

Hallan Obiter y discorpaus

MUJ 138-4

falla la letra

Leg. 13.

Se ha mudado

la letra para la <sup>ra</sup>

Leg. 13. <sup>Carlota y tiene</sup>  
Lavor

Conadilla a 3.

el Pretendiente de Amor;

Del Sr Moral

} Sr<sup>a</sup> Laureana  
Sr<sup>e</sup> Lusevio  
Sr<sup>e</sup> Garcia

1801.

Ayuntamiento de Madrid



And<sup>no</sup>

Entrate con Mera y Papeles de Musica en ella:  
Aparece la Laureana sentada Junto à ella,

Handwritten musical score for voice and piano. The score is written on five staves, with the first staff being a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "And<sup>no</sup>". The lyrics are in Italian and Spanish. The score includes various musical notations such as notes, rests, and dynamic markings like "p<sup>o</sup>" (piano) and "f" (forte). The lyrics are: "men to io lo sento e non lin tendo Siusti dei? che mai sa ra Siusti dei - - che mai sa ra che".

Laureana  
Va crescendo il mio tor  
men to io lo sento e non lin tendo Siusti dei?  
che mai sa ra Siusti dei - - che mai sa ra che



mai che mai sa ra

senza speme senza calma

dubbia el' alma, on deggia e feme

e tra

mile opposti a fetti piu ri' po so piu ri' po so il Cor non

ha piu - ri' po so il Cor non ha.

va crei

cen do il mio tor men to

io lo sen to

e non lin



tendo Suí - di dei che mai sa ra che

mai sa ra che mai sa ra; se levanta

2<sup>Allo</sup> 4<sup>Allo</sup> 2<sup>Allo</sup> 4<sup>Allo</sup> o que gran tra ba - jo o que gran fa

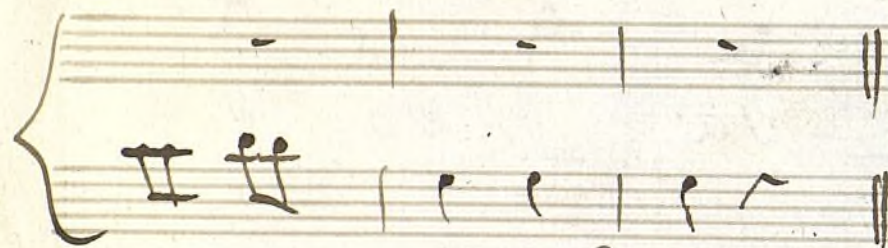
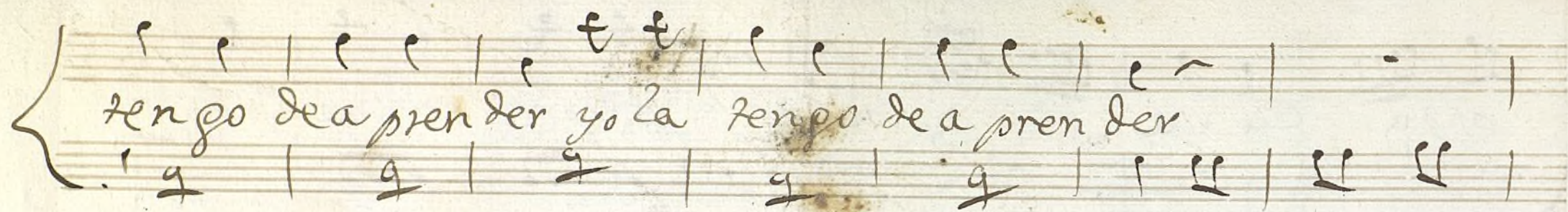
ti - - - ga o que gran fa ti ga o que gran fa

ti ga a pren der me Cres - - - ta



esta Cava ti-na a prender me Cuesta  
 esta Cava ti-na esta Cava ti-na es  
 ta Cava ti-na la pa ciencia e de perder  
 Yaunque me Cuesta estudiar yo la  
 tengo de aprender yo la tengo de aprender yo la



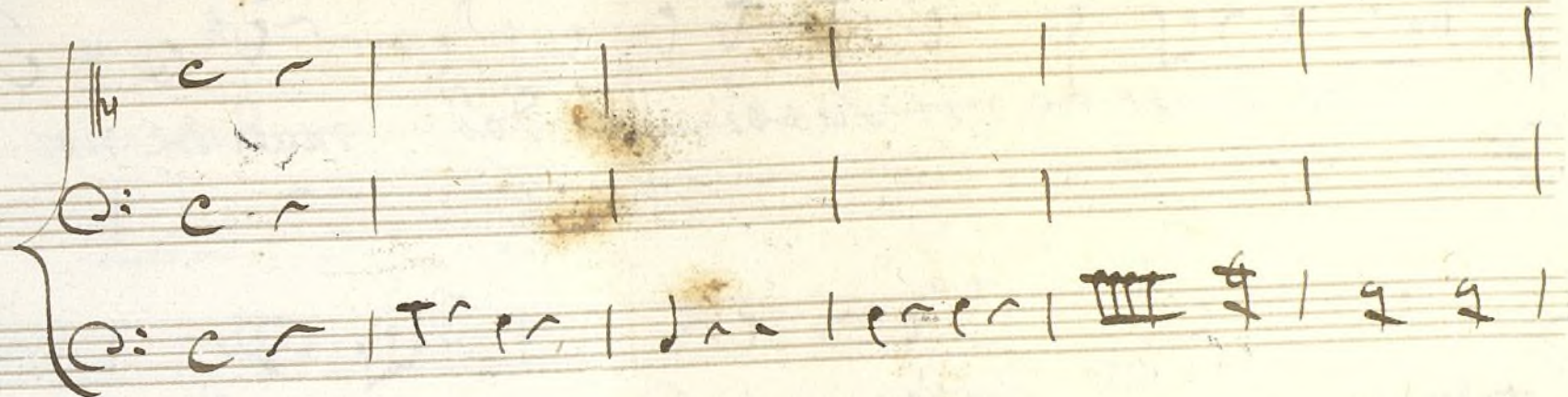


Parola / vale Eusebio) <sup>¡Muy buenos días Carlota!</sup> Buenos días Laureanita, ella / felice amigo mio, <sup>(Con dca)</sup>  
 Eusebio) Porque está usted enfadada? ella / tengo bastante motivo; La opereta  
 que estudiamos este delicado estilo de la Musica Italiana me incomoda.  
 Eusebio) Yo me vivo de verla a usted enfadada ella / Pues no es bastante motivo?  
 Eusebio) Ya la cantaremos, ella / quien? <sup>Lo viera, Querol (Carlota) El Amigo # abo</sup> ~~Quiero, Bernardo a Garrido.~~  
 Eusebio) ¿Asenemorel que falta, ella / ¿Quien es? Eusebio) es un Amiguico,  
<sup>aficionado al teatro</sup> ~~Pero muchacho el teatro~~ ella / Puf. Eusebio) es bueno, ella / usted lo ha visto  
 Eusebio) Si señora, ella / yo quisiera oírle, Eusebio) el quiere lo mismo, y es para aprender  
 ella / pues que entre Eusebio) es algo corto el chiquillo;  
 \* camasa, q' estaba tan duro: (Eusebio) <sup>La han quedado concurrido. (Carlota)</sup> ~~Por fin se le ha reducido~~  
 que no viene a pasarla (Eusebio) <sup>hace q' vino.</sup>

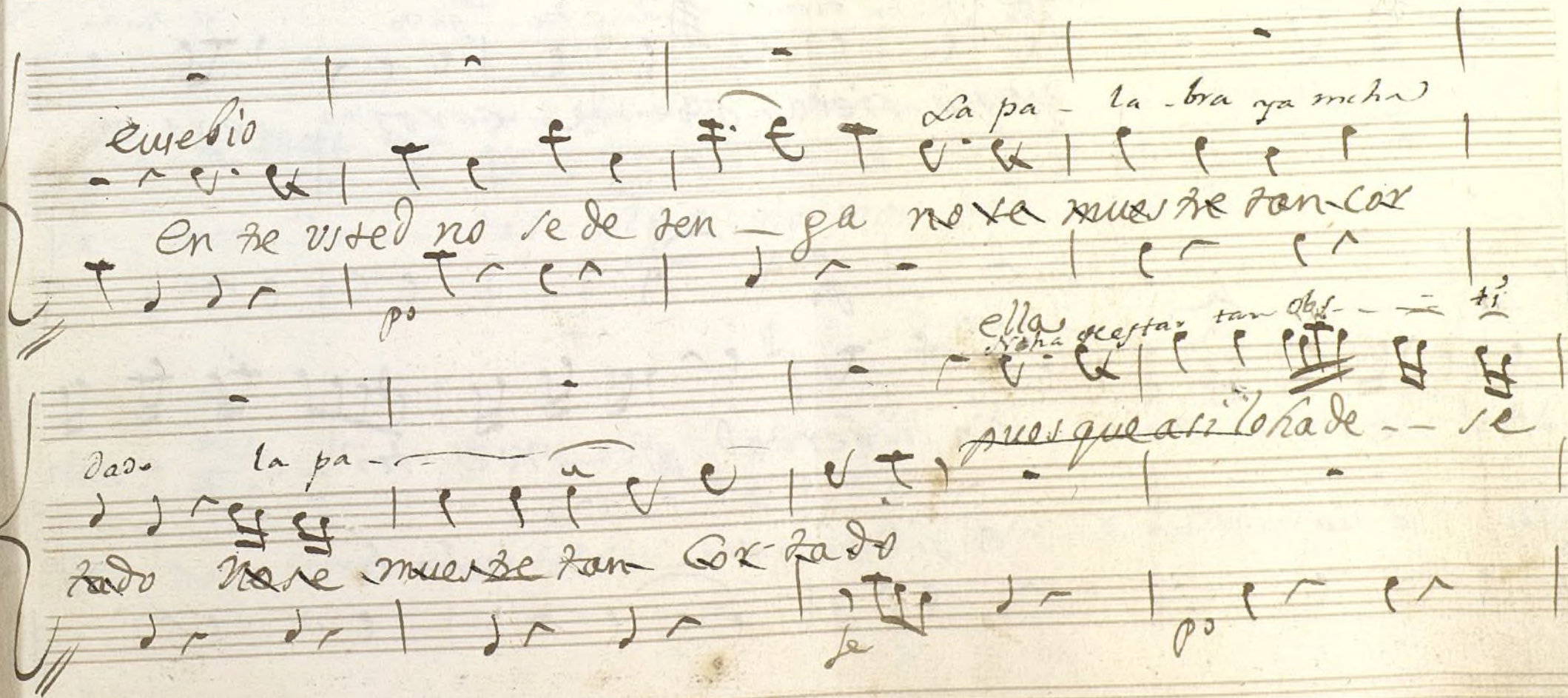
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Moderato



Quinto





na-do ya ve la nece - si dad ya ve la ne-  
a do mues tre nos suabi- li dad mues tre nos - sua.  
ce - si dad. *Enaño* *mucho bien* *Lo* *mu- ga do* *a no ha-*  
bi - - - li dad yo qui- riera o be de ce ros pero es  
toi pero es toi - - sin li ber tad pe - ro es toi - - - sin  
ber a no ha ber - - si fi - cul - tad a no ha ber si-



Vi - - - - - ber tad  
 fi - - - - - cultad  
 Va mor  
 en - - - - - sa - yan - do bas - ta de - ter que  
 va - mor Can - - - - - tad algo no mor he - i - tal cor - - - - - de  
 bas - ta ya de ter - - - - - que - dad No po - dri - an de una  
 dad no - mor he - i - tal cor - - - - - de dad sa - be Dios el sa - - - - - en  
 36




Si... na de tan va-ra-bi-li dad de tan  
 fi-cio q' haer voy de mi hu-mil dad q' haer  
 Va-ra-bi-li dad: ten pa-vi-ded a mi-go mio o tra  
 voy de mi hu-mil dad No ve-rio gus-to en el teatro sin bus-  
 ca-  
 vez inge-nui dad ten-gas sed o tra vez in-  
 car la van-ri-dad sin bus-car sin bus-car la  
 le po q



ge mi da - va ya va ya si - no pue do <sup>ella.</sup> pronto  
 va - re - da - va ya va ya pronto  
 pronto <sup>Sorcia</sup> tengo mi eda <sup>ad libitum</sup> ten - - - go mi eda; <sup>lento</sup> esta es  
 pronto No pen <sup>esta es</sup>  
 mucha ter que da da esta es mucha ter que da da  
 se is que ter que da da No pen se is que ter que da da  
 mucha ter que da da esta es mucha ter que da da <sup>es - ta es</sup>  
 de po




 esta es mucha ter que dad es mucha ter que  
 No pen seis que ter que dad pen seis que ter que  
 mucha ter-queda es mucha ter. que dad es mucha ter que


 dad mucha ter que dad  
 dad que ter que dad  
 dad mucha ter que dad

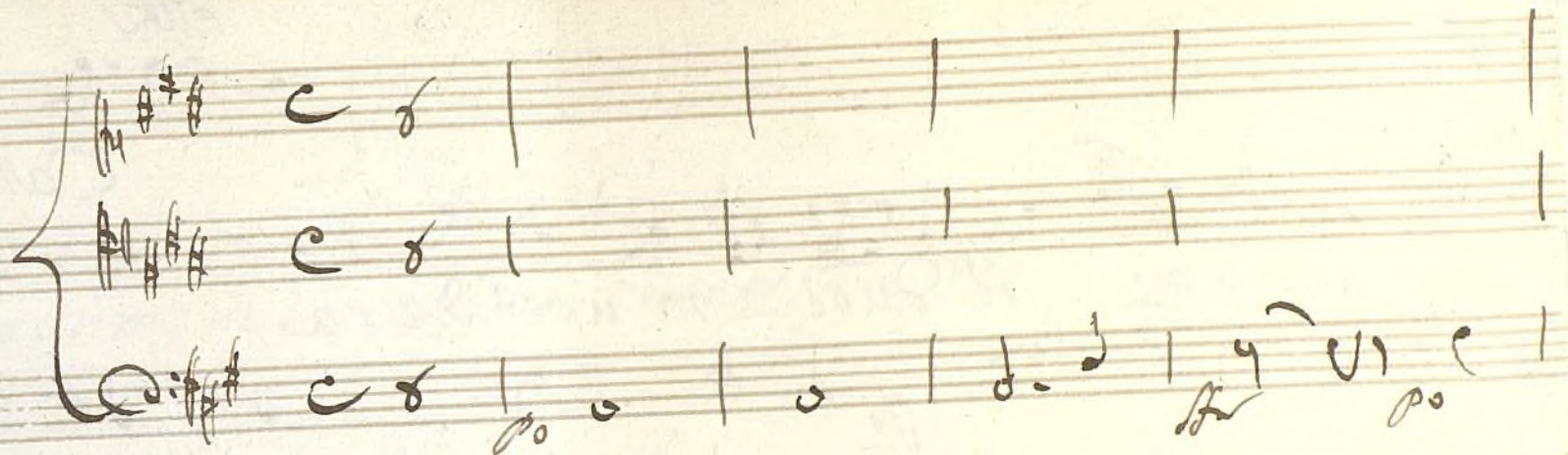
Parola <sup>eu</sup> <sup>alguna cosa</sup> <sup>que ya son las diez y media</sup>  
<sup>hace tanto que no me acuerdo de nada</sup> <sup>ella</sup> <sup>de nos muchos hazi de pensar</sup>  
 Cante vited, <sup>tona paje las de la mesa</sup> <sup>eu</sup> y de repente, <sup>eu</sup> Cuanta vez por los Embra  
 de repente hacemos cosas que pensados no se hicieran,  
 ella, Yo cantare con vited, vaya este duo si quiera que es bonito,  
<sup>eu</sup> le conozco, <sup>ella</sup> Cantemosle, <sup>eu</sup> en hora buena,  
<sup>eu</sup> Pues yo he de ser el censor, y veremos quien lo hierra;

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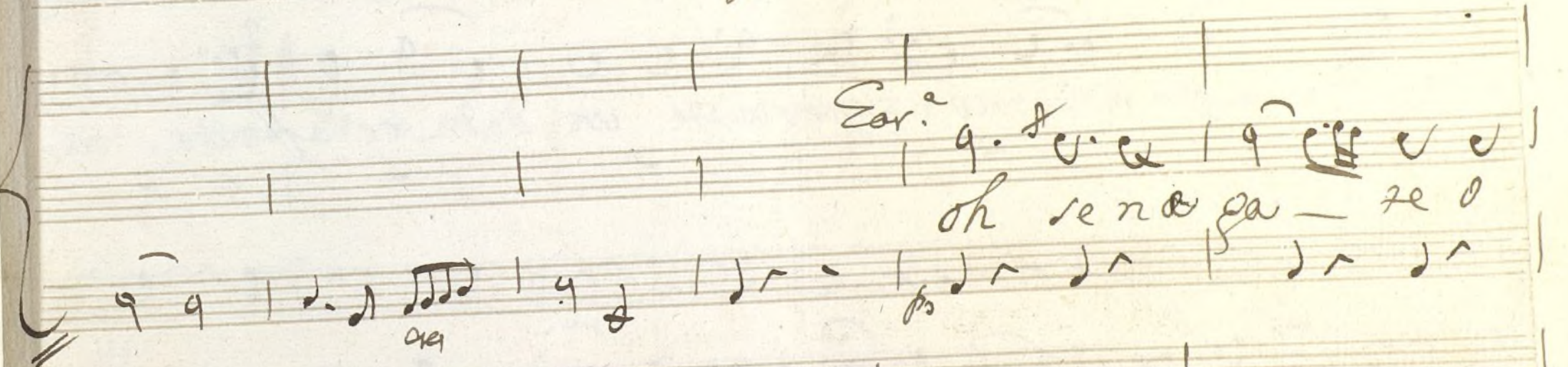
Due Ho

Larghetto



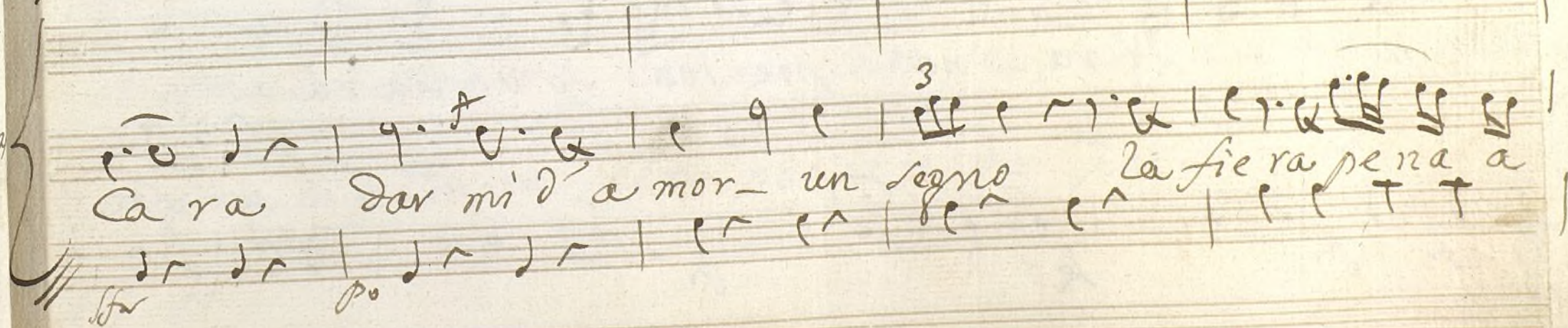
Cor.<sup>2</sup>

oh se na ga - ze o



3

Ca ra dar mi d' a mor - un segno la fie ra pe na a





Handwritten musical score on a single page, featuring three systems of music. The notation is in Italian, with lyrics written below the notes. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are:

ella  
 ma-ra il duol - m'ucci' dera  
 Calma se il  
 Cra-do a fan - no spera se un dol - ce affetto a  
 mor non e - - si ra - no pie to - so vi sa ra  
 spe

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *ff* (fortissimo). The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.



ran do ho h Dio vi more senza ottenen pie ta

Hien speran do a mo - re Cor tan za efe del ta

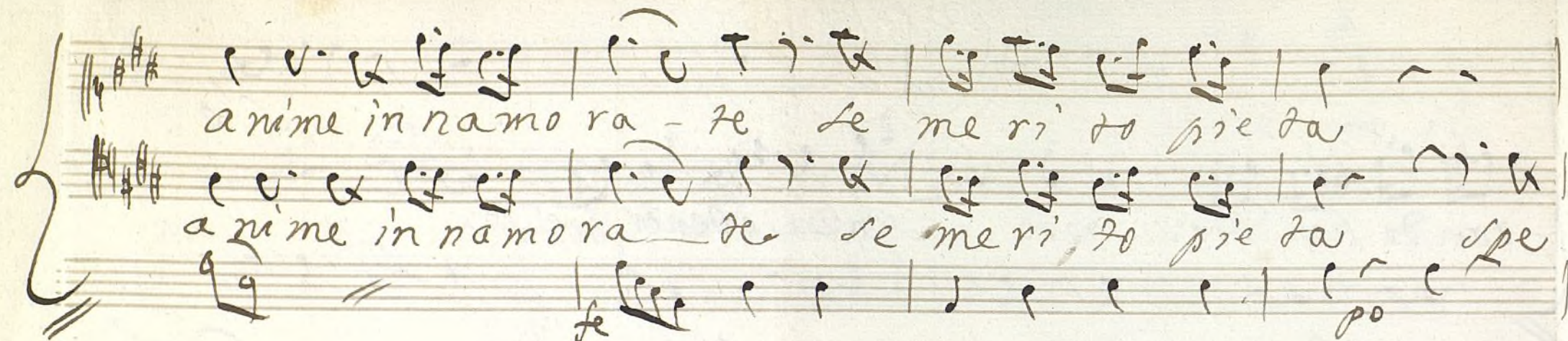
All.<sup>o</sup>

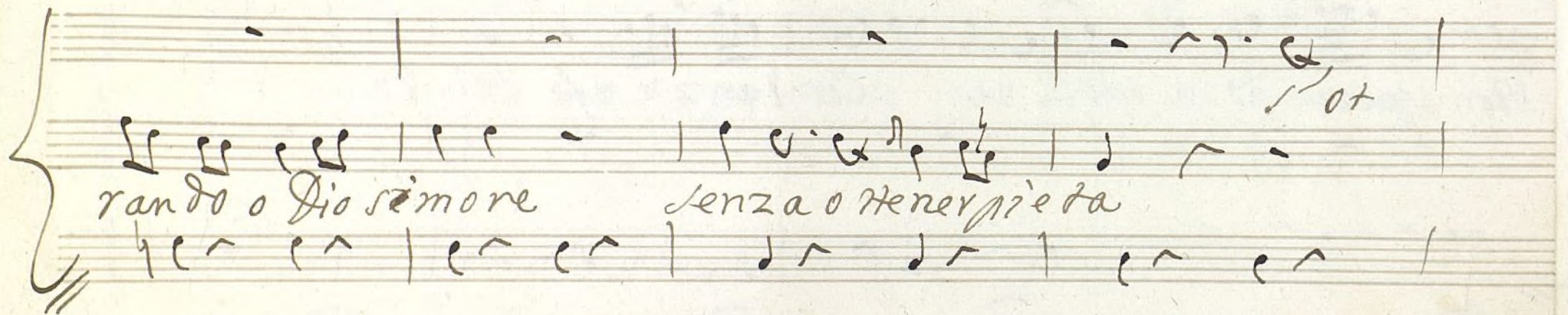
A ni ma in na mo ra - te par la te voi par la - te

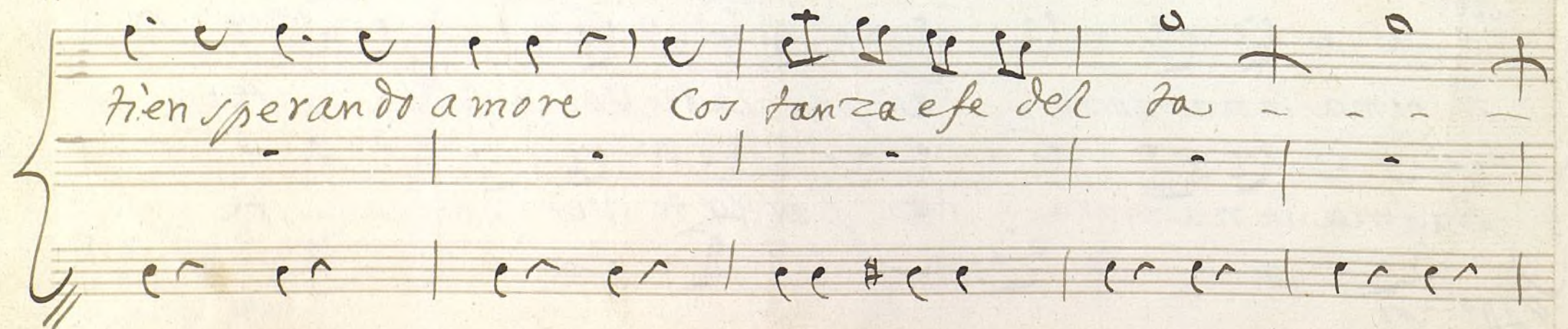
A ni ma in na mo ra - te par la te voi par la - te

All.<sup>o</sup> po




  
 a n'ime in namo ra - te se me ri' to pie ta
   
 a n'ime in namo ra - te se me ri' to pie ta spe


  
 ran do o Dio se more sen za o He ne ri' ta
   
 er er er er


  
 tien sperando a more Cos tan za e fe del ta
   
 er er er er er er er er



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and appear to be a religious or liturgical text, possibly a Mass or a hymn.

The lyrics are:

a n'ime in na mora — te par  
a n'ime in na mora — te par  
La te Voi par La — te a n'ime in na mora — te se  
late Voi par La — te a n'ime in na mora — te se  
me ri to pie ta a n'ime Ina mo rate par  
me ri to pie ta a — a — a — a —

The score includes various musical notations such as notes, rests, and bar lines, suggesting a complex melodic structure. There are also some markings like "sy" and "p." (piano) indicating specific musical instructions.



Handwritten musical score on aged paper, featuring three systems of staves with lyrics in Italian. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*).

**System 1:**

- Staff 1: *ta te voi par late* | *a ni me in na mo*
- Staff 2: *a ni me in na mo*
- Staff 3: (Bass line)

**System 2:**

- Staff 1: *rate se me ri' to pie ta a* | *a ni me in na mo*
- Staff 2: *rate se me ri' to pie ta* | *a ni me in na mo*
- Staff 3: (Bass line)

**System 3:**

- Staff 1: *a* | *a*
- Staff 2: *rate par ta te voi par ta te*
- Staff 3: (Bass line)



a nime in na mo rate se meri to pie ta se  
 a nime in na mo ra te se me ri to pie ta se  
 meri to pie ta se - - - meri to pie ta si si pie ta si si pie

ta  
 ta

Parola  
 (Cuebio) Bravo, Bravissimo amigo,  
 ella No canta malamente,  
 eus? Digg: puer vited pensaba  
 que era acaro un meque defe?

