

~~11111~~ ~~11111~~*Seg.^o 4.^o al n.^o 17.*

t

*Comedia**el Mafico Africano.**De Laserna.*

Att.º a 4.º

Puri y Silva

Vir... y Micaela

Mintegui y Riva y Ego

que mandas q.º ordenas
ya ya qan ya rompen

q.º en tu voz se avna
q.º el cenro q.º o cupan

precepto e ym pexio con -
a mgi # y ve me gza y

Dichar ve ou var
Dai gracies Tun tar
Con dichar ve ou var.
Dai gracies Tun tar

Venus y Tepite al segno

Venus

Tra la porta
Puer or a mi tres gracies

— a ña do una puer oi a miv tras

ra ciar a ña do una —

a ña do u na q. cer ce de en perfeccione — q. cer —

a to dar jun tar a to dar junta —

q. cer ce de en per fec cio nes a to dar junta —

lar A^o

3

Vindan u nizar a lov slobor a

manter a lov

dea mor pri mi cia dea mor

And^{no}
3/8

And.^{ro}

~~pui...)~~ ~~er tar la~~ — lo mar zicen fi e — nar ya manter fi e —
~~viras~~ ~~vestor~~ mir — tor pu bli can q. — la her mo vura q. —
~~pui~~ ~~er tar~~ lo — var q. e a donis ti — ño con san gre ti —
~~vir~~ ~~ven~~ er ta — gra cia nue ba te — da tu er po ba te —

— nar ya manter —
 — la her mo vura —
 — ño con san gre —
 — da tu er po ba —

q. can de ver y no =
 va ge. dar a la =
 pu bli can de lo =
 un lo ra zon a =

center g. anpe
queñar va be
8 celos pu
mante unlo

lar — volun tader, lar —
lar — a max ou ra, lar —
lar — cruel dader, lar —
cen — tro de to da cen —

Musical notation on a single staff.

Allegro
3ma

la 4a ro.

Allo

2 ~~la 4a~~
4 ~~la 4a~~

Musical notation on two staves.

Melamor ciego con firme la si =

Musical notation on two staves.

anza de vuestro pecho, de

Versos

Vers.
Alto

ra Polonia no se

A manter ventu rocos a man

ter ventu rocos en vuestro ve no

5

en vuestro seno horpe da, da cupi do horpe =

da da cu pi do q. saung. e pe que rñ a li men

tado de vuestro afecto el vu bir xà a Pi =

gante, pi gante andando el tiem po ay q. me cayo

ay q. tro piero, madre puer logre el tiro a carne =

buel bo.

to co!

All.^o

q. Ela mox ciego con firma la ali

anza con fir

de nuestro pecho de nuestro pe

chor.

foos

All.^o

en humo y en polvo de vapor y al

viento de licias q.^e fraguan de a mo xer car mientos de licias q.^e

Handwritten musical score on ten staves. The lyrics are written below the first staff.

Lyrics: *fraguan dea moxer car mien tor*

Additional lyrics: *tor er car mien tor*

Performance markings: *Per.^{do}*, *All.^o*, *Cre.*

~~Tadeo~~ Wintean

7

Handwritten musical score for a piece titled "Wintean". The score is written on five systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves. The notation includes various note values, rests, and bar lines. The lyrics are in Spanish and appear to be a poem or song. The paper is aged and shows some staining.

eo lo vobe xano tu q. e Viger los Vientos portu mano y

tu teti di bi na q. e ymponar en la cetera chistalina

pues ya de ayre y espuma los dos Imperior bruma el =

bug.ª a quien ympele la esperanza a compañearta el Puerto la bonanza

Entrada
Padre, vaporado à polo Refulgente Monarca unico y vito

Mar.ª Porta
entr.
ya tu voz ympiran o be dienten placido el Ayre un-

Allegro *Porta*

ave las corrientes.

And.^{te}

Mint *Tadeo*

Ca-

Tadeo.

mineligerá la Nabe de le va ca mi ne li ge ra la-

Porta *Mint*

Nabe de le — va ~~ca~~ Puer —

Ev.^{co}

Puer do vè le mentor en Naves y Vientos en

Porta Ma^{la} *lo 3.* *Ma^{la}*

la Guian al Puerto *dad* — — — —

Maxer y Vientos al Puerto Con tranquili

lo 3. con tranquili *dad* — con tranquili *dad*.

tranquili *dad* con tranquili *dad*.

1.^o *Al.^o*

Porta

Mintegrei

la Nave Ve lera ca mi ne li per a puer

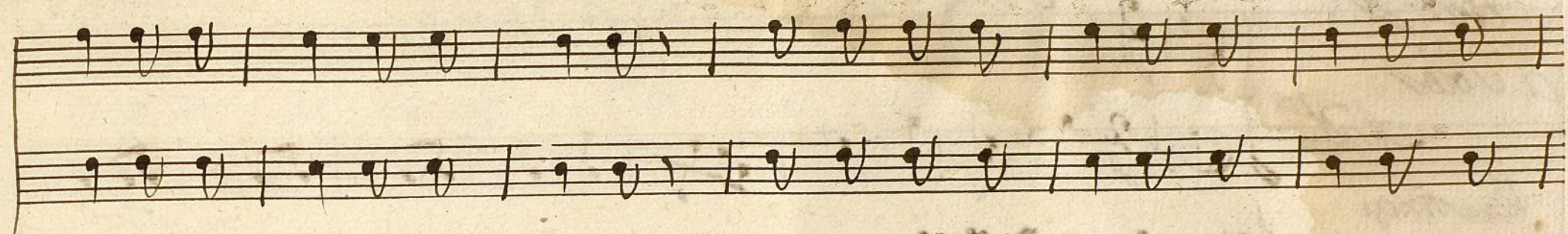
Evo?... la Na

do ele mentos en Navery Viento la guian al Puerto con

tranquili dae, contranquili dae, contranquili dae. *fin de la 1.ª Tornado.*

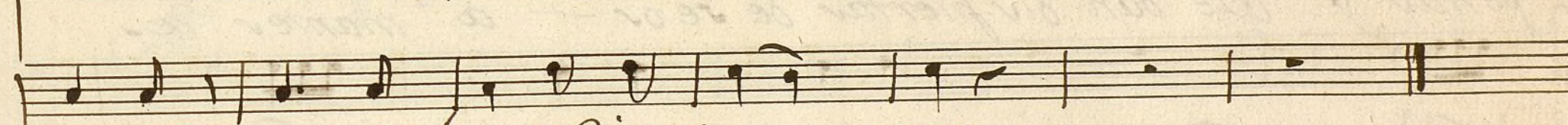
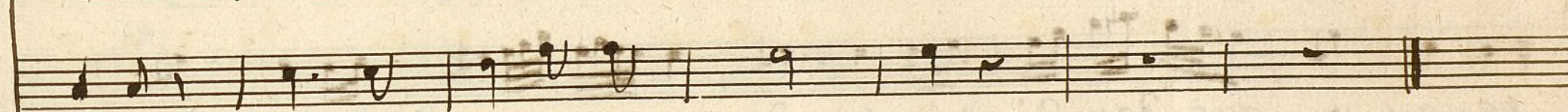
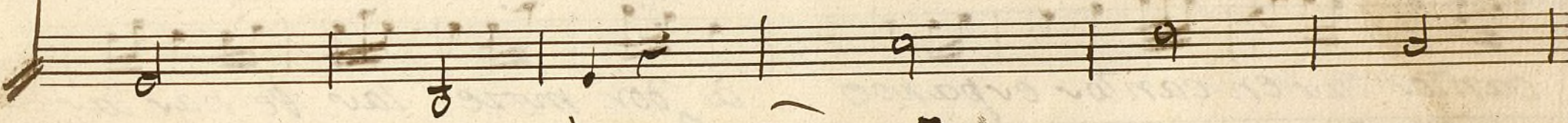
Tornado 2.ª
All.º

toos y todas
 que mandava q. ordenar q. atubor conr tante anter q. de-
 al voplo vis lento de celor ya fane de van veal



febo exva mine lar lucer
viento de amor a fliciones

o be diente ben go a va ber tu dic=
q^e volo en lar penas se ven ve ali-



tamen a va ber tu dic ta - men.

da der ve ben ve ali da - der.



Copla
à solo

And.^{mo}

Flauting.

Vireo:

Ben mo feo mo feo a la queño tur-en-
cantor tur en cantor espance à dor mere lar pe nar lar
penar y que dan dir piertar de re or — a manter de-
ve or de ve or a mantera manter y que dan — dir-

píen tor de ve or - de ve or a manter de ve or, de

ve or a man

Preludio

1.^o

All.^o

2.^o

oy amor verde el Norte bien a templar un velor
Pues Reyna Margarita en Agua, fuego y viento

de Margarita her mora de
en la Tierra la aplaudan en

en los Dubes, Incert - dios.
y los quatro ele men - tor.

Versos y Vepite;
y luego la Contra Danza:

Tornada 3.^a
4.^o
All.^o

Puey Cupido yn tenta a ceñe liz ve cuendo,

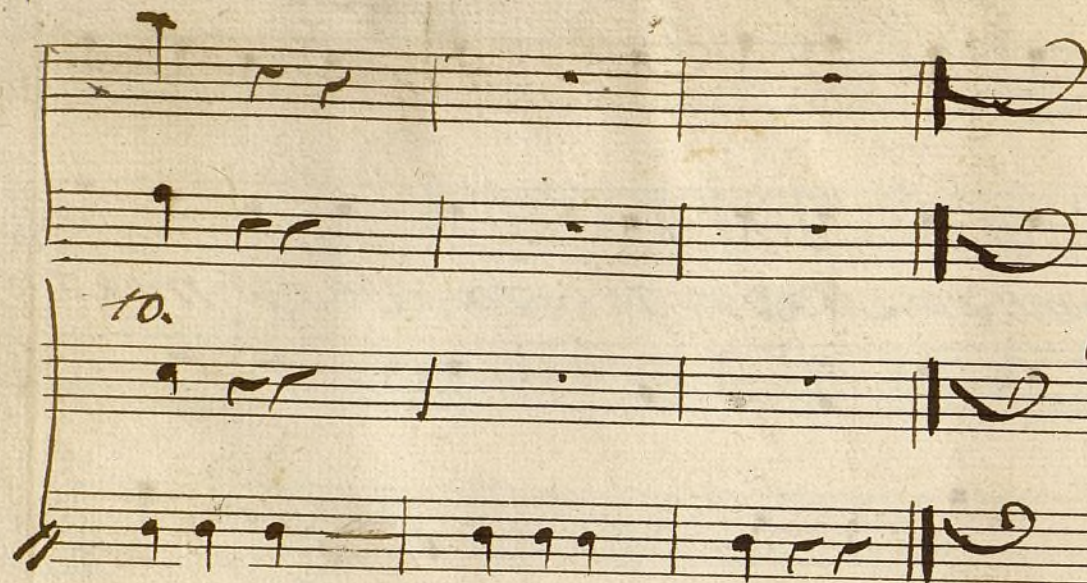
de abér lo prado un triunfo q. Or la vu tempo au quarto de tro se=

Don Muñer.

13

Handwritten musical score for the first system, featuring four staves. The lyrics are written across the staves: "os, aobrequiar a la hermosa Moxa xi ta Venid moxa="

Handwritten musical score for the second system, featuring four staves. The lyrics are written across the staves: "do, Venid moxa dozer del mar y del Vien to y del Vien ="



Veruoy de Repite el 4.º //

finis //

~~Seg. 4º~~ ~~al n.º 17~~

Seg. 4º = al n.º 17.

N.º 12-17

Musica (Seg. 4º = al n.º 17)
en la Comedia

A Masico Africano

Voces y bajos, Violines, Oboes, trompas, bajos.

De Laceria.

Clavé.

Tiene esta musica
79 hojas en los in-
trum. ^{fig. 10}

Voces y bajos =

2 violines 1º y 2º p.ª

la contradanza =

2 violines seg. con los 2
p.ª la contrad.

2 Oboes 1º y los de contr.

2 trompas y las de la
contrad.

2 Bajos y los de la
Contrad.

Alt. a 1.º

Puri y silva y Micaela

Priva y se viva y Micaela

Breve y Micaela

Que mandas q. ordenas

g.ento voz se avna precepto è In perio con

Dichas sepu - - ras con Dichas seguyas

las mismas

las m. y

Breve. Mitequi y Ricar

Ja laspariya romben el centro q.º o

cupan amor y ve lleza y l - - las gracias sur

ras y las gracias juntas

Venus. *Sra Laporta:* *Vin en quenta a esta Musica*
All.^o *le dice el Arzobispo de Lorenzana*
Yacavada imparar las A: coplas
de las Gracias

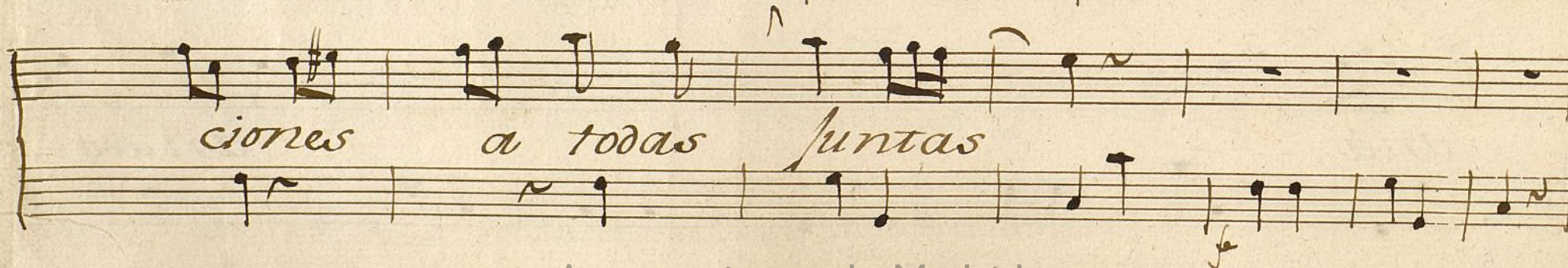
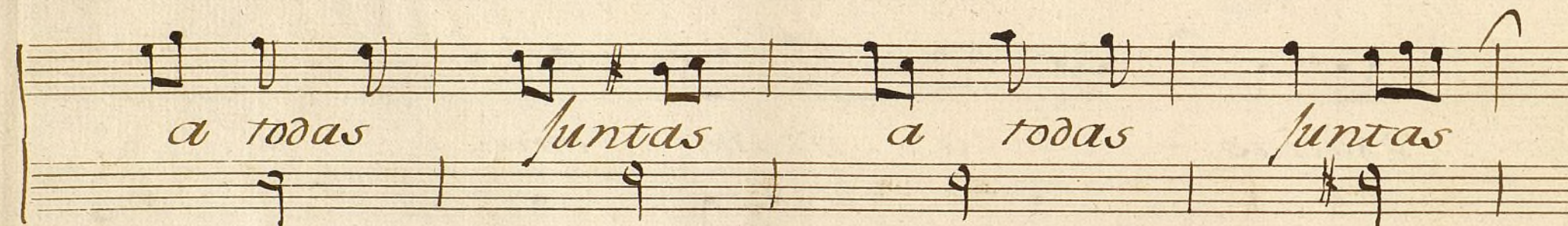
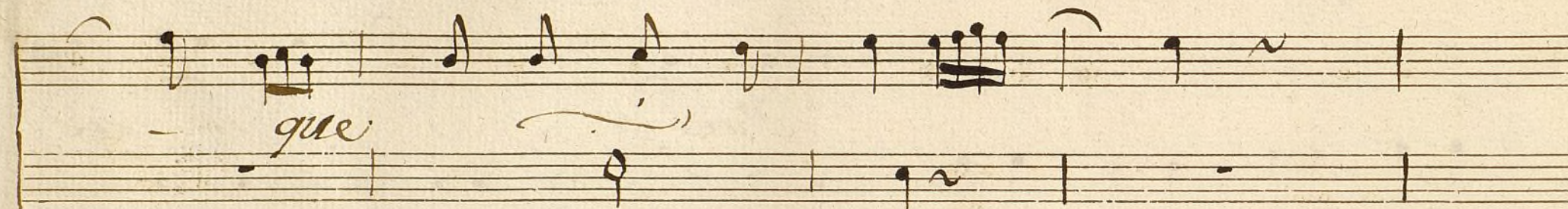
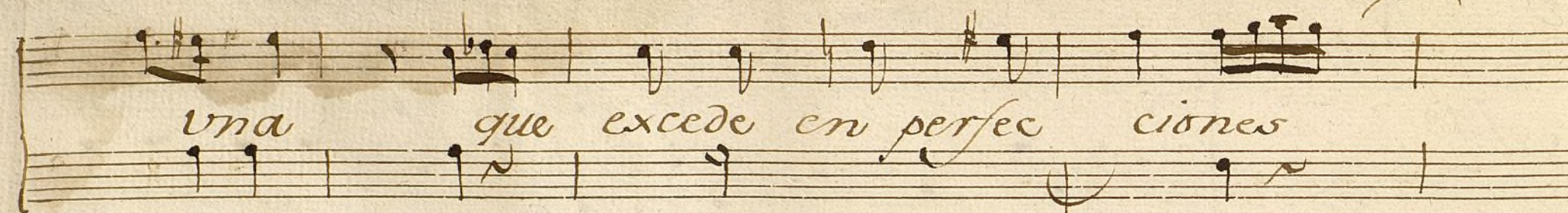
Trea *p.^o*

Pues oy a -- mis tres

gracias -- a ñado una

Pues oy a mis tres gracias añado

una -- añado



1005

Vindan unidas a los nuevos amantes a

This system contains five staves of handwritten musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests, with bar lines indicating measures. The lyrics 'Vindan unidas a los nuevos amantes a' are written in a cursive hand across the middle of the system, positioned between the third and fourth staves.

los de amor primicias de a

This system continues the musical piece with five staves. The notation follows the same style as the first system, with vocal lines on the upper staves and piano accompaniment on the lower staves. The lyrics 'los de amor primicias de a' are written in cursive across the middle of the system, between the third and fourth staves.

¶ aqui va el p.^o del aria de la 1.^a ra
Lorenza

And.^{no}

Coplas

mor primicias

Pui... ~~Alan~~ la estas Pa lomas dicen si
Virg... ~~Rubia~~ Y estas Mir tos pu blican que
Pui... ~~Rubio~~ estas Ro sas que Adonis ti
Vir... Silva Ven esta gracia nueva te

nas y amantes si nas y amantes
la ermosura que la ermosura
no con sangre te no con sangre
da tu esposa te da tu esposa

grande ser ino centes grande
sabe dar alha guerras sabe
publ can delos Celos publ.
un Co razoru a mante un Co.

las volun
las amax
las cruel
cen - - tio de
tades las
guerras las
tades las
todas cen.

to 2.º no
Allegro
3 mas

toscos

yel amor ciego confirme la ali.

anza de buestrros pechos de

A handwritten musical score on aged, slightly stained paper. The score consists of six staves. The first two staves are for a vocal line, with the word "Cupido" written above the first staff and "no" above the second. The third staff is for a piano accompaniment, marked "A. H." and "2/4". The fourth and fifth staves continue the vocal line with lyrics "Amantes ventu-", "rojo", and "en buestro-". The sixth staff continues the piano accompaniment with lyrics "seno" and "en buestro...". The handwriting is in a cursive style, and the paper shows signs of age and wear.

Cupido no

A. H. 2/4

Amantes ventu-

rojo en buestro-

seno en buestro...

seno hospe dad a Cu pido

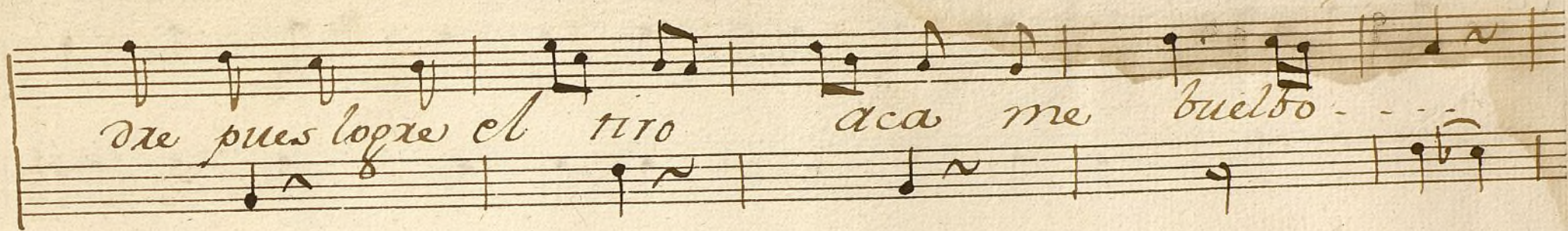
q^e aunque Pequeño alimentado

de vuestro afecto el subi ra a Gi-

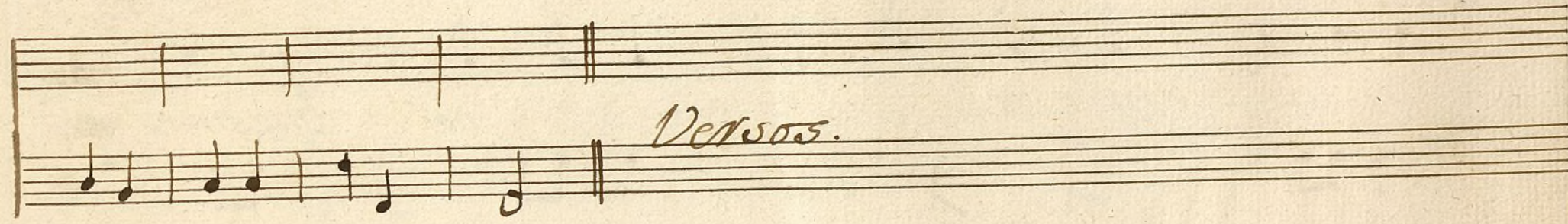
gante a Gigante andando el tiempo

ay que me caigo ay que tropiezo Ma.

de pues logre el tito aca me buelbo - - -



Versos.



Alf.º a 4.º

2 2 2 2

me Volo tu cor

Que el amor ciego confirme la ali-



anza confirme de buestros pe

chos de

All.^o *to 201*

a 1.^o

En humo y en polbo desaganse al

viento de licias que fragua de amor escarmientos de

licias que flaquea de amor escarmientos

escar

mientos.

Rez.^{do}
Alto

p *crescdo* *f*

Tadeo

Colo sobe -

raro tu que riges los vientos por tu mano y tu letis divina

q.e imperas en la esfera cristalina pues ya de aire y espuma

los dos Imperios bruma el buque a q.n im -

pe la esperanza acompañe hasta el Puerto la bo-
 nanza ^{vivo ~~allegro~~} Padre sagrado ^{Porta ~~allegro~~ la} Apolo - resfulgente Mo-
 narca unico y solo - ^{1o 2.}
 ya tus voces ins-
 piran ^{vivo ~~allegro~~} obe dientes Placido el aire ^{Porta ~~allegro~~ la} suaves las corrientes

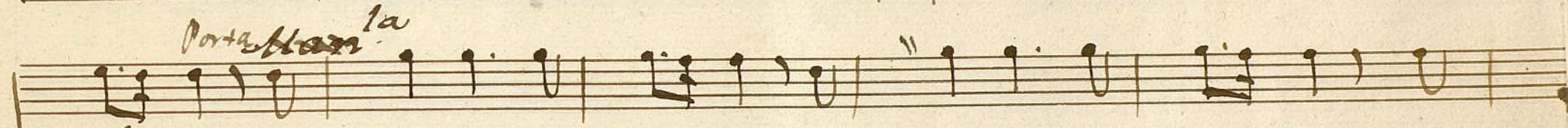
Mint Tapco

And.^{te}

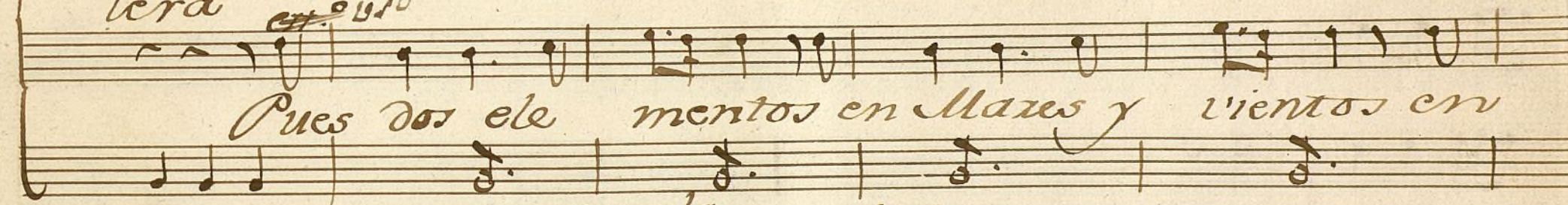
Camine li



gera la Nave belera Camine li gera la Nave ve



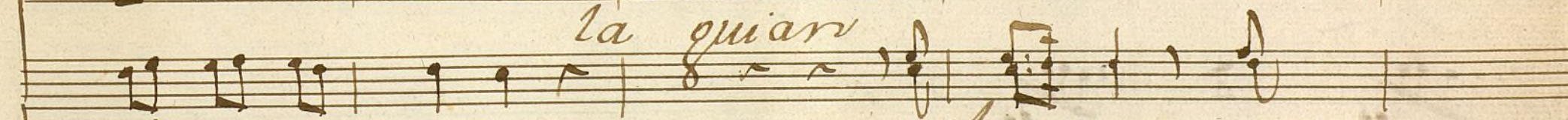
lera en uso



Pues dos ele mentos en Mares y vientos en



Porta Man la los 3.



Mares y vientos al puerto con



tranquilidad con tranquilidad con

Ad. *2da 3 porra*

Alto *Mint*

Ev. 2.

