

114-3

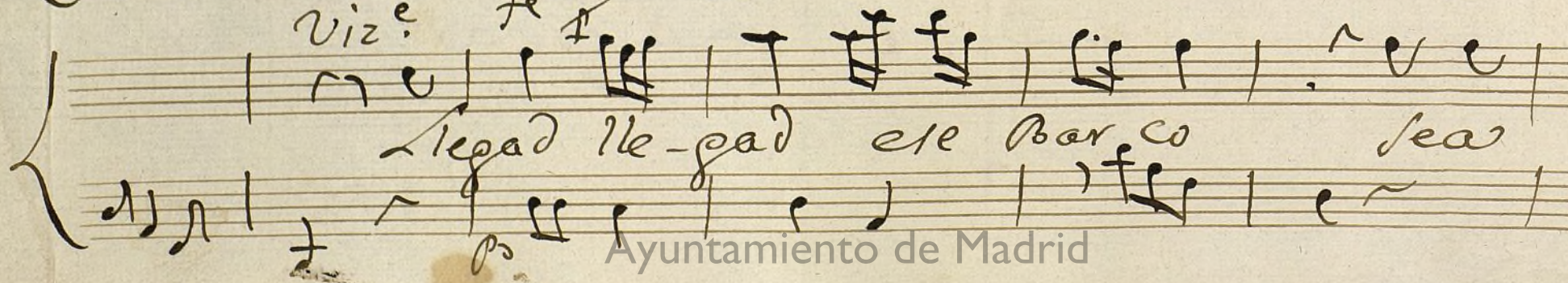
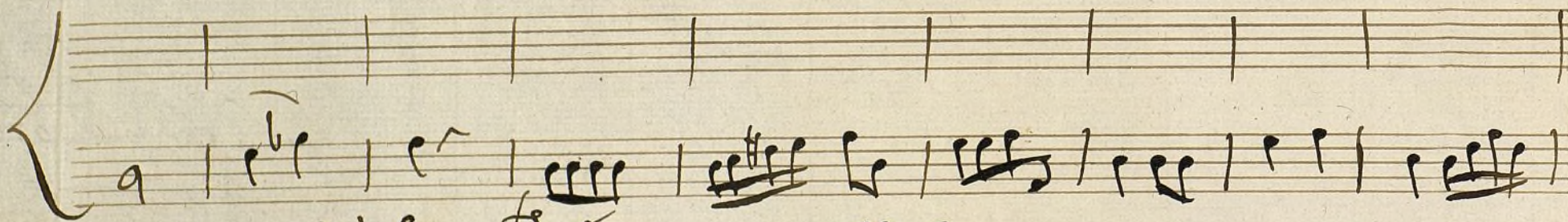
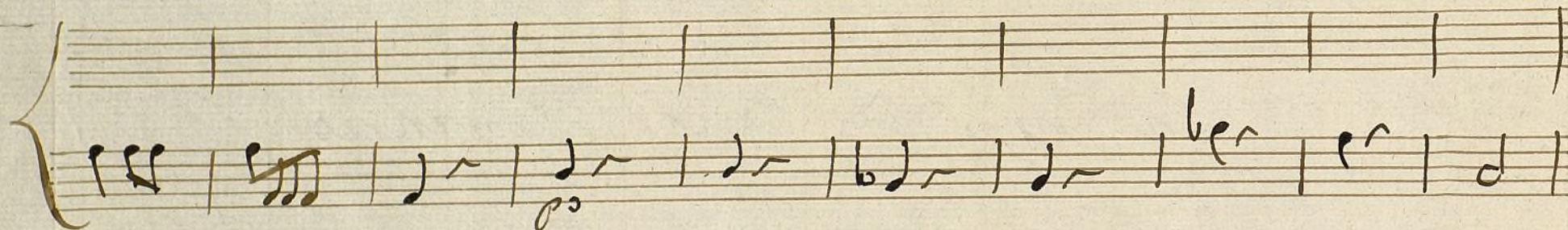
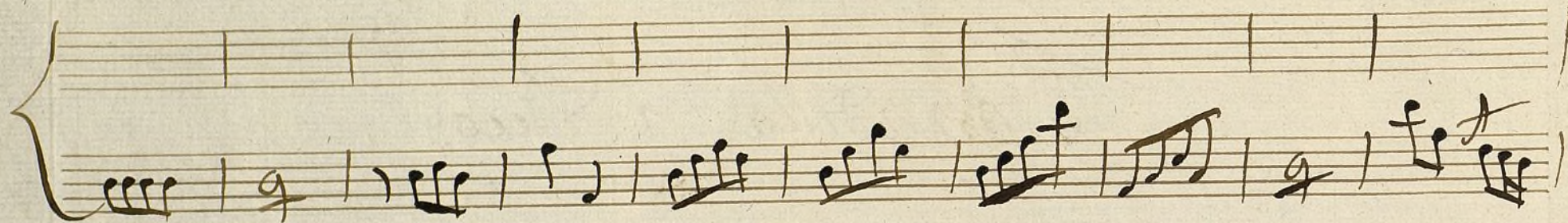
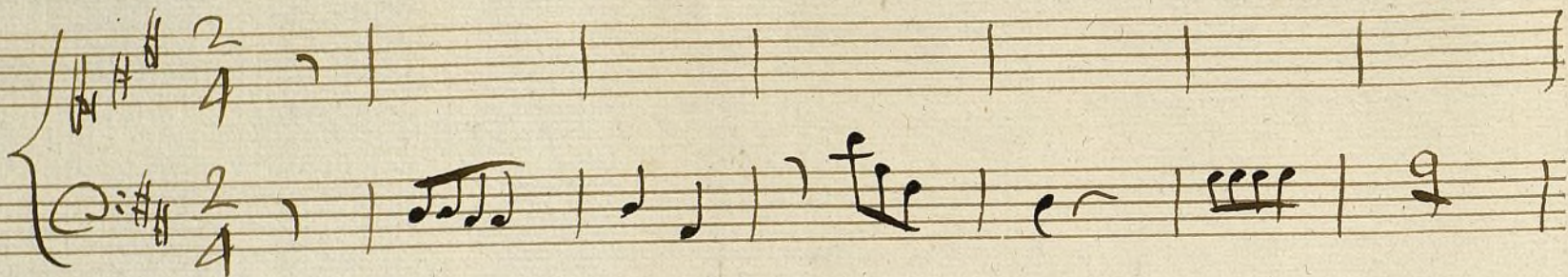
— + Leg.^o 5.^o
Conadilla a Duo

