

Viola

Arria Polanco

Lazuela

el Baron de Torre-fuente.

Violon.

Polonia

And.^{te}

Handwritten musical score for Violoncello, titled "Polonia" and "And.te". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music is written in a cello-like style with many beamed sixteenth and thirty-second notes. Performance markings include "Solo" and "Poco f" on the second staff, "Dim." on the third staff, "f" and "p" dynamics throughout, and "f. Adatto" on the eighth staff. The score ends with a double bar line on the tenth staff.



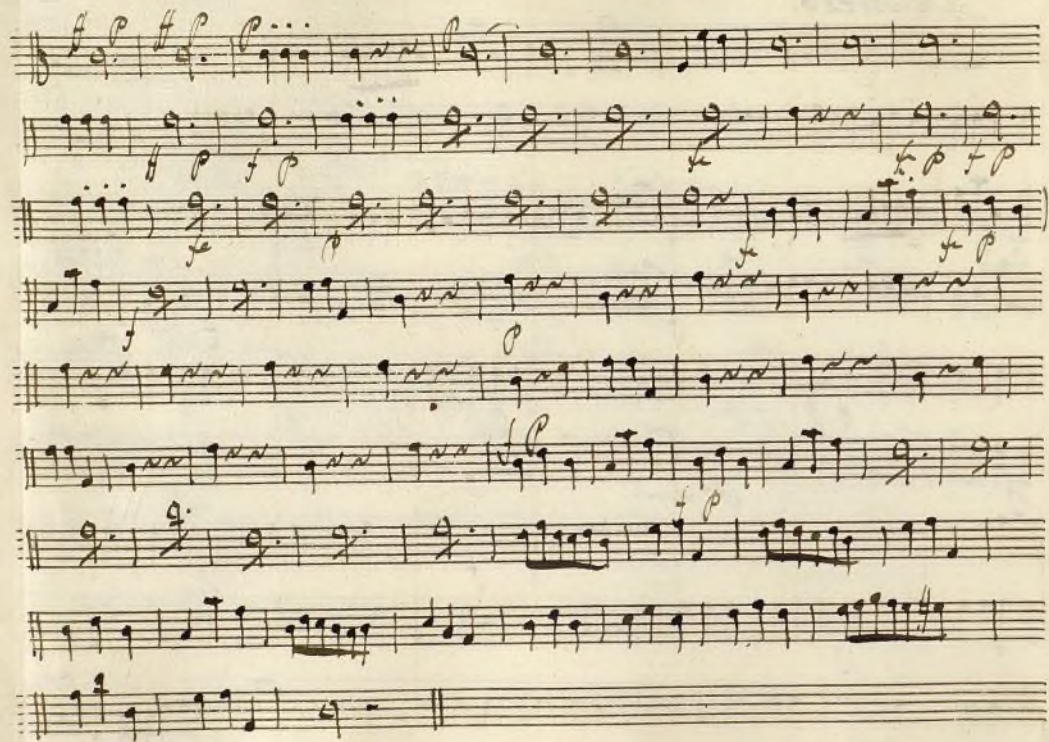
in Aua Tace.



Quarteto.

All. spiritoso





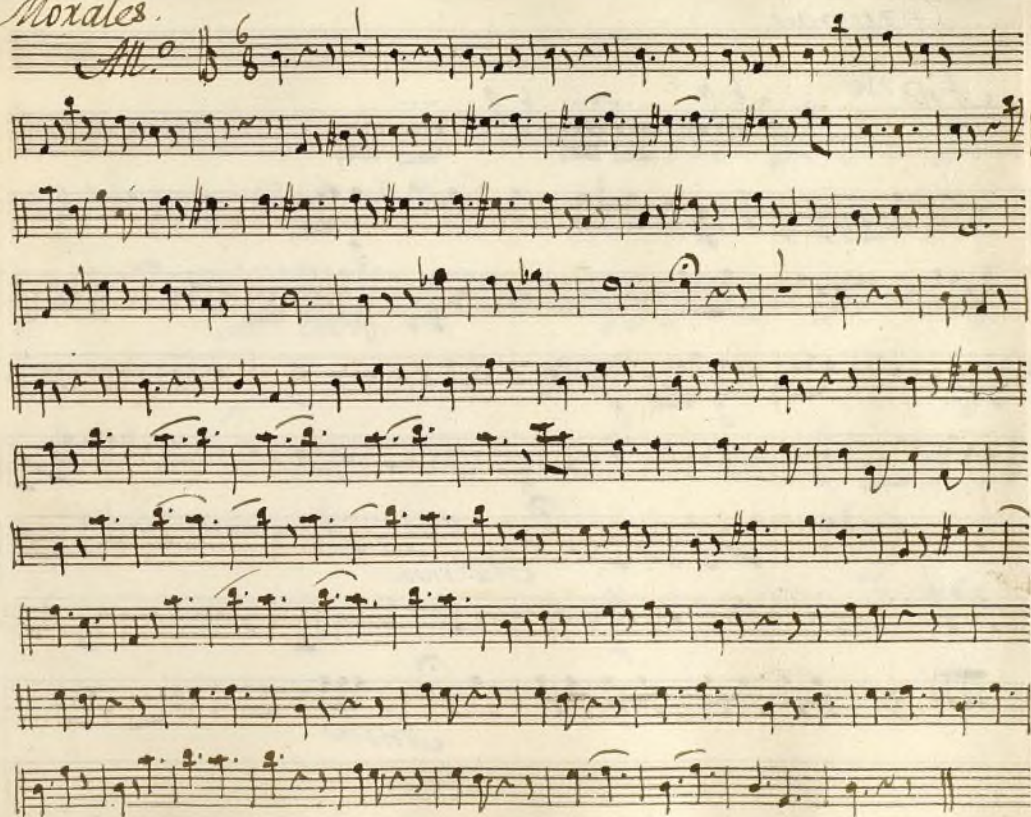
Tadeo

And.^{te} con moto.





Morales.



Continuo.

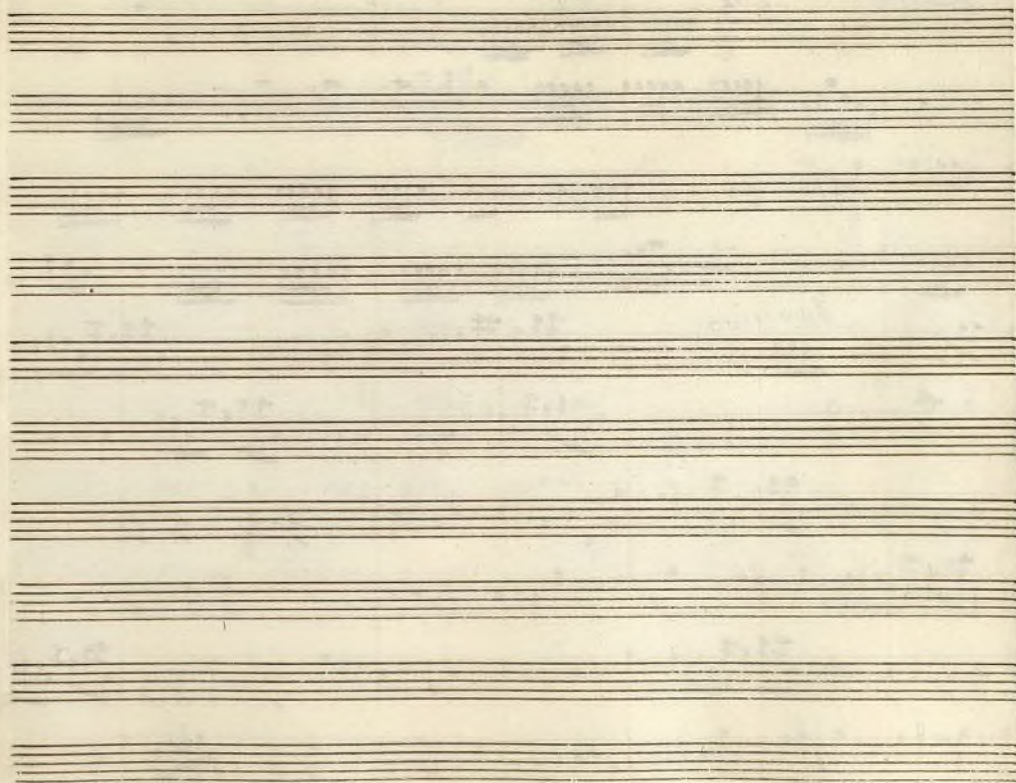
And.^{no}





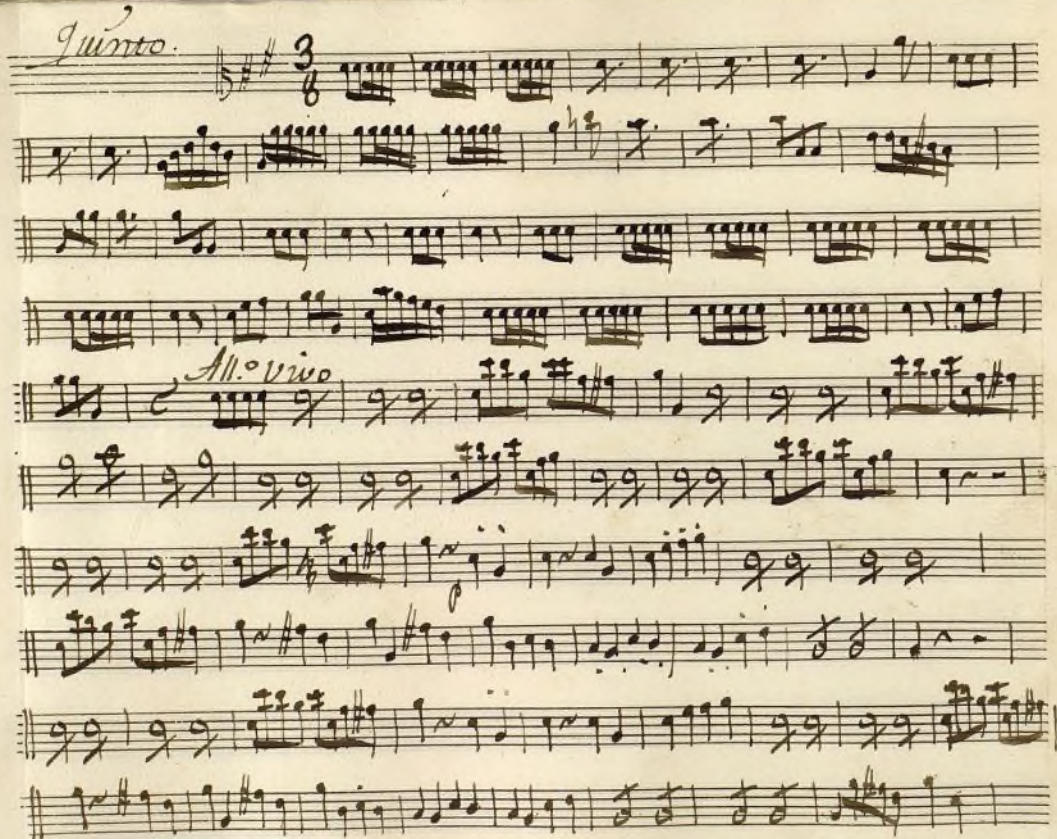
Sigue Quinto

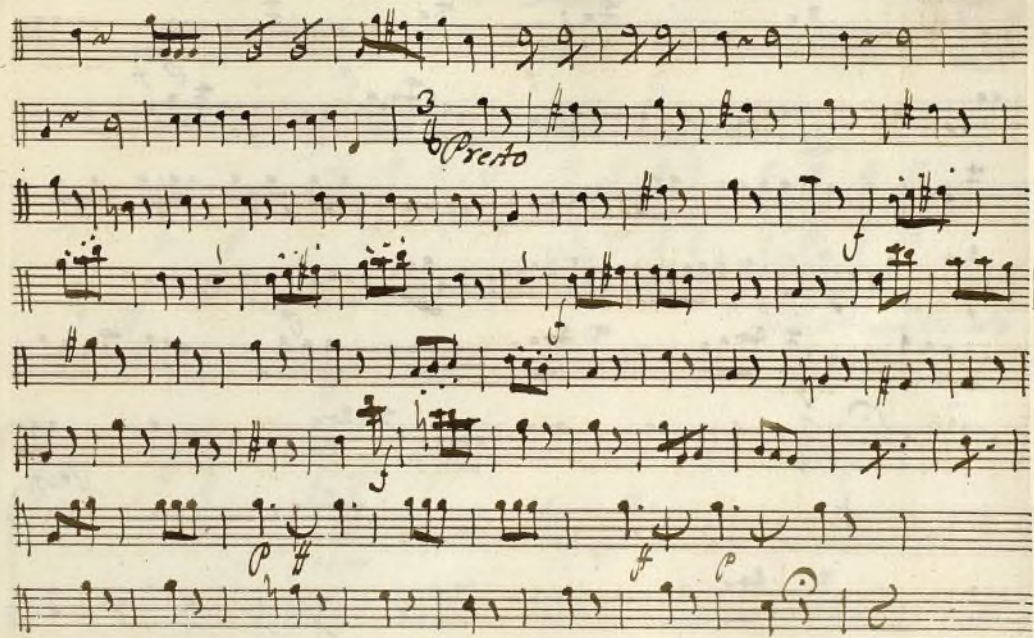
Ayuntamiento de Madrid

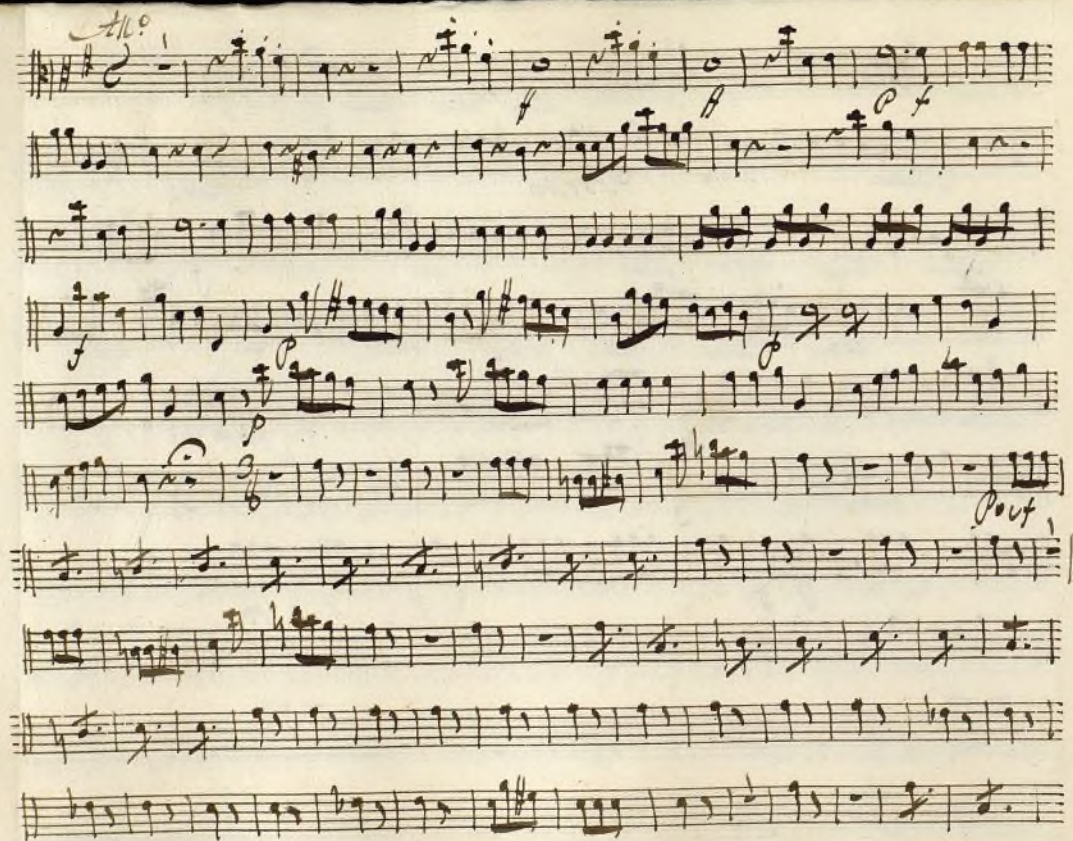


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Quinto.







9

Largo

And.te con moto

Presto

fin dell' Atto

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+
Obse 1.^o

Lanzuela

el Baron de

Corre fuerte.



And.^{te} Tacet.



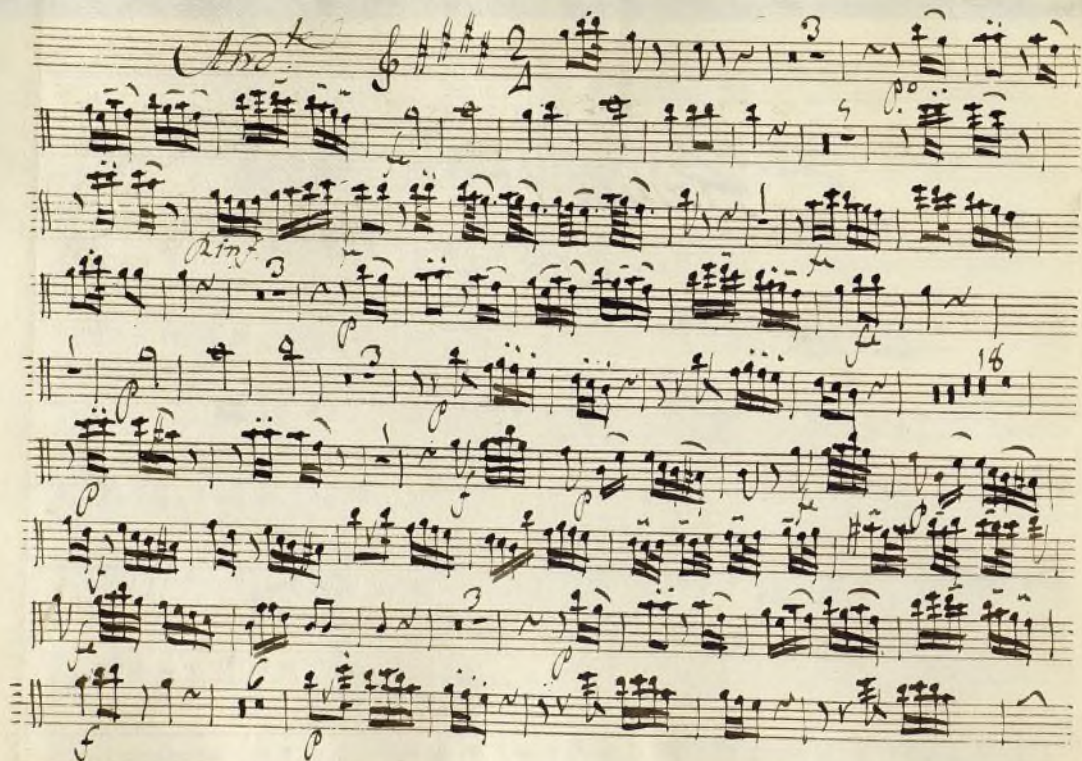
Introducción Tacer.

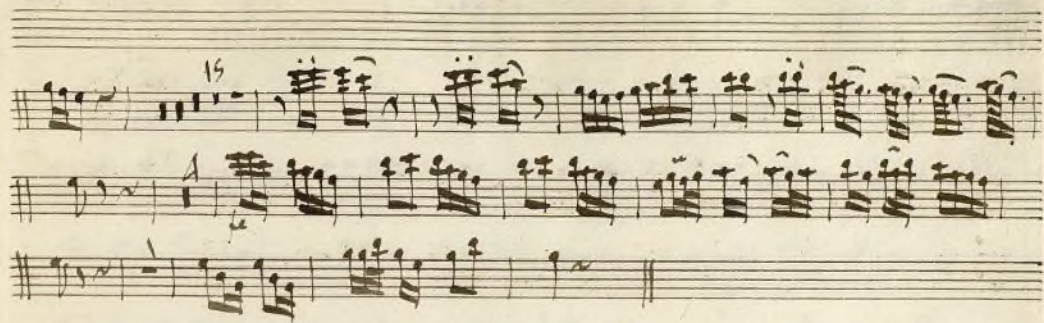
Ayuntamiento de Madrid

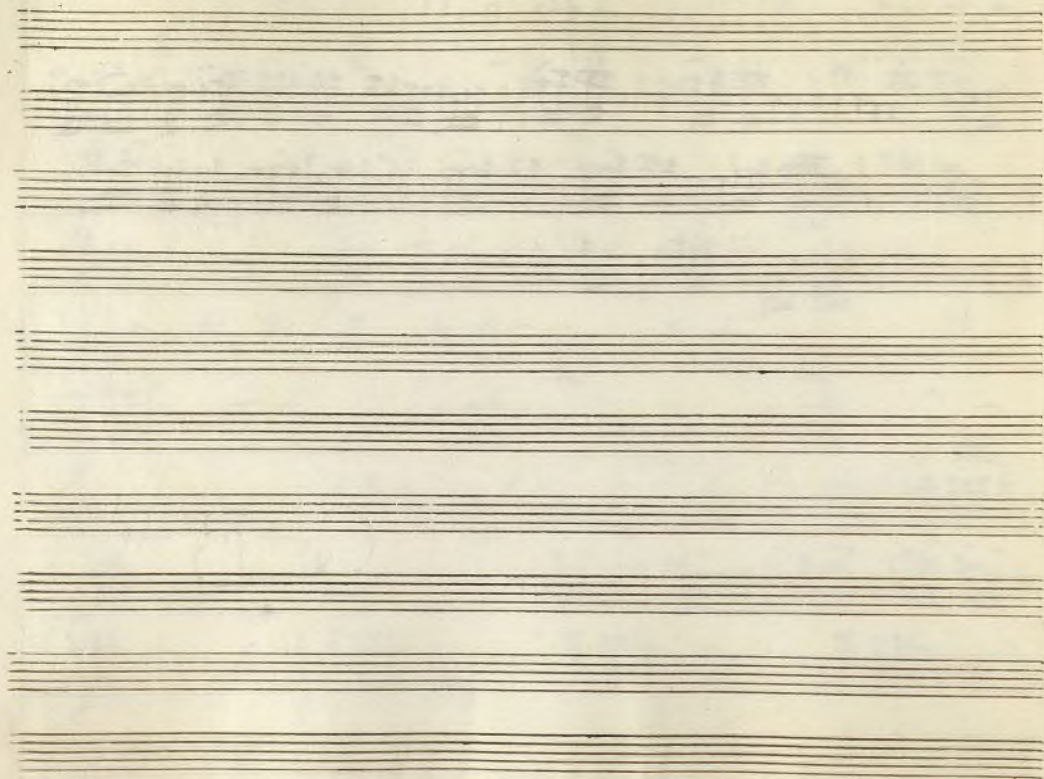


Flauta 1.^a

Polonia





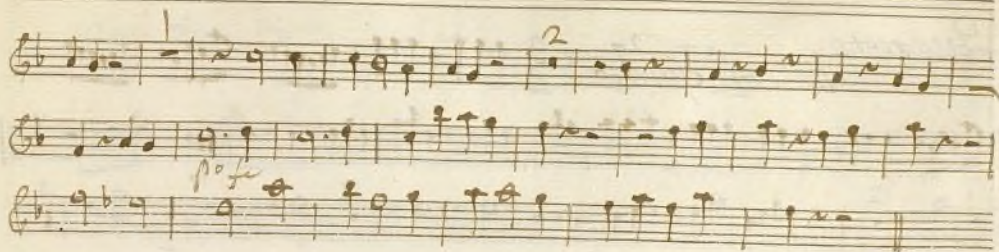


Oboe *S^o* *Caballero* *Soy un Page a Auto=*

All.^o Brillante

dolce *All.^o*



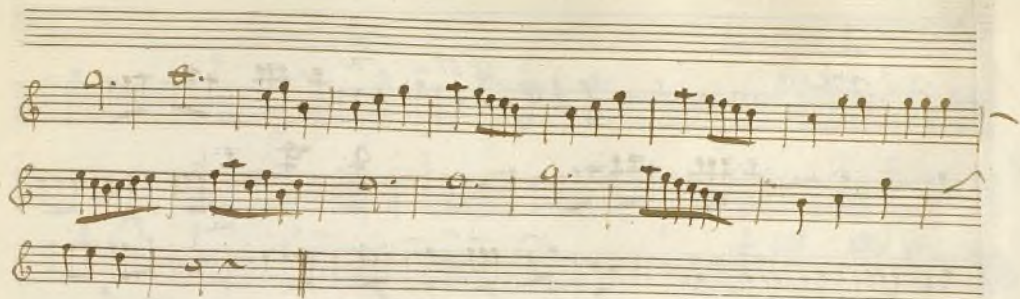


Tacet dos Añas. *Sigue el Aña*
de la Plomía

Quarteto.

All.^o con Spirito

The musical score is written on eight staves. The first staff begins with the title 'Quarteto.' and the tempo/mood instruction 'All.^o con Spirito'. The music is in 2/2 time, as indicated by the large '2' over the first staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several performance markings throughout the piece, including fingerings (e.g., '2', '10', '11', '3'), slurs, and dynamic markings (e.g., 'p'). The score concludes with a double bar line on the eighth staff.



And^{te} con moto. *Por 3. fa*

16.



Tacet dos Arias.

Quinto *All.^o* 6 # 3/4 4 4. *All.^o*

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All.^o' (Allegro). The notation includes various note values, rests, and dynamic markings such as 'Le' and 'f'. There are also some numerical markings like '4', '2', and '3' above certain notes. The score ends with a double bar line and a final 'All.^o' marking.

5

1

4

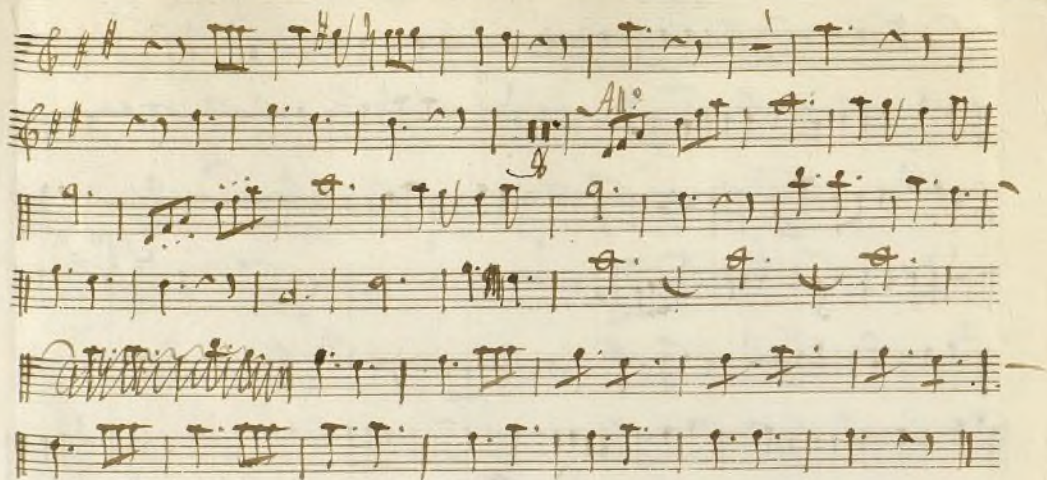
Allo!

13.

arg.to

13.

le



fin del 1.º Acto.

Acto 2.^o



And.^{te} con moto.

All.^o

And.^{te}

Tacet un Mus.

Oboe 1.^o Tadeo

Rez. do M.

f *p* *cresc.* *fmo* *Poco cresc.* *fmo* *tace lo* *Demar.*

Cantabile & # # 2

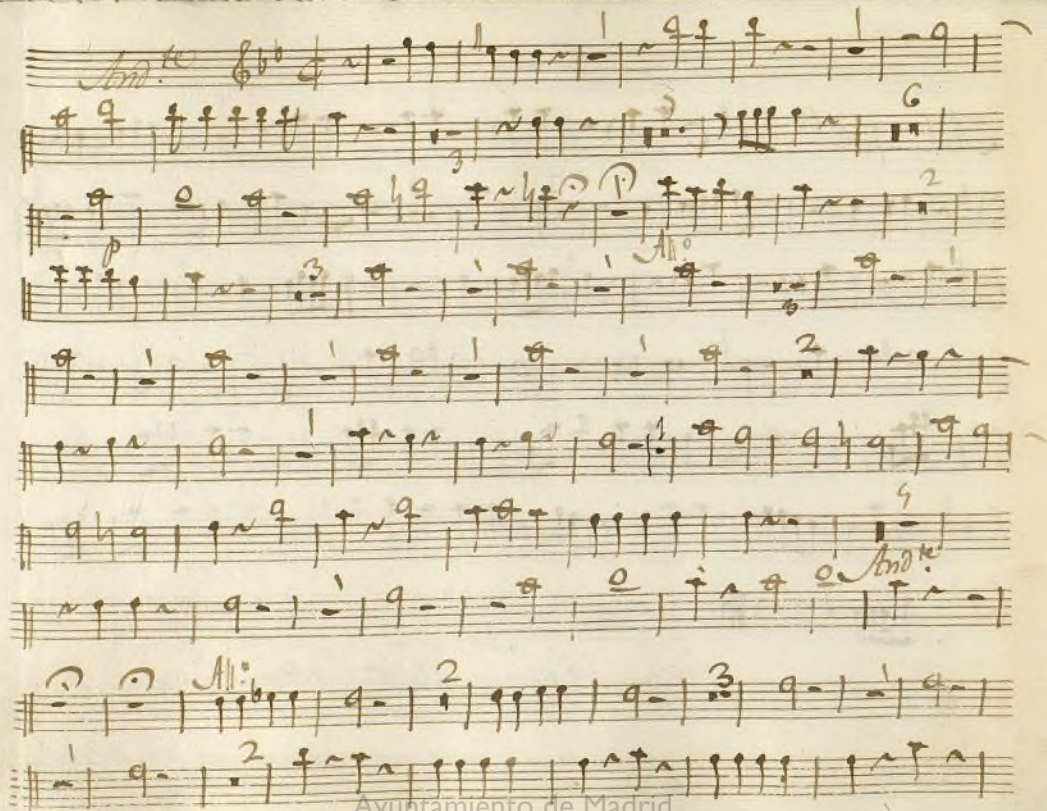


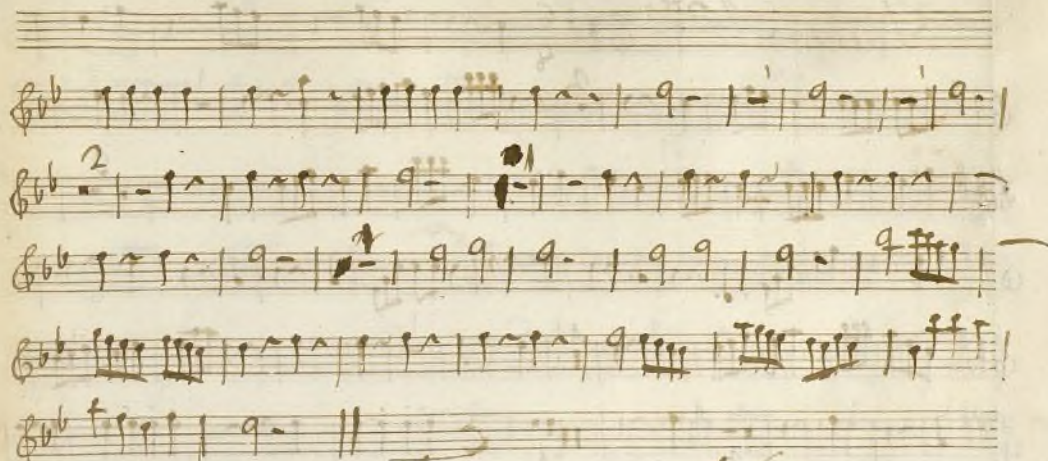


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Signe. Rez. ^{do} ~~Udsk.~~ Tadeo.

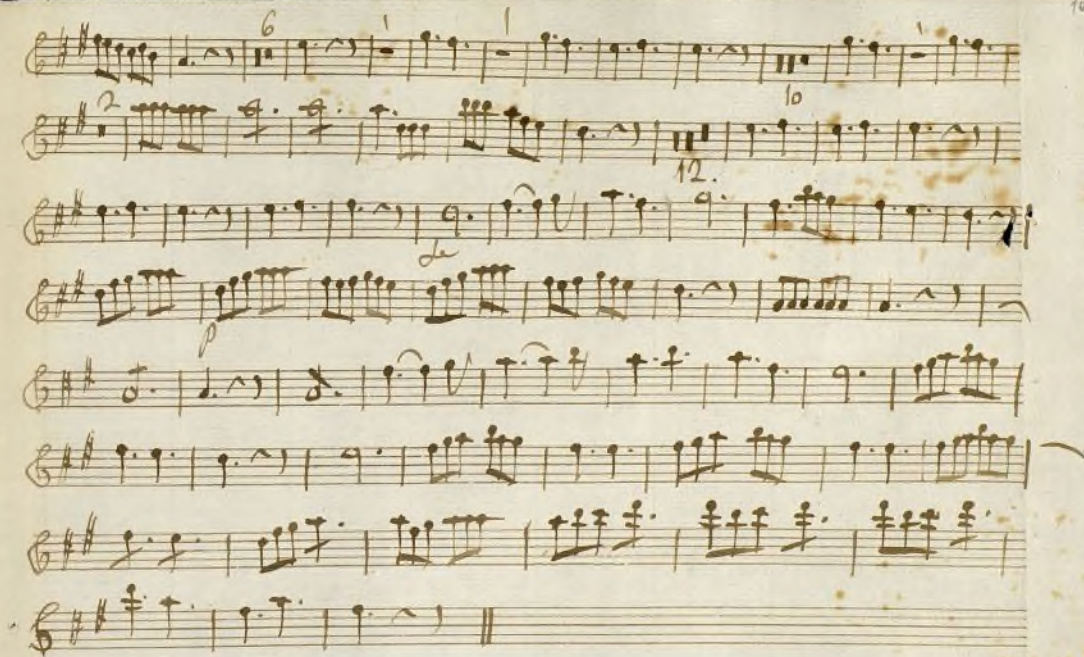




Tacet quatuor Anas.

Quinto And.^{te}





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Flauta, y
Oboe 2^o

Zarzuela

el Barón de Torre
Fuerte.

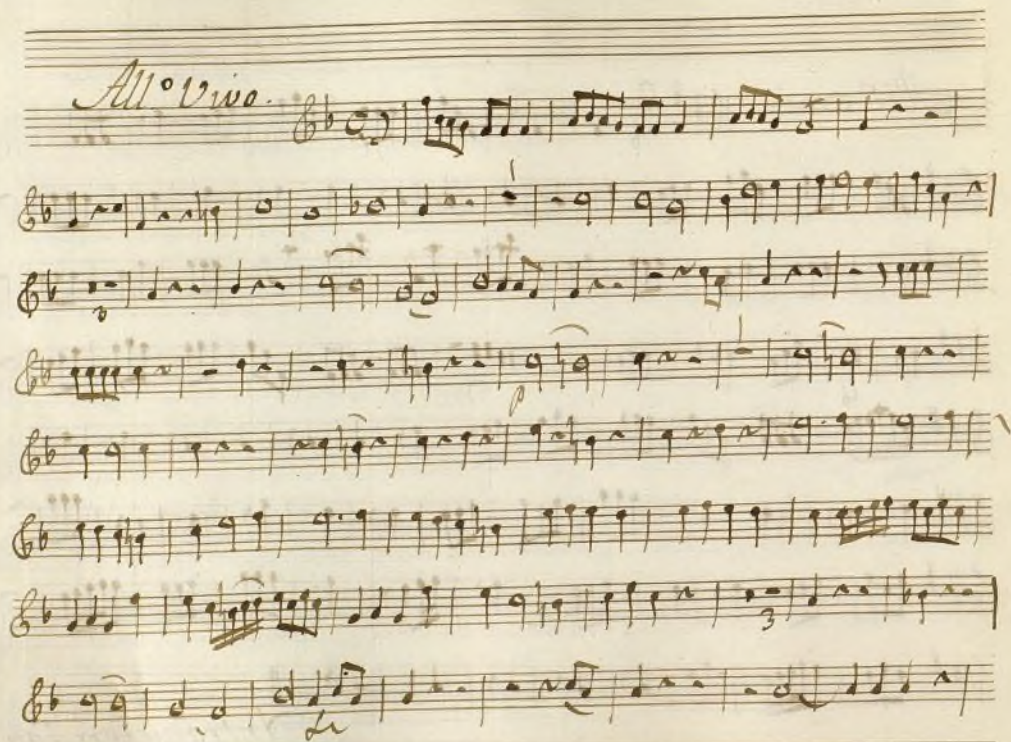
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All.^o And.^{te}

Ad. Tacet.



Introduccion Tacet.

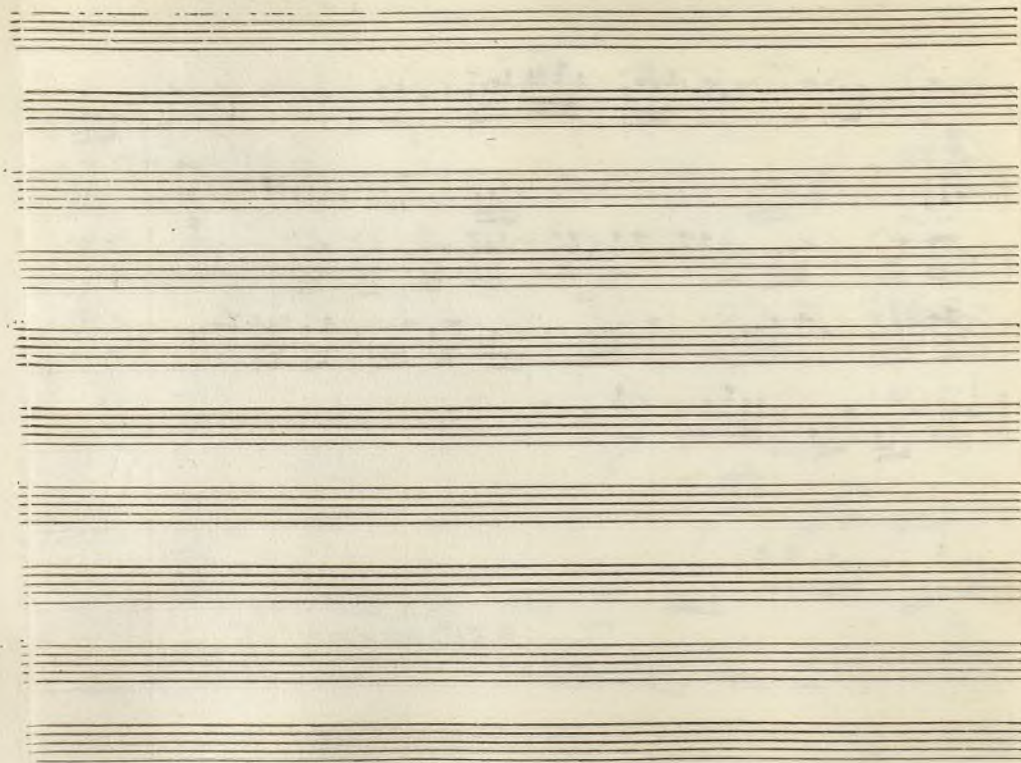


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*Flauta 2.^a**Polonia*

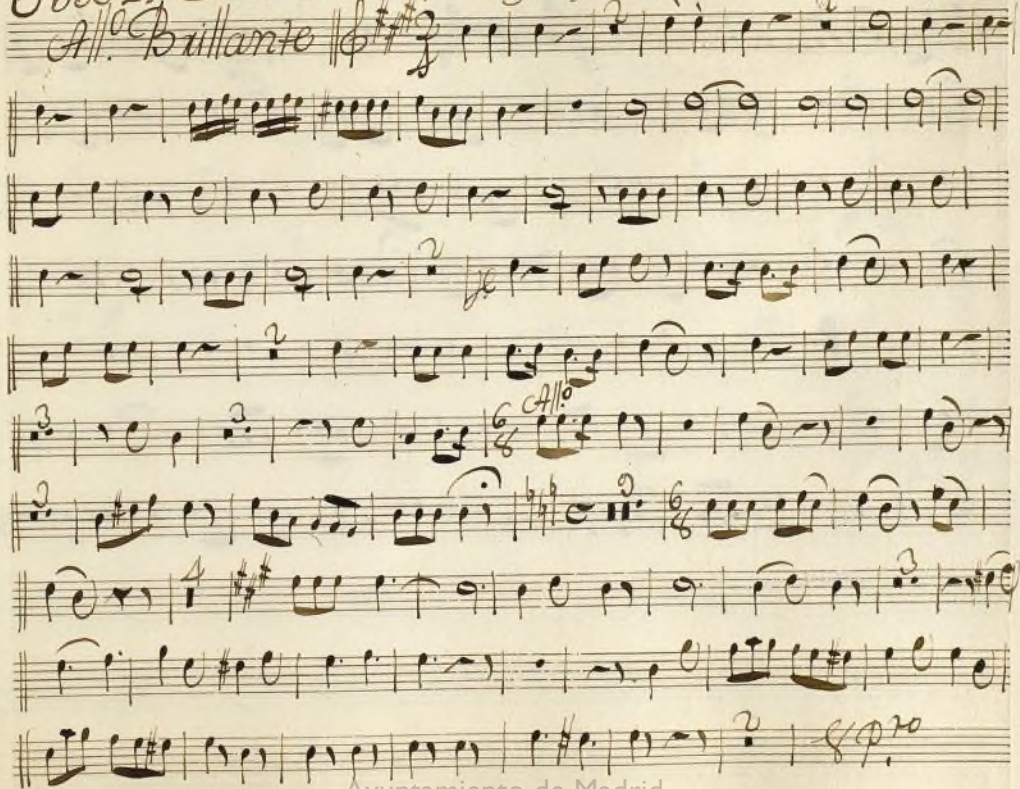




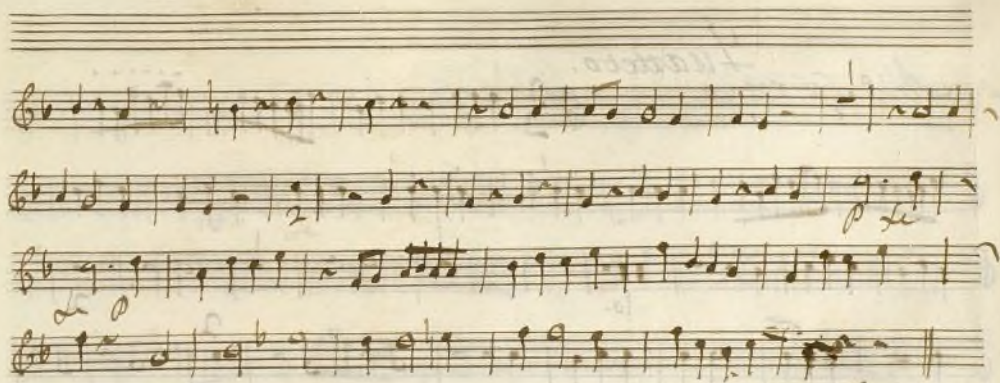


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Oboe 2^a Cabarina = Say un Page Affaro =





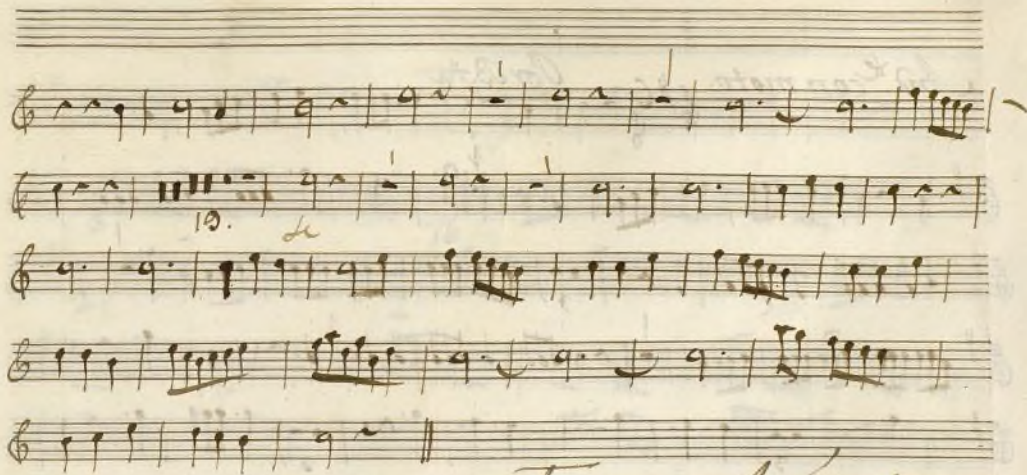


*Aria de la
Polonia*

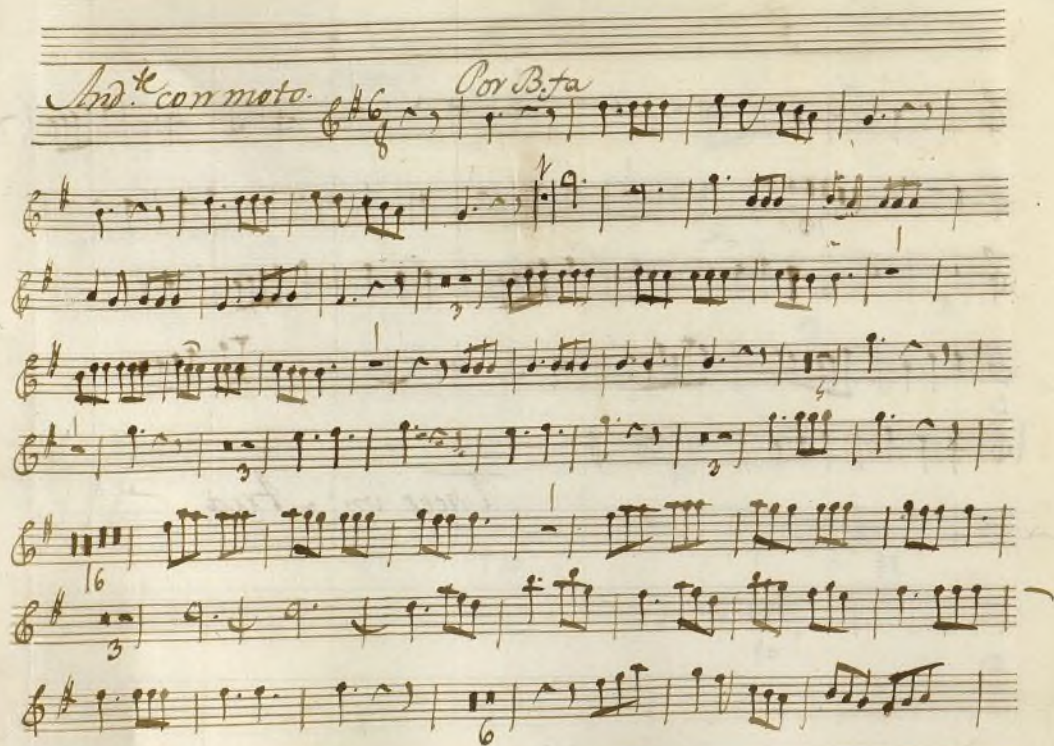
Vacetas de Arias

All^o Spiritoso. Quarteto.

The musical score is written on eight staves. The first staff begins with the tempo and instrumentation markings: *All^o Spiritoso. Quarteto.* The time signature is 2/4. The notation is in treble clef. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several rests and dynamic markings throughout the piece, including 'lo.' (likely for *loco*), '2', '4', '11', and '10'. The score is handwritten in brown ink on aged paper.



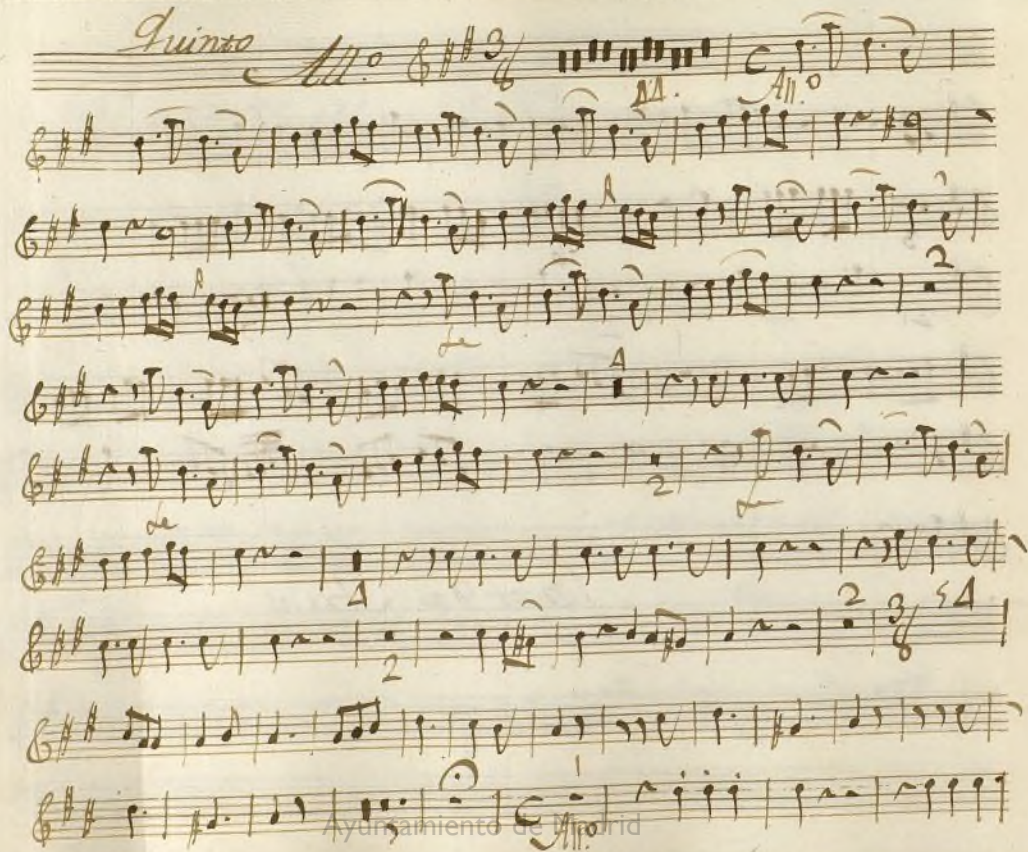
Tacet un. Aua

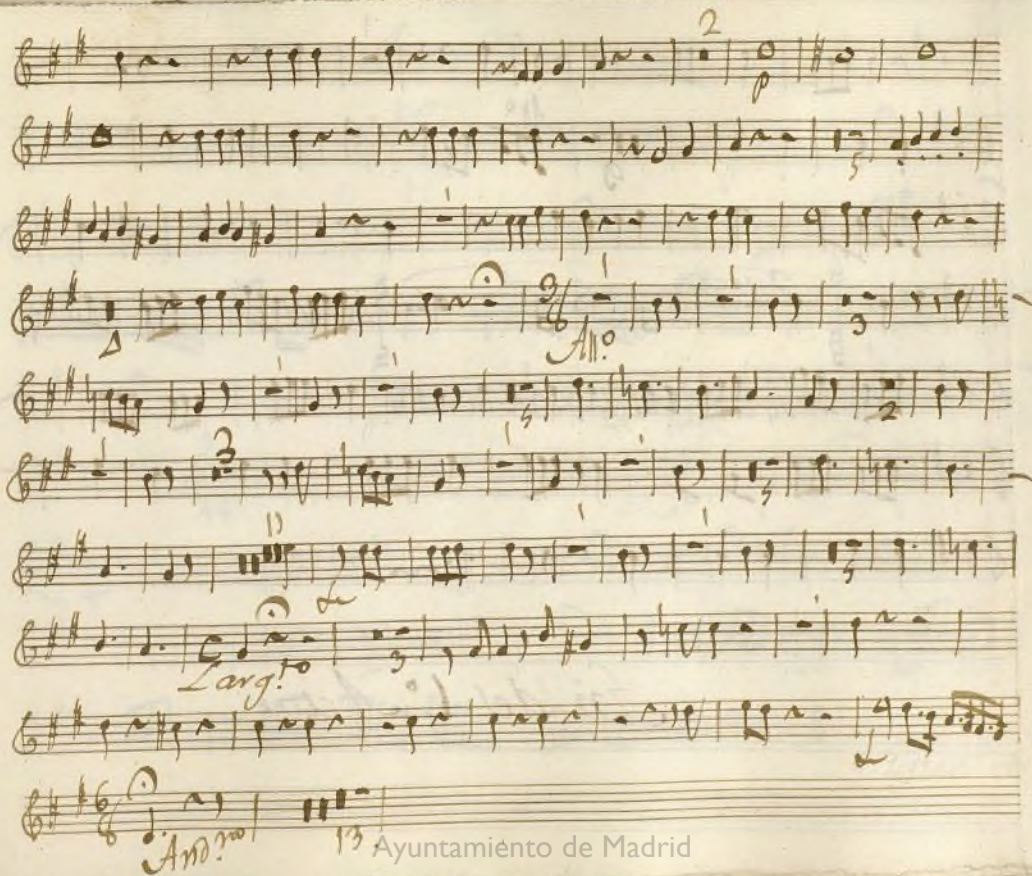


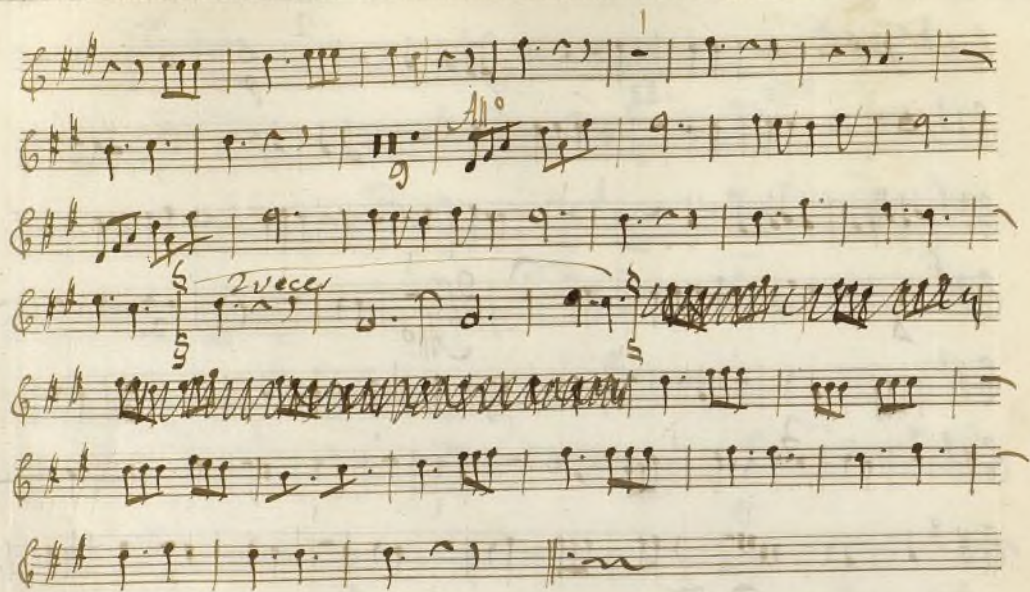


Tacet dos Añas

Quinto







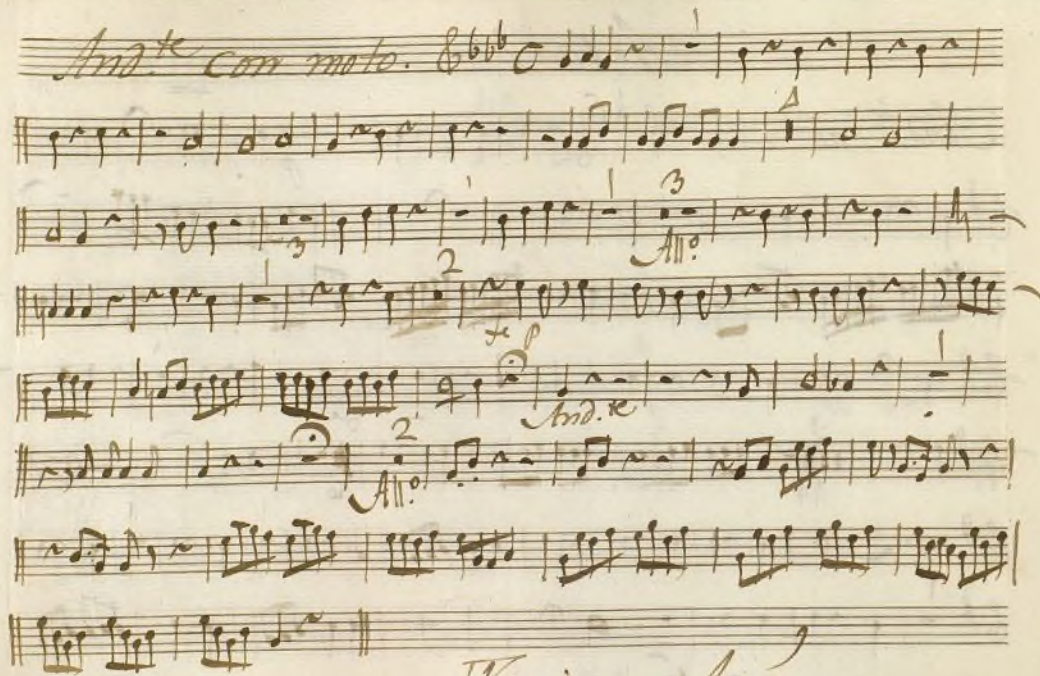
fin del 1.º Acto.

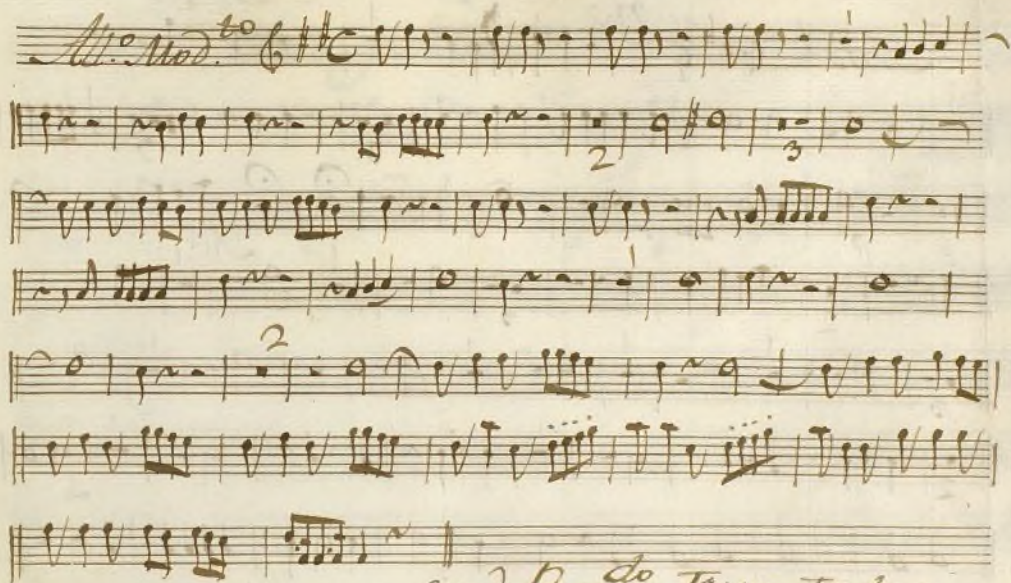
Ado 2º

And.^{te} con moto. & # G 6

9 14 6

Segue





Siguel Res. do Pasqu. tades

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes:

- Staff 1: *And.^{te}* (Andante), treble clef, key signature of one flat (B-flat), 4/4 time signature. The first measure contains a *tr* (trill) marking.
- Staff 2: Continuation of the melody with various note values and rests.
- Staff 3: Continuation of the melody, featuring a *6* (sixteenth notes) marking.
- Staff 4: Continuation of the melody, featuring a *2* (second) marking and a *3* (third) marking.
- Staff 5: Continuation of the melody, featuring a *3* (third) marking.
- Staff 6: Continuation of the melody, featuring a *2* (second) marking.
- Staff 7: Continuation of the melody, featuring a *3* (third) marking.
- Staff 8: Continuation of the melody, featuring a *3* (third) marking.
- Staff 9: Continuation of the melody, featuring a *3* (third) marking.
- Staff 10: Continuation of the melody, featuring a *3* (third) marking.

The score concludes with a final measure on the tenth staff.

And.^{te} (Andante) is written at the beginning of the first staff.

And.^{te} (Andante) is written at the beginning of the eighth staff.

And.^{te} (Andante) is written at the beginning of the ninth staff.

And.^{te} (Andante) is written at the beginning of the tenth staff.

And.^{te} (Andante) is written at the beginning of the eleventh staff.

And.^{te} (Andante) is written at the beginning of the twelfth staff.

And.^{te} (Andante) is written at the beginning of the thirteenth staff.

And.^{te} (Andante) is written at the beginning of the fourteenth staff.

And.^{te} (Andante) is written at the beginning of the fifteenth staff.

And.^{te} (Andante) is written at the beginning of the sixteenth staff.

And.^{te} (Andante) is written at the beginning of the seventeenth staff.

And.^{te} (Andante) is written at the beginning of the eighteenth staff.

And.^{te} (Andante) is written at the beginning of the nineteenth staff.

And.^{te} (Andante) is written at the beginning of the twentieth staff.

And.^{te} (Andante) is written at the beginning of the twenty-first staff.

And.^{te} (Andante) is written at the beginning of the twenty-second staff.

And.^{te} (Andante) is written at the beginning of the twenty-third staff.

And.^{te} (Andante) is written at the beginning of the twenty-fourth staff.

And.^{te} (Andante) is written at the beginning of the twenty-fifth staff.

And.^{te} (Andante) is written at the beginning of the twenty-sixth staff.

And.^{te} (Andante) is written at the beginning of the twenty-seventh staff.

And.^{te} (Andante) is written at the beginning of the twenty-eighth staff.

And.^{te} (Andante) is written at the beginning of the twenty-ninth staff.

And.^{te} (Andante) is written at the beginning of the thirtieth staff.

And.^{te} (Andante) is written at the beginning of the thirty-first staff.

And.^{te} (Andante) is written at the beginning of the thirty-second staff.

And.^{te} (Andante) is written at the beginning of the thirty-third staff.

And.^{te} (Andante) is written at the beginning of the thirty-fourth staff.

And.^{te} (Andante) is written at the beginning of the thirty-fifth staff.

And.^{te} (Andante) is written at the beginning of the thirty-sixth staff.

And.^{te} (Andante) is written at the beginning of the thirty-seventh staff.

And.^{te} (Andante) is written at the beginning of the thirty-eighth staff.

And.^{te} (Andante) is written at the beginning of the thirty-ninth staff.

And.^{te} (Andante) is written at the beginning of the fortieth staff.

And.^{te} (Andante) is written at the beginning of the forty-first staff.

And.^{te} (Andante) is written at the beginning of the forty-second staff.

And.^{te} (Andante) is written at the beginning of the forty-third staff.

And.^{te} (Andante) is written at the beginning of the forty-fourth staff.

And.^{te} (Andante) is written at the beginning of the forty-fifth staff.

And.^{te} (Andante) is written at the beginning of the forty-sixth staff.

And.^{te} (Andante) is written at the beginning of the forty-seventh staff.

And.^{te} (Andante) is written at the beginning of the forty-eighth staff.

And.^{te} (Andante) is written at the beginning of the forty-ninth staff.

And.^{te} (Andante) is written at the beginning of the fiftieth staff.

And.^{te} (Andante) is written at the beginning of the fifty-first staff.

And.^{te} (Andante) is written at the beginning of the fifty-second staff.

And.^{te} (Andante) is written at the beginning of the fifty-third staff.

And.^{te} (Andante) is written at the beginning of the fifty-fourth staff.

And.^{te} (Andante) is written at the beginning of the fifty-fifth staff.

And.^{te} (Andante) is written at the beginning of the fifty-sixth staff.

And.^{te} (Andante) is written at the beginning of the fifty-seventh staff.

And.^{te} (Andante) is written at the beginning of the fifty-eighth staff.

And.^{te} (Andante) is written at the beginning of the fifty-ninth staff.

And.^{te} (Andante) is written at the beginning of the sixtieth staff.

And.^{te} (Andante) is written at the beginning of the sixty-first staff.

And.^{te} (Andante) is written at the beginning of the sixty-second staff.

And.^{te} (Andante) is written at the beginning of the sixty-third staff.

And.^{te} (Andante) is written at the beginning of the sixty-fourth staff.

And.^{te} (Andante) is written at the beginning of the sixty-fifth staff.

And.^{te} (Andante) is written at the beginning of the sixty-sixth staff.

And.^{te} (Andante) is written at the beginning of the sixty-seventh staff.

And.^{te} (Andante) is written at the beginning of the sixty-eighth staff.

And.^{te} (Andante) is written at the beginning of the sixty-ninth staff.

And.^{te} (Andante) is written at the beginning of the seventieth staff.

And.^{te} (Andante) is written at the beginning of the seventy-first staff.

And.^{te} (Andante) is written at the beginning of the seventy-second staff.

And.^{te} (Andante) is written at the beginning of the seventy-third staff.

And.^{te} (Andante) is written at the beginning of the seventy-fourth staff.

And.^{te} (Andante) is written at the beginning of the seventy-fifth staff.

And.^{te} (Andante) is written at the beginning of the seventy-sixth staff.

And.^{te} (Andante) is written at the beginning of the seventy-seventh staff.

And.^{te} (Andante) is written at the beginning of the seventy-eighth staff.

And.^{te} (Andante) is written at the beginning of the seventy-ninth staff.

And.^{te} (Andante) is written at the beginning of the eightieth staff.

And.^{te} (Andante) is written at the beginning of the eighty-first staff.

And.^{te} (Andante) is written at the beginning of the eighty-second staff.

And.^{te} (Andante) is written at the beginning of the eighty-third staff.

And.^{te} (Andante) is written at the beginning of the eighty-fourth staff.

And.^{te} (Andante) is written at the beginning of the eighty-fifth staff.

And.^{te} (Andante) is written at the beginning of the eighty-sixth staff.

And.^{te} (Andante) is written at the beginning of the eighty-seventh staff.

And.^{te} (Andante) is written at the beginning of the eighty-eighth staff.

And.^{te} (Andante) is written at the beginning of the eighty-ninth staff.

And.^{te} (Andante) is written at the beginning of the ninetieth staff.

And.^{te} (Andante) is written at the beginning of the ninety-first staff.

And.^{te} (Andante) is written at the beginning of the ninety-second staff.

And.^{te} (Andante) is written at the beginning of the ninety-third staff.

And.^{te} (Andante) is written at the beginning of the ninety-fourth staff.

And.^{te} (Andante) is written at the beginning of the ninety-fifth staff.

And.^{te} (Andante) is written at the beginning of the ninety-sixth staff.

And.^{te} (Andante) is written at the beginning of the ninety-seventh staff.

And.^{te} (Andante) is written at the beginning of the ninety-eighth staff.

And.^{te} (Andante) is written at the beginning of the ninety-ninth staff.

And.^{te} (Andante) is written at the beginning of the hundredth staff.

Tadeo.

t

1

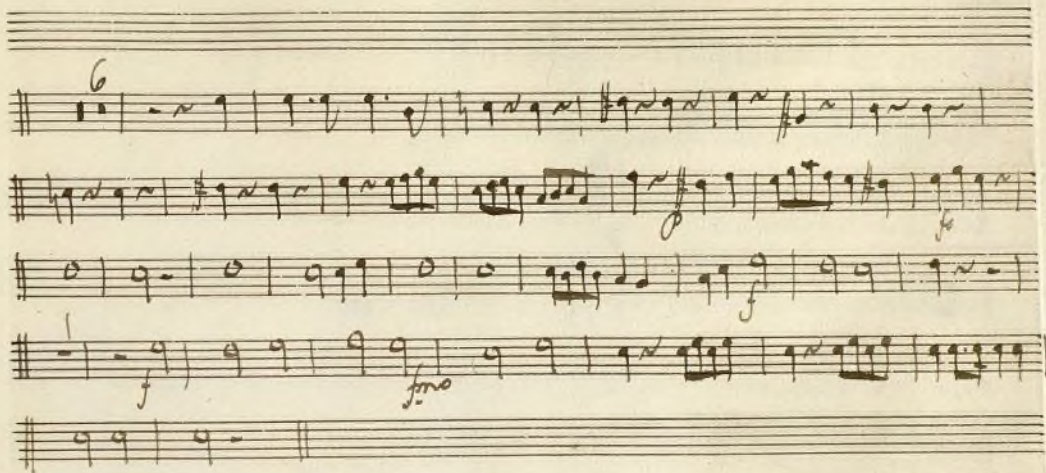
Oboe 2.^o And. y Rez.^{do}

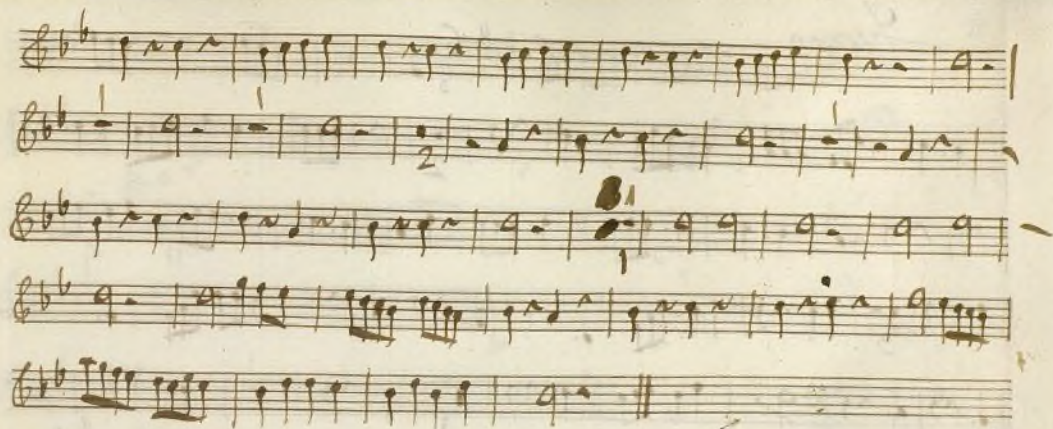
Handwritten musical score for Oboe 2. The score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is in a moderate tempo (And.) and features a variety of note values, including eighth and sixteenth notes, as well as rests. The second staff begins with a 'f' (forte) dynamic marking. The third staff has a 'p' (piano) marking. The fourth staff has a 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'f' marking. The seventh staff has a 'p' marking. The eighth staff has a 'f' marking. The ninth staff has a 'p' marking. The tenth staff has a 'f' marking. The score concludes with a double bar line and the instruction 'Tace lo Demas' written in the right margin.

Tace lo Demas

Cantabile





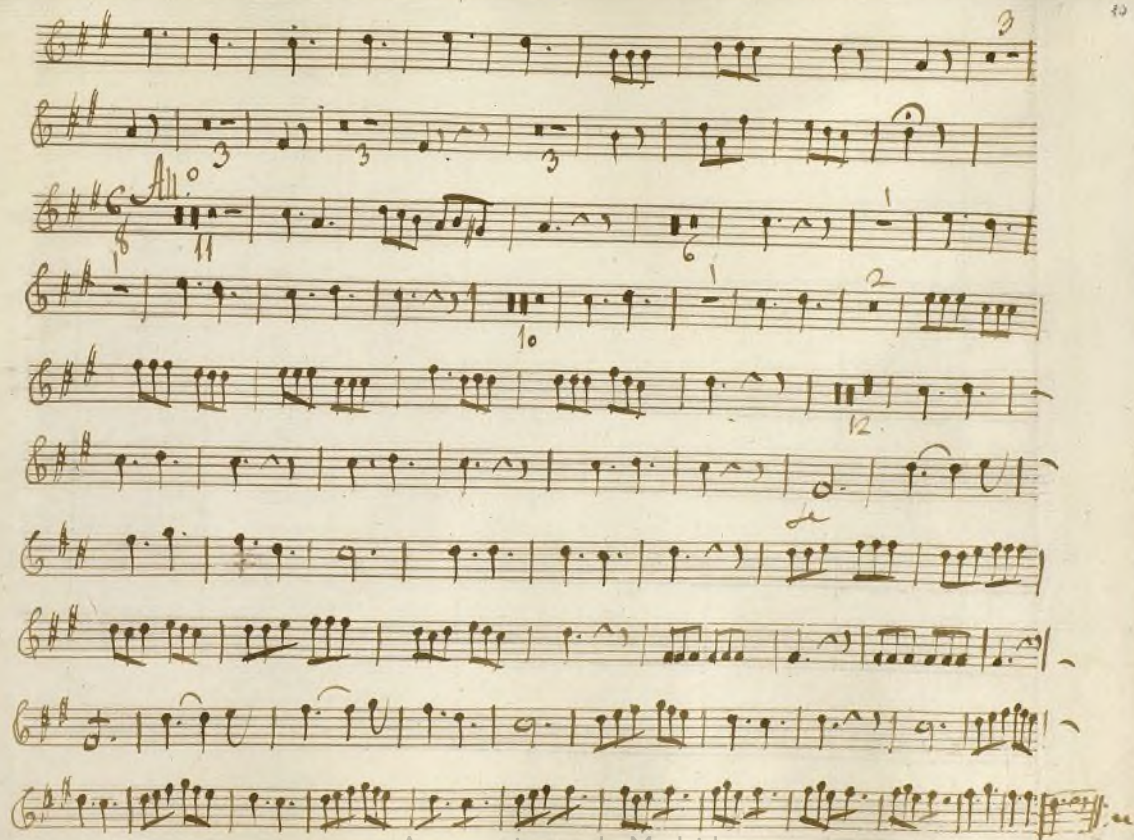


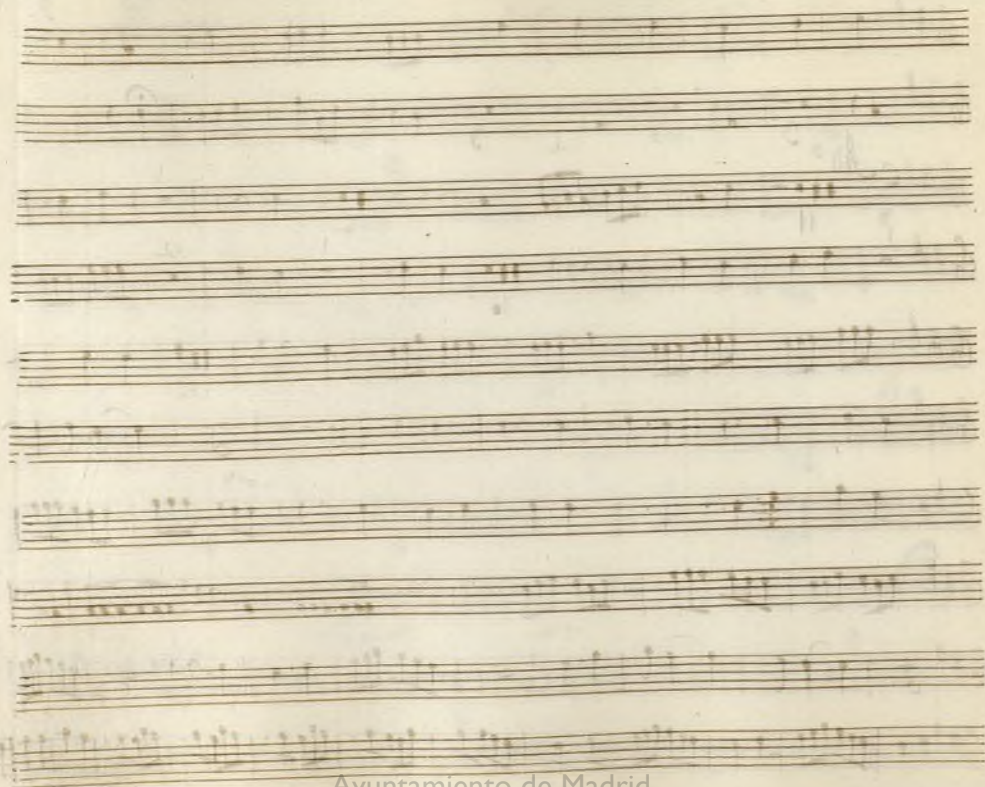
Tacet Quattro Añas.

Quinto And.^{te}

A handwritten musical score on aged paper, consisting of ten staves. The title 'Quinto And.^{te}' is written at the top. The music is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'And.^{te}', 'Cresc.^{do}', and 'Al.^{ro}'. There are also numerical markings like '2', '3', '4', '14', and '9' below the staves, possibly indicating measures or fingerings. The score ends with a double bar line and a fermata.

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Trompa 1.^a

Zarzuela

el Baxon de Torre

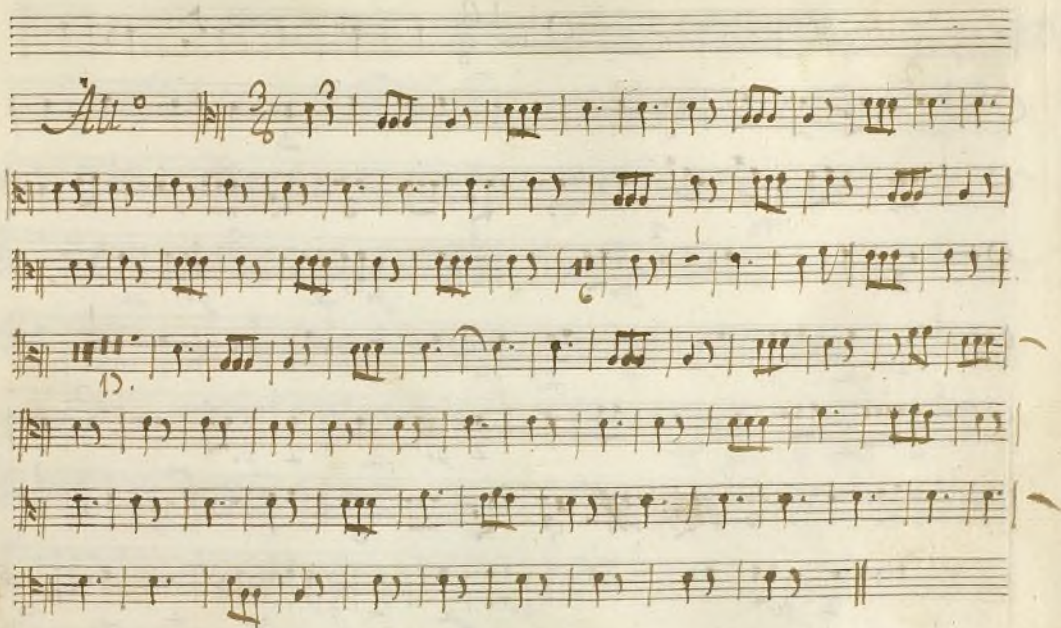
fuerte.

Mus 44-2

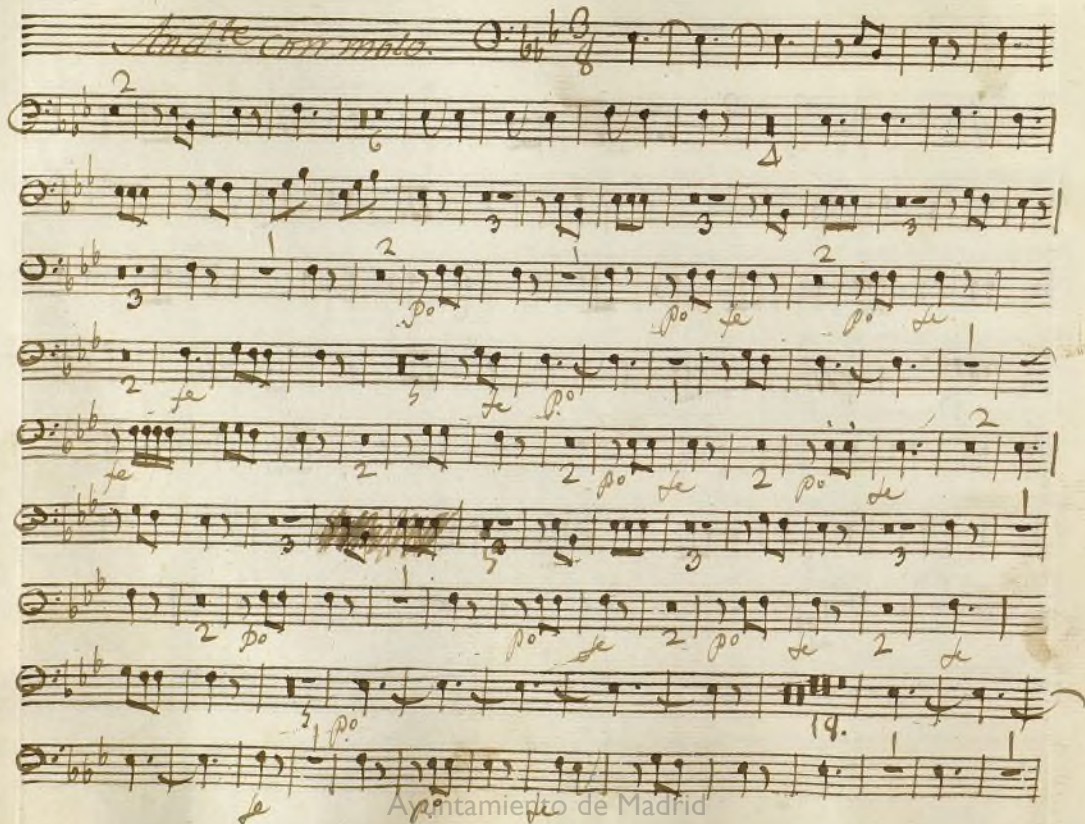
Overtura In D.

All.^o aiai.

Fin. Tacet.



And the *Chrymalo*.



Al.º Vno. In Sexta.

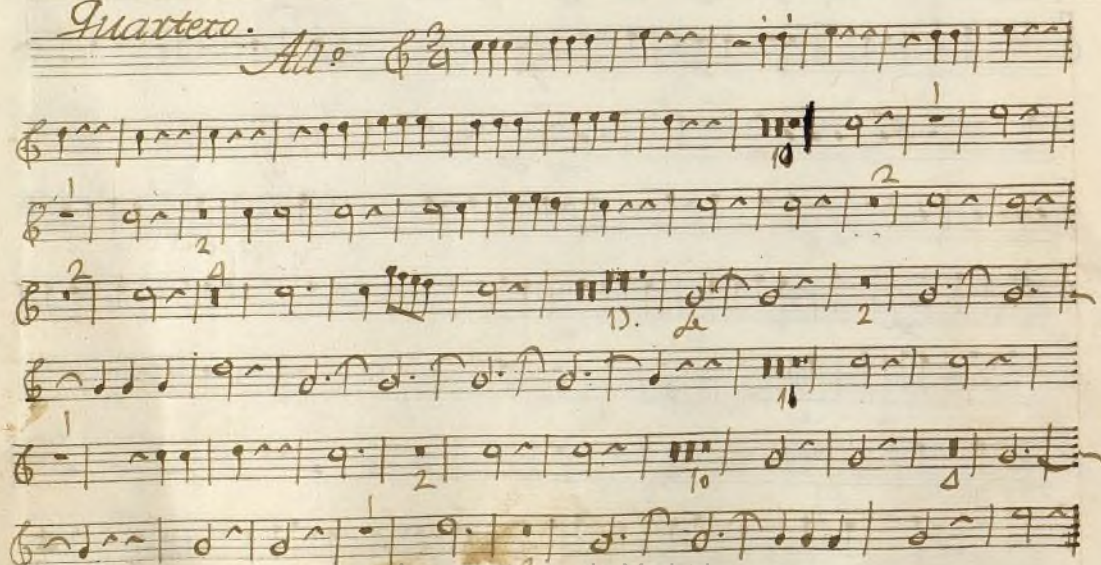
Aria de la Polona

Una Valse de la Polona
y otra de la Polona.

Quarteto.

All.^o

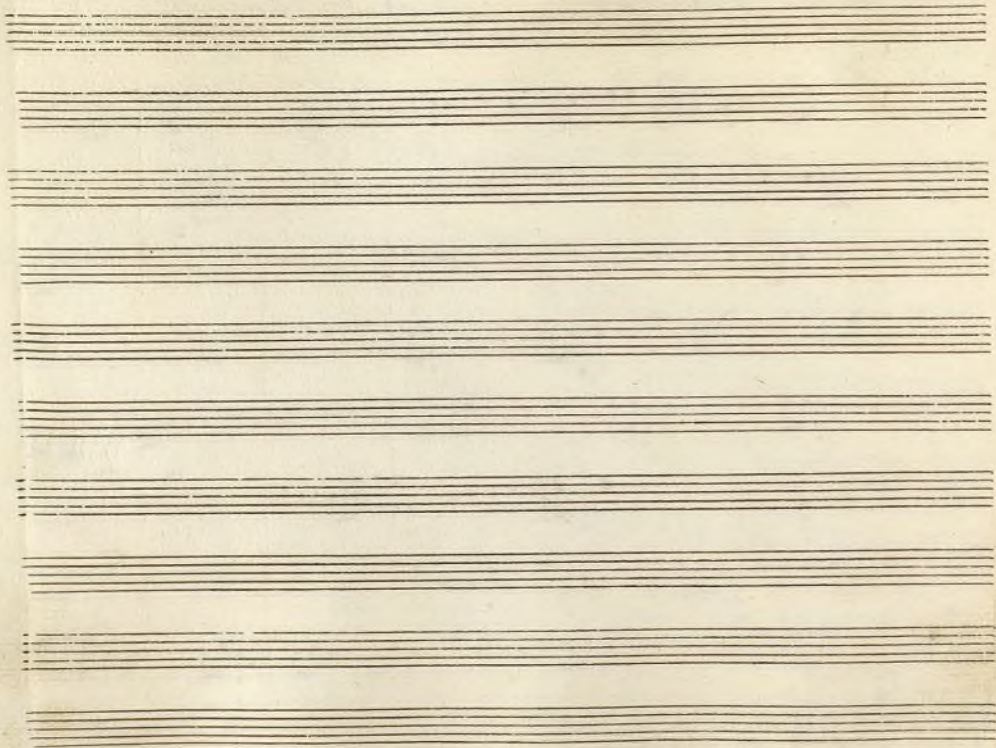
6/8



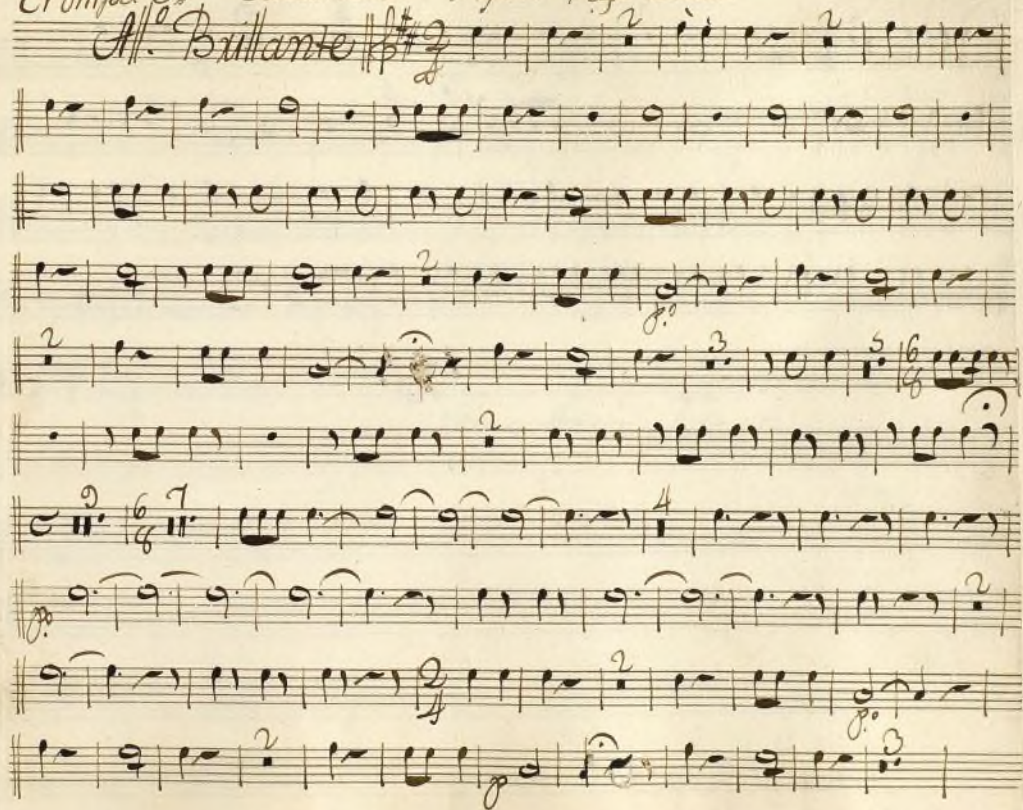
Polonia

Trompa 1.^a Aua vela Polonia.

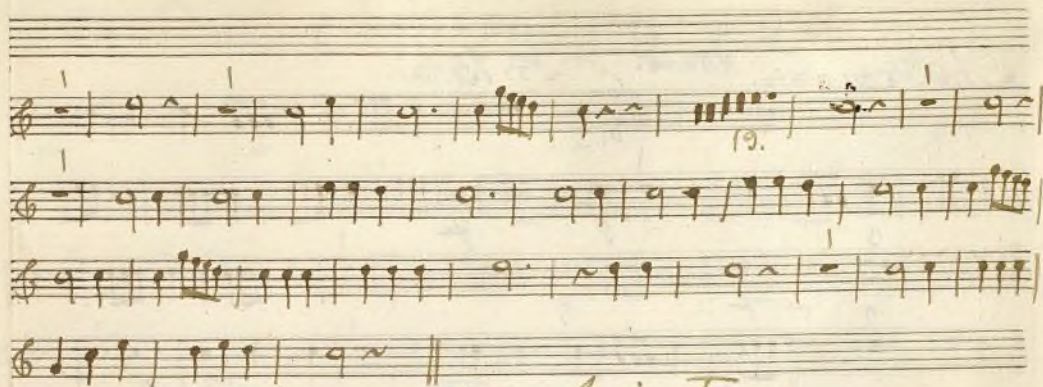
And.^{te}



Trompa 3^a Cavatina = Soy un Paje altuto =







En Aria Tacer

And^{te} con moto. Trill. In B^{fa}.

The musical score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The tempo and mood are 'And^{te} con moto' and the key is 'In B^{fa}'. The notation includes various musical symbols such as notes, rests, and ornaments. There are several 'Trill' markings above notes. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper is aged and slightly discolored.

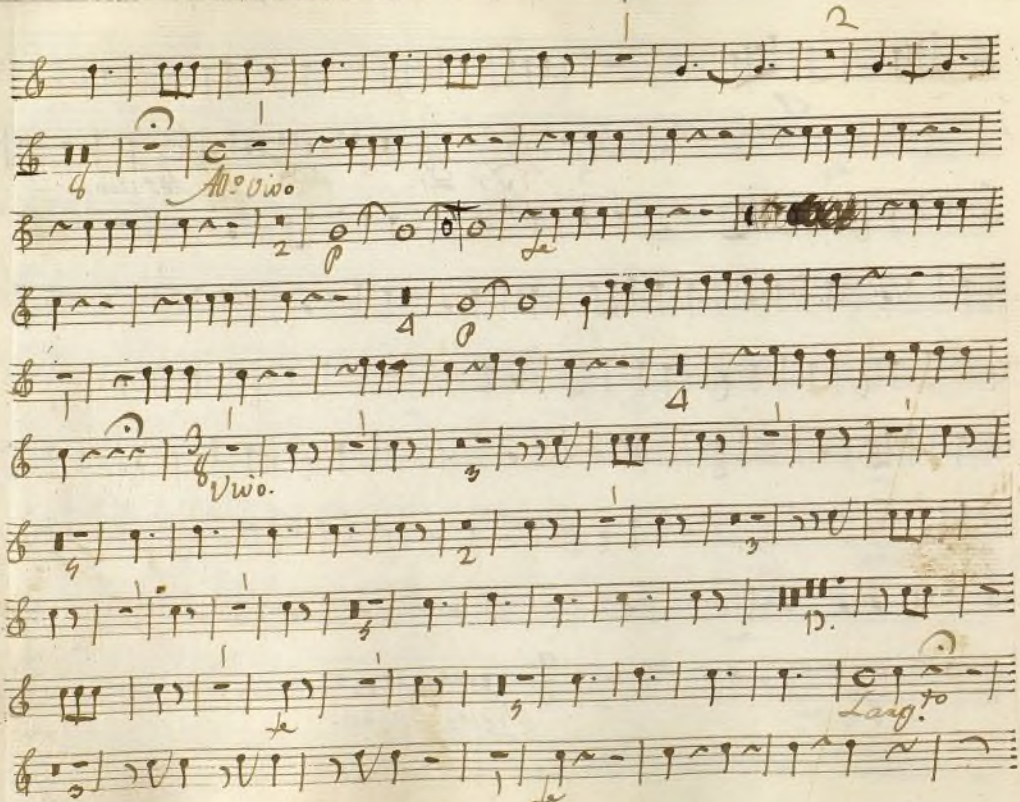


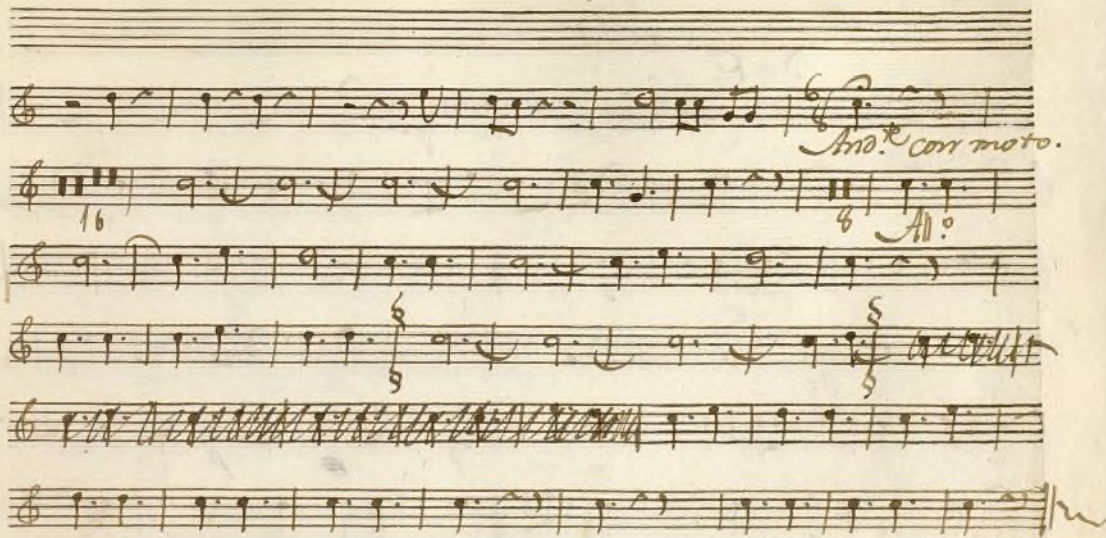
Tacet, un Aria ÷

And^{no} con moto.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff features the title *Quinto* in a large, decorative script, followed by *All.* and a key signature change to one sharp (F#). The third staff includes the tempo marking *In D.* and the dynamic *ff.*. The fourth staff has the tempo marking *All. Viv.*. The fifth staff contains a fermata and a measure with a '2' below it. The sixth staff has a measure with a '2' below it. The seventh staff has a measure with a '4' below it. The eighth staff has a measure with a '2' below it. The ninth staff has a measure with a '3' below it and the tempo marking *Presto.* and the dynamic *ff.*. The tenth staff is empty.



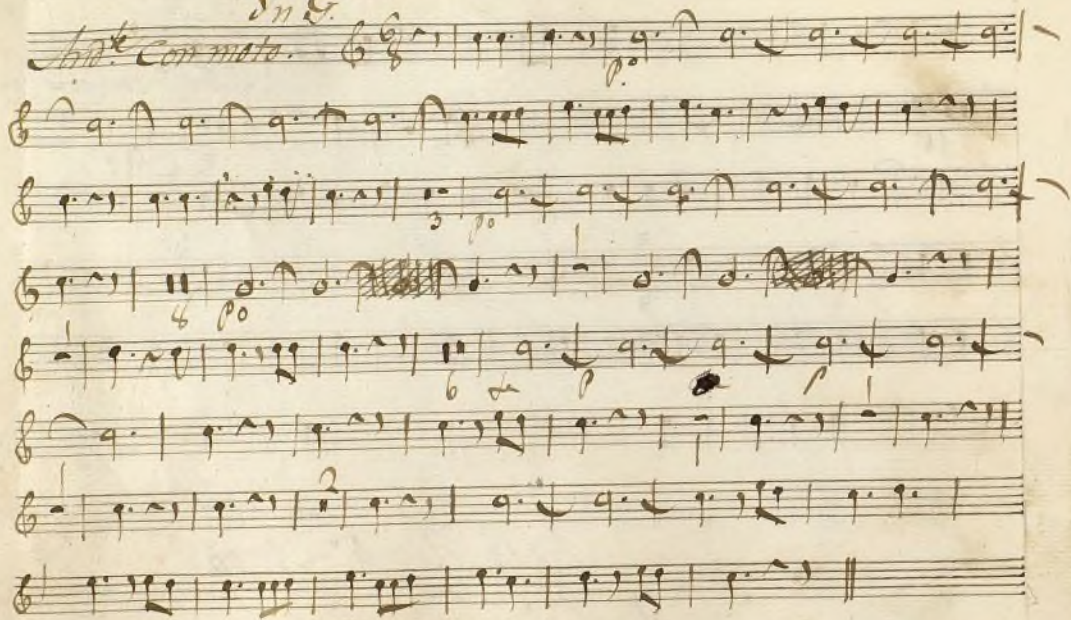


Fine del 4.º Acto.

Acto 2º

In G.

And. con moto.



And.^{te} con moto. *All.^o*

And.^{te} *All.^o*

Tacet in Aua

All. mod^{to} In².

Segue Rez do Tadeo.

*oio**

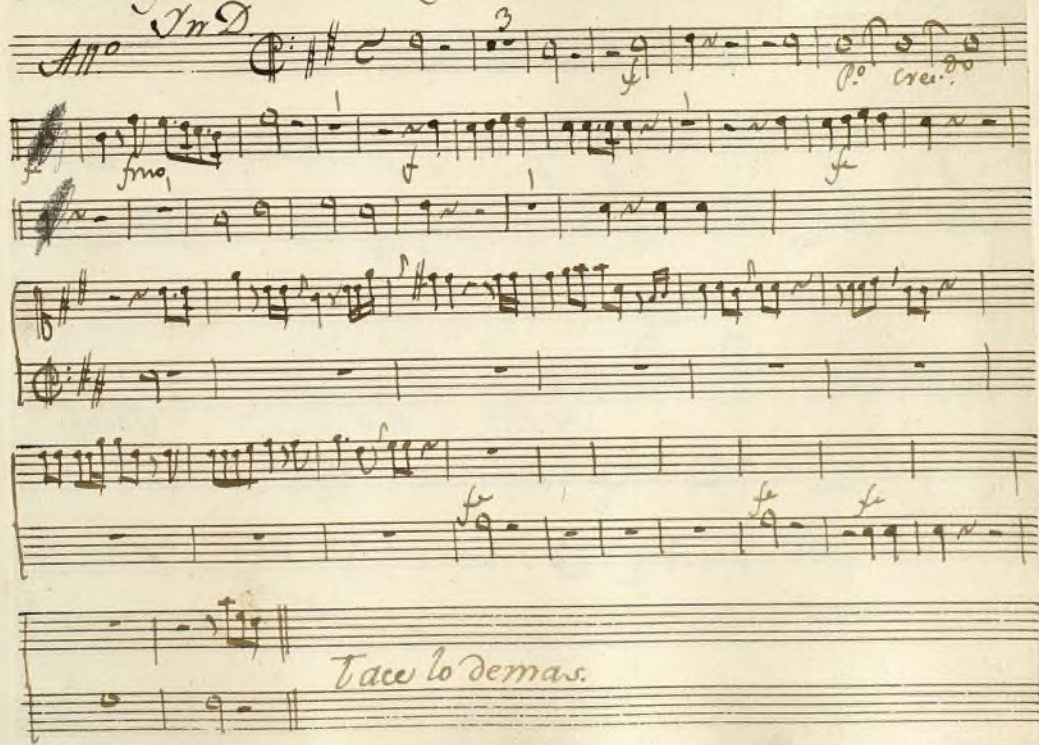
*oio**

Tadeo.

7

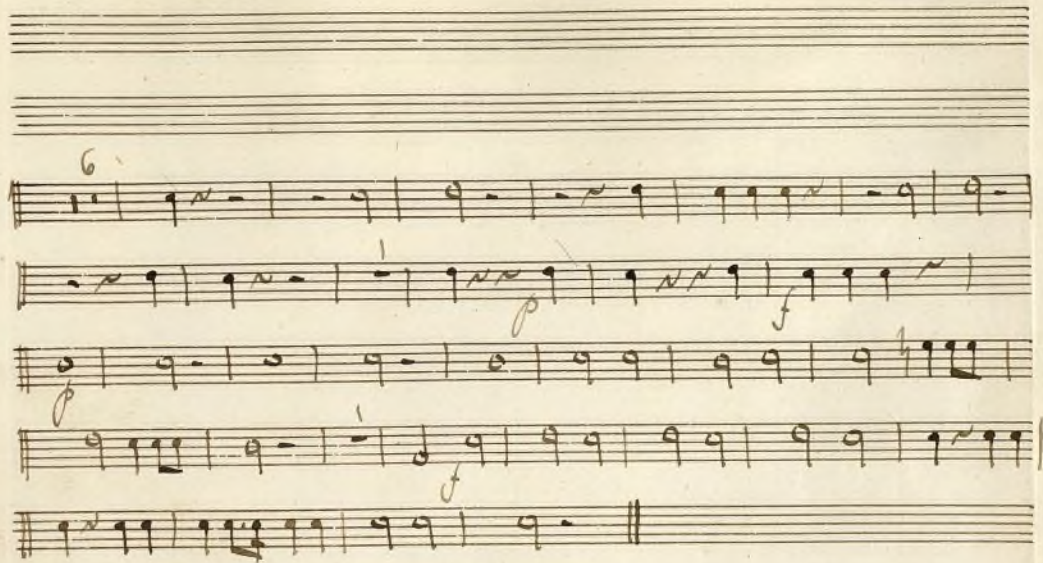
Trompa 1.^a Rez.^{do} y And.^{te}

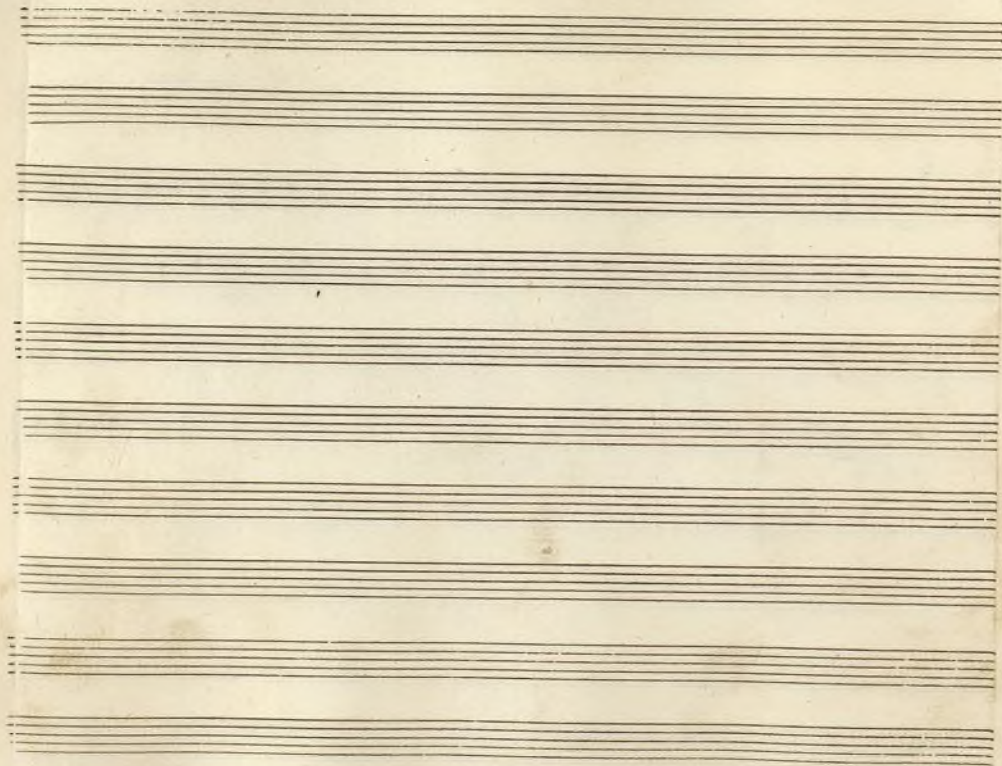
An^o In D



Cantabile

Handwritten musical score for a piece titled "Cantabile". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a fermata over the final note. The second staff has a fermata over the first note. The third staff has a fermata over the first note. The fourth staff has a fermata over the first note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note. The seventh staff has a fermata over the first note. The eighth staff has a fermata over the first note. The ninth staff has a fermata over the first note. The tenth staff has a fermata over the first note. The score includes dynamic markings such as *f*, *fmo*, *pp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*. The score also includes a section marked "13." and a section marked "Poco f".

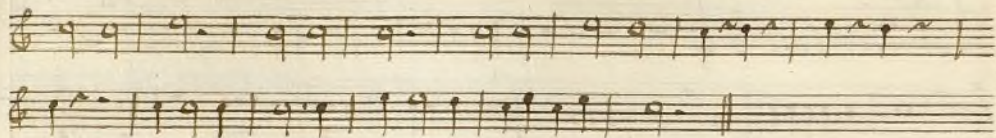




no In B. fa.

Andante. *Cres. do*

The musical score consists of ten staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some corrections and annotations. The first staff begins with the tempo marking 'Andante.' and a dynamic marking 'Cres. do'. The second staff has a '2' above it. The third staff has a '2' above it and an 'All.' marking. The fourth staff has a '3' below it. The fifth staff has a 'p' below it. The sixth staff has a '4' above it. The seventh staff has a 'p' below it and an 'And. e' marking. The eighth staff has a '2' below it and an 'All.' marking. The ninth staff has a '2' below it. The tenth staff has a '2' below it.



Tacet un Aria.

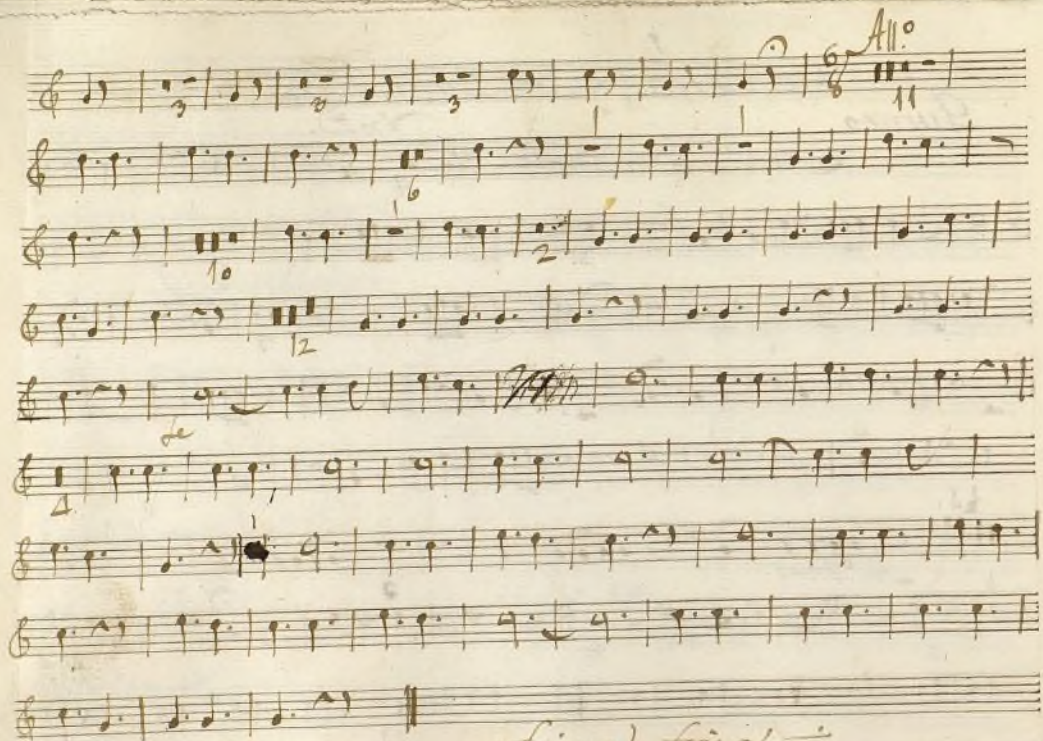
And.te *Sortemuto.*

Quinto

En Aña, y en Duo Tacer.
In 2.

And.^{te} con moto.

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, likely 18th or 19th century. The first staff has a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as 'And.^{te} con moto.' and the time signature is 'In 2.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some markings that look like 'A' or 'Al.' above certain staves. The paper shows signs of age, including some staining and a slightly irregular edge.



Sigue final ÷







t

Trompa 2.^a

Lanzuela

*el Baron de
Corre fuertes.*

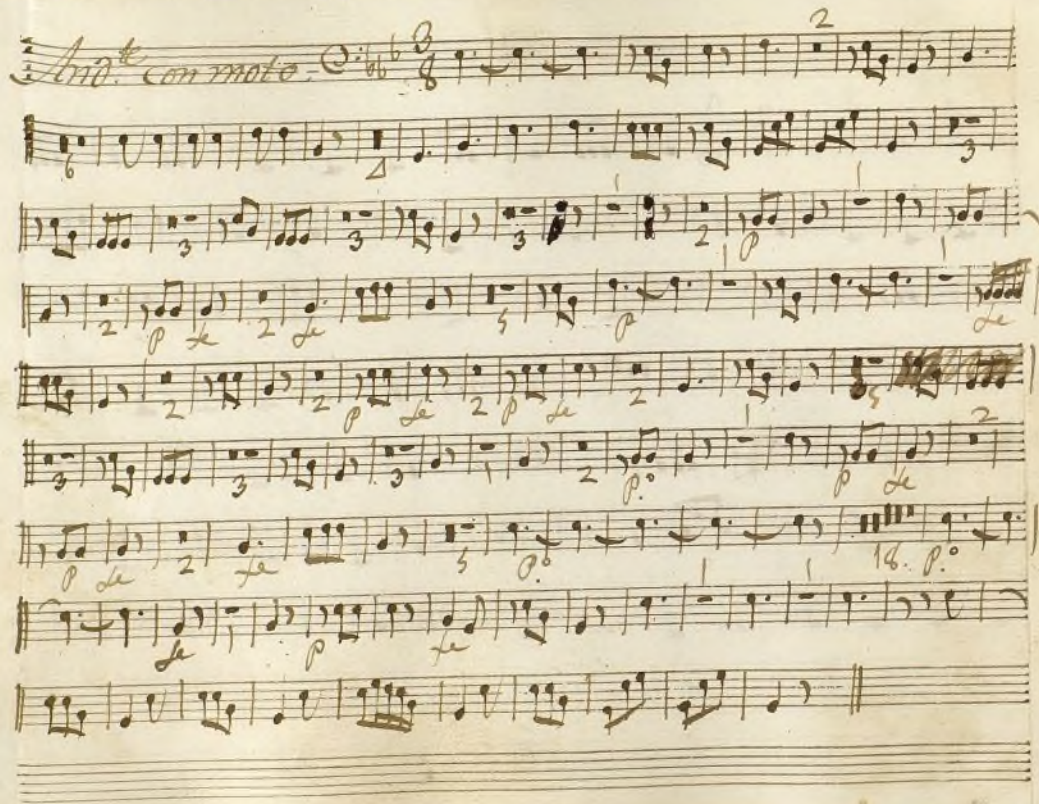
Overtura.

All. and. In D.

P. for. 20

And. Tacet.

Handwritten musical score on eight staves. The first staff begins with the word "Allegro" in cursive and a treble clef. The music is written in a 19th-century style, featuring various note values, rests, and bar lines. The notation includes many beamed sixteenth and thirty-second notes, suggesting a lively tempo. The score concludes with a double bar line on the eighth staff.

And.^{te} con moto. 

In fofaut.

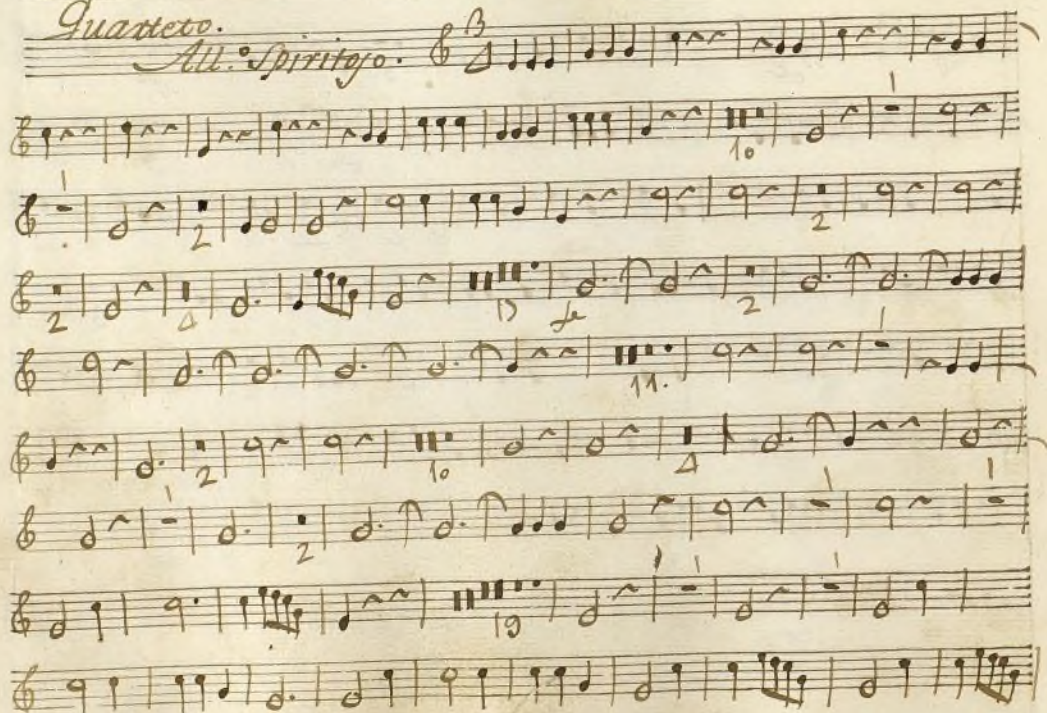
M.^o Urio.

Veni refectiva Veneranda
figne aua dela Pionia

Tacet in Aud.

Quarteto.

All. Spiritoso.

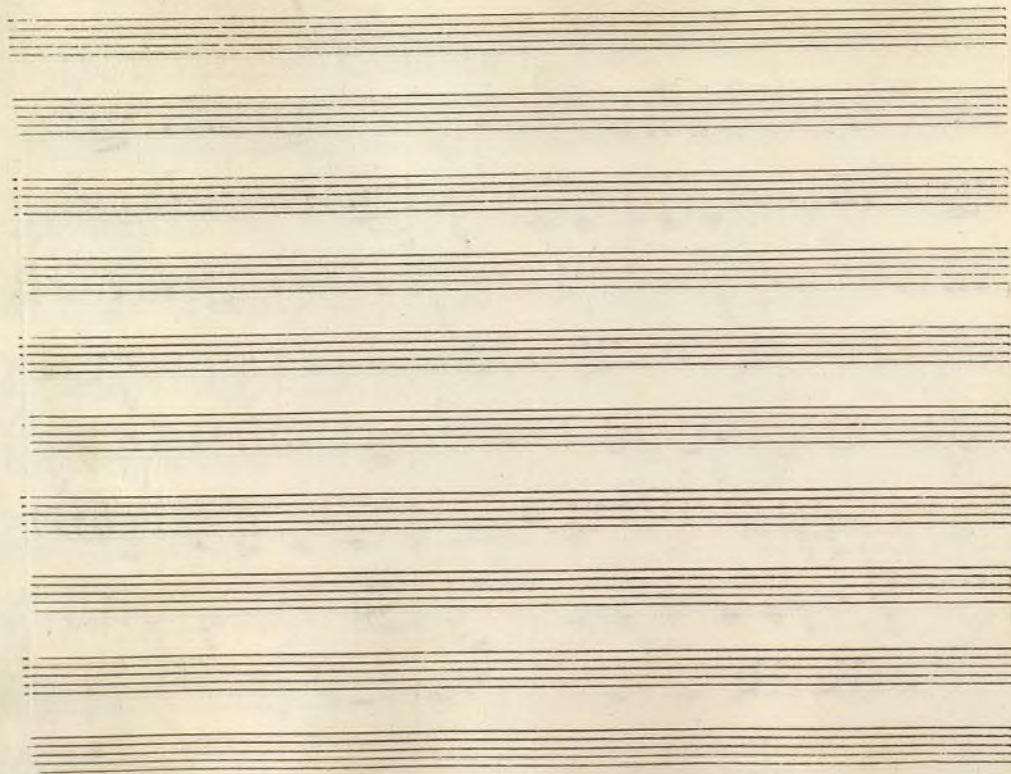


t

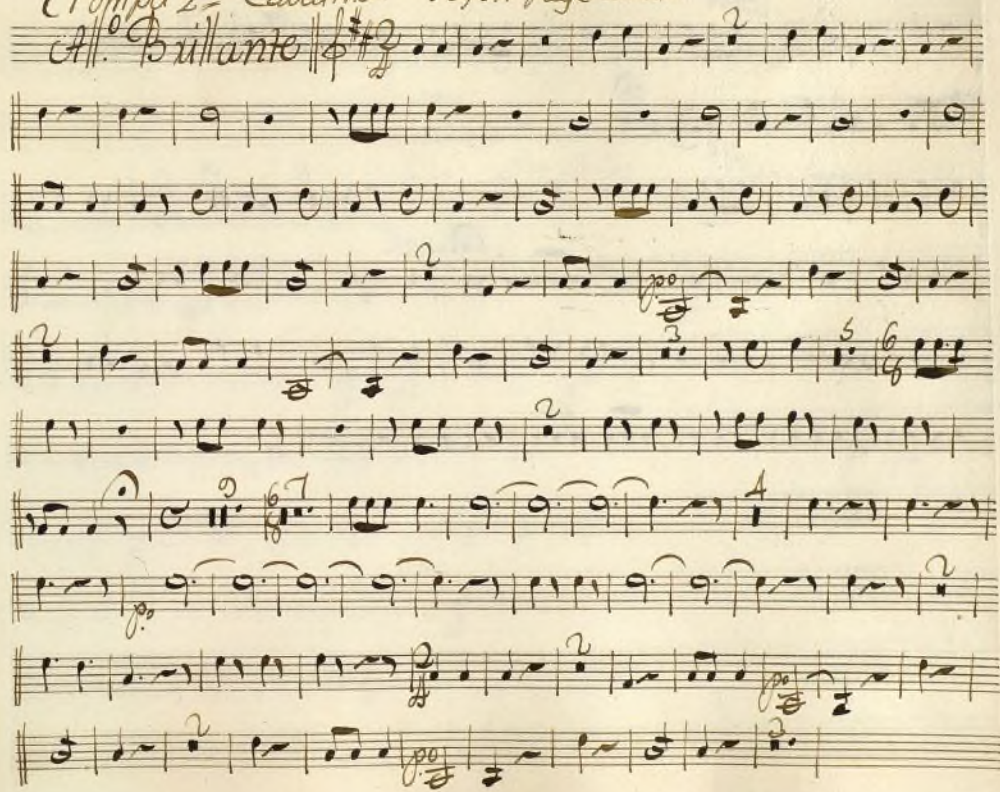
Trompa 2.^a Aña retas Polona.

