

sta carlota Mus 159-10

Leg.<sup>o</sup> 4.<sup>o</sup> n.<sup>o</sup> 22.

Leg.<sup>o</sup> 4.<sup>o</sup> n.<sup>o</sup> 22.

Lorenzia Correa

159-10

Ton.<sup>a</sup> a Cinco

Leg.<sup>o</sup> 4.<sup>o</sup>

Unisullo

El Desengaño feliz.

22



*And. no*

*2/4*

*flora*  
*Culti vando la ermosura*  
*Marta*  
*culti*  
*las 2*  
*vando la lectura*  
*toda*  
*Dama*  
*Cobra*





fama con el sabio con el necio con-



quiendo así el aprecio y la gloria de bri-



con quiendo así el aprecio y la gloria de bri-



llar



le



llar y la gloria de brillar y la

se

flora

La

(Marta) la



ger para ser quanto ai q.<sup>e</sup> ser a de sa

ger para

ber fumar cantar bailar tocar fin

quitar fregar Mar bordar su-

er pedir tañer querer ya de saber q.<sup>e</sup> es Cortes

er sentir luzzir corer ya de ignorar q.<sup>e</sup> es corte



tonta no la puedo tole rar no la

puedo tole rar no la no la



*And<sup>te</sup>* *flora*  
*Oy tiene la ermo.*

*(Marta)* *Del talento albuena*

*su - ra tantos go - sos*  
*que - to ay diferen - cia*  
*tantos ay dife*





lo - - - sos q<sup>e</sup> el talento mas cul - -

ren - - - cia pues este le afa al nem - -



cède aun buen vos - - - ro q<sup>e</sup> el talento mas.

y aquell<sup>e</sup> aun men - - - ta pues este le afa al



cul - - - to cède aun buen vostro.

Al segno y b... Pa

trém - - - po y aquel le aumenta.



Parola Repite <sup>se</sup> Que fatua y Parda

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Parola. (Sale Negro) Doña flora?

And. no

(flora) que me quieras?  
(Negro) aquellos del Cavalleros  
esperan vuestra licencia  
para entrar

(flora) ayto al momento  
diles qe entren

Negro - alla voy, es  
Jesu q. maloito genio. (Vare)

flora - sea como bienen por mi  
solamente.

Marta: ya lo veo.

Dona flora  
pene al toc



Martin

Silberb le

Qual sera el di choso qual el ventu

lor 2.

roso

g. su blanca mano padra conse



conseguir q<sup>e</sup> su blanca mano po dra conseguir

Martin

Sib.<sup>o</sup>

los 2.

mirala q<sup>e</sup> vella mirala q<sup>e</sup> hermosa con la misma

Rosa

puede competir

con la misma

Rosa

puede compe tir

con la misma Rosa p



(Lor 2) beiros los pies Madamita  
floras que par de muches

(Silb.) ¿que es esto?  
qual delos dos a podido  
enajar tuermo seno

(Marimbe Contatuis  
(floras) fa fa fa

dra Competir.

Parda.

(Silb.) vaya deponed el seno  
y ved a qual delos dos  
dedicais vuestros afetos.

All.

(Silb.)

Martin

Dame una mirada

dame una oje ada

Lor 2.

En esto de pende mi fe lici dad en

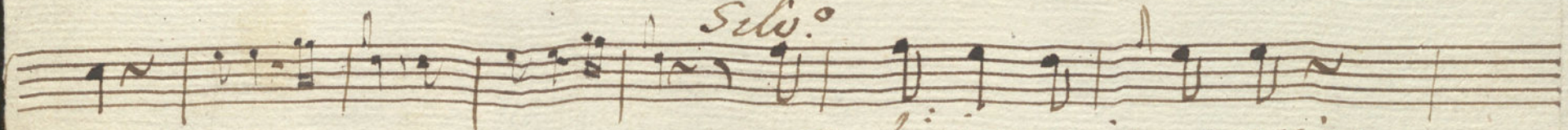




erto de perder mi fe li ci dad mi



*Solo.*



a livia mis amigos *Martin*



de



*los 2.*



La el de den fi ero q<sup>e</sup> de pena muero al ver tu crue





dad q.<sup>e</sup> de pena muero al ver tu Crueldad.

(Marta) flora no seas desatenta  
vales tuq. el si, o el no.

Silv.<sup>o</sup> vaya seré yo el dichoso.  
Mar.<sup>n</sup> podre prometerme yo el sealo.

Marta. repara flora

q.<sup>e</sup> son tus novios los dos.

Parola.

flora. Tienes? quienes.

Marta. Los señores

flora. tal taras tal tara

Le va Paula  
y hacienda

Marta

All.<sup>o</sup> Silv.<sup>o</sup> Yo estoi corrido yo abochornado

Martin

Yo estoi corrido yo abochornado.

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yo sorprendido yo avergonzado mas este chasco

yo sorprendido yo avergonzado mas de la virgula

lea de pagar mas

me e de vengar mas de la me

Rinfe

Rinfe

Rinfe





mas este chasco lea de peiar

a



mas de la iniqua me e de vengar

me



lea de peiar

Silv. Por cierto q'emos quidado

(Mart.) para vengarnos  
q'emos de hacer

Silv. con los celos  
abotir tu orgullo imo

Parla. (Mart.) me parece bien pensar

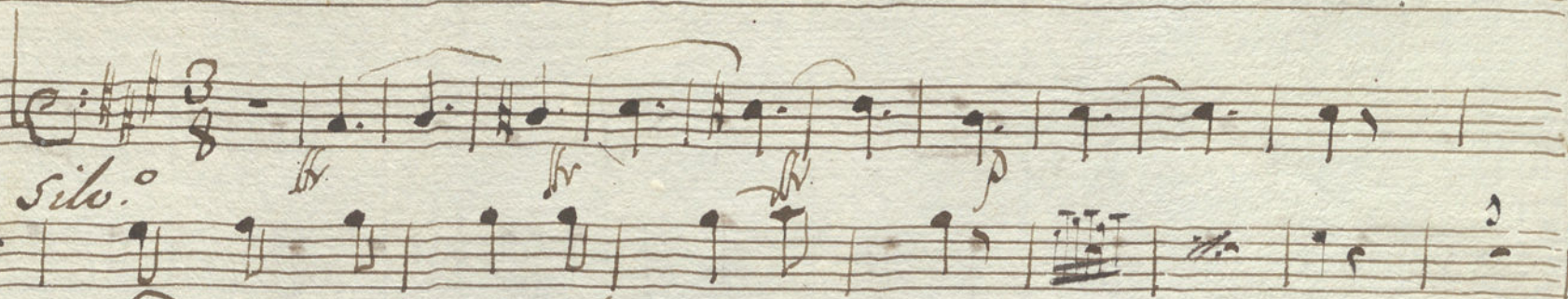
(Silv.) pues vamos luego a comprar

una herma. cortefando



me





*Solo.*  
Deje usted la leyenda.  
Su talento extremo do.



*Marta*  
el estudio suspenda.  
a juicio delica do (lot 2.) en





los dos gustais de ello ya la voi a dejar  
mi pecho a encendido el mas fiero bolean

pues los dos gustais de ello ya la voi a de  
en mi pecho a encendido el mas fiero bol-

flora  
far obser vemos escu chemos  
can la sosita la san tita  
(flora)

Poco fe



Marta

ellos

escu chemos indaquemos apu remos

la Santita (Marta) Nina vea (los 2) patalea

flora

apu remos

patalea

los 3.

q. es lo q. tratando es-  
q. es lo q. escu chando es-  
me los quiere q. avas  
los 3. bueno bueno el caso

pañ  
ta  
par  
va

q. es lo q. tratando esta  
q. es lo que escuchando esta  
me los  
bueno

q. es lo  
q. es lo  
me los  
bueno



*q. es lo  
melos  
bueno*

*q. es lo  
me los*

*Parola*

*q. es lo  
bueno*

*Allegro*

*Parola*

*Marta*

*Ayuntamiento de Madrid*

*Marta*

*Verdaderamente a ver me un par de es*

*flora) vamos a probar fortuna, Cito allexor Cavallero  
q. hacen carides de que una tamenaj, asientos  
flora) q. i. n. t. e. n. t. a. n. i. hacen mi erra.  
flora) no me mirais que es aqueis. v. d. q. soy yo la q. es ha de  
q. yo sufra este desprecio, se hacen unides de pensar  
por q. s. d. e. n. q. les quieru, no es verdaa m. d. i. m. i. o. r.  
tal la ra. tal la ya. (dailando)  
flora) el demonio de los tratos si peniaran q. no tene  
quien me quieru la q. sobra yoton mas alto, uget  
Marta. y quienes on. (flora) dona. Emfibia  
Ayuntamiento de Madrid  
Marta. tu margueres? (flora) si esta noche  
verdran a ver me un par de es*



Coplas.

All.<sup>o</sup> mucho.

Sil.<sup>o</sup>

cre.

il fe

Martin

Oiga vste un Secre to

Décidme q<sup>a</sup> ha pasado

(Sub.) tome vsted el brazo

(Sale flor.) Que sufra este ultrage

Oiga vste un res.

Décidme que ha

adorado es.

que sufra entera

Marta

Ca do

di cho

chuo

frenta

(Martin)

con toda confi anza ha

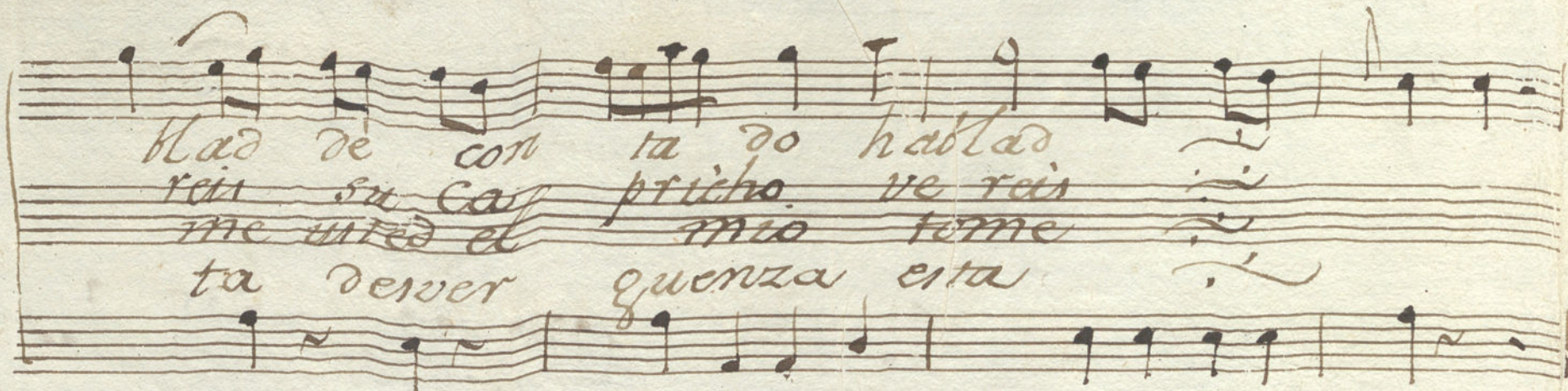
venid luego adentro ve

mi ado rado

dueno to

que su fra este agravio ei



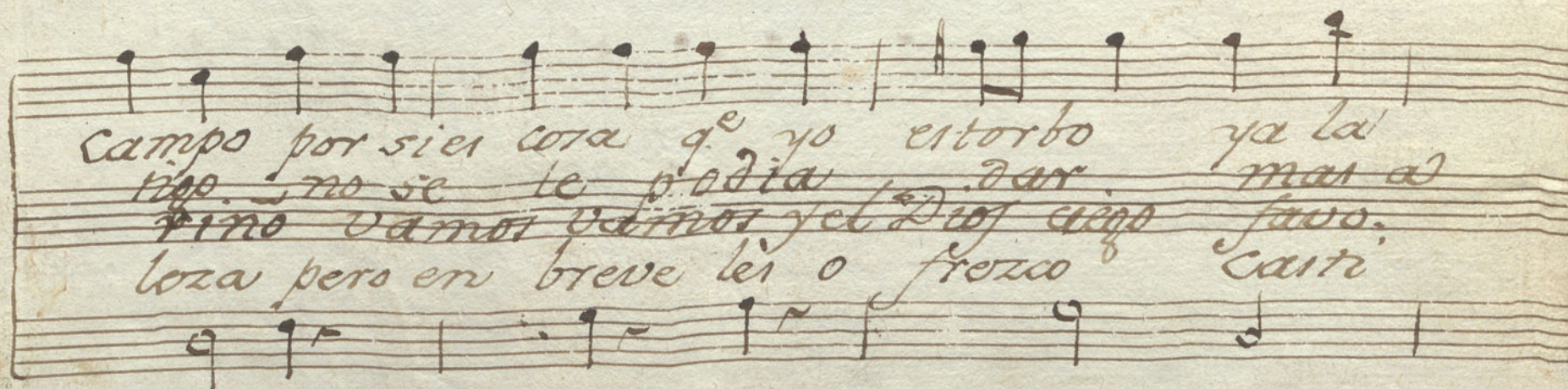


Hlad de con ta do hablad  
 rei su Cas pricho ve reis  
 me uied el mio teme  
 ta deiver quenza eita

*flora*



por siei cora q<sup>e</sup> yo entorbo ya la deo libre el  
~~Marta~~ no se le podia dar mas adeguado cas  
 lo 31. Vamos vamos y el Dios Ciego favorezca mi Cas  
 pero en breve lei prometo castigar tan gran vo



campo por siei cora q<sup>e</sup> yo entorbo ya la  
 rigo. no se le podia dar mas a  
 rino vamos vamos y el Dios ciego favo.  
 loza pero en breve lei o frezco Casti



dejo libre el campo.

dequedo cantigo

reza mi ca y rino

gar tan gran vilesa.

Al Segno de mas.

y sigue

flora.

Al-



*fin encontre aduitrio al fin medio encon-*

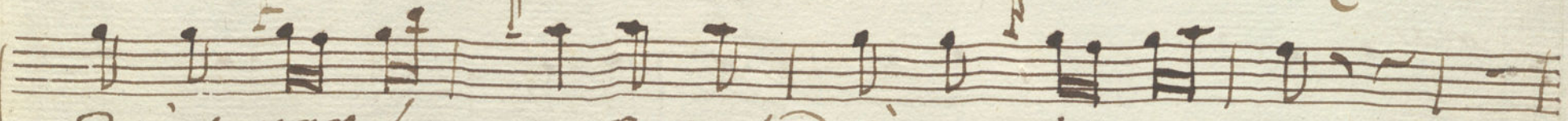
*trè para vengarme al punto por medio del des-*

*der ponga en planta mi proyecto q.º di-*





ce un comun refran q. aquel q. no se resuelve no po-



drà parar la mar no podrá



Benito? Benito?

(Saber el Negro) Flora (flora) cacucha luego un recado.

Negro: Sino veo donde estoi

(flora) calla bruto. (Negro) pues ya calla

flora. acercate (Negro) pero como

Sino se donde me halla

flora... no quites (Negro) q. e manda usted

flora... q. te estes en este quanto

y q. a quanto yo te diga

no haqui mai q. xir. estamos.

Sarda





*All. Poca.*



*flora*

*Ya an venido ya me enuchan boi el ardid apretar  
que envidiosos q. zavidiosos mi cautela les terrora*



*los 3.*



*Püdo siento no an mentido vamos vamos a observar  
Jo enoi lelo yo aturdida pero vamos a observar*





vamos vamos a abrir var.

pero vamos a abrir var.

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

*flora*

*Marquesito*

*Cupi dito*

*mi o.*

*mo*

*dueño idola tra do*

*Carta de cie lo*



deja el ceño airado que solo mi  
por ti me duele lo pa dezo me a

pecho se mueve — — re se mueve — — re  
flojo y mueve — — ro y mueve — — ro

*Negro riendose*  
por ti Ja/ta/ta  
de amor Ja/ta/ta



flora

tu rostro echice ro.

que te de la mano

tu genio chin-

g.<sup>e</sup> dicez bar

to so.

fi to

tu cuerpo brio — so tie-

rona Margueri to con-

ne esclavi za do mi fiel —

mi —

suela tu pe cho conue la con-



*Segno*

fiel — Cora zon. la fa so la fa so.  
sue — la mi amor la fa so la fa so.