La Despedida de los Amantes:

Del Sr. Laserna:

{ La Antonia Orozco
y Vizente:

Allegro



pronto Mari nexo sea pronto sea pronto

Mari 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 vax se tan presto —

— para á ca vax se tan presto

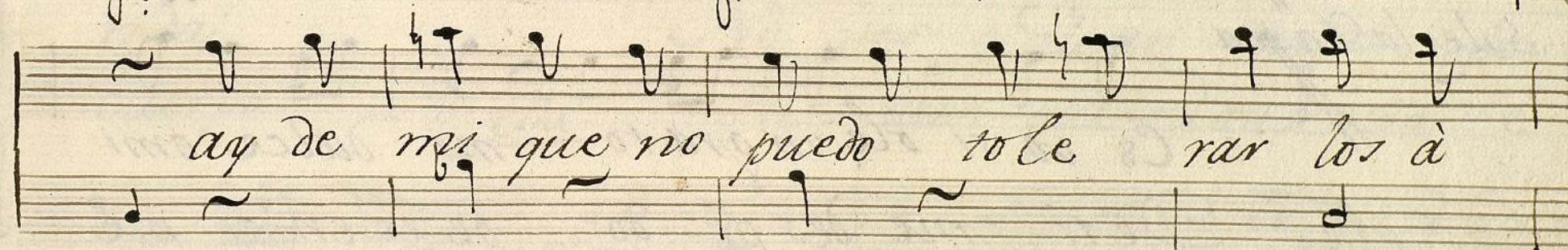
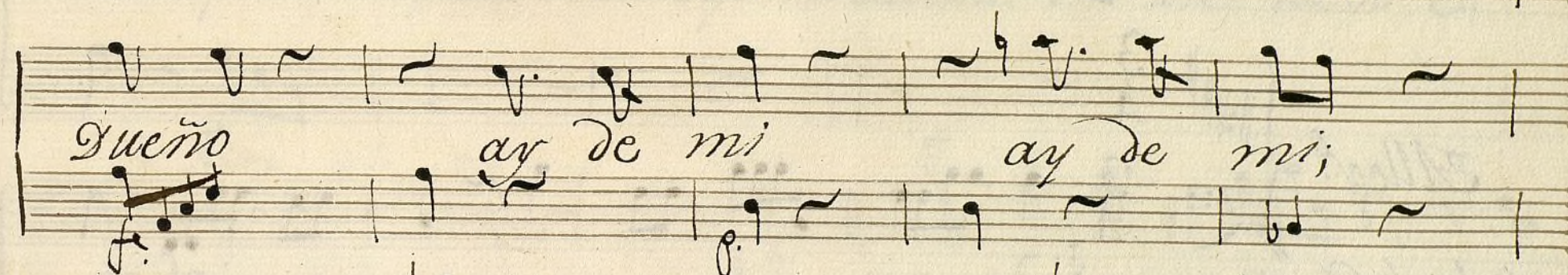
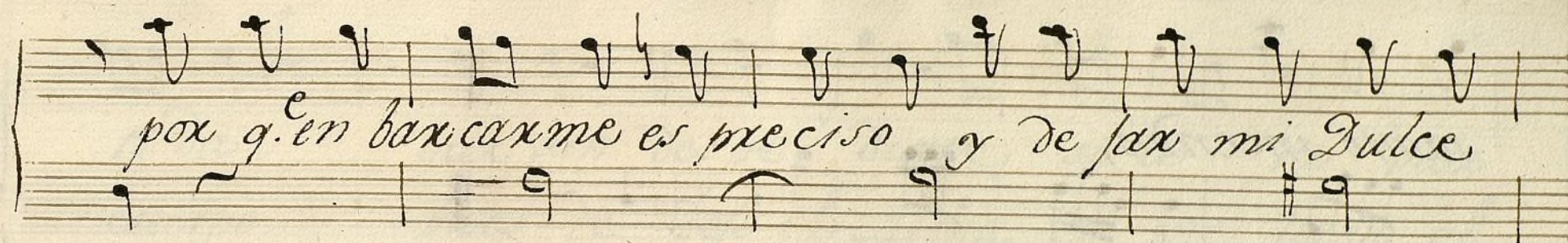
para á

