

Leg.^o 35. n.^o 11A

Mus 83-11

(Leg.^o 4.^o n.^o 43)

t

„Joaquina“

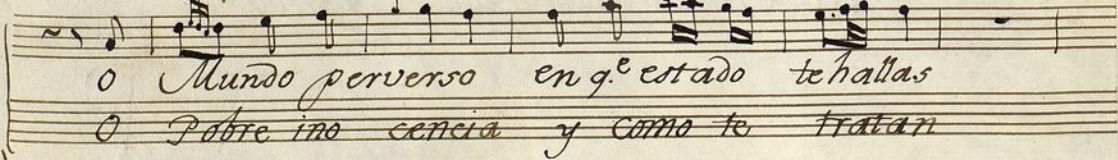
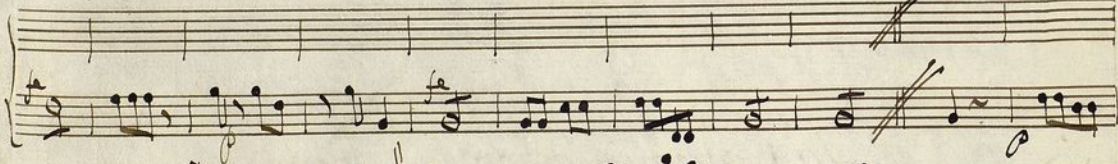
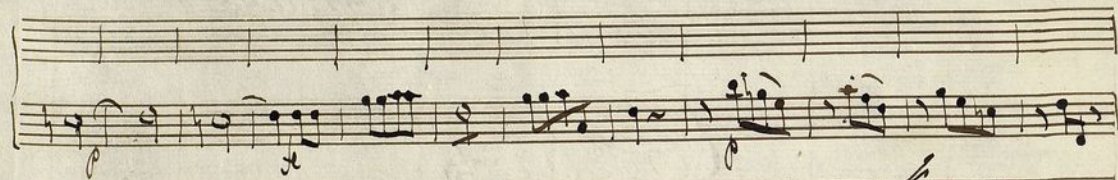
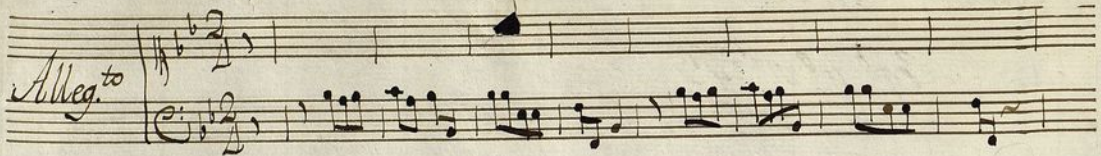
Con.^a a Solo.

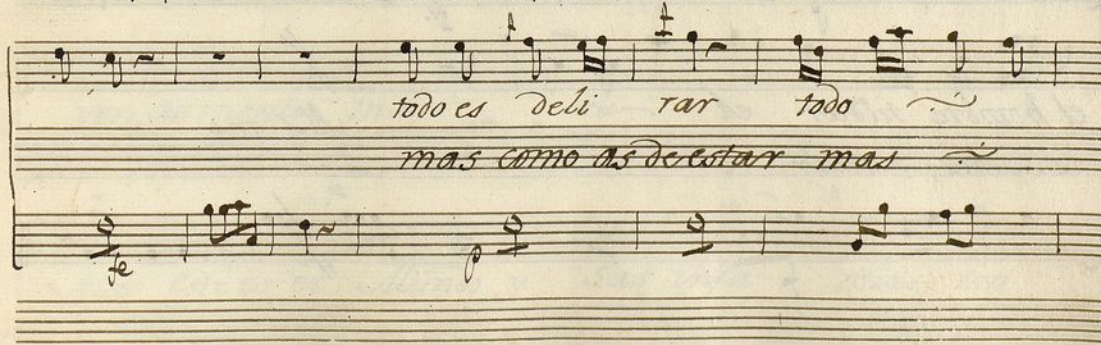
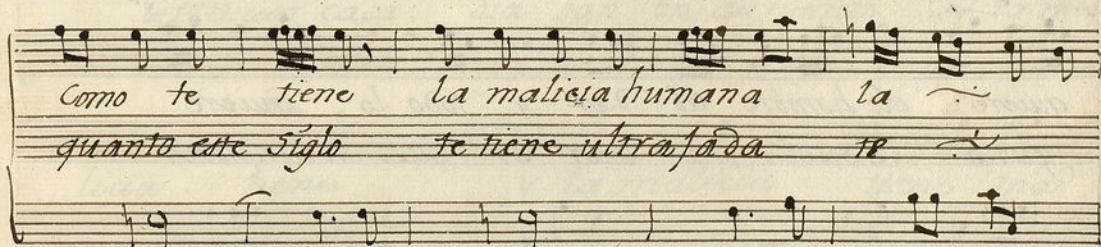
1788

