

Mus 38-21

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Musica de La Comedia

La Torna Toda de Modas;

Del S.^r Laserna;

1793

Ayuntamiento de Madrid

1200026133

Acto 1.^o

Introducción

Allegro poco

1

2

4

2

4

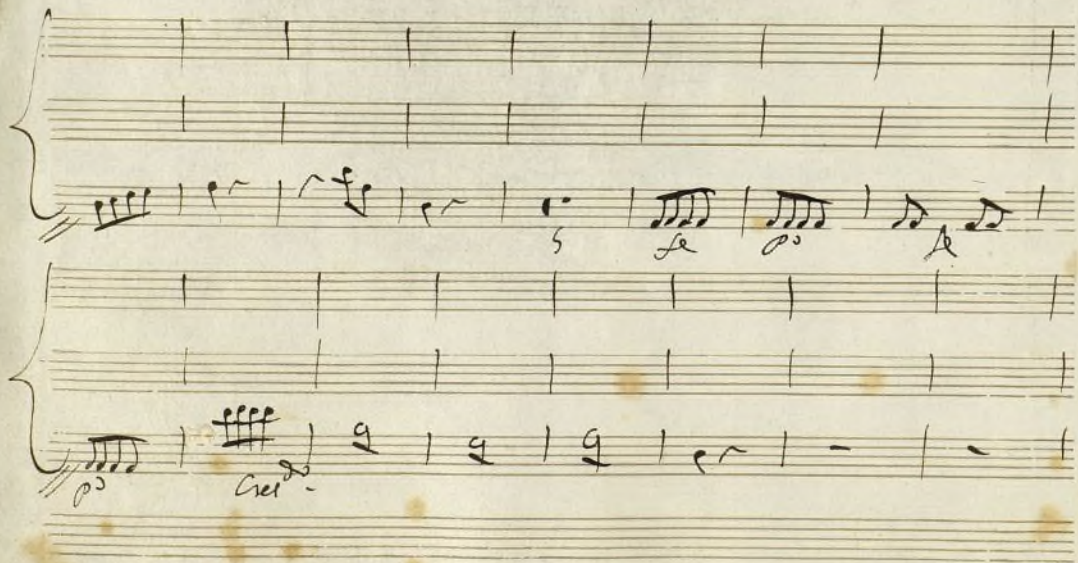
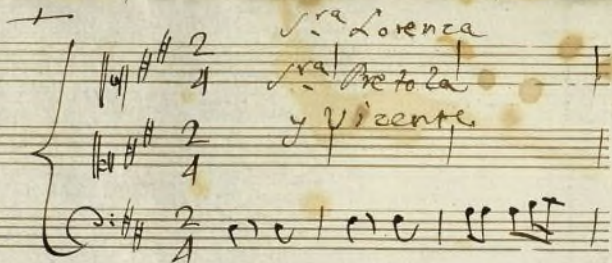
2

4

ra Lorenza

ra Petola

y Vicente



Lor.^a

re ve re ve

por do no sa

por gar

re re re re re re re re

so sa heinta Novios siempre

re re re re re re re re re re re re re re re re

llevo yo de tras siempre llevo yo de

for for ps

Pretoza

tras si tu tienes hein za Novios

por gachona tengo yo otros tantos

mas tengo yo otros tengo yo otros tantos mas faja

2da 2.ª

Vivendo

fa fa fa fa fa que viva que viva que

Gie

te

Viva me dà — que Viva me dà — que

Vivente

Soi dichoso Ventura ro

le po le po

so Contan vello Ca - sa miento no po

Dra ningun Con xento mi Con xento su perar

mi Con xen - - - - po su perar
tenu tenu

Alleg^{ro} 1a 2.

4
aora lo ve rai va lien te aora va

3
4

3
4 *Alleg^{ro}*

lien te ve ras

Come Prima

triz^e

avndur miendo es ta mi espo

le po

le po

sa sa cu did - Con ma - cho pien so no po

drà ningun Contento mi Con tento su pe rar

mi Con ten - to su pe rar

[illegible]

placido momento la de licia y el con
 en tan la de

tento traiga a este si tio el amor traiga a es
 traiga traiga a es

te si tio el amor en tan placido mo
 te si tio el amor en tan pla ci do mo

mento la de licia y el contento traiga a
 de si tío el amor traiga a este si tío el a
 mor traiga el a

The musical score is handwritten on three systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system also consists of a vocal line and a piano accompaniment line. The third system consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The music is in a simple, folk-like style with a 2/4 time signature.

Handwritten musical score on aged paper. The score is written on three systems of staves, each system containing a vocal line and a piano accompaniment line. The lyrics "mor el amor" are written under the first system. The word "Versos" is written to the right of the third system. The notation includes various musical symbols such as notes, rests, and bar lines.

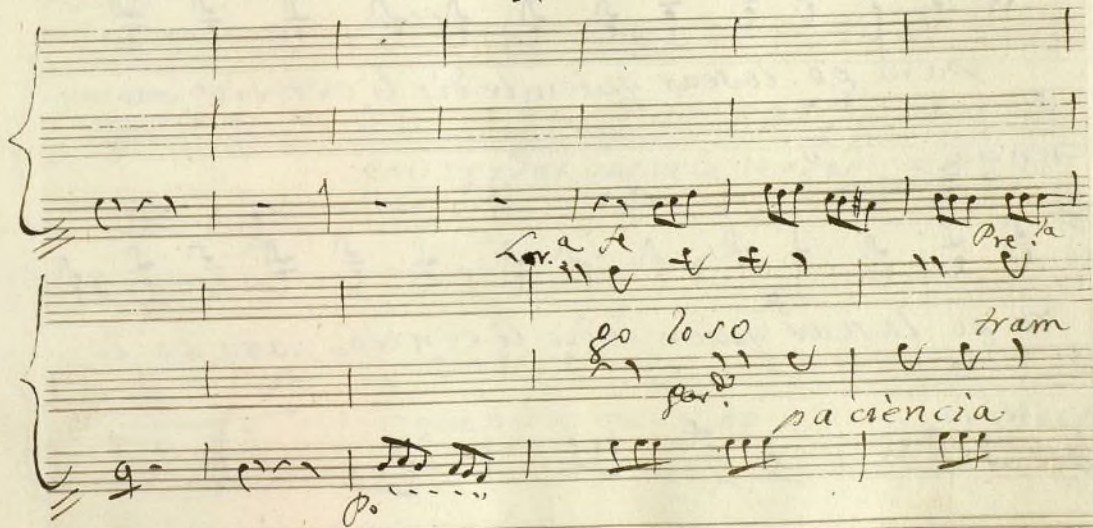
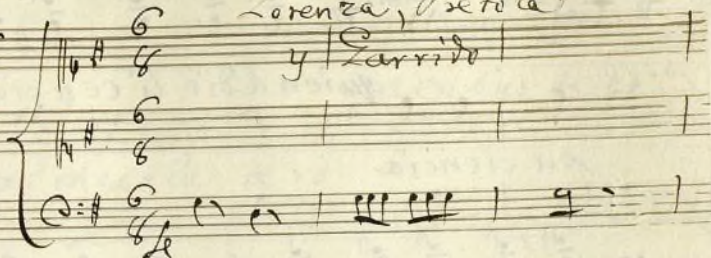
mor el amor

Versos

Jugueteillo. a 3.

Lorenza, Pretola
y Garrido

Allegro



2.
 poco
 quien le dio licencia
 sa ciencia
 sa ciencia pa
 para go lo sear quien le dio licencia pa
 ciencia
 ra go lo sear quien le dio licencia para go lo
 ciencia

1a 2.
 sear quem bus tero
 se sa lio el choco la tero
 quem bus tero
 en ver dad que es la ver dad en ver
 que bien me va po el choco

la 2.
 Amos pe ta re
 la re por Dios Ca llad por
 la 2. sena
 que pi' car dia su
 Dios Ca llad
 se ño ría Con po co modo el cho co

Late se sor bio to do
 por dios callad por dios ca
 go lo so
 Nad por
 Pre.ta
 cor. le
 Pre.ta
 go lo so
 trampo so
 Ciencia pa diencia pa diencia sa

las dos

quien le dio licencia para go lo sear quien le dio li
cencia

encia para go lo sear quien le dio li cencia pa
ra go lo sear quien le dio li cencia para go lo

las dos

ra go lo sear quien le dio li cencia para go lo

sear para go lo sear para go lo

sear para go lo sear

Versos

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive, handwritten style. It consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics 'sear para go lo sear para go lo' are written below the first two staves. The third staff has a treble clef and a key signature of one sharp, and the lyrics 'sear para go lo sear' are written below it. The fourth staff has a treble clef and a key signature of one sharp, and the word 'Versos' is written below it. The score is written in a cursive, handwritten style. The paper is aged and has some staining.

Queto

Allegro

And.

Allegro

le p.

le p.

A

mot.

le p.

le p.

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verba - el a mor - que en cien - de y me ne -
 o y me neo en un Cai - to a mor - que en
 que en cien de y me neo en un
 ciende y me neo en un Cai to a

Car to a mor que en ciende y me

mor Car to a mor que en ciende y me

nes en un car to a mor que en ciende y me

mor en un Carro amor un Carro amor

Allegro

no se vaya

pero a Dios prenda adorada

f

quien lo manda

zoso

mi Cuñada yes precioso de

f

no a de ser no a de ser no a de ser

cer rí a de ser rí a de ser rí a de

no a de ser

der rí a de ser a mor en mi

pe-cho en mi pecho Con serbá = el ar dor que en

f p.

cién - de Y me ne - o Y me ne o en un
 le p. f
 Car - to a mor en un Car - to amor que en
 que en cién de Y me ne o en un Car to Car to a
 cién de Y me ne o en un Car to a mor Car to a
 le p. f

Handwritten musical score on a single page, featuring three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:

Vocal line: *mor en un Car to amor en un Car to a mor que en*

Piano line: *Ciende Ime neo en vn Car to amor en un Car to a*

System 2:

Vocal line: *mor que en Ciende Ime neo en vn Car to amor en vn*

Piano line: *mor que en Ciende Ime neo en vn Car to amor en vn*

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The handwriting is in a cursive style typical of the 18th or 19th century.

Handwritten musical score on a single page, featuring a large bracket on the left side grouping the staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Spanish and are integrated with the musical notation.

The lyrics are:

Canto amor en en un Canto amor un

Cas to amor:

fin del Acto;

1. e empieza con musica

ca Acto 2.^o

Quarzo

Lorenza, y Pretola.

garcido, y Vizente

Allegro

Lados

Aquí las magras

Comer po dre mos ya que te ne mos un Rato a

ora un Ra to a ora de li ver tad

ya que te ne mos un Rato a ora de li ver

lad de li ver tad de li

ver tad

Como el perro

per di gue ro ol fa tea la per diz

Handwritten musical notation for the first system. The vocal line (treble clef) contains the lyrics "ol fa teando voy la casa tras las magras". The piano accompaniment (bass clef) consists of a simple harmonic line.

Handwritten musical notation for the second system. The vocal line continues with the lyrics "de pernil tras las magras de per nil". The piano accompaniment continues with similar harmonic patterns.

Handwritten musical notation for the third system. It includes a second ending marked "2." and a tempo change to "Re giu Be mos". The lyrics "tras las" are written under the vocal line. The piano accompaniment features more complex rhythmic patterns.

er tos Cuartos no nos vengan a àzechar —

ya ri po dre mor len tar nos sin ve

ze los al mor zar sin ve ze los al mor

zar te in re

gar de

pues las

magras dejan so las yo me las voy a zam

par f, pues las magras dejan so las yo me

la voy a cam par yo me la voy a cam

par yo me

sigue

sare

Vizente

Allegro Moderato

La veis

f

viz?

Don - de es ta mi' el po sa

no sea vi

for. que sa bro sa que sa bro sa

p

ted - vo ta rare

for. el to ma re el to ma re oh que

gusto que las da o que gusto que las da — que las
 viz?
 Voy a ver si a qui la en
 da
 Cuento no es tan dentro — Voy la

magras à almorzar Voy las

Verè si aqui sea que dado

Sean marchado

Voy las magras

Allegro

almorzar voy la

ma que el esto par' vize

poco a poco yola

busco como un poco y no la puedo encontrar y no

Lo^a

suelta el plato tu

la puedo encontrar no la puedo encontrar

f. P^{re}lo^a f. P.

nan^a suelta el plato vergan^a

no le quiero soltar no

le quiero soltar no le

nole

quiero no le quiero soltar no le

o que charco tan he mendo voy de a

o que charco tan he mendo

qui y de alli co rriendo yes i na til

voy de aqui y de alli corriendo

yes i

ma cha car ye o que
 nu til ma cha car ye i nu til ma cha car o que.

charco tan be mendo voy de aqui y de alli co
 charco tan be mendo voy de aqui y de alli co

rriendo ye i nu til ma cha car a... ye y
 rriendo ye i nu til ma cha car ye y

nu til macha car oh que charco tan te
 nu til macha car oh que charco tan te
 mendo voy de aqui y de alli Corriendo yes y nu til macha
 mendo voy de aqui y de alli Corriendo yes y nu til macha
 Car a - - - - - y y nu til macha
 car y y nu til macha

La. sola

car

La. 2a

car

La. 3a

car

ya y nu ti' ma cha

car

ya y

ya y

car

ma cha car

ya y

po. f. r.

le

f f f f \$ f f f f f f f f | f r T T |
 nu ti' macha car
 f T f f \$ f e e e e e e | f r f f |
 nu ti' macha car, ye y nu ti' macha car macha
 f f f f \$ f e e e e e e | f r f f |
 nu ti' macha car ye y nu ti' macha car macha
 ||| ||| \$ ||| ||| | ||| |||

f r T T | e r - | | | |
 e r f f | e r - | | | |
 car macha car
 e r f f | e r - | | | |
 Car ma cha car:
 ||| ||| | 4 4 | ||| ||| | ||| ||| | e r e | 4 - ||
 Vellos

Choriza
a solo

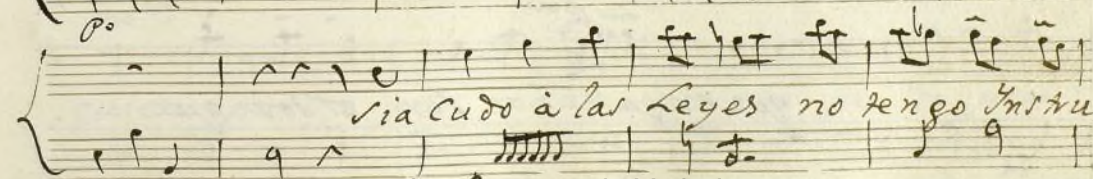
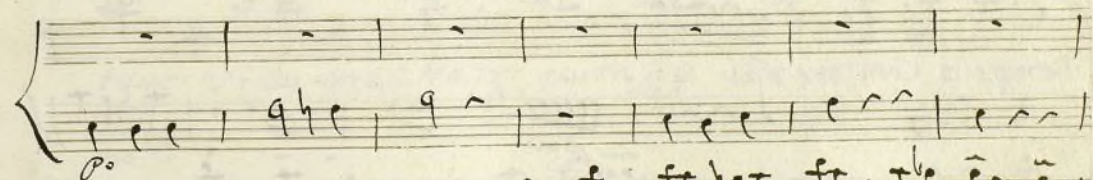
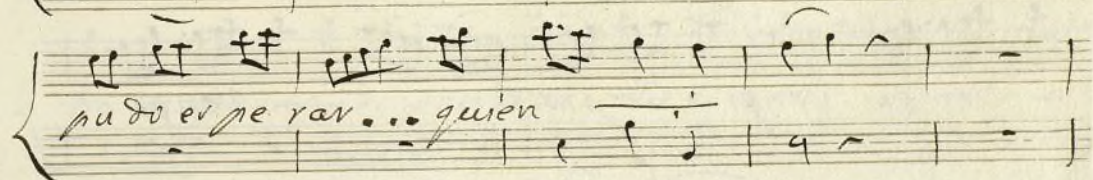
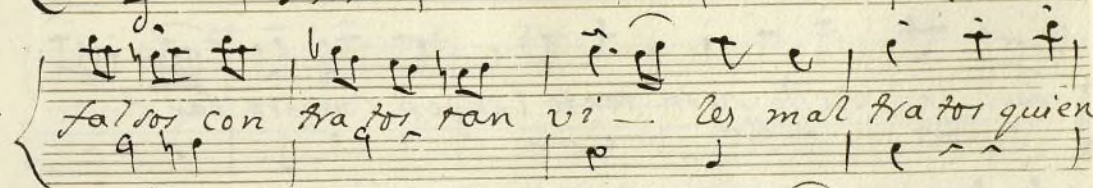
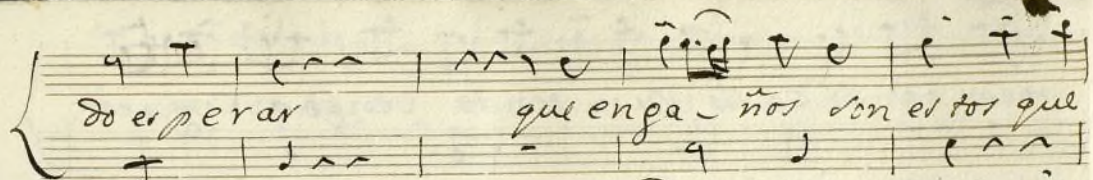
Vizente

Allegro

que en ga - ños son
estos que falsos con tra tos san vi - les mal
hatoz quien pu do pen sar... quien pu do pen sar

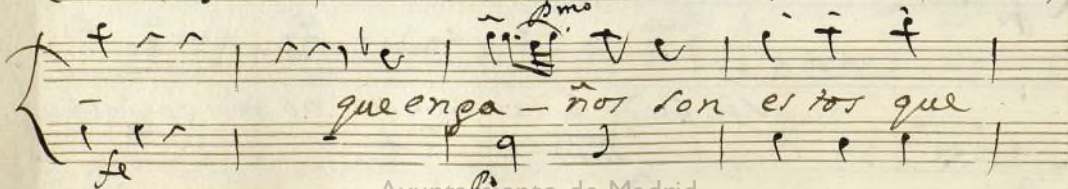
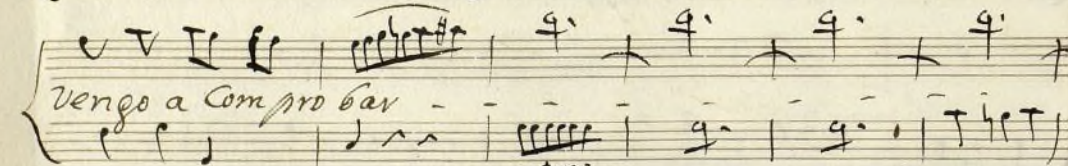
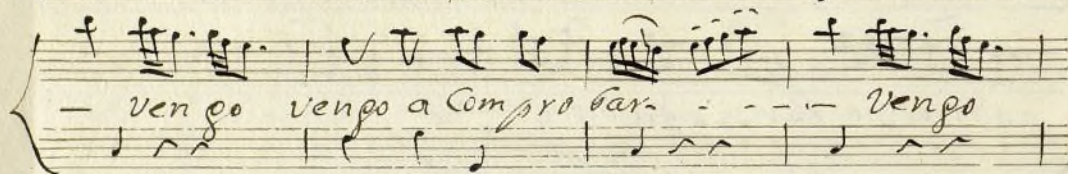
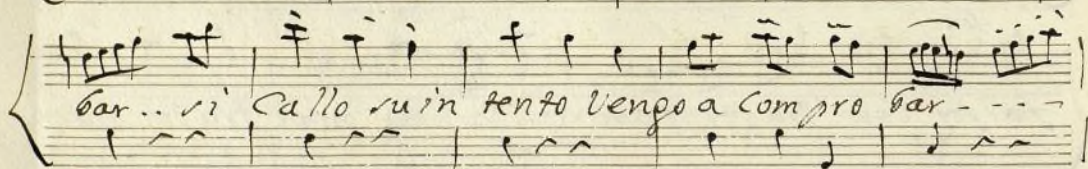
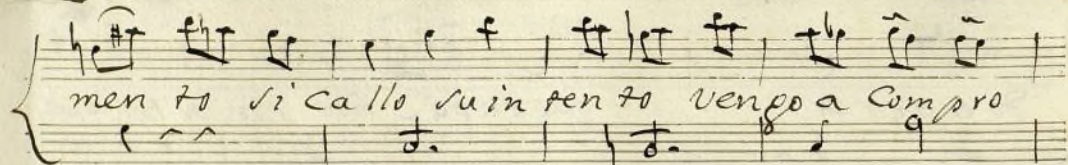
La el po sa Cor tejo sur
 La do el Ma ri do el do te fin gi do que
 pue do es pe rar - - - que pue do es pe
 rar - - - que pue do que pue

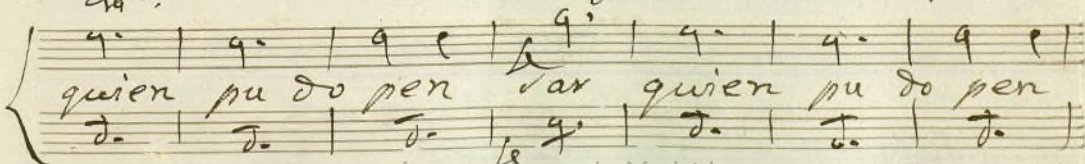
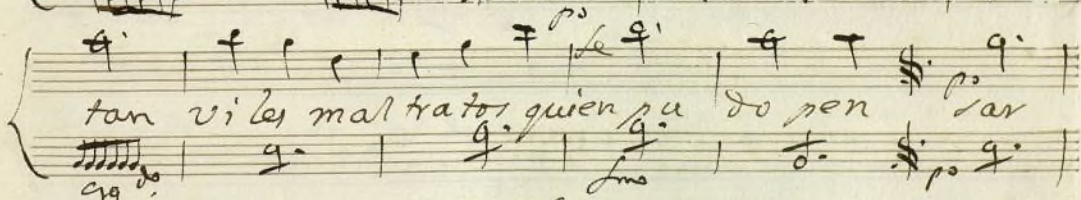
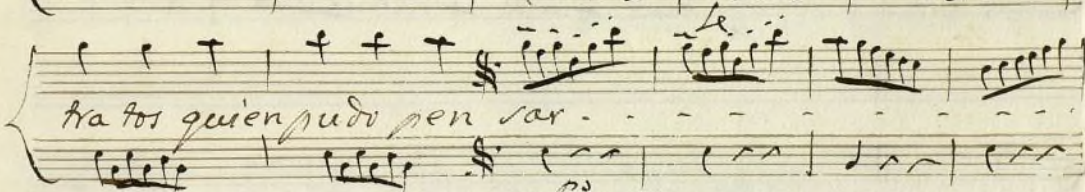
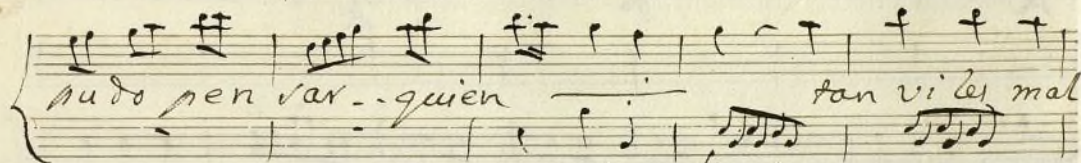
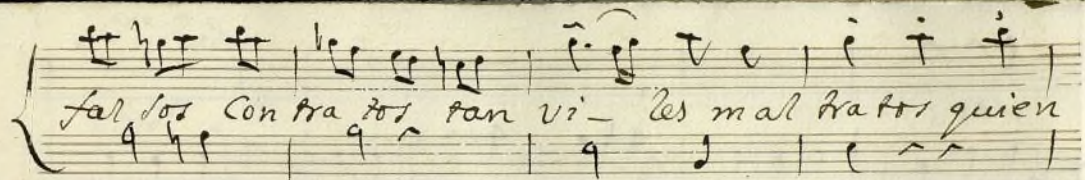
Ayuntamiento de Madrid

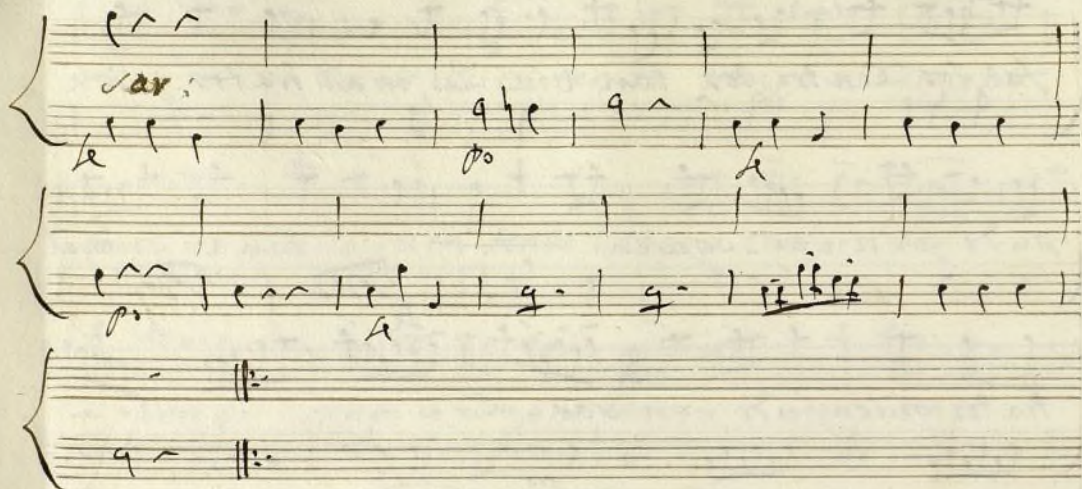


le

Ayuntamiento de Madrid







Lra Prado

76

Andte

el de ver el de ver la obligacion

noe razon noe razon a bando nar

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no - a Razon a San - do nar es mi es

poro yes for zo ro irle un Vato a Com pa

nar irle un Vato a Com pa nar irle

es mi es poro yes for zo ro es mi es

poro yes for zo ro irle un Vato a Com pañar

Ayuntamiento de Madrid

irle un Vato a Compañar el de ver la o

gli- ga ciom noel Vazon a ban-do

nar es mi espo ro yes for zo so irle un

Vato a Compañar es mi espo ro yes for zo so

irle un Vato a Compañar irle un Vato a Compañar

Ayuntamiento de Madrid

1-4 ñar irle un Rato a Compa ^{no} Ñar: Bien Conozes me

Cuest - - - ta mucho tra va

mucho tra va - - - so pero el honor me o

bli - - - ga aexe cu rar - - - lo pe

ro el honor me obliga aexe cu rar - - - -

no
Lo aexe cu tar - - - Lo aexe cu tar

no
Lo: *All^o.* Sol te ri tar y no

0
Cen tel no os Ca lei por Con ven ien cias no os Ca lei por con ve

ni en cias ya be is puei las con se

qu en cias de un En la ze sin a mor de un En la ze sin a

mor-de un en la

ce sin a

mor sol te ritas y no cen zel

seis por con benencias ya seis pues las

Con se guen cias de un en la ze sin amor

de un en la ze sin a mor de un en la ze sin a

Handwritten musical score on a single page, numbered 29 in the top right corner. The score is written in a system of six staves, grouped into three pairs by large curly braces on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The lyrics are written below the staves, corresponding to the musical phrases.

The lyrics are:

mor a - - - - -
 de un en la
 ze sin amor a - - - - -
 de un en la ze sin a

The score is written in a system of six staves, grouped into three pairs by large curly braces on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The lyrics are written below the staves, corresponding to the musical phrases.

Handwritten musical score for a piece titled "Mor de un en lare sin a mor de un". The score is written on three systems of staves, each with a treble and bass staff joined by a brace. The first system includes the lyrics "mor de un en lare sin a mor de un" written below the treble staff. The second system begins with a "Fno" (Finis) marking. The notation is in a simple, handwritten style, featuring various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots at the end of the third system.

fin del Acto;

Acto 3^o

Terzeto:

Allegro molto

| | | | |
|---|-----------------------------|-------------------------------|--|
| { | $\text{H}^{\#} \frac{3}{4}$ | <i>L^{ra} Lorenza</i> | |
| | $\text{H}^{\#} \frac{4}{4}$ | <i>Sta Pretola</i> | |
| | $\text{H}^{\#} \frac{3}{4}$ | <i>y el garrido;</i> | |
| | $\text{H}^{\#} \frac{4}{4}$ | | |

le po fu le

Garrido

Paso entre pa lo Con mucho

Ayuntamiento de Madrid

fi no el nectar fi no voy a probar parvente

para Con mucho fi no el nectar fi no voy a probar

si tiene este color el dulce vi

bebendo

Cor me for me sa brá me for me sa brá clada

clada clada clada que

suave que dulce que rico que es tá -- que rico que es

Handwritten musical score on aged paper, featuring a grand staff with multiple systems of staves. The lyrics are written below the staves, and the music includes various notes, rests, and dynamic markings.

Lyrics visible on the page:

tà - que
 ya cayò el go loro que Vira me dà
 ya cayò el go
 loro que Vira me dà que Vira me

Dynamic markings and other annotations include: *ce do*, *fe*, *are*, *pretola*, and *be*.

la 2- Vigen dore

da fa fa fa fa fa fa fa fa fa fa fa fa

da Un

clacla cla clacla cla

fa fa fa fa fa fa fa fa fa fa fa fa

cla cla cla cla cla cla cla cla cla cla

yael pobre aspirado que fa ta li dad yael

pobre aspira do que fa ta li dad

2^a

quien tomó la purga que estaba en el vaso quien
Pre. la quien tomó la

purga que estaba en el vaso
que arco que arco que
fe ps fe ps

arco que arco que me en pieza à dar q me en pie za à dar

Moderato

des de modo algo lo - - - lo se lees car

Moderato

Handwritten musical score for the first system. It consists of three staves. The top staff has a treble clef and contains several measures of music with notes and rests. The middle staff has a bass clef and contains lyrics: "mienta" followed by a dashed line, and "se le a car" followed by a dashed line. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are double bar lines and repeat signs throughout the system.

mienta - - - - - se le a car
- - - - - ande con

Handwritten musical score for the second system. It consists of three staves. The top staff has a treble clef and contains several measures of music with notes and rests. The middle staff has a bass clef and contains lyrics: "mien - - - ta la burla de la magra - - - a ri se" followed by a dashed line. The bottom staff has a bass clef and contains several measures of music with notes and rests. There are double bar lines and repeat signs throughout the system.

mien - - - ta la burla de la magra - - - a ri se
- - - tien - - - to que lo que a ora purga - - - sera ve

Yo nes tan fuer tei me dan que Te tor ti fo nes

Le ps

que Ri sa que Ri sa

tan fuer tei me dan que Ra via que

Le ps

lay 2.

ja ja ja ja ja ja

Tavia que Tavia meda ay ay ay ay ay ay

ja ja ja que ve for si po nel tan

ay ay ay ay que ve for si po nel tan

fuerzas le dan ja ja ja

fuerzas me dan ay ay ay

que le dor si so nes tan fuertes le

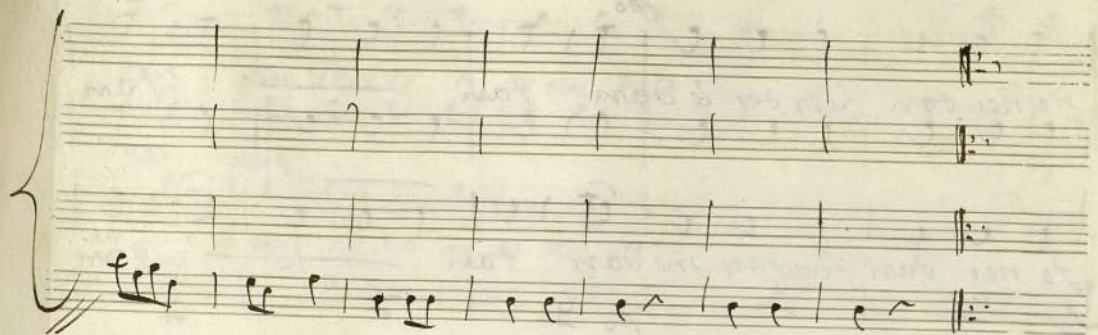
ay ay ay

f r | v v v v | e e e | e e e | t t t |
 dan que Retor ti / o nel tan fuertes le dan ja ja
 dan que e e e e | e e e | e e e | e e e |
 ay que Retor ti / o nel tan fuertes me dan
 9 9 9

v v v e | e - | - | - | t t t t |
 ja ja ja ja ja que Retor ti
 e e e e | e - | - | - |
 - | e e e | a a a a | e - | e e e e |
 ay ay ay ay ay ay ay que Retor ti
 9 9

Handwritten musical score for two staves. The first staff contains the lyrics: "so nei tan fuer sei le dan tan" with a melodic line above. The second staff contains the lyrics: "so nei tan fuer sei me dan tan" with a melodic line above and a bass line below. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for two staves. The first staff contains the lyrics: "fuer sei le dan tan" with a melodic line above. The second staff contains the lyrics: "fuer sei me dan tan" with a melodic line above and a bass line below. The notation includes various musical symbols such as notes, rests, and bar lines.



Verror

Quetto;

Mr. Prado

Allegro Magnifico

y Vizente

le po *le po*

A Ni con la

le po

f 9 r | f f t v w | f w e ~ | f i w 9 r |
furia con sul ta el a rro - so a tem plar sue

2 2 | 2 2 | w w | w w |
f 9 r | f f t v w | r 9 t | f 9 r | f 9
no go Voi sin de ten ciom a tem plar sue no go

2 2 | 2 2 | r r | r r r | r r r |
f f t t t | 9 # 4 | f f w | w w w | r r r
Voi sin de ten ciom Voi Voi sin de - - - ten ciom a - -

r r r | t r r | r t r | f r r | r r r

Voy sin de - - - - - Voy sin de sen

cion se le banta
muera muera la ale bora una accion tan in ju

ria sa me de bora el corazon me de bora el cora

tras pa sa me el pecho Con el du - ro a
 zon
 ba acris la y de tie ne al mi rar la
 ze - - ro
 Su Pro s tro e chi
 ze ro de var ma - el va lor - su Pro s tro e chi

zero de sarma el valor de sar-ma de sar-ma el va

lor de sarma el valor de sarma el valor *si me*

tiene por Culpada purifica Con la espada el a

gravis de tu honor el a grabio el a grabio de tu ho

nor mi sangre vierte
pero ay

muere pue
pero ay

Dios que orror tan fuerte en torpe te mis sentidos sin vi

gor des fa lle zidos al may Cora zon es tan pero ay
 Dios que orros tan fuerte en tor pe ze mis San ti dos
 sin vi por des fa lle zidos al may y Cora zon es

Serientare Divi D'ios

tan alma

fie e ver

nome mira

Rei do no haze calo:

Allo poco fe

barta ya de ce-ño mi du?re se so-ro

que fi na tea do ro que fi na tea do ro

dame para a li- vio

si me en ga ña ra

o mal que mea fi ta Una mira dita

Handwritten musical score on a single page, featuring a grand staff with three systems of staves. The music is written in a cursive, handwritten style, likely from the 18th or 19th century. The lyrics are written below the staves.

The first system includes the lyrics: "na mi ra di ta" and "no". The second system includes the lyrics: "quiere que angustia que pena me da no quiere que an". The third system includes the lyrics: "gustia que pena me da que pena me da que".

The score includes various musical notations, including notes, rests, and dynamic markings such as *ps* (piano) and *ff* (fortissimo). There are also tempo markings: *All.* (Allegro) and *Ad.* (Adagio). The time signature is 2/4.

pena me da

Po bre ci ta no bre ci ta

no bre ci ta yo la voy a con so lar yo la

Voy a Con so lar per don pi do per don

de rodillo

Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The lyrics are in Spanish.

Lyrics:

oi do dulce dueño per don
 #a Ter

sale por do y se ena
 por don (bueno ba) don le se bio
 zente

pro
 tan in pro bisto acci dente caro

The score includes musical notation with notes, rests, and bar lines. The piano part is indicated by a double bar line and a piano (p) marking.

tan in es perado que nos
que nos viere este menguado quien po

dia yma ginar Ca so tan in es pe
rado que nos viere este menguado quien po

dia y ma gi nar quien po dia y ma gi
 nar
 nar Ca so tan in e spera do que nos vi e se e i men
 guado quien po dia y ma gi nar quien po

Handwritten musical score on a single page, numbered 45 in the top right corner. The score is written in a cursive, handwritten style on five-line staves. The lyrics are written below the staves, and the music is written above them. The lyrics are in Spanish and appear to be a song or a piece of music with a specific theme.

The lyrics are:

di a y m a g i n a r a - - - - -

qu i e n p o d r i a y m a g i n a r c a l o t a n i n e l s e

r a d o q u e n o s v i e r e e m e n g u a d o q u i e n p o

The musical notation includes various notes, rests, and bar lines, indicating a complex melodic structure. The handwriting is fluid and characteristic of the 18th or 19th century.

Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines, along with some decorative flourishes.