Cuy? Si el todo de la Opera  
 como este duo Salise

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(ta) y mas quisieramos...  
 (carb.) y mas quisieramos...  
 No es lo mismo un gabinete #



ella, me aenpañado, lo confieso, <sup>Earcia</sup> que graciosa! si pudiera <sup>ap<sup>te</sup></sup>  
interesarla en mi amor, <sup>eu<sup>o</sup></sup> Yo espero de que aproveche pues tiene disposicion  
por<sup>a</sup> gracia: voi a resolverme <sup>ap<sup>te</sup></sup> ella parece que esta cerrada,  
<sup>contri<sup>beza</sup></sup> eu<sup>o</sup> el se explicara, ella Puer breve;

\* Que el teatro. (Carlota) No lo niego, Pero <sup>en</sup> un hombre q<sup>ue</sup> ~~ella~~ siempre  
fue el ~~otro~~ Atolando del teatro han de caber timidez? (Earcia) El q<sup>ue</sup> no ha  
pasado el mar <sup>las</sup> ~~las~~ tempestades no teme.

Coplas

Allegro poco

$\frac{2}{4}$

$\frac{2}{4}$  po

~~Earcia~~ <sup>Des<sup>de</sup></sup> To ven aqui fe lo - gro

~~Des<sup>de</sup>~~ To ven aqui bo - gro  
si yo fuera tan dichoso  
Haga Usted Señor Eusebio

Ayuntamiento de Madrid <sup>p<sup>mo</sup></sup> El buen gusto en el canrado



on,

|

|

|

+

la ma-<sup>gor</sup> accep-<sup>ta</sup>-<sup>cion</sup> la ma-<sup>gor</sup> a-<sup>cep</sup>-<sup>ta</sup>-  
por una Ca su a li' dad por u-<sup>na</sup> Ca su a li'  
que lo grara vuestro amor que lo grara vuestro a  
que no de re su el qui' vez que no de re su el qui'  
cion y por der la no qui- sie- ra  
dad que vos mi amor Co no ciereis  
mor de este fuego en que me abra so  
vez y que un fa bor me conceda  
cion por mi po ca re fle- cion  
grar tam bien qui' si era lo grar  
por no in tie ra su- vi por  
vez si quie ra por esta vez  
tar la o pe- n- ta yo can- tar le

na Ca su a li'  
grara vuestro a  
de re su el qui'  
pa mi po ca re fle-  
tam bien qui' si era lo  
no sin tie ra su vi  
si quie ra por esta  
para  
Pues yo  
Nunca  
el con-







no me lo  
re a to mar;  
ra su ar dor;  
quiere vsted; llar  
La 3<sup>a</sup> vez no le dice  
Allegro  
do vete  
La 3<sup>a</sup> vez no se dice  
Sax.<sup>a</sup> ella Sax.<sup>a</sup>  
se ño ri ta po co a po co, Yo me mue - -  
Es ex - pue - - to No es ex - pue - - to No hay g.<sup>n</sup> com -  
Yo tam bien yo tam bien yo tam bien pero y gualer que da  
co - mo no co mo no Como no y hay g.<sup>n</sup> p.<sup>o</sup> contra el churri



no. 2 in me

Handwritten musical score on a single page. The score is written in ink on aged, slightly yellowed paper. It features a grand staff with two staves joined by a brace on the left. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a cursive, handwritten style. The lyrics are written below the notes. The score includes a section marked 'Andte. gracioso' and a section marked 'Segui'. The notation includes various note values, rests, and bar lines. There are some corrections or deletions indicated by double slashes (//) and diagonal lines.

re mos segun lo que lle go a ber segun lo que lle go a ber;  
pampli con el may grande pri - mor con el may grande pri - mor

Segui

Andte. gracioso



Si <sup>ga</sup> <sup>do</sup> <sup>ta</sup> <sup>n</sup>  
 Si <sup>fa</sup> <sup>ma</sup> <sup>me</sup> <sup>he</sup> <sup>re</sup> <sup>ga</sup> <sup>do</sup> <sup>ta</sup> <sup>n</sup>  
 No te muestres con mi- go tan des de no-  
 ellas es que soi como el ga- to que al que le a la-  
 Si por medio del ruy- go No na- u- ga-

Punteado  
 ai ai si si alas ta- n- as alas  
 sa ai ai si si tan des de no- sa tan des de no- sa  
 ga ai ai si si que al que le a la ga que al que le a la ga  
 ran ai ai si si no na- u- ga- ran no na- u- ga- ran

alas ta n- as he apun do a ver  
 tan des de no- sa puer ya bes que mi  
 que al que le a la- ga es al que con mas  
 no na- u- ga- ran no vi- ni er- ran



ca- uta

no de las bar la ran no la bar la ran;  
 no de las bar la ran;  
 no de las bar la ran;

Parola, Cuse, Amiguito me parece  
 que aprovechais mal el tiempo  
 Car, Flor confieso que su bista  
 al primer golpe me a muerto,  
 Cui, Conqueya en nuestro teatro  
 no seréis mi compañero,  
 Lau, puer no adesevbo, siya Reclutado le denemos,  
 Car, si vsteder no me pro dejen a sa bir no me Resuelbo,  
 Lau, era proteccion buscarla en la Caruela primero,  
 Cui, Contentando alos del Patio  
 que es donde esta el mayor Viengo;

(Carlota) No le hacen a un fuesa mis dazony? (Carma) Por q el Pueblo, a g. esp  
 no diga q yo al trabajo me migo han ~~un~~ aunq sean tragedia. (Carlota) Pa  
 tany en este tiempo hacen los chuchos. (Carlota) Viva! al fin se unio a m  
 ynegos.



final

Allegro

Garcia

Dichoso si con si go que el Publico con

do so pro fe pa gene ro so mi cor ta a si bi dad mi cor ta a bi bi  
cum Pec to ad mi ra ta hu mil tad ad mi ra ta hu mil



103.

dad mi corda a bi lidad el Pueblo es Compa si bo ya un  
 dad ad mta la humildad el Pueblo es Compa si bo ya un

ques mui Just i ciero al que obra Con ex mero le mira Con pie  
 ques mui Just i ciero al que obra Con ex mero le mira Con pie

dad le le mira Con piedad al  
 dad le le mira Con piedad al



Handwritten musical score on a single staff. The lyrics are written below the notes. The music consists of a series of notes, some with accidentals (sharps and flats), and rests. The lyrics are:

que obra con ex mero de mira con piedad de mira de  
 que obra con ex mero de mira con piedad de mira de

Handwritten musical score on a single staff. The lyrics are written below the notes. The music consists of a series of notes, some with accidentals (sharps and flats), and rests. The lyrics are:

mira de mira con piedad de mira de mira de  
 mira de mira con piedad de mira de mira de  
 mira de mira con piedad de mira de mira de



mira con piedad  
 mira con piedad  
 mira con piedad  
 mira con piedad

ella  
 tam bien se hará el car go de al



que esta vez prime - - - ra que por nuestra Carre - - -  
ra en sustrafica - - - ra sea digno de la gra - - -

ra en pieza a Cami' nar en pie za a Ca - - - mi  
cia g. de sea a cor - tar g. de - - sea ~~sea~~ - - - cer -



Handwritten musical score for the first system. It consists of four staves. The top two staves are for vocal parts, with lyrics 'nar' and 'tar' written below them. The bottom two staves are for piano accompaniment. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics 'em pie' and 'za a' are visible under the vocal staves. The piano accompaniment includes some complex rhythmic figures and rests.



Ca - - - - - ma -

cer - - - - -

nar

tar

ya

Ya si esperar de bemos se muestran expresivos y

um!



quieran Compa si vos las faltas per do nar las faltas per do

quieran Compa si vos las faltas per do nar las faltas per do

nar las faltas per do nar

nar las faltas per do nar y quieran Compa si vos las

nar las faltas per do nar y quieran Compa si vos las



Handwritten musical score on a single staff. The lyrics are: *La falta la falta la falta per do*. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes beamed together. The key signature has one sharp (F#).

Handwritten musical score on a single staff. The lyrics are: *nar<sup>do</sup> la falta la falta la falta per donar y quieran Compa*. The notation includes various note values and rests, with some notes beamed together. The key signature has one sharp (F#).



si vos lai faltoi per do nar: y quie ran  
 si vos lai faltoi per do nar: y quieran Compa si vos lai  
 tar fal tar lai fal toi per do nar  
 faltoi per do nar lai fal toi per do nar per do nar  
 lai fal toi per do nar y quie ran  
 lai fal toi per do nar y quieran Compa si vos lai

*arco*  
*Puntado*  
*Puntado*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include the phrase "per do nar" (likely "perdonar"). The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and a small tear at the bottom right corner.

Las fal tas      las fal tay      per do nar      las  
fal tay per do nar      las fal tay, per do nar per do nar      las  
fal tas      per do nar      las fal tay per do nar  
fal tas      per do nar      las fal tay per do nar  
per do nar;  
per do nar;



138-4

Ayuntamiento de Madrid



138-4

Leg.<sup>o</sup> 13. M. 138-4.

Comadilla

a 3=

El pretendiente de Amor

del

S.<sup>r</sup> Moral

1801

Ayuntamiento de Madrid

Carlota  
Eusebio  
Carmen



Gabinete con Mera y Papeler de Musica onella  
aparece la Carl.ta sentada. Junto. a ella:

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

Carl.ta  
va cres cen do il mio tor  
men to io lo sen to e non lin ten do Giu sti  
Dei ? che mai sa ra Giu sti Dei - - - che



mai su ra che mai che mai sa ra sen Za  
spe me sen za Cal ma. dub bia el al ma  
on = deg gia effe me e fia mi le oppos itaf  
fe tti piu xi posso piu xi po soil Cox non  
ha piu - xi posso il Cox non ha Va Cne

The image shows a handwritten musical score on aged paper. It consists of five systems, each with two staves. The notation is in a historical style, featuring various note values, rests, and clefs. The lyrics are written in Italian. The paper shows signs of age, including some staining and wear at the edges.



cendo il mio tra men to io lo sento e non lin  
 tendo Guis ti dei che ma i sa  
 ra che ma i sa ra che ma i sa ra Se le vanta  
 o gl gran tra ba fo o gl' *Allo*  
 gran fa ti ga o gl gran fa ti ga o



gl gran fa ti ga a pren der me Cues

ta. es ta Ca va ti - na a. pren der me

Cues ta es ta Ca va ti - - na es ta Cava ti na es

ta Ca va ti na la pa Ciencia e de per der

Yaum gl me Cues te esta diar yo la

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tengo de apren der yo la ten go de a pren der yo la ten go

de aprender yo la tengo de aprender.

Parola:

Sale Eusebio) Muñ buenos dias Carlota (Ell.<sup>a</sup>) felices amigo mío } Con despeggo

Eus.<sup>o</sup>) Por q<sup>l</sup> esta Vsted enfadada?

Ell.<sup>a</sup>) tengo bastante motivo; La Opereta. q<sup>l</sup> estudiamos. y este delicado estilo de la Musica Italiana me yncomoda.

Eus.<sup>o</sup>) yo me xio de verla a Vsted enfadada.

Ell.<sup>a</sup>) Puer no es bastante motivo?

Eus.<sup>o</sup>) Yala Cantaremos: (Ell.<sup>a</sup>) Guen? yo Vsted querol y el Amigo Cam.  
q<sup>l</sup> estaba tan duro.

Eus.<sup>o</sup>) Por fin sele arreducido: (Car.<sup>ta</sup>) Por q<sup>l</sup> no viene a pasarla.

Eus.<sup>o</sup>) Quanto tiempo aze q<sup>l</sup> vino.



*Moderato.*

Handwritten musical score for a song, featuring vocal and piano parts. The tempo is marked *Moderato.* The score is written on six staves. The first three staves are for the piano accompaniment, and the last three are for the vocal line. The lyrics are in Spanish and are written below the vocal staff.

en tuc usted no se de ten - ga la pa la bra ia me ha  
ella  
No hade estar tan obs ti  
dado la tu



na do <sup>tu</sup> ra be la ne ce si dad ya ve la ne

ce - - - si dad <sup>El,</sup> No me ha bi era yo ne ga do ano ha

ber a no ha vex - - - di fi cul tad a - no ha vex - - - di



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 accidentals.

**System 1:**

- Staff 1: *fi - - - cul tad*
- Staff 2: *va mos*

**System 2:**

- Staff 1: *va mos en - - sa yando bas ta ya - de ter gl*
- Staff 2: *en sa*
- Staff 3: *la de ter que*

**System 3:**

- Staff 1: *dad. bas ta ya de ter gl dad*
- Staff 2: *sa be Dios el sa cri*



fi - - - - - Cio q<sup>e</sup> hacex voi de mi hu - mil dad q<sup>e</sup> hacex

ella.  
voi de mi hu mil dad no se dio gusto en el tea tro sin bus

Cax'la va - - - - - xie dad sin bus - - - - - Cax sin bus con la



Handwritten musical score with three systems of staves and lyrics. The lyrics are in Spanish and include the words "vaya", "vaya", "si no", "Puedo", "pronto", "ten", "miedo", "esta es", "pen", "mu cha ter", "que dad", "es", "taes", "mu cha ter", "que dad", "seis qe", "es ter", "ge", "dad", "No", "Pen", "mu cha ter", "que dad", "es", "taes".

The first system includes the lyrics: *va xie dad vaya vaya si no Puedo pronto* and *vaya vaya pronto*.

The second system includes the lyrics: *Pronto ten qo miedo ten qo miedo* and *esta es pen*.

The third system includes the lyrics: *mu cha ter que dad es taes mu cha ter que dad* and *seis qe es ter que dad No Pen seis qe es ter ge dad*.

The score is written in a single system with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music is written in a single system with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music is written in a single system with three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef.



a - - - es ta mu. cha ter que dad es mu. cha ter g.l.  
 mucha ter que dad es mucha ter que dad pen. seis guer ter g.l.  
 mucha ter que dad es mucha ter que dad es mucha ter que

Parola:

Eur.<sup>o</sup>) paremos alguna Cosa q<sup>l</sup> ya son las diez y media.  
 El ) sino me al cuerdo de nada (Ella) senos buelbe hacer de pencias.  
 Cante vsted<sup>e</sup> y de repente? (Eur.<sup>o</sup>) quantas veces por las Enbras  
 de repente axemos Cosas q<sup>l</sup> pensadas no se ycieran:  
 Ella) yo Cantare con vsted, vaya este duo si guiera que es bonito.  
 El ) le conozco (Ella) Cantamole (El) enora buena:  
 Eur.<sup>o</sup>) Pues yo he de ser el Cenxor y verema quien lo yorra.



*Duetto*  
*Larghetto*

*p* *f*

*el. q. #*  
oh se na ga — te o

*cres* *p*

ca xa dar mi o: amor in seq, no la fie ra pe na a

*p*

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*ella*  
 Cal ma te il  
 ma - ra il duol - mi ueci ra  
 ou do affan - - no spe ra te un dol - ee affec to a  
 mor non e - - ti ra - no pie to - so vi sa ra  
 spe



can do hob bio si more sen za ~~espera~~ <sup>espera</sup> pie ta  
 Hi end speran do a mo - re cor tan za esse del ta  
*All.*  
 A ni ma inna mo ra - te par la te voi par la - te  
*All.*



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are positioned below the staves. The first system contains the lyrics "a mi me inna mo xa - te se me xi' to pie ta spe", with a handwritten "el:" above the final note. The second system contains the lyrics "zan do o Dio si more senza otte ner pie ta", with a handwritten "st ob" above the final note. The third system contains the lyrics "tien spe ran do a more cor tam za e se del ta'". The paper shows signs of age, including discoloration and wear along the edges.

a mi me inna mo xa - te se me xi' to pie ta spe

zan do o Dio si more senza otte ner pie ta

tien spe ran do a more cor tam za e se del ta'



Handwritten musical score for a hymn, featuring three systems of staves. The notation includes vocal lines with lyrics and instrumental accompaniment. The lyrics are in Spanish and appear to be a version of the hymn "Ave María" (Hail Mary).

*ani mein na mo xa — te par*

*la te voi par la — te ani mein na mo xa — te se*

*a ~ ~ ~ ~*

*me xi to pie ta a ni me in na mo*



The image shows a handwritten musical score on aged paper, consisting of three systems of staves. Each system has a vocal line (top staff) and a basso continuo line (bottom staff). The lyrics are written in Italian and are repeated across the systems.

**System 1:**

Vocal line: *a - - - a - - -*  
Lyrics: *ra te par la te voi par la te*  
Basso continuo line: *a - - - a - - -*

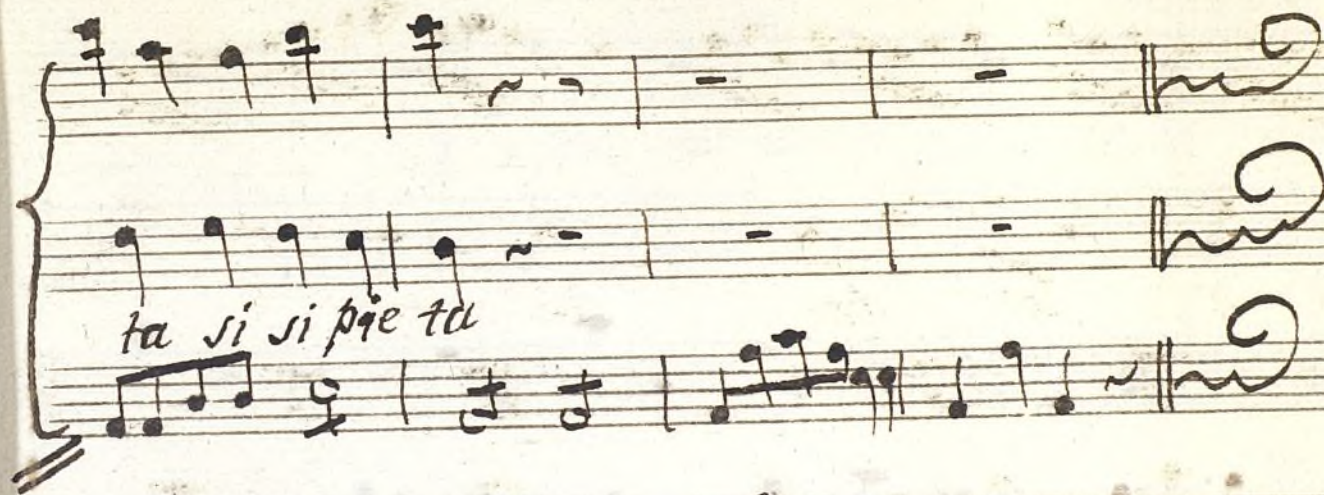
**System 2:**

Vocal line: *a nì me in na mo re te se me ri to pie ta se*  
Basso continuo line: *a nì me in na mo re te se me ri to pie ta se*

**System 3:**

Vocal line: *me xi to pie ta se - - - me xi to pie ta si si pie*  
Basso continuo line: *me xi to pie ta se - - - me xi to pie ta si si pie*





Parola:

Eus: ) si el mdo dela Opereta  
como este duo saliese

Ella: ) q<sup>l</sup> mas quisiéramos

Camas: ) vamos: no es lo mismo  
un Gabinete. q<sup>l</sup> el teatro

el: ) ... nola mego

Carl: <sup>ta</sup>) pero en un hombre <sup>tam constante en el trabajo</sup>  
q<sup>l</sup> siempre fue, ~~el adelante del teatro~~  
ande Caber himi de

el: ) el que no apasado el mar  
las tempestades no teme



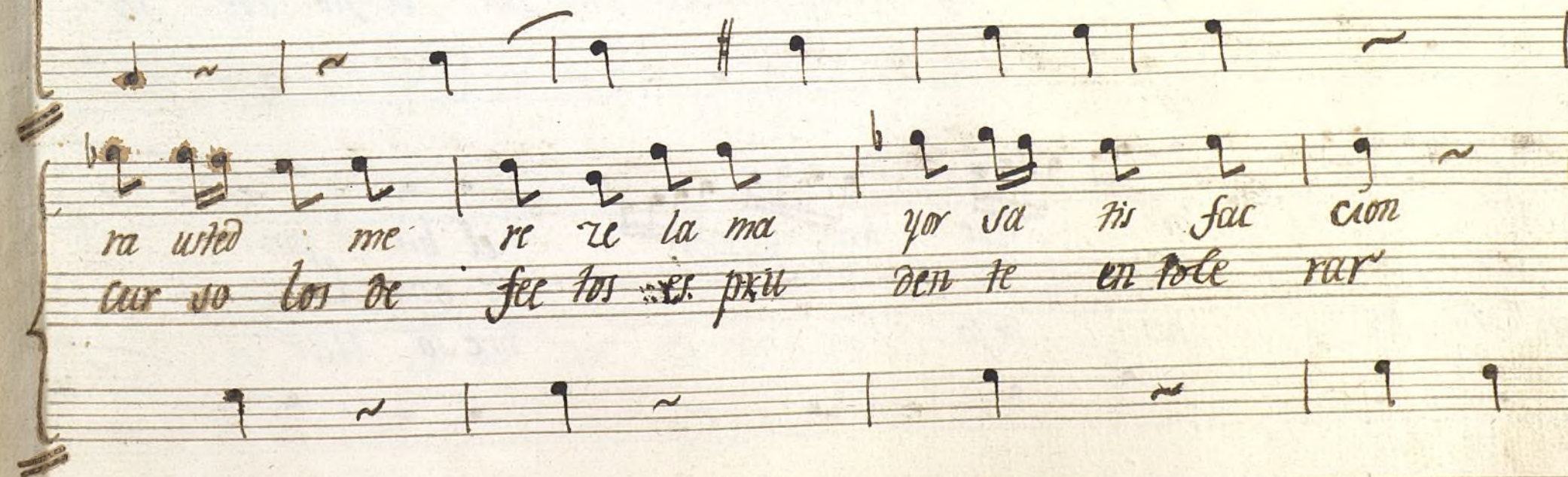
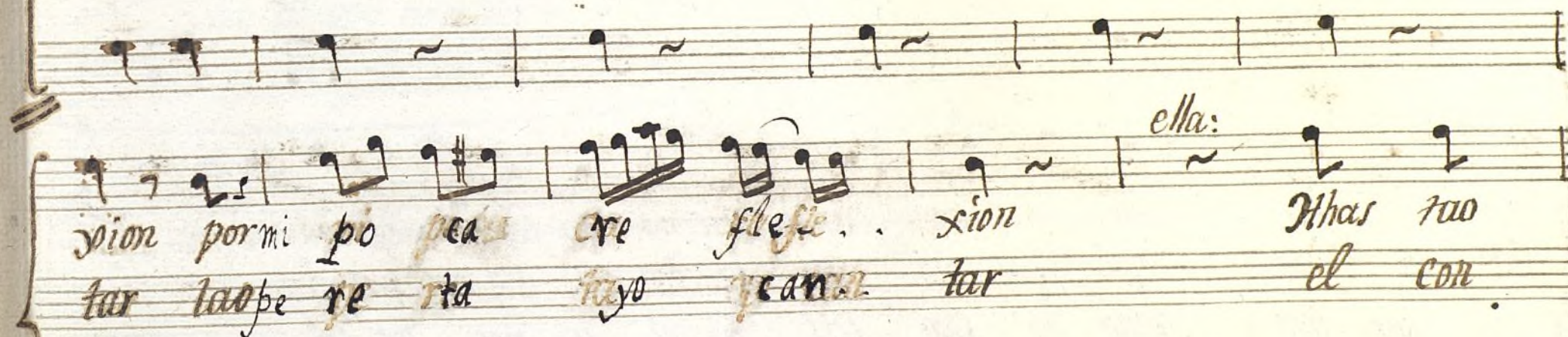
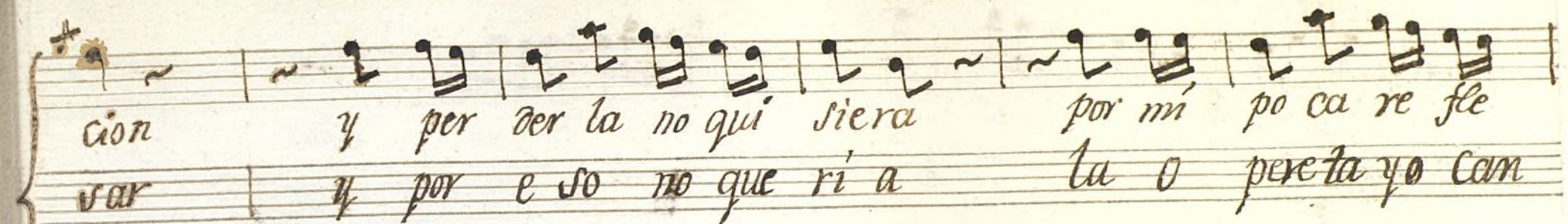
*Coplas*  
*All: Poco*

$\frac{2}{4}$

des de To ben ya  
el buen Gusto en el Can ta do

la ma yor acep ta cion la mayor  
a de lan ta sin ce sar a de lan ta sin ce







la ma yor sa tis - - - - - sa - - - - - ción  
 es pru den te ento - - - - - le - - - - - rar

*Eus.º*  
 yo sin du da en la o per e ta tendre que ha cer el ba  
 no ge hare yo que no de cí den sí soy pe pino o me  
 me nos quan do con las to ses no nos de sa rre so

son ten dre que ha cer el ba son  
 lon sí soy pe pi - - - - - no ome lon  
 llar no nos de sa - - - - - rre so llar

la 2.<sup>a</sup> no



*Al Segno*

*la 2.<sup>a</sup> vez nose dice esto*

*El:*

*es es*

*pues*

*Ella:*

*to*

*No es es*

*pues*

*El:*

*to*

*No hay*

*quien*

*Can*

*—*

*te  
Cus.<sup>o</sup>*

*Co mo*

*no*

*Co mo*

*no*

*Co mo*

*no*

*y hai qn*

*Can ta*

*el churri*

*recuerdo*

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Handwritten musical score for a vocal part. The lyrics are: *pan pli con el mas grande pri mor con el mas gran de pri*. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written on a single staff with a brace on the left. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical score for a piano accompaniment. The word *mor* is written below the first staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written on a single staff with a brace on the left. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical score for a piano accompaniment. The words *Sig.* and *And.te Gracioso* are written below the first staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written on a single staff with a brace on the left. The notes are mostly quarter and eighth notes, with some rests.



