

Mus 4,63-1

A Barbero a Sevilla

Al

∞

Opera Bufo

Ms 463-1

Almuerzo de la mesa
de la casa de la mesa
de la casa de la mesa
de la casa de la mesa

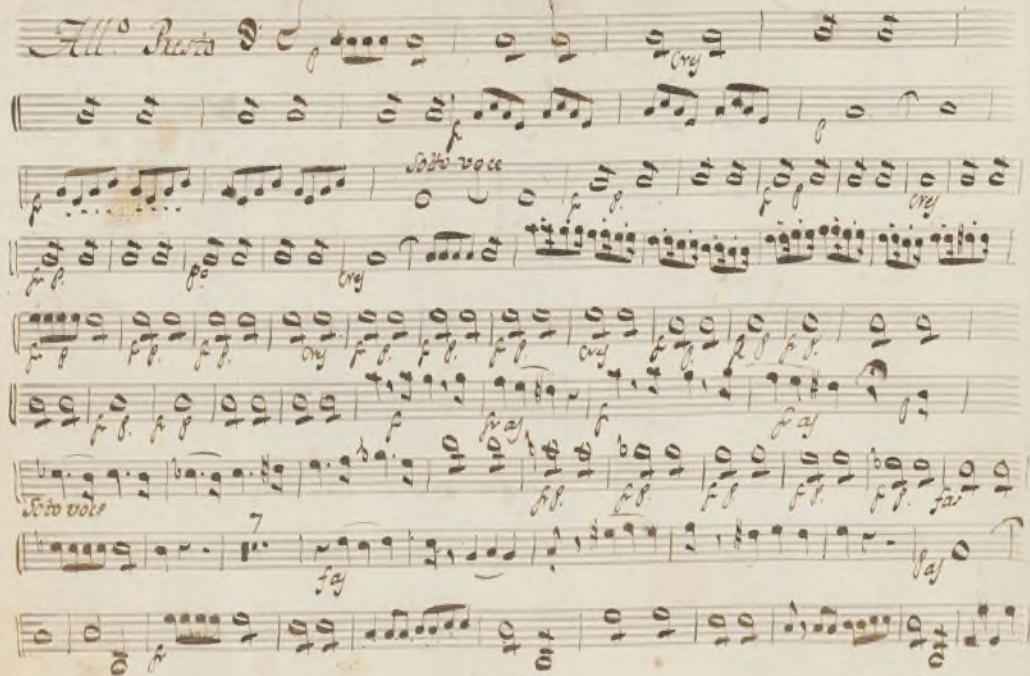
El Barbero de Sevilla

Acto 1.º y 2.º

Del Signor Giovanni Paisiello

Madrid, 1807

por la casa de la mesa



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The staves are numbered 1 through 10. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and performance instructions visible on the staves include:

- f.* (forte)
- p.* (piano)
- cr.* (crescendo)
- dec.* (decrescendo)
- al.* (allargando)
- rit.* (ritardando)
- tr.* (trillo)
- ott. voce* (ottavo voce)
- pro. voce* (pro primo voce)
- ott. voce* (ottavo voce)
- al.* (allargando)
- cr.* (crescendo)
- ar.* (arabesque)

Conce. *And.^{te}* *Tracore*

Va el ma miento se ave
Coco l'o ra l'au vi
Cina para ver na mi ho si na para
ci na per ve der la mia Ro si na Per ve
ver va ha pra se ave.
Der la mia Ro si na Ecco l'o ra l'au vi
ci na donce suche donde suche donde
ci na ov'e soli ta ov'e soli ta ov'e

f.

que le ella be nir donde que le
soli ta a ve nir. ov' e' soli ta
Don & de que le ella ve nir pe qui
ov' e' soli ta a ve nir Non vor-
siera de ninguno de esta suerte me co-
rei, che qual che duno mi ve de ve in que te
giuder ma va biens un impo-xtu no mis ce
spoglie ma rapore ma vn im por tu no che in pe-
li & aal a impo-xtu no
dir cet mio gio ir che in pe di ce il mio gio ir.

Academia de Madrid

Segue Taboo

2.^a Scena II. Figaro, Detto f. Nastro, *l'aria et se sar di fus ra 7.^a*
Figaro. *Diammi un po' di...*

Figaro.

All.^{to} *Diamo alla noia il ban-do che*

sem pre ci con-su-ma; del vin andiam can

f. *vi.* *no que da ca ler so bra do f. sin d un*
tan do che il fo-co in se no allu ma ogni vo mo

tan do cheil fo-coir se no allu ma ogni vo mo

DEI DI choro. fa x li da acc ba re a

Senza vi-no morrebbe il po-ve - ri-no

quasi meno *P* meno *f* meno

Como ginto... ginto... ginto...

la vida ba aca bando qual
mor-rebbe sen-za vi-no... come
muero muero la vida acava ria a
giusto... giusto... vi-no... Pove-ri-no
cava ri a qual muero cui tado
Pove-ri-no come giusto un babb' vi-no
no ha del to do male el vino y la pe
(Si no qua non va male.) Il vino, e la Pi
re za re ban mu co ra Pi
gri-zia dis pe-ta-noil mio

Rec.^{to}

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Don mas no ne se le no ban q'en el ambos 2o
Cor. / *Oi bñ non s'el dir pu ta no, ma vi regnanoin*
Rec. vo
minan *di* *vi* *den* *lo* *lor*
sic me *spar* *tis* *ca* *no* *il* *mio*
del *se* *di* *ca* *biem* *di* *vi* *denlo* *misi*
Cor. / *ma vi puol dir spar tis cano!* *si*
Rec. vo
biem *y* *por* *que* *no* *lo* *q'en* *el* *verso* *sugna*
bene, *e* *perche* *no?* *quel* *che* *va* *ma* *le* *in*
tha *ota* *biem* *en* *lo* *can* *ta* *do* *y* *lo* *burlisco* *ar.*
Ver *si* *in* *mu* *ri* *ca* *si* *mette* *e* *co* *si* *compon*
Ayuntamiento de Madrid

si sca tra ba la do
 gon le bur-lette
 pi no y la re re za par ten mi co ra
 vi no c'la pi gri-zia par-tisca-no il mio
 zon vo quigera aca e bar con un buon
 Cor... finir vorrei con qual cosa di
 golpo con xato nes e puestas un An-
 bello... con v-na oppo-si-zio ne. un' an-
 te sis re ro ya le a lade sig
 te sis Cor pe-to L'ho tro-vata. su

una ci mi de li cia o tro + mi ser vi
 na c'la mia de li zia, e l'altro il ser-vi-
 dor. Su na c'la mia de-li-zia, e l'al-tro il
 ser vi dor. *P.*
 Ser vi dor. *P.* *Sigue*

Rec.^{vo} Quando oto tengas su acom pa ña
 Oh? quando ci sa-ranno gl'in stro-

mierto *Aguera* *Aria* se ra gran se por tento.
 menti Con quest'aria fa-ro' Certo portenti.
 Ayuntamiento de Madrid

3^a

Conre.

Figare.

Moderato.

Mas.

Ma'....

Aquel sem

quel ab=

era fi

quella fi=

blan te

dinde le e visto

bate.....

l'ho' visto altrove

gu ra

no me ed in cogni ra

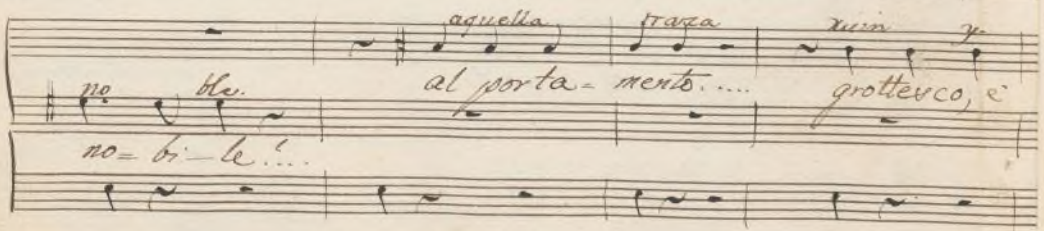
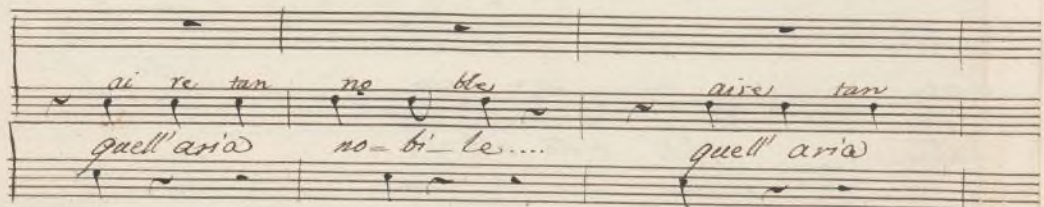
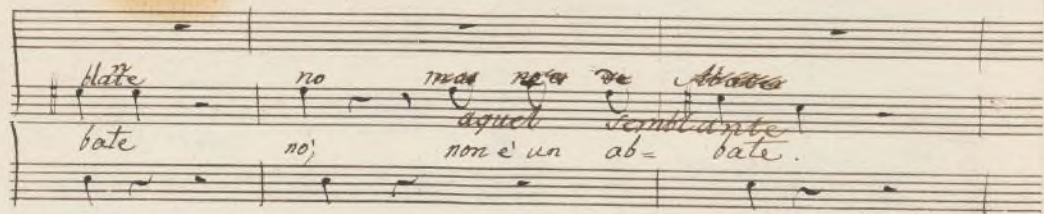
gura!...

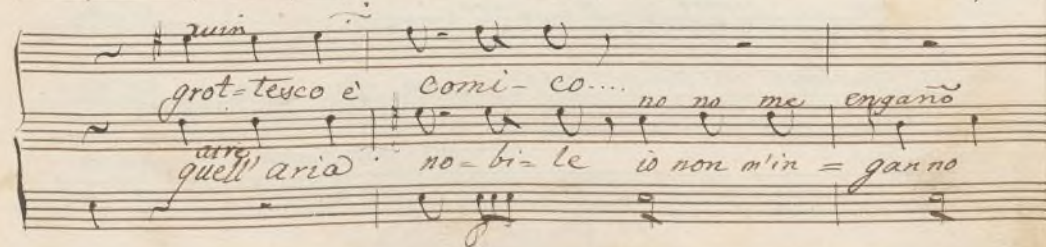
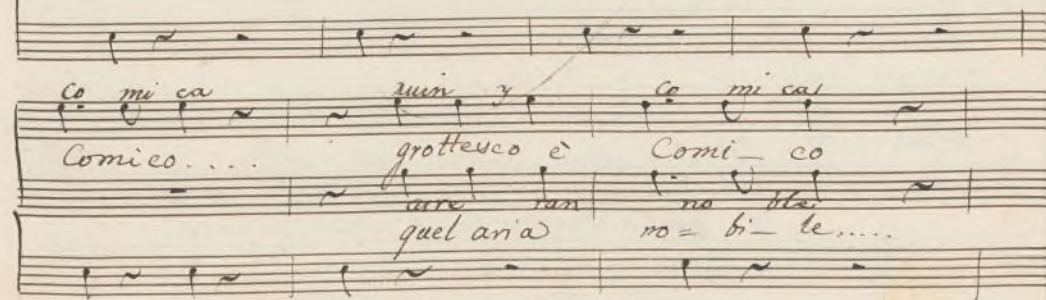
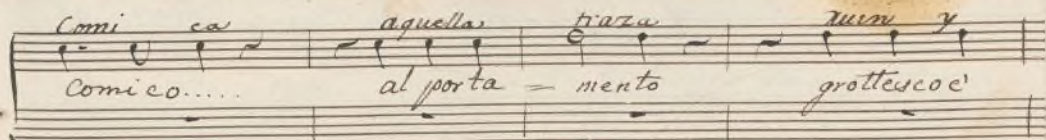
me' certo Cognita.....

aquel sem

~~mai no ci dech~~

non e' un' ab=





el ei sin du ra figarò el
 por g'è el condes. Certo - è Costui quel bir - bo
 noj'è quello il conte
 pi. ca ro
 figa - ro per g'è el con des por fin Certo
 è quello il Conte è quello il Conte
 du ra figarò el pi. caro certo.
 Certo certo quell'birbo si - ga - ro no no me en Certo
 No' non m'in - gan no

Cierto
Certo
Certo....

no, no me engañan
no, non m'in-ganno
no non m'in-ganno....

si hablas pa.
Bri-con se

de señor mio
son lo si-gnore....

la bra.
no digas na da

parli... tierre mi
pico non nomi-narmi manze vuc.

non parlo
Certo
bene Eccel-

Uen ta pru 'dencia
 cencia Usa pru denta si dai per miso me marcho
 lenra s'ella co-manda vo' via di
 quada a 'quada ten go q'habla
 ya Parlar vo' tecco no' resta qua'... si dai per
 qua'... s'ella Co=
 que date a quada ten go q'habla
 mi so me marcho ya. Par-lar vo' tecco no' re-sta
 manda vo' via di qua' s'ella dai per miso me marcho
 Co-manda vo' via di

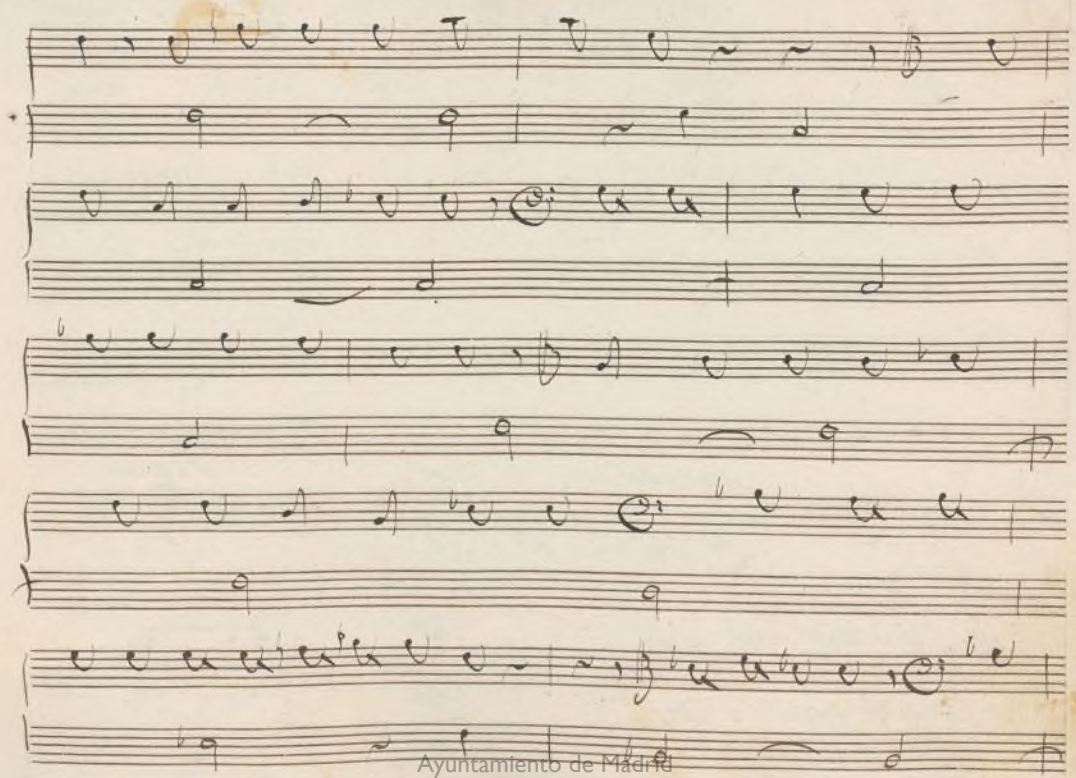
Har qua... no' resta qua: me vo' via di qua: P. a l. tengo no' resta qua: me no' resta qua: vo' via di qua: (Gaudio) alquor ne go aig, algun ar qua: Gaudio Costui è Destro, e nel mio Har: Mayto (Ga alia) Certo un intrigo, Certo un ar- y en lo que

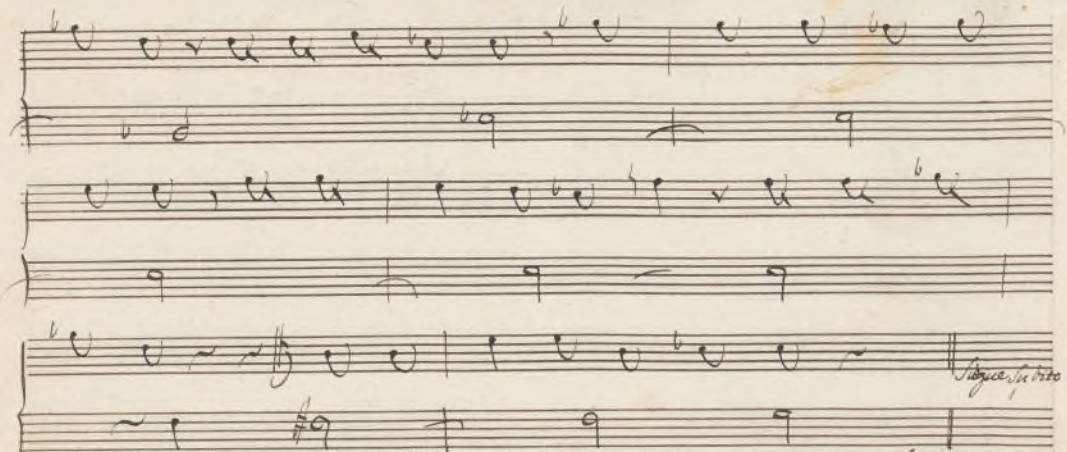
cano algun ar ca na des cu bri ra
 Cavo, e nel mio Cavo mi gio-ve-ra
 Cano ~~traço~~ Certo un ar cano qui ci sa-ra-ra
~~traço~~ ~~y en lo que~~ ~~traço~~ ~~me ayuda~~ ~~ra~~
 algun ar cano des cu bri ra al gun ar
 e' nel mio Cavo mi giove-ra e' nel mio
 Certo un ar cano qui ci sa-ra-ra Certo un ar
~~y en lo que~~ ~~traço~~ ~~me ayuda~~ ~~ra~~ ~~y en lo que~~
 cano des cu bri ra algun ar cano
 Cavo mi giove-ra Costui e dentro,
 Cano ~~traço~~ qui ci sa-ra-ra Certo un ar cano
~~traço~~ ~~me ayuda~~ ~~ra~~ ~~no ci~~ ~~leído~~

algun ne gocio algun ar cano des cu bri
 e nel mio caso e nel mio caso mi giove -
 Certo un intrigo ~~y en lo que~~ brazo Certo un ar = cano qui ci sa -
~~y en lo que~~ ~~me ayuda~~
 ra al gun ar cano des cu bri ra
 ra e nel mio caso mi giove = ra
 ra. ~~ra~~ Certo un ar = cano qui ci sa - ra
~~y en lo que~~ ~~me ayuda~~ ~~ra~~ ~~ra~~
 algun ar cano des cu bri ra des cu bri
 e nel mio caso mi giove - ra mi gio - ve =
 Certo un ar cano qui ci sa - ra qui ci sa =
~~y en lo que~~ ~~me ayuda~~ ~~ra~~ ~~me ayuda~~

ra' oes cubri ra' algun ar cano des cubri
ra' mi gio-ve-ra' e' nel mio caso mi gio-ve
ra' qui ci va-ra' Certo un arcano qui ci va
ra' me ayuda ra' y en lo que mang me ayuda
ra'
ra'
ra'

Segue Scena I.





Segue, p. 110.

4^a

Figaro. *La embi dia, oh Dios* *la em.*

All.^o *Binvidia oh Ciel!* *L'in =*

bi: dia adof im piof *la* *causa*

vi = dia oh giusti *dej* *sui* *la* *Ca =*

f. p.

fue de los pe sa ras mios la
 gion di tutti i mali miei fù
 causa fue de los pe sa ras mios.
 la Ca-gion di tutti i mali miei.





3.^a

Figaro.

All.^o

ed ca pa rof mis vi ages
Scor-si già mol ti Pa-e-vi
(Solo Voice)

molti muchos *molti muchos*

molti muchos Pa-ages *In Madrid io deb-but-*
a Madrid por fin the

tai que *fece un opera e' piacea* *Cavcai*
Ayuntamiento de Madrid

Feci un'opera, è presen- ca = vegi, e val col
una pieza, te, e val più

mio bagaglio ad desso me ne cor si a' più non
mer. si a apes to come al ambio me equi

posso e che col mio ba-gaglio ad-dosso me ne
paga, y che andar con gran co rage y che an

Cor si a' più non posso a' più non posso
dar con gran co rage con gran co rage

a' più non posso. In Castiglia e nella
con can cas Chilar y por la-

mancia...
mancia

nell'astu = rie in Ca - ta
por *As turiaf* - *catas*

logna...
luna

poi pay = vai l'an - da - lu =
y por *puer An* *da lu*

ria...
ria

e gi = rai l'ex = tre ma =
mar *chi* *luogo* *a* *corte* *ma*

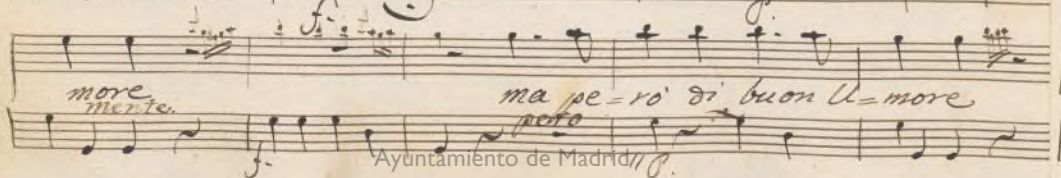
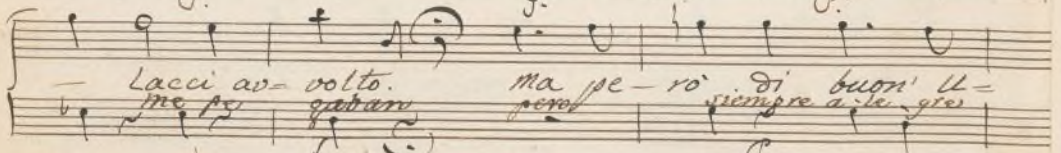
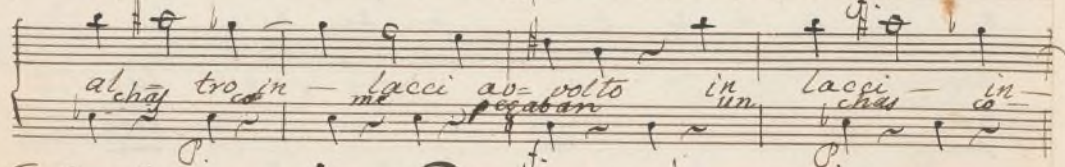
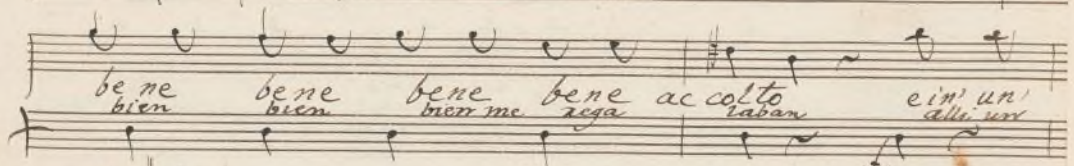
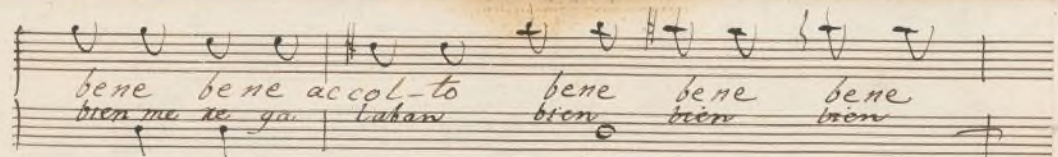
tura...
pu *ra*

Come an = cor *si* *a* *si* *era* *mo* =
bucia *di* *a* *si* *era* *mo*

rena...
re *na*

e' nel fin nella Ga - liria
y por *ultima* *a* *Ga* - *liria*

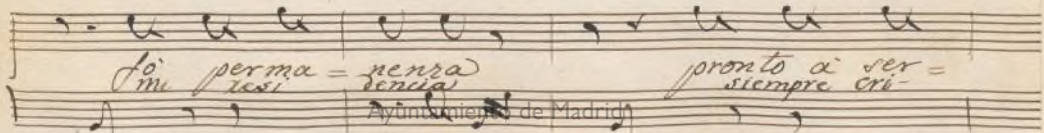
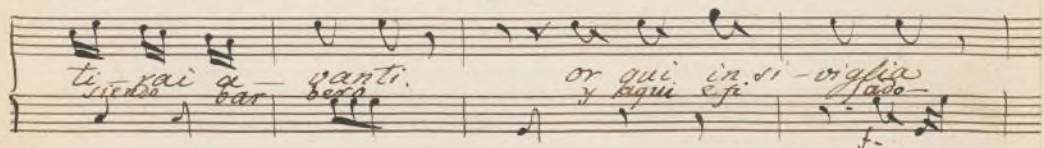
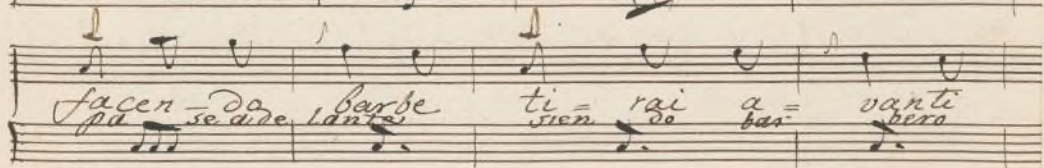
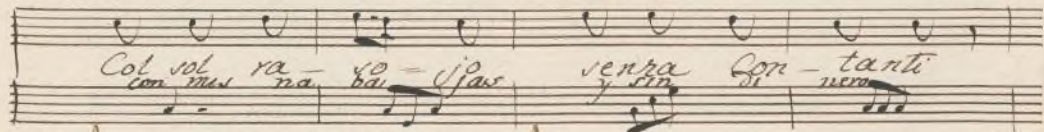
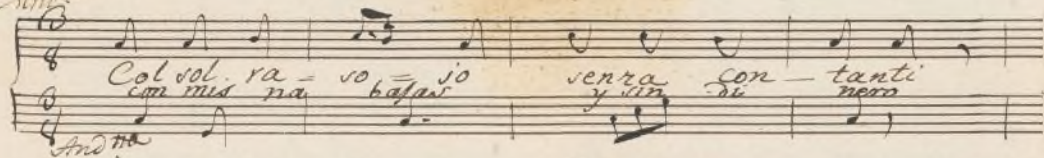
e nel fin nella Ga- liria In Cay- Tiglia,
 y por ultima a Ga- liria por Cas- Tiglia,
 nella mancia, nell'as- turie, in Cata-
 por la mancha, por As- turie, Cata-
 logna, L'anda lu- ria, l'estre- ma- tura,
 l'una, Andalu- cia, estre- ma- tura,
 Sierra mo- rena, nella Ga- liria
 Sierra mo- rena, tambien Ga- liria
 In un luoco ben ac- colto bene
 aqui bien ma- raga Laban bien
 f. P. Ayuntamiento de Madrid



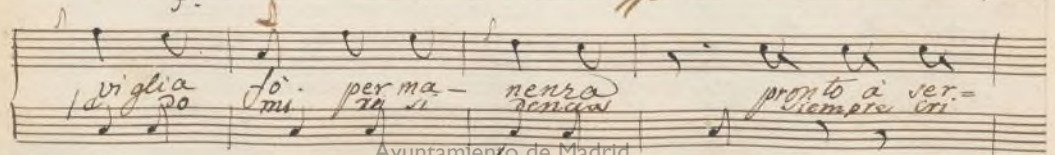
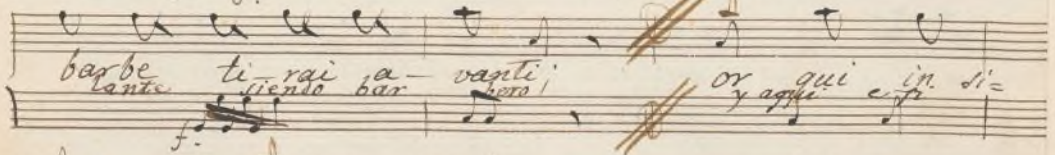
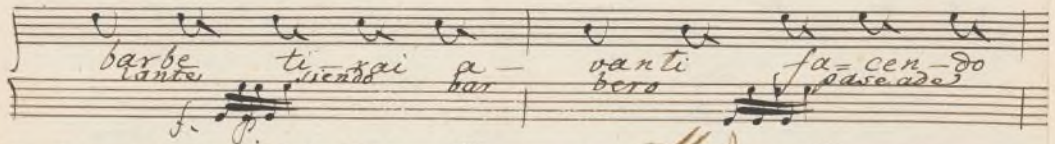
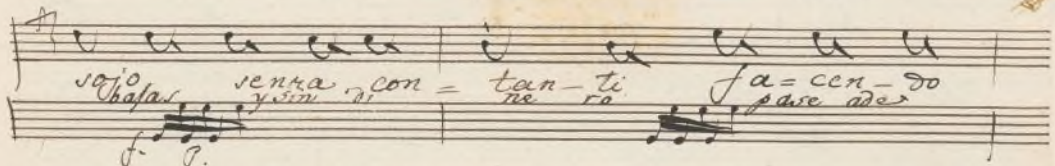
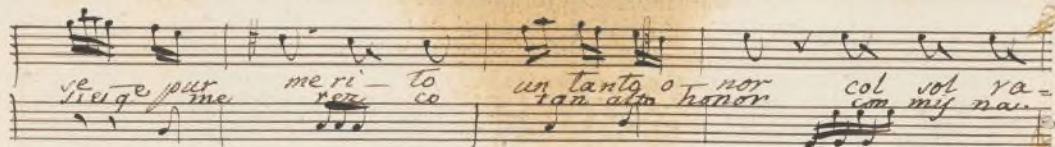
al des ti no al des ti no
d'ogni e-vento d'ogni e-ven-to
al des ti no al des ti no
d'ogni e-vento supe-rior d'ogni e-vento
al des ti no al des ti no
d'ogni e-ven-to d'ogni e-vento supe-
rior d'ogni e-vento supe-rior d'ogni e
vento supe-rior
vento supe-rior

f. ar.

And.^{te}



vire a la Vierge, votre Excellence, prompt à servir,
 se vire pour me, me-ri-to, se vire pour me, me-ri-to,
 un tant o-nor, se vire pour me, me-ri-to, se vire pour me, me-ri-to.



vire
ado

vostra Ecce-
de vuerce

lenza
lencia

pronto a ver-
siempre cri

vire
ado

vostra Ecce-
de vuerce

lenza
lencia

se-
re-
ge-me

me-ri-to
za

un tan-to onor.
tan alto o nor

tan alto o
fa-cen-do
un tan-to o =

nor
nor

fa-cen-do
con mis na

barbe
pafas

ti-
rai di a =

vanti
naga

or qui in fi-
a qui e fi

viglia
la do

fo mi per- ma- nenta
 mi per- ma- nenta
 pronto a ver-
 sempre cri-

vi re.
 do re.
 vostra Ecce- lenza.
 de duce.
 Sie- pu- re
 re me

meri- to se pure
 rex co sie re me
 meri- to se pure
 rex co sie re me

meri- to un tanto onor.
 rex co tan alto onor
 un tan- to o-
 tan alto o-

nor se pure
 rex co sie re me
 me- ri- to un tanto onor.
 rex co tan alto onor

Handwritten musical score on aged paper, featuring vocal and instrumental parts with lyrics.

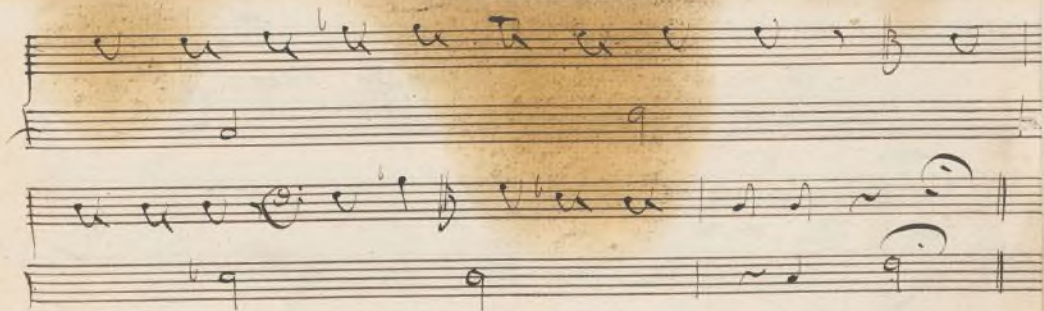
Vocal Part (Top):

un tanto onor un tanto onor un
tan tanto onor tan tanto onor tan

Instrumental Part (Bottom):

Rec.^{do}

The instrumental part consists of two systems, each with a treble and bass staff. The notation includes various rhythmic values and accidentals, including a key signature change to one sharp (F#).



6^a

Scena III.

Rasina.

Barolo.

Andantino.



Sotto voce.



Va. por An. el guar da mi
 Lo De al Ciel, che al fi ne a =

pi o su pa sion ce losa d vi oas
 per se l'ar go mi o la gelo vi a,

or po tra quest' al ma mi a la freve =

men te rell pi rar que ta men te
au-ra re-ppi-ras la-fres au-ra

re pi rar da + por fin el
re = ppi-ras. Lo de al Ciel, che al

quar da in pi o el
fine a per-re, al fi-ne a-per-re

su-pa rion ce lo rar al vida
l'ar-go mi-o la ge-lo-cia

y po - tra' quest' al - ma mia la frex'
 or po - tra' quest' al - ma mia la frex'
 au-ra respi - rar. Lo-de al Ciel!
 Lo-de al Ciel! or po - tra' quest' al - ma
 P. av.

mi o cl pe cho mi o que ta men te
 mi-a quest' al- ma mi-a la fresc au-ra

que ta menten f res pi rar
 la fresc au-ra re- spi- rar-

que ra men te
 la fresc aura

P. av.

Handwritten musical score on a single page, featuring three systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The lyrics are written in Italian, with some words in italics. The first system consists of three staves, with the first staff containing the melody and the following two staves providing harmonic support. The second system also consists of three staves, with the first staff containing the melody and the following two staves providing harmonic support. The third system consists of three staves, with the first staff containing the melody and the following two staves providing harmonic support. The lyrics are written in Italian, with some words in italics.

re = spi - rar. re = spi - rar re - spi -

rar. una

un pa pel di que- a que-to- questa

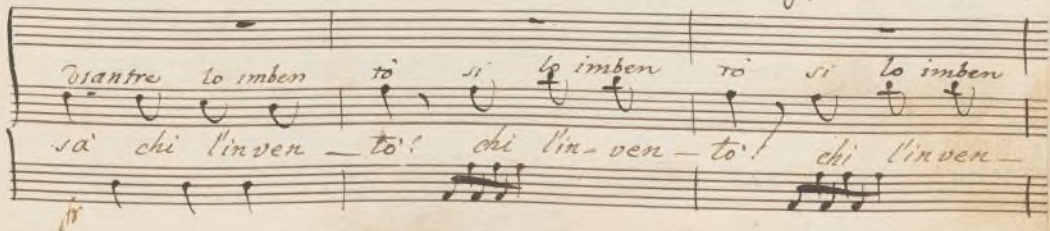
Una Carta! cos' e quella

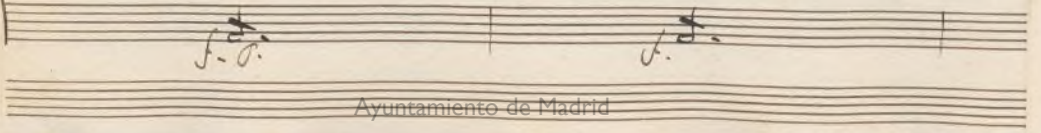
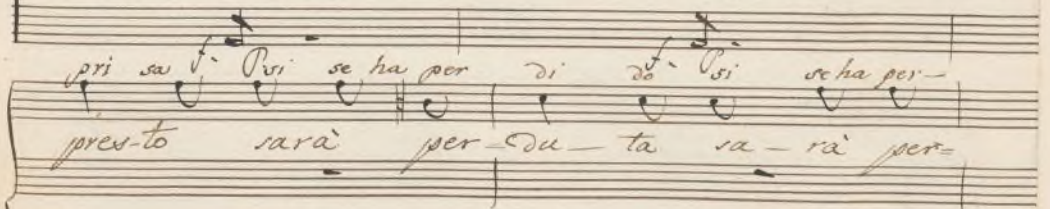
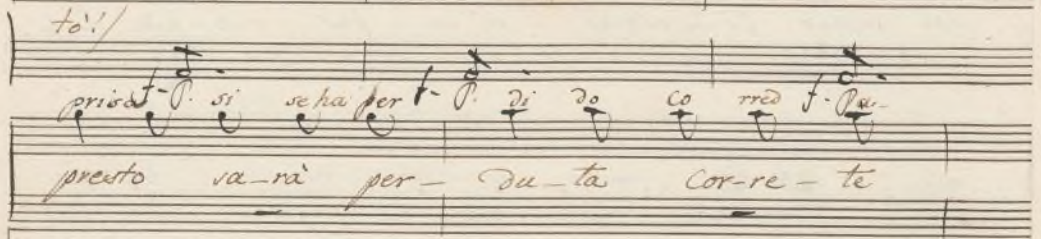
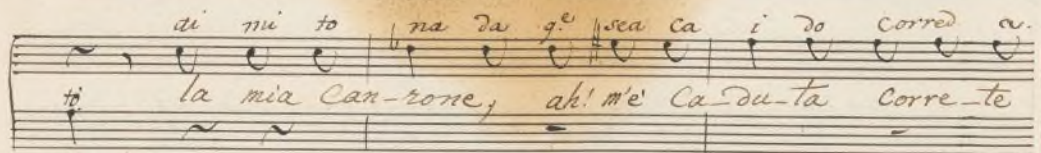
All. non tanto.

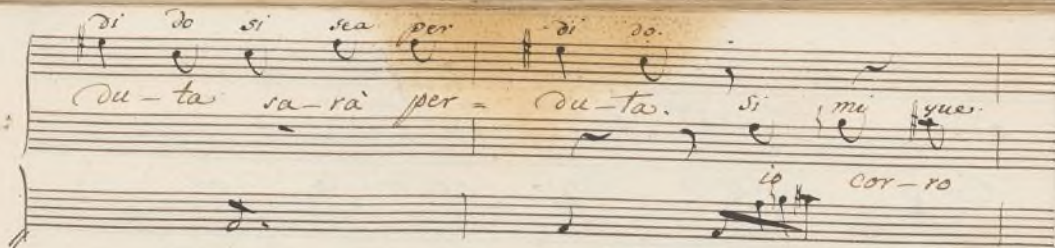
nica te to na di lla dela precau- i

qui e una Can- rone dell' I- nutit pre- cauri

nu il g^{el} Ma ⁴ - ro se ca pilla ayer
 one, che il Maestro di Cappella je-rì ap-
 mismo me se lo
 punto mi Man-do' r g^e viene a ser. a.
 Cor e' questa pre-cau=
 un Sai nete mui do nozo
 questo mio si-gnor c'una Co-media si va.
 rone si, da







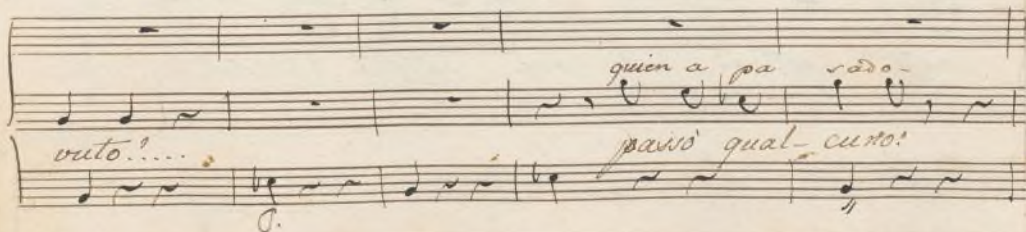
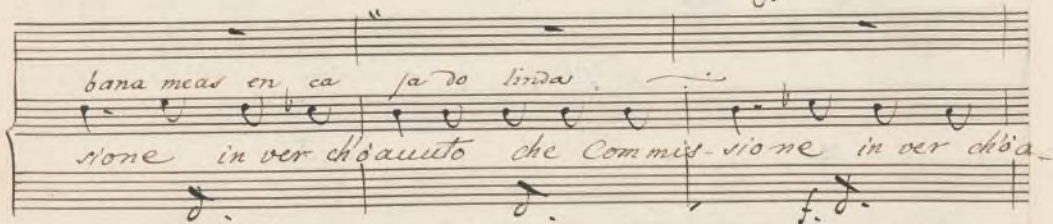
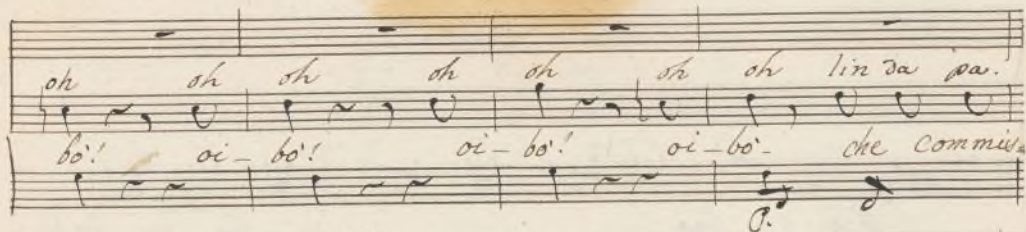
Handwritten musical score on aged paper, featuring lyrics in Italian. The score is written on five staves, with the first four staves containing vocal lines and the fifth staff containing instrumental accompaniment.

Lyrics (Italian):

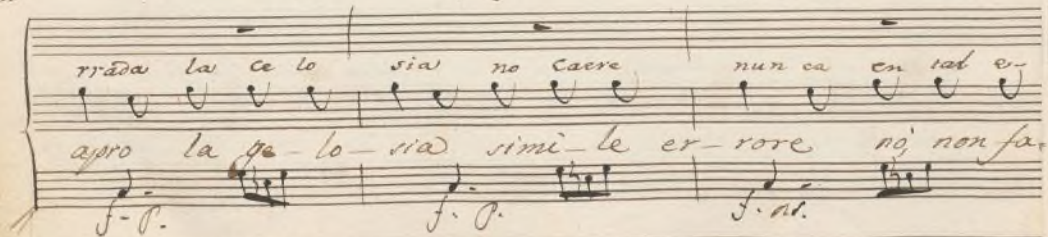
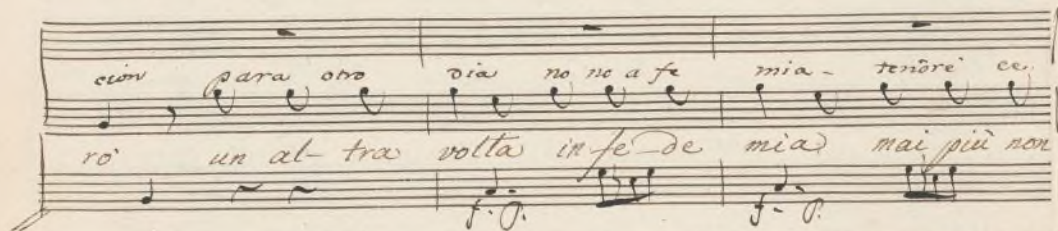
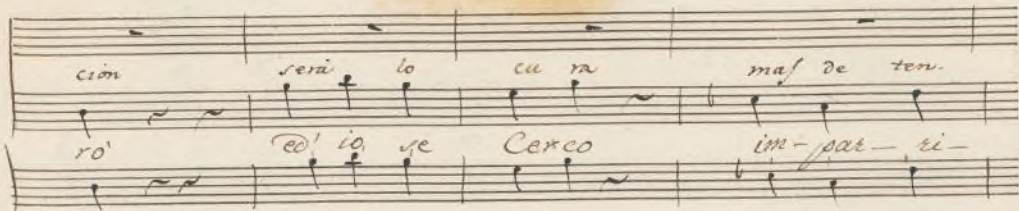
voi si mi que ri da vo lan zo boi
Corro io Carro Caro su bi to vo'
eh eh to m'ai le to.
eh!... eh!... pren de te pren =
Pile marchad al punto marchad
de te, e via scappate, e via scappate.....

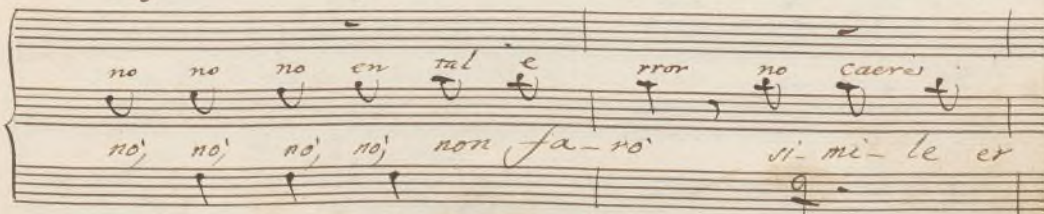
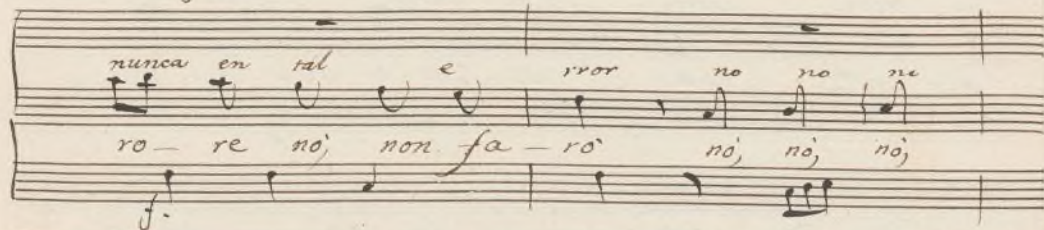
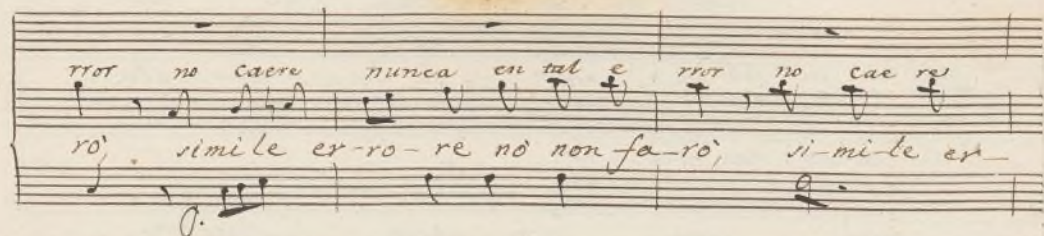
The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *p* (piano).

che no la ha-
 donde la e chaste non la tro-
 dove' la Carta!
 Haste O la ven ta na a la ven ta na
 vate! sotto il bal-cone sotto il balcone oh-
 oi-



a na die e vi sto a na die e
 non l'ho' ve du to no non l'ho' ve =
 no!...
 vi sto a na die e vi sto -
 du to! no Non l'ho' ve - du to se ri lo -
 no!... ed io se -
 cu ra mas de ten cion se ri lo cu ra mas de ten -
 Cerco im-par-ri-ro' ed io se Cerco im-par-ri-





Prea me tieno
 nun ca or tal e rror. In la ci a-vol-ta,
 ro-ro no; non fa-ro.
 mi ritte suerta con ansia fuer te.
 per sorte ria, se Cerco us ci-re
 sa lir. de seo del du ro tra to-
 di pri-gio-nia del mio Tu-to-re

de mi tu ^{tor} de mi tu tor.
io ben fa-ro: io ben fa-ro: ha cōme el-
via favo-
guf to de entrar se nō ra
ri-te Ven-trar si- gnora
fmo *fmo*
por gē ya o ra por
perche il bal-cone perche il bal-
fmo

boi al mo mento
ora si de ce rran su-bi-to vengo
come io chiùde-ro:
no haya qui mora por q.^a aqui fuera
Non v'adi-rate, perche qui fuora
por que aqui fuera no quie ro es.
per che qui fuora res-tar non
f.

tar no haya qui me ra no no no no
 vo' non v'a-di-ra-te no' no' no' no'
 via fa vo ri-te ven-trar vi- gno-
 ha-er-me el gu to de ex-trar se no
 por q.^a aqui O. fue ra no quiero es tar por q.^a aqui
 per che qui fuora restar non vo' per che qui
 ra per che il bal co-ne io. chiude-ro: per che il bal-
 ra por q.^a ya es o ra de cerr-ar por q.^a ya es
 fuo ra no quiero es tar no haya qui-
 fuora restar non vo' non v'a-di
 cone io. chiude-ro: via fa vo-
 ora q. de ce rrar ha-er-me el-

mera no no no no por 9.^c aqui
 ra-te no, no, no, no, per-che qui
 ri-te via fa-vo ri-te per che il bal-
 que ha come et gusto por que yaci.
 fue ra no quiero es tar 0. no no no
 fuo + ra) restar non vo'. no, no, no,
 co ne ra si io chiu-de pro-iar via fa-vo
 he ce arar ha come et
 no no no no quiero es tar 0 por 9.^c aqui.
 no, no, no, no, no, non vo'. per che qui
 ri-te via fa-vo ri-te per che il bal-
 que ha come et gusto por che yaci

fue ra no quiero ci tar no quiero es "tar no quierou
 fuora res-tar non vo'. res-tar non vo' res-tar non
 Co-ne io chiude-ro' io. chiude-ro' io. ghiude-
 ora q si de cerrar si de ce rrar si de ce
 tar por que aqui fue ra no quiero ci tar.
 vo' per che qui fuora restar non vo'
 ro' per che il bal- cone io. chiude-ro'
 rrar per que ya ce ora si de ce rrar.

Scena IV.

Al Conte, e Figaro.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, notes, rests, and bar lines, indicating a complex musical composition. The paper is aged and shows signs of wear, including stains and discoloration.



Sigue Canzone del Conre.

7^a.

Monte.

Amoroso.

Canto voce

Saber pre

Sa-per bra-

tendes co mo me llamo si tu me as

mate bella il mio nome ec-co ascol-

tendes si tu si tu me as

ta-te ec-co ascol-tate ec-co ascol-

tendes te lo ~ di ra

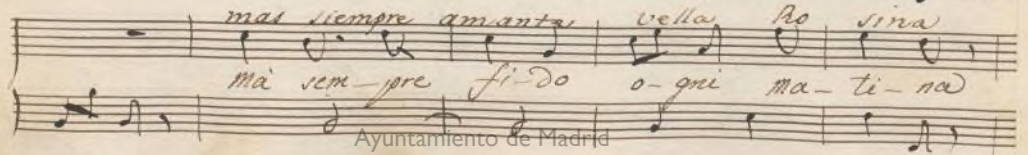
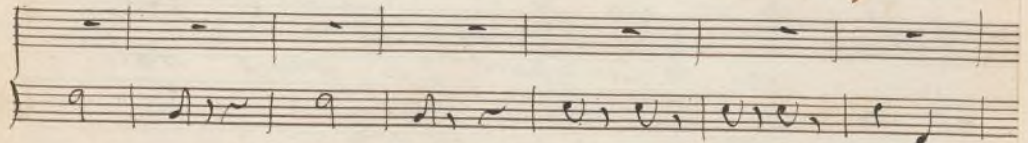
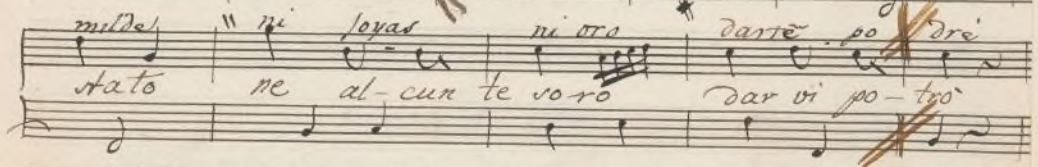
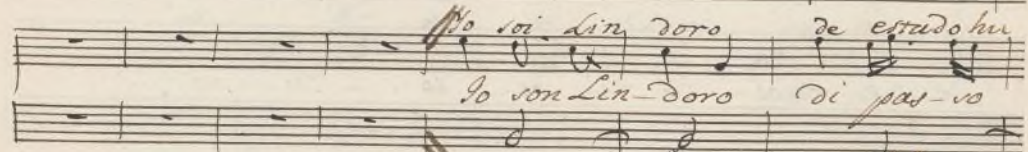
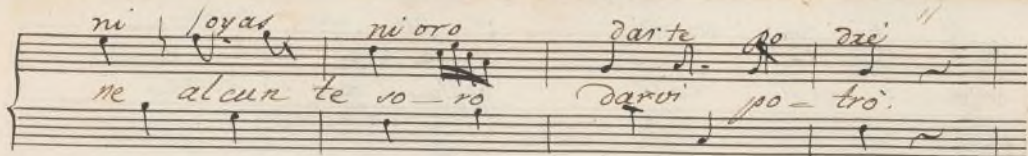
ta-te ve lo - di - ra

si tu me atiendes co mo me llamo
 ecco ascol-tate bella il mio - nome

si tu me atiendes te lo ~ di re
 ecco ascol-tate ve-lo - di-ro.

yo soy Lin do ro de estado humilde
 lo son Lin do ro di pauro stato

ni lo ya ^{P. ar.} ni ora ni *
 ne al-cun te-vo-ro ne al-cun te-vo-ro



mi amor cons tantes Ca da ma ñana

a' voi mie pene Ca-ra Ro-si-na

a tu ven ta na re pe ti re

Col Cor sù La bri-vi Can-te-ro:

mi amor Constante Cada ma.

a' voi mie pene Ca-ra Ro-

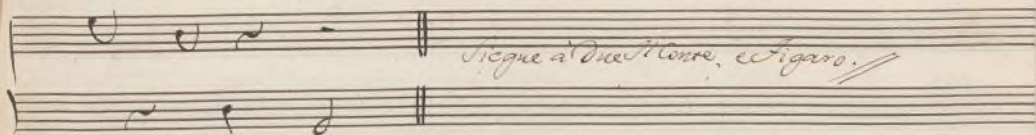
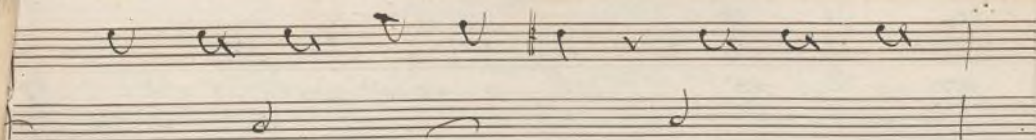
ñana a tu ven ta na re pe ti

si-na col Cor sù La bri-vi Can-te

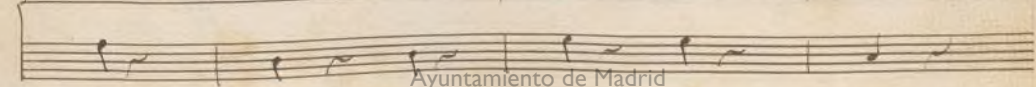
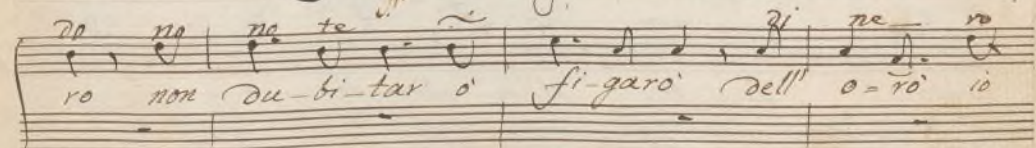
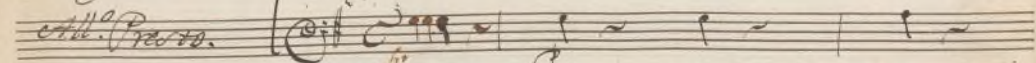
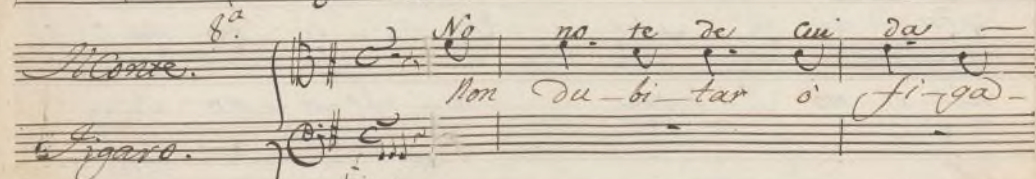
ra: Ros. Con que Lin-do-ro Ca da ma.

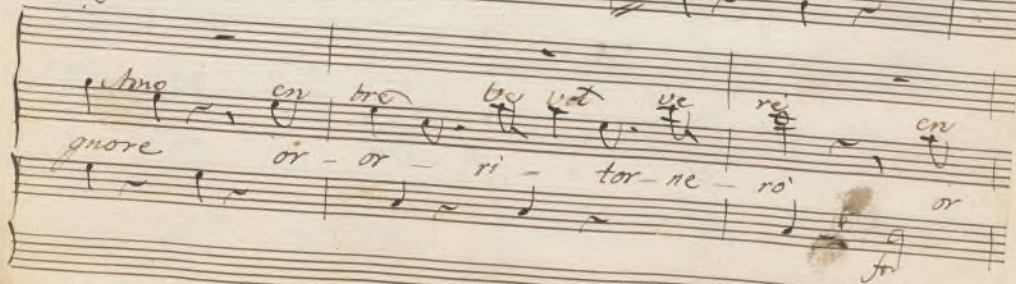
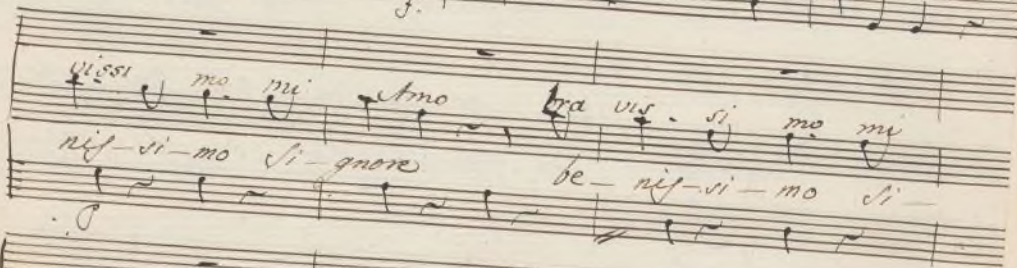
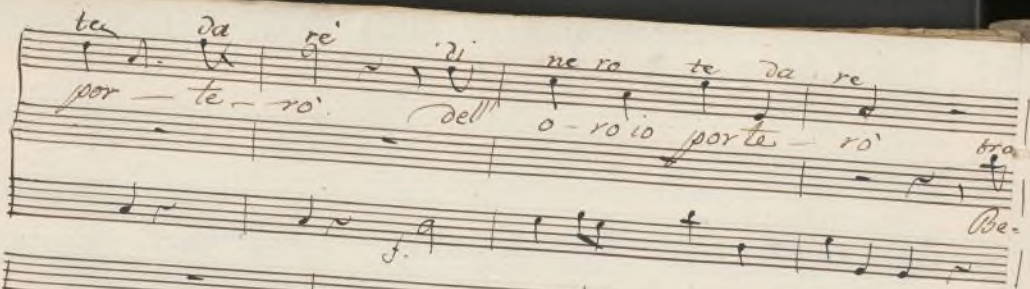
ro: Dunque Lin-do-ro o gni ma-

na na *a mi ven* *tana* *dirai* *sui.*
ti-na *Le di lui* *pe-ne* *al la Ro-*
fe- *Con:*
vi.....
Rec:
 6 2 # 9
 9 9 9
 6 6 9



Segue al Due Monre, Figaro.





a don de donde vas
 crece y olve re en faga ro ya buelbo as
 on ri-tor-ne-ro' Ecce-lenra
 cucha ten pa cuencia lle bate fia qui
 col-ta ab-bi pa-rienra, prendi la tua chi-
 tarra
 tarra la tomo y marcha re La tua si-mora o'
 la prendo e me ne vo'.

ne cio

No-li do ghr si! ye lo! di! re! ah

ah si! glie la di-ro' ah

f.

re! ye lo di re! ye lo di re! ye lo

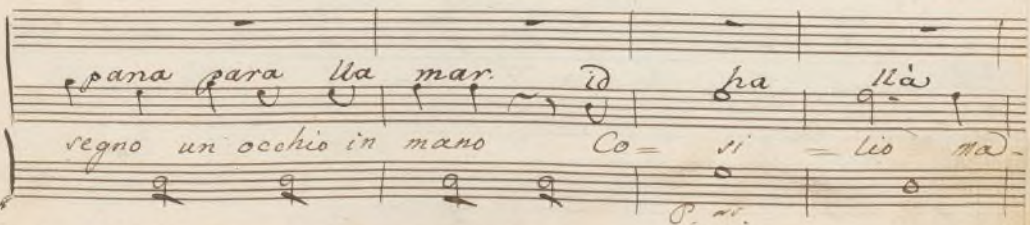
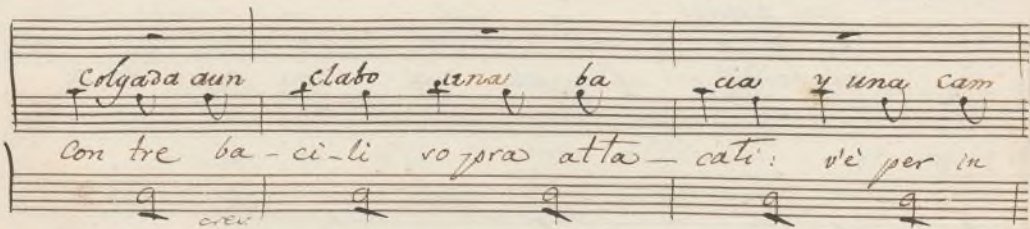
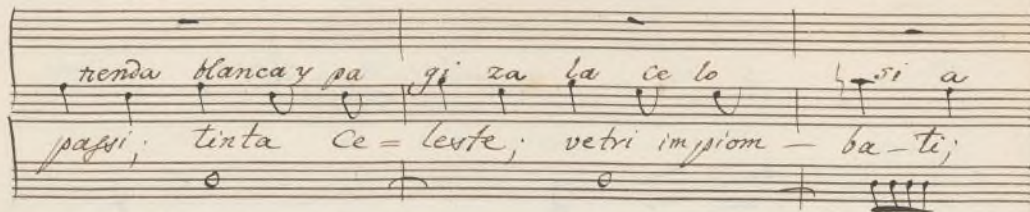
si! glie la di-ro' glie la di-ro' glie la di-

ro'

a quatro pasos ci ta mi

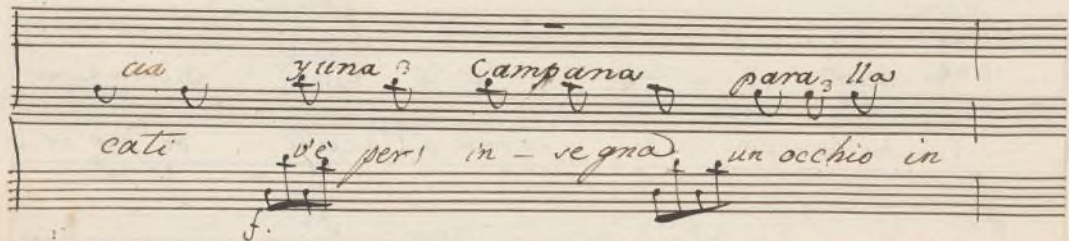
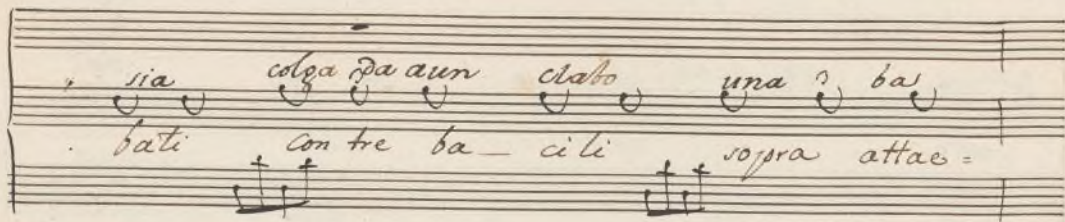
la mia bot-tega e a quattro

f. P.



pronto
 nuque.
 f-
 mui buenas
 va. va bene o' fi-ga-ro' va bene o'
 ro'
 se nã
 te irẽ te irẽ a bus car.
 fi-ga-ro' da te da te ver ro'.
 Blanca y par
 tin-ta ce-

ba bien
 giza va bene la celo ria va
 certe... vetri in piom. bati...
 P. bien f. P. bien
 bene colgada aun clavo una ba bene y una cam
 Con tre ba- cili sopra attaccati de per in-
 f. P. bien bien bien f.
 pana pana lla bene bene bene
 regna un ochio in mano tinta Ce- certe vetri in piom.
 P. f. P.



ha lla pronto
 si lio ma-nugue
 mui buenas se nãs mui buenas
 tã q'estare halla va bene o' fi-garo va bene o'
 lã io lã sa-ro
 se nãs te ire abus car te
 fi-garo da te ver-ro' da te ver-ro' da
 io lã sa-ro q'estare halla io lã sa-ro que que esta'

re te ire a bus car mui buenas se nã
 te da te ver-ro vã bene o' fi ga-ro

lã iõ lã va-ro lã
 re que citare ha-ro lã

f. al. mui te ire a bus car
 da te ver-ro

que lã va-ro
 que citare ha-ro

te tu i re te ire a bus
 da te ver-ro da te da te ver-

que lã va-ro que lã lã iõ lã va-ro
 que citare ha-ro que citare ha-ro

Handwritten musical score on five staves. The lyrics are in Italian and appear to be a religious or dramatic text. The notation includes various musical symbols such as notes, rests, and clefs.

car te ... tal ... tei
ro' da te per-roj da te per-roj da
ro' g'etare la sa-ro' g'etare la ha-ro' g'etare
re te ire a bu car
te da te ver-ro.
la io la sa-ro' la
re g'etare ha-ro' la

Fine dell'Atto Primo.

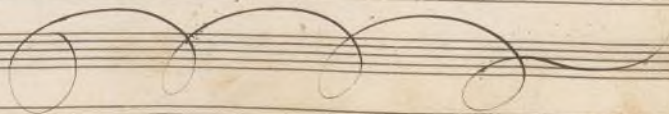
Ayuntamiento de Madrid

17
Il Barbiere di Siviglia

Acto Segundo

La Parte del

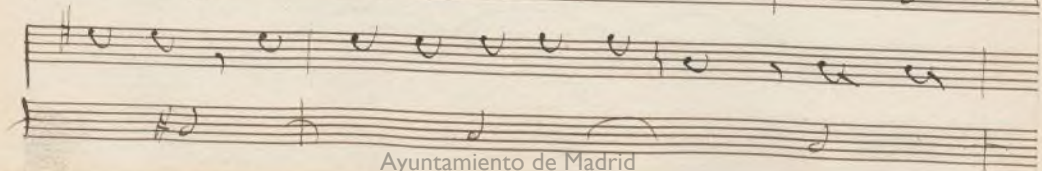
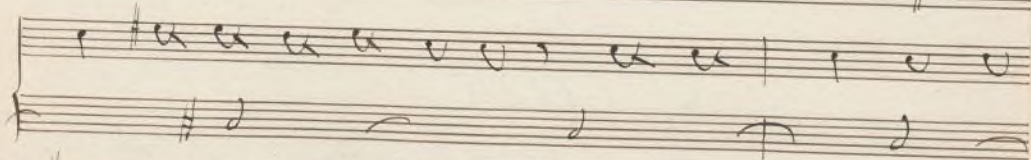
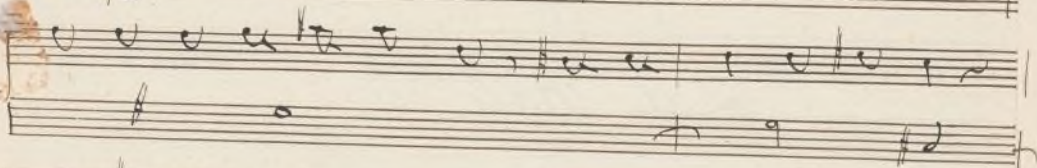
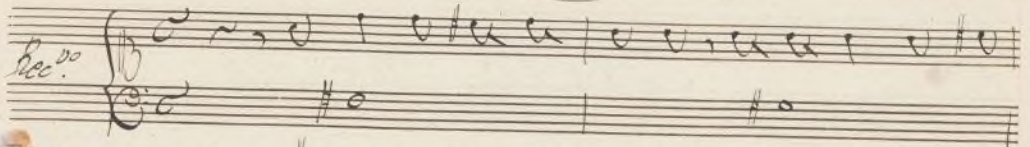
Clave



Ayuntamiento de Madrid

Acto Segundo.

Scena I. Reina sola.



Scena IV. *Fig. 2*, V u u a u o v r e t a u

Barroto solo. *Fig. 2* q — q

v u ~ v r v u | # v u, t t v u v u |

d — d | q — q

v u r, a a v a # t | v u, t a a

~ r d | # q —

r v u | # v u, v t v u # v u |

q | q — q

t v a t a v u ~ | — ||

q ~ r | q — ||

Scena V. Lo Svegliato, e Bartolo.

Poi Scena VI. Giovincetto, e Doni.

Giovincetto.

Lo Svegliato.

Bartolo.

moderato.

ritardando

Ah.

Ah.

Donde estabas a tur dodo.

quando vino ese Bar bero

Ah

donde

tabas po co ha

Ah

donde estabas

Handwritten musical score on aged paper, featuring five systems of staves. The notation includes vocal lines with lyrics and piano accompaniment.

Lyrics visible on the page:

taba Ah Ah bueno bueno te enten.
oido gran va pueſta ala ver.

The score is written in a historical style, likely from the 18th or 19th century, with various musical notations including notes, rests, and dynamic markings.

dad ala verdad gran res puesta ala ver-
 Ah ah ah
 dad ase- pica ra qui

modo me ha encontrado qe me siento en males

ta do

ya no puedo sufrir

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "mas de modo med enon" and "puedo sufrir mas". The piano accompaniment (bottom staff) features a series of chords and a melodic line. The notation is in a historical style, likely 18th or 19th century.

mas de modo med enon
puedo sufrir mas

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "trado" and "q^e me siento en malos". The piano accompaniment (bottom staff) continues the musical theme. The notation is in a historical style, likely 18th or 19th century.

trado
yo no puedo sufrir mas.
q^e me siento en malos

tado.

yo no puedo sufrir mas yo no puedo yo no

puedo sufrir mas donde está — Matheo —

Handwritten musical score on a single system. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the staff. The music consists of several measures, including rests and notes with stems and beams. The lyrics are: "dime el bribon a donde está el bri-".

dime el bribon a donde está el bri-

Handwritten musical score on a single system. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the staff. The music consists of several measures, including rests and notes with stems and beams. The lyrics are: "bon a donde está yo aseguro si afe".

bon a donde está yo aseguro si afe

Handwritten musical score for the first system. It consists of five staves. The top two staves are for a vocal line, and the bottom three are for a piano accompaniment. The lyrics are written below the vocal staff. The tempo is marked 'a Ma.' (Allegretto Maestoso).

a Ma.

mia *g. aqui di mucha pica* *ria*

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The tempo is marked 'Allegretto Maestoso'.

Allegretto Maestoso

theo *ven a ca* *e chi e chi e*

chi.

ca acaba ese estor nudo acaba ese estor—

nudo.

dime si alguien aqui a estado

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Italian, with some words in italics.

y si con- Rosina hablado y si

con Rosina hablado.

Ah

66

chi *e chi*
Ah
que es aquesto que se rà *que es a.*

e chi
Ah
questo g. se rà *que es aquesto g. es a.*

Handwritten musical score on three staves. The first staff contains the lyrics "e chi" and "e-e-e-". The second staff contains the lyrics "Ah" and "Ah". The third staff contains the lyrics "questo" and "g. es aquesto que se rai." The bottom of the third staff has the notation "f. p." and a series of rhythmic markings.

Handwritten musical score on three staves. The first staff contains the lyrics "e." and "e e e e". The second staff contains the lyrics "Ah" and "que es aquesto que se rai." The third staff contains the lyrics "que es a-" and "f. p." The bottom of the third staff has the notation "f. p." and a series of rhythmic markings.

Handwritten musical score on a single page, featuring two systems of music. The first system consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). The lower staff has a bass clef. The lyrics are written below the staves.

Lyrics for the first system:

e chi e chi e chi
Ah Ah
questo q'es a questo que se rai.

The second system of the handwritten musical score, also consisting of two staves. The upper staff continues the melody from the first system. The lower staff features a more complex rhythmic pattern with many beamed sixteenth notes.

Lyrics for the second system:

e e e
el Bar:: el bar::
como Como ca ha

Handwritten musical score on aged paper, featuring two systems of staves. The first system consists of two staves. The top staff has lyrics "e: e: e:" and "e e: e:". The bottom staff has lyrics "blad a ve llacos como". The second system also consists of two staves. The top staff has lyrics "como a ve llacos noos en tiendo noos en -". The bottom staff has lyrics "cre.".

tiendo ni yo os puedo aguantar mas no no vino el

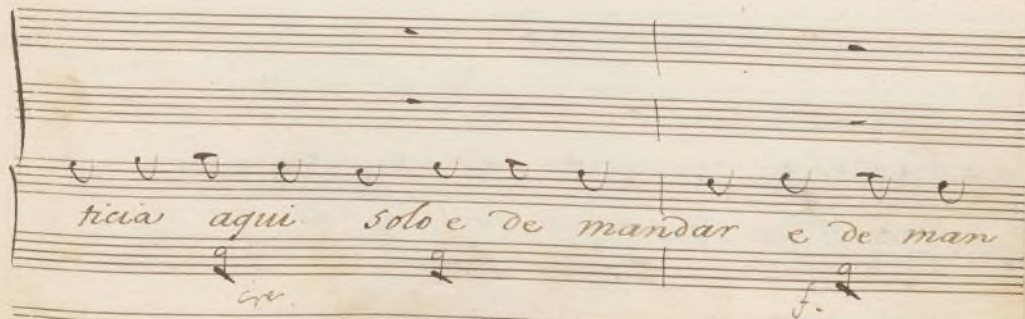
barbero si o no vino el Barbero si o

Handwritten musical score for the first system, featuring three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains the lyrics "el Barbero que se yo" with notes below. The bottom staff contains the lyrics "no" and "estais" with notes below. The music is written in a historical style with a common time signature.

el Barbero que se yo
no estais

Handwritten musical score for the second system, continuing the melody and lyrics. The top staff continues the melodic line. The middle staff contains the lyrics "no se" and "con a cuerdo" with notes below. The bottom staff contains the lyrics "todos con a cuerdo" with notes below. The music continues in the same historical style.

no se
con a cuerdo
todos con a cuerdo



Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system contains the lyrics "Si es ver dad" and "dar e de mandar". The second system contains the lyrics "pues yo no" and "quiero yo no quiero no no no no no no no". The piano accompaniment includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are some ink smudges and corrections in the piano part of the second system.

