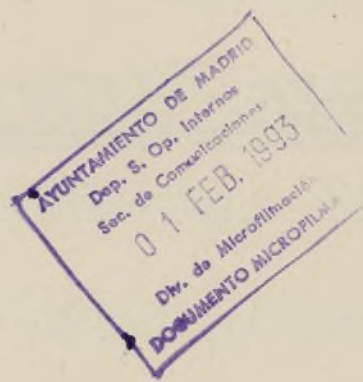




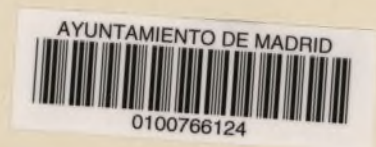
FE
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R. 23.007

75/37985



Flautin =

Flautas

Oboes =

Clarinetes (En

Fagotes

Trompas (1ª y 2ª En
3ª y 4ª En

Cornetines (En

Trombones: 1º y 2º

Trombon Bajo

Tuba =

Timbales (En

Caja y Triangulo

Bombo y Caja

Allegretto Mosso

Sancho

Don Quijote

Violin 1º

Violin 2º

Violas =

Violoncello

Contrabajo

Sancho

Ben - di - to sea el cie - lo que al

fin nos a yu. do ! O-ro-i Dios lo ben di ga! i Mi rad! i mi-rad! se -

Handwritten musical notation on the left margin, consisting of a vertical sequence of notes and rests.

Modto Gracioso

ced - (Don Quijote hojea el libro y lee:)
Don Quijote - (Leyendo) O - le falta al amor conoci.

Handwritten musical notation on the bottom left margin, consisting of a vertical sequence of notes and rests.

A large musical score template consisting of 16 staves arranged in 4 systems of 4 staves each. The first system contains the handwritten lyrics "miento o le sobra crueldad o no es mi pena i. qual à la ocasion que me con." in a cursive script. The remaining staves are empty.

Handwritten musical score on a page with 18 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes.

dena al generoso duro de tor mento

Sancho: - 7 2 2 7 2 2 7 2 2

!Cuanto di-nero! ya rico

b

b

b

b

b

b

b

à Tempo.

Ritenuito

soy: todos mis males á olvidar voy

b

Don Quijote (leyendo)

Pero si amores Dios, es orgu.

b

b

b

b

b

mento que nada ig. nora y es razon muy Buena que em Dios no sea cruel: pues q^{da} or.

Sana el terrible dolor que adoro y siento

Handwritten musical score on a page with 12 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes.

enenta ja-mas he vis to tam-ta mo ne - - da (lee) Si

Don Quijote

Digo que sois vos, Jidi, no a-cierto que tanto mal en tanto bien no

Handwritten musical score on a page with 18 staves. The score is written in a cursive style. The lyrics are: "cabe ni me viene del cielo es-ta rui-na Lue-go mi". The name "Sancho" is written above the staff. The notation includes a treble clef, a key signature of one sharp (F#), and various musical notes and rests.

Musical score system with 16 staves. The first staff contains handwritten musical notation and lyrics. The rest of the page contains empty staves.

a mo, que es muy li-be- ral para mi to-don melo da - ra

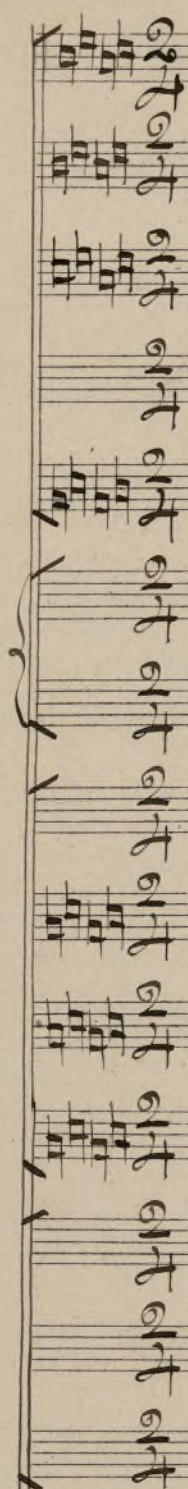
(Todo lo Lento que permita el recitado.)

Don Quijote:

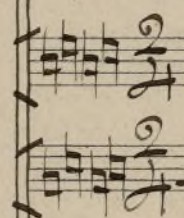
Presto habré de morir que es lo mas cierto que al

riten.

mal de quien la causa no se sabe, mi-lagro es acertar la medi-



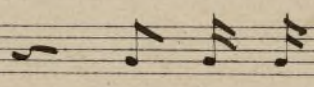
Stesso tempo



(Queda meditando lo que ha leído)

-cina.

Sancho



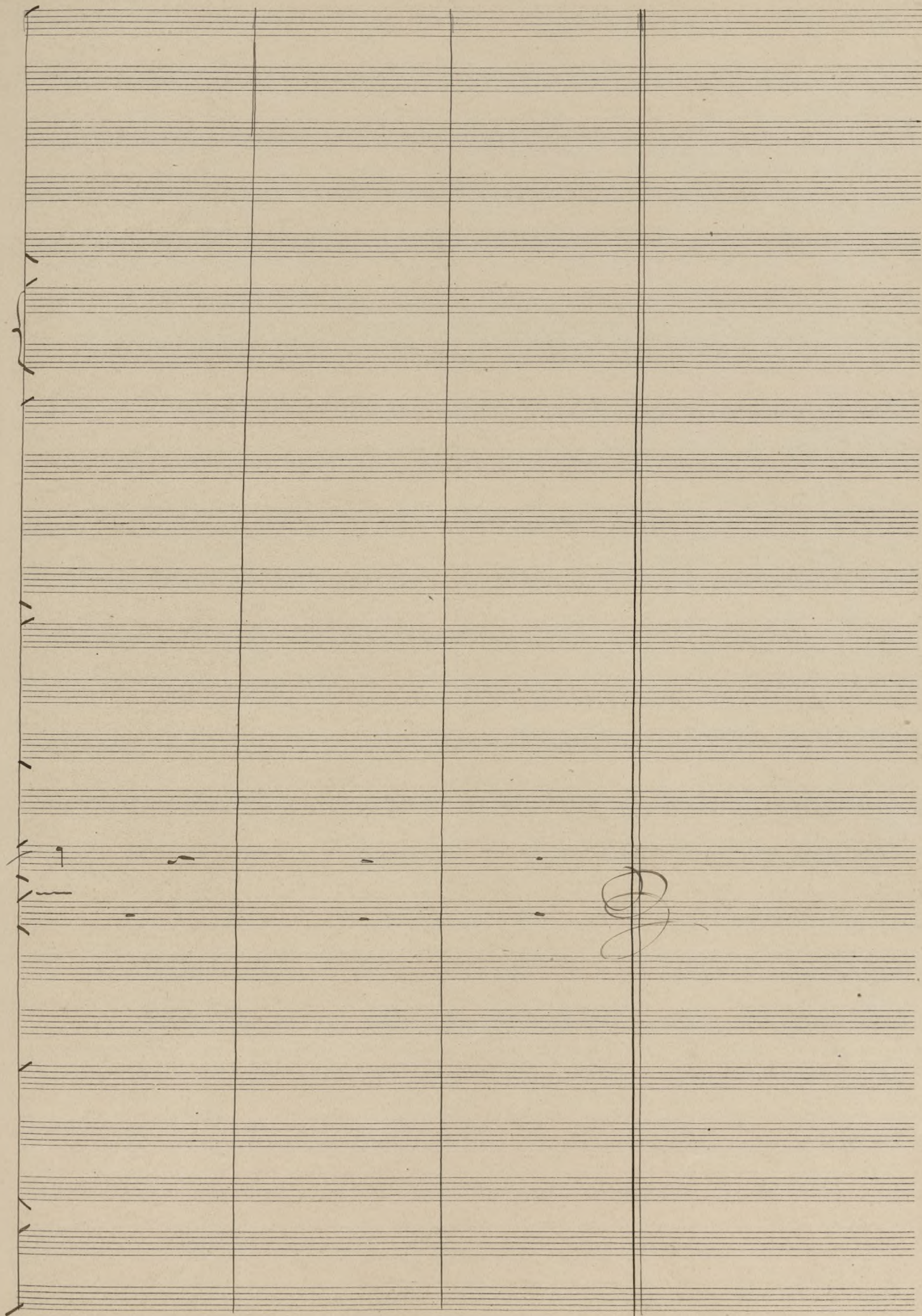
Quando yo en

encuentre dos a ven tu-ras cual la dea ho-ra de jo a mi a-mo y ben-di.

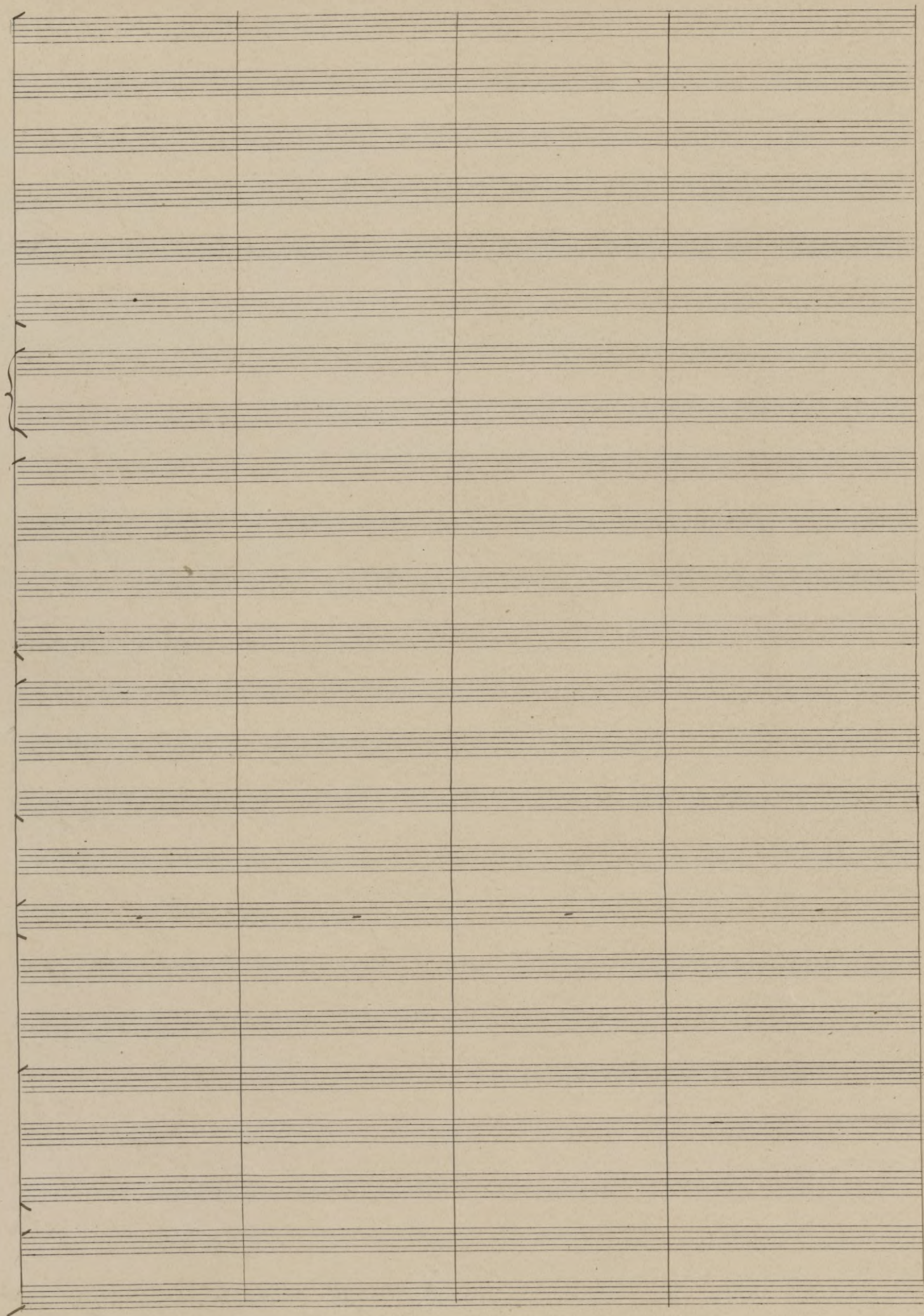
ciendo mi suerte lo-ca vuelvo a mi ca-sa y sin zo-zo bras paso la

vi-da mas de li-cio-sa y sin zo-zo-bras pasola vi — —

Handwritten musical score on a page with 12 staves. The notation is on the 11th staff, featuring lyrics "da mas deli - cie sa" and various musical symbols like notes, rests, and a fermata.

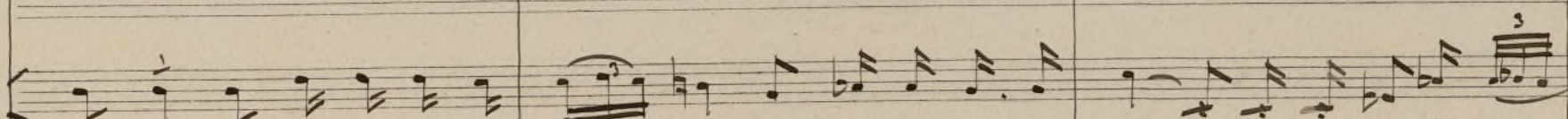


Flautin	G-clef	$\frac{3}{4}$			
Flautas	G-clef	$\frac{3}{4}$			
Oboes =	G-clef	$\frac{3}{4}$			
Clarinetes (en)	G-clef	$\frac{3}{4}$			
Clarinete Bajo	G-clef	$\frac{3}{4}$			
Fagotes	C-clef	$\frac{3}{4}$			
Trompas	G-clef	$\frac{3}{4}$			
	G-clef	$\frac{3}{4}$			
Cornetines (en)	G-clef	$\frac{3}{4}$			
Trombones 1º y 2º	C-clef	$\frac{3}{4}$			
Trombon Bajo	C-clef	$\frac{3}{4}$			
Tuba =	C-clef	$\frac{3}{4}$			
Timbales (en)	C-clef	$\frac{3}{4}$			
Caja y Triangulo	G-clef	$\frac{3}{4}$			
Bombos y Platos	C-clef	$\frac{3}{4}$			
<u>Andantino =</u>					
= Dorotea =	G-clef	$\frac{3}{4}$			
Violin 1º =	G-clef	$\frac{3}{4}$			
Violin 2º =	G-clef	$\frac{3}{4}$			
Violas = =	G-clef	$\frac{3}{4}$			
Violoncello =	C-clef	$\frac{3}{4}$			
Contrabajo =	C-clef	$\frac{3}{4}$			



2. *P. dréal fin!* Oh Dios mi - oí po - dréal fin por ven.

tu-ra ha. blar en la espe- su-ra la di-cha de mo- rir Mea-ho go con mi



pena me aplanar mi que bron to me da mi suerte es punto ya no puedo vi -

Andte Mosso:

vir

Gran qui la é i - no -

cen - te hen - chi - da de ale - gri - as vi - vi fe - li - ces

Handwritten musical score on a page with 12 staves. The lyrics are written below the notes on the fourth staff from the bottom.

di - as de fausto y ex. plen - dor —

Has - ta el brazo el

ca - liz de esta fragante ro - - sa la *afretando =*
ba - ba ponzo.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4), and notes. The lyrics are written below the staves.

And^{no} Moderato

no - sa del ispid del a. mer cum ti - ra - no in hu.

allegro *ten* *ten* *allegro* *ten*
ma - - no mia-mor in mo le y en do. lo - - res a -

à tpo *rallé* *à tpo* *afretando*
mo - res cui ta - da tro - que en tre cie - no y ve - .

ralle - - - *animando* =
ne - no per di la ra - zon se - - pul - ta - da y a - ho -

Menos:

ga - da se vio mi pa. sion! a - y mi - pa

afretando

sion.

S. Benigno:

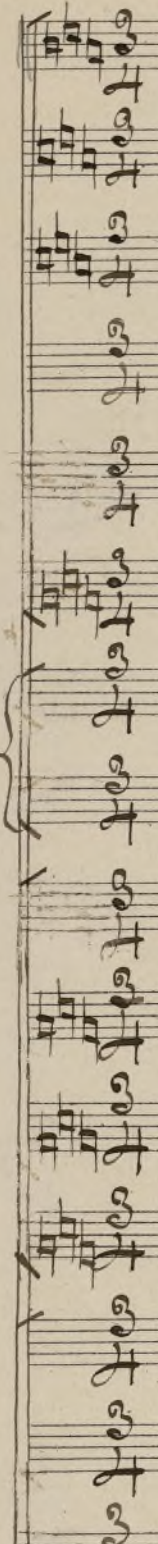
Pisces, morder las plantas y flores ca llad el Drama de nisa.

no - res se-an los li-rios y los ro-me - res

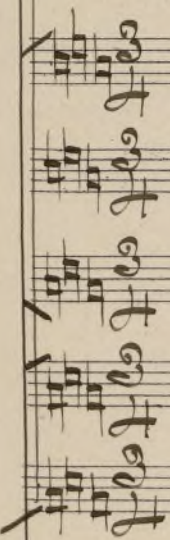
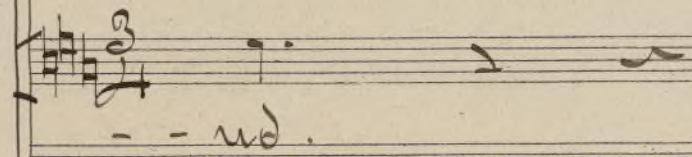
De mi se pulero los pebe - te - ros Cante las a ves la me lo.

di - a tris - te y so lem ne de mi ago - ni - a

Musical score on three staves. The first staff contains the lyrics "y las es-tre llas contriste". The second staff contains the lyrics "Puz". The third staff contains the lyrics "Sean Blandones de miata -". Above the third staff, the word "ritenuto" is written.



Adagio.



Pe-ro al pie de mi tumba cerca de mi ago ni - a mi co-ra-zo-na-

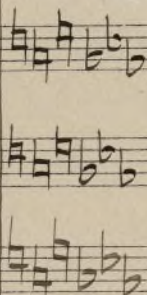
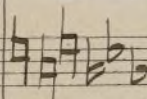
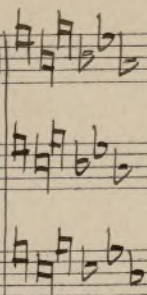
Handwritten musical score on ten staves. The score is written in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes.

dim.

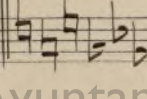
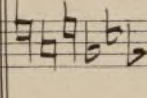
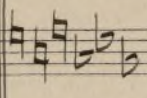
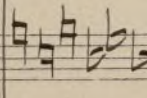
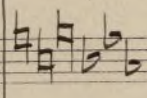
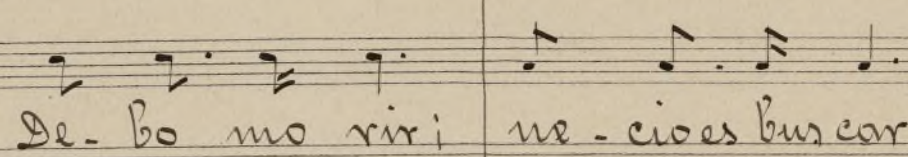
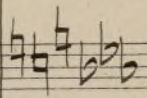
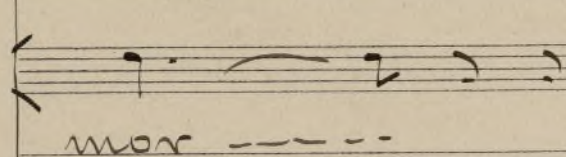
inante le quiere to-da vi-a ? por que

— ? por que le quieres — si te ha si do traidor — no hay na die que con

cres ~ ~ ~
pren - da ~ no hay na - die que com pren - da las le - yes del a -



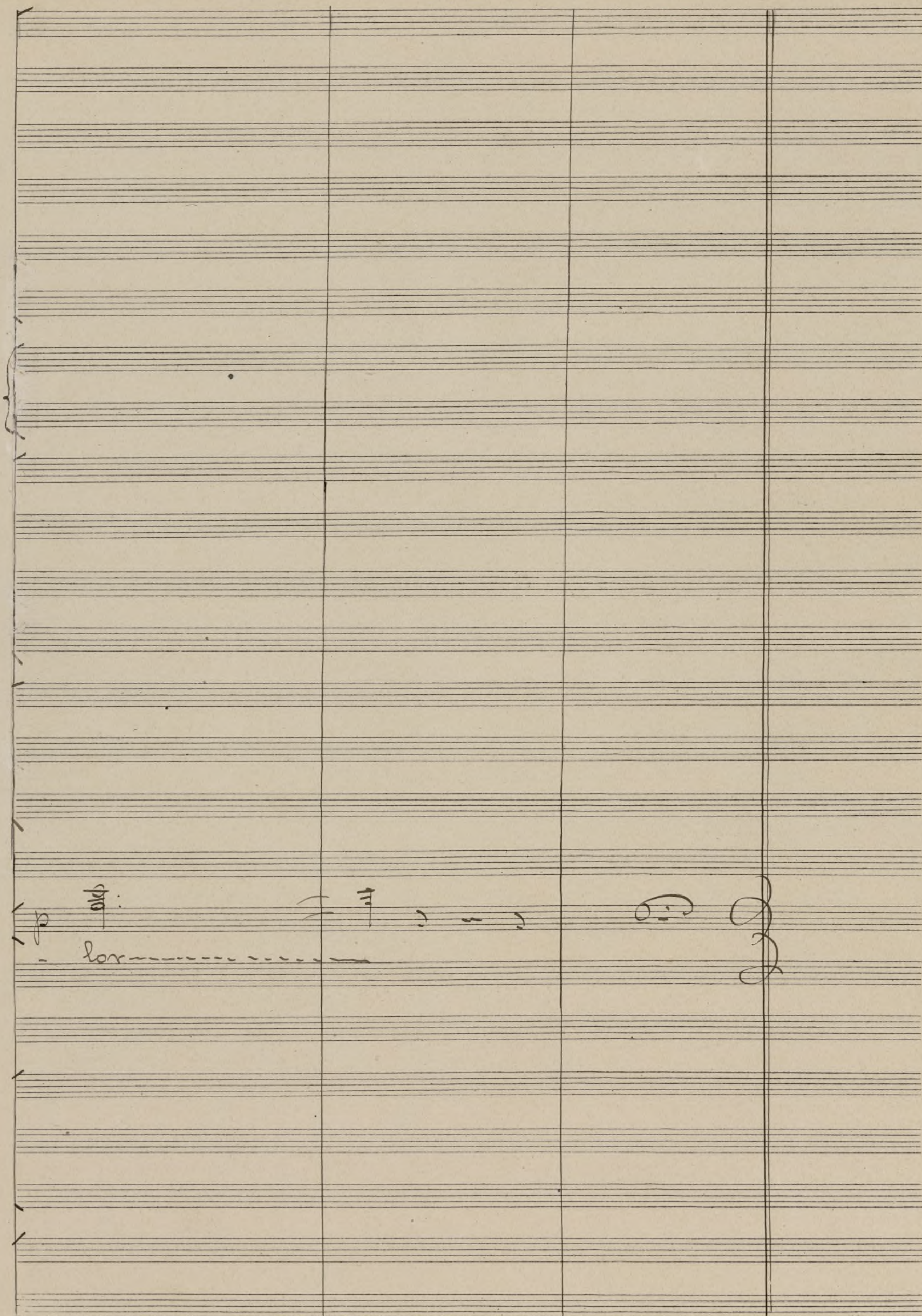
Adagio=

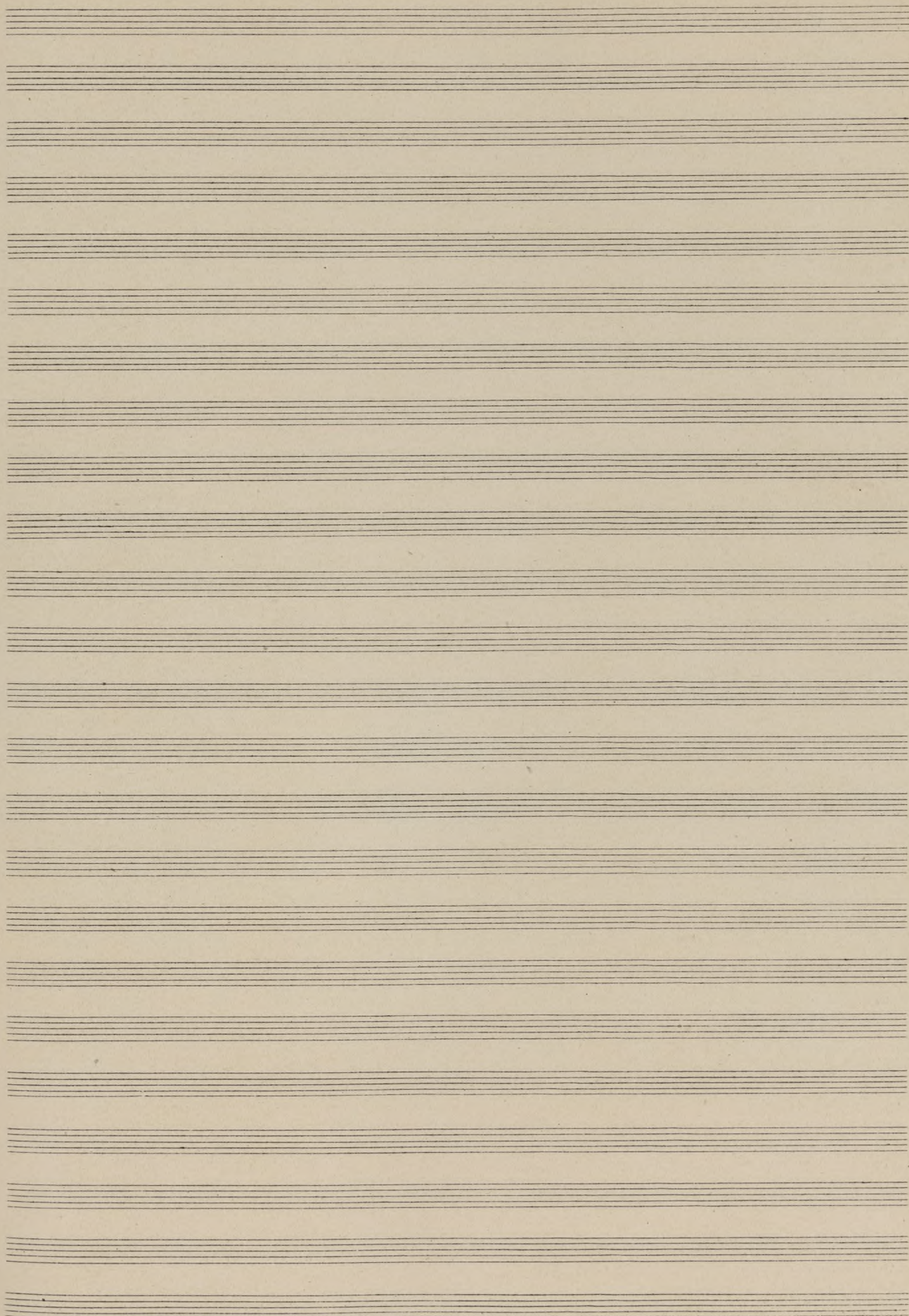


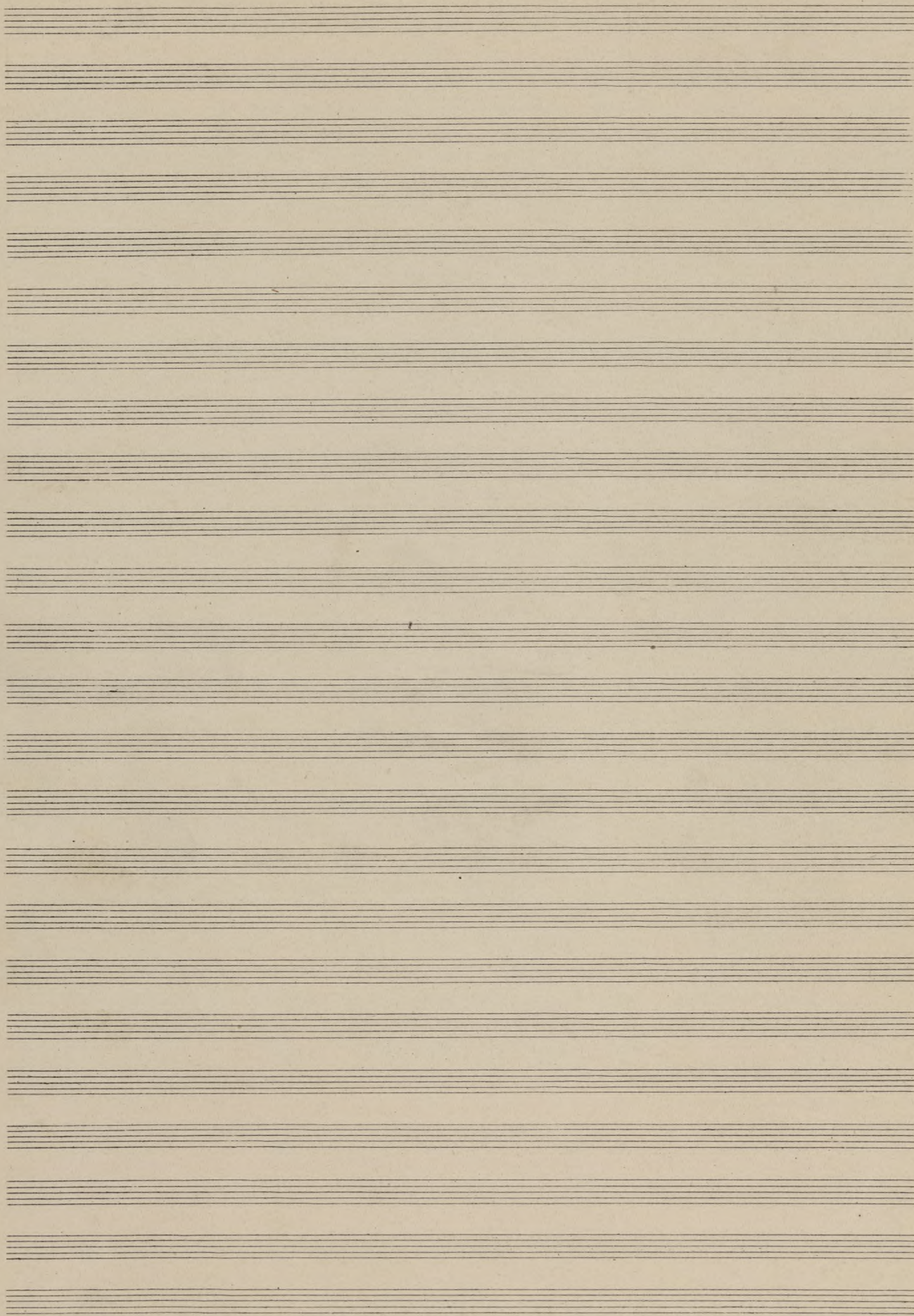
lo que segun mi sino pue de ha - llar — Muerte es la vi - da

Handwritten musical score on a single page. The page features multiple staves. The left side contains a large section of empty staves, with a bracket on the far left indicating a group. The right side contains musical notation, including notes and rests. A section of the score is marked with the tempo instruction Poco Menos. Below this, the lyrics "falta de amor ven y pon fin! Oh muerte ¡a mi do- lor" are written in a cursive hand. The notation includes various musical symbols such as notes, rests, and a fermata.

