

114-3

+ *Leg.<sup>o</sup> 5.<sup>o</sup>*  
Conadilla a Dios

La Despedida de los Amantes:

Del Sr. Laserna:

{ La Antonia OROZCO  
y VIZENTE:

*Allegro*

2/4  
4  
2/4  
4

*viz. fe*  
Legad Ne-gad eie Bar co sea

pronto Maxi nexo sea pronto sea pronto  
Maxi nexo Por que mi Amor pi de a  
voces Agua para tanto fuego agua  
para tanto fuego para tanto fuego  
Ya el dulce bien que goza ba sea

Con bex ti do en tor mento

hexa bien mi =

~~o~~ y bas ta ba

para á ca vox se tan presto

para á ca vox se tan presto

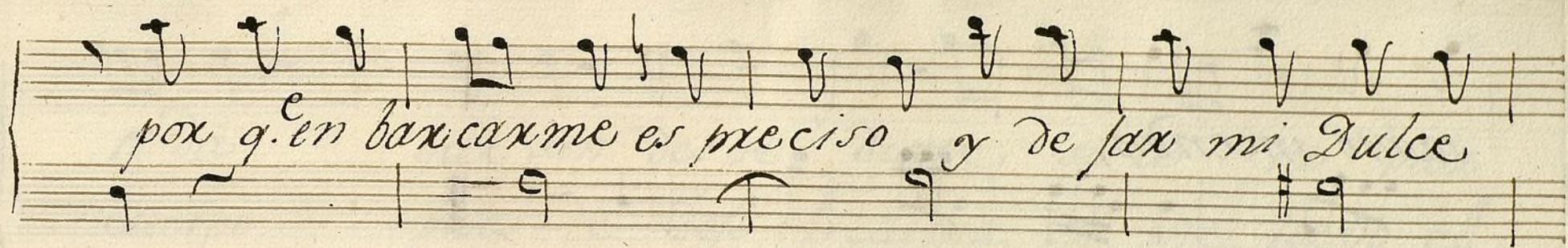
para á

ca vox se tan presto

los que sabeis q. es á

max

Fened de mi senti miento



por q. en barca me es preciso y de sax mi Dulce



Dueño ay de mi ay de mi;



ay de mi que no puedo tole rar los à



moxes de tanto incendio tole rar los an



doxes de tanto incendio de

*tanto incendio;*

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

*Sale la Dama:*

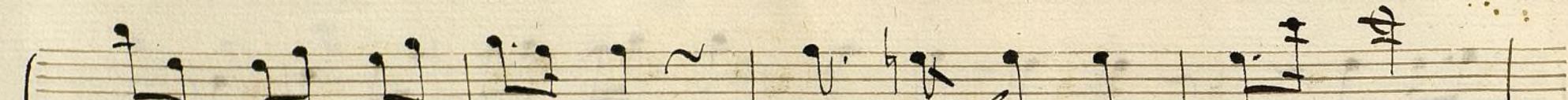
*Es po si ble in gra to mi dulce omi  
el. De ti me des pi do pe xo en ti me*

*ci da q.<sup>e</sup> sin despe dixte sea tu pax  
quedo pues te de so el Alma si me lle vo el*

ti da que sin despe dixte se a tu pan  
cuerpo pues te deso el Alma si me llevo el

ti da No ves q. ausen tante por  
cuerpo ella. Pues aun que tu ausencia e

mi Coxa di cha al vexme sin vexte es  
terna dura ra si fina me dejas mas



mi muerte fixa mi dolor es tanto  
fina me hallarás el tu beras que pierdo la



q. aun a penas puedo con la pena y llanto de  
vi — da y el gusto pues la vida es muerte vi



cir lo que siento de cir lo que siento; ay do  
viendo sin gusto vi viendo sin gusto; ay do

lox- ay tormento ay du xa pe na  
 lor- ay tormento ay du xa pe na  
 ella.  
 de la que queda ay triste el Frinte del q. se au  
 de la que queda ay triste Frinte del q. se au  
 senta } triste de la que queda triste  
 senta } triste del que se au senta triste  
 } triste triste  
 } triste triste