And.^{te}

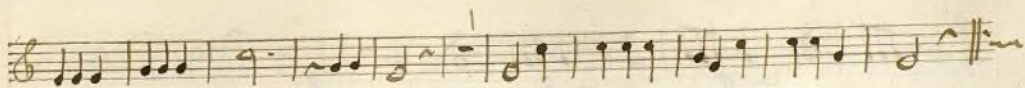
The musical score is written on ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'And.^{te}' is written above the first staff. The music features various notes, rests, and dynamic markings such as 'f' (forte) and 'fmo' (finito). There are also some numerical markings like '3' and '1' above certain notes. The score ends with a double bar line on the tenth staff.



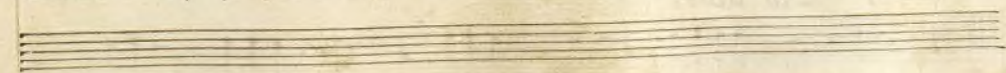
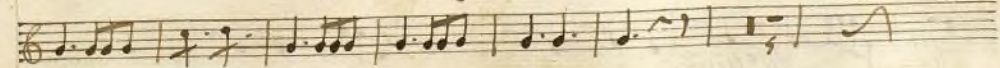
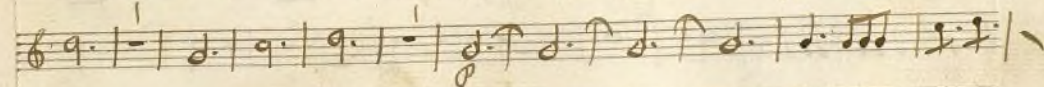
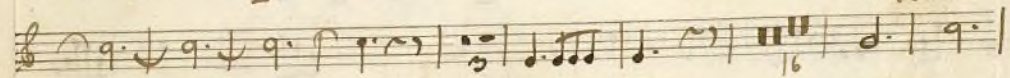
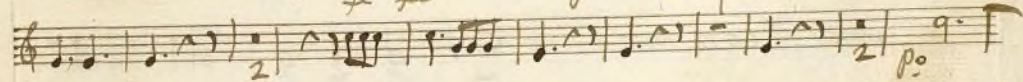
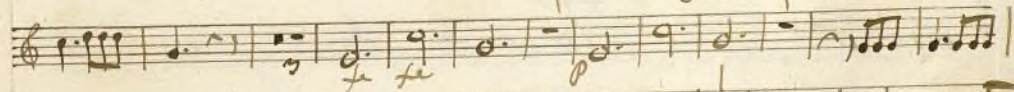
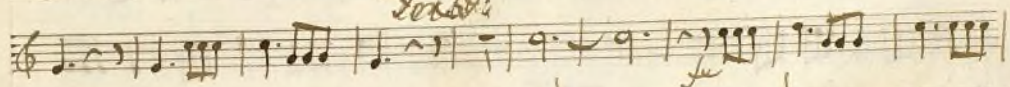
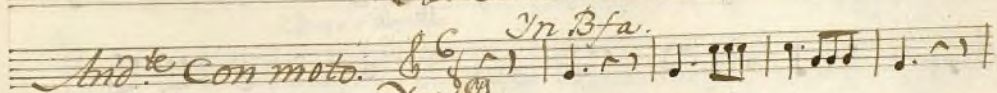
Trompa 2^a Cavatina. Sayun Page arrato







Vader con Maest.





Come Prima.

All.º vivo.

Le

Le

Le

Sigue Quinto.

Quinto In 2. *All.º vivo.*

Ado

2.º vez

p

de

4.º

All.º vivo.

2.º

p.

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

- A* (Allegro) above the first staff.
- Preto.* (Presto) above the second staff.
- Larg.^{to}* (Larghetto) above the sixth staff.
- And.^{te} con moto. 16* (Andante con moto, measure 16) above the seventh staff.
- V. P.* (Vivace) below the eighth staff.

The manuscript shows signs of age, including ink bleed-through and some staining.



Fin del 1.º Acto.

Acto 2.º

no *In 9*

And.^{te} con moto.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'And.^{te} con moto.' and the time signature '6/8'. The notation is handwritten and includes various note values, rests, and dynamic markings such as 'p.' and 'f.'. There are also some corrections and deletions visible in the later staves.

no *In clava. 1*

And.^{te} con moto.

All.º

And.º

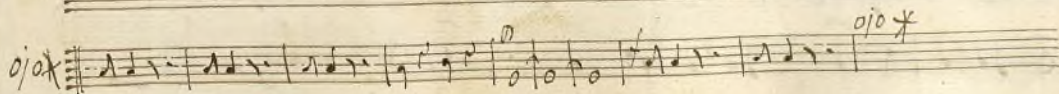
All.º

Tacet un Aua.

In D.



Segue Tadeo Rex do



And.^{te} In B. fa. no

p. Cre.

All.

And.^{te}

All.

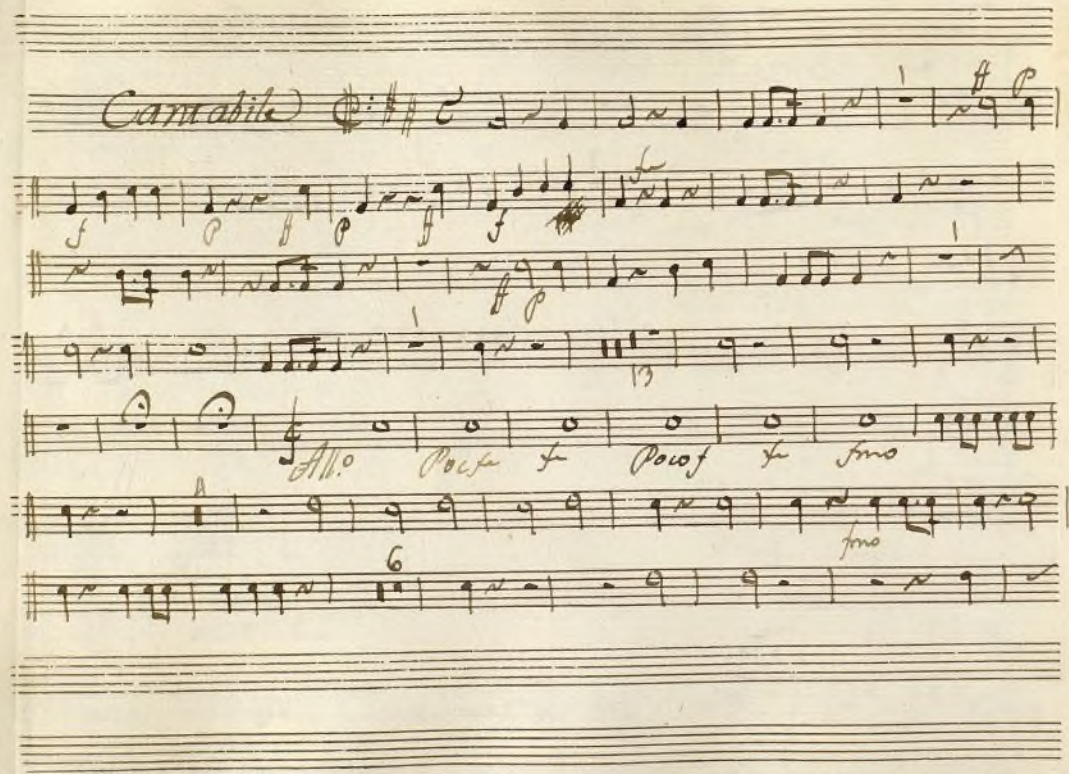
2

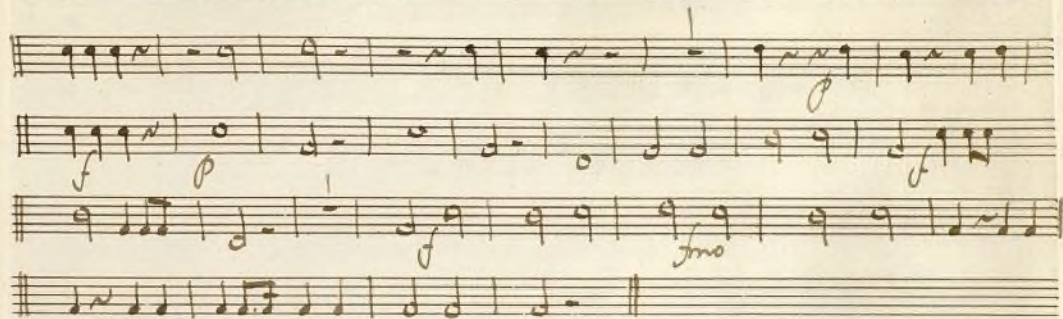
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of notes and rests, with a final measure containing a double bar line and a fermata. The word "Cres." is written below the staff at the end.

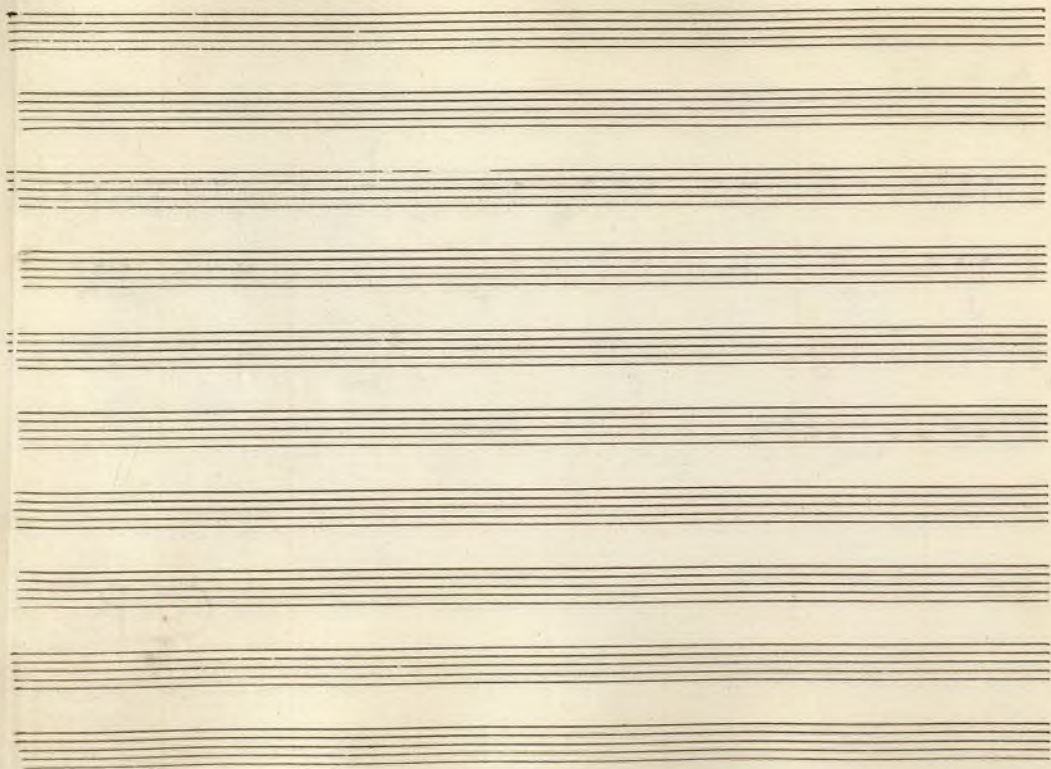
Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts.

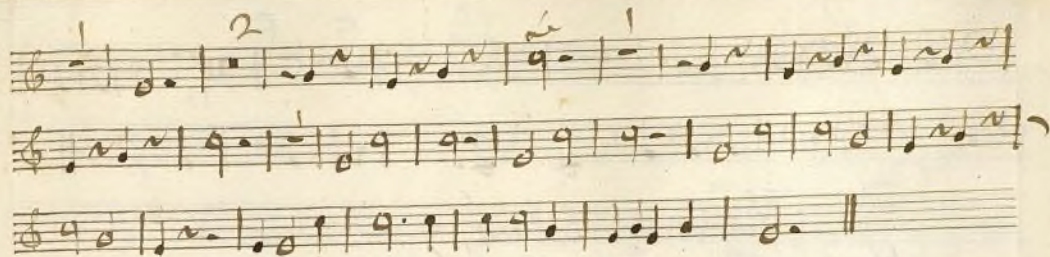
A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and a double bar line. The handwriting is in ink on aged paper.

face to demas.



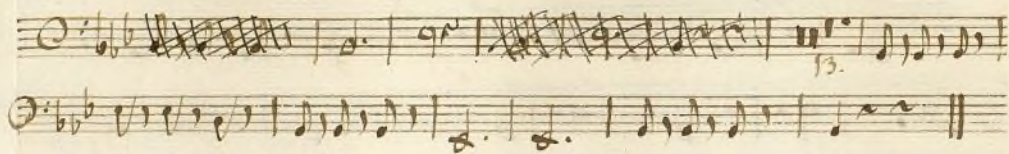






Un'altra Toccata.



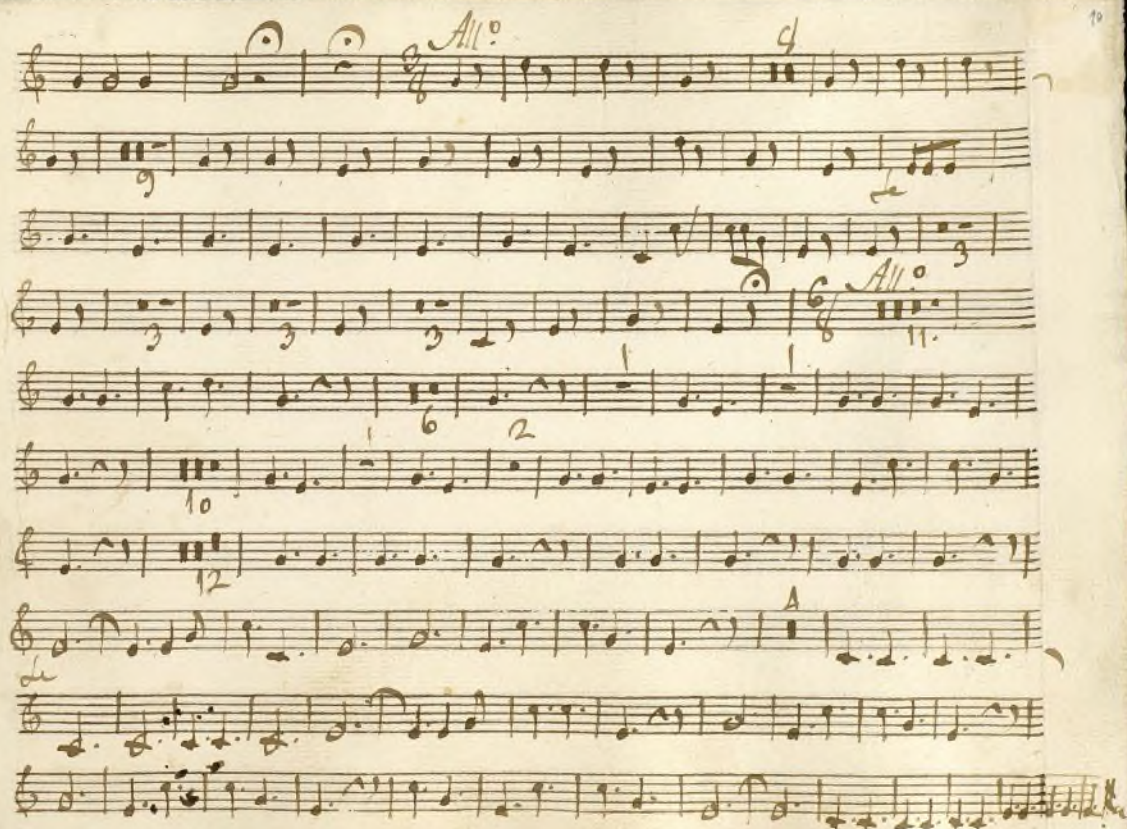


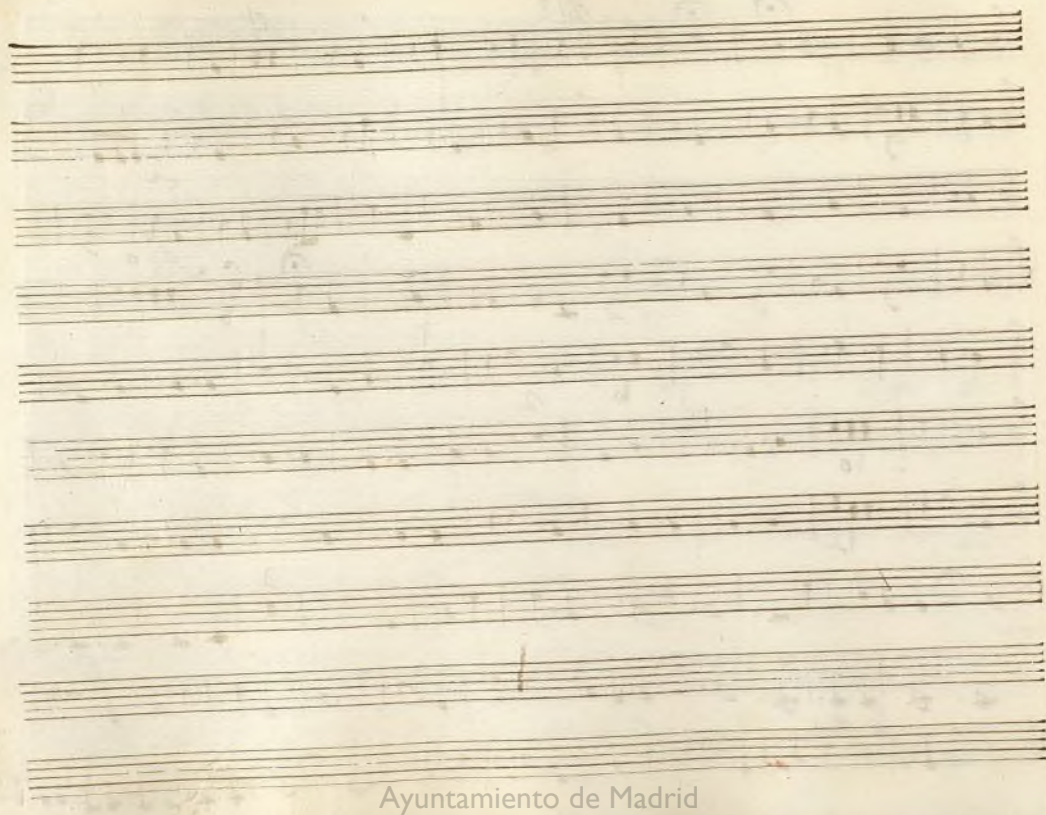
Tacea un Aua, y un Duo.

Quinto

And.^{te} con moto.

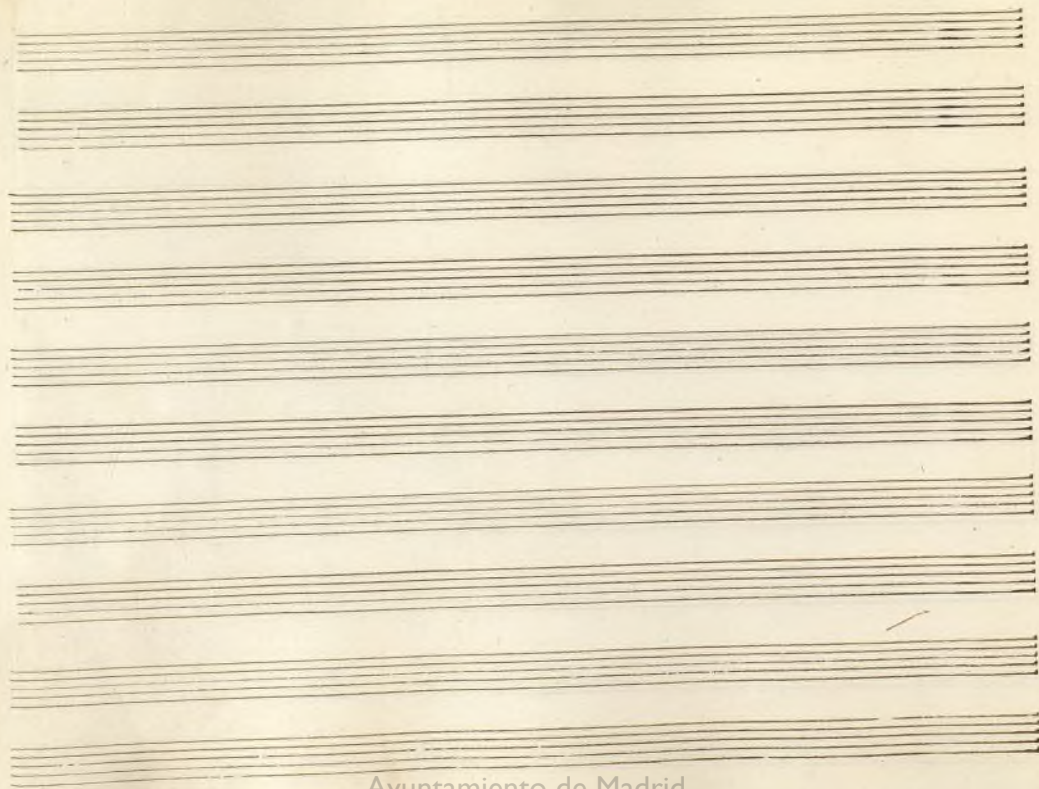






Ayuntamiento de Madrid





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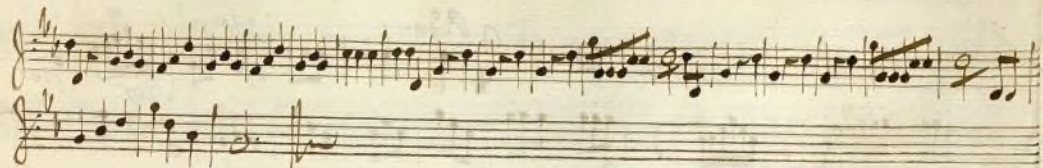
⁺
Bajo

Zarzuela

El Barón de Torre
fuerte.

Obertura.





And. le Comodo.

... b 3 P. ten.

4e.

For.

17

Le

Ston

U

Le

120

60

7



De

10

4

0.1

2

1

7

12

1

Le

1

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1

90

for

De

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P

Ja

20

19.

7

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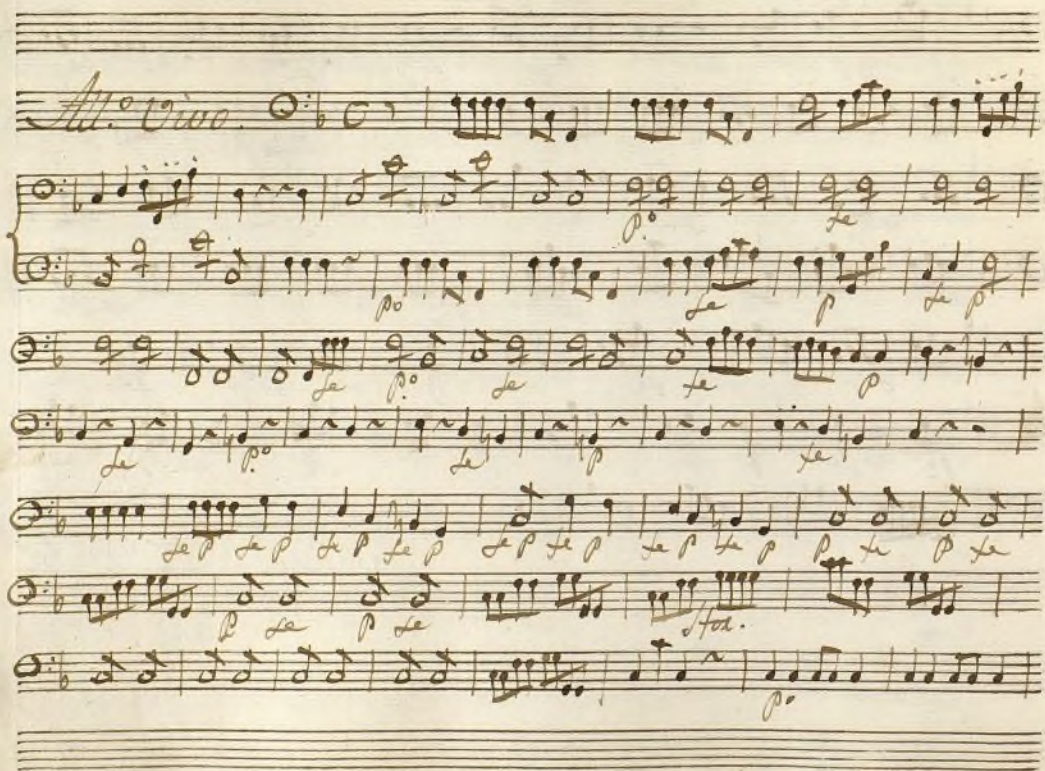
brid

1.

2



Signe \div





Sigue —

Polonia.

And.te

fmo

Ainf *fmo*

P

P

P

P

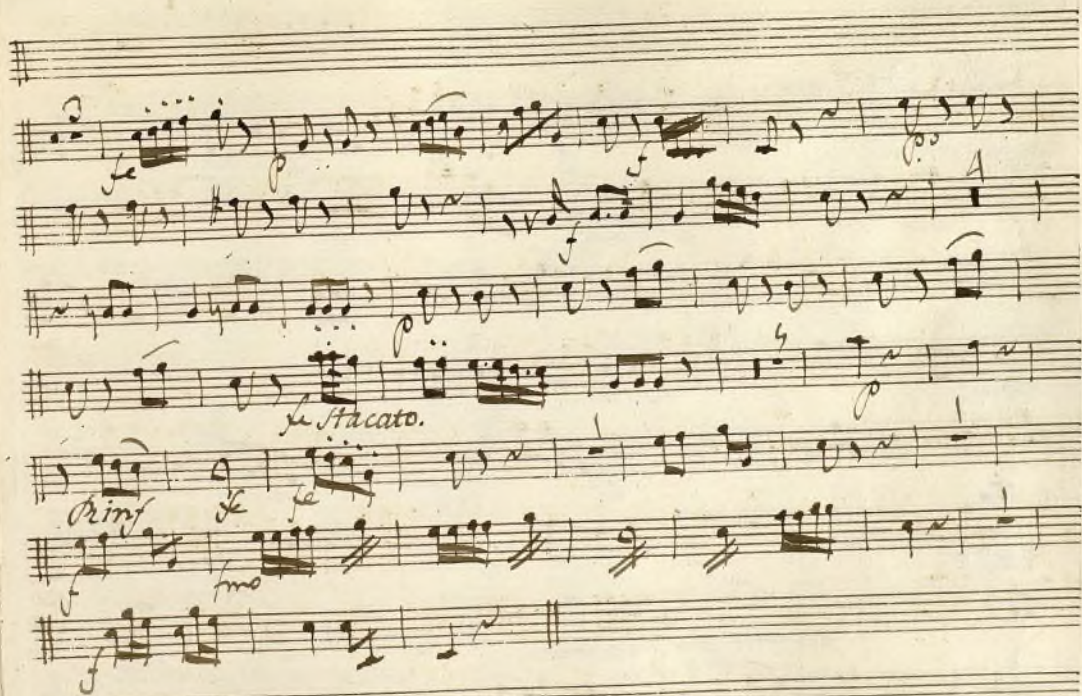
P

P

P

P

Se Facato.



All.^o Brillante.

entono de Recitado.

All.^o







Sigue

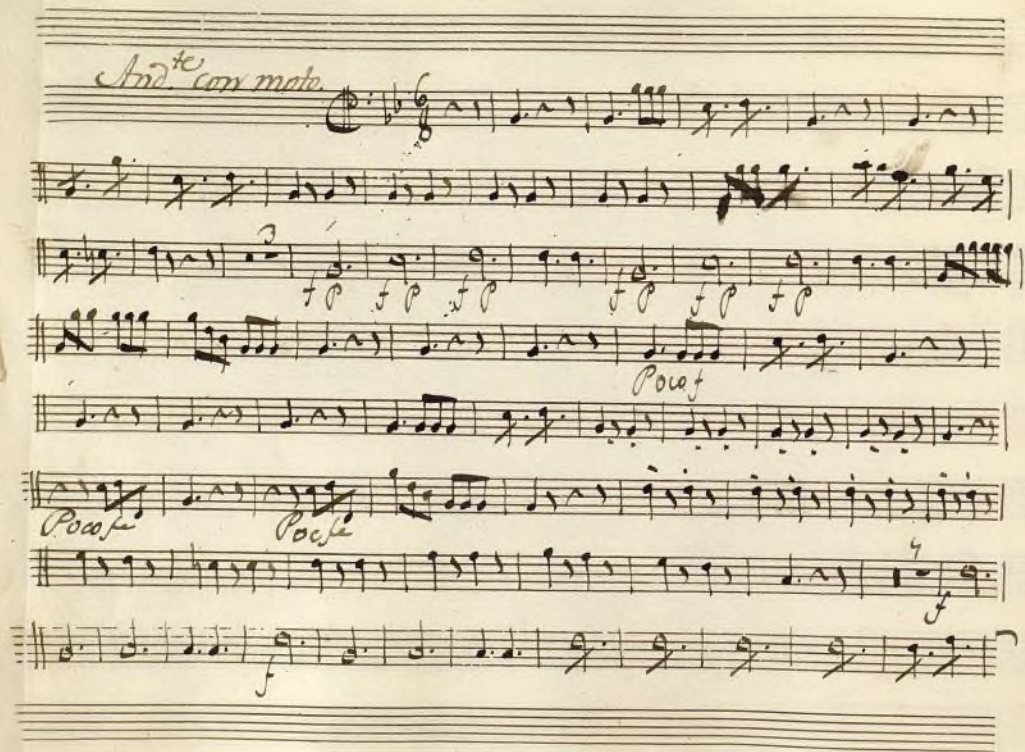
Quarteto.

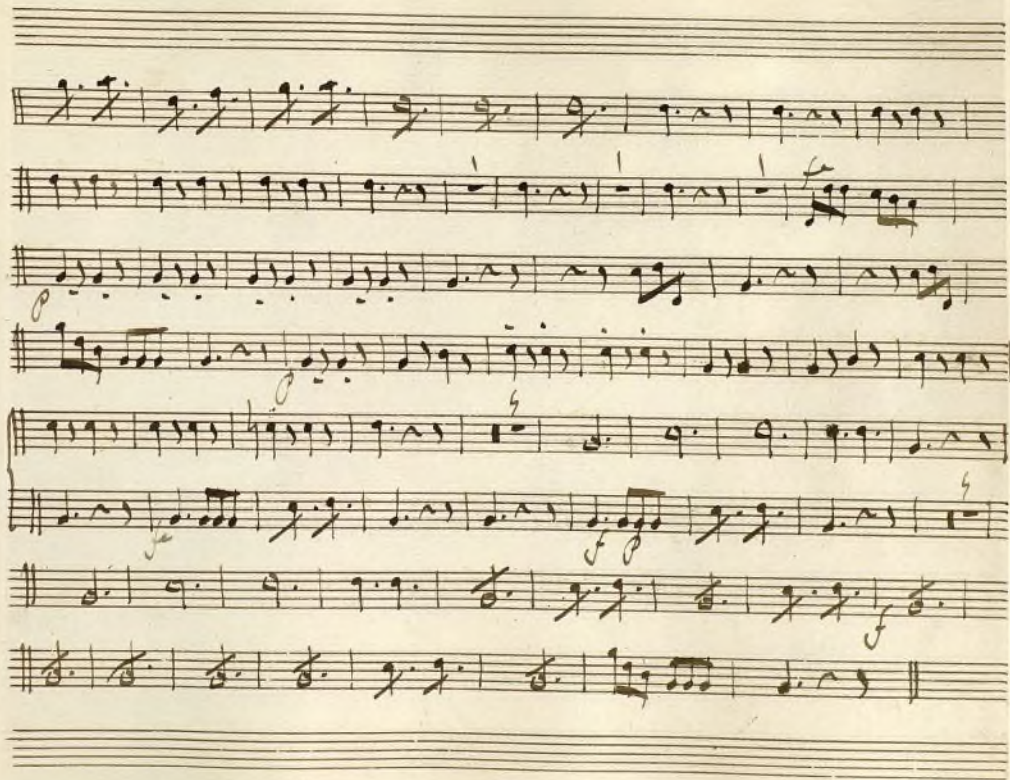
All.^o Spiritoso



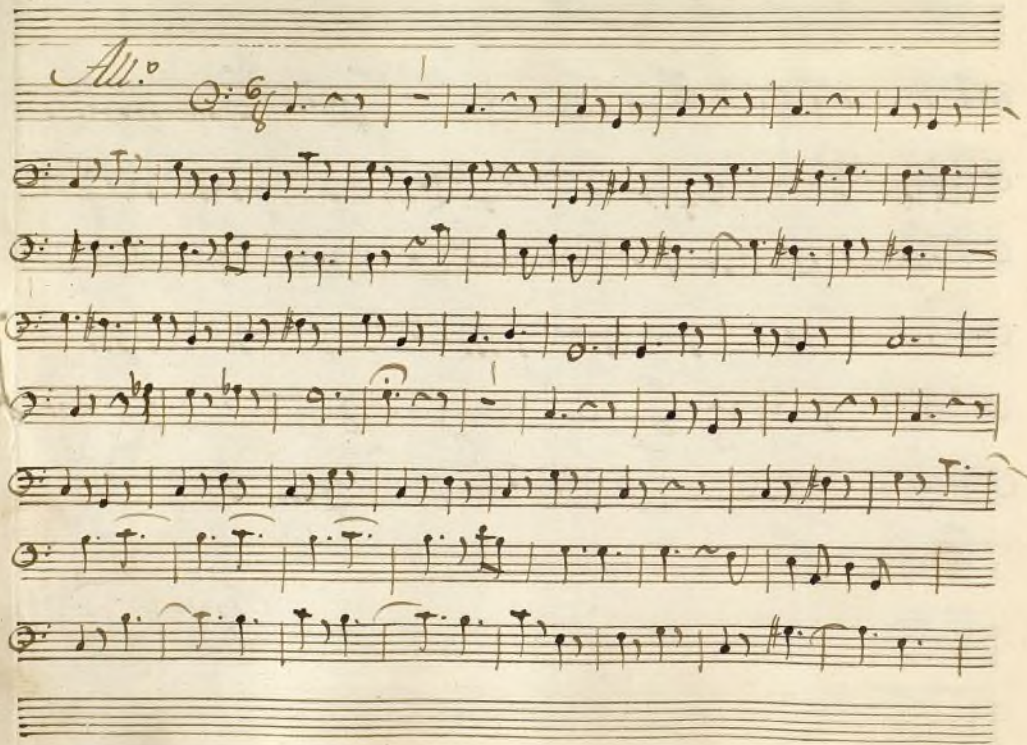
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *f* (forte), *Hor* (likely *for*), and *Le* (likely *le*). The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The paper is aged and slightly discolored. The bottom of the page features the text "Ayuntamiento de Madrid" and a small decorative flourish.

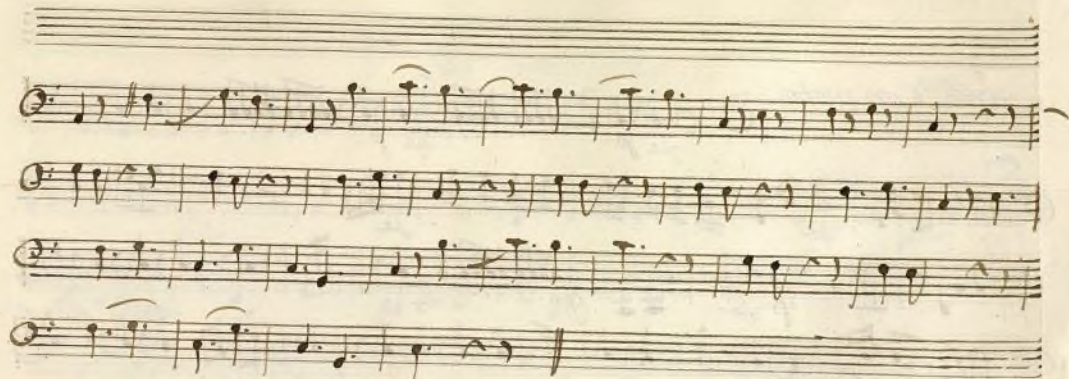
Ayuntamiento de Madrid





8





Sigue ÷

Adagio con moto.

fe p

fe

p fe

p

p

All.º vivo.

de

Come Prima.

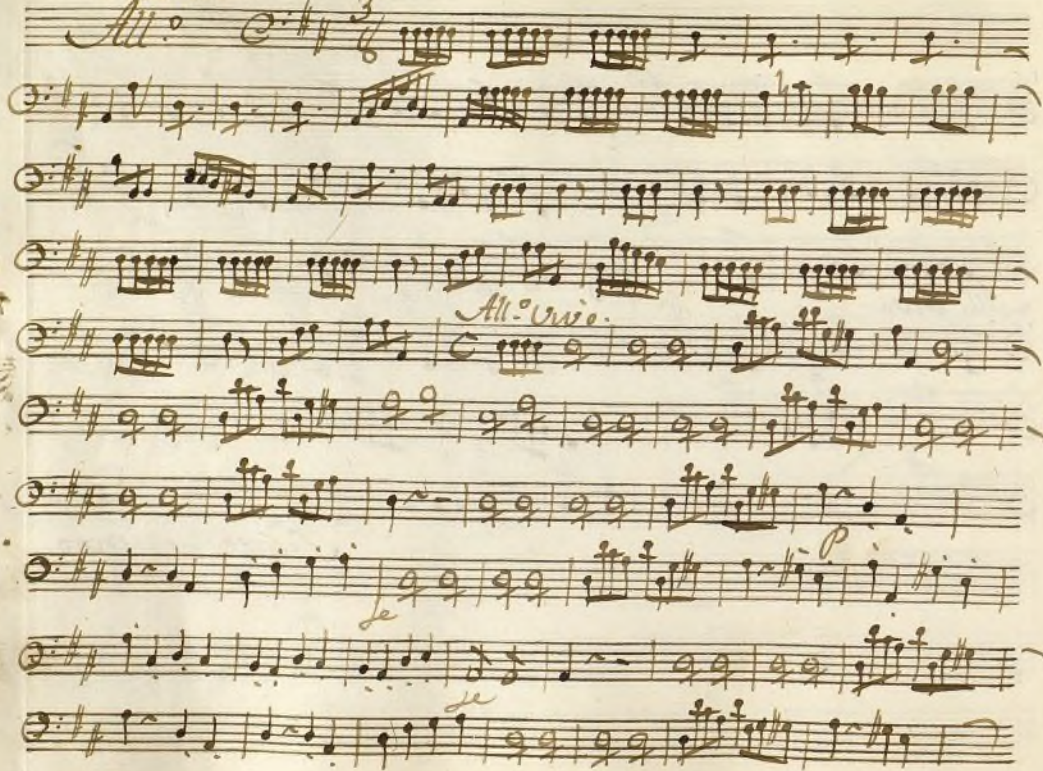


x

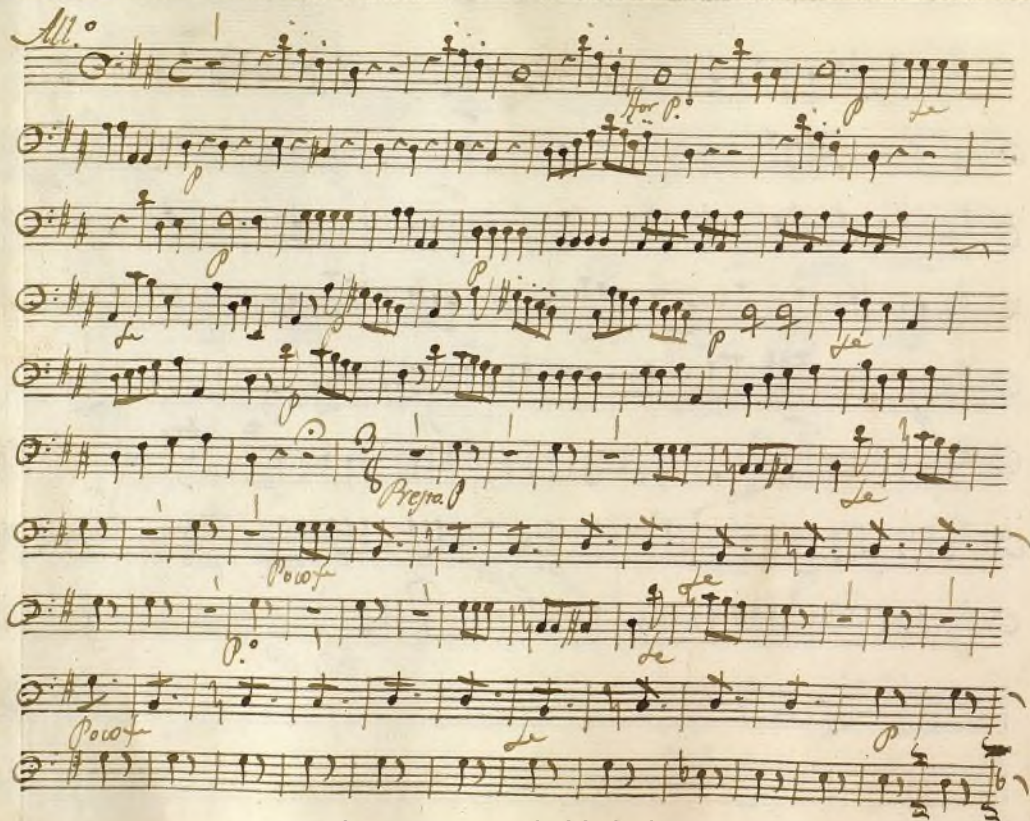
Turco.

All.^o

3



A handwritten musical score on eight staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 3/4 time signature. The score includes several dynamic markings: *le* (multiple instances), *pietoso.*, *p.*, *Hor.*, and *V. p.* at the bottom. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The manuscript is written in dark ink on aged, slightly discolored paper.

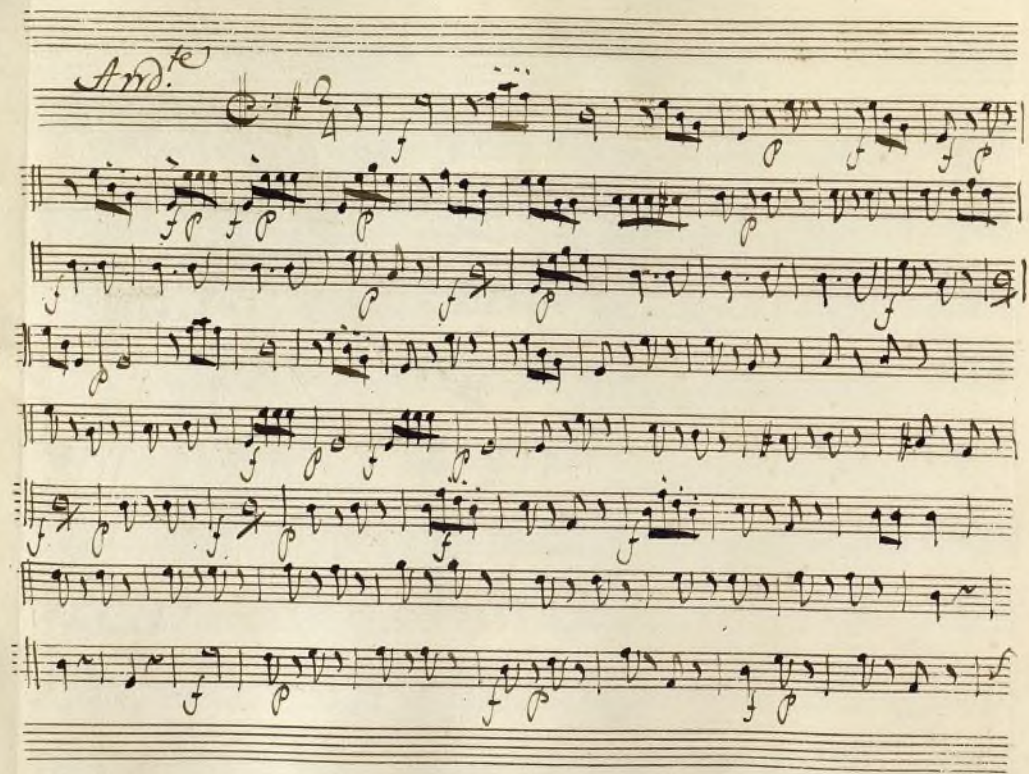


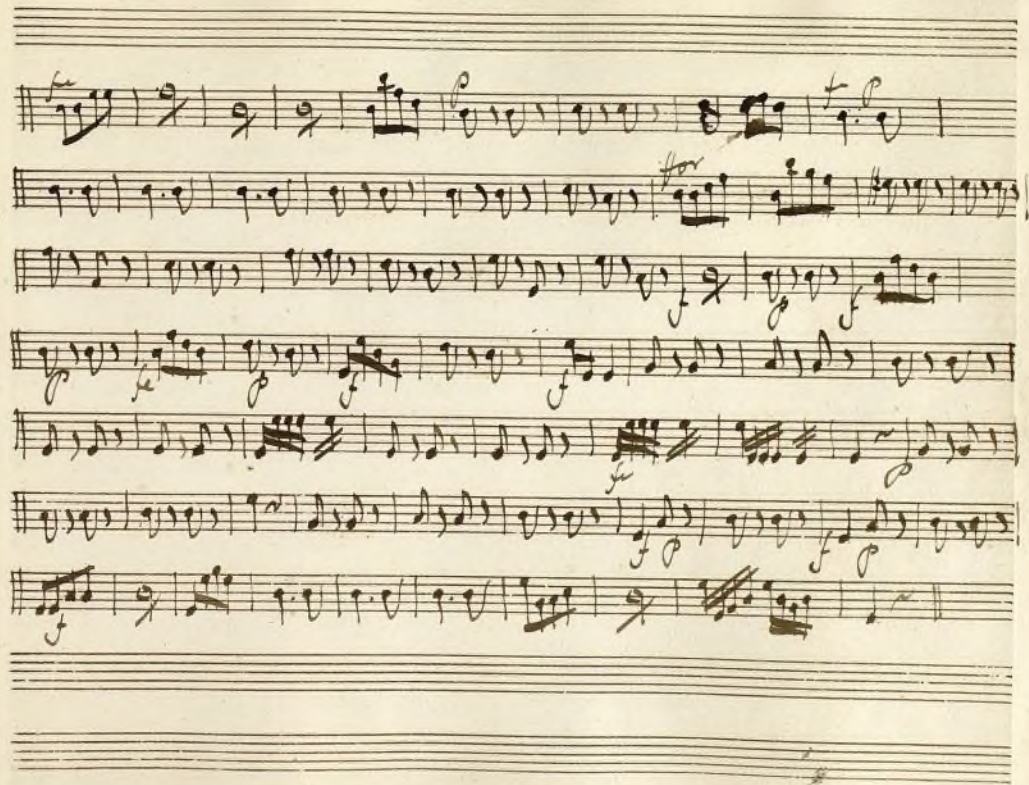
Handwritten musical score on ten staves, featuring various musical notations and performance instructions. The score is written in a historical style, likely from the 18th or 19th century.

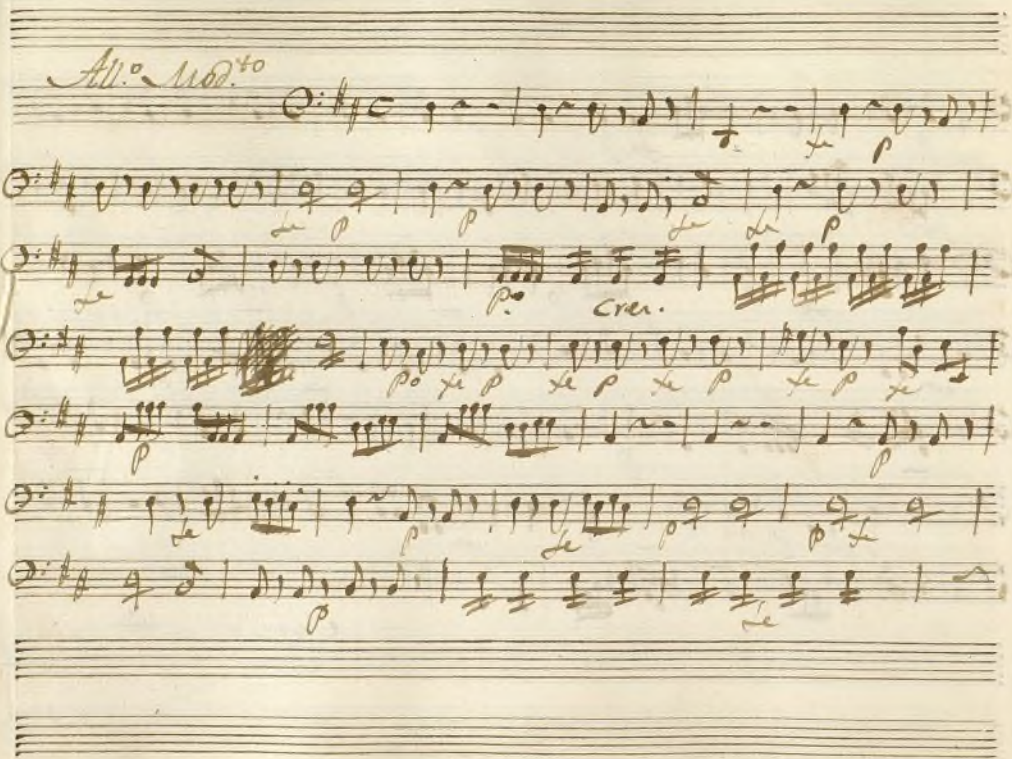
Key markings and instructions include:

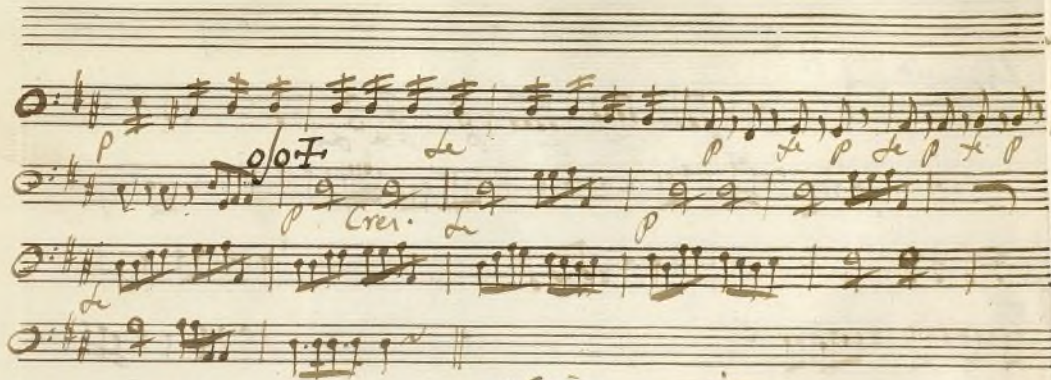
- fe* (first ending)
- Poco fe* (Poco first ending)
- Larg.to* (Larghetto)
- And.te con moto.* (Andante con moto)
- Hor.* (Horacio)
- All.* (Allegro)
- Cres.* (Crescendo)

The notation includes treble and bass clefs, time signatures, and various note values (quarter, eighth, sixteenth notes). There are also dynamic markings such as *p* (piano) and *f* (forte).









Segue



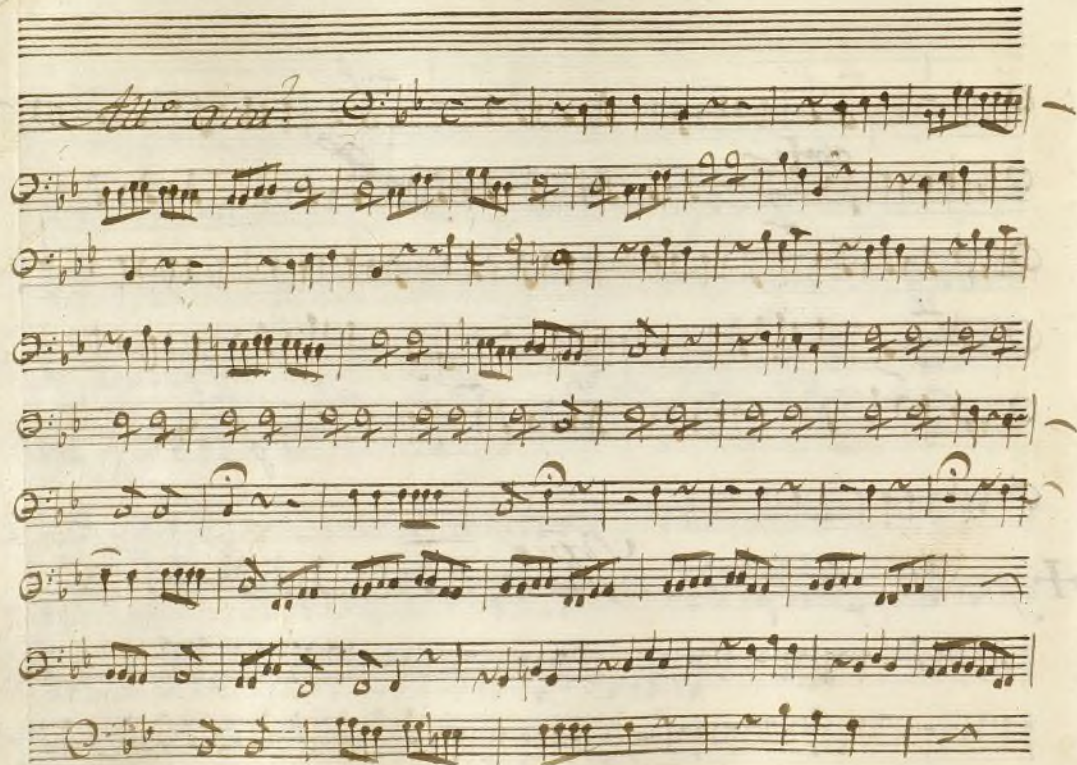
Arriva.

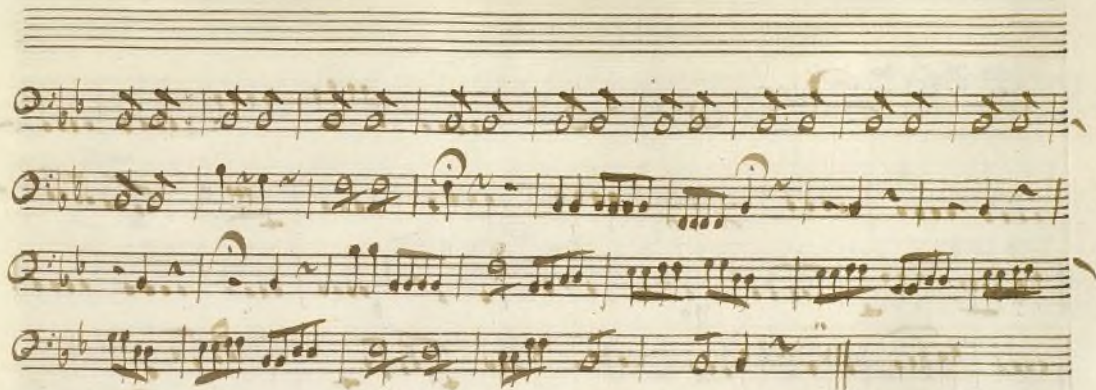




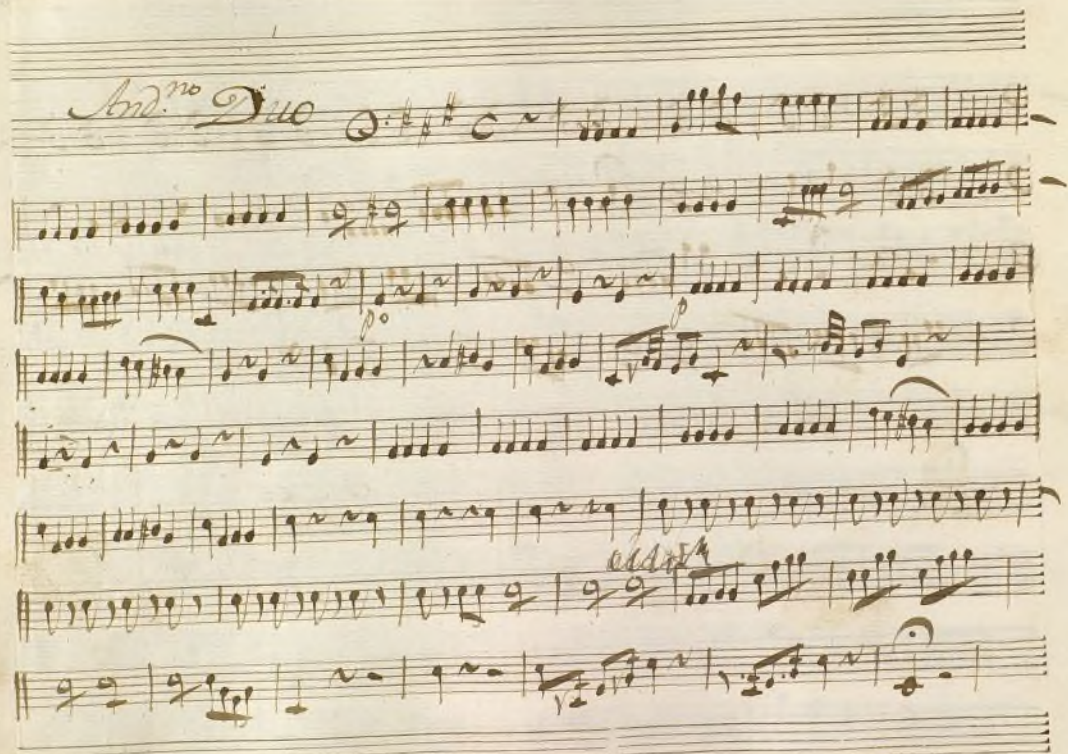
Handwritten musical score on six staves. The first five staves are in G major (one sharp) and 3/4 time. The sixth staff is in C major (no sharps or flats) and 3/4 time. The music features various note values, rests, and dynamic markings like 'p' and 'f'. A large section of the second staff is crossed out with heavy black ink. The word 'Segue' is written above the sixth staff, and 'arriva' is written at the end of the sixth staff.

+





Sigue



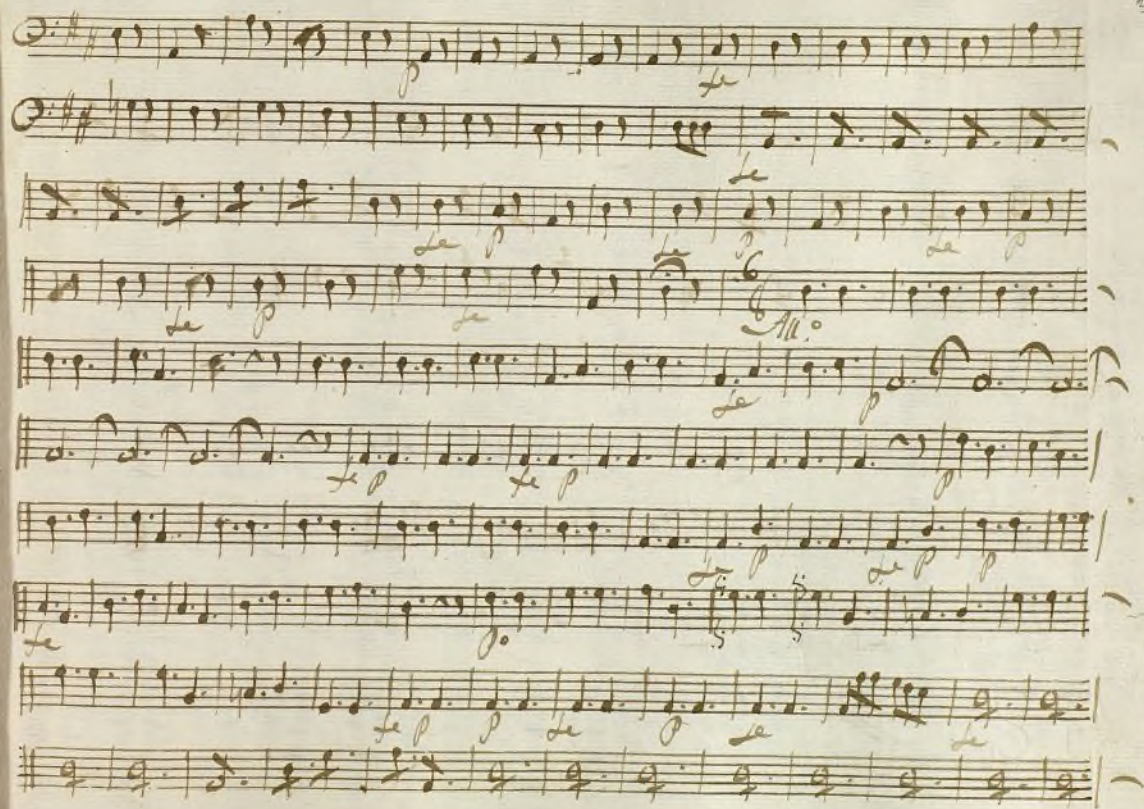


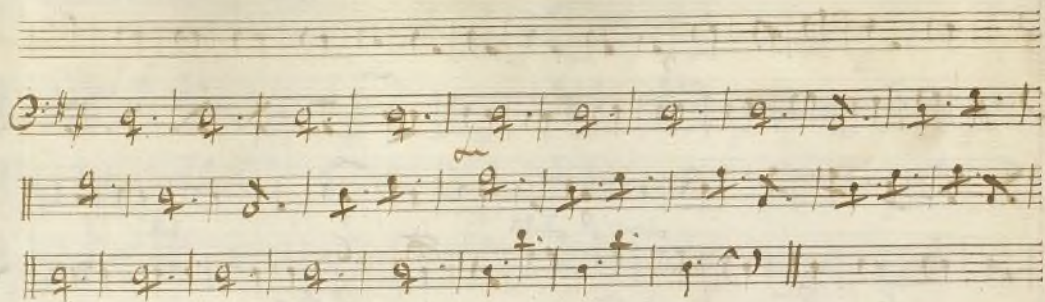
Quinto te
bid. con moto.

11 *All. Presto.*

Cres.

All. Ayuntamiento de Madrid





finál -



Ayuntamiento de Madrid

t

Bafo Larzuela

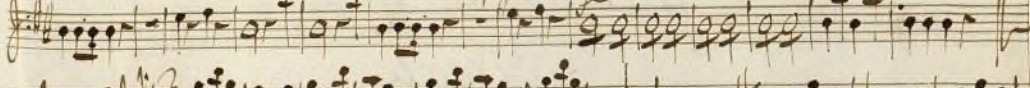
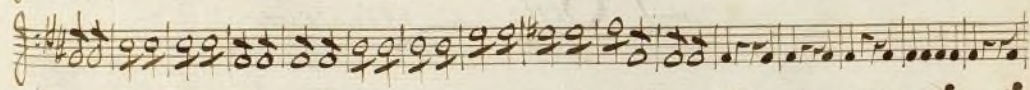
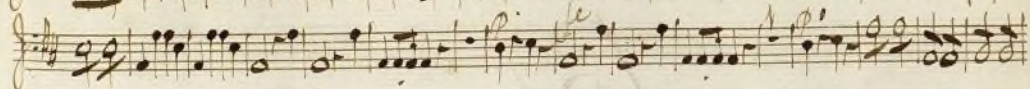
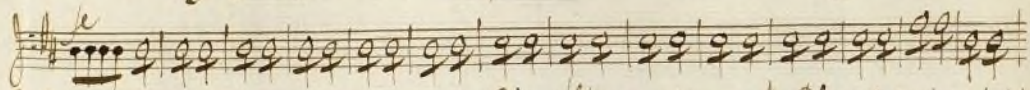
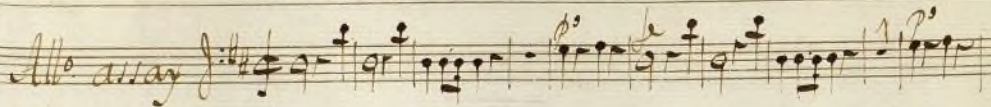
el Barón de Torre

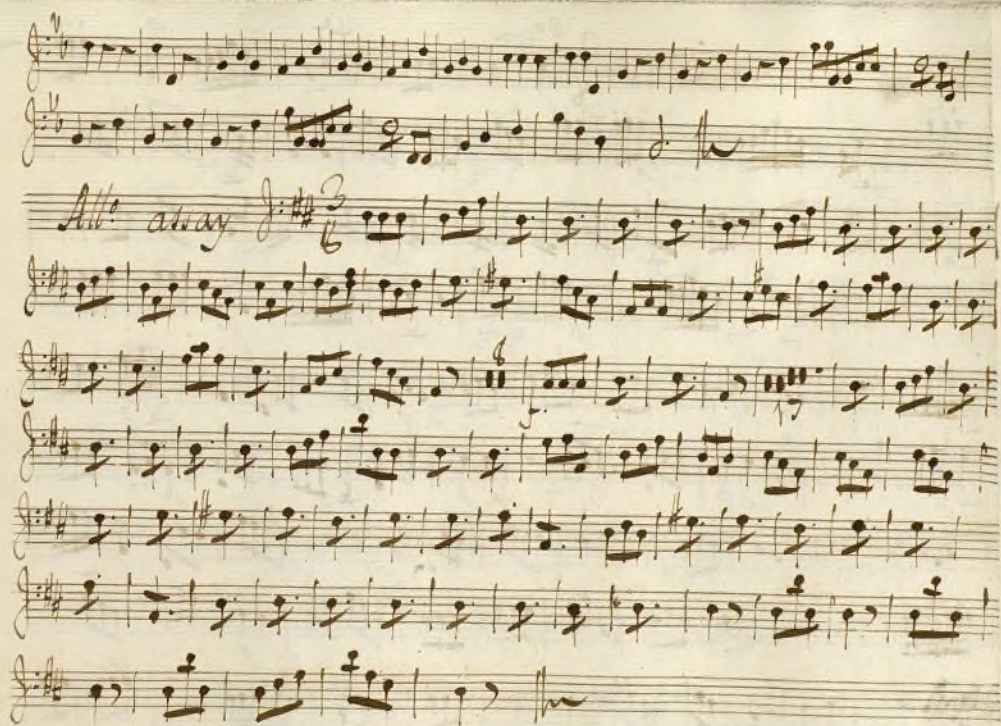
Morte.

e

Obertura

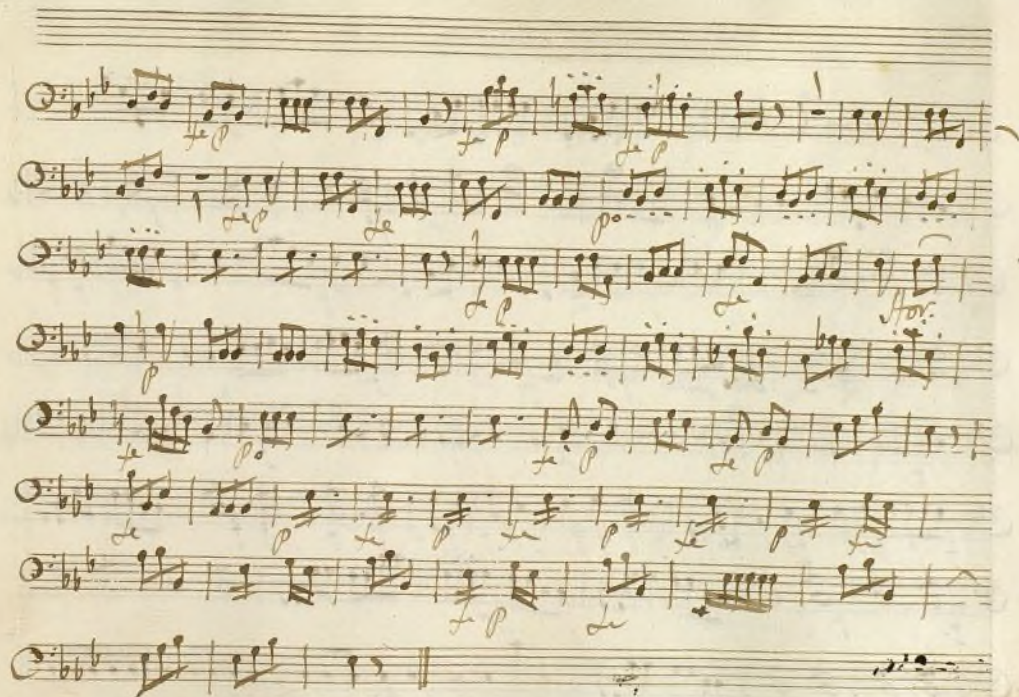
Allo allegro





And^{te} Comado *3^o ten.*

The musical score is written on 11 staves. The first staff begins with the title *And^{te} Comado* and the instrument designation *3^o ten.*. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also some corrections or deletions indicated by diagonal lines through the staves. The paper is aged and shows some staining.

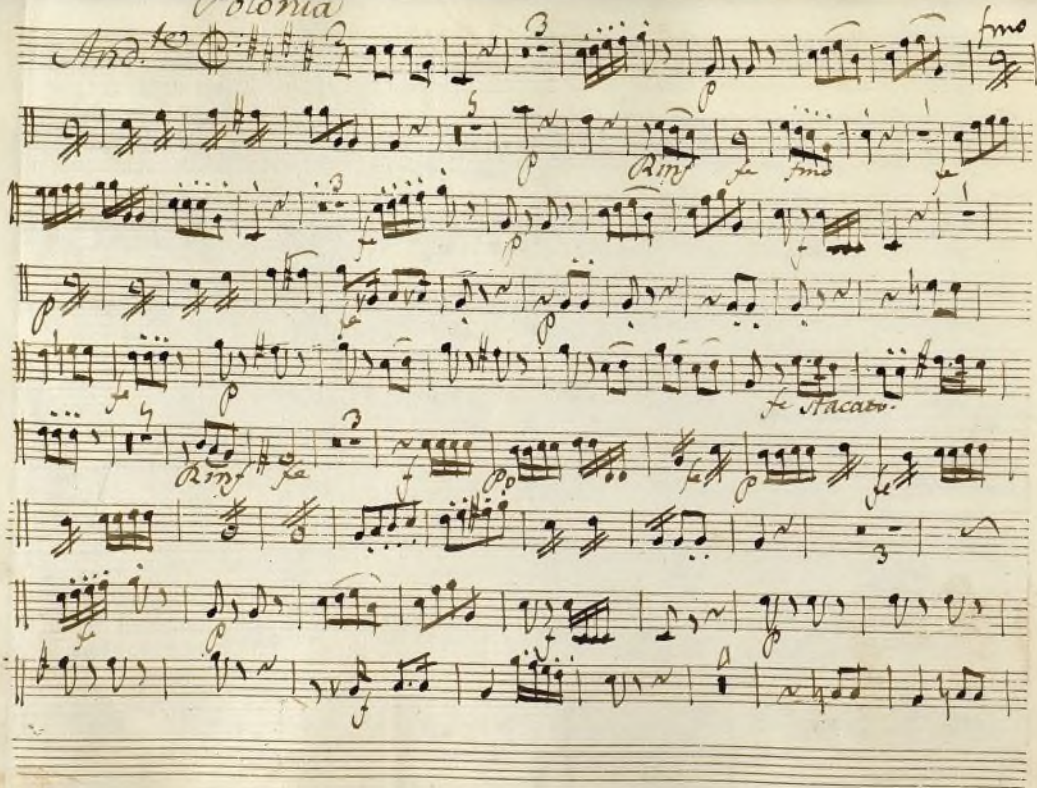






Sigue

Colonia



Daf

Cabanna

Soy un Page attuto

All.^o Brillante

fmo

f

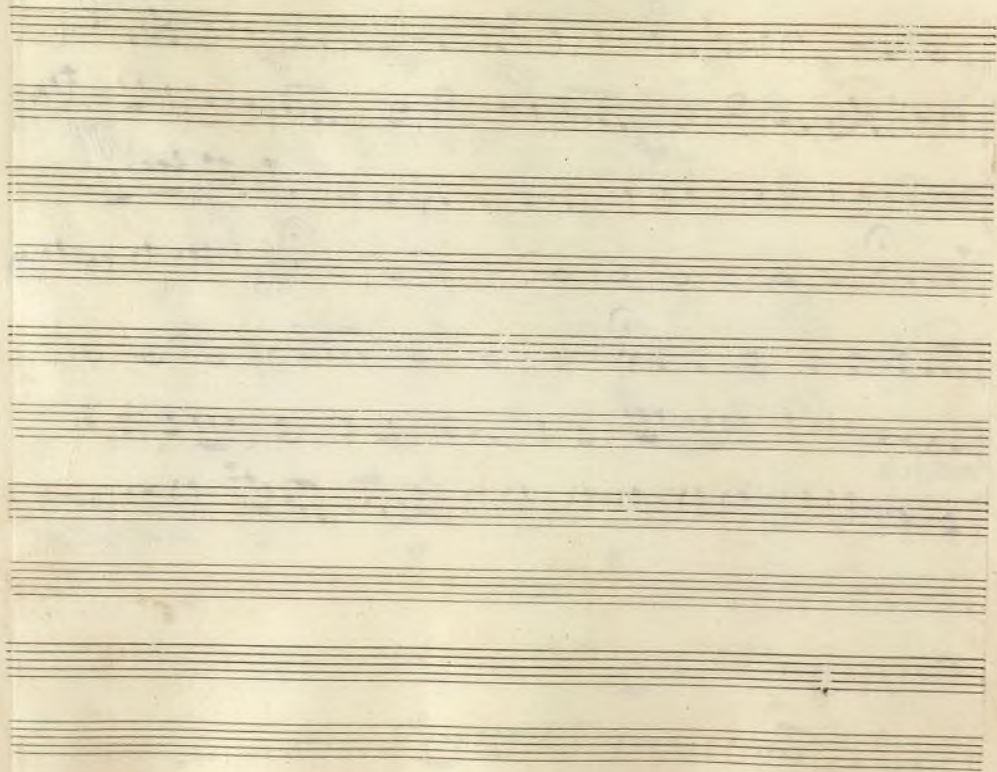
p

All.^o

En tono

De Rezitativo





Aria de Morales

Vadeo.

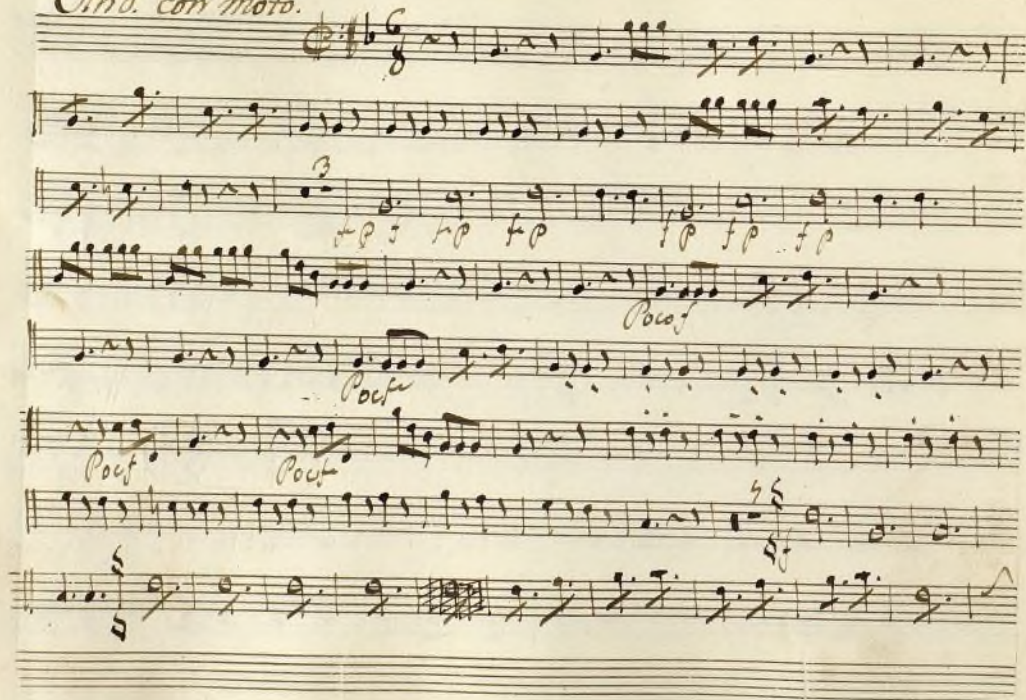
Quarteto

Allo Spiritojo





And.^{te} con moto.









Sigue

And. no Con moto





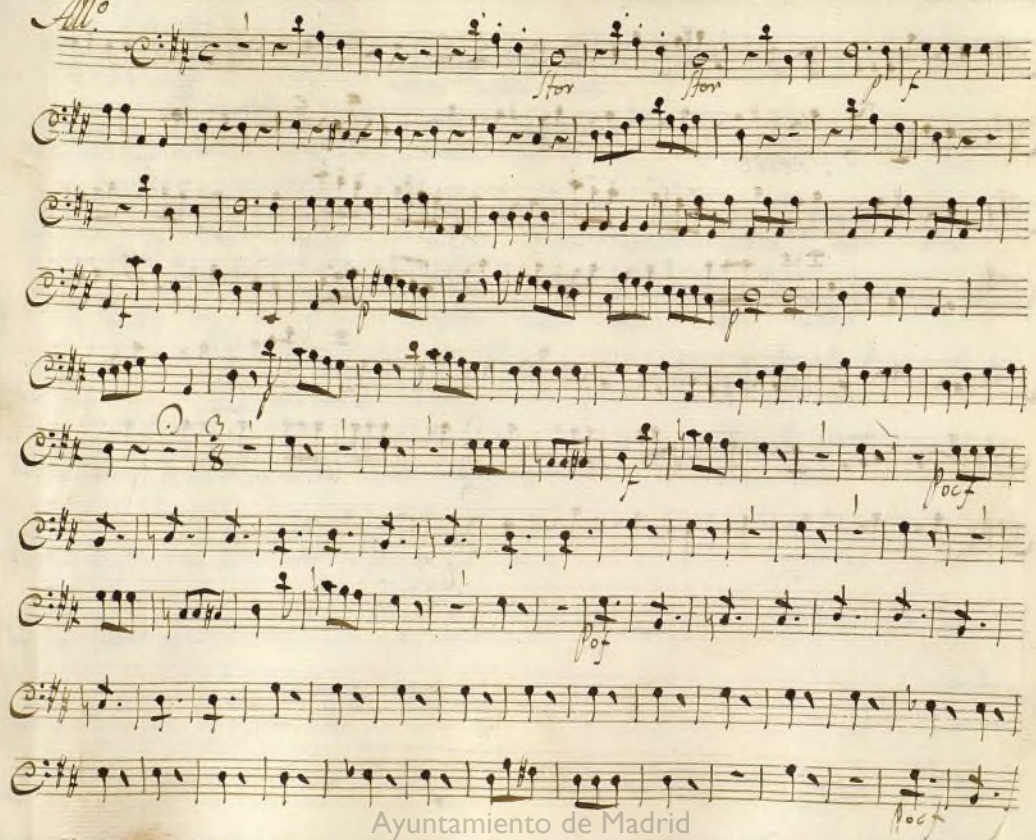
Sigue Quinto

Quinto
All.^o





All.^o



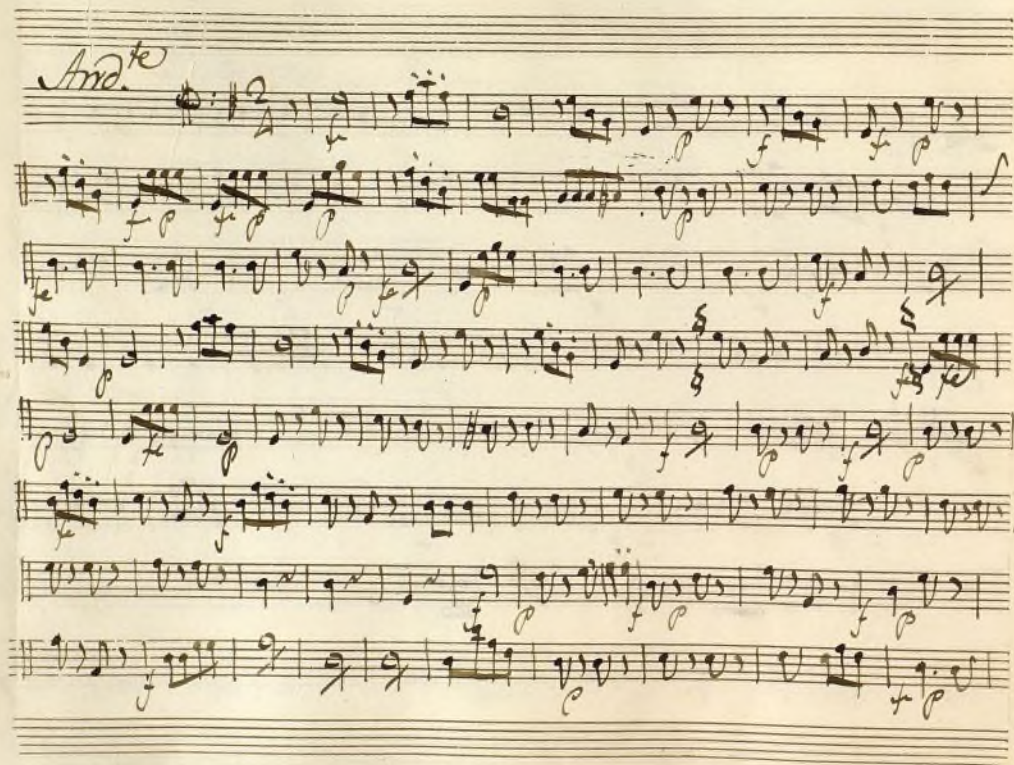


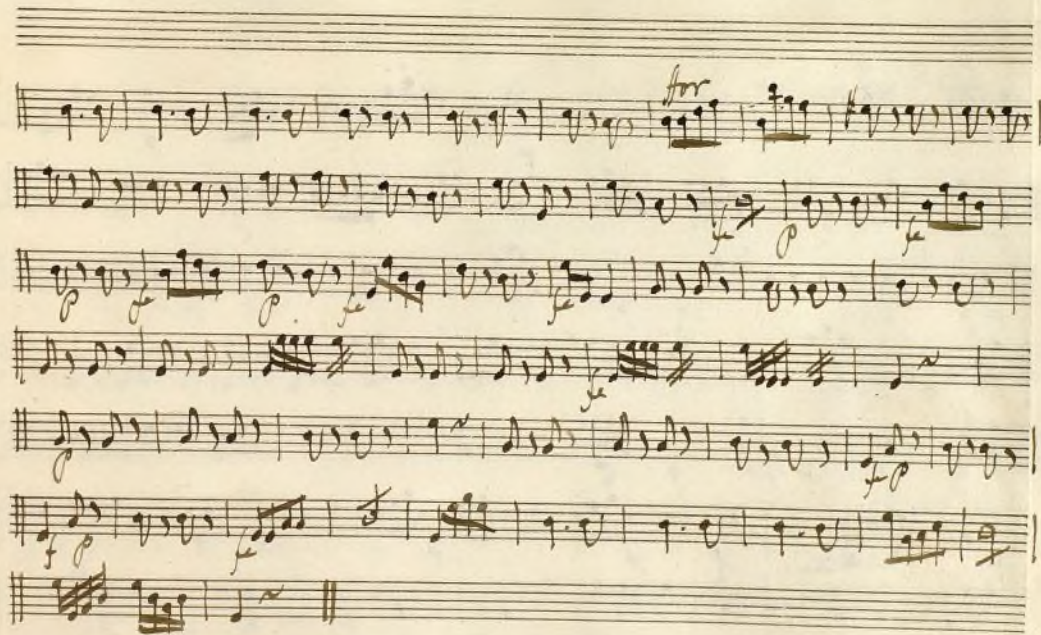
Acto 2^o

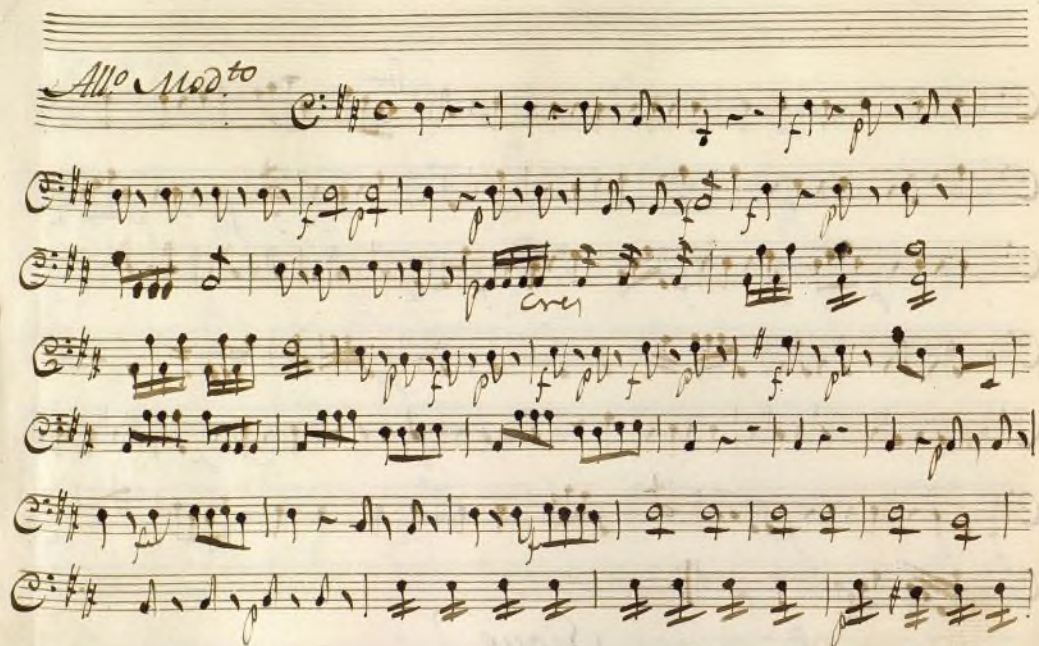
And.^{te} Con moto 



Sigue



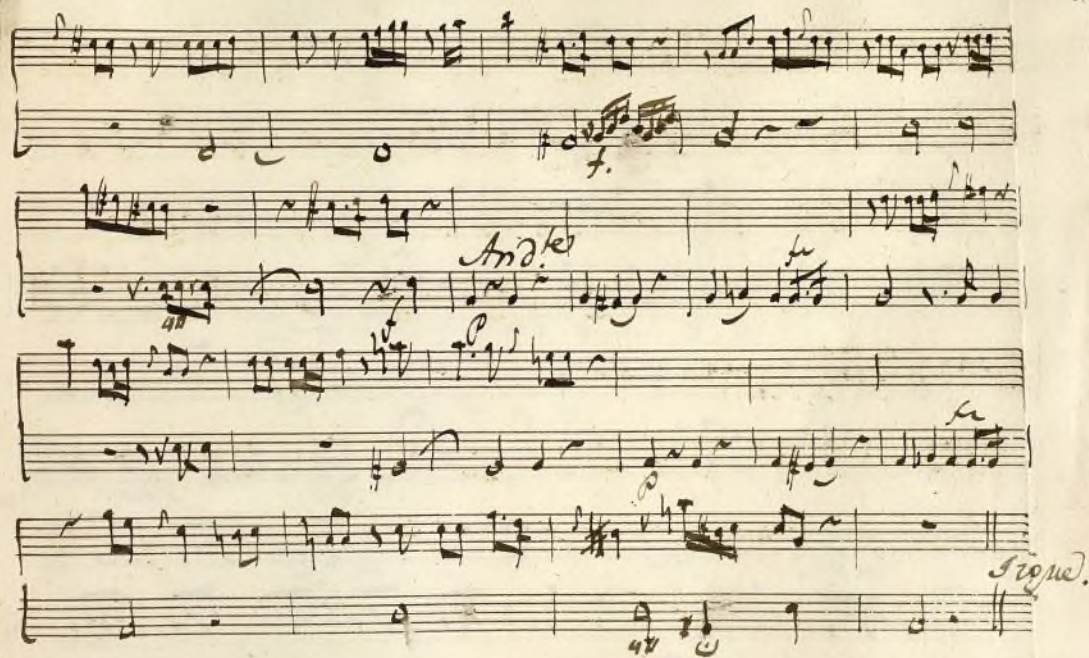






Tadeo.
Rez do All.

The musical score consists of ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is marked 'Rez do All.' (Requiem Ad libitum). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cres.' (crescendo) and 'fmo' (finito). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



Cantabile. 

All.^o *Poco* *f*

m.^o f *fmo* *m.^o f* *fmo*

fmo *P.^o*





Handwritten musical notation on six staves. The notation includes various notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff has a *Fda.* marking above it. The third staff has a *le* marking above it. The fourth staff has a *le* marking above it. The fifth staff has a *le* marking above it. The sixth staff ends with a double bar line.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff has a *Sigue* marking above it. The third staff ends with a double bar line.

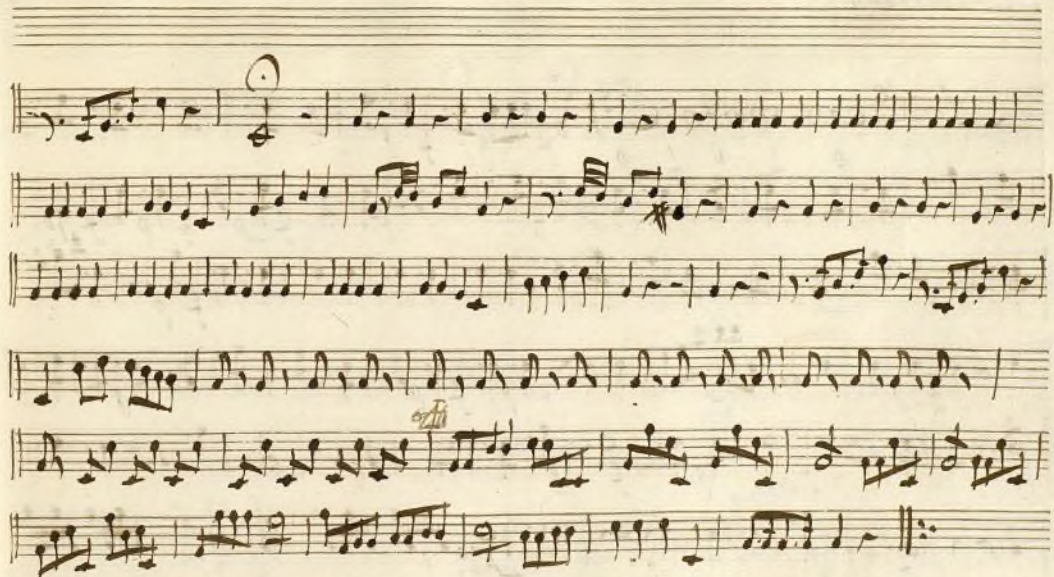
azusa





Duo
And.^{no}

allarg.

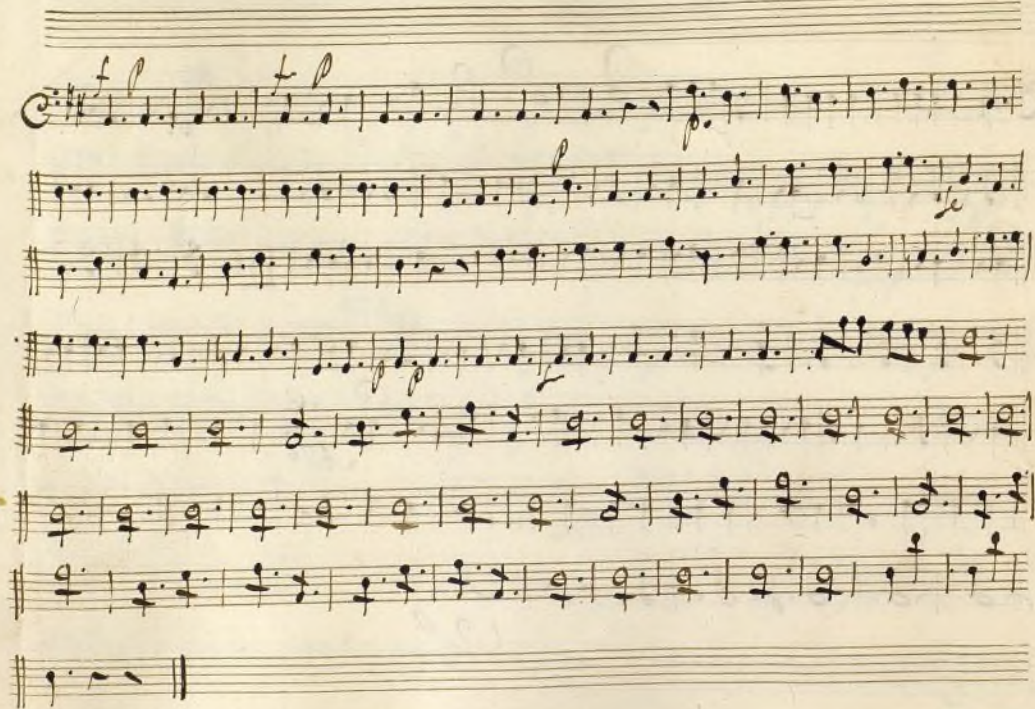


Sigue

Quinto







Final*Fin.*

Ayuntamiento de Madrid

Legg. 3^a no 3

+

Rus 44-2

Lazuela

el Baton de Torre
Fuerte.

Del Sr. Piccini

3

Lucinda Port.

And.^{te} Comedo. Belisa Paca.

V. Periquin Jr.^{ta}

Baron Grefo.



Hor. P^{er}. P^o.

Hor. P^o.

Ayuntamiento de Madrid



Socorred por Caridad.

Ya q. el Cielo no se apiada no se apiada viendop

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The lyrics are: "mi fata lidad ya q. el cielo no se apiada viendo mi fa-". The second system has a treble clef and a key signature of one flat. The lyrics are: "ta lidad viendo mi fa ta lidad fata lidad". The third system has a treble clef and a key signature of one flat. The lyrics are: "se". There are various musical notations, including notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The paper is aged and shows some wear and tear.

mi fata lidad ya q. el cielo no se apiada viendo mi fa-
ta lidad viendo mi fa ta lidad fata lidad
se

Descansemos e mui /usto aqui di donde descansar

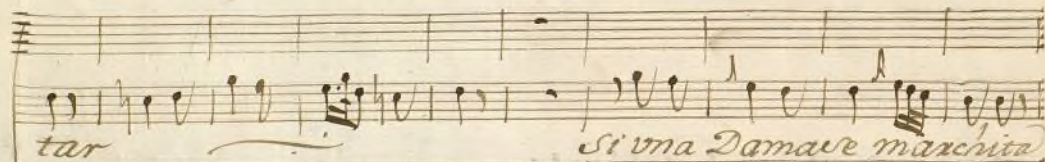
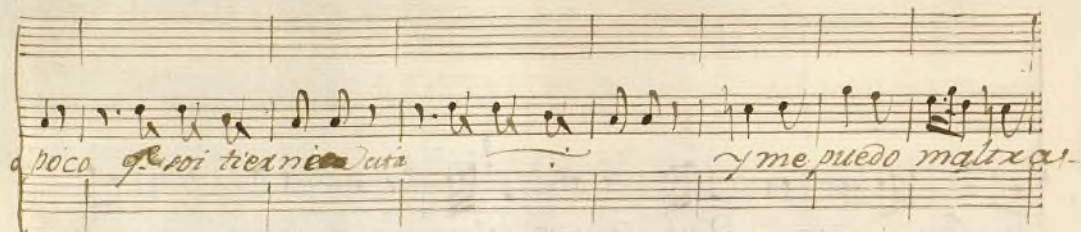
Y no tengas algun susto algun susto pues con

tu Mexico vas

f *p*

Pues con tu Mexico vas

Poco a poco
f *p*



luego pierde la verdad luego pierde la verdad

o q'el oxo res q'el amenaza avn el

pecho buñcos da en mi vida buelboa

Una-

Cara si me veo en la Ciudad

Ho. p.

pobre desgraciada Socorred por Causado

O q.e. oixores

Ya q'el ario no se apiada vienddo

Si una Dama se marchita luego

aqui ai donde descan car aqui ai

q.e. amenaza don el pecho buincos da don el

mi fata lidad, viendo mi fata lidad Ya glee-
pierde la beldad luego pierde la verdad si una
donde descansar si descansar y no-
pecho buincos da si buincos da en mi vida vuelbo a
Cielo no se apiada ~~luciendo~~ ^{no se apiada} ~~mi fata lidad~~
Dama se marchita ~~se marchita~~ ^{luego pierde} luego pierde la vel-
tenga algun sueto algun sueto pue con tu Perico-
Caza si me veo en la Ciudad si si me veo en la Ciu-
Ayuntamiento de Madrid

Handwritten musical score for a song. The lyrics are written in Spanish. The music is written on a single staff with a treble clef. The lyrics are: *dad viendo mi fatali dad*, *dad luego preade la veldad*, *vas pues con tu perico vas*, and *dad si me veo en la Ciudad*. The music is written in a simple, folk-like style with many eighth and sixteenth notes. There are some corrections and additions in the original manuscript, such as a bracketed section in the first line and a correction in the fourth line.

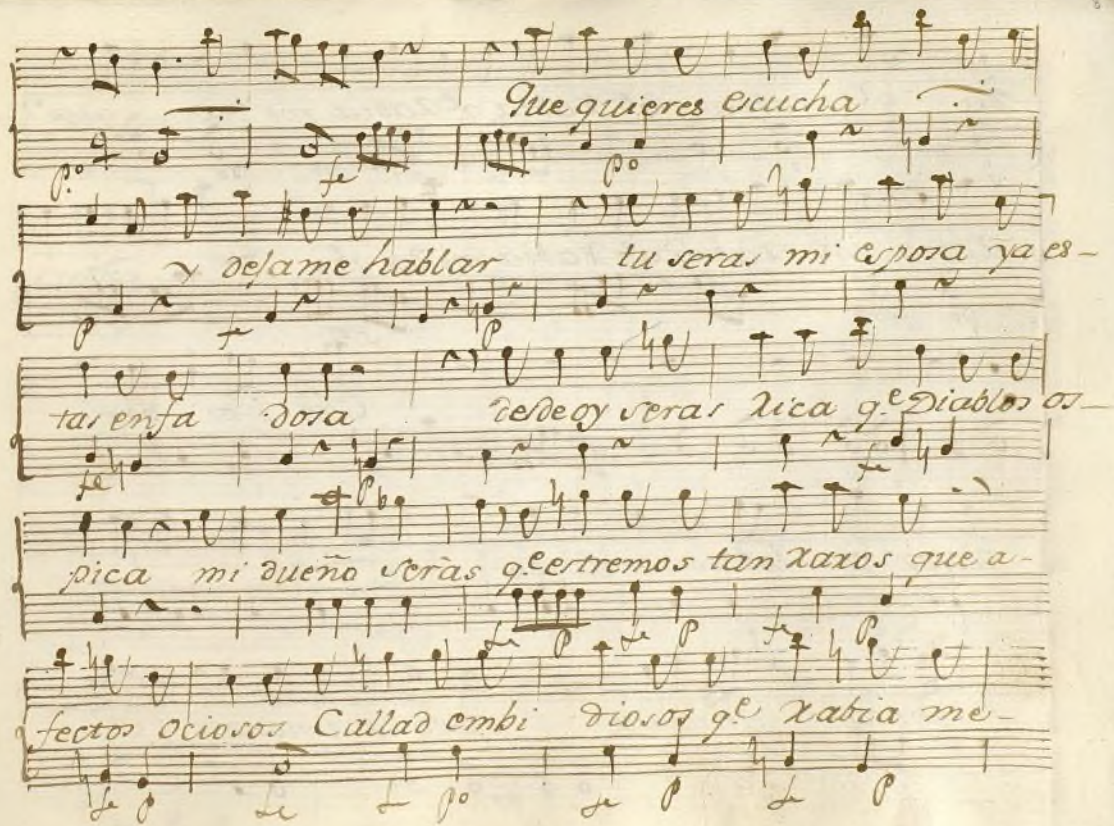
dad viendo mi fatali dad
dad luego preade la veldad
vas pues con tu perico vas
dad si me veo en la Ciudad

Baron.

All.^o Vivo.

Con ojos preciosos con labios melosos con
donosa graciosa
Sabe enamorar Sabe

6



Que quieres Escucha
y desame hablar tu seras mi esposa ya es-
ta enfa dora te deoy seras Rica q.^e Diablos os-
pica mi dueño seras q.^e estremos tan Xaros que a-
fectos ociosos Callad embi dios q.^e Xabia me-

da q.e xabia q.e xabia q.e xabia me da que

xabia q.e xabia q.e xabia me da q.e

Con ojos pre-

cioros con labios melosos

Donoia graciosa sabe enamorar sa-

p.o. *ffor.* *p.* *ffor.* *p.o.* *p.*

ve enamorad q^e quieres es-
cucha y de a me hablar tu-
seras mi esposa ya estas enfadada des-
de oy seras rica q^e Diablos os pica mi dueño se
ras q^e extremos tan raros q^e afectos ociosos Callad embi-



All. Spiritoso.

Yo soi una ma-

Vita tan hermosa y graciosa
Quiera que nadie se acuerde
que si voy a la Calle na-

die nadie me mira
Nadie me mira

si algun buen bello me mira un belliquillo me
noe dice un secretito me



le dego mi modesta mi modesta
ay ay ay ay *soi tierna* *soi tierna*
fuera fuera *y tenga usted siquiera tan-*
ti co de piedad tanti tantico de piedad ay
ay ay ay pobre zita tiernezita *ah se*

nör fuera fuera y tenga usted si quiera tan tan
 tico de piedad tanti tantico de piedad
 si algun ^{allegretto} ~~allegretto~~ me dice un bellis-
 mo dulce por favor
^{quillo} ~~quillo~~ ^{le daga} ~~le daga~~ ^{mones} ~~mones~~
^{hija} ~~hija~~ ^{muñ} ~~muñ ^{moder} ~~moder ^{tia} ~~tia~~ ay ay ay ay ^{donce} ~~donce~~~~~~

dad tanti tantico de piedad tanti tantico
de piedad si de piedad si de piedad

Mus 44-2

Andante *Vivace.* *Allegro*
Verdes tueros flores y aves repon-

Vedme luego luego
 Si la Causa de mi fuego por a-
 Causa de mi fuego por aqui vireis pa.
 sar por
 Luego luego luego Si la Causa de mi

fuego por aqui virteis parar virteis pa-
sar virteis parar

Mus 46-2

Quarteto.
All. Spiritoso.

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has four staves, and the second system has six staves. The bottom staff contains a vocal melody with lyrics in Spanish.

Salta el pecho y Yo me río brilla todo y brillo ahora

Ayuntamiento de Madrid

tu Ermosura me enamora y me obliga a deli-

Poco a poco -

var

Señor mio Yo bien se Como e de amar

Yo bien se Yo bien se Como e de amar -

Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The second system has a treble clef and a key signature of one sharp. The lyrics are written below the staves. The third system has a treble clef and a key signature of one sharp. The lyrics are written below the staves. The fourth system has a treble clef and a key signature of one sharp. The lyrics are written below the staves.

la Señora modesta Ya co-

P.^o ten

mienza a Vacilar ya Comienza a Vacilar

Ayuntamiento de Madrid

Handwritten musical score for the first system. The vocal line (top staff) begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The piano accompaniment (bottom staff) starts with a bass clef and features a series of chords and single notes. The lyrics "Volo escucho singe" are written below the piano staff.

Volo escucho singe

Handwritten musical score for the second system. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues with a bass clef. The lyrics "muera alma innoxata muera fiera" are written below the piano staff. The system concludes with a double bar line.

muera alma innoxata muera fiera

0.

mal la pena y el tormento ya me obligan a cri-

Cora

Salta el pecho y Yo me

Ayuntamiento de Madrid

poco a poco vñora mio

zio

tu ermora

Hor p.

Hor p.

p.

Li.

No bien se como e de amar

me enamora

Hor p. Ayuntamiento de Madrid

la se ñora modesta ya Comienza a Vací.

p

Poco a poco Señor mio

lar.

Yo lo escucho

Harp *L. A. P.*

Yo bien se Como e de amax.

sin q^e muera.

alma in.

se se se se se

poco a poco

La Señora

grata Mujer fiera

tu ermo ruxa

Handwritten musical score on aged paper. The score is written in a single system with two staves. The lyrics are in Spanish and are written in a cursive hand. The music is in a 9/8 time signature, indicated by a '9' over the first staff. The lyrics are: "Señor mio Yo tienes como de amar", "modestia ya Comienza a vacilar.", "me enamora y me obliga a delirar.", and "mas la pena y el tormento Ya me obligan a espirar-". The score is written in brown ink. The paper is aged and slightly discolored. The lyrics are written in a cursive hand. The music is in a 9/8 time signature, indicated by a '9' over the first staff. The score is written in a single system with two staves. The lyrics are in Spanish and are written in a cursive hand. The music is in a 9/8 time signature, indicated by a '9' over the first staff. The lyrics are: "Señor mio Yo tienes como de amar", "modestia ya Comienza a vacilar.", "me enamora y me obliga a delirar.", and "mas la pena y el tormento Ya me obligan a espirar-".

Señor mio Yo tienes como de amar
modestia ya Comienza a vacilar.
me enamora y me obliga a delirar.
mas la pena y el tormento Ya me obligan a espirar-

Handwritten musical score for the first system. The vocal line (top) begins with the lyrics "Ya me obligan a cipi tar". The piano accompaniment (bottom) consists of a single line of notes.

Ya me obligan a cipi tar

Handwritten musical score for the second system. The vocal line continues with the lyrics "Poco a poco la se nora a cipixax tuermo sura". The piano accompaniment continues with a single line of notes.

Poco a poco
la se nora
a cipixax
tuermo sura

Señor mio Yo bien se Como e de amar
 modes tira ya Comienza a Vacilar
 me enamora y me obliga a delirar
 Le p.

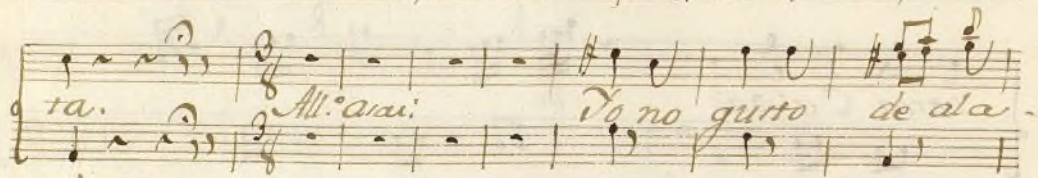
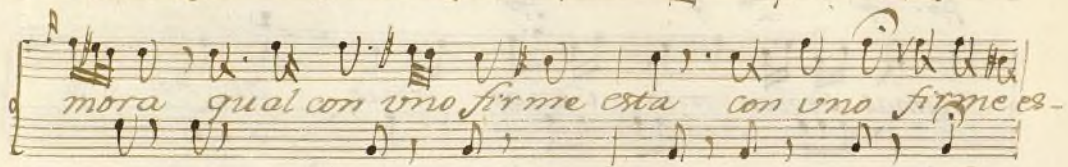
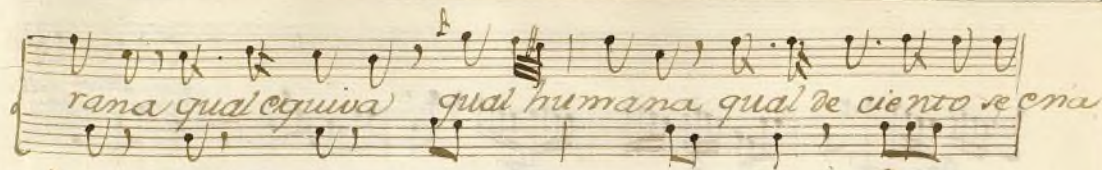
Yo bien Como e de Amar
 ya Comienza a Vacilar
 y me a delirar a

deli rar

And. no Gracioso
Belisa.

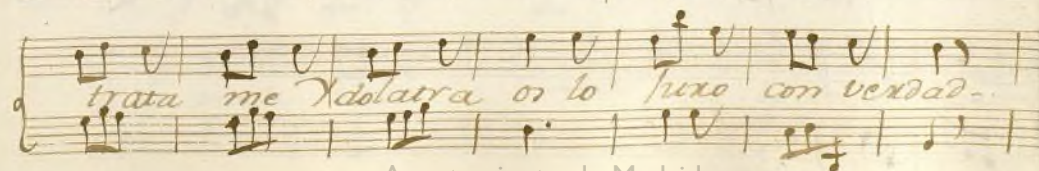
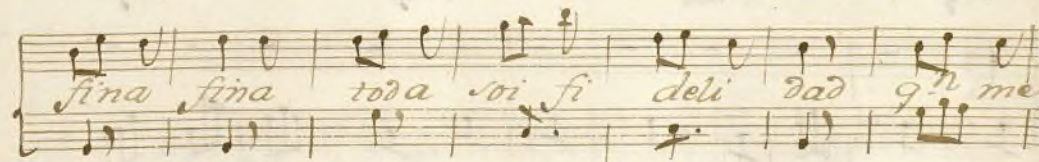
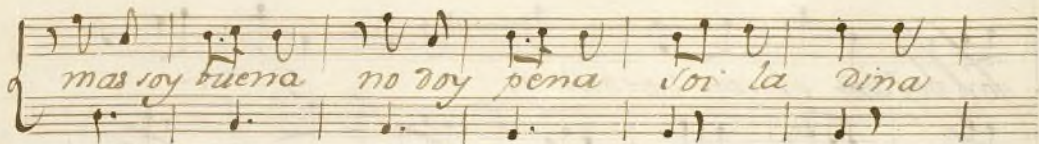
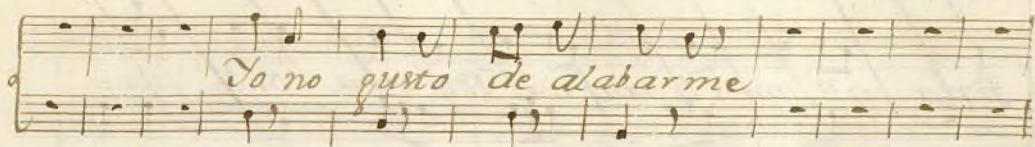
Ayuntamiento de Madrid

Son las —
 Damas Señor mio Señor mio de di-
 vera Calidad de
 qual es fiera qual graciosa qual ve-
 vera qual piadosa qual Celosa qual ti-



dad q.ⁿ me trata me Idolatra o lo Luxo
 con verdad q.ⁿ me trata me Idolatra o lo
 Luxo con Verdad vi con Verdad
 Son las Damas Señor mio Señor

mio de diuerra Calidad de
 qual es fiera qual gra-
 ciosa qual vera qual piddora qual Celosa qual ti-
 rana qual equiva qual humana qual de ciento se crea
 mora qual con-



Handwritten musical score on aged paper, featuring six staves. The first three staves contain lyrics in Spanish, written in a cursive hand. The fourth staff is empty. The fifth and sixth staves contain musical notation without lyrics.

Staff 1: *mas soy buena prolooi pena so la fina fina*

Staff 2: *fina q.n me trata me trata or lo pro*

Staff 3: *donde se as si con verdad si*

Staff 4: (Empty)

Staff 5: (Musical notation)

Staff 6: (Musical notation)

Ysidoro

And.^{te} con moto.

