

Mus 135-8

135-8

2

7

Seg.<sup>o</sup> 11

Lorena, Vicente, Serrano

Ton.<sup>a</sup> a3

Los Esposos Perdidos

del Sr. Saverio



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

*Playa de Mar* *acada lado vna chora de Pescadores con Puerta transitable cerrada*

*Punt.<sup>o</sup>* *arco*



*viz<sup>te</sup>*

Ya a ma ne - - - ce

y pa re - - ce q<sup>ue</sup> ce so' la tempe<sup>ra</sup> tad que del

la do me he quí ta - do pa ra

siempre mi fe li ci dad mi fe - - - li ci dad

A sus fieron ye ne mi gos que al mo rir a yer el



Via mi xas teis la Nave mi a in do lentes Naufragar  
 in do lentes Naufragar porque causa con mies  
 po sa con mi vi da con mi <sup>que ño</sup> ~~vida~~ bues hoay ra doin jus to  
 ce ño no me per mi tio es pi rar bues hoay ra doin jus to  
 ce ño no me per mi tio es pe rar his tes o por a ber



va mos sien con tra mos los des po jos de-mies  
po sa del bien mio a no ja dos por el Mar a no  
ja dos por el mar de mies po sa del bien mio a no ja dos por el  
mar a no ja dos por el mar sien con tra mos los des po jos de mies  
po sa del bien mi o a no ja dos por el mar a no



*bare*

*M/b*

*Sax<sup>do</sup>*

salen ala Puerta dela Chora dela Izquierda  
 Sax<sup>do</sup> y Lorenza, y sin bajar cantan Sax<sup>do</sup> los A verior  
 primeros y la cor<sup>a</sup> se buelbe acentrar

*f. p.*

es pe zar un Va to q<sup>e</sup> toi ain da gar

que el Maxi toha Muerto no puedo di dar

sia bues tro Ma xi do se le tra goel Mar sia bues tro Ma xi do

se gun bia ller tax de su Na vees tre ller se gun bia ller tax de



se le tragò el mar      mer luza mai linda, no pesquí la  
su Nave en bellor      salvar y o esta Niña fue Ca su ali

mai      y como yo pueda me la he de apropiiar y como yo  
dad      y que suelte el diáblo la embra guardar y que suelte el

me la he de apropiiar no ay q. ablar no ay que a  
la embra guardar para dar para



9 e e | v v e e | e e e e | e e e e | 9 e e  
 clar porque de ver la en el pecho se me ha edo un Zaratán yella  
 dar Causa a que un ombre se bea Como quiere la ta naí pobre  
 me lea de curar — yella yella me lea de cu  
 no se qual es tã — pobre pobre onofre qual es  
 rar yella me lea de curar me lea de curar;  
 tã pobre onofre qual es tã qual a tã (Vere)  
 tã



*Allegro*

*Sale Lorenza de la choza de Garrido*

*Allegro*

*Lor.<sup>a</sup>*

*fiero ha-do*

*ya que ay ra-do*

*de mi bien me llegaste a probar*

*dame muer-te*



des ta suer - te ten drán fin mi do lor y pe

ar mi do lor — y mi pe sar a zar In dia

quan Con tenta Con mi es po so — Na — ve ga va ay Cuan

poco y o e pe ra ba tal dei di cha tal a zar, tal dei

di cha tal a zar; Ah mal haya quien pri







*Negado a fal tar que la luz glos a lum braba nos ha Negado a fal*

*tar nos ha* *sier que brios aun se nemos que la*

*luz que os a lum braba nos a Negado à fal tar nos à*

Parola / La<sup>a</sup> ~~ay~~ Dios en vez del gobierno que à duró mi vanidad, y que dió  
el Rey a mi esposto en India; vengo a lograr de un Austico Pecador  
Una choza; mas llegar miro a mi libertador que noticia me traera;



*sale corrido*

*All. a ray*

*Coro*

*todos dicen q'om bre vivo del Navio no es ca pò*

*del Navio*

*Con que dueño priva ti bo de mi pesca se re yo*

*de mi*



*La a*

al mirar me — al mirar me, pensa ti ca. Toda el

al ma — toda el alma se al te ro — ay de mi si el

ha do es qui so — todo el Vesto al mal echo todo el

Vesto todo el Vesto al mal hecho *perdo* el ve

pero a li a mirar la



ze lo mea co bar da quanto en de Clarar se tar  
 da quanto en de Clarar se tar  
 He go ay que o fillor fue go fue go fue go  
 da quanto en de Clarar se tar  
 go ay que o fillor fue go fue go  
 Re- tar dar se tar da quien tal an ria - pa de cio  
 quien tal an ria - pa de cio  
 e po







Ca dor ge ne ro so - - - - -

[Tan puer que mi es po so - - - - -

Ja bur la y di las - - - - -

que pue do yo dar te - - - - -

que nue bas tra - - - - -

se en Cuen tra vi - - - - -

sin ma ri to de - - - - -

tan po bre y so - - - - -

Puntado

es que nue bas tra - - - - -

vo se en Cuen tra vi - vo - - - - -

or sin ma ri to de - - - - -

la tan po bre y so - - - - -

par do

(Oh! son mui par ti cu la rei:)

(que va hien te de sa ti ro:)

(~~mu~~ buen Vocado buen precio:)

(Yo to mo qual quie ra, Co sa:)

las mas bue nas se ño ra que pue den dar se las

son aun ma cho me jo res con ter cio y quin to son

a ju tar la al or i ci as quie ro pri me ro a

da me pue ya er rei Vi u da ma no de es po sa dad



mar buenas señora que pueden darse  
aun mucho mejor con terciu y quinto

fustor la al bricias quiero primero  
me pue ya el tan viuda mano de esposa

La 1ª vez no dice esto

*Allegro*

3 veces

ver no se dice esto

La 2ª vez

*Allegro*

Con que mi Esposo

le paró

so marío

no lo te neis - que du dar

te



*La<sup>a</sup>* *por do.*

y por eso al briciá quieres puer ay para los mu-  
*po* *le 2 po* *le 2 po* *le 2 po*

geres mayor dicha mal fortuna que casarse y en biudar  
*le 2 po*

que *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*  
*po* *por do* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*

o que pena que tomada o que an-  
*po* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*

gustia que vobada y ano tengo que esperar ya - no  
*po* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*

tengo que esperar *se apoyado del om bro* *por do* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*  
*po* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>* *fu po* *por do* *La<sup>a</sup>*

esta quiere darme



Vaya miren donde se desmaya a lli poder der can

*l'alleva al asiento: (Sale Viz)*

sar a lli mi dei ti no amen ma

Laya Registre toda la playa y nada repodido a

llar y nada mai que miro no el a

que lla Con un om bre dura el trella en he el amor - y el a



f t f t | f t f t | 9 T h e | r r T h e | 9 ~ e e | <sup>par de,</sup>  
 gravio sientu el alma zozobrar sientu \_\_\_\_\_ mi per  
 f p le <sup>Lo a</sup> r i t | f f f f | f f f f | f f f f | <sup>A Viz e</sup>  
 lita yo te quiero no in sul te is mido - lor fiero de de a  
 p <sup>lon 2.</sup> r r r r | r r r r | f f f f | f f f f | <sup>lon 3.</sup> f f f f |  
 qui puedo el cu char - - - esto en bien no a de parar esto en  
 f f f f | f f f f | f f f f | f f f f | f f f f |  
 bien no a de parar esto en <sup>2.</sup> f f f f | f f f f | f f f f | f f f f |  
 bien no a de parar esto en \_\_\_\_\_  
 f f f f | f f f f | f f f f | f f f f | f f f f |





Parola <sup>1<sup>a</sup></sup> ay Dios que haré en tal derdicha: <sup>2<sup>a</sup></sup> que a beis de hazer: olvidar al difunto  
y con el vivo hazer nueva sociedad; <sup>3<sup>a</sup></sup> villano sabe quien soy? <sup>4<sup>a</sup></sup> una mujer, <sup>5<sup>a</sup></sup> <sup>6<sup>a</sup></sup> <sup>7<sup>a</sup></sup> <sup>8<sup>a</sup></sup> <sup>9<sup>a</sup></sup> <sup>10<sup>a</sup></sup> <sup>11<sup>a</sup></sup> <sup>12<sup>a</sup></sup> <sup>13<sup>a</sup></sup> <sup>14<sup>a</sup></sup> <sup>15<sup>a</sup></sup> <sup>16<sup>a</sup></sup> <sup>17<sup>a</sup></sup> <sup>18<sup>a</sup></sup> <sup>19<sup>a</sup></sup> <sup>20<sup>a</sup></sup> <sup>21<sup>a</sup></sup> <sup>22<sup>a</sup></sup> <sup>23<sup>a</sup></sup> <sup>24<sup>a</sup></sup> <sup>25<sup>a</sup></sup> <sup>26<sup>a</sup></sup> <sup>27<sup>a</sup></sup> <sup>28<sup>a</sup></sup> <sup>29<sup>a</sup></sup> <sup>30<sup>a</sup></sup> <sup>31<sup>a</sup></sup> <sup>32<sup>a</sup></sup> <sup>33<sup>a</sup></sup> <sup>34<sup>a</sup></sup> <sup>35<sup>a</sup></sup> <sup>36<sup>a</sup></sup> <sup>37<sup>a</sup></sup> <sup>38<sup>a</sup></sup> 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<sup>373<sup>a</sup></sup> <sup>374<sup>a</sup></sup> <sup>375<sup>a</sup></sup> <sup>376<sup>a</sup></sup> <sup>377<sup>a</sup></sup> <sup>378<sup>a</sup></sup> <sup>379<sup>a</sup></sup> <sup>380<sup>a</sup></sup> <sup>381<sup>a</sup></sup> <sup>382<sup>a</sup></sup> <sup>383<sup>a</sup></sup> <sup>384<sup>a</sup></sup> <sup>385<sup>a</sup></sup> <sup>386<sup>a</sup></sup> <sup>387<sup>a</sup></sup> <sup>388<sup>a</sup></sup> <sup>389<sup>a</sup></sup> <sup>390<sup>a</sup></sup> <sup>391<sup>a</sup></sup> <sup>392<sup>a</sup></sup> <sup>393<sup>a</sup></sup> <sup>394<sup>a</sup></sup> <sup>395<sup>a</sup></sup> <sup>396<sup>a</sup></sup> <sup>397<sup>a</sup></sup> <sup>398<sup>a</sup></sup> <sup>399<sup>a</sup></sup> <sup>400<sup>a</sup></sup> <sup>401<sup>a</sup></sup> <sup>402<sup>a</sup></sup> <sup>403<sup>a</sup></sup> <sup>404<sup>a</sup></sup> <sup>405<sup>a</sup></sup> <sup>406<sup>a</sup></sup> <sup>407<sup>a</sup></sup> <sup>408<sup>a</sup></sup> <sup>409<sup>a</sup></sup> 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<sup>447<sup>a</sup></sup> <sup>448<sup>a</sup></sup> <sup>449<sup>a</sup></sup> <sup>450<sup>a</sup></sup> <sup>451<sup>a</sup></sup> <sup>452<sup>a</sup></sup> <sup>453<sup>a</sup></sup> <sup>454<sup>a</sup></sup> <sup>455<sup>a</sup></sup> <sup>456<sup>a</sup></sup> <sup>457<sup>a</sup></sup> <sup>458<sup>a</sup></sup> <sup>459<sup>a</sup></sup> <sup>460<sup>a</sup></sup> <sup>461<sup>a</sup></sup> <sup>462<sup>a</sup></sup> <sup>463<sup>a</sup></sup> <sup>464<sup>a</sup></sup> <sup>465<sup>a</sup></sup> <sup>466<sup>a</sup></sup> <sup>467<sup>a</sup></sup> <sup>468<sup>a</sup></sup> <sup>469<sup>a</sup></sup> <sup>470<sup>a</sup></sup> <sup>471<sup>a</sup></sup> <sup>472<sup>a</sup></sup> <sup>473<sup>a</sup></sup> <sup>474<sup>a</sup></sup> <sup>475<sup>a</sup></sup> <sup>476<sup>a</sup></sup> <sup>477<sup>a</sup></sup> <sup>478<sup>a</sup></sup> <sup>479<sup>a</sup></sup> <sup>480<sup>a</sup></sup> <sup>481<sup>a</sup></sup> <sup>482<sup>a</sup></sup> <sup>483<sup>a</sup></sup> <sup>484<sup>a</sup></sup> <sup>485<sup>a</sup></sup> <sup>486<sup>a</sup></sup> <sup>487<sup>a</sup></sup> <sup>488<sup>a</sup></sup> <sup>489<sup>a</sup></sup> <sup>490<sup>a</sup></sup> <sup>491<sup>a</sup></sup> <sup>492<sup>a</sup></sup> <sup>493<sup>a</sup></sup> <sup>494<sup>a</sup></sup> <sup>495<sup>a</sup></sup> <sup>496<sup>a</sup></sup> <sup>497<sup>a</sup></sup> <sup>498<sup>a</sup></sup> <sup>499<sup>a</sup></sup> <sup>500<sup>a</sup></sup> <sup>501<sup>a</sup></sup> <sup>502<sup>a</sup></sup> <sup>503<sup>a</sup></sup> <sup>504<sup>a</sup></sup> <sup>505<sup>a</sup></sup> <sup>506<sup>a</sup></sup> <sup>507<sup>a</sup></sup> <sup>508<sup>a</sup></sup> <sup>509<sup>a</sup></sup> <sup>510<sup>a</sup></sup> <sup>511<sup>a</sup></sup> <sup>512<sup>a</sup></sup> <sup>513<sup>a</sup></sup> <sup>514<sup>a</sup></sup> <sup>515<sup>a</sup></sup> <sup>516<sup>a</sup></sup> <sup>517<sup>a</sup></sup> <sup>518<sup>a</sup></sup> <sup>519<sup>a</sup></sup> <sup>520<sup>a</sup></sup> 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<sup>632<sup>a</sup></sup> <sup>633<sup>a</sup></sup> <sup>634<sup>a</sup></sup> <sup>635<sup>a</sup></sup> <sup>636<sup>a</sup></sup> <sup>637<sup>a</sup></sup> <sup>638<sup>a</sup></sup> <sup>639<sup>a</sup></sup> <sup>640<sup>a</sup></sup> <sup>641<sup>a</sup></sup> <sup>642<sup>a</sup></sup> <sup>643<sup>a</sup></sup> <sup>644<sup>a</sup></sup> <sup>645<sup>a</sup></sup> <sup>646<sup>a</sup></sup> <sup>647<sup>a</sup></sup> <sup>648<sup>a</sup></sup> <sup>649<sup>a</sup></sup> <sup>650<sup>a</sup></sup> <sup>651<sup>a</sup></sup> <sup>652<sup>a</sup></sup> <sup>653<sup>a</sup></sup> <sup>654<sup>a</sup></sup> <sup>655<sup>a</sup></sup> <sup>656<sup>a</sup></sup> <sup>657<sup>a</sup></sup> <sup>658<sup>a</sup></sup> <sup>659<sup>a</sup></sup> <sup>660<sup>a</sup></sup> <sup>661<sup>a</sup></sup> <sup>662<sup>a</sup></sup> <sup>663<sup>a</sup></sup> <sup>664<sup>a</sup></sup> <sup>665<sup>a</sup></sup> <sup>666<sup>a</sup></sup> <sup>667<sup>a</sup></sup> <sup>668<sup>a</sup></sup> <sup>669<sup>a</sup></sup> <sup>670<sup>a</sup></sup> <sup>671<sup>a</sup></sup> <sup>672<sup>a</sup></sup> <sup>673<sup>a</sup></sup> <sup>674<sup>a</sup></sup> <sup>675<sup>a</sup></sup> <sup>676<sup>a</sup></sup> <sup>677<sup>a</sup></sup> <sup>678<sup>a</sup></sup> <sup>679<sup>a</sup></sup> <sup>680<sup>a</sup></sup> <sup>681<sup>a</sup></sup> <sup>682<sup>a</sup></sup> <sup>683<sup>a</sup></sup> <sup>684<sup>a</sup></sup> <sup>685<sup>a</sup></sup> <sup>686<sup>a</sup></sup> <sup>687<sup>a</sup></sup> <sup>688<sup>a</sup></sup> <sup>689<sup>a</sup></sup> <sup>690<sup>a</sup></sup> <sup>691<sup>a</sup></sup> <sup>692<sup>a</sup></sup> <sup>693<sup>a</sup></sup> <sup>694<sup>a</sup></sup> <sup>695<sup>a</sup></sup> <sup>696<sup>a</sup></sup> <sup>697<sup>a</sup></sup> <sup>698<sup>a</sup></sup> <sup>699<sup>a</sup></sup> <sup>700<sup>a</sup></sup> <sup>701<sup>a</sup></sup> <sup>702<sup>a</sup></sup> <sup>703<sup>a</sup></sup> <sup>704<sup>a</sup></sup> <sup>705<sup>a</sup></sup> <sup>706<sup>a</sup></sup> <sup>707<sup>a</sup></sup> <sup>708<sup>a</sup></sup> <sup>709<sup>a</sup></sup> <sup>710<sup>a</sup></sup> <sup>711<sup>a</sup></sup> <sup>712<sup>a</sup></sup> <sup>713<sup>a</sup></sup> <sup>714<sup>a</sup></sup> <sup>715<sup>a</sup></sup> <sup>716<sup>a</sup></sup> <sup>717<sup>a</sup></sup> <sup>718<sup>a</sup></sup> <sup>719<sup>a</sup></sup> <sup>720<sup>a</sup></sup> <sup>721<sup>a</sup></sup> <sup>722<sup>a</sup></sup> <sup>723<sup>a</sup></sup> <sup>724<sup>a</sup></sup> <sup>725<sup>a</sup></sup> <sup>726<sup>a</sup></sup> <sup>727<sup>a</sup></sup> <sup>728<sup>a</sup></sup> <sup>729<sup>a</sup></sup> <sup>730<sup>a</sup></sup> <sup>731<sup>a</sup></sup> <sup>732<sup>a</sup></sup> <sup>733<sup>a</sup></sup> <sup>734<sup>a</sup></sup> <sup>735<sup>a</sup></sup> <sup>736<sup>a</sup></sup> <sup>737<sup>a</sup></sup> <sup>738<sup>a</sup></sup> <sup>739<sup>a</sup></sup> <sup>740<sup>a</sup></sup> <sup>741<sup>a</sup></sup> <sup>742<sup>a</sup></sup> <sup>743<sup>a</sup></sup> <sup>744<sup>a</sup></sup> <sup>745<sup>a</sup></sup> <sup>746<sup>a</sup></sup> <sup>747<sup>a</sup></sup> <sup>748<sup>a</sup></sup> <sup>749<sup>a</sup></sup> <sup>750<sup>a</sup></sup> <sup>751<sup>a</sup></sup> <sup>752<sup>a</sup></sup> <sup>753<sup>a</sup></sup> <sup>754<sup>a</sup></sup> <sup>755<sup>a</sup></sup> <sup>756<sup>a</sup></sup> <sup>757<sup>a</sup></sup> <sup>758<sup>a</sup></sup> <sup>759<sup>a</sup></sup> <sup>760<sup>a</sup></sup> <sup>761<sup>a</sup></sup> <sup>762<sup>a</sup></sup> <sup>763<sup>a</sup></sup> <sup>764<sup>a</sup></sup> <sup>765<sup>a</sup></sup> <sup>766<sup>a</sup></sup> <sup>767<sup>a</sup></sup> <sup>768<sup>a</sup></sup> <sup>769<sup>a</sup></sup> <sup>770<sup>a</sup></sup> <sup>771<sup>a</sup></sup> <sup>772<sup>a</sup></sup> <sup>773<sup>a</sup></sup> <sup>774<sup>a</sup></sup> <sup>775<sup>a</sup></sup> <sup>776<sup>a</sup></sup> <sup>777<sup>a</sup></sup> <sup>778<sup>a</sup></sup> <sup>779<sup>a</sup></sup> 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<sup>817<sup>a</sup></sup> <sup>818<sup>a</sup></sup> <sup>819<sup>a</sup></sup> <sup>820<sup>a</sup></sup> <sup>821<sup>a</sup></sup> <sup>822<sup>a</sup></sup> <sup>823<sup>a</sup></sup> <sup>824<sup>a</sup></sup> <sup>825<sup>a</sup></sup> <sup>826<sup>a</sup></sup> <sup>827<sup>a</sup></sup> <sup>828<sup>a</sup></sup> <sup>829<sup>a</sup></sup> <sup>830<sup>a</sup></sup> <sup>831<sup>a</sup></sup> <sup>832<sup>a</sup></sup> <sup>833<sup>a</sup></sup> <sup>834<sup>a</sup></sup> <sup>835<sup>a</sup></sup> <sup>836<sup>a</sup></sup> <sup>837<sup>a</sup></sup> <sup>838<sup>a</sup></sup> <sup>839<sup>a</sup></sup> <sup>840<sup>a</sup></sup> <sup>841<sup>a</sup></sup> <sup>842<sup>a</sup></sup> <sup>843<sup>a</sup></sup> <sup>844<sup>a</sup></sup> <sup>845<sup>a</sup></sup> <sup>846<sup>a</sup></sup> <sup>847<sup>a</sup></sup> <sup>848<sup>a</sup></sup> <sup>849<sup>a</sup></sup> <sup>850<sup>a</sup></sup> <sup>851<sup>a</sup></sup> <sup>852<sup>a</sup></sup> <sup>853<sup>a</sup></sup> 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La<sup>a</sup> *par<sup>do</sup>*

ci y lusion a Dios, si es tu marido mi traba

*La<sup>a</sup> viz<sup>e</sup> 2<sup>a</sup>*

no entravajo ya per di do mi bien, mi amor, mi

*La<sup>a</sup> (soniendo re en medio)*

vida paso paso que es es mucho apretar y en esta casa

*2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup> 7<sup>a</sup> 8<sup>a</sup> 9<sup>a</sup> 10<sup>a</sup> 11<sup>a</sup> 12<sup>a</sup> 13<sup>a</sup> 14<sup>a</sup> 15<sup>a</sup> 16<sup>a</sup> 17<sup>a</sup> 18<sup>a</sup> 19<sup>a</sup> 20<sup>a</sup> 21<sup>a</sup> 22<sup>a</sup> 23<sup>a</sup> 24<sup>a</sup> 25<sup>a</sup> 26<sup>a</sup> 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup> 32<sup>a</sup> 33<sup>a</sup> 34<sup>a</sup> 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup> 39<sup>a</sup> 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup> 44<sup>a</sup> 45<sup>a</sup> 46<sup>a</sup> 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup> 51<sup>a</sup> 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup> 56<sup>a</sup> 57<sup>a</sup> 58<sup>a</sup> 59<sup>a</sup> 60<sup>a</sup> 61<sup>a</sup> 62<sup>a</sup> 63<sup>a</sup> 64<sup>a</sup> 65<sup>a</sup> 66<sup>a</sup> 67<sup>a</sup> 68<sup>a</sup> 69<sup>a</sup> 70<sup>a</sup> 71<sup>a</sup> 72<sup>a</sup> 73<sup>a</sup> 74<sup>a</sup> 75<sup>a</sup> 76<sup>a</sup> 77<sup>a</sup> 78<sup>a</sup> 79<sup>a</sup> 80<sup>a</sup> 81<sup>a</sup> 82<sup>a</sup> 83<sup>a</sup> 84<sup>a</sup> 85<sup>a</sup> 86<sup>a</sup> 87<sup>a</sup> 88<sup>a</sup> 89<sup>a</sup> 90<sup>a</sup> 91<sup>a</sup> 92<sup>a</sup> 93<sup>a</sup> 94<sup>a</sup> 95<sup>a</sup> 96<sup>a</sup> 97<sup>a</sup> 98<sup>a</sup> 99<sup>a</sup> 100<sup>a</sup>*

tengo yo que saber quien sois primero *mi es po so su es po so* a si se

ra lo considero pero para de jaros sin cui



*A* *D*  
dados me de veis presentár me de veis presentar se de ca

*Lar. a* *Perzetto*  
dados; a par ta ne cio apar - ta y

*f* *molto Alleg. <sup>mo</sup>* *f* *p*  
tu esposa a do ra - do dime Coma a lo - - - gra - - - do tu

