

Leg.<sup>o</sup> 1.<sup>o</sup> n.<sup>o</sup> 1.

Leg.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 8

MUS 76-18

t

S.<sup>ra</sup> Rafaela.

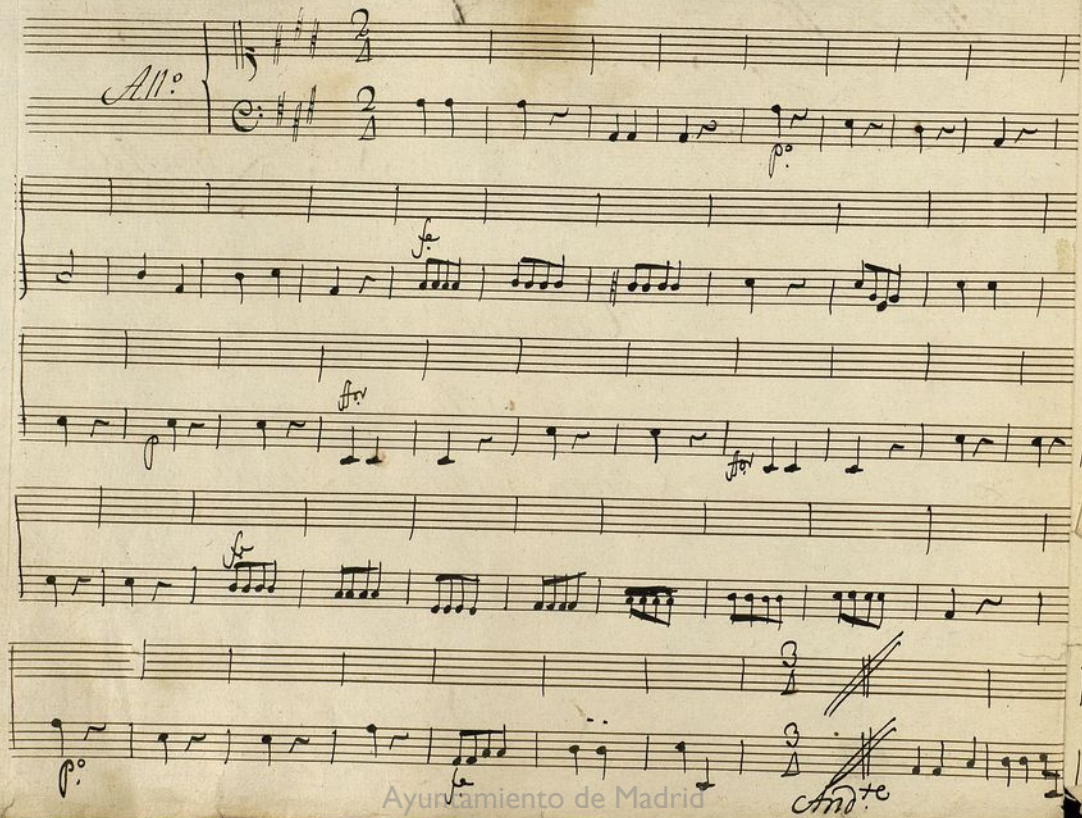
Conadilla

à solo

Dicen q.<sup>e</sup> Amor es Gloria

ff

De Laserna





Dican que Amor es gloria Dican que Amor es-  
 (no) si a los hombres pae guento: si a los Olombes pae  
 gloria. Varios su fetos = Varios  
 guento: Dican los Olombes Dican  
 Varios su fetos = y otros -  
 Dican los hombres que le jin-

su jetos dicen= q.<sup>e</sup> es un Infierno. Y otros-  
poxta ama fea= saxon de amores. Fue leym.

que es un Infierno- q.<sup>e</sup> es un-  
saxon de amores- saxon de

Y otros sujetos dicen -  
Fue le ymporta ama fea -



3

que es un Infierno --- Y otros su-  
saber de amores --- que le ymport

ellos dicen- qe es un Infierno ---  
ta a una fea- saber de amores ---

Sin que yo sepa- de estas das opi-  
Vente las damas, las que mas de amor-

niones: Qual es la cierta de estas  
saven: son las que callan las que  
qual es la cierta qual es la cierta  
son las que callan son las que callan  
De estas dos opi niones...  
Las que mas de alma saven =  
fe



4

qual es la cierta - - de estas dos  
son las que callan - - Las que mas.

opinion es la cierta - -  
de amor saben son las que callan - -

Quien tenia xa  
Nadie que es a

*Allegro*

Lon- g<sup>n</sup> se engaña xa- Y quien de esta dūda -  
 mor- me quiere es plicar- ni yo pōbre cūa  
 òy me saca xa- òy me saca -  
 lo se dūvi nar- lo se dūvi  
 xa- Yo xavio señores = de cuxio si-  
 nar, Yo xavio señores de cuxio si-  
 Poct.



5

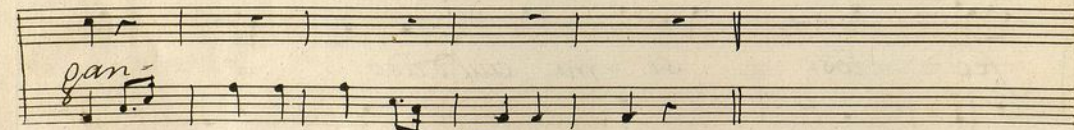
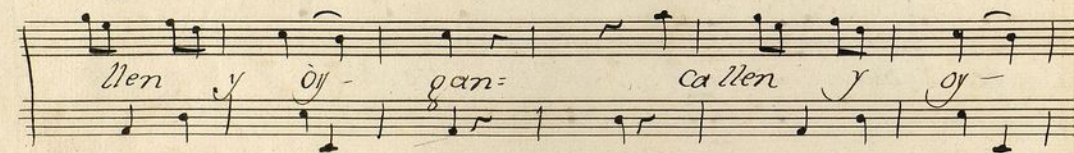
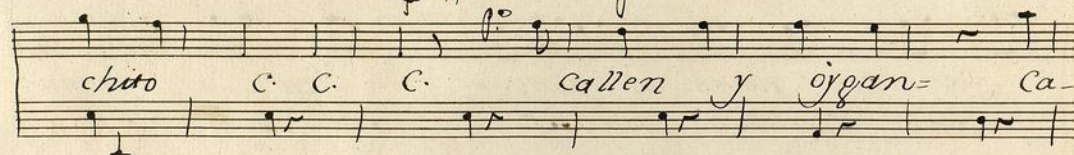
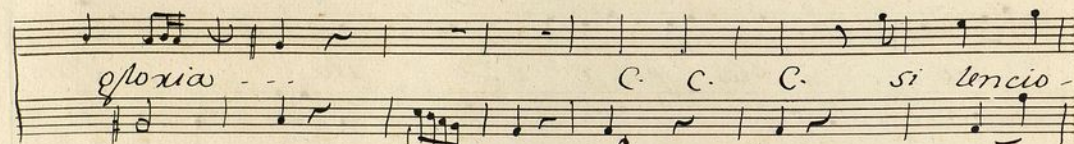
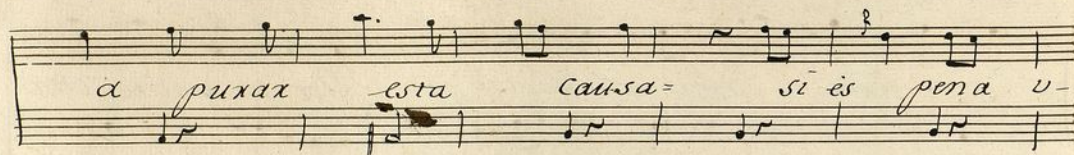
dad, y valor no tengo para pregun-  
 dad, y valor no tengo para pregun-  
 Poc.f. f  
 tar- para preguntar =  
 tar, para preguntar =  
 f f  
 Como lo sabe- q.n me lo diga siel-  
 Como lo sabe q.n me lo diga- siel-  
 f f

amor es de licia vês pena lidað = vês pe-  
amor es de licia vês pena lidað vês pe-  
na lidað -  
na lidað - *Allegro:*  
Pexo silencio chito que aïm que nome xes-  
pon dan = quiza pòde yo as tutta =



Handwritten musical score on six staves. The lyrics are in Spanish and are written below the notes. The music is written in a cursive, handwritten style. The lyrics are: yn fexix amis solas= Por lo que en otras beo= Sies pena oglo - ria = Pues- yo co nozco al gunos= Que de aman- tes bla sonan= ve amos por los - e fec = tos= si mi cuy ddo lo = gra=

yn fexix amis solas= Por lo que en otras  
beo= Sies pena oglo - ria = Pues-  
yo co nozco al gunos= Que de aman-  
tes bla sonan= ve amos por los - e  
fec = tos= si mi cuy ddo lo = gra=





*Cantabile:*

Si xae paro en el semblante -  
 Si xae paro en el con tento -  
 de una Niña enamo xada --- de sua -  
 de un Galan enamo xado --- Cada -  
 mante á cauciada - de su amante á cauci -  
 dia mas premiado - Cada dia mas pre -

ciada= vien servida- y rega lada sin du-  
miado= mas segura y mas amado sin du-

da que es gloria amor - - - sin duda q. es gloria a  
da que es gloria amor - - - sin duda que es gloria a

mor= sin mas tambien sien  
mor= sin mas tambien quan

Alleg.