The lyrics are:

dia y magi nar quien po dia y magi nar a-

nar quien po -- dia y ~~ma~~ magi -- nar quien po

nar quien po dia y ma gi nar quien po

quien po dia y magi' nar - y -

magi' nar y - magi' nar:

Ayuntamiento de Madrid

Mus 38-21

t

Musica

en la Comedia

La Tornaboda de la Moda

De Laverna

Ayuntamiento de Madrid

4700026/33

Acto 1.^o

Introd. *orff*

All.^o Poco

Sra Lorenza

Sra Preciosa

St Camas

Lorena

Por do nosa

por gar

bosa

treinta

No bioj

treinta

No bioj

siempre

llevo yo detras siempre llevo

yo de

for

po

Bretola

Handwritten musical score for a piece titled "Bretola". The score is written on six staves. The lyrics are written below the staves. The first staff has the lyrics "mas Situ tienes treinta Nobios". The second staff has the lyrics "por gachona por gachona tengo yo otros tantos". The third staff has the lyrics "mas, tengo yo otros tengo yo otros tantos mas la la". The fourth staff has the lyrics "las 2". The fifth staff has the lyrics "mas, tengo yo otros tengo yo otros tantos mas la la". The sixth staff has the lyrics "las 2".

mas Situ tienes treinta Nobios

por gachona por gachona tengo yo otros tantos

mas, tengo yo otros tengo yo otros tantos mas la la

las 2

mas, tengo yo otros tengo yo otros tantos mas la la

las 2

Riennoye

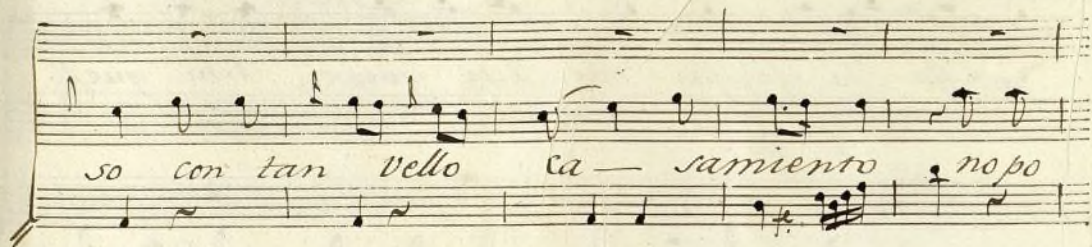
ja ja ja ja ja que risa que risa que

Cres. f.
risa meda — que risa meda — que

risa meda

camas.

Soy di choro Ventura



lat 2

Aora lo veras va liente — aora va

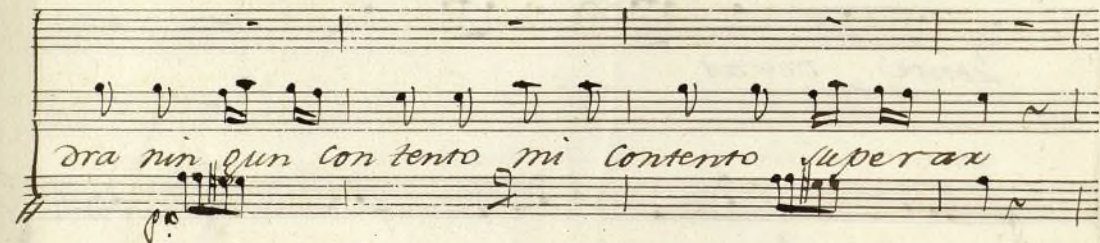
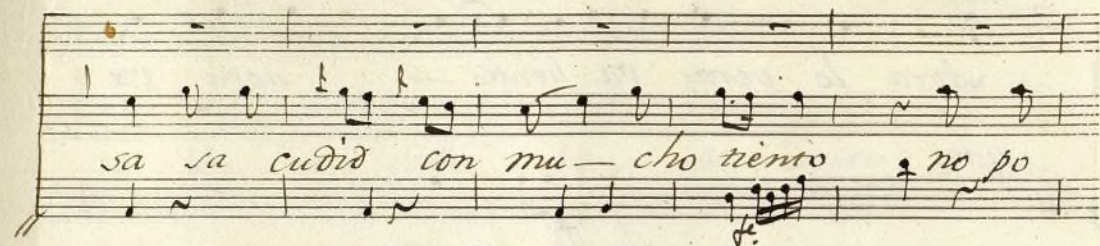
All^{to}

liente veras

Come Prima

cam.

Aun dur miendo esta mi Eipo



las 2.

Ahora lo veras Valiente — ahora va

All.^{to}

Uente veras

Man All.^o

can.

Pero de

las 2.

en tan

farlo

sera mejor sera mejor

Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive script below the notes. The first system contains the lyrics 'pla cido mo mento la de licia y el con'. The second system contains 'entan placido mo mento la de licia y el con'. The third system contains 'tento traiga aeste sitio el amor traiga aes', 'tento traiga aeste traiga aes', and 'te sitio el amor entan placido mo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'po' (piano) and 'pp' (pianissimo).

pla cido mo mento la de licia y el con
entan placido mo mento la de licia y el con
tento traiga aeste sitio el amor traiga aes
tento traiga aeste traiga aes
te sitio el amor entan placido mo
te sitio el amor entan placido mo

mento la de licia y el con tento traiga a es
mento la de licia y el con tento traiga a es

1^{ro} te sitio el amor traiga a es te sitio el a
te sitio el amor traiga a es te sitio el a

2^{do} mor traiga el a
mor traiga el a

The musical score is handwritten on aged paper. It features two systems of staves. The first system has two staves with lyrics written below them. The second system also has two staves with lyrics. The lyrics are in Spanish and appear to be a song or a set of verses. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'cres.' (crescendo). The handwriting is in a cursive style typical of the 18th or 19th century.

Handwritten musical notation on three staves. The lyrics "mor el amor" are written below the first staff. The notation includes notes, rests, and a final flourish.

Handwritten musical notation on four staves. The lyrics "mor el amor" are written below the first staff. The notation includes notes, rests, and a final flourish. The word "Verso." is written in large, stylized script to the right of the staves.

Truquerillo a 3 //

All.^o

Lor za y Pretola

Garrido

Lorenza

Pretola

Goloso

tram

Garrido)

pa ciencia

las 2.

poso

quien le dio licencia

pa ciencia

pa ciencia pa

para golo sear quien le dio licencia pa
ciencia

ra golo sear quien le dio licencia para golo

fe.

1a 2.

sear q.^e embus texo

se salio el cho co latero

q.^e embus texo

en verdad q.^e es la verdad en ver

dad q.^e es la verdad q.^e bien me supo el cho co

las 2.

llamamos pe tate

late

por Dios callad por

las 2.

que picar

dia su

Dios callad por Dios callad

seño ria con poco modo el choco

late se son bio todo

por Dios callad por Dios ca

Lor.^a

goloso

llad por Dios callad pa

Pre.^a Lor.^a Pre.^a

tramporo goloso tramporo

ciencia pa ciencia pa ciencia pa

lar 2

quien le dio li cencia para go lo sear q.ⁿ le dio li
ciencia

Loz.^a

encia para go lo sear q.ⁿ le dio li cencia para

lar 2

go lo se ar q.ⁿ le dio li cencia para :-

para golo sear para golo

sear para para sear para golo sear

fmo

Versos.

The musical score is written on ten staves. The first staff contains the lyrics 'para golo sear para golo' with a tilde (~) above the first 'para'. The second staff contains the lyrics 'sear para para sear para golo sear'. The third staff has a 'fmo' marking. The fourth staff contains the lyrics 'sear para para sear para golo sear'. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff contains the word 'Versos.' written in a large, stylized script. The ninth and tenth staves are empty.

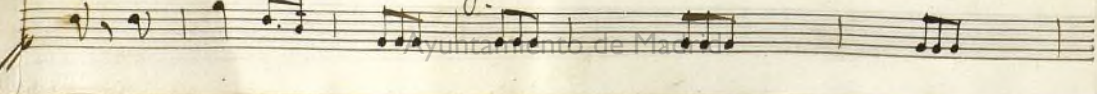
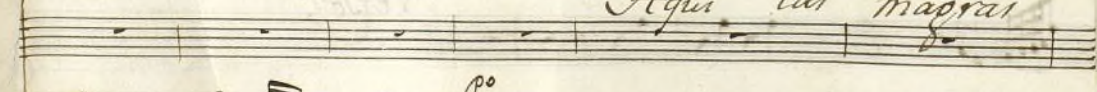
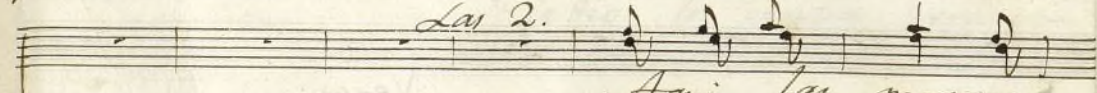
Acto 2.

Quartetto.

Lor.^a y Pier.^a

Gari.^{do} y Camas.

Alleg.^{ro}



Las 2.

Aquí las magras

comer po dremos ya que te nemos un rato a

ora un rato aora de li ver tad

ya que te nemos un rato aora de li ver

Handwritten musical score on aged paper. The score consists of five staves. The first staff contains the lyrics "tad de li ver tad de li". The second staff contains the lyrics "ver - tad" and "Gan^{do}". The third staff contains the lyrics "como el perro". The fourth staff contains the lyrics "perdi quero ol sa rea la perdir". The fifth staff is empty. The music is written in a simple, handwritten style with various notes, rests, and dynamic markings like "p." and "f.".

tad de li ver tad de li

ver - tad Gan^{do}

como el perro

perdi quero ol sa rea la perdir

Al fa teando voy la Casa tras las magras

de per nil tras las magras de per nil

las 2 regis tremor

tras las Magras de pernil

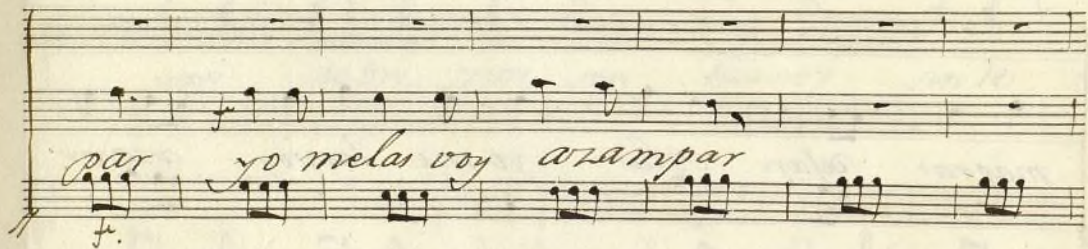
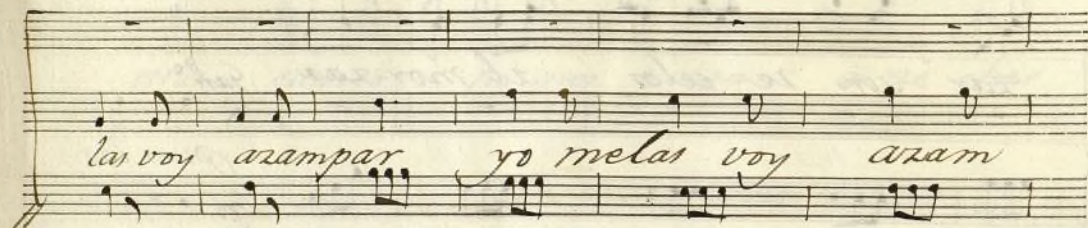
f *p.*

Estos cuartos no nos vengan a rechar

y así poder mor ser tan noj sin re

zelos al mor zar sin recelos al mor

zar sin re celos al mor zar *Garr.*
 fe pues las
 magras dejan solas yome las voy azamv
 par pues las magras dejan solas yome



ale. cam.

Saveis

All.^o Mod.^o

cam.

Don - de era mi esposa

no sea us

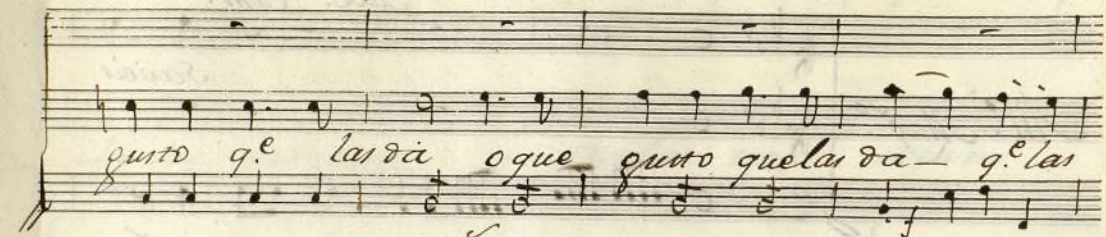
Garr.^{do}

q.^a sabrosa q.^a sabrosa

ted - vota xate

Garr.^{do}

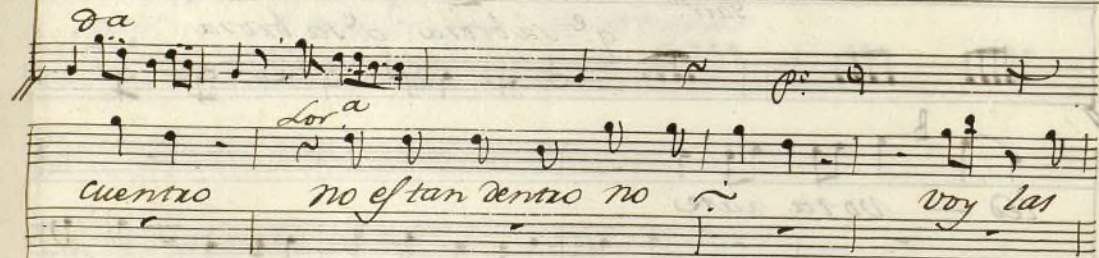
el tomate el to mate Oh que



cam.

Voy aber sí que la en

da



Lor a

magras á almorzar voy las

can.

Je. verè si aqui se aque dado

Prova

sean marchado sean

voy las magras

All.^o

al morzar voy las magras al morzar

fe

las 2

mas q.^e el eno

para do

can.

poco apoco

yo la

busco como un loco y no la puedo encontrar y no

1^a

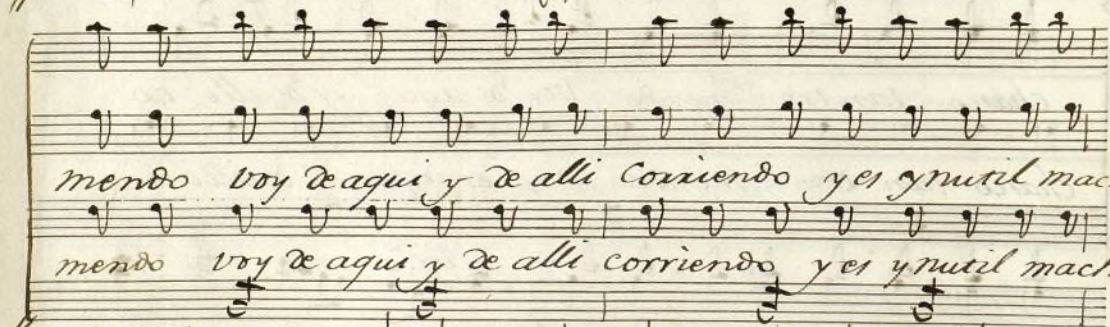
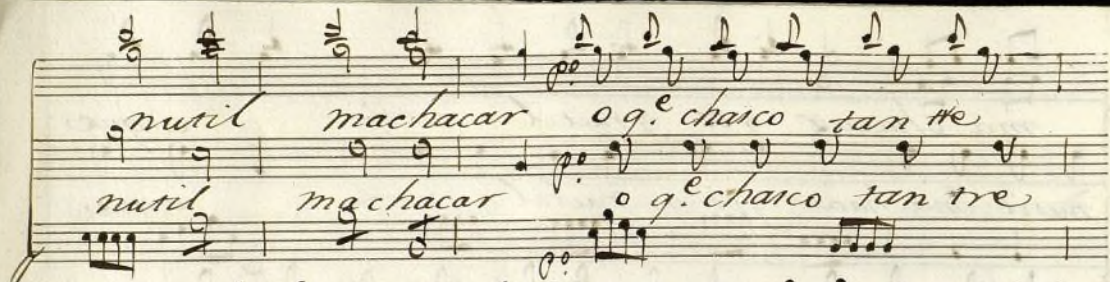
suelta el plato tu
 la puedo encontrar no la puedo encontrar
 nante suelta el plato nante
 no le quiero soltar no
 le quiero soltar no le quiero soltar no le

f p f p f p
f p f p f p
f p f p f p
f p f p f p

Pr^a
San^{do}

quiero no le quiero soltar no le quiero sol
tar 2. o que charco tantre mendo voy de a
tar o que charco tantre mendo
qui y de halli co riendo yes y nutil
voy de aqui y de alli corriendo yes y
Ayuntamiento de Madrid

ma chacar yes y nutil
 nutil machacar yes y nutil
 o que
 o que
 charco tan tre mendo voy de aqui y de alli co
 charco tan tre mendo voy de aqui y de alli co
 loa
 riendo yes y nutil machacar a --- yes y
 riendo yes y nutil machacar yes y



Coro
car *a*
car *Coro 2.* *Preto* *a*
car *y es y* *nutil* *macha*
car *machacar y es y*
car *machacar y es y*
car *Garr.* *machacar y es y*
po. por f.

nutil y es y nu macha
 nutil machacar y es y nu macha
 nutil macha car y es y nutil macha
 car macha car
 car machacar
 car machacar

Des Arria raze y dafin el Acto:

Acto 3.º

Terzeto.

Alleg.º no mucho

ra Lorenna

ra Pretola

ra Garrido

fe for po

fe po

ff

fe

Garr.º

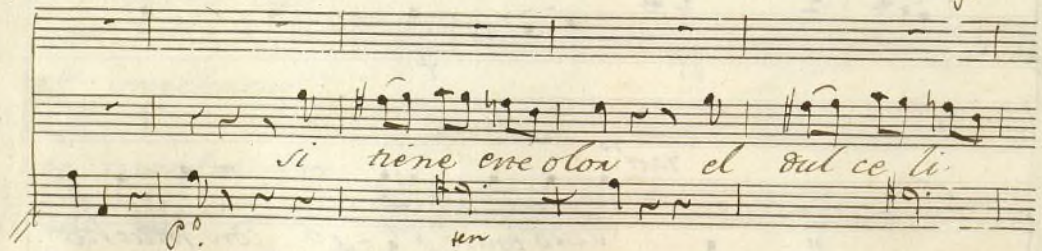
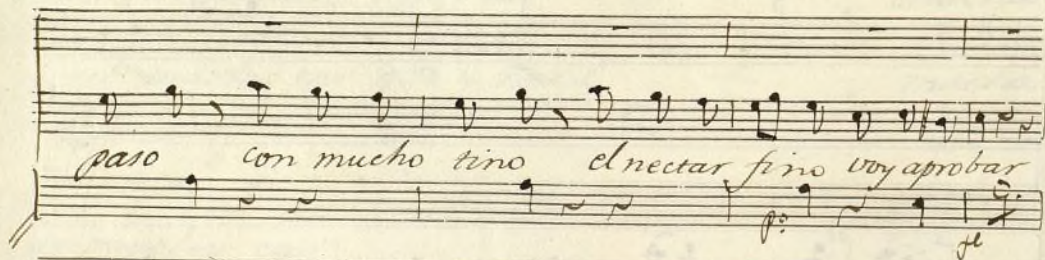
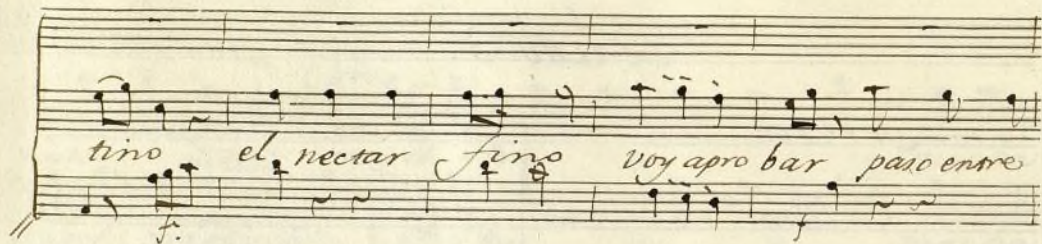
Paso entre pa-º con mucho

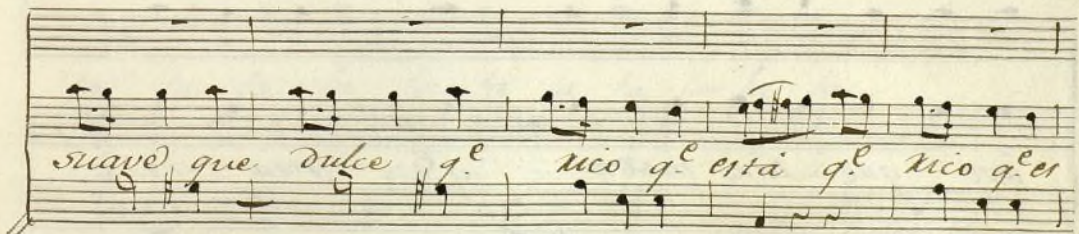
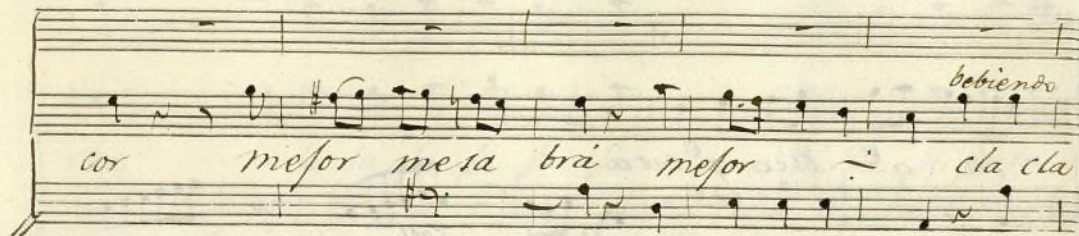
po

fe

po

Ayuntamiento de Madrid





ta q.^e rico q.^e era

for. a

ya cayo el goloro q.^e risa meda

pre. a

ya cayo el go

loro que risa meda q.^e risa me

f.

1a 2. Verido

da /a /a /a /a /a /a /a /a /a /a /a

cla, cla, cla

sa sa sa sa sa sa sa sa sa sa sa sa

cla ~ ~ ~ ~ ~ cla ~ ~ ~ ~ ~

ya el pobre aspi rado qe fatali dad pa el

pobre aspi rado que fatali dad

lor^a

g.ⁿ tomó la purga q.^e estava en el varar

Pres.^a g.ⁿ tomó la

purga q.^e estava en el varar

g.^e acaso g.^e acaso g.^e

† 0 † 0

arco q.^e arco q.^e me empieze adar q.^e me empieze adar

las 2

de ese modo algo lo so se le escar

mas. sentido.

mienta *se le escar*
ande con
mien — *ta la burla de las magras* — *asi se*
tien — *to q.^e lo q.^e es aora purga* — *sera ve*

Ven ga labur la delas ma - gras asi se
 ne ho q. lo q. es aora pur - ga sera ve

venga
 nero

Que re tutti
 Allegro

Allegro

Allegro

Allegro

sones tan fuertes medan que te tor ti sones

que xisa que xisa

tan fuer tes medan q.e xavía que

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a cursive script and include the following phrases:

xavia q.^e xavia meda

ay ay ay ay ay

/a /a /a

q.^e re tor ti jones tan

ay ay ay ay q.^e re tor ti jones tan

fuertes le dan /a /a /a /a /a /a
 fuertes median ay ay ay ay ay ay
 q.^e re tor ti sonel tan fuertes le
 ay ay ay ay ay ay ay ay ay ay ay ay

[illegible]

[illegible]

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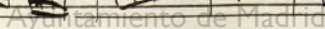
Violin Primero

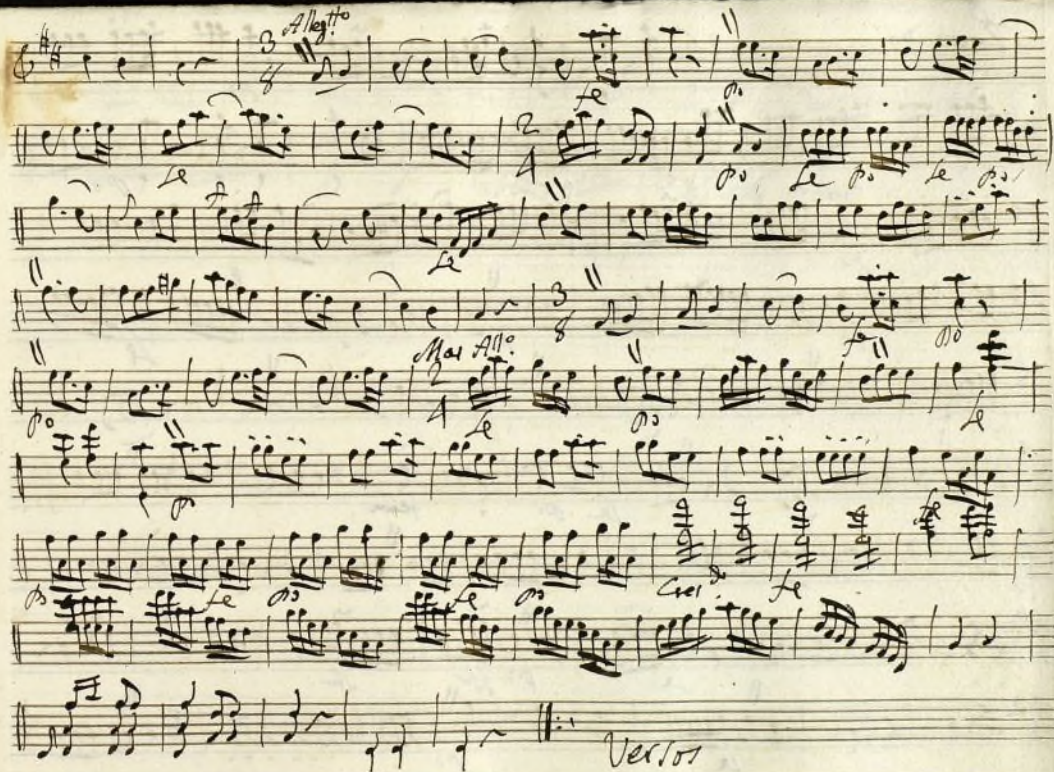
en la Comedia

La torra Boda de Moda;

//

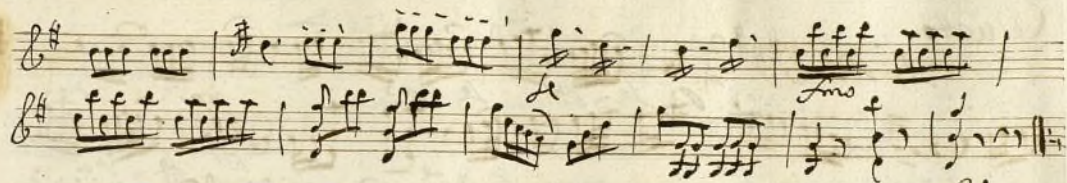
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Perzotto Allegro

Handwritten musical score for a Perzotto in G major, 6/8 time, marked Allegro. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano), *f* (forte), and *fenu* (fenu). The music features complex rhythmic patterns and melodic lines. The score ends with a double bar line and a repeat sign.



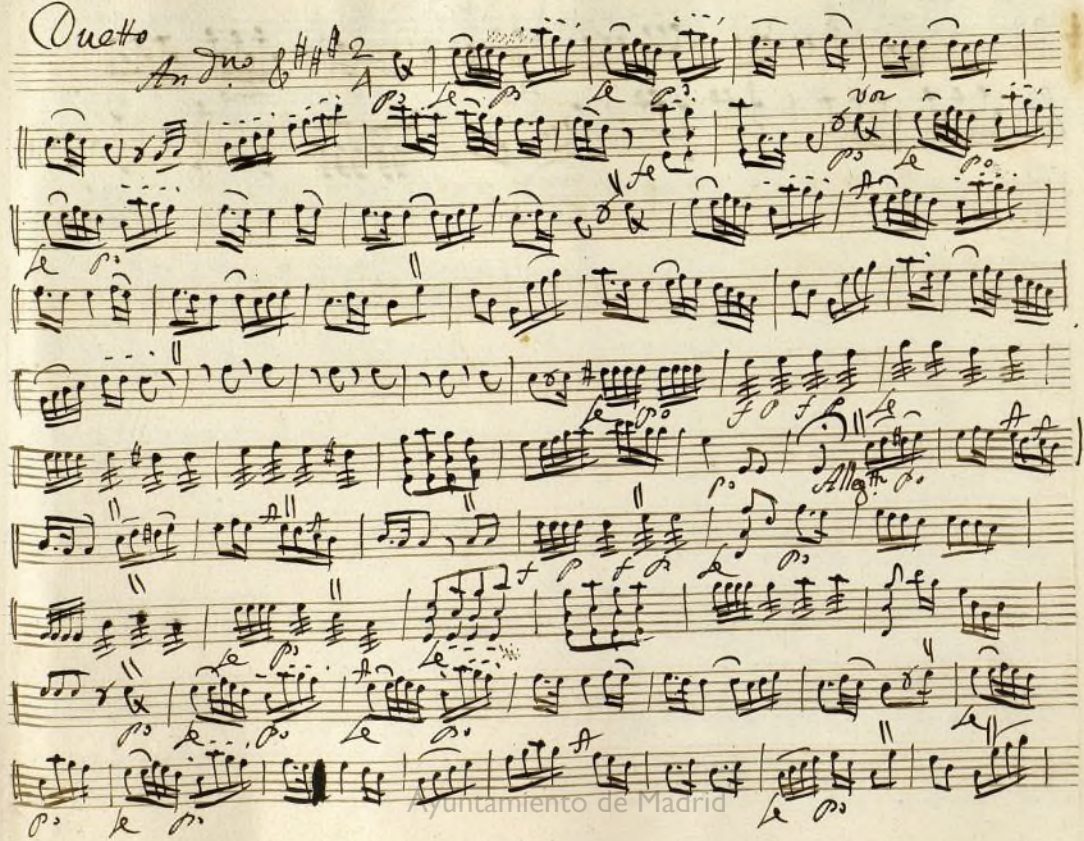
Versos

Queto

Andr 8

2

A

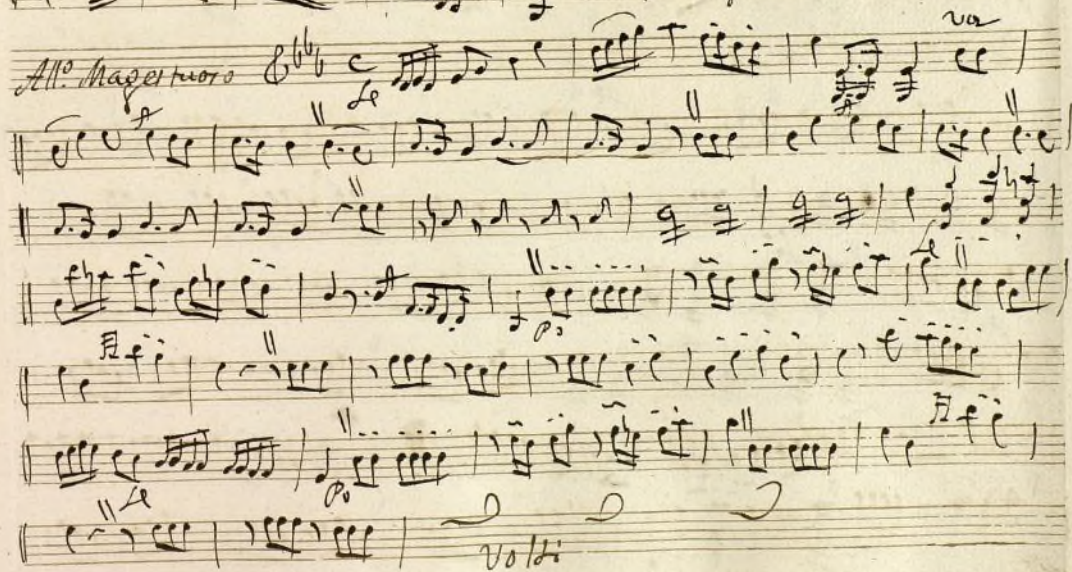
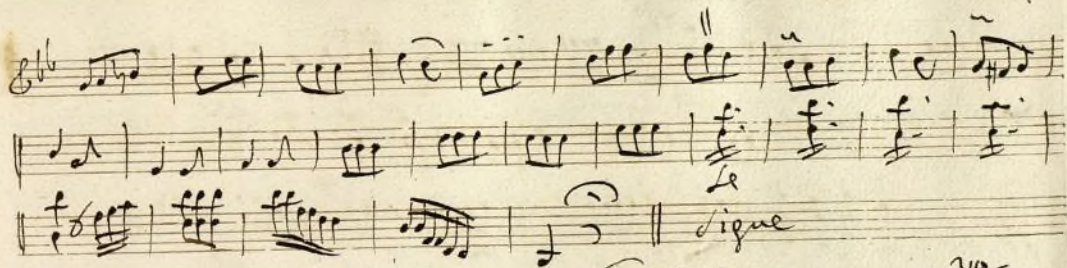


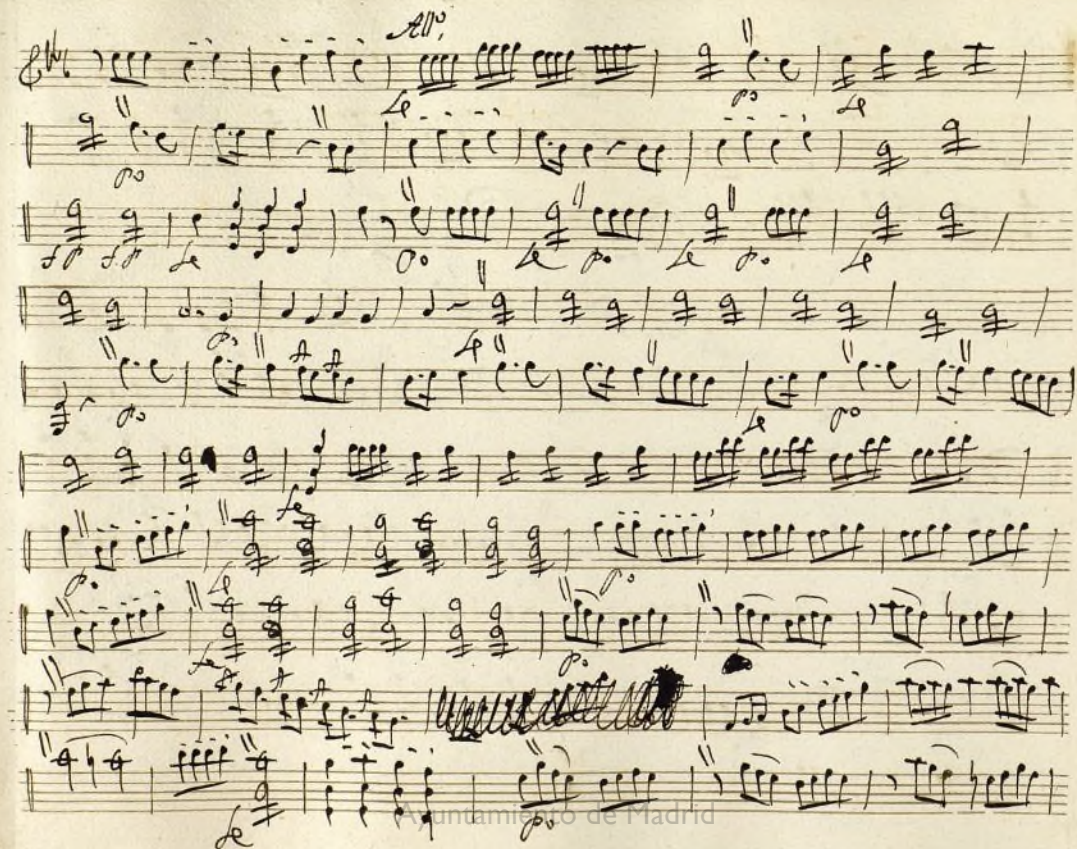


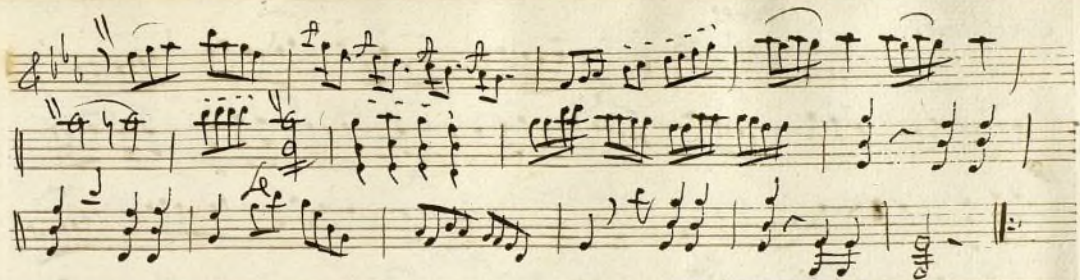
fin del Acto:

Acto 2.^o *Quartetto* *se empieza*
Allegro G major $\frac{3}{8}$

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro'. The music is in G major and 3/8 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano), 'f' (forte), and 'se' (sempre). There are also some performance instructions like 'non' and 'se empieza'. The score is written in a cursive, handwritten style typical of 19th-century musical manuscripts.