Handwritten musical score for Ysidoro, featuring vocal and piano parts. The tempo is marked "And.^{te} con moto." The score is written on six staves. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are in Spanish and appear at the bottom of the page.

te are-

guxo ninfa bella de guardarse amor,

Handwritten musical score on five staves. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *allegro*, *po. sfz*, and *bo.*. The lyrics are written in a cursive hand.

fe. te ^{allegro} guas ta ninfa bella

de guardarte amor, y feè o que tonta si lo

Cree bravo charco se llevò bravo charco se lle

bo. si constante

tu me queres mas constante ama re

Yo mas pobre

simple tu no infieres no no infieres qe fa-

Uezco faller co de otro Amor qe fallerco fa-

Uez co de otro Amor si Constante tu me-

quieres pobre simple tu no infieres que fa-

3

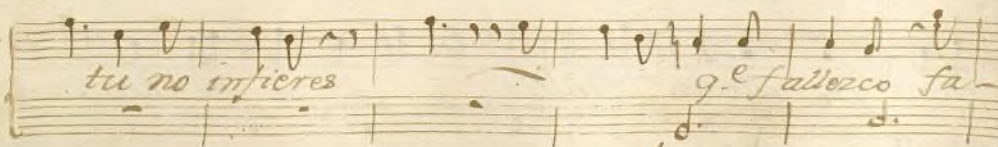
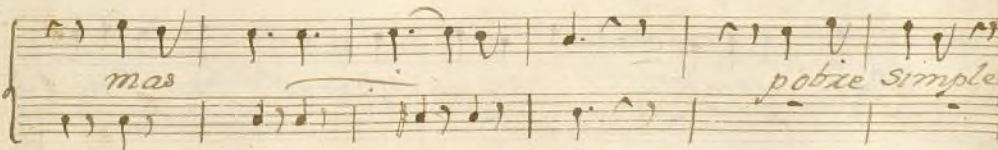
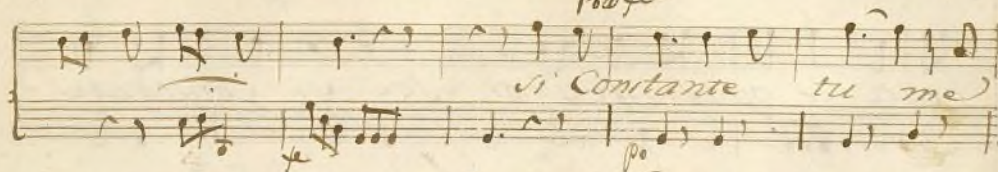
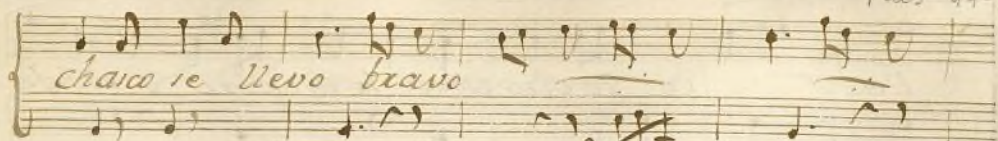
Uezco de otro amor g.^e

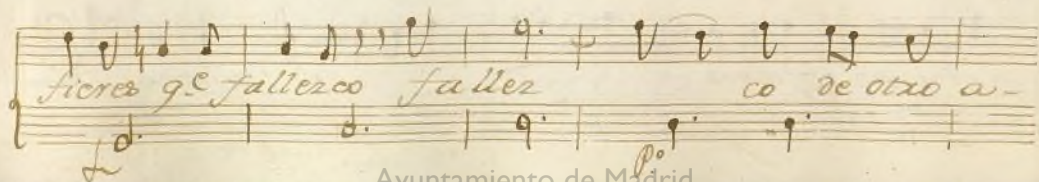
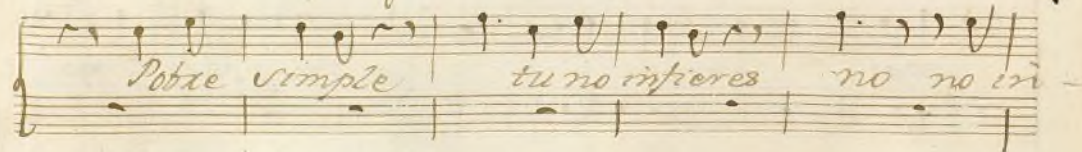
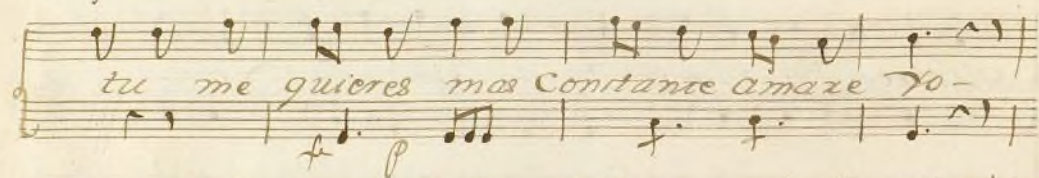
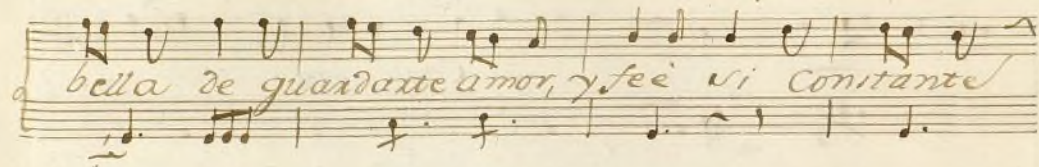
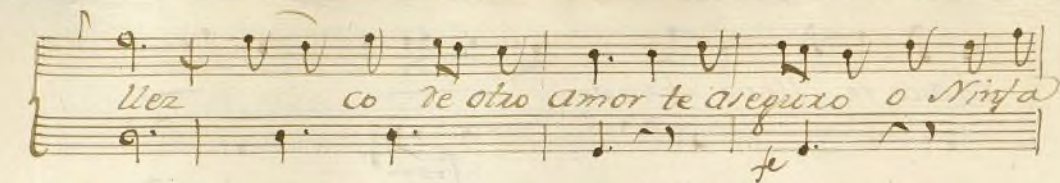
te aseguro o ninfa bella de guar-

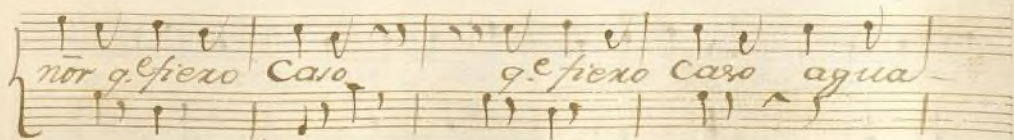
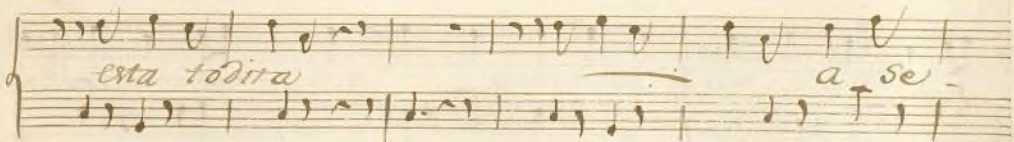
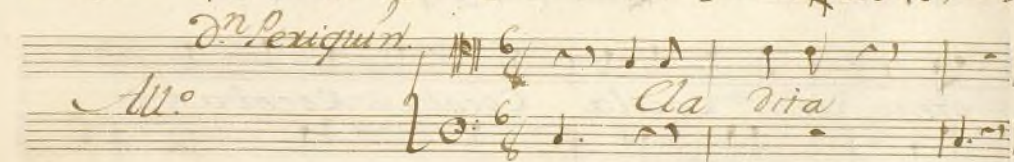
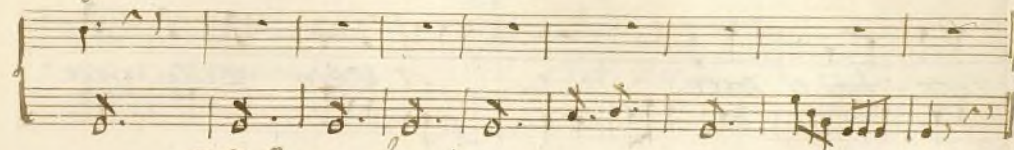
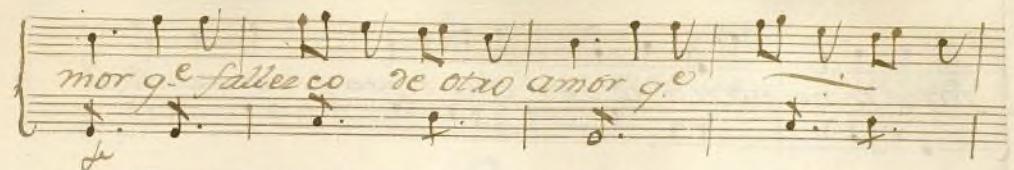
darte amor, y se - te aseguro Ninfa

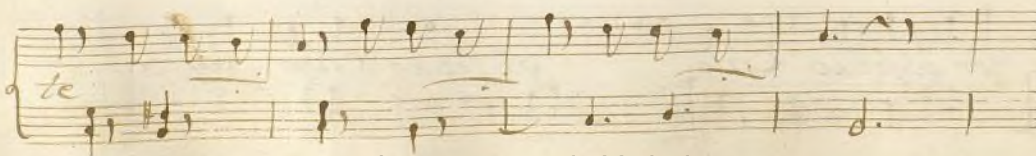
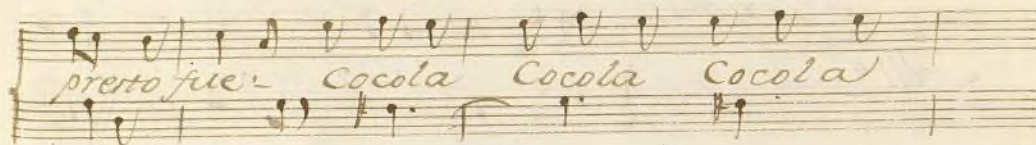
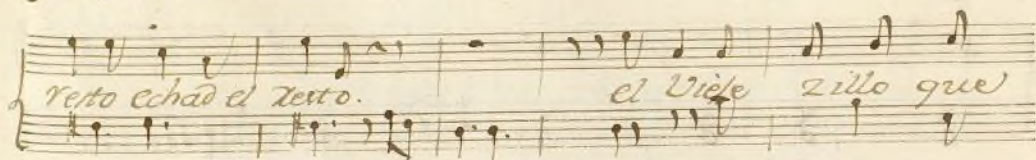
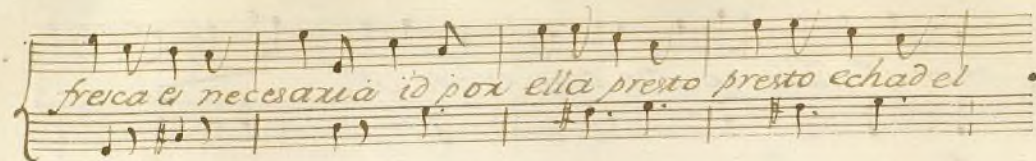
bella de guardaarte amor, y se de

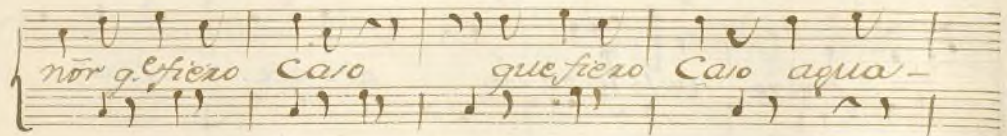
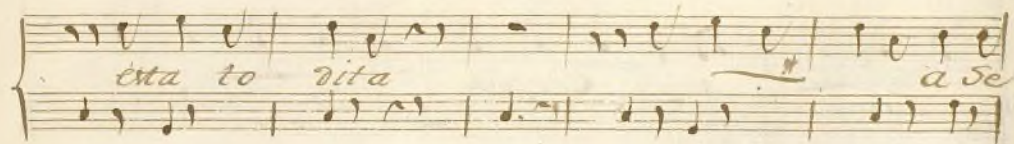
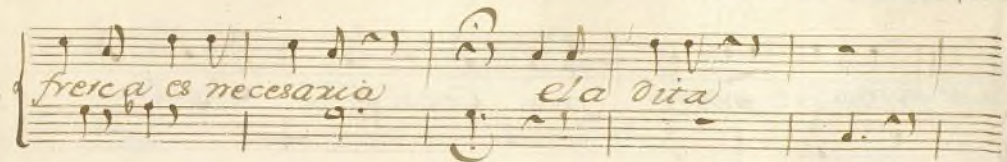
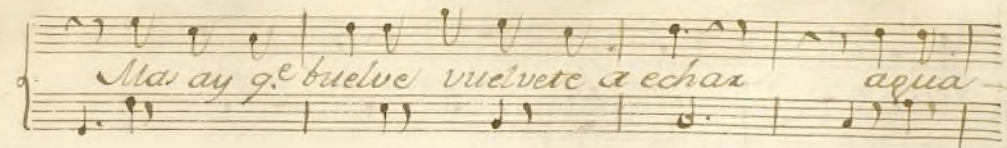
O que tonta si lo cree bravo

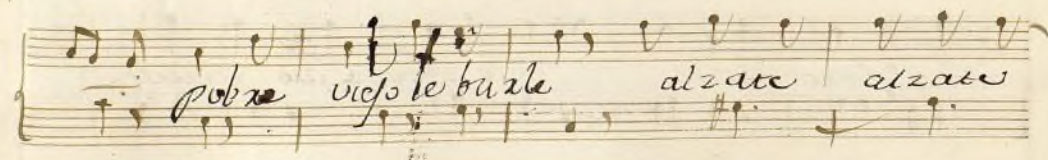
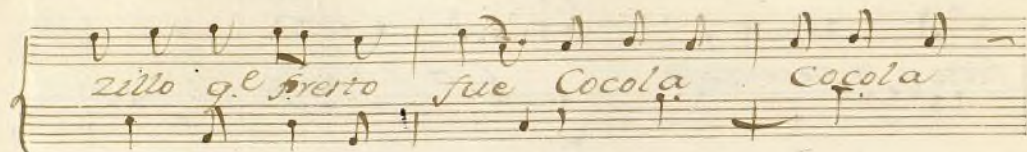
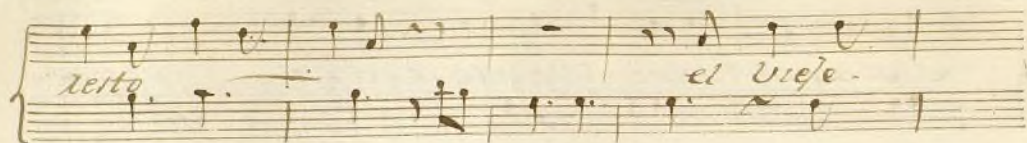




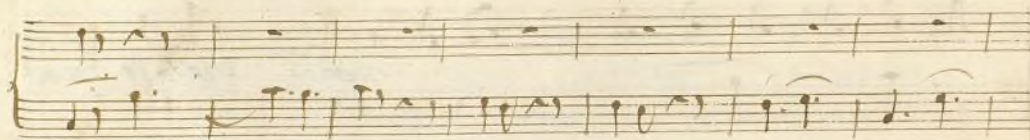
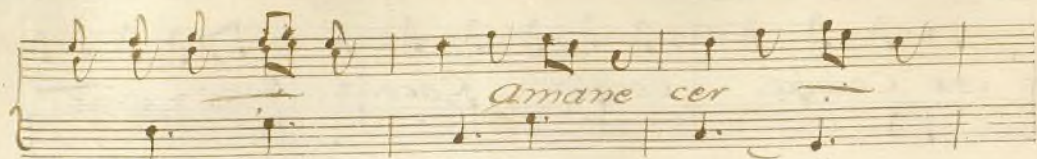






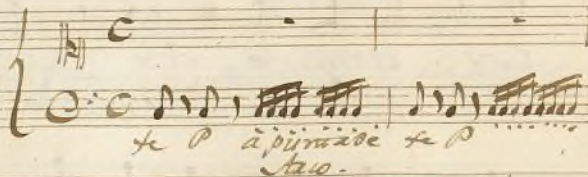


cex Cocola Cocola Cocola Niña
 sólo Viejo le burl
 le. Cocola Niña vuelvan tus
 ojos amane cex Cocola Niña
 vuelvan tus ojos amanecer



Lucinda

And.^{no} con moto.



Le Pobre -
 zita perdi zita todo bien abia perdido
 si vos no me dai par -
 tido Cerca estava de morir Cerca
 lo Conozco Y Yo lo estimo y mi a -

Handwritten musical score on five systems of staves. The lyrics are in Spanish and appear to be a hymn or prayer. The notation includes various musical symbols such as notes, rests, and bar lines. The ink is dark brown on aged, slightly yellowed paper.

mor a vos prometo con modestia con res-
peto con a fectos y bon-
dad con respeto con a fectos y bon-
dad, y con bondad. *All.^o vivo* fiera Causa e el in-
justo q^e desprecia q^e desprecia mi lea

33

tad fiera causa ei el in justo

ge deprecia mi lealtad ge deprecia mi leal.

tad si mi lealtad

Pobrezi ta perdidita todo.
atempo di Prima.

tien avia per dido si vos no me dais paz

tido Cerca estava de morir si de mo-
 rir si de morir lo Conozco
 y lo estimo y mi amor a vos pro-
 meto con modestia con respeto con a-
 fectos y bondad con respeto con a-

fectos y bondad y con bondad.

fiera Causa es el insulto que desprecia

All: vivo.

que desprecia mi lealtad lo Conozco

Do lo estimo a vos prometo

fiera Causa es el insulto me desprecia me des-

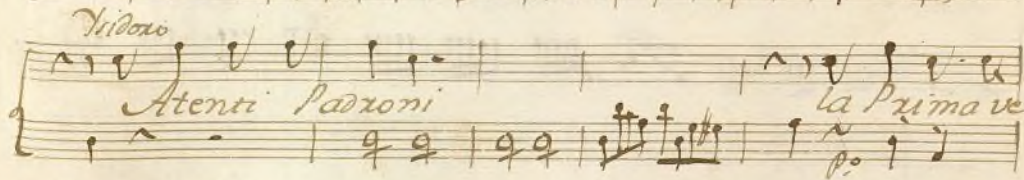
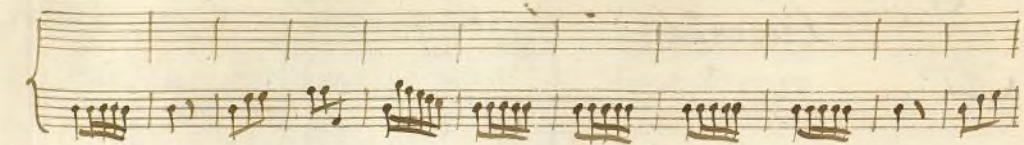
A handwritten musical score on aged, yellowed paper. The score consists of five systems of staves. The first system has two staves with the lyrics "precia mi lealtad que desprecia" written below the notes. The second system also has two staves with the lyrics "mi lealtad" written below the notes. The third system has two staves with the lyrics "mi lealtad si" written below the notes. The fourth system has two staves, and the fifth system has two staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some wear along the edges.

precia mi lealtad que desprecia

mi lealtad

mi lealtad si

Quinto Lucinda
All.^o Betia
Vidoro
D.ⁿ Periquin
y Baron.



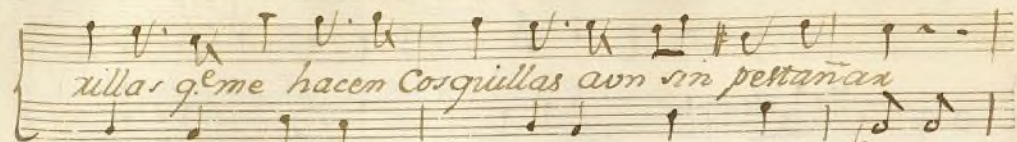
Atenti ei Soldati, qe parian ax-

mati, ~~veteta~~ la quanti Cameli ele fanti que

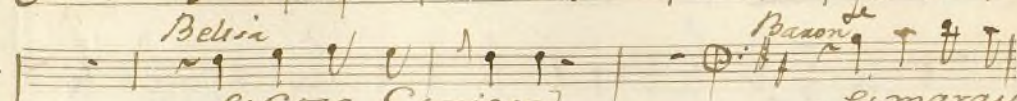
parian guia Venid Amo mio qe a hueran tan

talos y mis Amistades buerton fustales, y mi gan males como uno

ra. Verei, Paes Cucos Oclavos, y emucos y algunas mo



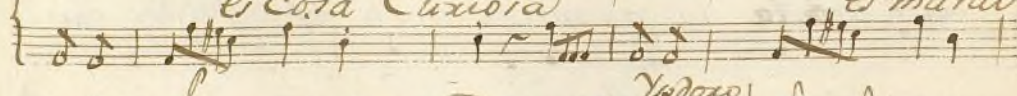
xillar q' me hacen Cosquillas avn sin pestañas



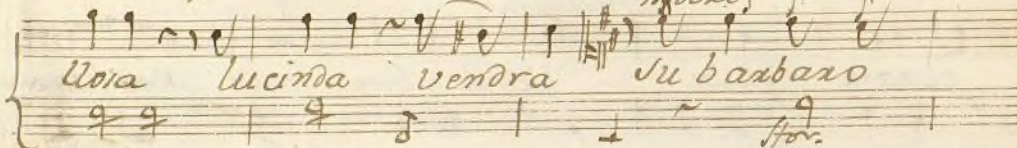
Belin

e Cosa Cuxiosa

Pasión



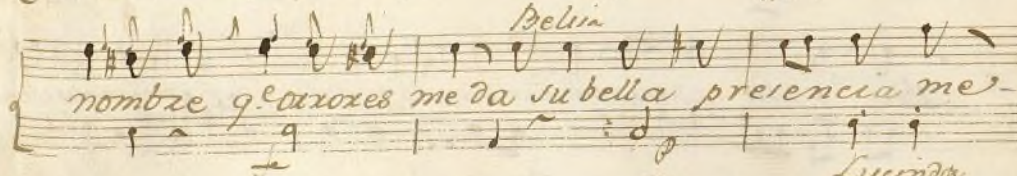
e maravi-



Ydoro!

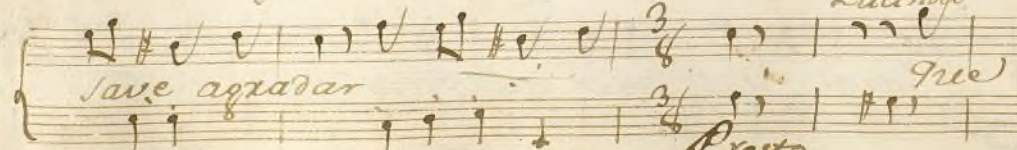
Uosa lucinda vendra su barbaro

For.



Belin

nombre q' corroxos me da su bella presencia me-



Lucinda

save agadar

Preto.

veo al Infelice aquel no es
 el ingrato que con Infame trato a dos quie-
 re burlar
 llega mi dueño amable
 Le

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

g^{te} es Cosa incompa rable todo lo g^{te} ve.

o Ciclos no allo te pozo --

que loben tan exmpio. que gracia io di-

oblaan tan a Palla no puedo toles -

traz. *objeto tan odioso no puedo tole-*
ra

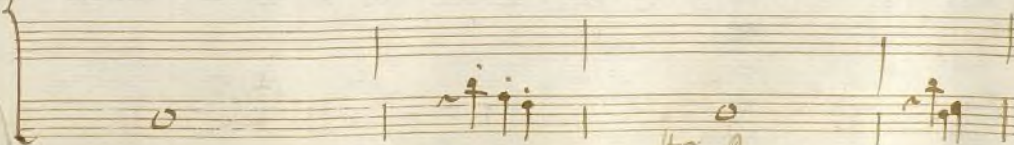
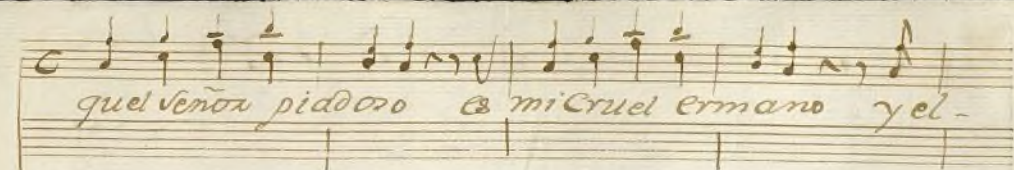
raz.
Presto al veder Padroni
Vamos pues a mi-

Handwritten musical score on aged paper. The score is written in a single system with multiple staves. The lyrics are in Spanish and are written below the staves. The music is in a single system, with the lyrics written below the staves. The lyrics are: "bastante mizo bastante Obiero", "rar.", "y no xerir vo mi dolor ya a-". The music is written in a single system, with the lyrics written below the staves. The lyrics are: "bastante mizo bastante Obiero", "rar.", "y no xerir vo mi dolor ya a-". The music is written in a single system, with the lyrics written below the staves. The lyrics are: "bastante mizo bastante Obiero", "rar.", "y no xerir vo mi dolor ya a-".

bastante mizo bastante Obiero

rar.

y no xerir vo mi dolor ya a-



quantas Doncellas mira las procura engañar

Be.

lúa 9.^{ta} Oído

Mudemos de sentido tambien tuc-

re, exmana la muger mas tirana q^e todo el Mundo en-

tero procura enaxedar

O Cascaras q^e escucho

Vayase el tirano O sino To me Vrè

Pero si el es cr-

O matad a mi hermana o-


mano conmigo le tendre

No la matare
 a q^{ra} matar o Caspita te quierestubux-
 pues no quereis prenderle de aqui voi a marchan
 lar.
 Muchachos dete

nedle So etoi por reventar

Loco Emburterero las pobres Mozas con tus pala-

All.º Presto.


 bruta! Saves engañar ve ve traí las fieras


 fe


 ve no vuelvas no vuelvas aca...

Poco


 fe

Periquin

no *Urteð Senõr mio ve-*

buélva de prieta y defe a Belisa q.º no e para u-

ted

no sino con mi espada siño

le.

le

Poco fe

Corto le

Corto la muez le

o Dios 9.º tormento a.

Dios 9.º tormento

Se

Ya el Corazon siento q' va a fallecer. q' va -
 Poofe
 Ah ti -
 q' va a falle - cor que
 Lagg. afeccuoso.

ranò en q.^e te ofende tu Coniorte desgra-

ciada tu Coniorte desgra ciada q.^e ari-

la quieres dexar.

Do de/arte teena-

tenas y sin Causa me Condennas Ete el Caro de Ra.

Si te quedas lo ve

brar

raí lo verás

Ya me quedo y lo sa-

le p le p le p le p

bras y lo Sabrás Si Capaces son mis -

amias aru dueño de engañar aru

pronto e venido

avn no se aido

Donce tefuite

And.^{te} con moto.

Ta es inocente

erte inolente

no es Combustero

Y en Casa Opero sea.

de quedar.

La enoxabuena

Y así con.

Le

ayuntamiento de Madrid

Le

bien ingenio tiene de un Mazapan.

Gracias o-

Si el no es Ingrato seguirá el-
rindo de tanto onox.

trato de nuestro Amor.

Siempre alegrissimos con-

par y júbilo Siempre Contentos

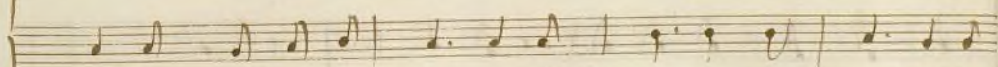
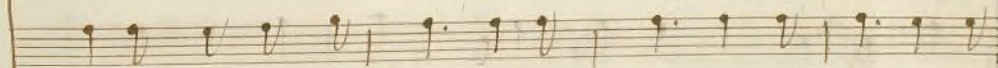
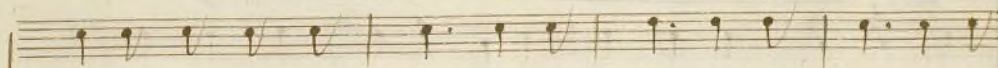
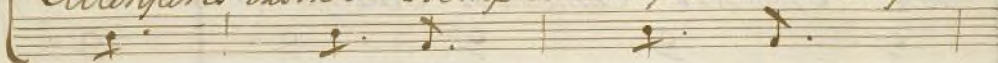
Manjares

bendis fuegos y vailes todo a desear Siempre ale.

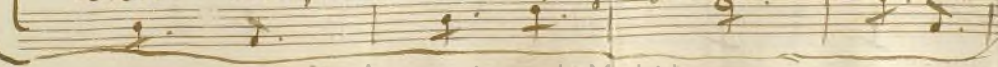
grissimos con paz, y jubilo Siempre Contento



Manjares buindi, siempre con jubilo siempre con-



tenos Manjares buindi, puegon y vailei todo a de-



Sex. Siempre Contentos Manfarez buindis Siempre ale

9. | 9. | 9. | 9. | 9.

gruissimos

todo a ore

9. | 9. | 9. | 9. | 9.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with treble clefs and a key signature of one sharp (F#). The bottom two staves are piano accompaniment with a grand staff (treble and bass clefs). The lyrics "ser Siempre alegrissimos" are written below the piano part, with a long horizontal line extending from the end of the phrase.

ser Siempre alegrissimos

Handwritten musical score for the second system. It continues the four-staff format from the first system. The lyrics "do a de ser todo a de ser" are written below the piano part, with a long horizontal line extending from the end of the phrase.

do a de ser todo a de ser



3^a
Fin del 1.º Acto.

+

Acto 2.^o

Mus 44-2

el Varon de
Torre fuerte.

And.^{te} Con moto. Lucinda
Belira

Hor. se Pusfe

Ute -

Como tan Pulido le darei, ami querido le di:
 rei q^e soi amante q^e le quiero mui Constante le di:
 rei q^e soi amante soi amante q^e le quiero mui con.

Handwritten musical score on three systems of staves. The lyrics are in Spanish and appear to be from a song or opera. The notation includes various musical symbols such as notes, rests, and dynamic markings like *forte* and *p*.

forte y que deve ver mi Esporo si me

que -- re Coniolar si me que re

mi hermanito es todo a.

Coniolar Coniolar Coniolar.

p.

mores pintarele tus favores pintarele tui fa.

vores ha q.e pena suerte impia no te

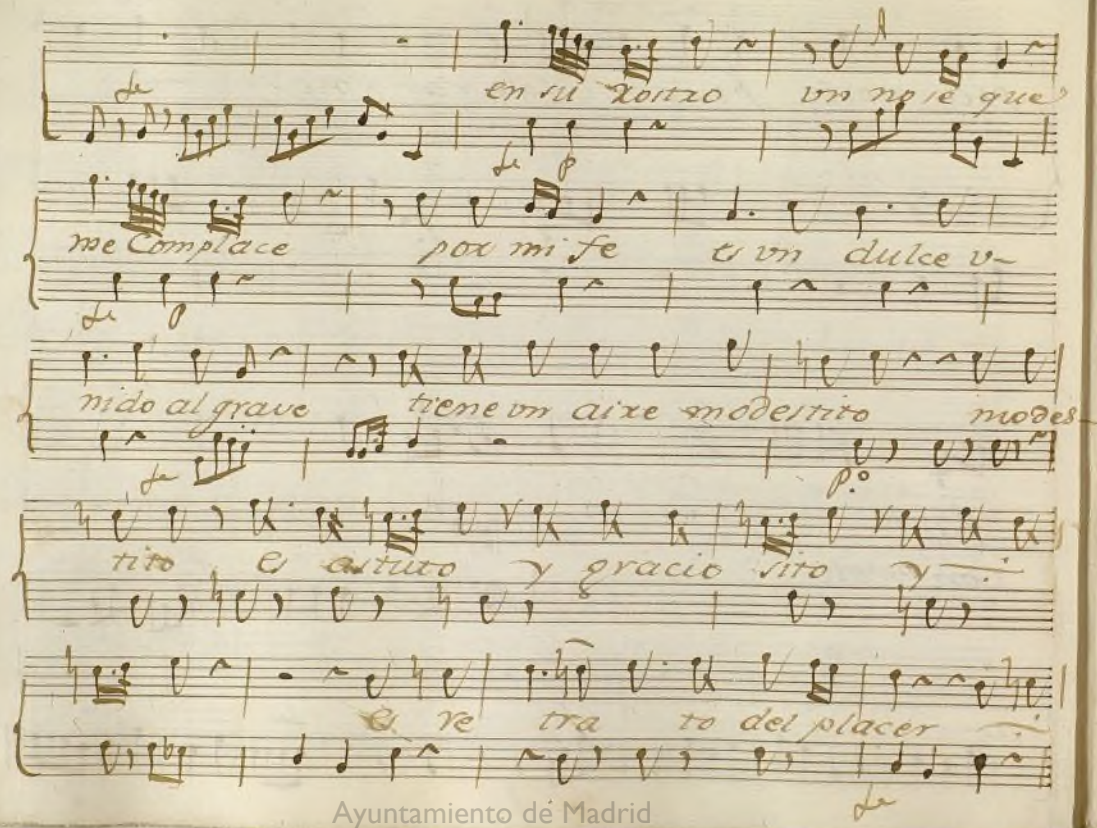
Le po Hor.

puedo tolerar no no no te puedo tole-

Le p Le p Le p

rar. pintarele tu, fa.
le direi, q'ioi amante.
Vores a.
79.^e deve ser mi exporo si me
a a 9.^e pena muerte mi.
guiere si me guiere Consolar.
Je p Je p.º

Le en su rostro un nro que
Le me Complace por mi fe e un dulce v-
Le nido al grave tiene un aixe modestito modes-
Le tito e astuto y gracioso y
e re tra to del placer
Le



Handwritten musical score on six staves. The lyrics are in Spanish and include:

al mirarle una lax-
nilla se me pega a esta Cortilla qe me gorta me Cor-
da eira me se veira mardo p... se pace
esta qe me vere qe me vere aun mas Cru-
ge me vere qe me vere aun mas Cru-

The score includes musical notation with notes, rests, and dynamic markings such as *se p* and *se p*. There are also some corrections or additions written in the margins, such as "Allo. to" and "se p".

mal, porque se hace Valla q. me fere aon mal Cru
 el de como alpecho alacera por Cruel por a
 el q. me fere aon
 por Cruel aon mal Cruel
 aon mal Cruel
 On u torto On no se que me Com
 place / por mi fe me Complace por mi

Se es un dulce unido al grave tiene en aixe modes

tito moderito es Arturo y gracio-

sito es retrato

to del placer es re tra to del pla-

cer. al Mixaxle una Saxmilla se me

Al.º Mod.º to.

pega a esta Cortilla q^e me gusta me Contenta
a q^e amor el pecho alienta
por exiile
aunmas Cruel al mirarle una Sax-
nilla se me pega a esta Cortilla q^e me gusta y me con.

The musical score is written on six staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several dynamic markings such as 'p' (piano) and 'se' (sempre). The lyrics are written in a cursive hand below the staves.

tenta a q. e amor el pecho alienta por e -

xile aon mas Cruel por erirle aon mas Cruel

aon mas Cruel

aon mas Cruel

aon mas Cruel

Lucinda.
Andte Gracioso.

Amado bien mio
Con suela Conitante con dulce Sem-

blante q'n muere por ti

tus tiernos ofitos gracias bo-

nitos se vuelvan a mi volverlos no-

quierel por verme rabiar baba baironcillo

yae darme martillo yae darme tormento ya-

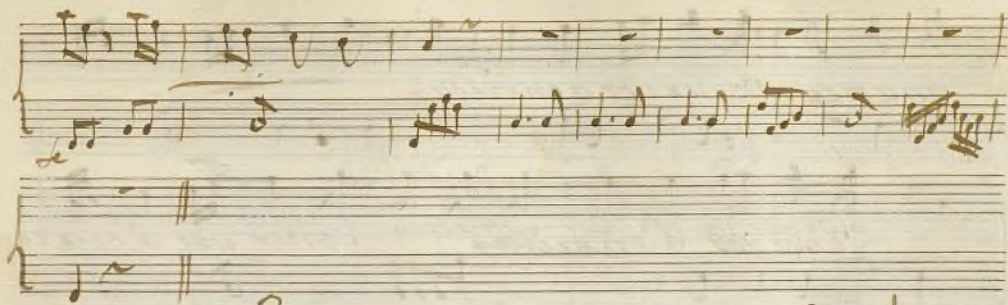
cerme penax ya ei darme tormento. yacerme pe.
 nar yacer me pe.
 nar y hacermepenar
 mado bien mio Con uela Constante con-

58 57

semplice
dulce ~~Comitabato~~ g.ⁿ muere por ti
tus tier nos ofitos graciosos bo-
nitos se vuelvan a mi Vol-
verlos no quieres por verme Xabiar ba babidon
Zillo ya e darme martillo ya e darmetox

mento y hacermepenar por verme Xabiar va
va buibonzillo ya e dar me martillo va va buibon
zillo va buwonzillo ya e dar me tormento, y ha-
cer me penar ya e dar me tormento y hacermep e.
nar y hacermepenar

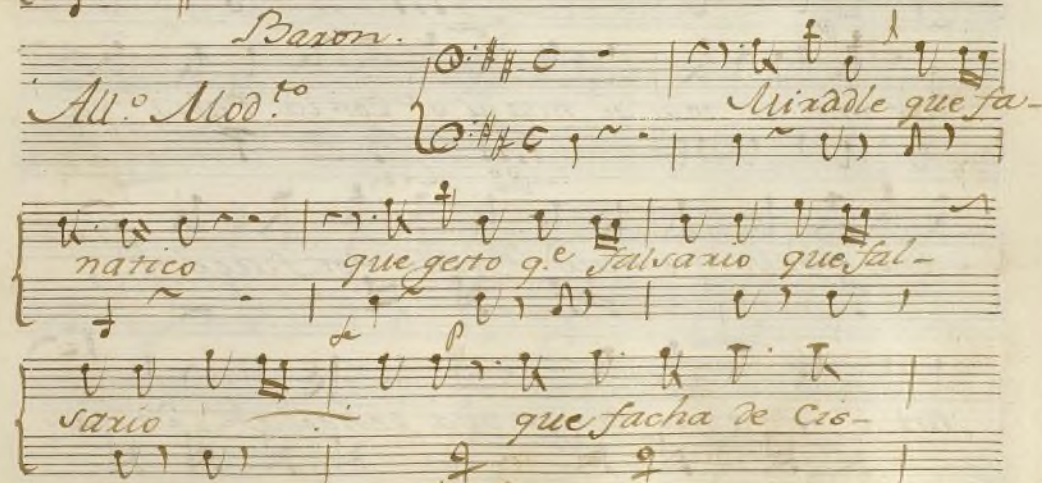
The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive script below the notes. The second staff has a double bar line and a common time signature 'C'. The third staff has a treble clef and a common time signature 'C'. The fourth staff has a treble clef and a common time signature 'C'. The fifth staff has a treble clef and a common time signature 'C'. The sixth staff has a treble clef and a common time signature 'C'. The lyrics are: 'mento y hacermepenar por verme Xabiar va', 'va buibonzillo ya e dar me martillo va va buibon', 'zillo va buwonzillo ya e dar me tormento, y ha-', 'cer me penar ya e dar me tormento y hacermep e.', and 'nar y hacermepenar'. There are some corrections or additions in the lyrics, such as 'Xabiar' instead of 'haber' and 'buibon' instead of 'bueno'.



Baron.

All.^o Mod.^{to}

Mixade que fa-



xe algun omicidio el quinto el

quinto el quinto el no matar el quinto el quinto el

quinto el no matar

Mirade q.e fa natico que gerto q.e fal-

sario q.e facha de Cismatico que

que gerto que fulvario que facha de ci-
marico Venixvoz a enixedar mai ai mas-
ai mai ai q.^e con la xabia ya siento el pulso
tremulo todo soy fuego y furia y aqui tengo vna
pendola ya siento el pulso tremulo soy-

todo fuego, y furia y aqui tengo una pendola
 tengo una pendola So hare algun homicidio
 el quinto el quinto el quinto es no matar el
 quinto el quinto el quinto es no matar
 el quinto es no ma

tar

Res do

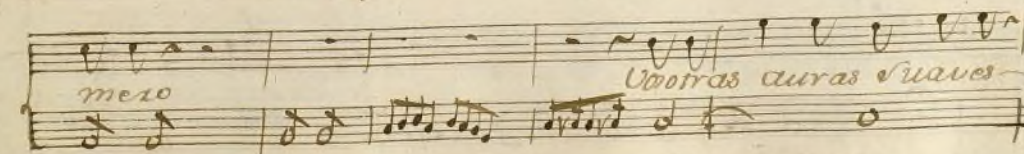
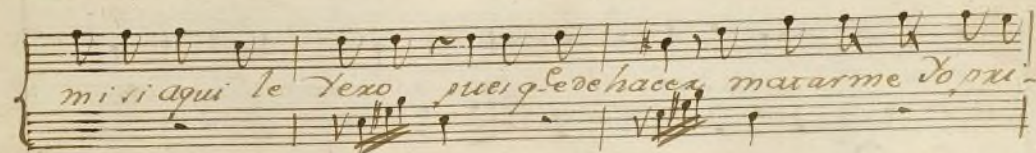
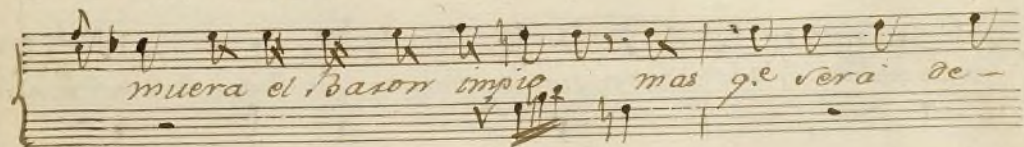
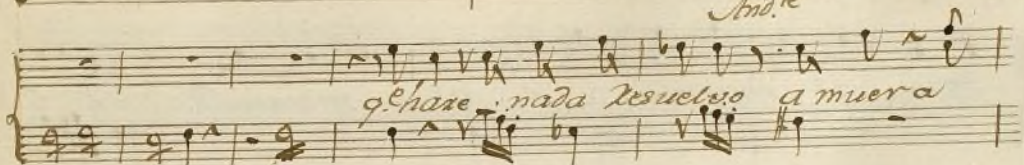
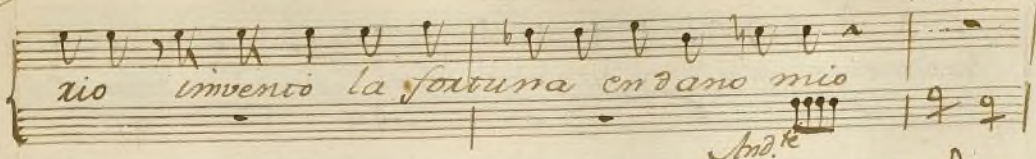
Isidoro

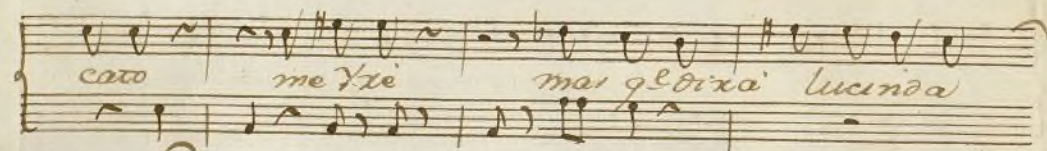
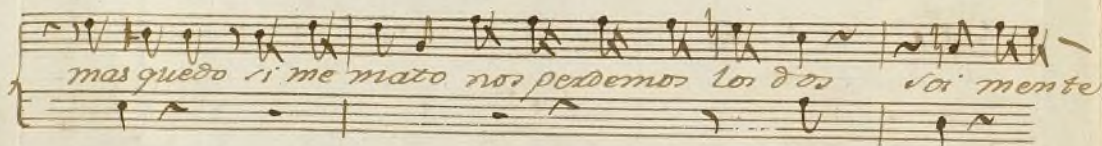
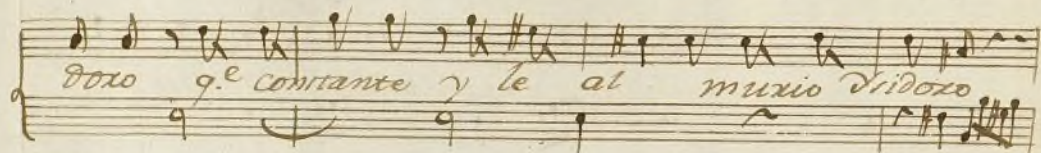
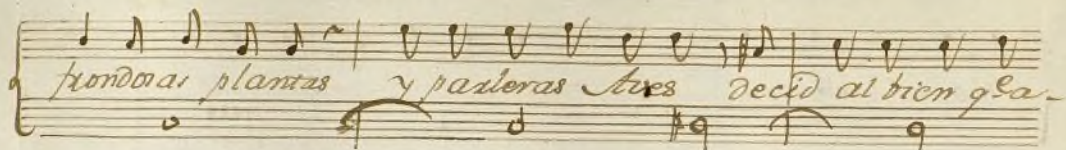
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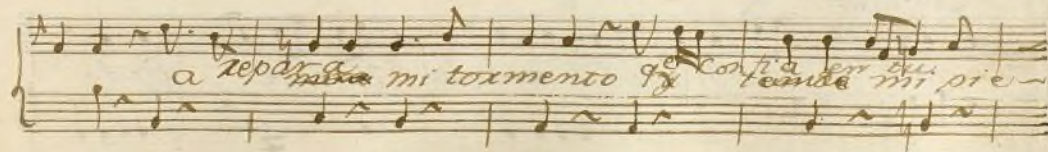
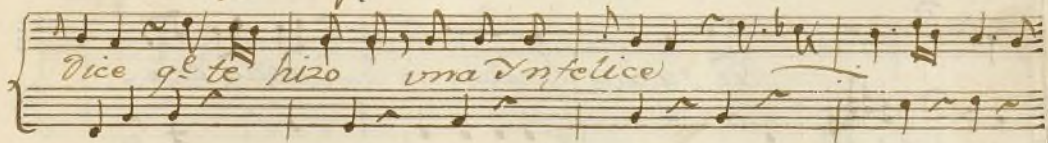
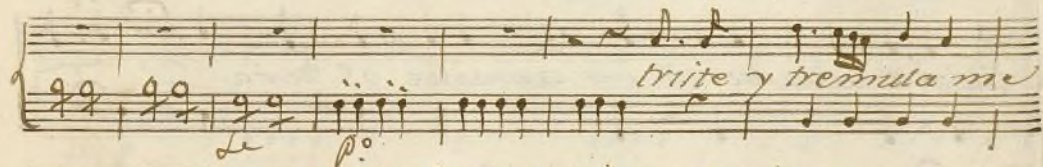
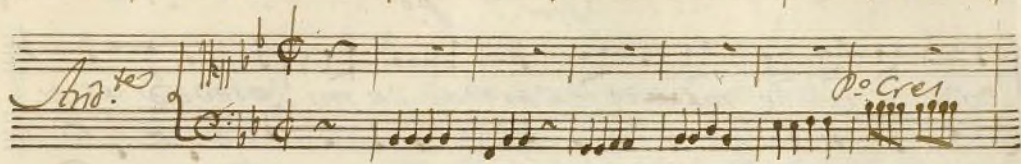
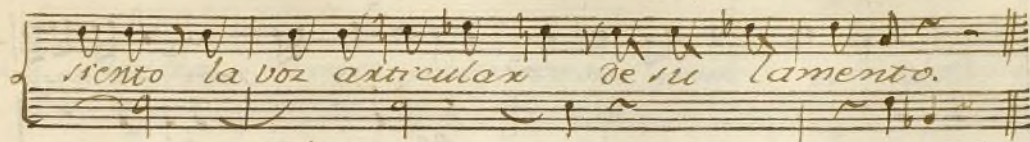
donde error qe me para de

de

qe xayo improbio me confunde la luz qe oerva -







dad. a mira mi tormento y ten de mi pie-
for. p^o

dad. y ten de mi ~~de~~ de mi piedad de mi piedad a u-
for. p^o

dulce amado acento un amante q^e vera
for. p^o

de furias barbaras todo cer-
All: mod: to p^o

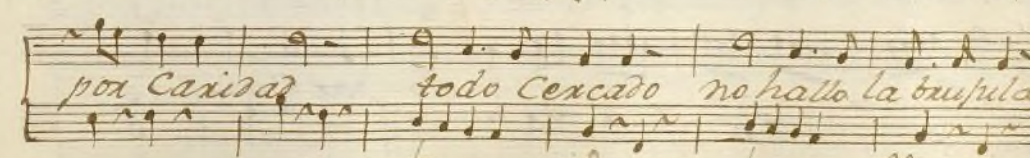
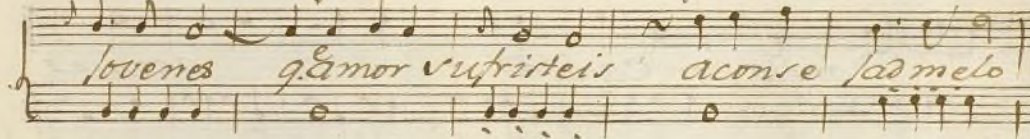
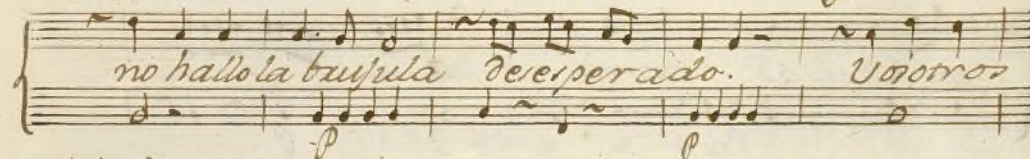
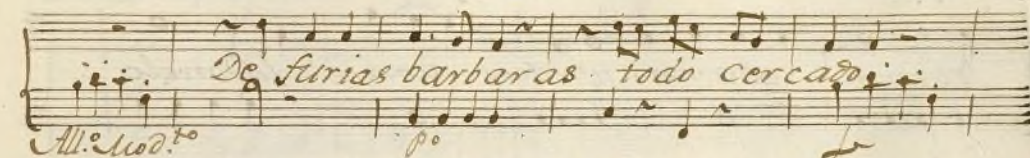
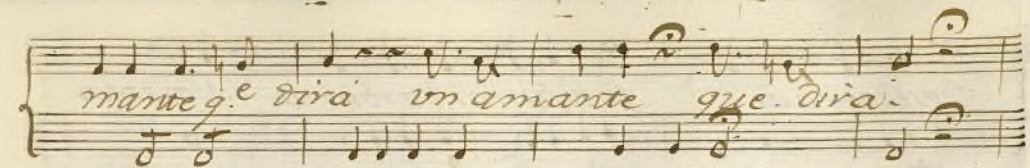
cado no halla la bausula de espe xado

Volotros Jovenes glamor sufristeis aconie/admelo
por Caridad. todo Cercado de esperado
Volotros Jovenes glamor sufristeis
aconie/admelo por Caridad aconie-
/admelo por Caridad

Handwritten musical score on five staves. The lyrics are written below the notes. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' and 'p'.

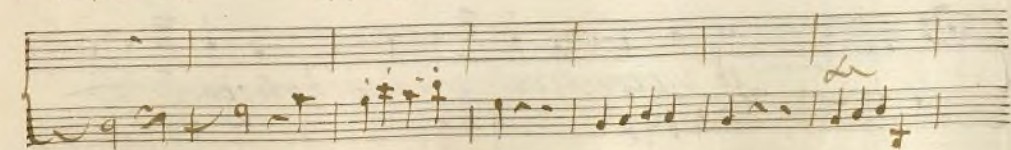
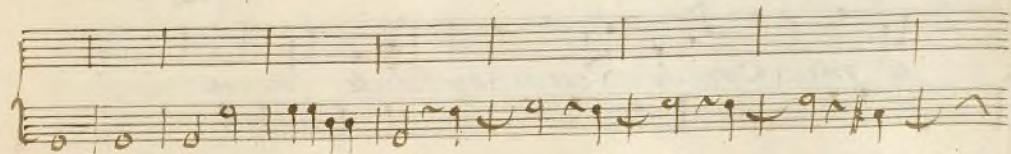
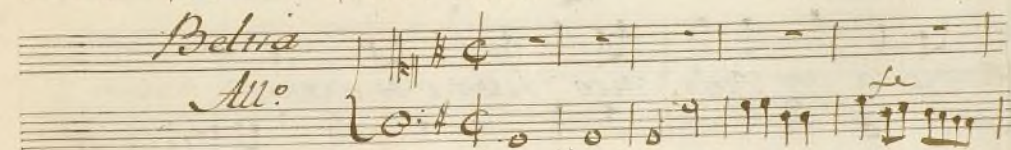
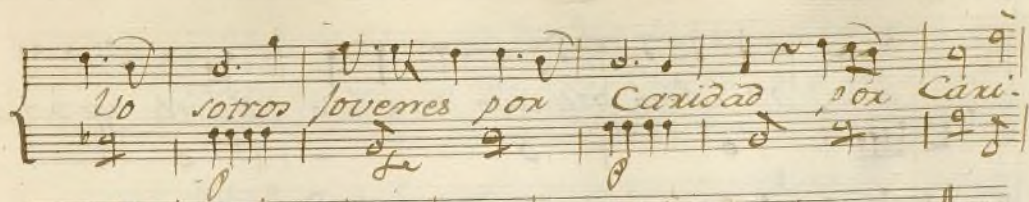
Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Spanish and are interspersed between the staves. The paper shows signs of age, including discoloration and some wear at the edges.

por Caxi dao
Le tempo di Prima.
brite y tremula me
dice qe te hizo una Infelice
mira mi tormento
ten de mi piedad a u dulce amado acento on a.

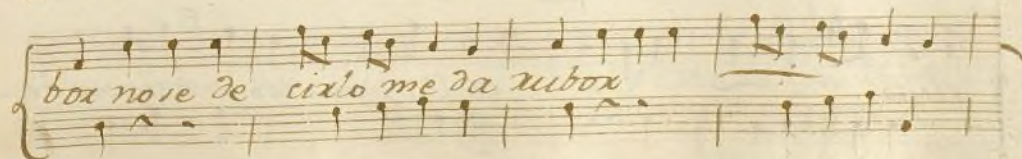
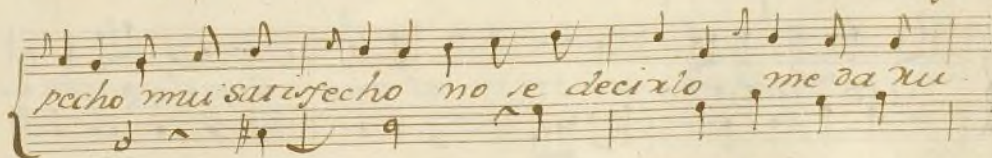
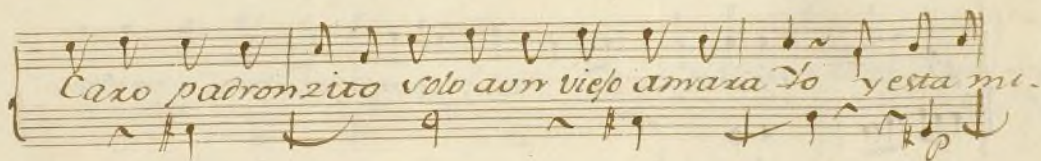
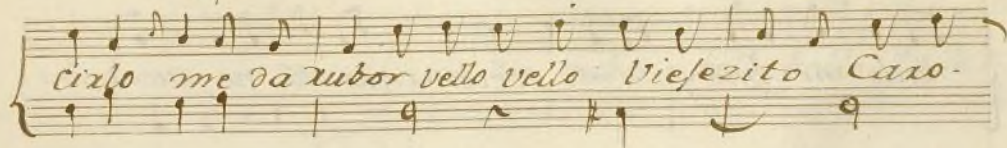
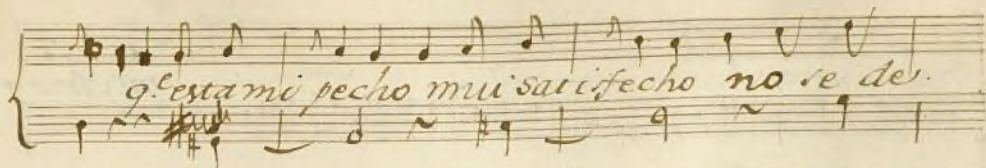


Desesperado. De furia barbaras vororras
Jovenes ge amor ruptideis aconie lad melo
por Caridad aconie lad
melo por Caridad si aconie
lad melo por Caridad

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive hand below the vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining.



mi Amo querido mi Amo galante por vos a.
mante no puedo hablar si amor quisiera si amor qu-
diera un Vieje zito fuera mi amor
el me a Creido y esta aturdido
a vazonzito. Vueno bonito



Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

mi Amo que
rido mi Amo yalante por vor amante no puedo ha-
blar si amor quisiera si amor pudiera un Vieje
cito fuera mi amor el me a Creido y esta atux.
dido a Vaxonzito buenobo-

ue

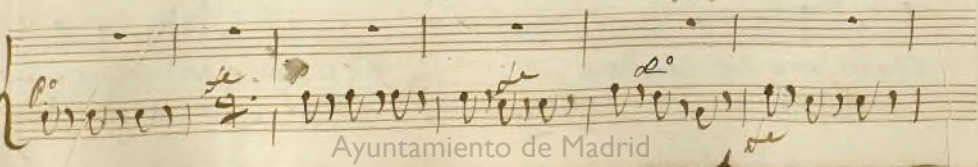
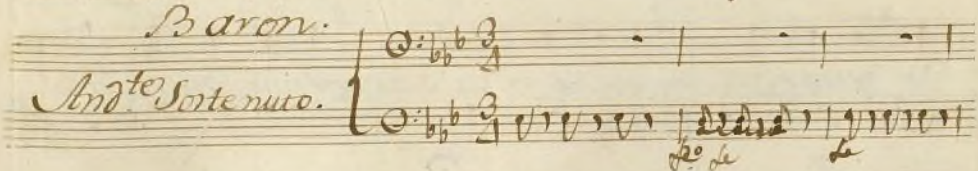
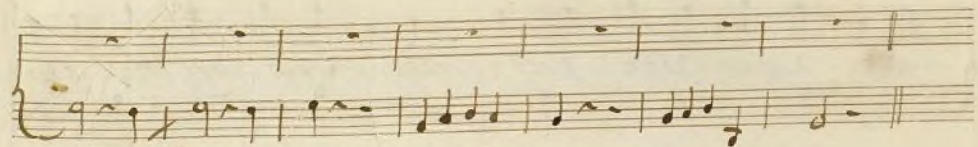
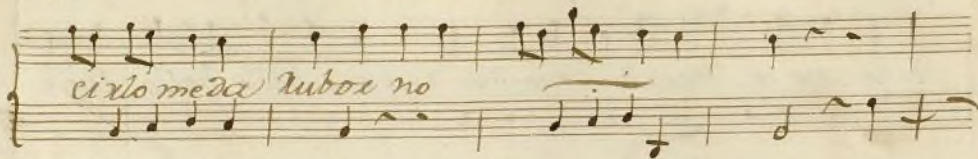
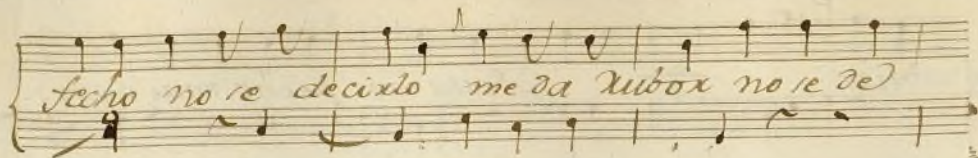
Handwritten musical score for the first system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The lyrics are written in Portuguese.

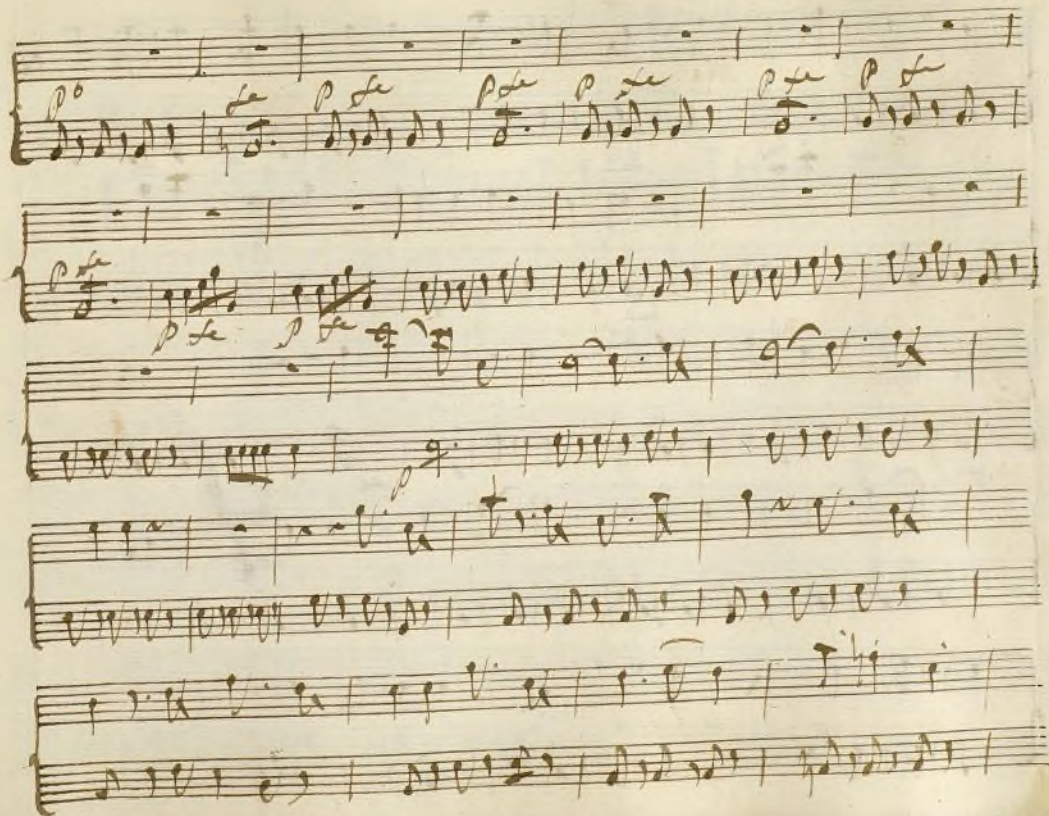
mito q'esta mi pecho mui satis-
fecho no se decirlo me da rubor bello bello bies
zito Caxo Caxo padronzito solo avn bies amara.

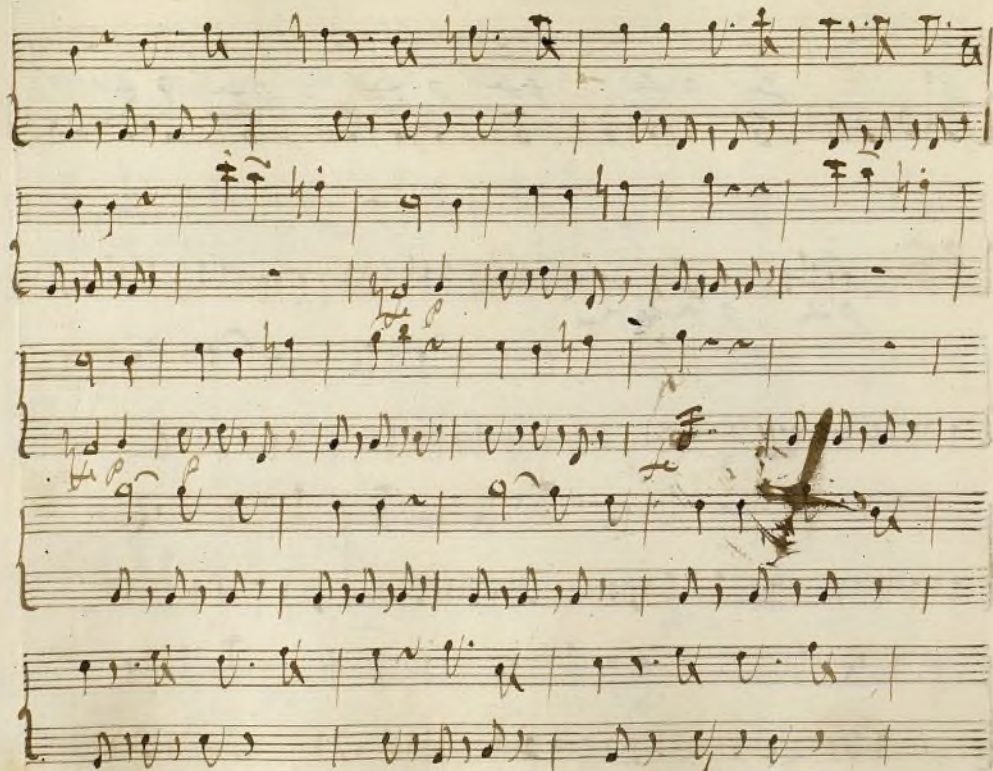
ux.

Handwritten musical score for the second system. The notation continues from the first system. The lyrics are written in Portuguese.

Yo que esta mi pecho mui Satisfecho no se de-
cirlo me da Rubor q'esta mi pecho mui satis

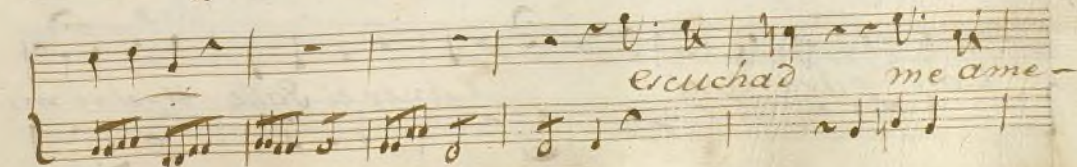
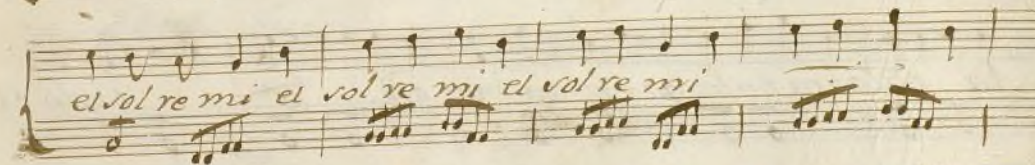
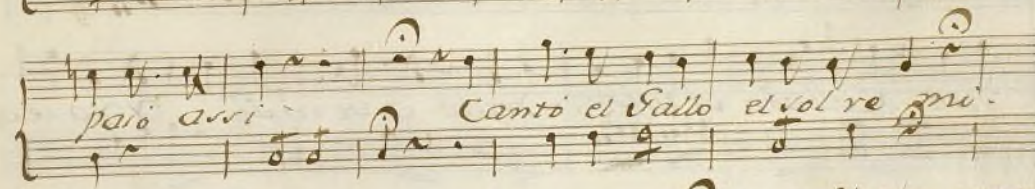
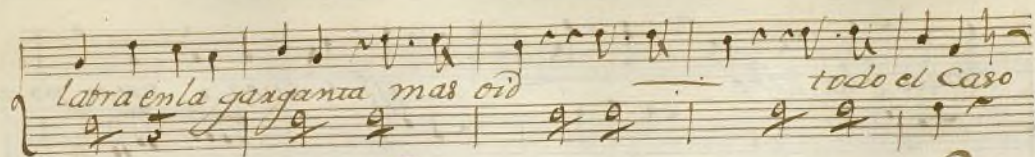


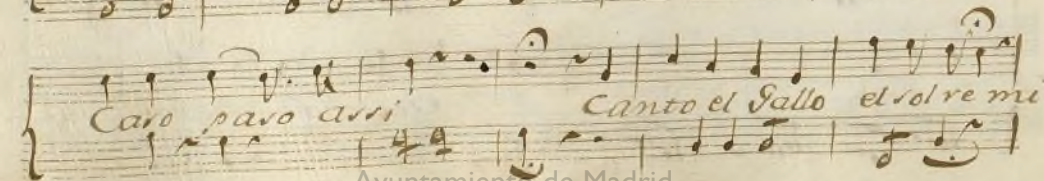
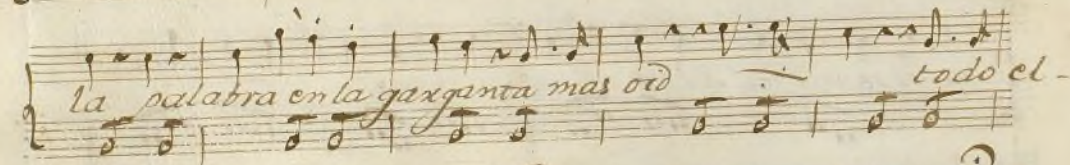
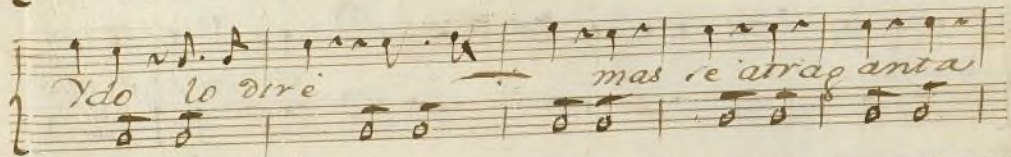
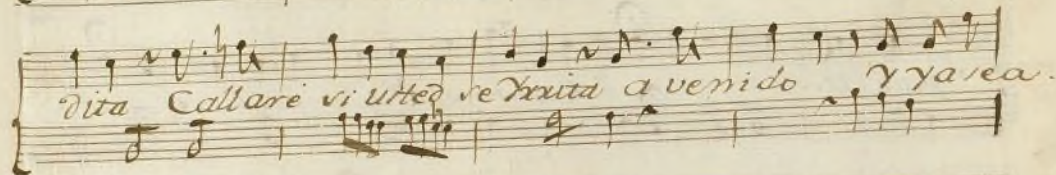
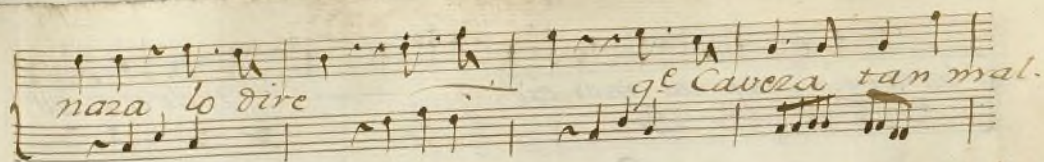




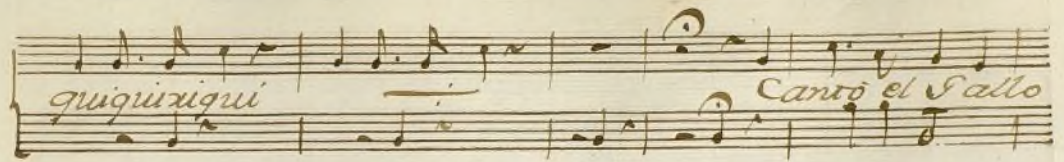
Handwritten musical score on page 69. The score consists of ten staves. The first five staves contain a complex melodic and harmonic passage with various note values and rests. The sixth staff begins with a double bar line and a key signature change to two flats (B-flat and E-flat). The seventh staff is marked with a dynamic 'p' (piano) and contains the text '2.º Periquin' written in a stylized, cursive hand. The eighth staff is marked with a dynamic 'All.º arai' (Allegro arai) and contains the text 'Lo' written in a stylized, cursive hand. The ninth and tenth staves continue the musical notation with various note values and rests.

Pues Señor aquí venido no Señor no paio a-
 si crucchad vn atre vido me amenza do men-
 ti do menti 9 e Cabeza tan mal-
 dita Callare si vited veixita a Venido y ya rea-
 ido ~~lo dire~~ lo dire mas se atraganta la pa-





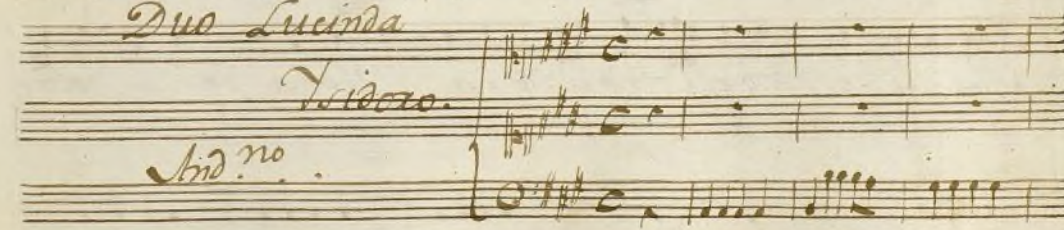
quixixiqui *Canto el Fallo*



el sol re mi el sol re mi el sol re mi



Duo Lucinda
Vidoro.
And no.



Si la simple torto -

lilla a perdido el Compañero llora pena pobre -

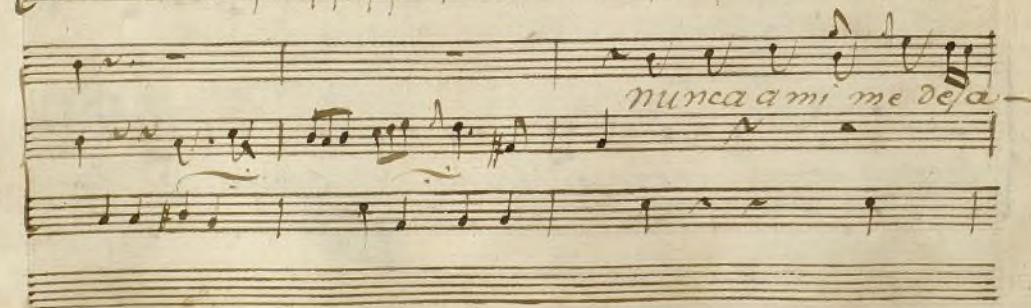
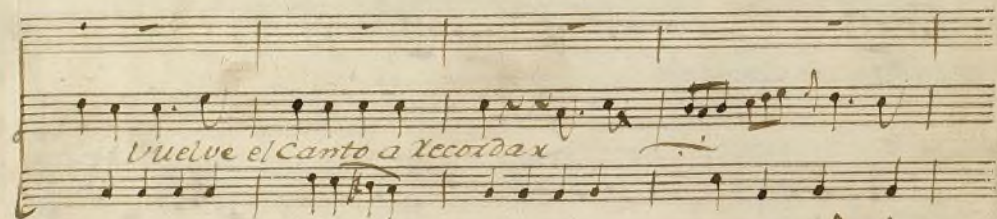
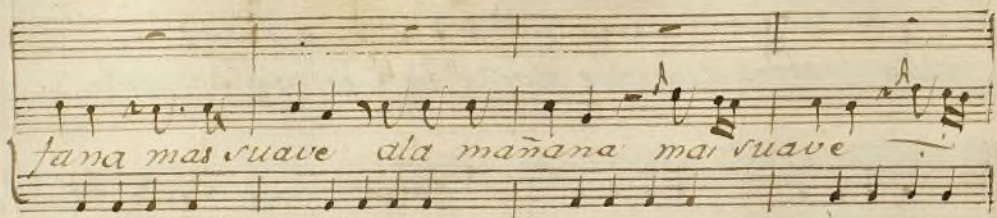
cilla pobrezilla y se olvida de Cantar y se ol-

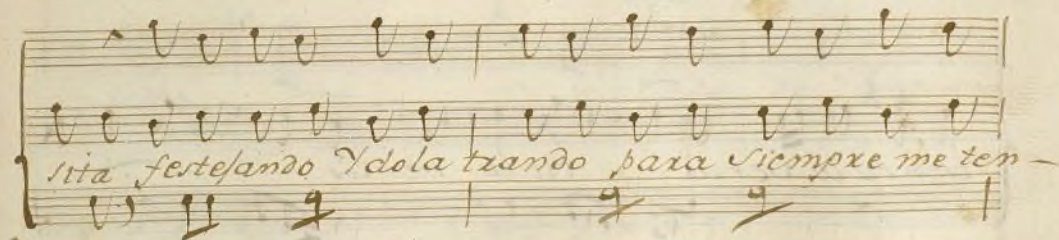
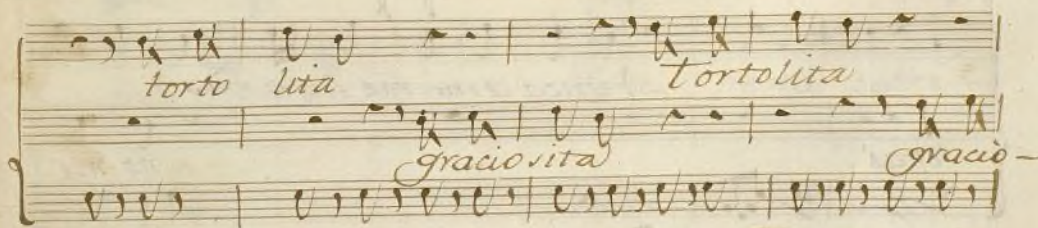
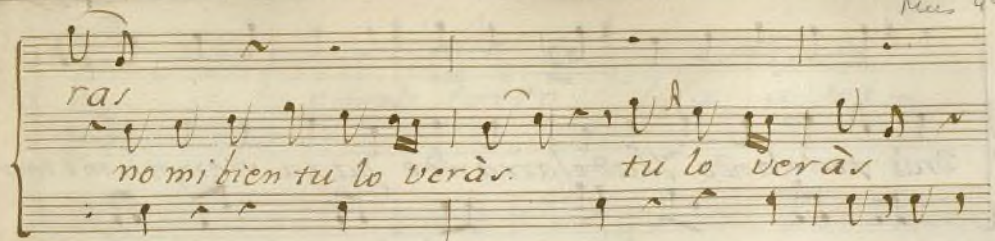
Vida de Cantar

er vox-

da

pero si mixa el Cypso qe la a.





lita festejando y dola trando para siempre me ten-

Handwritten musical score on aged paper. The score consists of several staves with musical notation and lyrics in Spanish. The lyrics are: "dras festejando y adolatrando para siempre me tern-", "Nunca ami me dejas", "dras.", "no mi-", "bien tu lo veras", and "tu lo veras". The paper shows signs of age, including yellowing and some staining.

dras festejando y adolatrando para siempre me tern-

Nunca ami me dejas

dras. no mi-

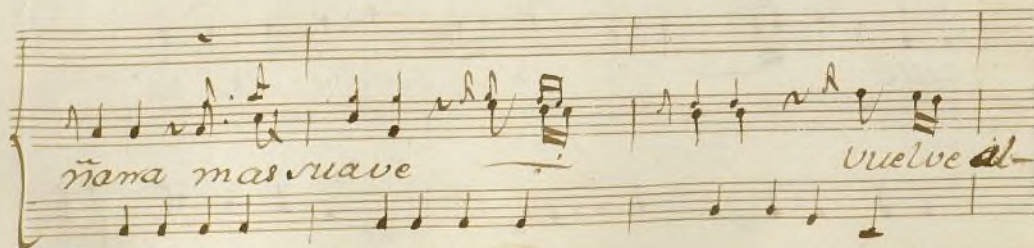
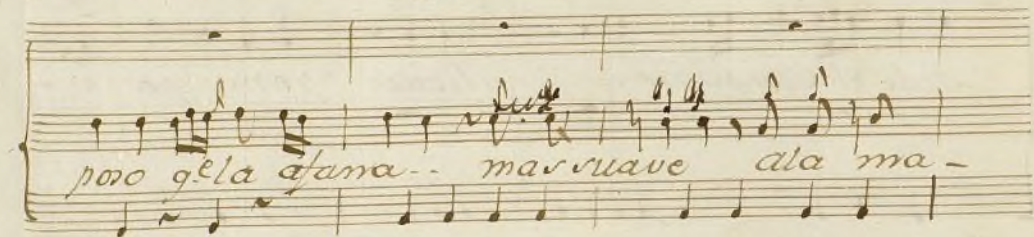
bien tu lo veras tu lo veras

Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish and are written below the vocal line. The first system has the lyrics "Si la simple torto lilla a per-". The second system has the lyrics "dido el Compañero llora pena pobre-". The third system has the lyrics "zilla y se olvida de can-". The fourth system is empty. The music is written in a style typical of 18th or 19th-century manuscript notation, with a key signature of one flat and a common time signature.

Si la simple torto lilla a per-

dido el Compañero llora pena pobre-

zilla y se olvida de can-



nunca a mi me de la.

Canto a te cordax.

ras

no mi bien tu lo veràs tu lo veràs

torto lita

gracia

Torta lita
lita *Gracio lita feste-*
lamo Ydola trando para siempre me ten-
dras para siempre me tendras festejando Ydola -

trando para Siempre me tendrás para Siempre me ten

drai si me tendrás

Sigue Quinto

And.^{te} con moto.

Lucinda

Belia

Vero

Baron y
Don Periquin

Se p se p se p

Baron

O mixarle q^l sueto me que -

xia me queria contratar si me miras el dipecto Jose.
 Le p. Le p. Le p.

g. me as de temblar Jose Jose
 Le p. Le p. Le p.

a destino

siempre in.

grato

Cedo al ado Tala fuente

ha por

no llegax la muerte mi dolor a

ter minax mi

Piuo-

Ayuntamiento de Madrid

nexo quedaras y mi esposa tu serás

por g.^e

vean Vgual es nuestras penas

de ella me enagenas

Periquin

es en

ah mi bien q^e gran tor-
vano Xeplicar.

mento. Da no puedo sufrir mas. Da no

puedo sufrir mas no puedo no puedo sufrir

mas no sufrir mas

Allo. Proto.

Señor abridle

presto

q. Este hombre q. a venido este pliego atra-

ido

lleno de novedad

Baron

Periquin

tu sabes q. contiene las

letras lo dirán las Do sienta por mis.

venas un ciento afan extraño q' no es placex, y

Cresc.

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is arranged in two systems, each with a grand staff (treble and bass clefs). The lyrics are written in a cursive hand below the notes. The first system includes the lyrics 'letras lo dirán las' and 'Do sienta por mis.' with a diagonal line through the latter. The second system includes 'venas un ciento afan extraño q' no es placex, y'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'Cresc.'.

Vanò 9.ª alteracion sera 9.ª alteracion vera

Le

Que al fin os c'pillado

de fame

All.

Periquin

De/ame por piedad

Que bello e-

ay Dios ay Dios que Crueldad

namorado.

Que Caro q^e gran Caro Do salto de Contento

Vacados al momento de la Cuxioñad

de la *baron*
en esa esclava bella

tenéis a vuestra hija *la q. fue cautivada*

y despues Redimida del mismo con g'mva el-

Li Li

Viva vella vella de-

gozo e de morir bien clara esta la cosa q' en la Casa de

de -

roja te pareces a mi

¡adme q'le pize o Padre enamorado o Padre en

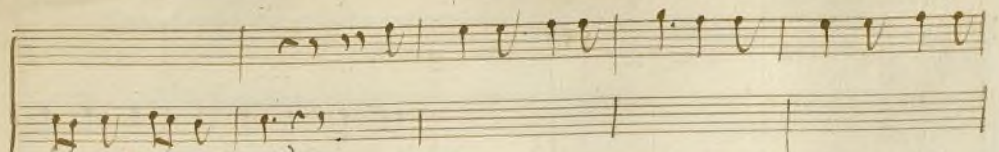
namorado

Do te doy gracias hado de

La P La P

Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish. The lyrics are: "mi fe lici dad", "mixadla elvira es esta Cau", "y de nuestro Consuelo tam-", and "sa de mi desuelo." The notation includes various musical symbols such as notes, rests, and bar lines.

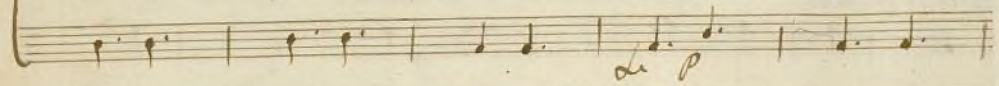
8



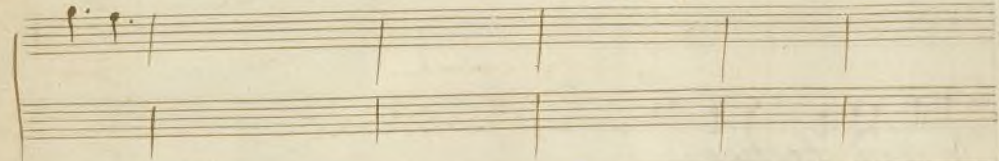
bien Cauia Será



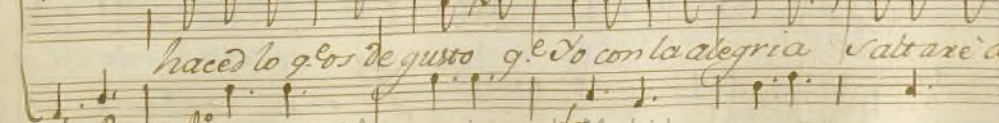
En tan felice dia premiád nuestro amor



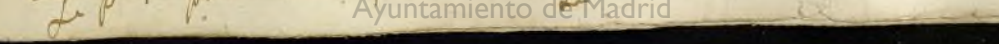
p



Gusto.



haced lo q' os de gusto q' lo con la alegría saltare a



p

Con g.^{do} de gracia da so-

qui, y halla

lo sera testigo

Peniquin

Belisa tu conmigo te casarás des.

Vaxon.

pues al fin de la jornada sobre eo habra q. vex to—

Da mi Vazonia se prepare ala fiesta

feli- cidad como esta / amas be-
 Suenen Violin y Citara con-
 podra vex.
 Ayuntamiento de Madrid

Flauta, y con Oboe con

trompas tam.

box, y Pifano todo sea bulla, y fiesta todo

fe li cidad Como esta / a mas se
po dra vex / a mas se po dra vex se po dra

vex ve sódra' vex.

All.

Baton.

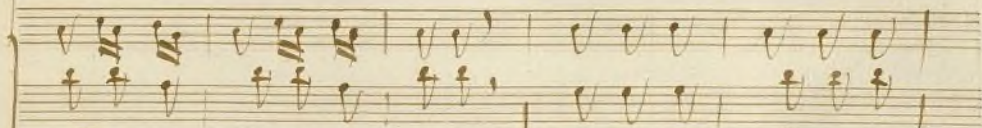
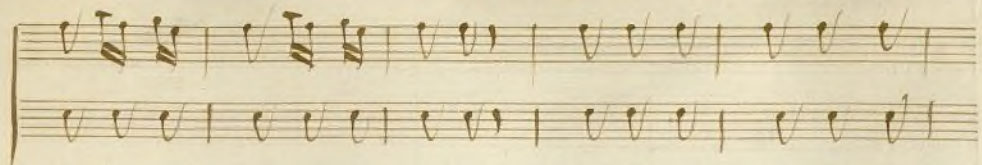
Sofare solo de paz y

gustos sin los disgustos

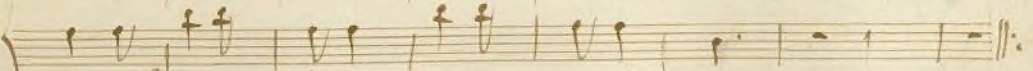
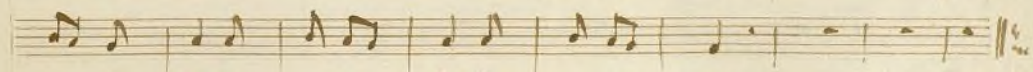
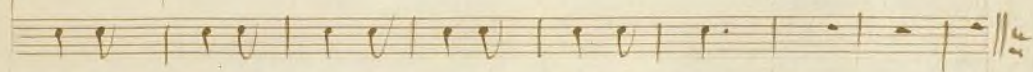
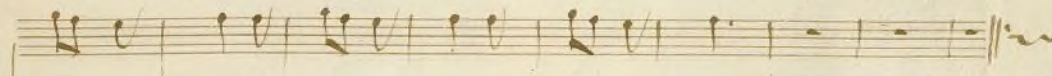
9.^a Causa amor.

Pexiquin

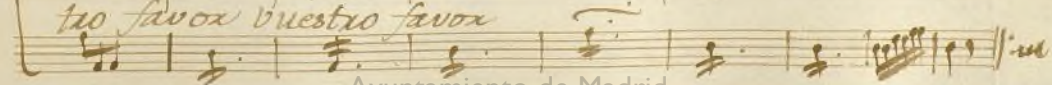
solo solito se esta mejor. y aqui se



nōreí nueſtras errores al fin implorara vueſ.



tro ſavox vueſtro ſavox



Reci.^{do}

Al.^o para el 1.^o Tado en el son de fozet fuerte.

La cana

39

obua

ind.

Handwritten musical score for the first system. It includes vocal parts (Reci. do, Al. o) and instrumental parts (obua, ind.). The score is written on staves with notes, rests, and dynamic markings. The text "La cana" is written above the staff, and "39" is in the right margin. The bottom right of the system is labeled "Nus 44-2".

Handwritten musical score for the second system. It continues the vocal and instrumental parts from the first system. The score includes staves with notes, rests, and dynamic markings. The text "Ayuntamiento de" is visible at the bottom.

[illegible]

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

...
 Prue mi como se para Comi amon y el

Handwritten musical score for the second system, continuing the musical notation with various note values and rests.

reparame el laci de quita me
 Silenato omemato Oduu lueste amilucinda loma

Handwritten musical score for the third system, including musical notation and a large '30' at the bottom left.

[illegible]

Cantabile

Deposito

las de su lamento,

Cantabile

le

Dueñodelpecho mío del pecho mío me-

Contaminación de Madrid

Handwritten musical score on ten staves, featuring various musical notations and lyrics in Spanish. The lyrics are written below the staves, often with musical notes above them.

Lyrics (from top to bottom):

Di ce en ti con fi o me
 deno be re lo ro
 lo ro cen ty pa de
 ce y pa de ce
 ga xami pa ion fue re
 de te ri go x ti -

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). There are also some markings that appear to be *pp* and *f* written above the staves.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The lyrics are written in a Gothic script. The score is organized into systems, each containing several staves. The lyrics are:
xano o cielo ooe xano decid g. debo hacer g. debo hacer o cielo o oera no de
cid g. debo hacer decid g. debo a cer o cielo o oera xano de ad decid g. debo haer g. debo hacer

Ayuntamiento de Madrid

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

Lyrics:

el zigo me maltrata vi bo de re pe xado vi bo
 gado y moxiz a la furia oy del Dios del amor con celo con
 iza con penay furia con celo con

Handwritten Annotations:

- meja* (written above the first staff)
- meja* (written above the second staff)
- meja* (written above the third staff)
- meja* (written above the fourth staff)
- meja* (written above the fifth staff)
- meja* (written above the sixth staff)
- meja* (written above the seventh staff)
- meja* (written above the eighth staff)
- meja* (written above the ninth staff)
- meja* (written above the tenth staff)
- meja* (written above the eleventh staff)
- meja* (written above the twelfth staff)
- meja* (written above the thirteenth staff)
- meja* (written above the fourteenth staff)
- meja* (written above the fifteenth staff)
- meja* (written above the sixteenth staff)
- meja* (written above the seventeenth staff)
- meja* (written above the eighteenth staff)
- meja* (written above the nineteenth staff)
- meja* (written above the twentieth staff)
- meja* (written above the twenty-first staff)
- meja* (written above the twenty-second staff)
- meja* (written above the twenty-third staff)
- meja* (written above the twenty-fourth staff)
- meja* (written above the twenty-fifth staff)
- meja* (written above the twenty-sixth staff)
- meja* (written above the twenty-seventh staff)
- meja* (written above the twenty-eighth staff)
- meja* (written above the twenty-ninth staff)
- meja* (written above the thirtieth staff)
- meja* (written above the thirty-first staff)
- meja* (written above the thirty-second staff)
- meja* (written above the thirty-third staff)
- meja* (written above the thirty-fourth staff)
- meja* (written above the thirty-fifth staff)
- meja* (written above the thirty-sixth staff)
- meja* (written above the thirty-seventh staff)
- meja* (written above the thirty-eighth staff)
- meja* (written above the thirty-ninth staff)
- meja* (written above the fortieth staff)
- meja* (written above the forty-first staff)
- meja* (written above the forty-second staff)
- meja* (written above the forty-third staff)
- meja* (written above the forty-fourth staff)
- meja* (written above the forty-fifth staff)
- meja* (written above the forty-sixth staff)
- meja* (written above the forty-seventh staff)
- meja* (written above the forty-eighth staff)
- meja* (written above the forty-ninth staff)
- meja* (written above the fiftieth staff)

[illegible]

Handwritten musical score for a piece titled "Fuxia del dia del amor y moni xela". The score is written on ten staves. The first staff contains the title in Spanish. The second staff contains the title in Spanish. The third staff contains the title in Spanish. The fourth staff contains the title in Spanish. The fifth staff contains the title in Spanish. The sixth staff contains the title in Spanish. The seventh staff contains the title in Spanish. The eighth staff contains the title in Spanish. The ninth staff contains the title in Spanish. The tenth staff contains the title in Spanish. The score is written in a cursive, handwritten style. The ink is dark brown or black. The paper is aged and slightly yellowed. The handwriting is somewhat slanted and expressive. The score includes various musical notations such as notes, rests, and bar lines. The overall impression is that of a personal or working manuscript.

Handwritten musical score for "22. Simbol Coronat. Opus 11." The score is written on ten staves. The first staff contains a series of notes and rests, with the word "poco" written below it. The second staff contains a series of notes and rests, with the word "poco" written below it. The third staff contains a series of notes and rests, with the word "poco" written below it. The fourth staff contains a series of notes and rests, with the word "poco" written below it. The fifth staff contains a series of notes and rests, with the word "poco" written below it. The sixth staff contains a series of notes and rests, with the word "poco" written below it. The seventh staff contains a series of notes and rests, with the word "poco" written below it. The eighth staff contains a series of notes and rests, with the word "poco" written below it. The ninth staff contains a series of notes and rests, with the word "poco" written below it. The tenth staff contains a series of notes and rests, with the word "poco" written below it. The score is written in a cursive, handwritten style. The title "22. Simbol Coronat. Opus 11." is written in the center of the page. The word "poco" is written multiple times below the staves. The score is written on aged, yellowed paper.

Ayuntamiento de Madrid

Ayuntamiento de Madrid

Coro 1.^o Zarzuela A. Baron de Torre fuerte.



Lucinda Cortinas.

Una pobre desgraciada
soco xed por Caída soco xed por
Caída. ya que el Cielo no se apiada
no se apiada viendo mi suerte
tal ya q. el cielo no se apiada

The image shows a handwritten musical score on aged paper. The title 'Lucinda Cortinas.' is at the top. The score consists of six staves of music. The lyrics are written below the staves. The handwriting is in cursive. There are some musical notations like 'f' (forte) and 'p' (piano) visible. The paper has some foxing and wear.

viendo mi suerte fa tal viendo mi suero
te fa tal viendo mi suerte fatal.
Belisa Solonia
tal Poco a poco. Soy tierne cita
Soy tierne cita y me puedo.
maltratar y me puedo maltratar.

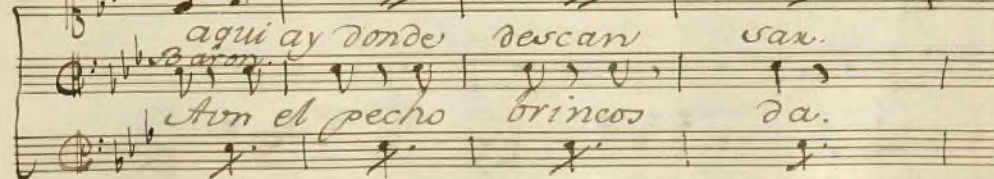
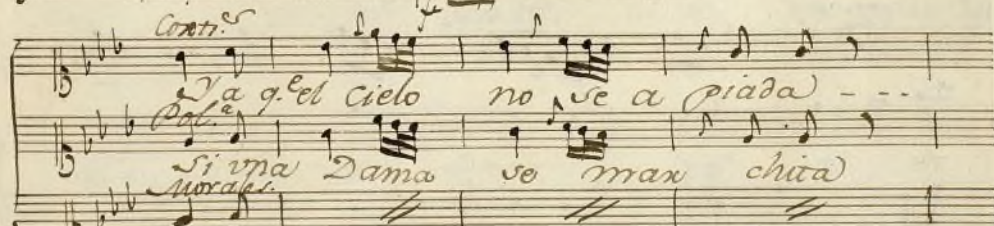
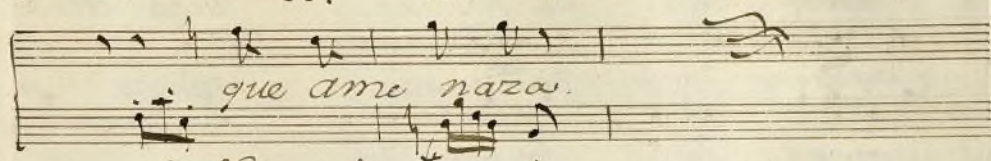
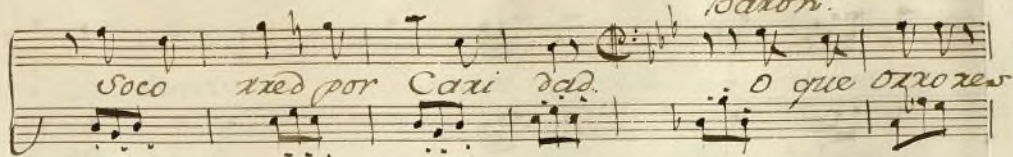
si una Dama se marchita luego.
pierde la veladad luego pierde la vel-
dad luego pierde la vel dad.
D. Peixquin Morales.
Descan semos es mui fusto.
agui ay donde Descansar. agui ay

donde descansar. y no tengas algun
susto. algun susto. pues con ---
tu Pe xi co vas y no tengas,
algun susto. pues con tu pe xi - co
bas pues con tu Pe xi - co bas pues con..

Baron.

ta Perico - - bas. O que Ozo res q. ame-
 naza que am el pecho brinco.
 da am el en mi-
 Vida buelto a caza si me beo en la ciu-
 Continuar
 dad. una pobre desgra ciada
 for p

Baron.



viendo mi suerte fatal... viendo mi suer
 luego pierde la verdad luego pierde
 aquí ay donde descansar. aquí ay donde
 aun el pecho brincos da. si
 te fa tal. ya q. el cielo no se a....
 la - verdad. si una Dama. se man.
 des- cansar y no tengo algun
 brincos da en mi vida buelto a cazar si me veo en la cui

sueño

piada. no se apiada viendo mi suerte fa.

chita luego pierdes luego pierdes la vel.

susto algun susto pues con tu Peuco
dad si me veo en la Ciudad si me veo en la Au

tal viendo mi suerte fa tal viendo

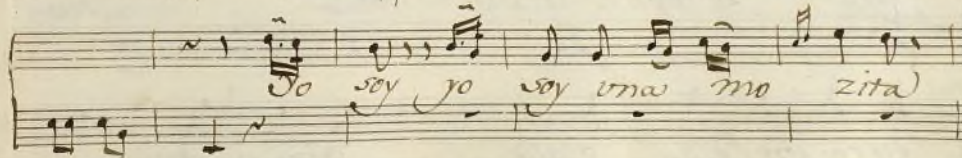
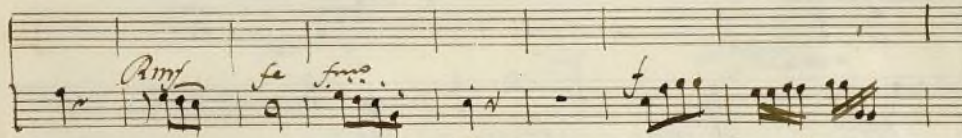
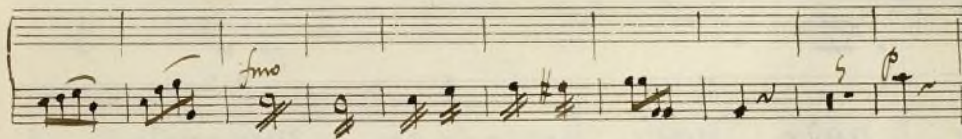
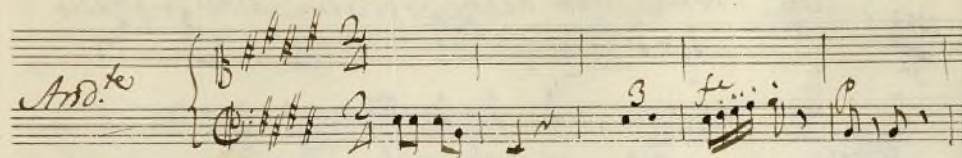
dad luego pierdes la vel dad luego

bias pues con tu Peuco co bias pues con

dad si me veo en la Ciudad si me



Sra D^{na} In el Bar^{on} de Torre fuerte.



tan tierna tan tierna y gracio sita y gracio
 sita que si salgo ala calle. nadie
 nadie nadie mirando boy mirando
 boy si algun atrevi dillo me.
 diera vn Pellis quillo dixia modes.

Detailed description: This is a handwritten musical score on aged paper. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the notes. The second staff continues the melody and includes a change in key signature to two flats (B-flat and E-flat). The third staff shows a change to three flats (B-flat, E-flat, and A-flat). The fourth staff returns to two flats. The fifth and sixth staves continue in the two-flat key signature. The notation includes various note values, rests, and bar lines. There are some ink stains and corrections visible on the paper.

tita diuia modes tita ay ay
 ay soy donce lita ay ay soy trez ne
 cira soy donce - lita fuera fuera
 fuera y tenga.
 usted si quiera y tenga

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the lyrics "en tan to de piedad un tantico". The second system includes "un tantico un tantico de piedad". The third system includes "un tantico de piedad un". The fourth system includes "de piedad de piedad.". The fifth system includes "Yo soy yo soy una mo.". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings like *Amf* and *f*.

en tan to de piedad un tantico

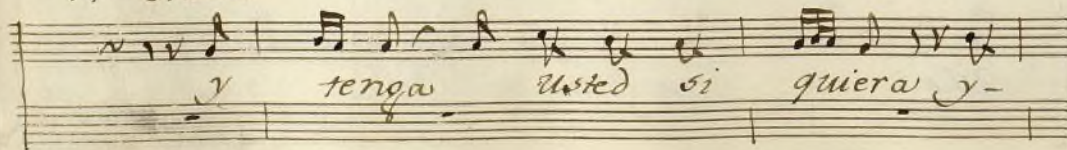
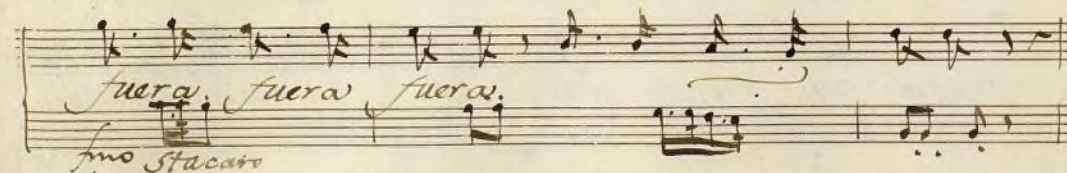
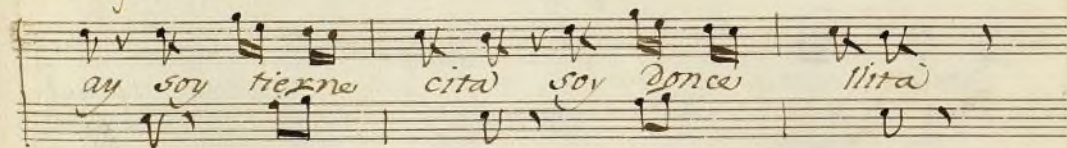
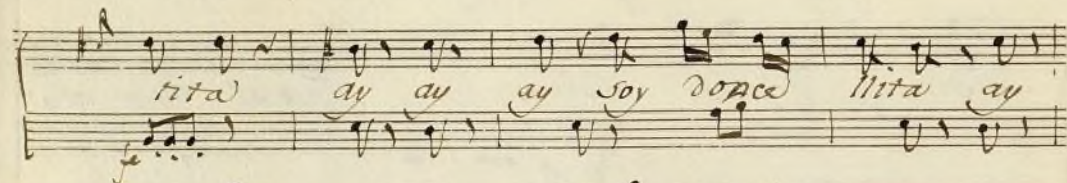
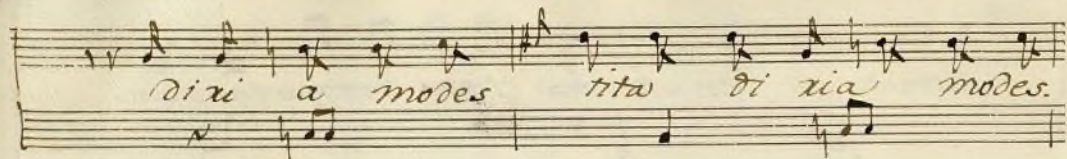
un tantico un tantico de piedad

un tantico de piedad un

de piedad de piedad.

Yo soy yo soy una mo.

zita tan tierna tan tierna y gracio
 sita y gracio sita que si salgo ala
 calle nadie mirando boy nadie nadie
 nadie mi rando boy si algun atrevi
 dillo me diera vn Pello quillo



Handwritten musical score on five staves. The lyrics are written below the notes, and there are various musical markings and dynamics.

Staff 1: *un tantico untan.*

Staff 2: *tico un tantico de pre dad*
Amf *fmo staccato.*

Staff 3: *tantico de piedad*

Staff 4: *tantico de piedad tantico de pie*

Staff 5: *dad* *tantico de pie*



Villano por Tadeo en el Barco de Torrejerte

Fus 44-2

And.^{te}

Verdes

trancos flores y Aves respon dedle luego

luego respon dedle luego luego si la

causa de mi fuego si la

causa de mi fuego por a qui visteis pa
sar por aqui visteis pasar respon dedme luego.
luego luego luego si la causa de mi
fuego por aqui visteis pa sar—
visteis pasar visteis pa.

The image shows a handwritten musical score on aged paper. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second staff continues the melody and includes the word 'respon' (response). The third staff features a triplet of eighth notes marked 'luego'. The fourth staff ends with a long horizontal line under the word 'sar'. The fifth staff continues the melody with the words 'visteis pasar' and 'visteis pa.' The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on aged paper, featuring five staves. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in a cursive hand below the notes.

Staff 1: Musical notation (treble clef, key signature of one flat, 4/4 time). Lyrics: *sar*

Staff 2: Musical notation. Lyrics: *Visteis pasar--*

Staff 3: Musical notation. Lyrics: *Visteis pasar.*

Staff 4: Musical notation.

Staff 5: Empty staff.

Ayuntamiento de Madrid

Isidoro Tadeo

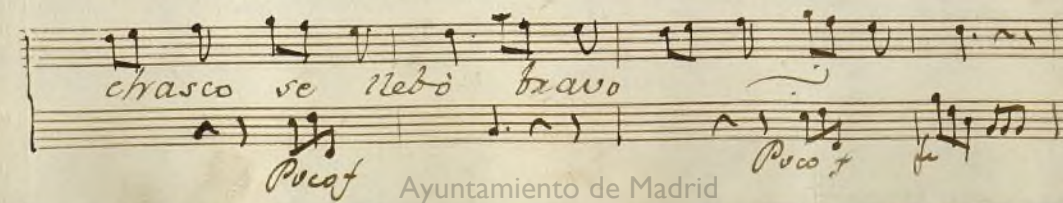
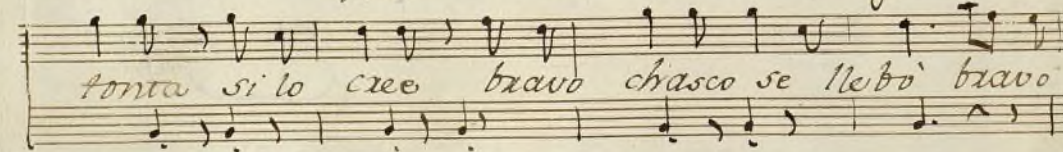
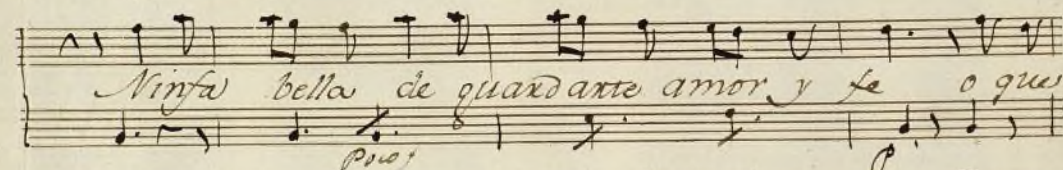
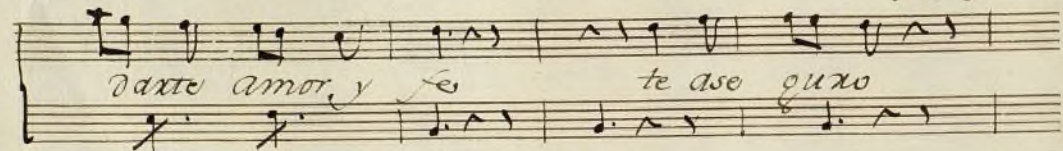
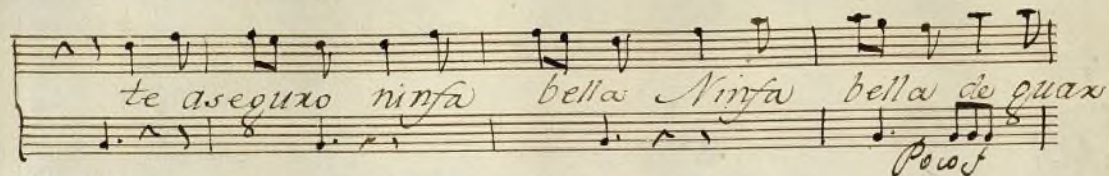
En el Varon de Torrejueyo.

43

Mus 44-2

And.^{te} con moto.



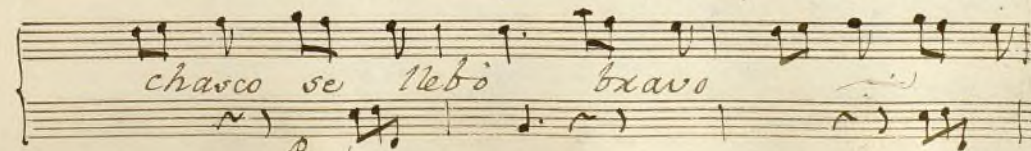
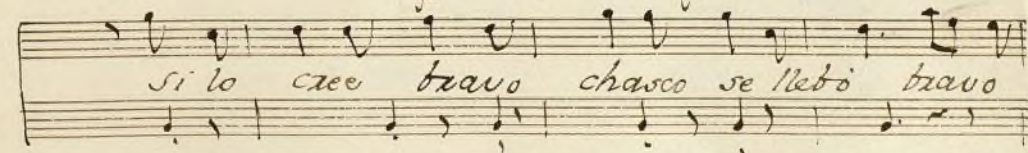
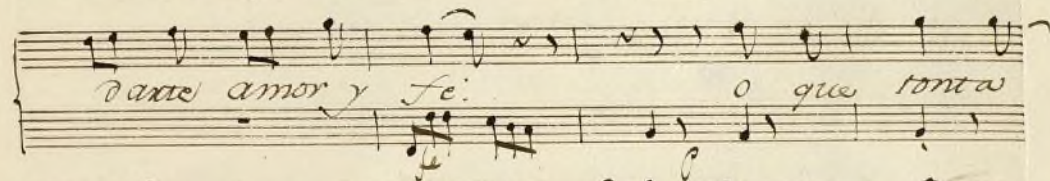
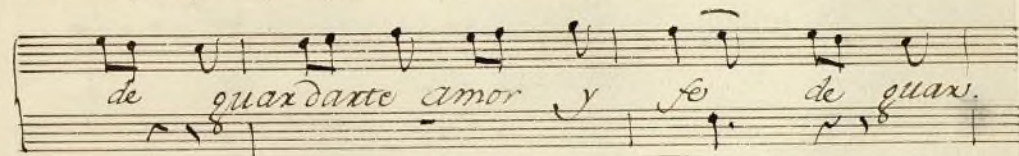
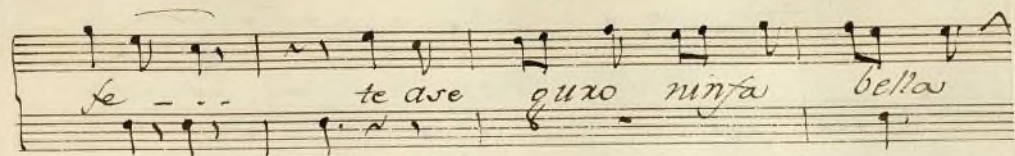


Si Constante tu me quieres mas cons-
tante ama — re yo mas constan te a
ma re yo. pobre simple tu no in-
fieres no no infieres quefa llezco fa-
llez — co de otro amor que fallezco fa-
llez

Ayuntamiento de Madrid

Handwritten musical score on five staves. The lyrics are in Spanish and appear to be a song or a scene from a play. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, with some words underlined or emphasized. The handwriting is in a cursive style typical of the 18th or 19th century.

Mez — co de otro amor si constante tu me
quieres pobre simple tu no infieres quefa
Mezco de otro amor que
te ase guxo ninfa.
bella de guar darte amor y



Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are: "Si Constan te tu ma", "quieres mas Constan te ama re", "yo mas", "potae simple tu no infieres", and "tu que fa Mezo fa".

Si Constan te tu ma
quieres mas Constan te ama re
yo mas
potae simple tu no infieres
tu que fa Mezo fa

llez co de otro amor te dese guxo ninfa

bello de guardarte amor y se si cons

tanto tu me quieres mas constante amare

yo pobre simple tu no in

fieres no no infieres que fallerco fa

Handwritten musical score on aged paper. The music is written on five staves. The first two staves contain the lyrics "Mez - - co de otro amor que fa Mezco". The third staff contains the lyrics "de otro amor que". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some wear at the edges.

Mez - - co de otro amor que fa Mezco

de otro amor que

S.^{or} Morales.

†

Mus 44-2

Don Periquín en el Barón de Torrejón.

All.^o

Ela

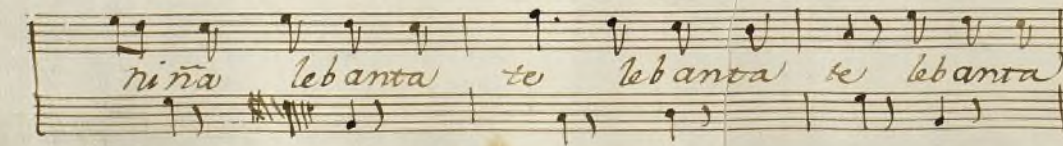
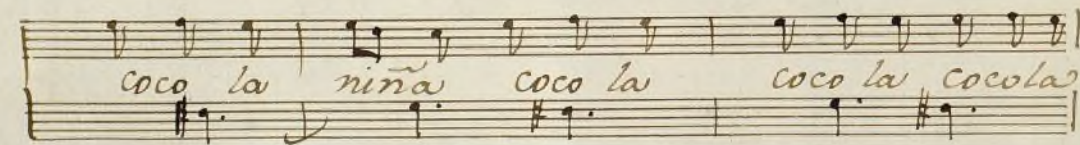
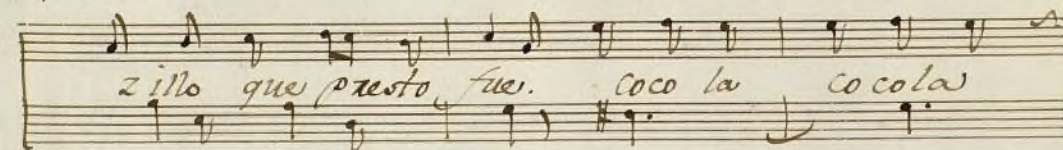
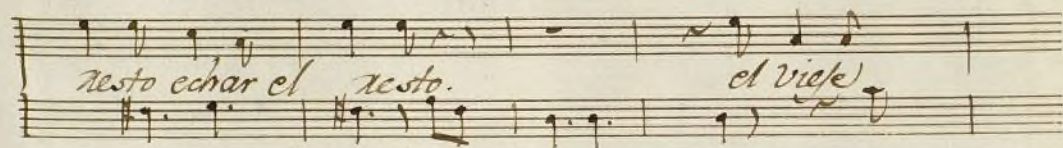
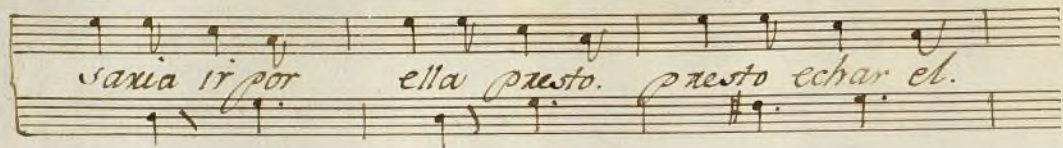
vita

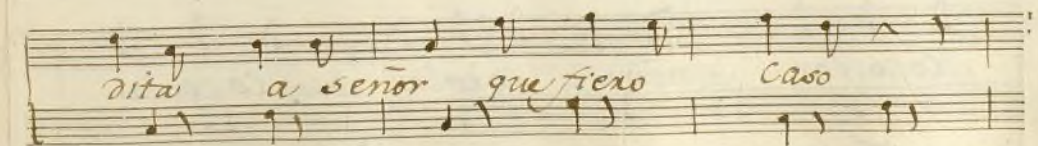
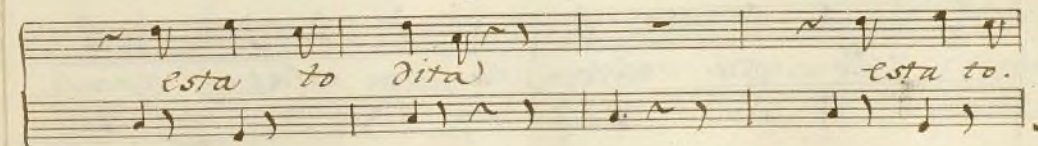
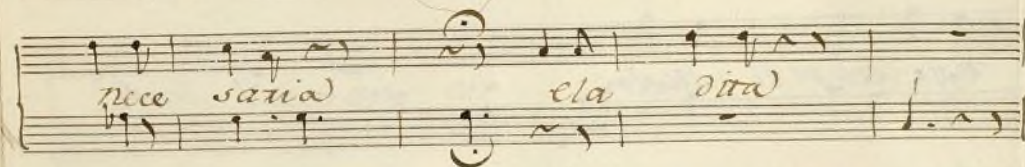
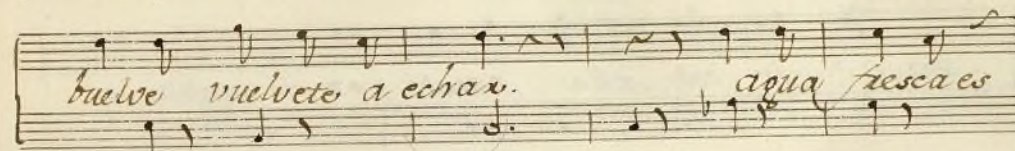
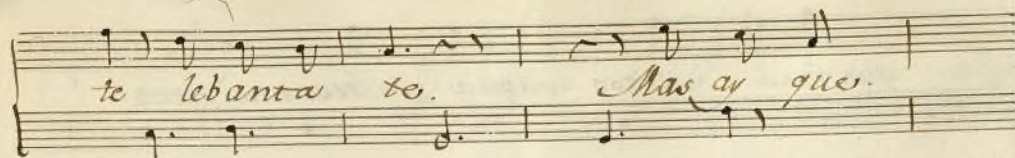
esta to vita

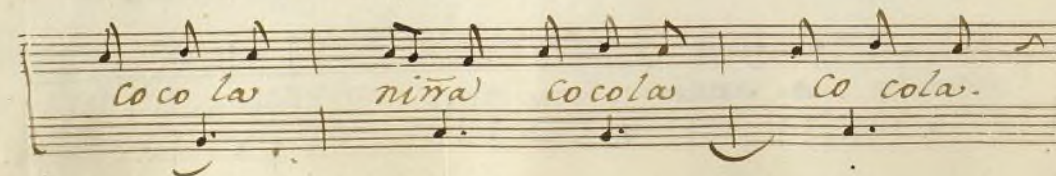
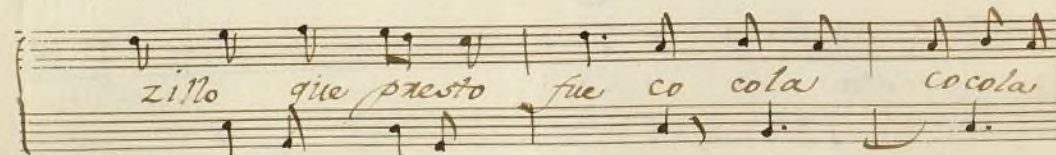
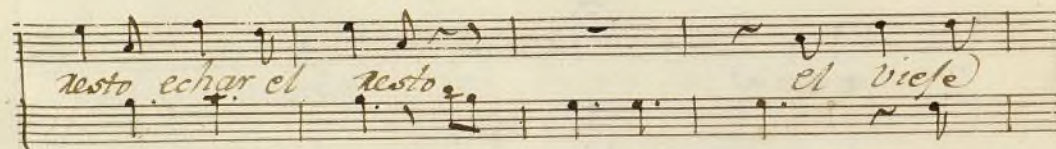
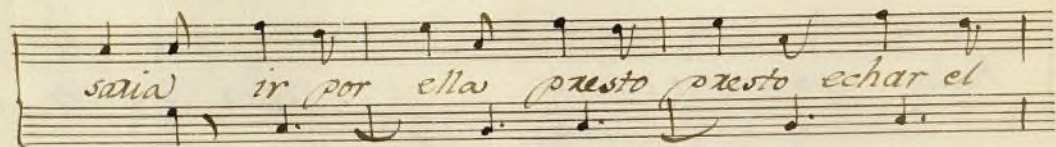
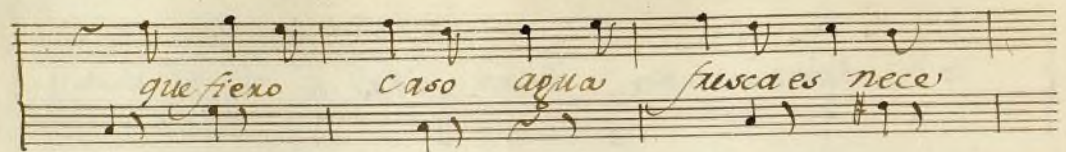
esta to.

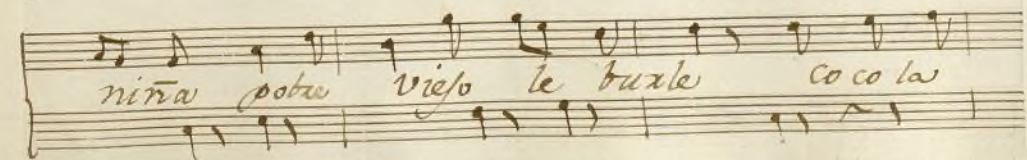
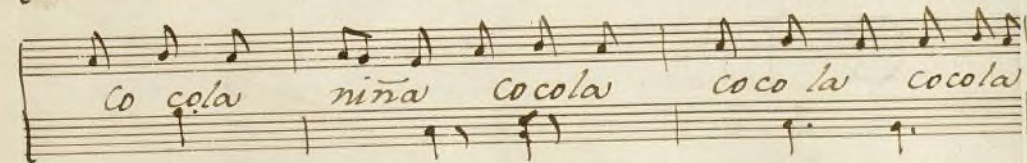
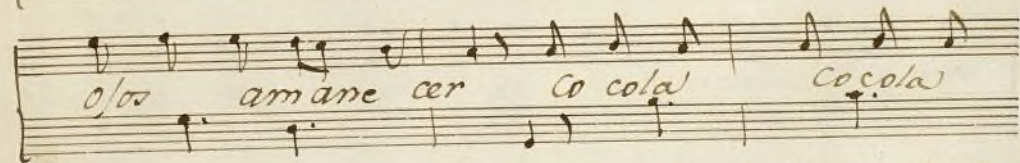
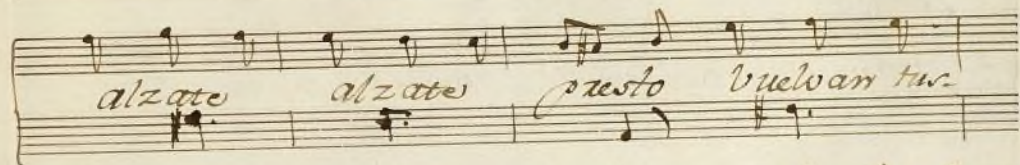
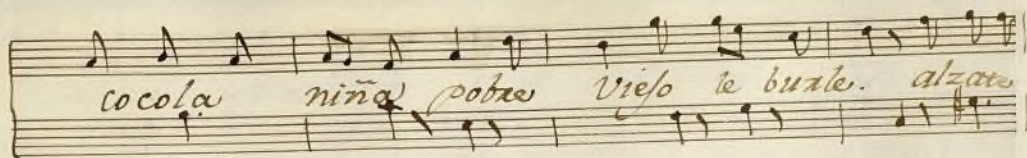
vita a señor que fiero caso

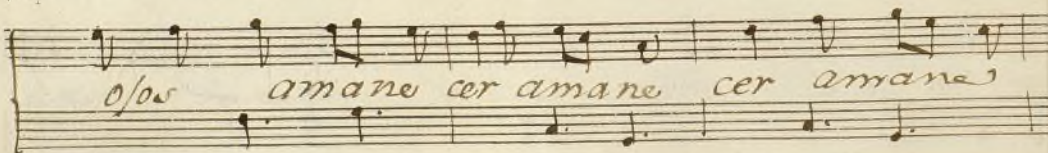
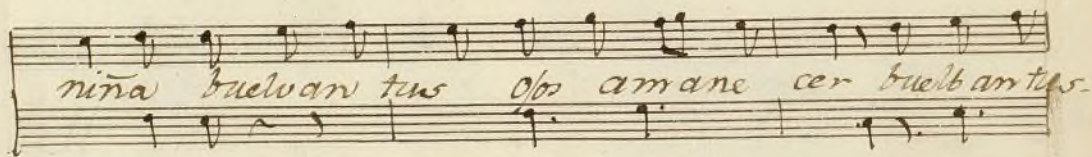
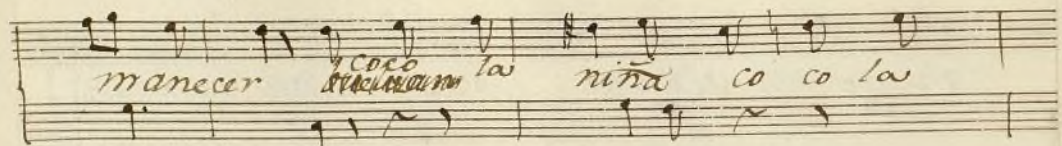
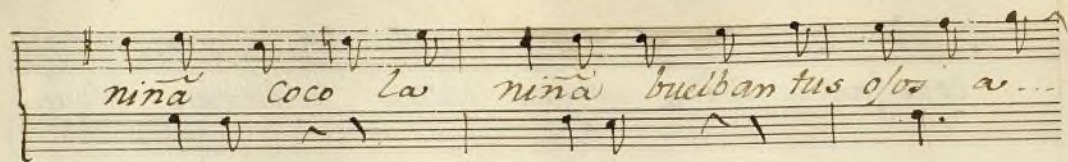
que fiero caso agua fresca es neces











Mus 44-2

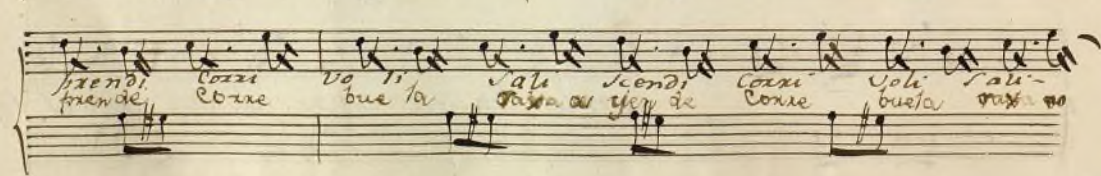
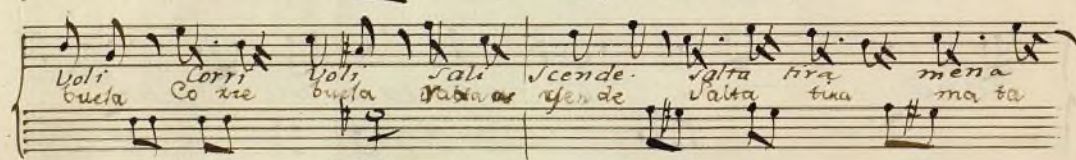
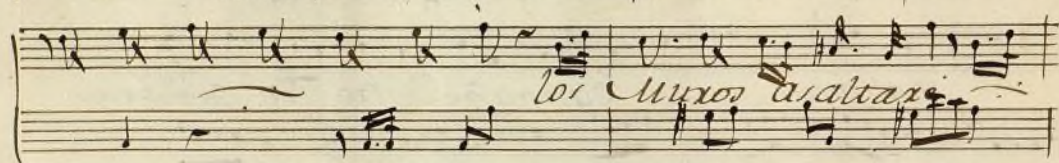
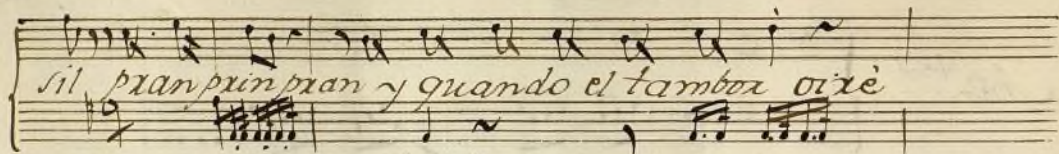
+

Opelo.