2 2 2 7 2 7 7 2 7 7
Ven y pon fin! Oh muer-te! a mi do - -







Flautin $\text{F}\sharp\sharp$

Flautas $\text{F}\sharp\sharp$

Oboes $\text{F}\sharp\sharp$

Clarinetes (En $\text{F}\sharp\sharp$

Fagotes $\text{F}\sharp\sharp$

Trompas $\text{F}\sharp\sharp$ (1ª y 2ª (En $\text{F}\sharp\sharp$

$\text{F}\sharp\sharp$ (3ª y 4ª (En $\text{F}\sharp\sharp$

Cornetines (En $\text{F}\sharp\sharp$

Trombones 1º y 2º $\text{F}\sharp\sharp$

Trombon Bajo $\text{F}\sharp\sharp$

Tuba $\text{F}\sharp\sharp$

Timbales (En $\text{F}\sharp\sharp$

Caja y Triangulo $\text{F}\sharp\sharp$

Bombo y Platos $\text{F}\sharp\sharp$

Allegretto Moderato y Marcial

(brillante)

= Sancho = $\text{F}\sharp\sharp$

= Barbero = $\text{F}\sharp\sharp$

= Cura = $\text{F}\sharp\sharp$

Violin 1º $\text{F}\sharp\sharp$

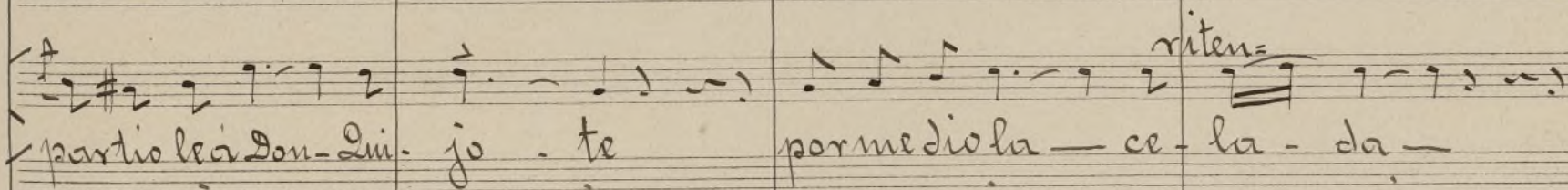
Violin 2º $\text{F}\sharp\sharp$

Viola $\text{F}\sharp\sharp$

Violoncello $\text{F}\sharp\sharp$

Contrabajo $\text{F}\sharp\sharp$

prim - ei peen can - ta - - do en sin - gular ba - ta - lla


partio la Don-Lui-jo - te por medio la - ce - la - da -

Pe ro mi a - mos hom - bre de mu - - cho co ra - zon

Handwritten musical notation on a single staff, divided into three measures by vertical bar lines. The lyrics are written below the notes.

First measure: *yel yel mo de — Mam. bri - no*

Second measure: *ritardº valiente con - quis to —*

Third measure: *allegro: Cura: ? el*

Poco mas:

Barbero:

gel-me de Man- bri - - nos! Je- sus que atro-ci - dad

que es - e - so del yel - me i - lo sa - bes tu ex - pli - car i -

Sancho:

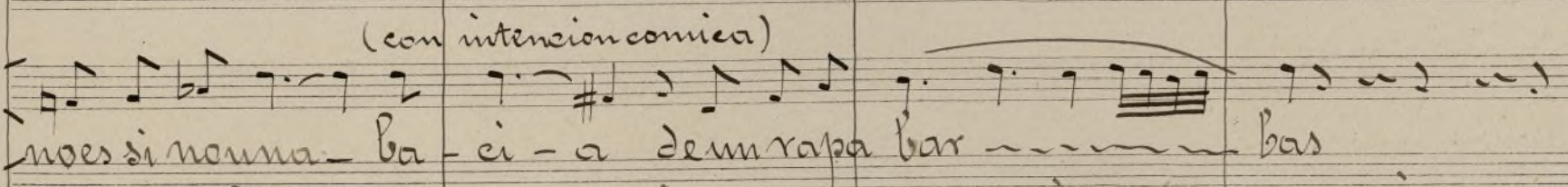
Aun que mi a -- mo di -- ce que es un -- te -- so -- ro

yo na-da en el he vis-to ma-ra-vi llo-so-
riten=

à 8po =

antes, seño - res mi - os para mi san - ti - qua - da

(con intencion comica)

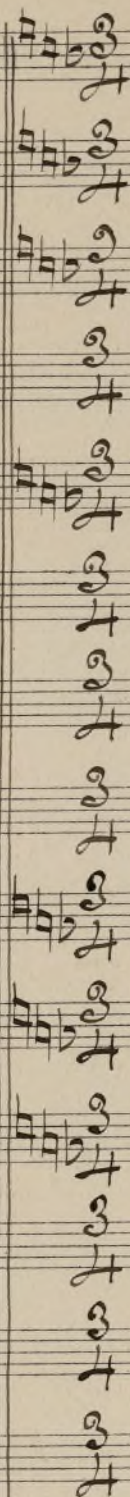


no es si nonna - ba - ci - a de un rapa bar ~~~~~ bas

un poco Menos:

Cura y Bárbero:

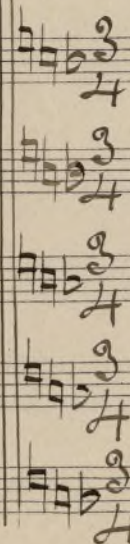
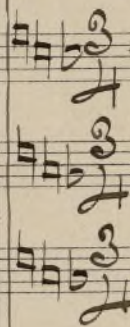
G: 2 2 2 T 2 2 2 T 2 b 9 . 7 4 2 7 4 2 7 2 7 2
! Rara mania! ¡ caso estupendo! dad - nos mas nue - vas de Alonso el



Allegretto Vivo = (Aire de Carceleras)

9.
Bue - -

no



Sanchoz

Vimos ir en sar-ta - dos en fe-re-a ca-

de - na

à varios gale. o. tes de la pe. or ra. le - a

y mi a-mo-tes hom-bre — de mucho cora- zon —

en rizando la lan - za - - - la li - bertad les dió —

Handwritten musical score on a page with 15 staves. The score includes lyrics in Spanish and musical notation. The lyrics are: "Cura: Con total de sa-ti-no pu-desteis reali-zar? no temeis las". The musical notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The notation is written in a cursive style. The lyrics are written below the musical notation. The score is divided into two parts: "Cura:" and "Barbero:". The "Cura:" part starts with a treble clef and a key signature of one flat. The "Barbero:" part starts with a treble clef and a key signature of one flat. The lyrics are written below the musical notation. The score is divided into two parts: "Cura:" and "Barbero:". The "Cura:" part starts with a treble clef and a key signature of one flat. The "Barbero:" part starts with a treble clef and a key signature of one flat. The lyrics are written below the musical notation. The score is divided into two parts: "Cura:" and "Barbero:". The "Cura:" part starts with a treble clef and a key signature of one flat. The "Barbero:" part starts with a treble clef and a key signature of one flat. The lyrics are written below the musical notation.

Musical score on ten staves. The notation includes notes, rests, and lyrics. The lyrics are: "i ras de la San ta Bermon dad i. De- jad-me que la his- toria a".

Handwritten musical score on a five-staff system. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The lyrics are written below the notes.

3^o Topo =

ca-be de con-tar Al verse librea-que-lla mal-di-ta

gen - te se vol vió haciano so - tros y di - li - gen

te — comen zó a tirar pie - dras — con tanto ensaña

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two sharps), and notes. The score is divided into measures by vertical bar lines.

Moderato

- mien to

Cura y Barbero

! Para mani-a i ! Casos tu pen do i ! Como est a el juicio de Alonso el

Sancho

ilicado =

Ve an señores,

cuan tas ha zañas

tie ne mi a mo ya rea li-

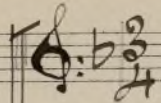
Bue - no!

! Co mo es ta el juicio del Con se jo

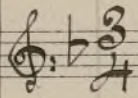
za - - - das

Bme - - - no

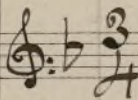
Flautin =



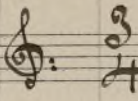
Flautas =



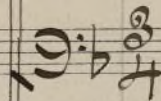
Oboes =



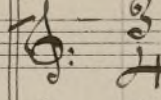
Clarinetes (En



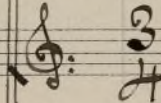
Sagotes =



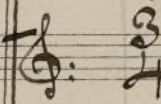
Trompas (1ª y 2ª En



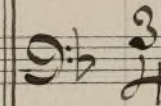
3ª y 4ª En



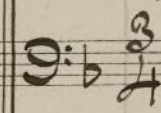
Cornetines (En



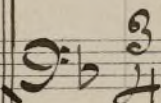
Trombones 1ª y 2ª



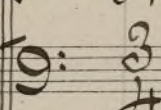
Trombon Bajo



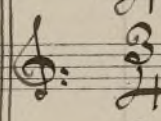
Tuba =



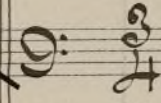
Timbales (En



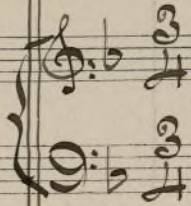
Caja y Triangulo



Bombo y Platos

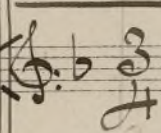


=Arpa =

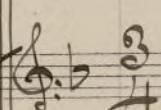


Andante=

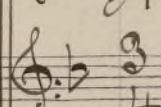
Cardenio (dentado)



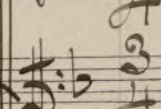
Violin 1º



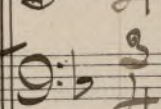
Violin 2º



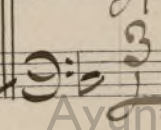
Violas =



Violoncello



Contrabajo



Handwritten musical score on a page with 10 staves. The notation includes various musical symbols such as clefs, notes, rests, and slurs. The lyrics are written below the notes.

Quem menoscabanis bie - nes Des - de - nes

Handwritten musical score on a page with 12 staves. The score is divided into four measures by vertical bar lines. The first measure contains a piano introduction with a treble clef and a key signature of one flat. The second measure contains a vocal melody with lyrics "y - quien aumentan mis due - - los los ce - los". The third measure contains a piano accompaniment with a treble clef and a key signature of one flat. The fourth measure contains a vocal melody with lyrics "y - quien prueba mi pa". The score is written in ink on aged paper.

Handwritten musical score on ten staves. The top two staves contain rhythmic notation with numbers 2, 3, 4, and 5. The middle section features a vocal line with lyrics and a piano accompaniment. The bottom two staves continue the rhythmic notation.

cién - cia an - den - cia Deese mo - do en mi do. len - cia ningún re - medio se al -

Handwritten musical score on ten staves. The score is written in a historical style with various note values and rests. The first system consists of five staves. The second system consists of five staves. The third system consists of five staves. The fourth system consists of five staves. The fifth system consists of five staves. The sixth system consists of five staves. The seventh system consists of five staves. The eighth system consists of five staves. The ninth system consists of five staves. The tenth system consists of five staves. The score includes a variety of note values, including minims, crotchets, and quavers, as well as rests and bar lines. The handwriting is in black ink on aged paper.

rallé - -
- con - za pues me matan la expe - ran - za Des de - nes, ce los yan - sen eia -

Handwritten musical score on a page with 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "ritar^o" is written on the 7th staff, and "a tpo" is written on the 8th staff. The page is numbered "8" in the bottom left corner.

Handwritten musical score on a page with 12 staves. The score is divided into four measures by vertical bar lines. The first measure contains a single note on the first staff. The second measure contains a single note on the first staff. The third measure contains a single note on the first staff. The fourth measure contains a single note on the first staff. The lyrics are written below the first staff: "¿Quien mejorará mi suerte la muerte y el bien de amor? qⁱⁿ loal-".



can - za? mu - dan - za y — sus males? quien los cu - ra? lo -

cu - ra Dee-se modo no es cor - du - - ra - querer cruzar la pa -

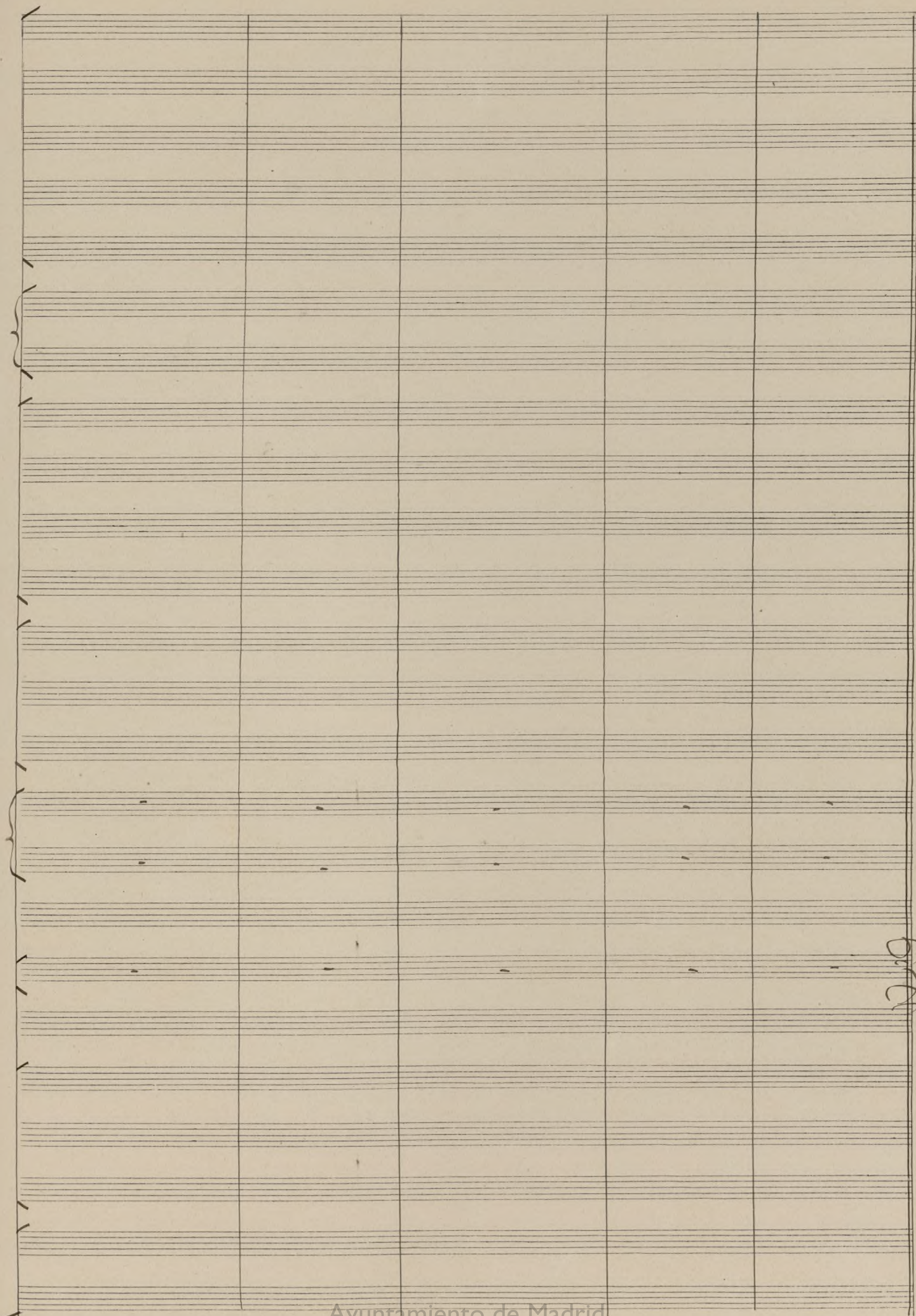
Handwritten musical score on three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

riten:

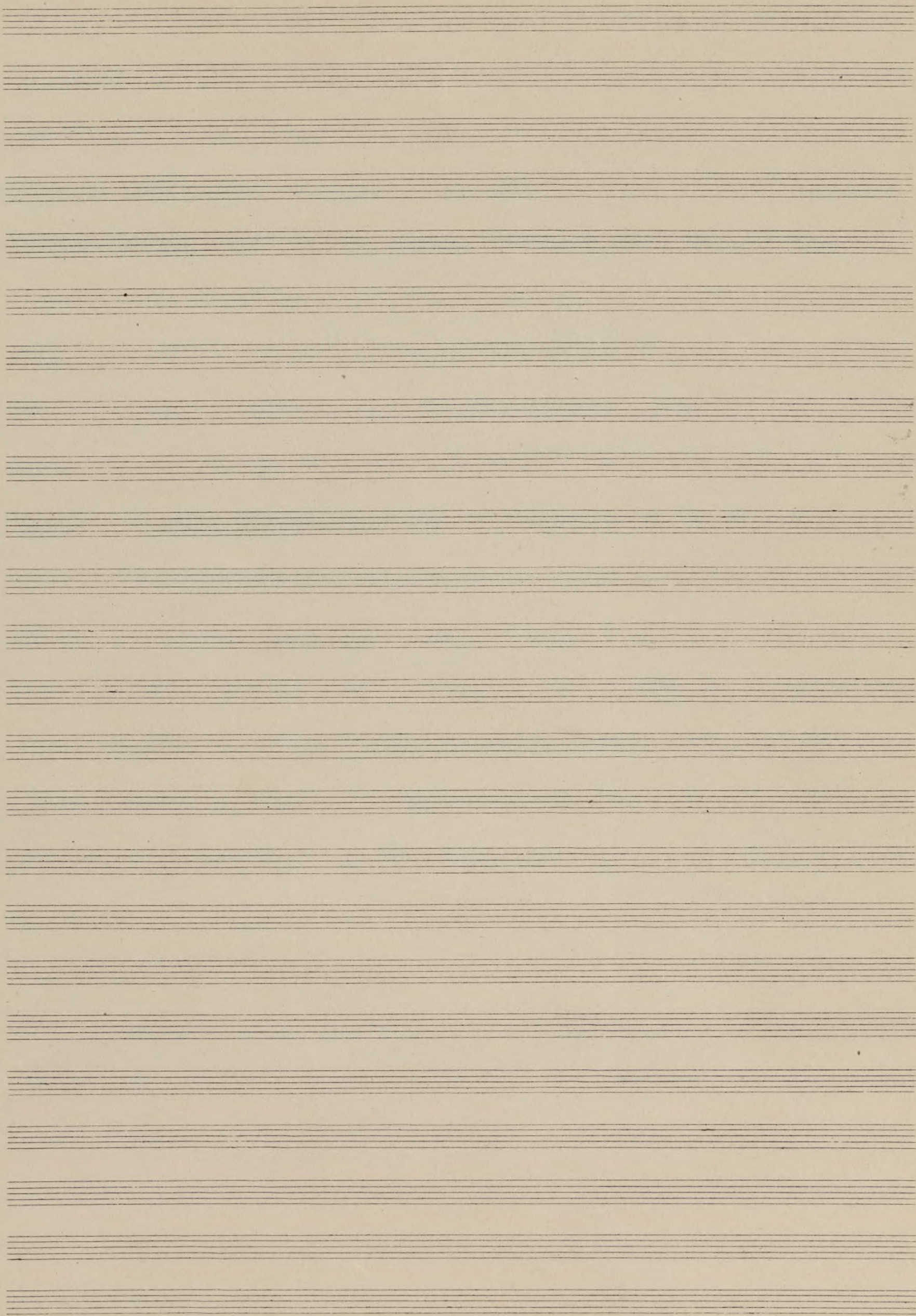
rall:

a tempo

son — cuando los remedios son — muerte, mudanza y lo — cu — ra —



Orff



Silvatin = $\text{G} \flat \frac{6}{4}$

Silvatas = $\text{G} \flat \frac{6}{4}$

Oboes = $\text{G} \flat \frac{6}{4}$

Clarinetes (En $\text{G} \frac{6}{4}$

Sagotes = $\text{D} \flat \frac{6}{4}$

Trompas (1ª y 2ª (En $\text{G} \frac{6}{4}$
(3ª y 4ª (En $\text{G} \frac{6}{4}$

Cornetines (En $\text{G} \frac{6}{4}$

Trombones 1ª y 2ª $\text{D} \flat \frac{6}{4}$

Trombon Bajo $\text{D} \flat \frac{6}{4}$

Tuba = $\text{D} \flat \frac{6}{4}$

Timbales (En $\text{D} \flat \frac{6}{4}$

Caja y Triangulo $\text{G} \frac{6}{4}$

Bombo y Platos $\text{G} \frac{6}{4}$

Andantino

= Don Quijote = $\text{D} \flat \frac{6}{4}$

Habla =

Violin 1º $\text{G} \flat \frac{6}{4}$

Violin 2º $\text{G} \flat \frac{6}{4}$

Viola = $\text{G} \flat \frac{6}{4}$

Violoncello $\text{D} \flat \frac{6}{4}$

Contrabajo $\text{D} \flat \frac{6}{4}$

Arboles, yerbas y plantas que en aqueste sitio estais tan altos, verdes y tantas,

ma terrible sea, pue por paganos escote, a - qui lloró Don Quijote au -

64


(= Hablado =) Bus.

2424242424242424

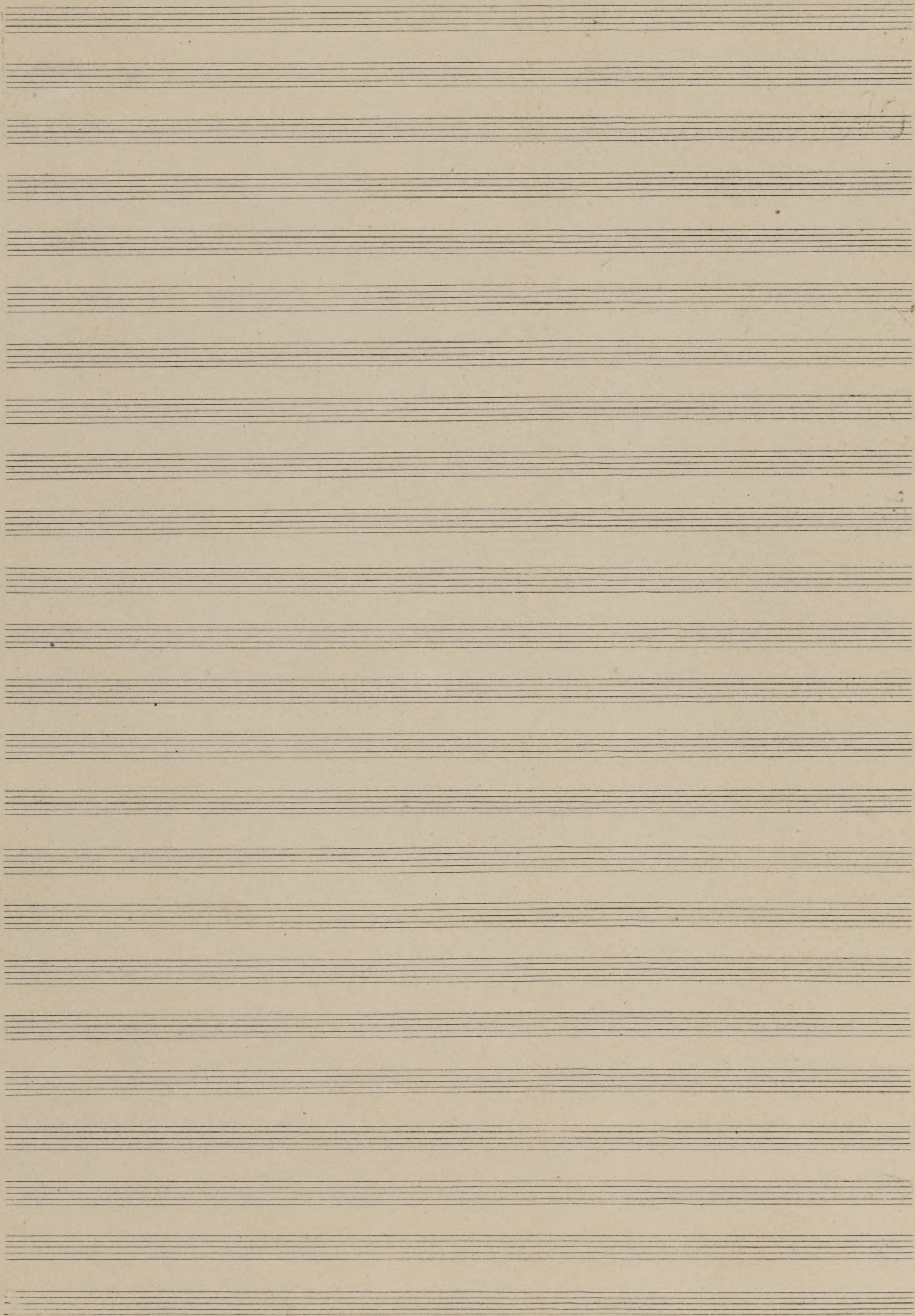
6 4 6 4 6 4 6 4

de las aventuras por entre las duras peñas, Maldiciendo entrañas duras, que entre

no con su blanda correa, y en lle- gándole al cogote, a- qui lloró Don Quijote au-

[illegible]

2
4 2
4 2
4 2
4 2
4 2



Flautin = $\text{G}\sharp\sharp\sharp$ C

Flautas = $\text{G}\sharp\sharp\sharp$ C

Oboes = $\text{G}\sharp\sharp\sharp$ C

Clarinetes (En F) C

Fagotes = $\text{G}\sharp\sharp\sharp$ C

Trompas $\left\{ \begin{array}{l} 1^{\text{a}} \text{ y } 2^{\text{a}} \text{ (En } \text{F}) \\ 3^{\text{a}} \text{ y } 4^{\text{a}} \text{ (En } \text{F}) \end{array} \right.$ C

Cornetines (En F) C

Trombones 1º y 2º $\text{G}\sharp\sharp\sharp$ C

Trombon Baje $\text{G}\sharp\sharp\sharp$ C

Tuba = $\text{G}\sharp\sharp\sharp$ C

Tambales (En F) C

Caja y Triangulo F C

Bombos y Platos F C

= Dorotea = $\text{G}\sharp\sharp\sharp$ C

= Sancho y Cardenio $\left\{ \begin{array}{l} \text{G}\sharp\sharp\sharp \\ \text{G}\sharp\sharp\sharp \\ \text{G}\sharp\sharp\sharp \end{array} \right.$ C

= Barbero = $\text{G}\sharp\sharp\sharp$ C

= Cura = $\text{G}\sharp\sharp\sharp$ C

= Dñ Quijote = $\text{G}\sharp\sharp\sharp$ C

Violin 1º = $\text{G}\sharp\sharp\sharp$ C

Violin 2º = $\text{G}\sharp\sharp\sharp$ C

Violas = $\text{G}\sharp\sharp\sharp$ C

Violoncello $\text{G}\sharp\sharp\sharp$ C

Contrabajo $\text{G}\sharp\sharp\sharp$ C

(Entran todos (menos Dñ Quijote) dispuestos en Comitiva y disfrazados para simular lo que tramaban.)

