

Lep.<sup>o</sup> 31. N.<sup>o</sup> 23.

1824

Lep.<sup>o</sup> 3.<sup>o</sup> Mus 99-6

29 6

t

La Aurora y Fábula

Fon.<sup>a</sup> a Duo

Los Mapas delos

(Lep.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 38)

De Laferna

11



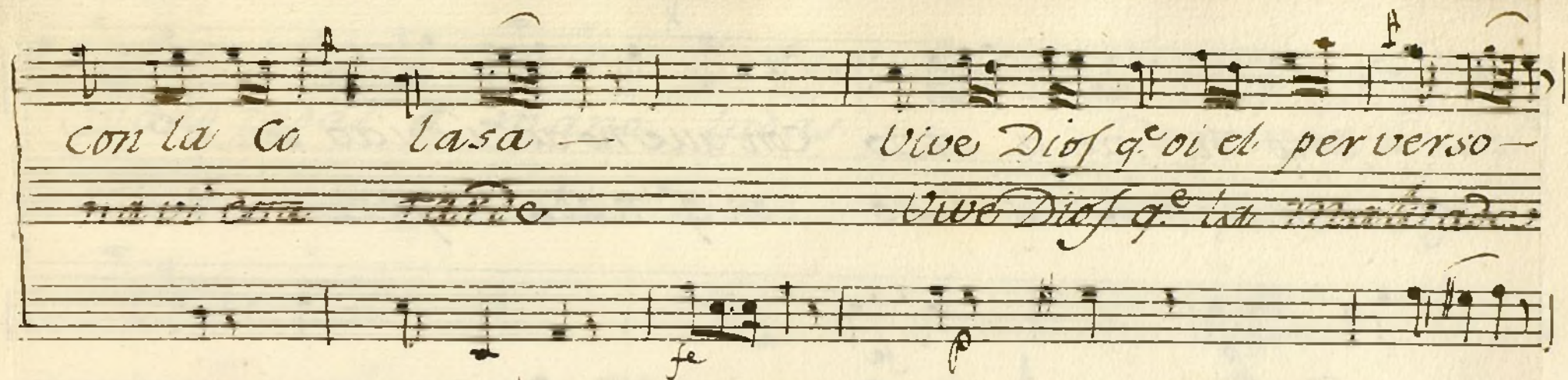
*And.te*

*Rivera*

*A Paco e visto en el Prado — en groma.*

*Paco; Con Pepe hablando en el Prado a Julia*



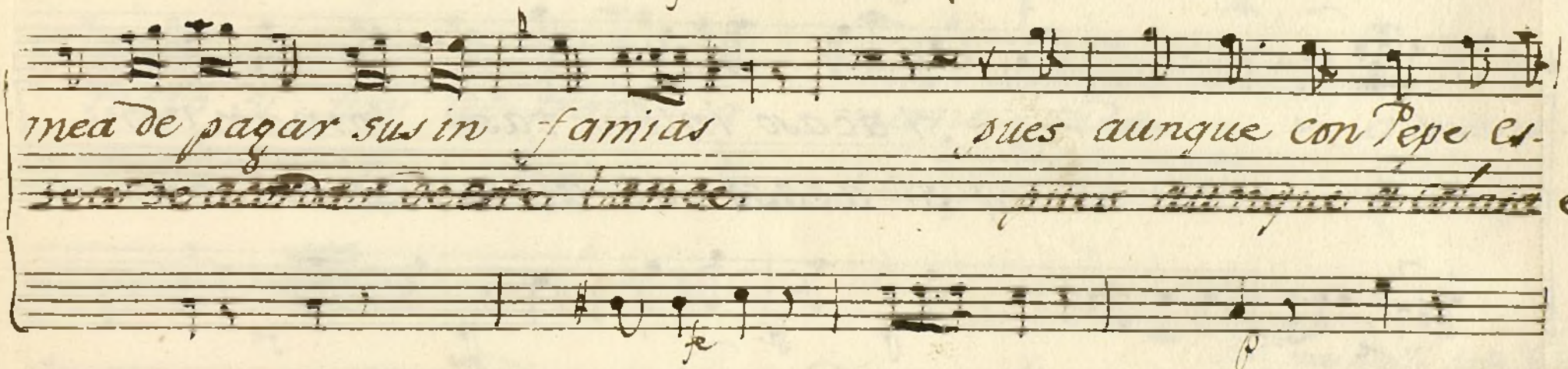


con la Co lasa —

Vive Dios q<sup>o</sup> oi el per verso —

~~na vi era tarde~~

Vive Dios q<sup>e</sup> la ~~María~~ ~~ada~~

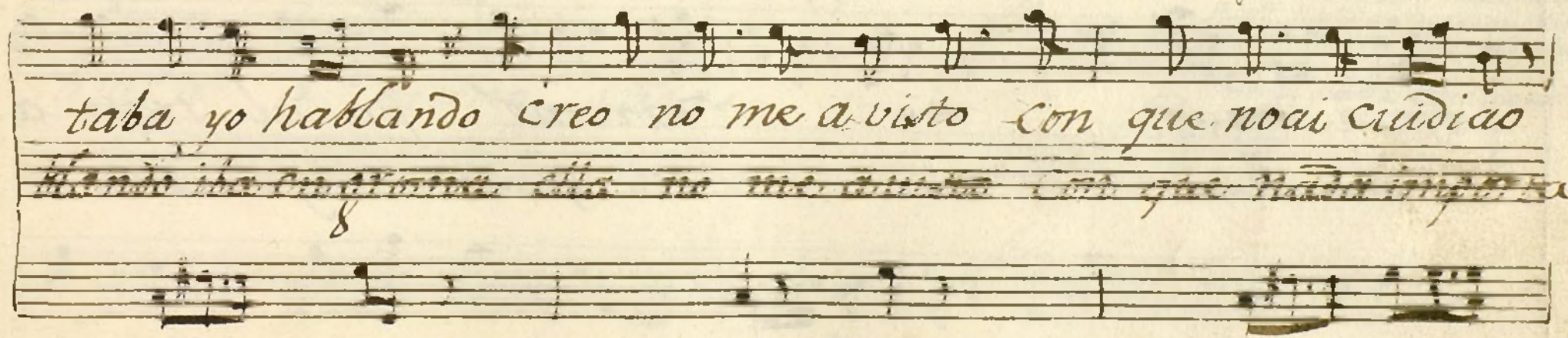


mea de pagar sus in famias

sues aunque con Pepe es.

~~sea se ~~admirar~~ ~~de~~ ~~la~~ ~~da~~ ~~ce~~~~

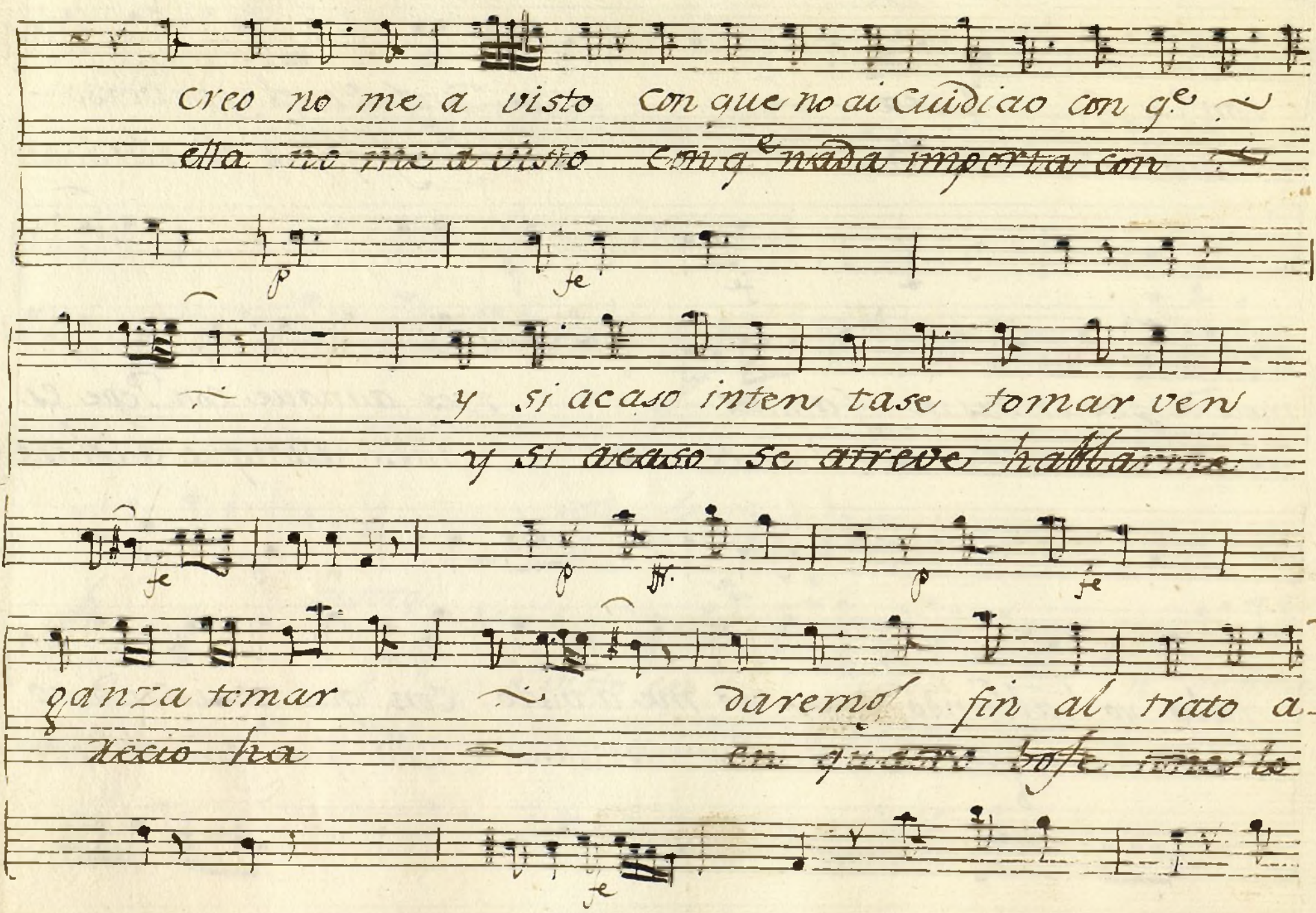
~~pues aunque ~~admirar~~ ~~de~~ ~~la~~ ~~da~~ ~~ce~~~~ a.



taba yo hablando creo no me a visto con que no ai ciudiao

~~hendo ~~la~~ ~~ciudad~~ ~~no~~ ~~me~~ ~~vi~~ ~~to~~ ~~con~~ ~~que~~ ~~na~~ ~~da~~ ~~im~~ ~~por~~ ~~ta~~~~





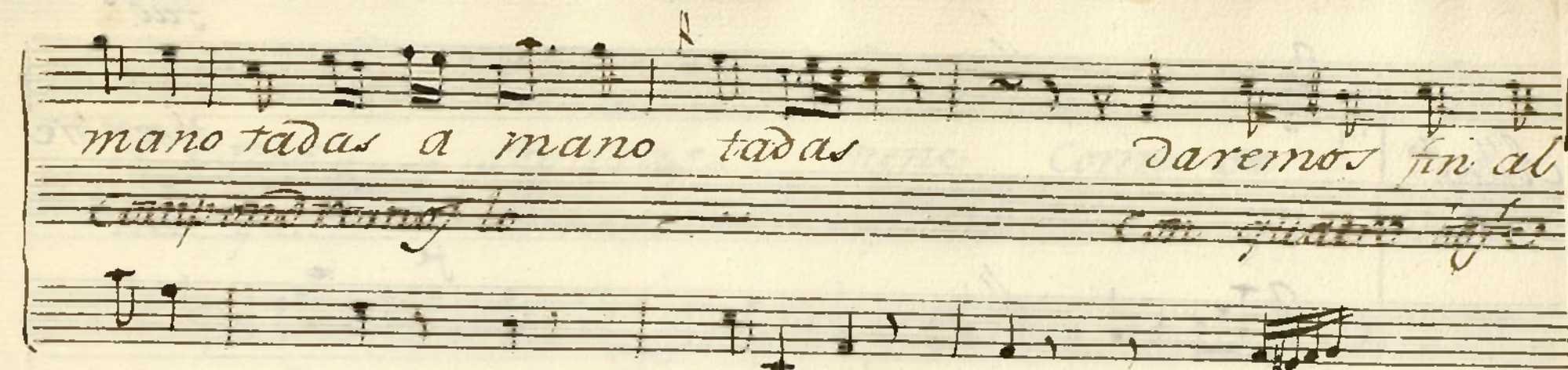
creo no me a visto con que no ai Ciúdiao con q.<sup>e</sup> ~  
ella no me a visto con q.<sup>e</sup> nada importa con

y si acaso inten tase tomar ven  
y si acaso se atreve habbarme

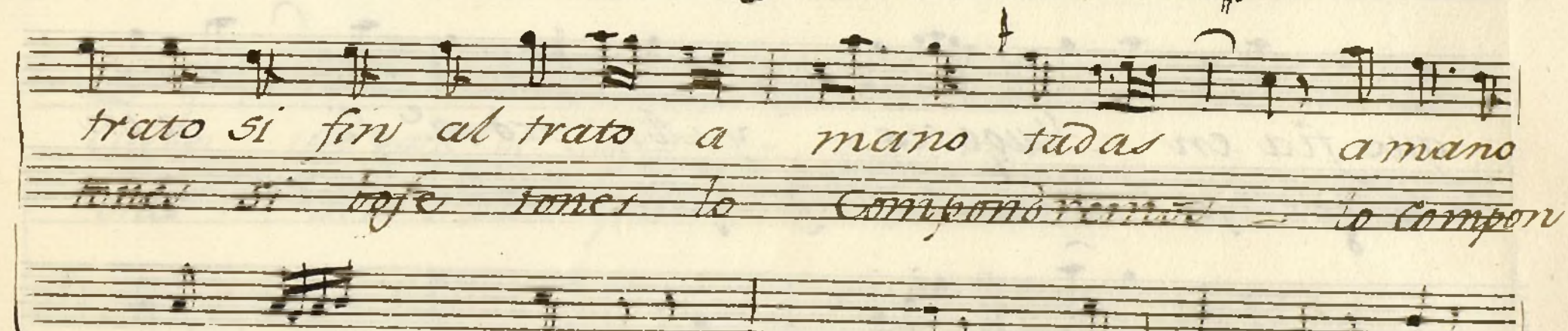
ganza tomar  
acaso ha

daremos fin al trato a  
en quatro bofe tomate

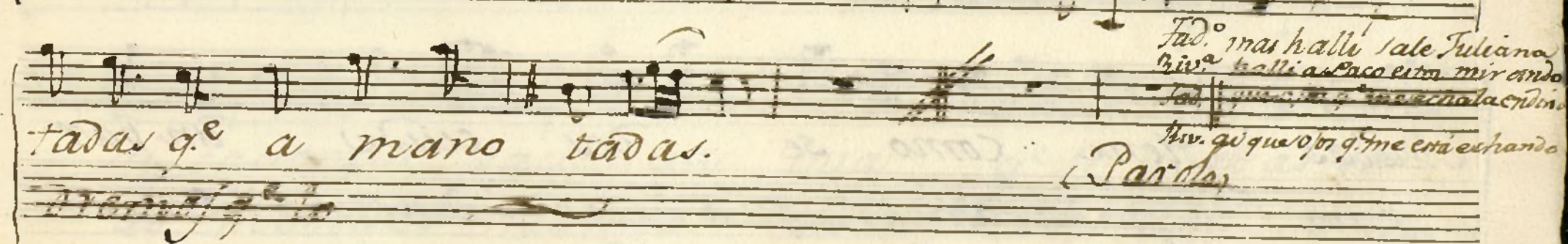




mano tadas a mano tadas      daremos fin al  
~~componeremos lo~~      ~~con quatro~~ ~~se~~



trato si fin al trato a mano tadas a mano  
~~trato si~~ ~~se~~ ~~toner lo~~ ~~componeremos~~ ~~lo~~ ~~compon~~



tadas q<sup>e</sup> a mano tadas.  
~~componeremos lo~~

*Fad. mas halli' sale Juliana  
 Riv. halli' a poco esto mirando  
 Fad. que que que me echala en  
 Riv. qu que o bi q me emi estando*

(Parola)



je



Fad.