El: *si fa mas me he ne ga - - - do a las ta re - - -*

Ella: *si por mie do del rries - - - go No na ve ga - - -*

*Punt: do*

*as ai ai si si a las ta re as a las ta re - as*  
*ran ai ai si si no na ve ga ran no na ve ga - - - ran*

*a las ta re - as hea pren di do a ser*  
*no na ve ga - - - ran no vi nie ran las*



ca - - - - - uto de la espe rien cia de la espe rien cia hea pren di  
flo - - - - - tas de la o tra ban da de la o tra Van da no vie ne

do aver ca - - - - - uto de la es pe rien - - - - - cia ai ai si  
ran las flo - - - - - tas de la o tra ban - - - - - da ai ai si

si de la espe rien cia de la espe rien cia  
si de la o tra ban da de la o tra ban da *allegro*



*Asi a mi mar - - - se por que na da sea es cri*

*Eus.) Asi a mi mar se por q<sup>e</sup> na da sea es cri*

*to de los Co bar des de los Co bar des por que na da sea es*

*to de los Co var des*

*cri - - - to de los Co bar - - - des ai ai si*

*por q<sup>e</sup> na da sea es cri to de los Co bar des*





Parola:

Carlota) No le acen a usted fuerza mis razones

El:) Por q<sup>e</sup> el pueblo a quien estimo  
no diga q<sup>e</sup> yo al trabajo me niego  
aun q<sup>e</sup> sean tragedias:

Eus.) Van tantas en estos tiempos  
hacen los medicos:

Carlota) Viva! al fin se vencio a mis ruegos

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*Los 3*

mi ta la hu mil da d ad mi ta la hu mil da d

el Pueblo es Com pa si vo ya un

que miu Jus h' cie ro al gl obra con es me ro le mi ra con pie

da d le le mi ra con pie da d

da d te le mi ra con pie da d al

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le mi ra le  
 ge obra con es me ro le mi ra con pie dad le mi ra le

mi ra le mi ra con pie dad le mi ra le mi ra le

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Handwritten musical score for two voices and basso continuo. The first system consists of four staves. The top two staves are for voices, with lyrics "mi ra con pie dad le" written below them. The bottom two staves are for the basso continuo, with a treble clef and a key signature of one flat. The music is written in a historical style with various note values and rests.

Handwritten musical score for two voices and basso continuo. The second system consists of four staves. The top two staves are for voices, with lyrics "ella tan bien se haran el car go al" written below them. The bottom two staves are for the basso continuo, with a treble clef and a key signature of one flat. The music continues with various note values and rests.



vernuestra efica - - Lia gl es digno de la gra - - -

tal  
cia quien de sea a cer tar quion de sea a - - cer



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "tar" and "a". The accompaniment consists of two staves below the vocal line, with the bottom staff showing some rhythmic notation.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "a", "quien de", and "sea a". The accompaniment consists of two staves below the vocal line, with the bottom staff showing some rhythmic notation.



Handwritten musical score for a choir. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Cer" and "tar". The music consists of several measures of eighth and sixteenth notes, with some rests. The paper is aged and shows some staining.

Handwritten musical score for a vocal line. The lyrics are "ya sier pe rar de be mas se mues tren es pre si vos y". The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests. The paper is aged and shows some staining.

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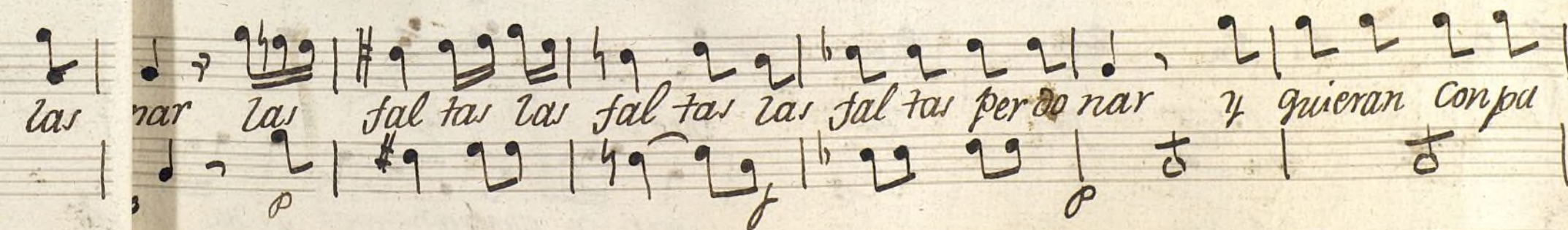
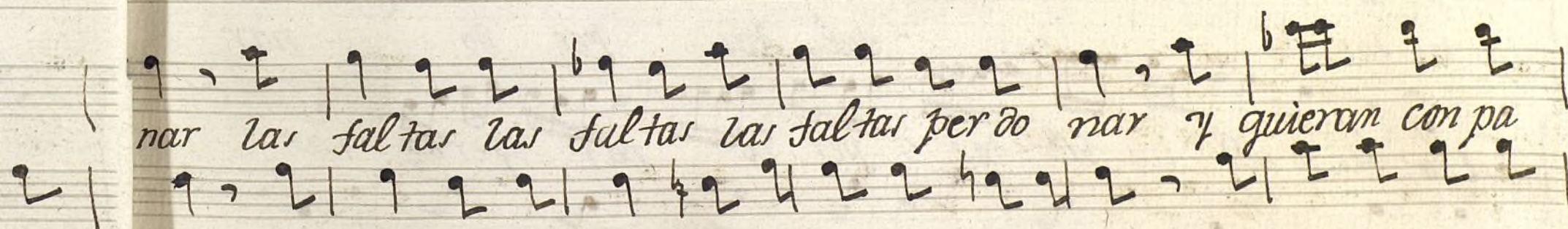
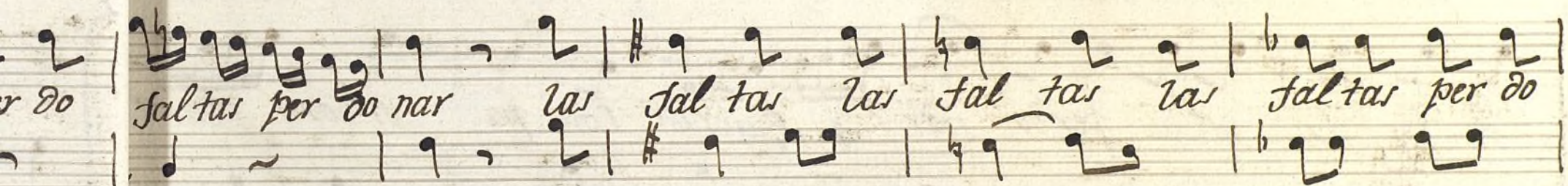
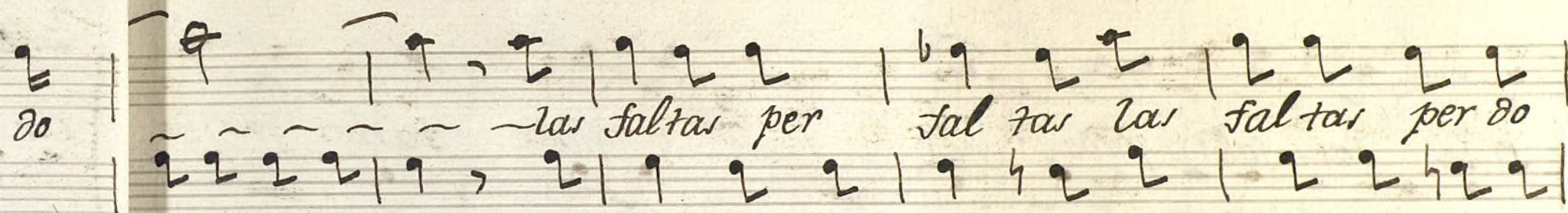
quieran Com pa si vos las sal tas per do nar las sal tas per do

quieran Com pa si vos las sal tas per do nar las sal tas per do

nar las sal tas per do nar

nar las sal tas per do nar y quieran Com pa si vos las







si vos las saltas perdo nar y quie ran  
 si vos las saltas perdo nar y quieran Con pa si vos las  
 las saltas per do nar  
 saltas per do nad las saltas per do nar per do nar  
 las saltas per do nad y quie ran  
 las saltas per do nar y quieran Con pa si vos las

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Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script and include the words: *las sal tar per do nar las*. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and wear along the edges.

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Carlota.

Mus 138-4

Violin Primero

Conadilla a bes

el Pretendiente de Amor;

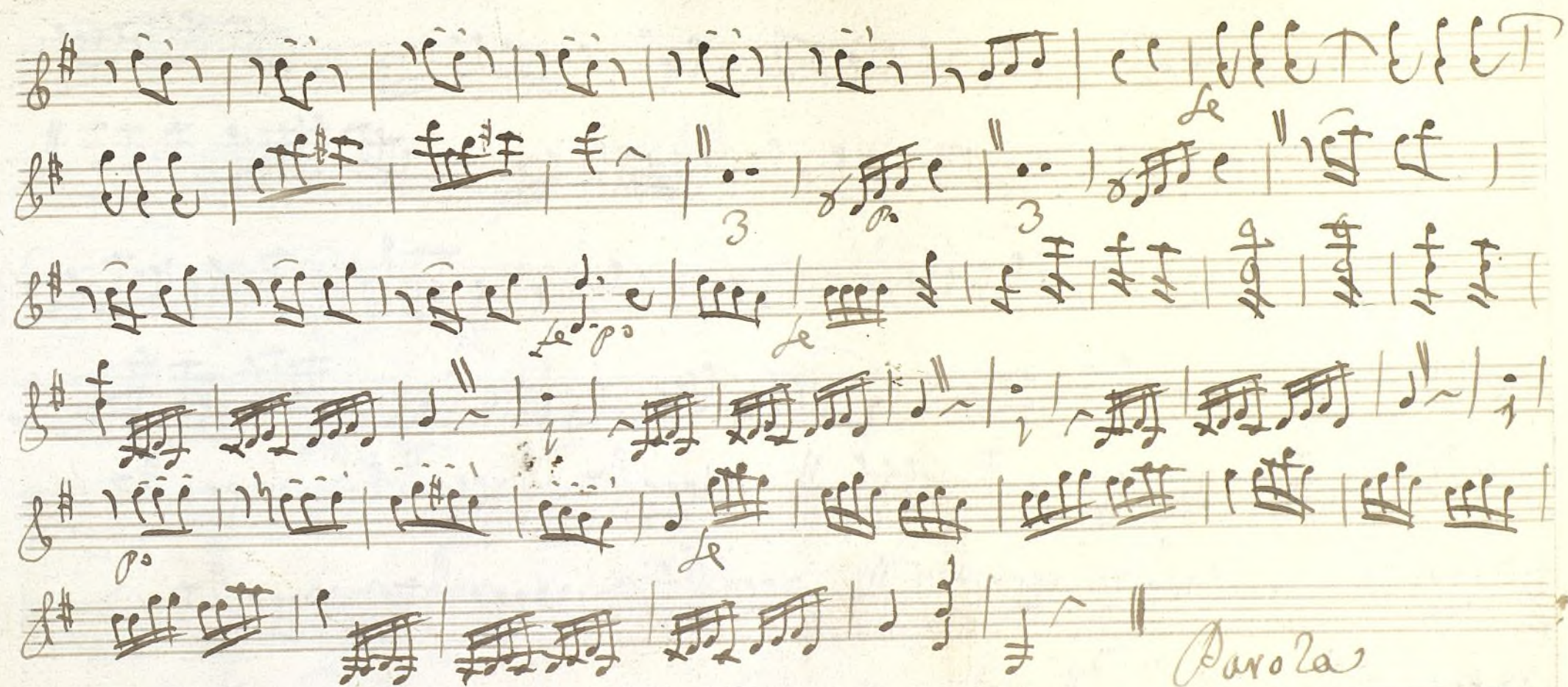
Ayuntamiento de Madrid



And<sup>no</sup> 3/8

*p* *f* *cresc.* *dim.* *rinf.* *apac.* *con la p.* *au.* *p*







*Moderato* & c

The musical score is written on ten staves. The first staff begins with the tempo marking 'Moderato' and the time signature '& c'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system, with the staves connected by a brace on the left. The notation is in a historical style, with some notes beamed together in groups. The paper shows signs of age, including some staining and wear at the edges.



8 7 7 7 - || *Paro 2a*

040

Larghetto

Handwritten musical score for a piece titled "Owo" by Languetto. The score is written on ten staves. The first staff begins with the title "Owo" and the tempo marking "Languetto". The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "ffr" (fortissimo) and "p" (piano). The score concludes with a double bar line and a repeat sign. A library stamp from the "Ayuntamiento de Madrid" is visible at the bottom of the page.

# Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 2/4), and dynamic markings (*ff*, *po*, *mo*, *Le*, *no*, *po*). The score is divided into sections by repeat signs and includes the following text annotations:

- Coplas Allegro poco* (written across the fifth staff)
- Parola* (written at the end of the fourth staff)
- Allegro* (written at the end of the tenth staff, with ~~Allegro~~ crossed out below it)
- 2a vez no se dice* (written below the bottom staff, under a bracketed section)

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and text within the score include:

- Segno* (written above the third staff)
- Andte* (written above the third staff)
- Allegro* (written at the end of the sixth staff)
- Paro 2o* (written at the end of the tenth staff)

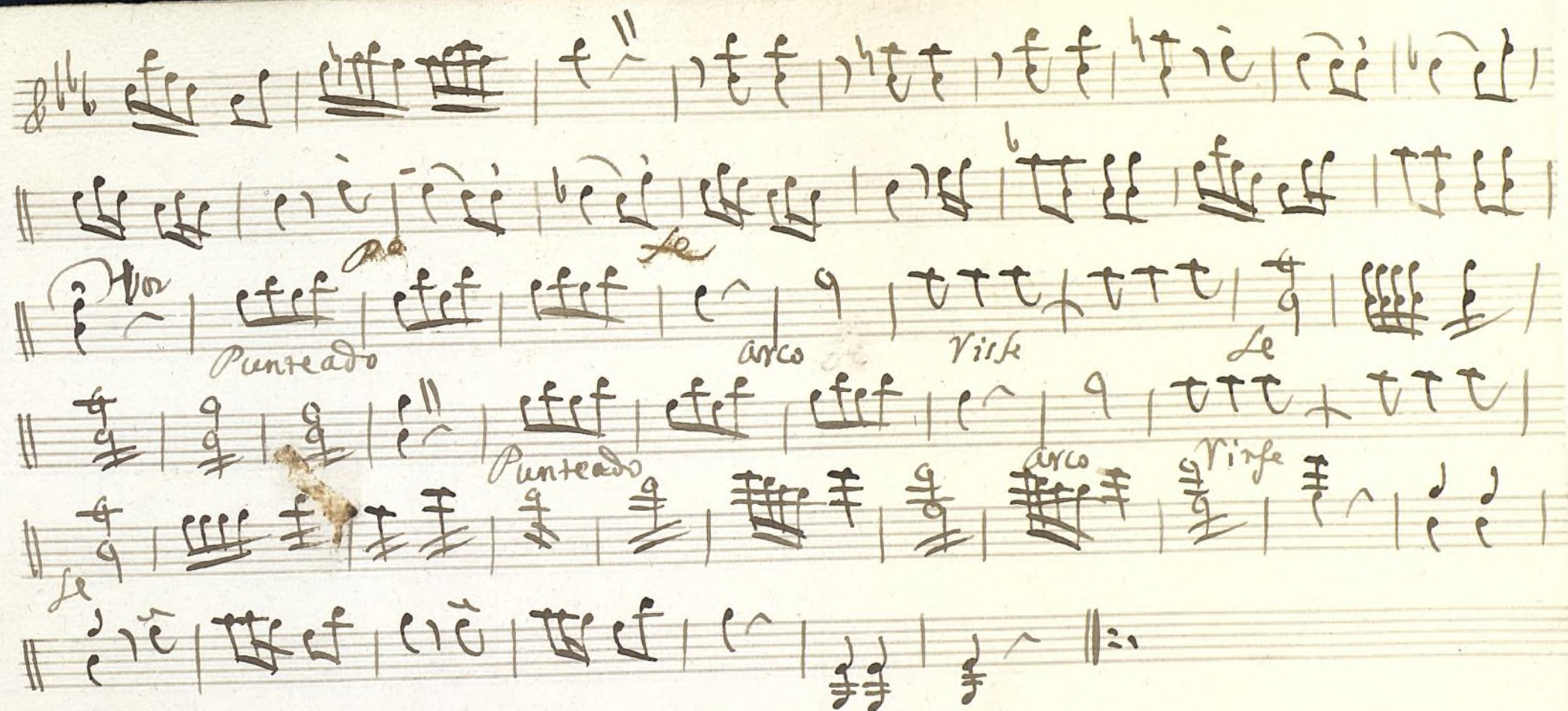
The score concludes with a double bar line and the word *Paro 2o*.



*Final Allegro* 2/4

The musical score is written on ten staves. It begins with the title "Final Allegro" and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "Solo" appearing on the fourth, sixth, and eighth staves, and "Tutti" appearing on the seventh and ninth staves. The score concludes with a double bar line on the tenth staff.







Ayuntamiento de Madrid



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Mus 138-4

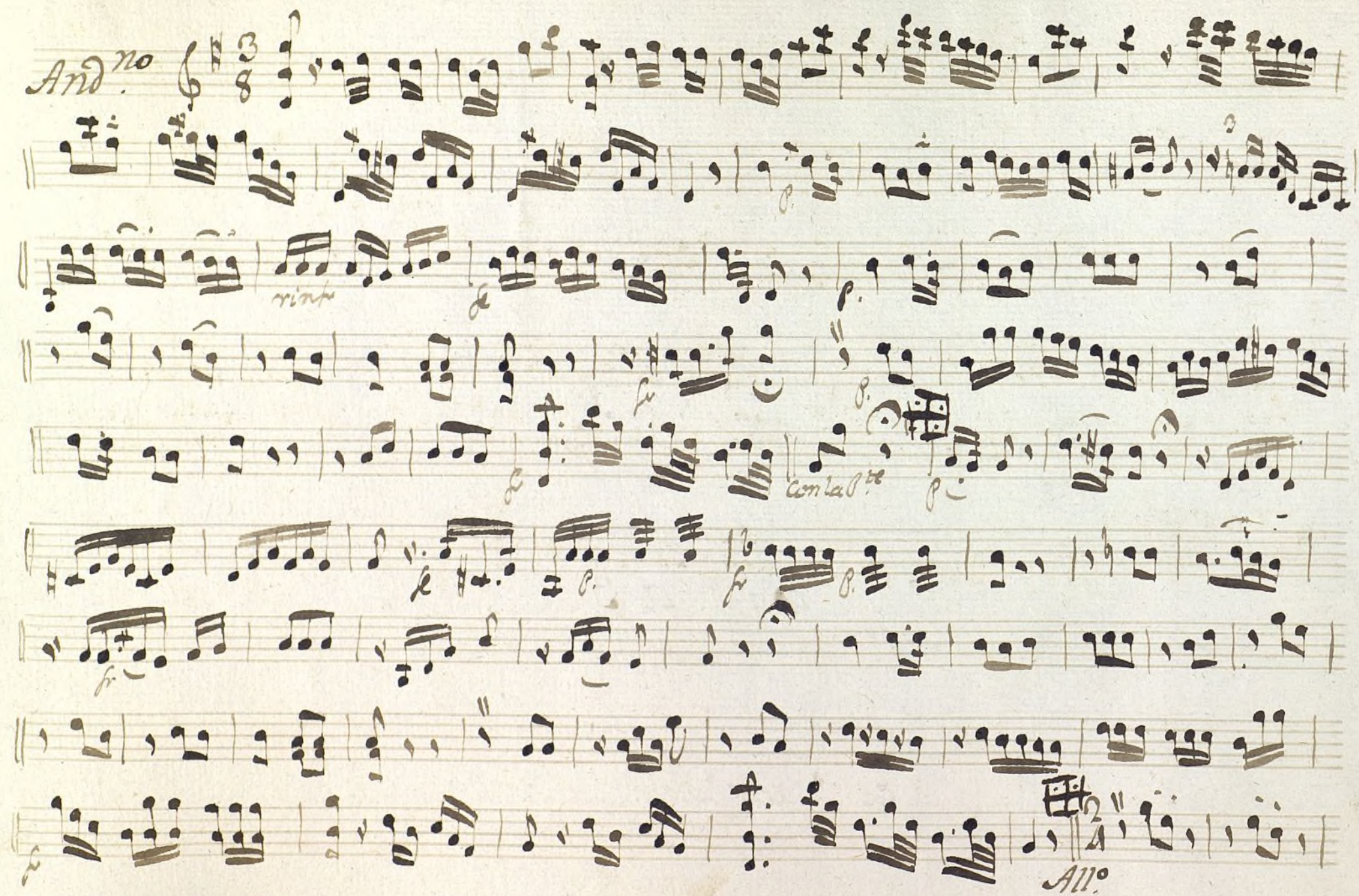
Violin 1.<sup>o</sup>

Ton.<sup>a</sup> a 3

El Pretendiente de Amor

Ayuntamiento de Madrid










Ayuntamiento de Madrid





Ayuntamiento de Madrid



||  || *Parola*

*Duo*

*Saxpucto*



*Parola*

*Duo*

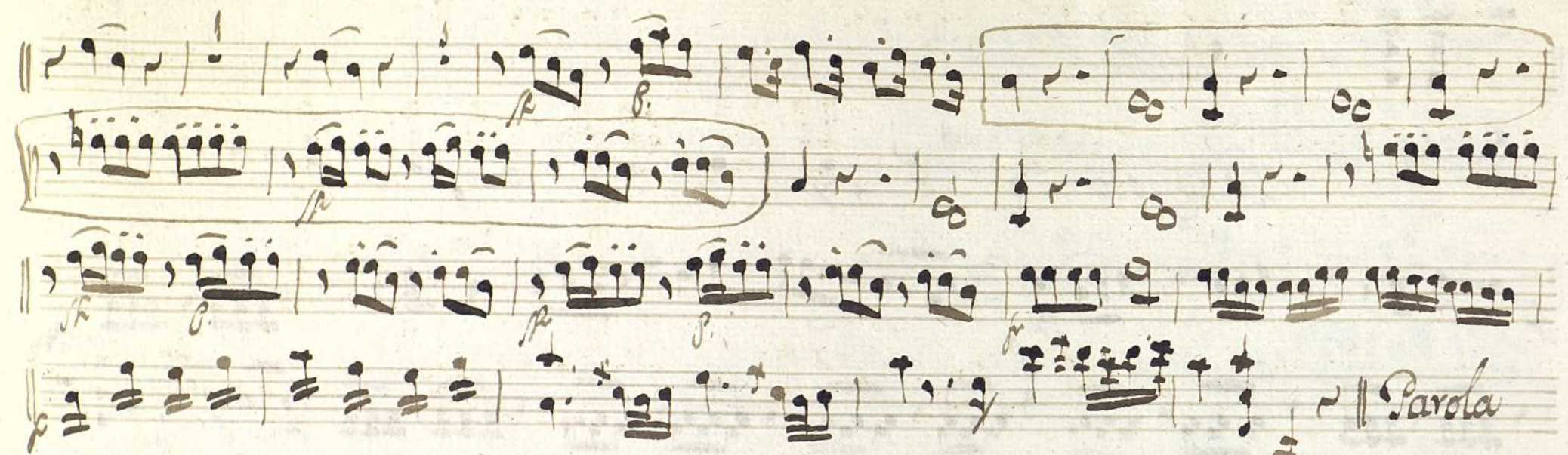
*Saxpucto*

*con la 2<sup>a</sup>*

*All.*

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*Coplas*

*Allegro poco*



la 2ª vez no se dice  
Ayuntamiento de Madrid

*Allegro*





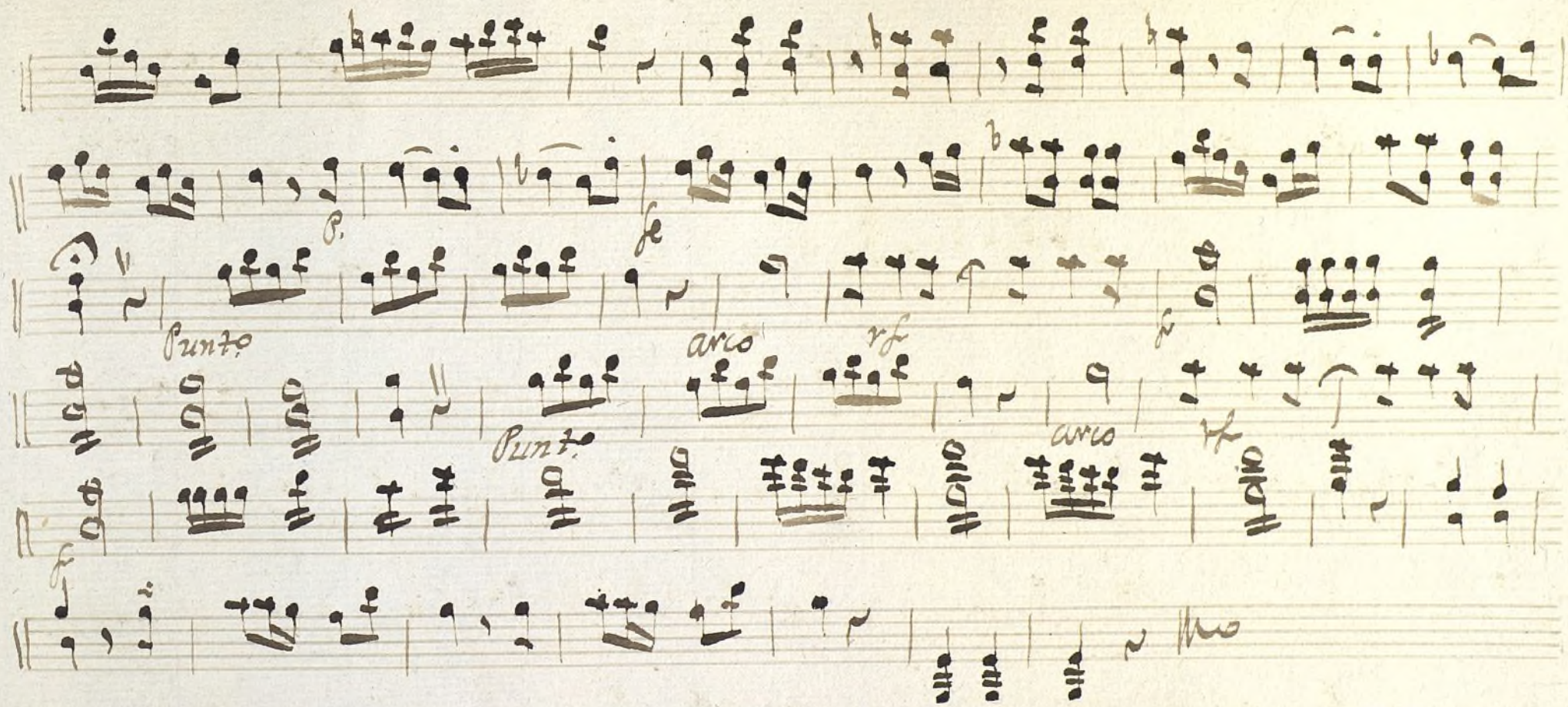


*final*

*Allo*

This is a handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a cursive, historical style. The first staff begins with the tempo marking 'Allo'. The score features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'Solo' appearing on the seventh and eighth staves. The piece concludes with a final cadence on the tenth staff.







