

Leg. 12. n. 22.

Leg. 3.

2.

Leg. 8. n. 17.

Mus 148-2

t

Don. a 1.

1/8

Los Caprichos

De Llerena.

Teatro de Natividad.

J. de Llerena

Paco J. de Garcia

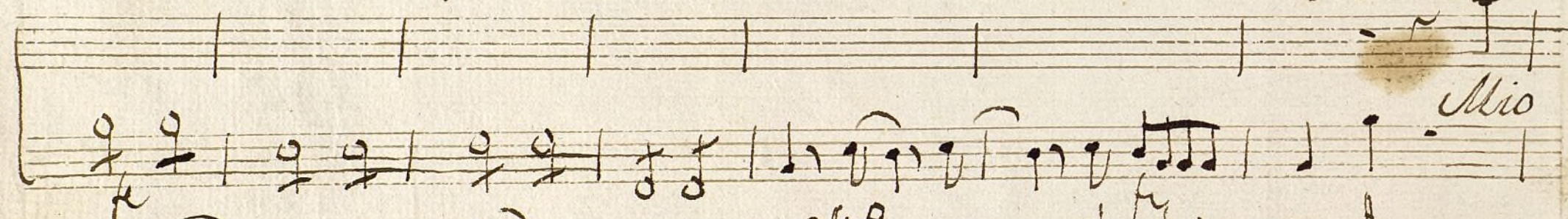
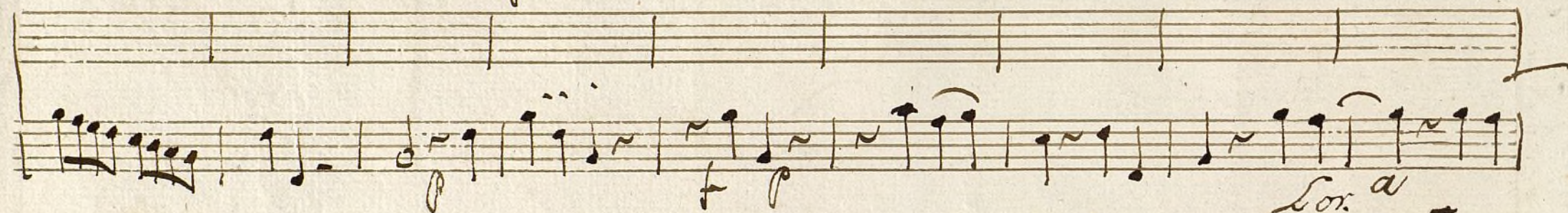
J. de Garcia

Pere J. de Garcia

Ayuntamiento de Madrid

Salon: la Sor.^a sentada al Clave, veinda ala Italiana, a un lado Paso de Perim.
uaso emagando mudanzas del bolero con Castañuelas.

All.^o Mod.^{to}



dol ce te soro mia vita mia vita mio core!



per te il crudo amore per te il crudo amore, lan

Handwritten musical score on aged paper, featuring five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Italian cursive script below the vocal line. The music includes various note values, rests, and dynamic markings.

qui re mi fa mio dolce te soro mia vita mio
Core per te il crudo amore languire — mi
fa mio dolce te soro mia vita mio Core per te il crudo a
more languire mi fa per te il crudo amore lan
guire mi fa languire — mi fa

Paco.

Alto
No ai cosa en este mun do como el bole ro
como el bole ro q^e en movimiento po

ne todito el cuer po todito el cuerpo q^e en movim.^{to}

Hor.^{as} se levanta enfadada
po ne todito el cuer po Marquès no me egui

All.^o *Paco*
boques con eras porqueri as con eras sose

rias no me interrumpas mas no
 a D. Sise nando xecien buelto de Italia hare ver q. en Es-
 paña ay q. n. sabe Cantar
 g. eoy a D. Sise nando xecien buelto de J. re

talia harè ver q' en España ay q.^{ra} sabe cantar sabe cantar
cien harè ay
harè
hare ver q' en España hay q.^{ra} sabe cantar hay
per te il pove reto mio te nero
peto il cru do bambino lace rando ba il

crudo bambino - lacerando ba lace ran do

ba il crudo bam bino - lace

ran do ba il crudo bambino la cerando

ba - lace ran

do ba il crudo bambino

cres.

lacerando *ba il* *crudo bambino* *lacerando*

Paco.

ba *Mas q^e todas las A* *rias y los terce*

tos *y los terce* *tos vale de una vo*

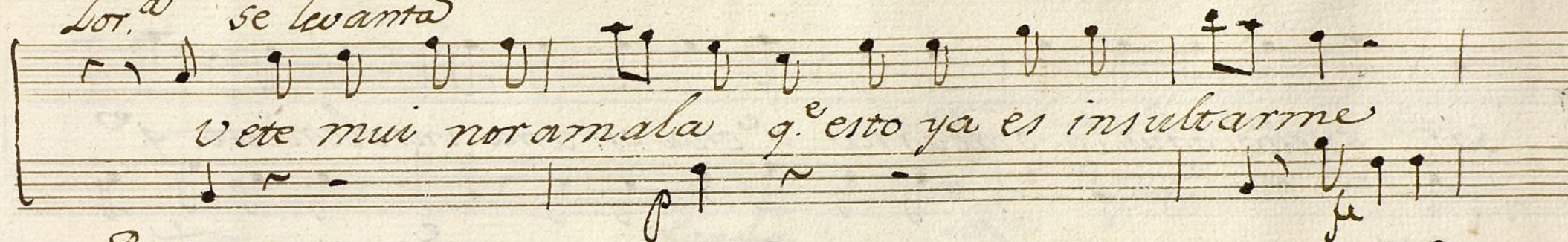
le *ra un taco ne* *o un*

vale de una vole *ra un taco ne* *o.*

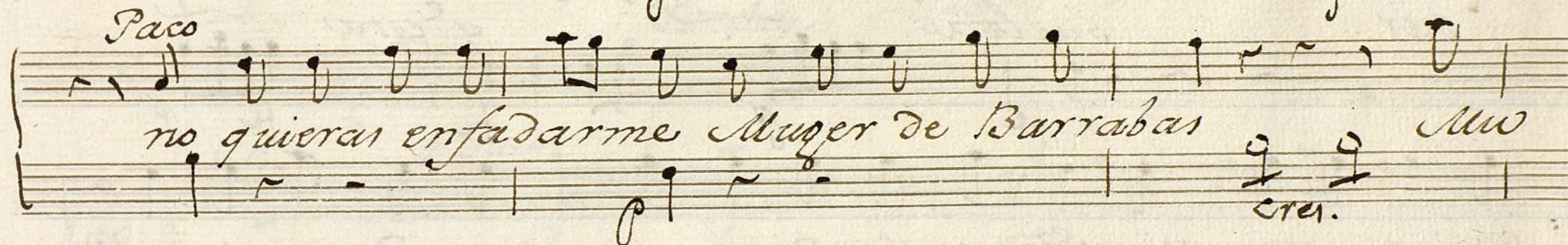
Ayuntamiento de Madrid

All.^o

Lot.^a se levanta

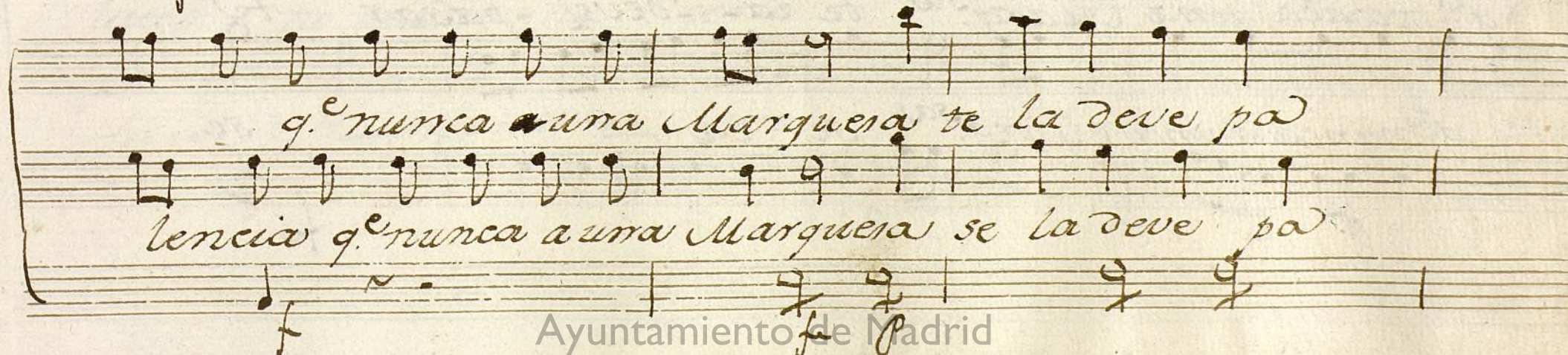
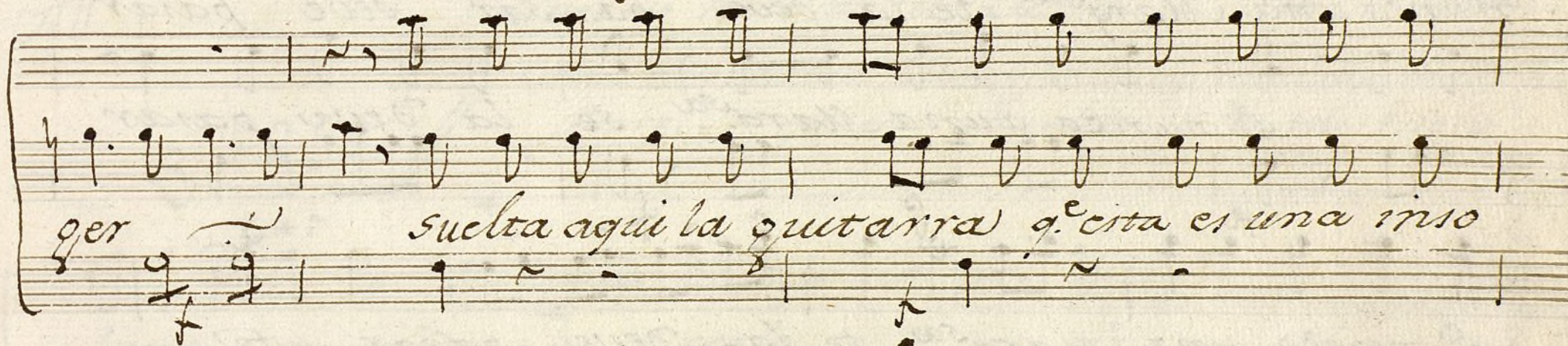


Paco



Muj

era.

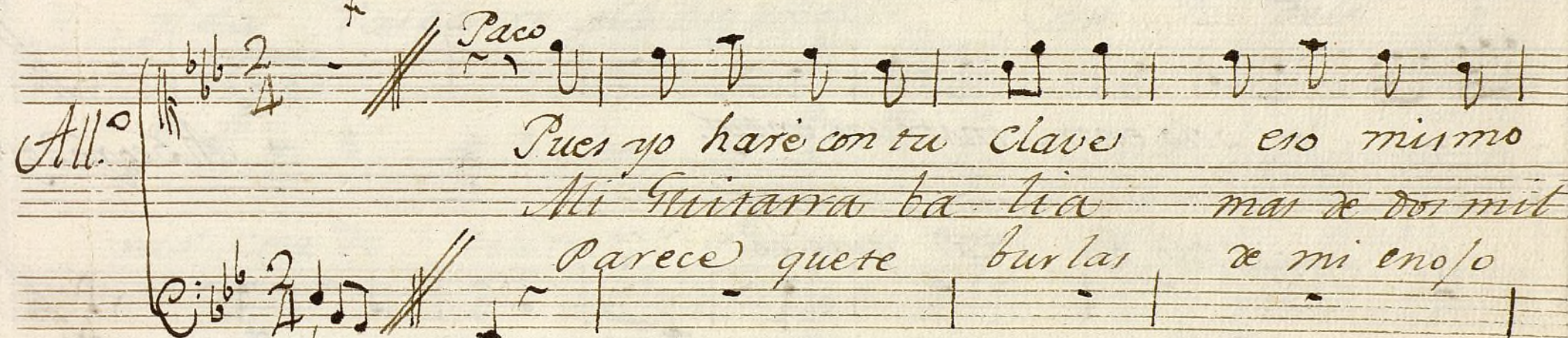


sar suelta aqui la guitarra q.^e esta es una insolencia q.^e
sar suelta q.^e esta
nunca una Marg.^{sa} te la deve pa sar deve pasar
q.^e nunca a una Marg.^{sa} se la deve pasar
q.^e nunca una Marg.^{sa} te la deve pasar te
q.^e nunca a una Marg.^{sa} se la se.

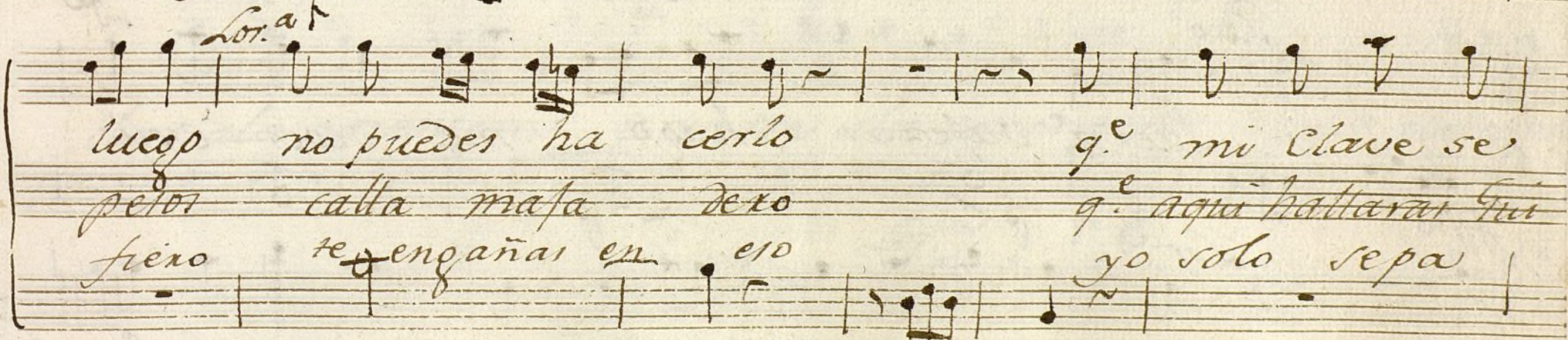


~~Lojaco~~ Pero q.^e es erto q.^e as echo
~~Alma~~ La guitarra duplicar
 (Lor. a)

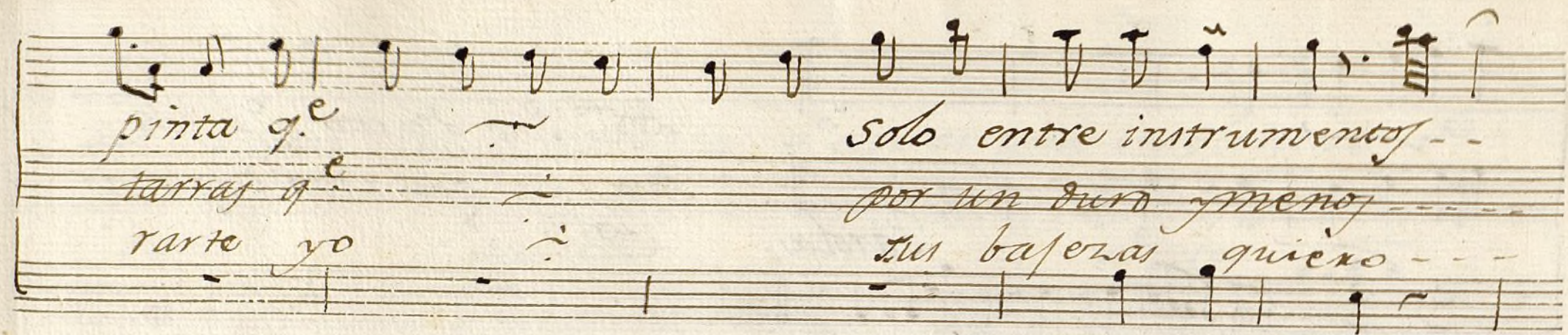
Parola.