Acto 2.^o

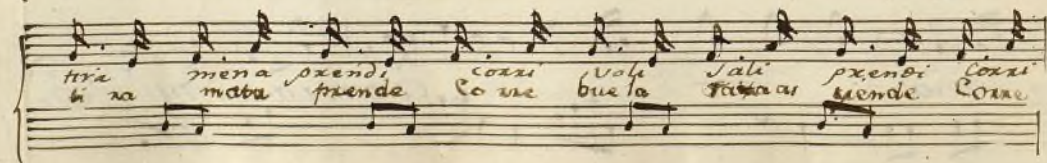
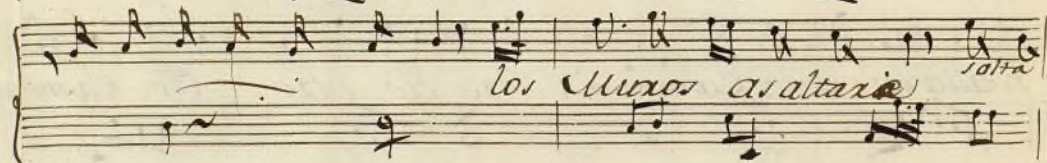
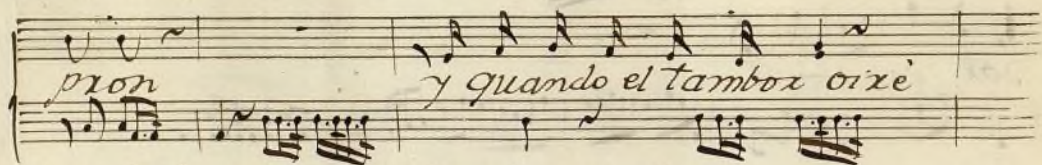
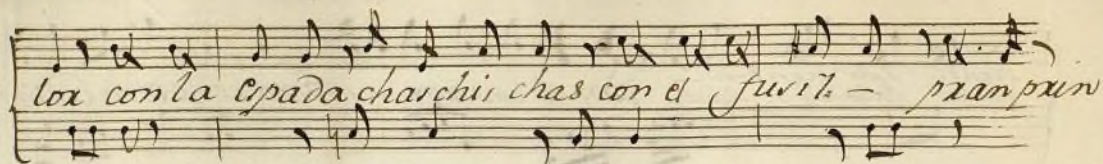
And.^{te}

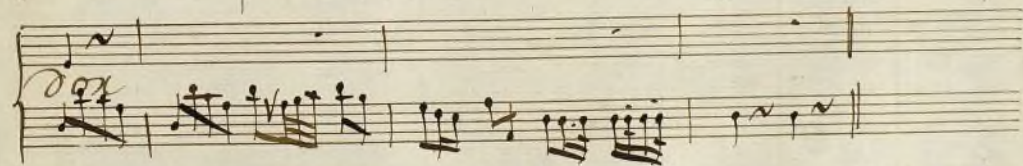
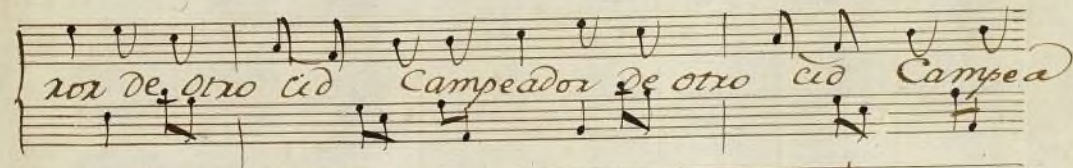
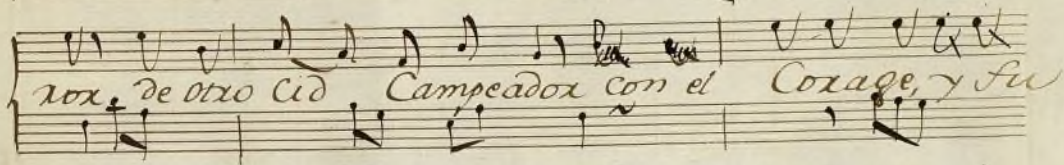
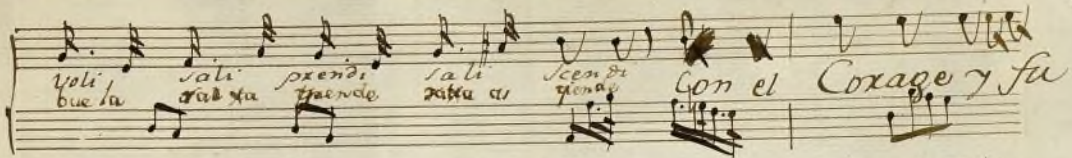
hallaxeis en la Campaña ^{otio} Cid Campeador y con una y otra azana yotra a
zana asombraxa mi valor
con la Espada chas chis chus con el fu



Handwritten musical score on six staves. The lyrics are written in Spanish and are partially obscured by the musical notation. The text is as follows:

scendi yende sali yende Con el Corage y furor de otro cid Campea
dor de
hallareis en la Campaña otro cid otro cid Campea
dor y con una y otra azaña y otra a
zaña asombrara mil'a.





Acto 2.^o

Mus 44-2

24

Re^{do}
Re^{do}

Anselmo pobre Anselmo mira bien g^{ra} de hacer

mas finalmente soy en todo inno

cente

si à Me jandro le doi etas no-

Handwritten musical score with lyrics in Spanish. The lyrics are:

ticia: Yo se q.^e me a de dar buenas Abicias
Pero si la se
noza por Xabia o por Respeto dice q.^e soy Au
tor de tan mal echo
All.
y me mandare doxar mas si Alejandro me avise, y me de.

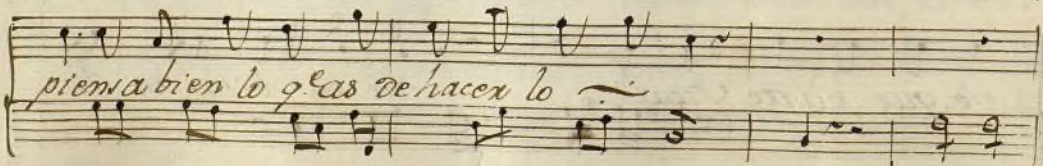
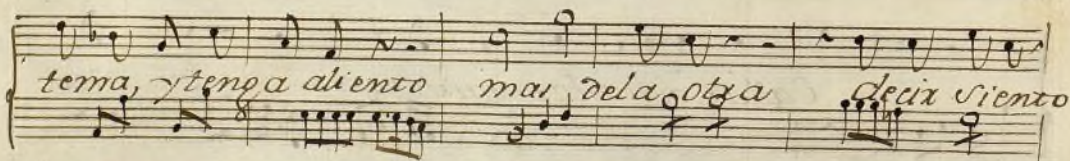
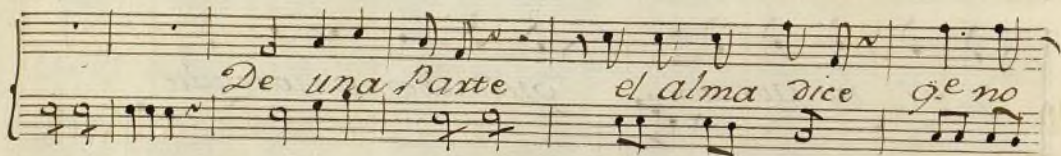
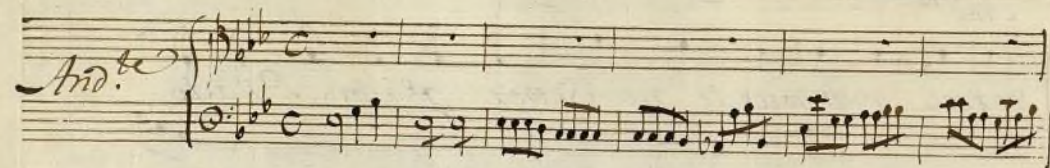
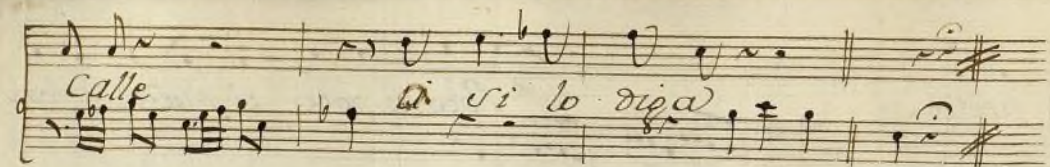
fiende. Poco a poco el puede desen

And no dexme mas puede no saber qe soi Pillado

y si me aorcan quedazeme aorcado

Callar, y hablar quieriera no

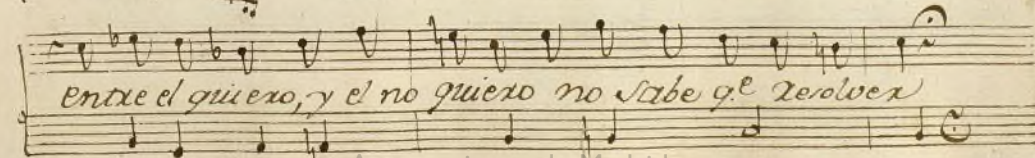
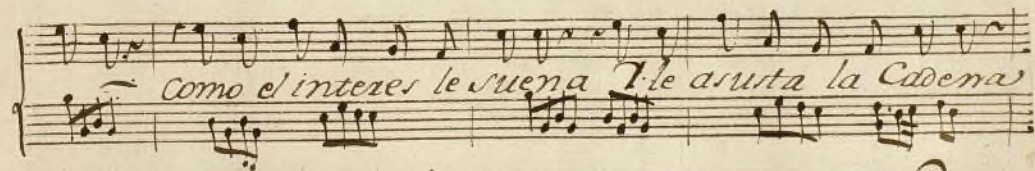
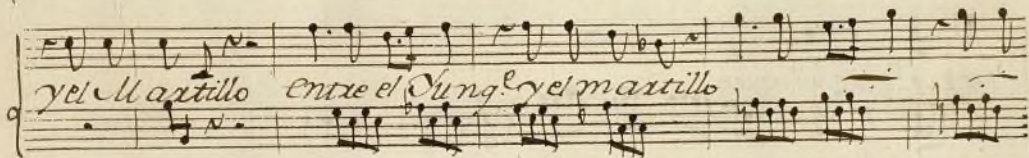
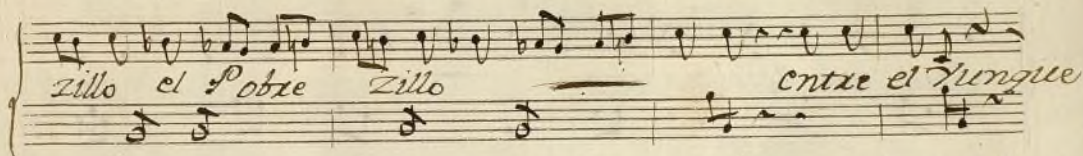
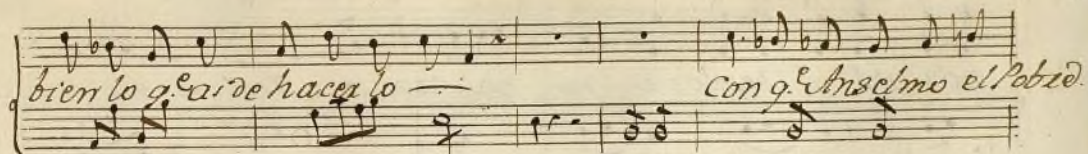
Se que parte viera ni se bien si lo



Con q.^e Anselmo el Pobrezillo el Pobze zillo el
 Pobze zillo entre el Yunque y el Martillo entre el
 Yunque y el Martillo entre el Yunque y el Martillo
 Como el interres le Buena y le asusta la Ca
 dena entre el quiero y el no quiero

no sabe q.^e resolver no no sabe q.^e resolver no no no
sabe q.^e resolver no que resol.
ver De una Parte
el alma dice q.^e no tema, y tenga aliento
mas de la otra decia sienta pienso

The image shows a handwritten musical score on aged paper. It consists of six staves of music. The lyrics are written in Spanish and are integrated with the musical notation. The first staff begins with 'no sabe q.^e resolver no no sabe q.^e resolver no no no'. The second staff continues with 'sabe q.^e resolver no' and ends with 'que resol.'. The third staff starts with 'ver' and 'De una Parte'. The fourth staff has the lyrics 'el alma dice q.^e no tema, y tenga aliento'. The fifth staff begins with 'mas de la otra decia sienta pienso'. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



no sabe q^e Resolver no no sabe que Resolver no no no
sabe que Resolver no g^e resol.
ver q^e Resolver.

The image shows a handwritten musical score on three staves. The first staff contains the lyrics 'no sabe q^e Resolver no no sabe que Resolver no no no'. The second staff contains 'sabe que Resolver no' followed by a long note and 'g^e resol.'. The third staff contains 'ver q^e Resolver.' followed by a series of beamed eighth notes. The paper is aged and yellowed.

en el Barón.

Mus 44-2

Duo: Continuas.

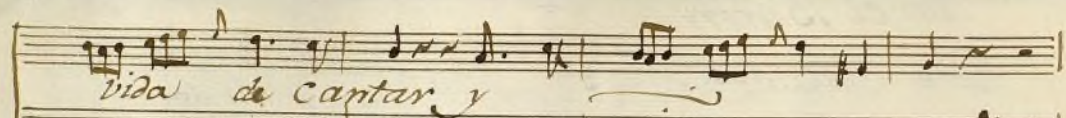
Tadeo.

Si la...

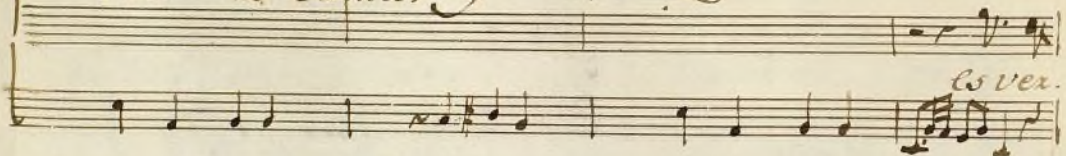
Simple for to lilla a per dido el com - pa

nexo llora pena pobre zilla pobre

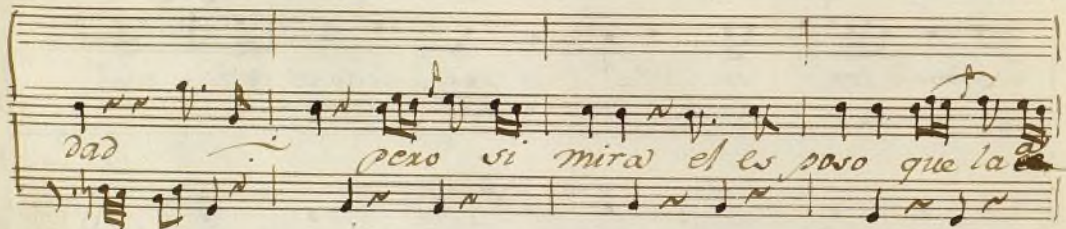
zilla y seol vida de can tar y seol



vida de cantar y

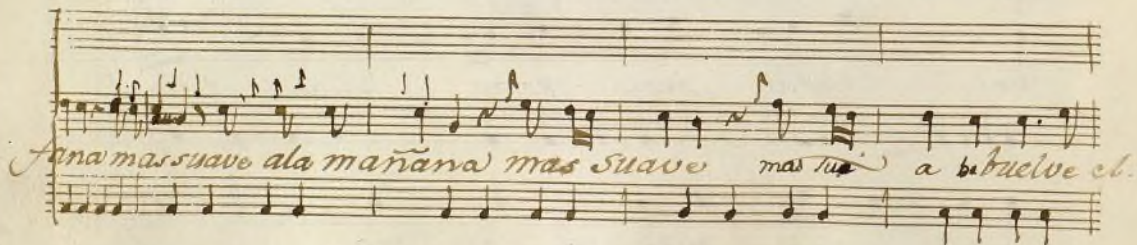


es ver.



dad

pero si mira el es paro que la



jana mas suave ala mañana mas suave mas tu a b. vuelve el.

Canto a recordar vuelve el canto a recordax vuelve el.

Nunca a mi me dexa rai
no mi

toto
bien tu lo ve rai tu lo vera



Handwritten musical score for the first system. The top staff is a vocal line with lyrics "nunca a mi me de a" and "ra". The bottom staff is a guitar accompaniment line with the word "Dra." written above it. The music is in a simple, folk-like style with a key signature of one sharp (F#).

Handwritten musical score for the second system. The top staff is a vocal line with lyrics "bien tu lo veras tu lo veras tu lo ver". The bottom staff is a guitar accompaniment line. The music continues in the same style as the first system.

Handwritten musical score for the third system. The top staff is a vocal line with lyrics "si la simple tor to lilla a per". The bottom staff is a guitar accompaniment line with the word "ra" written above it. The music concludes with a final chord in the guitar line.

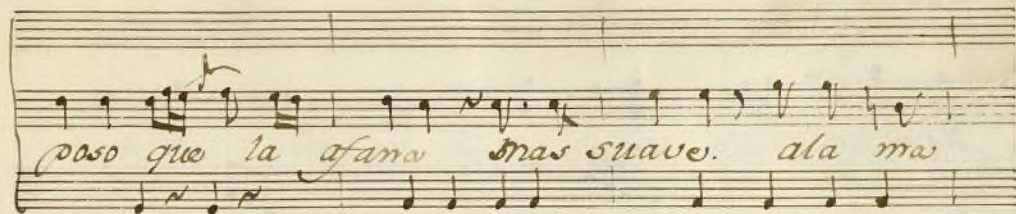
A handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a song about poverty and social conditions. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style typical of the 18th or 19th century.

di do el com pa ñe xo No ra pe nas po bre

Zi lla po bre Zi lla se al vi da de cam.

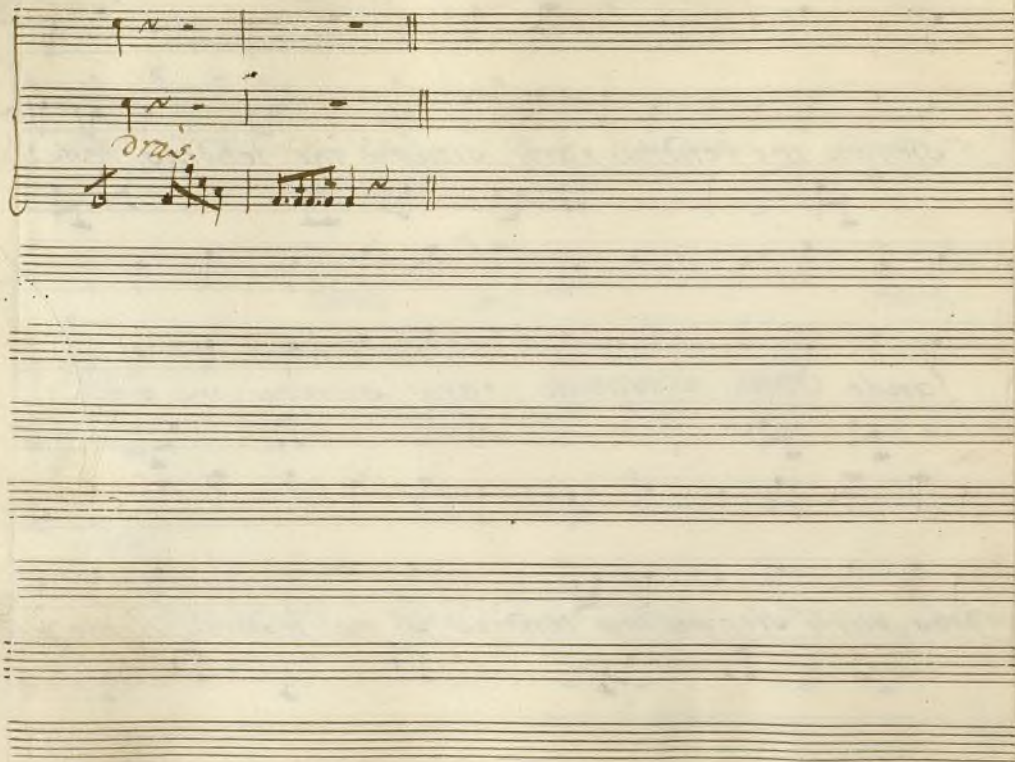
tar.

es ver dad es ver dad pe ro si mi ra el es.



bien tu lo ve ras tu lo ve ras tu lo ve
 ras torto lita) torto
 Gracio sita
 lita
 Graciosita festejando Odola trando para

siempre me tendrás para siempre me tendrás festejando sola trando para siempre me tendrás para siempre me tendrás si me tendrás si me tendrás



Aria Baron Soropelo.

Mus 44-2

33

All.^o Vivo.

Con ojos pre-
ciosos con labios melosos con donosa graciosa
Sabe enamorar Sabe enamorar
que quieres traucha y desame hablar

tu seras mi esposa ya estas enfadada desde oy seras
uica q.^e Diablos os pica mi dueño seras q.^e tremor tan Xaxos q.^e
fectos ociosos Callad embidiosos q.^e Xabia me da q.^e Xabia que
Xabia q.^e Xabia me da q.^e Xabia q.^e Xabia q.^e Xabia me
da q.^e Xabia me da

todos

te

Esta si es linda buena Chacona

Carlos de Arona muerto no es no no no no Carlos de An

tona muerto no es muerto no es

Ch'a

Mari^{ta}

fingiose muerto por lo q. se solo este Viejo la Causa

Opefo

arriva

fue tal Testimonio no le bante.

Esta si es

2. 3. 3. 3.
Aora Combien presto Cabax

All.^o 56 Señores mai desparito no leban ten

tanto el quito q. la Culpa mia no es esta si es linda fue

lor. 5.
na Chacona Carlos de Antona muerto no es Carlos de An

0/6.
tona muerto no es tal testimonio no lebari

Con ojos preciosos con labios melosos
 donosa graciosa vave enamorar vave enamorar
 q. quieres Escucha
 Dejame hablar tu Seras mi esposa y a esta en fadrosa Des-
 De oyeras Rica q. Diablos os pica mi dueño Seras q. extremos tan

Xaros q.^e Afectos Ociosos Callad embidiosos q.^e Xabia me da q.^e

Xabia q.^e Xabia q.^e Xabia me da tu serás mi esposa ya estas enfa-

da verde oy serás rica q.^e Diablos os pica mi dueño serás q.^e

Callad embidiosos q.^e Xabia q.^e Xabia q.^e Xabia me

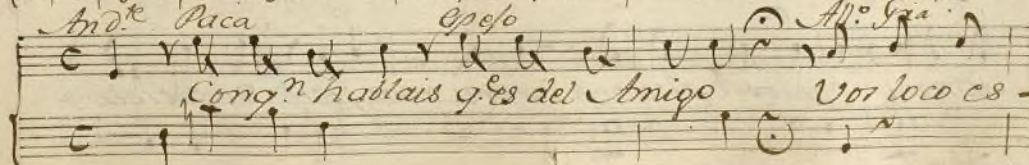
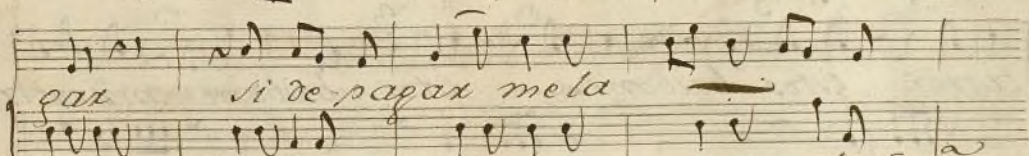
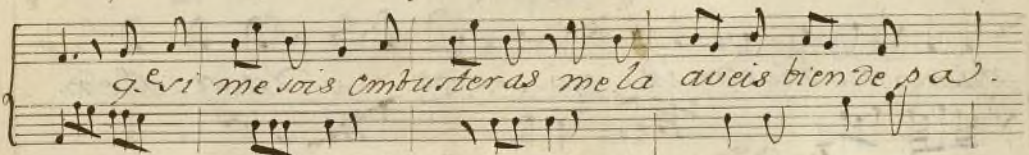
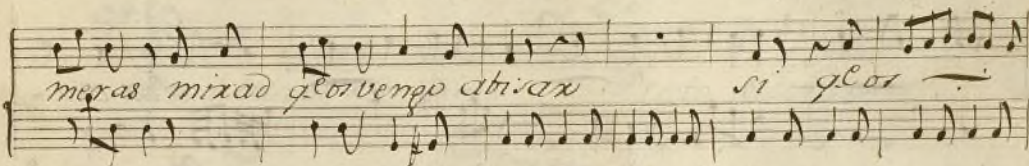
da q.^e Xabia q.^e Xabia q.^e Xabia me da Callad embidiosos q.^e

Quinto

Mus. 44-2

And.^{te} no Gracioso

Socarronas Zala



Episo *Paca*
tais se lo q.^e digo bien a pudierais marchar de aqui

Ep.^o
Poz eso -

mimo no me e de ix no *Ya se q. en.*

taxon etos bribones etos bribones mas rustrai-

ciones, por los balcones sera mas facil de veru -

Ch.^a y los 3.

baix de *se mudara se*

Cp.^o *bravo bravo Señores* *G.^a* *Preto escondelos*

Cp.^o Preto. *Id Xecoseos* *Va os tengo vistos vano es aceleraros*

g.^{le} de mataros *Salgamos*

Preto fuera de acá *e de ma.*

3 5
taxos e de mataros Salgamos presto

fuera de aca fuera de a

ca

la cabeza
 el cerebro *phare* aoun homicidio
 no pero es malo matar pero es mpe
 no pero no lo hare ya ~~no me lo to ha~~
 no pero es malo matar pero a pero ~~lo~~ pero
 no no no lo hare ya ~~no me lo hare no~~
 es malo matar pero es malo matar pero
 no no lo hare ya ~~no me lo hare ya~~
 es malo matar
 no no lo hare ya

Cavatina

Sostenuto

que
tan oscura no se
No chebreu-ray fiero no me
pue de camina el amor y la espartera
veo a camina bate el pecho de manera
todo me hacen vacilar el amor y
que me llega hacer temblar bate el pecho
la espartera el amor y la espartera
de manera bate el pecho de manera

trdo me aron va ci lon
que me llega hacer temblar que me
llega hacer temblar hacer temblar
va ci lon
o que noche que noche obscura
no se puede caminar
obscura y fiere no me veo acaminar
el temor y la espantura el temor y la es
bate el pecho de manera bate el pecho de ma

palmas me azen todo vacilar vaci-
lax que me llega hacex temblax hacex tem-
blax ò que noche obscura y fiera no me
veo a caminar bate el pecho de manera
que me llega hacex temblax que me llega
hacex temblax hacex temblax hacex temblax

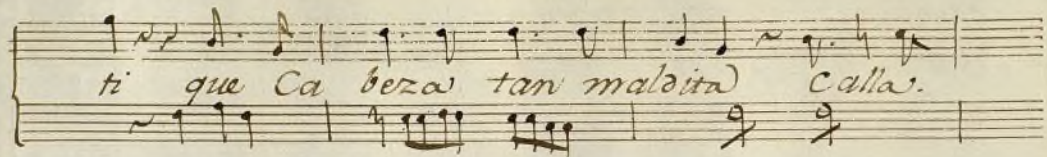
Periquin et el Baron de Torrejune.

Sor Morales.

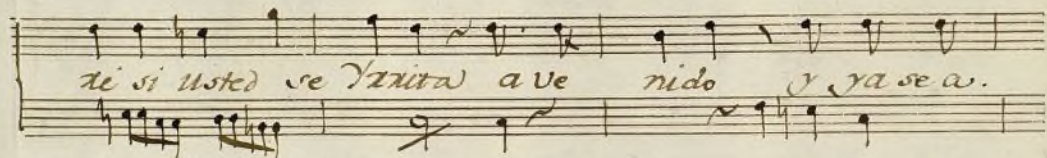
Pues 44-2

All.^o asey.

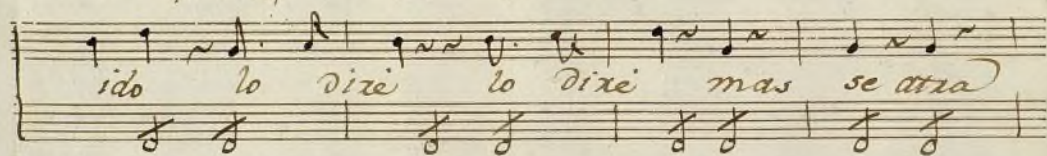
Pues señor aquí ave nido no señor no paso an
si esen chad un atre vido me ame.
naza yo menti yo menti Ja men.



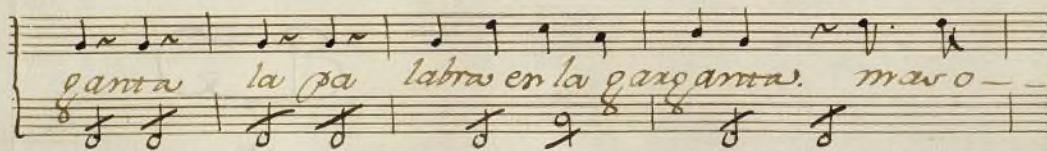
ti que Ca beza tan malaíta Calla.



de si usted se Vxtra ave nido y ya se a.



ido lo dixi lo dixi mas se atra

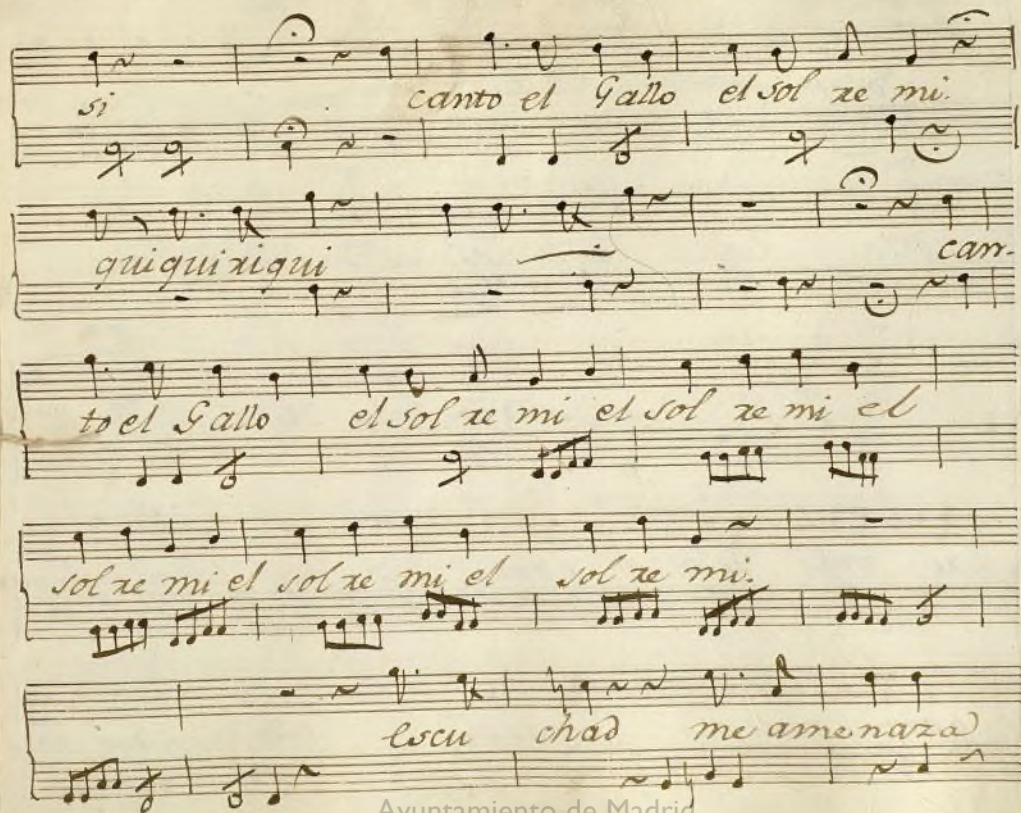


ganta la pa labra en la garganta. mas o-



id mas o id todo el caso Paso a.

Handwritten musical score on aged paper, featuring six systems of music with lyrics in Spanish. The lyrics are: *si canto el Gallo el sol se mi.*, *quiquixiqui*, *to el Gallo el sol se mi el sol se mi el*, *sol se mi el sol se mi el sol se mi.*, and *escu chad me amenaza*. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear at the edges.



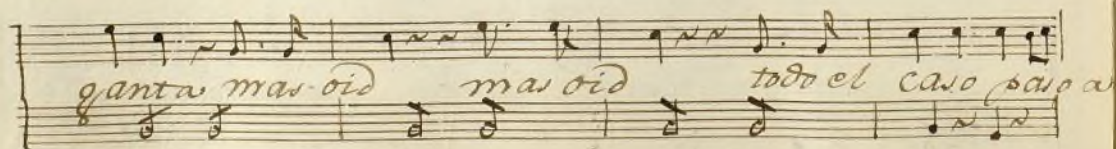
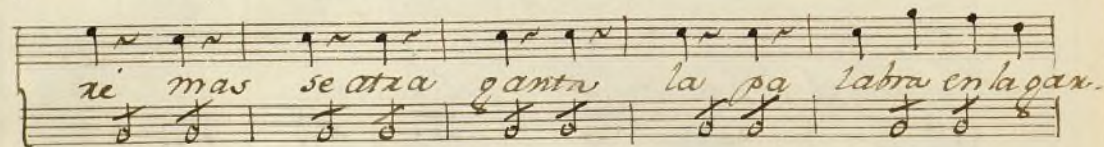
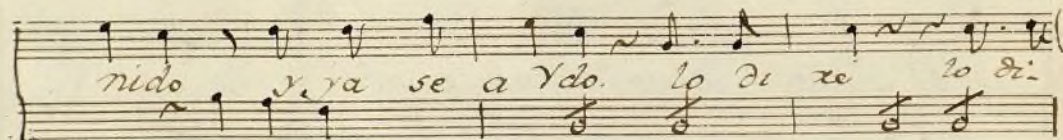
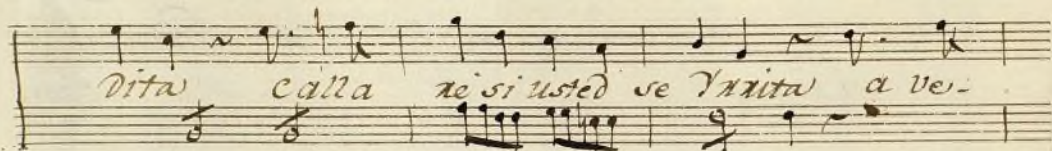
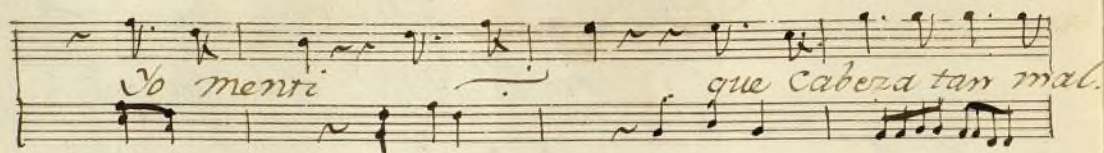
si canto el Gallo el sol se mi.

quiquixiqui

to el Gallo el sol se mi el sol se mi el

sol se mi el sol se mi el sol se mi.

escu chad me amenaza



mal.

si canto el Gallo el sol xe mi

guixixi qui can.

to el Gallo el sol xe mi el sol xe mi el

sol xe mi el sol xe mi el sol xe mi

ax.

do a

Ayuntamiento de Madrid

t

Mus 44-2

Aria

Con Violini

Del Signore Tomaso Trajetta.

~~Del Signore Tomaso Trajetta.~~

Aria 

Andante 

macia bruto losa:
 che andro fino a x.

pete lo sapete di drusiana e innamorato di drusiana e in:
 dia fino al dia de drusiana e innamorato

namo. raso e per questo ha discacciato fuor d'antona il
 suo rival e per questo ha discacciato fuor d'antona il
 suo rival e per questo ha discacciato fuor d'antona il
 suo rival e per questo ha discacciato fuor d'antona il

trui vala Il bas:
 ame alla el bar

son ti accope: ra ese buovo inquesi parti
ton te avitarà y si Carlos a ete fino

trui vala ma le detto Il padron lam
axe alla ma maldico el Duque lo

marra: ro male: detto trui vala maledetto trui vala
matara: ma maldico axe alla

trui vala trui vala macca bruno
Ale sandra

losa pete. lo sa pete. di drusiana cinnamorato di dru:
fino ardia fino ardia De Mazona Enamo rado

15

siana e innamorato e per questo ha discacciato e per
y por eo a prou rado
questo ha discacciato fuor di antona il suo rival e se
echon de aqui cu mal
buovo in questo parsi ritorna pe ritorna pe patta qua trui va:
Calle a ete titio accaso buelve Para aqui arca a
la male detto male detto il padron l'ammazzero
la ma maledito ma maledito el Dug. le mazzera
il padron l'ammazzero male detto trui vada male:
Ayuntamiento de Madrid
ma maledito arcalla ma mal

dello trui vala trui vala trui vala

dito arxe alla arxea alla

Ayuntamiento de Madrid

Overture tacet. 1

Atto Primo

Mus 44-2

„Parte de Lucinda.“

Sigue el 3.

Scena Prima.

And. Comodo. 3/8 34

una pove-ra Don zella socco-
rrere per pietà vo ccorrete per pietà giacche in Cielo
La mia stella più crudel più Cru del ognor si fa
giacchi in Cielo La mia stella, più crude le og-
nor si fa più cru-dele, ognor si fa ognor si-
fa 49 una pove-ra don zella soccor-

Ayuntamiento de Madrid

rre te per pietà giacche il cielo la mia stella più cru-
del ogn'or si fa più cru dele ogn'or si fa giacche il
cielo la mia bella la mia stella più crudele ogn'or si -
fa' più crudele ogn'or si fa più cru- dele ogn'or si fa'.

Aria tacet. 2 segue el 4º

a 4º Solo
Lei non penri signor mio so ben -
io Come ho d'amar so ben io so ben io
Come ho d'amar Come ho d'amar 41 lei non
so ben io si gnor mio Come ho d'amar 45 4 Lei non penri signor mio
so ben io Come ho d'amar lei non penri

19

9^a

signor mio so ben io Come ho d'amar
 lei non pensi signor mio so ben io
 Come ho d'amar so ben io Come ho d'amar
 Come ho d'amar Come ho d'amar

Adria tacet. Adria tacet. L segue Lucinda

Lucinda And.^{te}

Sventura ta pove-rella ogni
 Cosa avea perduto, ogni Cosa avea perduto se non era
 il vostro ajuto Io dove amarir così io dovea, morir co-
 si lo conosco ed il mio Core Il mio amore avai promesso con im-
 pegno Con rispetto, Con ma-està e con bontà, Con rispetto Con mo-

All.^o

destia, e Con bontà e Con bontà Colpa a' tutto quel crudele
che in fe - de - le che in fe - de - le a me si fa' Colpa a'
tutto, Colpa a tutto quel oru - de - le che in fe - de le a me si -
fa' che - in fe - de le a me si fa' che in fe - de le a me si fa' a -
me si fa' *Dep.^o* sventurata poverella! ogni -
Cori a vea per duto, se non era il vostro ajuto io do -
ve amorir Cori morir Cori morir Cori. Lo Co -
norco Lo Co norco ed il mio Core, Il mio a -
more a voi prometto Con Impegno Con Nipetto Con mo -
destia, e Con bontà Con Nipetto Con modestia e con bon -

Allegro bache

ta' e con bonta' Colpa a tanto quel crudele che in fe de le
che in fe - de - le a me si fa lo Concorco ed
il mio Core a voi prometto Colpa a tutto quel Crudele
che in fe - delle che in fe de le a me si fa che in fe - de le a -
me si fa' a me si fa' a me si fa'

Aria tacet. # 2. segue el 4° #

a 4° *Allo* *3* *8* *3* *8* *Solo*
che vedo me in fe -
lice me infelice e questi il tra di tore che -
privo di dolore qui viene amore ggiar
oh dio non ho ti poio Io moro

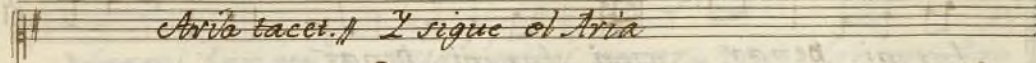
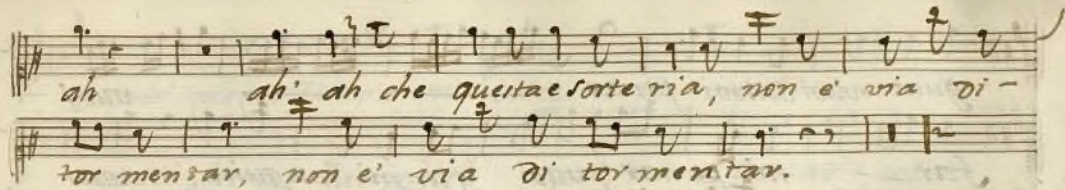
di dolore non posso soporitar troppo ho' aver-
vato troppo ho' veduto ne più in len zio io
de bbo star Cor - tui signor barone e' l'empio mio fra-
tello il primo inganna - tore che mai si più tro-
var: quante donzelle ve - de a tutte va' inganar
O l'empio vada via O io me riande-
ro Cacciar non lo volete io mene voglio an-
dar. Ah crude le In che t'of-
fere la tua amante sventurata la tua amante sventu-
rata che la rubi cori tradim. quine -

reita e lo vedrai e lo ve-drai se ca-
pace e questo Core il suo amore d'inga nar il suo-a-
more d'inga - nar. Son qui signore
eglie' inno cente eglie' innocente e se volete
e se vo lete in questa Casa potrai, Tei tar-
Sempre alle grissimi Compa- ce e giubilo vo. gliam go-
dere mangiare e bere gio car balla re
Darei piacer sempre ale grissimi Compacc, e giubilo
vogliam godere mangiare e bere sempre Con giu bilo
vogliam godere mangiare e bere ballarem e

darci piacer vogliam godere mangia-re e bere
 sempre allegrissimo sempre allegrissimo e darci pia-
 cer sempre allegrissimo sempre allegrissimo e dar ci pia-
 cer e darci piacer e darci piacer.

« *Alto Secondo.* » segue el duo.

Duo.
 Lucinda.
 mio fratello e di buon Core dirò tutto in
 tuo fa-vore dirò tutto in tuo fa-vore ah che-
 questa esorte ri a non e' via di tormentar
 no' no' non e' via di tormen-
 tar dirò tutto in tuo fa-vore



guir vuoi farmi penar — vuoi —
far — — mi penar vuoi far mi languire, vuoi
farmi penar vuoi farmi penar a —
mato pio bene Consola tantino Col vago vi sino
chi muore per te chi muore per te qui te —
— neri occhielli veziosi e fur belli deh volgili a'
me deh volgili a me vuoi farmi arrabbiar vuoi —
farmi arrabbiar va' va' bricon cello vuoi farmi mar-
tello vuoi farmi languire vuoi farmi penar
vuoi farmi arrabbiar va' va' bricon cello vuoi

Farmi martello va' va' bricconcello va' bricconcello

 vuoi farmi languire vuoi farmi penar vuoi

 farmi languire, vuoi farmi penar, vuoi far mi lan

 guire vuoi farmi penar vuoi farmi penar,

Aria tacet. Recit. 2. Aria tacet. Aria tacet. 2. segue el 4.º

ahi destin - per me spietato

 ah perche - non vie - ni o morte Imiei

 gior - ni a ter - mi nar i miei giorni a ter mi -

 nar siano uguali almen le pene

Dio man car *Alto voce* *Alto voce* mi sento per le -

ve-ne un cer-to af-fec-to i-gno-to che po-ne il san-gue in mo-to
che co-sa mai sa-ra che co-sa mai sa-ra.
Oi me oi me che cru-del ta-
Ah di sa-per-lo anch'io ho gran cu-ri-o-si-ta
ho' gran cu-ri-o-si-ta Lai-
cia-te ch'io sci-pi-ri mio Ca-ro ge-ni-to-re mio Ca-ro-
ge-ni-to-re ah ti-rin gra-zio amo-re
Di tal fe-li-ci-ta.
qua-le in que-to gi-or-no fe-li-ci-
ta' non co'-

Ayuntamiento de Madrid e Cotere e

flauti ed' oboe e flauti ed' oboe
 nel mon - do qua - le a questa fe -
 li - ci - ta' non ve' fe - li ci -
 ta' non ve' no' no' non ve' no' no' non -
 ve' no' no' non ve' no no non ve no -
 no non ve

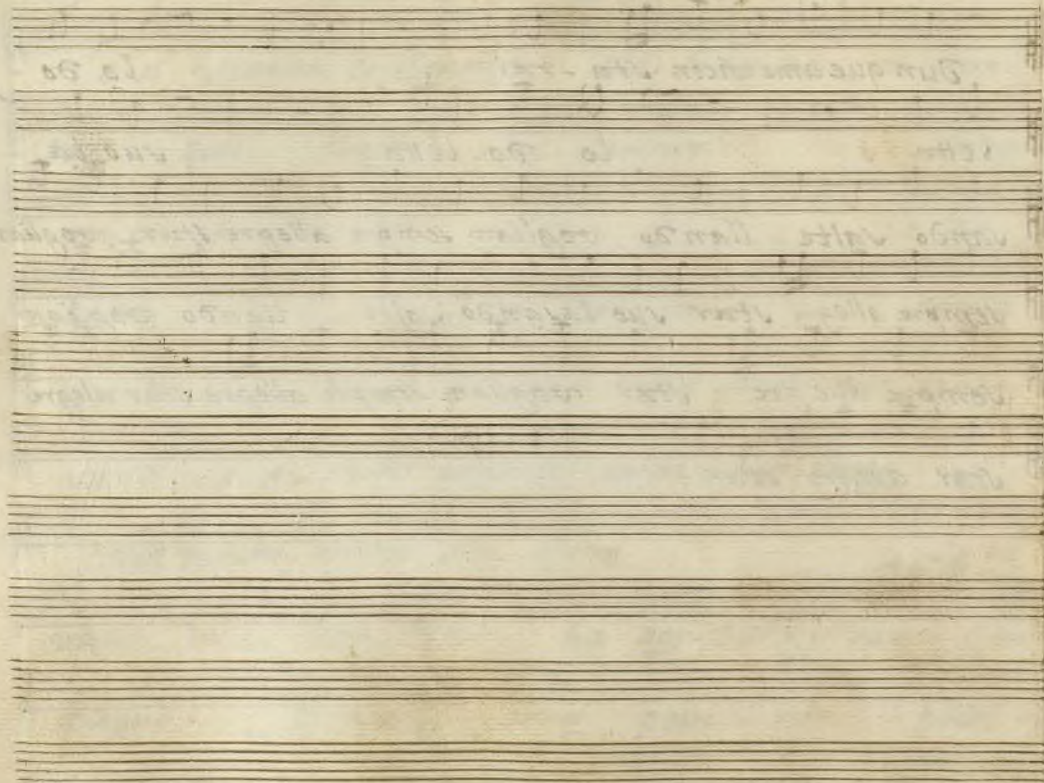
Sigue el duo

Atto Terzo.

Duo And.^{mo}
 se la vaga - lo - do -
 letta ha perduto il suo - Com - pagno
 piange pena Ayudante de la rid pove - rella

*e si scorda di Cantar e si cor-da di can-
tar e si cor-da - di Cantar. Dunque a-
me vi con starai lo do-
letta lo dole-tta sola
sando salte llando vogliam sempre allegre star suola
sando salte llando vogliam sempre allegre star
Dunque ame vicin sta - rai se la
vaga lo - do - letta ha per duto il suo - Com
pagno piange pena pove - retta pove -
retta e si - scorda di cantar*

Dunque am e vicin sta-rai lo do-
 letta lo do-letta suo la-
 sando salte-llando vogliam sempre allegre star. vogliam
 sempre allegre star suo la sando salte-llando vogliam
 sempre allegre star vogliam sempre allegre star allegre
 star allegre star.



Overtura tacet. 2

Sigue el 3.º

„Atto Primo.“

Mus. 44-2

„Parte di Serpina“

And. Con Moto $\frac{3}{8}$ 72

Pian pianin che son va-
garza che son va garza ri po siamo un po-
qua ri po siamo un po co qua se una
Donna si tra-parza perde presto la belta
per de prei to la - bel-ta perde presto -
la bel-ta' la - bel-ta' 28 se una
Donna si tra parza per der presto la bel-

ta perde prei-to la bel ta se una donna
 si tra pazza si tra pazza perde presto la vel-
 ta' perde presto la bel ta perde presto la bel-
 Sigue el Aria Armidoro. tacet. // sigue el 4.º

And.^{mo} 4.º 3 53
 gracioso. 4
 la - signo-ra mo dei-
 ti na gia comin-cia a tra - boccar gia co-
 mincia a tra bo ccar gia comin cia a tra boc-
 car. 37 la signo-ra mo dei ti na
 gia' comin cia a tra - boccar la signo ra
 mo dei ti na 37 la signo ra
 mo dei ti na 37 la signo ra

19

la signo-ra mode-rina già Comincia
 a tra boccar già Comincia a tra boccar
 a' tra bo ccar. a' tra bo ccar.

Sigue aria

11

Aria And.

Son le donē padron mio padron
 mio di diverse qualita di. di-
 verie quali- ta' chi' e' al tera chi ver-
 zosa, chi se vera, chi pie to- sa chi amo-
 rosa chi tiranna chi ti adora, chi t'in-
 gaña chi concetta all'amore chi il suo Core aduno

da ad' uno ad' uno - da Io non
faccio per vantarmi son buo - ni - na
mo dei - ti na sem pli - cetta schietta schietta
sono tutte fe - del - ta' chi mi tra tta
non mi las cia las cia velo giu ro inge - ri -
ta' chi mi tratta non mi las cia velo
giu ro in ve - ri ta in ve - ri ta in ve ri -
ta in ve - ri - ta non le -
do ne padron mio padron mio di di
verse quali ta' di di verse quali - ta -

chi e' al-tera chi vezzosa chi se-
vera, chi pietoso chi amorosa chi ri-
ranna chi ti adora chi t'ingana chi contento fu' all'a-
more chi contento fa' all'a more chi il suo core ad'uno
da' a d'uno ad' uno ad. Io non faccio
per vantarmi son buoni na mode- rina
semplici cetta schietta schietta sono tutta
fe- del- ta chi mi tra ha non mi lascia
velo giu- ro in ve- rita son buoni na
mo de- rina *Ayuntamiento de Madrid* schietta schietta

chi mi tratta non mi lascia velo giuro in-
 ve ri ta chi mi tratta non mi lascia
 velo giuro in ve ri - ta' ve lo giuro in-
 ve ri ta in - ve - ri ta in ve ri
 ta in ve - ri ta. *Aria tacet.*

Aria tacet. Aria tacet. 2. ligne et 4.º

All.º 4.º *vivace.*
 44. 31 che cosa curiosa.

Presto *3*
 36 quel dolce vi so - no che gio ia mi dà che gio ia mi-
 dà. Occhiet-to ma li - zioso
 tu m'hai da Conso lar. 32

All' airace.

11
3. *presto* Serpina me che sento, ah-
furto spia tato le povere done con ta li pre-
testi vorrei ti ingañar, va va tra le-
selve va tra le selve le bel- ve le-
bel- ve atro var le bel- ve atrovare.
33. *Larghetto 15. And.* *presto* caccia te
questo in so - lente vv. s'eglie' innocente or-
posso sempre fa-re all' amor sempre alle-
grissimi con pa ce e giun ti lo vogliam gode -
re mangia-re e be-re giocare tai la re -

darci piacer sempre allegriissimi con pace e giu bi lo
 vogliam godere mangiare e bere sempre con -
 giu bi lo vogliam godere mangiare e bere bal-
 lare e darci piacer vogliam - go
 dere mangia - re e bere sempre allegriissi mi
 sempre allegriissi mi e dar ci piacer sempre alle
 griissimi sempre alle griissi mi e darci piacer
 e dar ci piacer e dar ci pia cer.
 Fine Sique el duo.

Alto Secondo.

Duo.
Cant. Con moto.

6 10
8 11

Questo amabile sio-
retto voi dare- te al mio di letto gli di-
rete le mie pene ch' io gli voglio tanto -
gli di- re te le mie pene le mie pene
ch' io gli voglio tanto bene ch' ever-
de e mio caro sposo seri - po - so
mi vuol dar seri - po - so mi vuol -
dar mi vuol dar mi vuol dar. gli di-
rete le mie pene ch' ever de' mio caro

Spoio *ve ri po so* *ve ri po so* *mi vuol-*
dar. *Ague d'aria*
ah nel volto un certa chi
che auai bello e piaa ame haun soave uni
to al grave un bel garbo modei - tino
modei - tino ele gia dro e'grauo - si no e'grauo
sino e il ri tratto del pia - cer e' il ri-
tra - to del piacer nel mirarlo un pizi -
Core io mi sento in mezzo al Core che mi piace mi di-
letta mi di letta *ma di poi si fa sa -*

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ella mi ferice mi fe-rice efa cader mi fe-
rice mi fe rice efa cader ma di poi si fa sa-
ella mi ferice efa ca- der mi feri-ce efa-ca der mi fe-
rice efa-ca der efa cader efa ca der.
ha' nel volto un certo che che auai bello
e' piace ame che auai bello e piace a me
ha un soave umi to al grave un bel garbo moder-
tino moder ti no ele-gadro e grazio
si no e grazio si no e' il ri tratto
to del piacer e' il ri tratto to del pia-

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cer. nel mirarlo un pizzi Core io mi sento in mezzo al-
 Core che mi piace mi di - letta mi di letta
 ma di poi si fa sa etta ma di poi si fa sa-
 etta mi fe rice e mi fe rice, e fa - ca der nel mi-
 rarlo un pizzi Core io mi sento in mezzo al Core che mi
 piace mi di letta ma di poi si fa sa etta mi fe-
 rice etta ca der mi fe rice etta ca der mi fe-
 rice etta ca der mi fe rice etta ca der etta ca -
 der etta - ca - der.

Aria tacet. // *Aria tacet. //*
Acrit. 2. Aria tacet. //
Aria tacet. // segue el 4.^o

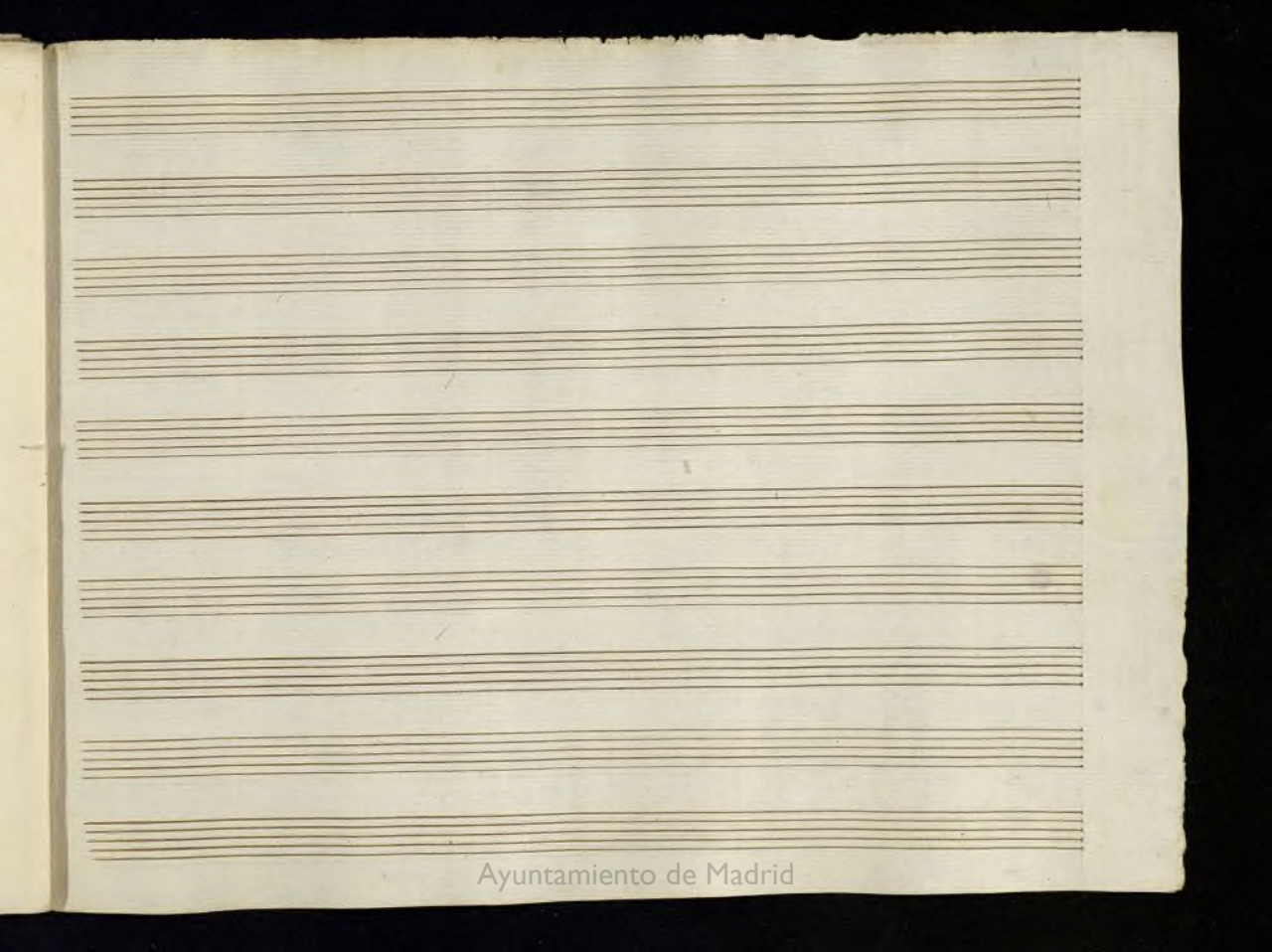
And.^{mo}
con moto. *67* *All.^o Presto*

signor leggete
presto quest' uom che qui arrivato un foglio va' re-
cato pieno di novi - ta' Al-
foglio lo dira mi sento per le vene un-
certo affetto igno - to che pone il sangue in moto che cosa
mai sara che cosa mai sara ci siete 15
Capi - tato che bell' inna mo - rato.
ah' di sa perlo anch'io ho' gran Curiosi 32
ta ho' gran Curio si ta 8
mene ralle gro assai ci ho quito in veri ta.

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12

Dunque ed i grazia mi-a ch'io qui ti man ga
Sola e qua le in que- to
giorno fe- li- ci ta' non ve' s'odan vio-
le- e cetere e flauti ed oboe e-
flauti ed oboe nel mon- do
vqua- le a questa fe- li- ci ta' non ve'
fe- li- ci ta non ve' no' no' non ve' no-
no non ve' no' no' non ve' no no non ve' no
no non ve.



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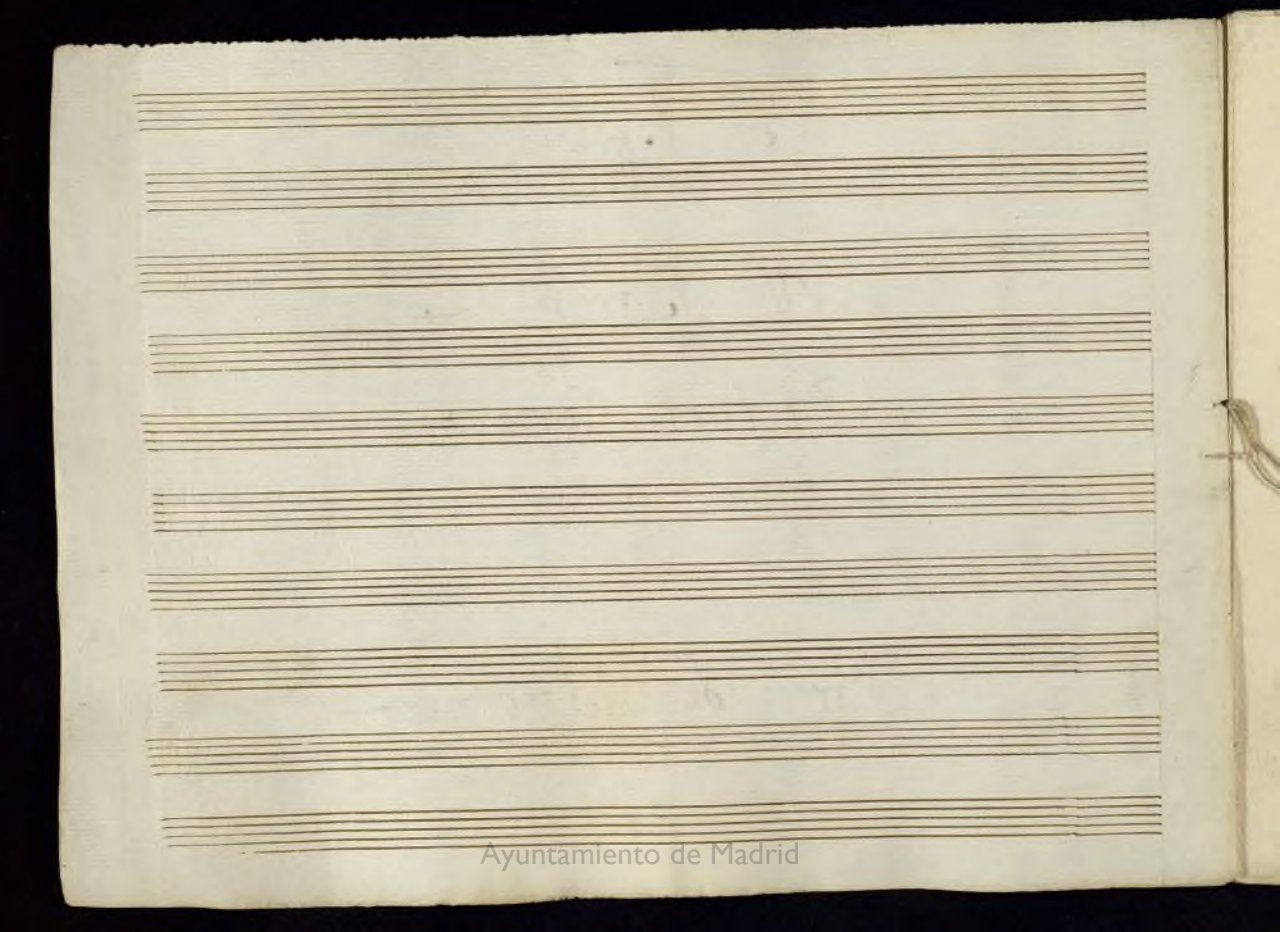
—#—
"Atto Primo."—

Mus 44-2

"Il Baron."—

"Di torre forte."—

—"Parte di Barone."—



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Obertura tacet. y "Atto Primo"

Sigue el tres. # "Parte di Barone."

105.
And. con moto

oh che orrore
che timore che timore già piu' moto il-
cor no' ha' già piu' moto il cor no' ha' no' faro' piu' il-
caccia tore se ri torno alla citta' se ri-
torno alla citta ah che orrore che ti-
more già piu' moto il cor non ha' già piu'
moto il cor Ayuntamiento de Madrid il Cor non ha' no' fa-

ro' il cacciatore se ritorno alla ci ta' se ri-
 torno alla ci tta se ritorno alla ci tta se ri-
 torno alla ci tta se ri torna alla ci- ta'
 Segue il aria

All.^o vivace. quell' occhio creazono quel-
 la bro amoroso quel la bro amoroso Ca rina
 bellina mi fa' innamorar mi fa' in-
 namorar mi fa' innamorar Cor-
 petto' tace- te cor petto' ta ce te ch'io voglio par-
 lar Sarete mia sposa che doña no jora,

si si voi sarete che diavolo avete sa rete il mio
ben ch'acerbo dei ti no che fatto ti ranno ti venga il ma
año cher mani ho' nel sen che smania che smania che
smania ho nel sen che smania che smania che smania ho nel
sen che smania ho nel sen che smania ho nel sen quell'
occhio veggioso quell' a bro amoroso quell' a bro amo-
roso Carina bellina mi fa' innamo-
rar mi fa innamorar mi fa innamo-
rar Cospetto ta ce te cospetto ta ce te ch'io
voglio parlar Sarete mia sposa che

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doña nojosa si si voi sarete che diavolo a-
 vere sa rete il mio ben ch'accerbo destino che -
 fato tirano, ti venga il malanno che smania honel-
 sen che smania che smania che smania ho' nel sen sa-
 rete mia sposa che doña nojosa si si voi sa-
 rete che diavolo avete! sarete il mio ben ti venga il mal-
 año ti venga il malanno chermania, che smania che s-
 mania ho' nel sen che smania che smania che smania ho' nel-
 sen ti venga il malanno che smania oh nel sen che smania honel
 sen che smania honel sen.

Figuera el 4.º

All. Spiritoso. 3/4 17

Salta il Core e Salta io
brilla il sangue io brillo ancora ah m'accende m'innamora
or che diavo - lo ho dafar or che diavo
lo ho dafar. Salta il Core e Salto 30
Io brilla il sangue Io brillo ancora
ah m'uccide m'innamora or che diavolo ho dafar
far ah m'accende m'innamora or che
diavolo ho dafar or che diavo - lo ho dafar che
diavolo ho dafar che diavolo ho dafar.
/ Aria tacet. / Aria tacet. / Aria tacet. / Aria tacet. / y sigue

4.^oAll.^o

3/8

All.^o vivace

34

e mara vi -

gloria

lucinda

ove sta',

vieni vi -

si no amabile

che sparo in com pa ra bile

ora ti puoi pigliar

an diamo ad over -

var,

23

oh diavolo

che accolto

ma s'egli e' suo fratello io meco lo terro -

a, chi amazzare oh Carpiata volete voi bur lar

miei servi ola' te ne te son quasi per cre par son

quasi per cre par.

57.

Larghetto

And.^{te}

8

dove ne' andata

si viso bello

si viso bello vede - te il sangue signore miei
quanto sa' far. sempre allegrissimi. Con pa ce e
giubilo vogliam godere mangiare e bere giocar bal-
lare darci piacer sempre allegrissimi con pace e giubi lo
vogliam go dere mangiare e bere sempre con giu. bi lo
vogliam godere mangiare e bere ballare e darci pia-
cer. vogliam go dere mangia-re e bere sempre alle-
grissimi sempre allegrissi mi e darci piacer sempre alle-
grissimi sempre allegrissi mi e darci pia cer - e -
darci piacer Ayuntami e darci pia cer fine

Duo tacet. // Aria tacet. //
Aria tacet. // 2. segue

Atto Secondo.

All. moderato. // *Chor.* *ve-ete che vi di-colo*
che ladro che falsario, che falsario, che fal-
sario, che faccia di lu - ci-fero, voleami Corbel-
lar! volea mi Corbe llar! che faccia di lu-
ci-fero voleam mi Corbellar ai-me! ai-
me! ai-me che per la rabbia mi sento il san-gue
friggerè, son tutto, fuoco, e furia la testa e' una gi-
ran-dola farei qual ch' omi ci-dio
ma e' meglio e' meglio e' meglio a' non lo-

far, e' meglio, e' meglio e meglio non lo far ma e'
meglio a no' lo far vedete che ridicolo: fa-
rei qual ch' o mi cido che ladro, che falsario: fa-
rei qual ch' o mi cido che ladro che fal-
sario che faccia di lu- cifero voleami corbel-
lar! ai me ai me ai me che per la rabbia mi sento il sangue
friggerè, son tutto fuoco, e' furia la testa e' una gi-
randola mi sento il sangue friggere son tutto fuoco, e'
furia la testa, e' un' girandola e' una gi- randola fa-
rei qual ch' o mi cido ma e' meglio e'

meglio e' meglio a' no' lo far, se dete che ri diculo, che
 ladro, che falsario, che faccia di lucifero ai mei ai-
 me mi sento il sangue friggere, son tutto fuoco, e furia la testa e' magi-
 randola e una gi-randola farei qualcho' omicidio
 ma ma' e' meglio a' no' lo far e' meglio e' meglio e' meglio a' no' lo-
 far, e' meglio e' meglio e' meglio a' no' lo far e' meglio a' no' lo
 far ma' e' meglio a' no' lo far. —

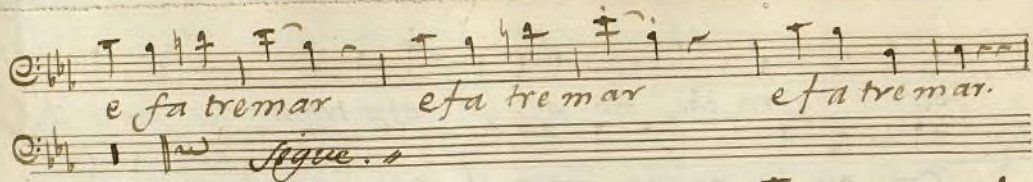
Recit. y Ariat. acc.
y segue =

And. sostenuto 3 ²⁵ 4 9 F

Oh — che not-te ter-ra co-
 cura non si ve-de a' ca-mi-nar, batte il cor

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per la pavora che mi ge-la e fa tremar batte il
Cor per la pavora batte il cor per la pavora
che - mi gela e fa tremar che - mi gela
e fa tremar e fa tremar oh - che notte
che notte oscura te - tra e oscura non si ve -
de a camin ar batte il cor per la pavora batte il
Cor per la pavora che mi gela e fa tremar
e fa tremar oh - che notte te - tra e oscura
no si vede a Caminar batte il cor per la pavora
che mi gela e fa tremar che mi gela



And. con moto
oh ve-de-te che soggetto da ve-
nirmi da venirmi a contrair sem guardi pove-re-
pove-retto tifo immobile restar tifo' immobile res-
tar tifo' immobile restar tifo immo bile restar
Prigio-niero tu sa rai tu mia sposa
di verrai qui non serve a tepli car
All.^o Sai niente che conviene
mi sento Ay per di me un Certo affetto ignoto che pone il-

Sanguin moto che cosa mai sarà che cosa mai sarà
Allo che caso che gran caso che bel des-
tino e' il mio si si la schiava e' questa l'amabil-
vostre figlia la qual si fu rapita che poi sen'e fug-
gita ed' e' venuta qua el vira bella bella
bella bella bella bella io moro in uerita si-
sist' sei mia figlia al volto ed alle ciglia somigli il-
tuo Papa' somigli il tuo papa lo vedi
el vira e' questa ch'io tanto ricer-car fate -
quel che volete ch'io già per l'allegria salto di qua ed i-

la' salto di qua e di là no' no' ti do' parola
mi spose ro' con te o la' di cento faci sòrni il Pa-
la gio intorno sòrni il Pala gio intorno e qua. le in
questo giorno fe. li ci. ta, non v'e' trombe et am-
burie cheggino tutto sia gioia e festa tutto sia
gioia e festa nel. mon do u guale a questa
fe li ci ta non v'e' fe. li. ci
ta non v'e' no' no' non v'e' no' no' non v'e' no'
no' non v'e' no' no' non v'e' no' no' non v'e'.

Mus 44-2

// Atto Primo. //

Il Baron.

— // Di torre forte // —

— // Parte di Armidoro. // —

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Obertura tacet. *Ligue*

el *tacet.*

Aria tacet. Barone.

Atto Primo.

Ligue el 4.º

Parte di Armidoro.

And. *Spirito.* 3/4 68

Celo vento e non m'uc-
ci do alma ingrata Core infi do! Core in-
fi de per l'affanno, pel tormento lo mi-
sen to già troncar lo mi sen to già mancar
e lo vento, e non m'uccido,
alma ingrata, Come infido! Come infido!
per l'affanno per lo tormento Io mi sento

gia mancar Io mi sento gia mancar Io mi-
 sento gia mancar gia mancar gia man
 car. 25

Aria Serpina tacet. y Sigue . .

And. Con moto. 6 38
 si lo giuro oninfa
 bella oninfa bella di ser barti amore efede
 si lo giuro oninfa bella di ser
 barti amore efede / quanti e' pazzo se lo crede
 preve nuto e' questo cor preve - nuto e questo -
 cor preve nuto e' questo cor Vezzo -

set - ti ama - ti rai vo cos tante a-
mar - vi ognor vo - costan - te amar vi-
gnor Semplici cetta ah tu non sai
no' non sai ch' o nel seno nel se - no un -
altro amor, ch' o nel seno nel se - no un -
al tro amor, veggio se ti ama ti rai, sempli-
cetta ah tu non sai ch' o nel seno un altro amor
ch' o nel seno un al tro amor si lo-
giuro oninfa bella di ser bar - ti amo - re e -
fe de si lo giuro oninfa bella di ser -

bar ti amo re e fe de di ser bar ti amo re e fe de
quant' e p az za se lo cre de pre ve nu to e' que sto
Cor pre ve nu to e' que sto Cor pre ve nu to e' que sto -
Cor, ve z zo set ti ama ti - ra i
vo' Cor tan te amar - vi og nor vo Cor -
tan te ama - vi og nor sem pli cet ta
ah tu non sai no non sai ch'o nel se no
nel se - no un al tro amor, si lo gui ro
o nin fa bel la di ser bar ti amo re e fe de ve z zo
set ti ama ti ran vo co stan te amar vi og -

nior semplicità ah tu non sai no'
non sai ch'io nel seno nel se no un altro a-
mor ch'io nel seno un altro amor ch'io nel seno un altro a-
mor.

Aria Lucinda tacet. y sigue el Aria

Amoroso. Chi dicea ad'un amante ad'un a-
mante la vaga sua dov'è la vaga sua dov'è
dov'è dov'è ditelo ditelo verò pianta
ditelo se ve' pietà per me ditelo verò
piante se ve' pietà per me se ve' pietà se-
ve' pietà per - me se ve' pietà pietà per me pietà per-

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me chi dice ad un amante la -
vaga sua dove dove dov'è ditelo verdi
piante verdi piante se vè pietà per me se -
vè pietà per me ditelo verdi piante
se vè pietà per me se vè pietà pietà per -
me se vè pie - ta' pie ta per me pie ta per
me - segue el 4.^o

All.^o vivace
44
3
8
Atenti Pa-
droni la prima veduta e' il re di marocco che a -
caccia ne va Atenti ai dati che -

passan schierati vedete la' quanti cameli ele fanti che-
passano gia qual barbaro nome che o-
rrere mi fa' *ss* Presto alveder pa-
droni - prendiamo ontal partito
anzi tu sol sei quella per fi da mia sorella
che sai un mondo inte-ro davvero Corbe'llar
Oammazzi mia sorella O io l'ammazze-
ro' oh dio che tormen-
to oh dio che tormento che tor-
mento
gia il core mi uento nel petto squarciar nel -

petto nel petto squarciar nel petto squarciar
Io tradirti! lo tra dir ti! tu m'in -
ganni e di piu' poi mi condanni questa e' pena da mo -
rir questa e' pena da morir qui - ne -
resto escorgerai e scorge - rai se capace questo
Core il suo amore d'ingnar il suo amore d'inga -
nar gra - zie vivendo di tan -
to onor Sempre allegrissimi con pa -
ce egiu' bilo vegliam gode - re mangiare e -
be - re gio car untamballa e redrid darci pia cer sempre alle

grinimo con pace e giubilo vogliam godere mangiare e
 bere sempre con giubilo vogliam godere mangiare e
 bere ballare - e darci piacer vogliam go-
 dere mangiar-re e bere sempre allegrissimi sempre alle-
 grissimi e darci piacer sempre allegrissimi sempre alle-
 grissimi e darci piacer e darci piacer e
 darci piacer. - *Fine*

Duo tacer. Aria tacer.

Aria tacer. Aria tacer. *Alto Secondo.* //

Segue el Recit.^o a

Recit.^o

dove -

son! che m'avvene qual ful mi ne impro

viso mi giunse a' incenerir qual spirto

rio si, scaglio dall'a bisso a danno mio

che fo' che mai ri-

Suolvo ah si si veni lempio Barone in fido ma

che sara di me se poi l'uccido no' non va-

ben, si mora con piu onore voi au-

rette so avi voi verdi piante, voi lasci vi-

fiori voi dite all'idol mio che costante. E fer-

del morto son io ma piano se mia mazzo per dolcinda e'

me. questo e' d'apazzo si parta e che di-

ra la Cara amante

Dime gia intorno sento le-

voce articolat. del suo lamento. -

Segue il Aria

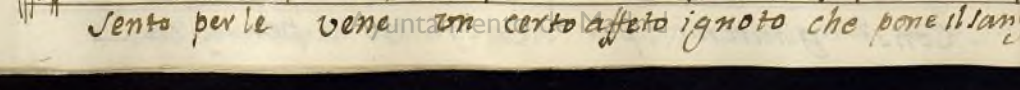
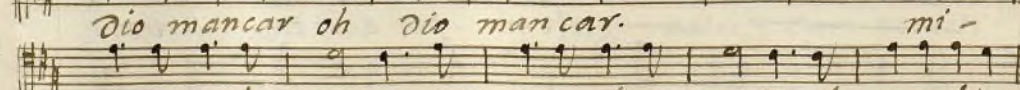
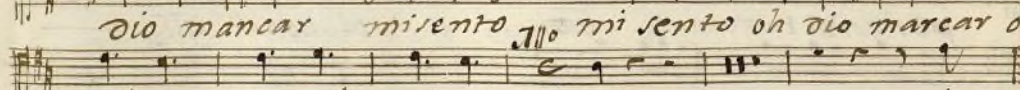
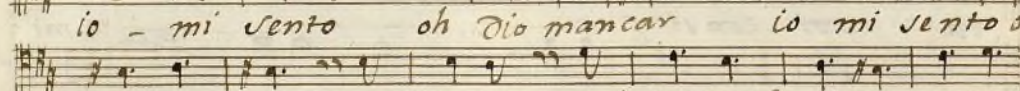
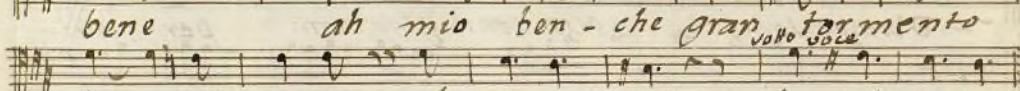
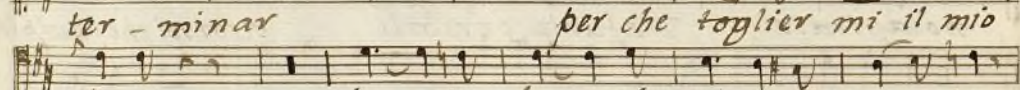
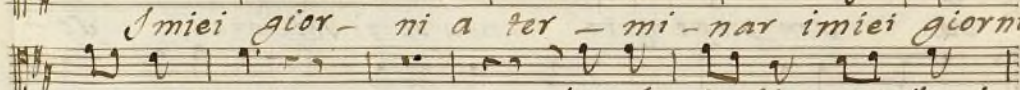
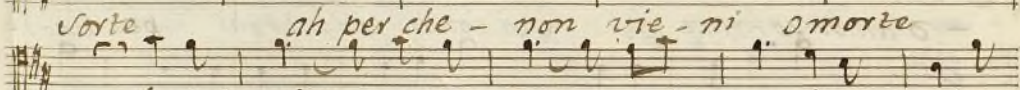
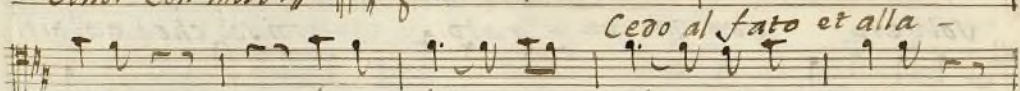
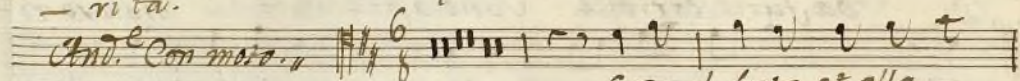
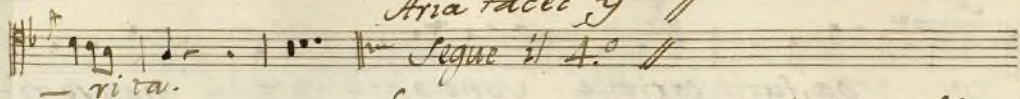
102
And.
mesta e flebile mi dice per chi-
lasci un infe-lice per che lasci un infe-lice De ti-
muova questo pianto e ti desti al cor pie ta deh ti-
muova questo pianto e ti - des - ti al cor pie ta
e - ti desti al cor pie ta al cor pie ta
o vi dolci e cari accenti un amante che fa-
ra! che fara! *Allegro moderato* da furie orribili-
Sono agi - tato non so ti risolvere Son -
diu pe - rato voi sol che i palpiti - d'amor sepire
voi Consi gliate mi intamien per de Carità - Sono agi -

tato son dispe - rato son dispe - rato
vui sol chei palpiti - d'amor soffrire voi consi -
gliatemi per cari - ta voi consi gliate mi -
per Cari - ta - voi consi gliato mi - per Cari -
ta per - ca - ri - ta per ca - ri -
ta *Tempo di prima* mesta flebile mi dice per chi
lasci un infelice per chi lasci un infelice
Deh ti muo - va questo pianto e ti
des - ti al cor pie ta asi dolci e cari accetti -
un amante che farà un amante che fa -

All.^o
moderato

ra. Da furie orribile sono agi- tato non so ri-
solvere son di pe- rato voi sol che i palpiti
- d'amor soffri te voi consi gliate mi per cari-
ta son di pe rato non so ri solvere so-
no agitato d'afurie orribili voi sol che i palpiti-
- d'amor soffrire a voi consi gliate mi per cari-
ta voi consi gliate mi
per carita voi voi consi- gliate
temi per cari ta voi
Consi gliate mi per ca- ri ta per- ca-

Aria tacer y //



moto che cona mai sara che cona mai sara
lasciami lasciami per pietà
ah di sa perlo anch'io ho gran curiosità
ho! gran Curio - si - ta 2.^a ah ti rin-
grazio amore di tal fe li ci - ta
Due sventurati amanti voi consolar potete
e qua - le in ques - to giorno
fe - li - ci - ta non v'e - trombe et tamburrie
cheggino tutto sia gio ia efesta tutto sia
gio - ia efesta nel mon - do vgua - le a questa

Ayuntamiento de Madrid



Atto Terzo.

Duetto. *And.^{no}*

E'gli ever e'gli ever
ma seri - vede il suo coro lo - dol - lino piu so -
ave In suo mattino piu soave piu soave fa il suo
Canto Risuonar fa il suo canto Risuonar fa il suo Canto -
Risuo nar si mio ben che dubio vai che dubio
v'ai

Ayuntamiento de Madrid gracia setta gracia

setta suolasando saltellando vogliam sempre allegre star sola-
sando salte-llando vogliam sempre allegre star.
si mio ben che dubio v'ai che dubio v'ai
che dubio v'ai egli e' ver egli e-
ver masei vede Il suo caro lo - do - lino
piu so ave in sul matino piu so ave
piu so ave fa il suo canto ri suonar
si mio ben che dubio v'ai che dubio v'ai
che dubio v'ai grazio-setta
grazio setta suo casando saltellando vogliam

Handwritten musical score on four staves. The notation is in a historical style, likely 18th or 19th century, using a single-clef system. The lyrics are written in Italian. The first staff begins with a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests. The lyrics are: *sempre allegre star vogliam sempre allegre star suo la-*
sando salte - lando vogliam sempre allegre star vogliam
sempre allegre star allegre star allegre star.
The fourth staff begins with a double bar line and the word *Fine.* written below the staff.

sempre allegre star vogliam sempre allegre star suo la-
sando salte - lando vogliam sempre allegre star vogliam
sempre allegre star allegre star allegre star.
Fine.

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Alto Primo

Meas 44-2

Violino Primo.

Piccini.

All.^{mo} affai. Staccato

p

p

p *Staccato*

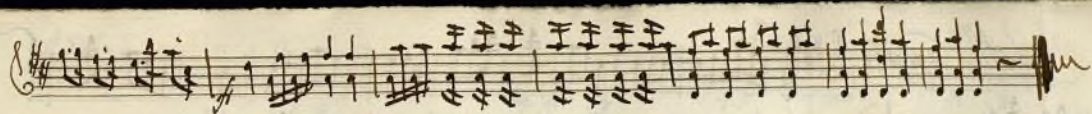
p

p *Ritardando*

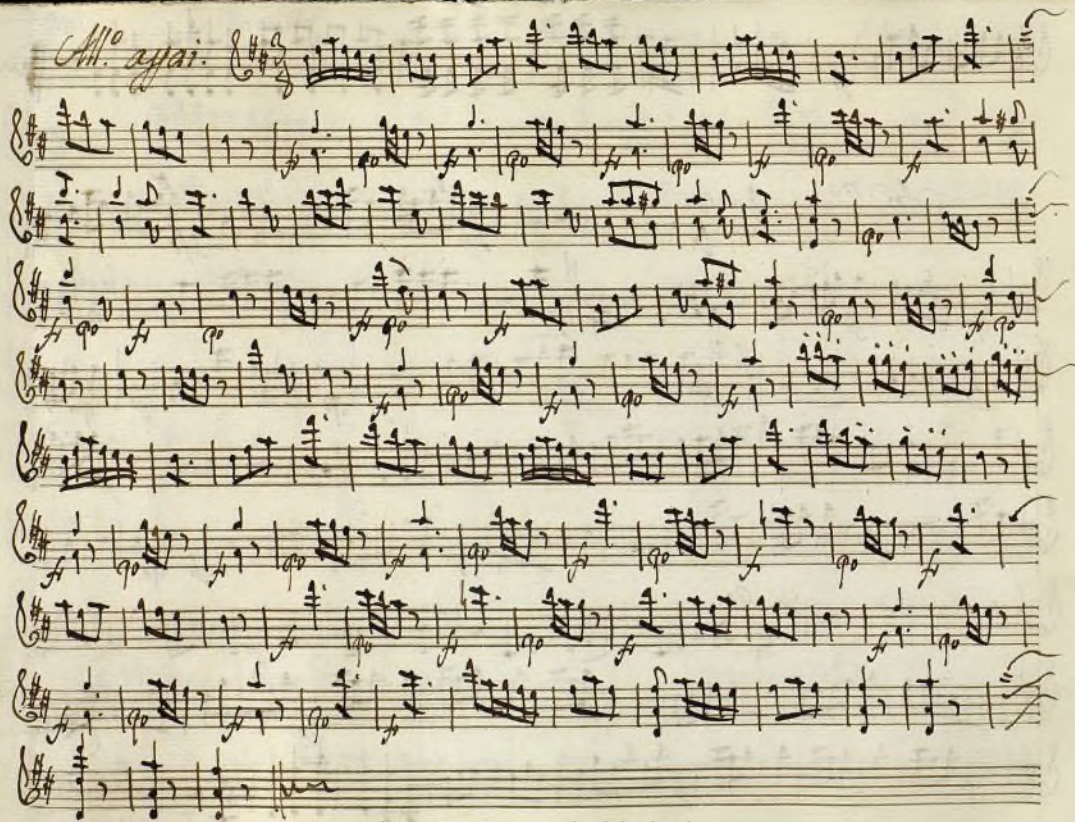
p

p *Crescendo*

p *Staccato*



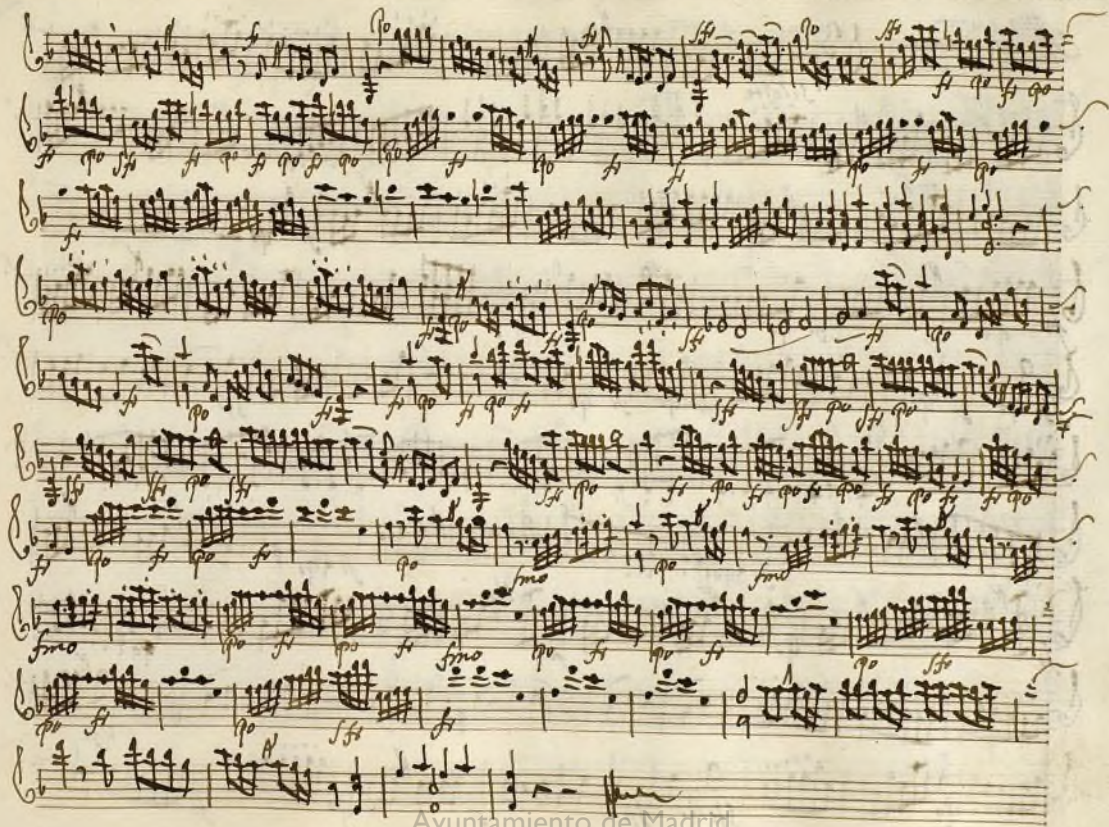
And.^{no}



And. Comodo.

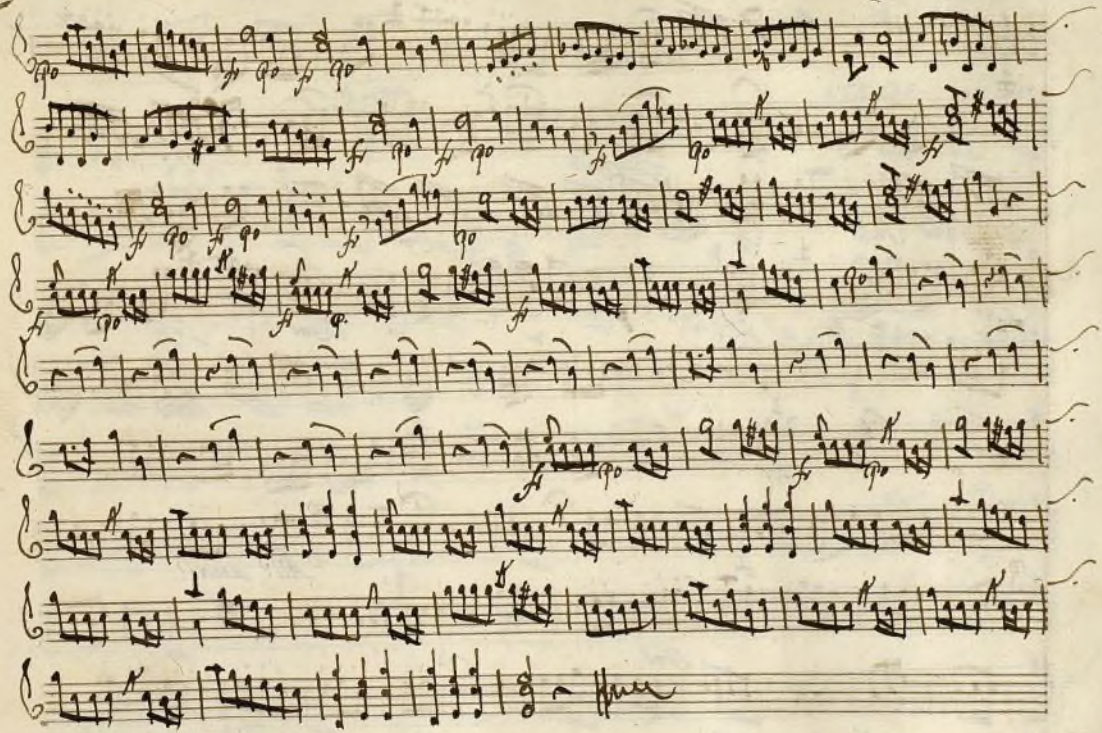


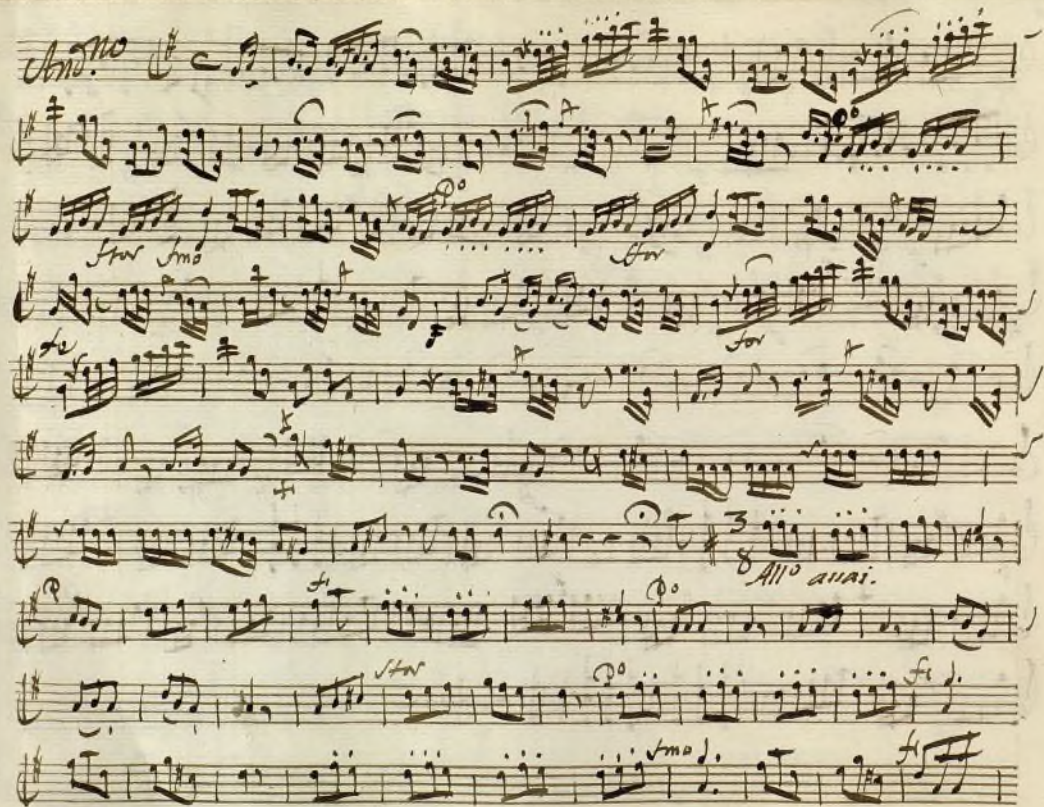


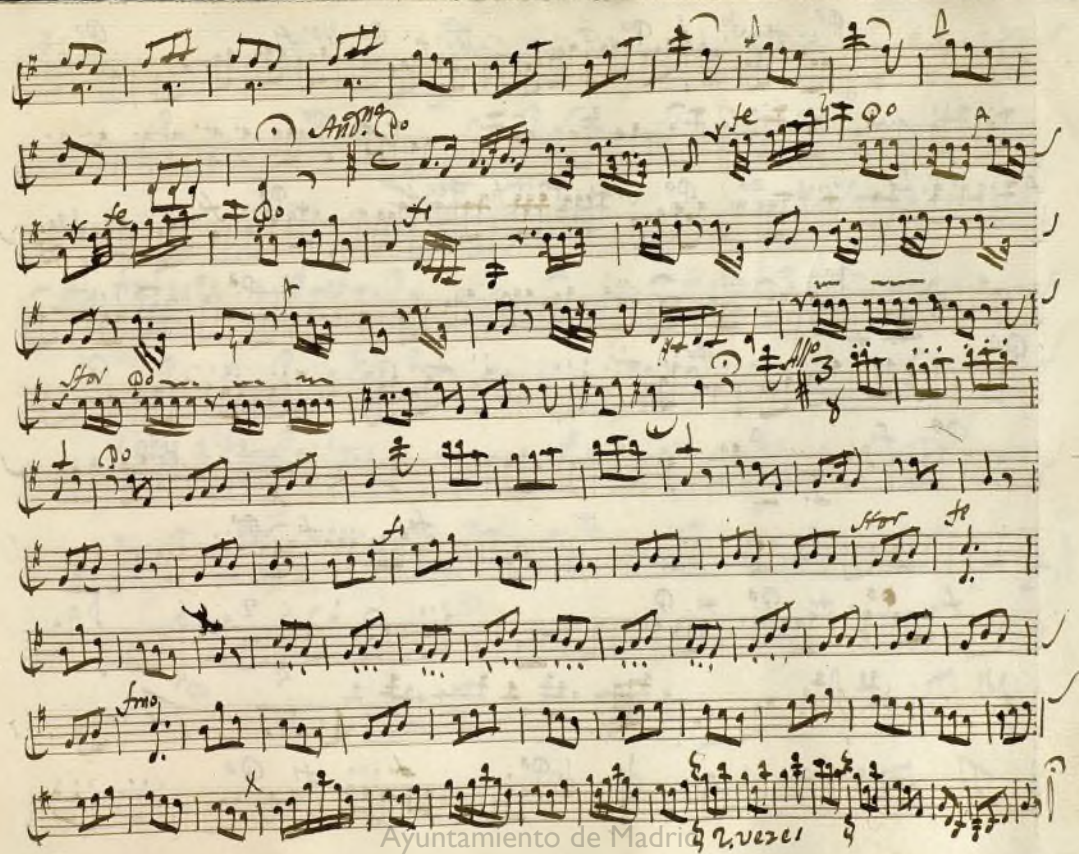


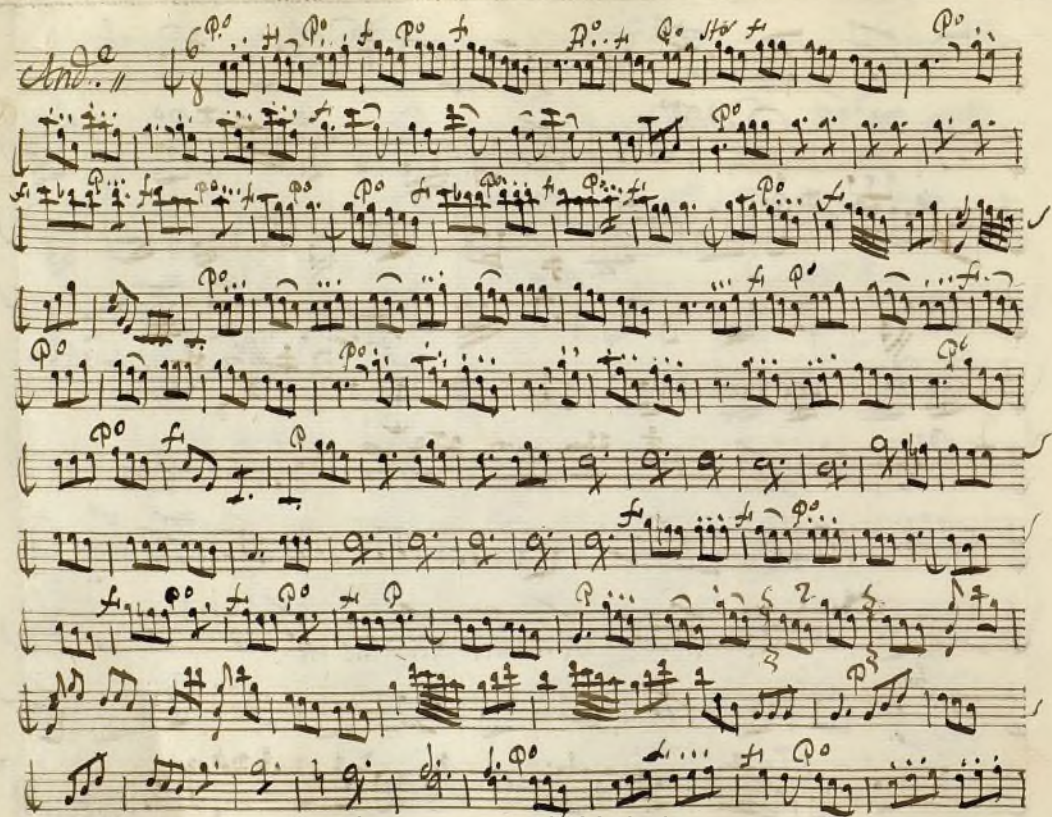
All. Spiritoso. *Solo*

Handwritten musical score for a solo instrument, likely a violin or flute, in G major and 3/4 time. 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 music is written in a fluid, handwritten style with many slurs and dynamic markings. The staves are numbered 1 through 10. The notation includes various note values, rests, and articulation marks. The paper is aged and slightly discolored.



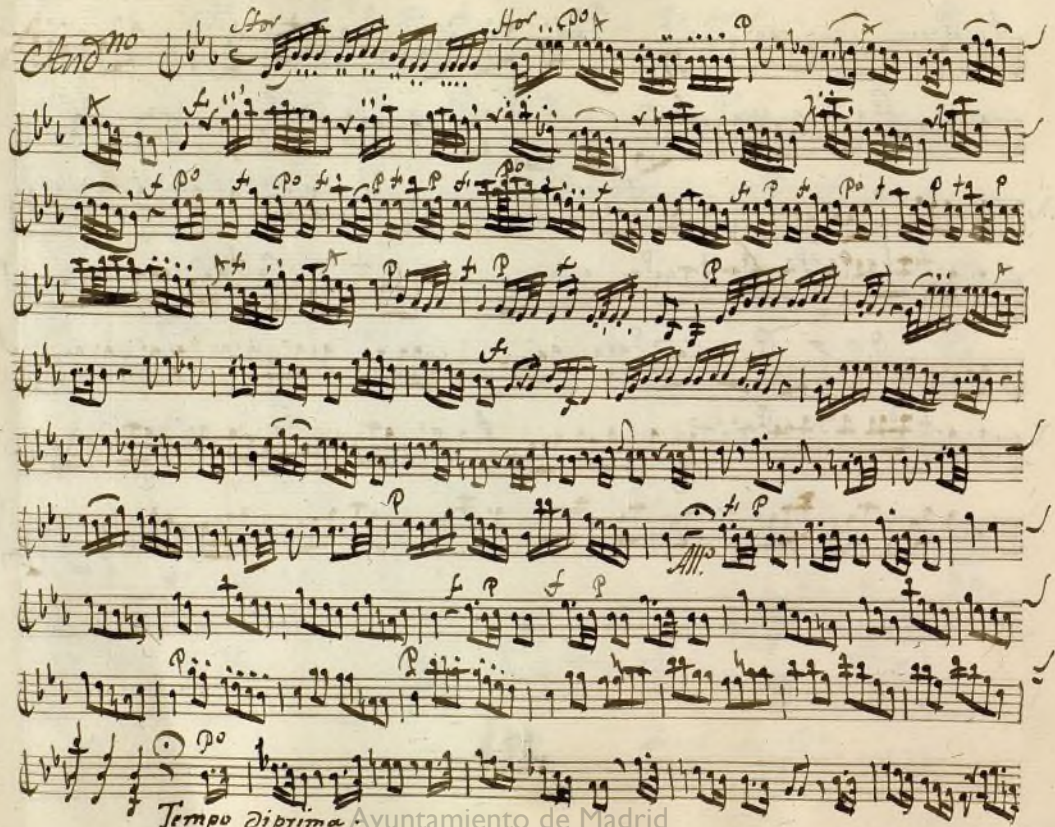








Volta al Aria



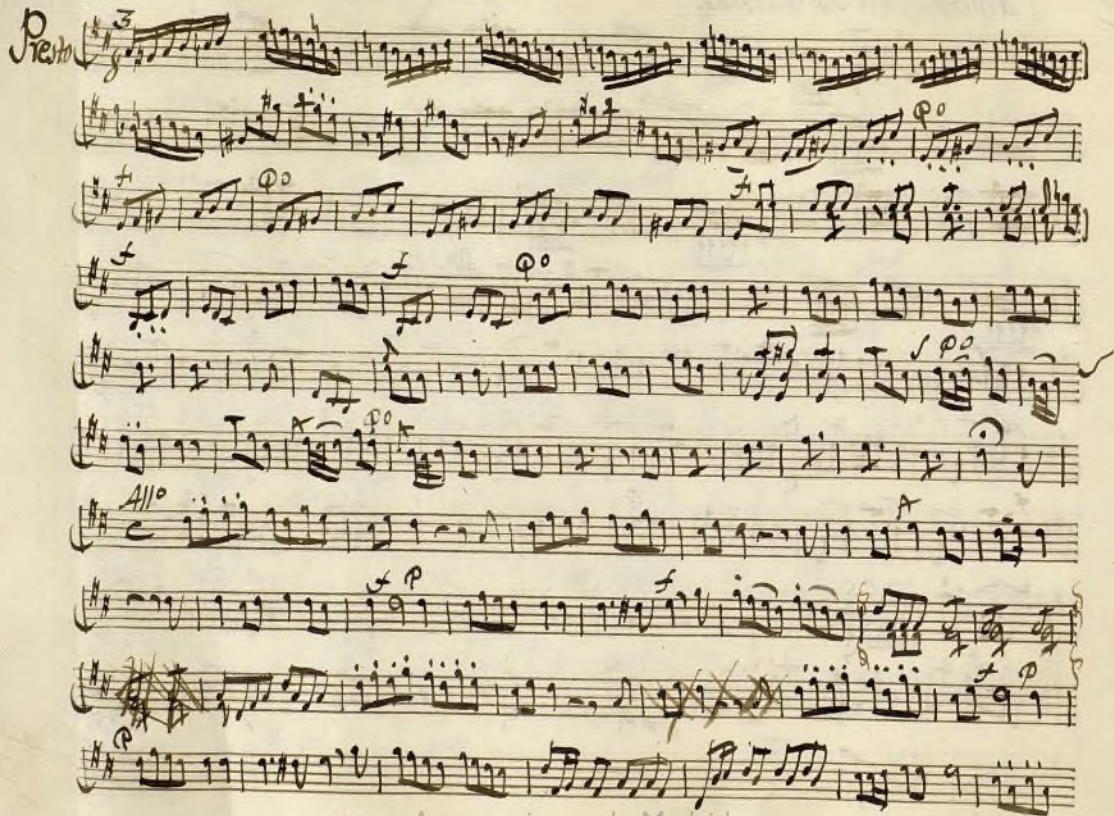


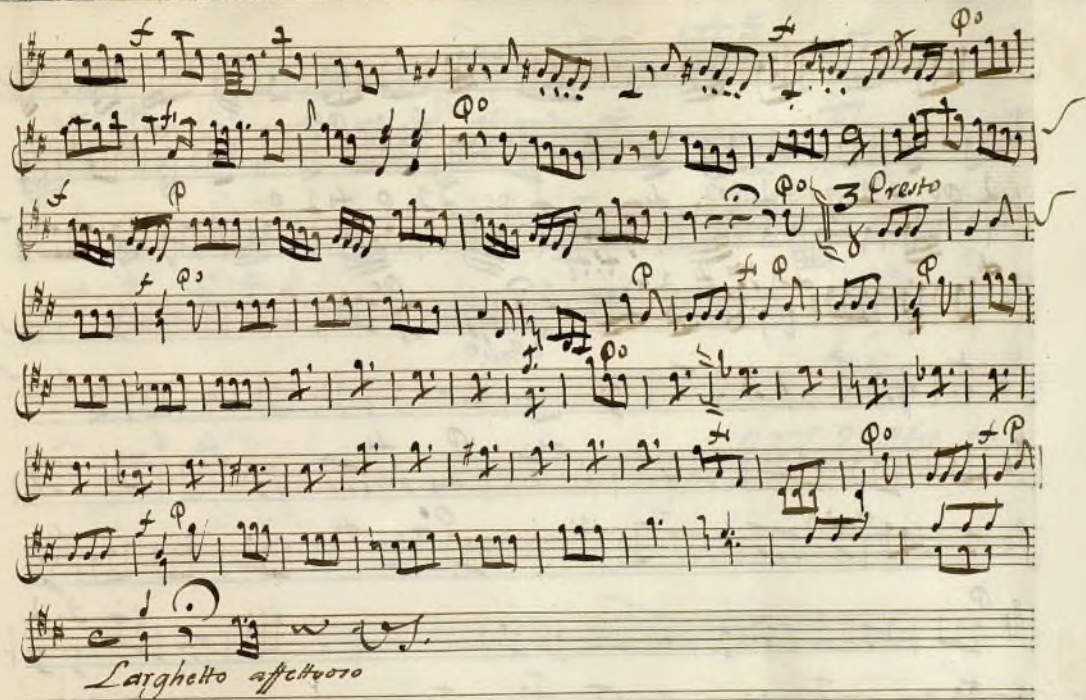
29.

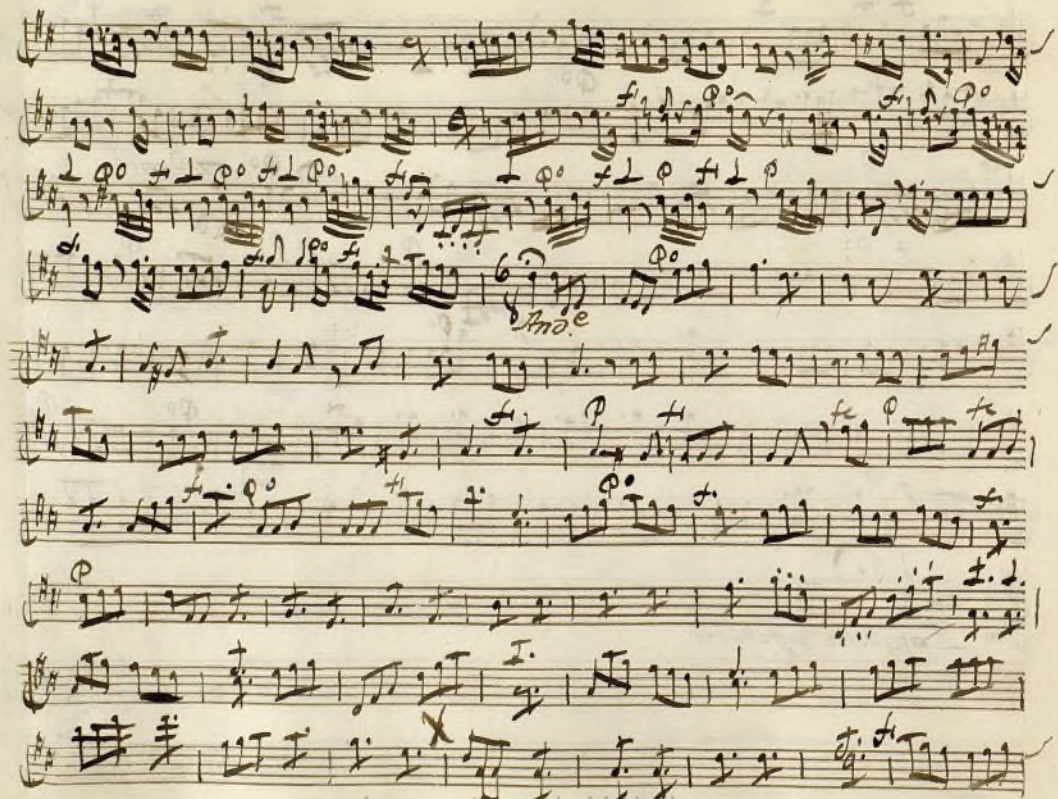
And. amoroso.

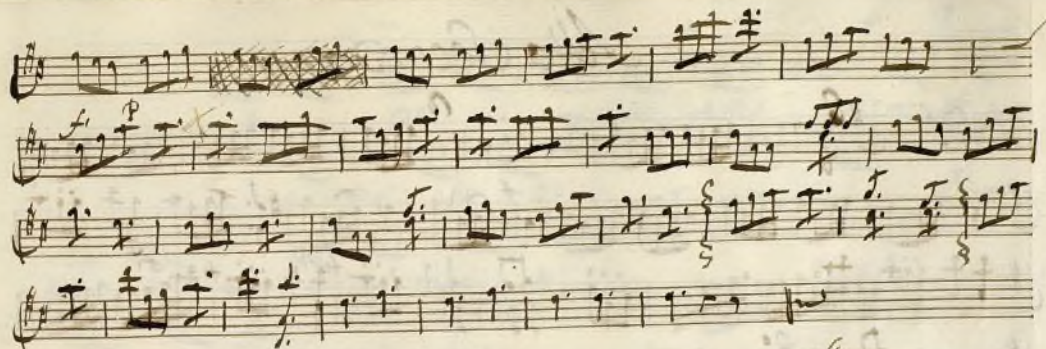
The musical score is written on ten staves. It begins with the tempo and mood marking 'And. amoroso.' in a cursive hand. The notation is dense, featuring many beamed notes and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout the piece. The handwriting is elegant and characteristic of the period. The piece ends with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 3/8), and dynamic markings like "Allo" and "p". The score is written in a cursive, handwritten style typical of 19th-century manuscripts.





