

Mus 135-6

Leg.<sup>o</sup> 2.<sup>o</sup>

Sonadilla

à 3||

Los Caprichos en contrados

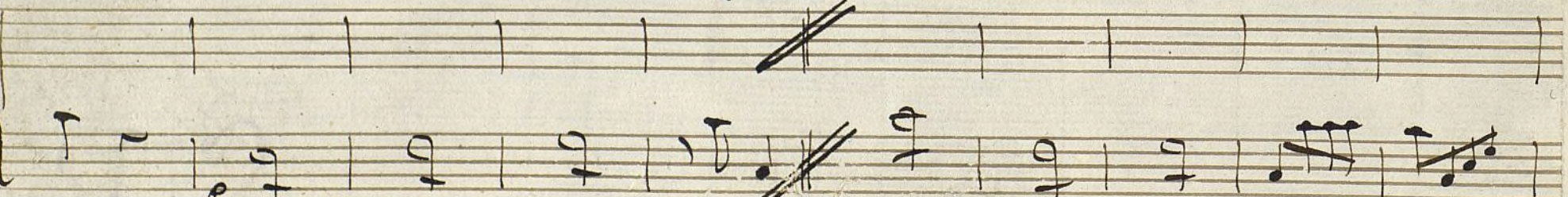
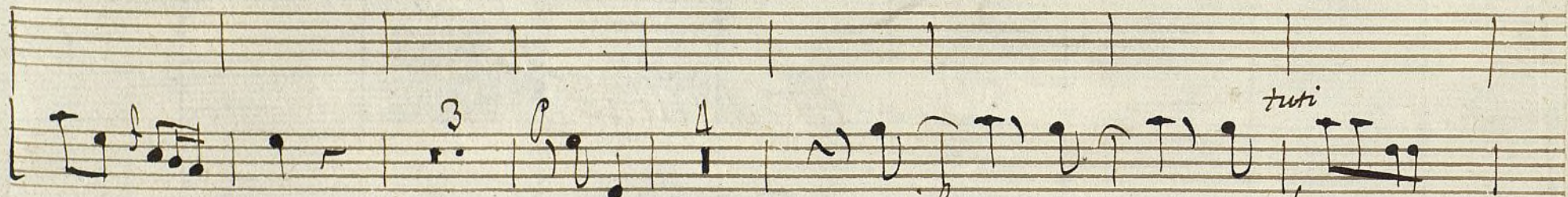
De Laserna.

La Vicoloa  
Alfonso y Garrido



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

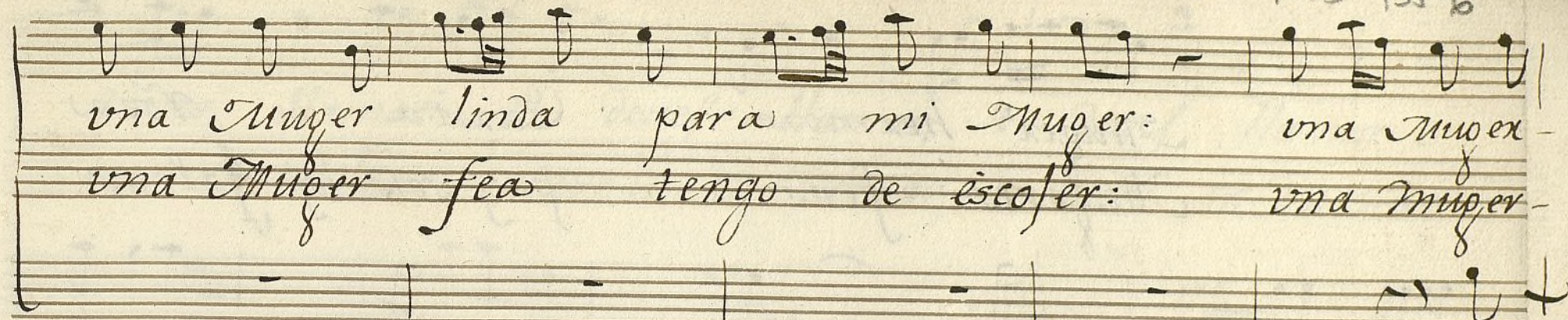
2  
4



*Alfonso.*



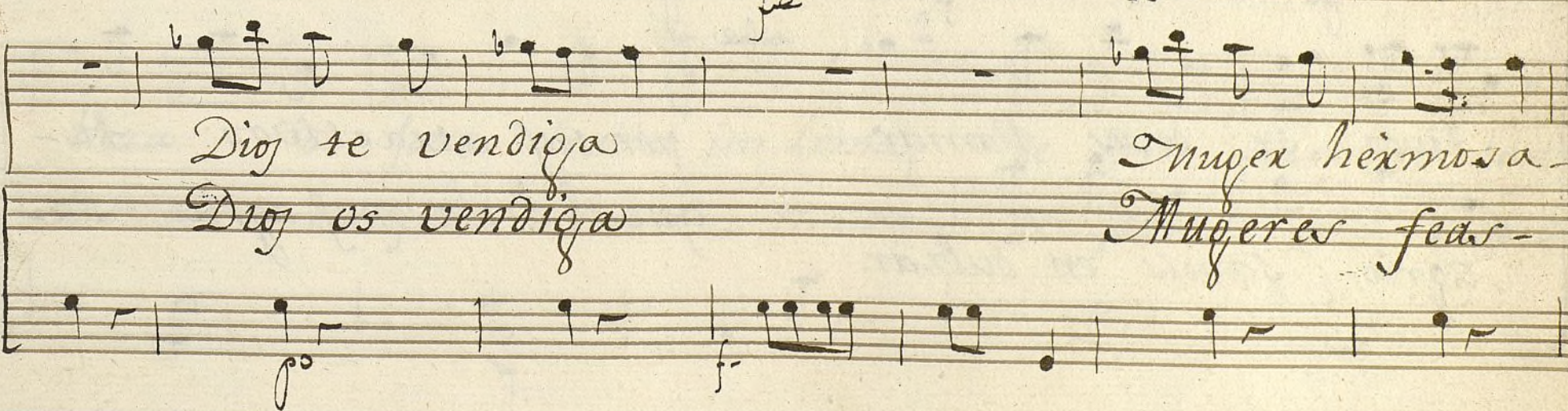




una Mujer linda para mi Mujer: una Muoex-  
 una Mujer fea tengo de escofer: una Muoex-



linda - para mi Mujer. A para mi Muoex: -  
 fea tengo de escofer A tengo de escofer:



Dios te vendiga  
 Dios os vendiga  
 Muoex hermosa  
 Mujeres feas-



Mujer hermosa      Caxita de Rosa  
Mujeres feas      pues sois las Jaleas

por tus atractivos      Te debes llamar por tus atrac-  
que el Pecho mas agrio      sabeis en dulzar q<sup>e</sup> el Pecho mas-

tivos te debes llamar.      por tus atractivos te-  
agrio sabeis en dulzar.      que el Pecho mas agrio sa-

The musical score is handwritten on aged paper. It features two staves of music with lyrics in Spanish. The lyrics are written in a cursive script. The music includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper shows signs of wear, including creases and discoloration.







mi xudeza: ----

escrito un lema: ----

*Allegro.*

*Punto Bayo*

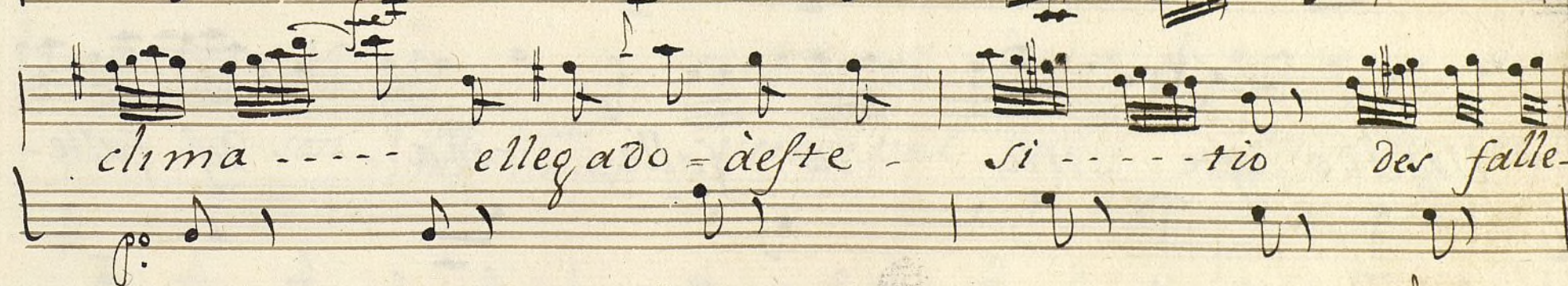
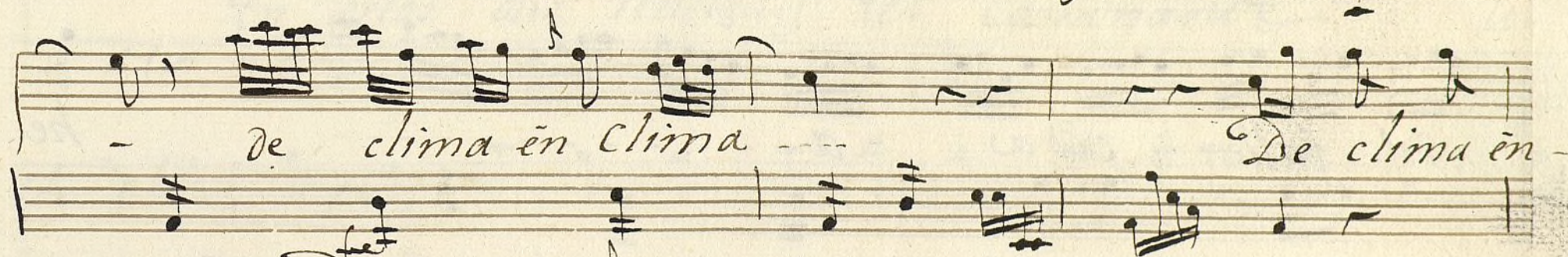
*And.<sup>te</sup>*

*Nicolasa:*

exa - minando el Mundo de

de clima en clima a ---- exa - minando el







he llegado a este sitio des falle

cida a he llegado a este sitio

des falle cida a he

llegado a este sitio des falle cida des falle

cida



*Alleg.<sup>o</sup>*  $\frac{2}{4}$

los 2:

En estos diez renglones el caminante lo-

q.<sup>e</sup> en si son { las feas  
las lindas } vera pal pable en estos diez ren-

glones, el caminante lo q.<sup>e</sup> en si son las { feas  
lindas } lo-



q' en si son las } Feas lindas vera pal pable, bexa pal-

pa... ble:

And<sup>no</sup> Nicol<sup>a</sup> Lefi-

nillos apa cibles; apa cibles, con cuida - do



xnes pixan-- mientras q.º en a que este Prado, en a que este-

Prado busco mi tranquilidad --- Zefi-

xillos apa cibles Con cuidado xnespi-

xar... mientras q.º en a q.º este Prado = busco-

mi tranquilidad --- busco mi tranquilidad = busco-



los 2.

mi tranquili ddo:

Que ddo parito -

g. avna mugex veo-

Saciane al de -

seo-

Con ixla amixar -

Con ixla ami-



*Alf.º*

Es hermoja yo la aprecio -

rar...

*Garr.º* fe po

es bonita la del precio: es bonita la del -

*polofo*

precio, io la del precio:

~~1.º~~ *Nic.º*

1.º 2.º Niño alado de este sitio de jame algo descan

Niño alado de este sitio } haz la luego sepa-  
no la deses sepa-

*po*



sar. de same algo; de same algo des cansar: de sa-  
 rar. no la deses, no la deses separar: no la-  
 rar. haz la luego haz la luego separar: haz la-

5/8

me algo des cansar:  
 deses se parar.  
 luego se parar.

Allegro: 7

*Vic.<sup>a</sup>*

Por q.<sup>e</sup> al mixar mi nojtro buestros tiernos afectos, tan-

p

con trarios efectos llegan a de mostrar, lle---



gan a de mostrar: *Alf.º* Me escucharas, oírte, *Nic.º*  
*Rec.º* Ves esto pues, *Tax.º* Y lo *Nic.º*

ia de seo: *Alf.º* pues prestame atencion mientras que  
 doy por cierto: *Tax.º* pues oye y veras como, es eso in-

leo: *(Sigue 1ª decima:)* 2/4  
 cierto: *(Sigue 2ª decima:)* 2/4 lo que dure la ~~decima~~: Repiten: 8.  
*Violon:*

D.C. durante la decima



Después de la decima)

(Alf.) Y por q.<sup>e</sup> el mundo vea mi estrella, con la mar-

All. (Gaxa.) Y por q.<sup>e</sup> el mundo vea mi ydea, con la mar

tutti.

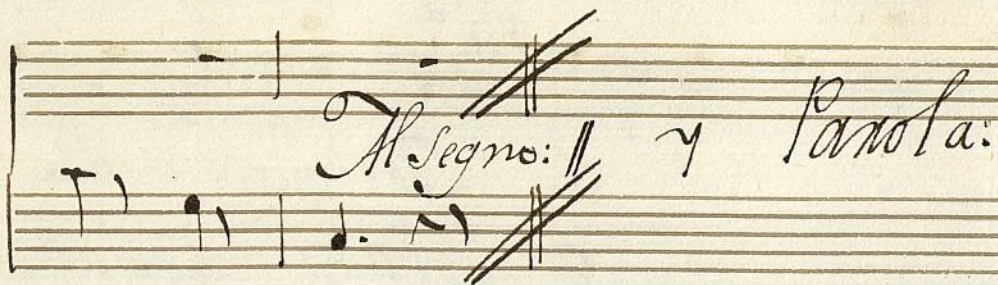
vella me Casaré- con la mas vella me Casa-

fea me Casaré- con la mas fea me Casa-

xé, con la mas vella me Casaré ---

xé con la mas fea me Casaré<sub>x</sub> ---





### Decima 1<sup>a</sup>

Alf.<sup>o</sup>... Yo sostengo la Opinion  
q<sup>e</sup> en la Mujer la hermosura  
es un don y una ventura,  
que excede a todo ~~otro~~ otro don;  
fundado en esta razon  
nadie tendra por do losas  
quien mis voces afectuosas  
por onrrar sus bellos nombres  
diga por todos los hombres,  
vivan todas las hermosas:

Canta: y por que el M<sup>do</sup>.