*Parola. fiora*

Parla vagare Vucelencia  
q. nos pueden arivar  
excellentissimo mio  
Ciudad con tropa var

*Al Segno.*

*Parla*

*All. viv.*

*No*

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*All. vito*

*Marra*

75

*Silo*

*Marrin*

*Alumbrad al punto*

*acelerando  
rivar  
mo  
polar*

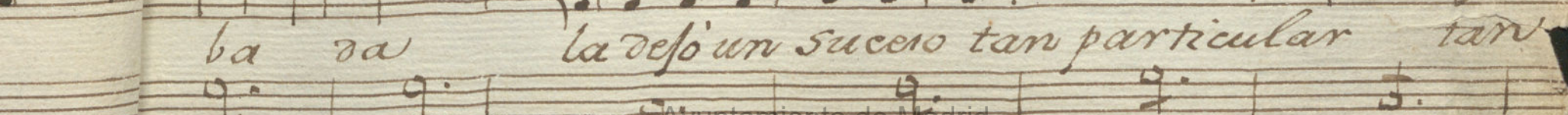
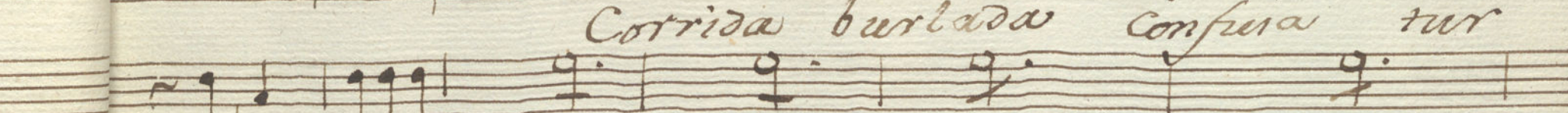
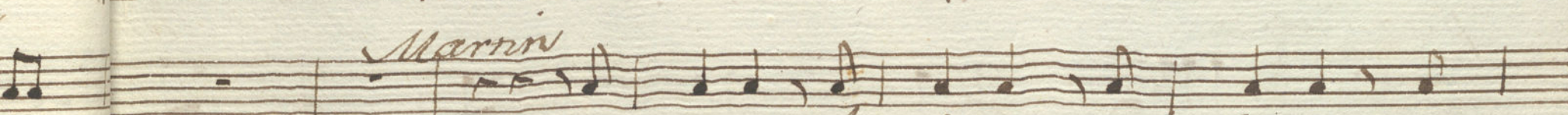
*a es cavallero con esta cautela de dudas sal*



dremos con esta cautela de dudas saldremos

flora  
mal haya mi suerte q. ya me







*flora* *Marta*

*me aorcara*

*particular* *Marquesito*

*flora* *Marta*

*me precipi tura*

*mio* *tu zorro echicero*



flora

tan grande insolencia tolerar no


Carita de <sup>Cielo</sup> Rosa.


puedo tan grande insolencia tolerar no puedo.


Parola


(Marta) este es el Conde el Marques (flora) q.<sup>e</sup> calles por Dios te ruego  
 (Marta) Pero estas desengañada. (flora) ya reconozco mi error  
 y confieso q.<sup>e</sup> aya q.<sup>e</sup> ay hombres q.<sup>e</sup> estiman al bello sexo  
 por estas locuras q.<sup>e</sup>  
 llaman gracias con los menos.




*Flora*  *Ventu roso de sen gaño que co*

*Marta*  *Ventu roso de sen gaño que co*

*Silberio* 

*Martin* 



*xige mi lo cura*

*xige mi lo cura*

*Siendo asi buesra como sura sera*

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io agra dezco tanto onor yo agra

io agra dezco tanto onor yo agra

premio de mi amor

dezco tanto honor

dezco tanto honor

(Negro) Yo tambien voy a casarme con un fraico de la

*All.<sup>o</sup> afai* *p<sup>o</sup>* *cres.* *f<sup>e</sup>* *fmo*  
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que ale gría que con tento de tan plausi ble mo

mento bamoj bamoj agorax de tan



plau sible mo mento vamoj vamoj ago

zar g.<sup>e</sup> ale gria que con tento detan

g.<sup>e</sup> ale gria que con tento detan





plausible momento vamos todos a gozar



plau



plausible contento vamos todos a gozar



de tan plausible contento vamos todos a



de tan plausible contento vamos todos a go







Zar a



Zar a



Zar

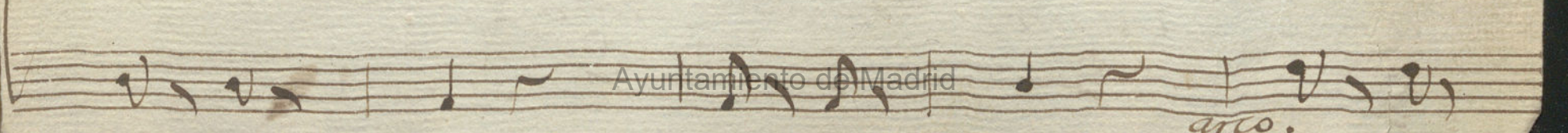
*Punt.<sup>do</sup>*



*Vamos todos a go*



*Vamos todos*



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*arco.*



Zar vamos todos a gozar

vamos todos

vamos todos a go

vamos todos a gozar a

vamos todos a

Zar vamos todos a gozar



*Punt. do*

*vamos todos a gozar vamos*

*vamos todos a gozar vamos*

*arco.*

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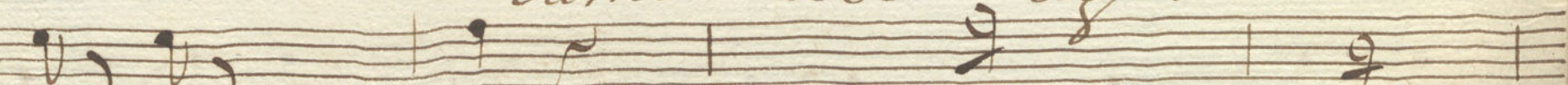
to do1 ago zar



to do1 ago zar



Vamos to do1 ago zar



Vamos to do1 ago zar



Vamos to do1



Vamos to do1 ago zar



Vamos to do1

Avantamiento de Madrid



agorzar Vamoi todoi agorzar

agorzar Vamoi todoi agorzar

agorzar agorzar

agorzar agorzar

agorzar agorzar

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Violin 1.ª Ton.ª a Cinco el Desengaño feliz.

And. no.



*All.*  $\text{3/8}$   $\text{Bb}$

*f* *cres.* *f*

*Allegro*

*f* *p*

*And.*  $\text{3/8}$   $\text{Bb}$

*f* *p*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/4), notes, rests, and dynamic markings like 'p' and 'f'. The score is divided into sections by tempo markings: 'Allegro' (top), 'And. no' (middle), and 'Parola.' (bottom). The handwriting is in dark ink on aged, slightly stained paper.



*All.* 

*Parola*



Handwritten musical score on ten staves. The notation includes treble clef, key signature of one sharp (F#), and 3/4 time signature. The score begins with the tempo marking *All.* and contains various musical notations such as notes, rests, and dynamic markings including *p*, *br.*, *al puente.*, *se*, *cres.*, *fmo*, *Allegro*, and *Allegro*. The score concludes with a double bar line and a final key signature change to one flat (Bb).

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*All. molto.*

*il fe*

*crec.*

*Allegro 3ma*

*All.*

*crec.*

*Parola*

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

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

*Allegro.*

*Parola*

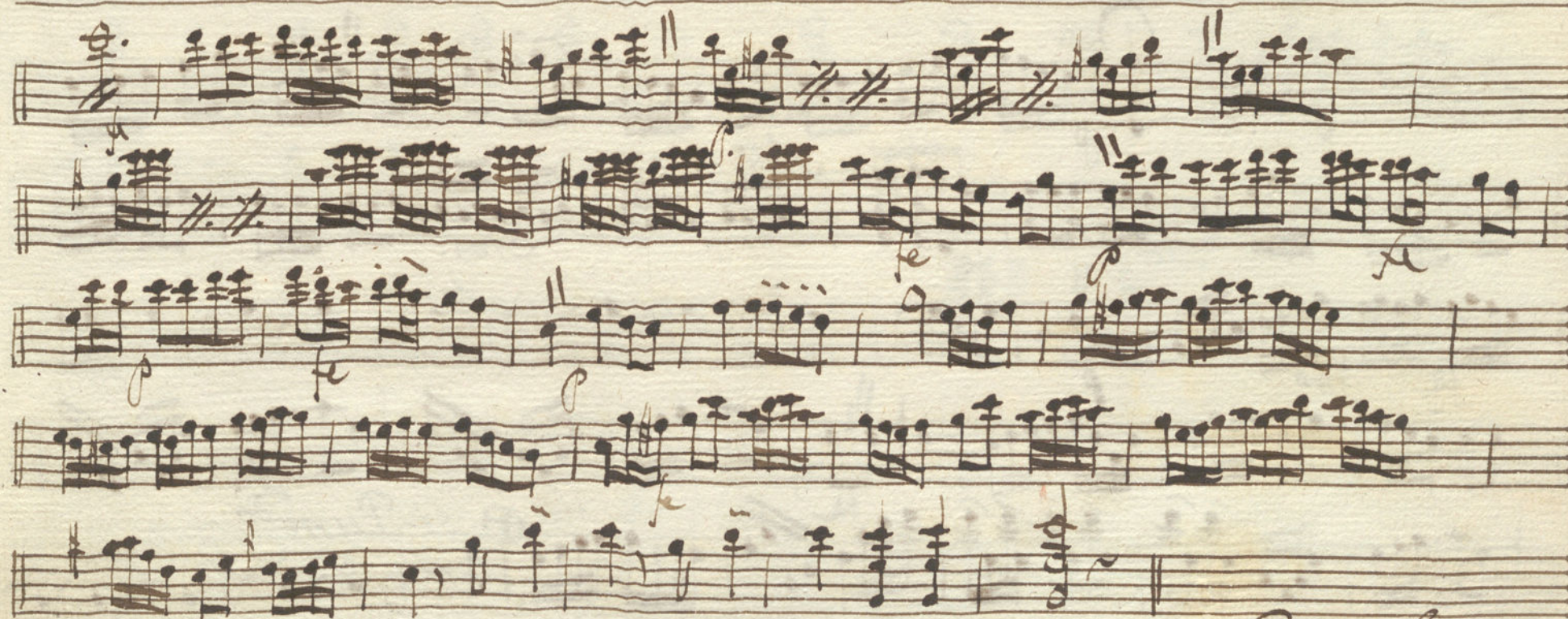
*Av.untamiento de Madrid*



*All. Vivace* 3/4

Handwritten musical score for a piece titled "All. Vivace" in 3/4 time. The score consists of eight staves of music, featuring complex rhythmic patterns and dynamic markings. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. Dynamic markings such as "p" (piano) and "fe" (forte) are interspersed throughout the piece. A double bar line with repeat dots appears in the third staff. The manuscript is written in brown ink on aged, slightly stained paper. A large, hand-drawn oval bracket groups the first three staves. The bottom of the page features empty staves and the text "Ayuntamiento de Madrid".





*Parola.*



*And.* 

*All. away.*

*Cres.*

*f* *fmo*

*Ala. Pasi Punt.º redice*

*Arco.*

*Punt.º*

*Br. Arco*





fin



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Violin 1.º Ton. ã Cinco el Desengaño feliz.

And. no

Handwritten musical score for Violin 1.º, Ton. ã, titled "Cinco el Desengaño feliz". The score is written on seven staves. The first staff begins with "And. no" and a 2/4 time signature. The music is in A major (one sharp). The notation includes various note values, rests, and dynamic markings such as "fe" (forte) and "p.o" (piano). The piece concludes with a double bar line and a repeat sign.



Handwritten musical score for a piano piece, featuring multiple staves with musical notation, including treble and bass clefs, time signatures (3/8, 2/4, 3/8), and dynamic markings (All.o, f, p, cresc.). The score is written in brown ink on aged paper.



*Sigue*

*Parola*

*And. no*

*Parola*



# Polo

Handwritten musical score for a piece titled "Polo". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by frequent beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings include *p* (piano), *f* (forte), and *sfz* (sforzando). The word "Parola" is written in a cursive hand at the end of the fourth and eighth staves. The score concludes with a double bar line and a repeat sign.



Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings including *p*, *fr.*, *al puerro*, *f*, *cres.*, and *Allegro*. The notation is dense, with many beamed sixteenth notes and some slurs. The piece concludes with a double bar line and a final flourish.

Parola



*All. molto.*

*p. c. cres. il f.*

*p. fe p. f. Allegro no 2 mas.*

*c. c. c. c. c. fe*

*c. c. p. fe p. c.*

*cres. p. fe p. c.*

*parola*



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

*no. 1000.*

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

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*Allegro. Parola*

++



*All.<sup>o</sup> vivace*  $\frac{3}{4}$

*p.o.* *f* *p.o.* *f* *p.o.* *f* *p.o.* *cres* *p.o.* *f* *tand*





Parola



*And.<sup>te</sup>* *2/4*

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

*fmo.*  
*ff*

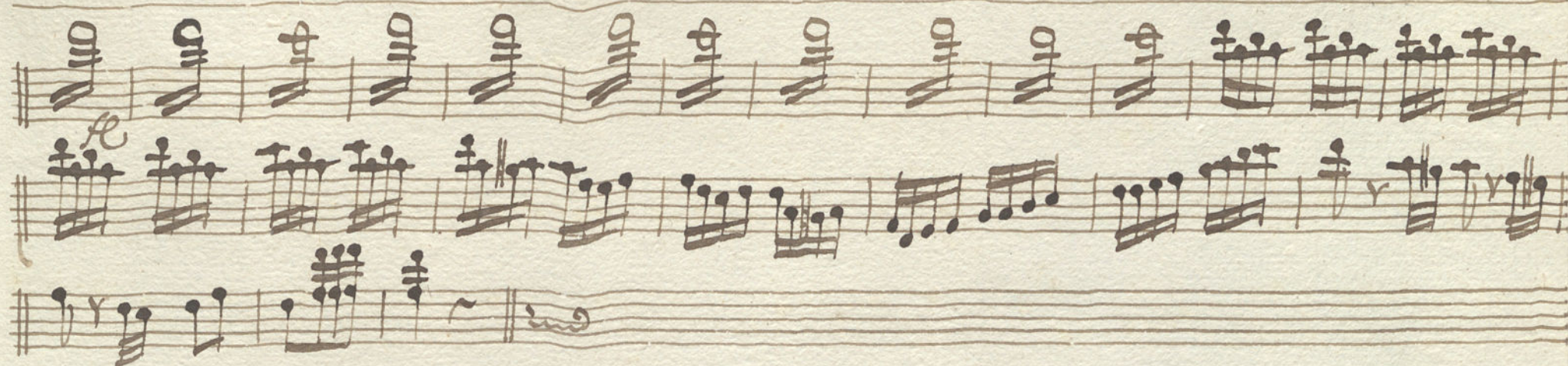
*Punt.<sup>o</sup>*

*Arco*  
*Punt.<sup>o</sup>*  
*fe*

*f*  
*ff*  
*ff*  
*ff*

*ff*  
*ff*  
*ff*







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*Violin 2.ª Ton.ª a Cinco el Derengano feliz.*

*And. no*

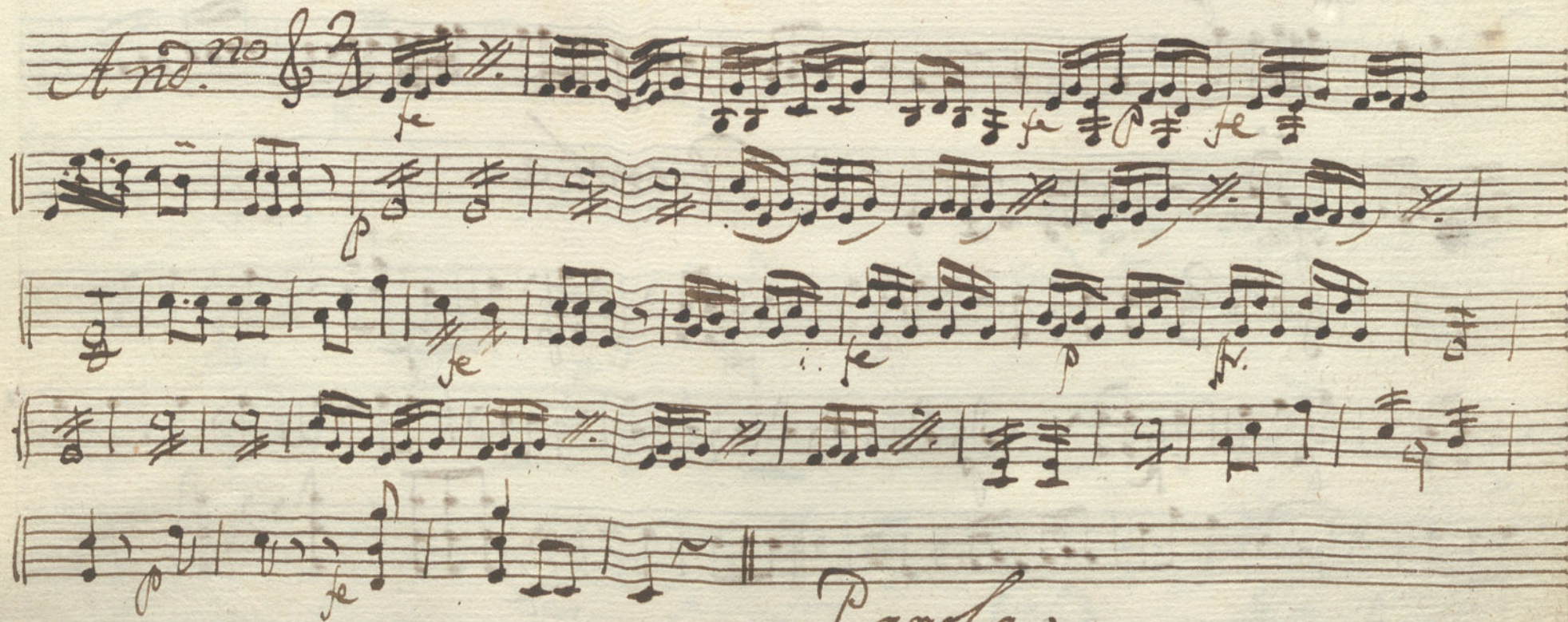
The musical score is written on ten staves. The first staff contains the title and tempo marking 'And. no'. The subsequent staves contain musical notation, including notes, rests, and dynamic markings such as 'p' (piano) and 'fe' (forte). The notation is in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining.