*f* *p*  
vida ti ver - - - tar tu vida ti ver tar - - -

*f* *p* *A* *A*  
e - - - e - - - e - - - e - - -



tu vida li ver tar <sup>viz e</sup> Con pena en una ta - - bla yo

so lome e sal - - va - - do yet a ne de mea - - da - - do al

vergue este lu - - gar al vergue este lu par - -

al vergue este lu par <sup>gar do</sup> puer de ella sis Mari do pagad me de con



tado ha ver la liver tado y dado de cenar papadme de con

tado a ver la liber tado y dado de cenar y dado

de cenar <sup>viz.</sup> Asique al Govier no lleque donde el

Rey mande ti na do pueque hee toi obli pa do se ohez co

lue go luego pagar pero el Govierno en en India <sup>par. do</sup> <sup>La.</sup> <sup>viz.</sup> Cosa es



Cierta y verda dera perdonar que no os creyera perdo  
 nar que no os creyera y mi barco chozay vedel sin reparo di fru  
 tar sin reparo di frutar se lo es ti mo se per dono  
 que me baxgan muchos es pero y me for quiero di ners  
 que super que susten tar Dueño mio vida mia Dueño

*perdo*  
*viz*  
*Lor*  
*perdo*  
*viz*  
*Lor*  
*viz*



*La<sup>a</sup>* *2<sup>a</sup>* *La<sup>a</sup>*

mis vida mia vi- - da mia todo sea go-roy  
 gu- to la de- dicha y el pe- sar y el pe- sar; todo sea go-roy  
 gu- to la de- dicha y el pe- sar la de-  
 gu- to la de- dicha y el pe- sar la de-



sea poro y guito      2a de dicha y el pesar  
 par. todo sea poro y guito      2a de  
 2a de dicha y el pesar y el pesar  
 dicha y el pesar 2a de dicha y el pesar y el pesar  
*All.<sup>o</sup>*      2or 2.      o que di - cha  
*All.<sup>o</sup>*      fe



que - for tuna que for tuna *Uepa*  
 por *o* que dicha que for tuna  
 mi al - ma a di - fru tar a di fru tar *Uepa*  
*Uepa* mi al ma a di fru tar *Uepa*  
 a di fru tar  
 a di fru tar



Viva el contento que de mi pecho lle gò el dei  
 Viva el con tento lle gò el dei  
 pecho a dei te rrar llegò el despecho a dei te  
 pecho a dei rrar llegò el despecho a dei te  
 rrar Viva el con tento que de mi pecho llegò el dei  
 rrar Viva el con tento que de mi pecho



pecho da dei te rrar Llegó el dei pecho a dei te  
 a dei te rrar Llegó el dei pecho a dei te  
 rrar a dei te rrar *Maí All. L<sup>o</sup> a* ò que guito que de  
 rrar a dei te rrar *Maí All.*  
 licia no la puedo yo explicar  
 ò que guito que de licia no la



Viva una di cha tan sin pu lar  
 puedo yo explicár Viva Una dicha tan sin pu  
 lar tan sin pu lar ya su choza los he juntos Vamos luego a descansar  
 lar tan sin pu lar ya mi choza los he juntos Vamos luego a descansar  
 lar Vamos ya su choza los he juntos vamos  
 lar Vamos ya mi choza los he juntos vamos







*2.º*

sar va mon lue goa des can sar va mon puea  
sar va mon lue goa des can sar va mon puea  
des can sa a des can sar a des can sar  
des can sar a des can





Ayuntamiento de Madrid

1200055194



Mus 135-8

Violin Primero

Conadilla a tres;

Los Esposos perdidos



*Allegro*  $\text{G} \#$   $\text{C}$  *le*

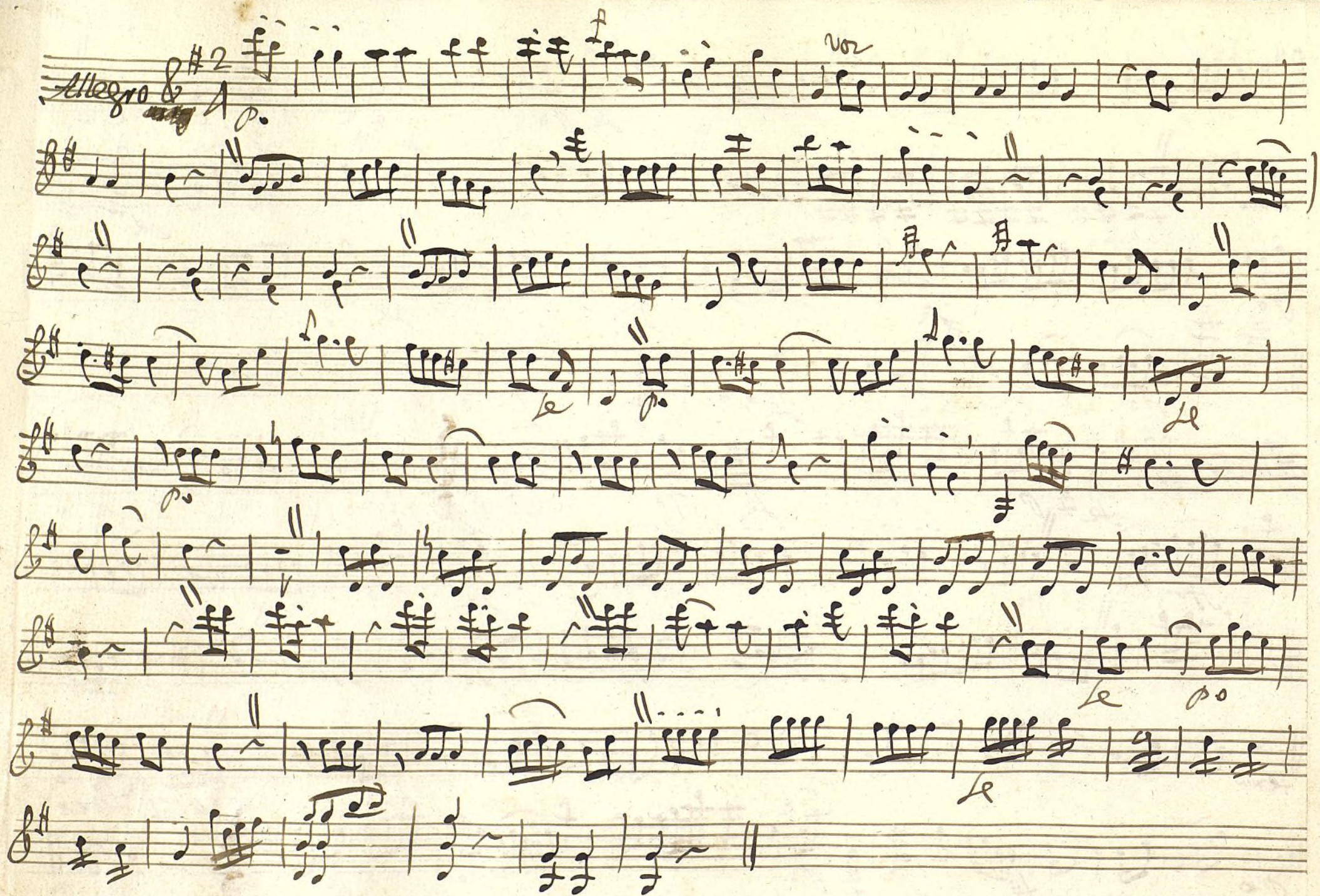
*le* *p* *f* *ff* *sfz* *for.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 9/8), and dynamic markings like 'p' (piano), 'f' (forte), 'Allegro', 'tenu' (tenuis), and 'Larg.' (Largo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The word 'Segue' is written on the fourth staff, and 'alor Larg.' is written on the eighth staff. The manuscript is on aged, slightly stained paper.

Se repite desde el *Segno* del *Companillo*  
 hasta el 3<sup>o</sup> y *Parola*







Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The music is in G major (one sharp) and 2/4 time. The first staff contains a vocal line with lyrics "e la 3a vez no se po dire ei do se" and a piano accompaniment. The second staff continues the piano accompaniment. The third staff contains a vocal line with lyrics "Allegro 2a vez". The fourth staff continues the piano accompaniment. The fifth staff contains a vocal line with lyrics "Allegro 2a vez". The score is written in brown ink on aged, slightly stained paper. There are some corrections and markings throughout, including a large "2" written over the final measure of the fifth staff.

Handwritten musical score for a piece titled "Allegro". The score is written on five staves, each with a treble clef and a 6/8 time signature. The music is characterized by rapid sixteenth-note passages and rests. Various performance markings are present, including "Le" (likely for "Lento" or "Lento"), "p" (piano), "f" (forte), and "voti" (likely for "Voti" or "Voti"). The notation includes many beamed sixteenth notes, some with slurs, and rests of varying durations. The paper is aged and shows some staining.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written at the end of the eighth staff.

Dynamic markings and other annotations include:

- tenu* (third staff, first measure)
- for* (third staff, second measure)
- crec.* (third staff, fourth measure)
- le* (third staff, fifth measure)
- le* (third staff, sixth measure)
- le* (fifth staff, first measure)
- le* (fifth staff, second measure)
- le* (fifth staff, third measure)
- le* (fifth staff, fourth measure)
- le* (fifth staff, fifth measure)
- le* (fifth staff, sixth measure)
- le* (fifth staff, seventh measure)
- le* (fifth staff, eighth measure)
- le* (fifth staff, ninth measure)
- le* (fifth staff, tenth measure)
- le* (fifth staff, eleventh measure)
- le* (fifth staff, twelfth measure)
- le* (fifth staff, thirteenth measure)
- le* (fifth staff, fourteenth measure)
- le* (fifth staff, fifteenth measure)
- le* (fifth staff, sixteenth measure)
- le* (fifth staff, seventeenth measure)
- le* (fifth staff, eighteenth measure)
- le* (fifth staff, nineteenth measure)
- le* (fifth staff, twentieth measure)
- le* (fifth staff, twenty-first measure)
- le* (fifth staff, twenty-second measure)
- le* (fifth staff, twenty-third measure)
- le* (fifth staff, twenty-fourth measure)
- le* (fifth staff, twenty-fifth measure)
- le* (fifth staff, twenty-sixth measure)
- le* (fifth staff, twenty-seventh measure)
- le* (fifth staff, twenty-eighth measure)
- le* (fifth staff, twenty-ninth measure)
- le* (fifth staff, thirtieth measure)
- le* (fifth staff, thirty-first measure)
- le* (fifth staff, thirty-second measure)
- le* (fifth staff, thirty-third measure)
- le* (fifth staff, thirty-fourth measure)
- le* (fifth staff, thirty-fifth measure)
- le* (fifth staff, thirty-sixth measure)
- le* (fifth staff, thirty-seventh measure)
- le* (fifth staff, thirty-eighth measure)
- le* (fifth staff, thirty-ninth measure)
- le* (fifth staff, fortieth measure)
- le* (fifth staff, forty-first measure)
- le* (fifth staff, forty-second measure)
- le* (fifth staff, forty-third measure)
- le* (fifth staff, forty-fourth measure)
- le* (fifth staff, forty-fifth measure)
- le* (fifth staff, forty-sixth measure)
- le* (fifth staff, forty-seventh measure)
- le* (fifth staff, forty-eighth measure)
- le* (fifth staff, forty-ninth measure)
- le* (fifth staff, fiftieth measure)
- le* (fifth staff, fifty-first measure)
- le* (fifth staff, fifty-second measure)
- le* (fifth staff, fifty-third measure)
- le* (fifth staff, fifty-fourth measure)
- le* (fifth staff, fifty-fifth measure)
- le* (fifth staff, fifty-sixth measure)
- le* (fifth staff, fifty-seventh measure)
- le* (fifth staff, fifty-eighth measure)
- le* (fifth staff, fifty-ninth measure)
- le* (fifth staff, sixtieth measure)
- le* (fifth staff, sixty-first measure)
- le* (fifth staff, sixty-second measure)
- le* (fifth staff, sixty-third measure)
- le* (fifth staff, sixty-fourth measure)
- le* (fifth staff, sixty-fifth measure)
- le* (fifth staff, sixty-sixth measure)
- le* (fifth staff, sixty-seventh measure)
- le* (fifth staff, sixty-eighth measure)
- le* (fifth staff, sixty-ninth measure)
- le* (fifth staff, seventieth measure)
- le* (fifth staff, seventy-first measure)
- le* (fifth staff, seventy-second measure)
- le* (fifth staff, seventy-third measure)
- le* (fifth staff, seventy-fourth measure)
- le* (fifth staff, seventy-fifth measure)
- le* (fifth staff, seventy-sixth measure)
- le* (fifth staff, seventy-seventh measure)
- le* (fifth staff, seventy-eighth measure)
- le* (fifth staff, seventy-ninth measure)
- le* (fifth staff, eightieth measure)
- le* (fifth staff, eighty-first measure)
- le* (fifth staff, eighty-second measure)
- le* (fifth staff, eighty-third measure)
- le* (fifth staff, eighty-fourth measure)
- le* (fifth staff, eighty-fifth measure)
- le* (fifth staff, eighty-sixth measure)
- le* (fifth staff, eighty-seventh measure)
- le* (fifth staff, eighty-eighth measure)
- le* (fifth staff, eighty-ninth measure)
- le* (fifth staff, ninetieth measure)
- le* (fifth staff, ninety-first measure)
- le* (fifth staff, ninety-second measure)
- le* (fifth staff, ninety-third measure)
- le* (fifth staff, ninety-fourth measure)
- le* (fifth staff, ninety-fifth measure)
- le* (fifth staff, ninety-sixth measure)
- le* (fifth staff, ninety-seventh measure)
- le* (fifth staff, ninety-eighth measure)
- le* (fifth staff, ninety-ninth measure)
- le* (fifth staff, one hundred measure)



Handwritten musical score for "Der Habsburger Kaiser" by Franz Schubert. The score is written on ten staves. The first staff is for the vocal part, starting with "Deri." and "tente Habsburg". The second staff is for the piano accompaniment, starting with "tente Habsburg". The third staff is for the piano accompaniment, starting with "tente Habsburg". The fourth staff is for the piano accompaniment, starting with "tente Habsburg". The fifth staff is for the piano accompaniment, starting with "tente Habsburg". The sixth staff is for the piano accompaniment, starting with "tente Habsburg". The seventh staff is for the piano accompaniment, starting with "tente Habsburg". The eighth staff is for the piano accompaniment, starting with "tente Habsburg". The ninth staff is for the piano accompaniment, starting with "tente Habsburg". The tenth staff is for the piano accompaniment, starting with "tente Habsburg". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".