Si es ver dad

dar e de mandar

pues yo no

quiero yo no quiero no no no no no no no

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "irnos es mejor in fiero" and "no ya se ve mejor se". The piano accompaniment (bottom staff) includes dynamic markings *f.* and *p.* and features a series of beamed eighth notes.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "irnos es mejor in fiero" and "rà ya se ve mejor se". The piano accompaniment (bottom staff) includes dynamic markings *f.* and *p.* and features a series of beamed eighth notes.



Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with notes and rests. The middle staff is a piano accompaniment line with notes and rests. The bottom staff is a piano accompaniment line with notes and rests. The lyrics "lando idos luego Si vo lando" are written below the middle staff. The word "Si" is written in a stylized, possibly decorative, font.

lando idos luego Si vo lando

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with notes and rests. The middle staff is a piano accompaniment line with notes and rests. The bottom staff is a piano accompaniment line with notes and rests. The lyrics "a no ser por la Señora" are written below the middle staff. The word "Señora" is written in a stylized, possibly decorative, font. The lyrics "idos luego en ora" are written below the bottom staff.

a no ser por la Señora

idos luego en ora

nadie aqui llegará a estar
buena ya podéis de aqui mar-

e chi e chi e
Ah marchar marchar mar-
f.p. f.p. f.p.

chi nãdie a gui lle, gara a es tar

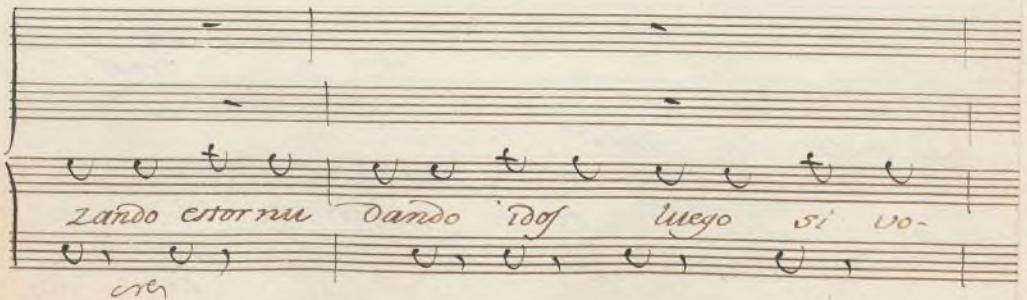
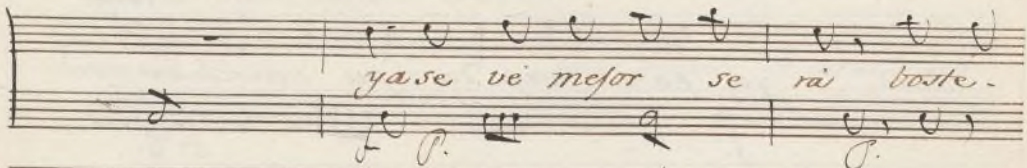
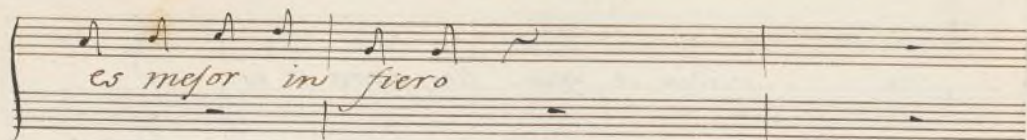
irnos

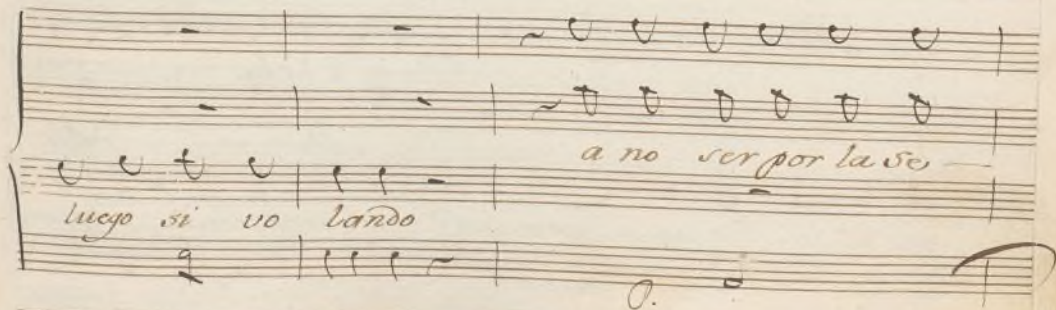
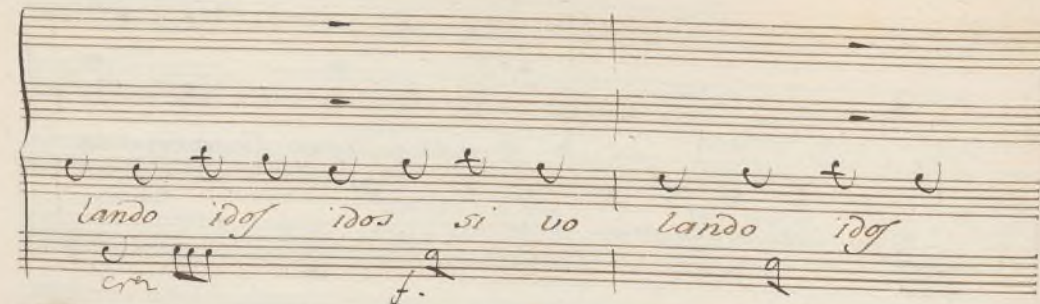
chãd ya po deis de aqui marchar

irnos

es mejor in fiero

ya se ve mejor se rà





Handwritten musical score for the first system, featuring three staves. The top staff contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves.

nôra *nadie aqui llegará a es.*
vos luego en ora buena

Handwritten musical score for the second system, continuing the melody and lyrics. The top staff continues the melody. The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves.

tar *chi* *9 e.*
Ah Ah
ya podéis de aqui marchar marchad mar.
f. p. f. p.

chi e chi

Ah

chao marchad ya po deir de a.

...

Sotto voce

garai a estar.

qui marchar.

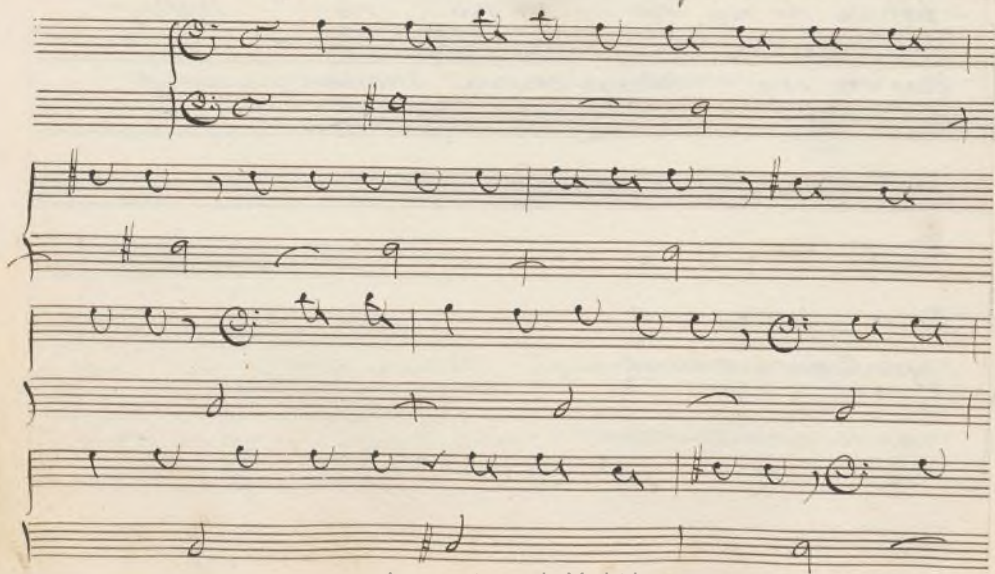
mar chao

Sotto voce

tar no no no no no no no nadie a
char en ora buena en ora buena ya po-

qui llegará a estar.
veis de aquí marchar.

Scena VII. Barolo, Bariglio,
e Figaro, che s'accolta in disparte.







Segue Aria D. Babilio.

D. Babilio.

Al.^o

La calumnia Señor mío

no sabéis que viene a ser

Con su a.

yuda puede un hombre muchas cosas cierto ha

cer

ella empieza

callan

dito

y pro-

Cotto voce.

sigue mui que dito

luego a

vulgo

la re-

coge *nueva* *fuerza* *le* *ba* *dando* *de* *uno* *en*
otro *ba* *vo* *lando* *y* *por* *ulti* *mo* *pa*.
fillas *la* *pu* *blica* *y* *asi* *es* *la* *pu* -
blica *y* *asi* *es* *la* *Ca* *lumnia* *en* *tanto* -
Crece *se* *le* *banta* *y* *en* *furece* *se* *le* -

cr.
f. *si.*
p.
cr.

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Handwritten musical score on six staves. The lyrics are in Spanish and describe a storm. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte) and *cre.* (crescendo). The lyrics are written in a cursive hand.

banta y se enfu ra ce vuela
Como un gran nu blado un.
gran nu blado Con re.
lampagos y con
truenos Con re lampagos

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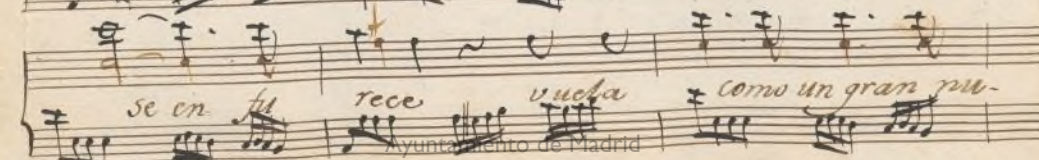
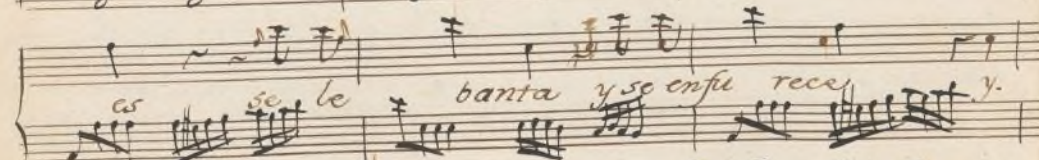
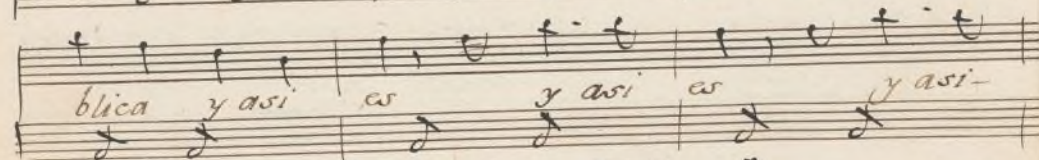
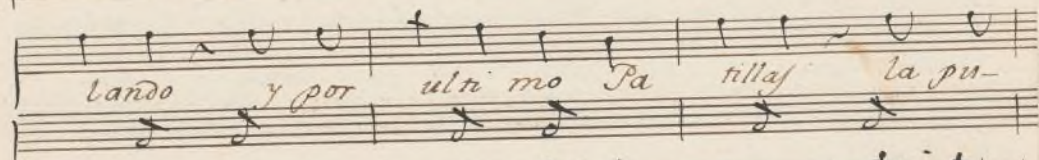
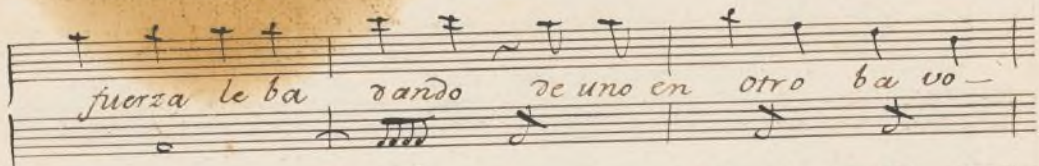
Con re lampagos y truenos

y des pues que sea aumen ta do se com-
bierte en albo roto todo queda asi deu-
pado sin po derse compo ner y des-
pues q^e sea aumentado se convierte en albo-

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roto todo queda así ocu pado sin po.
derse compo ner no sin po derse compo-
ner no sin po derse compo ner la ca.
lumnia Señor mio ya pro sigue mui que
dito luego el vulgo la re coge - nueva

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blado Con Relampagos
y Con truenos Con re.
lampagos. Con re lampagos y
truenos y despues que sea dumen.
tado se combierte en albo- roto todo

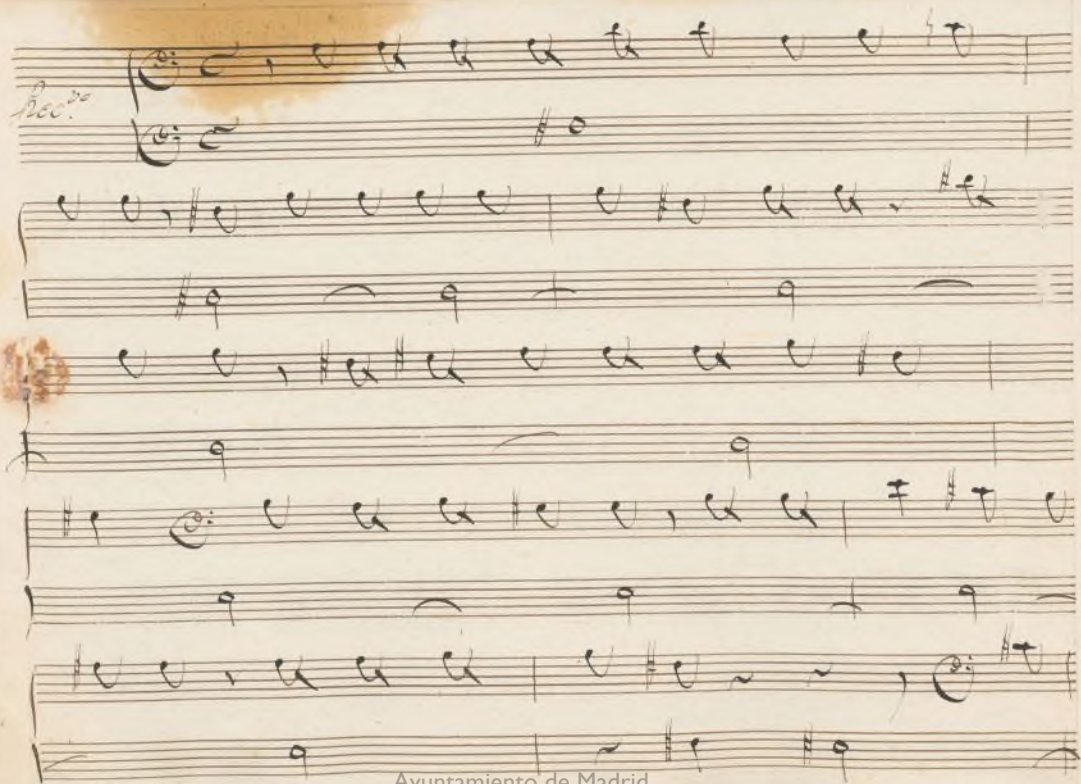
The musical score is written on six staves. The first staff has a treble clef and a key signature of one sharp (F#). The music consists of various note values, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The lyrics are written below the staves in a cursive hand. The second staff begins with a 'ce..' marking. The third staff has a 'P.' marking. The fourth staff has a 'P.' and 'ce..' marking. The fifth staff has a 'P.' marking. The sixth staff has a 'P.' marking. The music ends with a double bar line.

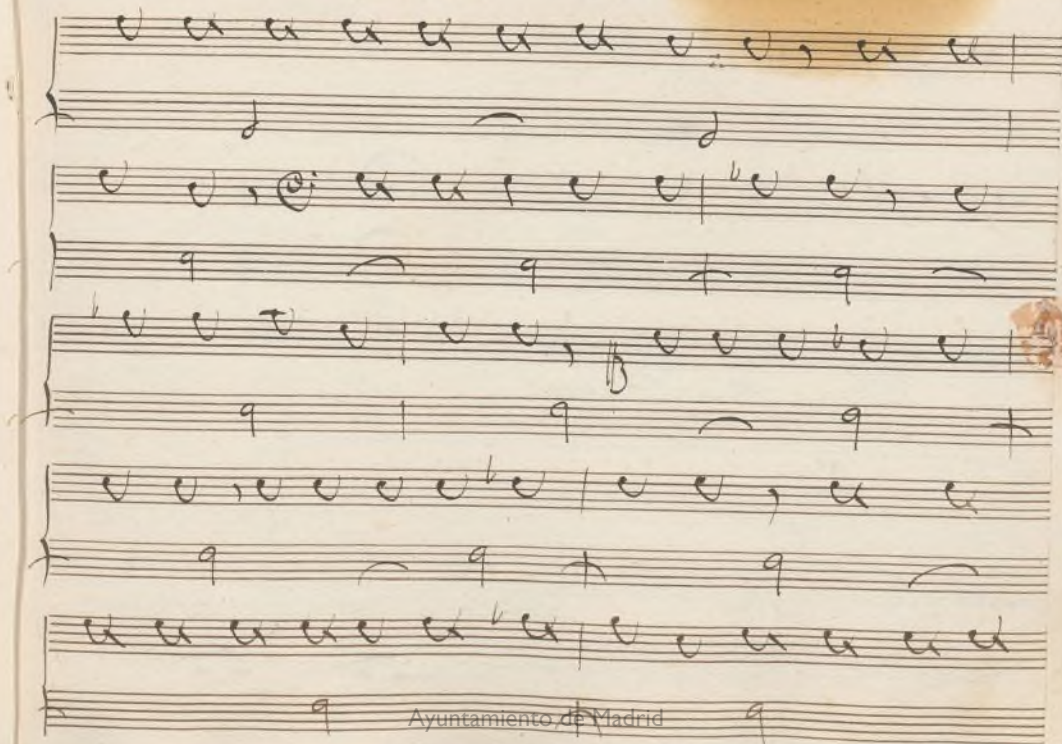
queda así ocu *pa* *do* sin po-
 derse como ner *vuela* como un gran nu-
 blado con re lampagos y truenos y des
 pues q. se aumen tado se con bierte en albo
 roto *todo* queda así ocu *pa*

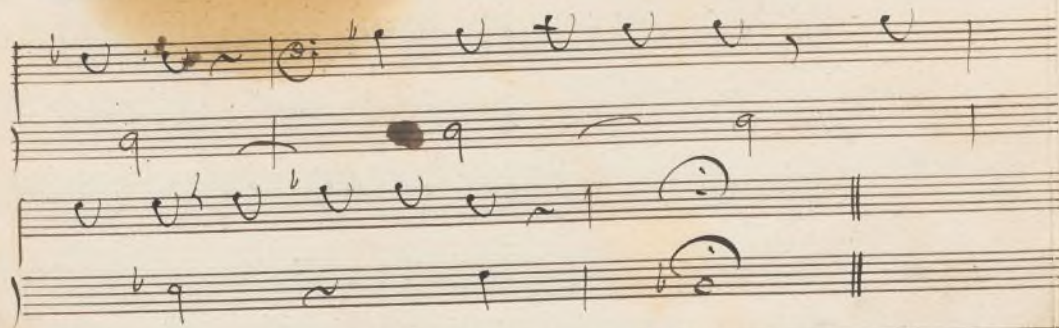
Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

do sin po derse
Compo ner no sin po derse Compo.
ner no sin po derse componer.
P. aer
SH

The image shows a page from a handwritten musical manuscript. It features a vocal line on a single staff and a piano accompaniment on a grand staff (two staves). The lyrics are written in a cursive hand below the vocal line. The music includes various note values, rests, and dynamic markings like 'P.' and 'SH'. The paper is aged and shows some staining.







Sigue Aria Bartolo.

1^a

Bartolo. *cierta mente terco*

moderato. *Solo voce*

si do cierta mente terco e si do

quando un dedo sea que mado si con.

tinta sea ba nado el se medio

suele hallar

si

si quando un dedo sea que.

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mado si con tinta sea ba nado

el re medio suele hallar si una

pluma está mo jada en la Chupa

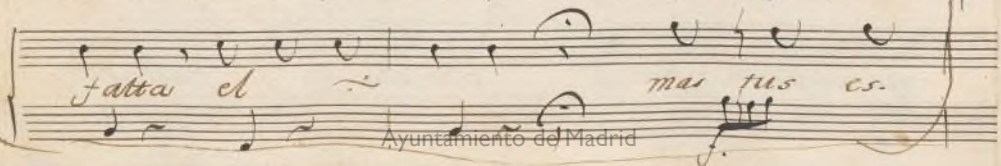
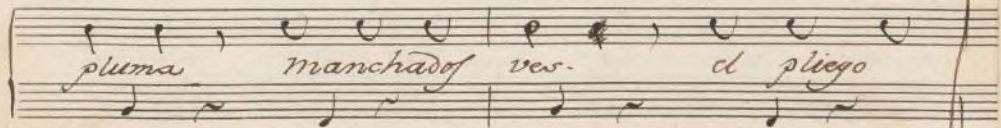
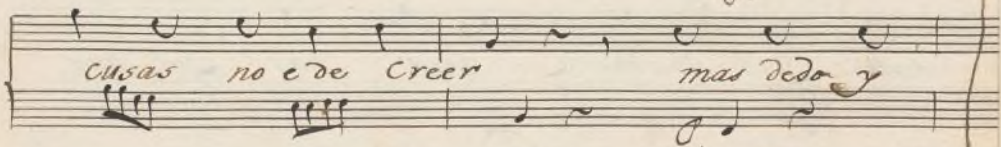
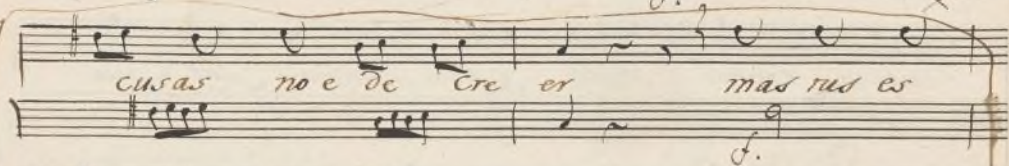
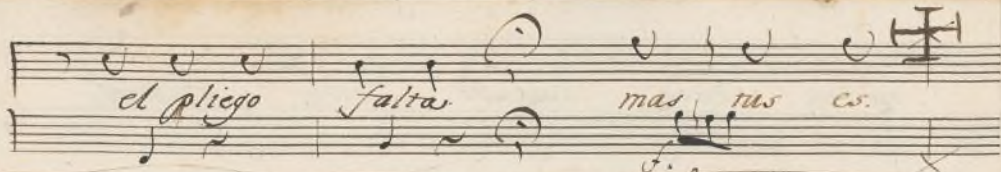
ditu jada nueva flor llegó a mi

rar si de halli me falta un pliego

simile

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tu me dices con so siego q.e unos
 dulces embol viste y alla niña los qui
 siste del Barbera rega lar del Bar
 bero rega lar. Mas dedo y pluma
 manchados vis el pliego falta





Cusas no e de Creer — mas tus es.
 f. al.

Cusas no e de cre
 er no e no e de cre er
 p. al.

Cierta mente terco e sido Cierta
 mente terco e sido mas dedo, y

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pluma mas si con tinta se ba
nado el remedio suele hallar ^{mai de ooy} pluma con
tinta ^{pluma} mas con tinta en la chupa dibu
lada nueva flor vlego a mirar me falta un
plego me q. unos dulces

embol viste y ala Niña los qui
siste del Barbero rega lar y si de
Casa otra vez salgo con mil ca.
denas y mil can dados ence rra.
dita te de la re en cerra-

12
vita te despa re que unos
dulces embol viste y ala Niña
Par.
los qui siste del Bar bero rega-
lar y si de casa otra vez
salgo con mil Ca denas y mil can-

dado³ encerra dita te de³sa

re com mil ca denas ence rra³
y mil can

dita ence rra dita encerra

dita te de /a re te de³sa re te de³sa.

re encerra dita te de³sa re³t

sr. *Con mil Ca denas y mil Can*
dados Con mil Ca denas y mil Can.
dados te de fa re te de fa.
re te de fa re encerra dita
te de fa re te de fa re te de fa

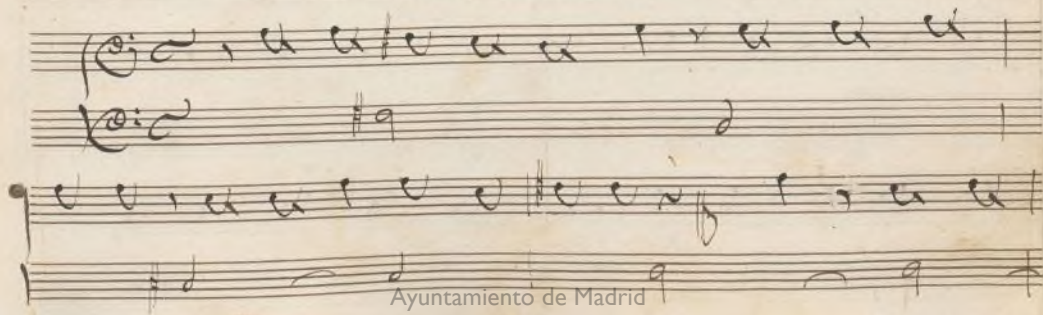
cre.
f. ar.

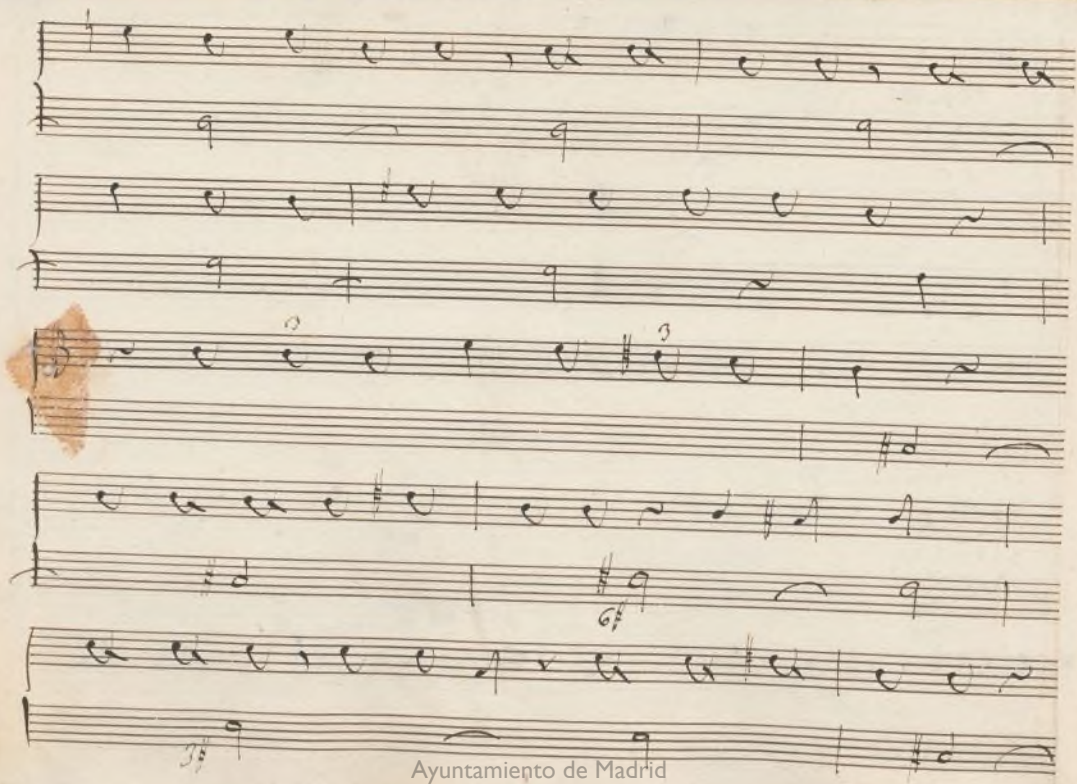
Montamamiento de Madrid



Scena X.

Al Conte, e detti.





Ayuntamiento de Madrid



Sigue Tercero.

Ayuntamiento de Madrid

Arcene.

12^a

Rosina.

mi Lin

Il Conte.

Ah Rosina

Barolo.

All.^o

Coro vo a

simili.

Doro

esta Carta toma

luego.

q. es lo que haces estas Ciégo

saca un lienzo con cui dado

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "y en el suelo la echa rei" and "Si atis". The basso continuo line (bottom staff) features a series of notes with a '9' below them, indicating a specific pitch or fingering.

Si atis
y en el suelo la echa rei

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "bando está el malbado." and "alcanzarla no po". The basso continuo line (bottom staff) features a series of notes with a '9' below them, indicating a specific pitch or fingering.

bando está el malbado. alcanzarla no po

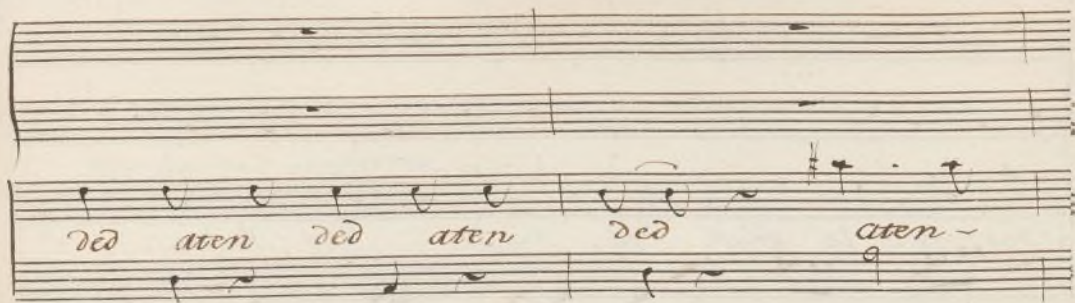
dré si atis bando está el mal bado *alcan.*
 saca un lienzo y con cui rado y en el

zarla no po dré
 suelo la echa re
 poco a poco seor sol











que no me importa t t t t t t

Señor sol dado estoi pi

tened sosiego desado os ruego

ca do ala fa.

Cre.

en tal bo lina donde e de e.

milia boi a lla mar

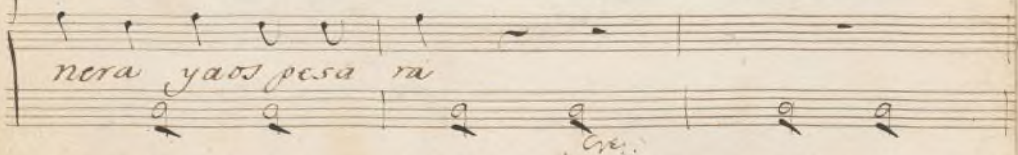
f. *p.*

char en tal bo lina donde e de e char.

f. *p.*

si quiere guerra guerra y al arma

quiero ense ñaros a pe le ar



A handwritten musical score on aged, slightly stained paper. The score is written in a cursive hand and consists of three systems of music. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written below the vocal line. The first system contains the lyrics 'Cura con ese Cuero no ay ya q. hablar'. The second system contains 'con ese Cuero no ay ya q. hablar'. The third system contains 'de otra ma ne ra ya os pesara mejor se Si quiere'. The music is written in a style typical of 18th or 19th-century manuscript notation.

Cura con ese Cuero no ay ya q. hablar

con ese Cuero no ay ya q. hablar

de otra ma ne ra ya os pesara mejor se Si quiere

que rra guerra y al ar ma
 ria que usted se fuera

9.^e para ydea 9.^e gran lo

cura con ese
 quiero ense ña a pebe
 de otra manera ya os pesará

cres.

Quiero no ay ya q. hablar.

ar.

si

ba talla

guerra y al arma

M.

con e se

quiero en se

de otra ma

f. p.

f. ar.

Cuero no ai ya q.^e hablar
 nãarof a pe le ar. ba.
 nera ya os pesa ra:

M.
 talla guerra y al arma quierp. en se.
 De otra ma.
 cres.

cuero no ai ya q. hablar no ai ya q. ha.
nãros a pe le ar, a pe le
nera yaos pesa ra yaos pesa.
blar no ai
ar ra yaos
moderato. f.

Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are "Halli están los ene migos". The music is written in a historical style with various note values and rests.

Halli están los ene migos

fr. av. f.

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment line. The lyrics are "Junto aquellos rebe". The music is written in a historical style with various note values and rests.

Junto aquellos rebe

f. al.

liles

aquí estarí nuestros A migos

aquí estarí nuestros Amigos el panüelo ya arro

lad arro lad. arro.
ola que es esto
f. P. f. P. f. P.

lad un pa pel es amo roso
ya lo.
q. es esto ola.
f. P. f. av. P.

se señor sol dado

poco a poco

dame dame dame

The first system of a handwritten musical score. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with the lyrics "se señor sol dado" and continues with "poco a poco" and "dame dame dame". The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

poco a poco poco a poco si esto —

dame

The second system of the handwritten musical score. It continues the vocal and piano parts from the first system. The vocal line includes the lyrics "poco a poco poco a poco si esto —" and "dame". The piano accompaniment continues with a similar rhythmic pattern.

fuese una re ceta a usted, i ria a usted i

P.

ria pero como es un Vi llete va ala.

mucho lo estimo

Niña

poco a poco ya sal.

dame dame salid aprisa

dré

poco a poco ya saldré poco a

dame dame salid aprisa

Handwritten musical score on two staves. The top staff contains a melody with notes and rests, and the lyrics "poco poco a poco ya saldré — ya sal." are written below it. The bottom staff contains a bass line with notes and rests. The handwriting is in cursive.

poco poco a poco ya saldré — ya sal.

Handwritten musical score for the song "Ah quien sabe aquella". The score is written on four staves. The first staff contains the melody, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Ah quien sabe aquella" are written below the first staff. The second staff contains the lyrics "Dre" and "Dre" written below the notes. The third and fourth staves contain the lyrics "Dre" and "Dre" written below the notes. The score is written in a cursive, handwritten style.

Carta

quando la podrei le.

ai Rossi na prenda amada

aqui advierto alguna maucha

er

Al.
Ah, ah quien sabe aquesta

quando a verte volve re ai Ro sina prenda a.

g.^c yo al fin descubri re

carta quando la podré le er a quien
 mada quando a verte volve re
 si si

Con la parte
 sabe a quien sabe quando quando quando
 ai Ro sina quando quando quando a.
 q.º yo al fin al fin q.º yo al

la podrè le er

Ah q.ⁿ sabe aquesta

u ex te

fin des cubri. re -

Stato voce.

Carta

quando la podrè le -

ai Rosi na prenda a mada.

agui advierto alguna maada

er Ah ah quien sabe aquesta
quando a verte volve re ai Ro si na prenda a.
q^e yo al fin descubri re

Carta quando la podre le er a quien
mãda quando a verte volve re
si si

come p.^{te}

sabe a q.^{ra} sabe quando quando quando
 ai Ro sina quando quando quando a
 al fin al fin
fmo *contap.^{te} D. ar.*

la gode
 leeta bolve le or re quando la po dre le
 verte bolve re quando a verte bolve
 descu bri re des cubri
D.

er quando la po dri te er quando
re quando a vorte bolve re quando a
re q.^e yo al fin descu bri re q.^e yo al
f. 0.

la
verte
fin

Handwritten musical score on ten staves. The notation includes various note values (semibreves, minims, crotchets, quavers), rests, and bar lines. Some notes have accidentals (flats). The handwriting is in ink on aged paper.

Pesina.

Larghetto.

Sotto voce

Justo Cielo que co-

noces de mi pecho la ino- cencia

de mi pecho la ino-

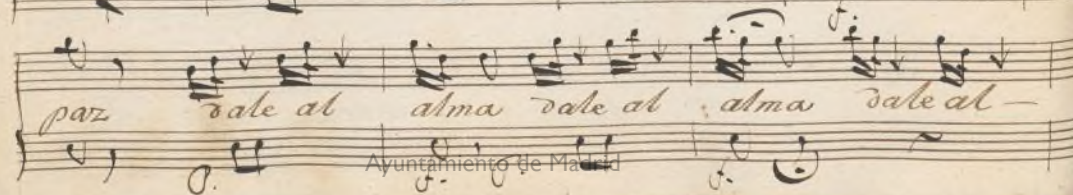
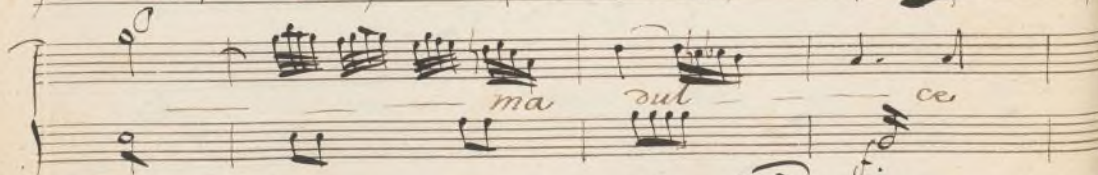
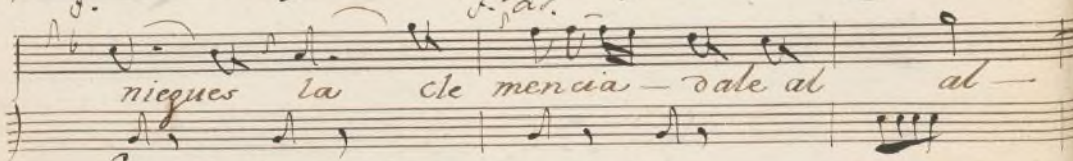
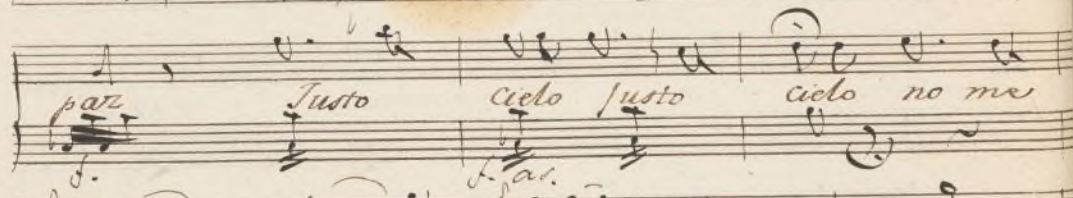
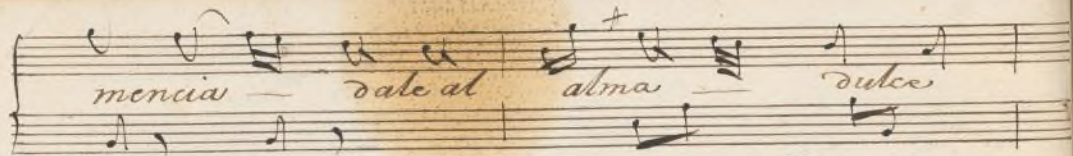
cencia no me niegues la de

mencia la clemencia vale al.

al ma dul - ce parz Justo

Cielo que co nocef. de mi pecho -

la ino cencia no me niegues la de



al ma - dulce parz date al alma dulce
parz date al alma dulce parz.

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

f. *p.*

p. *f.*

fine dell'Atto secondo.

86

Año de 1816.

Ms 463-1

S.^{ra} Lavignola G.^{to} Merini Archieniti Moratini Peresini y
Gomorrini. y Gonzalini. *caposini*

El Barbero.

De Sevilla

Acto 3.º y 4.º

Acto 3.^o y 4.^o

Acto 3.º

Conde

Bartolo

Moderato

fmo

fmo

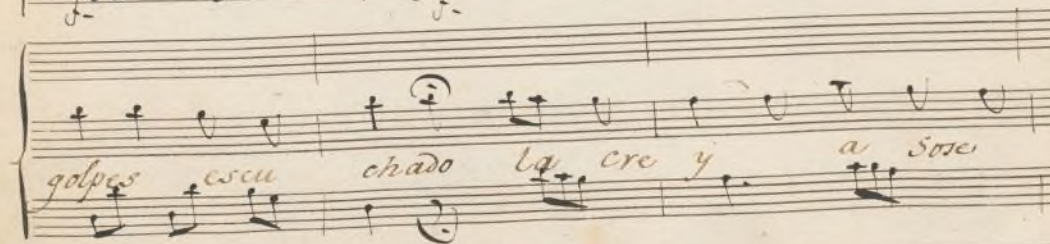
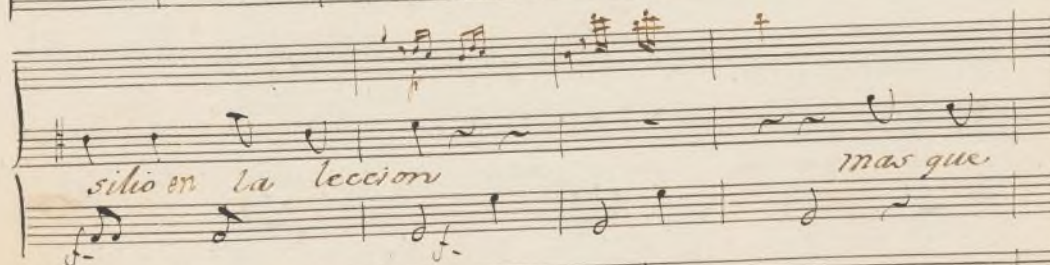
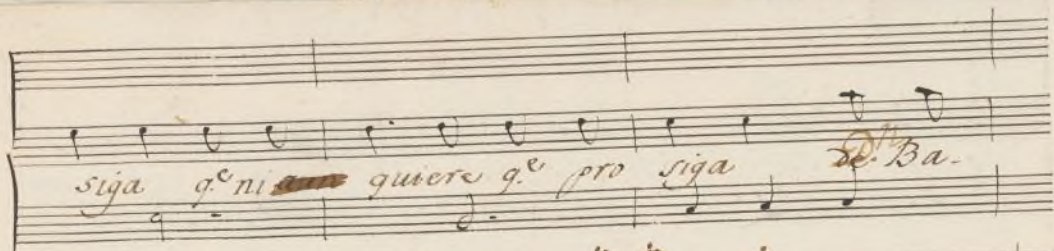
O quea

mor tan en dia

Olá do la cre y a so se

gada la cre y a sose gada y la en
cuentro- tan ai rada tan ai rada tan ai
rada q' ni aun quiere que pro-

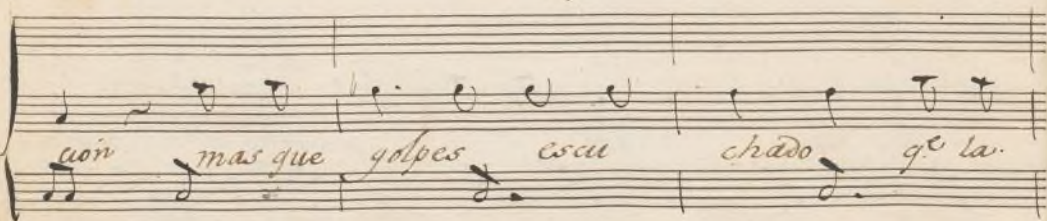
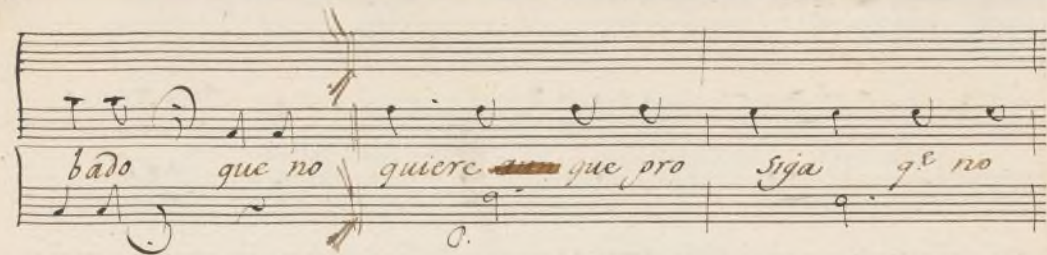
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gáda y la encuen tro tan ai rada y la en

cuentro tan ai rada mas que.

golpes asu chado q. la puerta an derri-



puerta an derri bado q.e la puerta an derri

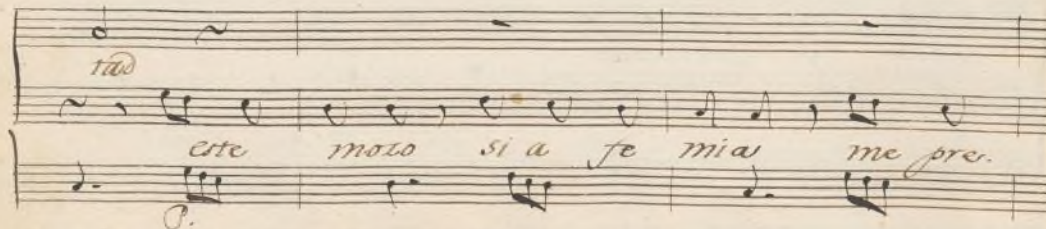
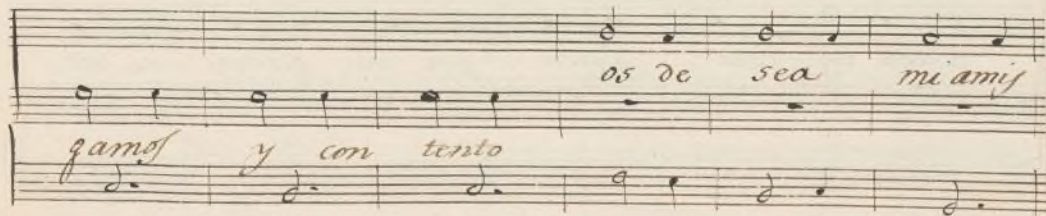
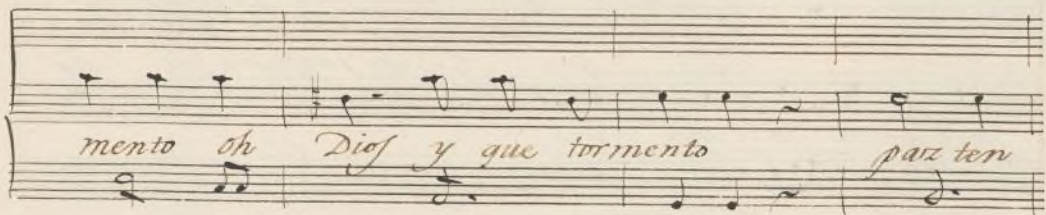
bado temo sea algun bri bon temo

fin

fin

La paz sea en esta casa
por el.
paz y gustos os de
Cielo os de sin tasa
Seo
buen a quero a lo que veo buen a lo a-

quiero a lo que veo la paz sea en esta
 Casa en esta Casa paz ten gamos y con.
 tento y Contento Dios mio que tor.



tende aqui burlar. or de sea me pre tende a
mi amis tad paz y gusto y ale -
qui bur lar
gria paz y gusto.
o que tormento o que tor mento este -
crei.

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in a cursive script. The first system includes the words "y ale", "gría", and "y ale" above the first staff, and "mozo si a fe mia me pre tende aqui bur" below it. The second system includes "gría", "os de sea", and "mi amif tas" above the second staff, and "lar me pre tende a qui burlar" below it. The third system includes "os de sea" and "mi amistad" above the third staff, and "me pre tende aqui burlar." below it. The notation includes various musical symbols such as notes, rests, and bar lines.

y ale gría y ale
mozo si a fe mia me pre tende aqui bur
gría os de sea mi amif tas
lar me pre tende a qui burlar
os de sea mi amistad
me pre tende aqui burlar.



Segu Aria Rosina.



Sotto voce.

flo.

ri da Prima vera su Visa muestra a

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fa ble y al Zefi ro agra dable y al Zefi
 ro agra dable. muebe ~~mate~~ mue be la
 yerba y flor
 y el Zefiro agra da ble muebe la.
 yerba la yer ba y flor

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buelve a cubrirse el Arbol
buelve a vestirse el Prado y al pecho lasti-
mado y al no buel-
ve no la paz

Ayuntamiento de Madrid

y al pecho lasti mado y al
 no buel ve no la.
 paz no
 buel ve no la paz
 p. f. ar. f.

Ayuntamiento de Madrid

Coro *No*

llo-ro a-si-gi-da-y sola mi-se-ra

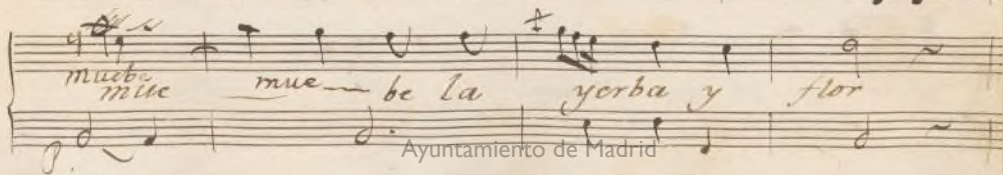
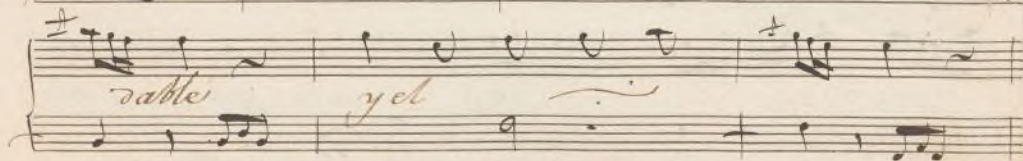
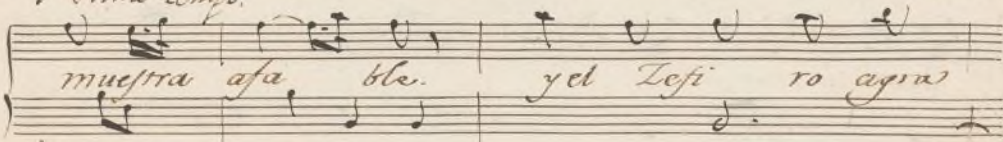
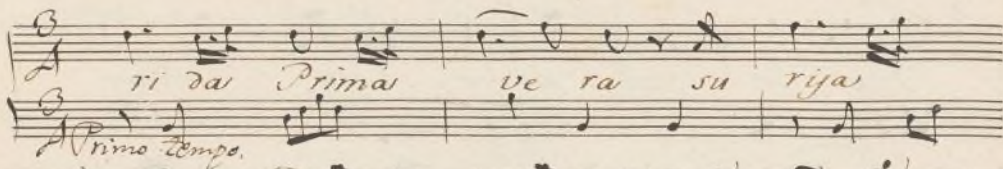
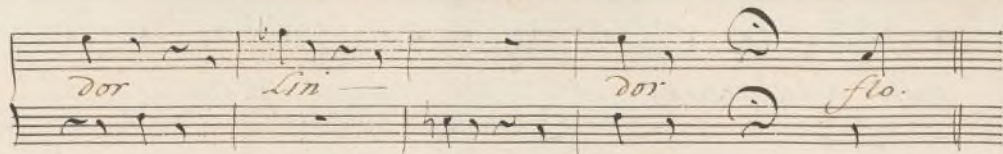
Largo.

Pastor Zilla mi-se-ra Pastor

Zilla no por la cor-de rilla si no

por-mi Lindor si no por mi Lindor Lin

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buelve a cubrirse el Arbol buelve a vestirse el.

Pra do yal pecho lasti mado

lasti ma do no buel

ve no la paz y el.

pe cho el pe cho las ti mado

Ayuntamiento de Madrid

no no no buel

ve no la

par

no buelve no la

par

Siegue Cadenza.

Cadenza della cadetta Arie.

Canto.

Clarinete.

Fagotto.

ritardando:

*for:
simili*

Piu Presto.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Spanish.

Key markings and lyrics include:

- piu: assai.* (written above the second staff)
- piu assai* (written below the third staff)
- Siguen las* (written to the right of the fourth staff)
- Seg.^a Bartholo* (written to the right of the fifth staff)

Recitativo.

Rosina. Bartolo. e il Conte.

Handwritten musical score for a recitative scene. The score consists of six systems of staves, each with a vocal line and a basso continuo line. The notation is in a historical style, using various note values and rests. The first system begins with a treble clef and a key signature of one flat. The music is written in a fluid, handwritten style typical of 18th-century manuscripts.

Bartholo 16.

Alleg.^{to}

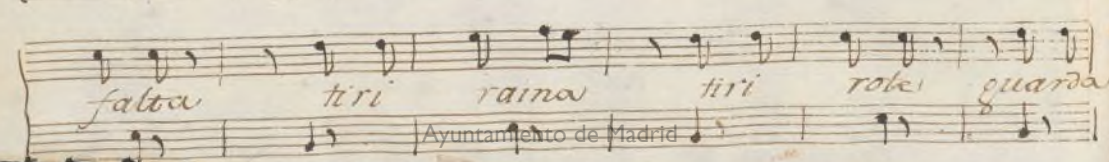
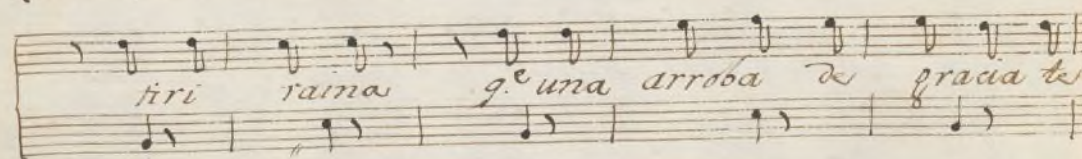
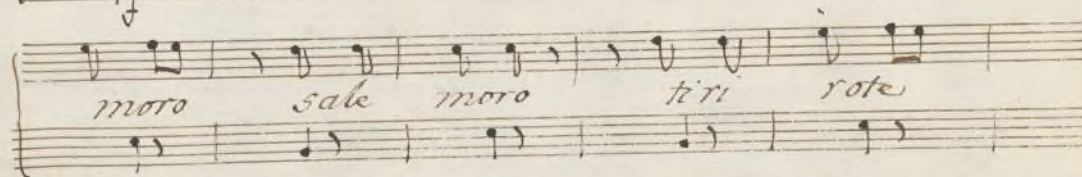
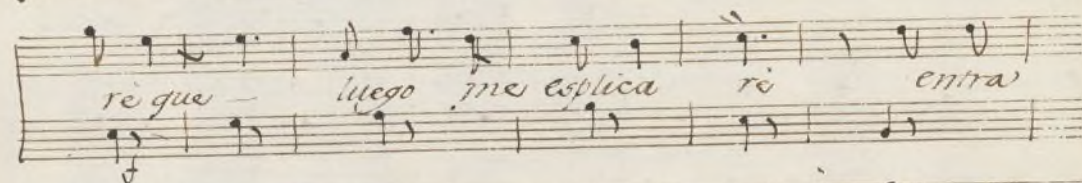
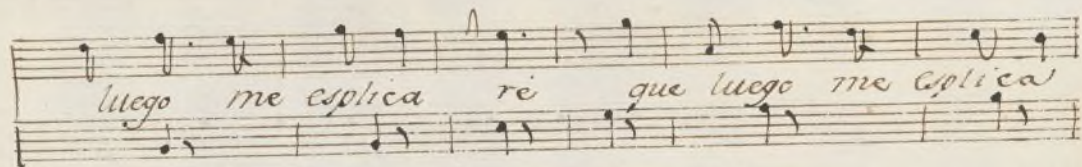
No me llamo entramoro ni entra d'iry

tiano me llamo el Zica tero de todo el

baxxio me llamo el Zica tero de todo el

baxxio to di titoz aten der que.

Apuntamiento de Madrid



Niña el borrego no tope.

Ayuntamiento de Madrid

Sigue final.

Ayuntamiento de Madrid

17^o *finale.*

Provincia.

Il Conte.

Figaro.

D. Basilio.

Barbato.

Allegro.


In Ba silio

Tutto cielo,

este es el.

p.

con voce



Diablo

Amigo a mado



os sen tis ya me so rado. a no—

f. *sotto voce*

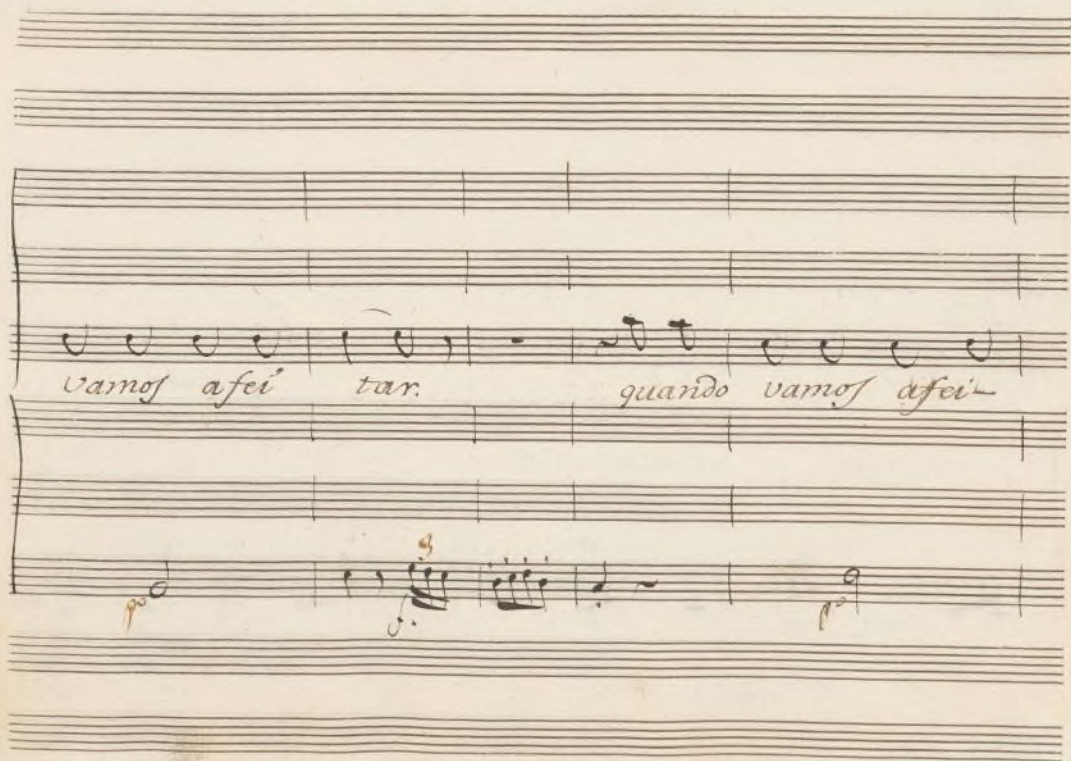
ser por d.ⁿ Alonso.

ya yo os iba a visi-











tar.

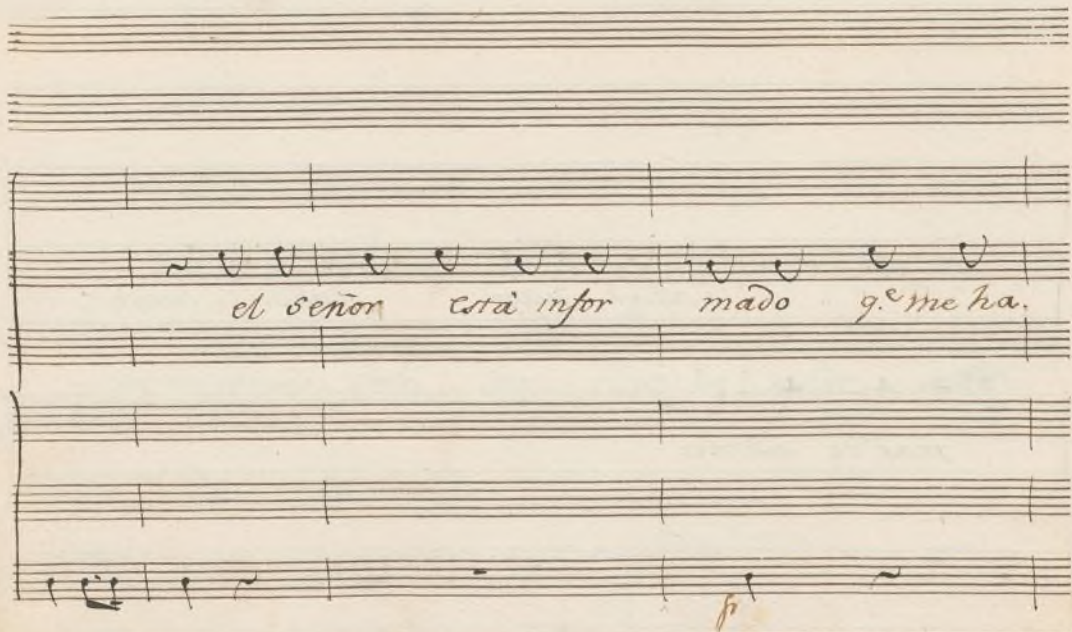
mas de adme mis Señores

ya no puedo tole rar. ya no puedo tole...

Callad luego Callad luego

rar.
mas de cidme.

fr



beis encomen dado de esta Dama la lec-

fr

cion la leccion la leccion

fr

po

p



Callad ea.

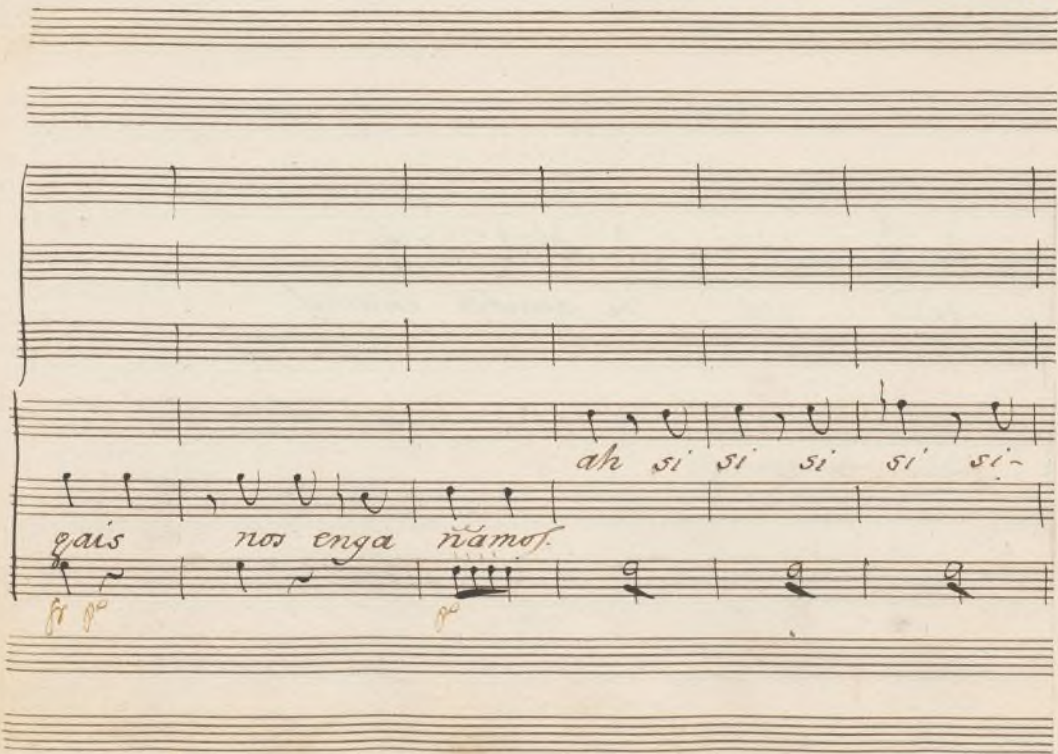
Como tambien ella.

fi po

decid que de acuerdo estamos.

no di-

f p^a



si ah si si de acuerdo estai

vepa cho' ya el cu-

P.

aca bado con el cu rial
que de cis del cu.
rial
Ge.

habeis visto al curial

quienes es te cu-

rial

f. f. av.

rial

aca vad con el cu.

despa cho . yael curial

po po

habeis visto al cu-
rial
ge de cis del cu rial
cres. f.

g. n es es te Cu rial -

rial

yo no e visto al Cu-

fine

P.

A handwritten musical score on a single staff. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The lyrics are written below the notes. The score is divided into measures by vertical bar lines. The lyrics are: "rial q^e de cis del Cu rial que de -". Below the staff, there are three measures, each containing a single note (a quarter note) and a fermata. The first measure has a "q" above the note, the second has a "q" above the note and "cre" below it, and the third has a "q" above the note.

rial q^e de cis del Cu rial que de -

q
q
q

cre

haced luego

rial no no no no.

P. a.

que se vaya por que temo no descubra

veis bien así lo hare mas de cid g. ha.

p. f.

Handwritten musical score on aged paper, featuring multiple staves. The lyrics are written below the notes.

Lyrics visible:

9º dolor habéis sufrido

no os en.

beis te nido

of. f. po fr po

Ayuntamiento de Madrid

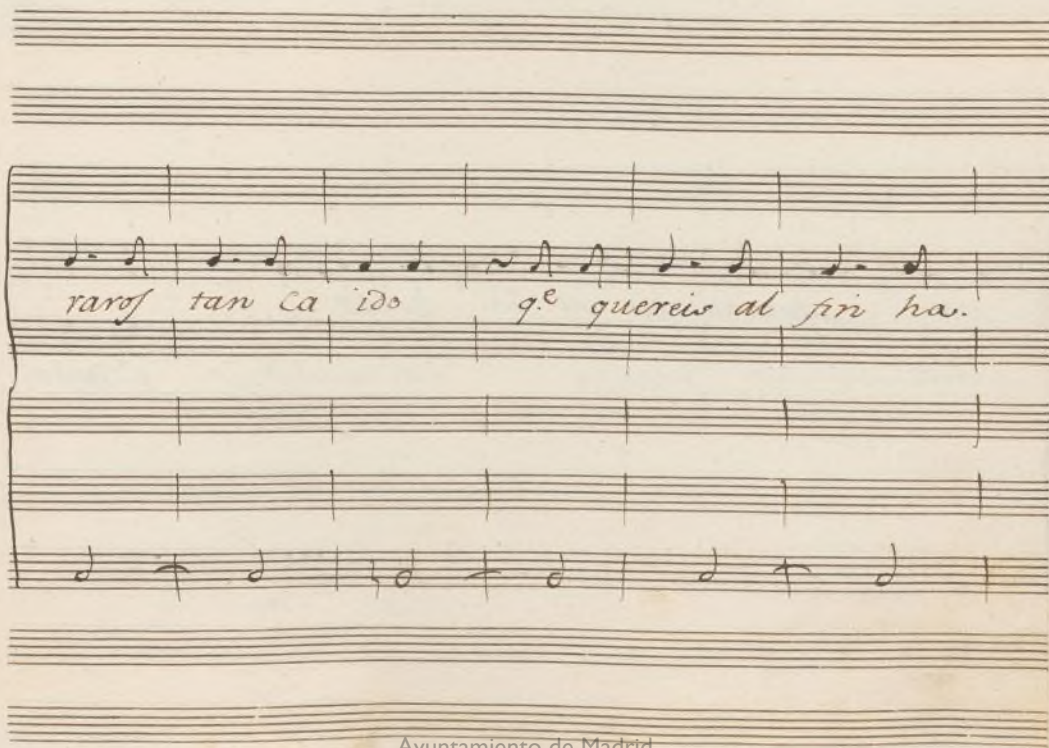
yo di rè yo di re yo di

tiendo

fr po

re - el Do tor a vos preguntas al mi-

ff. Sotto voce.



raros tan Ca ido q.e quereis al fin ha.

cer. que quereis al fin hacer

f. ama.

Handwritten musical score on a page numbered 128. The score consists of five staves. The first staff contains a melody with notes and rests, with lyrics written below it. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. The fourth staff contains a bass line with notes and rests. The fifth staff contains a bass line with notes and rests.

Lyrics: rillo q.^e amarillo q.^e ama rillo que ama-

Performance markings: *q.*, *q.*, *q.*, *f.*, *q.*, *q.*

Handwritten musical score on aged paper. The score consists of five staves. The first staff contains the lyrics "rillo como cera." with musical notation above it. The second staff contains the lyrics "ya Comprendo ya Com." with musical notation above it. The third staff contains the lyrics "P." with musical notation above it. The fourth and fifth staves are empty.

rillo como cera.

ya Comprendo ya Com.

P.

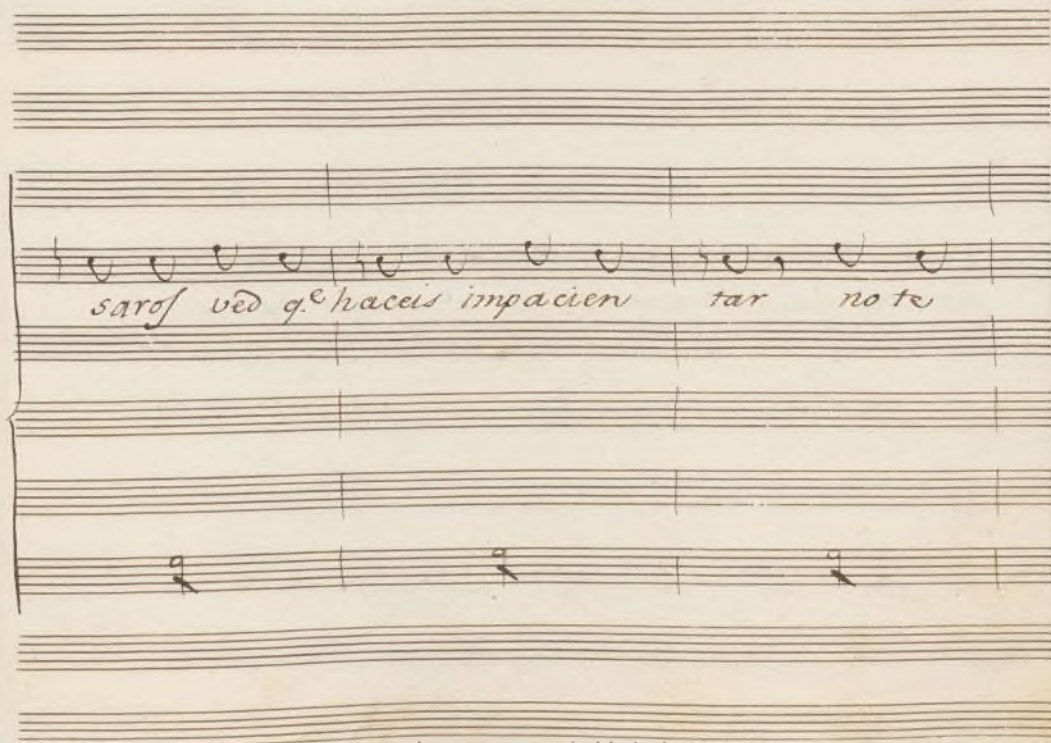
ya lo e -

prendo ya ya ya la qui mera

ora v-

oicho id a cof taros no te neis ya que can.

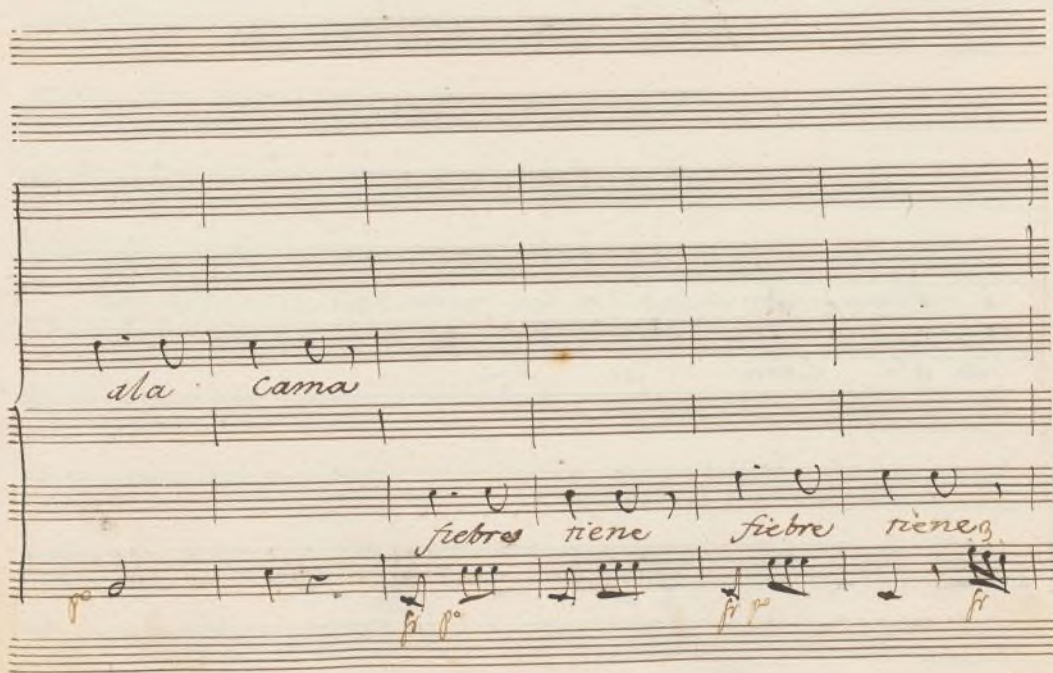
P.



sarof ved q.^e haceis impacien tar no te

neij ya que cansaros ved q^e haceis impacientar

Handwritten musical score on two staves. The top staff contains vocal notation with lyrics "ai g.e cara ai" and a fermata. The bottom staff contains piano accompaniment with dynamic markings "fr po" and "fmo".



fiebre

id. ala cama.

figo

figo



fisa mente fisa mente
char ala cama e de mar-
fisa mente fisa mente.
fin

fija mente fija mente
char
fija mente fija mente.
fine
Solo voce.





toto se ra lo mejor

f. al. p.

Id ala Cama
a la Cama
a la Cama
Id ala Cama
marcho-
cre.
fmo

Id a la cama
a la cama
a la cama
buelbo
Id a la cama

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are "D ala cama a la cama la cama ala cama D ala cama". The score is written on six staves. The first four staves contain the vocal melody, with lyrics written below the notes. The fifth and sixth staves contain the piano accompaniment, marked with a forte (f.) dynamic. The piano part consists of chords and arpeggiated figures. There is a small brown stain on the fifth staff, over the word "ala".

D ala cama
a la cama
la cama
ala cama
D ala cama

f. *cre.* f.

id a la cama

a la cama

a la cama

ala cama buelto a.

id ala cama

p.

cres.

f.