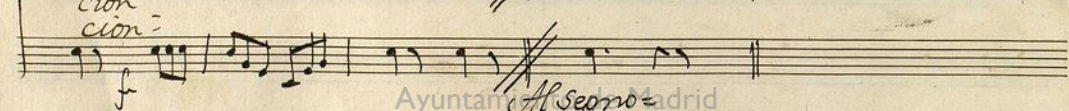
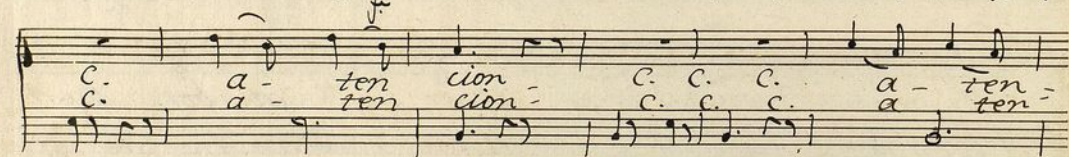
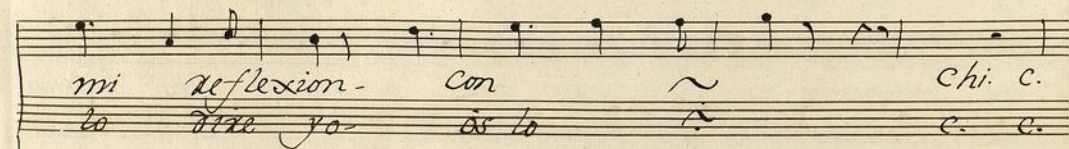
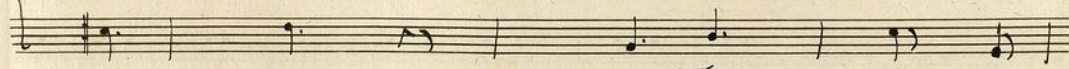
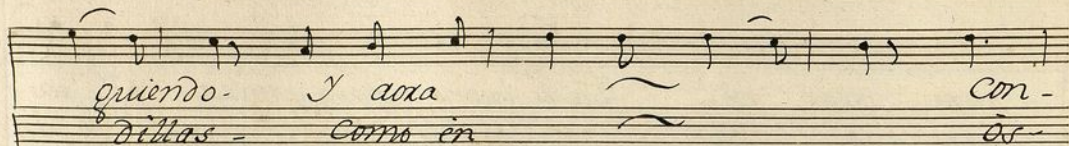
otra miro los temores y los celos lo con-  
do otro veo lloxa mal correspondido de impo-  
tinuos des con suelos los sus paxos y los-  
sibles aua tido de de sayres u de el  
celos sin duda es Infierno amor los sus paxos-  
uido sin duda es Infierno amor de de sayres

The image shows a handwritten musical score on aged, slightly discolored paper. The score is written in a cursive hand and consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Spanish and are written below the vocal line. The first system of lyrics is: "mor sin duda es In fiano amor; In ~" and "mor sin duda es In fiano amor; In ~". The second system of lyrics is: "Y de aqui sacamos so-" and "Y de aqui sacamos so-". The third system of lyrics is: "lo en conclusion = q.º es bueno para mas. Y-" and "lo en conclusion, q.º es bueno para mas Y-". The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like "p.º" and "f.º". The paper shows signs of age, including some staining and wear at the edges.

mor sin duda es In fiano amor; In ~  
 mor sin duda es In fiano amor; In ~  
 Y de aqui sacamos so-  
 Y de aqui sacamos so-  
 lo en conclusion = q.º es bueno para mas. Y-  
 lo en conclusion, q.º es bueno para mas Y-



para otras no- que es bueno para mas- y pa-  
 para otras no- q' es bueno para mas- y pa-  
 ra otras no- y para ~ Ota! dichosa el-  
 ra otras no- y para ~ Ota! dichosa el-  
 Al- ma- que del se libro- y aora boy proxi-  
 Al- ma- que del se libro- como en las segui-





Seg 5/8

And no

es amor un e nigma= es a-

mor

segun ynfiexo= es a-

mor un e nigma= segun yn fiexo --- se-

gun yn fiexo --- segun yn-

es amor

fiexo que los que mas le estudian- le en tienden-  
maula que quien mas la sa mina- mejor se-

menos- que los le en tienden-  
clava- que quien mejor se-

me-  
clava- le en  
mejor

no  
Alto  
dian  
dian  
pmo

esta mona q<sup>e</sup> puede saver? pues oyan vrdades, se lo explicaxe  
la mocora q<sup>e</sup> puede saver? pues oyan vrdades, se lo explicaxe



es tudia im cavallero - por el gusto ama-  
 es tudia una Madamita por el gusto a su a  
 dama - las frases mas xendidas; las mas dul-  
 mante - los chistes mas graciosos, los gestos  
 ces pa labras - las mas los  
 mas a mables - los gestos im -

mas finos o sequios, las finezas mas raras-  
benia mil pui mores, le dea uela constante-

las noches se des vela- Por el dia sea  
pasa las noches triste- Por el dia no

fana- todo es estudiar- todo -  
sale- todo es estudiar- todo-

cuo



Podrá gusto á quien ama -  
el modo de agora dar le -

Y quando es per a él  
Y quando agorada él

dia - de sex di choso - Italla que á muchos  
premio - de sus fi neras - save que el señor

mues - Que ya lo es otro - - - - - hádes di -  
rrio - se buza de ella - - - - - ha pobre -

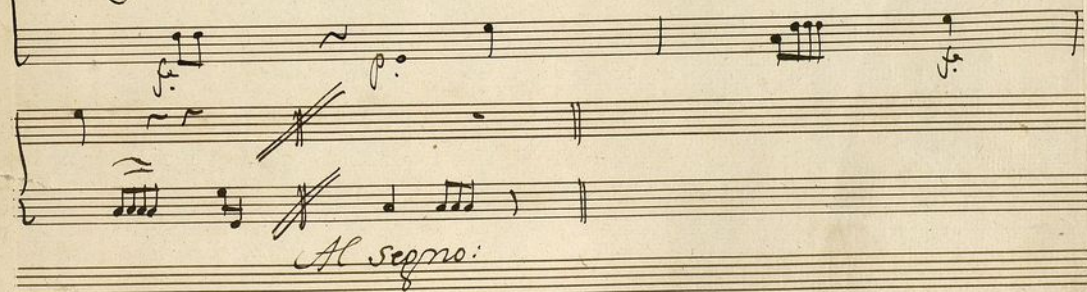
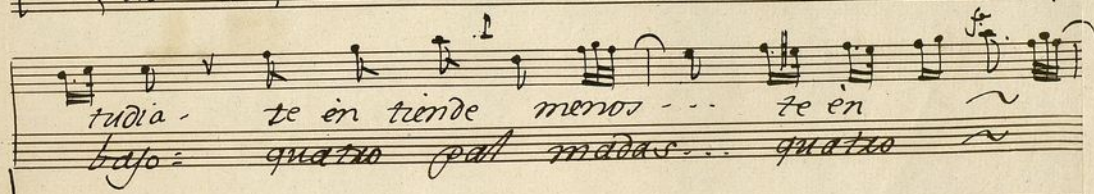
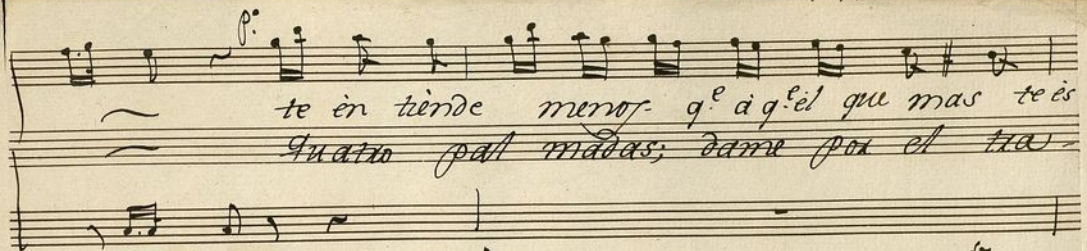
chado - buen Cava llevo - ó amor maldito -  
citas - tristes mu chachas. Noble audí toxio -