no Terzetto

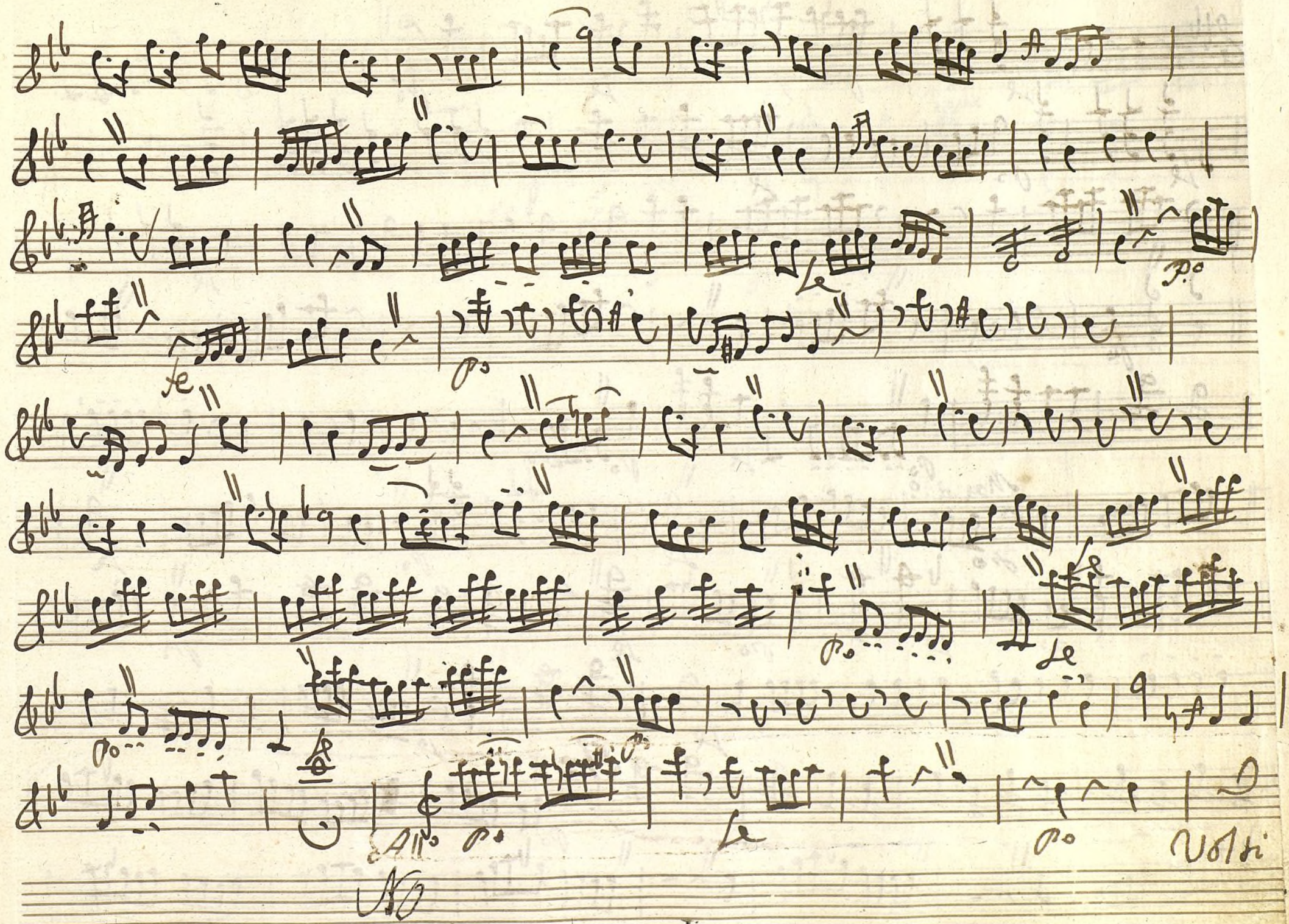
a porta ne cio

Allegro *le p. f. p.*

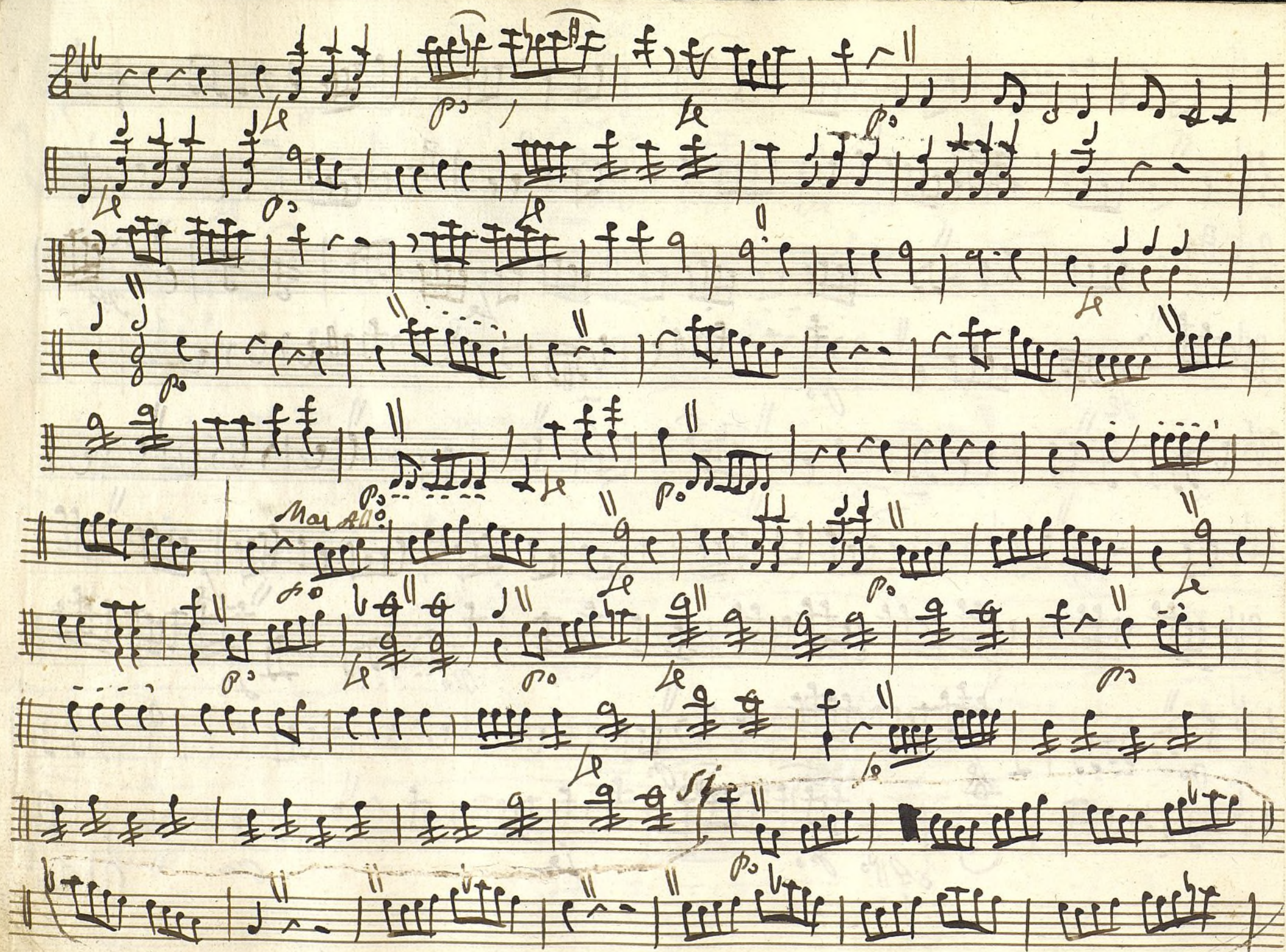
alà  
*le p. no*

*le aqui*

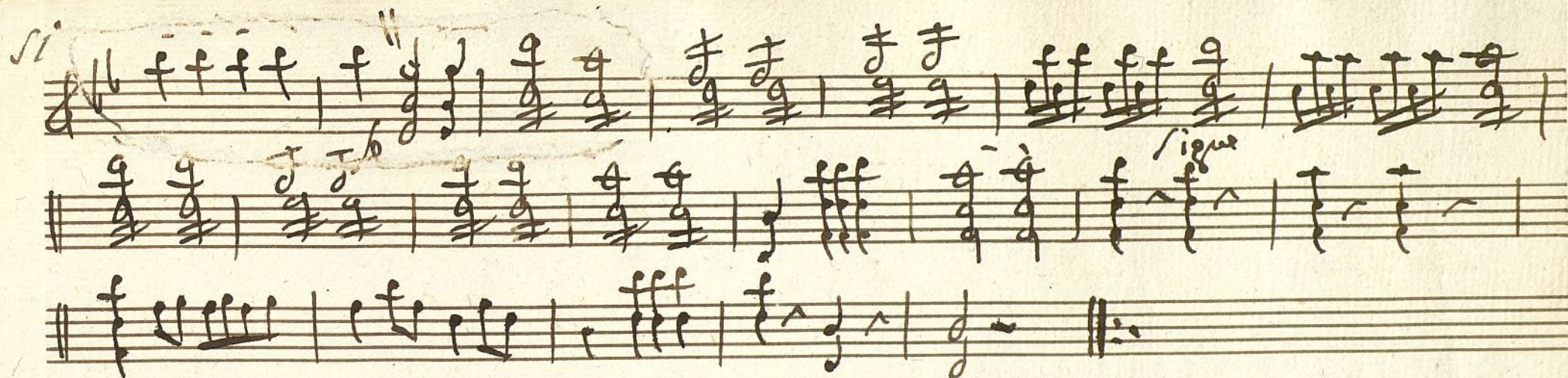


















†

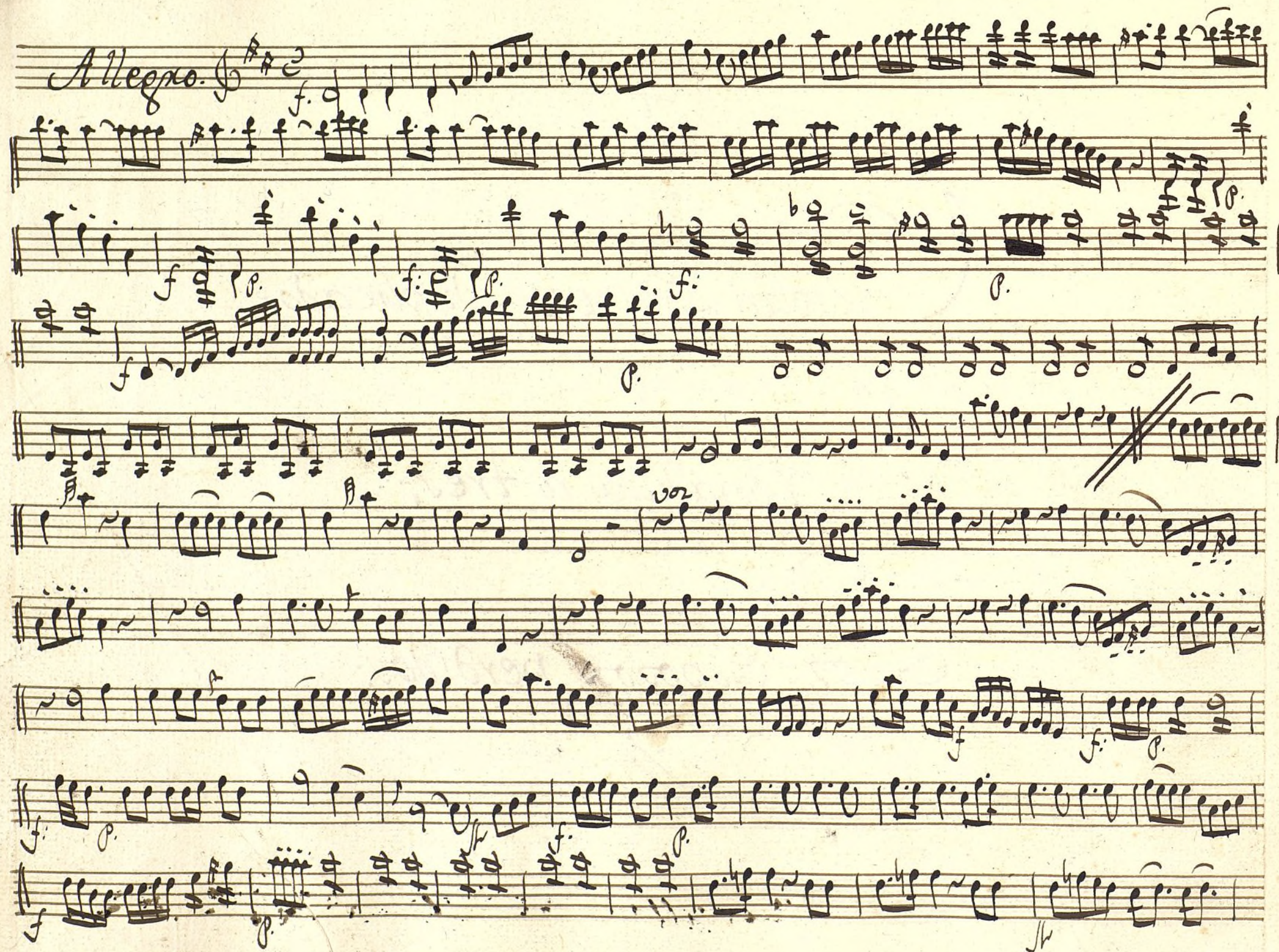
Violin Primero Duplicado;

Tonadilla a tres;

Los Esposos perdidos;

//



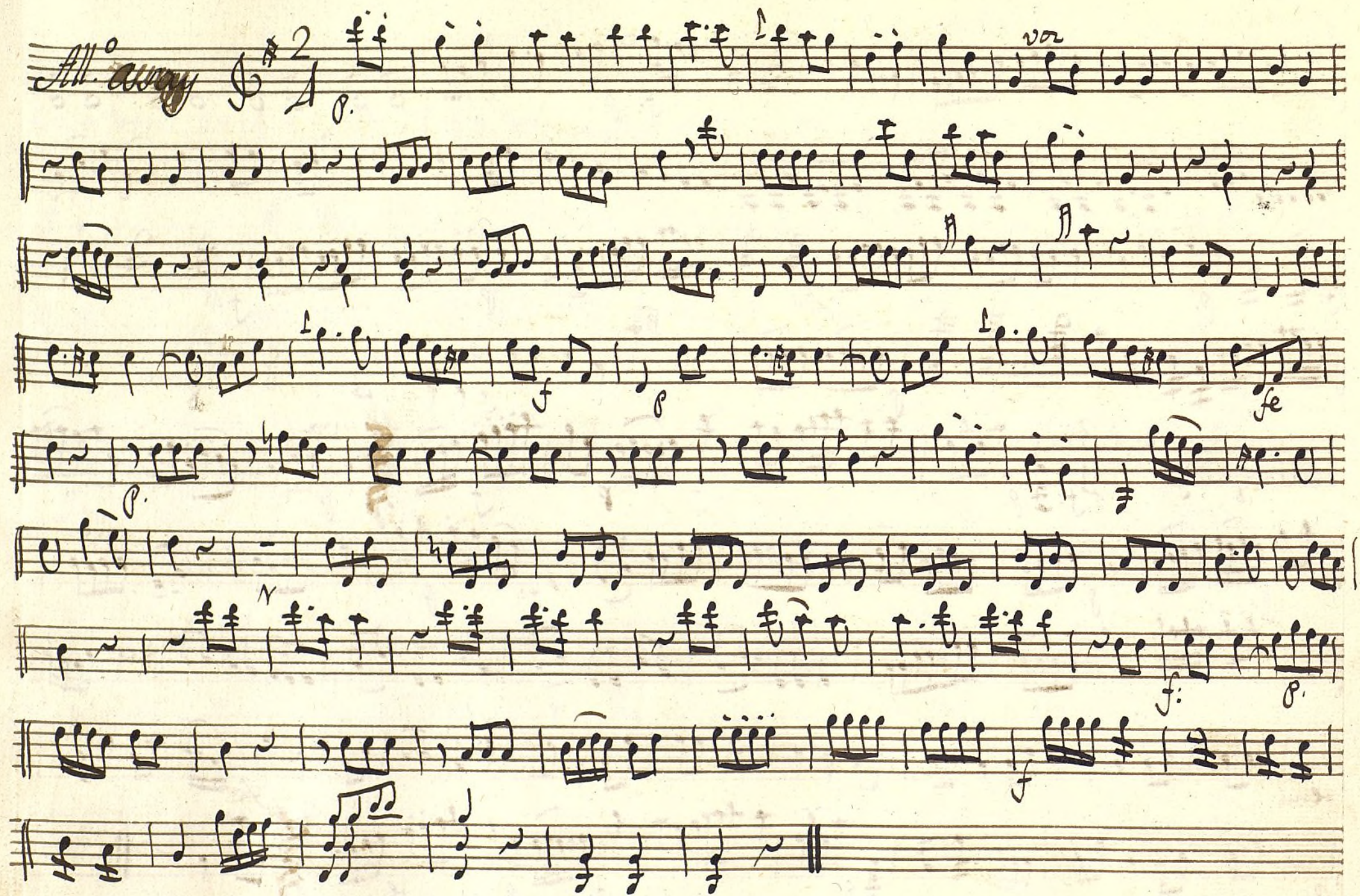




A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro' in the first staff. The music is written in a cursive, handwritten style. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. A 'Sigue' instruction is written in the fourth staff. The paper shows signs of age, including foxing and some staining, particularly a large brown stain in the middle of the fifth staff. The handwriting is fluid and characteristic of 18th or 19th-century musical notation.

Se vendió el ~~señor~~ <sup>señor</sup> ~~don~~ <sup>don</sup> ~~Antonio~~ <sup>Antonio</sup> ~~de~~ <sup>de</sup> ~~la~~ <sup>la</sup> ~~Parola~~ <sup>Parola</sup>  
al ~~señor~~ <sup>señor</sup> ~~don~~ <sup>don</sup> ~~Antonio~~ <sup>Antonio</sup> ~~de~~ <sup>de</sup> ~~la~~ <sup>la</sup> ~~Parola~~ <sup>Parola</sup>







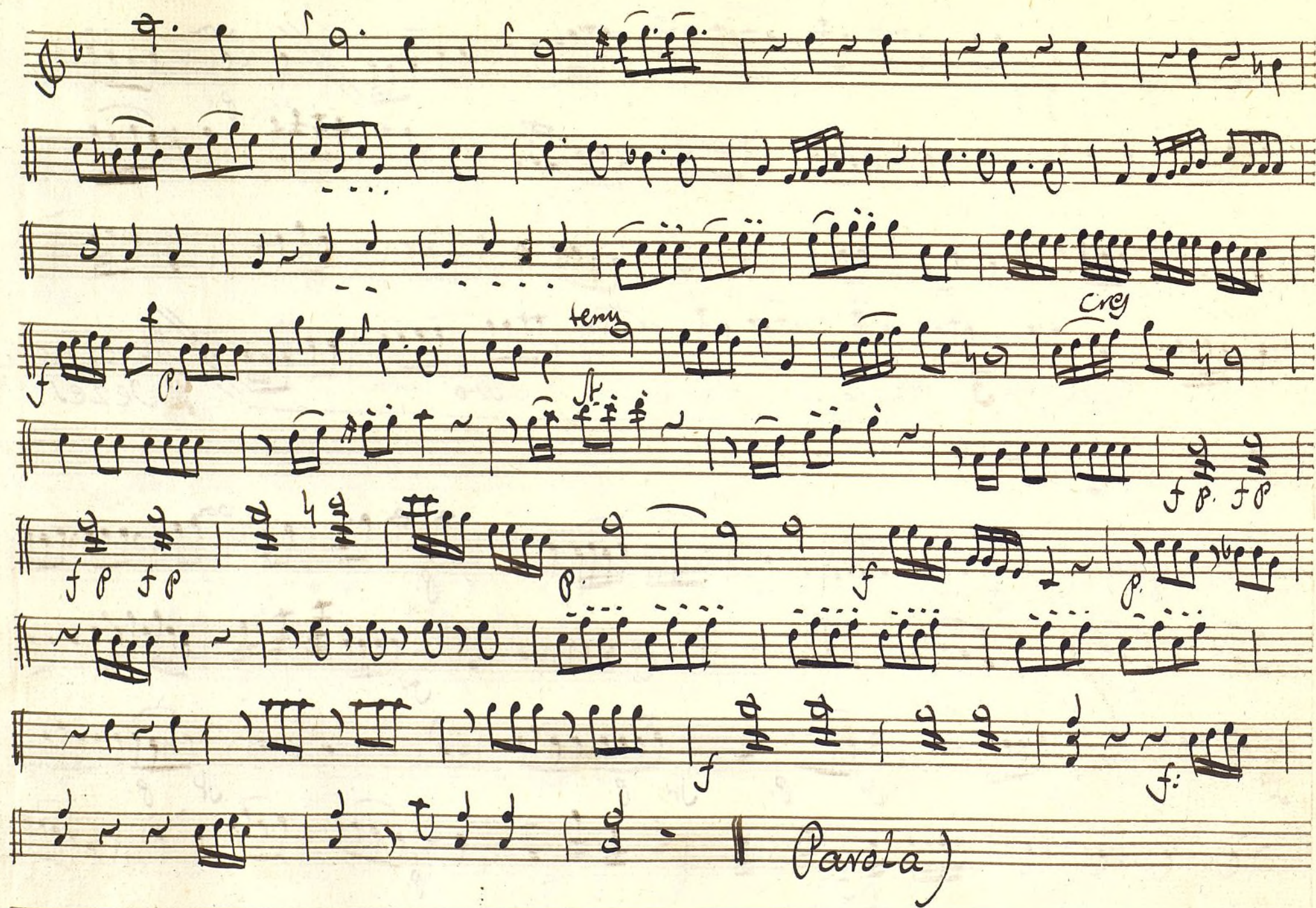
*Allegro*  $\text{2/4}$   $\text{f}$   $\text{p}$

le la 3<sup>a</sup> vez no se dice  $\text{p}$  esto

*Al Segno*  $\text{2}$   $\text{p}$   $\text{Vezes}$

*Allegro*  $\text{2/4}$   $\text{f}$   $\text{p}$







Handwritten musical score on a single page, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is written in a system of staves, likely for a piano and voice. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *Rezi.*, *Depo f*, *Allo*, and *v. pto*.

The manuscript is written in a cursive style, characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and wear.



terzetto

*Voz*

*a par ta necio*

*All.<sup>to</sup>*

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

*f. p.*

*f. p. p.*

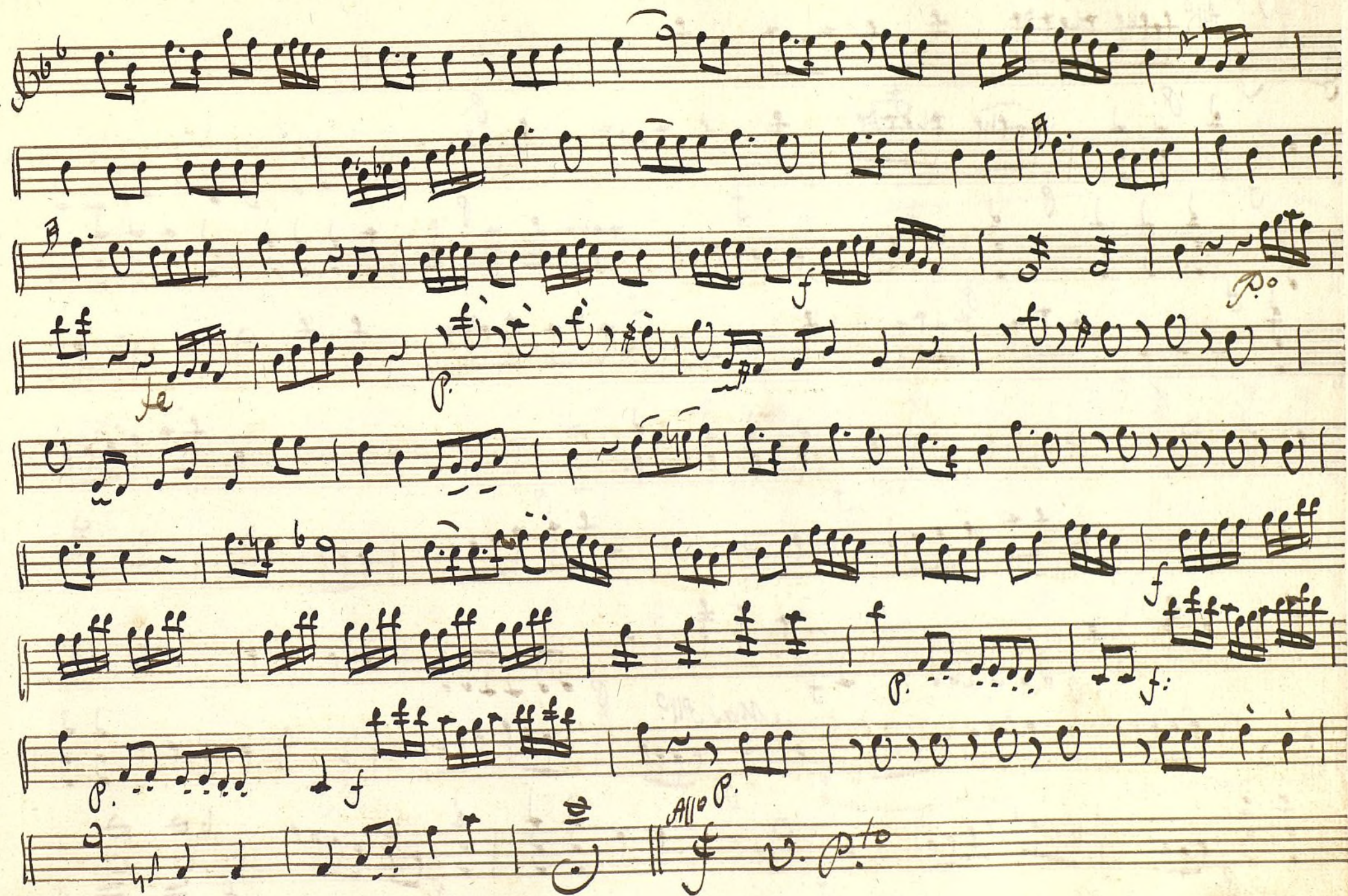
*no*

*p.*

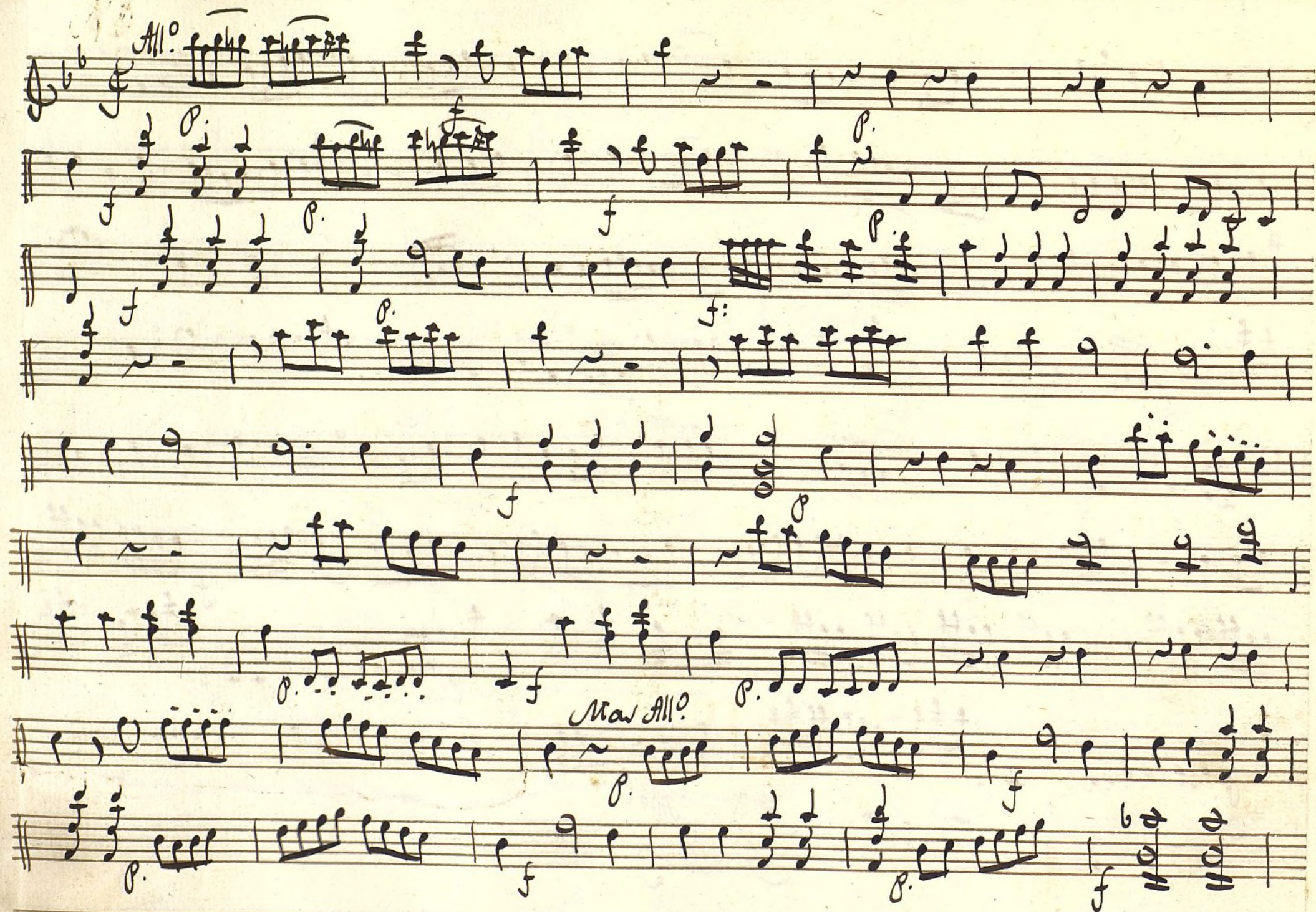
*f. p.*

*p.*



















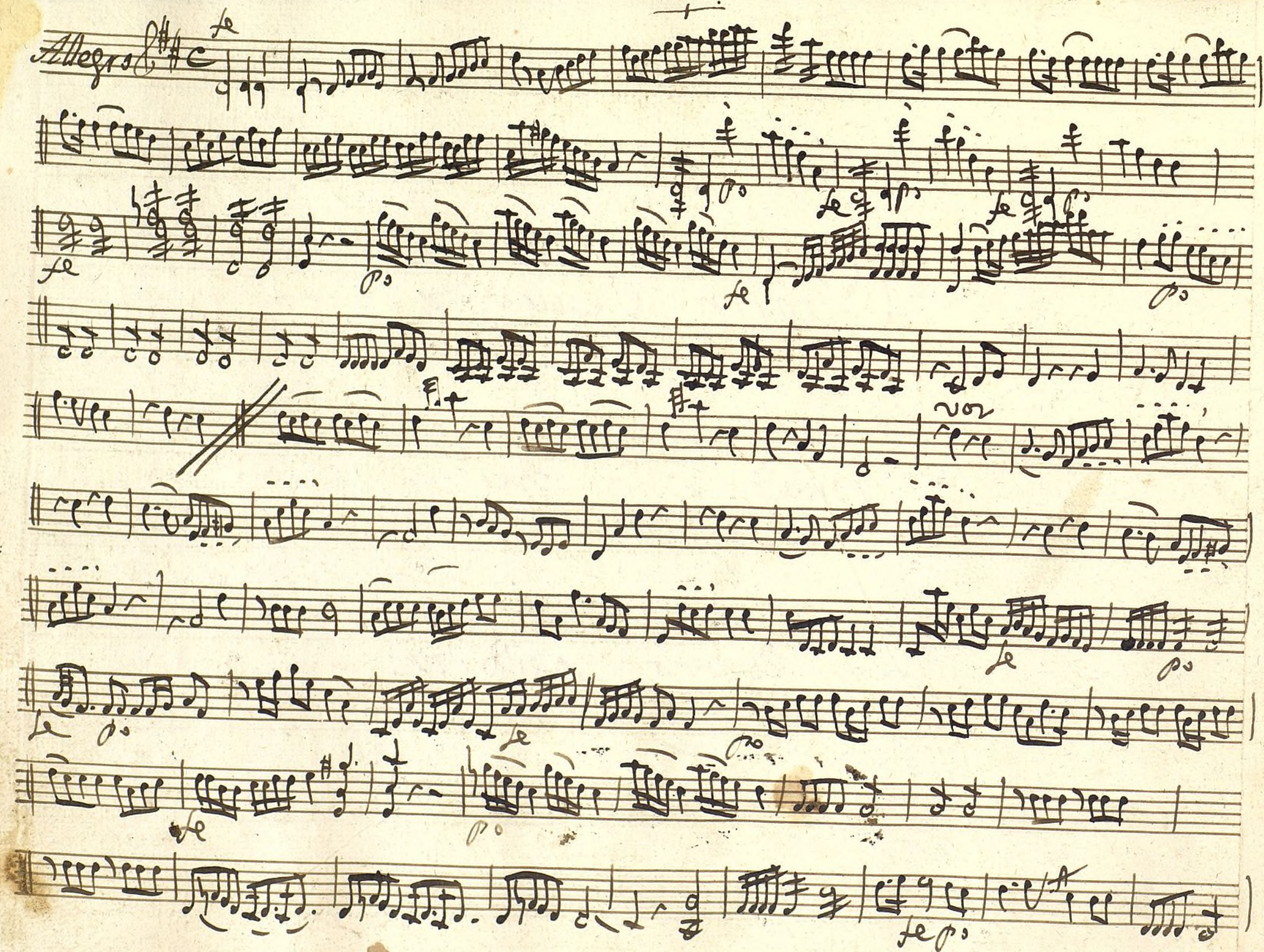
+

Violin Segundo

Conadilla a tre:

Los Espantos perdidos;







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#). The tempo is marked 'Allegro' with a 3/4 time signature. The score concludes with the instruction 'Se repite al Segno hasta el 3/4 y Parola; volti'.

