 'f'. The second staff continues the melody. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff continues this pattern. The fifth staff concludes the section with a double bar line.

All.º. No mucho.

Handwritten musical score for a section marked "All.º. No mucho." The score consists of five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is more melodic and less rhythmic than the previous section, with many slurs and ties. Dynamic markings like "p" and "f" are present. The section ends with a double bar line.



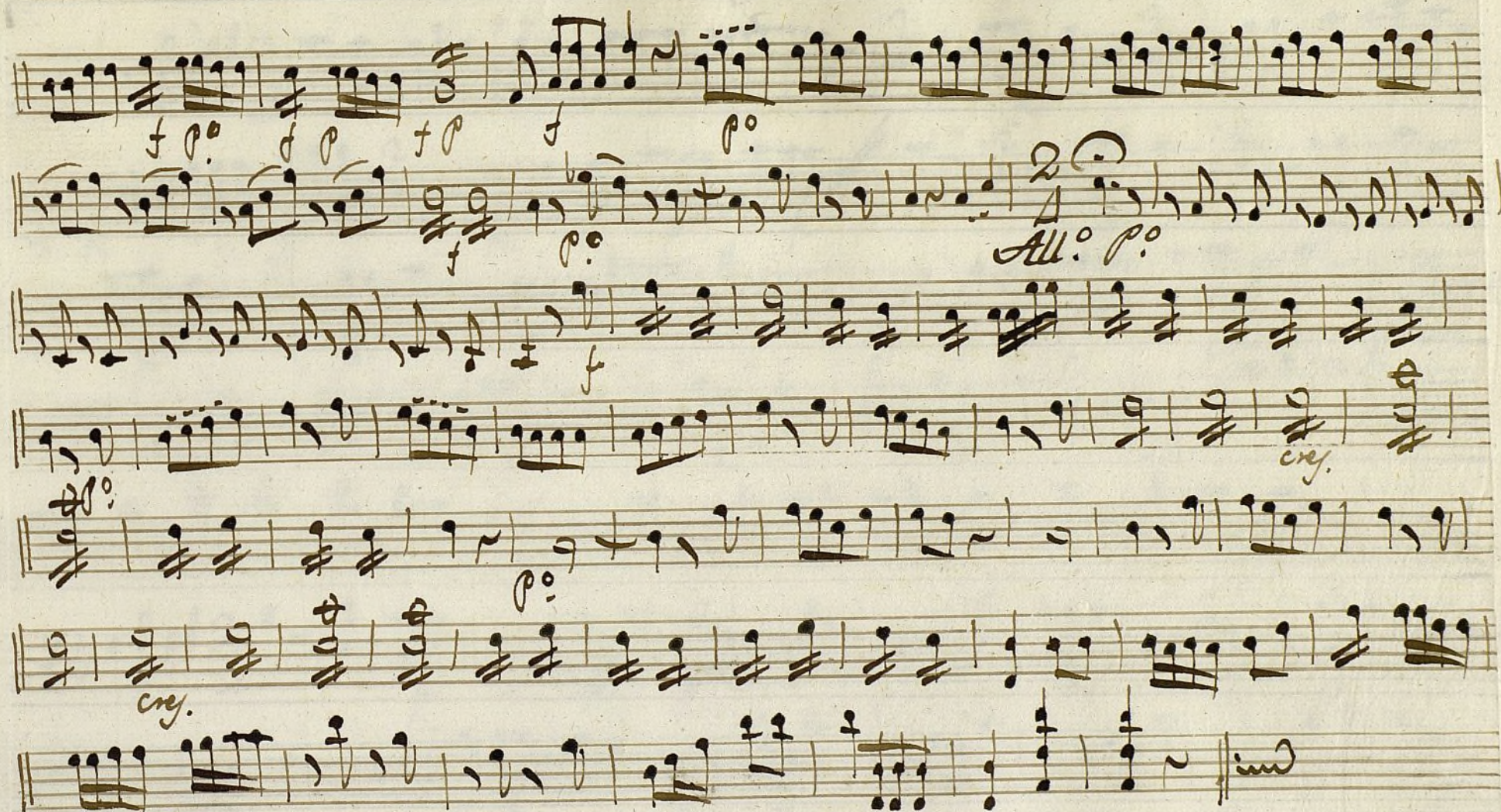
*Alleg.
mar.*



N.º 1.