Handwritten musical score for a piece, likely a piano or organ work. The score is written on ten staves, organized into three systems of three staves each. The first system begins with the tempo marking "Allegro" and a 3/8 time signature. The second system begins with "Allegro" and a 2/4 time signature. The third system begins with "Allegro" and a 3/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some markings that appear to be "Cron." and "Allegro". The handwriting is in brown ink on aged paper.

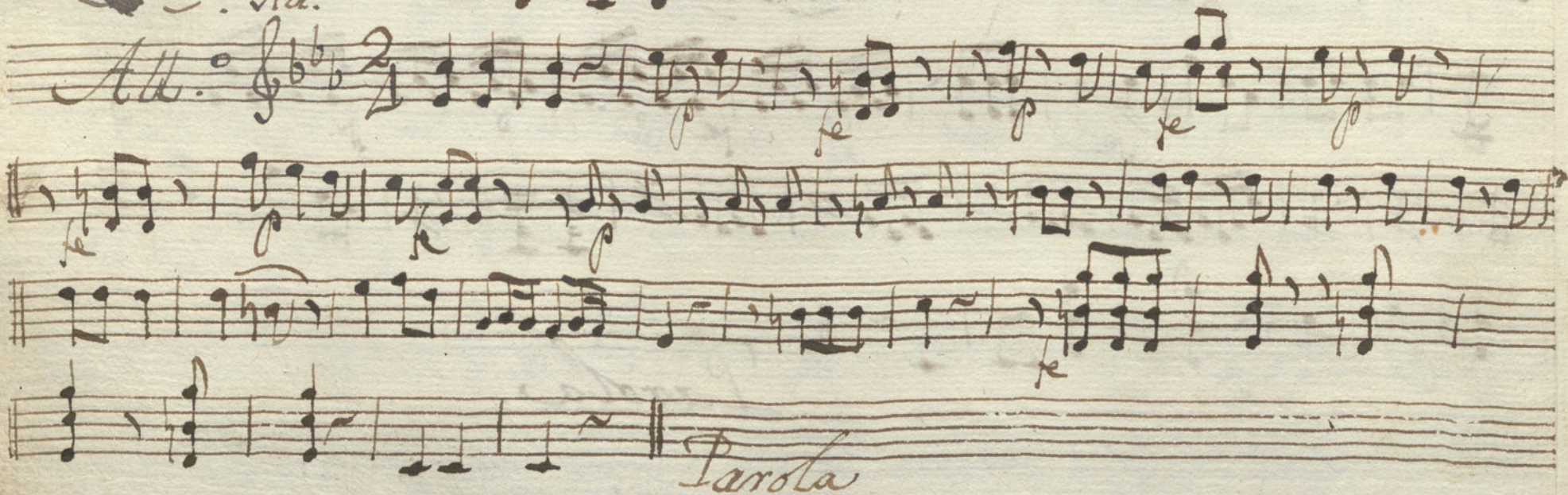


no





*All.* 

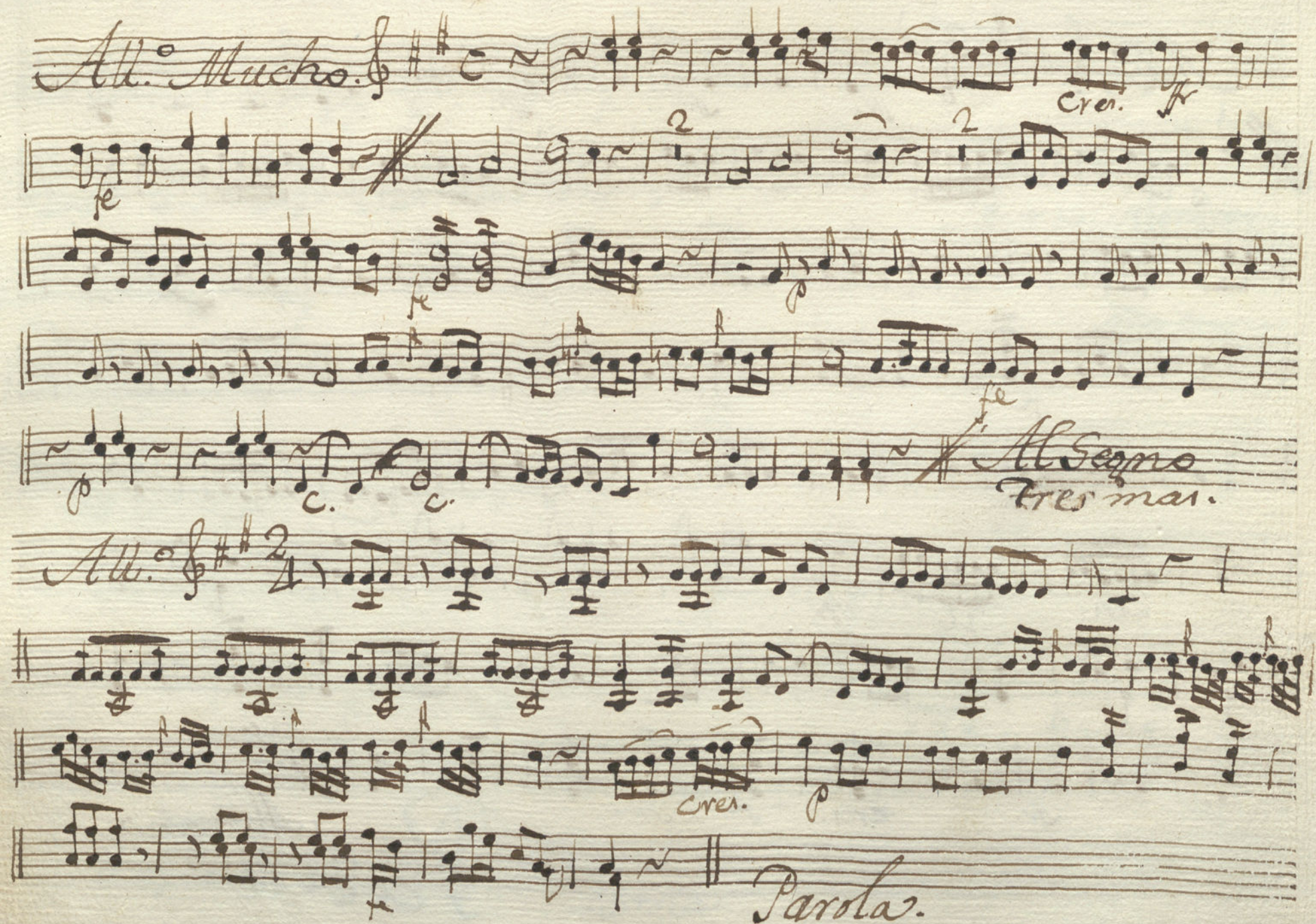
*All.* 



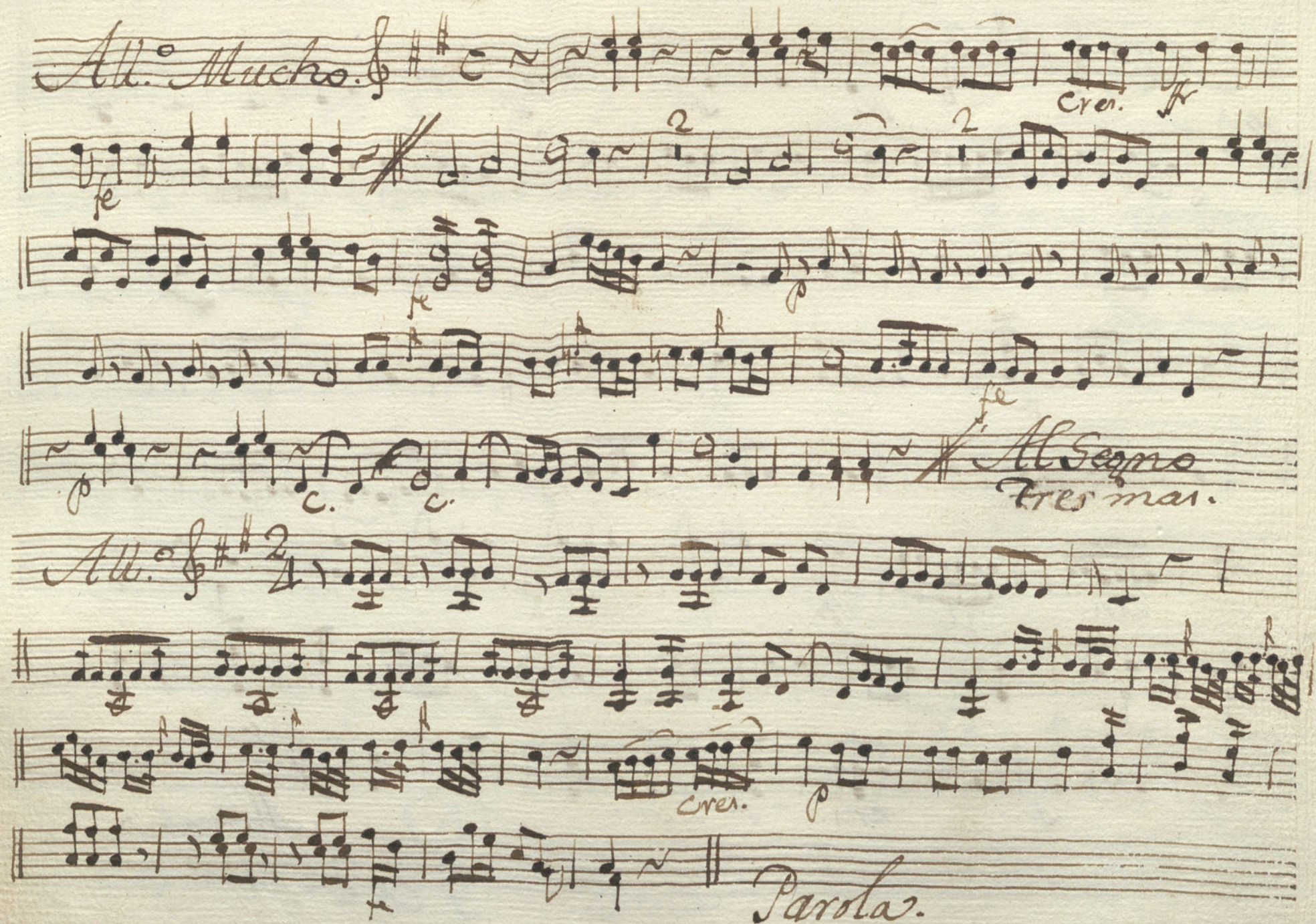
Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The music features various note values, rests, and dynamic markings. The first staff begins with the tempo marking "Al.º". The second staff has a large initial flourish. The third staff has a "p" marking. The fourth staff has a "f" marking. The fifth staff has a "Cres." marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking, a "Cres." marking, a "f" marking, and a "fmo" marking. The score concludes with a double bar line and a flourish.

*Al.º*  
*Parola*



*All. Mucho.*  *Cres. f*

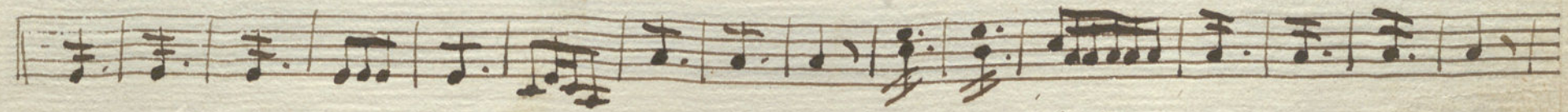
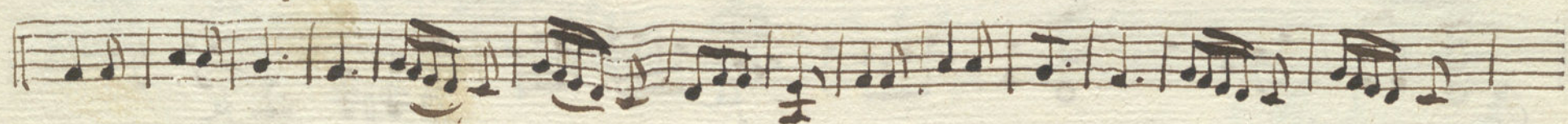
*Al Segno*  
*Tres mas.*