Andte Mosso = algo Marcial =

Dorotea: (de rodillas ante don Quijote)

De aquí Señor mi-o no he de le- vantarme sin el don q. espero que ha

Beis deotor garme

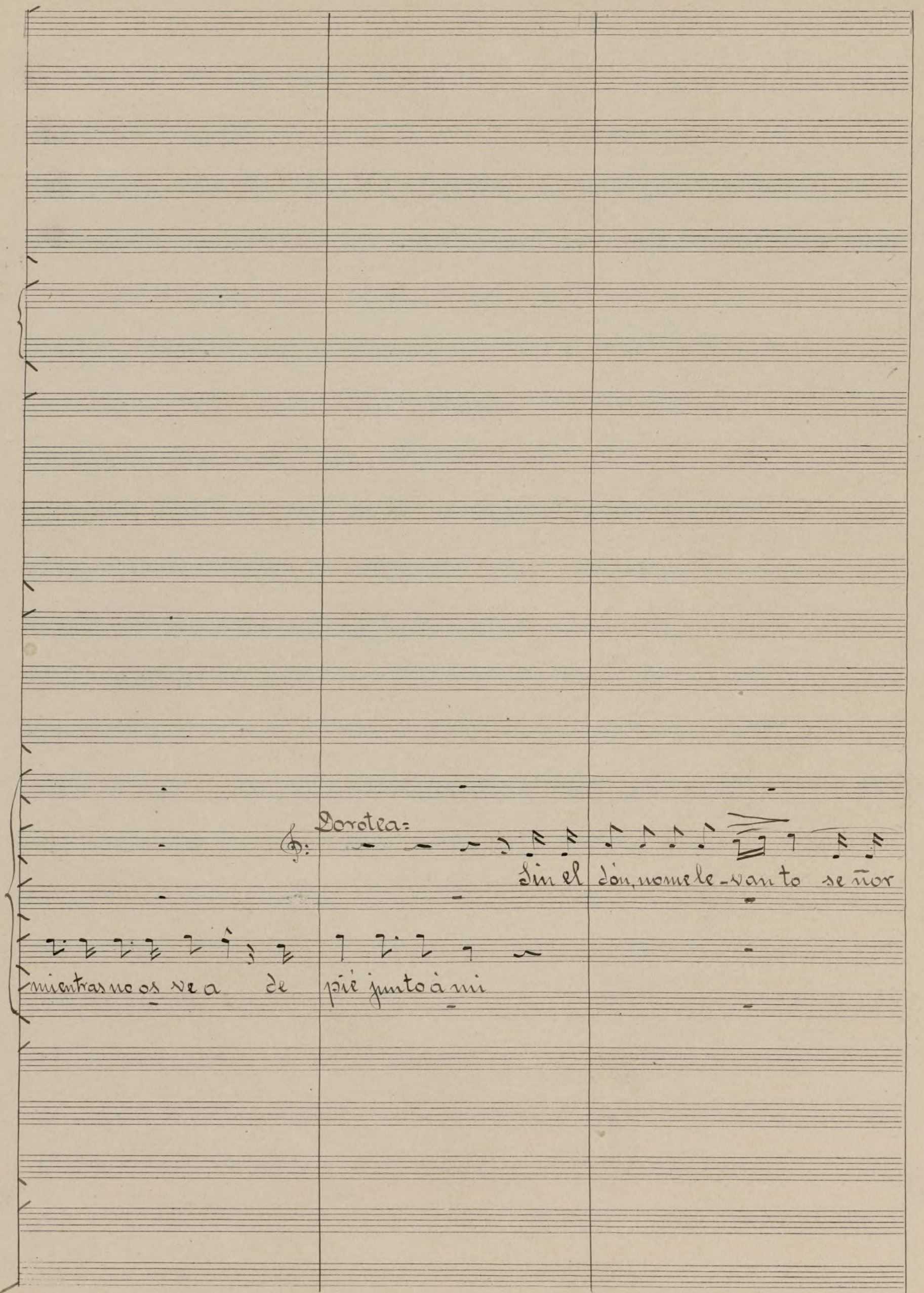
Don. Quijote

G:

Fermosa se ñora

nohe de ha blar ni o ir

Handwritten musical score on a page with 12 staves. The score is written in a single system, with the lyrics in Spanish. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: "Dorotea: Sin el don, no me le- van to se ñor" and "mientras no os vea de pie junto a mi". The score is written in a cursive, handwritten style.



Dorotea:

Sin el don, no me le- van to se ñor

mientras no os vea de pie junto a mi

Handwritten musical score on a page with 20 staves. The score is written in a cursive style and includes the following lyrics and musical notation:

mi-o perdonad

Sancho: (aparte à D^{re} Quijote)
(se-

D^{re} Quijote
siami dama rey o pa.tria no perju-di-ca se, hablad

ñor es la rei-na de Mi-co-mi-con; quie-re q-hagais guerra con un gi-gan-ton

Don Quijote

De-a quien fuere

yo cumpli-re

lo que me manda mi es.

Dorotea:
En fa-
ma-
ria de va-
tre-cha ley

Un poco mas Animato

lien-te lle - go á - Mi co-mi- con — don - de un — hermoso

rei - no mi pa - dre me de - jo - A - lli - vi - ven ji -

Handwritten musical score on a page with 12 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes.

ar - mas mi rei - no mensur - po — y que - ro que tu es -

fuer zo tu bri — oy tu va lor — me den — lo que el gi-

gan-te co-bar-de me qui-to —

Poco Mas:

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Do te ju-ro Princesa desgra-

Don Quixote = O: Do te ju-ro Princesa desgra-

Musical score on a three-staff system. The lyrics are written below the bottom staff.

cia - da de volverte tues tado sirtar dan - za



Handwritten musical notation on a page with 12 staves. The notation is written in a cursive style, likely a form of shorthand or a specific musical notation system. The first staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The second staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The third staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The fourth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The fifth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The sixth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The seventh staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The eighth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The ninth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The tenth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The eleventh staff contains a series of notes, followed by a measure with a sharp sign (#) and a note. The twelfth staff contains a series of notes, followed by a measure with a sharp sign (#) and a note.

!na da des templae fi lo de mies pa . . da!

!na da de tie ne el Bote de mi

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various musical notes and rests. The lyrics are written below the staves.

Donatella: *Mas antes de partir nos me ha. Beis de pro me ter—*

lan - za!

Stesso Tempo

que otra aventu-ra alguna no ha-béis de a-comer-ter

Don Quijote: Si A-si pro-

me. to, se - ño - ra mi - a; — ya por mi trium - fo —

Handwritten musical notation on a single staff, featuring lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are: "Siento ale-gri-a -- lo co de se -- o -- Bu-lle-en-ni".

pe. cho de a se gi gan. te de. jar mal tre. cho

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), and notes. The lyrics are written below the staves.

Barbero: (allegro)

Tipo de Marcha: Maestoso:

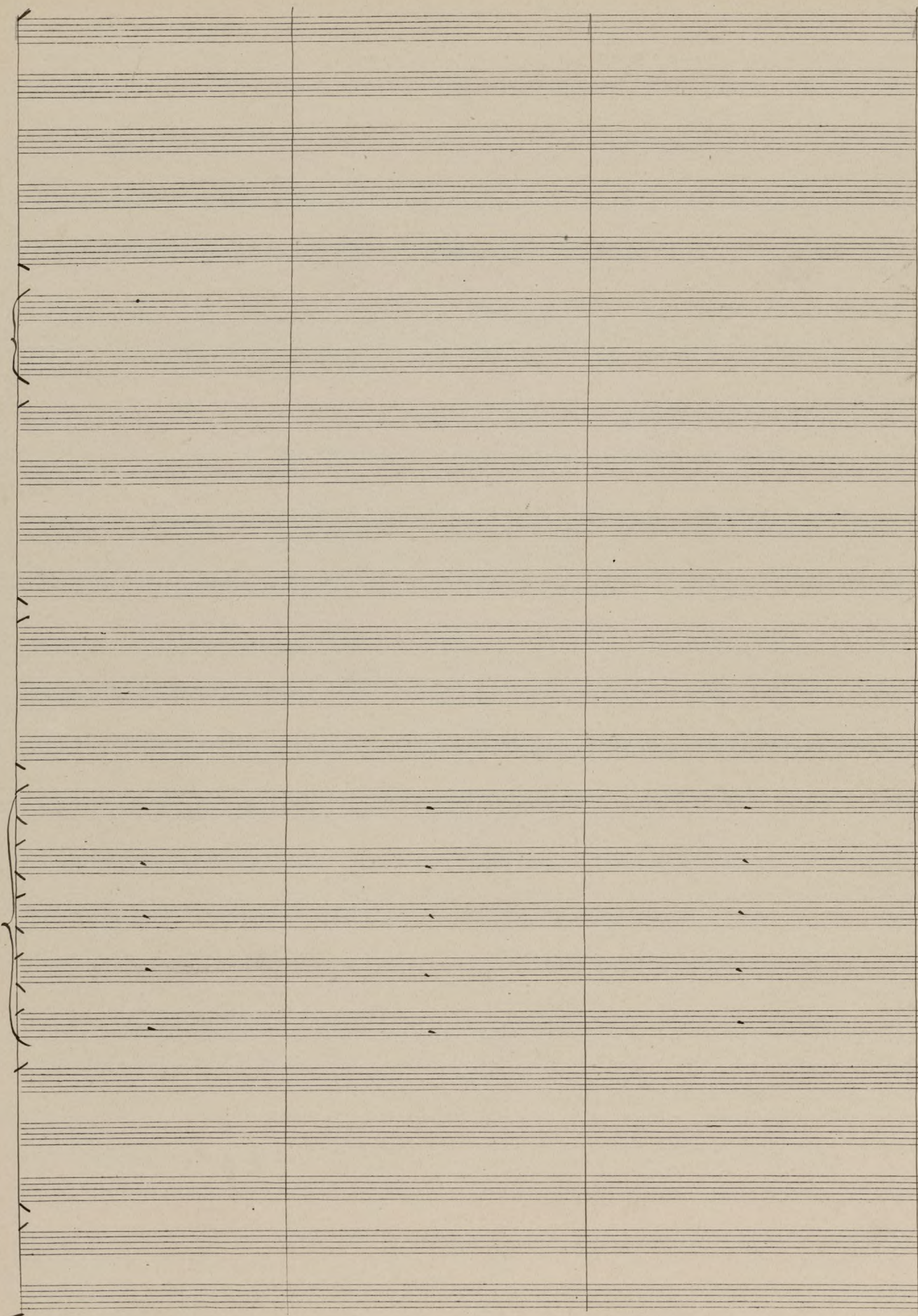
ta - ller sin mastar don - za

¿a mor di' el anzuelo nuestra es la joya

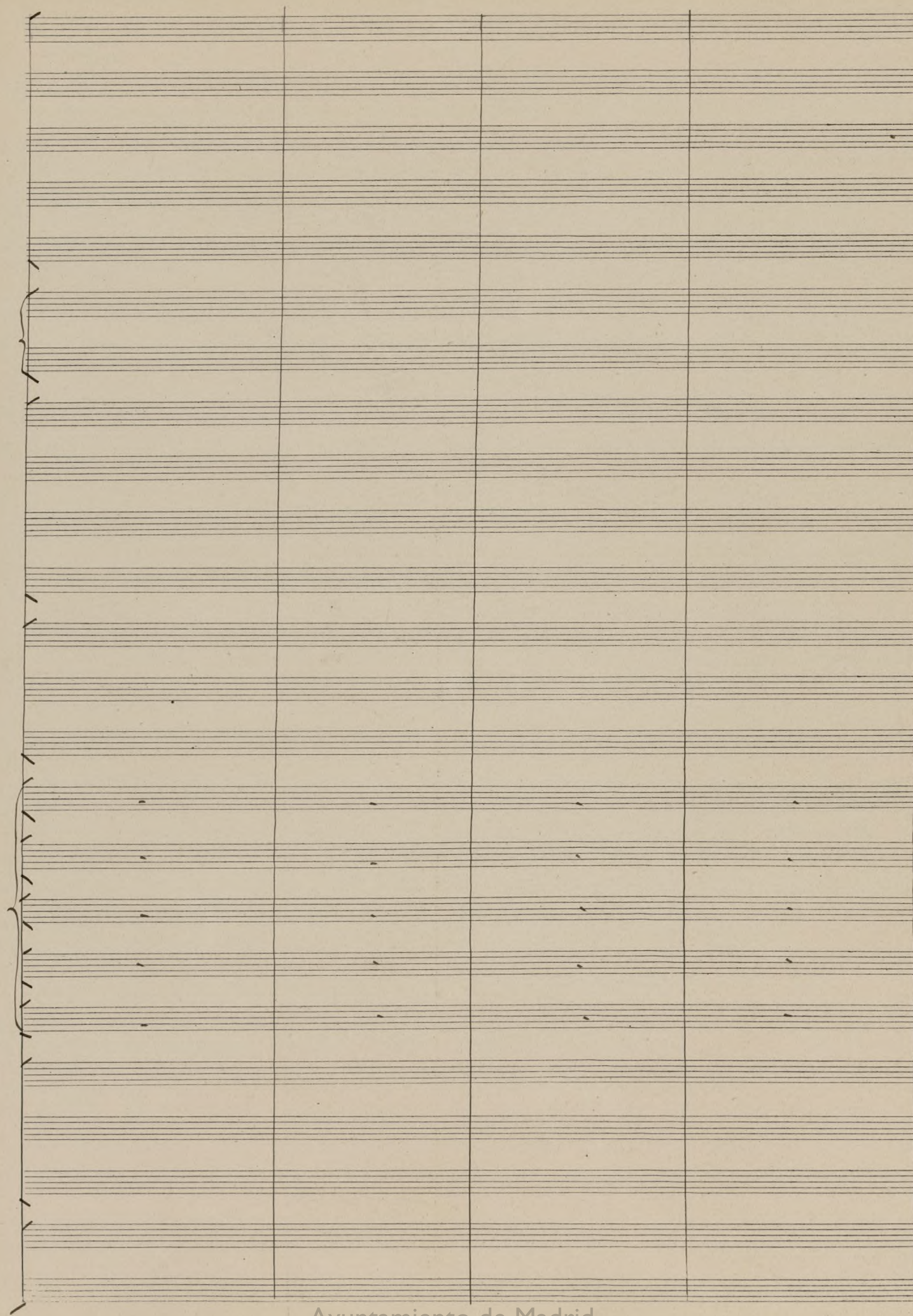
Cura: (al barbero)

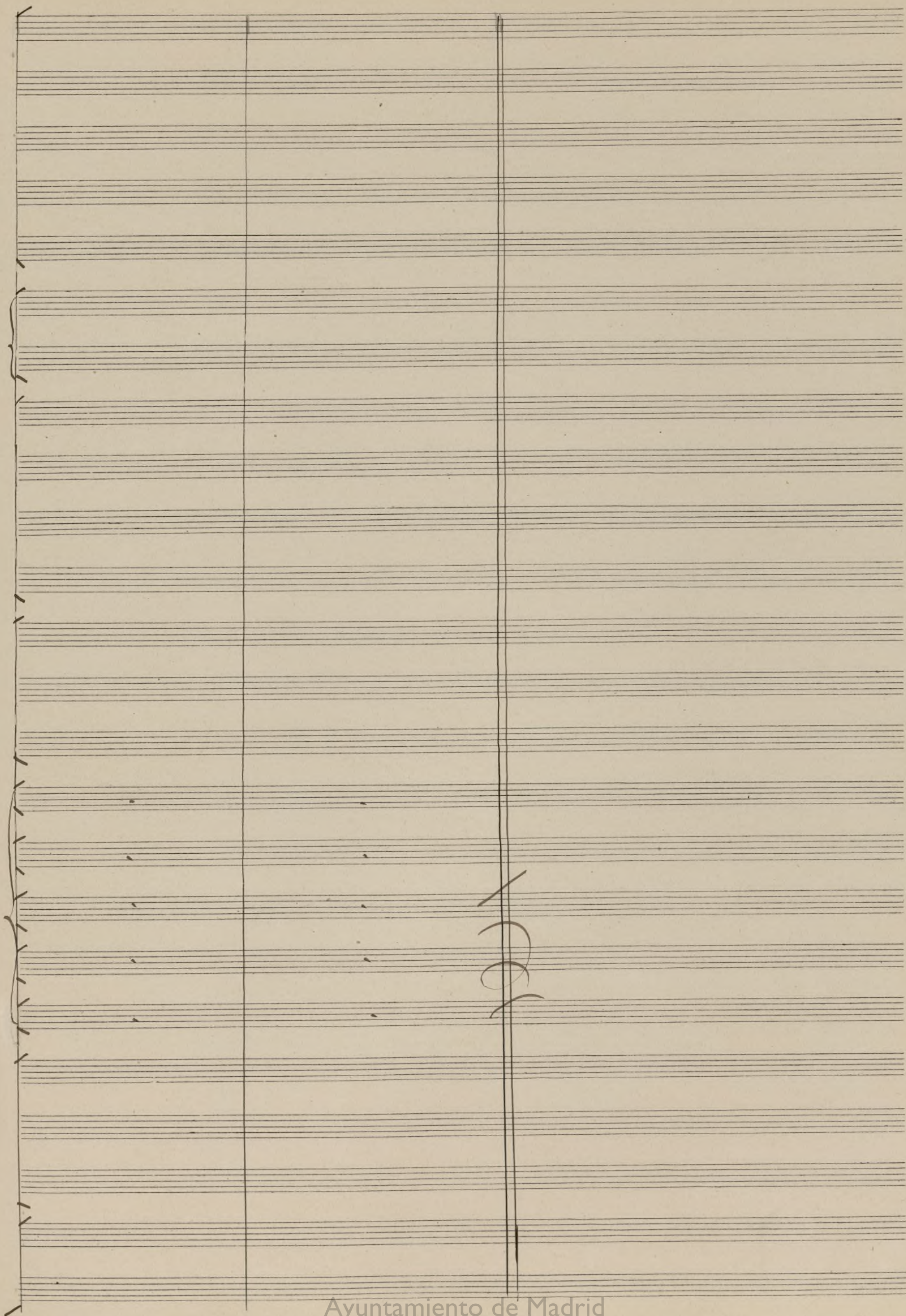
(Poneme todas en Marcha)

Energicoz



Mutacion=





Flautin

Flautas

Oboes =

Clarinetes (en

Sagotes

Trompas (1ª y 2ª (en

(3ª y 4ª (en

Cornetines (en

Trombones 1ª y 2ª

Trombon Bajo

Tuba =

Timbales (en

Caja y Triangulo

Bombo y Platos

Allegro Agitato =

= Dorotea =

= Luscinda =

= Hija (del Ventero) =

= Ventera =

= Cardenio =

= Don Fernando =

= Ventero 2º =

= Barbero 1º =

= Cura =

Violin 1º

Violin 2º

Viola =

Violoncello

Contrabajo

Modto

Menos:

Luscinda:

delicado

¿Quisescueho?

¿de donde lle-go a mi esa

voz quemehabla de

Allegro

dulces re-cuerdos sea. mer

De-ja-me

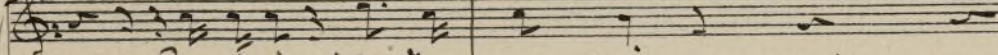
Don Fernando:

!Se-ñor!

!Quieta!

Soe ritmo

Dorotea:

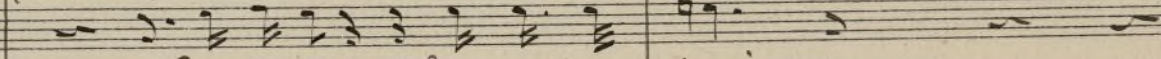


¡Luscinda! ¡D. Fer- nando!

ya

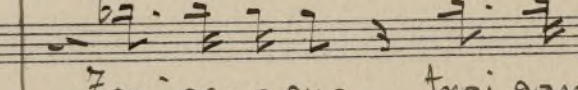
Cardenio:

(saliendo)



¡Luscinda! ¿en donde es- ta?

Barbero:



traigan agua. traigan

a-gua q' m' des-mayo la co-gio
Cura

(le hunde la agua)

los des ma-yos ca si

siempre son e-fectos del a-

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the notes.

apasionado:

Lucinda (adⁿ Fernando)

Por lo que mas que raiis os pi do señor mi-o que

mor

me de geistle gar al rey de nica riño dee se arbol soy la

Un poco Menos:

ye - - dra a el so - lo siem pre a. me - y de el - a to - do

Handwritten musical score on ten staves. The lyrics are in Spanish and include the following text:

trance de el a to-do
trance muer-ta-c vi-vae de
ser
Dorotea
Hija
Ventera
Cardenio
Ventero 2º
Barbero 1º
Cura
el ti-ra-no y el a-
mis Barbero

ra-no yel a mor - lu- chan à bra- zo parti-do al a

ra-no yel a- mor lu- chan à bra- zo par- ti- do

ra- no yel a- mor lu- chan à brazo par- ti- do al a-

mor lu- chana bra- zo par- ti- do

eres - - cen - - do

Q'ta mor sies ne - ce - sa - rio presta - re - mos - nues - tro an - xi - - lio

Hija al amor sies ne - ce - sa - - rio - - - presta - re - mos - nues - tro an - xi - - lio

Vent mor - sies ne - ce - sa - - rio presta - re - mos - nues - tro an - xi - - lio

Coro mor - sies ne - ce - sa - - rio presta - re - mos - nues - tro an - xi - - lio

Vent mor sies ne - - ce - sa - rio presta - re - mos - nues - tro an - xi - - lio

Barb al a - - mor sies ne - ce - sa - rio presta - re - mos - nues - tro an - xi - - lio

Cura

Dorotea:

Si del sol que sujeta asi

tiz - nes

no te cie-ga el potente ful -

gor

ya habrás visto que soy latino - cente que a tus manos per die - ra su ho.

riten

Handwritten musical score on a page with 20 staves. The score includes lyrics in Spanish and musical notation.

nor.

Cardenio (a Fernando)

Basta Fer. nando Pin de me cuentas de tu trair

D. Fernando D: Soy tu se. ñor!


Allegro

(Saca la espada)
cion de tu trai - cion

(Fernando suelta a Lucinda para sacar la espada)

And^{te} = Maestoso =
(rapido)

(rapido)

Dorota: 

En Seelhaseno

Lucinda cae en brazos de Cardenio: Dorotea sujeta a Cardenio abrazándole por las rodillas: el Cura y el Barbero, se acercan para contener a Fernan do.)

a^lto = (rapido = a^lto = Rapido a^lto = dolez =
pue-des por quee-res mi-o de-ja la ya en los Bra-zos de su ma-

Handwritten musical score on a page with 12 staves. The notation is in a historical style, featuring various clefs and note values. The text "Un Poco mas" is written across the middle of the staves. Below this, the text "Cura = (a D^o Fernando)" is written, followed by the lyrics "Mi - rad, mi rad se - ñor". The score is written in a single system, with the lyrics placed below the corresponding musical staves.

so-lo la muerte suel - ta los la-zos del a - mor

Handwritten musical score on a page with 16 systems of staves. The first system contains a vocal line with lyrics in Spanish. The rest of the page is empty staves.

yo - bra mal - á mi ver — — — — —

quien de - rra mar con - sien - te

Handwritten musical score on 11 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The text "lo Tempo=" is written across the middle of the staves. Below this, there is a section with the text "(D^{no} Fernando tira la espada y ofrece su mano á Cardenio)". Further down, the text "D^{no} Fernando" is written, followed by a musical phrase and the text "Buenes ra-zon Car-". At the bottom left, the text "lá-grimas de mu- - jer" is written, with a musical phrase above it. The score is written in a cursive, handwritten style.

Cardenio: Si de hoy mas e-res
de no tu a mi traicio ne
Bue - no to-do lool vi-da - re

And^{te} Mosso:

ya naeio laale gri-a deen tre las pe-nas co-molaaurora
mis Dorotea

ya na - - cio laale gri-a

ya naeio laa-le - -
mis Dorotea

ya na - cio laale - gri - - a

ya na - - cio laale gri-a

Handwritten musical score on ten staves. The lyrics are written below the notes. The score is divided into two systems by a double bar line. The lyrics are:

eres - - - cin - - - do - - -
na - ce de - las ti - nie blas - ya se sienten de cosas las - acui - ta dos - ya vuelven la sa -
de en - - tre las pe - nas las pe - nas co - - mo la au - ro - ra na - ce
de en - - tre las pe - - nas co - - mo la au - ro - ra na - - ce
de en - - tre las pe - nas las pe - nas co - - mo la au - ro - ra na ce de

ma-das con - sus a - ma - - - dos.

de las ti - nie - blas - ya se sienten di - cho - sos - los a - cui -

de las ti - nie - blas

ma-das con - sus a - ma - - - dos ya se sienten di -

de las ti - nie - - - blas

las ti - - - nie - - - blas ti - nie - Blas ya se

mis hija del ventero =

son a - mor hay dos di - chas dis -

ya se

Handwritten musical score on a page from the Ayuntamiento de Madrid. The score is written on a system of ten staves, with the lower half containing lyrics in Spanish. The lyrics are:

ta - dos ya vuelven las a - ma - das con sus a - ma - dos ya vuelven las a -
 sien - ten di - chos los a - eni - ta - dos ya
 mis
 tin - tas muy grandes las dos : la pri - me - ra es el ver - se a do - ra - do con bri - o y fer - vor la se -
 sien - ten di - chos los a - eni - ta - dos ya
 sien - ten di - chos los a - eni - ta - dos ya
 mis Barbero

ma - das con sus a - ma dos con sus a - ma - - dos
vuel - ven las a - ma - das con sus a - ma dos con
gun da ob - te - ner en las fal - tas piado - so perdon pia - do - so per don en a -
vuel ven las a - ma - das con sus a - ma - dos con sus a - ma - - dos
vuel ven las a - ma - das con sus a - ma - dos con sus a - ma - dos

es el per-do-na r pla-cer sin-gu-la r
mis Dorotea

ya na-ció la a-le-gri-a

mor hay dos co-sas dis-tin-tas muy gran-des las dos la pri-

ya na-ció la a-le-gri-a

ya na-ció la a-le-gri-a

eres - - - eres - - - een - - -

pa-ra la mu-je r pues don de haya- mo - - r
de- siempre - - - eres

de entre las pe- nas co - - mo la an - - ro ra

de entre las pe- nas co - - mo la an - - ro ra

me-raes el ver-sea-do - ra - do con bri - - o y fer- - vor la se-

de entre las pe- nas co - - mo la an - - ro ra

de entre las pe- nas co - - mo la an - - ro ra

ja mas el ren-co r
 en - - - - - do - - -
 na - - - - - ce de
 na - - - - - ce
 na b - - - - - ce
 gun - da ob. te - ner en las
 na - - - - - ce de las ti -
 na - - - - - ce de
 las ti - nie - blas
 de las ti - nie - blas
 de las ti - nie - blas
 fal - tas pia do - so per -
 nie - - - -
 blas
 nie - - - - blas

gri-a deen-tre las pe-nas - como la aurora nace de - las ti-nie-blas - ya se sienten di-
mis Dorotea

ya na - - - - - cio la ale gri-a deen-tre las penas las pe-nas

ya na - - - - - cio la ale gri-a deen-tre las penas las penas

Handwritten musical score for a song, featuring two systems of staves with lyrics in Spanish. The lyrics describe a scene of dawn and the awakening of the city of Madrid.

System 1:

chosos los a-cui-ta-dos-ya vuelven las a-ma-das con sus a-ma-das-ya vuelven las
 cres - - - cen - - - do - poco - a - - - poco - - - siempre -
 co-mo la auro-ra ya - - - ce de - - - las ti-nie-blas

System 2:

co-mo la auro-ra na-ce de las ti-nie-blas ya se #sienten di-chosos los a-cui-ta-dos
 co-mo la auro-ra na-ce de las ti-nie-blas ya se sienten di-chosos los a-cui-ta-dos

afretando

Ordo: Maestoso.

ma - - -

das

con

sus

a -

ma dos

a -

mis

eres - - -

en - - -

do - - -

muel

ho - - -

ya se

sien -

ten di -

chosos

los a

en -

ta -

dos ya

vuelven

las a

ma -

das con

sus

a -

ma -

dos a

ma - - -

das

con

sus

a -

ma dos

a -

ya

vuel ven

la a -

ma -

das con

sus a -

ma dos

a

ya

vuelven

las a -

ma -

das

con

sus a -

ma -

dos a -

a -

ya

vuel ven

las a -

ma -

das con

sus a -

ma -

dos a -

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "ma - dos a -" are written below the notes on the lower staves. The score is organized into four measures, each containing two staves of music. The notation is in a historical style, possibly from the 18th or 19th century.

All: Vireo=

The image shows a page from a musical manuscript. It features 18 horizontal staves. The first 10 staves contain handwritten musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dos' and 'p'. The notation is written in a system of 18 staves, with the first 10 staves containing musical notation and the remaining 8 staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dos' and 'p'. The notation is written in a system of 18 staves, with the first 10 staves containing musical notation and the remaining 8 staves being empty. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dos' and 'p'.