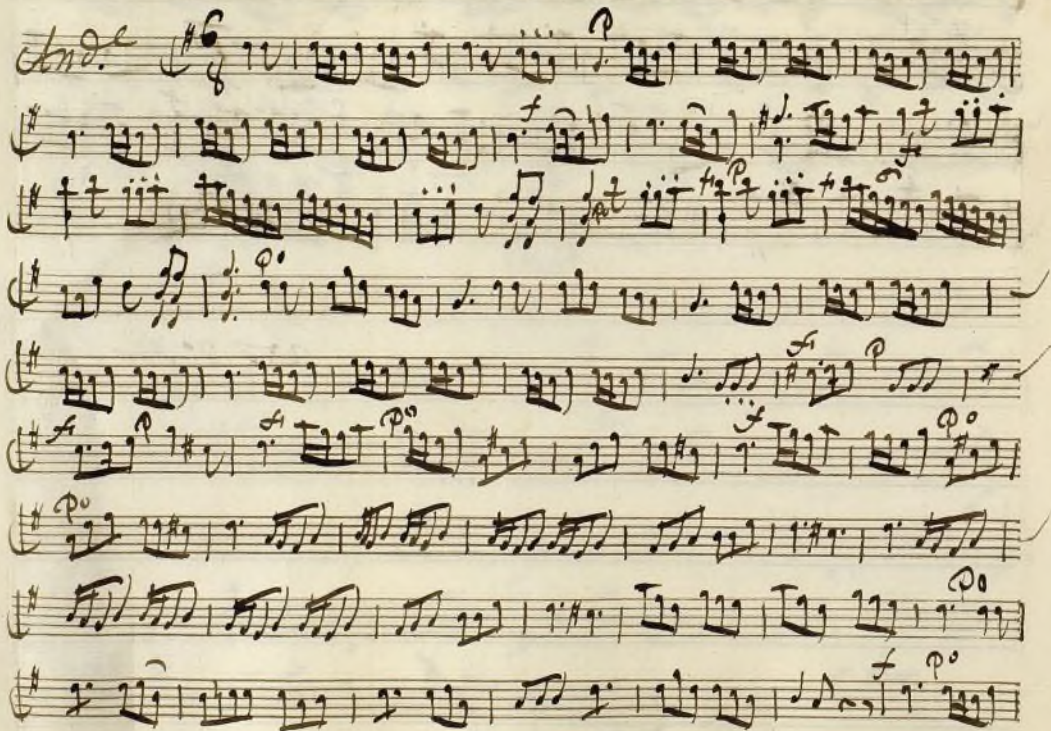




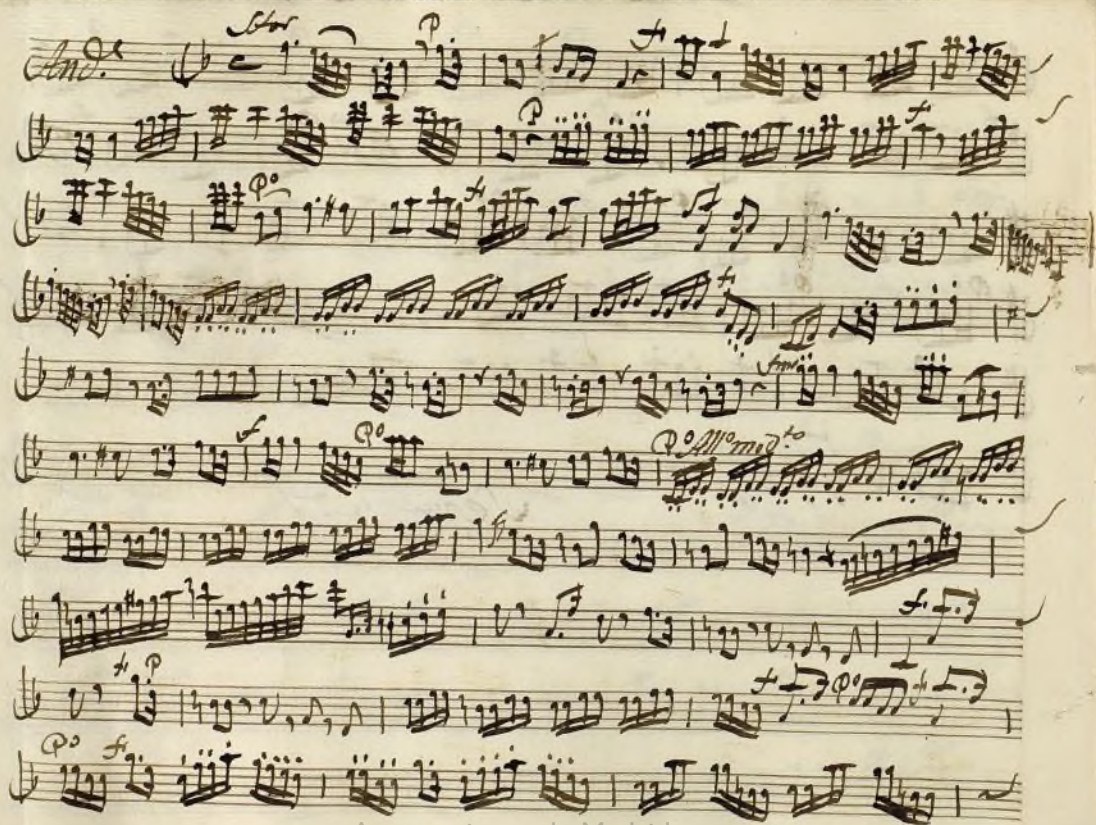
Fine

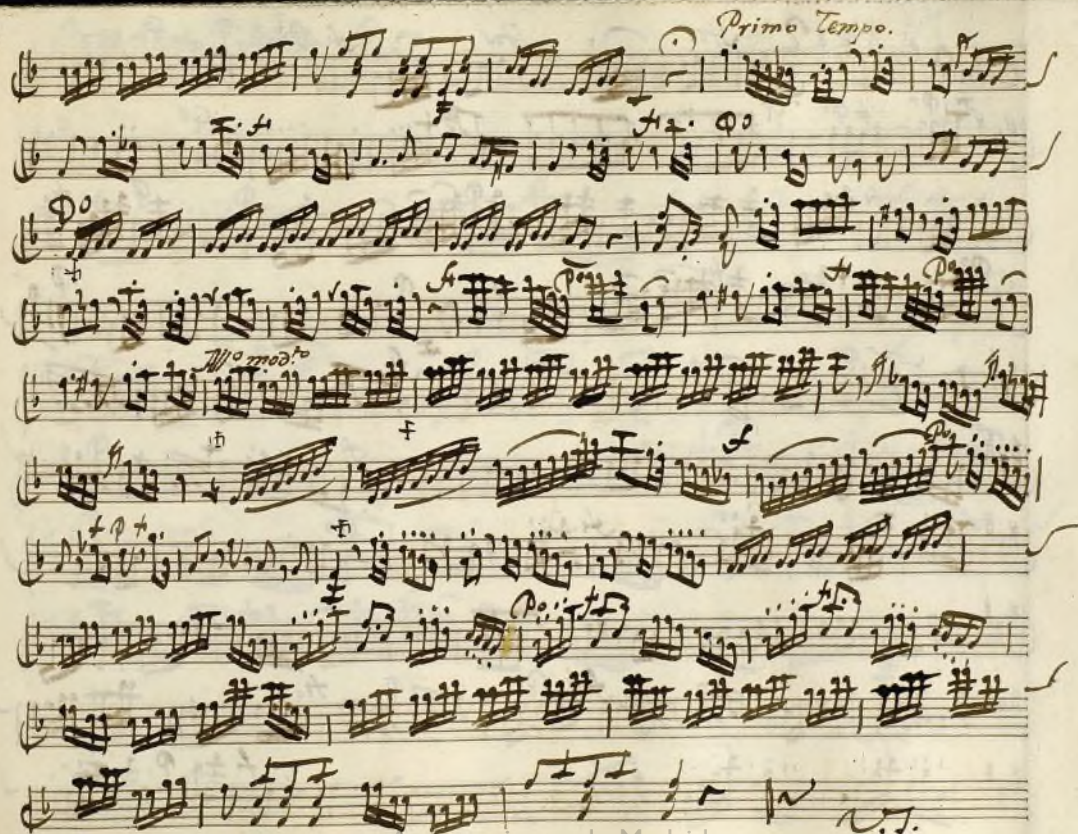
V. I. 2.º Ato.

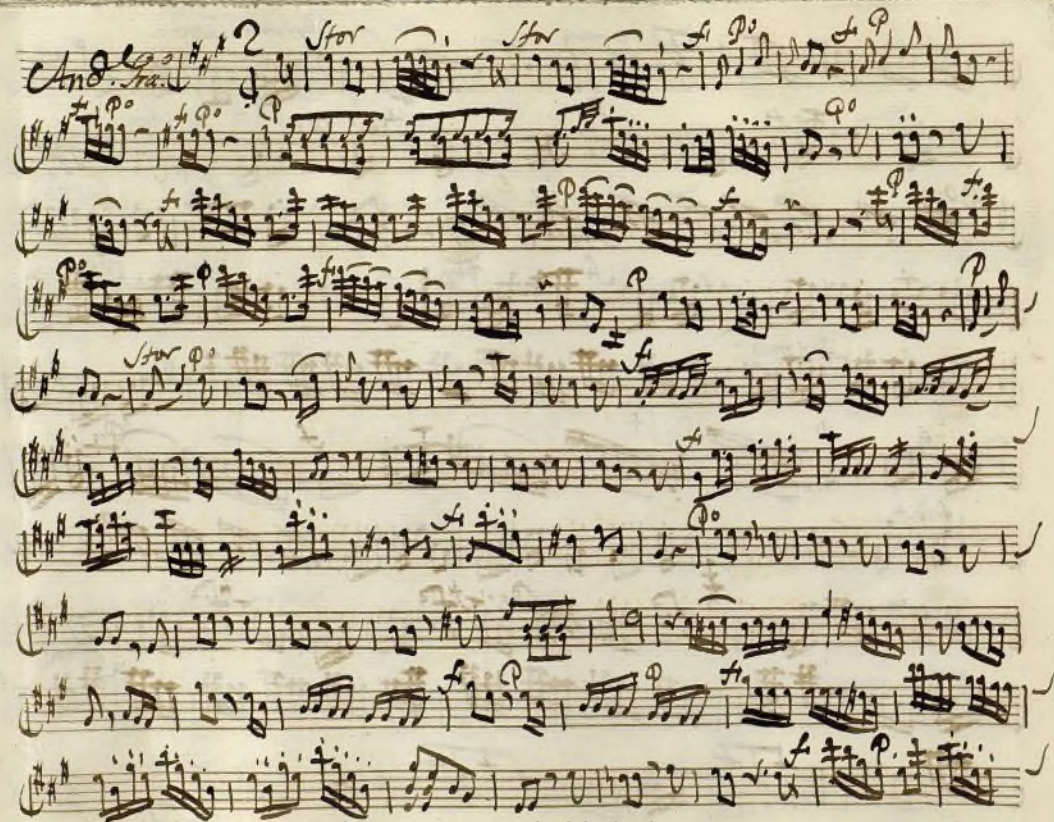
Alto Secondo.

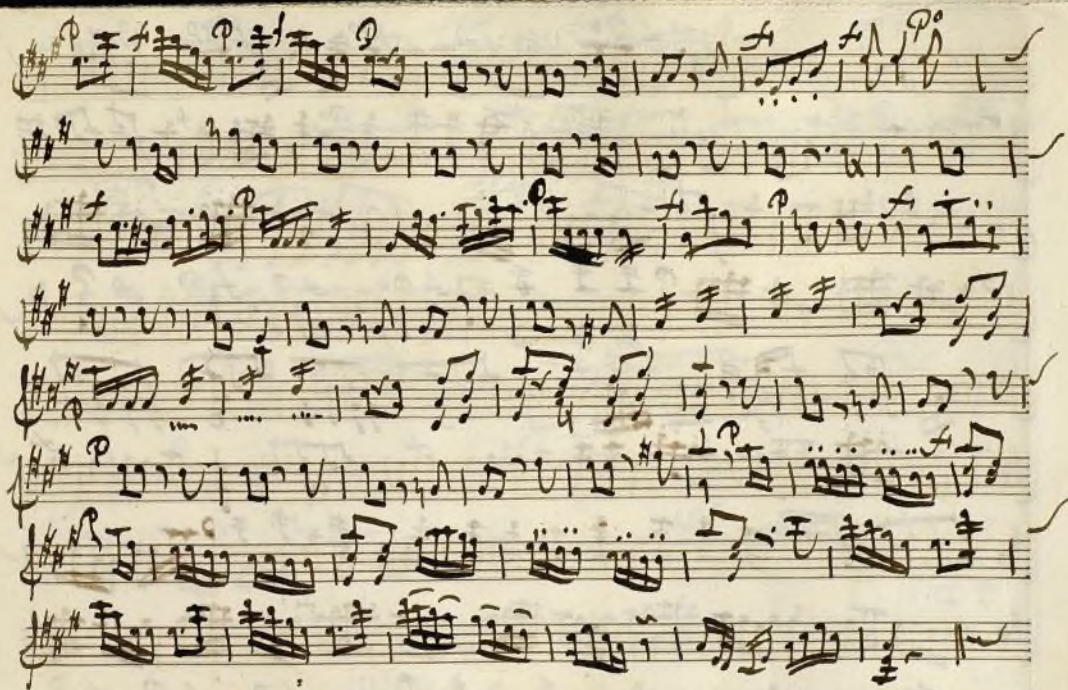




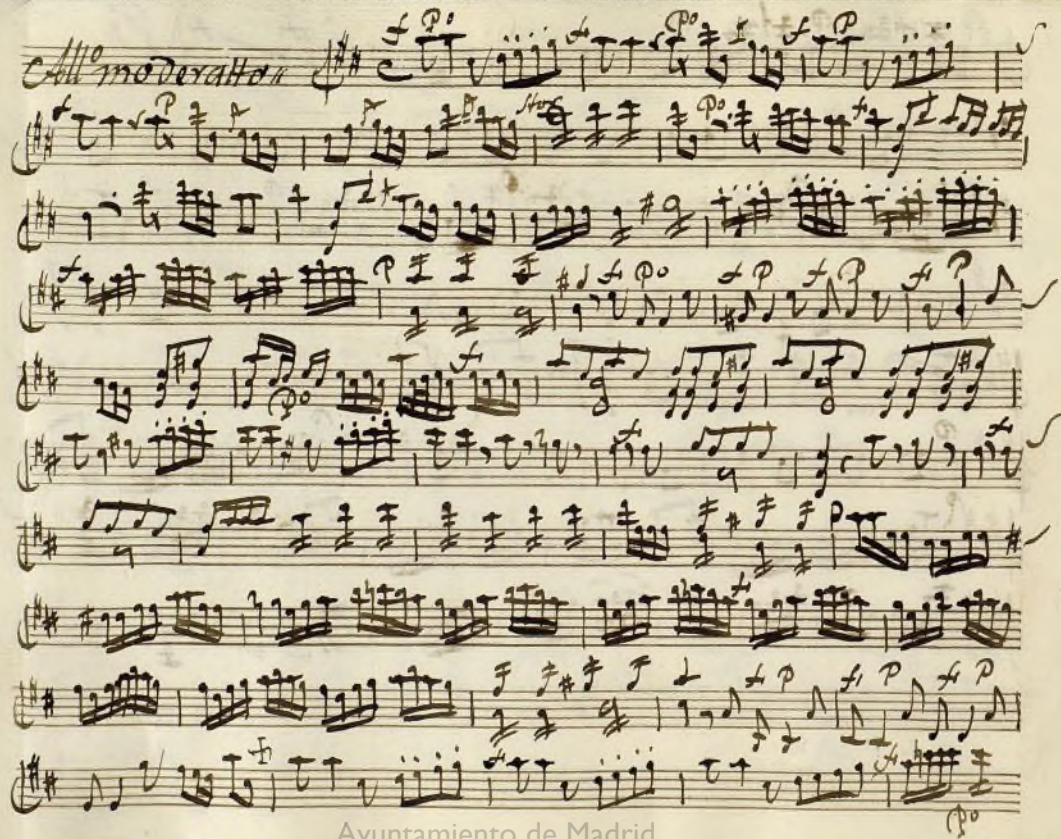


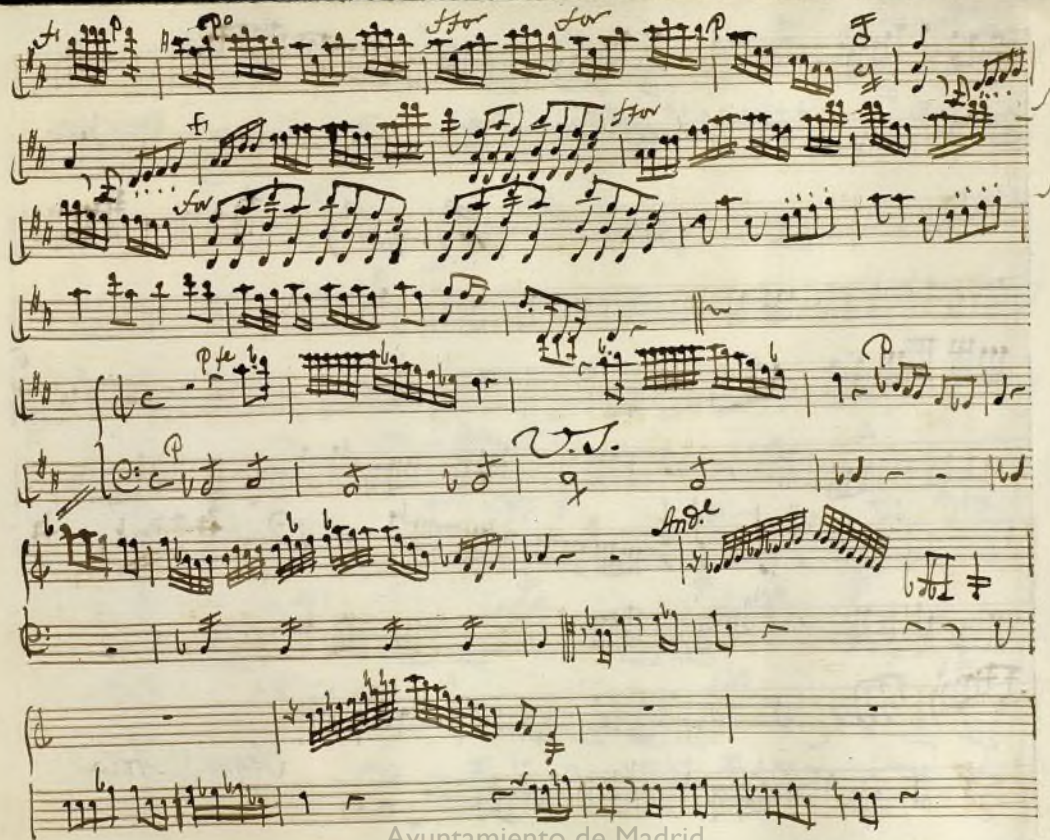


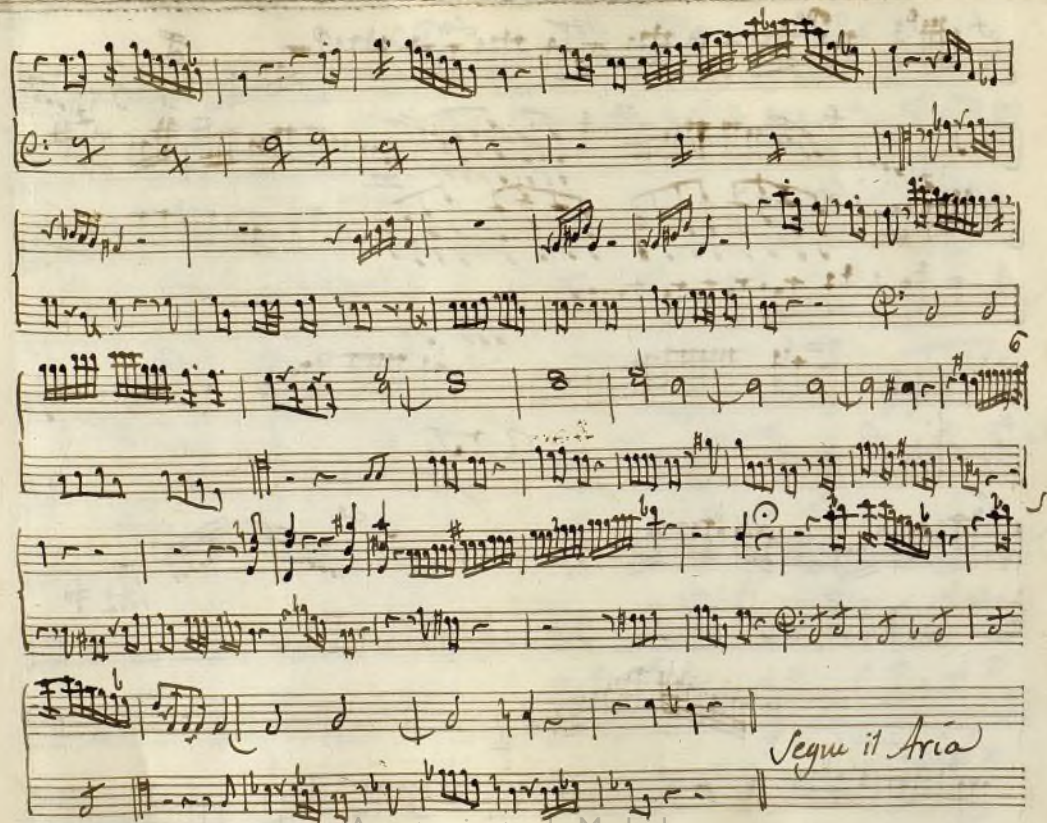


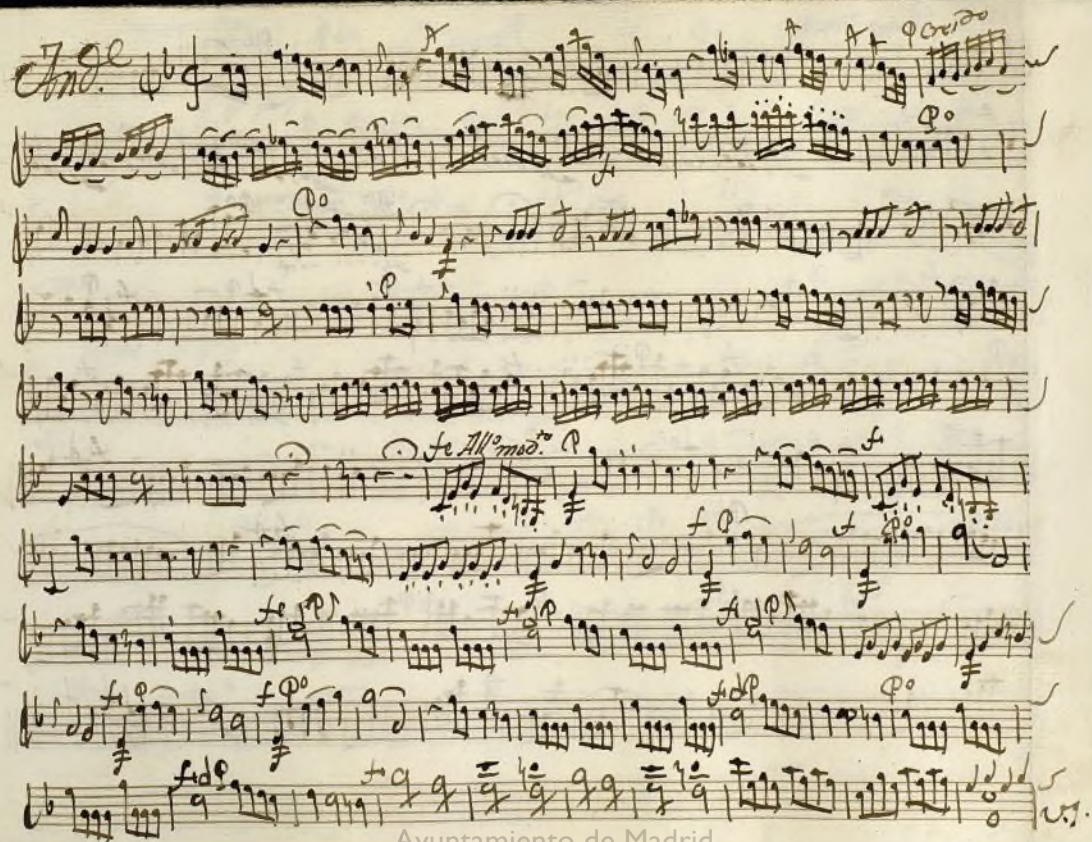


Handwritten signature or initials.

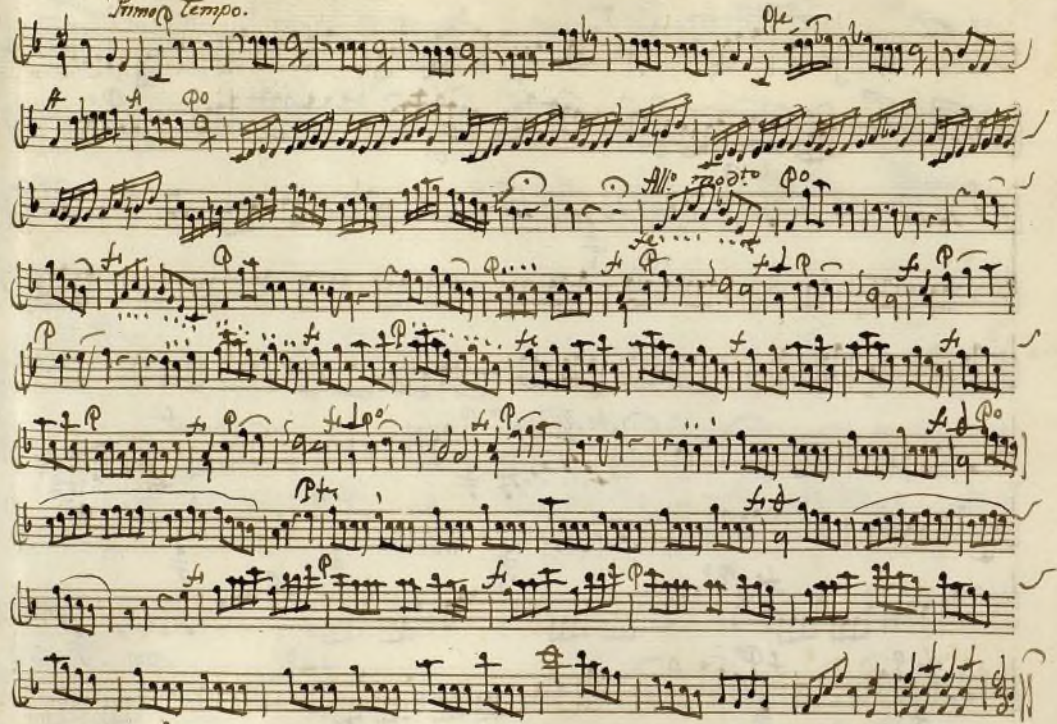








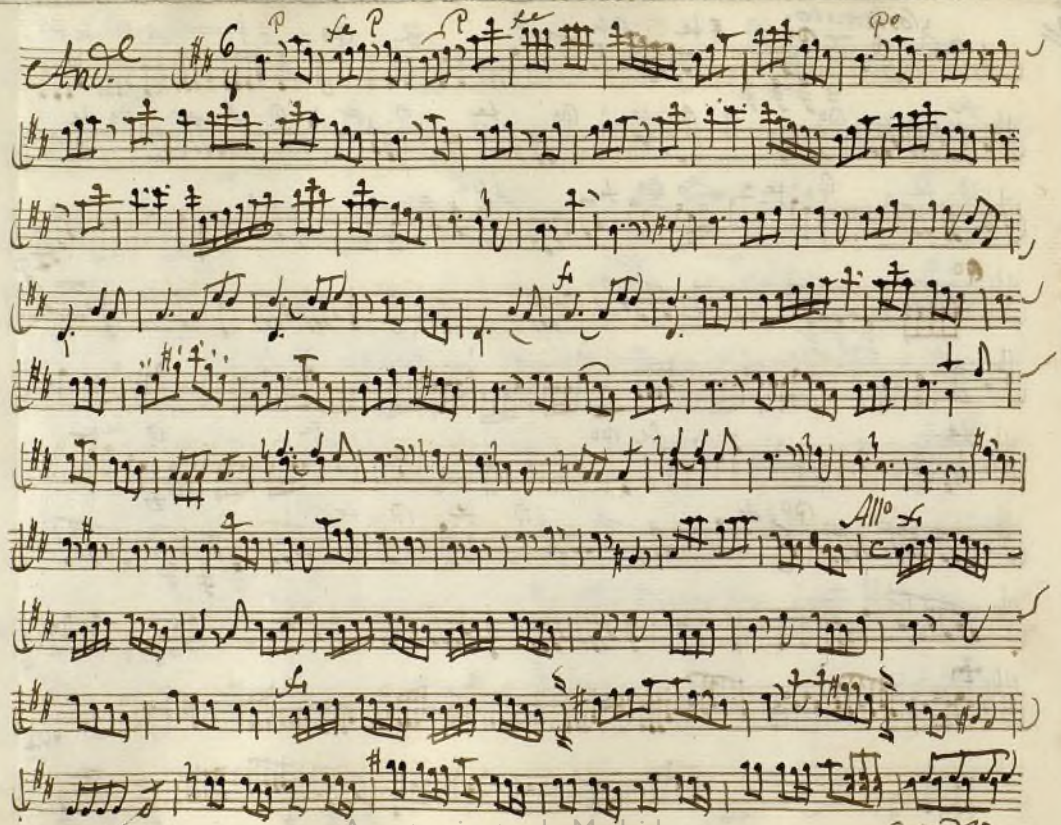
Primo Tempo.

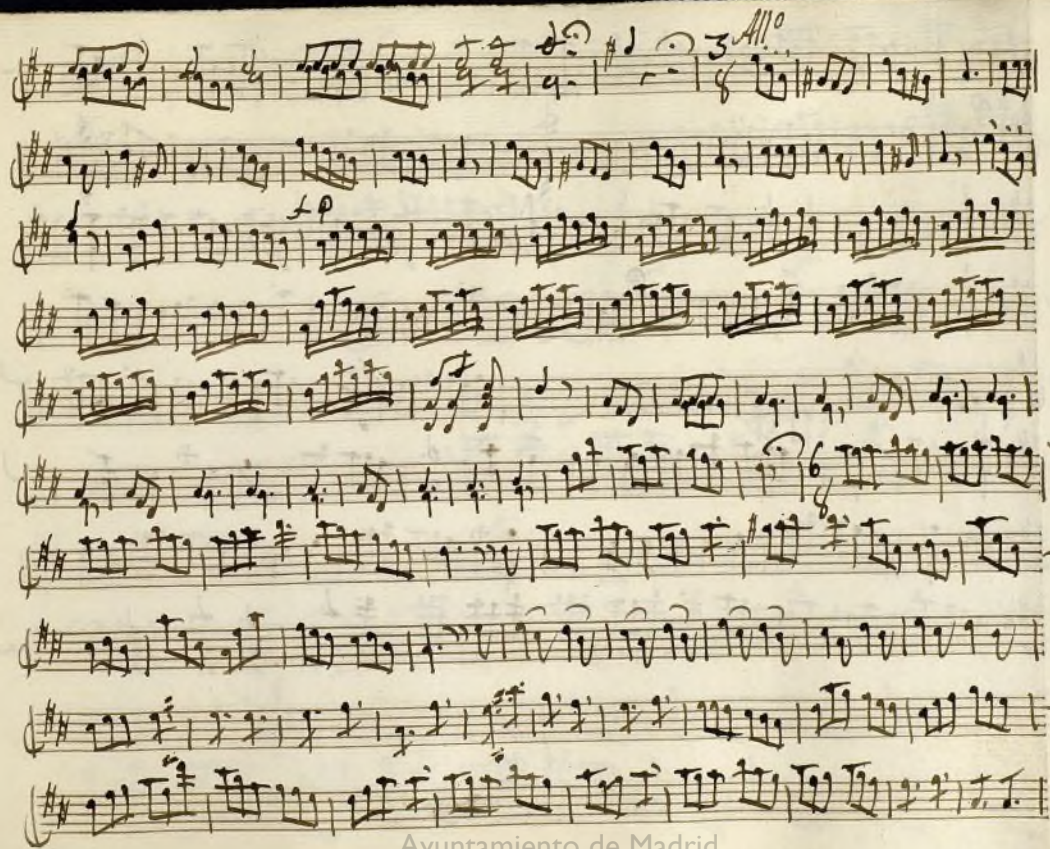


3

Sostenuto. *And.* 3^{o}

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat. The tempo 'And.' is written above the first staff, and the time signature '3/4' is indicated. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

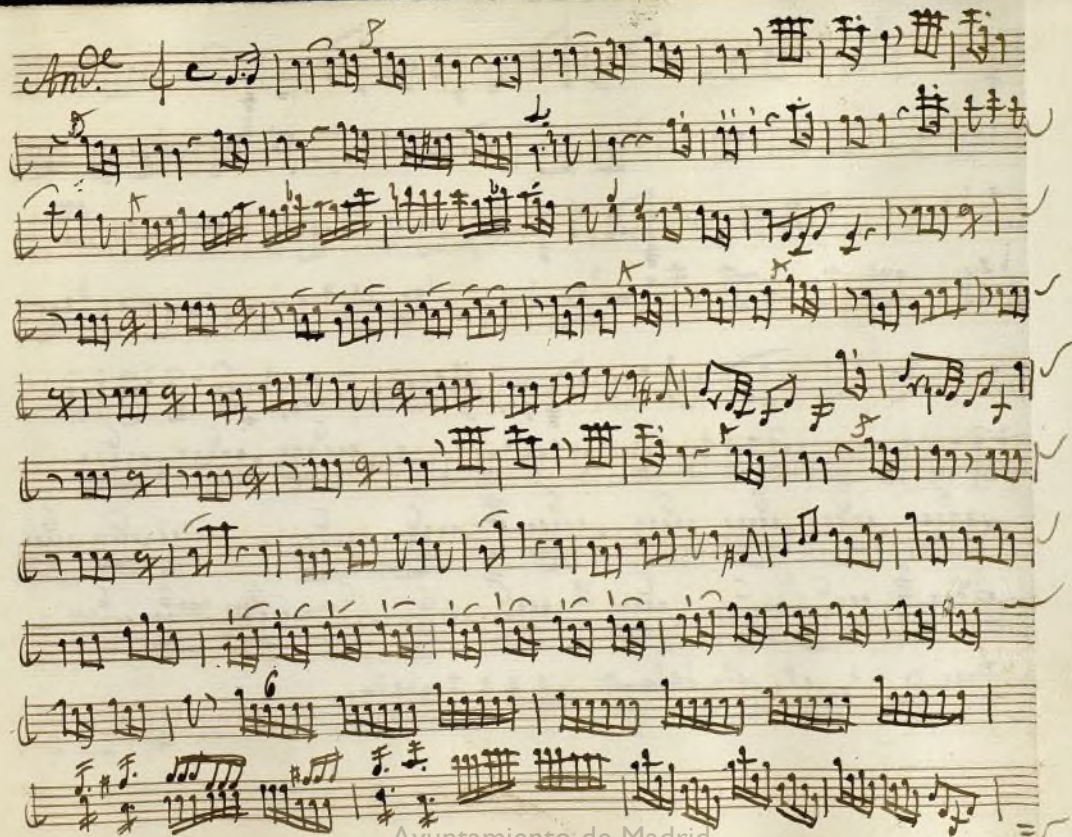


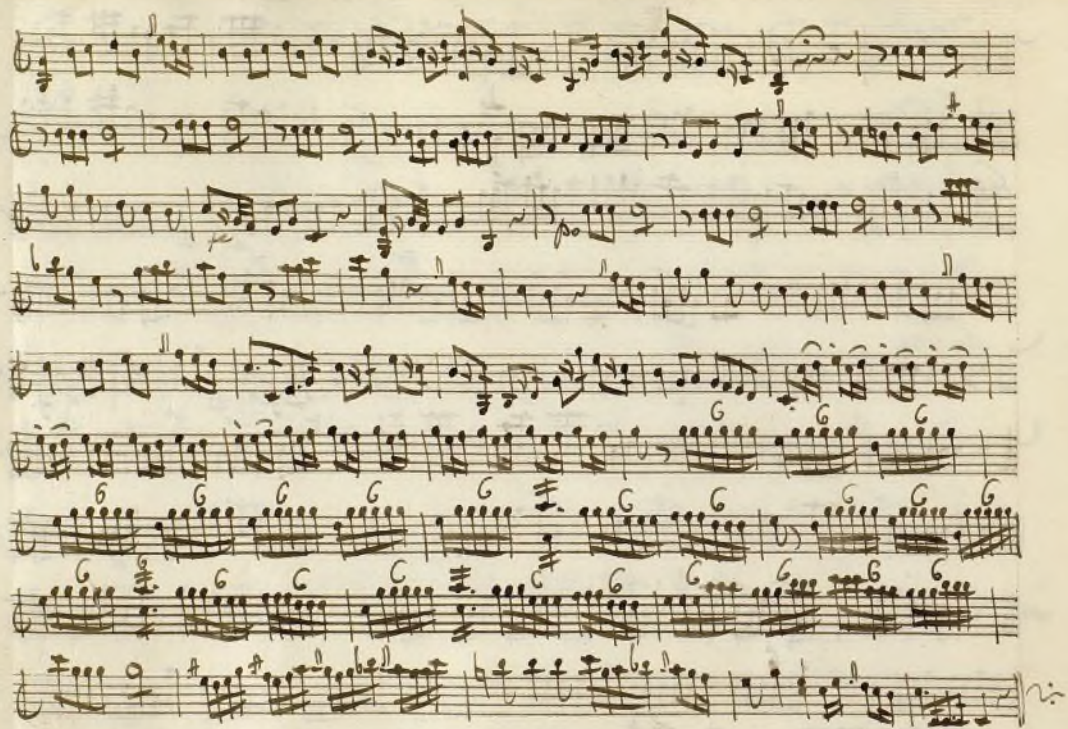





Sigue el

Alto Tercero.





Ayuntamiento de Madrid



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1
" *Alto Primo* o. "

mus. 44-2

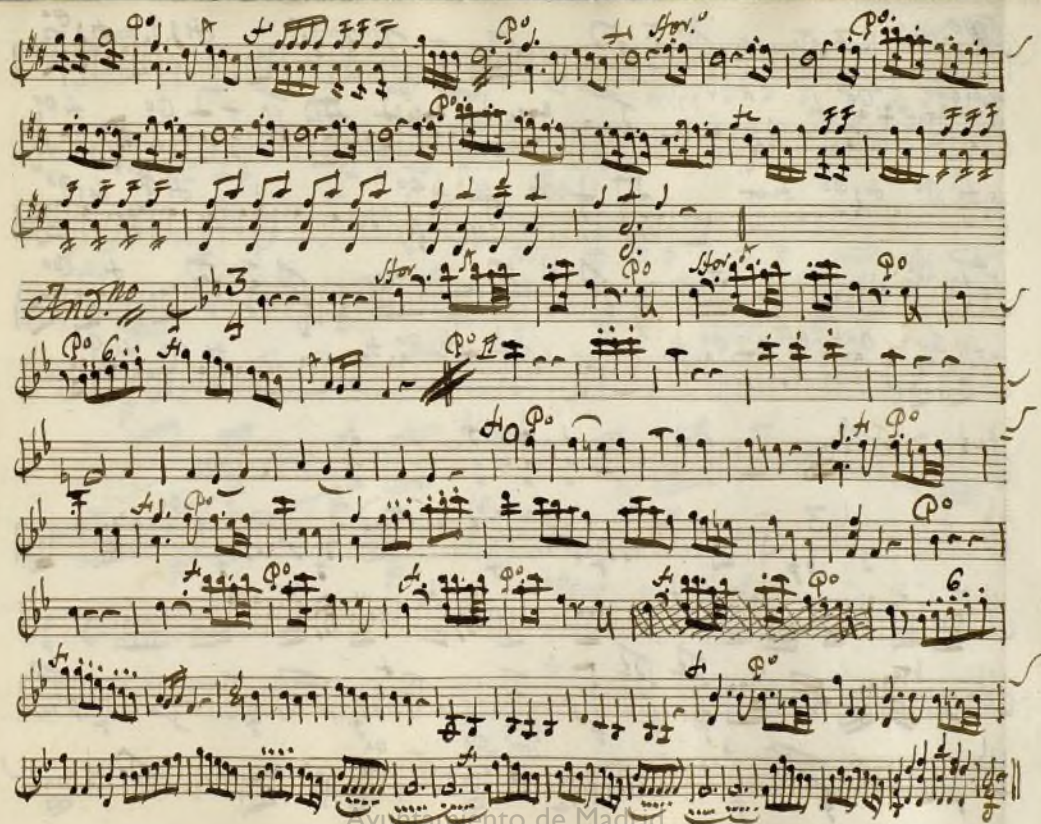
e " *Violino Secondo* "

" *Piccini* "

Obertura.

All.^o agai. *P^o* *segua* *fin.*

The musical score is written on ten staves, organized into five pairs. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a variety of note values, rests, and dynamic markings. The first staff begins with the tempo and performance instruction 'All.^o agai.' and a piano dynamic marking 'P^o'. The third staff contains the word 'segua' (follows) and the fifth staff ends with 'fin.' (finis). The score is characterized by frequent use of beamed sixteenth and thirty-second notes, creating a rhythmic and melodic texture. The handwriting is in a cursive style typical of 19th-century musical manuscripts.

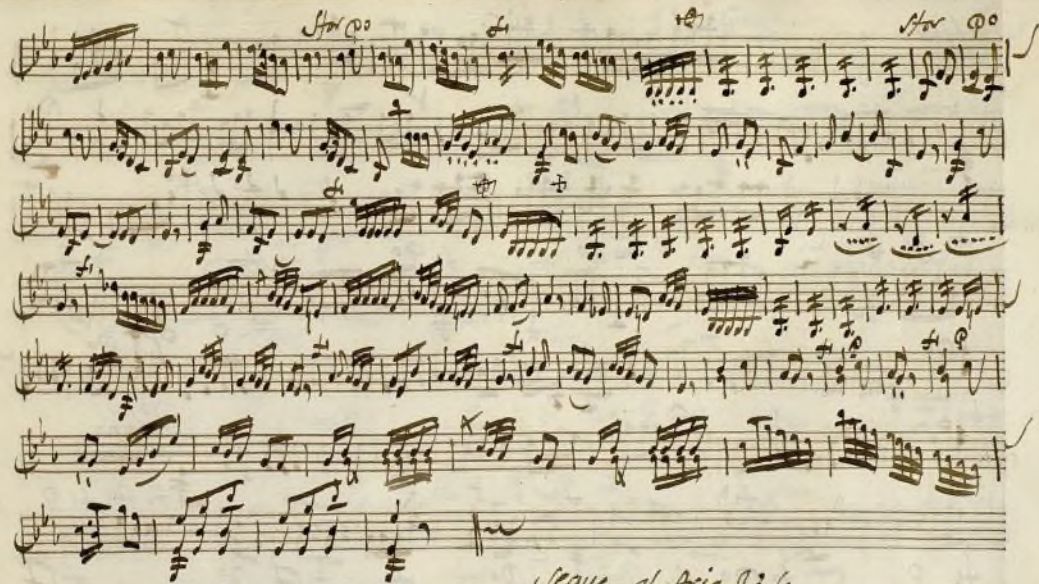


All. affai.

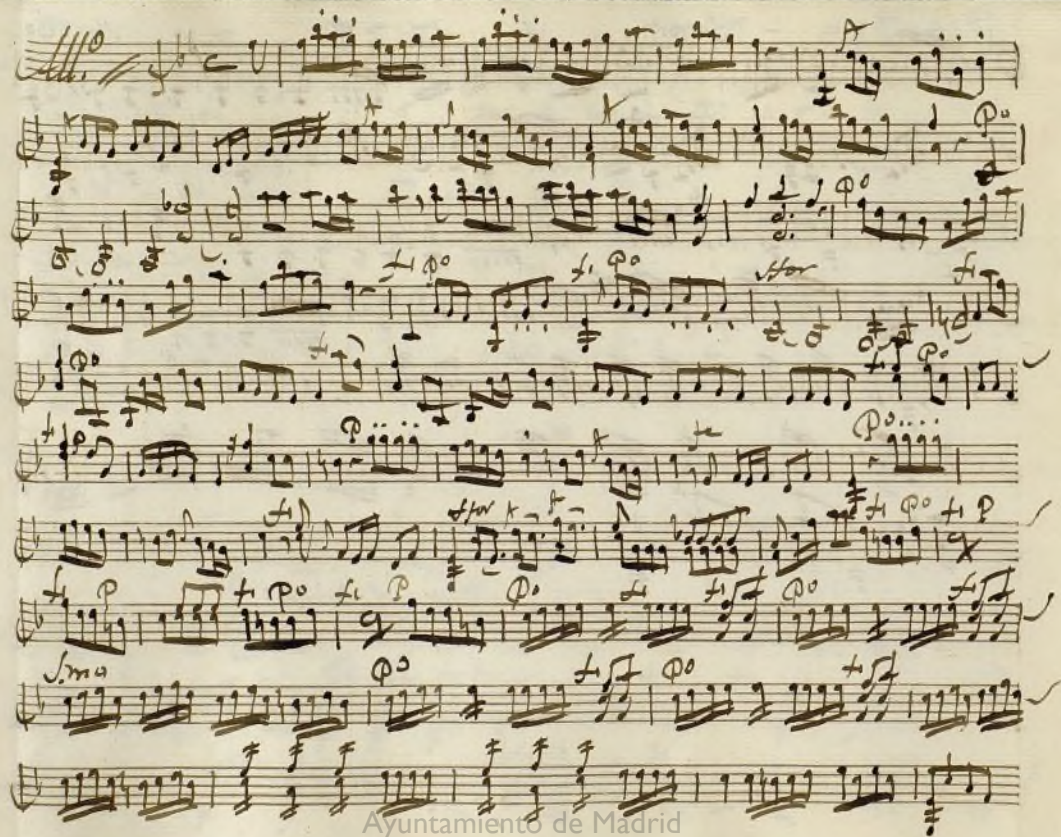
Handwritten musical score for the 'All. affai.' section, consisting of six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The piece concludes with the word *Segue* written at the end of the sixth staff.

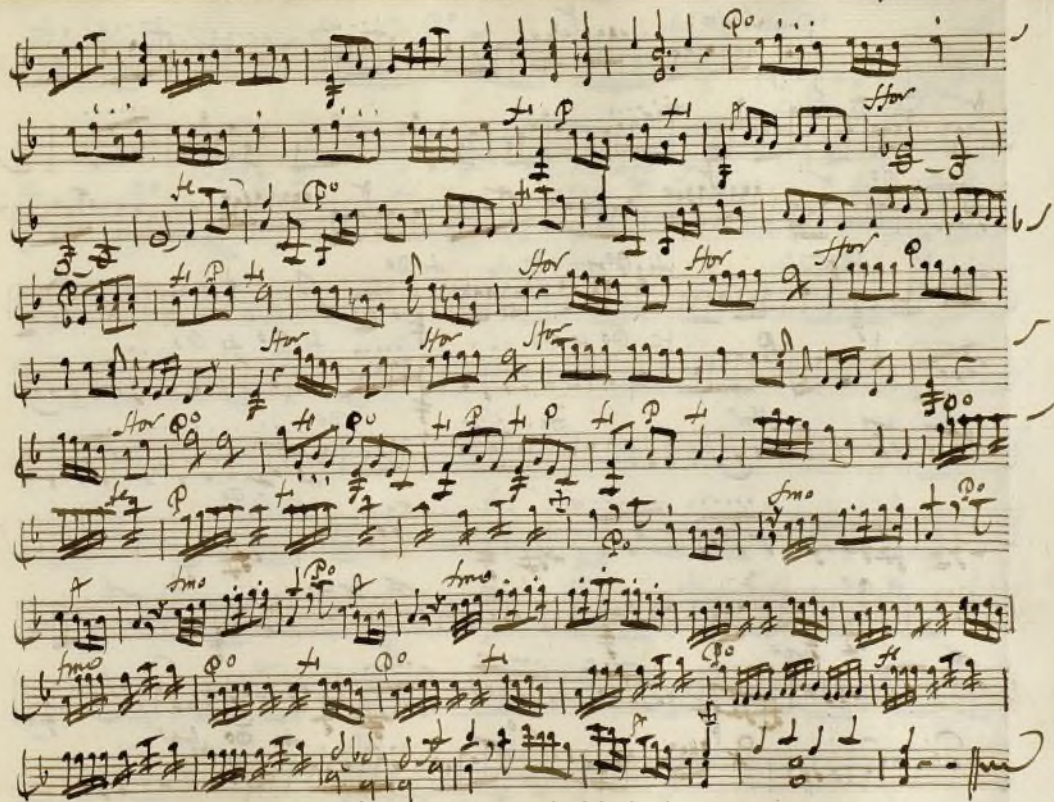
Ande

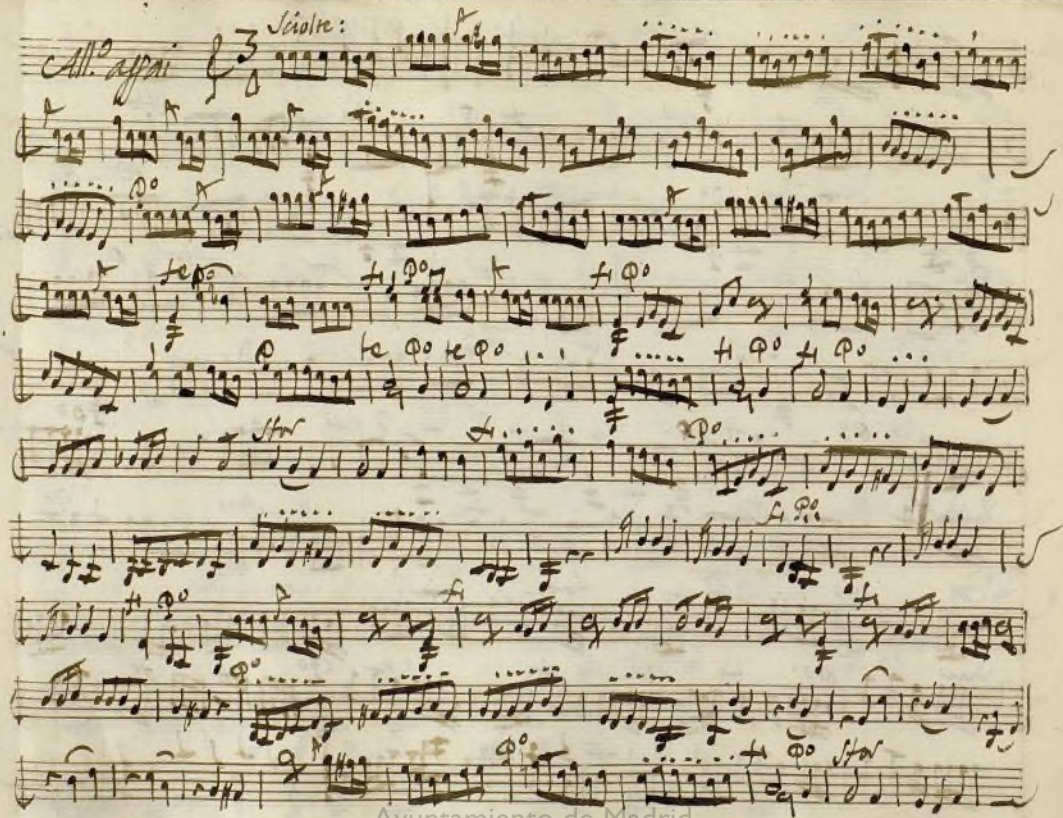
Handwritten musical score for the 'Ande' section, consisting of four staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The piece concludes with the word *Segue* written at the end of the fourth staff.



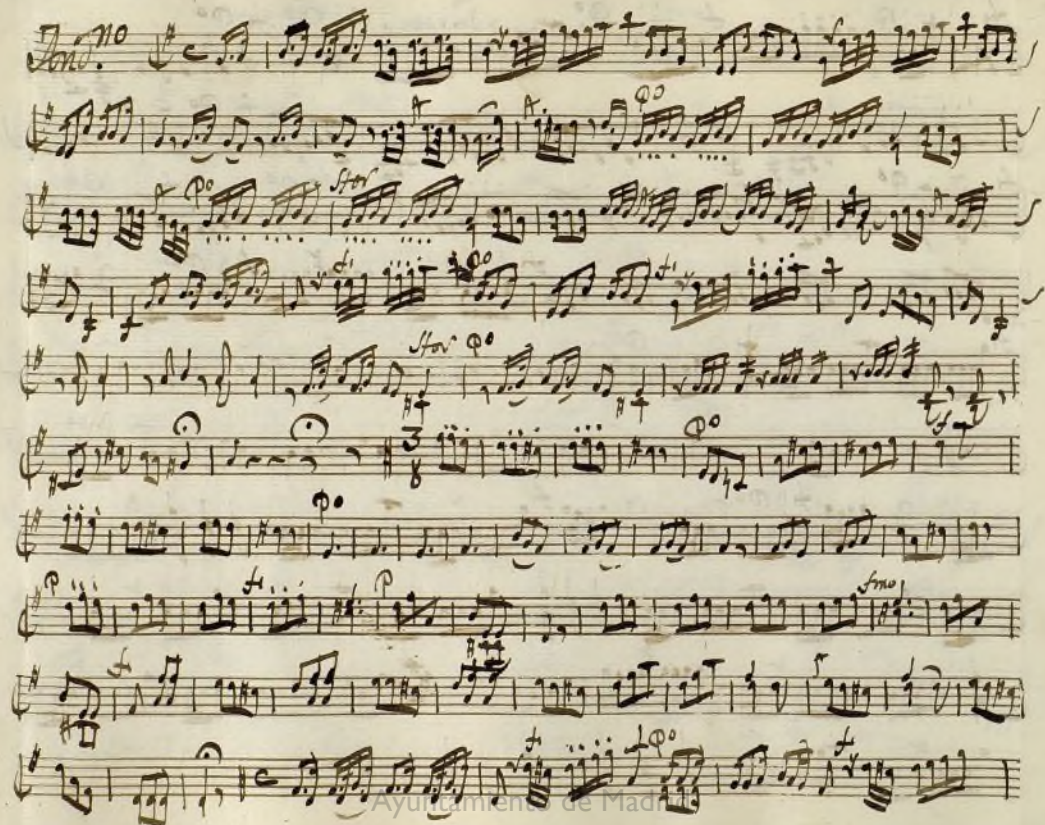
Segue al Aria V. l.



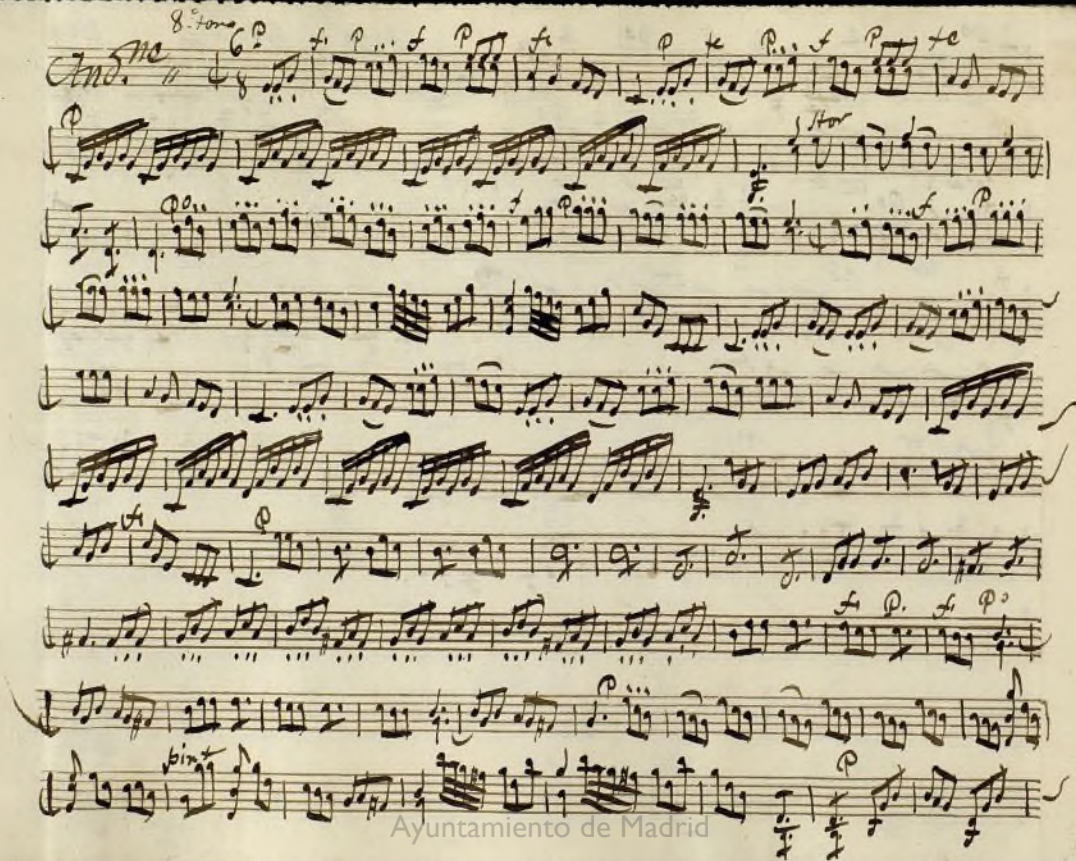




Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The manuscript is written in brown ink on aged paper. A small number '2' is written in the top left margin. The staves are connected by a single line on the left side.









u.s.

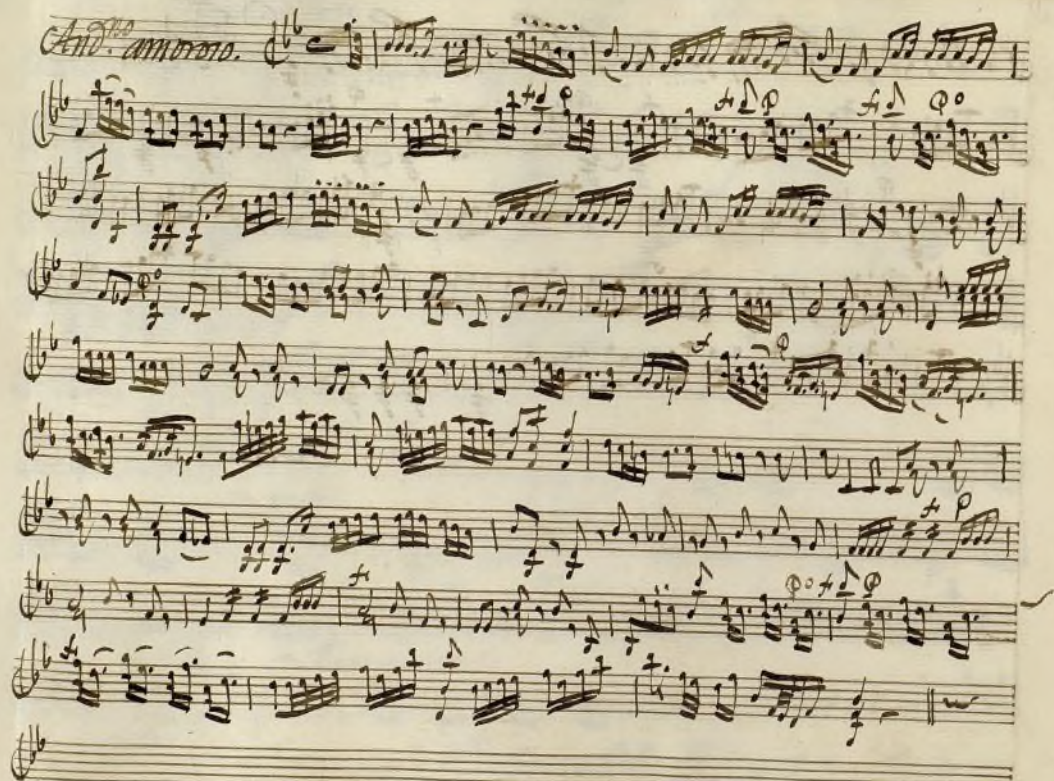
5.^o horn.

amiezza voce

Handwritten musical score for 5.^o horn, marked *And.^{te}* and *amiezza voce*. The score consists of ten staves of music, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like *ten.* (tenu) and *Tempo di prima.* The manuscript is written in ink on aged paper.



R. J.



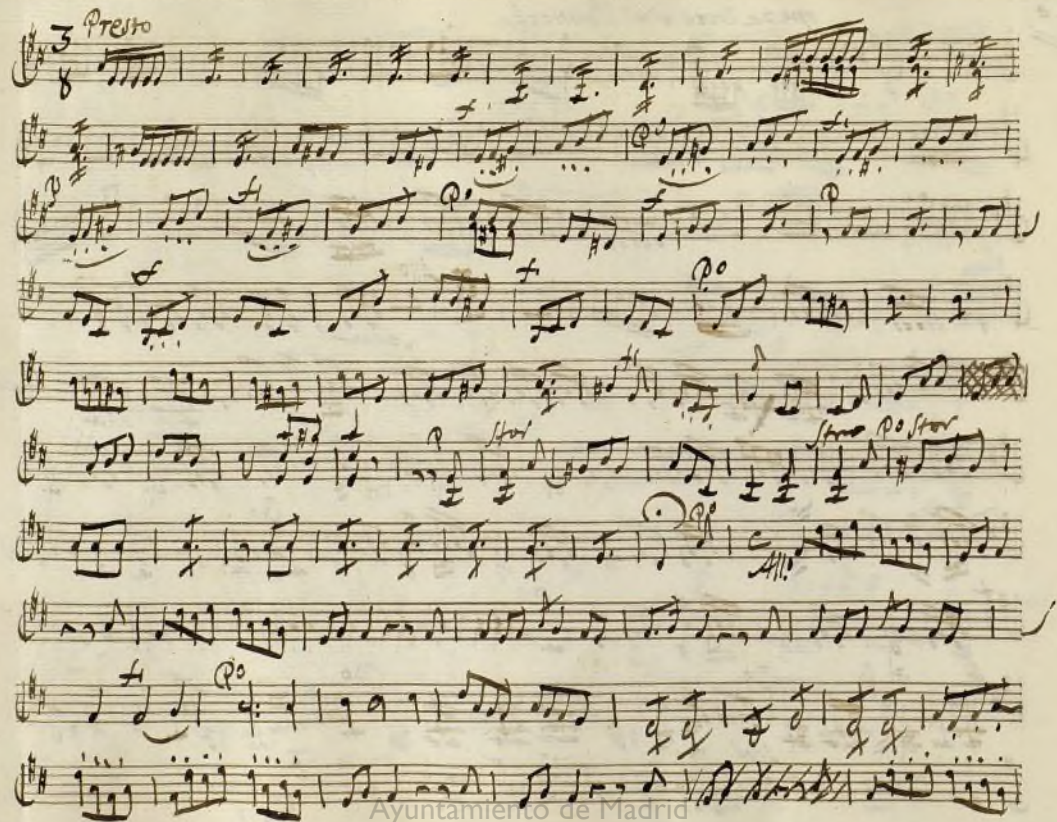
30

meza voz del Ponticello.

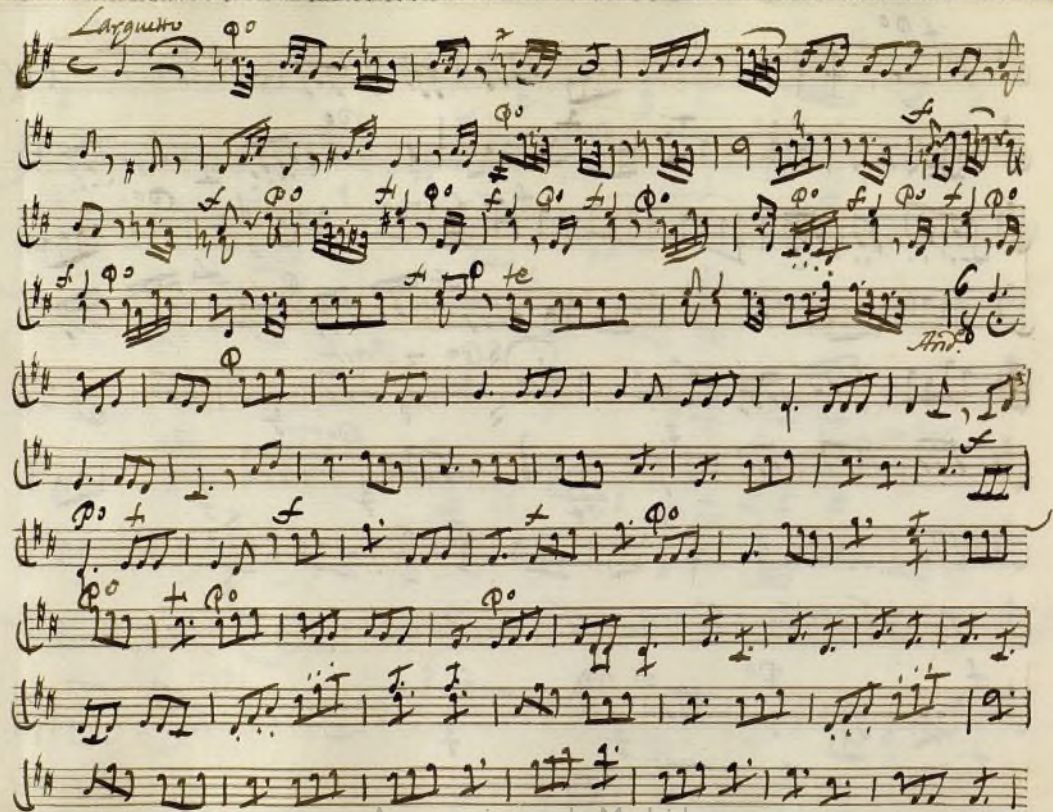
Handwritten musical score for meza voz del Ponticello. The score consists of ten staves of music, written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The music is characterized by rapid, dense passages, particularly in the middle staves. Annotations include:

- All.^o* (Allegro) at the beginning of the first staff.
- All.^o* (Allegro) above the fifth staff.
- Segue* (Segue) below the fifth staff.
- P^o* (Piano) above the sixth staff.
- P^o* (Piano) above the seventh staff.
- P^o* (Piano) above the eighth staff.
- P^o* (Piano) above the ninth staff.
- P^o* (Piano) above the tenth staff.
- Fin.* (Finis) at the end of the tenth staff.

The score is written on aged paper with some staining and a small tear on the left edge. The handwriting is in dark ink, and the notation is clear and legible.

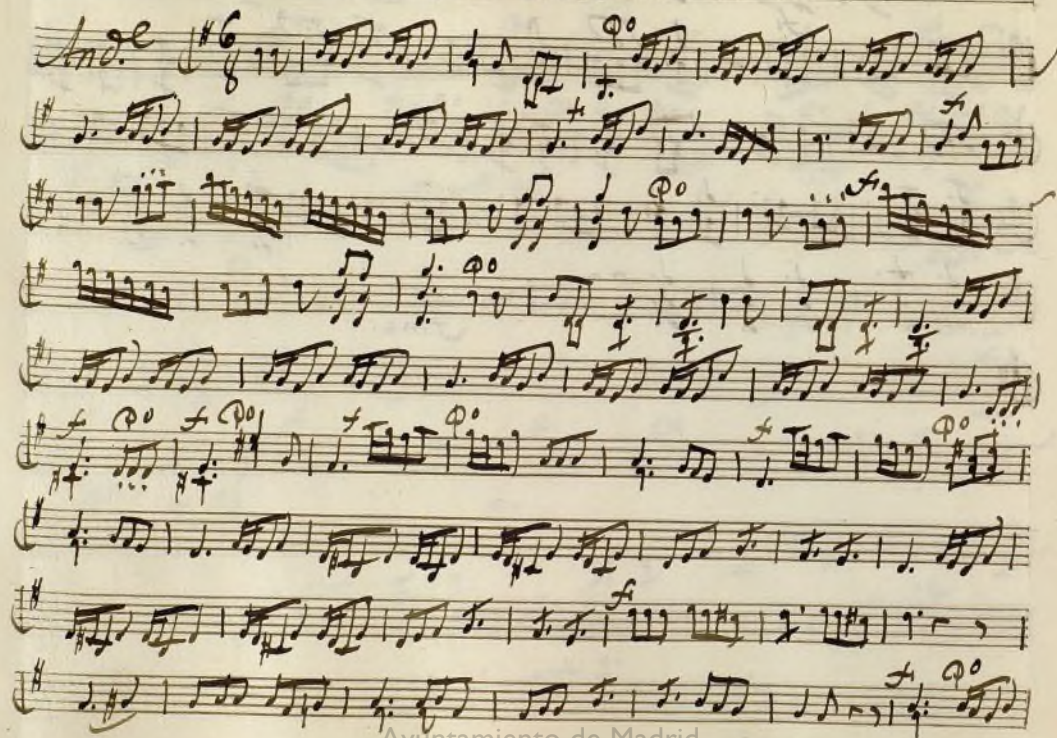








Alto Secondo.



Handwritten musical notation on six staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first five staves contain the main melody, while the sixth staff appears to be a continuation or a separate part. The notation is written in a single system across the six staves.

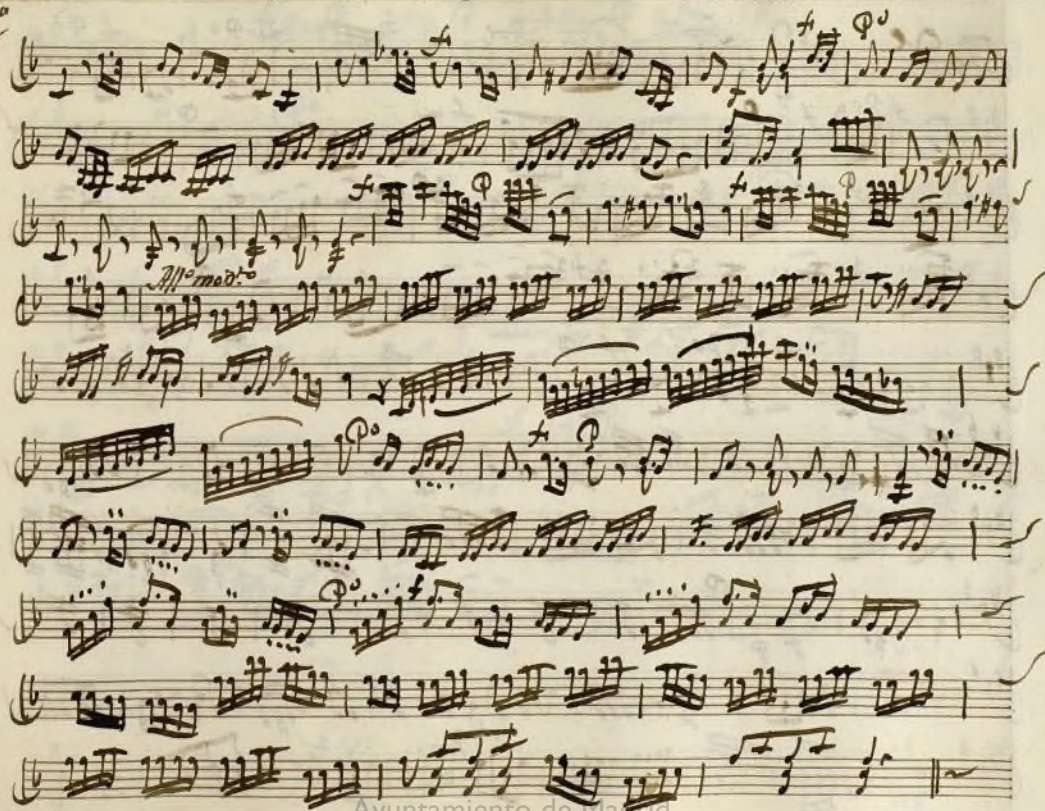
Handwritten text, possibly a signature or a title, located below the musical notation.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, 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:

- And.^e* (Andante) at the beginning.
- For.* (Forcello) above the first staff.
- mod.* (moderato) below the sixth staff.
- Primo tempo* at the end of the piece.

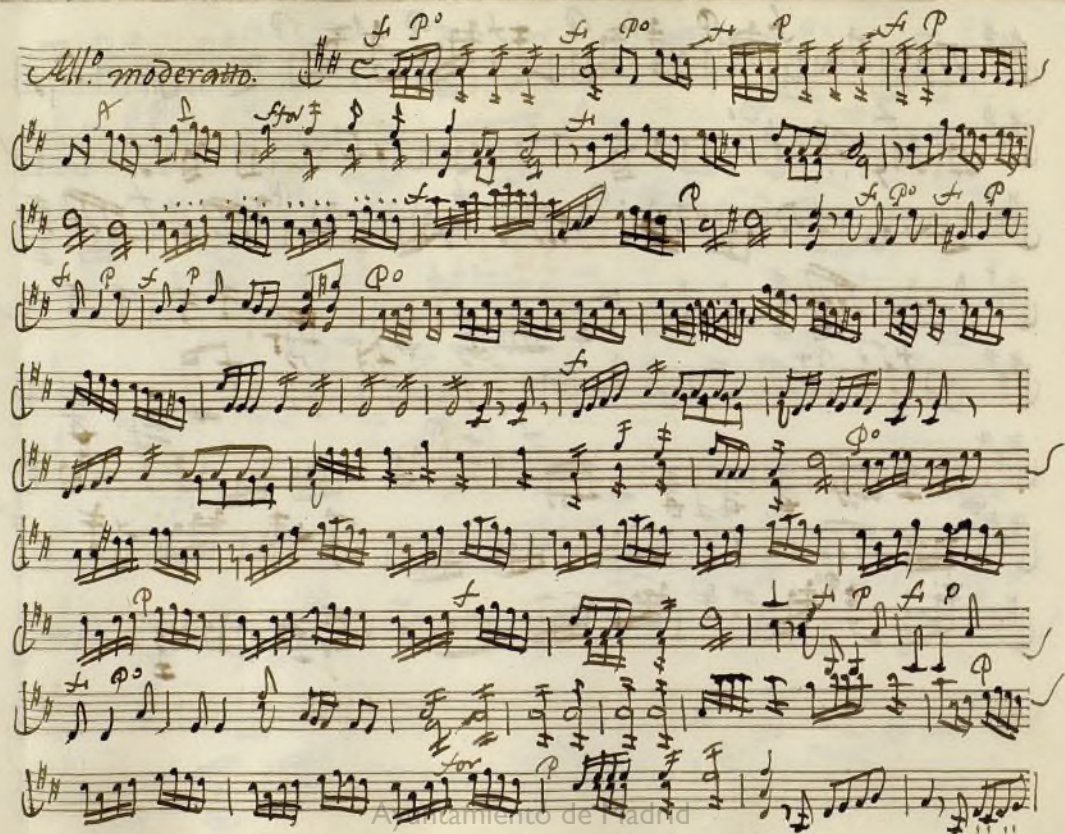
The manuscript is held by the *Ayuntamiento de Madrid*.

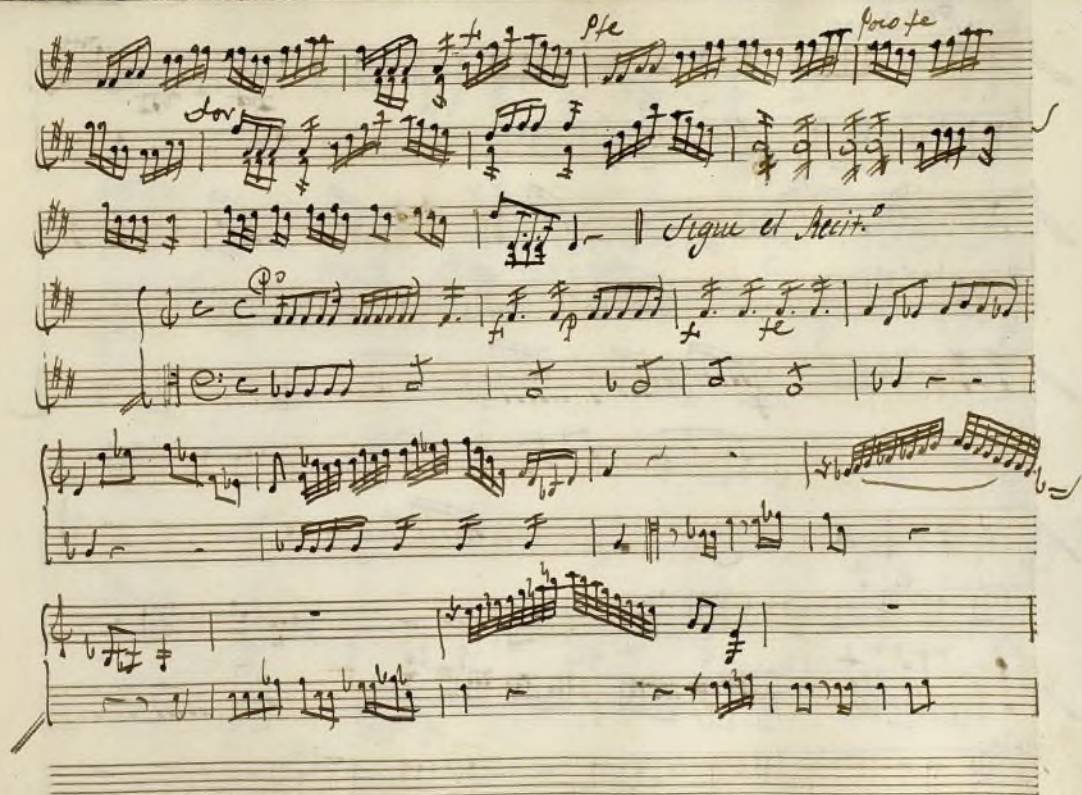


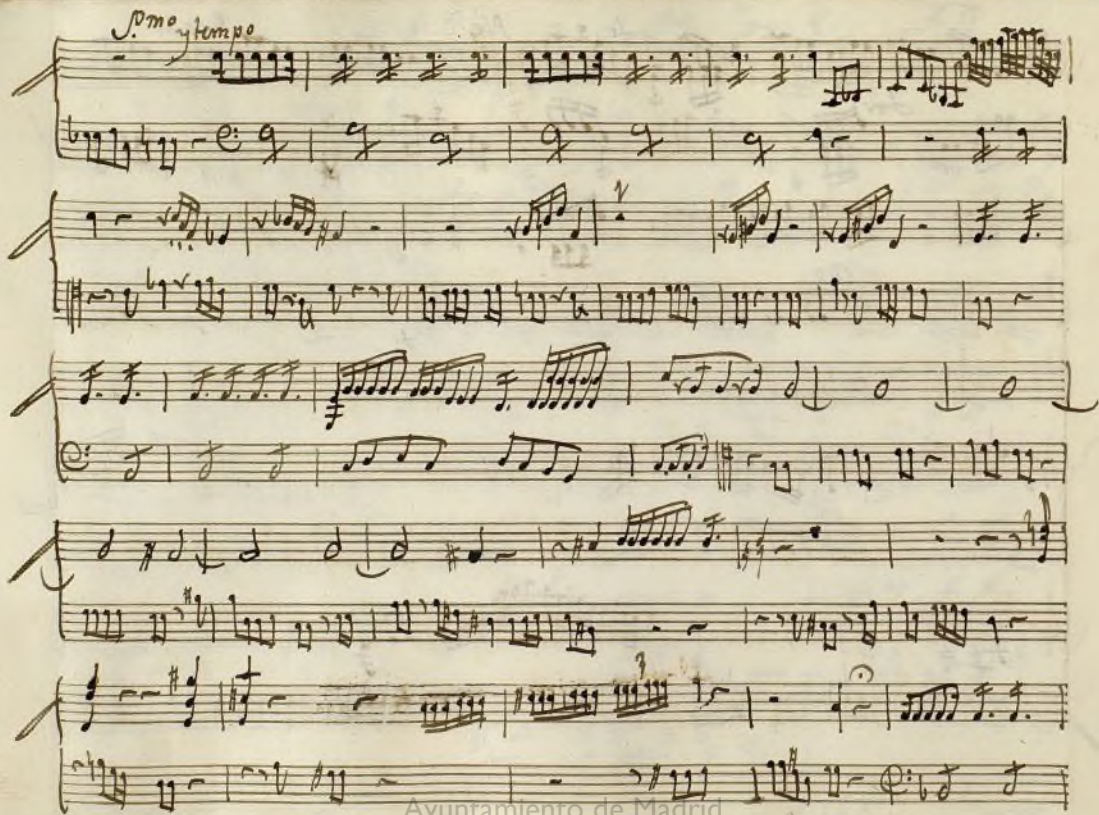
And.^{te} 2/4 *for* *for* p° p°

The musical score is written on 11 staves. The first staff begins with the tempo marking 'And.te' and the time signature '2/4'. Above the first staff, the word 'for' is written twice. The score includes various musical notations, including notes, rests, and dynamic markings such as 'p' and 'p°'. The handwriting is in a historical style, and the paper shows signs of age and wear.

Handwritten musical score on ten staves. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense and expressive, with many slurs and ties. The score ends with a double bar line and a fermata on the final note.







Handwritten musical score on ten staves. The notation includes various musical symbols, clefs, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a bass clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations, including notes, rests, and bar lines. Dynamic markings such as *And.^{te}*, *For.*, *P^{te}*, *P*, *All.^o mod.^o*, and *Stor ten.* are present. The score is written in a cursive, handwritten style.

And.^{te} *For.* *P^{te}* *P* *All.^o mod.^o* *Stor ten.*

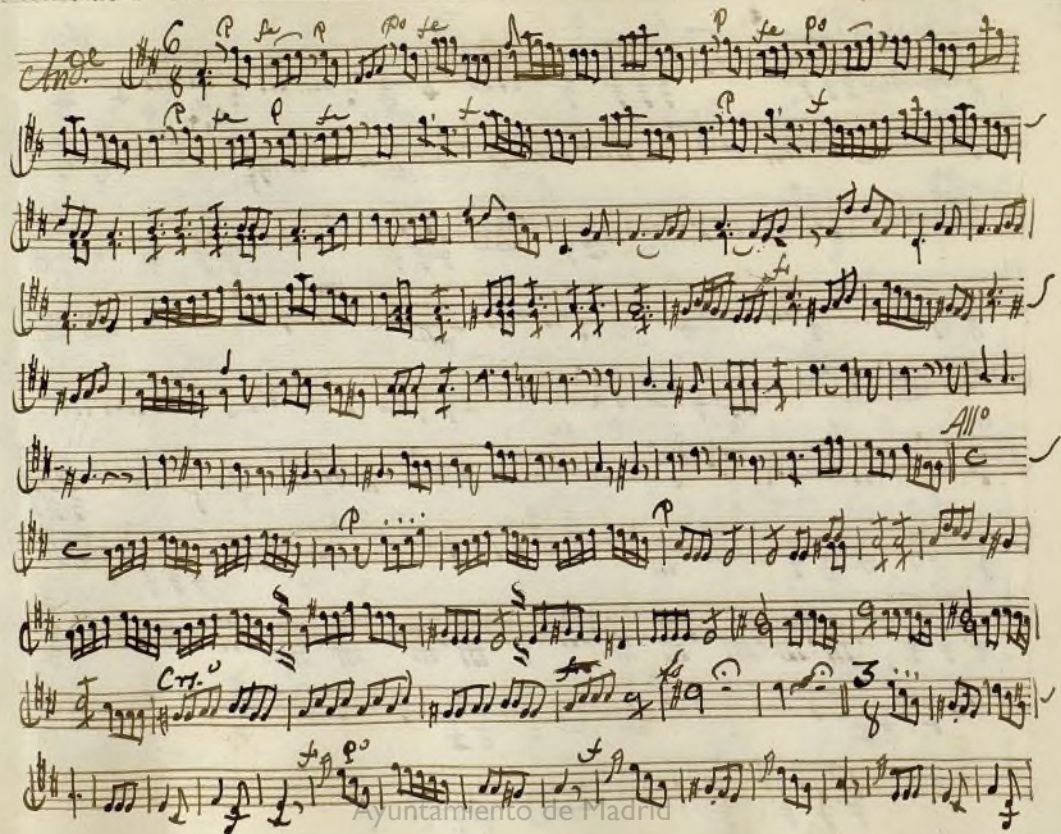
Ayuntamiento de Madrid

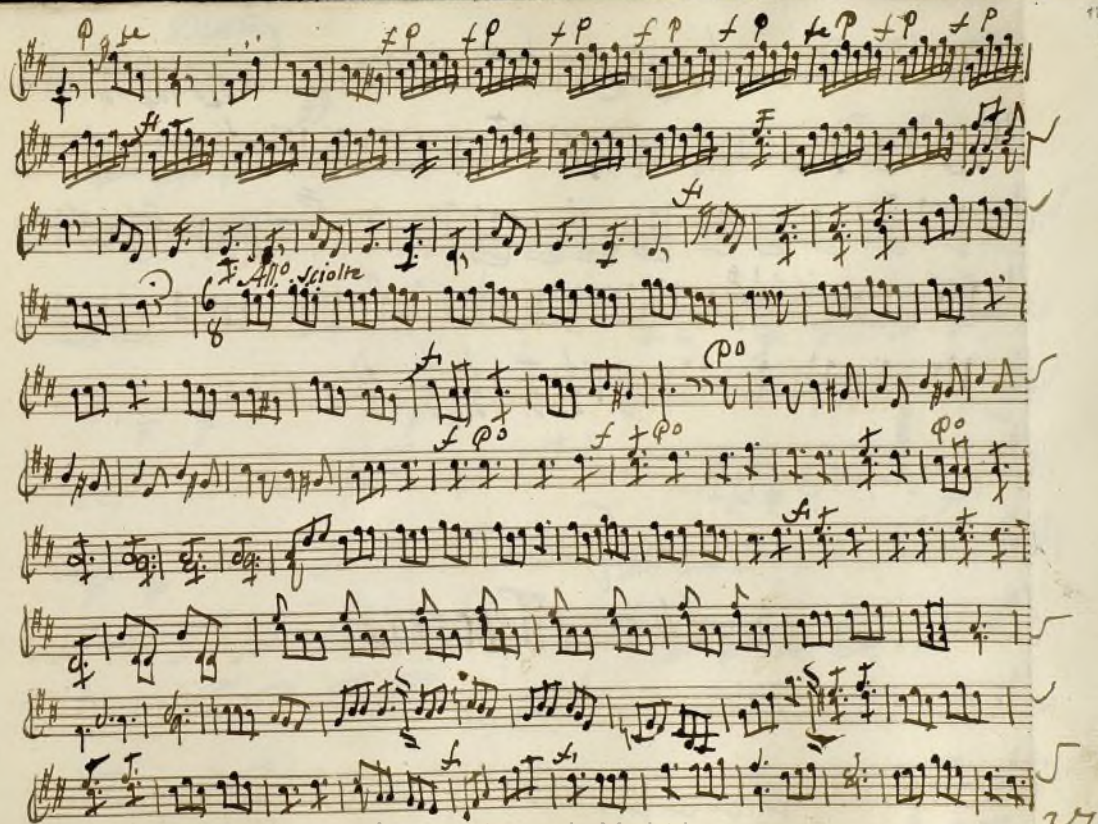
Sonata in G major, Op. 10, No. 3

Tempo di primo.

Biblioteca Nacional de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And.* and *Allegro*. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation. The first staff begins with the word "And." and the second staff begins with "Allegro". The notation is dense and fills most of the page.





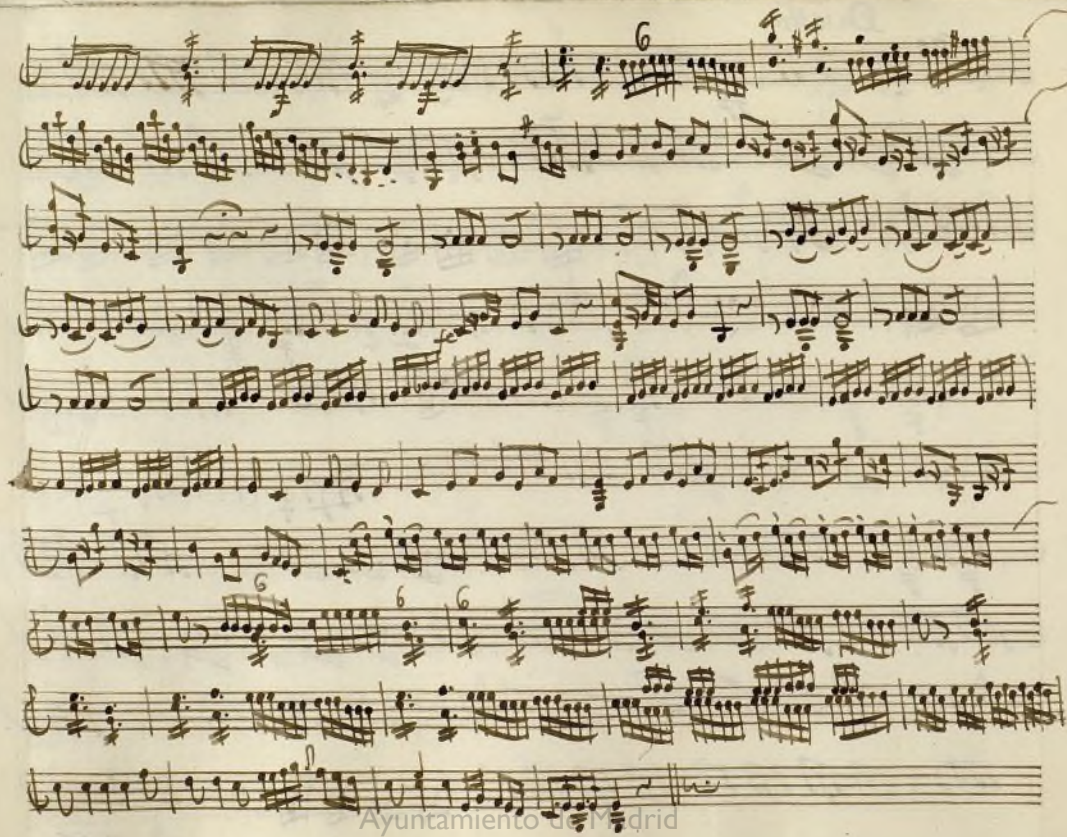


Sigue
Alto Tercero.

Duetto.

And.^{mo}

Handwritten musical score for a Duetto, marked And.^{mo}. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a single system across the ten staves. The first staff begins with a treble clef and a common time signature 'C'. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with dense, beamed notes, suggesting a fast or lively section. The score ends with a double bar line and a fermata over the final note.



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Cello Primo

Mus 44-2

Viola Obligata.

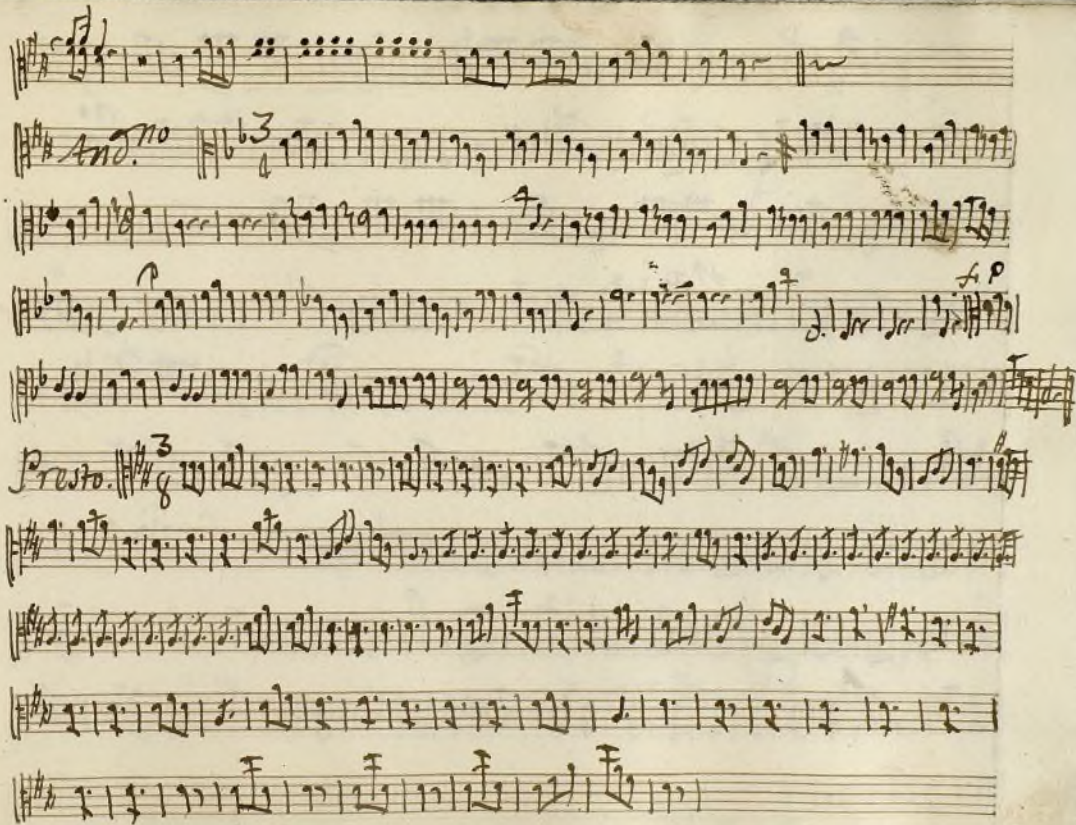
Piccini

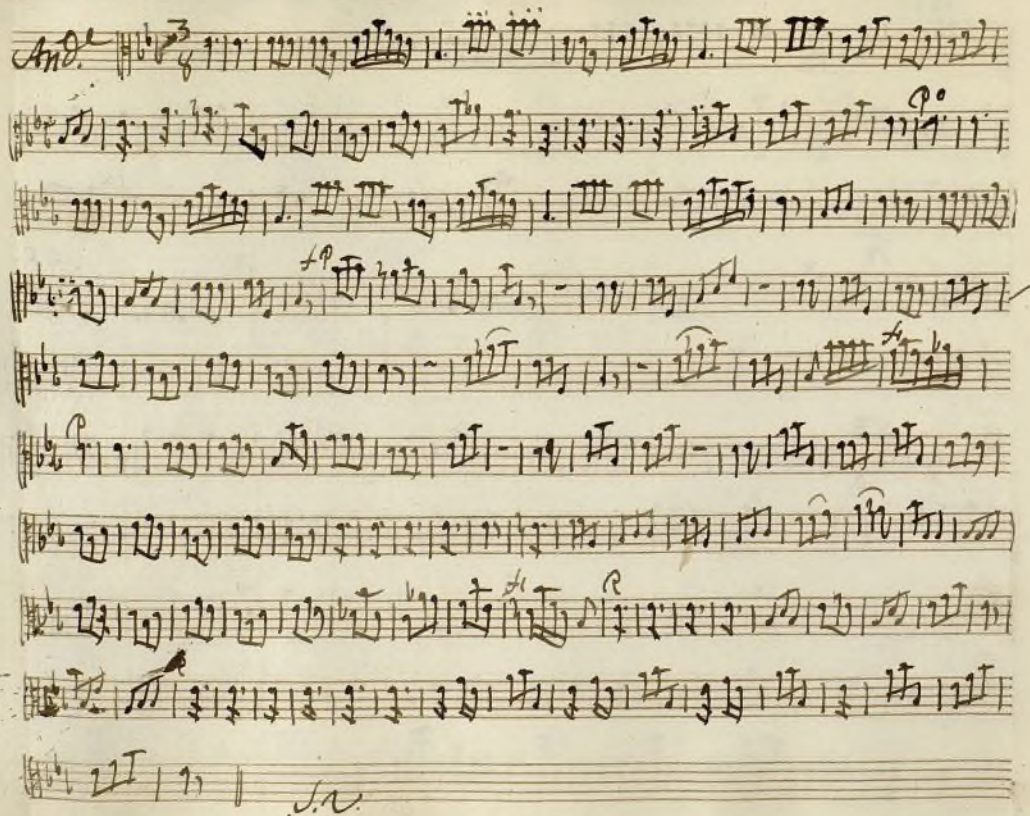
Obertura.

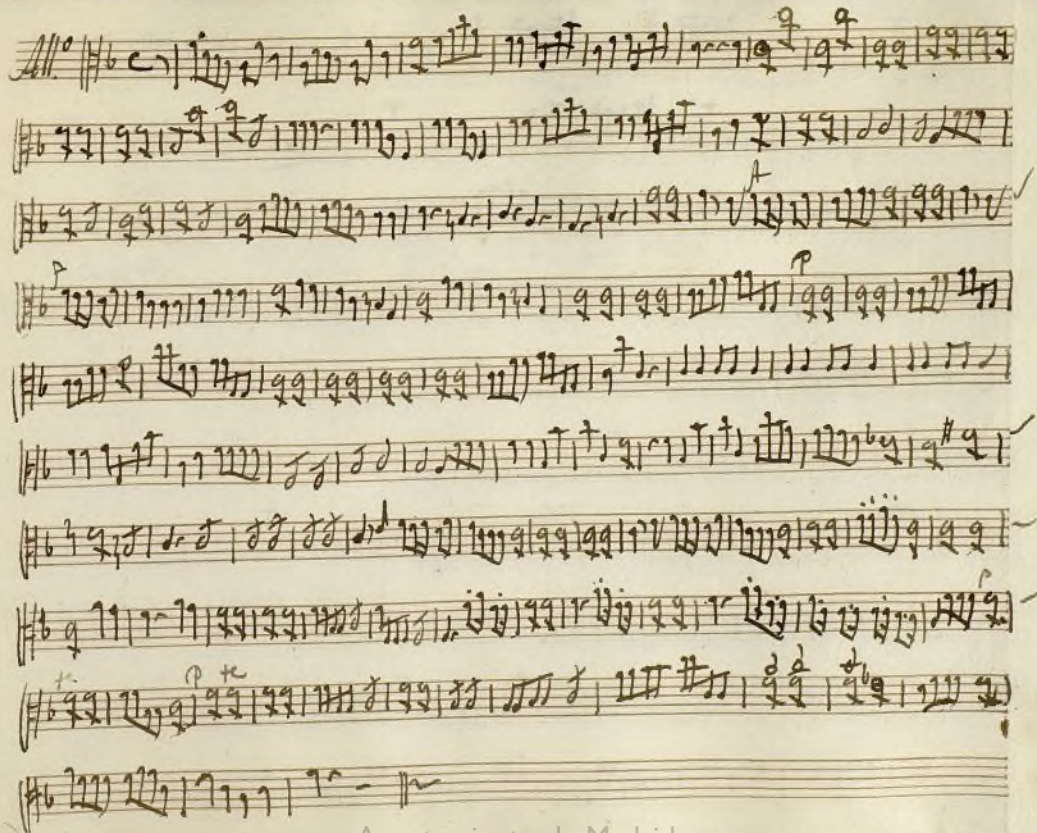
Handwritten musical score for an Overture, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as slurs, ties, and repeat signs. The score is written in a cursive, handwritten style.

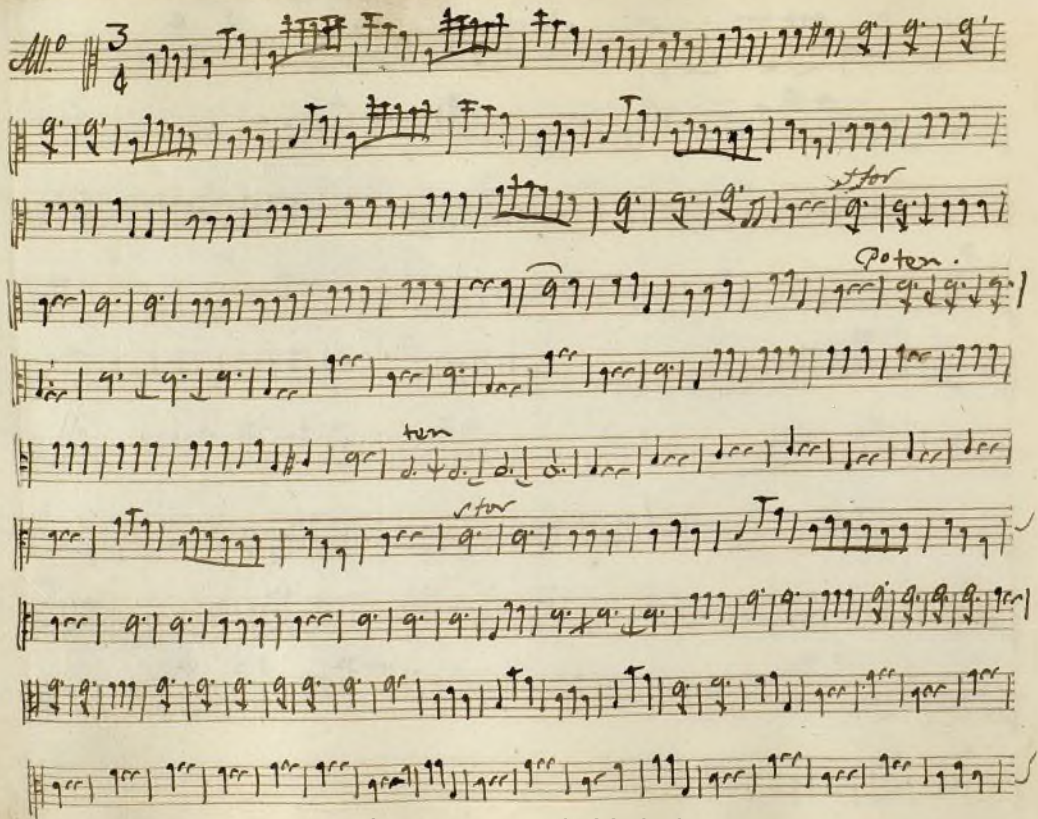
Dynamic markings include *Allegro* and *segno*.

The score consists of ten staves of music, with the first staff beginning with the tempo marking *Allegro*. The notation includes various musical symbols such as notes, rests, and dynamic markings.



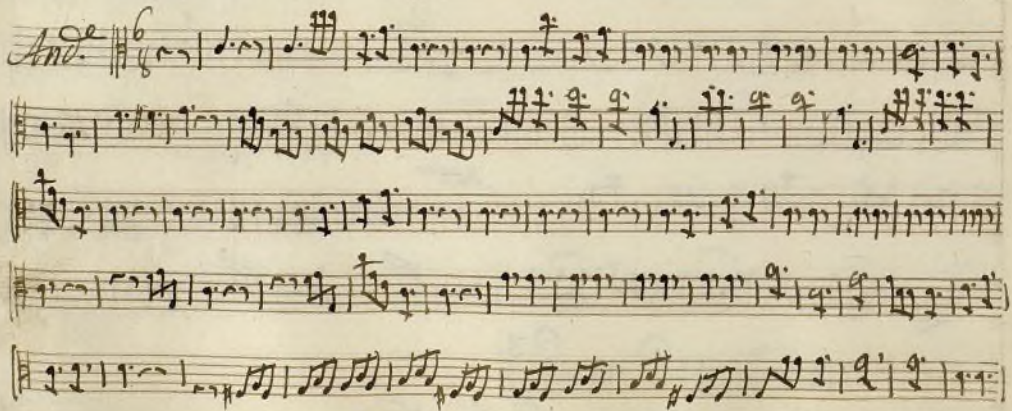
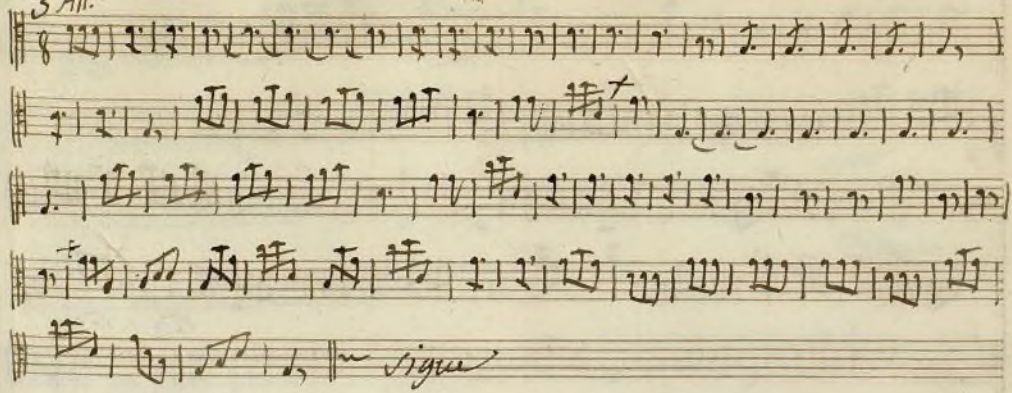




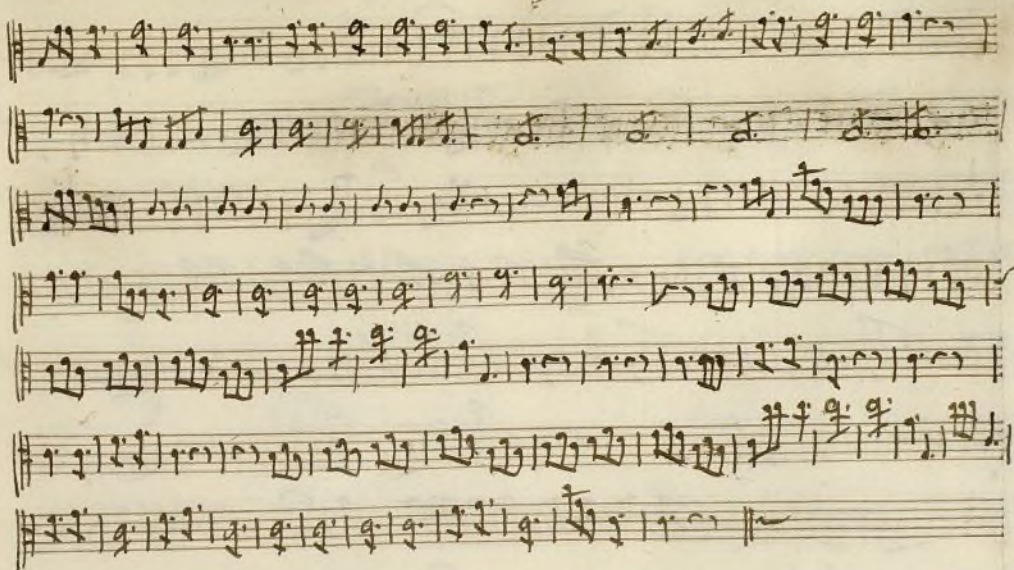


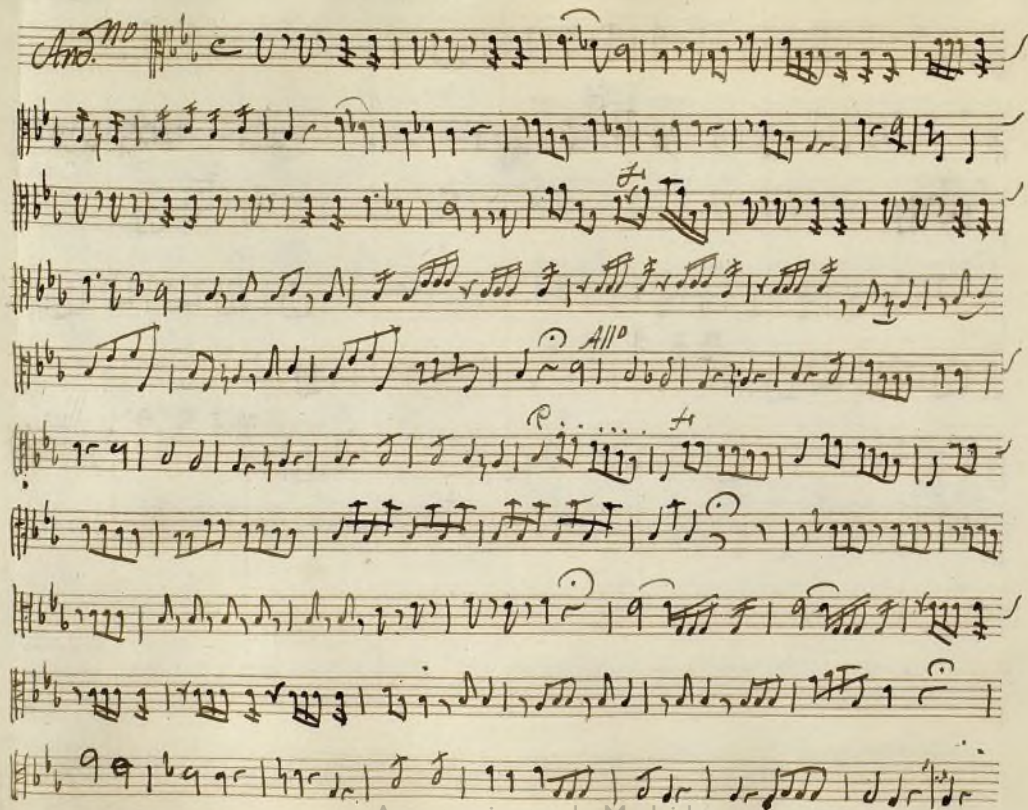
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a '9' above it. The second staff ends with 'sigue'. The third staff is marked 'And. no'. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it. The seventh staff has a '3' above it. The eighth staff has a '3' above it. The ninth staff has a '3' above it. The tenth staff has a '3' above it and ends with 'Alleg. ai r. s.'.

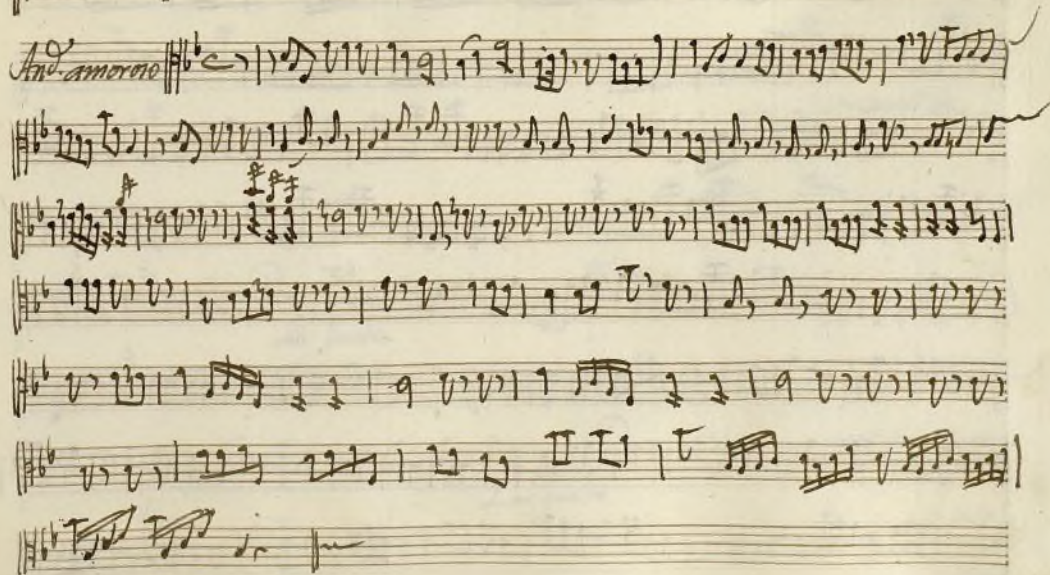
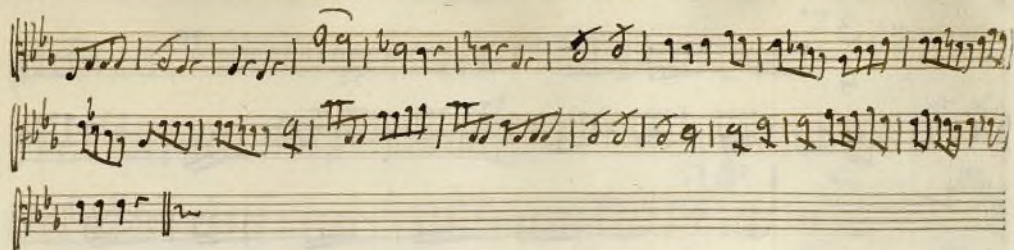
3. All.^o



211







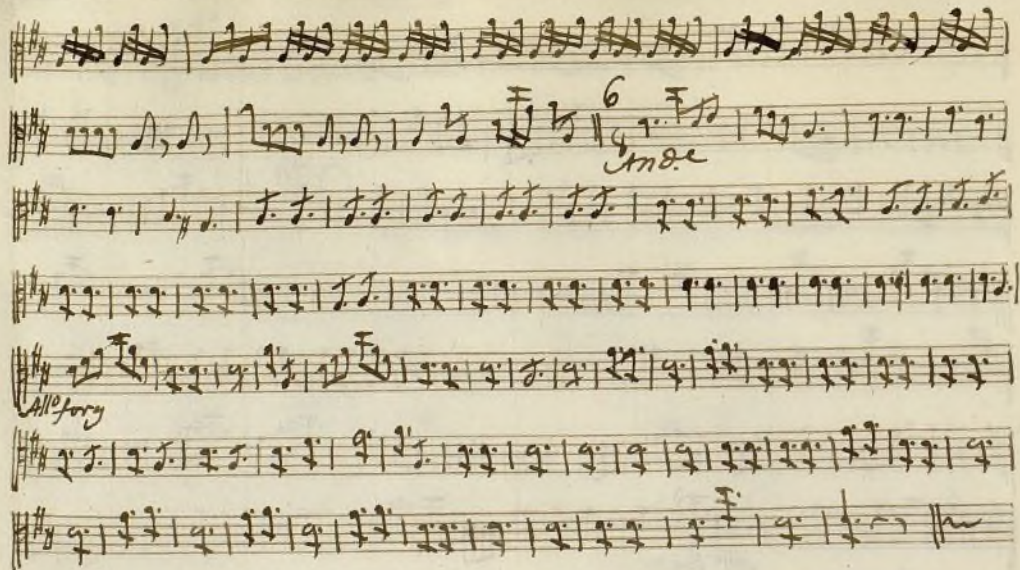


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into sections by dynamic markings: *All^o presto.* and *Larghetto*. The final section is marked *Segue*.

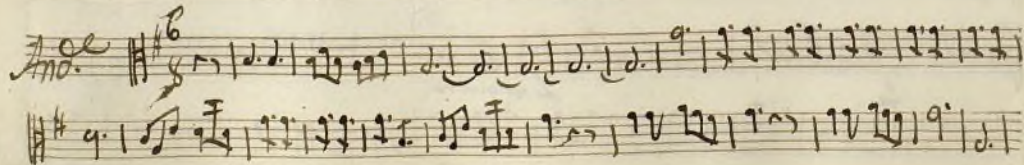
All^o presto.

Larghetto

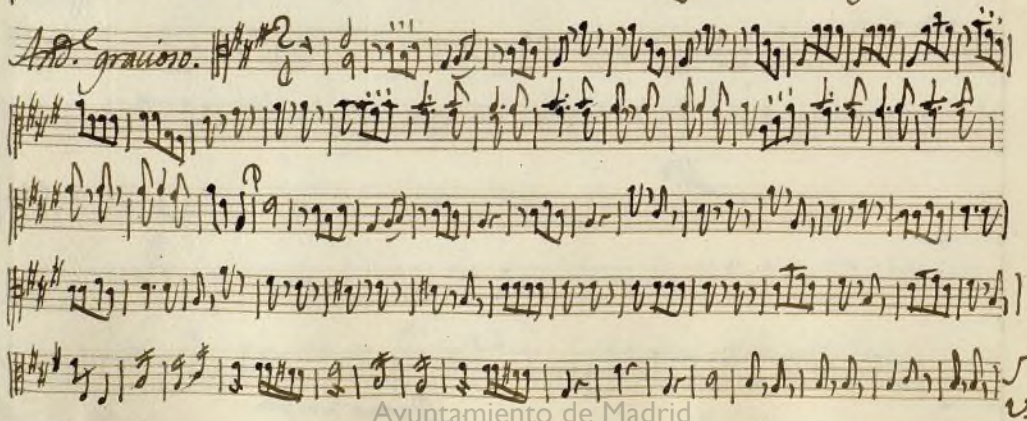
Segue



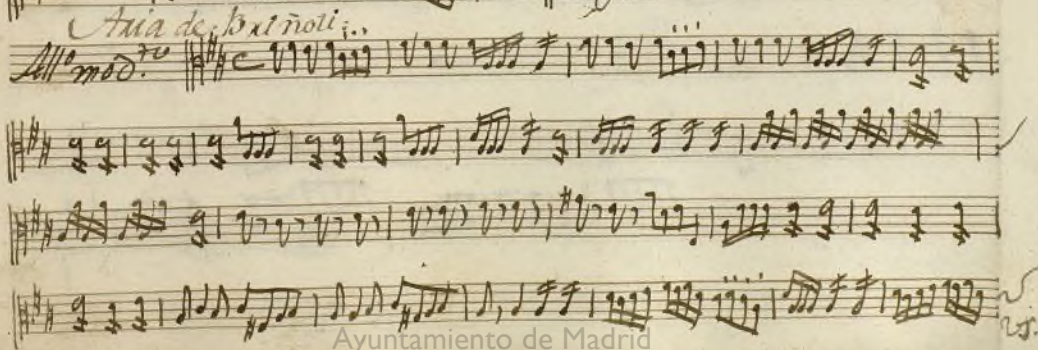
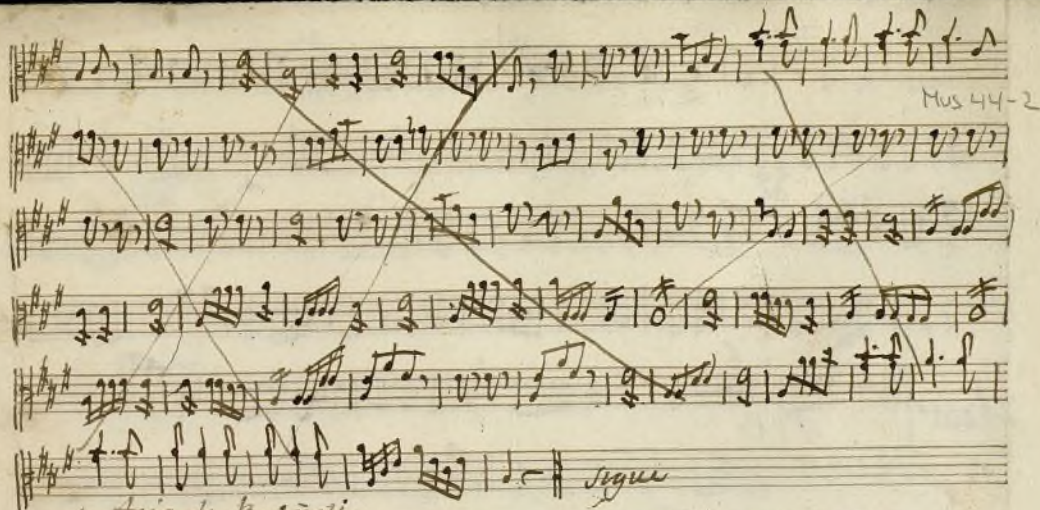
Alto secondo.