*All. 2/4*  *Cres. p*

*Parola.*



*All.<sup>o</sup> Poco.* 2/4



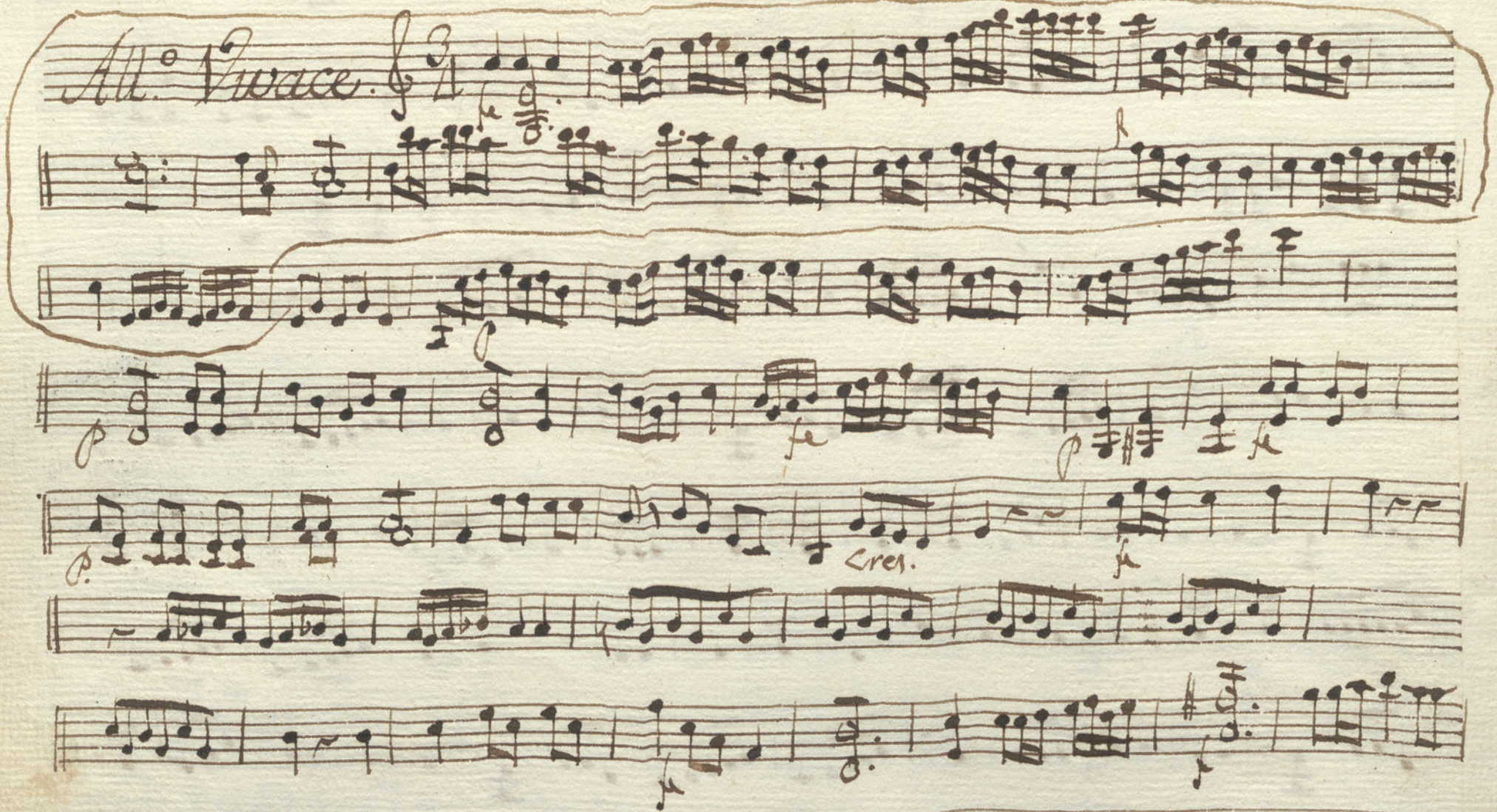
*All.<sup>o</sup> mucho*

*Allegro*

*Parola*

Ayuntamiento de Madrid



*All.° Vvace.* 





P  
Pavola



*And.<sup>te</sup>*  $\text{F}\sharp\text{C}\sharp$   $\frac{2}{4}$

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

*arco.*

*Arbe Punt.<sup>do</sup>*

*arco.*







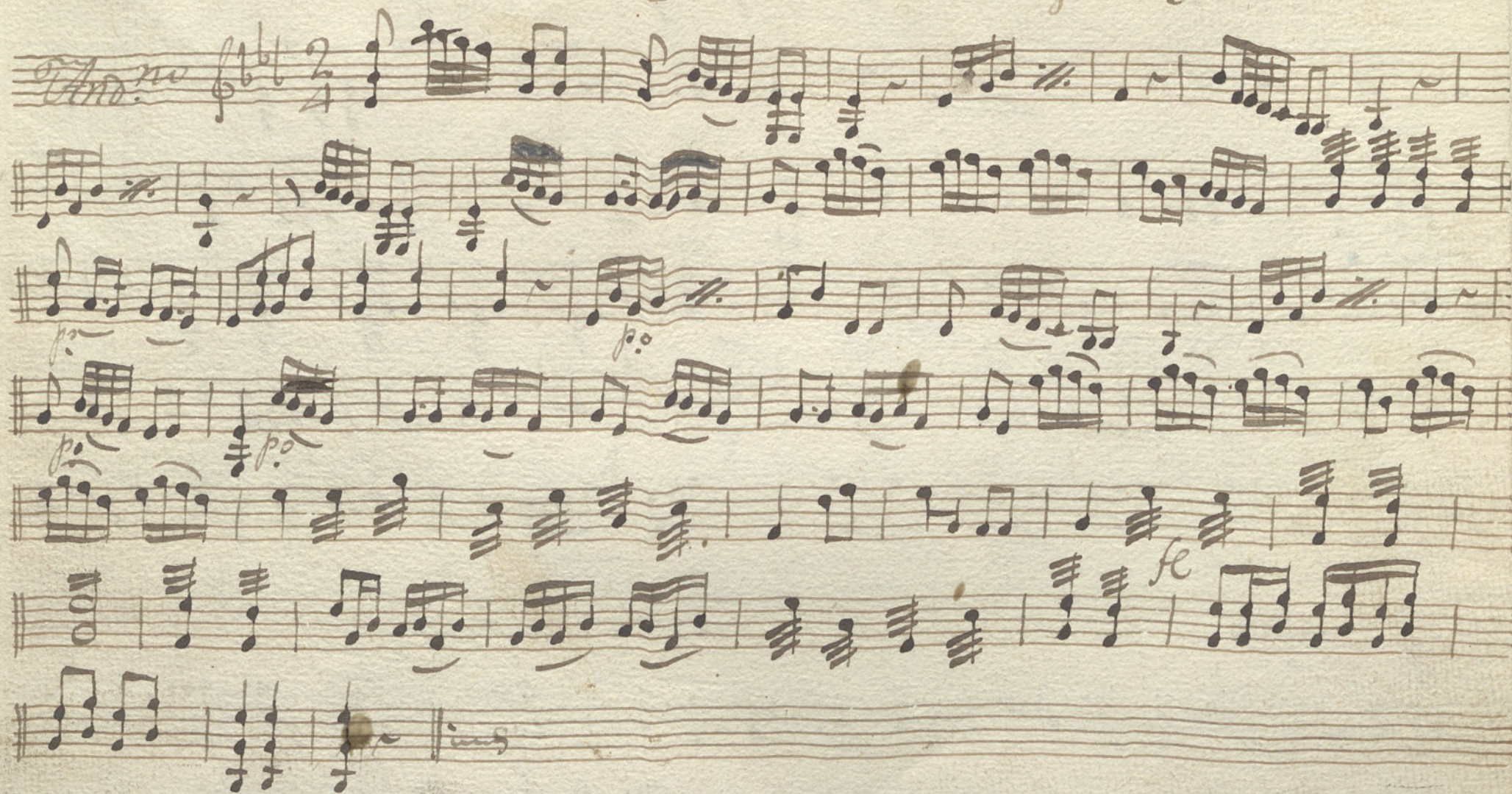
Ayuntamiento de Madrid



tr

Mus 159-10

Violin 2.ª Tonadilla a cinco el Desengaño feliz





Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some staves containing multiple systems of music.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- fe* (forte) and *p.<sup>o</sup>* (piano) dynamic markings.
- cres.* (crescendo) marking.
- Allegro* marking at the end of the first system.
- And.<sup>te</sup>* (Andante) marking at the beginning of the second system.
- Parola* (Parola) marking.
- Allegro* marking at the end of the second system.
- f* (forte) marking at the beginning of the third system.

The score is written in a system of staves, with some staves containing multiple systems of music. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

Agustamiento de Madrid



No. *All.<sup>o</sup>*  $\text{2/4}$  *Mod.*

*Parola*

*And.<sup>te</sup>*  $\text{2/4}$

*Parola*



*All.<sup>o</sup>* 2/4 *p.<sup>o</sup> fe. p.<sup>o</sup> fe*

*Parola*

*All.<sup>o</sup>* 2/4 *p.<sup>o</sup> f. p.<sup>o</sup> f. p.<sup>o</sup> f. p.<sup>o</sup>*

*Parola.*

*sta to*



*to*  
*All.<sup>o</sup>* 3/8

*fr.* *fr.* *fr.*

*p.*

*f.*

*cres.* *il* *f.*

*fr.* *cres.* *f.* *fmo.*

*fr.*

~~*All.<sup>o</sup>*~~ *Allegro*  
*P. alla*  
*parola*



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

*Allegro* *mas.*

*Parola*



Handwritten musical score for "Marcha de la Parola" by Juan José Rodríguez. The score is written on ten staves in brown ink on aged paper. It begins with the tempo marking "All.º Poco" and a 2/4 time signature. The music features various note values, rests, and dynamic markings like "p" and "f". A key signature change to one sharp (F#) is indicated. The tempo changes to "All.º mucho." in the third staff. The piece concludes with a double bar line and the tempo marking "Al seg.º Parola". The title "Marcha de la Parola" is written in large, elegant cursive at the bottom right. The name "Juan José Rodríguez" is written in smaller cursive at the bottom left. A library stamp from the "Ayuntamiento de Madrid" is visible at the bottom center.

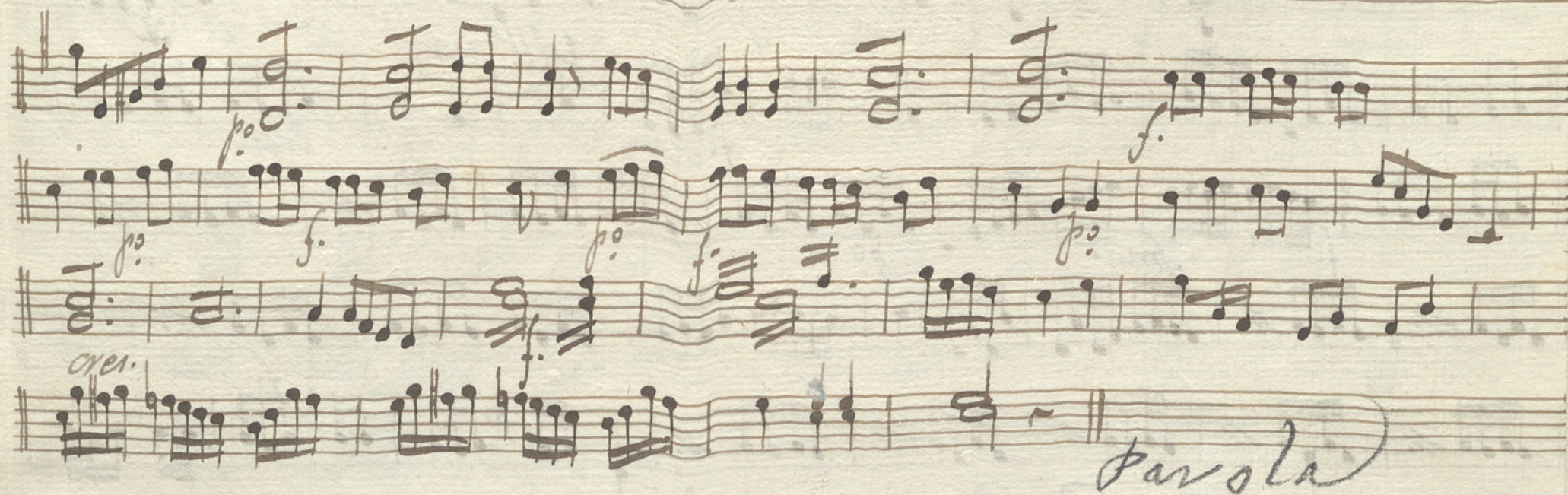


1A

*All.<sup>o</sup> Vivace*  $\frac{3}{4}$

*p.* *f.* *cres.* *f.*







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

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

*crei.*

*fmo.*

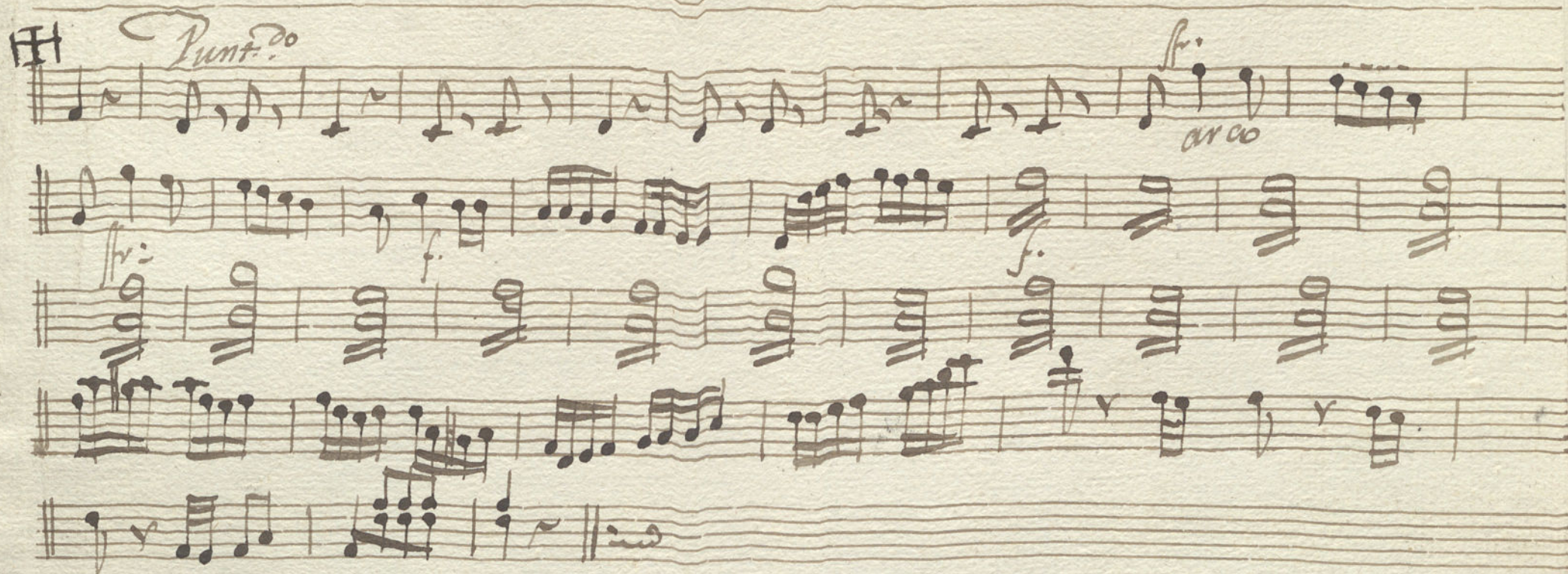
*po*

*si Punt.<sup>o</sup>*

*arco*

*f.*







Ayuntamiento de Madrid



*Viola Ton.<sup>a</sup> a Cinco el Derengano folio*

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

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

Ayuntamiento de Madrid

*Al Segno*







*And.<sup>no</sup>*  $\frac{2}{4}$

*Parola*

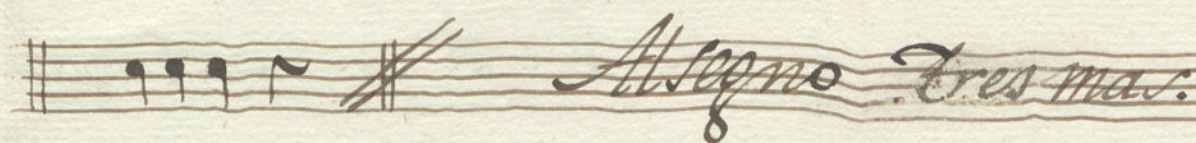
*All.<sup>o</sup>*  $\frac{2}{4}$

*Parola*

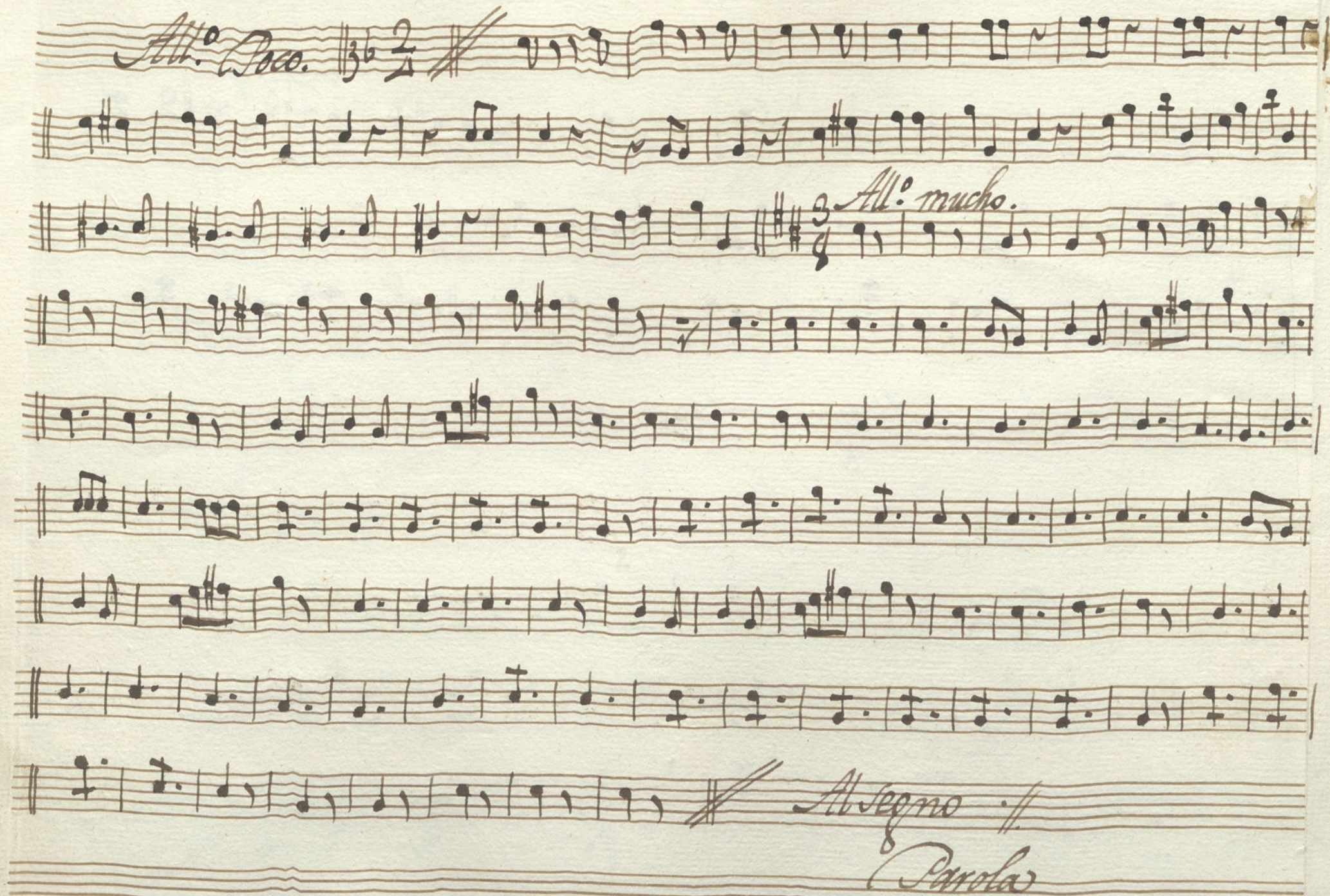


Handwritten musical score on ten staves. The first system (staves 1-3) is marked *All.<sup>o</sup>* and *2/4* time, featuring dynamics like *p.*, *f.*, and *Ring.*. The second system (staves 4-6) is marked *All.<sup>o</sup>* and *3/4* time, with dynamics like *k.* and *f.*. The third system (staves 7-10) includes a section marked *Adagio* and *Parola*. The notation includes various note values, rests, and dynamic markings.