Flautin //

Flautas //

Oboes //

Clarinetes (en

Fagotes //

Trompas (1ª y 2ª en

3ª y 4ª en

Cornetines (en

Trombones: 1ª y 2ª

Trombon Bajo

Tuba //

Timbales (en

Caja y Triangulo

Pombo y Platos

// Pandereta =

= Arpa =

= Zoraida =

= El Cautivo

Violin 1º //

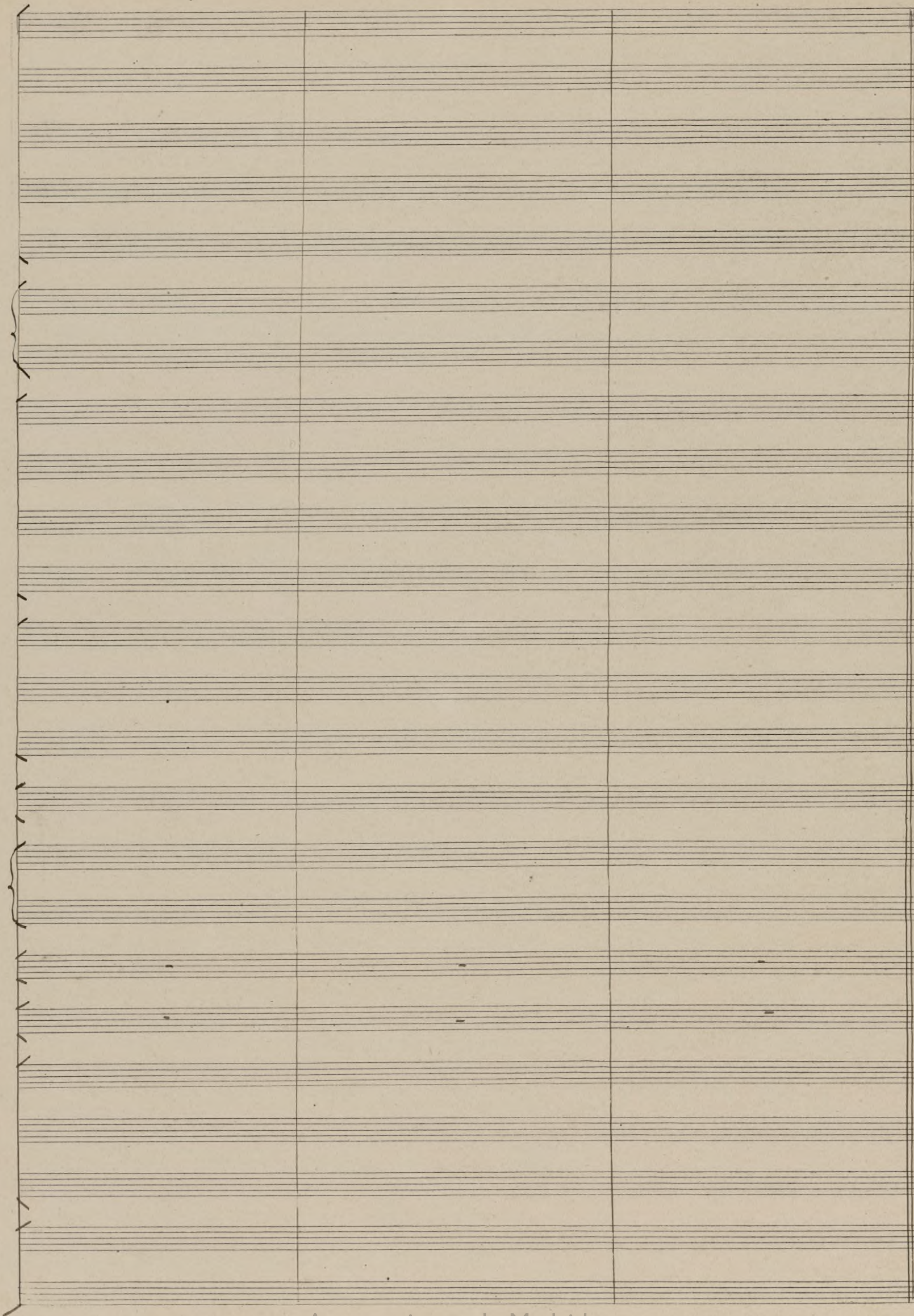
Violin 2º //

Violas = //

Violoncello //

Contrabajo //

All.^{to} Moderato.



Andantino

De la tie-rra di-vi-na del sol na- cien - te dulces

au-ras Besaron mi terse fren-te mi co ra. zon mo ru-no lle no de on-

he - los á un can - ti - vo cristiano pi dió con - sue - los El va - le -

Handwritten musical notation for "The Rose Tree" on a single staff. The melody is written in a cursive style with various ornaments and slurs. The notes are mostly eighth and sixteenth notes, with some quarter notes. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff, featuring a sequence of notes and rests, possibly representing a scale or a specific melodic line.

Musical score on a five-staff system. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the notes.

sion su vil ca - de - na su - - po rom - per ya - le gre a -



= 2º Tempo =

paña ven - - go con el - Soy de Cristoy su Madre Maria ciega ere

Musical score on a page with 18 staves. The score is written in a single system across three staves. The lyrics are: "yen - te y el bautis mo aco - ger me propongo cristiana - men - te". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the first staff, with the lyrics underneath. The second and third staves are empty.

Lento Religioso

A handwritten musical score on aged paper, titled "Lento Religioso". The score is written on 18 staves, organized into three systems of six staves each. The first system contains 17 staves, with the first five staves each beginning with a treble clef and a key signature of two sharps (F# and C#). The sixth staff in the first system is a vocal line, starting with a treble clef and a key signature of two sharps, and containing the lyrics "O - di a Ma - ho - ma ya - do - ro - a - Dios". The second system contains 12 staves, and the third system contains 9 staves. The notation is primarily composed of whole and half notes, with some rests and accidentals. The handwriting is in dark ink, and the paper shows signs of age and wear.

soy muy di - cho - sa con mi espa - ñol

Handwritten musical notation on a four-staff system. The lyrics are: "por el mis pa-dres a-ban-do-né". The notation includes notes, rests, and a final double bar line.

Andante Apasionado: 7

Cantivo=
Gracias Zoraida mi - a sublime co - ra - zon

jamás ha de fal - tar - te mi apasio na - do a mor

Y si algun di-a te propor cio - no fe-li-ci- dad -

na-da agra-dez-eas que yo te de-bo mi li-ber-tad-

Zoraida:
Cautivo: De-la
De la

Handwritten musical score on a page with 12 staves. The score is written in a single system across the bottom of the page. The lyrics are in Spanish and appear to be a hymn or religious song. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are: "tierra di-vi-na del sol na-cien-te dulces au-ras be sa-ron mi ter-sa su ter sa".

Typo Anterior =

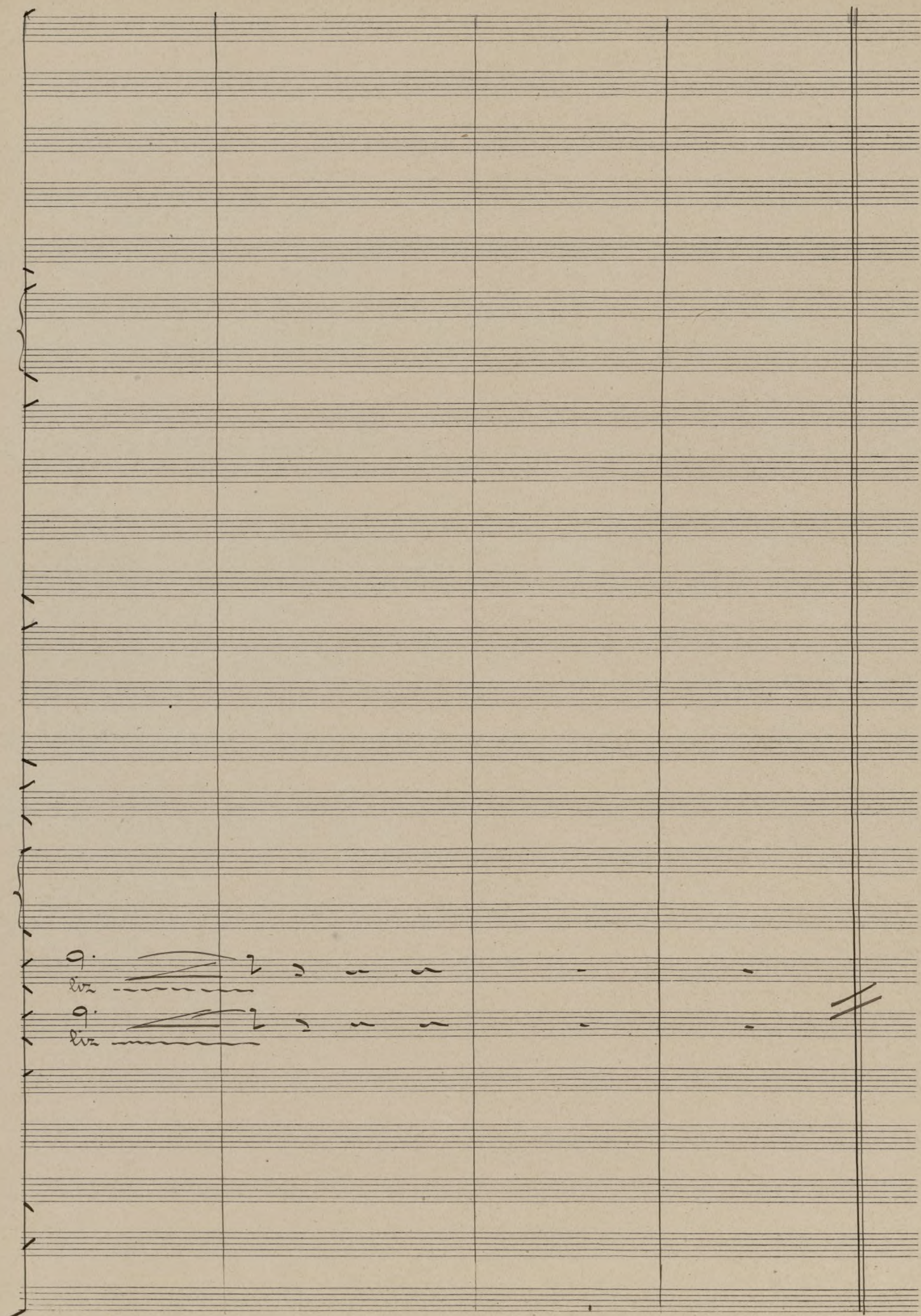
fren - te
fren - te
el y Ma - ri - a
Hoy a mi pa - tria
traen me hasta a -
vuel - vo por

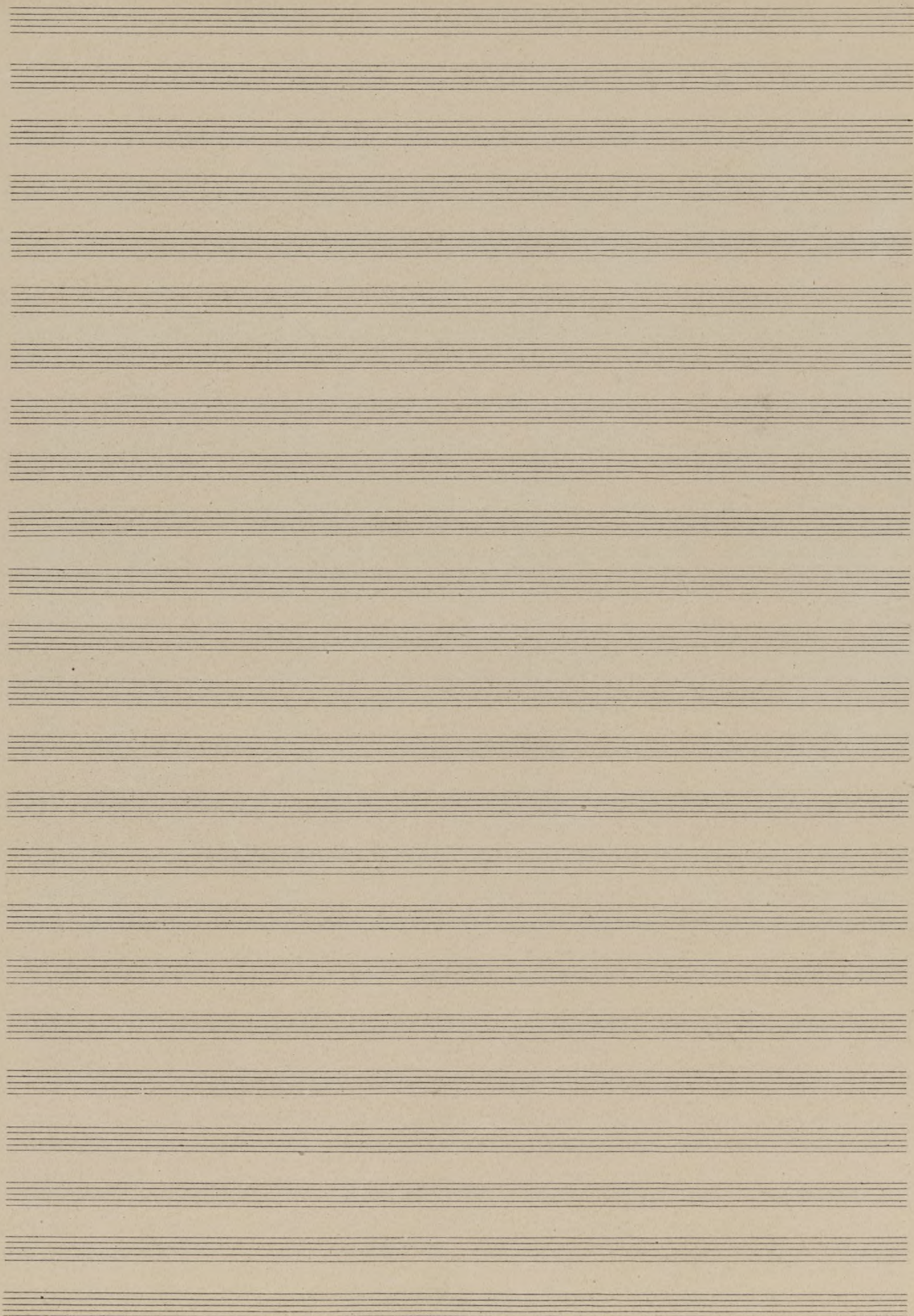
qui
fin
se - - re cris - tia - na
gra - cias al cie - lo

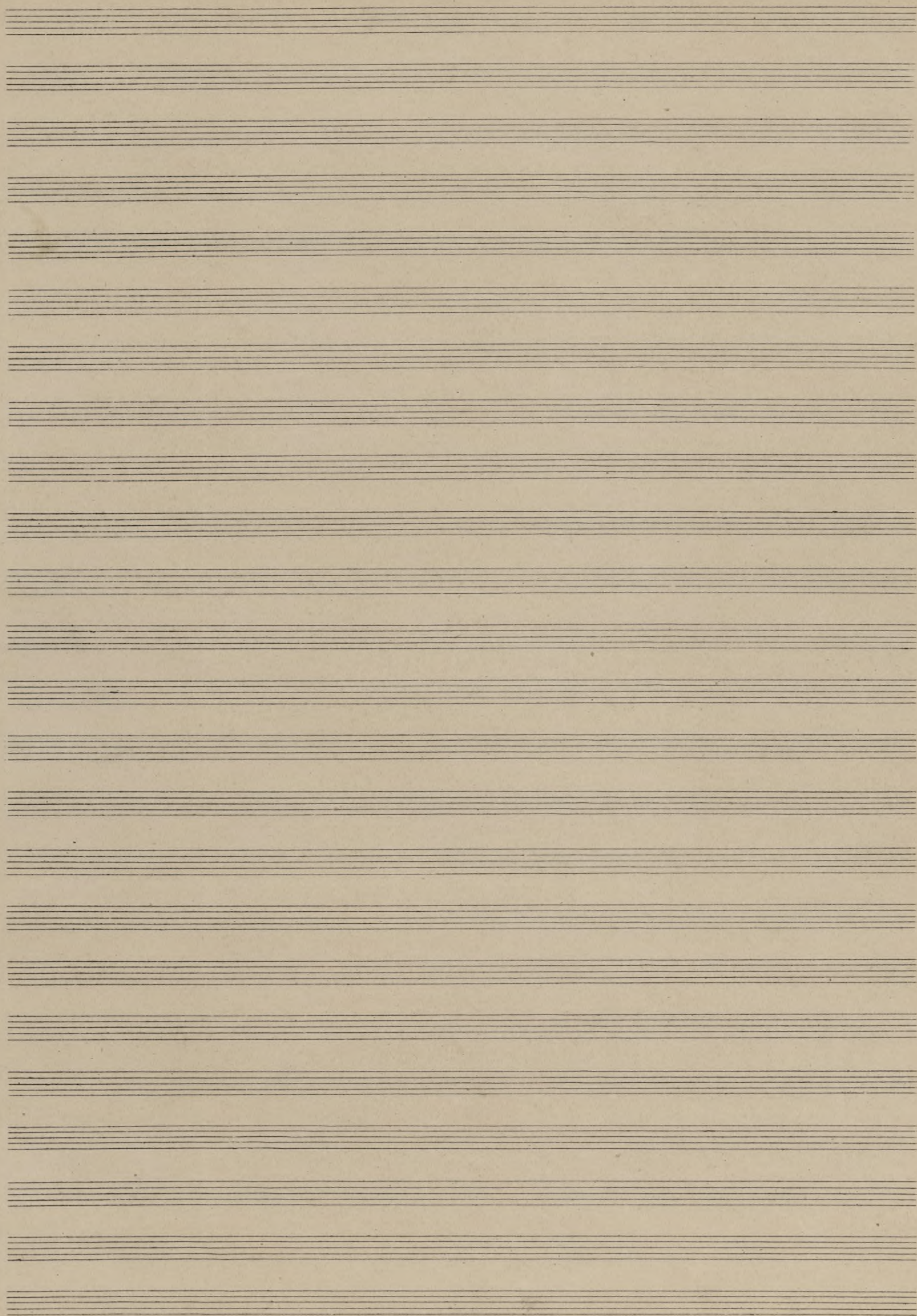
Poco - rall^o

li - - bre y fe -
li - - bre y fe -

liz se - - re cris - - - tia na ten
liz vuel - vo a mi pa - - - tria li - bre y fe -







- Flautin
Flautas
Oboes
Clarinetes (En sib)
Fagotes
Trompas (1ª y 2ª En fa, 3ª y 4ª En do)
Cornetines (En sib)
Trombones 1º y 2º
Trombon 3º y Tuba
Timbales (En re sol)
= Dorotea
= Luscinda
= Maritornes
= Zoraida
= Dña Clara
= Hija (del Ventero)
= Ventera
= Cardenio
= Sancho
= Ventero
= Don Fernando
= Barberos 1º y 2º
= El Cautivo
= Dñ Quijote =
= Cura
= Oidor
= Cuadrilleros 1º, 2º y 3º
Coro: Sopranos, Contraltos, Tenores, Bajos
Violines 1ºs
Violines 2ºs
Violas
Violoncello
Contrabajo
Caja y Triangulo
Bombo y Platos

Allº Agitato

(Dñ Quijote y el Cuadrillero se agarran riñendo y el primero tira al suelo al Cuadrillero 3º)

do sol

Menos=

= Los 3 Cuadrilleros

! Presten favor se- ño- res a la Santa Herma-

do sol

Handwritten musical notation for the first system. It consists of three staves. The top staff has a treble clef and contains several notes and rests. The middle staff has a bass clef and contains notes and rests. The bottom staff has a bass clef and contains notes and rests. There are dynamic markings like 'mf' (mezzo-forte) and 'f' (forte) written above the staves.

3^o Tempo.

Handwritten musical notation for the second system. It consists of three staves. The top staff has a treble clef and contains notes and rests. The middle staff has a bass clef and contains notes and rests. The bottom staff has a bass clef and contains notes and rests. There are dynamic markings like 'mf' (mezzo-forte) and 'f' (forte) written above the staves. The lyrics 'dad que se vea-tro pe-lla-da por es-te cri-mi-nal!' are written below the staves. The word 'divisi' is written above the top staff in the third measure.

Handwritten musical score for the first system, featuring multiple staves with complex notation, including notes, rests, and dynamic markings like "cres" and "tr".

Dⁿ Quijote

Bas-ta de

(Cumulto y rima á lo que se impone Dⁿ Quijote gritando:)

Handwritten musical score for the second system, continuing the notation from the first system, with additional markings like "triángulo", "platillo solo", and "Bombo solo".

ayuntamiento de Madrid

guerra surja la paz: oi-gan me to-dos sies que con vi-da quieren que

mini Cello

Ayuntamiento de Madrid

Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'p' and 'f'.

Con sordina

Handwritten musical notation for a trill or tremolo, marked with a '3' and a '2'.

Handwritten musical notation for a trill or tremolo, marked with a '3' and a '2'.

Allg^{to} Marcial

49 #7 2:2 7:5 - - -
 dar quieren que dar

1 2:2 7:2 7:2 9 - 2:2
 es te cas-ti-llo se- no-res se yo

Handwritten musical notation for the lower part of the score, including staves with notes and rests.

Handwritten musical notation for the lower part of the score, including staves with notes and rests.

Handwritten musical notation for the lower part of the score, including staves with notes and rests.

unis Cello

Handwritten musical score for a choir and orchestra. The score is written on ten staves. The top two staves are for the choir (Soprano and Alto), the next two for the Tenor and Bass, and the bottom six for the orchestra. The music is in G major and 4/4 time. The lyrics are in Spanish. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'pp' and 'f'.

Lyrics:

Bien que esta en com- ta - do
 yu na le - gion de de -
 mo - nios es ta

que-rra ha pre-pa-
Cuadrillero 1º
ra-do.

(leyendo un pliego)
Las se-ñas son e-xac-tas no

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and contains notes with a slur. Below it, there are staves with bass clefs and various notes, including some with accidentals (sharps and flats). Dynamic markings like 'p' (piano) and 'bp' (basso piano) are visible. There are also some handwritten annotations like '(10)' and '(sin sordina)'.

Menos

ca be du-da ya: (cogiendo a Don Luigote) ! Presten favor se ño-res a la San ta Bermandad!; a la

Handwritten musical score for the second system. It continues the musical notation from the first system. The lyrics are written below the staves: 'ca be du-da ya:', '(cogiendo a Don Luigote)', '! Presten favor se ño-res a la', and 'San ta Bermandad!; a la'. There are also dynamic markings like 'p' and 'bp'.

Handwritten musical notation on a single staff, likely a vocal line, featuring various notes, rests, and accidentals.

Handwritten musical notation, possibly a tempo or performance instruction.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. Includes the instruction "1.^o marcato" above the staff.

Andante Maestoso

San-ta Her-man-

dad!

En-gan-me-su-ra

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. Includes the instruction "arco" above the staff.

Handwritten musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The notation is in a key with one flat (B-flat) and a common time signature. The first measure of the vocal line contains the lyrics "to - dos y vean de pri -". The piano accompaniment consists of several staves with notes and rests.

to - dos y vean de pri - sion - mandamiento fir - ma do con tra este sal - tea

Handwritten musical score for the second system. It includes a vocal line with lyrics and piano accompaniment. The notation is in a key with one flat (B-flat) and a common time signature. The second measure of the vocal line contains the lyrics "sion - mandamiento fir - ma do con tra este sal - tea". The piano accompaniment consists of several staves with notes and rests. A cello part is also present, labeled "Cello".

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. Below it, there are more staves, some with bass clefs. Dynamic markings include 'marcato' and 'p' (piano). There are also some slurs and ties.

don Cura: los cie-r-to; lo re- cha-ma la San-ta qui si-

Handwritten musical score for the second system. It continues the musical notation from the first system. The lyrics are written below the notes: "don", "Cura:", "los cie-r-to; lo re-", "cha-ma la San-ta qui si-". There are also dynamic markings like 'marcato' and 'p'. At the bottom, there is a label "Ayuntamiento de Madrid".

afretando

riten

afretando

riten

afretando

cion - por que igno-ra que tie-ne per-di-da la ra-
zon. Se-ñores, pue-sais

afretando

Ayuntamiento de Madrid

cres *cen* *do*

cres *cen* *do*

to-dos gen-te muy prin-ci-pal a-es-te for-ei-ne-ro-so a-yu-den a-a-pre-

cres *cen* *do*

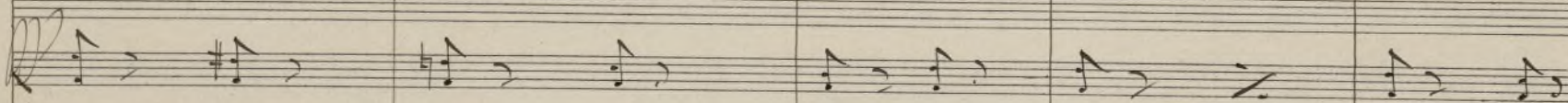
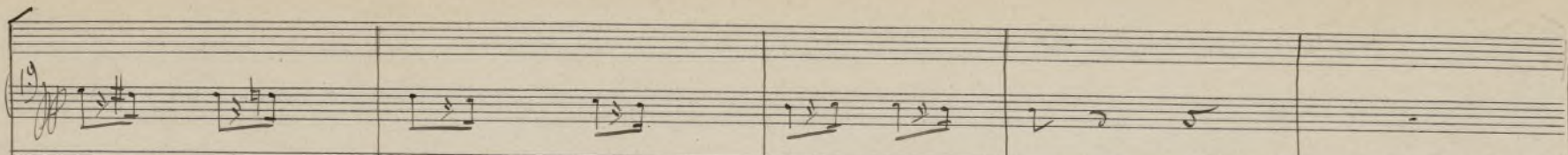
Handwritten musical score on 25 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). The score is divided into measures by vertical bar lines.

All: no Mucho=

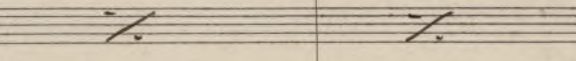
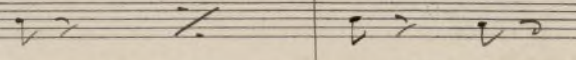
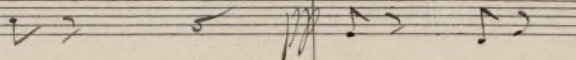
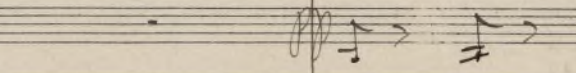
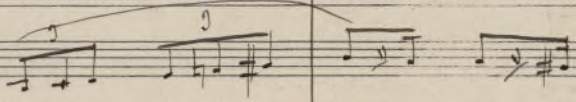
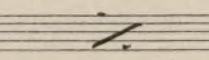
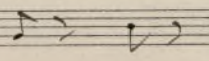
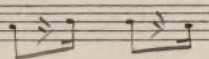
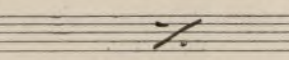
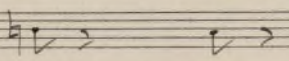
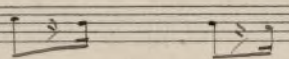
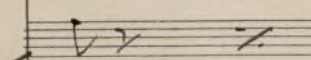
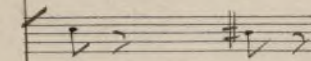
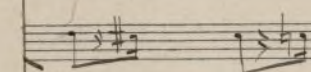
Don Quijote: (hablado) !Malna-cidos, infames, malandrines! ¡no habeis

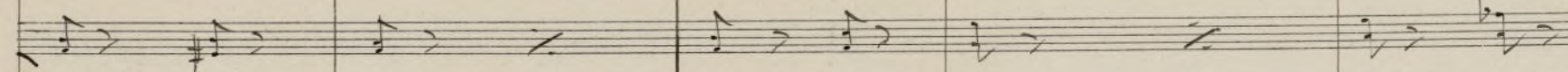
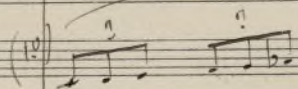
con sordina

Ayuntamiento de Madrid



visto que soy un Caba-llero y que con lluvia y frio, sed y hambre paso la vida desfaciendo en-





tuerlos? ¡A ~~los~~ saltadores con licencia, que os cuadramos bien q' cuadri. lleros el

20th Dec



Handwritten musical score on a page with ten staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The score is divided into two systems, each with five staves. The first system contains the lyrics "nombre de ladrones en una. Drilla!" and "Leyes mi volun-tad, mi espada". The second system contains the lyrics "Ayuntamiento de Madrid".

nombre de ladrones en una. Drilla!