### Decima 2<sup>a</sup>

Gaxi.<sup>do</sup> Yo afirmo q<sup>e</sup> en la Mujer  
es el ser fea ventura  
pues que la fea procura  
añadir ser a su ser  
ace por gracia tener  
Y ad quixir sabias y deas  
Y aun que me cueste pelear  
con un Resimiento entero  
dixe en su onor con esmero  
que vivan todas las feas.

Canta: y por que el Mundo M<sup>do</sup>.

### Parola

Alf.<sup>o</sup> Yo prefiero las bonitas Gaxi.<sup>o</sup> Pues io las feas prefiero  
Alf.<sup>o</sup> Que gusto tan chabacano, Gaxi.<sup>o</sup> Que gusto tan charangueno  
Alf.<sup>o</sup> charangueno? Gaxi.<sup>o</sup> Yo lo digo  
Alf.<sup>o</sup> este es mucho atrevimiento, y assi::  
Nic.<sup>a</sup> tengan mas prudencia  
y con razones provemos  
qual de amboj tiene razon.

Alf.<sup>o</sup> me conformo

Gaxi.<sup>o</sup> Yo lo mismo

Nic.<sup>a</sup> Pues escuchadme, y a todo, vayanme satisfaciendo:



Coplas:

Por defect;

Vic.<sup>a</sup>

All.<sup>o</sup> poco:

1.<sup>a</sup> Por que causa us-  
3.<sup>a</sup> Para Casar

ted se muestra  
se en el dia...

por que causa vno. se muestra  
para Casarse en el dia

a favor de la hermosura -  
tenda vno. algun xan sueldo.

All.<sup>o</sup>

Por que -  
en sien -



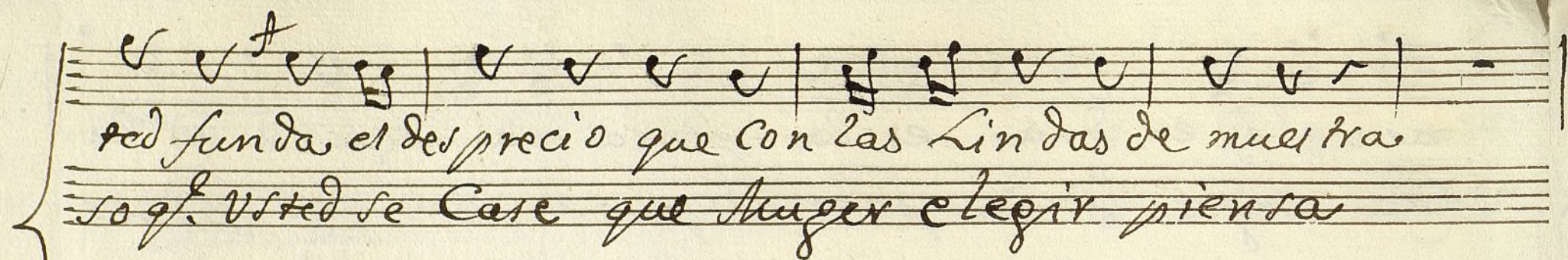
di zen q. oy en dia. es la finca mas segura es la  
do la Muger Linda pocos Repararon en esto pocos

Nico.<sup>sa</sup>

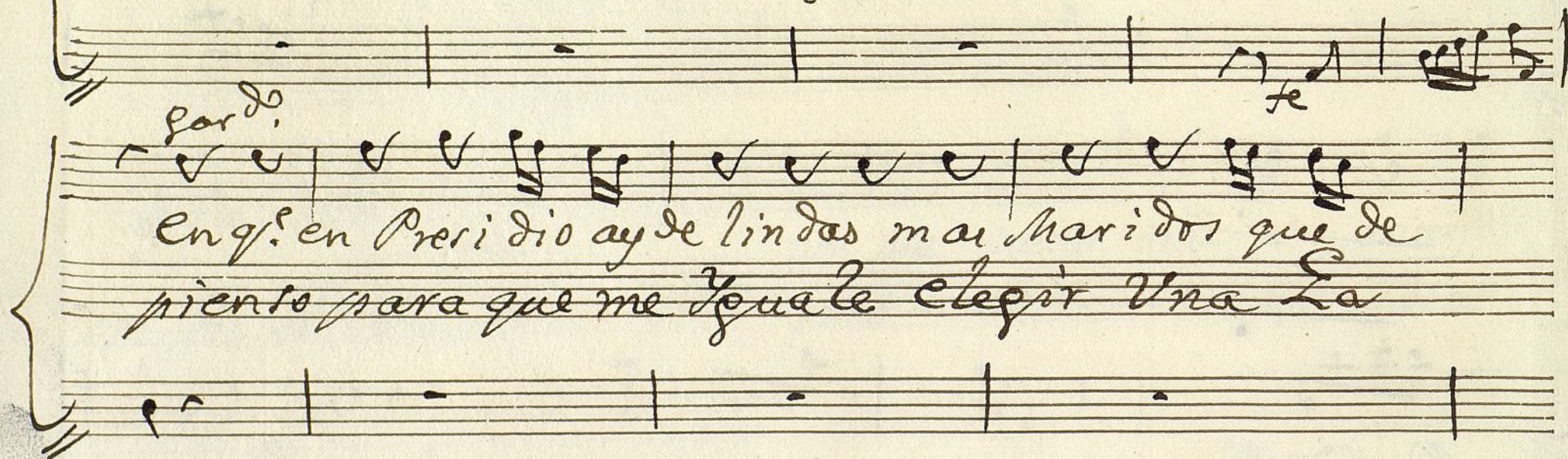
En que vsted funda el el desprecio  
En Caro que vsted se Case

en que v  
en Ca





red funda el desprecio que con las Lindas de nuestra  
so q. Usted se Case que Mujer elegir piensa



*Sor do*  
En q. en Peridio ay de lindas mas Maridos que de  
pienso para que me *te* iguale elegir Una La



feas mas  
Uega elegir



presidio iago de dindas, mas e mardos, quel del fag, mas e ha-  
coloso, en que no latene quel rido darme una bca, equa-

lido gac de efecus. Vic<sup>a</sup>  
do e darme vome bca. Ya io enten-  
sobre el ca-

dido vuestras y deas, pero un confeso oid sobre  
pricho de vuestras temas a danoj luego boy laxxes-



*los 2.*

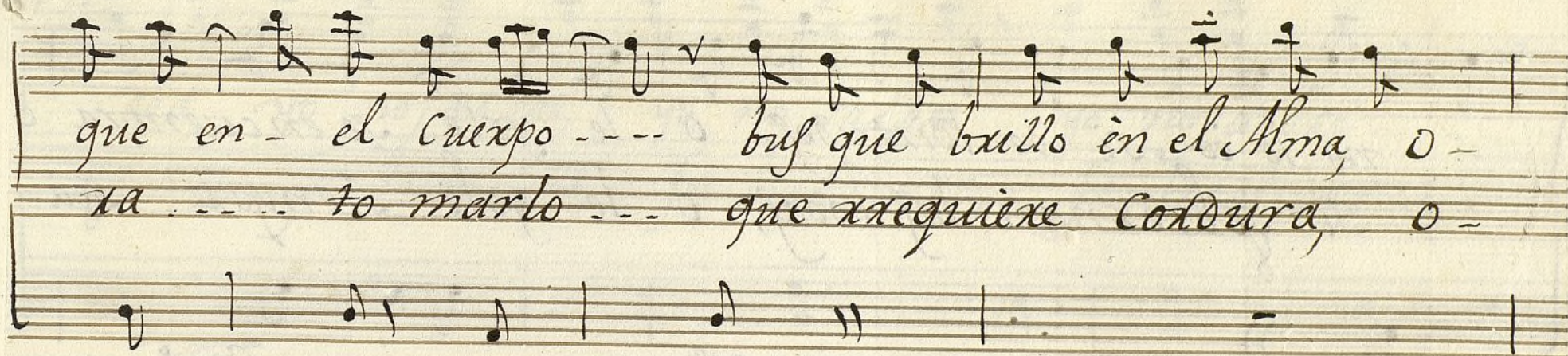
ellas. vamos le oïd, vamos le oïd,  
 puesta. vamos la doix, vamos la doix,

*Sequit.* *Vica.*

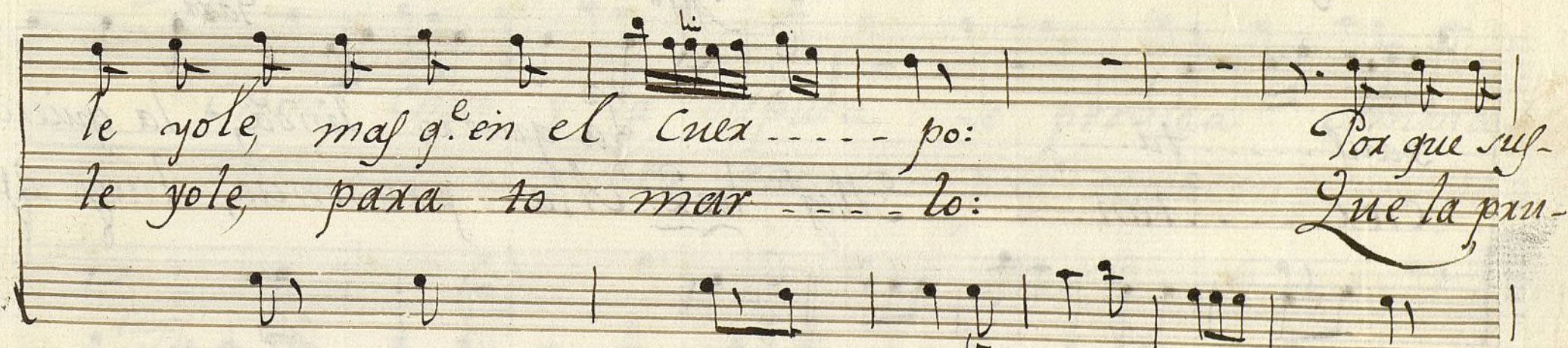
*Bolero* 8 En la Mujer el hombre --- para himeneo -  
*Allegro* El estado de que ablan... es un estado -

Para himeneo, bus que brillo en el Alma, mas  
 es un estado, que requiere cordura, pa-



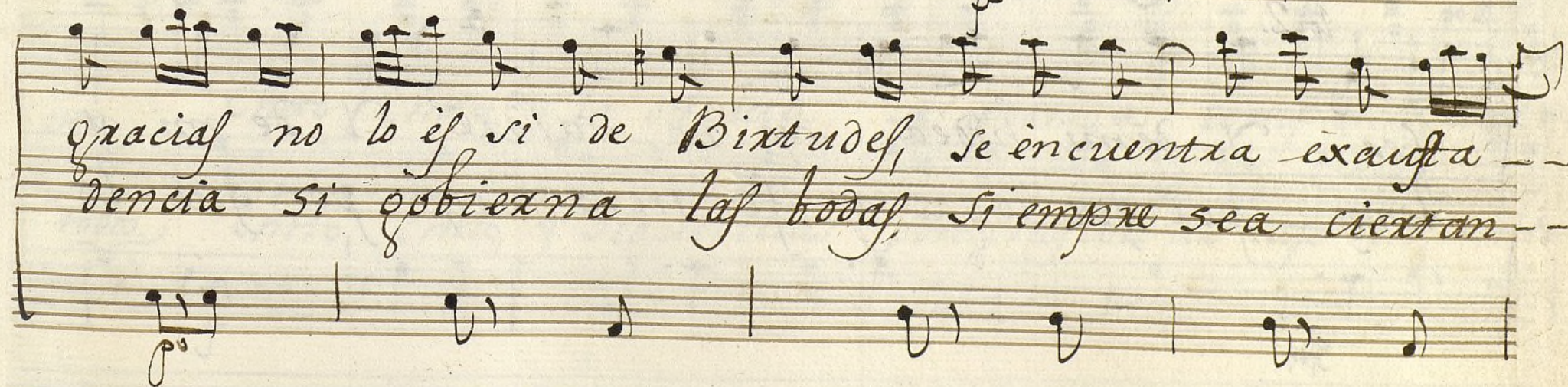


que en - el Cuexpo - - - - bus que bullo en el Alma, o -  
xa - - - - to marlo - - - - que xrequiere Cordura, o -



le yole, mas q.<sup>e</sup> en el Cuex - - - - po:  
le yole, paxa to mar - - - - lo:

Pox que suf-  
Lue la pu-



gracias no lo es si de Birtudes, se encuentra exausta - -  
dencia si gobierna las bodas si empre sea ciestan - -



no lo es si de Birtudes, o le yole, se encuentra e  
 Si gobiernan las bodas, o le yole siempre sea-

xauf ..... ta....  
 ciez ..... tan... *Allegro* *los 2.* La quiero linda, la quiero -

*los 2.* fea, y demi linda yo no saldré, y de mi y-  
 temo por que lo queremos fe lices ser, por que lo -





de a, yo no aldré, yo no aldré, yo no aldré....  
quemo, fe lices ser, fe lices ser, fe lices ser....



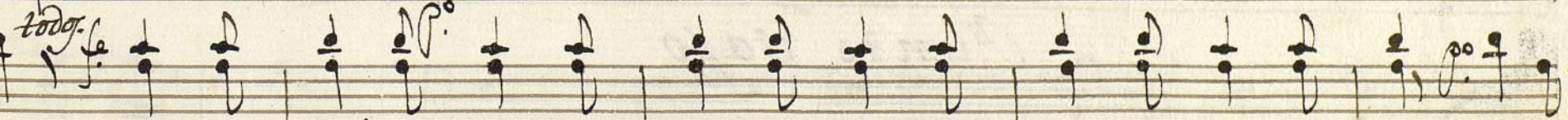
*f. ric.<sup>a</sup>*



Chito, chito, y la disputa se prosiga compla-  
chito, chito, y esto acave pues corrocen su de-



*todo. f.*



*Cer.  
ver.*

Chito, chito, y la disputa se prosiga complacer, chito-

*todo.* chito, chito, y seguidillas con clusion al caso den, chito-



chuto y la disputa pro sigamos complacer, pro sigamos -  
chuto y seguidillas con clusion al casoden, con clusion al

complacer, pro sigamos complacer.  
caso den, con clusion al caso den. *Al Segno.*

*Seg. 5* *Punto vazo*  
*All. 6*



los 2.