Ayuntamiento de Madrid



Monju

+

Violin Segundo

Conadilla à 3.

el Pretendiente de Amor;

//



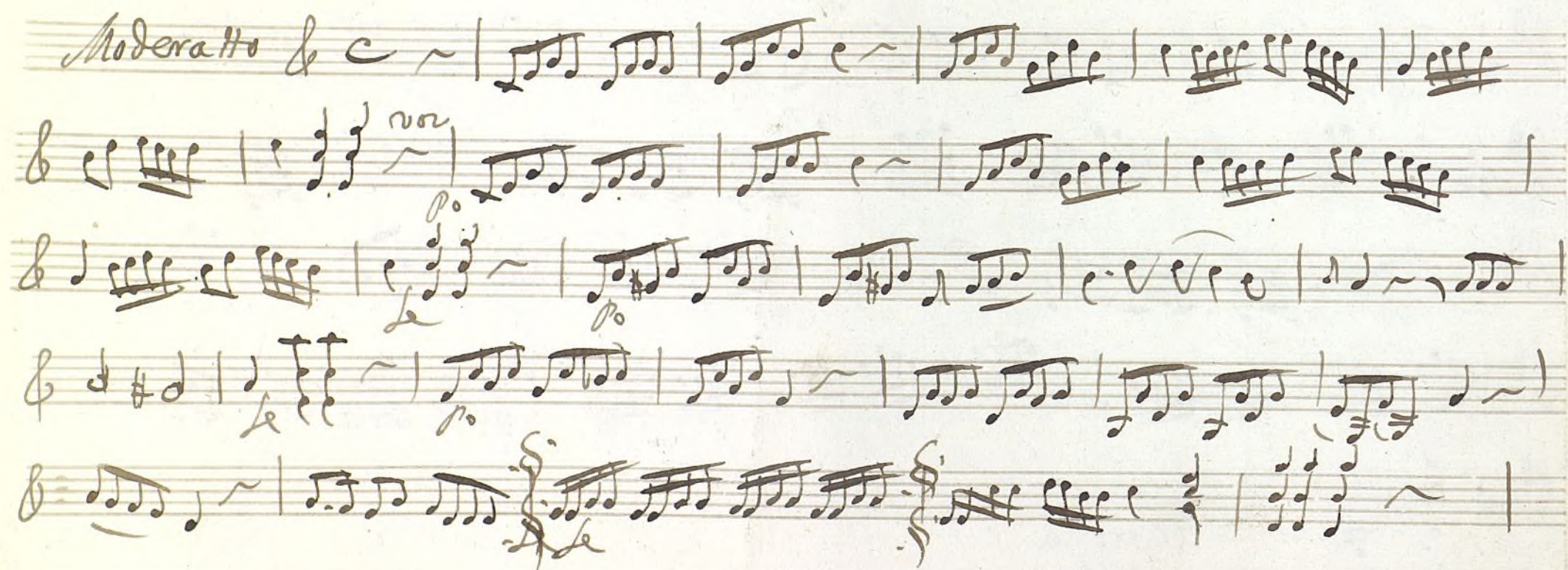
*Poco*  
*Andro*  $\text{G}^{\#} \frac{3}{8}$

*vino*  
*aparecieron*  
*le di la parte*  
*Allo, vino*

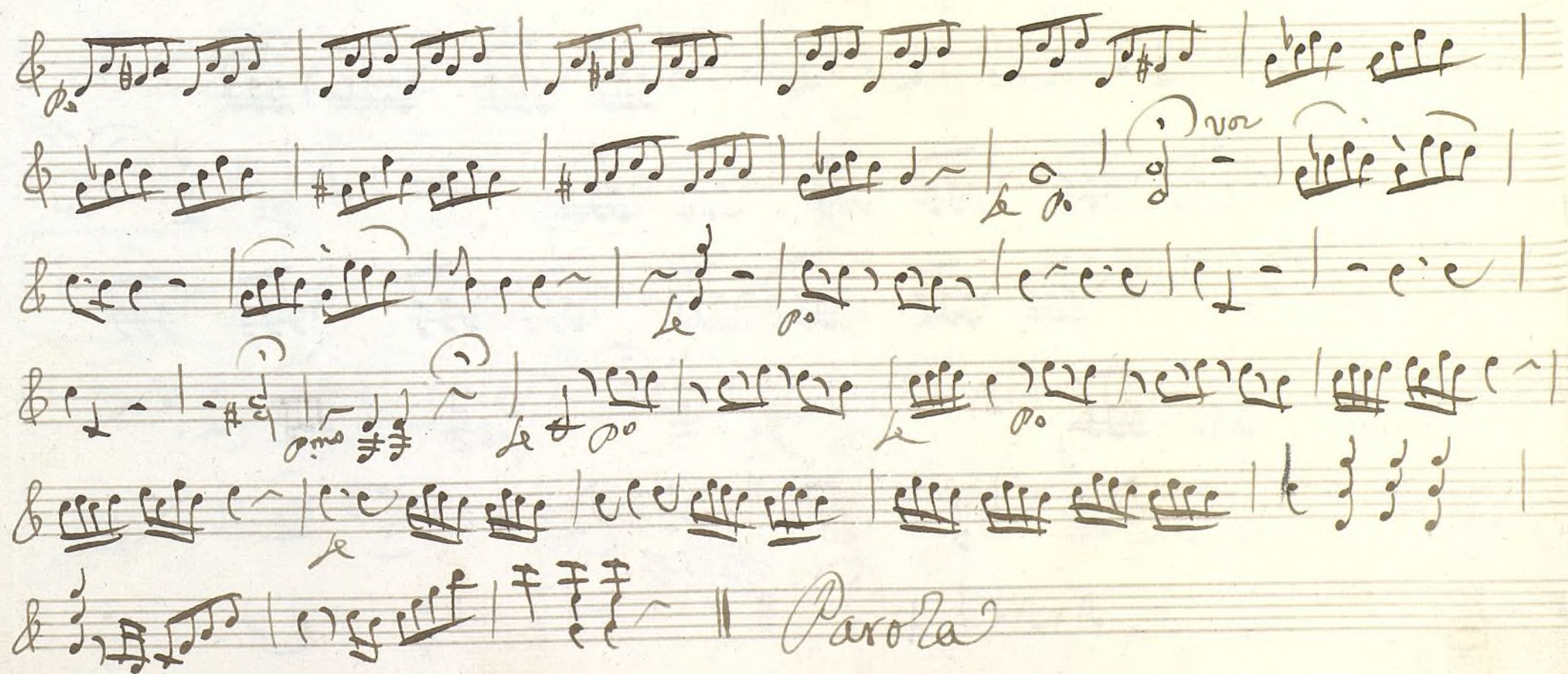












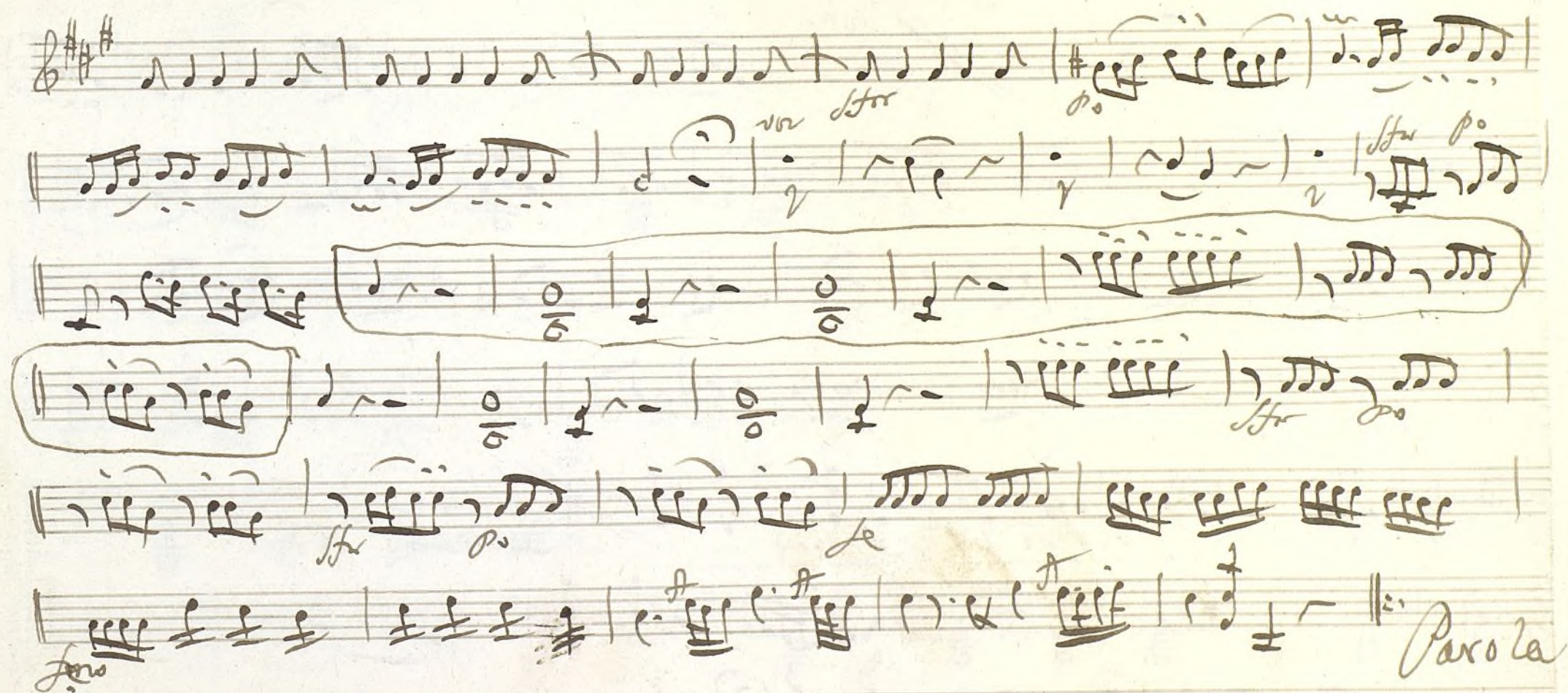


*Quo* *Larghetto*  $\text{F}\sharp\text{F}\sharp$  *pp*

*Crece.* *pp* *voz*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*







Coplas

Allegro poco &  $\frac{2}{4}$

2  
A

[illegible]

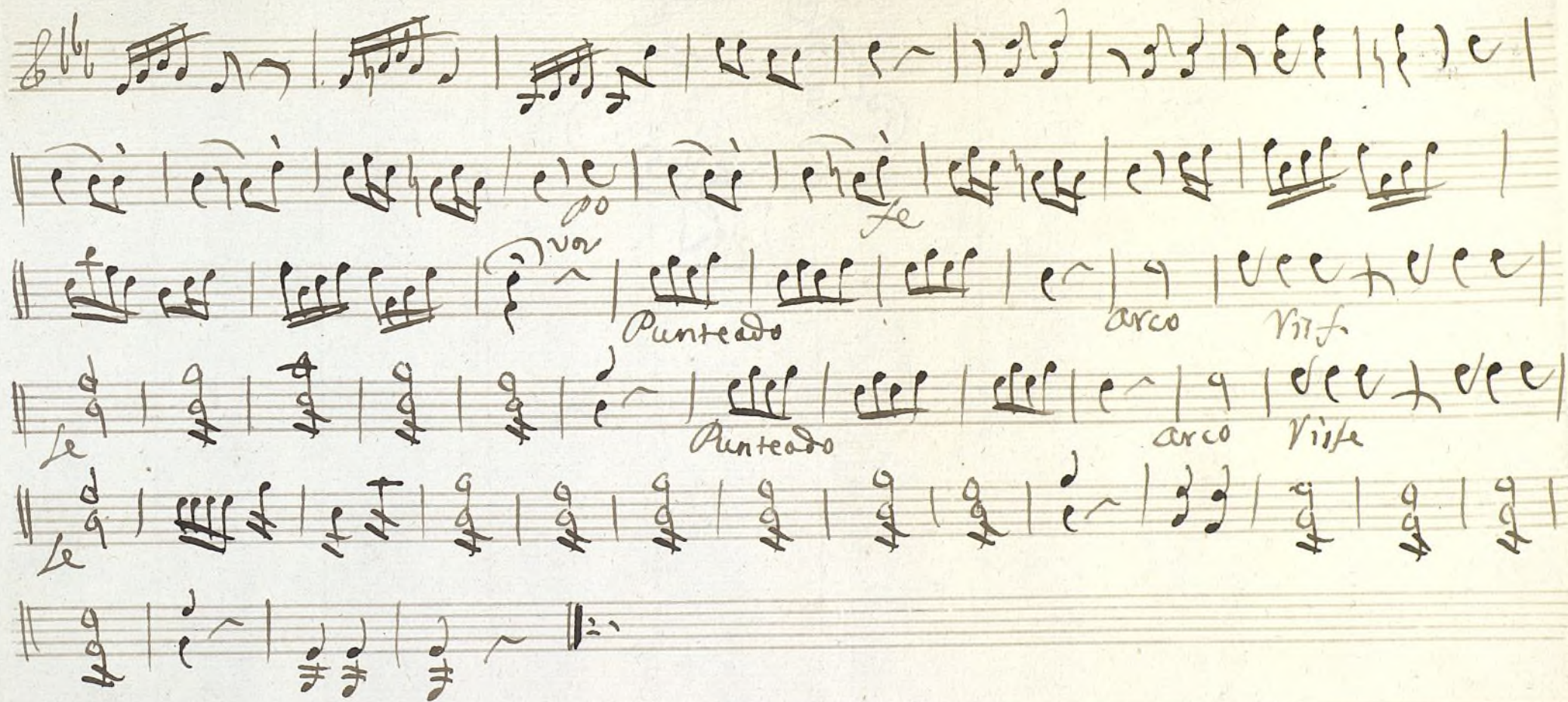






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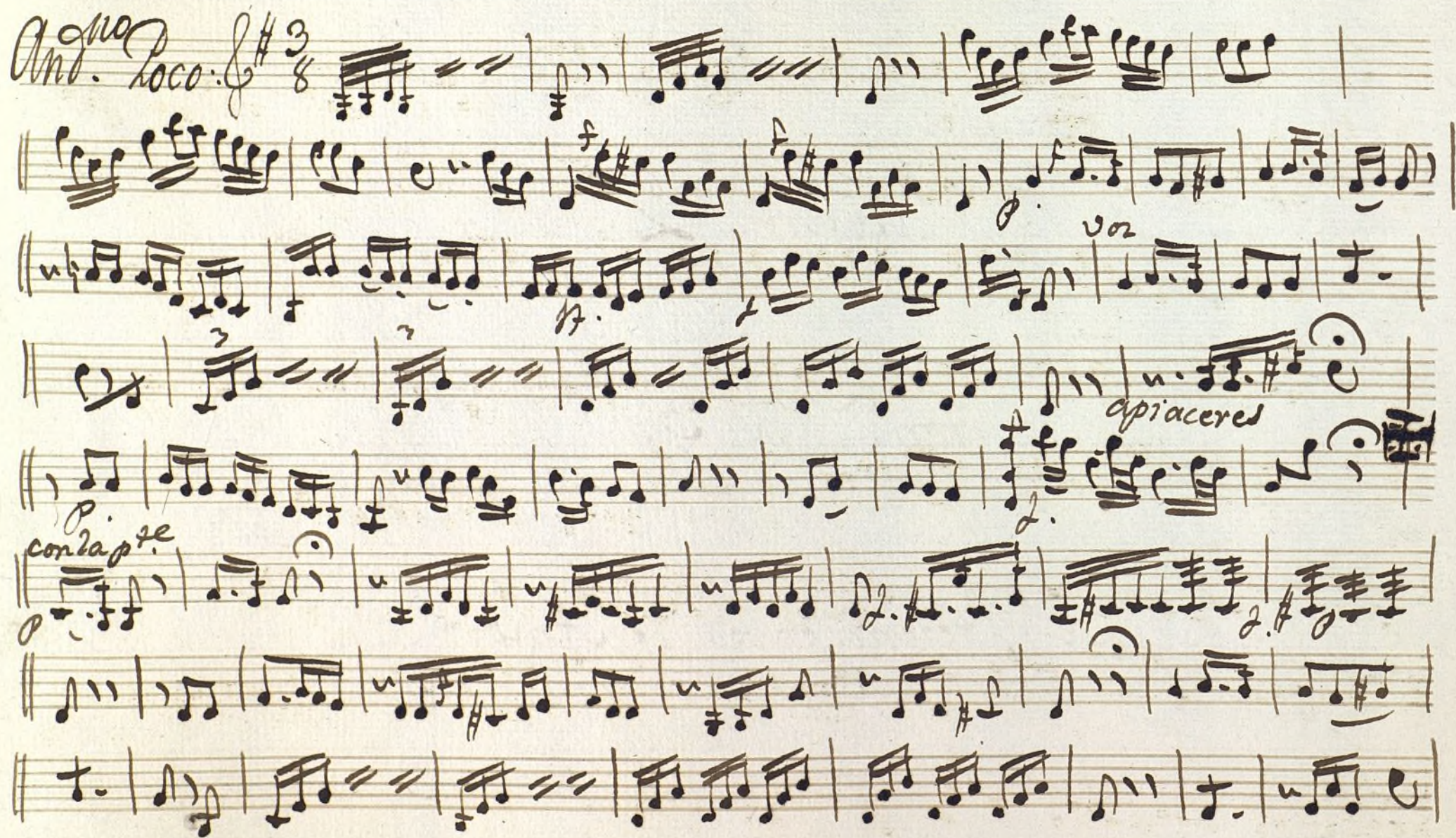


Violin. 2<sup>o</sup>

Fon. a 3.

El Pretendiente de Amor



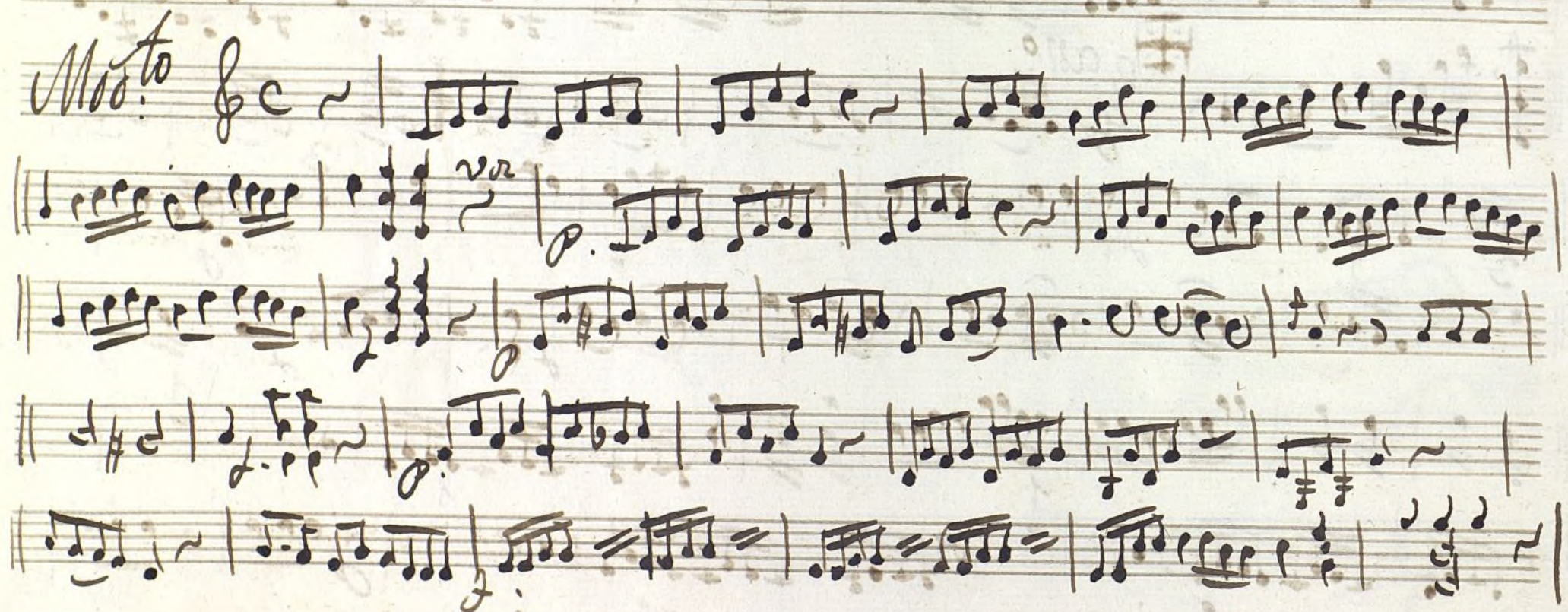




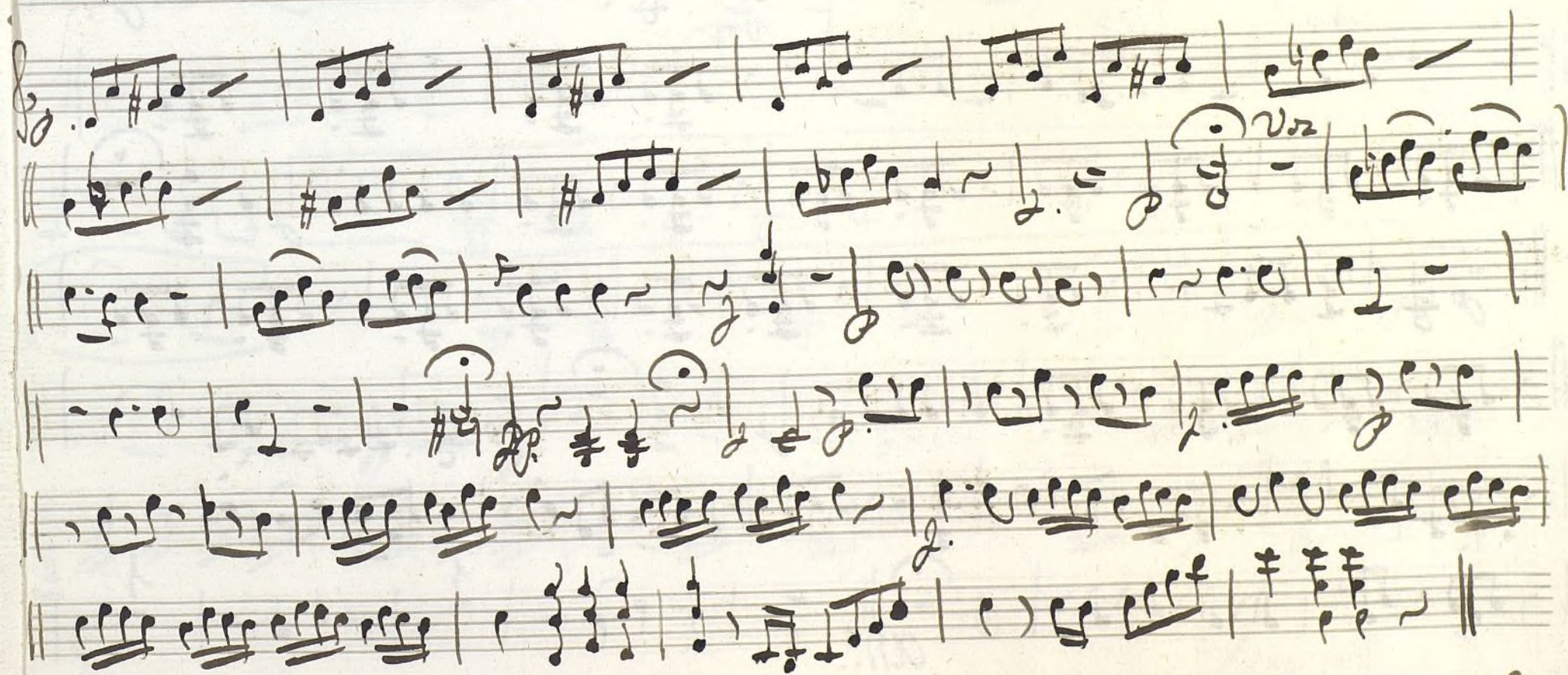
Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. A '2 all' marking is present on the second staff. The piece concludes with a double bar line and a fermata on the eighth staff.

Parola.









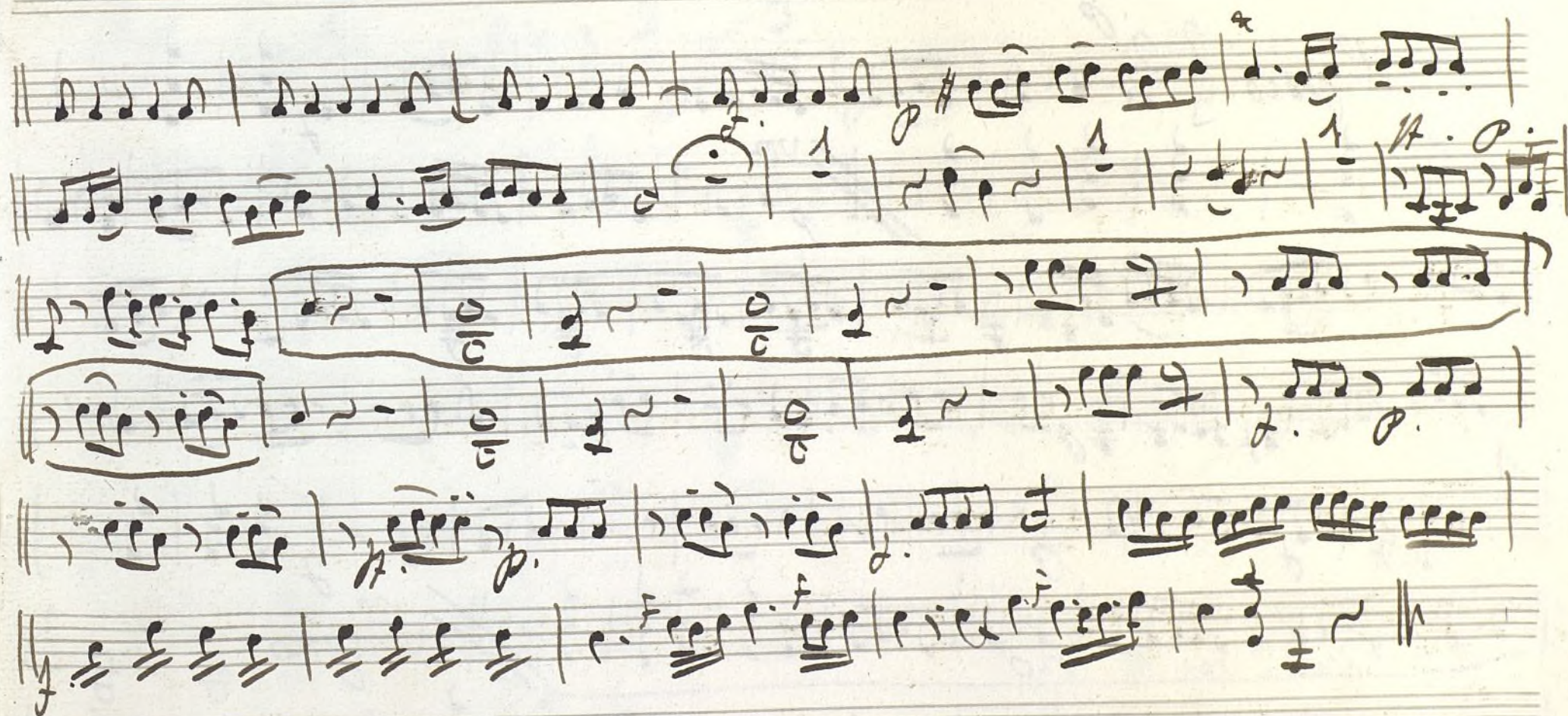
*Parola*



*Duo..* *Larghetto..* *res* *P.* *vo*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Larghetto..' and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P.' and 'all.'. The score is written in a cursive, handwritten style.