Nombre

*Alleg<sup>to</sup>*


*Riv.<sup>a</sup>*

*Si la*

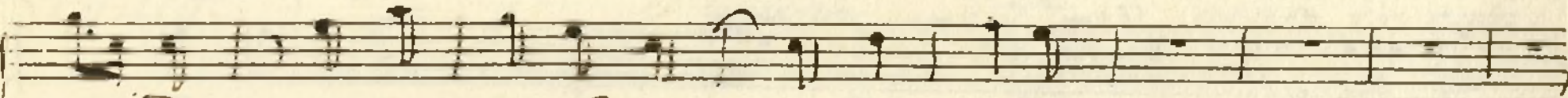

que fia en Mujeres y Arriero q.<sup>e</sup> fi a en  
Muger fi a en Hombre y en el Arriero el en

Mulas tiene como se des ciude un par  
forno quedaran en que tra de la casa

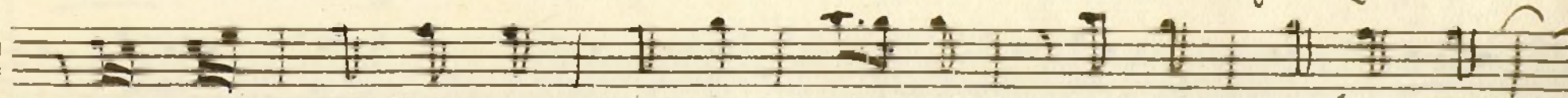
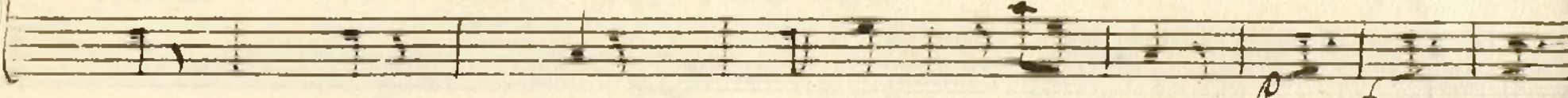




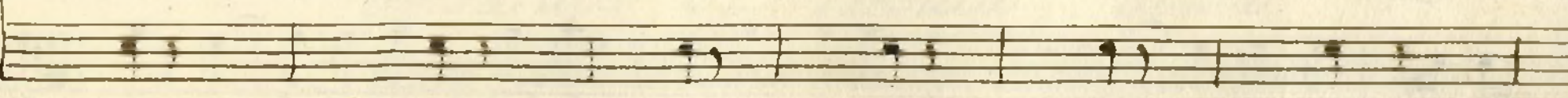
de Cozes — — seguras — tiene Como se — des-  
lud y sin dinero quedarán en quita



Cuide un par de Cozes — seguras  
oias sin salda y sin dinero



ai paciencia paciencia mia q<sup>e</sup> te acabas por  
as manitas Manitas mias con todo no deis





momentos no te pierdas por en dinas  
al trasto q<sup>e</sup> las gentes de pro<sup>ve</sup>cho

q<sup>e</sup> el honor es lo pri mero no te pierdas por  
ande manejar los lances q<sup>e</sup> las gentes de

en dinas q<sup>e</sup> el honor es lo pri mero  
pro<sup>ve</sup>cho ande manejar los lances

*Alllegro.*

no te pierdas por en dinas q<sup>e</sup> el honor es lo primero  
q<sup>e</sup> las gentes de pro<sup>ve</sup>cho ande manejar los lances.



*Alleg.<sup>to</sup>*

*Mura...*

*esucha...*

*Riv.<sup>a</sup>*

*lud.<sup>o</sup>*

*si acaso perma*

*si acaso en enfa*

*neces en enfa dar me en*

*en*

*dar me sigue tu gema sigue*

*sigue*

*abisa ala Pi xroquia abisa*

*verde cre. mismo mismo verde*

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para enterrarte - abisa ala Pi.  
~~date por muerto~~ ~~señor~~

noquia para enterrarte para ~ Allegro.  
date ~

*Fad.* oye! q<sup>n</sup> lo dice eso  
*Riv.* yo. ~~que~~ ~~quiero~~  
*Riv.* la misma.  
*Fad.* la la  
Parola.

*Alleg.<sup>to</sup>* *Riv.<sup>a</sup>*  
vamos pues a ra  
por q<sup>e</sup> con la Co-



*tad.*

Zones dime q.<sup>e</sup> tienes di por q.<sup>e</sup> aquesta tarde  
~~lala~~ ~~ibas~~ ~~h. a. l. a. n. a. o~~ ~~no me enfaso~~

*Riv.<sup>a</sup>*

ibas con Pe pe. ibas ~ Jesus q.<sup>e</sup> en  
~~por q.<sup>e</sup> me enfaso~~ ~~por~~ e de de

*Fad.*

gaño no me benças con exitos  
~~fado~~ ~~por me q.<sup>e</sup> me enfaso~~



no me

habla mas bajo

*ff*

*llego a mi fin*

*los 2*

de esta suerte de lo q<sup>e</sup> haces te pre tendes discul-  
miren q<sup>e</sup> mueble tan bello es el que llego a per.

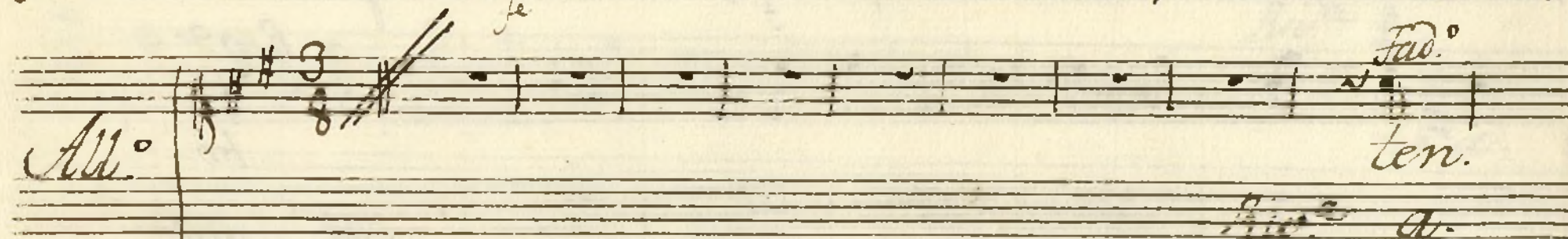
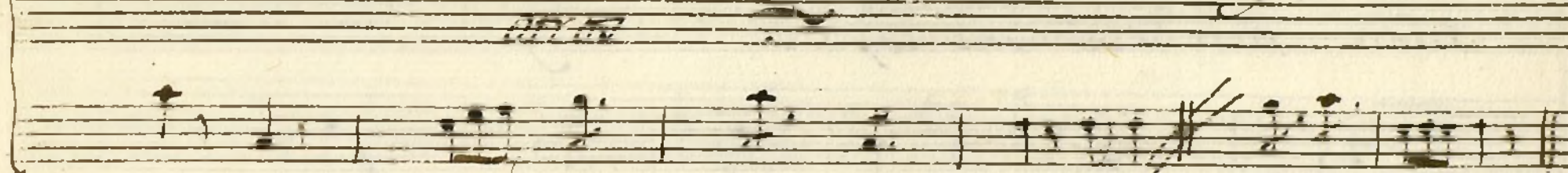
par mas pues mi genio conoces con mi go muí mal te da con mi  
der si acaso tu me ~~dejas~~ *encontrare* ~~otra~~  
otra. *otra*





*con*

*Allegro*



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

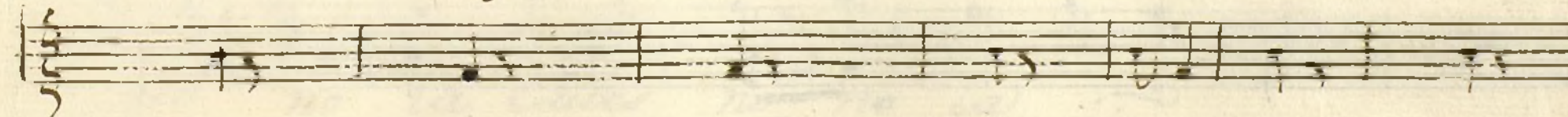
*Fuo.<sup>o</sup>*

*ten.*

*And.<sup>te</sup> a.*



*pp una muchacha bonita en extremo y lleva de  
mi un Mayoralgo me pretende casarse y tengo pen*





dote quarenta mil pesos y  
sado hacerte mi esposa y

Riv.a  
bo-

nita y tan rica y a ti te la <sup>dan</sup> entregan ya.  
va ti es buen padre pues aunque sea rico el.



me compa dece tu pobre Cabeza ya me ~

~~era~~ sin duda muy grande torrico et ~

Riv.<sup>a</sup> A.

no d.

tad.<sup>o</sup>

Riv.<sup>a</sup>

pruebo tu Ydea ni la tuya yo pue otra e pen

Fad.

sado no la calles no no la ~



*Siga siga a queste caso por si gusta*

*la inversion por si por si*

*Riv.a*  
*tambien un A-*  
*Una*

The image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is written on seven staves. The first two staves contain a series of notes, some with slurs. The third staff has the lyrics "Siga siga a queste caso por si gusta" written in a cursive hand. The fourth staff continues the musical notation. The fifth staff has the lyrics "la inversion por si por si" with a tilde (~) above the second "por si". The sixth staff has the lyrics "Riv.a" above it, followed by "tambien un A-" and "Una" on the next line. The seventh staff continues the musical notation. The paper shows signs of age, including some staining and wear at the edges.



bate a mi mea ofreado el dejar su es  
guena q' es miui buena matar dice seré

tado y ser mi Marido el dejar y  
tado si la haga mi esposa dice

ser para mante  
la si ella es matar



nerte nãda te hara falta      pues sino ai di  
guena y tu sin ~~Alarice~~      en honer y

nero vendera la Capa pues  
malas seras ~~mi Creado~~ en

Riva

malos es tu pro



*tad.* *Riv.<sup>a</sup>* *tad.*

yecto el truyo es peor Otro yo e pensado di

por sies mejor di por ~

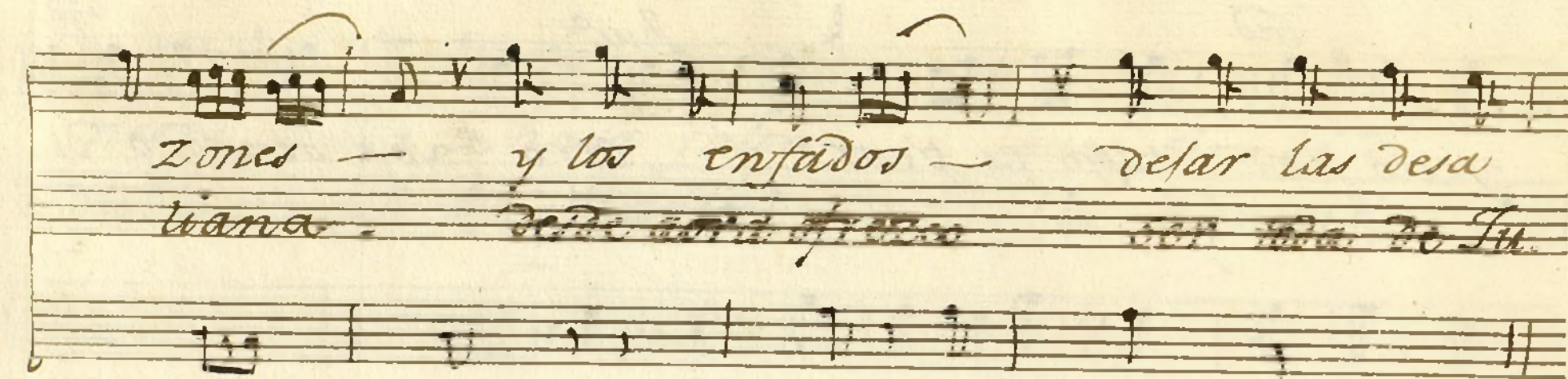
*Riv.<sup>a</sup>*

Pues no se halla otro mozo Como — mi Pa  
 tad. Pues Juliana es la Reina del U — niver