Casa ala cama lo mejor esto se ra lo me

p.

cre.

f. ac.

ya osi-

por esto se rá.

ya mañana estareis bueno

f. av. *fr*

vn Ba.

re yo a ver tem prano

no tencis q^e de te nerof

fr

fr

silbo buena noche.

gracias dad a los di

fi
sotto voce.

1840 10 2

nerof.

buena noche buena noche

ya me.

buena noche buena noche.

Ayuntamiento de Madrid

Dios pues a Dios an.

marcho voime ya.

Dios pues a Dios an.

fin

A handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Spanish and are placed below the staves. The lyrics are: "dad", "algo malo algo malo y me", and "buena". The word "dad" appears on the first, third, and fifth staves. The word "buena" appears on the second, fourth, and fifth staves. The word "algo" appears on the third and fourth staves. The word "malo" appears on the third and fourth staves. The word "y" appears on the fourth staff. The word "me" appears on the fourth staff. The word "buena" appears on the fourth and fifth staves. The word "dad" appears on the first, third, and fifth staves. The word "buena" appears on the second, fourth, and fifth staves. The word "algo" appears on the third and fourth staves. The word "malo" appears on the third and fourth staves. The word "y" appears on the fourth staff. The word "me" appears on the fourth staff.

dad

buena

dad

algo malo algo malo y me

dad

buena

Handwritten musical score on five staves. The first staff is empty. The second staff contains a treble clef and a key signature of one sharp (F#). The third staff has the lyrics "Noches" and "buena". The fourth staff has the lyrics "Siento", "reco", "germe", "reco", "germe", "pues in", and "buena". The fifth staff contains musical notation with a "p." dynamic marking and a "f" dynamic marking.

noche

buena

tento

ya me

marcho

ya me

marcho

boi al

noche.

buena

noche ya os iré yo a ver tern-

lecho buelbo

noche ya mañana estaréis bueno

f.

buena noche buena

prano

no teneis q.^e dete ueros.

marcho

Macno

f.

Ayuntamiento de Madrid

noche

Sotto voce

Sotto voce

marcho

gracias dad a los di neros

buena

buena

P. av.

P.

noche buena noche

ya me marchó voime ya.

noche

Handwritten musical score on two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the notes.

idos pues a Dios andad idos pues a

idos pues a Dios andad idos pues a

f. a

Dios an dad

Yo me marchó voime ya.

Dios an dad

Sotto voce

i' dof pues a Dios an dad a' a.
i' dof pues a Dios andad a Dios andad a.
i' dof pues a Dios andad a Dios andad a.
f. al.

Dios andad

a

Dios andad

a

voime

ya

voime

ya.

Dios andad

N

138

Reina.

3

Alcega.

3

Figaro.

3

Barolo.

3

Cierto que es.

All.^o rontano.

tiene los ojos en carni

hombre no está muy bueno.

zados

sea consti pado con el se reno

9.^e no está

bueno bien claro está q^e no esta bueno bien claro es.

tá bien claro está bien ~

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has two staves with lyrics "ca aca bamos ea" written below the notes. The second system has two staves with lyrics "Primera mente Doña Ro sina" written below the notes. The third system has two staves with lyrics "Ayuntamiento de Madrid" written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte).

ca aca bamos ea

Primera mente Doña Ro sina

Ayuntamiento de Madrid

a de esu charme para cantar

a de esu charme para can tar.

oyes vergante siempre te pones aqui de

f. p. *f. p.*

lante por q.e no pueda ver lo q.e haràn por q.e no

f. p. *f. p.*

llave te.

pueda ver lo q. harán

f. an.

Vemos

a media

noche

ya nos ve —

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has a vocal line with lyrics and a piano accompaniment line. The second system also has a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a song or aria. The handwriting is in ink, and the paper shows signs of age and wear.

remos
quereis mi rarme quereis mi rarme di-

ay no se no se en este
te neis

Ayuntamiento de Madrid

o/o algo me a entra do
no ai que to.

carlo no ai
es el izquierdo es el iz-

Ayuntamiento de Madrid

quierdo un poco os pido que me so pleis

un poco os pido q^e me so pleis

No me encon- trado

tan Embro llado

que fue pre- ciso

con buestra Carta

vi si mu

larme

y disfras

ai ai ai ai

zdo.

haber en

tra do.

ai ai ai.

ai

ai ai ai.

ya ya esta bueno.

ya ya esta bueno.

que podrá dora

a conte cer.

bravo Ma

dama bravo Madama no ai q.ª asustarse no ai

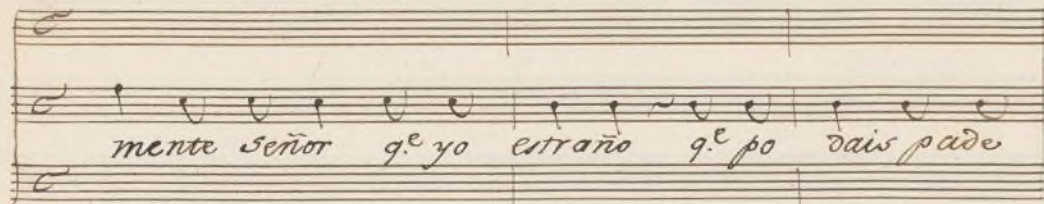
en mi pre sencia aqui a mi

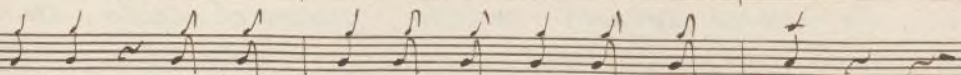
Ayuntamiento de Madrid

vista tal inso lencia se puede hacer se puede ha.

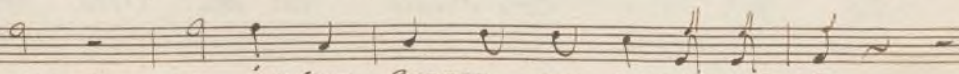
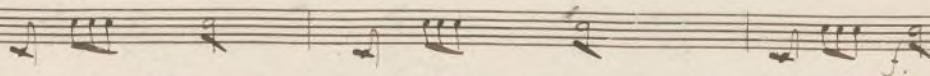
cer se

Cierta





nora vuestra esposa ya nunca se ra



no no vuestra esposa ya nunca será



Yo su esposa no lo quiera el cielo en mi

vida ten dria con suelo en mi vida ten.

dria con suelo y en po der de un vegete ce.

loso perde ria mi lozana e dad

si si per de ria mi lo ra na e da d.

q.^e es lo

q.^e oigo q.^e es cu cho q.^e es cu cho que.

Ayuntamiento de Madrid

yo daré el Corazon y la mano al que

aria

quiera piadoso inu mano de esta Casa a Ro-

Ayuntamiento de Madrid

fin

sina sacar de esta

abra sar de la xabia me siento abrí

sax deba habia me siento serai

P.

mucho si yo no se biento ru la

P.

Ayuntamiento de Madrid

Culpa as terido de todo la esca lora te e de hacer ro
cre.

dar si si la esca lora te e de hacer ro

Sotto voce: aiai.

150

di que o los que.

var.

Sotto voce

for

Sotto voce

for

for

lla mas a rrojan que sem.

Ayuntamiento de Madrid

Sotto voce

blan te te rri ble y fu rioss bien se

Violoncello solo.
bien se ve que es un lo co Ka.

bien se ve q'es un lo co Ka bioso

ve q'es un loco Ka bioso yes pre-

Ayuntamiento de Madrid

bioso yes pre ciso le manden a
yes pre ciso le manden le manden a.
ciso le manden le le manden le manden a.

tar.

tar

tar

ai q'el pecho se quema se abrasa ai que

Bariti tutti.

Ayuntamiento de Madrid

Handwritten musical score for a vocal melody and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment is written on a single staff with a bass clef. The music is in a common time signature (C). The lyrics are: "todos de mi sean burlado a dar gritos ire por la". The piano accompaniment consists of chords and single notes, with dynamic markings *p.* and *cr.* (crescendo).

todos de mi sean burlado a dar gritos ire por la

Handwritten musical score for a vocal melody and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment is written on a single staff with a bass clef. The music is in a common time signature (C). The lyrics are: "casa q' esta infamia me la an de pagar q' esta in". The piano accompaniment consists of chords and single notes, with dynamic markings *f.* and *cr.* (crescendo).

casa q' esta infamia me la an de pagar q' esta in

ai que
ai que
ai que o los q.^e llamas a.
famia me la an de pa gar
o los que llamas a rro/an q.^e sem-
rro/an que sem blante terri ble y su-

P.

blante terrible y furioso bien se
rioso bien se ve q' es un loco xa.

ve q' es un loco xa bioso yes pre
bioso y es preciso le manden a.

Ciso le manden a tar.

tar le manden a tar.

a malvados a mal
male detto male.

f.

un loco lo co loco.

bados
detto

a viles viles
infami infami

f.

un loco loco loco

viles
fa mi infami infami in

un loco loco loco

lamie ai q.^e todos sean buer.

Ayuntamiento de Madrid

P. av.

lado a dar gritos a dar gritos ire por la

Casa q' esta infamia q' esta in famia me la han de pa'

Sotto voce

ai que o jos que

gar si si si si

Sotto voce.

rrro

rrro

rrro

rrro.

ma mas a

male detto male

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves in a cursive script.

So the voice

lan

lan

lan que semv.

Detto male detto male de llo.

Detto voce

blante te rri ble y fu rio

infami infami infami in

50 *Sotto voce* bien se
 50 *Sotto voce* bien se ve g^ees un.
 50 bien se ve g^ees un lo co xa.
 fame. *Vidomellorols.* ai q^e el pecho se quema y se a.
Sotto voce.
 ve g^ees un loco xavioso yes pre.
 lo co xavio so yes pre ciso le.
 vioso yes pre ciso le manden le.
 brasa ai q^e todos de mi sean burlado ai q^e

ciso le manden a tar.
manden le manden a tar.
manden le manden a tar.
todos de mi sean burlado a dar
di que ocos que llamas a.
gritos i re por la casa a dar

f. tutti.
cres. Ayuntamiento de Madrid
a.

rrojan q.^e semblante terrible y fu rioso bien se
 gritos iré por la casa a dar gritos iré por la
 p. *crec.* *for.* *al.* p. *crec.*
 ve q.^e es un lo co ra bioso y es pre
 Casa q.^e esta in fa mia me la an de pa.
 f. *al.* *inf.*

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

aiso le manden a tar yes pre-

gar q' esta in familia q' esta in

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

aiso yes pre aiso le mañoen atar.

familia q' esta in familia me la ande pagar infami infami in

un loco loco loco loco

fami infami infami in

f.

un loco loco loco loco

fami infami infami in

Ayuntamiento de Madrid

un loco loco

un loco loco loco.

fami

loco loco loco loco loco yes pre

yes pre

q' esta in

f. al.

Ciso le manden a tar
famia me la an de pagar infami infami in

un loco loco loco
famia infami infami in

famia infami infami in

un loco loco loco

fami infami infami in

un loco loco loco

fami

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has four staves, and the second system has four staves. The lyrics are written in Spanish. The first system includes the words "lo co lo co loco lo co loco." followed by "y es pre" and "y es pre." and "q. esta in". The second system includes the words "ciso le manden a tar le manden a" and "familia me la an de pagar me la an de pa.".

lo co lo co loco lo co loco. y es pre
y es pre.
q. esta in

ciso le manden a tar le manden a
familia me la an de pagar me la an de pa.

tar le manden atar y es pre ciso le-
 gar me la ande pagar que esta infamia me.

manden atar

la ande pa gar



fine dell' Aus terzo.

54
20
120
90
178

70
50
120
50
178

Il Barbiere di Siviglia

Acto quarto

La Parte dell'

Clave

Theresa Saligny
Maria Sabiani
vicenta medina

No. 1.

Temperta.

Handwritten musical score for a piece titled "No. 1." with the tempo marking "Temperta." The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include "f." (forte), "p." (piano), "f. p." (fortissimo), "f. ad." (fortissimo ad libitum), and "cres." (crescendo). The piece concludes with a double bar line on the tenth staff.



Alto Quarto.

Scena I. Bartolo, & D. Basilio.

Rec.^{vo}

The musical score is written on 10 staves. The first two staves are for the vocal part, with a 'Rec.^{vo}' (Recitativo) marking. The remaining eight staves are for the basso continuo part, featuring various rhythmic values and accidentals. The notation is in a historical style, likely from the 18th century.

Diegue Rec.^{vo} con vv.

Florina.

All.^o

solo para de parte te aguar daba

Ayuntamiento de Madrid

mas antes que mi

largo a 2 tempo piangendo.

pecho te abandone cruel sabe te a.

maba y tan solo ana laba a seguirte mia

fecto que fiel y fino uniendo con tu.

Vivace

suerte mi des tino Lidoro in

Ayuntamiento de Madrid

grato Como mis fine zas qui sieto yal

f.

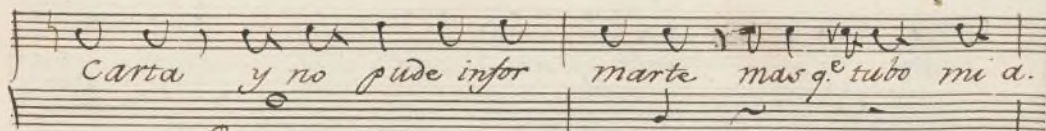
Conde de alma Viva me ven diote

Cont.
esta Carta Bartholo te la a.

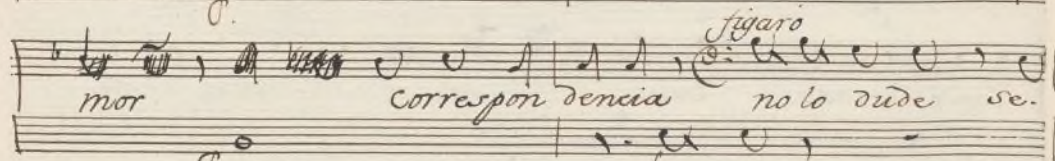
Rosina
vado y con aquesta accion mea causi-

f.

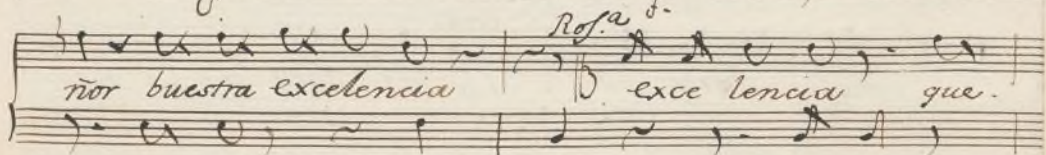
Cont.
vado ai Infe lice si yo di cosa.



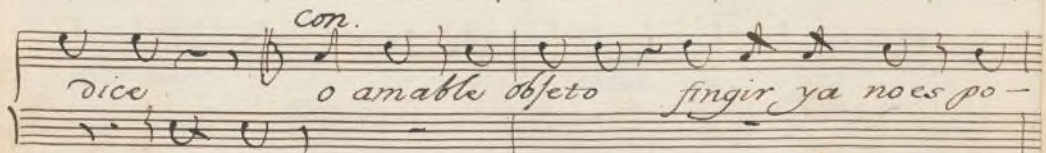
Carta y no pude infor marte mas q.º tubo mi d.



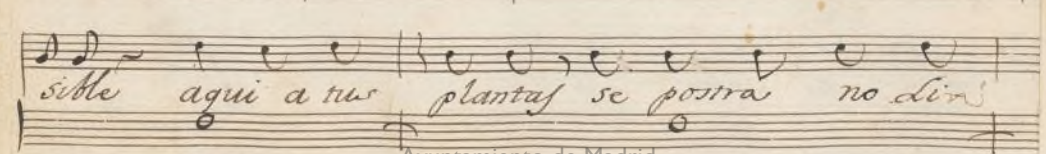
mor Correspon dencia no lo dñde se.



ñor buestra excelencia exce lencia que.



dice o amable objeto fingir ya no es po-



sible agui a tus plantas se postra no dir

Doro sino el Conde Alma Viva que con ansia

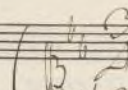
buscandote ca mina tanto tiempo y en

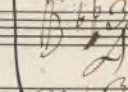
vano que ^{Rosa} fidel te ofrece oh cielos esta

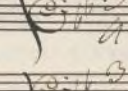
mano.

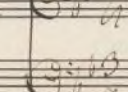
Sigue final.

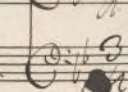
20. *finale.*

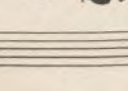
Reina. 

Henre
L. Mcade. 

Agare, e
M. Notaro. 

D. Basilio. 

Barro. 

Larghetto. 

Contra.
eres el bien que adoro

Solo de mi amor ~~para~~ ~~el~~ el





Handwritten musical score on ten staves. The first staff contains a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes.

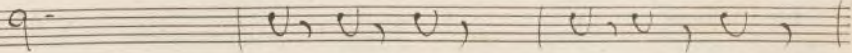
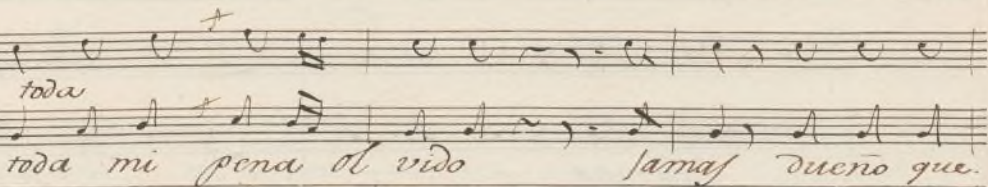
por ti mi Cora zon.

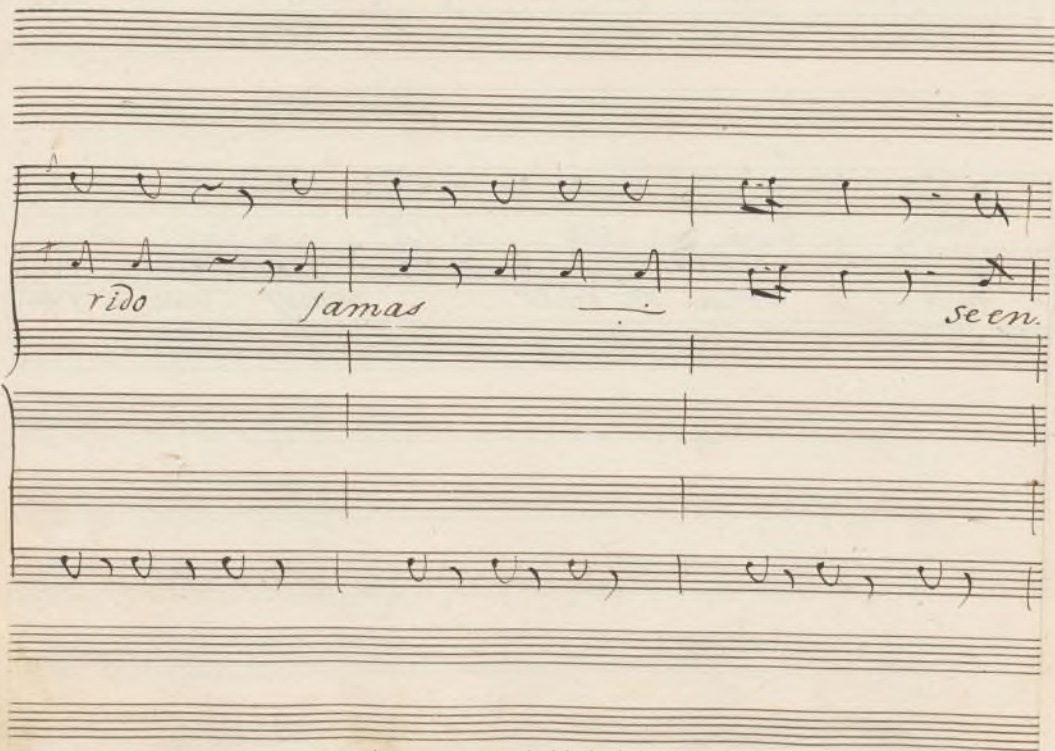
oh cielo que tor

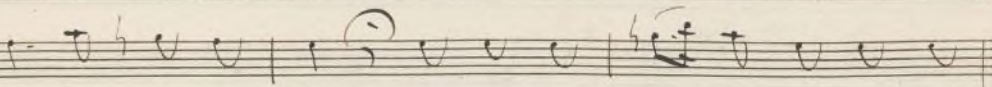
mento
oh que placer que siento oh.

Handwritten musical score on aged paper. The score consists of two staves. The first staff contains the lyrics "ge placer que siento toda mi pena olvido" written in a cursive hand. The second staff contains musical notation, including a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The paper is yellowed and shows signs of age.

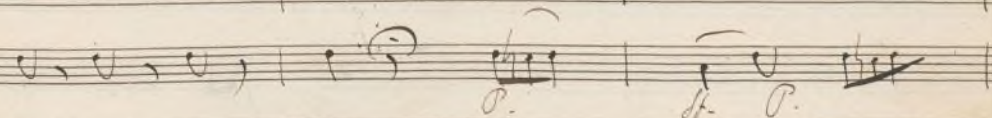
ge placer que siento toda mi pena olvido





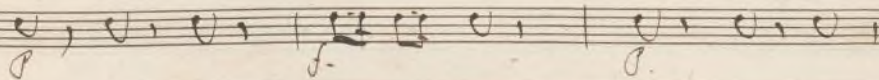


tibia a mi ardor dueño que rido se entibia



ra — se entibia ra — mi ardor oh.

cielo q.^e con tento oh que placer que



Handwritten musical score on aged paper, featuring two staves with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Siento
toda mi pena olvido toda

f. p. *f. p.*

Handwritten musical score for two voices. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bottom staff follows a similar pattern. The lyrics are written between the staves.

Jamas dueño que rido dueño que.
Ja mas dueño que.

A single staff of music containing three measures. The first measure has three eighth notes (A, A, A). The second and third measures each contain a single quarter note (G).

Handwritten musical score on aged paper. The score consists of two staves with lyrics in Spanish. The first staff contains the lyrics "rido se entibia" and "ra". The second staff contains the lyrics "rido" and "dueño que rido se entibia". The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper shows signs of age, including discoloration and wear along the edges.

rido se entibia

ra

rido

dueño que rido se entibia

ra mi ardor jamas dueño que
mi ardor

rido dueño que rido se entibia ra -
mas dueño que rido dueño que.

rido se enti bia ra miar

rido se enti bia ra miar

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are written below the notes.

se en
se en tibia raí me ardor. figaro.
Ati se ñor q.º volver no po.

62
All.º mod.º

sin que

demoj q' al Doctor lo que pasa e con todo

2
rer todo aquesto è causado q^{al} Dotor lo q^e pasa è con.

U, U, | U, U, | U, U,



ai Lin doro ai Lin

nōr q.e la puerta nos abren

P. A. P. q

oro mi causa de fiende

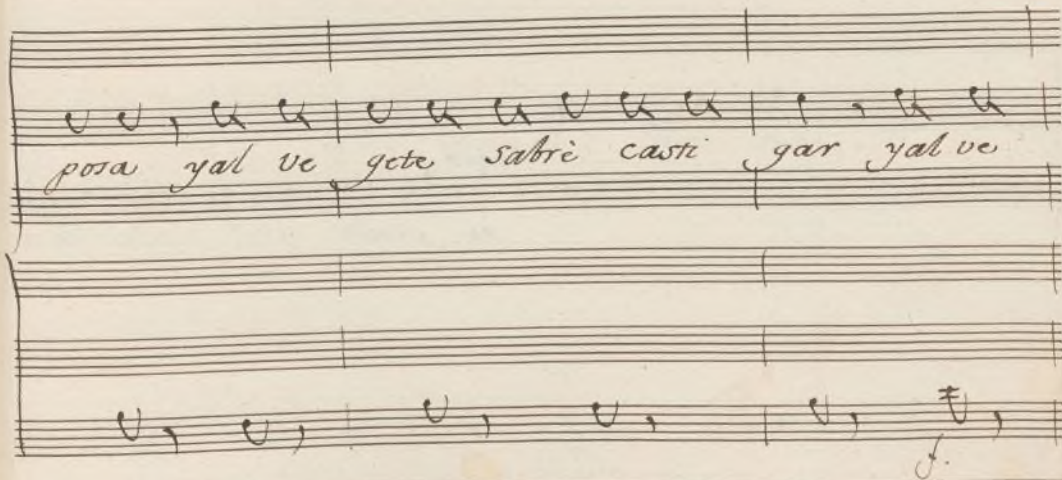
Ah Ro-

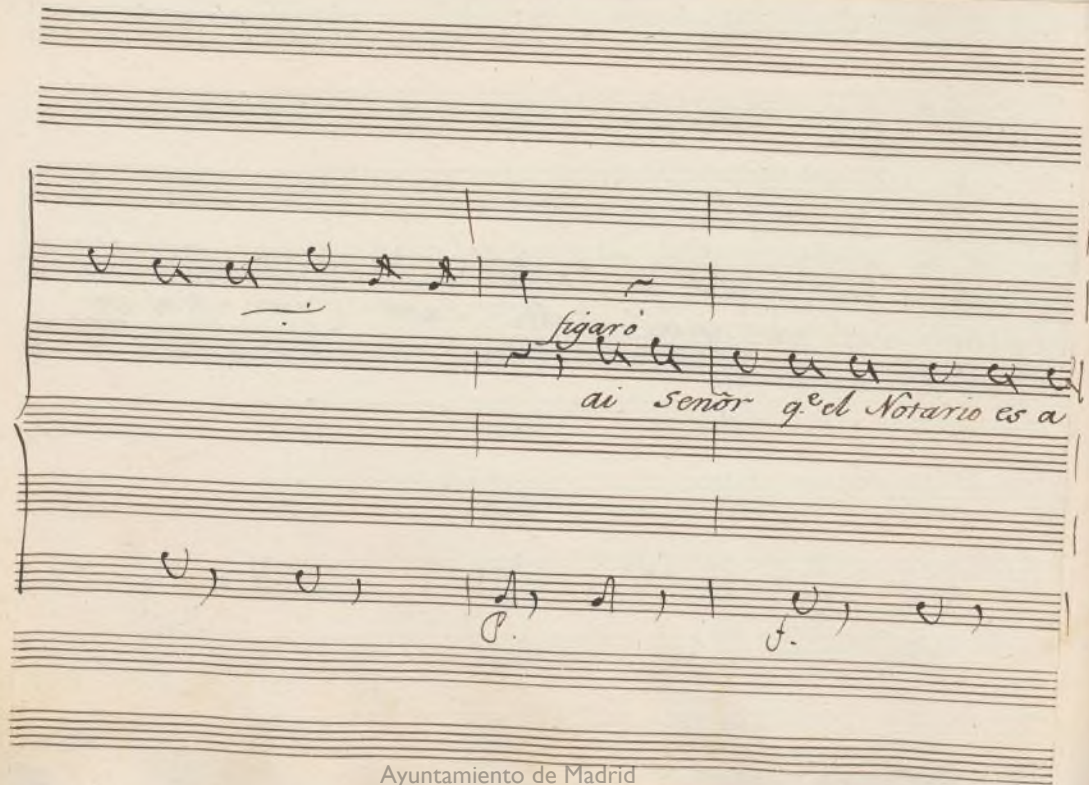
cre.

f.

sina no este's teme rosa qe sin duda seras oymies

P.





con el biene Basilio tam bien

queste

D. Bas.º

gues a-

Notario

Son a

questo quees — mis ojos que ven —

questos señores los novios son a questos señores los

Handwritten musical score on aged paper. The score consists of five staves. The first staff is empty. The second staff contains a melody with lyrics: *Si Señor el Con trato traci's*. The third staff contains a melody with lyrics: *Novios* and *Not.^o*. The fourth staff contains a melody with lyrics: *sin los*. The fifth staff contains a melody with lyrics: *Reci.^{vo}*. The paper is aged and shows some wear.

Si Señor el Con trato traci's

Novios *Not.^o*

sin los

Reci.^{vo}

Yo me llamo Ro —

nombres escrito

ya es ta

sina

sentádo

y yo el

conde

Al ma

viva un testigo en Basilio tendremos yo lo es

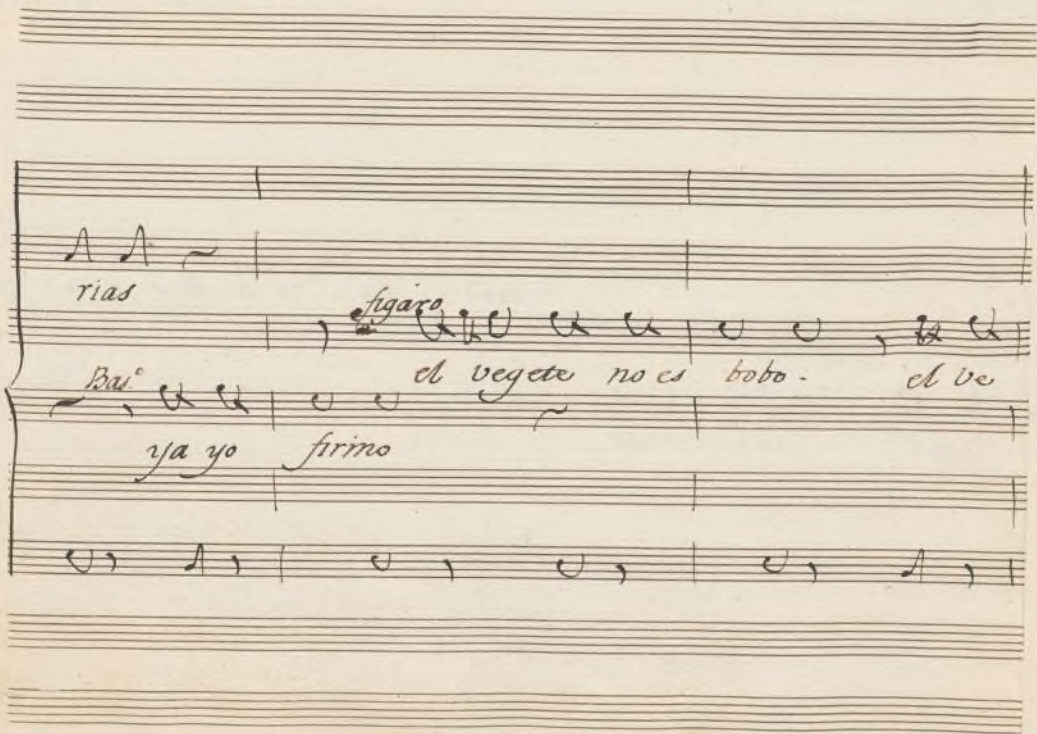
pero de su urbani dad

2. Ba.º

Vuece lencia mas

a Tempo.





¿e te noes bobo no noes bobo no.

f. *f. ar.*

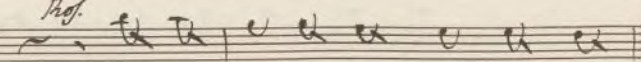
And.te

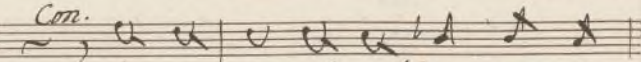
No.º y fuggro

Al Bai.

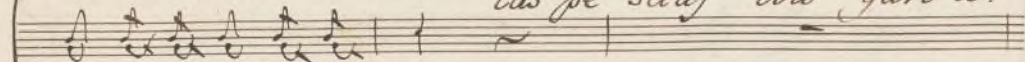
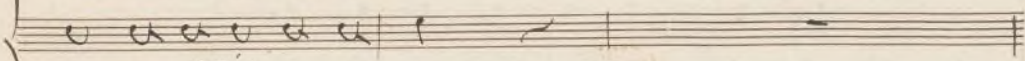
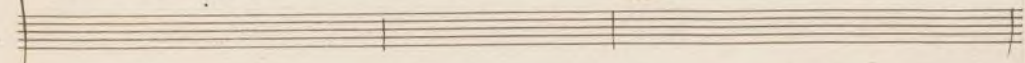
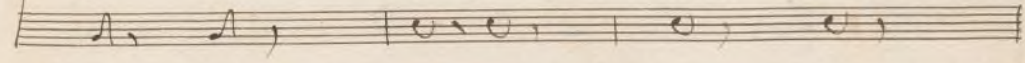
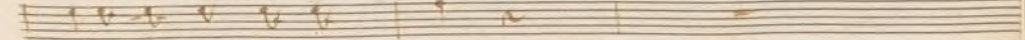
Con el ^{oro} ~~oro~~ direi sempre si Con el

And.te

Prof. 

Con. 

las pe setas obli gan a.

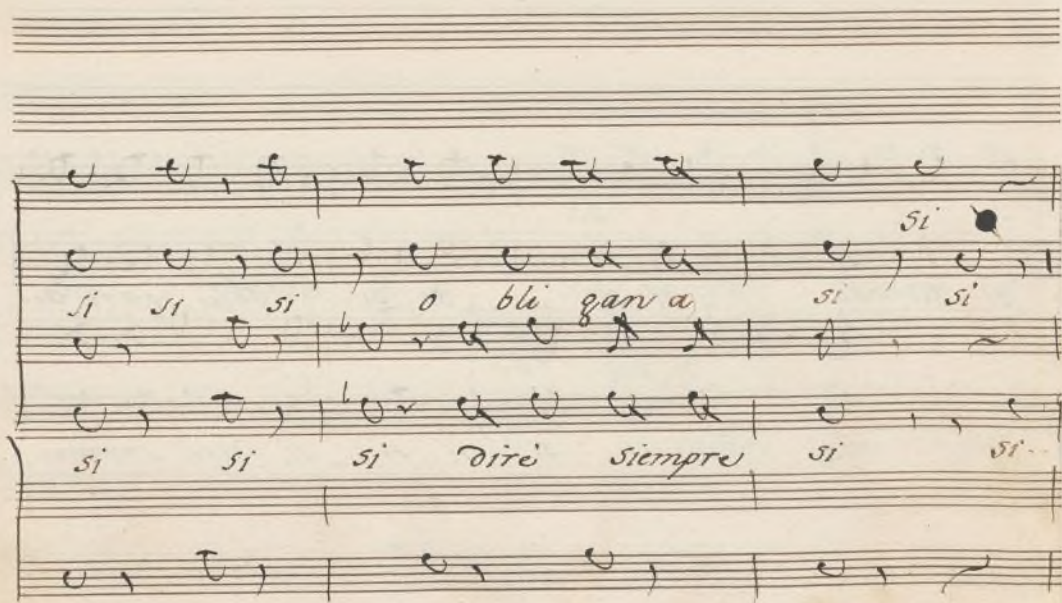






Handwritten musical score on aged paper. The score consists of seven staves. The lyrics are written in Spanish. The first staff has a treble clef and a key signature of one flat. The lyrics are: "las", "si las pe setas o bligan a si si si", "si Con el", "si con el ^{oro} dire siempre si si", and "si con el".

si si *si si* *o bligan a si* *lar pe.*
si si si si si dire siempre si

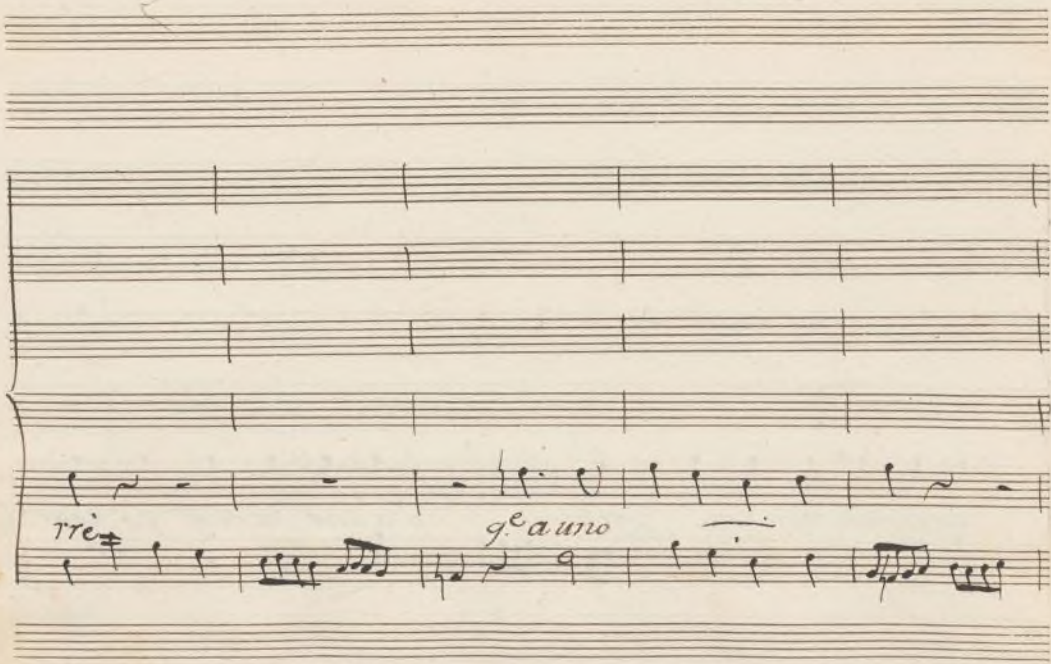
U U U U U U U U , T T T T T T T T
 U U U U U U U U , las
 petas o bligan a si las petas obligan a-
 si con el
 si con el ^{1ro} dire siempre
 U , U , U , A , U U
 U U U U U U U U U U

si si si si si si oblu gan a-
si si si si si si si dire' siempre



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics "Si.", "Bartolo", and "Mi Rosina entre bri bones." are written in cursive. The tempo marking "Allo" is at the bottom left.

arrestad toda esa gente. q' a uno de ellos ya aga



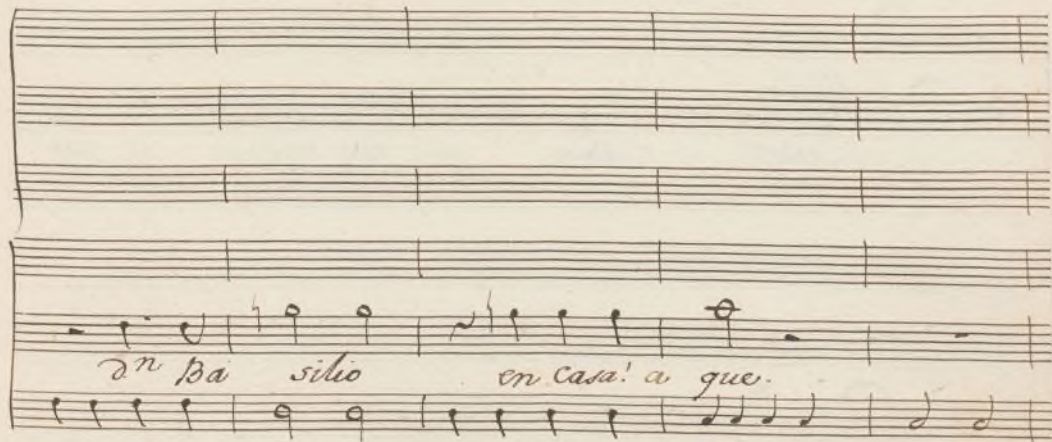
Not. 9

ved que yo soi el No turio









Handwritten musical score on aged paper. The score consists of several staves. The central staff features the lyrics: *Alcalde:*
todos callen y respondan a que.

Below the lyrics, there is a musical staff with the tempo marking *And.^{te}* (Andante).

fin tu aquí as su bido a que fin tu aquí as su

Handwritten musical score on a page with ten staves. The notation is in a cursive, handwritten style. The lyrics are written below the notes.

bido figaro
con mi Amo yae ue nido y'es el...

The score consists of ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the first staff, with lyrics underneath. The second staff is empty. The third staff has a bass clef and contains a bass line. The fourth staff is empty. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The ninth staff is empty. The tenth staff is empty.

Handwritten musical score on aged paper. The score consists of several staves. The lyrics are written in Spanish. The first staff has the lyrics "Conde de Alma viva" and "no son". The second staff has the lyrics "Bartolo." and "De Alma viva". The musical notation includes notes, rests, and a key signature of one sharp (F#).

Conde de Alma viva

no son

Bartolo.

De Alma viva

pillos *no son pillos*

de Alma viva. *q.^e importó tal nove-*

P. *f. - P.*

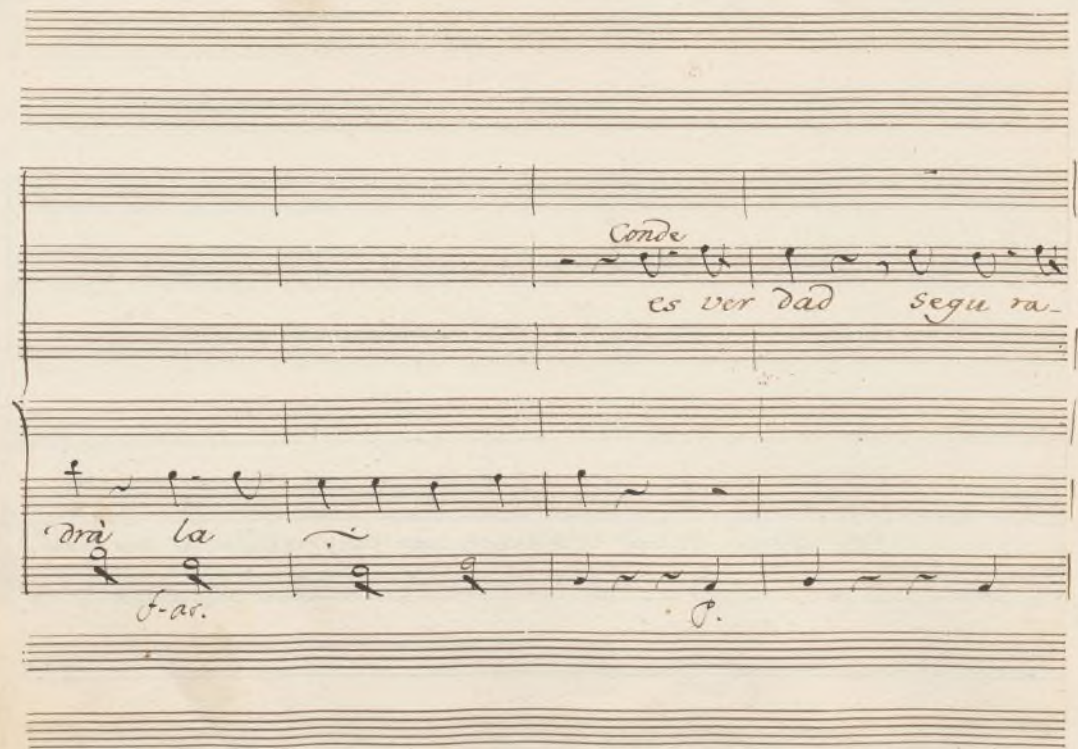
The image shows a handwritten musical score on aged, slightly stained paper. It consists of two systems of staves. The first system has two staves; the top staff contains a melody with lyrics 'pillos' and 'no son pillos' written below it. The second system also has two staves; the top staff continues the melody with lyrics 'de Alma viva.' and 'q.^e importó tal nove-'. The bottom staff of the second system contains the letters 'P.' and 'f. - P.' which likely refer to musical dynamics like piano and fortissimo. The handwriting is in a cursive style typical of the 18th or 19th century.

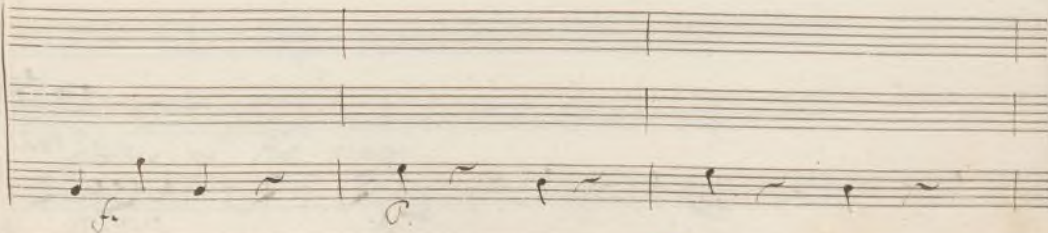
Dad *Señor Conde en otro sitio siempre*

All.

soi de vuece lencia siempre

mas aqui tened paciencia la grandeza no val





lura ya fir mada dispu tarlo q.ⁿ po dia

g.^e res.

The image shows a page from a handwritten musical manuscript. It features two systems of musical notation, each consisting of two staves. The first system includes the lyrics "lura ya fir mada dispu tarlo q.ⁿ po dia" written in a cursive hand below the notes. The second system includes the lyrics "g.^e res." below the notes. The paper is aged and slightly discolored, with some visible wear along the edges.

*Rosa**que es verdad**o tutor**pondes tu Rosa*



Conde esposa ya soy del

Not.^o
son a questos doctes-
el contrato y los testigos
f. p. *f. p.*

tigos

vos tambien abeis fir mado para-

Handwritten musical score on aged paper, featuring multiple staves. The visible lyrics are:

quien vino el Notario
para quien buena le a-

The score includes musical notation such as notes, rests, and dynamic markings like *f.* (forte). The text is written in a cursive script.

dado no bengais con argumentos q' nos hacen-

Cont.
perde reis

enfa dar.

usaré de mi de recho

f. p.

Ayuntamiento de Madrid

si perde reis el pleito siempre y las-

f-p.

p.

leyes favo rables mi razon ayu daran *Alcator* cierta.

P.

mente yes for zoro q^e al momento deis la

8

quenta. *Con.* solo quiero que con sienta

oh yo an.

fig.

antes bien a tolon-

Dube deseni d'ado.

orado.

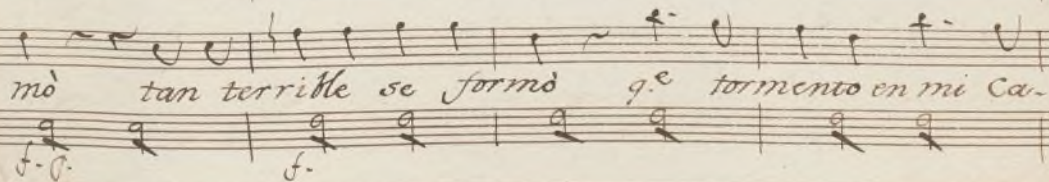
g.^e tor mento en mi cabeza tan terrible se for-

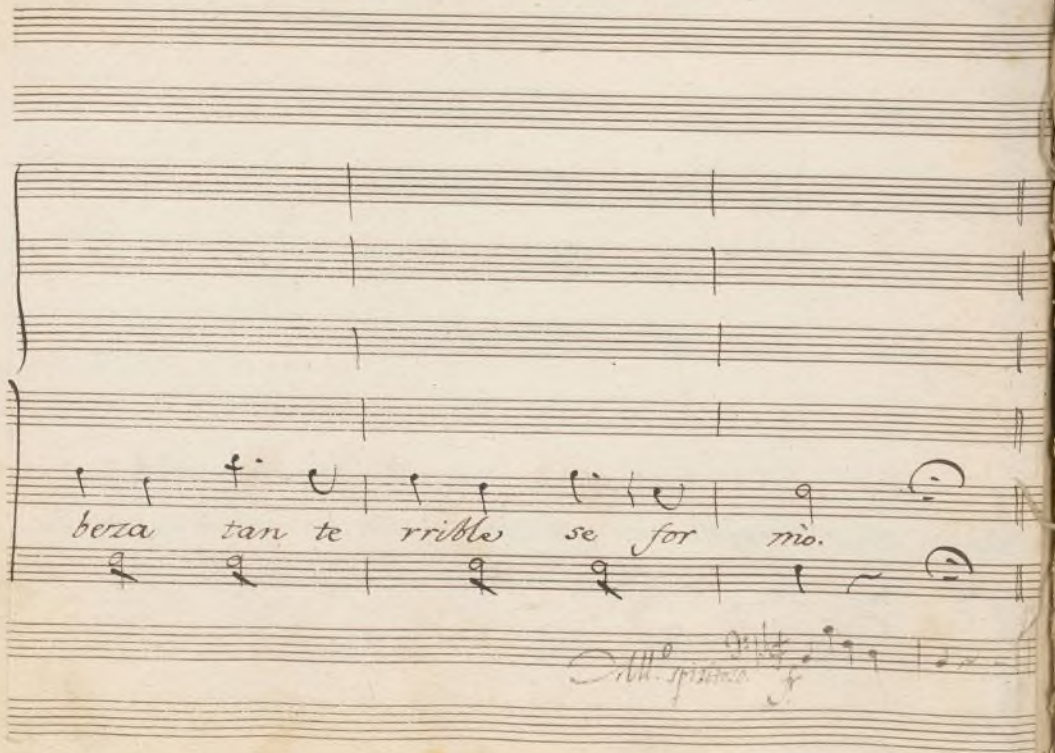
p

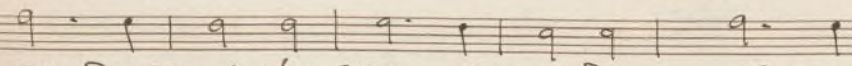
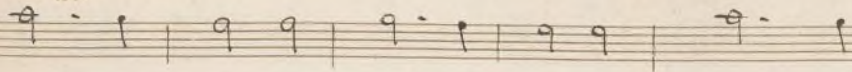
f. p.

f. p.

f. p.





mar. all.

quando aun pecho ena mo rado favo

*mar.**mar.**mar.**mar.**mar. all.*

q q | q. f | q q | q. f | q. f |

q q | q. f | q q | q. f | q. f |
rece el Dios ven da do preau ciones

♪ ~ - | ♯ ~ - | ♯ ~ - | ♯ ~ - | ♯ ~ - |

Handwritten musical score on page 193. The score consists of two staves. The top staff contains a melody with notes and rests, and the bottom staff contains the lyrics "y des velos mul en vano siempre -" written in cursive. The music is written in a simple, handwritten style on aged paper.

Son.

All. de

sus a

fa nes

sus a

fa nes

sus afanes y sus

sus afanes y sus celos

sus afanes y sus

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the notes. The lyrics include "y sus", "Ze lof", "celos", and "y sus Zelos y sus".

9. *bien el* *nom bae*
bien el *nom bae.*
Zelos *bien el nombre tener* *deben.*
Zelos *bien el nombre te ner*

te ner de ben. de ben.
 te ner de ben. bien el nombre tener
 de ben. bien el nombre tener deben.
 deben. bien el nombre tener

precaucion y de
 bien el nombre tener

de la i nu til precau cion

de la i nu til precau cion bien el nombre tener

deben de la i nu til precau cion

de la i nu til precau cion

deben de la i nu til precau cion

F. as. P.

~~velos~~
 muy en vano siempre
 precauciones y des ~~velos~~
~~de la~~ dela inutil precau-
 deben.
~~deben~~ bien el nombre tener deben.
~~muy~~

son mui en vano siempre.
mui en vano siempre son.

ción

de la inutil precau ción
de la inutil precau-

Son

mui en vano siempre

de la inutil precaucion.

cuón

de la inutil precau-

ff. p.

ff. p.

Sotto voce.

Si bien el nombre tener deben.

Si bien el nombre tener deben.

Si bien el nombre tener deben.

Sotto voce.

de la i nutrit precaución

de la i nutrit precaución

P.

Cre.

y des velos mui en-
 bien el nombre tener deberv
 bien el nombre tener deberv

f. *ar.* *C.*

Handwritten musical score on aged paper, featuring six staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves.

vano *siempre* *sonr.*

de la i *nutil* *precau.*

de la i *nutil* *precau-*

ord. *f.* *f. a.*

precauciones y des velos.

precauciones y des—

ción bien el nombre tener deberr

bien el nombre tener

o
ción

o
ción

P.

mui en vano Siempre son

velos. *mui en vano Siempre*

dela inutil precaucion

dela inutil precau.

deben.

mu en vano siempre son.

son.

ción

de la inutil precau-

de la inutil precau ción

sf. P.

sf. P.

mui en vano siempre son

mui en vano siempre

cion

de la inutil precau-

de la inutil precaucion

f. p. *f. o.*

son si si si si como
 si si si si bien el nombre
 aon bien el nombre
 si si si si bien el nombre
 f- p- como

Handwritten musical score on aged paper. The score consists of two systems, each with six staves. The first system includes lyrics written in a cursive hand. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The second system is a repeat of the first, with identical notation and lyrics.

tener deben dela i inutil precau cion

tener deben dela inutil precau cion

Sotto voce

bien el nombre tener deben dela i nutil

bien el nombre tener deben dela i nutil

Sotto voce

Handwritten musical score on aged paper. The score consists of eight staves. The lyrics are written in Spanish and are distributed across the staves. The lyrics are: "precau ciones y des:", "precaución", "precaución", "bien el nombre", and "tener". The music is written in a simple, handwritten style, with notes and rests clearly visible. The paper shows signs of age, including discoloration and wear along the edges.

precau ciones y des:

precaución

precaución

bien el nombre tener

muy
 velos muy en vano siempre son precau-
 vela i nutil precaucion
 deben. vela i nutil precaucion bien el
 far.

ciones y des velos
 muy en vano
 vela i' nutil
 nombre tener deben vela i nutil

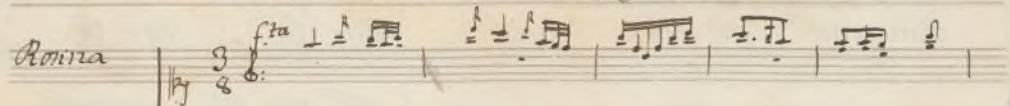
siempre son siempre son
precau cion la precaucion la
precau cion la precaucion la

muy
muy en vano siempre ion
dela i nutil pre cau cion
dela i nutil pre cau cion.

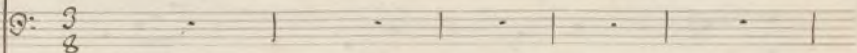
Duetto. 1. en el figaró Acto 1.º

Mus 463-1

Rosina

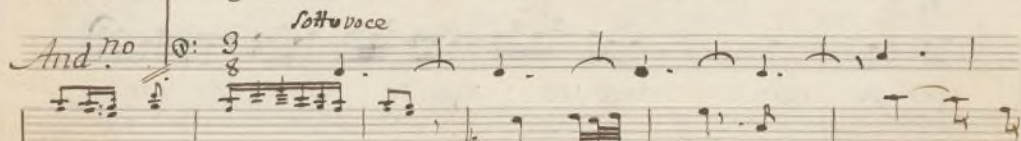


Bartolo



And.^{no}

Sotto voce



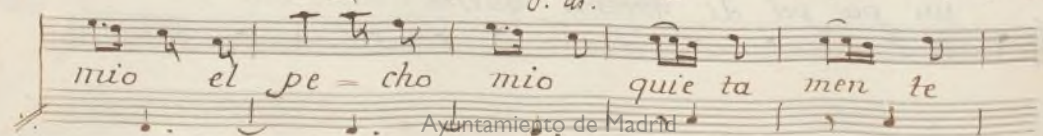
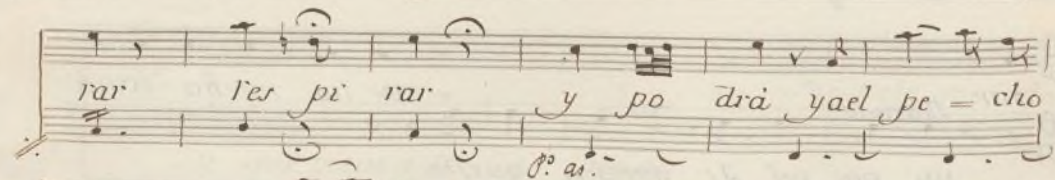
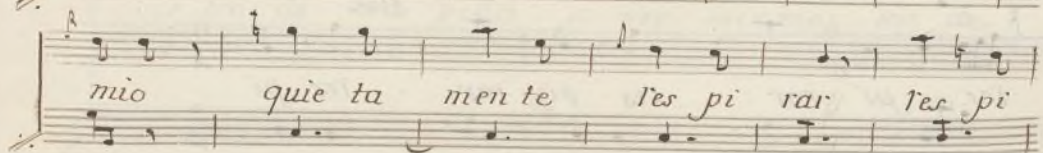
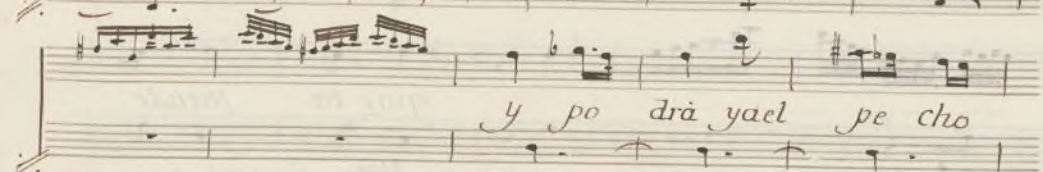
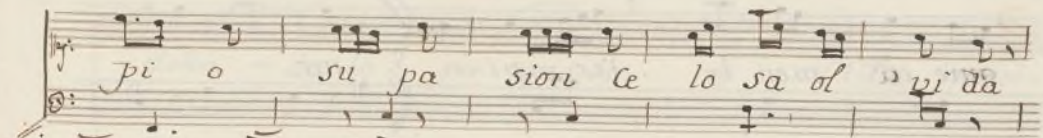
Ya por fin el guar daim

pi-o su pa sion Ce lo sa ol vida y po

drà yael pe cho mio quie ta men te

rres pi rar quie ta mente rres pi rar

ya por fin el guar daim pi o el guar daim



quie ta men te . res pi = rar =
 quie ta mente
 res pi rar res pi rar res pi
 rar Bartolo v na nueva tona
 un pa pel di quees a questo

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive script below the vocal line. The first system contains the lyrics 'dilla de la pre caucion y nu til que el Ma'. The second system contains 'es tro de Ca pill a a yer mis mo me de'. The third system contains 'Jo un Sai nete mui do' and 'y que bien e a ser a queso'. The musical notation includes various note values, rests, and bar lines.

dilla de la pre caucion y nu til que el Ma

es tro de Ca pill a a yer mis mo me de

Jo un Sai nete mui do

y que bien e a ser a queso

noso

si ya ya mui fas ti dioso si ya ya mui fasti

dioso mas q^e dian tre loim vento mas que diantre loim ben

ai mi To nada q^e sea Ca

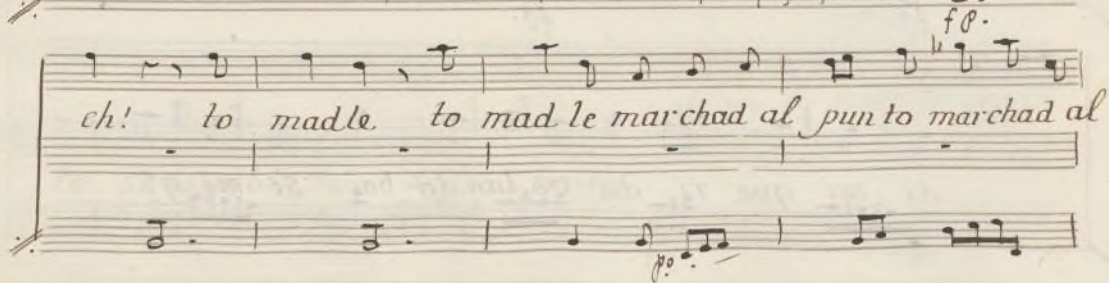
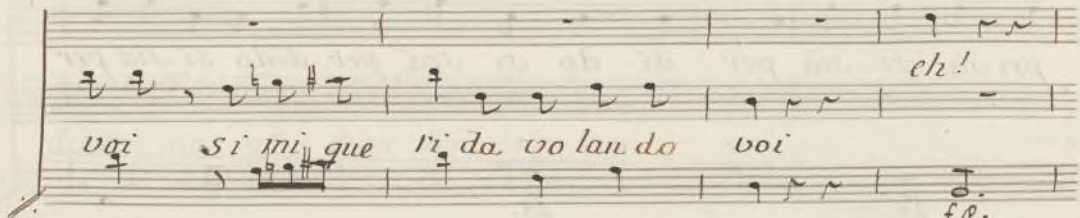
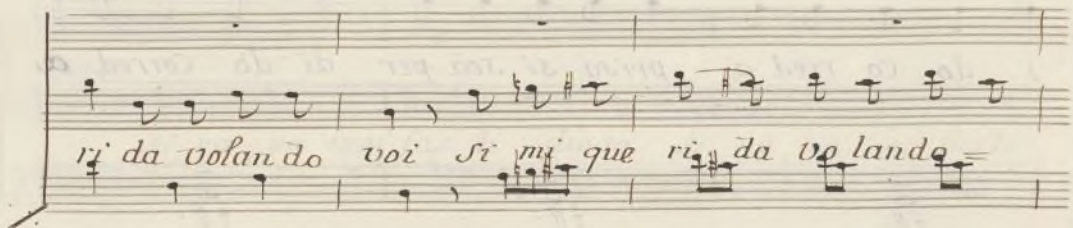
to si loim ben to si loim bento

i do co rred a pris a si sea per di do Corred a

pris a si sia per di do si sea per dido si sia per

dido

si mi que ri da vo lan do boi si mi 9^e



punto

ge no laha

don de lae Chaste

llaste a la ven tana a la ven tana

oh

Handwritten musical score for the first system. The vocal line consists of six measures of eighth notes, each followed by the word "oh". The seventh measure contains the words "linda pavana meas en Ca". The piano accompaniment line consists of six measures of eighth notes, followed by a half note and a quarter note.

oh oh oh oh oh oh linda pavana meas en Ca

Handwritten musical score for the second system. The vocal line consists of six measures of eighth notes, followed by a half note and a quarter note. The piano accompaniment line consists of six measures of eighth notes, followed by a half note and a quarter note.

Jado lin da pa ba na meas en Ca jado

Handwritten musical score for the third system. The vocal line consists of six measures of eighth notes, followed by a half note and a quarter note. The piano accompaniment line consists of six measures of eighth notes, followed by a half note and a quarter note.

a na die visto a na die

q.ⁿ a pa sado no

Ca

visto

a na die visto

no

se ra lo cura mas de ten

cion sera lo cura mas de tencion

sera lo cura

mas de tencion para o tro dia no noa fe mia tn dre ce

ff.

ff.

ma da la Ce lo si a no Cae re nun ca en tal e

f. p. *f. as.*

rror no Cae re nunca en tal e rror no Cae re

p.

nun ca en tal e rror no no no no no nom tal e

f.

Presame
rror n Caeré nun caen tal = e rror

he ne mi triste suerte Con an sià fuerte

sa lir de seo del du = ro tra to

de mi tu tor de mi tu tor

ha ced me el

gusto deen trar se ñora por que ya es

fmo. fmo.

ora por que ya es ora si de cerrar

voi al mo

mento

noa ya qui mera

por quea qui

fuera

por q^{ta} qui fuera no quiero estar noa ya qui

ha ced mecl

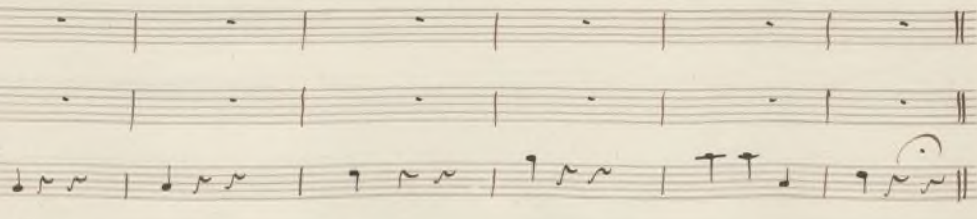
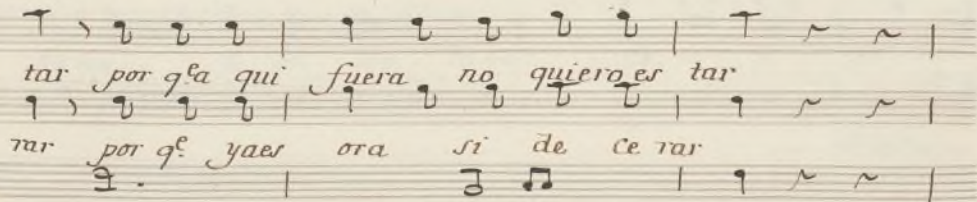
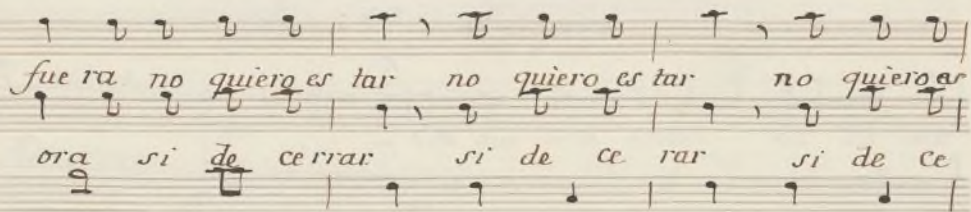
me ra no no no no por q^{ta} qui fuera no quiero es

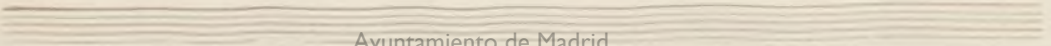
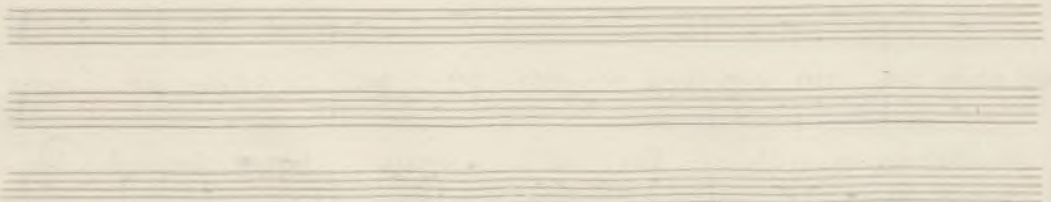
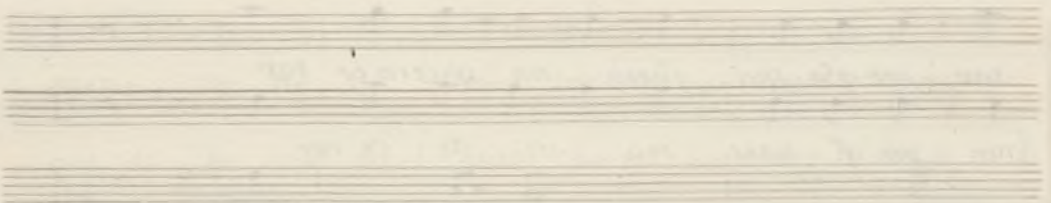
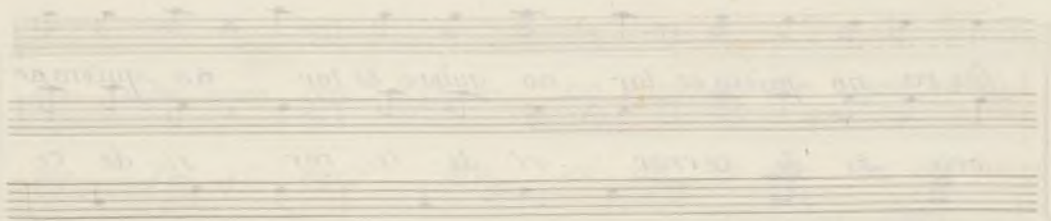
gusto deen trar se ñora por q^e ya es ora si de ce

tar Por quea qui fuera no quieroes tar noa ya qui
nar Por q^e yaes ora si de ce rar ha ced meel
f. p.

mera no no no no por q^ea qui fuera no quieroes
gus to ha ced meel gusto por q^e yaes ora si de ce
f. p.

tar no no no no no no no no quere roes tar por quea qui
nar ha ced meel gusto ha ced meel gusto por q^e yaes
f. p. f.



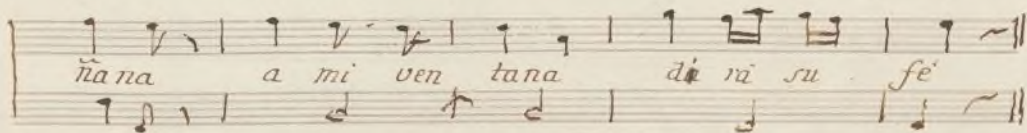
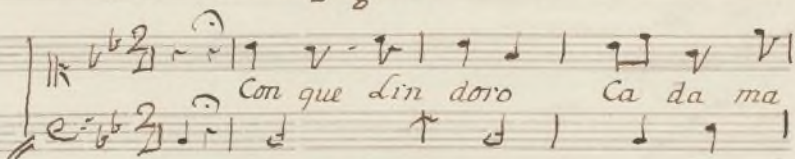


Acto 1º el figaro

40

Rosina

Amoroso.



Versos.

Parte de Novina

en el Barbero de Sevilla

.//.

tercello Acto 1.^o el figaro

49

Rosina *mi Lin*

Conde *Ah Ro si na*

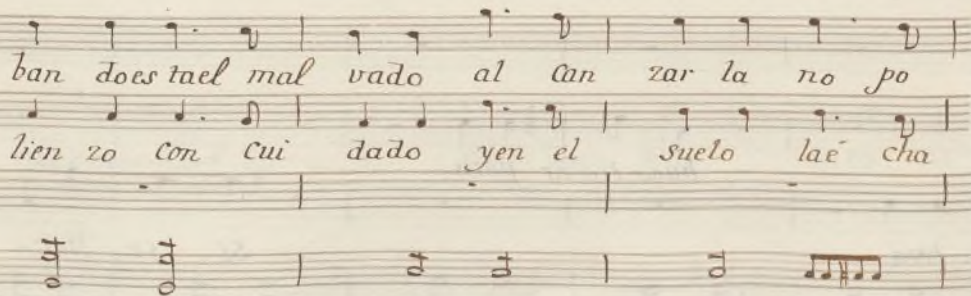
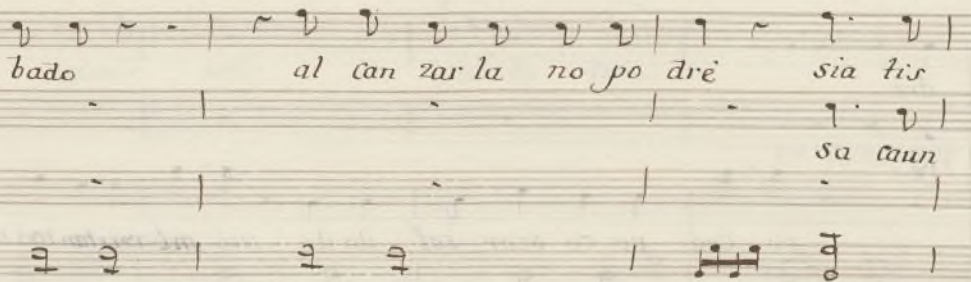
Bartolo

Mlle. *sotto voce* *simili*

doro

es ta Carta to ma *luego*

q' es lo q' a ces es tas cie go
Sa ca un lien zo con Cui
da do y en el sue lo lae cha re
Sia tis bando esta el mal



dre

re

po coa po co sear sol da do no mi reistanto a m'es

bues tra es pora

para Si se ñor=

vosrois solo

mi tu tor =

yo suz que

que é rair su A bue = lo

yaun tam bien

tata ra

bue = lo yaun tam bien ta ta ra bue = lo
a ten

ded a ten ded a ten ded a ten ded y le e re

Si Si Si a len ded y le e re los Infrar

va yaur teal Dia = blo qe no meim

criptos Certi fi ca mor

f.

te ned so

porta

Señor sol dado es toi pi cado

siego de jar lo os ruego.

a la fa mi lia boi a lla

en tal bo li na don deè deè char en tal vo

mar

li na don deè deè char

Si quiere guerra

gue rra ya l arma quièro en se ña ros

a pe le ar me jor se ria q. eus ted se fuera

q^e tara y

deo tra ma nera yaos pe sa ra

dea q^e gran lo cura con e se cue ro noay ya q^e ha

blar con e se Cue ra no ay ya q^e ha

deo tra ma ne ra ya os pe sa

blar q^e rra ra y

Si quie re gue rra gue rra yal

ra me jor se ri a q^eus ted se fue ra

de a q.^e gran lo cu ra
 ar ma quie ro en se ña ros
 deo tra ma nera yaoy pe sa
 cres.
 con e se Cue ro noay ya q.^e a blar
 a pe le ar si ba
 la
 f. f.

Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are written in a cursive script below the notes. The first system includes the lyrics "ta lla", "gue rra yal", "ar ma", "quis roen sa", "de o tra ma", and "f. al.". The second system includes "Cue ro", "no ay ya q' a blar", "na ros", "a pe le ar", "ba", "ne ra", and "ya os pe su ra". The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

ta lla gue rra yal ar ma quis roen sa
 de o tra ma f. al.

Cue ro no ay ya q' a blar
 na ros a pe le ar ba
 ne ra ya os pe su ra

Con e se Cue ro
 ta lla gue rra yal ar ma quie ro en. Se ña ro
 deo tra ma ne ra
 noay ya q^{le} a blar noay ya q^{le} a blar noay ya q^{le} a blar
 a pe le ar a pe le ar a pe le ar
 yaos pe sa ra yaos pe sa ra yaos pe sa ra

A handwritten musical score on aged paper. The score consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second, third, and fourth staves are bass clefs, also with a key signature of one flat and a common time signature. The second and third staves contain whole rests. The fourth staff contains a bass line with a forte dynamic marking 'f.' and a whole note, followed by eighth notes. The fifth staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with eighth and sixteenth notes. Below the fifth staff, the lyrics 'Ha llies tan los e ne mi gos.' are written in a cursive hand. The bottom staff contains a series of chords, mostly triads, with some eighth notes.

Ha llies tan los e ne mi gos.

Jun toá

f. an

que llo re be lli nes a quier tan nues tros A mi gos

a quies tan nues tros A mi gos el pa ñue lo yaã rro

jad a rro jad a rro jad o la quees esto q'es esto

f. p. f. p. f p. f p.

ya lo

un pa pel es a mo ro so

o la

Se Se ñor sol da do

po co a po co

da me da me

da me

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: *po co po co po co po co Sies to*. The piano accompaniment (bottom staff) includes dynamic markings *f.* and *p.* and the lyrics *da me*.