All.^o

A handwritten musical score on ten staves, likely for a piano or similar instrument. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into two systems of five staves each. The first system includes staves 1 through 5, and the second system includes staves 6 through 10. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as *fe* (forte), *p* (piano), and *p^o* (pianissimo) are used throughout. There are also some markings that look like *ten* (tension or tenuto). The paper is aged and slightly discolored, with some ink bleed-through visible from the reverse side. The handwriting is elegant and typical of 18th or 19th-century musical notation.



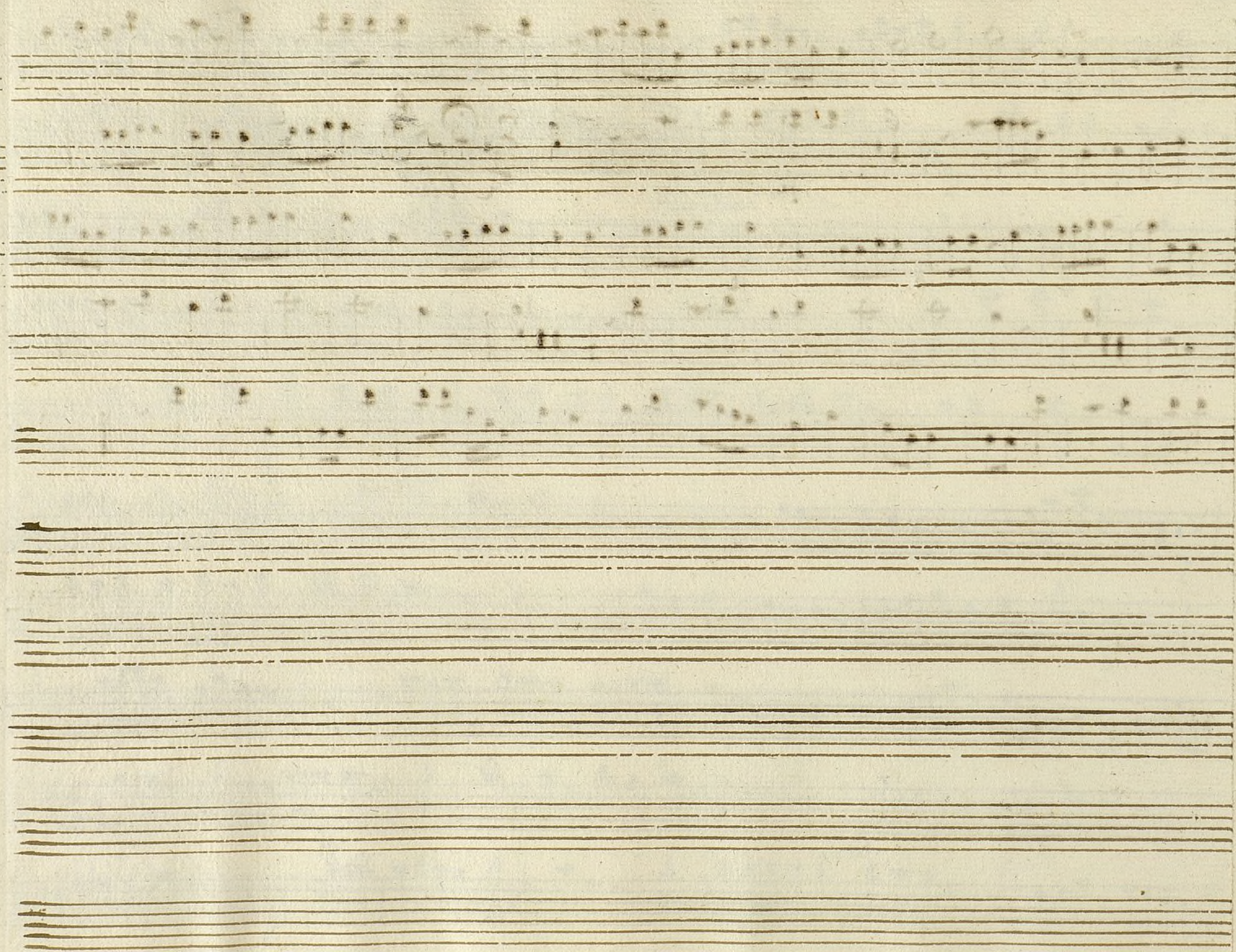
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key annotations include:

- All.^o* (Allegro) at the beginning of the first staff.
- Coplas 2* written above the second staff.
- Al Segno* and *tres mon.* (three measures) at the end of the first staff.
- Plasano* and *Solo.* above the second staff.
- Al Segno All.^o* and *tres mas.* above the third staff.
- Solo.* above the fourth staff.
- Rea^{do}* and *All.^o* above the fifth staff.
- Solo.* above the eighth staff.

