

Leg. 1^o W. n. W.

Mus 170-1

(Leg. 4^o n. 6)

Coradilla à 3=

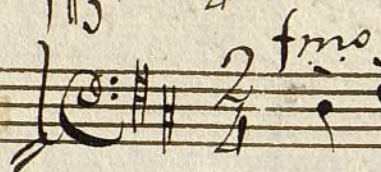
La Aflicida.

Deel sor Laserna.

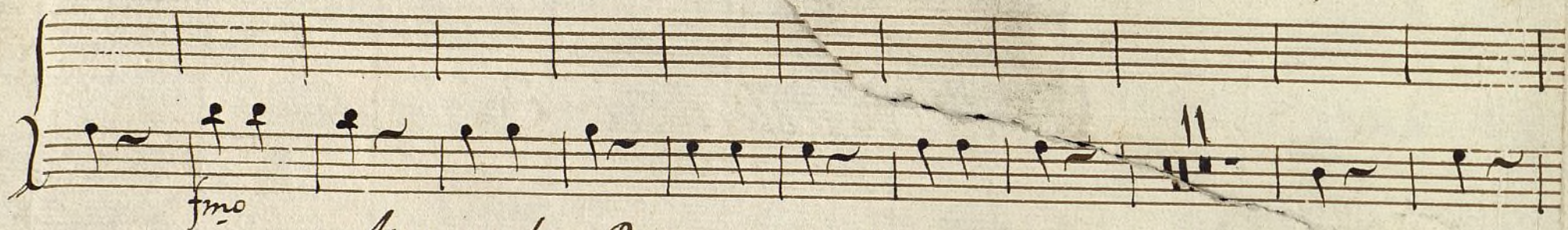
6.

{ La Rosa gar.
Alfonso y Paco;

All.^o Assay.

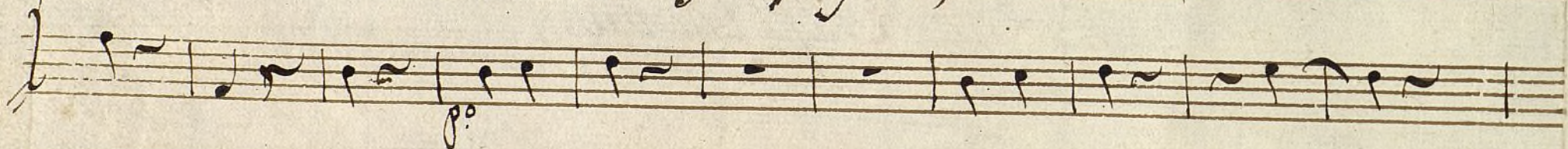


pmo

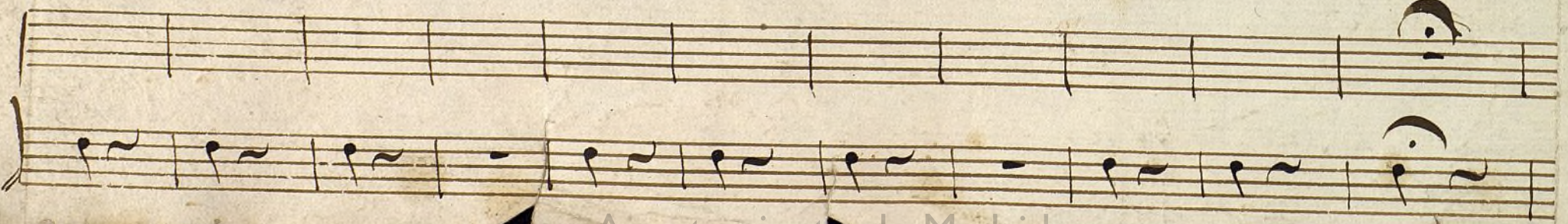
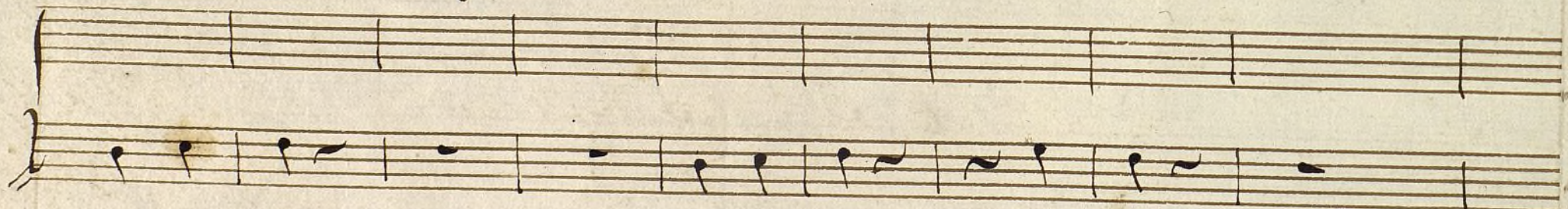


fmo

*Aparece la Rosa, sentada en una Silla.
Como llorosa y Aflicida;*



po



3^{ra} And.^{te}

Rosa.

Mus 170-1

En si tua cion tan

Alto. al David.) La obligacion pri

3^{mo}

And.^{te}

triste en si tua cion tan triste tan sola a tiento -
mera la obligacion pri mera de un hombre honrrado -
Pace). La obligacion Pri mera de un hombre honrrado -

en si tua cion tan triste tan Solo a tien - to.

la obliga cion primera de un hom bre honrrado.

la obli ga cion primera pri me - ra.

tan Solo a tien-to, tan
de un hombre honrrado, de un
de un hombre honrrado, de un

tan Solo a tien-to a expensas de las an-sias
de un hombre onrrado es amparar las ni-ñas
de un hombre onrrado es amparar las Ni-ñas

q. exalta el Pe-cho, q. den
en sus que brant q. es
en sus que brant q. en

The image shows a handwritten musical score on aged paper. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are partially obscured by the musical notation. The handwriting is in a cursive style typical of the 18th or 19th century. The paper shows signs of age, including discoloration and some wear at the edges.

pensas de las ansias q. exalta el pe-cho, q. exalta el
 ampa- rar las Niñas en sus q. bran- tos, en sus que
 es ampa- rar las Niñas las Ni- ñas en sus que

pe-cho q. e
 brantos, en
 brantos, en

Al Segno

Sale la Rosa, furiosa, con un 2.º Rosa.
Puñal en la mano;

All.º Assay.

En tal derdicha, y en tal pesar dar-me la
Quien te condujo a una Impiedad, Rosa, el pre-ci

Muerte será Piedad dar me la muerte será Pie
 picio de mi Pe sar el precí pi cio de mi pe
 (se bai ádax) Alf. y Pico:
 dad, De ten ro si ta he se Pu
 sar, los 2 y de que nace no me di
 ñal, por Dios de /adme á se si nar á
 rais, de tan sa bi do lo é de Ca llax lo é
 fe

Vota: P^o

se si nar, à se si nar.

Du

de ca llar lo è de ca llar.

Du

ro des ti no bar ba ro à fan

los 2.

Du ro des ti no bar ba ro à

quando ve nig no te mos tra ras, quando ve nig no te

fan, quando ve nig no te mos tra ras quando ve nig no te

p.^o *fe*

mos traras te

p.^o *fe*

Al Segno

Handwritten musical notation on two staves.

All.^o

Handwritten musical notation on two staves.

Alf.^o

teq de jado yael No vis rier que le

Por ventura te pide ga la bea ad

Paco: Te han qui tado q.^e juegues con las Mu.

fe

Handwritten musical notation on two staves.

tiene *Rosa:*

~~Alto~~ *No nace de he*
ñecas, con *No nace de he*

so *mi desconsue lo* *es q.^e si*
so *mi desconsue lo* *Paco: es q.^e si*

Con Vazon sientes
nace de heso ~~en mi le tueres~~ con
nace de heso con migo ~~Tueque~~ con

No me desprecies

sean puestas caros del de que los cor re - fos
 ni me agas a los que ya, todos se conocen
 q. soy Muñeco ^{lo 2.} y dinos ya la cau - sa

Ban - tan ba ratos ban tan ba ratos
 de - tu tor mento de tu tor men to.