triste de la que que — da de — la de la que  
triste del que se ausen — ta del — que del que se au

triste de la  
triste del que

quedada  
senta

*Al Segno:*

Parola: || ella... Con que dime tu te bas?  
 el... Con que dime tu te quedas?  
 ella... ese es mi mayor dolor.  
 el... esa es mi crecida pena.  
 ella... Cual siente mas de los dos  
 el que se va o el que queda:  
 el... Yo digo que el que se parte  
 ella... Yo respondo que el que queda  
 el... Quisiera saber la causa.  
 ella... hoido ya rencion prerta:

Rec<sup>do</sup>.

All.<sup>o</sup> vivo.



Dama.

A penas cruce el Barco ere ile

mento trocaxas en un todo el pensamiento.

y esas finezas todas de presente de dicaxas a

otra quando ausente procurando los modos de aile

graxte y o/ps que ix te viexon *Yo/ps*

bolvexan tarde:

Rondo: *en Gesolreut*

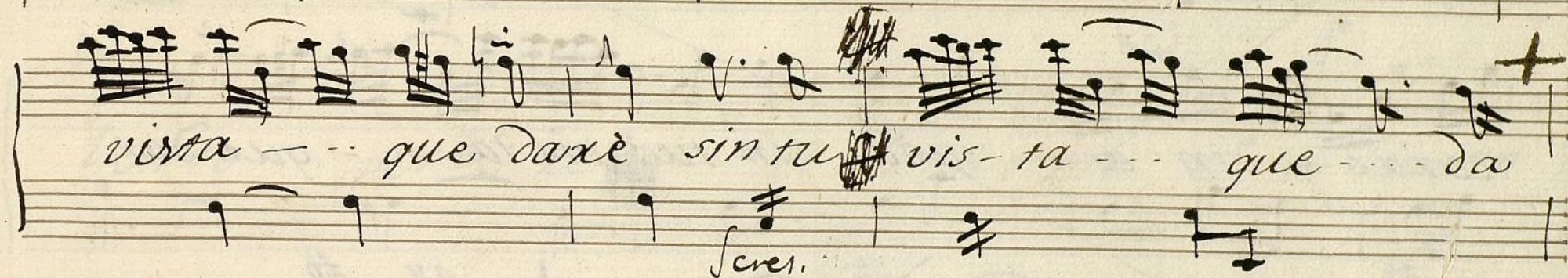