La Crítica de la malicia humana.

De Laserna.

94





A handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in a cursive script below the notes. The music includes various note values, rests, and dynamic markings such as 'Allegro' and 'Allegro'. The lyrics are in Spanish and appear to be a song or a short opera piece. The paper shows signs of age, including slight discoloration and wear at the edges.

y todo lo quiere el hombre til dar y todo lo
si casi en ninguno te sueles hallar si casi en nin
quiere el hombre til dar y todo lo quiere
guno te sueles ha llar si casi en ninguno
el hombre til dar el
te sueles hallar te *Allegro*

*Allegro.**Los vicios cada día**los vicios cada día han en aumento y la ma**licia tiene y la malicia tiene ma**yor aumento mayor**pues este es el Mundo y sus infa mias em*



Handwritten musical score on five systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in a cursive hand below the staves. The music appears to be a single melodic line with a simple harmonic accompaniment.

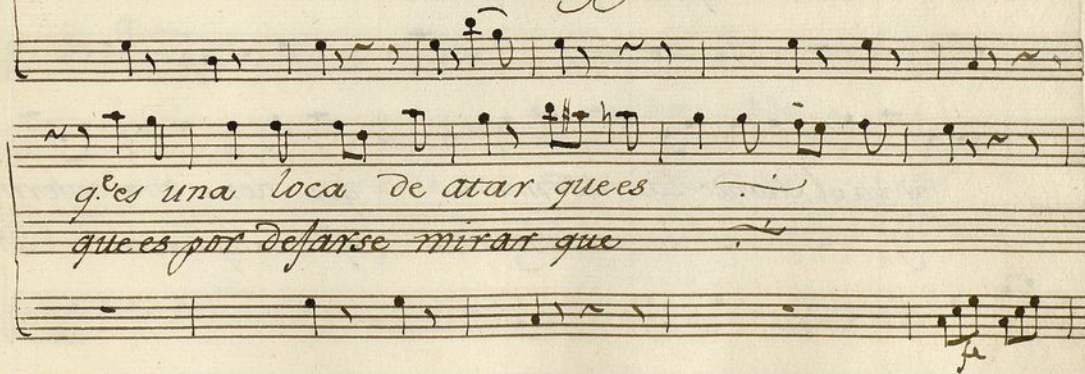
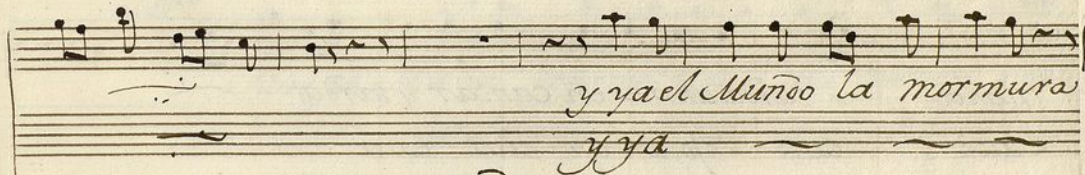
pues me atrevo a impugnar por varios modos Vicio q. es gene
 ral en casi todos Mas no des mayo
 y con a liento de esta ma nera la Vdea em.
 piezo la mas no des mayo y con a
 liento de esta mane ra la Vdea empie





Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The handwriting is in a cursive style. The lyrics are: "dad un Señor", "y ya el Mundo le mor", "sar por que", "y ya", "mura que con mala intencion ba que con", "q.º la pretende engañar que", "es a-", "Unas". The music is written in a single system across the six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The music is written in a single system across the six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#).

dad un Señor y ya el Mundo le mor
sar por que y ya
mura que con mala intencion ba que con
q.º la pretende engañar que
es a-
Unas



cae una Cornica
Por que tropezó en la

malta y tarda un mes en cantar y tarda
Calle esta como un oficial está

y ya el Mundo la mormura que tiene otra enferme
y le mormura q. en Septiembre ciera

Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in a cursive hand below the staves. The music is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The tempo marking 'Alto' is written above the third staff. The lyrics are: 'dad que', 'ra que', 'Mas el Mundo conozco yai que estatan malo.', 'Abandone los Vicio: yai el que los siga', 'que esta tan malo que por inutil', 'el q. los siga pues mira los e.' The paper shows signs of age, including discoloration and some wear at the edges.

dad que
ra que

Alto

Mas el Mundo conozco yai que estatan malo.
Abandone los Vicio: yai el que los siga

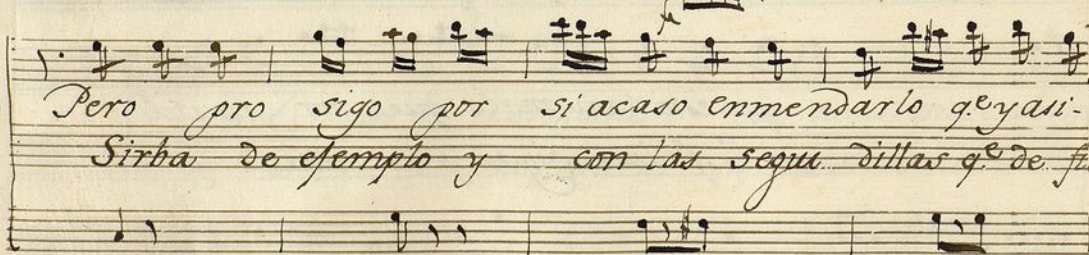
que esta tan malo que por inutil
el q. los siga pues mira los e.