Parola



Coplas.

*All.<sup>o</sup> poco.*  $\frac{2}{4}$  *p.*

*vol*

*no*

*allegro*

*segue*



*Segl. And. Gracioso*  $\text{3/4}$   $\text{2/4}$   $\text{3/4}$

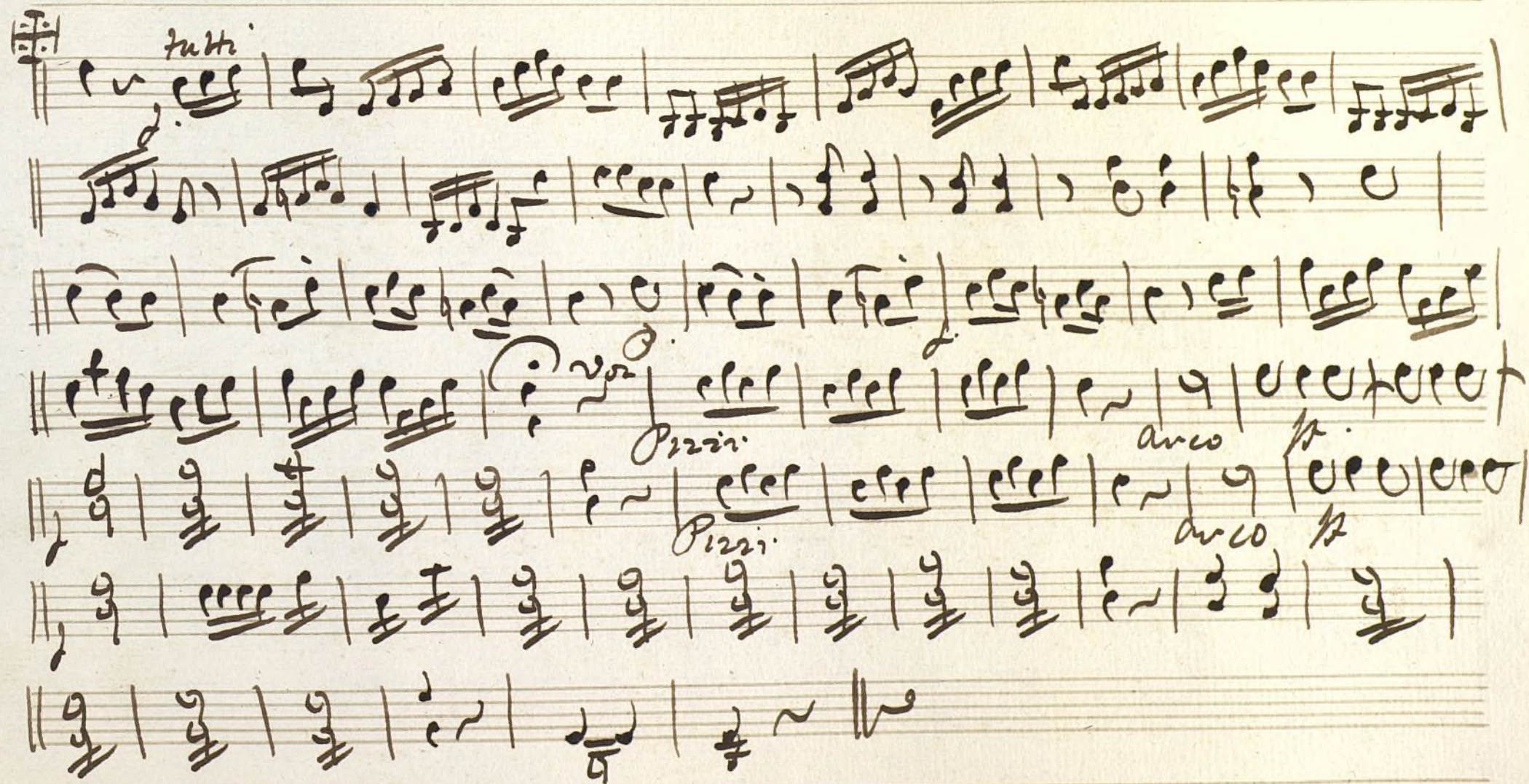
*Allegro*  $\text{2/4}$

*Parola.*

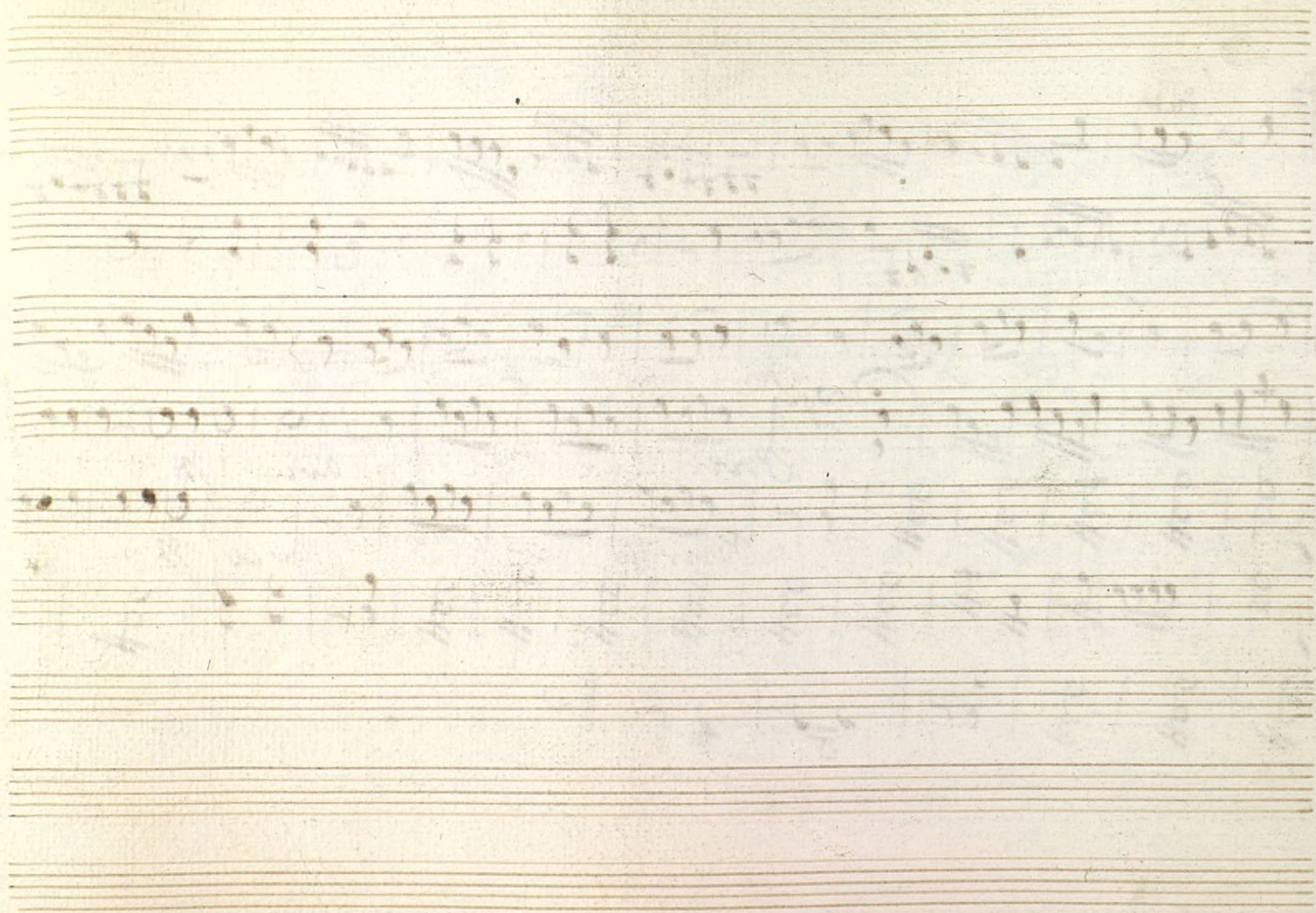












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Viola

Tonadilla a 3. + el Pretendiente de Amor;

Mus 138-4

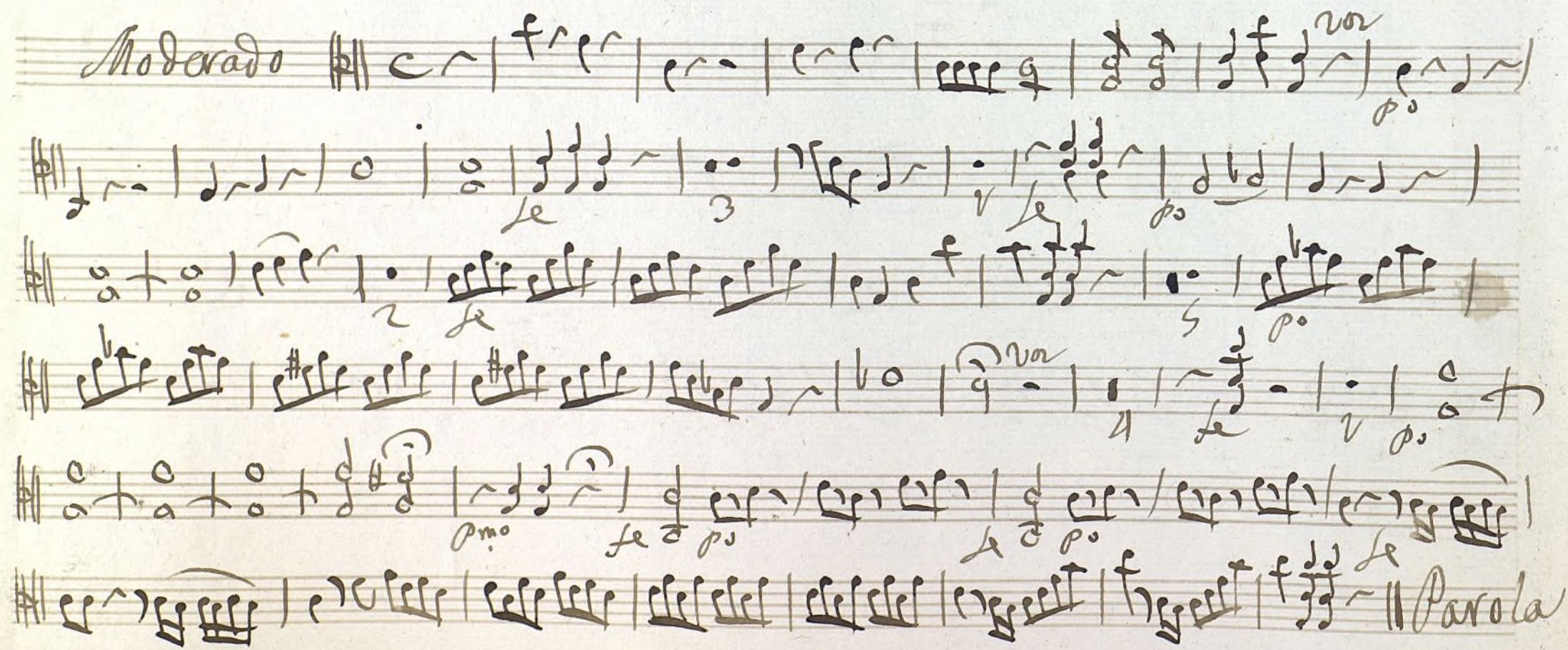
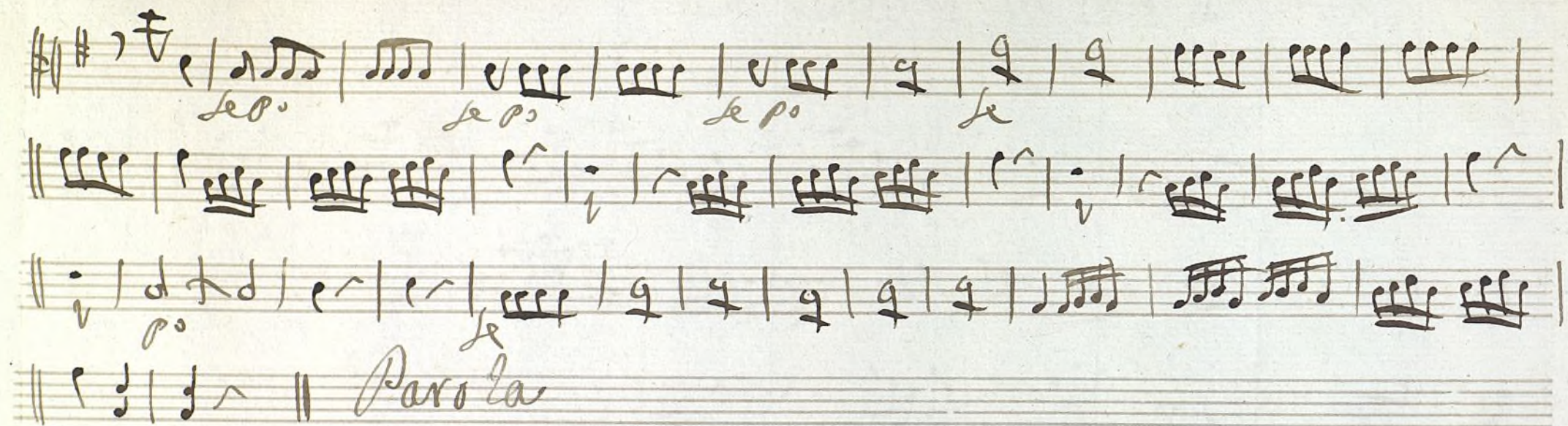
And.<sup>te</sup>  $\text{3/4}$

Vol. 1

Al.<sup>o</sup>  $\text{2/4}$

Voldi







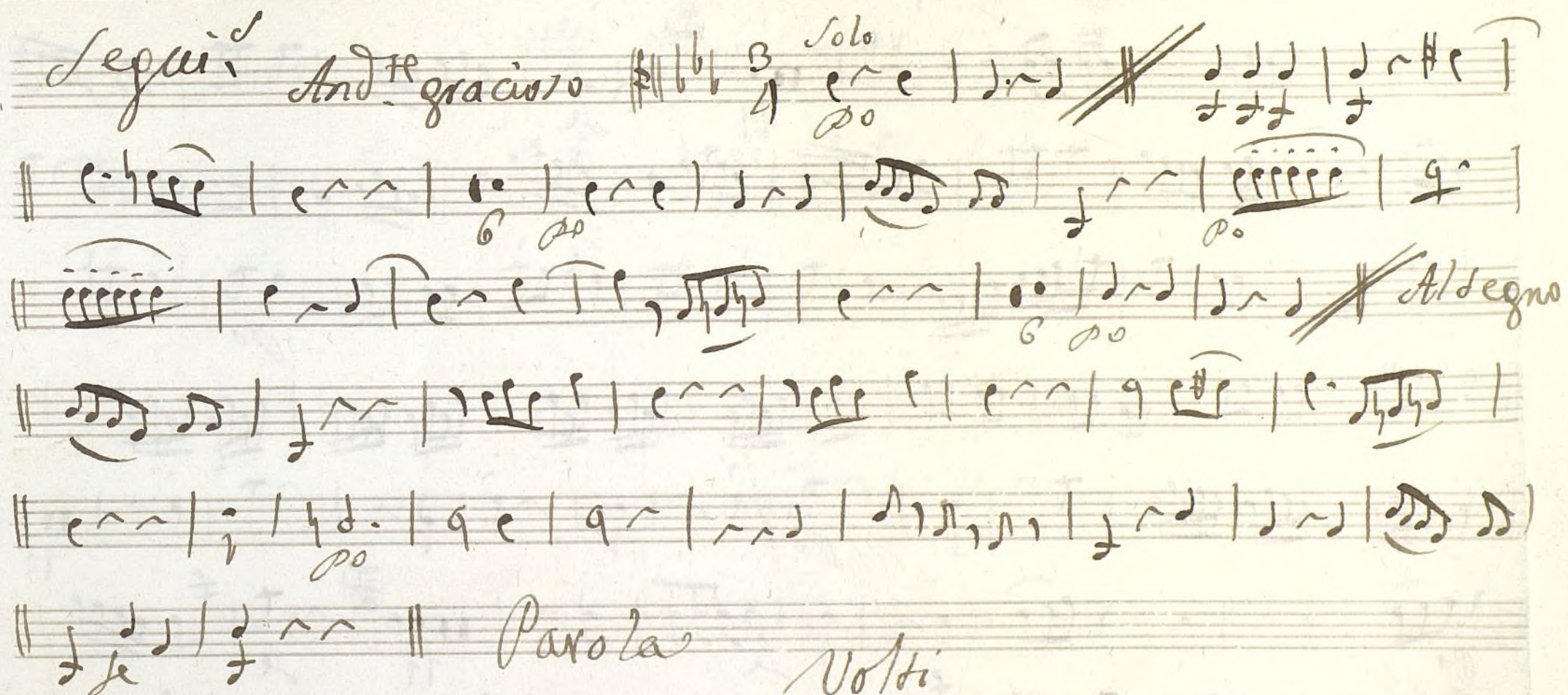




*Copla, Allegro poco*  $\text{2/4}$   $\text{5}$   $\text{Le}$

$\text{5ta 2a vez no}$  ~~*Allegro no*~~



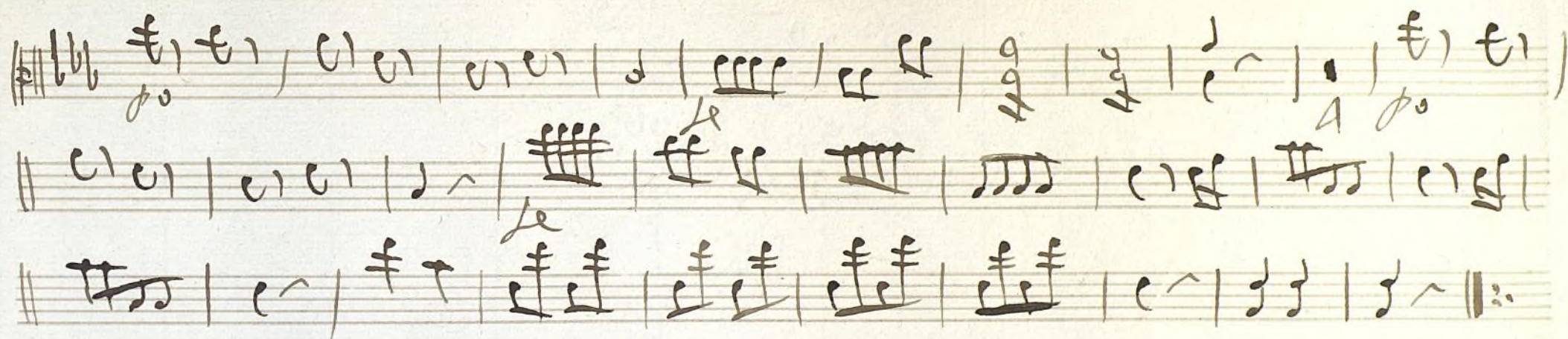
*Segu. And<sup>te</sup> gracioso*  *Solo*  
*Allegro*  
*Parola* *Volte*



*final Allegro* # 6/4 2/4

The musical score is written on ten staves. It begins with the tempo and mood markings 'final Allegro' and a key signature of one sharp (F#). The time signature changes from 6/4 to 2/4. The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, as well as rests and accidentals. Dynamic markings 'p' and 'f' are used throughout. The piece ends with a double bar line and a final note.







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Oboe Primero  
Sonadilla a 3. + el Pretendiente de Amor;

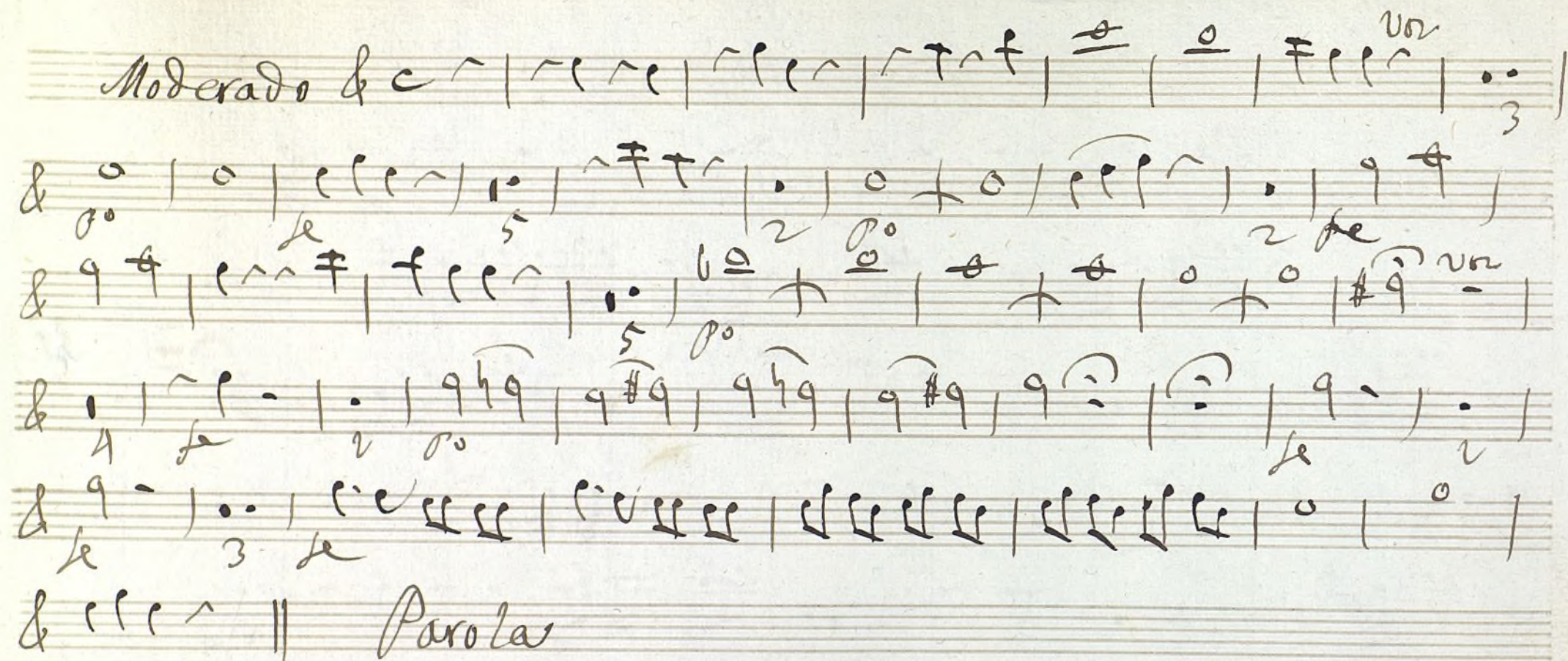
Mus 138-4

Andno.  $\frac{3}{8}$

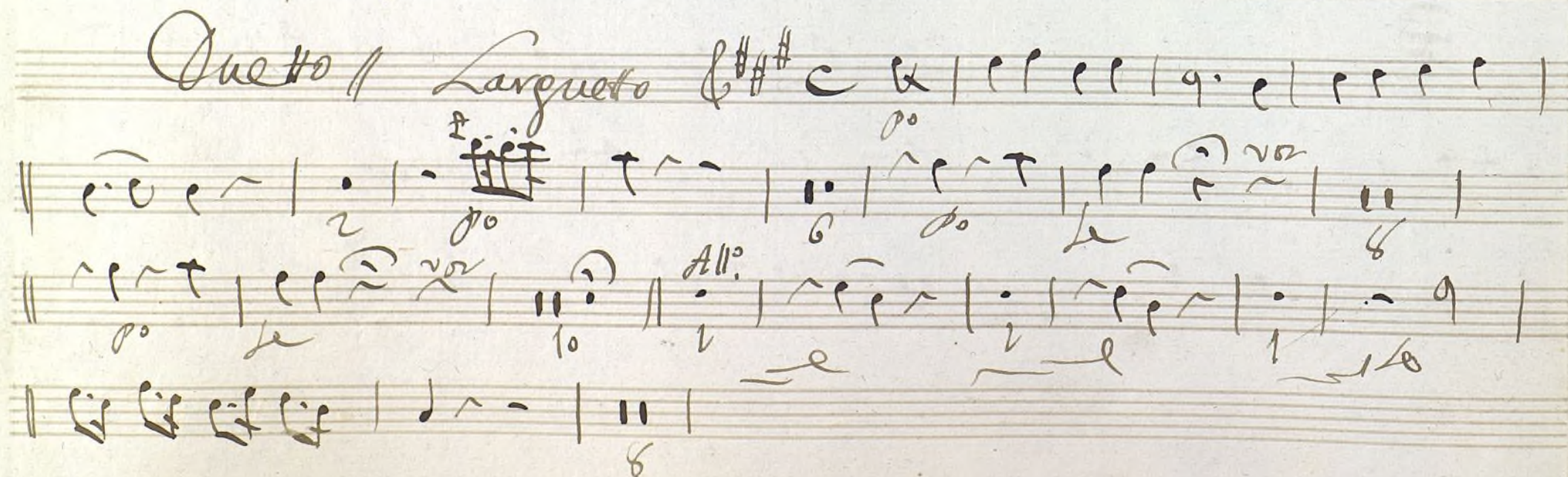
14

Parolas



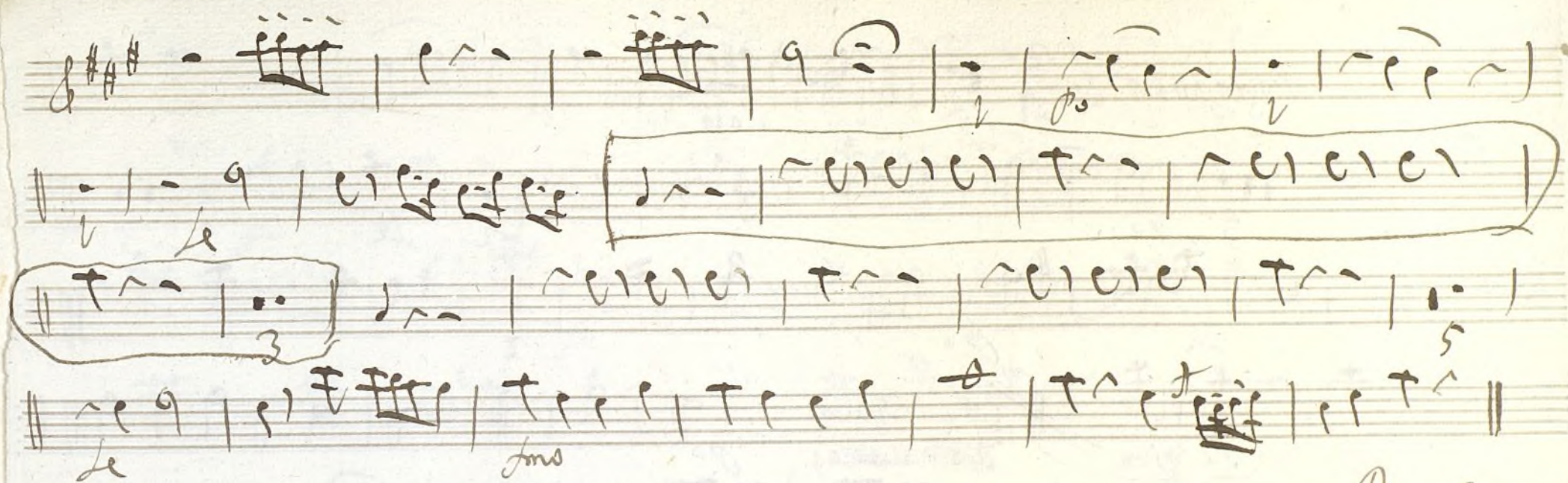
*Moderado* & c 

Parola

*Quinto* // *Larghetto* &  $\sharp\sharp$  c 

Parola





Parola



*Coplas Allegro poco* & 2/4

*la 2ª vez no se dice*

*Allegro*

*Segu. And. gracioso* & 3/4

*Allegro*

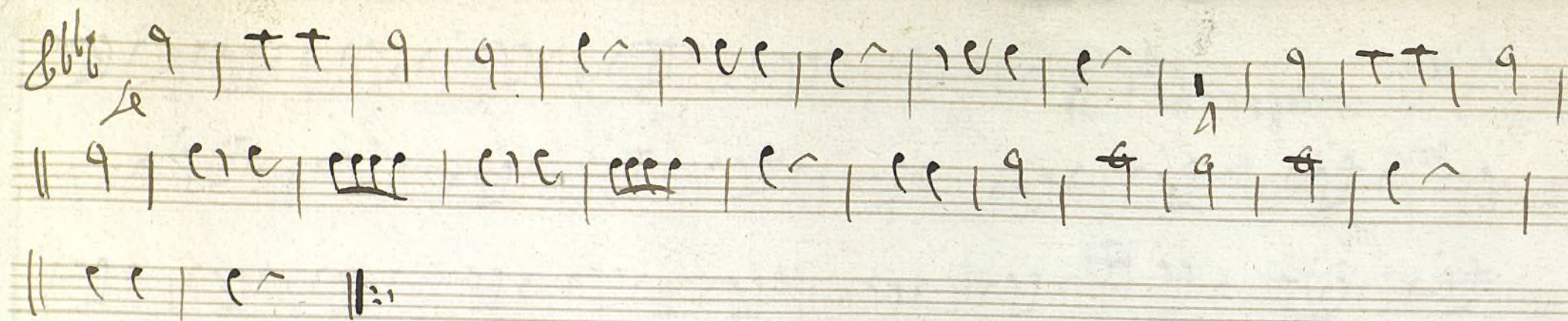
*Parola*



*final* *Allegro* & 2/4

The musical score is written on ten staves. The first staff is labeled 'final' and 'Allegro' with a 2/4 time signature. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). A 'Solo' marking appears on the seventh staff. The score concludes with a double bar line and a final note on the tenth staff.