*And<sup>no</sup>*

*Dama:*  
Como triste tor to

*cres. f. p.*  
villa que se queda sola y viuda sin so co xpo y

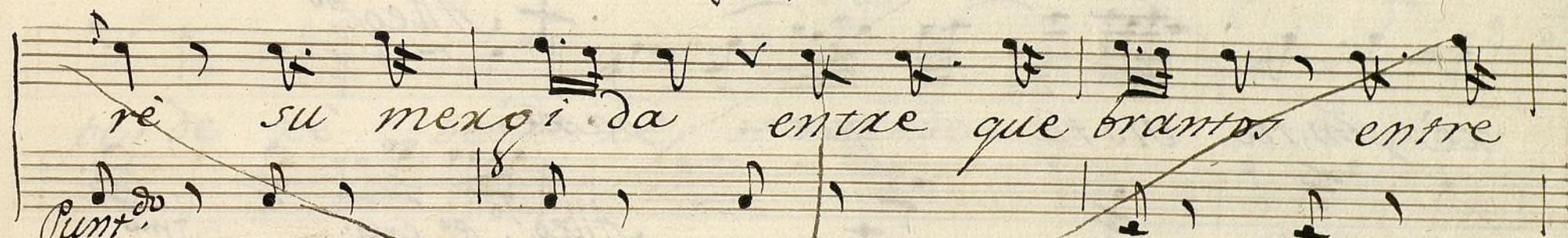


sin a - iuda sin tu vista que da xè sin tu



vista - - que da xè sin tu vis - ta - - que - - da

*f* *scres.*



~~re su megi da entre que brantos entre~~



~~susto llanto y penas Sobre estas tristes a re nas~~



~~el a liento per - dexè - - como triste~~

*toxo* *li Na* *que se queda sola y Viuda sin so*

*coxo y sin a - iuda sin tu vista - - queda*

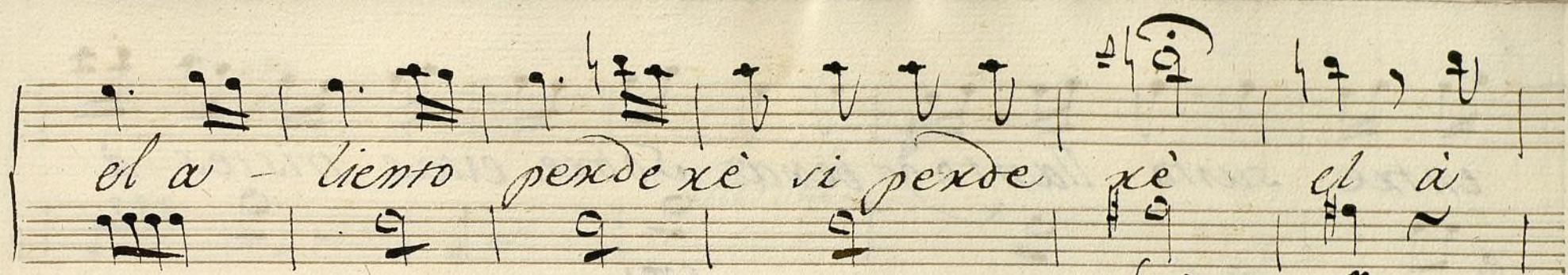
54 *xè sin tu vista - - - que - - dare.*

*Alleg<sup>to</sup>*

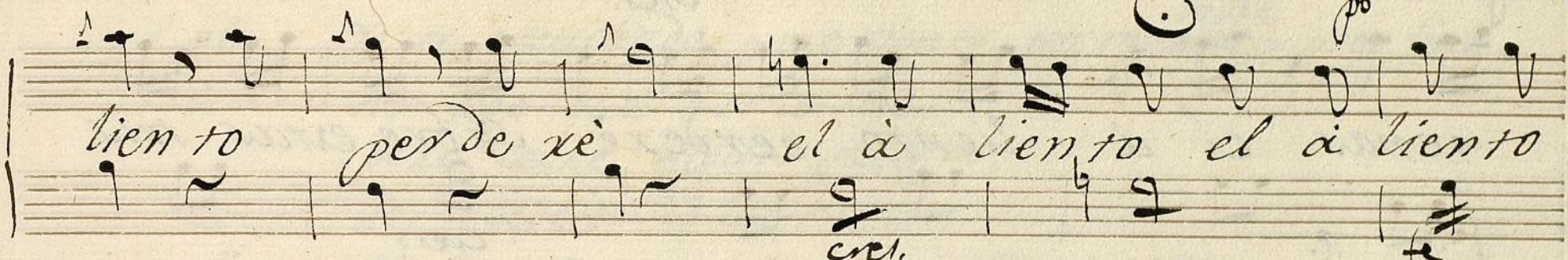
*crei.* *Alleg<sup>to</sup> p<sup>o</sup> crei.* *f<sup>mo</sup>*

*Su mexpida entre que brantos* *entre*

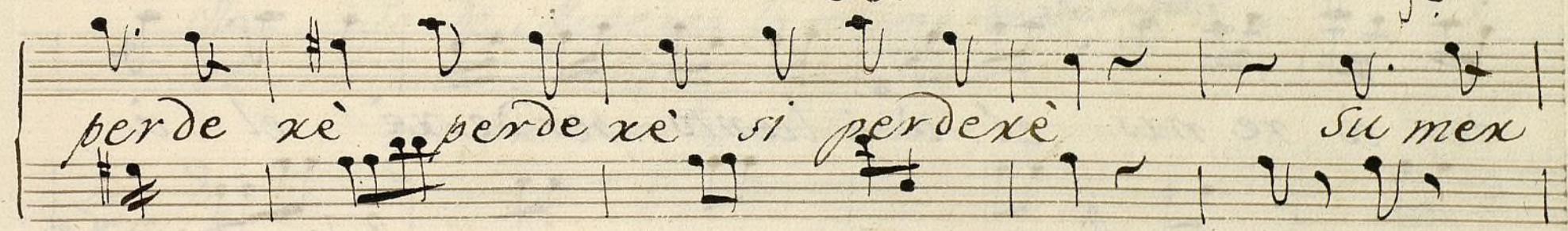
*susto* *Nanto y pena* *sobre estas tristes arenas*