The score is written in a cursive, handwritten style on aged paper.

Parda





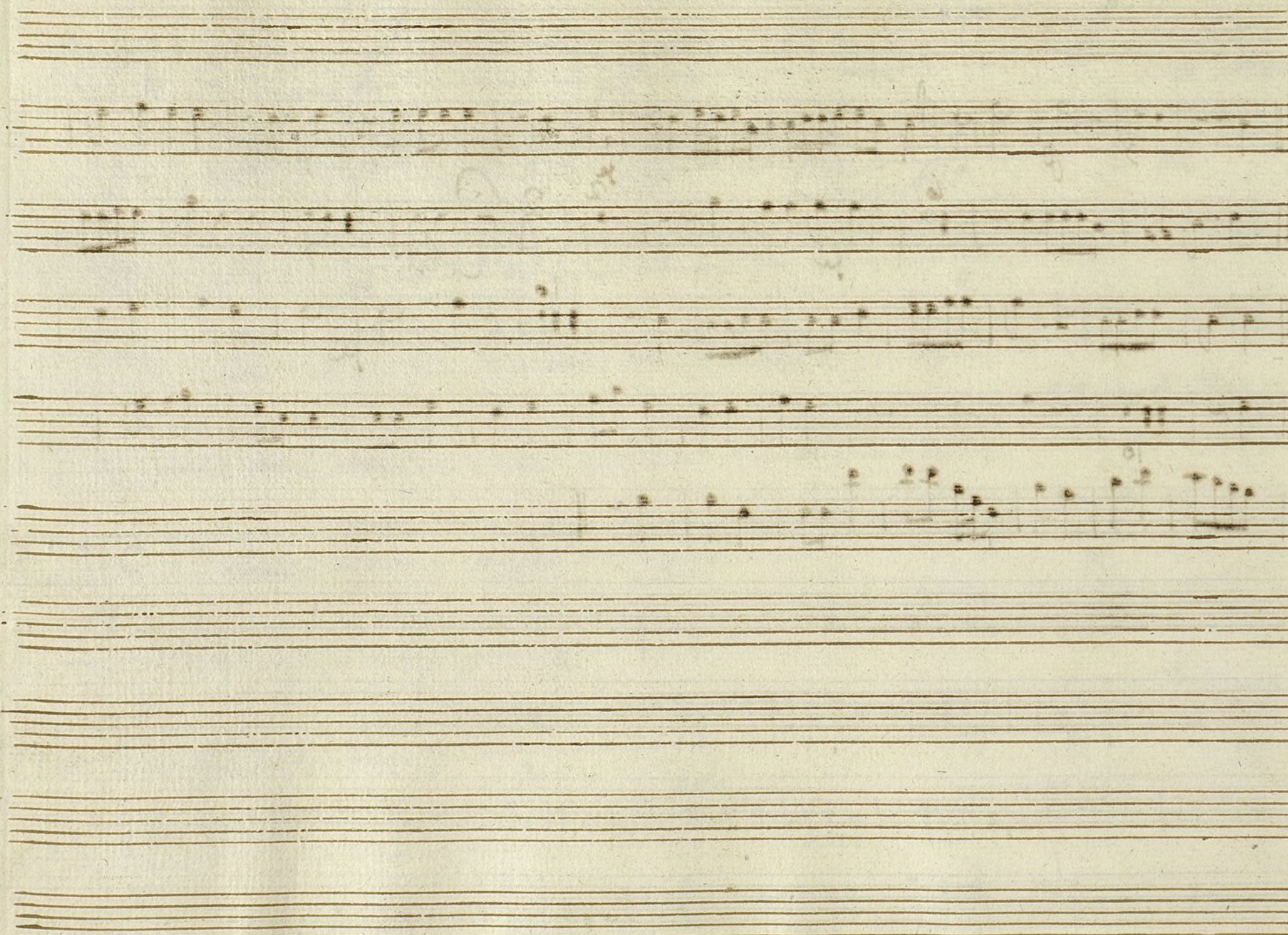
Oboe 2^o Ton.^a a 4.^o El ciego con vista