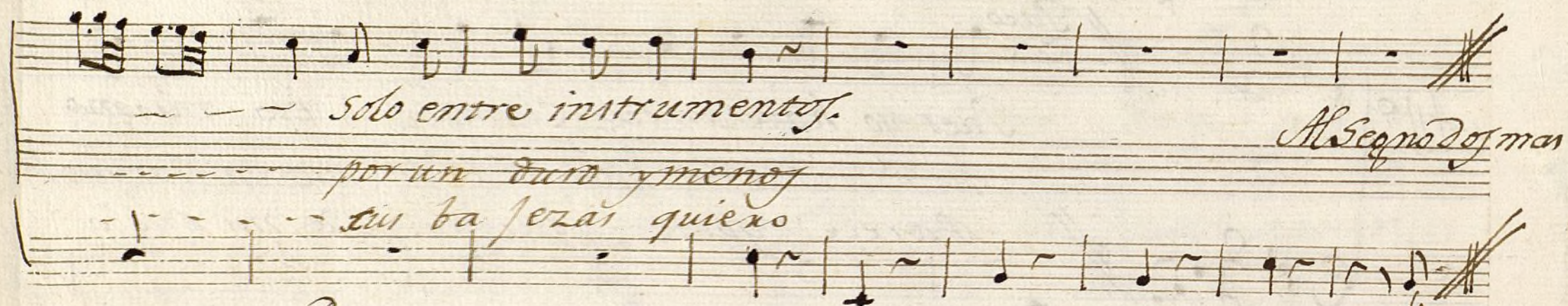
All.^o ~~Paco~~
 Pues yo haré con tu Clave ero mismo
 Mi Guitarra ba- lia mas de dormir
 Parece quiete burlas de mi enojo



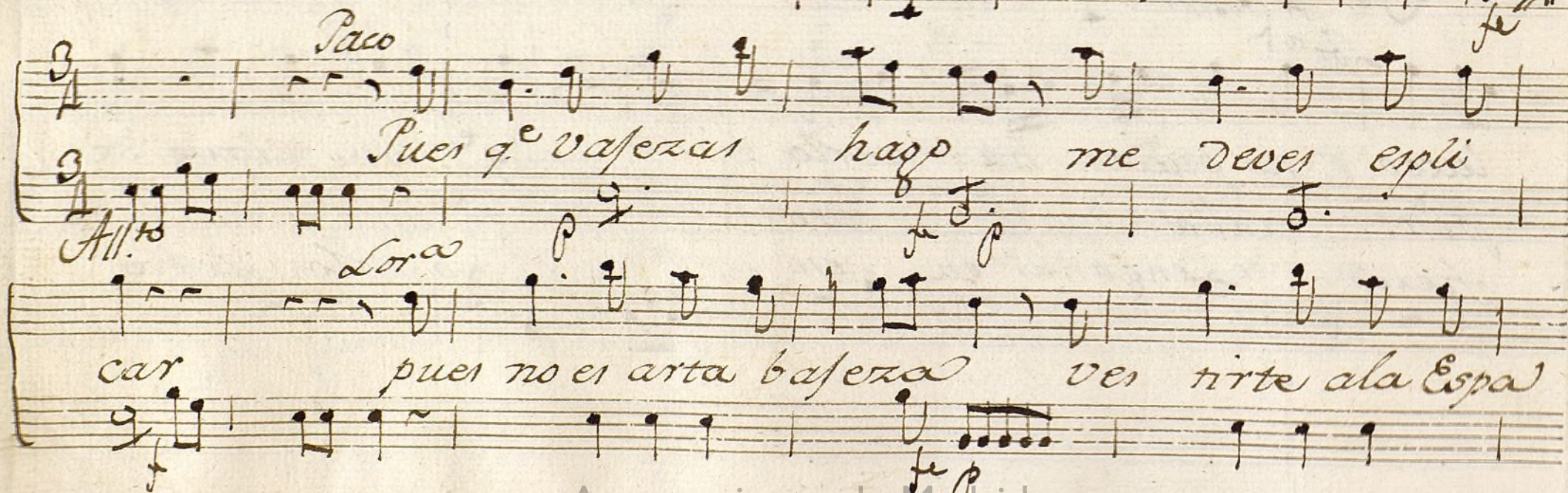
Lor. a
 luego no puedes ha cerlo q.^e mi Clave se
 pero calla masa dero q.^e aquí hallaras fui
 fiero te engañar en ero yo solo sepa



pinta q.^e solo entre instrumentos - -
tarraja q.^e por un duro y meno
rarte yo tus bajezas quiero - -



- - - solo entre instrumentos. Al Segno dos mas
por un duro y meno
tus bajezas quiero



Paco
Pues q.^e vajezas hago me debes expli
All.^{to} Lora
car pues no es arta bajeza ves tirte ala Espa

ñola hablar ala español la xeir ala espa

ñola rascarse ala española Cera de deli

rar Cera de delirar q' es mas torpe Vaseza ha

blar ala extranjera vestirse ala extranjera xeir ala estran

gera rascarse ala extranjera no te puedo aguantar no te pue

Handwritten musical score on aged paper, featuring a single melodic line with lyrics in Spanish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive hand, with some words appearing on multiple lines. The paper shows signs of age, including foxing and staining.

do aguantar ô ai de seguir mis usos o e de de mari
Paco. o ai
dar o ai de seguir mis u sos o ai de de mari
o e de o ai de
dar de mari dar o ai
o ai de o ai de de mari dar o ai

Llaman con Camp.^{llo}

Pero llamaron

q.^{da} Sise nando este se
ra este

Paco
q.^{da} te e dicho yo sigo mi capricho y cese el alter

Lor.^{do} Paco Lor.^{do}
car y caprichoso cabi lora enfa

Pace *Lor^o* *Pace*

do so fasti' diona Capri choso cabi lora

Lor^o *Pace* *Ura.* *los 2*

ensa do so fasti' diona en la

Vida

Vida nunca nunca te e de ver ni te e de hablar en la

Vida nunca nunca te e de ver ni te e de hablar te e de ver ni te e de ha

blar te

*Sale Gu. de Abate Perimerismo con grandes tacones
gran zocor, y con el Paquialoto ayuda de Cama
ra tambien Perimerismo q. se trae el para aqua
abierto como si vinieran por la Calle q. to oien
y hacen el recargado y ridiculo.*

All.

Pepe *Gu.* *Pepe* *Gu.*

loto mio Signore el Espejo esolo qua
el anteoto

ha

qu^o teniendo

*sum sum sum (no) bien sentado ba el perrado
es Madama qⁿ exclama*

*el cabzado bien pulido el cab
qⁿ declama con enofo el se*

*Don bien esti rado
nōr es qⁿ se inflama*

*y sin motas el vestido bien me.
qⁿ la insulta con arrofo sin du-*

Pepe

puédo presentar bien
da esto es regañar sin

nōr si nōr si nōr
nōr

Ju. L

si entremos sin tardar
q.ºs llega a perturbar

en
q.ºs

Paco

si sin tardar q.º seais las Mujeres todas una
a perturbar
lor.º q.ºs responde e molde de

p.ºmo

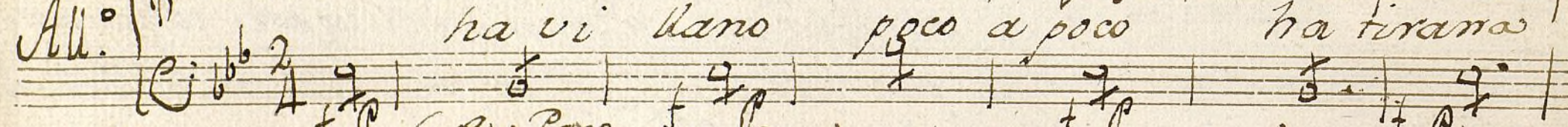
Lora
sin otra diferencia q.^e los nombres. q.^e los hombres creen en ser temerosos
peleles oprobio de Mujeres ilustradas. era para de almendras or responde
Paco.



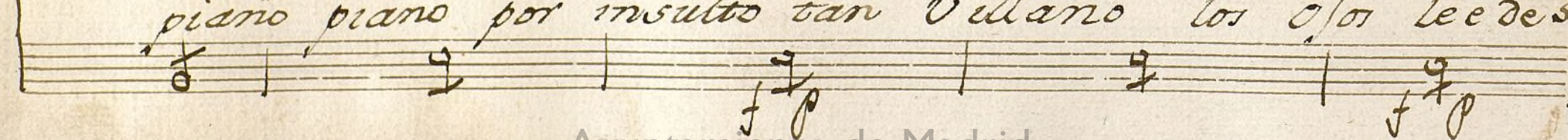
sin atender respetos tan conformes
despreciadora insulta de su patria



Lora *sub.* *Paco*
ha vi llano poco a poco ha tirana



Pepe *Lora* *Paco*
piano piano por insulto tan villano los ojos lee de sa



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include names like "Gul", "Pepe", "Lor. a", "Lor. 2", and "Lor. R". The score is organized into systems, with lyrics written below the corresponding musical staves.

Gul *Pepe*
poco a poco piano
 car los o/s le e de sacar.
Paco *Lor. a*
Lor. 2 *Gul* a tirana a vi-
 piano q. os bair a precipi tar poco a poco *Pepe* piano
Lor. R
 Yano los o/s te e de sacar los
Lor. 2
 piano q. os bair a precipi tar q. os

Jul. deteneos q' el paraguas me insultais (Pepe) esdo qua tuto Stropiato
 Paco. en la sala no llueve. (Jul.) qua es to q' hablais? q' saveis de esq' en espanya
 siempre en las salas ena llouiendo polvo; y en esto se contrigue llover
 la pulcritud del verido Paqualoto no es verdad. (Pepe) nör si
 y por que en guerra activa estabais? (Lor.) ese baidan (Paco) esa loca
 (Lor.) sea empenado (Lor.) en aprender (Paco) y enajar las musicas ultramantana
 (Lor.) la musicas de Arrabal para obsequiaros (Paco) y haeror ver
 que cuqui saben cantar como en Italia

Jul. distare locura barbaridad esa es materia improvable
 Paqualoto no es verdad! (Pepe) nör si. (Lor.) q' hombre es esse
 solo sabe nör si esdo qua. (Paco) es mudo! (Jul.) no, es de Boloria
 (Lor.) pues otros Bolorios ay q' hablan mas q' diez cotorras
 Jul. son los Bolorios de aqui, vaua haer uited paces!
 Paco. haremos treguas. (Lor.) y vamos hablar.

All. 2/4 Lor. a
 Sin duda en buestro Viage
 (no) Paco (Pue algun util in tento traen
 Lor. De quales Aca demias son
 Paco. I no haveis de algun arte es

habreis ilus trado os
 reis a Espana es claro traereis
 Individuo nato son
 crito algun tratado es crito

Sul *Pepe* *Sul*

el pañuelo Schia vo de charlatan en
 el pomito Schia vo traigo esta agua que
 el tabaco Schia vo lo son delos de
 el li breto Schia vo a este quarteto es

Roma recibí el grado:
 quita pecas y granos.
 venis como otros varios.
 fruto de mis trabajos.

Loi. y Paco
Al Segno
~~Al Segno~~

Sul *Loi. a* *composi*

sois composi tor soi dilatante no mas.

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish. The score is written on six systems of staves. The first system has a vocal line and a piano line. The second system has a vocal line and a piano line. The third system has a vocal line and a piano line. The fourth system has a vocal line and a piano line. The fifth system has a vocal line and a piano line. The sixth system has a vocal line and a piano line. The lyrics are: cion de Es pa ñol poco me ri to ten ora poco Es to me deses. pera en no siendo de fuera todo a de despre ciarlo to do es plaga nacio nal es. The piano part includes dynamic markings like *p* and *f*, and articulation like *acc.* and *sub.*

cion de Es pa ñol poco me ri to ten

ora poco Es to me deses.

pera en no siendo de fuera todo a de despre

ciarlo to do es plaga nacio

nal es

Lora

quieres que le can te mos

Paco

Como Cantar po demos ties lo q^e es entre

quatro Sin q^e salga mui mal sin

Pa.

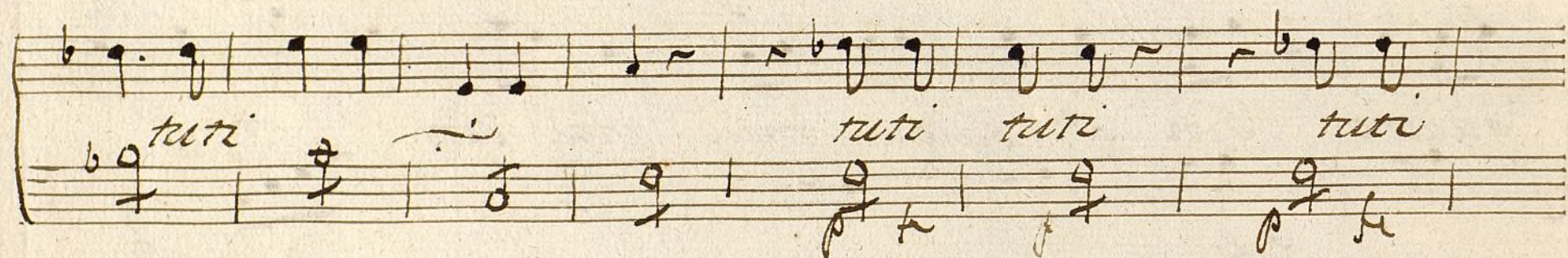
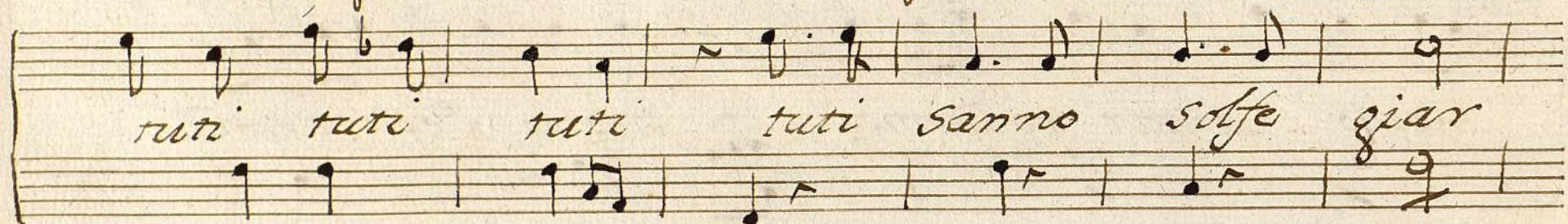
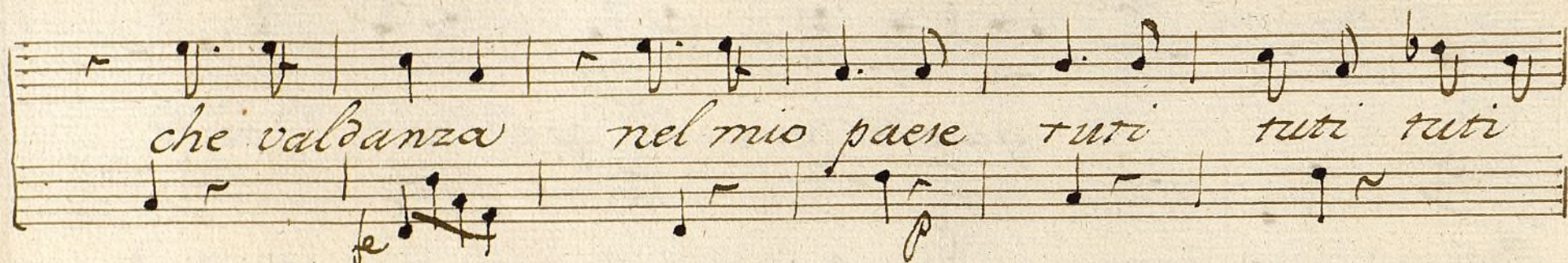
mi Camarero ayuda ra entiende

Lora

Paco

Pepa

solas Sabe entonar sabe che ignoranza



Lor.^o

Pao

tutti

Siendo así al mo

Jul.

mento vamos y vereis q.^e aquí cantamos me con

Lor.^o

Pao

formo me combengo vamos vamos sin tardar vamos

Handwritten musical score for the first system, featuring three staves. The top staff contains a melody with a 'fe' annotation above it. The middle staff has the lyrics 'vamos vamos vamos' and 'vamos' written below it. The bottom staff contains a bass line with the lyrics 'vamos vamos sin tardar' written above it.