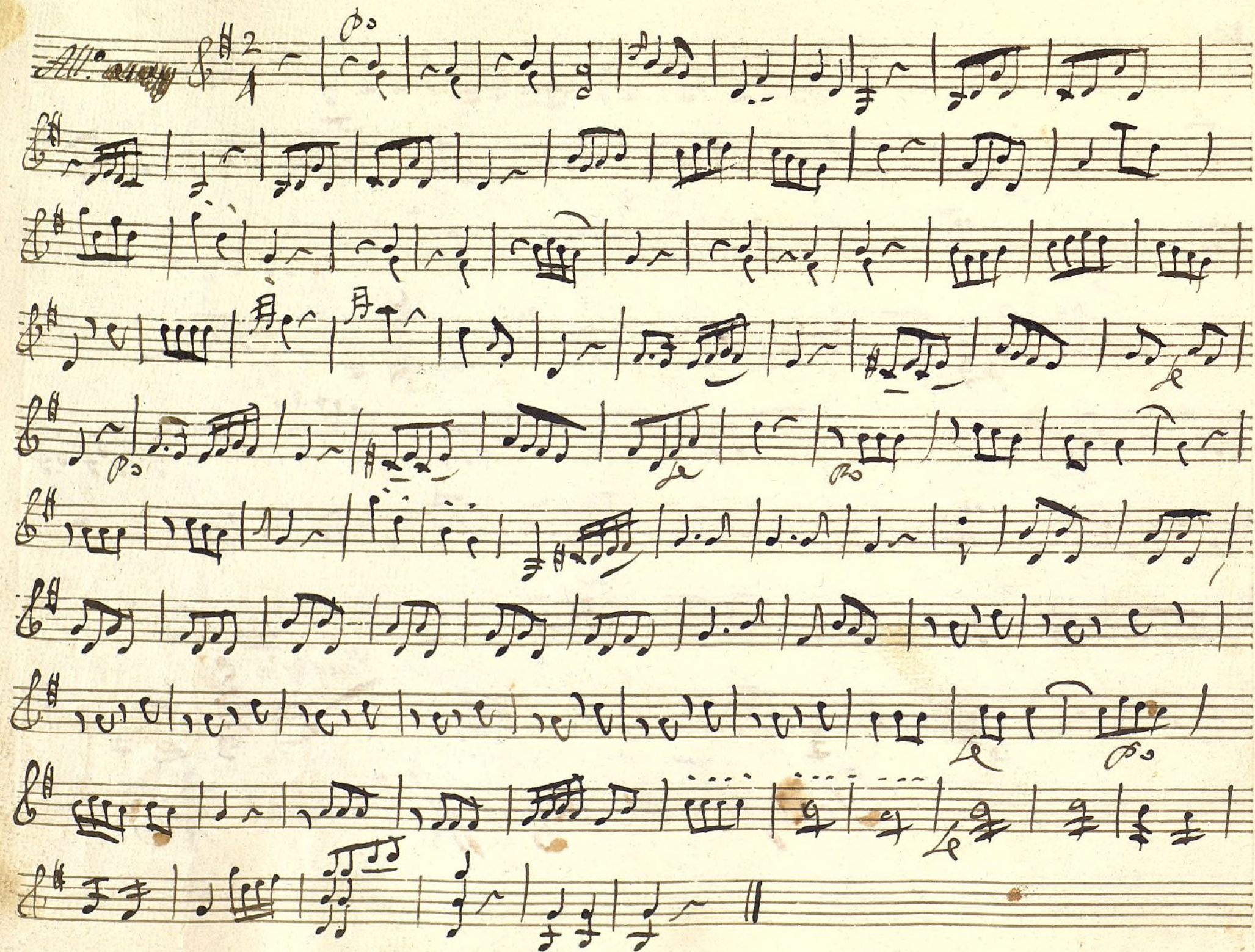
*Allegro* 3/4

*Segue*

*alor Parafon*

*Se repite al Segno hasta el 3/4 y Parola; volti*







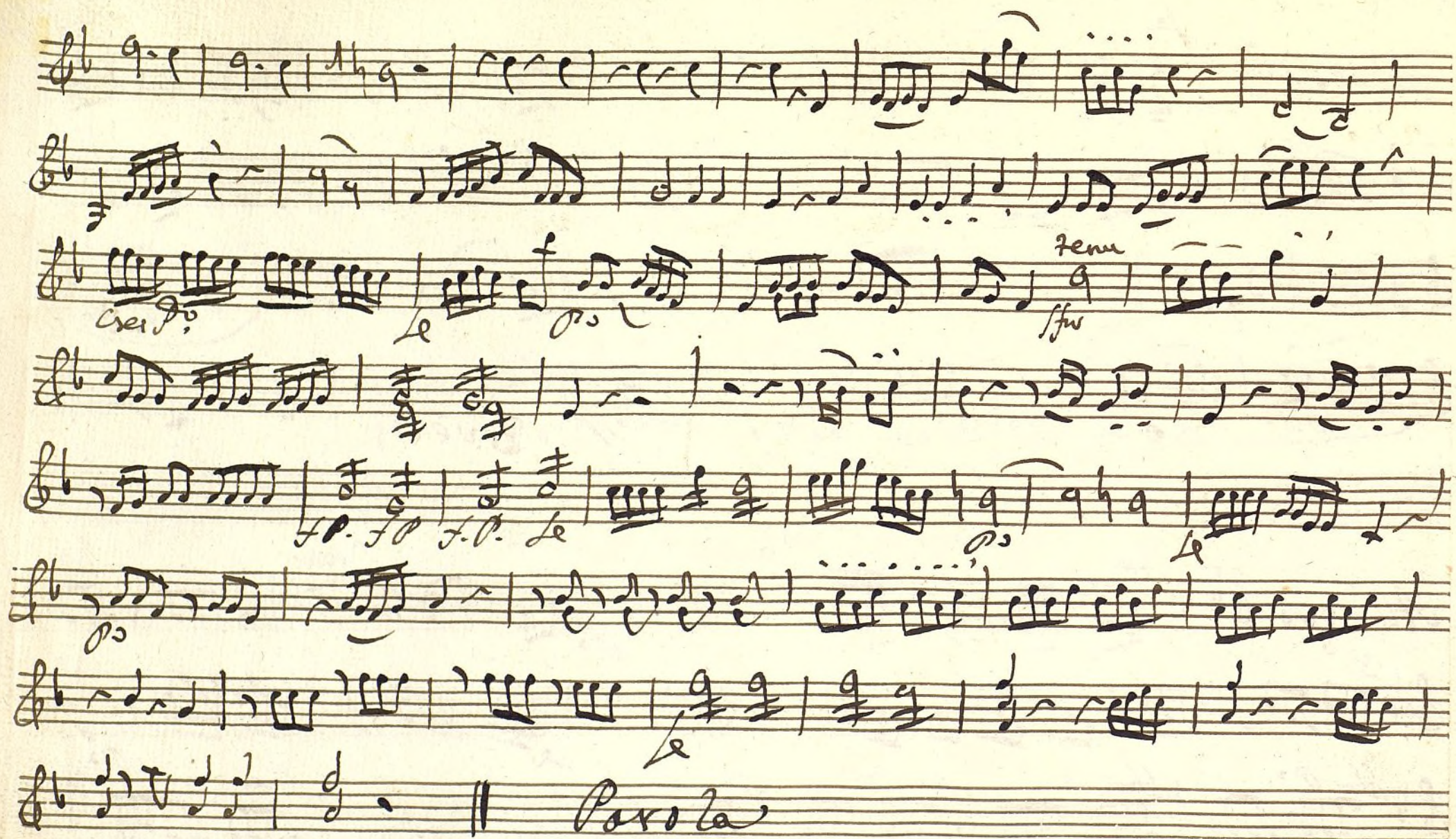
*Allegro*  $\frac{2}{4}$   $\text{f}$

*ver no le po dire et no* *Allegro* *ver*

*Allegro*  $\text{f}$  *ver*

*Volte*







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Andante* (written vertically on the left)
- tente* (written above the second staff)
- Allo.* (written above the second staff)
- Depo.* (written below the second staff)
- Volte* (written at the bottom right)

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

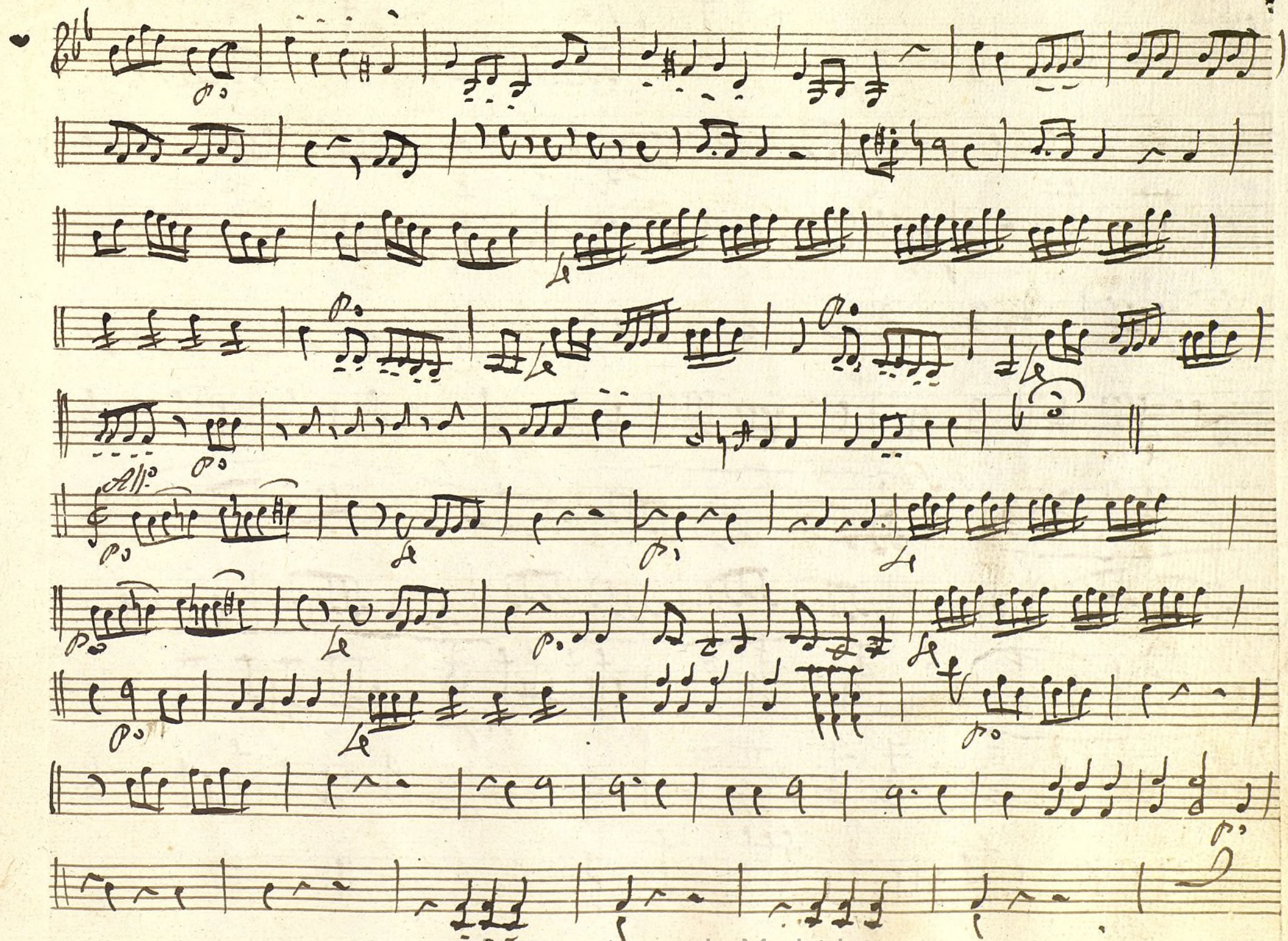


un Terzetto

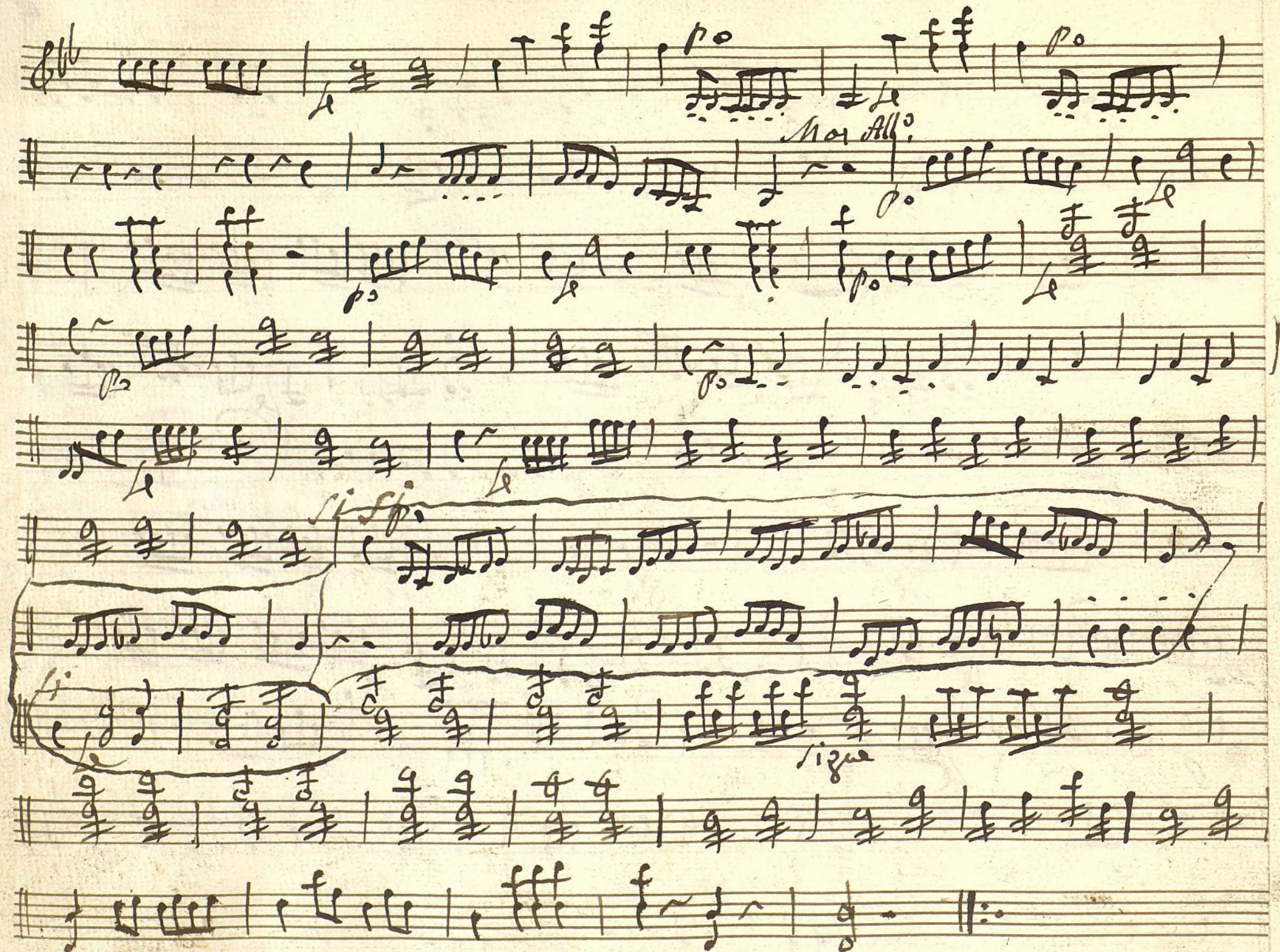
*Alleg. poco f. p.*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and dynamics are indicated as *Alleg. poco f. p.*. The notation includes various rhythmic values, accidentals, and dynamic markings. A bracket groups the first five staves, and another bracket groups the last five staves. The manuscript is on aged paper with some staining and a small tear at the bottom left corner.











+

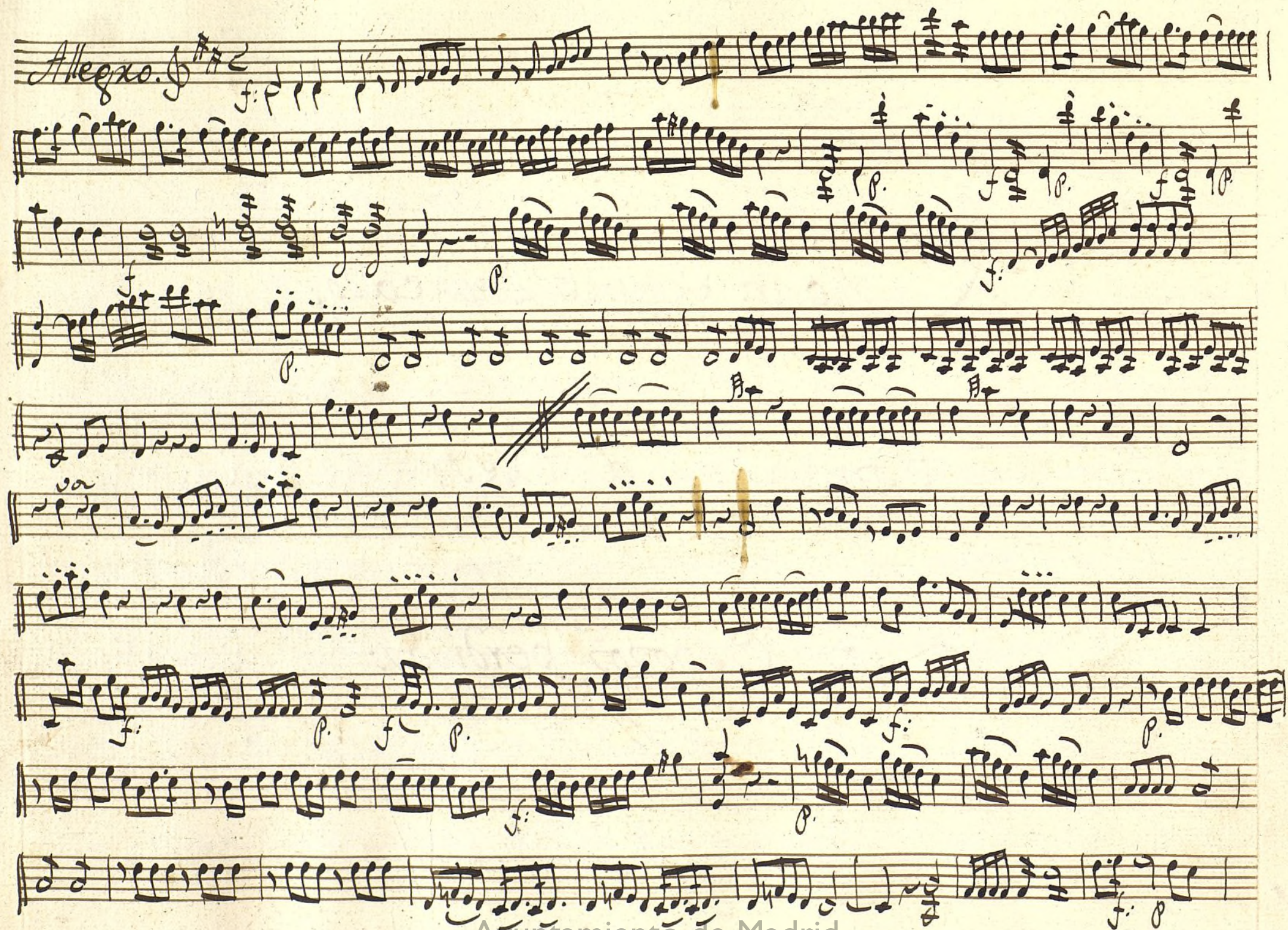
Violin Segundo Duplicado;

Tonadilla a tres;

Los Esposos perdidos;

//



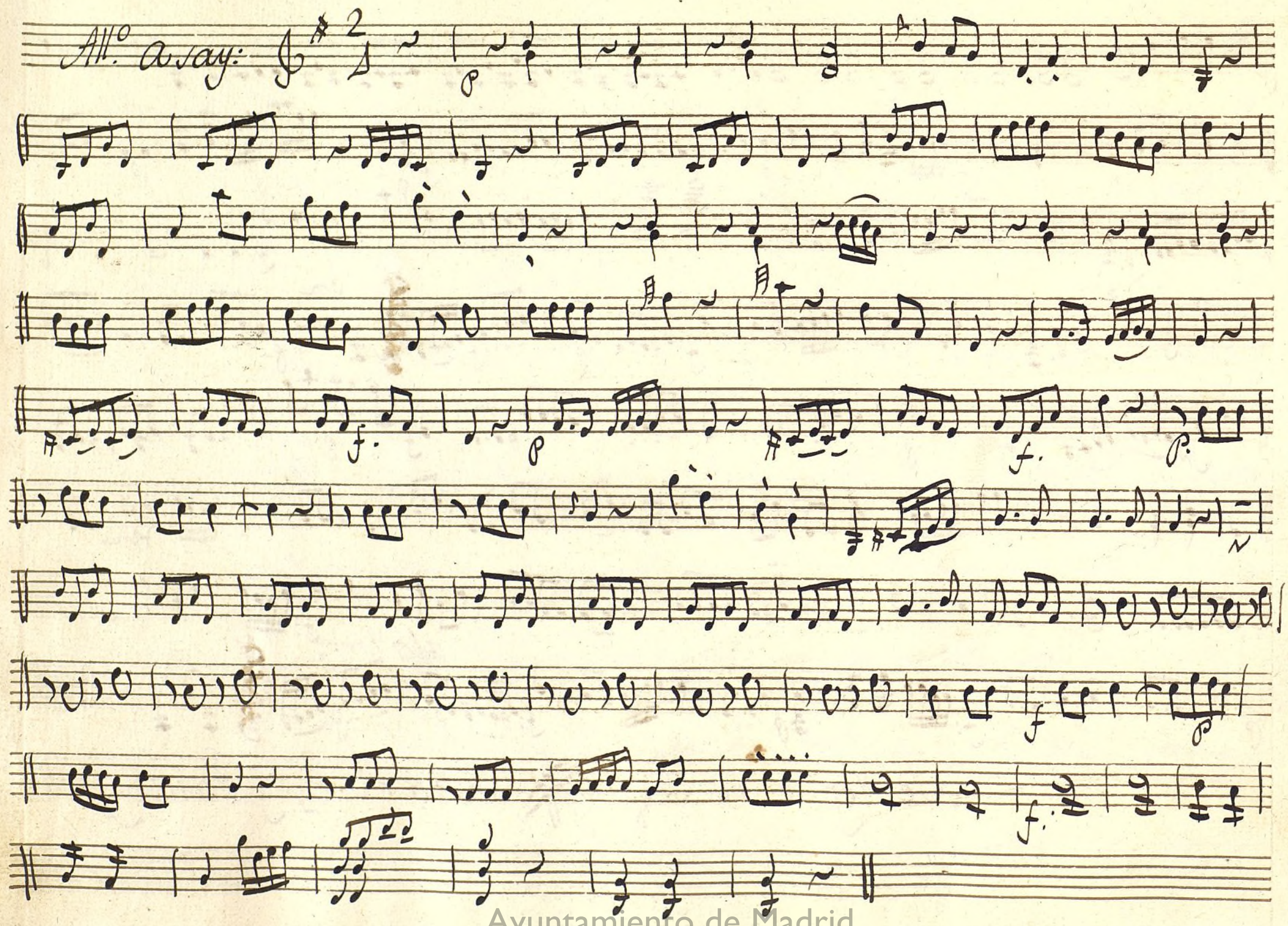




Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The key signature has one sharp (F#). The score concludes with a double bar line and the word *Segue* written in a cursive hand. There are some ink stains and a small tear on the paper.