La Nave ve lera ca

mine ligera pues dos ele mentos en Mares y

vientos la guian al Puerto con tranquilidad con

con

2^a X^a

no es yb2a

A 4^o

Att^o

que

mandas q^o ordenas q^o a tu voz constante antes q^o de

Handwritten musical score for the first system, featuring three staves. The top two staves contain vocal or instrumental lines with notes and rests. The bottom staff contains the lyrics: *febo exa mi ne las luces obediente vengo a sa*. The notation is in a historical style, with notes and rests clearly visible.

Handwritten musical score for the second system, featuring three staves. The top two staves continue the musical lines from the first system. The bottom staff contains the lyrics: *ber tu dictamen a saber*. The notation is consistent with the first system, showing notes, rests, and bar lines.

Copla.

Sra. ~~Silva~~. Virg

13

And.^{no}

Ven Morfeo Morfeo ala queno tus en
cantos tus encantos esparce ador mece las
penas las penas y quedan dispiertos deseos - - a
mantes de seos de seos amantes aman

tes y quedar — dispiertos deseos de.

seos amantes deseos de seos amantes

Att. a 1.º *no se oire*

A solo vio.

lento de Celos y afanes desaparesce al viento de a)

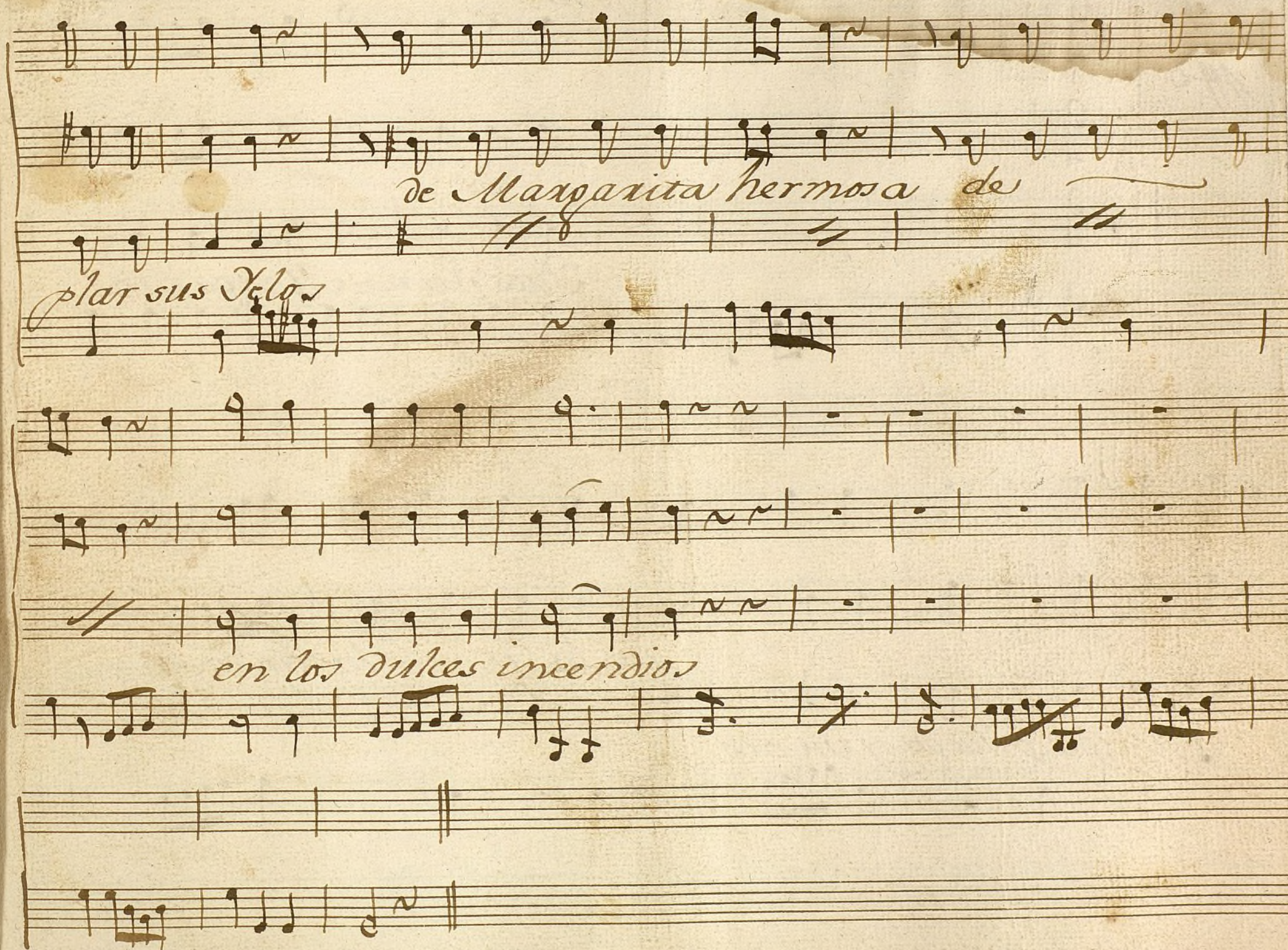
mor aflicciones q.º solo en las penas se ven realizadas

Se ven

Ad.º *Preludio*

to es

oy amor desde el norte viene a tem.



Handwritten musical score for four staves. The first staff is marked *Ad.* and the second *Al.*. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of quarter and eighth notes. The lyrics "Pues Reina Margarita" are written above the fourth staff.

Ad.
Al.
Pues Reina Margarita

Handwritten musical score for four staves. The music consists of quarter and eighth notes. The lyrics "en la tierra la aplaudan" and "en agua fuego y viento" are written below the staves.

en la tierra la aplaudan
en agua fuego y viento

en

quatro elementos.

Contradanza.

3^a X^a

no 1^o nada g^e se toca un 11^o de ob

A 1^o

All^o

Handwritten musical score for a piece titled "3^a X^a". The score is written on ten staves. The first three staves are for a string quartet (Violin I, Violin II, and Viola), each with a treble clef and a key signature of one sharp (F#). The fourth staff is for the Cello, with a bass clef and a key signature of one sharp. The fifth staff is for the Double Bass, with a bass clef and a key signature of one sharp. The sixth staff is for the vocal part, with a treble clef and a key signature of one sharp. The lyrics "puesoy Cupido in tenta ha cerfeliz re" are written below the vocal staff. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the first system, consisting of five staves. The first four staves contain melodic lines with various note values (quarter, eighth, and sixteenth notes) and rests. The fifth staff contains the lyrics: *cuendo de haver logrado un triunfo q. or la su templo*. The music is written in a cursive, historical style.

Handwritten musical score for the second system, also consisting of five staves. The first four staves continue the melodic lines. The fifth staff contains the lyrics: *augusto de no feos a obsequiar ala her*. The notation and style are consistent with the first system.

Handwritten musical score for the first system, featuring four staves. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The lyrics are written in a cursive script.

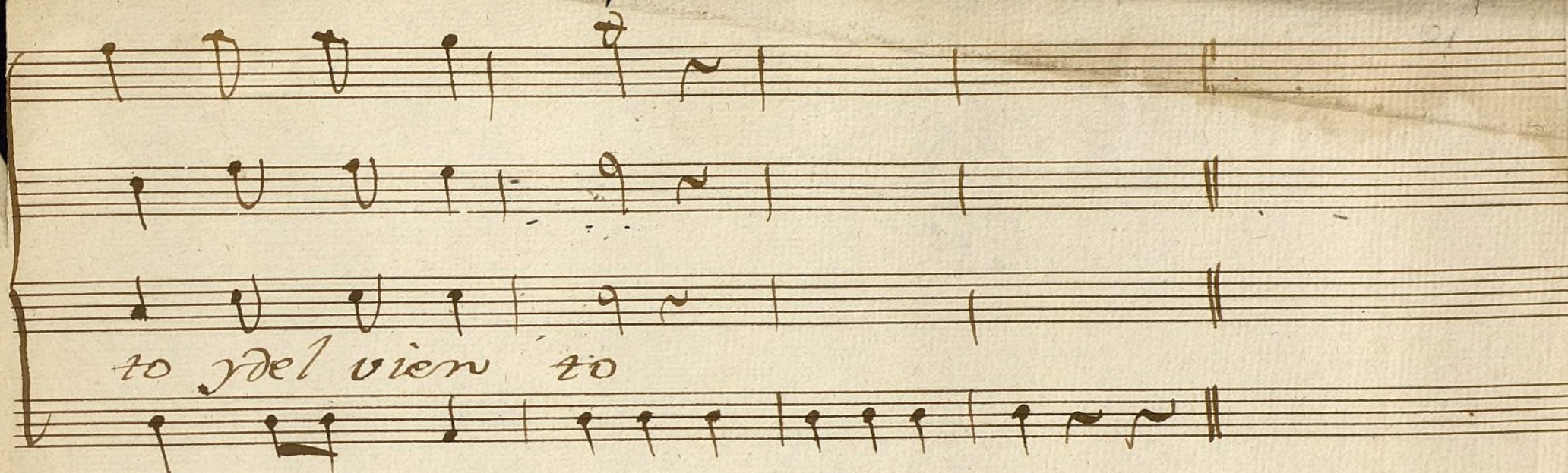
ve níd moxa

moxa Margarita

Handwritten musical score for the second system, featuring four staves. The notation includes various note values and rests. The lyrics are written in a cursive script.

doxes

venid moxa doxes del max y del vien



Se Repite

Violin 1.º Com. a Mafico Africano.

1.ª Tornado *Al.º* *14.º*

Versos. y Repite al segno

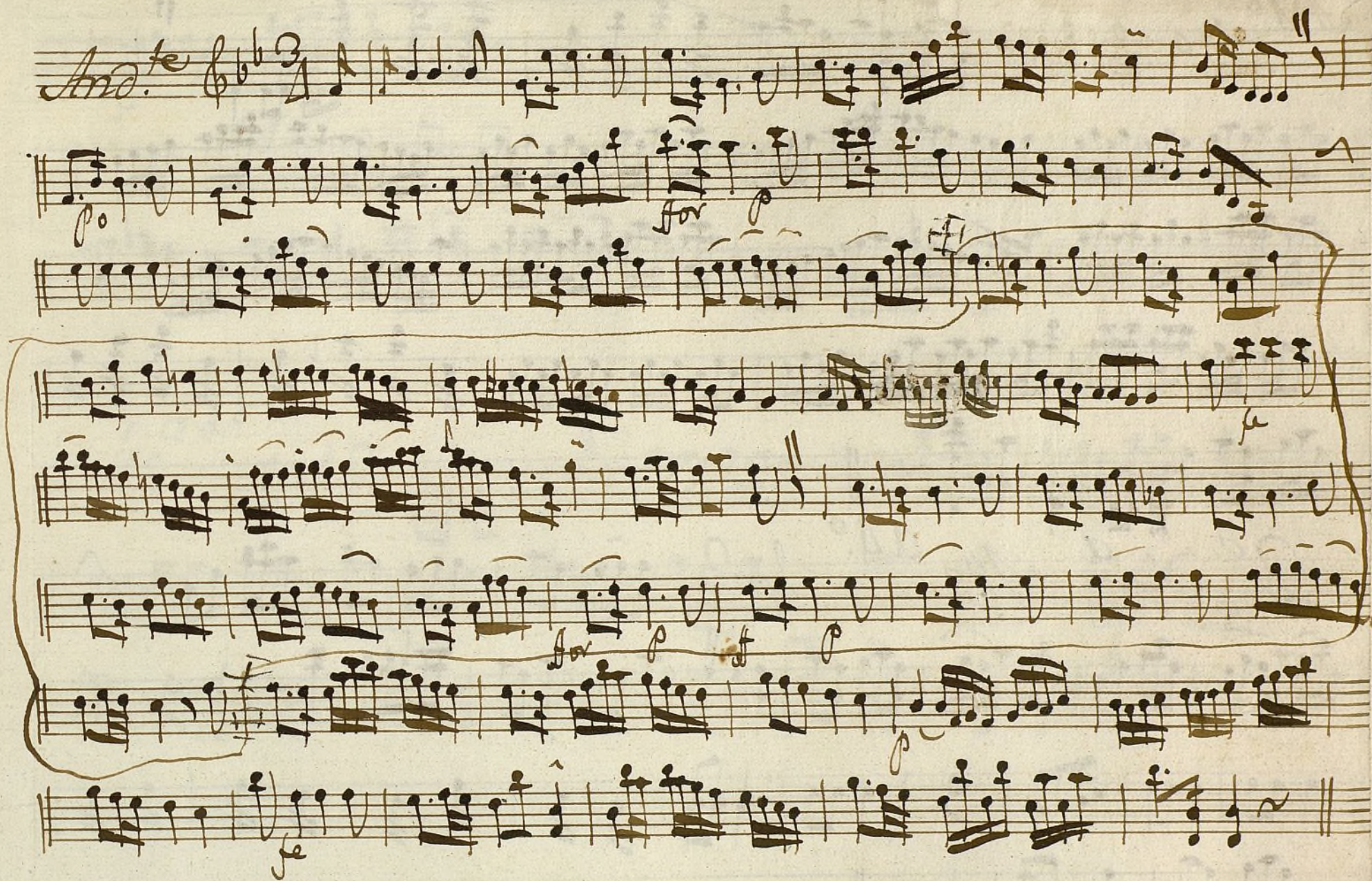
Mayora *Al.º*

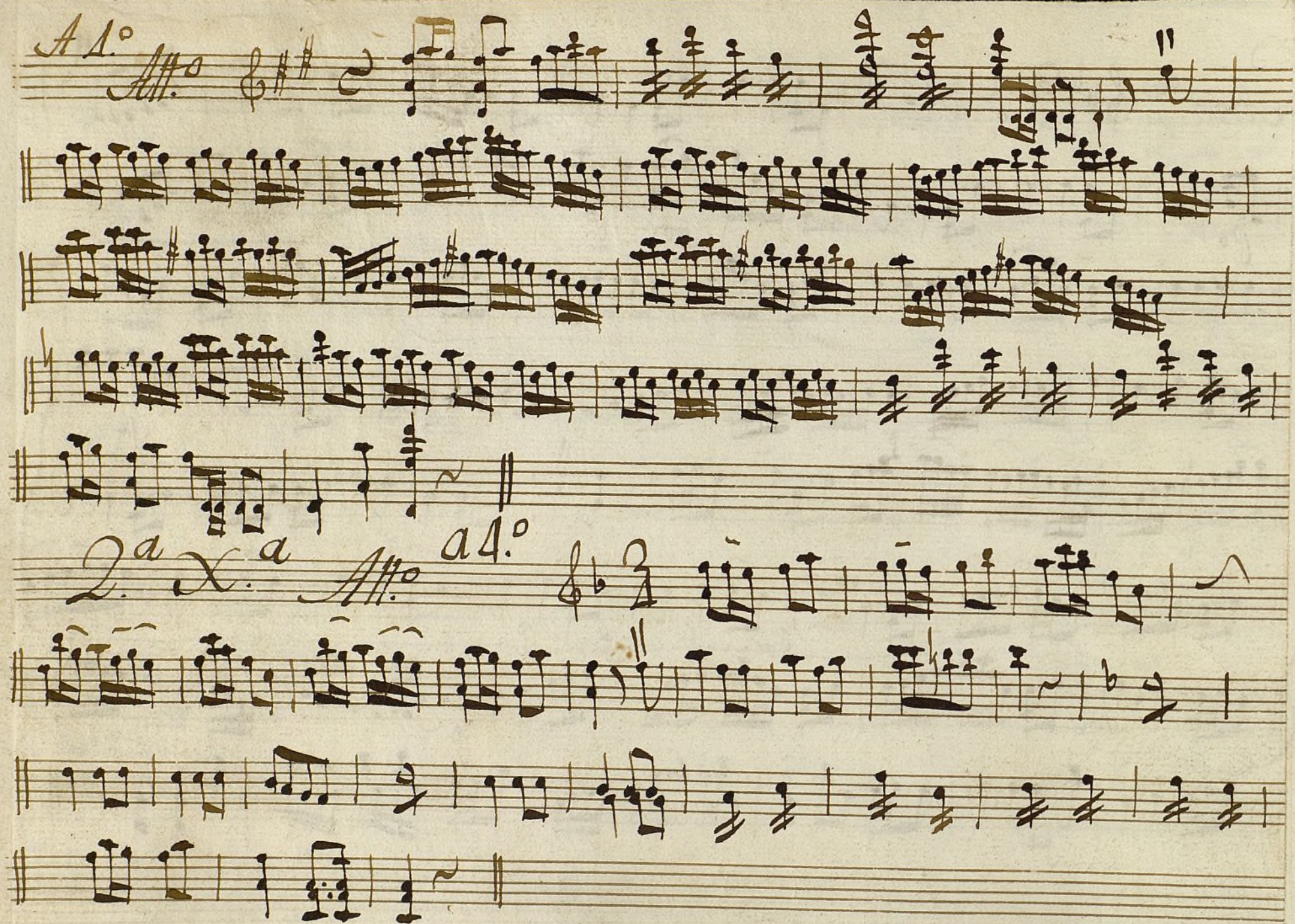
U. P.

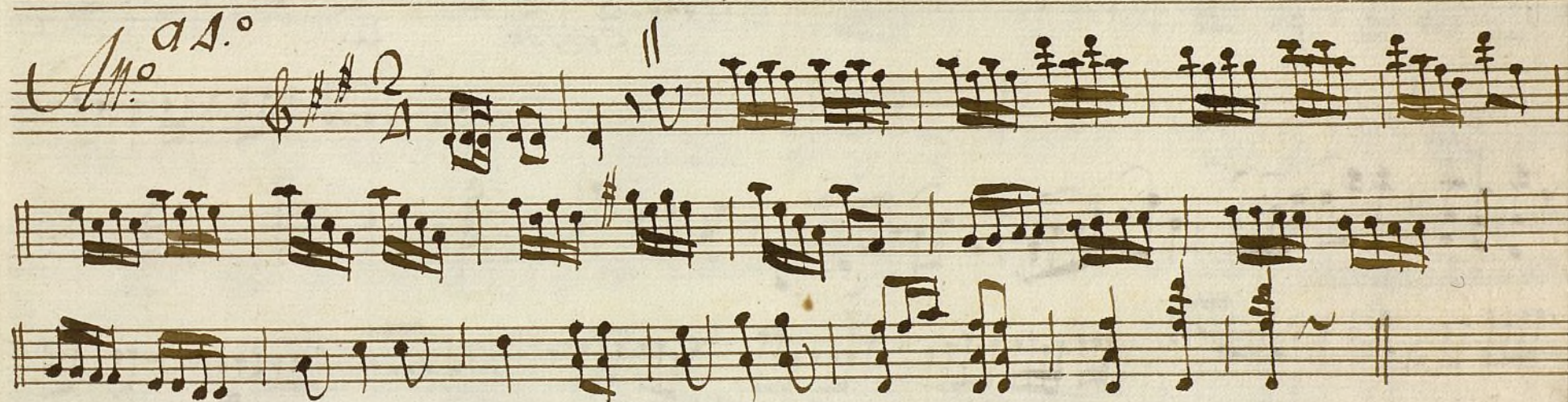
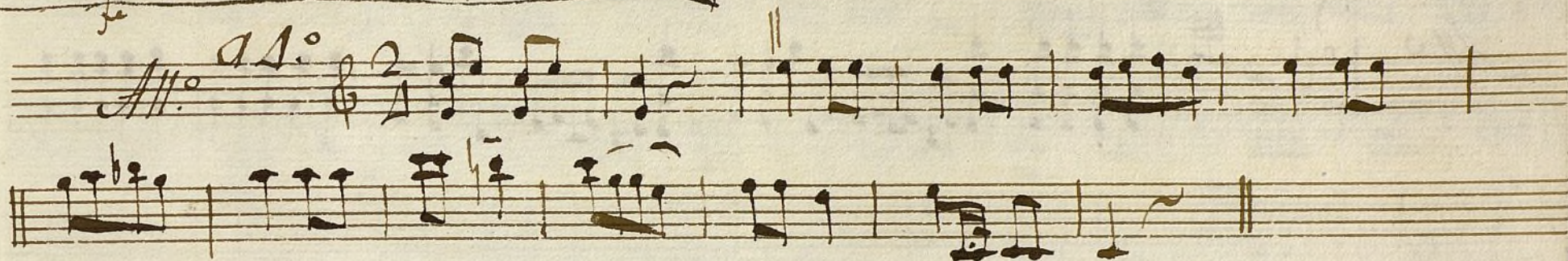
A la casa de Lorenza y se le dio la A
copiar lo h 3/8

Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff begins with a double bar line and a repeat sign. The second staff has the annotation "And. no" written above it. The third staff has a "p." (piano) marking. The fourth staff has a "4.ª vez no" (4th time no) marking. The fifth staff has a "Allegro 3 mas." (Allegro 3 more) marking. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on five staves, labeled "Poloniza" in the first staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a "p." (piano) marking. The second staff has a "p." marking. The third staff has a "p." marking. The fourth staff has a "p." marking. The fifth staff has a "p." marking. The piece concludes with a double bar line and a repeat sign.







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

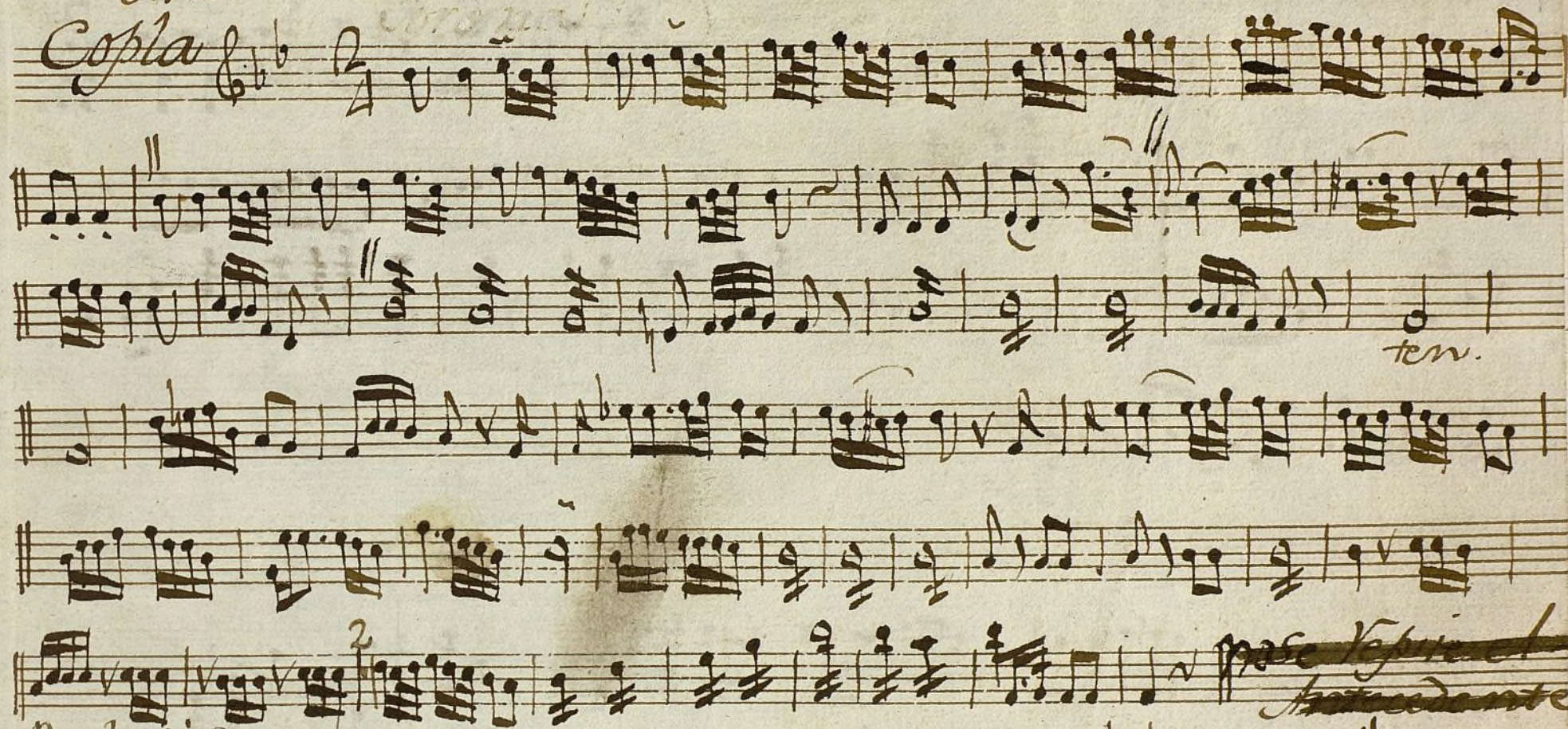
Key markings and annotations include:

- Rec.^{do}* (Recitativo) at the top left.
- All.^o* (Allegro) below the first staff.
- Cre.^{do}* (Crescendo) written above a staff in the middle section.
- dim.* (diminuendo) written above a staff in the lower section.

The score is organized into systems of staves, with some staves containing multiple lines of music. The handwriting is in brown ink, and the paper shows signs of age and wear.