Versos

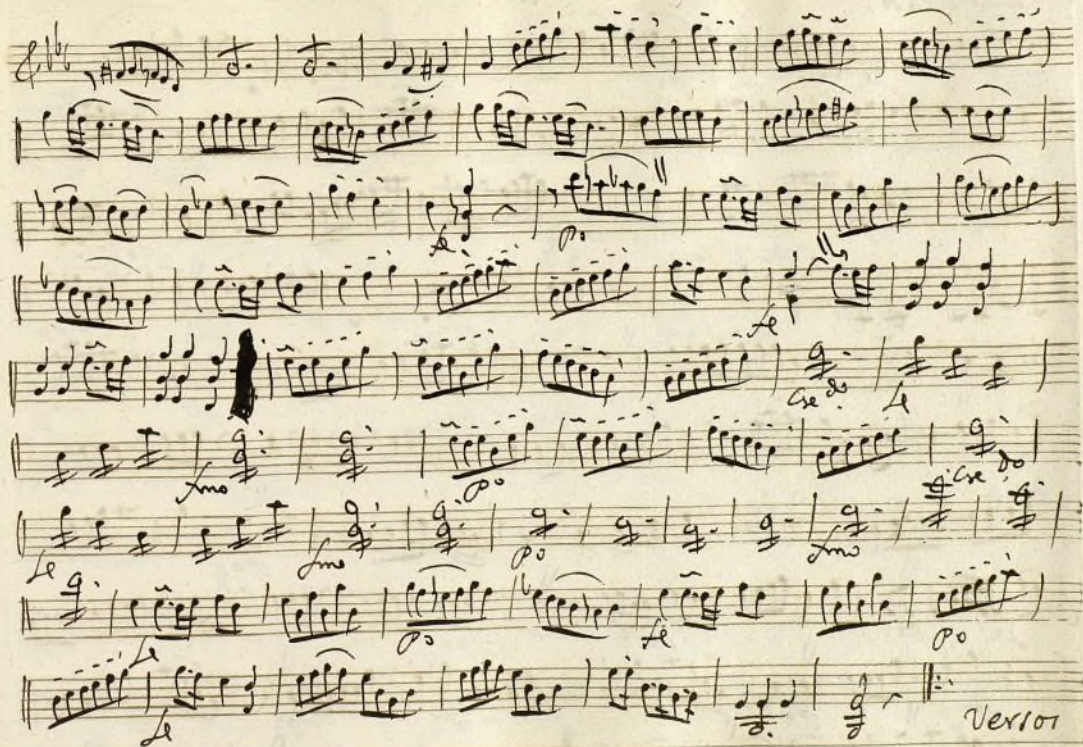
Choriza

Vizense

Allegro

$\frac{3}{4}$

Handwritten musical score for Choriza, Vizense, Allegro, 3/4 time. The score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a single system across 12 staves. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines. The score is signed 'Ayuntamiento de Madrid' at the bottom.



1^{ra} Prada,

Aria

And.^{te}

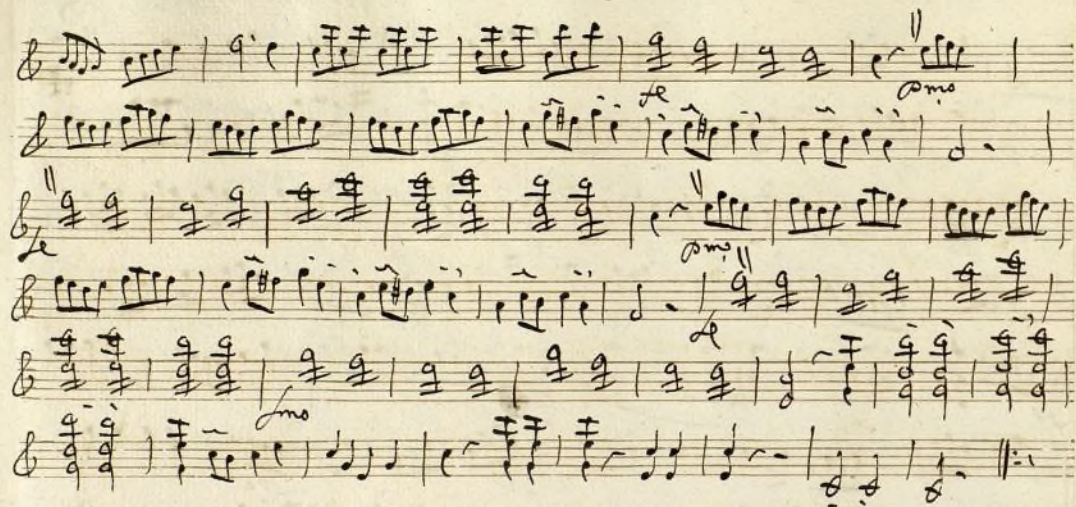
Handwritten musical score for a single system, consisting of ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a common time signature. The subsequent staves show a variety of rhythmic patterns and melodic lines, with some staves featuring multiple voices or instruments indicated by different clefs. The notation is dense and expressive, with many slurs and ties connecting notes across measures. The overall impression is one of a personal or working manuscript, rather than a formal printed score.

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

Key markings and annotations include:

- Allegro* (written above the second staff)
- ff* (fortissimo, written above the third staff)
- ff* (fortissimo, written above the fourth staff)
- ff* (fortissimo, written above the fifth staff)
- ff* (fortissimo, written above the sixth staff)
- ff* (fortissimo, written above the seventh staff)
- ff* (fortissimo, written above the eighth staff)
- ff* (fortissimo, written above the ninth staff)
- ff* (fortissimo, written above the tenth staff)
- ff* (fortissimo, written above the eleventh staff)
- ff* (fortissimo, written above the twelfth staff)
- ff* (fortissimo, written above the thirteenth staff)
- ff* (fortissimo, written above the fourteenth staff)
- ff* (fortissimo, written above the fifteenth staff)
- ff* (fortissimo, written above the sixteenth staff)
- ff* (fortissimo, written above the seventeenth staff)
- ff* (fortissimo, written above the eighteenth staff)
- ff* (fortissimo, written above the nineteenth staff)
- ff* (fortissimo, written above the twentieth staff)
- ff* (fortissimo, written above the twenty-first staff)
- ff* (fortissimo, written above the twenty-second staff)
- ff* (fortissimo, written above the twenty-third staff)
- ff* (fortissimo, written above the twenty-fourth staff)
- ff* (fortissimo, written above the twenty-fifth staff)
- ff* (fortissimo, written above the twenty-sixth staff)
- ff* (fortissimo, written above the twenty-seventh staff)
- ff* (fortissimo, written above the twenty-eighth staff)
- ff* (fortissimo, written above the twenty-ninth staff)
- ff* (fortissimo, written above the thirtieth staff)
- ff* (fortissimo, written above the thirty-first staff)
- ff* (fortissimo, written above the thirty-second staff)
- ff* (fortissimo, written above the thirty-third staff)
- ff* (fortissimo, written above the thirty-fourth staff)
- ff* (fortissimo, written above the thirty-fifth staff)
- ff* (fortissimo, written above the thirty-sixth staff)
- ff* (fortissimo, written above the thirty-seventh staff)
- ff* (fortissimo, written above the thirty-eighth staff)
- ff* (fortissimo, written above the thirty-ninth staff)
- ff* (fortissimo, written above the fortieth staff)
- ff* (fortissimo, written above the forty-first staff)
- ff* (fortissimo, written above the forty-second staff)
- ff* (fortissimo, written above the forty-third staff)
- ff* (fortissimo, written above the forty-fourth staff)
- ff* (fortissimo, written above the forty-fifth staff)
- ff* (fortissimo, written above the forty-sixth staff)
- ff* (fortissimo, written above the forty-seventh staff)
- ff* (fortissimo, written above the forty-eighth staff)
- ff* (fortissimo, written above the forty-ninth staff)
- ff* (fortissimo, written above the fiftieth staff)
- ff* (fortissimo, written above the fifty-first staff)
- ff* (fortissimo, written above the fifty-second staff)
- ff* (fortissimo, written above the fifty-third staff)
- ff* (fortissimo, written above the fifty-fourth staff)
- ff* (fortissimo, written above the fifty-fifth staff)
- ff* (fortissimo, written above the fifty-sixth staff)
- ff* (fortissimo, written above the fifty-seventh staff)
- ff* (fortissimo, written above the fifty-eighth staff)
- ff* (fortissimo, written above the fifty-ninth staff)
- ff* (fortissimo, written above the sixtieth staff)
- ff* (fortissimo, written above the sixty-first staff)
- ff* (fortissimo, written above the sixty-second staff)
- ff* (fortissimo, written above the sixty-third staff)
- ff* (fortissimo, written above the sixty-fourth staff)
- ff* (fortissimo, written above the sixty-fifth staff)
- ff* (fortissimo, written above the sixty-sixth staff)
- ff* (fortissimo, written above the sixty-seventh staff)
- ff* (fortissimo, written above the sixty-eighth staff)
- ff* (fortissimo, written above the sixty-ninth staff)
- ff* (fortissimo, written above the seventieth staff)
- ff* (fortissimo, written above the seventy-first staff)
- ff* (fortissimo, written above the seventy-second staff)
- ff* (fortissimo, written above the seventy-third staff)
- ff* (fortissimo, written above the seventy-fourth staff)
- ff* (fortissimo, written above the seventy-fifth staff)
- ff* (fortissimo, written above the seventy-sixth staff)
- ff* (fortissimo, written above the seventy-seventh staff)
- ff* (fortissimo, written above the seventy-eighth staff)
- ff* (fortissimo, written above the seventy-ninth staff)
- ff* (fortissimo, written above the eightieth staff)
- ff* (fortissimo, written above the eighty-first staff)
- ff* (fortissimo, written above the eighty-second staff)
- ff* (fortissimo, written above the eighty-third staff)
- ff* (fortissimo, written above the eighty-fourth staff)
- ff* (fortissimo, written above the eighty-fifth staff)
- ff* (fortissimo, written above the eighty-sixth staff)
- ff* (fortissimo, written above the eighty-seventh staff)
- ff* (fortissimo, written above the eighty-eighth staff)
- ff* (fortissimo, written above the eighty-ninth staff)
- ff* (fortissimo, written above the ninetieth staff)
- ff* (fortissimo, written above the hundredth staff)

The score concludes with the word *Volsi* written in the bottom right corner.



fin del Acto:

Acto 3.º

Exercito

Allegro molto

3/4

4

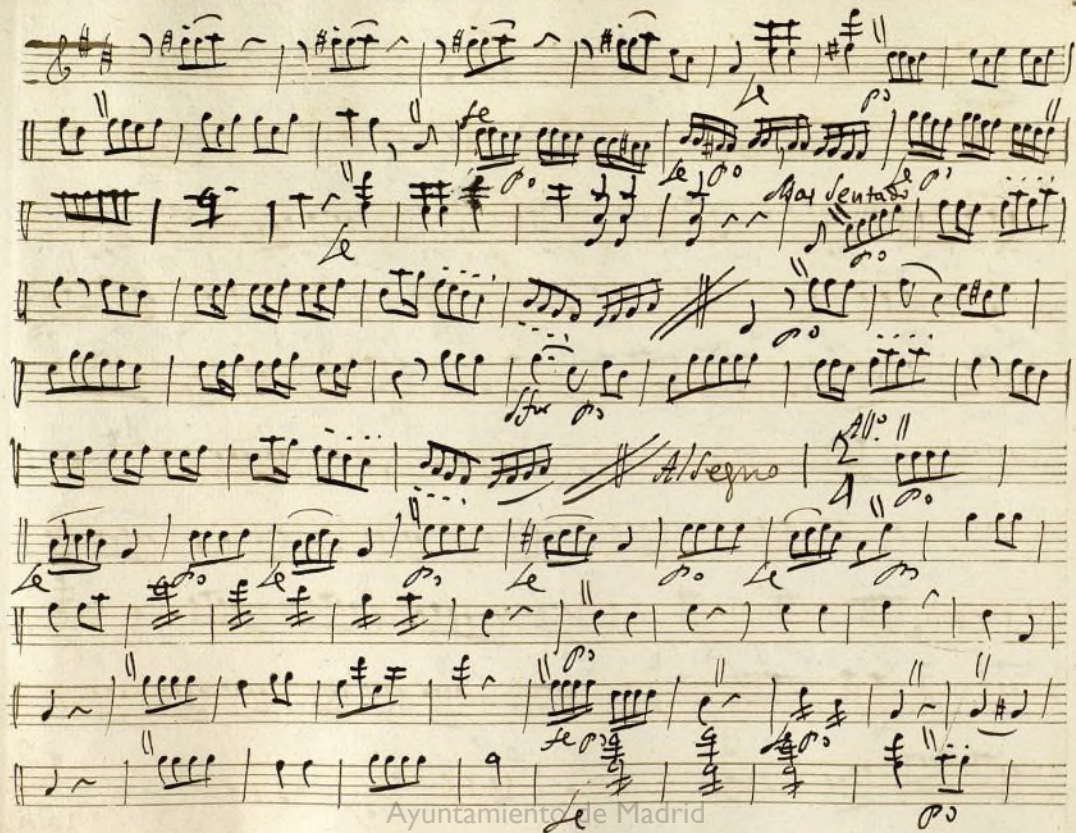
For. 2º

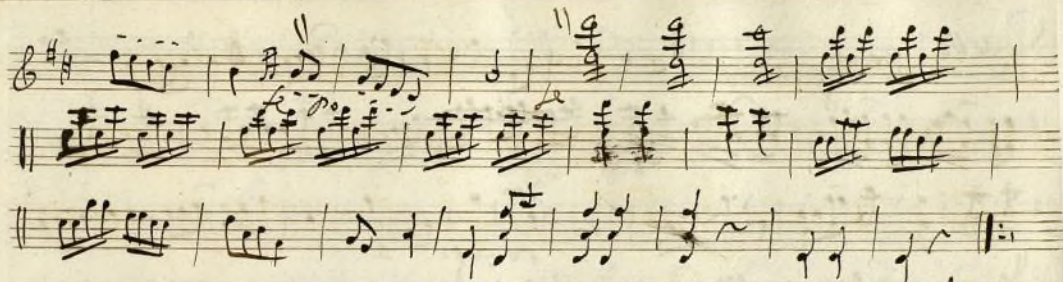
le

Handwritten musical score for 'Exercito' from 'Acto 3.º'. The 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 'Allegro molto'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a key signature change to one flat (Bb).

Ayuntamiento de Madrid

volh





Verso

Quetto *All. Moderato*

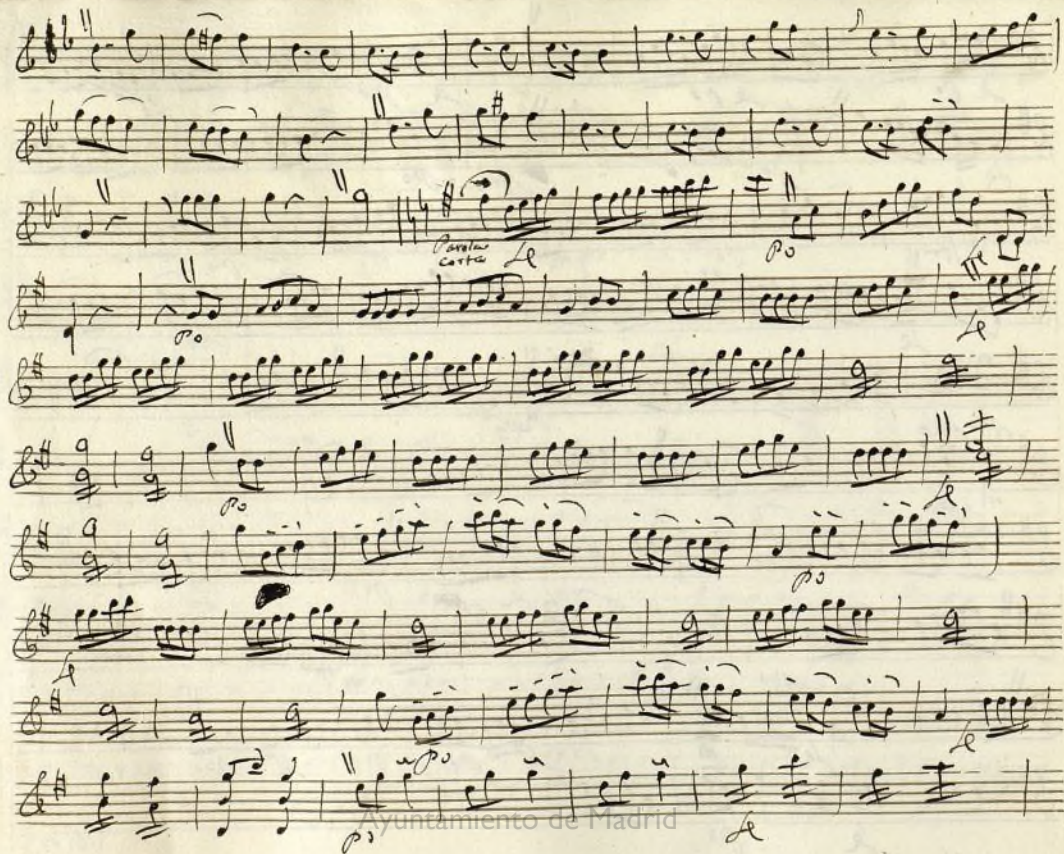
Ayuntamiento de Madrid

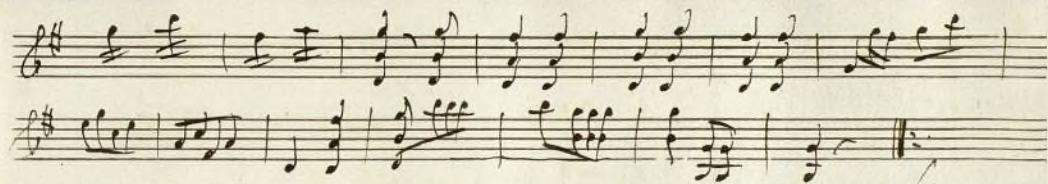
Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings. The score is written in G major (one sharp) and includes a variety of rhythmic patterns and articulations.

Key markings and features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). Dynamics include *le* and *p*.
- Staff 2:** Continues the melody with dynamics *le*, *p*, and *ff*.
- Staff 3:** Features a *ff* marking and a double bar line.
- Staff 4:** Includes a *le* marking and a double bar line.
- Staff 5:** Shows a *le* marking and a double bar line.
- Staff 6:** Marked *All.^o poco* and *4* (quadruple meter). Dynamics include *p* and *Remo*.
- Staff 7:** Continues the piece with dynamics *p* and *le*.
- Staff 8:** Includes a *2. All.^o* marking and a double bar line.
- Staff 9:** Features a *le* marking and a double bar line.
- Staff 10:** Ends with a *le* marking and a double bar line.

The score concludes with the text "Ayuntamiento de Madrid" and a signature "Vol. 11" in the bottom right corner.





fin

Mus 38-21

Violin Primero Dupli.^d

en la Comedia

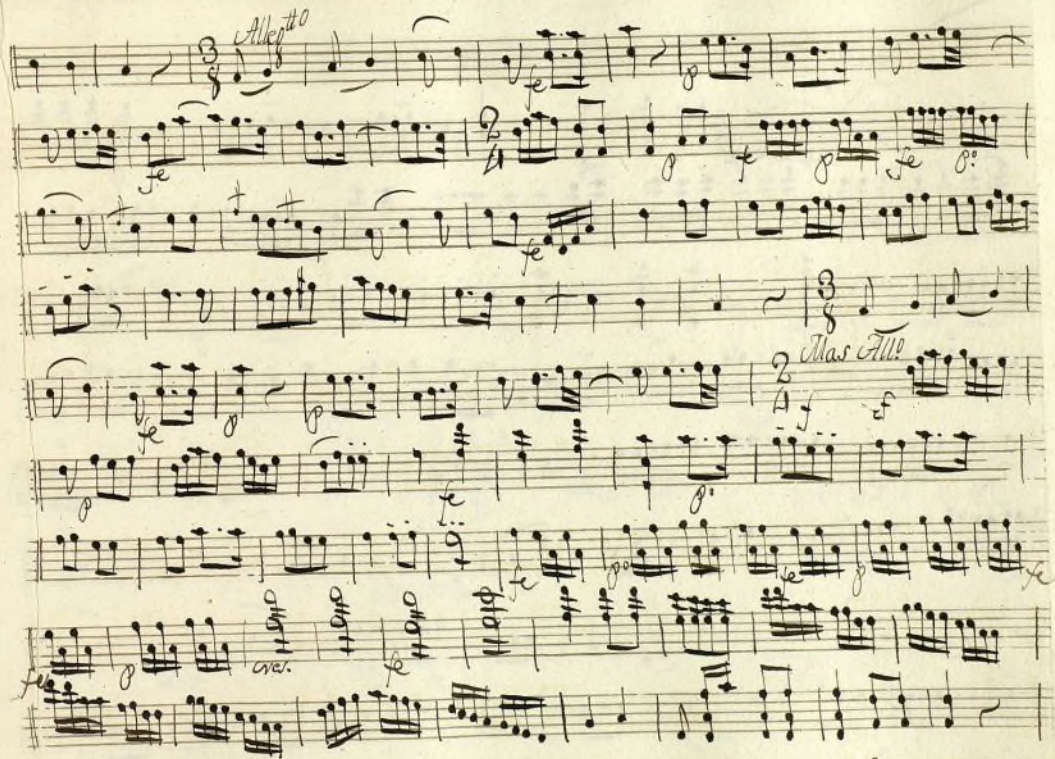
La terna Boda de Moda;

Acto Primero

2

Introduction // Allegro poco

[illegible]

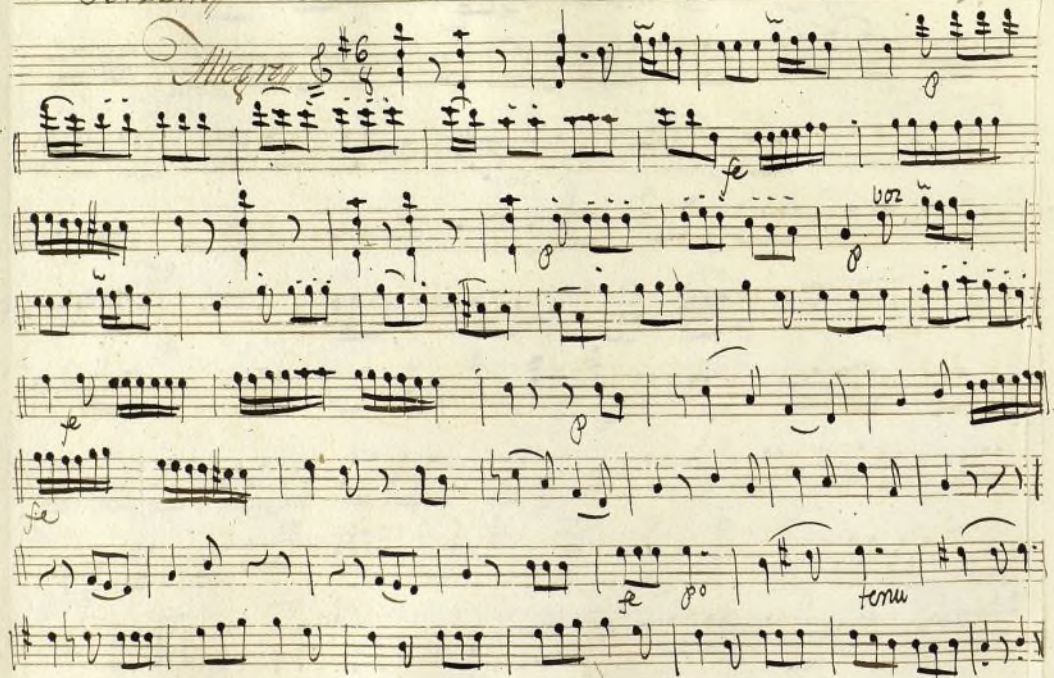


||: Versos:

T. S.

Finis

Allegro



f *p* *ff*

72

Versos:.

S.:

Dueto

Argentino

A handwritten musical score for a Duo in Argentine style. The score is written on ten staves, with the first two staves featuring a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' and the time signature is 2/4. The music is characterized by rapid, flowing passages, often using slurs and ties to connect notes. Dynamic markings such as *f* (forte), *pp* (pianissimo), and *vo* (voice) are used throughout. The notation includes many beamed sixteenth and thirty-second notes, creating a sense of speed and rhythm. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper is aged and slightly discolored, with some visible wear and tear at the edges.



fin del Acto

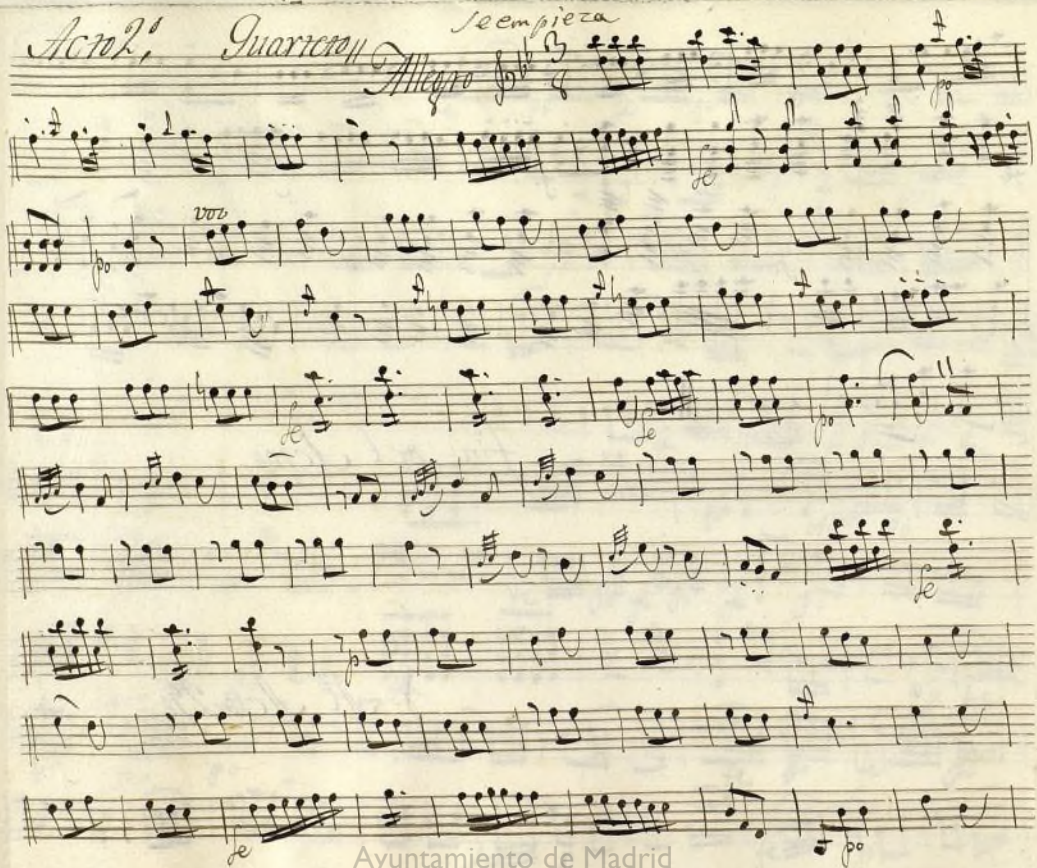
S. M. Acto 2º

Acto 2^o

Guaritero

se empieza

Allegro









choriza

vivente

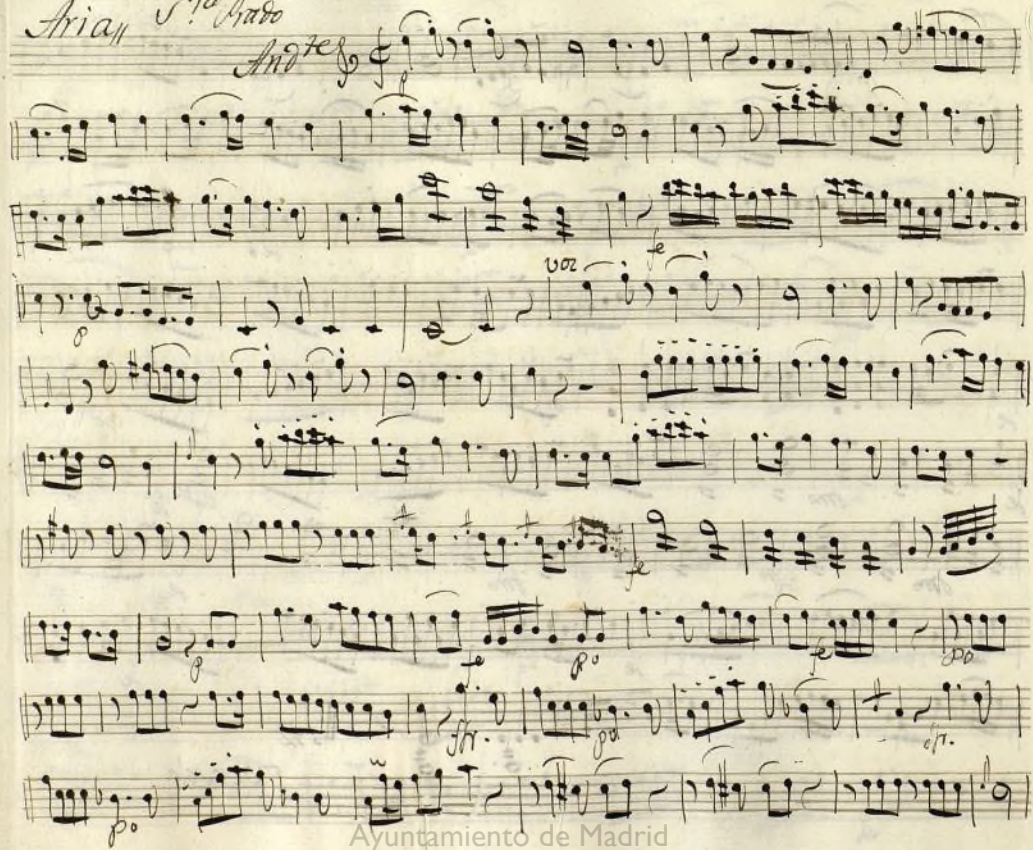
Allegro

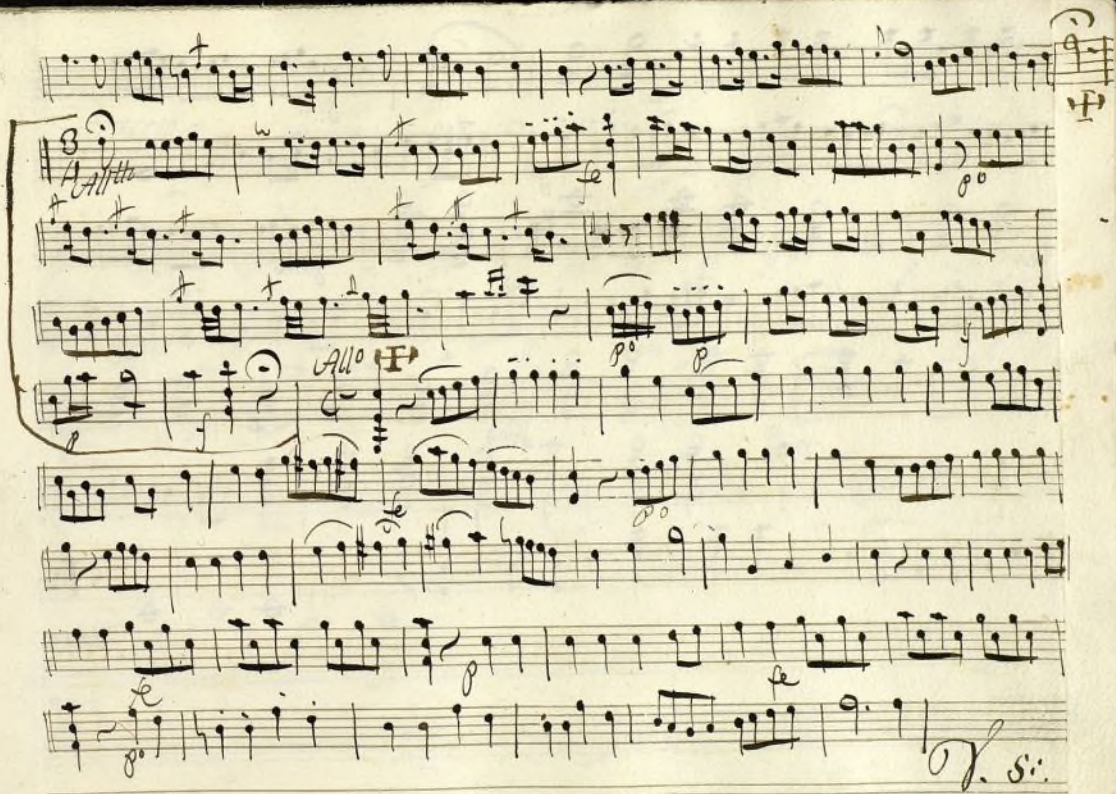
A handwritten musical score on aged paper, featuring ten staves of music. The title 'choriza vivente' is written at the top left. The tempo 'Allegro' is marked above the first staff. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like 'p' (piano) and 'f' (forte) are present throughout the score. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and some wear at the edges.

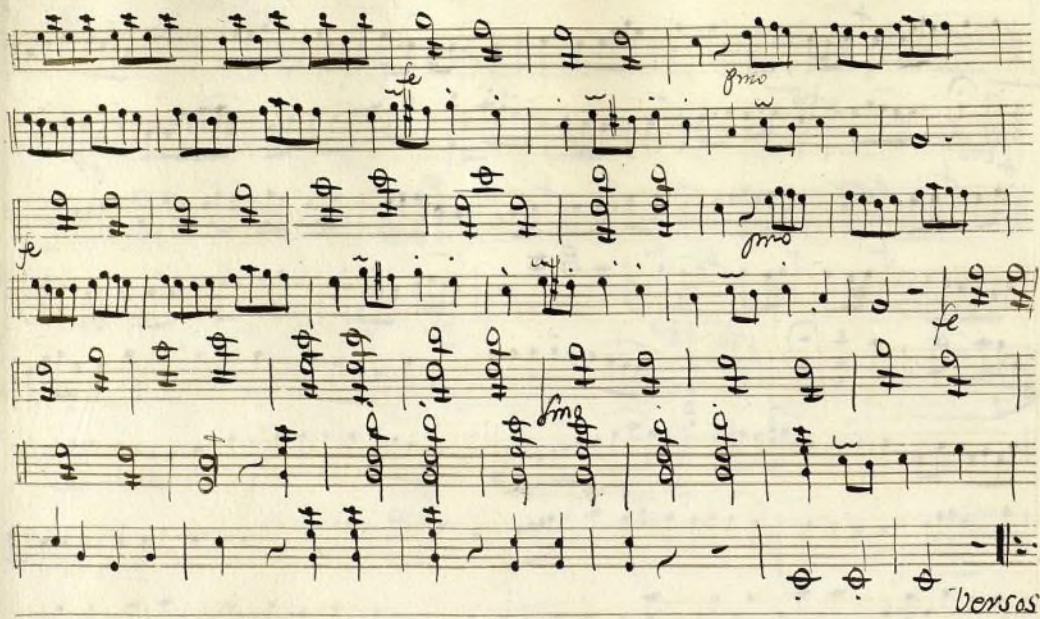


Aria *1^o Bado*

And^{te}





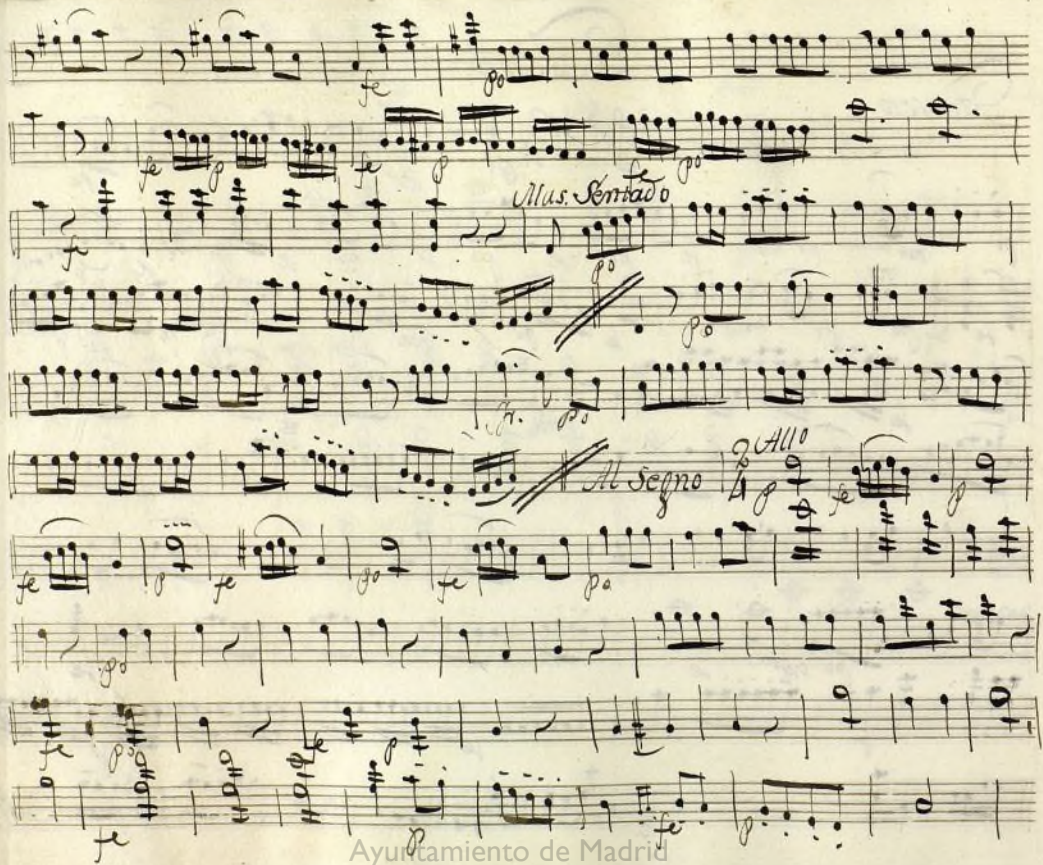


Tercero

M^o muchacho

Acro 3^o

Handwritten musical score for a piece titled "Tercero" and "M^o muchacho". The score is written on ten staves. The first staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The notation includes various notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some markings that look like "le" and "se". The score ends with a double bar line and a repeat sign. The paper is aged and slightly discolored.