bien yo de fiendo - bien yo de fiendo -  
si esto te agra da - si esto te agra da -

que á q'el que mas te estudia - q'á  
Dame por el tra bajo - dame

*prmo tempo*





Ayuntamiento de Madrid



*Ma. J.*

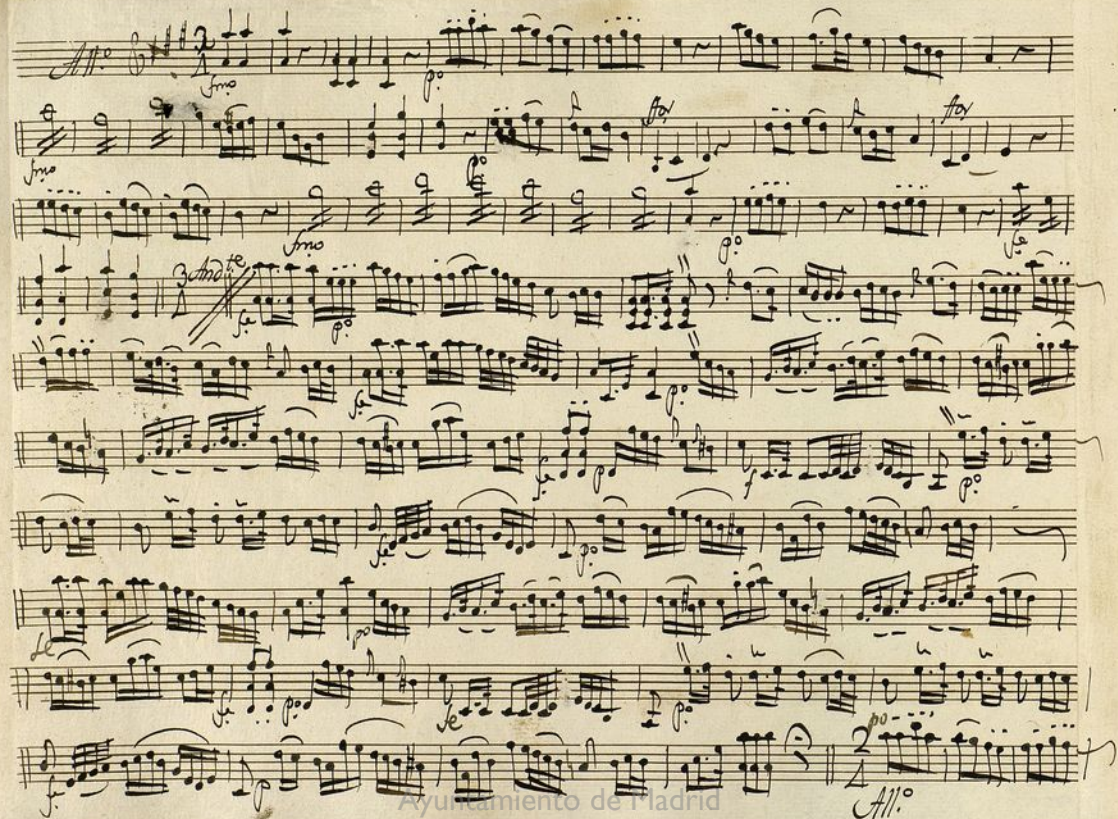
*t*

*Violino 1º*

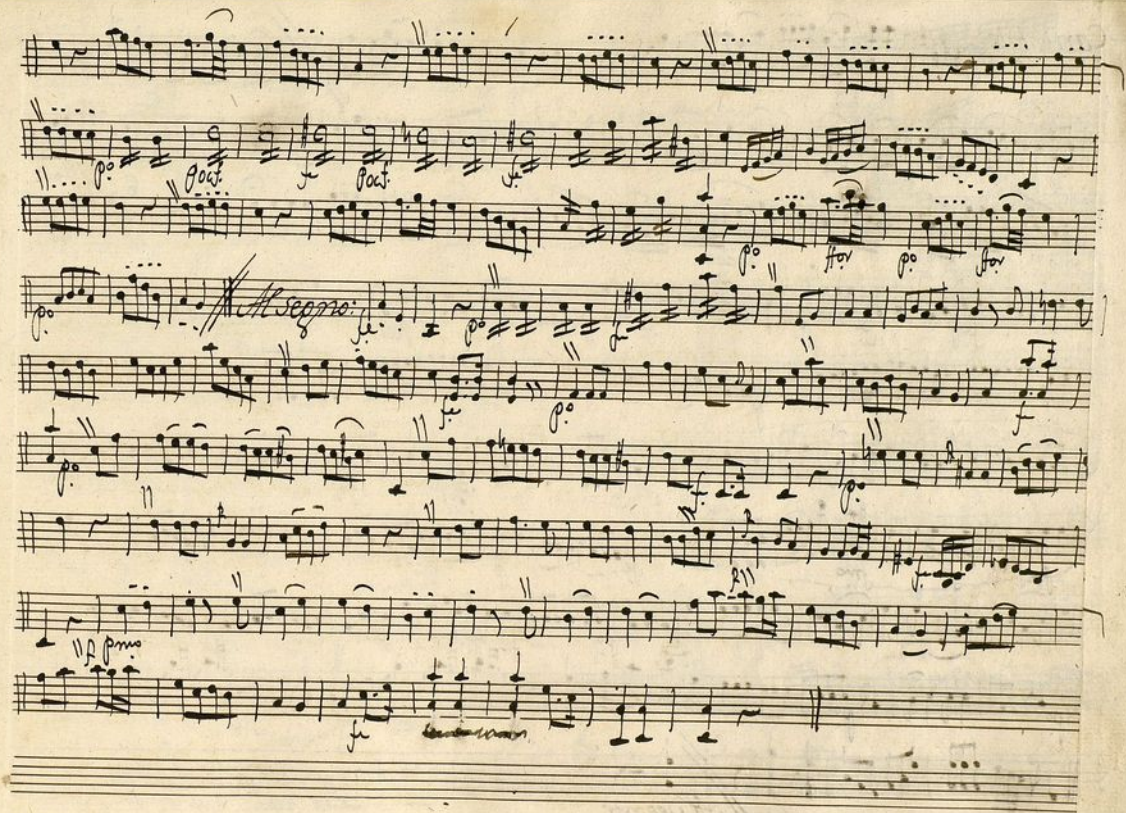
*Ton.ª a solo.*

*//*

*dicen que amor es Gloria:*







*Cantabile*

*Suave*

*Poc.*

*f*

*fmo*

*f*

*fmo*

*f*

*fmo*

*f*

*fmo*

*Al Segno:*



Seg.<sup>o</sup>

And. no

te f

p

f

cresc.

Allegro

Al. Seg.º

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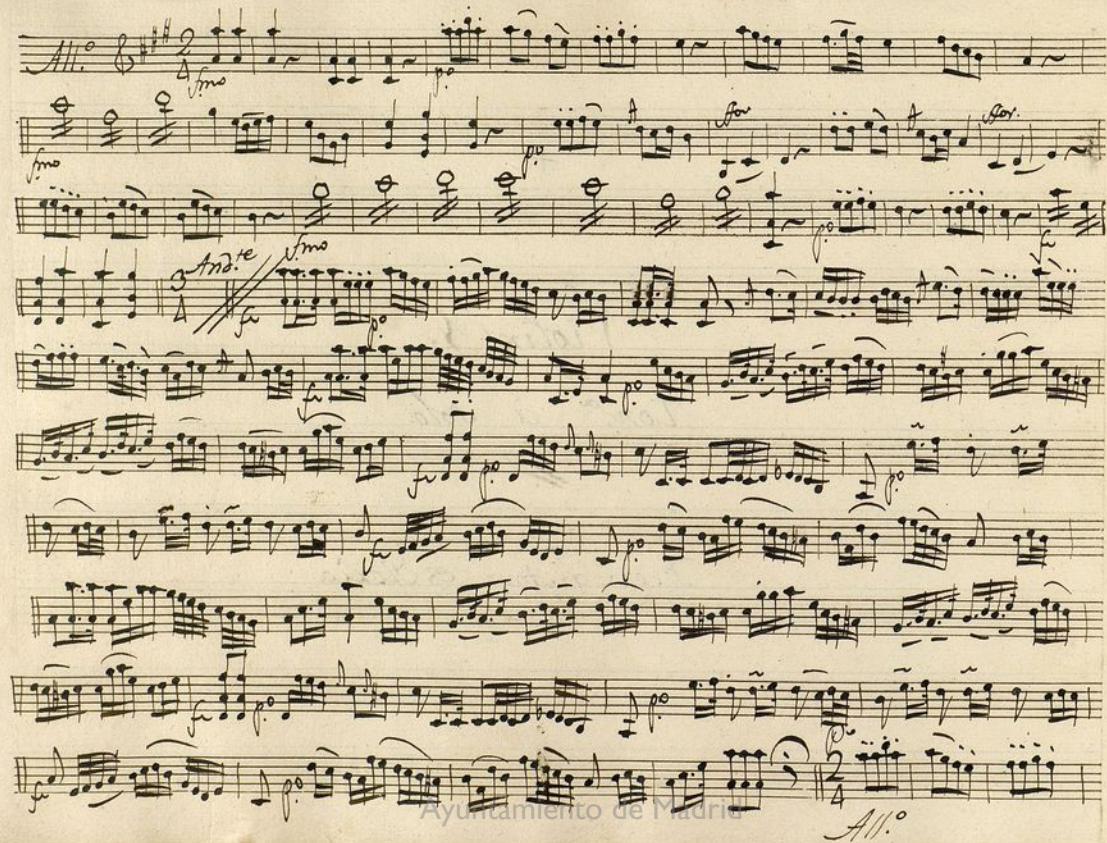
+