Oboe segundo

Tonadilla a 3. el Pretendiente de Amor;

Mus 138-4

And.<sup>te</sup> 8<sup>va</sup> 3/4

con la pte

Parola



*Moderado* &  $\text{C}$   $\sim$  |  $\sim$  e e e |  $\sim$  e e  $\sim$  |  $\sim$  e e | o | o | e e e  $\sim$  |

&  $\frac{3}{2}$   $\text{po}$  | o T o | e e e  $\sim$  |  $\frac{5}{2}$  |  $\sim$  e e  $\sim$  |  $\frac{2}{2}$   $\text{po}$  | o T o | e e e  $\sim$  |

&  $\frac{2}{2}$   $\text{h}$  | q q | q q | e  $\sim$  e | e e e  $\sim$  |  $\frac{5}{2}$   $\text{po}$  | o + o | q + o |

&  $\text{h}$  | q  $\sim$  e | q  $\sim$   $\text{vor}$  |  $\frac{1}{2}$   $\text{h}$  |  $\sim$  e  $\sim$  |  $\frac{2}{2}$   $\text{po}$  | q q | q q | q q | q q |

& q  $\sim$  |  $\frac{1}{2}$   $\text{h}$  | q  $\sim$  |  $\frac{2}{2}$   $\text{h}$  | q  $\sim$  |  $\frac{3}{2}$   $\text{h}$  | e e e e | e e e e | e e e e |

& e e e e | o | o | e e e  $\sim$  || *Parola*



*Duo* *Larghetto*  $\text{G} \# \# \text{C}$

Handwritten musical score for Duo, Larghetto, G major, C major. The score consists of eight staves of music. The first staff begins with a treble clef and a common time signature. The second staff has a '2' below the first measure. The third staff has an 'Allo' marking above the first measure. The fourth staff has an '8' below the first measure. The fifth staff has a '9' below the first measure and a bracketed section. The sixth staff has a '5' below the first measure. The seventh staff has an 'fmo' marking below the first measure. The eighth staff ends with the word 'Parola'.



*Coplas* *All.<sup>o</sup> poco* &  $\frac{2}{4}$  5 | ~ e | 1 e e e | e e | 1 e e e | e e | e e |

& e ~ // 11. | 9 + 9 | e ~ | 9 + 9 | e ~ | 2 | e | 9 | 3 |

& 9 | e ~ | 3 | e e | 9 + 9 + 9 + 9 + e ~ | 2 | e # e | e ~ |

& 1. | e ~ | e e | e ~ // *Allegro* | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

*Según* *And.<sup>te</sup> gracioso* &  $\frac{3}{4}$  4 *Solo* 9. | 9. // 9. + 9. | 9. ~ | 100. | 9. |

|| 9. | e ~ e | e ~ e | e ~ e | e ~ e | e ~ e | 9. | e ~ e | 100. | 9. | 9. // *Allegro*

|| 9. e | e ~ e | 9. e | e ~ e | 9. e | e ~ e | 9. | 9. ~ | 2 | 9. | 9. e | 9. ~ |

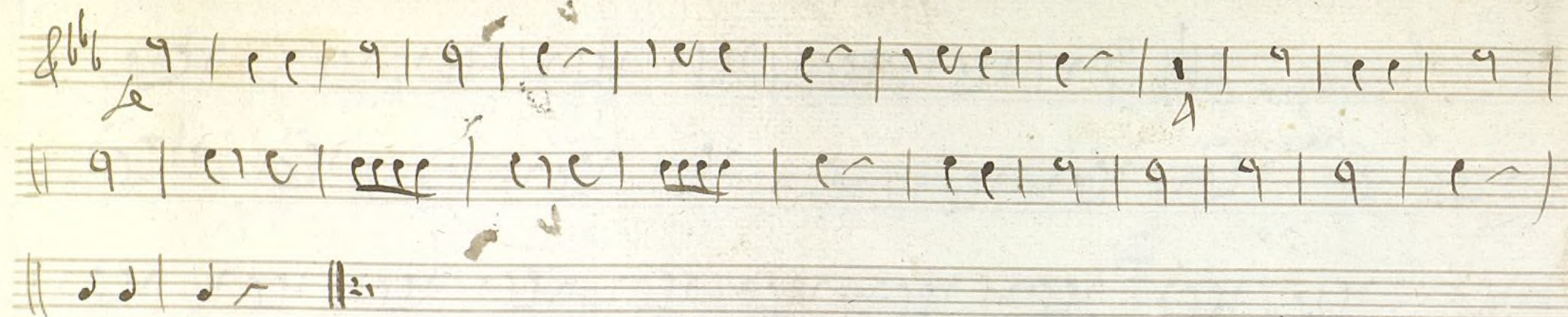
|| e ~ e | 9. + 9. | 9. | e ~ e e e e | e ~ e e e e | e ~ e || *Parola*



*final Allegro* &  $\frac{2}{4}$

*Volte*







Clarinet

Mus 138-4

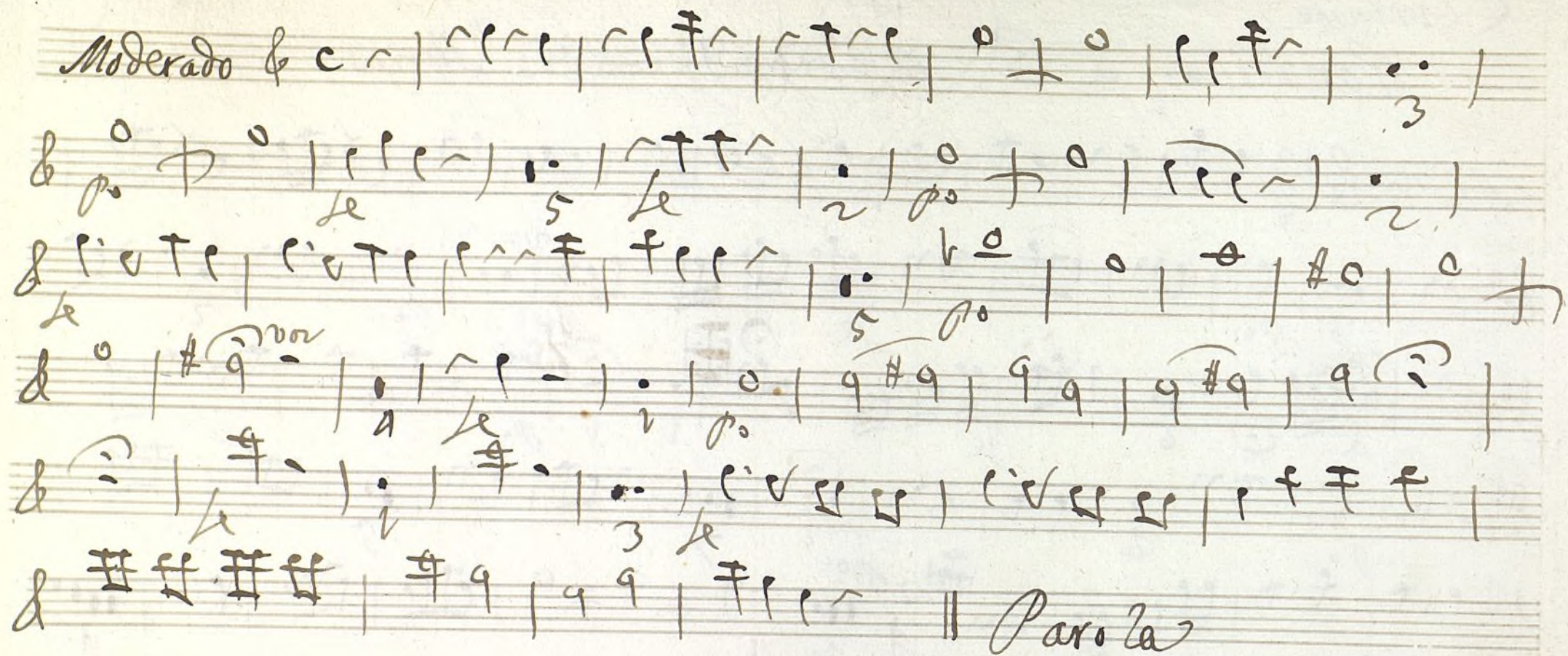
Conadilla a 3, el Pretendiente de Amor;

And.<sup>te</sup> &#3/4

Allegro

Parola











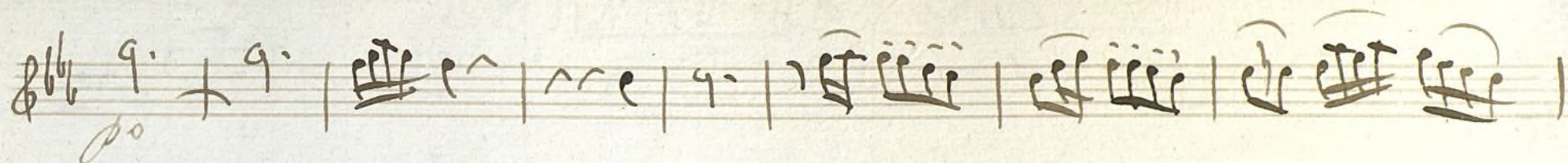
*Coplas* *All. poco* & 2/4

*5 la 3ª no sirve* *Allegro* *dominey*

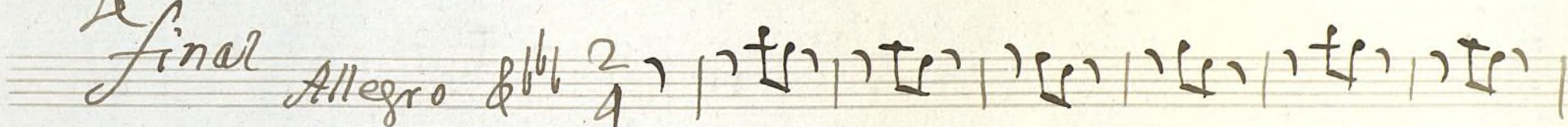
*Sequi' And.<sup>te</sup> gracioso* & 6/8 *3<sup>ro</sup>* *soló*

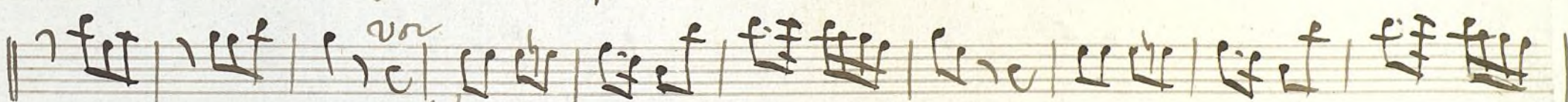
*Allegro*

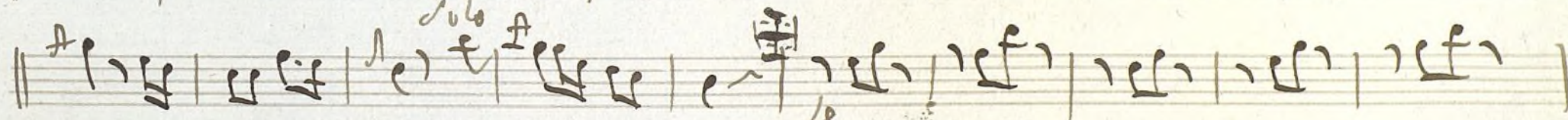


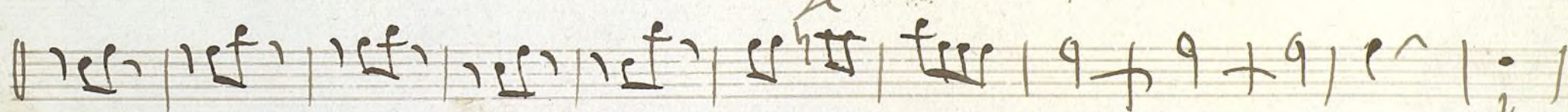
9. + 9. | *po*  |

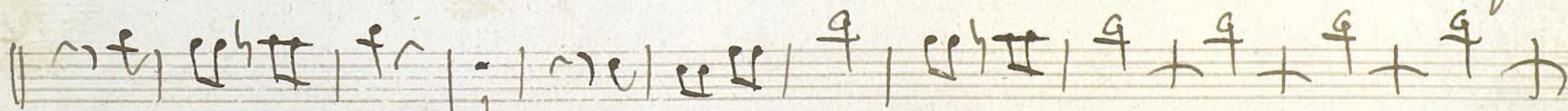
*le*  || *Parola*

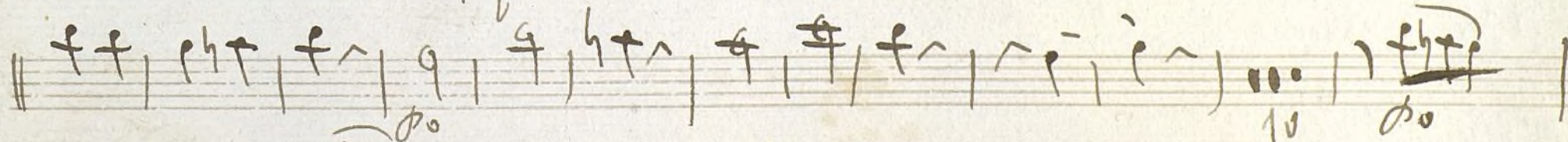
*Final Allegro*  |

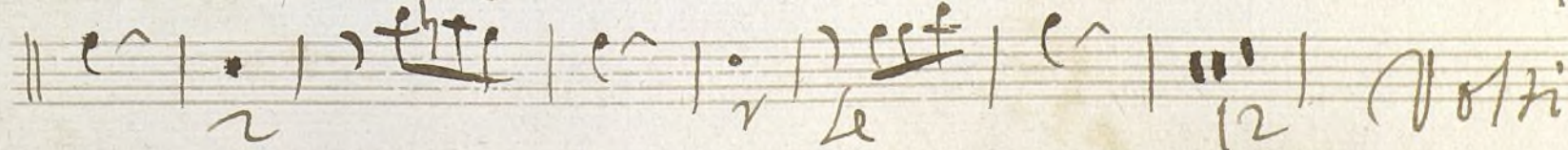
 |

 |

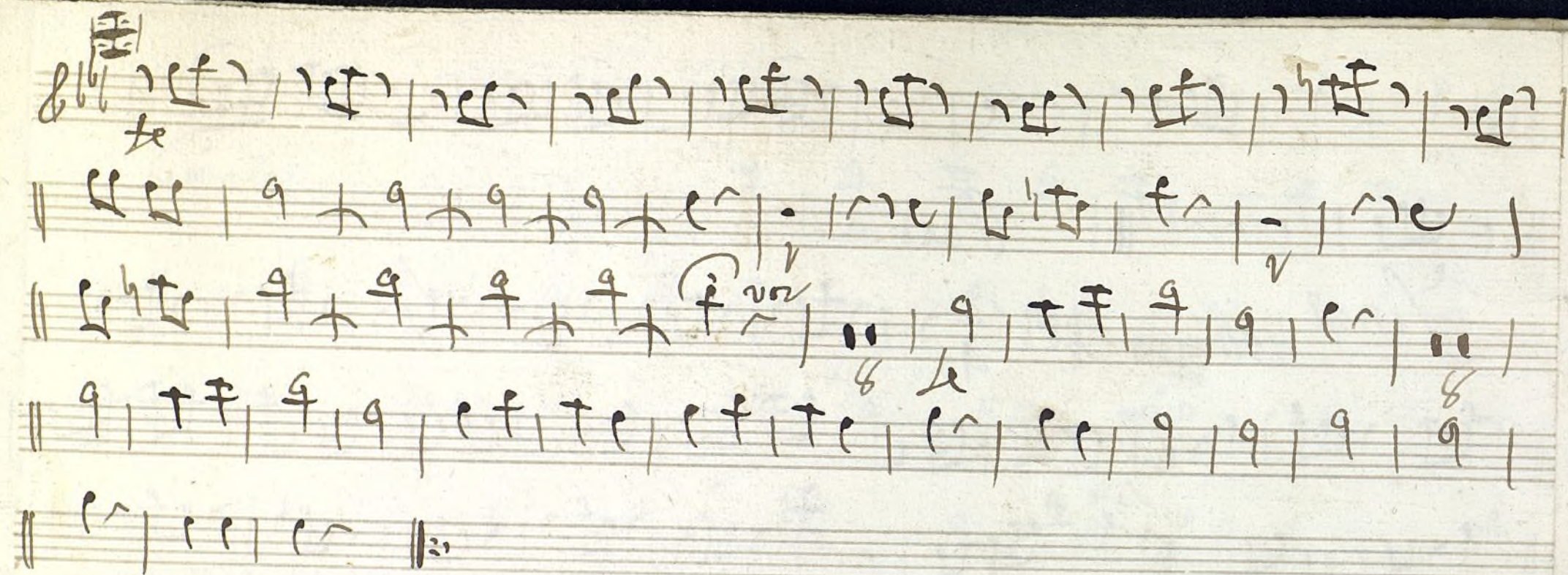
 |

 |

 |

 | *Volte*





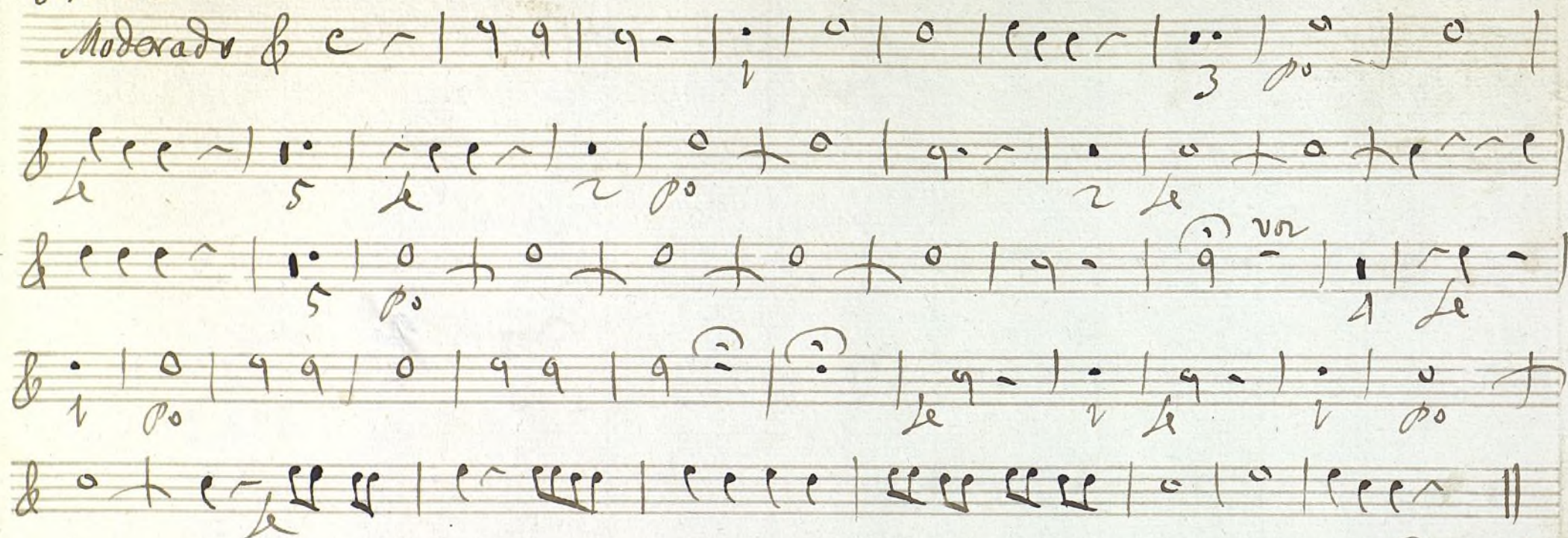






In Ce

Moderato

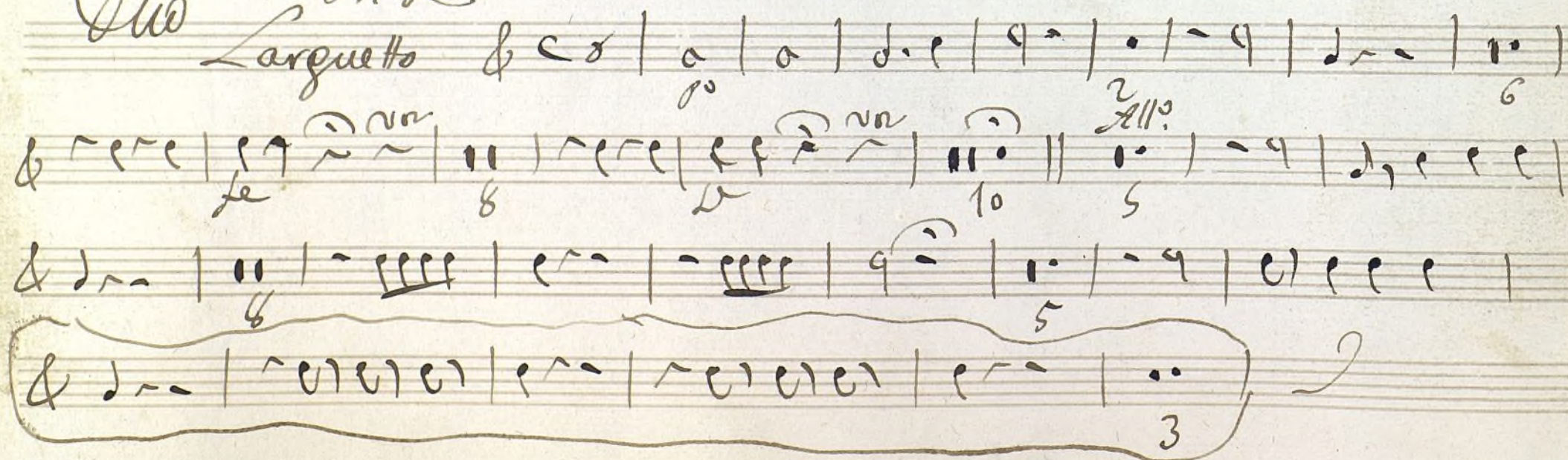


Parola

Quo

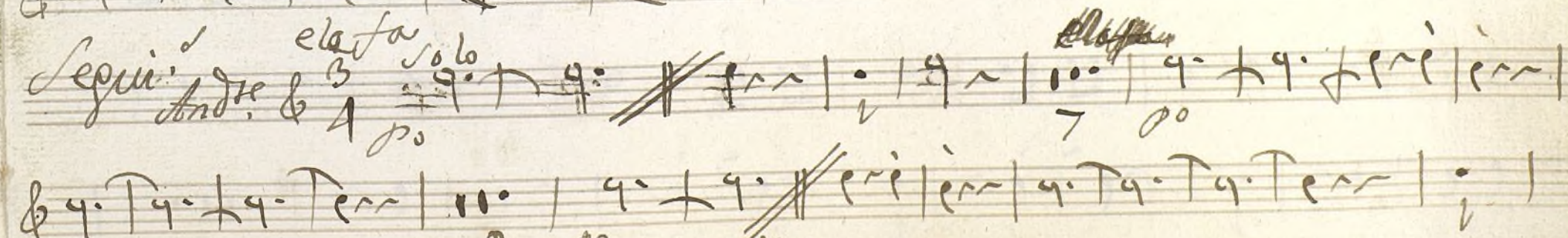
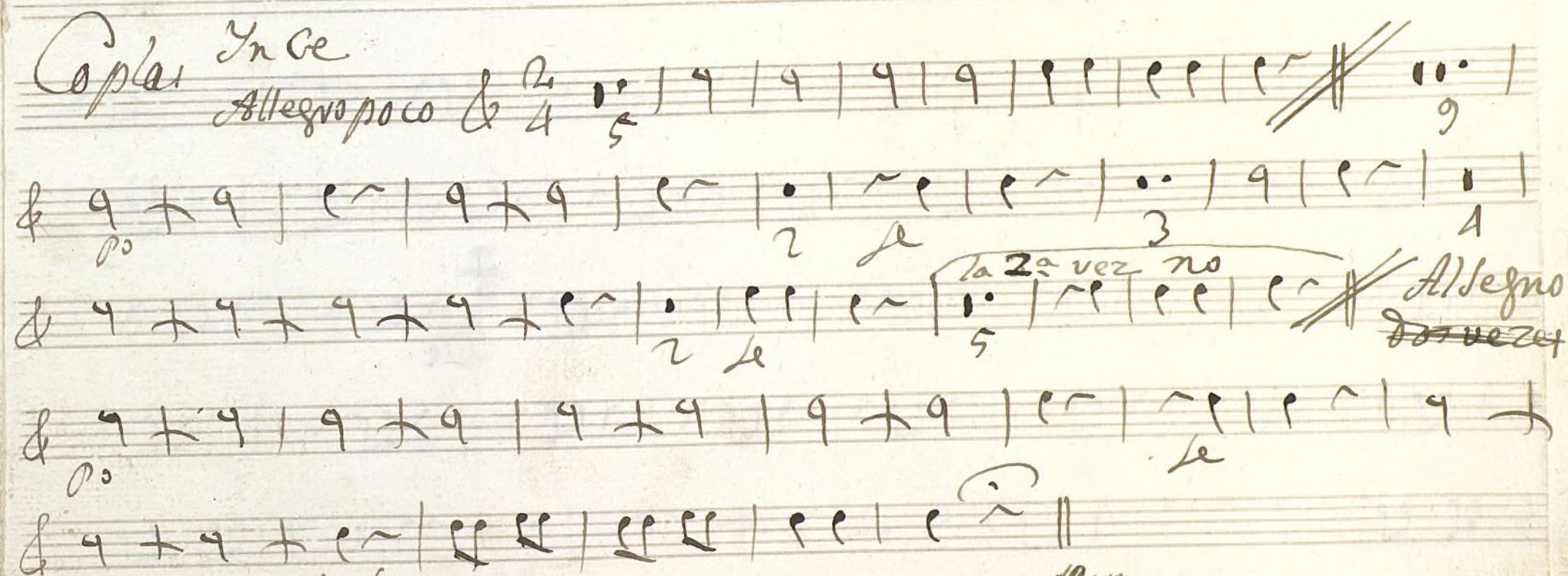
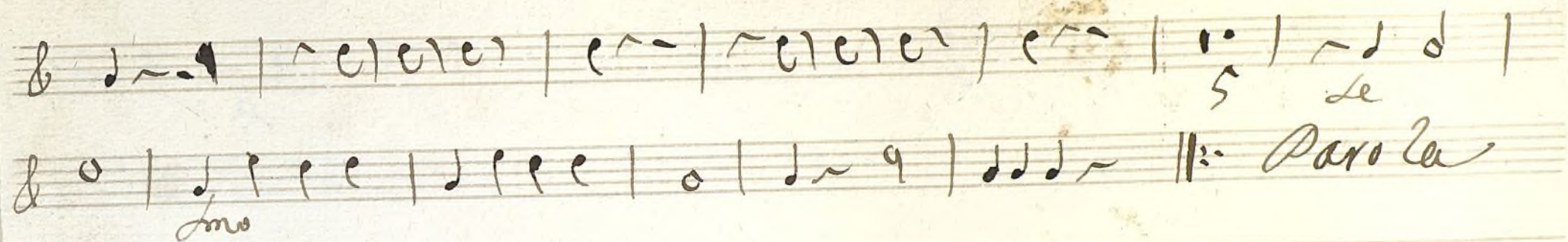
In de