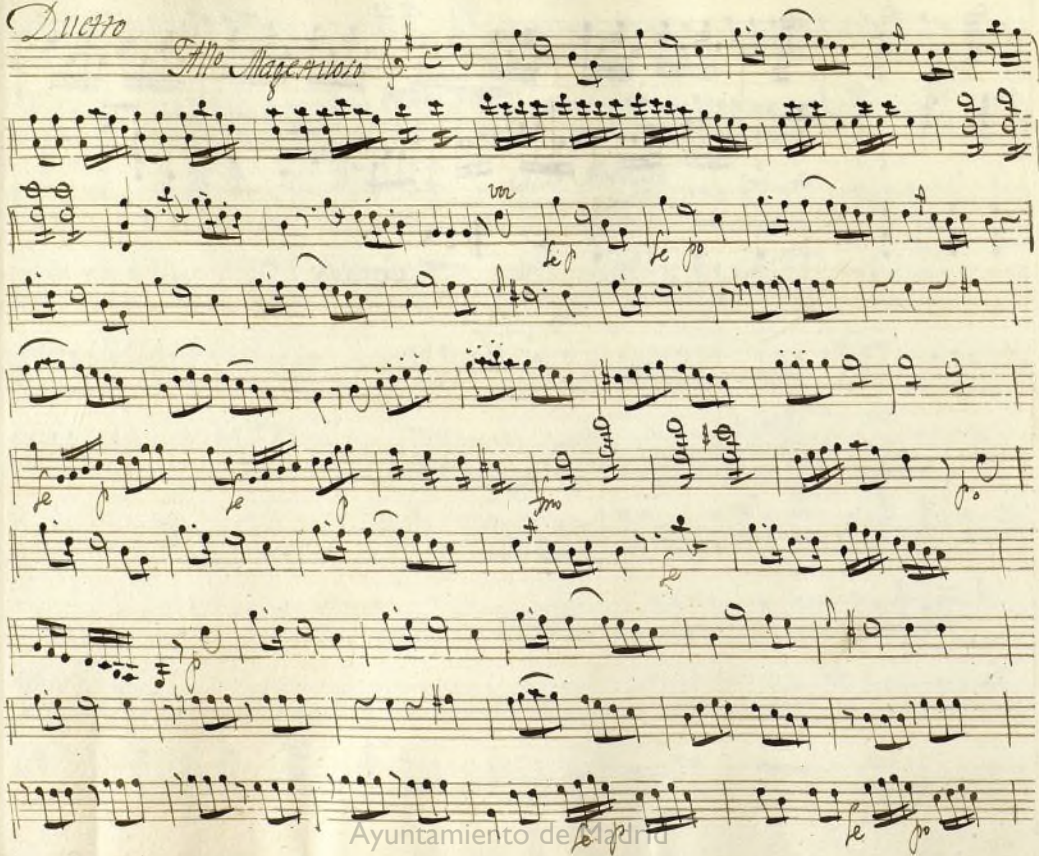


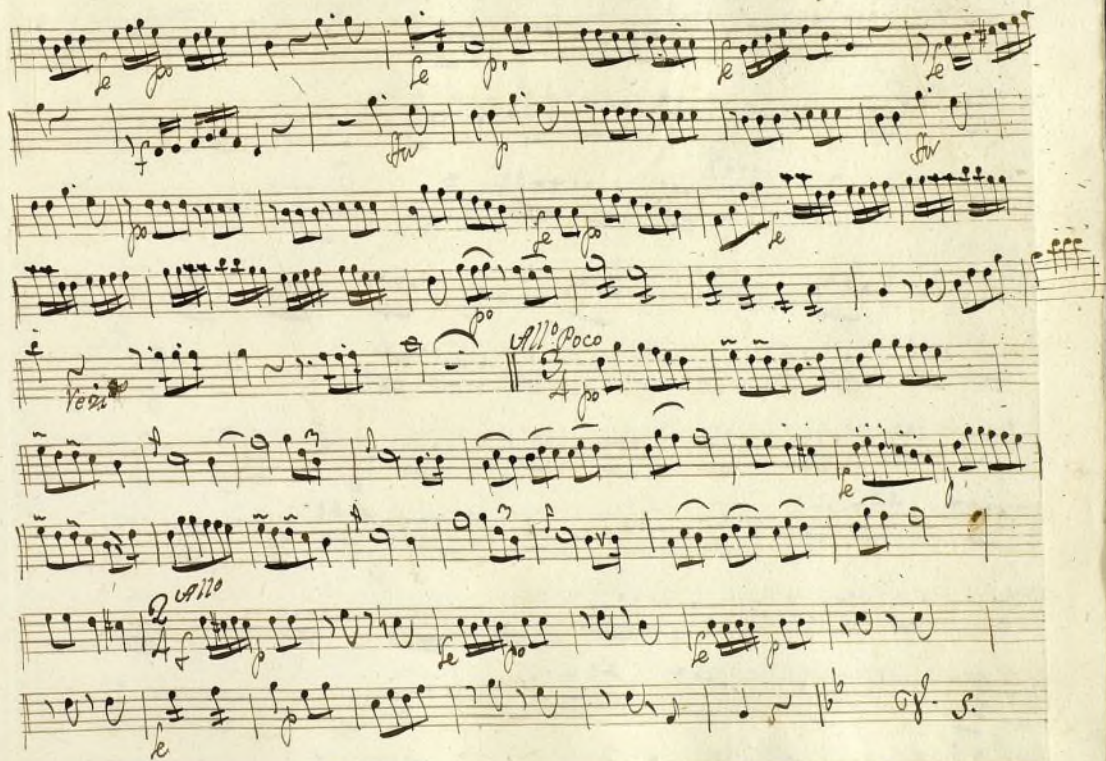
Ayuntamiento de Madrid

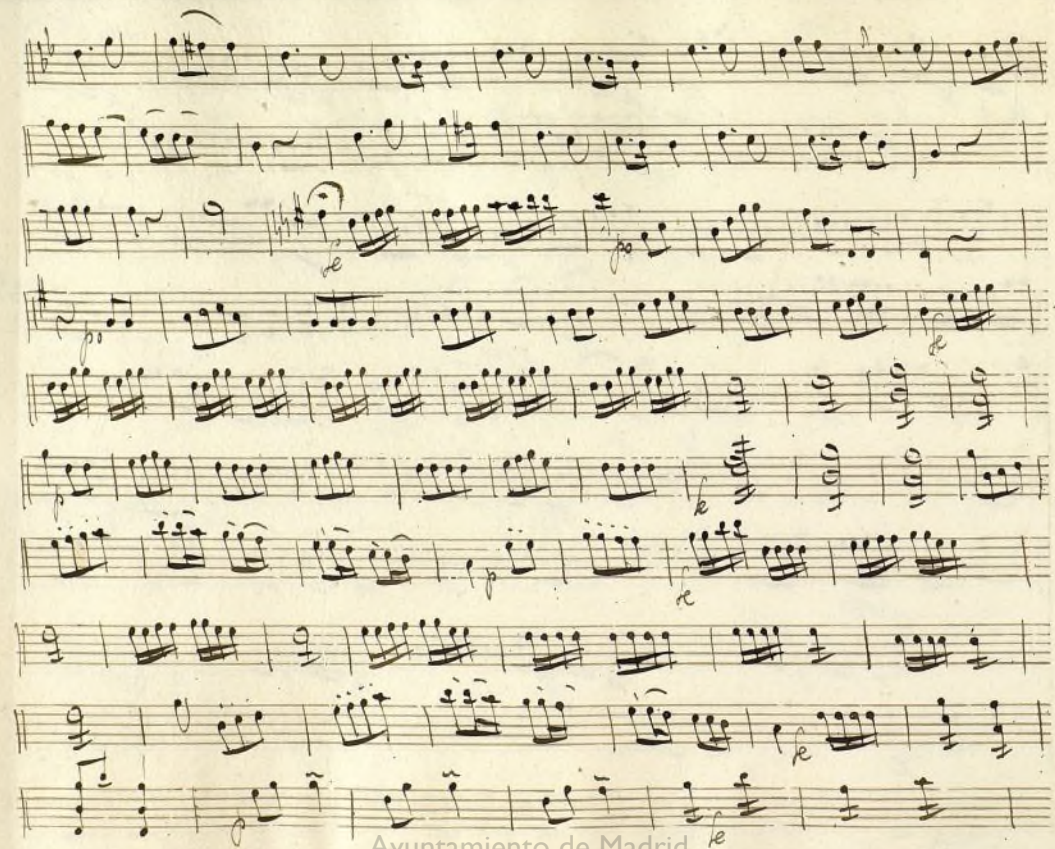


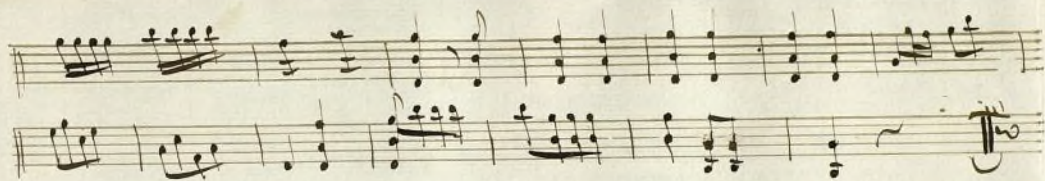
Duetto

Alto Magagnoli









Fine //

Ayuntamiento de Madrid

Mus 38-21

Violin Segundo

en la Comedia

La torra Boda de Moda;

Acto Primero

Introducción *Allegro* G major $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the title 'Introducción' and the tempo 'Allegro'. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p*, *f*, *cres.*, and *dim.* are used throughout. There are also markings for *voz* (voice) and *M.* (Messa). The bottom of the page is marked 'Ayuntamiento de Madrid'.



Versos

S. Allº

Terzera

Allegro

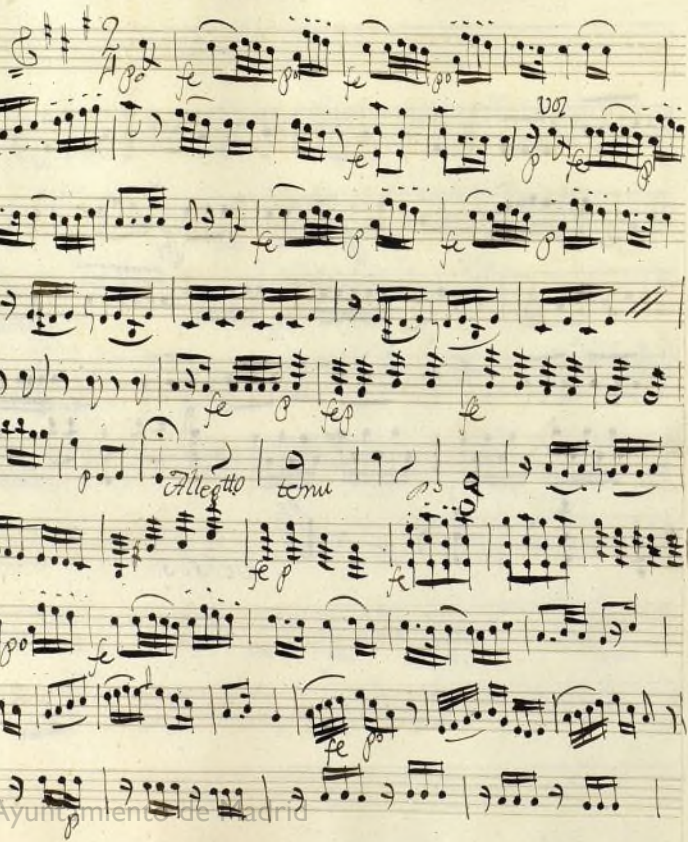




ff.

Duetto

Andantino





Fin. del Acto 1º

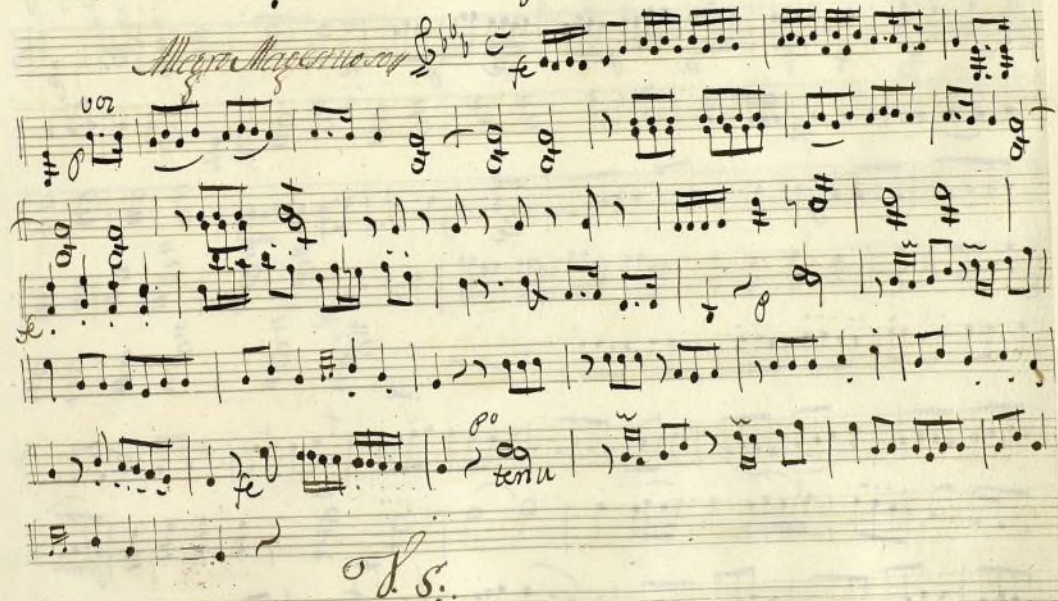
Acto 2º

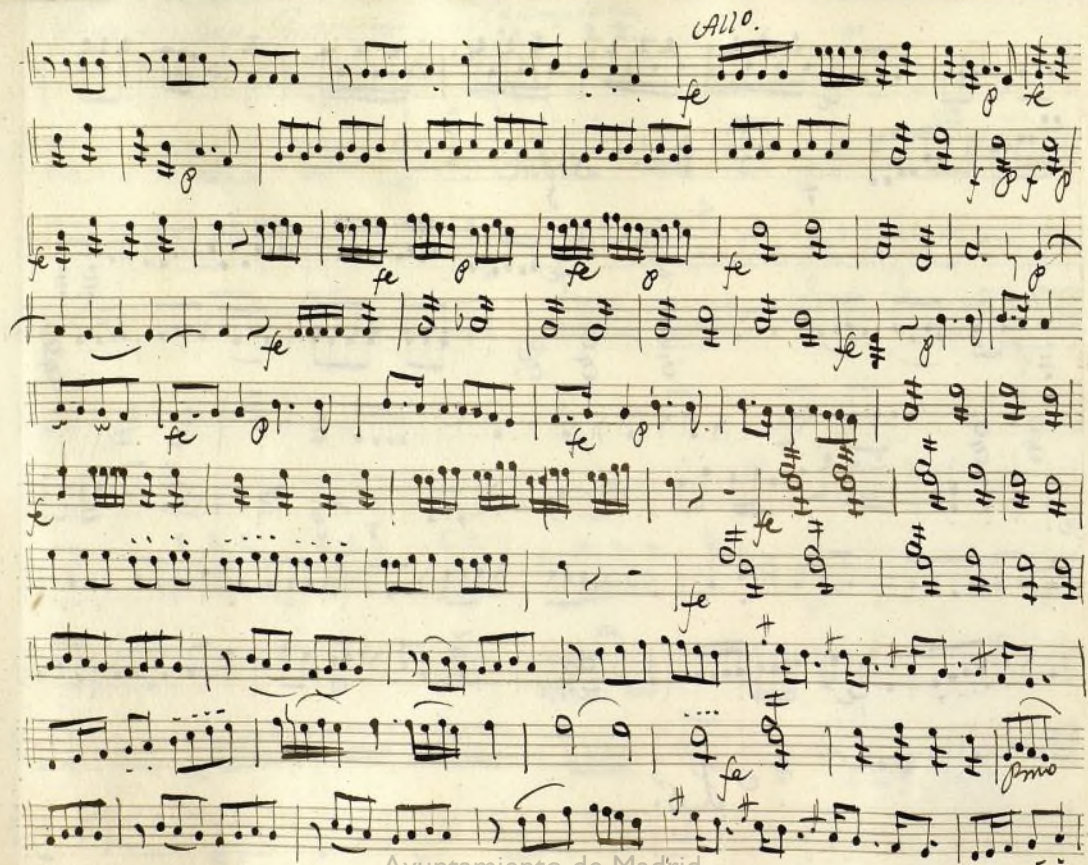
Acroscordell Quartetti

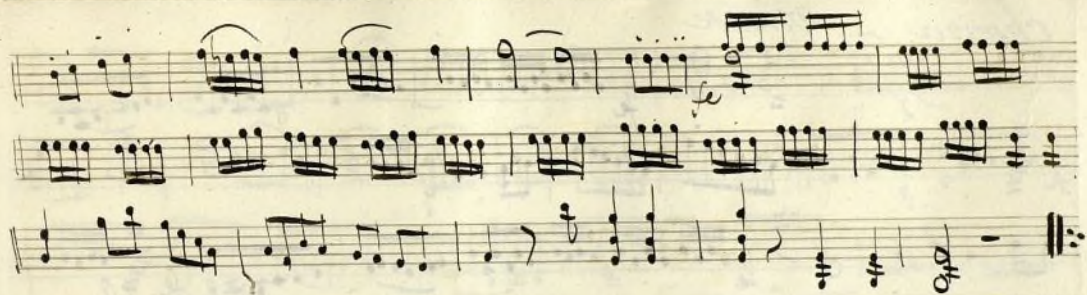
Allegro

Se empieza









Versos

choriza viente

Allegro



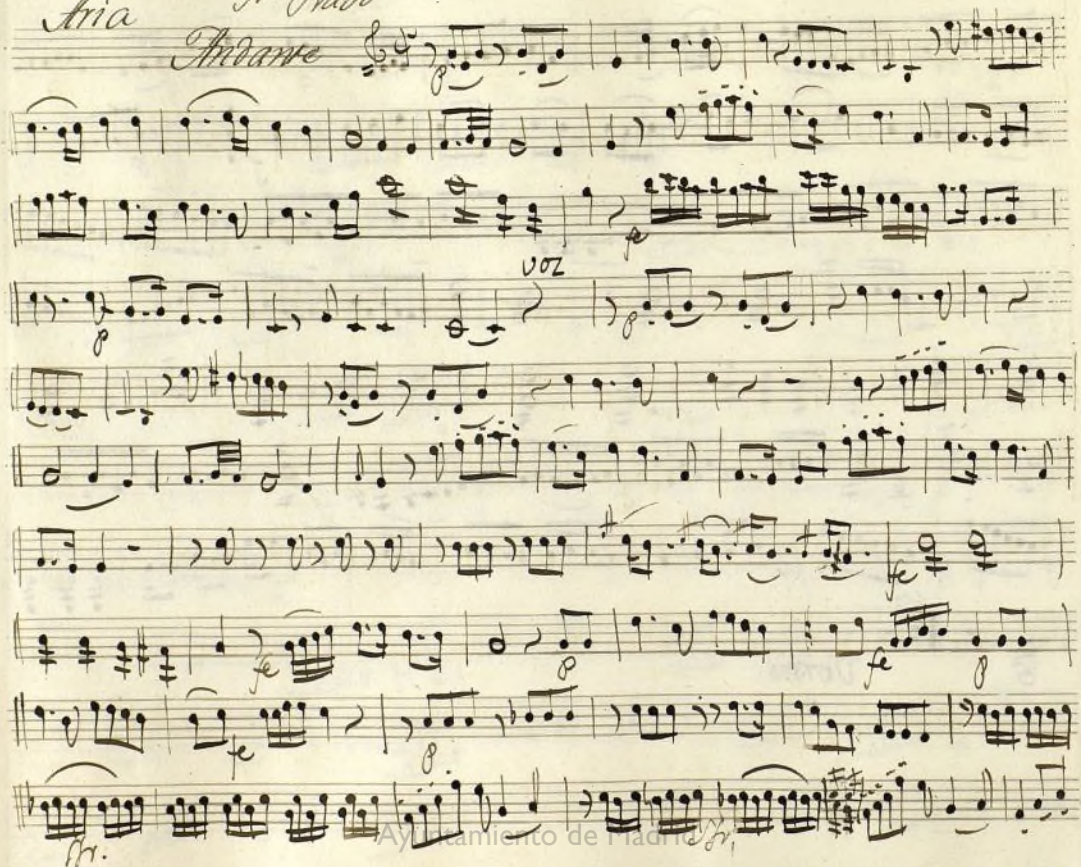
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The key signature has one sharp (F#). The score concludes with a double bar line and the number 152. above it.

Versus

Aria

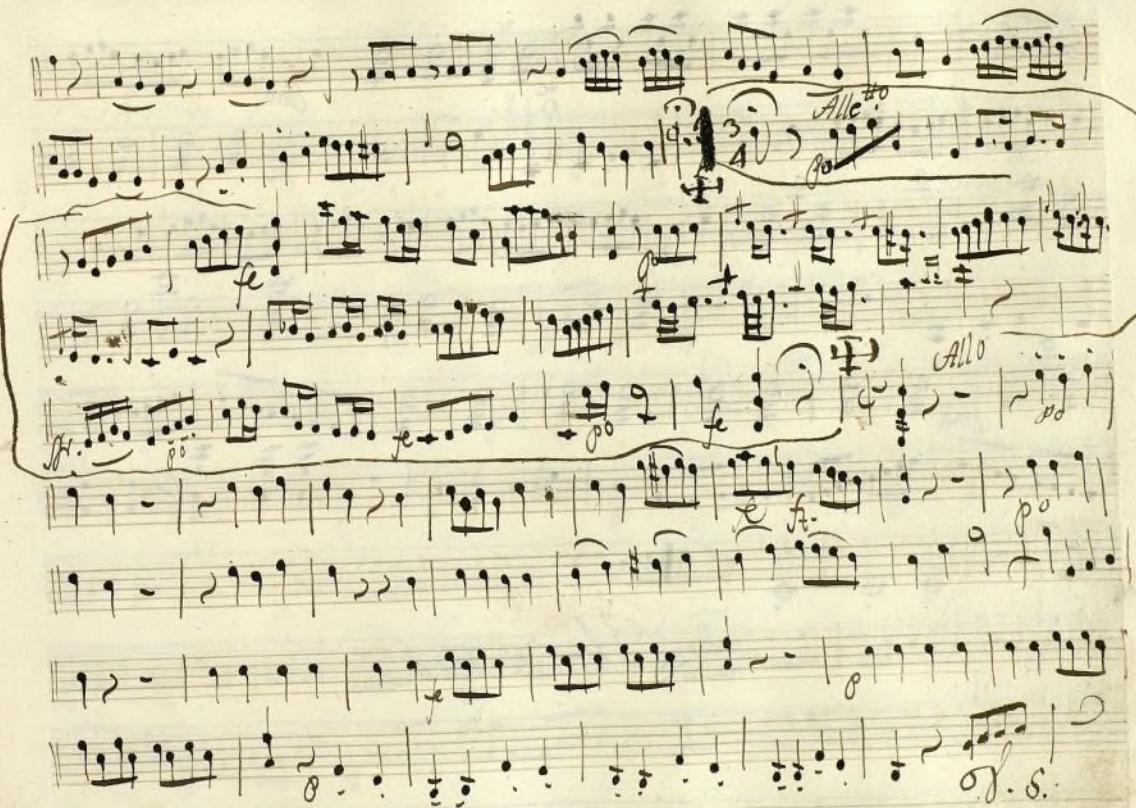
1^a Parte

Mourave



Pr.

Ayuntamiento de Madrid





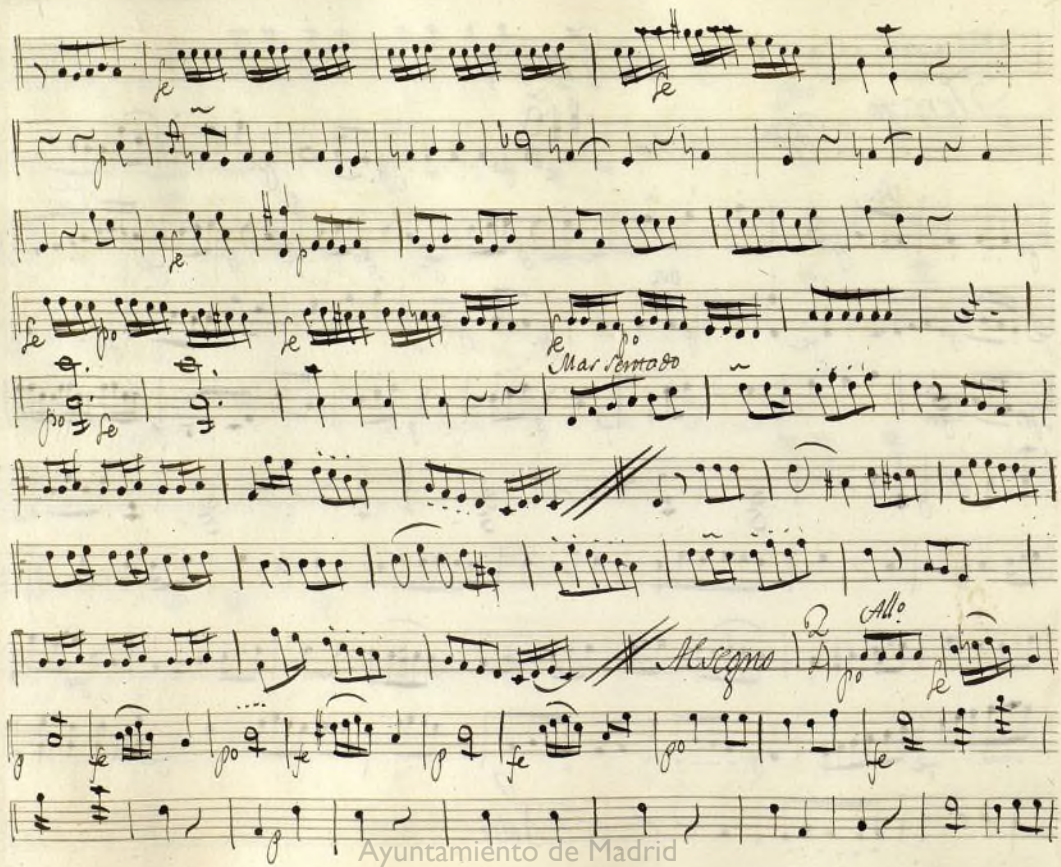
Fin del Acto 2º

Acto 3o

Terceto

Monacho





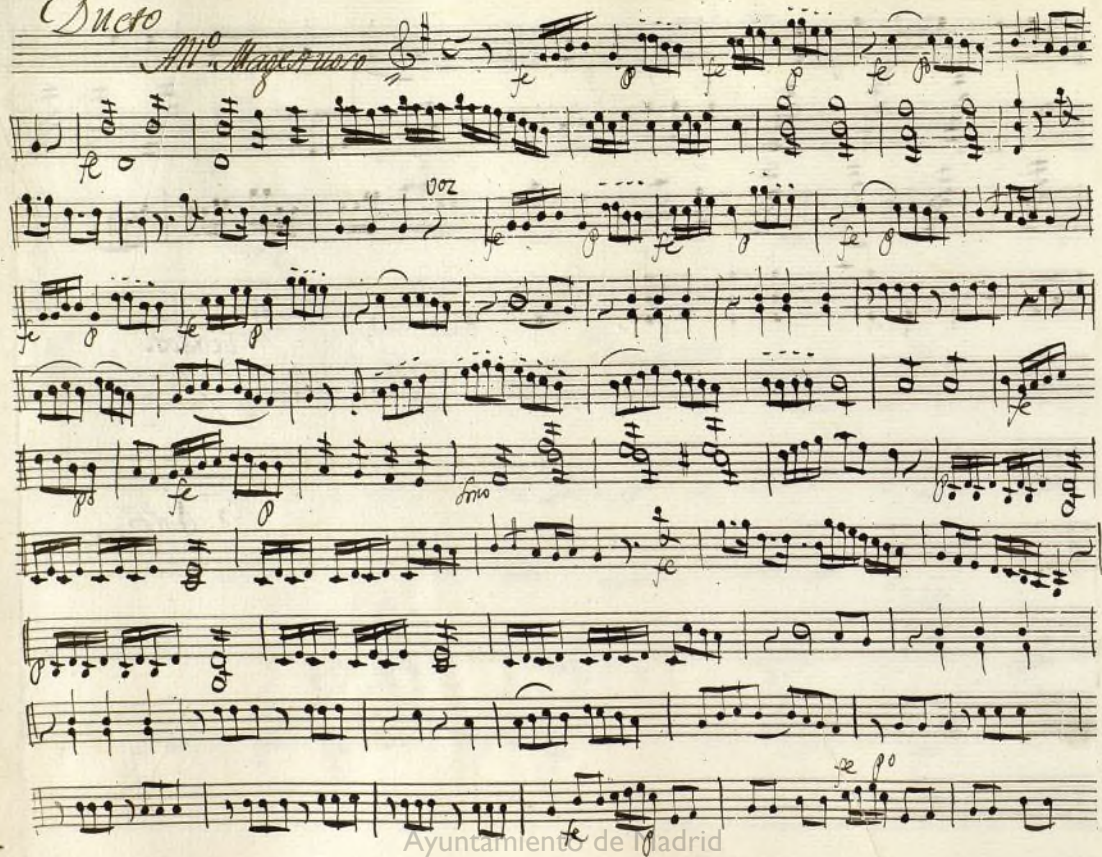


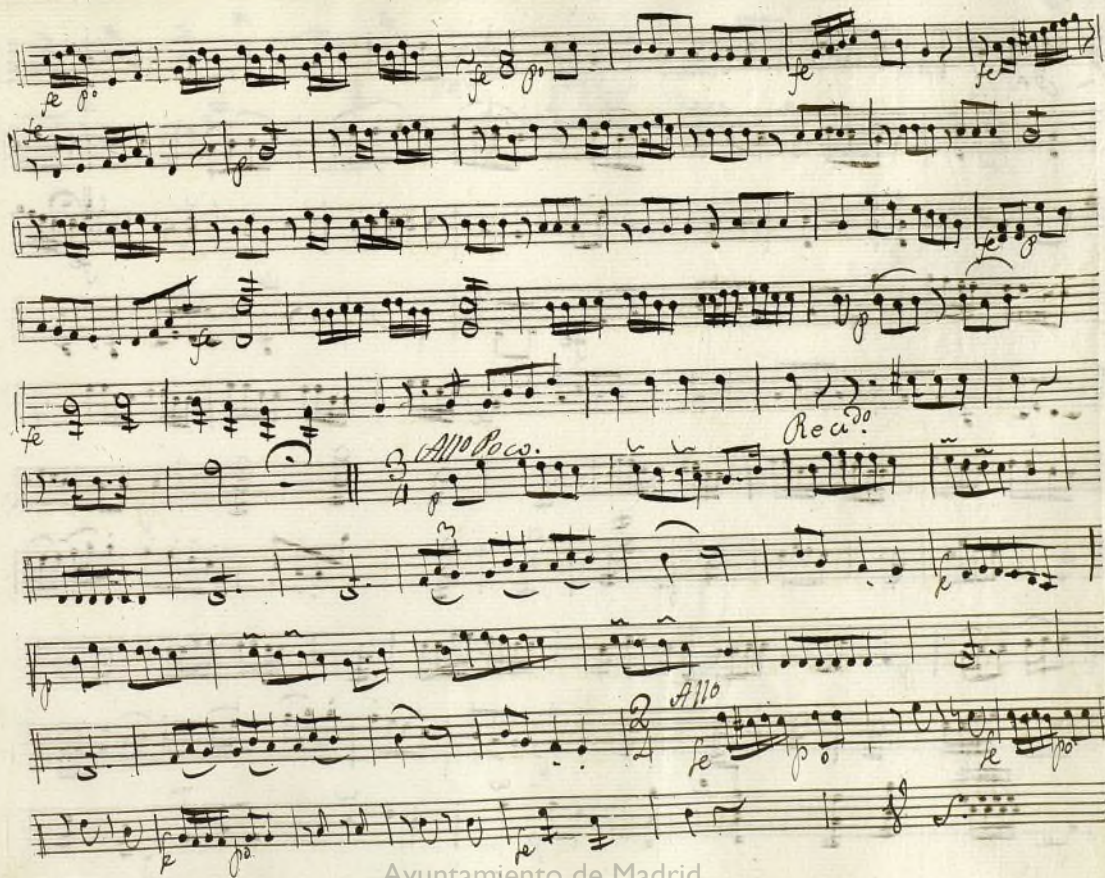
Versos.

Sol.

Dueto

M.^o Magisterano









Fin
11

Ayuntamiento de Madrid

Mus 38-21

+

Violín Segundo

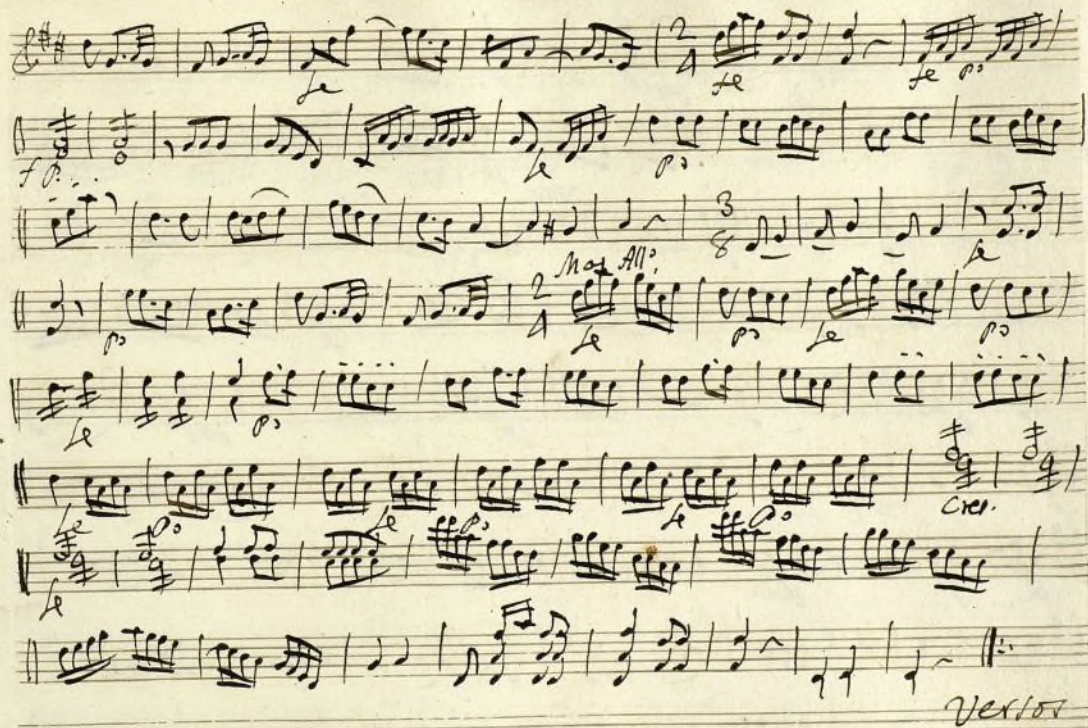
en la Comedia

La terna Boda de Moda;

//

Acto Primero: *Introducción*

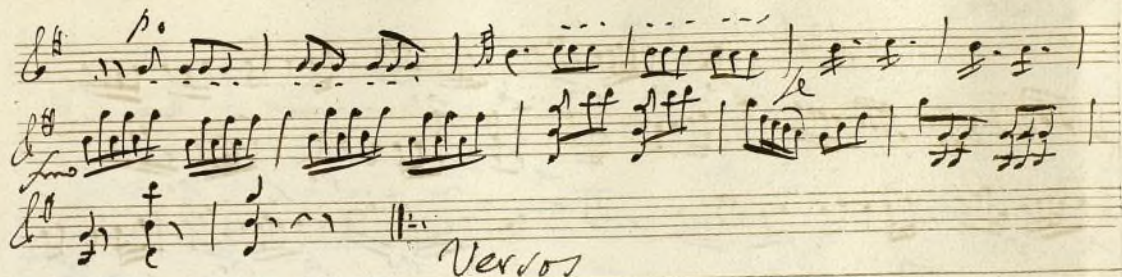
A handwritten musical score on ten staves. The title at the top is "Acto Primero: Introducción". The first staff is marked "Allegro" and "2/4". The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "p" (piano) appears multiple times, "Cresc." (crescendo) is written on the third staff, "f" (forte) appears on the seventh and eighth staves, and "Allegro" is written above the final staff. The manuscript is written in dark ink on aged, slightly yellowed paper.