Violin 1.<sup>o</sup>

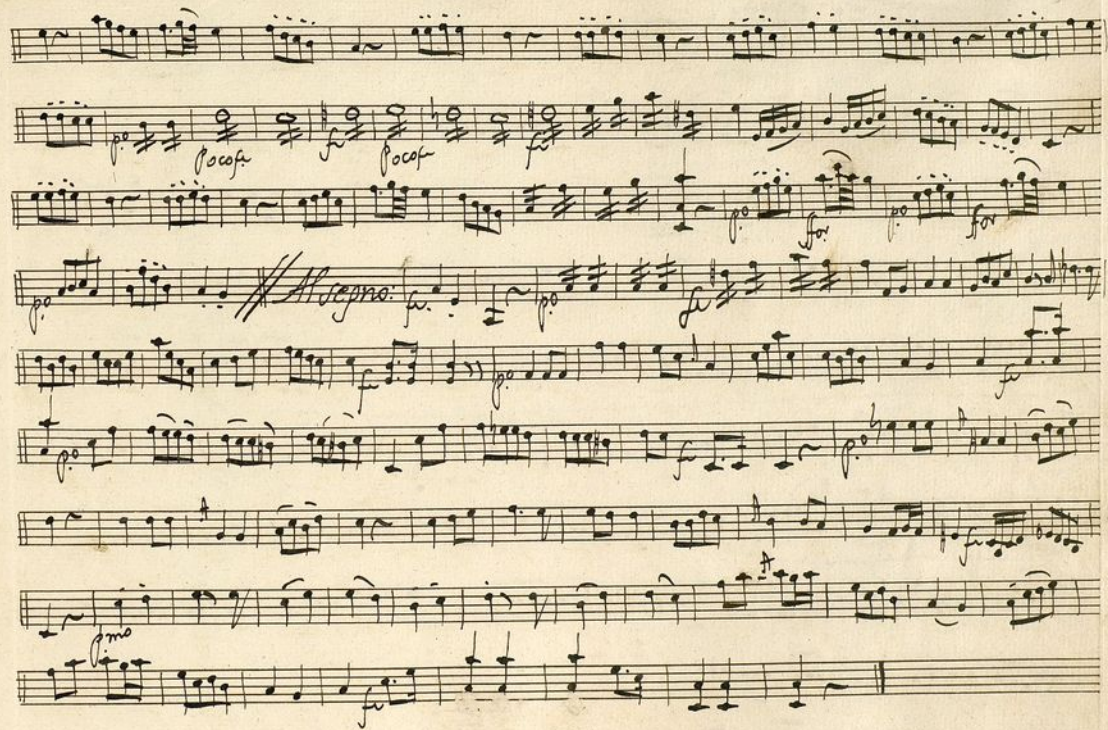
Ton.<sup>a</sup> à solo.