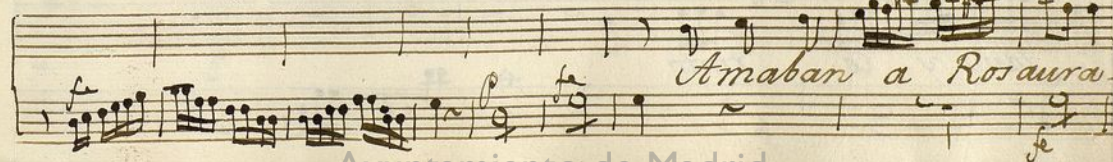
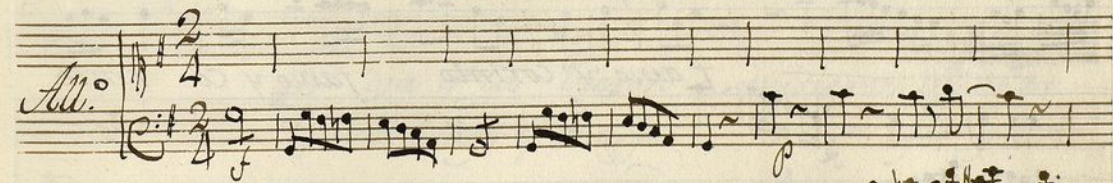
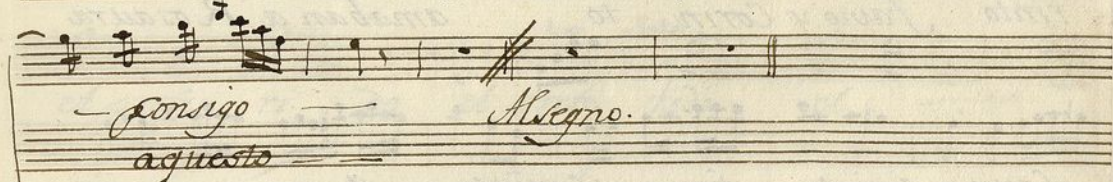
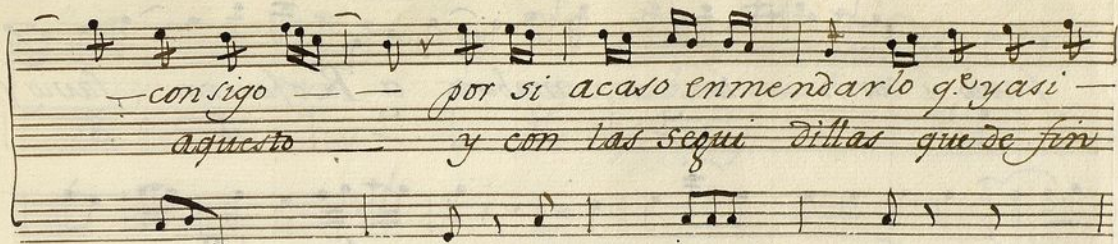
tengo que y el cri ti carlo — que por inutil
rrores que de la — malicia pues mira los e

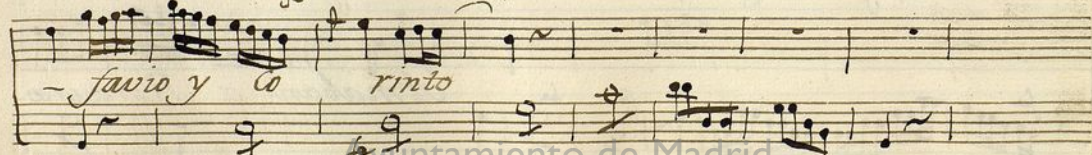
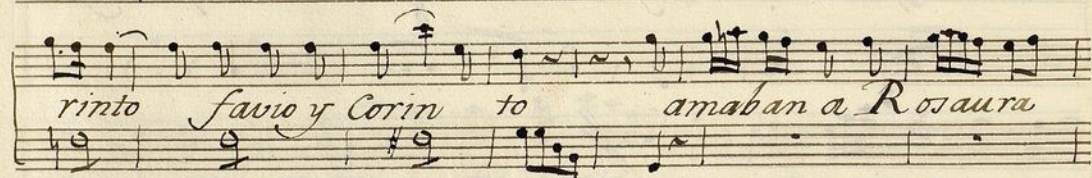
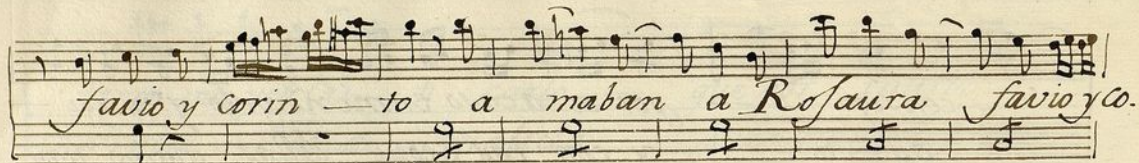