Terzetto

Allegro

Handwritten musical score for a Terzetto in G major, 3/4 time, Allegro. The score consists of ten staves. The first staff is the title and tempo. The second staff begins with a piano (p) marking. The third staff has a 'non le' marking above it. The fourth staff has a 'p' marking below it. The fifth staff has a 'p' marking below it. The sixth staff has a 'p' marking below it. The seventh staff has a 'p' marking below it. The eighth staff has a 'p' marking below it. The ninth staff has a 'p' marking below it. The tenth staff has a 'p' marking below it. The score ends with a double bar line and a '2' below it.



Duetto

Andante 2/4

Allegretto tenu

Ayuntamiento de Madrid



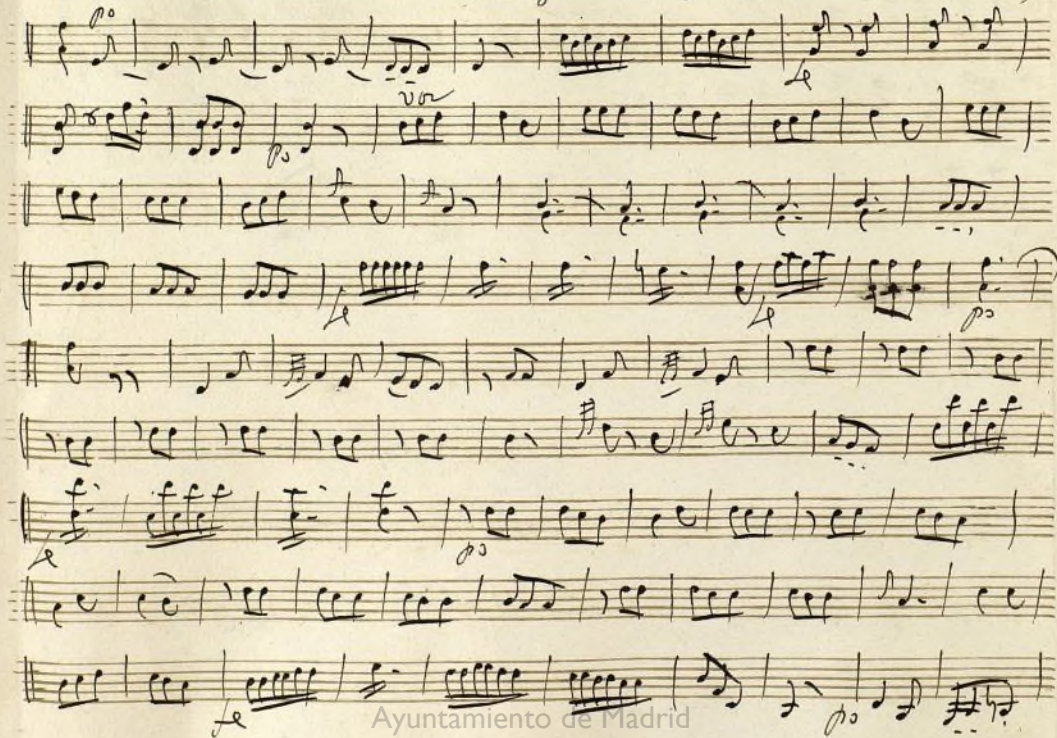
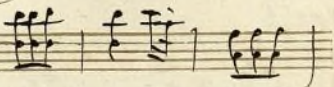
fin del Acto.

Acto Segundo

Quarto

Se empieza

Allegro

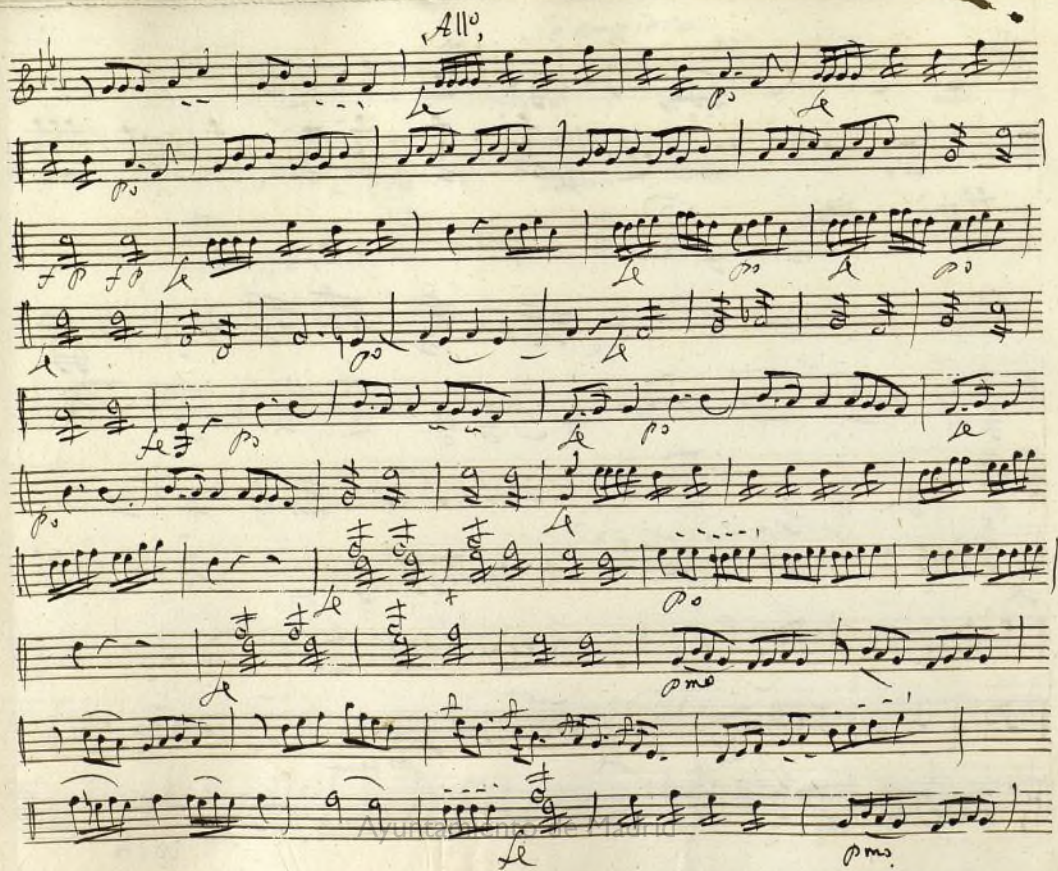


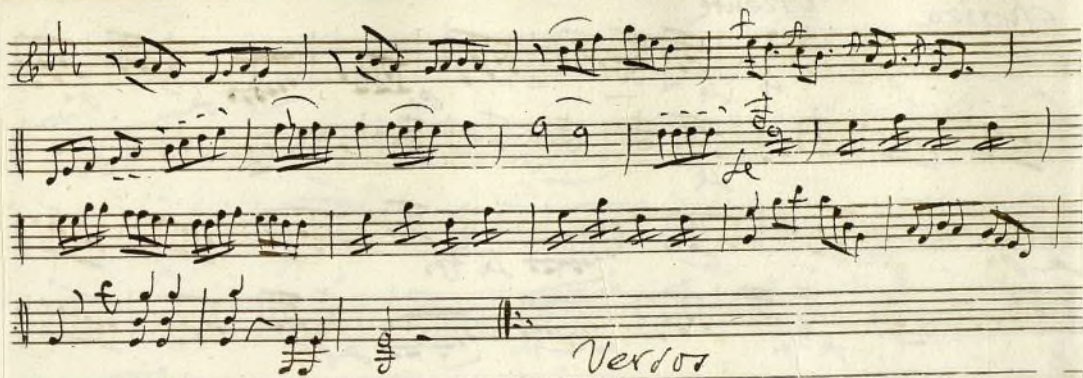


Allegro Aperturo

Handwritten musical score for a piece titled "Allegro Aperturo". The score is written on seven staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The second staff is in bass clef with a key signature of two flats (Bb, Eb). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "volte" written below the final staff.

volte

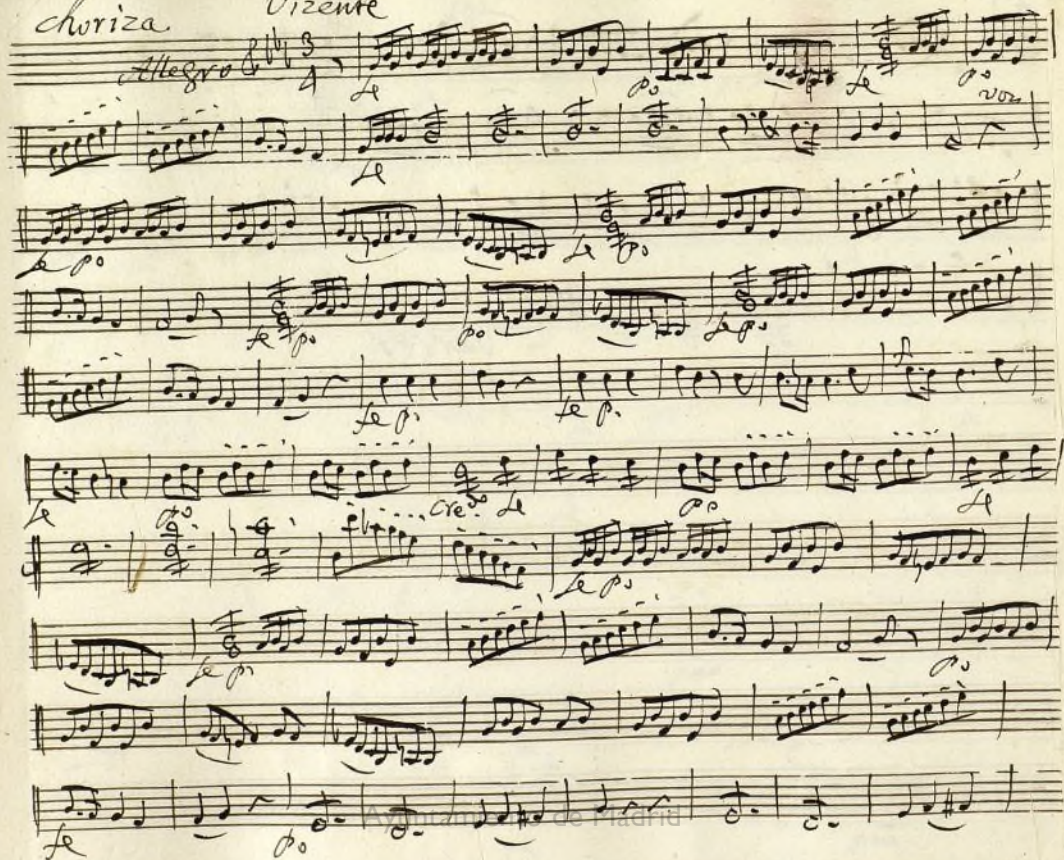


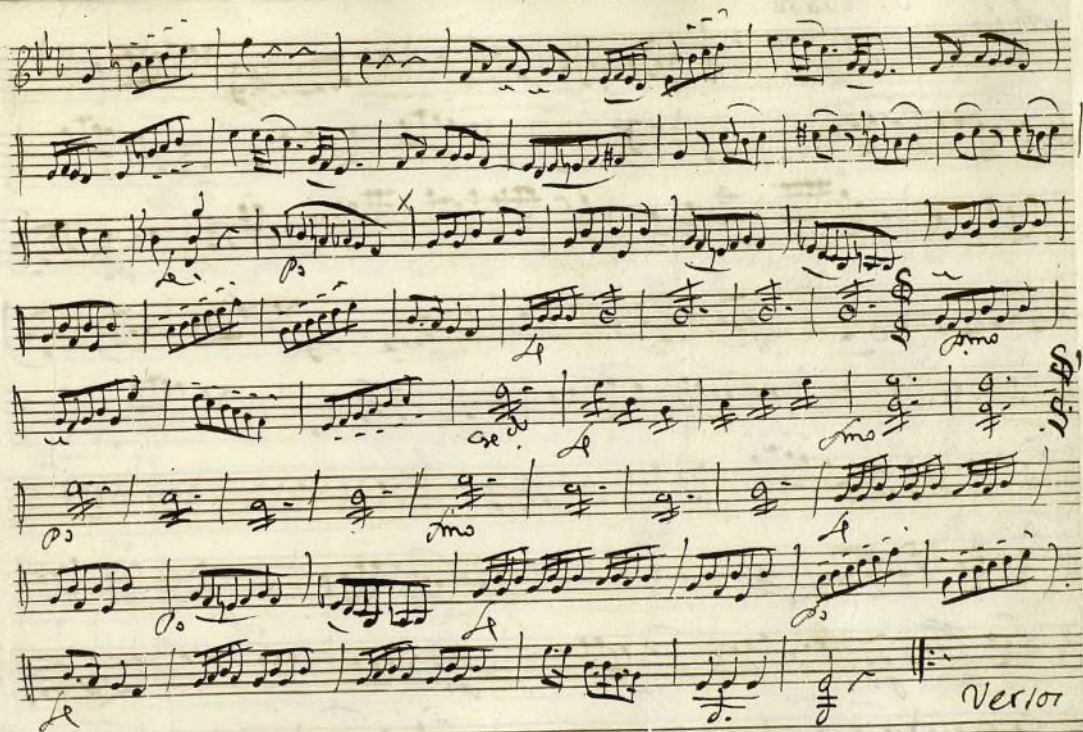


choriza.

Vizente

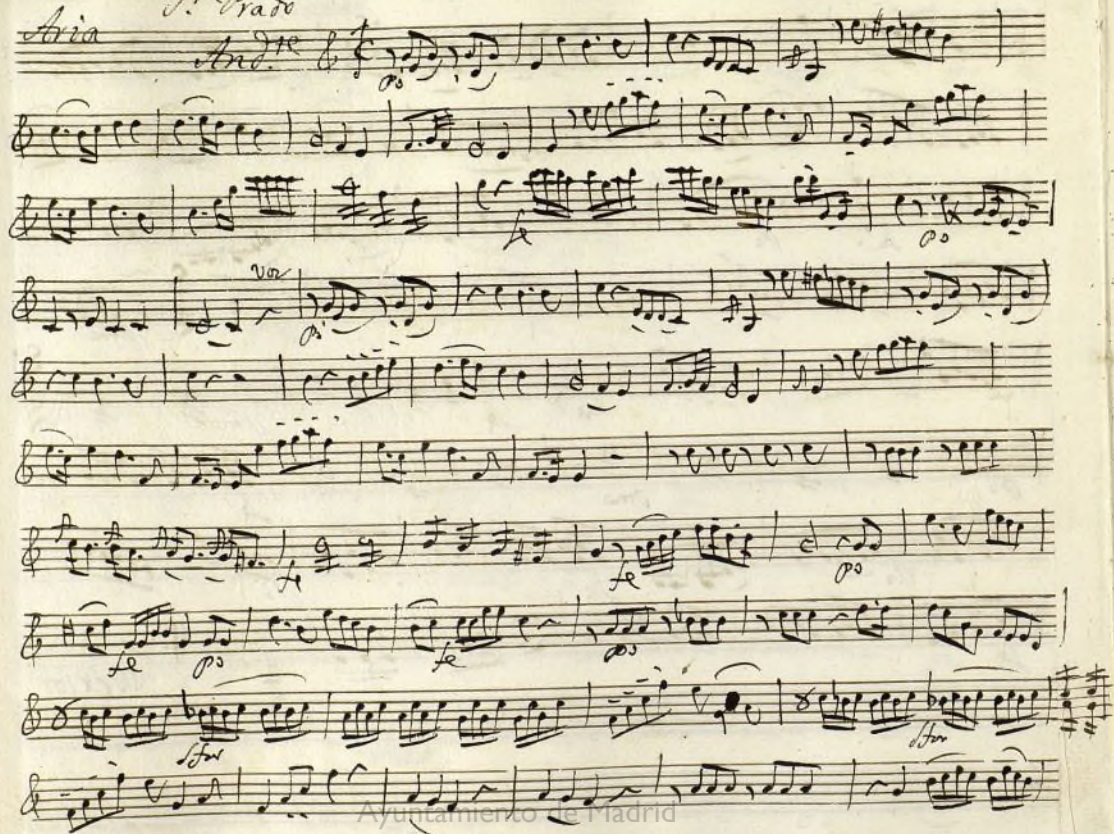
Allegro

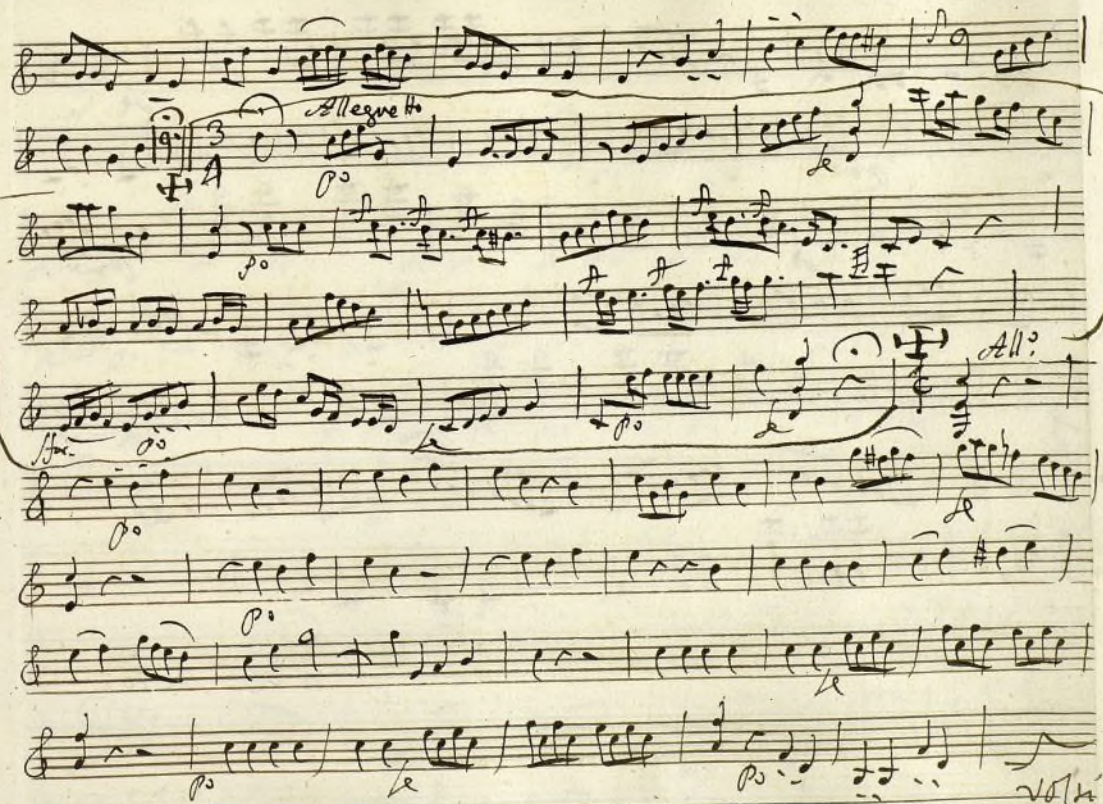


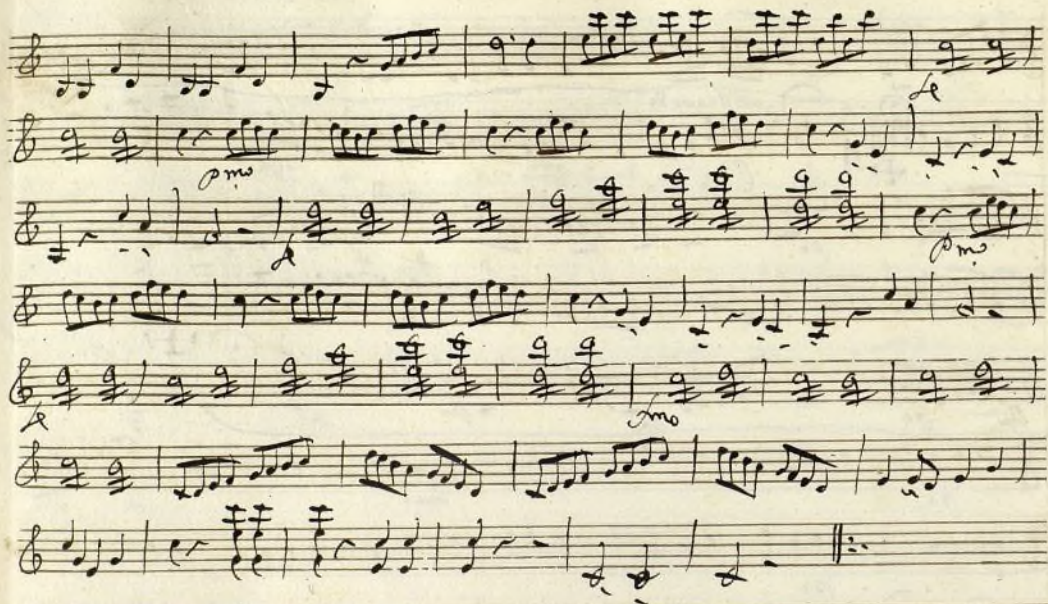


Aria *Al Prado*

Andte







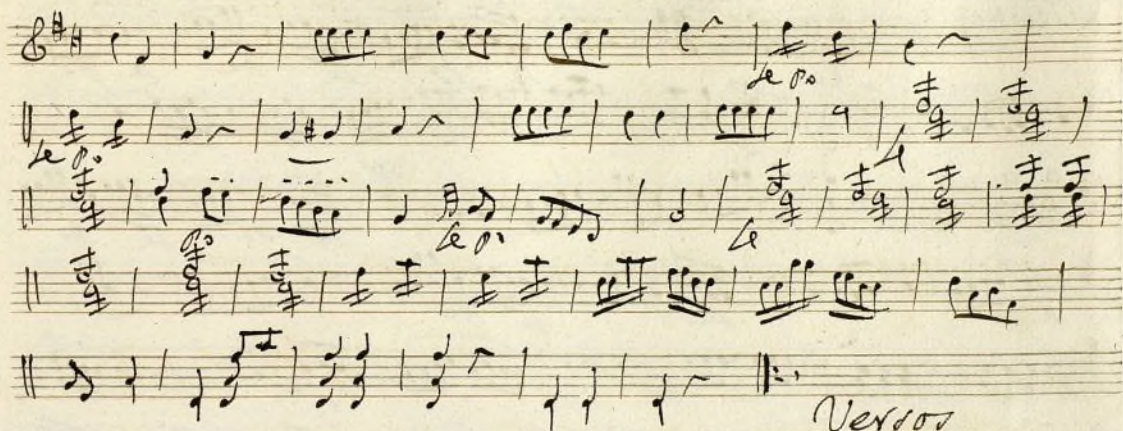
fin del Acto:

Acto 3º

Perzello

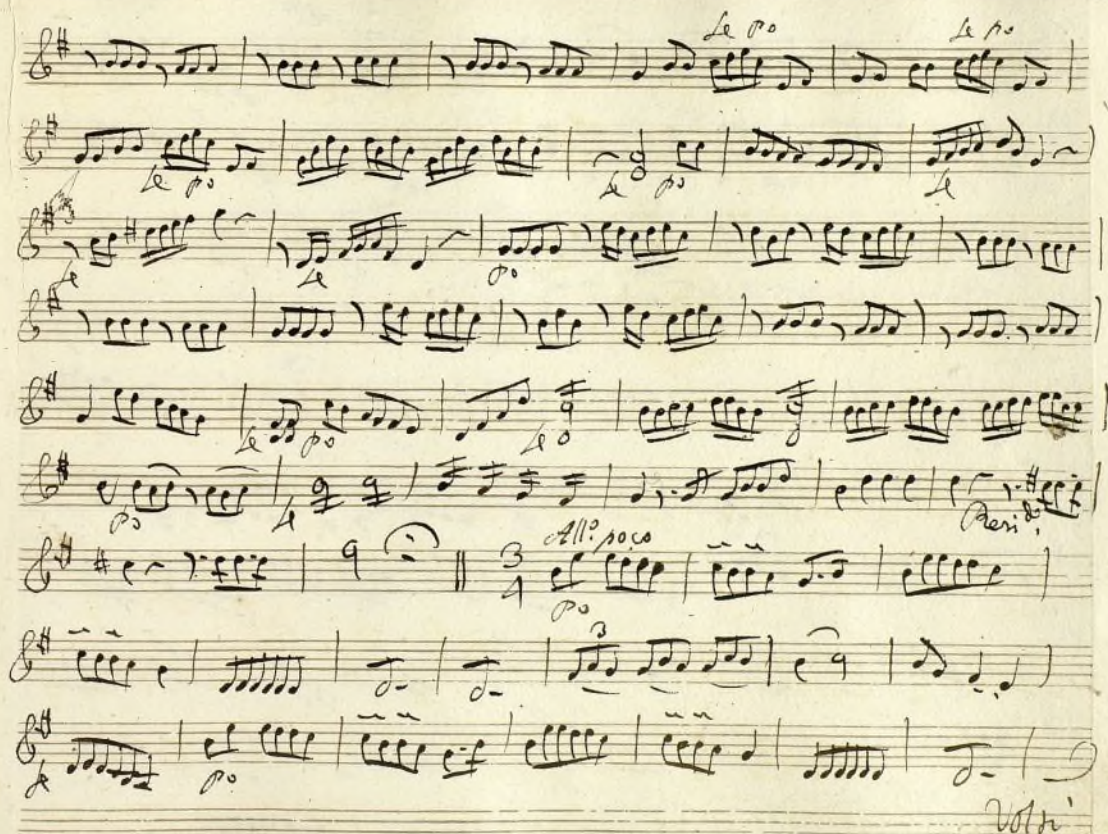
All.º no mucho

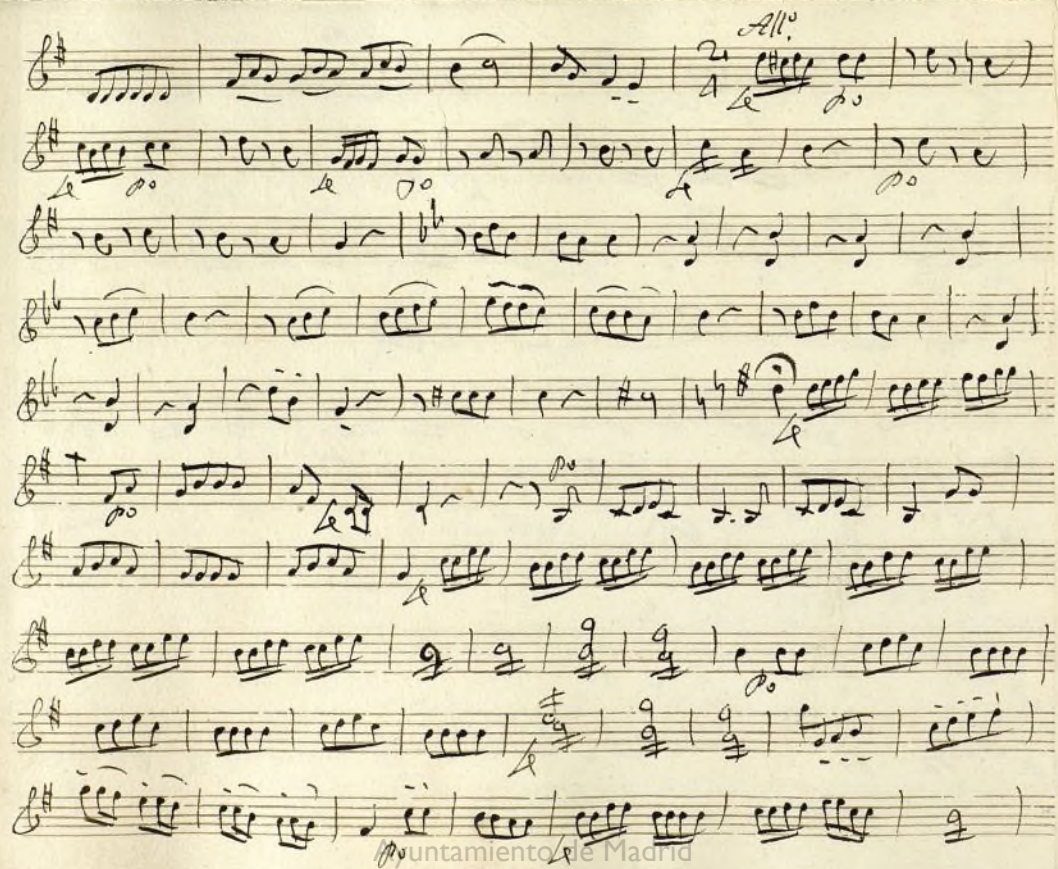
8^{va} 3

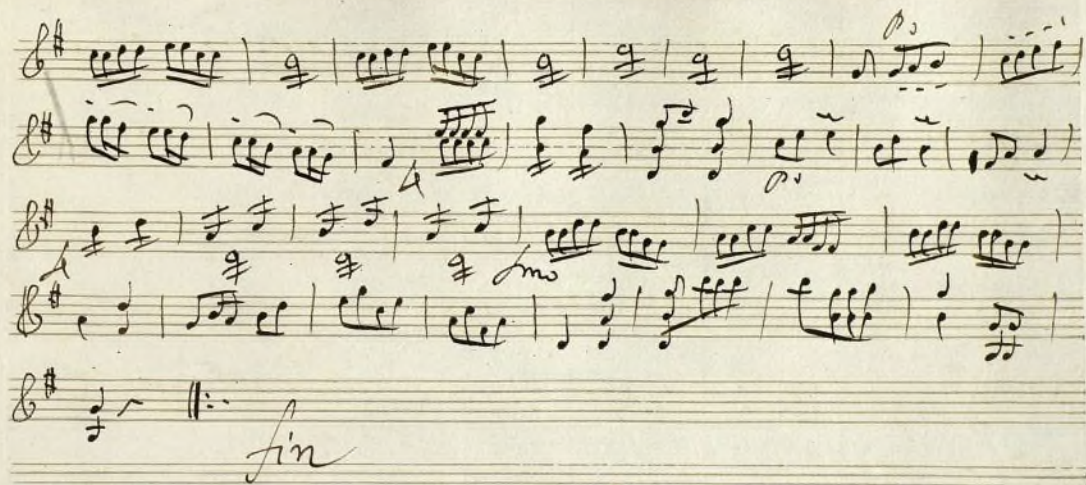


Quinto. *All.º Magnifico* $\text{G}^\sharp \text{C}$

The musical score is written on ten staves, each containing a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation is highly decorative, featuring many slurs, ornaments, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp. The music is written in a fluid, cursive style, with many slurs and ornaments. The piece concludes with a double bar line on the tenth staff.







Ayuntamiento de Madrid

Trompa Primera

En la Comedia

La Torra Borda de Modas:

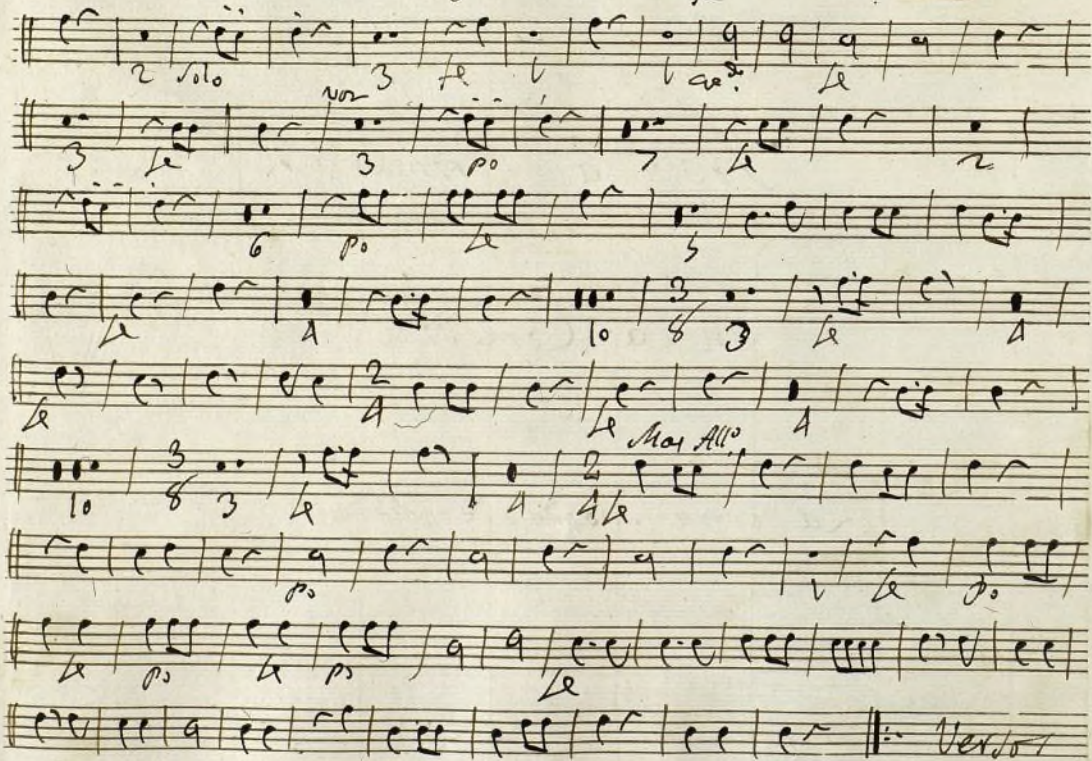
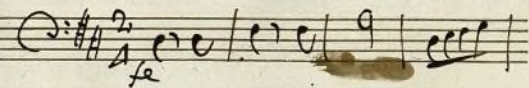
//

Acto Primero

Yn Dc +

Introdu. m

Allegro poco



Terzetto

Allegro

Handwritten musical score for a Terzetto in D major, 6/8 time, marked Allegro. The score consists of six staves. The first staff is the treble clef melody. The second staff is the alto clef. The third staff is the bass clef. The fourth, fifth, and sixth staves are additional parts, likely for a second and third voice or instrument. The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'. There are also some handwritten numbers (5, 4, 6, 12, 3) below the staves, possibly indicating fingerings or measures.

Versos

Quetto

In de

And,

[illegible]

Acto Segundo

Quartetto

Ine.

All.^o

3/4

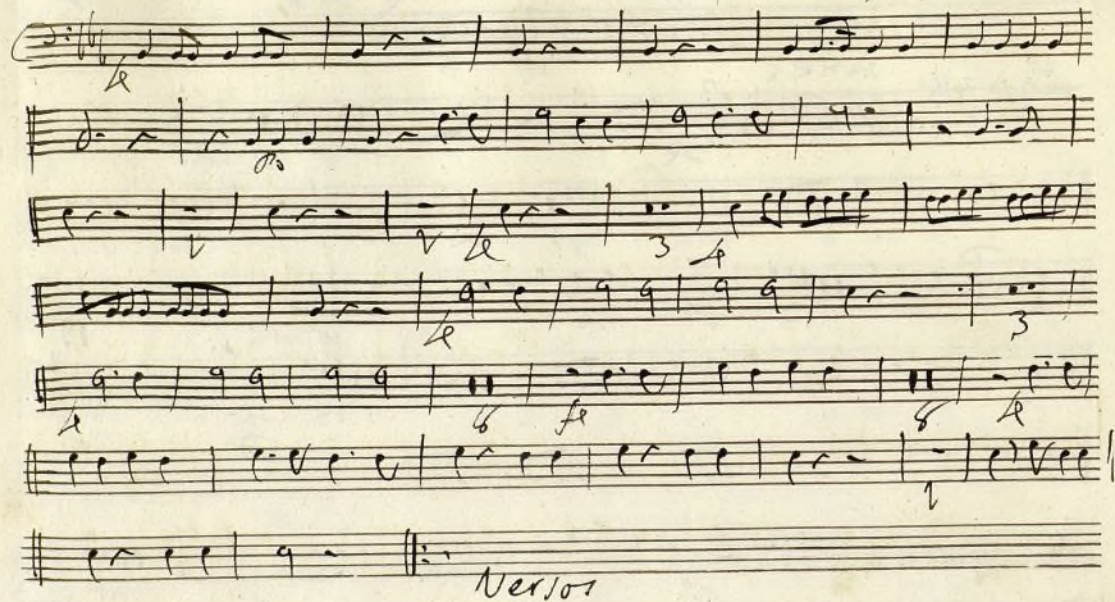
Handwritten musical score for Quartetto, Acto Segundo. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked 'All.' and 'Ine.'. The notation includes various note values, rests, and dynamic markings such as 'le' and '6'. The piece concludes with the word 'Segue'.