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics: *fuese una re ce ta aus ted i ri a aus ted i*. The piano accompaniment (bottom staff) includes the dynamic marking *p.*

ria pero Como es un vi lle te uaa la

mu cho loer timo

Viña

po co a po co ya sal

da me da me Salid a prisa

dre po co a po co ya = sal dre po co a
da me da me Sa lid a pri sa
f. p. f. p.
po co po co a po co ya sal dre ya sal dre

Ah! quien sabe a que ta Carta

ai Ro

po

quan do la po dré le er

si na pien da á ma da

quan do a

a quíad vier to al gu na mau ta

Ah ah quien sabe a queta
 ver te vol ve re ai Ro si na pien daa
 9.º yo al fin des cubri re

car ta quan do la po drè le er a quien
 ma da quan do a ver te vol ve re
 si si

sabe a quien sabe quan do
ai Ro si na quan do
qº yo al fin

con la pte
quan do quan do la po dre le er
quan do quan do la po dre le er
al fin qº yo al fin der cu bai re

con la pte

Ah! quien sa be a quer ta car ta

ai Ro si na pien dai

a qui ad bierto al guna

Sottovoce

quan do la po dre le er

mada

quan do a ver te vol ve

mau la

9^e yo al fin der cubri

Ah! ah quien sabe a que ta Carta quan doa
 re ai Ro si na pien da a mada quandoa

re

Si

la po dre le er a quien sabe a q.ⁿ
 verte vol ve re ai Ro

Si

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. The first system has four staves, and the second system has four staves. The lyrics are written below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f.' and 'con la p^{te}'. The lyrics are in Spanish and appear to be a religious or liturgical text.

sabe quan do quan do quan do
si na qⁿ do quan do quan do
al fin = al fin
f. con la p^{te}
la po dré le er quan do la po dré te
verte vol ve re quan do a verte vol ve
des cu bri re des cubri

er quan do la po dre le er quan do
 re quan do a ber te bol ve re quan do
 re qe yoal fin der cubri re qe yoal
 la po dre le er
 ver te vol ve re
 fin der cubri re

f. *f.* *f. ar.*

Acto 2.^o en el figaró

26

Rosina

Larg.^{to}

Sottovoce

Justo cielo q^e co

no cer de mi pe cho la Y no cencia de mi

pe cho la Y no cencia no me

nie guer la cle men cia = la = de men cia

Ayuntamiento de Madrid

da leal al ma dul ce paz

Jus to Cielo que co no cer de mi

pe cho la no cen cia no me nie guer la = cle

men cia = da leal al ma = dul ce paz Jus to

Cie lo Jus to Cie lo no me nie guer la cle

fa.

Avantamiento de Madrid

fa.

men cia = da leal al = = = = ma

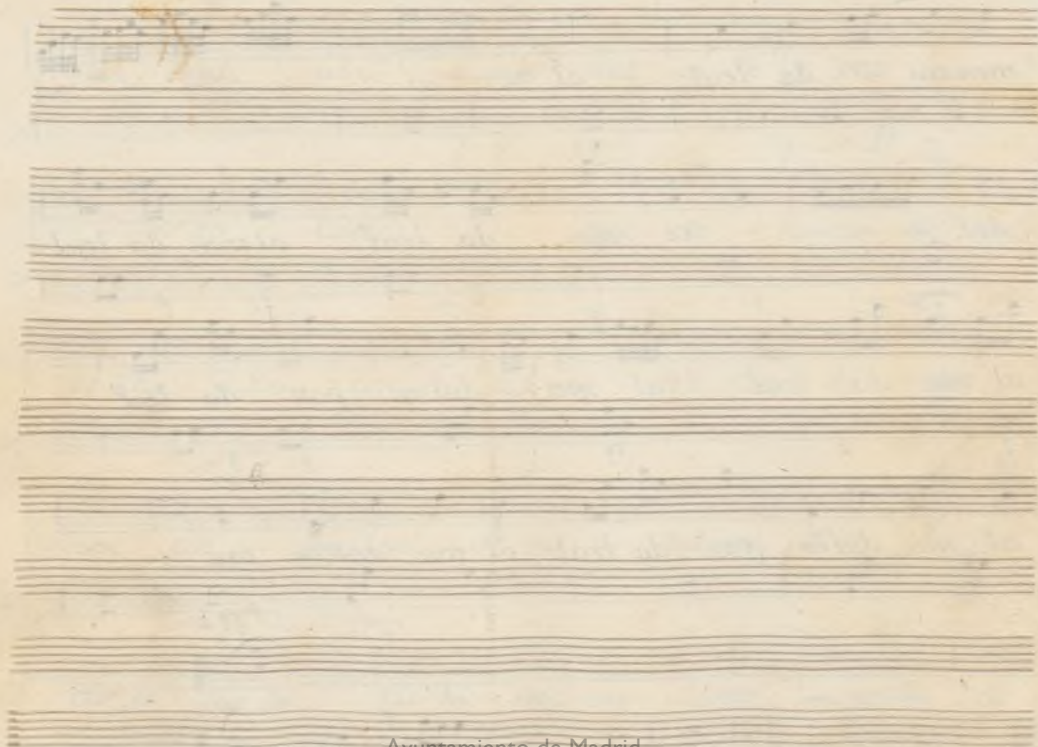
dul = = = *ce par da leal al ma da leal*

al ma da leal al ma = dulce paz da leal

al ma dulce paz da leal al ma dulce paz

A single staff of music with a treble clef. It contains a series of notes and rests, likely representing a melody. The notes are mostly quarter notes, with some rests. The handwriting is in ink on aged paper.

Ayuntamiento de Madrid



Duo.

Alma

Conde.

tu tan solo Cruel a

Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written below the notes. The music is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Spanish. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The lyrics are: mor = me obli gas tey me o pri mis te me obli gas tey me o pri mis - te no de Jan do al co ra zon un mo. The word "Arco" is written below the sixth staff. The word "Dm." is written above the fifth staff.

mor = me obli gas tey me o pri mis te me obli
gas tey me o pri mis - te no de
Jan do al co ra zon un mo
Arco

men to rres pi rar un mo men to un = mo

men to rres pi rar un mo mento tes pi

rar un mo mento tes pi rar

The musical score is written on six staves. The first staff contains the lyrics 'men to rres pi' and 'rar un mo men to un = mo'. The second staff contains 'men to rres pi' and 'rar un mo mento tes pi'. The third staff contains 'rar un mo mento tes pi rar'. The fourth staff contains 'rar un mo mento tes pi rar'. The fifth staff contains 'rar un mo mento tes pi rar'. The sixth staff contains 'rar un mo mento tes pi rar'. The music is written in a handwritten style with various notes, rests, and bar lines.

A handwritten musical score on aged, slightly yellowed paper. The score is written in dark ink and consists of eight staves. The first staff contains a series of beamed eighth notes, likely for a keyboard accompaniment. The second staff begins with the tempo marking 'Allo' and contains a melody with lyrics 'mi que' at the end. The third staff continues the melody with lyrics 'ah! parta a par ta lue go'. The fourth staff has the lyrics 'ri da' at the beginning. The fifth staff contains a series of beamed eighth notes, similar to the first staff. The sixth staff continues the melody with lyrics 'ah! por que por'. The seventh and eighth staves contain further musical notation without lyrics. The handwriting is elegant and typical of 18th or 19th-century musical notation.

Allo mi que
ah! parta a par ta lue go
ri da
ah! por que por

que que ri da mia siem = pre meas de

des = pre = ciar siem pre meas de des pre

por qe he res un in cons tante

ciar no que

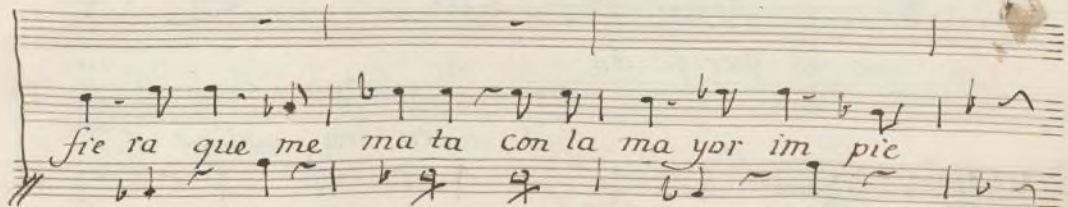
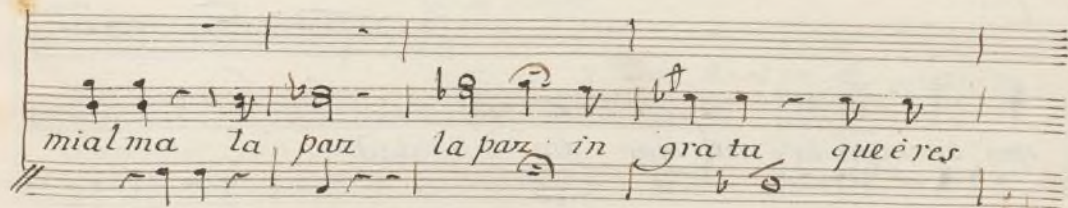
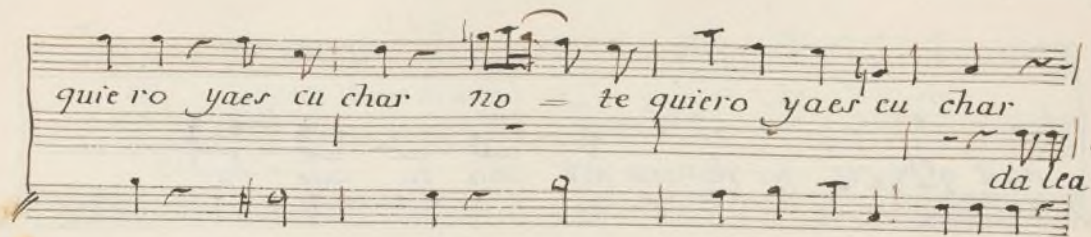
The musical score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The second staff continues the melody. The third staff has a time signature change to 4/4. The fourth staff concludes the phrase. The handwriting is in ink on aged paper.

mas de quien?

ri da soy a mante de

ti = lo furo lo furo

per fi do un per fi doun per furo no te



Handwritten musical score on five staves. The first staff contains the lyrics "dad qe he res fie ra que me ma ta que me". The second staff contains "ma ta con la ma yor im pie dad". The third staff contains "per fi do" and "in". The fourth staff contains "tu ten gañas". The fifth staff is empty. The music is written in a historical style with various note values and rests.

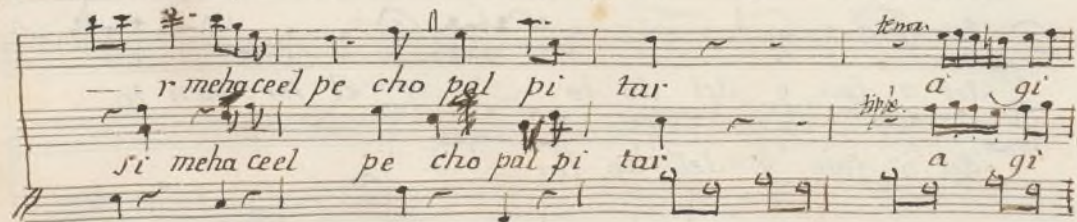
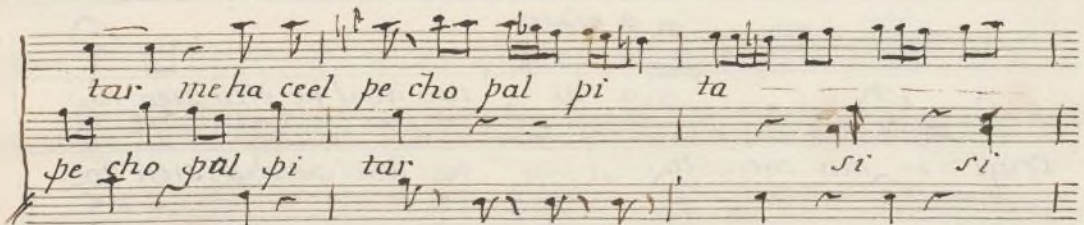
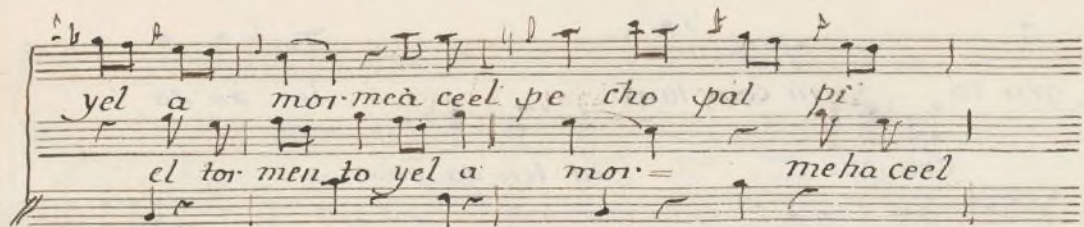
dad qe he res fie ra que me ma ta que me

ma ta con la ma yor im pie dad

per fi do in

tu ten gañas

gra to in cons tante a le vo so
 Cru el = tu ten ga ñas
 a piacer
 Cru el = mo men = to a gi ta do el pe cho sien to
 triple.
 del a fan y del do lo = r el tor men to
 del a fan y del do lor
 All. non tanto



ta do el pe = cho siento el pe = cho siento del a

ta do el pe = cho siento el pe = cho siento del a

triple
fan y del do lor = el tor mento yel a

tense
fan y del do lor = el tor

divisum *a tempo*

mor el a mor = y mi tor men to me ha ce el

men to yel a mor el a mor = y mi tor

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

System 1:

pe cho pal pi ta meha ceel
 mento si si si meha ceel

System 2:

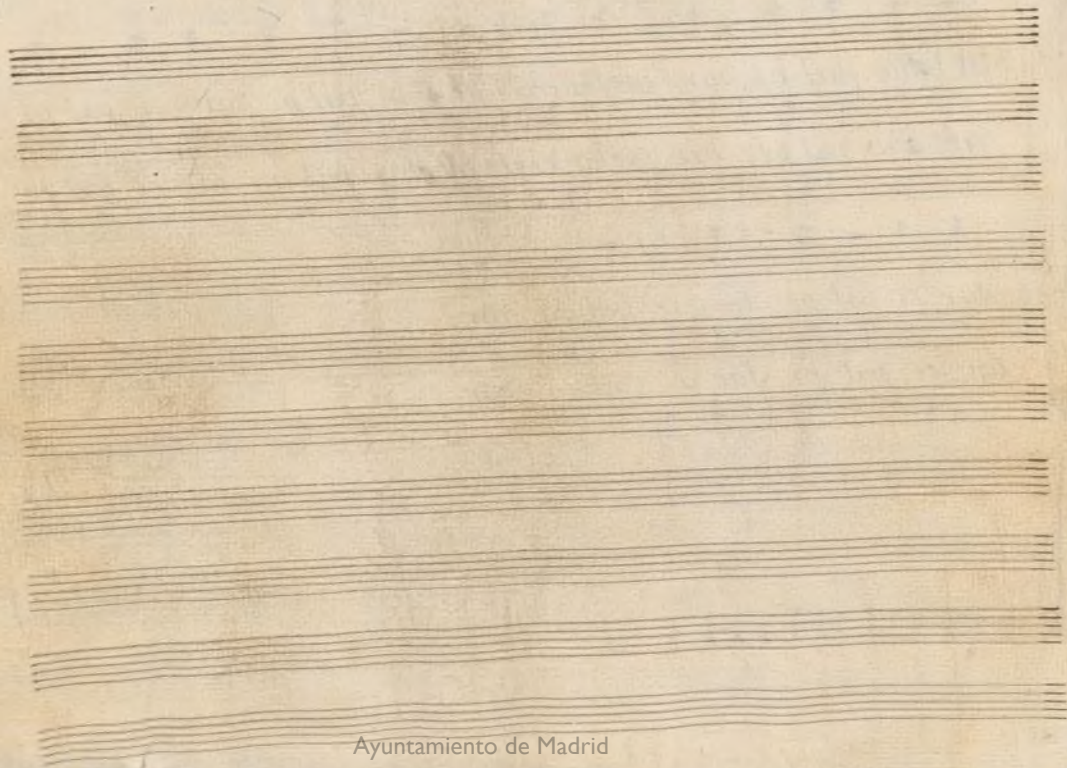
pe cho pal pi tar meha ceel pe cho pal pi
 pe cho pal pi tar meha ceel pe cho pal pi

System 3:

tar meha ceel pe cho pal pi tar meha ceel
 tar meha ceel pe cho pal pi tar meha ceel

pe cho pal pi tar me ha ceel pe cho pal pi tar si pal pi
 pe cho pal pi tar me ha ceel pe cho pal pi tar si pal pi
 tar si pal pi tar si pal pi tar
 tar si pal pi tar si pal pi tar

78



Leg. 8.º n.º 3

Partichela

Para Rosina

En el Barbero de Sevilla

3. y 4.º acto

.//.

Allo

Prima

On Ba silio

Conde

Iusto cielo

es te es el Diablo

Bartholo

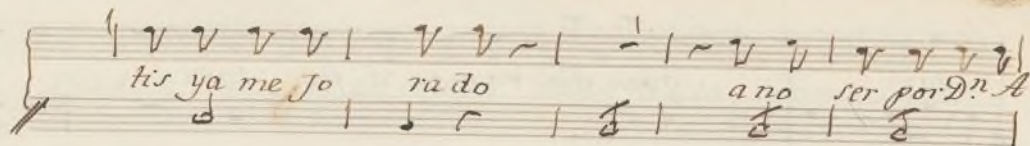
a mi goa mado

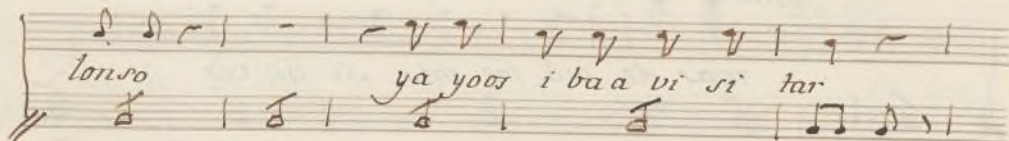
os sen

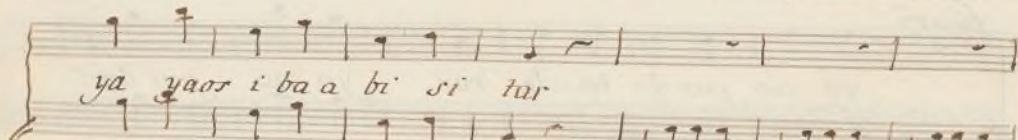
tis ya me fo nado

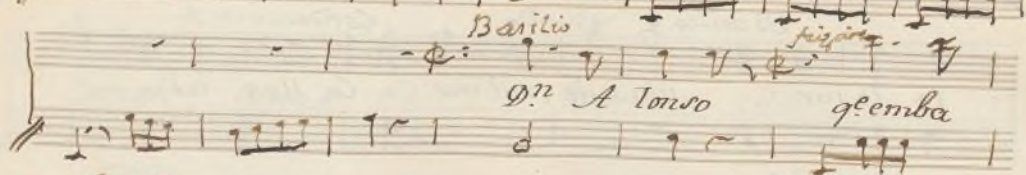
os sen

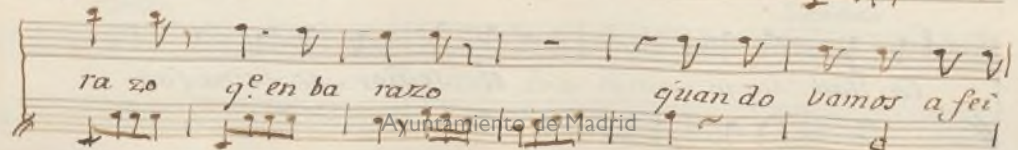
Ayuntamiento de Madrid

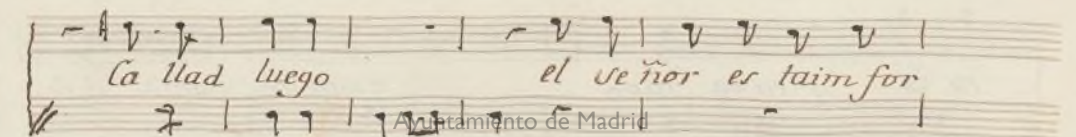
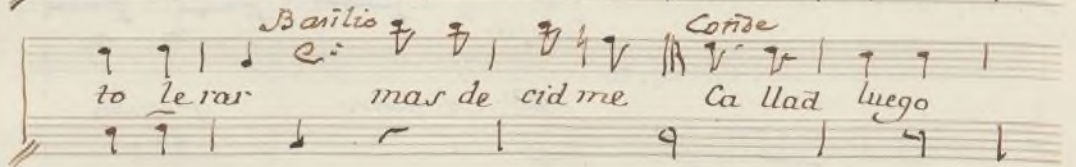
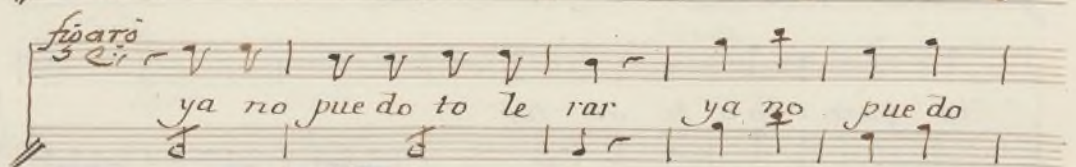
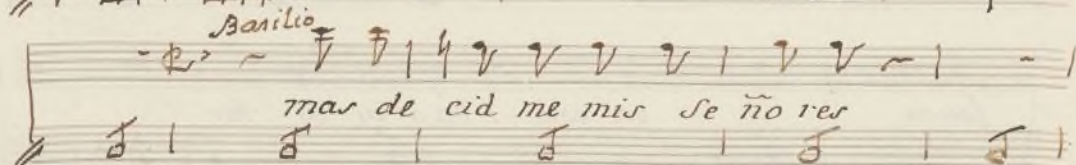
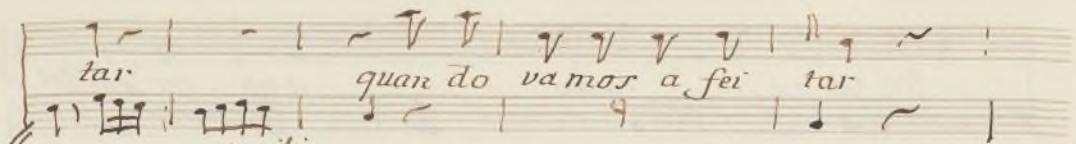

 tis ya me Jo ra do a no ser por Dn A


 lonso ya yoor i ba a vi si tar


 ya yoor i ba a bi si tar


 Basilis Dn A lonso qe emba


 ra zo qe en ba razo quan do vamos a fei



mado q^e me a beir en comen d'ado de esta Dama la lec

Basilio
cion la lec cion la lec cion la lec

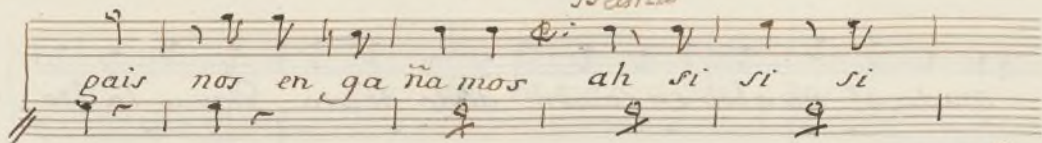
A lonso
cion

Rosina *Basilio*
Como Callad eã tam bien ella

Conde *Bartolo*
de cid que dea cuer doer tamos. no di

Ayuntamiento de Madrid

Basilio



Barrolo

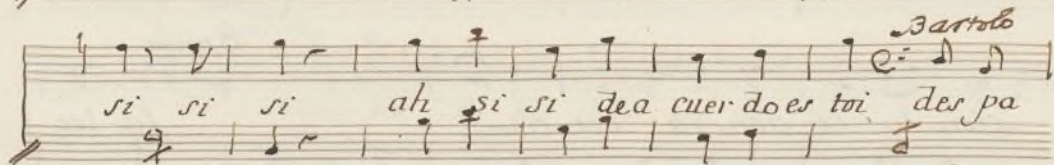
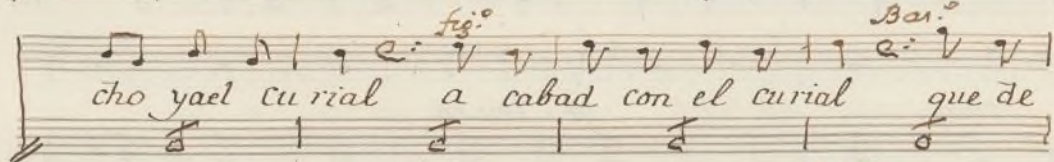


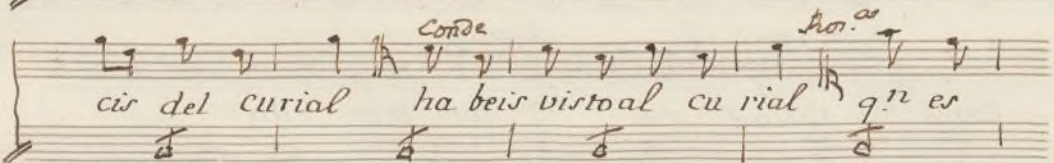
fig.^o

Bai.^o



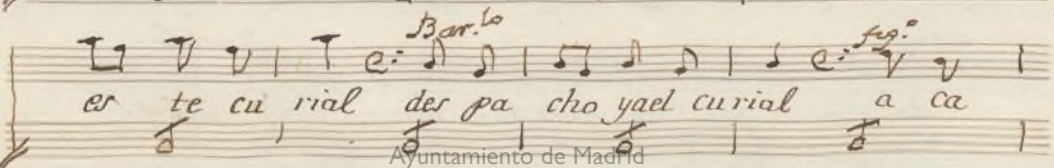
Conde

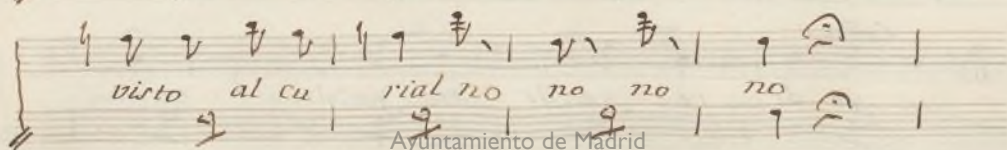
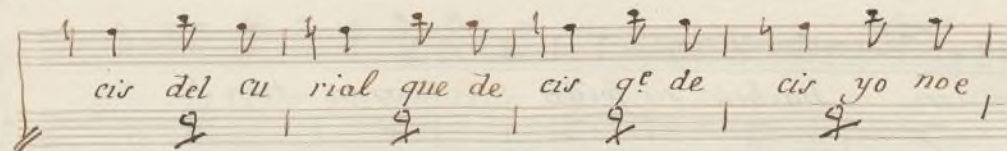
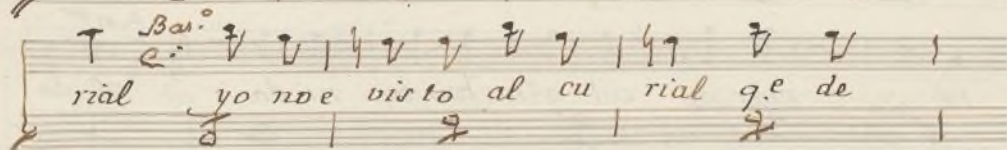
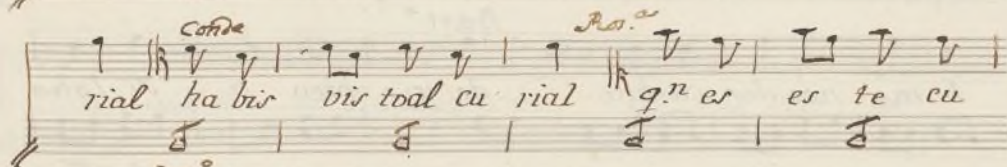
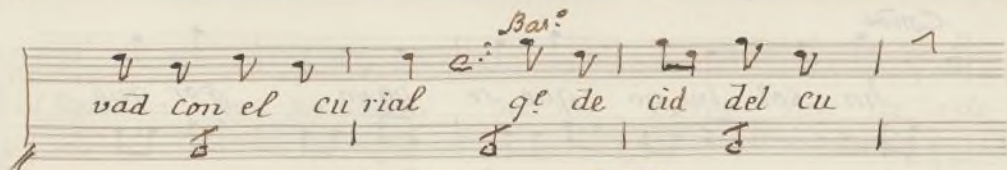
hon.^o



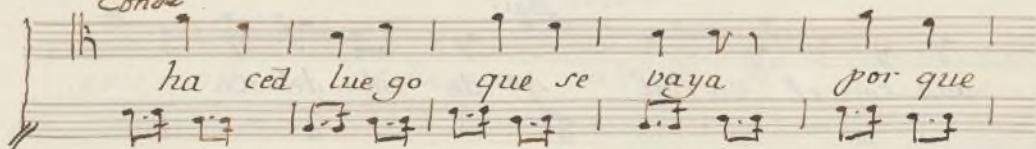
Barrolo

fig.^o

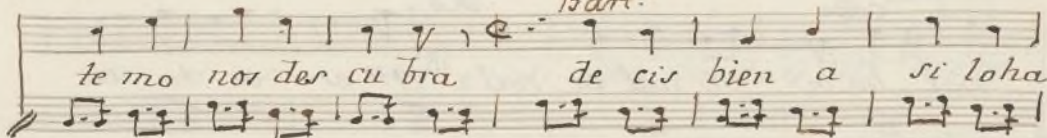




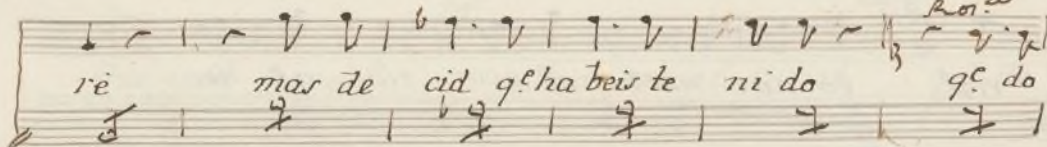
Conde



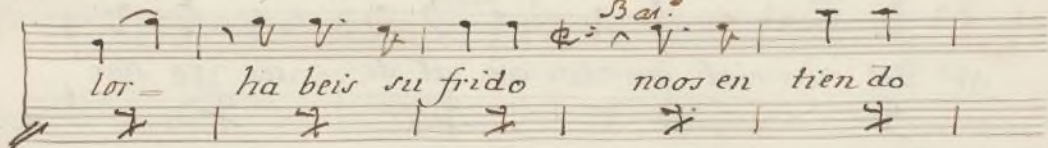
Bart.^o



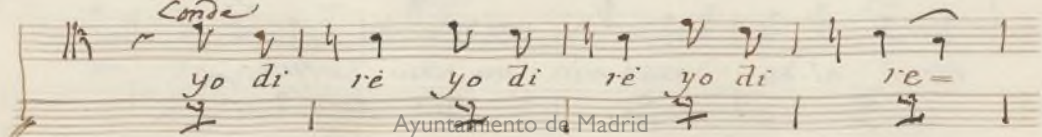
Ron.^a

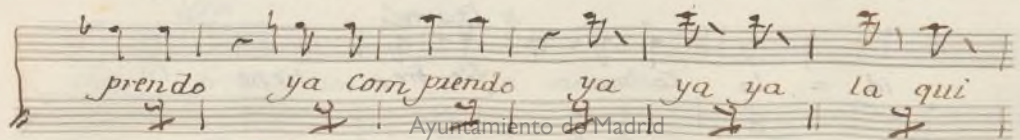
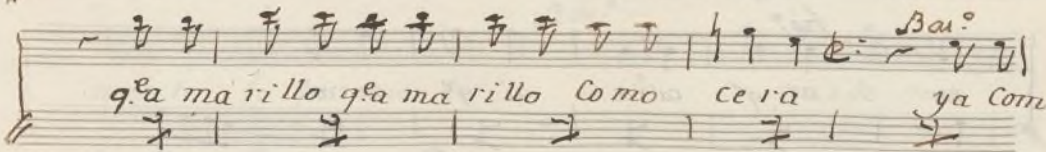
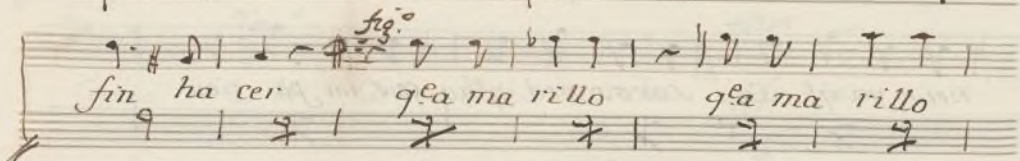
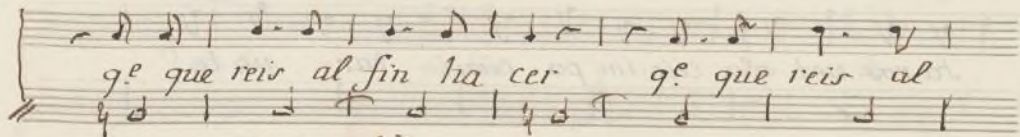
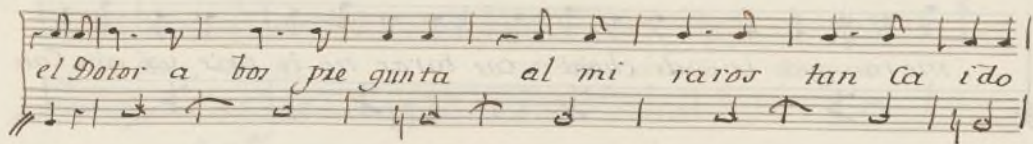


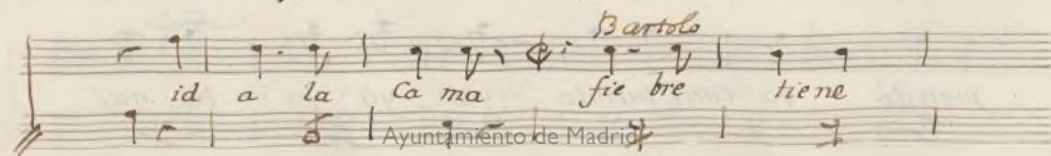
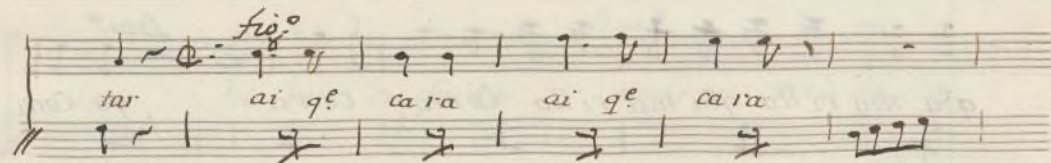
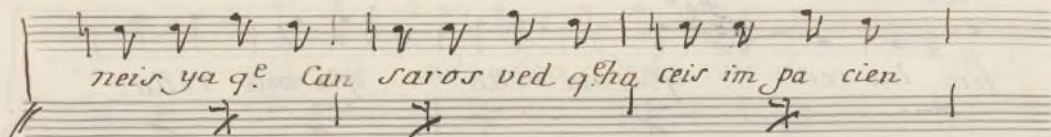
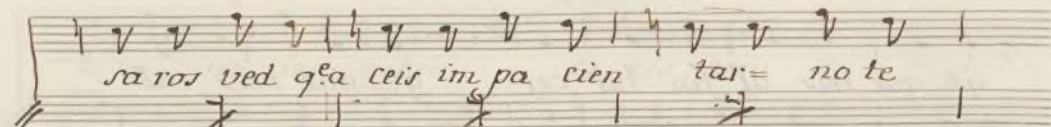
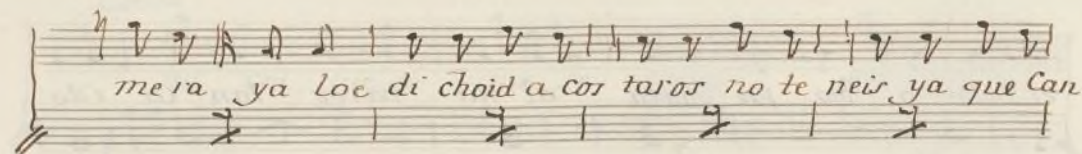
Bat.^o

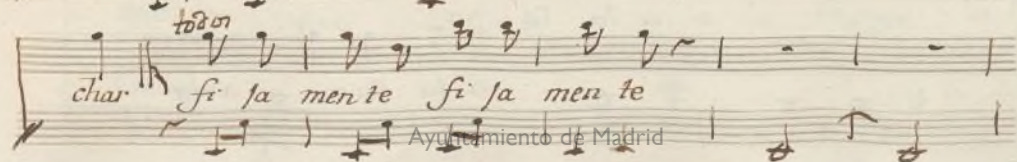
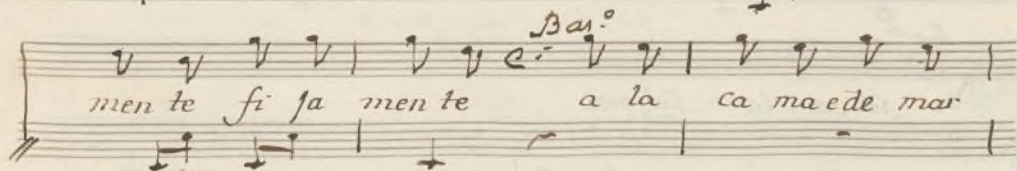
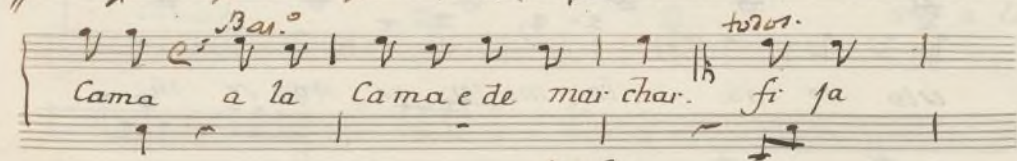
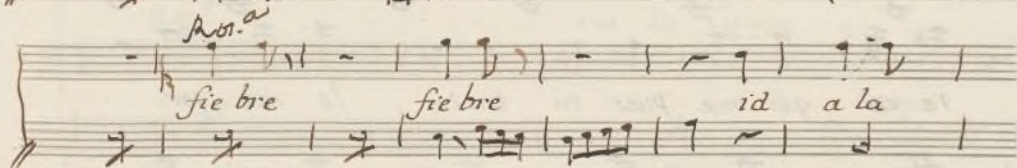
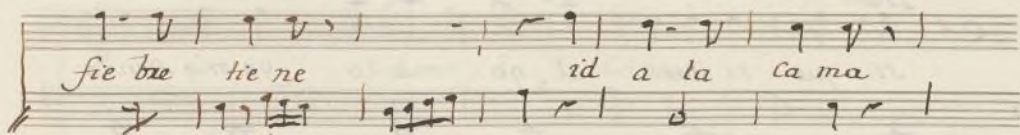


Conde









Bar.^o

si que ri dos al go ma lo yo me sien to

te co ger me puer in tento lo me jor

esto se ra lo me jor es to se ra

Don^a

id a la Ca ma

a la Ca ma

a la Ca ma a la

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Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written below the staves.

id a la Cama

Bar^o

mar cho

a la Cama

Cama

id a la

Ros^a

id a la Cama

Cond^e

a la Cama

Bar^o

fig^o

buel to

a la Cama

Bar^o

Cama

id a la

Ayuntamiento de Madrid

Ala
id a la Cama

Conde
a la Cama

fig.
a la Cama a la

Bas.
id a la

Cama

Cama

Cama buel boa Casa a la Cama lo mejor esto se

Cama

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Bart.^o
 rà lo me jor esto será ya ma ña naer ta reir

Cond.^e
 yaor y ré yoa ver tem *piano.^o*
 bueno no ta neir q.^e de te

Cor.^o
 D.ⁿ Ba silio bue na no che *Bat.^o*
 neor Gra cias

todo
 bue na no che bue na
 dad a los di ne ros
 no che *Bart.*
 i dor,
 ya me mar cho voi me ya
 puer a Dios an dad *Bart.*
 al go ma lo al go

Ala
 ~ V V | ♯ V | - |
 bue na no che
 V V V V | V V | - ♯ ♯ | ♯ ♯ V V |
 malo yo me siento de Co ger me reco
 ♯ | ♯ | ♯ | ♯ |

Ala
 ~ V V | ♯ V | - | - |
 bue na no che
 V V V V V V | - ♯ ♯ | ♯ ♯ V V |
 ger me puer in tento ya me mar cho ya me
 ♯ | ♯ | ♯ | ♯ |

~ V V | ♯ V | - | - |
 bue na no che *Bar.lo*
 V V | - e V V | V V V V |
 mar cho ya ma ña na es ta reir
 ♯ | ♯ | ♯ | ♯ |

Conde

ya os y re yoa ver ma ña na *Ag.*

bueno no te

Don.

bue na no che buena no che

neis q^e de te ne ros

tudo

Don.

bue na

gra cias dad a los di ne ros

no che bue na no che

yame mar cho voi me ya

todos i dor puer a Dios andad i dor puer a

Dios an dad

i dor

Yame mar cho voi me ya

pues a Dios an dad a Dios an dad a Dios an

dad a Dios an dad.

Barlo

Cier to q^{el} hom bre no es ta mui

All^o non tanto

Ala
 tiene los ojos en carni
 bueno

Conde
 za dos sea con si pado con el se re nosar. *Lo f.º*
g.º noer ta

bue no bien cla roer ta *g.º noer ta* bue no bien cla roer

tà bien cla roes tà bien cla roes tà

fug.
pi

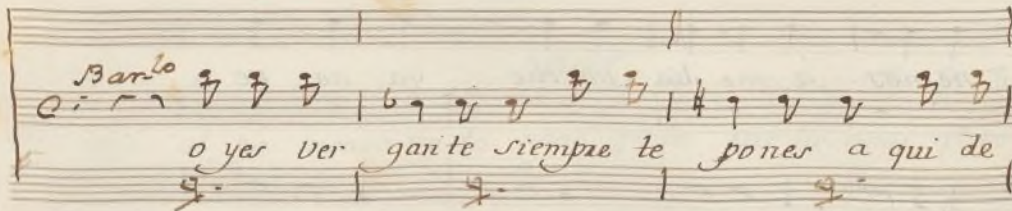
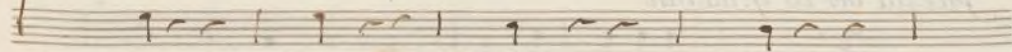
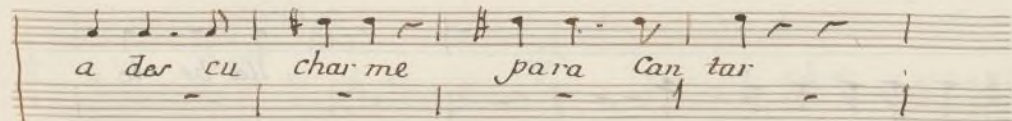
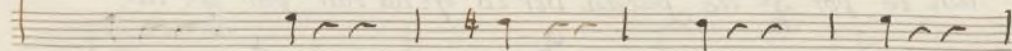
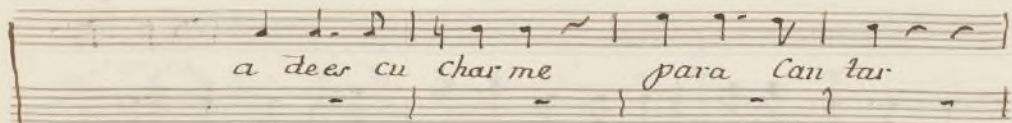
ea a ca ba mor

ea a ca ba mor

Pri me ra

mente

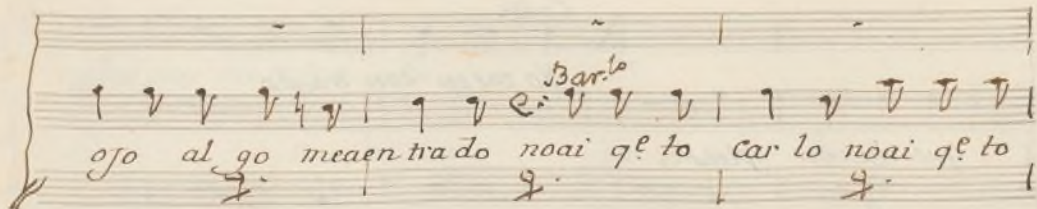
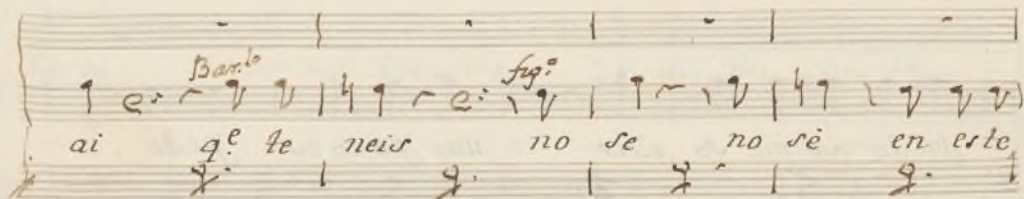
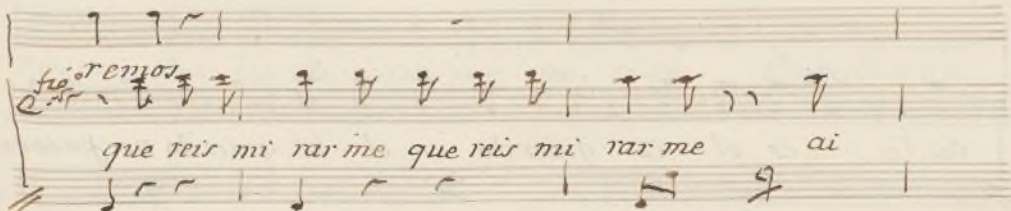
Doña Ro si na



lan te por q^e no pueda ver lo q^e ha ran por q^e no

pue da ver lo q^e ha ran

ne mos a me dia no che ya no ve



fug.

Car-lo es el iz quier-do es el iz quier-do un po-co or

pi-do que me so pleis un po-co or pi-do

Conde

Yo me en con tra do que me so pleis

tan em bro lla do que fue pre ci so Con bues tra

Car ta di si mu lar me y dis fra za do

ai ai ai ai ai ai ai

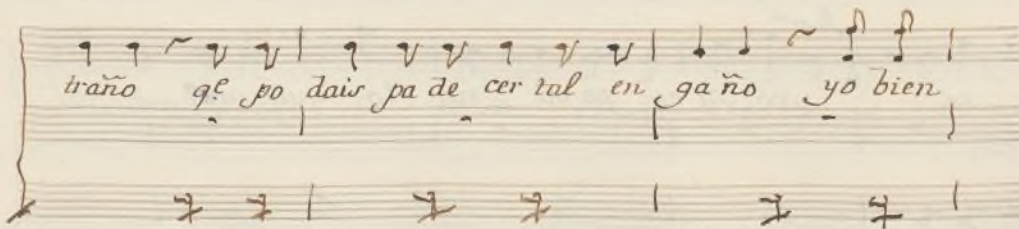
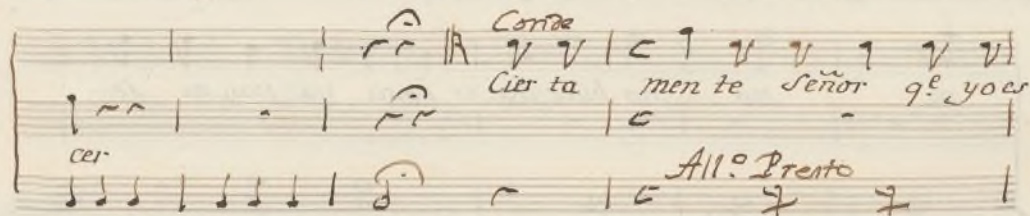
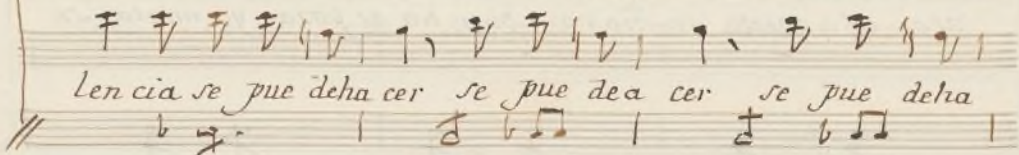
ha ver en pa do Bar. lo

ai ai ai ai ya ya er ta bueno

hora
que po drá aora a con te
ya ya es ta bueno

cer Bar.^{lo}
bra bo ma Dama bra bo Ma dama no ai q'a su
♩. ♩. ♩.

tar se en mi pre sen cia q quia mi vista tal in so
♩. ♩. ♩.



veo q^e aquesta se ñora bue tra es posa ya nunca se

ra no no bue tra es posa ya nunca se

2da
ra yo su es po sa no lo quie rael

Cielo en mi vida ten dria Con suelo en mi

vida ten dria Con suelo y en po

der deun vegete Ce lo so per de ria mi lo 2a na e

dad si si per de ria mi lo za nae

dad

Bar. lo

q^{er} lo

que rigo

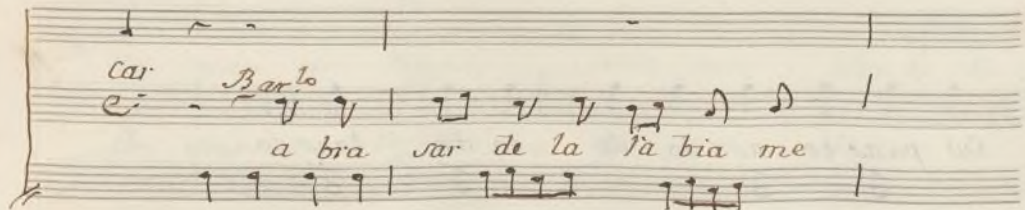
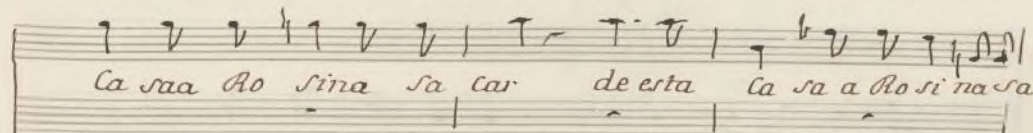
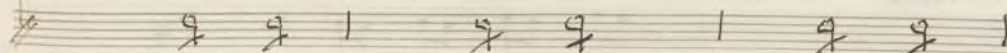
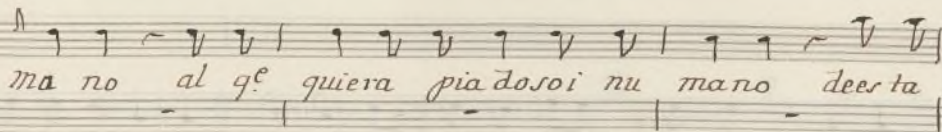
q^{er} cu che

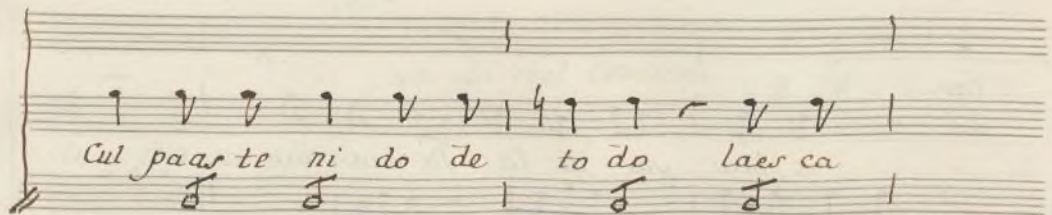
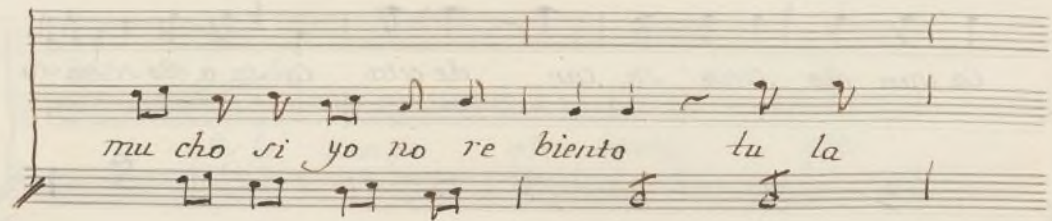
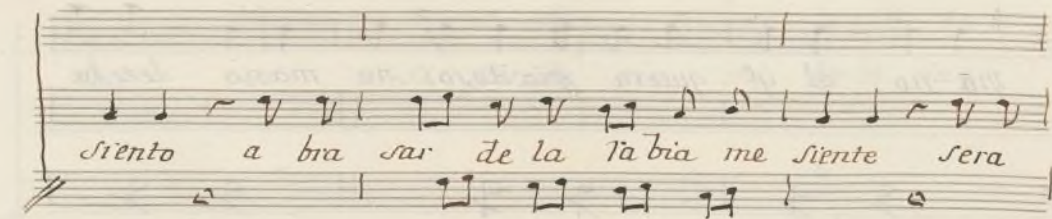
q^{er}

Ron.^a

yo da riel Corazon y la

cu = cho que furia





le ra tee dea cer lo dar si si taer ca

le ra tee dea cer lo dar ay que o for que

lla mar a Mojan que sem blan te te

lla mar a lo fan que sem blan te te

ti ble y fu rioso

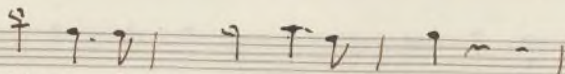
rien se vien se

rien se ve q'ar un

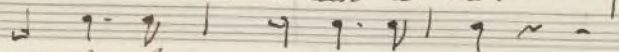
rien se ve q'ar un loco ta bioso yer pre

ve q'ar un loco ta bioso yer pre ciso le

loco ta bioso yer pre ciso le man den le

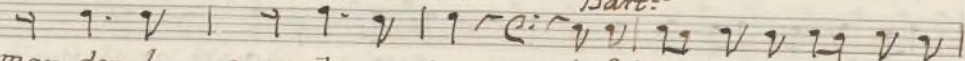


ci so le man den a tar.



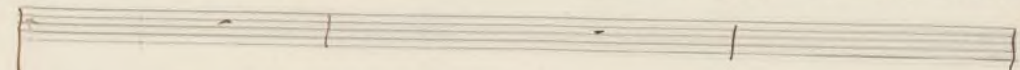
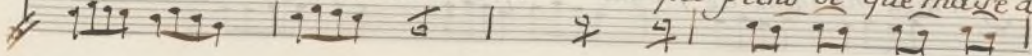
man den le man den a tar

Bart!o

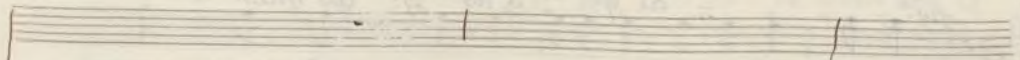
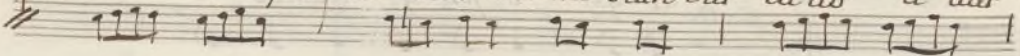


man den le man den a tar

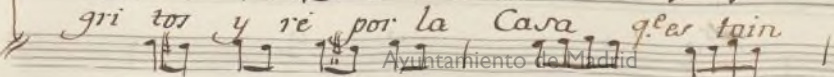
ai q'el pecho se que mase a



brasa ai que to dos de mi scan bur la do a dar



gri tor y re por la Cava q'ar tain



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fa mia me laan de pa gar q.º es tain fa mia me

ai q.º o for q.º llama a ai q.º o for q.º llama a rrojan q.º sem laan de pa gar

rro jan q^e sem blante te rri bley fu rioso bien se
 rro jan q^e sem blante te ri bley fu rioso bien se
 blante te rri bley fu rioso vien se ve q^e es un loco la

ve q^e es un loco la bio so yes pre ci so le manden a
 ve q^e es un lo co la bio so yes pre ci so le manden a
 bio so yes pre ci so le manden a tur le man den a

tar un lo co lo co

tar un lo co lo co

tar Bar. lo un lo co lo co

a mal vador a mal vados

lo co un lo co lo co

lo co un lo co lo co

lo co un lo co lo co

a vi ler vi ler vi ler

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loco un loco loco loco

loco un loco loco loco

loco un loco loco loco

a viles viles viles ai qe to dor sean bur.

lado a dar gritos a dar gritos ire por la

Casa qe es taim famia qe taim famia me taan de pa

ai q^e o for q^e
 ai q^e o for q^e
 gar si si si si

lla mar a rro
 lla mar a rro
 lla mar a rro
 a mal vados a mal

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vados a mal vados a mal

vados

blan te te xui bley fu

rio

blan te te rri bley fu

rio

bla

a viles vi les vi les

bien se
viense ve q' es un
lo co ta
vi ler ai q' el pecho se que ma y sea
ve q' es un lo co ta bioso yes pre
lo co ta bioso yes pre ciso le
vio so yes pre ci so le man den le
brava ai q' e todas de mi sean bur lado ai que

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ciso le man den a tar

man den le man den a tar

man den le man den a tar

to dor de mi sean bur la do a dar

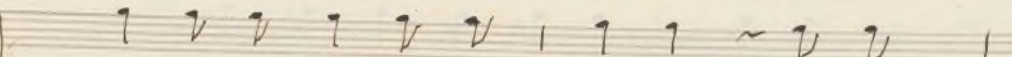
ai q.^e o jos que lla mas a

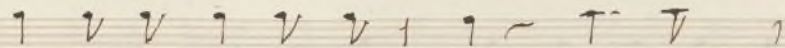
ai q.^e o jos que lla mas a

ai q.^e o jos que lla mas a

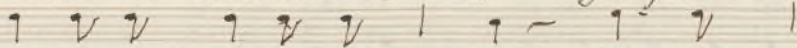
gri tos i ré por la casa a dar


 rrojan q^e sem blante te mi ble y fu rioso bien se
 rrojan q^e sem blante te rri ble y fu rioso bien se
 rrojan q^e sem blante te rri ble y fu rioso bien se
 gritos i re por la Casa a dar gritos i re por la

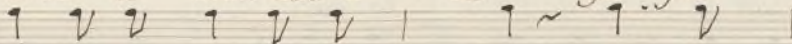

 vé q^ees un lo co ra bio so yer pre
 vé q^ees un lo co ra bio so yer pre
 vé q^ees un lo co la bio so yer pre
 Ca sa q^ees tain fa mia me laan de pa



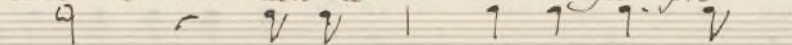
ci so le man den a tar yes pre



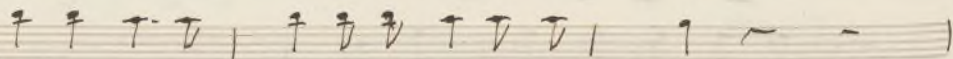
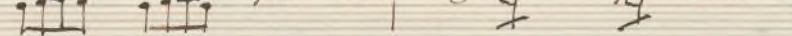
ci so le man den a tar yes pre



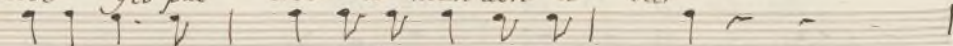
ci so le man den a tar yes pre



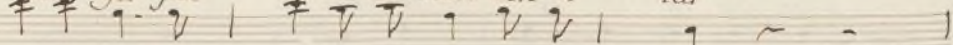
gar- q'les taim fa mia q'les taim



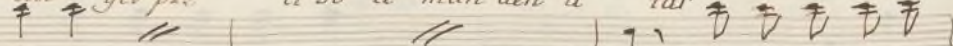
ci so yes pre ci so le man den a tar



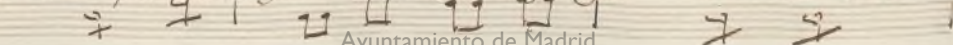
ci so yes pre ci so le man den a tar



ci so yes pre ci so le man den a tar



fa mia q'les taim fa mia me laan de pa gar a vi les vi les



Handwritten musical score for the first system. It consists of four staves. The first three staves have lyrics underneath them, and the fourth staff has a bass line. The lyrics are: *un lo co lo co lo co* on the first staff, *un lo co lo co lo co* on the second staff, and *un lo co lo co lo co* on the third staff. The fourth staff has a bass line with the lyrics *viles* and *a viles viles*.

un lo co lo co lo co

un lo co lo co lo co

un lo co lo co lo co

viles a viles viles

Handwritten musical score for the second system, identical to the first. It consists of four staves. The first three staves have lyrics underneath them, and the fourth staff has a bass line. The lyrics are: *un lo co lo co lo co* on the first staff, *un lo co lo co lo co* on the second staff, and *un lo co lo co lo co* on the third staff. The fourth staff has a bass line with the lyrics *viles* and *a viles viles*.

un lo co lo co lo co

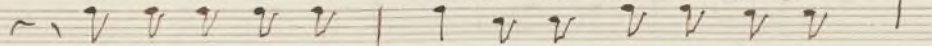
un lo co lo co lo co

un lo co lo co lo co

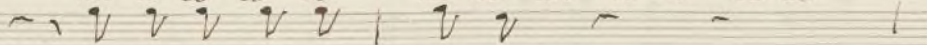
viles a viles viles



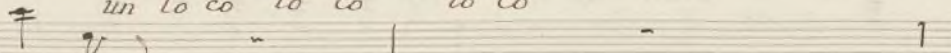
un lo co lo co lo co un lo co lo co



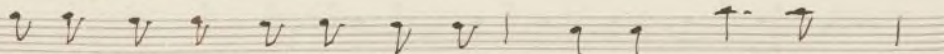
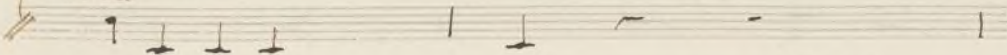
un lo co lo co lo co un lo co lo co



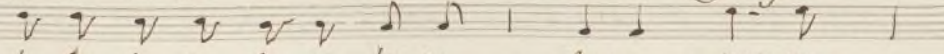
un lo co lo co lo co



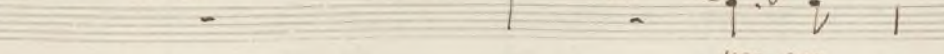
viler



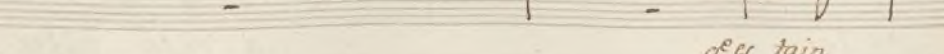
lo co lo co lo co lo co lo co yer pre



lo co lo co lo co lo co lo co yer pre



yer pre



q'et tain

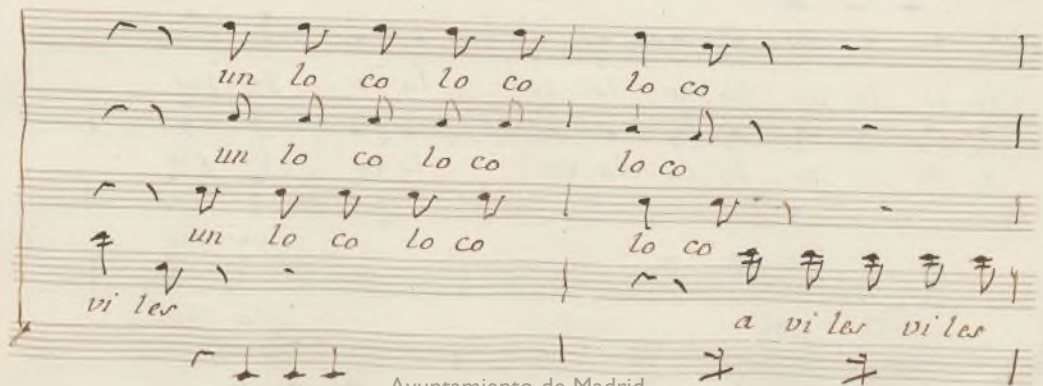


 ci so le man den a tar

 ci so le man den a tar

 ci so le man den a tar

 fa mia me laan de pa gar a vi les vi les



 un lo co lo co lo co

 un lo co lo co lo co

 un lo co lo co lo co

 vi les a vi les vi les

un lo co lo co lo co

un lo co lo co lo co

un lo co lo co lo co

viler a viler bi les

un lo co lo co lo co un lo co lo co

un lo co lo co lo co un lo co lo co

un lo co lo co lo co

viler

Ayuntamiento de Madrid

lo co lo co lo co lo co lo co yes pre

 lo co lo co lo co lo co lo co yes pre

 - - - - - yes pre

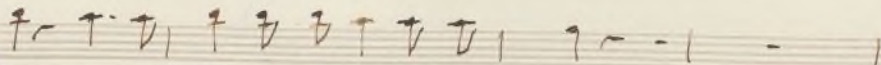
 - - - - - q.ºer taim

ciso le man den a tar le man den a tar le man den a

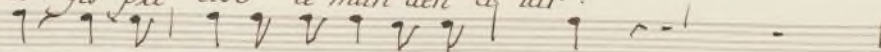
 ciso le man den a tar le man den a tar le man den a

 ciso le man den a tar le man den a tar le man den a

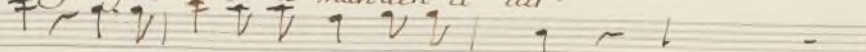
 famia me laan de pa gar me laan de pa gar me laan de pa



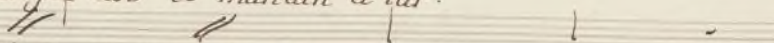
tar yes pre ciso le manden a tar.



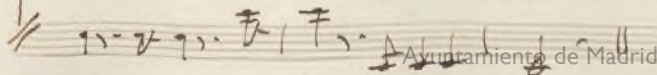
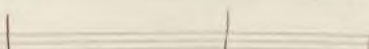
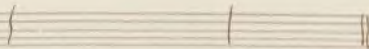
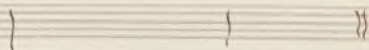
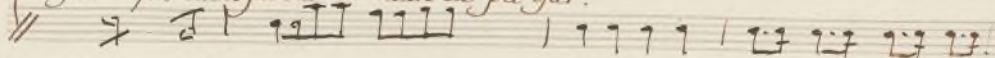
tar yes pre ciso le manden a tar.



tar yes pre ciso le manden a tar.



gar q'er taim famia me laan de pa gar.