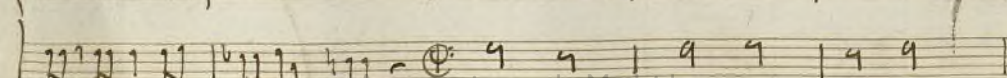
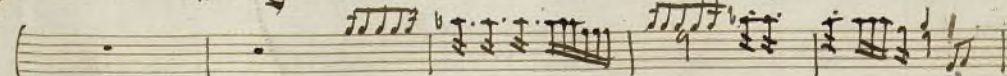
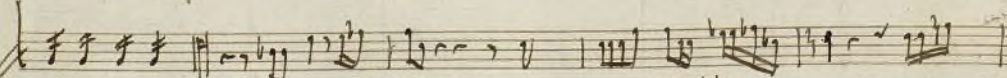
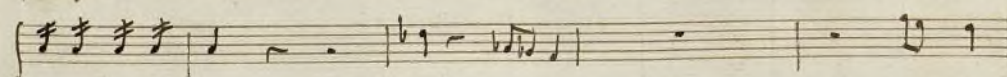
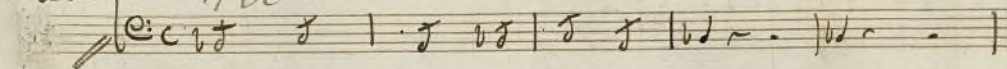
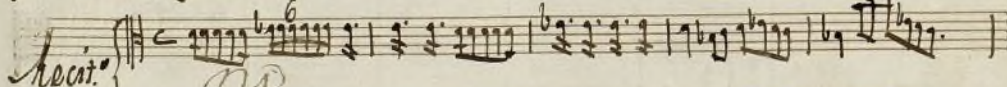
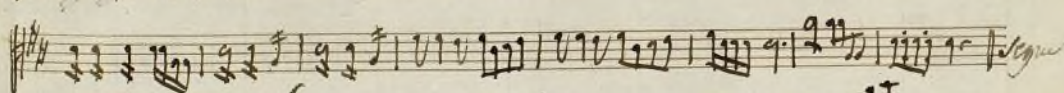
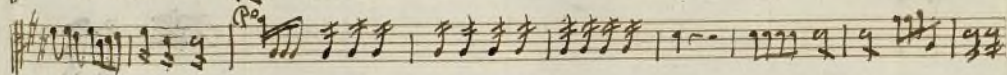
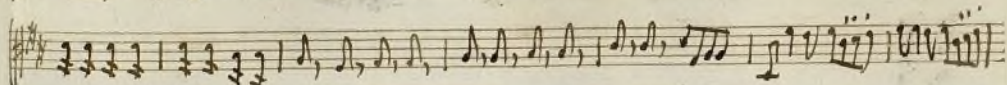
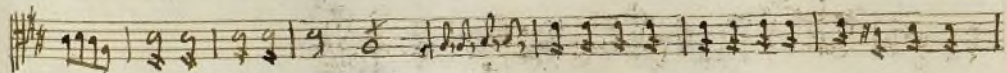


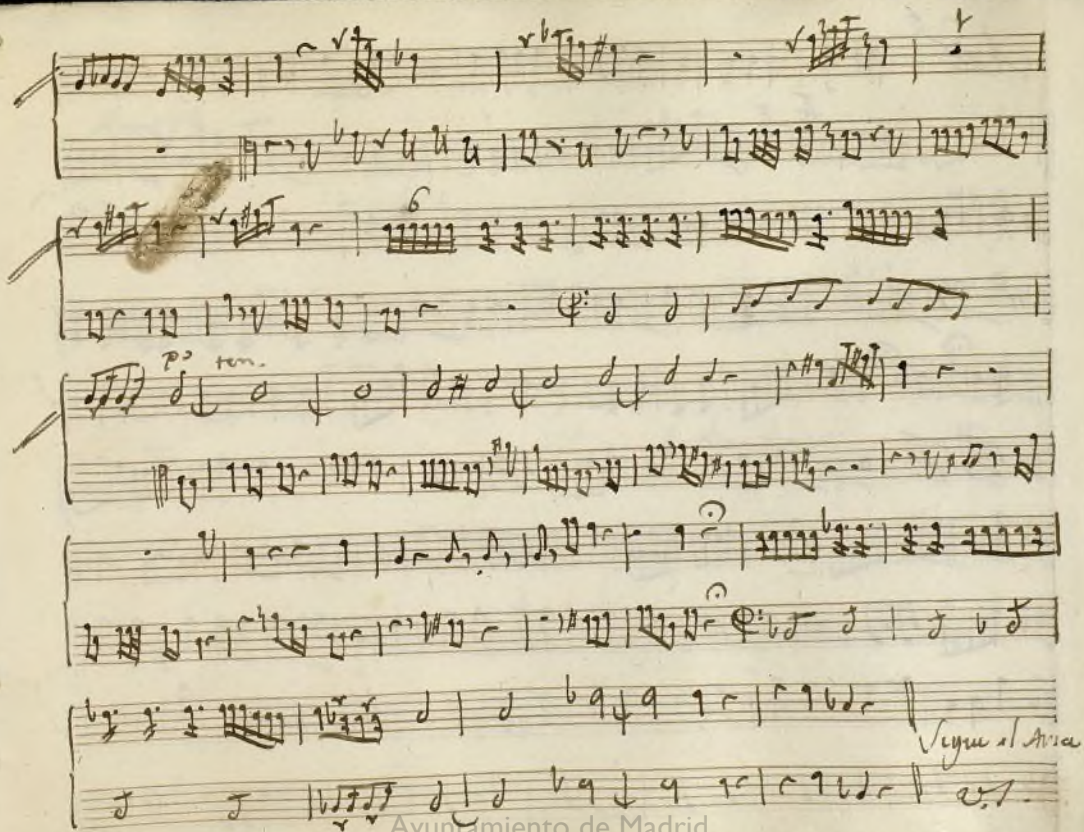
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. The key signature is one sharp (F#). The tempo markings include *And.^{te}* (Andante) and *All.^o* (Allegro). The piece concludes with the marking *Primo tempo* and a final flourish.



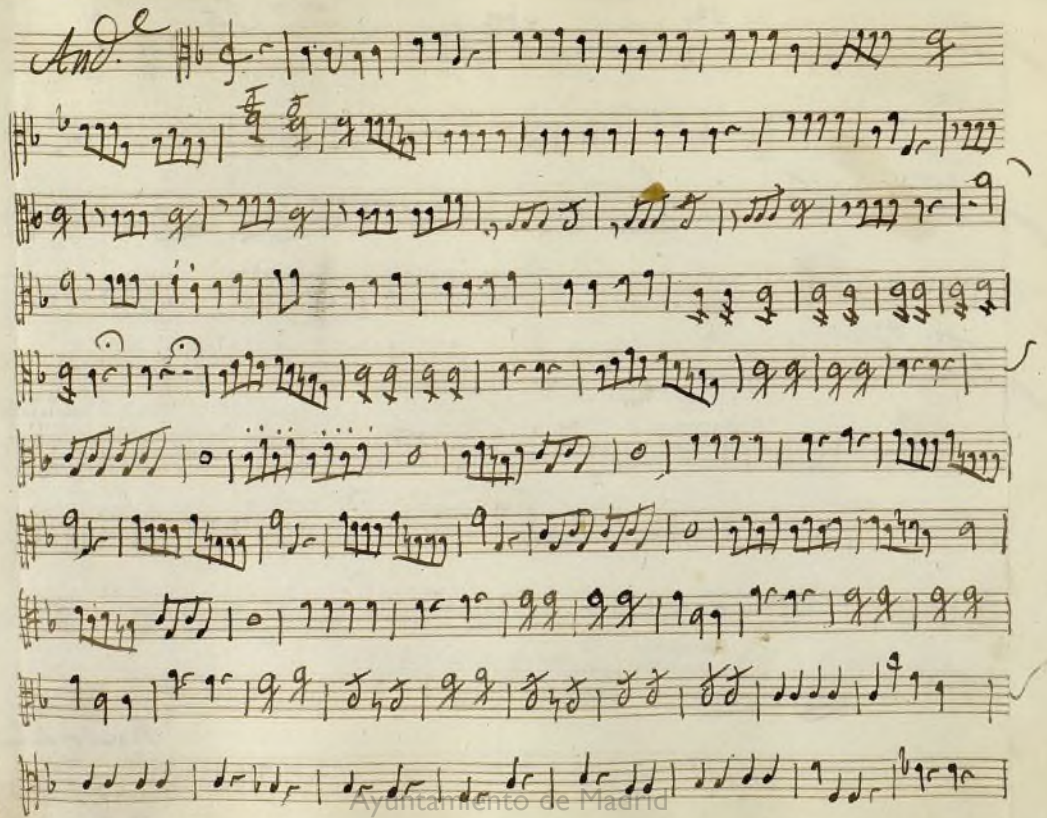
3







Segue a Aria



Handwritten musical score on eight staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes the tempo marking *All. mo. 2. 9.* above the first measure. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.

And. sostenuto.

The musical score is written on ten staves. The first staff begins with the tempo marking 'And. sostenuto.' and the time signature '3/4'. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings. The piece concludes with a 'fin.' marking.

Cp0

fin.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes:

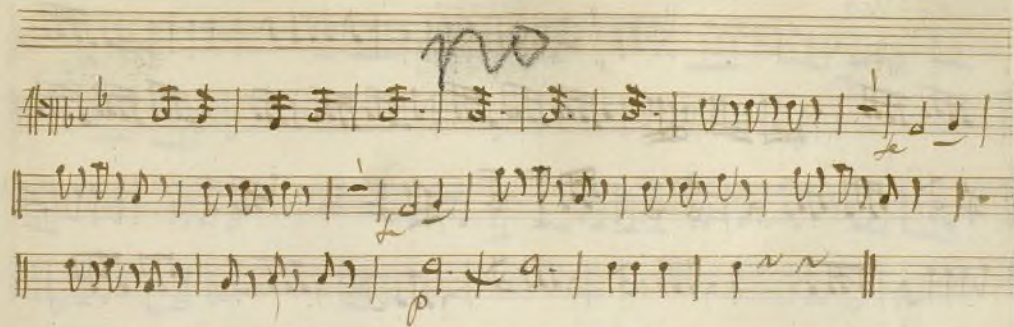
- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The first measure is marked "Ande".
- Staff 2:** Continues the melody with various note values and rests.
- Staff 3:** Features a section marked "Allo Brutto" in the upper right.
- Staff 4:** Continues the musical progression.
- Staff 5:** Includes a section marked "Allo" in the upper left.
- Staff 6:** Continues the melody.
- Staff 7:** Features a section marked "Allo" in the upper right.
- Staff 8:** Continues the musical progression.
- Staff 9:** Includes a section marked "Allo" in the upper right.
- Staff 10:** Ends with a section marked "Allo" in the upper right.

The score is signed "Ayuntamiento de Madrid" at the bottom center and "Bago W." at the bottom right.

Duobto. 3 Alto.

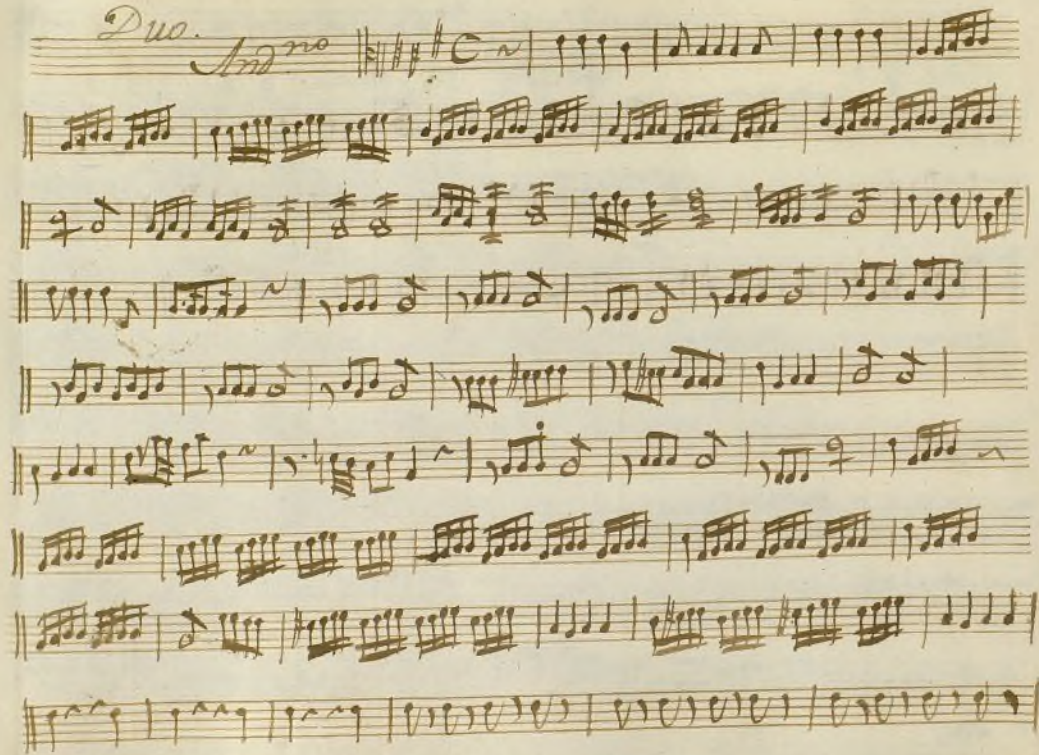
Segue

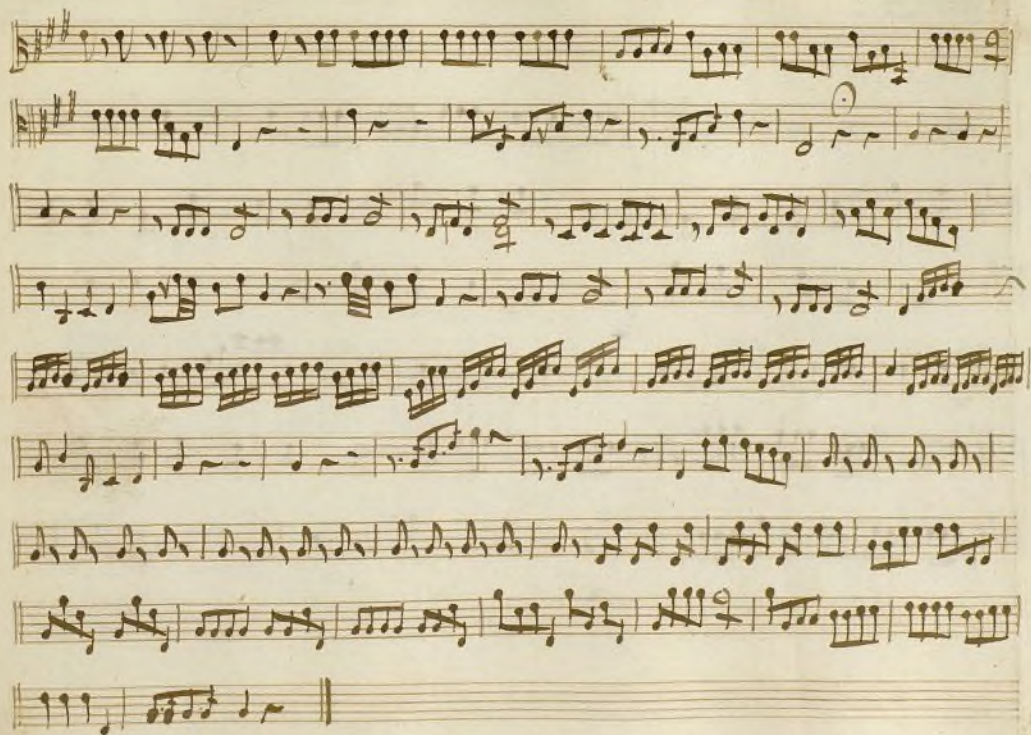
fin



Duo.

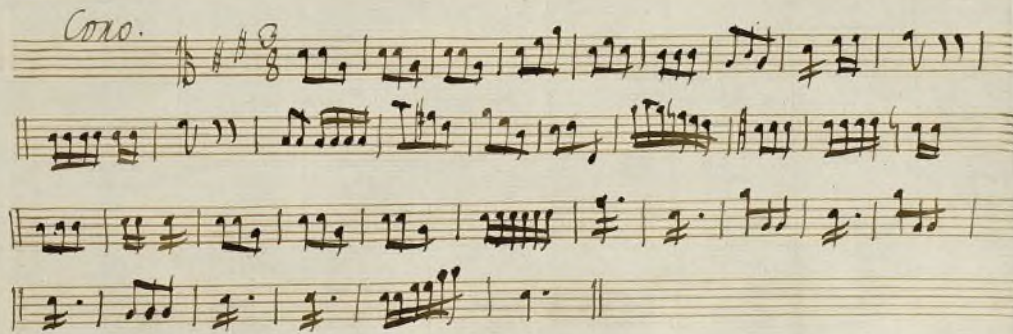
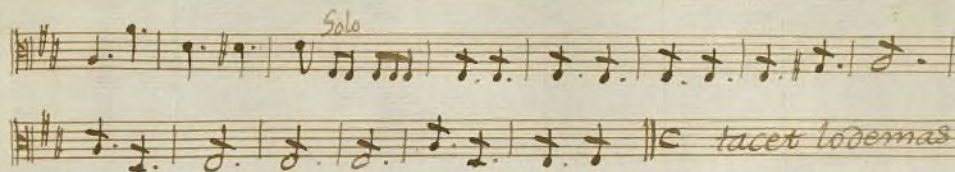
And^{te} no





Quinto





Ayuntamiento de Madrid

—#—
„ Atto Primo. „

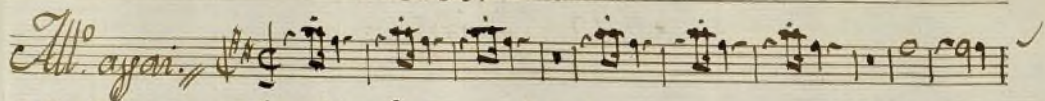
Mus 44-2

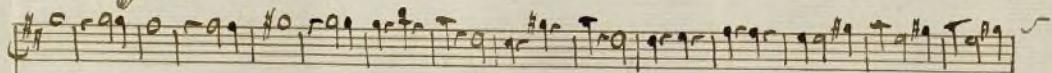
„ Obue Primo „

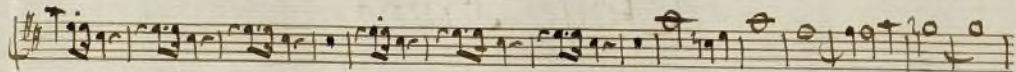
„ Il Baron di Torre forte. „

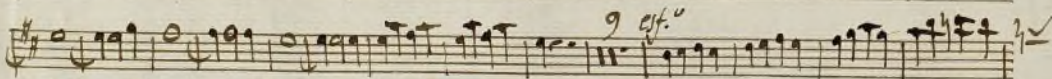
— „ Piccini. „ —

„Obertura.“

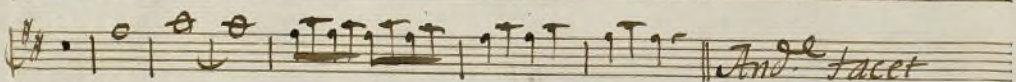
All.^o agai. 



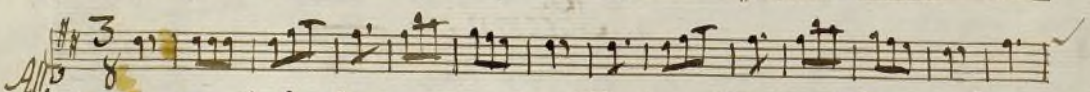


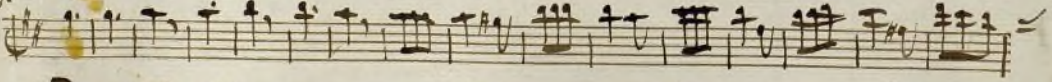


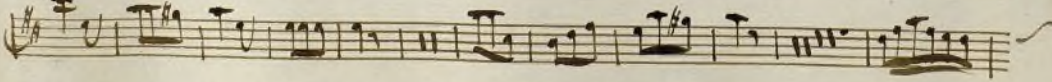




And.^e tacet

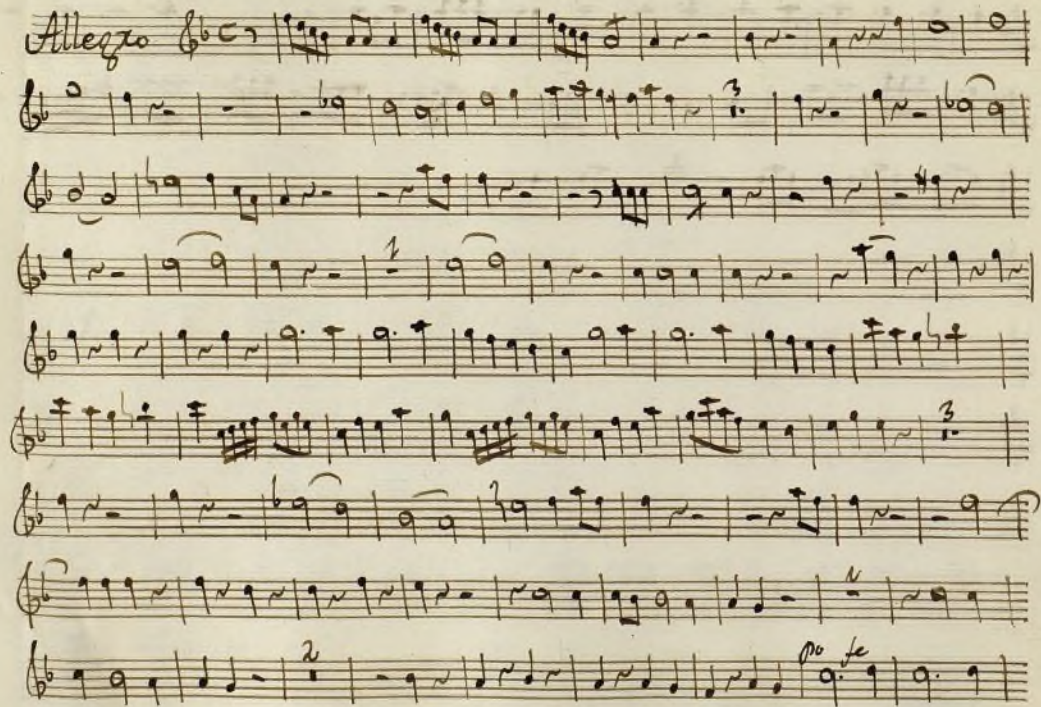
All.^o 







And.^{te} tacet #







And.^{no} tacet # All.^o Aray tacet # And.^{no} tacet # All.^o Aray tacet #

And.^{te} Con moto $\frac{6}{4}$

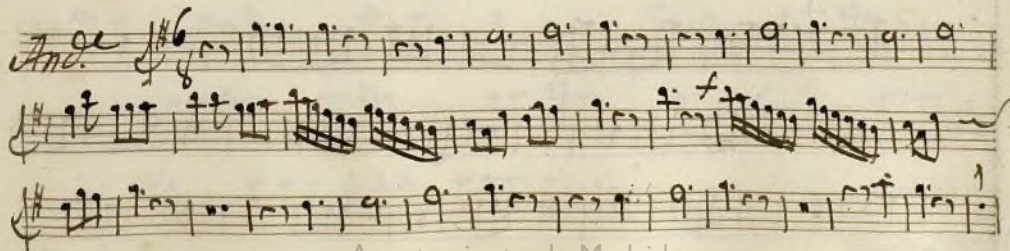
Handwritten musical score for a piece in 6/4 time. The score consists of ten staves. The first staff begins with the tempo marking "And.^{te} Con moto" and the time signature "6/4". The music is written in a single melodic line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano), "f" (forte), and "fc" (fortissimo). There are also articulation marks like slurs and accents. The score is divided into sections by repeat signs and includes measures numbered 3, 6, 9, 12, 15, and 16. The piece concludes with a double bar line and a fermata.

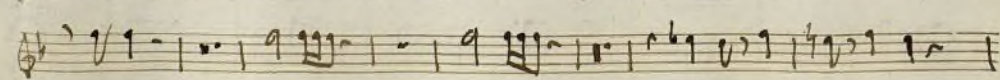
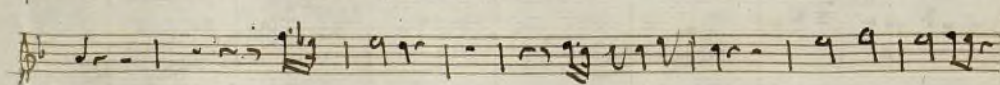
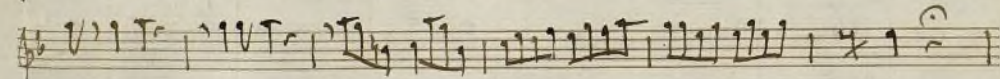
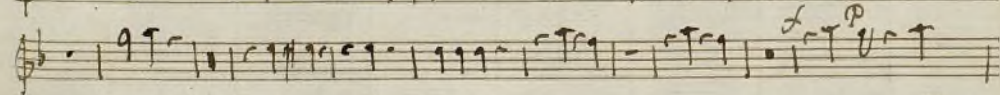
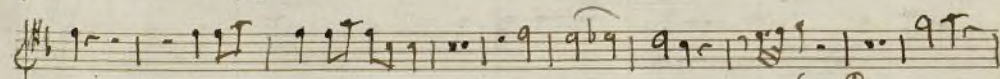
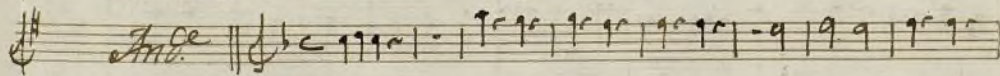
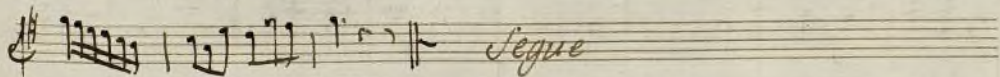
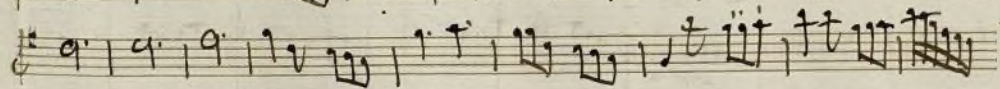
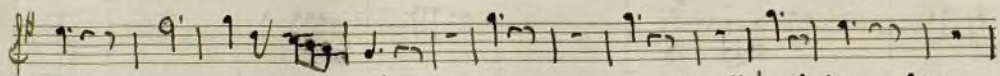
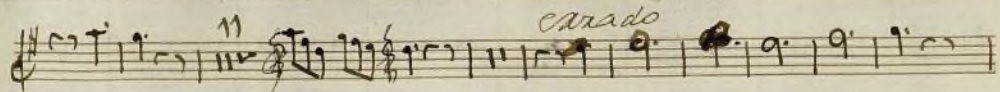
aria Lucinda tacet. // Aria Armidoro tacet. // 2. sequi il 4.^o

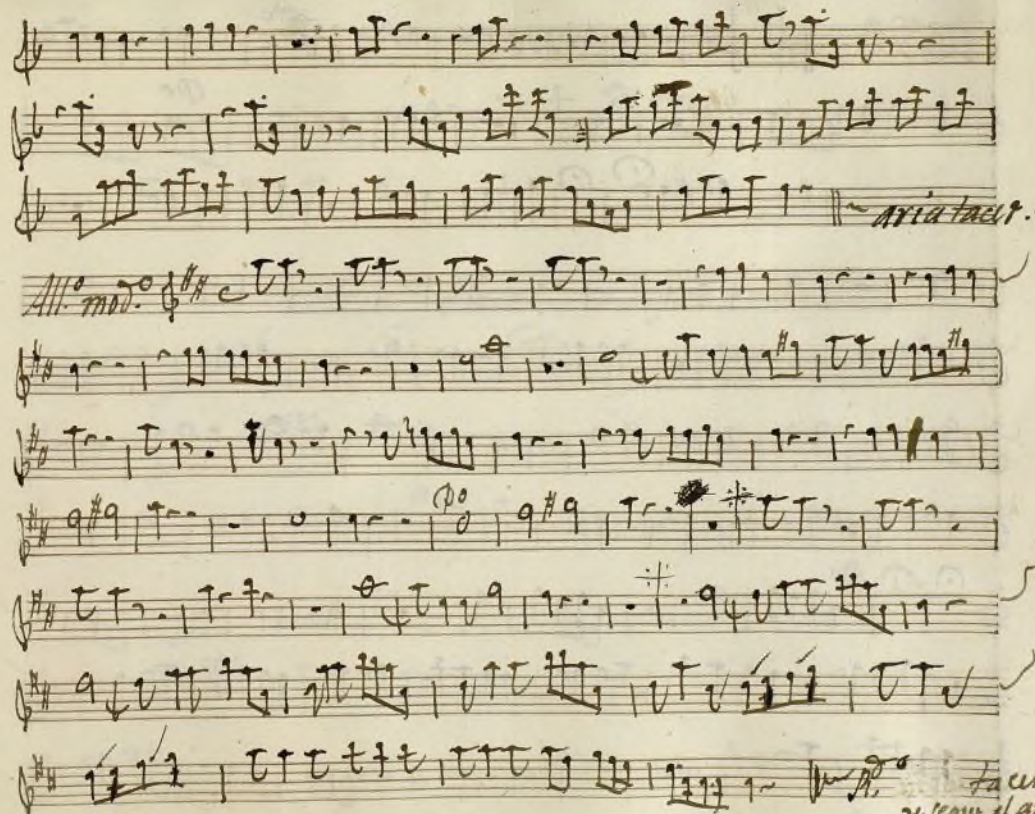
Handwritten musical score for a piece titled "aria Lucinda tacet. // Aria Armidoro tacet. // 2. sequi il 4.^o". The score is written on ten staves in G major (one sharp) and 3/4 time. It includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "Allo", "Comp.", "Presto", and "Stor". The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are also some markings like "3 44" and "3 54" which might be measures or counts. The score ends with a double bar line and a final measure marked "3".

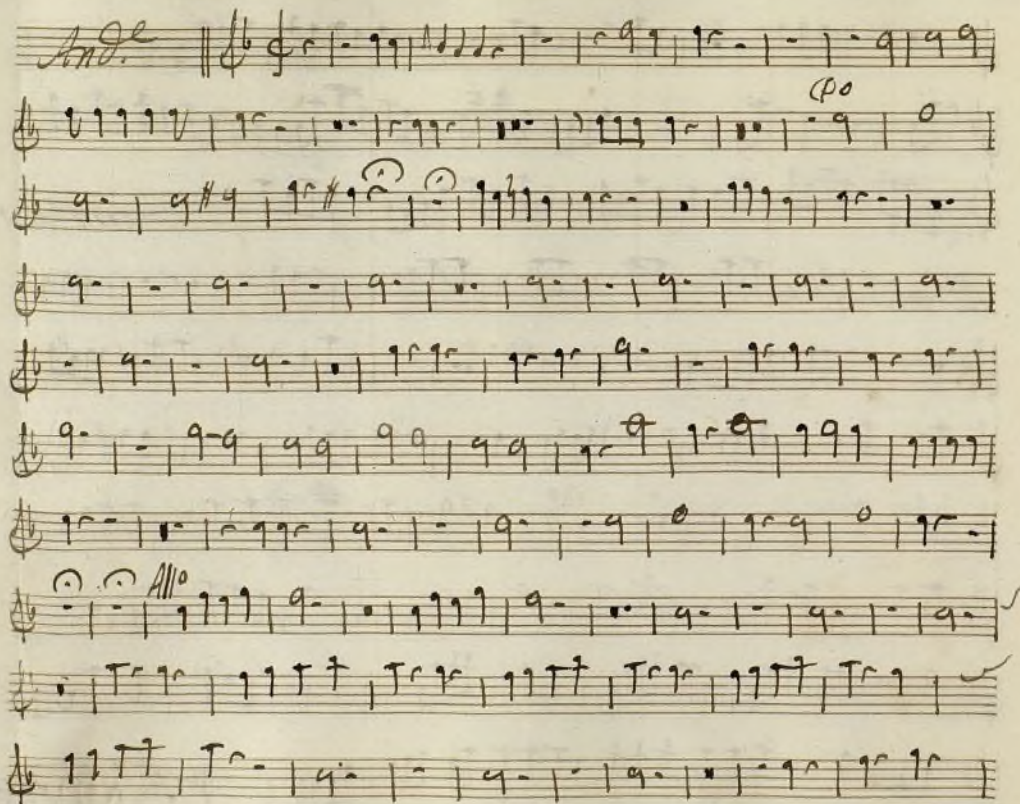


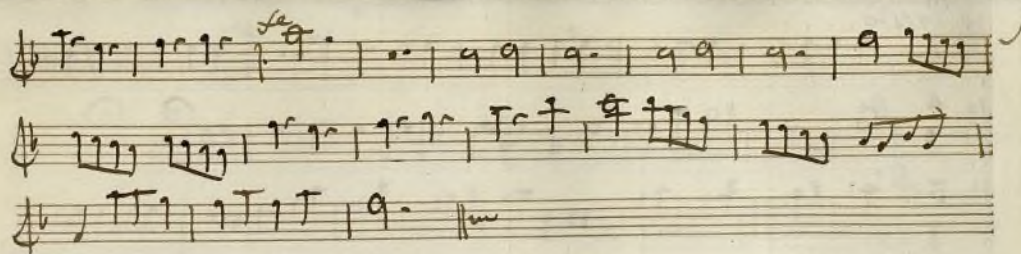
II Secondo. Ande











Aria tacet. y segue ~

And.^{te}

Presto...

4 *Ph*

3 *All°*
8

f

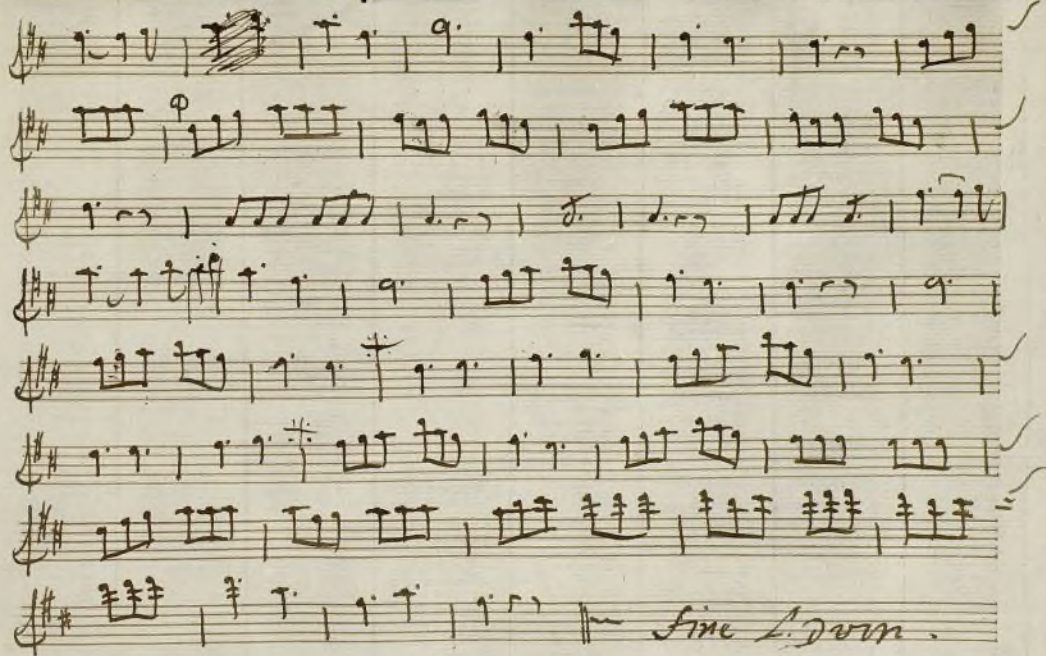
u

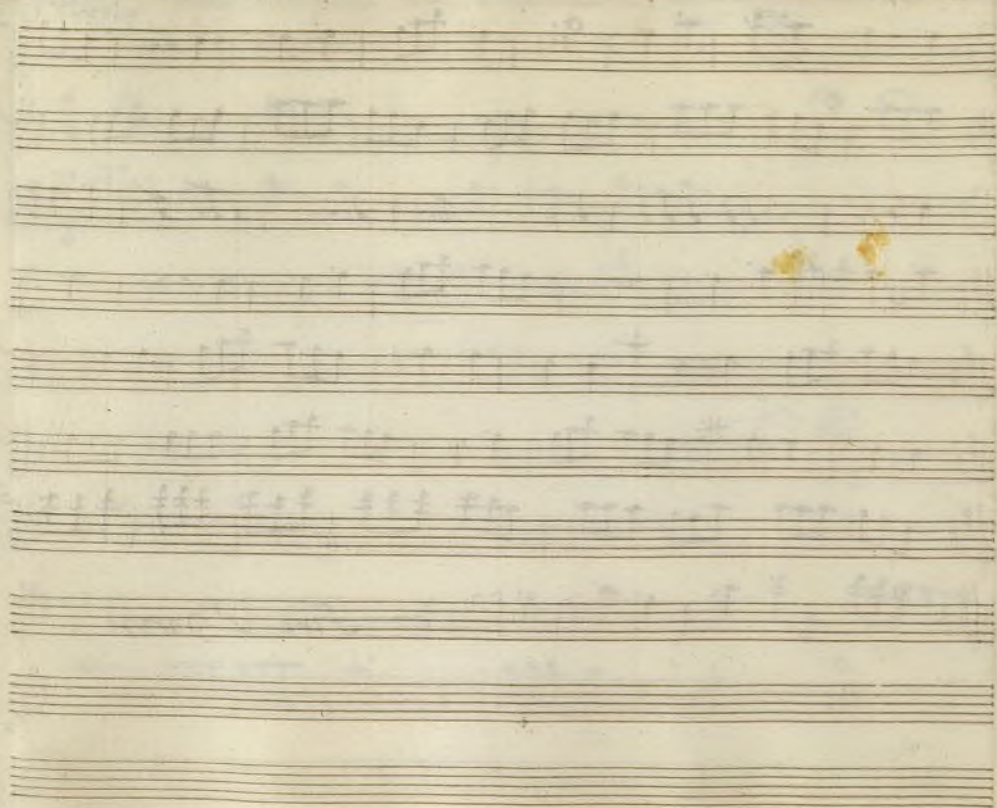
All° 6/8
8

u

12

so





†
e „Atto Primo.“

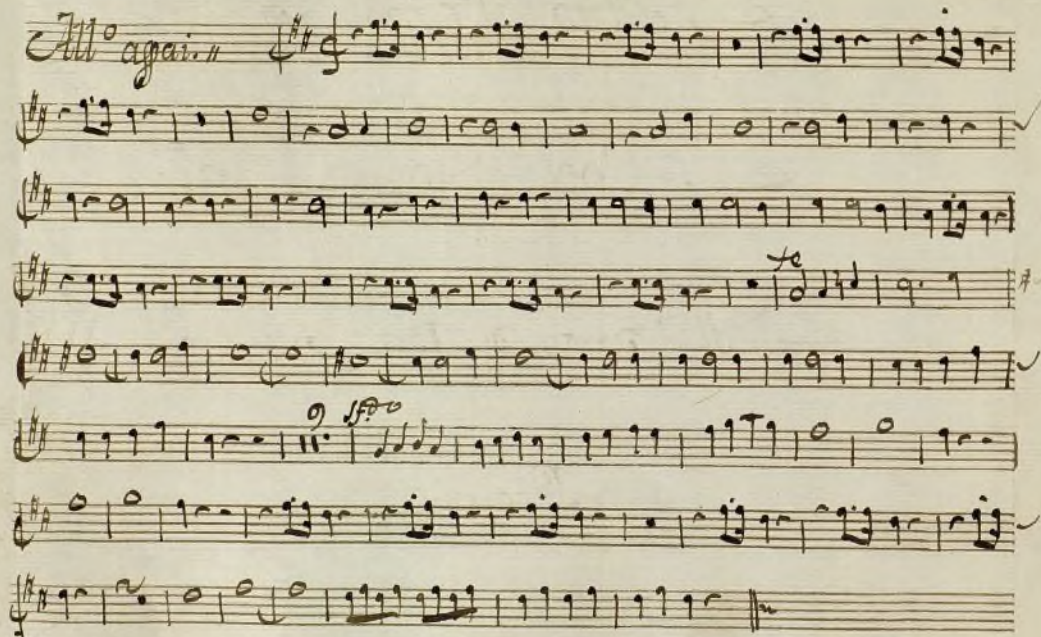
mus 44-2

e „Oboe Secondo.“

e „Il Baron di Torre forte.“

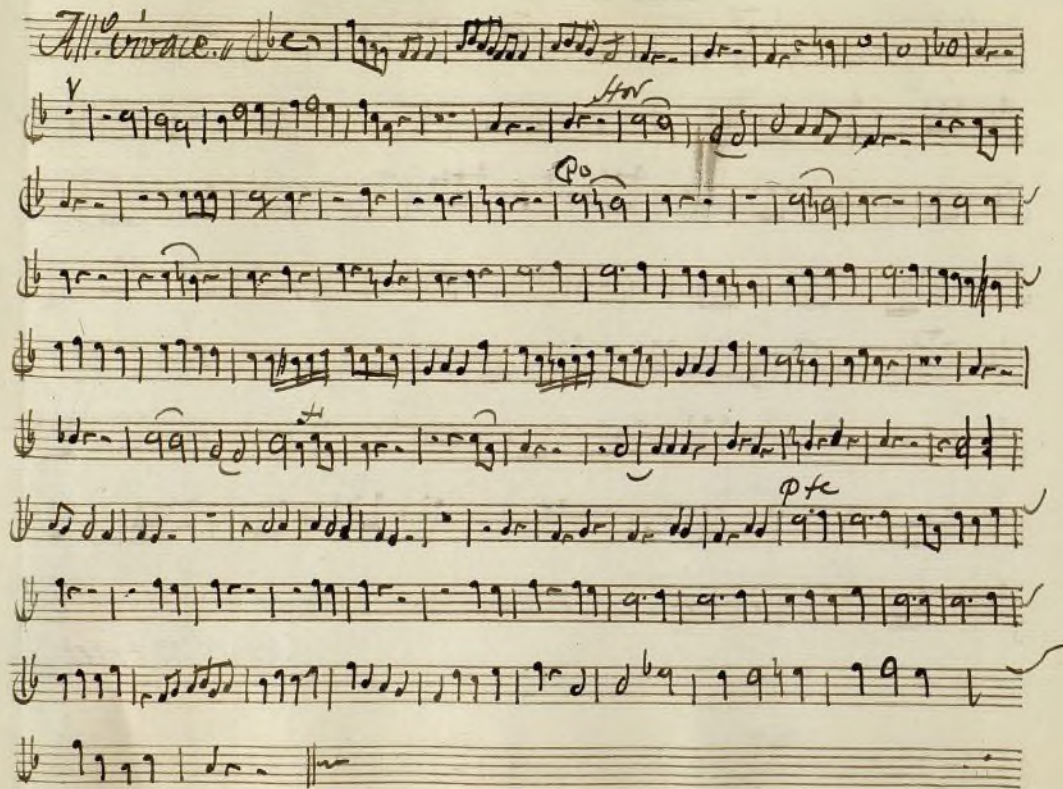
e „Piccini“

†
„ Obertura. „



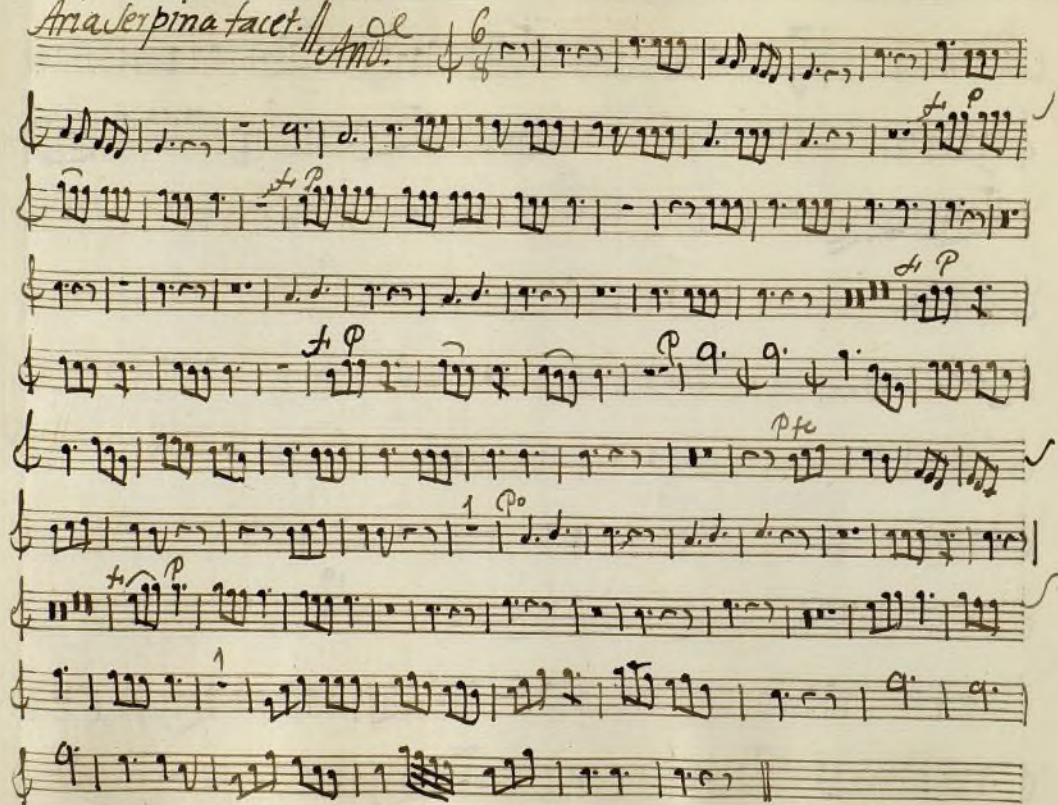
And. Tacet. signa







Aria Serpina tacet. // *And.*



aria Lucina tacet. y aria Armidoro tacet. // y Segue il 4.^o

44. *All^o*
Comp.

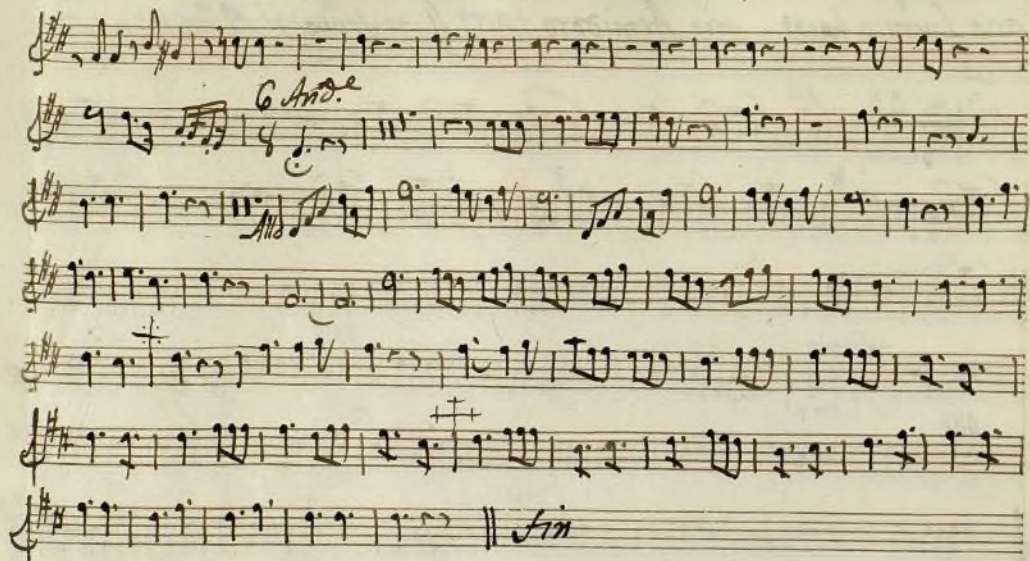
3^o Breve
Comp.

All^o

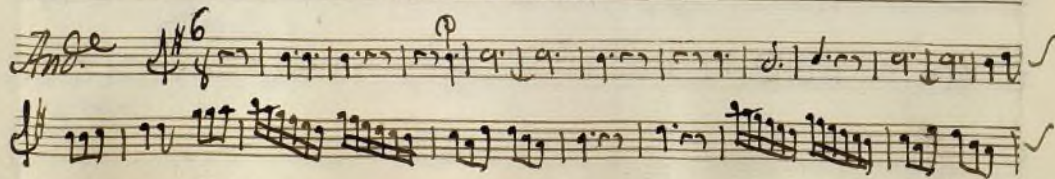
3^o

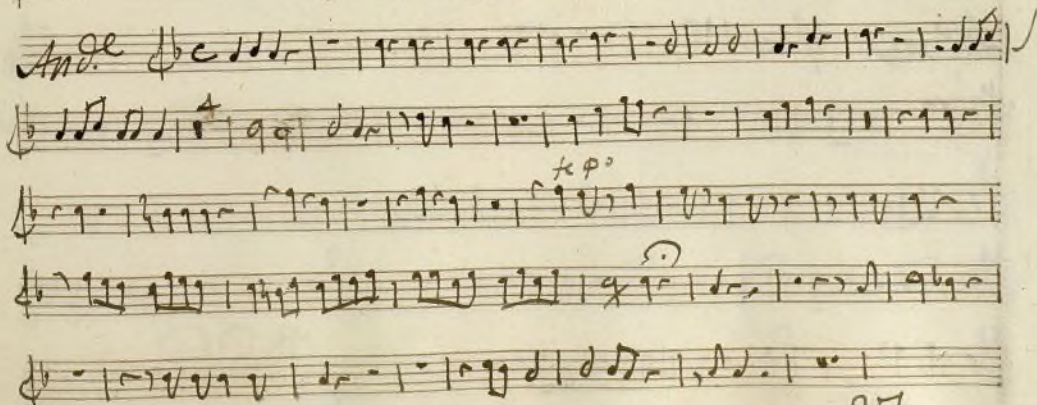
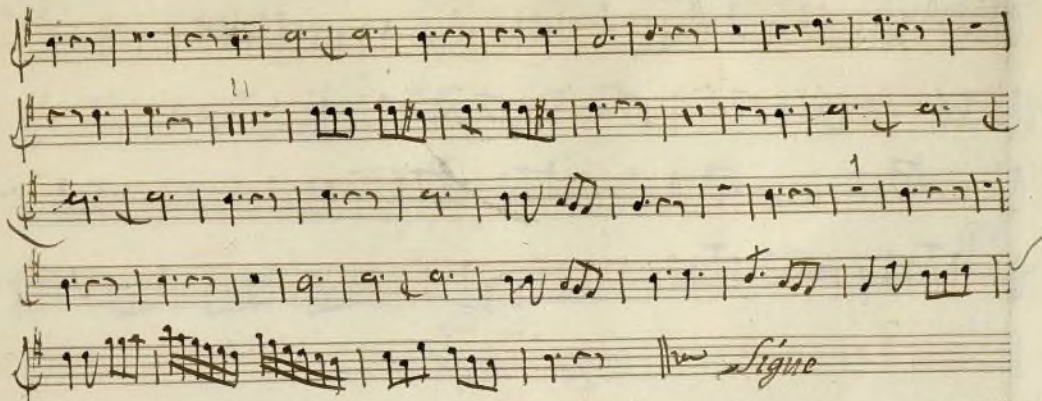
Larg^{to}

v.v.



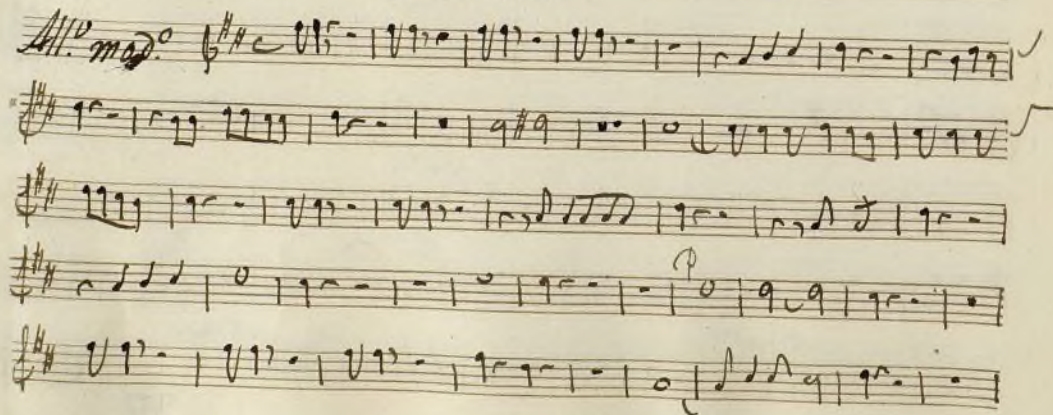
„ Secondo All.o „

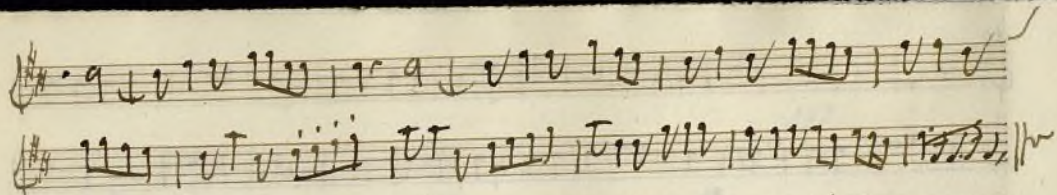




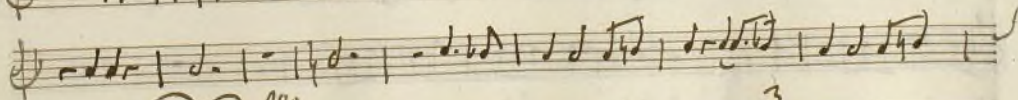
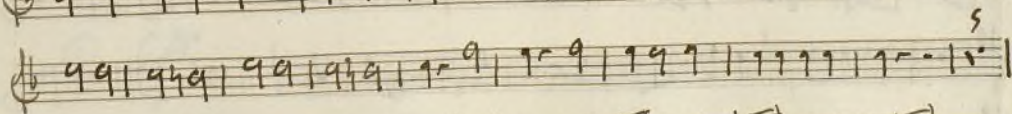
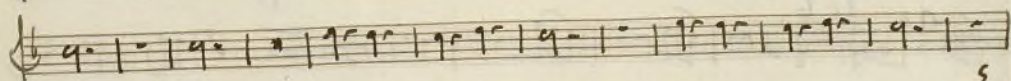
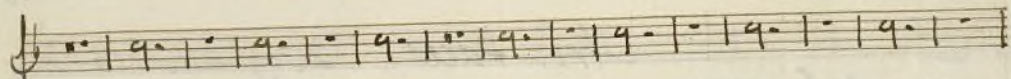
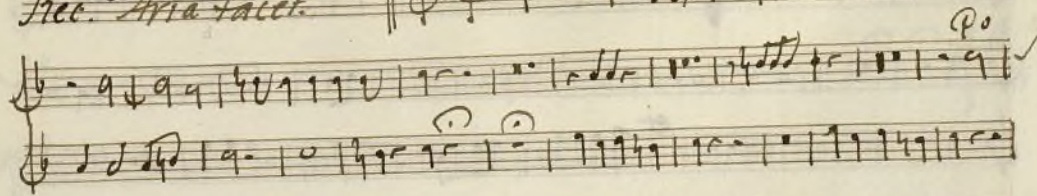


Aria tacet.





Rec.^{do} Aria tacet. ||

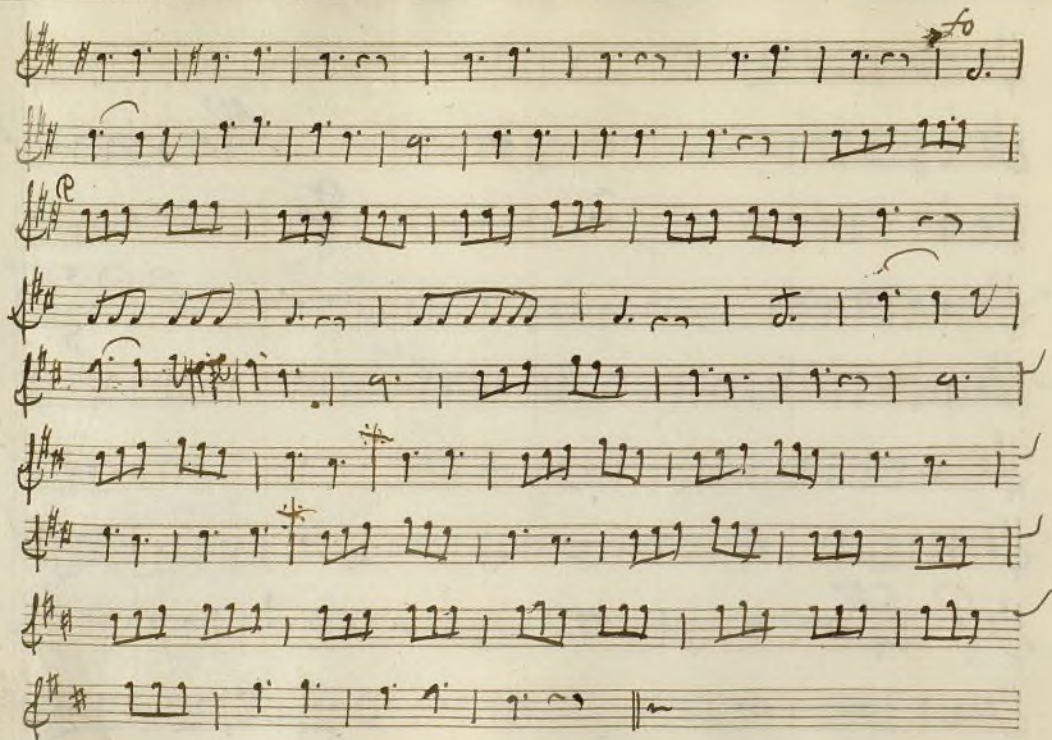


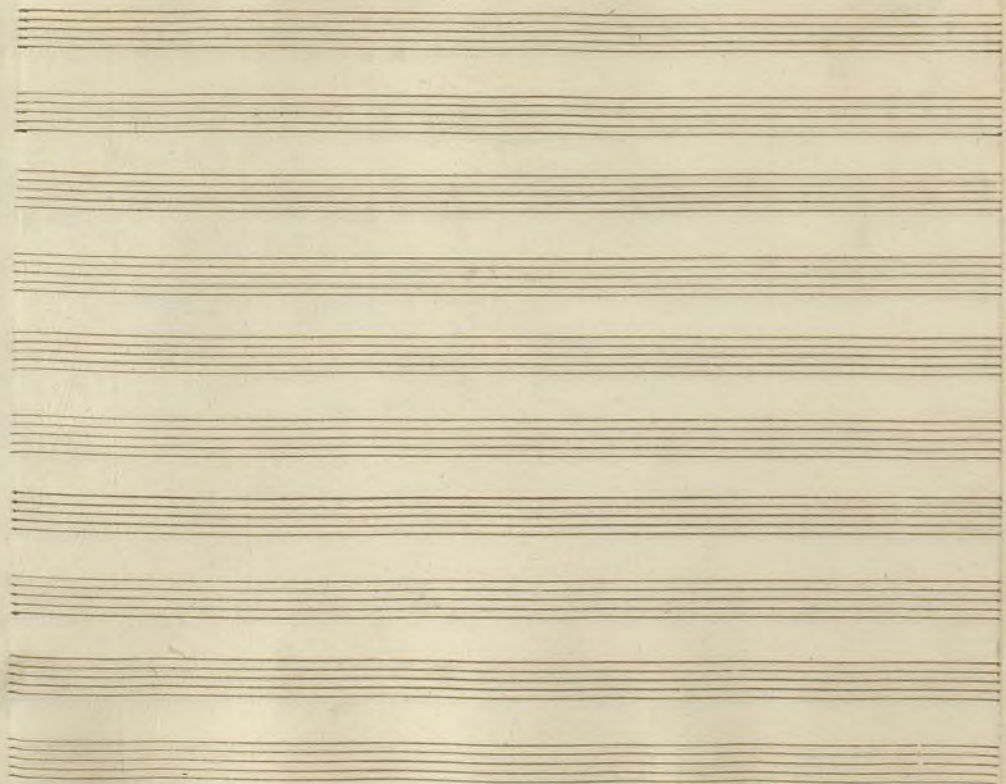


Aria tacet. I segue il Aria //



A handwritten musical score on ten staves, likely for a single melodic line. The notation is in a historical style, possibly 18th or 19th century. The key signature is one sharp (F#), and the time signature is 9/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a dynamic marking of 'Allo' above it. The third staff has a dynamic marking of '4' above it. The fourth staff has a dynamic marking of '3' above it. The fifth staff has a dynamic marking of '8' above it. The sixth staff has a dynamic marking of '6. Allo' above it. The seventh staff has a dynamic marking of '1' above it. The eighth staff has a dynamic marking of '12' above it. The ninth staff has a dynamic marking of '12' above it. The tenth staff has a dynamic marking of '12' above it. The score is written in a cursive hand, and the paper shows signs of age and wear.





Ayuntamiento de Madrid

— *Atto Primo* —

mus. 44-2

Corno Primo

Il Baron di Torre forte.

Nicola Piccini

All.^o aggr.

Overture

2

3

6

17

3

6

17

3

6

17

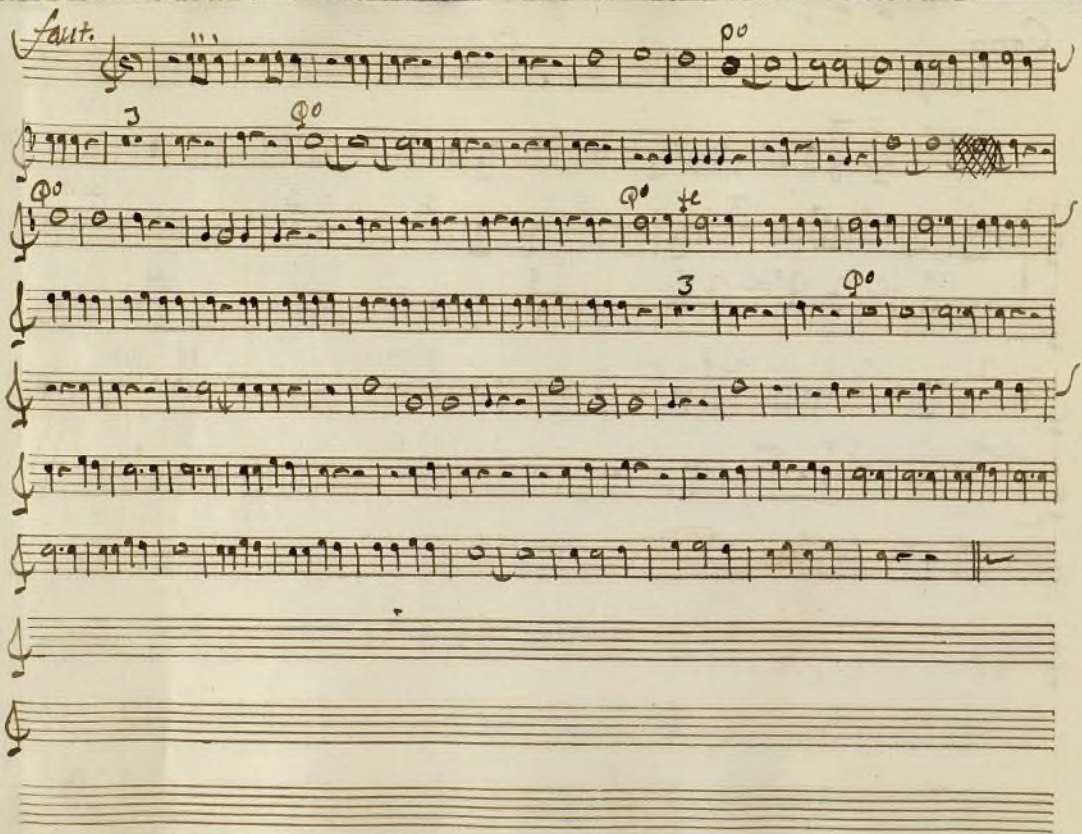
fine

Corni

Inclafa.

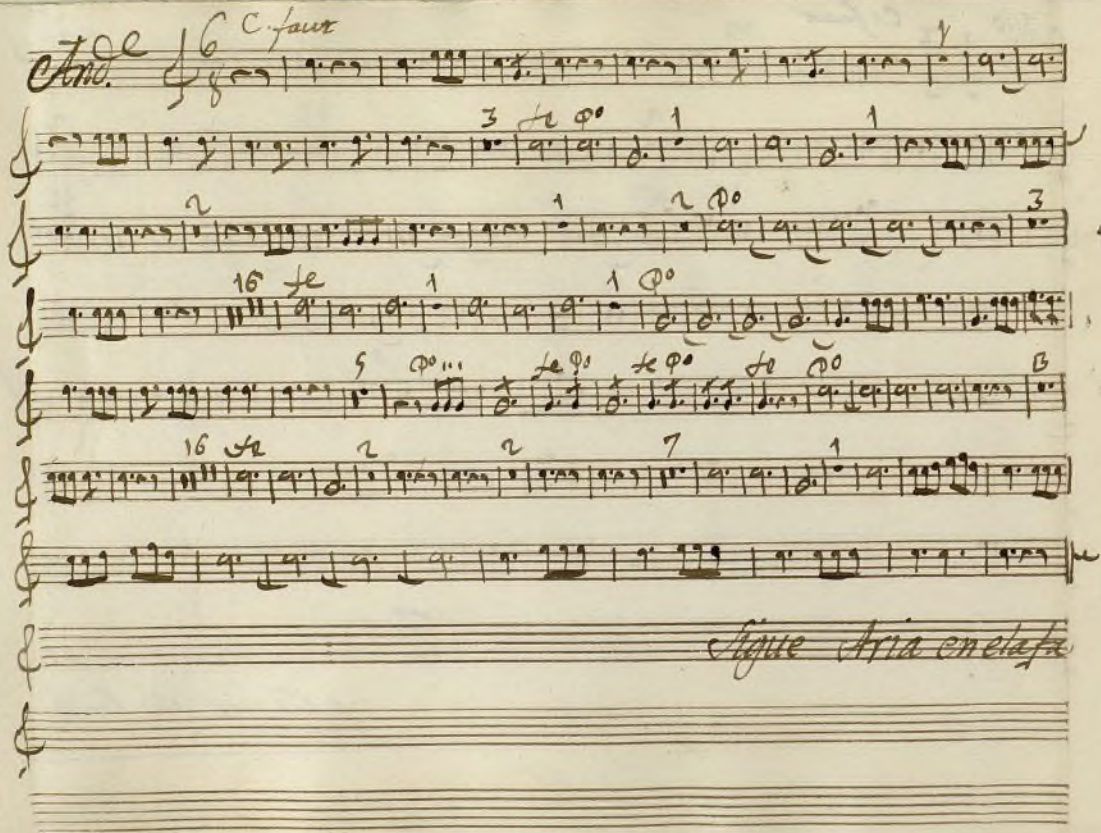
"Scena Prima."

Handwritten musical score for Corni (Horn) in the first scene. The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *pp* (pianissimo) and *f* (forte). There are also some markings that appear to be *te* and *te* (possibly *te* for *te* or *te* for *te*). The score ends with a double bar line and a repeat sign.





Aria tacet. //
y sigue ala buelta





Aria Armidoro. tacet. y segue

All.^o 3 44. All.^o in D. minore

Handwritten musical score for a piece in D minor, marked "All.^o 3 44." and "All.^o in D. minore". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

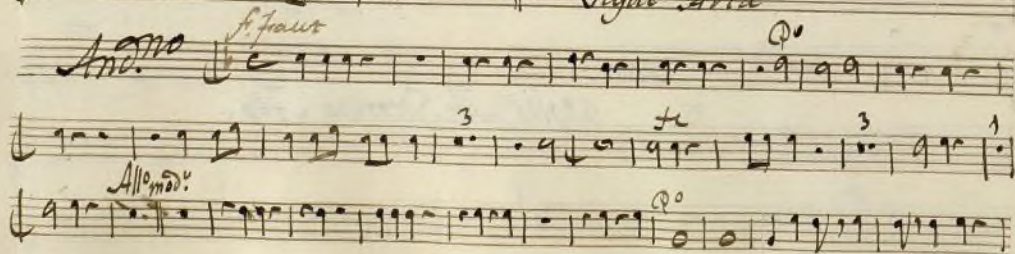
Key markings and features include:

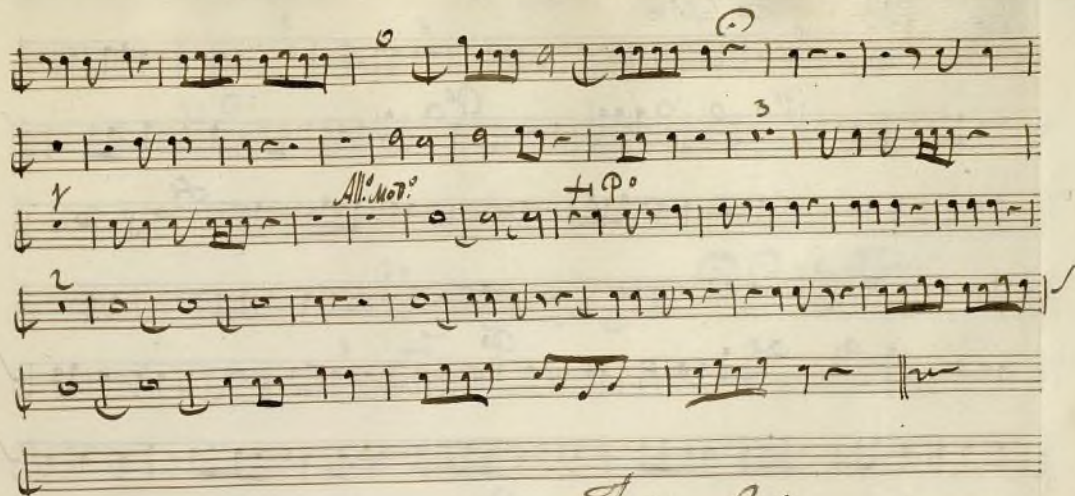
- Staff 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The tempo is marked "All.^o" and the meter is "3 44.". The first measure is marked "Comp.".
- Staff 2:** Continues the melody with various note values and rests.
- Staff 3:** Features a fermata over the first measure and a "2" marking above the staff.
- Staff 4:** Includes a "4" marking above the staff and a "2" marking above the staff.
- Staff 5:** Marked "P^o fe" and "3 Presto". The tempo changes to "3 54".
- Staff 6:** Marked "1" above the staff and "All.^o Comp." below the staff.
- Staff 7:** Marked "2 P^o" above the staff.
- Staff 8:** Marked "P^o" above the staff and "4" above the staff.
- Staff 9:** Marked "3 All.^o" above the staff and "3" above the staff.
- Staff 10:** Marked "5" above the staff, "17" above the staff, and "fe" above the staff.

Larghetto*Volti Al Secondo Atto.*

And^e 6 *G. solreut*

Alto Secondo. //





Aria Lucinda tacet.

Segue. v.r.

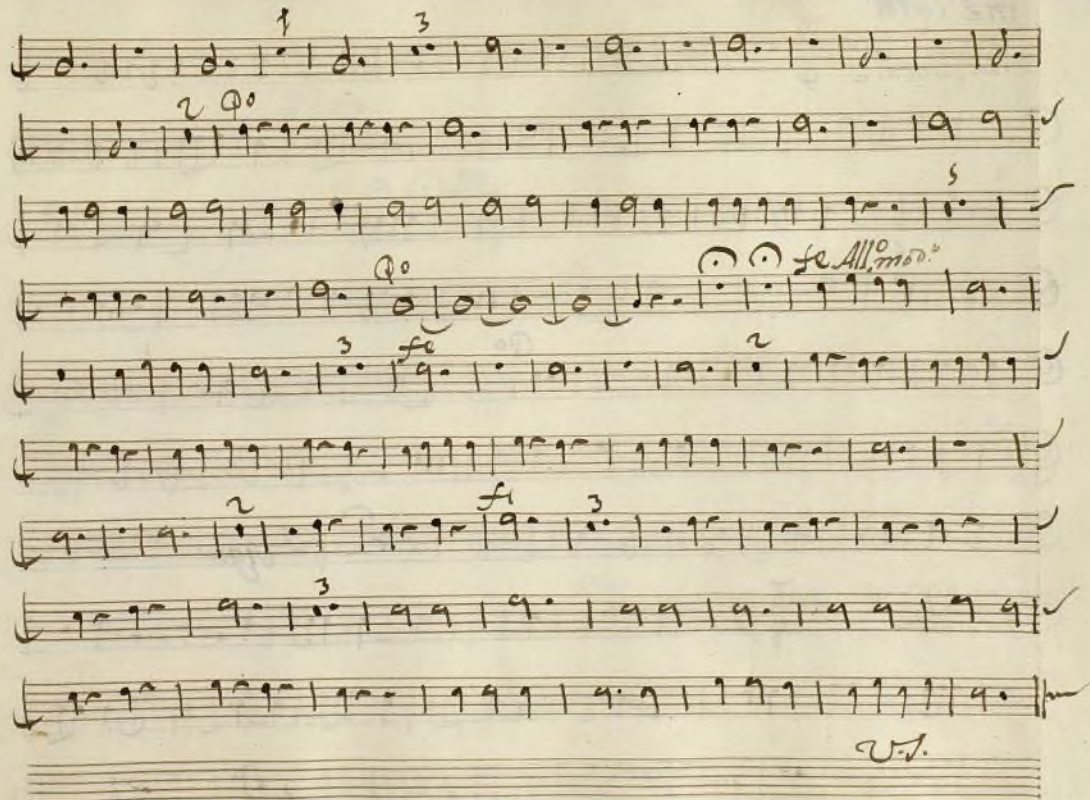
Allo moderato *2. forte*

P^o *P^o* *fe* *P^o*

And.^{te} *in. f. fort* *P^o cry*

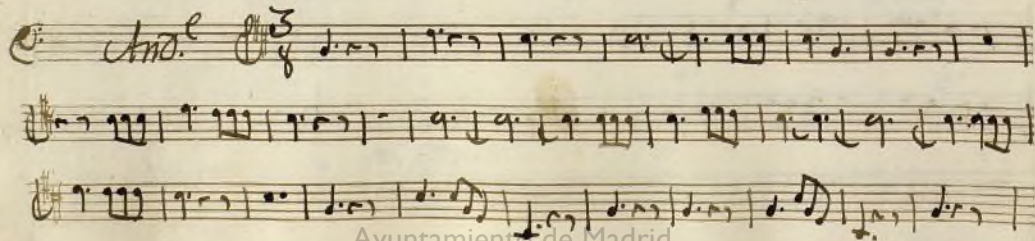
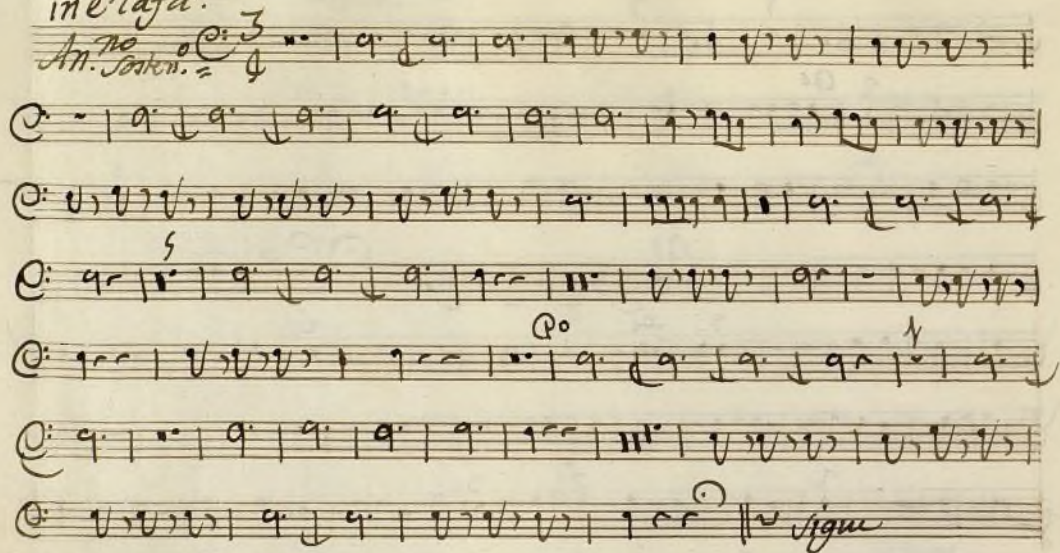
Allo mod^{to} *3*

Acetavino facer. de Armadoro.



ine'lafa'.

An. no. 3
Sosten. = 4



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- All Presto.* (written above the second staff)
- All^o* (written above the third staff)
- f* (written above the fourth staff)
- 3* (written above the fifth staff)
- All^o* (written above the sixth staff)
- 10* (written above the sixth staff)
- se* (written above the seventh staff)
- fino* (written at the bottom right of the page)

The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Ayuntamiento de Madrid



1
— # —
— „Atto Primo.” —

— „Corno Secondo.” —

— „Il Baron di Torre forte.” —

— „Niccola Piccini.” —

Overtura.

All.^o aggr. *2*

7 *And. Tacet y segue All.^o*

All.^o aggr. *3* *17*

Corni In
Clava.

Scena Prima

2

And.^{te}

3 6 4

3 3 3 3

f p f p f p f p

f p f p f p f p

f p f p f p f p

f p f p f p f p

Andante.

fe *p°* *3* *p°* *fe* *p°* *p° fe* *p fe* *3* *p°* *2* *1* *p° fe*

Segue el Aria.

All.^o

10

17

11

19

1

Aria serpina tacet

y sigue v.

And.

Inolafa
And.^{te}

5 *All.*
tempo di prima *Q* *5*
All. *fe* *fe* *fe*
Aria tacet. y sigue. D.

All.^o 44. *All.^o*
Comp.^o

Musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff is marked *All.^o 44. All.^o Comp.^o*. The second staff has a *4* above it. The third staff has a *3 54* above it. The fourth staff has a *2* above it. The fifth staff has a *2* above it. The sixth staff has a *Po* below it. The seventh staff has a *3* above it. The eighth staff has a *5* above it. The ninth staff has a *fe* above it. The tenth staff has a *5* above it. The score ends with a double bar line and a repeat sign.



And.^{te} $\frac{6}{8}$

And.^{te} $\frac{6}{8}$

3P° *P°*

4 *6* *1*

P

All°

mod° *f*

aria Lúinda tacet.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The tempo and mood markings are: *All.^o moderato*, *And.^{te}*, *All.^o mod.^o*, and *All.^o mod.^o*. The score also features several *P* (piano) and *f* (forte) markings, as well as a *Recit.^{ivo} facot.* marking. The notation is in a historical style, likely from the 18th or 19th century.

inola fa

And. sostenuto.

1

5

9

13

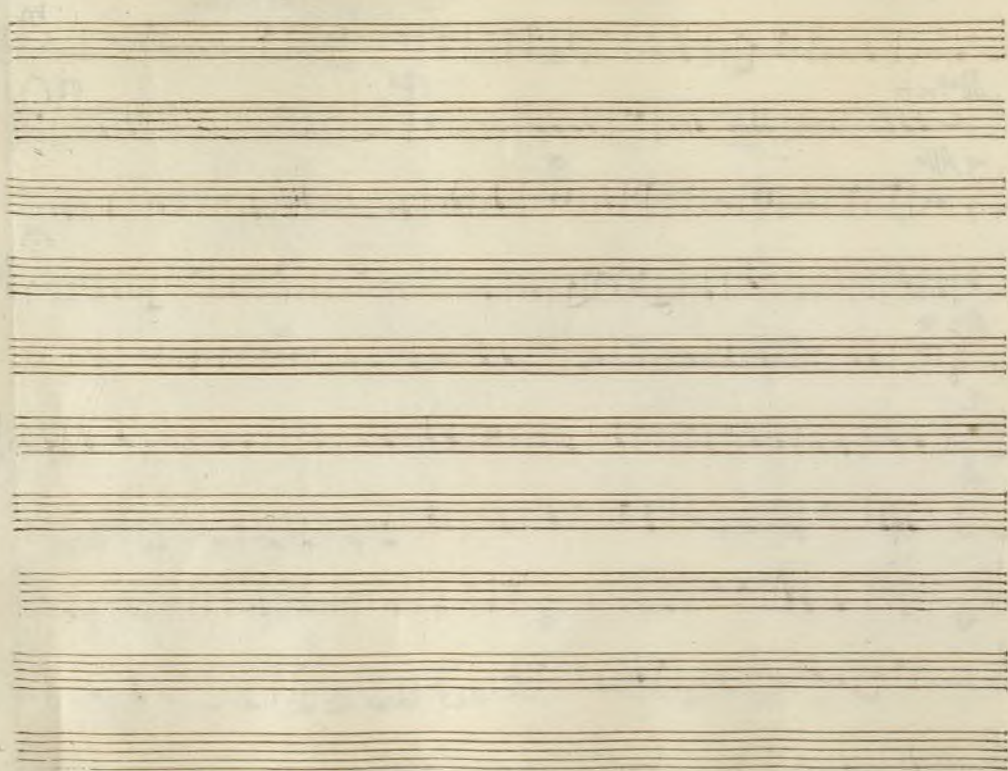
Segue

And.

6

3





Ayuntamiento de Madrid

Ayuntamiento de Madrid

15
1

"Atto Primo."

Mus 46-2

A Comp.^{to} "

c "Al Baron di Torre forte. " 9

"Piccini"

„ Overture. „

All.^o allegri.

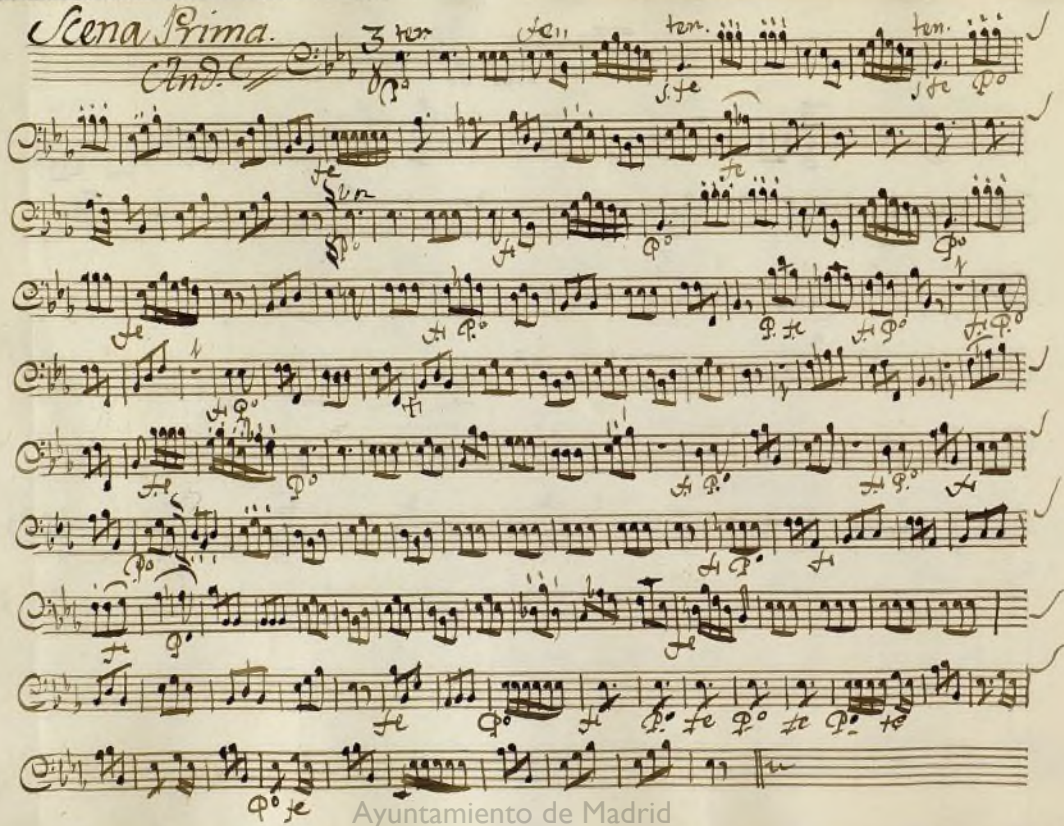
The musical score is written on ten staves. The first staff begins with the tempo marking *All.^o allegri.* and includes dynamic markings *p^o* and *f^o*. The notation includes various note values, rests, and bar lines. The score is divided into sections by repeat signs and includes a section marked *And.^e* (Andante) with a 3/4 time signature. The piece concludes with a final flourish on the last staff.

All.^o avar. //

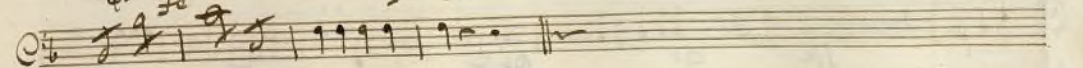
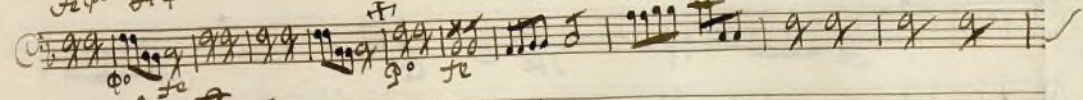
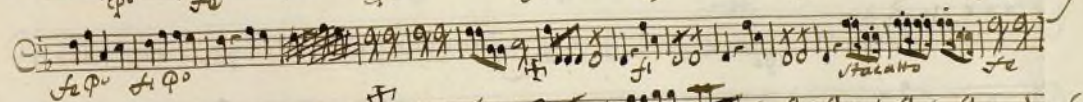
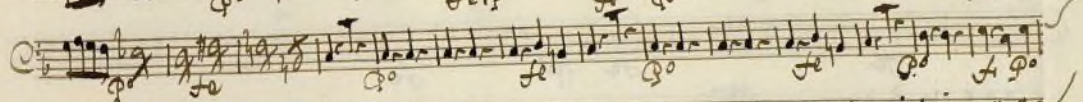
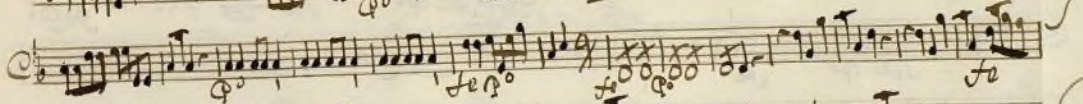
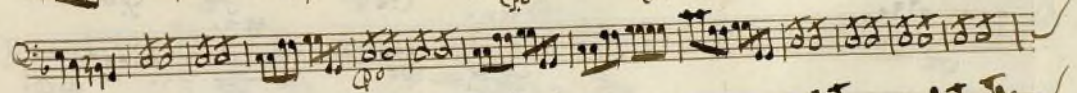
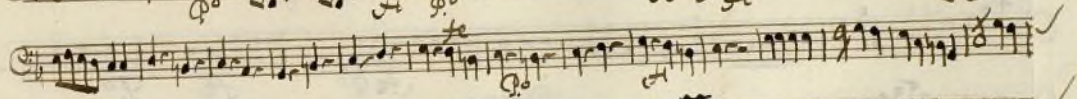
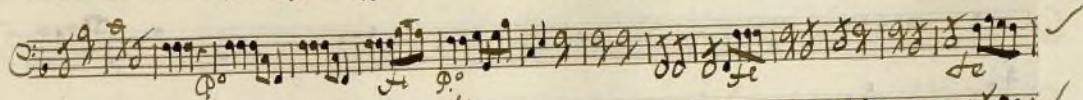
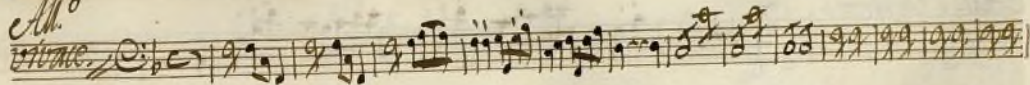


Scena Prima.

C7n9.C //

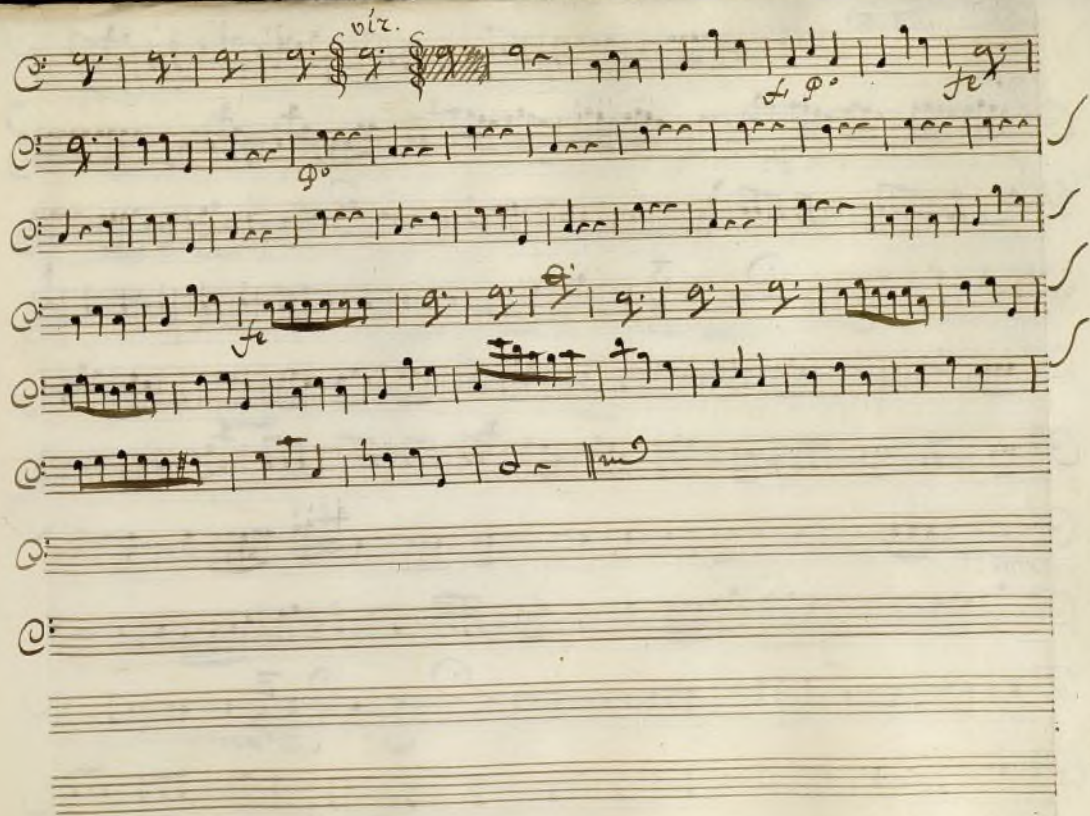


Al.^o



All. Spiritoso

Handwritten musical score for a piece titled "All. Spiritoso". The score consists of ten staves of music, likely for a string ensemble or orchestra. The notation includes various rhythmic values, accidentals, and dynamic markings such as "fe", "ten.", and "p". The music is written in a single system across the ten staves.



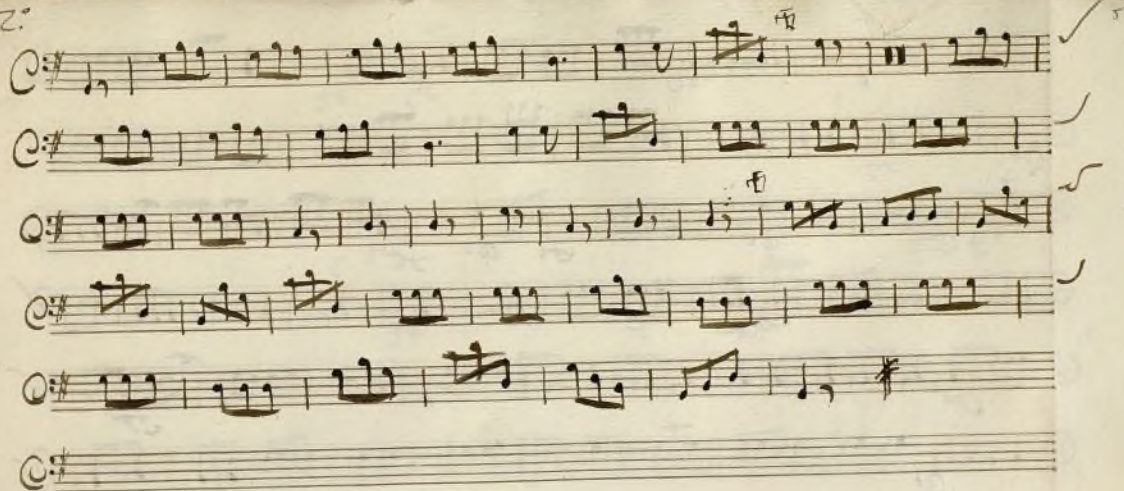
And.^{te} Graviore

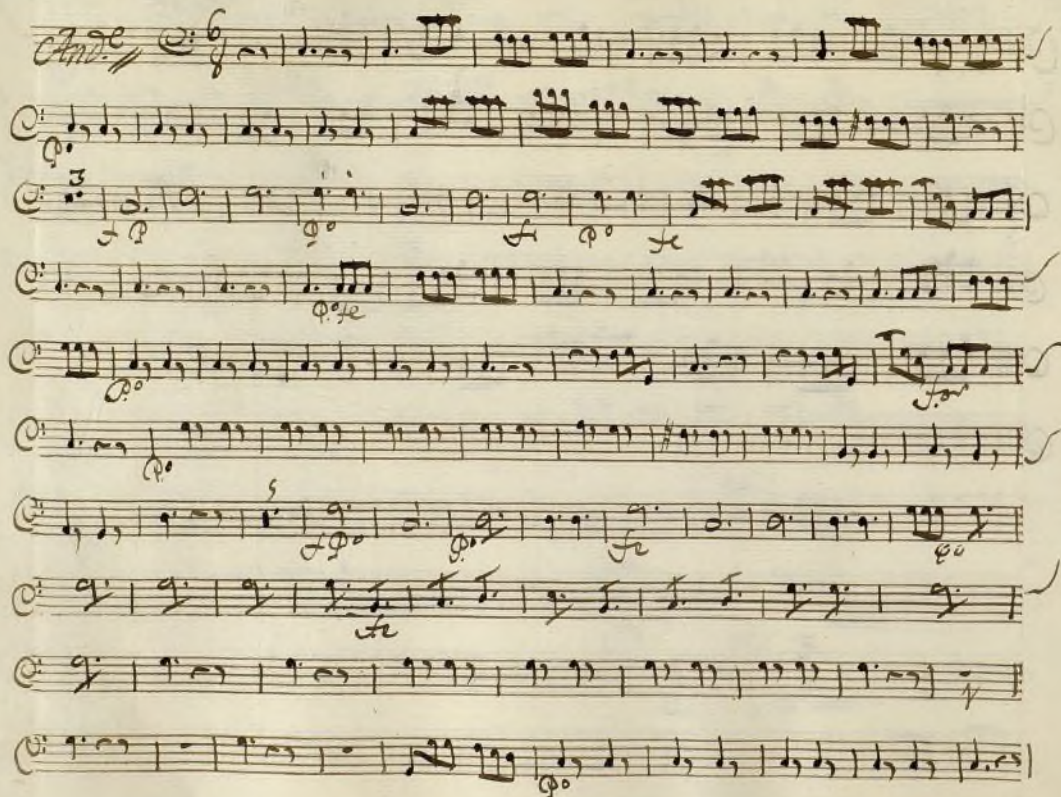
f

3/8
Allo allui

And.^{te}

3/8
Allo allui



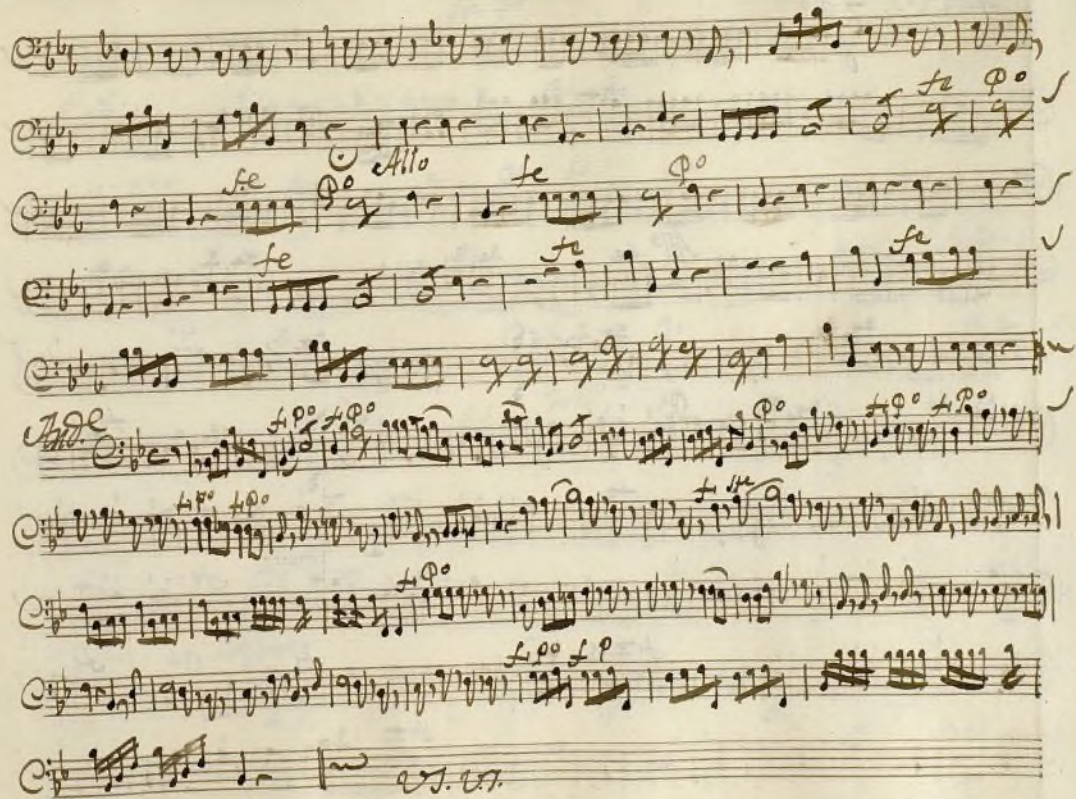


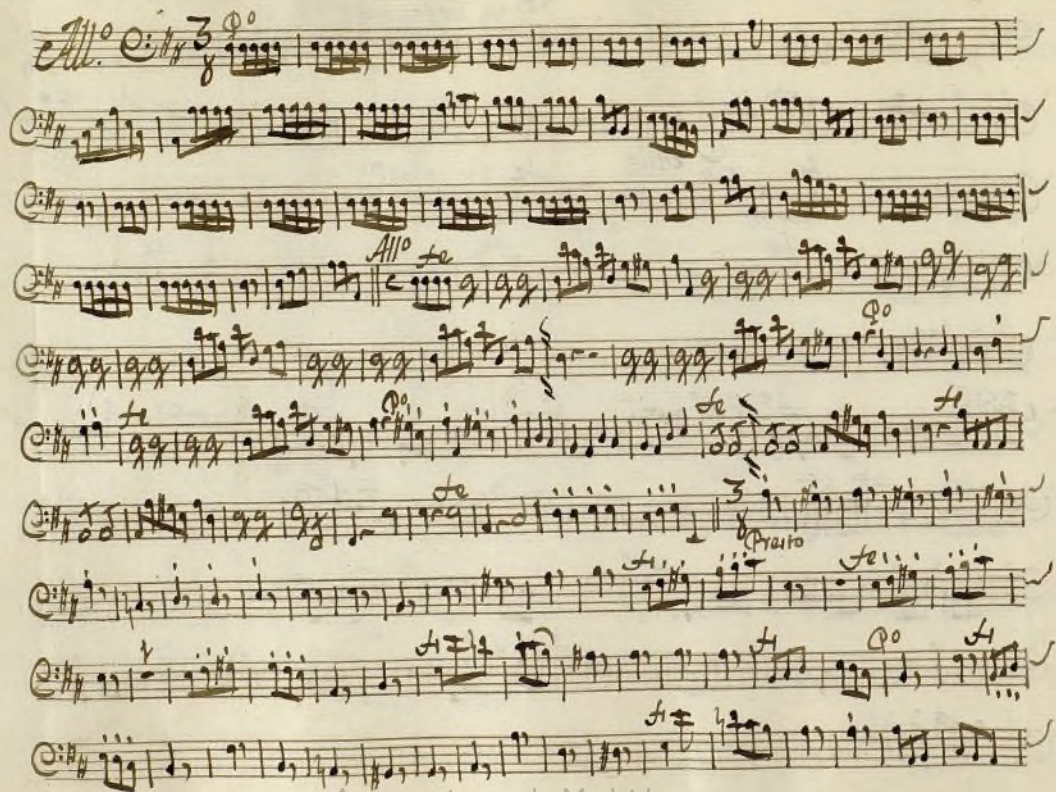


And.^{mo} 4^{to} P^o Punta d'arco 4^{to} P^o

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.^{mo}' and the dynamic '4^{to} P^o'. The notation includes a variety of note values, rests, and slurs. Dynamic markings such as 'P^o', 'f', and 'ff' are interspersed throughout the score. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The staves are connected by a single line, and the music is written in a single system.

Tempo di prima



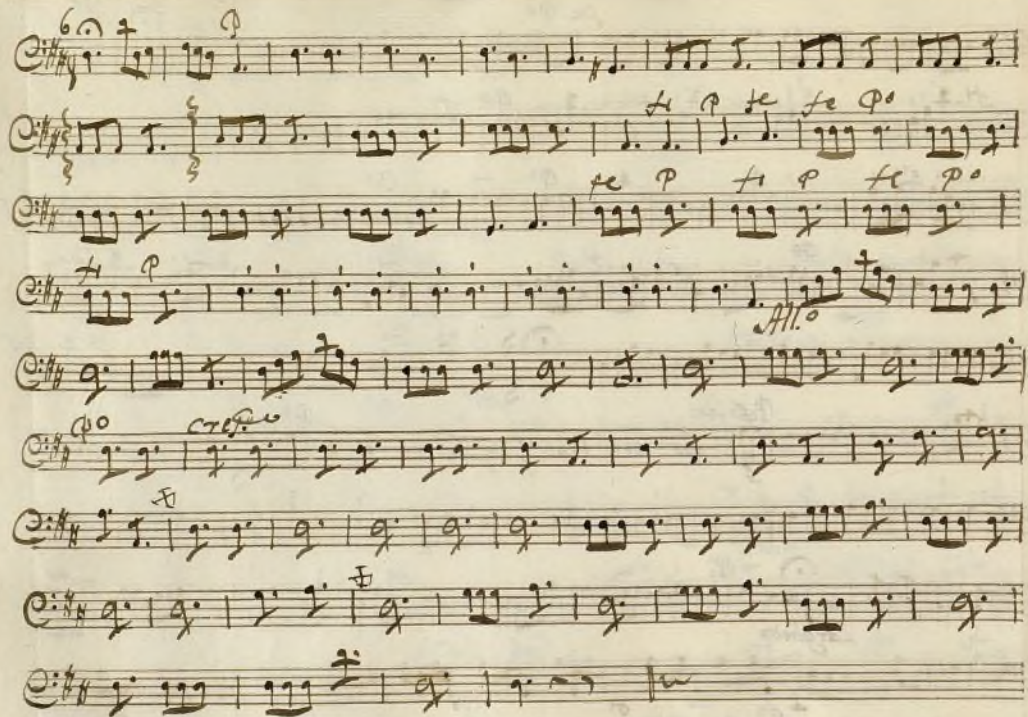


Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Key markings and annotations include:

- Allo* (Allegro) at the top right.
- ben. a ten.* (benignamente a tempo) above the second staff.
- Po* (Piano) and *f* (forte) dynamics throughout.
- Allo* (Allegro) in the middle section.
- Poco te* (Poco tempo) above the sixth staff.
- Larghetto* (Larghetto) above the eighth staff.
- Ande* (Andante) at the bottom right.

The score is written in a single system across ten staves, with various musical notations including notes, rests, and dynamic markings.



Lucinda.
Serpina.

Atto Secondo.

fr Po

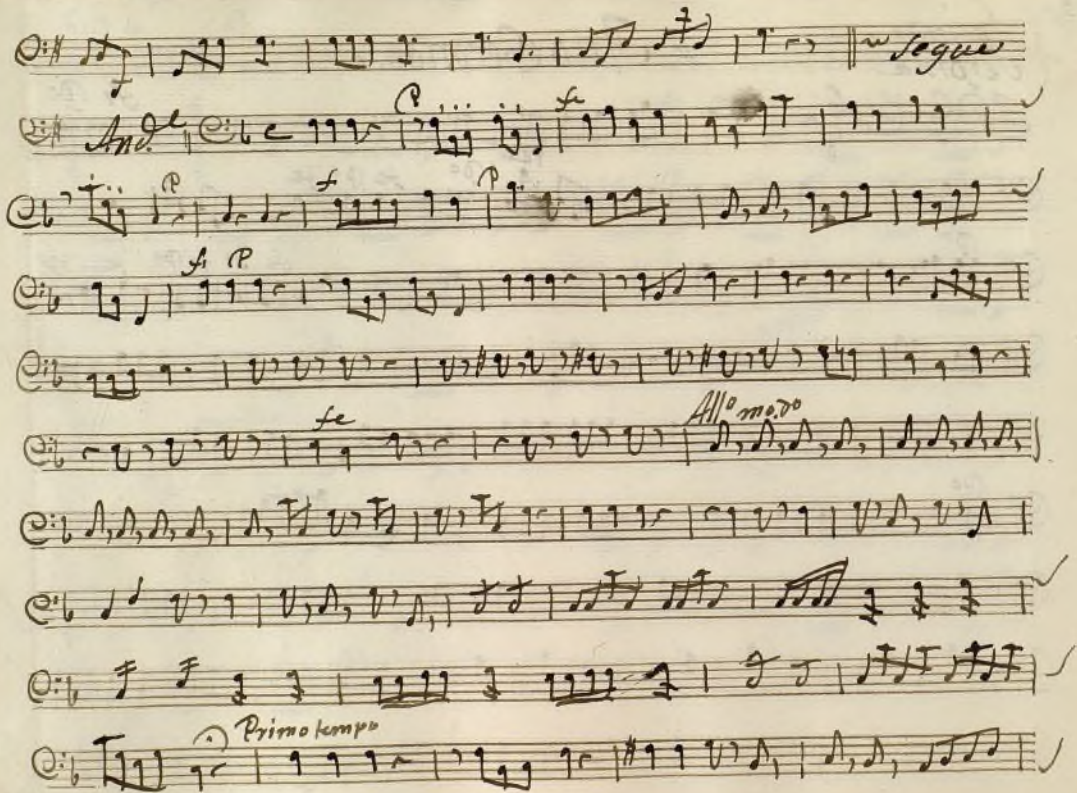
And. $\text{♩} = 6$

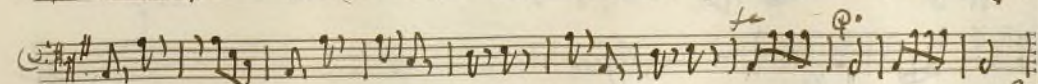
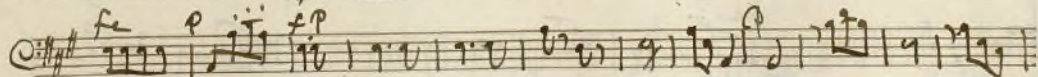
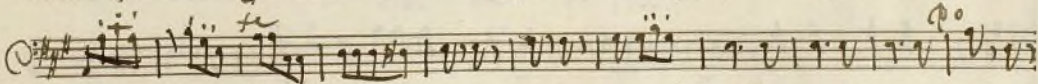
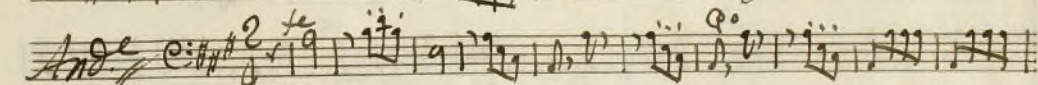
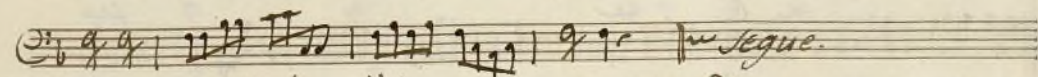
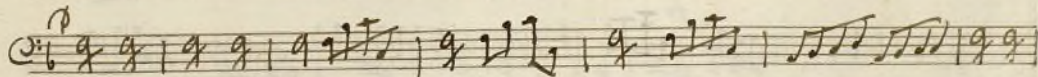
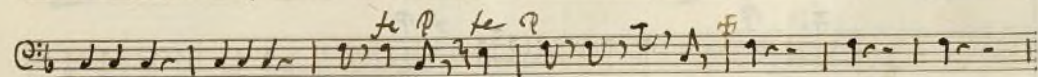
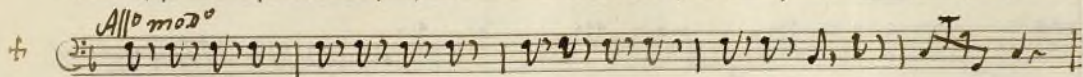
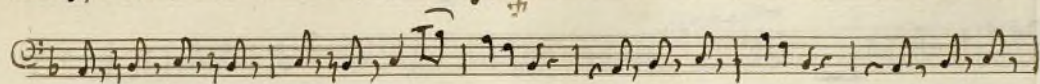
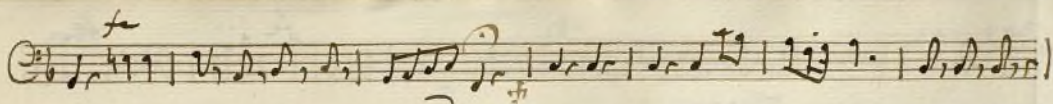
from

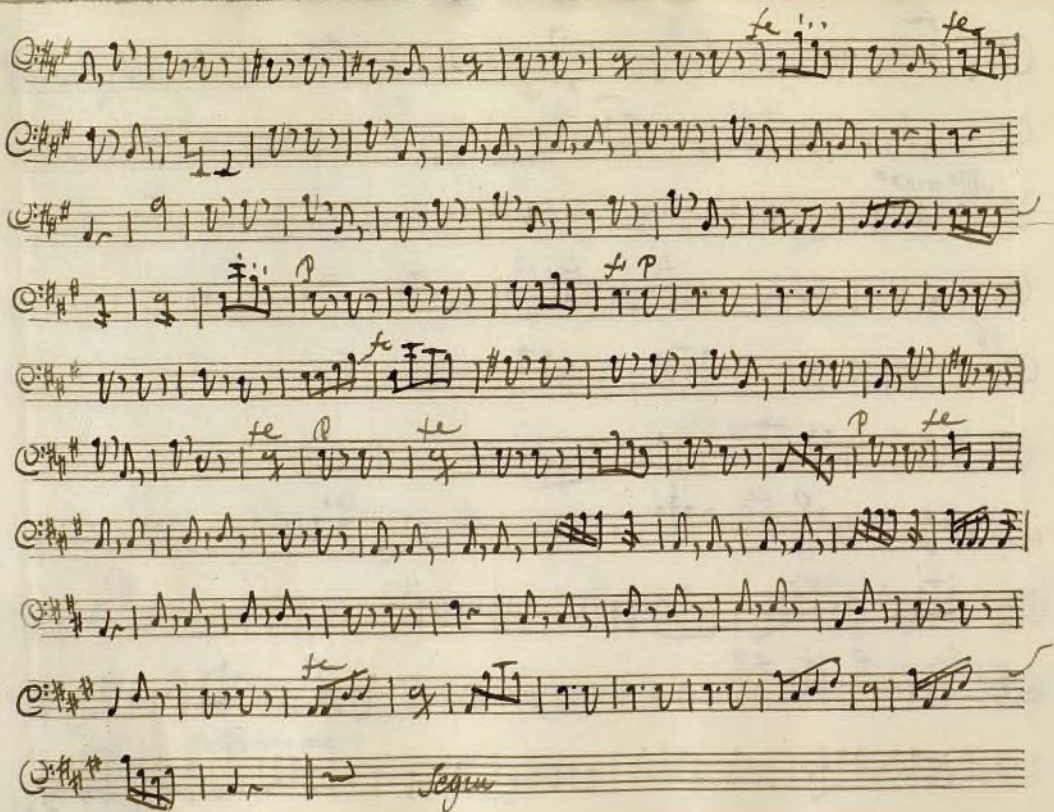
to P^o to

$\frac{1}{2} P_0 \quad \frac{1}{2} P_0 \quad \frac{1}{2} P_0$

2.



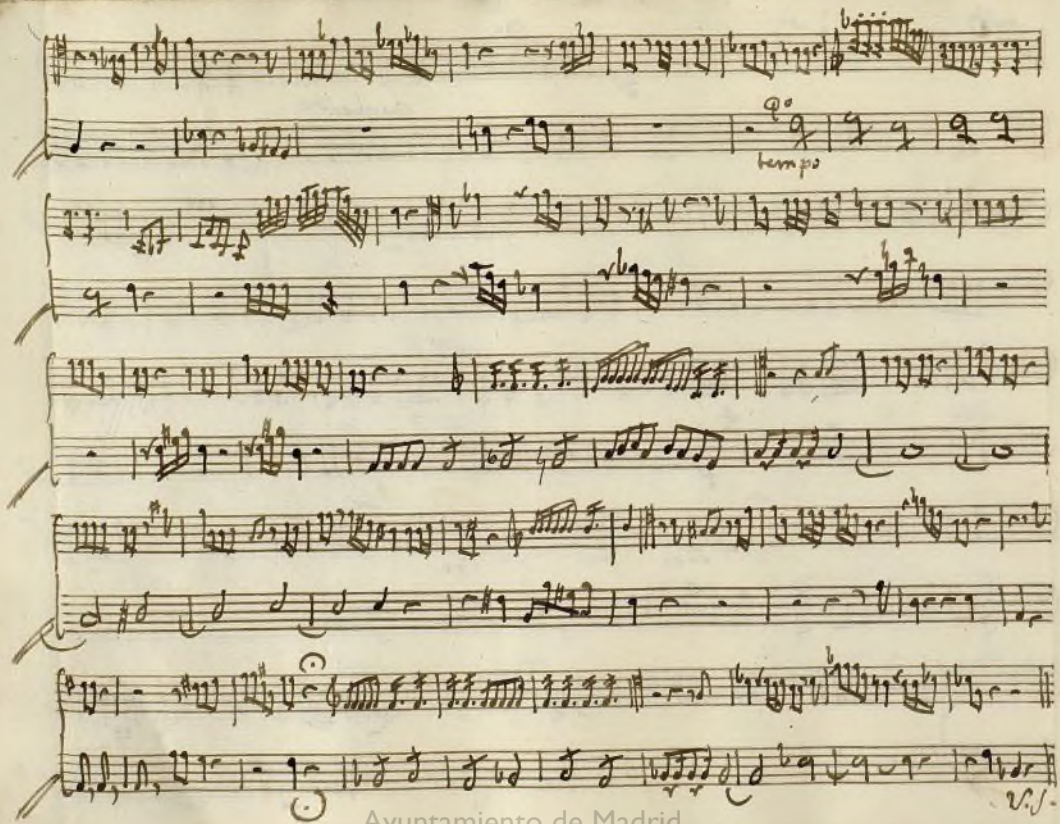




Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff is marked with a forte dynamic (**f**). The second staff includes a *poco cresc.* marking. The third staff features a *f* marking. The fourth staff includes a *f* marking. The fifth staff includes a *f* marking. The sixth staff includes a *f* marking. The seventh staff includes a *f* marking. The eighth staff includes a *f* marking. The ninth staff includes a *f* marking. The tenth staff includes a *f* marking.

The score concludes with the word *Segue* written below the eighth staff and *Adagio* written below the tenth staff.



And. E♭

Primo

Allegro

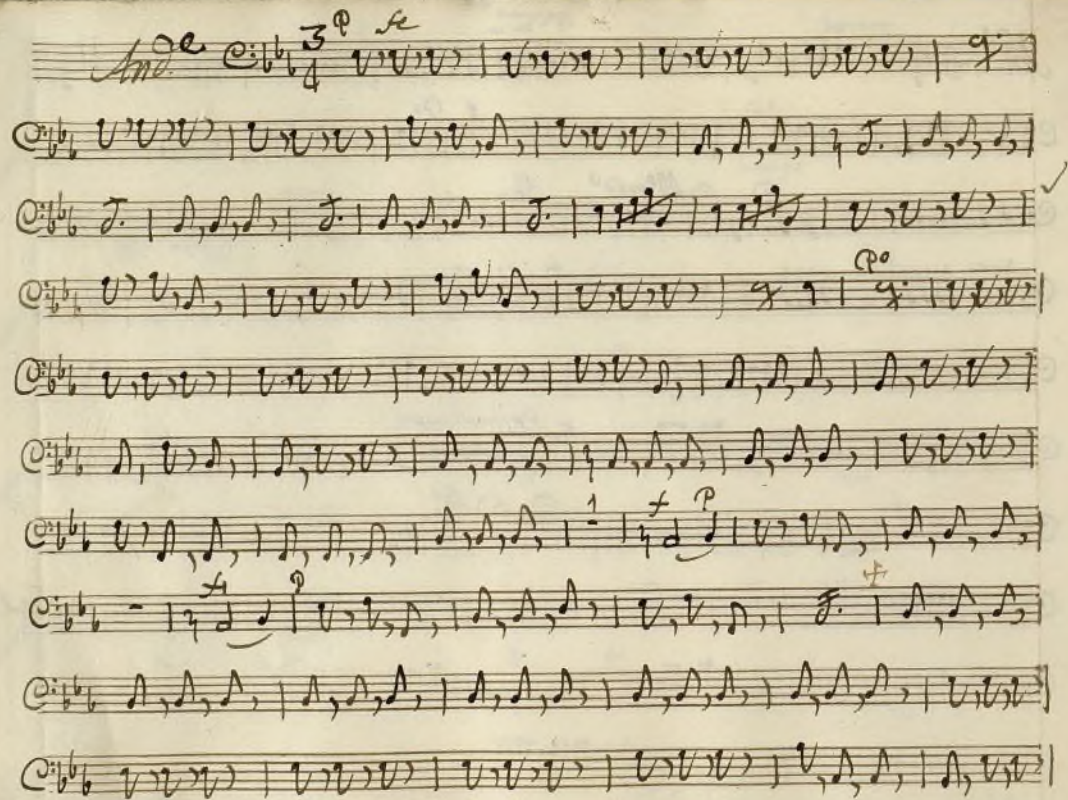
ten.

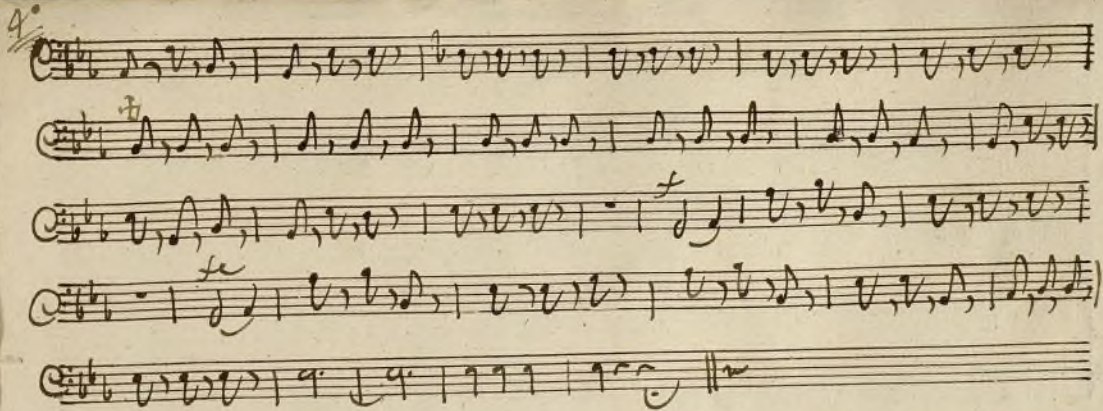
Primo Tempo

All^o

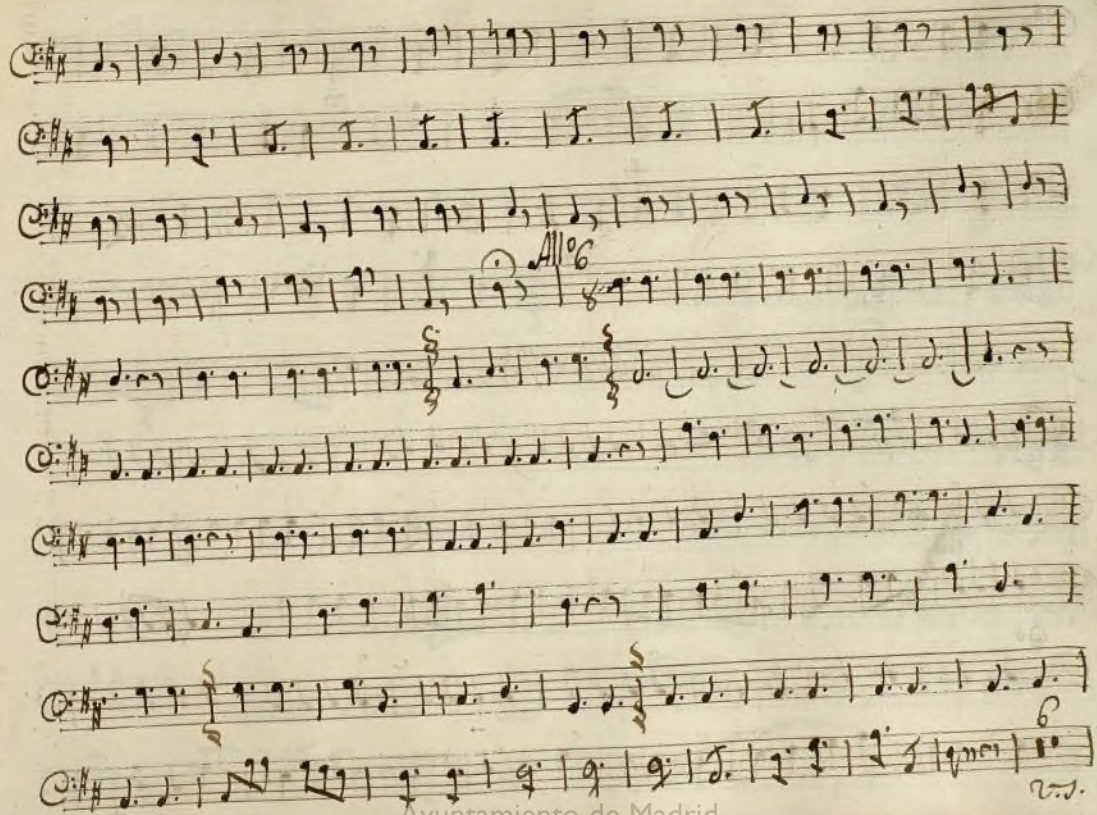
Segue

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (E-flat), and a common time signature. It is marked 'And. E♭'. The notation includes various note values, rests, and slurs. Above the first staff, the word 'Primo' is written. The second staff has a treble clef and a key signature of one flat, with a common time signature. It is marked 'Allegro'. The third staff has a treble clef and a key signature of one flat, with a common time signature. It is marked 'ten.'. The fourth staff has a treble clef and a key signature of one flat, with a common time signature. It is marked 'Primo Tempo'. The fifth staff has a treble clef and a key signature of one flat, with a common time signature. It is marked 'All^o'. The sixth staff has a treble clef and a key signature of one flat, with a common time signature. The seventh staff has a treble clef and a key signature of one flat, with a common time signature. The eighth staff has a treble clef and a key signature of one flat, with a common time signature. The ninth staff has a treble clef and a key signature of one flat, with a common time signature. The tenth staff has a treble clef and a key signature of one flat, with a common time signature. The piece ends with a 'Segue' marking.