el a - liento per dexè si per dexè xè el à



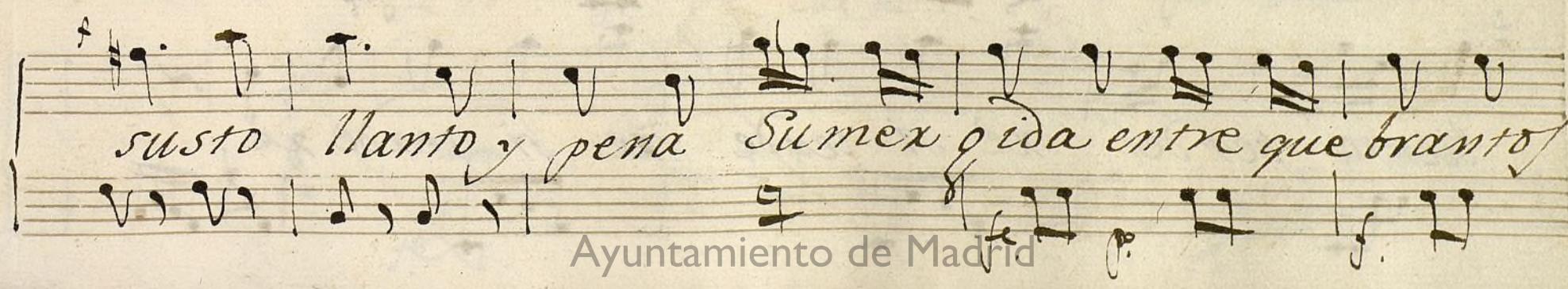
lien to per dexè el à lien to el à lien to



per dexè per dexè si per dexè su mex



gida entre que brantos entre



susto llanto y pena su mex gida entre que brantos

entre susto llanto y pena sobre estas tristes a  
renas el a liento perdexè sobre estas tris  
tes a re nas el a liento perdexè el a  
liento perdexè el a liento perde xè el a  
liento perde xè si perde xe si perde xè

*cres.*  
*cres.*  
*poco*  
*fmp*

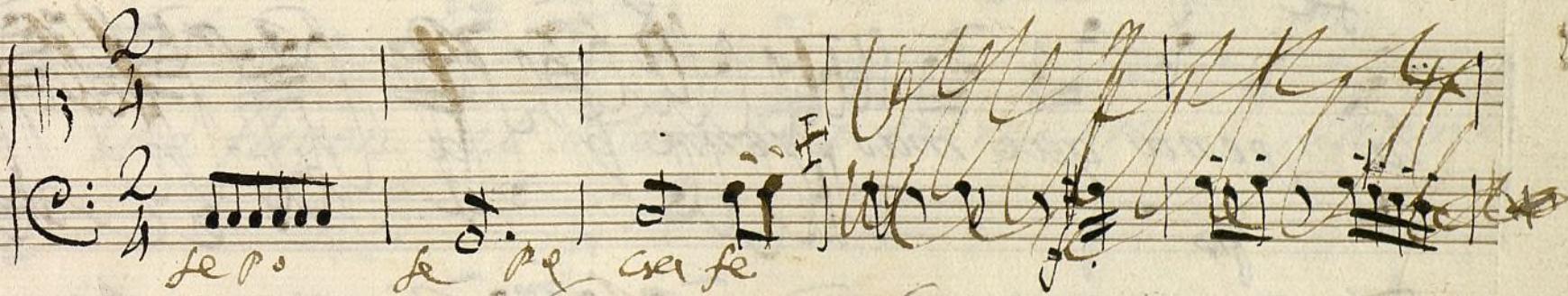


Parola:

el... Yo te escuchado y me tienes por <sup>daphe</sup> ~~mucha~~ y poco fino.  
 ella... no digo que así lo sea  
 pero coxe algun peligro,  
 el... soy ecepcion de los hombres  
 ella... Yo de Mujeres lo mismo, ~~et adelante lo~~  
 el... Pues á tiende por que beas  
 mi firmeza y mi cariño;