Ayuntamiento de Madrid

Acto 4.º

Rosina

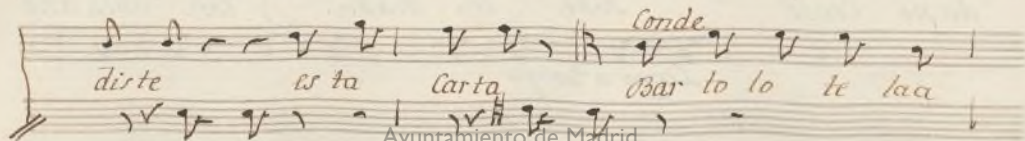
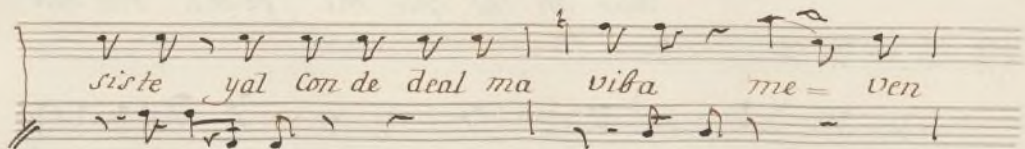
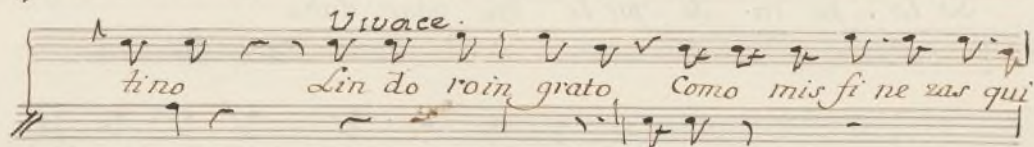
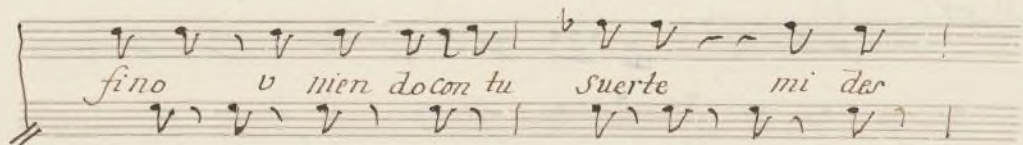
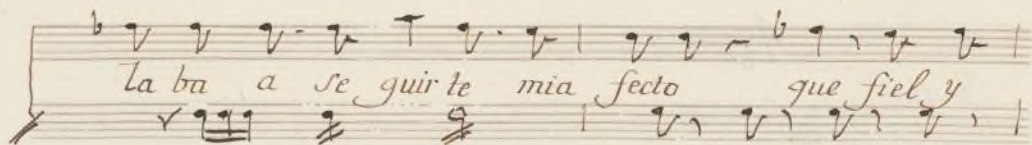
Re:º

So lo pa ra de jar te tea guar daba

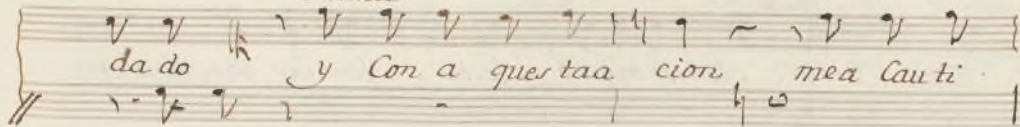
mar an tes que mi pe cho tea ban

do ne Cruel sabe tea maba y tan solo a ne

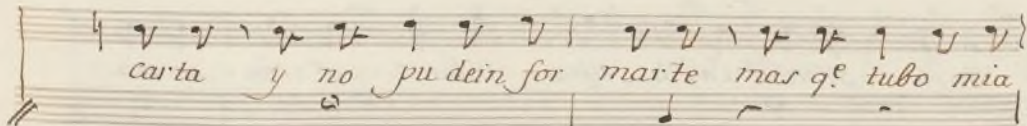
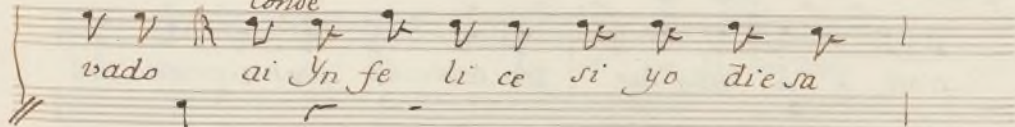
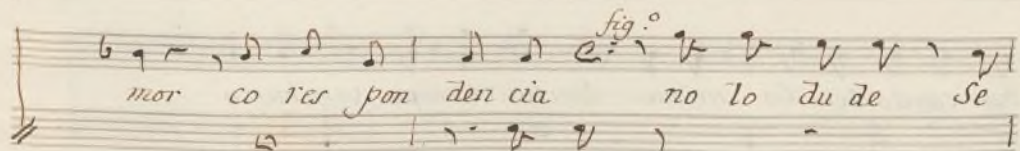
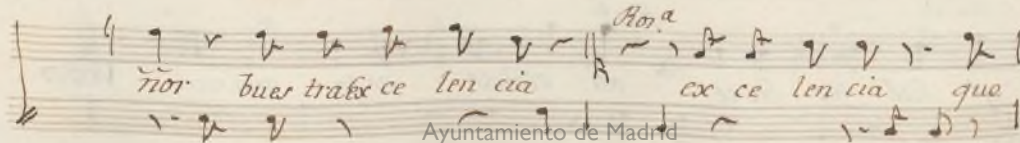
Largo a tempo

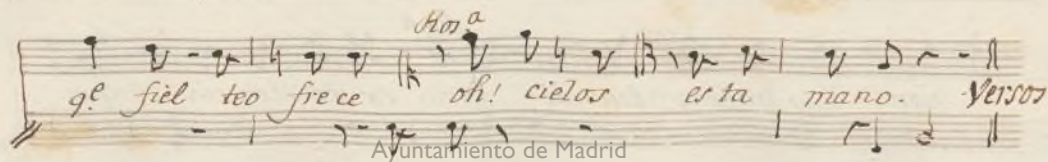
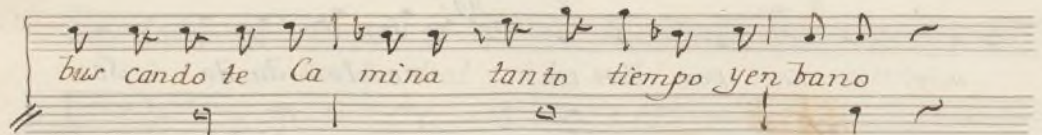
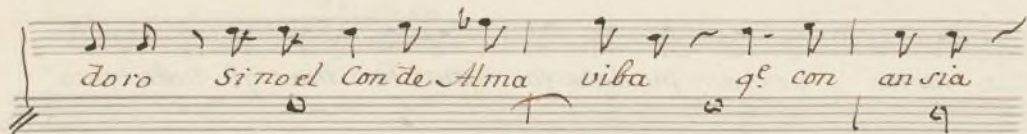
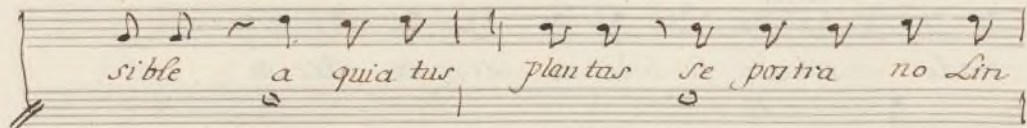
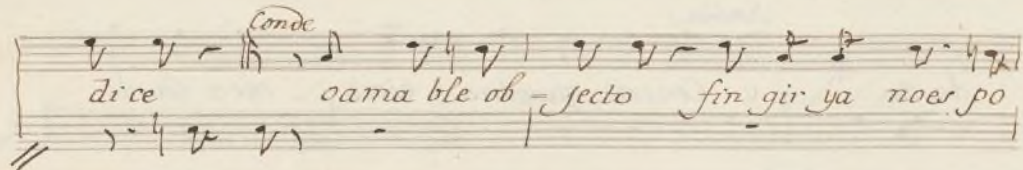


Rosina



Conde

fig.^oRos^a



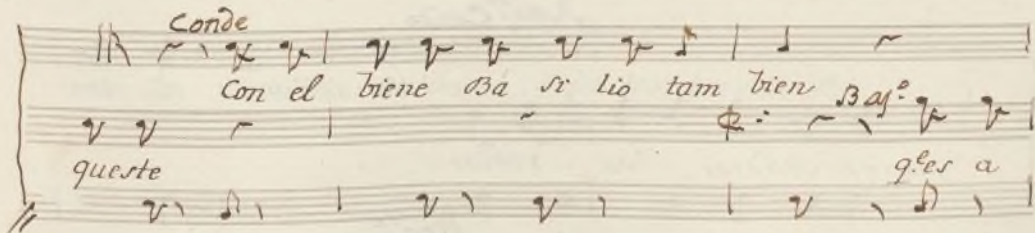
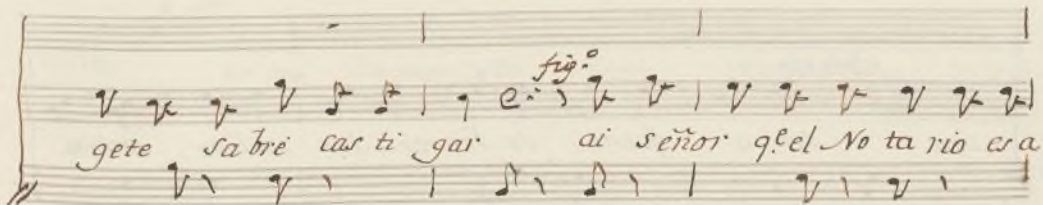
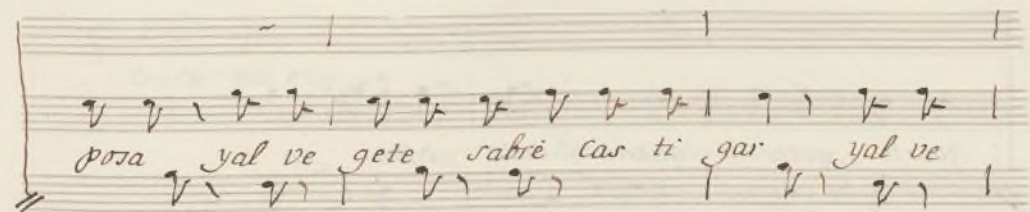
All.^o Mod.^o

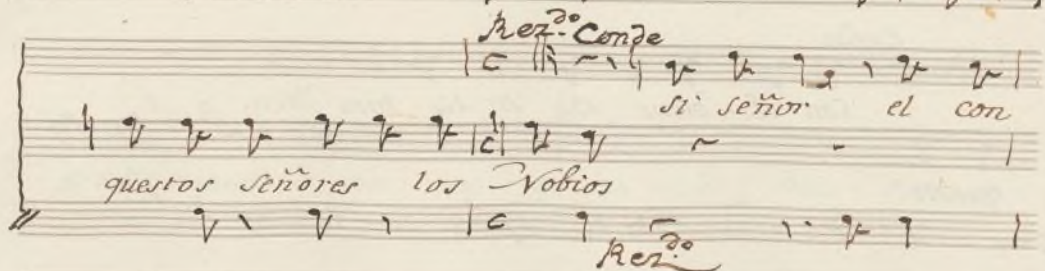
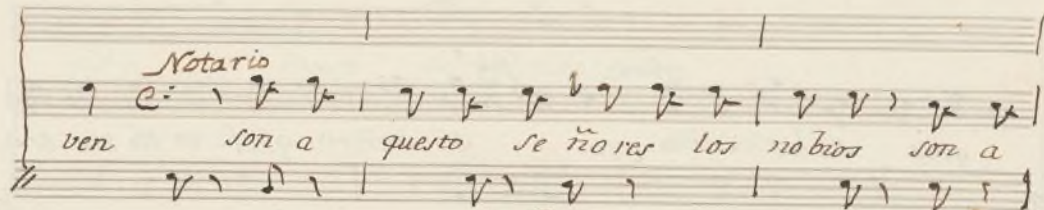
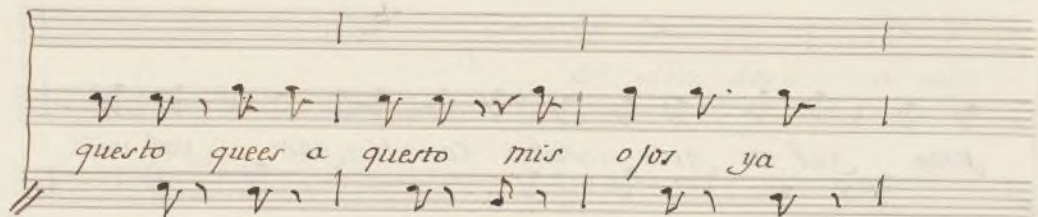
fug.^o
le-^u 2₄ - , *fug.^o* v | v v v v v v |
ay se ñor que bol ver no po
le-^u 2₄ - - | v v |
v v v v | v v v v v v | v v *Ref.^a* v v |
de mar qeal Doctor lo qe pa sae con tado sin qe
v v | v v | v v | v v |
v v v v v v | v v v v | v v v v v v |
rer to do a ques toé cau sado qeal Doctor lo qe pa sae con
v v | v v | v v | v v |
v v v v | v v v v v v | ? - - - |
tado y ya sube qe en mustes a *caí fug.^o* v v |
v v | v v | v v | v v |
ai se

ai Lin doro ai Lin
 ñor q^e la puer ta nos a bren

doro mi causa de fiende Conde
 Ah Ro

sina naestir te me rosa q^e sin duda seras oy mior

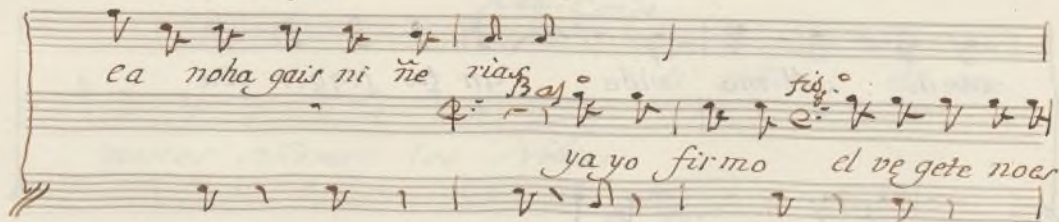
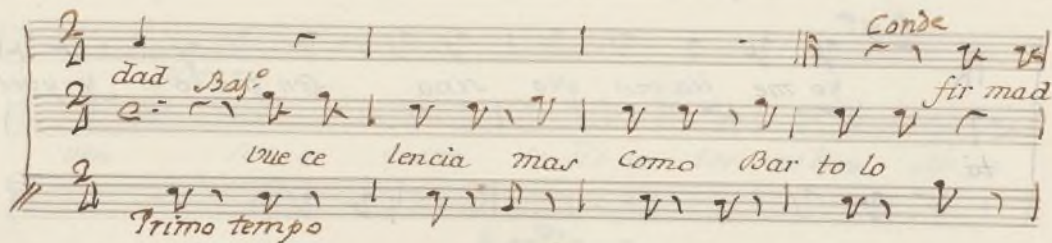
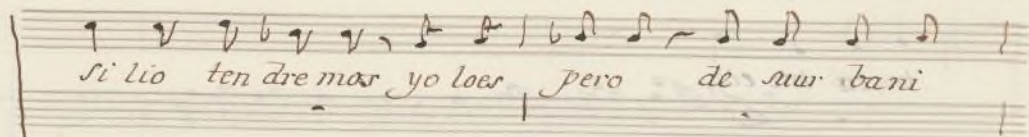


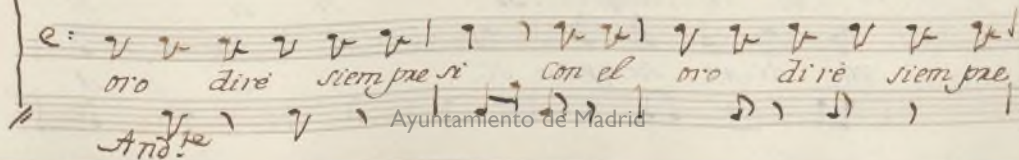
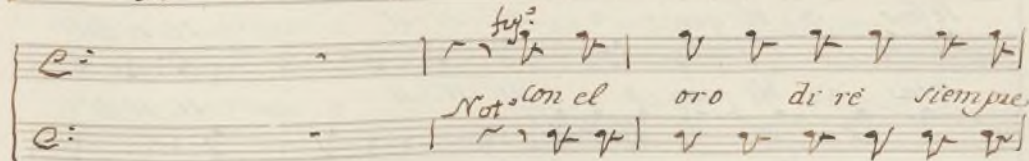
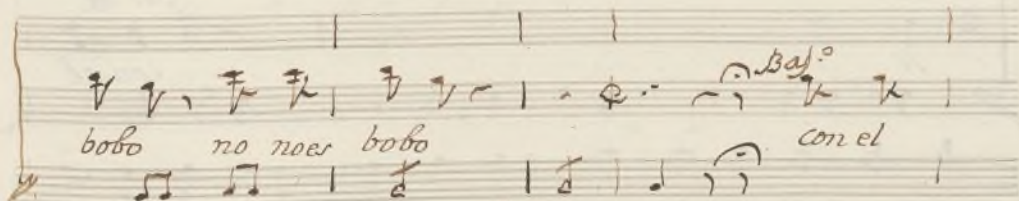
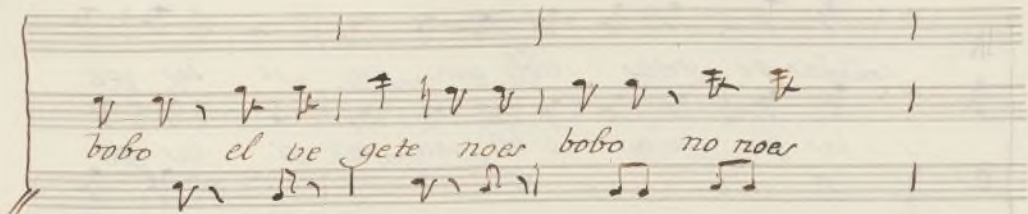


trata tra ^{ci} ^{rot}
sin los nombres es cri to ya es

^{ho}
yo me lla mo do si na sen tad lo y yo el
ta

con de Al ma vi ba un tes ti go en Ba





Pro^a

condelar pe setas obligan a si las pe
 las pe setas obligan a si las pe
 si
 si
 Con el
 con el

setas obligan a si si si si si
 setas obligan a si si si si si
 o ro di re siempre si si si si
 o ro di re siempre si si si si

Ayuntamiento de Madrid

si si o bli gan a si las pe
si si o bli gan a si las pe
si si si di re siem pre si
si si si

setas o bli gan a si las pe setas o bli gan a
setas o bli gan a si las pe setas o bli gan a
si con el oro dire siem pre
si con el oro dire siem pre
Ayuntamiento de Madrid

Handwritten musical notation on five staves. The notes are primarily 'si' (soprano) and 're' (alto), with some 'fa' (tenor) and 'sol' (bass) notes. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on five staves. The lyrics are written below the notes. The text is in Spanish and appears to be a religious or patriotic song.

o bli gan a si si si o bli gan a
 obli gan a si si si o bli gan a
 si dire siempre si si si dire siempre

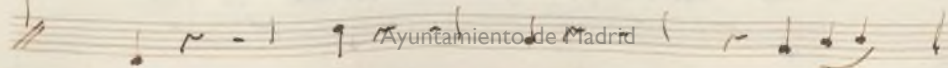
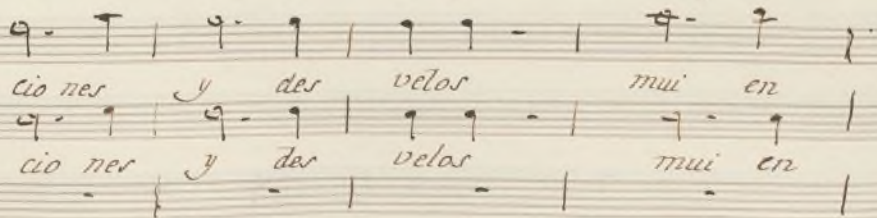
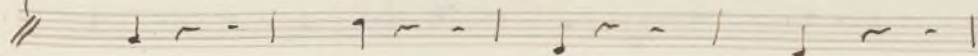
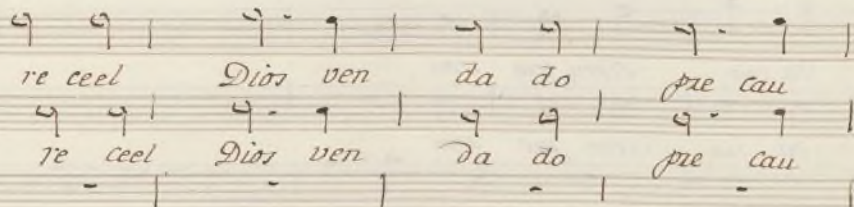
Handwritten musical score for the first system, featuring four staves. The lyrics are written below the notes. The first staff has a treble clef and a key signature of one flat (B-flat). The music is in a common time signature (C). The lyrics are: *si si si o bli gan a si si*. The second staff continues the melody. The third staff has a change in key signature to two flats (B-flat and E-flat). The lyrics are: *si si si o bli gan a si si*. The fourth staff has a double bar line and the lyrics: *si si si dire siem pre si si*.

Handwritten musical score for the second system, featuring four staves. The lyrics are written below the notes. The first staff has a treble clef and a key signature of one flat (B-flat). The music is in a common time signature (C). The lyrics are: *si si si*. The second staff continues the melody. The third staff has a change in key signature to two flats (B-flat and E-flat). The lyrics are: *si si si*. The fourth staff has a double bar line and the lyrics: *si si si si si si si*. The system ends with a double bar line and the word *Versus.* written above the final staff.

All^o spiritoso

guan do aum
Juan do aum

pecho e na mo rado fa vo
pecho e na mo rado fa vo



4- 7 | 9 9 | 7 - - |
 va no siem pre son
 7- 7 | 9 9 | 7 - - |
 va no siem pre son
 - | - | 18 7- 7 | 9 9 |
 - | - | sus a fa nes
 sus a fa nes y sus celos

9 - 7 | 9 9 |
 y sus ze los
 y sus ze los y sus ze los
 Ayuntamiento de Madrid

bien el nom bre
 bien el nomb re te ner de ven

te ner de ben
 bien el nom bre te ner de ben

Ayuntamiento de Madrid

de la y nu til pre cau
de lai nu til pre cau

pre cau cion nes y des velos
pre cau cion nes y des
cion
cion des

mui en vano siempre son
 velos mui en vano siempre
 de lai nutil pre cau cion

mui en vano siempre son
 de lai nutil pre cau
 de lai nutil pre cau cion
 de lai nutil pre cau

Ayuntamiento de Madrid

mui en vano siempre son

mui en vano siempre

cion

de lai nu til pre cau cion de lai nu til pre cau

si si si si si si si

son si si si si si si si

cion si si si si si si si

Ayuntamiento de Madrid

Solo voce

bien el nom bre te ner de ben

bien el nom bre te ner de ben

de lai nu til pre cau cion

de lai nu til pre cau cion

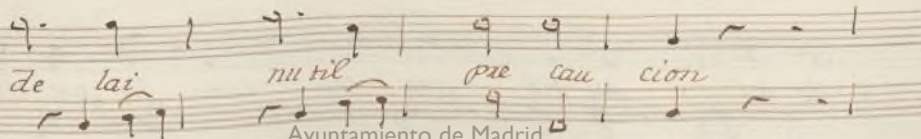
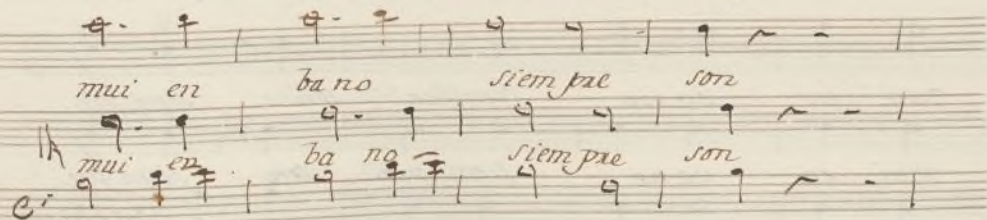
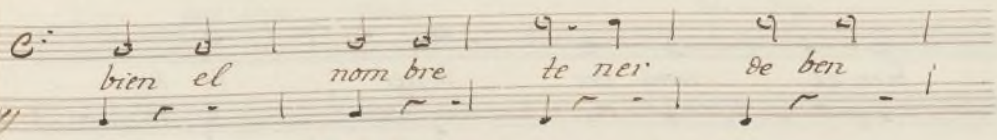
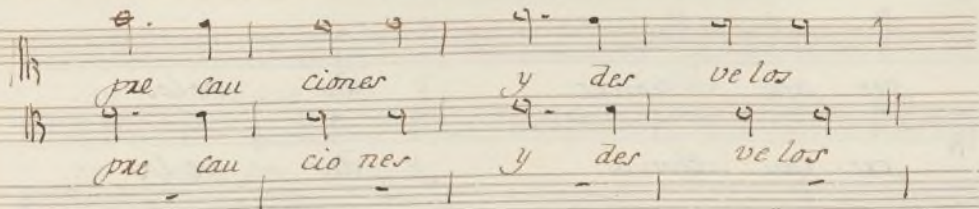
Ayuntamiento de Madrid

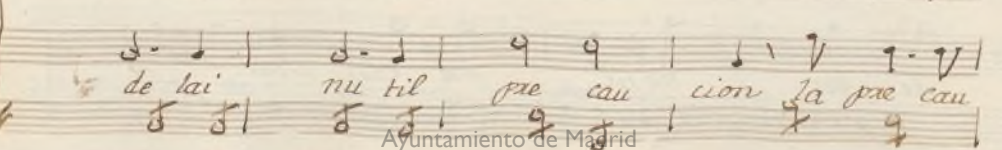
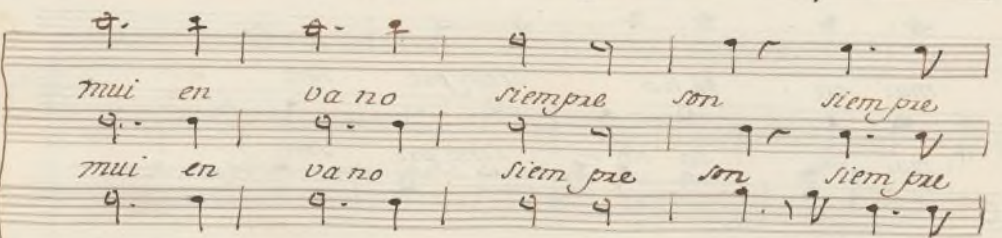
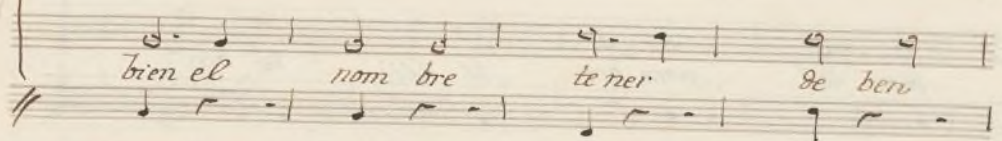
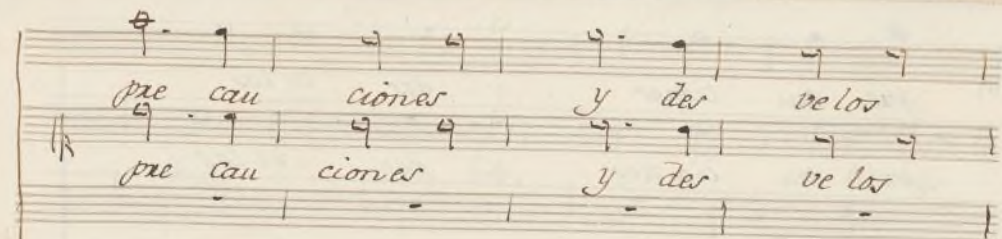
bien el nom bre te ner de ben

bien el nom bre te ner de ben

de lai nu til pre cau cion

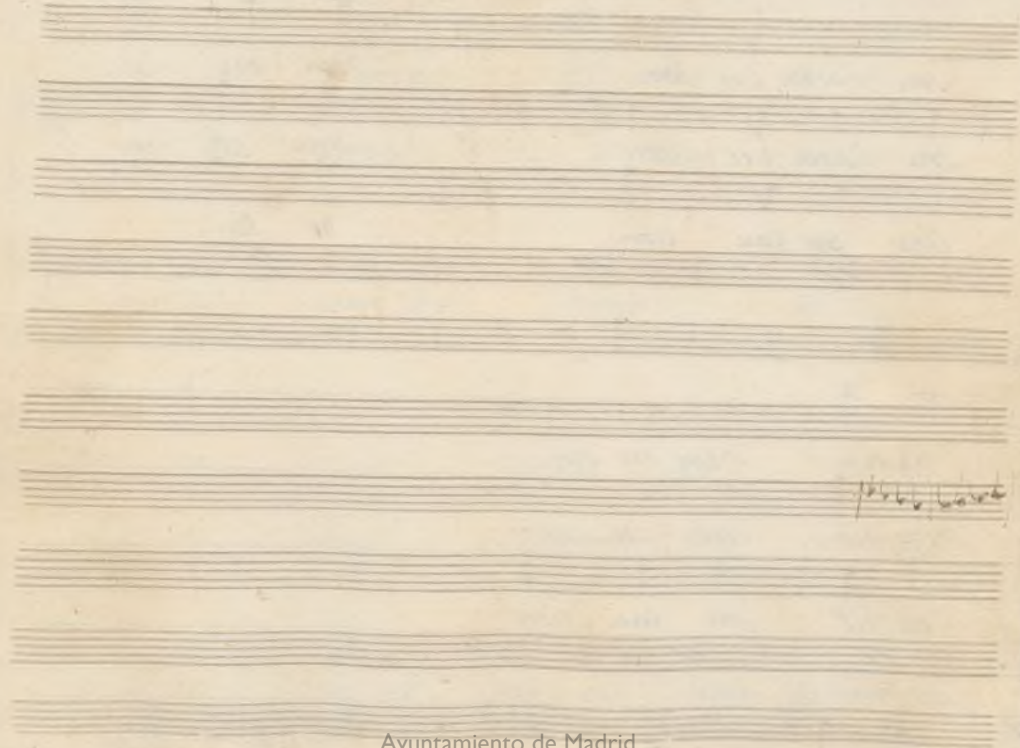
de lai nu til pre cau cion





son siem pre son mui en
 son siem pre son mui en
 cion pre cau cion de lai

va no siem pre son
 va no siem pre son
 nu til pre cau cion



Conde

Mus 463-1

el Barbero de Sevilla

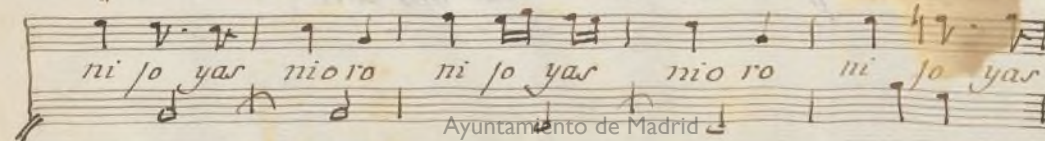
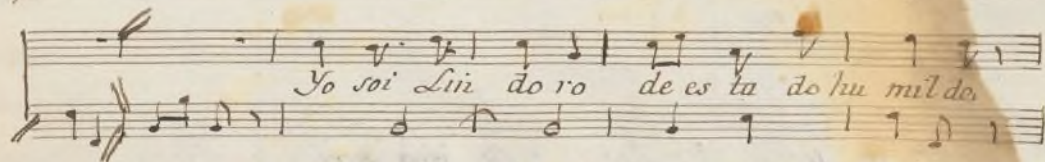
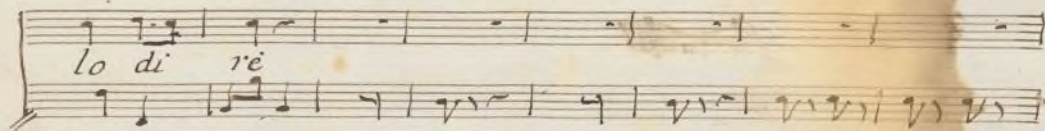
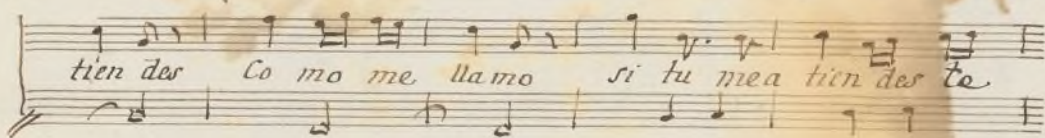
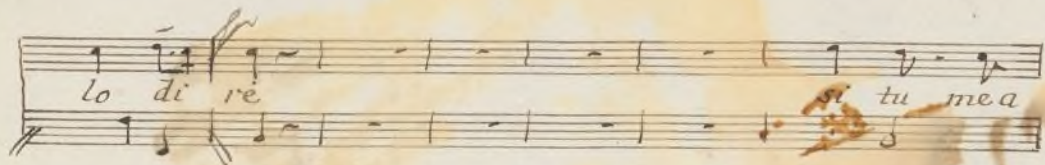
Amoroso

Conde

Sa ber pre tien des

Co mo me lla mo si tu me a tien des

si tu me a tien des si tu me a tien des te



ni o ro dar te po dre

ya voi sin do ro dees ta do lui mel de mi te vas
 mas siem pre amara ca da ma

ni o ro dar te po dre
 sana con pie cala

mas siem pre a mante

ve lla Ro sina mia mor Cons tan te

Ca da ma ña na a tu ben ta na re pe ti

re mi a mor Cons tan te

Ca da ma ña na a tu ben ta na re

pe ti re sig e Bor.

Duo

Conde

figaro

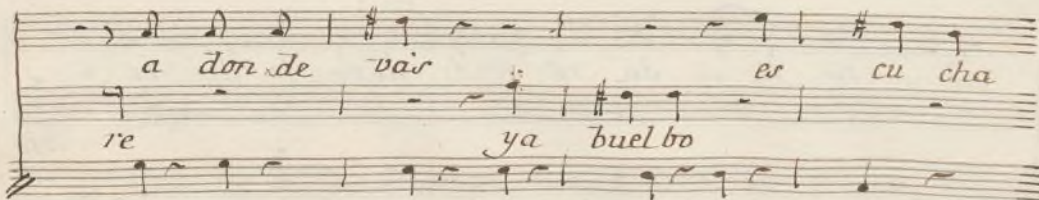
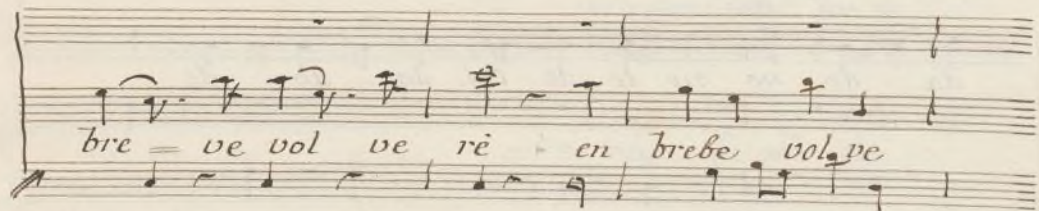
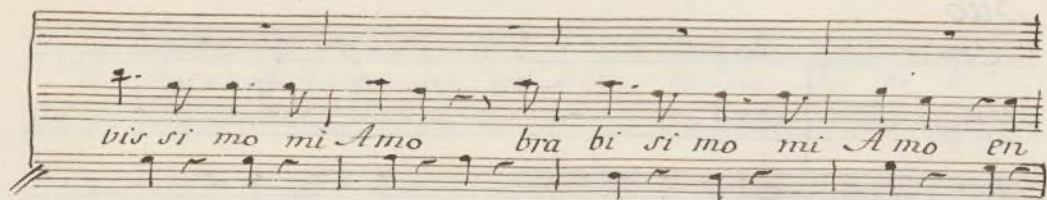
All.^o Presto.

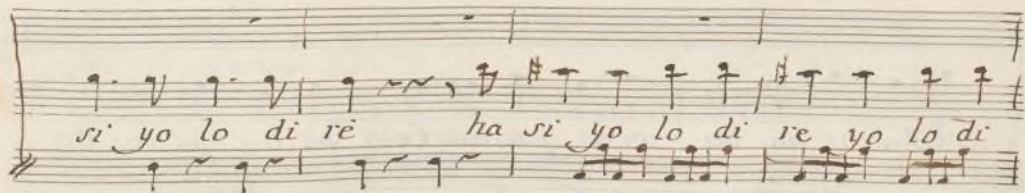
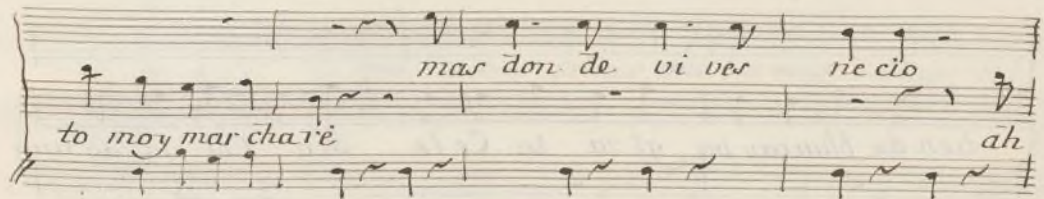
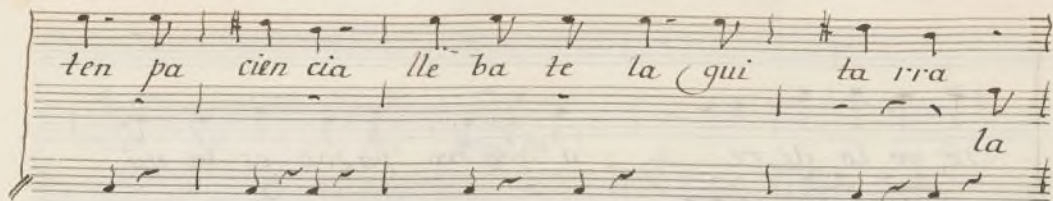
Vo no te de cui

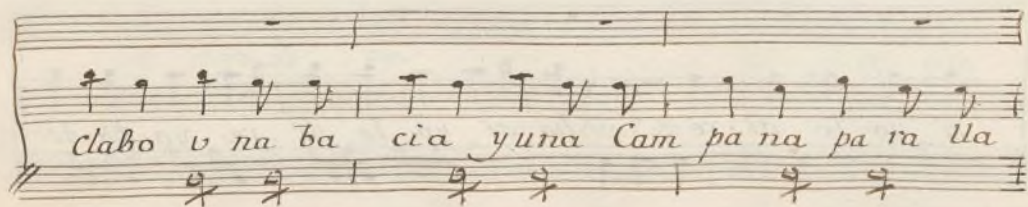
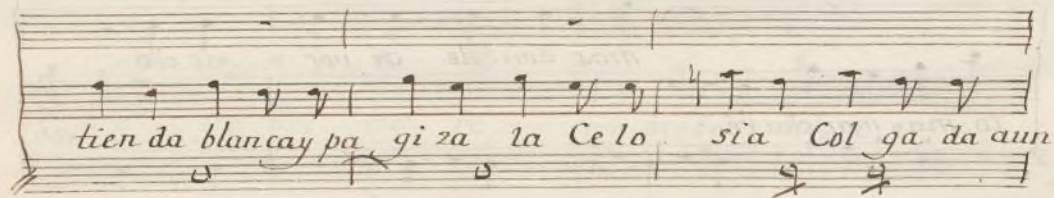
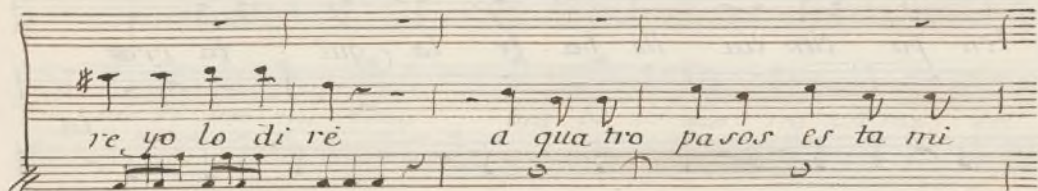
da = do no no te de cui da = do di

ne = ro te = da re di nero te da re

Bra





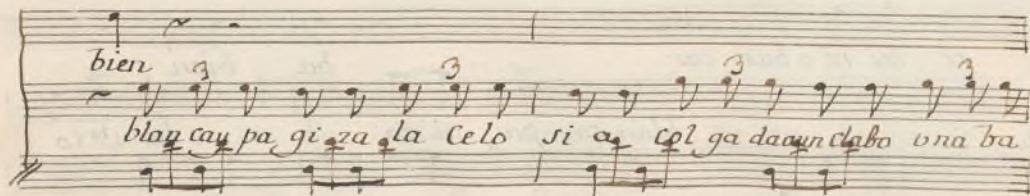
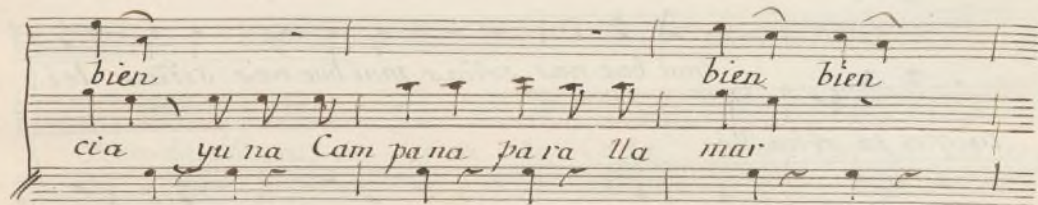
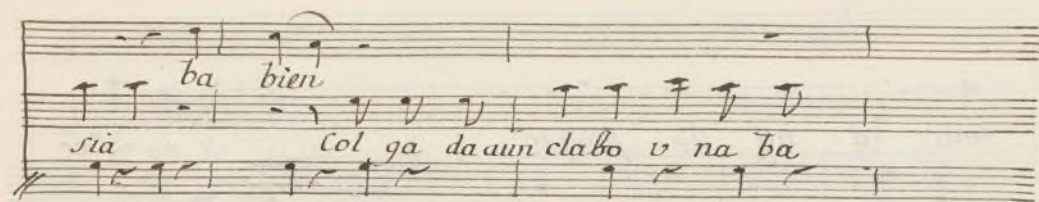


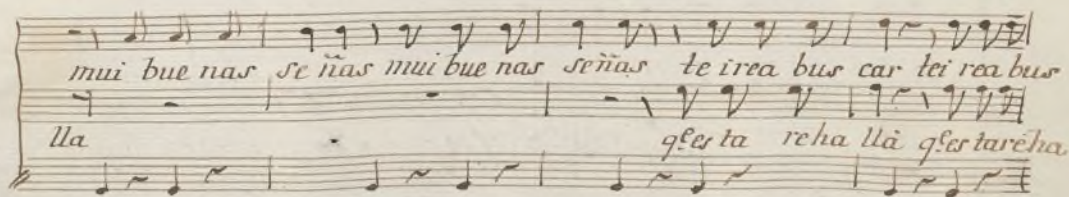
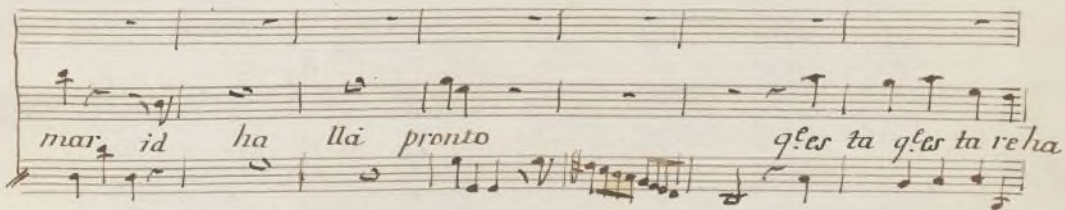
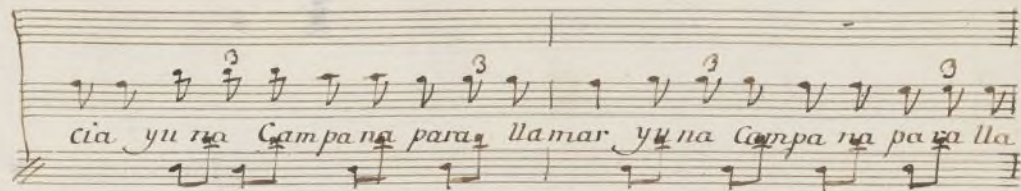
Handwritten musical score on aged paper. The score consists of three systems of music, each with a vocal line and a guitar line. The lyrics are in Spanish. The first system has the lyrics "mar id ha lla pron to" and "g^{ler}". The second system has the lyrics "mui bue nas señas mui bue nas señas tei" and "ta g^{ler} ta rê ha llà". The third system has the lyrics "rè tei rê a bur car" and "ba bien", followed by "blan cay pa gi za" and "la Celo". The notation includes various musical symbols such as clefs, notes, rests, and accidentals.

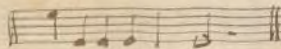
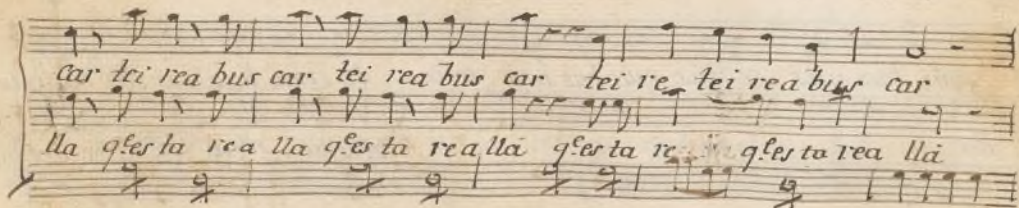
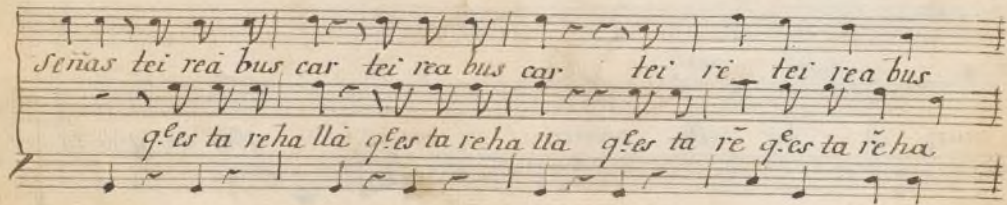
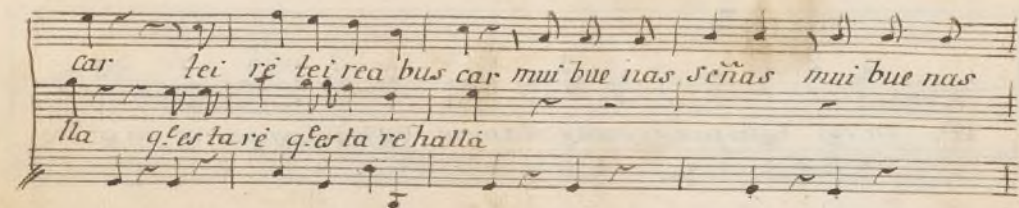
mar id ha lla pron to *g^{ler}*

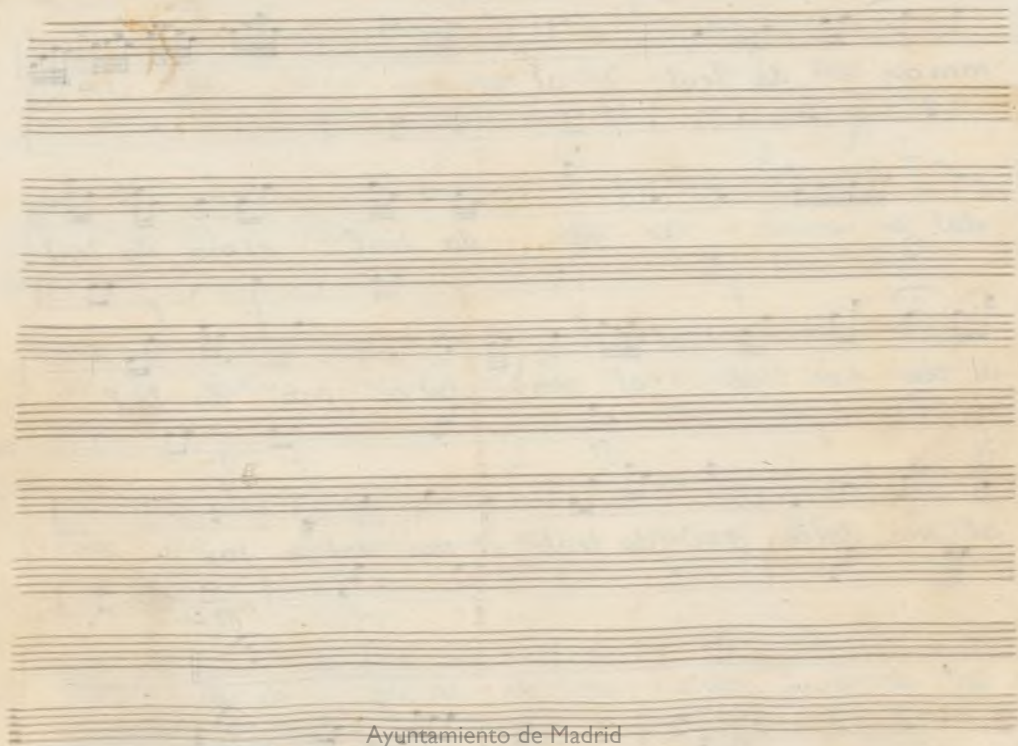
mui bue nas señas mui bue nas señas tei
ta *g^{ler}* ta rê ha llà

rè tei rê a bur car ba bien
blan cay pa gi za la Celo









Ayuntamiento de Madrid

Violin 1.^o *B.al*

opera

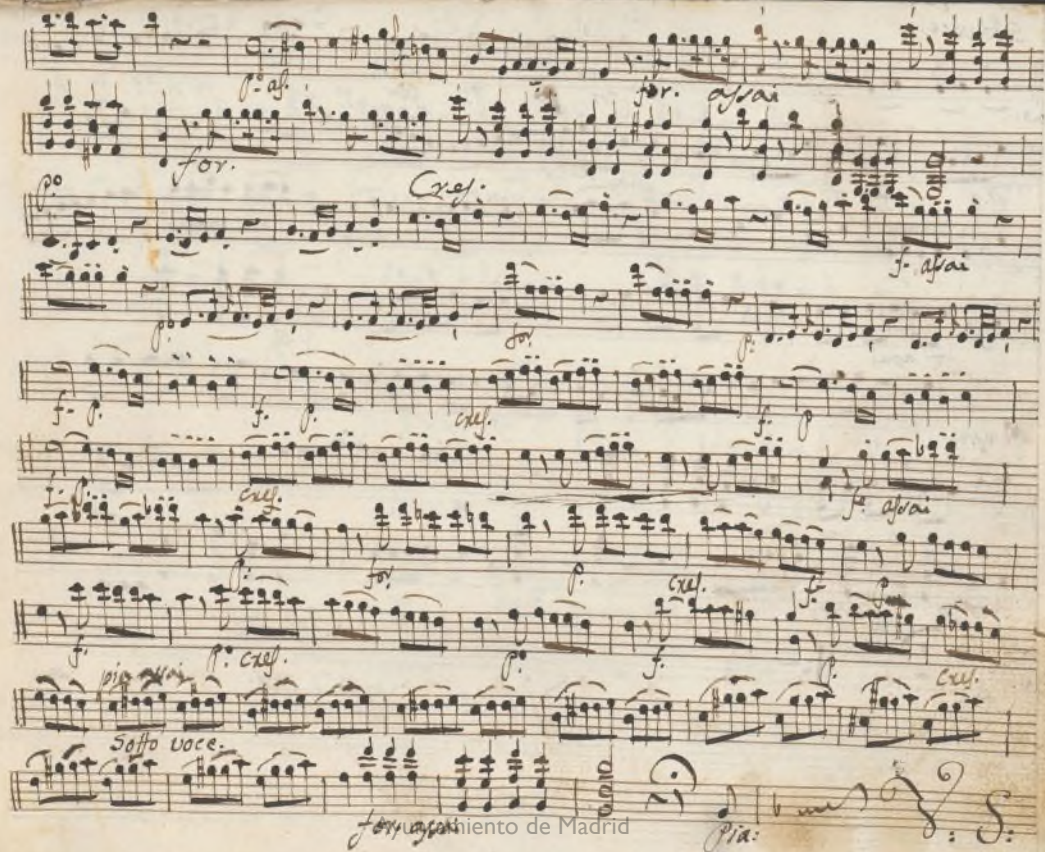
en dos Actos

//

El Barbero de Sevilla

//

[illegible]



Junio 1890

Sotto voce:



Signe subito.

Acto. Primo

And.^{te}

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a tempo marking of *And.^{te}* and a first ending bracket. The notation includes a variety of note values, rests, and dynamic markings such as *pia.*, *for.*, *f.*, *pp.*, *fz.*, *pp. sempre*, and *for.* at the end. There are also performance instructions like *pp. scac.* and *pp.* written above the staff. The score concludes with a double bar line and a repeat sign.

V. S.

Alleg^{ro}

A handwritten musical score on ten staves. The notation includes treble and bass clefs, key signatures, and various musical symbols. Annotations in italics include: *f*, *po*, *pia.*, *for.*, *pia. ayai*, *Rece^{do}*, and *for.*. The manuscript shows signs of age, including yellowing and some staining.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature. The score is divided into sections by repeat signs and includes markings such as "for. Recco.", "f.", and "for.".

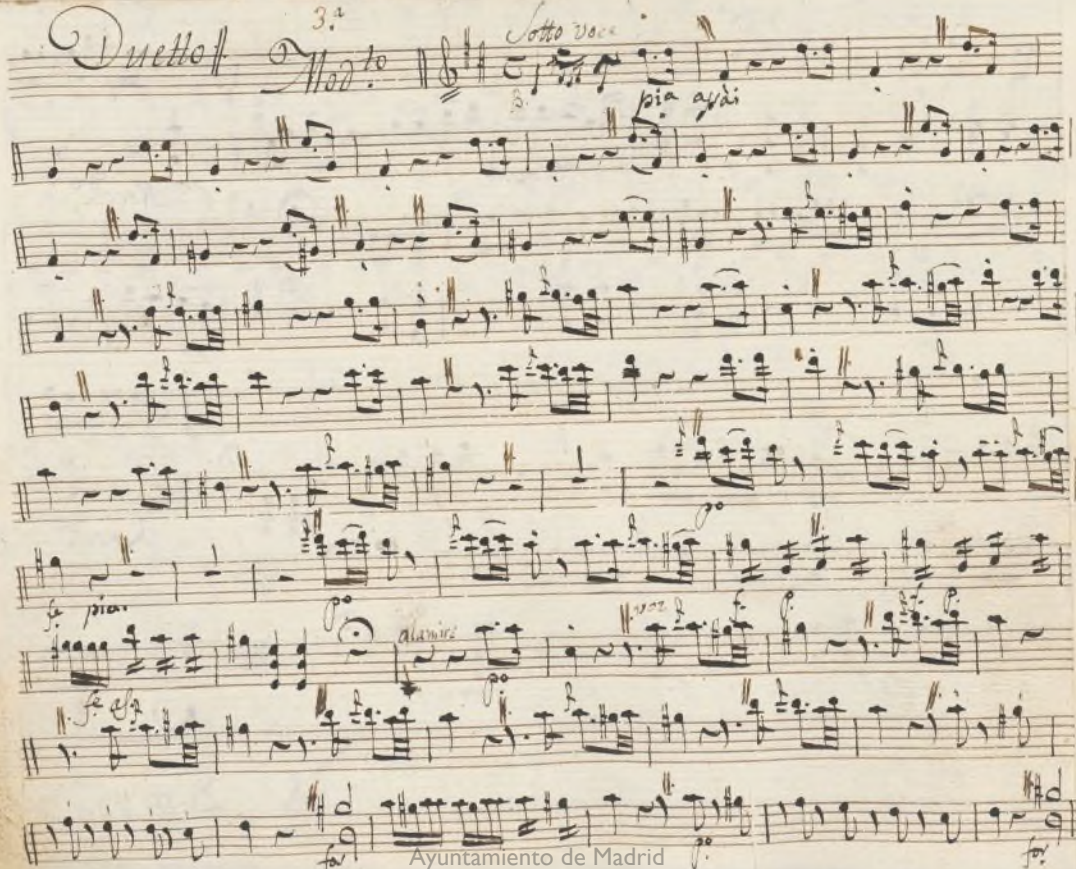
V. Duetto.

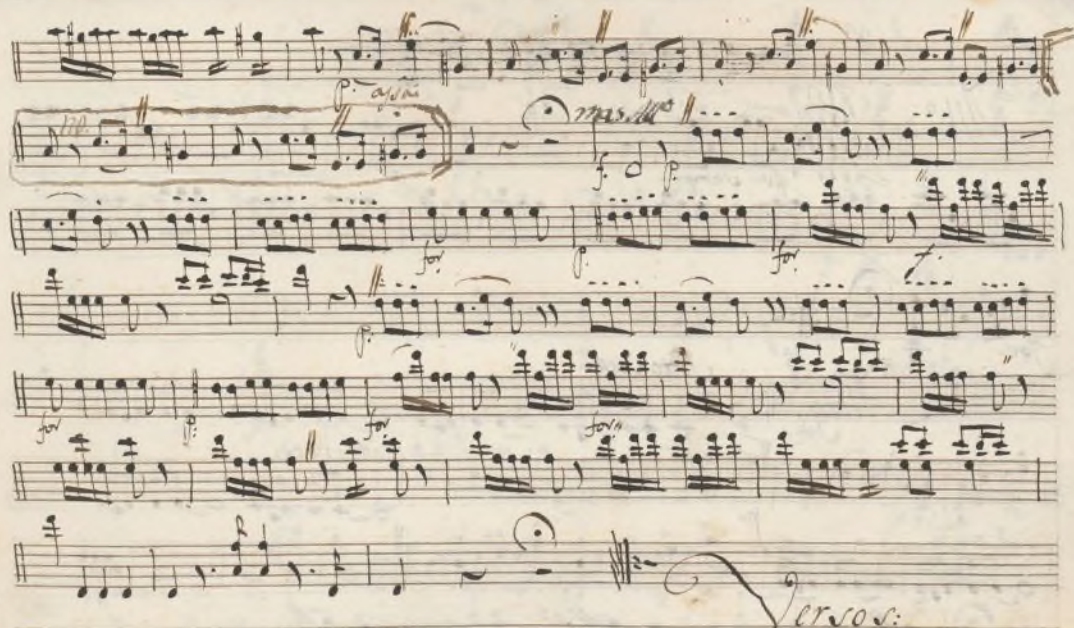
Duetto

Mod^{to}

Sotto voce

pia ayai





42

no

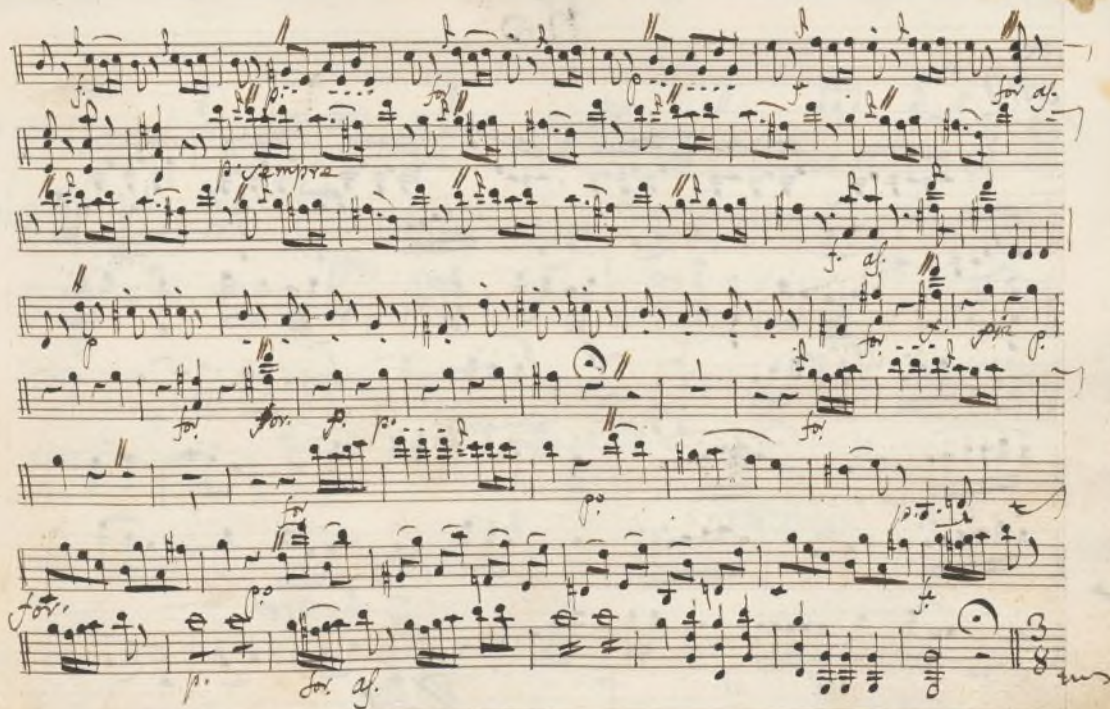
All.^o (no)

Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of rapid sixteenth-note passages. A handwritten annotation "pian sempre" is written above the first staff, and a "p" (piano) dynamic marking is present on the second staff.

Two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of rapid sixteenth-note passages. A handwritten annotation "pian sempre" is written above the first staff, and a "p" (piano) dynamic marking is present on the second staff.

Alleg.^{ro} Sotto Voce

Seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of rapid sixteenth-note passages. A handwritten annotation "pian" is written above the first staff, and a "p" (piano) dynamic marking is present on the second staff. The word "Sotto Voce" is written above the first staff, and "Sotto Voce:" is written above the second staff. The word "Suntamiento" is written below the sixth staff.



V. S.

And.^{mo}

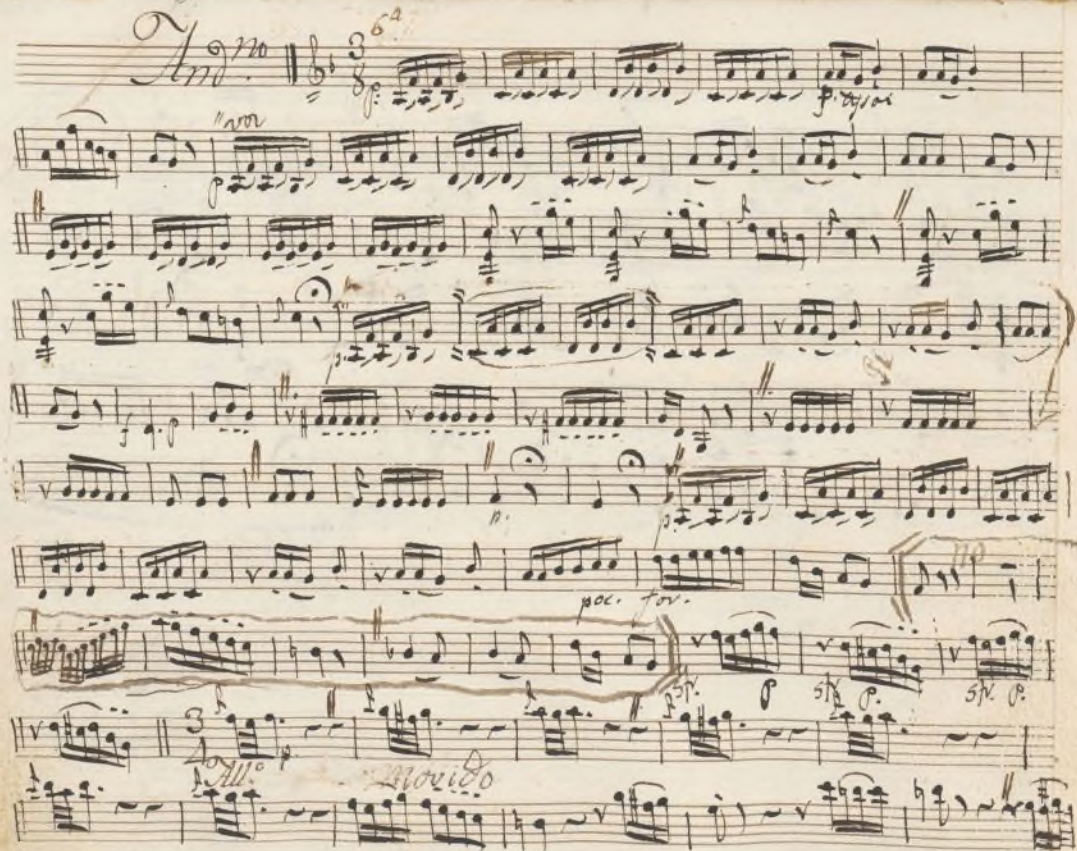


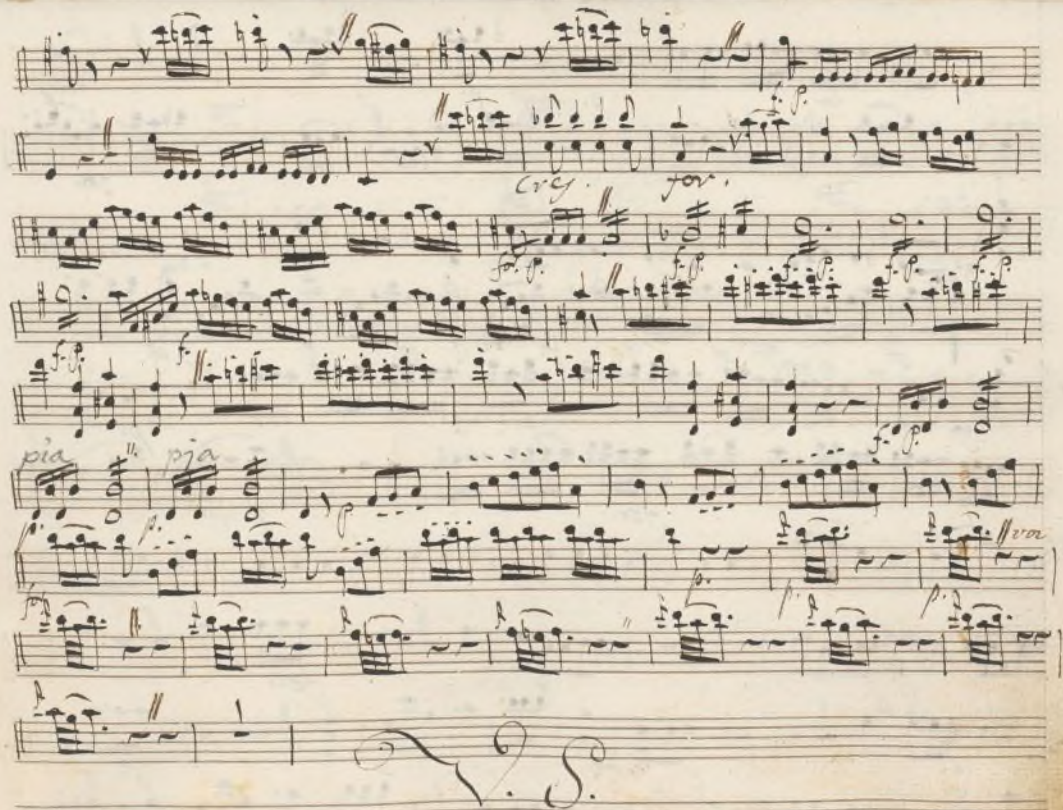
70

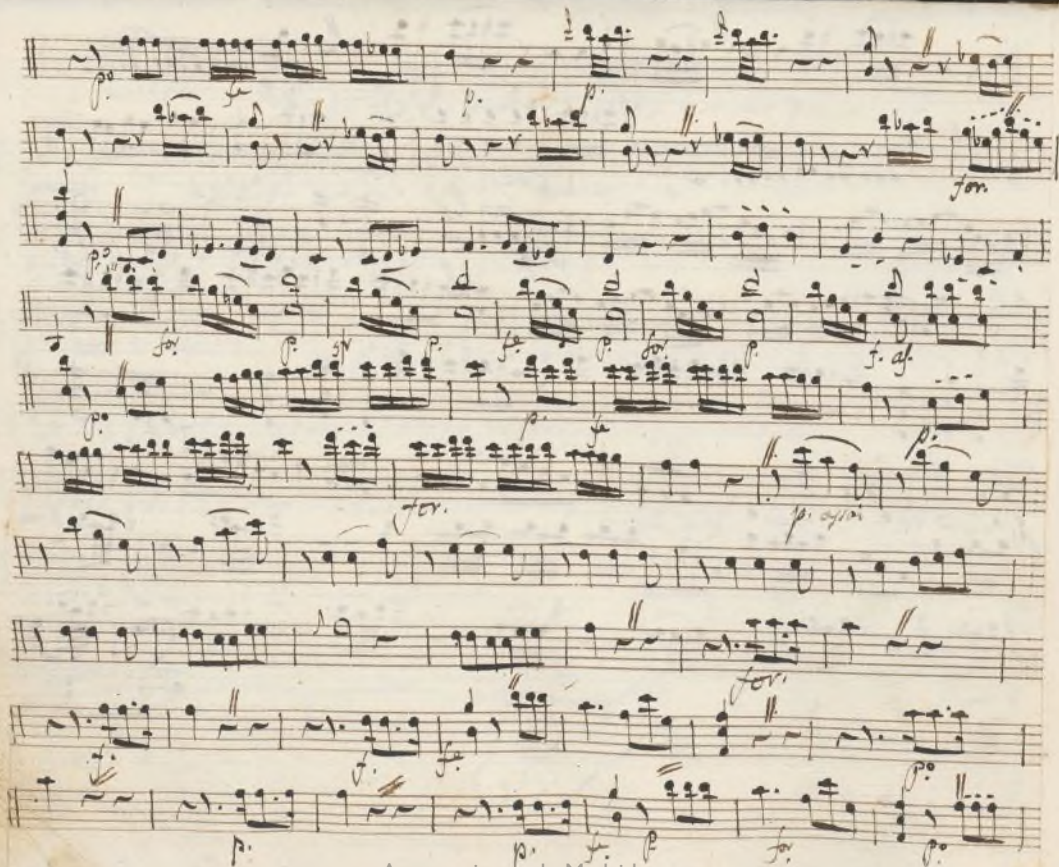
90



di









Amoroso: ^{7^a} *Sotto voce:*
Pizzicato *Voz*

Fin. *Emas y al ultimo*

Voz

Handwritten musical score on six staves. The notation includes various rhythmic values and dynamic markings. Key annotations include:

- ala* (written above a staff, crossed out with a diagonal line)
- mo* (written above a staff, crossed out with a diagonal line)
- con l'arco:* (written above a staff, indicating a change in playing technique)
- Recc.^{do}* (written below a staff, indicating a change in tempo or dynamics)

Verses

Handwritten musical score for a vocal solo, likely for the role of Don Quixote. The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with various dynamics and performance instructions:

- for.* (forte)
- p.* (piano)
- pia* (pianissimo)
- 3.* (triplets)
- af.* (allegro)
- vol.* (vibrato)
- aug.* (crescendo)
- fe* (finito)

The score concludes with a double bar line and a final key signature change to one flat (F).

Time del Acto Primo:

Acto: 2.^o

2^a
|| Rec.^{do} Sacer. || Voces.

Mod.to

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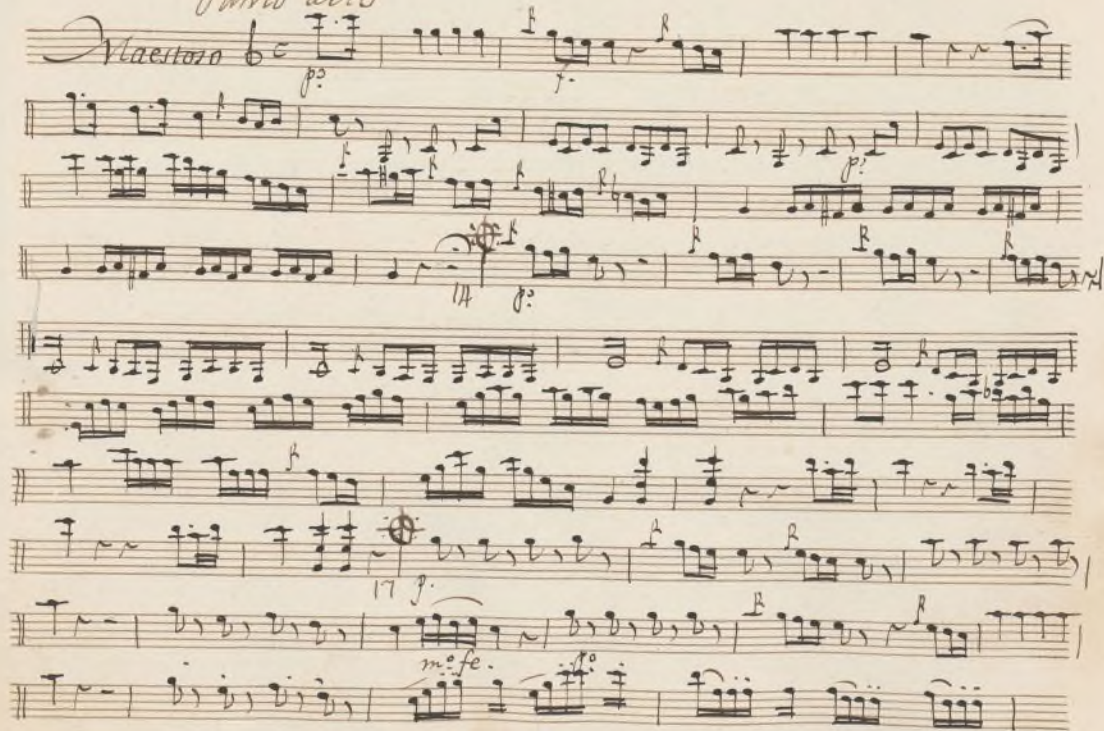




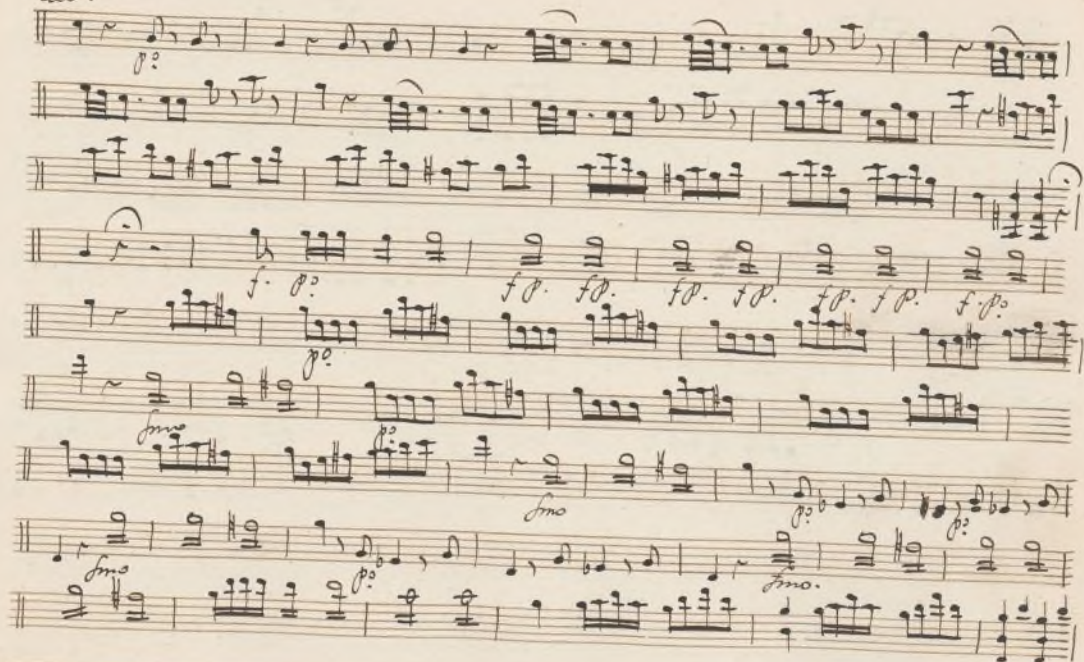


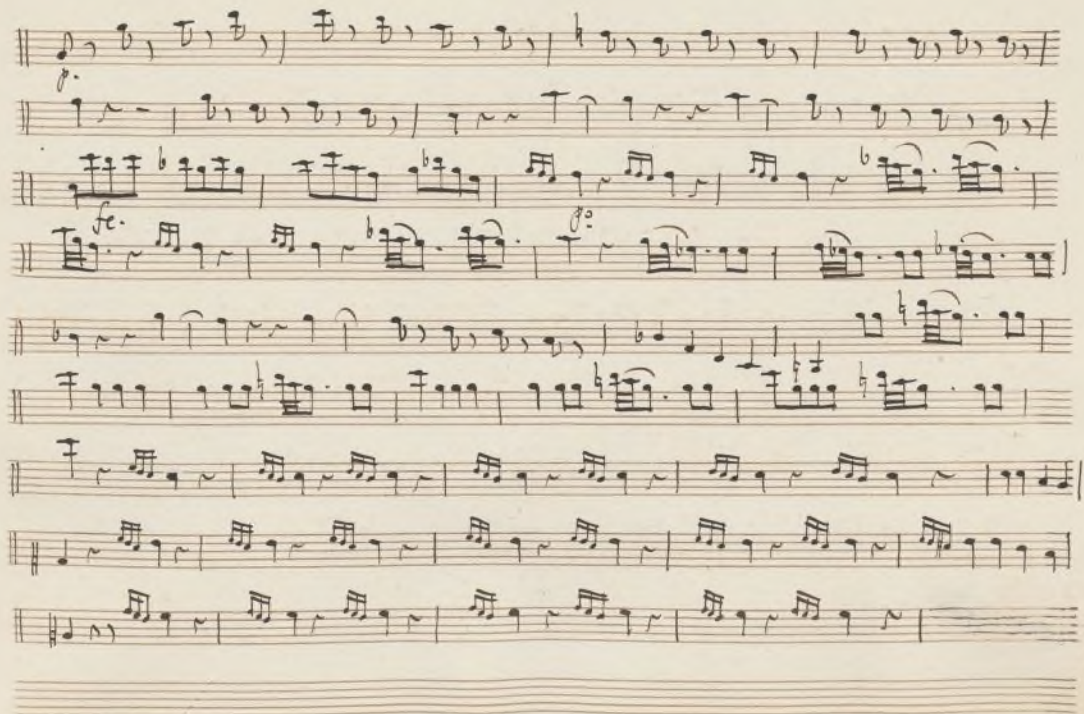
Punto alto

Maestrozo



all.

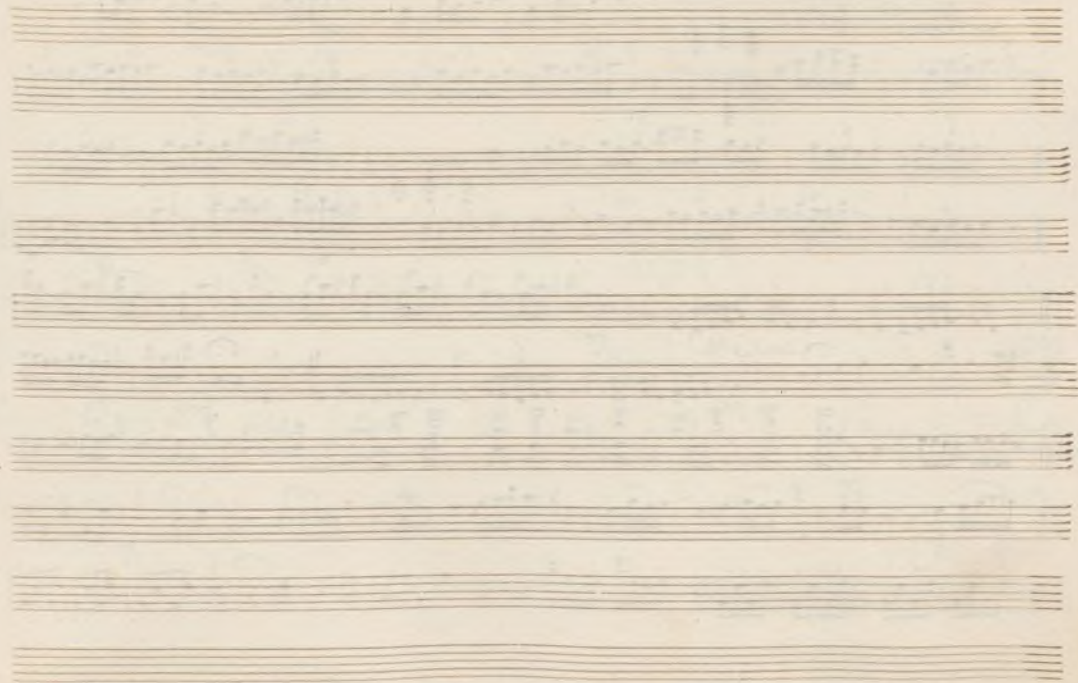


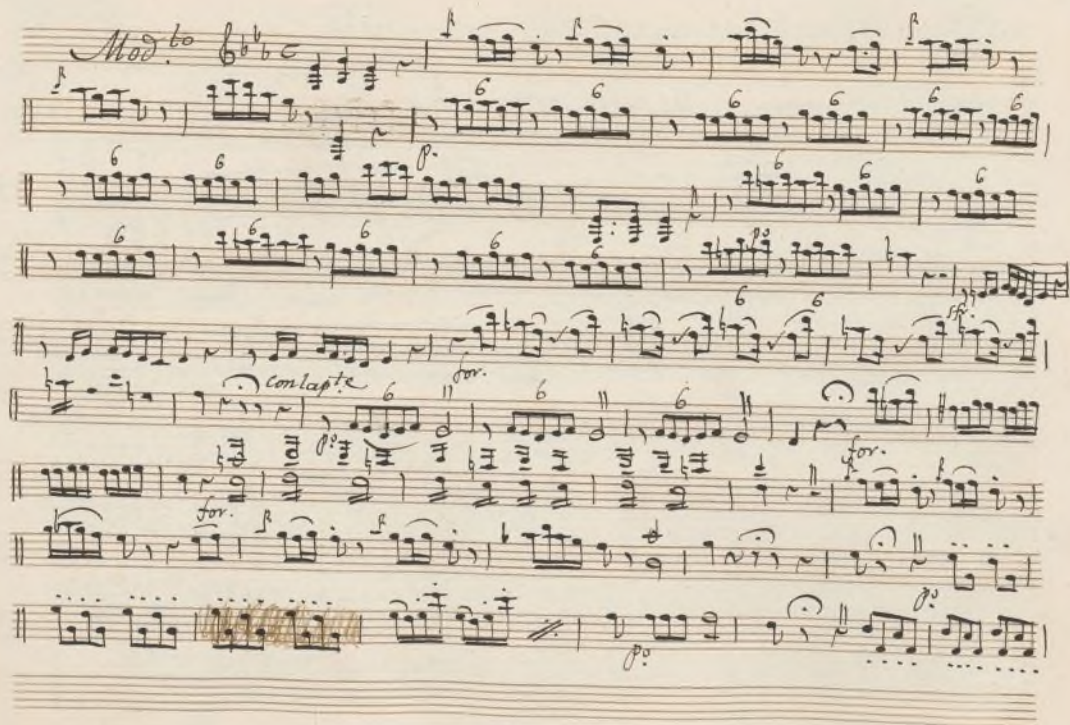


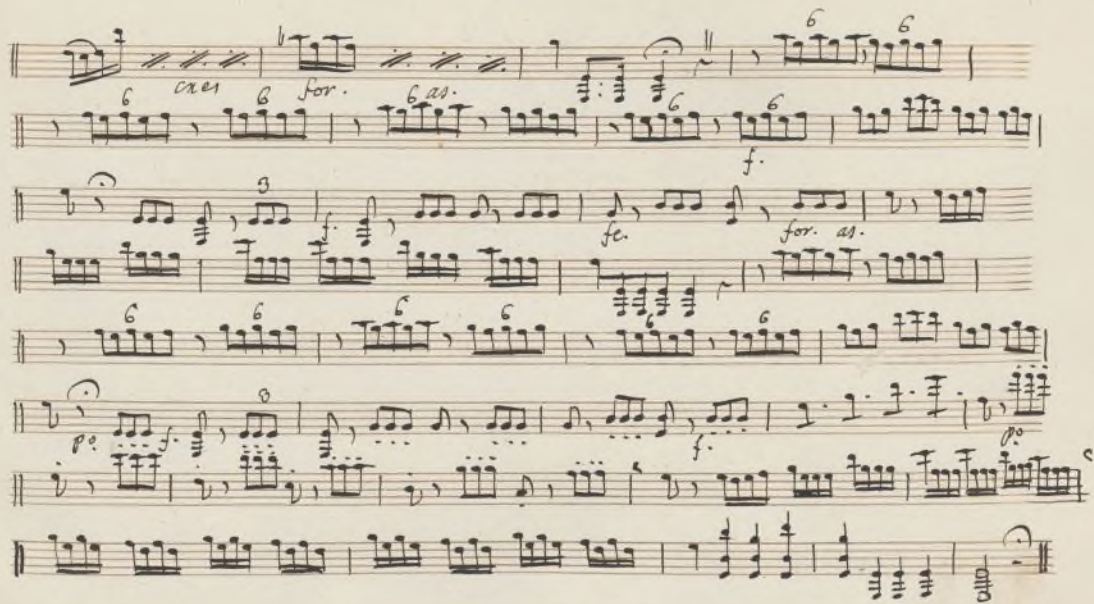




Mod. *dia. c. poco mos.* *dia.* *for.* *for. con al.* *Pente* *af.* *dia.*









Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cre.* (crescendo) and *for.* (forte). The score is heavily crossed out with multiple diagonal lines in brown ink. The manuscript is written on aged, yellowed paper. On the left margin, there are handwritten notes in brown ink: "no" on the fourth staff, "no" on the fifth staff, "no" on the sixth staff, and "si" on the eighth staff. The word "otto" is written at the bottom left of the page.