Allegro

3^o Rosa

La causa de mi pena, la

Andre

son los desvíos — la causa de mi

pena son la causa

pe na son los des vi ... ot son los des vi ot

de mi que tra mi pe - na, son

son son los des

vi - ot de un pecho q^e con to - do es tan be nigno -

The musical score is written on three systems of staves. Each system consists of a vocal line (treble clef), a piano accompaniment line (bass clef), and a basso continuo line (bass clef). The lyrics are written in a cursive hand below the vocal line. The paper is aged and shows some staining. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system continues the melody. The third system includes a change in key signature to two sharps (F# and C#) and ends with a double bar line.

es tan benigno — — de un pecho q.^e con
de un pecho
to do es tan benigno — no es tan benigno es tan be
q.^e el cor con to do con to do, es
nigno — Parola

Parola.

Jaco... es ese todo tu mal?

Yora... Yq.^e te parece poco?

Jaco... Y muy poco.

Jaco Alf.^o... ~~quita~~ ^{Yora} ~~si yo tubiera el terroxo~~
q.^e tu tienes, ^{en tu aspecto} ~~contra sea~~ me quexian todos, todos;

Jaco... Fue buena Moza serias,

Yora... Yq.^e bien gelaras Pollos.

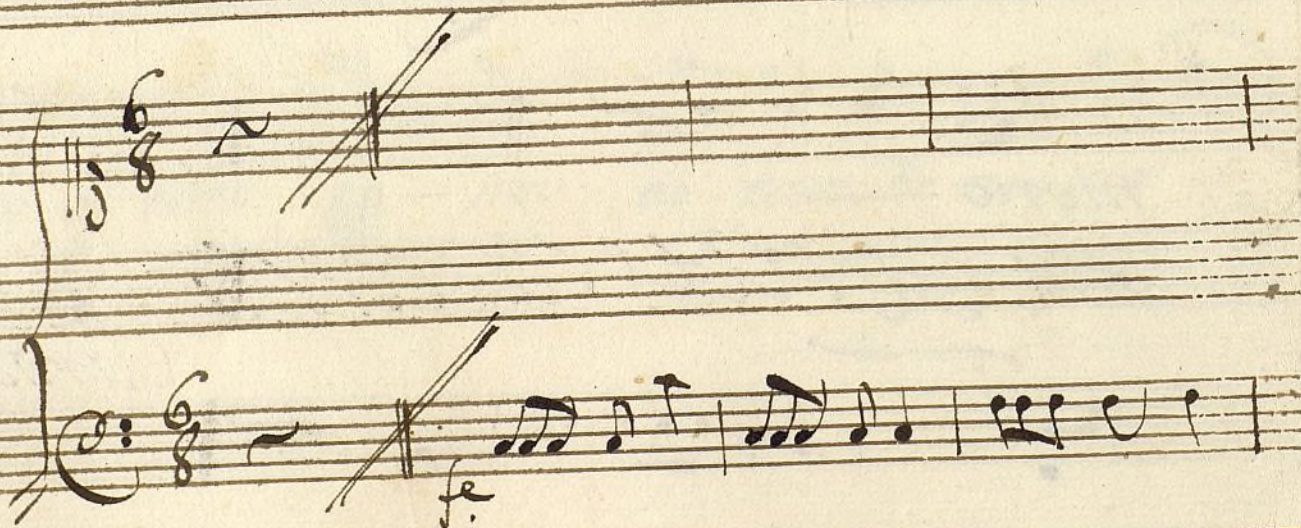
Alf.^o... Como me han gelado ami
supiera gelar a otros.

Yora... No me dais algun alivio?

Alf.^o... Oye estos correos Solo.

Coplas

Alf.^o



Paco:

Para dar gusto en las

Paco: Pa ra q^e el Pa tio te

tablas dos cosas son menester q^e son tener
quiera le a ras ver tu aplica cion por q^e no te

obe diencia y un cortejo q^e te de

lle ne siempre de palmas de la Union

Alf.º

Pa ra q.ª allà en la Ca

Alf.º Pa ra q.ª en los A po

pm.º Ho. *po* *fr* *po* *fr* *je*

suela te miren con Cari dad pro cura no

sentos to le xen tu cor te dad Em bia miel

quitar nunca a ninguna Polla el pan.

a los Pages por q.ª de ti no àblen mal.

po *fr*

Tora:

quanto me de cis

ò frez co obse

quanto me de cis

ò

bar

por q^e - mi de se - o so lo es a gra

dar so lo es agra dar

la

(la copen de la mano.) los 2.

po bre Ro si ta a bues - tra Piedad se a co ge Vn
di da - lle - na de hu mil dad lle na de hu mil dad
Don ce llas Don ce - llos mi ra d la

Waltz. Prosa. los 2. Rosa.

con piedad Donce llas, se ño-res Don ce llas, se

los 3.

ñó ras; } mi radla con piedad Don ce llas Don ce
 } mi radme con piedad Se ño-res se ño -

mi radla
 mi radme con piedad y por-fin de Vde -

po *P.*

llas mi radla con piedad mi
 ras mi radme con piedad mi

Allegro.

alas Segui di llas van, las

Seg. 5 //

And. no

Rosa: 3/4

f p p cres. ff

Alf

Ve ne rando de to - dos tan tos fa

Ve ne rando de

bores tantos fa boxes, tan tos fa boxes, tan
 to - dos tantos fa boxes tan tos fa boxes, tan
 Ve - ne rando de to - dos tantos fa boxes, tan

Poco:

Ve ne rando de todos, ve ne rando de

Tosa:

p. *Cres.*

de
 todos ve
 be ne rando de to dos tan tos fa bo res
 be tan
se

3
 tan tos fa bo res
 tan tos fa bo res
 Buenas Piedad es
se

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) with lyrics in Spanish. The lyrics are:

en tributos rendidos
de q.ⁿ fino os á do ra

en tributos rendidos
de q.ⁿ fino os á do ra

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) with lyrics in Spanish. The lyrics are:

tres Cora zos nes,
nunca se á par teru.

bellos q.ⁿ en do s
ben M.^s l.^s

Quen os queridos

Rosa

Recor: los 3.

no bles señores o id estas preguntas por fin y
~~ahora~~

postre. o id estas preguntas por fin y postre —

por

por fin y por re.

Tosa:

Quien hereda a las Ni-ñas de Contra ban-

der de quando las gen-tes vi-bimos me-

Paco:

do or-teras y Mo-ñis-tas y-Bo-ti-ca-rios-

nos *Paco* desde q.^e se aumenta-ron los-Bo-ti-lleros

y Bo-ti-ca-rios —

los Bo-ti-lleros —

Rosa.

Alf.^o

quien todo el año ayu-na sin ser Guares-ma, Ca de tes

q. ha bra con la mudan-za de Regimien-to *Alf.^o* Muchas Pla

yer tu dian-tes sin-ásis ten-cia, sin

zas ba car-tes pa-ra cor te-jos, pa

Rosa. 3

Pe ne ro

Como Prima.

chuscos a mados chuscos a

sos se ño - res nobles cho a i a a no bles cho

Ge no rosos se ño - res ^{chuscos a} nobles cho

Ge ne rosos se

mados chuscos a mados

~~no rosos nobles cho a i a a~~

mados chuscos a mados

~~no rosos nobles cho a i a a~~

ño - res nobles cho a i a a

chuscos a mados

Ma. 3

Handwritten musical score on a five-line staff. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staff.

recompense el a mello recompense el a
nuestro anelo Benigno

Below the staff, there are two small musical notations: a treble clef with a sharp sign and a common time signature, and a treble clef with a sharp sign and a common time signature.