Segue il 4.º V.º

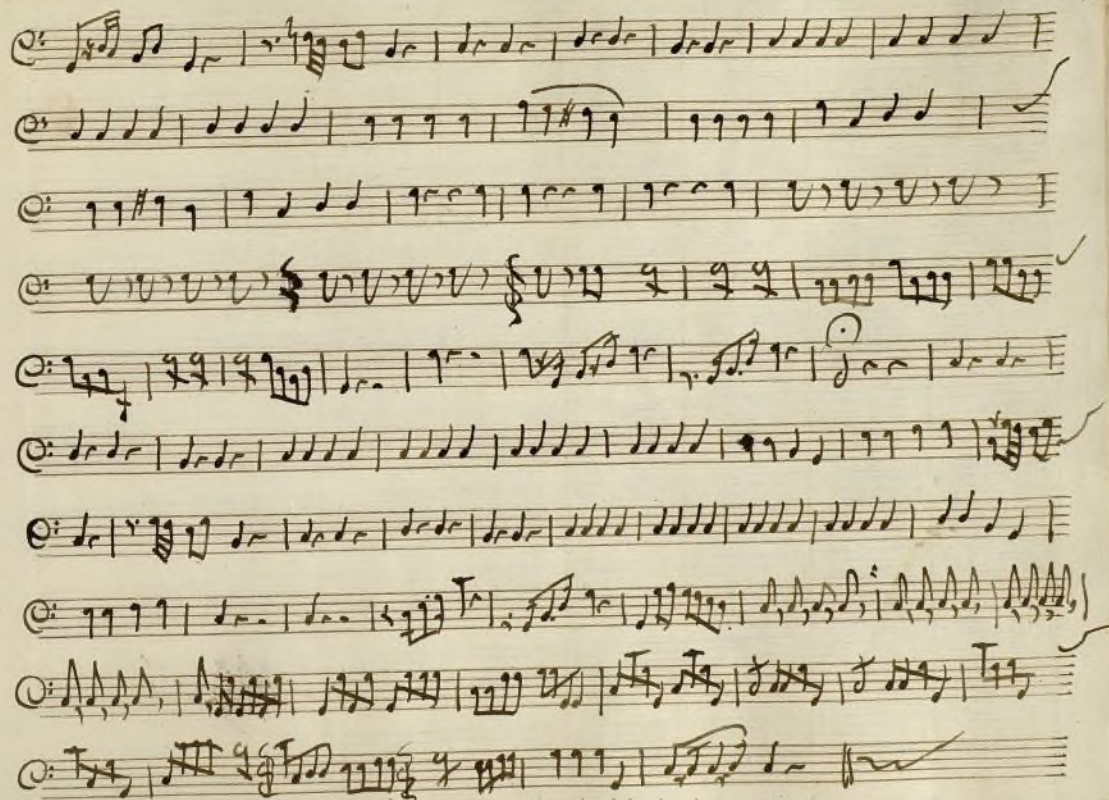


65 P

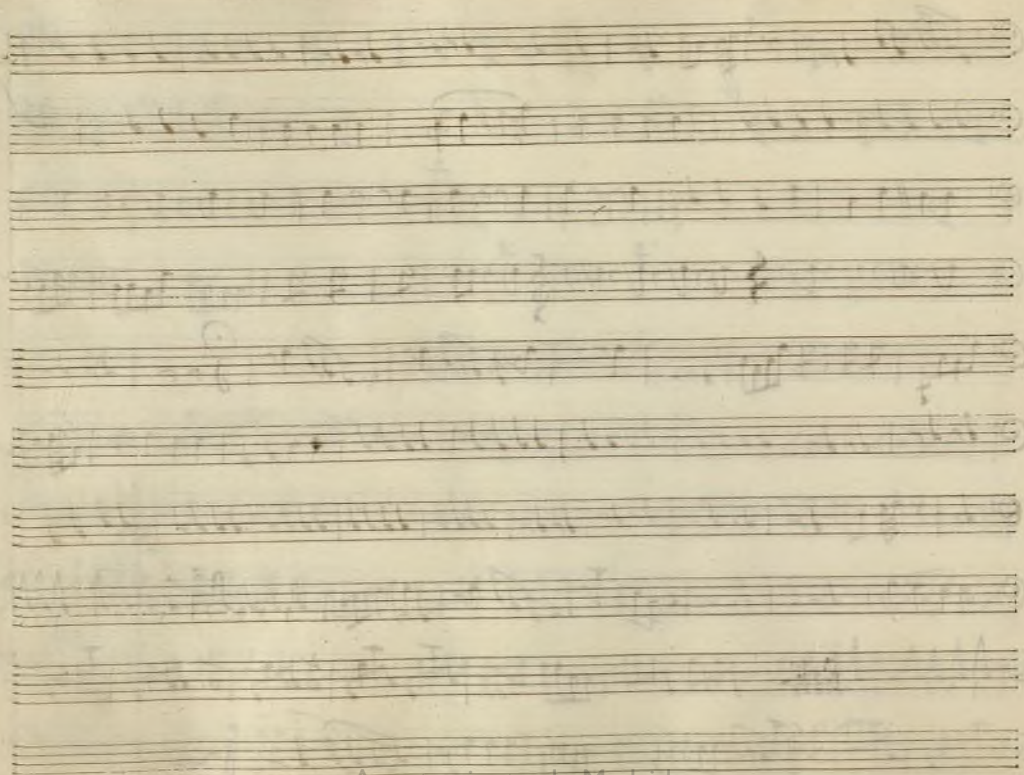


Alto Terzo. //





C f p





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2.

+

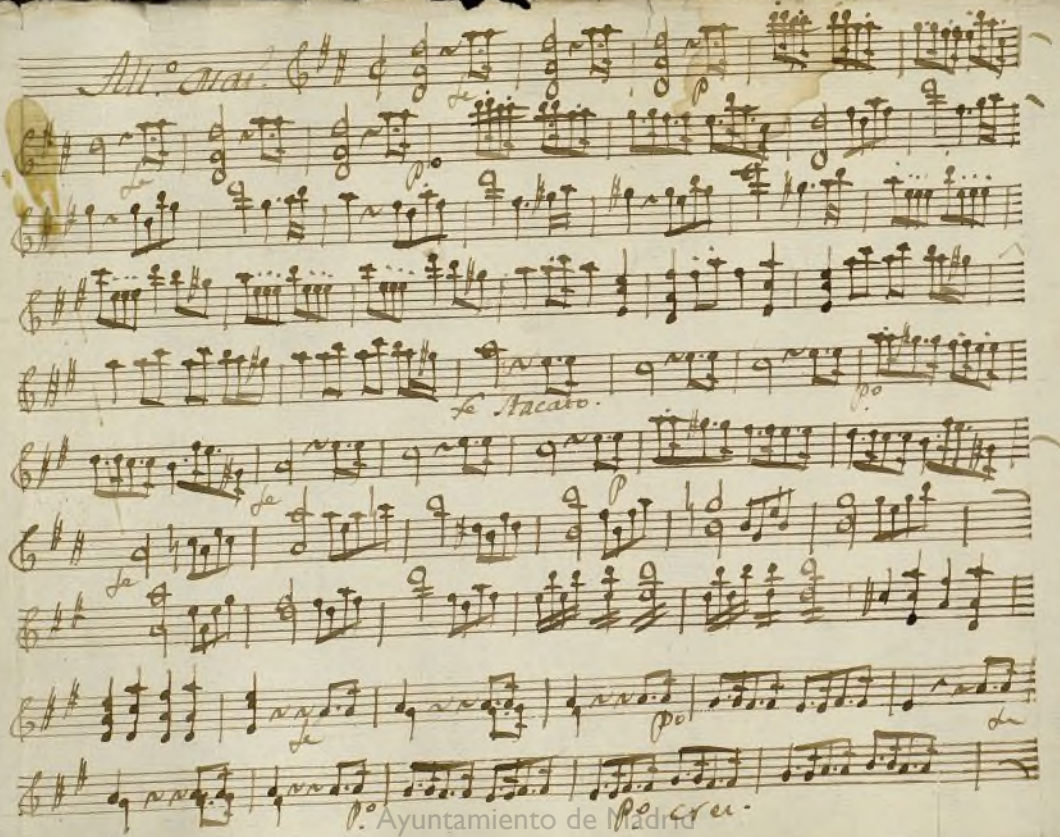
Violini 4.º

Larzuela

el Barón de Torre

fuerte.

Piccini +



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first section is in G major (one sharp) and 4/4 time. The second section, starting with *And.º Con moto*, is in G minor (two flats) and 3/4 time. The manuscript includes dynamic markings like *p* (piano), *f* (forte), and *ff* (fortissimo), as well as performance instructions like *le* and *ff*. The paper shows signs of age, including yellowing and some staining.





Cena 1^a

And. ^{te} con moto

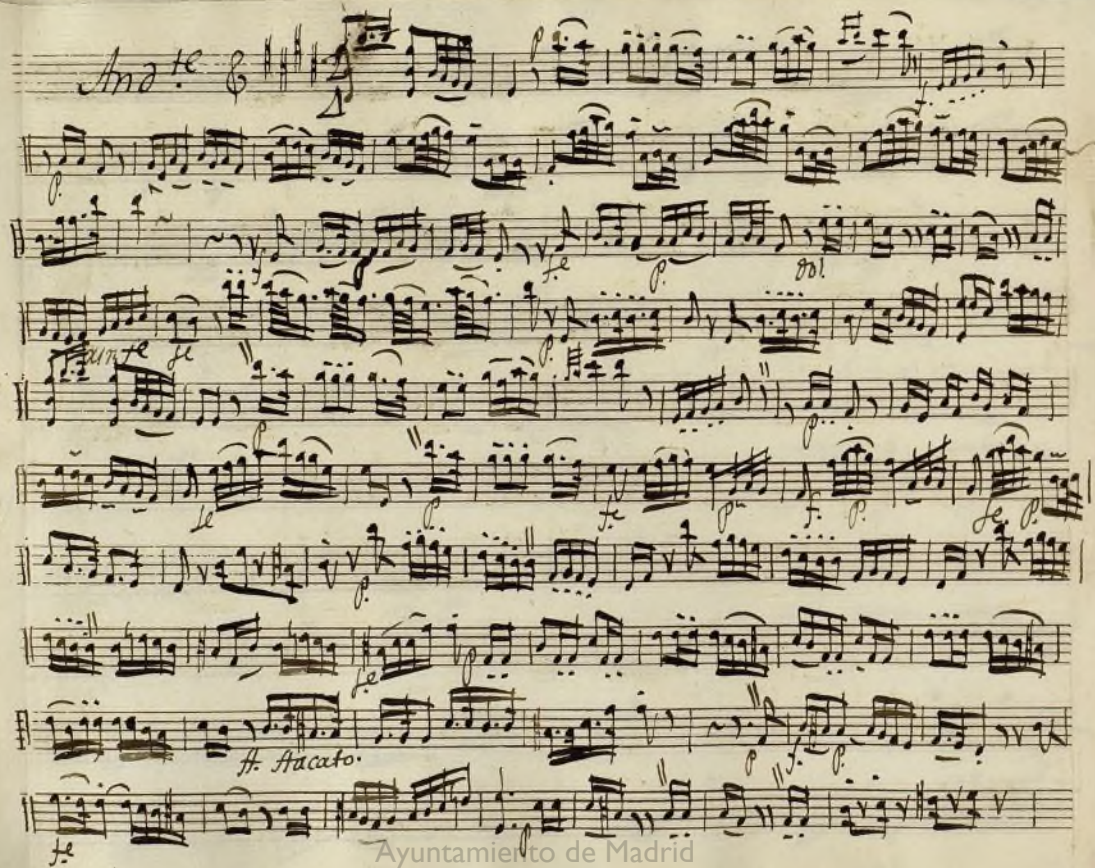


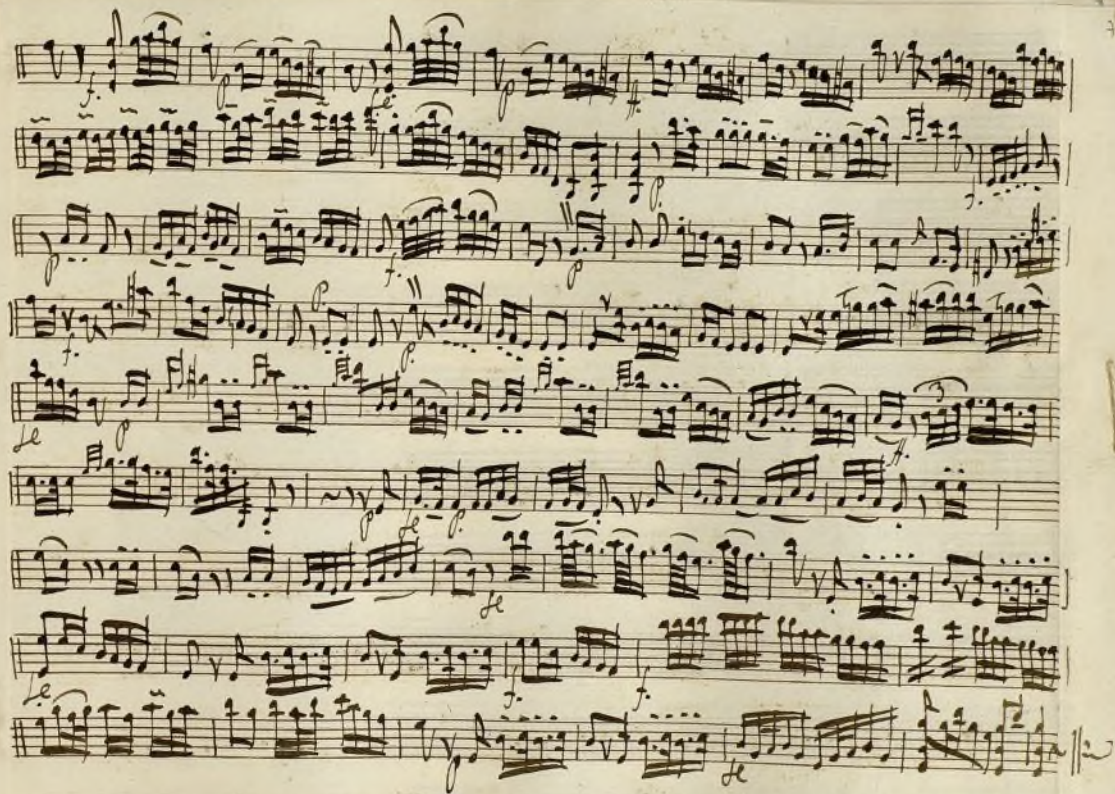


All. vivo. & C V

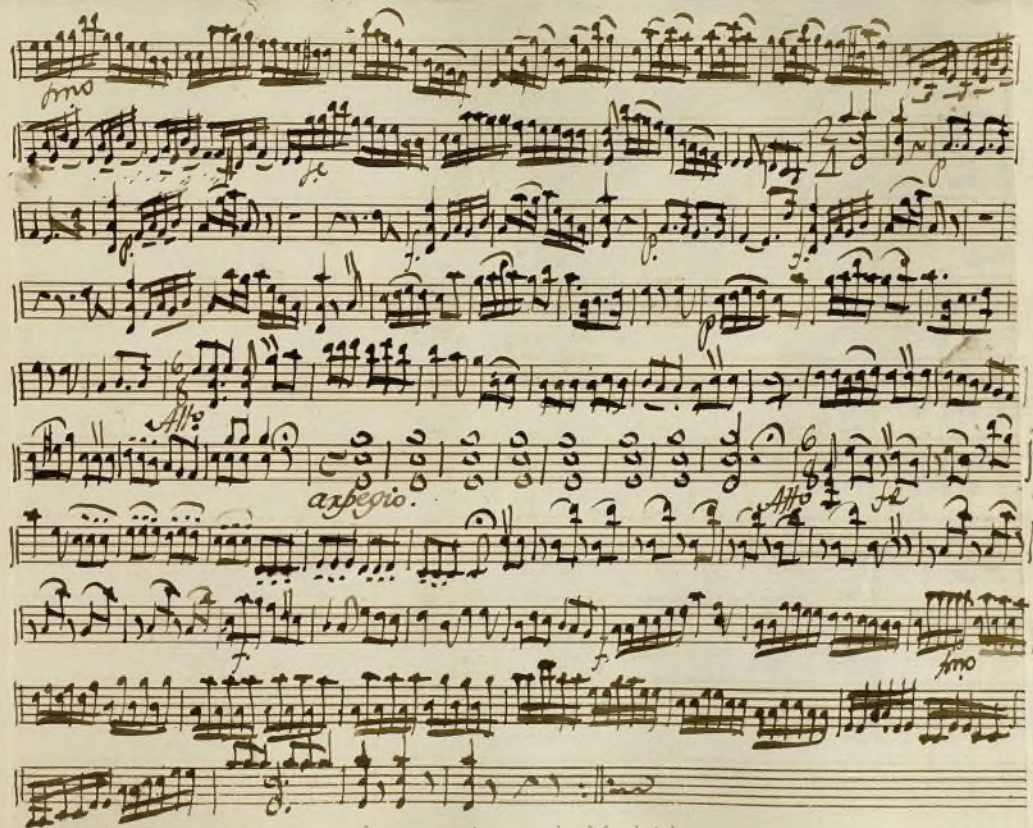
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo and performance instruction *All. vivo. & C V*. The notation is dense, featuring many beamed notes and rests. Dynamic markings are scattered throughout, including *p* (piano) and *f* (forte). Some staves have additional markings like *Hor.* (Horn) and *se* (sempre). The paper is aged and shows signs of wear, with some staining and a slightly irregular edge.







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures (e.g., 2/4, 3/4, 6/8), and dynamic markings (e.g., *le*, *mo*, *impoco*, *cre.*). The score is written in a cursive, historical style.



a m.^a voz

And.^{te}

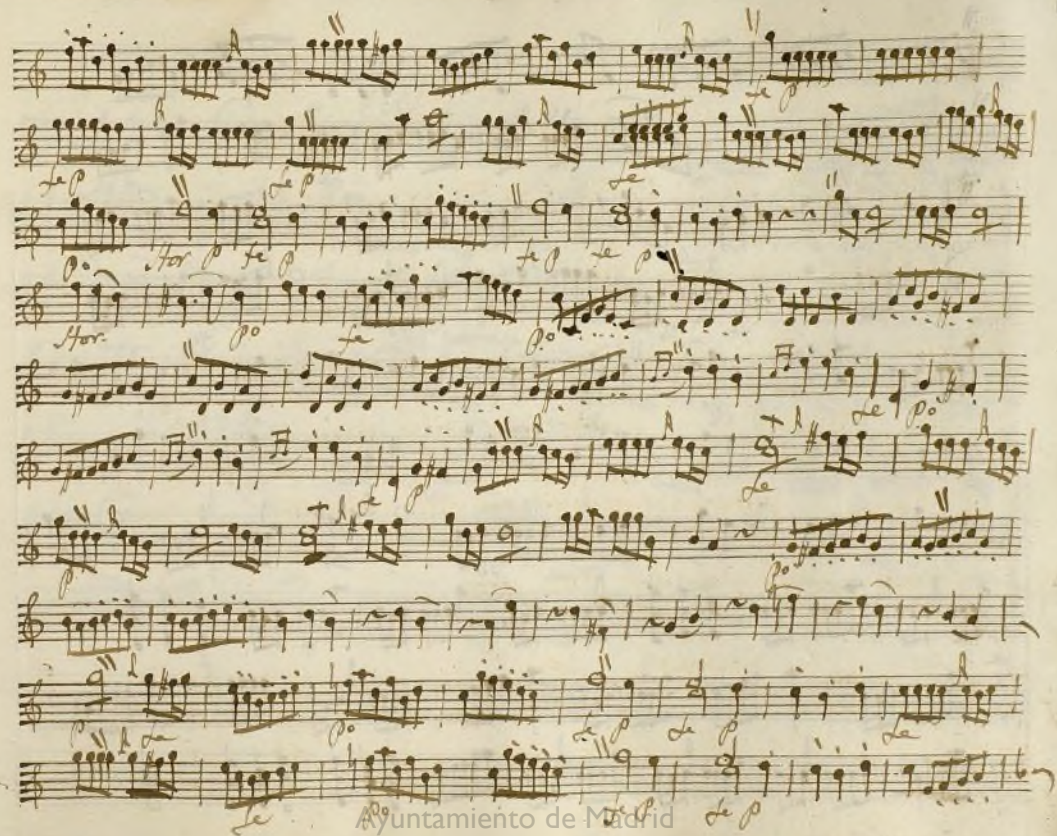
p^{mo}

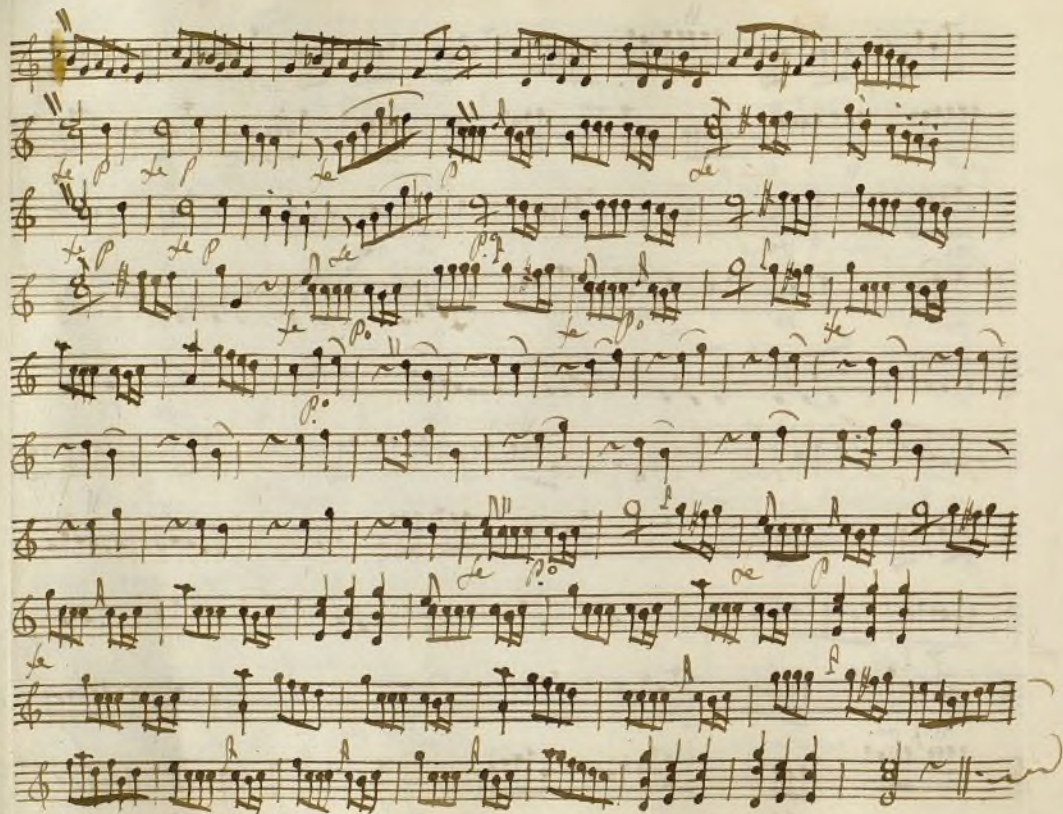


Quarteto

Violon.







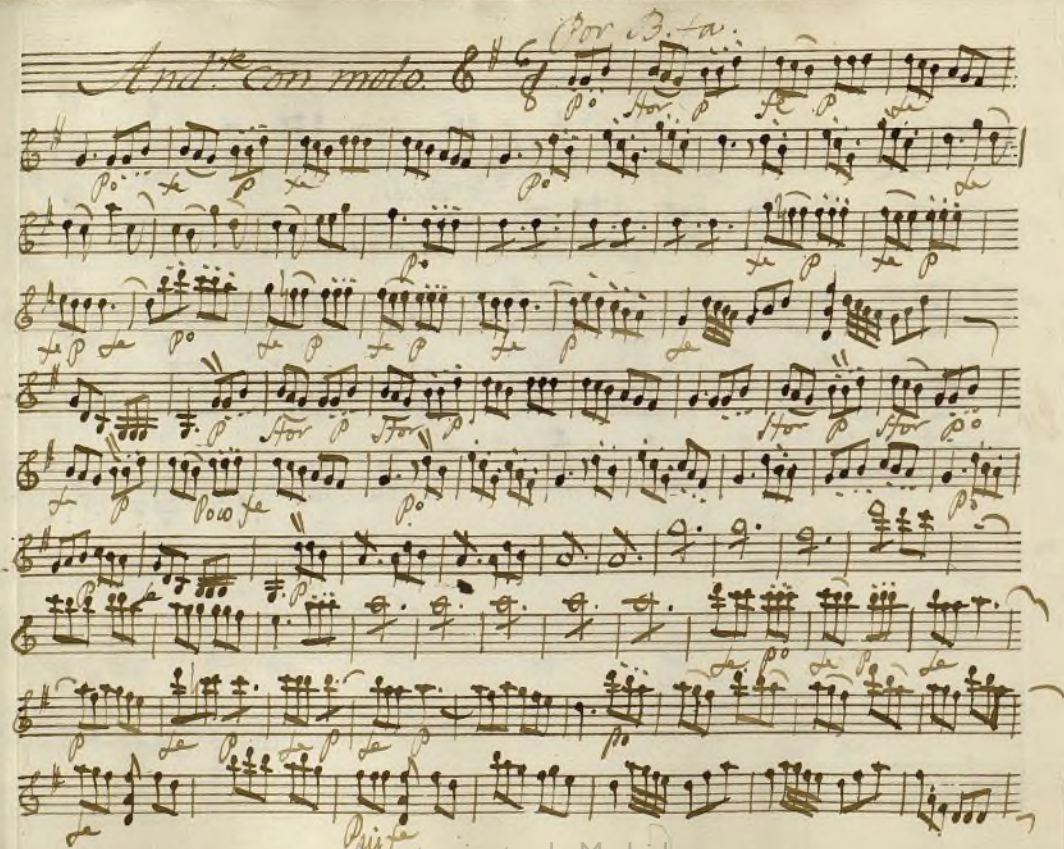
Handwritten musical score on ten staves, featuring treble clefs and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

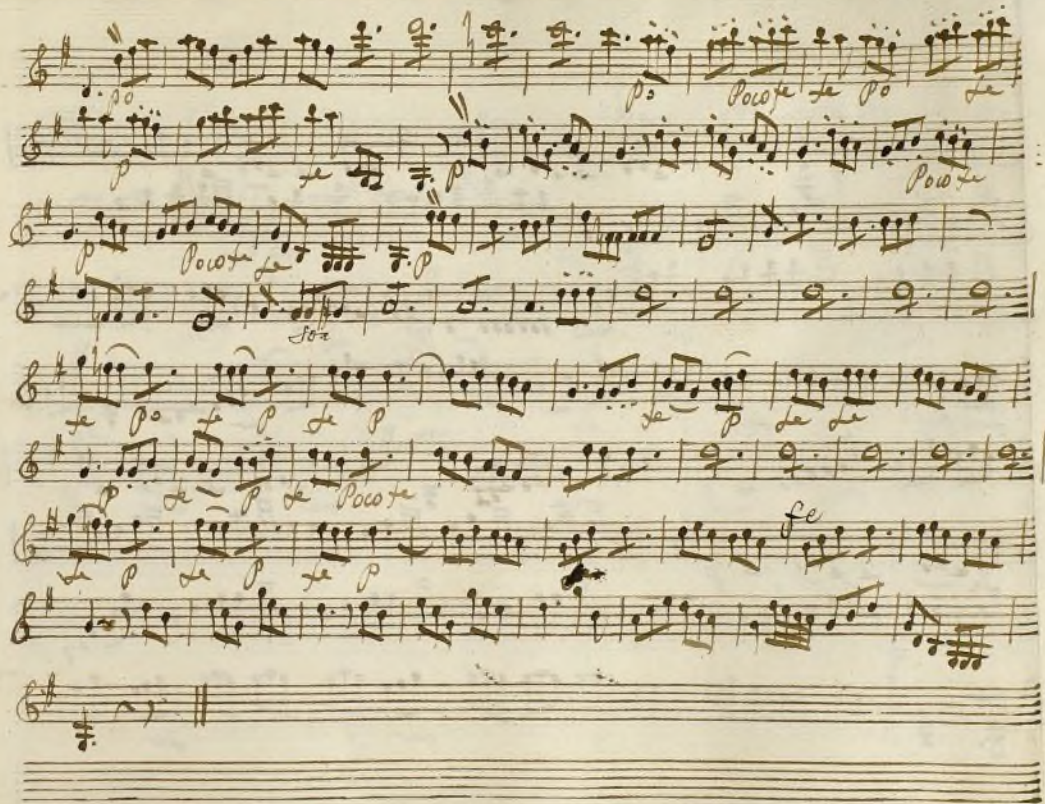
Key markings and annotations include:

- All. 4. arai.* (Allegretto 4. arai.)
- po* (piano)
- For.* (Forzando)
- mo* (more)
- fe* (forte)
- Come Prima.* (Come Prima)
- le* (legato)
- Hor* (Horzando)
- Star* (Staccato)



Sigue







A handwritten musical score on five staves. The notation is in a single system, likely for a multi-measure rest or a specific rhythmic exercise. The notes are mostly eighth and sixteenth notes, often beamed together. Dynamic markings such as *p* (piano) and *m^o* (molto) are interspersed throughout the score. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a repeat sign.

Sigue —

And. no *Con moto.* *For.* *For.* *P*

The musical score consists of ten staves of music. The notation is written in a historical style, likely from the 18th or 19th century. The score includes various musical symbols such as treble clefs, common time signatures (C), and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in a historical style, likely from the 18th or 19th century. The score is written on aged, slightly discolored paper.

tempo di Prima.

All. vivace

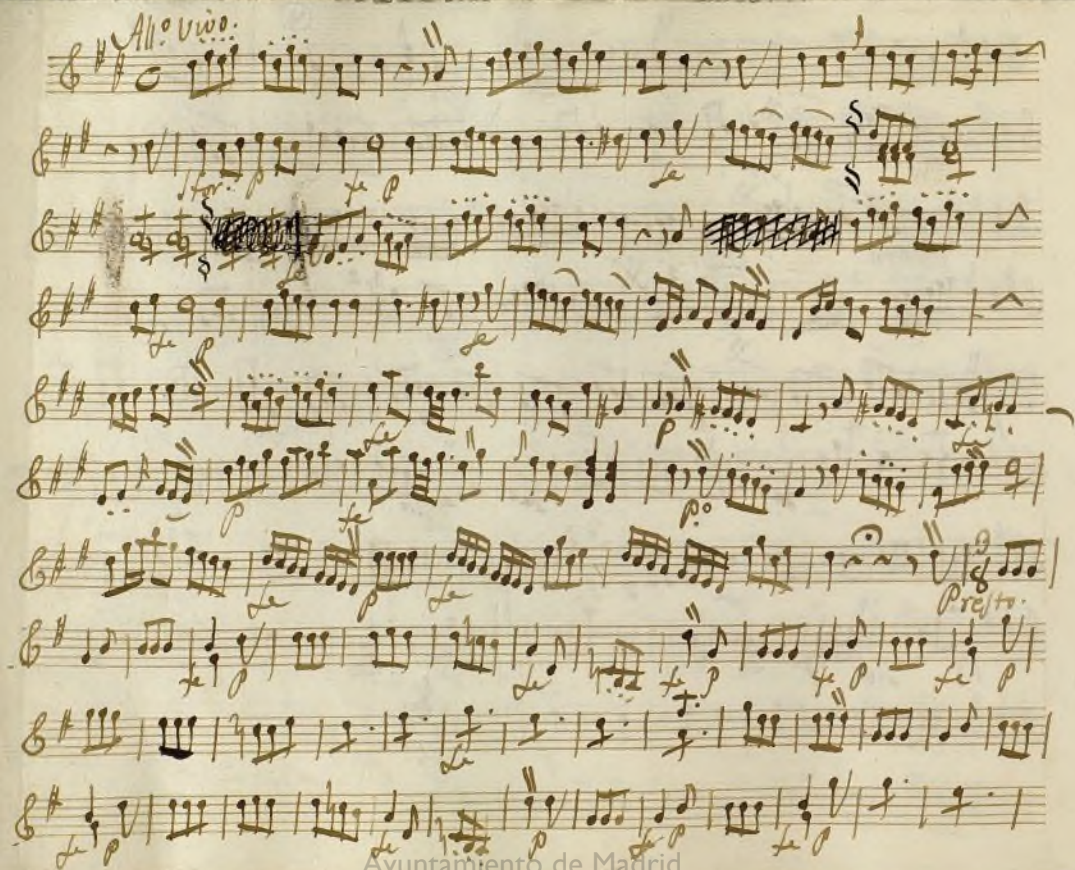
segue

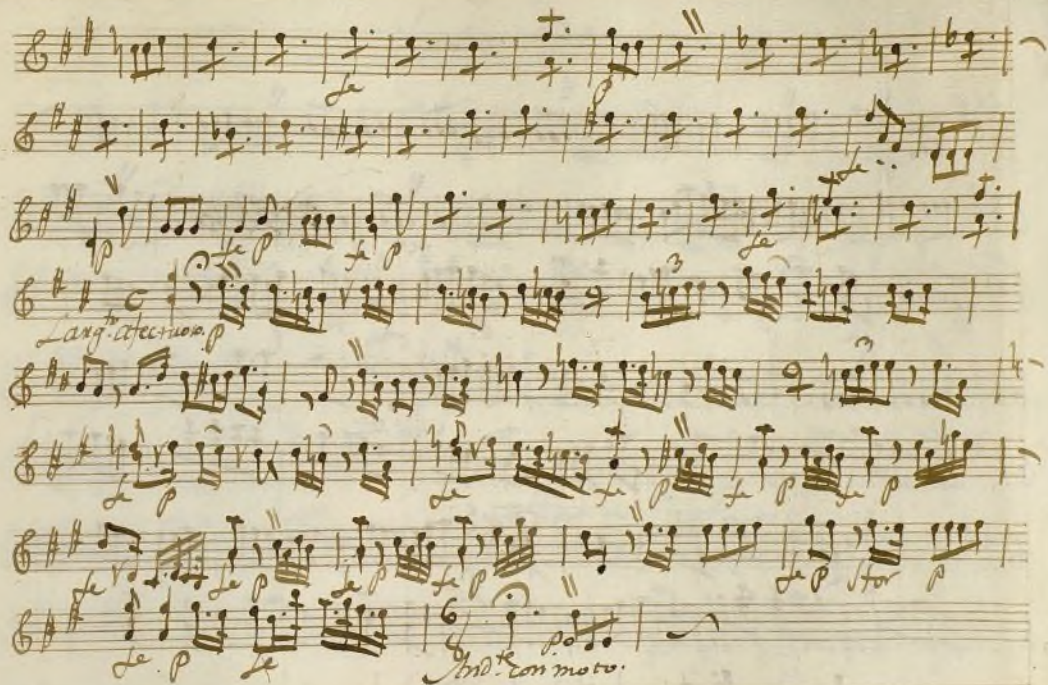
Quinto
Majo. *a m.^a voz.*

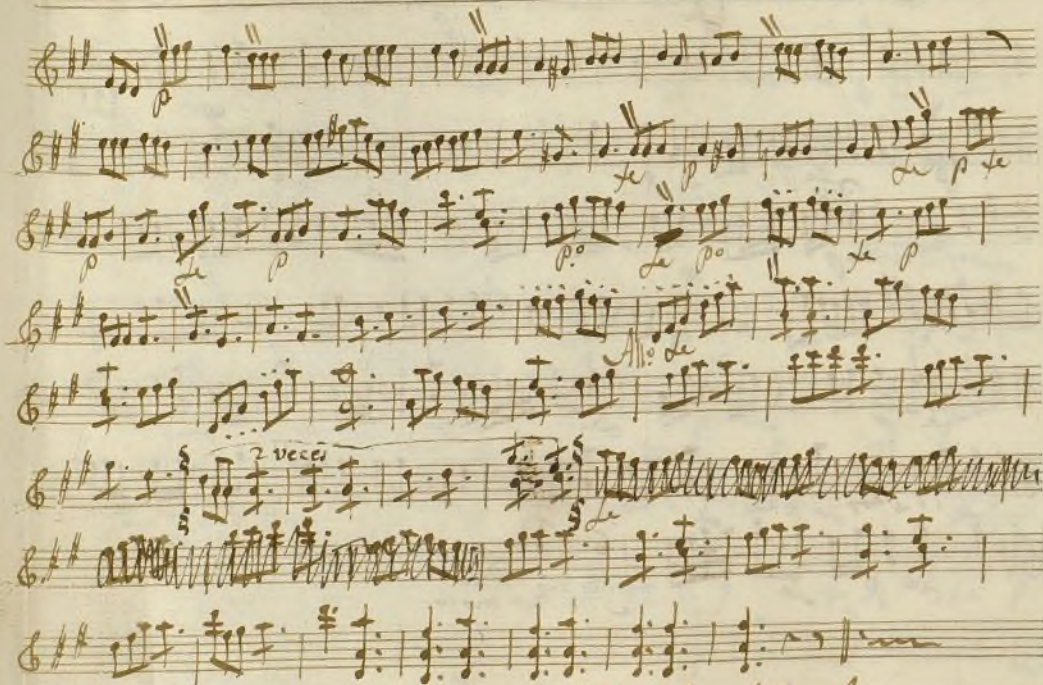
All.^o vivo.

fa *po.* *le* *po.* *le*

A handwritten musical score on ten staves. The notation includes various clefs (treble and bass), key signatures (one sharp), and time signatures (4/4 and 3/4). The music features a variety of note values, rests, and dynamic markings such as *le*, *For.*, *Preto.*, *p.*, and *v.*. The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble 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 sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.







fin del 1.º Acto.

Ado 2.

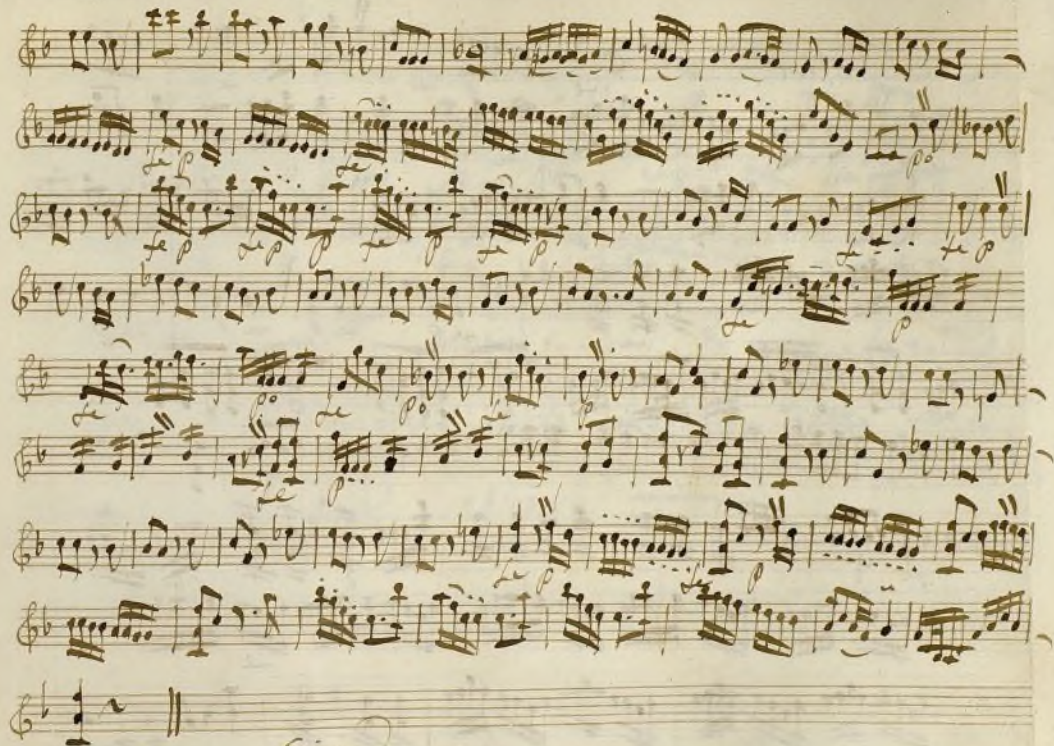
And^{te} Con moto. & $\text{C}\sharp$ $\text{C}\flat$

The musical score is written on ten staves. The first staff begins with the tempo and mood marking 'And^{te} Con moto.' followed by a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is composed of eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'p' (piano) appears on the first, third, fourth, sixth, seventh, eighth, and tenth staves; 'f' (forte) appears on the second, third, fourth, and ninth staves. The notation includes many beamed notes and some complex passages with multiple beams. The manuscript is on aged, slightly stained paper with a watermark 'Ayuntamiento de Madrid' visible at the bottom.

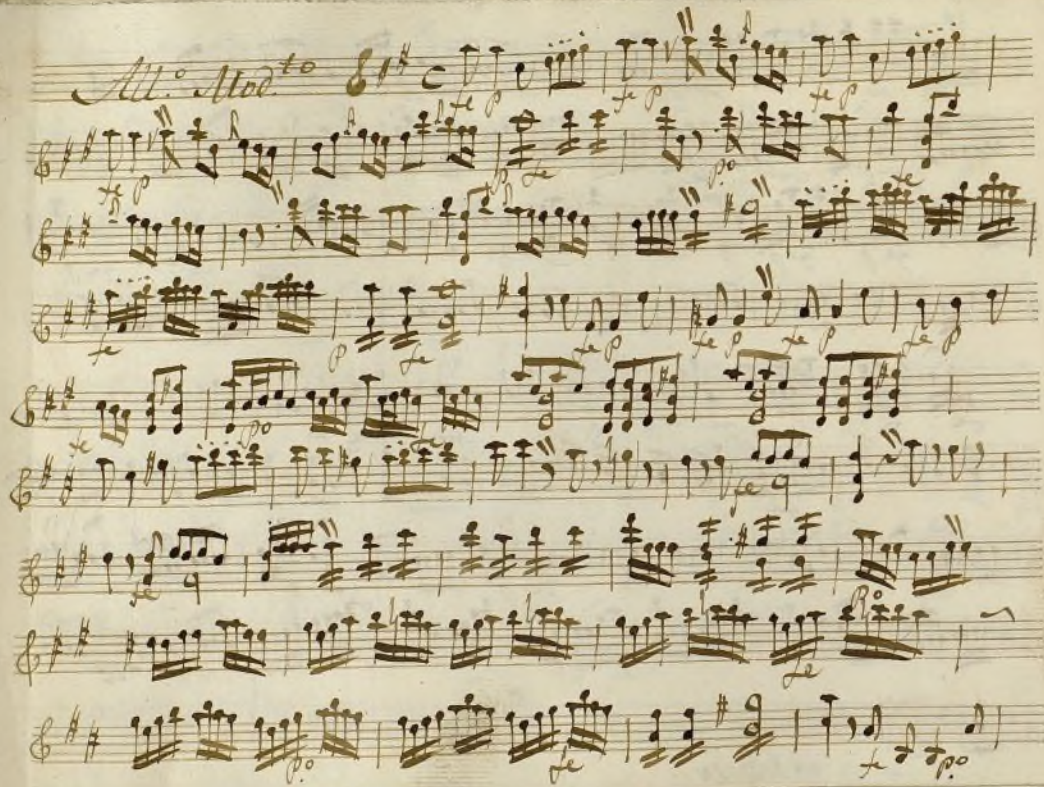


Por Gerolamo

And.te. Gracioso. *For.* *For.* *Le p*



Sigue.





Tadeo.

All.^o

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in treble and bass clefs with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with 'All.^o'. The second staff has 'Cres.' and '11. fine' markings. The third staff has 'P' and 'Cres. fine' markings. The fourth staff has 'P' and 'Cres. fine' markings. The fifth staff has 'P' and 'Cres. fine' markings. The sixth staff has 'P' and 'Cres. fine' markings. The seventh staff has 'P' and 'Cres. fine' markings. The eighth staff has 'P' and 'Cres. fine' markings. The ninth staff has 'P' and 'Cres. fine' markings. The tenth staff has 'P' and 'Cres. fine' markings.

Cres. 11. fine

P Cres. fine

P Cres. fine

P Cres. fine

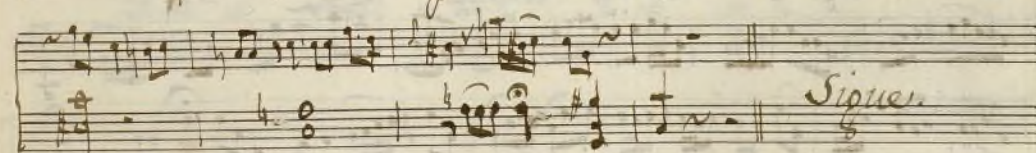
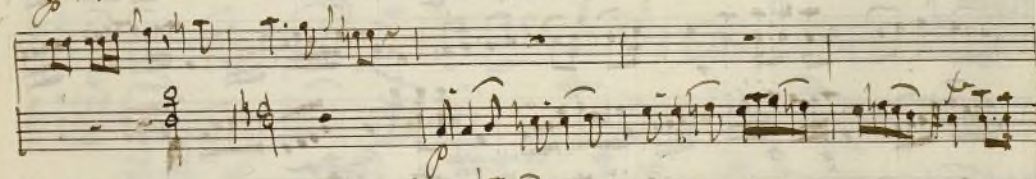
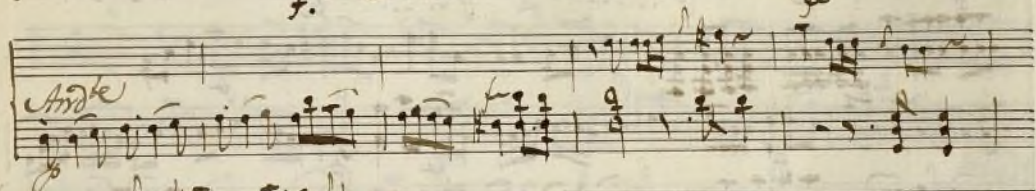
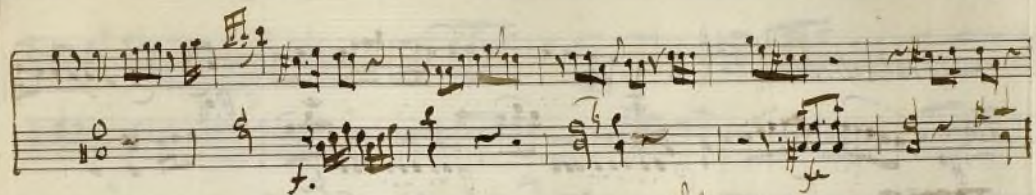
P Cres. fine

P Cres. fine

P Cres. fine

P Cres. fine

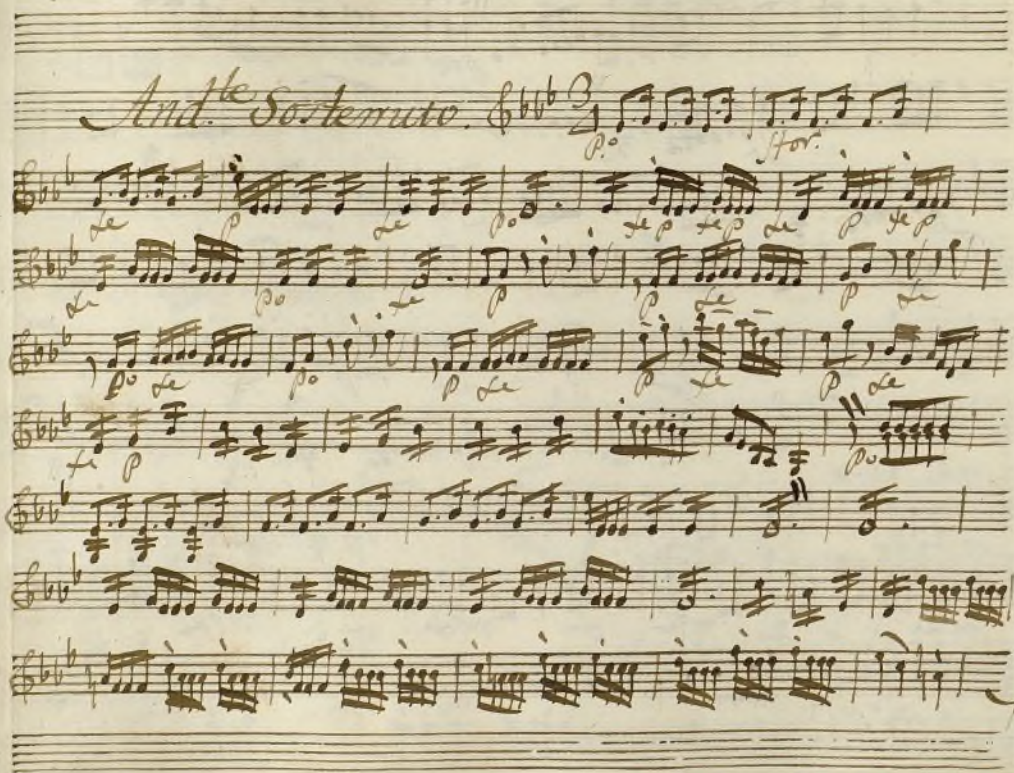
P Cres. fine



Cantabile

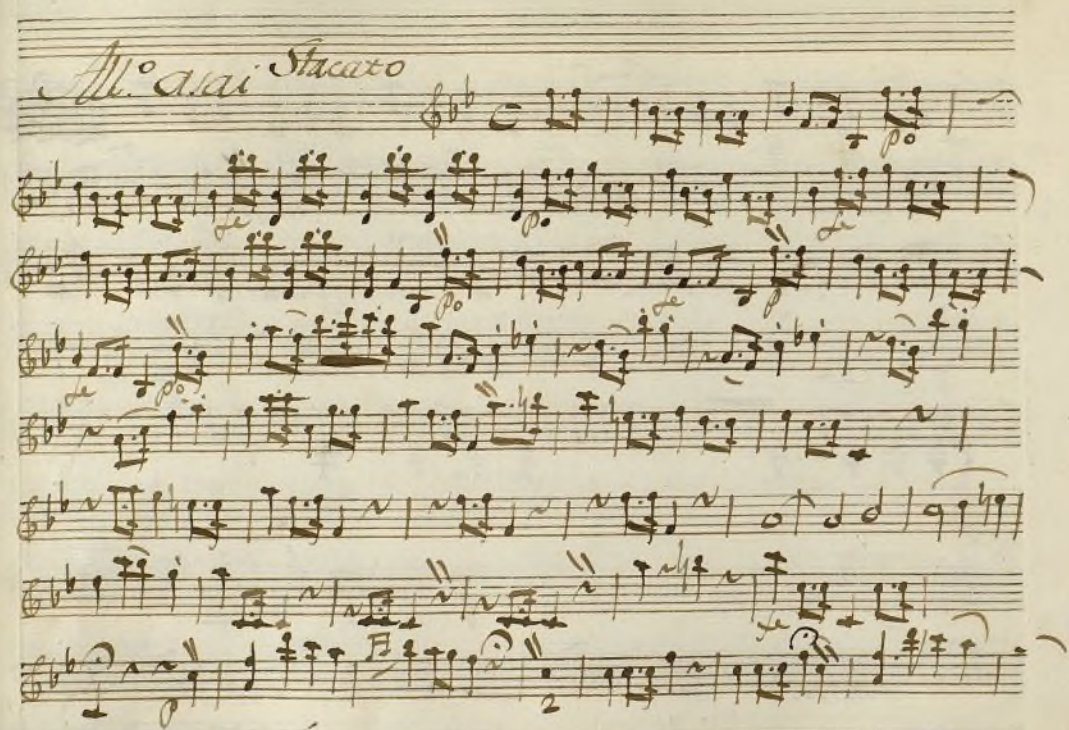
Allo *Poco* *Poco* *fmo*





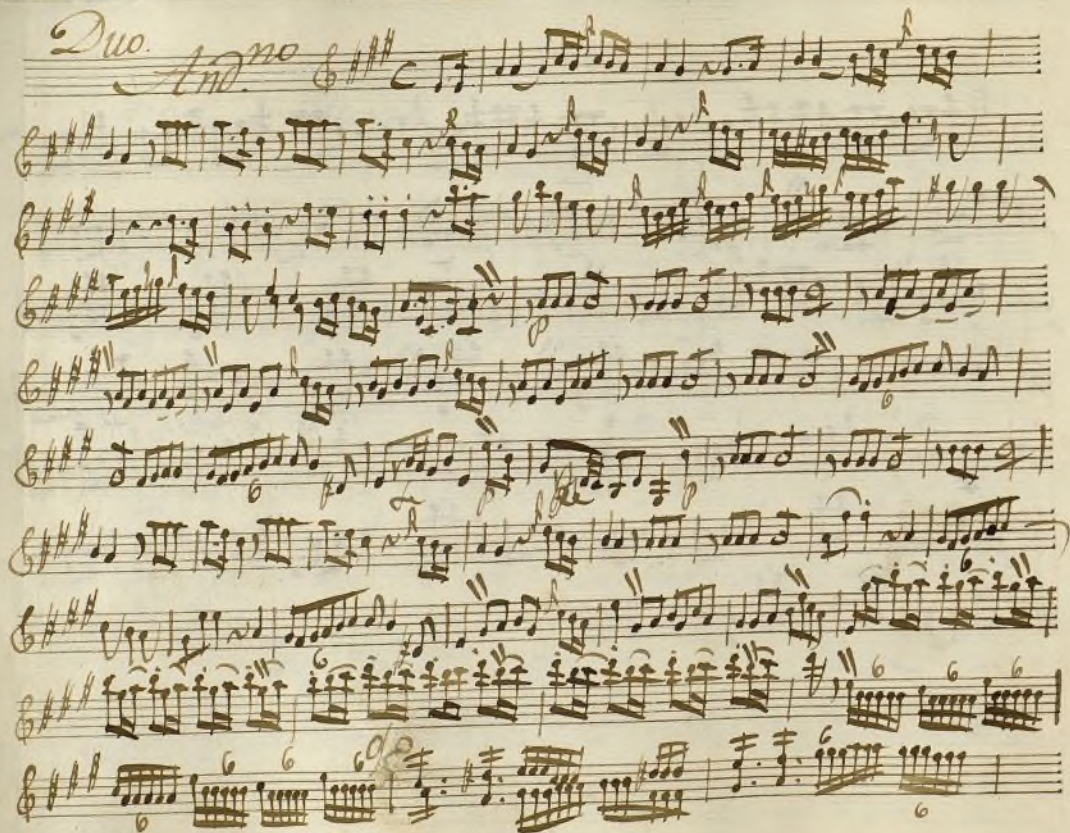
A handwritten musical score on five staves. The notation includes various musical symbols such as clefs, key signatures, and notes. There are some corrections and markings, including a 'p' (piano) dynamic marking and a 'p' (piano) marking. The score ends with a double bar line and a fermata.

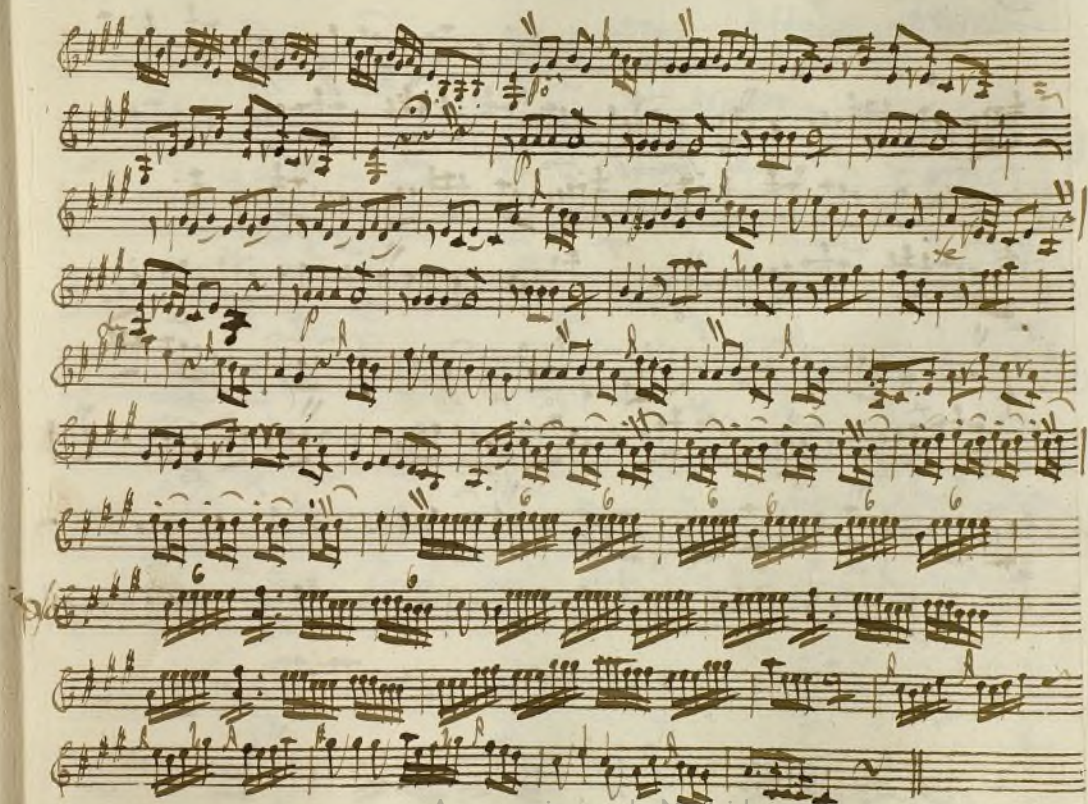
A handwritten musical score on three staves. The notation includes various musical symbols such as clefs, key signatures, and notes. There are some corrections and markings, including a 'p' (piano) dynamic marking and a 'p' (piano) marking. The score ends with a double bar line and a fermata.





Sigue ~





Quinto

Ad. Con moto.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in G major (one sharp) and 6/8 time. The score begins with the title 'Quinto' and the tempo marking 'Ad. Con moto.' The music is written in a cursive, historical style, with various dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo) interspersed throughout. The notation includes a variety of note values, rests, and slurs, indicating a complex melodic and harmonic structure. The paper shows signs of age, including slight discoloration and wear at the edges.



All.^o
p.^o Sciolto.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo and performance instruction 'All.^o p.^o Sciolto.' is written at the top left. The notation is highly rhythmic, with frequent beaming of notes, particularly in the first six staves. There are several slurs and accents throughout the piece. The paper shows signs of age, with some staining and wear at the edges.



Sigue final +



Mus 44-2

34

Ayuntamiento de Madrid

Oliver

Mus 44-2

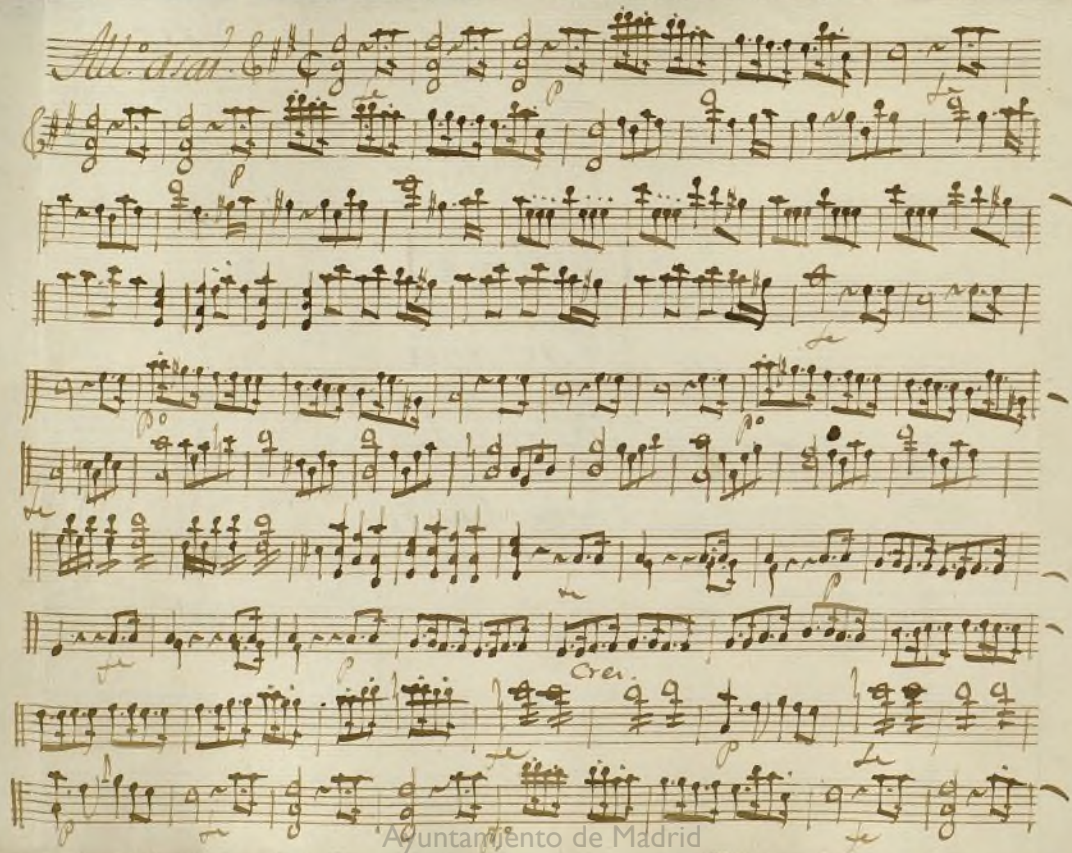
+

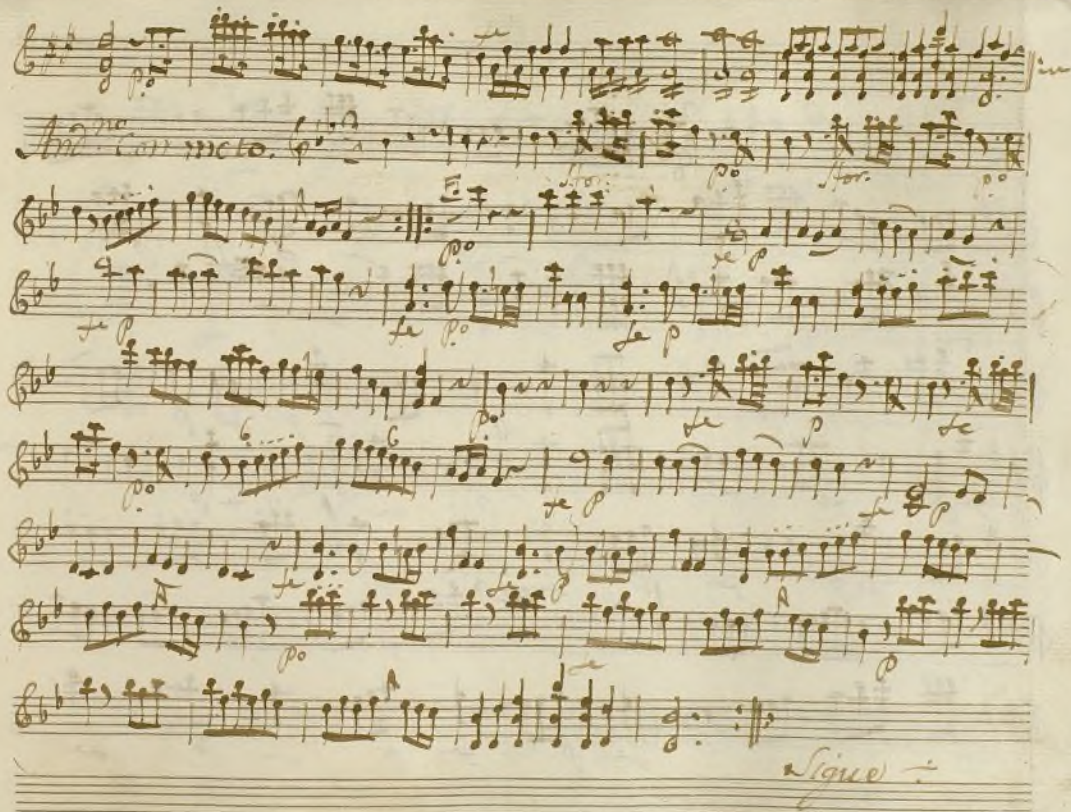
Violin 1:

Varzuela

el Baron de

Torre fuerte.

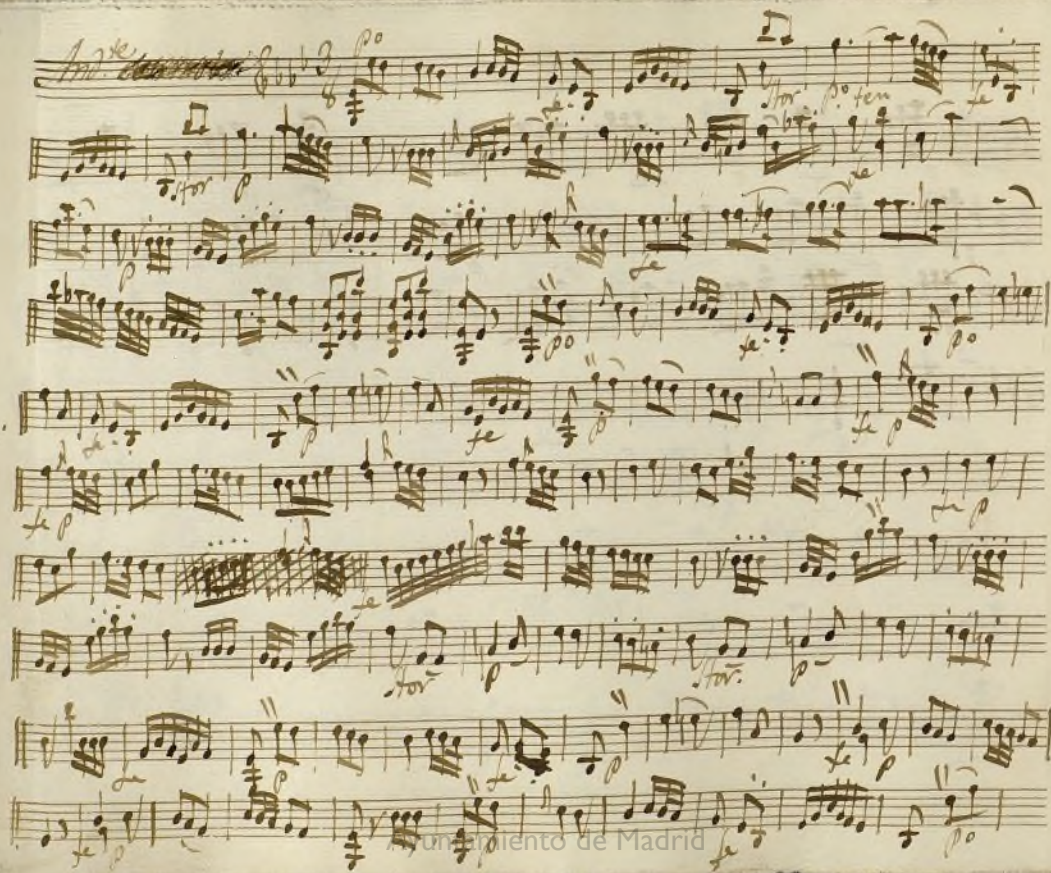








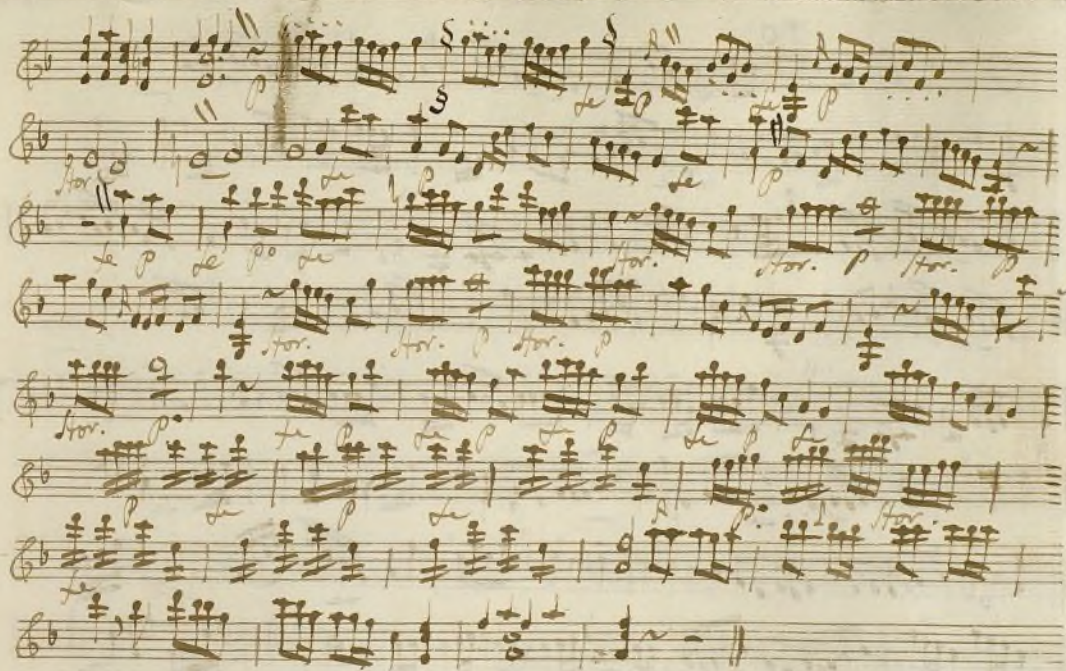
Sigue -

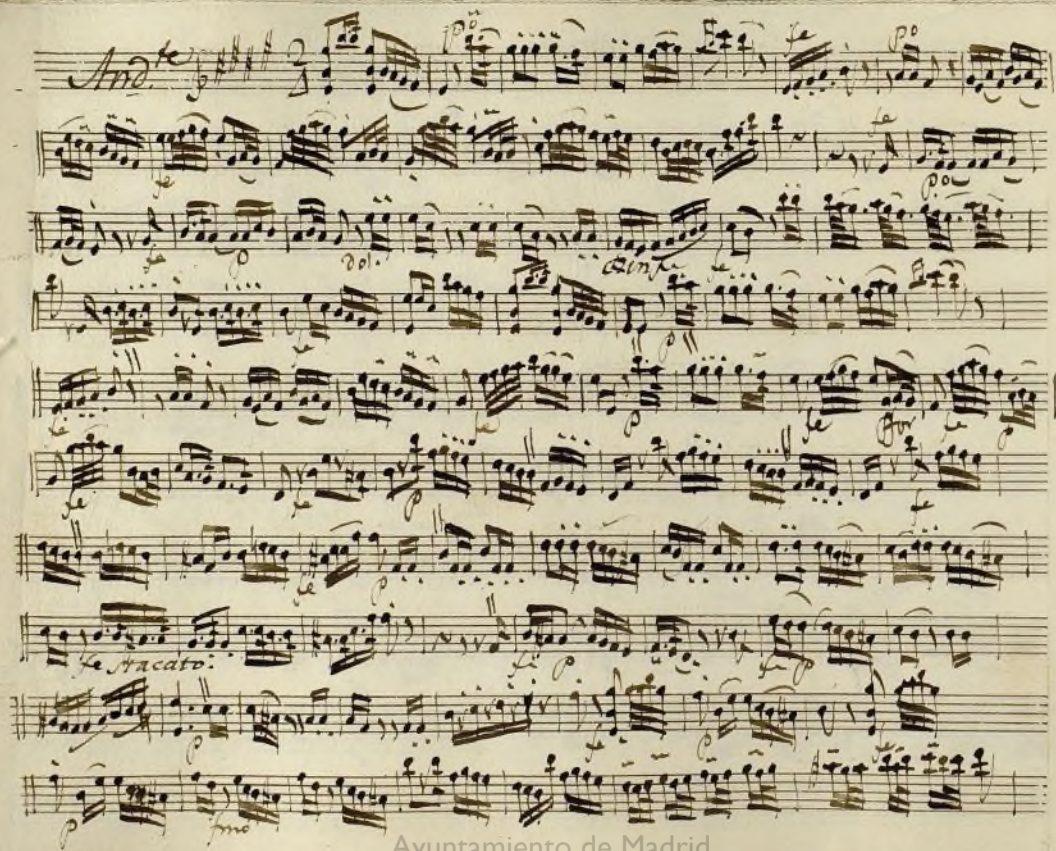


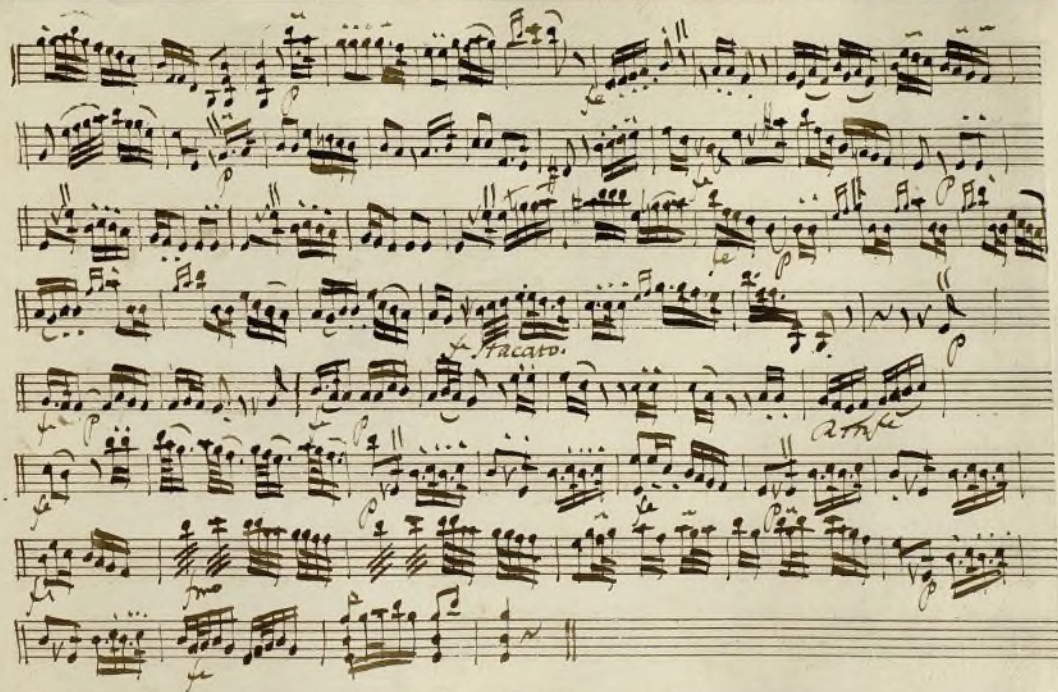


All. Credo

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 is a single line with a treble clef and a common time signature 'C'. The subsequent staves are in pairs, each with a treble and bass clef. The music is written in a key with one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'se' (sempre), and 'For.' (Forzando). There are also some markings that look like 'P.' and 'P.'. The handwriting is elegant and cursive. The paper shows signs of age, including discoloration and some wear at the edges.







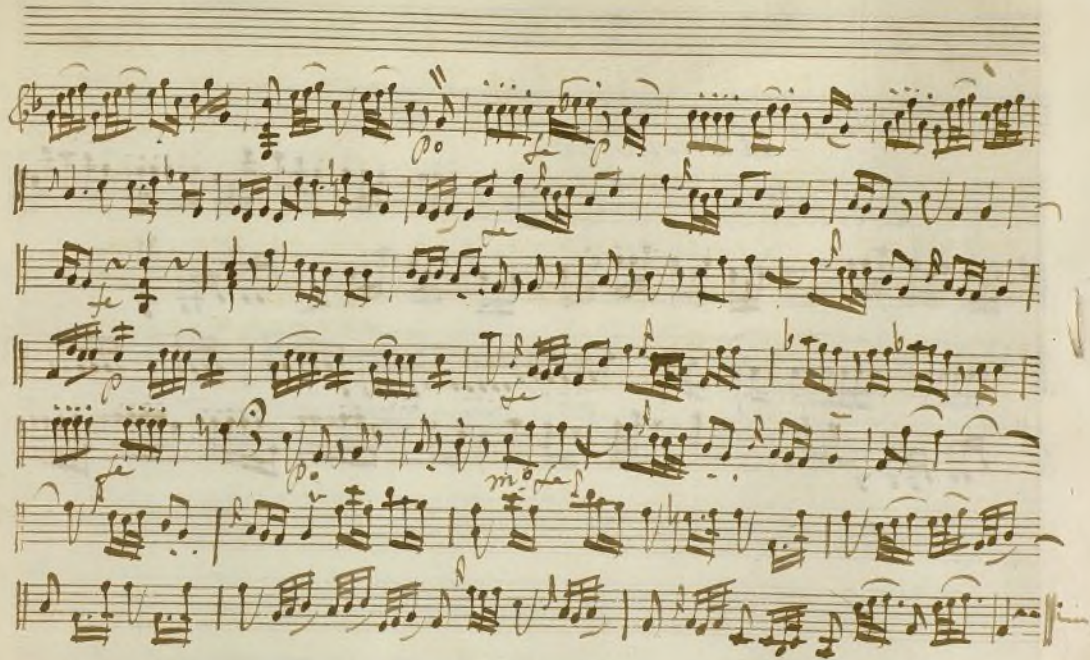
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Annotations and markings include:

- un poco f* (written above the second staff)
- po* (written above the third staff)
- Gracioso* (written above the third staff)
- fmo* (written above the third staff)
- ff* (written below the fourth staff)
- ff* (written below the fifth staff)
- ff* (written below the sixth staff)
- ff* (written below the seventh staff)
- ff* (written below the eighth staff)
- arpeggio* (written below the ninth staff)
- 8 P.^{mo}* (written below the tenth staff)



Sigue el Aria de
Tadeo sin parant



a m. a voz.
And.^{te}

Cavatina.

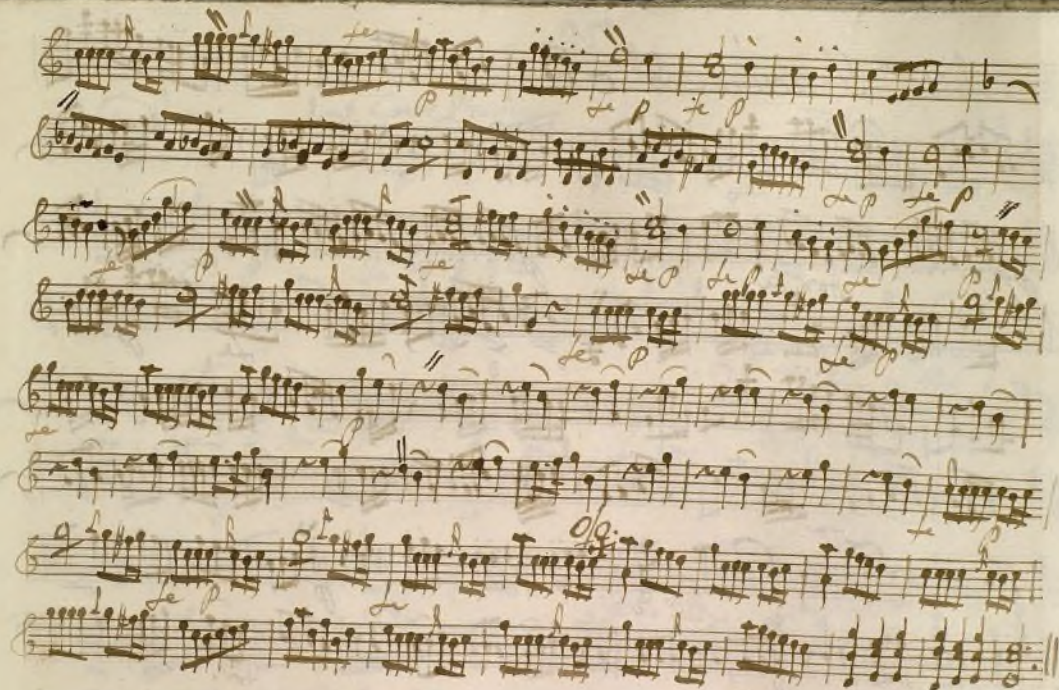




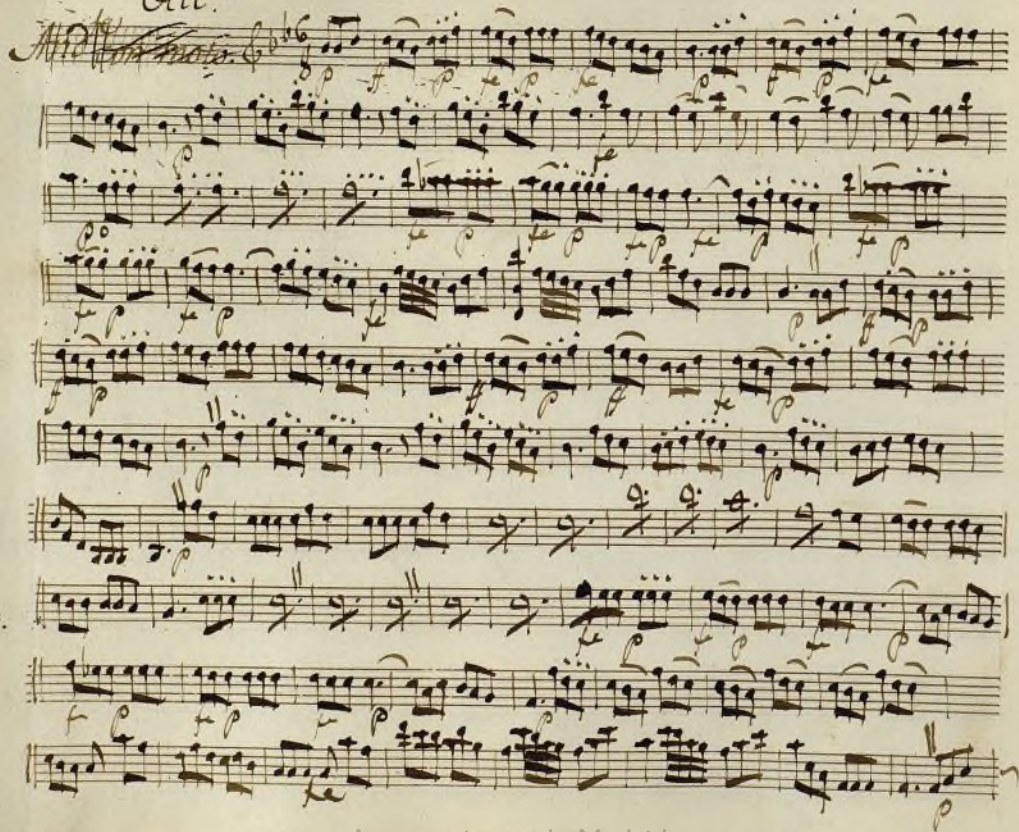
Quarteto.

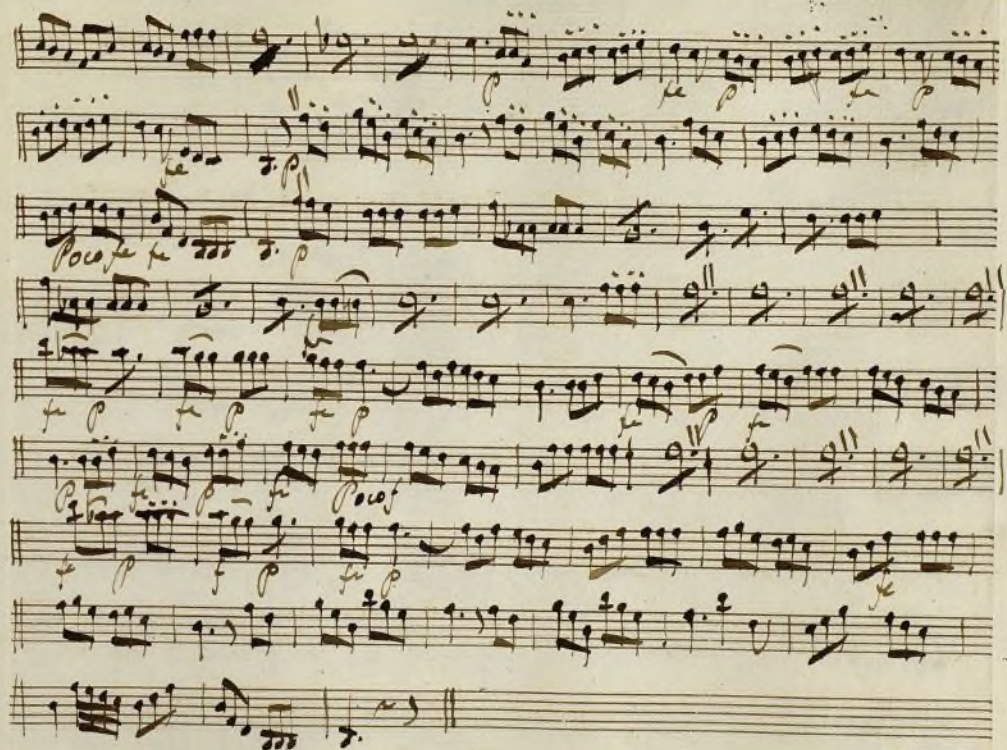
All.^o Spiritoso

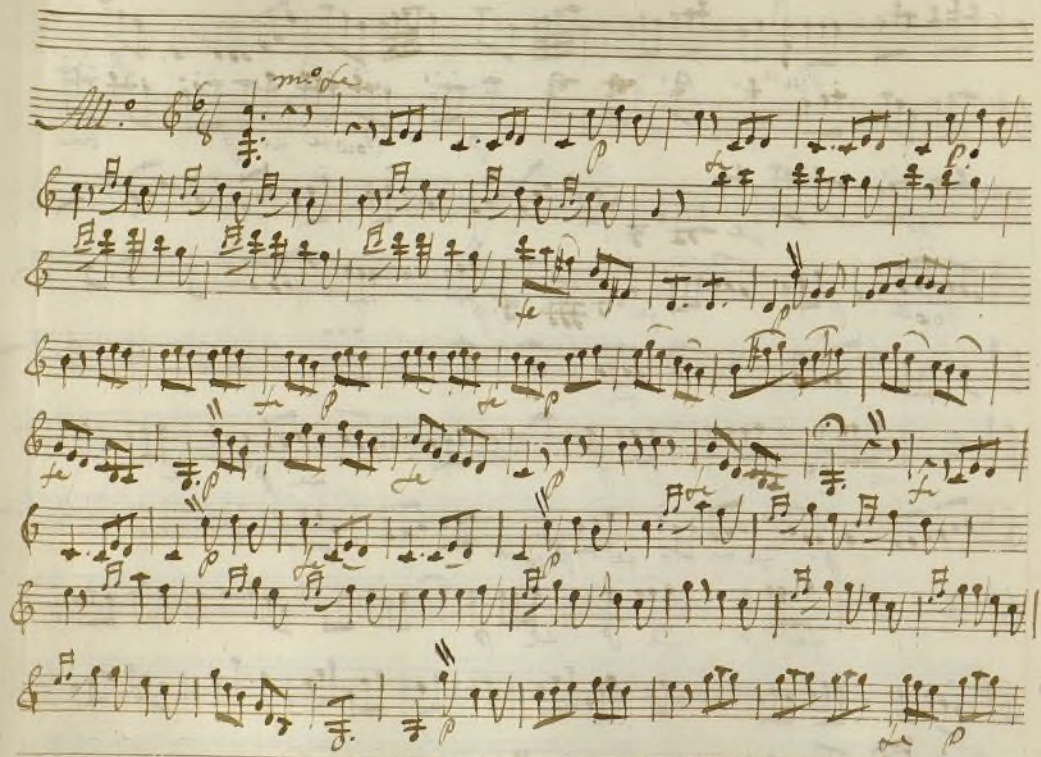
A handwritten musical score for a quartet, consisting of ten staves. The notation is in brown ink on aged paper. The first staff begins with the title 'Quarteto.' and the tempo marking 'All.^o Spiritoso' followed by a treble clef and a 2/4 time signature. The music is written in a single system across the staves. Various performance markings are present, including 'p' (piano), 'f' (forte), 'Le' (likely 'le' or 'le'), 'For' (for), and 'p' (piano). There are also some crossed-out passages and dynamic markings like 'p' and 'f' throughout the score. The notation includes eighth and sixteenth notes, rests, and bar lines.



All^{to}









Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first staff.
- For* (Foro) above the first staff.
- Le* (Le) above the second staff.
- Le* (Le) above the third staff.
- Le* (Le) above the fourth staff.
- Le* (Le) above the fifth staff.
- Le* (Le) above the sixth staff.
- Le* (Le) above the seventh staff.
- Le* (Le) above the eighth staff.
- Le* (Le) above the ninth staff.
- Le* (Le) above the tenth staff.
- Le* (Le) above the eleventh staff.
- Le* (Le) above the twelfth staff.
- Le* (Le) above the thirteenth staff.
- Le* (Le) above the fourteenth staff.
- Le* (Le) above the fifteenth staff.
- Le* (Le) above the sixteenth staff.
- Le* (Le) above the seventeenth staff.
- Le* (Le) above the eighteenth staff.
- Le* (Le) above the nineteenth staff.
- Le* (Le) above the twentieth staff.
- Le* (Le) above the twenty-first staff.
- Le* (Le) above the twenty-second staff.
- Le* (Le) above the twenty-third staff.
- Le* (Le) above the twenty-fourth staff.
- Le* (Le) above the twenty-fifth staff.
- Le* (Le) above the twenty-sixth staff.
- Le* (Le) above the twenty-seventh staff.
- Le* (Le) above the twenty-eighth staff.
- Le* (Le) above the twenty-ninth staff.
- Le* (Le) above the thirtieth staff.
- Le* (Le) above the thirty-first staff.
- Le* (Le) above the thirty-second staff.
- Le* (Le) above the thirty-third staff.
- Le* (Le) above the thirty-fourth staff.
- Le* (Le) above the thirty-fifth staff.
- Le* (Le) above the thirty-sixth staff.
- Le* (Le) above the thirty-seventh staff.
- Le* (Le) above the thirty-eighth staff.
- Le* (Le) above the thirty-ninth staff.
- Le* (Le) above the fortieth staff.
- Le* (Le) above the forty-first staff.
- Le* (Le) above the forty-second staff.
- Le* (Le) above the forty-third staff.
- Le* (Le) above the forty-fourth staff.
- Le* (Le) above the forty-fifth staff.
- Le* (Le) above the forty-sixth staff.
- Le* (Le) above the forty-seventh staff.
- Le* (Le) above the forty-eighth staff.
- Le* (Le) above the forty-ninth staff.
- Le* (Le) above the fiftieth staff.
- Le* (Le) above the fifty-first staff.
- Le* (Le) above the fifty-second staff.
- Le* (Le) above the fifty-third staff.
- Le* (Le) above the fifty-fourth staff.
- Le* (Le) above the fifty-fifth staff.
- Le* (Le) above the fifty-sixth staff.
- Le* (Le) above the fifty-seventh staff.
- Le* (Le) above the fifty-eighth staff.
- Le* (Le) above the fifty-ninth staff.
- Le* (Le) above the sixtieth staff.
- Le* (Le) above the sixty-first staff.
- Le* (Le) above the sixty-second staff.
- Le* (Le) above the sixty-third staff.
- Le* (Le) above the sixty-fourth staff.
- Le* (Le) above the sixty-fifth staff.
- Le* (Le) above the sixty-sixth staff.
- Le* (Le) above the sixty-seventh staff.
- Le* (Le) above the sixty-eighth staff.
- Le* (Le) above the sixty-ninth staff.
- Le* (Le) above the seventieth staff.
- Le* (Le) above the seventy-first staff.
- Le* (Le) above the seventy-second staff.
- Le* (Le) above the seventy-third staff.
- Le* (Le) above the seventy-fourth staff.
- Le* (Le) above the seventy-fifth staff.
- Le* (Le) above the seventy-sixth staff.
- Le* (Le) above the seventy-seventh staff.
- Le* (Le) above the seventy-eighth staff.
- Le* (Le) above the seventy-ninth staff.
- Le* (Le) above the eightieth staff.
- Le* (Le) above the eighty-first staff.
- Le* (Le) above the eighty-second staff.
- Le* (Le) above the eighty-third staff.
- Le* (Le) above the eighty-fourth staff.
- Le* (Le) above the eighty-fifth staff.
- Le* (Le) above the eighty-sixth staff.
- Le* (Le) above the eighty-seventh staff.
- Le* (Le) above the eighty-eighth staff.
- Le* (Le) above the eighty-ninth staff.
- Le* (Le) above the ninetieth staff.
- Le* (Le) above the ninety-first staff.
- Le* (Le) above the ninety-second staff.
- Le* (Le) above the ninety-third staff.
- Le* (Le) above the ninety-fourth staff.
- Le* (Le) above the ninety-fifth staff.
- Le* (Le) above the ninety-sixth staff.
- Le* (Le) above the ninety-seventh staff.
- Le* (Le) above the ninety-eighth staff.
- Le* (Le) above the ninety-ninth staff.
- Le* (Le) above the hundredth staff.

Come prima.



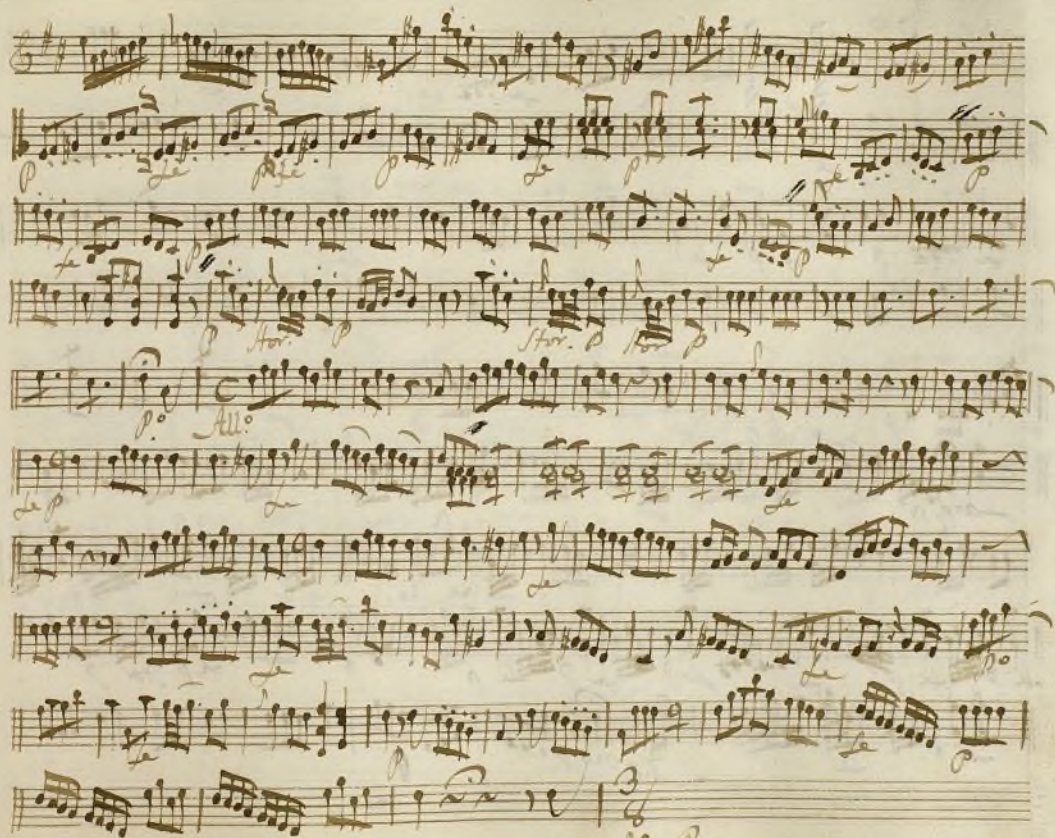
Quinto

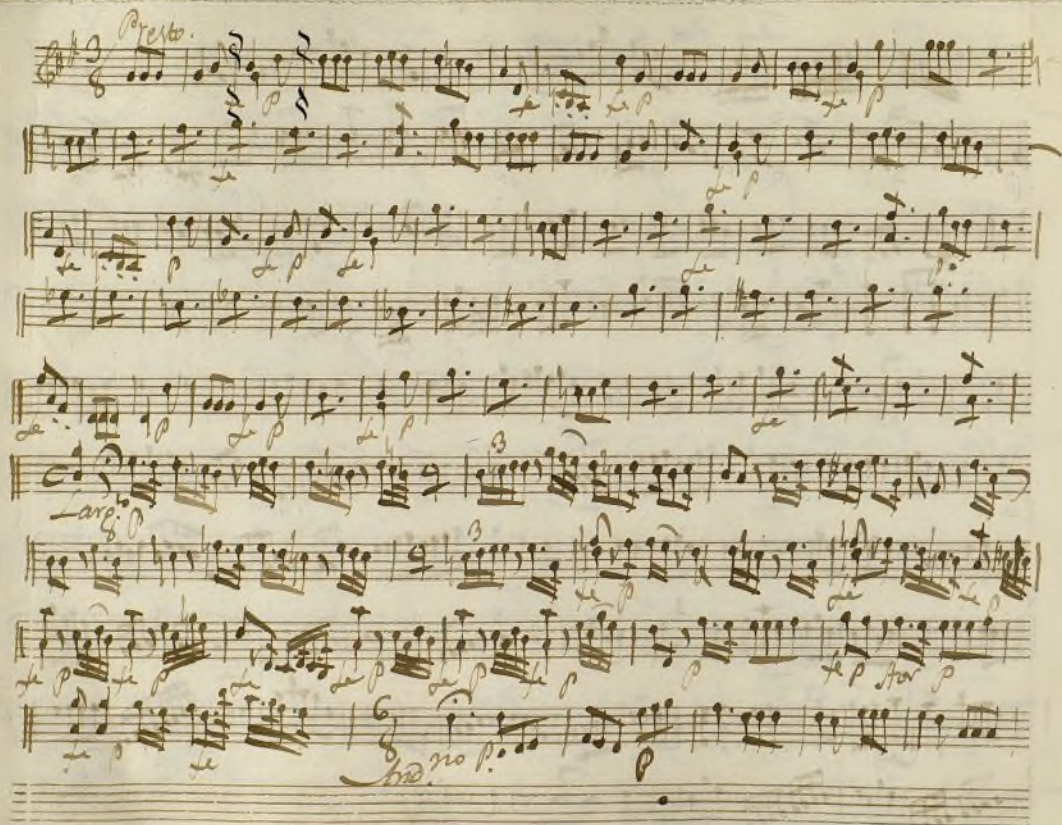
am.² vo.

Handwritten musical score for a fifth voice part. The notation is on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscript notation. It includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *Al.^o* (Allegro) and *p.^o* (piano) are marked. There are also articulation marks like *le* and *Hor*. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall impression is that of a working draft or a composer's sketch.

Preto.

Ayuntamiento de Madrid

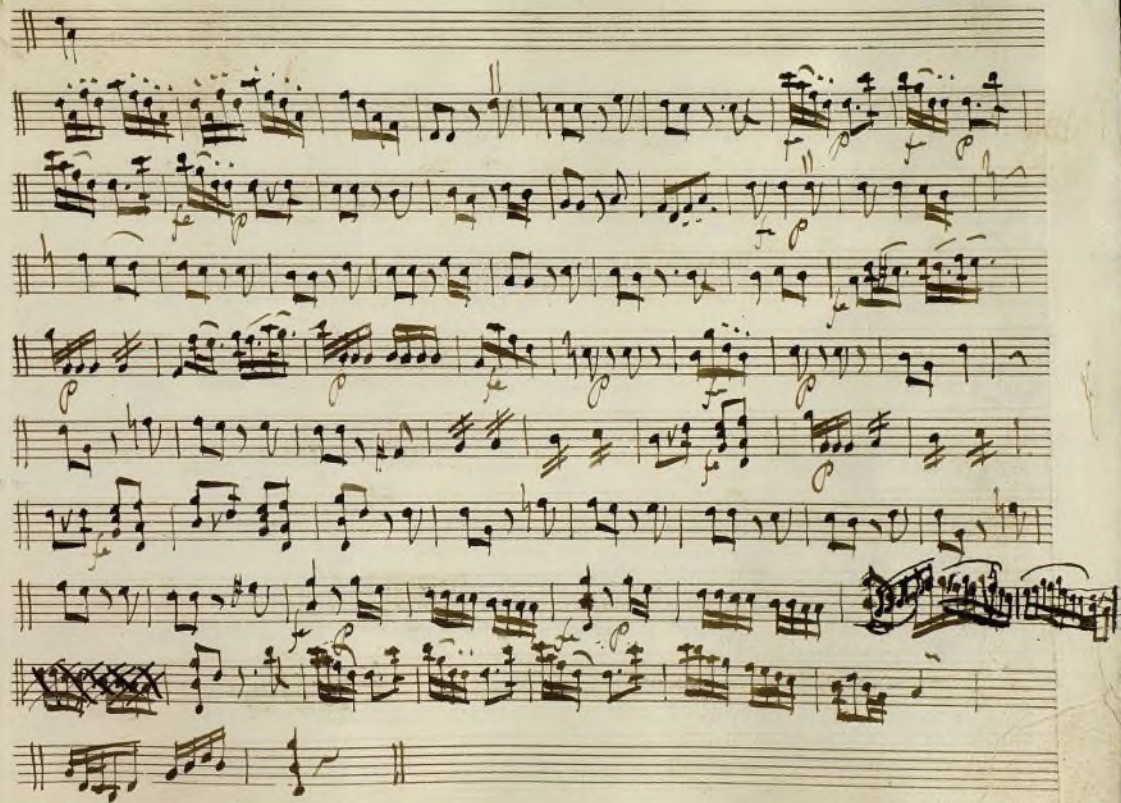


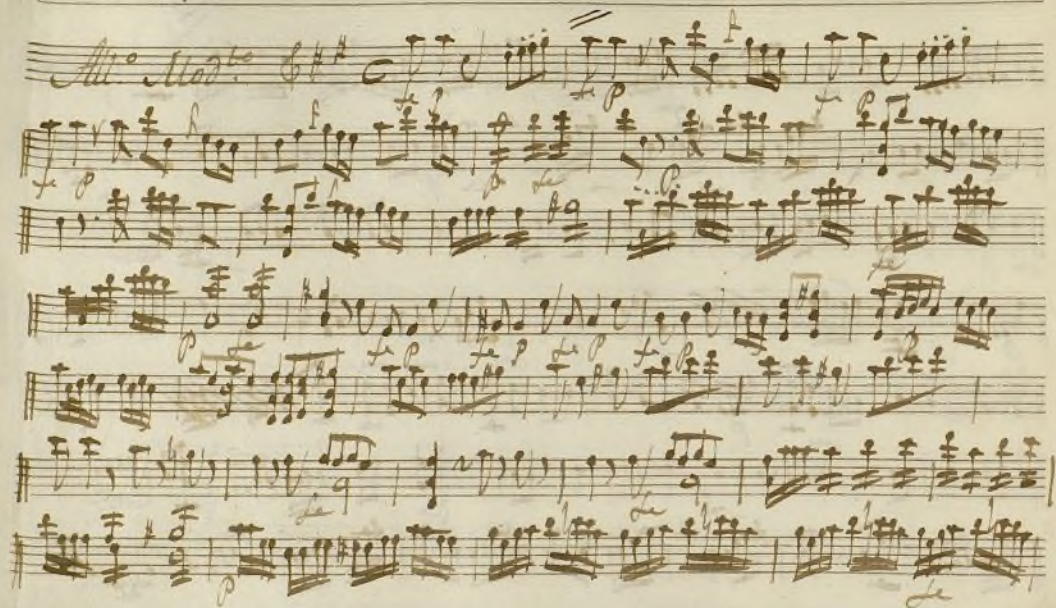




Fin del 1.º Acto.

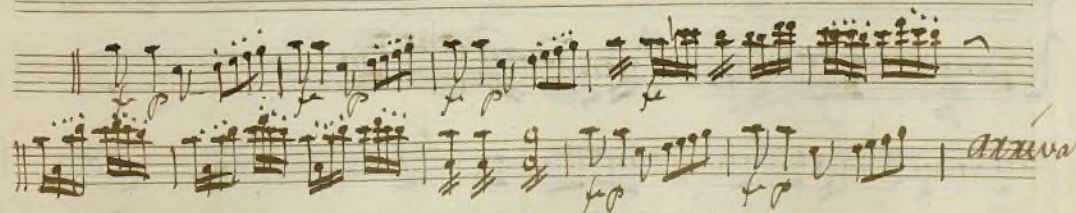








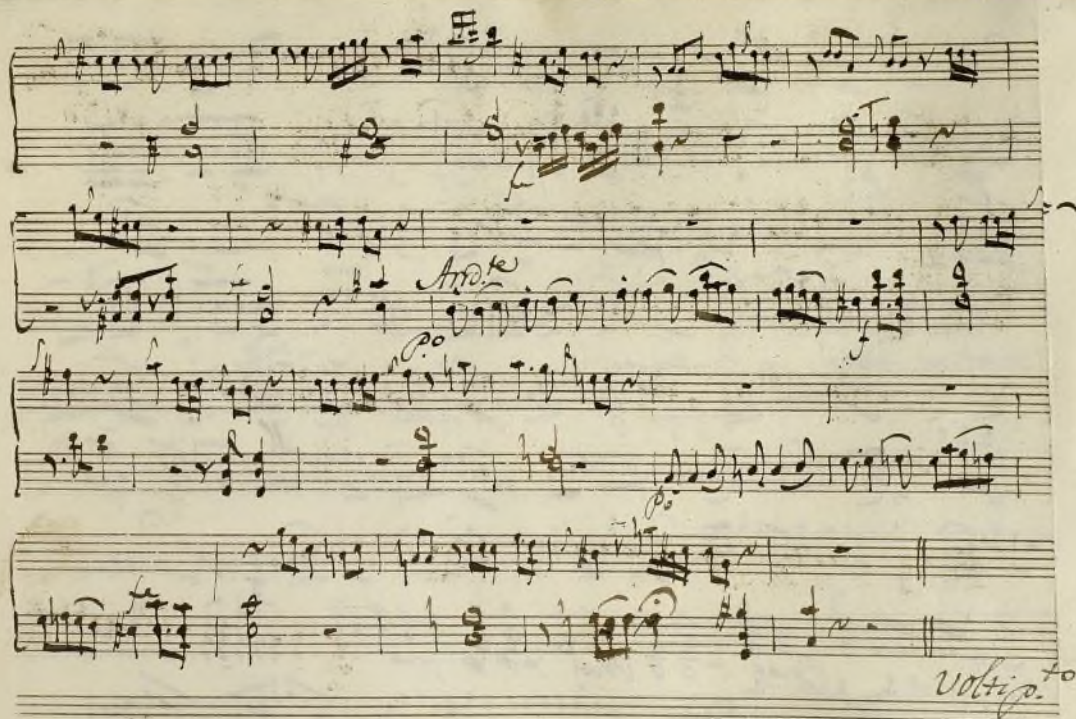
Segue Piez^{do}



Ades

Recitativo

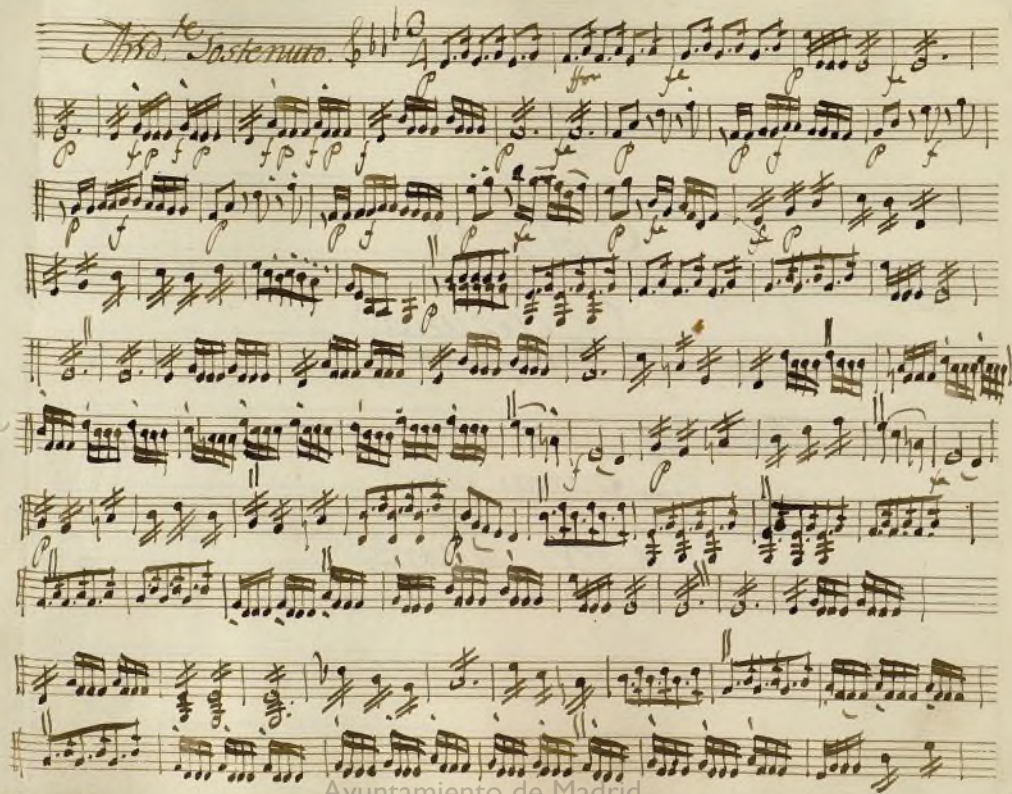
A handwritten musical score on aged paper, featuring a recitativo section. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a double bar line at the beginning. The third staff includes the marking 'poco cres. il fine'. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line. The seventh staff has a double bar line. The eighth staff has a double bar line. The ninth staff has a double bar line. The tenth staff has a double bar line. The score is written in a cursive, handwritten style.



Cantabile

for *fmo* *All.* *Poco* *fmo*

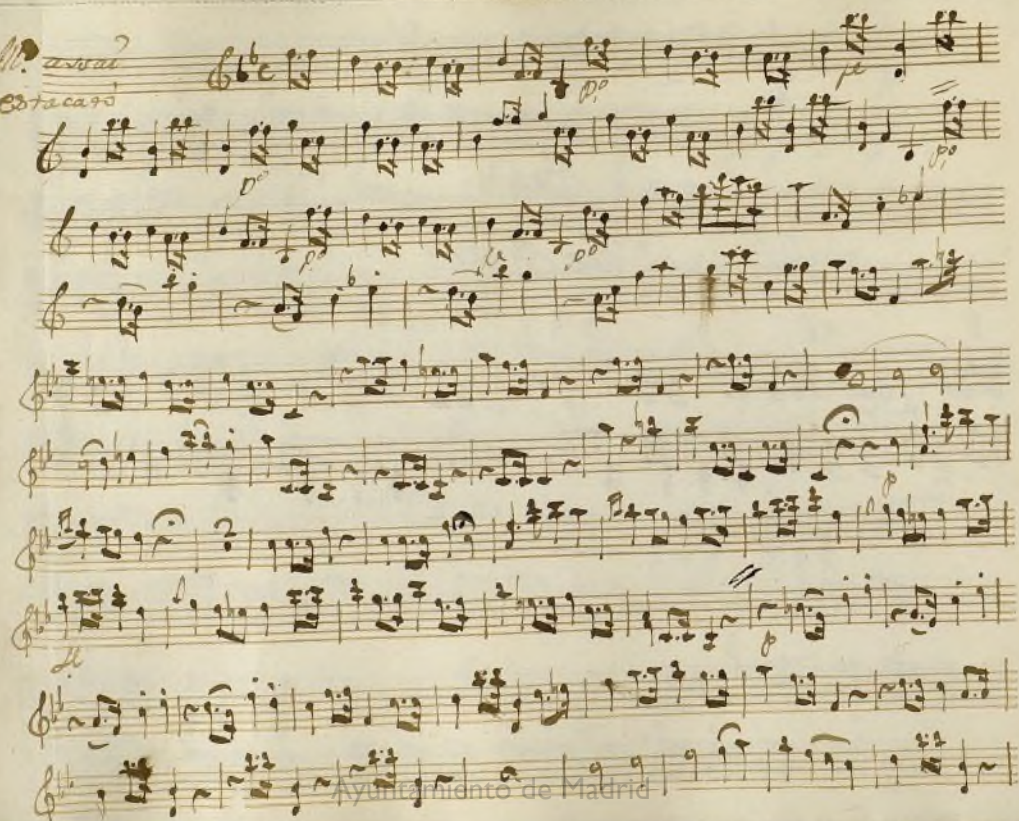




*Audi
de ch^{to}*



All. assai
Estacato





Duo.
And.^{no}

The musical score is written on eight staves. The first staff is in treble clef, and the remaining seven staves are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by a mix of eighth, sixteenth, and thirty-second notes, with frequent use of triplets (marked with a '6' above the notes). The notation is handwritten in a historical style, with some ligatures and a slightly irregular ink. The paper is aged and shows some wear at the edges.

A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains dense, rapid sixteenth-note passages. The second staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It also features dense sixteenth-note runs. The third staff continues with similar dense notation. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff starts with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The seventh staff starts with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The ninth staff starts with a treble clef, a key signature of one sharp, and a common time signature. The tenth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The word "Arriva" is written in the bottom right corner of the page.

Arriva.

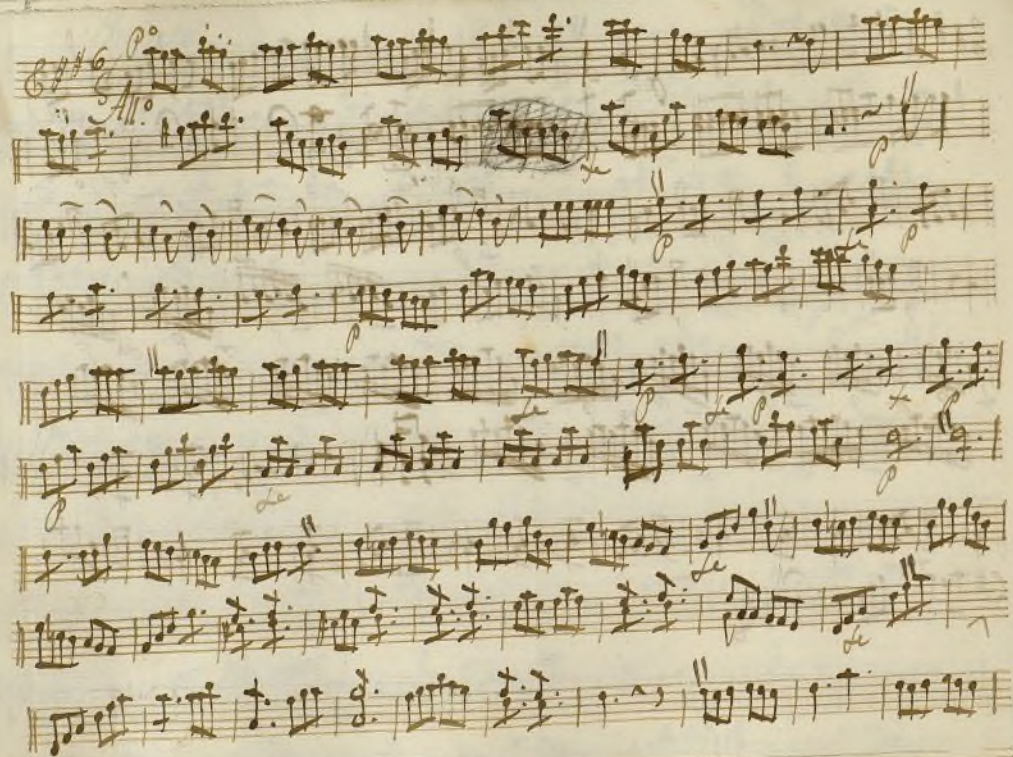
Quinto
And. con moto. $\text{G}^{\text{#}}\text{F}$ 6/8

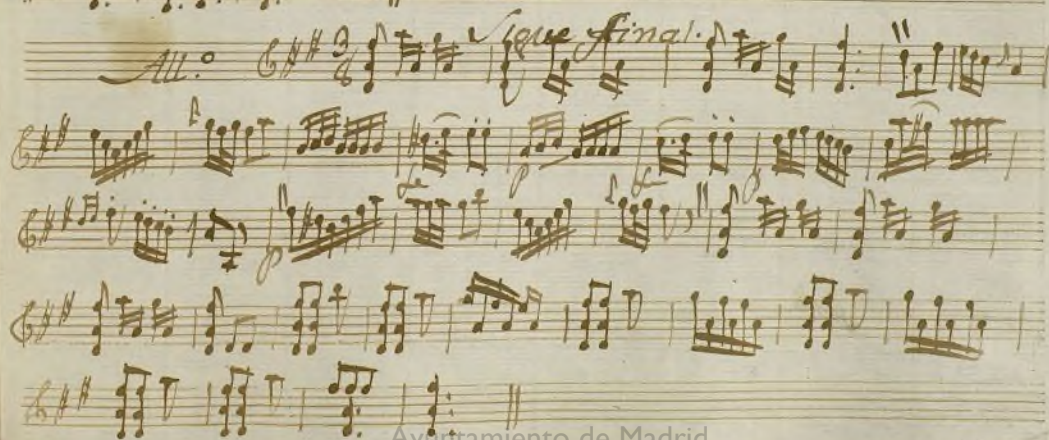
All. Presto.