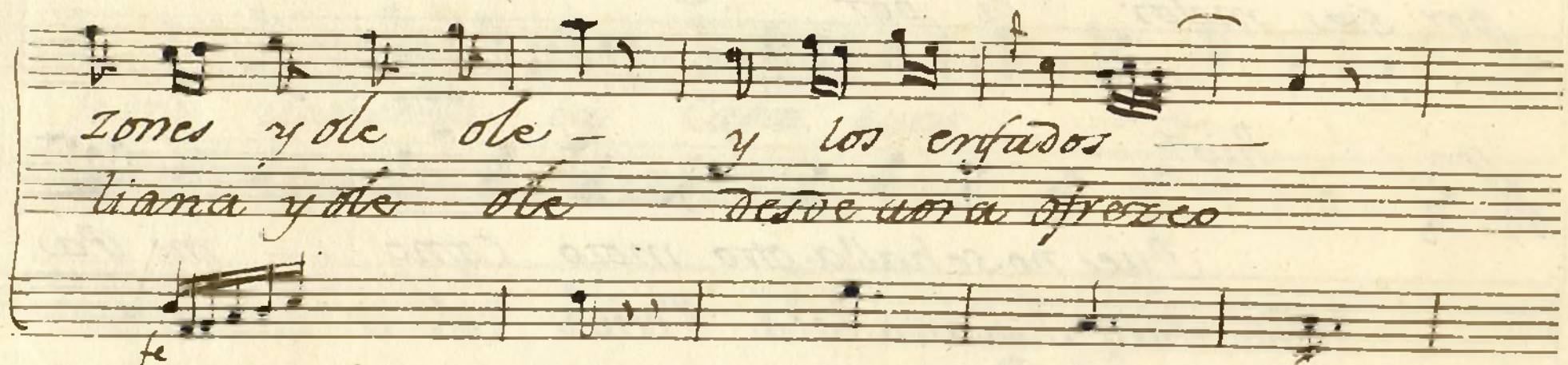
co Como ~ desar las dera  
 so del ~ ser todo de Tu

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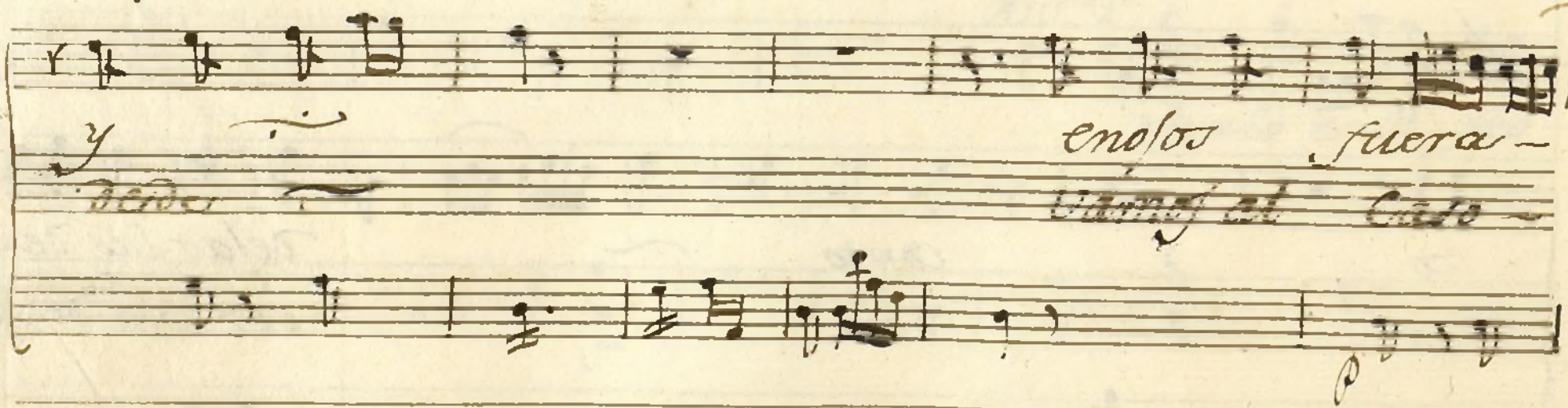




Zones — y los enfados — dejar las desa  
 liana — ~~debe ahora ofrecer~~ ~~con una de su~~

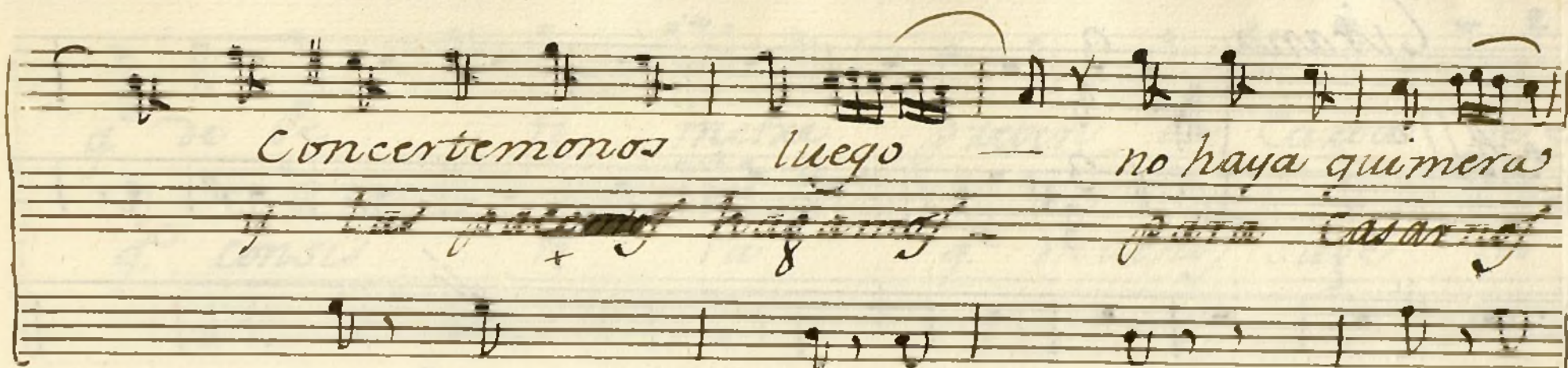


Zones y ole ole — y los enfados —  
 liana y ole ole ~~debe ahora ofrecer~~

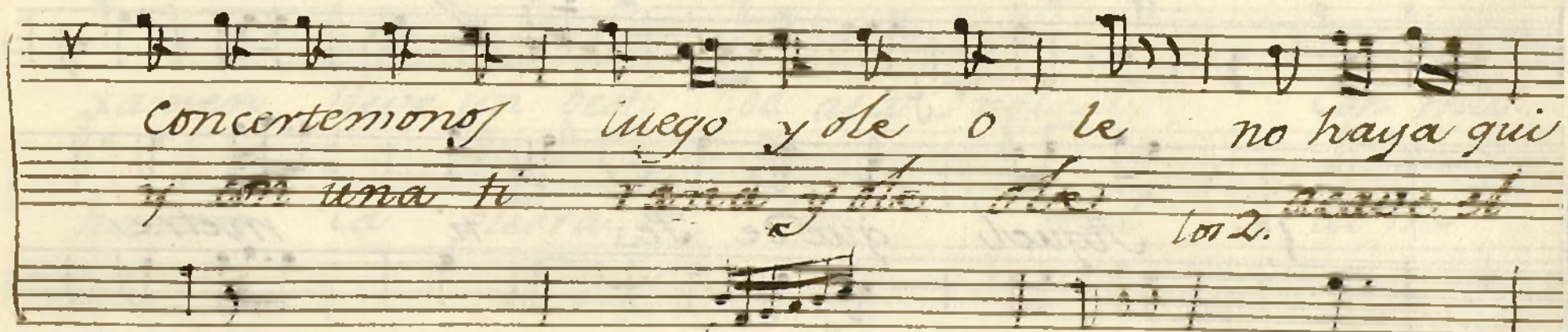


y ~~debe~~ enojos fuera —  
~~debe~~ ~~vamos al~~ ~~casto~~

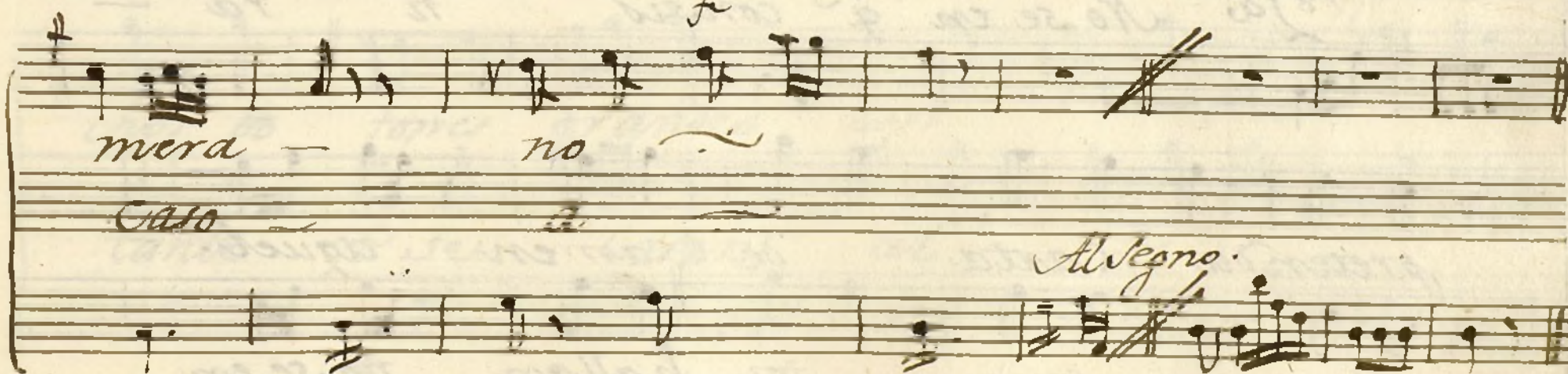




Concertemonos luego — no haya quimera  
 y las palomas hagan para casarlas



Concertemonos luego y ole o le no haya qui  
 y en una ti rana y ole ole los 2. *Acaba el*



mera — no ~  
 caso a ~

*Allegro.*



# Tirana.

All.<sup>o</sup>

Handwritten musical score for 'Tirana'. The score is written on ten staves. The first two staves are instrumental, with a treble clef and a key signature of one sharp (F#). The tempo is marked 'All.<sup>o</sup>'. The third staff is a blank line. The fourth staff begins the vocal melody. The lyrics are written in Spanish. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are some corrections and markings on the staves, including a large 'X' over a section of the melody.

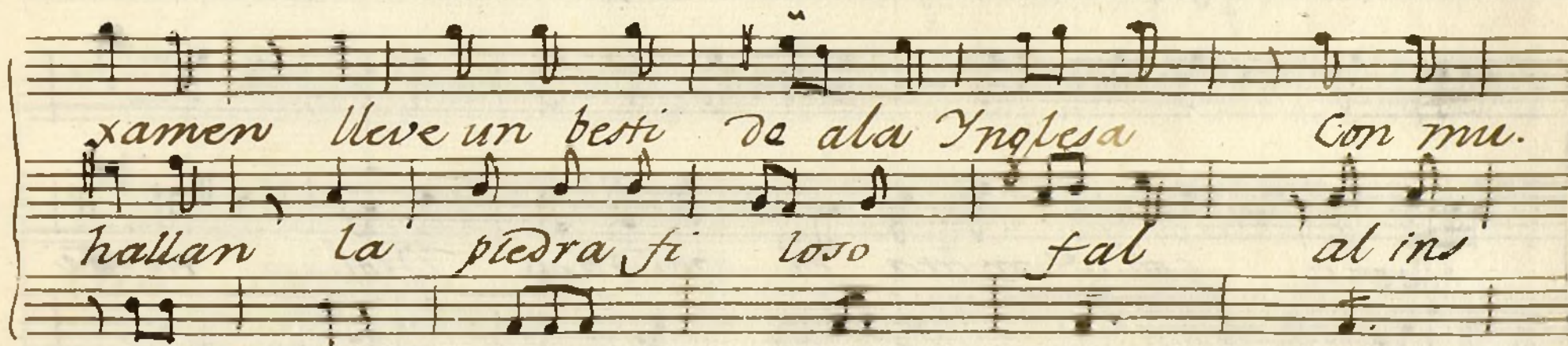
1<sup>a</sup> Aquel que de Pe ti metre

2<sup>a</sup> No se en q.<sup>e</sup> consis ti ra —

pretenda Carta de Examen aquel.

q.<sup>e</sup> muchos suge tos hallan no se en







ai ti rana q. eres tu la

flecha con q. mata el vendado Dios ai ti

rana no trates mi vida con tal pena y con



tanto do lo<sup>ro</sup> que mas quierel a un nido

mi tija la tu rigor — mi tija

pues mas q.<sup>e</sup> no venga tivo casti da afa

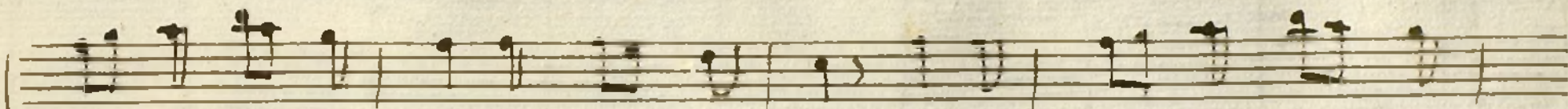


ble el amor - pues mas Casti pa a fa

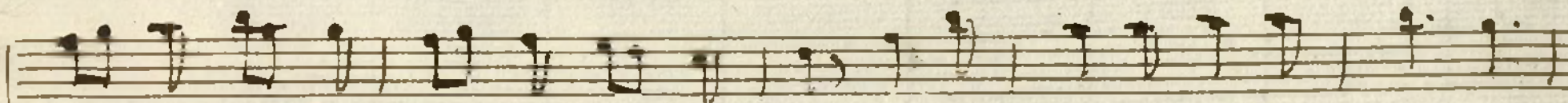
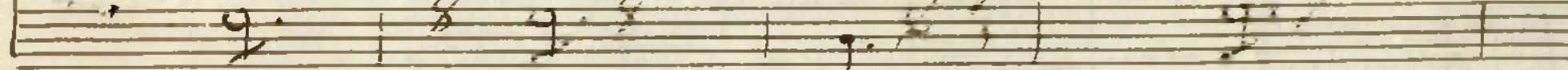
ble el amor - Casti pa

*Allegro* *Al.°* Yisi acaso esta ri

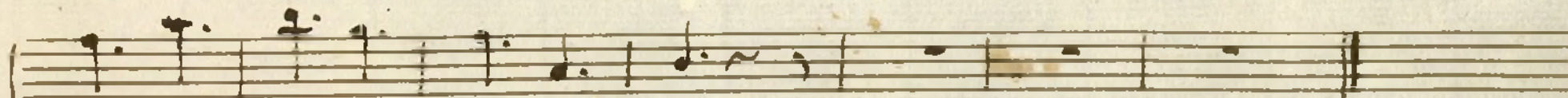
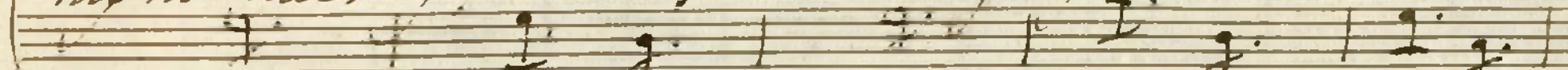