Se repite al Segno ~~h~~ hasta el 3 y Parola)







*Allegro:*  $\frac{2}{4}$  *f.* *p.*

ver no se o dice esto

*Allegro*

*ver*

*Allegro:*  $\frac{2}{4}$  *f.* *p.*

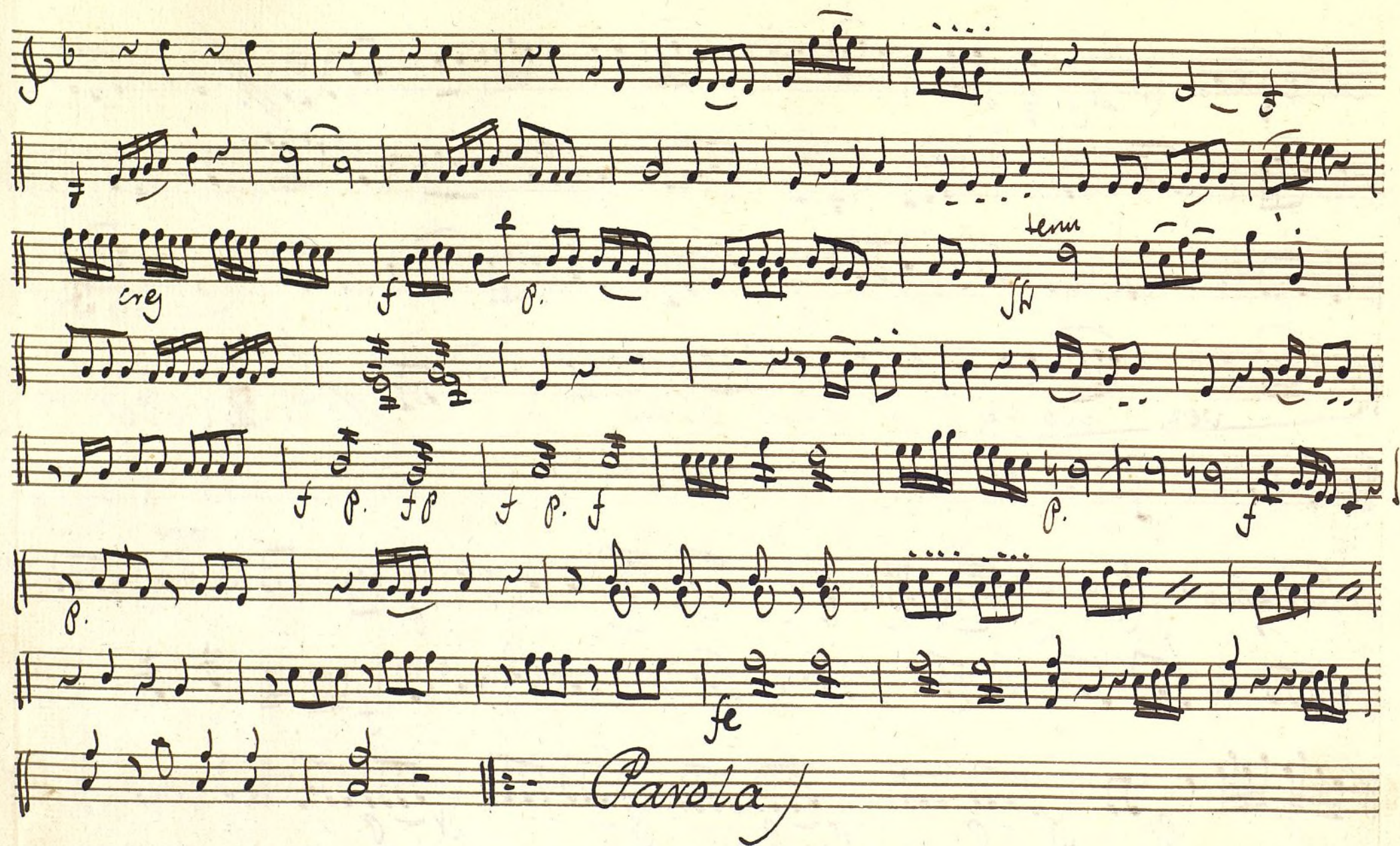
*Allegro*

*f.* *p.*

*ver*

*ver*







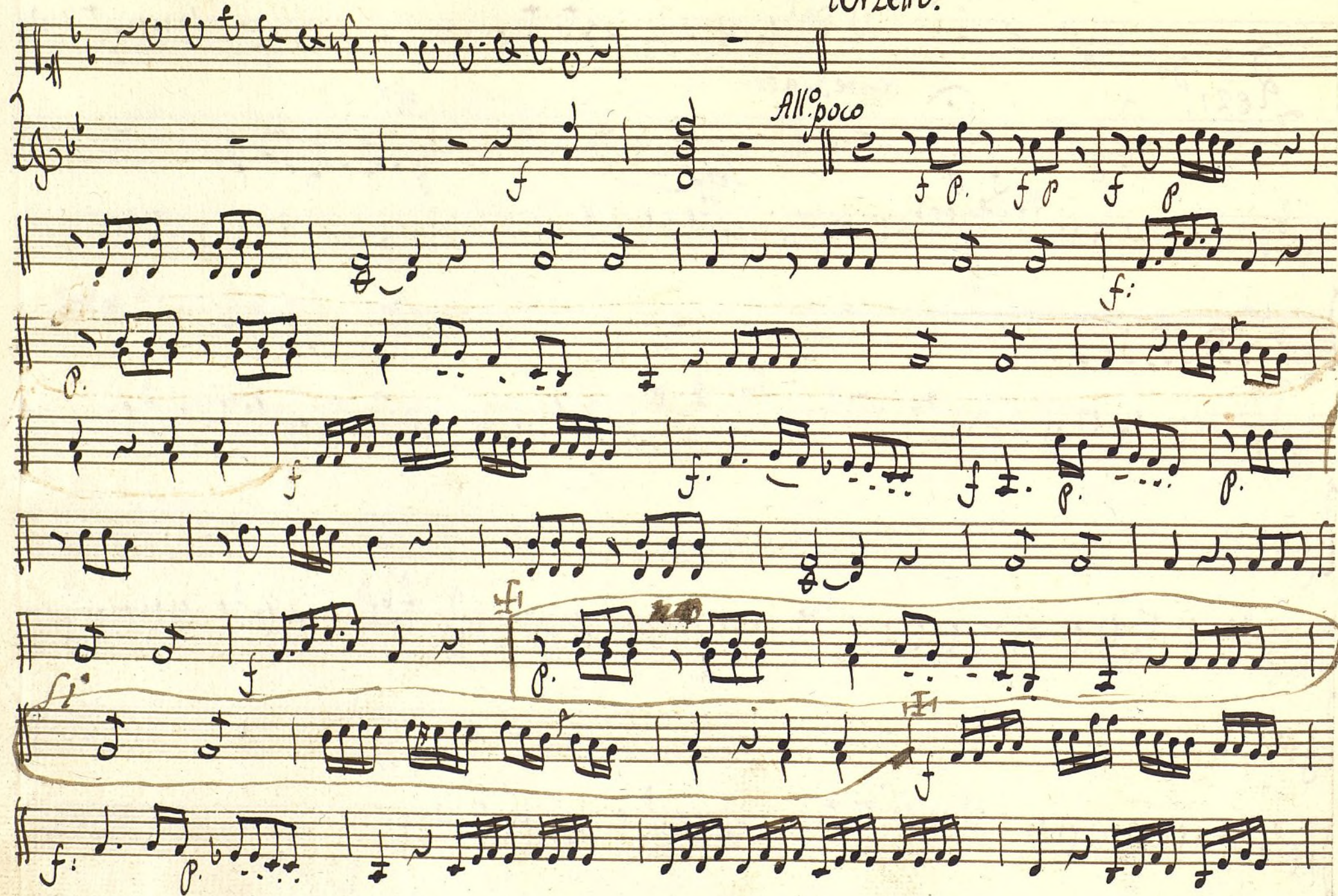
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and notes. The score is annotated with several performance instructions in Spanish:

- Rezi. do* (first staff)
- tente y rabel* (second staff)
- Depo.* (third staff)
- All.º* (fourth staff)
- V. p. to* (bottom right)

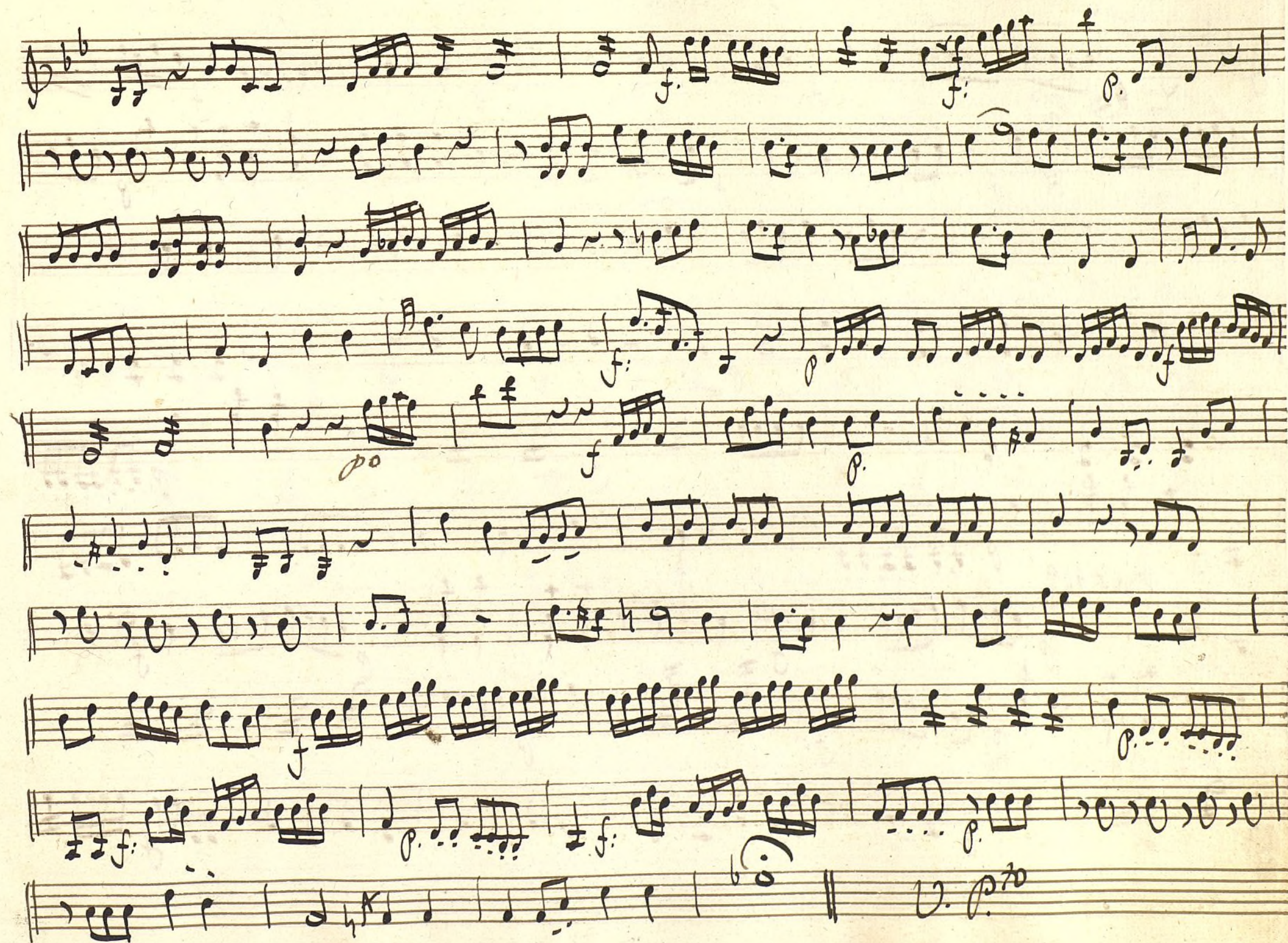
The score is organized into systems of two staves each, with a brace on the left side of each system. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



terzetto.









*All.<sup>o</sup>* *2 vez*

*Mar All.<sup>o</sup>*











Mus 135-8

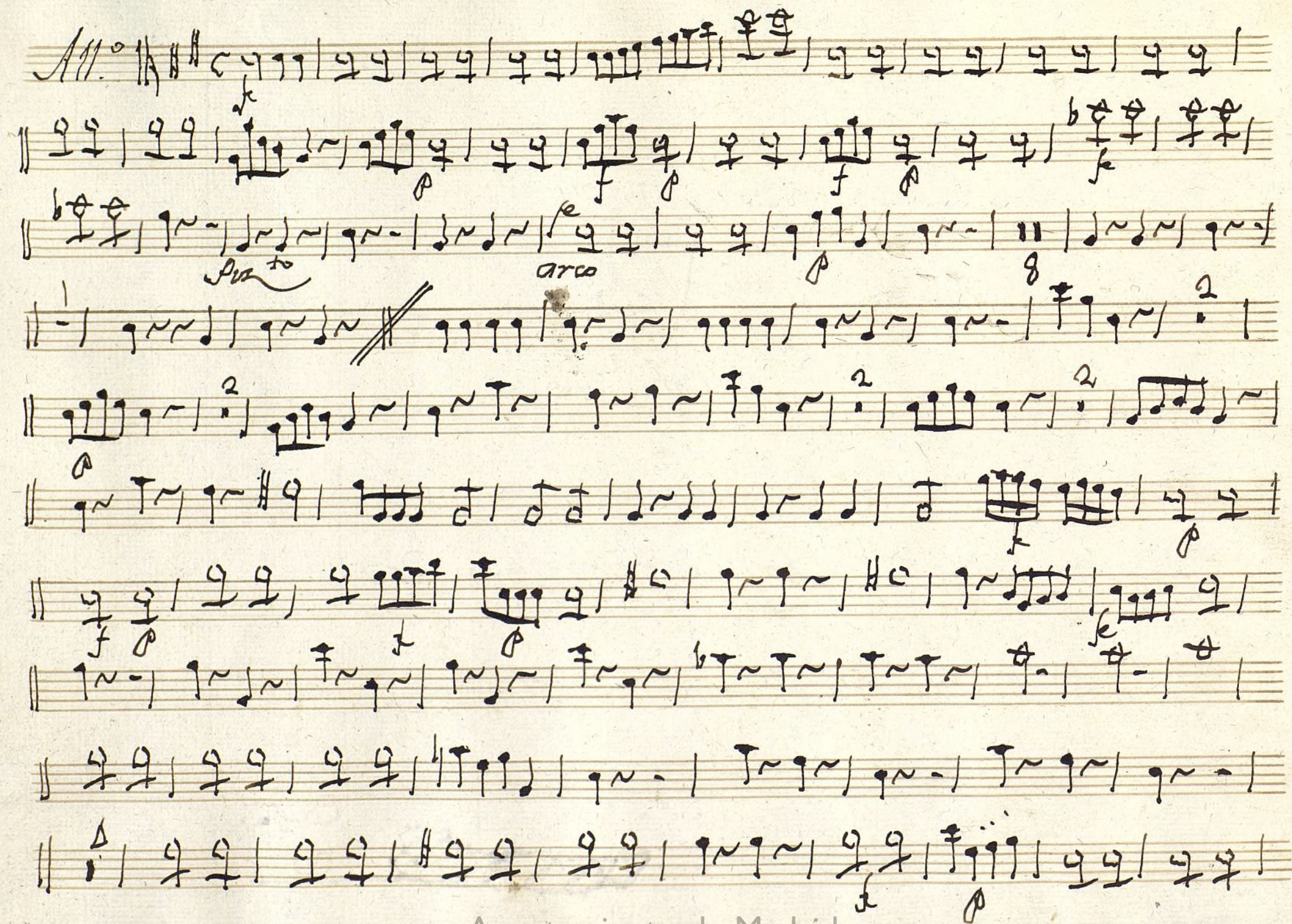
+

Viola

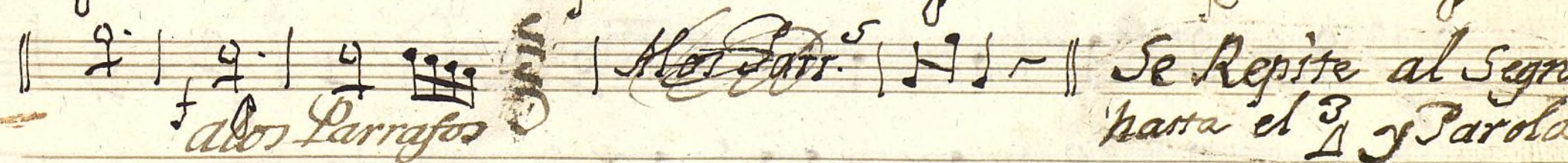
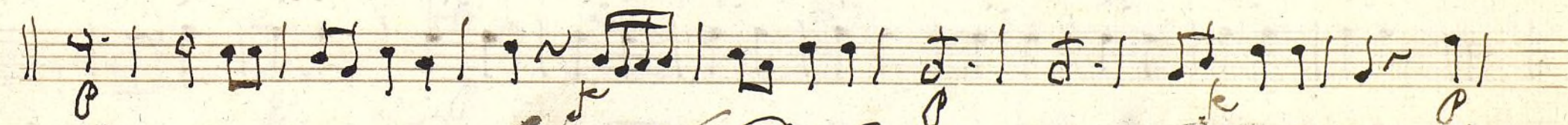
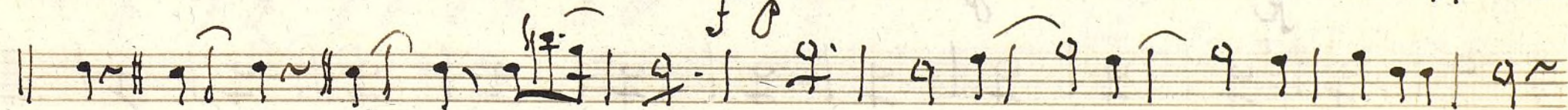
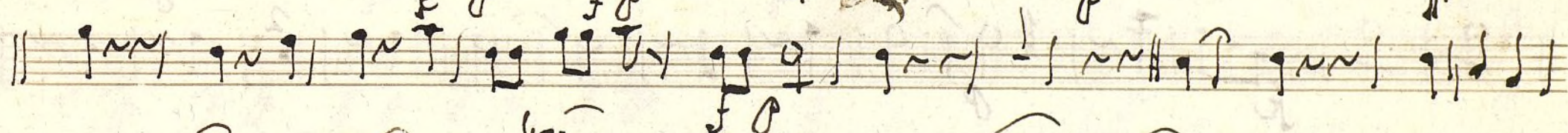
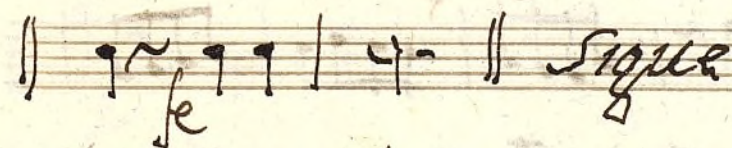
Con.<sup>a</sup> a 3.

Los esposos perdidos.