Handwritten musical score for the second system, featuring three staves. The top staff contains a melody. The middle staff has the lyrics 'vamos vamos vamos' and 'vamos' written below it. The bottom staff contains a bass line with the lyrics 'vamos vamos sin tardar sin tardar' written above it.

(Lor.^a) Ante todo q.^e arqum.^{to} tiene esta pieza

(Jul.) escuchad. (Paco) decid (Jul.) le fuere d'oreste

Componición teatral trágico bñfa del bravo d.^o Sisemando

Lor.^a ai ai ai es el q.^e me embriantó por el correo

Jul. es verdad (Paco) y lo unico q.^e aprendido de esta especie

(Jul.) bien está q.^e parte hacen (Paco) el adultero Egisto

Parda

Jul. pues no ai q.^e hablar en Pilades, yo Oreste, con Clitemnestra
y está el quarteto repartido vamos pues, q.^e dentro habrá
algun disfraz q.^e ay de ayude ala propiedad

Lor.^a

Alto. Pues tras comben

cido es por que rido con miop a cantar

Paco

pues de nuestro enfado la ~~causa~~

causa a llegar do ~~la~~ con esto la faltar

los 2.

Handwritten musical score for two voices and piano accompaniment. The score is written on ten staves. The first two staves are for the voices, and the remaining eight staves are for the piano accompaniment. The lyrics are written in Spanish and are interspersed between the musical staves. The handwriting is in ink on aged, slightly stained paper. The music is in a common time signature (C) and features various note values, rests, and dynamic markings. The lyrics are: "nuestra paz mi afecto nuestra", "llegue", "pero 2.º Sise mundo", "llegue a eternizar pero", "vamos pues despachando el quarteto a empe."

nuestra paz mi afecto nuestra

llegue

pero 2.º Sise mundo

llegue a eternizar pero

vamos pues despachando el quarteto a empe.

zar el

a

el quarteto a empe

a

zar el el guar

teto a empezar.

All. Mag.^{so} poco.

fe Guerol fe

Co la do na im

Pere.

pia e al lato il traditore e al

lor a

Paco

e gusto vita mia vita mi a re

gi na del mio core Re gi na del mio core

Lor. 1. a Paco

non piu si puo aspettar non

Lor 2. non piu si puo aspettar non

si puo aspettar non piu si puo aspettar

si non

Magestoso

Lor. 2. a Paco

prendi prendi mio ben questo amplesso ferma

Lor. 1. a Paco

prendi prendi mio ben questo amplesso ferma

Jul. Pepe los apartan y sacan los panales

ferma strega furbante al briccone briccone bir-

Jul. y Pepe

bante questo acciaio ti ba attritolar questo acciaio

Paco

ba attritolar questo

cospe

Jul. *Lor. a* *Pepe*

tone farfan tone bruta faccia poltro -

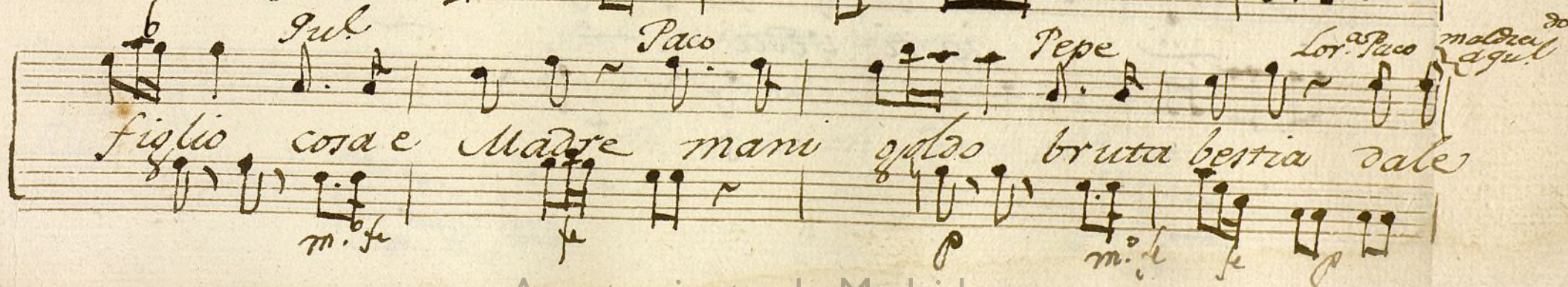
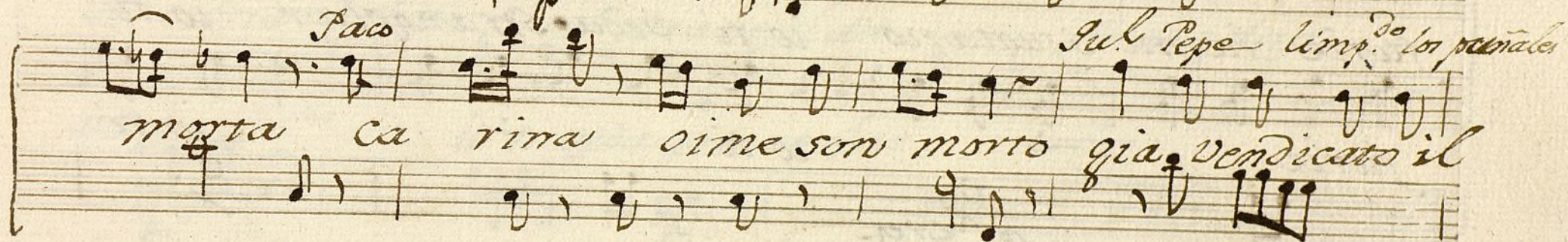
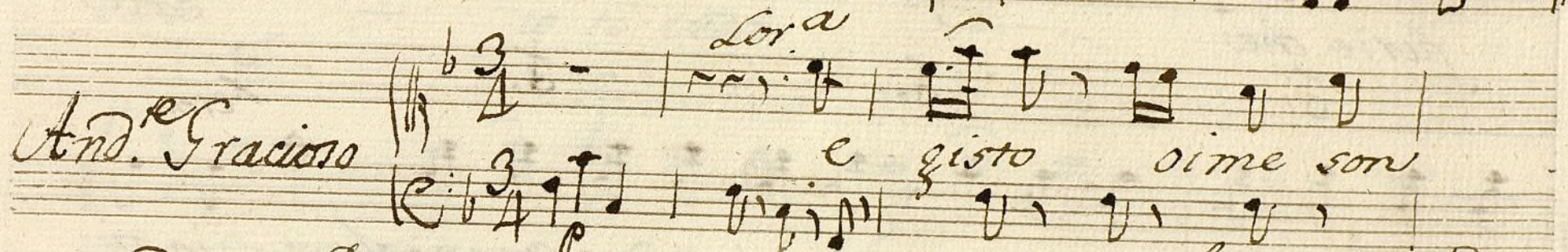
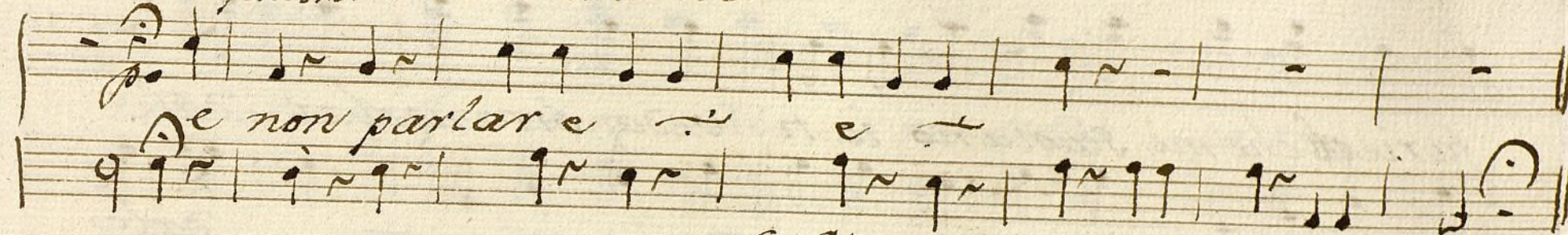
Lor. a y Paco *lor 2* *Lor. a Paco*

nacia { son Reqi na malandrina son Re

lor 2 *Pepe* *Jul.* *Pepe* *Jul.*

gina malandrina mori mori

los 2 poniéndose el dedo en la boca



furie che mi scuotano io ti veda strangolar dale
furie che *dale*
furie che mi scuotano io ti veda strangolar io ti
furie *io ti* *io ti*
io ti veda io ti veda io ti
io ti veda

Handwritten musical score for the first system. The vocal line consists of a single melody with lyrics. The piano accompaniment consists of a single line of chords and eighth notes.

veda strangolar io ti veda io ti veda io ti

veda io ti veda

Handwritten musical score for the second system. The vocal line continues the melody with lyrics. The piano accompaniment continues with chords and eighth notes.

veda strangolar - strangolar - strangolar.

veda io ti veda strangolar

Handwritten musical score for the third system. The vocal line continues the melody. The piano accompaniment continues with chords and eighth notes.

Handwritten musical score for the fourth system. The vocal line continues the melody with lyrics. The piano accompaniment continues with chords and eighth notes.

Allo. Quel se siente furioso

Oh cielo oh Fiove oh Dio

Cres. il. fmo

Cres.

Pepe *Jul.*
 che senti amico mio che il diavolo me
 porta e non so quel paese lasciarmi a me bo
 rra che il diavolo me porta e non so in qual paese las.
 ciarmi a me boria lasciar mi las ciarmi a me vo
Lora *Paco* *Jul.* *Pepe*
 rra o che spectri che fo lletti che fantame che com

The musical score is written on six systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score is signed 'Ayuntamiento de Madrid' at the bottom.

Lora

Pace non lo poso sopor tar non lo poso sopor

Coro 2.

pioglio non lo poso sopor tar non lo

tar o che spectri che fantarme non lo

Coro 2.

che fo lletti che sompioglio non lo po-ten

Handwritten musical score for the first system, featuring two staves. The top staff contains a melody with a key signature of one flat (B-flat) and a common time signature. The bottom staff contains a bass line. The lyrics are written between the staves.

po so non lo po

non lo po so

Handwritten musical score for the second system, featuring two staves. The top staff contains a melody with a key signature of one flat (B-flat) and a common time signature. The bottom staff contains a bass line. The lyrics are written between the staves.

so Sopor tar non lo po so Sopor tar non lo

non lo po so Sopor tar

non lo po so portar non non lo

o/ot

non lo

non lo

Lotta a Pepe

Lotta a Pepe

tremolo

tremolo

tremolo

tremolo

tremolo

tremolo

tremolo

tremolo

tremolo tremolo tremolo e mi sento spaccinar e mi

Handwritten musical score for the first system. The top staff contains the lyrics "Sento Stracinar e mi sento Stracinar Straci nar". The bottom staff contains the lyrics "Straci nar". The music is written in a single system with two staves. The bottom staff has a "cresc." marking and a "fe" marking.

Handwritten musical score for the second system. The top staff contains the lyrics "tremo tremo tremo tremo e mi sento Stracinar e mi". The bottom staff contains the lyrics "tremo e mi sento Stracinar e mi". The music is written in a single system with two staves. The bottom staff has a "p" marking.

e mi *e mi* *e mi*

e mi *mi* *mi*

Mas All.º

e brio Baco dio di parzi

e brio

tanti barbari stramazzi *fate al*

tanti *f*

fine terminar *ebrio Baco dio di*

fate *f* *ebrio*

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has two staves with lyrics: *pazzi tanti barbari stramazzi fate al fine terminar fate al*. The second system also has two staves with lyrics: *tanti fate fate al* and *nar*. Below these, there are more staves with lyrics: *ebrio Bacodio di pazzi Pepe* and *Gul tanti barbari stramazzi fate al*. The music is written in a simple, handwritten style with various note values and rests. The paper shows signs of age and wear.

pazzi tanti barbari stramazzi fate al fine terminar fate al

tanti fate fate al

nar

ebrio Bacodio di pazzi Pepe

Gul tanti barbari stramazzi fate al

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are integrated with the musical notation.

fate el fine terminar fate

fine terminar fate

fate

Punto bajo.

Al.º arai

terminar

ebrio Baco dio di parzi tanti

ebrio Baco

Al.º arai Punto bajo

barbari stramazzi fate al fine terminar fate al fine

barbari fate al fine

terminar
terminar

termi nar fa te al fi ne ter mi

fate al fi ne terminar fa te

over.

nar fa te al fi ne termi nar al fine termi

nar fate al

fine

Handwritten musical notation on two systems of staves. The first system includes the lyrics "nar al" and "terminar" written below the notes. The notation consists of eighth and sixteenth notes, with some rests and slurs. The second system continues the melody with similar notation and includes the lyrics "al" and "terminar" below the notes. Below the second system, there are five staves of music, each containing a single note followed by a double bar line, likely representing a bass line or a specific rhythmic pattern.