And.^{no}

Copla



Preludio 8

All.^o

Sive size

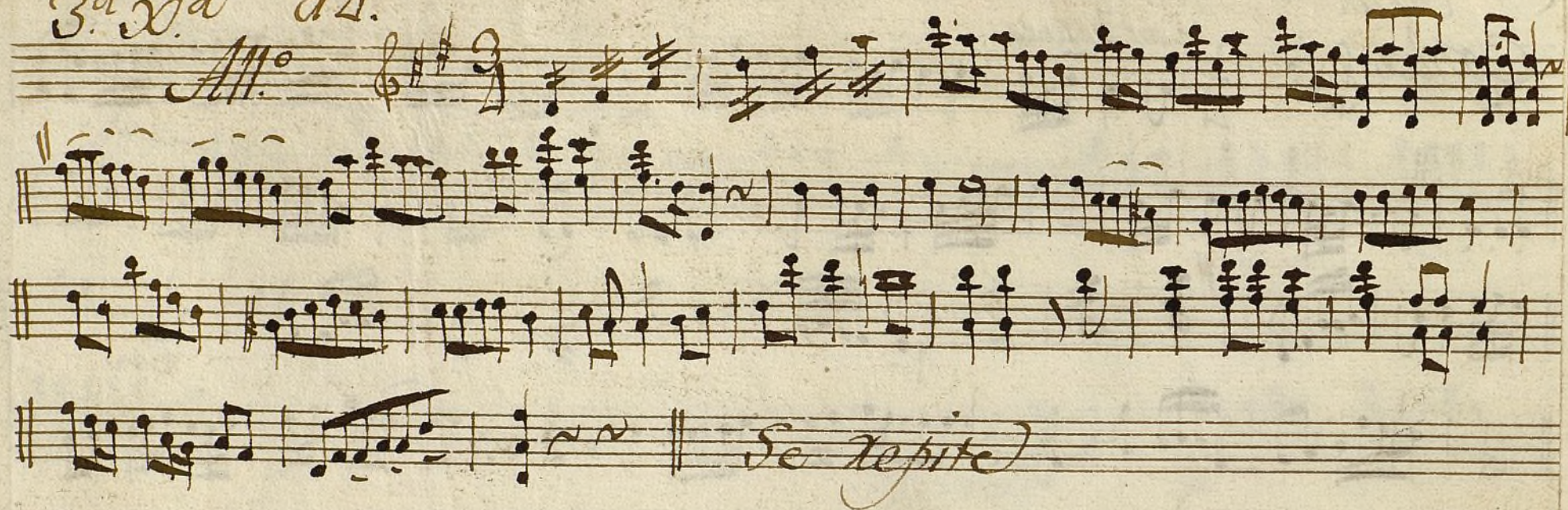
Sive size

Contra
Basso

Se le pide

3^a Va a 4.^o

All.^o



no

All.^o



Violin 1.º Com^a el Mafico Africano.

1.ª X.ª *â 4.º*
Allo

Versos y al Segno. y Va al Trece de la
fra Lorenza

Allo Mayora.

Segue

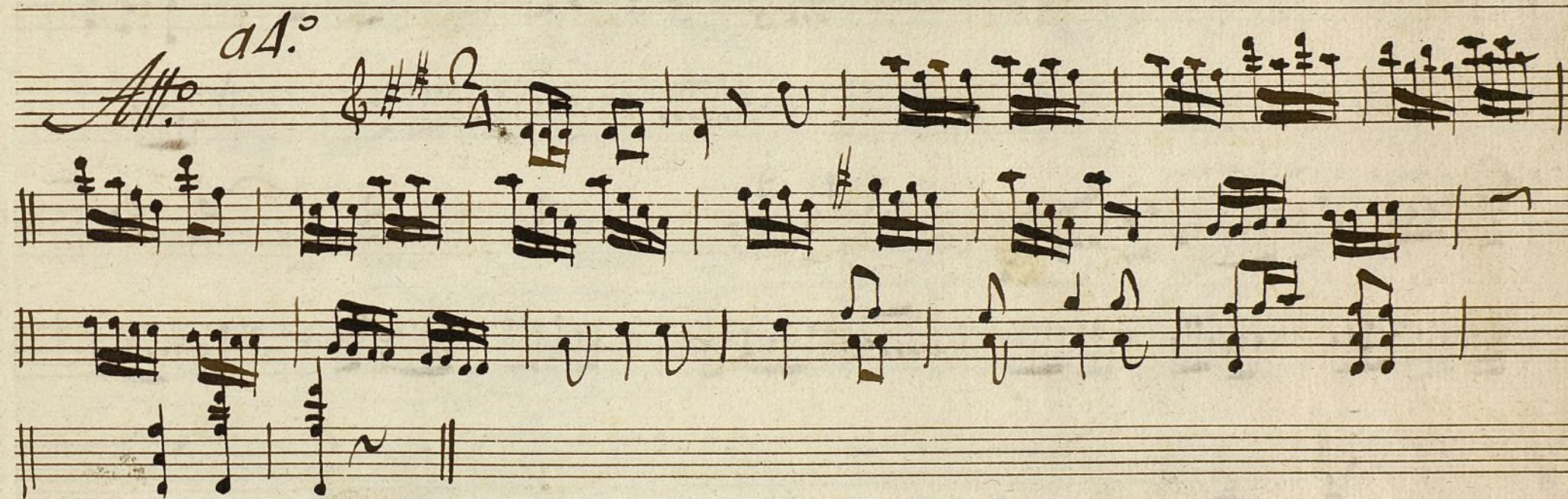
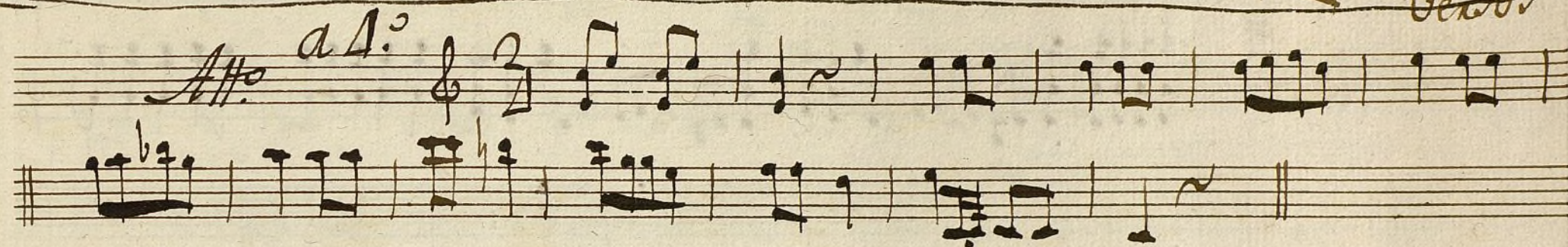
And no

Handwritten musical score for the first system, featuring five staves of music. The notation includes treble and bass clefs, a 3/8 time signature, and various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a 3/8 time signature. The second staff continues the melody. The third staff features a treble clef and a 3/8 time signature. The fourth staff begins with a bass clef and a 3/8 time signature. The fifth staff continues the melody. The system concludes with a double bar line.

And no

*Allegro
3 mas.*

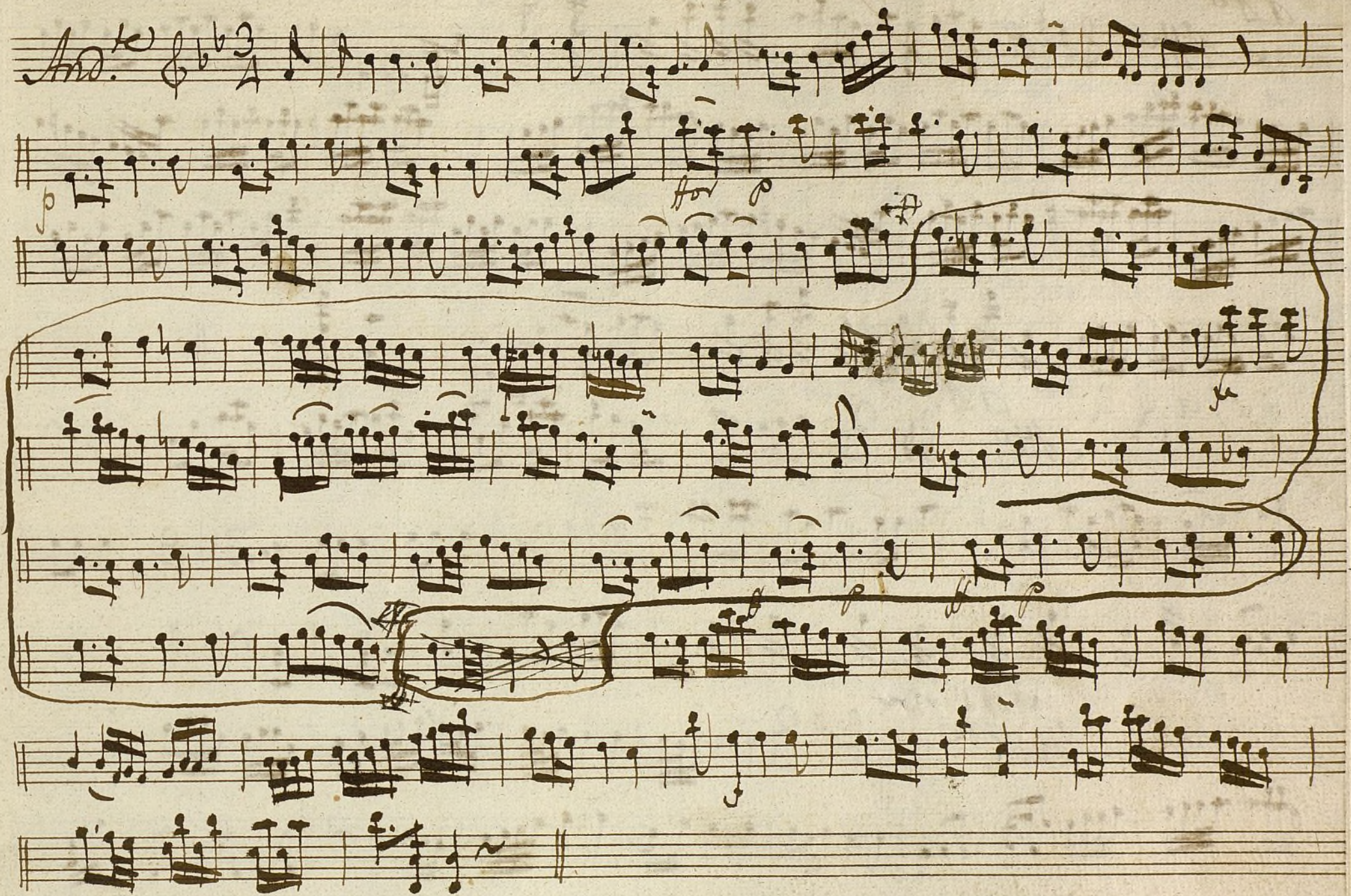
Handwritten musical score for the second system, featuring five staves of music. The notation includes treble and bass clefs, a 3/8 time signature, and various musical symbols such as notes, rests, and accidentals. A diagonal line is drawn across the system, crossing through the music. The system concludes with a double bar line.





Rezo

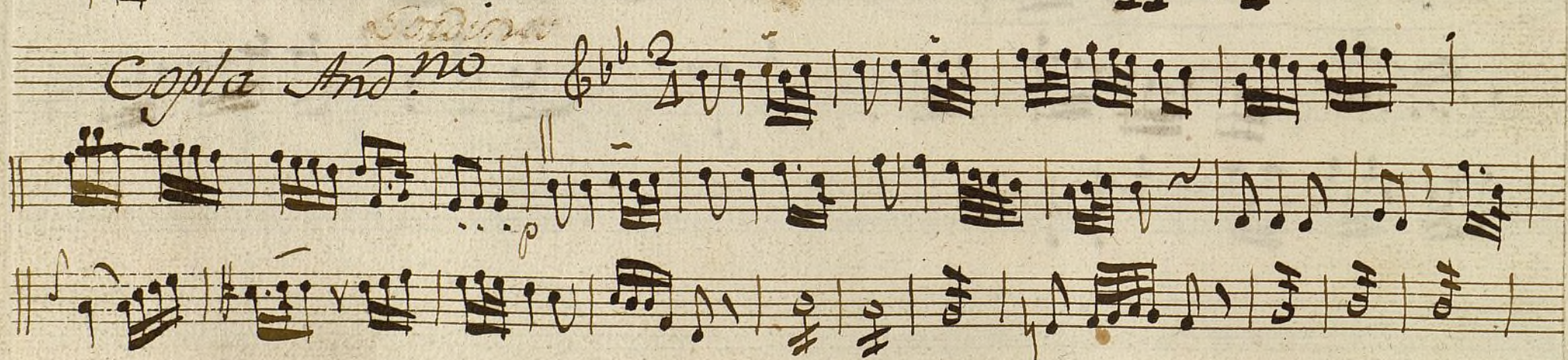
Att.

The musical score is written on ten staves. The first staff, labeled 'Rezo', contains a few notes. The second staff, labeled 'Att.', begins a dense, fast passage with many beamed notes. The subsequent staves continue this complex musical texture with various rhythmic patterns, including sixteenth and thirty-second notes, and some rests. The notation is in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and some staining.



1.^a *And.^{te}* 

2.^a *X.^a* *And.^{te}* 

Copla And.^{te} 

Handwritten musical score for a piece titled "Preludio". The score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff features a repeat sign followed by the instruction "Repetido". The fourth staff begins with the word "Preludio" and a tempo marking "Allegro". The fifth staff continues the melody. The sixth staff ends with the instruction "Se repite".

Preludio
Allegro
Repetido
Se repite

Handwritten musical score for a piece titled "Contradanza". The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The piece is marked with a repeat sign.

Contradanza

3.^a X.^a Aff.^o a 4.^o

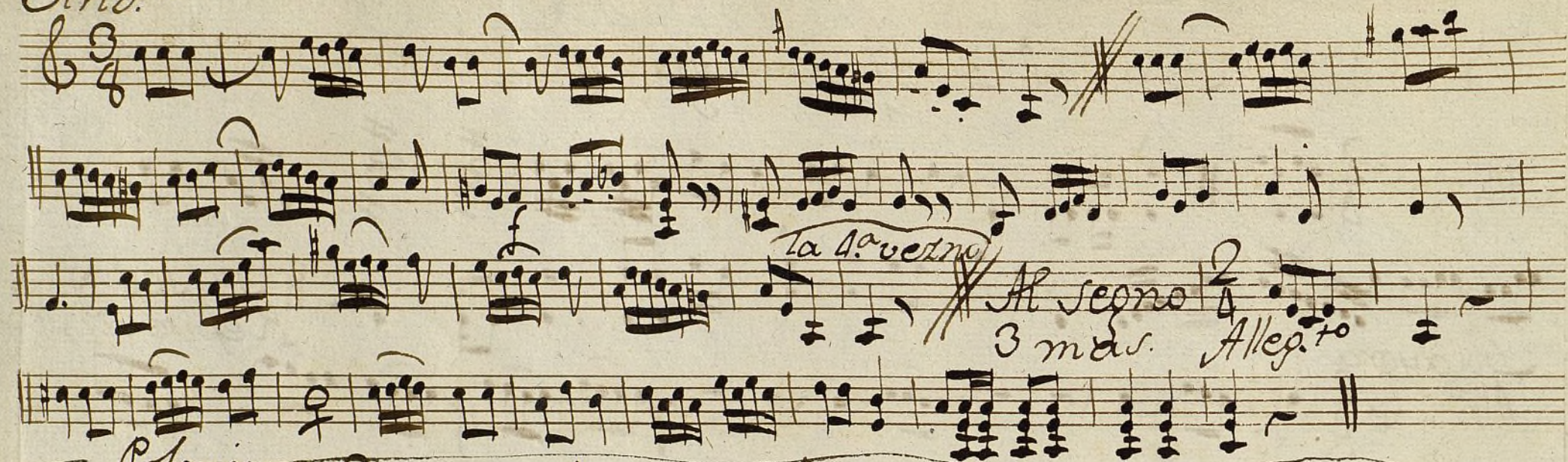
Se repite.

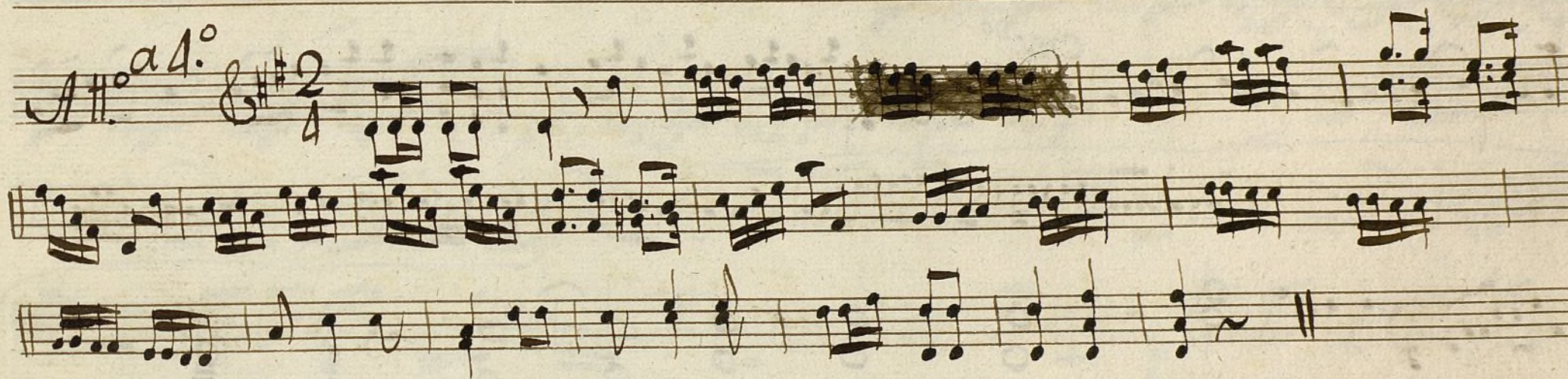
Violin 2.º Com.ª el Májico Africano.

Handwritten musical score for Violin 2.º. The score is written on seven staves. The first staff begins with the tempo marking 'Allegro' and the key signature of two sharps (F# and C#). The second staff ends with the instruction 'Versos y Repite al segno'. The third staff is marked 'Mayora' and 'Allegro'. The fourth staff is marked 'a. 4.º'. The score concludes with a double bar line and the initials 'U. P.'.

Frea de la sra Lorenza yacuada
sin parar las coplas de la Vuelta 3/

And. no

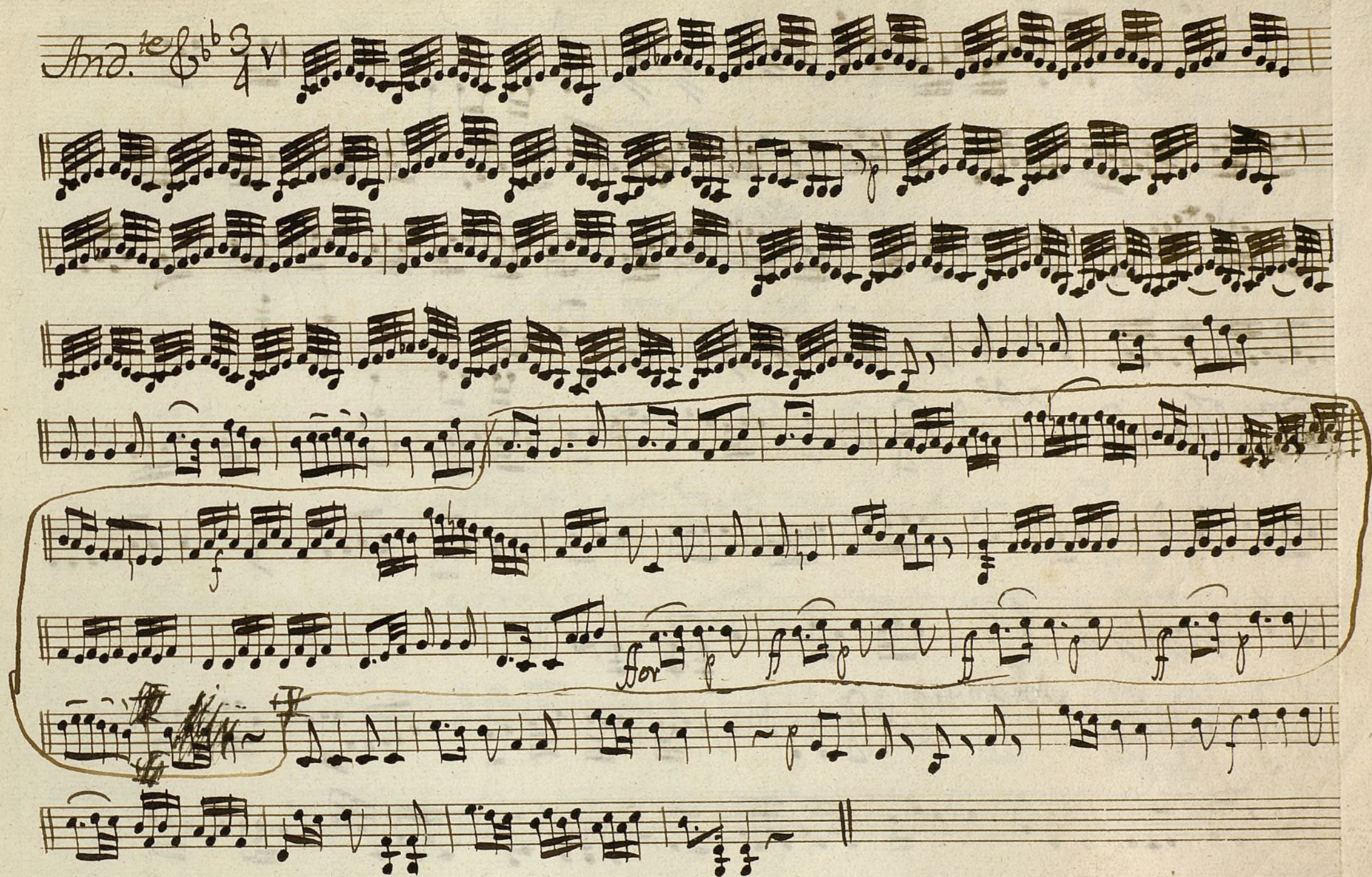




Handwritten musical score on aged paper, featuring multiple staves and musical notation. The score includes the following elements:

- Top Staff:** Labeled *Rez. 2^o* (Reprise 2^o) and *Alt.* (Alto). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation consists of a series of chords and single notes.
- Second Staff:** Features a melodic line with a *Cres. 2^o* (Crescendo 2^o) marking. The notation includes eighth and sixteenth notes.
- Third Staff:** Continues the melodic line with similar rhythmic patterns.
- Fourth Staff:** Contains a series of chords and single notes, with a *Dim.* (Diminuendo) marking.
- Fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixth Staff:** Contains a series of chords and single notes.
- Seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighth Staff:** Contains a series of chords and single notes.
- Ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Tenth Staff:** Contains a series of chords and single notes.
- Eleventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Twelfth Staff:** Contains a series of chords and single notes.
- Thirteenth Staff:** Continues the melodic line with similar rhythmic patterns.
- Fourteenth Staff:** Contains a series of chords and single notes.
- Fifteenth Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixteenth Staff:** Contains a series of chords and single notes.
- Seventeenth Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighteenth Staff:** Contains a series of chords and single notes.
- Nineteenth Staff:** Continues the melodic line with similar rhythmic patterns.
- Twentieth Staff:** Contains a series of chords and single notes.
- Twenty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Twenty-second Staff:** Contains a series of chords and single notes.
- Twenty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Twenty-fourth Staff:** Contains a series of chords and single notes.
- Twenty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Twenty-sixth Staff:** Contains a series of chords and single notes.
- Twenty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Twenty-eighth Staff:** Contains a series of chords and single notes.
- Twenty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Thirtieth Staff:** Contains a series of chords and single notes.
- Thirty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Thirty-second Staff:** Contains a series of chords and single notes.
- Thirty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Thirty-fourth Staff:** Contains a series of chords and single notes.
- Thirty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Thirty-sixth Staff:** Contains a series of chords and single notes.
- Thirty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Thirty-eighth Staff:** Contains a series of chords and single notes.
- Thirty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Fortieth Staff:** Contains a series of chords and single notes.
- Forty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Forty-second Staff:** Contains a series of chords and single notes.
- Forty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Forty-fourth Staff:** Contains a series of chords and single notes.
- Forty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Forty-sixth Staff:** Contains a series of chords and single notes.
- Forty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Forty-eighth Staff:** Contains a series of chords and single notes.
- Forty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Fiftieth Staff:** Contains a series of chords and single notes.
- Fifty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Fifty-second Staff:** Contains a series of chords and single notes.
- Fifty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Fifty-fourth Staff:** Contains a series of chords and single notes.
- Fifty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Fifty-sixth Staff:** Contains a series of chords and single notes.
- Fifty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Fifty-eighth Staff:** Contains a series of chords and single notes.
- Fifty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixtieth Staff:** Contains a series of chords and single notes.
- Sixty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixty-second Staff:** Contains a series of chords and single notes.
- Sixty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixty-fourth Staff:** Contains a series of chords and single notes.
- Sixty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixty-sixth Staff:** Contains a series of chords and single notes.
- Sixty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Sixty-eighth Staff:** Contains a series of chords and single notes.
- Sixty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Seventieth Staff:** Contains a series of chords and single notes.
- Seventy-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Seventy-second Staff:** Contains a series of chords and single notes.
- Seventy-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Seventy-fourth Staff:** Contains a series of chords and single notes.
- Seventy-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Seventy-sixth Staff:** Contains a series of chords and single notes.
- Seventy-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Seventy-eighth Staff:** Contains a series of chords and single notes.
- Seventy-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Eightieth Staff:** Contains a series of chords and single notes.
- Eighty-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighty-second Staff:** Contains a series of chords and single notes.
- Eighty-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighty-fourth Staff:** Contains a series of chords and single notes.
- Eighty-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighty-sixth Staff:** Contains a series of chords and single notes.
- Eighty-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Eighty-eighth Staff:** Contains a series of chords and single notes.
- Eighty-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- Ninetieth Staff:** Contains a series of chords and single notes.
- Ninety-first Staff:** Continues the melodic line with similar rhythmic patterns.
- Ninety-second Staff:** Contains a series of chords and single notes.
- Ninety-third Staff:** Continues the melodic line with similar rhythmic patterns.
- Ninety-fourth Staff:** Contains a series of chords and single notes.
- Ninety-fifth Staff:** Continues the melodic line with similar rhythmic patterns.
- Ninety-sixth Staff:** Contains a series of chords and single notes.
- Ninety-seventh Staff:** Continues the melodic line with similar rhythmic patterns.
- Ninety-eighth Staff:** Contains a series of chords and single notes.
- Ninety-ninth Staff:** Continues the melodic line with similar rhythmic patterns.
- One hundred Staff:** Contains a series of chords and single notes.