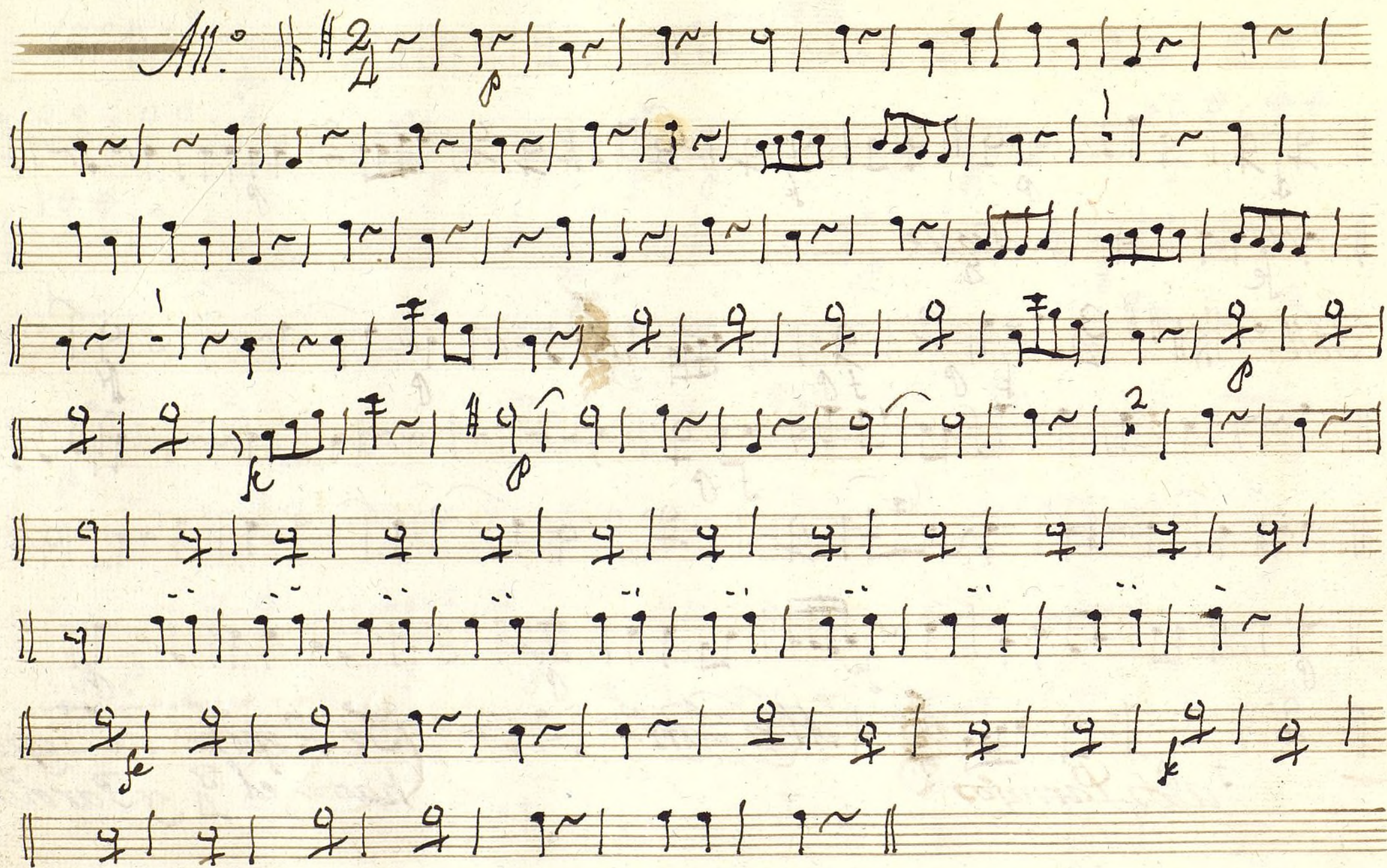






*Se Repite al Segno  
hasta el 3 y Parola*

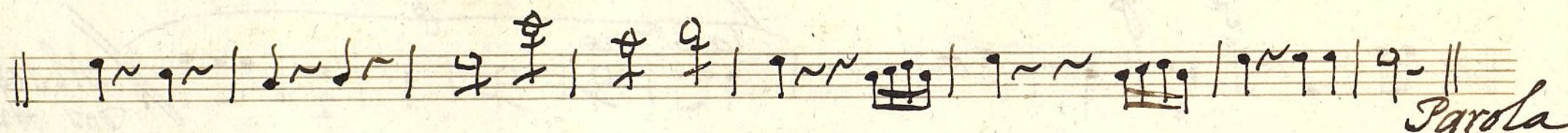




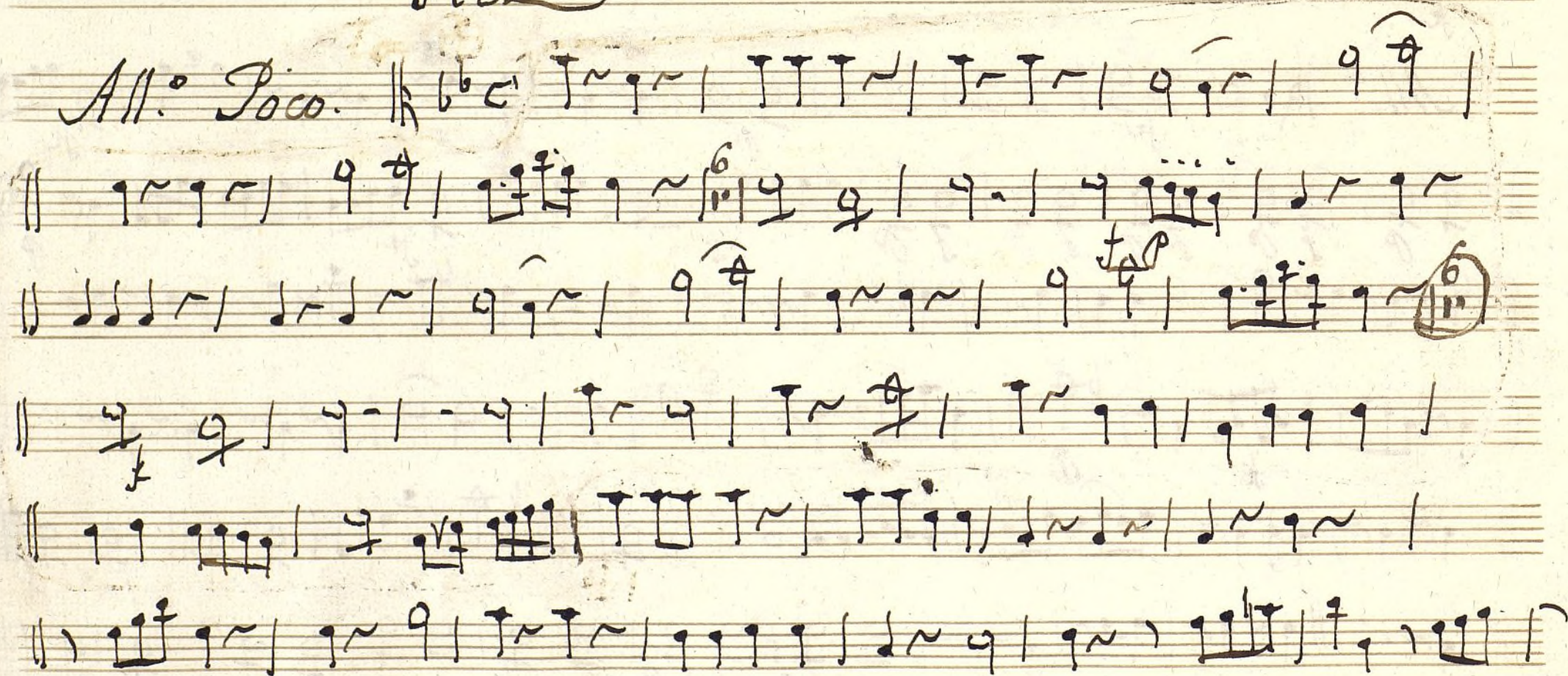




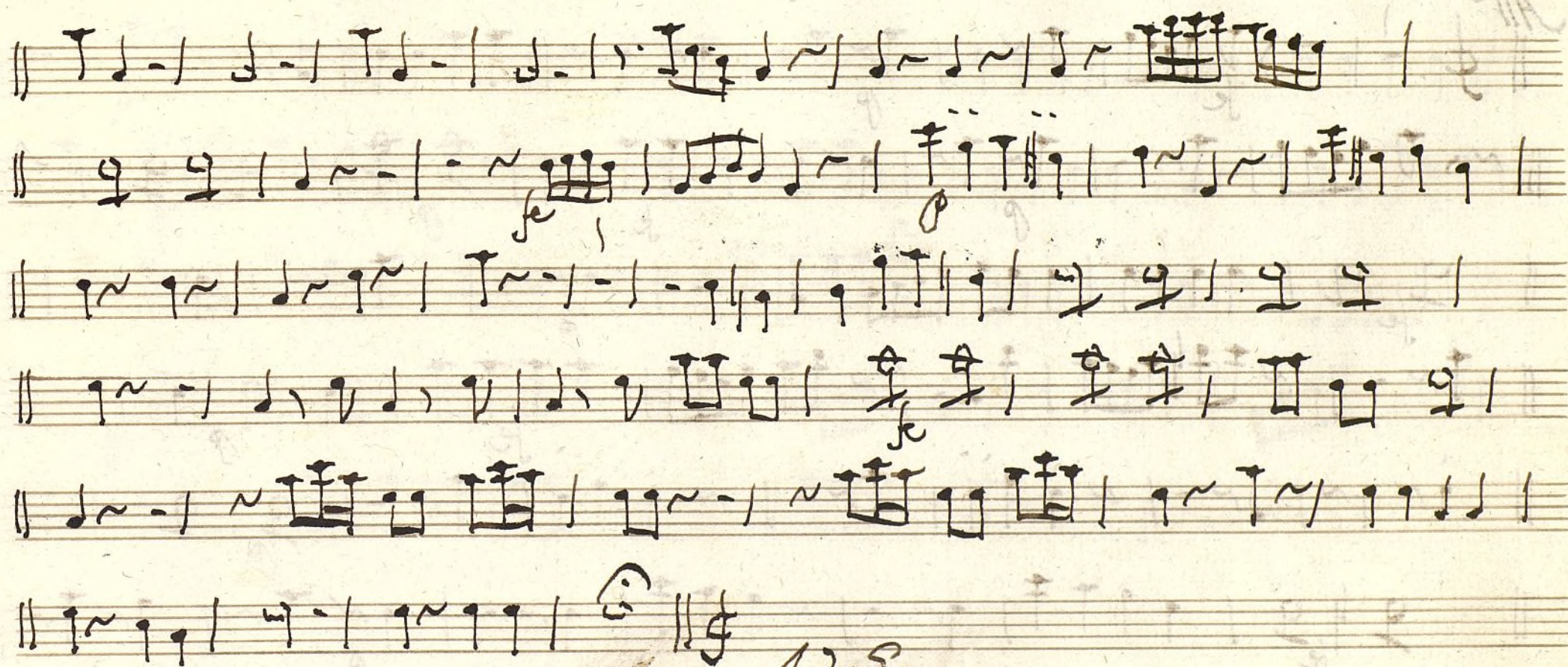




*Aer<sup>do</sup> Tace.*



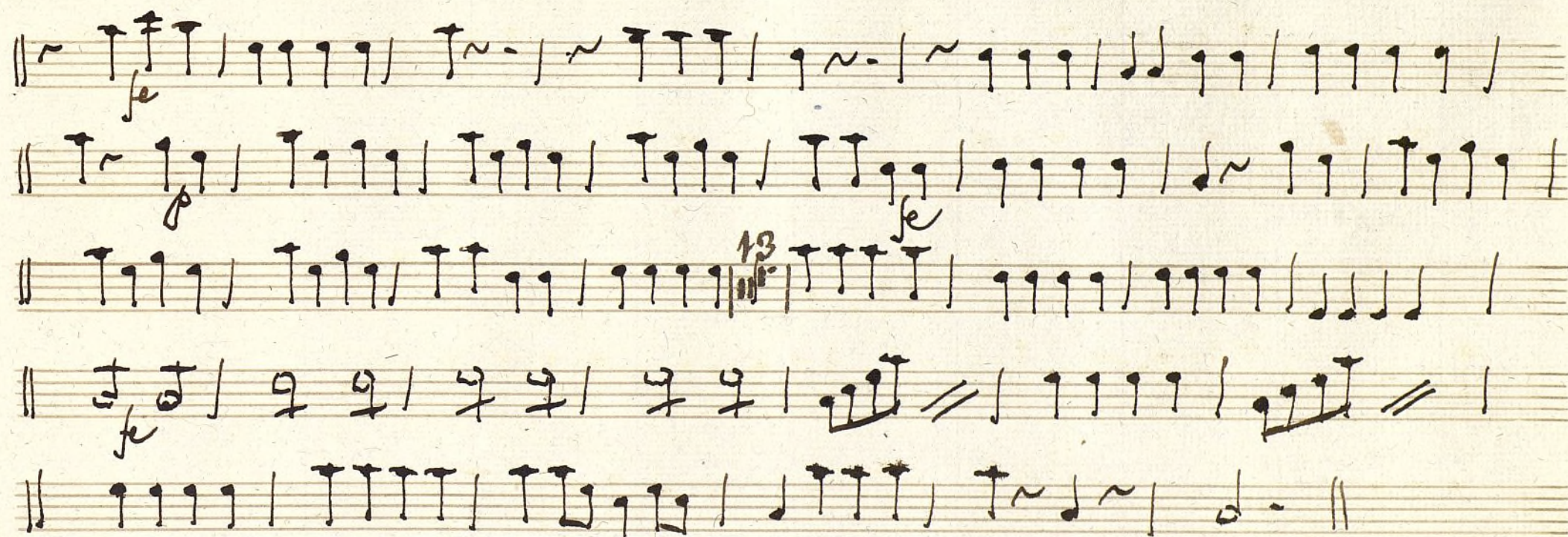


















Oboe Primero

Mus 135-8

Conadilla a tres: Los apuros Perdidos;

Alta

Alto

Vol 74



Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ppp*. The second staff continues the melodic line with similar notation. The third staff features a series of notes with a *le* marking below. The fourth staff concludes with the instruction *|| segue*.

Handwritten musical notation on five staves. The first staff is marked *All.<sup>o</sup>* and begins with a treble clef and a key signature of one sharp. It includes dynamic markings like *pp* and *ppp*. The second staff continues the piece. The third staff has a *1a* marking below. The fourth staff includes a *Solo* marking above. The fifth staff concludes with a *Non Finito* marking above.

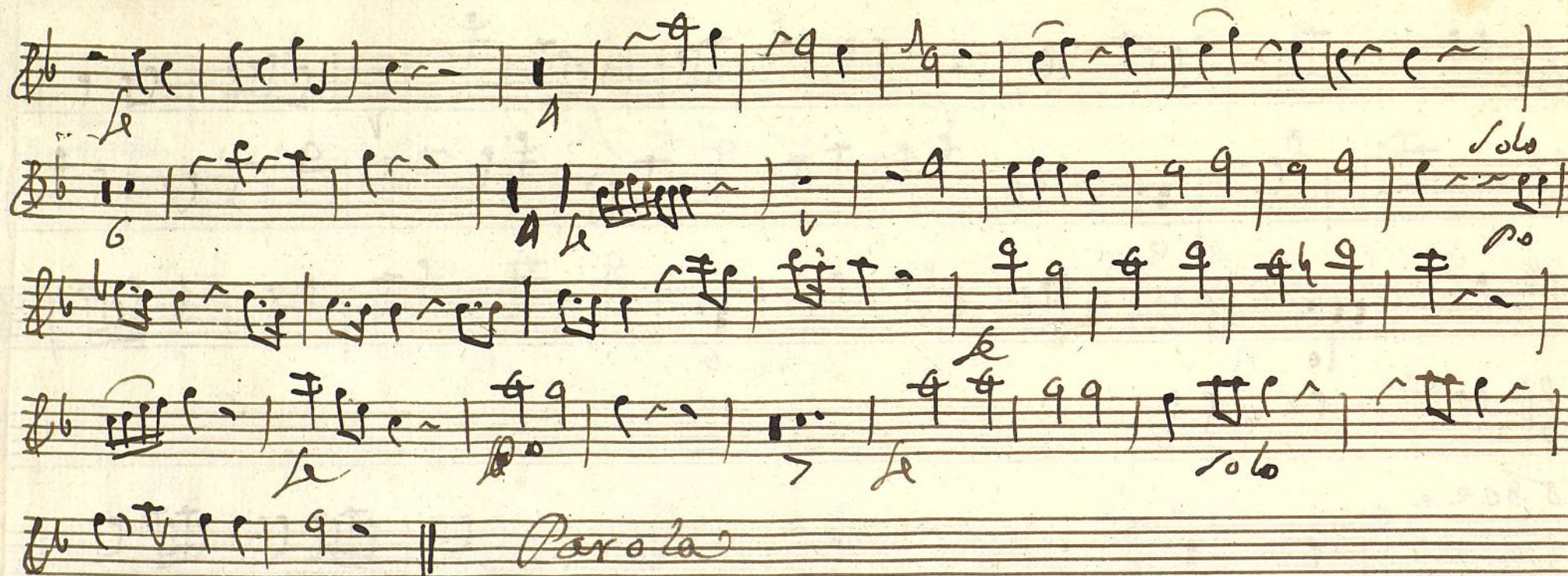
*Se levante al segno & hasta el  $\frac{3}{4}$  y Parola*

Handwritten musical notation on two staves. The first staff is marked *All.<sup>o</sup> away* and begins with a treble clef and a key signature of one sharp. It includes dynamic markings like *pp* and *ppp*. The second staff continues the piece with a *Solo* marking above.









Revi.<sup>do</sup> para ya



Terzetto

*Allegretto poco*

Handwritten musical score for a Terzetto. The score is written on 10 staves. The first staff is marked *Allegretto poco* and has a tempo of 70. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). A circled "no" is present on the third staff. The score ends with a double bar line and the word "Voti" written below the final staff.



Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and dotted notes), rests, and dynamic markings such as *le*, *so*, *lo*, and *so*. A section of the score is marked *Mar. All.* (March Allegretto). The manuscript is written in a cursive style on aged, slightly stained paper.



Oboe Segundo

Mus 135-8

Conadilla à tres; Los Espantos Perdidos;

Alta

Handwritten musical score for Oboe Segundo, titled "Conadilla à tres; Los Espantos Perdidos;". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "Alta" and "Volte". The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



*Solo*

*Segue*

*Allegro*

*ala vuelta Venisite al segno \* hasta el 3 y Parola*

*All.º away*



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

Staff 1: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 2: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 3: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 4: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 5: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 6: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 7: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 8: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 9: Treble clef, key signature of one sharp (F#). Notes and rests.

Staff 10: Treble clef, key signature of one sharp (F#). Notes and rests.

Annotations and markings include:

- Allegro* (written below the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).
- Allegro* (written above the staff).



Handwritten musical score for three staves. The first staff has a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. The second staff also has a treble clef and a key signature of one flat, with notes and rests. The third staff has a treble clef and a key signature of one flat, with notes and rests. There are handwritten annotations: "A lo f. p. f. p." above the first staff, "p." below the second staff, "Solo" below the second staff, and "Parolo" below the third staff.

Peri. & Paze //

Perzetto

Allegretto poco

Handwritten musical score for five staves. The first staff has a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. The second staff has a treble clef and a key signature of one flat, with notes and rests. The third staff has a treble clef and a key signature of one flat, with notes and rests. The fourth staff has a treble clef and a key signature of one flat, with notes and rests. The fifth staff has a treble clef and a key signature of one flat, with notes and rests. There are handwritten annotations: "f. p. f. p. f. p." below the first staff, "no" above the second staff, "6" below the second staff, "no" above the third staff, "6" below the third staff, "f. p." below the fourth staff, and "7" below the fifth staff.

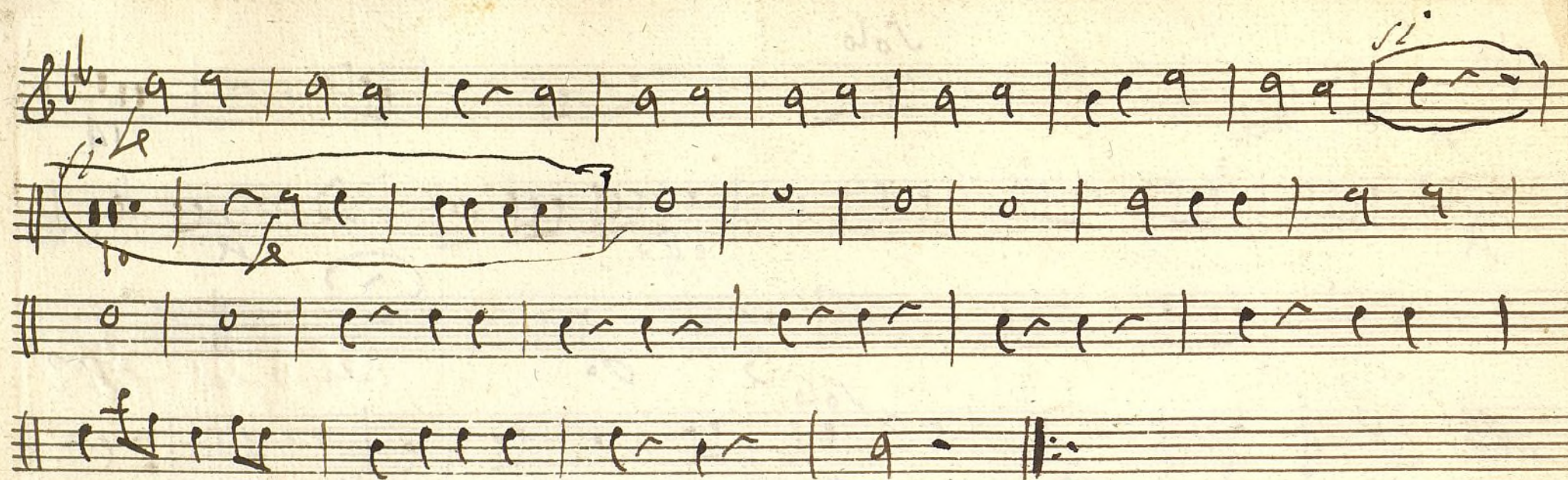


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Solo* (written above the first staff)
- Allegro* (written at the beginning of the fourth staff)
- Allegro* (written below the eighth staff)
- Allegro* (written below the ninth staff)
- Allegro* (written below the tenth staff)

The score is written in a cursive, handwritten style on aged paper. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 14 is visible in the top right corner.







Clarinet

Mus 135-8

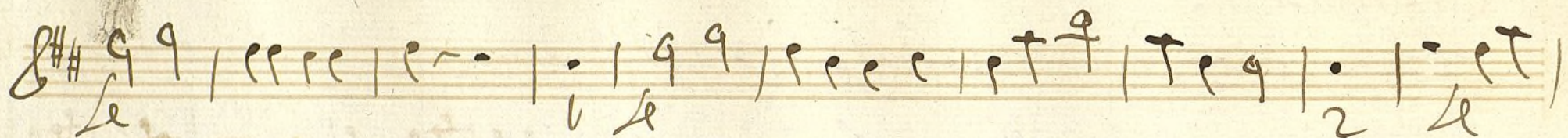
Conadilla a 3.

Los esposos Perdidos;

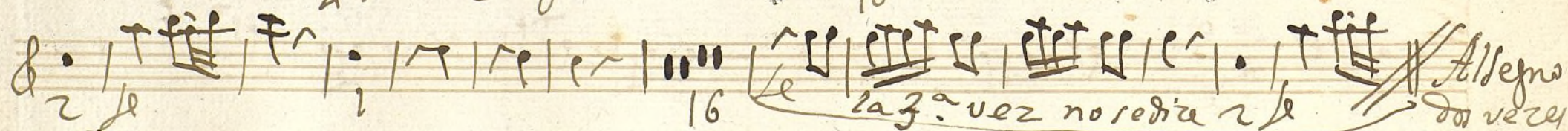
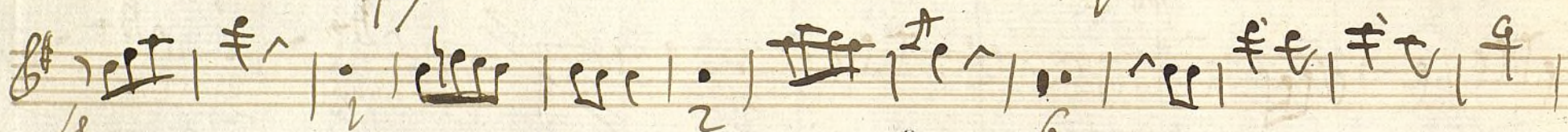
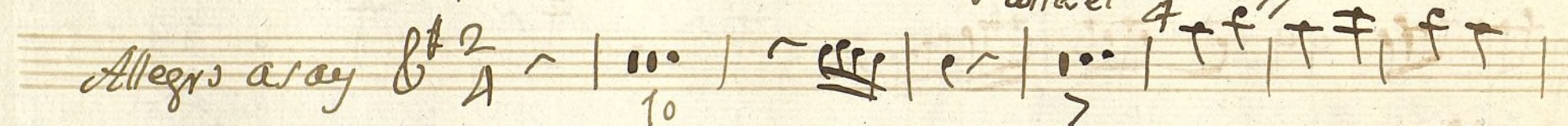
Allegro & # 2/4

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with the word 'Volte'.