ca vax se tan presto

los que sabeis q. es á

max

Tened de mi senti miento



tanto incendio;

Alleg.^o

Sale la Dama:

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

cí da

quedo

q.^e sin despe dixte

pues te de fo el Alma si me lle vo el

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the lyrics: "ti da que sin despe dixte se a tu pan cuerpo pues te de po el Alma si me llevo el". The second system includes the lyrics: "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". The musical notation includes various note values, rests, and dynamic markings such as *f.* and *p.*

ti da que sin despe dixte se a tu pan
cuerpo pues te de po 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
fi na me hallarás el tu beras que pierdo la

q. aun a pe nas puedo con la pe na y llanto de
vi — da y el justo pues la vi da 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 Frente del q. se au
 de la que queda ay triste Frente del q. se au
 senta { triste de la que queda triste
 senta { triste del que se au senta 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:

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 seba 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:

Parola: ||

Rec.^{do}

All.^o vivo:

Dama.

A penas cruce el Barco ere ile

mento troca nas en un todo el pensa miento.

yesas finezas todas de presente de dicaxas a

otra quando ausente procurando los modos de aile

graxte y o/os que ix te viexon 2o/os

bolverexan tarde:

Rondo: 2 en Gesolreut

And^{no}

Dama: Como triste tor to

cres. f. p.