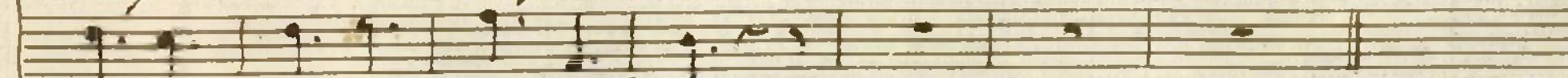
rana no a lo grado gusto dar el pe ramo q<sup>e</sup> ve



nip nor nuestras altas supli ran nuestras si



supli ran si supli ran



~~si supli ran supli ran~~



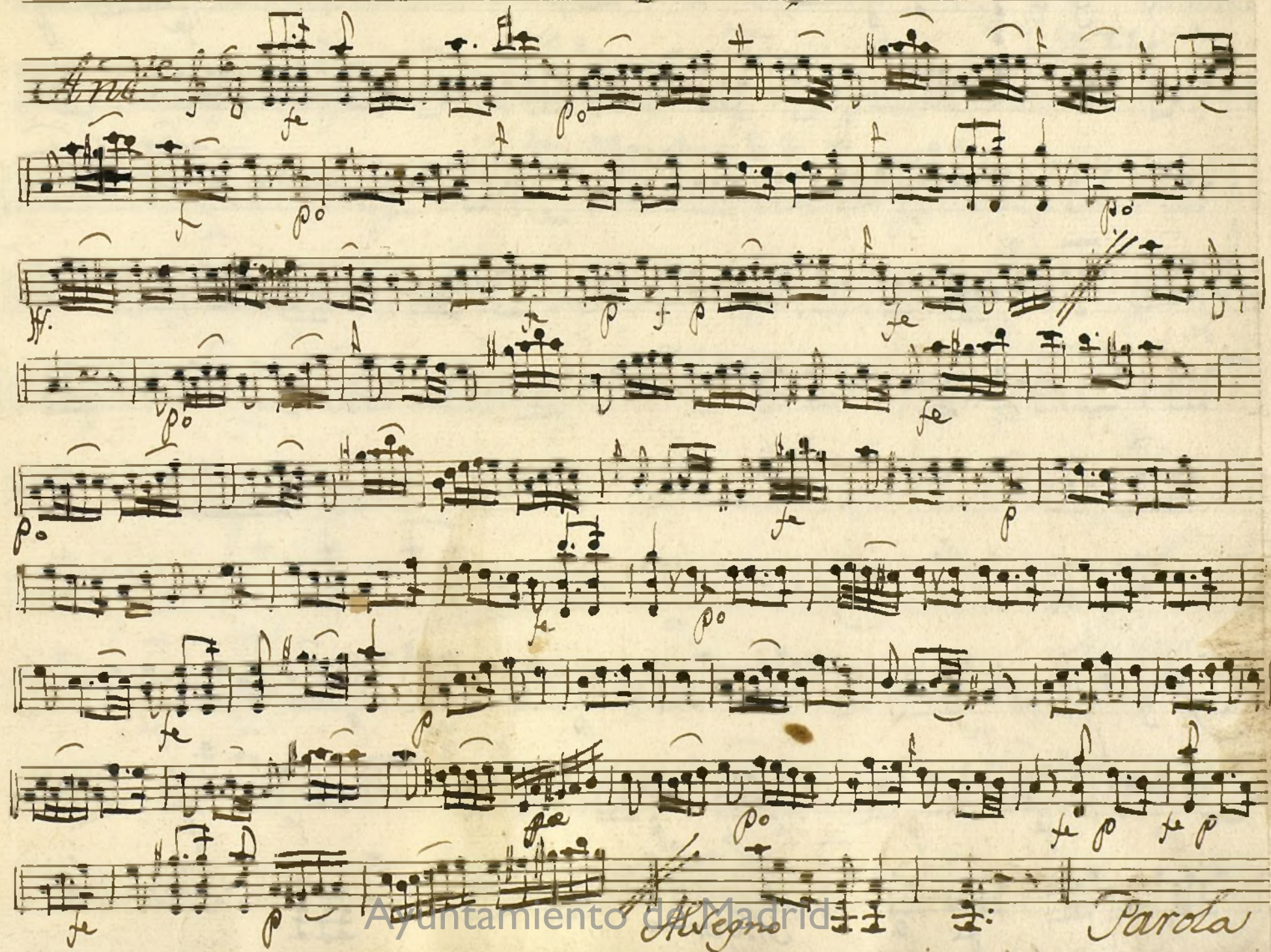






Violin 1. <sup>to</sup> <sup>a</sup> duo by Major Cedeno.