//

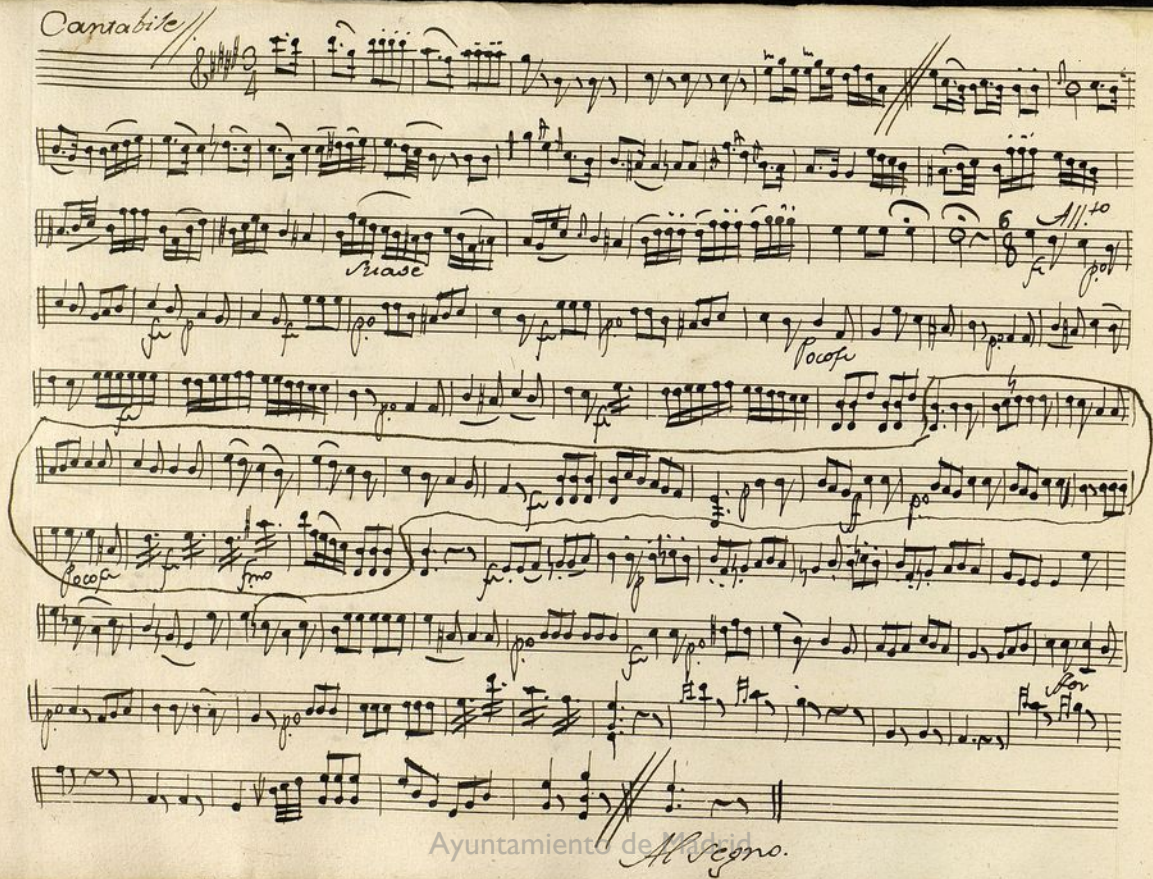
Acen q. Amor es Gloria





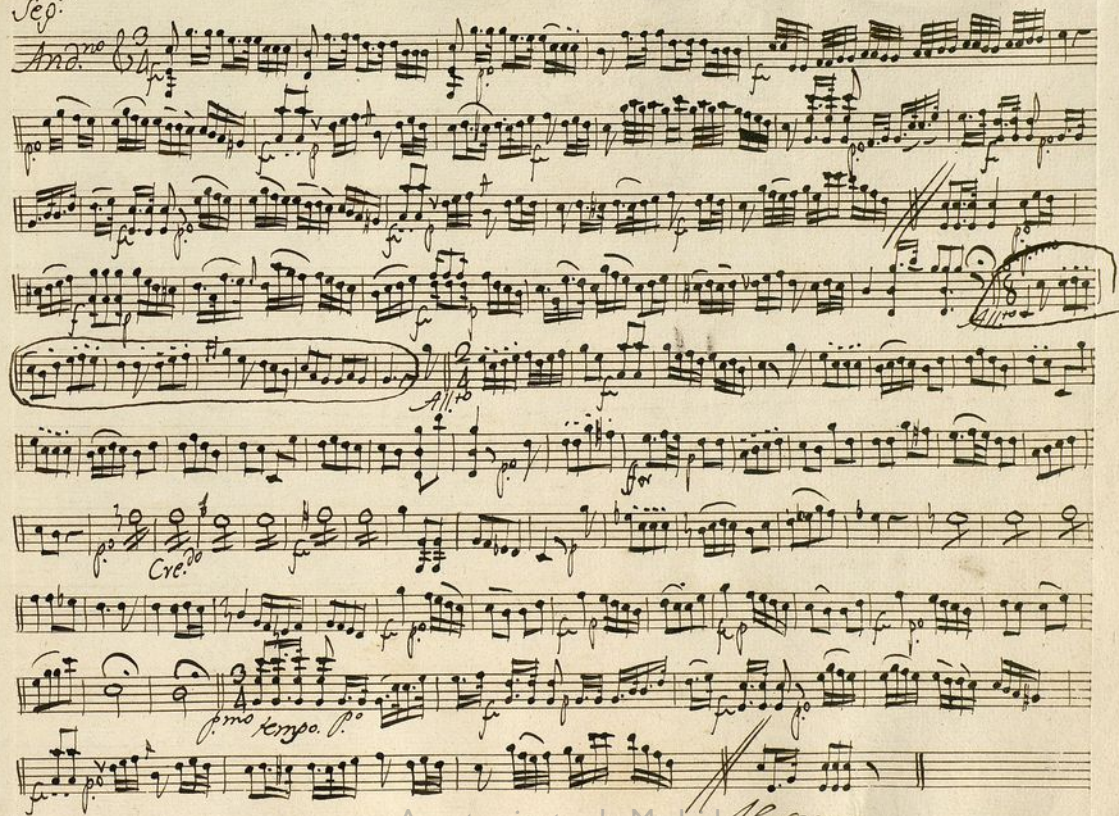


*Cantabile //*





Dep<sup>y</sup>



Ayuntamiento de Madrid *Alcorno.*

Ayuntamiento de Madrid



t

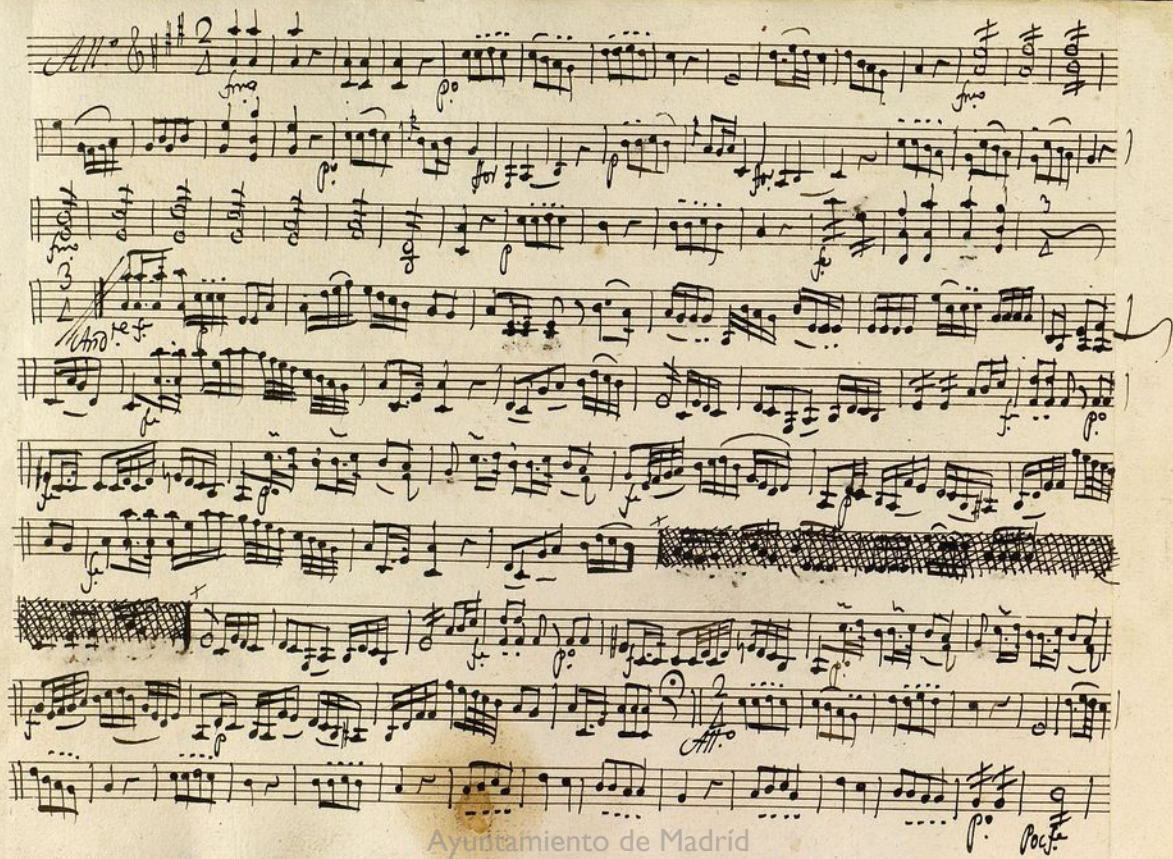
Violin 2<sup>o</sup>

Tomad.<sup>a</sup> Solo

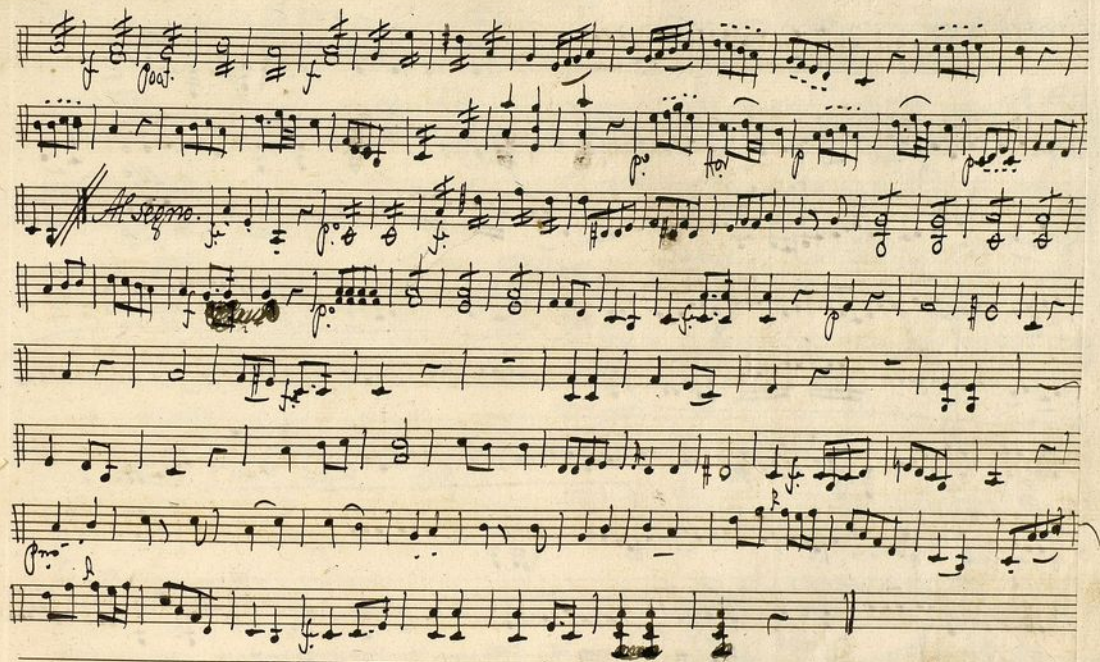
//

con g. amor ex. Gloria

//







*Cantabile*

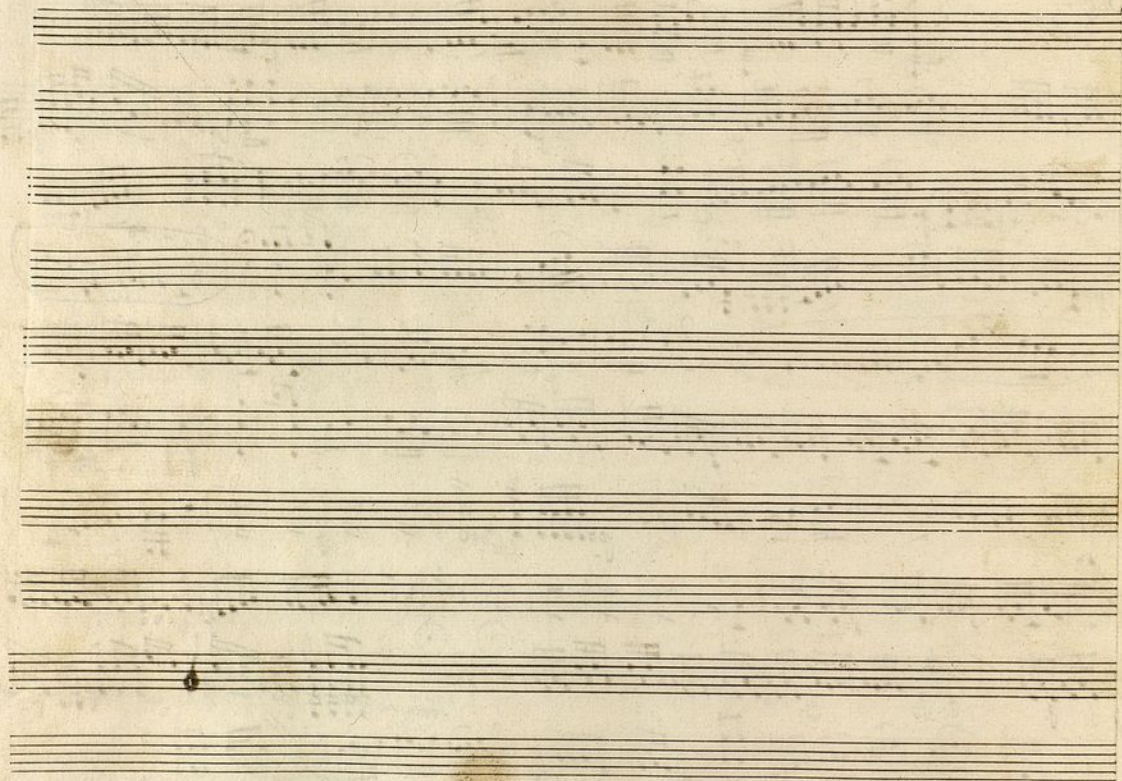
Handwritten musical score for a piece titled *Cantabile*. The score is written on ten staves, featuring a variety of musical notations including treble and bass clefs, key signatures (one sharp), and time signatures (3/4 and 4/4). The music is characterized by flowing, melodic lines and dense, textured passages. Key annotations include:

- ppmo* (pianissimo) markings on the second and eighth staves.
- suave* (sweet) marking on the third staff.
- 6. All.* (6th Allargando) marking on the third staff.
- f* (forte) markings on the fourth and sixth staves.
- pp* (pianissimo) marking on the sixth staff.
- ppmo* (pianissimo) marking on the eighth staff.
- A large bracket spanning the first six staves.
- A double bar line with repeat dots at the end of the tenth staff.

The score concludes with the handwritten text *Al Vento* at the bottom center.







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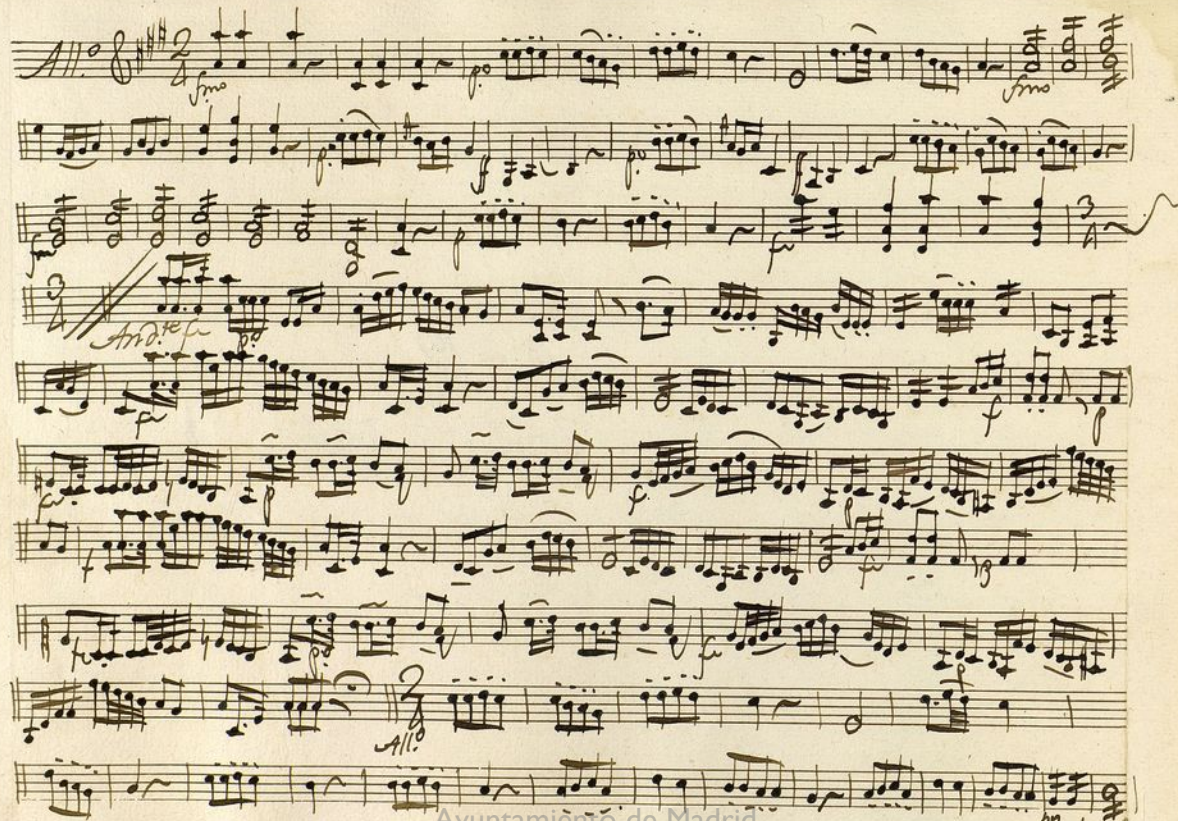
+