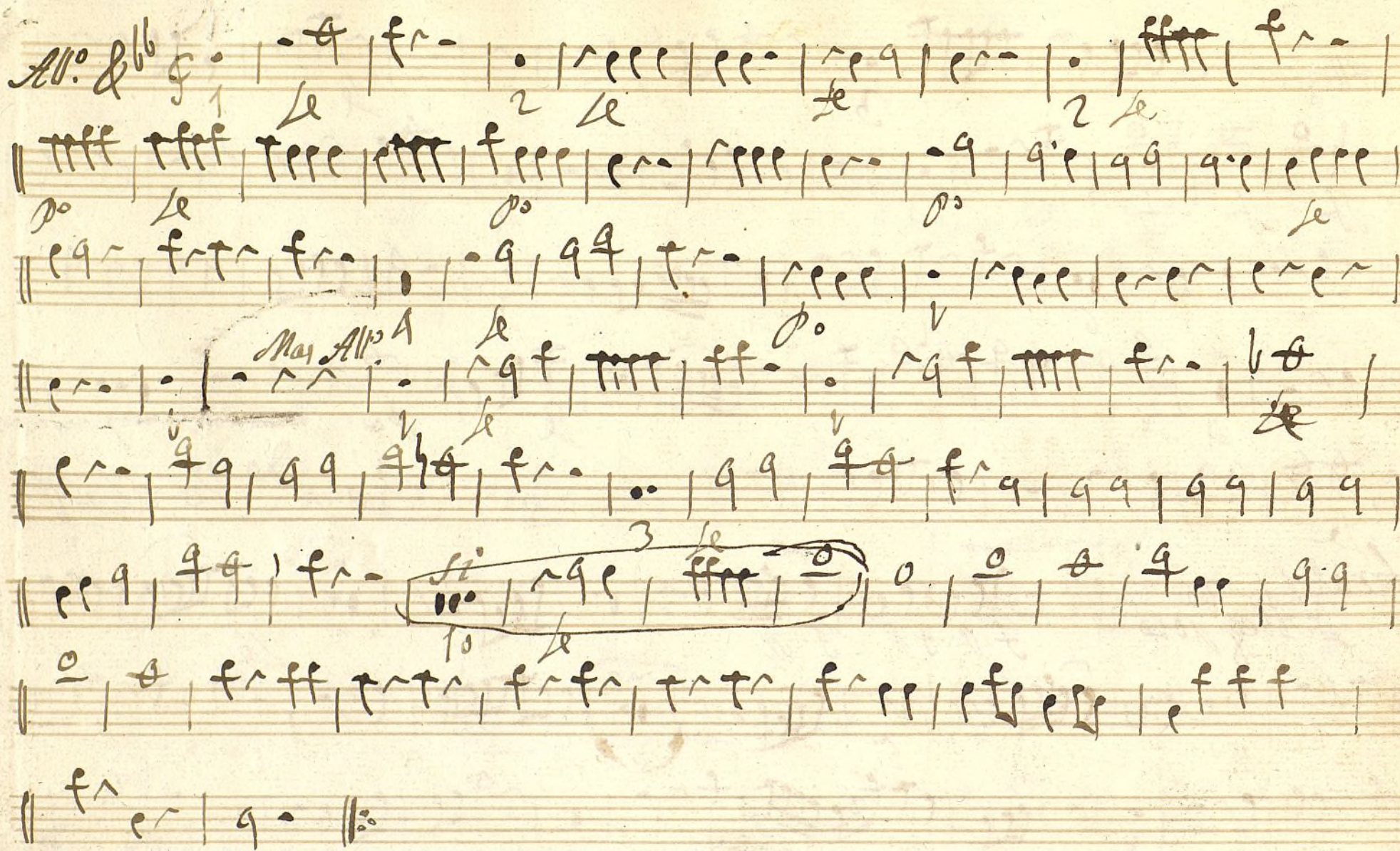
|| 9 - || *All.<sup>o</sup>*  $\frac{3}{4}$  *taze* || y *seppise al segno* y *Porola*





[illegible]







*Trompa Primera: +*  
*Lonadilla a 3. Los Esposos perdidos;*

Ms 135-8

Handwritten musical score for "L'air de la Noëlle" by J. B. Lully. The score is written on eight staves in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are several annotations in red ink, including a large 'A' under the first staff, a '3' under the second staff, a '6' under the third staff, and a '15' under the fourth staff. The piece concludes with a double bar line and the word "Fin" written in red ink.

*Allegro*  $\frac{3}{4}$  *tace //* *Se Neppure al segno X*  
*halla el.  $\frac{3}{4}$ :*



*Allegro* C: # 2

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

*All.<sup>o</sup> tacet //*

*Allegro* C: b

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

*Parola*

*Rein. do tacet //*



Terzetto

*Alleg<sup>ro</sup> poco*

The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg<sup>ro</sup> poco* and the key signature of one sharp (F#). The notation includes a variety of note values, rests, and dynamic markings such as *le*, *p<sub>o</sub>*, and *Alp.*. A circled measure on the second staff contains the word "no". The score concludes with the word "Volte" on the final staff.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks.

Key markings and annotations include:

- ma All<sup>o</sup>* (top left)
- Si* (middle right, above a staff)
- ojo* (bottom left, next to a staff)
- solo* (bottom left, below a staff)
- fe* (bottom right, below a staff)

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of wear and aging.



*Trompa segunda*

Mus 135-8

*Zonadilla a 3. Los esposos perdidos;*

Handwritten musical score for Trompa segunda, Zonadilla a 3. Los esposos perdidos. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style characteristic of 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively tempo. There are several measures with repeat signs and some measures with fermatas. The score ends with a double bar line and a repeat sign. The manuscript shows signs of age, with some staining and wear along the edges.

*3*  
*4* *All. rare //* *y se Repite al segno ~~X~~ hasta el 3.*



*Allegro*  $\text{C}=\sharp \frac{2}{4}$

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

$\frac{3}{4}$  *Allegro* *fare* //

*Allegro*  $\text{C}=\flat$

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

*Parola* *Revi<sup>do</sup>* *fare* // *ala cruz siete*  
*compas de espera*



Terzetto Olofa

*Allegretto poco*

Handwritten musical score for Terzetto Olofa, Allegretto poco. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style. Various musical notations are present, including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A circled section in the second staff is labeled 'Sino'. The score concludes with a double bar line and a final note. The paper is aged and shows some staining.



*may All<sup>o</sup>*

*Solo Si*



Mus 135-8

+

Fagot

Conadilla a tres

Los espotos Perdidos

//



*Allegro* C: # C 9 e e | e e e e e e | 9 9 | 9 9 | e e e e e e | 9 9 | 9 9 | 9 9 |

|| e e e 9 | e e e 9 | e e e 9 | 9 9 | 9 9 | e e e e e e | e e e e e e | 9 9 | e e e 9 | 9 9 |

|| e e e 9 | 9 9 | 9 9 | 9 9 | 9 9 | e e e e e e | e e e e e e | e e e e e e | e e e e e e | 9 9 | 9 9 |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |

|| e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e | e e e e e e |



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 4/4), and dynamic markings (p, f, sf, p<sup>o</sup>, f<sup>o</sup>). The lyrics "Terre Terre Terre" are written across several staves. The word "Allegro" is written on the third staff. The word "Segue" is written on the second staff. The word "Parola" is written on the eighth staff. The word "Allegro" is written on the ninth staff. The word "Parola" is written on the tenth staff.

Allegro

Segue

Terre Terre Terre

Parola

Allegro

Parola

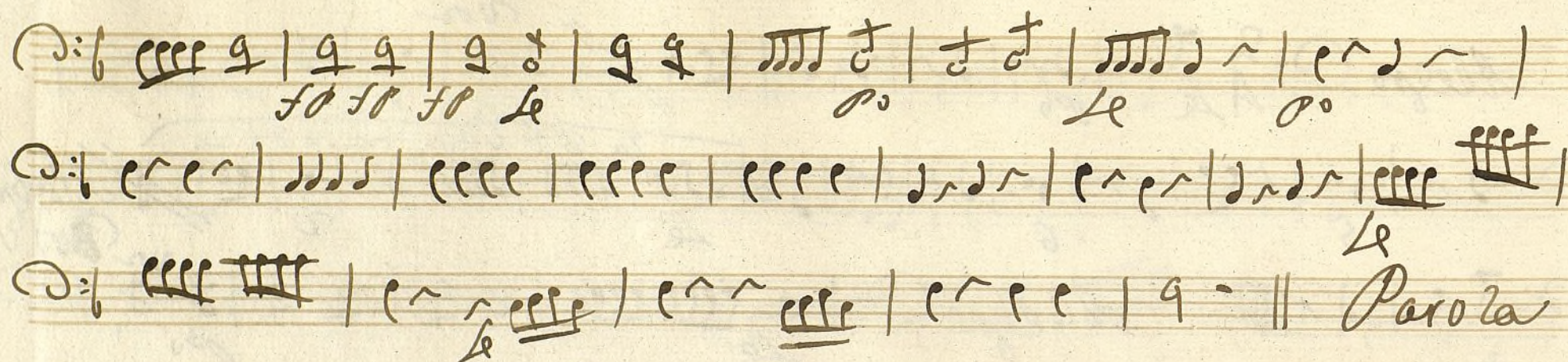








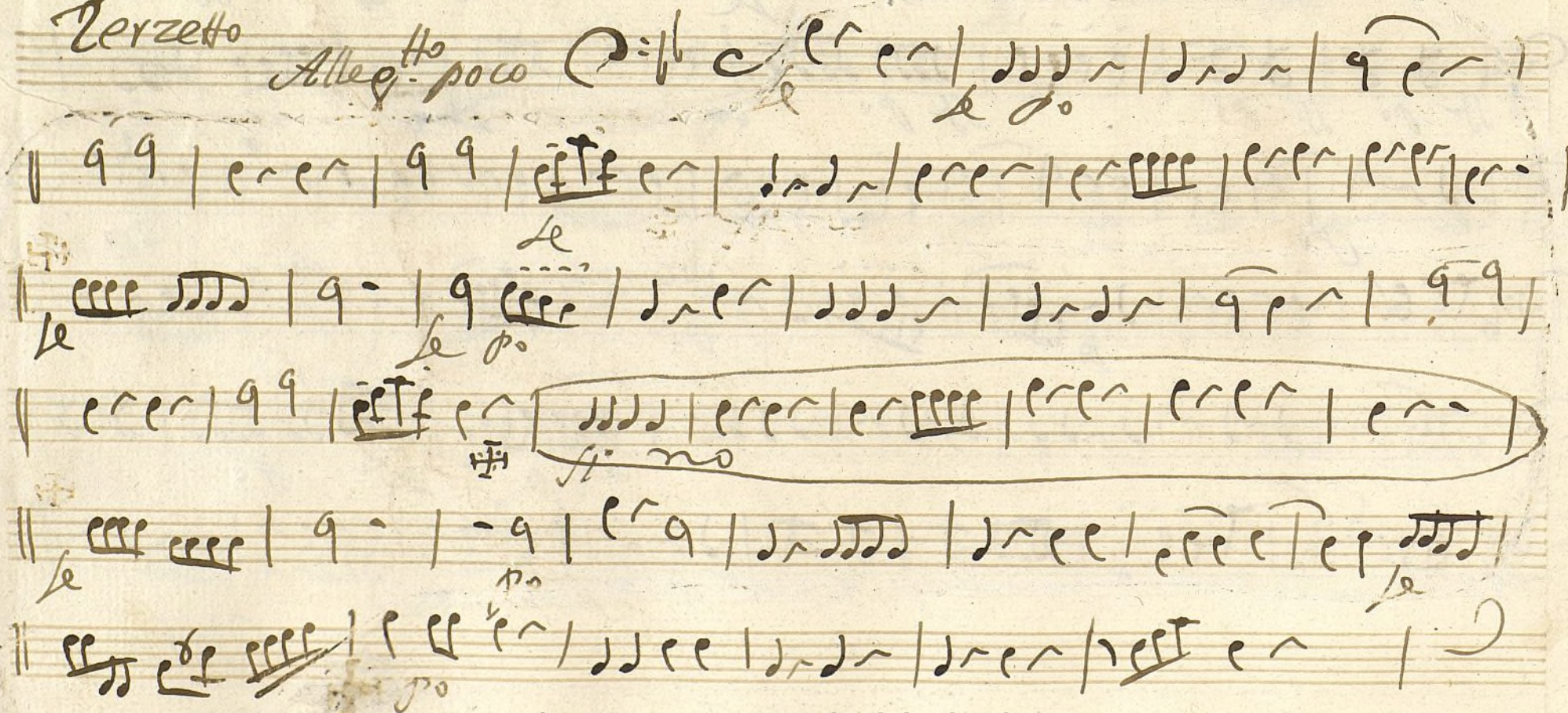




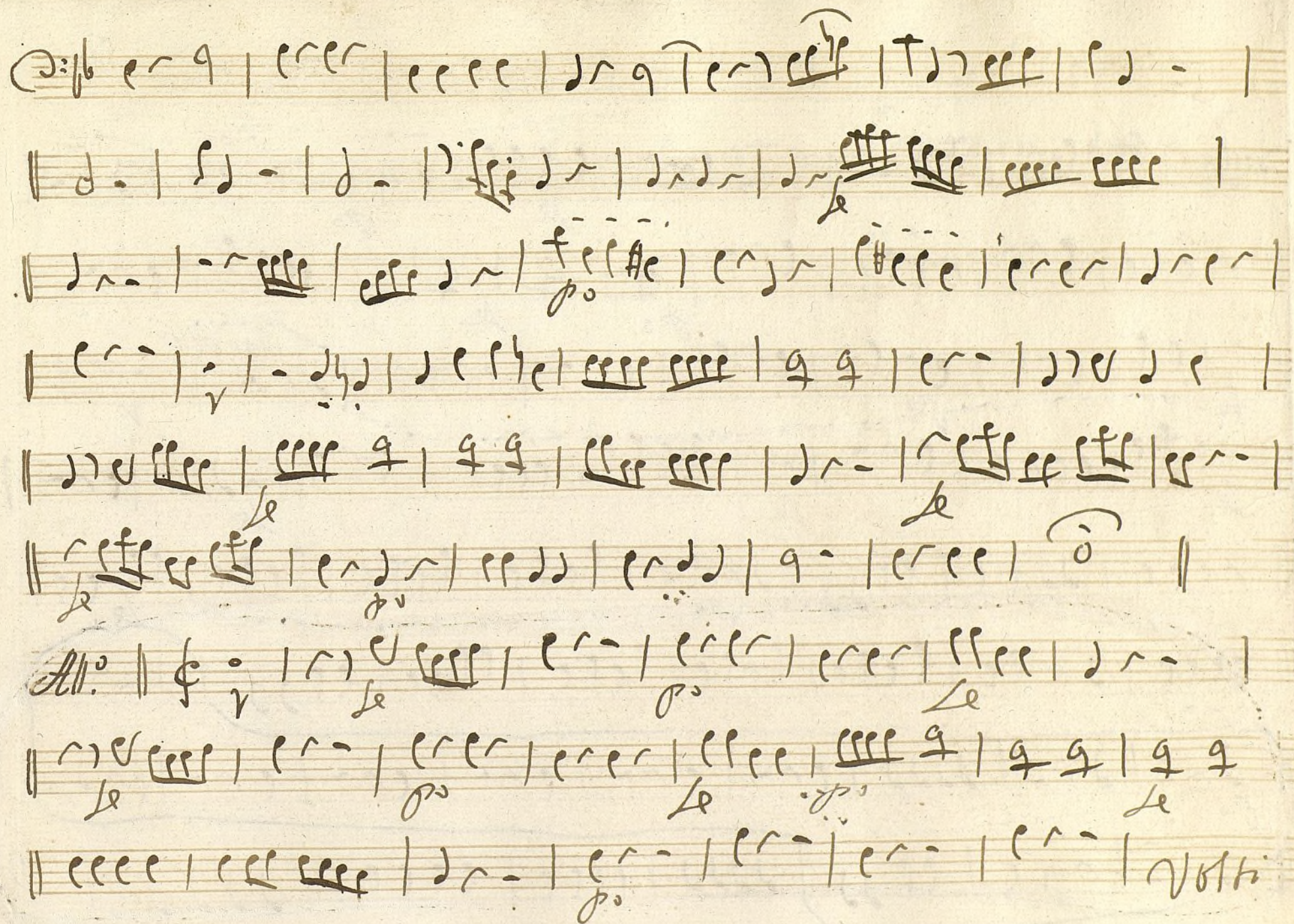
Bezi do pace //

Terzetto

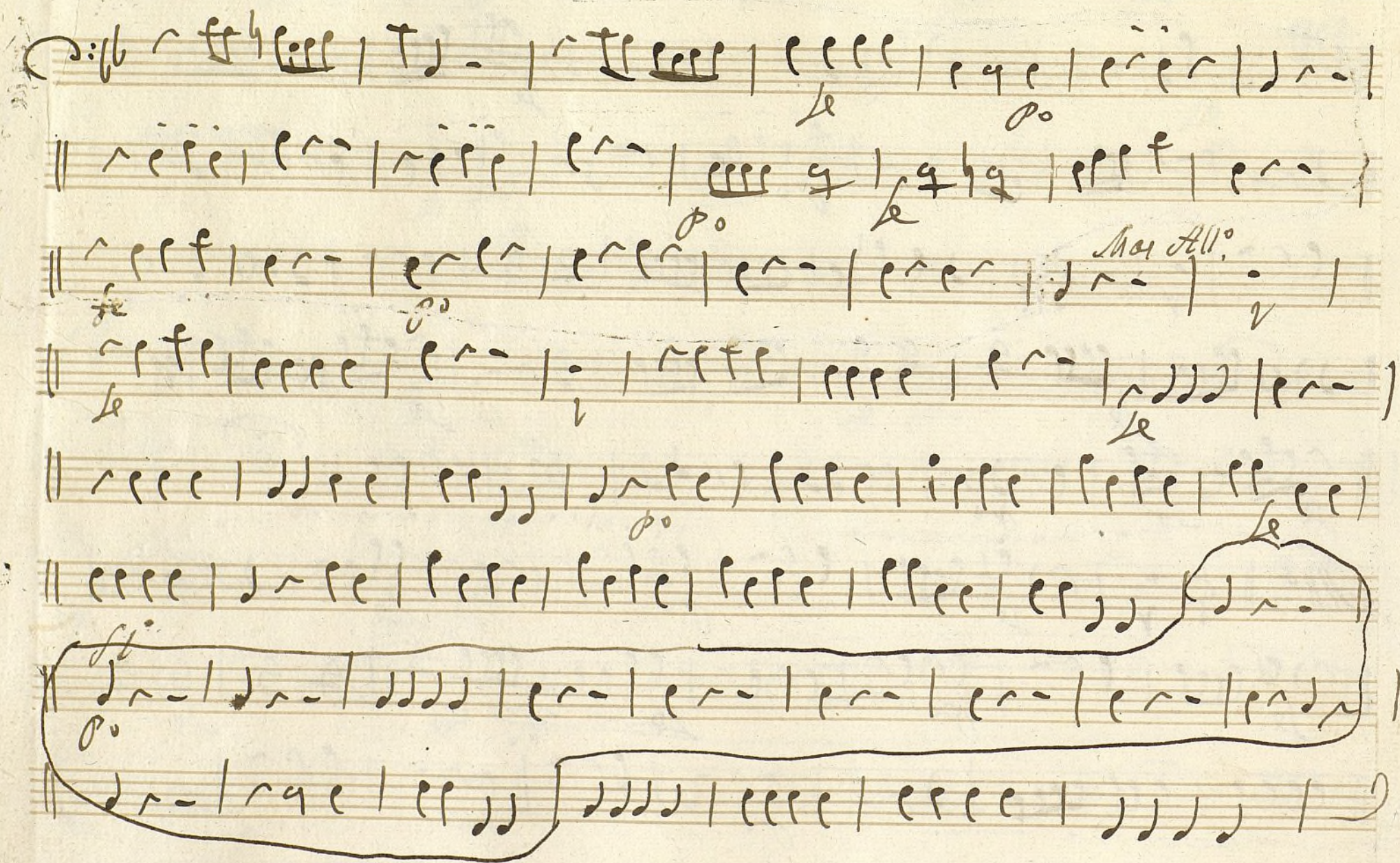
Alleg<sup>ro</sup> poco



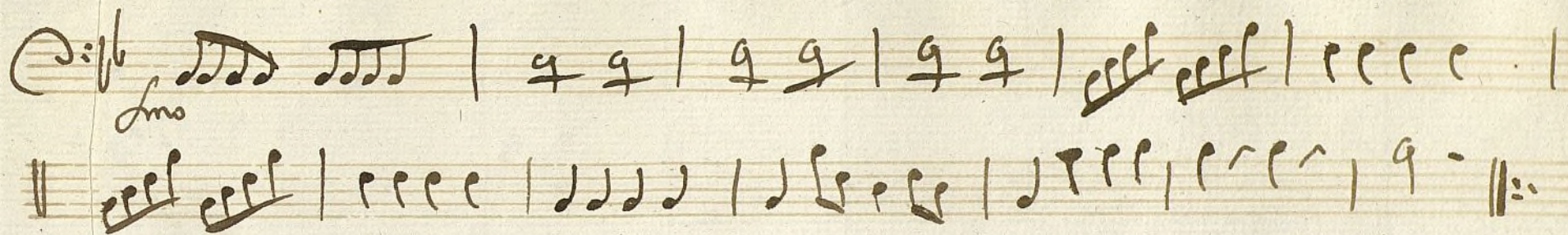


















+

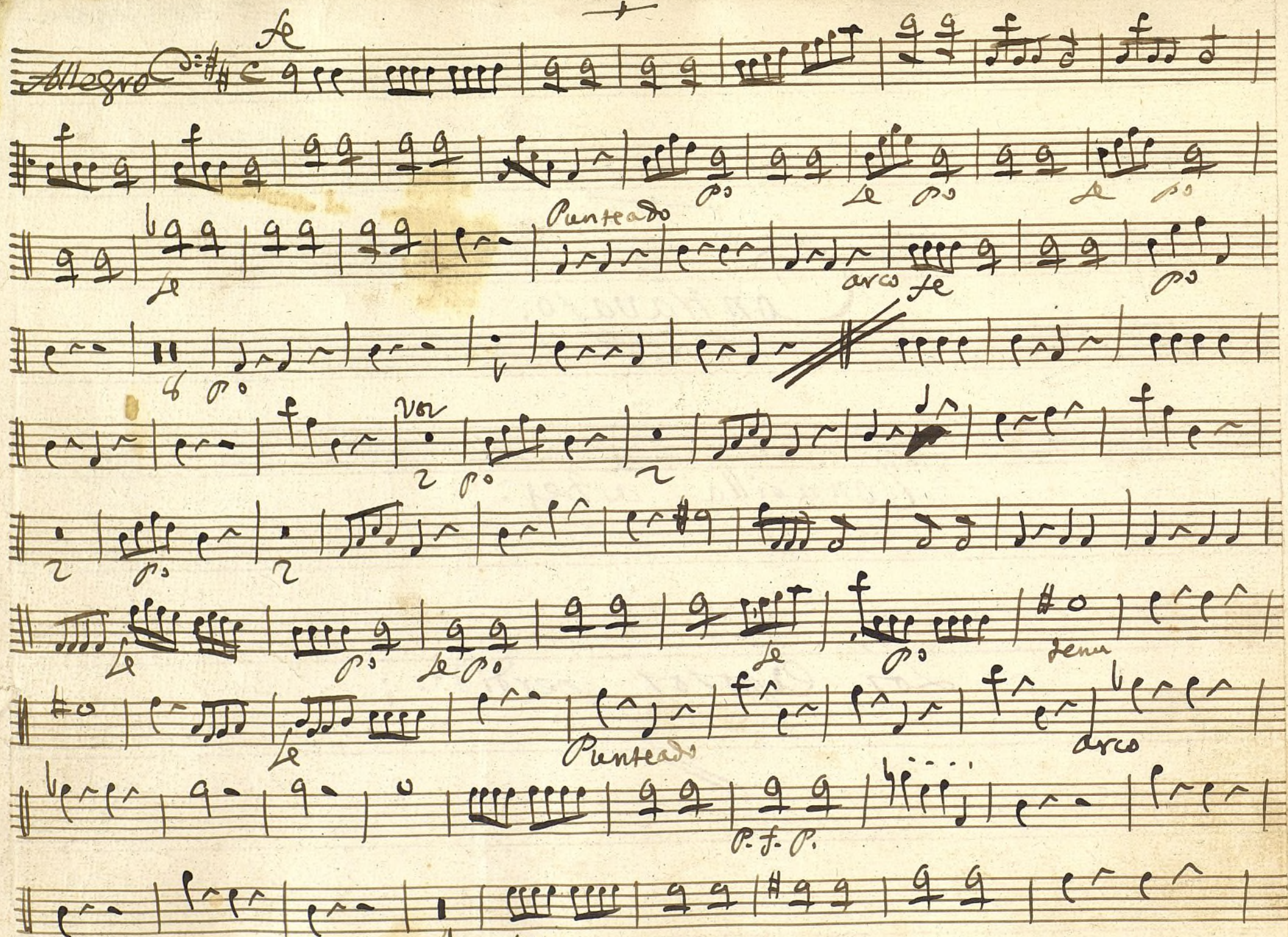
Contravajo.