Mus 99-6



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de Mad  
Allegro

Parola

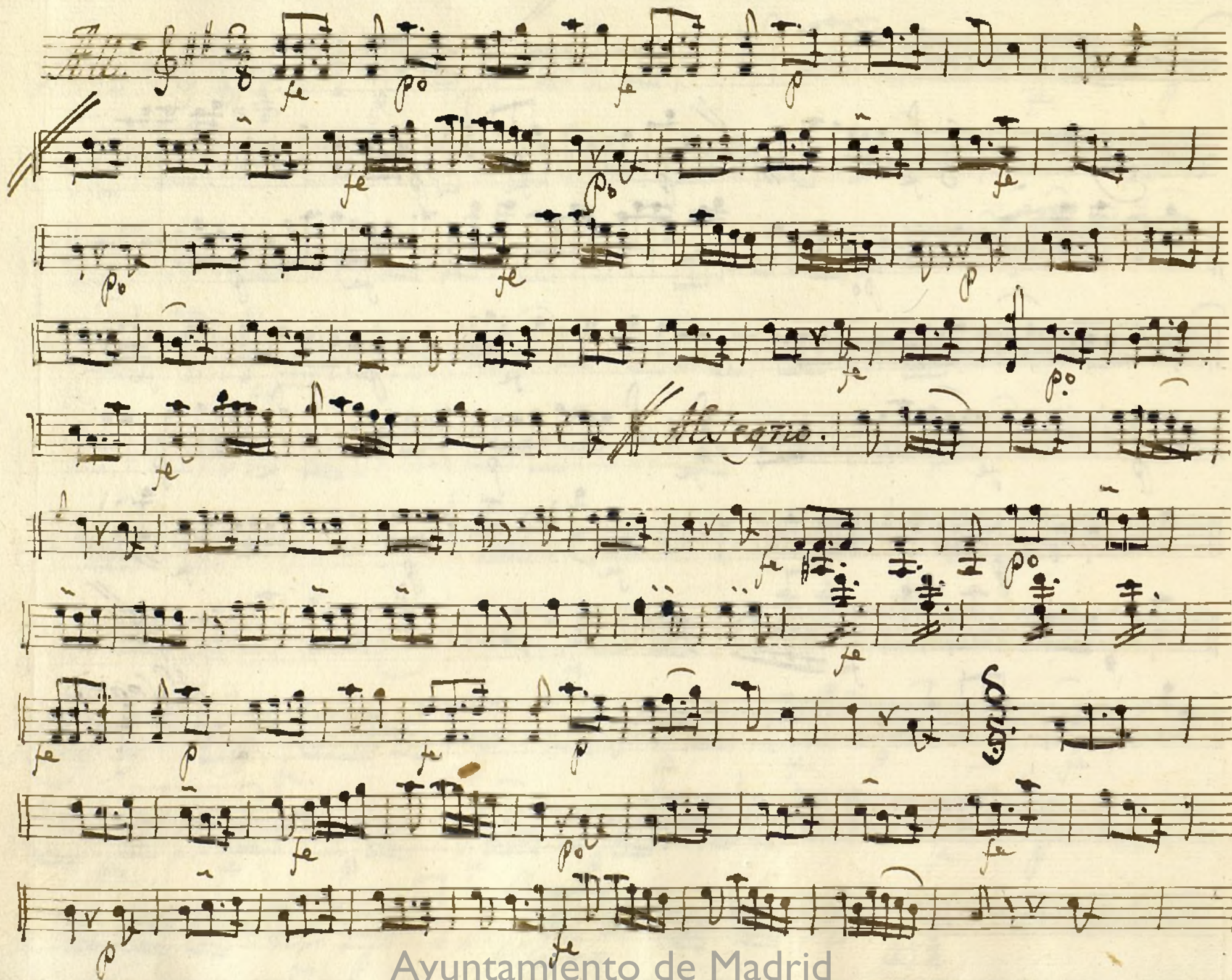




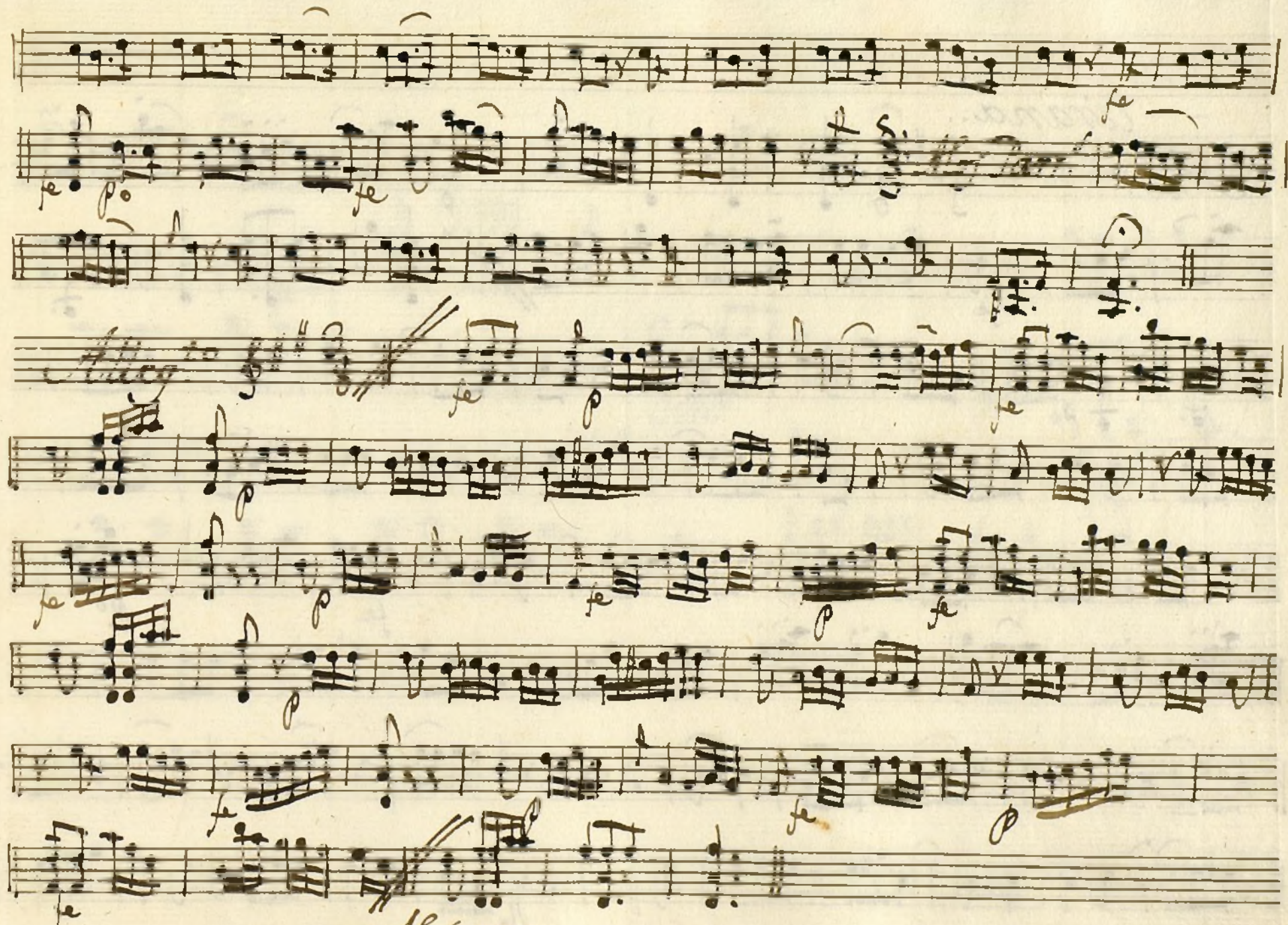






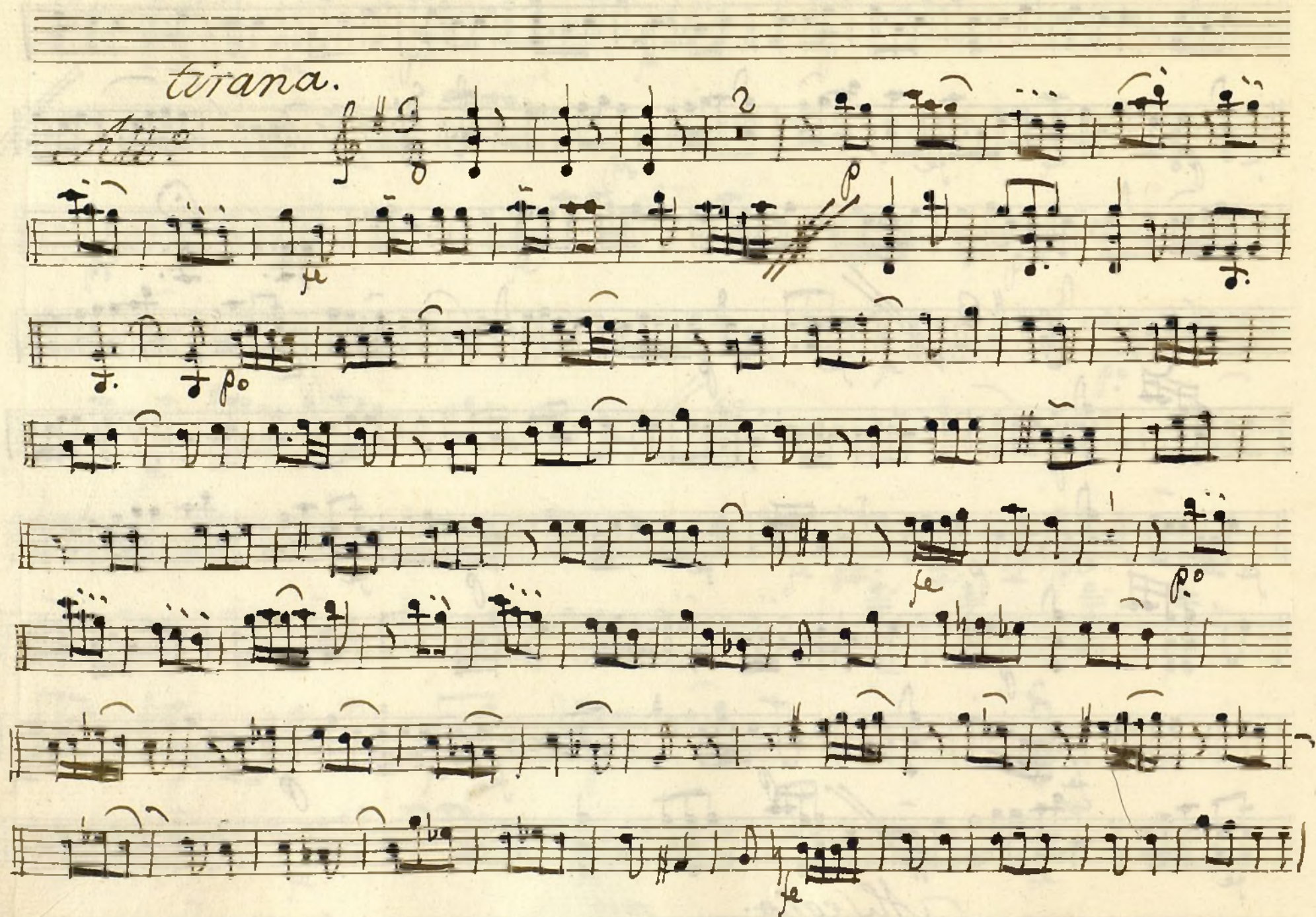






*Allegro.*











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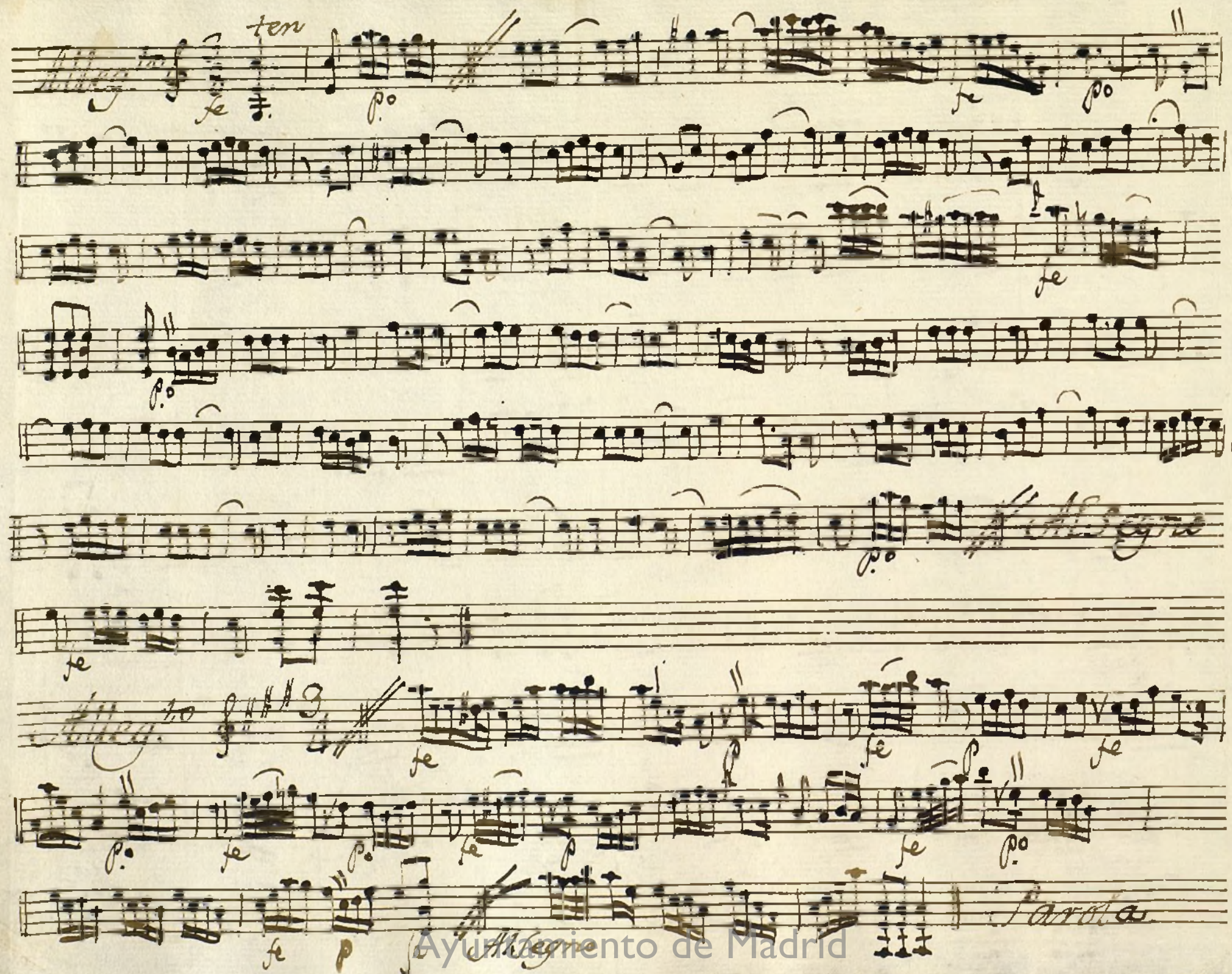
1200055461



*Violin I.º Con a duo los Maestros Celosos* *A.* Mus 99-6

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p.o.* (piano) and *f* (forte) are interspersed throughout the piece. The score concludes with the instruction *Al Segno* and the word *Fine* written below the final staff.







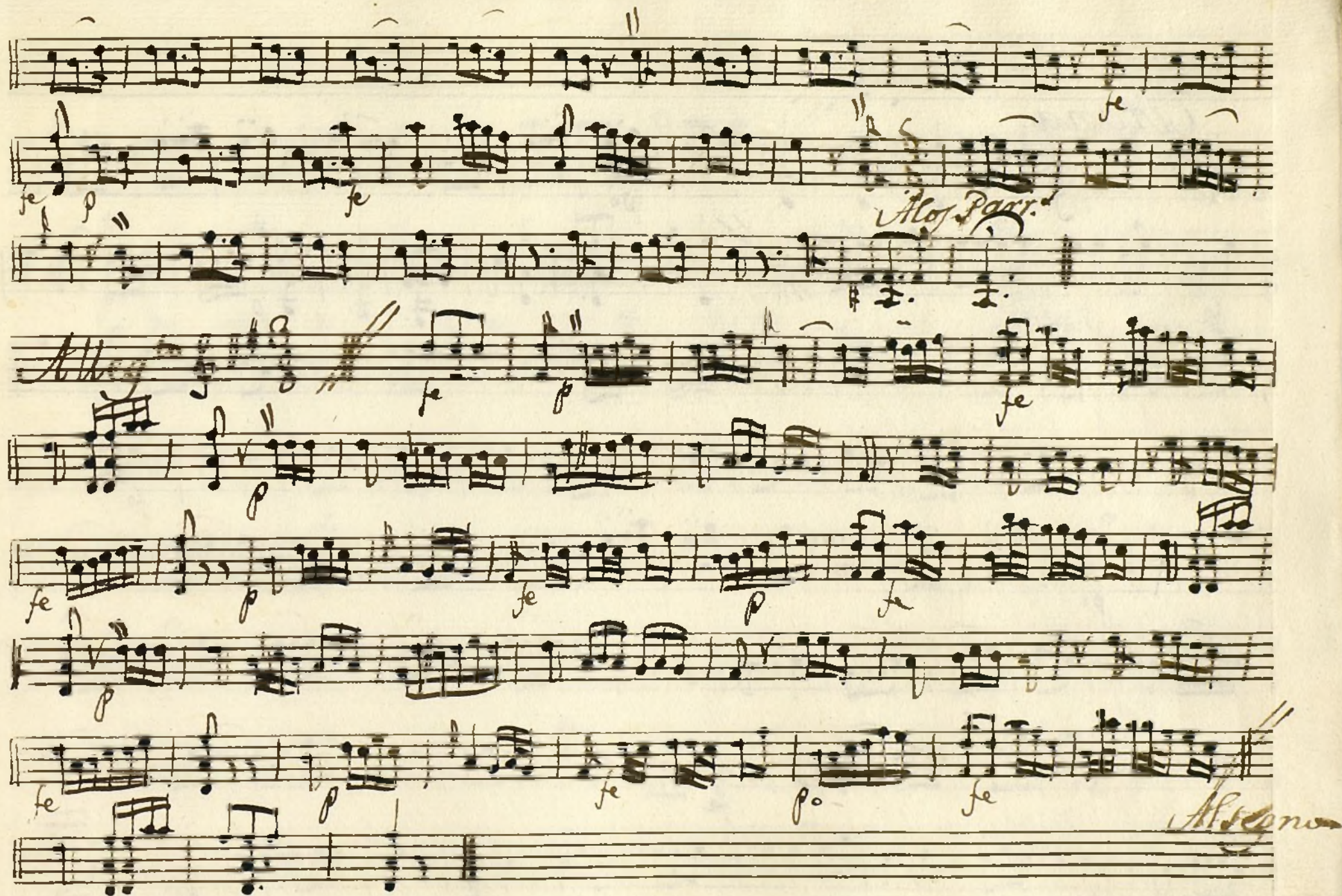




A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single system across ten staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *po*, and *ff*. There are also some handwritten annotations, including a large "ff" in the fifth staff and a "Cantata" in the eighth staff. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

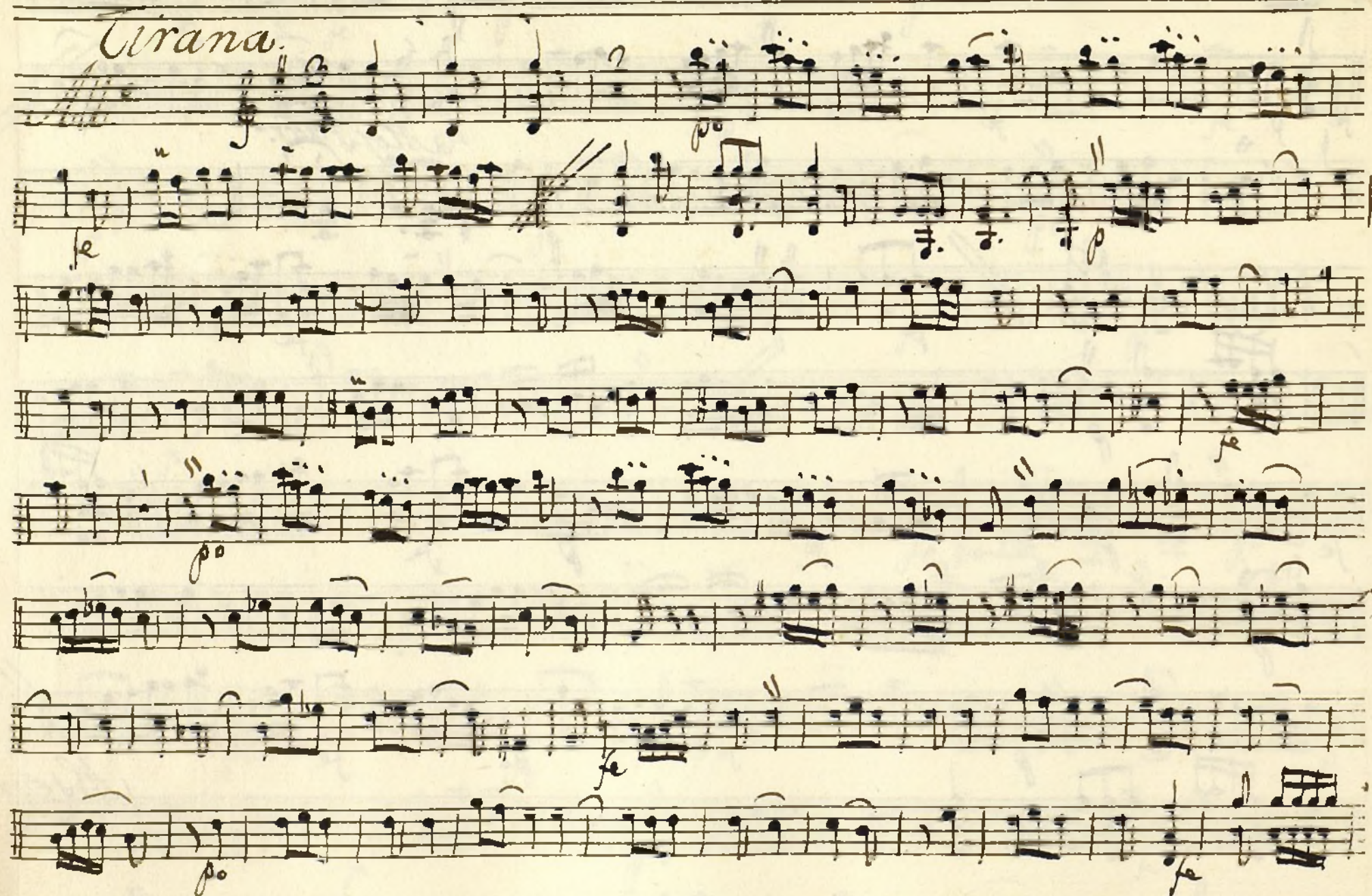
*f* *p* *po* *ff* *Cantata*







*Tirana.*









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t

Violin 2º

Jon<sup>a</sup> a Duo.