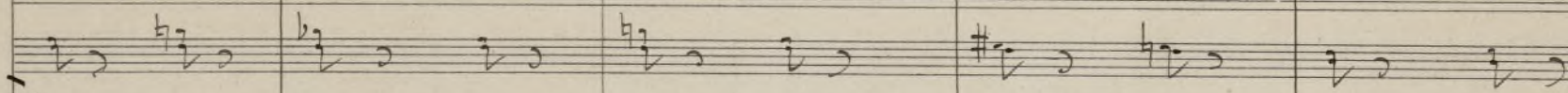
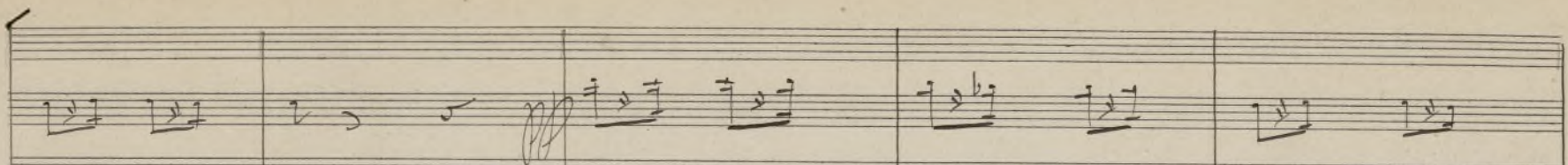
Leyes mi volun-tad, mi espada

Ayuntamiento de Madrid

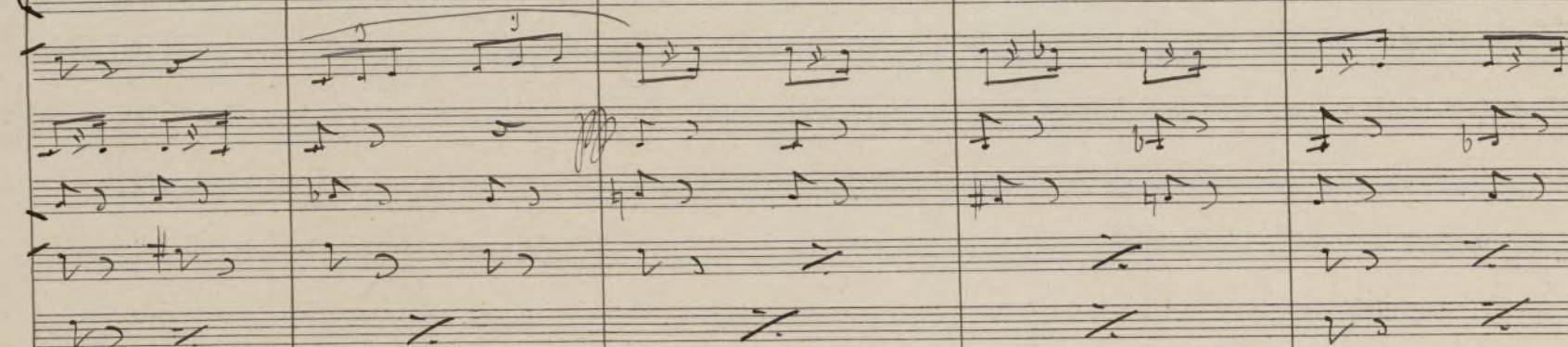
Handwritten musical score on five staves. The notation includes various notes, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third, fourth, and fifth staves are empty.

freno y de cidelo asi a los igno-rantes que fir-mar on tan torpe manda miento.

Handwritten musical score on five staves. The notation includes various notes, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third, fourth, and fifth staves are empty.



¿Quien de mi o-ficio no fue respe-tado? ¿Que cabo-llero Andante pago



Musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests.

Musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests.

pechos? ¿Que rey no le abra- zara? ¿Que don- cella no le ofre-

Musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests.

cio el tesoro de su cuerpo? ¿y quien que Caballero Andante sea ca ree de valor y de de

Modto

Handwritten musical score for the first system, featuring multiple staves with musical notation and rests. The notation includes various notes, rests, and accidentals, with some staves showing complex rhythmic patterns. The tempo marking *Modto* is visible at the top right.

muedo para dar solo cuatrocientos palos a cuatro mil follones cuadi

Modderato

Pura

Handwritten musical score for the second system, featuring multiple staves with musical notation and rests. The notation includes various notes, rests, and accidentals, with some staves showing complex rhythmic patterns.

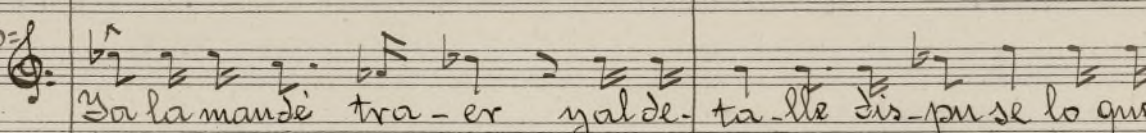
Handwritten musical score for the third system, featuring multiple staves with musical notation and rests. The notation includes various notes, rests, and accidentals, with some staves showing complex rhythmic patterns.

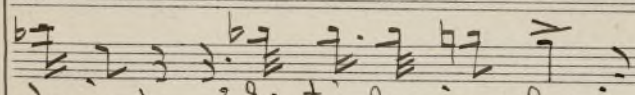
Handwritten musical score for the fourth system, featuring multiple staves with musical notation and rests. The notation includes various notes, rests, and accidentals, with some staves showing complex rhythmic patterns.

Du Fernando: (aparte)
 (Vais a ver de que modo esto se pone fin) ¡Cor-
 jadle, que tie ne per-di-do el ma gín.

Ayuntamiento de Madrid

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts with notes and rests. The bottom three staves are piano accompaniment, with the first staff starting with a treble clef and a key signature of one flat (B-flat). The music is written in a fluid, handwritten style.

Cardenio: 
Sa la mande tra - er ya de - ta - lle dis - pu se lo que


denio; ¿es - ta la jua la i

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts with notes and rests. The bottom three staves are piano accompaniment, with the first staff starting with a treble clef and a key signature of one flat (B-flat). The music is written in a fluid, handwritten style.

Animando un poco y scherzando=

musica de como esta escrito

Sancho

tie-nen que ha cer -

¿Todas es-tas mi-sas en que pa-ra-rán?

Animando un poco y scherzando=

divisi

¿Carcel ó con da-do

que por fin se-ra i

Do me vuelvo lo-co no

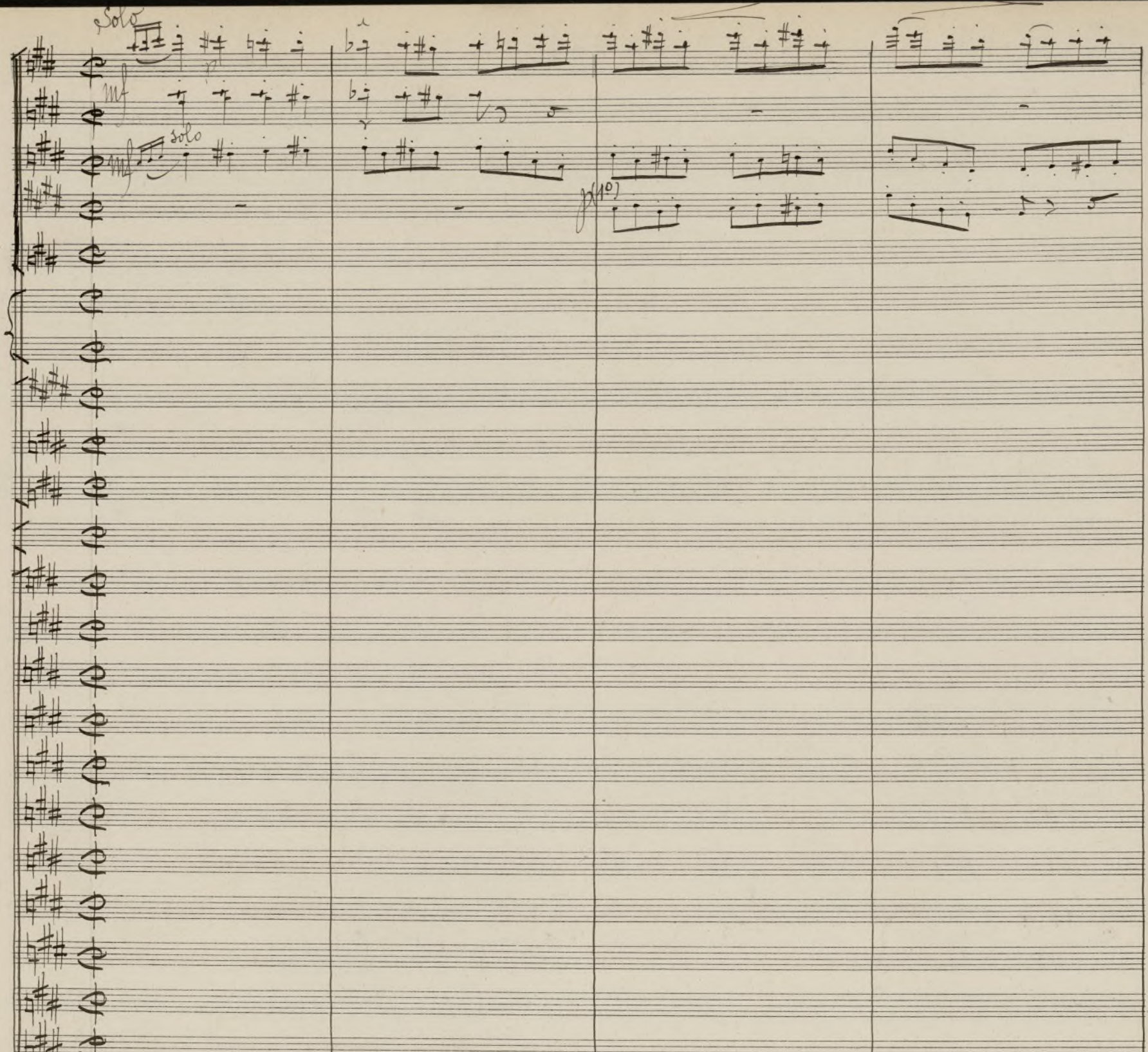
(10) p — #p — hp — b p

se que pen sar to-do en el Casti- llo en can- ta- do es ta.

p — #p — hp — b p

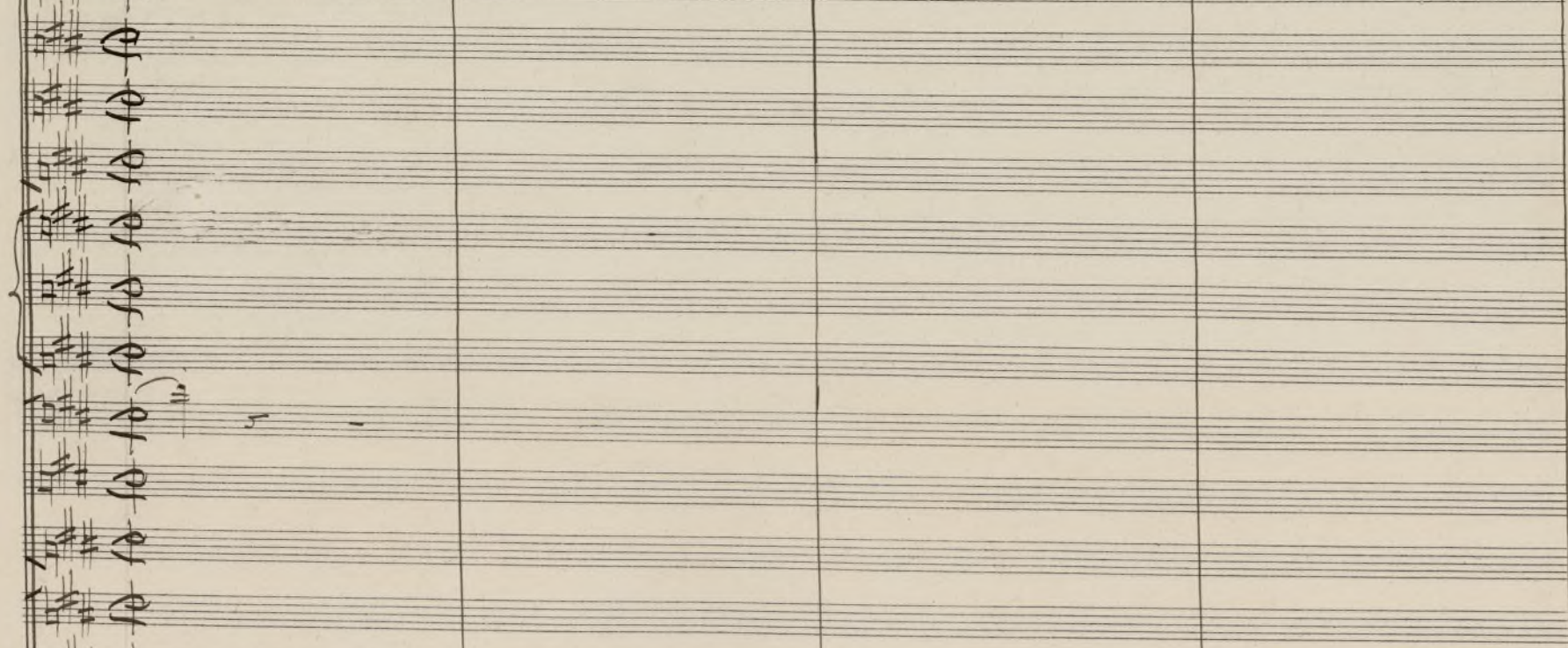
divisi

Solo



(Entran cuatro enmascarados con una gran jaula, que depositan en medio

Bemol de Parvana un poco mas vivo=



Triangulo

Mod.^o algo Marcial.

de la escena.)

Barbero 1.^o Hablado (con voz muy bronceada) : Oh: caba-

Mod.^o algo
Marcial.
(adaptado el ritmo
al recitado=

(con sordina)

Ayuntamiento de Madrid

Herode la triste figura: No te des afincamiento tu prision, porq' asi conviene, para terminar la aventura en que
= tu es fuerza te =

(adaptando el ritmo al recitado)

[Handwritten scribble]

[Handwritten scribble]

[Handwritten scribble]

[Handwritten scribble]

[Handwritten scribble]

solo (solicato)

puse, que acabará cuando el furibundo leon Man- chego y la blanca paloma tobesina, yaciesen en

Ayuntamiento de Madrid

(1^o solo) scherzando

uno. Tu, el mas noble y Obediente es en - dero que tuvo espada encinto, Barbas en

Sante frontote verastan alto y subli-mado q- noté conozcas ; sigue sus pisadas, que conviene q- vayas donde ponesen.

(10) *era* *cen* *do*
p *pllo* *qd* *#d* *bd*
 (3^a) *p* *o*

Dorotea = *pp* *? Que pa-sas! Dios*
 Lusinda = *pp* *mis Dorotea*
 Maritornes = *pp* *? Que pa-sas! Dios*
 Zoraida = *pp* *mis Maritornes*
 Doña Clara = *pp* *? Que pasas! Dios mi-o i*
 hija (del V^o) = *pp* *mis Doña Clara*
 Ventera = *pp* *? Que pa-sas! Dios*
 Cardenio = *pp* *? Que pasas! Dios*
 Sancho = *pp* *? Que pasas! Dios*
 Ventero = *pp* *? Que pasas! Dios*
 D^o Fernando = *pp* *mis Ventero*
 Barbero = *pp* *? Que pasas! Dios*
 1^o y Cautivo = *pp* *mis Barbero*
 Cura = *pp* *? Que pa-sas! Dios*
 D^o Quijote = *pp* *mis Cura*
 Oidor = *pp* *mis Cura*
 Cuadri^{os} = *pp* *? Que pasas! Dios mi o i*
 Coro = *pp* *? Que pasas! Dios mi o i*
sin sordina
mf

era *cen* *do*
qd *bd* *p*

Ayuntamiento de Madrid


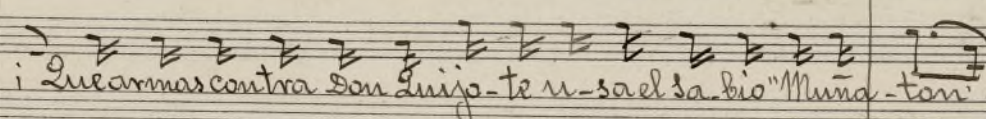
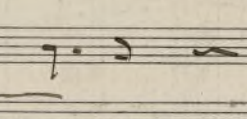
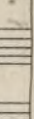
mi - - o! Lo van a en can - tar! Po - bre ca - ba - lle ro que tran qui - lo es ta Lo
mi - - o! Lo van a en can - tar i Po - bre ca - ba - lle ro que tran qui lo es ta Lo
Lo van a en can - tar! Po - bre ca - ba - lle ro que tran qui lo es
ca - ba - lle ro que tran qui lo es
mi - o! Lo van a en can - tar! Po - bre ca - ba - lle ro que tran qui lo es ta lo
mi o! Lo van a en can tar! Po - bre Don Qui - jo - te que tran - qui - lo es -
mi - o! Lo van a en can tar! Po - bre ca - ba - lle ro que tran qui lo es
mi o! Lo van a en can tar! Po - bre ca - ba - lle ro que tran qui lo es
mi - - o! Lo van a en can - tar! Po - bre ca - ba - lle ro que tran qui lo es ta Lo
van a en can - tar
Po - bre ca - ba - lle ro que tran qui - - lo es - ta -
Divisi

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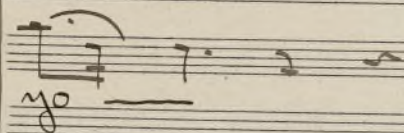
Larghetto =

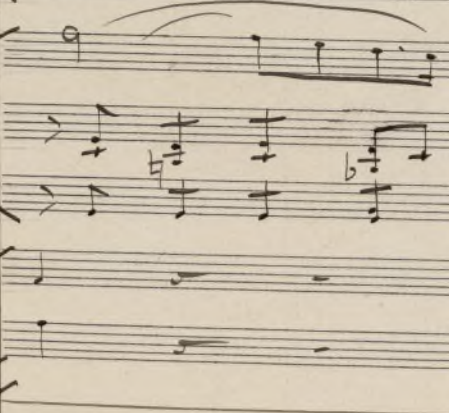

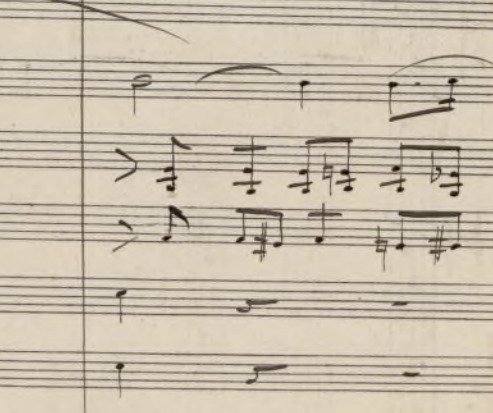
Ayuntamiento de Madrid

Handwritten musical score on three systems of staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves.

Cardenio =    

Que armas contra San Lugo - te u - sa el sa - bio "Muña - ton"

yo 

Rosenda = Dorotea ♪: > 4 7 7 7 7 7 7 7 .

A-cep-tado con pa-cien-cia 960 des maye tu va-lor

p

cres

min bello

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top 5 staves):

- Staff 1: *mo* (written vertically), followed by a series of notes and rests.
- Staff 2: Continuation of the musical line.
- Staff 3: Continuation of the musical line.
- Staff 4: Continuation of the musical line.
- Staff 5: Continuation of the musical line.

System 2 (Bottom 5 staves):

- Staff 6: *pp* (1^o) *bo*, followed by notes and rests.
- Staff 7: Continuation of the musical line.
- Staff 8: Continuation of the musical line.
- Staff 9: Continuation of the musical line.
- Staff 10: Continuation of the musical line.

Lyrics:

Don A. Alonso tened calma q. asi lo dispuso

Dios

Watermark: Ayuntamiento de Madrid

Handwritten musical score for the first system, featuring four staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *b*. The first staff begins with a treble clef and a key signature of one flat. The second staff has a first ending bracket labeled *(1^o)*. The third and fourth staves have a second ending bracket labeled *(2^o)*. The system concludes with a double bar line.

Cantivo:

Handwritten musical score for the second system. It begins with a vocal line in G-clef with the lyrics: *! Si li-branos y pu-diera de vuestro per-se-gui-do*. The melody is written in a single staff with various note values and rests. The system ends with a double bar line.

Handwritten musical score for the third system. It features piano accompaniment on the left and a vocal line on the right. The piano part includes chords and moving lines, while the vocal part has a few notes and rests. The system concludes with a double bar line.

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and accidentals.

Staff 3 (Left): *Zoraida* (written above the staff). The lyrics below the staff are: *A Mari-a q'es muy buena y voy a pe-dir por -*

Staff 3 (Right): The lyrics continue: *res*

Staff 9 (Left): The lyrics *divisi sempre* are written above the staff.

Page-Footer: Ayuntamiento de Madrid

Handwritten musical notation on a grand staff, featuring various notes, rests, and dynamic markings such as *p* and *dim*.

Dorotea
 y Euseinda
 Maritornes
 Zoraida
 Dña Clara
 Hijadel Vto
 Ventura
 Cordeno
 Saneho
 Ventero
 Dñ Fernand
 Barberos
 idem 2º
 El Cantivo
 Cura
 Dñ Quijote
 Oidor
 Cuadrill
 Triples
 Tenores
 Bajos

Ventero
 Si esta Ventera está encanta-da? Si ga-me, por que vol-

vio i

Handwritten musical notation on a grand staff, including notes, rests, and dynamic markings such as *p* and *dim*.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket labeled (1.) and a second ending bracket labeled (2.). The music is written in a style characteristic of 19th-century manuscript notation.

Sancho:
He perdi do mi con da do y al mal di to en can ta dor si lo en cuen tro en un ca mi no la re ven to de ma

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket labeled (1.) and a second ending bracket labeled (2.). The music is written in a style characteristic of 19th-century manuscript notation.

mis Cello

 <p>Contratale encantamiento no des-mayé tu vo-</p>	 <p>lor</p>
 <p>A Ma-ri-a de esmy buenayo voy a rogar por</p>	 <p>P. Que ar-mas contra D. Qui-jo-te</p>
 <p>vos</p>	 <p>P. Que ar-mas contra D. Qui-jo-te</p>
 <p>mis D. Clara</p>	 <p>ton!</p>
 <p>que amase contra D. Qui-jo-te usa el sa bio Mu-na</p>	 <p>vio</p>
 <p>esta venta esta en can-ta-da, di-ga me por que vol-</p>	 <p>! Que ar-mas contra D. Qui-jo-te</p>
 <p>Contratale encanta miento ya no puedo lu chur</p>	 <p>Dios</p>
 <p>Don A-lon so te nes calma q-a-se lo dis-pu-so</p>	 <p>! Que ar-mas contra D. Qui-jo-te</p>
 <p>! Que ar-mas contra D. Qui-jo-te u-sa el sa bio Mu-na-</p>	 <p>ton</p>
 <p>que amase contra D. Qui-jo-te u-sa el sa bio Mu-na-</p>	 <p>! Que ar-mas contra D. Qui-jo-te</p>
 <p>que amase contra D. Qui-jo-te u-sa el sa bio Mu-na-</p>	 <p>ton</p>
 <p>que amase contra D. Qui-jo-te u-sa el sa bio Mu-na-</p>	 <p>! Que ar-mas contra D. Qui-jo-te</p>
 <p>que amase contra D. Qui-jo-te u-sa el sa bio Mu-na-</p>	 <p>ton</p>

Doct:

Lusid:

Mar:

cet

mis g^{na} Clara

! No des.

u - sa el sabio Munaton ! Que armas contra D. Quijo - te u - sael

Melha Qui

u - sa el sa - bio Munaton el sa - bio mu na - ton Contra

u - sa el sa - bio Mu - na - ton el sa - bio Mu na - ton No

u - sael sabio Mu na ton ? Q. armas contra D. Quijo - te

Dorotea y
Lucinda

Maritornes

Zoraida

Dña Clara

Boija

Ventura

Cardenio

Sancho

Venturo

Dña Gertrudis

Barbero 1º

Idem 2º

Cautivo

Cura

Quijote

Oidor

Madrillos

Coro

ma - - - ye - - - tu - - - va - - -

sa - bio Mu - na - ton

voy a ro - gar por

eres - - cen - do - - -

sa - - bio

sa - - bio

ta - do mi con - do el mal - di - to en can - ta

Si es - ta Ven - ta es - ta en can - ta - - -

tal en can - to mien - to ya no pue - do lu - char

es el sa - bio Mu - na ton

mis Bar - bº 1º

Bravos yo pu - de - ra de mis - tro per se - qui -

pue - do li - bra - - - ros

pue - do li - bra - - - ros

los el sa - bio

u - sa el sa - bio

u - sa el sa - bio

u - sa el sa - bio

lor

Mu - na ton ! Que ar - mas

vas a ma -

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

com - tra Don Qui -

vi - a qº es muy

mis Dña Clara

! Que ar - mas

mis Maritornes

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

! Que ar - mas

Dorotea
cet=

A cep tad lo con pa cien cia

jo te u sa el sa Bio mu na ton : Que armas
bue na yo voy a ro gar por vos O Ma

con tra mis Moritornes Don qui jo te

da do ta en can ta da ? Di ga me por que vol ton Que armas
mien to ya no pue do lu char vio ? di ga me, por que vol
con tra Don Qui jo te u sa el sa Bio mu na ton u sa el sa Bio mu na

de ra lon so te nes cal ma dor de vuestro per se qui
de ra de vuestro per se qui ma
con tra Don Qui jo te u sa el sa Bio mu na ton : Que armas
jo te u sa el sa Bio mu na ton

eres--cén--don--no des--ma--ye tu va--lor

con--tra Don Lui--jo--te n--sa el
 ri--a des muy Buena yo voy a re--
 sa--bio muna ton

n--sa el sa--bio muna ton
 con--tra Don Lui--jo--te n--sa el
 dor si le co--jo en un ca--mi--no
 vio si esta ven--ta es ta en com--ta
 yo contra tal en--canta miento yano
 ton! Que amas con--tra Don Lui--jo
 mis Barb--

-zar si li--bra--ros yo pu--die--
 que a--si lo
 dor! si la--bra--ros yo pu--die--
 n--sa el sa--bio
 con--tra Don Lui--jo--te n--sa el sa--bio muna--ton
 !Que amas contra Don Lui--jo--te n--sa el sa--bio muna--ton

sa--bio muna ton
 zar por vos
 sa--bio muna ton
 ton
 n--sa el sa--bio muna ton
 sa--bio muna ton
 no lo reviento de nua
 da? Di game porque vol--
 que-do lu--char yo
 te usa el sabio muna--ton
 ra de vuestro persequi--dor
 dis--puso Dios
 ra de vues--tro persequi--dor
 mu--na ton
 n--sa el sa--bio muna ton
 n--sa el sa--bio muna ton

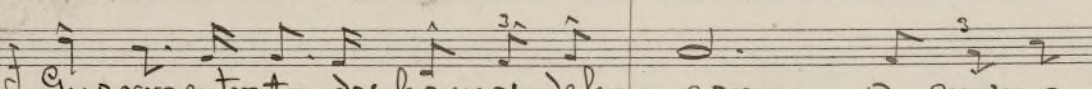
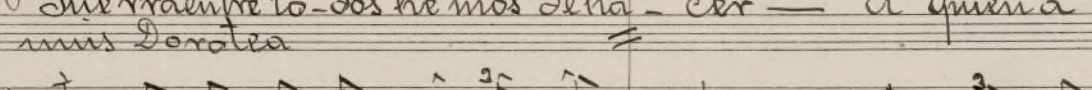
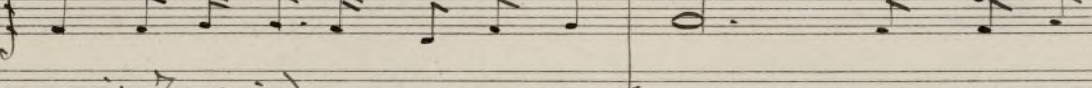
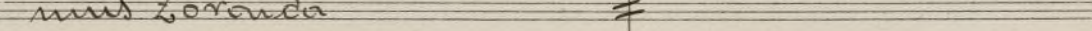
Andante Molto

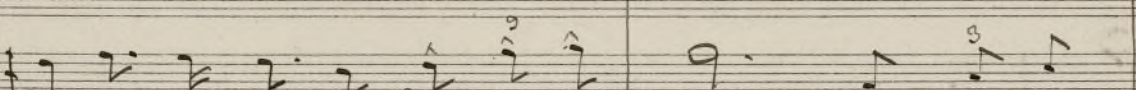
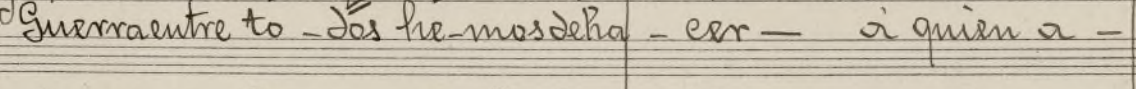
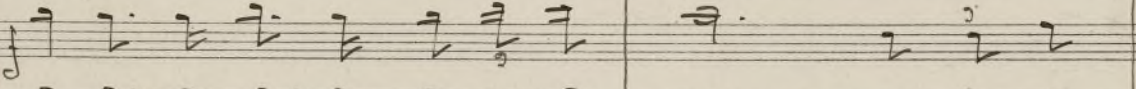
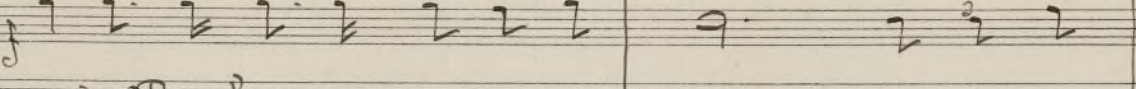
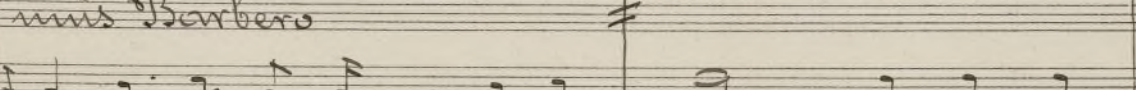
Don Quijote

! Queñay se ño-ra mi - a in - fun - de me va -

For!