Seq. II

Temp.º



Camara.



La pena que mas siente, la pena que mas



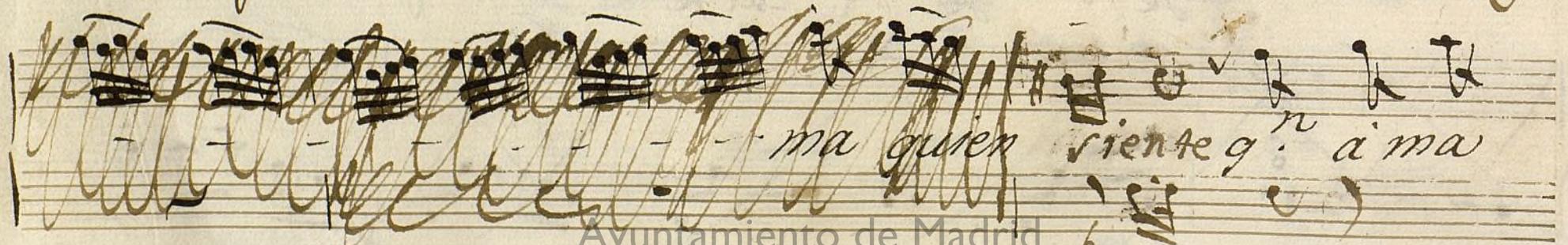
siente quien a ma fino - la pena que mas



siente quien ama fino quien ama fino



la pena que mas siente q. n. a



ma quien siente q. n. a ma

Handwritten musical score with lyrics in Spanish and Italian. The score consists of six systems of music with lyrics written below the notes. The lyrics are: "fino - quien a - ma fi no - Luien a ma", "fi no es llegar a embaxarse quando es correspon", "di do Correspon di - do; Las", "penas le a fligen el dolor le a tormenta ya un", "q. el Cuerpo se embarca el pensamiento queda el". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "p.", "And. te", and "Menor."

pensamiento queda Fiende tiende las  
velas favorable el viento en todo ay voo  
nanza Ven mi Sentimiento Ven mi senti  
mien - - - to. Pero al g. es des di  
chado hasta el mar le persi- que. y estando todo en

Calma ay tempestad ho xris ble ay tempestad ho  
rrible. Et max se enfurece a frus  
ta el Piloto y del max en las olas no halla so  
co-xro no halla so co-xro, que el Ba  
jel se extremece que se enfurece el roto xebase se el be

*Le*  
*res.*  
*fmo*  
*fmo*  
*mas All.*

lamen que pexecemos todos en

za que pena: q. el Basel se ba a fondo

re ba a fon

pena q. el Basel se ba a fondo q. el Basel se ba a fon

en medio de esta pena

1.º Tempo.

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el dueño . mio y mbo - co el Arco

ris sale y se se xena todo y se se

xena to - do y

se se xena to . . . do. Pe ro aun q. luego el

gusto pero aun q. luego el gusto en to - dos Reina

pero aun q. luego el gúrto en todos Reyna  
en todos Reyna — el Dueño mio auen  
mas me atormenta  
ta mas me atormenta mas me atormenta  
mas me atormenta Parola.