Gari: Quando esta en su Cavaña la hermosa =

Quando esta en su Cavaña la hermosa -

Nic:

da f r i e Quando esta en su Cava - - - - - ña, la hermosa -

da f r i e

ne

da f - - - - -

Gari: Quando esta en su Cavaña la hermosa da f



*todoj*  
 Quando esta en su Cavaña -- la hermosa Dafne  
*se ne*  
 la hermosa Dafne ---- *ric.<sup>a</sup> y Aff.<sup>o</sup>* la hermosa Dafne ----  
*todos.*  
 la hermosa Dafne ---- *ric.<sup>a</sup> y Aff.<sup>o</sup> cresc.* La hermosa -  
 la hermosa Dafne ----



Handwritten musical score on aged paper. The score consists of six staves. The first staff contains the lyrics "daf... - - - - - *Nic* se de samina to... - - - do todo de-". The second staff contains the lyrics "Cae... - - - - -". The third staff contains the lyrics "Cae... - - - - - todo de Ca... - - - - - e...". The fourth staff contains the lyrics "f *Nic* los vientos no soplan. los". The fifth staff contains the lyrics "los vientos no soplan. los". The sixth staff contains the lyrics "los vientos no soplan. los". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *Nic*.

daf... - - - - - *Nic* se de samina to... - - - do todo de-  
Cae... - - - - -  
Cae... - - - - - todo de Ca... - - - - - e...  
f *Nic* los vientos no soplan. los  
los vientos no soplan. los  
los vientos no soplan. los



*Alf.º*  
 xioj no coxxen *las flores no brotan* *todos*  
 Y todo es òr=  
 nox... Y todo es òr nox- *As-*  
*dañe*  
 ta q<sup>e</sup> el sol de *dañe* sa le de su cavaña- a-



Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and include the words "dar del todo al todo", "o travez - Alma", "travez Alma ... o travez alma", "Adar del todo al", "todo o travez Alma = o travez -". The notation includes various musical symbols such as notes, rests, and accidentals. There are also handwritten annotations like "al", "los 2.", "cres.", and "f".



Alma  
 alma...

lo 2  
 Por que todos co-  
 Por que to dos Co-

Gaxxi.  
 Por que to dos Co-

Nic.<sup>a</sup>  
 noz can: q<sup>e</sup> aun q<sup>e</sup> el sol salga Por que todos co-  
 noz can: q<sup>e</sup> aun que el sol salga

noz . . . can. q<sup>e</sup> aun q<sup>e</sup> el sol sal . . . ga.

Gaxxi. no alumbra asta q<sup>e</sup> el-



too

No alumbra ásta q' el suio -

su = io el valle à claxa:

*Vic. y Aff.*

el valle à claxa, el valle à claxa ---- el valle à -

*no 2.*

claxa ---- el valle à claxa ----

*Al Segno*



Handwritten musical notation on a single staff at the top of the page. The notation includes various notes, rests, and bar lines, typical of 18th or 19th-century manuscript notation.

Fragment of handwritten text or notation on the right edge of the page, partially obscured by a piece of tape.

il



+

Principal.

Mus 135-6

Violino 1.<sup>o</sup>

a  
Ton. a 3.<sup>o</sup>

Los Caprichos Encontrados



*And.*  $\frac{2}{4}$  *ff*

*ff*

*p*

*f*

*p*

*pmo*

*ff*

*na*

*na*

*na*



Rec.<sup>vo</sup>

*Allegro*



*Seq.*

*And.<sup>te</sup>*





*And.<sup>te</sup>* *3/4* *p<sup>o</sup>* *Voz...*

This system contains a vocal line on a single staff and a piano accompaniment on three staves. The key signature has one sharp (F#). The tempo is marked 'And.<sup>te</sup>' and the time signature is '3/4'. The piano part begins with a 'p<sup>o</sup>' (piano) dynamic. The vocal line starts with a 'Voz...' marking. The music consists of several measures of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, often beamed, pattern in the left hand.

*And.<sup>te</sup>* *6/8* *p<sup>o</sup>* *Voz*

This system contains a vocal line on a single staff and a piano accompaniment on five staves. The key signature has one sharp (F#). The tempo is marked 'And.<sup>te</sup>' and the time signature is '6/8'. The piano part begins with a 'p<sup>o</sup>' (piano) dynamic. The vocal line starts with a 'Voz' marking. The music consists of several measures of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, often beamed, pattern in the left hand. The system concludes with a 'poco f<sup>e</sup>' (poco forte) marking.







Coplas:

All.<sup>o</sup> poco:

2/4

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'All.<sup>o</sup> poco:' is written above the first staff. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo), and articulation marks such as slurs and accents. The score is written in a cursive, handwritten style. The paper shows signs of age, including discoloration and some wear along the edges.

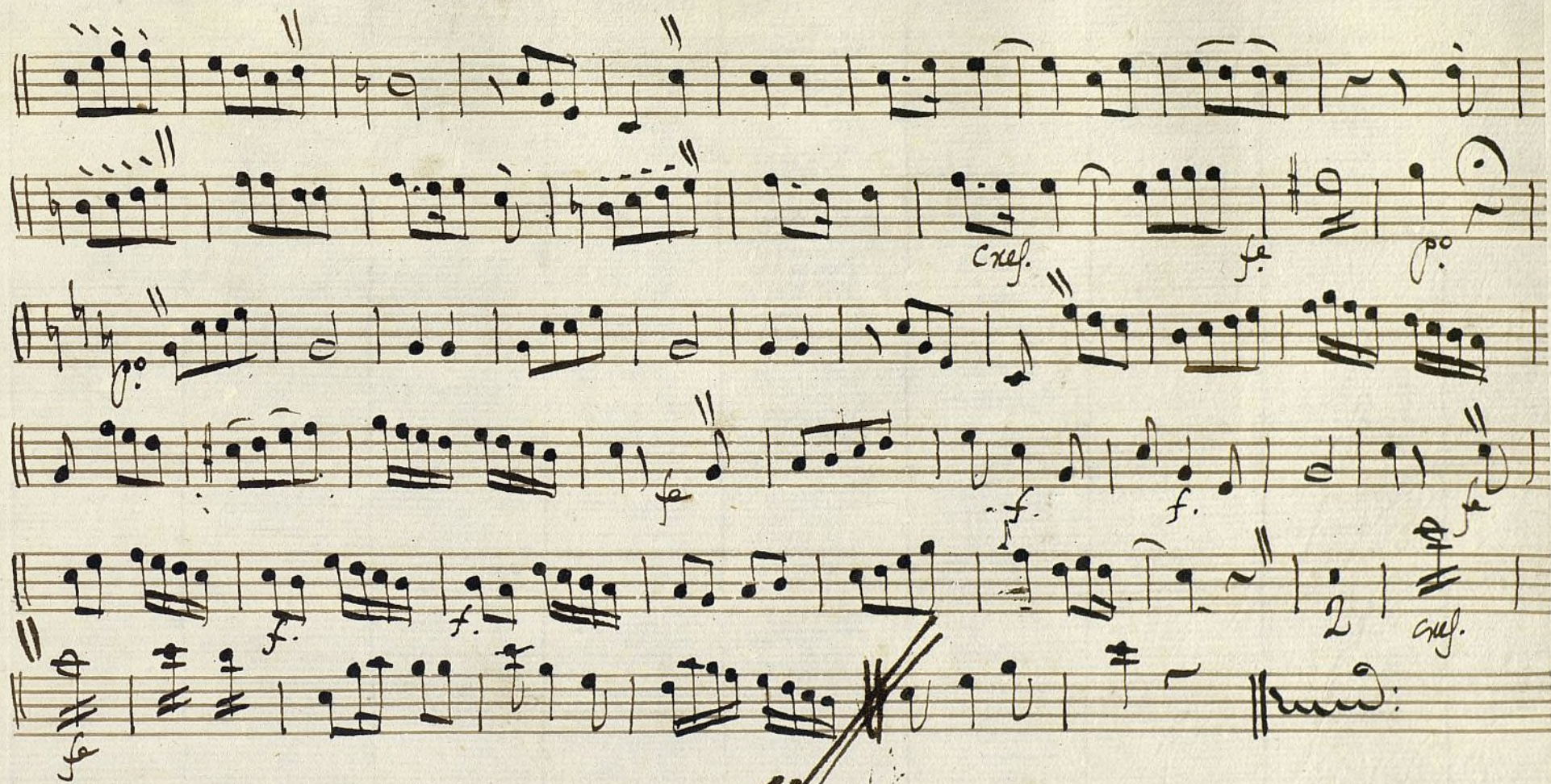






Handwritten musical score for a piece titled "Seg.º All.º" (Second Allegretto), marked in 2/4 time. The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *cref.* (crescendo), and *fmo p* (finito piano). There are also some markings that appear to be "Voz" (voice) and "fmo" (finito). The score is signed "Ayuntamiento de Madrid" at the bottom.





*Allegro*



Ayuntamiento de Madrid

1200055191



Mus 135-6

+

Violino 1.<sup>o</sup> Dupli.<sup>do</sup>

<sup>a</sup>  
Son. à 3.

Los Caprichos Encontrados



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

*f* *p* *mo* *f* *p* *f* *f* *f* *f*

*Allegro*



*Second.*  
*Andte*

*f* *sfn* *cres* *f* *p* *f* *sf*



*Allegro* ||  $\text{G major}$   $\frac{2}{4}$  *Ap* *fe*

Handwritten musical score for the first system, marked *Allegro* and *Ap* (Allegretto). The key signature is  $\text{G major}$  (one sharp) and the time signature is  $\frac{2}{4}$ . The notation includes a treble staff and a bass staff, with various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece begins with a treble staff and a bass staff, with the treble staff starting with a treble clef and the bass staff with a bass clef. The first measure of the treble staff is marked with a '1' above it. The first measure of the bass staff is marked with a '3' below it. The piece ends with a double bar line.

*Andante* ||  $\text{G major}$   $\frac{6}{8}$

Handwritten musical score for the second system, marked *Andante*. The key signature is  $\text{G major}$  (one sharp) and the time signature is  $\frac{6}{8}$ . The notation includes a treble staff and a bass staff, with various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece begins with a treble staff and a bass staff, with the treble staff starting with a treble clef and the bass staff with a bass clef. The piece ends with a double bar line.

*fe* *Poco.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several sections by double bar lines and includes tempo and performance instructions.

Key markings and instructions include:

- po* (piano)
- f* (forte)
- 2. All<sup>o</sup>* (second Allargando)
- Rez.<sup>do</sup>* (Ritardando)
- 2. s. Pmo* (second section, Primo)
- All.<sup>o</sup>* (Allargando)
- 4.* (fourth measure or section)
- repite log<sup>e</sup> dure* (repeat with longer duration)
- 1a Parola* (first word)
- Allegro*
- Al Segno y Parola:*



Coplas.

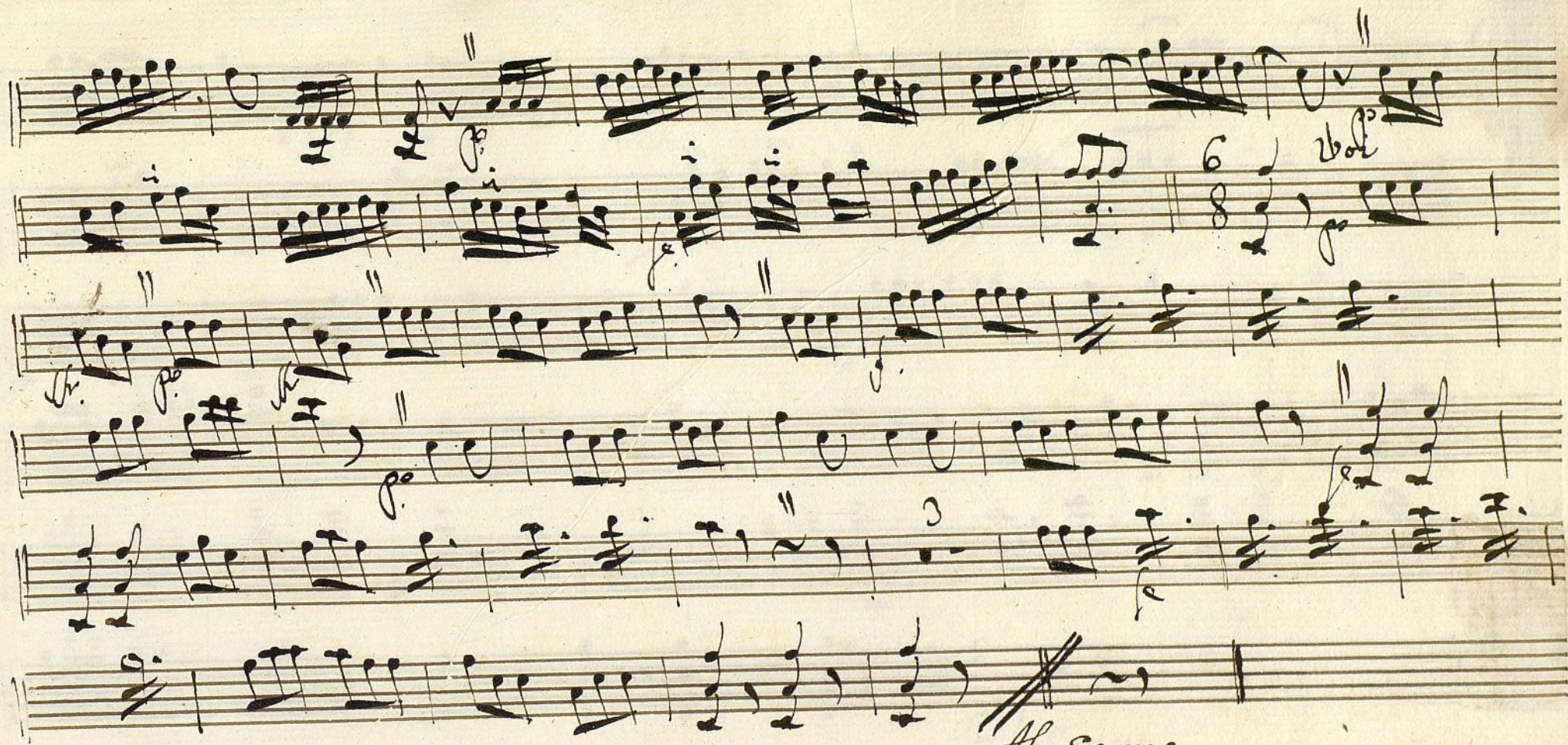
All.<sup>o</sup> poco:

2

4

Handwritten musical score for "Coplas" in 2/4 time. The score consists of ten staves. The first staff is the vocal line, marked "voz" and "p<sup>o</sup>". The remaining nine staves are for piano accompaniment, marked "p<sup>o</sup>". The music is in G major (one sharp) and 2/4 time. The tempo is marked "All.<sup>o</sup> poco:". The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p<sup>o</sup>" and "f". There are also repeat signs (double bar lines with dots) and a section marked "All.<sup>o</sup> 3" with a "3" over it. The manuscript is on aged paper with some staining and a watermark "Ayuntamiento de Madrid" at the bottom.