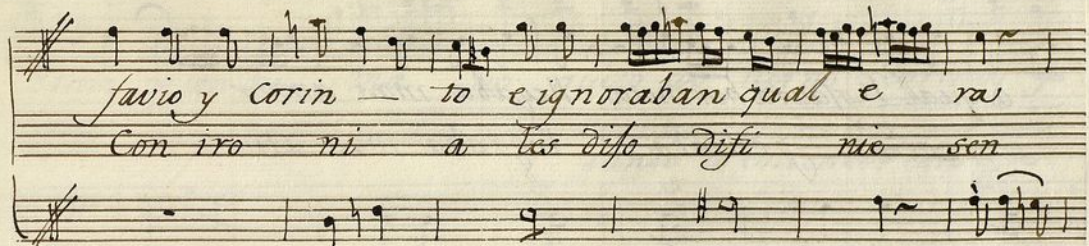
tengo que y el cri — ti carlo —
rrores que de la — malicia



Pero pro sigo por si acaso enmendarlo qe y asi.
Sirba de esemplo y con las segue. dillas qe de fin-







a qual Rosaura hermosa llegaba mas amar
y corinto pensaba lograba mas amor

ella con ri sa una flor bella — u na flor
a corinto ella le dio la mano le dio la

bella — quito el tierno co-
mano — dando a entender en

rinto y con su ma no quito al tierno Corinto y
 esto que para el q^e a ma es mayor bien quitarla
 dando a entender con esto
 y con su mano y con su ma no o-
 quedar la alafa -- quedar la es
 que para el que ama que
 tra q^e ella te nia le entrego a Fabio le entrego a Fabio
 mayor bien quitarla quedar la alafa quedar la alafa

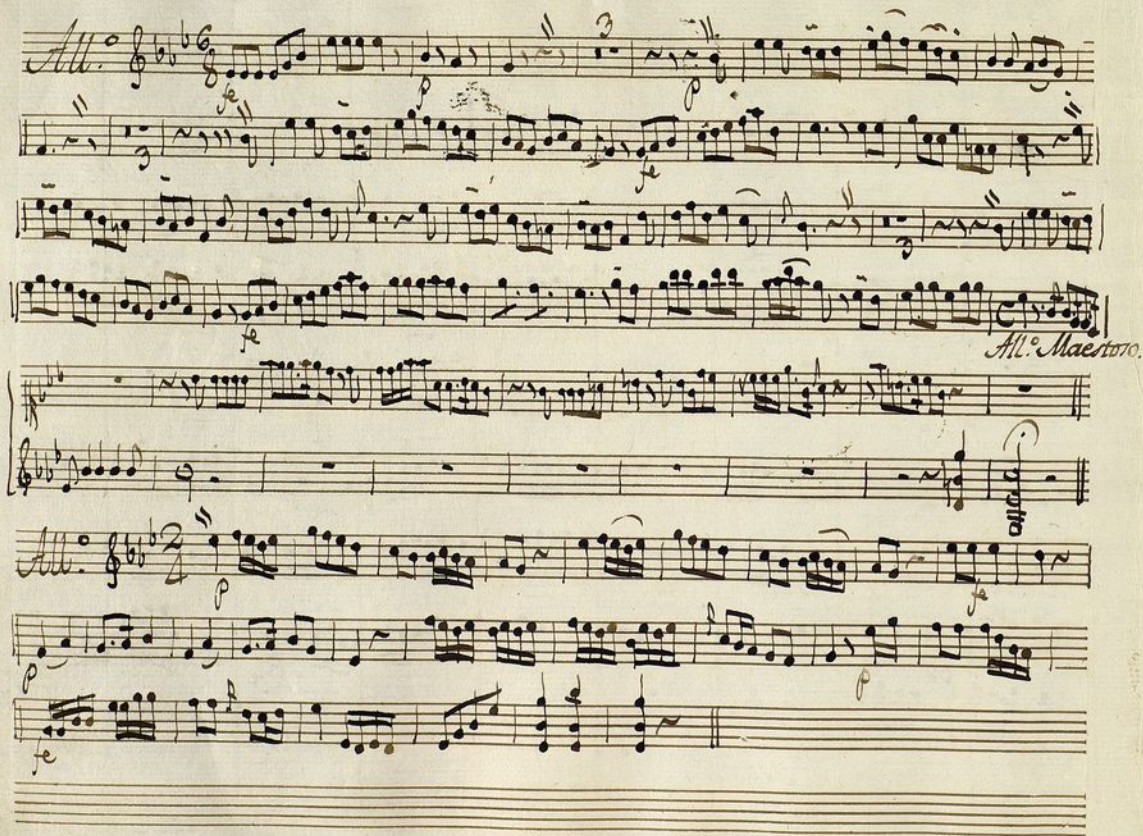
A handwritten musical score on aged, yellowed paper. The score consists of five staves. The first staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. Below it, the lyrics "a" and "le entrego a favor" are written. The second staff continues the melody with more complex figures. Below it, the lyrics "a" and "que dar la alaba" are written. The third staff features a similar complex melodic line. Below it, the lyrics "le" and "le" are written. The fourth staff continues the melody. Below it, the lyrics "que" and "que" are written. The fifth staff shows a simpler melodic line with some rests. The paper shows signs of age, including foxing and some staining.