Ayuntamiento de Madrid



De Carlos III
25 de Diciembre

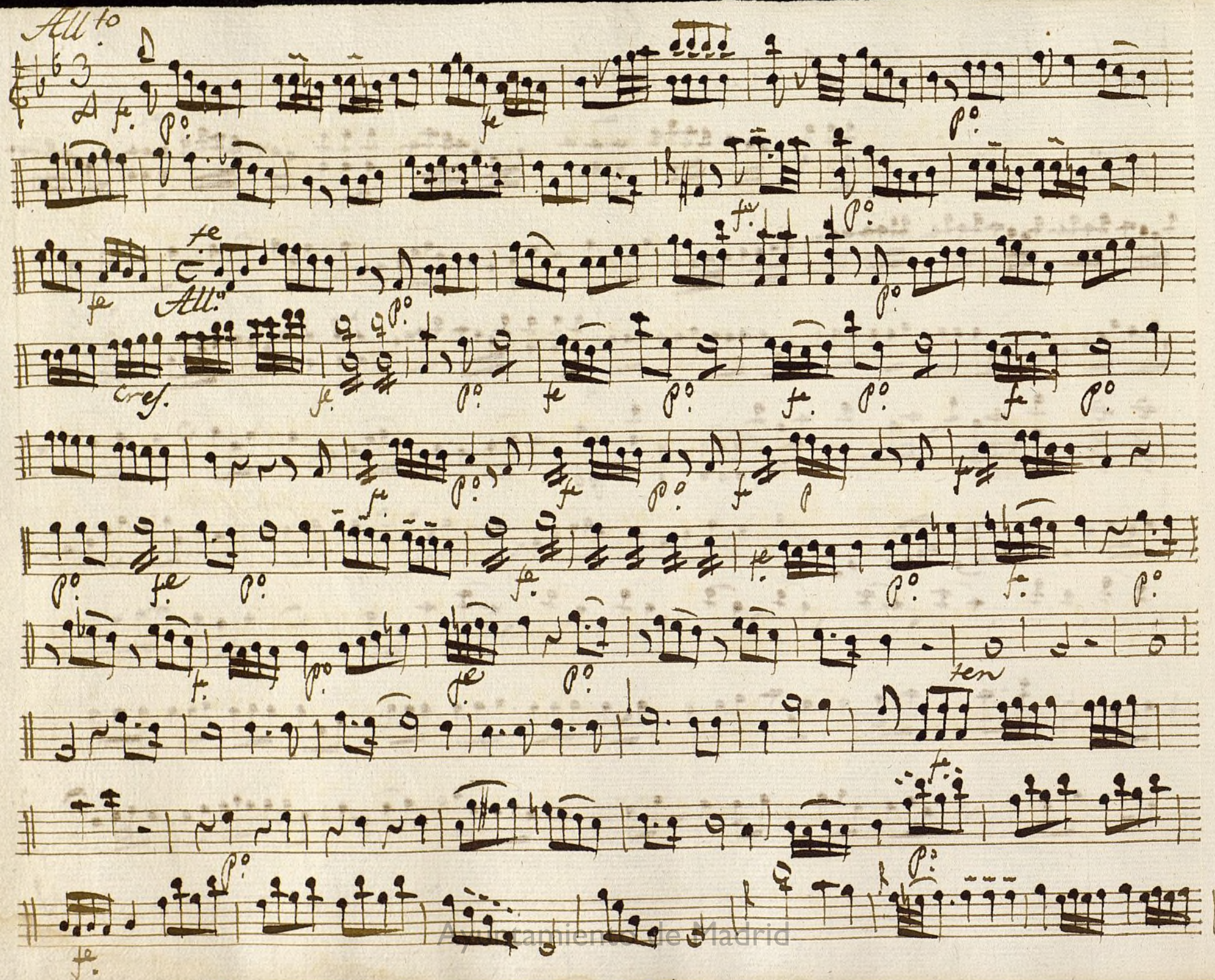
5
35

Violin 1.ª Fon.ª à 4.ª Los Caprichos

All.º Mod.º

The musical score is written on ten staves. The first staff begins with the tempo marking 'All.º Mod.º' and a treble clef. The music is in 4/4 time. The notation includes various note values, rests, and dynamic markings such as 'p', 'f', 'p.º', 'fr. p.º', and 'fr. p.º'. The score concludes with a double bar line and a final note on the tenth staff.

V.ª



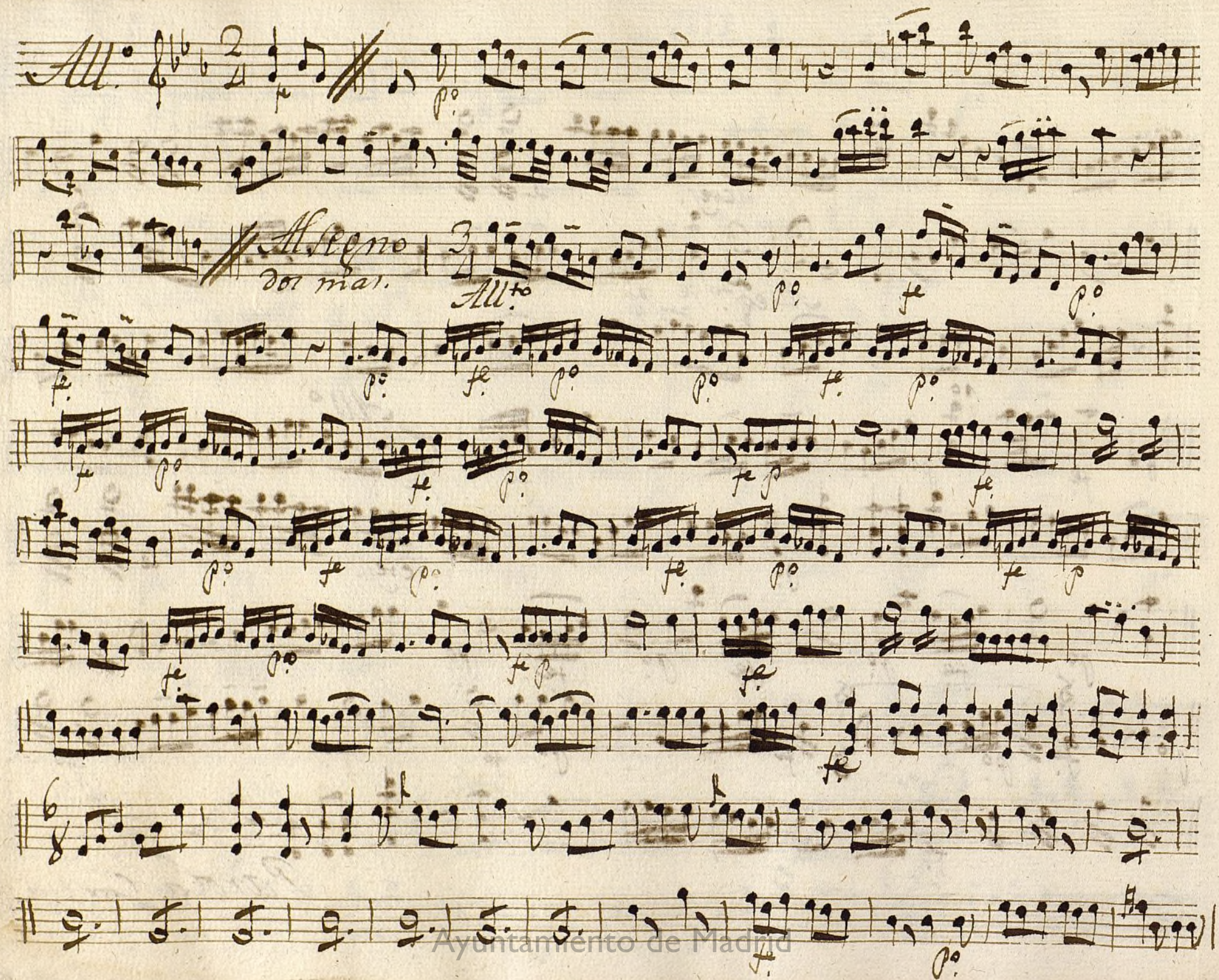
crej.

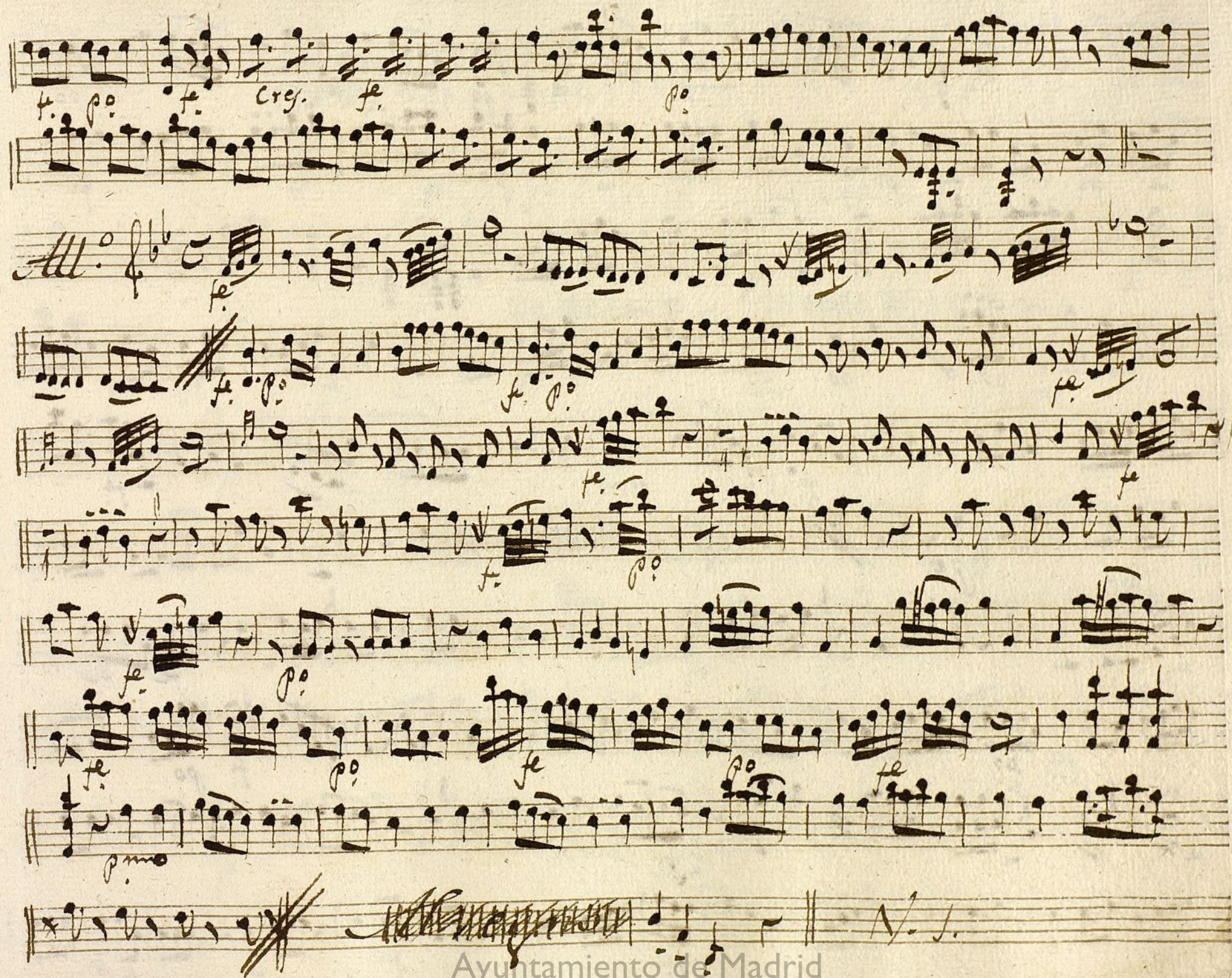
Alleg.^{ro} fe. po.

All.^o

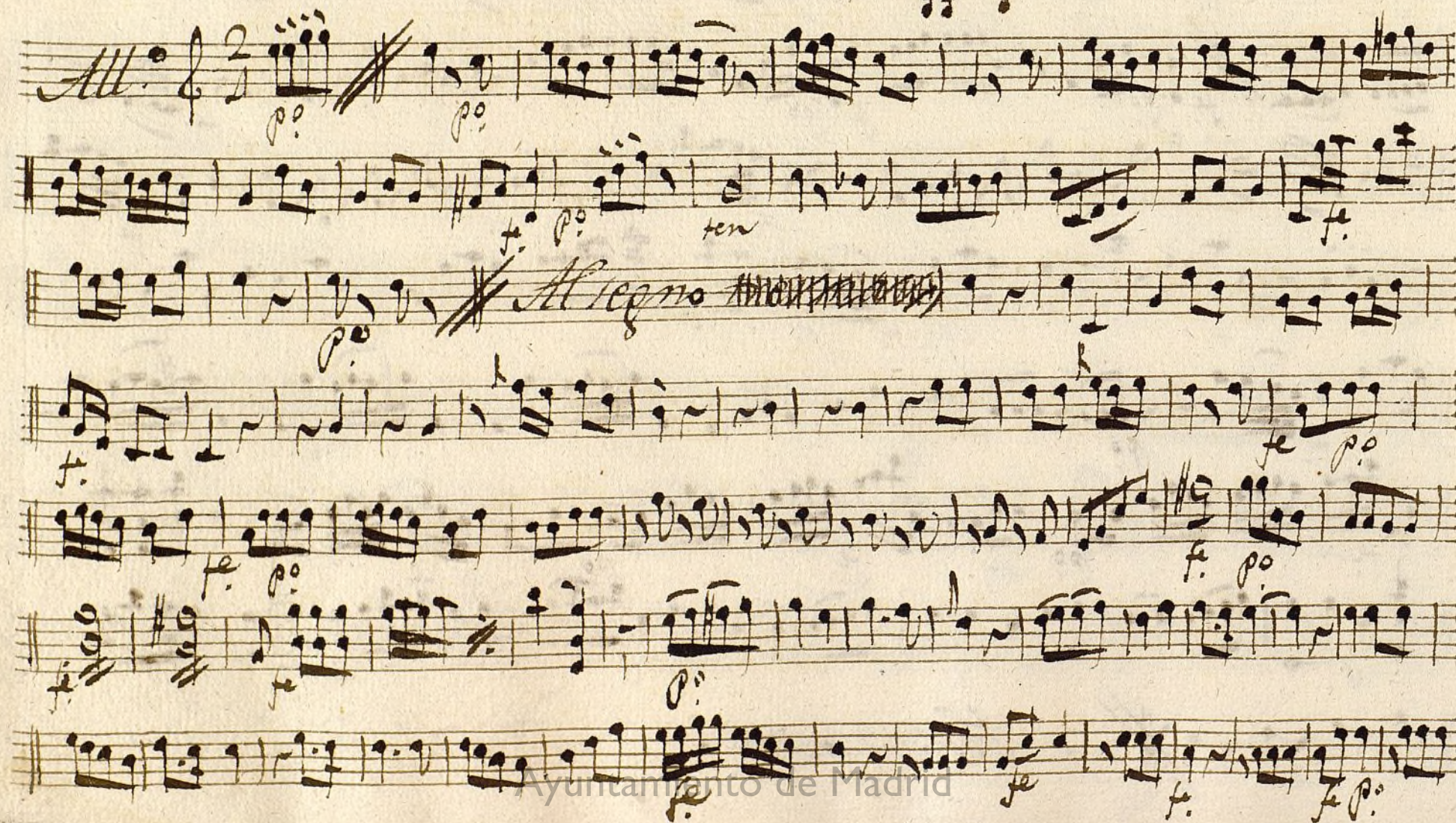
crej.