*Al Segno:*



*Seq. V*  
*Allegro* *2* *Ap*

*p* *f* *cres* *fmo* *p* *f* *fmo* *p* *f* *fmo*





1<sup>st</sup> Alseono







Principal.

Mus 135-6

Violino 2.<sup>o</sup>

Jon.<sup>a</sup> ã 3 //

Los Caprichos encontrados



*All.<sup>o</sup>*  $\frac{2}{4}$

*mo*

*fe*

*Rec.<sup>do</sup>*

*fe* *Allegro.*



Seo.<sup>8</sup>  
And.<sup>te</sup> 3/4

Handwritten musical score for a piece titled "Seo. 8" and "And. te". The score is written on ten staves. 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 "And. te". The music is written in a cursive, handwritten style. The first staff contains a double bar line followed by a 3/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p." (piano) appears on the first staff, "f." (forte) on the second, "cres." (crescendo) on the third, and "cres." on the seventh. The piece concludes with a double bar line and a fermata on the eighth staff. The remaining two staves are empty.



*And<sup>te</sup>* || 

*And<sup>no</sup>* || 

*fe* *po* *Poco fe*



*All:*

*Rec.<sup>vo</sup>*

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

*Rep.<sup>te</sup> durante la Parola:*

*ten.*

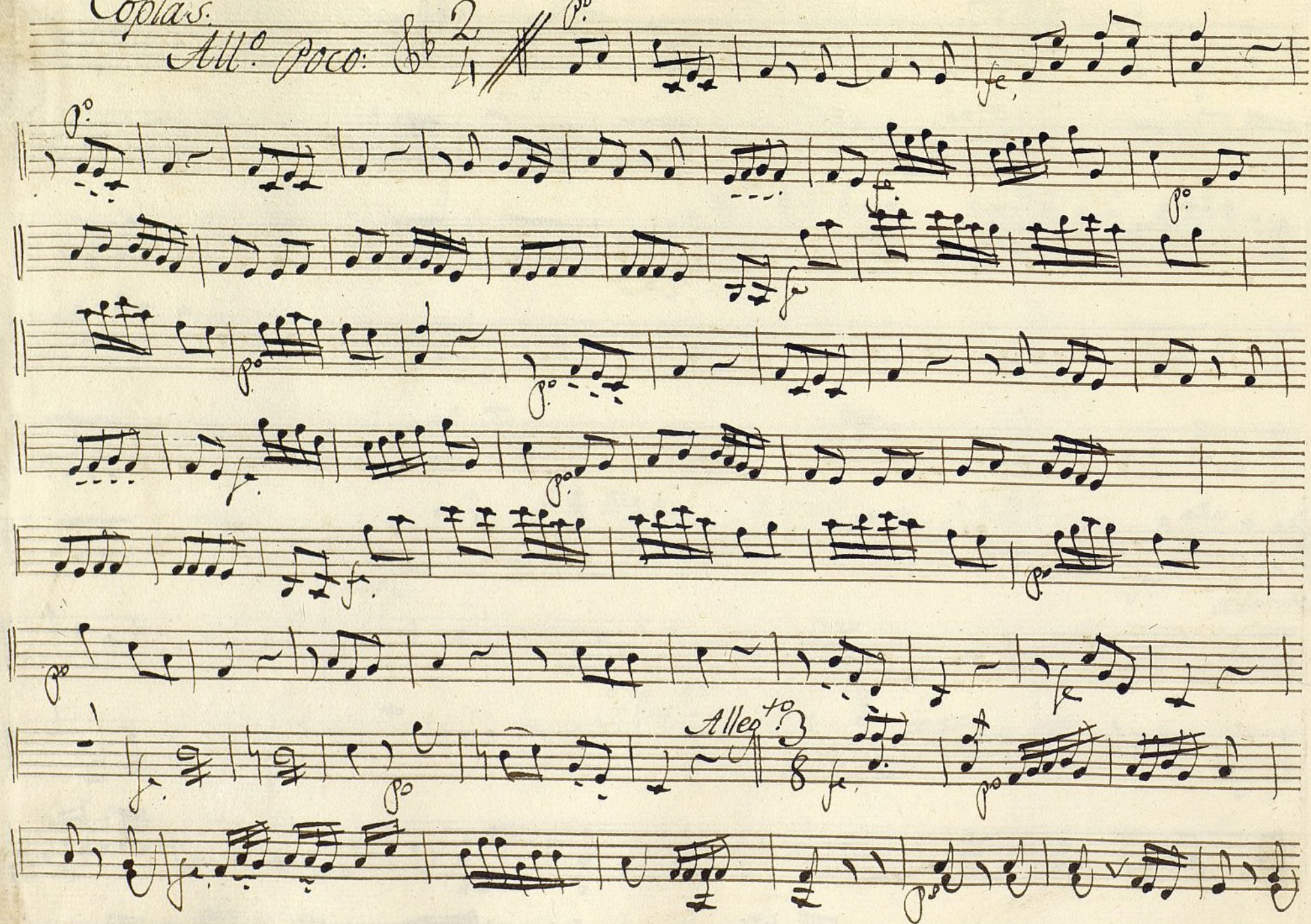
*All.*

*Al Segno. y Parola:*

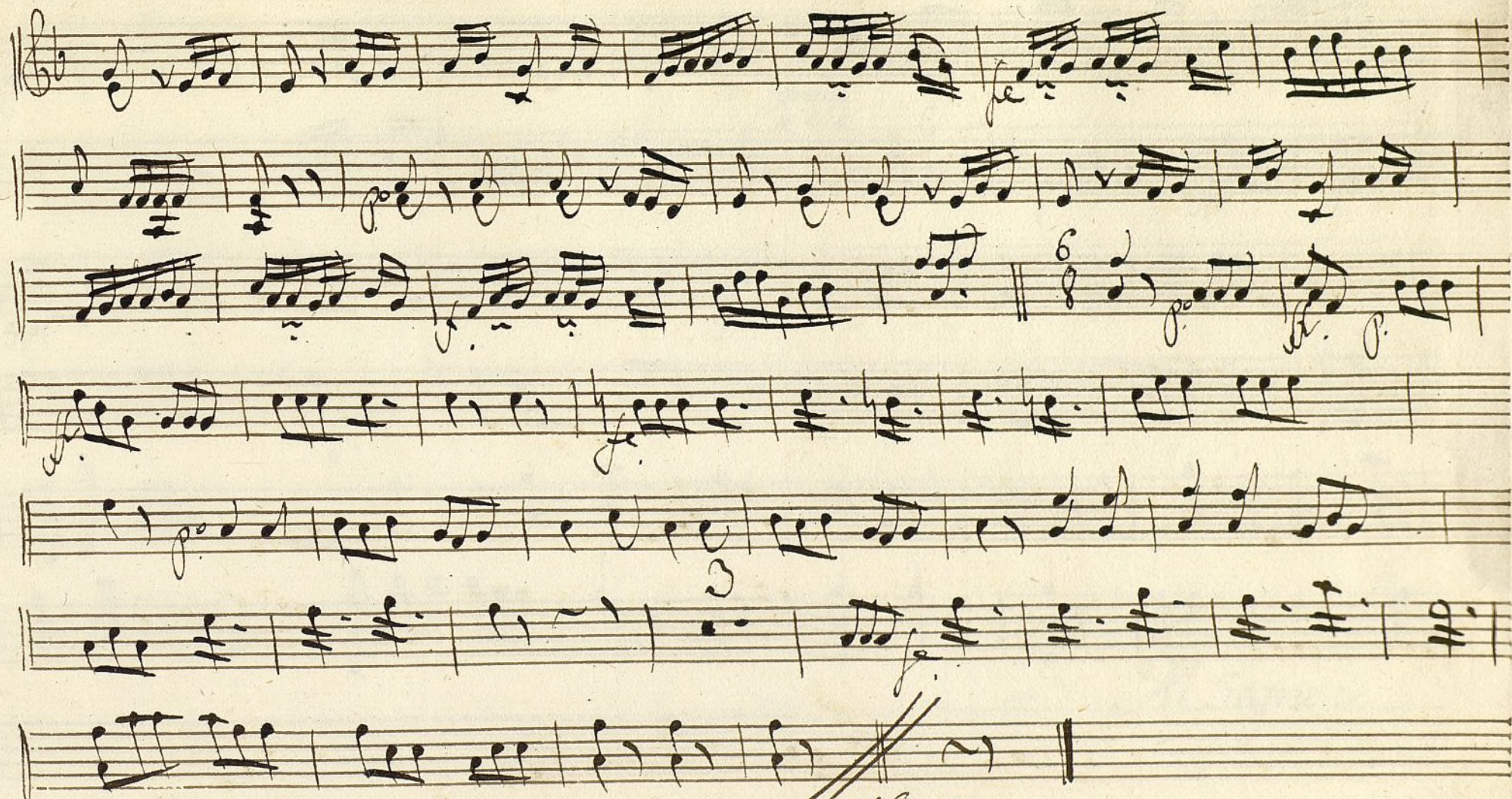


Coplas.

All.<sup>o</sup> poco: 2/4 *p<sup>o</sup>*

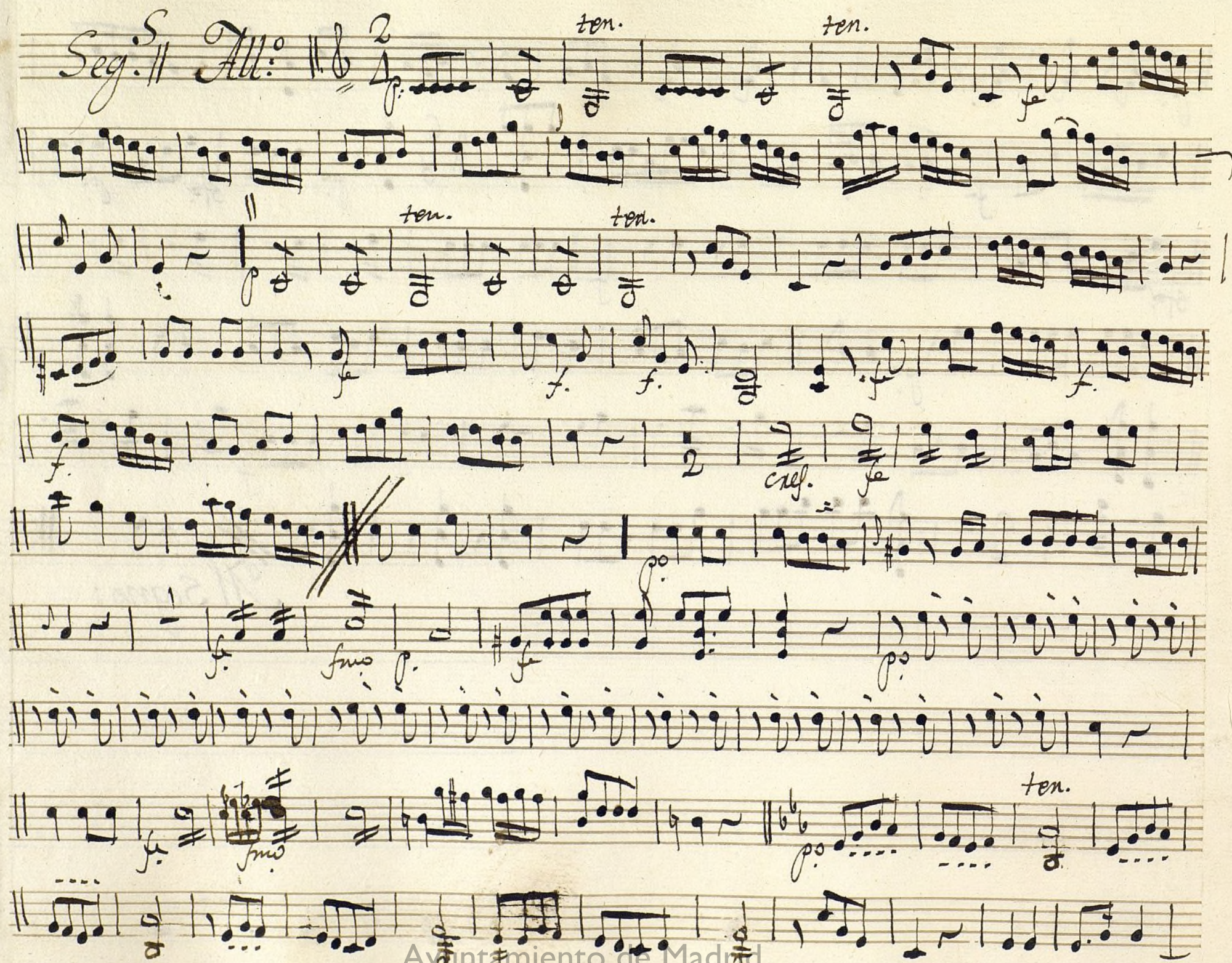






*Al Segno:*







A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff features a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The score includes dynamic markings such as *ten.*, *cres.*, *f.*, and *Allegro*. The notation is written in a cursive, handwritten style.