Larghetto

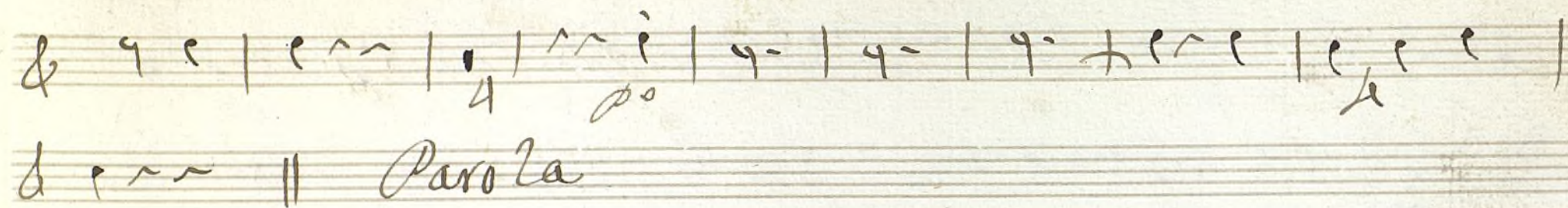


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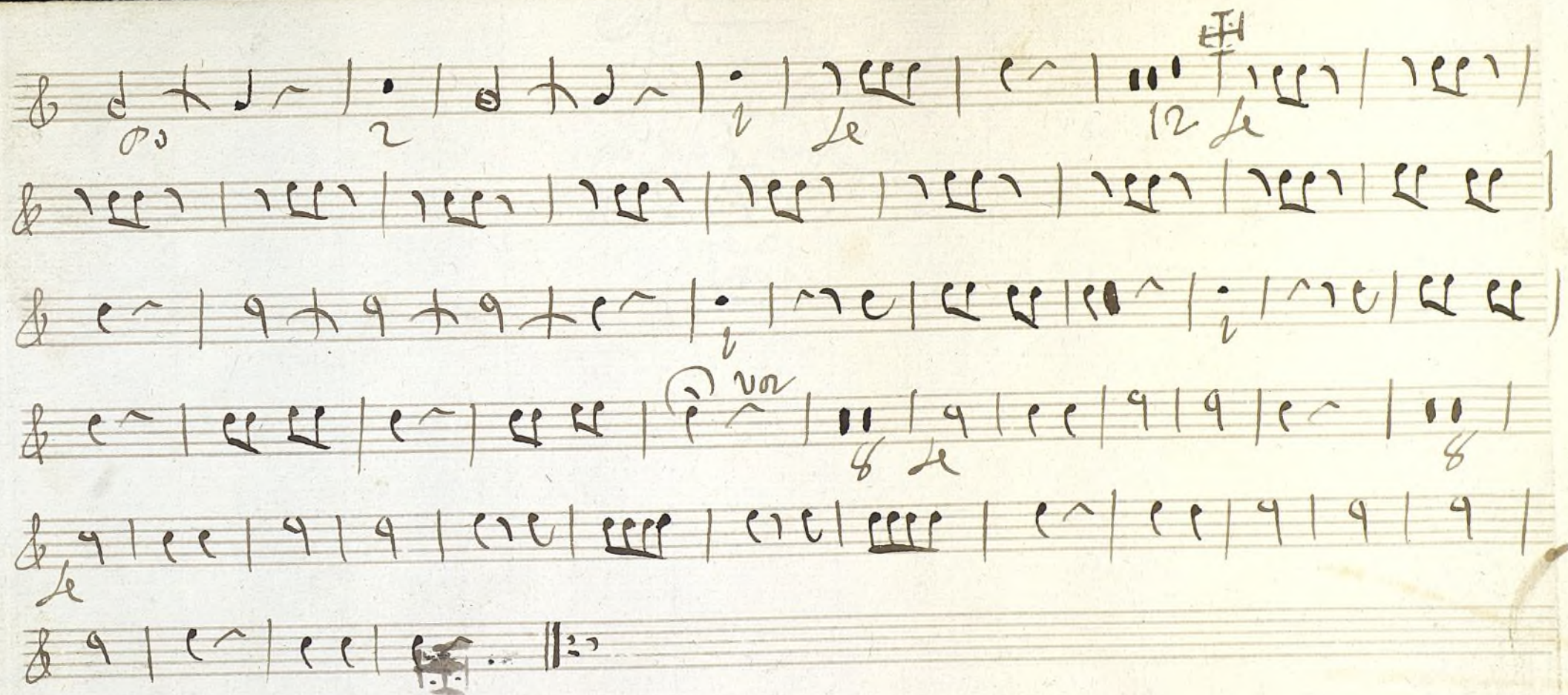






*Final In elata*  
*Allegro* &  $\frac{2}{4}$







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*Trompa Segunda*

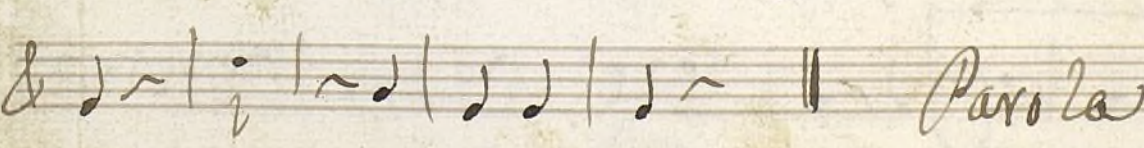
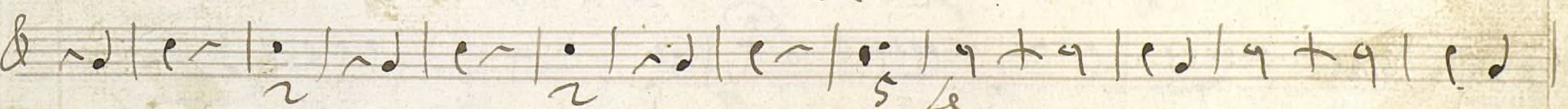
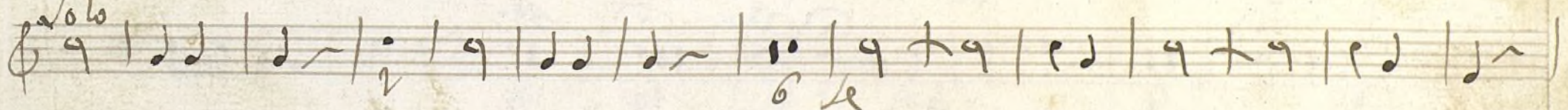
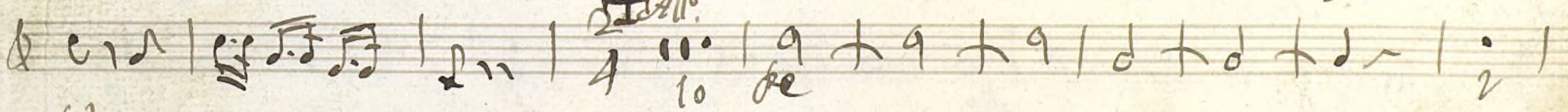
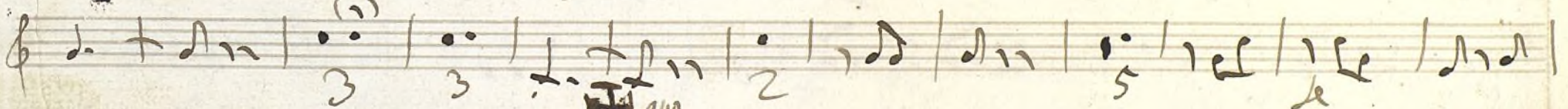
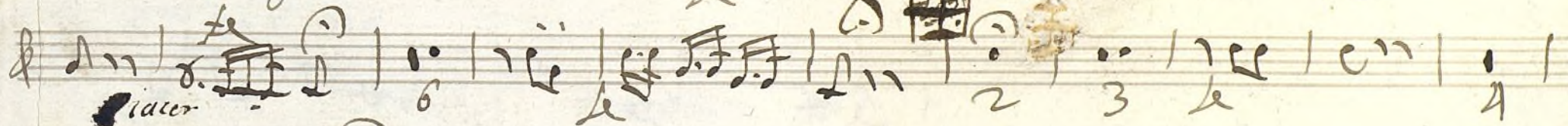
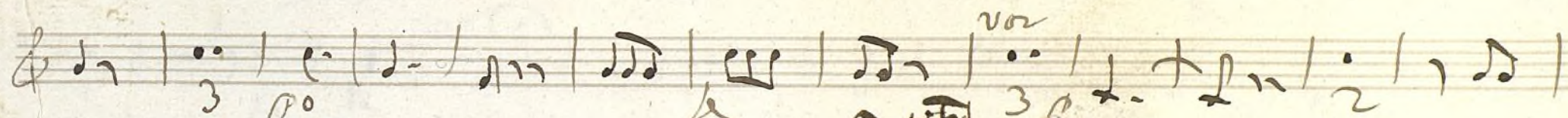
*Conadilla a 3, el Pretendiente de Amor;*

Nº 138-4

*In E*

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

*3/8*





In ce

Moderado & C  $\sim$  | 9 d | d - |  $\dot{v}$  | o | o | e d d  $\sim$  |  $\dot{v}$  | a | o |

& e d d  $\sim$  |  $\dot{v}$  | e d d  $\sim$  |  $\dot{v}$  | e t o | d.  $\sim$  |  $\dot{v}$  | e t e t d r r e |

& d d d  $\sim$  |  $\dot{v}$  | o t o | o t o | o t d. | 9  $\sim$  |  $\dot{v}$  | e - |  $\dot{v}$  |

& o | o | o | o | d  $\sim$  |  $\dot{v}$  | d - |  $\dot{v}$  | d - |  $\dot{v}$  | e t e t d r r e |

& d r r e | e d e d | e d e d | o | o | e d d  $\sim$  || Parola

Quo

In de

Larghetto & C  $\sim$  | o | o | d. e | 9 - |  $\dot{v}$  | 9 | d r - |  $\dot{v}$  |

& e e e | e e e  $\sim$  | e e e | e e e  $\sim$  |  $\dot{v}$  |  $\dot{v}$  | 9 | d r e e e |

& d r - |  $\dot{v}$  | e e e | e r - | e e e | 9  $\sim$  |  $\dot{v}$  | 9 | d r e e e |

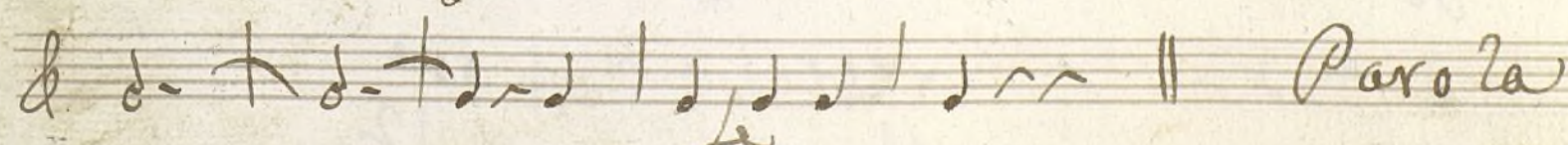
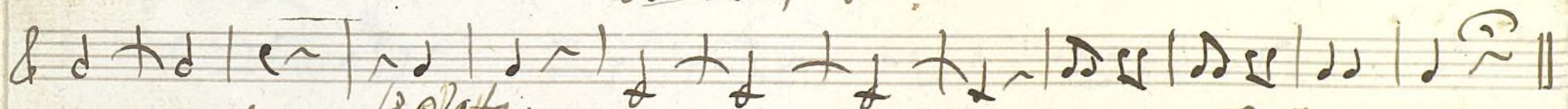
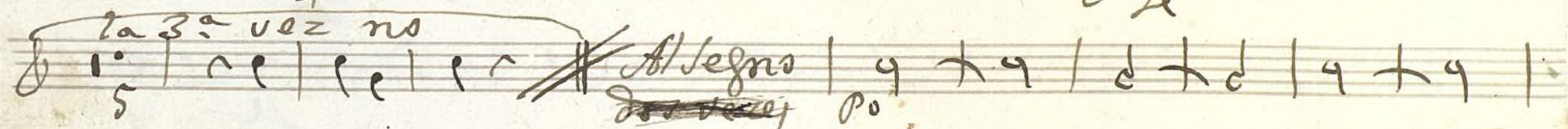
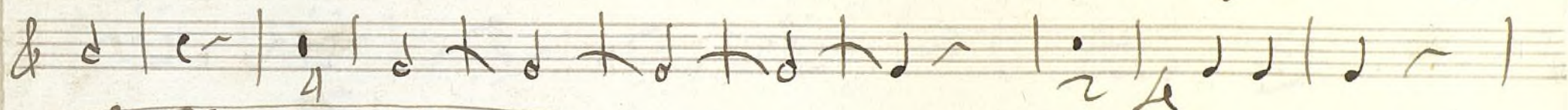
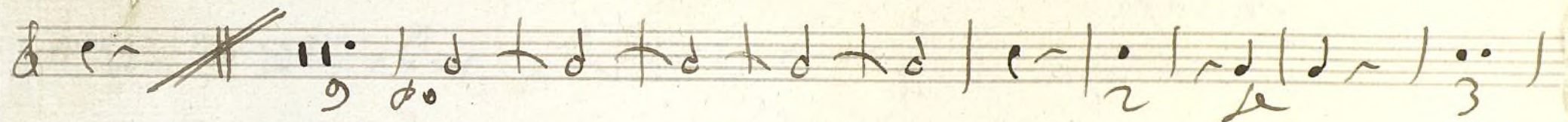
( & e e e e | d r - | e e e e | d r - |  $\dot{v}$  | d r - | e e e e | d r - | e e e e |

& d r - |  $\dot{v}$  | e d d | o | d e e e | e e e | o | d r 9 | d d d  $\sim$  || Parola



Coplas Ince

*Allegro poco* &  $\frac{2}{4}$

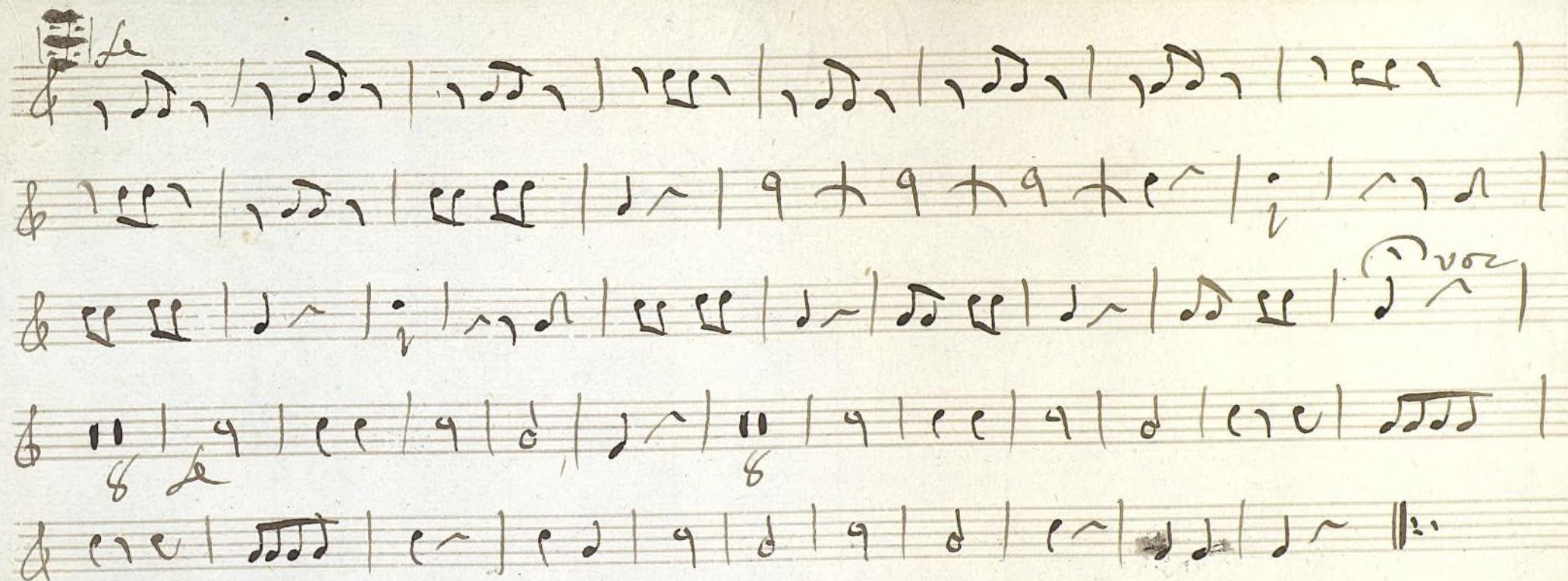




*finar Inelata*  
*Allegro* &  $\frac{2}{4}$

Handwritten musical notation on eight staves. The notation is a stylized form of musical notation, possibly a shorthand or a specific dialect. It includes various note values, rests, and bar lines. There are some markings above the staves, including 'voz' and 'Le'. The piece ends with a double bar line and a fermata.







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Fagot

Mus 138-4

Sonadilla a 3. el Prendiente de Amor;

And.<sup>te</sup>  $\text{D}=\#3/4$

*Piacere*

*Allegro*

*Parola*

Ayuntamiento de Madrid



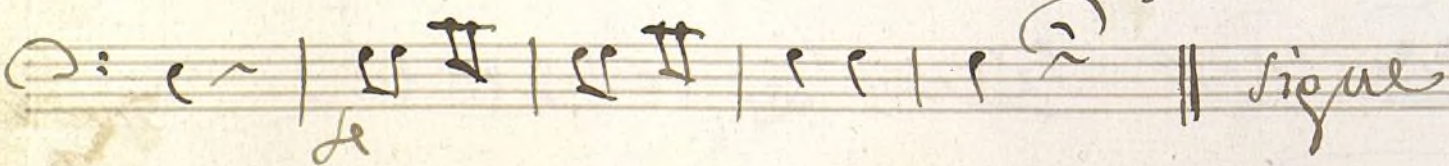
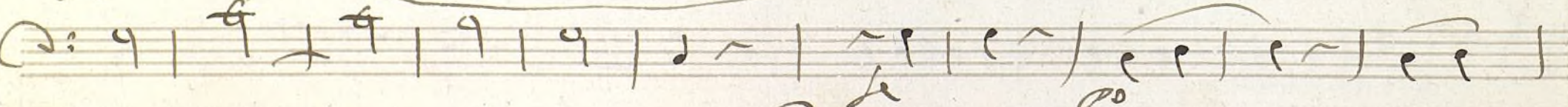
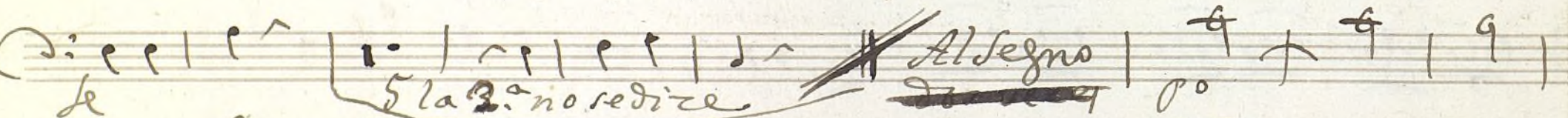
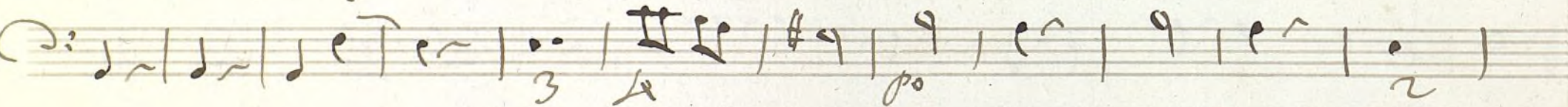
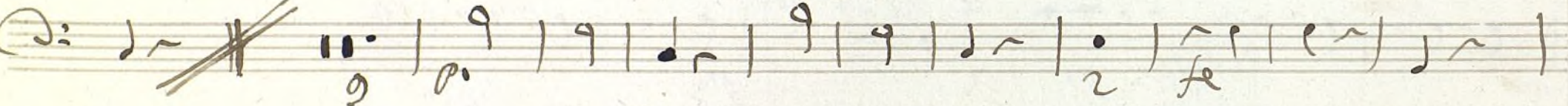
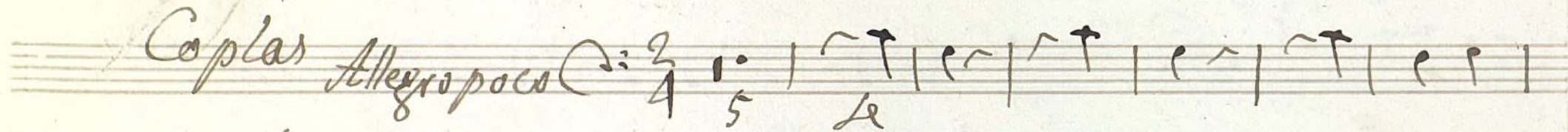
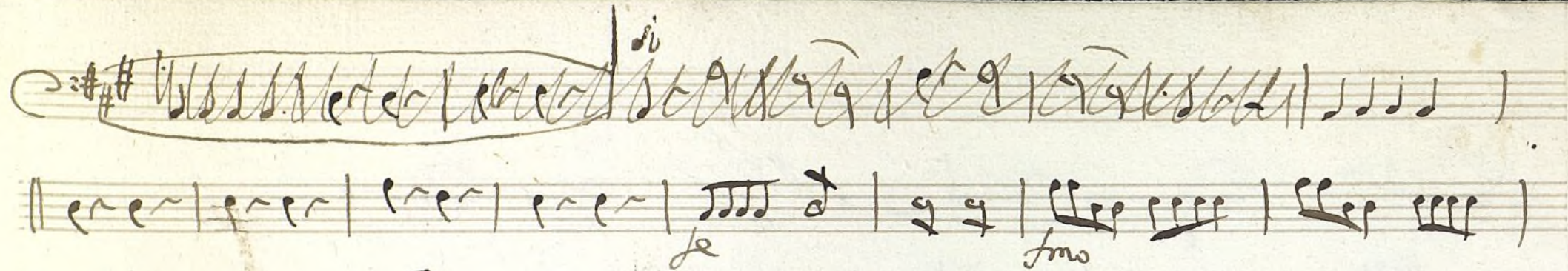
Moderado

Handwritten musical score for a Moderato piece. The score consists of seven staves of music. The first staff begins with a treble clef, a common time signature 'C', and the tempo marking 'Moderado'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second staff has a 'p' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking and a 'v' (vivace) marking. The sixth staff has a 'p' marking. The seventh staff ends with the word 'Parola'.