Violin 2º

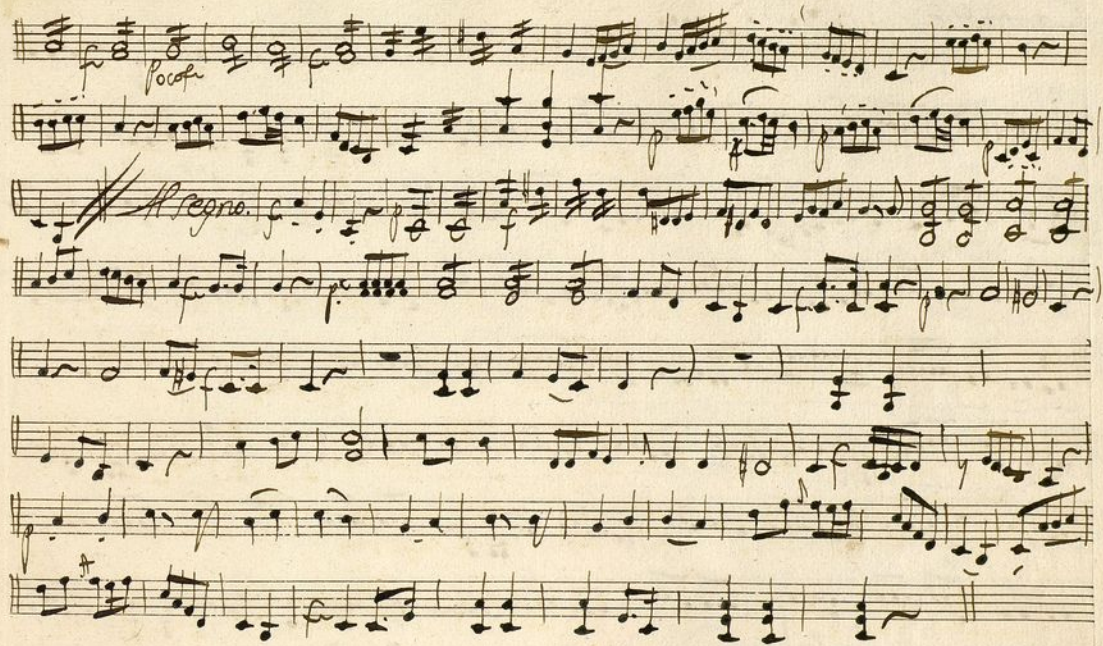
Tonadilla a solo

dicen q. Amor es Gloria

1







*Cantabile*

*Suave*

*Allo*

*poco*

*Ho*

*poco*

*poco*

*poco*

*poco*

*Allegro*

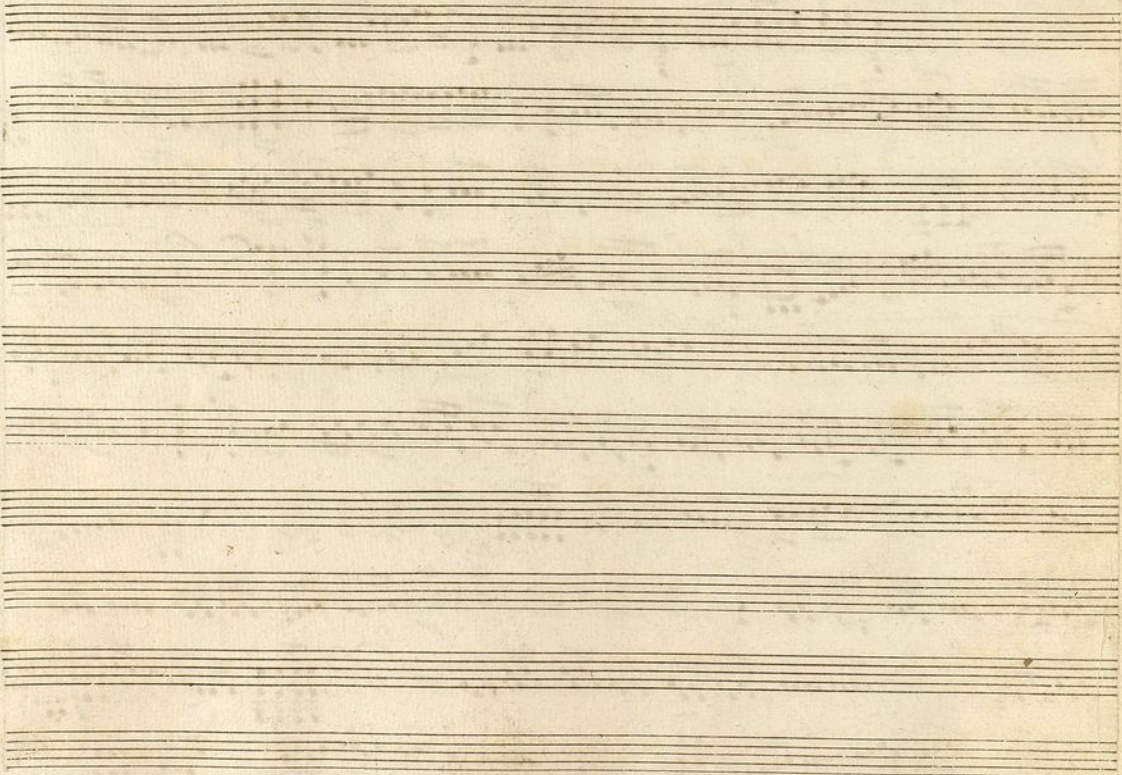
Ayuntamiento de Madrid

*Allegro*



*Sep.<sup>o</sup>*  
*And.<sup>mo</sup>*

*p*  
*f*  
*cr.*  
*Al regno.*

The image shows a page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some foxing and staining visible. The staves are empty of any musical notation.

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Oboe 4.<sup>o</sup> Ton.<sup>a</sup> a Solo<sup>t</sup>

Sra. Rafaela:

Mus 76-18

Handwritten musical score for Oboe 4.<sup>o</sup>, Ton.<sup>a</sup> a Solo. The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music features various dynamics including 'f' (forte), 'p' (piano), and 'sf' (sforzando). There are also markings for 'Poc.' (poco) and 'Allegro'. The score includes a variety of note values, rests, and articulation marks. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

*Cantabile* //

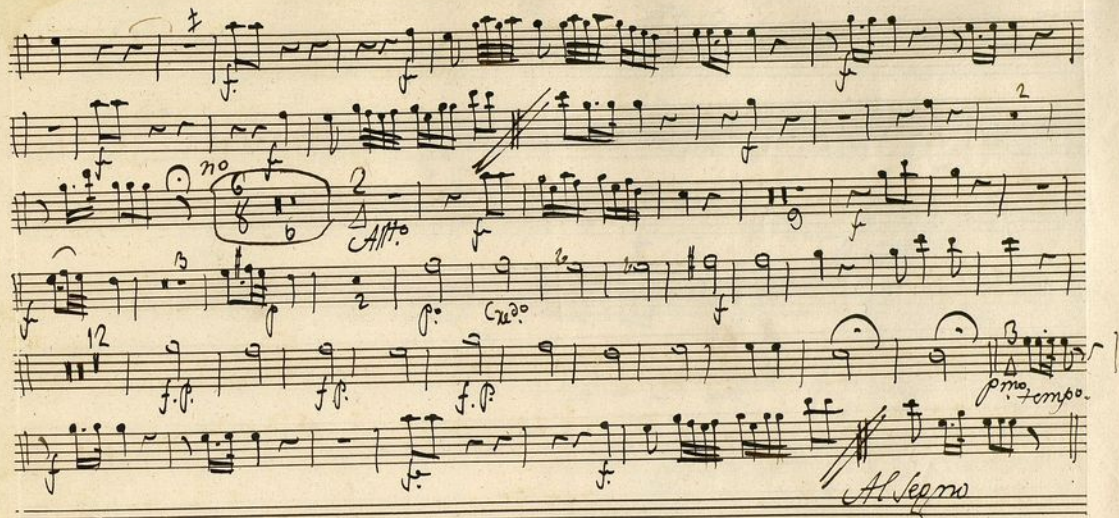
*All.<sup>o</sup>*

*f* *p* *10* *2* *2* *10*

*f* *Allegro* //

*Sep.* *And. no*





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Oboe 2: *For a Solo*

+

Sra. Rafaela

Mus 76-18

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked *Andante* and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The score features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several repeat signs and a section marked *Allegro* towards the end. The notation is handwritten and includes various musical symbols and markings typical of a composer's manuscript.

*Cantabile* //

Handwritten musical score for a piece titled "Cantabile". The notation is on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "f" (forte) appears on the fifth and eighth staves, and "p." (piano) appears on the sixth staff. A "2" with a slash is written above the second measure of the first staff. The piece concludes with a double bar line and repeat dots on the tenth staff.

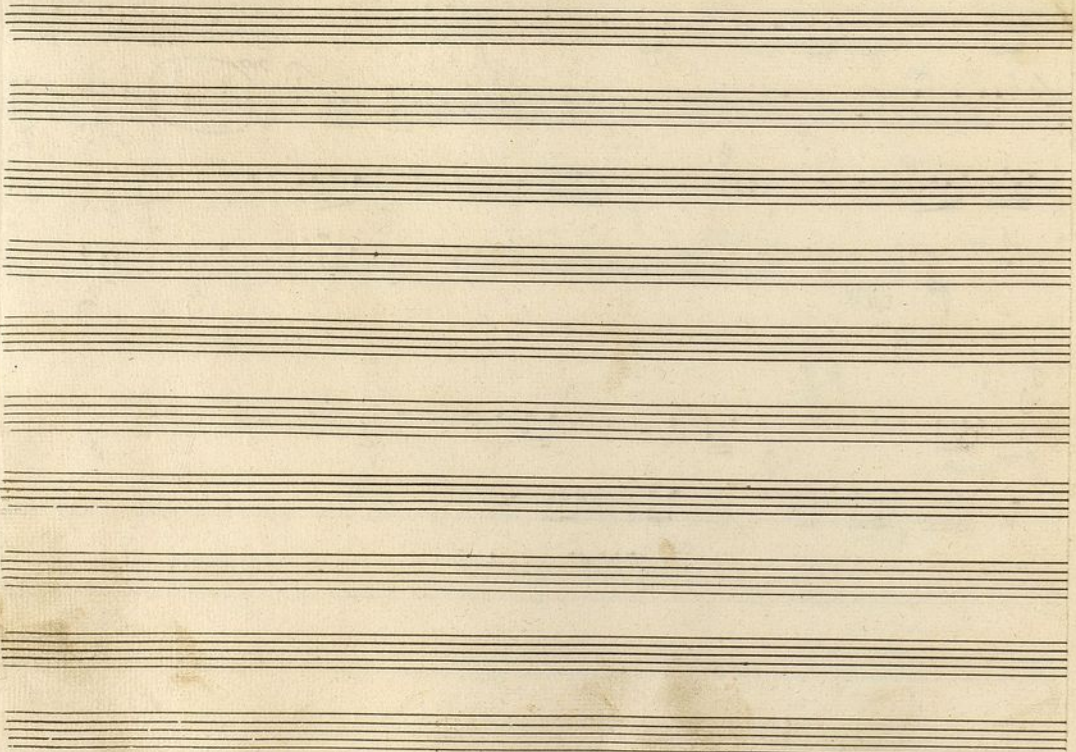
*Seq.<sup>5</sup>* //

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

Handwritten musical score for a section titled "Seq.<sup>5</sup>". The notation is on two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth and sixteenth notes. The second staff continues the melody with similar note values. The section ends with a double bar line and repeat dots.