! oh! sa-bie Pirgam - de - - o, a - co-mre me ve-

= Dorotea 
 = Euseinda 
 = Zoraida 
 = D^a Clara 
 mis Dorotea
 mis Zoraida

Cardenio 
 
 Dⁿ Fernando 
 Barbero 
 Cautivo = mis Barbero
 Cura = 
 Oidor = mis Cura

los.
Epo de Marcha
all^o Mod^{to} (♩=68)

bu - sa de supó - der — ya un ca ballero tan princi - pal - de esta ma -
 bu - sa de supó - der ya un ca -

bu - sa de supó - der — ya un ca ballero no tan princi - pal de esta ma -
 bu - sa de supó - der ya un ca ballero no tan princi - pal de esta ma -
 bu - sa de supó - der ya un ca ballero no tan princi - pal de esta ma -

Handwritten musical notation on the left side of the page, consisting of several staves with notes and rests. The notation is in a system with a key signature of one sharp (F#) and a common time signature (C). The lyrics "ne-ra vienaeen tar." are written below the first staff. The notation continues down the page with more staves and notes.

Handwritten musical notation on the right side of the page, consisting of several staves with notes and rests. The notation is in a system with a key signature of one sharp (F#) and a common time signature (C). The notation continues down the page with more staves and notes.

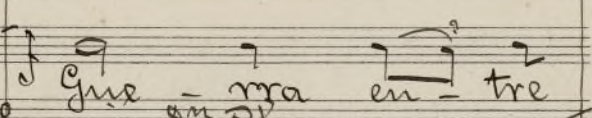
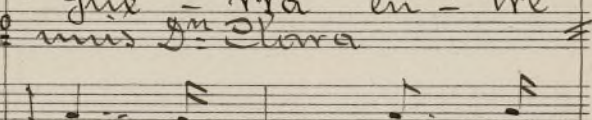
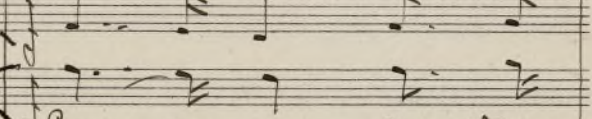
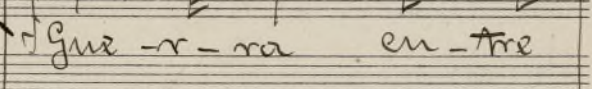
And^{te} Molto

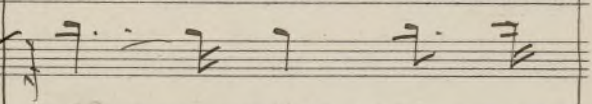
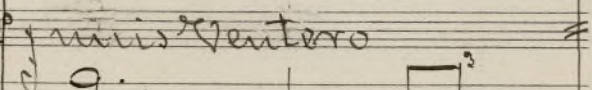
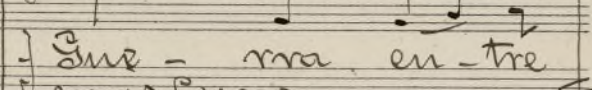
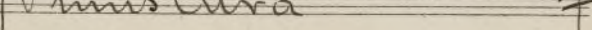
Quinto:

! Hermo-sa Dulci-ne - - a

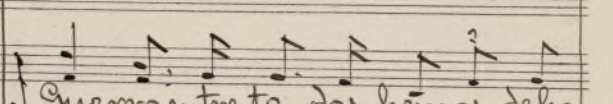
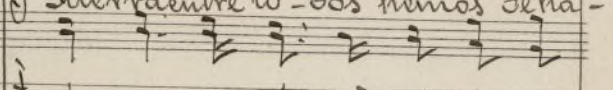
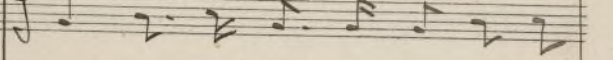
in - fun de - me va - lor — pa - ra qui tar la vi - da al

Handwritten musical notation on the left side of the page, consisting of multiple staves with notes and clefs. The notation is in a historical style, likely from a 19th-century manuscript.

= D^a Clara 
= (Hija del Vento) 
= Ventea 
= Sancho 

= Ventero 
= Barberos 
= Cura 
= Cuadrilleros 

per fi - do - Jues ton

= Triples 
Coro 
= Bajos 

Handwritten musical score on ten staves. The lyrics are: "Dios de las batallas tu no consenti-". The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *oh*. The score is written in a style typical of early 20th-century musical notation.

Staves 1-10 contain the following lyrics and musical notation:

- Staff 1: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 2: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 3: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 4: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 5: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 6: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 7: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 8: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 9: *oh* Dios de las ba- ta- llas tu no con- sen- ti-
- Staff 10: *oh* Dios de las ba- ta- llas tu no con- sen- ti-

ras que triunfen los trai - do - res que sa - ben en - con -

Coro ^{juio}

ras
ras que triunfen los trai do - res que sa - ben en - con -

Handwritten musical notation for piano accompaniment, including chords and melodic lines.

(cantabile)

terr Don Qui jo-te tu brazo inven-ci-ble porper-fi-dias-tron-chado se-

mis Dorotea

mis Dorotea

mis Dorotea

Don Qui mis Dorotea

terr Don Qui mis Dorotea

Don Qui jo-te tu brazo inven-ci-ble porper-fi-dias-tron-chado se

mis Ventero

mis Ventero

Don Qui mis Ventero

Don Qui mis Ventero

ve — ! Quien el cie lo — que triunfe y vuel va á es te mun do — que te ha me nes —

mun do — que te ha me nes

mun do — que te ha me nes

ve — ! Quien el cie lo — que triunfe y vuel va á es te mun do — que te ha me nes

mun do que te ha me nes

vuel va á es te mun do que te ha me nes

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The lyrics are written below the notes in Spanish. The staves are numbered 1 through 10 on the left margin.

Staff 1: *ter* mil ves ti glos mordierontues pa - da -

Staff 2: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 3: *ter* Don Qui - jo te tu bra zo inven - ci - ble por per - fi - dias tron - chado se

Staff 4: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 5: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 6: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 7: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 8: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 9: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

Staff 10: *ter* mil ves ti glos mordierontues pa - da mil gi - gan tes be - sa - ron tus

mil gi-gantes be-saron tus pies - de tu vi-da fe-cun-dael re-

pies - de tu vi-da fe-cun-dael re-cuer-do con ar-

ve - ! Quie-rael cie-lo - que triun-fes y vuel-vas á es-te

mil gi-gantes be-saron tus pies - de tu vi-da fe-cun-dael re-

Quie-rael cie-lo que triun-fes y vuel-vas á es-te

pies - de tu vi-da fe-cun-dael re-cuer-do con ar-

ve - ! Quie-rael cie-lo que triun-fes y vuel-vas á es-te

pies - de tu vi-da fe-cun-dael re-cuer-do con ar-

ve - ! Quie-rael cie-lo que triun-fes y vuel-vas á es-te

ve - ! Quie-rael cie-lo que triun-fes y vuel-vas á es-te

ve - ! Quie-rael cie-lo que triun-fes y vuel-vas á es-te

Triples
Tenors
Bajos

Handwritten musical score on page 34. The score is written on ten staves. The first six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last four staves are for piano accompaniment. The lyrics are in Spanish and include the words "sa-bio en can-ta-dor", "trium-far sa-bran de to-do tu", "Bri-oy tu va-lor", and "si-". The music is written in a key with one sharp (F#) and a 2/4 time signature. The piano part includes chords and melodic lines. The lyrics are written below the vocal staves.

sa-bio en can-ta-dor - trium-far sa-bran de to-do tu Bri-oy tu va-lor - y

sa-bio en can-ta-dor - que triunfe tu valor - y

mis Ventero

mis Ventero

siendo de men-can-ta-dor triun-far sa-bra de to-do tu sin par valor y

sa-bio en can-ta-dor - trium-far sa-bran de to-do tu Bri-oy tu va-lor y

sa-bio en can-ta-dor - trium-far sa-bran de to-do tu sin par valor y

sa-bio en can-ta-dor - trium-far sa-bran de to-do tu sin par valor y

4 2 3 2 4 2 3 2 7 - 2 3 2 2 3 6 7 2 3 7 7 - 2 3 2 2 3 4 7 9 - 4 5 3 4
 viet-ti-maestas sien-do del sa-bio-cien-ta-dor-trium-far sa-bran-de to-do tu
 mis Do-ro-tea

mis

mis

vi-ti-mas si-en-do del sa-bien-en-ta-dor — triun-far sa-bran de to-do tu

miss

The second system of the musical score, continuing from the first. It consists of two staves. The top staff contains musical notation with notes and rests, and a final double bar line. The bottom staff contains the lyrics: "pres-to a tus an-dam-ras o - sa-do vol-ve-ras - que no ha y fues-se que pre-da tu mis". The lyrics are written in a cursive, handwritten style.

presto à tus andanzas o - sa - do vol - ve - ras que no hay fuerza que pue - da tu

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. A sharp sign (#) is present above the first measure. The piece is identified as "minis Barbero 40" and "minis" is written at the end of the staff.

miss Barbero 20

4 2 3 2 2 3 2 7 2 3 2 4 2 3 2 2 3 2 7 2 3 2 2 3 2 2 3 2 4 7 2 3 2
prestoatus an-dan-zas o - sa-do vol-ve-ras - que no hay fuerza que pue-da tu

vic-ti-ma-es-tas sien-do del sa-bio en can-ta-dor - triun-far sa-bra de to-do tu
 pre-to a tus an-dantes o-sa-do vol-ve-rás - que no hay fuer-za que pue-da tu

Ayuntamiento de Madrid

ci - ble por per - fi - dias - tron chado se ve — ! Quien rael, cie lo - que triunfes y

ci - ble por per
he - mos de ha cer
he - mos de ha cer
a quien a - bu - sa
a quien a - bu - sa
de su po - der
de su po der
y am la ba - lle - ro
y am la ba - lle - ro

he - mos de ha cer

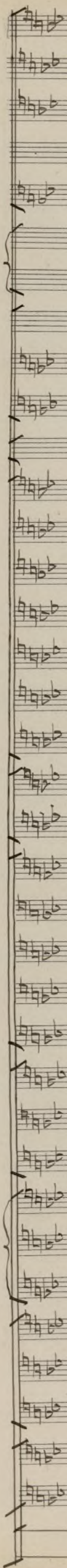
ci - ble por per - fi - dias - tron chado se ve — ! Quien rael, cie lo - que triunfes y
he - mos de ha cer
he - mos de ha cer
a quien a - bu - sa
a quien a - bu - sa
de su po - der
de su po der
y am la ba - lle - ro
y am la ba - lle - ro

renel - vas a este mun - do - que te ha me nes - ter

tan princi - pal de esta mane - ra vie - ne a en con - tar

tan princi - pal de esta mane - ra vie - ne a en con - tar

renel vas a este mun - do - que te ha me nes - ter
tan princi - pal de esta mane - ra vie - ne a en con - tar



1.

2.

3.

yamca-ba-lle-ro tamprinci-
 nus Dorotea

yamca-balle-ro tamprinci-

der yam ca-ba-lle-ro tamprinci-pal de esta ma

der yam ca-ba-lle-ro tamprinci-pal de esta ma

der yam ca-ba-lle-ro tamprinci-pal de esta ma

der yam ca-ba-lle-ro tamprinci-pal de esta ma

yamca-balle-ro tamprinci-

der yam ca-ba-lle-ro tamprinci-pal de esta ma

yamca-balle-ro tamprinci-

de esta ma

pal de esta manera viene a encon- tar —

ne - - ra viene a encon- tar —

pal de esta manera viene a encon- tar —

ne - - ra viene a encon- tar —

pal de esta manera viene a encon- tar —

ne - - ra viene a encon- tar —

pal de esta manera viene a encon- tar —

ne - - ra viene a encon- tar —

pal de esta manera viene a encon- tar —

ne - - ra viene a encon- tar —

pal de esta manera viene a encon- tar —

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

fini a en - - con -

Handwritten musical score on ten staves. The notation includes notes, rests, and lyrics. The lyrics are: tar, vie, ne, aen com.

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com

tar vie ne aen com



Handwritten musical notation on a page with 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style. The first staff has a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style.

Ayuntamiento de Madrid

Blank musical score page with 30 staves.

Flautin //	$\text{F} \flat$	$\frac{3}{4}$			
Flautas //	$\text{F} \flat$	$\frac{3}{4}$			
Oboes //	$\text{F} \flat$	$\frac{3}{4}$			
Clarinetes (en	F	$\frac{3}{4}$			
Fagotes //	$\text{C} \flat$	$\frac{3}{4}$			
Trompas	1.ª y 2.ª (en	F	$\frac{3}{4}$		
	3.ª y 4.ª (en	F	$\frac{3}{4}$		
Cornetines (en	F	$\frac{3}{4}$			
Trombones: 1.º y 2.º	$\text{C} \flat$	$\frac{3}{4}$			
Trombon Bajo	$\text{C} \flat$	$\frac{3}{4}$			
Tuba //	$\text{C} \flat$	$\frac{3}{4}$			
Timbales (en	C	$\frac{3}{4}$			
Caja y Triangulo	F	$\frac{3}{4}$			
Bombo y Platos	C	$\frac{3}{4}$			

Allegretto Vivo

La Sobrina	$\text{F} \flat$	$\frac{3}{4}$			
El Ama //	$\text{F} \flat$	$\frac{3}{4}$			
Bachiller (Samson Carr.)	$\text{C} \flat$	$\frac{3}{4}$			
Violin 1.º //	$\text{F} \flat$	$\frac{3}{4}$			
Violin 2.º //	$\text{F} \flat$	$\frac{3}{4}$			
Viola //	$\text{F} \flat$	$\frac{3}{4}$			
Violoncello	$\text{C} \flat$	$\frac{3}{4}$			
Contrabajo	$\text{C} \flat$	$\frac{3}{4}$			

Handwritten musical score on a page with 12 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes.

Handwritten lyrics:

Bachiller in-fame, neio charla-tan

? Tambien estais lo co, vo to a Sata-

Handwritten musical score on a page with 16 staves. The score is written in a single system across the bottom four staves. The lyrics are in Spanish and appear to be a question or exclamation about staying or leaving. The notation includes various note values and rests.

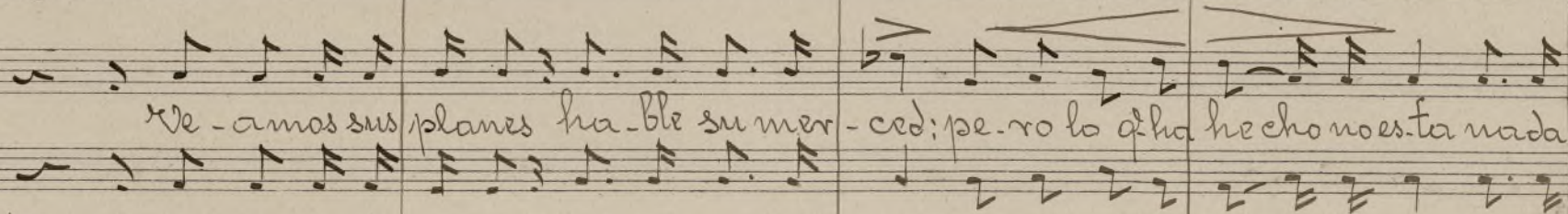
mas

? Porra re-te-ner-le os mande bus car ya salir de nuevo quereis le ayu-

2015

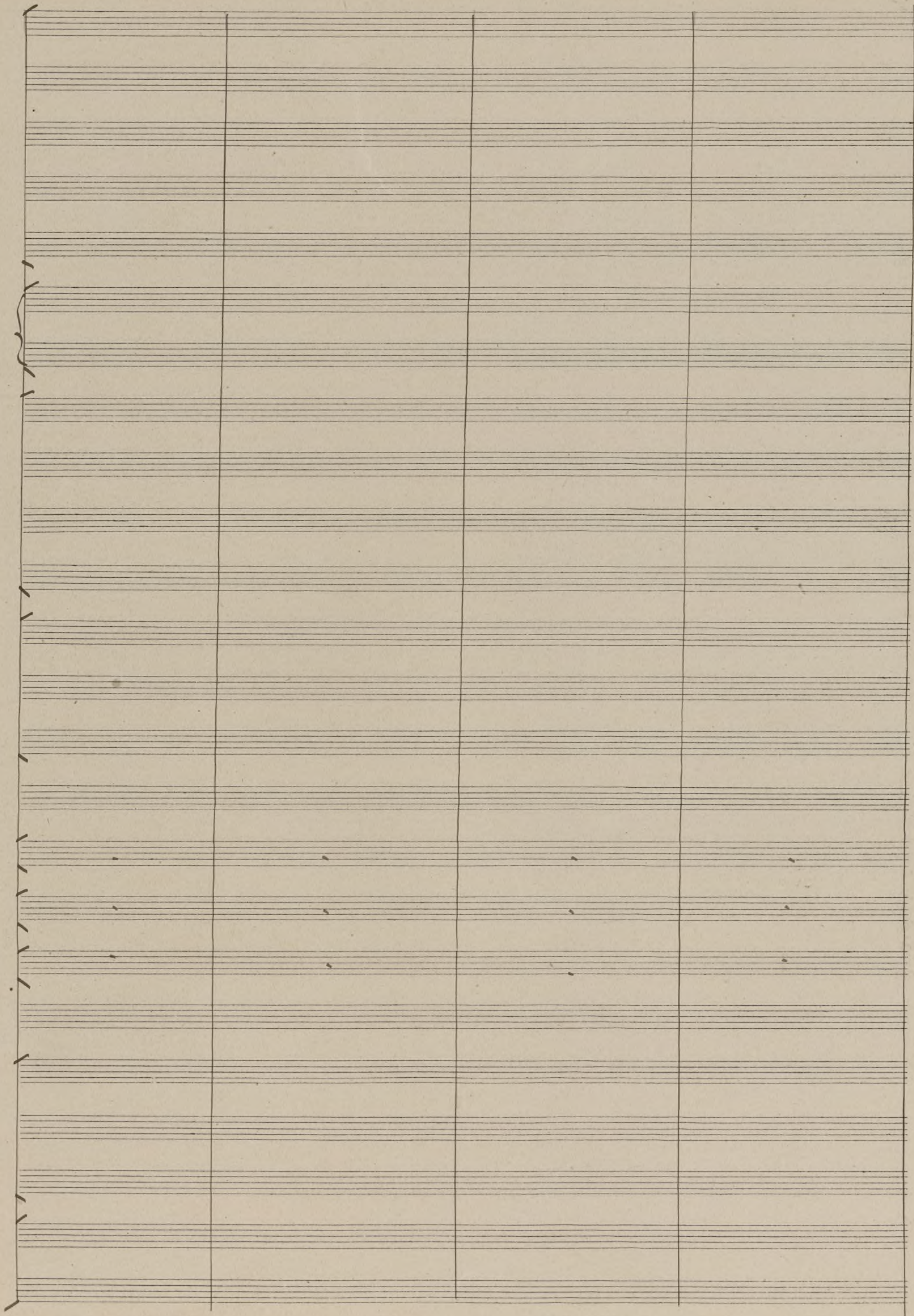
Callad bobas mi as, mi plan expon dre dad despues de-ir lo vuestro pare-

Poco Menos:



cr.

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of two sharps (F# and C#), and various musical notes and rests. The score is divided into two main sections by a double bar line. The first section contains several measures of music. The second section begins with the instruction All: Orceial written in a decorative, cursive hand. Below this instruction, the word *Bien* is written in a smaller, simpler hand. The score continues with more musical notation on the remaining staves.

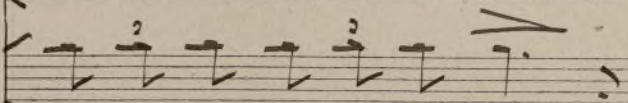


Handwritten musical notation on a page with 15 staves. The notation includes three treble clefs on the left, followed by a series of notes and rests. The notes are written in a stylized, handwritten manner, with some notes having flags or beams. The lyrics "Homra de dea-ce-ro so breum mata lon" are written below the notes. The page is otherwise blank.

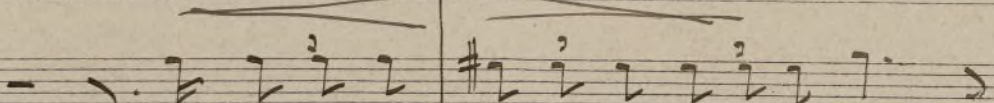
con casco de

plumas sembrando pa vor

por ventas, ca-



minos y campos de Dios



en hiesta la es-pada en ristre llanzón

Go voy à mar- char me de mi ami go en por

y cuando lo encuentre

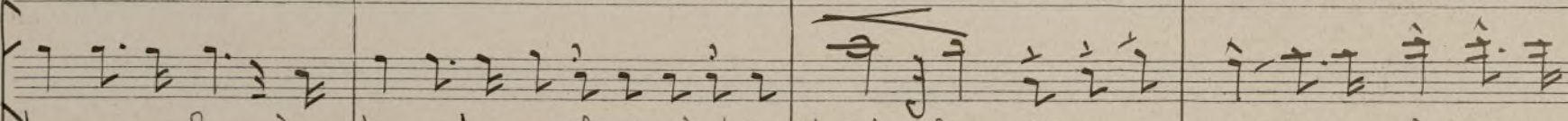
fingiendo la voz di- rē "Don Quijote" yo soy Ga-la-or o A

Musical score on a three-staff system. The notation is handwritten and includes lyrics in Spanish. The lyrics are: "ma dis, del Diablo; tengo por mi-sion conten-der en cruda batalla con".



Handwritten musical notation on a page with 12 staves. The notation includes notes, rests, and lyrics. The lyrics are: "vos" — "en tances mi amigo con ges-to fe roz di-ra "Queméplacé". Above the lyrics, the word "eres" is written and underlined.

ten dremos cuestión de se-gu-ro en ella sal-dre vence-dor y ha-bre de imponerle que



torne veloz à es- tar se tranquilo sin viendo aquí a Dios q es quien curar pue- de su enferma ra-

[illegible]

pa da en ristre llanzon fo rrado de a ce ro se m bran do pa wor por com po sy

Poco ritenuto.

Magni-fi-co

plan se-nor Bachí-ller.

ventas de mi go en pos

Me cre-is teís lo-co no lo estoy a fe

1.º Tempo y Brillante=

Quie - - - ra	Dios que Don A - lon so	pres - - - to
Quiera Dios que Don A - lon - - so		presto vuelva por a -
Quiera Dios - que Don A - lon - - so		presto vuel - - - va por a -

musica por a - cia
cia —————
cia —————

pues — — — — — to
puesto del to - do de a - cuer - do con la
puesto del — — — — — to - do de a - cuer - — — do con la

Handwritten musical score on a page with 12 staves. The score is written in a single system across three staves. The lyrics are in Spanish and appear to be a religious or solemn text.