*ten.* *ten.* *cres.*

*f.* *f.* *f.*

*cres.* *f.*

*Allegro*







+

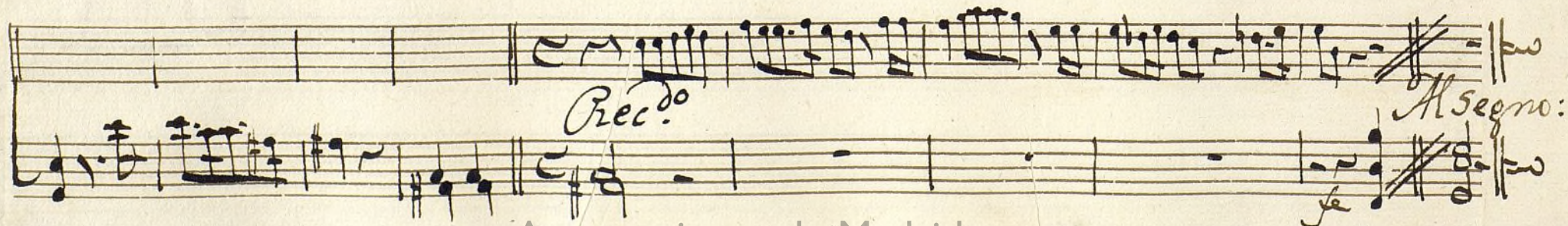
Mus 135-6

Violino 2<sup>o</sup>

Jon.<sup>a</sup> a 3<sup>o</sup>

Los Caprichos Encontrados



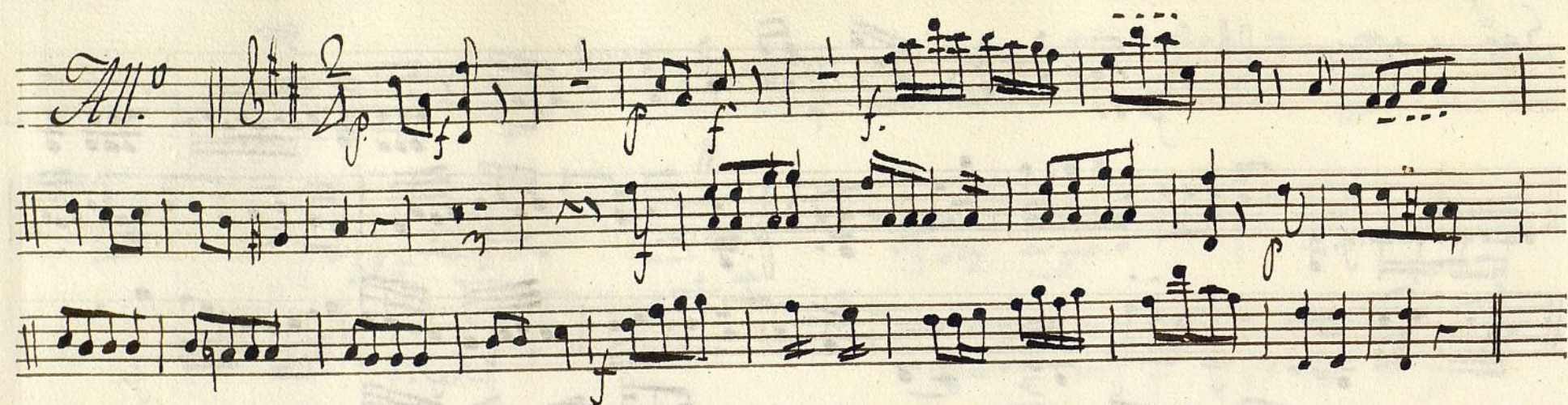




*Sep. Andte* *stov.*

*f.* *cresc.* *f.* *cresc.* *f.* *cresc.* *f.* *cresc.*







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

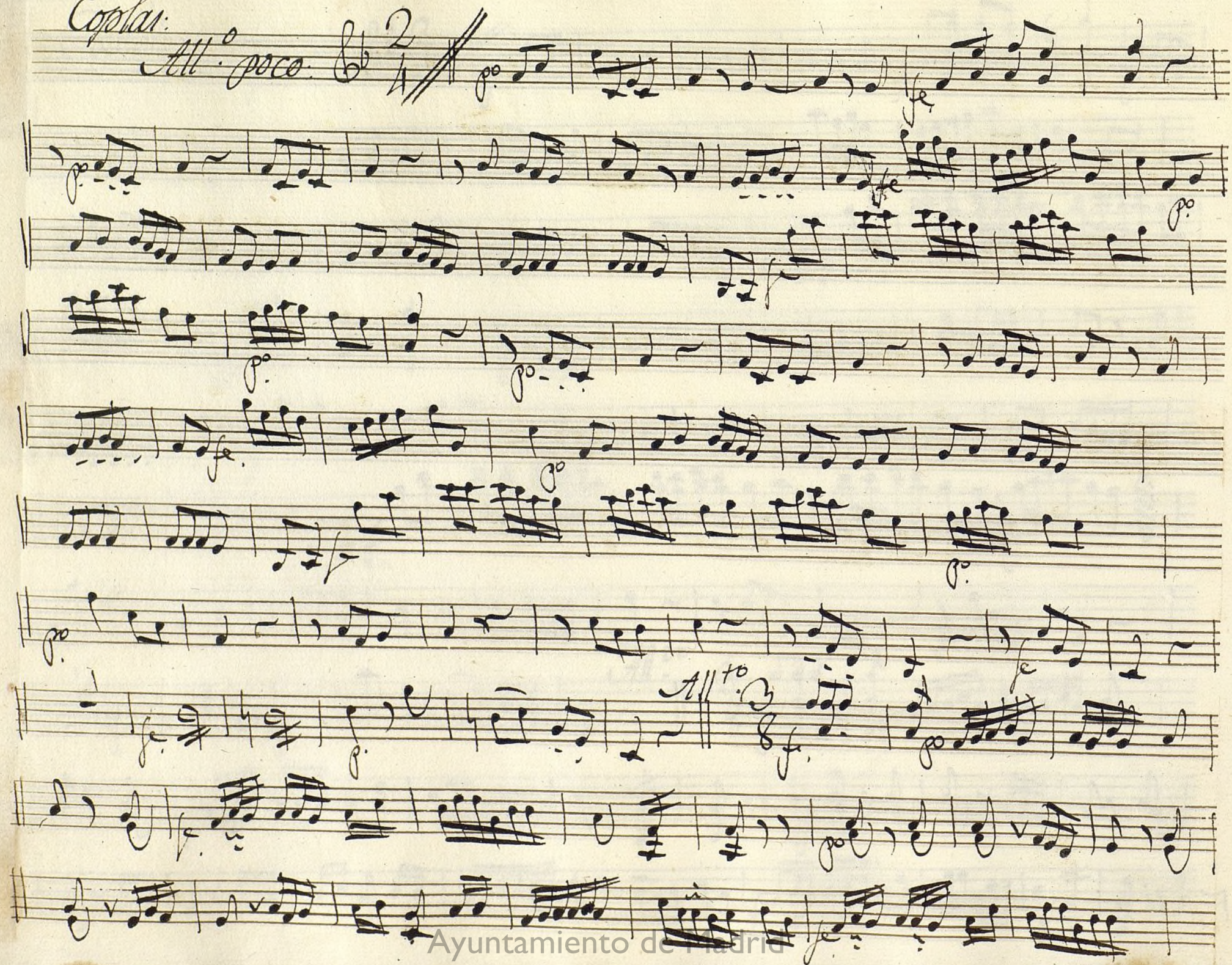
- 2. All.
- p.o.
- e.
- fe
- Rec.do
- All. 2. pmo
- ten.
- rep. durante la Paxola.
- All.
- Allegro: y Paxola



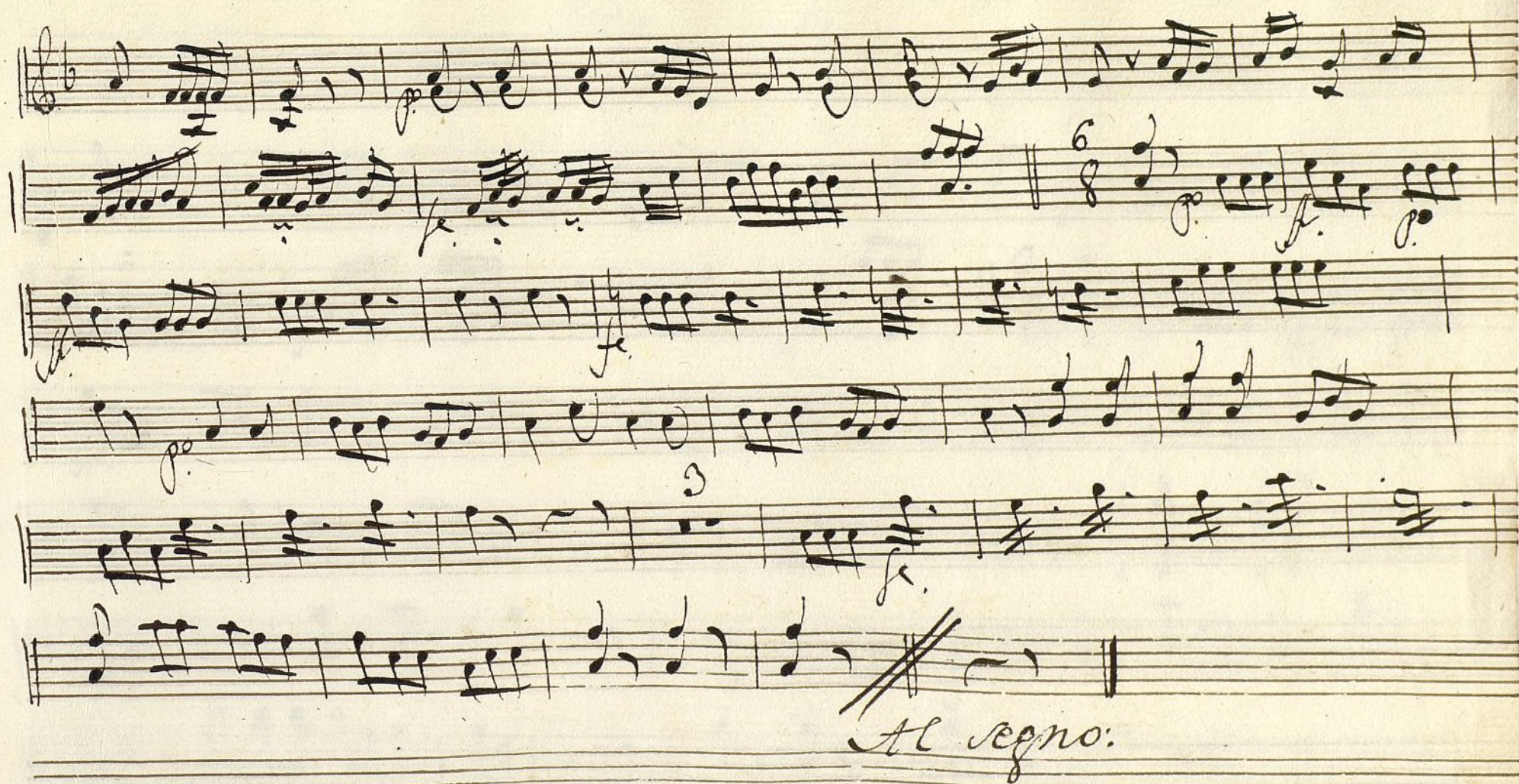
Coplas:

All.<sup>o</sup> poco

2/4













Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as "cres.", "f.", "ten.", and "Allegro:". The manuscript is on aged, slightly stained paper.







Oboe 1.º *Jon.<sup>a</sup> a 3* || Los Caprichos en Contrados; mus 135-6

Handwritten musical score for Oboe 1.º, titled "Los Caprichos en Contrados". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked "Al.º" (Allegro) and "f" (forte). The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked "Solo" and "p.º" (piano). The score concludes with a double bar line and a repeat sign. Below the final staff, the word "Rec.º" (Recitativo) is written.

*Allegro*



*And<sup>te</sup>* 3/4

Handwritten musical score for the first system, marked *And<sup>te</sup>* in 3/4 time. The notation includes treble clef, key signature of one sharp (F#), and various rhythmic patterns (eighth, sixteenth notes, rests). Dynamic markings like *f* (forte) and *p* (piano) are visible. The system ends with a double bar line.

*All.<sup>o</sup>* 2/4

Handwritten musical score for the second system, marked *All.<sup>o</sup>* in 2/4 time. The notation includes treble clef, key signature of one sharp (F#), and various rhythmic patterns. A *Solo.* marking is present under the first staff. The system ends with a double bar line.

*And<sup>no</sup>* 6/8

Handwritten musical score for the third system, marked *And<sup>no</sup>* in 6/8 time. The notation includes treble clef, key signature of one sharp (F#), and various rhythmic patterns (eighth, sixteenth notes, rests). Dynamic markings like *f* (forte) and *p* (piano) are visible. The system ends with a double bar line.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Key markings and instructions include:

- Poc. f.* (Poco forte)
- Solo: All.<sup>o</sup>* (Solo: Ad libitum)
- Rec.<sup>do</sup>* (Ritardando)
- Face: log.<sup>e</sup> dux la Parola* (Face: loggiero, lead the Parola)
- All.<sup>o</sup>* (Ad libitum)
- Al segno: y Parola* (Al segno: and Parola)



Coplas Flauta

All.<sup>o</sup> por 2/4

Handwritten musical score for Flute, titled "Coplas Flauta". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked "All.<sup>o</sup> por 2/4". The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with repeat signs (double bars) and some measures with a "3" or "8" above them, possibly indicating triplets or eighth notes. The score ends with a double bar line and the word "Allegro" written below the staff. The handwriting is in ink on aged paper.