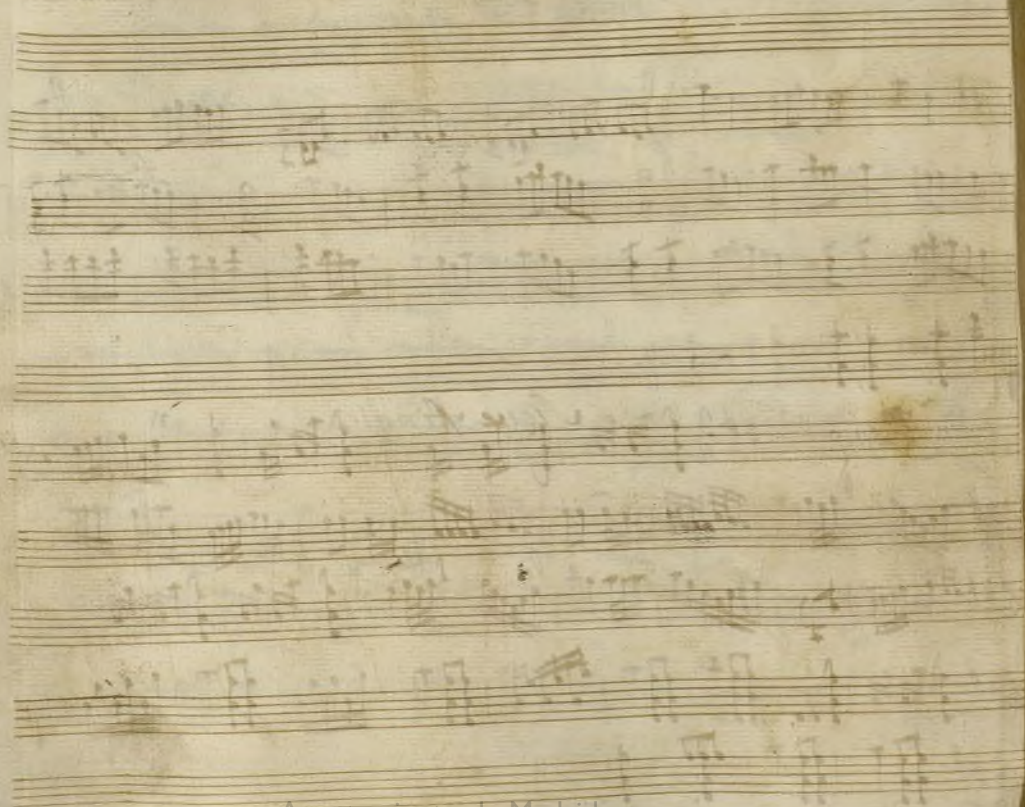
Manuscrito de Madrid



V. P.







Ayuntamiento de Madrid

Mus. L. 14-2
Vicente Juan

Monjui

Violin Segundo.

Carzuela

el Varon de Torre

fuerte.

Allegro assai

Segue.

Tracato.

Segue

p° cresc.

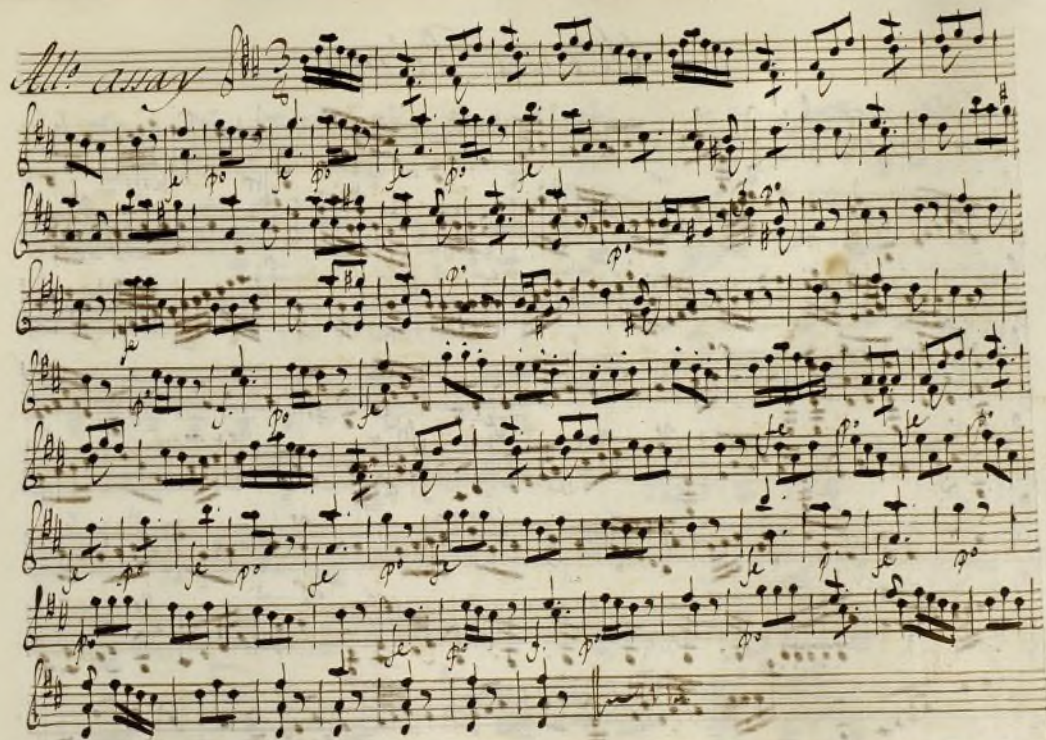


Sigue V.P.

bride

con moto.





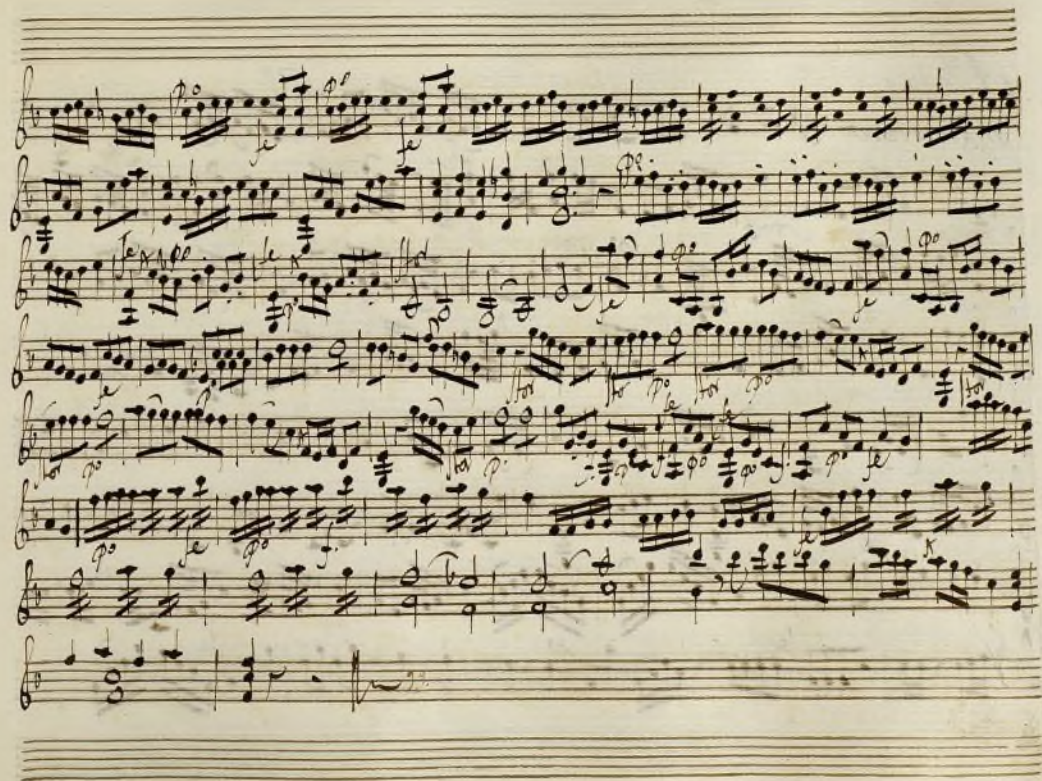
Scena Prima

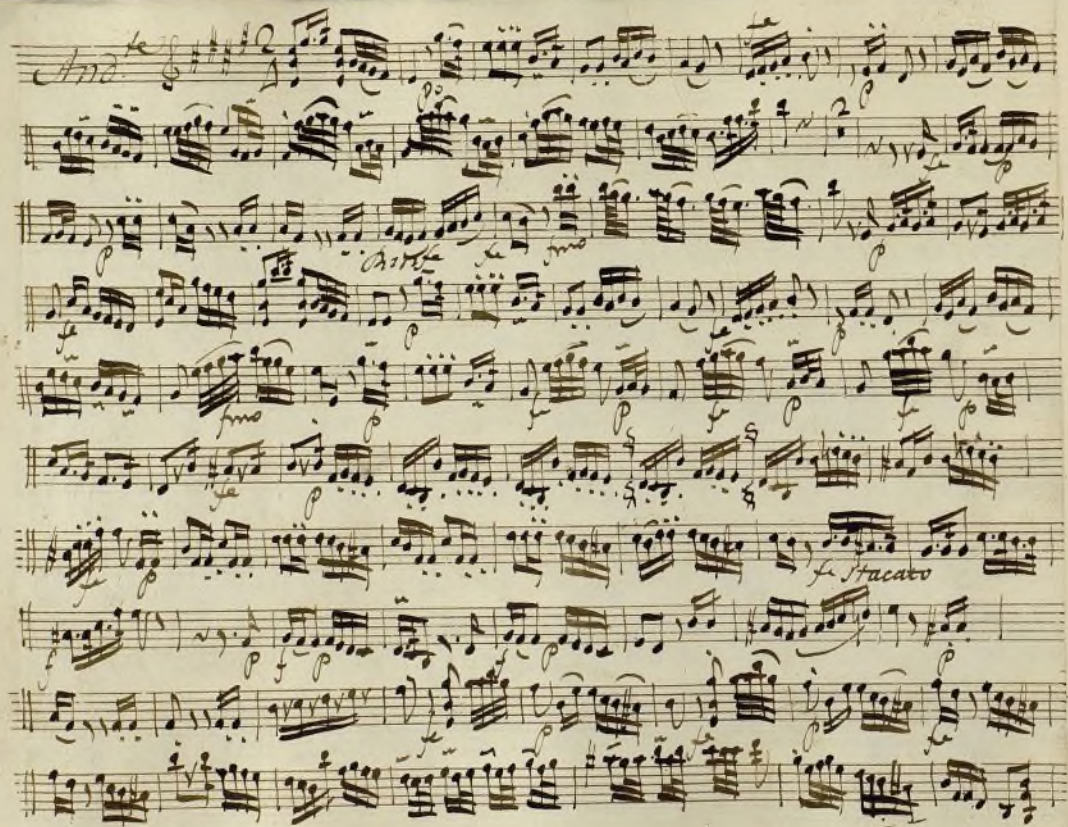
*Andante
con moto*







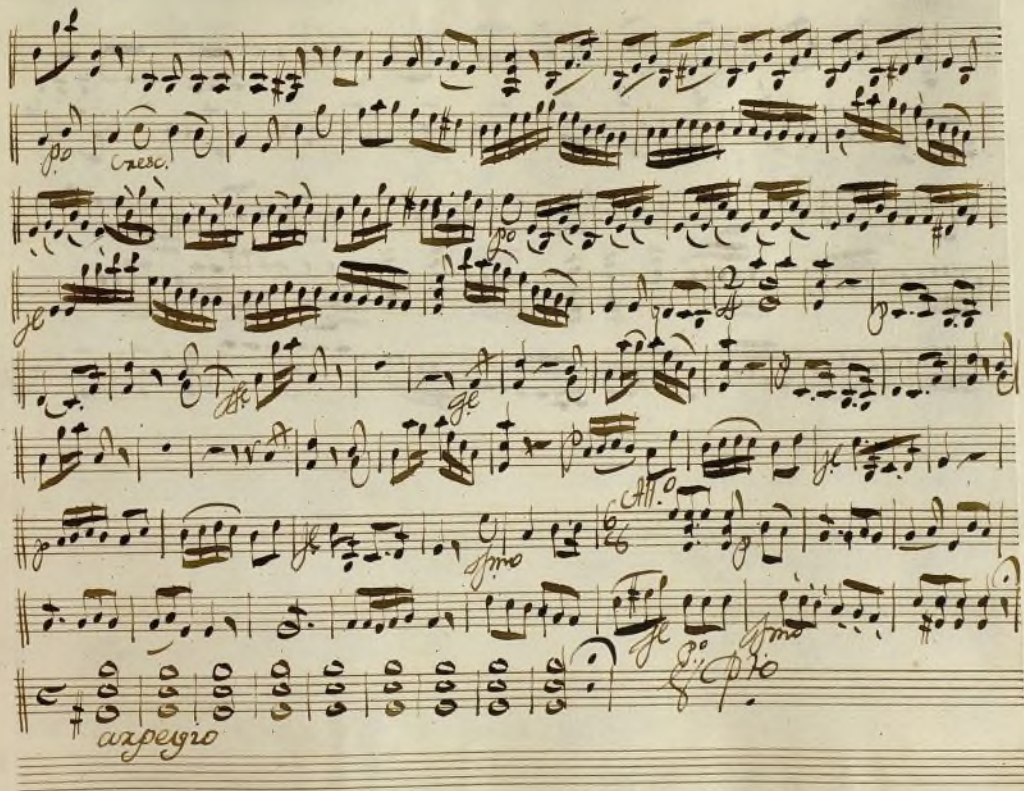






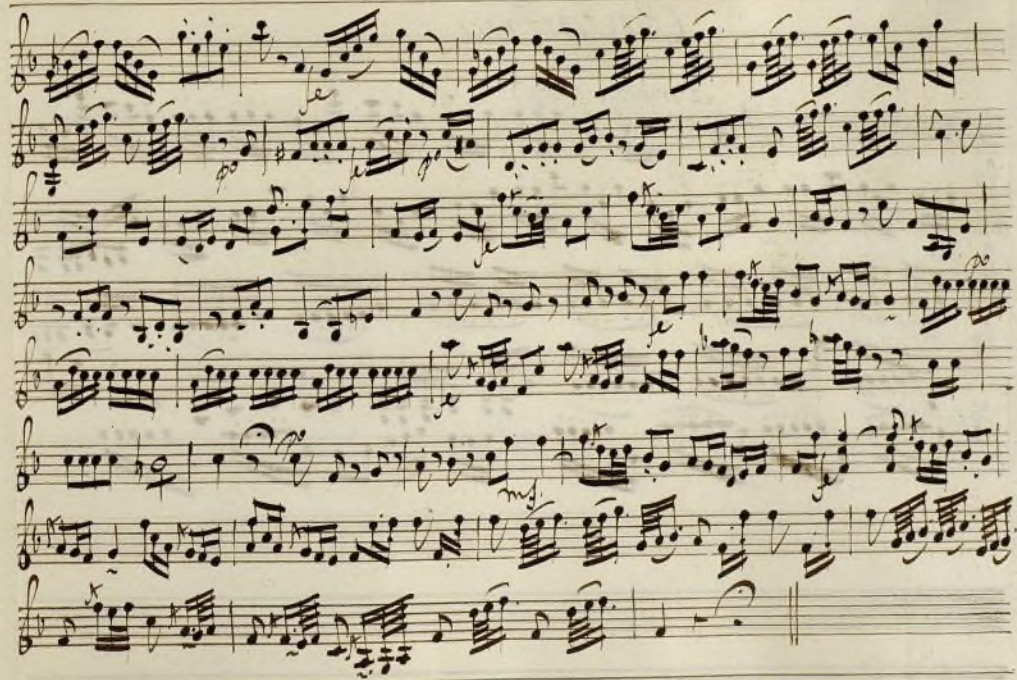
All.^o Bullarie

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 the title 'All.^o Bullarie' in a decorative script. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The score is divided into sections by repeat signs and includes a section marked 'All.^o' in the middle. The bottom staff is marked 'a tempo' and 'a tempo'.



All.^o

Handwritten musical score on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. A 'je.' marking appears on the third staff. The manuscript shows signs of age, including ink bleed-through from the reverse side.



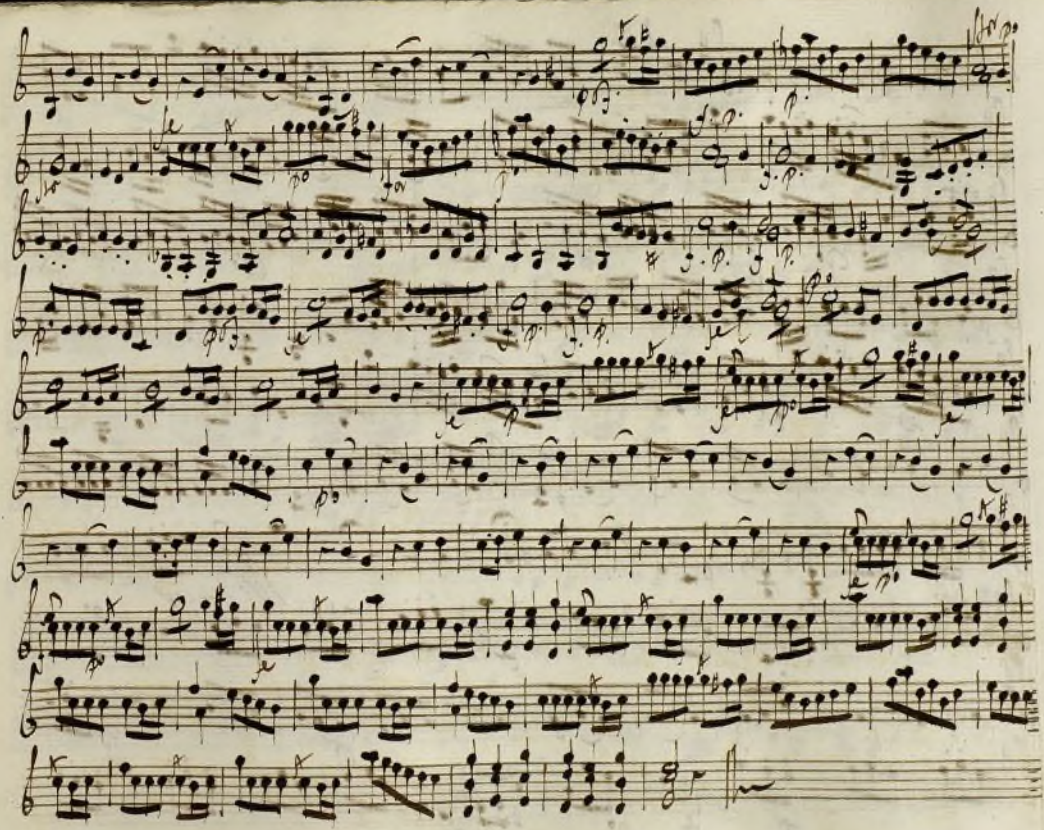


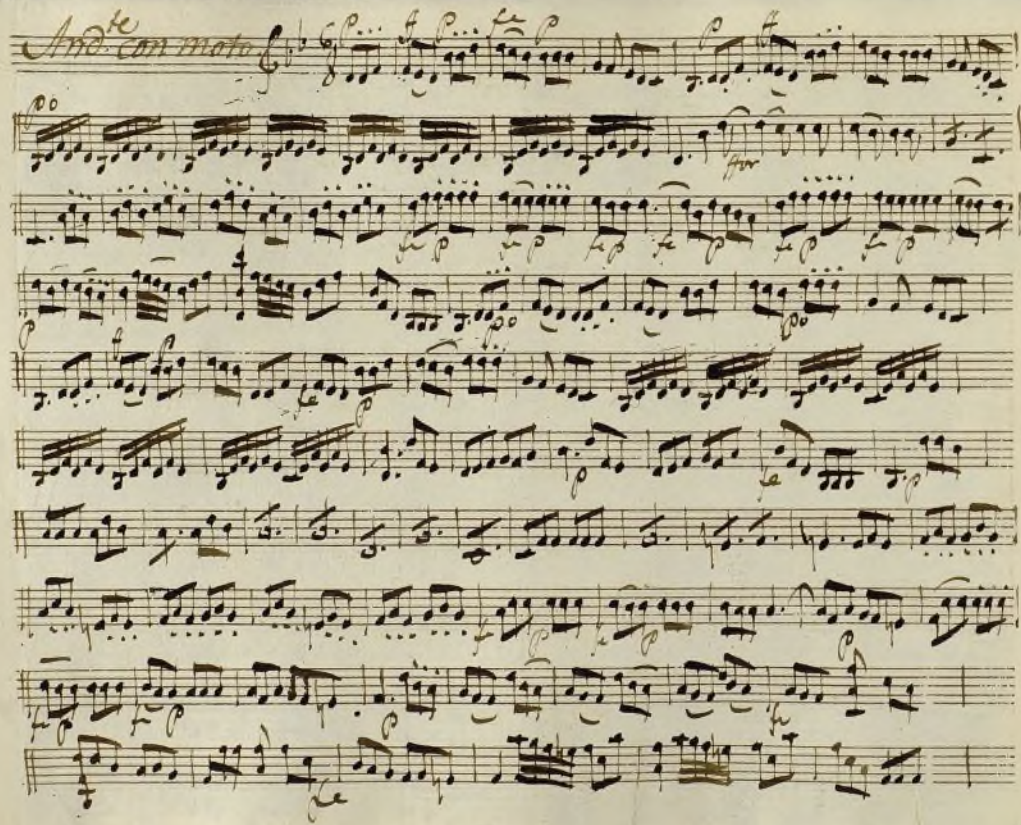


Alto Spianato

Scritto

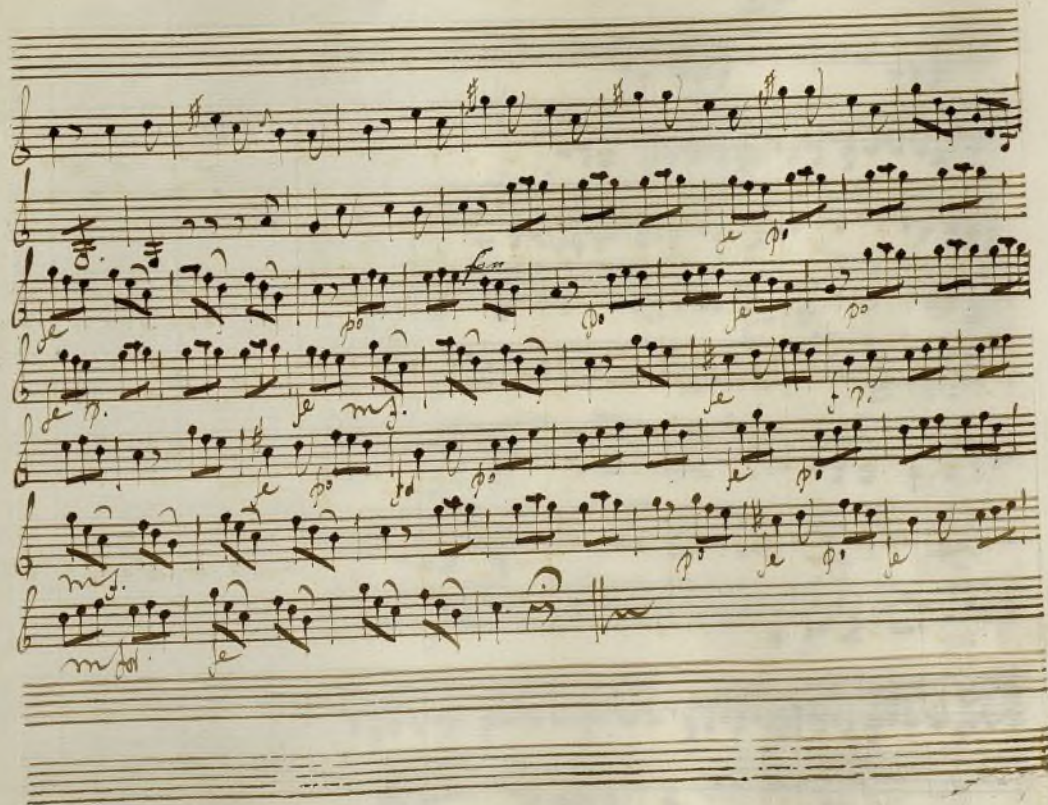
This is a handwritten musical score for a piece titled "Alto Spianato". The notation is written on ten staves, each beginning with a treble clef. The time signature is 3/2. The music is written in a single system, with various musical symbols including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The handwriting is in a cursive style, and the paper shows signs of age and wear.











And.^{te} Con moto *allegro vivo*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *And.^{te} Con moto* and the mood marking *allegro vivo*. The notation is dense, featuring many beamed notes and rests. There are several dynamic markings throughout, including *pp* (pianissimo), *f* (forte), and *ppp* (pianissimissimo). A section of the score is marked *All.^{ro} vivace*. The manuscript shows signs of age, with some ink bleed-through and wear at the edges.

pp *f* *ppp* *All.^{ro} vivace*

Ayuntamiento de Madrid

tempo di prima*Allo vivace*

Quinteto.

Allegro

a media voz.

The musical score is written on ten staves. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

All. vivace

fe

Segue

Segue

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. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into sections by the word "Presto." and the word "Je". The word "Je" appears at the beginning of the first, third, fifth, seventh, and ninth staves. The word "Presto." appears at the beginning of the sixth staff. The word "Je" also appears at the end of the eighth and tenth staves. The score is written in a cursive hand, and the paper shows signs of age and wear.

Je Je Je Je Je

Presto.

Je Je Je Je Je

Je Je Je Je Je

Je Je Je Je Je

Je Je Je Je Je

Je Je Je Je Je

Je Je Je Je Je

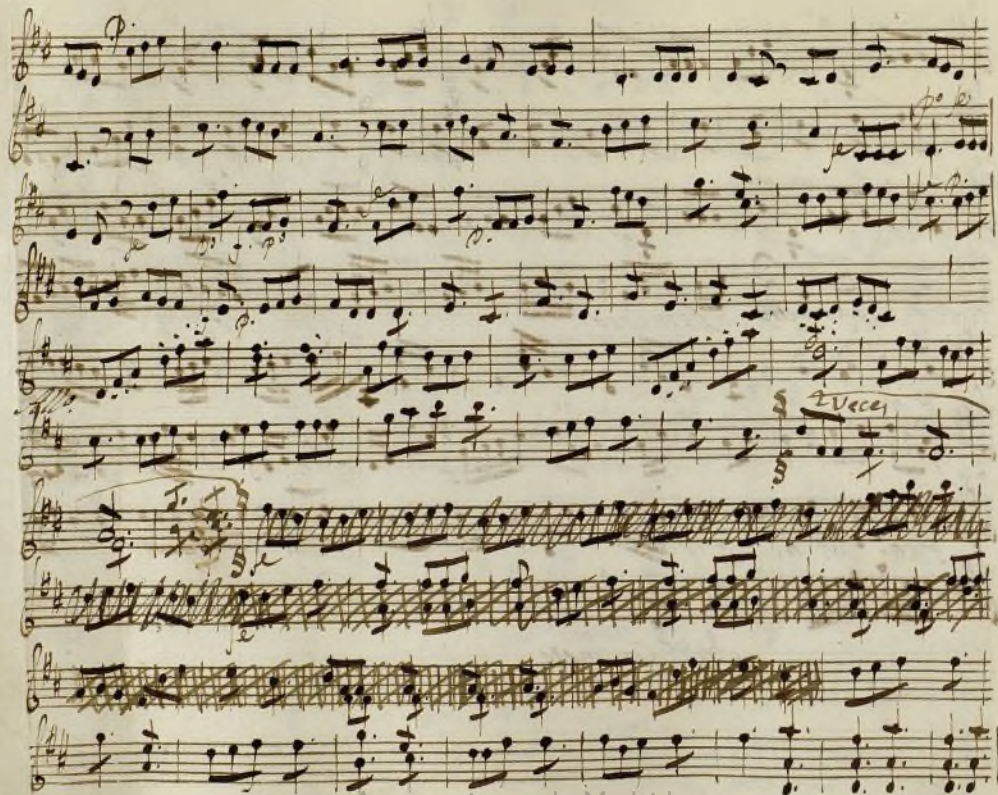
Je Je Je Je Je

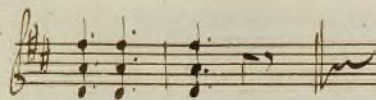
Je Je Je Je Je

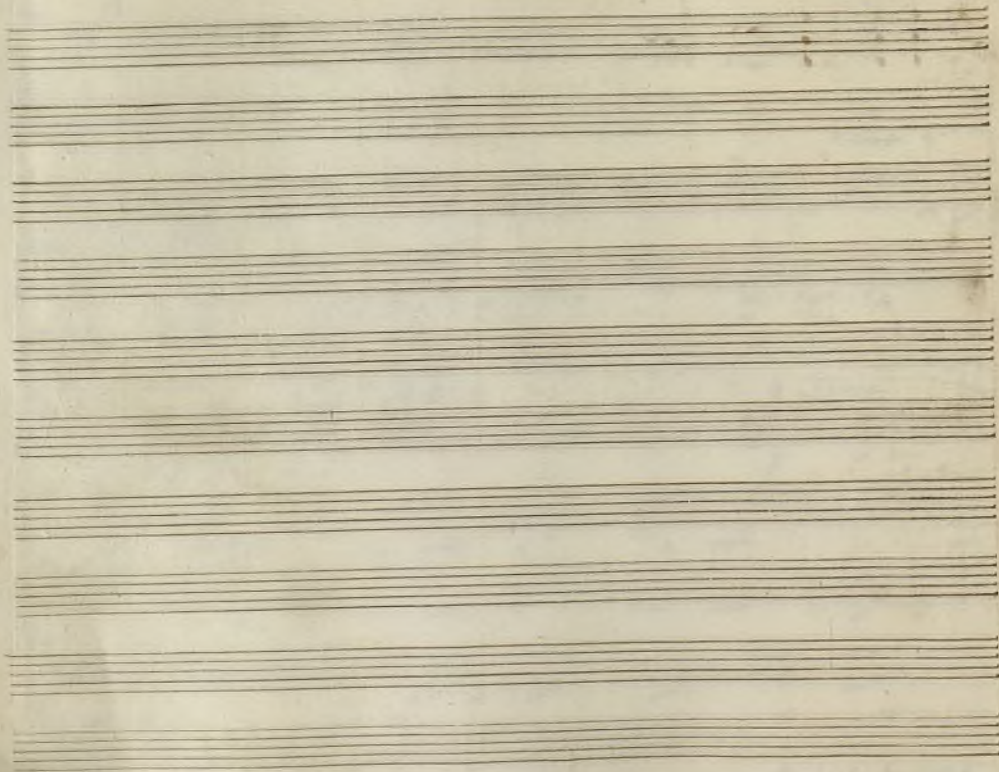
A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The manuscript is annotated with several markings: *Je* appears above the first staff, *Allo. vivace.* is written below the second staff, and *Allo. Presto.* is written below the eighth staff. There are also some crossed-out sections on the fourth staff. A faint watermark, "Armamento de Madrid", is visible at the bottom of the page.



And.^{te} Con moto

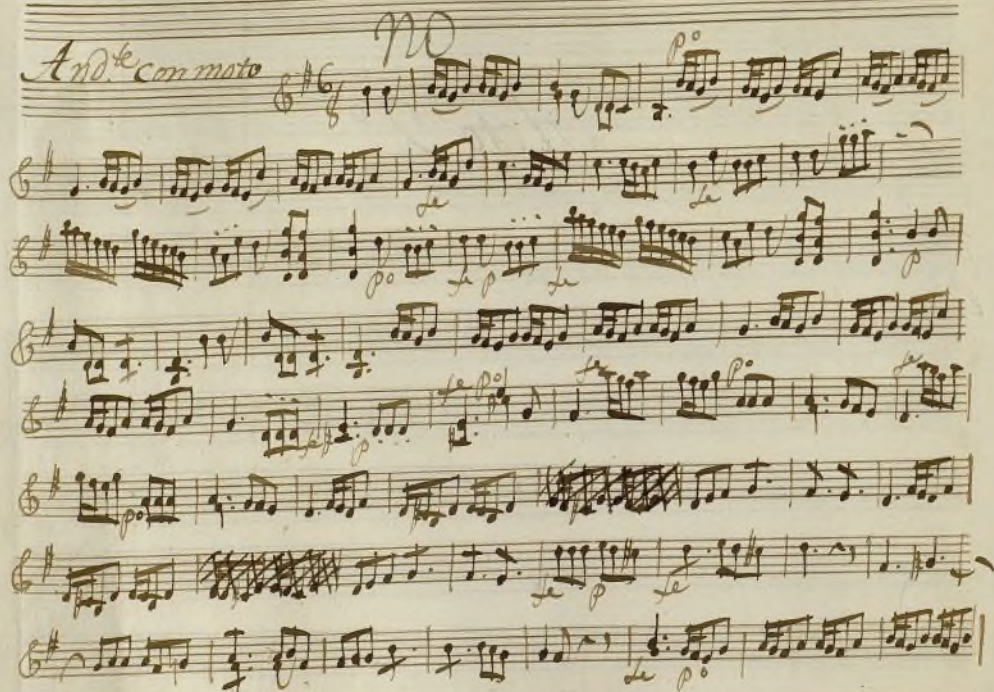






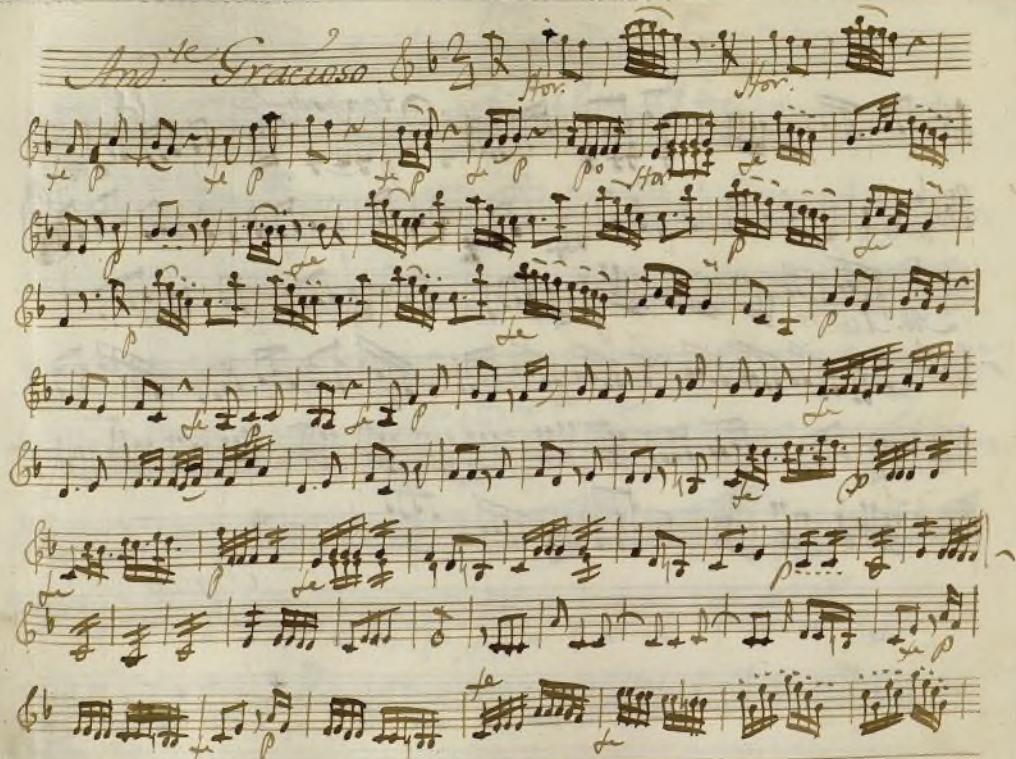
Ayuntamiento de Madrid

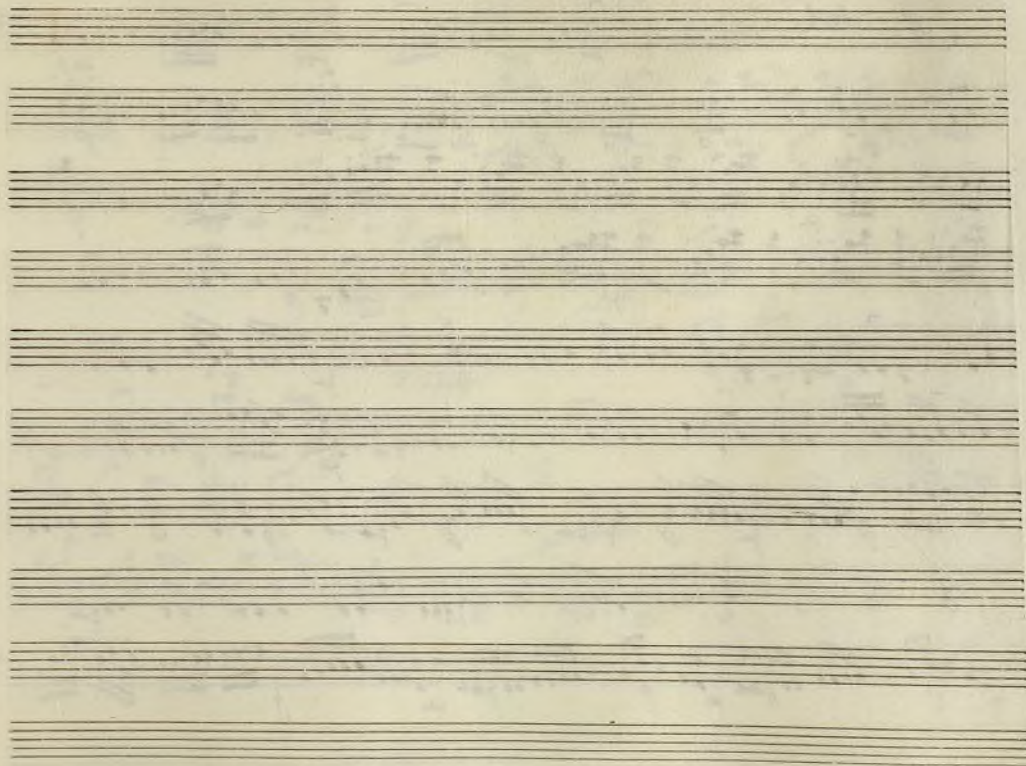
Acto 2.^o

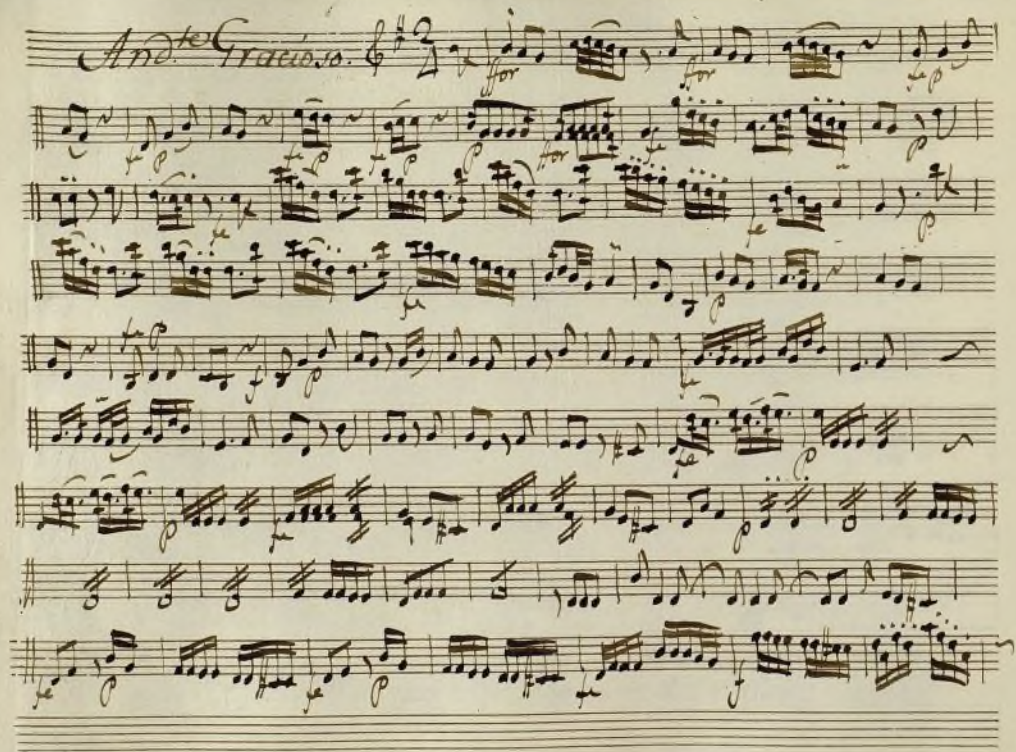


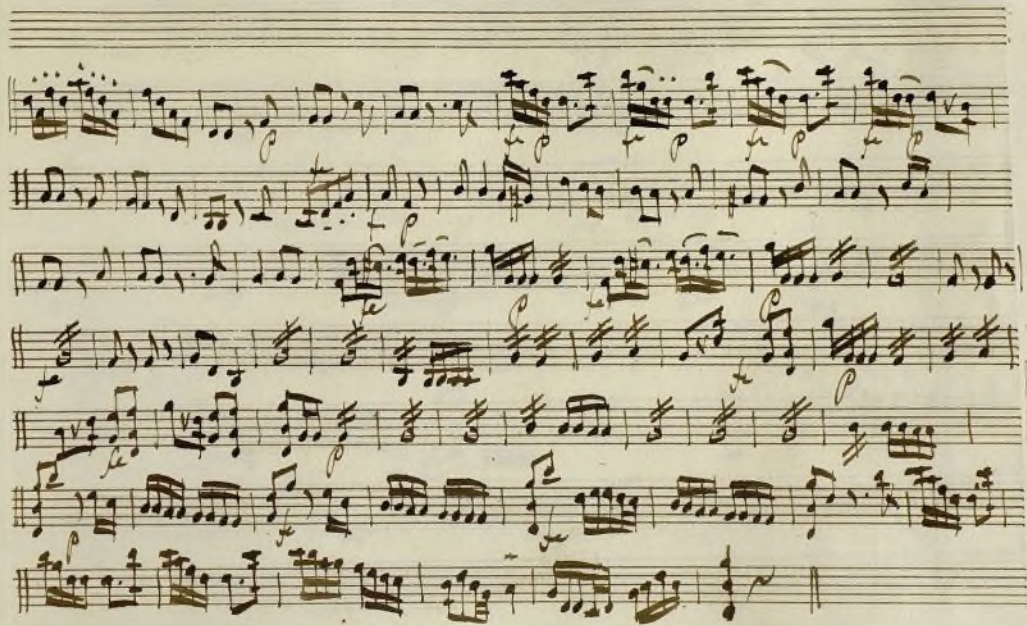


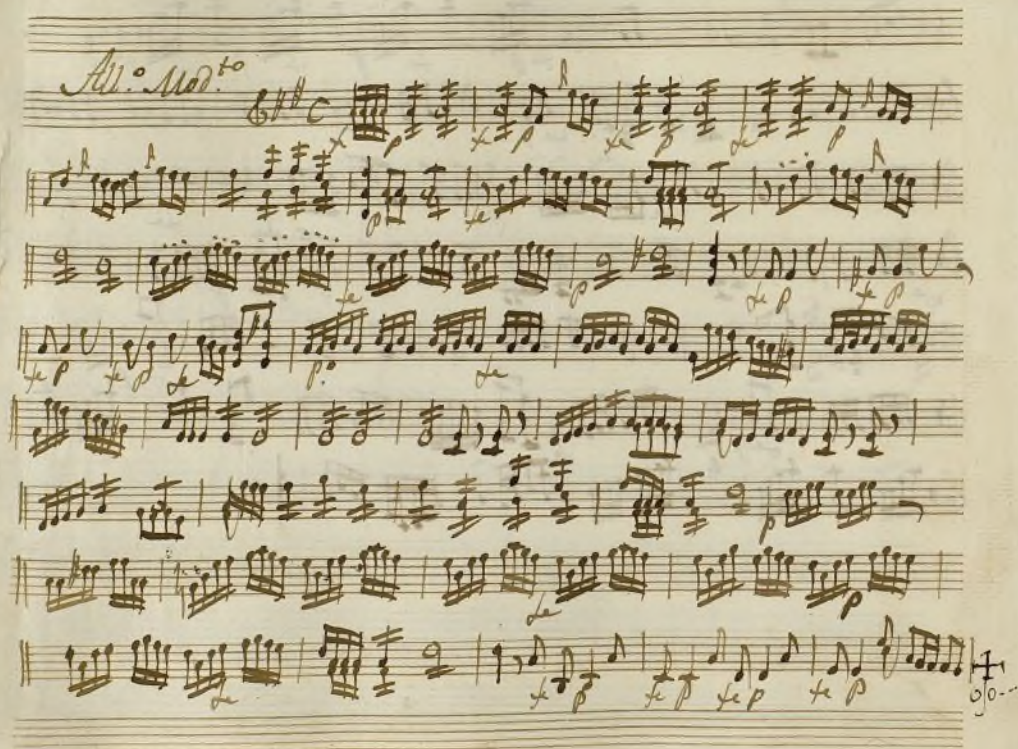
Sigue







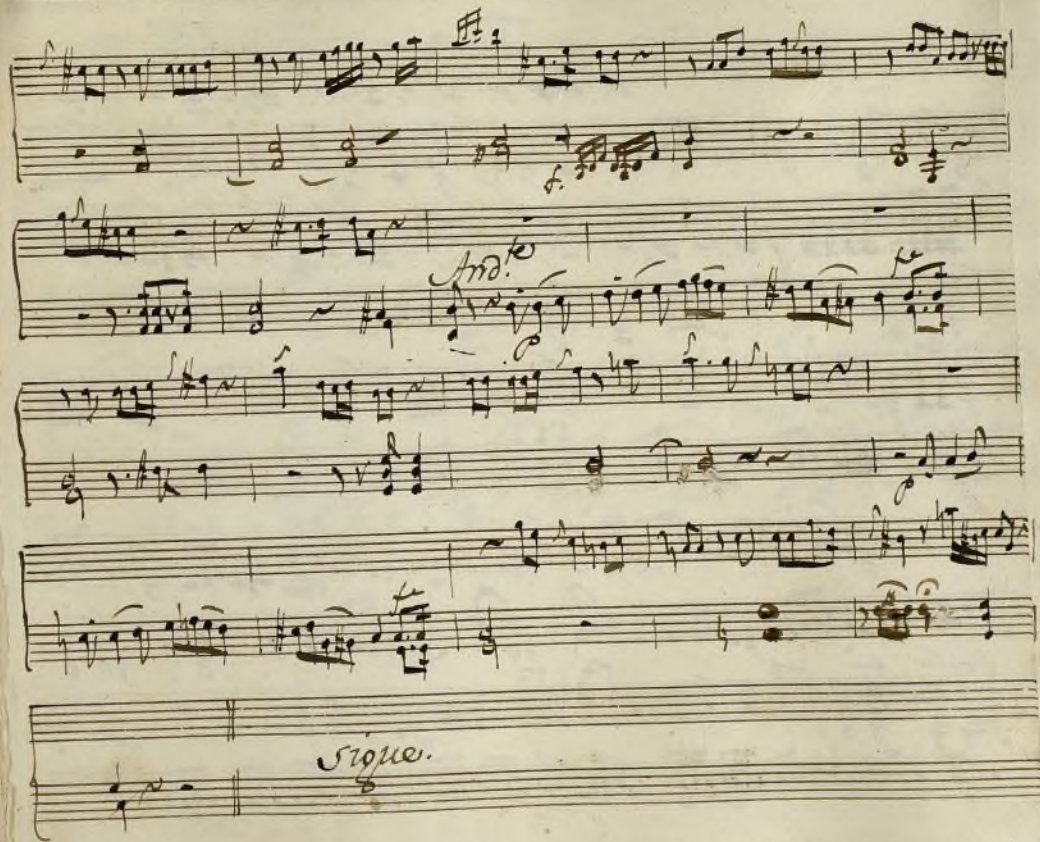






Tades.
Rez. de M.

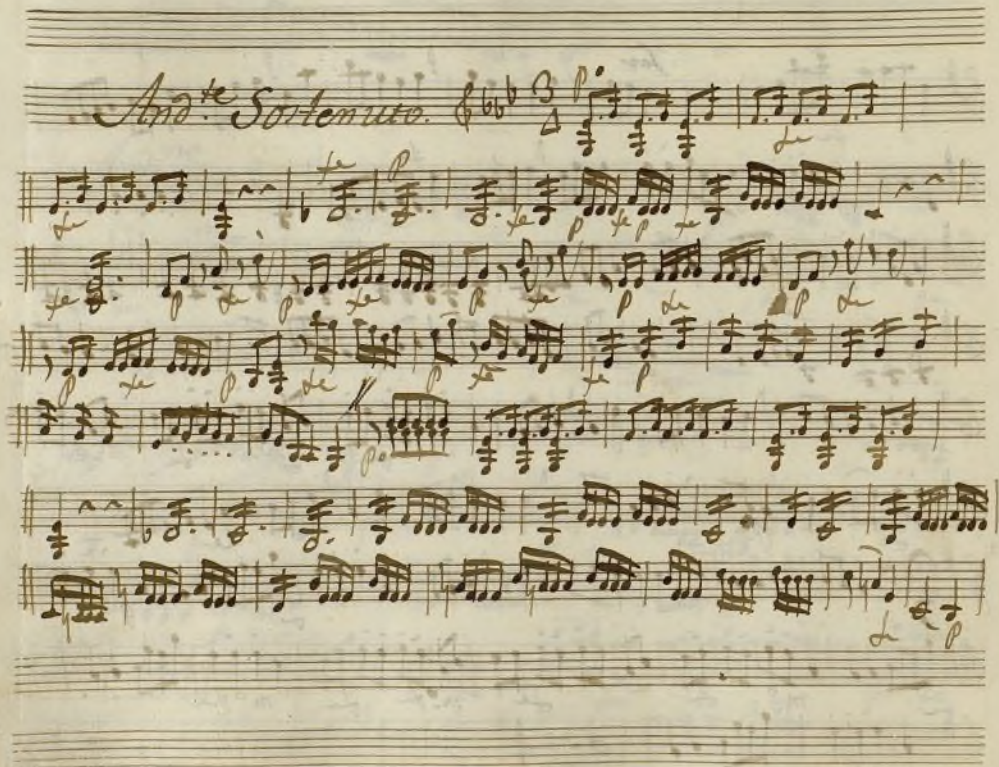
The musical score is written on ten staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like *f*, *p*, *Cres.*, *mo*, and *poco*. The handwriting is in dark ink, and the paper shows signs of age and wear.



Cantabile. & # # #

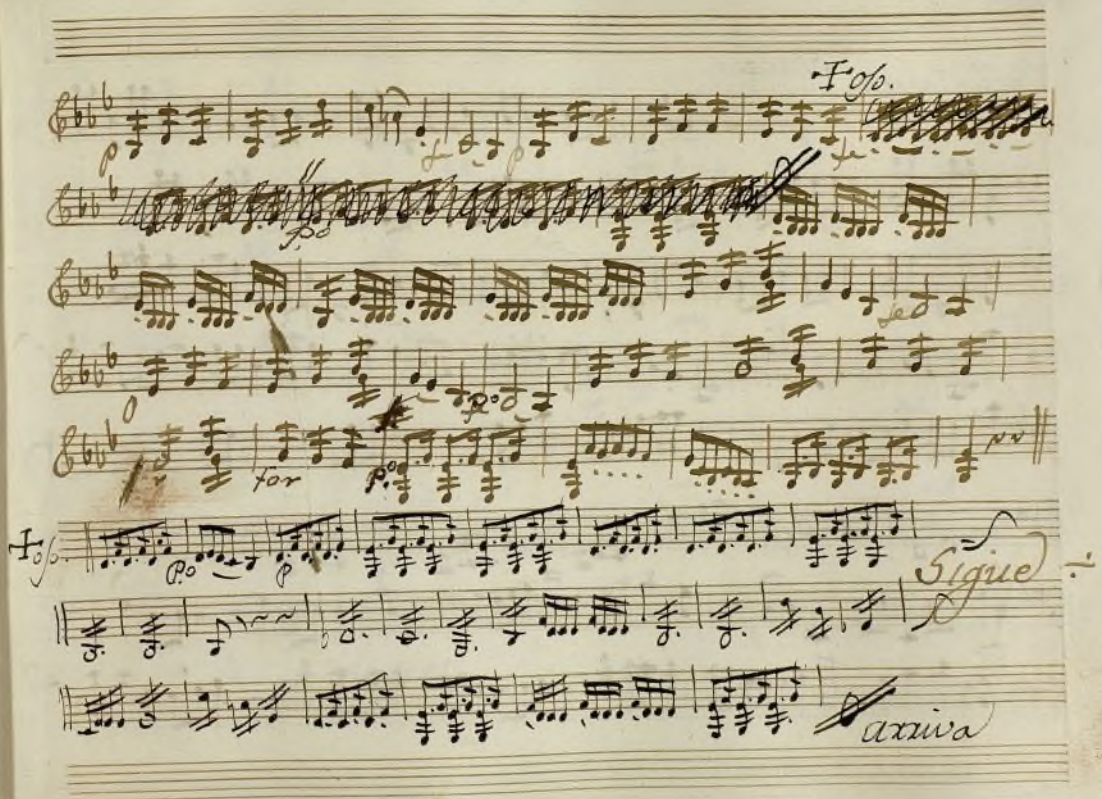
Poco *m. re*



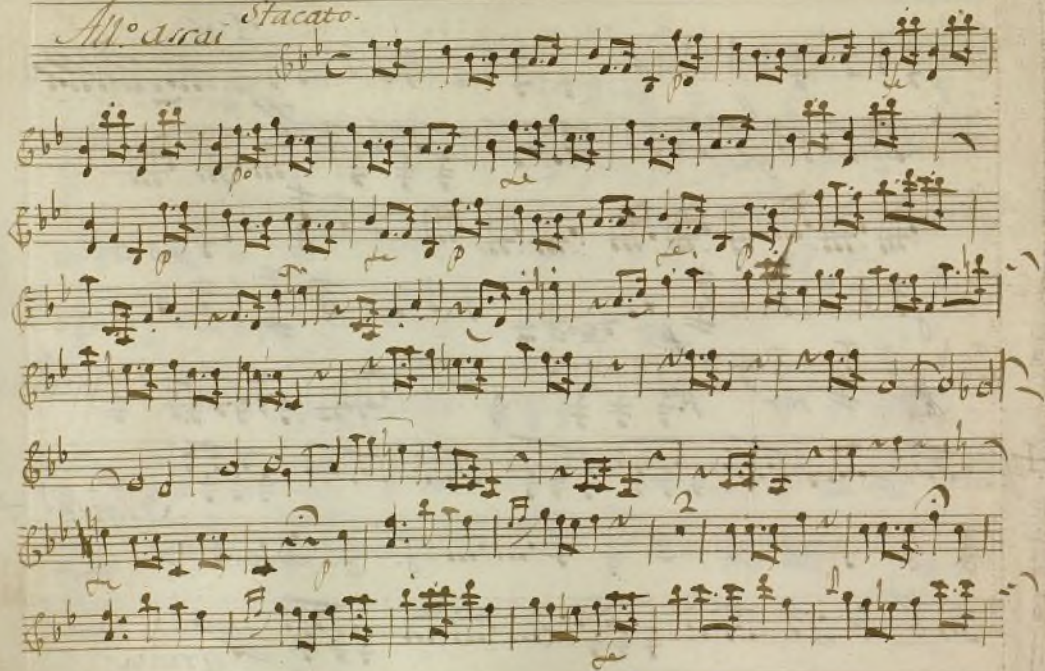


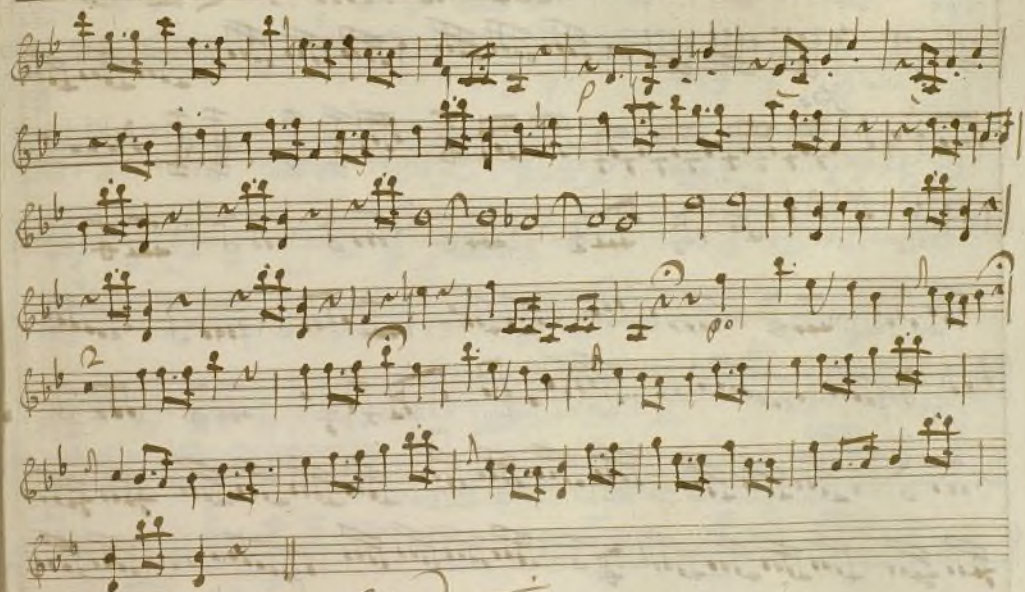
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various musical symbols. The notation includes treble and bass clefs, key signatures (e.g., B-flat, E-flat), and time signatures (e.g., 3/4, 2/4). The score is written in brown ink and includes several annotations:

- Fop.* (Fop.)
- for*
- Sigue* (Sigue)
- arriva*



M.º arai Stacato.

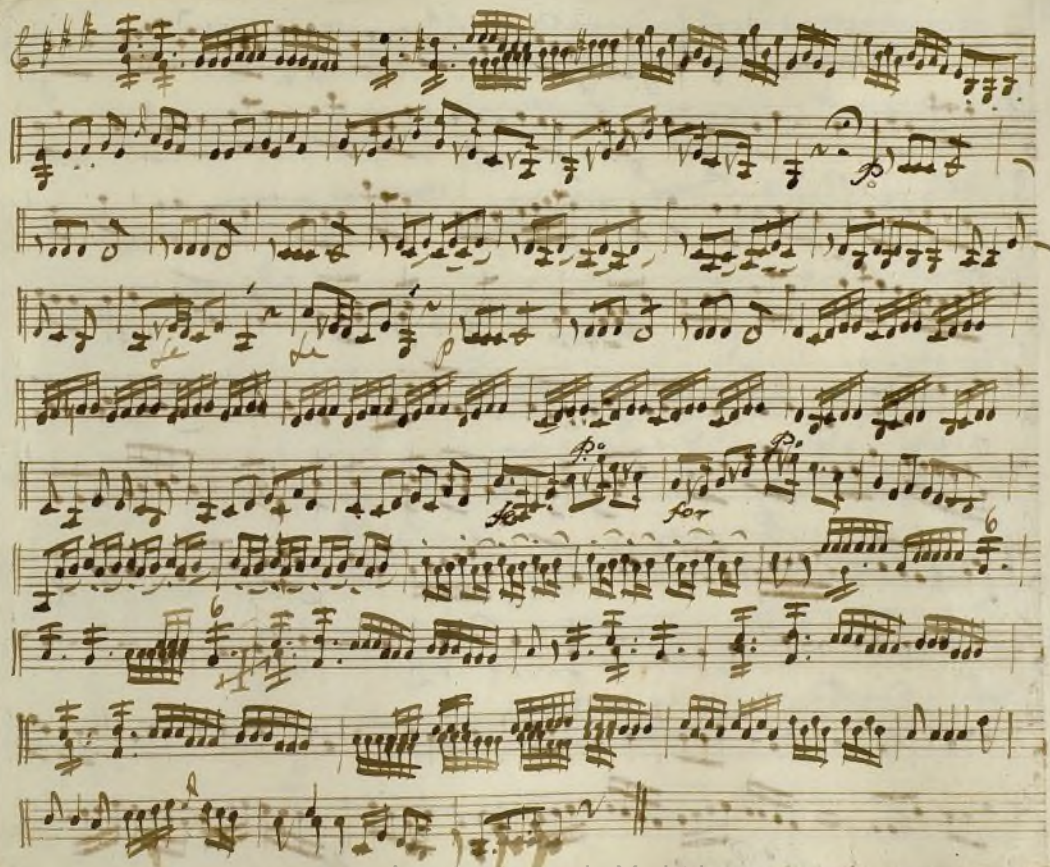




Sigue.

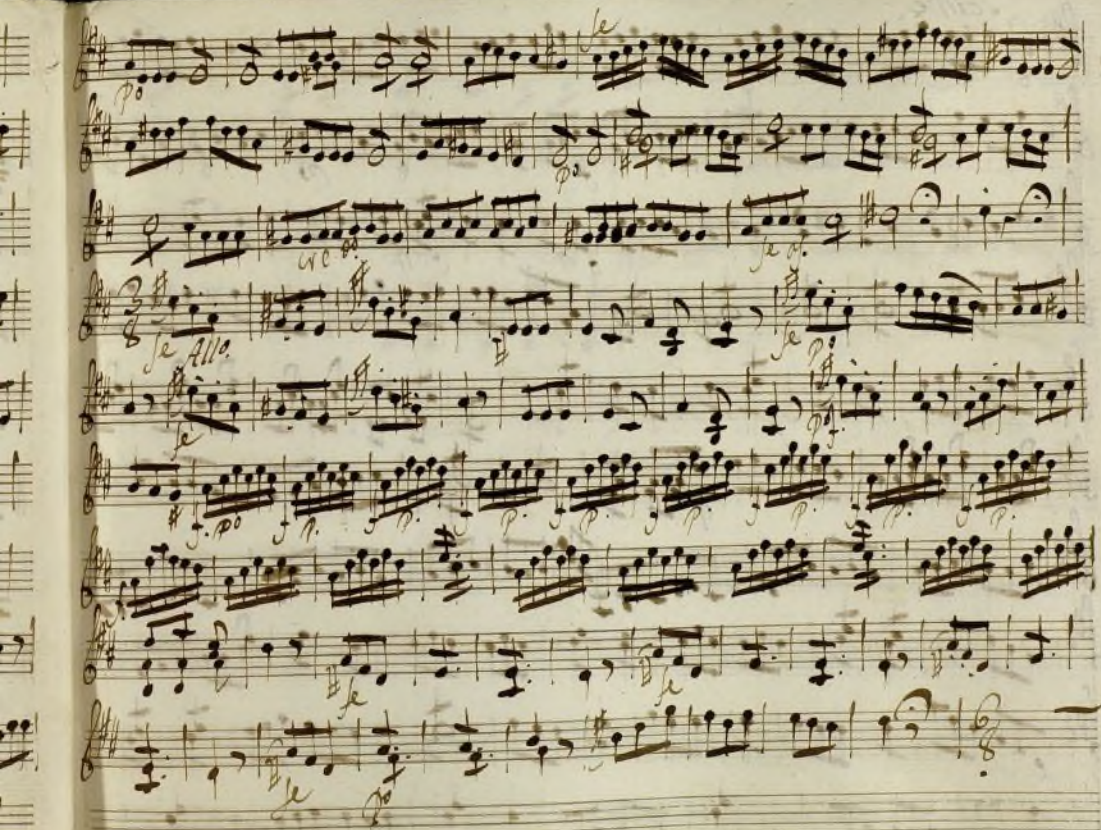
Duo.
And no

p



1^{ra}. Cornua.

Alc. Propio



Allegro *Scène*

The musical 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 composed of eighth and sixteenth notes, with some rests. The notation is handwritten and shows signs of age, including some ink bleed-through from the reverse side. Dynamic markings 'p' and 'p2' are visible at the bottom of some staves. The word 'Allegro' is written in the left margin, and 'Scène' is written above the first staff.

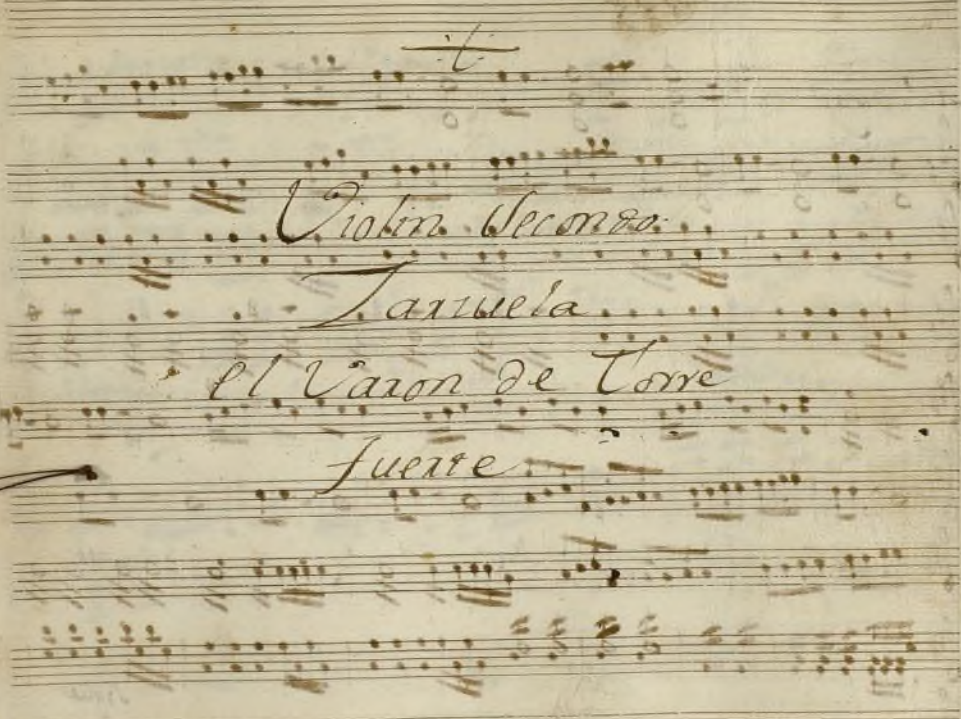


Sigue.

Final.
All.^o

Handwritten musical score for a final section, marked *Final.* and *All.^o*. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. The second staff continues the melody with some beamed sixteenth notes. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth and fifth staves show a continuation of the melodic and rhythmic themes, ending with a double bar line. The paper is aged and shows some staining.

Ayuntamiento de Madrid

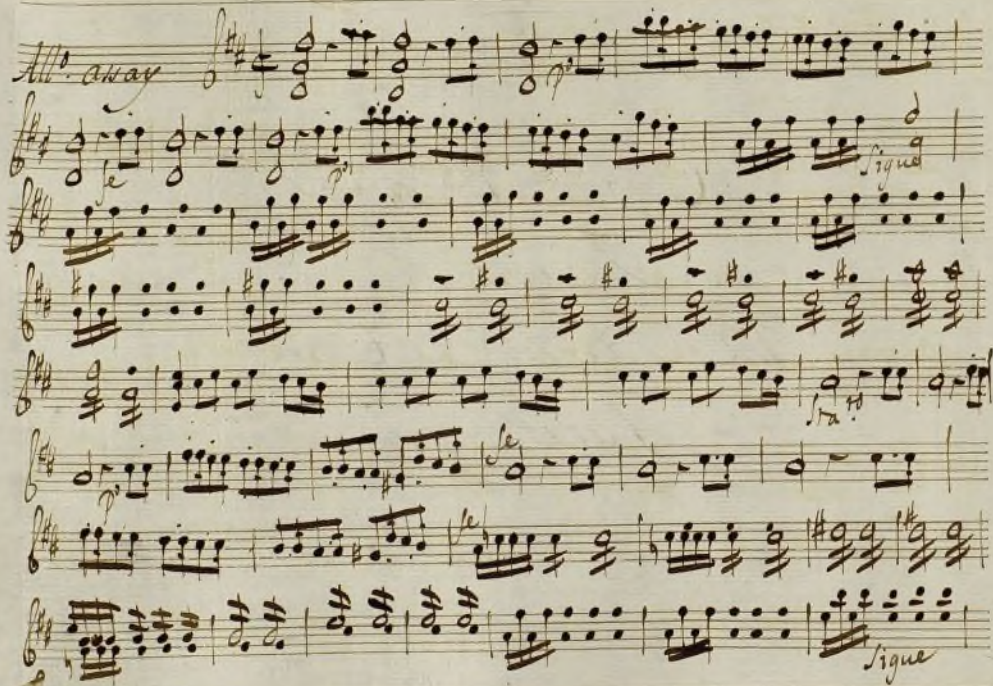
The page contains several staves of handwritten musical notation. The notation is in a historical style, with notes and rests written in dark ink. Some staves have a treble clef. The handwriting is elegant and cursive. The text is written across the middle of the page, over the musical staves.

Violin Secunda

Tanuela

El Varon de Torre

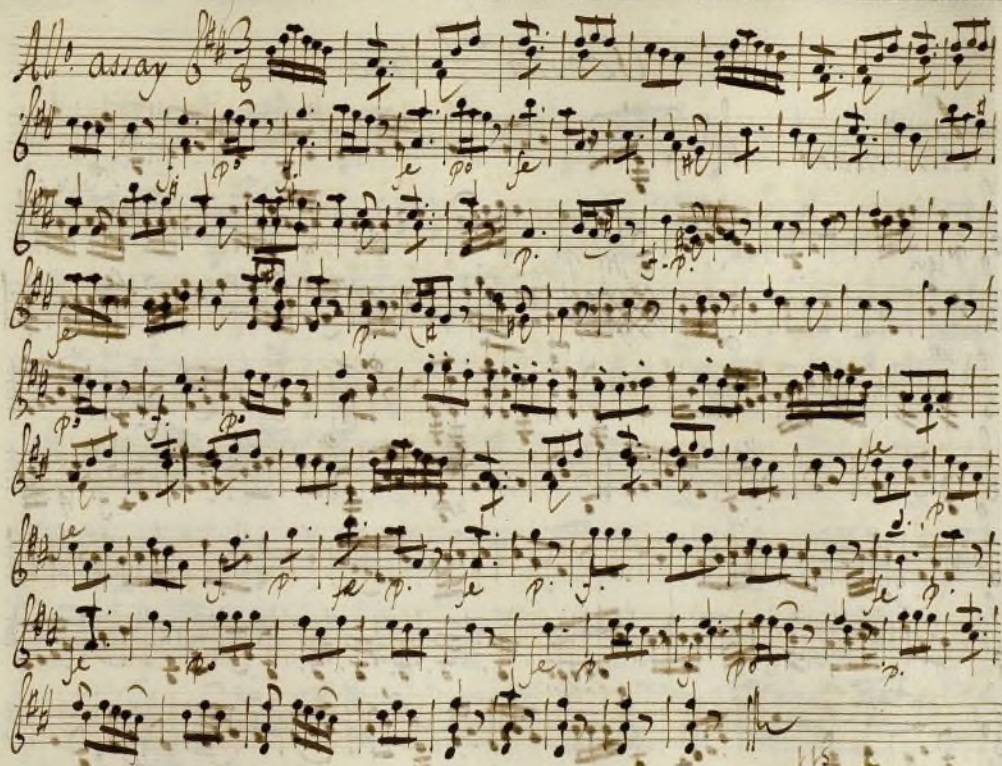
fuerre





Ance
con mare

The musical score is written in a historical style, featuring a variety of note values and rests. The first staff begins with a treble clef and a 3/4 time signature. The notation is dense, with many beamed notes and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the piece. The score is organized into systems, with the first two staves of each system connected by a brace. The paper is aged and shows some staining, particularly in the center and towards the right edge.



Scena Prima

*And.
Con moto*

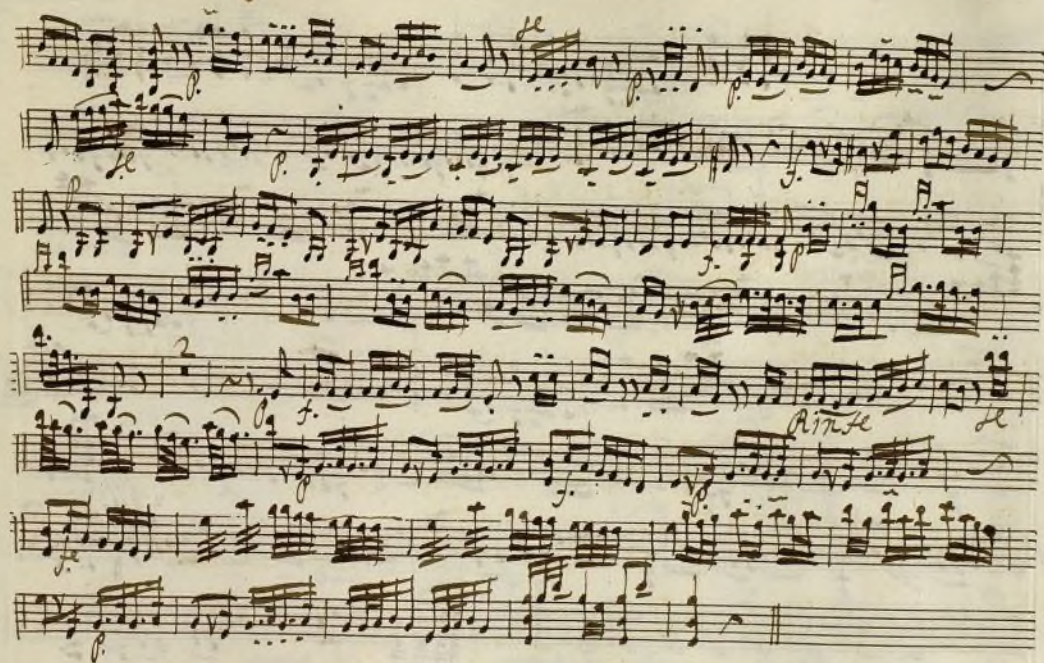
A handwritten musical score on aged paper, titled "Scena Prima". The score begins with the tempo marking "And. Con moto". It consists of nine staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including foxing and staining. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.



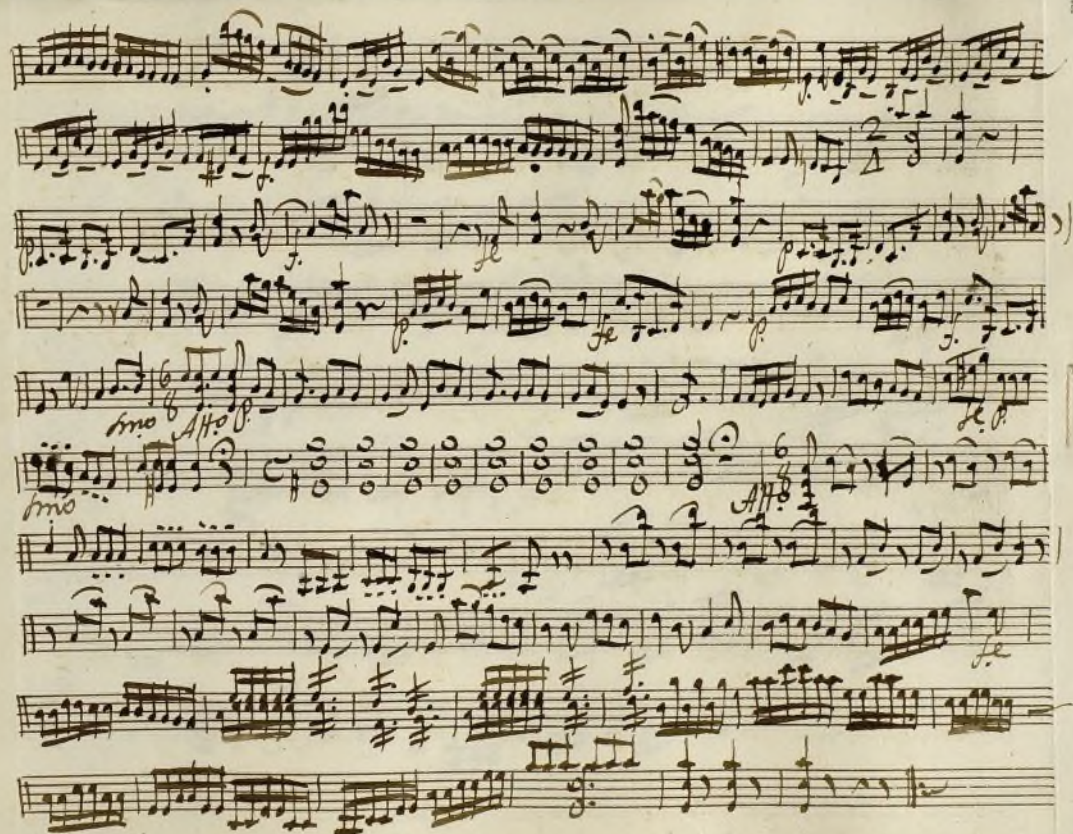




Handwritten musical score on ten staves. The notation is in a 19th-century style, featuring treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by dense, rapid passages, often with slurs and ties, suggesting a virtuosic or technically demanding piece. Various performance markings are present, including *And.* (Andante), *mo* (molto), *se* (sempre), *se* (sempre), and *Allegato*. The manuscript shows signs of age, with some ink fading and paper discoloration.

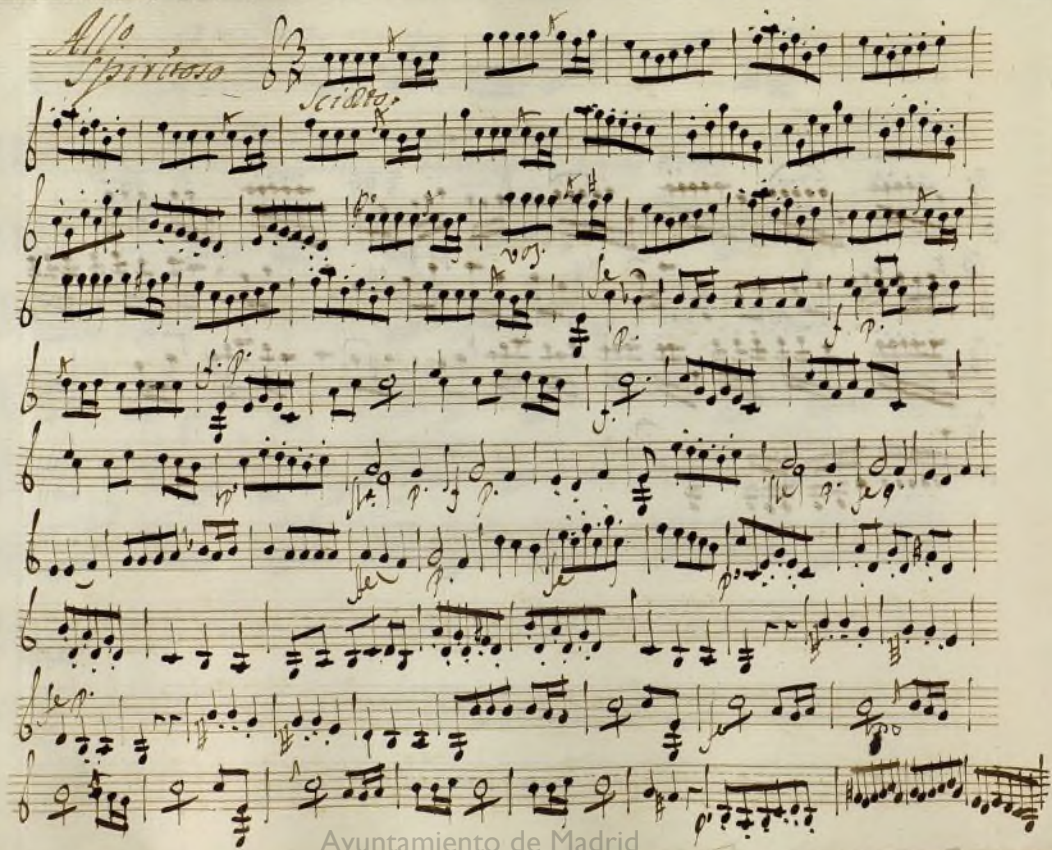


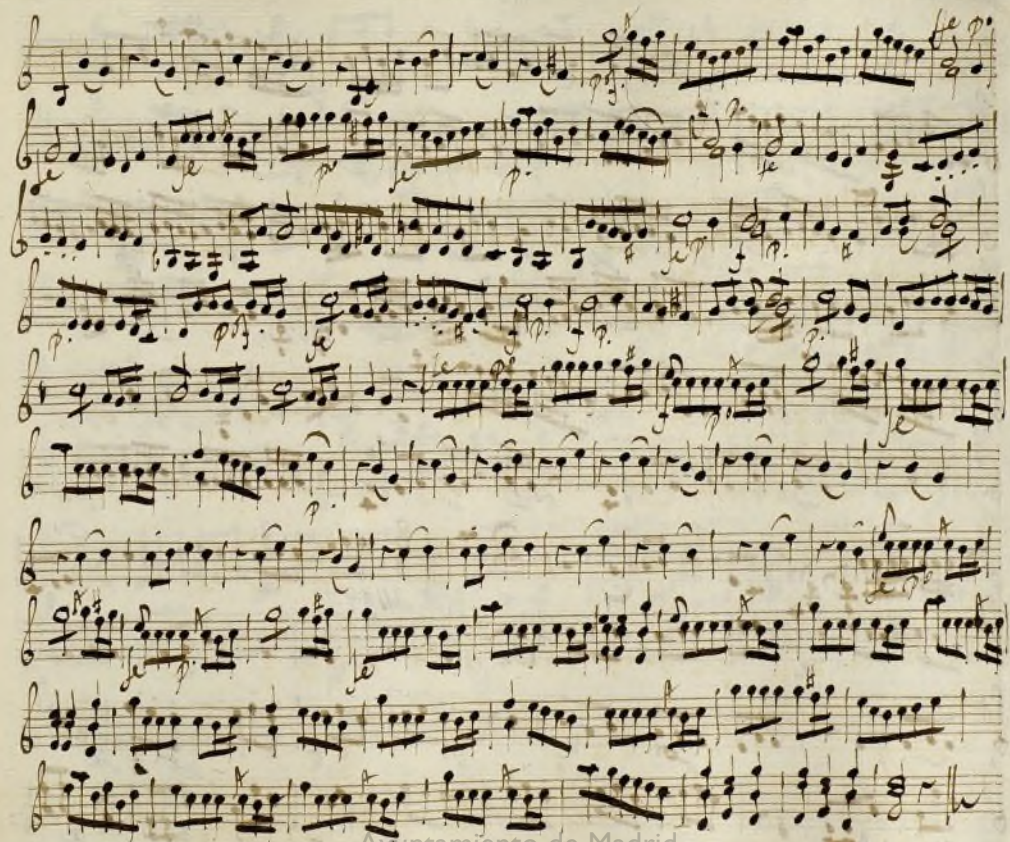
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4, 6/8, 3/4), and dynamic markings like *Allegro*, *Andante*, *Allegro*, *arpeggio*, and *cres.* The score is written in a cursive, handwritten style.

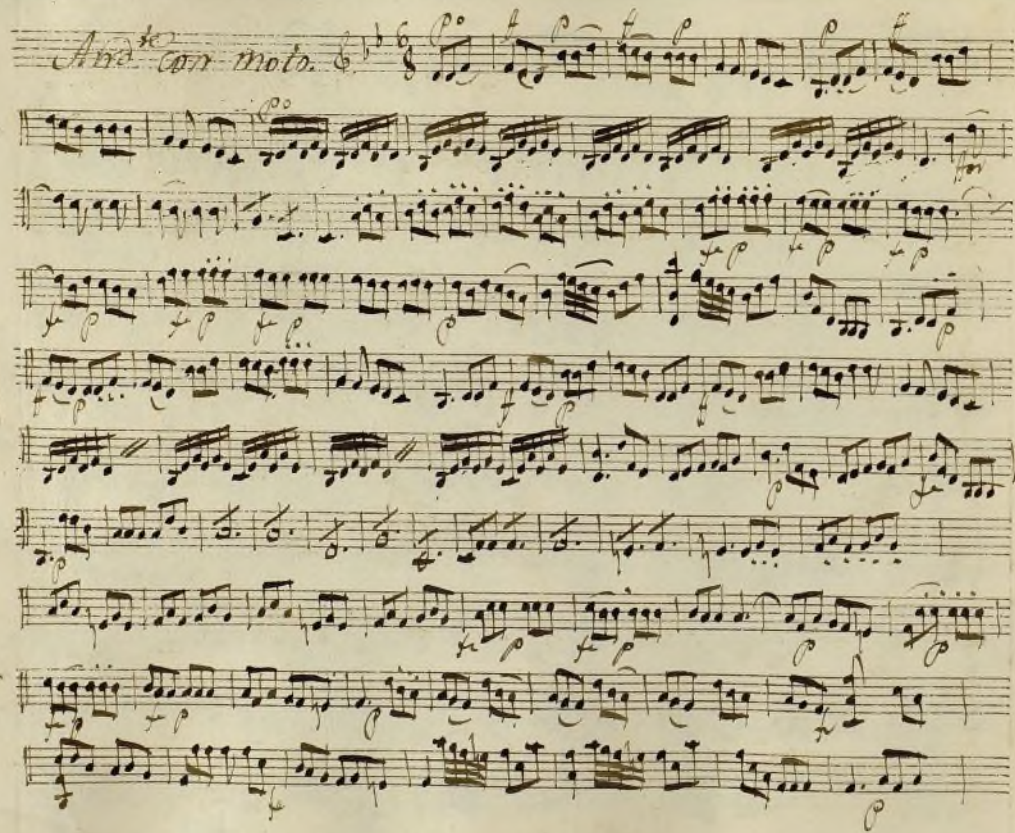






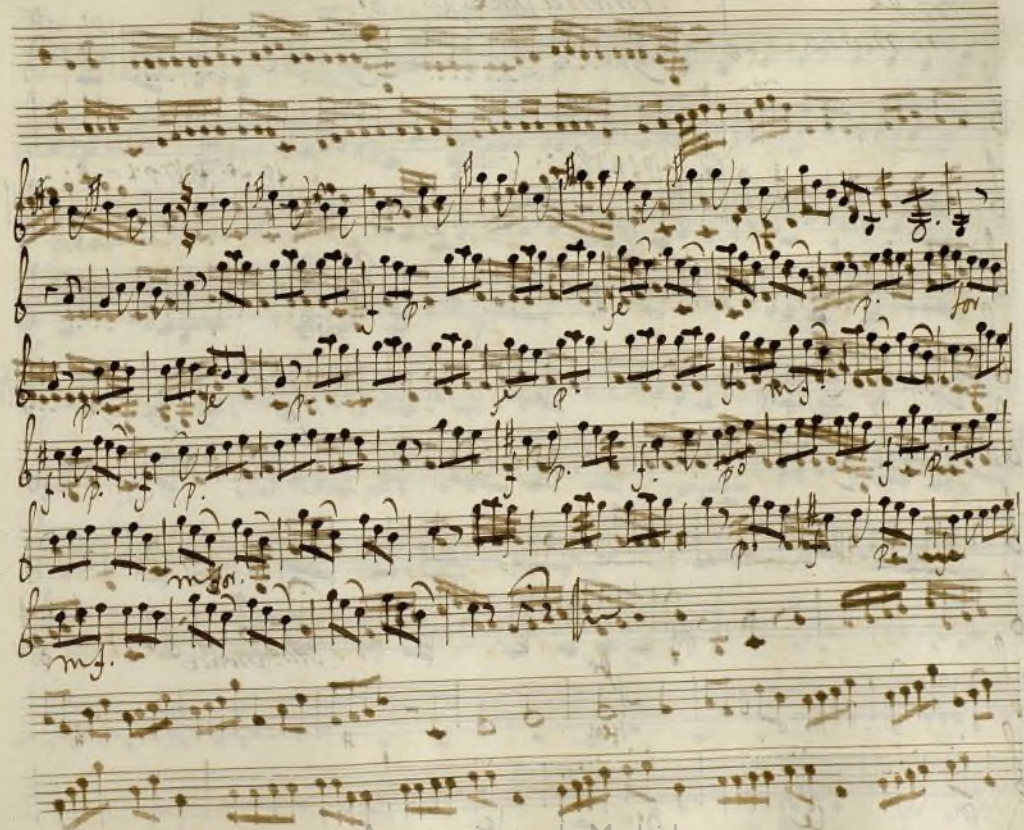












Ande
con moto.

amerra voce

Allo vivace

ten

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Ande con moto.' and the instruction 'amerra voce'. The notation features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), scattered throughout the piece. The tempo changes to 'Allo vivace' on the eighth staff. The score concludes with a 'ten' marking on the ninth staff, likely indicating a tenuto or a specific performance technique. The paper shows signs of age, including foxing and some ink bleed-through from the reverse side.

Tempo di prima.

Al. vivace

Quintets.

Atts.

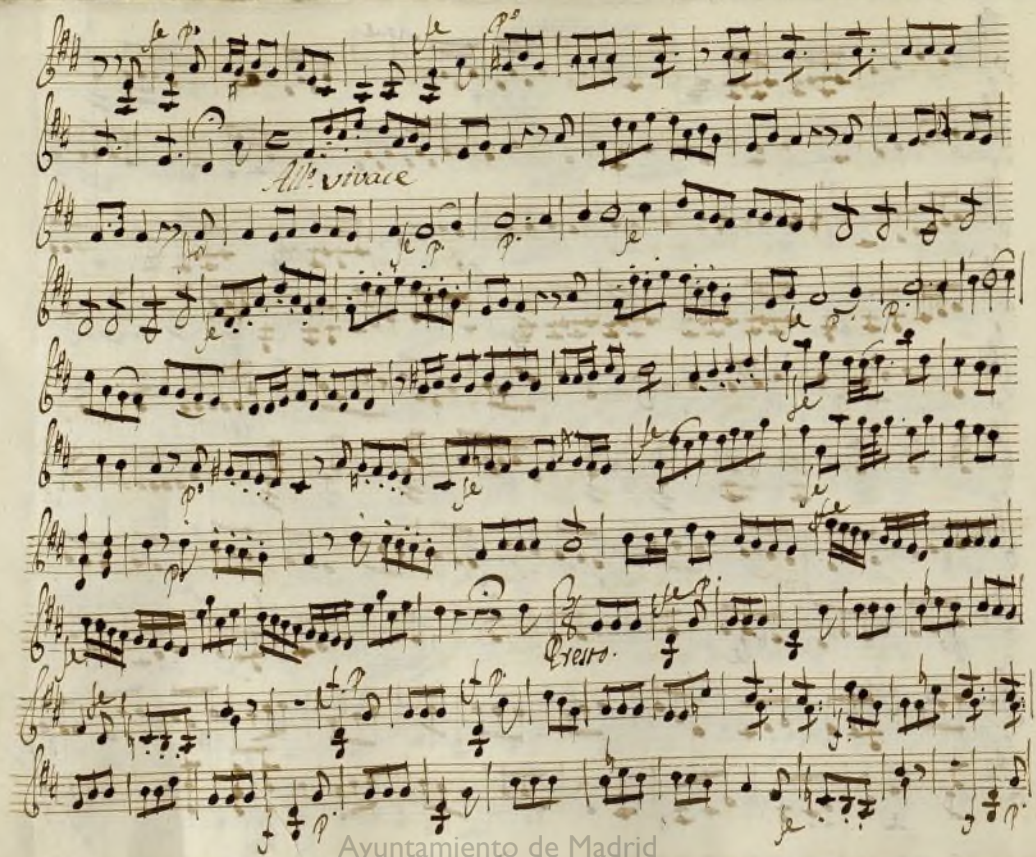
a media vos.

Al. vivace

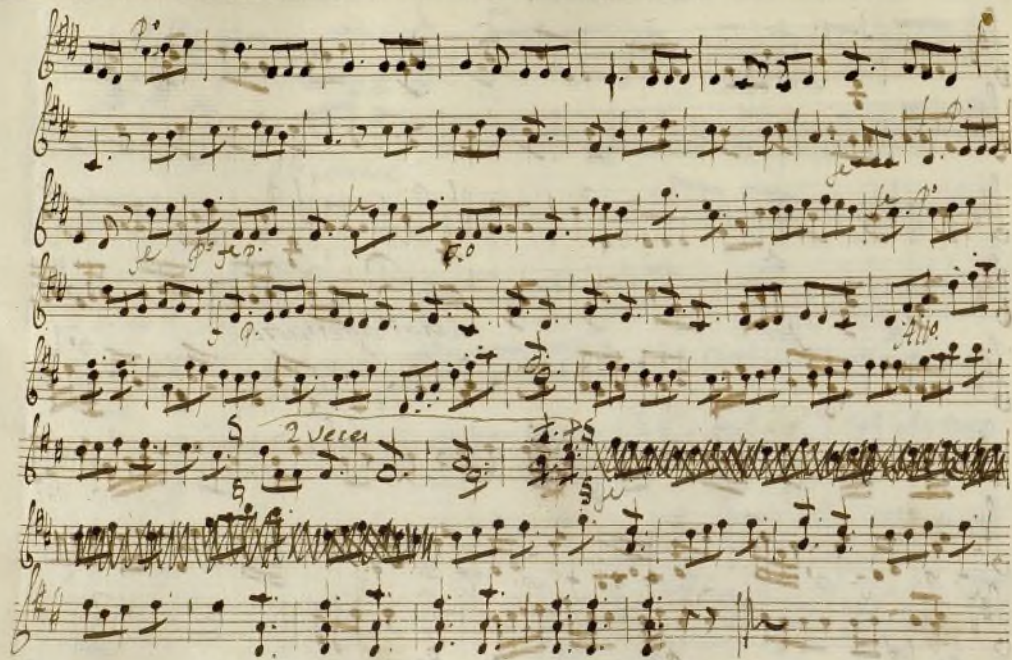
Liquor

Sigae

A handwritten musical score on ten staves, likely for a string ensemble or orchestra. The notation includes various note values, rests, and dynamic markings. The manuscript is written in brown ink on aged, slightly stained paper. The score is organized into ten horizontal staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. Several annotations are present: "Je" is written above the first staff; "lique" is written above the second staff; "p^o" (piano) is written below the third staff; "f^o" (forte) is written below the fourth staff; "Vento." is written below the sixth staff; and "Je" is written below the tenth staff. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score concludes with a double bar line and a final note on the tenth staff.







fin del Primo Año.

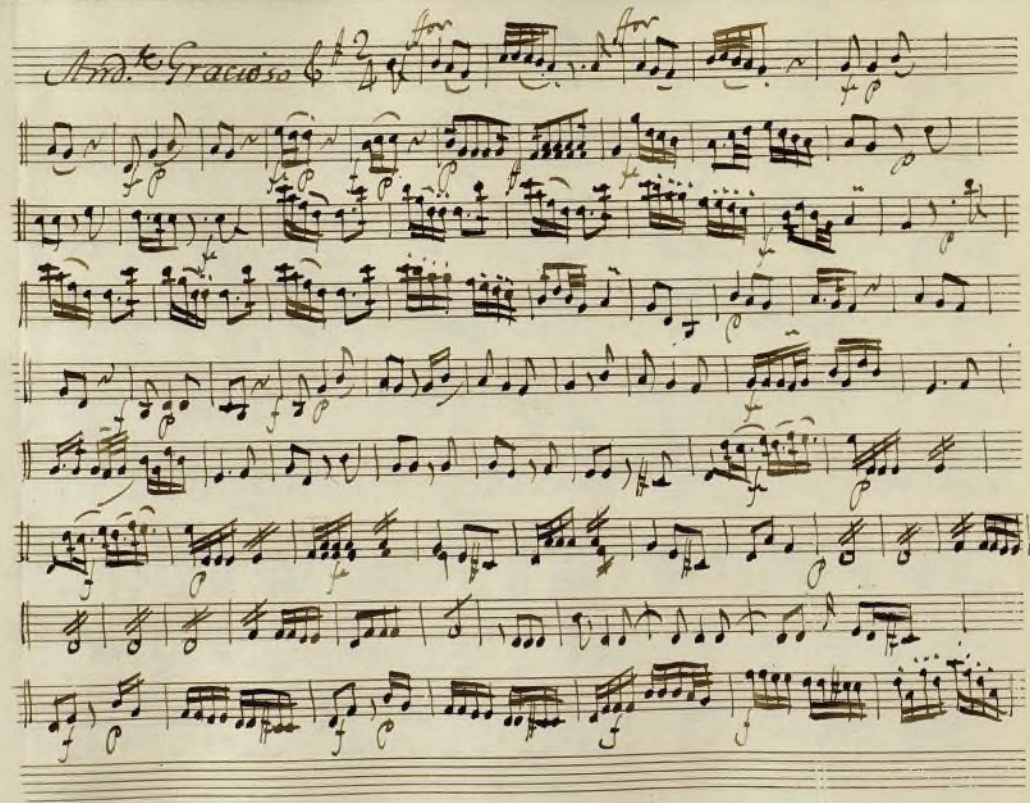
Acto 2.

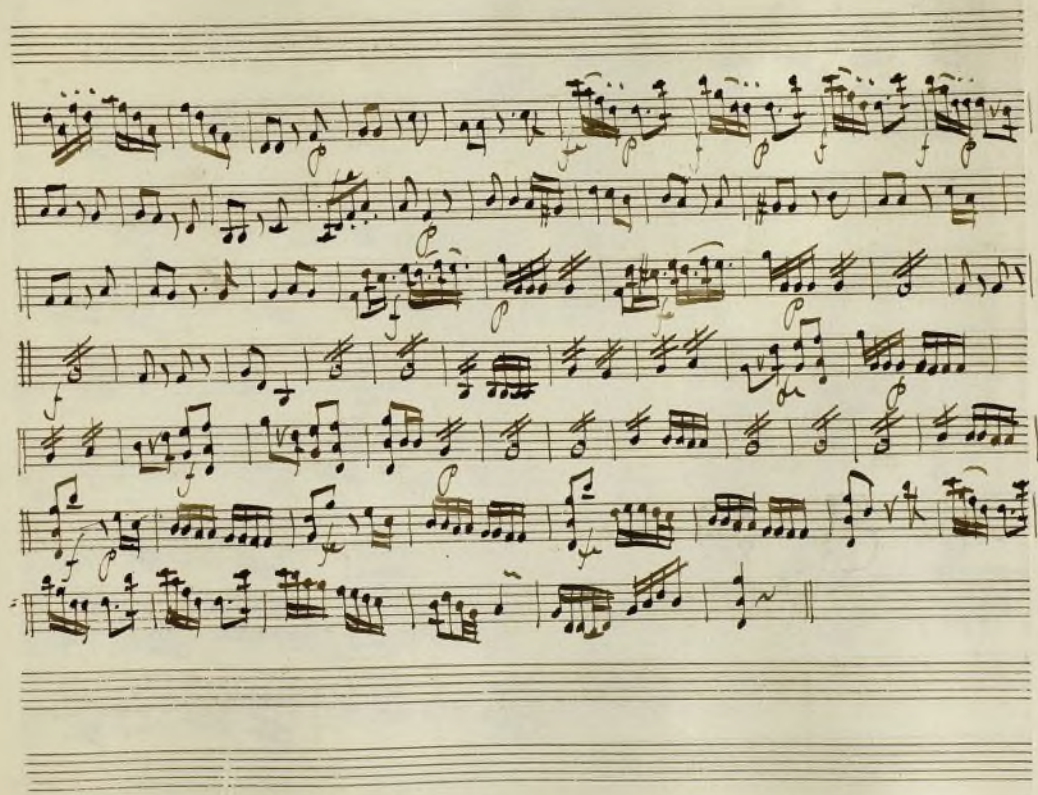
*And.
con moto.*

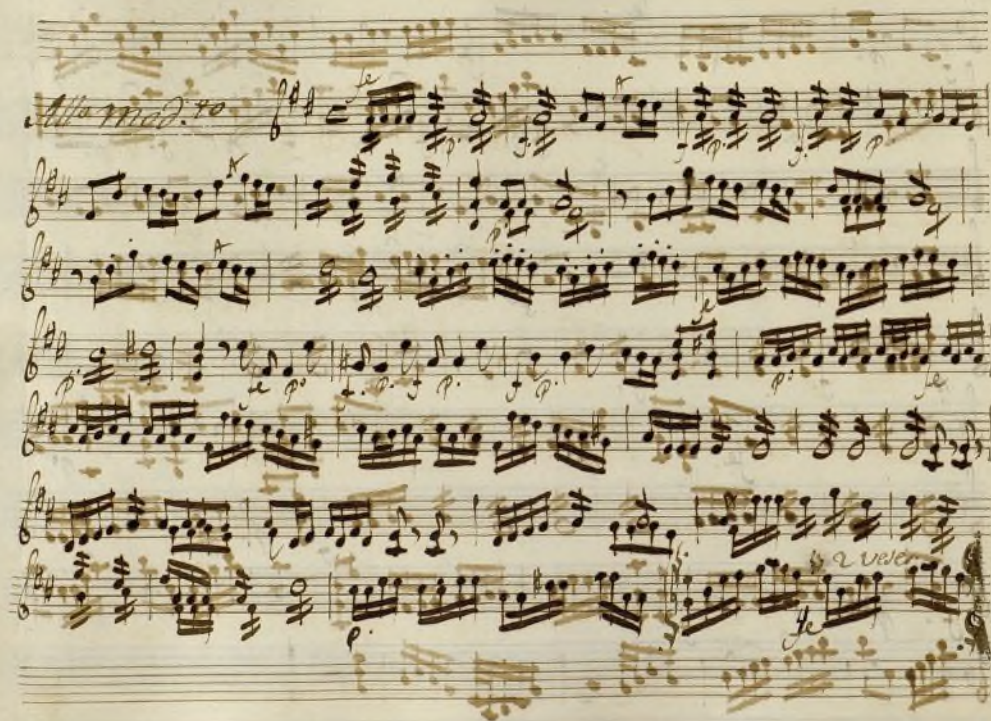
The musical score is written on ten staves. The first staff begins with the tempo markings "And." and "con moto.". The music is in G major (one sharp) and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "f" (forte), and some phrasing slurs. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining and wear at the edges.



Sigue.







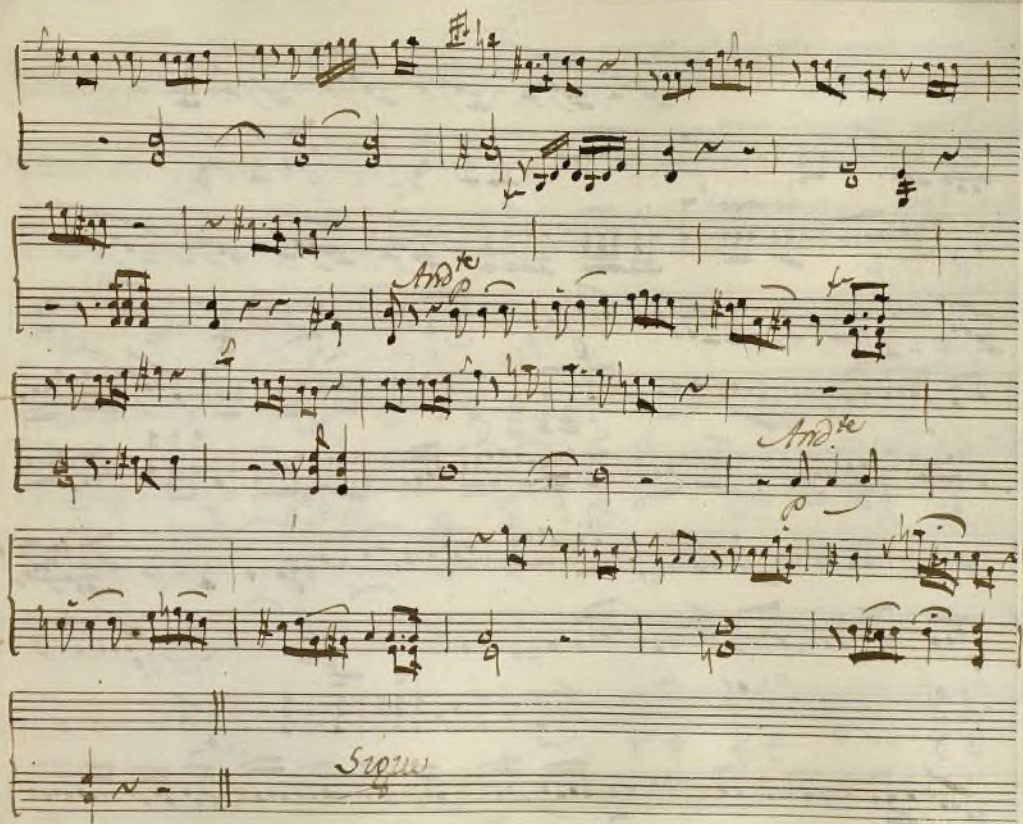


Tadeo.

All.^o

This is a handwritten musical score on aged paper. The title 'Tadeo.' is written at the top left. The tempo marking 'All.^o' (Allegro) is written below the title. The score consists of ten staves. The first staff is a vocal line in G major (one sharp) and 2/4 time, starting with a treble clef and a common time signature. It contains various musical notations including notes, rests, and slurs. The second staff is a piano accompaniment line, also in G major and 2/4 time, starting with a treble clef. It features a series of chords and some melodic lines. The third staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The fourth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The fifth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The sixth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The seventh staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The eighth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The ninth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The tenth staff is a piano accompaniment line in G major and 2/4 time, starting with a treble clef. It contains a series of chords. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano), 'cres.' (crescendo), 'fmo' (finito), and 'poco' (poco). The handwriting is in brown ink.

p *cres.* *fmo* *se p* *Be* *p* *se* *poco* *cres.* *fmo* *se* *poco*

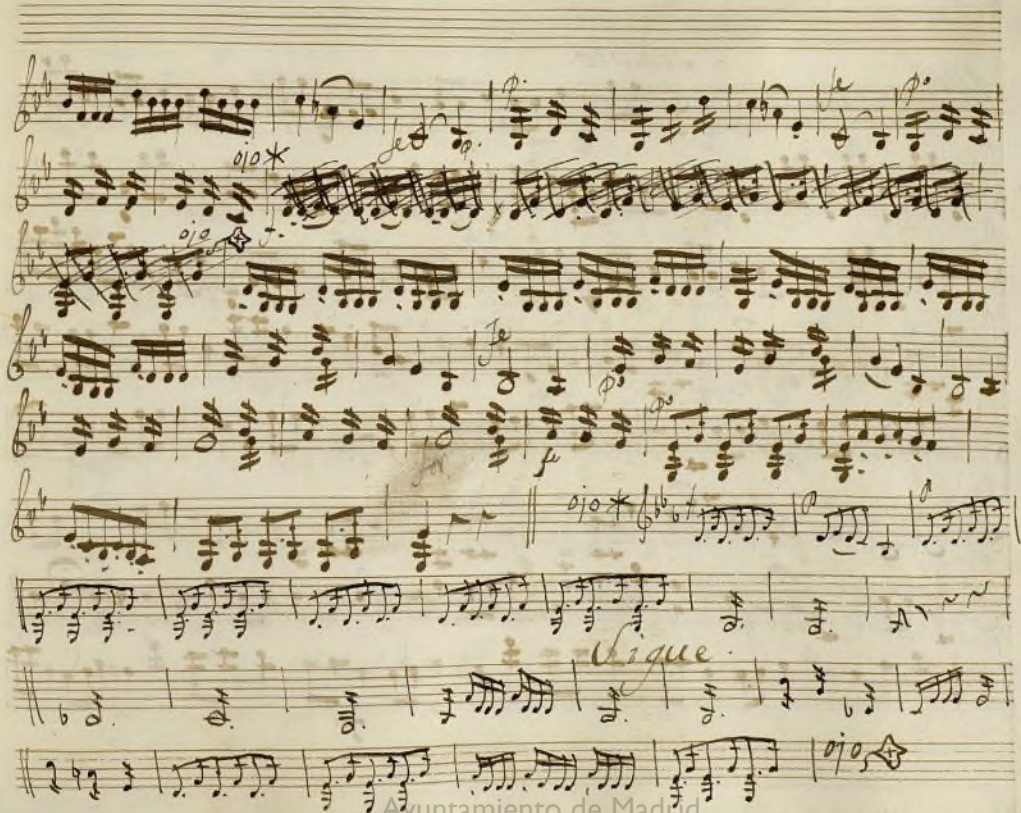


Cantabile.

The image shows a page of handwritten musical notation. The title "Cantabile." is written at the top left. The music is written on ten staves. The first nine staves are in a single system, with the first staff starting with a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like "p" (piano) and "f" (forte). The bottom two staves are marked "Poco" and "m.f." (mezzo-forte). The handwriting is in brown ink on aged, slightly yellowed paper.

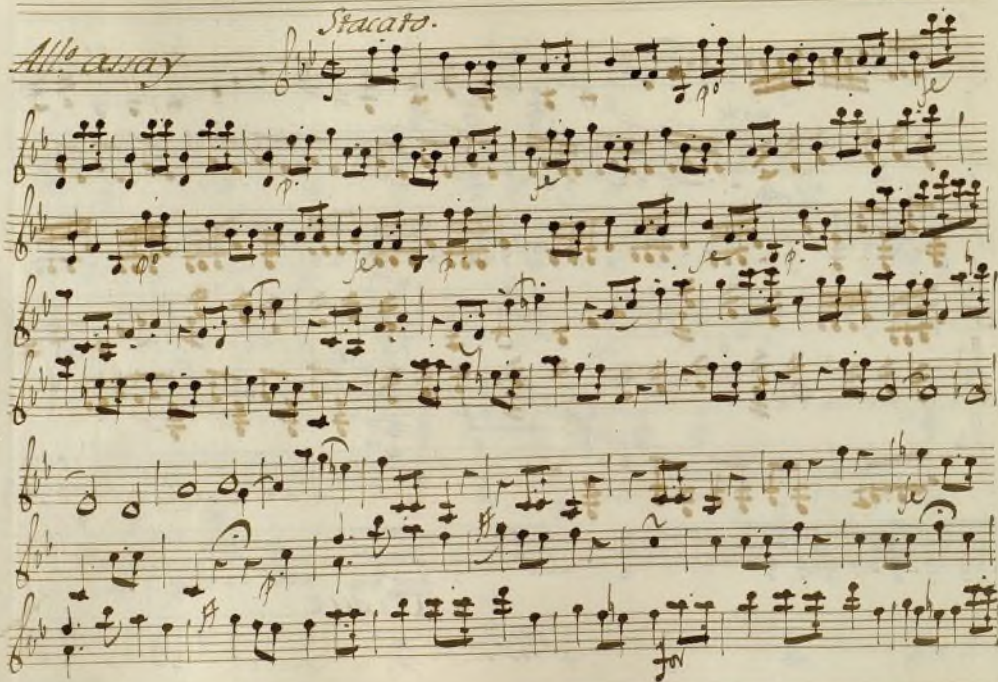






All' away

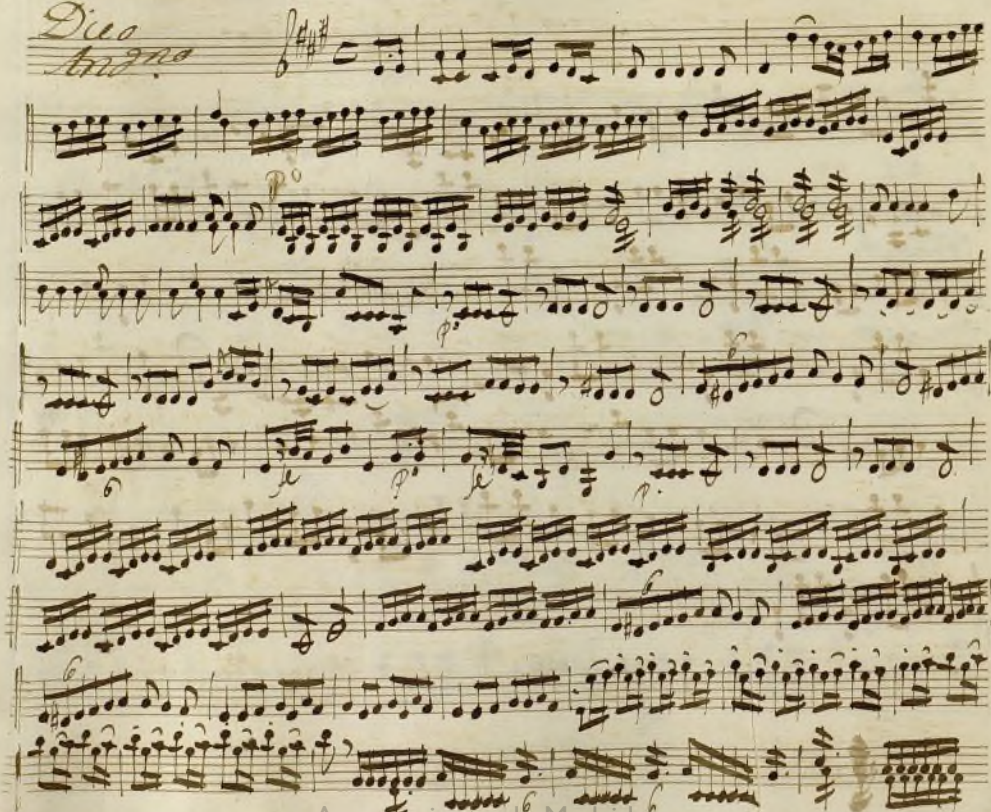
Staccato.

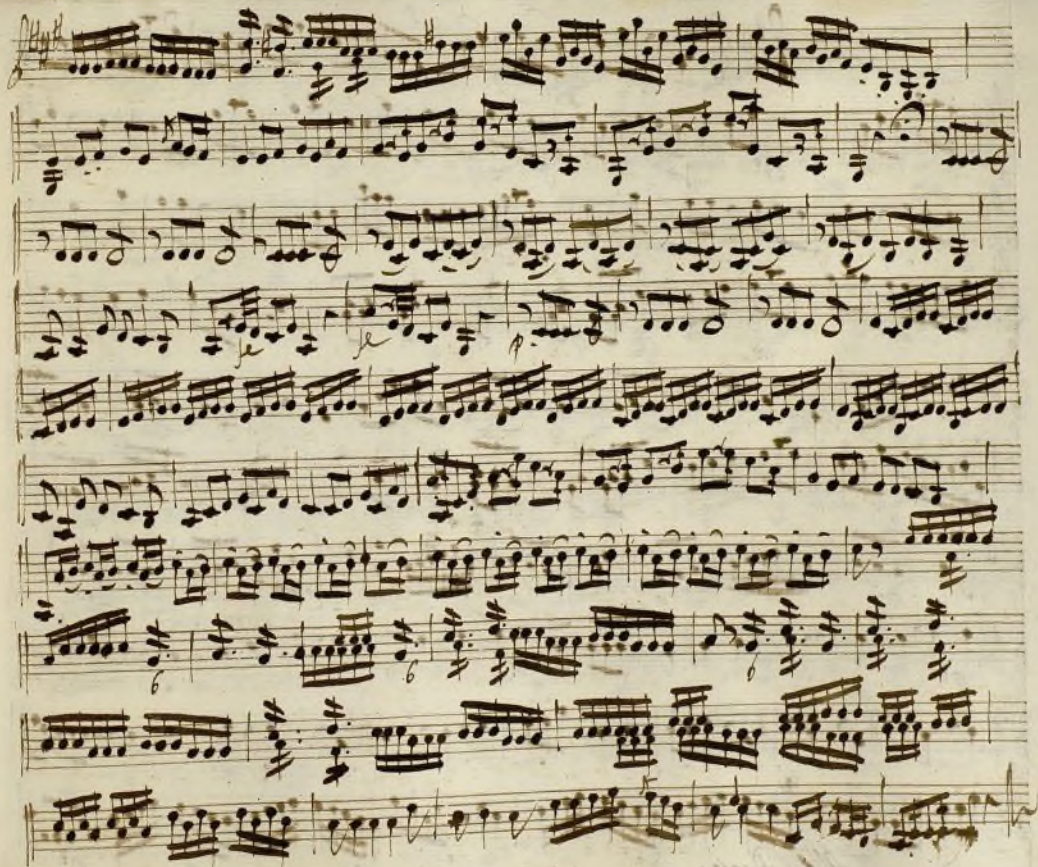




Vigue.

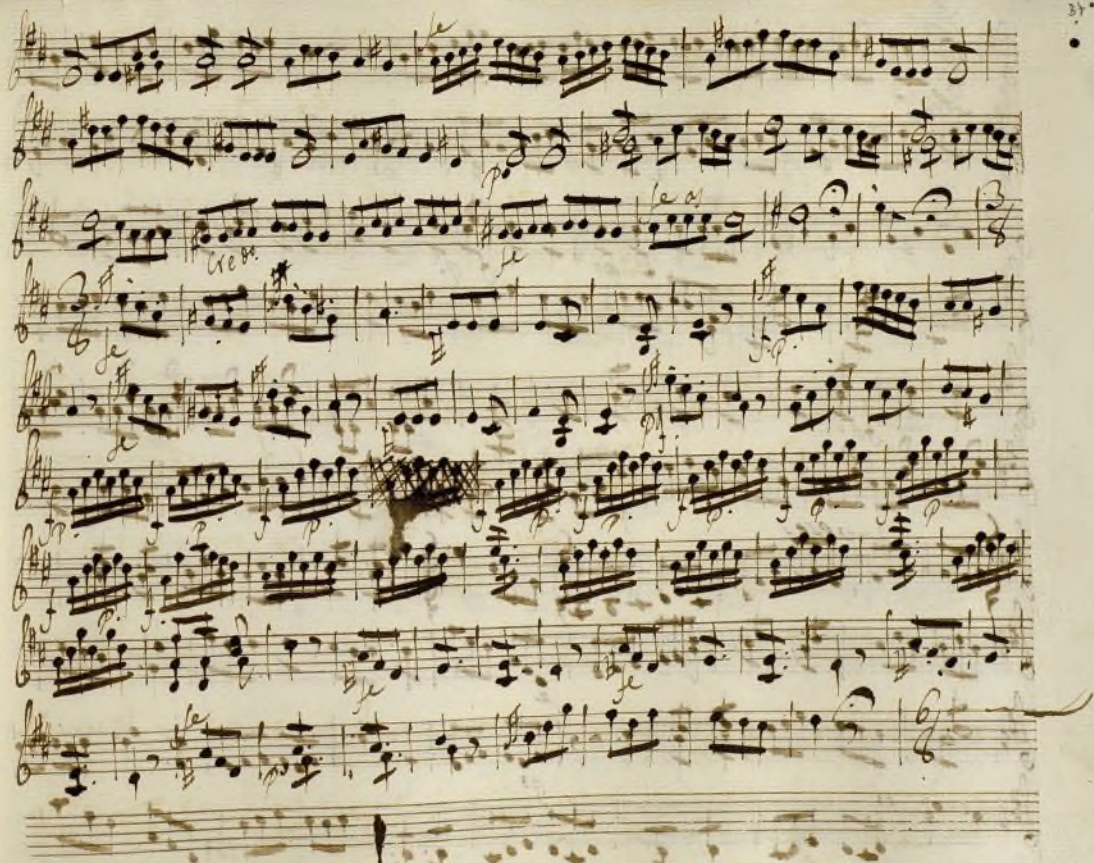
*Duo
trio*





And. Con moto.

M. Prietz



Polka
All.



Segue.

final



Ayuntamiento de Madrid