Handwritten musical score on a five-line staff. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staff.

recompense el a mello recompense el a
nuestro anelo Benigno recompense el a
recompense el a mello recompense el a
recompense el a mello recompense el a

nuestro aca

Recompensados

Allegro;

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t

Mus 170-1

Violin 1.º Ton^a a 3. la aflijida

Handwritten musical score for Violin 1.º, Ton^a a 3. la aflijida. The score is written on ten staves. The first staff begins with the tempo marking "All.º a say." and a key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various dynamic markings such as "p^o" (piano), "f^{mo}" (forte), "Punt.^o" (punctuated), "Arco" (arco), "p^o" (piano), and "Sordina" (sordina). The music features a variety of note values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a fermata.

Allegro.

Sigue sin Sordina

[illegible]

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *fe*. A section is labeled *Parolas.* and another *Allegro*. The paper shows signs of age, including discoloration and wear along the edges.

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *po* marking. The fourth staff features the tempo marking *And. no*. The fifth staff has a *cre. po* marking. The sixth staff concludes with a double bar line and the tempo marking *Allegro*. The manuscript is written in dark ink on aged, slightly discolored paper.

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+

Violin 1^o

Con.^a a 3.

La Afligida

//

All. assay: 2/4 *fe* *p.* *fmo*

Punt.

Arco. *p.*

12. And. 4te Sordina.

voz.

Al Segno

Handwritten musical score for "Allegro assai" in G major, 2/4 time. The score is written on ten staves. It includes various dynamics (p, f, pmo, fmo, pmo, fmo, pmo, fmo, pmo, fmo), articulation (accents, slurs), and performance instructions (Voz., Punt., Arco., Al Segno., Voti.). The piece concludes with a double bar line.

Handwritten musical score for a piece titled "Parola." The score is written on ten staves. The first staff is marked "Allegro" and features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." (piano) and "f." (forte). The second staff is marked "Voz" (voice). The third staff is marked "p." and "f.". The fourth staff is marked "p." and "f.". The fifth staff is marked "p." and "f.". The sixth staff is marked "p." and "f.". The seventh staff is marked "p." and "f.". The eighth staff is marked "p." and "f.". The ninth staff is marked "p." and "f.". The tenth staff is marked "p." and "f.". The score concludes with the word "Parola." written in a large, decorative script at the bottom right.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p^o*, *fe*, and *ff*. The score is divided into sections by double bar lines. The first section is marked *Voz.* and the second section is marked *Allegro*. The final section is marked *Voltri*.



Sequitur. ⁵ //

And

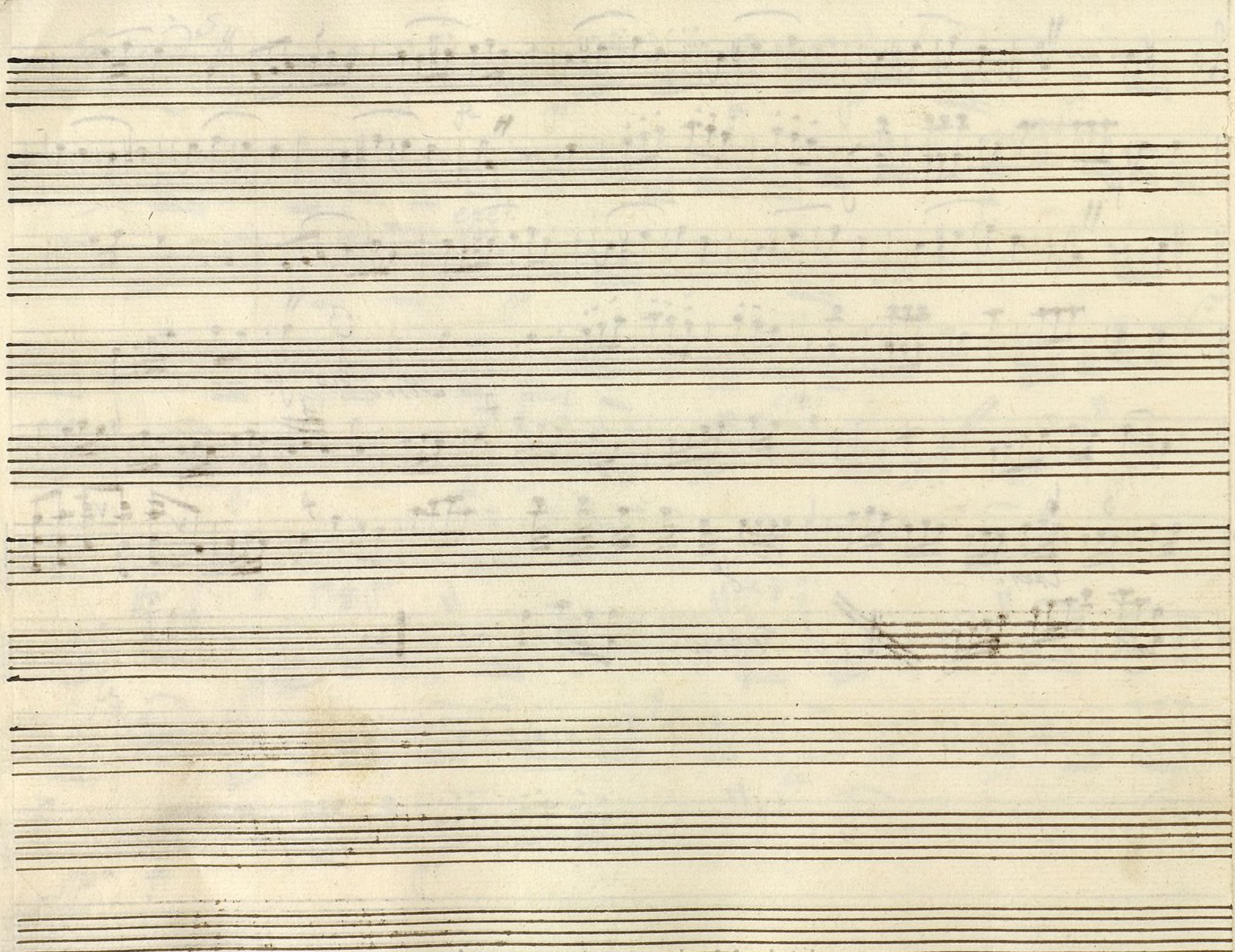
no 213

схел.
vot

crel.

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Violin 2.º Ton.ª a 3 La aflijida

All.º assai & 2

puncto *p Arco* *Sordina* *And.º*

Allegro *Sigue sin Sordina*

Handwritten musical score for guitar, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes tempo changes such as "Allegro", "Allegro", "Allegro", and "Andante", and dynamic markings like "p" (piano) and "f" (forte). The manuscript is written in ink on aged paper.

Parola

All.^o

Allegro

Allegro

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

Key markings and annotations include:

- And. no* (Andante, no tempo)
- Crei-* (Crescendo)
- crei. do* (Crescendo)
- for* (for tempo)
- All.º* (Allegretto)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *fe* (forte), *p* (piano), and *po* (pianissimo). The notation is written in a cursive, handwritten style.