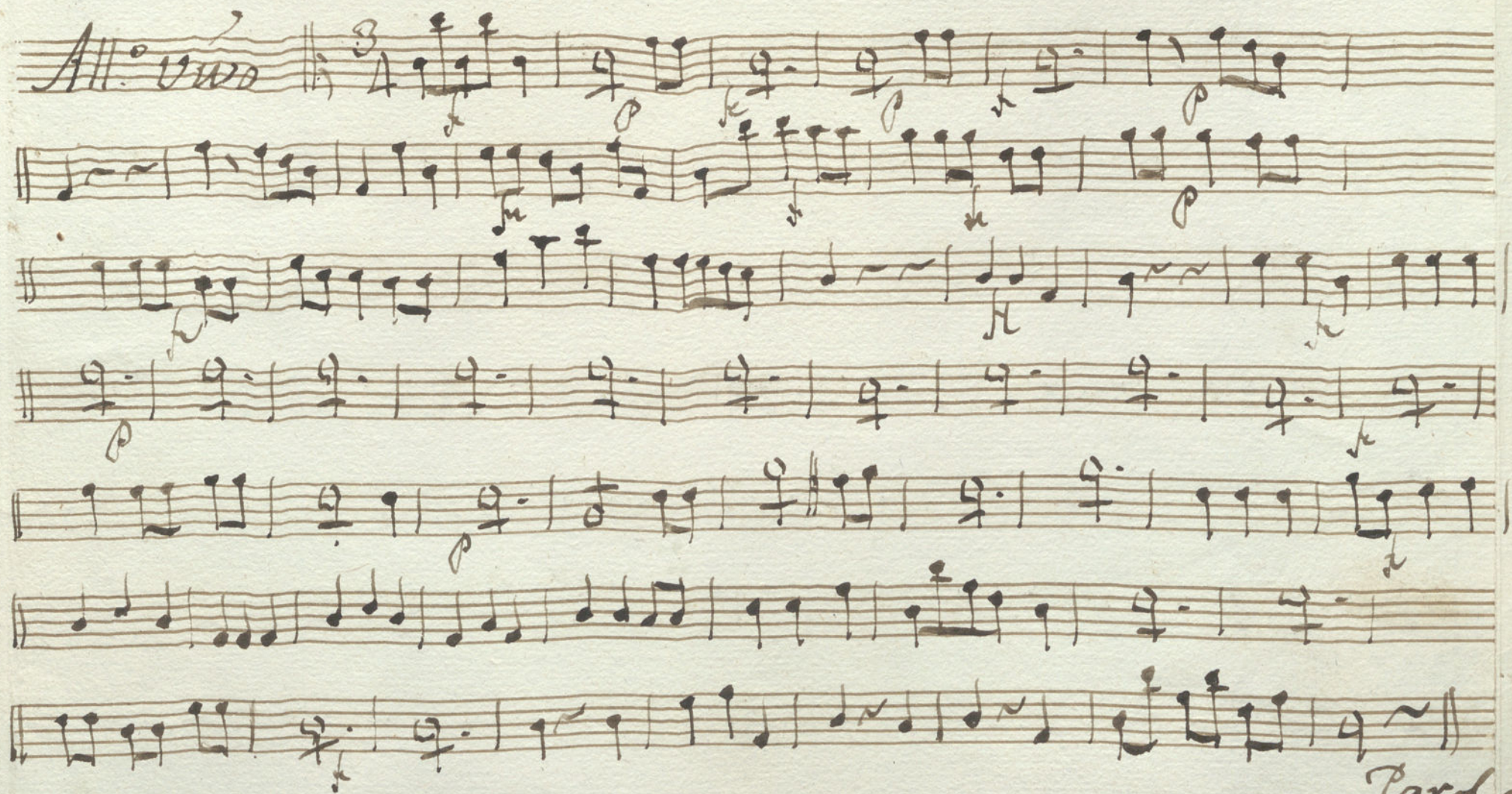
*All.<sup>o</sup> Poco.*  $\text{3/2}$  

*All.<sup>o</sup> mucho.*  $\text{3/4}$

*Allegro*

*Parola*





*Pardal*



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

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

*crui-*

*rigite*

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with the tempo marking 'And.<sup>te</sup> final.' and a key signature of two sharps (F# and C#). The second staff has a tempo change to 'All.<sup>o</sup>'. The third staff is marked 'crui-' and the fourth 'rigite'. The music consists of various note values, rests, and bar lines, with some staves ending in repeat signs. The paper shows signs of age, including discoloration and some wear.



Oboe 1.<sup>o</sup> Ton.<sup>a</sup> a Cinco el Desengano feliz

And.<sup>te</sup> no

Al Segno



*All.* 

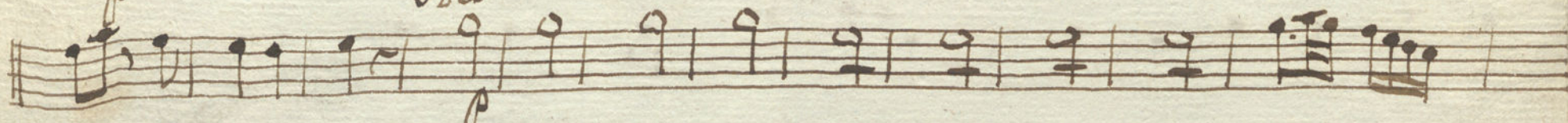
 *Tace*  $\frac{3}{8}$  

*All.* 


 *Parola.*

*And. no*  $\frac{2}{4}$  







 *Parola*



Handwritten musical score on aged paper, featuring two systems of music. The first system begins with the tempo marking *All.* and the time signature  $\frac{2}{4}$ . The notation includes various note values, rests, and dynamic markings such as *Solo* and *Parola*. The second system also begins with *All.* and  $\frac{2}{4}$ , and includes the marking *Parola*. The manuscript is written in brown ink on five-line staves.



*All.*   
*All. mucho.*   
*Allegro*  
*Allegro*  
*Fres. mai.*

*Allegro Face y Parol*







*All. Vivace*

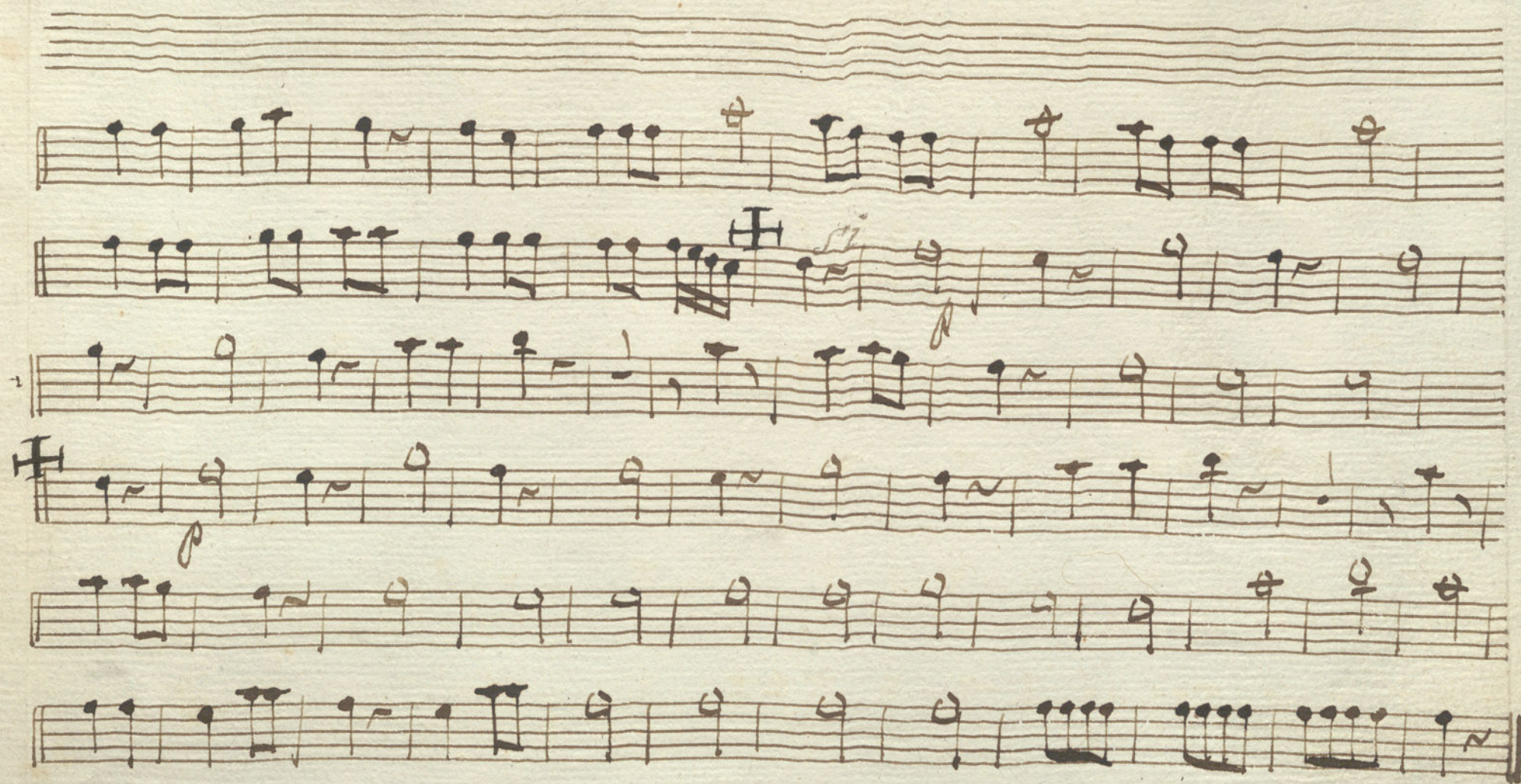
*Solo*

*Parola.*

*And.*

*All. ari.*







Ayuntamiento de Madrid



*Oboe 2<sup>o</sup> Ton.<sup>a</sup> a Cinco el Desengano solo.*

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

*Solo*

*3*

*20*

*6*

*Al Segno.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4, 3/8), and dynamic markings (Allegro, Andante, Solo). The score is divided into sections by repeat signs and includes the word "Tace" (silence) and "Parda" (dark or muted). The notation is written in brown ink on aged paper.

Staff 1: *All.<sup>o</sup>* 2/4. First measure has a first ending bracket with a "2" above it. Ends with a repeat sign.

Staff 2: Continuation of the first staff. Ends with the word *Tace* and a 3/8 time signature.

Staff 3: *All.<sup>o</sup>* 2/4. First measure has a first ending bracket with a "2" above it. Ends with a repeat sign.

Staff 4: Continuation of the third staff. Ends with the word *Parda*.

Staff 5: *And.<sup>te</sup>* 2/4. First measure has a first ending bracket with a "1" above it. Ends with a repeat sign.

Staff 6: Continuation of the fifth staff. Ends with a repeat sign.

Staff 7: Continuation of the sixth staff. Ends with the word *Parda*.

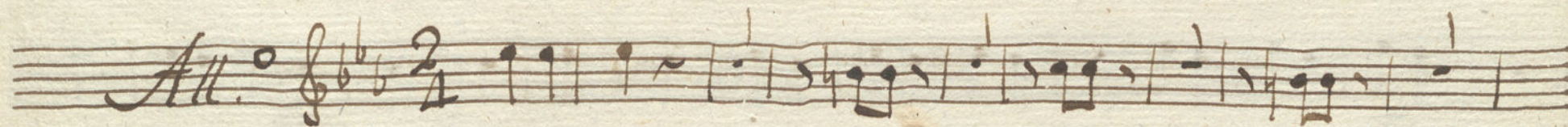
Staff 8: *All.<sup>o</sup>* 2/4. First measure has a first ending bracket with a "1" above it. Ends with a repeat sign.

Staff 9: Continuation of the eighth staff. Ends with a repeat sign.

Staff 10: Continuation of the ninth staff. Ends with a repeat sign.

Below the staves, the word *Solo* is written under the first measure of the tenth staff.





*Parola*



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features various note values, rests, and dynamic markings. The first staff begins with "Al." and a 3/8 time signature. The second staff has a double bar line and a 2/8 time signature. The third staff has a 4/8 time signature. The fourth staff has a 4/8 time signature. The fifth staff has a 4/8 time signature. The sixth staff has a 4/8 time signature. The seventh staff has a 4/8 time signature. The eighth staff has a 4/8 time signature. The ninth staff has a 4/8 time signature. The tenth staff has a 4/8 time signature.