lilla que se queda sola y viuda sin so co xro y

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

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

f *cres.*

re su me x i da entre que brantos entre

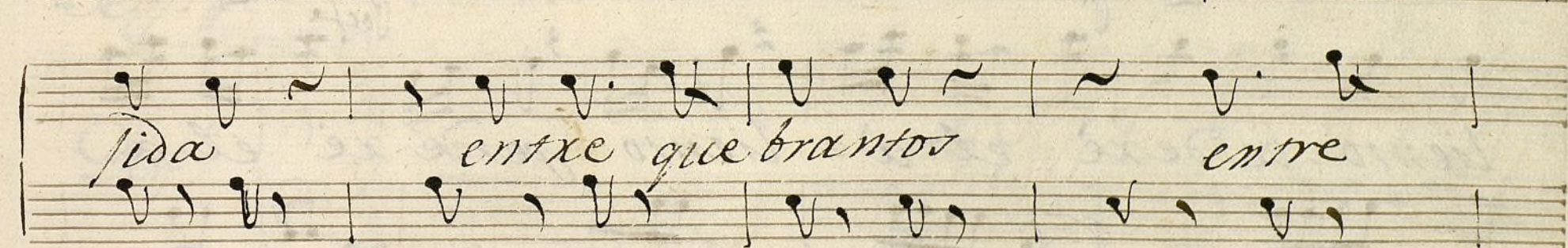
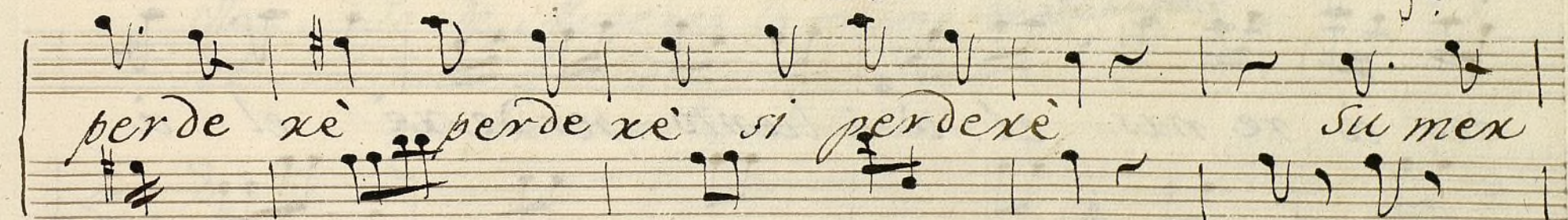
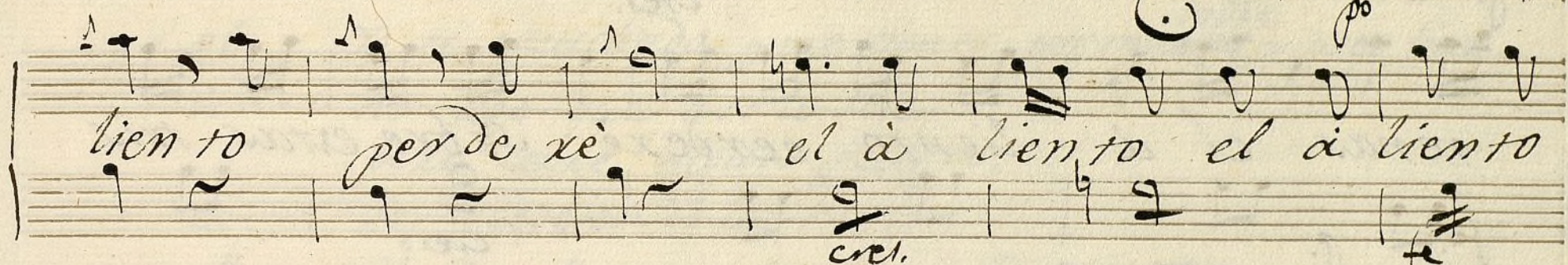
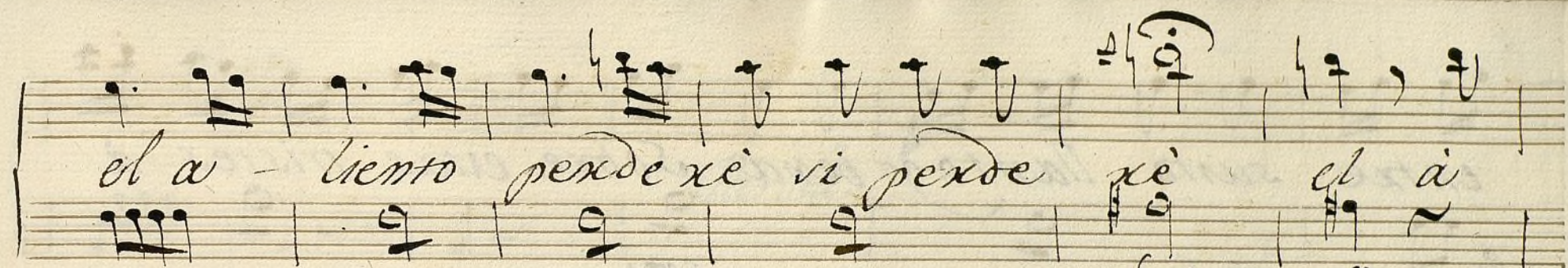
susto llanto y penas Sobre estas tristes a x e nas

el a liento per - - dexè - - como triste

toxo li Na que se queda sola y Viuda sin so
corro y sin a - iuda sin tu vista - - queda
xè sin tu vista - - - que - - daxe.
Su meixida entre que brantos en tre
susto llanto y pena sobre estas tristes a xenas

Alleg^{ro}
cres. *Alleg^{ro} p^o cres.* *fmo*

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entre susto llanto y pena sobre estas tristes a
renas el a viento perdexè sobre estas tris
tes a renas el a viento perdexè el a
viento perdexè el a viento perde xè el a
viento perde xè si perde xè si perde xè

cres.
cres.
poco
f

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Parola:

el... Yo te escuchado y me tienes por ^{daphe} ~~mucha~~ y poco fino.