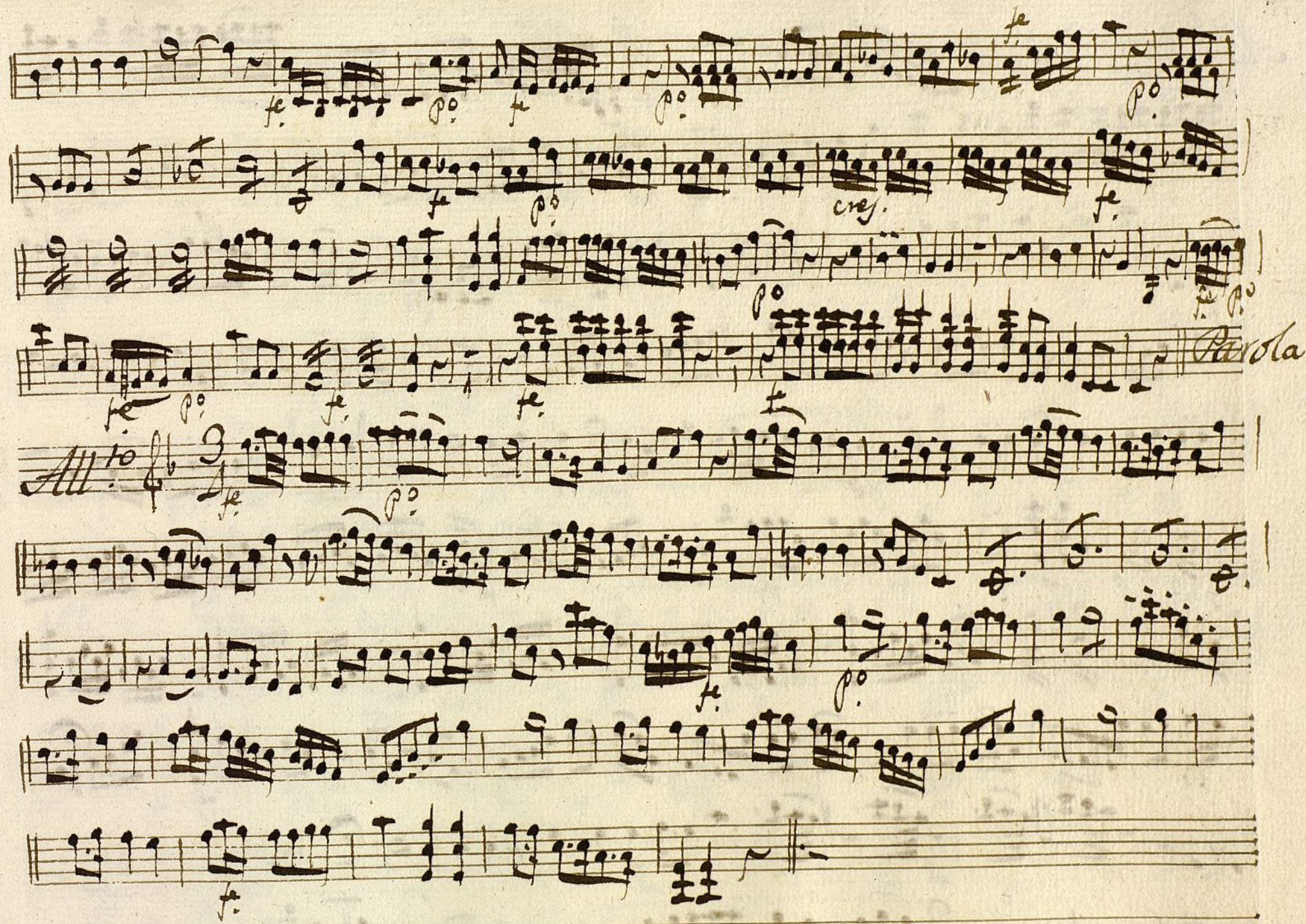
Parola corta

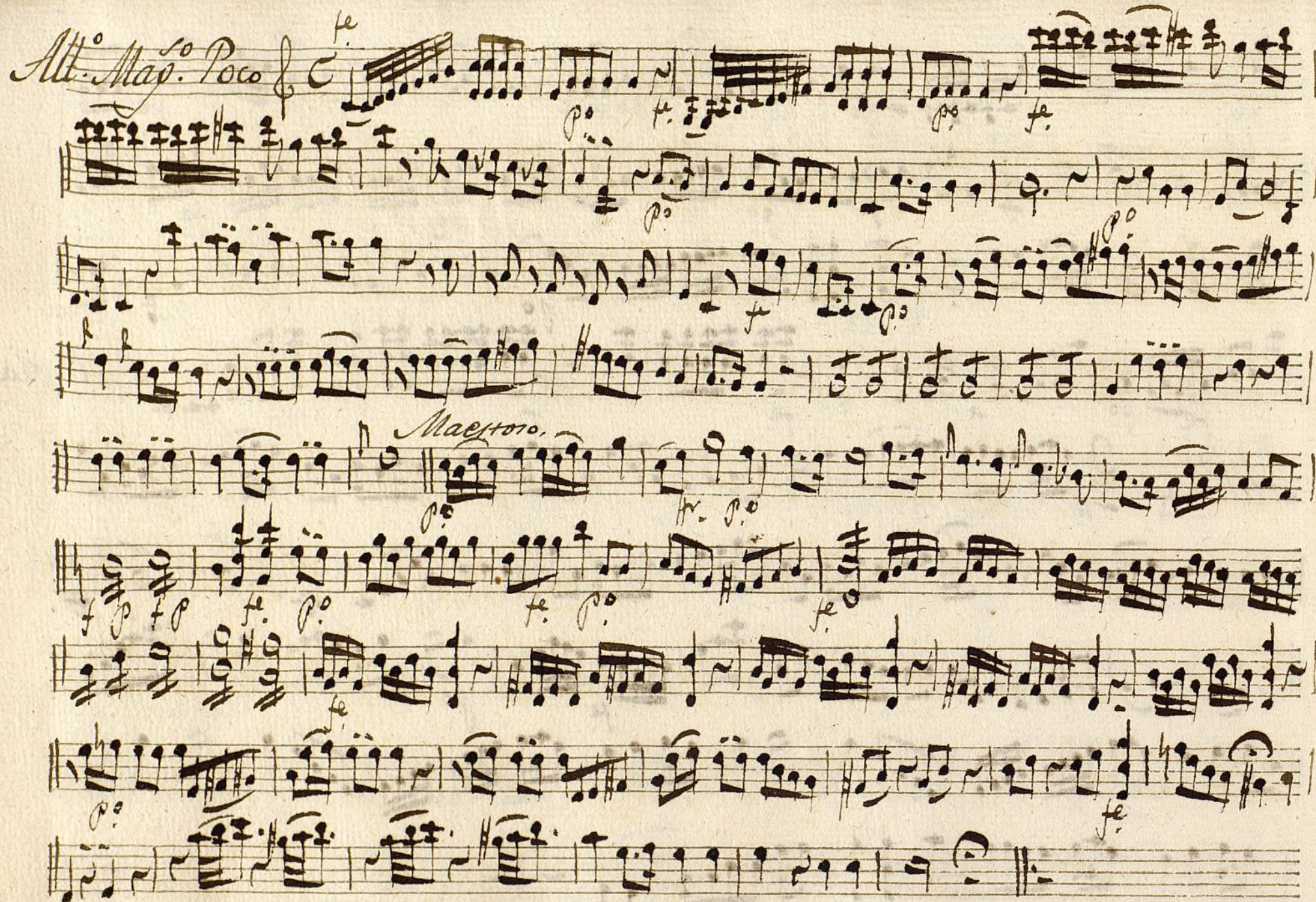




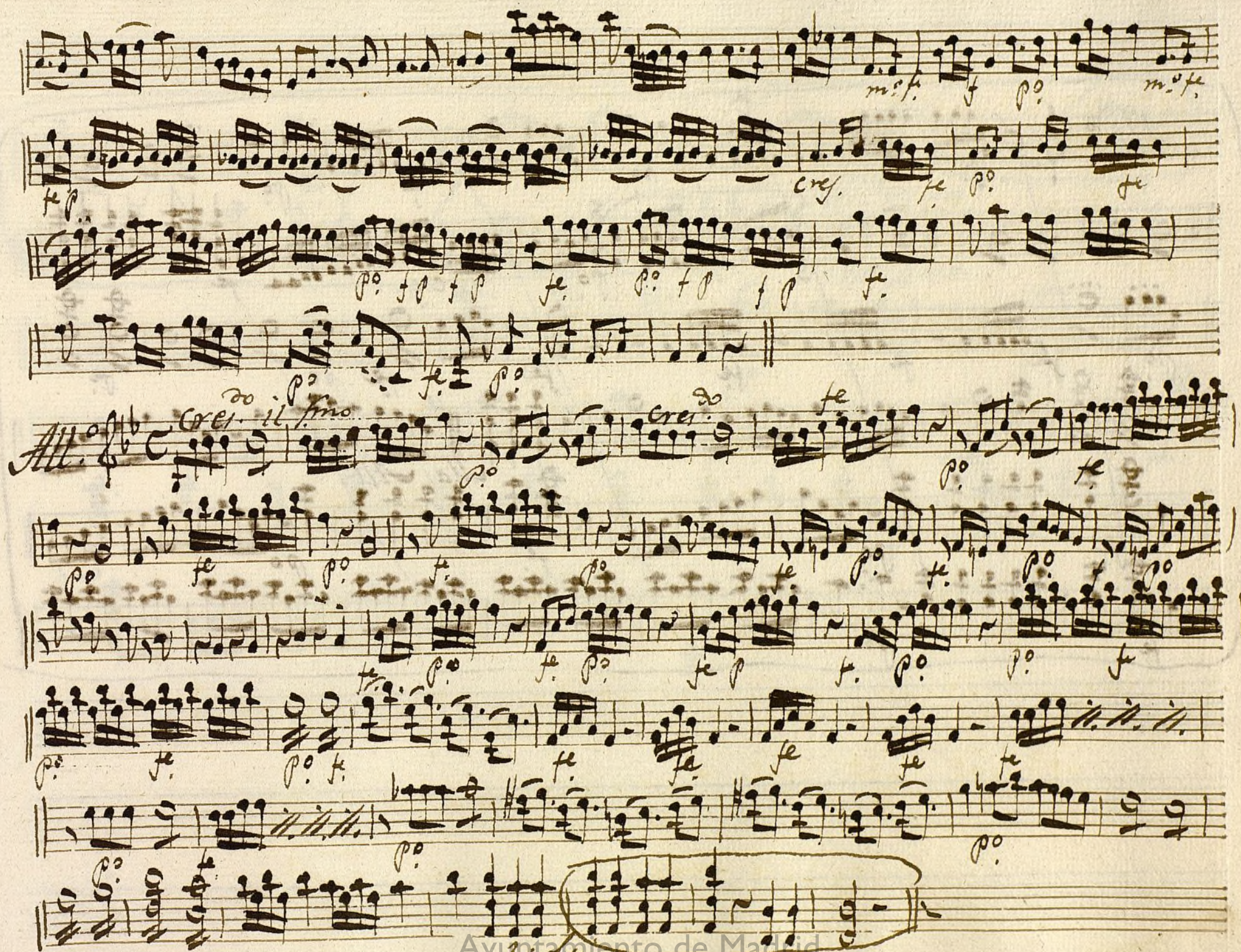
All.  *Parola.*

All.  *Allegro*



Alt. May. Poco 

And. Gracioso 



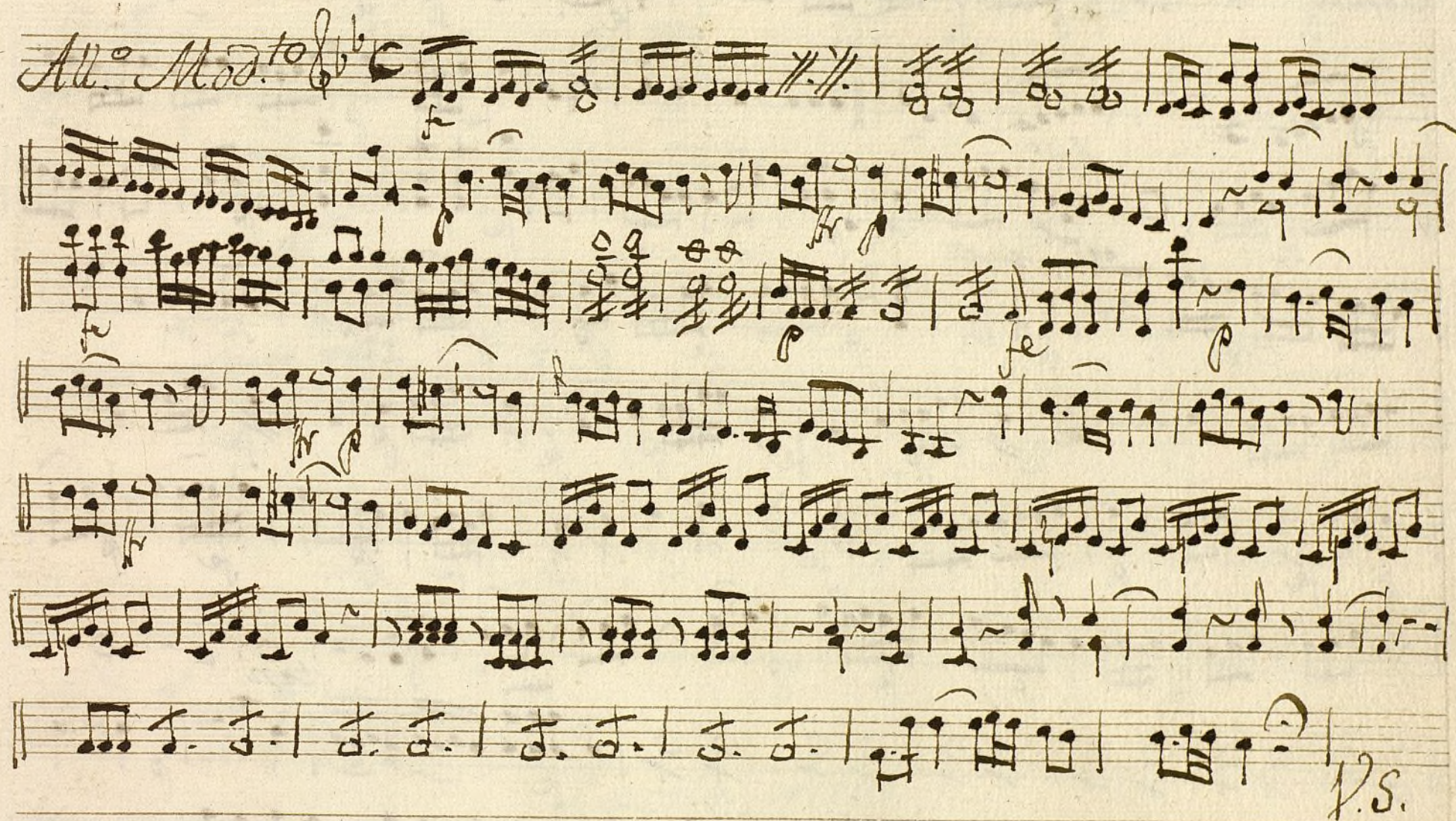


Ayuntamiento de Madrid

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Violin 2.º Ton.ª à A.º Los Caprichos

Mus 118-2



Alleg.^{to} 3/4

All.^o

Crei.

ten

Crei.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4, 3/8), notes, rests, and dynamic markings like 'f', 'p', 'All. to', and 'All.º'. The manuscript is written in dark ink on aged, slightly stained paper.

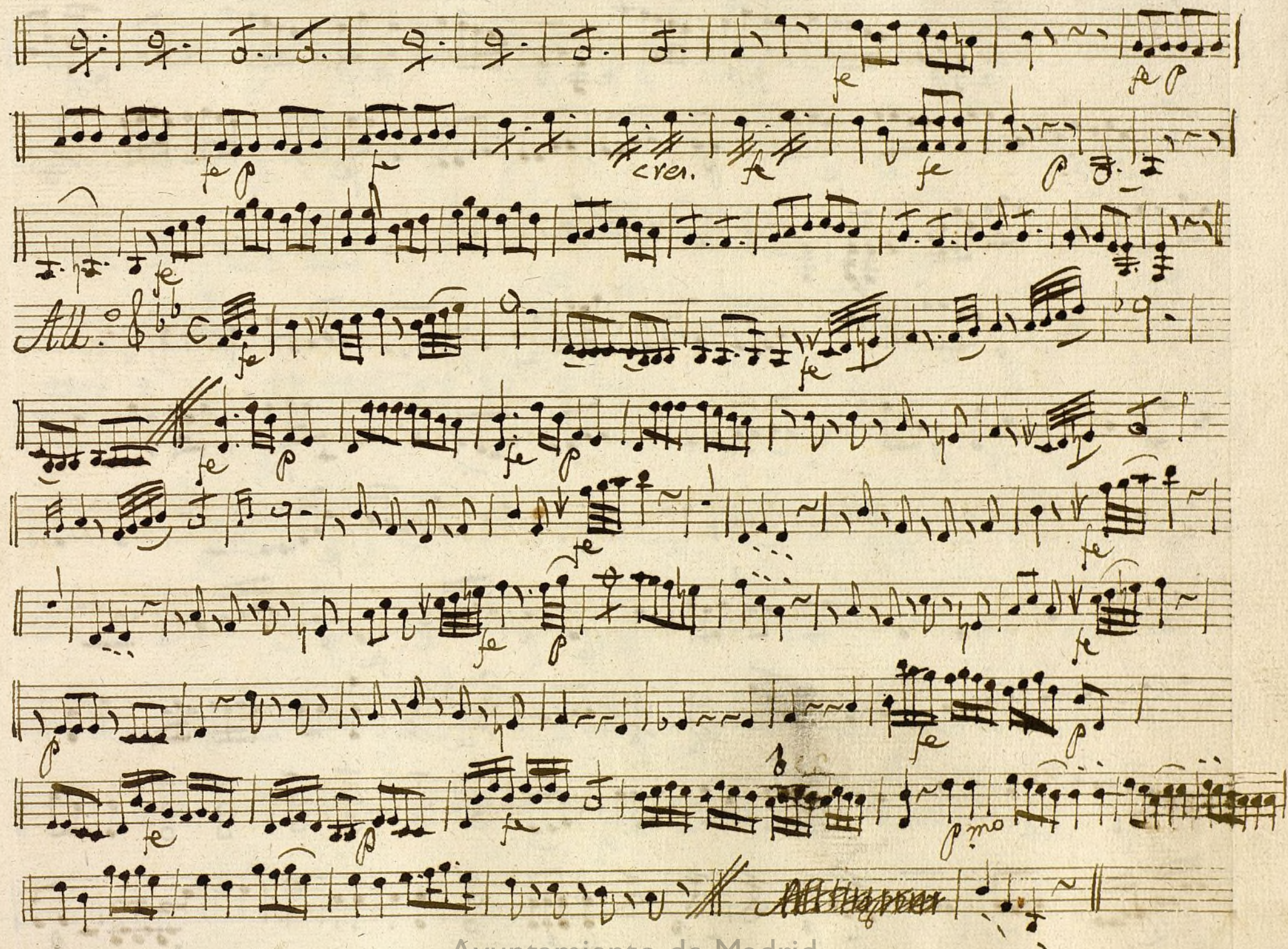
Parola corta.