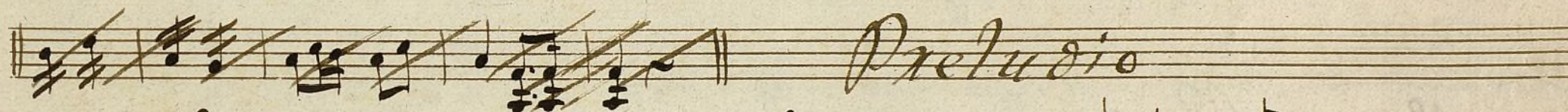
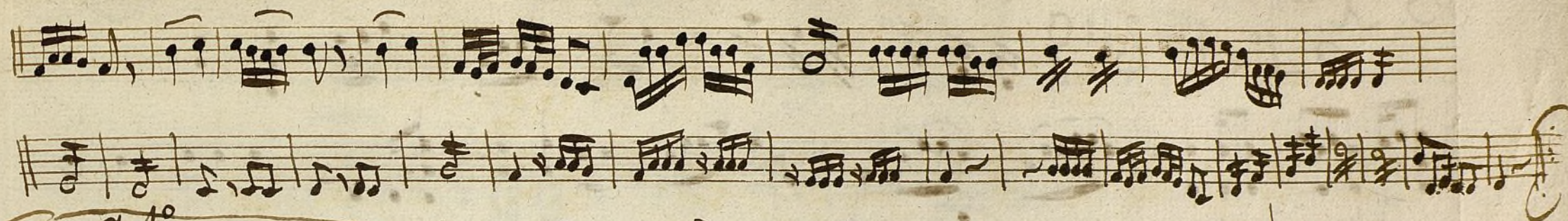
Sigue



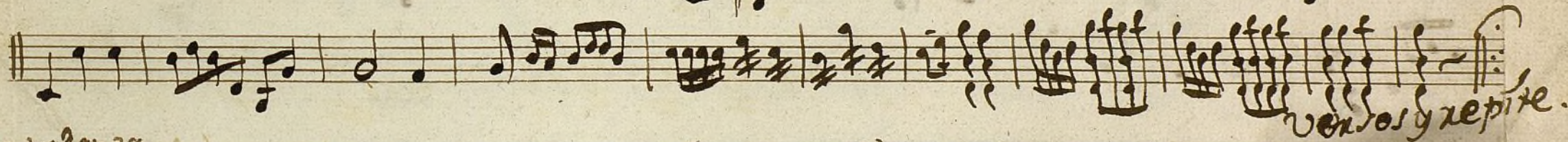
a. 4.º
All.º

2.ª Tornado *a. 4.º*
All.º

Copla And.º



Preludio



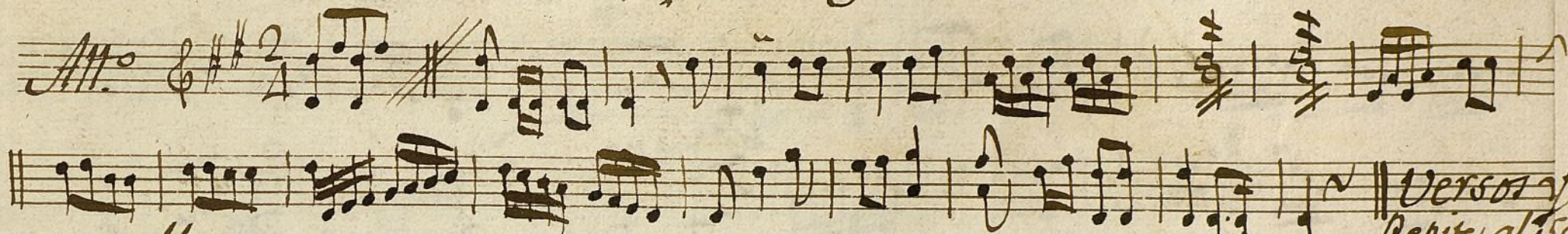
Contradanza.



3^aχα



Violin 2.º Com^a el Masico Africano.



Mayora.

Versos y
Repite al Segno.



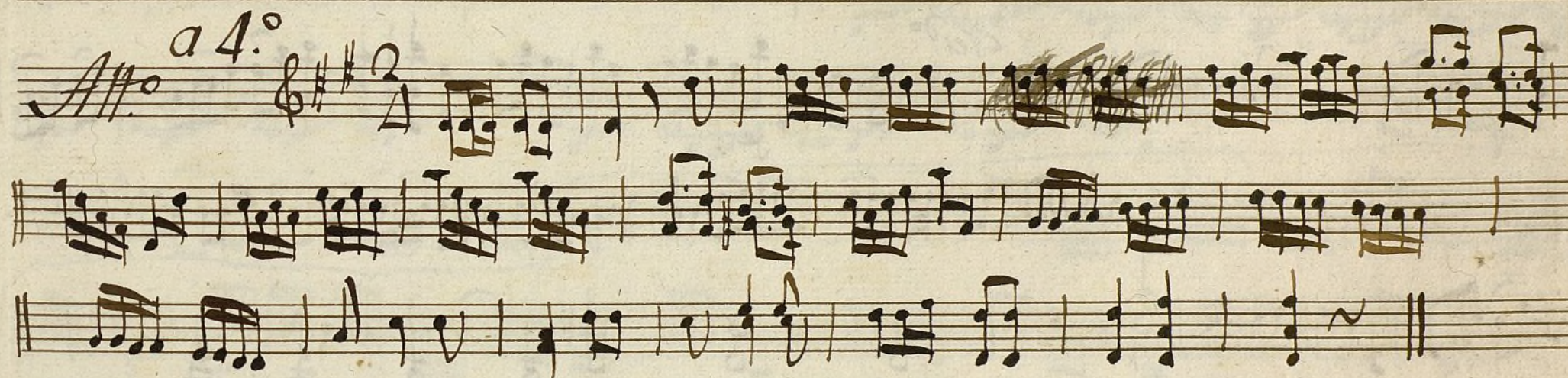
Aria de la Sr^a Lorenza ya cavada
sin parar la Coplar de la Uuelta 3/4

And.^{no}

to A. ver no

Alleg.^{no}
3 mas Alleg.^{to}

Polonita
Alleg.^{no}



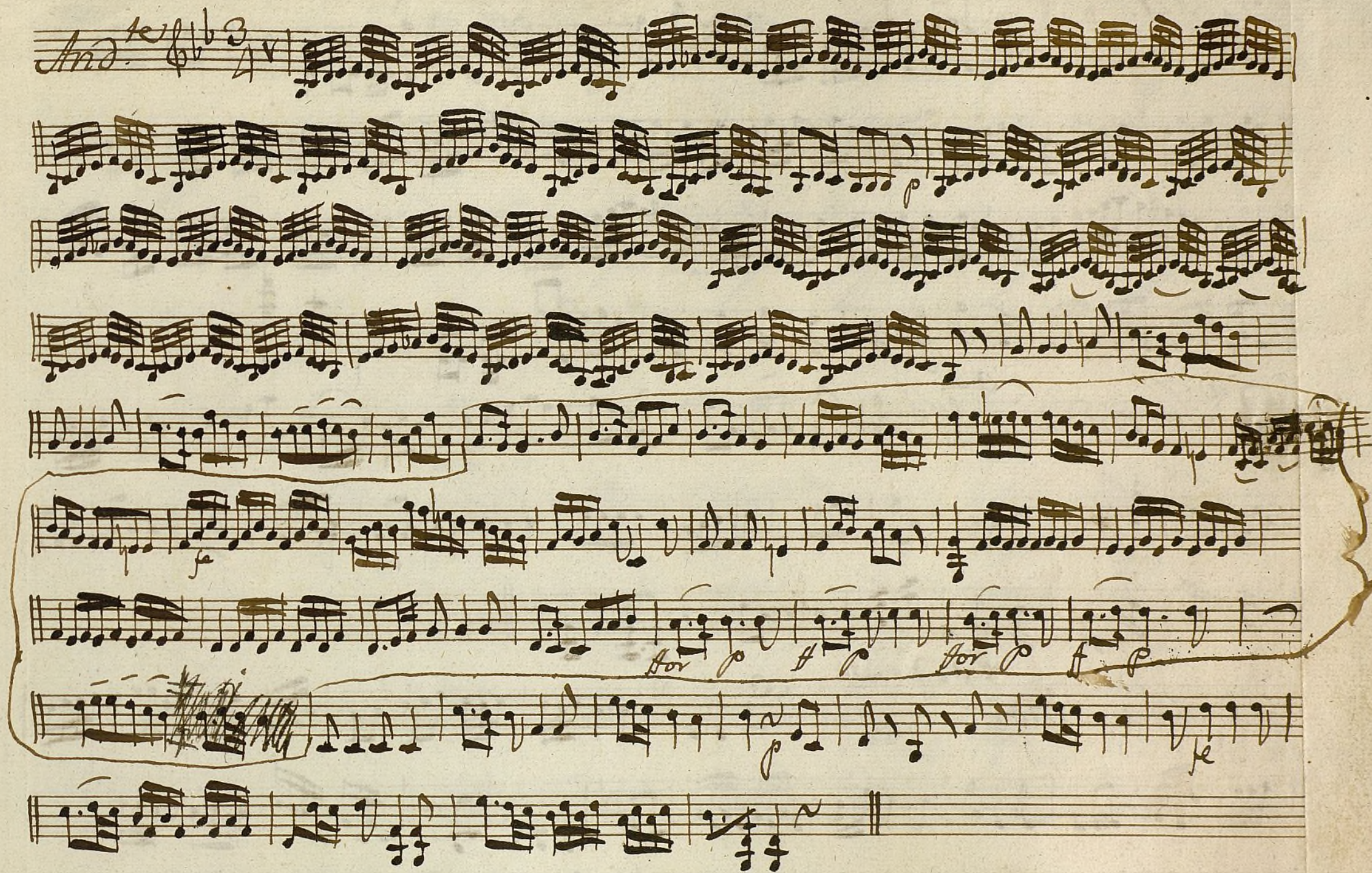
Rex.^{do}
All.^o

cre.^{do}
je

otto

Sigue

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff begins with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The word 'Sigue' is written at the end of the tenth staff.



a 4.º
All.º $\text{F}\sharp\text{B}$ C

2.ª Tornado. a 4.º
All.º $\text{F}\flat$ C

Copla And.º $\text{F}\flat$ C

ten

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections, with some parts crossed out by diagonal lines. The word "Preludio" is written in a large, decorative script. The word "Cortadanza" is written in a smaller, simpler script. The word "Venero y repite" is written in a cursive script. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

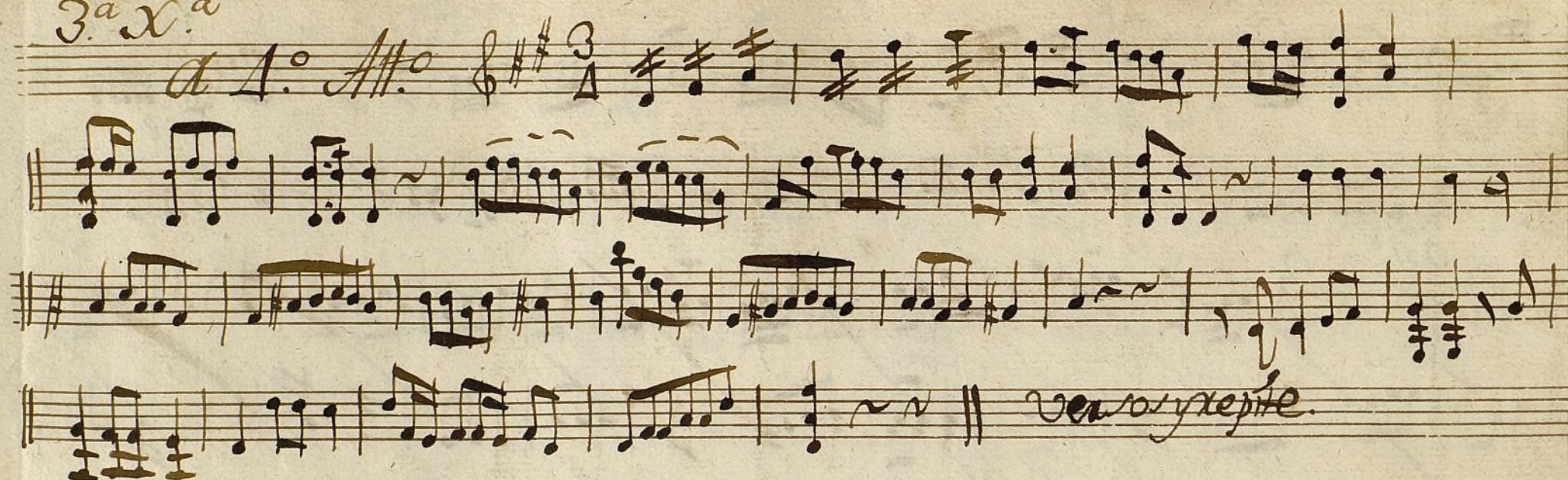
Allegro 4.º

Preludio

Cortadanza

Venero y repite

3^a X^a



no



t

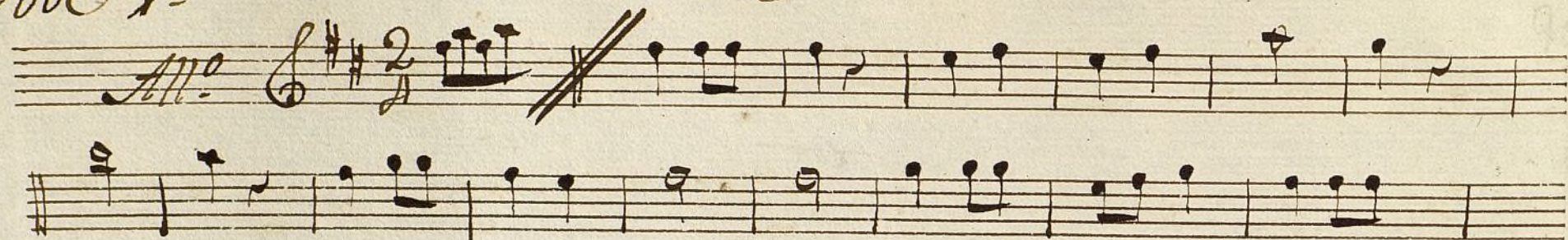
Oboè Primero

Música en la Comedia

el Máximo Africano

de la Serenata

Oboe 1^o



Handwritten musical score on aged paper. The score includes staves for various instruments and voices, with handwritten annotations and musical notation.

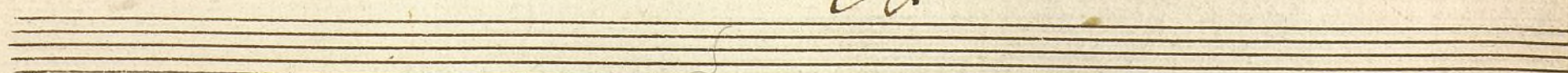
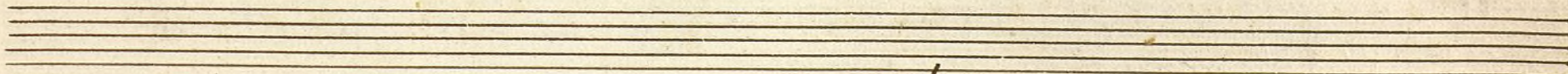
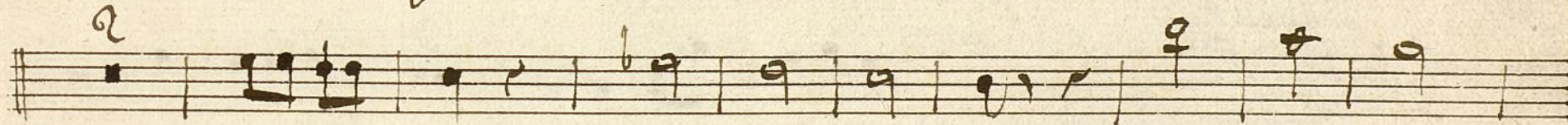
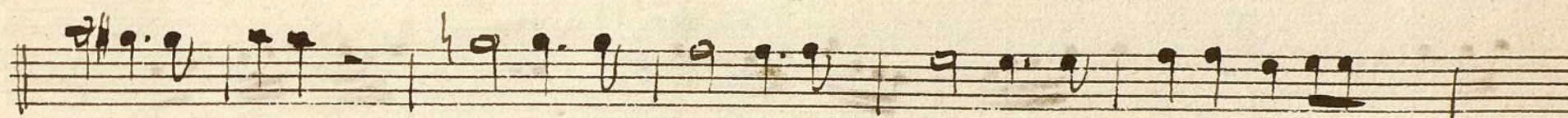
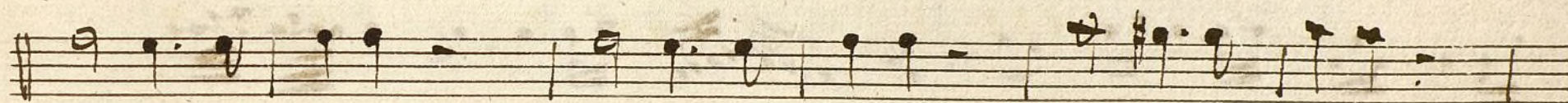
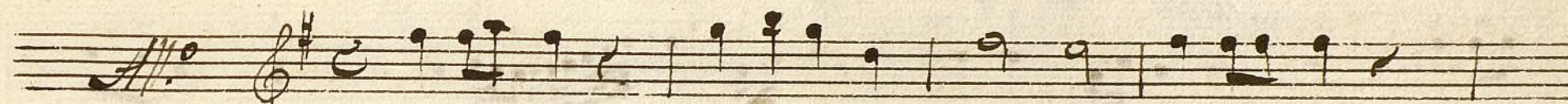
Annotations:

- La da no.* (written above the first staff)
- al segno.* (written above the second staff)
- 3 mas. segue.* (written below the second staff)
- De vos.* (written below the second staff)
- rep. Flautas.* (written above the third staff)
- Alto* (written above the third staff)
- Denso.* (written below the fifth staff)
- Chor.* (written above the sixth staff)
- Solli.* (written below the seventh staff)

Musical Notation:

- First staff: Treble clef, 2/4 time signature, notes with rests.
- Second staff: Treble clef, 2/4 time signature, notes with rests.
- Third staff: Treble clef, 2/4 time signature, notes with rests.
- Fourth staff: Treble clef, 2/4 time signature, notes with rests.
- Fifth staff: Treble clef, 2/4 time signature, notes with rests.
- Sixth staff: Treble clef, 2/4 time signature, notes with rests.
- Seventh staff: Treble clef, 2/4 time signature, notes with rests.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The score is divided into sections by tempo markings: *All.^o* (Allegro), *Rez.^{do}* (Ritardando), and *And.^{te}* (Andante). The first section is in 2/4 time with a key signature of one sharp (F#). The second section is in 3/4 time with a key signature of two flats (Bb, Eb). The third section is in 3/4 time with a key signature of two flats (Bb, Eb). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like "22." and "8" on the staves.



VP

Coplar.

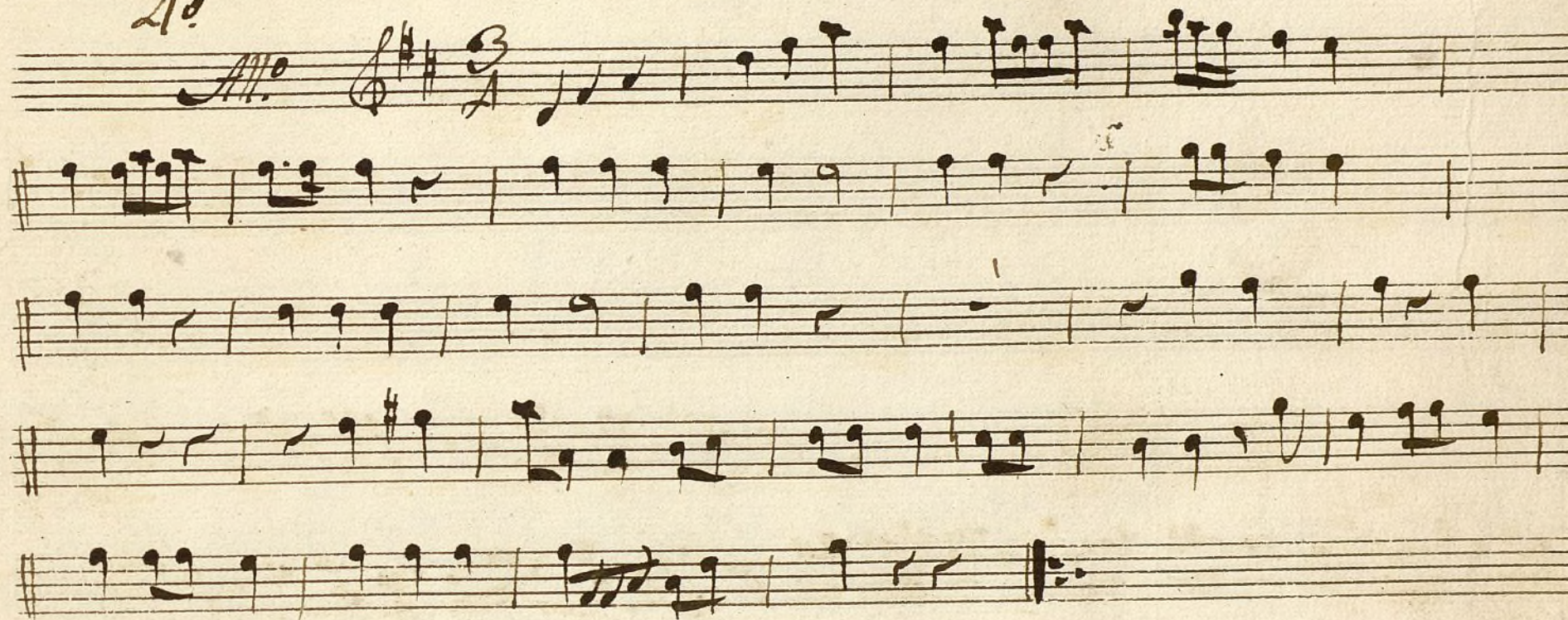
And. no *solo*

10. *Praeludio*

Tercio Repite: yuala Con trandancia:

Tornada 3a Solo Obertura

210



Vervos y Vepite el 4o

Ayuntamiento de Madrid

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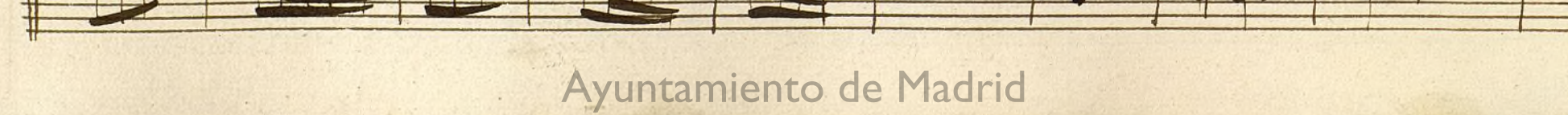
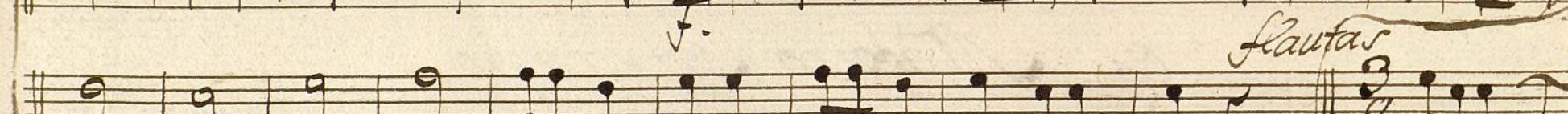
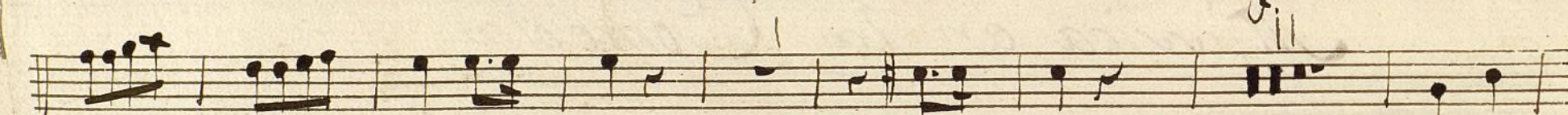
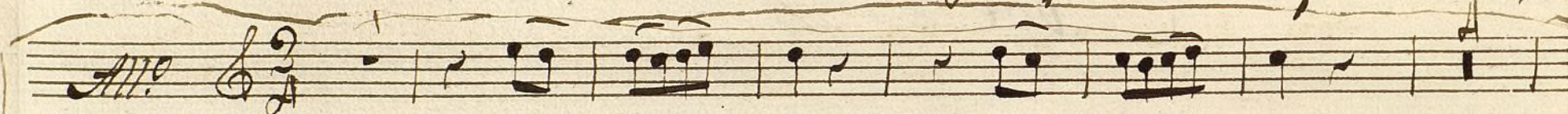
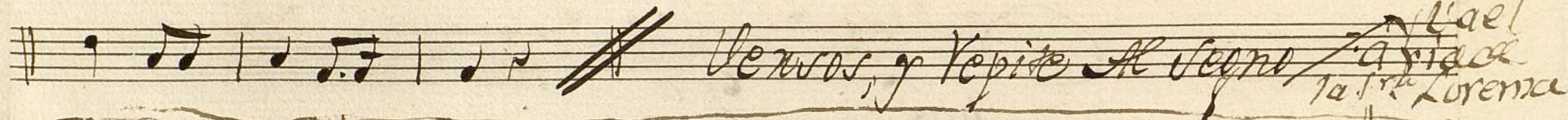
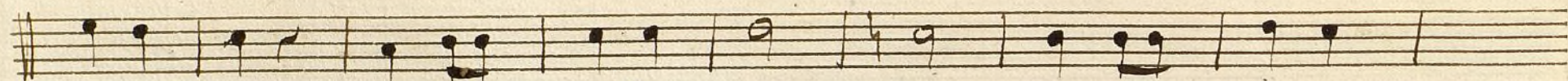
Obœ 2.º

Música en la Comedia

el Mágico Africano //

//
del S.º la Serrna //

Oboè 2º



Handwritten musical score for "La Hano" by J. S. Bach. The score is written on multiple staves, including a vocal line and instrumental parts. The key signature is one sharp (F#), and the time signature is 3/4. The score includes a vocal line with lyrics "al vegno 3. mas, y viene." and a section marked "Vento." (Wind). The notation is in a cursive, handwritten style, typical of 18th-century manuscripts. The score is divided into sections by a large diagonal line, and there are various markings such as "3", "4", and "2" indicating measures or groups of notes. The overall appearance is that of an original manuscript or a high-quality reproduction of one.