a *le entrego a favor*
a *que dar la alaba*
le *le*
que *que*

Violin 1.^o Ton.^a a solo la Crinca della malicia humana.


Alleg.^{ro}

Allegro.

All.^o 

All.^o Maestoso.

70.

All. 

Mos. Parr.
Res. mar.
Allegro.
Allegro.

poco all.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The score is written in a fluid, handwritten style with some corrections and slurs. The first staff begins with a double bar line and a key signature change to one sharp. The piece concludes with a double bar line and a repeat sign on the final staff.



Ayuntamiento de Madrid

Violin 2.^o Ton.^a a solo *La critica della malicia humana.* Mus 83-11 Leon





Ayuntamiento de Madrid

Oboe 1.^o Ton.^a Solo la Critica della malicia Humana.

Alleg.^{ro}

Al Segno.

Alleg. ro

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

Key markings and tempo changes include:

- All.* (Allegretto) at the beginning of the third staff.
- Coplas.* (Coplas) written above the fourth staff.
- Alleg^{to}* (Allegretto) written below the sixth staff.
- Allegro* written below the eighth staff.
- Allegro* written below the ninth staff.
- Allegro* written below the tenth staff.
- Allegro* written below the eleventh staff.
- Allegro* written below the twelfth staff.
- Allegro* written below the thirteenth staff.
- Allegro* written below the fourteenth staff.
- Allegro* written below the fifteenth staff.
- Allegro* written below the sixteenth staff.
- Allegro* written below the seventeenth staff.
- Allegro* written below the eighteenth staff.
- Allegro* written below the nineteenth staff.
- Allegro* written below the twentieth staff.
- Allegro* written below the twenty-first staff.
- Allegro* written below the twenty-second staff.
- Allegro* written below the twenty-third staff.
- Allegro* written below the twenty-fourth staff.
- Allegro* written below the twenty-fifth staff.
- Allegro* written below the twenty-sixth staff.
- Allegro* written below the twenty-seventh staff.
- Allegro* written below the twenty-eighth staff.
- Allegro* written below the twenty-ninth staff.
- Allegro* written below the thirtieth staff.
- Allegro* written below the thirty-first staff.
- Allegro* written below the thirty-second staff.
- Allegro* written below the thirty-third staff.
- Allegro* written below the thirty-fourth staff.
- Allegro* written below the thirty-fifth staff.
- Allegro* written below the thirty-sixth staff.
- Allegro* written below the thirty-seventh staff.
- Allegro* written below the thirty-eighth staff.
- Allegro* written below the thirty-ninth staff.
- Allegro* written below the fortieth staff.
- Allegro* written below the forty-first staff.
- Allegro* written below the forty-second staff.
- Allegro* written below the forty-third staff.
- Allegro* written below the forty-fourth staff.