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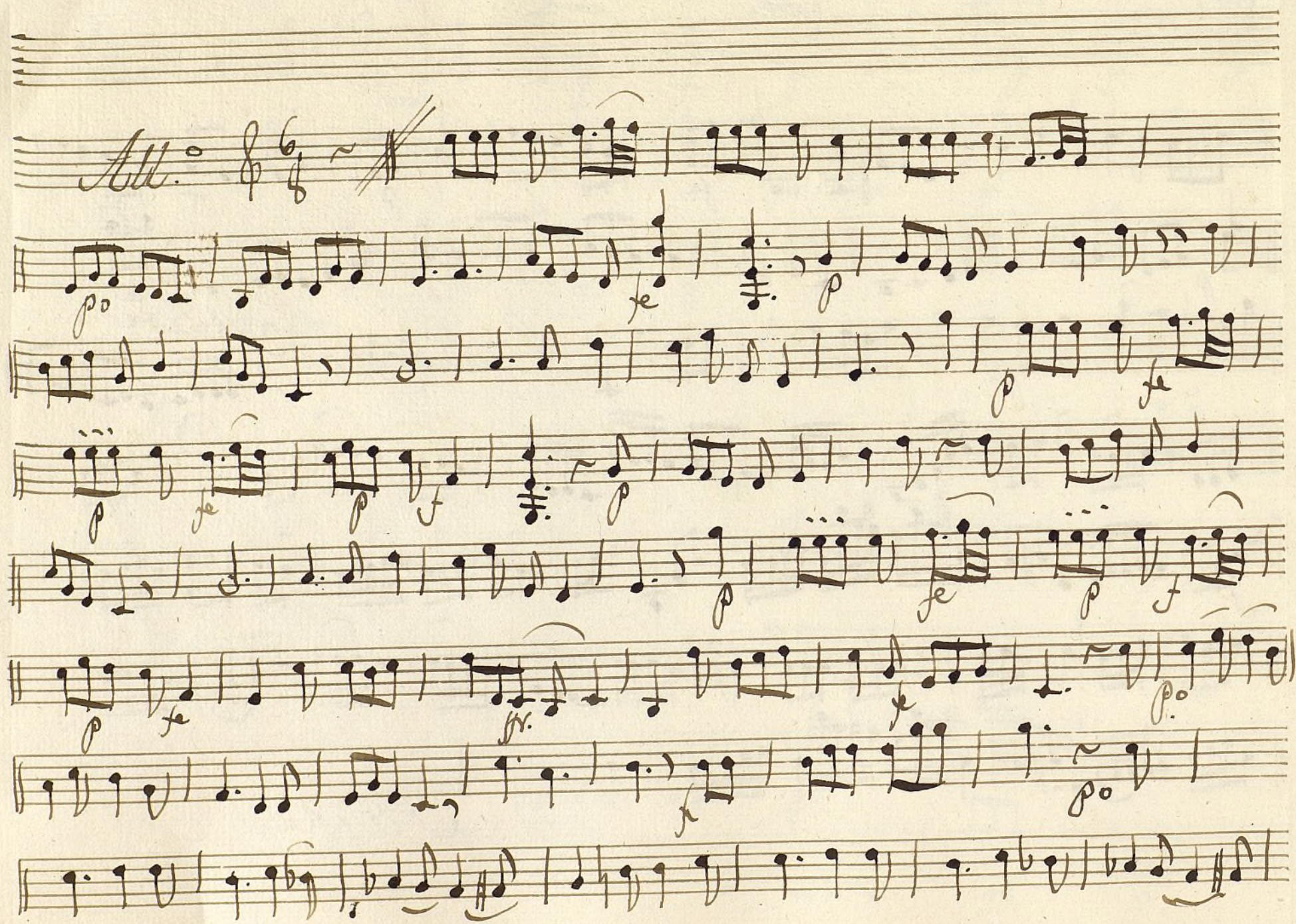
Violin I.º Fon.ª a 3. La Afugida

All.º assai $\frac{2}{4}$ *Pura.* *Arco*

And.º $\frac{3}{4}$ *Al segno*

Handwritten musical score for a string quartet, featuring various dynamics and articulations. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and time signatures of 2/4, 6/8, and 3/4. Dynamics such as *fmo*, *po*, *fe*, *Arco*, and *Pura* are indicated. Articulations like *Allegro*, *Allegro*, and *Allegro* are also present. The score concludes with a double bar line and repeat signs.

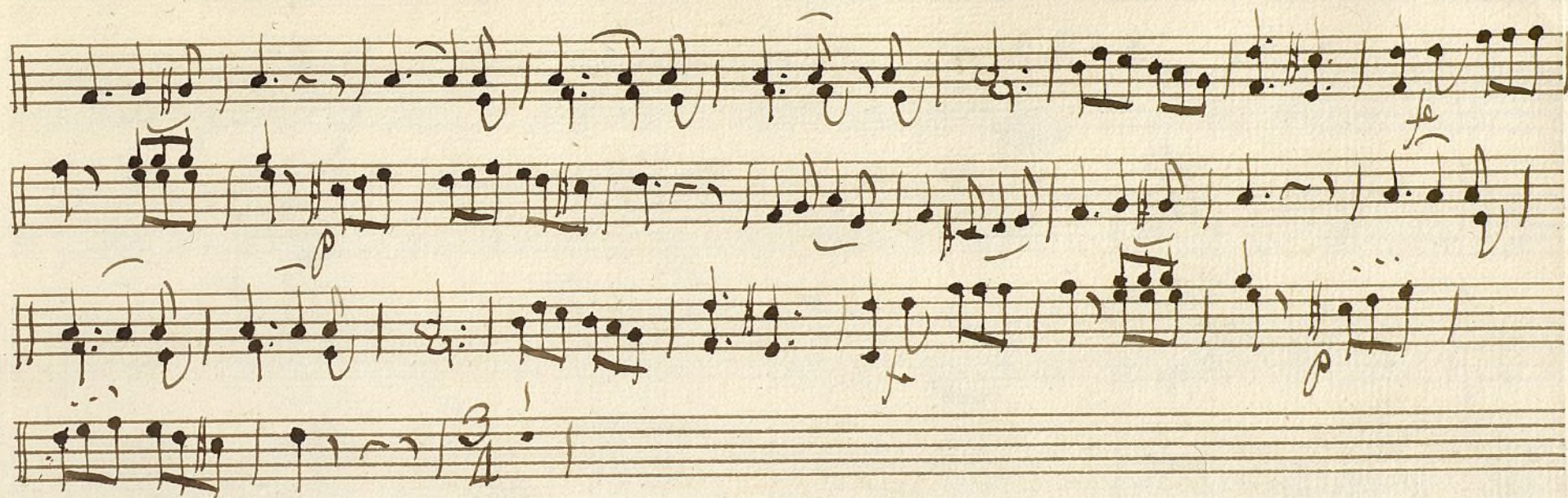






And no

p *f* *cres.* *voz!* *p.o.* *f* *p.o.* *ff.* *p* *f* *p*



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Oboe 1^o

Con. a 3. // La Afligida;

Mus 170-1

Handwritten musical score for Oboe 1^o, titled "La Afligida". The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with the tempo marking "Al. assai" and includes dynamic markings such as *fmo*, *2o.*, *3 Solo.*, *p^o*, and *3. And^{te}*. The second system also begins with "Al. assai" and includes dynamic markings like *3*, *fe*, *p^o*, *fe*, and *p^o*. The score concludes with a double bar line and the marking "D.C.". The manuscript is on aged paper with some staining and a small tear near the bottom center.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *po*, *And.*, and *Allegro*. The score is divided into sections by double bar lines and includes the word *Coplas* written across the fifth staff. The manuscript is written in a cursive style on aged paper.

Staff 1: *Allegro* 6/8, *fe*, *2*

Staff 2: *fe*, *po*, *fe*, *po*

Staff 3: *Allegro*, *And.*, *3*

Staff 4: *3*, *Parola*

Staff 5: *Coplas*, *Allegro* 6/8, *fe*

Staff 6: *8*, *hr*, *hr*, *6*, *hr*, *hr*

Staff 7: *8*, *6*, *9*, *fe*, *po*, *fe*

Staff 8: *po*, *fe*, *po*, *fe*, *Allegro*

Staff 9: *po*, *fe*, *po*, *fe*

Seg.^o //
And.^{te}

cres. *fe* *fe*

p *f* *f*

6
8

All.^o *p* *f* *pp* *f*

3 *5* *3* *5* *f* *pp* *f*

3 *4* *f* *pp*

Al Segno.

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Oboe 2.^o //

Tonad.^a a 3: //

La Aflicta;

Mus 170-1

All.^o assay.