Al.  
Allegro  
Al. mucho  
Allegro  
tres mas.  
Al. Tace y Parola



*All.° Poco.*  $\frac{2}{4}$  ~~11~~  $\frac{3}{8}$

*All.°*

4 3 4 3

*Allegro y Parola*



*All.<sup>o</sup>*  $\frac{3}{4}$

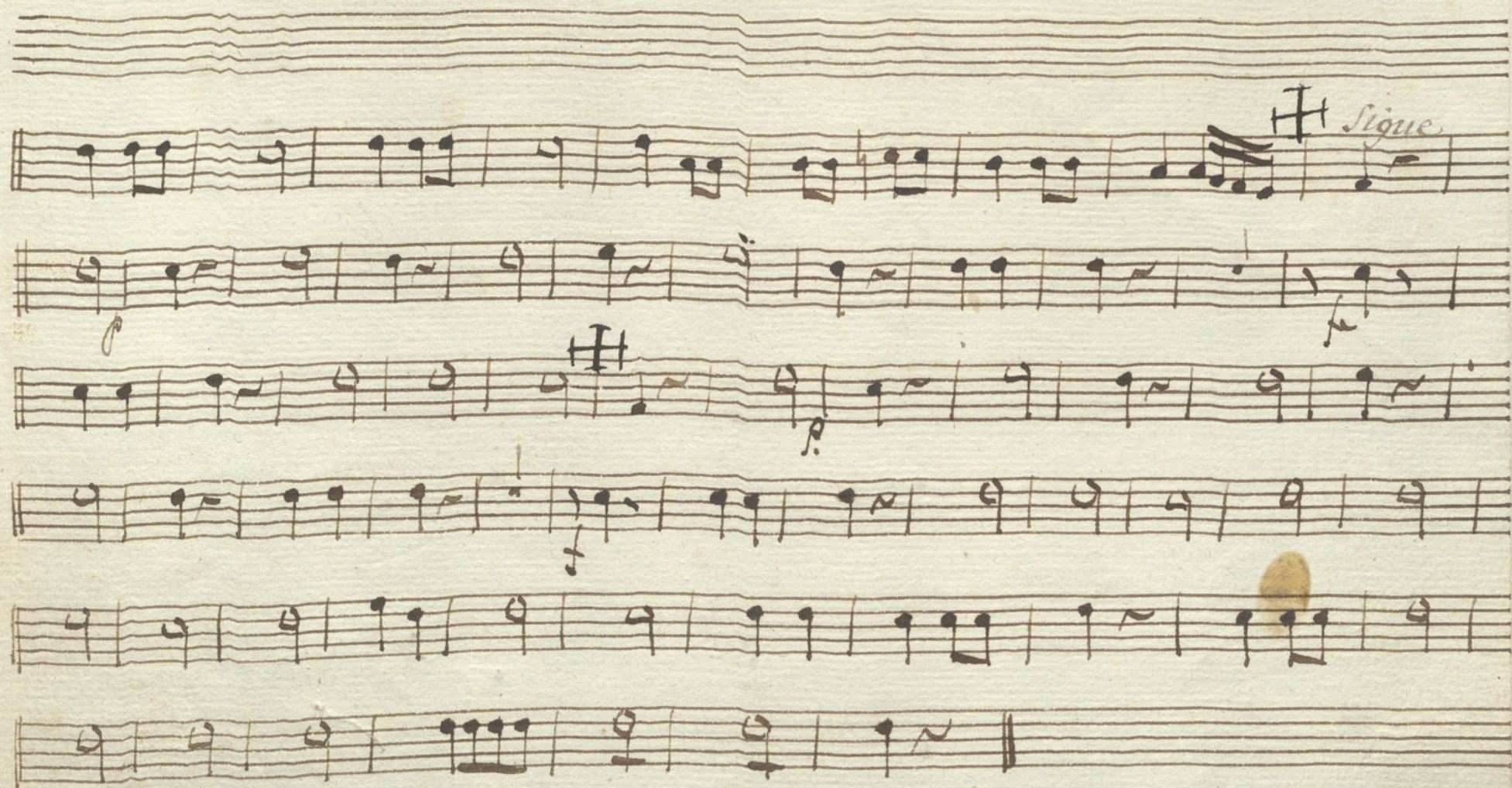
*Solo*

*Fada*

*And.<sup>te</sup>*  $\frac{2}{4}$

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

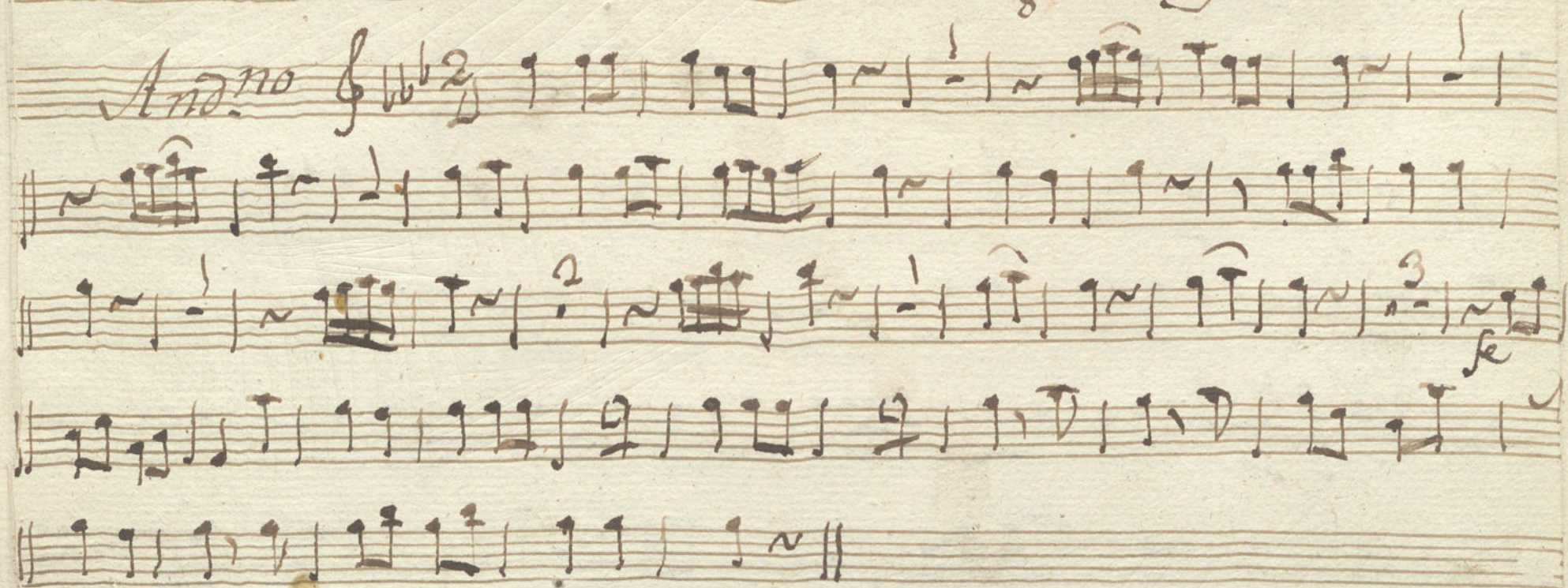




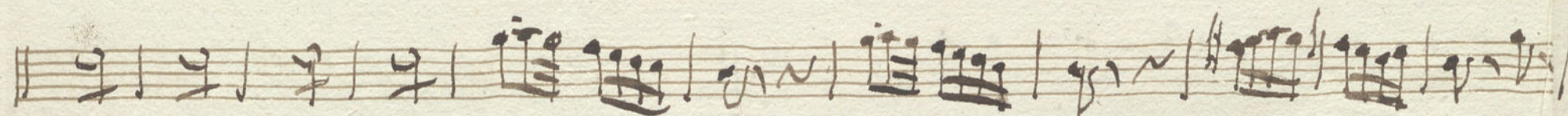
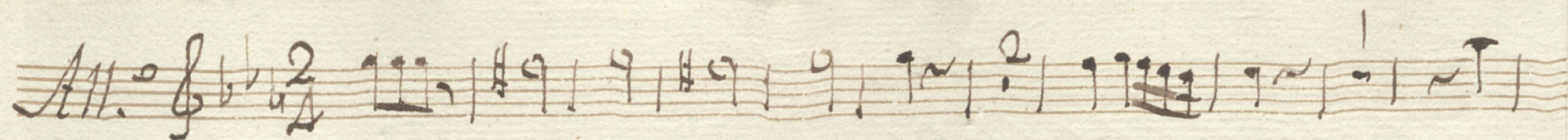


Ayuntamiento de Madrid



Clarinete Ton.<sup>a</sup> a cinco el Desengaño feliz.





Parola.



Handwritten musical score on a single system of five staves. The notation is in a 2/4 time signature, indicated by a treble clef and a '2' over the first staff. The music features various note values, including eighth and sixteenth notes, and rests. The word "Parola" is written in cursive below the fourth staff.

Handwritten musical score on a single system of five staves. The notation is in a 2/4 time signature, indicated by a treble clef and a '2' over the first staff. The music features various note values, including eighth and sixteenth notes, and rests. The word "parola" is written in cursive below the fifth staff.



*All.<sup>o</sup>*  $\text{G}\sharp\text{F}\sharp\text{C}\sharp$   $\frac{3}{8}$

*59.*

*All.<sup>o</sup> no mucho*  $\text{G}\sharp\text{F}\sharp\text{C}\sharp$

*Allegro Tres mas*

*All.<sup>o</sup> Face y Parola*



*All.º Poco*  $\text{G}\flat$   $\frac{3}{4}$   $\frac{2}{4}$

*All.º 8*

*All.º 8*

*All.º 8*

*All.º 8*

*All.º 8*

*All.º 8*

*Allegro  
y Parola*



*All.<sup>o</sup> vivace* 6/8

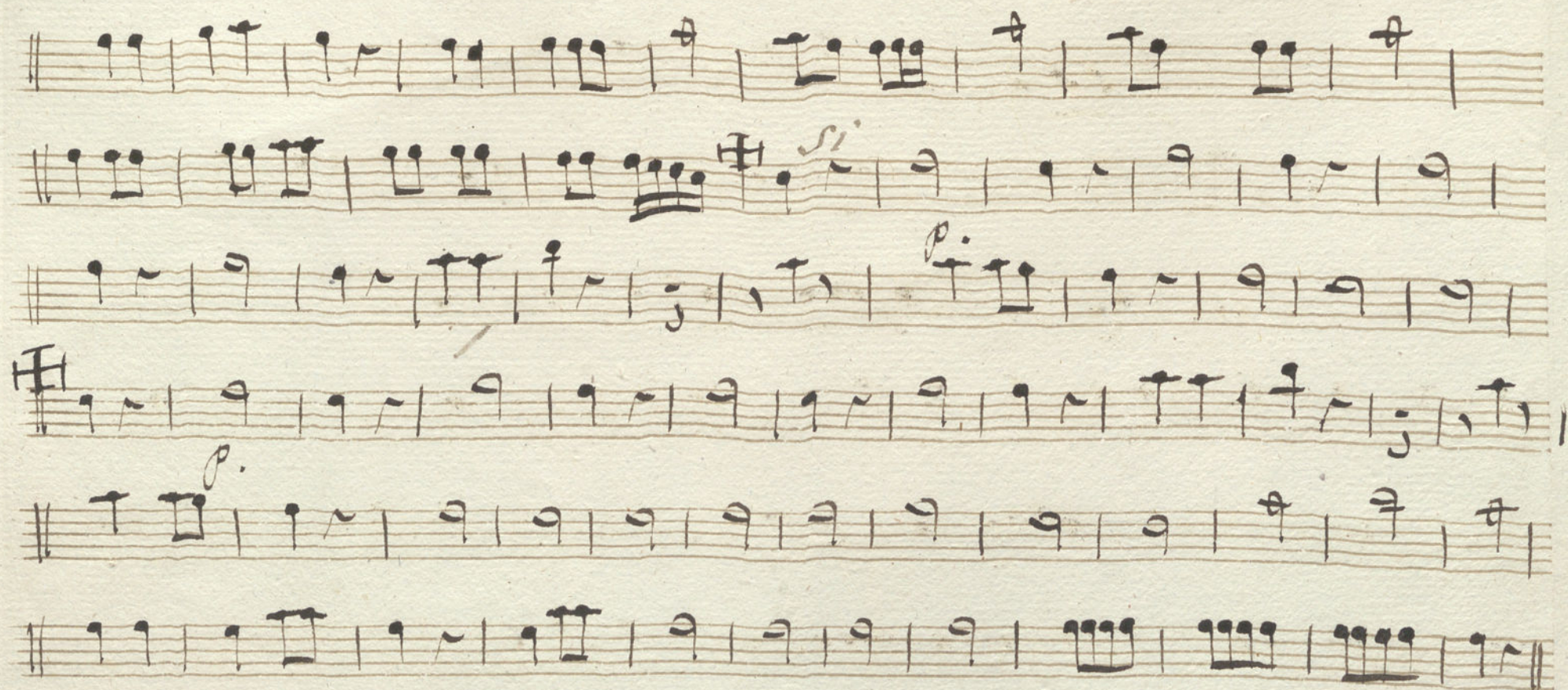
*Solo*

*parola*

*And.<sup>te</sup>* 6/8

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







Ayuntamiento de Madrid



*Trompa 1.<sup>a</sup> Ton. a Cinc<sup>t</sup> el Derengano feliz.*

el aya.

*cl. afa.*  
And. no C:

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings. There are two '2' markings above the staff, likely indicating second fingerings. The handwriting is in dark ink on aged, slightly yellowed paper.

A single staff of handwritten musical notation. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are some markings above the staff, possibly indicating fingerings or breath marks. The ink is brown on aged paper.

A single line of handwritten musical notation on a five-line staff. The notation consists of several notes, some with stems and flags, and a double bar line at the end. The ink is dark brown or black, and the paper is aged and slightly discolored.

Al. 

Handwritten musical notation on a single staff, featuring a series of notes and rests, followed by a double bar line and the instruction *Allegro*.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a double bar line. The word "Face" is written in cursive script below the staff, followed by a 3/8 time signature and a sharp symbol (#).







In D.

Al.º *C* 3/8

In D.

Al.º mucho. *C*

Al.º 2 Tace y Parola.



Inf.

Al. Poco C: 2/4

Al.

C: 3/8

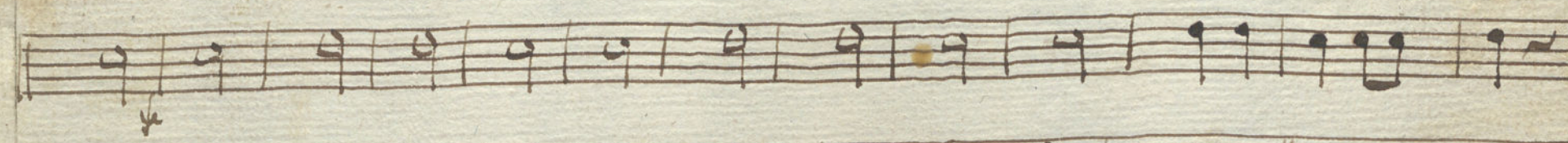
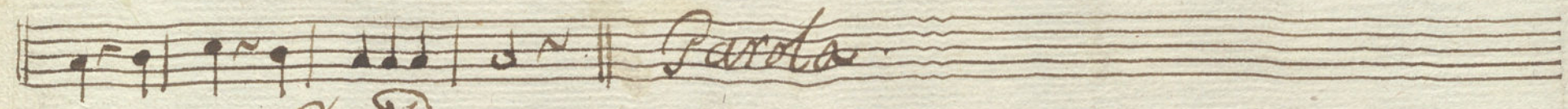
Allegro. Parola

In C.

Al. Vivo C: 3/4

In C.







Ayuntamiento de Madrid



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Ciro el Desengano feliz*  
*clafu.*

*And.<sup>no</sup>* C:  $\flat$   $\flat$  2/4

*All.<sup>o</sup>* C:  $\flat$   $\flat$  3/8

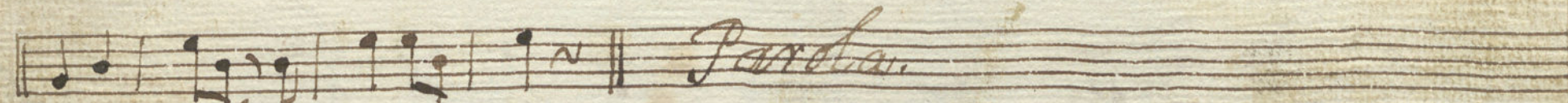
37.

*Allegro*

*All.<sup>o</sup>* C:  $\flat$   $\flat$  2/4

*Tace* 3/8







*Vn D.*



*All.º 2 Tace II y Parola*



*All.<sup>o</sup> Poco. C:* 2/4 

*Tr 3<sup>da</sup>* *All.<sup>o</sup>* 



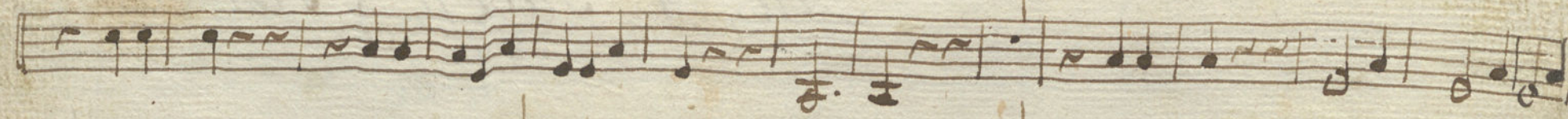


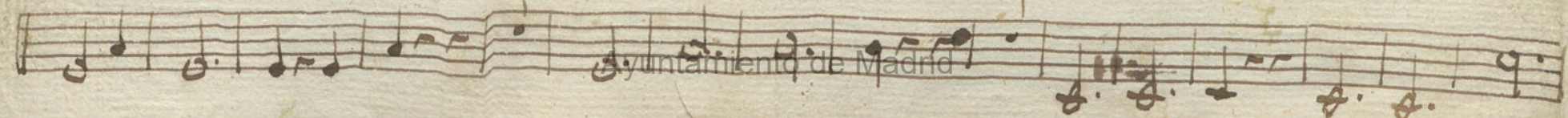


 *Al Segno. Parola.*

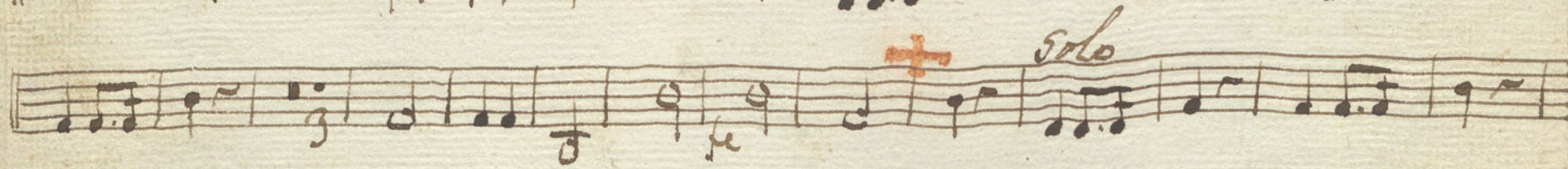
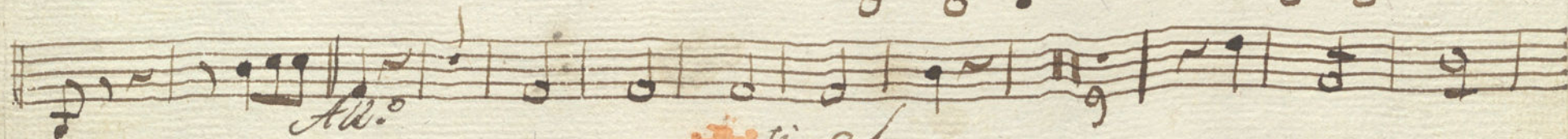
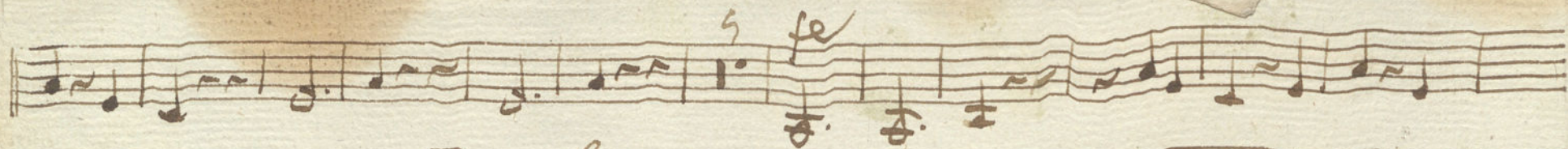
*In C.*  
*All.<sup>o</sup> Vivo C:* 