Handwritten musical score for Oboe 2^o in A major, 4/4 time, titled "El ciego con vista". The score is written on ten staves. The first system (staves 1-4) begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo/mood is marked "Allegro". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system (staves 5-6) continues the melody, with a measure marked "17." and a section labeled "Allegro no troppo". The third system (staves 7-8) includes a measure marked "22." and a section labeled "Parola". The fourth system (staves 9-10) continues the piece, with a measure marked "22." and a section labeled "Parola". The score is marked with dynamic indications such as "f" (forte) and "p" (piano). The piece concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- Parola. Coplar.* (Parole. Coplar.) above the second staff.
- Tas. no.* (Tas. no.) above the second staff.
- Solo.* (Solo.) below the second staff.
- Allegro* (Allegro) below the second staff.
- tres mas.* (tres mas.) below the second staff.
- All.* (Allegretto) below the second staff.
- 22* (22) above the sixth staff.
- Rez. do* (Rez. do) below the sixth staff.
- All.* (Allegretto) below the sixth staff.
- f* (forte) below the sixth staff.
- 2* (2) below the seventh staff.
- f* (forte) below the seventh staff.
- 6* (6) below the eighth staff.
- 4* (4) below the eighth staff.
- solo* (solo) below the eighth staff.
- f* (forte) below the eighth staff.
- Al. Seg. no* (Al. Seg. no) above the first staff.
- tres mas.* (tres mas.) above the first staff.





Trompa 1.^a Ton.^a a 4.^o el Ciego con vista.

All.^o C: *2/4*

Allegro
por mas

Parola. *Ma* *All.^o* C: *2/4*

solo

All.^o No mucho C: *2/4*

Parola.

In C.

Inc.
All.^o  *Allegro*
3 mas. Parola

Handwritten musical notation on a single staff. The notation includes the tempo marking *All.* (Allegro), a key signature of one sharp (F#), and a time signature of 3/8. The music features a series of eighth notes, followed by a section marked *Allegro* and *Allegro*. The notation is written in a cursive, handwritten style.

49.

tres mas.

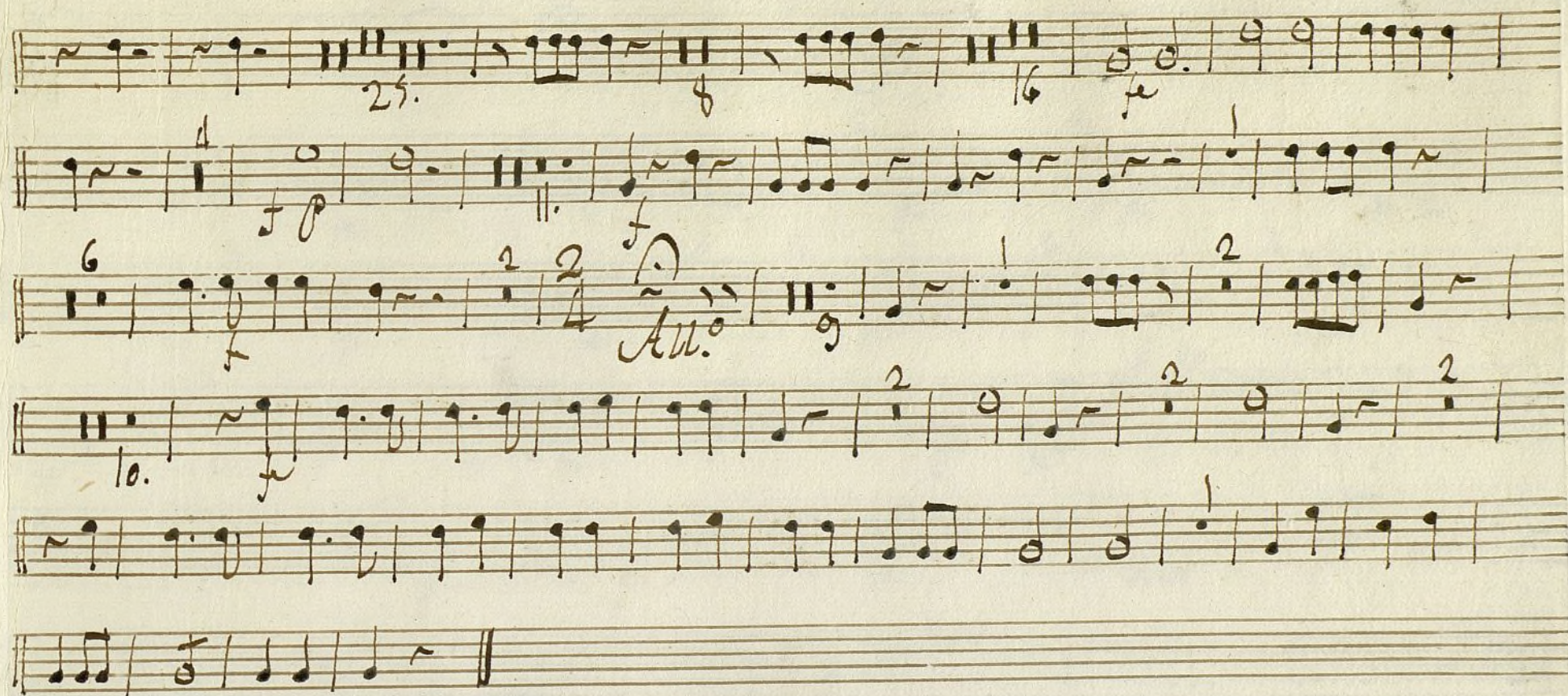
All.