Los Maestros Celosos

//



*And.<sup>te</sup>*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*Al seg. no.* *Parola.*



*Alleg.<sup>ro</sup>*

*p* *f* *p* *f* *p* *f*

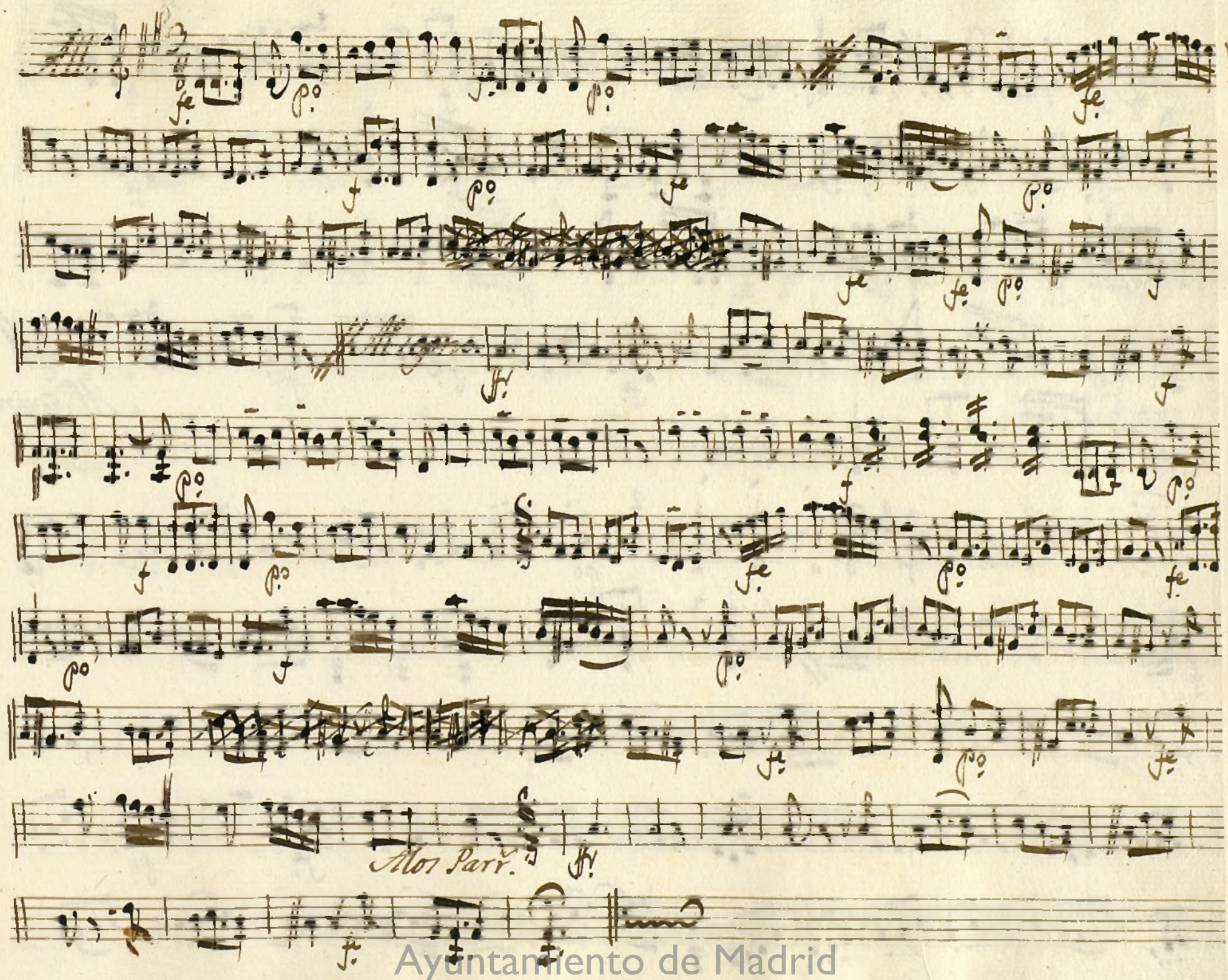
*Allegro*

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Mos Parr.

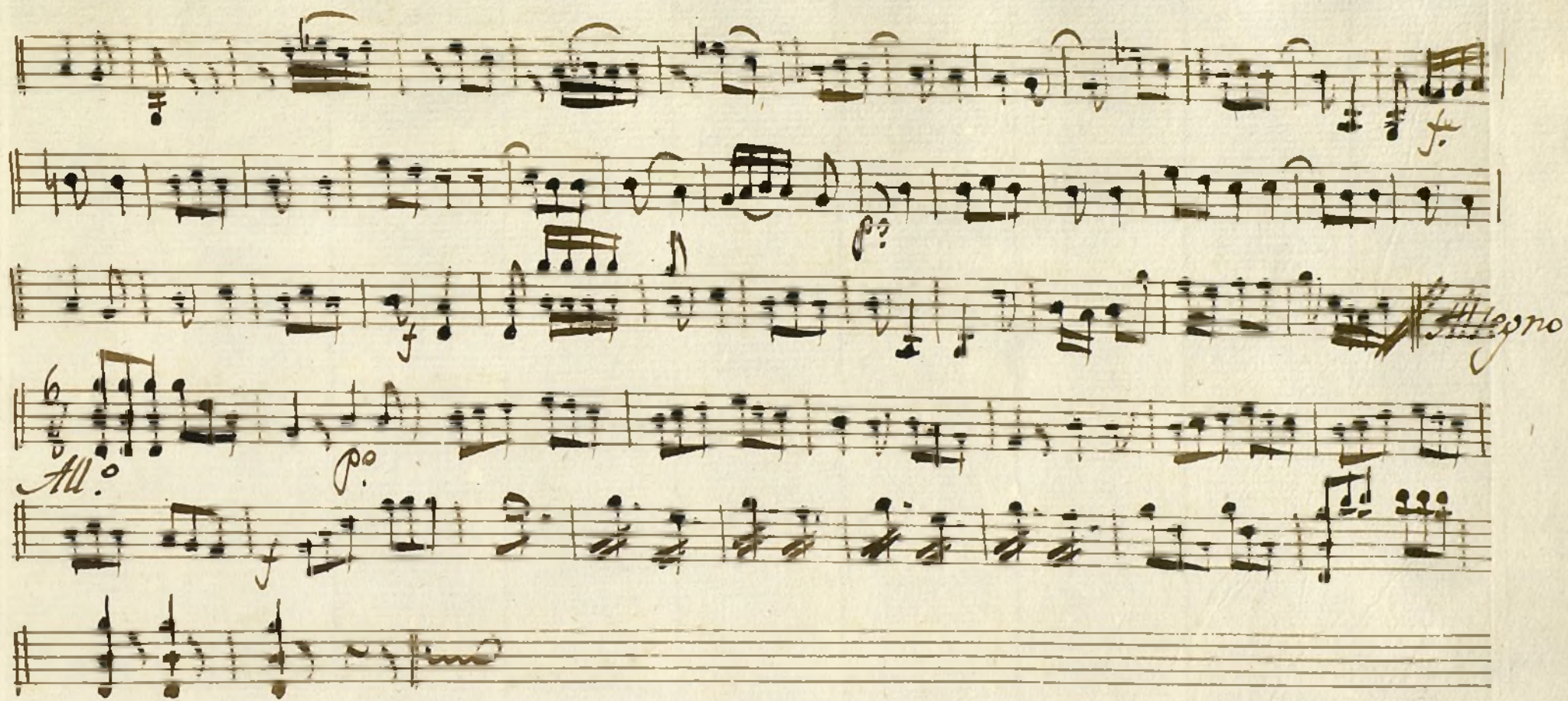


*Allarg.*

*Al segno*

*Firana*







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Choe 1.º T.º a.º dos Los Reyes Católicos

Handwritten musical score for "Los Reyes Católicos" by Choe 1.º T.º a.º dos. The score is written on ten staves. The first staff is the title. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a historical style with many beamed notes and slurs. There are dynamic markings like "f" and "fe". The word "Allegro" is written on the seventh staff. The word "Parola" is written on the eighth staff. The word "Allegro" is written on the ninth staff. The numbers 24 and 33 are written below the eighth and ninth staves respectively. The score ends with a double bar line on the tenth staff.

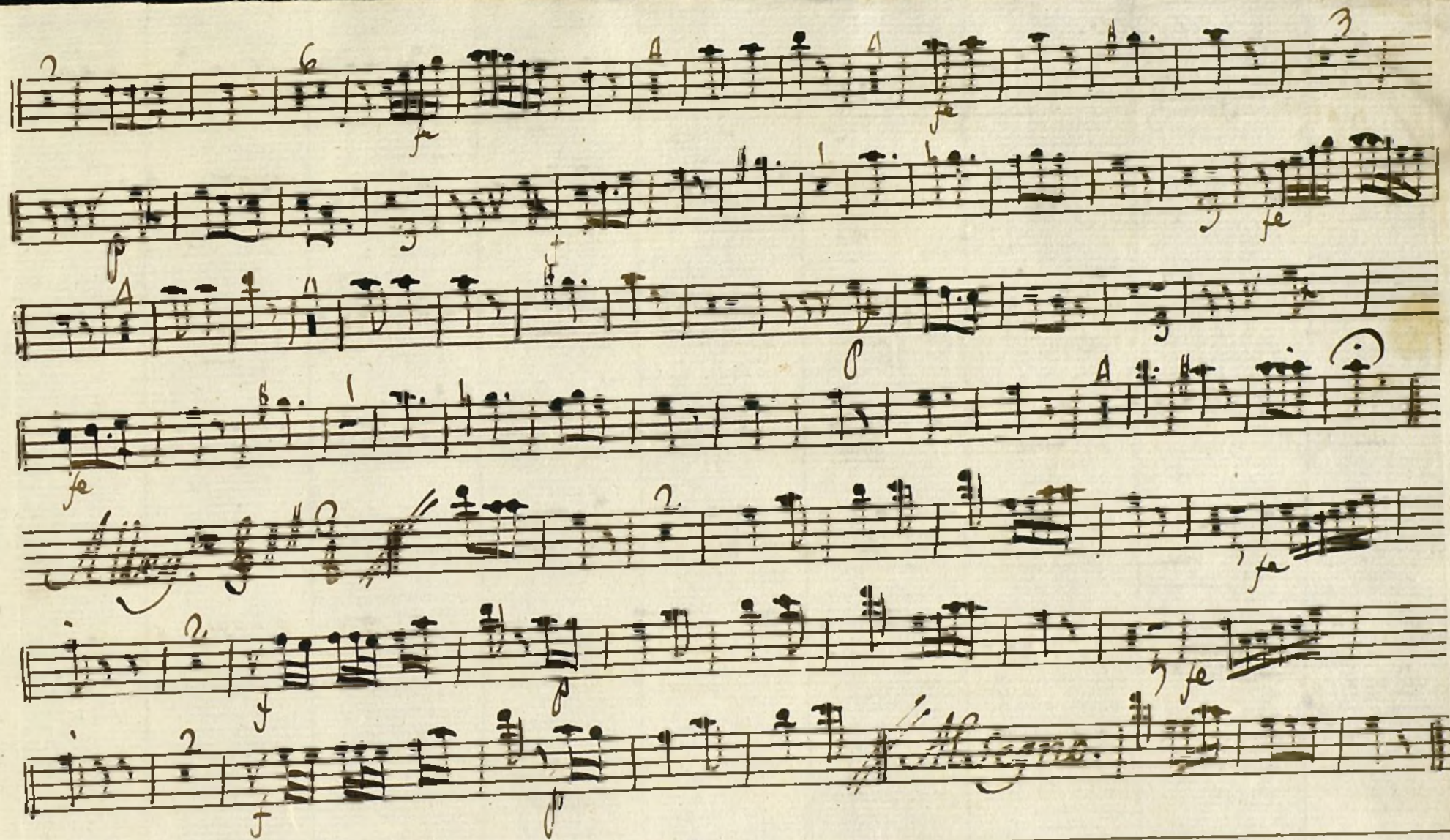


Handwritten musical score on ten staves, featuring complex notation, including notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is written in a historical style, possibly 18th or 19th century. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The word *Parola.* is written in the right margin of the second staff. The score concludes with a double bar line on the tenth staff. A watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.

*Parola.*

Ayuntamiento de Madrid







*Tirana...*

Handwritten musical score for 'Tirana...'. The score is written on ten staves. The first staff begins with the tempo marking 'All.' and the key signature of one sharp (F#). The music is in 3/8 time. The notation includes various note values, rests, and dynamic markings such as 'fe' and 'p.o.'. There are also numerical markings like '17' and '16' below the staves. The score concludes with a double bar line and the tempo marking 'Allegro'.



Oboe 2. <sup>t</sup> *Con a Duetto* *Allegro* *Celoso*.