All.^o Magnifico

3/4

Handwritten musical score for Magnifico, Acto Segundo. The score is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked 'All.' and 'Magnifico'. The notation includes various note values, rests, and dynamic markings such as 'le' and '7'. The piece concludes with the word 'Volte'.

Volte

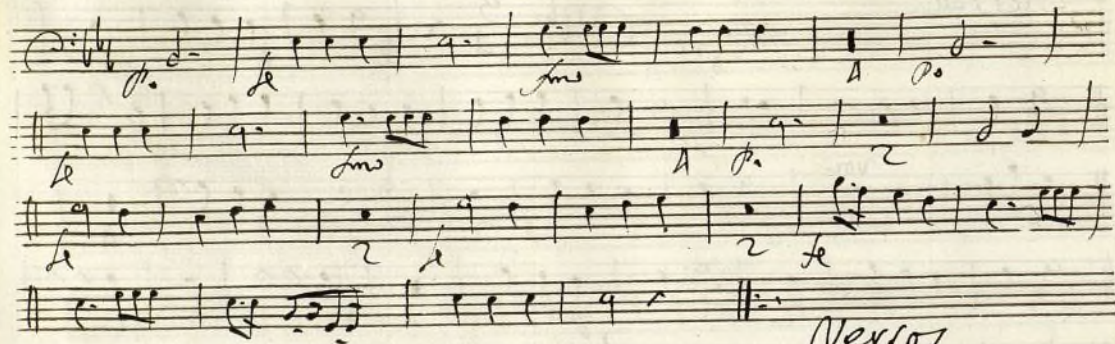


Choriza Virente

Allegro

3/4

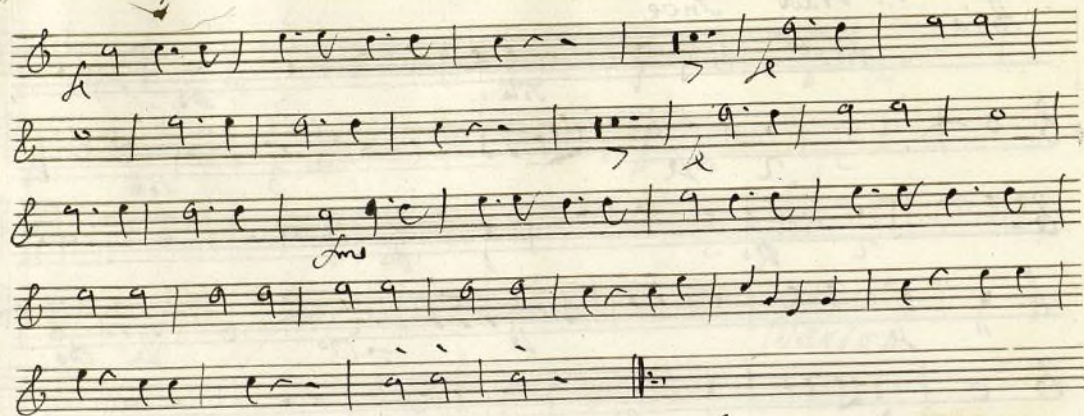
Handwritten musical score for Choriza Virente, Allegro, 3/4 time. The score consists of eight staves of music. The notation includes various notes, rests, and dynamic markings such as 'f', 'p', 'cresc.', and 'Volte'. There are also some numerical markings like '3', '2', '4', '10', and '22'.



Aria *ma Brado* Ince

Andte

Handwritten musical score for a vocal aria. The score is written on ten staves. The first staff is labeled 'Aria' and 'Andte'. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and bar lines. There are several dynamic markings: 'p' (piano), 'f' (forte), 'p' (piano), 'f' (forte), 'p' (piano), 'f' (forte), 'p' (piano), 'f' (forte), 'p' (piano), 'f' (forte). There are also tempo markings: 'Andte', 'Allo', and 'Allegro'. The score is divided into sections by a large bracket on the left and a large bracket on the right. The first section is marked 'Andte' and the second section is marked 'Allo' and 'Allegro'. The score ends with a double bar line and the word 'Volte' written below the final staff.



fin del Acto:

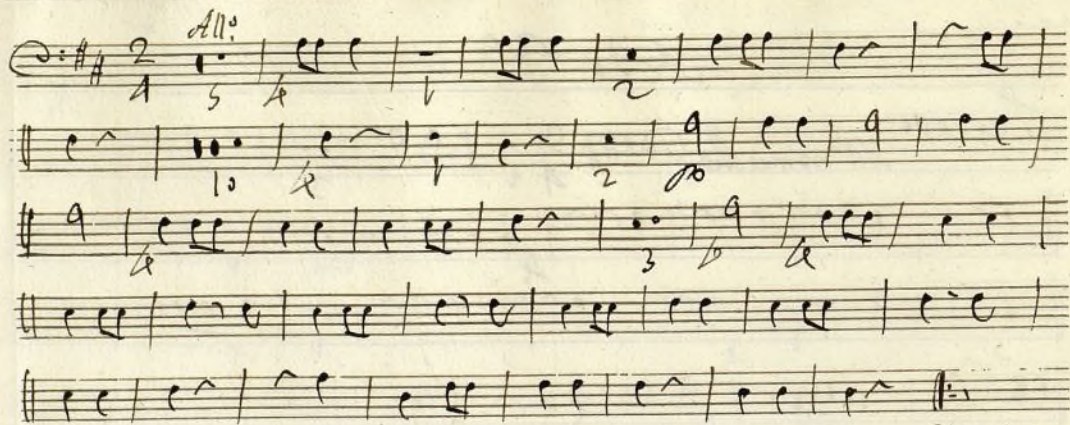
Acto 3.^o

Terzetto

All.^o no molto

Handwritten musical score for a Terzetto, Acto 3. The score is written on ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is in a 3/4 time signature. The notation includes various notes, rests, and ornaments. There are several measures with triplets (indicated by a '3' below the notes) and some measures with a '22' below the notes. The score ends with a double bar line and a '30' below the notes.

Vol. 21



Nerrot

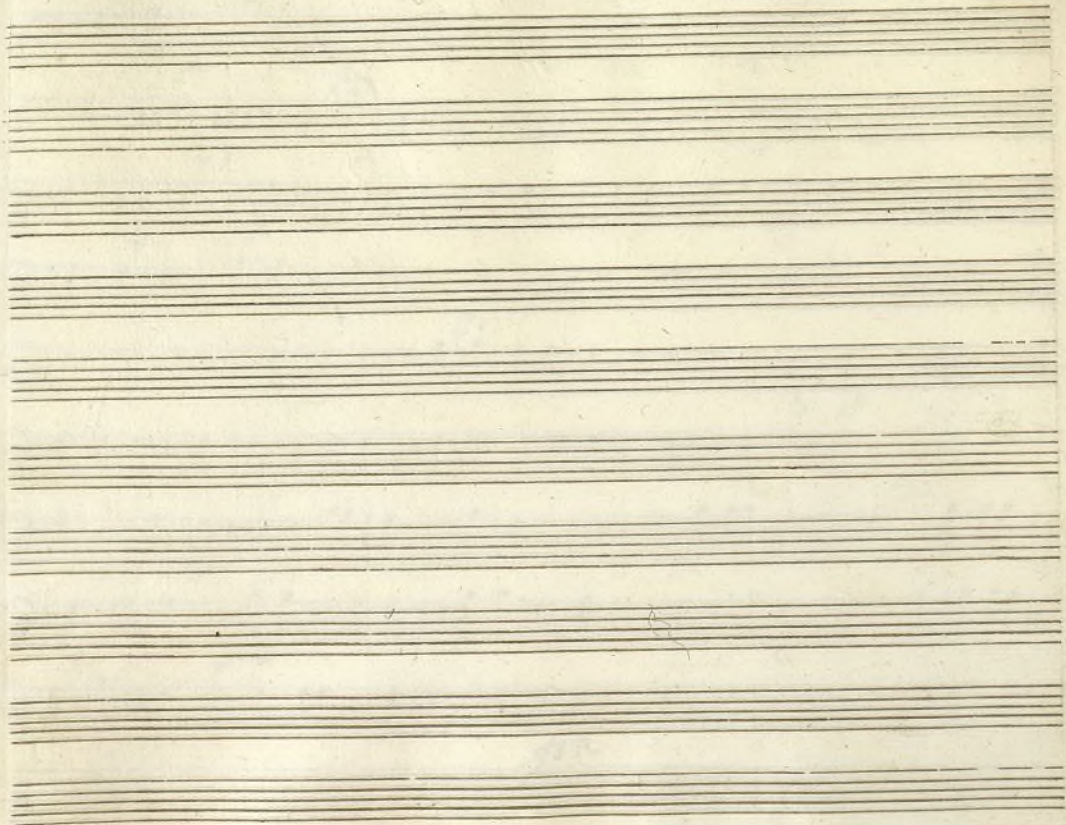
Quinto: Allegro Magistoso

The musical score is written on ten staves. The first staff begins with the title "Quinto: Allegro Magistoso" in a cursive hand. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The first staff has a "fe" marking. The second staff has a "9 9" marking. The third staff has a "va" marking and a "19" marking. The fourth staff has a "4" marking. The fifth staff has a "14" marking. The sixth staff has a "3" marking. The seventh staff has a "fe" marking. The eighth staff has a "voti" marking. The ninth staff has a "21" marking and a "voti" marking. The tenth staff has a "2" marking.

All.^o

Handwritten musical score for a piece in D major, 2/4 time. The score consists of nine 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 written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 'fmo' (finito). There are also some numerical markings like '27' and '6'. The piece concludes with a double bar line and the word 'fin' written below the staff.

Ayuntamiento de Madrid



Ayuntamiento de Madrid

Trompa Segunda

en la Comedia

La Torna Boda de Moda;

Acto Primero

In de +

Introducción

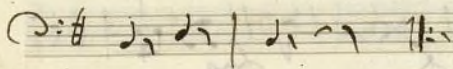
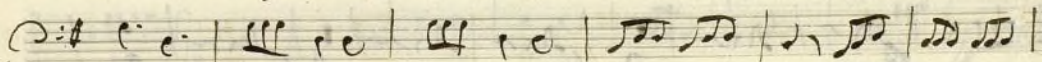
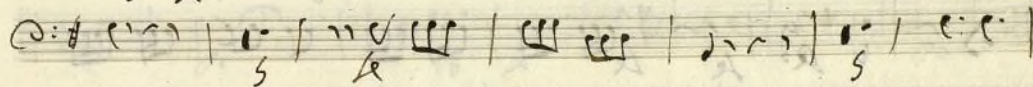
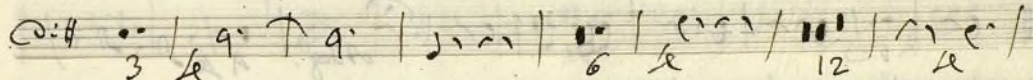
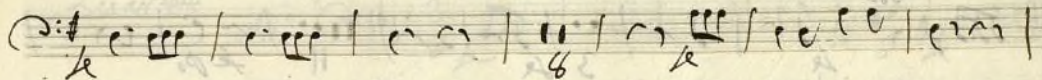
Allegro poco

2/4

Handwritten musical score for 'Acto Primero'. The score is written on ten staves. The first staff includes the tempo 'Allegro poco' and the time signature '2/4'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score concludes with the word 'Versos' on the final staff.

Perze #0

Allegro



Nerror

Due Ho

In de

Ans

5:45

2

4

7

1

Le

vor

4

10

2

A

2

Alleg

fin del Acto:

Acto Segundo

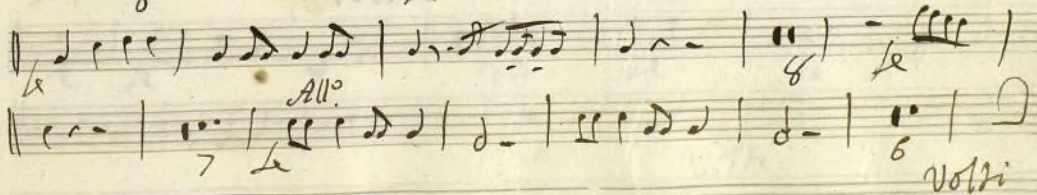
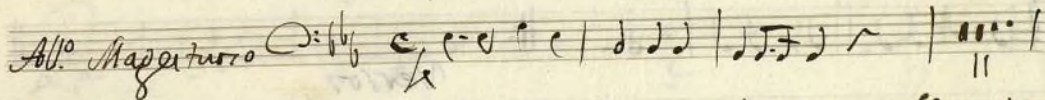
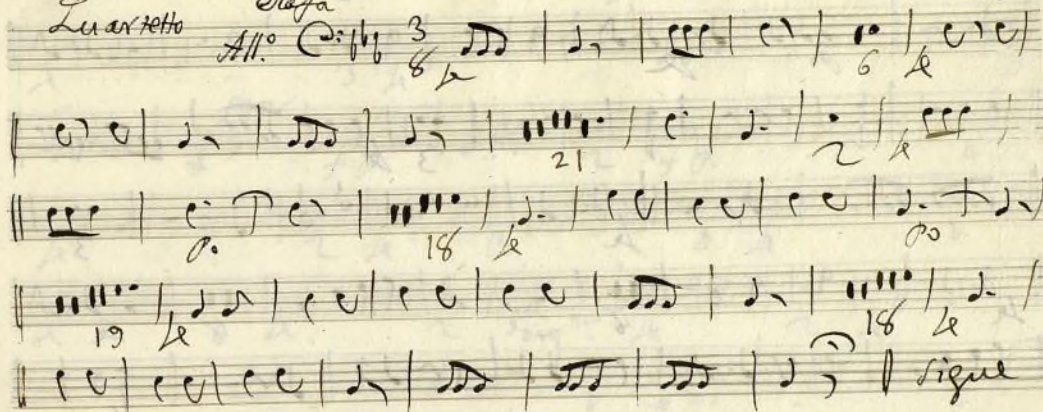
Quartetto

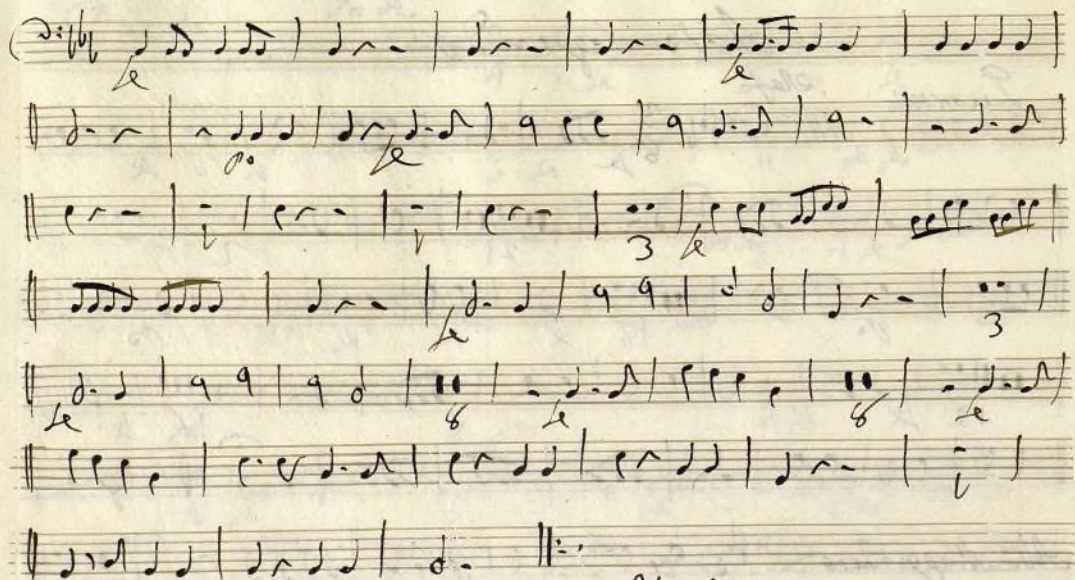
Clara

All.^o

3

6

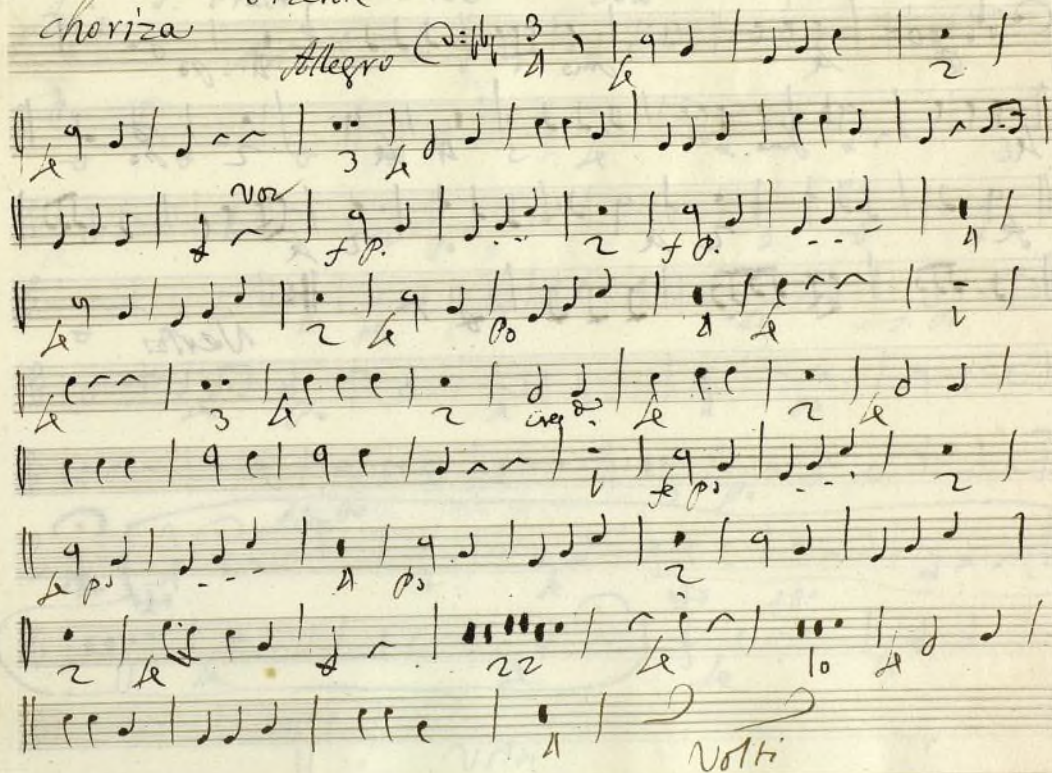




Versos

choriza viente

Allegro

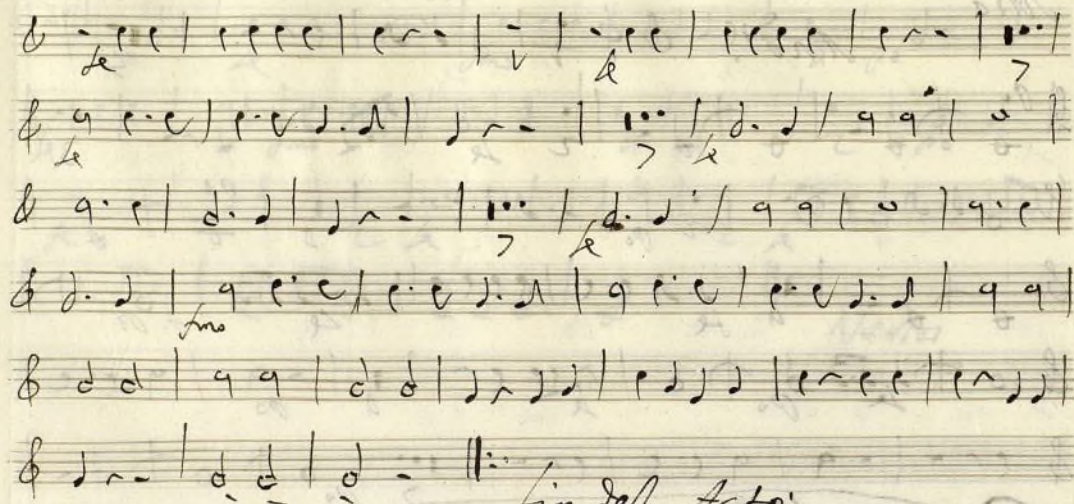




Aria *ma Prati* Ince solo

Andr.

Handwritten musical score for a vocal piece. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andr.' and the mood is 'ma Prati'. The piece is in 4/4 time. The notation includes various notes, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). There are also performance instructions like 'Ince solo' and 'Voltri'. The score is divided into sections by brackets and repeat signs. The final section is marked 'Voltri' and ends with a double bar line.



fin del Acto:

Acto 3º

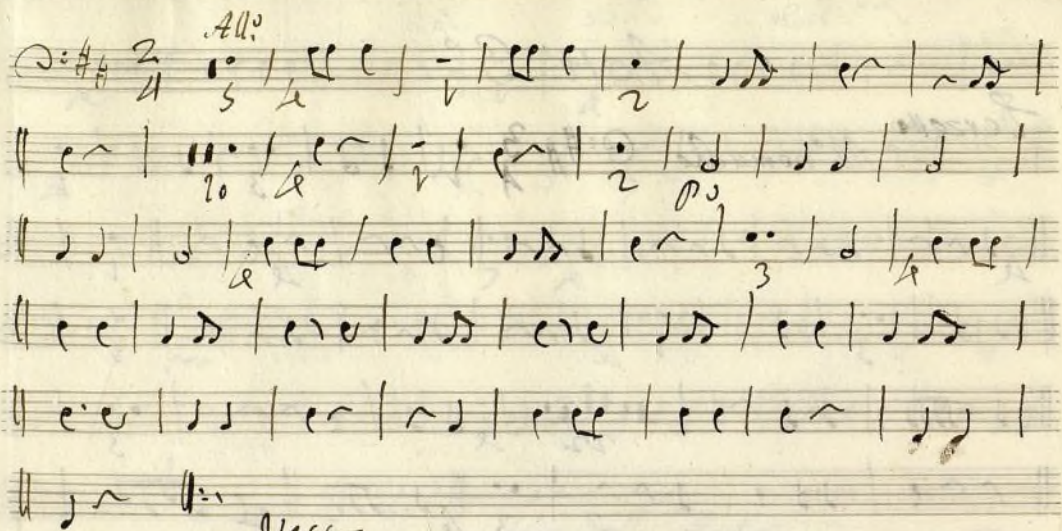
Serzetto

All.º non molto

C: 4/4 3/4

30

2 volte



Versos

Quetto: *All. Moderato*

Handwritten musical score for a piece titled "Quetto: *All. Moderato*". The score is written on ten staves in G major (one sharp) and 2/4 time. It includes various musical notations such as notes, rests, and dynamic markings like "f" and "p". The piece concludes with a double bar line, a 3/4 time signature, and the tempo marking "All. poco" followed by a 2/4 time signature and the word "Volte".

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

Staff 1: *All^o* 2/4. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, 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D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A364, B364, C365, D365, E365, F

Ayuntamiento de Madrid

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Mus 38-21

+
Oboe Primero

en la Comedia

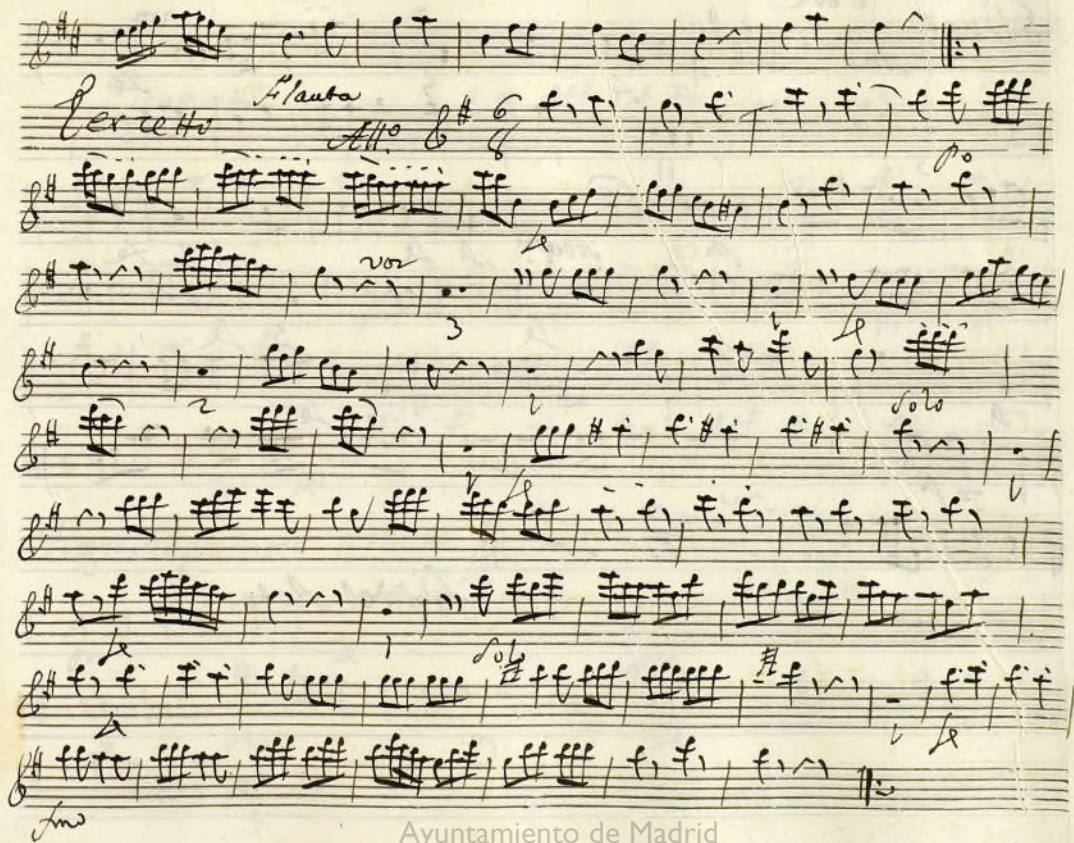
La terna Boda de Moda;

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Acto Primero: *Introducción* *All. poco* $\text{G}^{\#} \text{2}$

Handwritten musical score for Acto Primero: Introducción. The score is written on 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 key signature of one sharp (F#). The tempo is marked 'All. poco'. The subsequent staves are for various instruments: a second vocal line (soprano), a piano (p), a violin (v), a viola (va), a cello (cl), a double bass (b), and a percussion line (perc). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p', 'f', 'cresc.', and 'dim.'. There are also some handwritten annotations like 'cre.' and 'v.'.

Handwritten musical score for a piece titled "Cerceto Flauta". The score is written on ten staves, featuring a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *Andante*, *Andante*, *Andante*, *Andante*, *Andante*, *Andante*, *Andante*, *Andante*, and *Andante*. The score concludes with the word "Fino" written below the final staff.



Quarto *oboe*
Andante $\frac{2}{4}$ *no*

f *p* *ff* *fmo* *Allegro* *no*

fin del Acto:

Acto Segundo

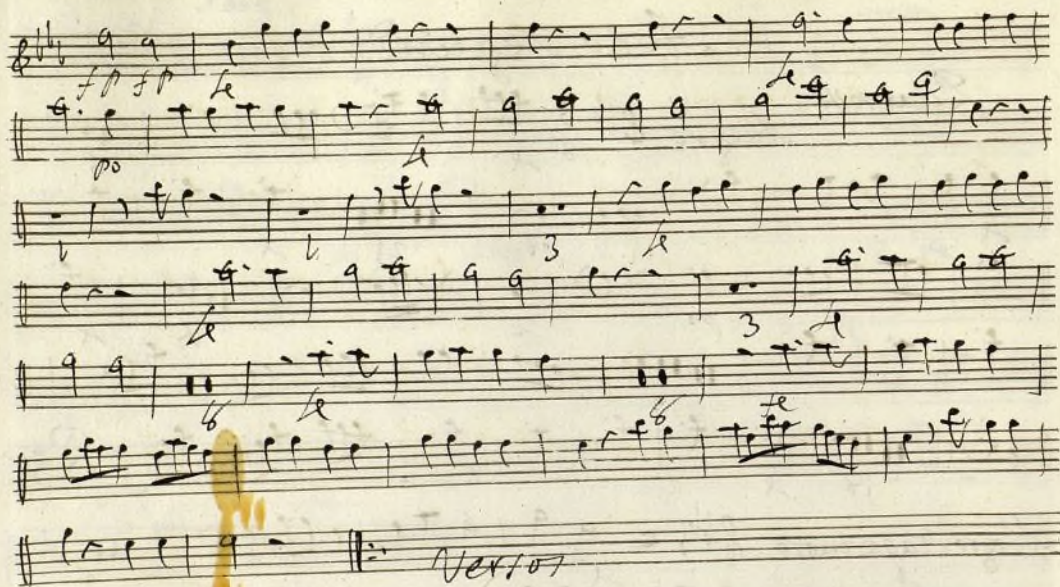
Quarto

Allegro

$\text{F} \flat \flat \frac{3}{8}$

Handwritten musical score for the first system, featuring a quartet of voices. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The key signature is two flats (F major or D minor) and the time signature is 3/8. The system consists of five staves.

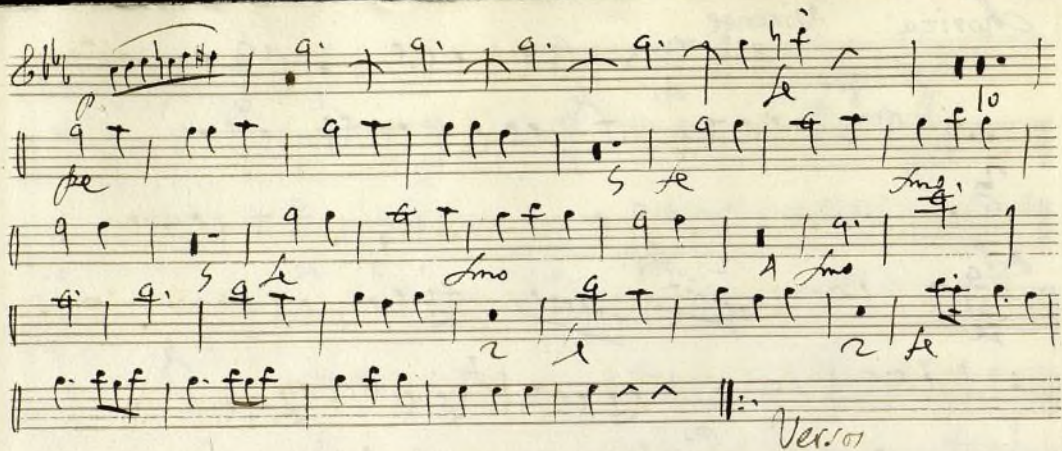
Handwritten musical score for the second system, featuring a quartet of voices. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The tempo marking 'Allegro Moderato' is present. The system consists of five staves.



Choriza: Vizeuze

Allegro

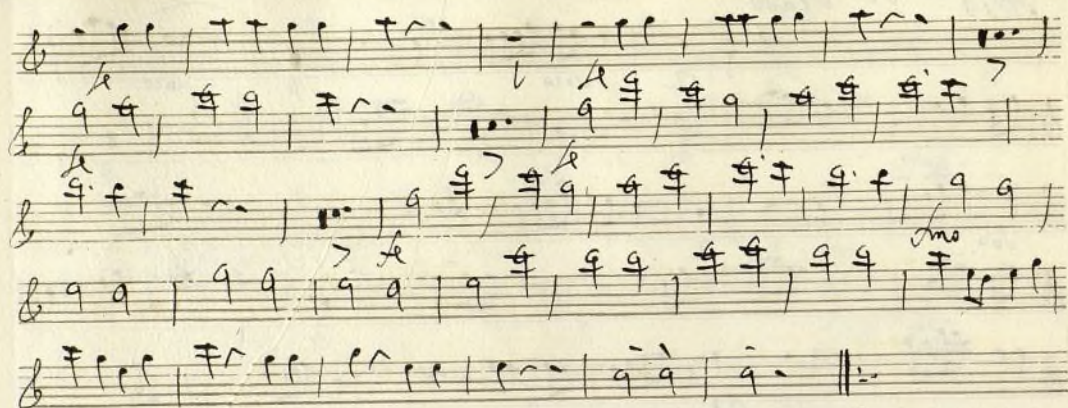
Handwritten musical score for "Choriza: Vizeuze". The score is written on ten staves. The tempo is marked "Allegro". The key signature has one flat (B-flat). The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p*, *f*, *le*, *cresc*, and *dim*. The music features a mix of melodic lines and dense, textured passages, particularly in the later staves. The final staff ends with a double bar line and a fermata.



Aria para Prato

And.^{te}

Handwritten musical score for "Aria para Prato". The score is written on 11 staves. The first staff begins with the tempo marking "And.^{te}". The music is in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, ornaments, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and the word "Volte".



fin del Acto

Acto 3^o

All. no mucho & #4 3

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 style typical of 19th-century manuscript notation.

Key markings and annotations include:

- All. no mucho* (Allegretto non molto)
- Key signature: one sharp (F#)
- Time signature: 3/4
- Measure numbers: 9, 25, 30
- Section marker: *2^a volta* (2nd time)
- Dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo)
- Articulation: accents (^), slurs, and phrasing slurs
- Ornamentation: mordents and grace notes

Handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 2/4. Above the first staff is the tempo marking "Allo". The notation includes various musical symbols such as notes, rests, and accidentals. The word "Versos" is written in cursive below the fifth staff.

Quetto: *Al. Ragazzo*

10

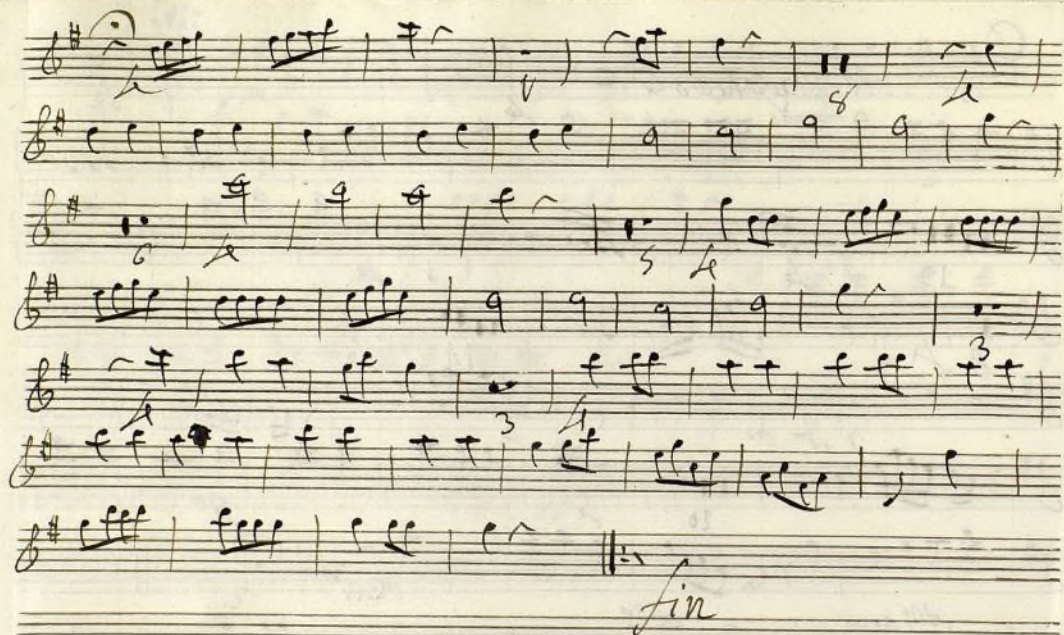
14

20

21

27

Volli





Ayuntamiento de Madrid

Ayuntamiento de Madrid

Mus 38-21

Oboe Segundo

en la Comedia

La torra Boda de Moda;

//

Acto Primero:

Introduccion Allegro poco $\text{G} \# \frac{2}{4}$

Solo *3* *3* *3* *4* *2* *3* *4* *5* *10* *8* *3* *4* *4* *10* *8* *3* *7* *4*

Mas All.