12

12

otto Voce

Musical score for 12 voices, titled "otto Voce". The score is written on 12 staves, with the first staff labeled "M." and the number "12" above it. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "for." and "cresc.".



V. S.

Modo

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several handwritten words in italics: *for.* (first staff), *apoi* (second staff), *pia* (third staff), *crey* (fourth staff), *al.* (fifth staff), *apoi* (sixth staff), *for.* (seventh staff), and *for.* (eighth staff). The notation is dense, with many notes and rests, and the handwriting is in a cursive style. The paper is aged and shows some staining.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for.* and *con la p.*. The score concludes with a double bar line and a repeat sign. Below the staves, the text "versos y aria de la S.^a Alido" is written in a cursive hand.

13 *con Sordina.* *No.* 2

farg. *soffo voce.*

Allegro

f *f*

Violin 1.º D. al

Rez.º

No ce so la tor men ta fur to

sa gra do cie lo

Alleg.º

po q^e se ra de

mi ai triste q^e se ra

quanto pe

li go. No si na der gra cia da y quanto mal in fe
 fe. fe.
 li ce te cer ca pe ro si dul ce es el su frir por a
 mor be lla es pe ran za de mi do lor a ni ma
 mi = cons tan cia

Largo
 mi des gra cia tras pa sa da el cora
 Con la p.^{te} fr.

Don traspa sa do el cora 201 a tempo

Contap^{te}

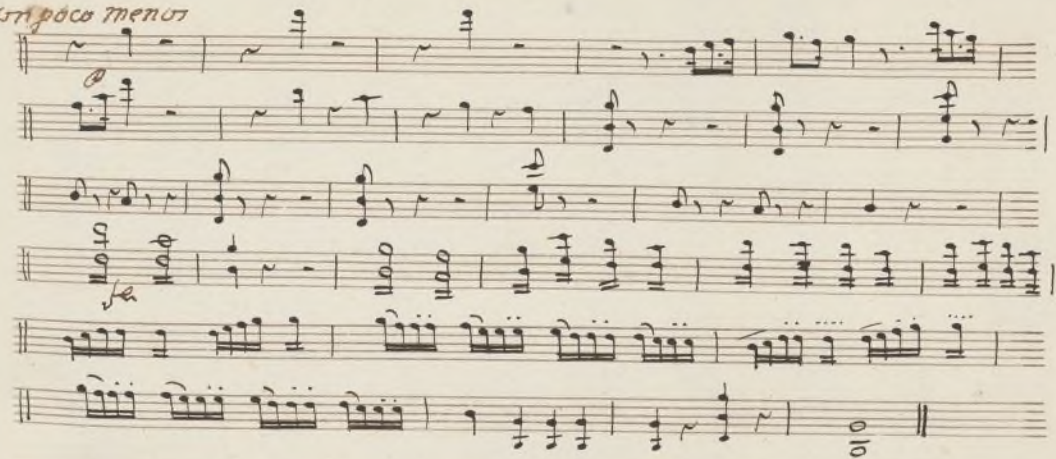
And.^{te} fta

2da

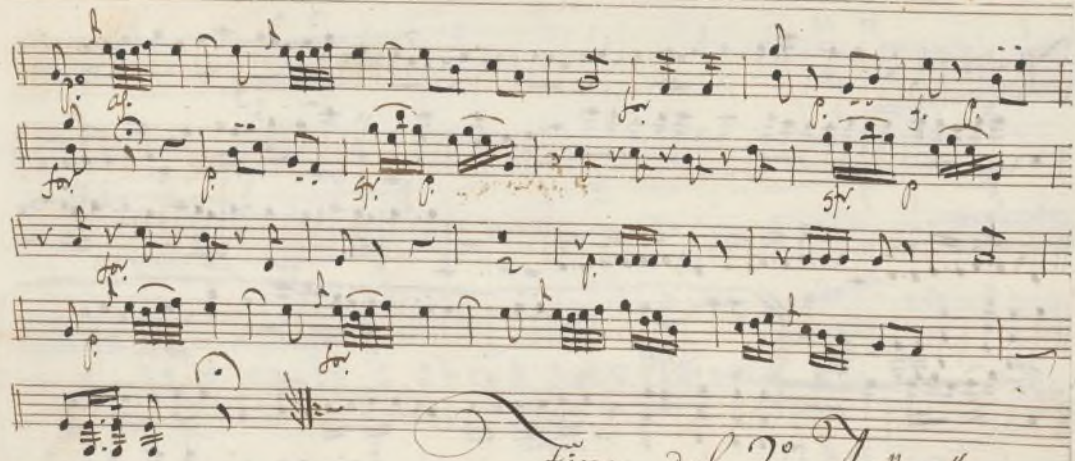
N.S.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The third staff begins with *All.* and *fmo*. The sixth staff has *sfr.* and *Voz* above it. The seventh staff has *un poco meno* written below it. The eighth staff has *Voz* at the end. The bottom two staves are empty.

un poco meno







Fine del 2.º Acto: //

Alto: 3.º

Handwritten musical score for Alto: 3.º. The score is written on ten staves. The first staff begins with the tempo marking "Molto" and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "for", "p", "f", "pia", and "sempre". There are also some handwritten annotations in red ink on the right margin. The score is written in a cursive, handwritten style.

15.

*Andte**con moto.*

E/

Allegro 16 *Vn D*

Handwritten musical score for Violin D, marked *Allegro*. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a single melodic line with various ornaments, including mordents and grace notes. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, intricate piece. The score ends with a double bar line on the seventh staff. There are some handwritten annotations and a large 'Vn D' written above the first staff.

Finale. ||

And.^{te}

17

2

3

3

3

4^{ta} pia

Sotto voce:

for.

4^{ta} for.

4^{ta} pia

4^{ta} for.

4^{ta} pia.

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

Dynamic markings and performance instructions include:

- for go.*
- for pia.*
- for.*
- pia.*
- for, p.*
- for p.*
- cr.*
- for.*
- for pia.*
- for.*
- for assai*
- 62.*

The score concludes with a large, stylized flourish or signature at the bottom right.

Sotto voce:



Ayuntamiento de Madrid.

p. Sotto voce:

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

Key markings and annotations include:

- Via* (written above the first staff)
- for.* (written below the third staff)
- po* (piano, written below several staves)
- cref.* (crescendo, written below several staves)
- fe* (forte, written below several staves)
- mp* (mezzo-piano, written below the eighth staff)
- Subito* (written below the eighth staff)

The score concludes with a double bar line on the eighth staff, followed by two empty staves at the bottom of the page.

sia affai

Service 4

For.

— dia

1

20

—

2

101a

47. 2. 1.

Prav.

For.

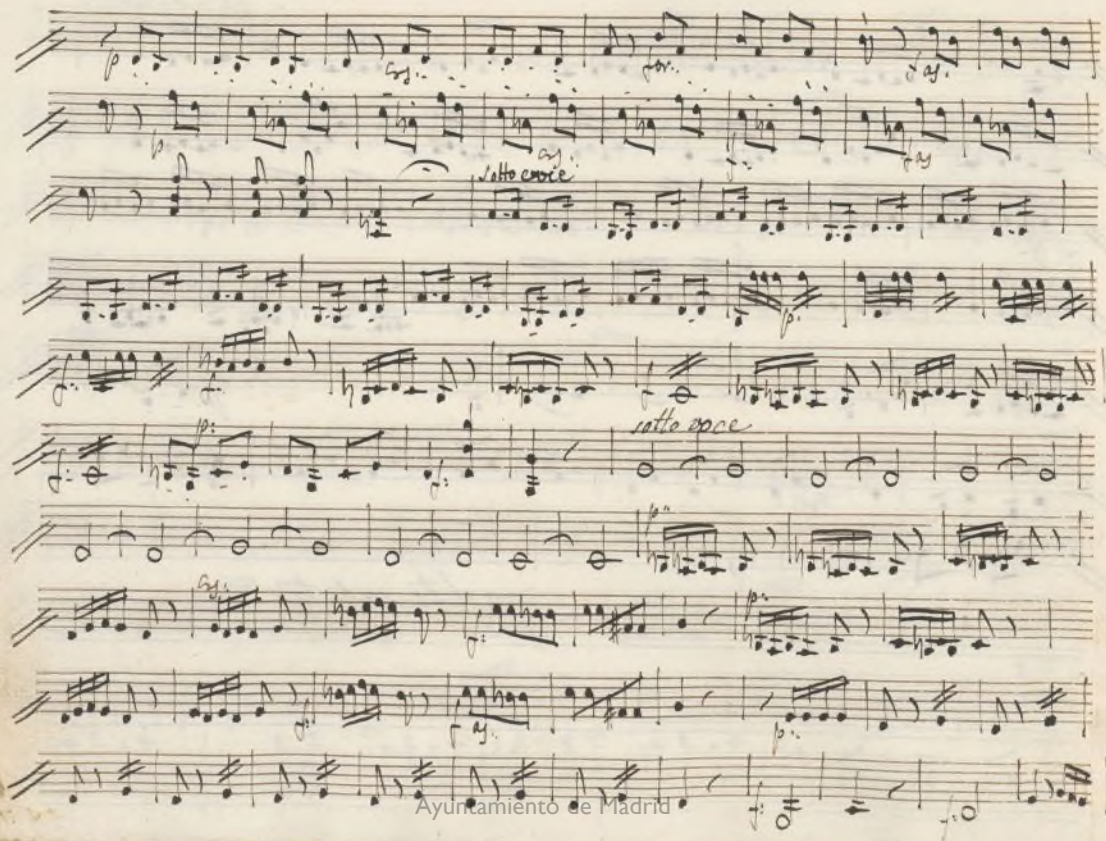
227

Allo notando

Ayuntamiento de Madrid



Fin *Pontifino*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first seven staves contain complex melodic and harmonic lines. The eighth staff begins with a double bar line and contains the handwritten text "ulti. 1885" in the right margin. The ninth and tenth staves are empty.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and rests. The score concludes with a double bar line and a final note. The handwriting is elegant and characteristic of 18th or 19th-century musical notation.

otto ore

prmo

ad.

ad.

All. molto

Allegretto

de Macis

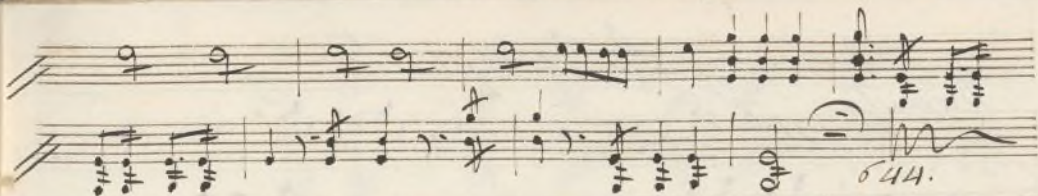


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

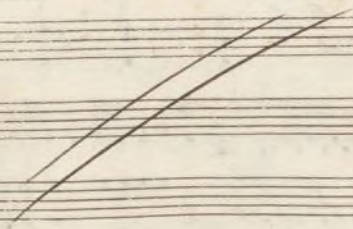
Dynamic markings and performance instructions visible on the staves include:

- f* (forte)
- p* (piano)
- all. Presto* (Allegretto Presto)
- rinfor.* (rinforzando)
- Cr.* (Crescendo)
- Avantamento de Madrid* (written across the bottom staves)

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style. The first staff has a *p.* marking. The second staff has *for.* and *for. ay.* markings. The third staff has a *prmo* marking. The fourth staff has a *rimfor* marking. The fifth staff has a *p.* marking. The sixth staff has a *p.* marking. The seventh staff has a *p.* marking. The eighth staff has a *p.* marking. The ninth staff has a *p.* marking. The tenth staff has a *p.* marking. The score is written on aged, slightly yellowed paper.



(Fine dell' Acto Terzo.



Tempesta

18

Acto quarto

All.^o



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, possibly from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, possibly from the 18th or 19th century.

Dynamic markings and performance instructions visible in the score include:

- pp.* (pianissimo)
- aj.* (ad libitum)
- for.* (forte)
- res.* (respiro)
- ad.* (ad libitum)
- cr.* (crescendo)

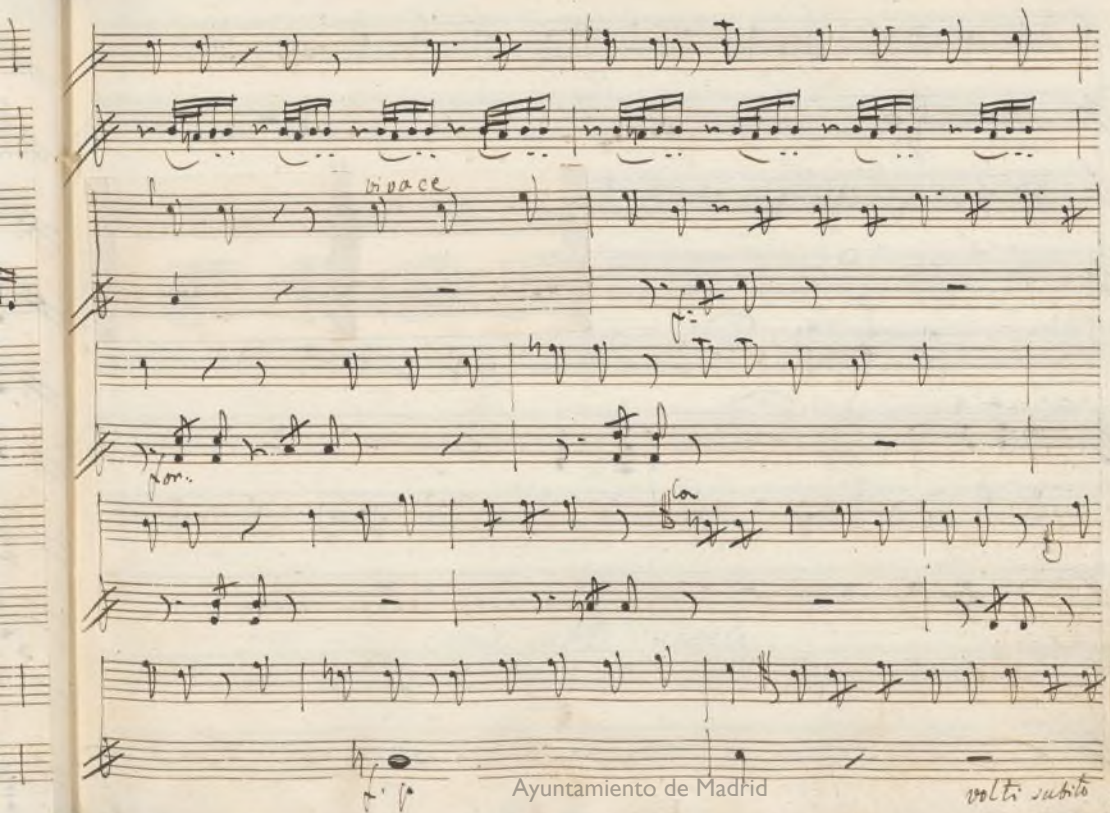
The score concludes with a large, stylized flourish or signature mark on the final staff.

Rec.^o

All.^o

Largo a tempo

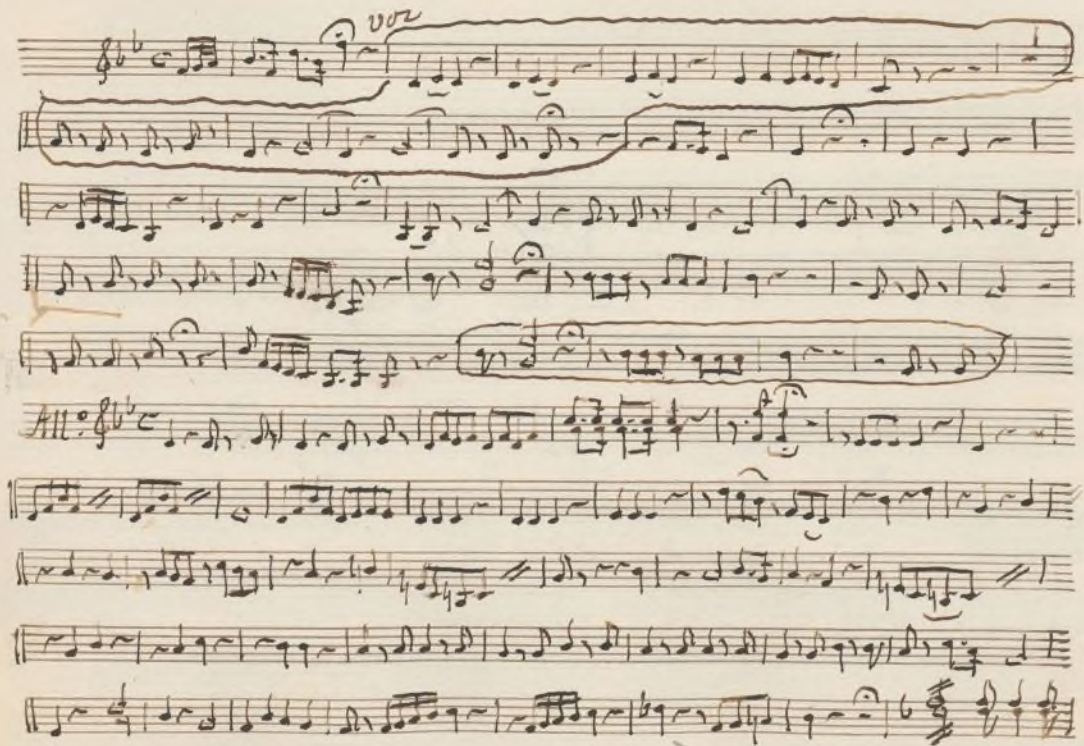
Ayuntamiento de Madrid







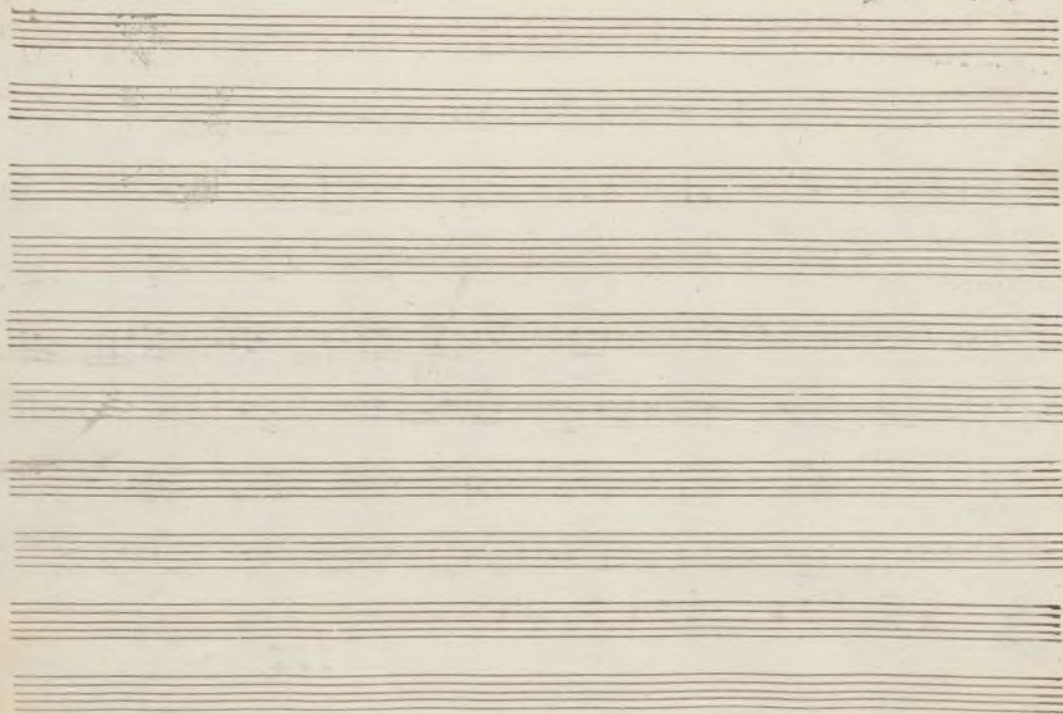
Segue subito Finale



Con la voz
a piacer

All: non tanto

Voz
a piacer



720 *Si all.^o moderato*

Rec.^o.

molto subito

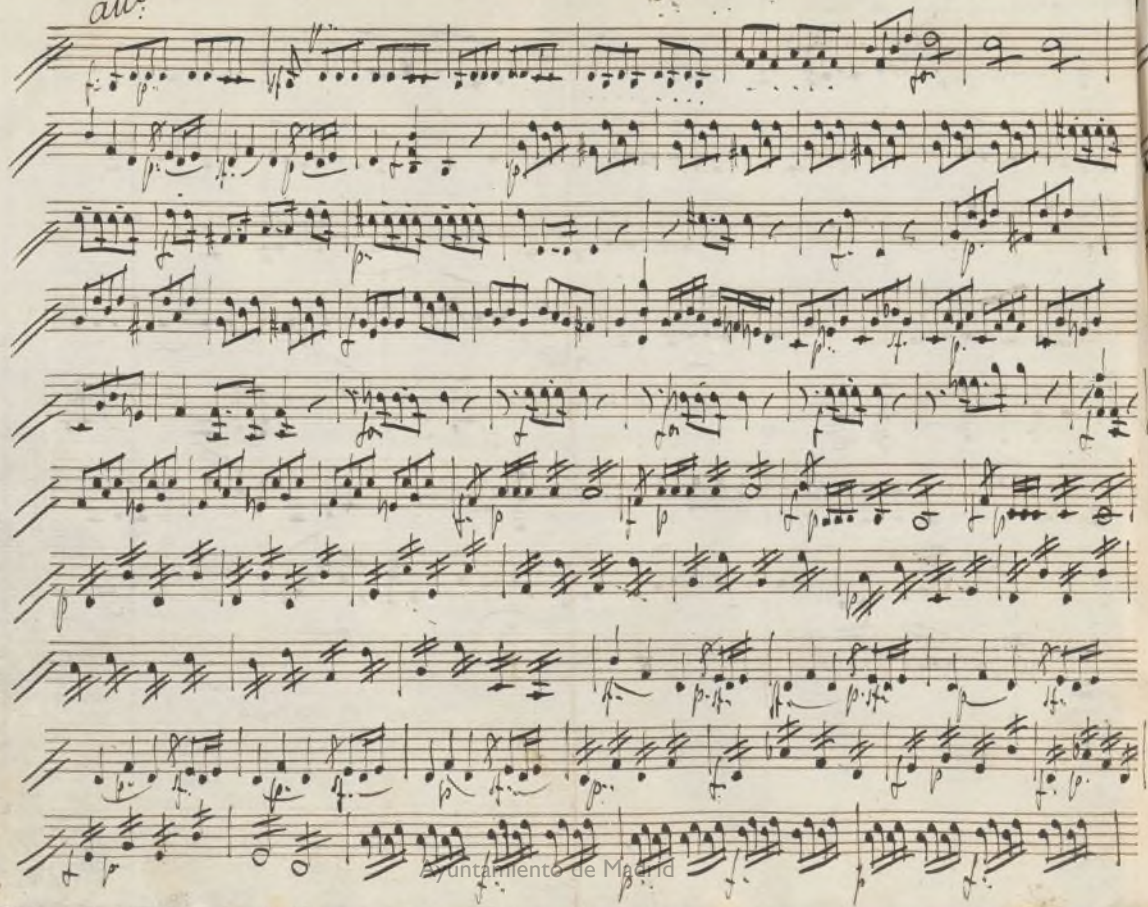
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is signed "Antonio de Madrid" at the bottom center. The word "Vencidos" is written in the bottom right corner. The word "Andate" is written above the fifth staff. The word "Allegro" is written above the eighth staff. The word "Vencidos" is written in the bottom right corner.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is signed "Antonio de Madrid" at the bottom center. The word "Vencidos" is written in the bottom right corner. The word "Andate" is written above the fifth staff. The word "Allegro" is written above the eighth staff. The word "Vencidos" is written in the bottom right corner.



colti subito

all?



mas Mo

molto forte

molto subito

Ayuntamiento de Madrid



Mus 463-1

Il Barbiere di Siviglia

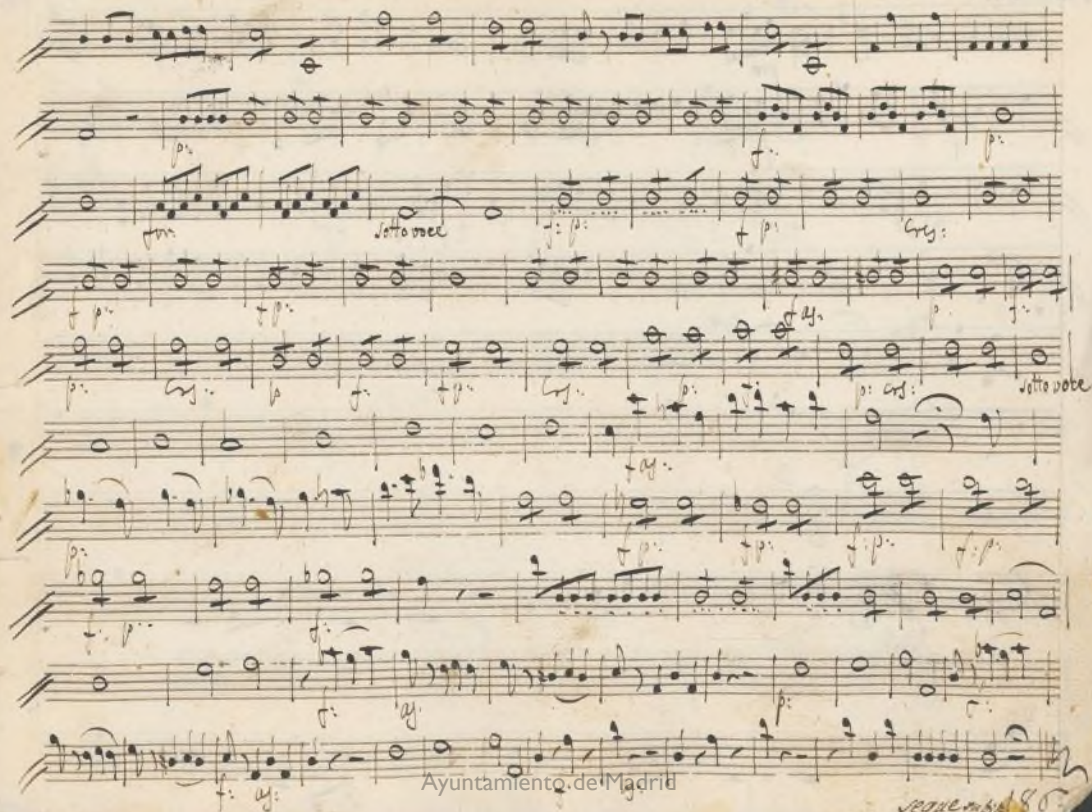
Violetta Prima

Sinfonia

All. Presto.

Sinfonia
All. Presto

The image shows a handwritten musical score for a symphony, titled "Sinfonia" and "All. Presto". The score is written on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", "cresc.", and "dim.". The handwriting is in a cursive style, and the paper is aged and yellowed. The score is a single system, meaning it is intended to be played by multiple instruments or voices simultaneously. The title "Sinfonia" is written in a large, decorative script at the top left, and "All. Presto" is written below it. The manuscript is on aged, yellowed paper with some staining.



Andante

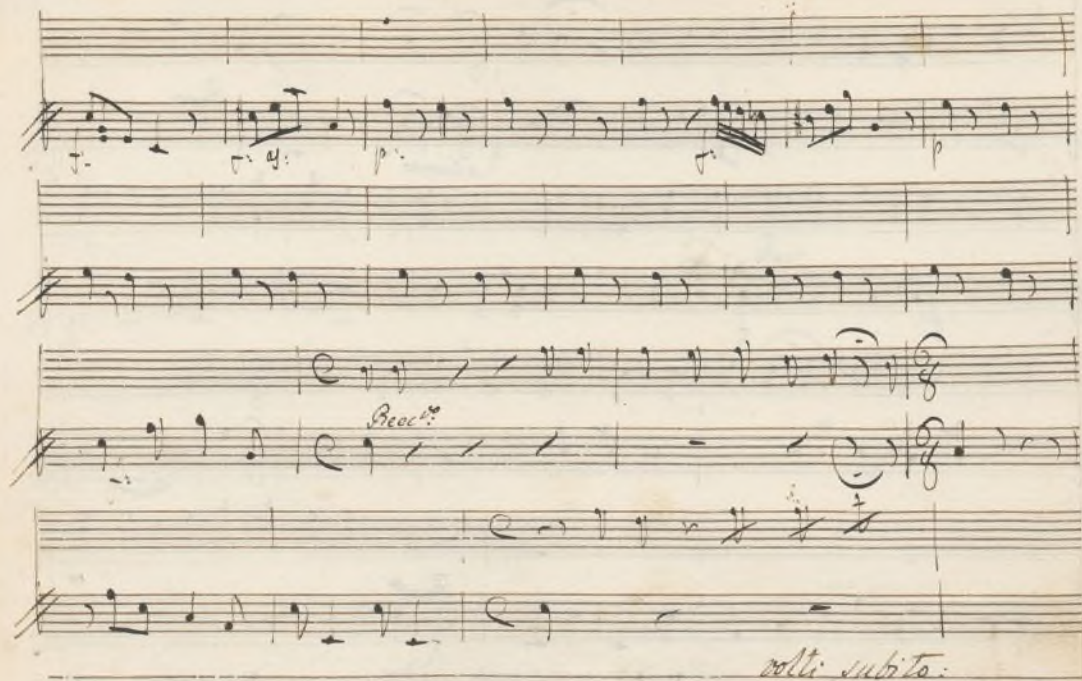
Handwritten musical score for the 'Andante' section, measures 37-42. The music is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo 'Andante' is written at the beginning. The first measure of the first staff is marked with a '2' above it and a 'p' below it. The music consists of various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a '38.' marking above it. The section ends with the instruction 'A que subito.' written in a cursive hand.

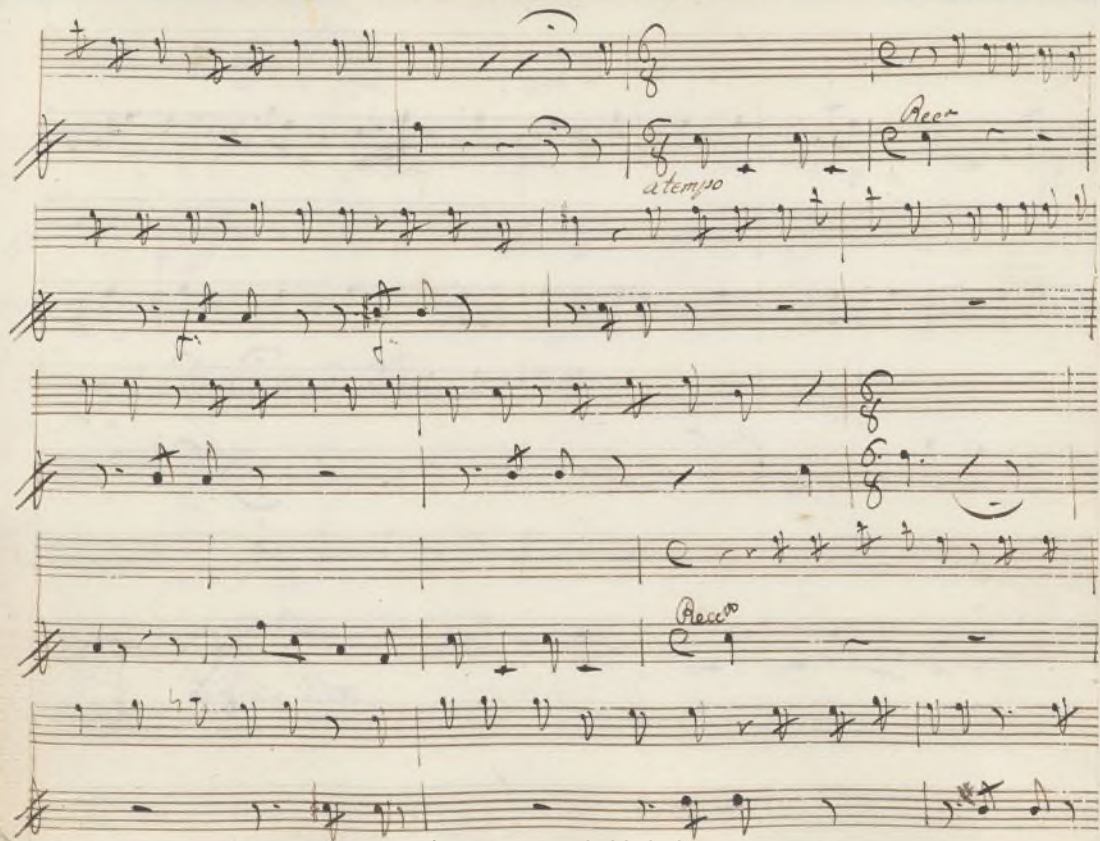
A que subito.

Figaro

Handwritten musical score for the 'Figaro' section, measures 43-48. The music is written on five 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 tempo 'Figaro' is written at the beginning. The first measure of the first staff is marked with a '2' above it. The music consists of various note values, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The section ends with the instruction 'Allegretto' written in a cursive hand.

Allegretto





a Duo

3

Moderato

p.

f

p.

f

p.

f

p.

f

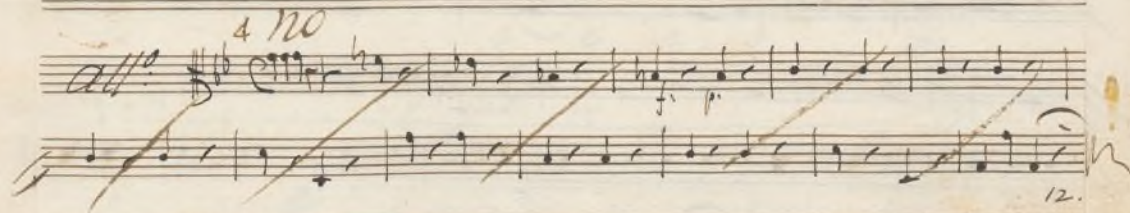
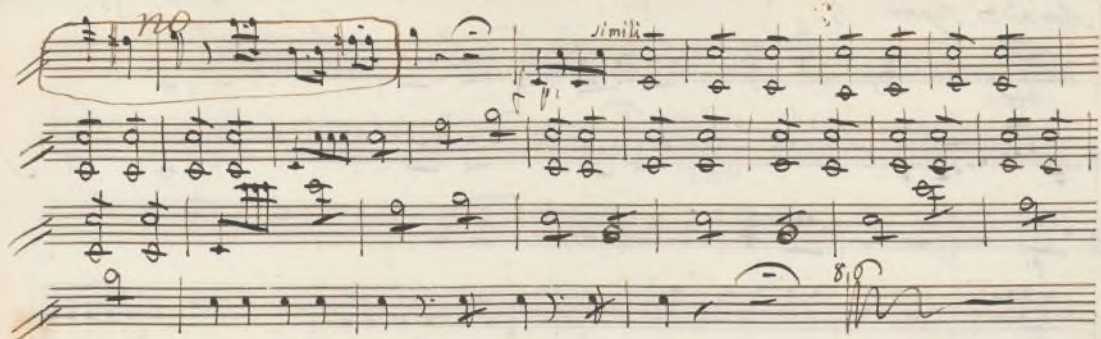
p.

f

p. y.

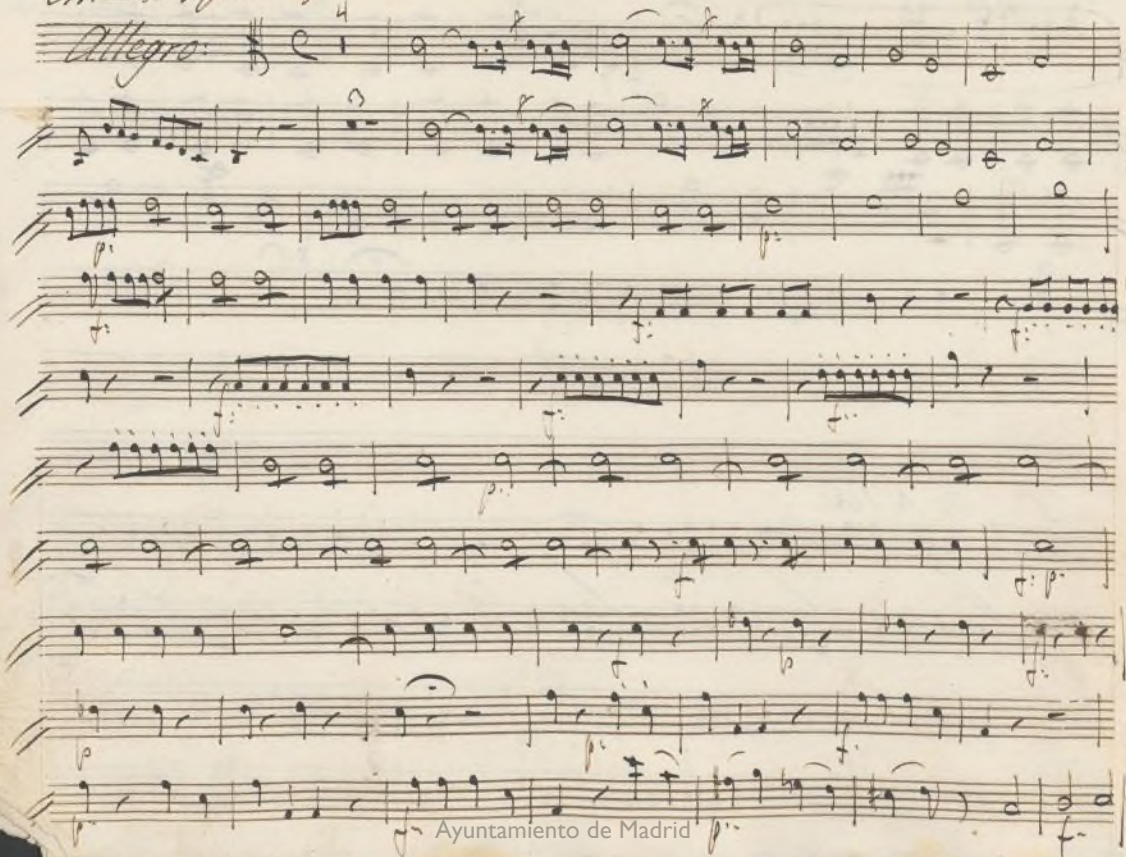
sotto voce

fin



Aria di Figaro 5

Allegro:



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, possibly from the 18th or 19th century. The notation is dense, with many notes and rests. There are several annotations in the score, including "Cello" and "Anote" in the second staff, "p: po" and "dimiki" in the seventh staff, and "no" in the eighth staff. The score is written on aged, slightly discolored paper.

Cello
Anote

p: po dimiki

no

180.

due

6

Andantino

p.

no

all: no tanto

f. p.

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score is written on aged, slightly yellowed paper. The bottom of the page features the text "Ayuntamiento de Madrid" and the number "228.".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The score is written on aged, slightly yellowed paper. The bottom of the page features the text "Ayuntamiento de Madrid" and the number "228.".

Canson

17

Amoroso:

Handwritten musical score for a Canson, featuring ten staves. The notation includes treble and bass clefs, time signatures (2/4 and 3/4), and various musical symbols such as notes, rests, and accidentals. The score is written in ink on aged paper. Key markings include "Amoroso:" at the beginning, "2^{da}" on the second staff, "H. gloria 2^a mai val^{ta}" on the third staff, and "p. 3." on the sixth staff. The bottom of the page is torn.



a Duo
all.
Presto

8

Handwritten musical score for a Duo, marked "all." and "Presto". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fast, rhythmic style, featuring many sixteenth and thirty-second notes. The score includes various dynamic markings such as "p." (piano), "f." (forte), "p: ag." (pizzicato agitato), and "f." (forte). There are also markings for "for. y" (for y) and "simile". The notation is dense and characteristic of 19th-century manuscript notation. The paper is aged and shows some wear at the edges.



Fine dell' Acto Primo

Acto 2^{do}

Moderato

Terzetto

Handwritten musical score for a Terzetto, Acto 2do, Moderato. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo 'Moderato' is written above the first staff. The piece is titled 'Terzetto' and is part of 'Acto 2do'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper is aged and shows some staining and a dark ink blot on the lower half.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The manuscript is written in dark ink on aged, slightly stained paper. The staves are connected by a single line on the left side. The music appears to be a single melodic line, possibly for a violin or flute. The notation is dense, with many beamed notes and slurs. There are some corrections and erasures visible, particularly in the middle staves. The overall style is that of a 19th-century manuscript.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *f*, and *sf*. A wavy line is drawn across the fifth staff, and the number "102" is written above it. The word "sotto voce" is written between the third and fourth staves.

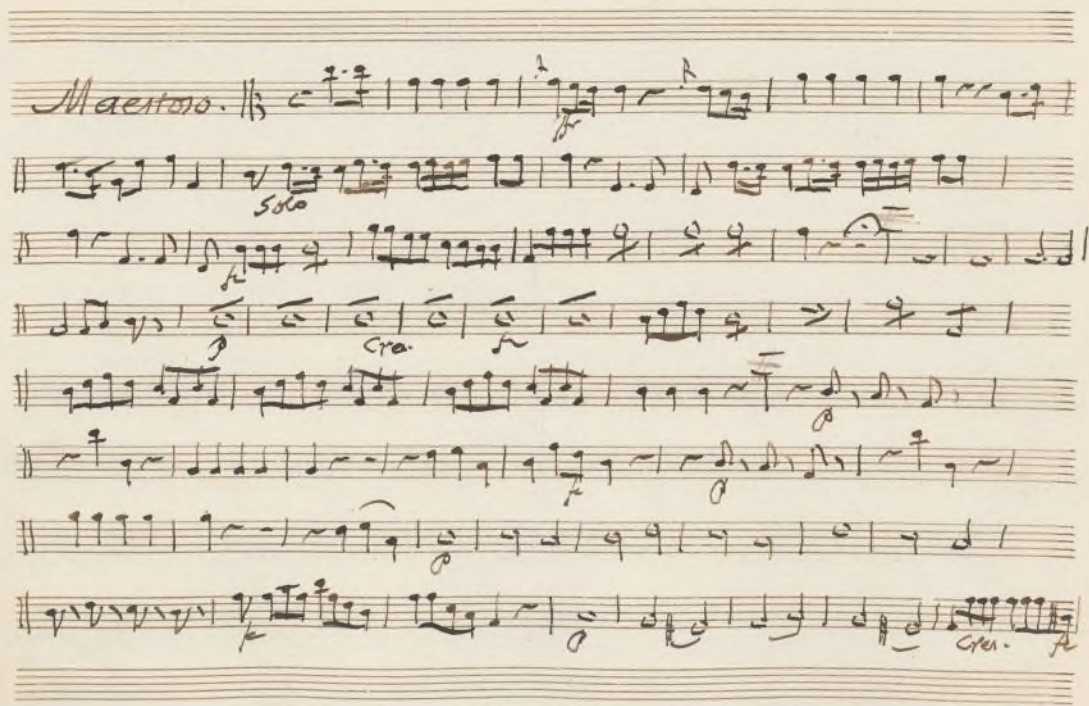
Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *sf*, *ff*, and *sfz*. The word "aria" is written at the beginning of the first staff, and "sotto voce" is written at the end of the first staff. The number "10" is written above the first staff. The word "Cres." is written between the second and third staves.

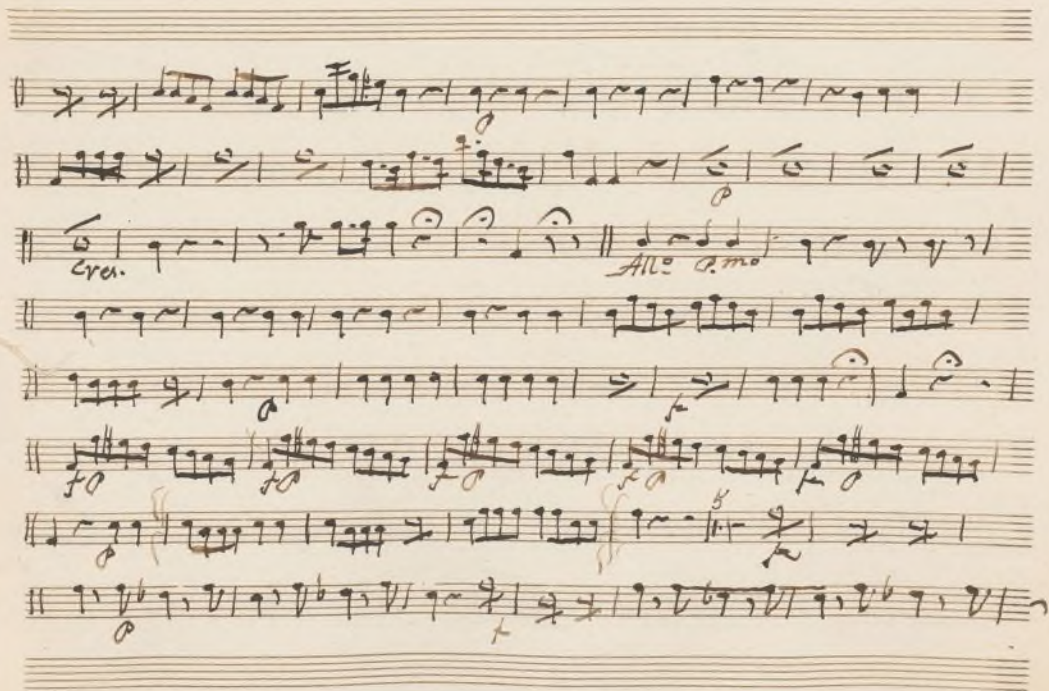
11
9.^a

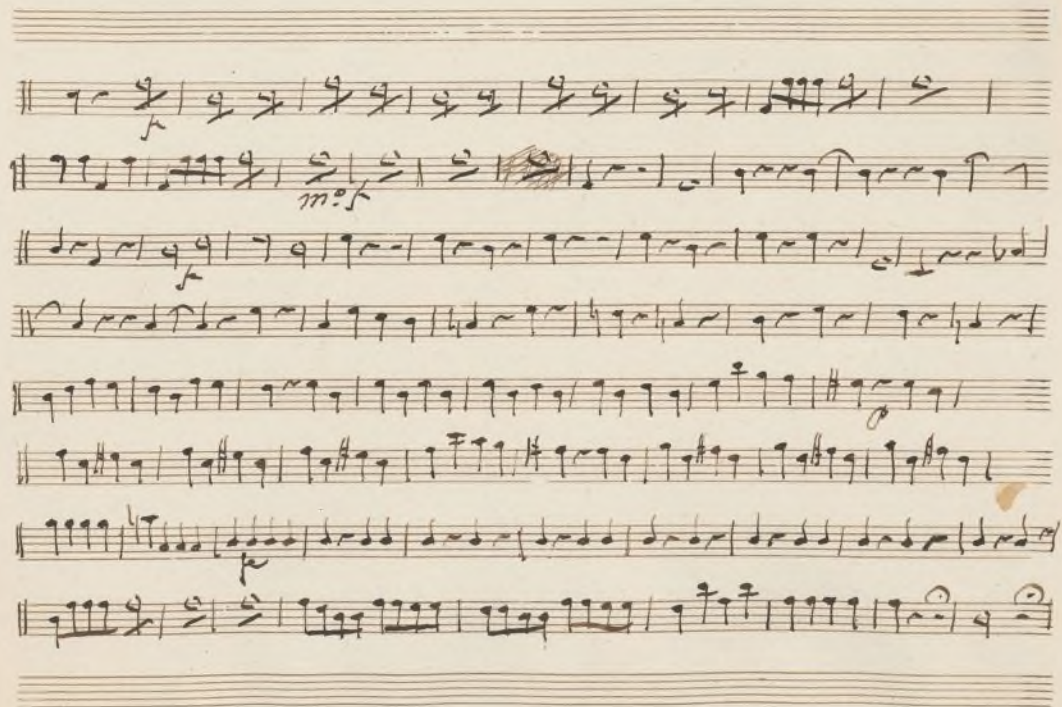
t

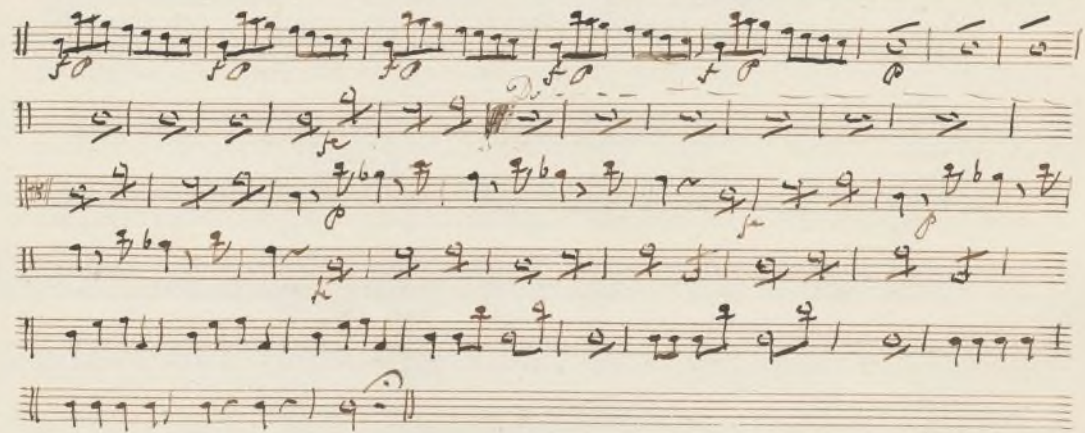
Viola

Aria

Maestros. 









Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including 'p.' (piano) and 'f.' (forte). The score is divided into measures by vertical bar lines. The bottom of the page features a library stamp and a handwritten number.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including 'p.' (piano) and 'f.' (forte). The score is divided into measures by vertical bar lines. The bottom of the page features a library stamp and a handwritten number.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is heavily annotated with handwritten notes and corrections.

Key markings and annotations include:

- ala #* (top right)
- viv* (top center)
- no* (left margin, twice)
- pi* (multiple instances)
- ag* (multiple instances)
- for* (multiple instances)
- 102* (bottom center)
- multi* (bottom right)

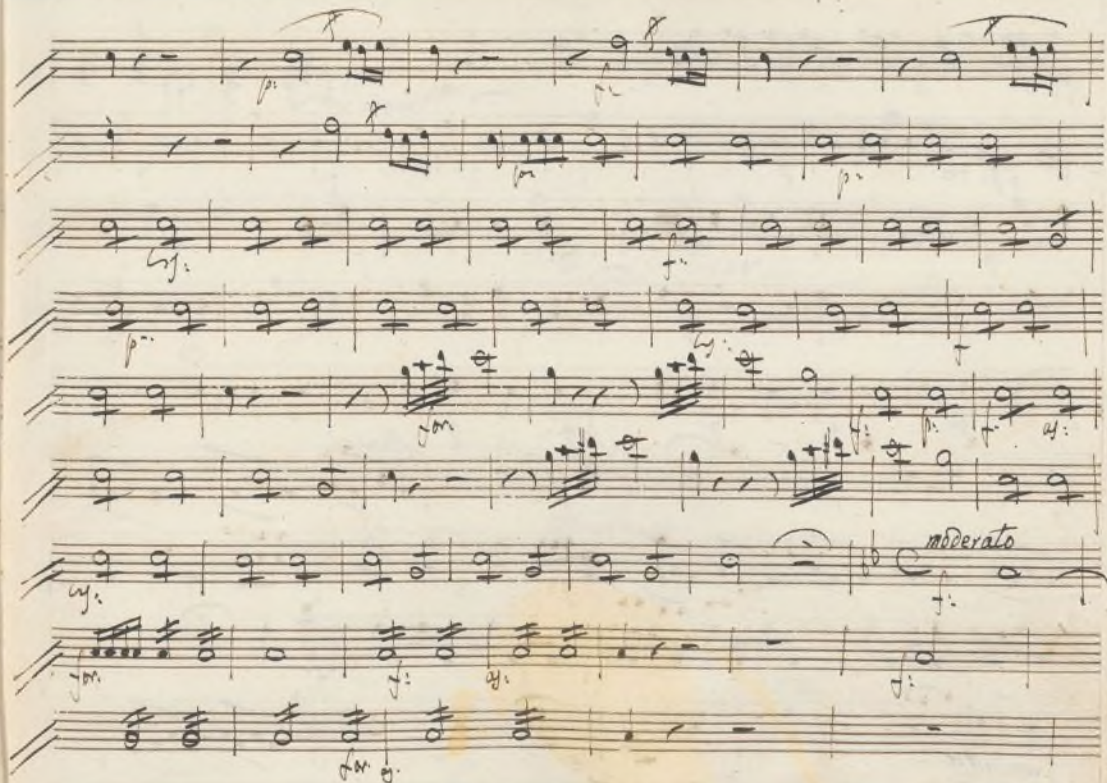
The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age and wear.

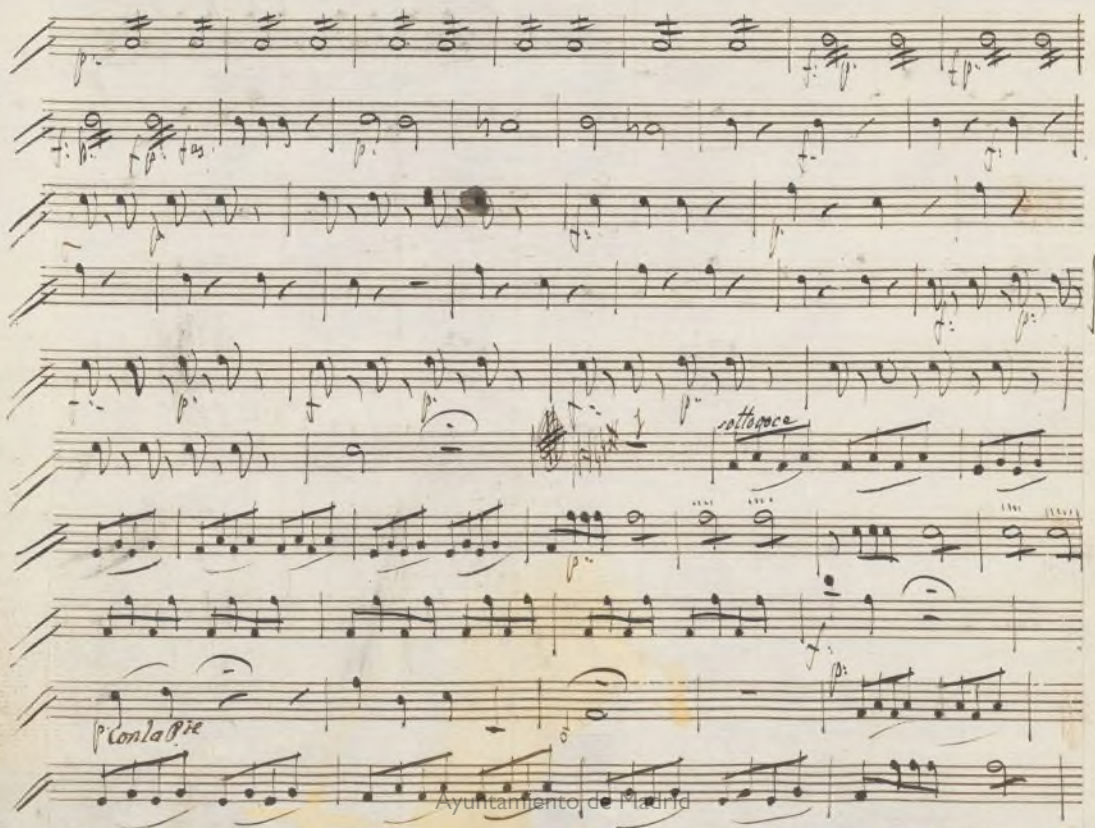
Tersetto

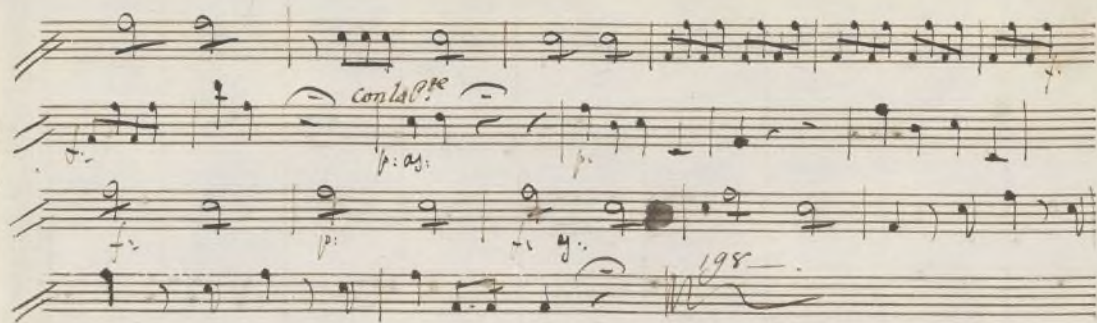
12

Allegro

Handwritten musical score for a Trio (Tersetto) in G major, marked *Allegro*. The score consists of 12 measures across 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The manuscript is on aged, slightly stained paper.

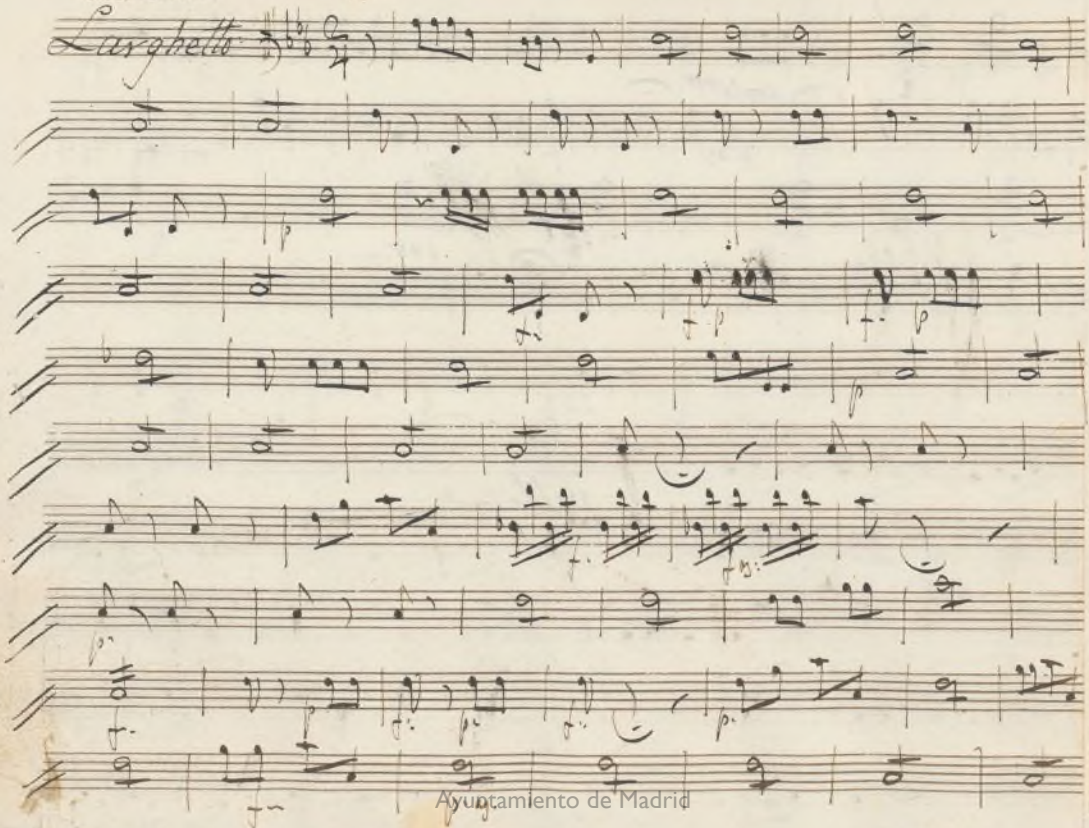






volti

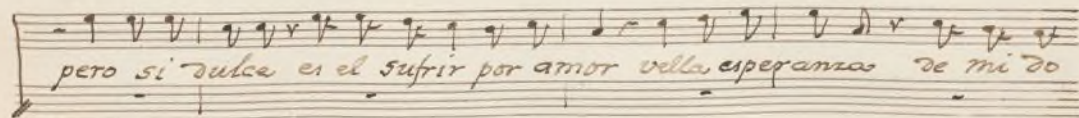
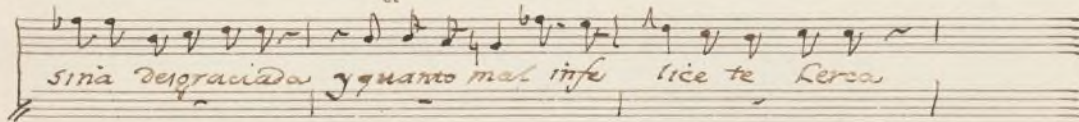
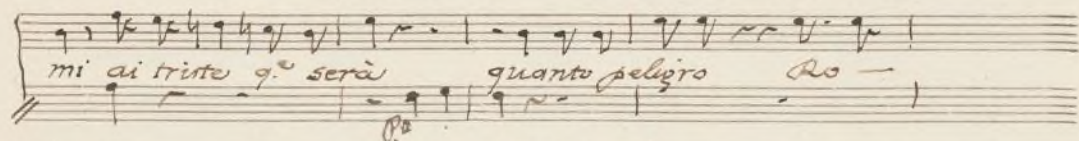
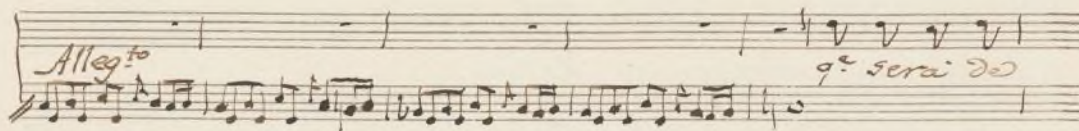
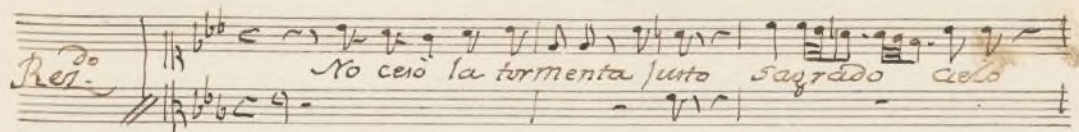
Larghetto



t

Viola

Rev.^o y Aria



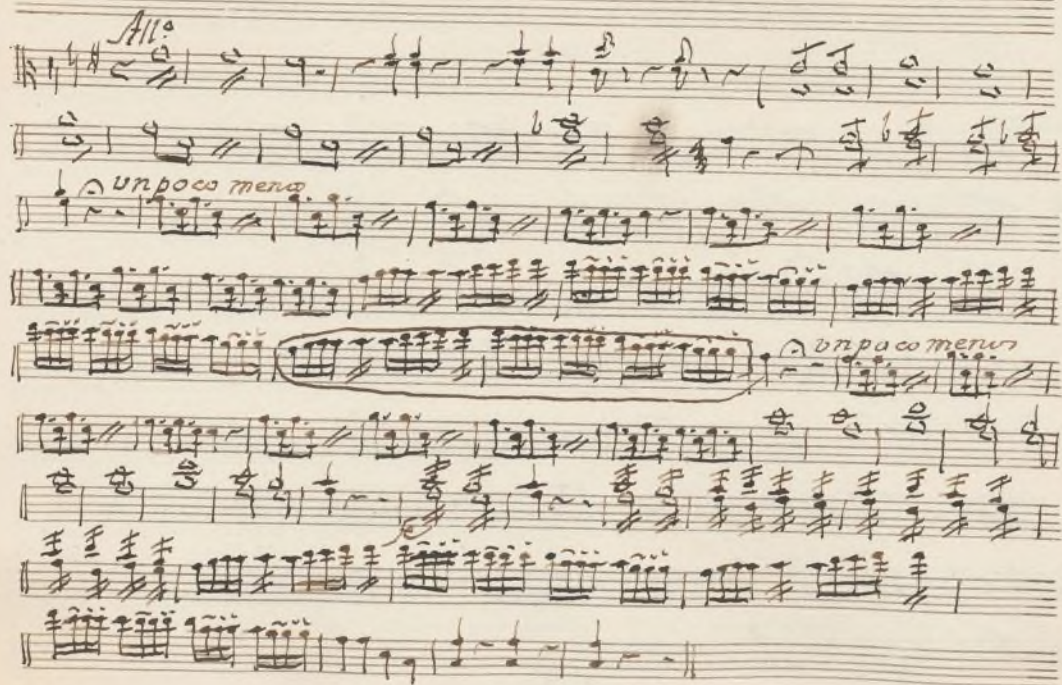
lor anima mi Constançia

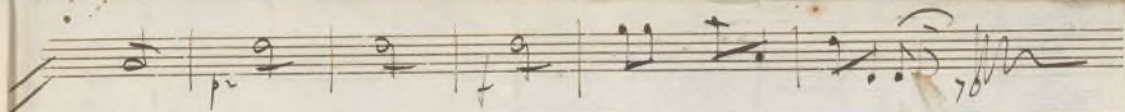
Largo

con la ple *atempo*

And.te

p.s.





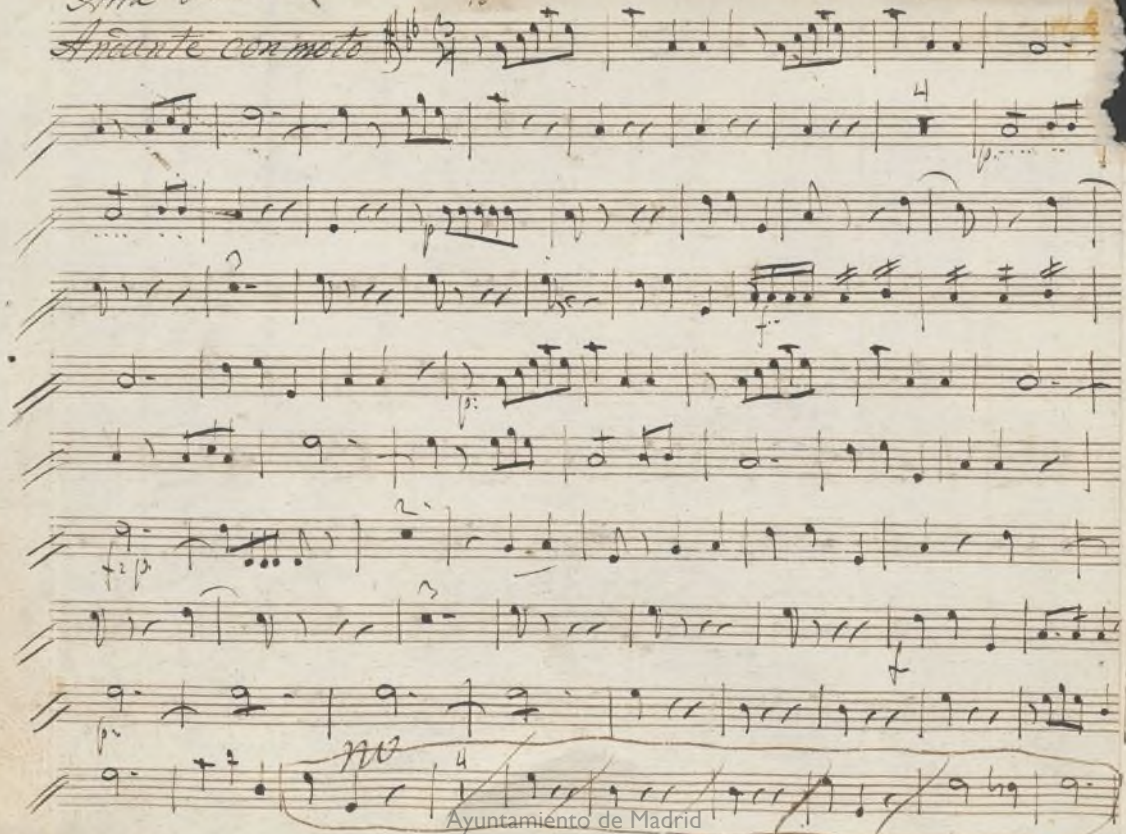
Fine dell'atto Secondo.