The image shows a page of handwritten musical notation on aged paper. It consists of six staves. The top two staves contain the first two lines of lyrics. The third staff is heavily obscured by dense, overlapping scribbles. The fourth and fifth staves contain the next two lines of lyrics, also with some scribbles. The sixth staff contains the final line of lyrics. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

ella... Ahora digo que me amas  
 el... Pues por que mejor lo creas  
 te dare otra prueba fija  
 ella... Y cual es no te detengas  
 el... Que ya no quiero embarcarme  
 para que entendido tengas,  
 q. ay tambien hombres constantes  
 como mugeres atentas;  
 ella... Mi Corazon de aleoria  
 en el pecho no sosiega:  
 el... Para completar el gusto  
 a quella Firana nueva  
 que ya sabes cantarémos  
 ella... sea mucho en hora buena;

o/e  $\frac{3}{8}$  puer atiende porque

deas mi fin eroy

mi Capino ya no ne rue wo  
Embarcarme

Firana a' Duoll:

And<sup>te</sup>

Los 2.

Handwritten musical score for two voices, labeled "Los 2.". The score consists of two systems of staves. The first system has two staves with lyrics: "Si la tira na fa mo sa" and "ra ni zar - sa". The second system has two staves with lyrics: "sabrà el Mundo que lo hace" and "por que ver me a mi no man - y por eso muy". The music is written in a cursive style with various note values and rests. There are some corrections and markings, such as "Se des" and "de fa ti" above the first staff of the second system, and double bar lines indicating section breaks.

Si la tira na fa mo sa

ra ni zar - sa

sabrà el Mundo que lo hace

por que ver me a mi no man - y por eso muy

*xen dida la - tengo de enamorar -*  
*correspondiendo - le fino a - su firme*  
*ut xre mi fa mi mi fa sol la*  
*bolun tad -*  
*ut xre mi fa*

*mause*

sol

sol sol la sol

sol tira ni fa mi a que gusto medas ~~sol sol la sol~~

mi si tua mi me quieres yo te quiero atj mi mi fa la

fa re mi fa sol mi

~~fa re mi fa sol mi~~ y hede na moxan te con

sol mi fa sol la fa vente tan ve nig na de

ut xxe mi fa mi mi fa sola

el mi xxe ut ~~mi fa sol la~~

lamando sal ut xxe mi fa

sol  
 tira mi fa sol a que gusto me  
 mi si tua mi me quieres yo te quiero a  
 sol sol la sol fa re mi fa sol mi  
 das sol sol la sol fa re mi fa sol mi y hede  
 ti mi mi fa la sol mi fa sol la fa vente  
 mi mi sol fa  
 namo rarte con el mi xre mi mi mi sol fa  
 tan venona de ramando sal fa fa la sol

*mixe mi mi mi*  
*fa mi fa fa fa*

*sol sol sol mi mi fa sol ut mi*  
*la la la fa fa fa sol ut fa*

*mi fa sol mi*  
*fa sol la fa*

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

*Al Segno.*

qui se ño res mios esto se conchuyó pex

do nad los de fectos si a caso no agra

do puer pe di mos xendidos y humildes

A handwritten musical score on aged paper, consisting of six systems of staves. The first system has two staves with lyrics 'buestra proteccion buentra proteccion buentra' written below. The second system has two staves with lyrics 'proteccion buentra proteccion;'. The third system has three staves, with the top two containing rests and the bottom one containing notes. The notation includes various note values, rests, and bar lines.

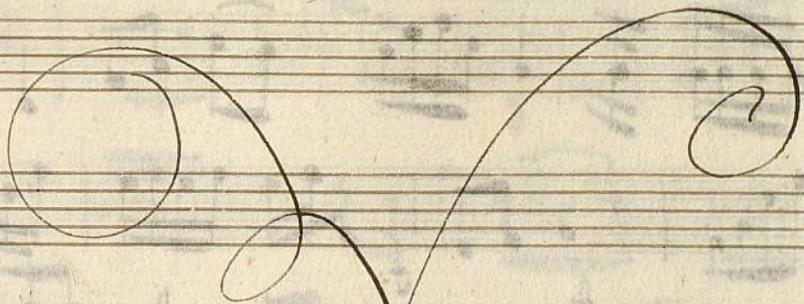
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tr

MUS 114-3



Violin 2.<sup>o</sup> ~~Allegro~~



Sonad.<sup>a</sup> Duo. //

La despedida de dos Amantes. //



A handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *cres.* (crescendo). The score concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and faint blue ink bleed-through from the reverse side.