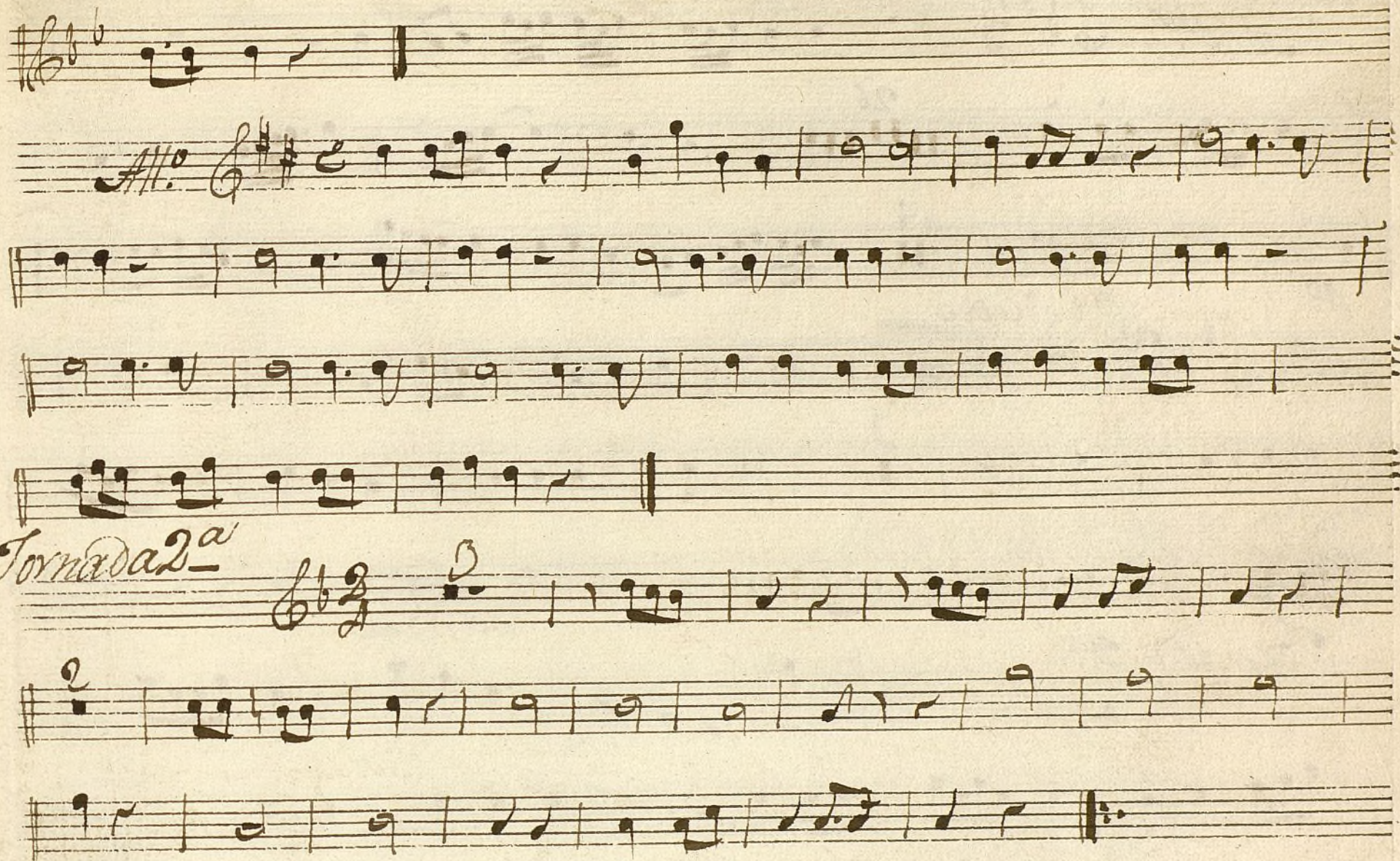
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The score is divided into sections by tempo markings: *All.* (Allegro) and *And.* (Andante). The first section is in G major (one sharp) and 2/4 time. The second section is in E-flat major (three flats) and 3/4 time. The third section is in E-flat major and 3/4 time. The score concludes with a double bar line and the number 22.

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

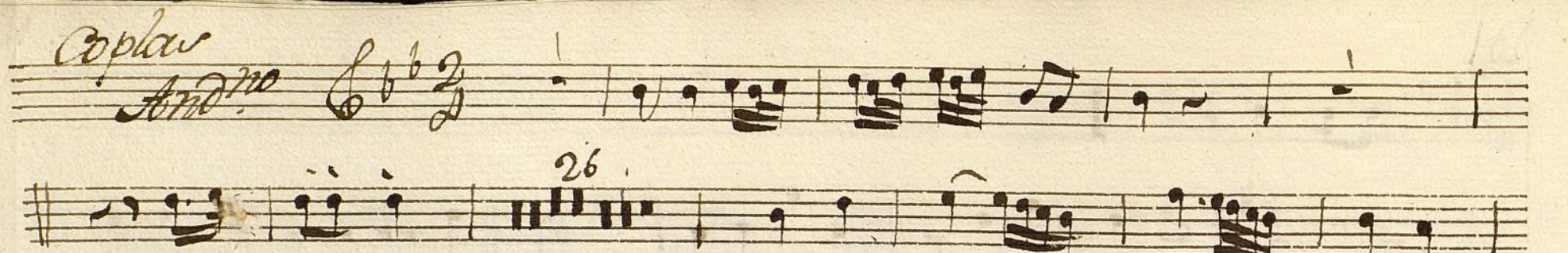
And. E-flat major $\frac{3}{4}$

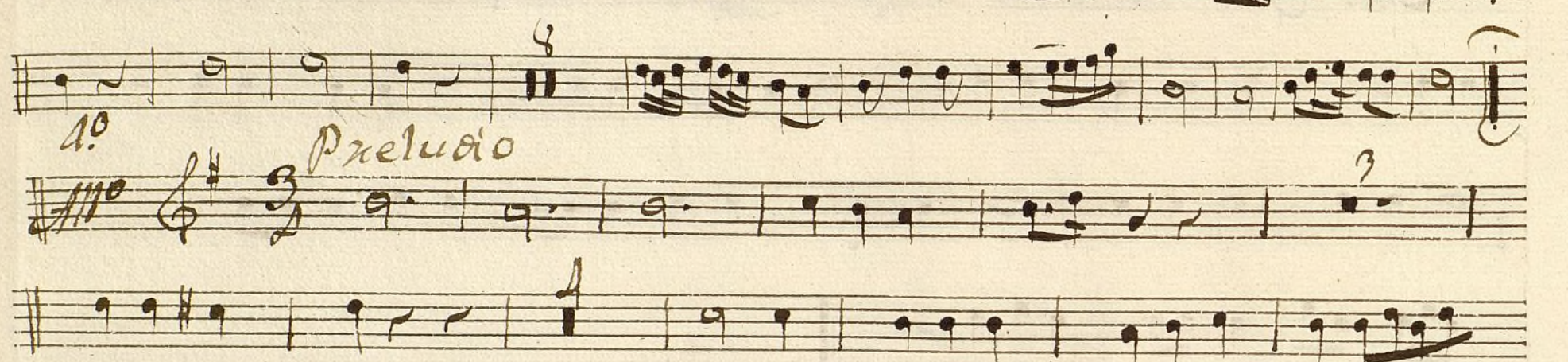
And. E-flat major $\frac{3}{4}$

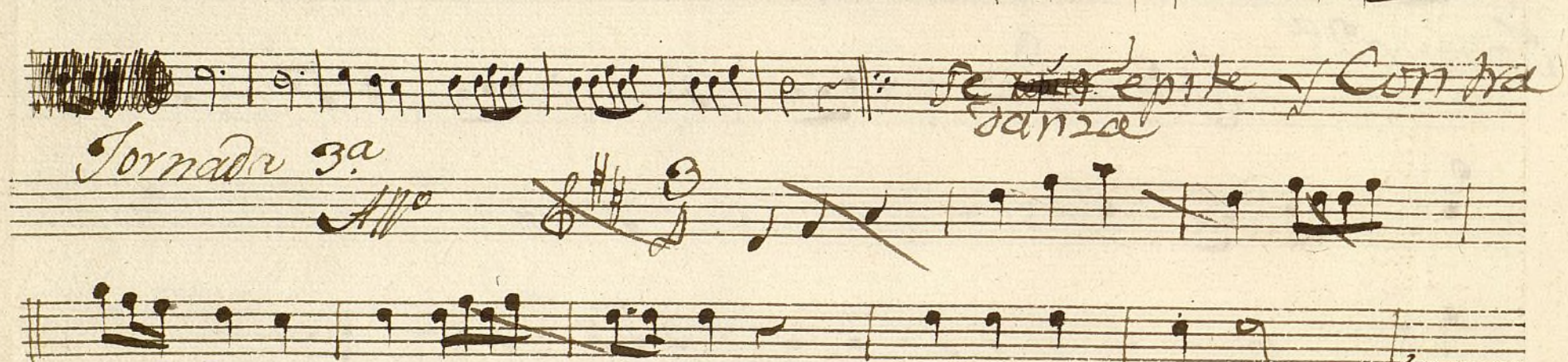
22



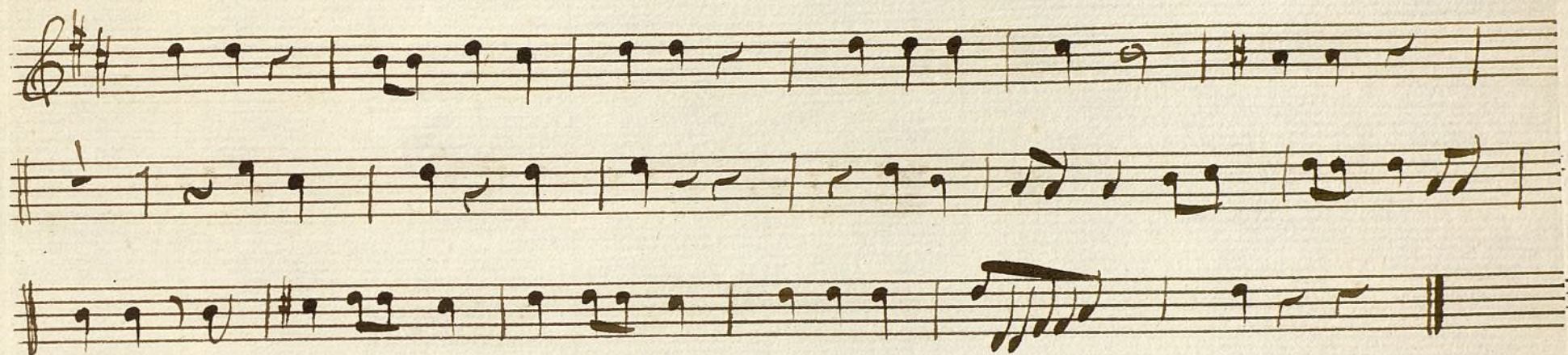
U. P.

Coplar
And^{mo}  26

40 *Preludio*
All^{mo}  49

~~*Tornada 3a*~~
All^{mo}  59

3a y 2a *operkuxel nome* / *Sigue.*



Verron y ve Xepite el Aº

Ayuntamiento de Madrid

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el Trompa Primo wa

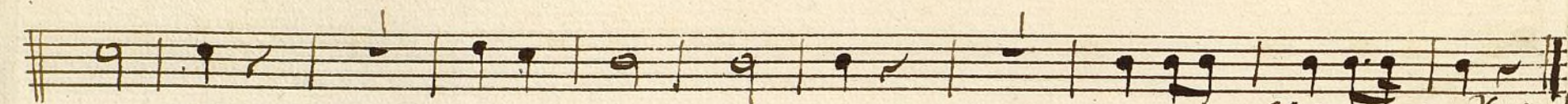
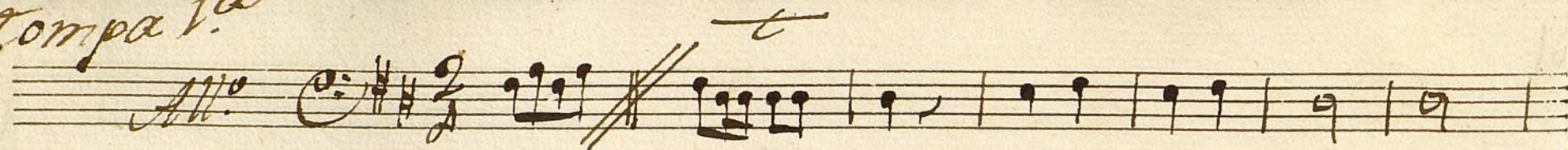
Musica en la Comedia

el Maxico Africano:

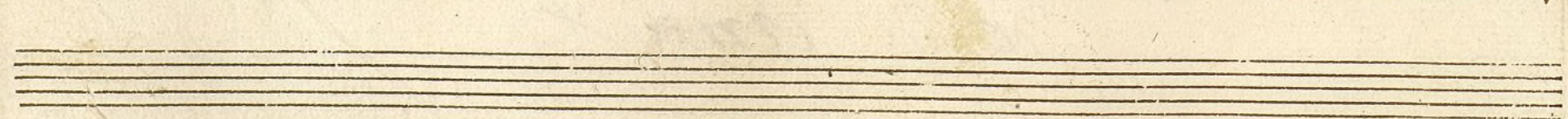
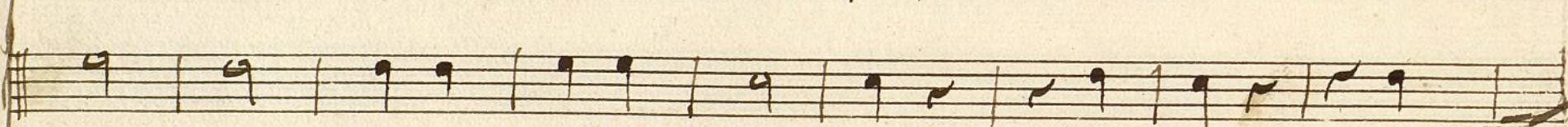
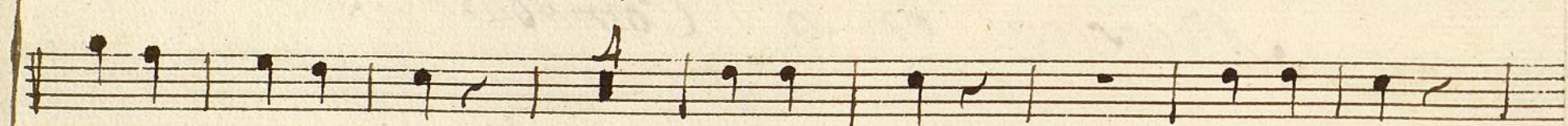
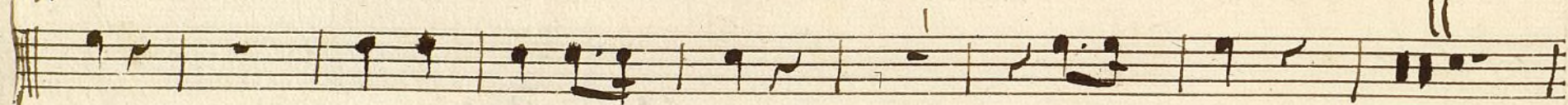
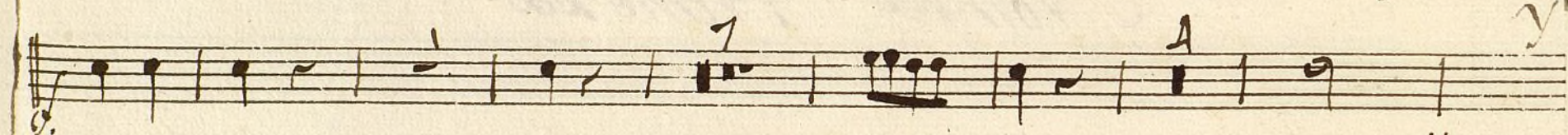
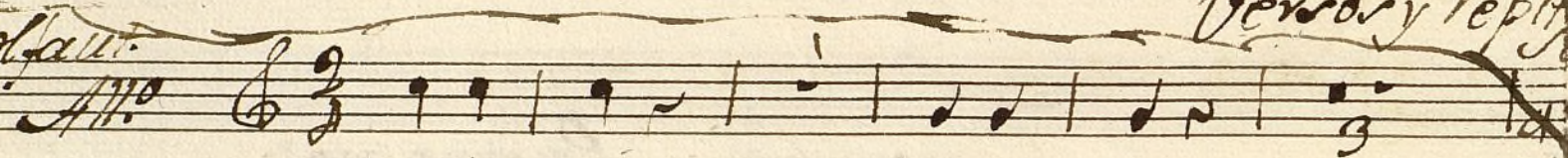
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de la Verna:

Tompa 1^a



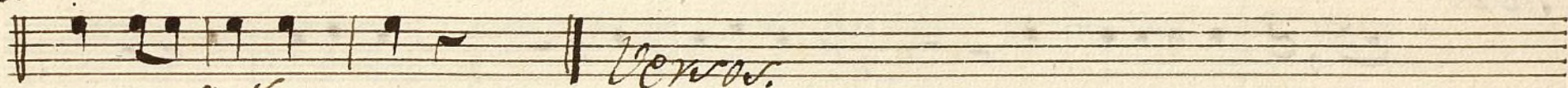
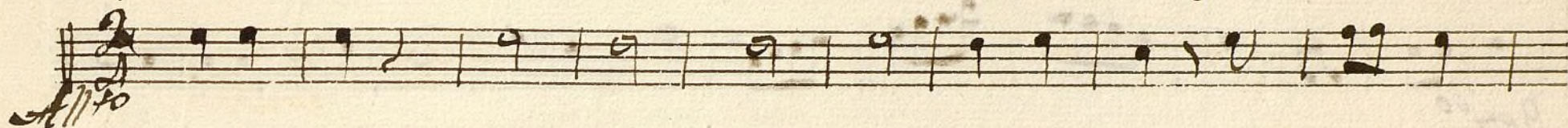
On Carolant.



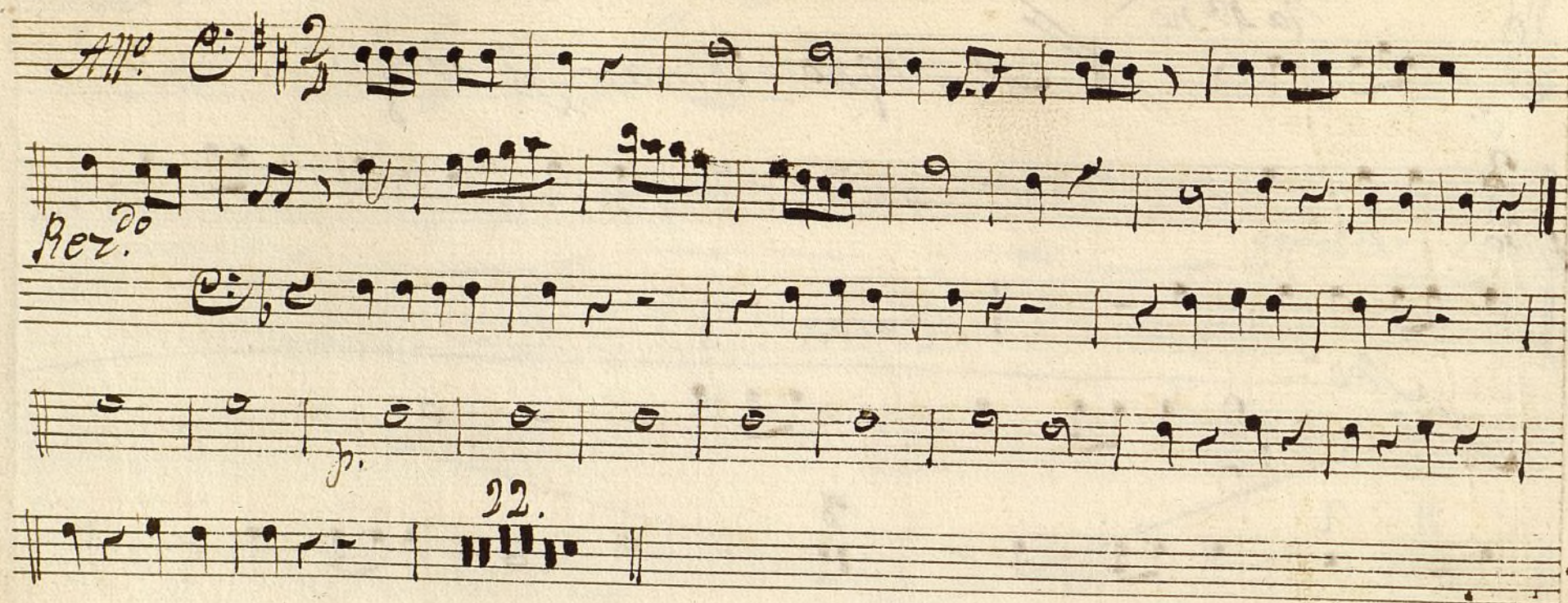
Verbor y Repite al Regno.

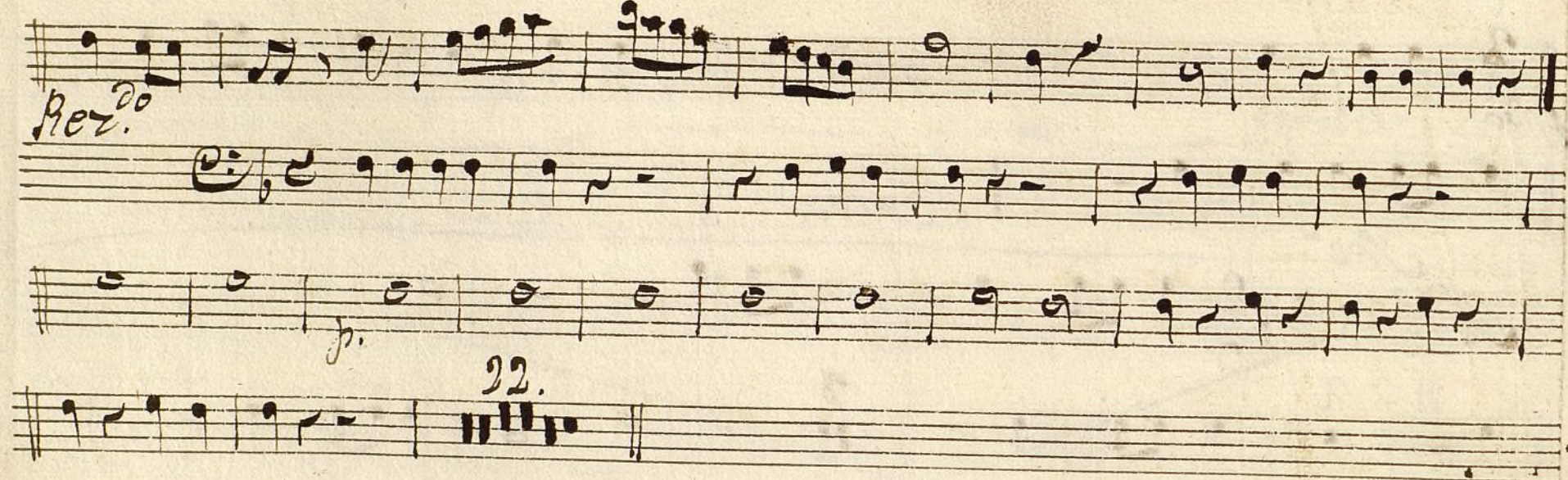
*la 1^a
y 34*

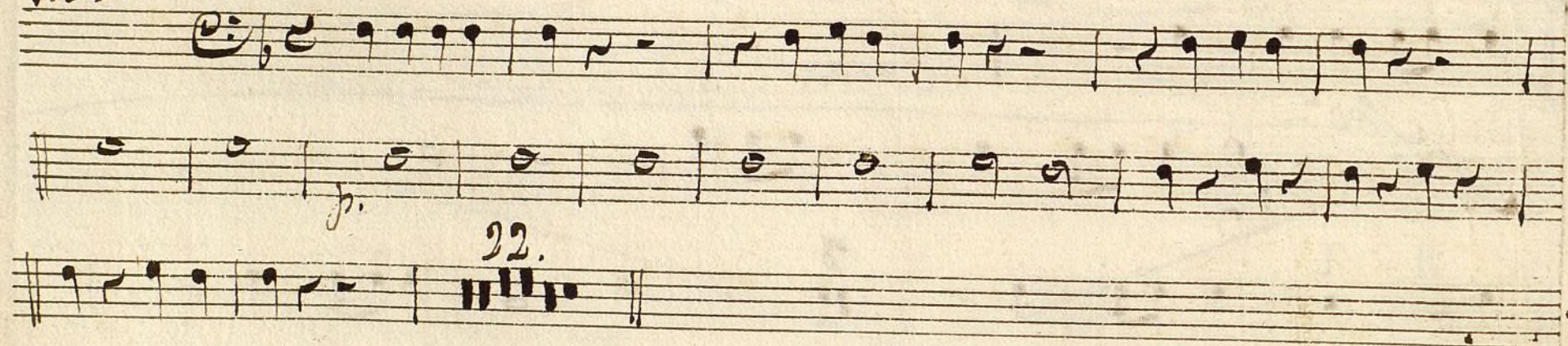
1a 4a no
Allegro 3ma y vique.