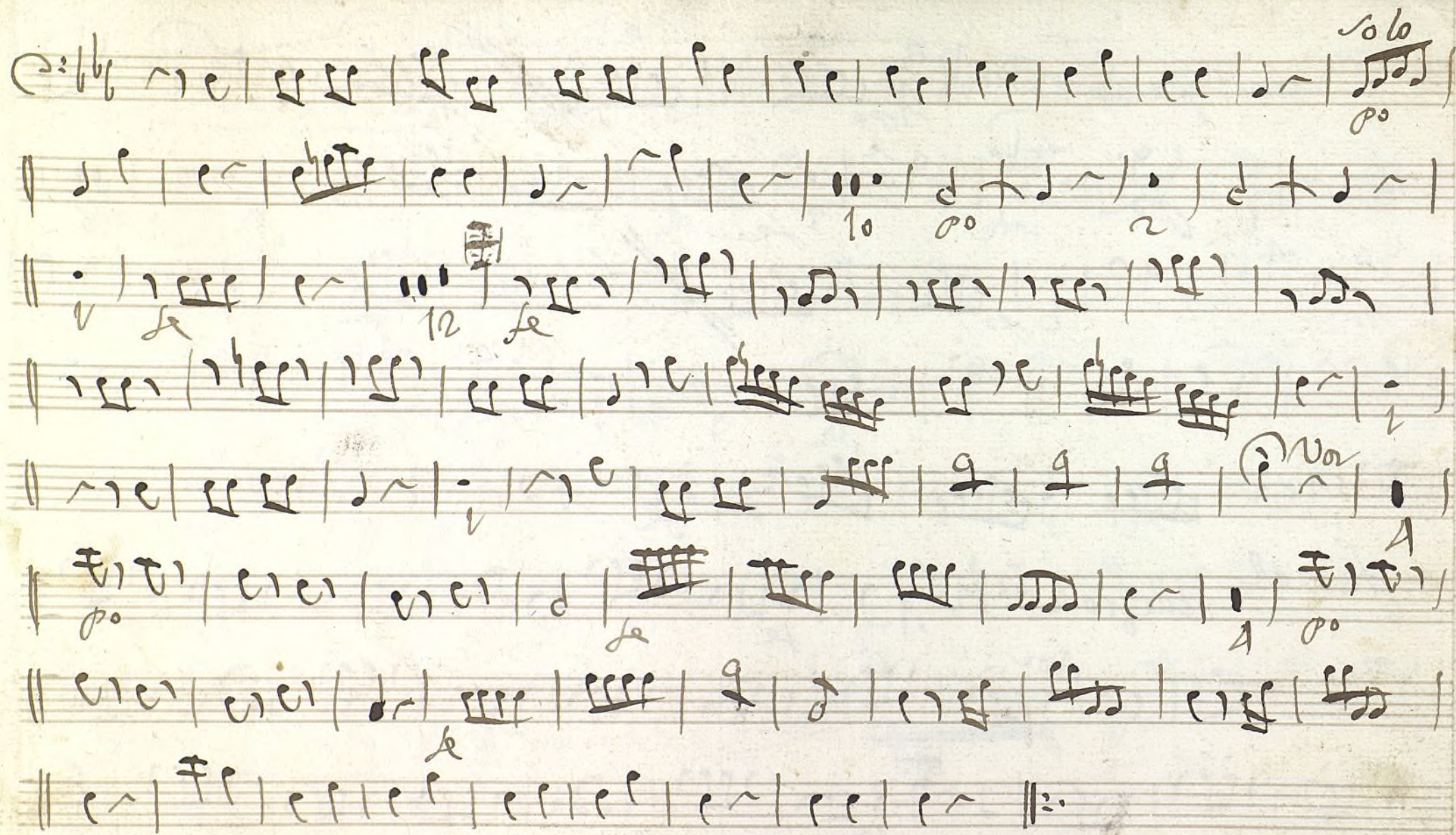
Segu. And.<sup>te</sup> gracioso  $\text{C}:\flat\flat\frac{3}{4}$

*Allegro*

*Parola*

*final* *Allegro*  $\text{C}:\flat\flat\frac{2}{4}$







Contrabajo

Sonadilla

à 3.

+


el Pretendiente de Amor;

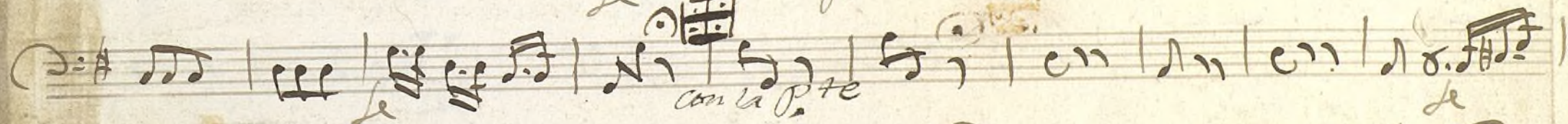
Mus 138-4

And.<sup>te</sup>  $\text{C}=\text{F} \# \frac{3}{4}$  

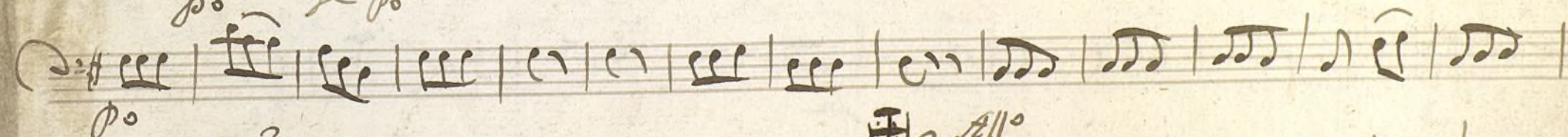


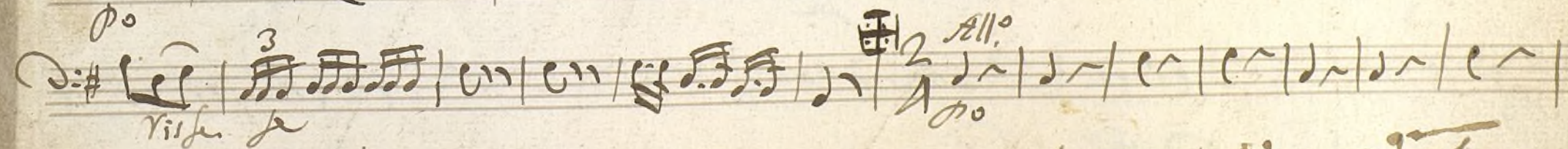


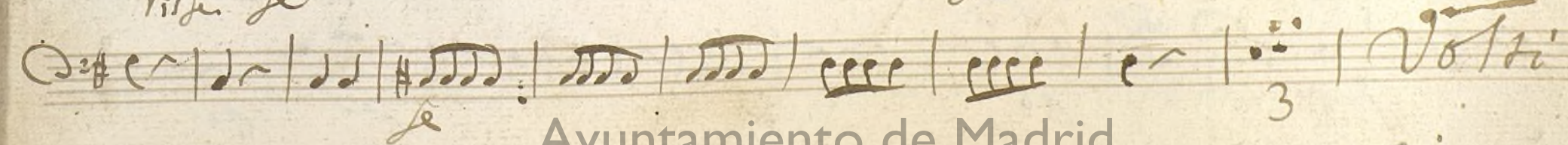














Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

**Staff 1:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 2:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 3:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 4:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 5:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 6:** Moderado C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 7:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 8:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 9:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.

**Staff 10:** C# major, 3/4 time. Notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Dynamics: *pp*, *f*, *pp*, *f*, *pp*, *f*.



Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first three staves are in common time (C). The fourth staff begins with the tempo marking "Duo Larghetto" and a key signature of two sharps (F# and C#). The score includes numerous dynamic markings such as *pp*, *sfz*, *sf*, *ff*, *molto*, and *Volte*. There are also performance instructions like "Paro la" and "Volte". The notation includes many beamed notes and rests, suggesting a complex rhythmic structure.

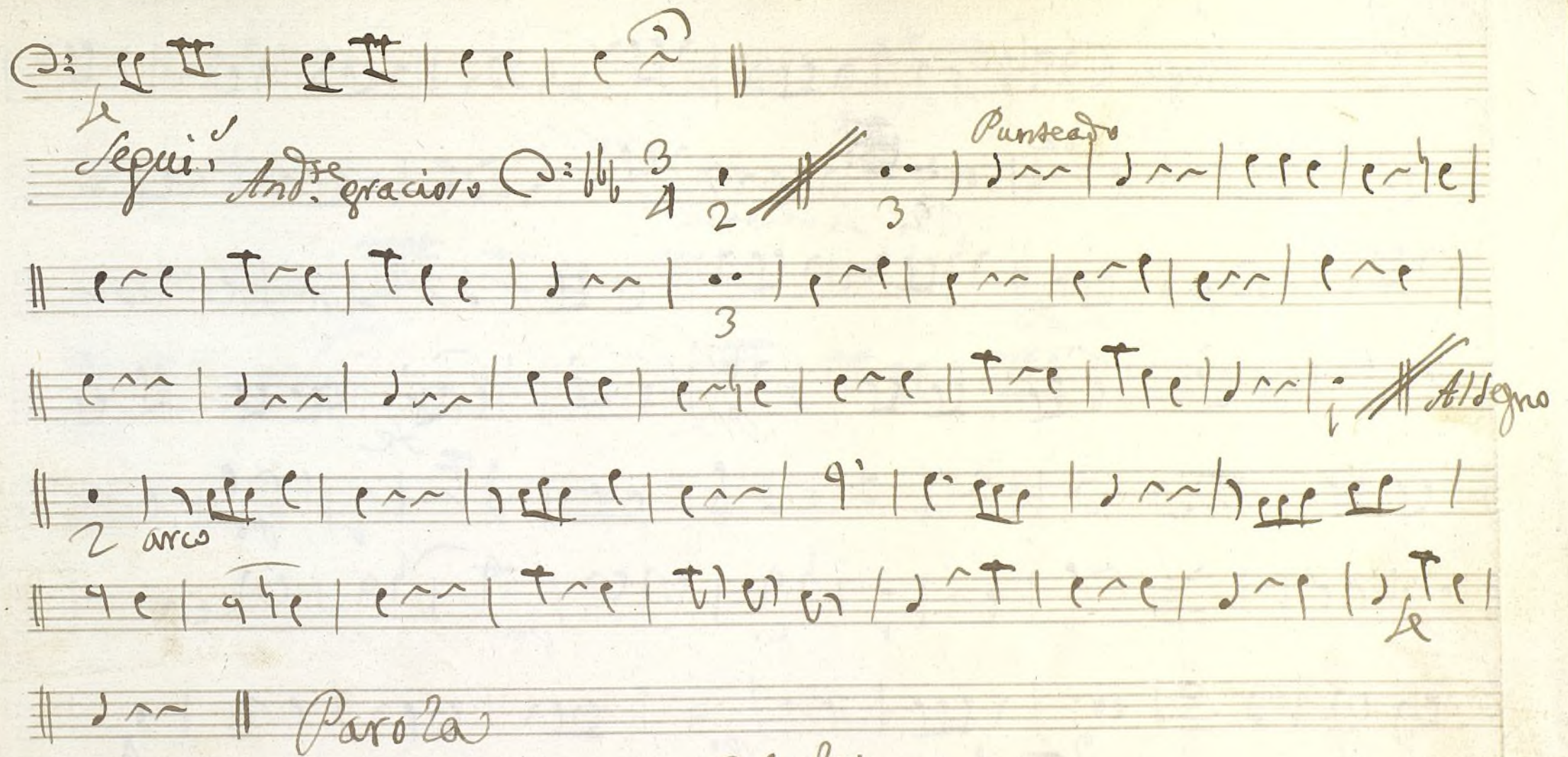


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (C, 2/4, 4/4), and dynamic markings (p, f, mf, ff, ~~ff~~). The score is divided into sections by double bar lines and includes the following text annotations:

- Parola* (written above the fifth staff)
- Coplas* (written above the sixth staff)
- All. poco* (written above the sixth staff)
- Allegro* (written above the eighth staff, with ~~Allegro~~ crossed out below it)
- la 3ª vez no redize* (written above the eighth staff, indicating a repeat)

The notation features a variety of note values, rests, and slurs, indicating a complex rhythmic structure. The manuscript is written in ink on aged paper.



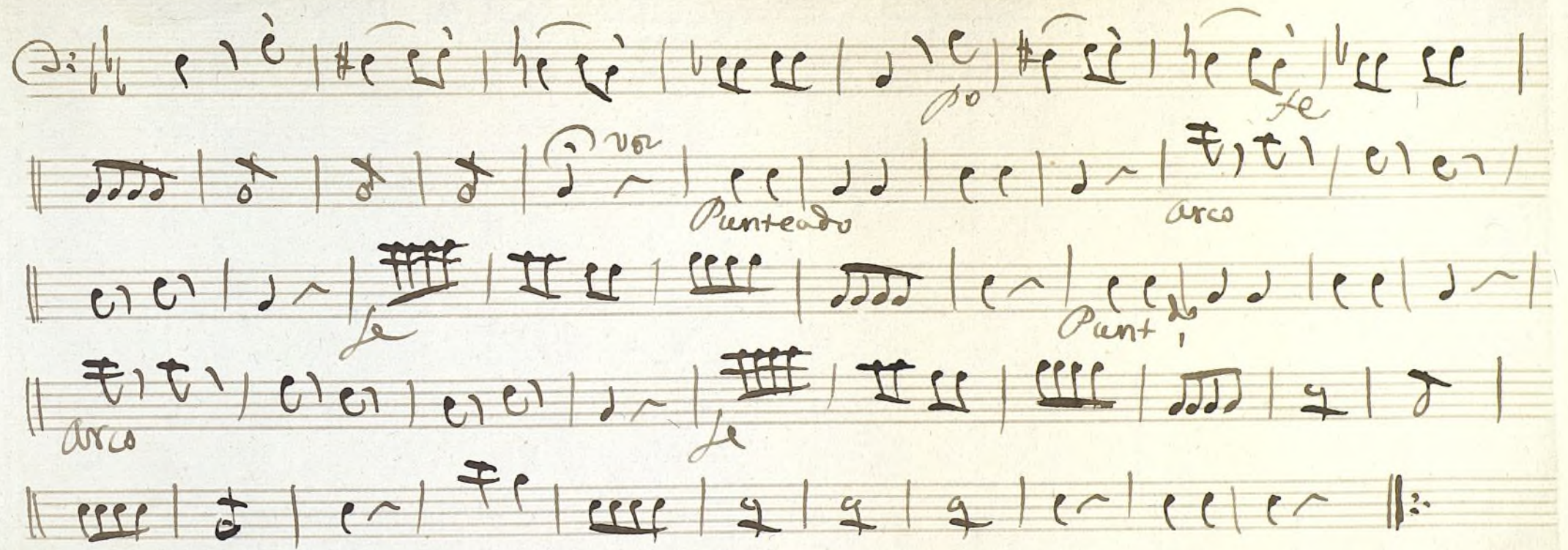




*final Allegro*  $\text{C} \frac{2}{4}$

Handwritten musical score for a final allegro piece in 2/4 time. The score consists of ten staves of music. The notation is in a shorthand style, with notes and rests represented by various symbols. There are several dynamic markings: 'va' (vibrato) above a note on the second staff, '12' above a group of notes on the third staff, 'p' (piano) below a note on the fourth staff, 'f' (forte) below a note on the fifth staff, 'p' (piano) below a note on the sixth staff, 'pmo' (piano molto) below a note on the seventh staff, and 'p' (piano) below a note on the eighth staff. The score ends with a double bar line on the tenth staff.







Ayuntamiento de Madrid



Contrabajo Dupli.<sup>do</sup>

Tonadilla a 3. el Pretendiente de Amor;

Mus. 138-4

Handwritten musical score for Contrabajo Dupli.<sup>do</sup> (Double Bass). The score is titled "Tonadilla a 3. el Pretendiente de Amor;" and is marked "Mus. 138-4". The tempo is "And.<sup>te</sup>" (Andante) and the time signature is 3/8. The key signature is one sharp (F#). The score consists of 10 staves of music, with various musical notations including notes, rests, and dynamic markings such as *p.* (piano), *le* (forte), and *Allo* (allargando). The piece concludes with a final measure marked with a 3, indicating a triplet or a final cadence.

3

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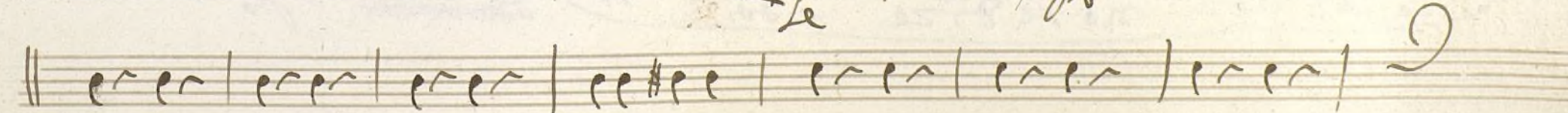
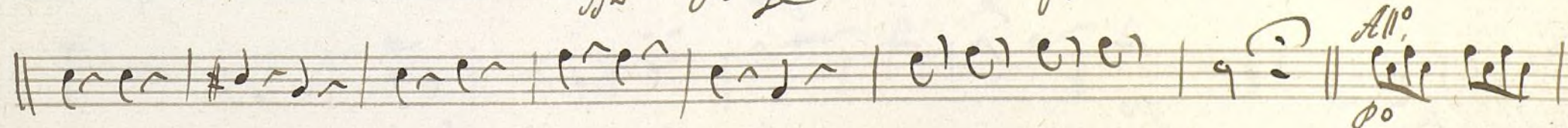
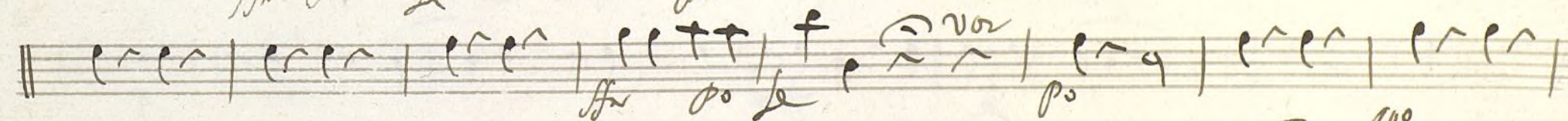
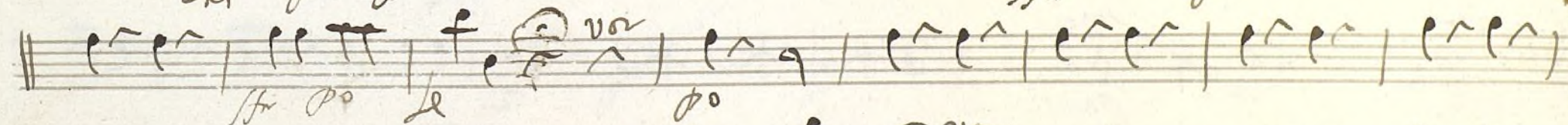
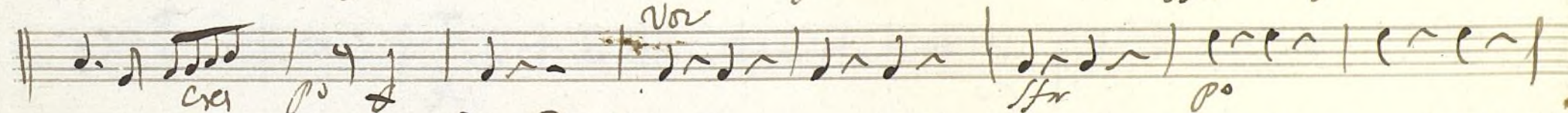
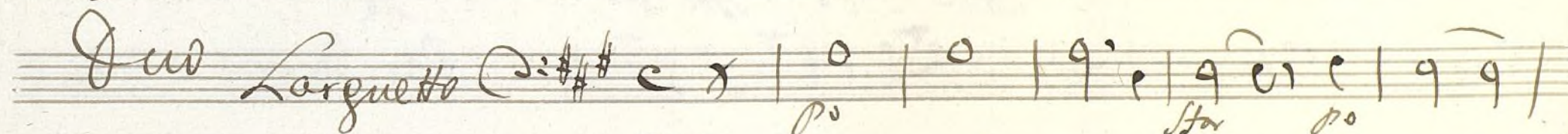
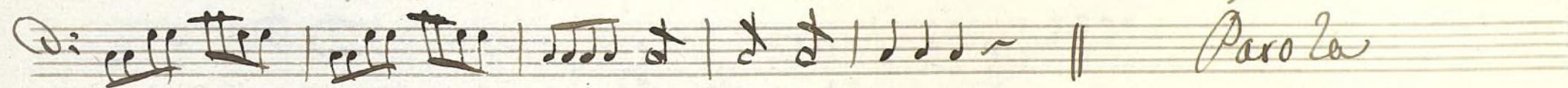
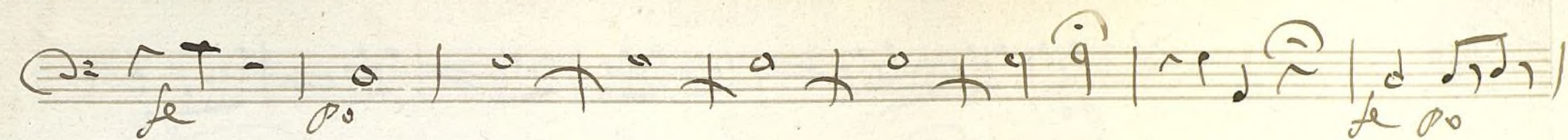
Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

The score includes the following elements:

- Staff 1:** Musical notation with dynamics *le po* and *le*.
- Staff 2:** Musical notation with dynamics *le po* and *le*.
- Staff 3:** Musical notation with dynamics *le po* and *le*.
- Staff 4:** Musical notation with dynamics *le po* and *le*.
- Staff 5:** Musical notation with dynamics *le po* and *le*.
- Staff 6:** Musical notation with dynamics *le po* and *le*.
- Staff 7:** Musical notation with dynamics *le po* and *le*.
- Staff 8:** Musical notation with dynamics *le po* and *le*.
- Staff 9:** Musical notation with dynamics *le po* and *le*.
- Staff 10:** Musical notation with dynamics *le po* and *le*.

Tempo markings include *Moderado* and *Paro 2a*.



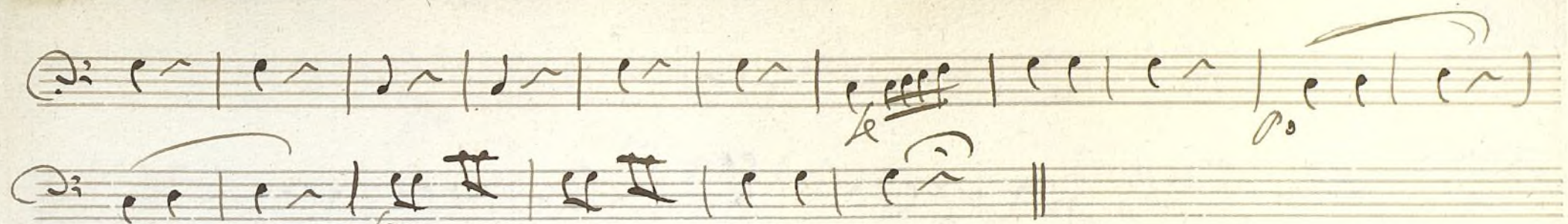


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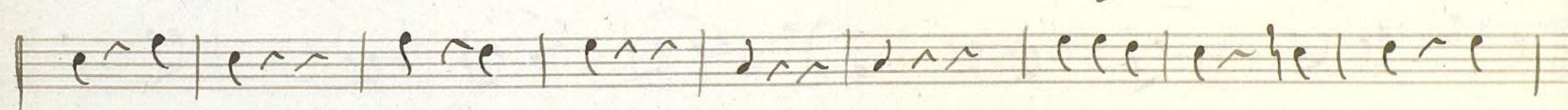


Handwritten musical score for a piece titled "COPLES". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a style characteristic of 19th-century manuscript notation, featuring many beamed notes and rests. The score includes various dynamic markings such as *p*, *f*, *sfz*, and *pp*. There are also tempo markings like *All. poco* and *Allegro*. The piece concludes with the word "Parola" written in a large, decorative script. The manuscript is on aged, slightly discolored paper.





*Sequi.* *And. gracioso*  $\text{C} = \text{b} \text{b}$   $\frac{3}{4}$   $\frac{2}{2}$   $\frac{3}{4}$  *no* *Punteado*



*Allegro*  $\frac{2}{2}$  *arco*



*Parola*

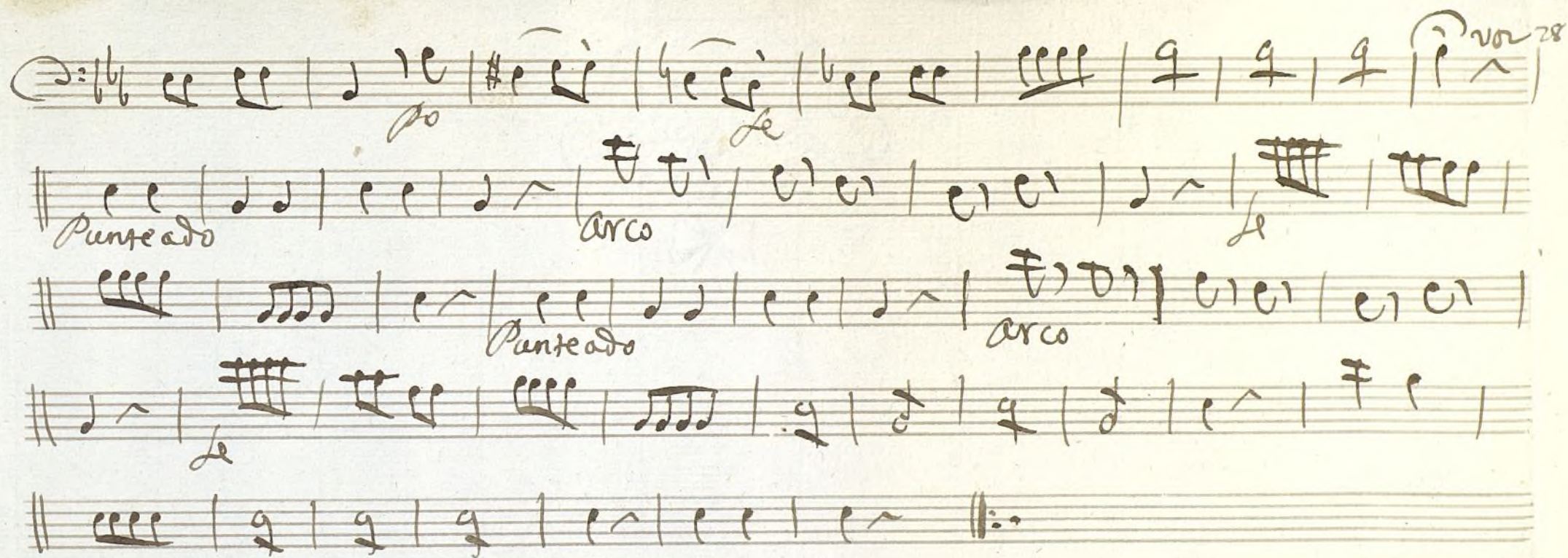


*final Allegro*  $\text{C} = \text{Bb}$   $\frac{2}{4}$

12 21

*p* *f* *pmo* *c.*







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