- Allegro* written below the forty-fifth staff.
- Allegro* written below the forty-sixth staff.
- Allegro* written below the forty-seventh staff.
- Allegro* written below the forty-eighth staff.
- Allegro* written below the forty-ninth staff.
- Allegro* written below the fiftieth staff.
- Allegro* written below the fifty-first staff.
- Allegro* written below the fifty-second staff.
- Allegro* written below the fifty-third staff.
- Allegro* written below the fifty-fourth staff.
- Allegro* written below the fifty-fifth staff.
- Allegro* written below the fifty-sixth staff.
- Allegro* written below the fifty-seventh staff.
- Allegro* written below the fifty-eighth staff.
- Allegro* written below the fifty-ninth staff.
- Allegro* written below the sixtieth staff.
- Allegro* written below the sixty-first staff.
- Allegro* written below the sixty-second staff.
- Allegro* written below the sixty-third staff.
- Allegro* written below the sixty-fourth staff.
- Allegro* written below the sixty-fifth staff.
- Allegro* written below the sixty-sixth staff.
- Allegro* written below the sixty-seventh staff.
- Allegro* written below the sixty-eighth staff.
- Allegro* written below the sixty-ninth staff.
- Allegro* written below the seventieth staff.
- Allegro* written below the seventy-first staff.
- Allegro* written below the seventy-second staff.
- Allegro* written below the seventy-third staff.
- Allegro* written below the seventy-fourth staff.
- Allegro* written below the seventy-fifth staff.
- Allegro* written below the seventy-sixth staff.
- Allegro* written below the seventy-seventh staff.
- Allegro* written below the seventy-eighth staff.
- Allegro* written below the seventy-ninth staff.
- Allegro* written below the eightieth staff.
- Allegro* written below the eighty-first staff.
- Allegro* written below the eighty-second staff.
- Allegro* written below the eighty-third staff.
- Allegro* written below the eighty-fourth staff.
- Allegro* written below the eighty-fifth staff.
- Allegro* written below the eighty-sixth staff.
- Allegro* written below the eighty-seventh staff.
- Allegro* written below the eighty-eighth staff.
- Allegro* written below the eighty-ninth staff.
- Allegro* written below the ninetieth staff.
- Allegro* written below the ninety-first staff.
- Allegro* written below the ninety-second staff.
- Allegro* written below the ninety-third staff.
- Allegro* written below the ninety-fourth staff.
- Allegro* written below the ninety-fifth staff.
- Allegro* written below the ninety-sixth staff.
- Allegro* written below the ninety-seventh staff.
- Allegro* written below the ninety-eighth staff.
- Allegro* written below the ninety-ninth staff.
- Allegro* written below the one hundredth staff.

The score concludes with the instruction *Allegro* at the bottom of the page.