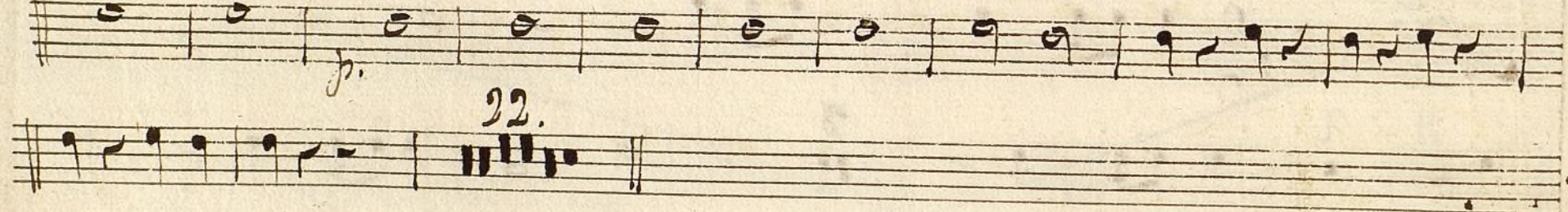


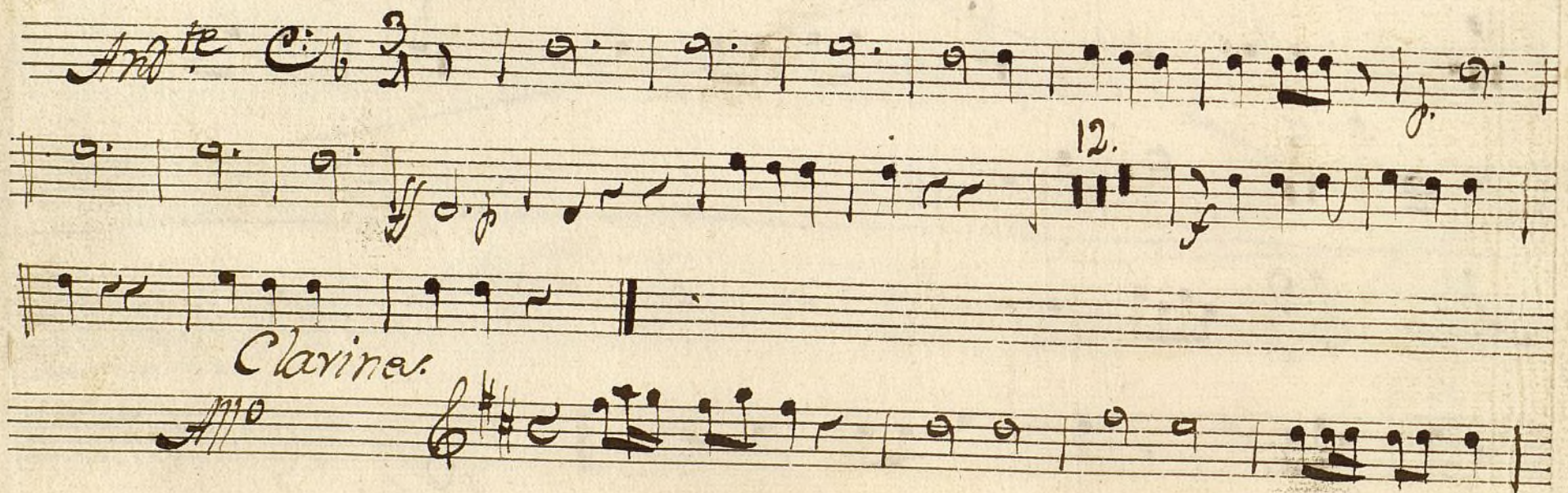
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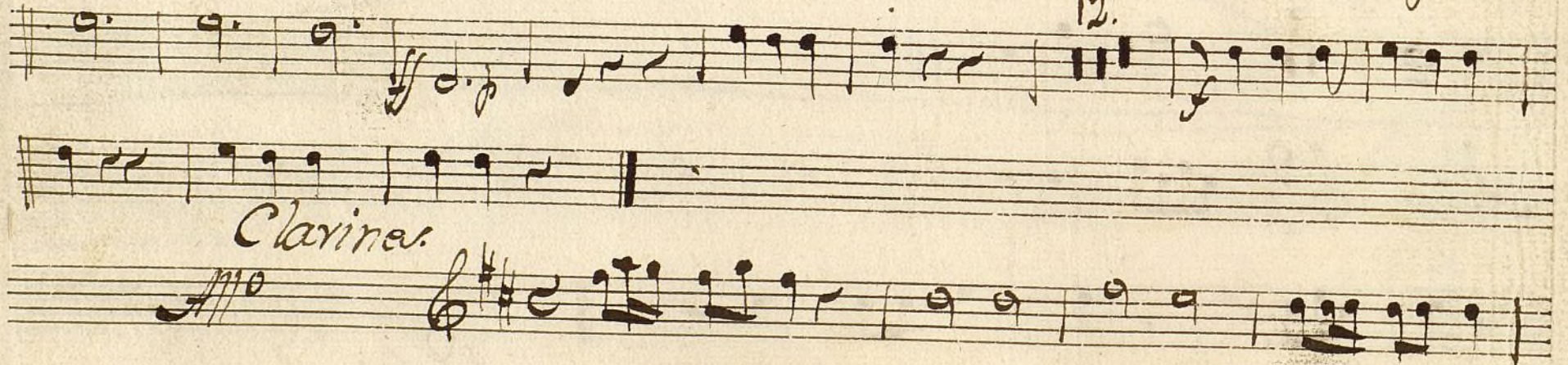
And.^{te} 

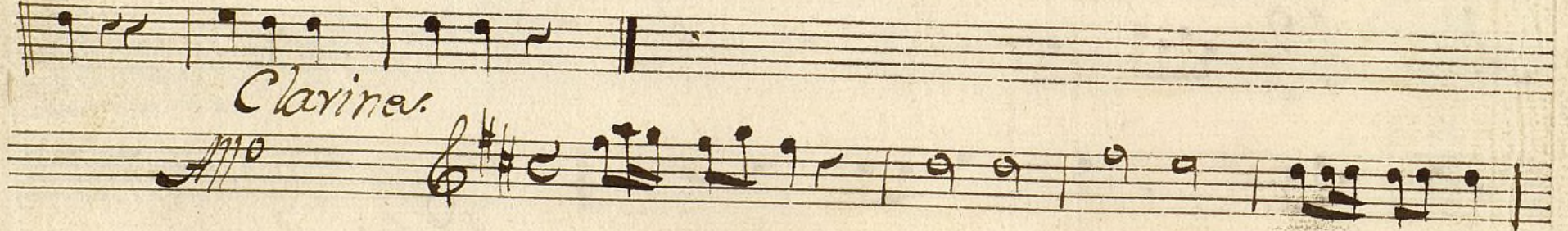
Perz.^{do} 


p. 

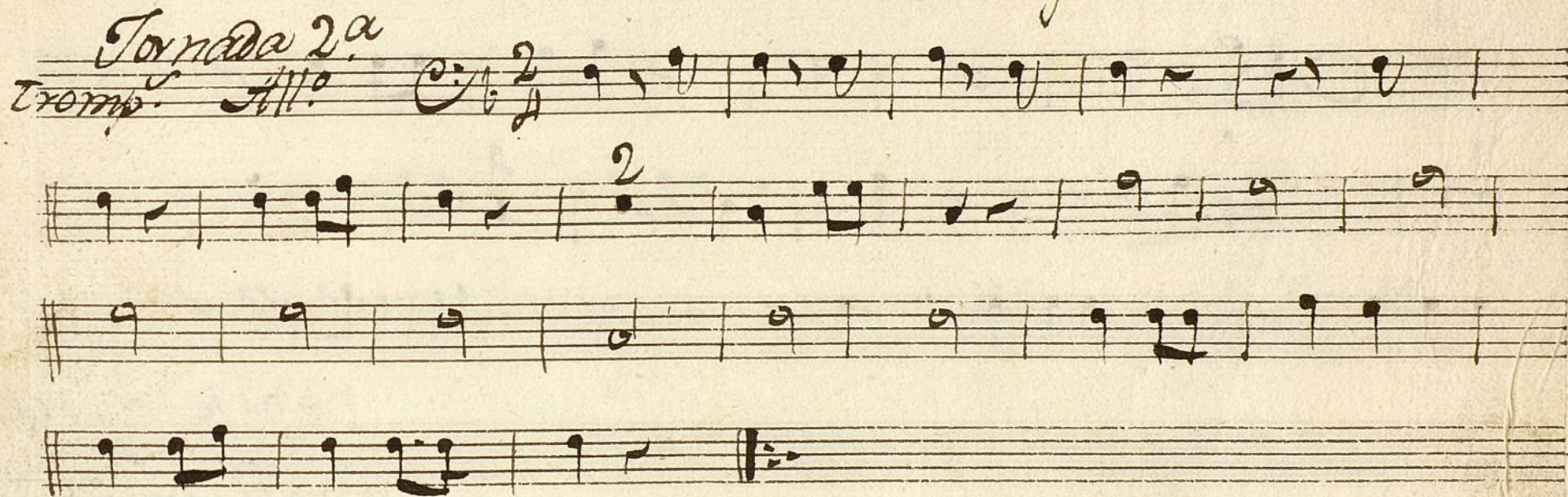
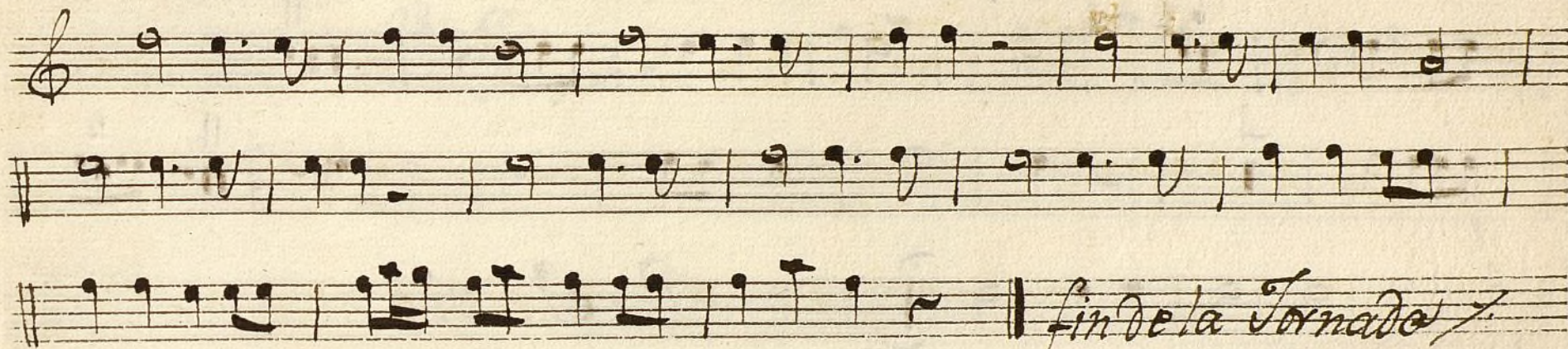
22. 

And.^{te} 

12. 

Clarinet. 

And.^{te} 



Volti 340.

Copla

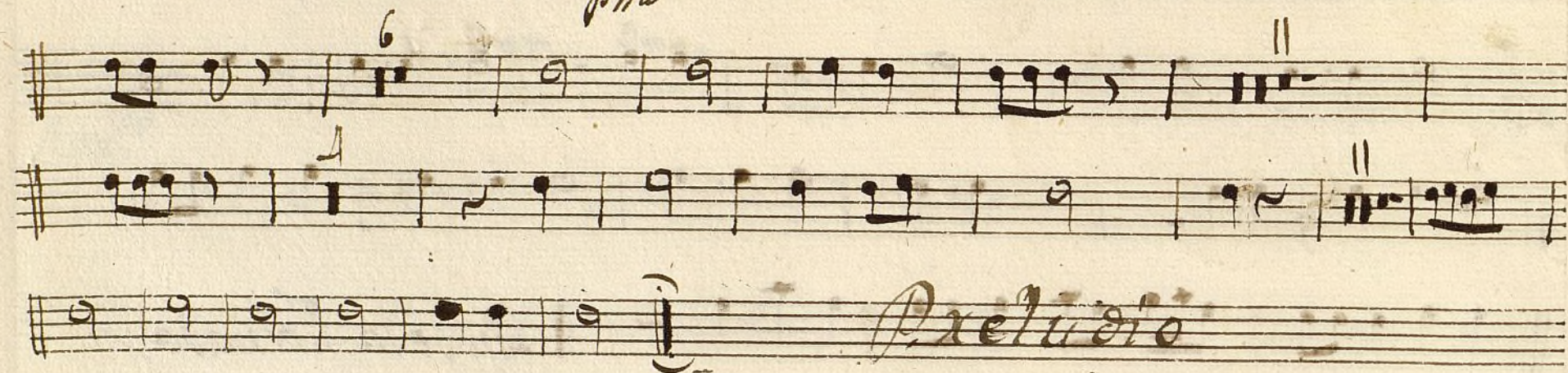
And^{te}

2

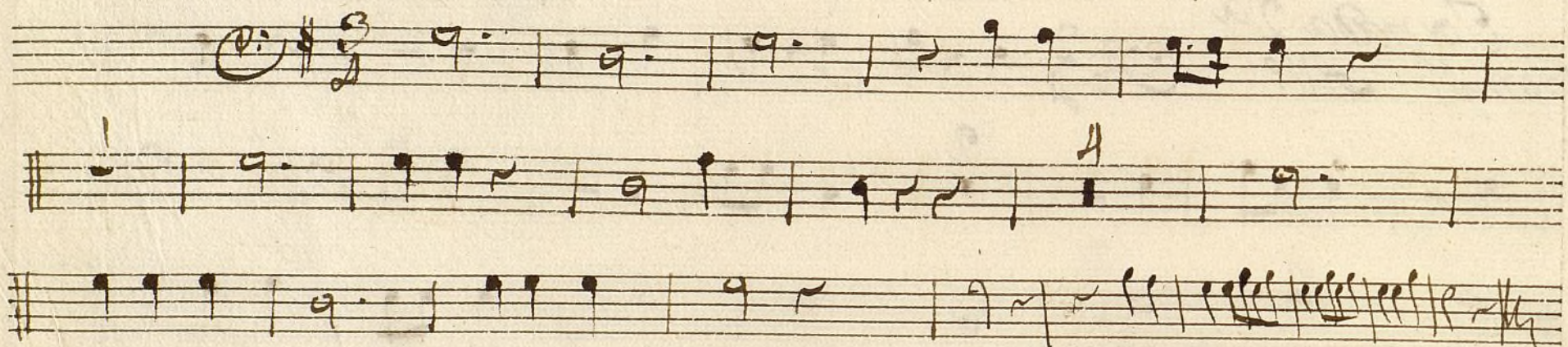
primo

2

113



Preludio



repite y sigue
2a Contradanza

Tomada 3a

Solo apertura

Clarinet.

All.^o



Versos y Rep.^{te} el A.^o fin.

Ayuntamiento de Madrid

t

Trompa 2^a

Música en la Comedia

el Músico Africano

de la Serna

Trompa 2.^a

All.^o

Versary Repite Versary

aria

Inc. Croch.

All.^o

And.^{no} 3

10

1

1

1

Alcorno 3 mar y Love.

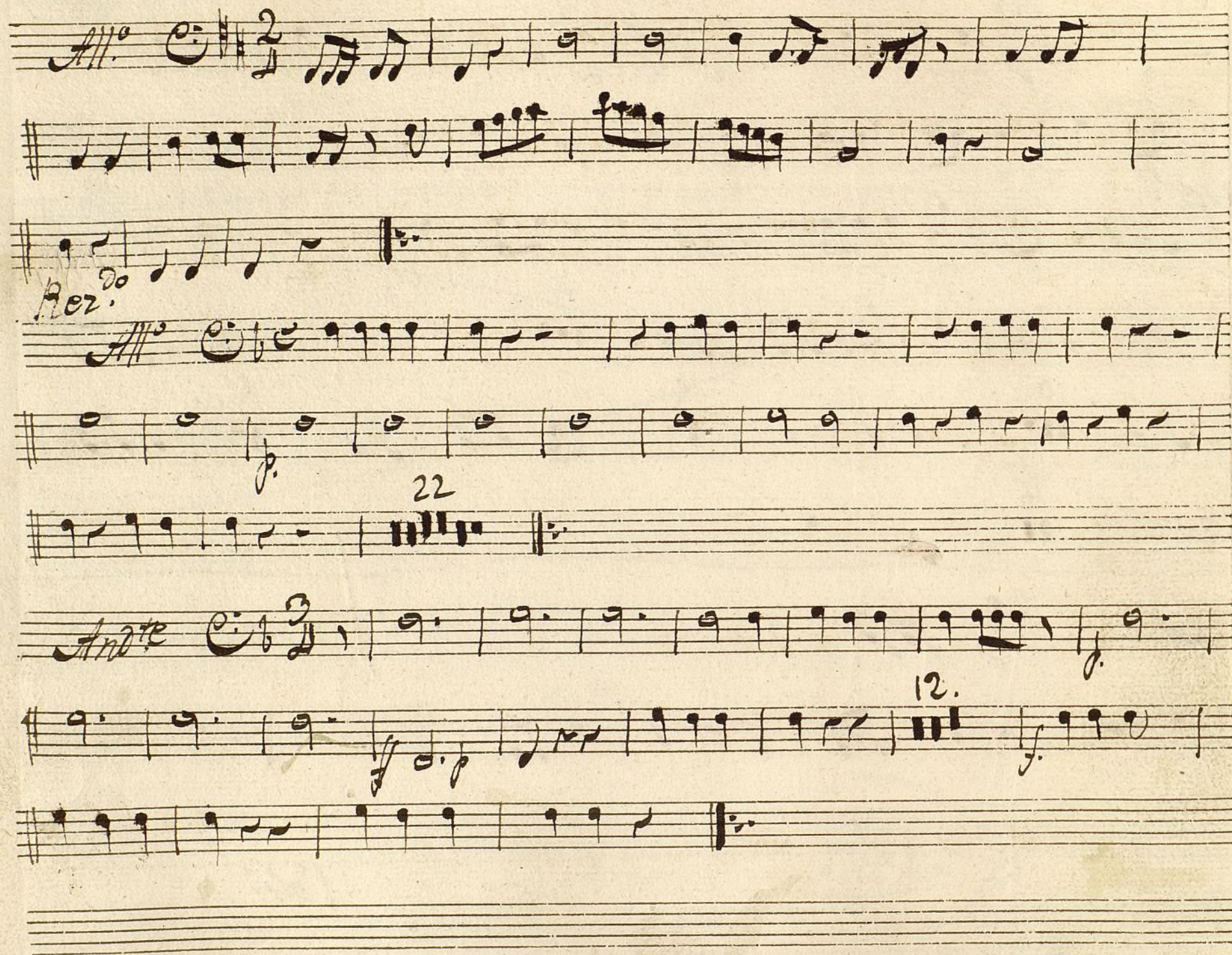
epio.
a

Handwritten musical score on aged paper, featuring multiple staves and a large section crossed out with a diagonal line.

The score includes the following elements:

- Staff 1:** Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth and quarter notes.
- Staff 2:** Treble clef, continuing the melody from Staff 1.
- Staff 3:** Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues.
- Staff 4:** Treble clef, continuing the melody from Staff 3.
- Staff 5:** Treble clef, continuing the melody from Staff 4.
- Staff 6:** Treble clef, continuing the melody from Staff 5.
- Staff 7:** Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues.
- Staff 8:** Treble clef, continuing the melody from Staff 7.
- Staff 9:** Treble clef, empty staff.
- Staff 10:** Treble clef, empty staff.
- Staff 11:** Treble clef, empty staff.

A large section of the score, spanning from the third staff to the sixth staff, is crossed out with a diagonal line. The word "Voci" is written above the third staff, and the word "Voci" is written below the sixth staff.



Clarinet
All.^o

fin de la Tornado

Tornado 2.^a
Tromp.^a All.^o

Volte P.º

Copla //

And.^{te} 120

6

pro

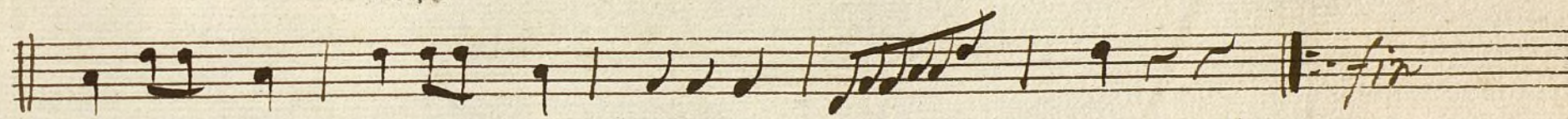
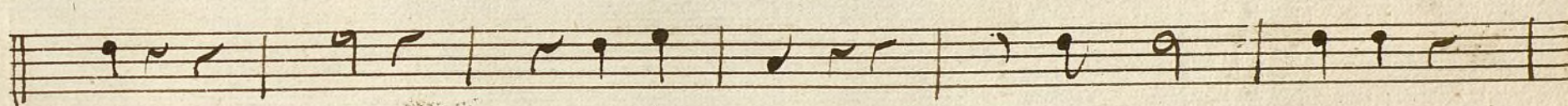
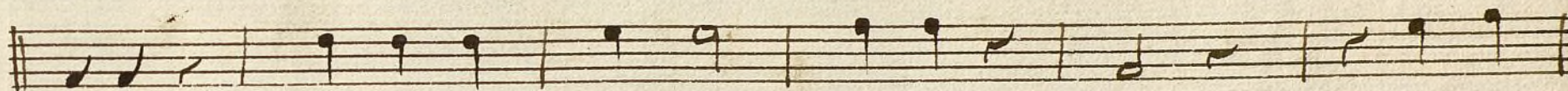
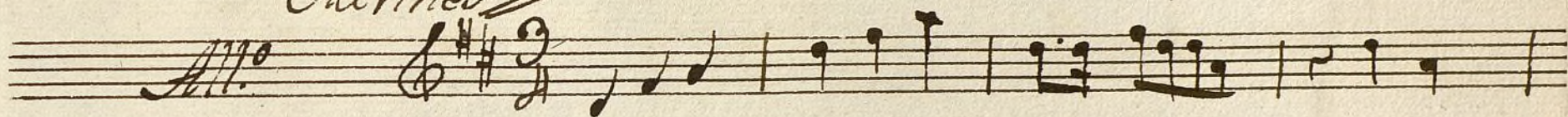
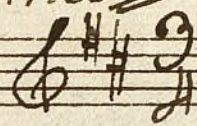
Preludio