3 Solo.

fmo

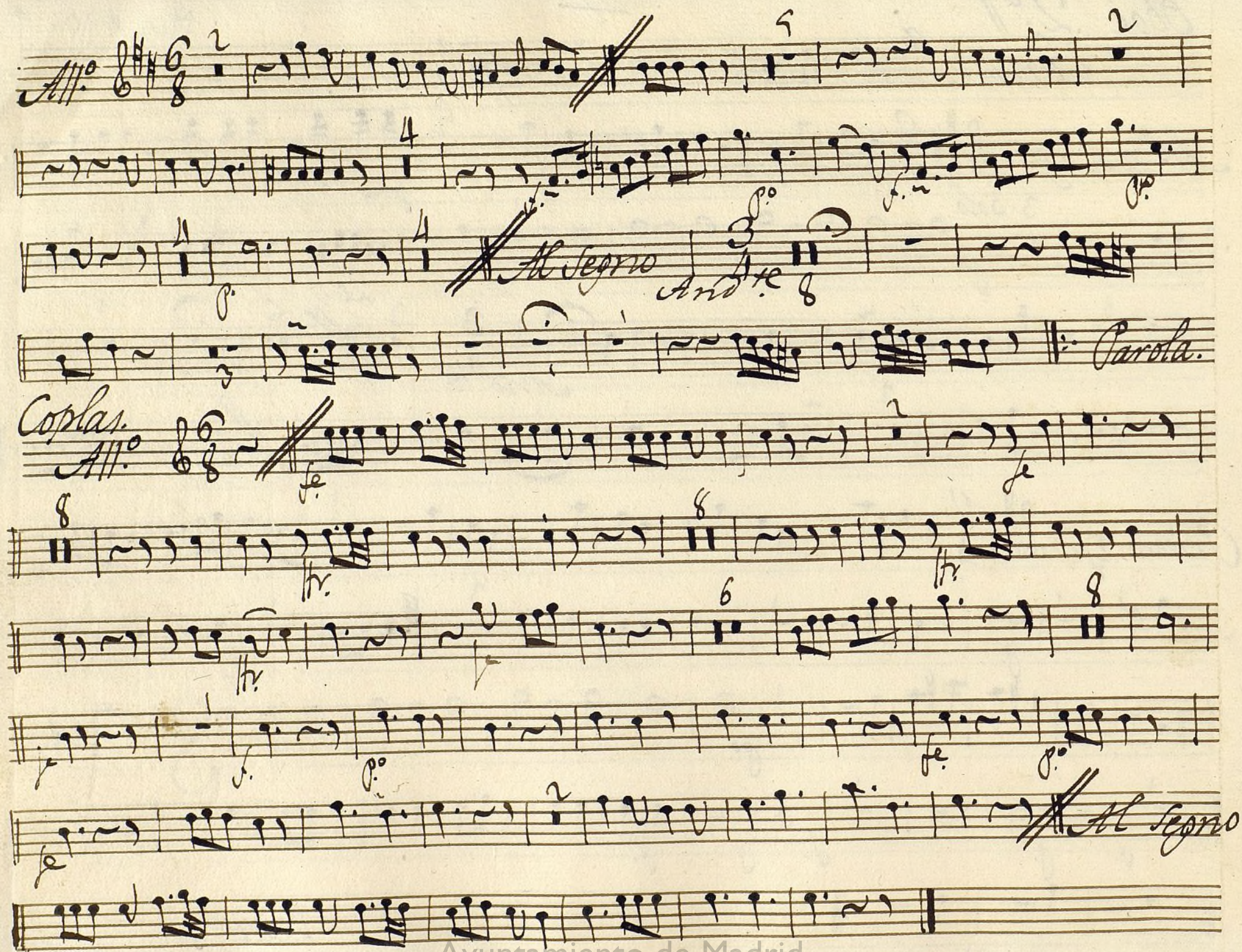
And.^{te}

2o.

~~Allegro~~

Primo tpo.

voltri.