ella... no digo que así lo sea
pero conxe algun peligro,

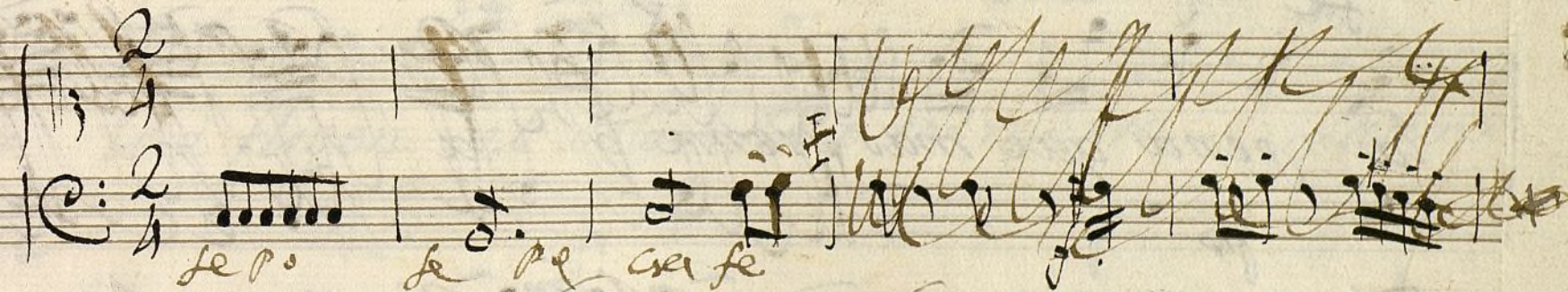
el... soy ecepcion de los hombres

ella... Yo de Mujeres lo mismo, ^{It adelante}

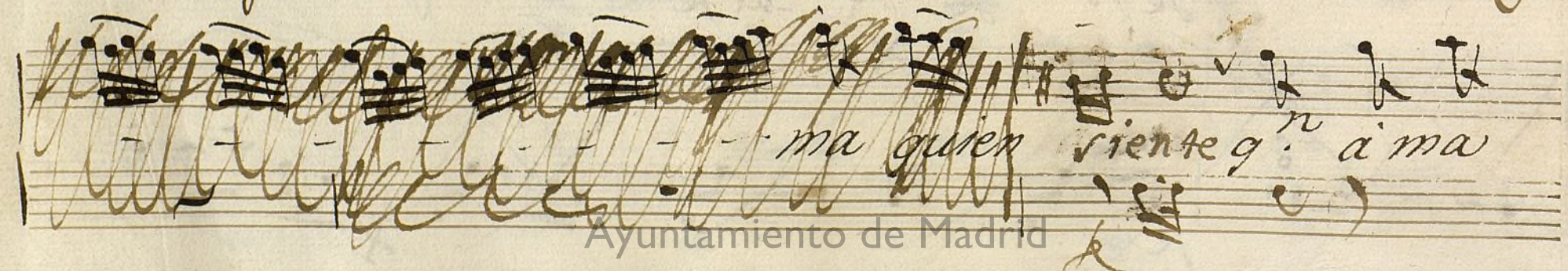
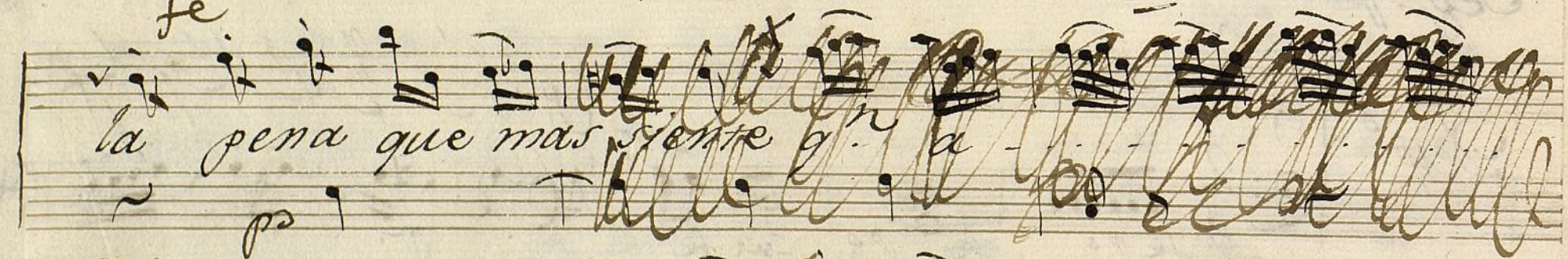
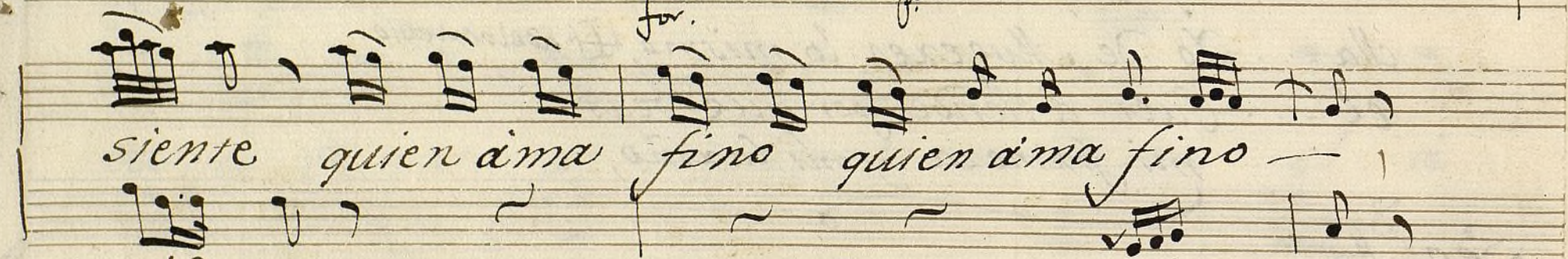
el... Pues á tiénde por que beas
mi firmeza y mi cariño;

Seg.^{da}

Dep.^o



Camari.