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

Key markings and tempo changes include:

- All.* (Allegretto) at the beginning.
- Al. Segno* (Allegretto Segno) with the tempo change *3* (triple) and *4* (quadruple).
- dos me.* (dos me).
- Al.* (Allegretto) at the bottom left.

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



All.^o 2/4

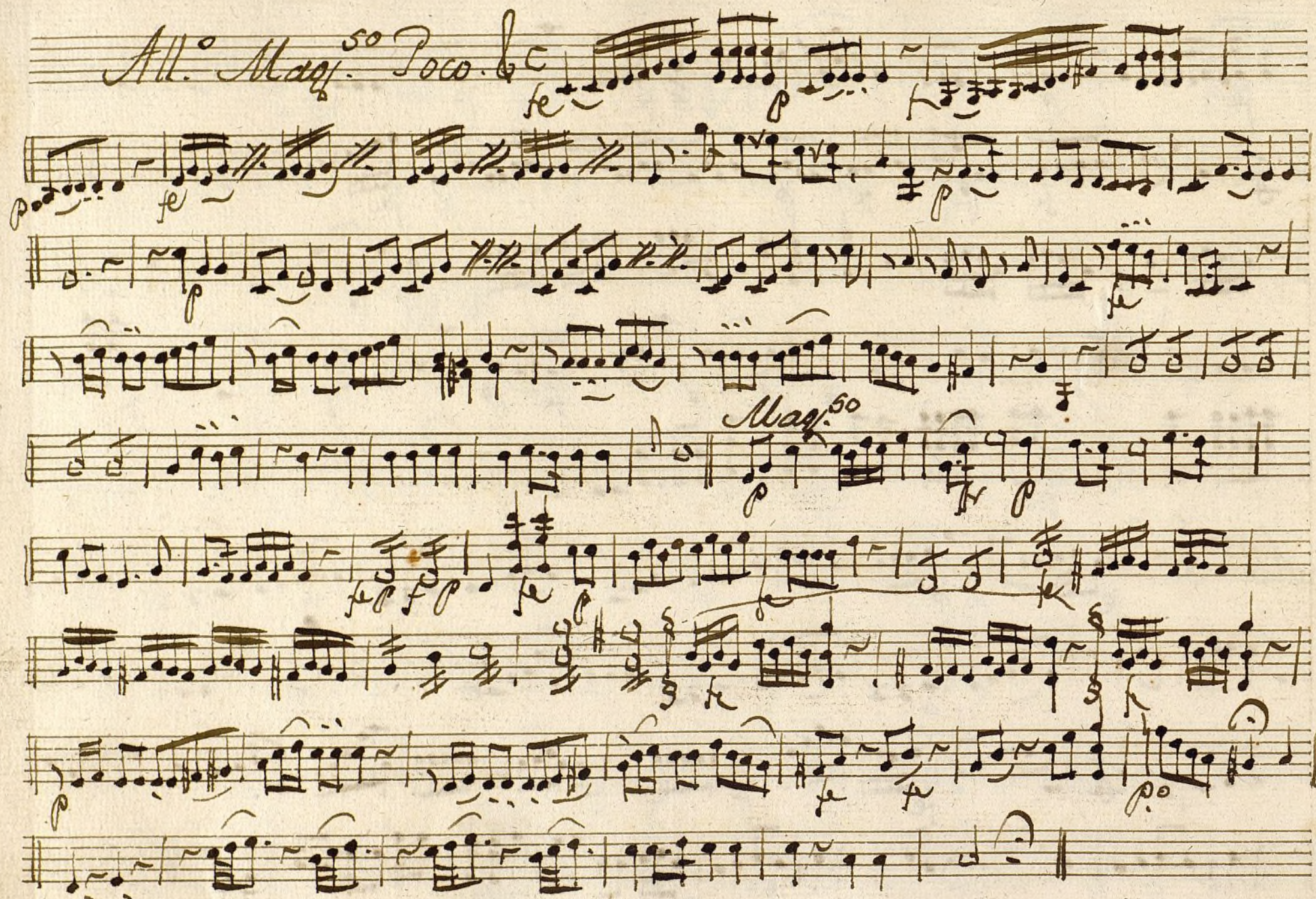
Parola.

All.^o 2/4

Mos. no

ayuntamiento de Madrid





And.^{te}
gracioso

m.^o fe *m.^o fe* *crec. fe* *crec. fe*

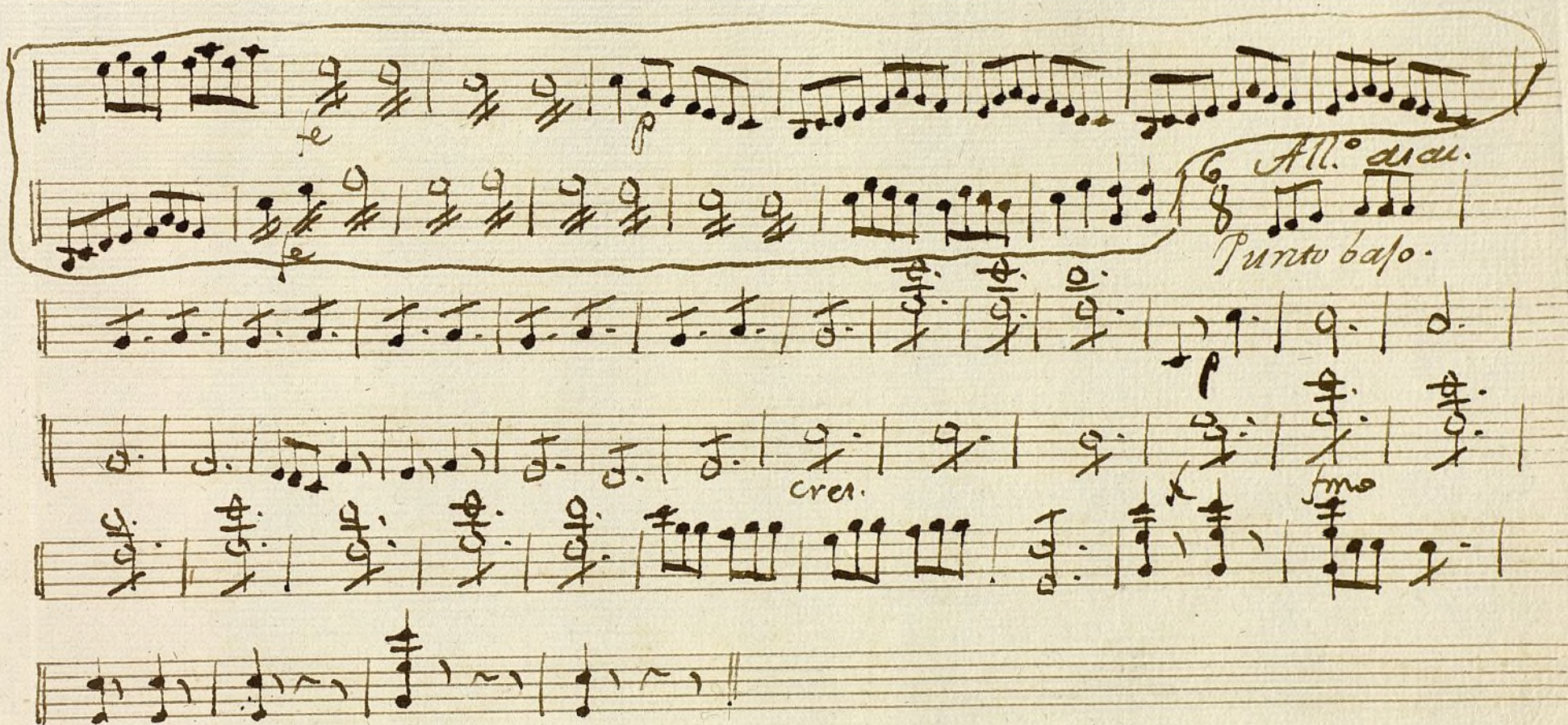
All.^o *crec. fmo* *crec. fe*

The musical score is written on two systems of five staves each. The first system begins with the tempo marking 'And.^{te}' and the character marking 'gracioso'. The notation is in 3/4 time. The first staff contains a series of eighth and sixteenth notes. The second staff has dynamic markings 'm.^o fe' and 'm.^o fe'. The third staff has 'crec. fe' and 'crec. fe'. The fourth staff has 'f' and 'f'. The fifth staff has 'f' and 'f'. The second system begins with the tempo marking 'All.^o' and the character marking 'crec. fmo'. The notation continues with various musical symbols and dynamic markings like 'crec. fe' and 'f'.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into two systems by a large bracket. The first system contains the first five staves, and the second system contains the remaining five staves. The paper shows signs of age, including discoloration and some staining.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the second system.
- un poco mas All.^o* (a little more Allegro) written above the sixth staff.
- crec.* (crescendo) written above the fourth staff of the second system.
- Dynamic markings such as *f* (forte) and *p* (piano) are present throughout the score.



Boe 1.^o Ton.^a a 4.^o Los Caprichos

Mus 148-2

Handwritten musical score for a piece titled "Boe 1.^o Ton.^a a 4.^o Los Caprichos". The score is written on ten staves. The first staff begins with the tempo marking "All.^o Mod.^{to}" and the key signature of one flat (B-flat). The music is in common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like "f", "p", "Cres.", and "Solo". There are also performance instructions like "All.^o" and "6". The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The score is written in a cursive, handwritten style on aged paper.

Key markings and annotations include:

- fe* (ferrata) markings above notes on the first, second, fourth, fifth, sixth, seventh, eighth, and ninth staves.
- Solo* markings above the second and eighth staves.
- All.to* (Allegretto) markings above the third and seventh staves.
- All.o* (Allegro) marking above the fourth staff.
- crea.* (creatura) marking above the fourth staff.
- Parola.* (Word) written across the sixth staff.
- All.o* (Allegro) marking above the seventh staff.
- Al Segno* (Al Segno) marking above the eighth staff.
- 22* (measure number) written below the seventh staff.
- dos mas.* (two more) written below the eighth staff.
- Solo* marking above the eighth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by tempo markings: *All.^o* (Allegro) and *Solo*. The first system consists of five staves. The second system consists of four staves. The third system consists of three staves. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system consists of two staves. The seventh system consists of two staves. The eighth system consists of two staves. The ninth system consists of two staves. The tenth system consists of two staves. The score concludes with a double bar line and a repeat sign.

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

Key markings and annotations include:

- All.^o* (Allegretto) at the beginning of the first staff.
- Parola* at the end of the second staff.
- All.^o* at the beginning of the third staff.
- Allegro* (partially crossed out) and *Allegro* (written below) at the beginning of the fourth staff.
- Solo* markings above the fifth, sixth, and seventh staves.
- Parola.* at the end of the tenth staff.

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



Handwritten musical score on aged paper, featuring multiple staves and various musical notations. The score includes dynamic markings such as *f*, *p*, *And.^{te} Gracioso.*, and *All.^o Crec. fe*. The notation includes notes, rests, and bar lines, with some staves showing complex rhythmic patterns and accidentals. The paper is aged and slightly discolored.

2^a Serve

All.^o

Ma^o All.^o

Punto bajo.

All.^o and^o

Ayuntamiento de Madrid

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Oboe 2.ª Ton.ª a 1.ª Los Caprichos

Muj 148-2

Handwritten musical score for Oboe 2.ª, Ton.ª a 1.ª, Los Caprichos. The score is written on ten staves. The tempo is marked *All.º Mod.º* at the beginning. The key signature is two flats (Bb and Eb). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *fe*, *Solo*, *Crei.*, and *All.º*. There are also markings for *3* and *6* measures. The score is signed *Muj* at the bottom right.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings and annotations include:

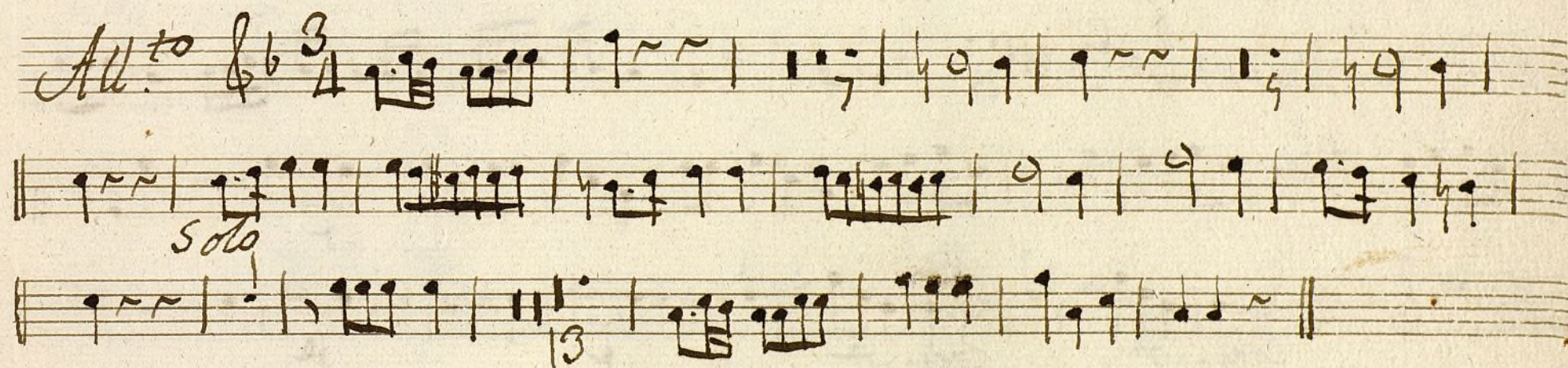
- Solo* (written below the third staff)
- All.^o* (written above the fourth staff)
- Solo.* (written below the sixth staff)
- Parola* (written at the end of the seventh staff)
- All.^o* (written at the beginning of the eighth staff)
- Al Segno* (written above the eighth staff)
- 22.* (written below the eighth staff)
- 20^o mar.* (written below the eighth staff)
- All.²⁰* (written below the eighth staff)