20

In clava.

Am.

rola



Ayuntamiento de Madrid

1200055272

Trompa 2.^a Ton.^a a 4.^o El Ciego con vista.

All.^o C: # 2/4

Al Segno do mas.

Mas All.^o C: # 2/4

Solo

All.^o no mucho. C: # 2/4

22.

Parola.

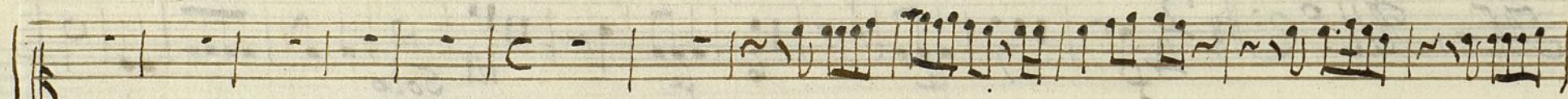
In C.

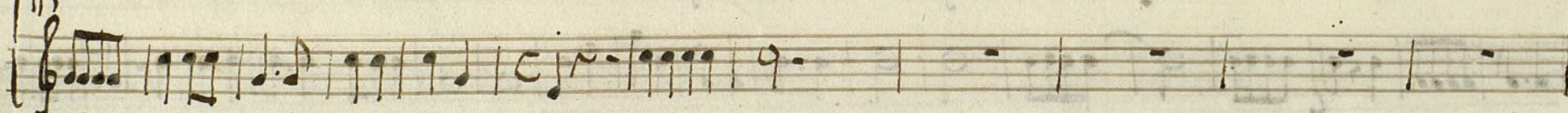
All.^o  *Al Segno*
tres mas. *Parola.*

Coplas All.^o  *1a 2a no*
45. *Al Segno*
tres mas. All.^o 





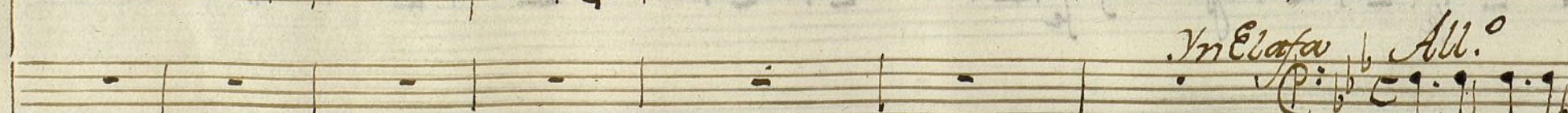


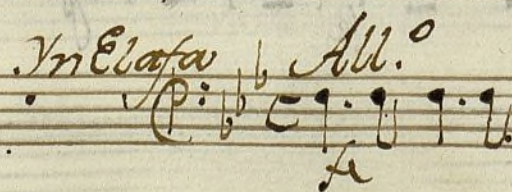




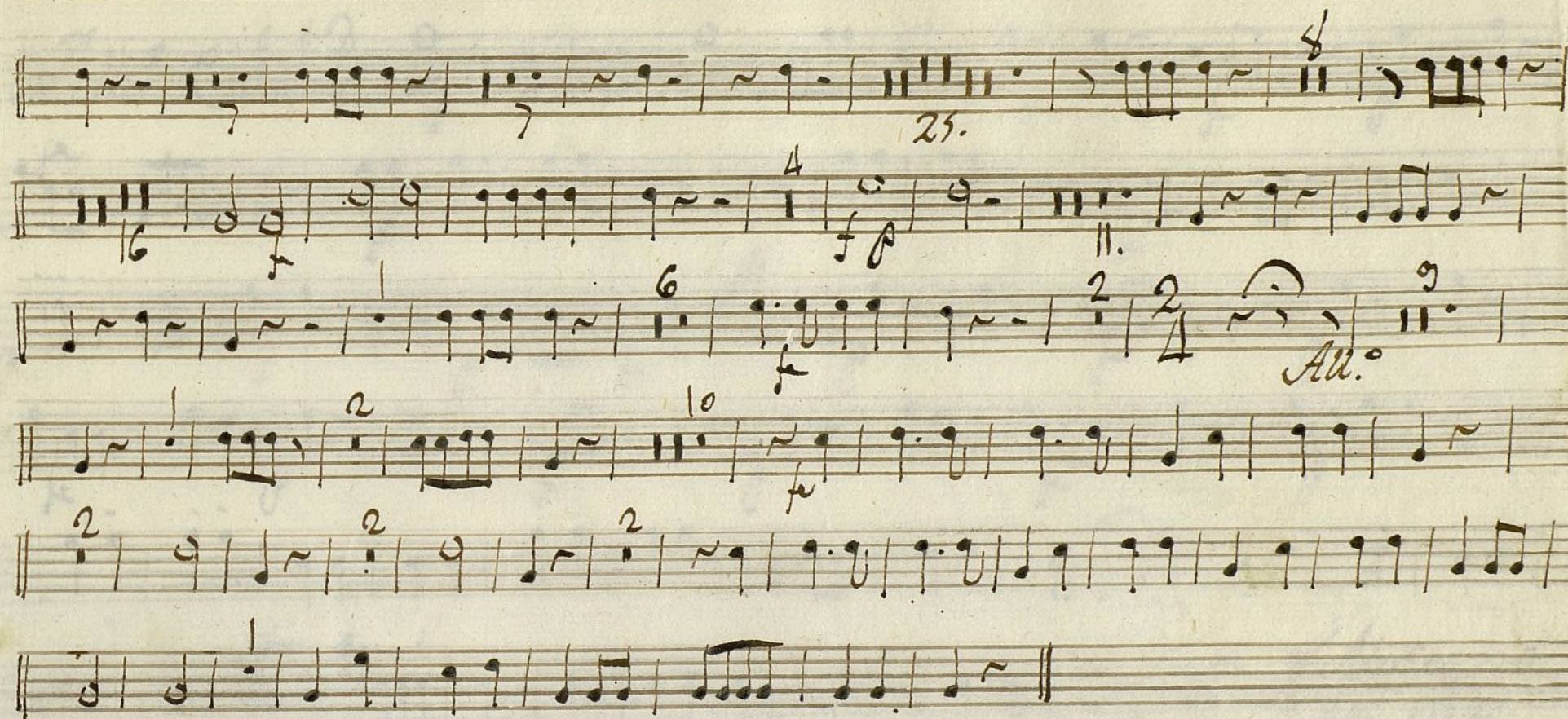


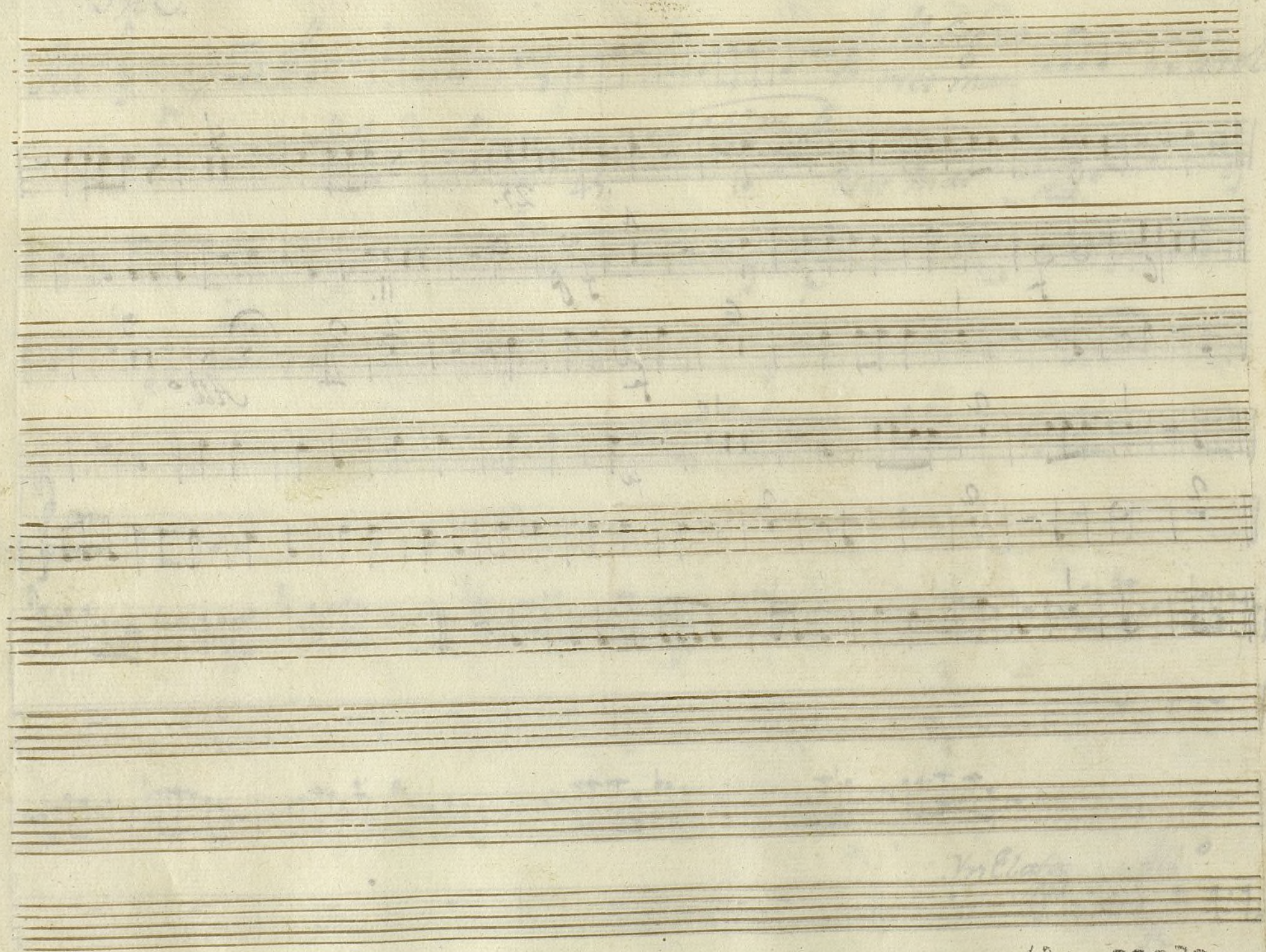




In Clava All.^o 

ola.





Bajo Fon.^a a 4.^o El ciego con vista

Al.^o C: $\sharp \sharp \sharp$ 2/4

Parola.

Mas All.º C: # 2/4

All.º no mucho. C: # 2/4

Pavida

A handwritten musical score on aged paper. The first system consists of three staves. The first staff begins with the tempo marking 'Mas All.º' and the key signature 'C: #' and time signature '2/4'. It contains several measures of music with dynamic markings 'f' and 'p'. The second system consists of seven staves. The first staff of this system begins with the tempo marking 'All.º no mucho.' and the key signature 'C: #' and time signature '2/4'. It also contains musical notation with dynamic markings 'f' and 'p'. The piece concludes with the word 'Pavida' written in a decorative script at the end of the final staff.

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

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first and third staves.
- Allegro* and *Segno* markings on the second staff.
- Parola.* (Parole) at the end of the second staff.
- la 4.^a no* (the 4th no.) above the fifth staff.
- Allegro* and *Segno* markings on the sixth staff.
- Crei. fe* (Crescendo forte) on the seventh staff.
- ten.* (tenu) on the eighth staff.

The score is written in a cursive, handwritten style on aged paper.