*Se Repite
y sigue con la
Zanzen*

Tornada 3ª //

Clarines //

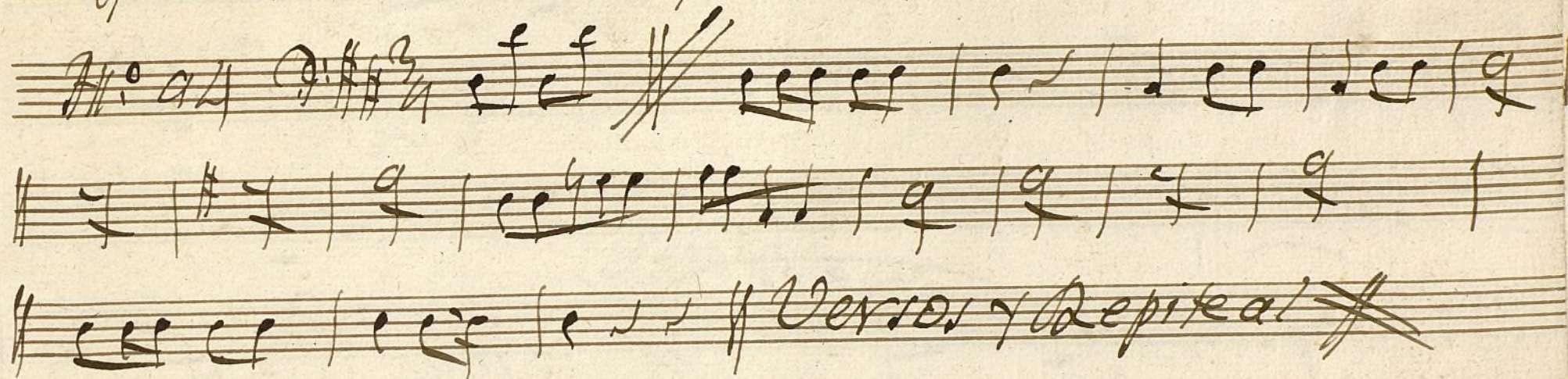
All.^o



Veron y Rep.^{te} el A.^o //

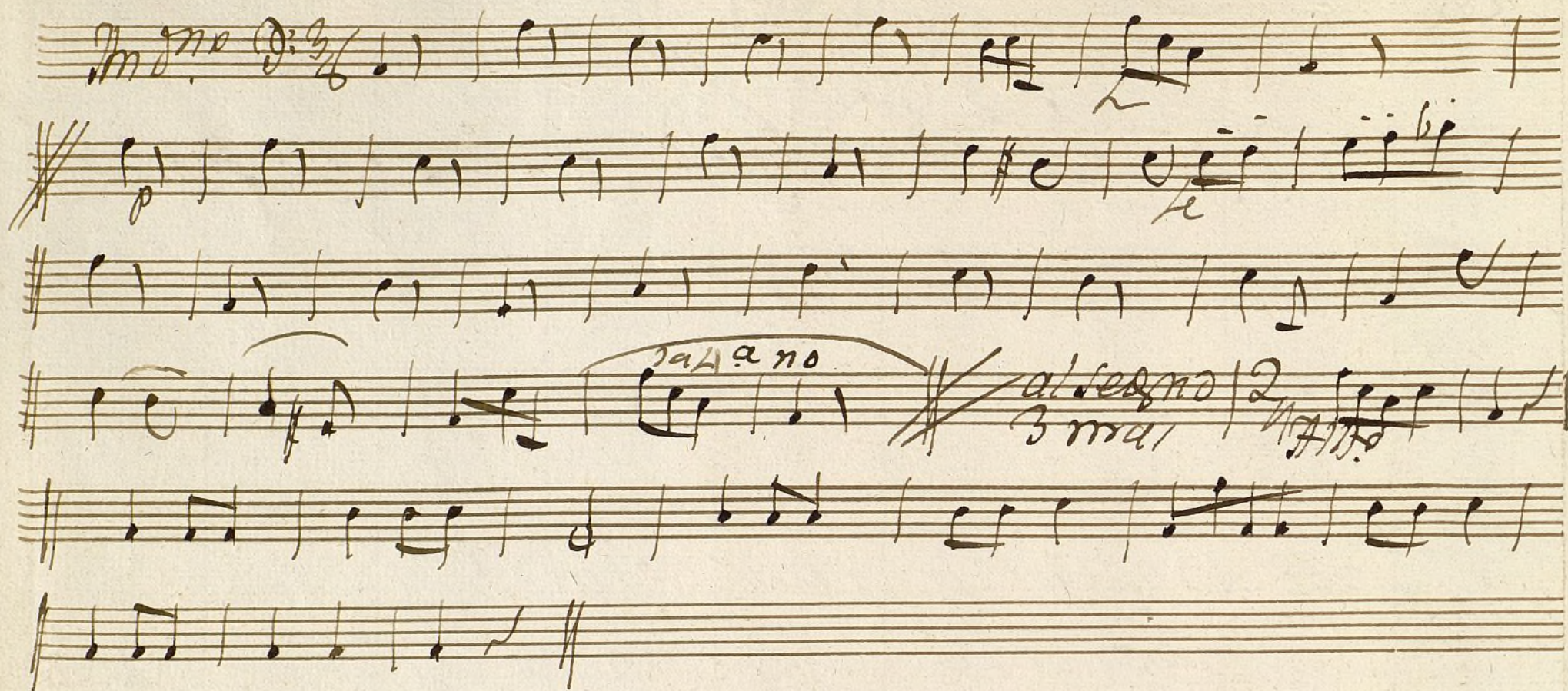
Ayuntamiento de Madrid

Bafo Comedia El Masico Africano

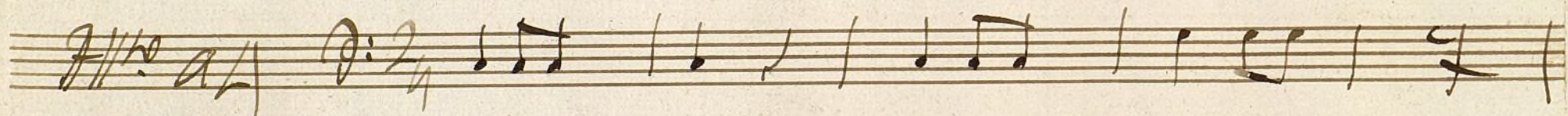


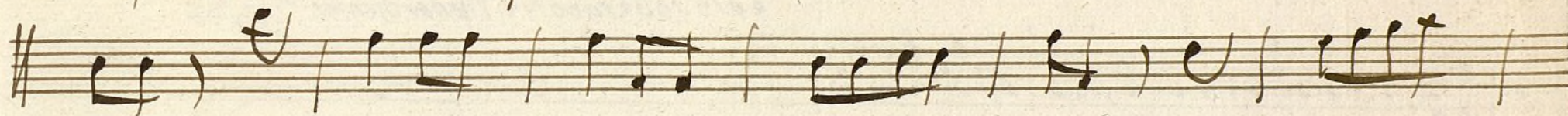
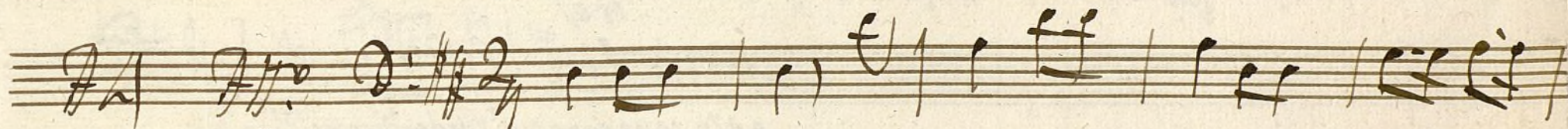
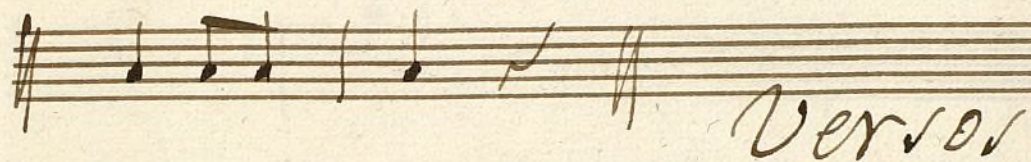
Sigue el Frria de la sra
 Lorenza: vacavada el 3
 ala Vuelta:

3/8 6+



Versos



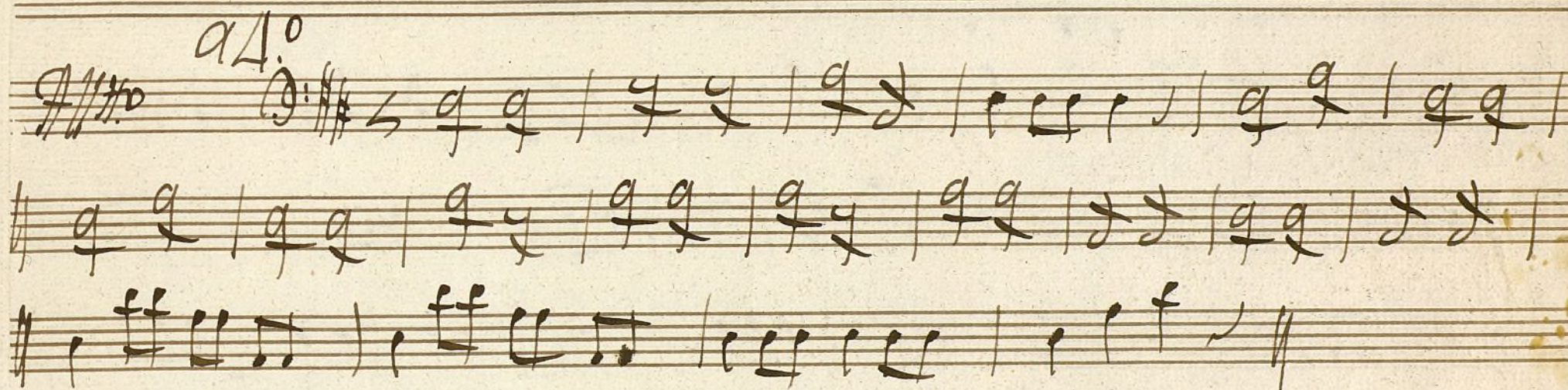
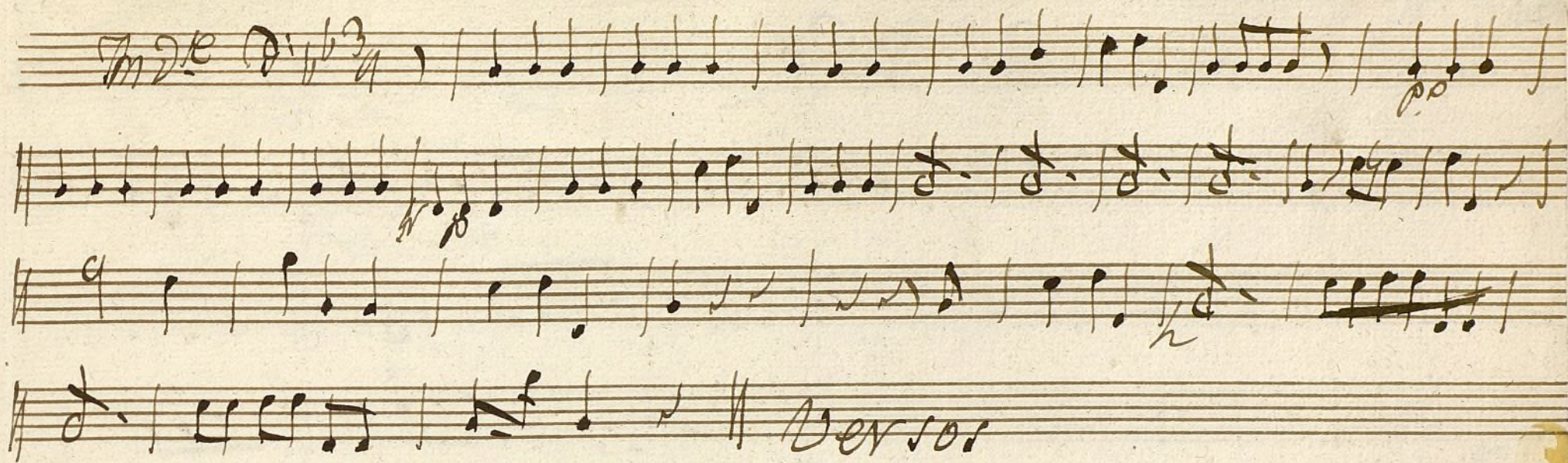


Sigue Dec.^{da}

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (3/4 and 4/4), and notes. The score is written in a historical style, likely from the 18th or 19th century.

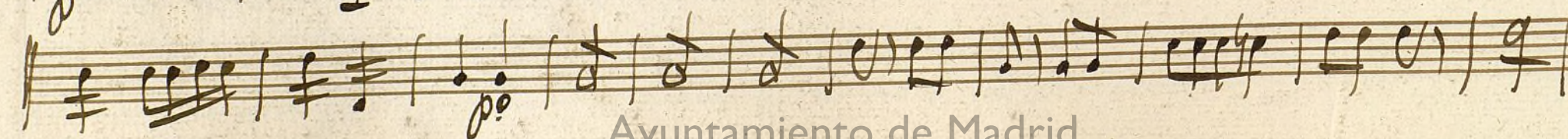
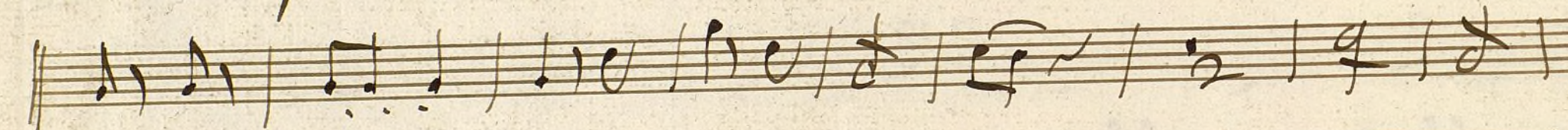
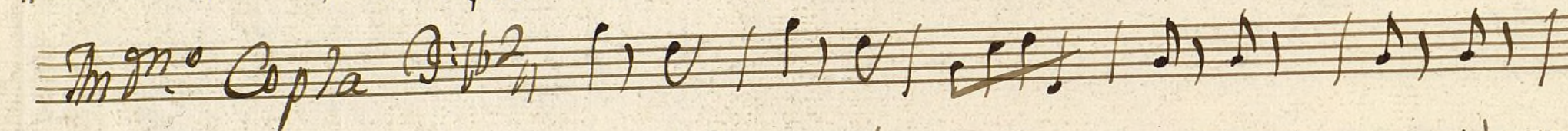
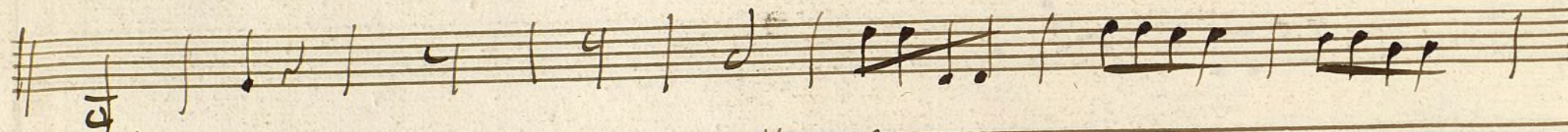
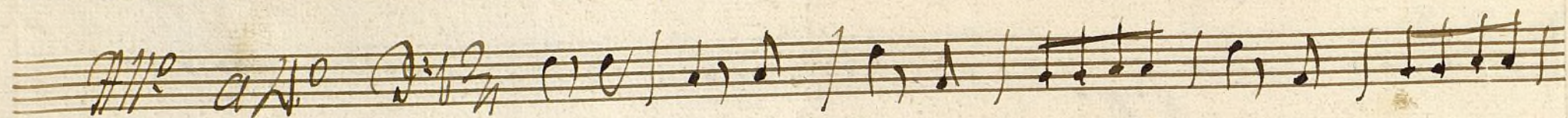
Annotations and markings include:

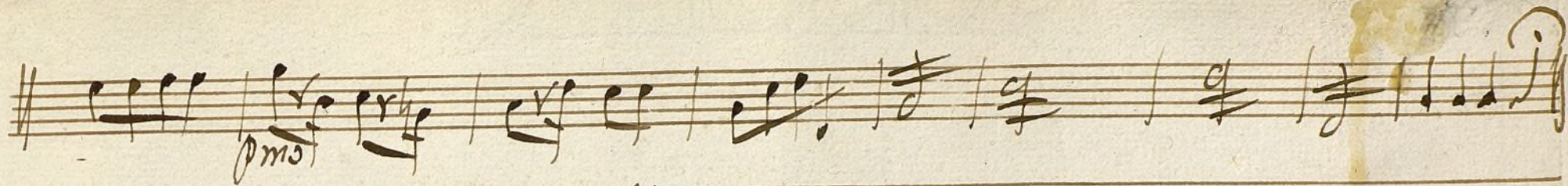
- Dez. 20* (top left)
- Alto* (second staff)
- pio* (third staff)
- tre* (third staff)
- edolo soverano m. 9. V. f. del Vientor* (fourth staff)



Versor poco volti

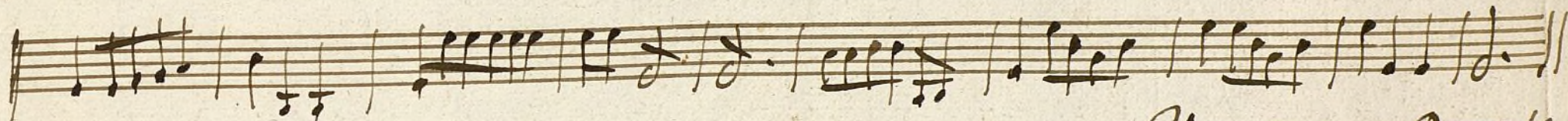
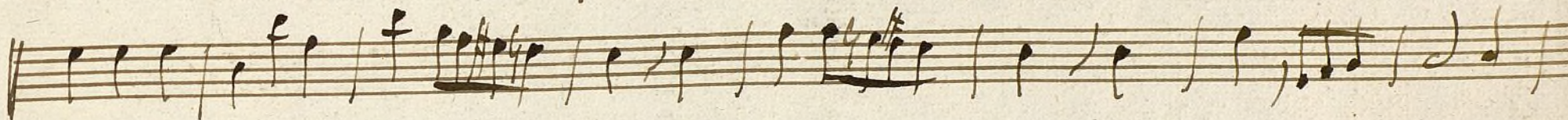
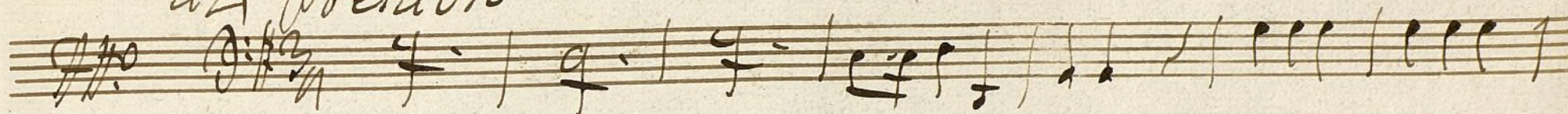
2ª X.ª





Vervor

ad Preludio



Vervor & Septe
& ipi Contradanza

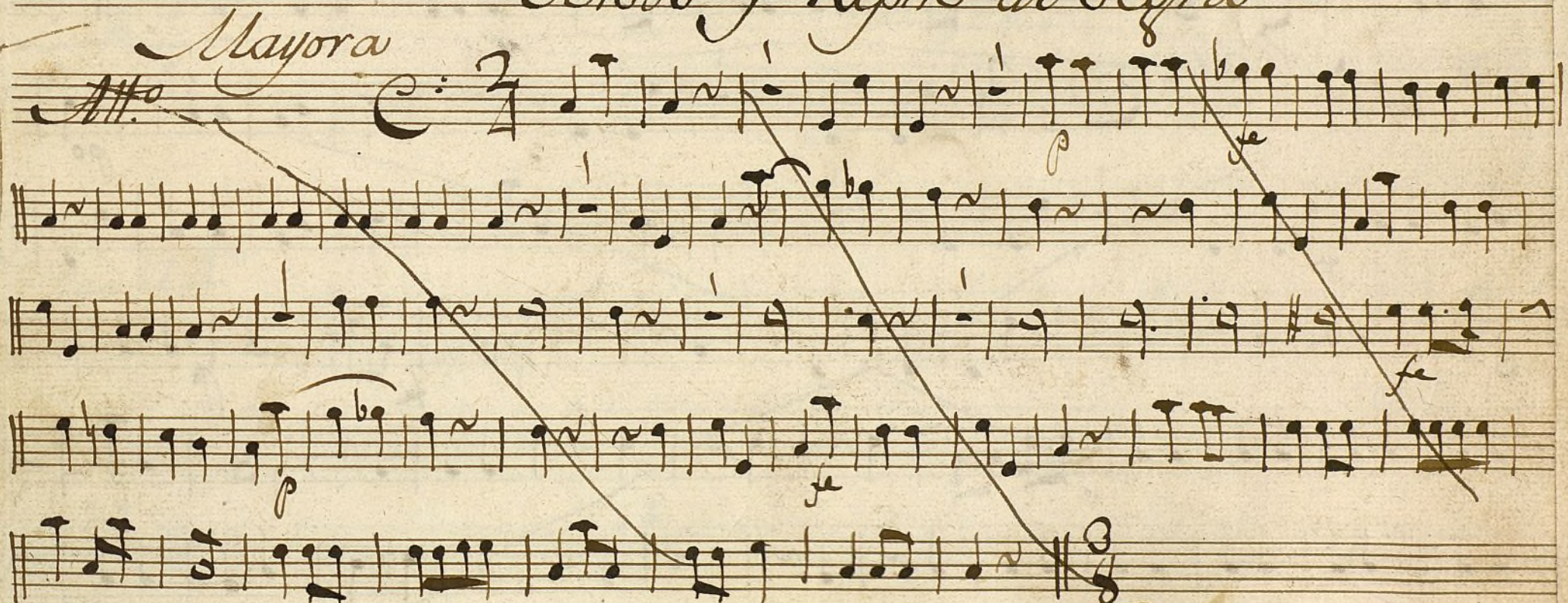
(3^a Xornada Obertura)

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Bajo Com.^a el Mafico Africano.



Versos y Repite al Segno



*aguiembra el Fria de la fra U. P.
Lorenza ya Cavada si que el 3/4 a la Buena*

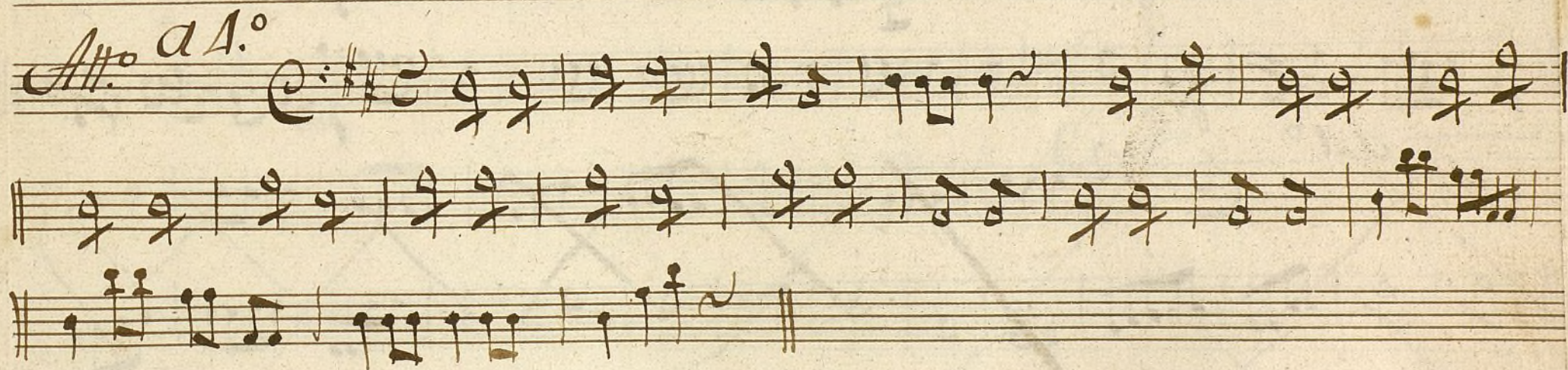
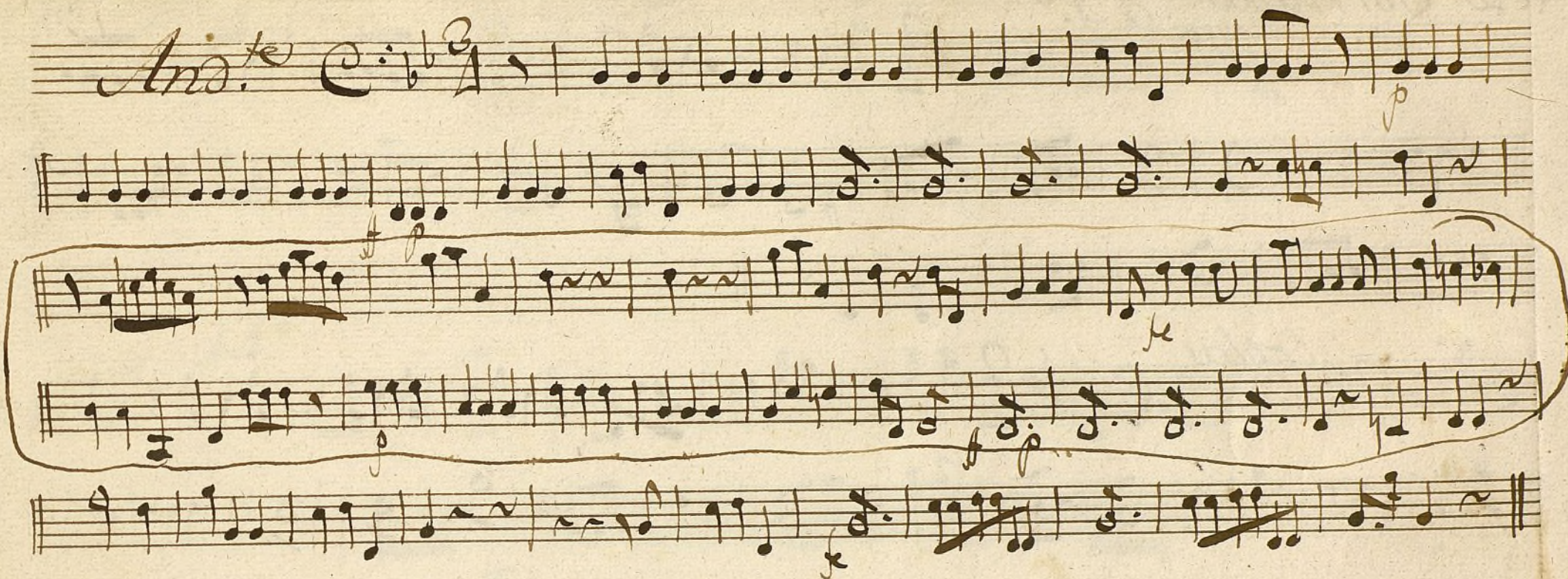
And.^{te} no $\text{C}:\frac{3}{8}$