Duetto *Andr^{mo}* $\text{G}\sharp\text{A} \frac{2}{4}$

ff *f* *Allegro* *fin del Acto;*

Acto Segundo

Quartetto

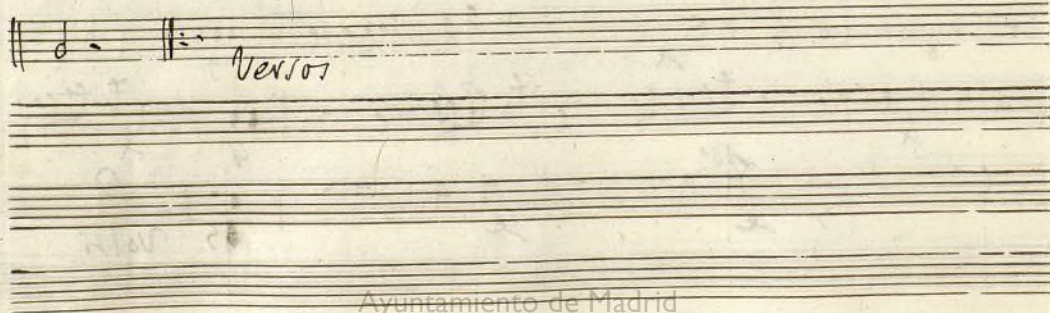
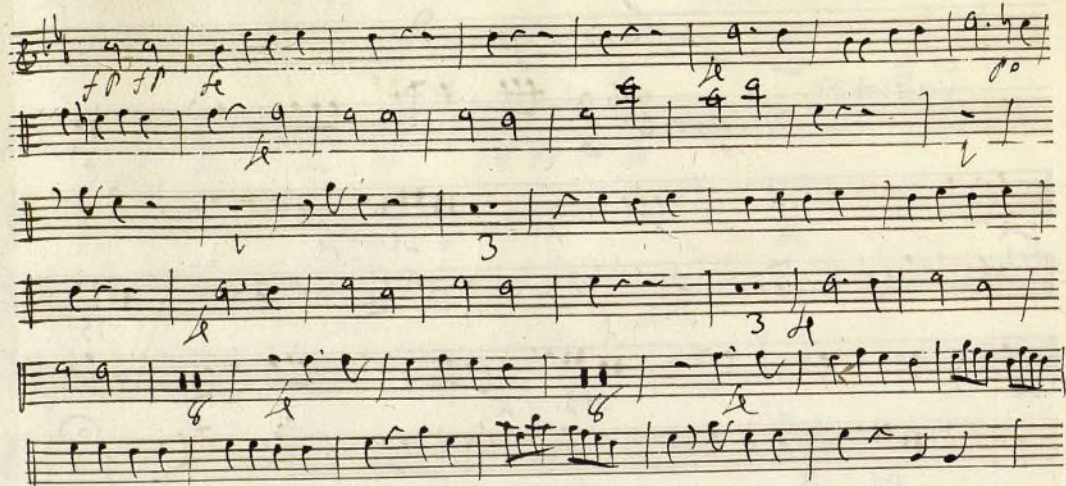
Allegro

8/8

All. Magnifico

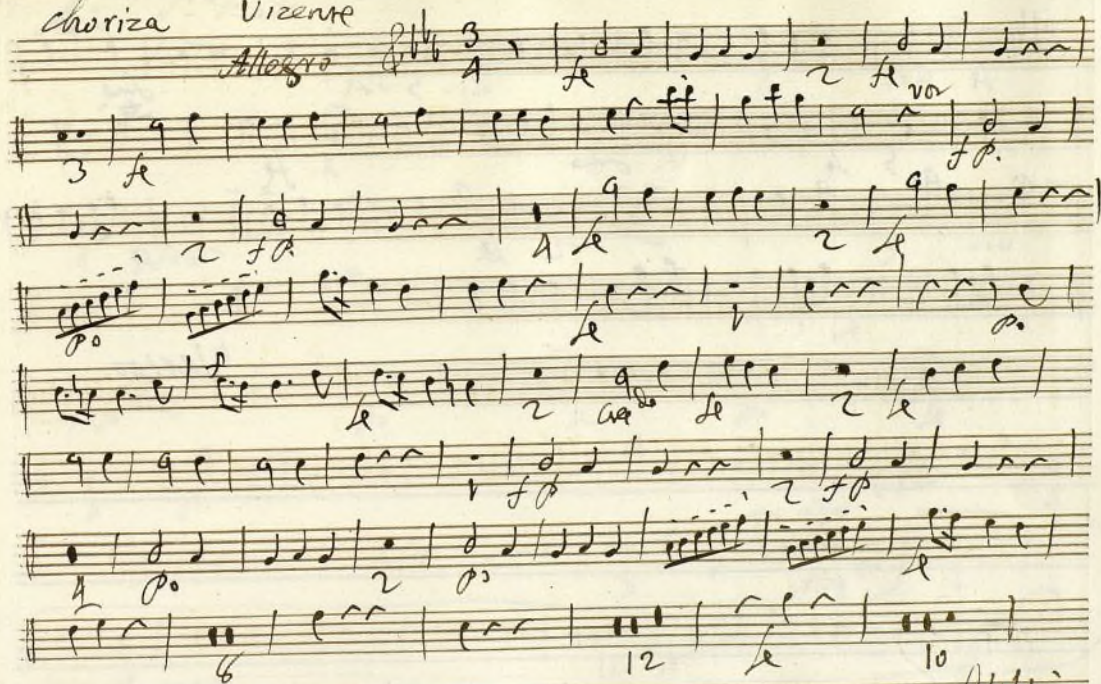
8/8

Volh

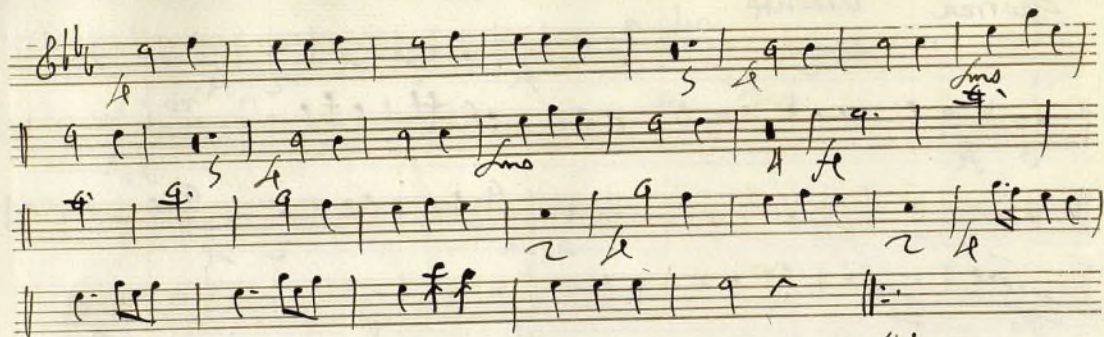


choriza Vizente

Allegro



Volke

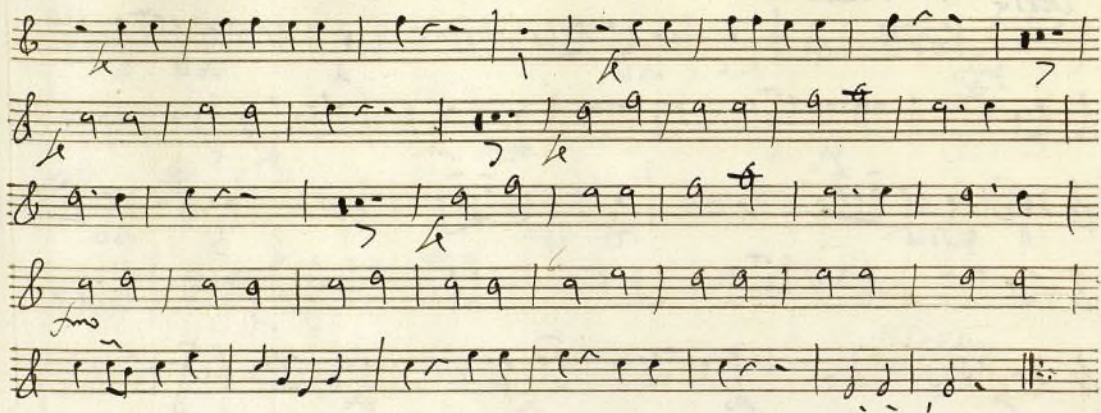


Verlos

Aria Prado

Andr

Handwritten musical score for 'Aria Prado'. The score is written on ten staves, with the first two staves being a grand staff (treble and bass clefs). The tempo is marked 'Andr' (Andante). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. There are several 'Solo' markings and dynamic markings like 'p' (piano) and 'f' (forte). A section of the score is circled and labeled 'Allegro' (Allegro). The score concludes with a 'Volte' marking. The manuscript is on aged, slightly stained paper.



fin del Acto

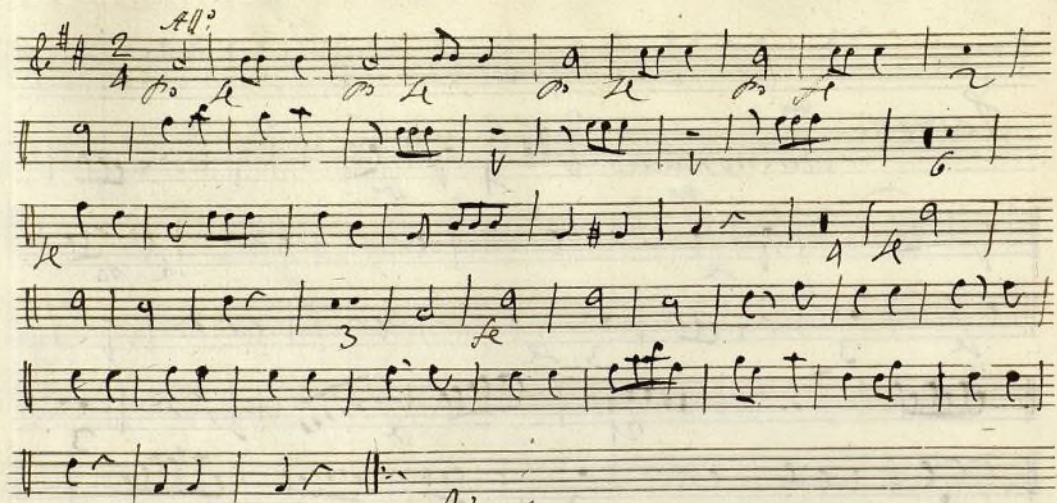
Acto 3^o

Terzetto

All.^o no mucho

$\frac{3}{4}$

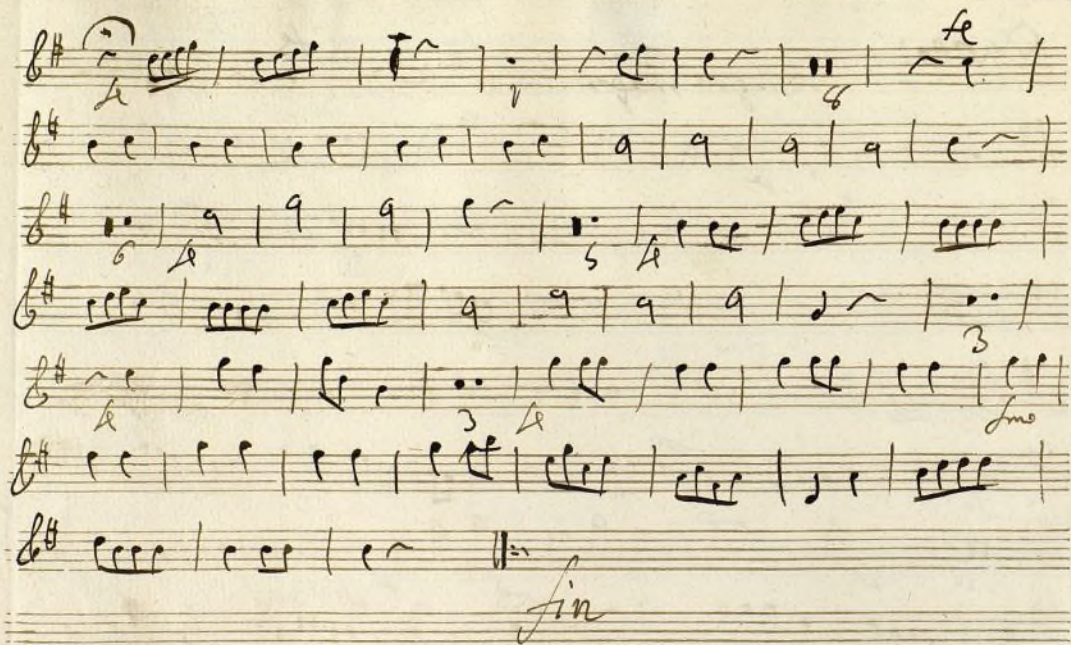
Volh



Nervios

Queto: *Allegro Moderato* $\text{G}^\#$ C $\text{F}^\#$

Handwritten musical score for a piece titled "Queto: Allegro Moderato". The score is written in G major, C major, and F# major. It consists of ten staves of music. The notation includes notes, rests, and bar lines. There are also handwritten annotations such as "10", "14", "19", "21", "27", and "Volh".



Ayuntamiento de Madrid

Ayuntamiento de Madrid

Contrabajo, y Violon

en la Comedia

La terna Boda de Moda;

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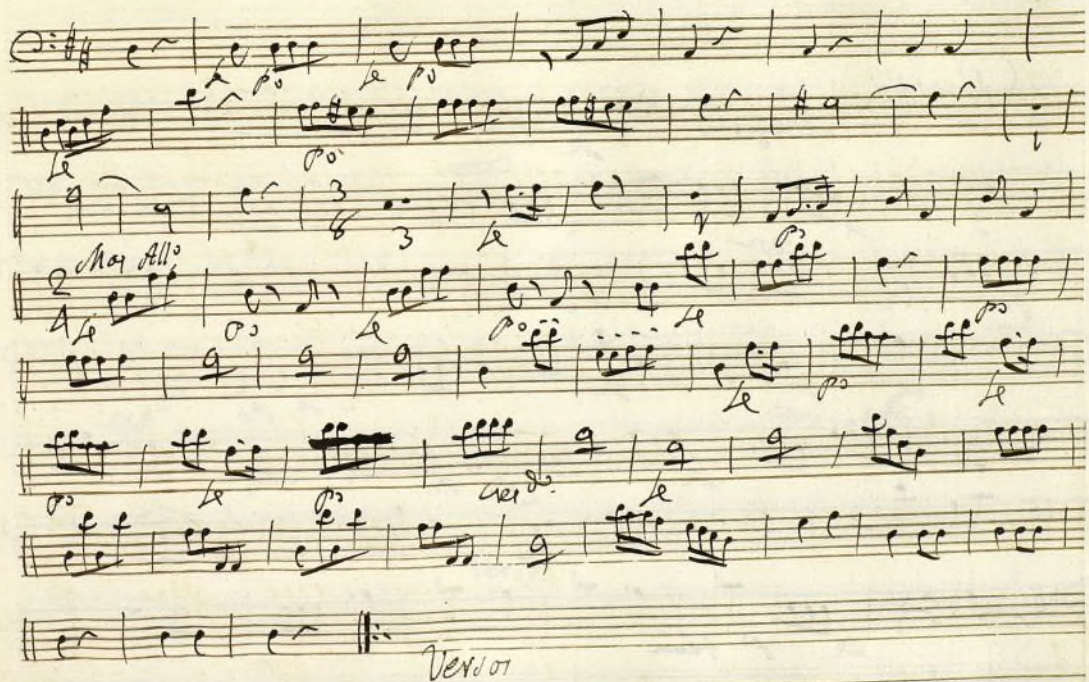
Acto Primero

+

Introducción *All. poco* *2* *Di. #*

p *f* *ff* *fz* *cresc* *dim* *tenue* *cresc* *2*

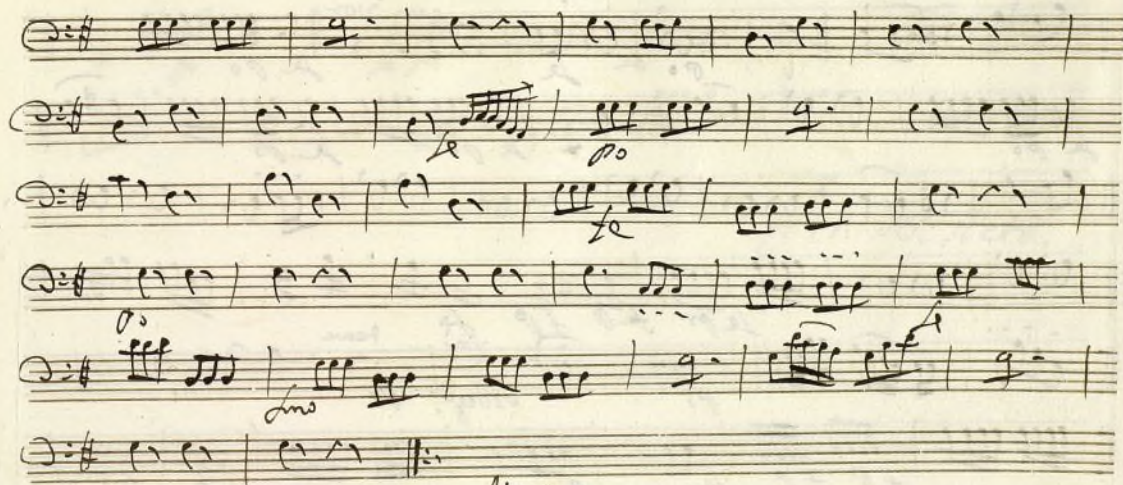
Ayuntamiento de Madrid



Quetto

Allegro $\text{C} \# \frac{6}{8}$

Handwritten musical score for "Quetto" in 6/8 time, marked "Allegro". The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *pp* *ferme*. The score is written in a cursive, handwritten style.



Vexlor

Queto

And,

4

le p.

Le p

2102

Le po

le po

le p.

4 p

Le P^o

Feb 17

A close-up of a handwritten musical score on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note on G4, followed by a half note on A4. The second measure contains a quarter note on B4, followed by a half note on C5. The third measure contains a quarter note on D5, followed by a half note on E5. The fourth measure contains a quarter note on F#5, followed by a half note on G#5. The fifth measure contains a quarter note on A5, followed by a half note on B5. The sixth measure contains a quarter note on C6, followed by a half note on D6. The seventh measure contains a quarter note on E6, followed by a half note on F#6. The eighth measure contains a quarter note on G#6, followed by a half note on A6. The ninth measure contains a quarter note on B6, followed by a half note on C7. The tenth measure contains a quarter note on D7, followed by a half note on E7. The eleventh measure contains a quarter note on F#7, followed by a half note on G#7. The twelfth measure contains a quarter note on A7, followed by a half note on B7. The thirteenth measure contains a quarter note on C8, followed by a half note on D8. The fourteenth measure contains a quarter note on E8, followed by a half note on F#8. The fifteenth measure contains a quarter note on G#8, followed by a half note on A8. The sixteenth measure contains a quarter note on B8, followed by a half note on C9. The seventeenth measure contains a quarter note on D9, followed by a half note on E9. The eighteenth measure contains a quarter note on F#9, followed by a half note on G#9. The nineteenth measure contains a quarter note on A9, followed by a half note on B9. The twentieth measure contains a quarter note on C10, followed by a half note on D10. The notation is written in a cursive, handwritten style.

ver

Form

70

f 07



o.

Le P.

4

Le

Le

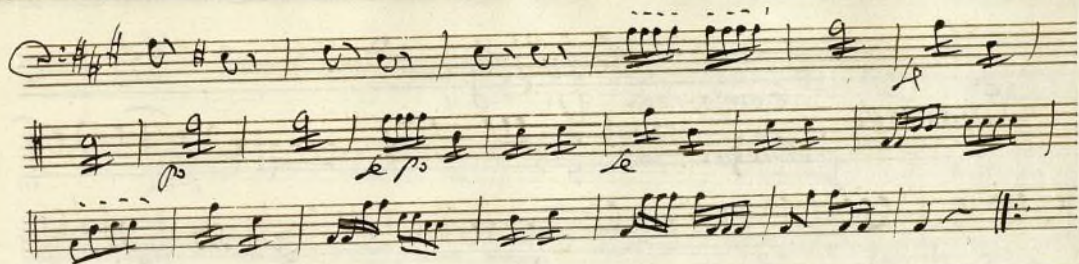
Le

6

Le 5

Lea

Po



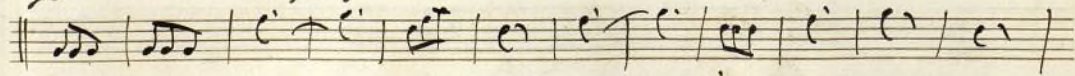
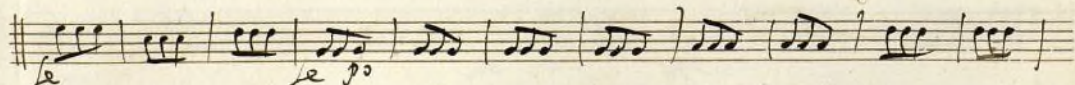
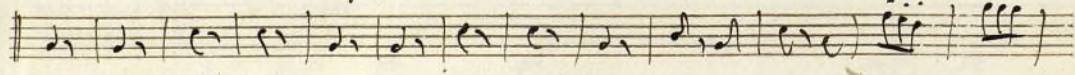
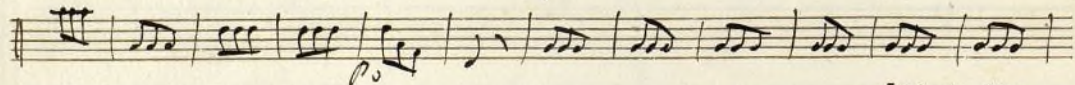
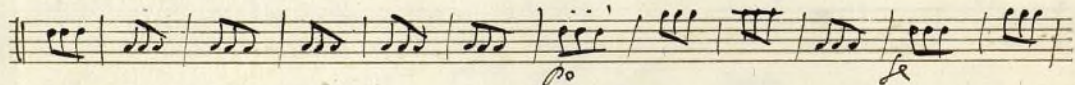
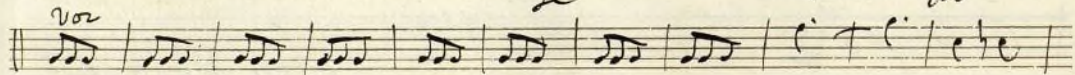
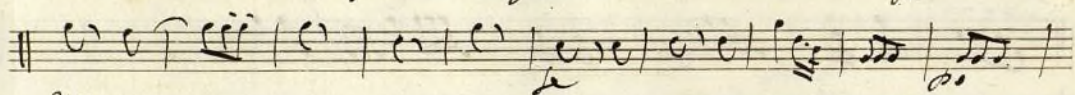
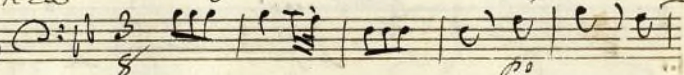
fin del Acto;

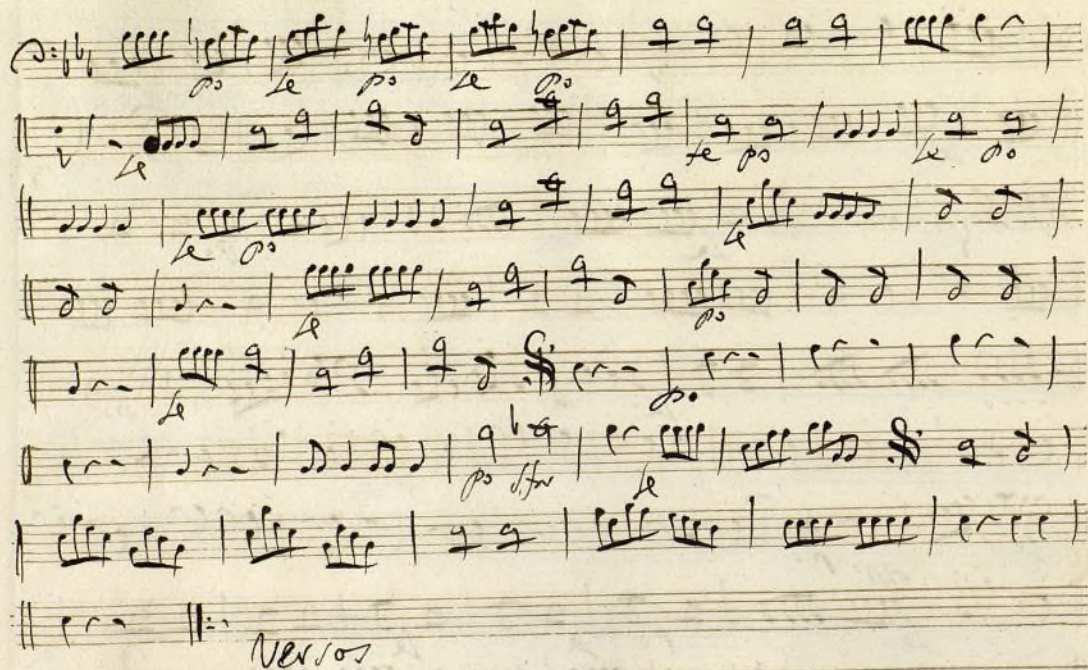
Acto Segundo

Quartetto

Se empieza

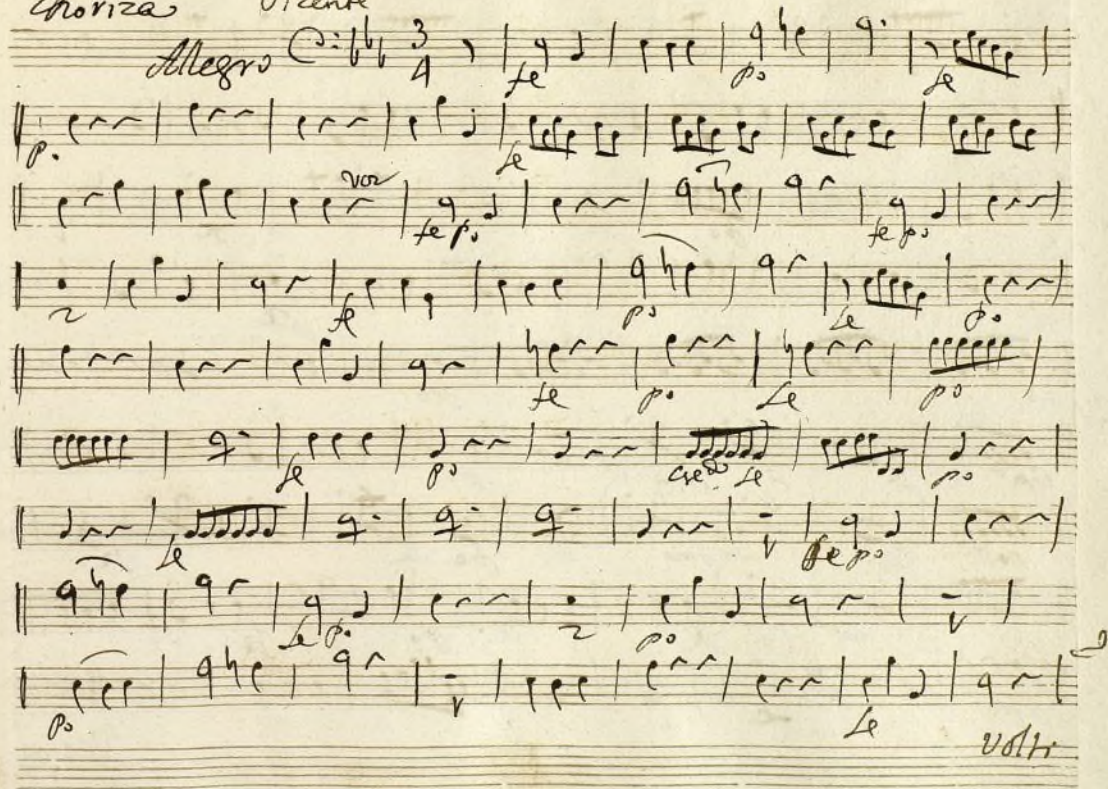
Allegro

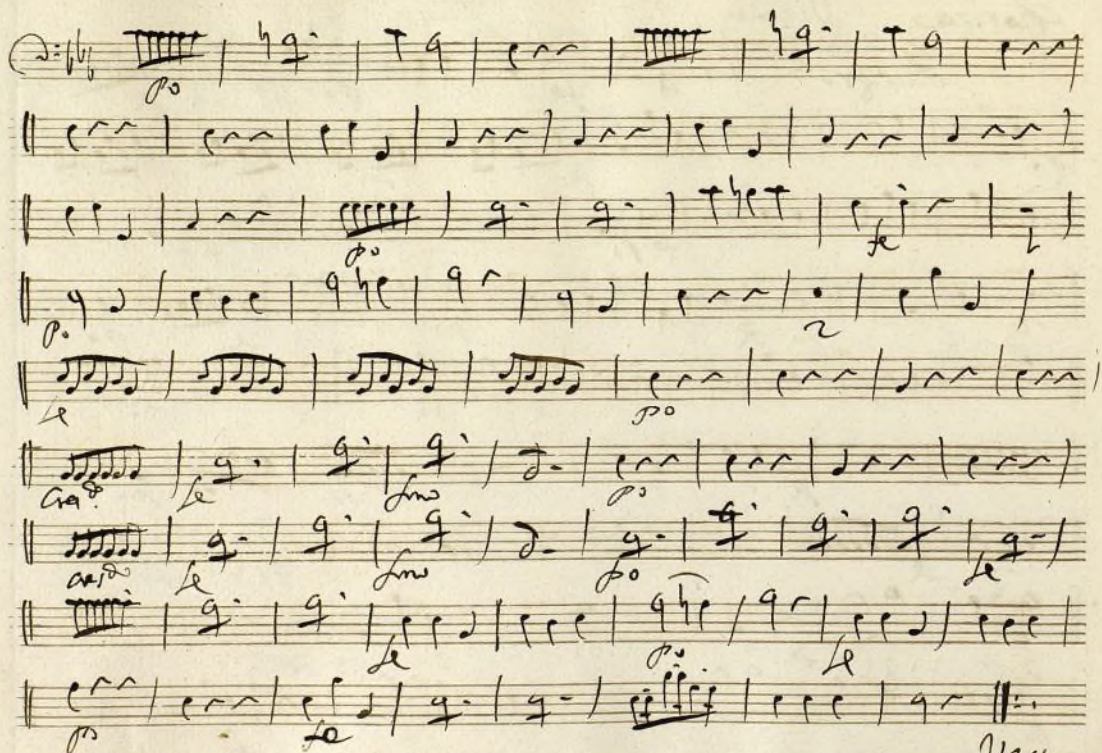




Choriza Vizente

Allegro





Venios

Sra Prado

And.te

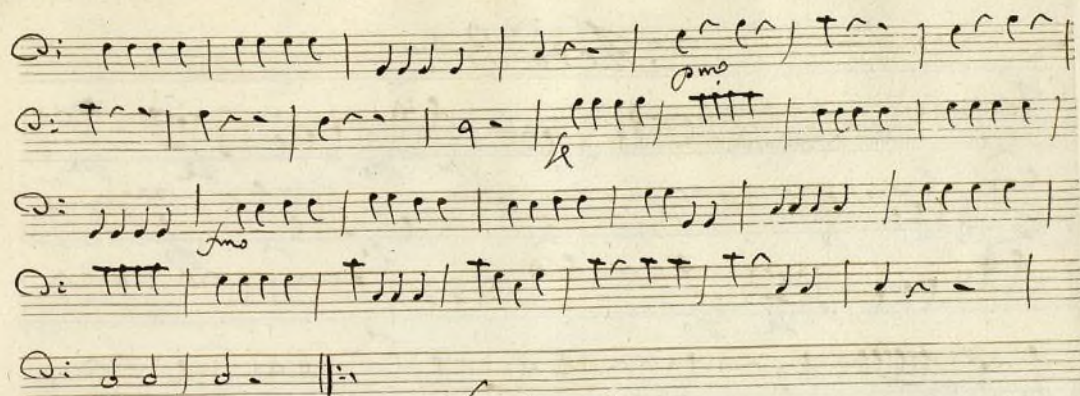
Handwritten musical score for "Sra Prado" by "And.te". The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a fermata, followed by the word "Volte" written below the staff.

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

Key markings and features include:

- Tempo/Character markings:** *Tror* (top), *Allegro* (first staff), *All.* (fourth staff), *For* (fourth staff).
- Dynamics:** *fe* (frequently used), *po* (piano), *pm* (pianissimo).
- Time Signatures:** $\frac{3}{8}$ (first staff), $\frac{4}{6}$ (seventh staff), $\frac{4}{6}$ (eighth staff).
- Other markings:** *ff* (fortissimo), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used), *ff* (frequently used).

The score is enclosed in a large, hand-drawn oval bracket on the left side, spanning the first four staves.



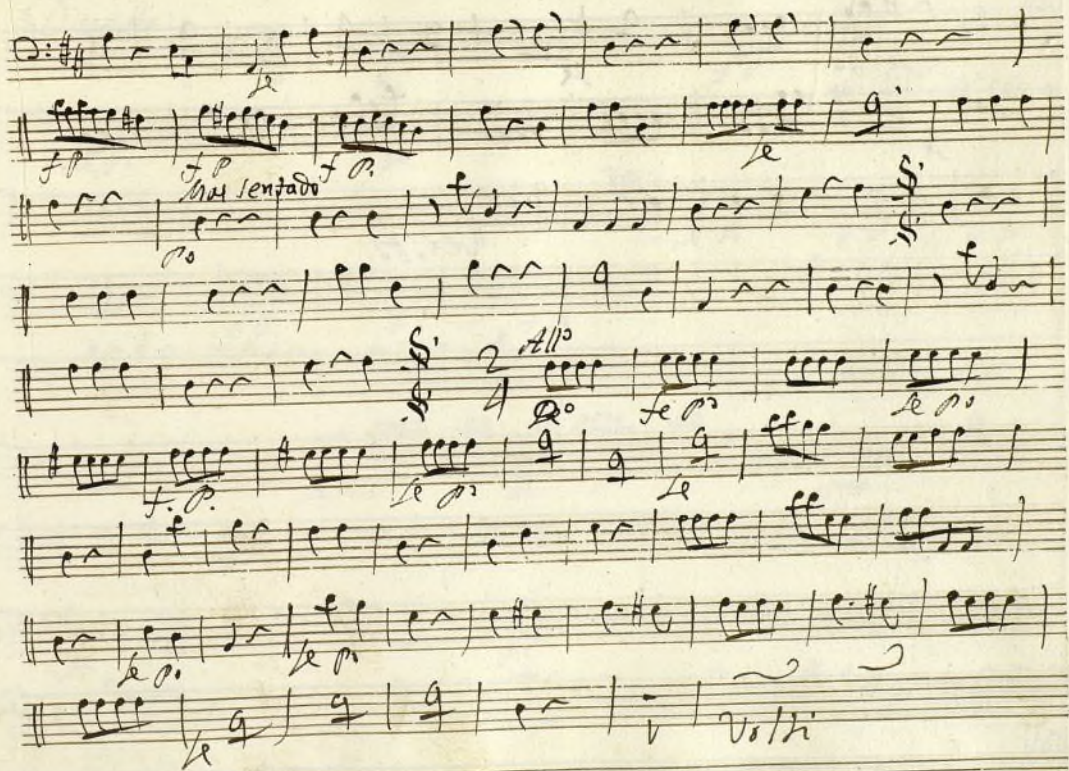
fin del Acto:

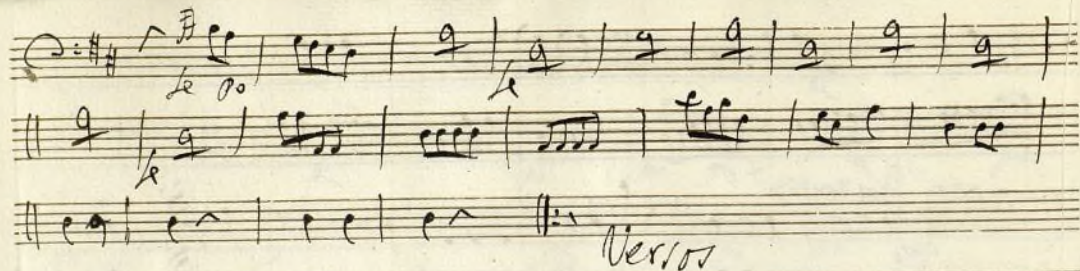
Acto 3^o.

Perzetto

All^o nomucho

Handwritten musical score for a Perzetto, Acto 3. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. The tempo is marked 'All^o nomucho'. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes many slurs, ties, and some unusual symbols like 'Le' and 'va'.