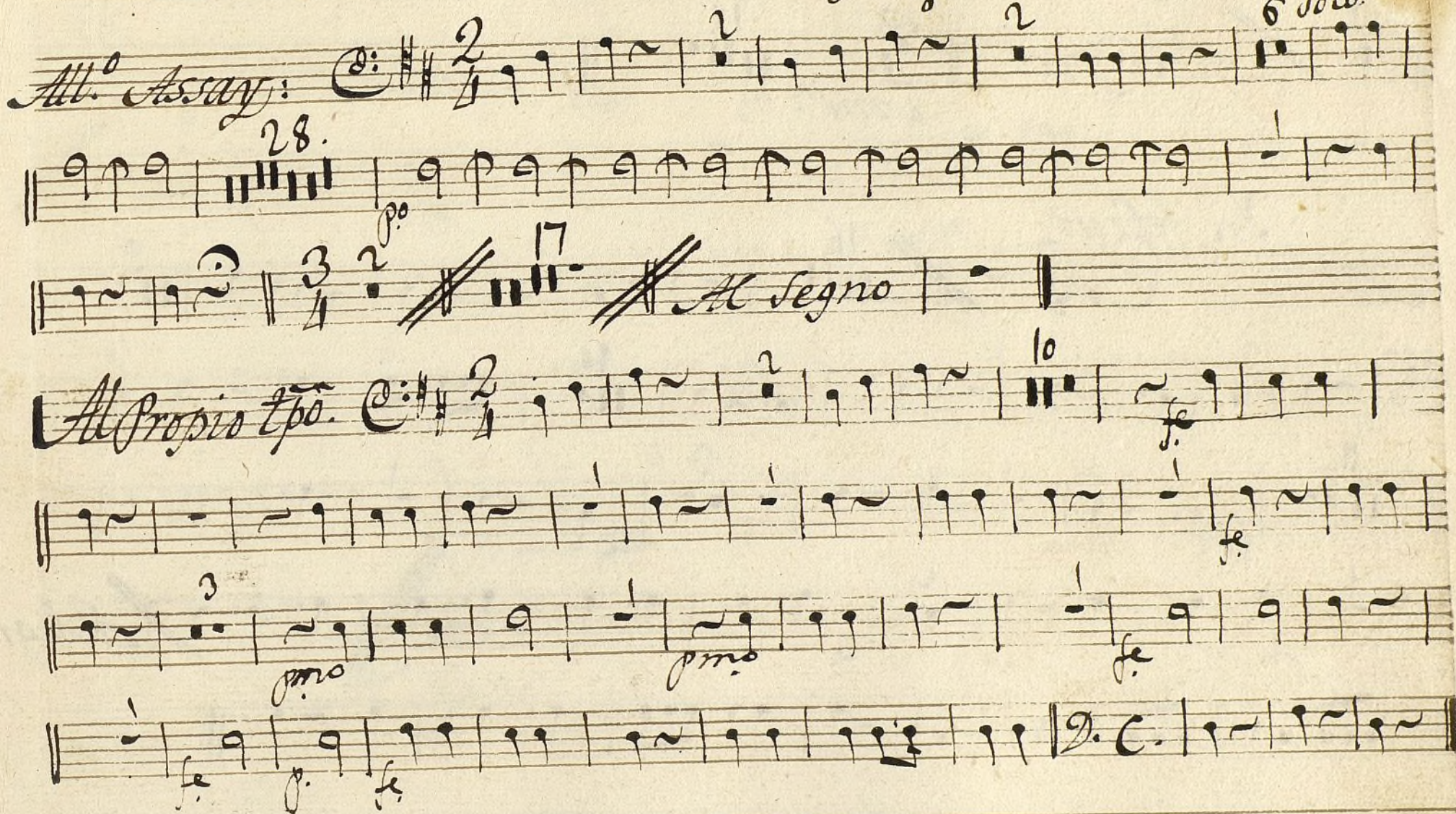
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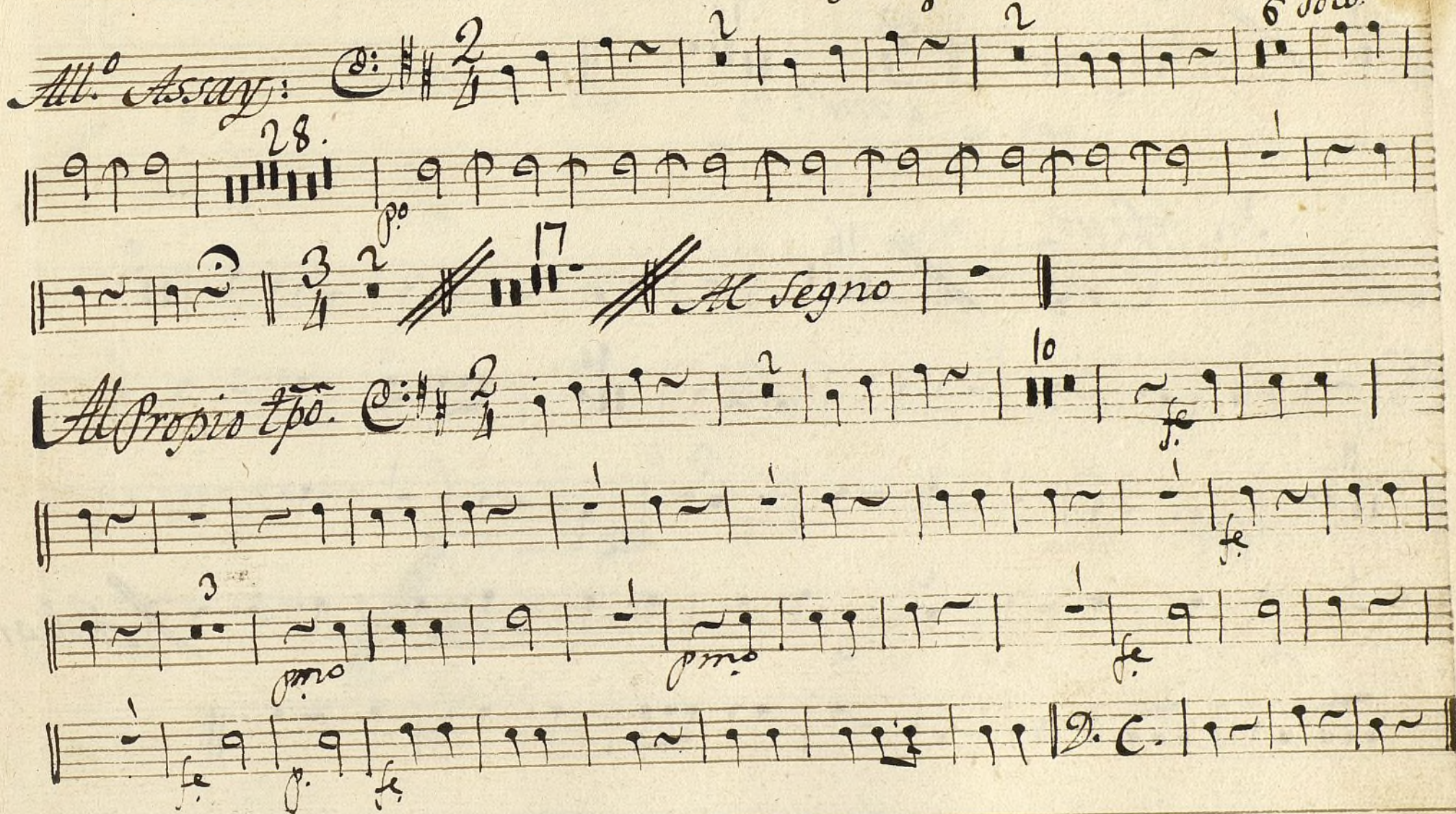
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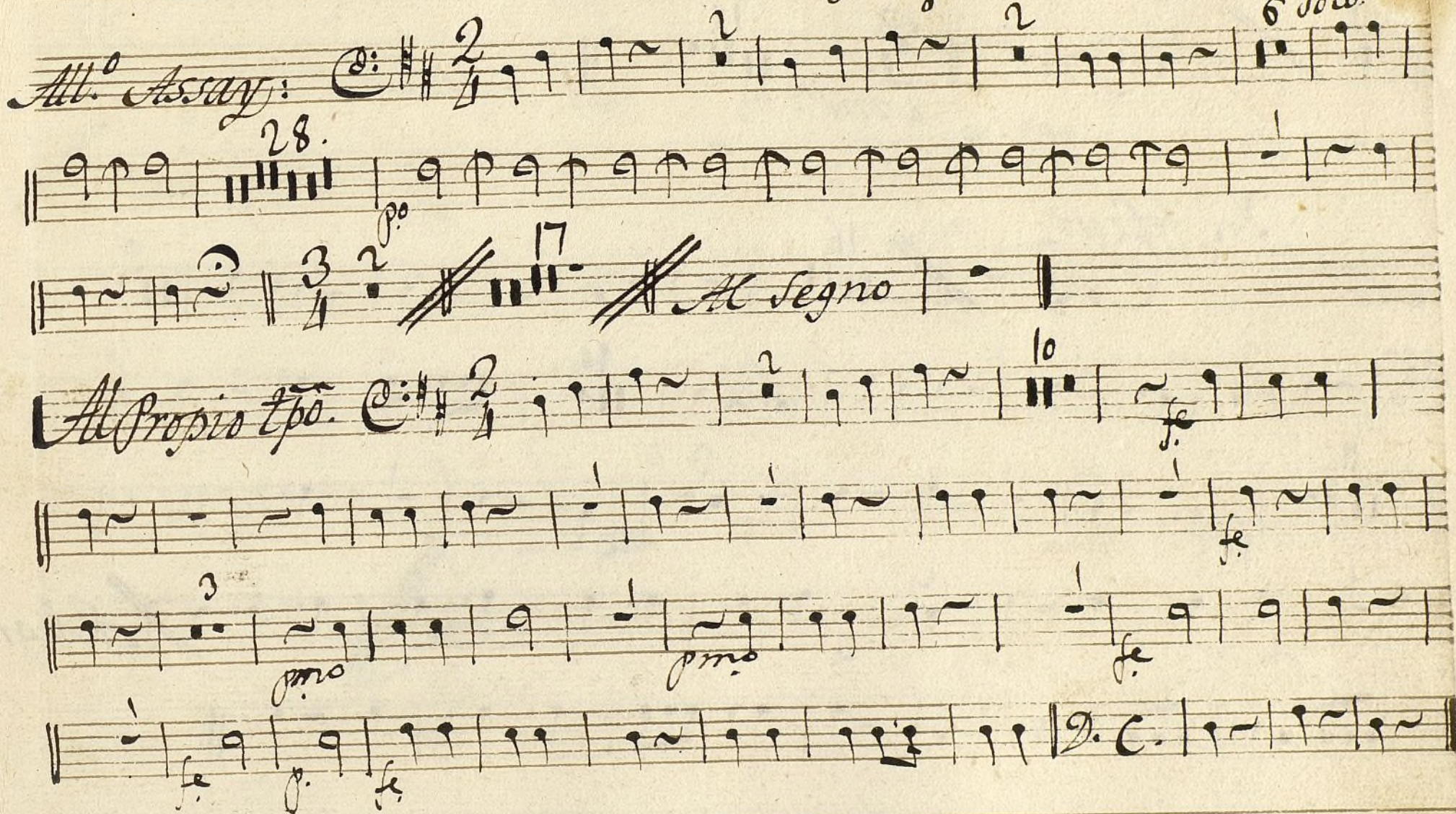
Trompa Primera;

Tomad.^a à 3. || La Afligida;

Mus 170-1

All.^o Assay: 

Al Propio Tpo. 

Al Segno 

voltri.