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

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first staff.
- solo* markings on the first, second, and seventh staves.
- Allegro* and *Allegro* markings on the fourth staff.
- Allegro* and *Allegro* markings on the fifth staff.
- Allegro* and *Allegro* markings on the sixth staff.
- Allegro* and *Allegro* markings on the seventh staff.
- Allegro* and *Allegro* markings on the eighth staff.
- Allegro* and *Allegro* markings on the ninth staff.
- Allegro* and *Allegro* markings on the tenth staff.
- Allegro* and *Allegro* markings on the eleventh staff.
- Allegro* and *Allegro* markings on the twelfth staff.
- Allegro* and *Allegro* markings on the thirteenth staff.
- Allegro* and *Allegro* markings on the fourteenth staff.
- Allegro* and *Allegro* markings on the fifteenth staff.
- Allegro* and *Allegro* markings on the sixteenth staff.
- Allegro* and *Allegro* markings on the seventeenth staff.
- Allegro* and *Allegro* markings on the eighteenth staff.
- Allegro* and *Allegro* markings on the nineteenth staff.
- Allegro* and *Allegro* markings on the twentieth staff.
- Allegro* and *Allegro* markings on the twenty-first staff.
- Allegro* and *Allegro* markings on the twenty-second staff.
- Allegro* and *Allegro* markings on the twenty-third staff.
- Allegro* and *Allegro* markings on the twenty-fourth staff.
- Allegro* and *Allegro* markings on the twenty-fifth staff.
- Allegro* and *Allegro* markings on the twenty-sixth staff.
- Allegro* and *Allegro* markings on the twenty-seventh staff.
- Allegro* and *Allegro* markings on the twenty-eighth staff.
- Allegro* and *Allegro* markings on the twenty-ninth staff.
- Allegro* and *Allegro* markings on the thirtieth staff.
- Allegro* and *Allegro* markings on the thirty-first staff.
- Allegro* and *Allegro* markings on the thirty-second staff.
- Allegro* and *Allegro* markings on the thirty-third staff.
- Allegro* and *Allegro* markings on the thirty-fourth staff.
- Allegro* and *Allegro* markings on the thirty-fifth staff.
- Allegro* and *Allegro* markings on the thirty-sixth staff.
- Allegro* and *Allegro* markings on the thirty-seventh staff.
- Allegro* and *Allegro* markings on the thirty-eighth staff.
- Allegro* and *Allegro* markings on the thirty-ninth staff.
- Allegro* and *Allegro* markings on the fortieth staff.
- Allegro* and *Allegro* markings on the forty-first staff.
- Allegro* and *Allegro* markings on the forty-second staff.
- Allegro* and *Allegro* markings on the forty-third staff.
- Allegro* and *Allegro* markings on the forty-fourth staff.
- Allegro* and *Allegro* markings on the forty-fifth staff.
- Allegro* and *Allegro* markings on the forty-sixth staff.
- Allegro* and *Allegro* markings on the forty-seventh staff.
- Allegro* and *Allegro* markings on the forty-eighth staff.
- Allegro* and *Allegro* markings on the forty-ninth staff.
- Allegro* and *Allegro* markings on the fiftieth staff.



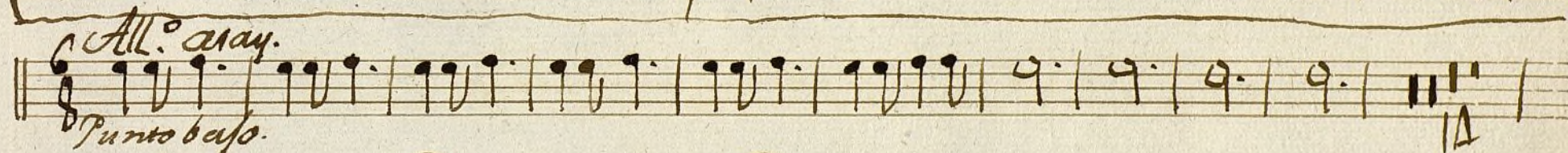
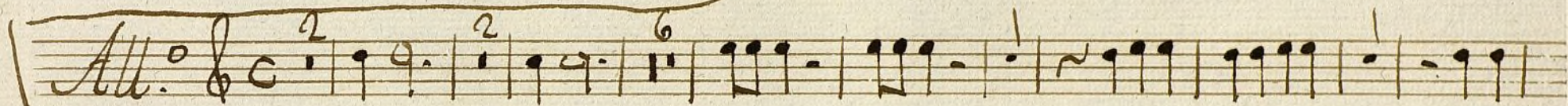
Quarteto

All.^o Mag.^{so} Poco. C f *Solo* *fe* *fe* *Solo* *Mag.^{so}* *Solo*

And.^{te} Gracioso C f

All.^o C f *Crei. fe* *Crei. fe* *f* *fe*

5162



Trompa 1.^a Ton.^a a 4.^o Los Caprichos

Mus 148-2

All.^o Mod.^{to} C: \flat C

29. *All.^o* 3 4

All.^o Cres.

2

11.

A

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *fe*, *crec.*, and *f*. There are also numerical markings like 3, 6, and 2 above the staves. The first staff has a *3* above a triplet of notes. The second staff has a *6* above a group of notes. The third staff has a *2* above a group of notes. The fourth staff has a *2* above a group of notes. The fifth staff has a *2* above a group of notes.

Handwritten musical score on three staves. The notation includes various notes, rests, and dynamic markings such as *fe* and *f*. There are also numerical markings like 18 and 3 above the staves. The first staff has a *18* below a group of notes. The second staff has a *3* above a group of notes. The third staff has a *3* above a group of notes. The first staff also includes the tempo marking *All.^o* and the time signature *2/4*. The second staff includes the tempo marking *All.^o* and the time signature *3/4*. The third staff includes the tempo marking *All.^o* and the time signature *3/4*. The first staff also includes the tempo marking *Allegro* and the time signature *3/4*. The second staff includes the tempo marking *Allegro* and the time signature *3/4*. The third staff includes the tempo marking *Allegro* and the time signature *3/4*.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The second staff has a tempo marking "All.^o" and a measure number "14". The third staff has a measure number "3". The fourth staff has a measure number "2". The fifth staff has a tempo marking "All.^o" and a key signature change to two flats. The sixth staff has a tempo marking "Allegro" and a measure number "7". The seventh staff has a tempo marking "Allegro".

no
al.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following markings:

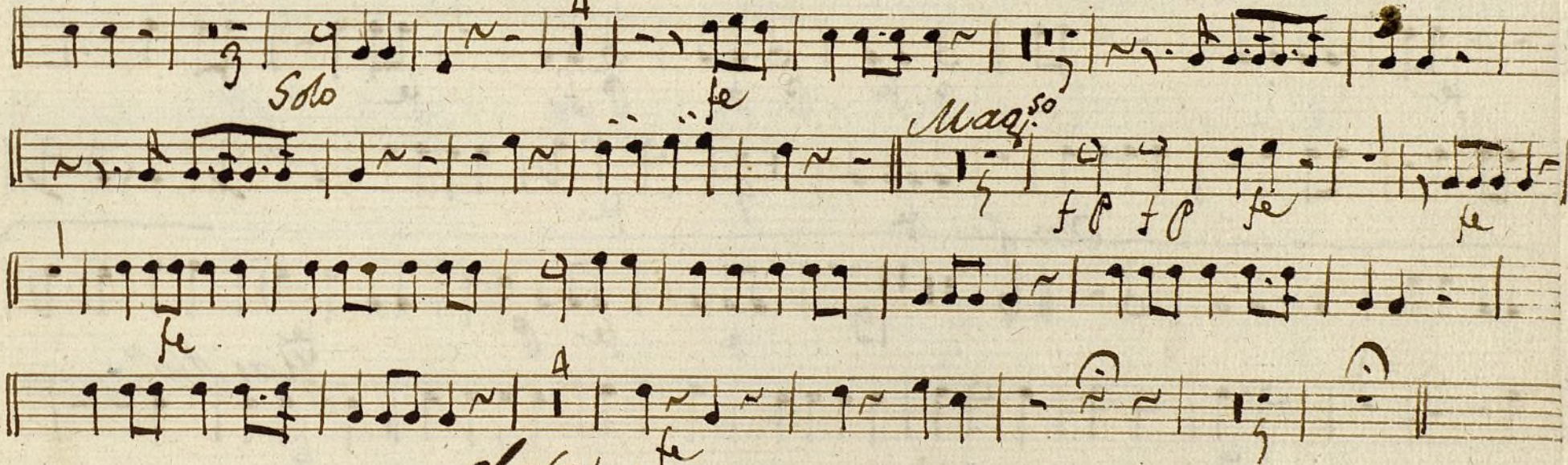
- All.^o* (Allegro) in the first system.
- Allegro* in the third system.
- Allegro* in the fourth system.
- Allegro* in the fifth system.
- Allegro* in the sixth system.
- Allegro* in the seventh system.
- Allegro* in the eighth system.
- Allegro* in the ninth system.
- Allegro* in the tenth system.

The score concludes with the word *Parola* written in a large, decorative script at the end of the eighth system.

Parola

All.^{to} 3/4 Tace. //

All.^o Maq.^{so} Poco. & C *In Quarteto*



And.^{te} Gracioso *clafa* *3/4*

31.

V. S.



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egno
mas

6 All.

3

2

All. C

3

3

3

V.S.

Allegro

Allegro

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

Staff 1: *All.^o* C: $\flat \flat$ 2/4. Notes with rests and dynamic markings *fe* and *2*.

Staff 2: Notes with rests and dynamic markings *fe* and *2*.

Staff 3: Notes with rests and the word *Parola.*

Staff 4: *All.^o* *In C.* 2/4. Notes with rests and dynamic markings *fe* and *10*.


Staff 5: Notes with rests and the word *Al Segno* followed by a double bar line and a series of vertical lines.

Staff 6: Notes with rests and dynamic markings *fe* and *10*.

Staff 7: Notes with rests and dynamic markings *fe* and *10*.

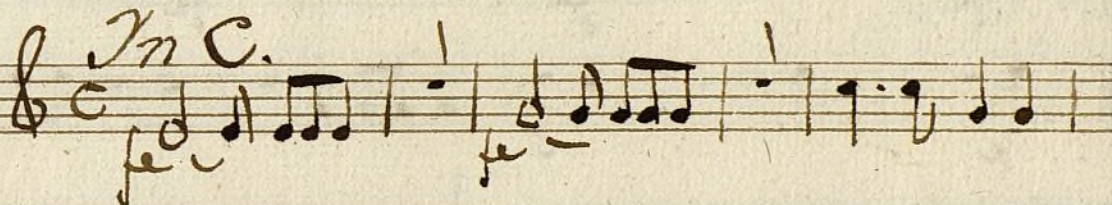
Staff 8: Notes with rests and dynamic markings *fe* and *32*.

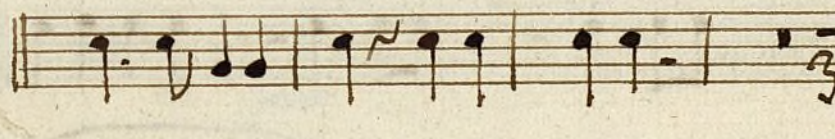
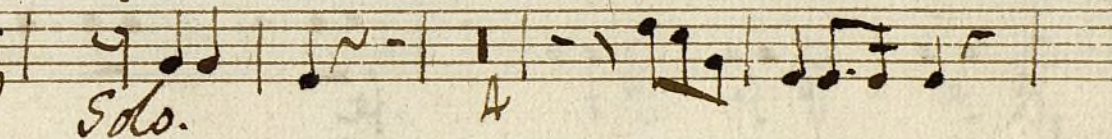
Staff 9: Notes with rests and dynamic markings *fe* and *2*.

||  || *Parola.*

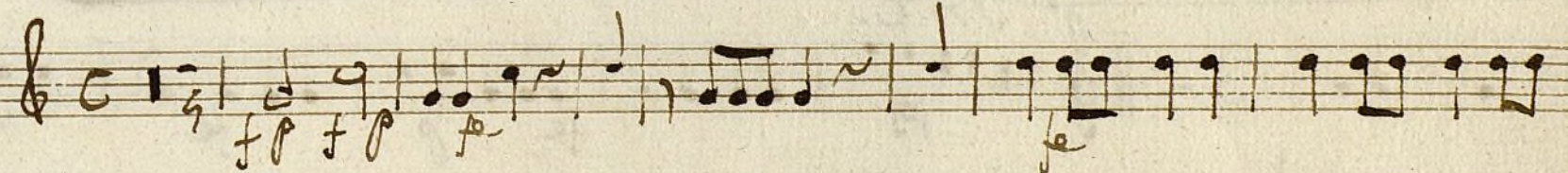
// Tace $\frac{3}{4}$ //

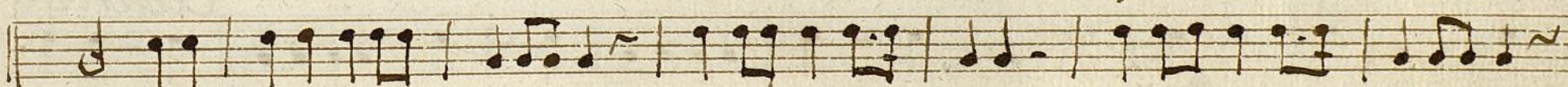
Quarteto.

All.^o Mag.^{so} Poco. & *In C.* 

 *Solo.* 



Mag.^{so} & 



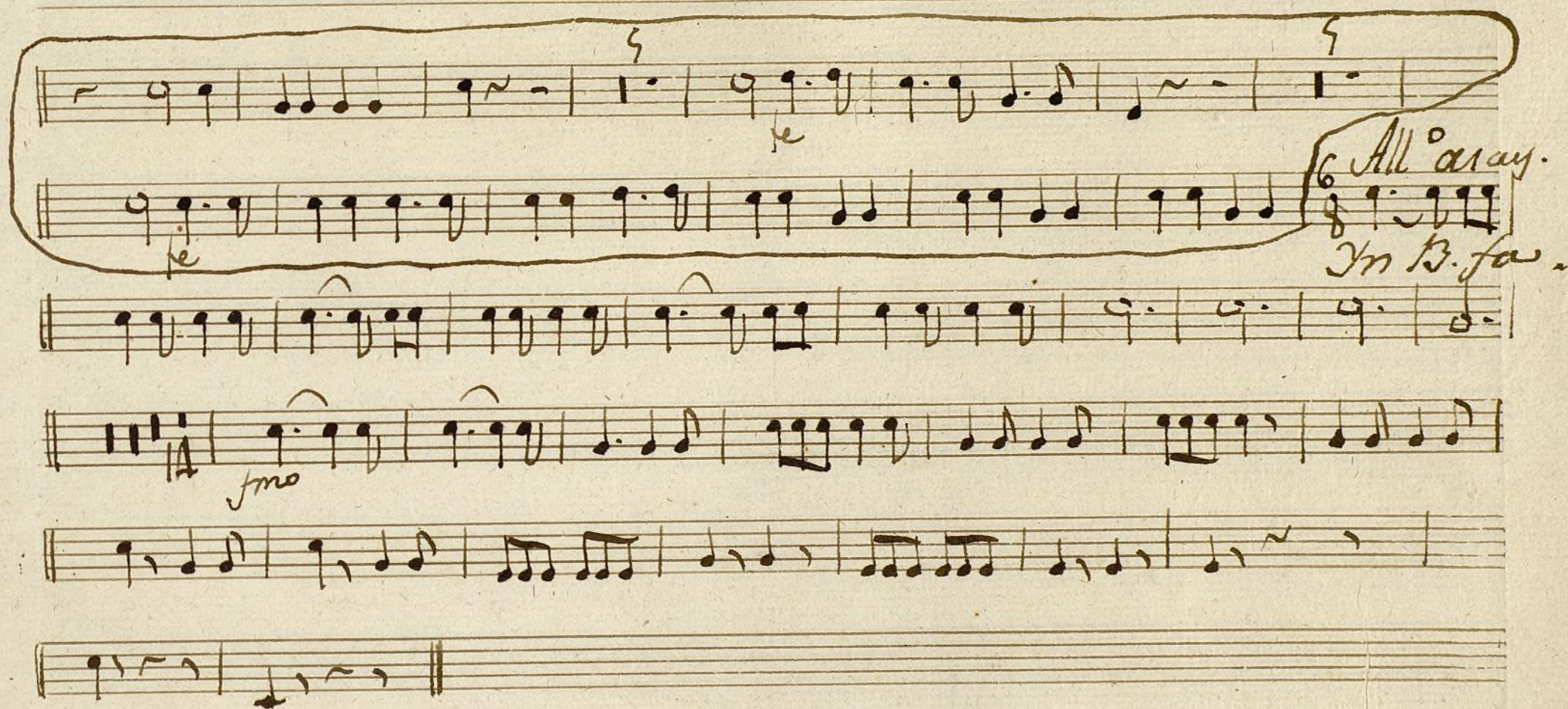


clafar.