mus 99-6

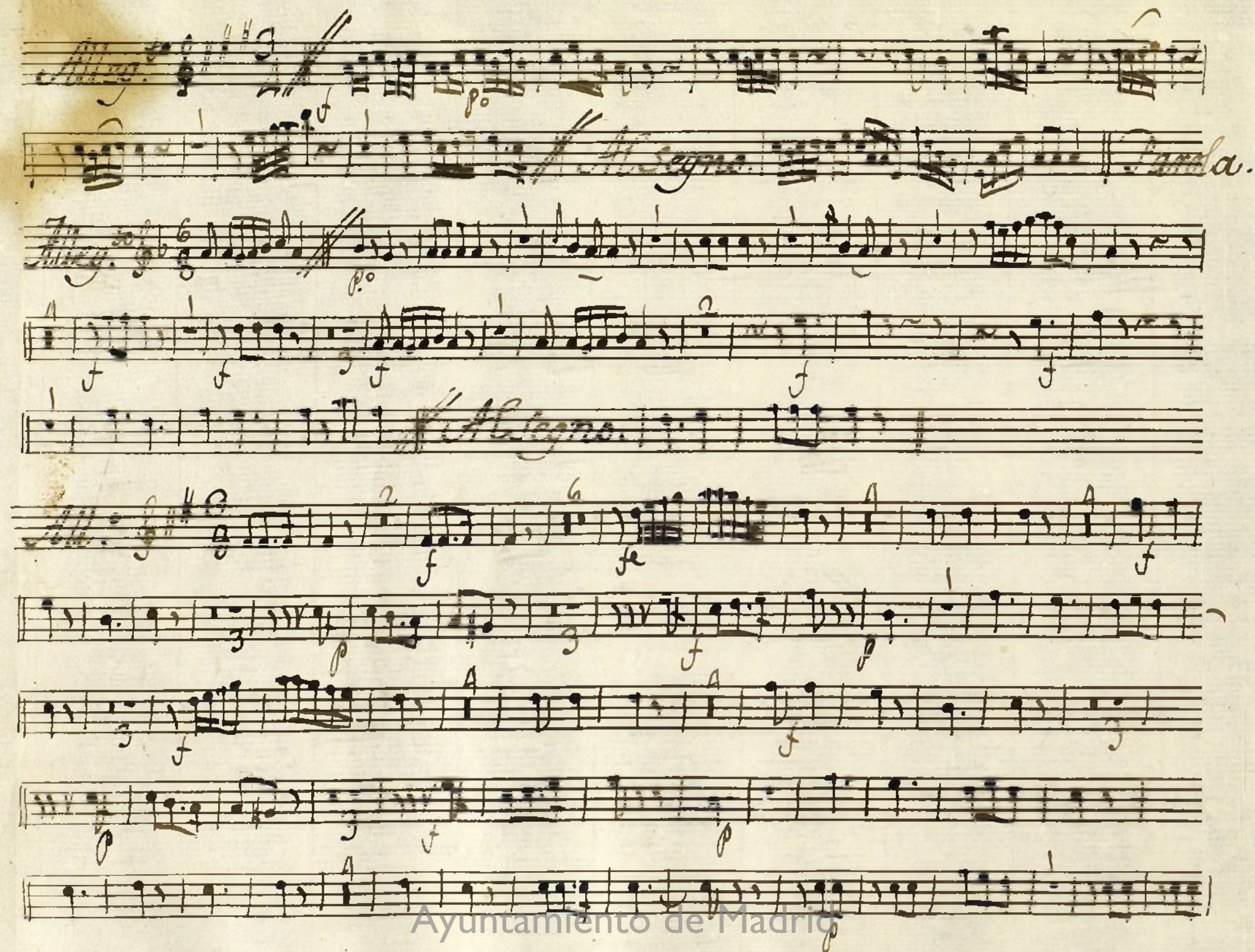
*And.*

*Allegro* *Parola*

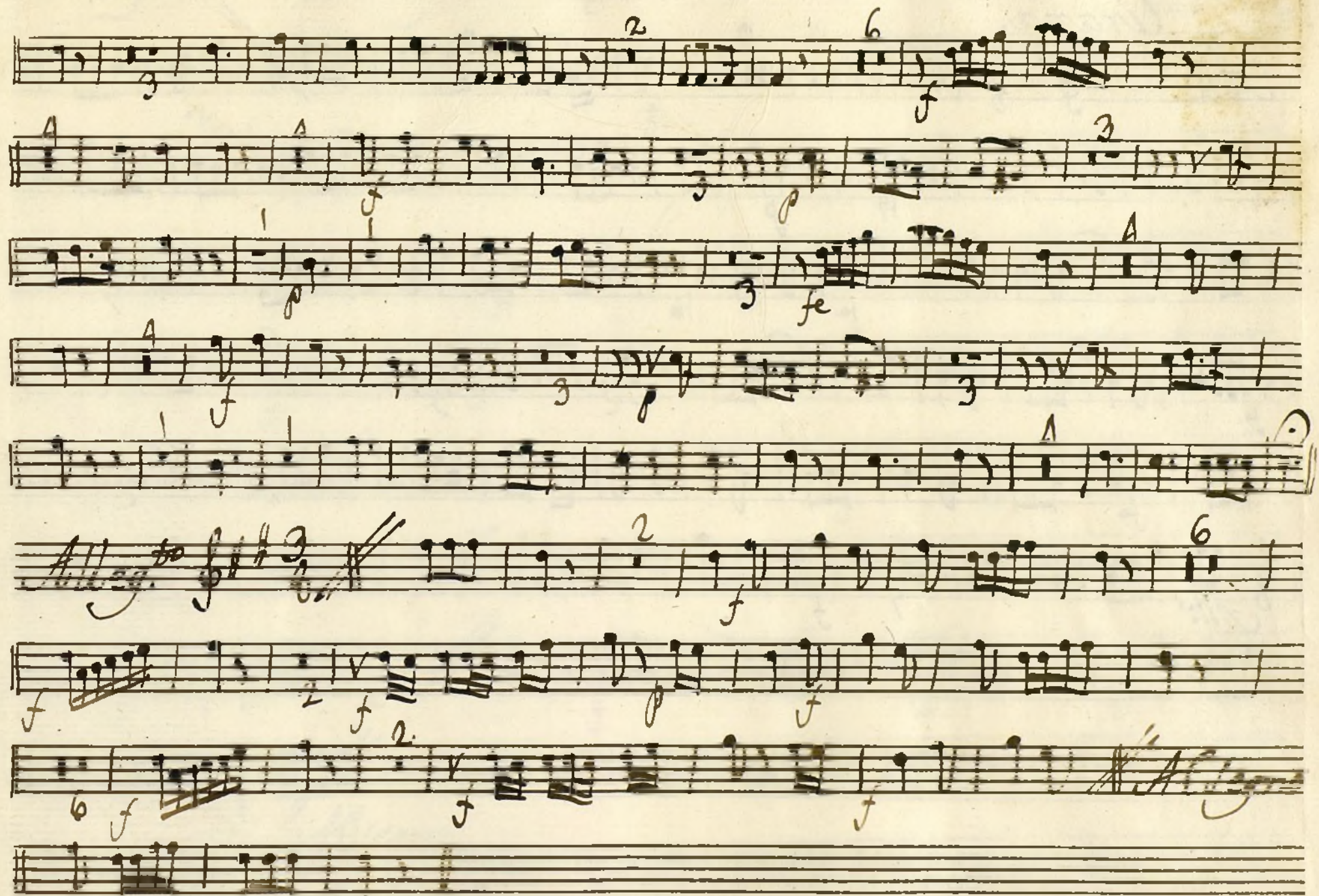
*Allegro*

24 33. *Allegro*











# Tirana.


Handwritten musical score for "Tirana." The score is written on seven staves. The first staff begins with the tempo marking "All." and the key signature of one sharp (F#). The music is in 3/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "f" (forte) and "p" (piano). The score concludes with the tempo marking "Allegro" and a key signature change to one sharp (F#). The bottom of the page features the text "Ayuntamiento de Madrid" and the number "1200055461".




ms 99-6

*Grampa 1<sup>a</sup> Ten. a 2<sup>da</sup> 140 657. Maiores Celosos.*

Yn C. c.

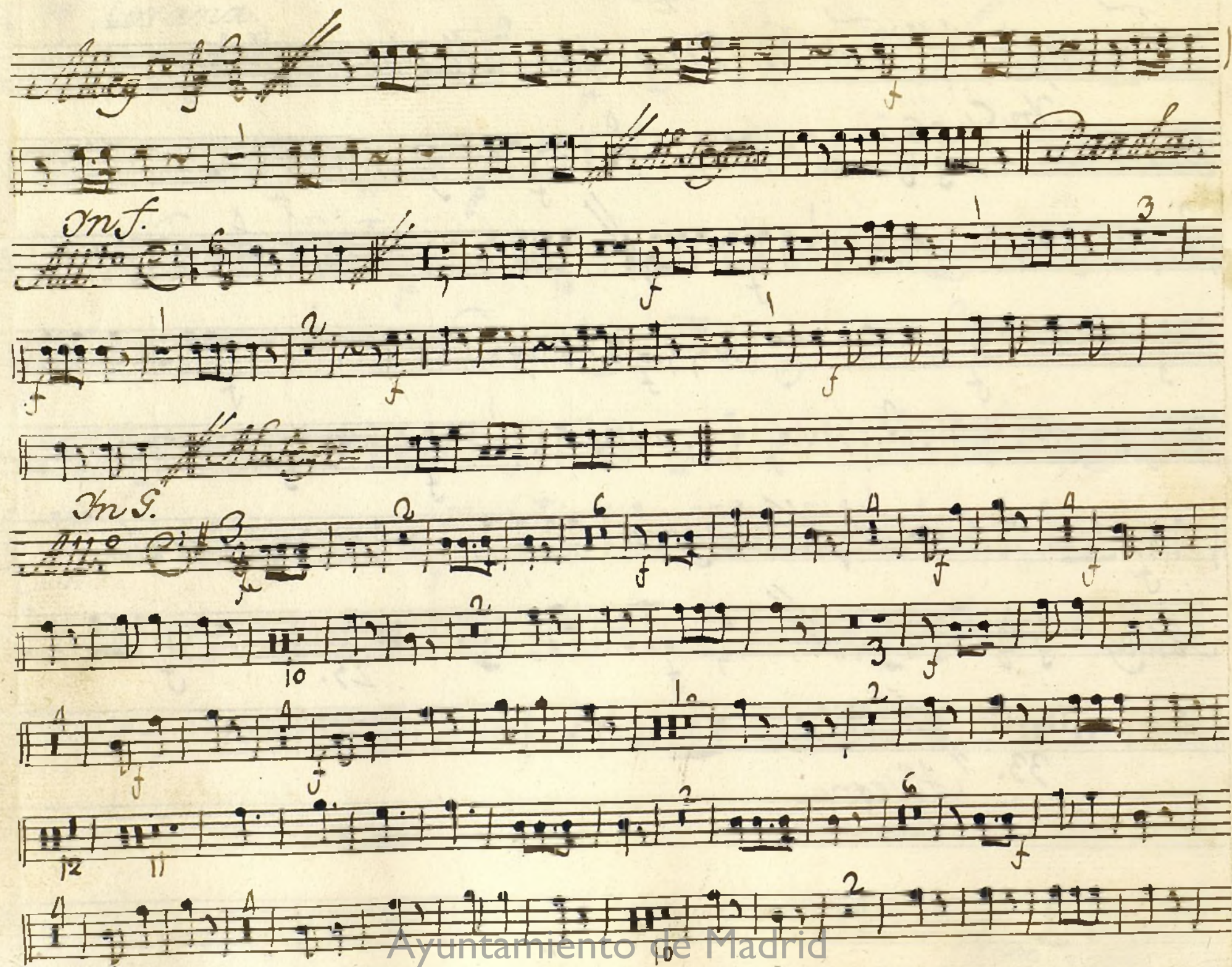


*Handwritten:* Handwritten:

A snippet of handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The handwriting is in ink and appears to be a personal sketch or a working draft.

33. "Allegro.







A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Alleg.<sup>ro</sup>* (Allegretto) written across the second and third staves.
- Allegro* written across the fourth staff.
- tiran.* (tiran) written below the fifth staff.
- All.* (Allegro) written below the sixth staff.
- Allegro* written at the end of the eighth staff.
- The number *27.* is written below the sixth staff.
- Other markings include *f* (forte), *p* (piano), and *je* (likely a vocal or instrumental cue).

The score is written in a cursive, handwritten style on aged paper.



T

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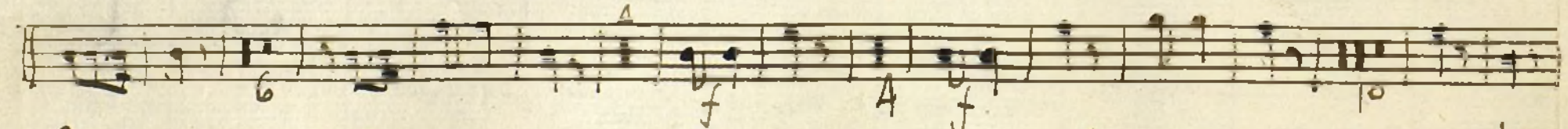
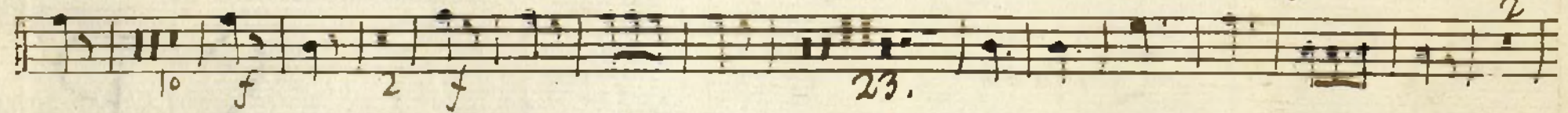
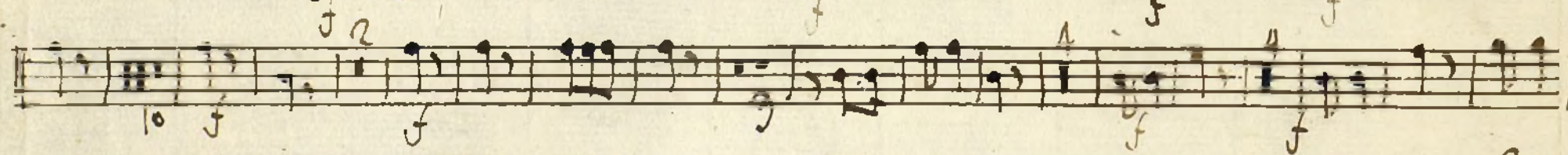
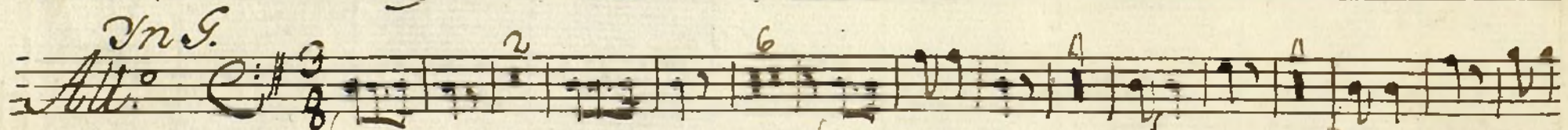
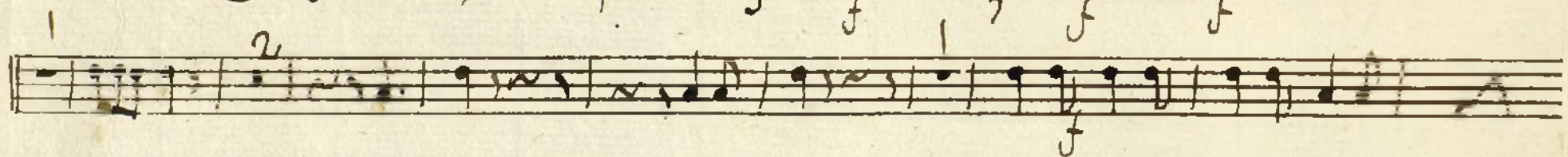
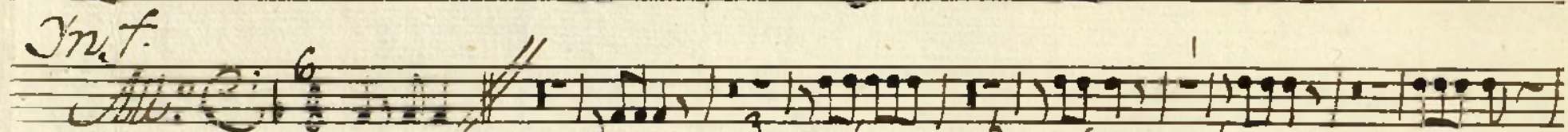
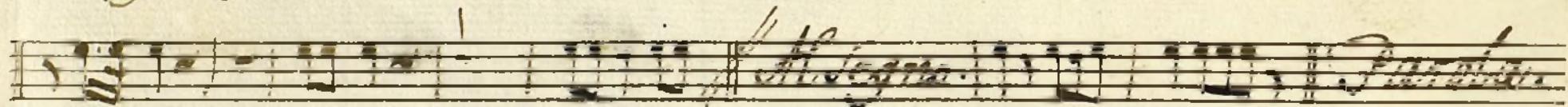
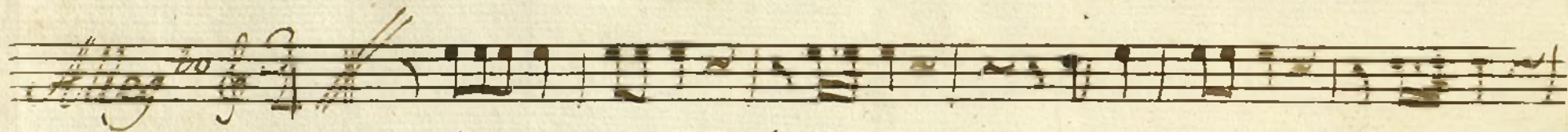