*Seg. 8. All.º*

*Solo:*

*f*

*f*

*f*

*Solo*

*cresc.*

*f*

*p. Solo.*

*f*

*fuo*

*Solo.*

*2*

*S.*





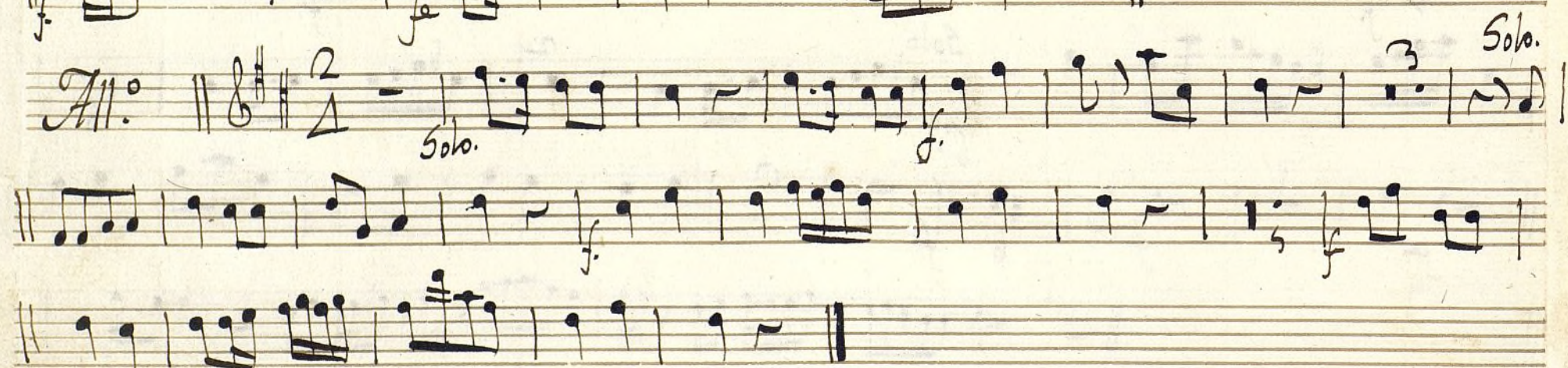


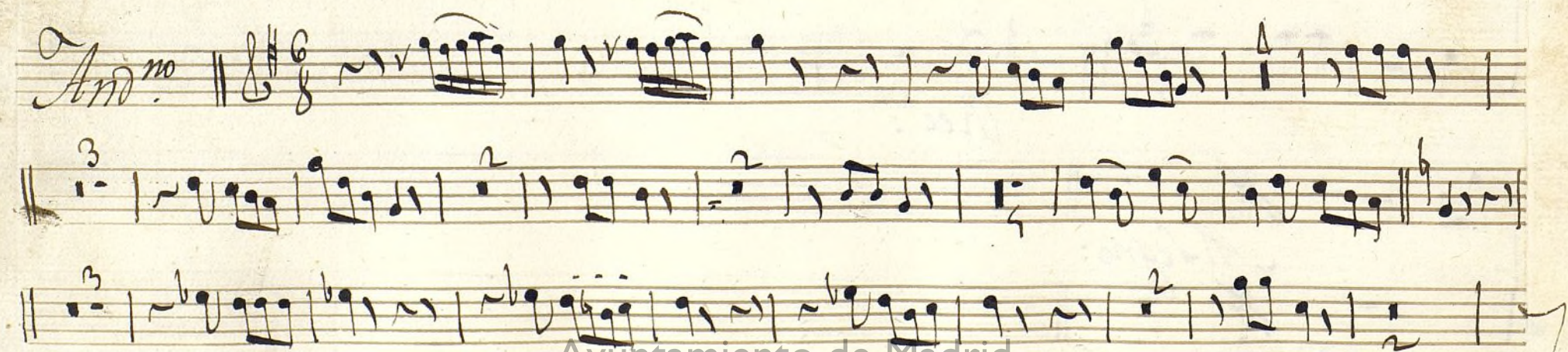
*Oboe: 2.º Ton.ª a 3.º Los Caprichos en Contradiv*

Handwritten musical score for Oboe, 2nd part, in G major (one sharp), 2/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' (All.º). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include 'f' (forte) and 'p' (piano). A 'Solo' section is marked in the fifth staff. The piece concludes with a 'Rec.º' (Recitativo) section in the seventh staff, followed by a 'Segno' section in the eighth staff, indicated by a double bar line and a sharp sign. The score is written in ink on aged paper.



*And.<sup>te</sup>* || 8# 3 *f.* 

*All.<sup>o</sup>* || 8# 2 *Solo.* 

*And.<sup>mo</sup>* || 8# 6 



Handwritten musical score on six staves. The first three staves contain instrumental notation. The fourth staff begins with a double bar line and the number '10' above it, followed by the text 'Face: lo que duxe la Parola:'. The fifth and sixth staves continue the musical notation. The manuscript is written in dark ink on aged, slightly stained paper.

*Allegro*

*y Parola:*



*Coplas* *Altauta*  
*All. poco*  $\text{E}^b$   $\frac{2}{4}$

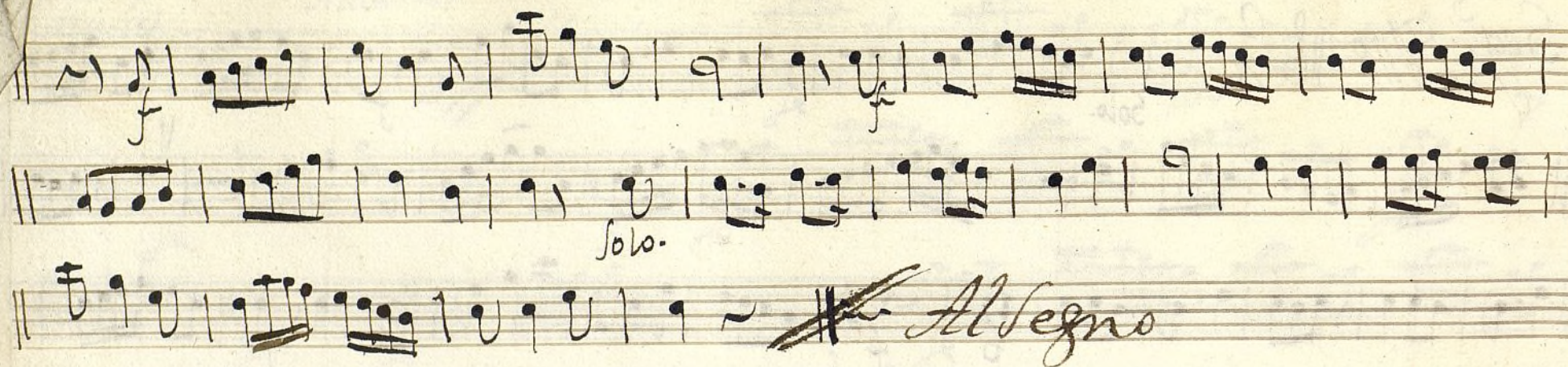
The musical score consists of ten staves. The first staff begins with the title 'Coplas' and the name 'Altauta'. The tempo 'All. poco' and key signature 'E-flat' are indicated. The time signature is 2/4. The music is written in a single melodic line. The notation includes many beamed sixteenth notes, suggesting a fast and intricate melody. There are several dynamic markings: 'p' (piano) appears on the first, third, fourth, and sixth staves; 'f' (forte) appears on the second, third, fourth, and seventh staves. There are also markings for 'All.' (Allegro) on the sixth and seventh staves. The piece ends with a double bar line on the tenth staff, with the word 'Adagio' written below it.



Seg.<sup>5</sup> All.<sup>o</sup> 18  $\frac{2}{4}$  1

The image shows a handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked 'Seg.<sup>5</sup> All.<sup>o</sup>' and '18'. The first measure of the first staff contains a '1' above the staff. The word 'Solo.' is written below the first staff. The score continues with various musical notations, including notes, rests, and dynamic markings like 'f' and 'Solo'. The piece concludes with a double bar line and a '6' below the staff. The final staff contains a large, stylized 'S' and a '6' below it.







*Trompa 1.<sup>a</sup> Ton. a 3.<sup>a</sup> Los Caprichos En Contrados*

Mus 135-6

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

*Solo.*

*f.*

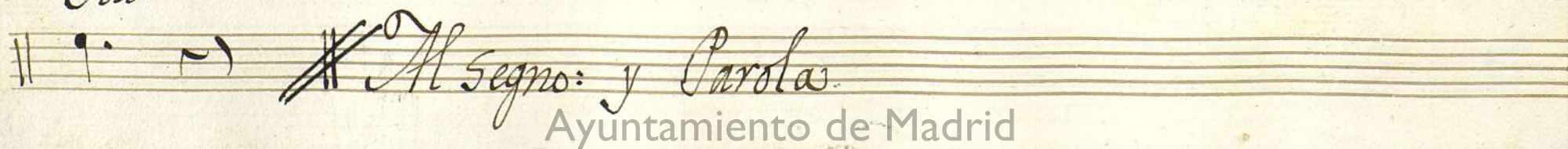
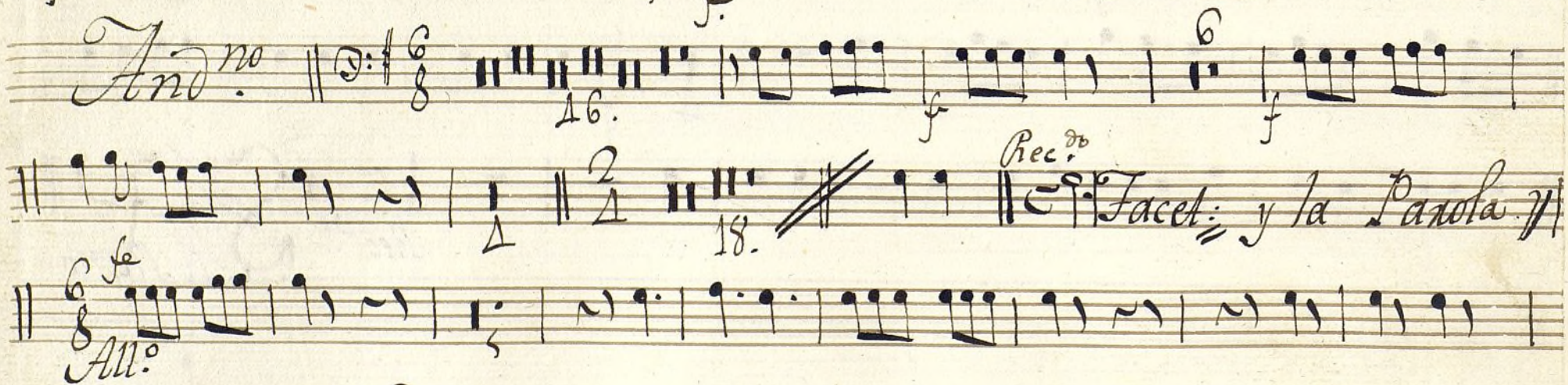
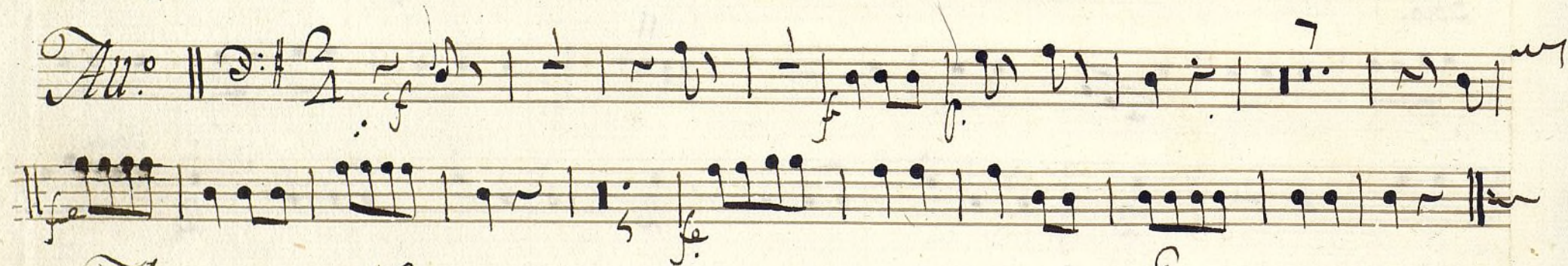
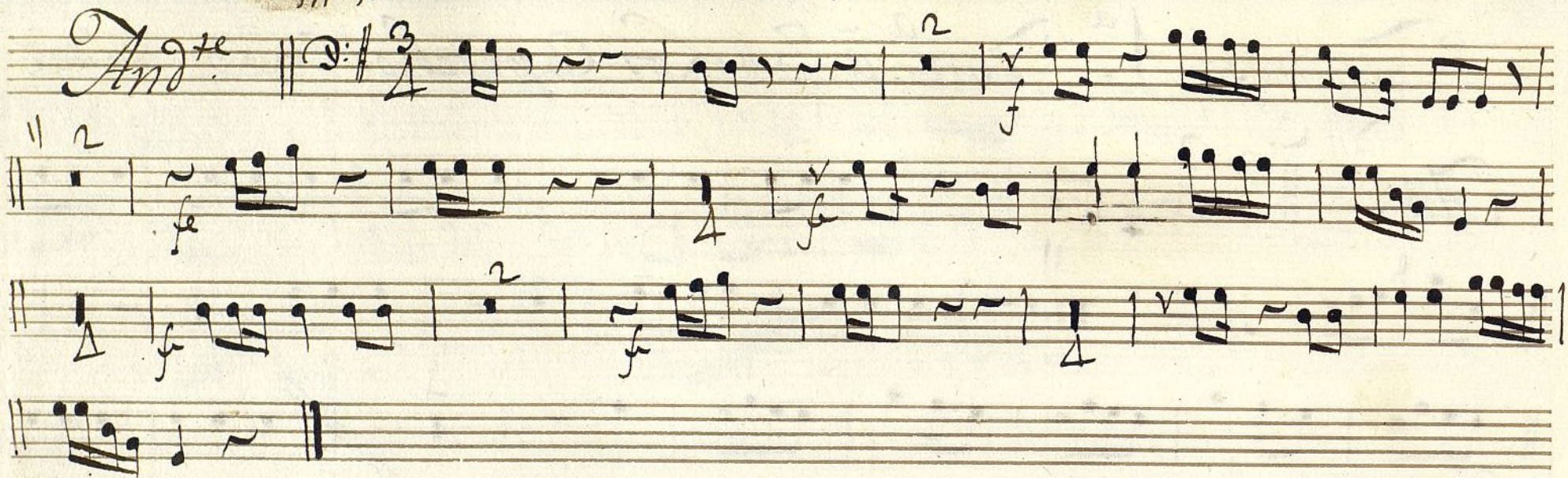
*Solo.*

*Rec.<sup>do</sup>*

*Allegro*



In G.