Oboe 2^o Ton.^a a Solo la Critica de la malicia Humana

Alleg.^{ro} G major $2/4$

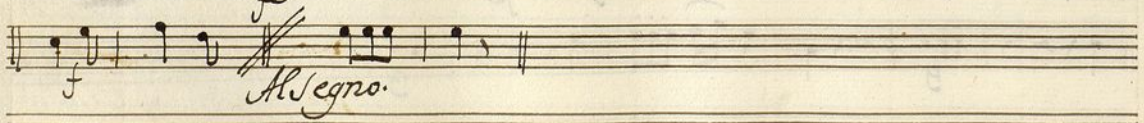
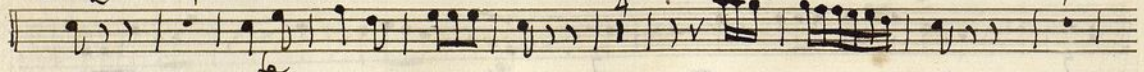
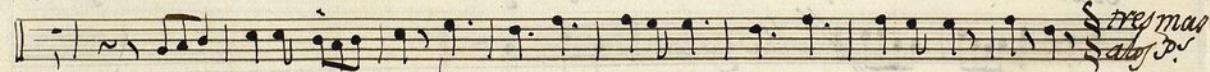
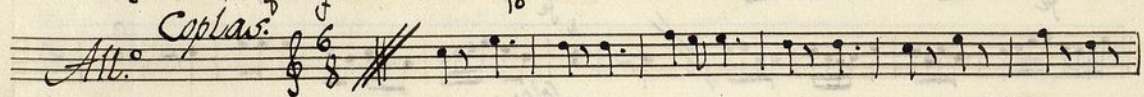
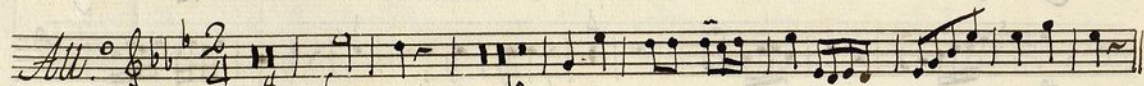
fe *Solo.* *fe* *2* *1*

Alleg.^{ro} G major $6/8$

fe *p* *fe*

Alleg.^{ro} G major $6/8$

fe *p* *fe*





Trompa 1.^a Ton.^a a Solo La critica dela malicia Humana

Alleg.^{ro} *E♭* *2/4*

fe

2 *fe*

5 *fe* *9* *9*

2 *fe* *Allegro.*

Allo *E♭* *6/8*

Solo. *2* *Solo.*

A *Solo.* *A* *Solo.*

Handwritten musical score for a piece titled "Allegro" by Copland. The score is written on ten staves. The first staff is in treble clef, 2/4 time, with a key signature of one flat (B-flat). It begins with the tempo marking "Allegro" and the composer's name "Copland". The second staff is in bass clef, 6/8 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The third staff is in treble clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The fourth staff is in bass clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The fifth staff is in treble clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The sixth staff is in bass clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The seventh staff is in treble clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The eighth staff is in bass clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The ninth staff is in treble clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The tenth staff is in bass clef, 3/4 time, with a key signature of one flat. It includes the tempo marking "Allegro" and the composer's name "Copland". The score includes various musical notations such as notes, rests, and bar lines. There are also dynamic markings like "Solo" and "Allegro". The handwriting is in ink on aged paper.

In G.
All. 

Allegro.

Ayuntamiento de Madrid

Trompa 2.^a Con^a Solo la Crítica de la malicia Humana





In. 5.
All.^o

fe *fe* *fe* *fe* *fe*

Al Segno.

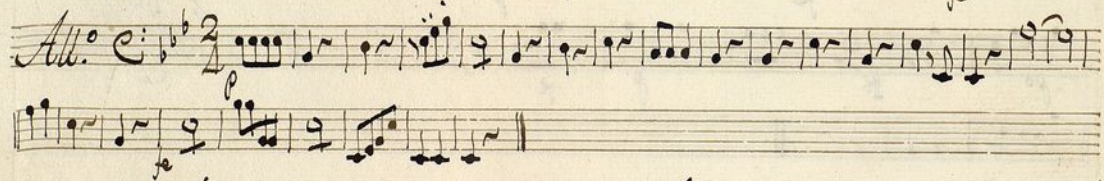
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mus 83 - 11

Bafo Ton^aa Solo La Crítica de la malicia Humana.



All.^o 

All.^o 

All.^o  *res mas
abst Parr.*

Alleg.^{to} 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro* and *Allegretto*. The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a treble clef and a key signature of one sharp (F#). The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff begins with a treble clef and a key signature of one sharp (F#). The tenth staff begins with a treble clef and a key signature of one sharp (F#).

Ayuntamiento de Madrid