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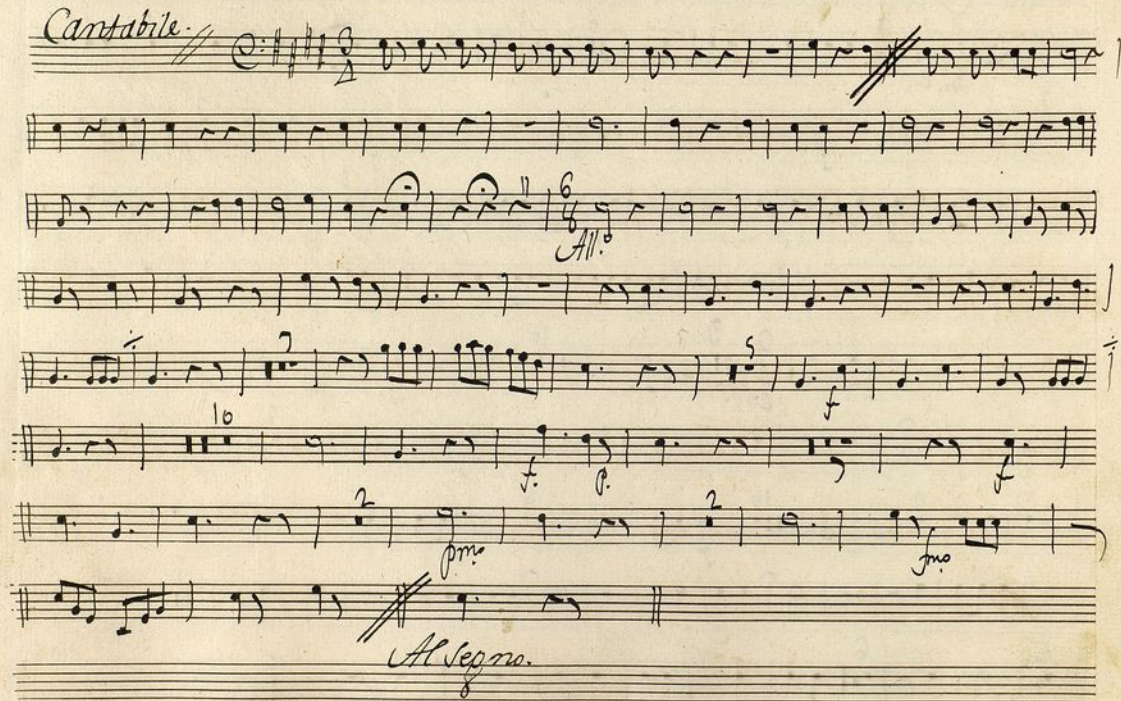
*Trompa 1.<sup>a</sup> Ton. a. Solo:*

S<sup>ra</sup> Rafaela

MUS 76-18

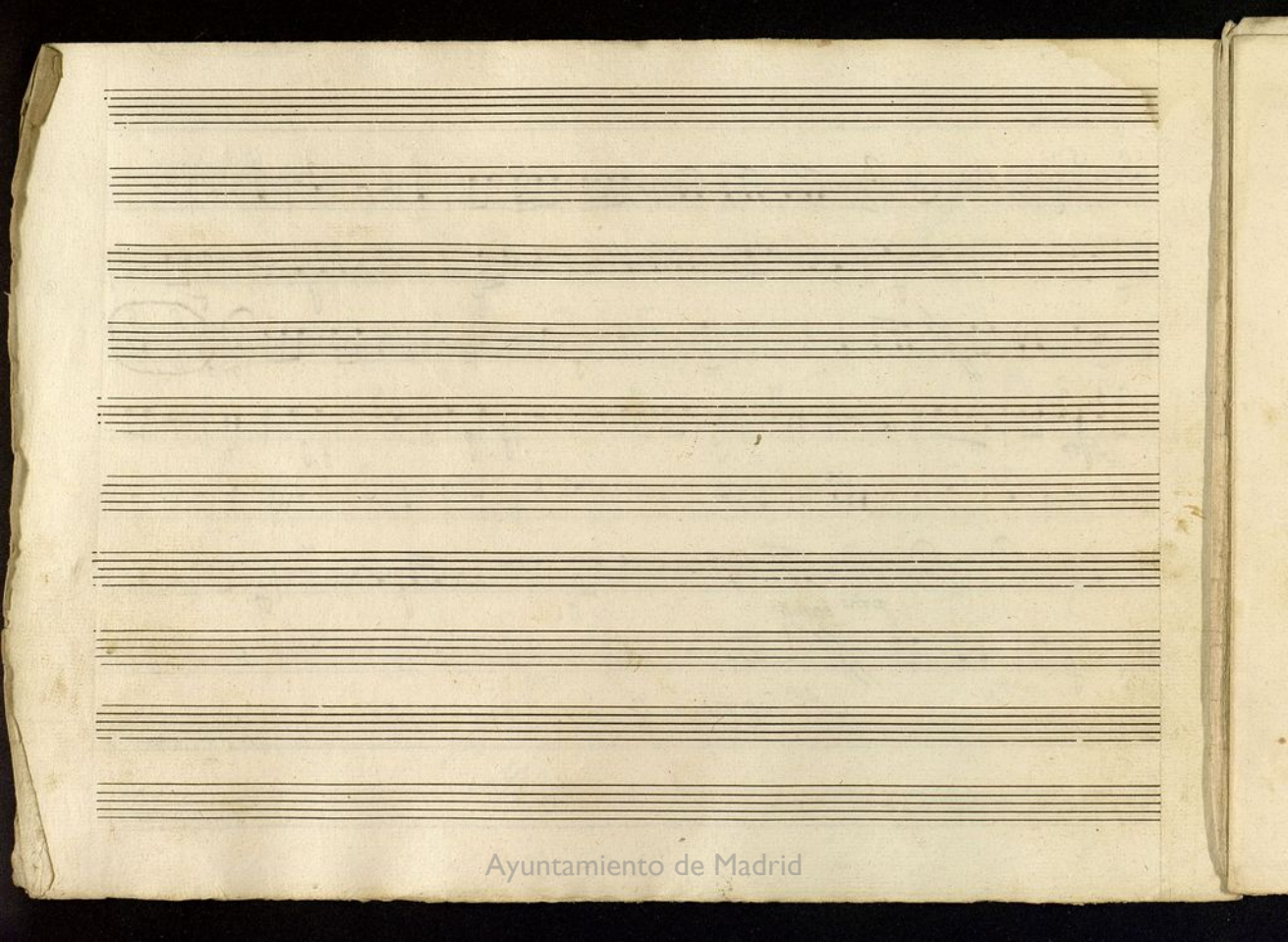
Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 2. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). There are also some handwritten annotations in Arabic script, possibly indicating performance instructions or corrections. The score ends with a double bar line.

*Cantabile.*









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*Tronpa 2.ª Tron a Solo* *Sra Rafaela* Mus 76-18

Handwritten musical score for Trompa 2.ª (Tron a Solo) and Sra Rafaela. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Allegro" and "Andante". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece concludes with a double bar line and the word "fine".



*Cantabile* //

*Al Segno:*



*Seq.<sup>5</sup>* *And<sup>no</sup>* *3*

*no* *6* *6* *2* *1* *9* *2* *10*

*Allegro* *primo tempo*





Bap. Ton.<sup>a</sup> Solo: //

2

Sra. Rafaela: //

Mus 76-18

A handwritten musical score on ten staves. The notation is in a single system, likely for a vocal or instrumental solo. The key signature has one sharp (F#), and the time signature is 2/4. The score begins with a treble clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into sections by double bar lines. The first section is marked 'All.<sup>o</sup>' (Allegro) and the second section is marked 'Allegro'. The third section is marked 'Allegro' and the fourth section is marked 'Allegro'. The score concludes with a double bar line and a final note.

*Cantabile*

*Allegro*

*Post*

*Allegro*

*Allegro*



*Segno*

*And<sup>te</sup>*

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

*Alleg<sup>ro</sup>*

*cu<sup>do</sup>*

*3<sup>o</sup>*

*3<sup>o</sup> tempo*

*Alleg<sup>ro</sup>*

*Alleg<sup>ro</sup>*

*Alleg<sup>ro</sup>*

*Al Segno:*

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