Coplas: All.<sup>o</sup> poco. || 3: 2 ~~Δ~~ || ~ |

All.<sup>o</sup> poco.

In ffect

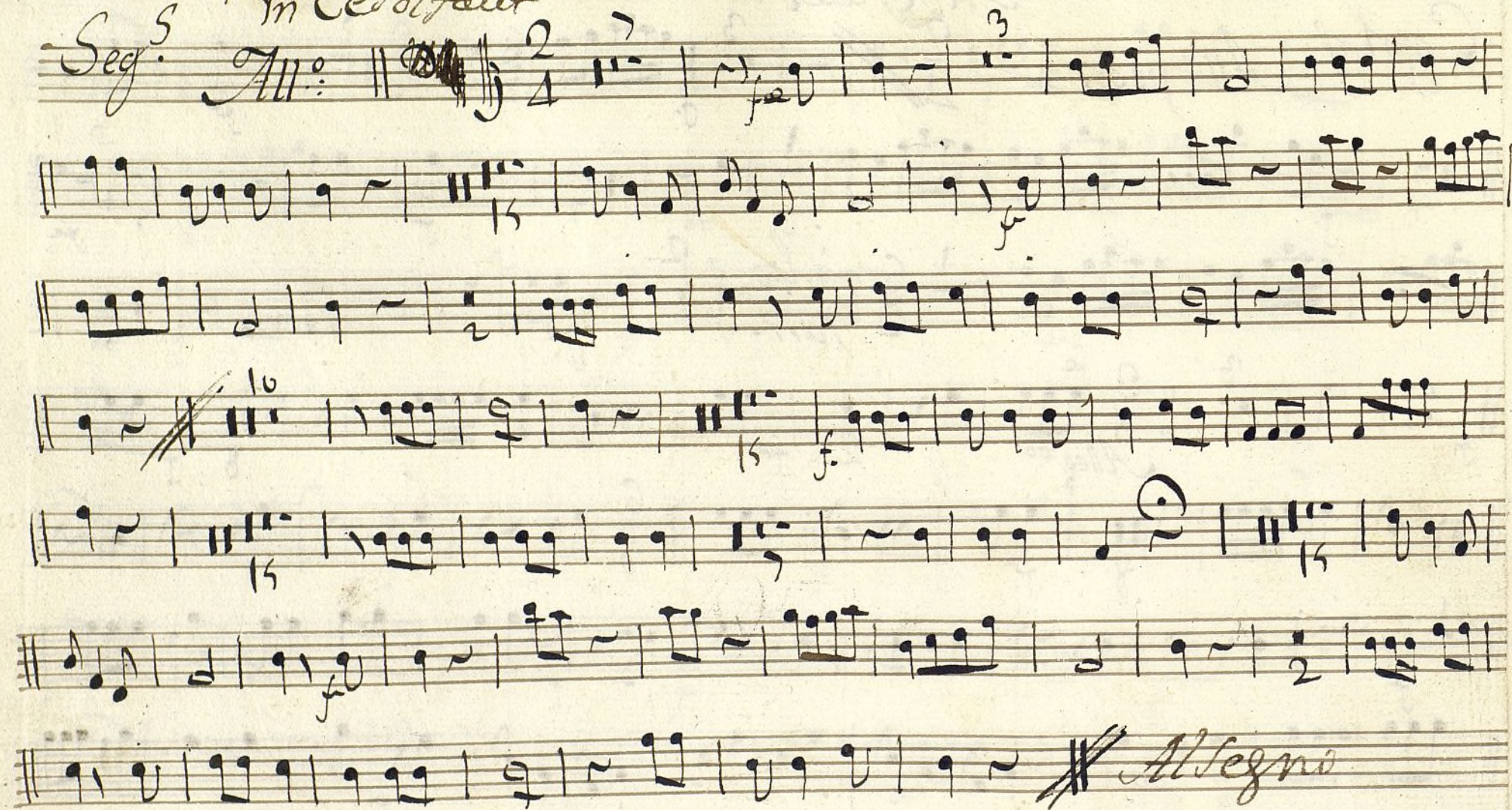
à los  
parr.

*Alleg<sup>to</sup>*

*Allegro:*



Seg.<sup>5</sup> In C esolfaut





Mus 135-6

+

Trompa 2<sup>a</sup> a 3<sup>a</sup> Son. a 3<sup>a</sup> Los Caprichos en Contrados

Vn C.

All.<sup>o</sup>

Solo.

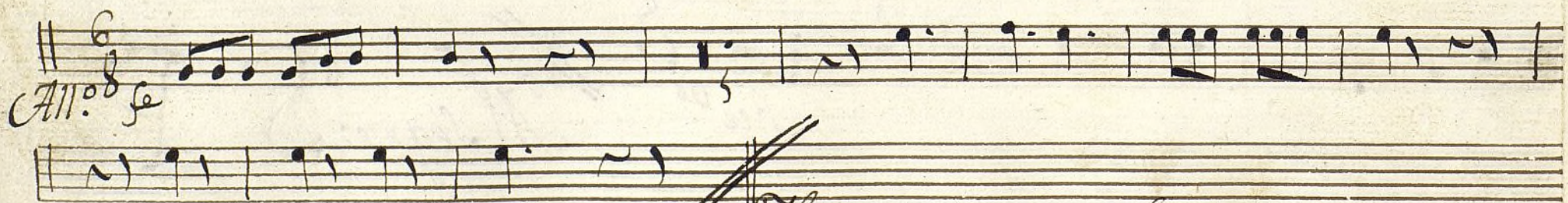
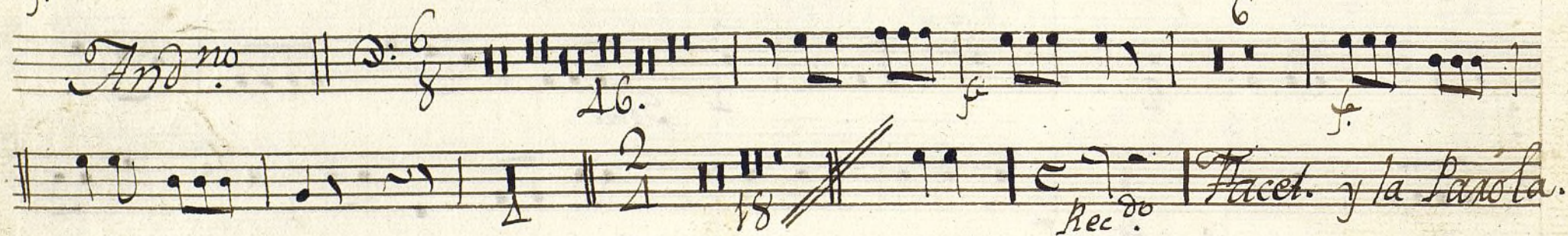
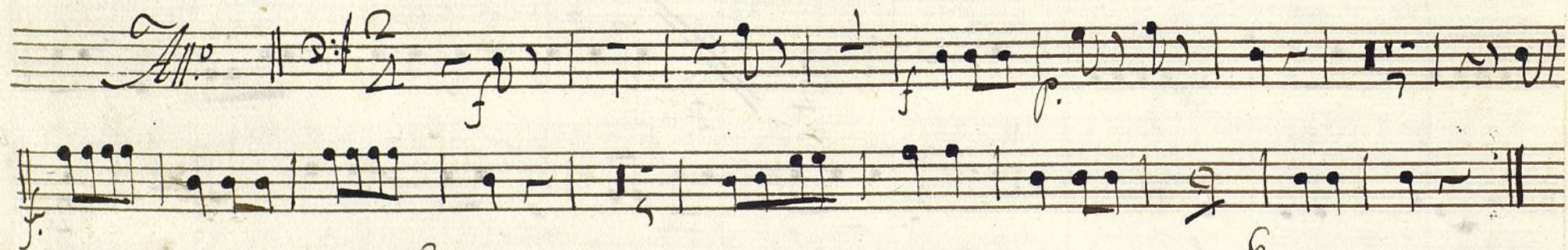
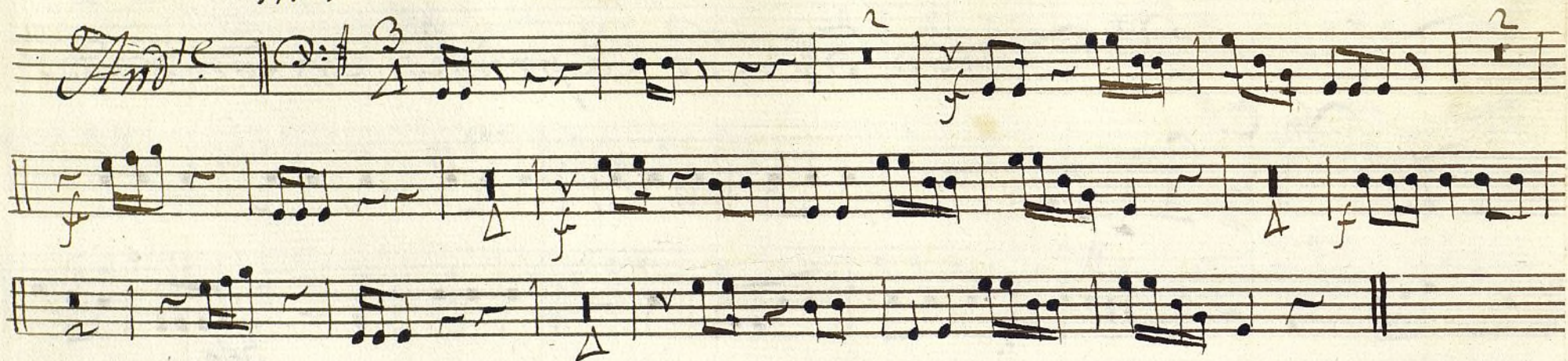
Solo.

Rec.<sup>do</sup>

Al Segno:



In G.



Al Segno y Parola:



Coplas:

No. 1170. poco.

à la  
Parr.

All.

*All Segno.*



*Seg. 8* *In C esolfaunt*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. Measure numbers 2, 3, 10, and 15 are indicated above the staves. The piece concludes with a double bar line and the tempo marking *Allegro*.



t

Baſo

Son.<sup>a</sup> a tres

Los Caprichos encontrados  
//



*Alleg.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *fe*

*p<sup>o</sup>* *violon* *tutti fe* *p<sup>mo</sup>*

*fe p<sup>o</sup>* *fe p<sup>o</sup>* *fe*

*p<sup>o</sup>* *violon* *tutti fe*

*p<sup>o</sup>* *fe* *p<sup>o</sup>* *fe* *p<sup>o</sup>* *fe*

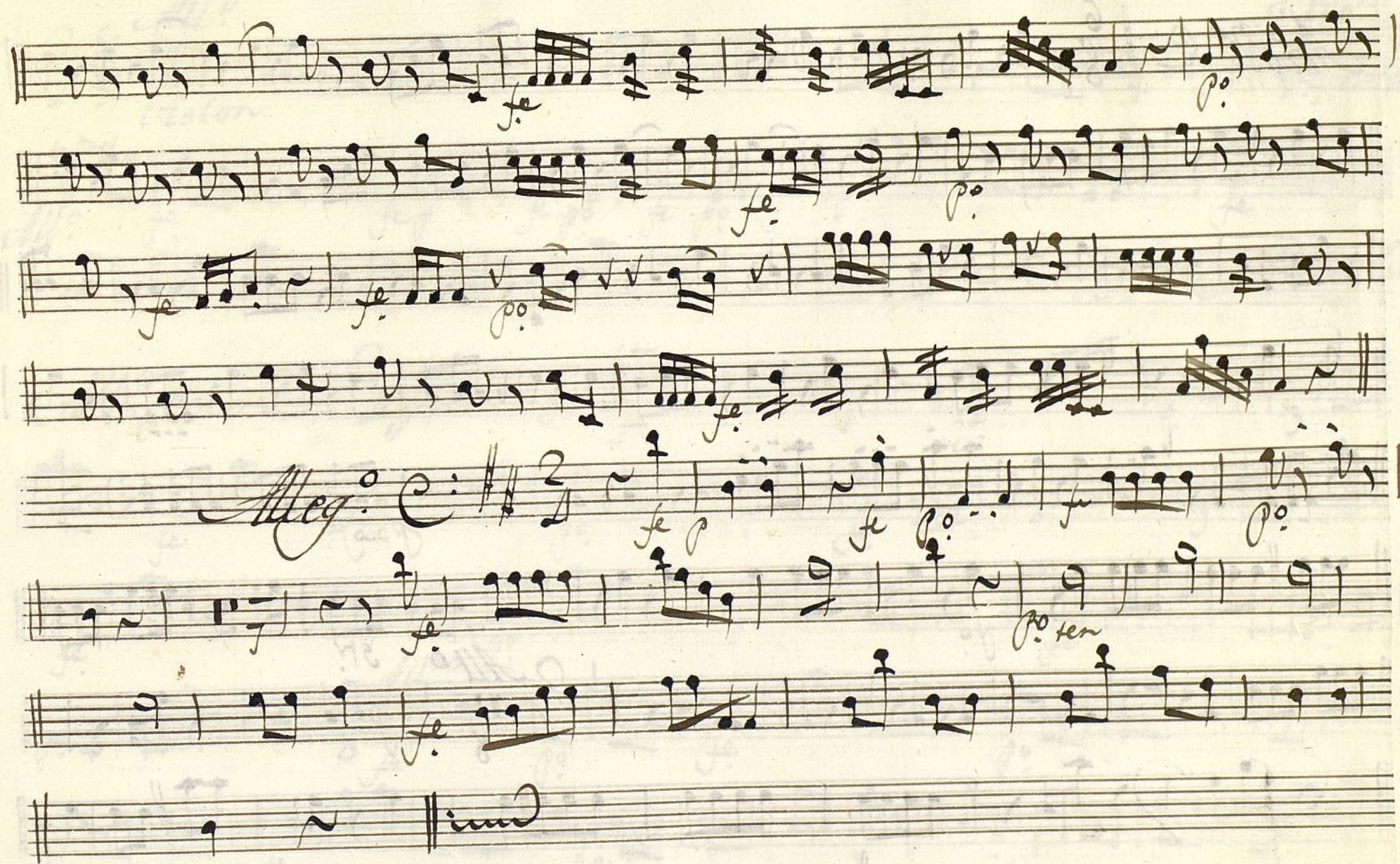
*p<sup>o</sup>* *fe p<sup>o</sup>* *p<sup>o</sup>* *fe*

*Rex<sup>do</sup>* *Allegro*

*Punto bajo:*

*And.<sup>te</sup>*  $\text{C} \frac{3}{4}$  *f p* *f p<sup>o</sup>* *str.* *fe* *p<sup>o</sup>*







*And<sup>no</sup>*  $\text{C} \frac{6}{8}$

*poco f.*

*p<sup>o</sup>*

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

*Rex<sup>do</sup>*



Handwritten musical score for violin and voice. The score is written on ten staves. The first staff is for the violin, marked *All.<sup>o</sup>* and *violon*. The second staff is for the voice, marked *All.<sup>o</sup>* and *6<sup>ma</sup>*. The score includes various musical notations, including notes, rests, and dynamic markings such as *fe* (forte) and *po* (piano). The tempo changes from *All.<sup>o</sup>* to *All.<sup>o</sup> poco* and then to *All.<sup>o</sup> to*. The score concludes with the instruction *Al segno y Parola*.