la 2.^a vez no

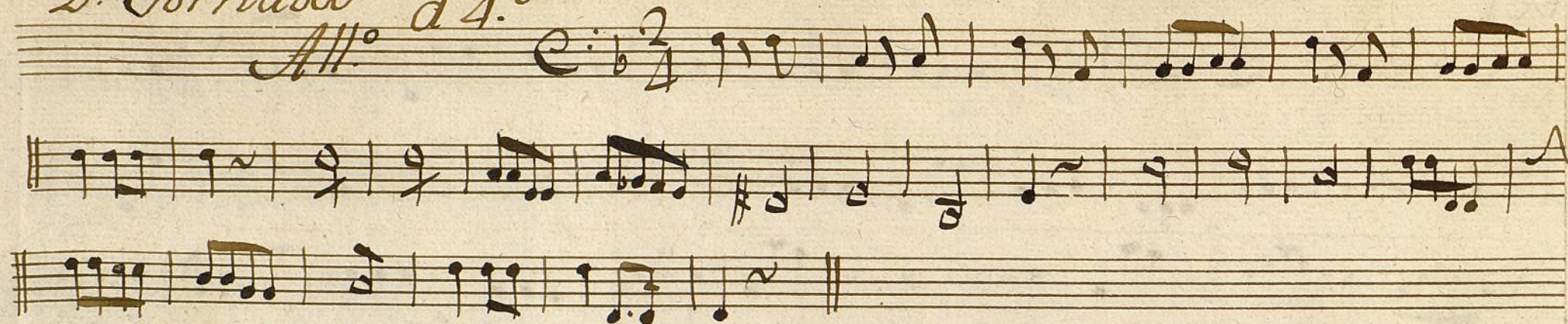
Allegro
3 mas.
All.^{to}

Polonita
All.^{to} $\text{C}:\frac{3}{4}$

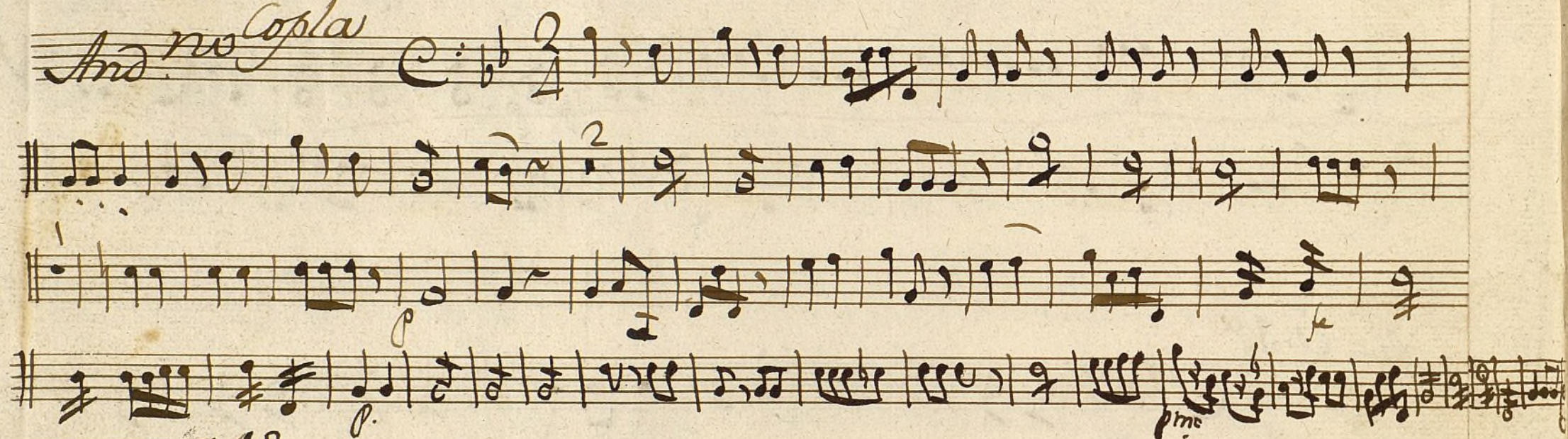
varias



2.^a Jornada
All.^o a 4.^o

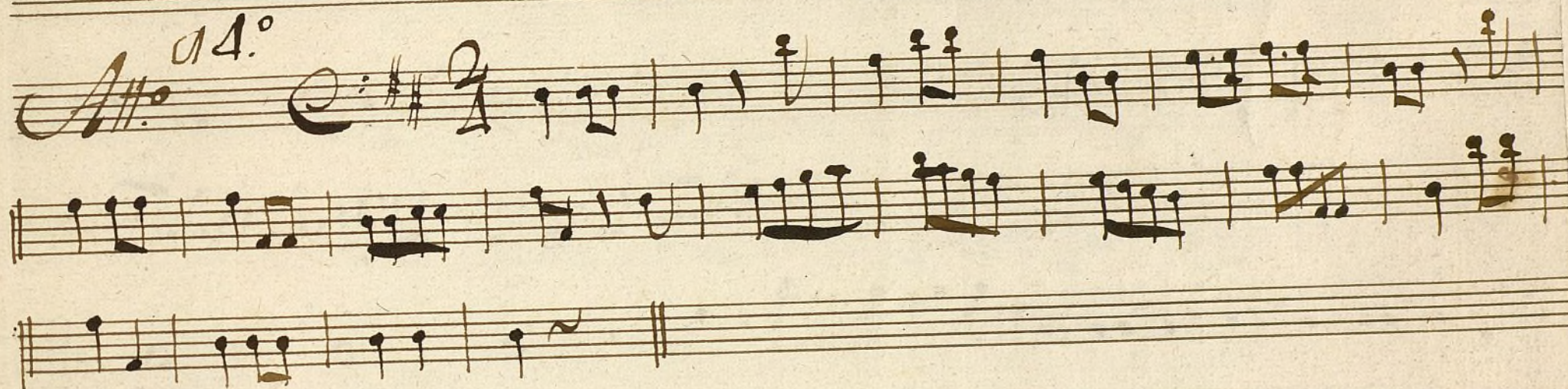


And.^{te} no Copla



All.^o a 4.^o

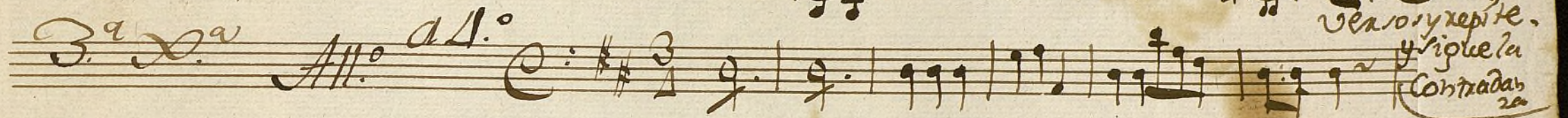
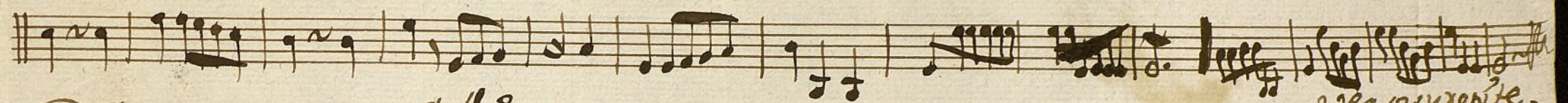
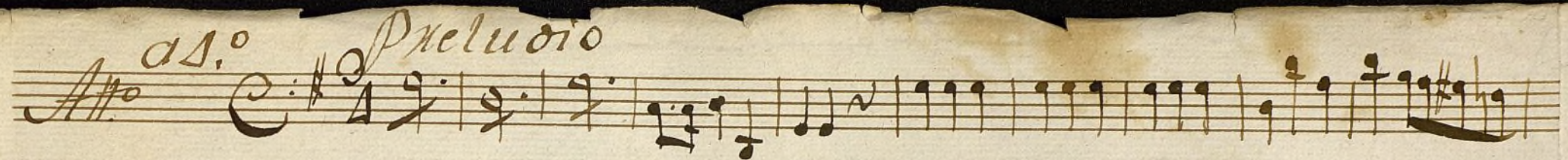




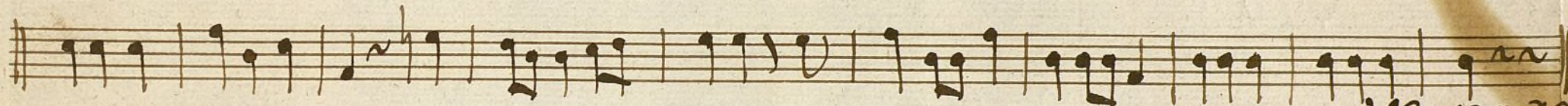
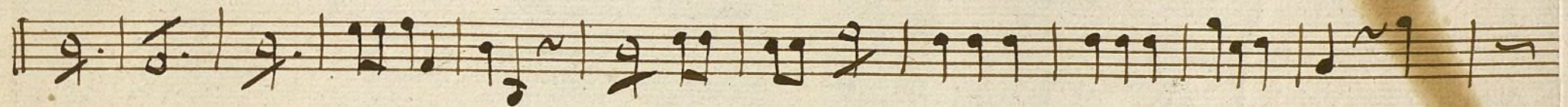
Sigue Rez.º

Rez.^{do}
All.^o

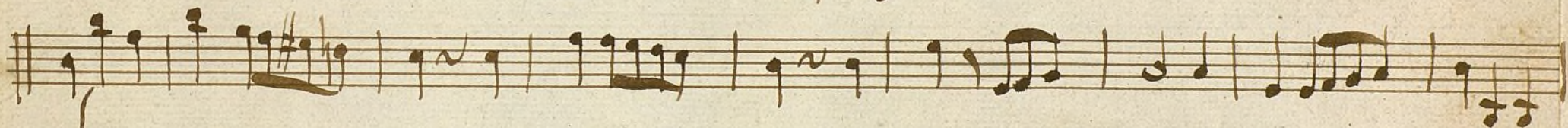
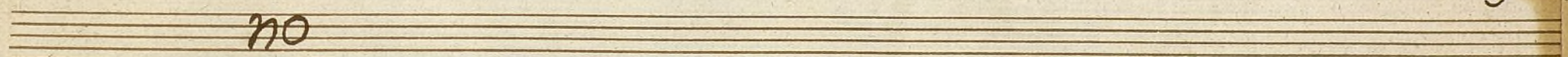
Cres. do
ce



vea y repite.
y sigue la
Contradanza
2ª

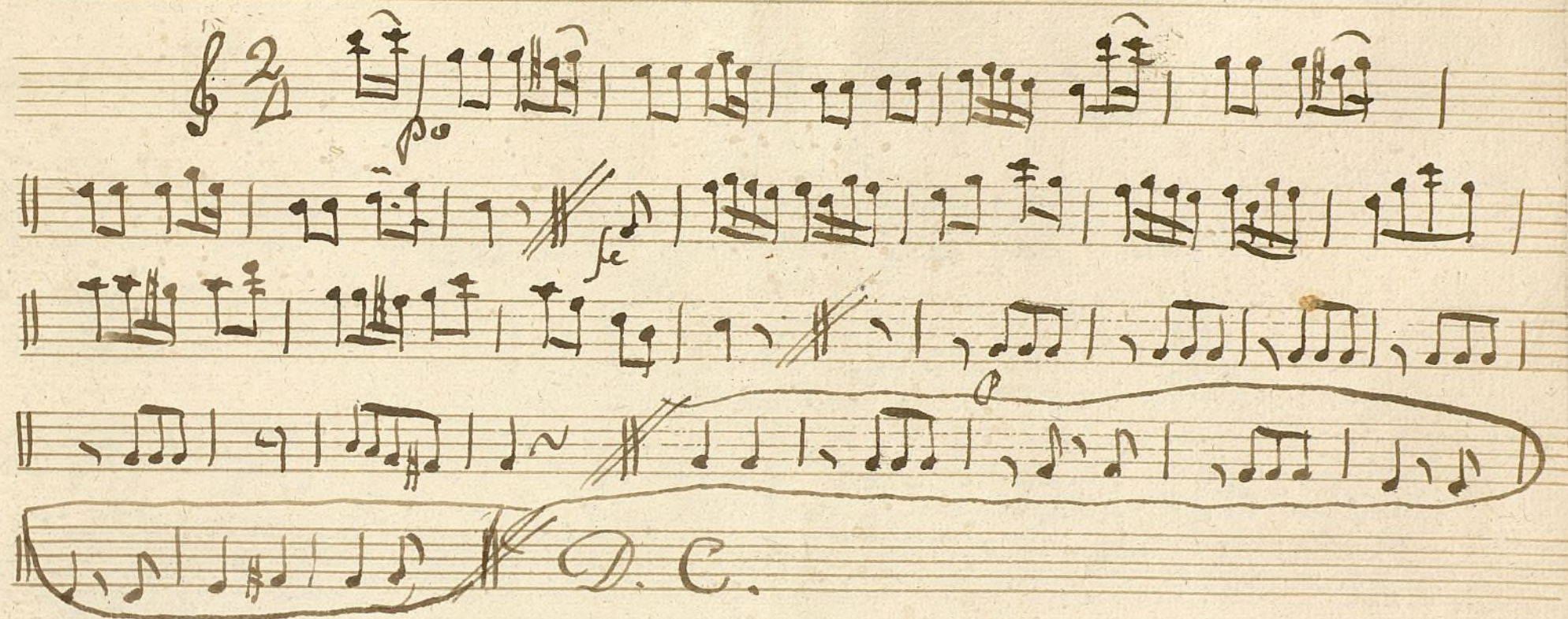


vea y repite



Ayuntamiento de Madrid

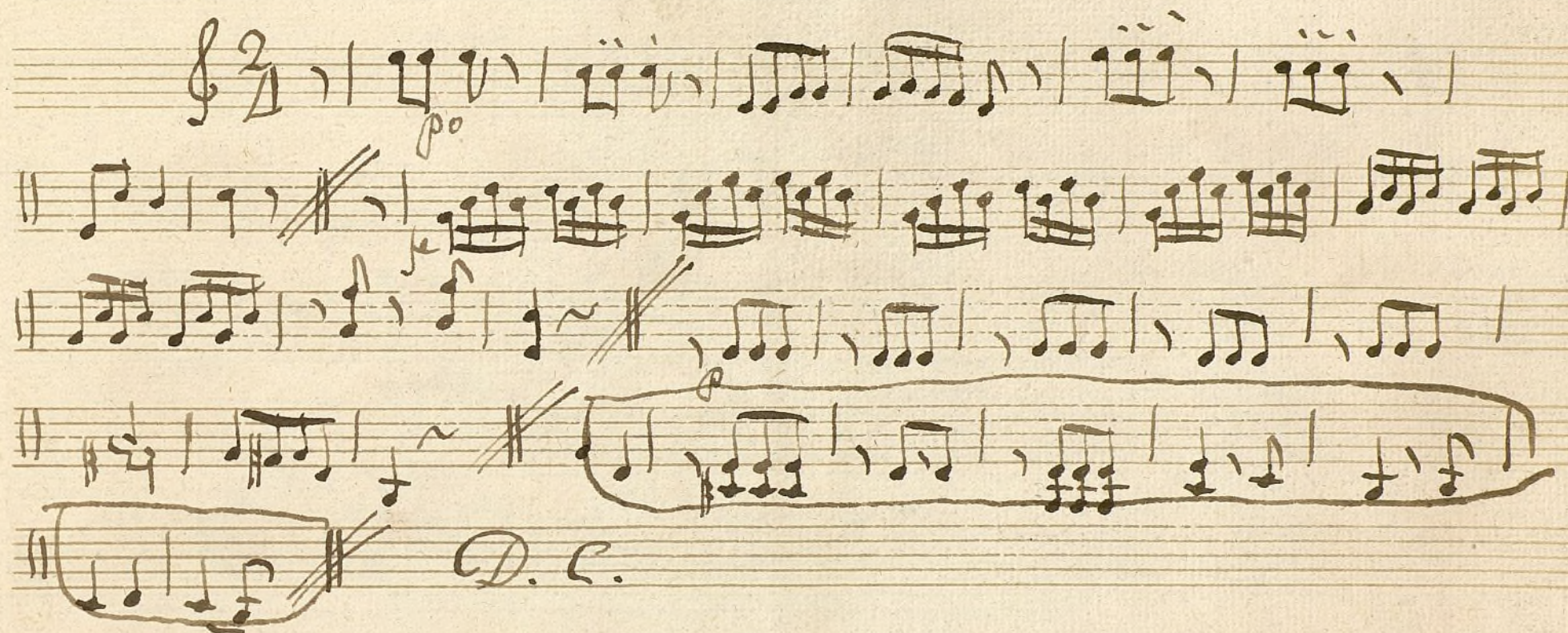
Violin 1.º Contradanza. *+ en d Africano Nos 12-17*



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Violin 2.º Contradanza

Mus 12-17
en d' mag.^a africano



Ayuntamiento de Madrid

Oboe 1.^o Contradanza

t

en el mag^o africano

N^o 12-17

Handwritten musical score for Oboe 1.º Contradanza, en el mag^o africano. The score is written on six staves. The first staff begins with a treble clef and a 2/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several measures with multiple beamed notes. The score includes dynamic markings such as "Solo" and "D.C." (Da Capo). The piece concludes with a double bar line and a repeat sign.

Ayuntamiento de Madrid

+

en el modo africano Mus 12-17.

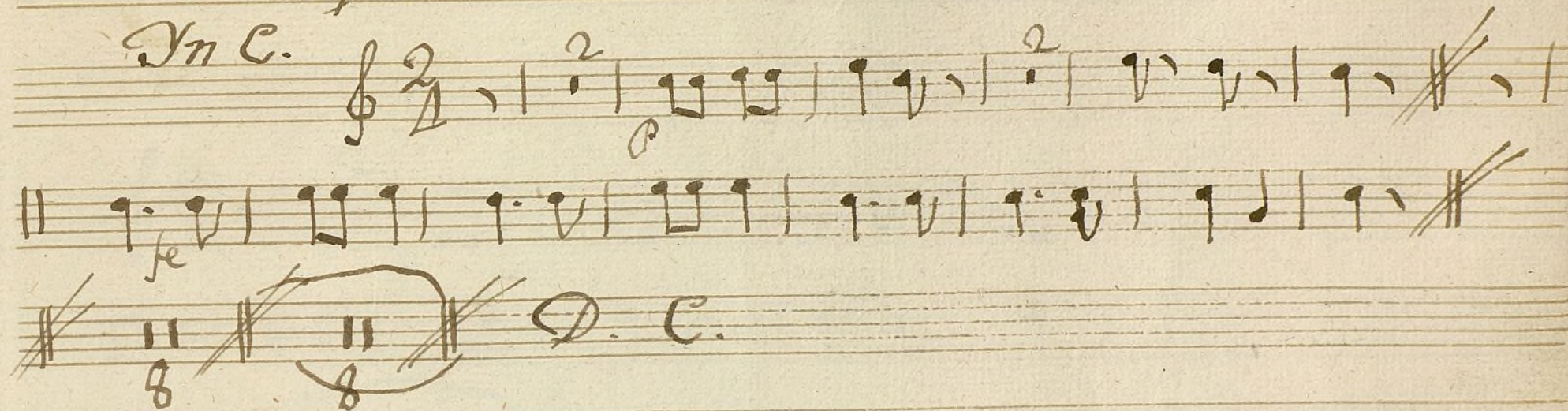
Oboe 2.º Contradanza

The musical score is written on five staves. The first staff begins with a treble clef and a 2/4 time signature. The second staff starts with a double bar line and a key signature change to one sharp (F#). The third staff begins with a double bar line and a key signature change to two sharps (F# and C#). The fourth staff contains the word 'solo' and is marked with a double bar line. The fifth staff also contains the word 'Solo' and ends with the notation 'D.C.' (Da Capo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

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Trompa 1.^a Contradanza. *en el mag. africano*

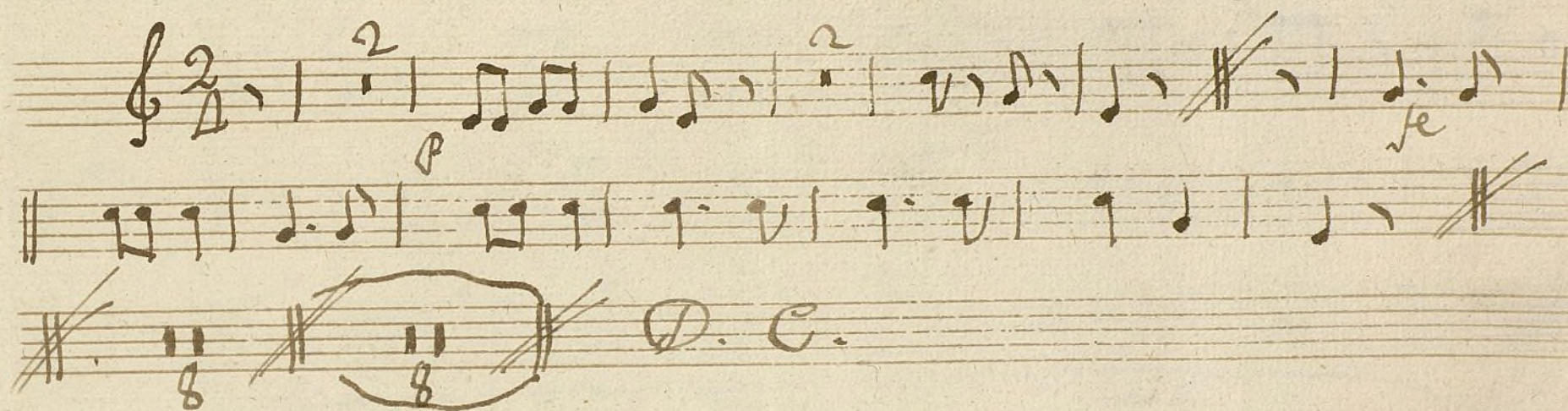
12-17



Ayuntamiento de Madrid

+ In d' mag.^o africano
Trompa 2.^a Contradanza.

Mus 12-17

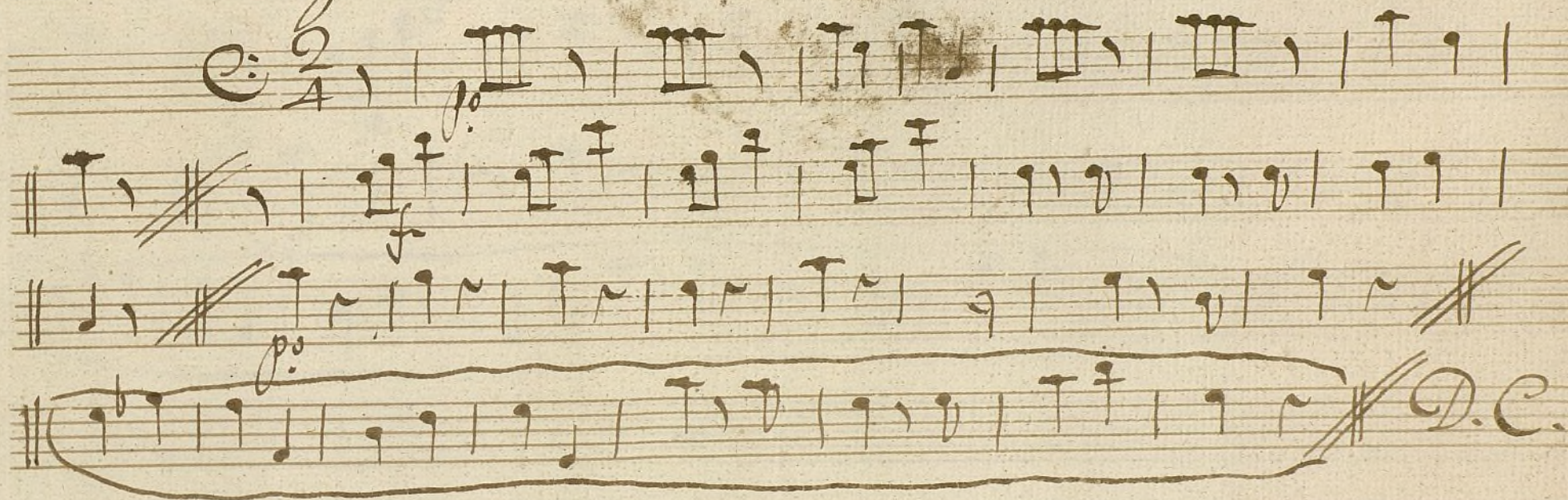


Ayuntamiento de Madrid

en el mag^o africano

MVS 12-12

Bajo Contradanza

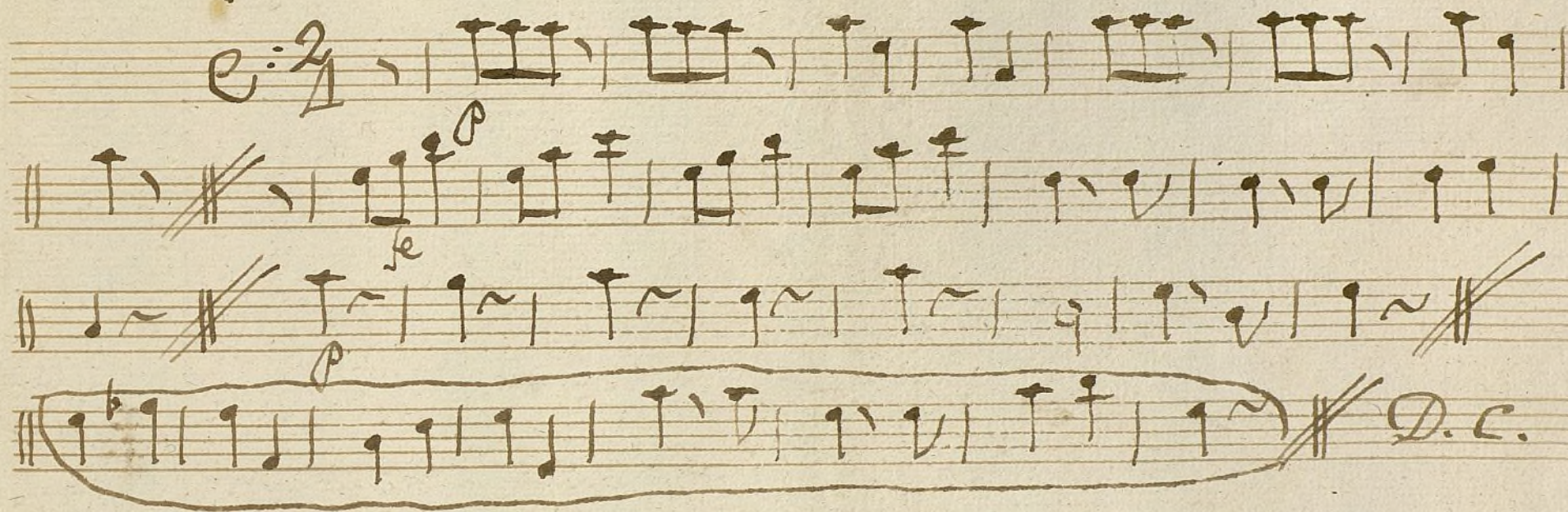


Ayuntamiento de Madrid

Bafo Contradanza.

en el mag^o africano

MUS 12-17



8 opas.

^{2.}
Violines, ^{2.}Oboes, ^{2.}Tronpas, ^{2.}bajos.