*Al<sup>o</sup> vivo.* *f.* *Rec<sup>do</sup>.* *f.*

*f. Rondo.*



Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *p.*, *cres.*, and *Poc: f.*. The music concludes with a double bar line and a fermata.

Parola. II.





Tirana à Duo.

And.<sup>te</sup>  $\frac{3}{8}$

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'And.<sup>te</sup>' and the time signature  $\frac{3}{8}$ . The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f.' (forte) appears on the first, third, fourth, sixth, and seventh staves; 'p.' (piano) appears on the fourth and fifth staves. There are also articulation marks such as accents and slurs. The piece concludes with a double bar line on the tenth staff, followed by a section of music that has been heavily crossed out with diagonal lines. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on five staves. The first staff contains a melodic line with a double bar line and a 'c.' time signature. The second staff is marked '6 All.' and 'f.'. The third staff has a 'p.' dynamic marking. The fourth and fifth staves continue the musical notation. The piece ends with a double bar line and a fermata.

*fin. ||*

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Violin 1.º Dupli. 2.º

Son.<sup>a</sup> à Duo.

La despedida de dos Amantes.

//

*All.<sup>o</sup>*  $\text{G}\sharp$   $\text{A}\sharp$  2/4

The musical score consists of ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>*, the key signature of two sharps (G major), and the time signature 2/4. The music is written in a single system. Dynamics include *f.* (forte), *p.* (piano), *p.o.* (pianissimo), and *cresc.* (crescendo). Articulation includes accents (*^*) and slurs. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some staining and wear at the edges.

A handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first five staves contain melodic lines with notes, rests, and slurs. The sixth staff features a bass line with chords and a few notes. The manuscript is written in dark ink on aged, slightly yellowed paper. There are some faint pencil markings and corrections throughout the score.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first five staves contain melodic lines with notes, rests, and slurs. The sixth staff features a bass line with chords and a few notes. The manuscript is written in dark ink on aged, slightly yellowed paper. There are some faint pencil markings and corrections throughout the score.



*All. vivo.*

*Rec. do*

*Rondo. //*

Rondo.

And<sup>no</sup> ||  $\text{G}^{\#} \text{A}^{\#} \text{2}$   $\text{p}^{\text{o}}$

*cres. f.* *p<sup>o</sup>* *For*

*cres.* *p.* *fmo*

*Alto* *cres. f.* *p.* *p<sup>o</sup>* *cres.* *f.* *fmo*

*f.* *fmo* *p.*

A handwritten musical score for piano, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Dynamic markings include *f.* (forte), *p.* (piano), *fmo* (fortissimo), *cres.* (crescendo), and *poct.* (poco fortissimo). The score concludes with a double bar line.

Parola.



A handwritten musical score on aged paper, featuring several staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *fmo*, *Andno*, and *Parola*. There are also some crossed-out sections of music. The score is written in a cursive, historical style.

Tirana a Duo.

And.<sup>te</sup> 3/8

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'And.<sup>te</sup>' and the time signature '3/8'. The music is written in a single system. The first few measures include a double bar line and a fermata. There are several dynamic markings: 'f.' (forte) appears on the first, third, fourth, and fifth staves; 'p.' (piano) appears on the second, fourth, and fifth staves. There are also markings for triplets (indicated by a '3' above the notes) and accents (indicated by a '^^' above the notes). The score concludes with a double bar line and the marking 'D.C. All.<sup>o</sup>'.

A handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a sharp sign, indicating a key signature of one sharp. The first measure of the first staff contains a half note with a fermata and a dynamic marking of *p<sup>o</sup>*. The second measure of the first staff contains a half note with a dynamic marking of *f.*. The second staff begins with a dynamic marking of *p.* and ends with a dynamic marking of *f.*. The third staff contains several measures of music, including some with double bar lines and repeat signs. The fourth staff contains a few notes and a double bar line. The rest of the page is blank.

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