Ayuntamiento de Madrid



B. Sagot. Ton.<sup>a</sup> cinco el Perengano feliz







*Parola*



*And. mo*  $\text{C}:\frac{2}{4}$

Handwritten musical score for the first system, measures 1-10. It features a melody in the upper voice and a piano accompaniment in the lower voice. The melody includes dynamic markings like 'p.' and 'f.' and a repeat sign. The piano part has a rhythmic pattern of eighth and sixteenth notes.

|| *Parola*

*All.º*  $\text{C}:\frac{2}{4}$

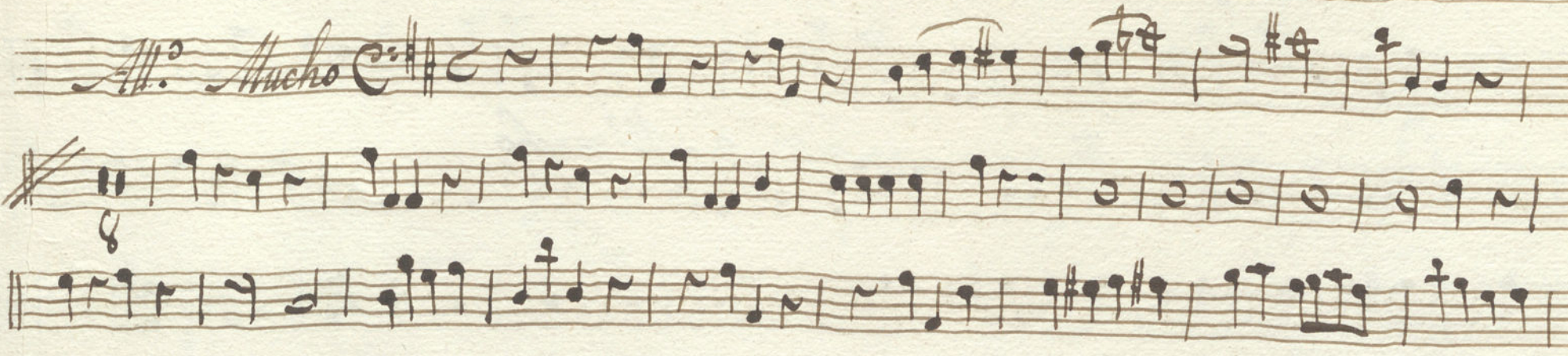
Handwritten musical score for the second system, measures 13-22. It continues the melody and piano accompaniment. The tempo marking 'All.º' is present. The piano part features a consistent rhythmic pattern.

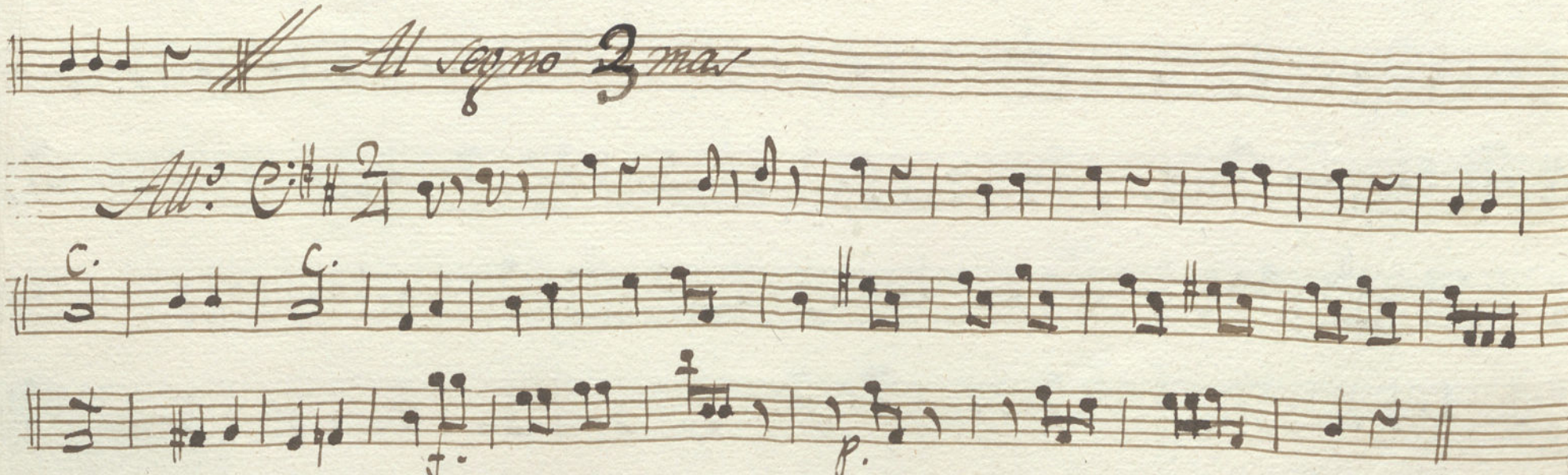
|| *Parola*



Handwritten musical score on ten staves. The first system (staves 1-3) is marked *All.<sup>o</sup>* and *2/4* time, featuring dynamics *p.*, *f.*, and *Ring. Ring.*. The second system (staves 4-7) is marked *All.<sup>o</sup>* and *3/4* time, featuring dynamics *f.*, *kr.*, and *4*. The third system (staves 8-10) is marked *Alleg.<sup>o</sup>* and *Parola*, featuring dynamics *kr.*, *pd.*, and *kr.*. The word *Parola* is written in large, elegant script at the end of the third system.