riten

tris-te rea-li-dad: puesto del to-do dea-cuer-do con la

Mod^{to}

tris-te rea-li-dad. puesto del to-do dea-cuer-do con la

Otaca Enlito al 22 Bis

ritenuto

3º Tempo =

tris-te rea-li -

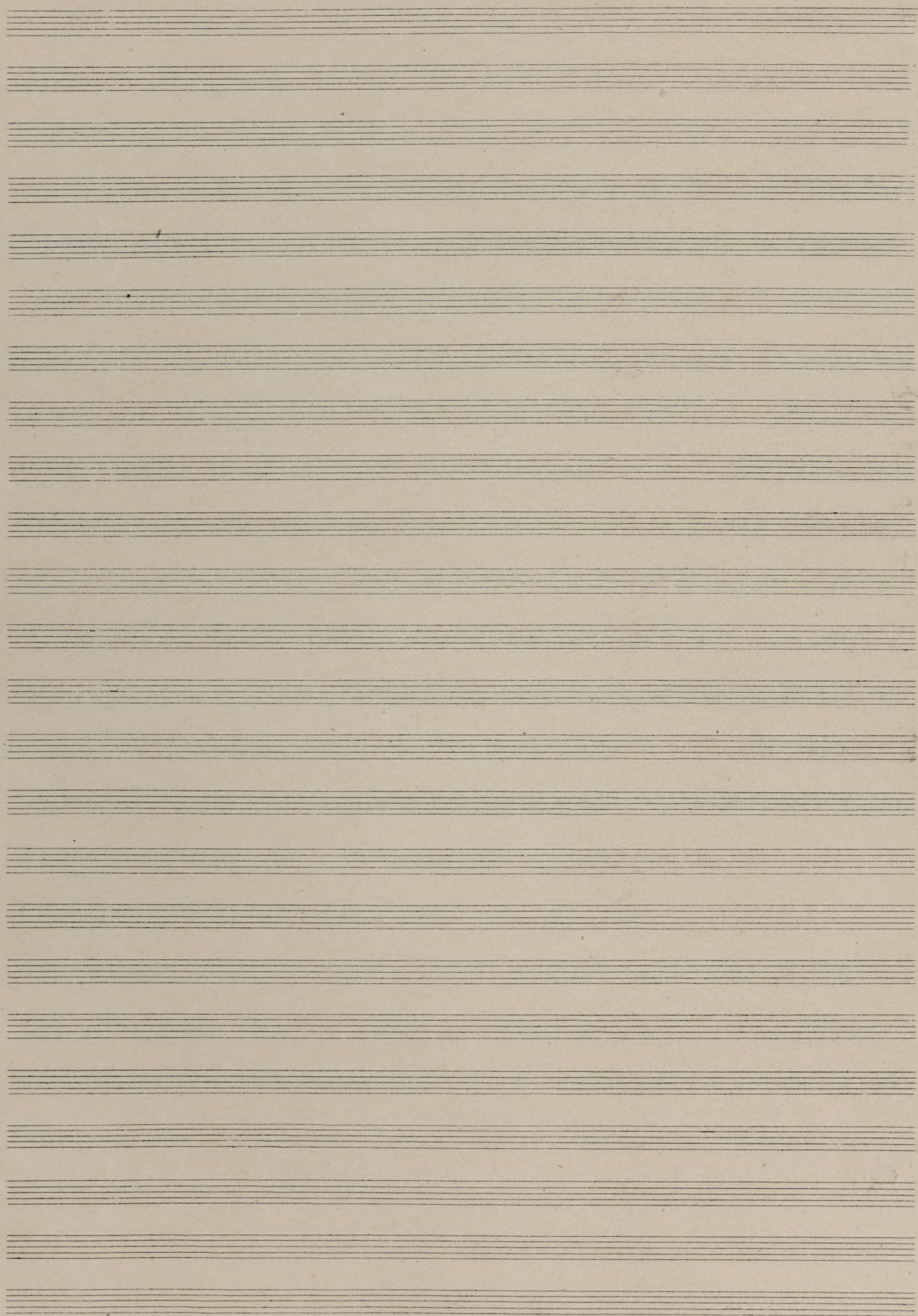
dad

tris-te rea-li -

dad

tris-te rea-li -

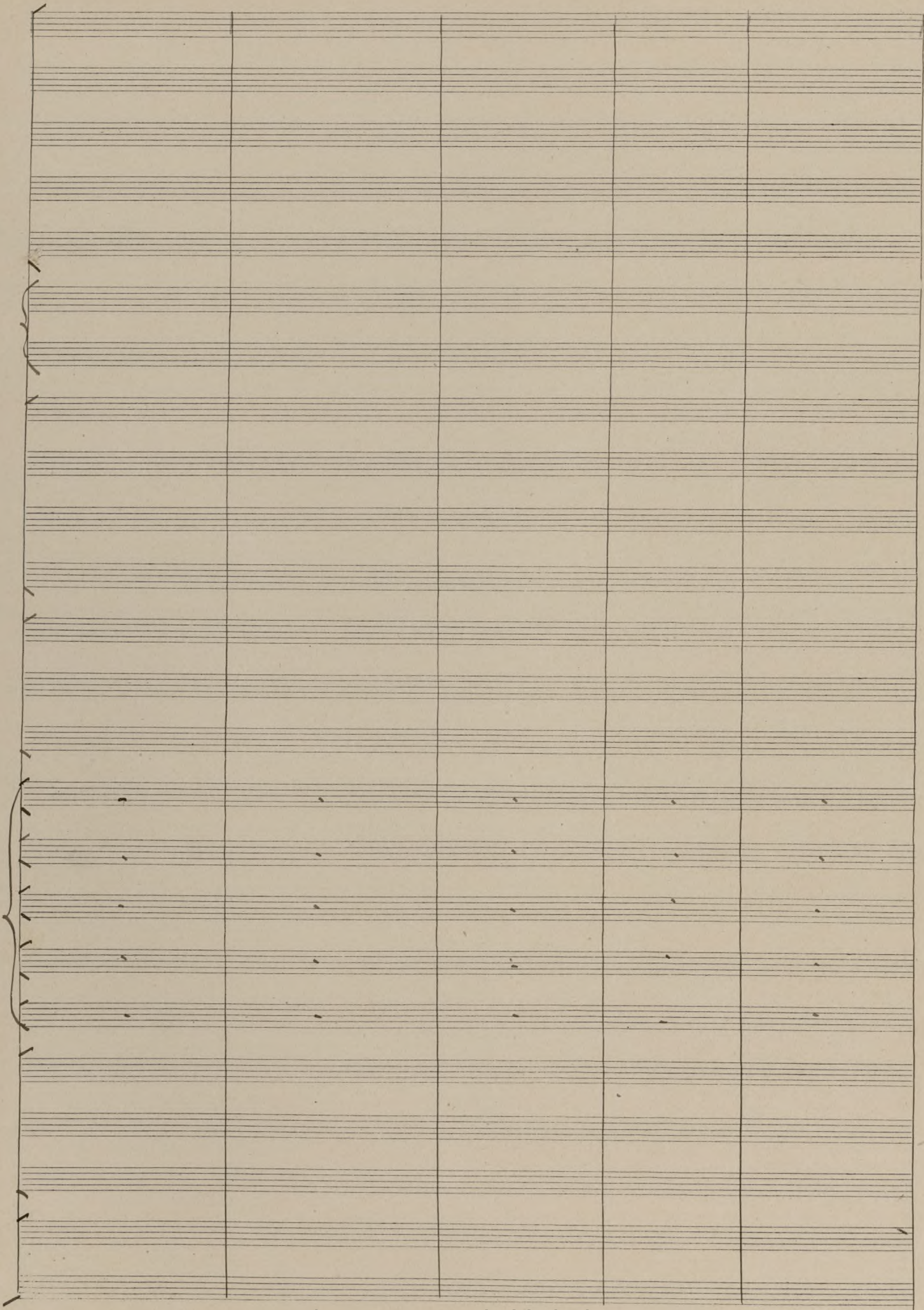
dad

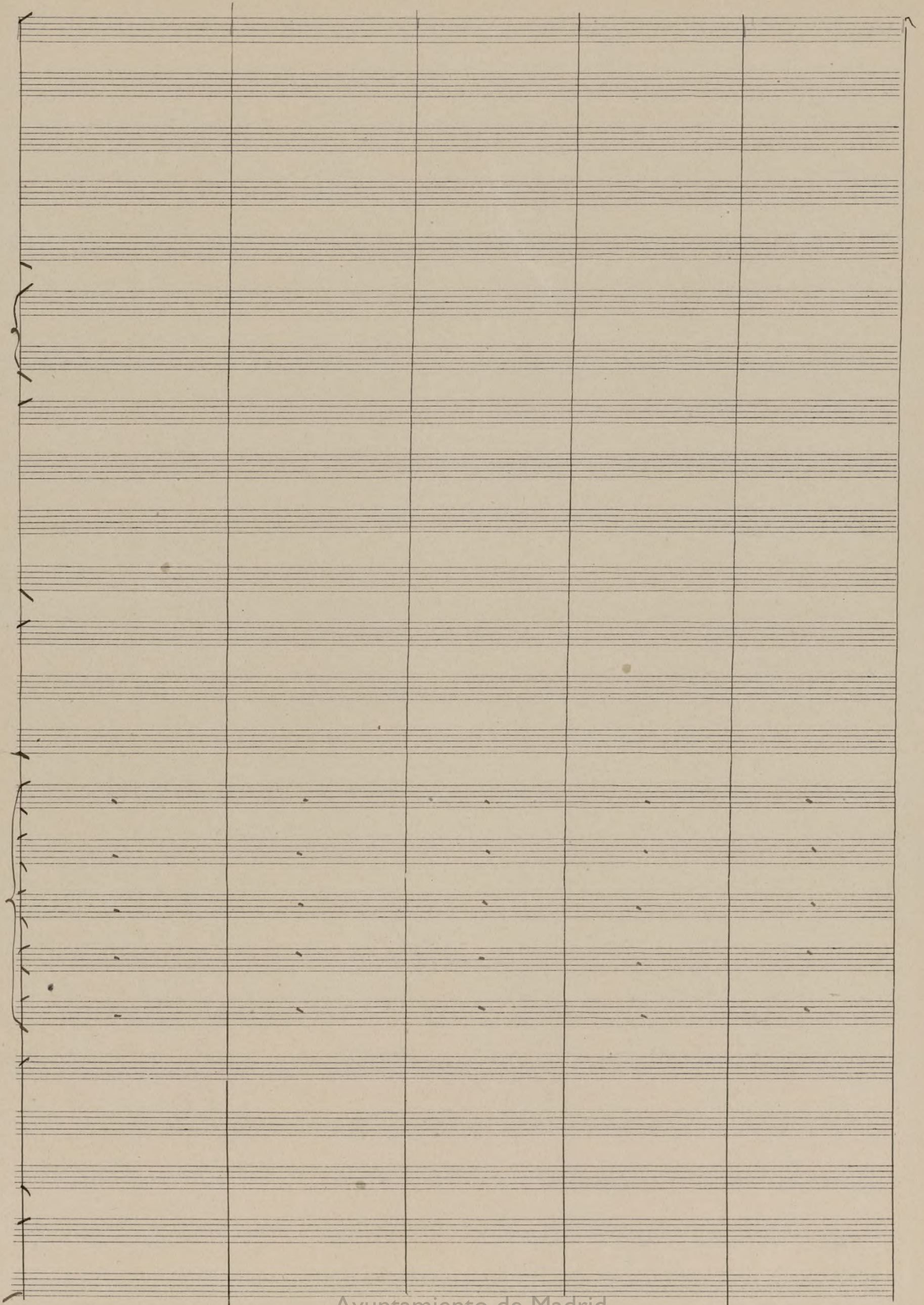


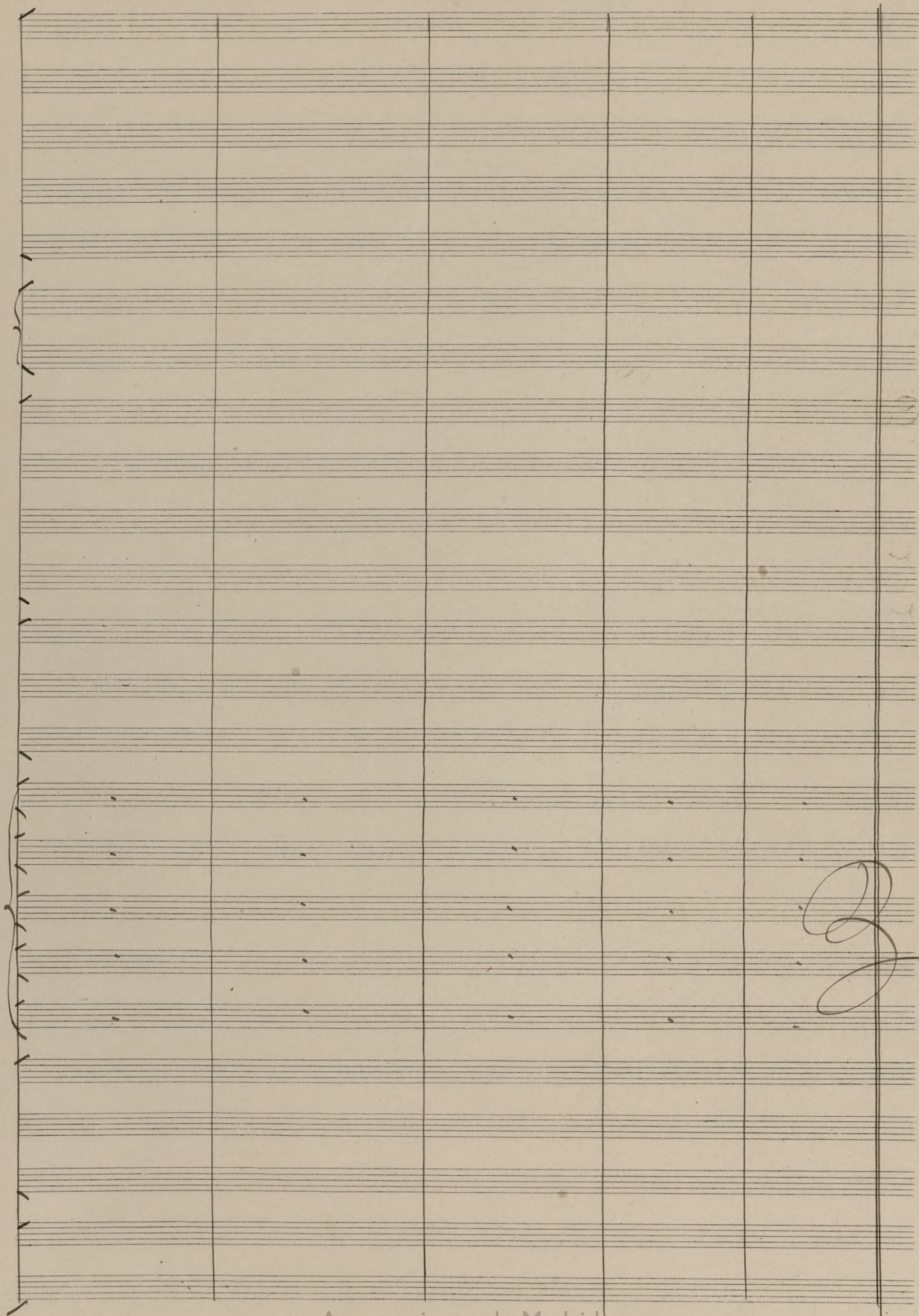
Flautin	♩	3
Flautas	♩	3
Oboes	♩	3
Clarinetes en	♩	3
Saxofones	♩	3
Trompas (1ª y 2ª en)	♩	3
Trompas (3ª y 4ª en)	♩	3
Cornetines	♩	3
Trombones 1ª y 2ª	♩	3
Trombon Bajo	♩	3
Tuba	♩	3
Timbales en	♩	3
Caja y Triangulo	♩	3
Bombo y Platos	♩	3

Allegretto Sirgo =

Violin 1º	♩	3
Violin 2º	♩	3
Viola =	♩	3
Violoncello	♩	3
Contrabajo	♩	3

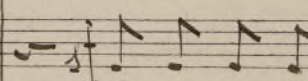






Flautin = $\text{F} \cdot \frac{3}{4}$
 Flautas $\text{F} \cdot \frac{3}{4}$
 Oboes $\text{F} \cdot \frac{3}{4}$
 Clarinetes (En $\text{F} \cdot \frac{3}{4}$
 Fagotes $\text{F} \cdot \frac{3}{4}$
 Trompas (1ª y 2ª (En $\text{F} \cdot \frac{3}{4}$
 Trompas (3ª y 4ª (En $\text{F} \cdot \frac{3}{4}$
 Cornetas (En $\text{F} \cdot \frac{3}{4}$
 Trombones 1º y 2º $\text{F} \cdot \frac{3}{4}$
 Trombon Bajo $\text{F} \cdot \frac{3}{4}$
 Tuba $\text{F} \cdot \frac{3}{4}$
 Timbales (En $\text{F} \cdot \frac{3}{4}$
 Caja y Triangulo $\text{F} \cdot \frac{3}{4}$
 Bombo y Platos $\text{F} \cdot \frac{3}{4}$

= Sancho = $\text{F} \cdot \frac{3}{4}$
 = Comi Especial = $\text{F} \cdot \frac{3}{4}$


 1ª Vayammasna.

Allº Nochebuena

Violin 1º $\text{F} \cdot \frac{3}{4}$
 Violin 2º $\text{F} \cdot \frac{3}{4}$
 Violas = $\text{F} \cdot \frac{3}{4}$
 Violoncello = $\text{F} \cdot \frac{3}{4}$
 Contrabajo $\text{F} \cdot \frac{3}{4}$

riches se ñor es. en. de. roi

Cuando os las

ni xome dan risay miedo

? 3 yo que cul-pa tengo

¡Ay mi se-ro de mi i... de ha-ber ve-ni-do al mun-do tan

ritenuto= allegro=

ri - co de na riz i Qui te - sea - lla Que sea - rron Mie - do me

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

Moderato

da su na ri - gon -

De-jeme las na ri ces; co-sas de gra ve dad que ri do compa-

Ve. a. mos e. sas co. sas po. deis en se rio ha blar.
ne ro te. ne mos que tra tar.

Allegretto =

Tomix Cacial = $\sharp\sharp\sharp$

-Sancho=

Mientras nuestros
a-mos en feroz ba-talla

Co-mo ca-ba. lle-ros se rompen el alma es el de-ber nuestro re.

ya no estoy con-forme no cumplo se de-ber; ni a-mo que estas cosas

suele sa-ber las bien, nada de estome di-jo y yo no re-ñi-re
Sacad vuestras

ju gar la no sé
pa da
Pues de to-dos mo dos hay que conten-

Stesso tempo =

? Pina ita-le

der No do sta - le gastrai goen laal - for ja

gaxos? to-dos o-tra co-sa. Pe-ro u nos qui-jamos he-mos de echar

Handwritten musical notation on a page with 10 staves. The notation is written in a cursive style, likely a form of shorthand or a specific musical notation system. The lyrics are written below the notes.

dentro. Ni co - pas de se - da vamos, que no quie ro

Paralei-ta-nos dos bo-fe - to nes as pega - ré

Go a vnestrao fensa con das le -

Handwritten musical score on a page with 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves.

Lyrics:

¡Váizos con tes-ta-ré .

Pe-ro no hay ca-so

reñir no


quiero q' ha paces. tu - ve con vos co - miendo y yo estas co - sas las a - gra -

Handwritten musical score on a page with 15 staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The score begins with a treble clef and a key signature of one flat. The first staff contains the handwritten text "der co." followed by a series of notes. The rest of the page is mostly blank, with some faint markings and a large, stylized signature or name "Ataca subito al 976: 35=" written vertically on the right side of the page.

Maubin //

Plantas //

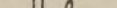
Oboes

Clarinete (en 

Flutes //

Ex. 1001 $\text{fa} \text{ } \text{y} \text{ } 2 \text{ } \text{a} \text{ } \text{b} \text{ } \text{m}$

3^a 4^a 5^a 6^a 7^a 8^a 9^a 10^a 11^a 12^a 13^a 14^a 15^a 16^a 17^a 18^a 19^a 20^a 21^a 22^a 23^a 24^a 25^a 26^a 27^a 28^a 29^a 30^a 31^a 32^a 33^a 34^a 35^a 36^a 37^a 38^a 39^a 40^a 41^a 42^a 43^a 44^a 45^a 46^a 47^a 48^a 49^a 50^a 51^a 52^a 53^a 54^a 55^a 56^a 57^a 58^a 59^a 60^a 61^a 62^a 63^a 64^a 65^a 66^a 67^a 68^a 69^a 70^a 71^a 72^a 73^a 74^a 75^a 76^a 77^a 78^a 79^a 80^a 81^a 82^a 83^a 84^a 85^a 86^a 87^a 88^a 89^a 90^a 91^a 92^a 93^a 94^a 95^a 96^a 97^a 98^a 99^a 100^a 101^a 102^a 103^a 104^a 105^a 106^a 107^a 108^a 109^a 110^a 111^a 112^a 113^a 114^a 115^a 116^a 117^a 118^a 119^a 120^a 121^a 122^a 123^a 124^a 125^a 126^a 127^a 128^a 129^a 130^a 131^a 132^a 133^a 134^a 135^a 136^a 137^a 138^a 139^a 140^a 141^a 142^a 143^a 144^a 145^a 146^a 147^a 148^a 149^a 150^a 151^a 152^a 153^a 154^a 155^a 156^a 157^a 158^a 159^a 160^a 161^a 162^a 163^a 164^a 165^a 166^a 167^a 168^a 169^a 170^a 171^a 172^a 173^a 174^a 175^a 176^a 177^a 178^a 179^a 180^a 181^a 182^a 183^a 184^a 185^a 186^a 187^a 188^a 189^a 190^a 191^a 192^a 193^a 194^a 195^a 196^a 197^a 198^a 199^a 200^a 201^a 202^a 203^a 204^a 205^a 206^a 207^a 208^a 209^a 210^a 211^a 212^a 213^a 214^a 215^a 216^a 217^a 218^a 219^a 220^a 221^a 222^a 223^a 224^a 225^a 226^a 227^a 228^a 229^a 230^a 231^a 232^a 233^a 234^a 235^a 236^a 237^a 238^a 239^a 240^a 241^a 242^a 243^a 244^a 245^a 246^a 247^a 248^a 249^a 250^a 251^a 252^a 253^a 254^a 255^a 256^a 257^a 258^a 259^a 260^a 261^a 262^a 263^a 264^a 265^a 266^a 267^a 268^a 269^a 270^a 271^a 272^a 273^a 274^a 275^a 276^a 277^a 278^a 279^a 280^a 281^a 282^a 283^a 284^a 285^a 286^a 287^a 288^a 289^a 290^a 291^a 292^a 293^a 294^a 295^a 296^a 297^a 298^a 299^a 300^a 301^a 302^a 303^a 304^a 305^a 306^a 307^a 308^a 309^a 310^a 311^a 312^a 313^a 314^a 315^a 316^a 317^a 318^a 319^a 320^a 321^a 322^a 323^a 324^a 325^a 326^a 327^a 328^a 329^a 330^a 331^a 332^a 333^a 334^a 335^a 336^a 337^a 338^a 339^a 340^a 341^a 342^a 343^a 344^a 345^a 346^a 347^a 348^a 349^a 350^a 351^a 352^a 353^a 354^a 355^a 356^a 357^a 358^a 359^a 360^a 361^a 362^a 363^a 364^a 365^a 366^a 367^a 368^a 369^a 370^a 371^a 372^a 373^a 374^a 375^a 376^a 377^a 378^a 379^a 380^a 381^a 382^a 383^a 384^a 385^a 386^a 387^a 388^a 389^a 390^a 391^a 392^a 393^a 394^a 395^a 396^a 397^a 398^a 399^a 400^a 401^a 402^a 403^a 404^a 405^a 406^a 407^a 408^a 409^a 410^a 411^a 412^a 413^a 414^a 415^a 416^a 417^a 418^a 419^a 420^a 421^a 422^a

Cornetines (En 

Trombones; 1^o, 2^o 3^o 4^o

Trombon Bajo: E: b e

Tuba = //


Timbales (En 12: 2

Caja y Triángulo & e


Bombos y Platos 9: e


= Circa =

Allegro agitato

Sancho = 


Domè Crcial $\text{F}^{\sharp} \text{E}^{\flat} \text{C}$


Sanson Carrasco 9: 


Don Luise = 

(Dentro)

A mi los es cu- deros ve- lo ces a- cu-

Violin 2: 

Violin 2: 

Violas = 

Violoncello

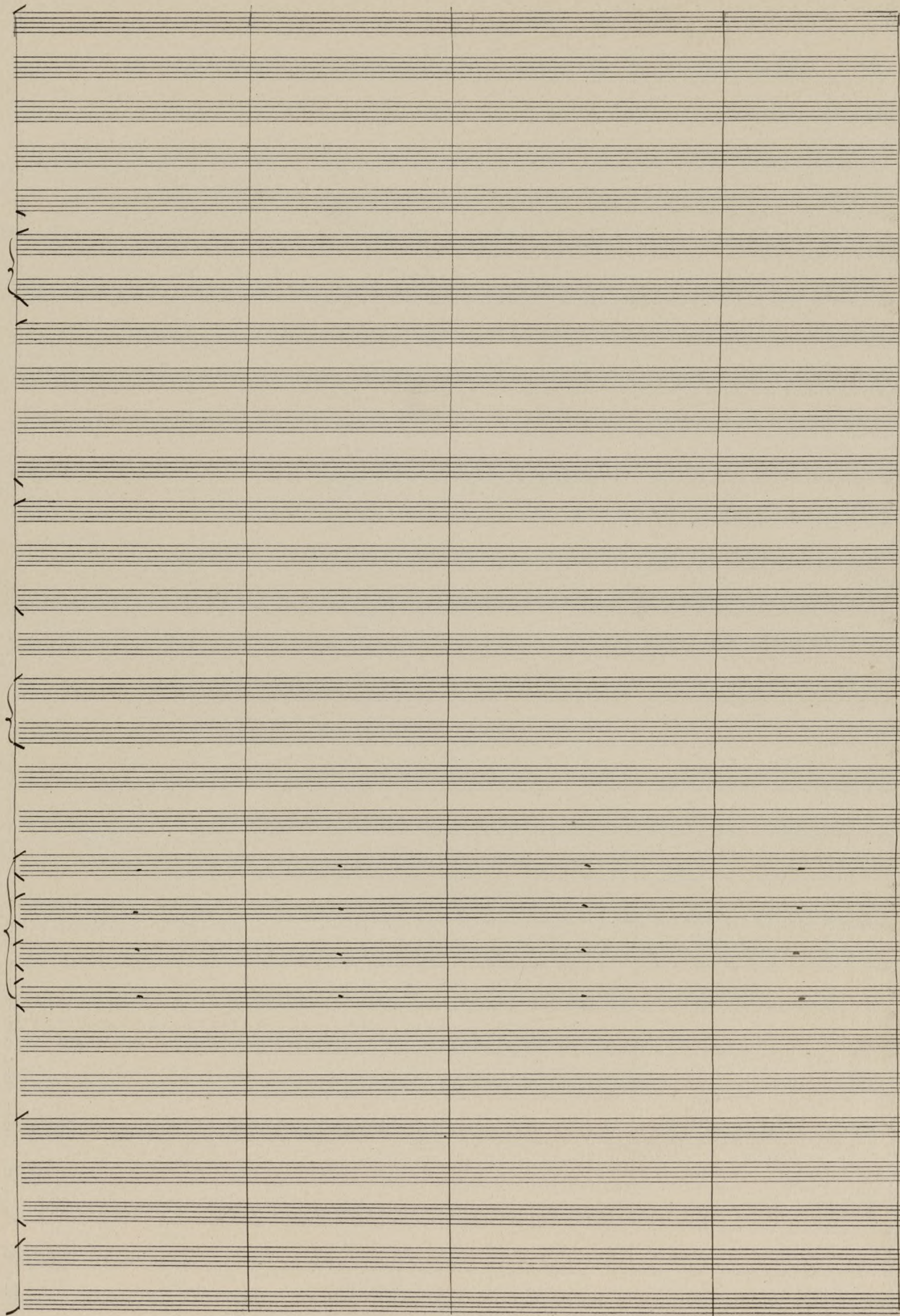
Contrabajo: 9: 2 e

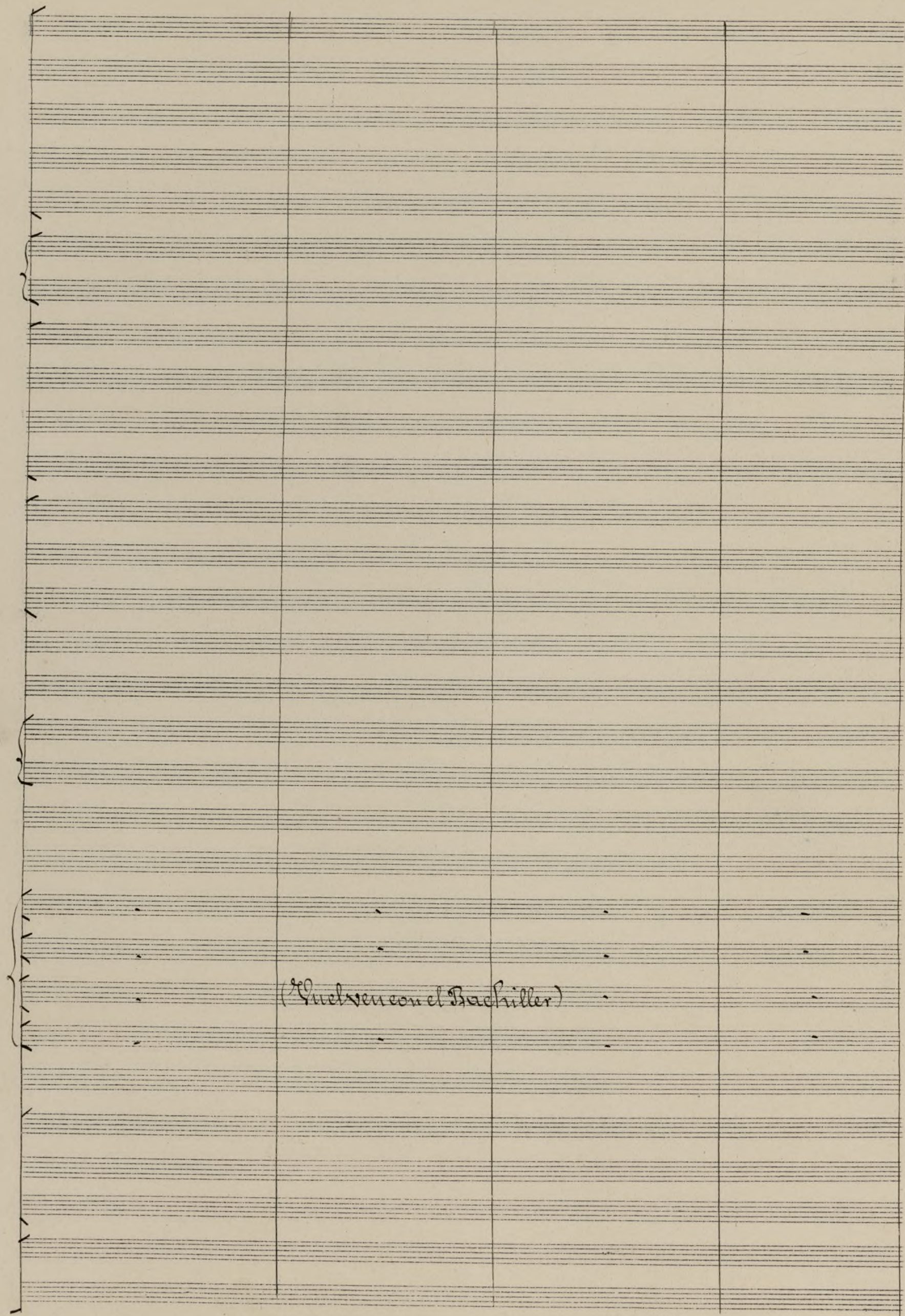
Handwritten musical notation on a page with 12 staves. The notation is written in a cursive style, likely representing a vocal melody. The lyrics are written below the notes.

dia que ya muestra-ba-ta lla tu vo tra-gi-co fin

(Salen los escauderos y vuelven trayendo en brazos al Bachiller; lo dejan en

(el suelo y Don Quijote le levanta la celada)





Poco rall.

Poco menos y algo Marcial.

Don Quijote

(muy declamado)

! oh Dios!

! Quien lo di-je ra!

? Que miro,

Handwritten musical score on a four-staff system. The score is written in a cursive style. The lyrics are: "cie lo santo!", "no hay duda", "este es el rostro", and "del Bachiller Ca.". The signature "Sancho" is written above the final staff. The paper is aged and yellowed.

Handwritten musical score on a page with 12 staves. The score is written in a single system, with the first staff containing a treble clef and a key signature of two flats (B-flat and E-flat). The tempo marking "Andante=" is written in the middle of the system. The lyrics are written below the staves, and the music is written in a simple, handwritten style.

Andante=

Parece increíble y explicar no sé este caballero sea el Bachiller

rrasco

D. Quijote =

Mi tra-gi-co ca-

mi no lle-nan de ho-vro-res los ma-gos he chi-ce-ros y en can ta

Sancho
La espada por la bo-ca me-teré-le sin te-
mor ya-ca-soa-si deis
do-res.

Alla to Marcial

muerte a un mal en-canta-
dor = Comé Ecial =
Por Dios Don Qui- jo- te ve a sumer-
(Don Quijote saca la espada)

Handwritten musical notation on ten staves. The notation is dense and appears to be a vocal or instrumental melody. The staves are numbered 1 through 10 on the right margin.

Alleg^{to} Mosso

Handwritten musical notation on five staves. The notation includes lyrics written below the notes. The lyrics are: "ced. que este des-gra-cia-do es el Bachi-ller". The staves are numbered 11 through 15 on the right margin.

- Sancho f.

(à l'écrit)

Pe-ro... ? Y tus na - ri-ces.

Gomé &

A - qui las guar - de.

Baritone =

Vaya un raro en - can - to i de - sus, va - le - me!

(con voz extensora)

Bachiller =

Don Qui-

jo. te va liente me ha veni - do ! A. qui de mi es en de - ro i ¿ En don de es to y s

Mod^{to} = Marcial =

Don Quijote =

A los pies del mas bravo Caba - lle - ro y si o - sais levantaros miesta

And^{no} Mosso

sois

a. Hora confesad q^d Duleinea a. caba de vencerá Casil de a y mas hermosa

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written below the staff in a cursive script.

es! luc. go al bo bo - so mar cha - reis di - li - gen - te ya ni mo so y

Musical score with multiple staves. The score is divided into three systems. The first system contains a vocal line with lyrics and a piano accompaniment. The second system contains a vocal line with lyrics and a piano accompaniment. The third system contains a vocal line with lyrics and a piano accompaniment.

Bachiller:

Confie soy prometido

puesto de rodillas a sus plantas fer-viente be-sa-reis sus manos santas

Handwritten musical score on a page with 12 staves. The score includes a vocal line with lyrics and two piano accompaniment lines. The lyrics are: "de-jadme ya en paz porque de los gol-pes me voy a cu-rar". The piano part includes the name "Sancho" and "Don Quijote".

Handwritten musical score for "Marcha de la Mañana" by Juan José de Salma. The score is written on ten staves, with the first three staves for the vocal melody and the remaining seven staves for piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

Vocal Melody:

Bien esta mañana
nos la es-tro-pe - o
e - se de - sal - ma - do

Piano Accompaniment:

Bien esta mañana
nos la es-tro-pe - - o
e - se de - sal - ma - do

Avuntamiento de Madrid

Handwritten musical score on aged paper, featuring two systems of music. The notation includes notes, rests, and lyrics. The lyrics are: "e. se de-sal- ma-do vil en can ta - dor". The score is marked with "riten" (ritardando) and "Poco Mas=" (Poco a poco). The paper shows signs of age, including discoloration and wear.