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

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

*se rep.<sup>n</sup> log.<sup>e</sup> duro*  
*la Parola*

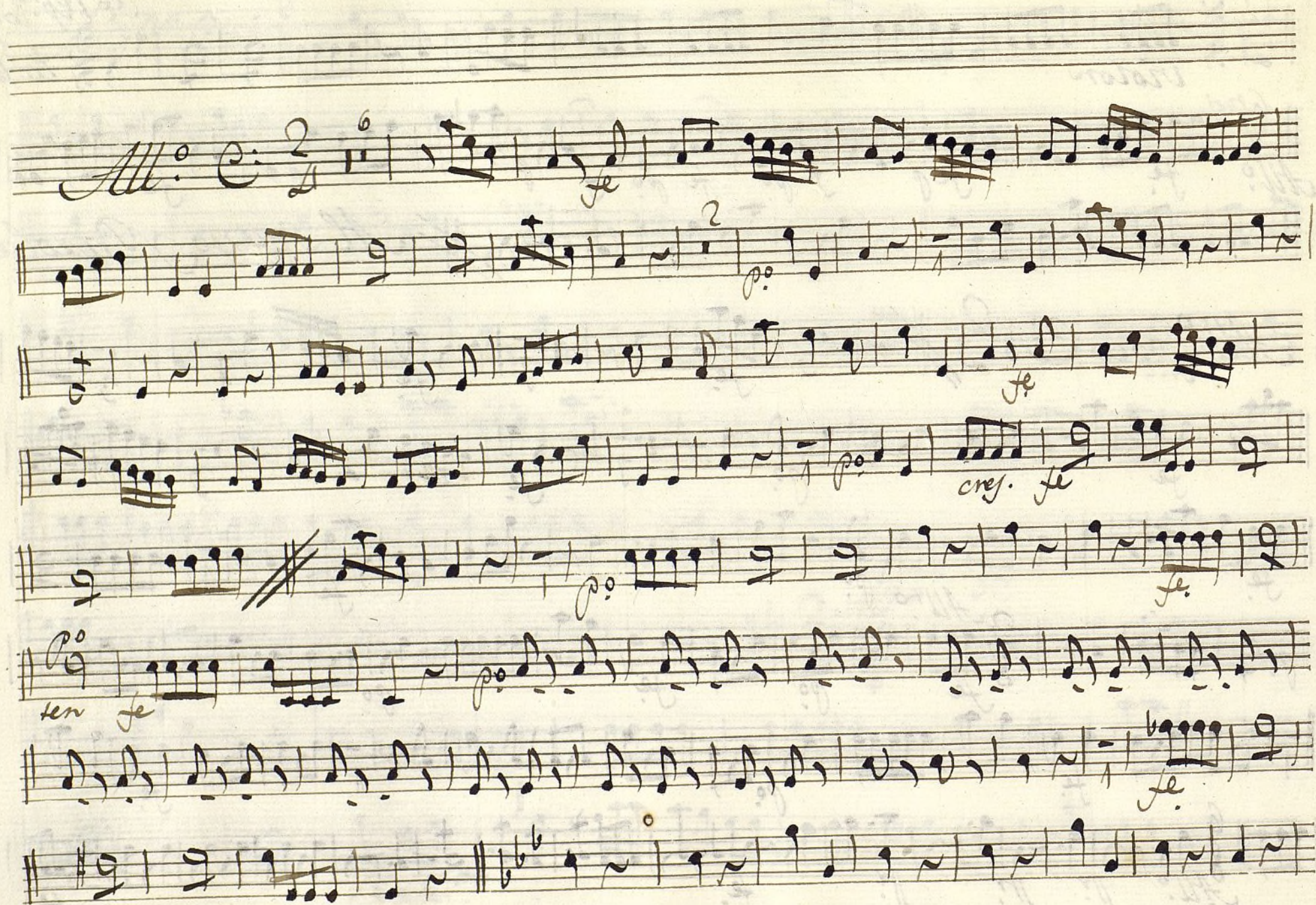
*Al segno y Parola*

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

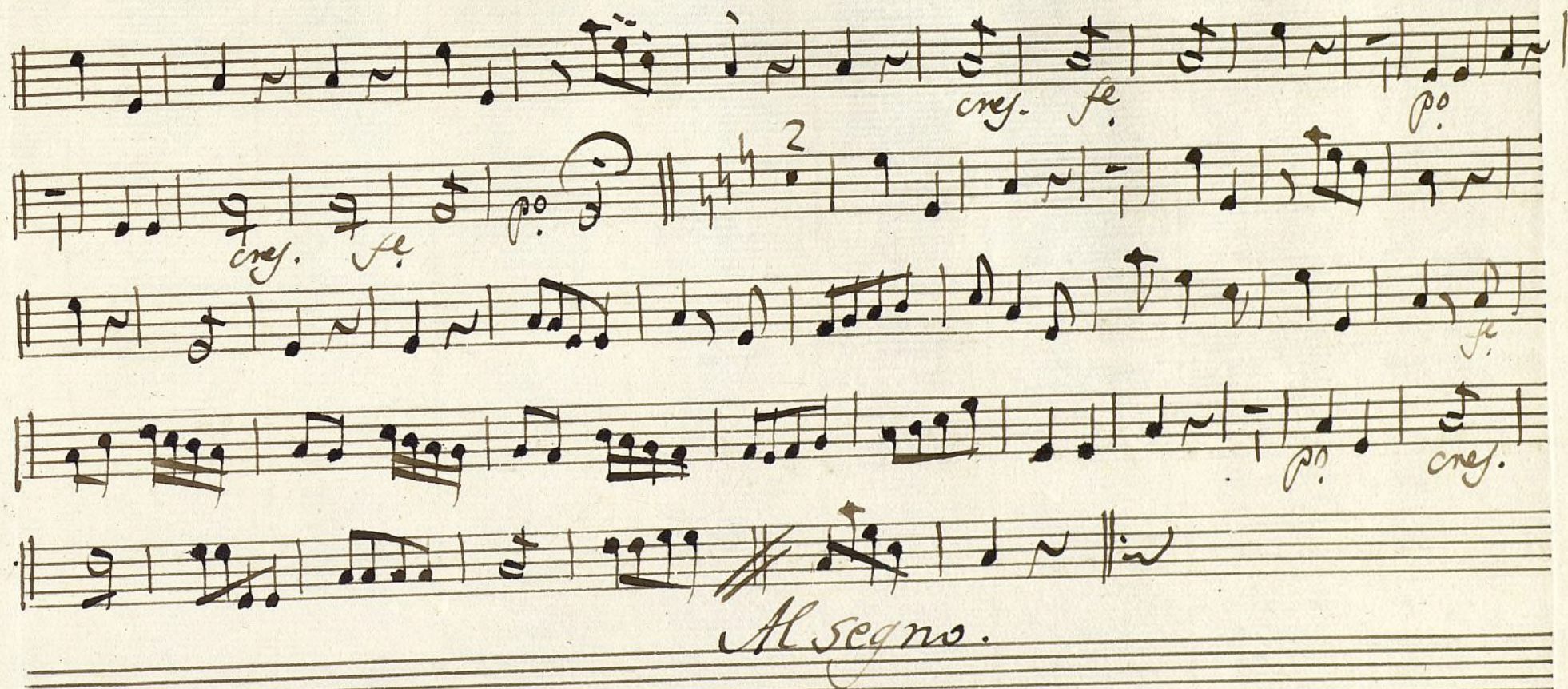
*All.<sup>o</sup> to*

*Al segno*















t

Mus 135-6

Bafo

a  
Jon. a 3. ||

Los Caprichos en Contrados



*All.<sup>o</sup>*  $\text{D}:\frac{2}{4}$  *fe*

*Violon.* *tutti fe*

*Violon* *tutti fe*

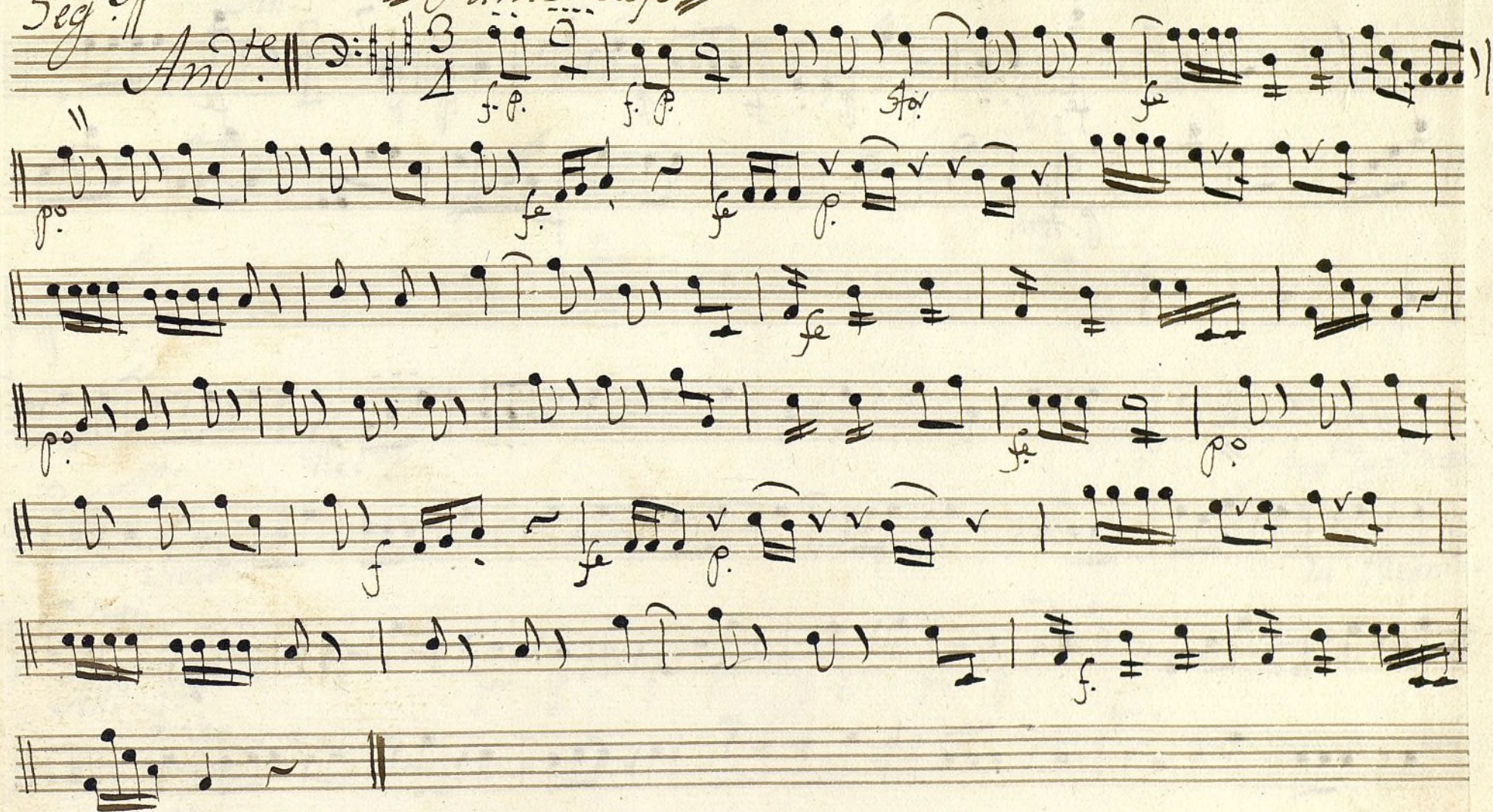
*Rec.<sup>vo</sup>* *Allegro.*



Seg. 5.

Punto bajo.

And.te





*All.<sup>o</sup>* 2/4 *f. p. ten.*

*And.<sup>no</sup>* 6/8 *p. f. sf.*



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

8 p.

*Rec.<sup>do</sup>*

*Ad.<sup>o</sup>*

*Violon:*

*rep.<sup>te</sup> log.<sup>e</sup> due*

*la Paxola.*

*tutti.*

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

*f*

*Allegro y-*  
*Paxola.*



*Coplas*  
*All. poco* 2/4

3  
3  
3  
3  
3  
3  
3  
3  
3  
3  
3

*All. poco*  
*Allegro*

*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

*Allegro*



*Seg.<sup>8</sup> All.<sup>o</sup>*  $\text{C} \frac{2}{4}$   $\text{6}$

*f* *cresc. f* *p* *ten. f* *f* *cresc. f* *p* *cresc. f* *p* *cresc. f* *allegro*



Ayuntamiento de Madrid

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