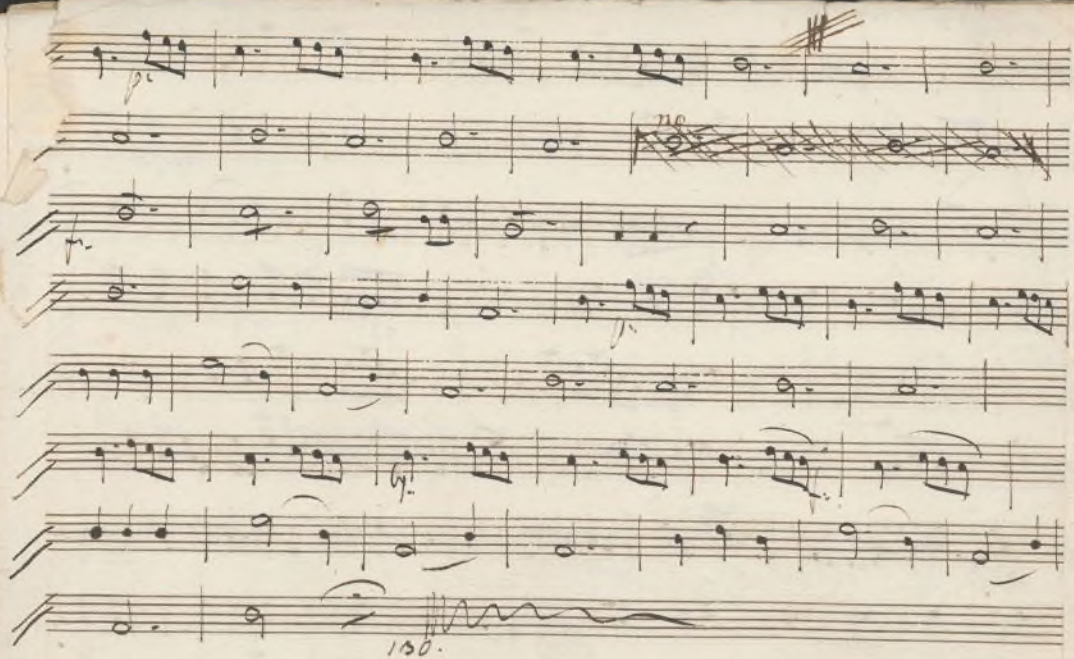


Aria di Rosina

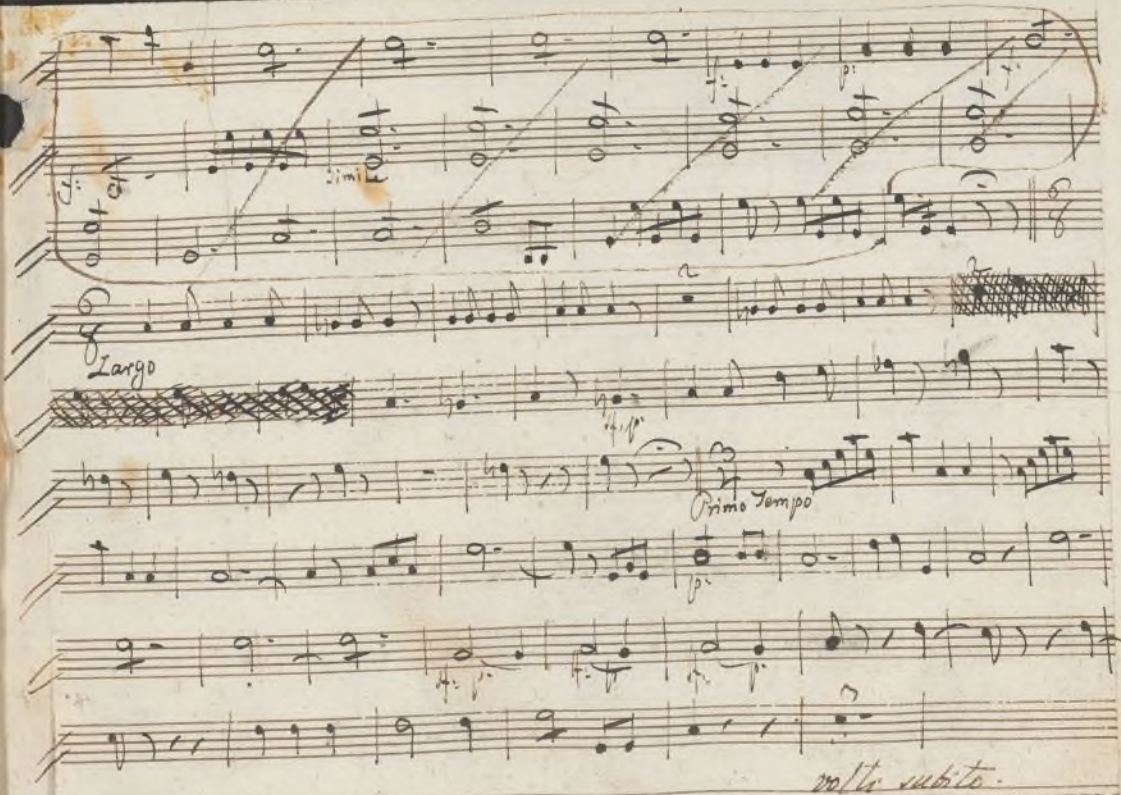
15

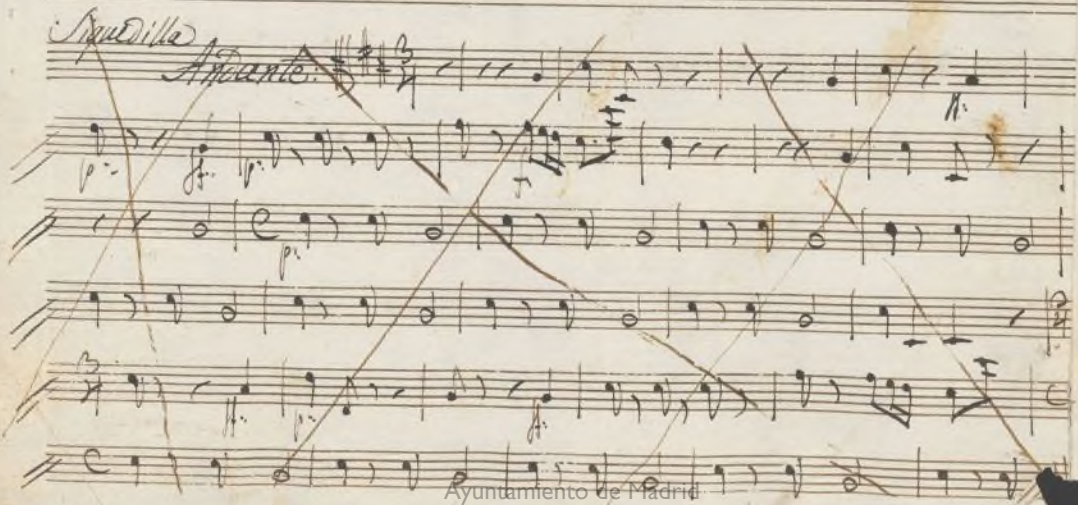
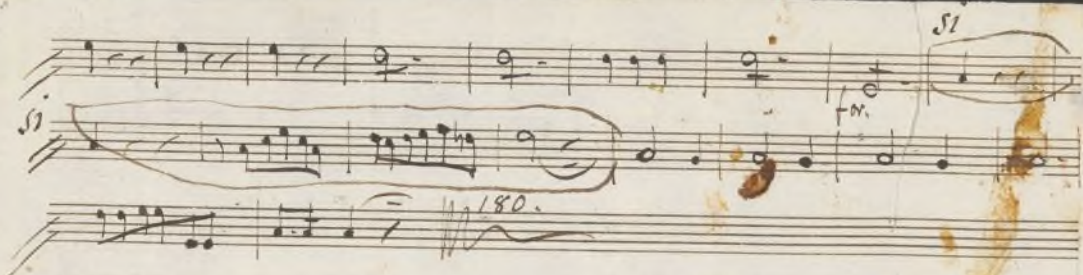
Andante con moto



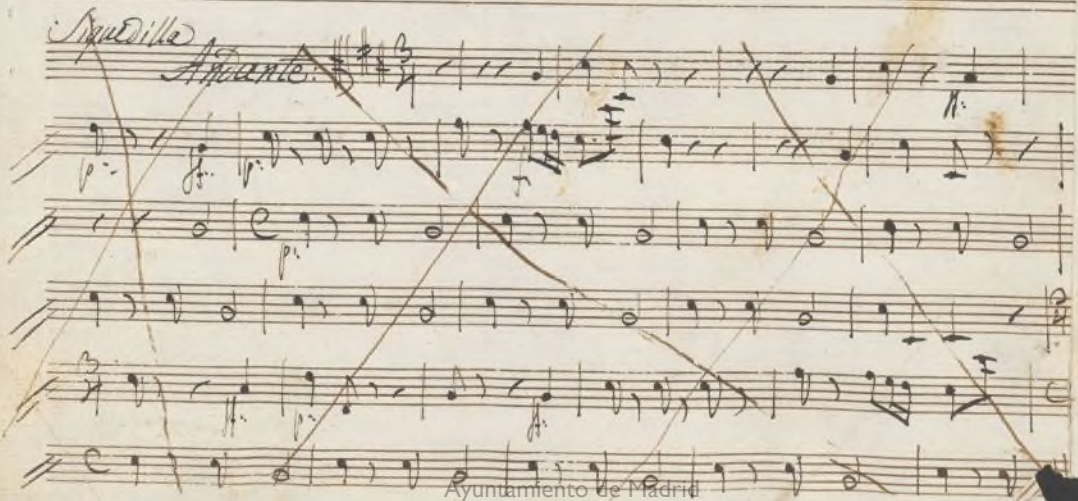
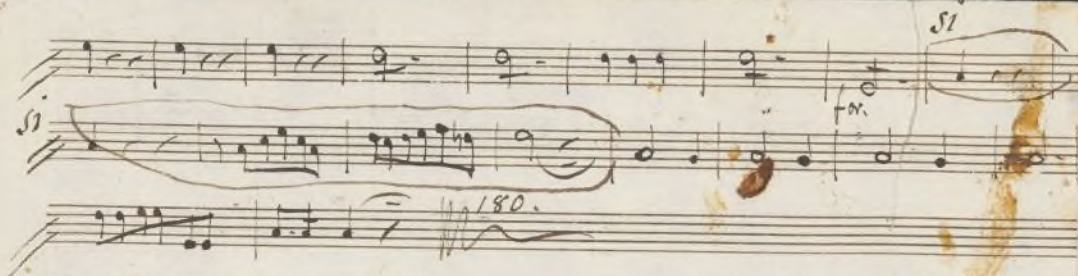


volti







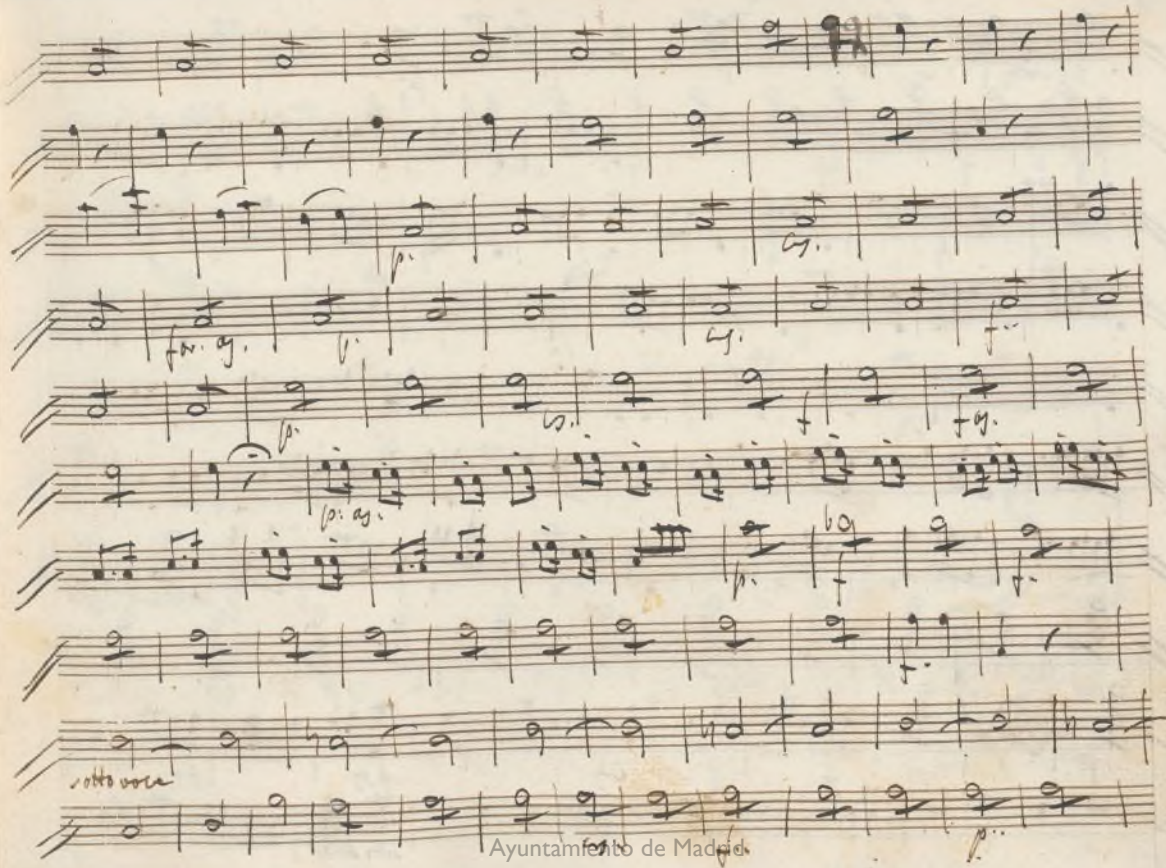


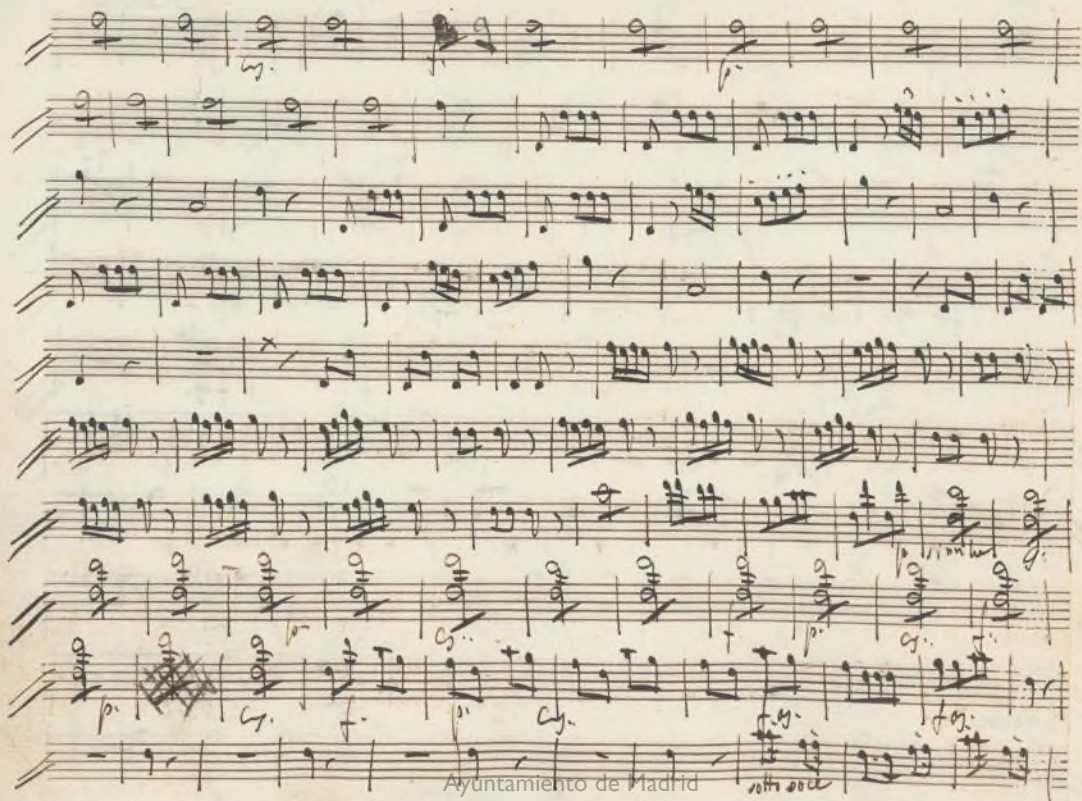


Finale

17

Handwritten musical score for a finale, page 17. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff has a 'p.' (piano) dynamic marking. 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. The sixth staff has a 'p.' marking. The seventh staff has a 'p.' marking. The eighth staff has a 'p.' marking. The ninth staff has a 'p.' marking. The tenth staff has a 'p.' marking. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings that look like 'stio o cce...' on the fifth staff. The paper is aged and slightly discolored.





simili

f.

p

p

p

p

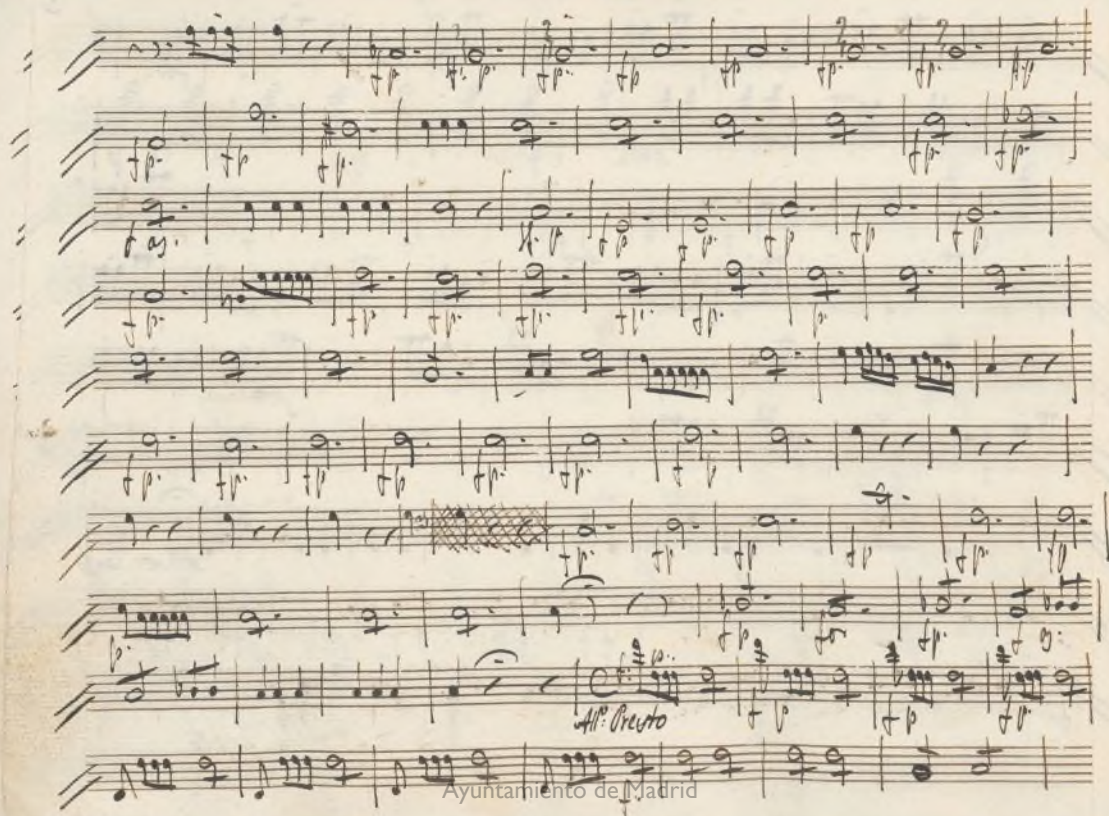
p

p

p

p

molto subito



Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings, and performance instructions. The staves are connected by a large bracket on the left side.

Dynamic markings and performance instructions visible in the score include:

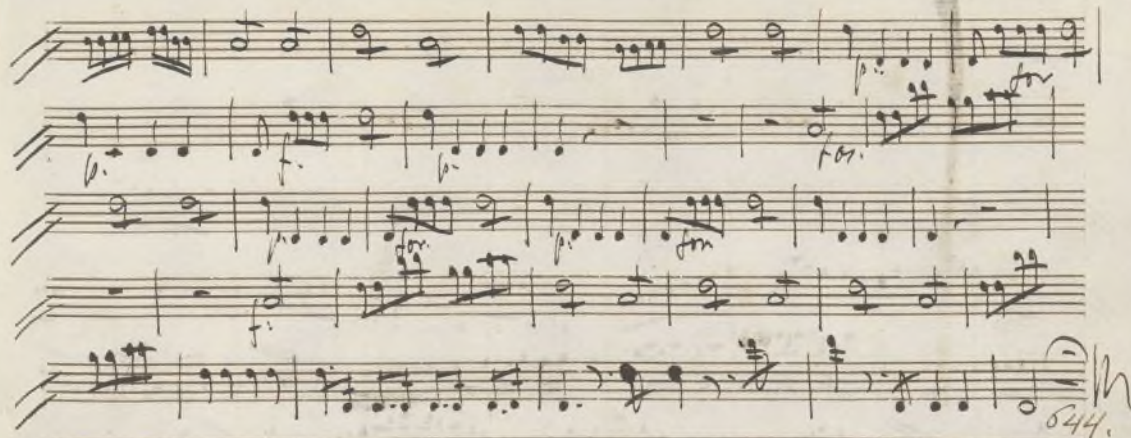
- pp* (pianissimo)
- f* (forte)
- trinf* (trinfle)
- co.* (coda)
- rimto* (ritornello)
- pp* (pianissimo)
- f* (forte)
- ppmo* (pianissimo)
- for.* (forte)
- ppmo* (pianissimo)
- no voce* (no voice)

colti subito

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

Dynamic markings and performance instructions visible in the score include:

- pp* (pianissimo)
- mf* (mezzo-forte)
- vinf.* (vibrato)
- f* (forte)
- sf* (sforzando)
- pro* (poco)
- sotto voce* (under voice)
- mf* (mezzo-forte)
- vinf.* (vibrato)
- mf* (mezzo-forte)



Fine dell'atto Terzo



Recc.^{to}

Allegro

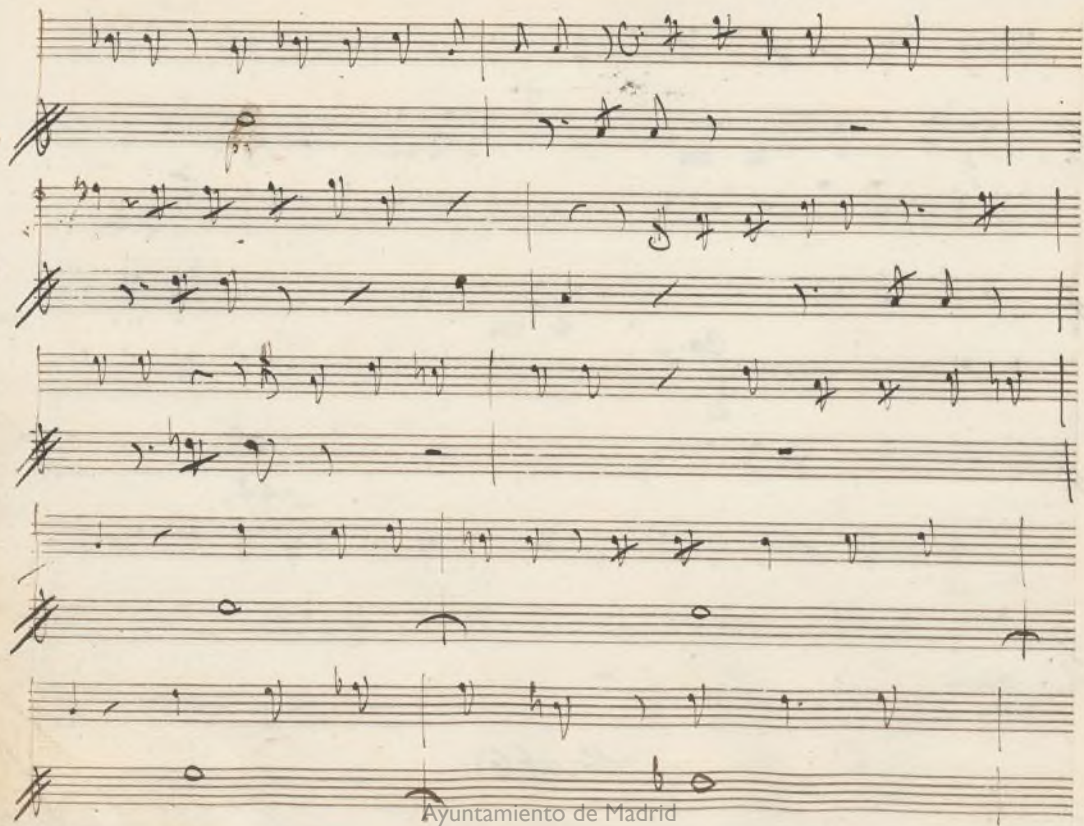
Largo

Vivace

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *cresc.*, *dim.*, and *Alto.*. The score is written in a cursive style on aged paper.

colti subito.

Ayuntamiento de Madrid



a taca al duo

sin parar

41.

Segue il Finale

Finale

no. 9

III

Larghetto

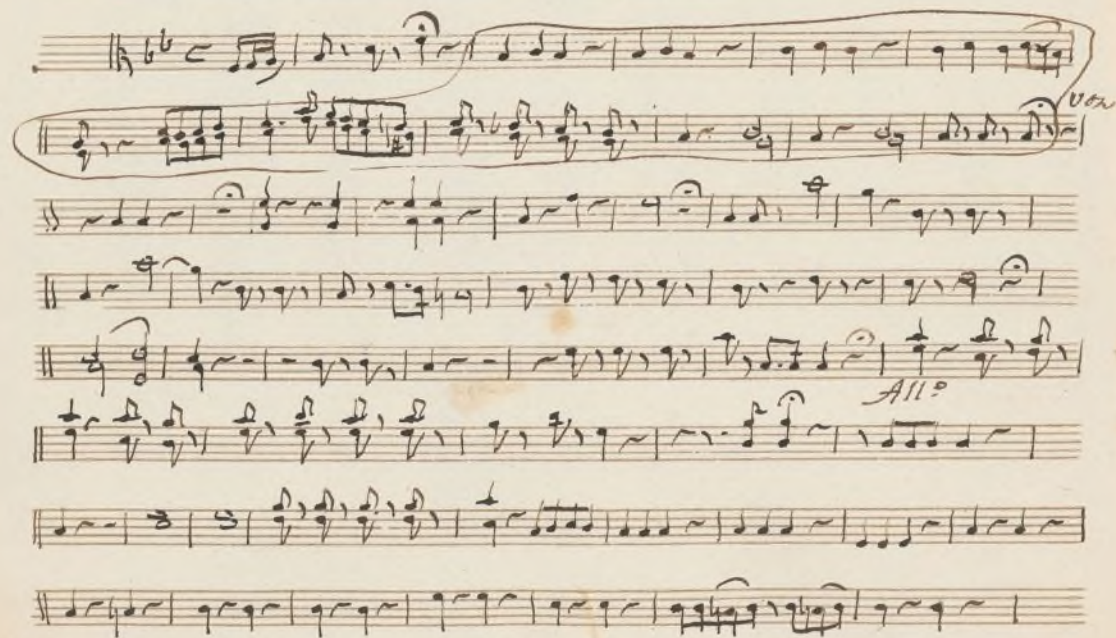
Sig. p. moderato

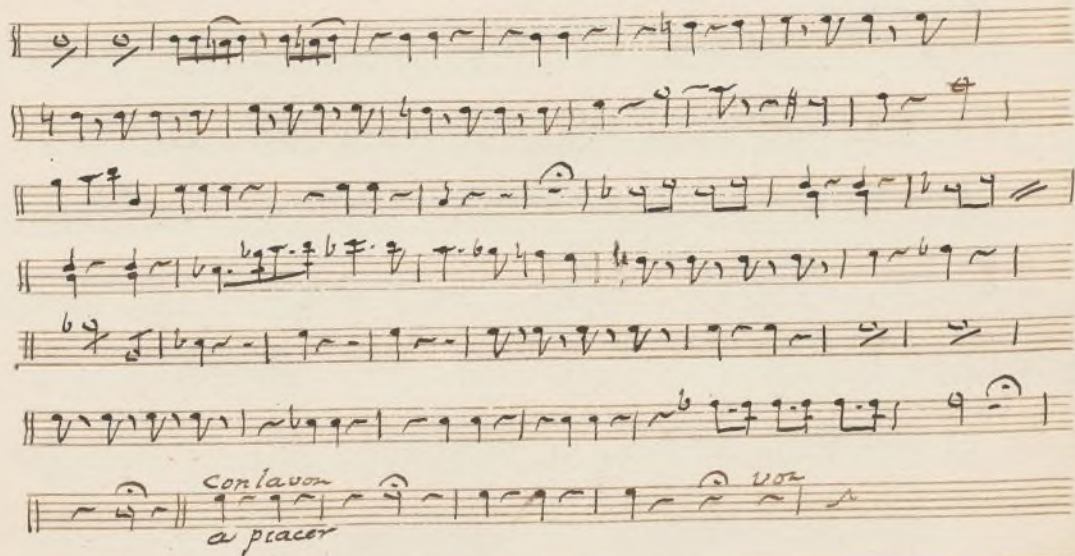
Conservatorio de Madrid

+

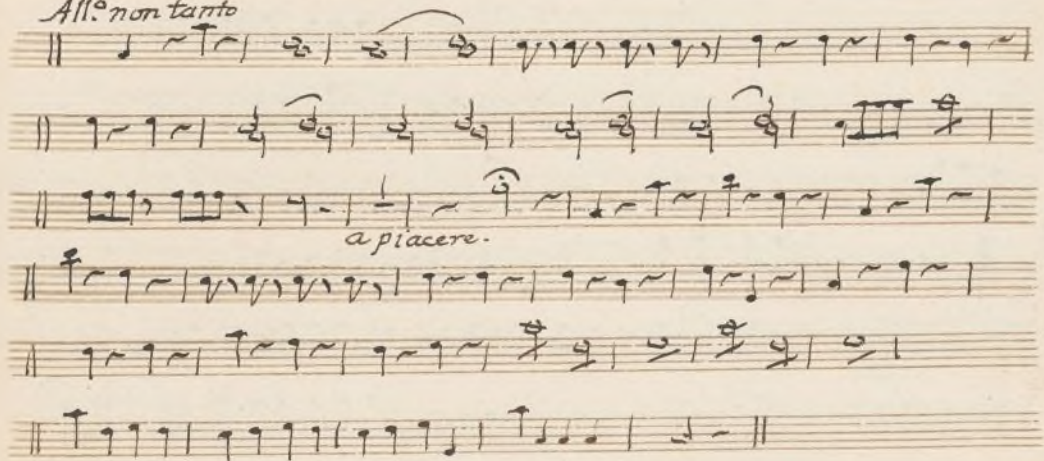
Viola

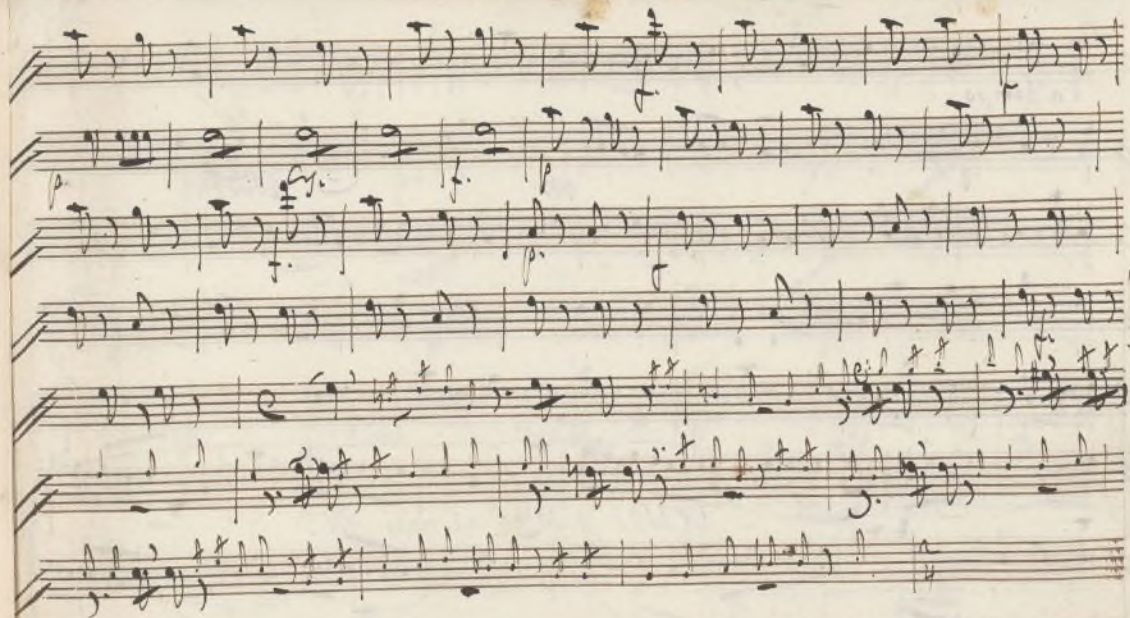
Duo.





All.^o non tanto





molto subito.

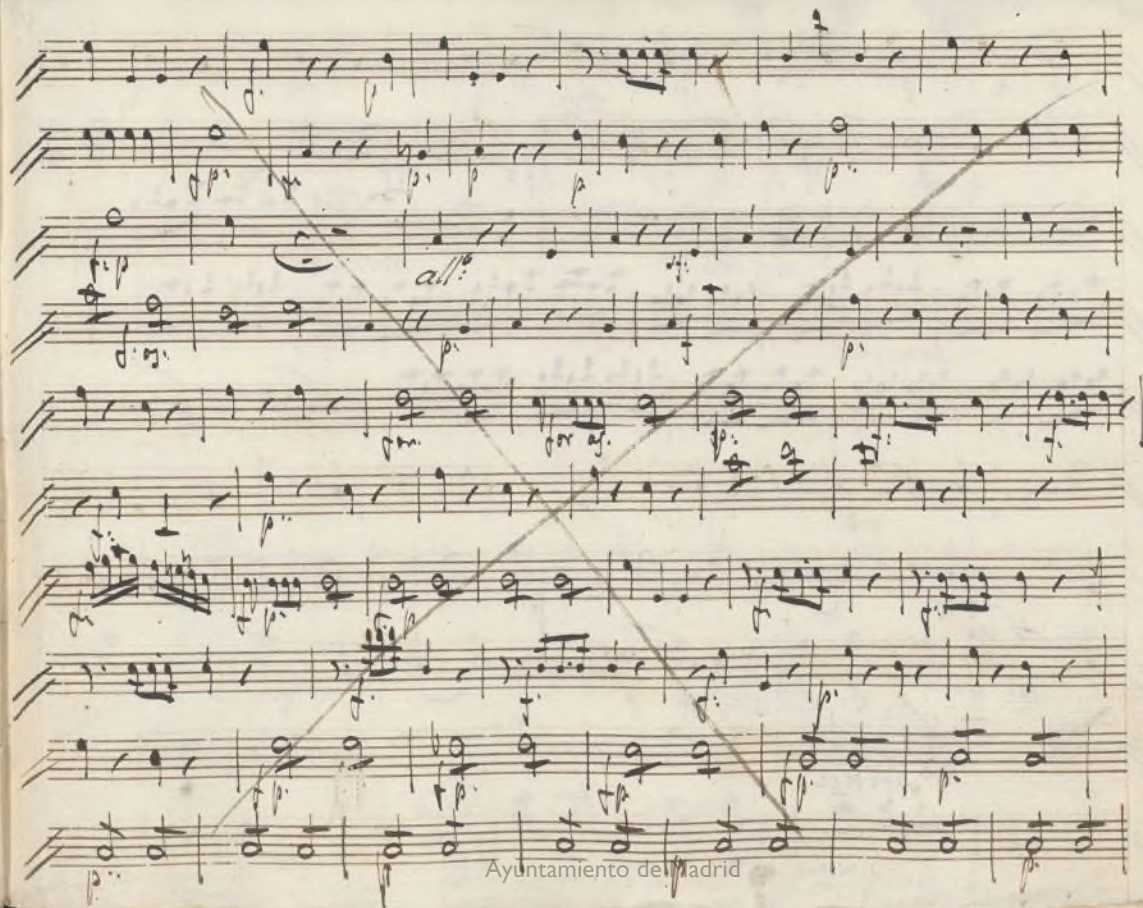
2
a tempo

loz! *Ande*

GENOS. y Salta al mar. All.o

Ayuntamiento de Madrid

Ande



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. A section is marked *mas All.o* and another *otto voce*. The manuscript shows signs of age, including staining and a small insect hole.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. A large section of the score is crossed out with diagonal lines. The word "sotto voce" is written twice. The number "375" is written above the final measure of the main section.

Fine dell'opera

38



Esquisse No. 10. Sireen

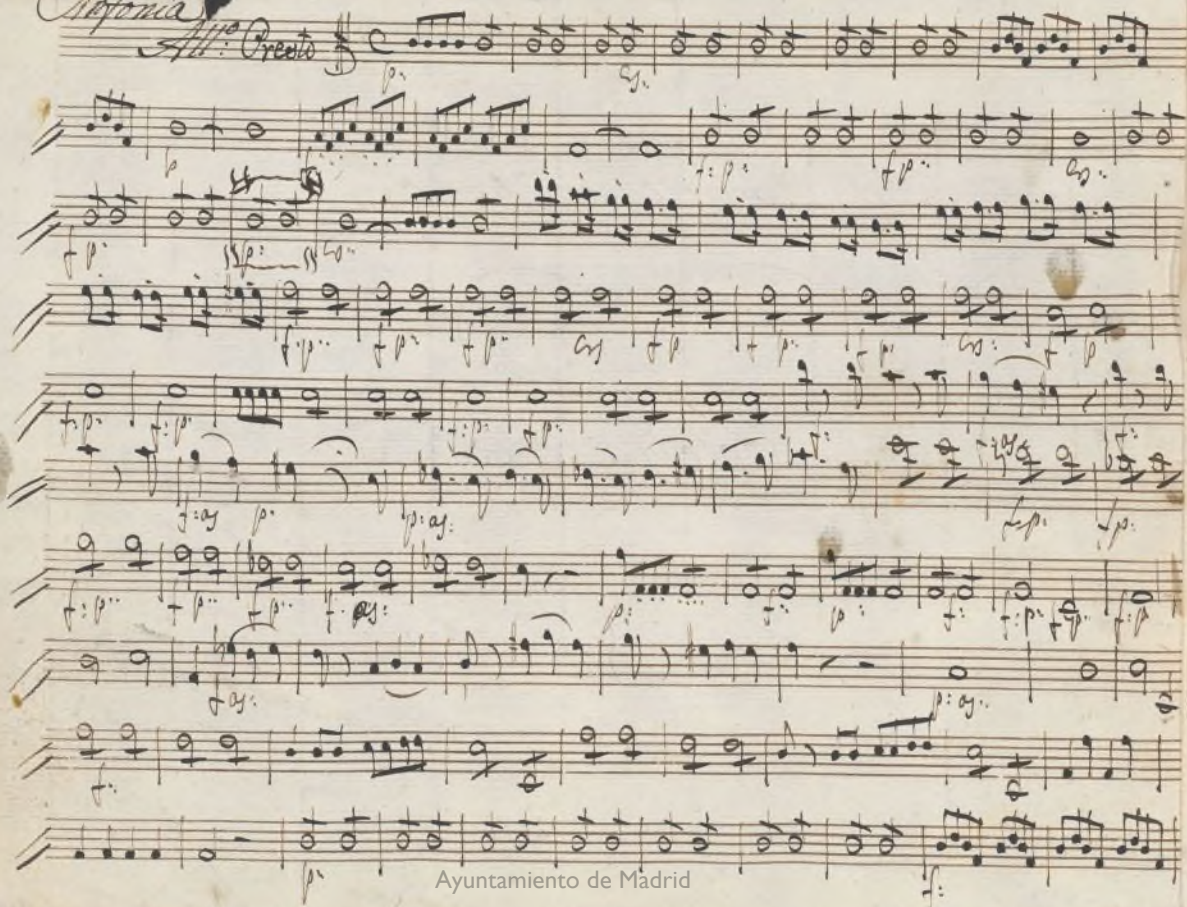
Il Barbiere di Siviglia

Mus 463-1

ioletta Seconda

Sophonia

All: Presto



Andante

38.
2

Virgna subito

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The word "Adagio" is written in the middle of the fifth staff, and "Adagio" is written at the bottom left of the page. The word "molto subito" is written at the bottom right of the page. The title "Ayuntamiento de Madrid" is written in the center of the page.

Adagio

Ayuntamiento de Madrid

molto subito

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is written in ink on aged, slightly stained paper.

Key markings and annotations include:

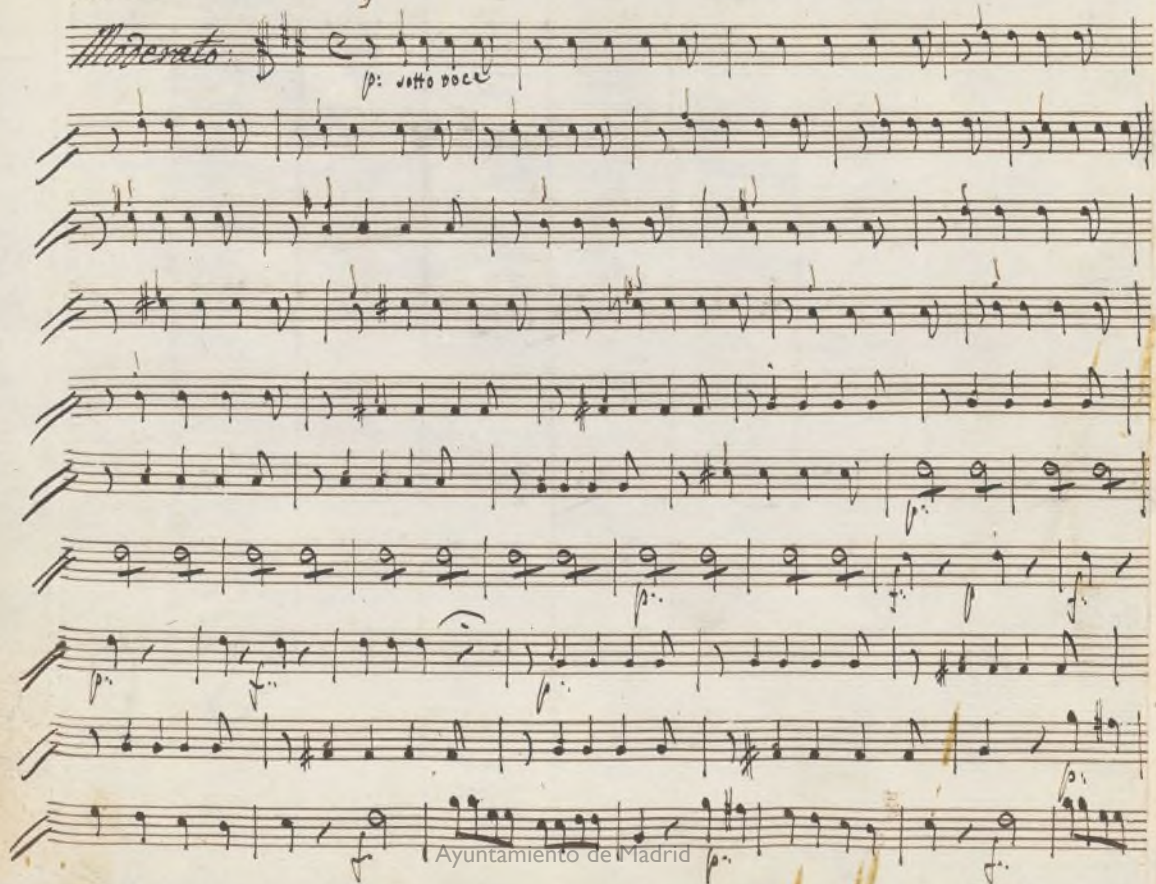
- a tempo* (written below the second staff)
- Recem:* (written above the second staff)
- for.* (written above the second staff)
- Accoo* (written below the tenth staff)

Recuo:

Segue subito a due

Moderato

p: Jotto docu



A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top system includes a vocal line with lyrics "no" and "paz" written above it, and a piano accompaniment. The middle system features a wavy line with the number "86" written above it. The bottom system is crossed out with a large diagonal line, with the number "4" and the word "no" written above it. The bottom right of the page has the number "13" and the word "fin." written below it. The paper shows signs of age, including yellowing and some staining.

Aria Figaro 5

Handwritten musical score for 'Aria Figaro 5'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). A '4' is written above the first measure. The notation includes various musical symbols such as notes, rests, and dynamic markings. The following annotations are present:

- pro: sottovoce* (written below the first staff)
- rotto voce* (written below the second staff)
- f* (written below the third staff)
- f* (written below the fourth staff)
- f* (written below the fifth staff)
- f* (written below the sixth staff)
- f* (written below the seventh staff)
- f* (written below the eighth staff)
- f* (written below the ninth staff)
- f* (written below the tenth staff)

The score concludes with the text 'Ayuntamiento de Madrid' written at the bottom center.

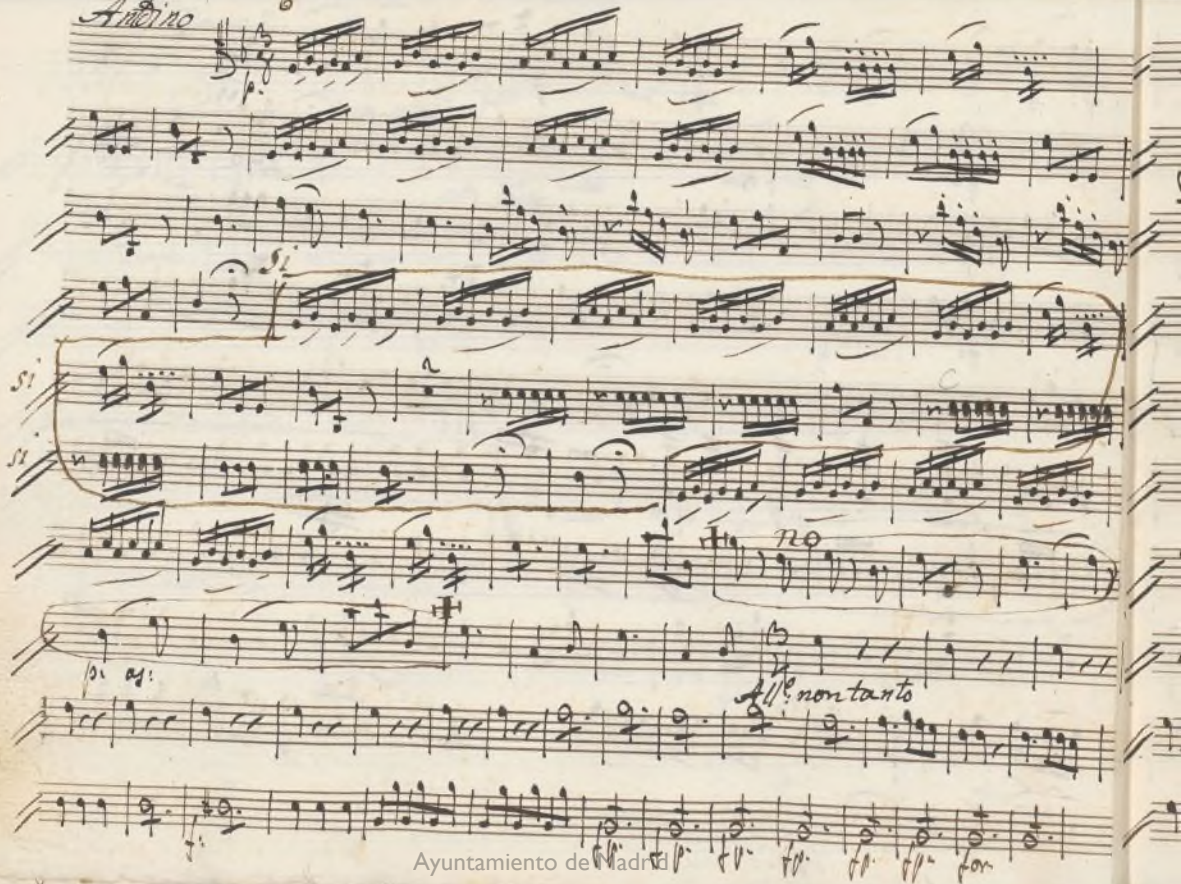
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings like *f*, *pp*, and *Ande* are present. A section of the score is circled in red ink. The manuscript is written in dark ink on aged, slightly yellowed paper.

180.

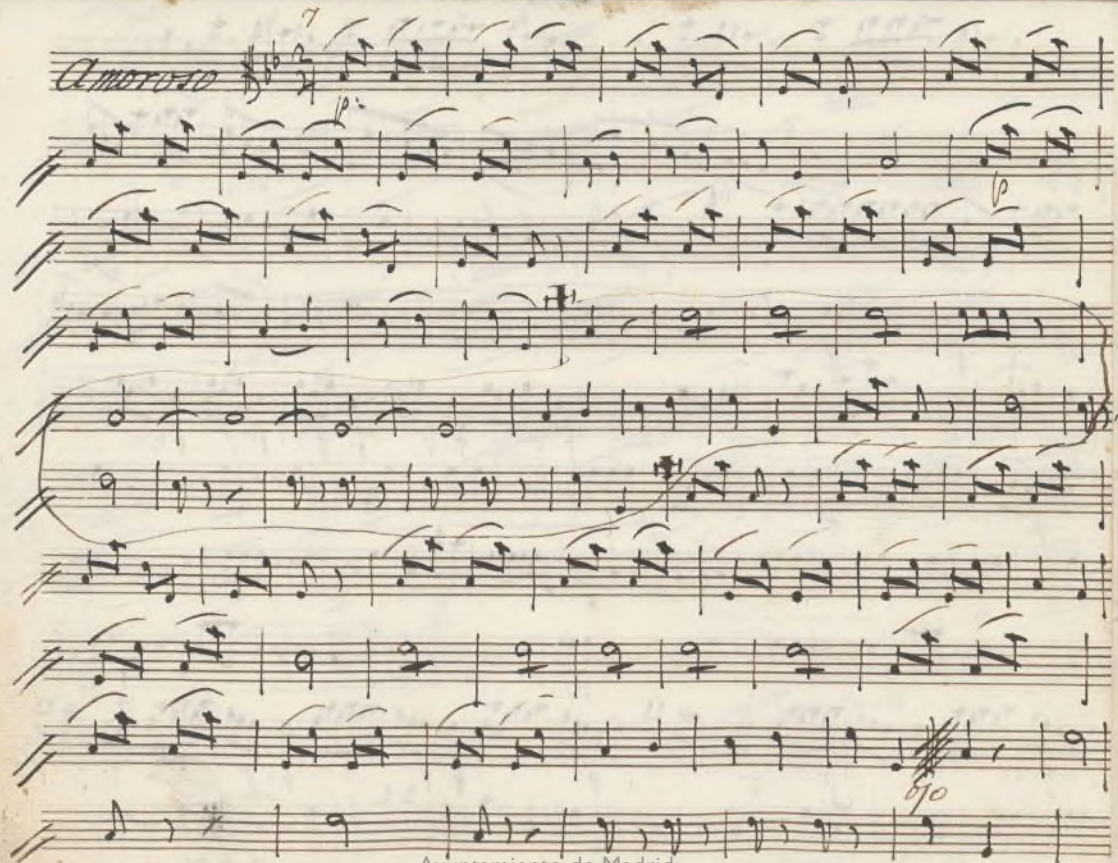
Ayuntamiento de Madrid

Adye
Andino

6





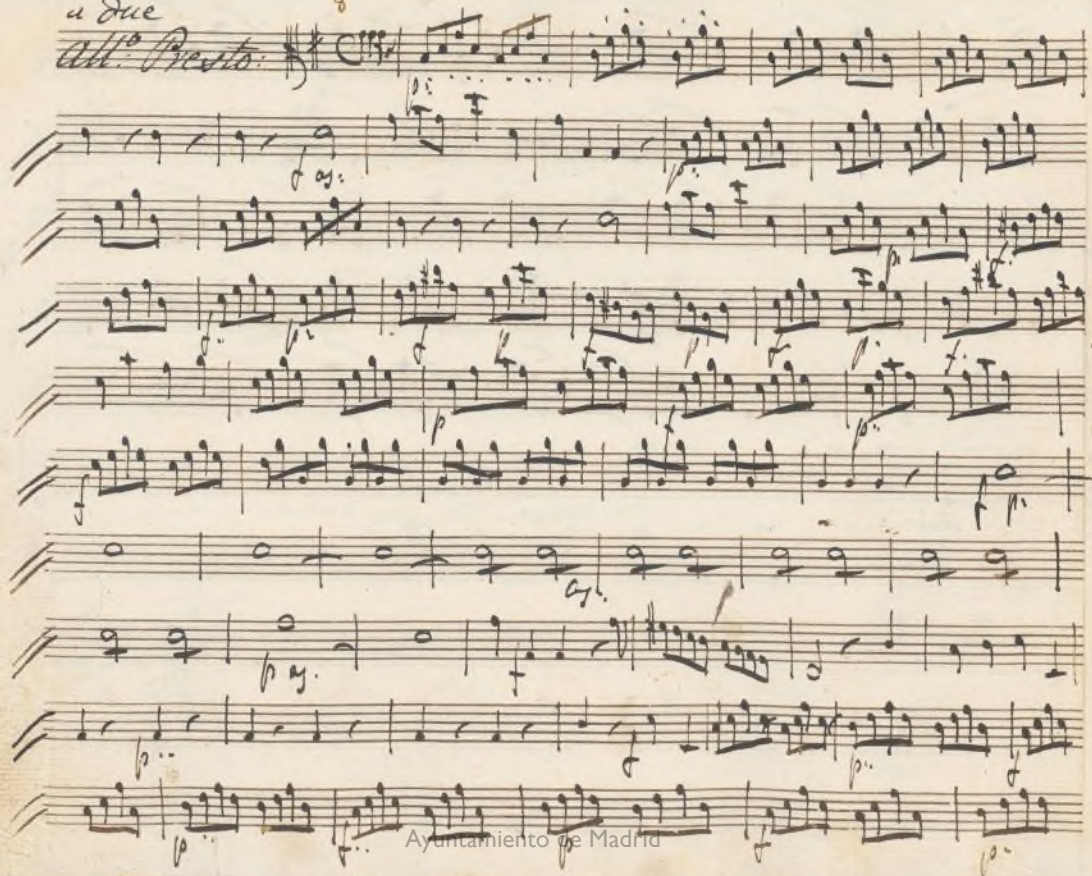




a due

8

All.^o Presto.

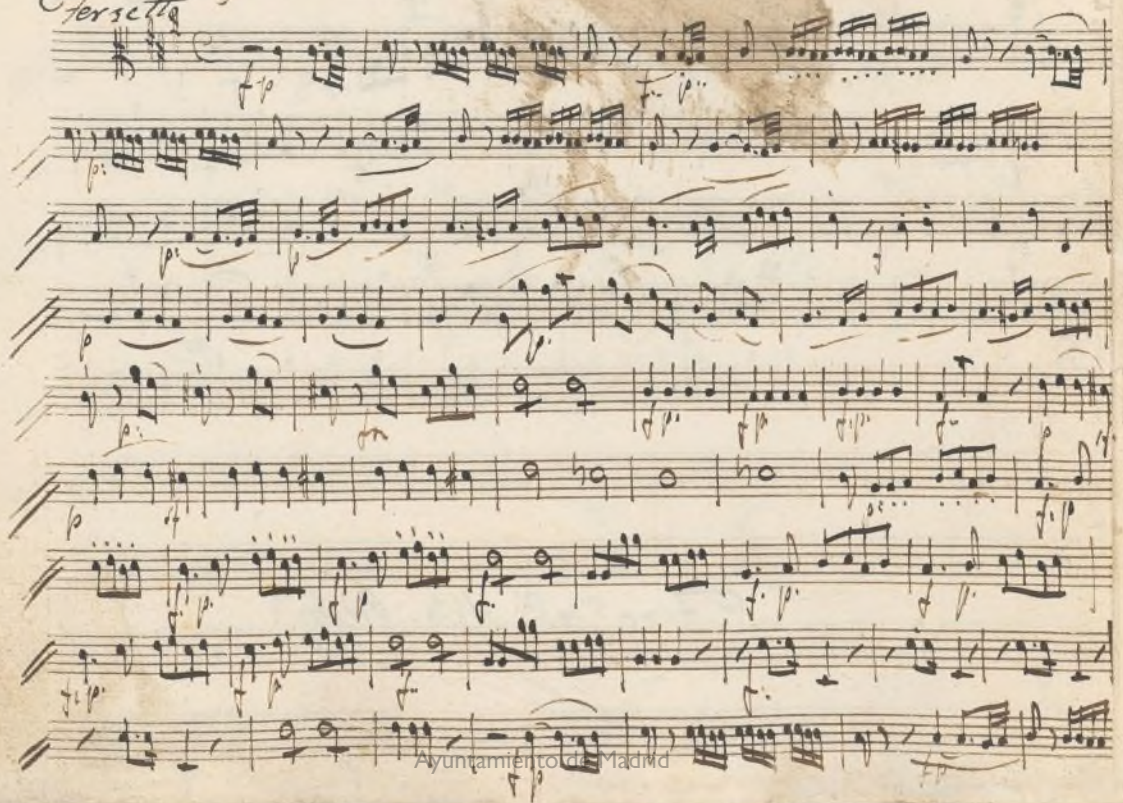


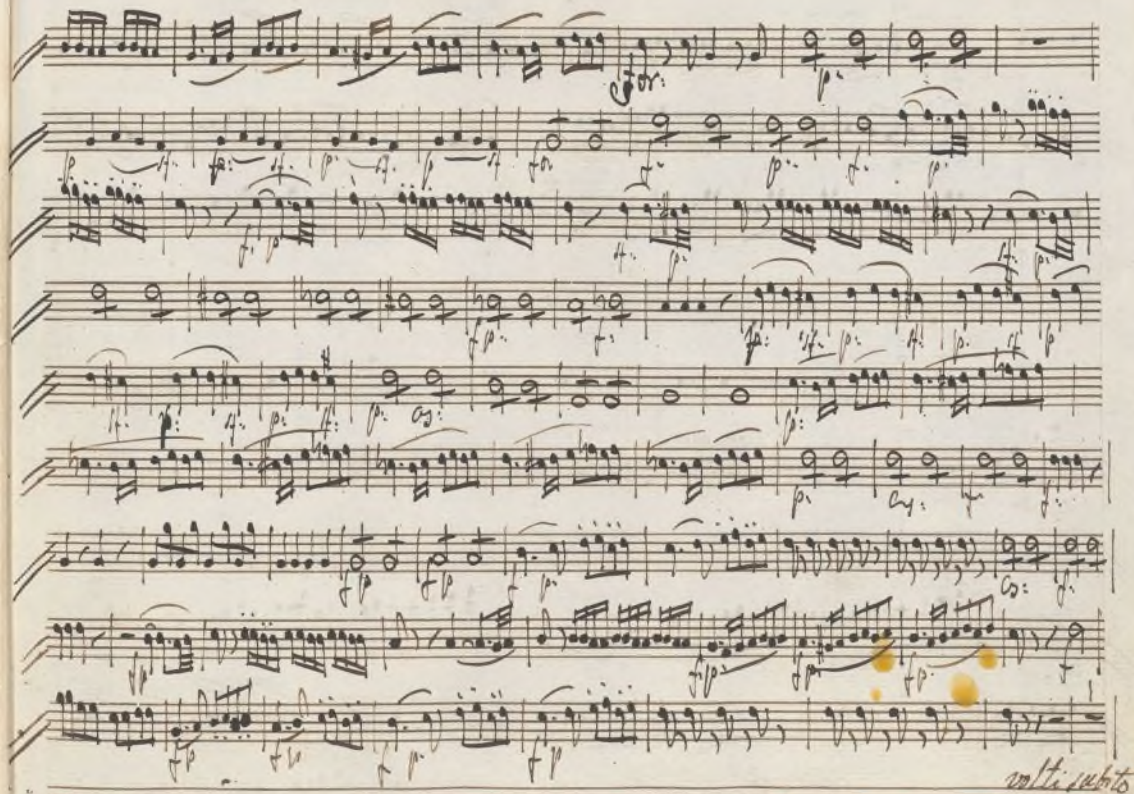


Fine dell' Atto Primo

Acto Cuarto:

Ferretto 9





Handwritten musical score for three staves. The first staff contains a melodic line with various ornaments and slurs. The second staff continues the melody with some rests. The third staff features a more rhythmic, possibly keyboard or lute accompaniment with many sixteenth notes. Dynamic markings include 'f' and 'p'. The word 'sotto voce' is written above the third staff. The page number '102.' is at the bottom right.

Aria di Basilio 10

all.

Handwritten musical score for the 'Aria di Basilio' section. It consists of six staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a basso continuo line with a key signature of one sharp. The following four staves are for a keyboard or lute accompaniment, with the first two staves showing a complex pattern of sixteenth and thirty-second notes. Dynamic markings include 'p.' and 'cresc.'. The word 'sotto voce' is written above the second staff. The page number '102.' is at the bottom right.

G.^a

Mus 463-1

Vicla 2.^a

Aria

Buffa

||

Maestoso

solos

f.

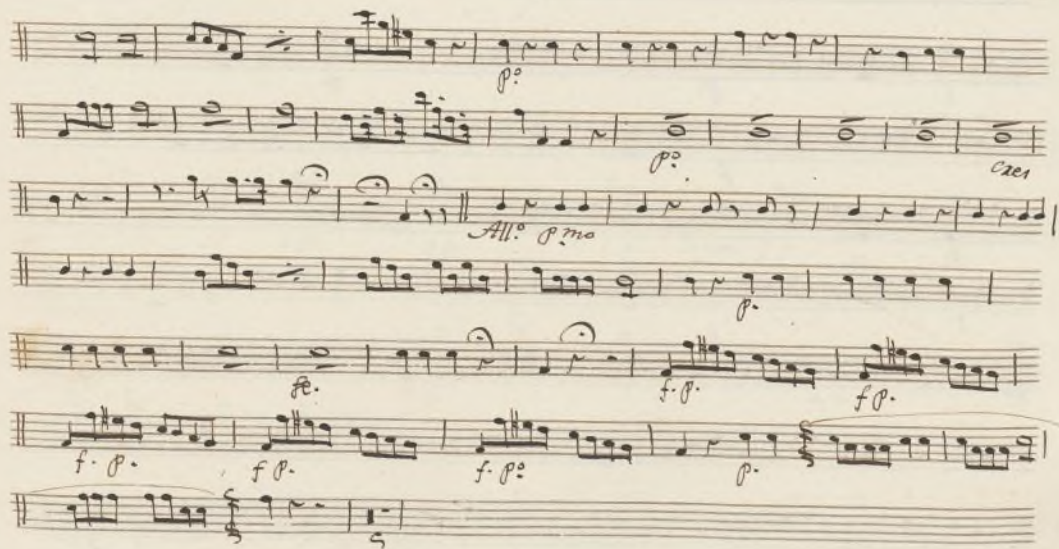
p. *cres.* *f.*

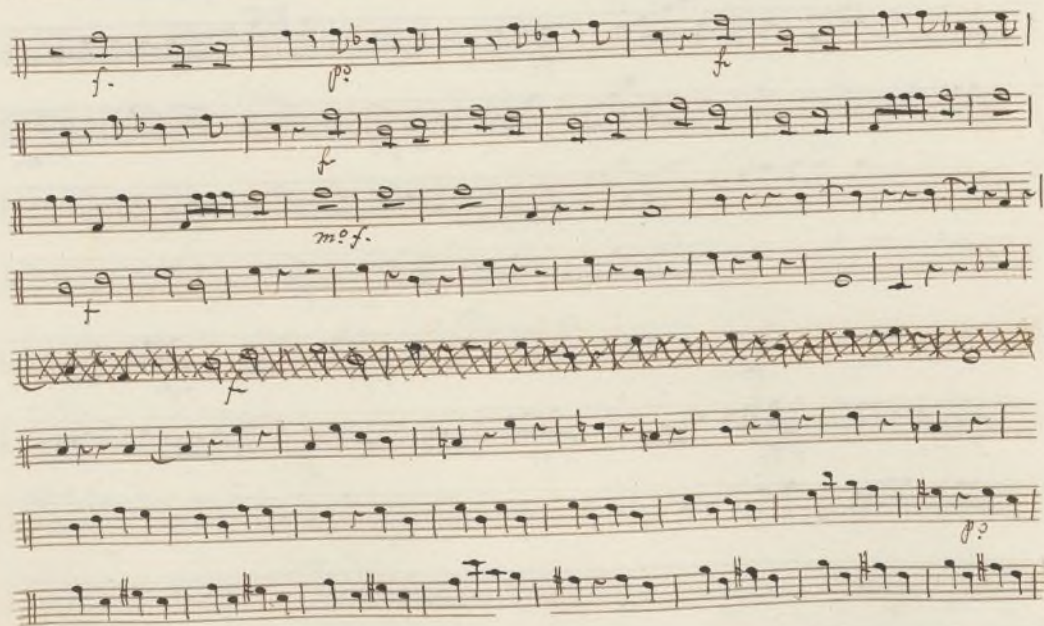
p.

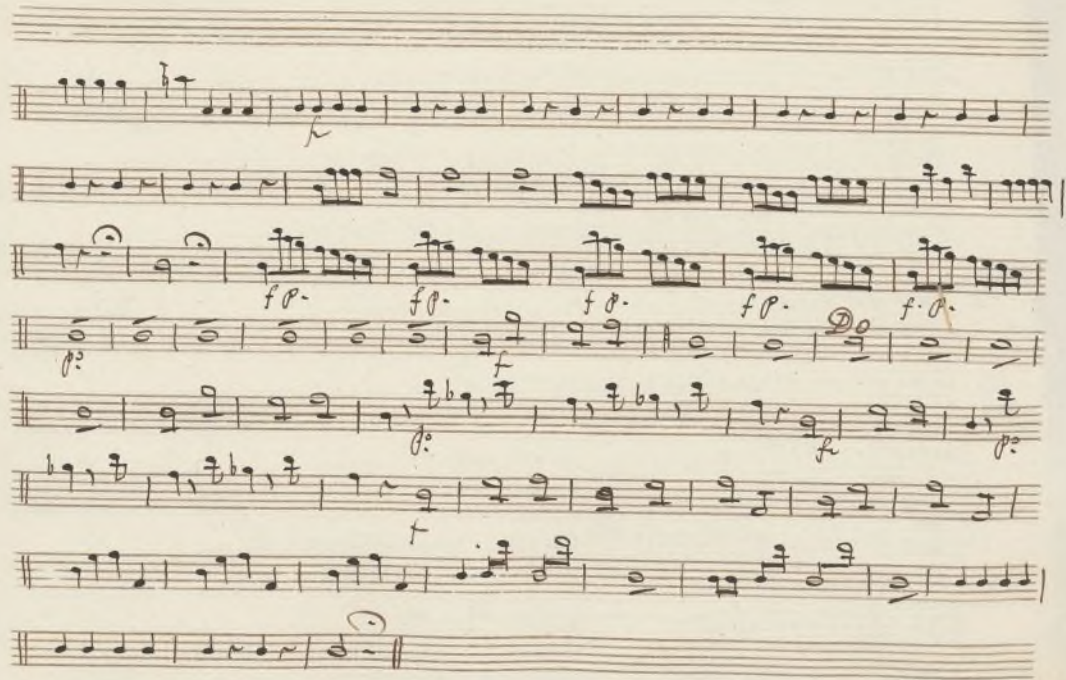
f. *p.*

f. *p.*

f. *cres.* *f.*







Aria Bartolo

11

Moderato.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Moderato." is written at the beginning of the first staff. The score includes several dynamic markings: *no* (written vertically on the left of the second, fourth, and sixth staves), *simili* (written above the second and third staves), *p.* (piano, written below the first, third, fifth, seventh, eighth, and tenth staves), *f.* (forte, written below the sixth and eighth staves), and *sf.* (sforzando, written below the eighth staff). The music is written in a single system across the ten staves. The paper shows signs of age, including some staining and wear at the edges.

*volte*

Terzetto. 12

All.

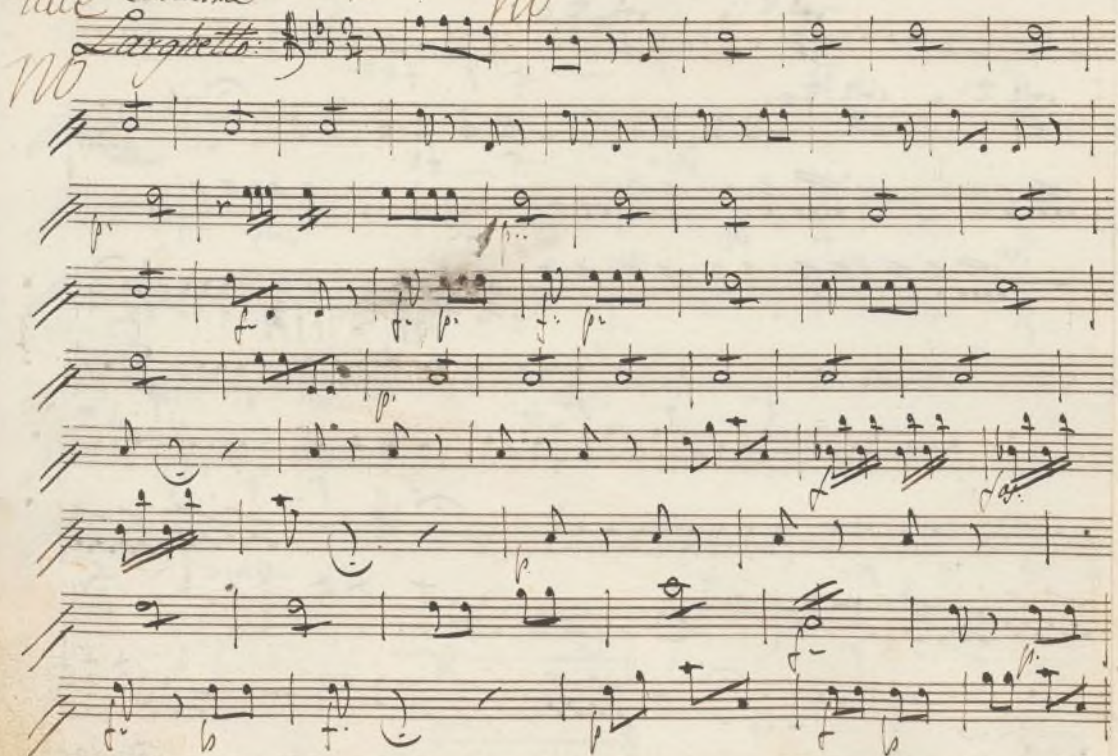
The musical score consists of ten staves. The first staff is the treble clef part, starting with a key signature of one sharp and common time. The subsequent staves appear to be for other instruments or voices, with some staves starting with a double bar line. The notation is handwritten and includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece ends with a double bar line on the tenth staff.

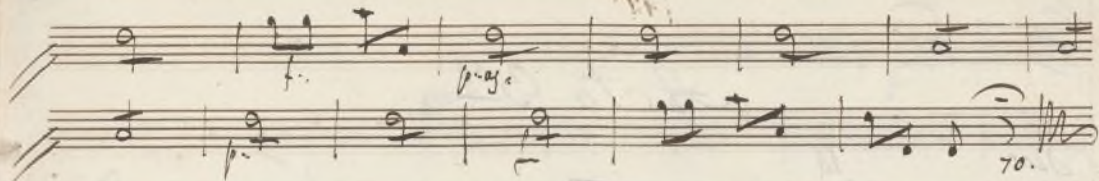
[illegible]

tace *Capatina*

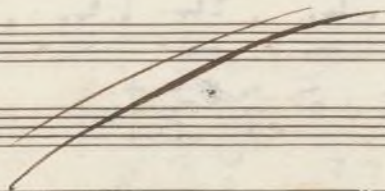
13

no





fine dell' Atto Secondo.



Acto 3^{ro}

Duo

14

Moderato:

ala

ala

ala

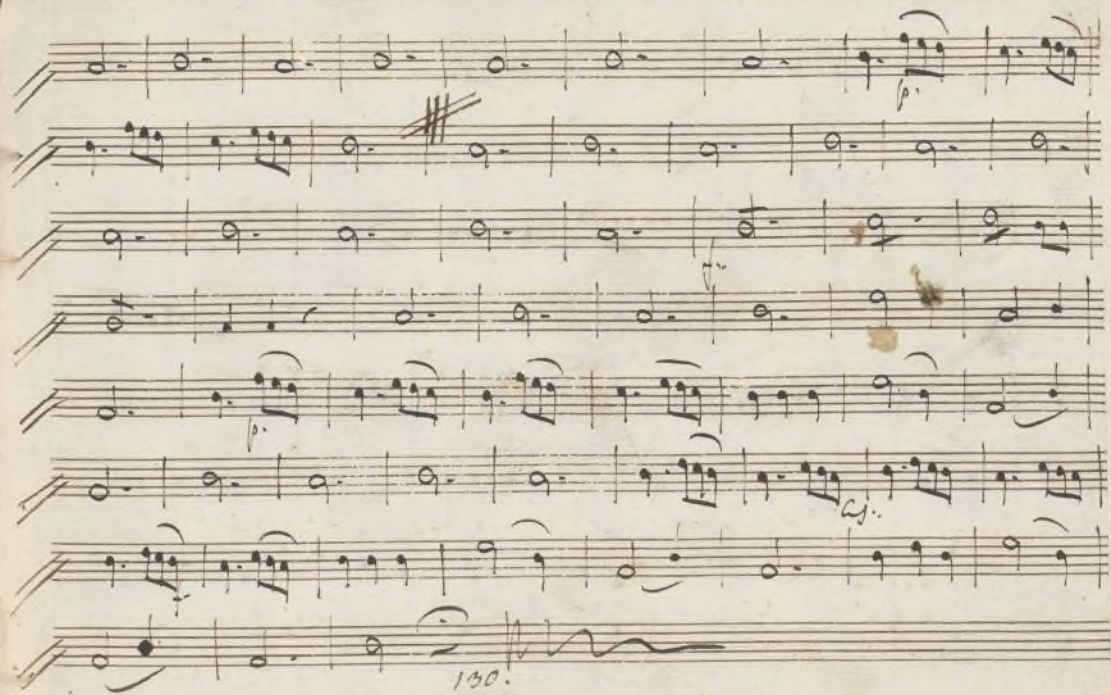
ala

ala

ala

ala

ala



voltin

tace

Aria Rosina

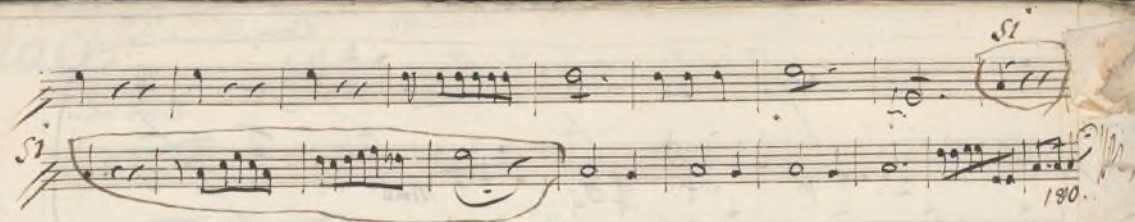
15

Andante

con moto



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. A large bracket groups the first three staves. The fourth staff begins with a *Largo* marking. The sixth staff has a *4. v.* marking. The seventh staff has a *pno tempo* marking. The eighth staff has *f* and *ff* markings. The ninth staff has an *m* marking. The bottom staff has the handwritten text *multi subito.*





Finale

17

All.

otto voce

otto voce

p.

p.

p.

p.

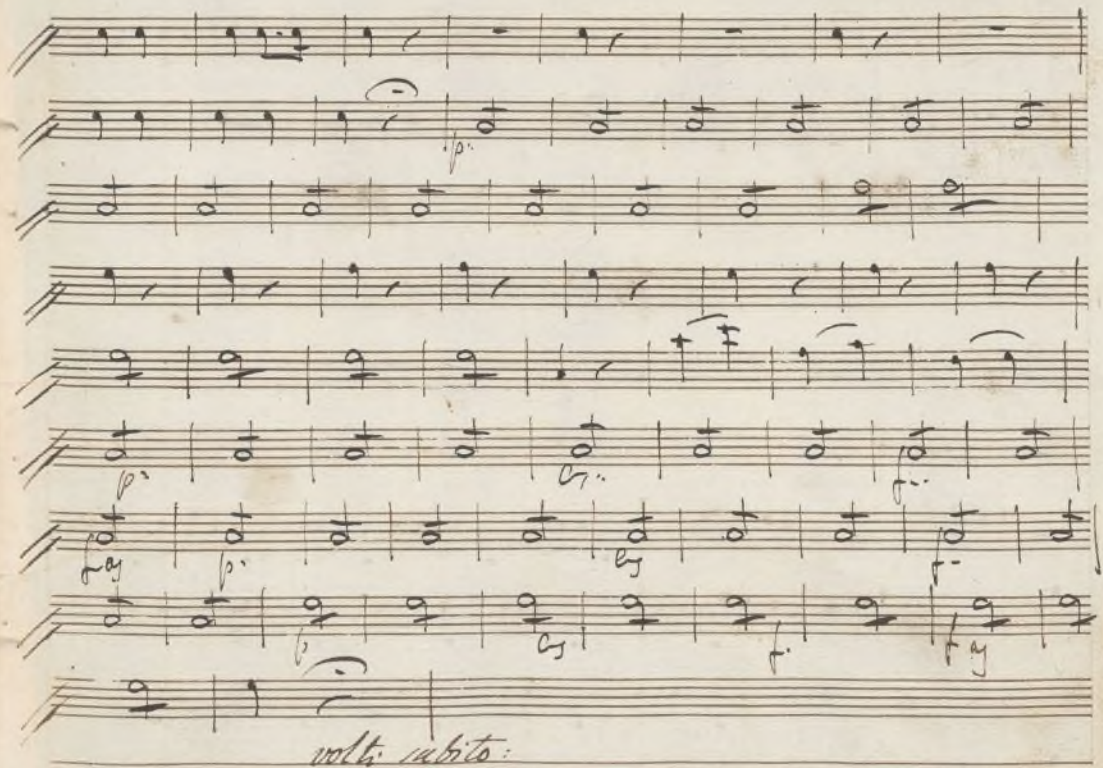
p.