Conadilla á tres:

Los esposos perdidos;

//





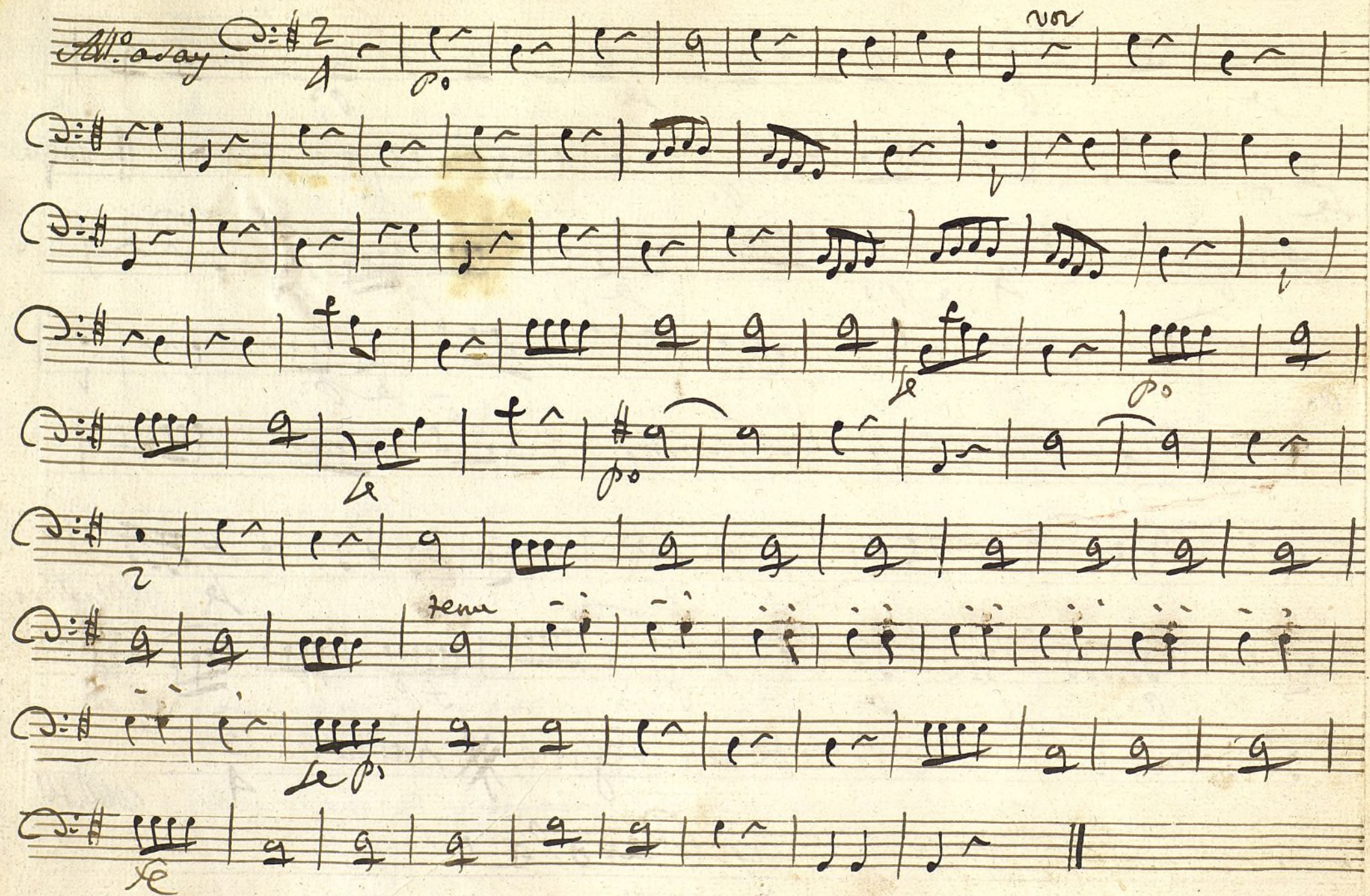


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and text within the score include:

- Allegro* (written on the third staff)
- 3* (written above the third staff)
- 4* (written below the third staff)
- vo* (written above the fourth staff)
- ato* (written above the sixth staff)
- Lamento* (written above the sixth staff)
- f.p.* (written below the sixth staff)
- Se Ne pite al segno* (written across the seventh staff)
- hanta el* (written across the seventh staff)
- 3* (written below the seventh staff)
- 4* (written below the seventh staff)
- y Parola* (written across the eighth staff)











Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various rhythmic values and articulation marks.

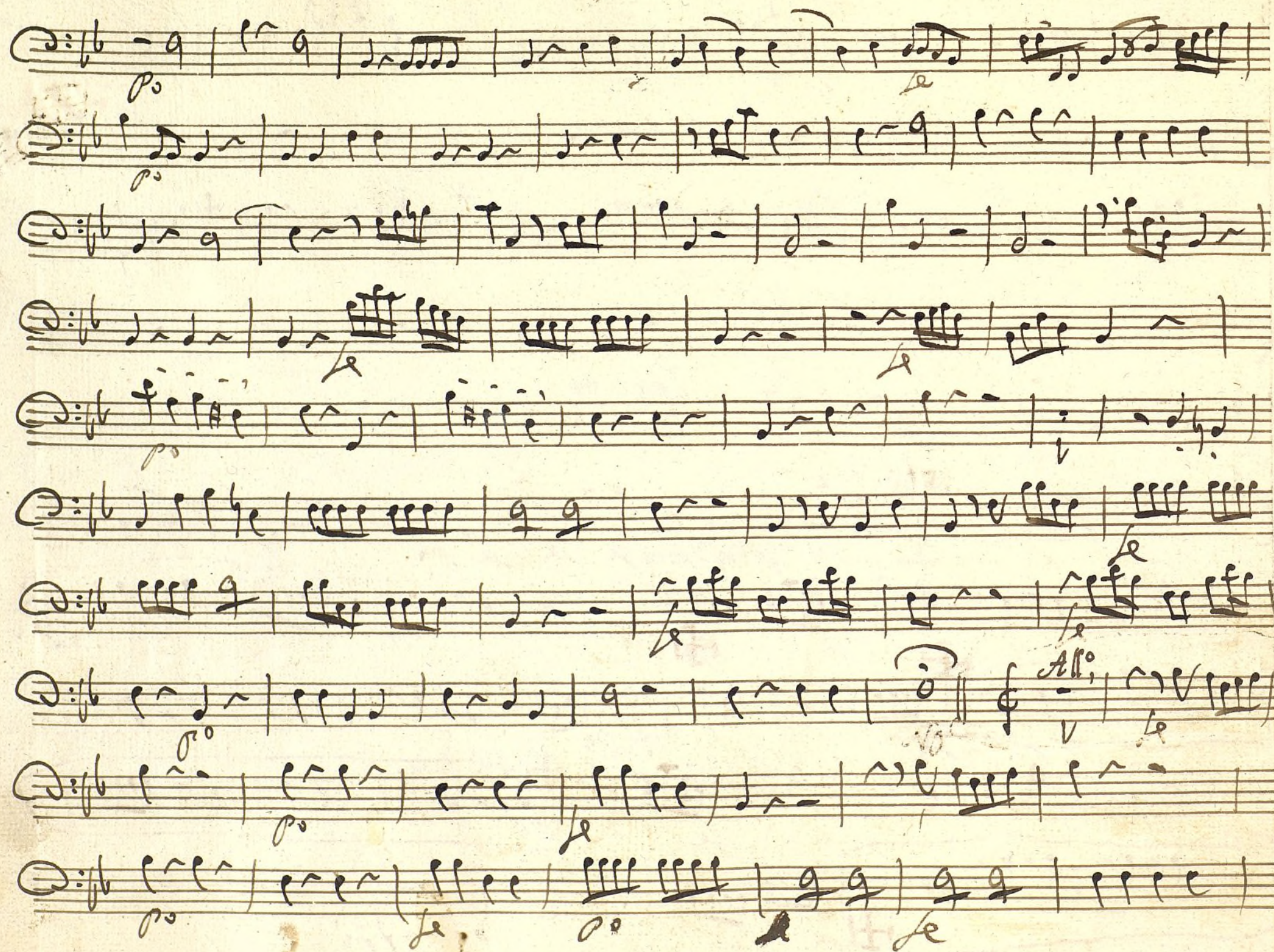
Key markings and text within the score include:

- f* (forte) and *ff* (fortissimo) dynamic markings.
- Adi.* (Ad libitum) marking.
- lento* (slow) tempo marking.
- Isabel;* (Isabel;).
- Paroza* (Paroza).

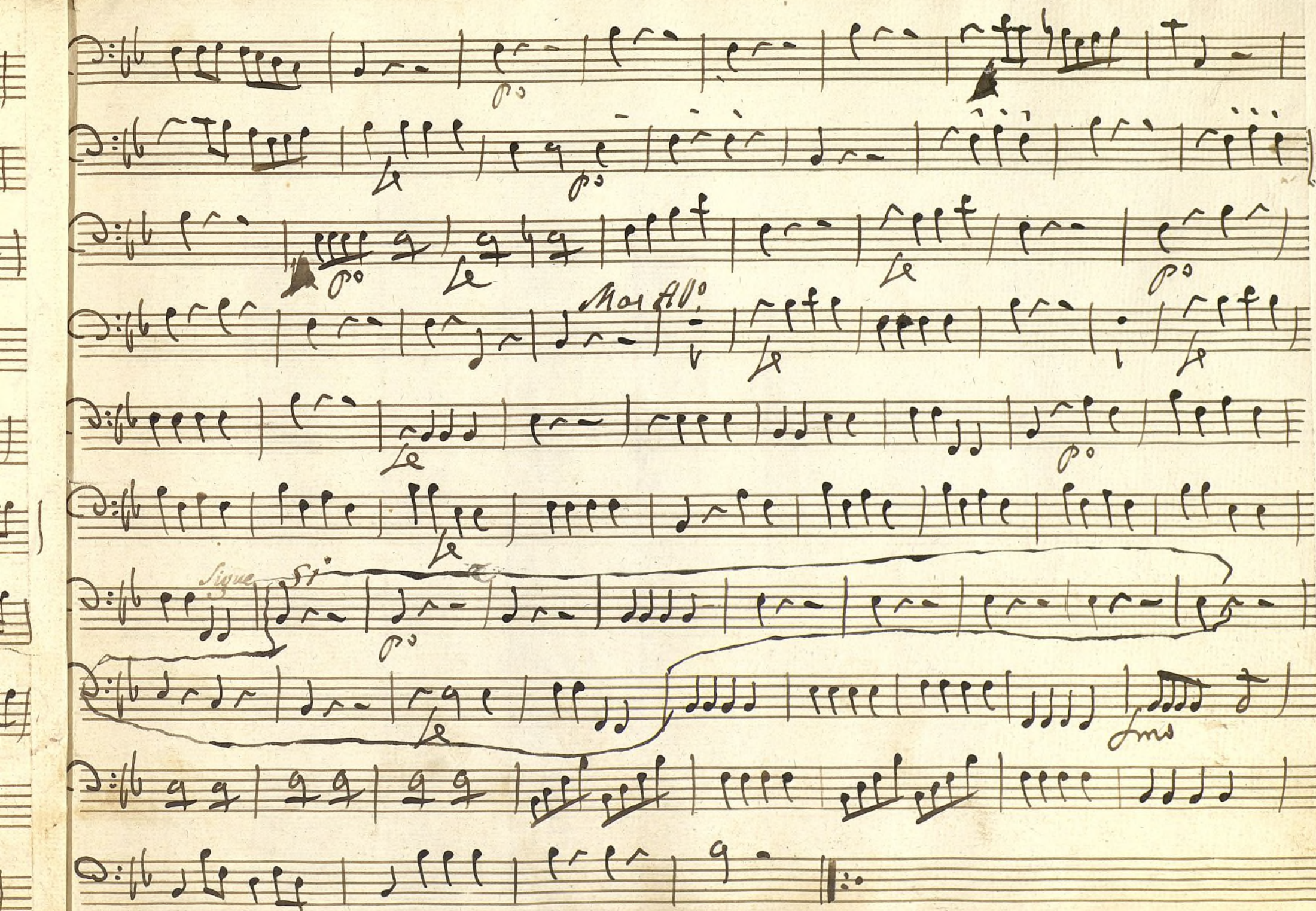


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various annotations. The notation includes treble and bass clefs, key signatures (one flat), and time signatures (common time). The score is divided into sections by large curly braces on the left. Annotations include "Perzetto" with a "voz" marking, "Allegro poco", "no", "pro", and "voti". There are also some crossed-out or corrected markings, such as "adagio" and "no". The paper shows signs of age, including discoloration and some staining.















Contrabajo Duplicado

Conadilla á tres

Los esposos perdidos;



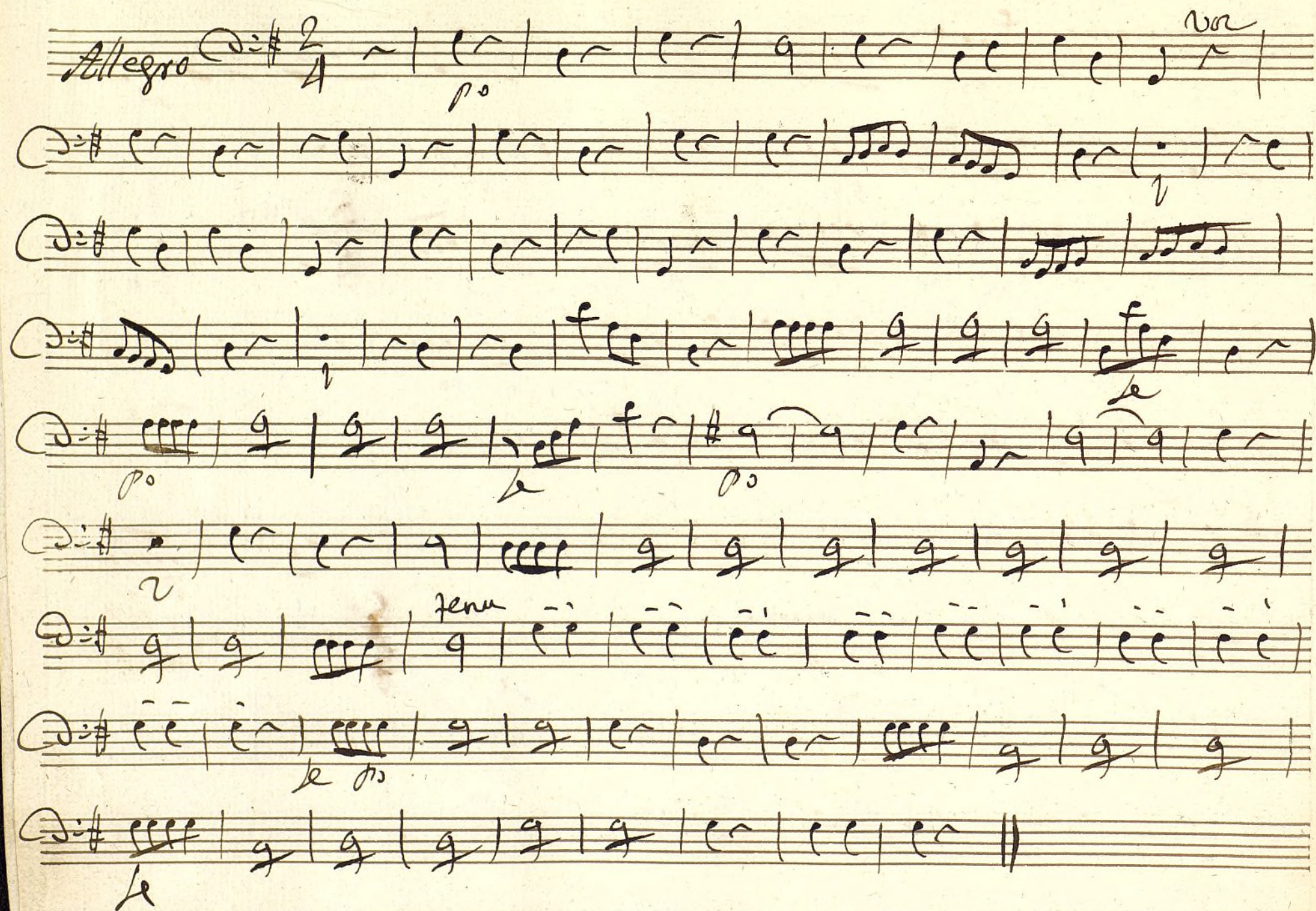
*Allegro* *te*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Performance markings are written throughout the score, including 'le po' (likely 'le piano'), 'arco le', 'Punteado', 'p' (piano), 'f' (forte), 'p-f', and 'arco'. There are also dynamic markings like 'p' and 'f'. A double bar line with a slash through it appears on the fourth staff, indicating a section change or a repeat. The handwriting is in dark ink on aged, slightly yellowed paper.















Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "Parola" is written in the second staff. The word "Ave" is written in the third staff. The word "Ave" is written in the fourth staff. The word "Ave" is written in the fifth staff. The word "Ave" is written in the sixth staff. The word "Ave" is written in the seventh staff. The word "Ave" is written in the eighth staff. The word "Ave" is written in the ninth staff. The word "Ave" is written in the tenth staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

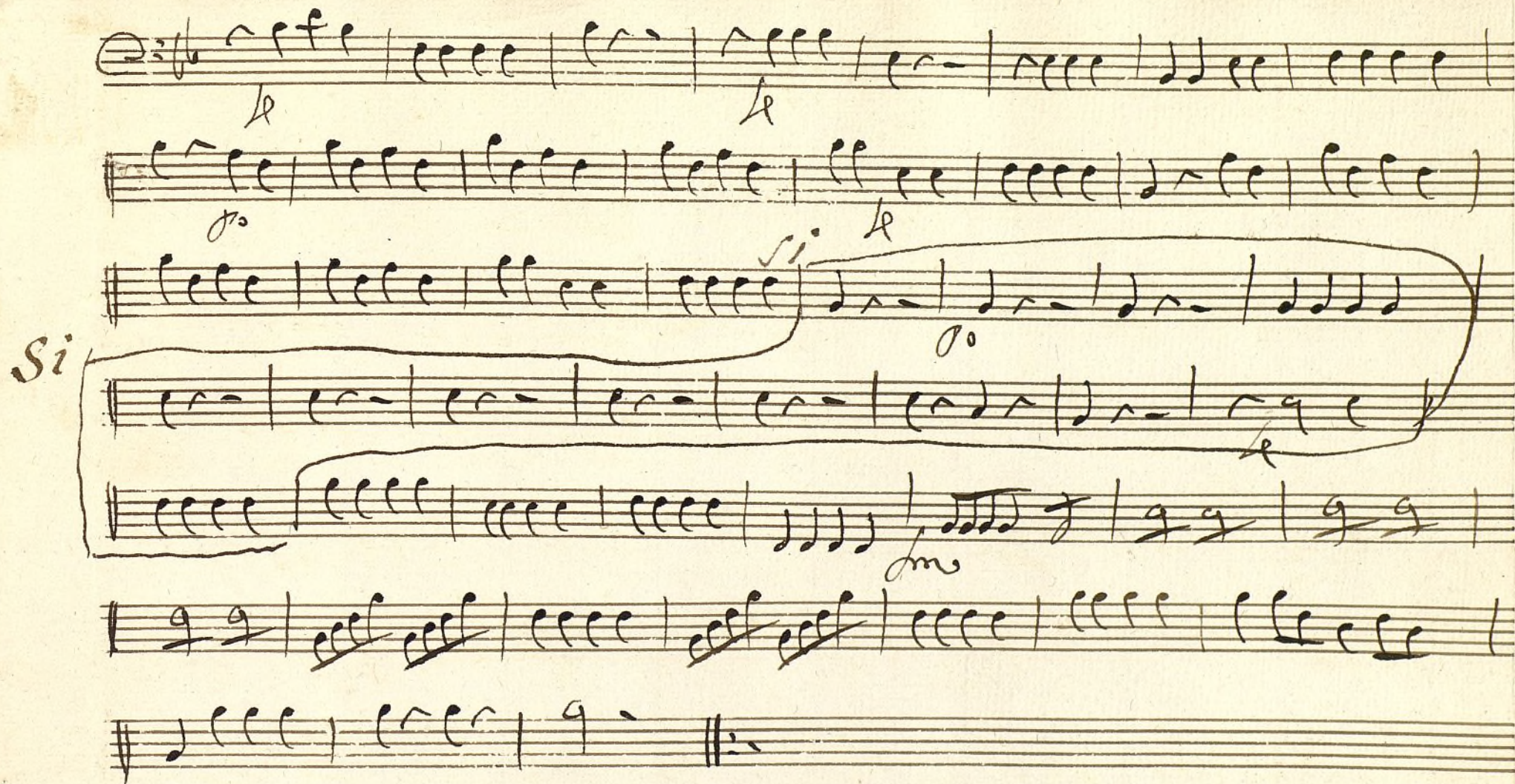
Annotations and markings include:

- voz* (voice) written above the first staff.
- All.<sup>to</sup> poco* (Allegretto poco) written above the first staff.
- le no le no* written below the first staff.
- le* written below the second staff.
- le no* written below the third staff.
- le no* written below the fourth staff.
- le* written below the fifth staff.
- le aqui* written below the sixth staff.
- le* written below the seventh staff.
- le* written below the eighth staff.
- le* written below the ninth staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The staves are numbered 1 through 10.







Ayuntamiento de Madrid

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