And.^{te} *C:* \flat \flat $\frac{3}{4}$ 31. *All.^o* *crec.* *fe* *crec.*

And.^{te} *C:* \flat \flat $\frac{3}{4}$ 31. *All.^o* *crec.* *fe* *crec.*

And.^{te} 19 *fe* *p* *fe* *Mas All.^o*



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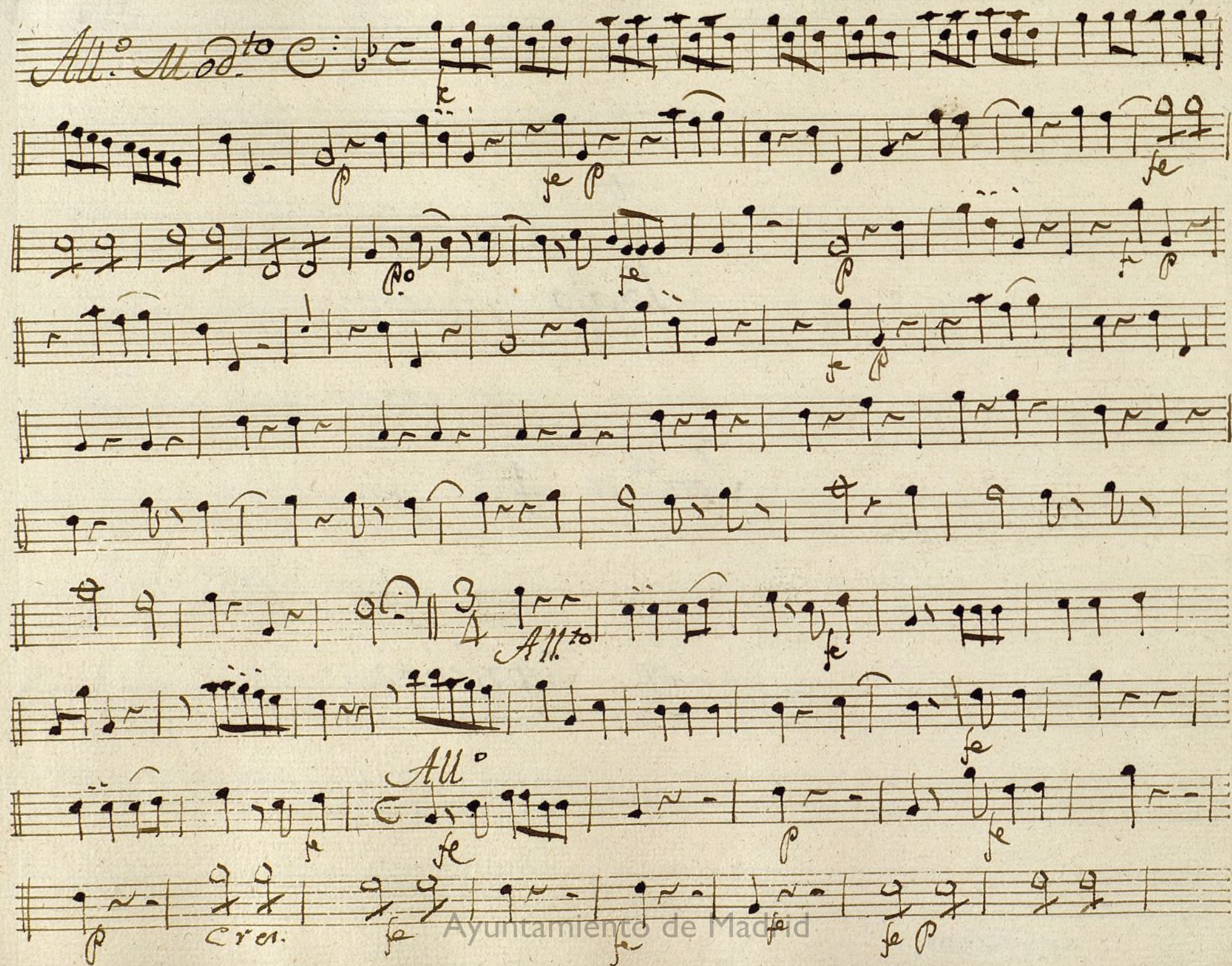
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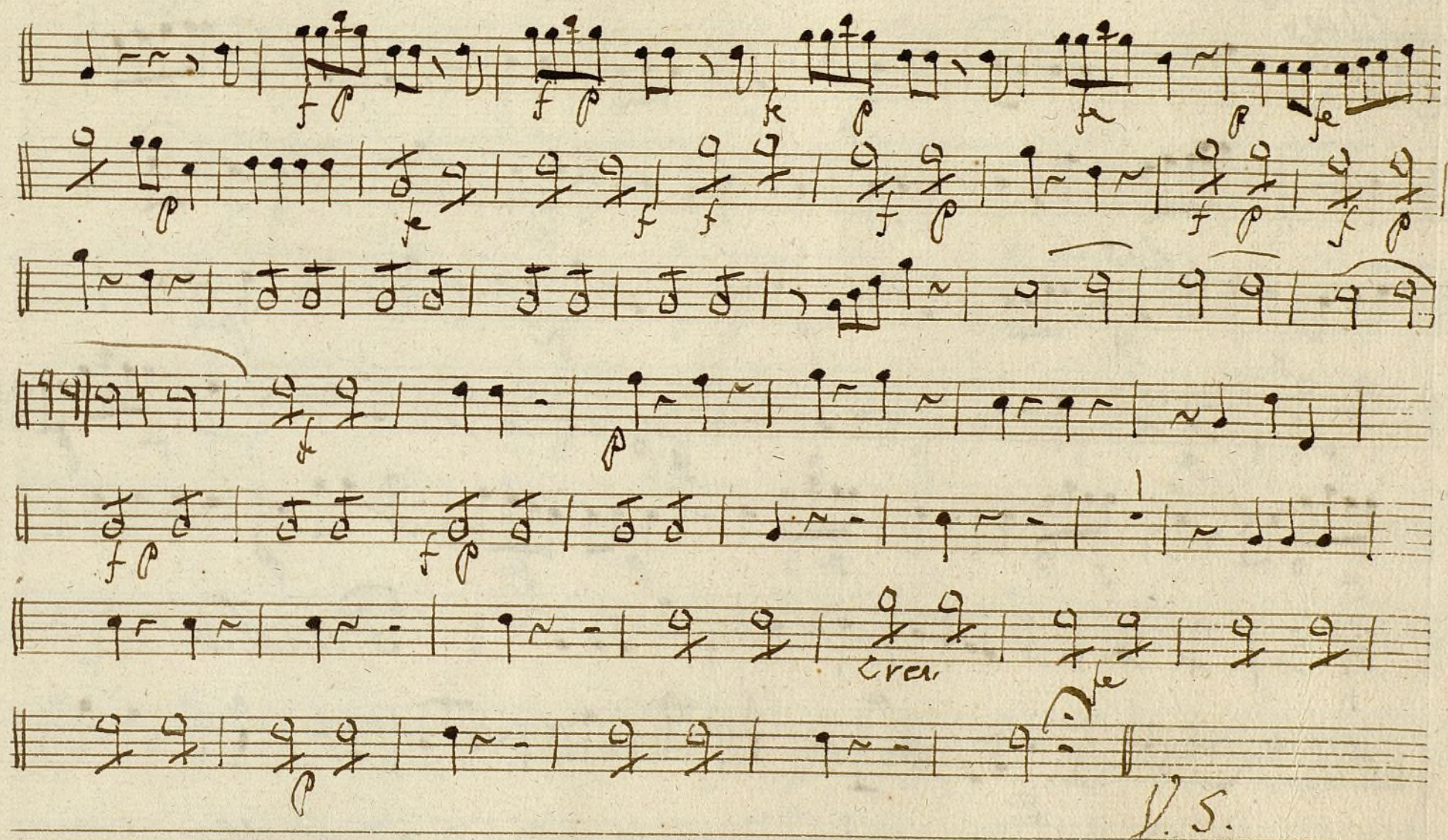
t

Bafo

Ton.^a a Δ.^o

Los Caprichos





Alleg.^{to}

All.^o

Parola

All.^o

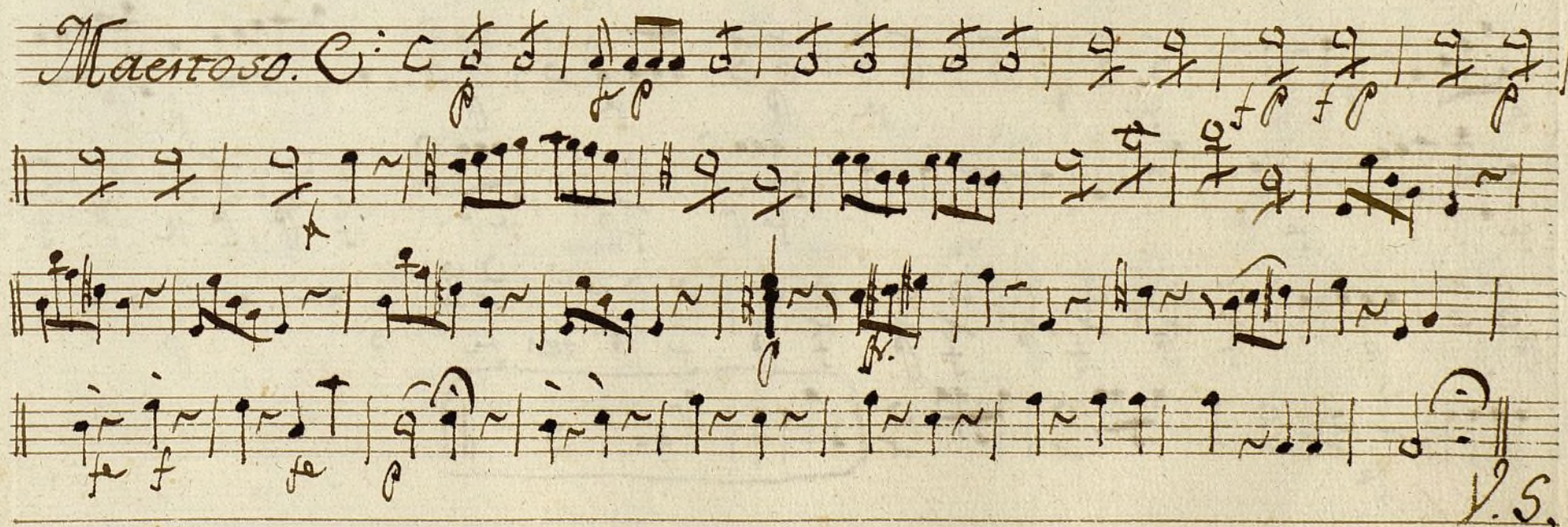
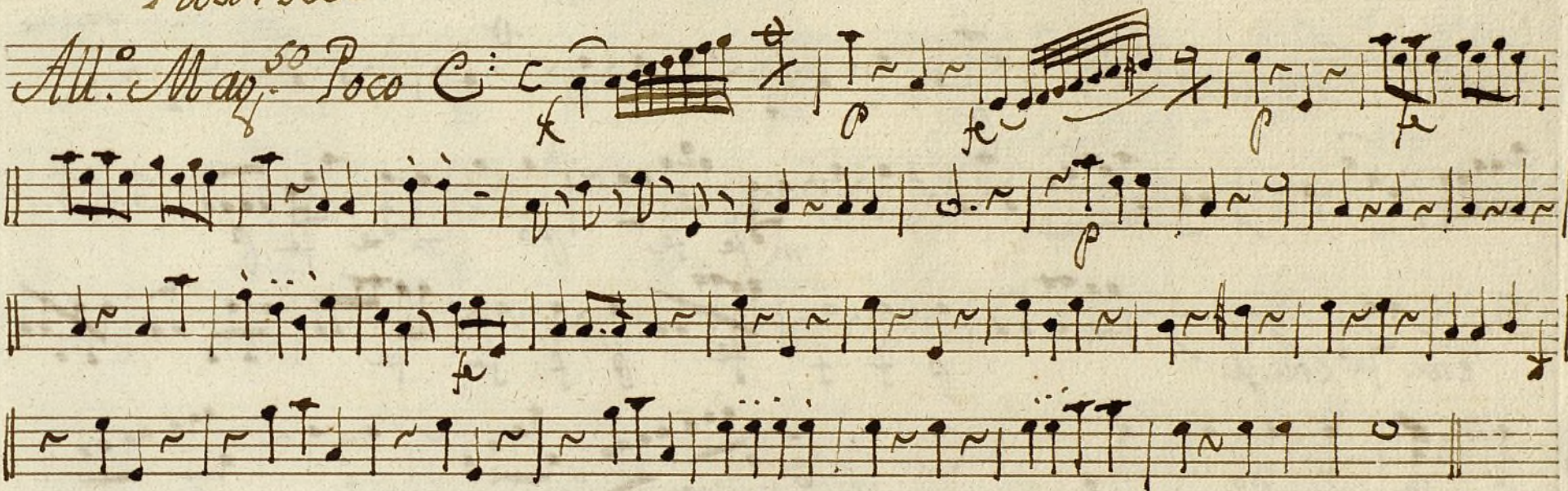
*Al Segno
do mas.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *p*, *f*, and *cre.* The score is divided into two sections by a double bar line. The first section is marked *All^{ro}* and the second section is marked *All^o*. The notation is in a historical style, possibly from the 18th or 19th century.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allo" and the time signature "C: 2/4". The second staff features the marking "terr." and a double bar line followed by "Allegro". The third staff has the marking "Allegro". The fourth staff has the marking "Allegro". The fifth staff has the marking "Allegro". The sixth staff has the marking "Allegro". The seventh staff has the marking "Allegro". The eighth staff has the marking "Allegro". The ninth staff has the marking "Allegro". The tenth staff has the marking "Allegro".

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *Cres.*, and *Parola*. The fifth staff begins with the tempo marking *Alto* and a key signature change to three flats. The manuscript is written in brown ink on aged paper.

Quarteto.



V. S.

And.^{te} Gracioso C $\frac{3}{4}$

m. fe fe po m. fe fe

crei. fe crei. fe

All.^o crei. fe crei.

ten fe

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is enclosed in a large, hand-drawn oval frame.

Key markings and annotations include:

- All.^o* (Allegro)
- cre.* (crescendo)
- Mar. All.^o* (March Allegro)
- All.^o arai* (Allegro arai)
- Punto bajo.* (Punto bajo)
- cre.* (crescendo)
- fmo* (finito)

The notation includes various note values, rests, and dynamic markings such as *fe* and *p*.

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