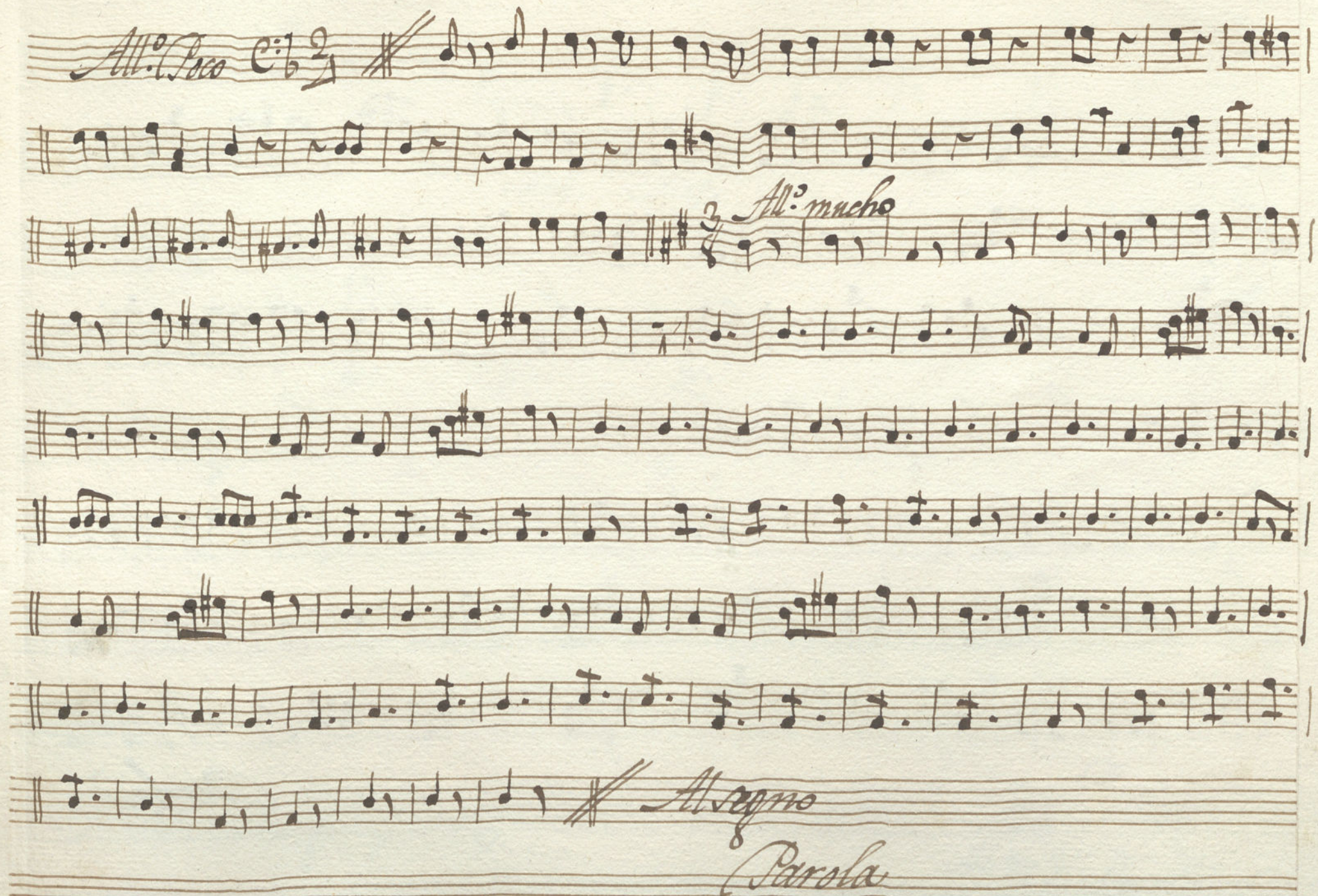


*All.<sup>o</sup> Mucho* 

*Al segno 3<sup>ma</sup>* 

*Parola*



*All.<sup>o</sup> Poco*  $\text{C} \frac{6}{8}$   $\frac{3}{4}$  

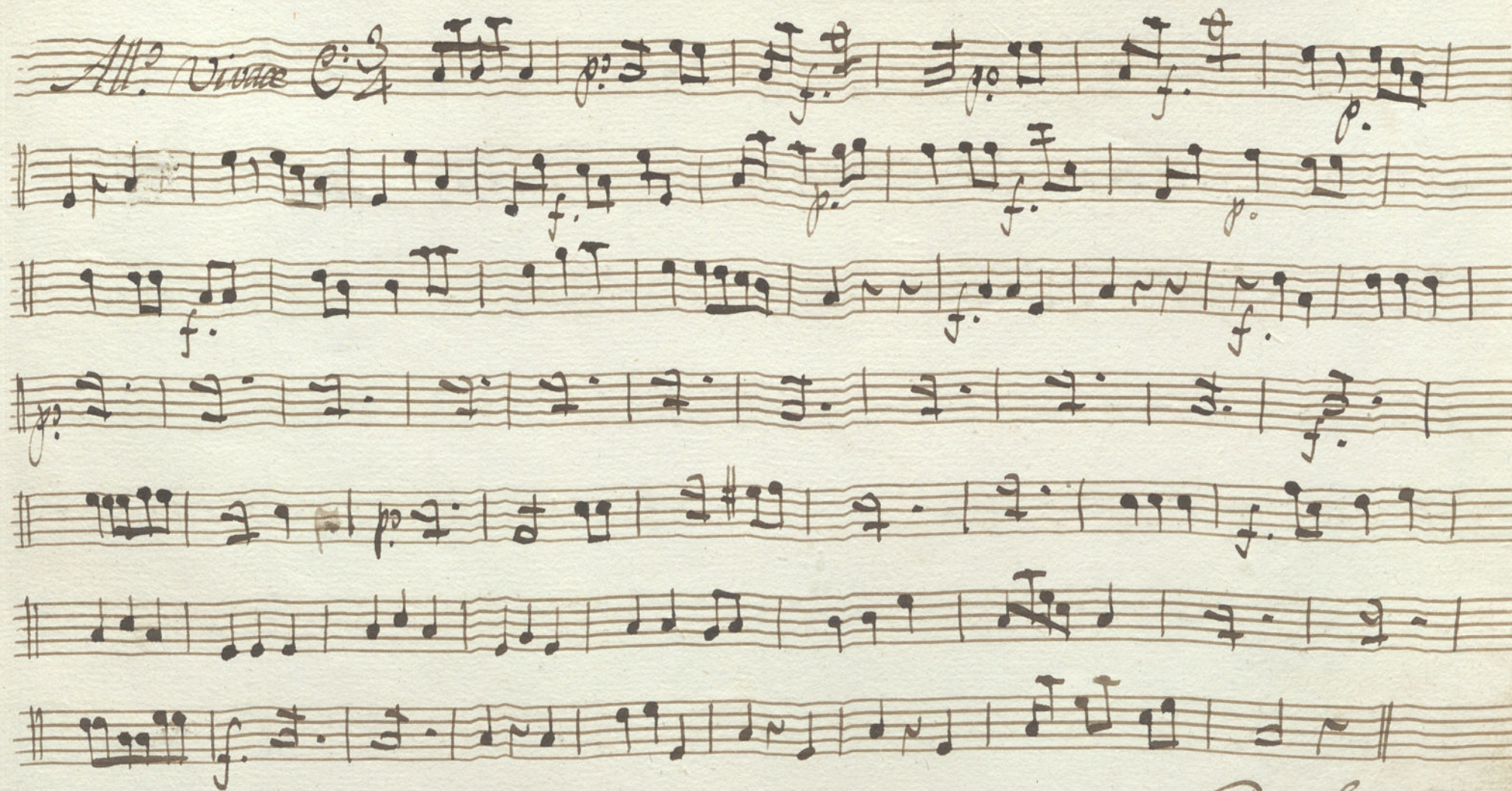
*All.<sup>o</sup> mucho*

*Allegro*

*Parola*

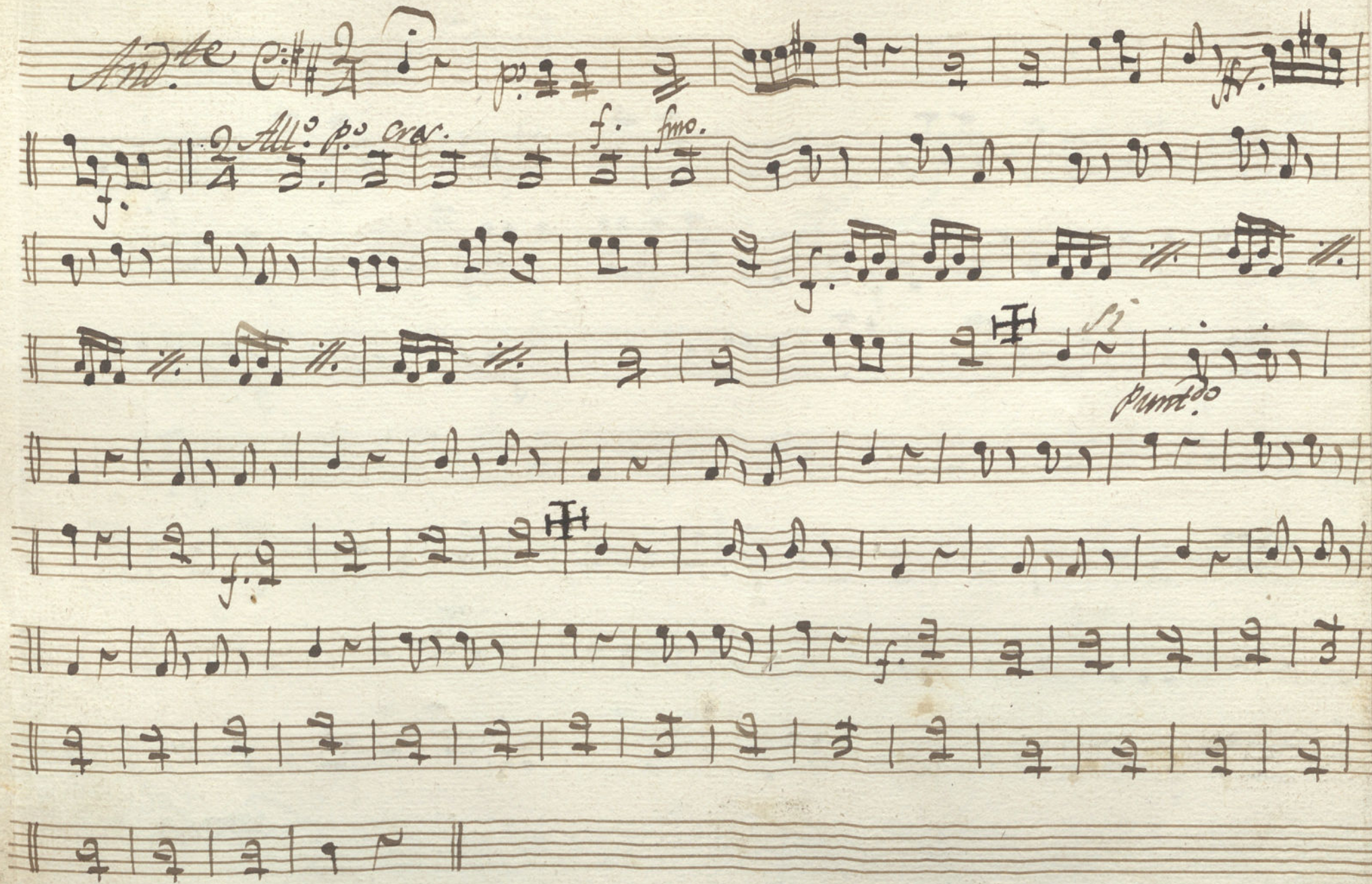
Ayuntamiento de Madrid





*Parola*







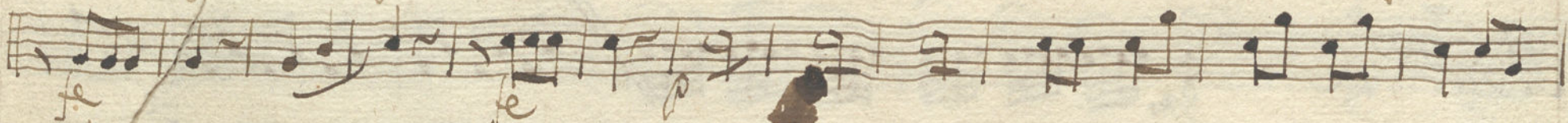
Plig.

# Bajo Tona a Cinco el Desengaño feliz

Mus 159-10

And.<sup>no</sup> 





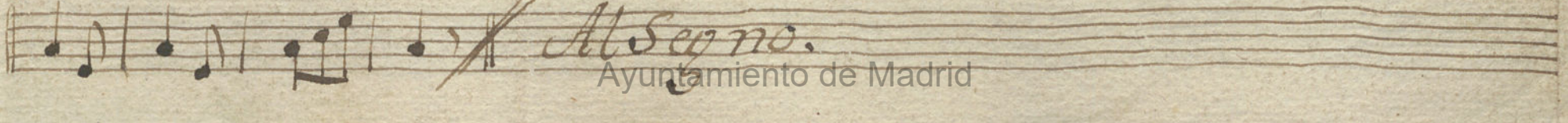




Al.<sup>o</sup> 





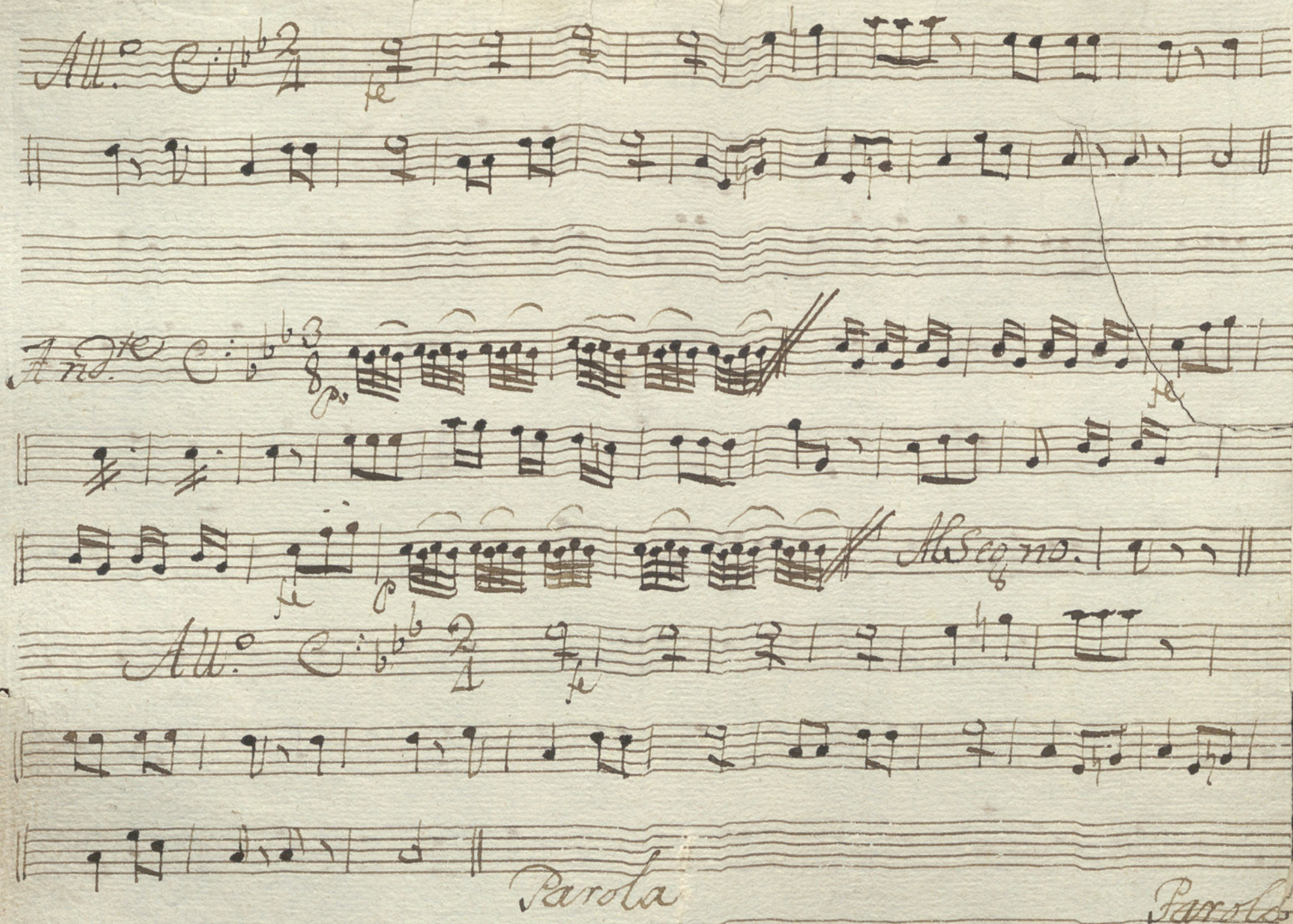


Al Seg no.

Ayuntamiento de Madrid



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes tempo markings such as *All.<sup>o</sup>* (Allegro), *And.<sup>te</sup>* (Andante), and *Alleg.<sup>ro</sup>* (Allegretto). The notation includes notes, rests, and dynamic markings like *fe* (forte). The lyrics are written in Italian, with the word *Parola* appearing twice at the bottom of the page.







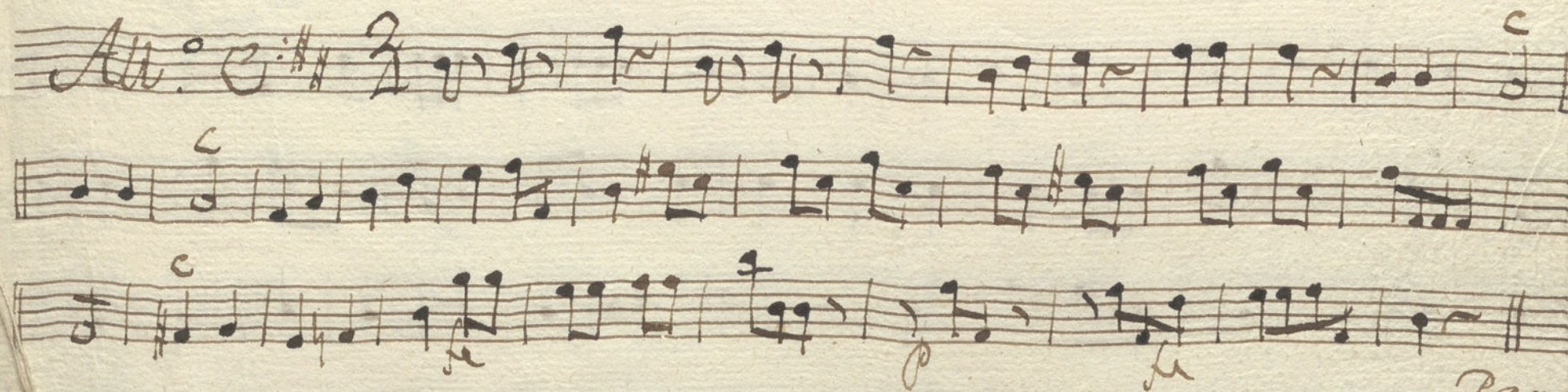
Parola.



Handwritten musical score for a piece titled "Parola". The score is written on ten staves, with the first two staves representing the vocal part and the remaining eight staves representing the piano accompaniment. The tempo is marked "Allegro" and the time signature is 2/4. The key signature is one flat (B-flat major or D minor). The lyrics "Rinfe Rinfe Rinfe" are written under the vocal line. The word "Parola" is written at the end of the first system. The second system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the second system. The third system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the third system. The fourth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the fourth system. The fifth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the fifth system. The sixth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the sixth system. The seventh system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the seventh system. The eighth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the eighth system. The ninth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the ninth system. The tenth system is marked "Allegro" and 3/8 time. The lyrics "Rinfe Rinfe Rinfe" are repeated. The word "Parola" is written at the end of the tenth system.



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

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

*Parola*



*All.<sup>o</sup> Poco.* C: 2/4



*All.<sup>o</sup> mucho.* 3/8



*Al Segno.*

*Parola.*



no (no) este tambo era demai

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Key markings and annotations include:

- And. re* (first staff)
- Al.º arco.* (second staff)
- cres.* (second staff)
- fe* (second staff)
- fmo* (second staff)
- Punt.º* (third staff)
- arco* (third staff)
- Punt.º* (fourth staff)
- arco* (fifth staff)



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

*Cra*

*Cra*

*Cra*

*Cra*

*Cra*

*Cra*

*Cra*

*Parola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (2/4), notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.<sup>te</sup>* (Andante) at the beginning of the first staff.
- All.<sup>o</sup>* (Allegro) at the beginning of the second staff.
- fe* (forte) and *crei* (crescendo) markings on the second staff.
- fmo* (finito) marking on the second staff.
- sedice* (seditio) marking on the fourth staff.
- Punt.<sup>do</sup>* (Punctum) markings on the fourth and fifth staves.
- arco* (arco) markings on the fifth and sixth staves.
- f.* (forte) marking on the sixth staff.

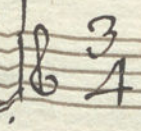
The score concludes with a double bar line on the tenth staff.



~~Violon.~~ ~~Violon.~~



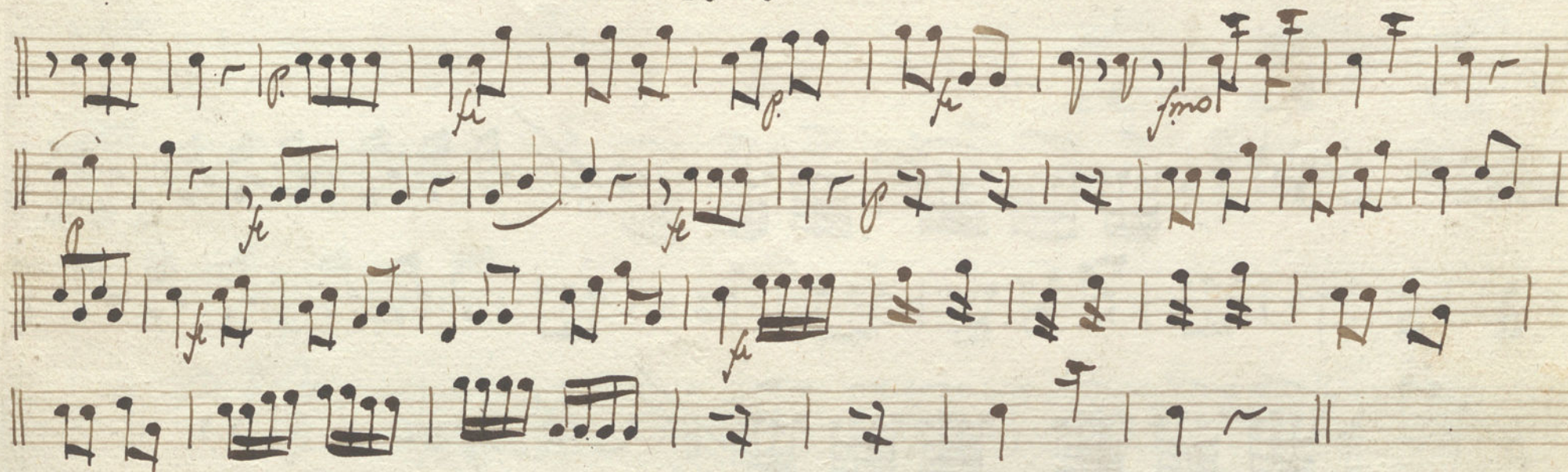
*Depo.*  
clarinete.





# Bafo Jona<sup>a</sup> a Circo el Ociengano feliz

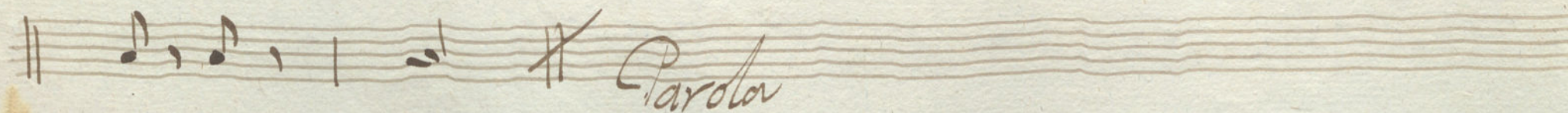
*And.<sup>te</sup>* C:  $\text{b}^{\flat}$   $\text{b}^{\flat}$   $\frac{2}{4}$



*All.<sup>o</sup>* C:  $\text{b}^{\flat}$   $\text{b}^{\flat}$   $\frac{3}{8}$









*And.<sup>no</sup>* C:  $\frac{2}{4}$

*Parola*

*All.<sup>o</sup>* C:  $\frac{2}{4}$

*Parola*



Handwritten musical score for a piece titled "Parola". The score is written on three staves in 2/4 time, with a key signature of one flat (B-flat). The lyrics are written below the notes.

Staff 1: *All.<sup>o</sup>* *C:* *2/4* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe*

Staff 2: *Rinfe* *Rinfe*

Staff 3: *fe* *Parola*

Handwritten musical score for a piece titled "Allegro". The score is written on six staves. The first staff begins with the tempo marking "Allegro" and the time signature "3/8". The music is written in a key with one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The score concludes with a double bar line and a final note.

Allegro  
Allegro. Pandoza






*Allegro 3 man*



*Panola*



*All.<sup>o</sup> Poco* C:  $\frac{2}{4}$  ~~##~~ 

*All.<sup>o</sup> mucho*  $\frac{3}{8}$  

*Al segno* 

*Pavola*



*All.<sup>o</sup> Vivace*  $\text{C}:\frac{3}{4}$

The musical score is written on eight staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'All.<sup>o</sup> Vivace'. The time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are present. There are also some handwritten annotations, including 'de' above a note on the third staff. The paper is aged and shows some staining.

*Pavola*