(Mutis todos)

D

Flautin F.^\flat

Flautas F.^\flat

Oboes F.^\flat

Clarinetes (en F.^\flat

Fagotes F.^\flat

Bombras $\left. \begin{array}{l} 1.^\text{a} \text{ y } 2.^\text{a} \text{ en } \text{F.}^\flat \\ 3.^\text{a} \text{ y } 4.^\text{a} \text{ en } \text{F.}^\flat \end{array} \right\}$

Cornetines (en F.^\flat

Trombones: 1.º y 2.º F.^\flat

Trombon Bajo F.^\flat

Tuba F.^\flat

Timbales (en F.^\flat

Caja y triángulo F.^\flat

Bombo y Platos F.^\flat

La Duquesa F.^\flat

El Duque = F.^\flat

Trisles F.^\flat

Corzadores $\left. \begin{array}{l} = \text{Tenores } \text{F.}^\flat \\ = \text{Bajos } \text{F.}^\flat \end{array} \right\}$

Violin 1.º F.^\flat

Violin 2.º F.^\flat

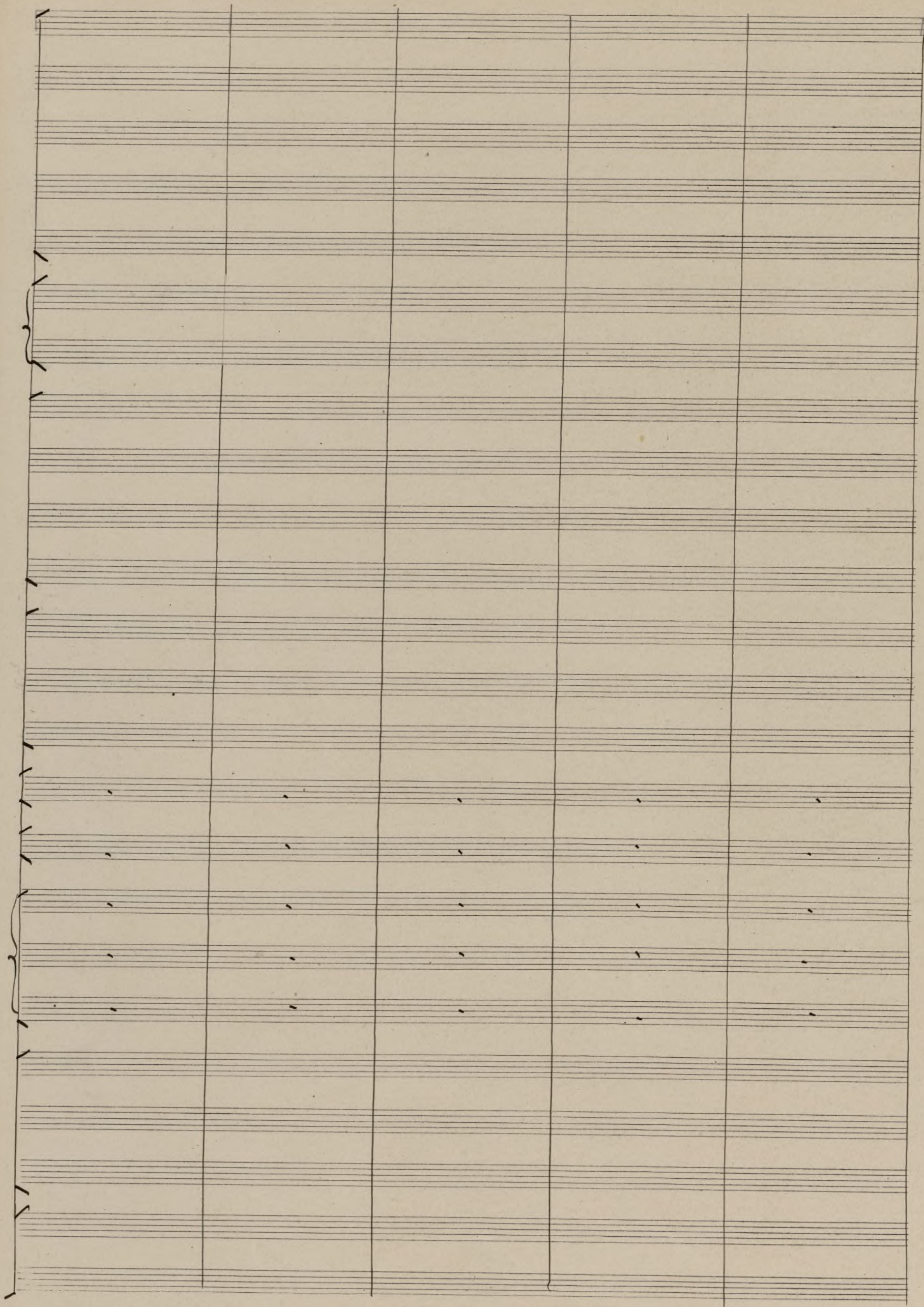
Violas F.^\flat

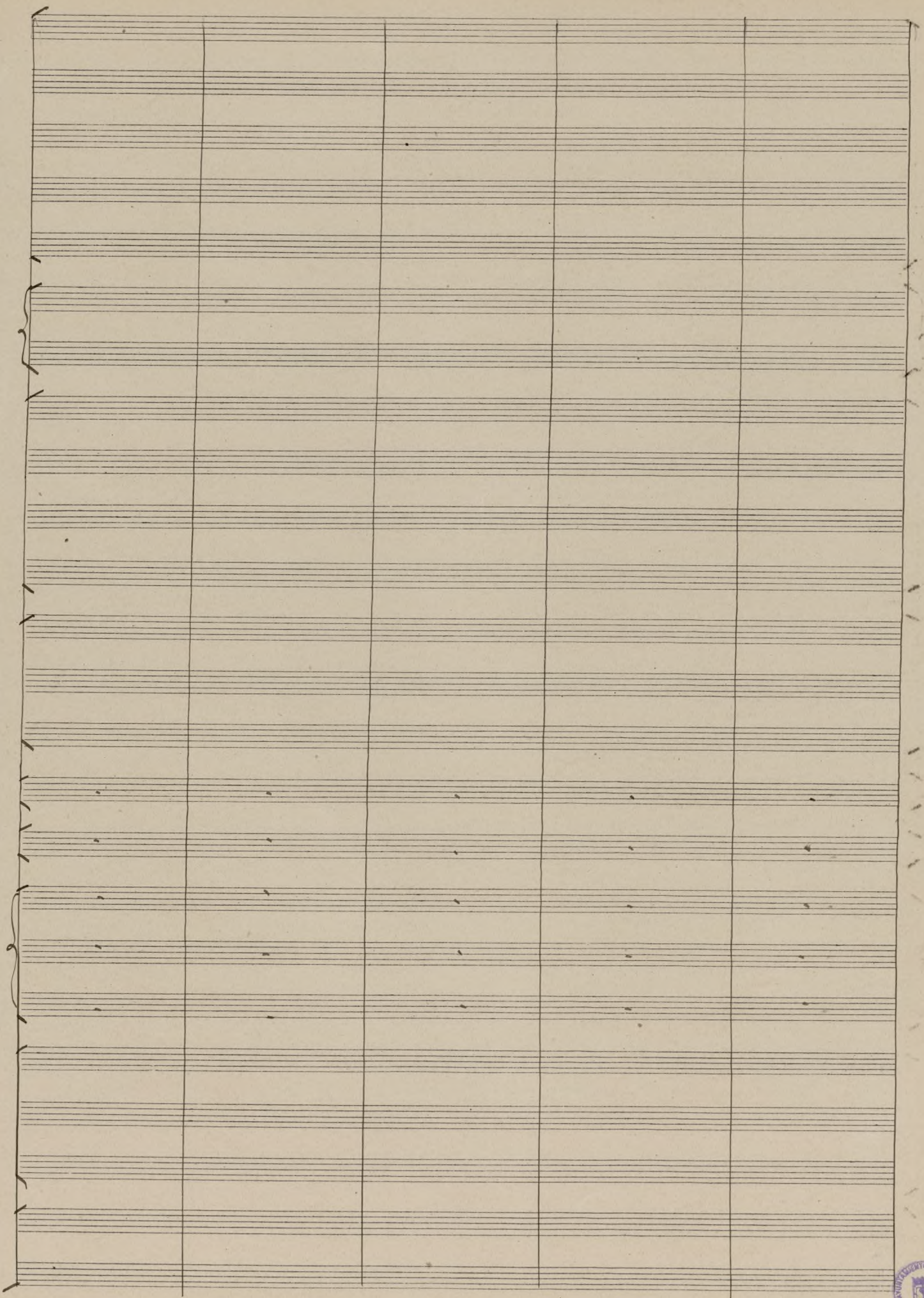
Violoncello F.^\flat

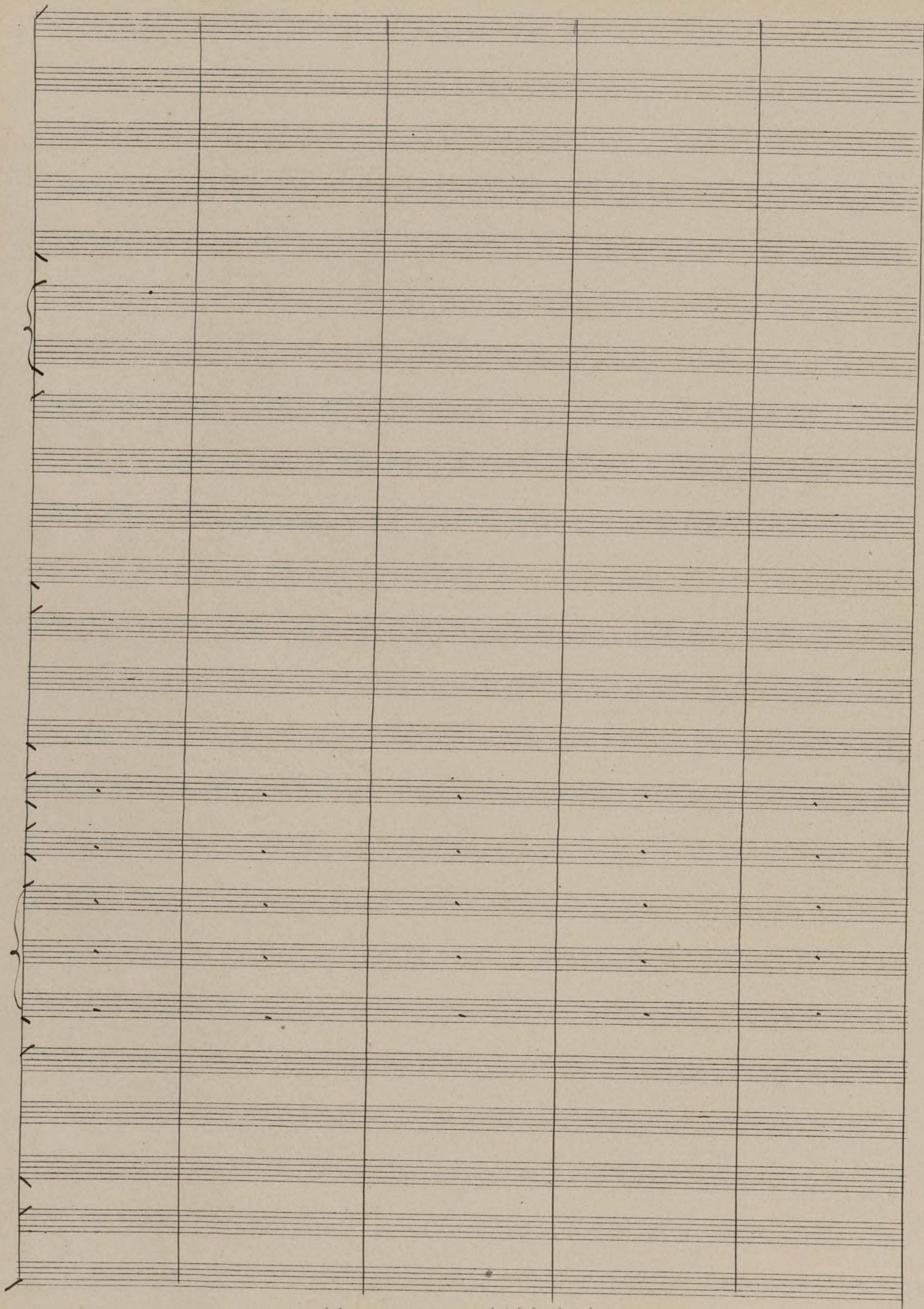
Contrabajo = F.^\flat

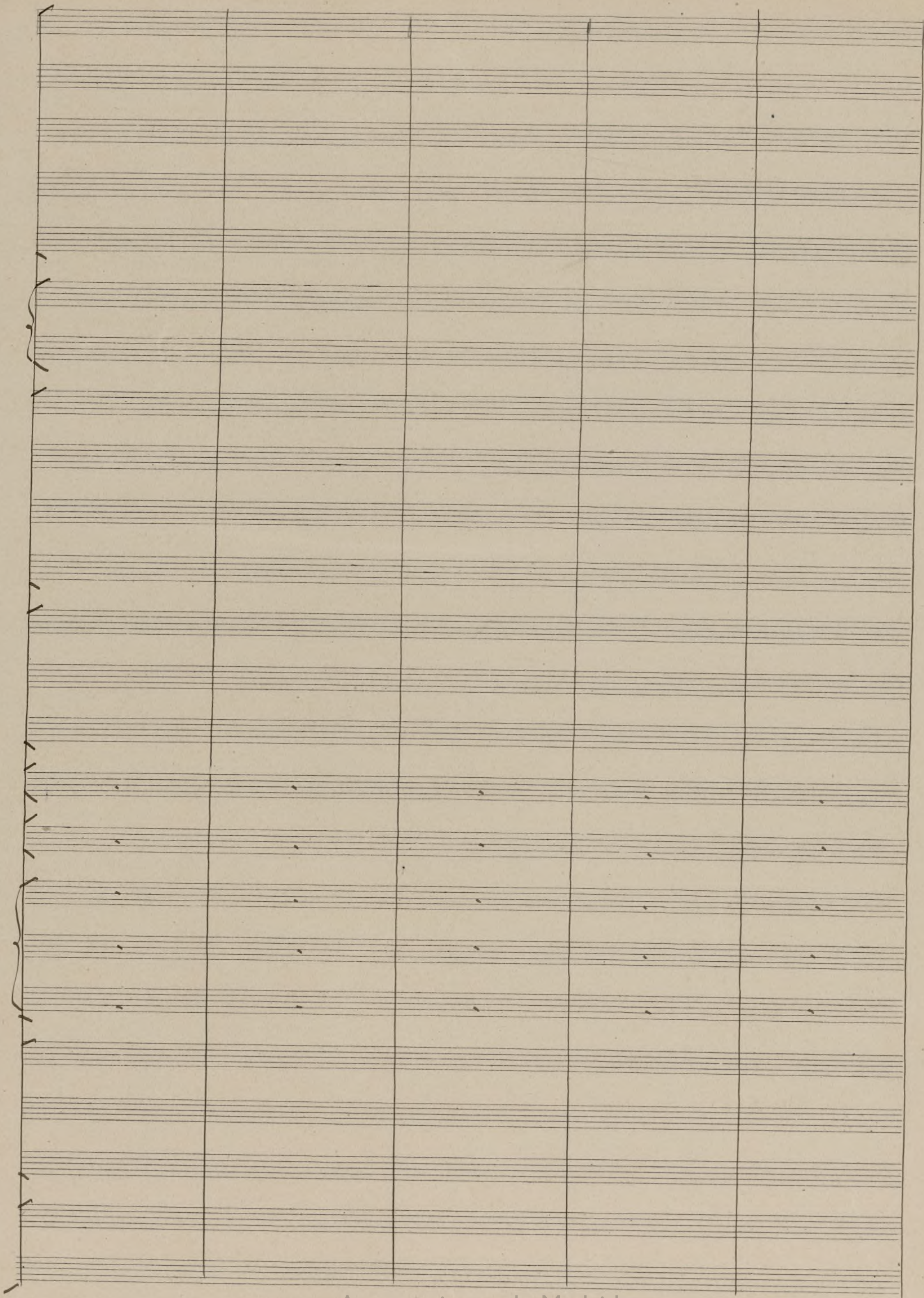
(Entrada)

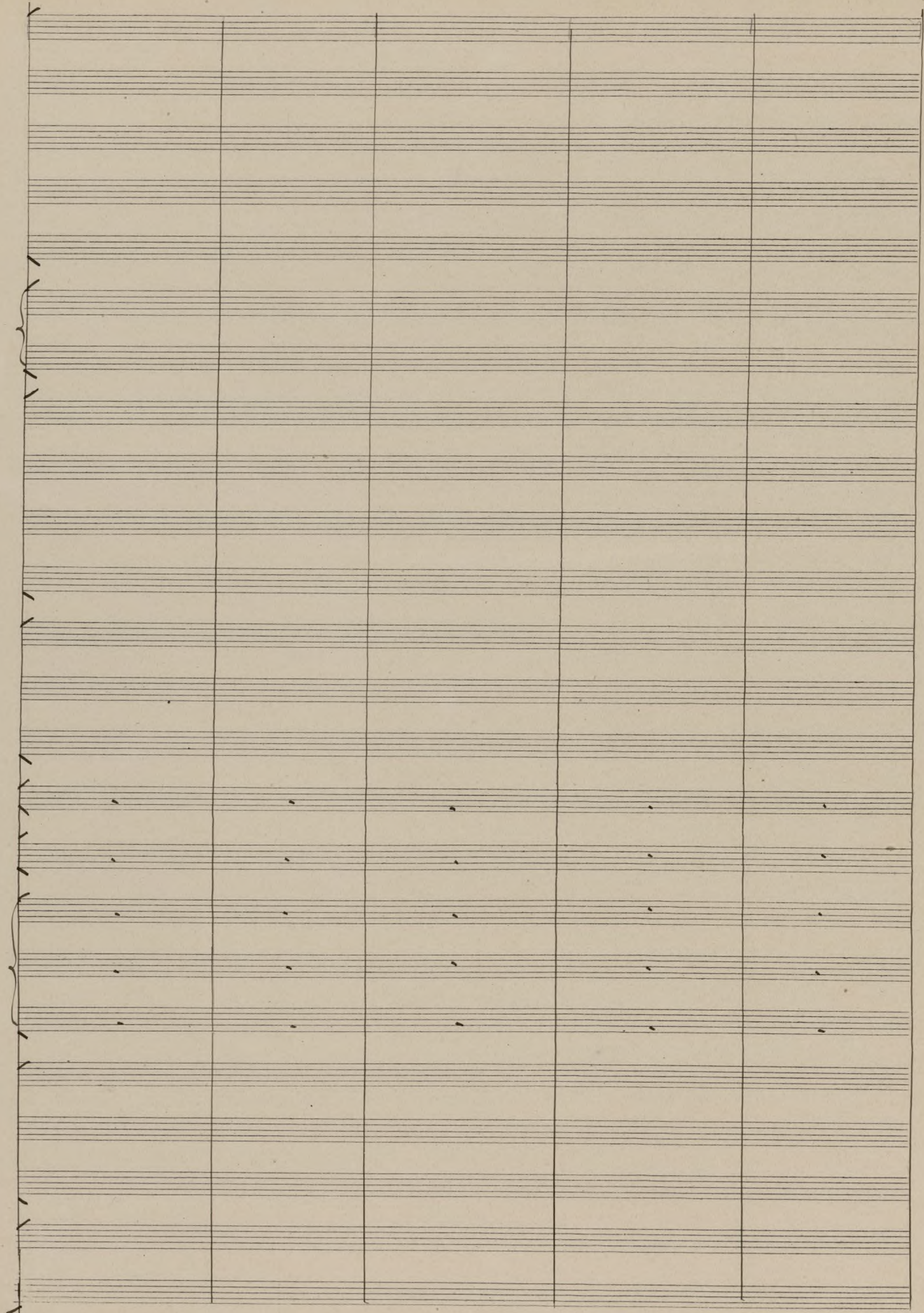
Allegro Marcial

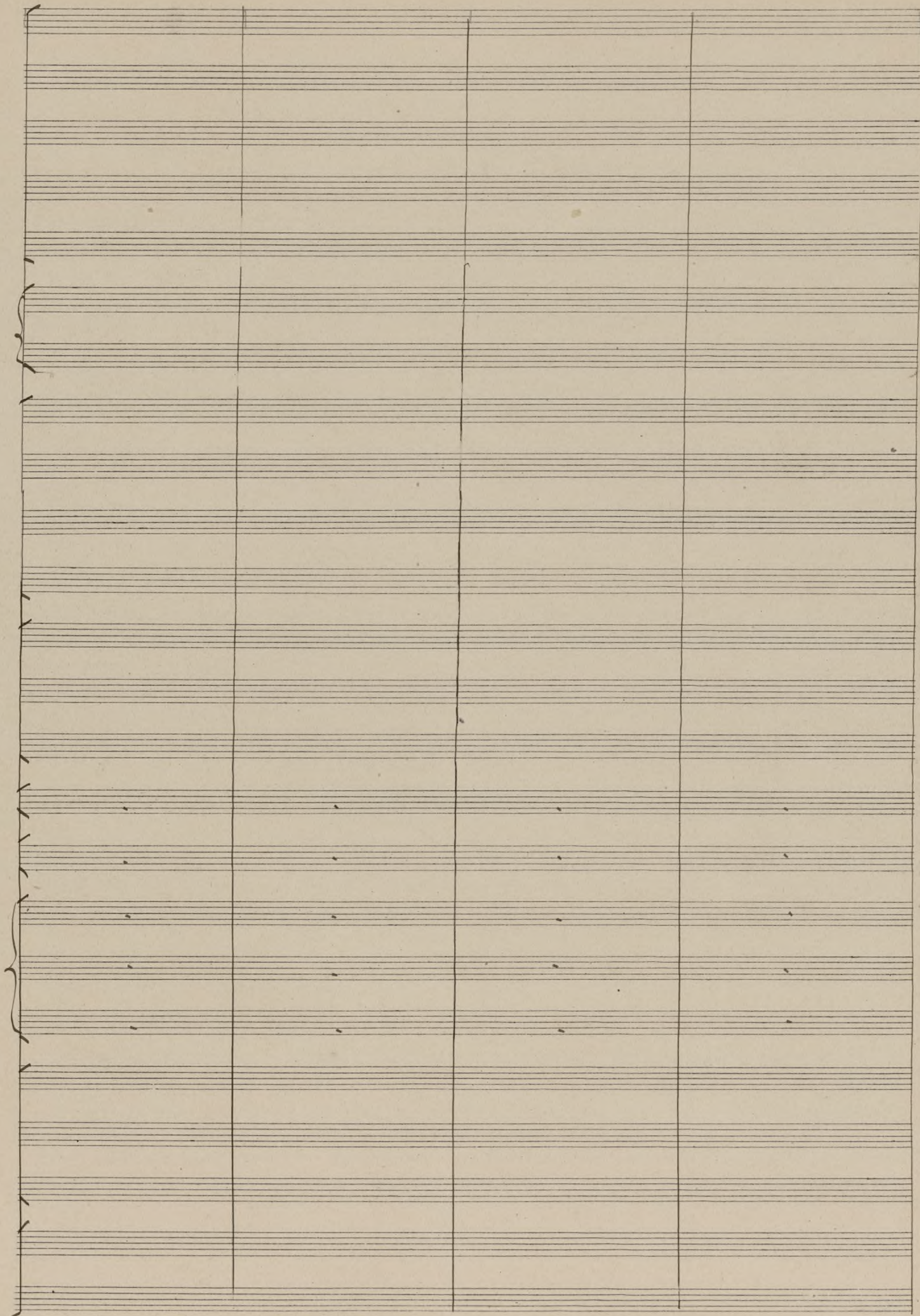












Handwritten musical score on a page with 20 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes.

Con-cre to-dos los pla-ce-res es la

caza el prínci- pal del sa- bue- so los an- lli- dos y del cuerno la se-

nal
la se
nal
la se
nal
la se

mf
pp

Handwritten musical score on a page with 12 staves. The score includes lyrics in Spanish and musical notation with various symbols like 'pp', 'f', and 'cres.'.

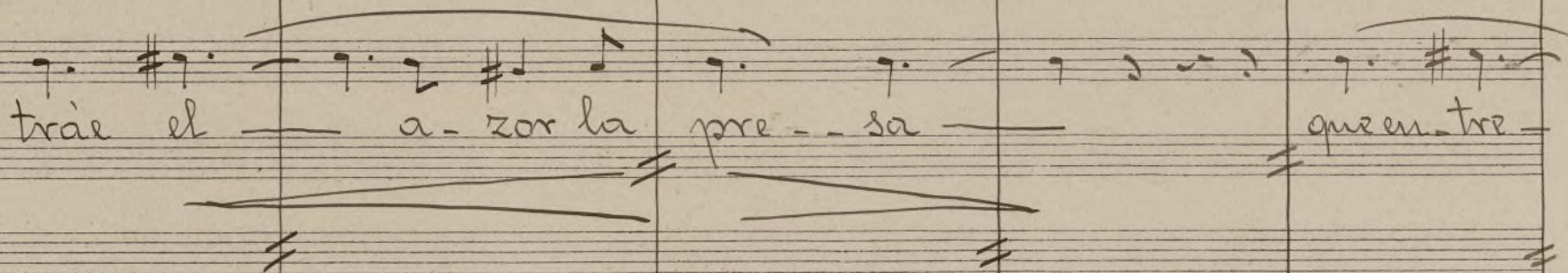
Lyrics: *la se- ñal en el Bos-que nos pro-
ñal en el Bos-que nos pro-*

Handwritten musical notation includes notes, rests, and dynamic markings such as *pp*, *f*, and *cres.*

In ce en-tu- siasmo sin i- qual
Sul- ce en-tu- siasmo sin i- qual

mf Por lo es - - car pa - da ro - - ca -
mf mis triples
mf mis teno -

des - pe - - na - senna lie - - bre



Handwritten musical score on ten staves. The notation includes notes, rests, and lyrics in Spanish. The lyrics are: "sus garras tie - ne", "re - - tum", and "ban los vi-". There are double bar lines and a large diagonal stain on the lower right of the staves.

Handwritten musical score on a page with 12 staves. The score is written in a single system, spanning across the staves. The lyrics are written below the notes. The lyrics are: "Brain-tes dis - pa - ras del mas - que - te". The music is written in a single system, spanning across the staves. The notes are written in a single system, spanning across the staves. The lyrics are written below the notes. The lyrics are: "Brain-tes dis - pa - ras del mas - que - te".



Handwritten musical score on a page with 12 staves. The notation is in a single system, spanning across the staves. The lyrics are written below the notes. The text is: *crés - - -* *lan-za-se la tra-hi-lla - en pos de un ja-ba -*. The notation includes various musical symbols such as notes, rests, and bar lines.

li re - lin cha a ca una ye - - gua cae un gi -

ne-te a-lli y el sol des-de lo al-to co lo-ra este ta-

The image shows a page of musical manuscript paper with 12 staves. The first three staves contain handwritten musical notation. The notation includes a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. The first staff has a whole note chord (F4, A4, C5) followed by a half note (F4) and a quarter note (A4). The second staff has a whole note chord (F4, A4, C5) followed by a half note (F4) and a quarter note (A4). The third staff has a whole note chord (F4, A4, C5) followed by a half note (F4) and a quarter note (A4). The dynamic marking 'pizz.' (pizzicato) is written below the first staff. The remaining nine staves are empty.

Ritornello

Duquesa:

Si - ve la mi -

jer en ca - za cons. tan - te pues es su mi - ra - da un a -

zor ram pan-te y con ti-no de-be sol-tar el a-

zor — porque la del hom-bre es ca-za ma-yor. 9:

Duque:

Per-dona-d se-ño-ra que no es-té con-forme yo ve-o muy

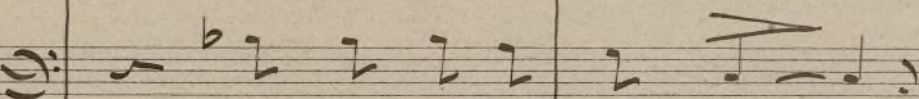
fa cil la ca - za del hom bre la mu - jer en cam - bio yo

siempre ere i - que se ca-za a es pe-ra como la per-

Handwritten musical score on a page with 15 staves. The notation is in a historical style, featuring a treble clef and a key signature of one flat. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are "Hombres y mu-je-res" and "diz". The piano part consists of a simple harmonic accompaniment with a bass line and a treble line. The score is written in ink on aged paper.

tie-nen que co-zar quien mas lis-to se-a me-jor ca-za

El Duque:



El Cuernobasco-na-do —

namosáempe-

-dor.

Handwritten musical score on aged paper. The score is written on a system of staves. The first staff is labeled "Duquesa:" and contains a treble clef and a key signature of one flat (B-flat). The lyrics "Es pe-rao q-un huésped—" are written below the first staff, and "ve-o a-qui lle-" is written below the second staff. The word "Zar" is written below the third staff. The score is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and some wear along the edges.

The page contains 16 horizontal staves. The first staff has a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with the word "gar" written below the first staff. The notation is handwritten and appears to be a musical score.