Handwritten musical notation on two staves. The first staff begins with *All.^o*, a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The second staff begins with a treble clef, a double bar line, and the text *Allegro.* followed by a 3/4 time signature and the word *Parola*. Above the second staff, the number 15 is written.

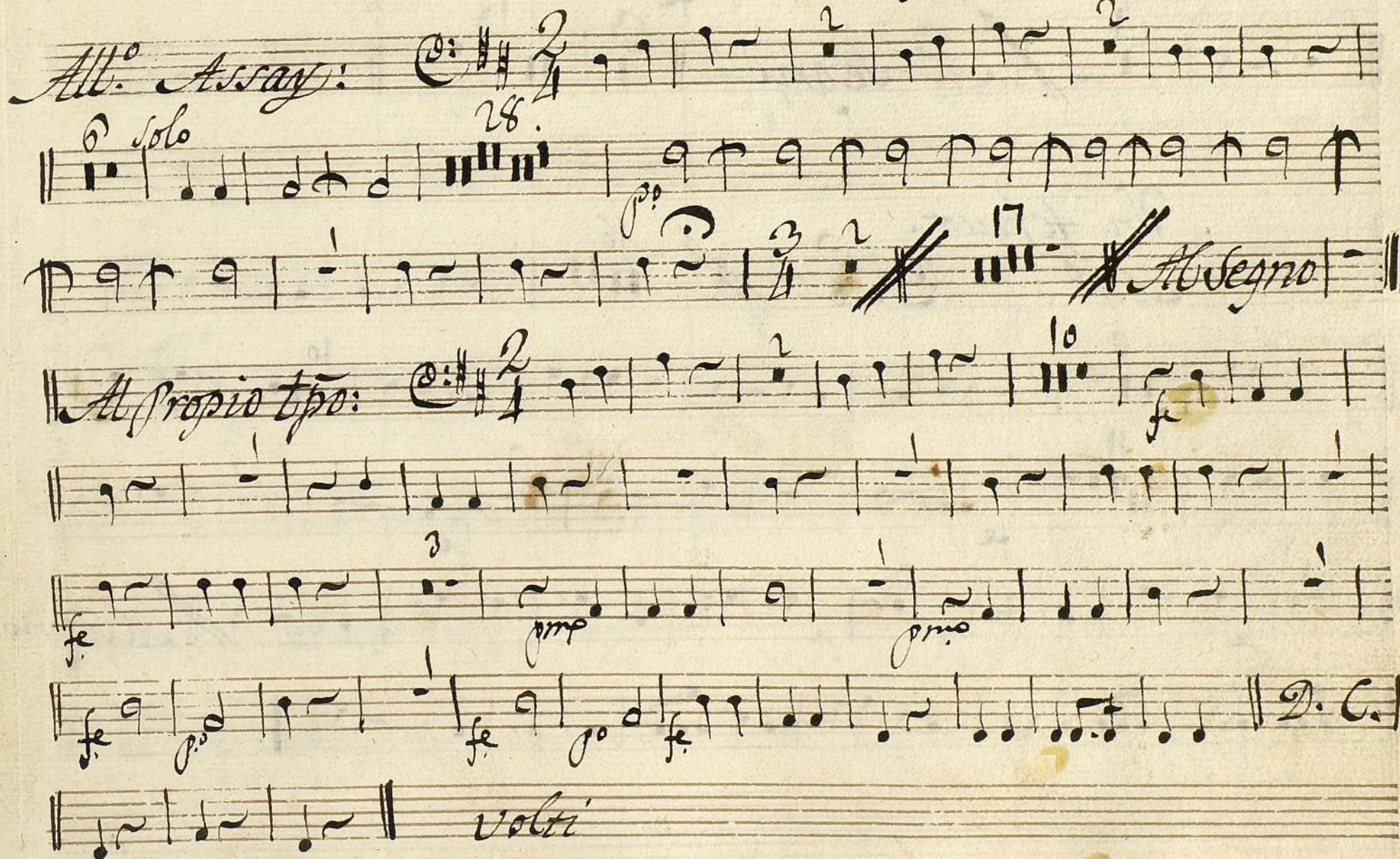
Handwritten musical notation on five staves. The first staff begins with *All.^o*, a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The second staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The third staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The fourth staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The fifth staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. It contains a double bar line with repeat dots, followed by a measure with a fermata and a measure with a fermata and a *p.^o* dynamic marking. The word *Allegro* is written at the end of the fifth staff.

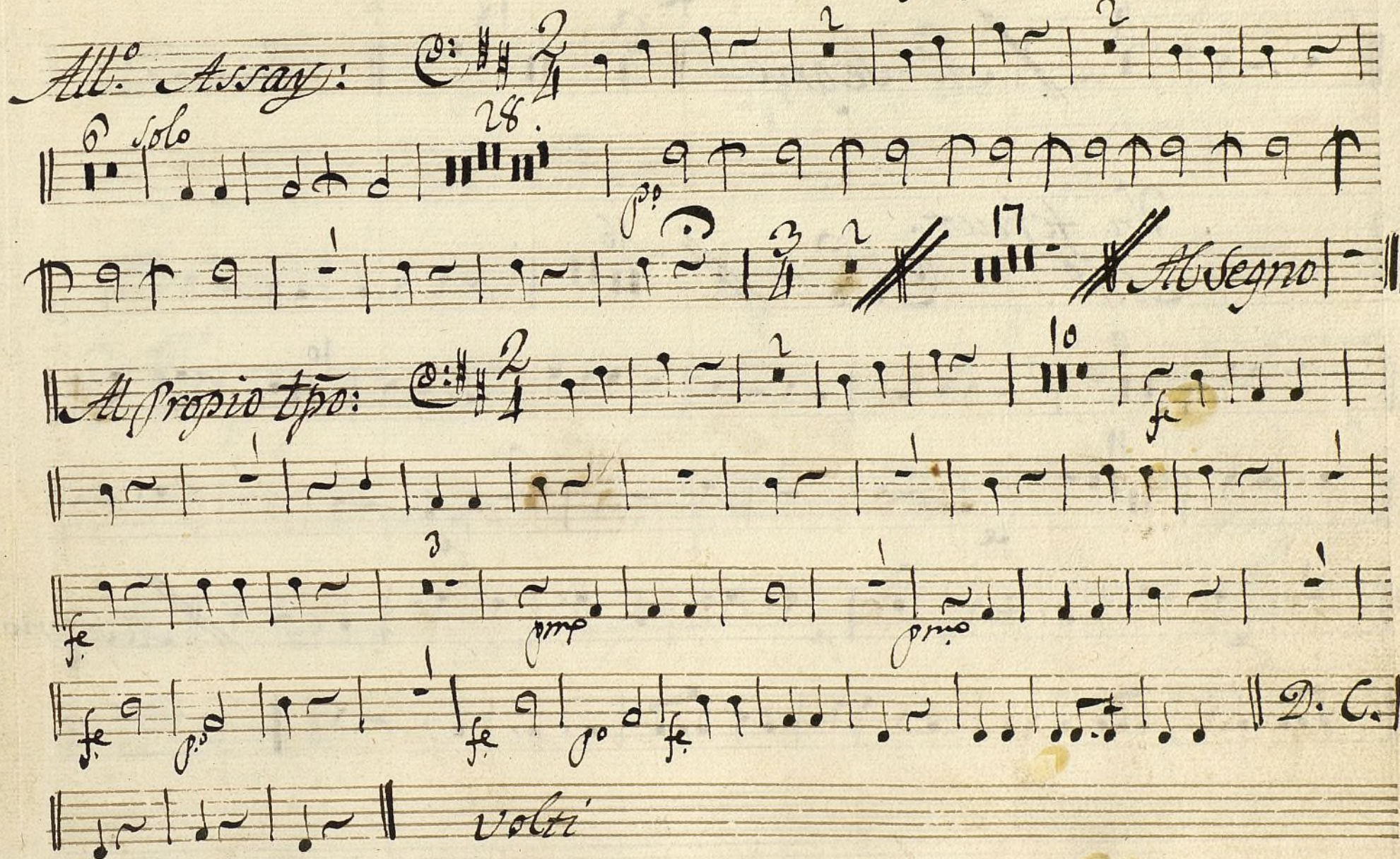
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Trompa Segunda:
8 ton.^a a 3. // *La Affligida;*

Mus 170-1

All.^o Assay: 

Al proprio tpo: 

vlti

Seg. //
And. no

3
p. cres. fe

3
p. cres. fe

fe

fe

All.°

5
6
p.°

5
6
fe

2
3
3

Primo tpo.

p. cres. fe

Allegro.