*Trompa 2<sup>a</sup> Con. a duo los Mayores Celeros.*

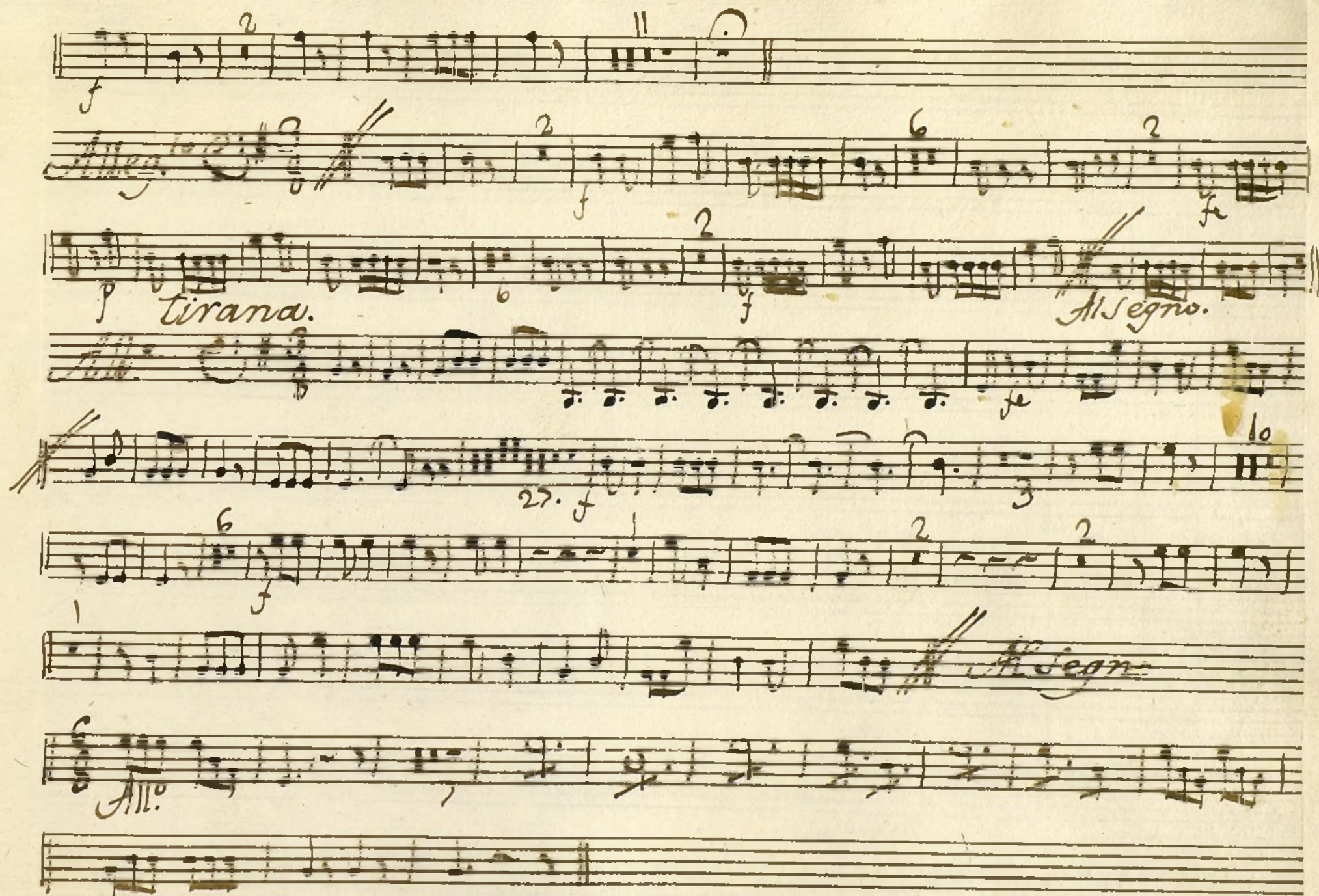
*In C.*

Handwritten musical score for Trompa 2<sup>a</sup> in C. The score consists of eight staves. The first staff begins 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). There are several measures of music, some of which are crossed out with a double slash. The score ends with a double bar line and the word *Fine* written in a decorative script. The number 33. is written at the bottom left of the page.











Ayuntamiento de Madrid

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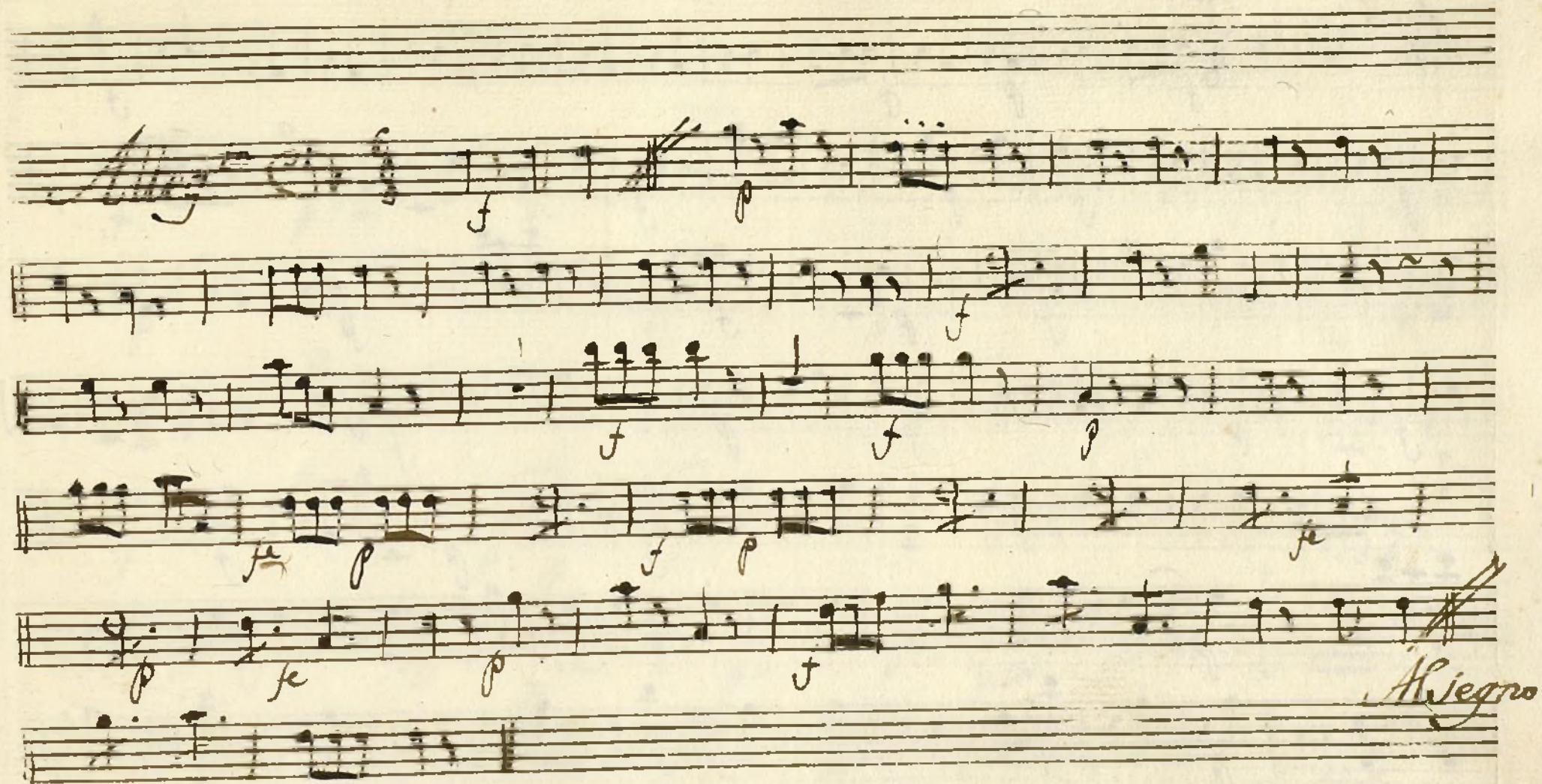
*Bajo Can. a uno los Maños Celosos.*

A handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and dynamic markings such as *fe*, *p*, *fr.*, and *f*. The score is written in a cursive, historical style. The first staff begins with a treble clef and a common time signature. The music concludes with a double bar line and a repeat sign. Below the final staff, the words "Al. segno" and "Parola." are written in cursive.

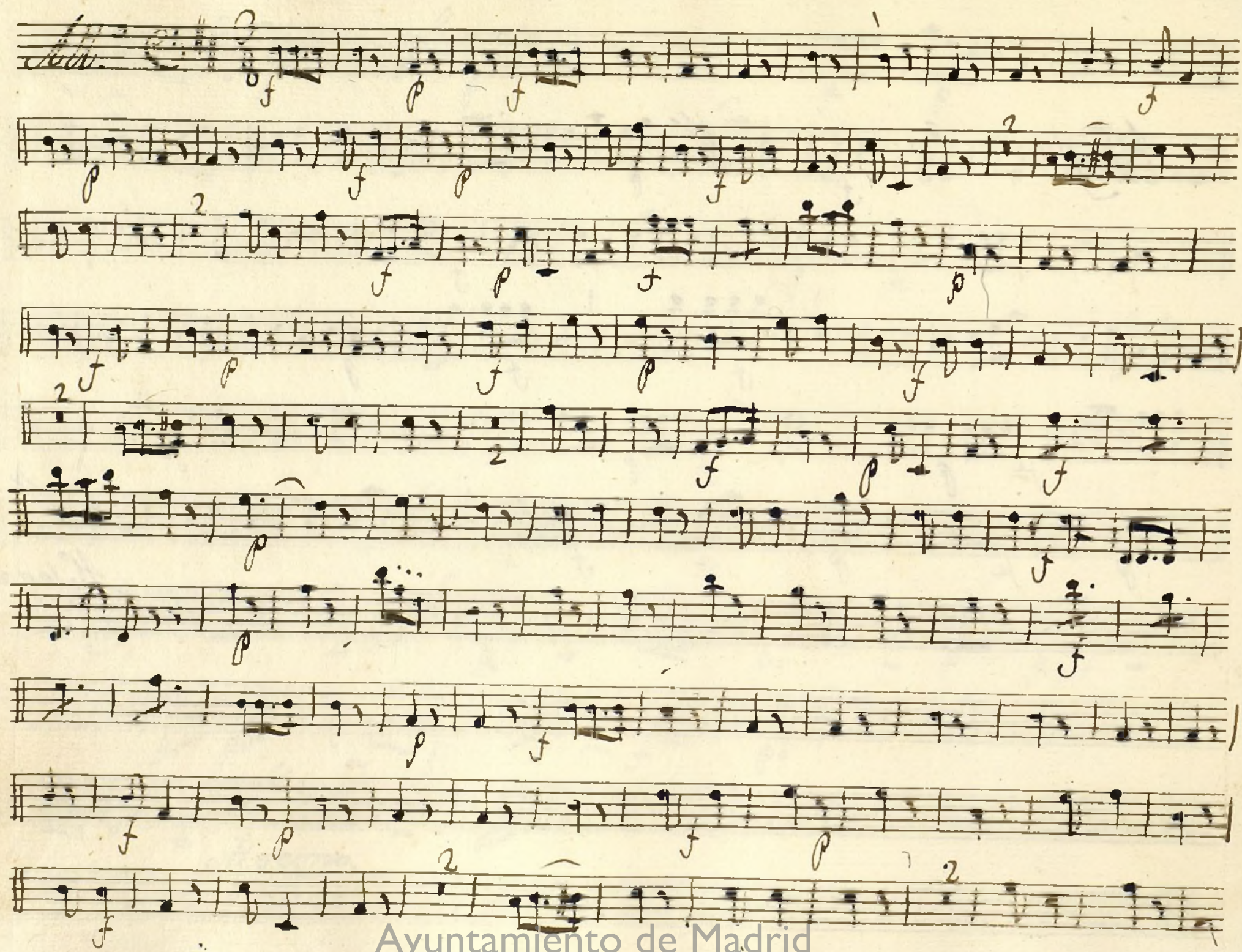


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 3/4), and dynamic markings (f, p, fe, p<sub>o</sub>). The score is divided into sections by repeat signs and tempo markings. The first section is marked *Allegro* and the second section is marked *Allegro*. The third section is marked *Allegro* and the fourth section is marked *Allegro*. The fifth section is marked *Allegro* and the sixth section is marked *Allegro*. The seventh section is marked *Allegro* and the eighth section is marked *Allegro*. The ninth section is marked *Allegro* and the tenth section is marked *Allegro*. The score concludes with the word *Fine*.











A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) dynamic. The second staff includes a piano (*p*) dynamic. The third staff features a second ending bracket marked with a '2'. The fourth staff contains a piano (*p*) dynamic. The fifth staff is marked 'Allegro' in a cursive hand, followed by a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. This staff includes a forte (*f*) dynamic and a double bar line. The sixth staff contains a piano (*p*) dynamic and a forte (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic. The eighth staff concludes with the tempo marking 'Allegro' in a cursive hand.



*Tirana.*

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

Handwritten musical score for 'Tirana'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'All.<sup>o</sup>' is written at the beginning. The music is written in a cursive, handwritten style. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some articulation marks like slurs and accents. The score ends with a double bar line. The paper is aged and slightly discolored.

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

*Allegro*