4

fino — quien a — ma fi no — *L*uien a ma

fi no es llega a embarcarse quando e correspon

di do Correspon di — do; *Menor.* *Las*

penas le afligen el dolor le atormenta y aun

q. el Cuerpo se embarca el pensamiento queda el

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Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

pensamiento queda *Fiende tiende las*

velar favorable el viento en todo ay vo

nanza Ven mi Senti miento Ven mi Senti

mo mien - - - to. Le ro al g. es des di

chado hasta el mar le pexi- que yestando todo en

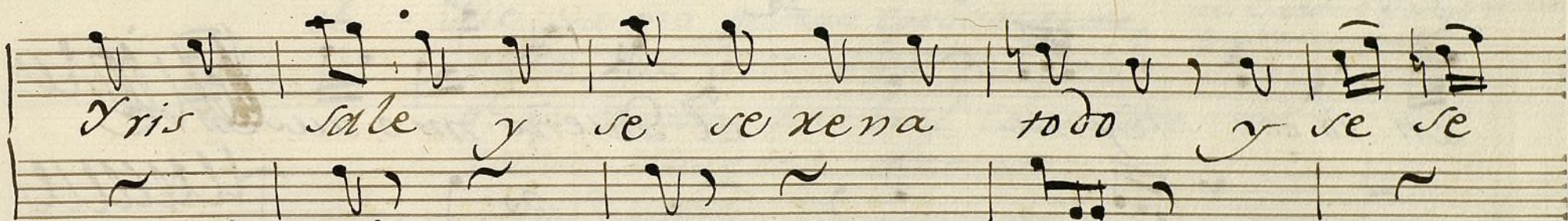
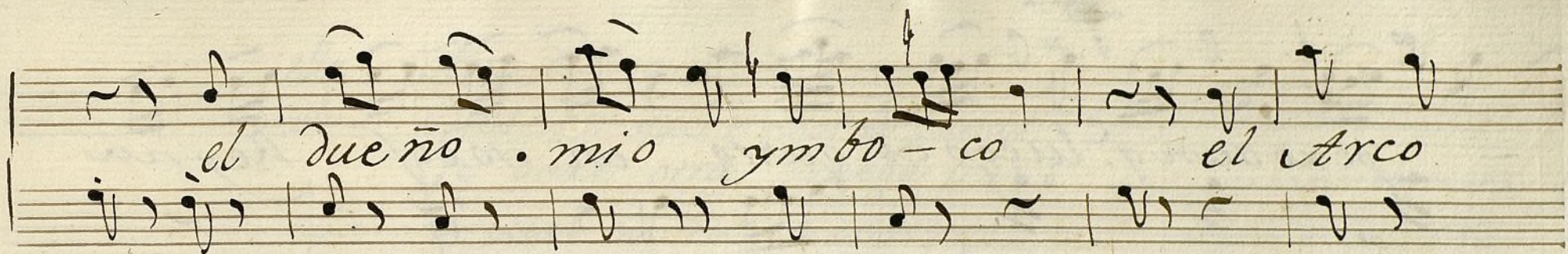
tenute. cres.

Calma ay tempestad horrible ay tempestad horrible.
El max se enfurece a frus
ta el Piloto y del max en las olas no halla so
co-xno no halla so co-xno, que el Ba
sel se extremece que se enfurece el noto rebase el be

lamen que pexecemos todos en

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

en medio de esta pena



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

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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 cantaxemos
 ella... sea mucho en hora buena;

o/e $\frac{F}{C}$ puer atiende por que
 veas mi fin eray

mi Capuño ya no ne vuelvo
 Embarcarme

Firana a' Duoll:

And^{te}



Los 2.

Handwritten musical score for two voices, labeled "Los 2." The score is written on ten staves, with the first two staves for each voice part. The lyrics are written in cursive below the notes. The music features various note values, including minims, crotchets, and quavers, as well as rests and repeat signs. The lyrics are: "Si la tira na fa mo sa", "ra ni zar - sa", "sabrà el Mundo que lo hace", "por que ver me a mi no mar - y por eso muy".

Si la tira na fa mo sa

ra ni zar - sa

sabrà el Mundo que lo hace

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

- xen dida la - tengo de enamorar -
 co xer pon diendo - le fino a - su fixme
 ut xre mi fa mi mi fa sol la
 bolun tad - ~~ut xre mi fa~~
 ut xre mi fa

mause et al.

sol
 sol sol la sol
 tira ni fa mi a que gusto medas ~~sol sol la sol~~
 mi si tua mi me quierex yo te quiero atj mi mi fa la

fa re mi fa sol mi
~~fa re mi fa sol mi~~ y hede na moxax 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~~
 ramando sal ut xxe mi fa

Handwritten musical score on aged paper, featuring three systems of music with lyrics in Spanish. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with a 't' (trill). The lyrics are written in a cursive script.