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Bajo Tona a 3: La Aflicida



Allegro.

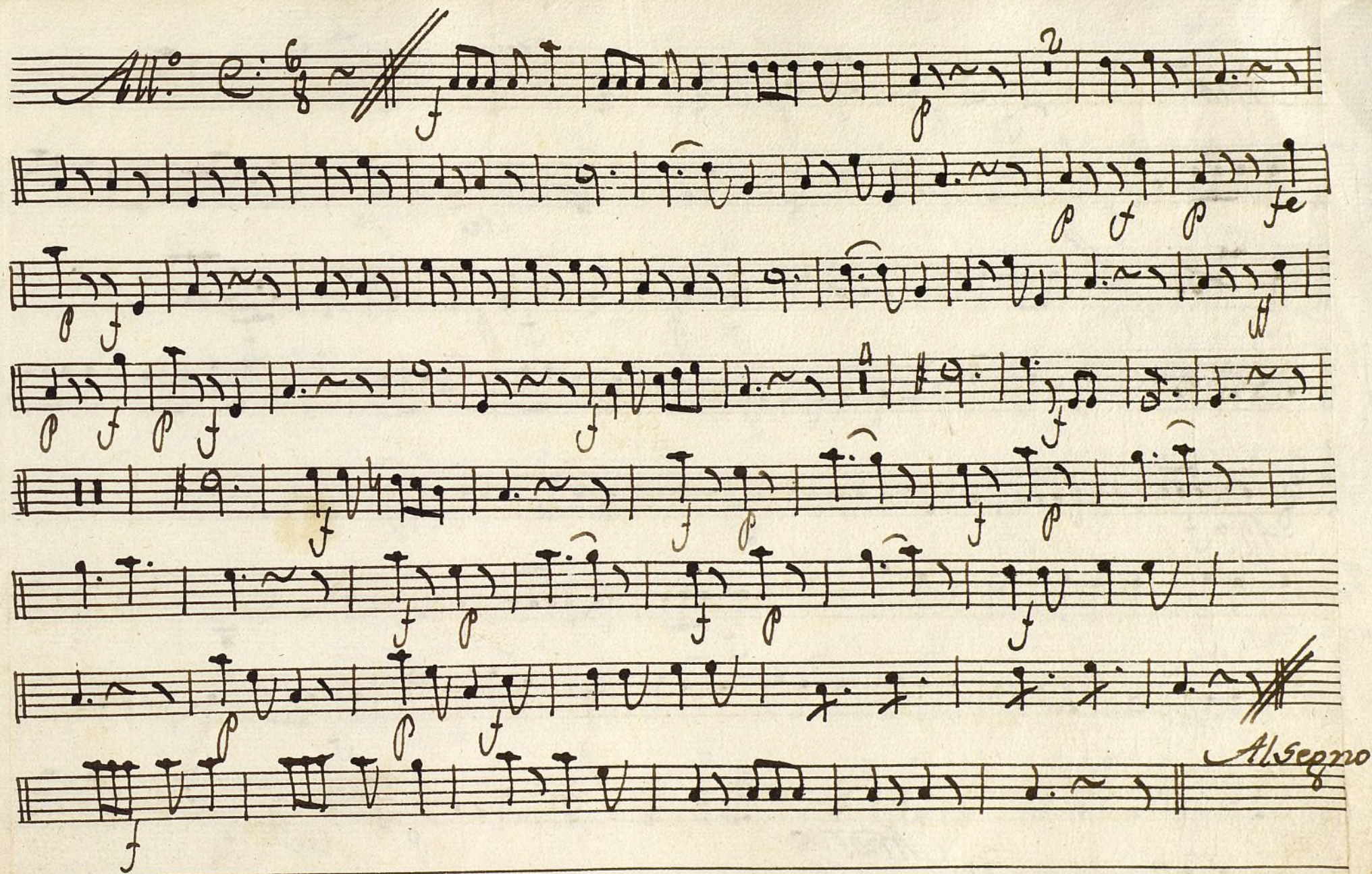
All.^o away. $\text{C}:\sharp\sharp\frac{2}{4}$ *fmo*

All.^o $\text{C}:\sharp\sharp\frac{6}{8}$ *Allegro*

And.^{te}

Para.

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And.^{no} *Crei.* *f*

Crei. *f*

All.^o *f*

And.^{no} *Crei.* *f*

Al Sepno.

Bajo lon.^a a 3. La. Aflicida

All.^o assai *fmo* *p* *fmo* *And.^{te}*

All.^o assai *fmo* *p* *fmo* *Allegro*

Allegro

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This is a handwritten musical score on aged paper. The title at the top is 'Bajo lon.^a a 3. La. Aflicida'. The score is written in a single system with multiple staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'All.^o assai'. The score includes various musical notations such as notes, rests, and dynamic markings like 'fmo' (fortissimo) and 'p' (piano). There are also performance instructions like 'And.^{te}' (Andante) and 'Allegro'. The paper shows signs of age, including some staining and wear at the edges.

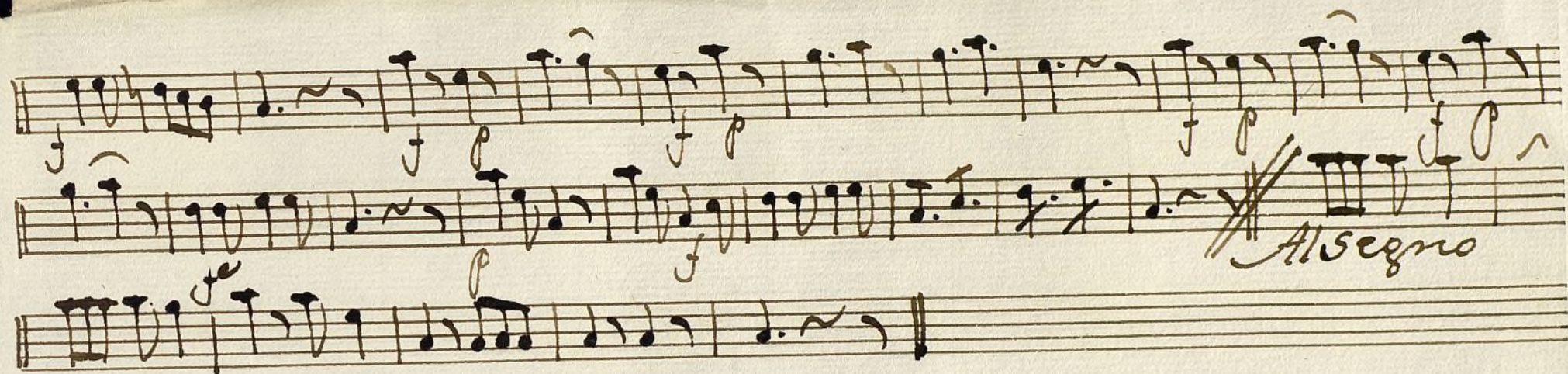
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Key markings and tempo changes include:

- All.* (Allegretto) at the beginning.
- fe* (forte) and *po* (piano) dynamic markings.
- Allegro* tempo change on the fourth staff.
- And. fe* (Andante forte) marking.
- Fara.* (Fara) marking.

The score concludes with a double bar line and a final key signature change.

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