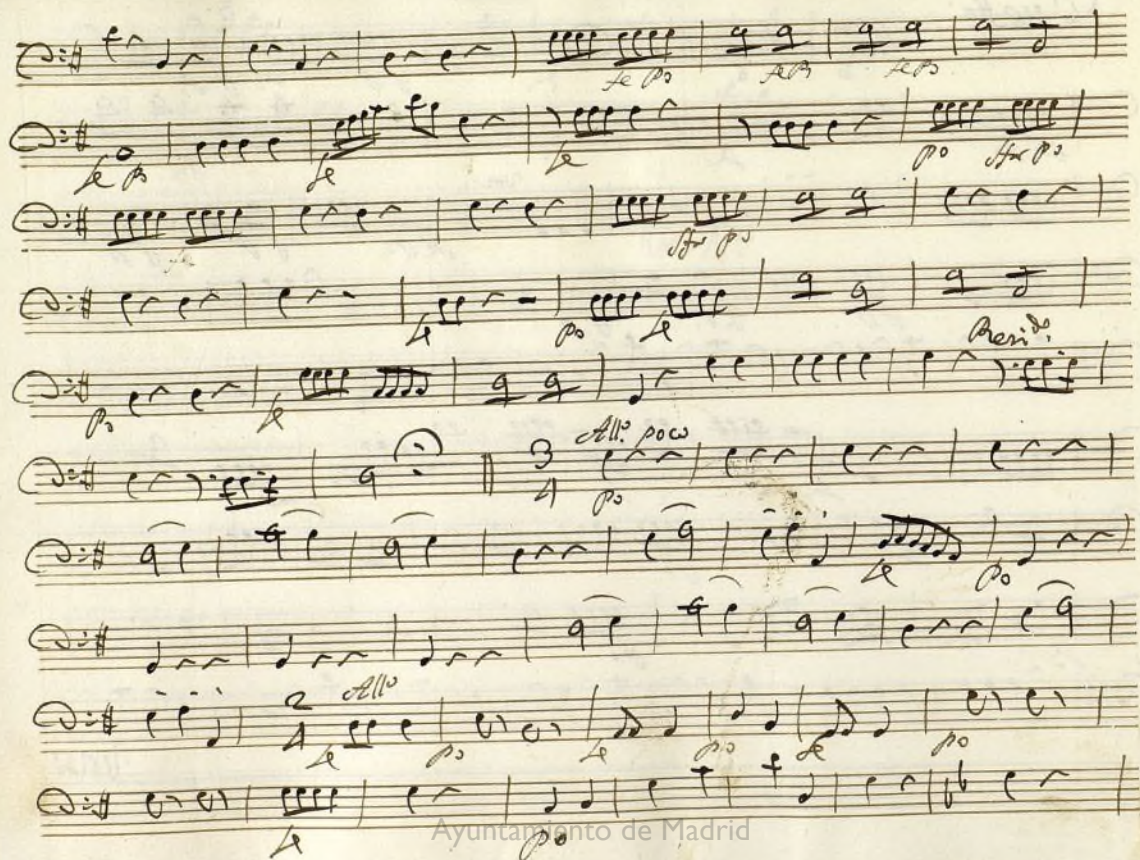


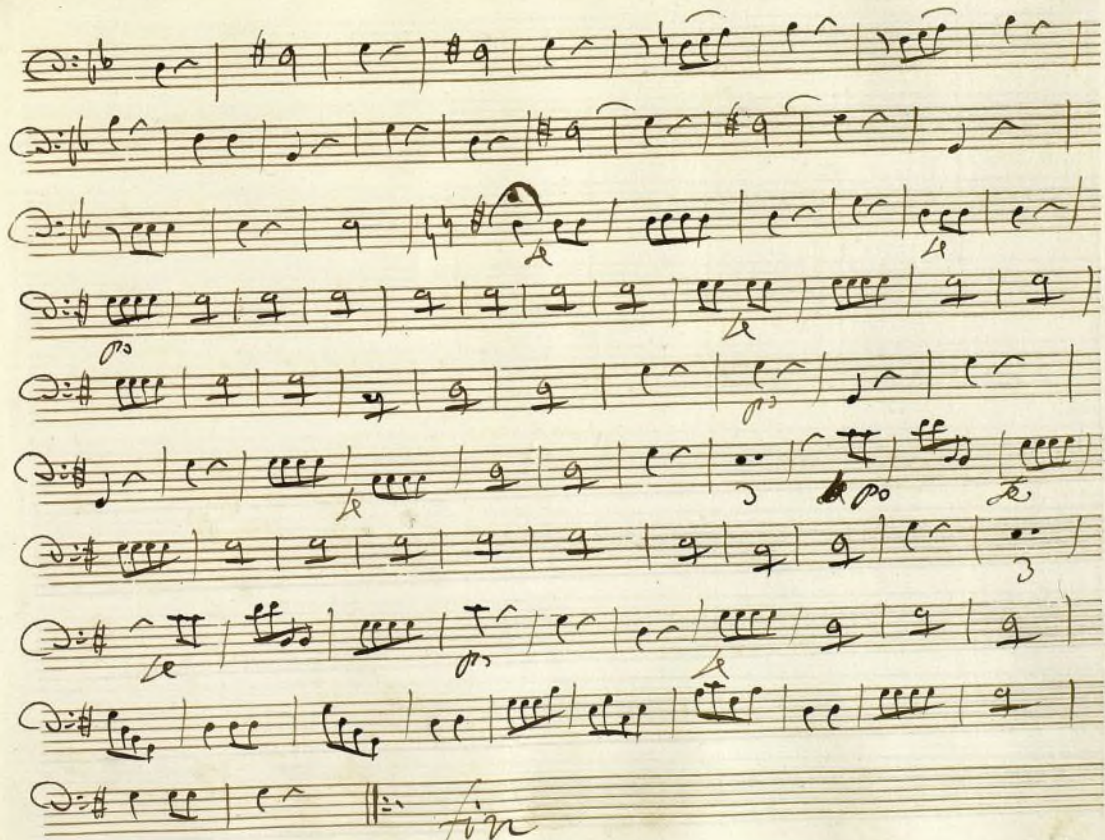


Quetto:

Allegro. Aperturo

Handwritten musical score for a string quartet, titled "Quetto: Allegro. Aperturo". The score is written on eight staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The music is arranged in a traditional string quartet format, with each staff representing a different instrument. The score concludes with the word "Volte" written at the bottom right of the eighth staff.





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Mus 38-21

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Contrabajo Dupli^{do}

en la Comedia

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Introducción

Acto Primero

Handwritten musical score for a piece titled "Introducción" and "Acto Primero". The score is written on ten staves. The first staff is labeled "M^o Poco" and features a 2/4 time signature. The music is in G major (one sharp) and includes various dynamic markings such as *fe*, *crs.*, *ffr.*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*. The score concludes with a double bar line and a final key signature change to A major (two sharps). The text "Ayuntamiento de Madrid" is visible at the bottom right.

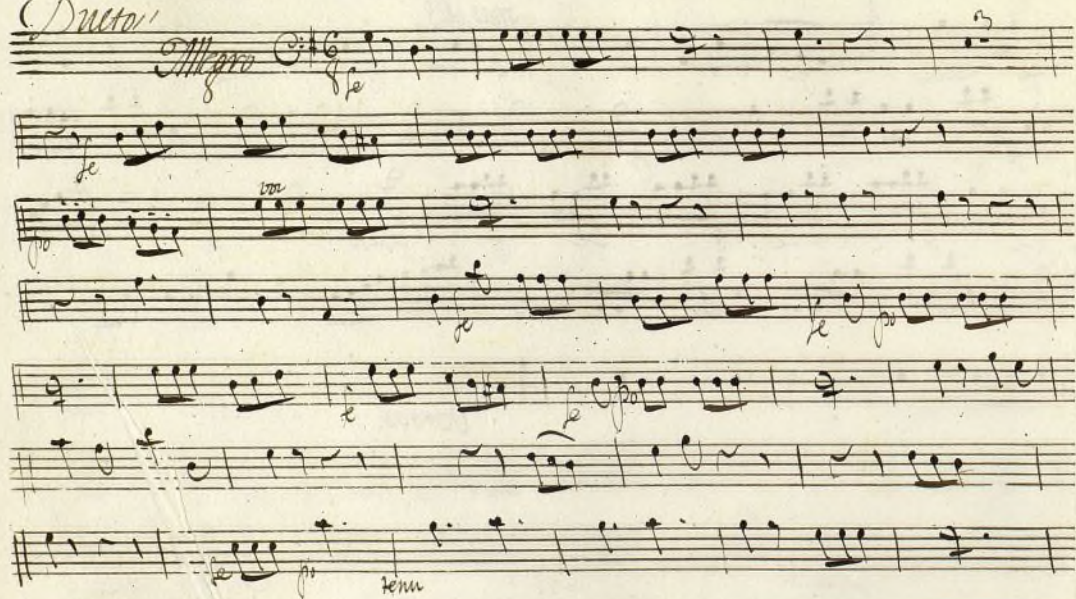


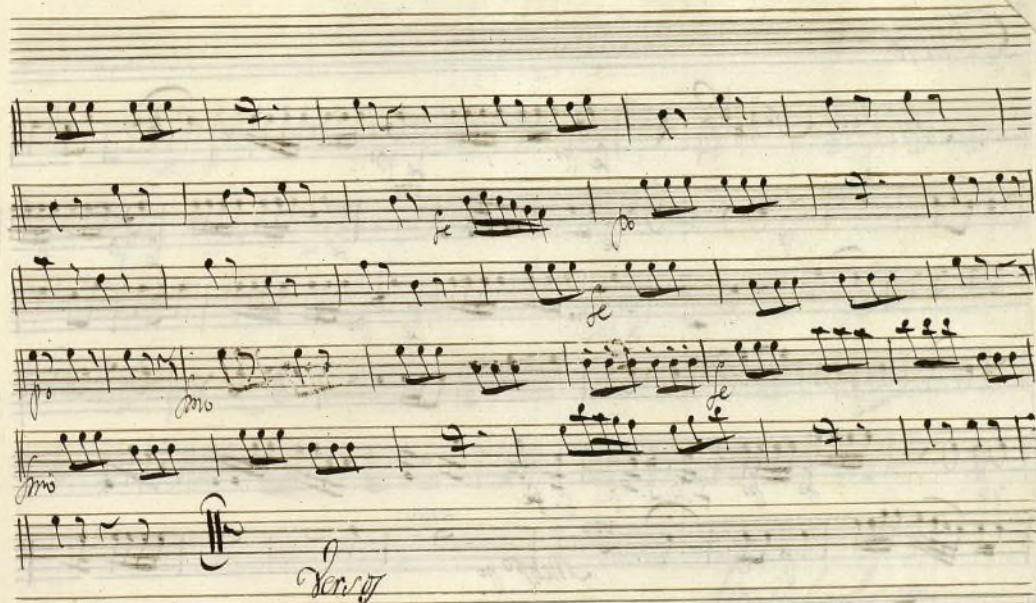
Versos:

N.

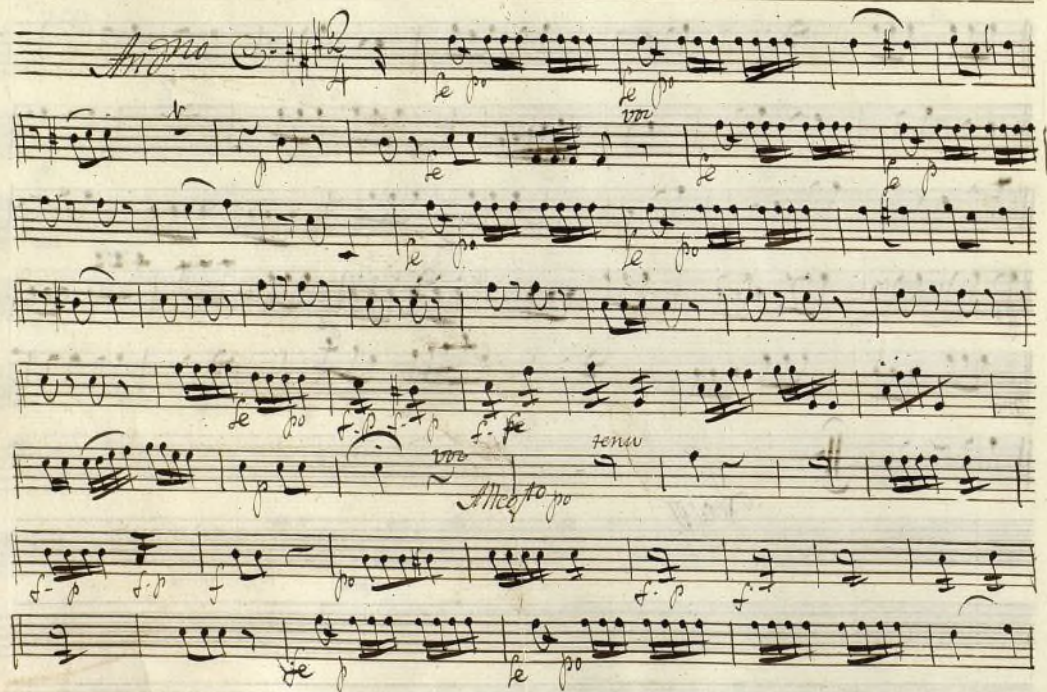
Ducto'

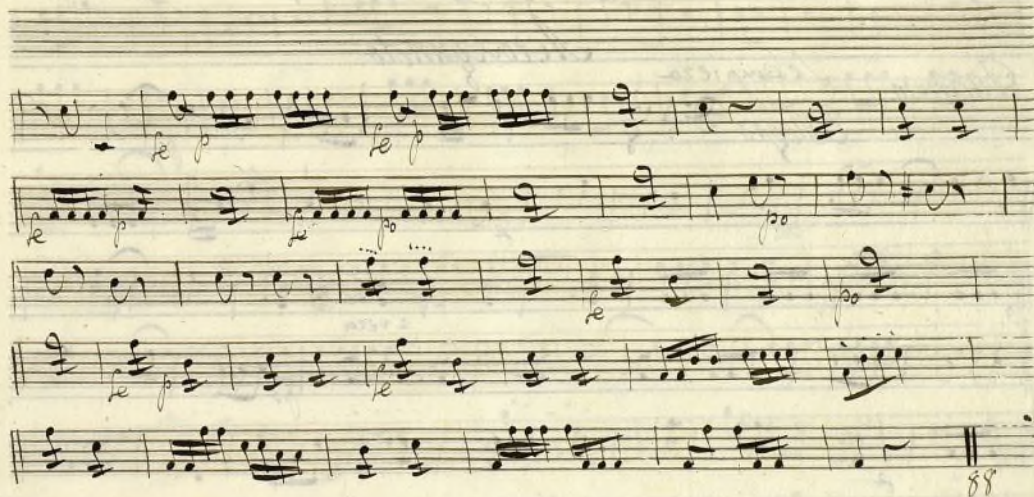
Allargo





Puero

Andro 



fin del Acto 1º

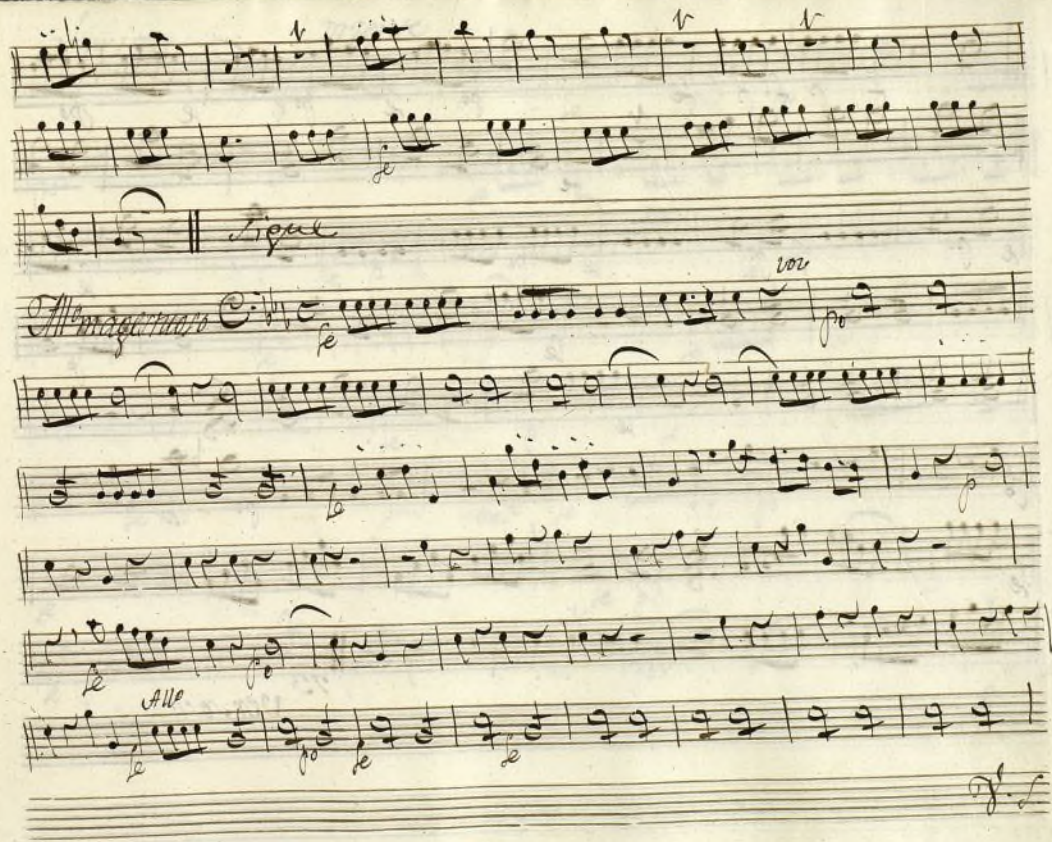
Quarero

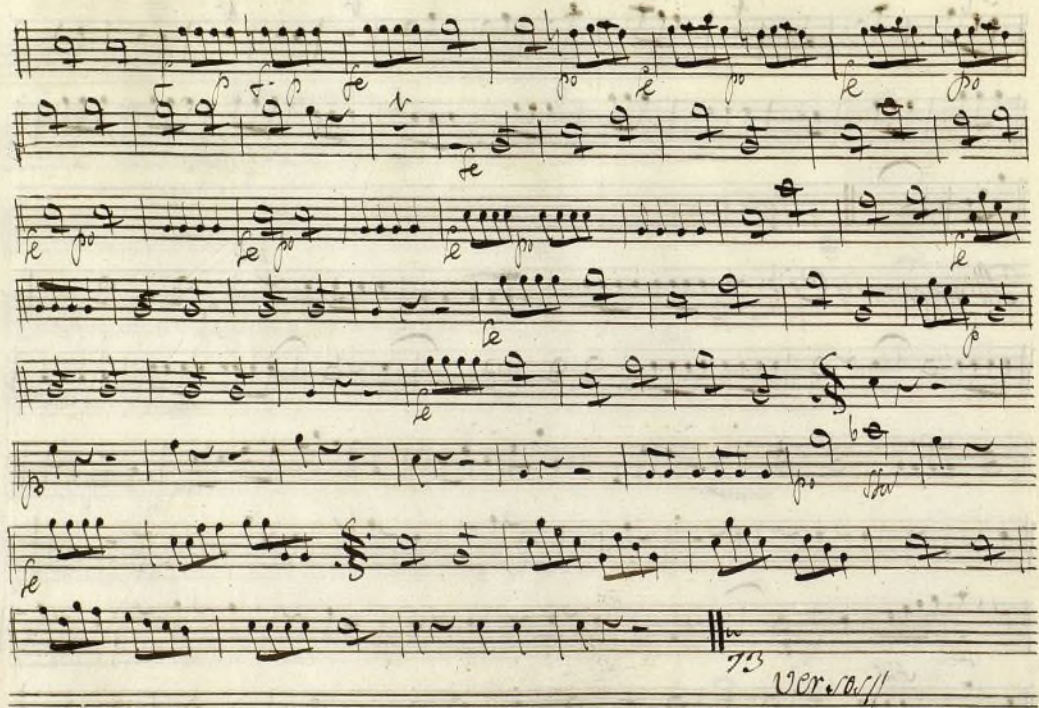
Se empieza

Acrosegundo

Mozzo

A handwritten musical score on ten staves. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *pp*, *f*, and *pp*. There are also performance instructions like *2. vez* and *3. vez* written above the staves. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.



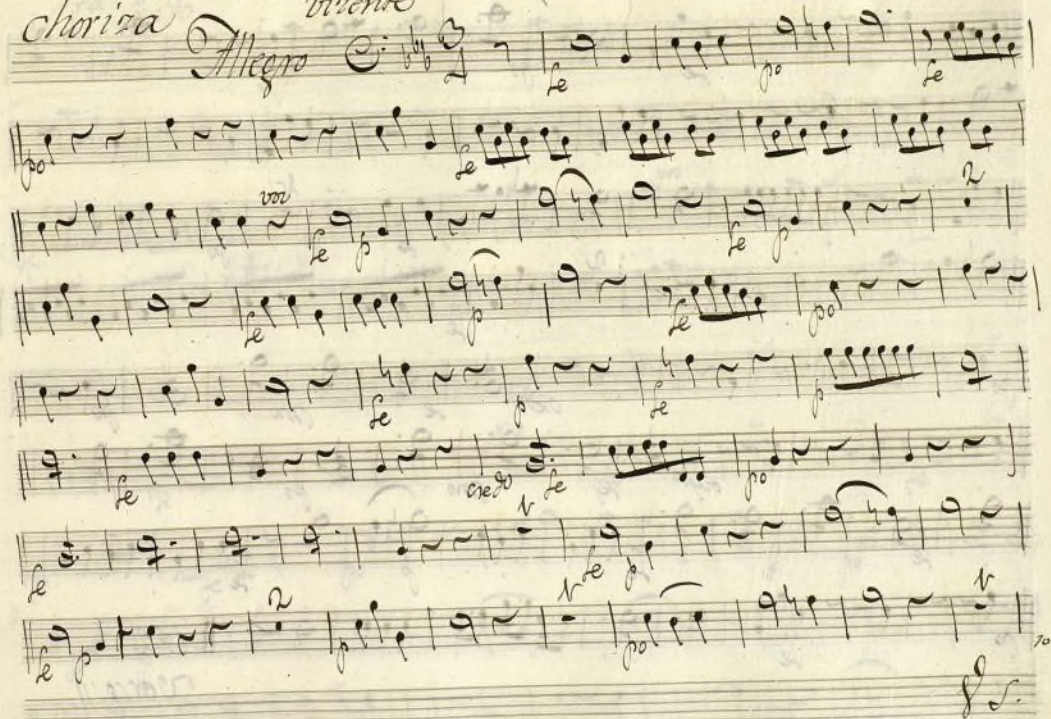


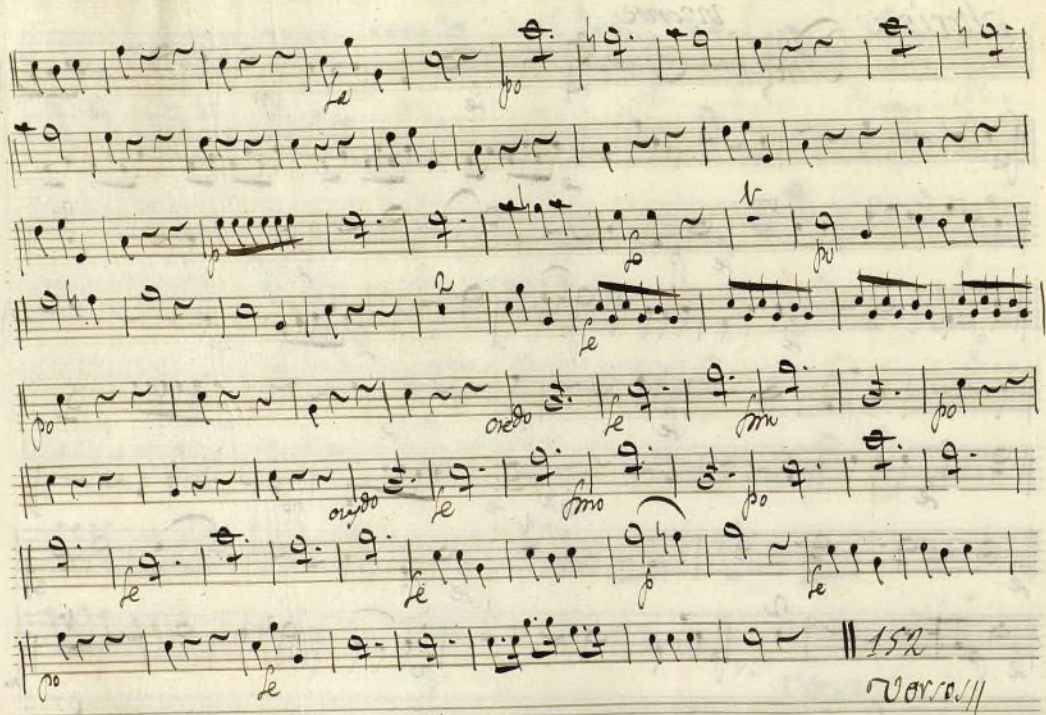
choriza

vivente

Allegro

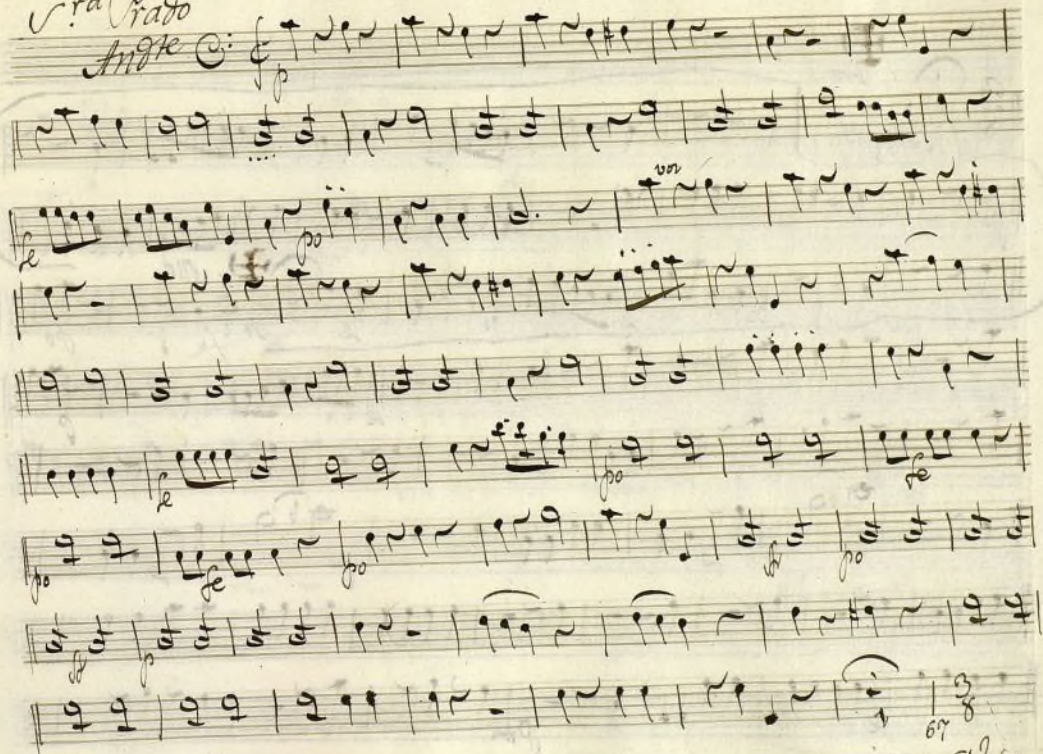
2





Vra Rado

Angie



67

Angie

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The tempo marking "Allegro" is written below the first staff. The score is divided into sections by large, hand-drawn loops. The second staff is marked "p" (piano). The third staff is marked "Allo" (likely a typo for "Allegro"). The fourth staff is marked "f" (forte). The fifth staff is marked "p" (piano). The sixth staff is marked "p" (piano). The seventh staff is marked "p" (piano). The eighth staff is marked "p" (piano). The ninth staff is marked "p" (piano). The tenth staff is marked "p" (piano). The score concludes with a double bar line.



fin del Acto II

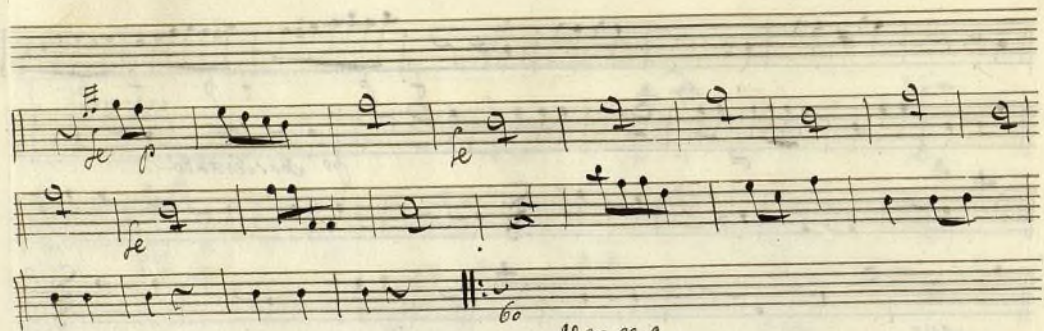
Venceto

Acto 3^o

Allegretto

Handwritten musical score for a piece titled "Venceto" from "Acto 3^o", marked "Allegretto". The score consists of ten staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat dots. A faint watermark "Ayuntamiento de Madrid" is visible at the bottom.





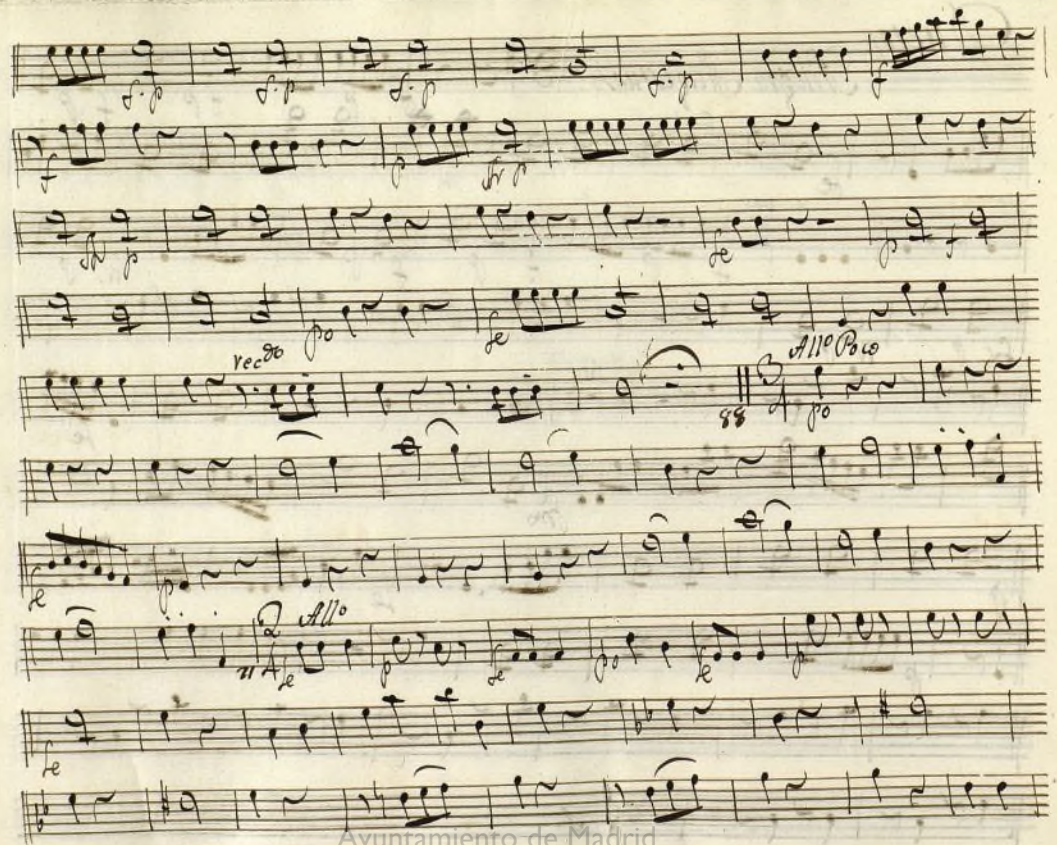
Versos

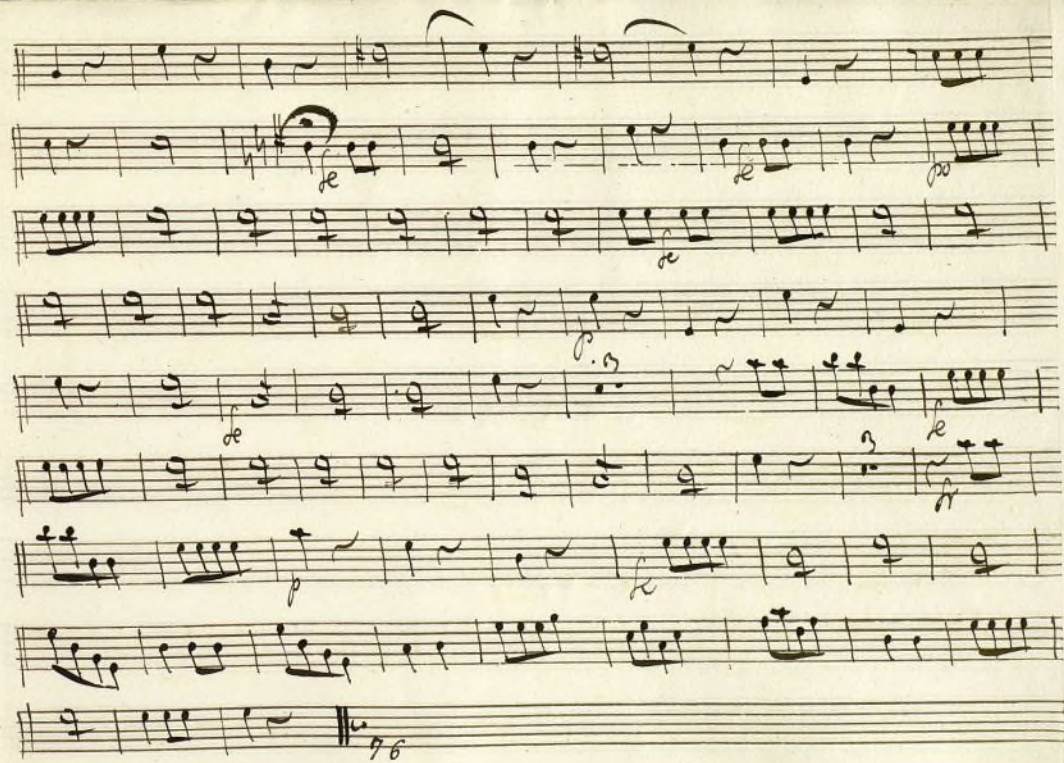
Duetto

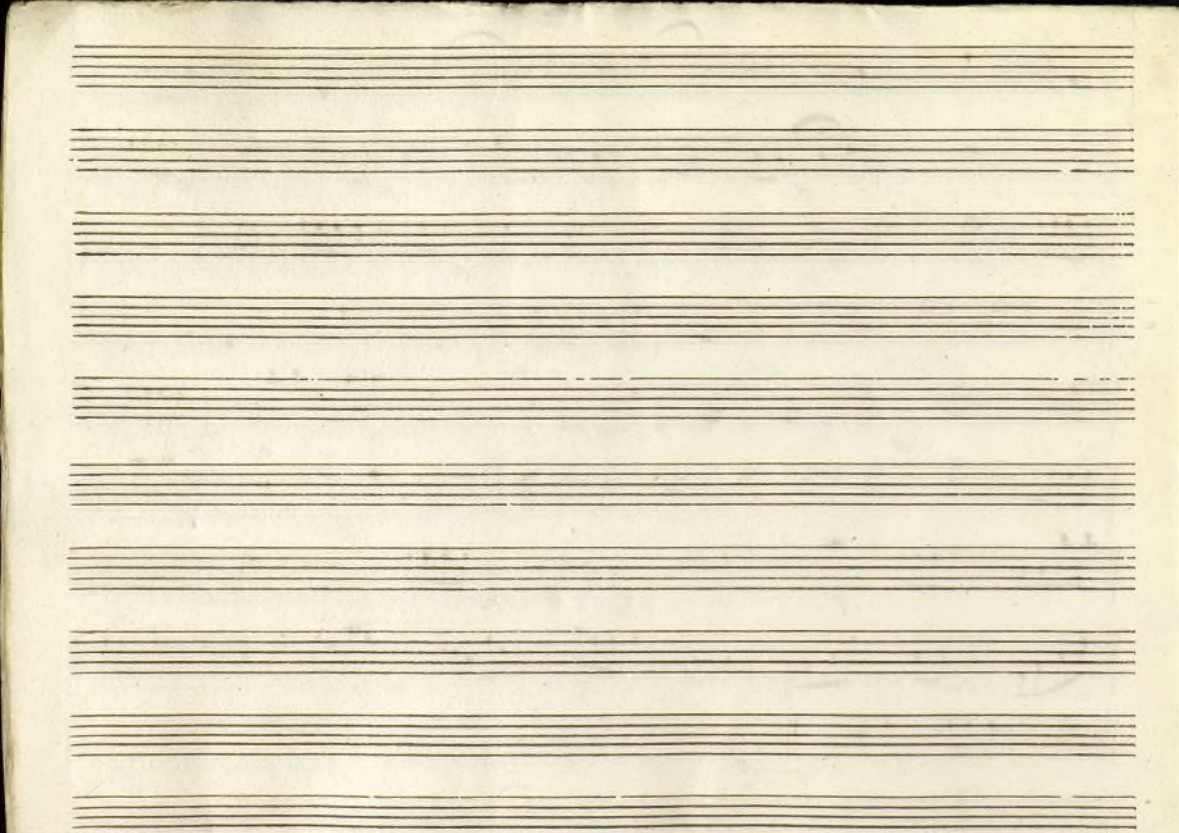
Allegro Moderato

Op. 10







The image shows a single page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The paper is aged, with a yellowish-tan hue and some visible texture and minor staining. The staves are arranged vertically, filling most of the page. At the bottom center, there is a faint, printed text.

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