Sol

~~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

~~dar 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 venena de ramando sal fa fa *sol fa la sol*

Handwritten musical score for a vocal and instrumental piece. The score is written on ten staves, with lyrics in Italian. The lyrics include: "mixe mi mi mi fa mi xe mi mi fa", "sol sol sol mi mi fa sol ut mi fa sol", "mi fa sol la mi fa sol la", "mi fa sol la mi fa sol la", "mi fa sol la mi fa sol la", "mi fa sol la mi fa sol la", "mi fa sol la mi fa sol la", "mi fa sol la mi fa sol la". The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with the instruction "Al Segno:".

qui Se ño xes mios esto se conchuyo pex

do nad los de fectos si a ca so no agra

do puer pe di mos xendidos y humildes

A handwritten musical score on aged, slightly stained paper. The score is written in a cursive, historical style. It consists of several staves, some of which are grouped by a large bracket on the left. The lyrics are written in Spanish and are interspersed between the musical staves. The ink is dark, and the paper shows signs of age, including some discoloration and wear at the edges.

buestra protec cion buestra protec cion buestra
protec cion buena proteccion;

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tr

Mus 114-3

Violin 2.^o ~~Allegro~~

Sonad.^a 1^a Duo. //

La despedida de dos Amantes. //

//
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Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking "All.^o" is written at the beginning. The score features various musical notations such as notes, rests, and dynamic markings including *f.* (forte), *p.* (piano), and *cres.* (crescendo). The manuscript is written in dark ink on aged, slightly discolored paper.



And.^{te} 3/4 *f.* *simili* *tem.* *sf.* *p.* *f.* *Allegro* *Parola*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff has a '3' above the time signature and a 'f.' (forte) dynamic. The second staff has a double bar line with a repeat sign. The third staff has a 'simili' marking. The fourth staff has a 'tem.' (tempo) marking. The fifth staff has a 'sf.' (sforzando) marking. The sixth staff has a 'p.' (piano) marking. The seventh staff has a 'f.' (forte) marking. The eighth staff has a 'p.' (piano) marking. The ninth staff has a 'f.' (forte) marking. The tenth staff has a 'sf.' (sforzando) marking. The piece concludes with 'Allegro' and 'Parola' markings.

Allegro vivo. f.

Recdo.

f.

f. Rondo.

Rondo.

And no || *2* *Ap* *var* *cres.* *f.* *p.* *cres.* *f.* *Alto po* *cres.* *f.* *fmo* *p.* *f.*



Parola. //

Scop 8

Scop 0

3 f.

f. po

p. f.

p.

f.

p.

f.

crs fe

no

fmo

Hor

p.

f.

Hor

f.

p.

Hor

f.

fmo

p.

And te

p.

f.

p.

f.

p.

f.

p.

f.

p.

crs

fmo

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mas All.^o

f. p. f. p. f. p. f. p. f.

2. And.^{no}

3

prmo tempo

le

le

Parola

Tirana à Duo.





fin. //

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+

Violin 1.^o Dupli.^{do}

Son.^a à Duo.

La despedida de dos Amantes.

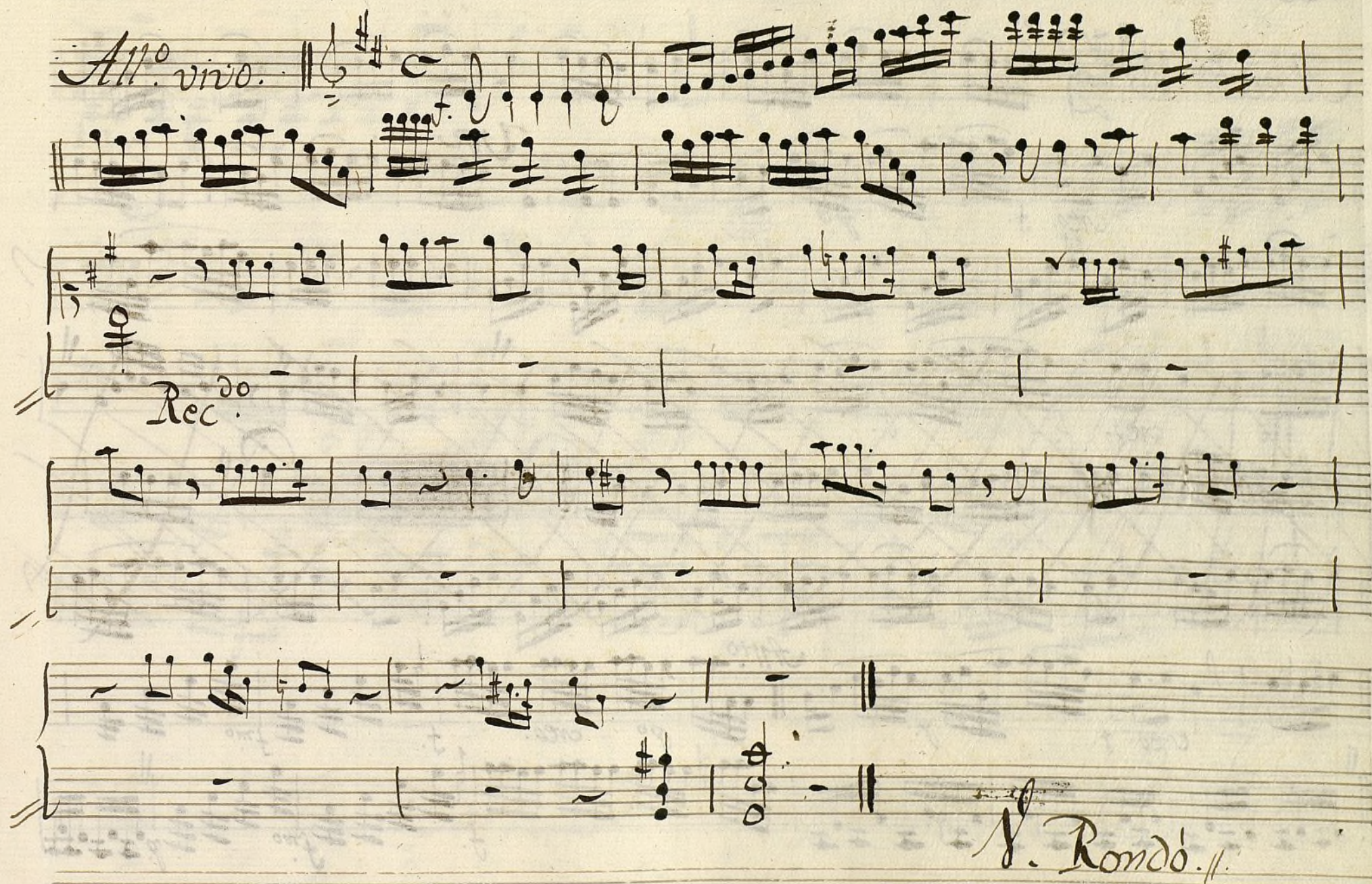
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Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is marked with various dynamics and performance instructions:

- All.^o* (Allegretto) at the beginning.
- f.* (forte) and *p.* (piano) markings throughout.
- crec.* (crescendo) markings on the second and seventh staves.
- pp.* (pianissimo) markings on the third and fifth staves.
- A* (Allegretto) markings on the fourth, sixth, and seventh staves.
- Double bar lines and repeat signs are used to structure the music.



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a 3/4 time signature. The first staff is marked "Allegro" and "Af". The music consists of a single melodic line with various dynamics and articulations. The score includes many slurs, ties, and dynamic markings such as "f", "p", "sf", "ff", "ten:", and "Allegro". The piece concludes with a double bar line and the instruction "Allegro. 9 - Parola.".

All.^o vivo. 

Rec.^o

S. Rondó.

Rondò.

And^{no} || $\text{C} \# \# 2$ p^o

For

cres. f. p^o

cres. $p.$

Alto

cres. f. $p.$ p^o *cres.* $f.$ f^{mo} f^{mo} $p.$

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves contain the main musical composition, while the sixth staff is left empty. The handwriting is in dark ink on aged, slightly yellowed paper.

Dynamic markings and performance instructions visible in the score include:

- f.* (forte)
- p.* (piano)
- cres.* (crescendo)
- fmo* (finito)
- po* (poco)
- po cf.* (poco confuso)

Parola.

Seq.

Despacio.

Handwritten musical notation on a single staff, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *f*, *p*, and *Crei*. The word *fe* is written above the first measure.

Two staves of handwritten musical notation, both of which are heavily crossed out with multiple diagonal lines. The word *no* is written in the left margin of the first staff. The notation includes various note values and rests.

Two staves of handwritten musical notation. The first staff begins with a large, dark, scribbled-out section. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Two staves of handwritten musical notation. The second staff is heavily crossed out with multiple diagonal lines. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Two staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Two staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Two staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Two staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *Crei*.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is divided into sections by large, diagonal, brown ink markings.

Key markings and annotations include:

- pp* (pianissimo)
- Cre.* (Crescendo)
- fmo* (finito)
- simile*
- marcato fmo*
- Andr.* (Andante)
- Tempo*
- For.* (Forzando)
- f* (forte)
- se* (sempre)
- Parola.*

The score concludes with the word *Parola.* written below the final staff.

Tirana a Duo.

And.^{te} $\frac{3}{8}$

f. *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

mas And.^{te}

D.C. All.^o



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