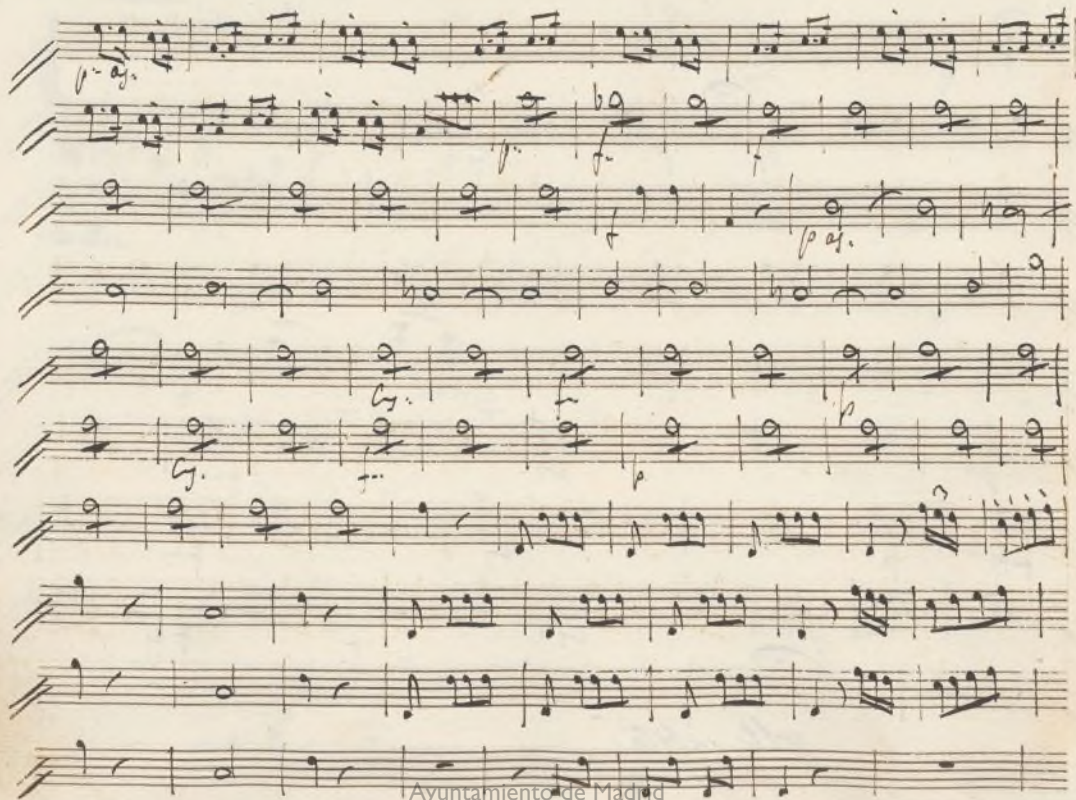
p.

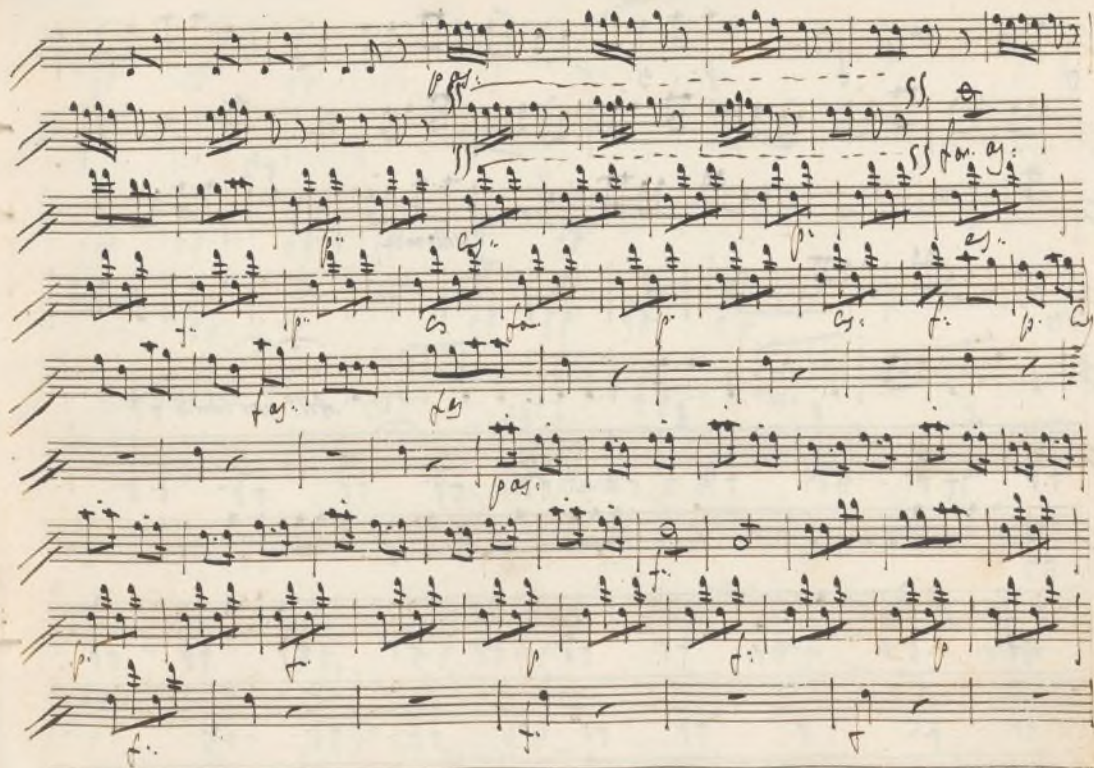
p.

p.

p.







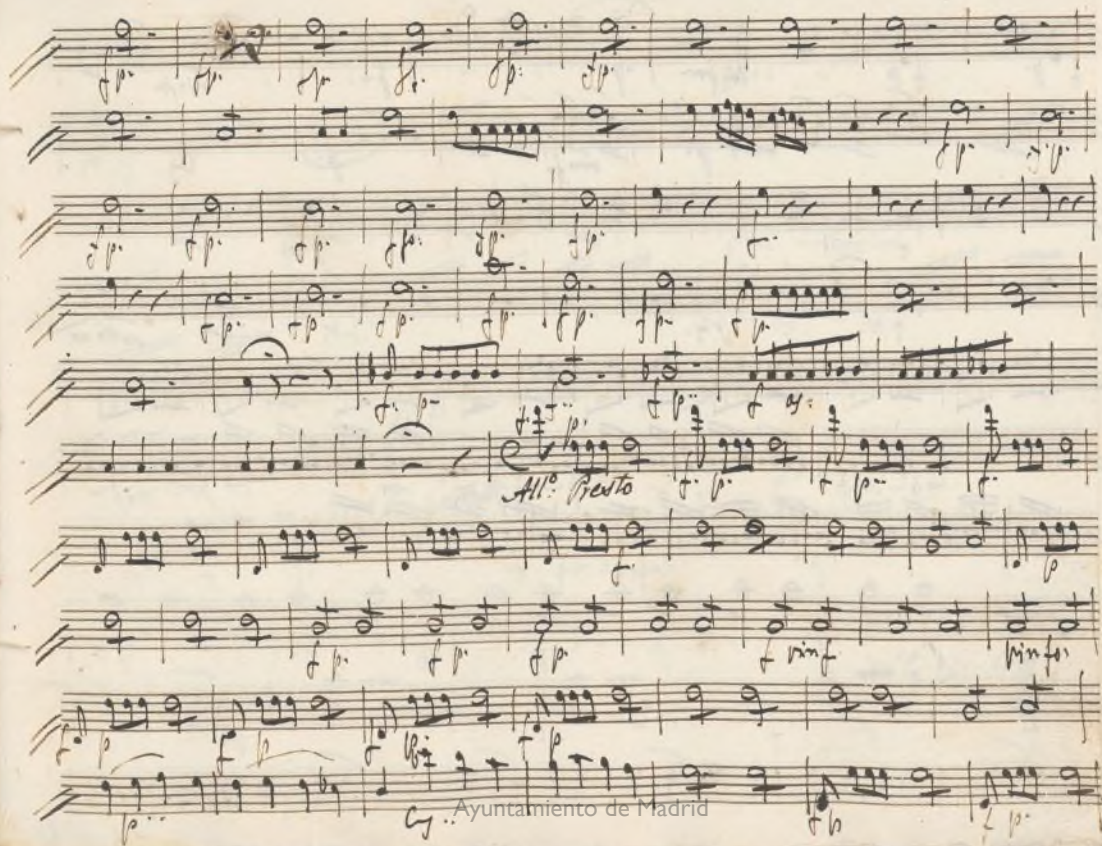
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The notation is dense, with many notes and rests. The staves are numbered 1 through 10. The music appears to be a single melodic line, possibly for a voice or a single instrument. The handwriting is in dark ink on aged, slightly yellowed paper. The score is written in a single system, with the staves connected by a brace on the left. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century. The notation is dense, with many notes and rests. The staves are numbered 1 through 10. The music appears to be a single melodic line, possibly for a voice or a single instrument. The handwriting is in dark ink on aged, slightly yellowed paper. The score is written in a single system, with the staves connected by a brace on the left.

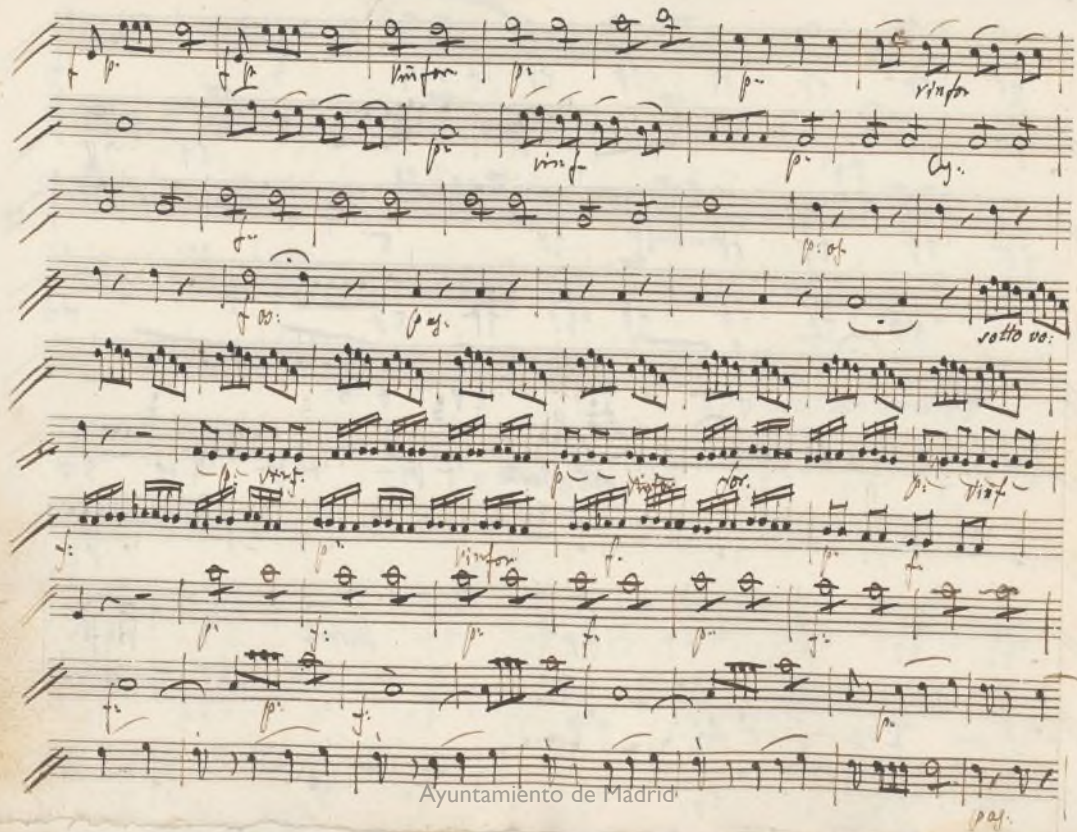
p. y.

soff. voce

All. non tanto

Andamento de Madrid

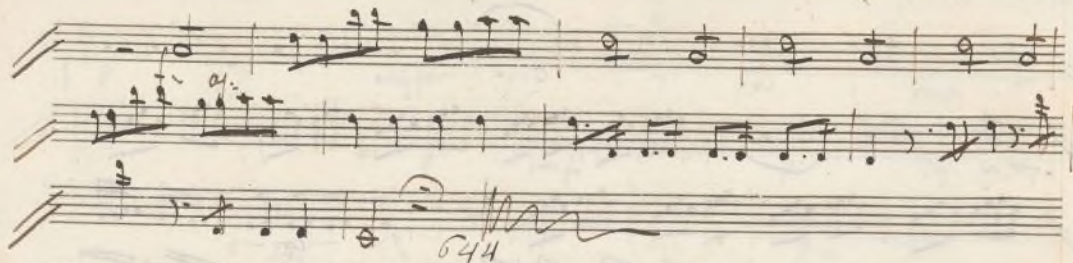




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and other annotations include:

- Co:* (Crescendo)
- mo* (Molto)
- for. aj.* (Forzando)
- pi.* (Piano)
- sf.* (Sforzando)
- mf.* (Mezzo-forte)
- f.* (Forte)
- for. aj.* (Forzando)
- molto subito:* (Molto subito)



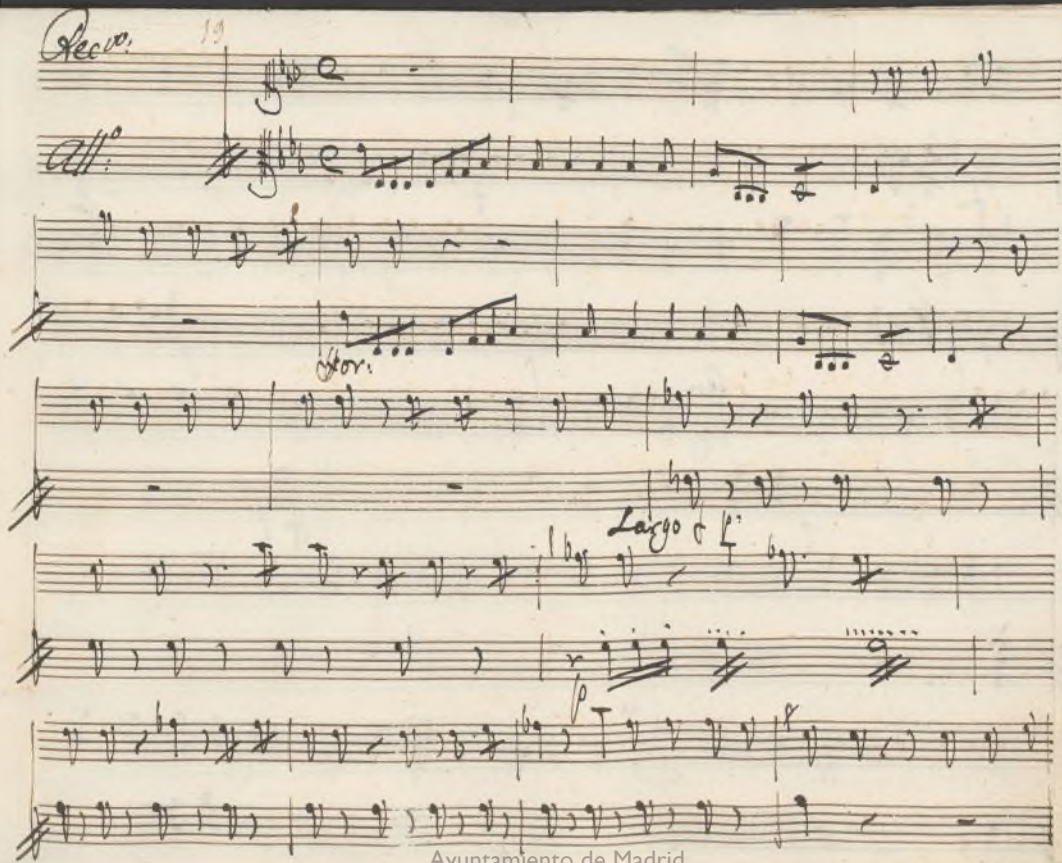
Fine dell'atto terzo

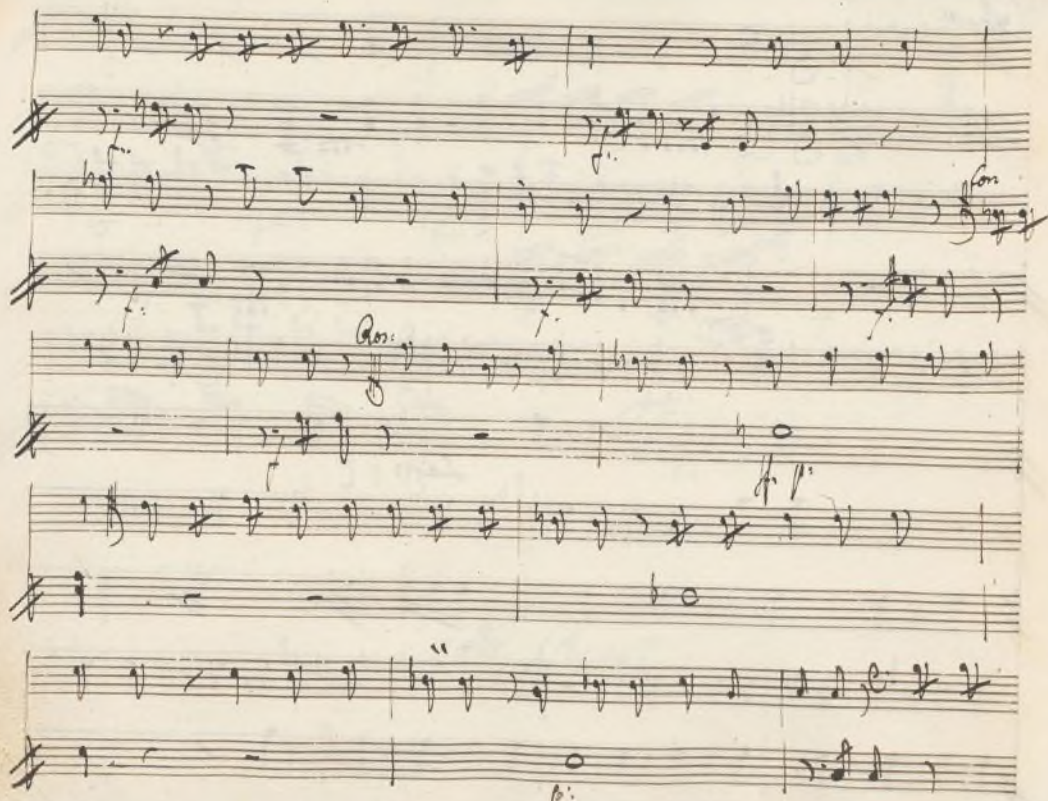


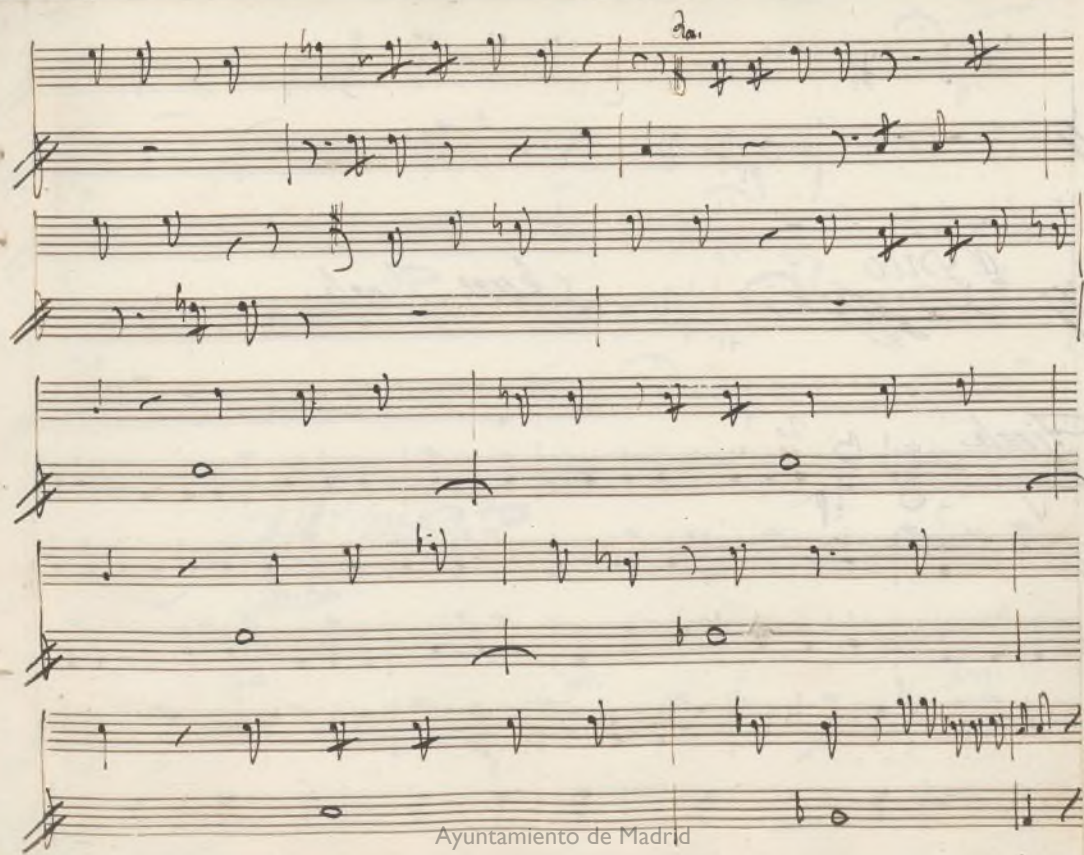
Segue Ricci.

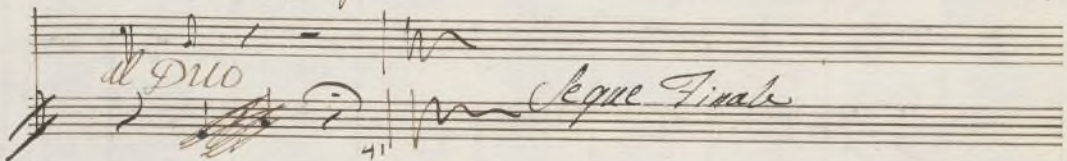
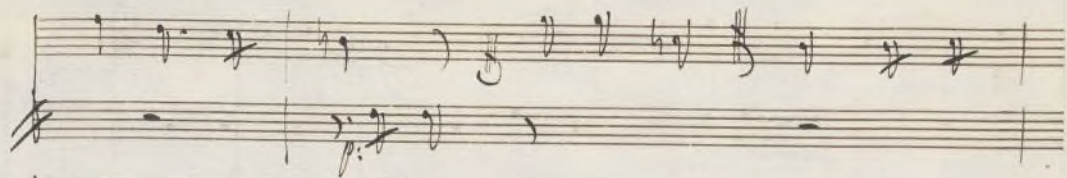
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

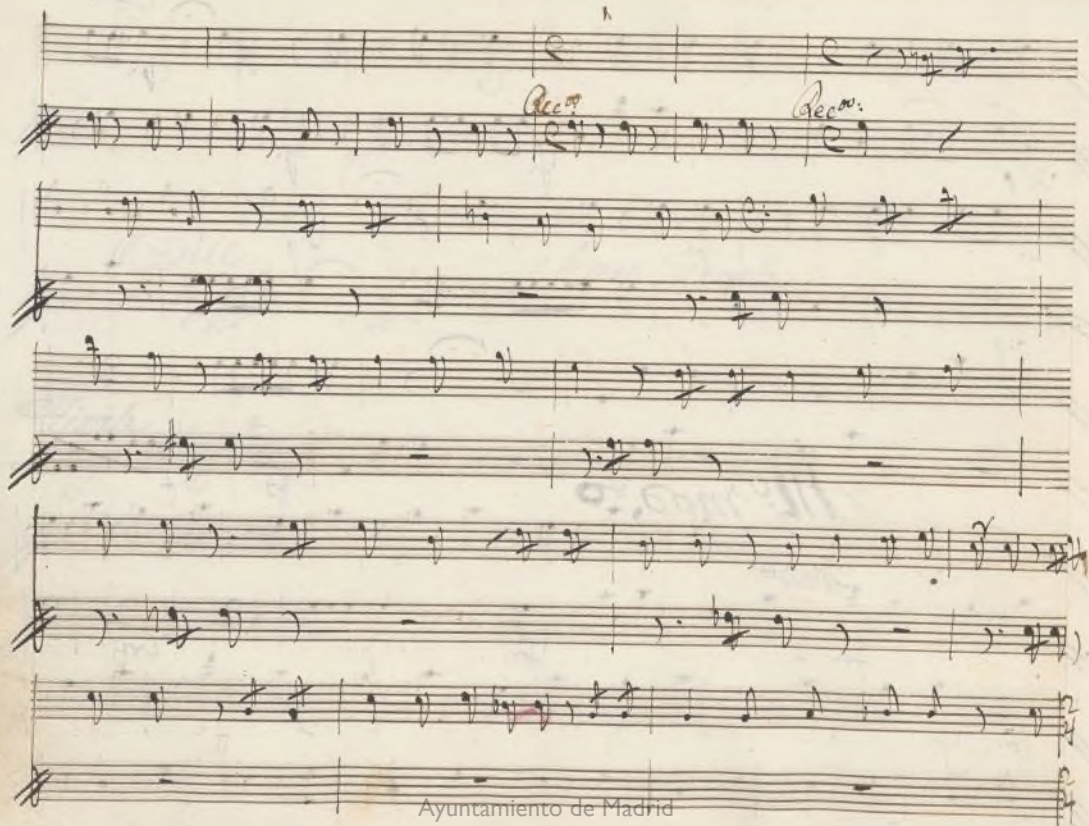
- Recuo.* (top left)
- 19* (top left, above the first staff)
- All.* (top left, above the second staff)
- For.* (middle left, above the fourth staff)
- Largo* (middle right, above the sixth staff)
- pp* (bottom middle, above the eighth staff)









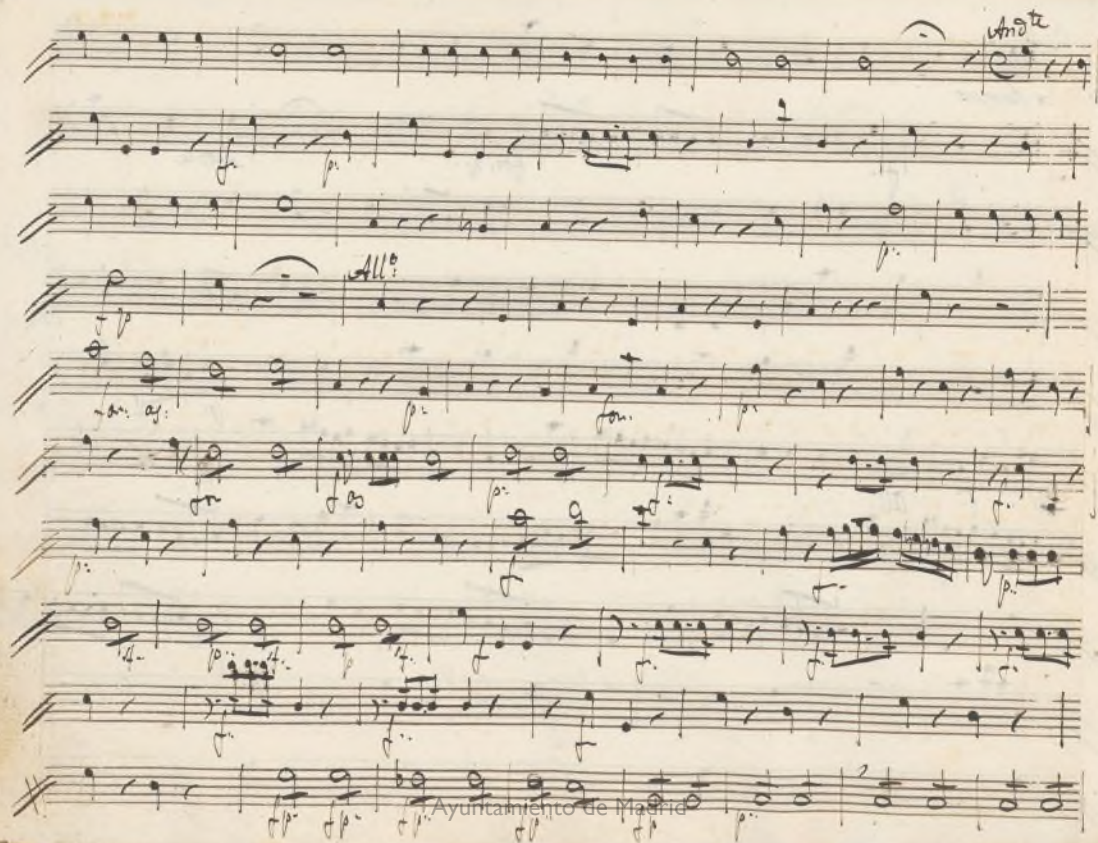


a tempo

for. dy. *Andte*

p. *all!*

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p.

ff.

p *ff.* *ff.* *ff.* *ff.* *ff.*

molto

sotto voce

molto

molto subito

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining and wear.

Annotations and markings include:

- pp.* (pianissimo) markings on several staves.
- f* (forte) markings on several staves.
- simili* (simile) marking on the fifth staff.
- so. voce.* (sotto voce) marking on the third staff, following a heavily crossed-out section.
- pp.* (pianissimo) marking on the eighth staff.
- f* (forte) marking on the eighth staff.
- pp.* (pianissimo) marking on the ninth staff.
- f* (forte) marking on the ninth staff.
- pp.* (pianissimo) marking on the tenth staff.
- f* (forte) marking on the tenth staff.

The score is written in a single system across ten staves. The notation is in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining and wear.



Fine dell' Opera

38

A

Il Barbiere di Siviglia

Mus 468-1

Corno Primo



Overtura.

InC.

All.^o Prore.

f. an.

Sotto voce

f. an.

Sotto voce

f. p.

f. p.

f. p.

f. p.

f. p.

cr.

f. p.

f. p.

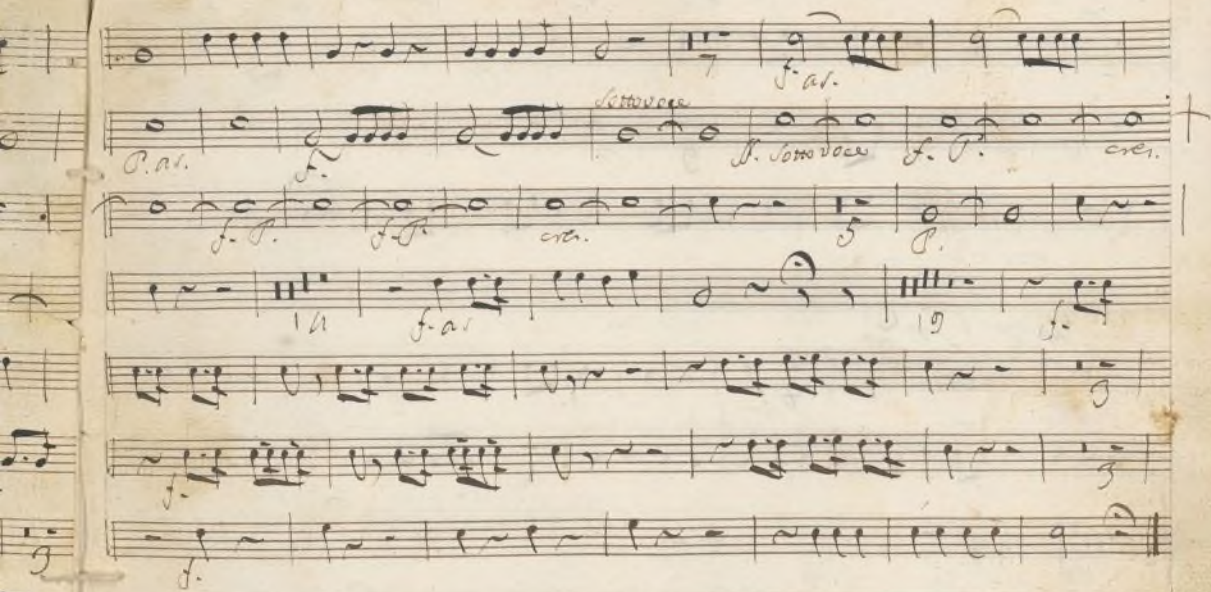
f. p.

cr.

f.

f.

19

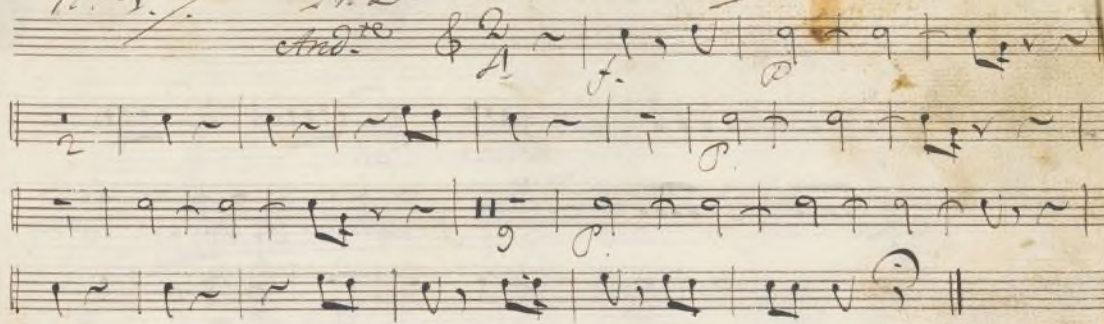


n^o 1.

In D.

Atto Primo.

And.^{te}

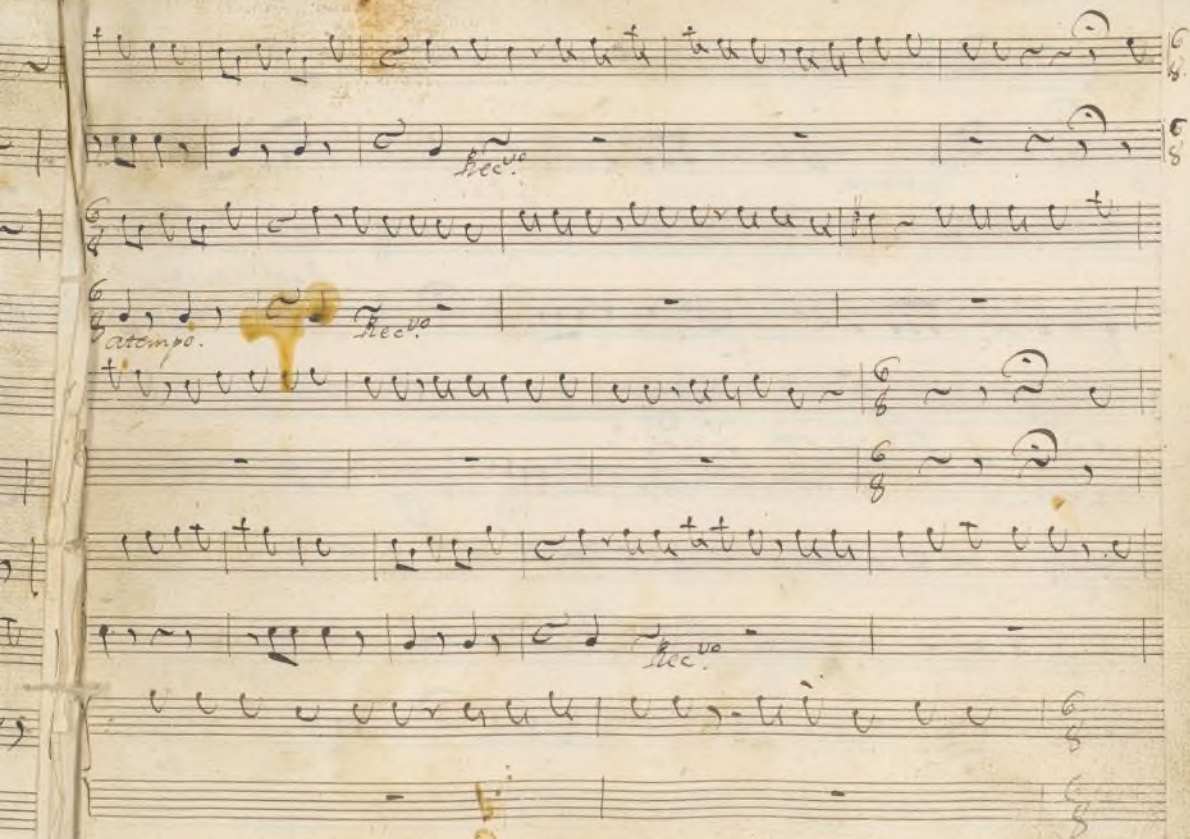


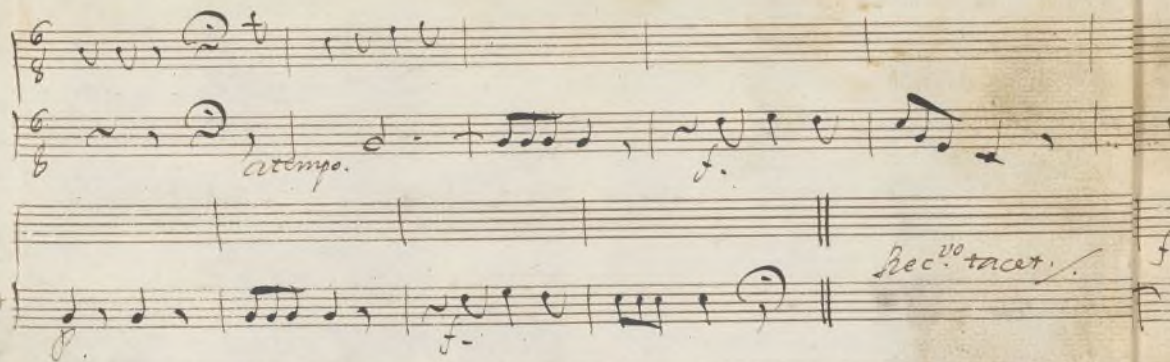
n^o 2.

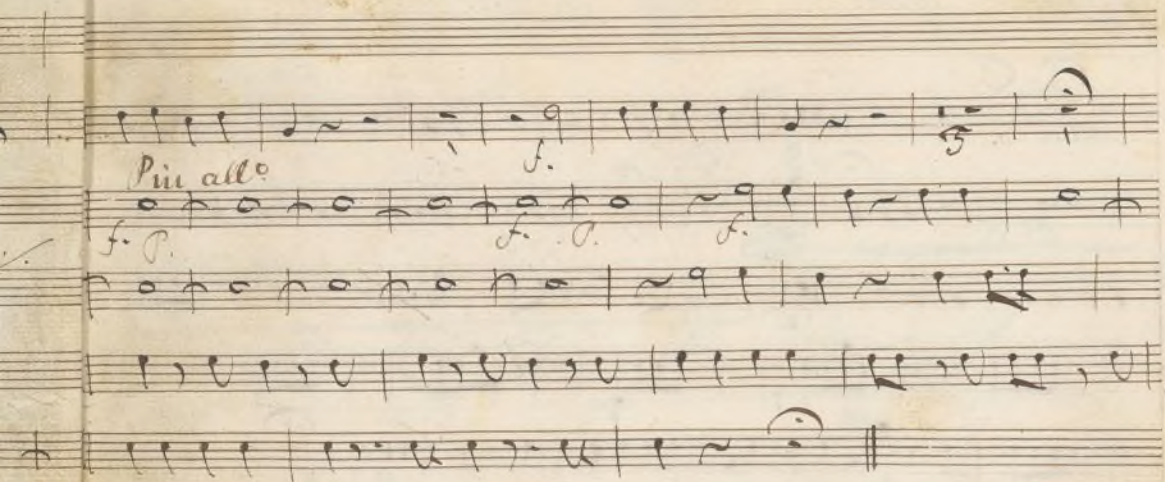
In G.

All.^{to}







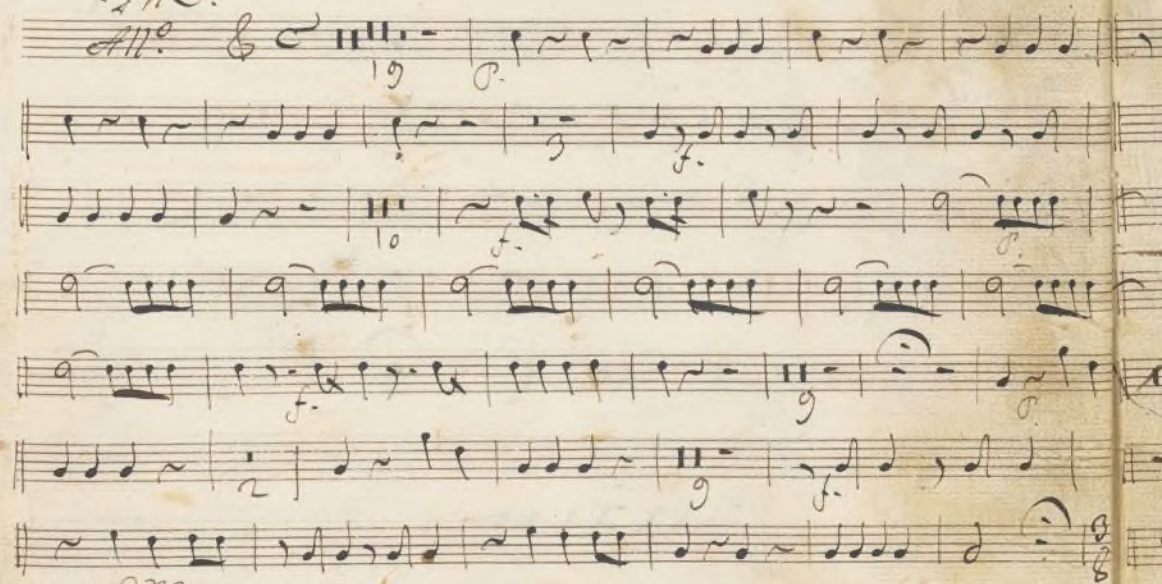


~~N.º 11. Mar.~~

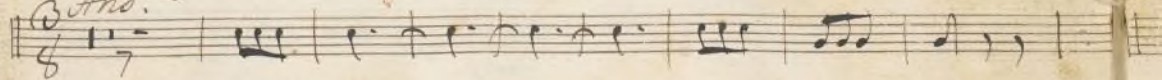
N.º 5. / Aria.

In C.

All.º



And.º no





N.º 6.

Due.

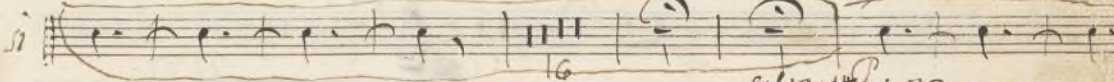
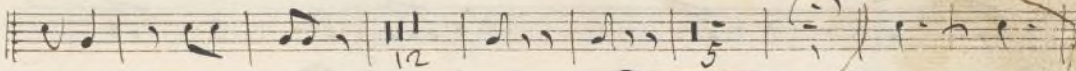
Inf.

Sottovoce.

And. no

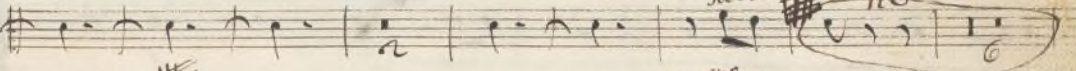


Si



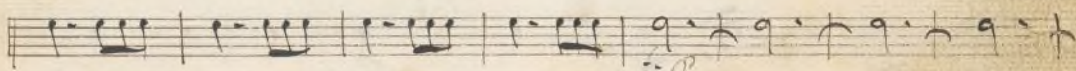
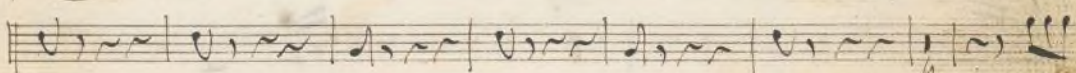
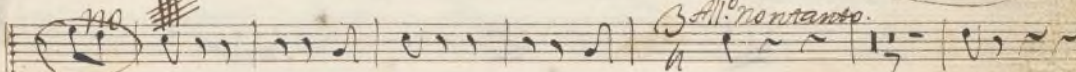
saltra

P. no

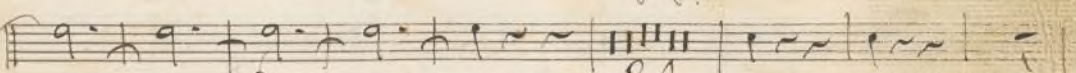


no

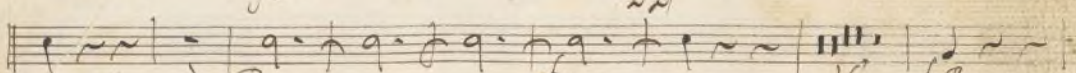
All.º non tanto.



f.º

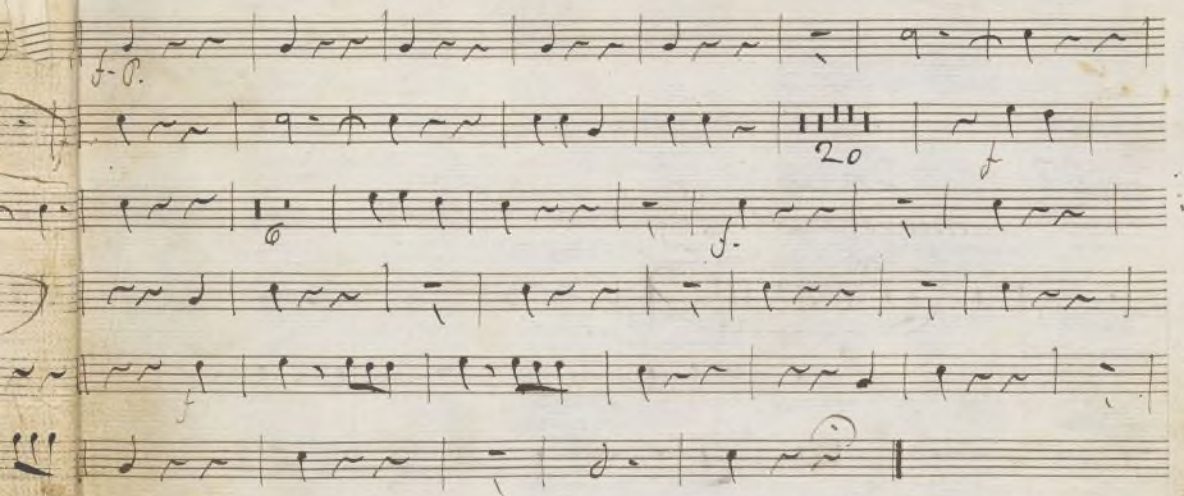


2A



15

f.º



Nº 7.

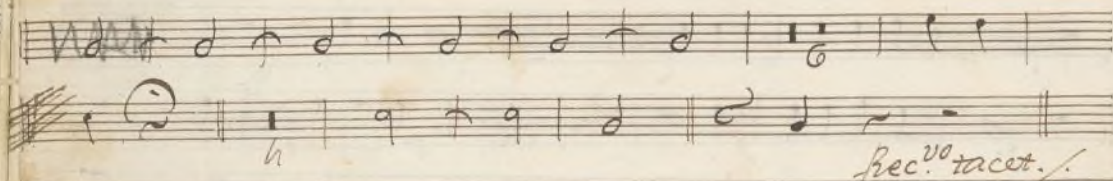
In B.

Amoreoso.

2

Sotto voce

Handwritten musical score for a piece titled "Nº 7. In B. Amoreoso." The score is written on six staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is "Amoreoso." and the dynamics include "Sotto voce" and "p. ar.". The notation includes various note values, rests, and bar lines. There are some annotations in the first staff, including "no" and "Cor. Voco. 1a. 2a." with arrows pointing to specific notes. The score ends with a double bar line and a final note.



Rec.^{vo} tacet.

Sigue a Due.

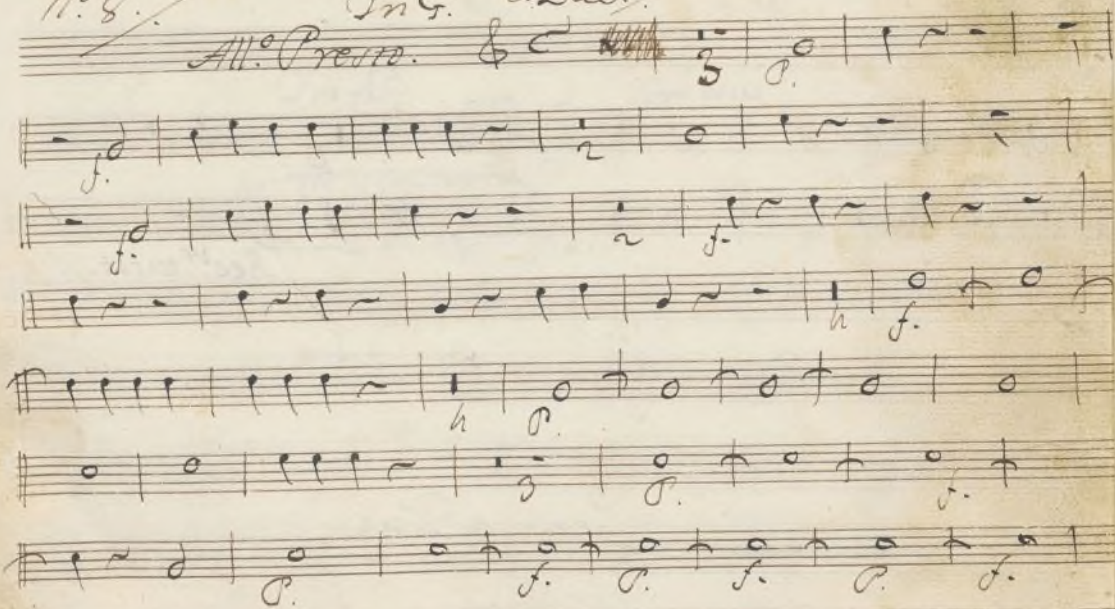
n.º 8.

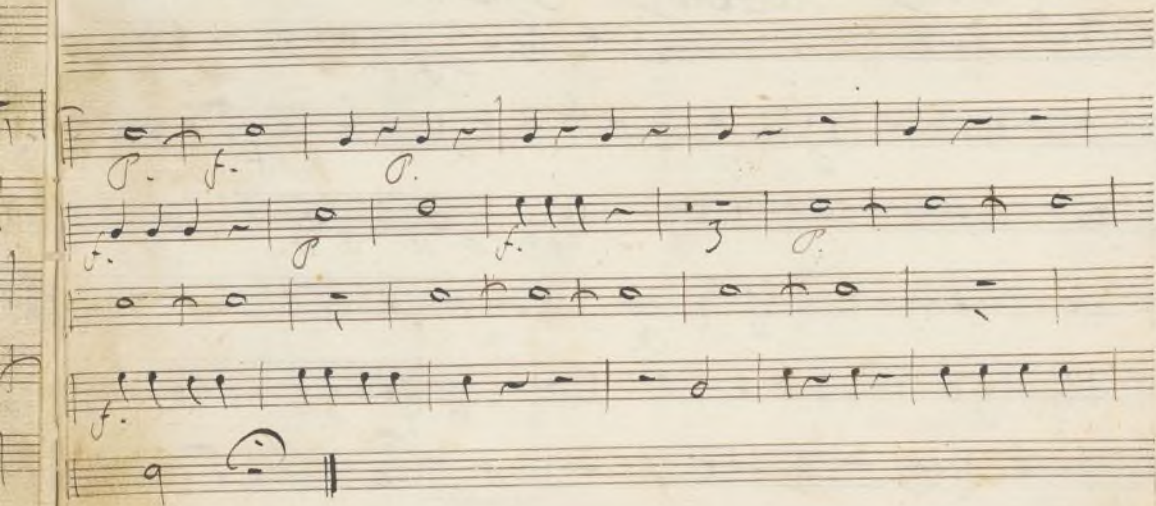
In G.

A Due.

All.º Presto.

& C ~~4/4~~ 3/4





fine dell' Atto Primo.

Atto Secondo. / Serenata. / In A.

N.º 1.

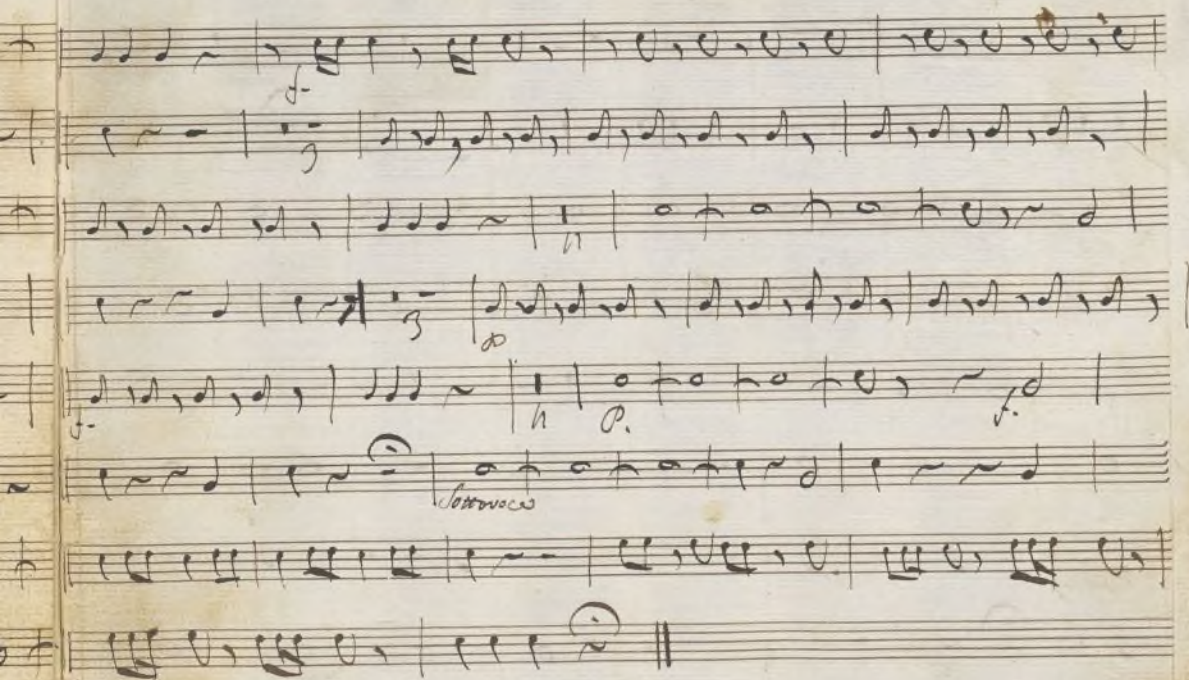
And.º

f.º

f.º

Handwritten musical score for a serenata in A major, Act 2, No. 1. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'And.º' and the dynamics 'f.º'. The notation includes various note values, rests, and bar lines. The score is written in ink on aged, slightly stained paper. The bottom of the page features a library stamp from the Ayuntamiento de Madrid.

Ayuntamiento de Madrid.



12.º D. 10

And.

All.º

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo markings "And." and "All.º" are present. Dynamic markings include "p.", "f.", "p. av.", "f. av.", "p.", "f. av.", and "cre.". The score is written in a cursive, handwritten style typical of 19th-century musical manuscripts.

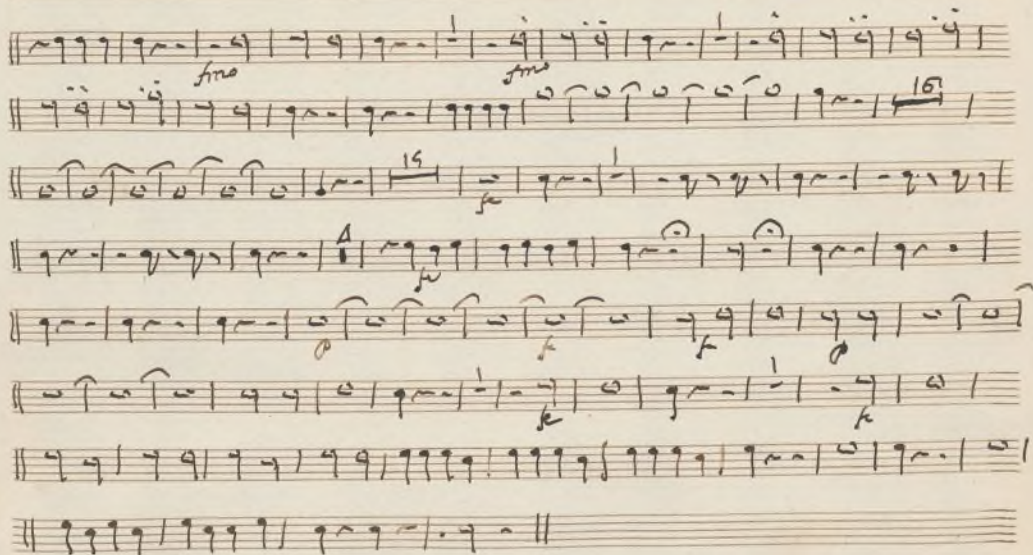
G.º

Trompa 1ª

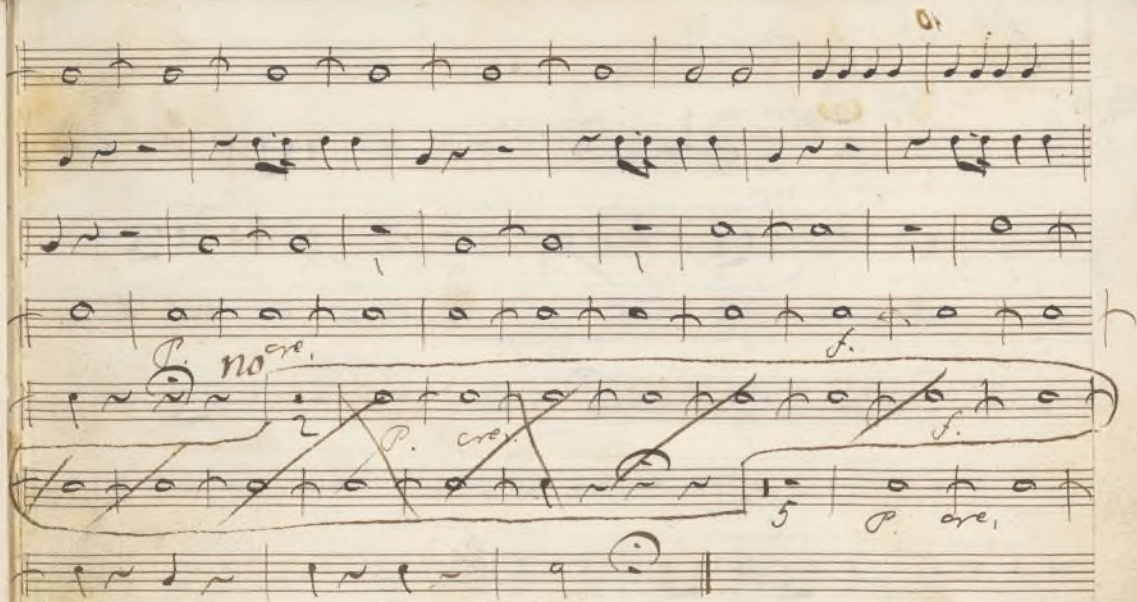
Aria

Maestros *In C.* *7* *Solo*

The musical score is written on ten staves. The first staff begins with the title 'Maestros' and the key signature 'In C.'. The tempo is marked 'C.' (Crescendo). The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the score: 'Solo' is written above the first staff; 'Cres.' is written below the eighth staff; and 'Allo' is written below the ninth staff. The score is divided into sections by double bar lines and repeat signs. The notation is in a style typical of 18th or 19th-century manuscript notation.







N.º B. / Aria. 11

In Clavi.

mod. to

otto voce

no

no

f. ar.

f. ar.

P. ar.

P. over f. ar.

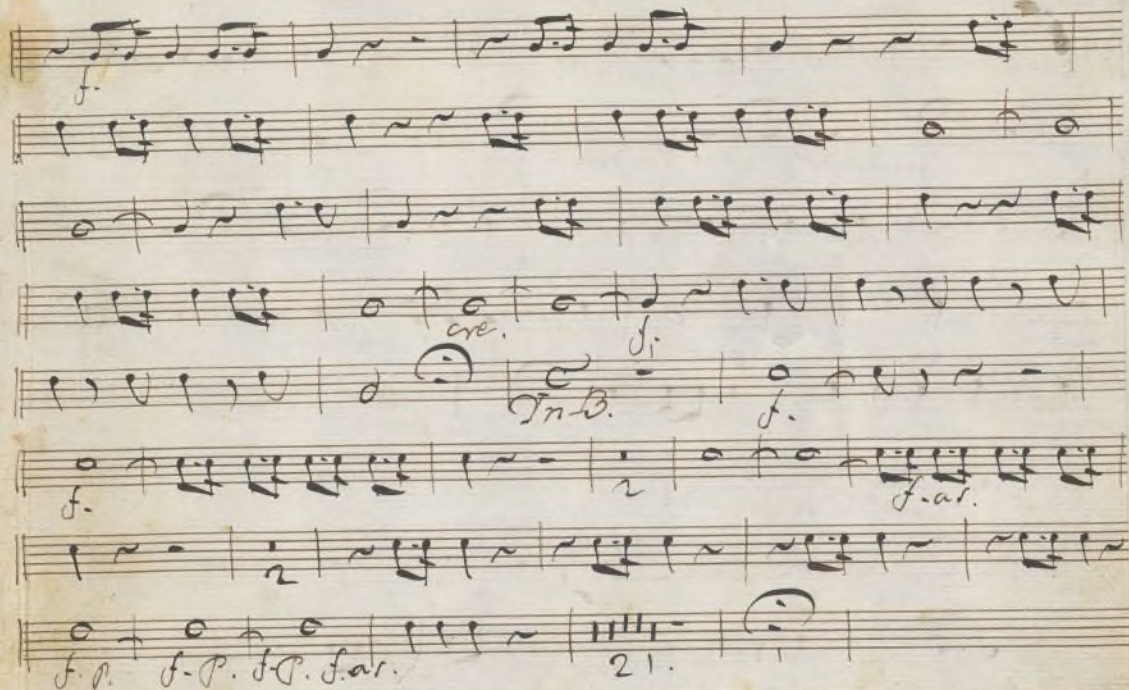


Nº 4. 12 Terzetto. In G.

Allegro & C

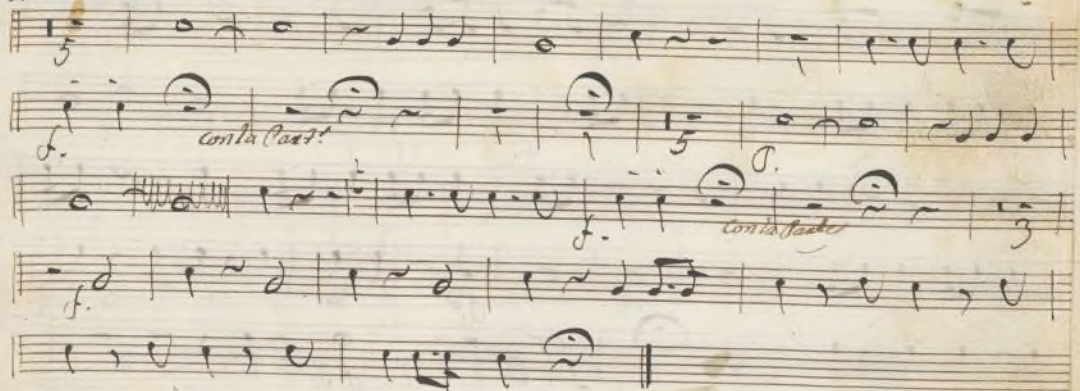
The musical score is written on ten staves. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p.' (piano), 'f.' (forte), and 'cres.' (crescendo). The music is written in a single system across the ten staves. The first staff begins with a treble clef and a common time signature. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

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V. S. In G.

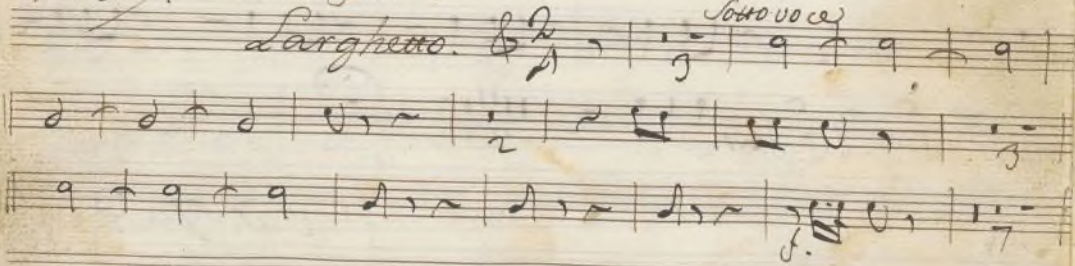
2^{da} G.



N.º 5. In Claf. 13

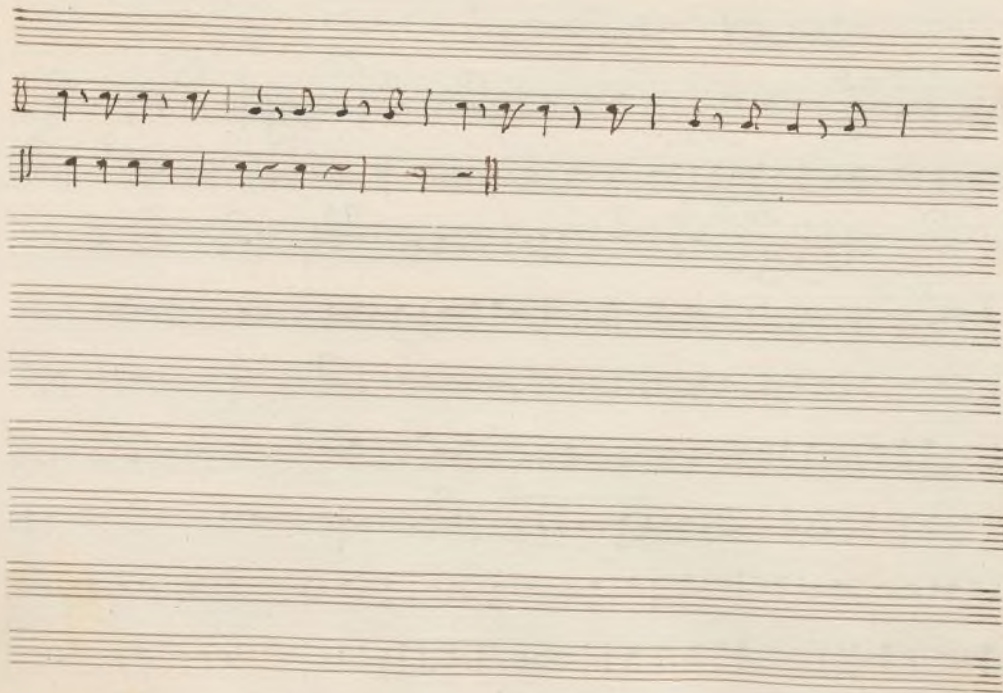
Larghetto.

Sotto voce



Corno 1.^o Az.^{2o} Tace.

Handwritten musical score for a piece titled "Largo". The score is written on a single system of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking "Largo" is written at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like "And.te" and "Molto". The piece concludes with a double bar line.

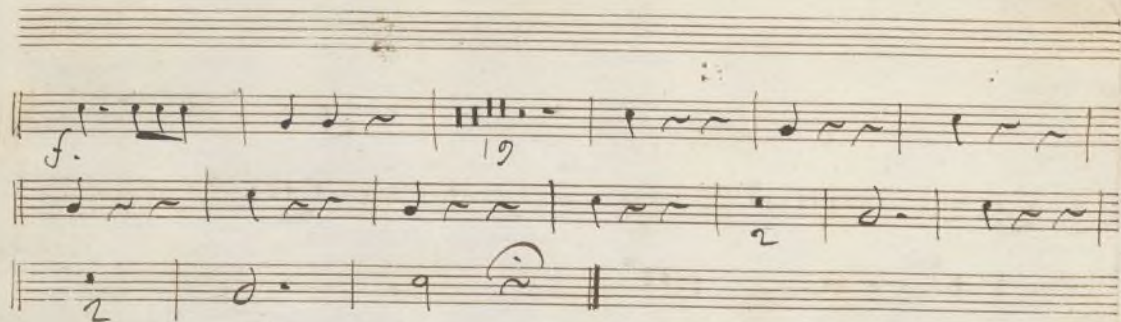




Fine dell' Atto Secondo.

No. 4. Ave. 14
Ano Terzo.
In C. mod. 70 & 3/4

19



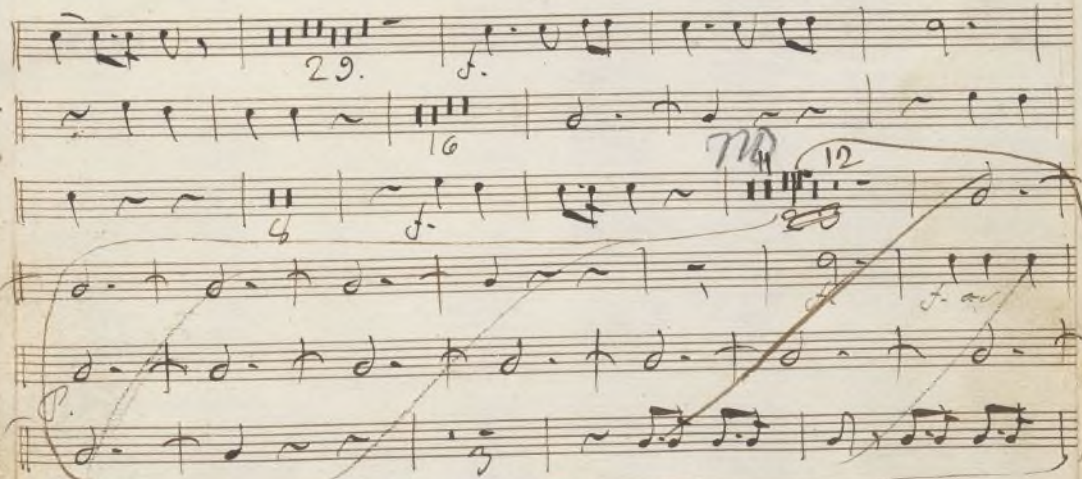
Segue n.º 2.

~~nº 2.~~

~~Aria.~~

In B. 15

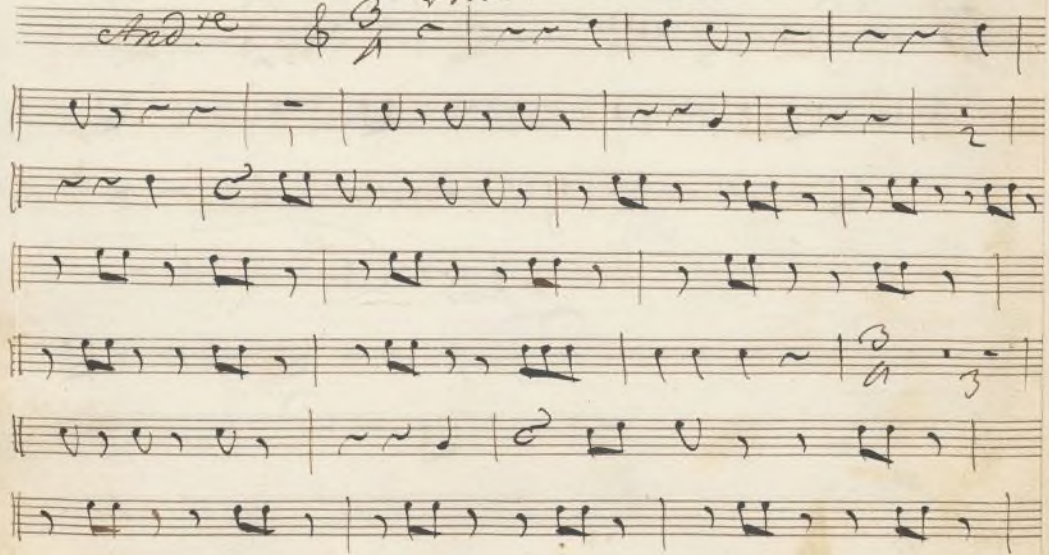
~~And.^{te} con moto.~~

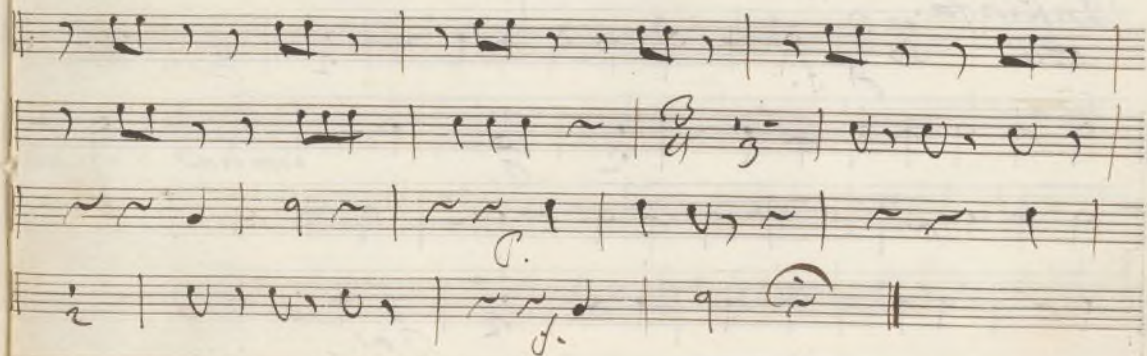




N.º 3.

And.^{te} 16 *Ind.*





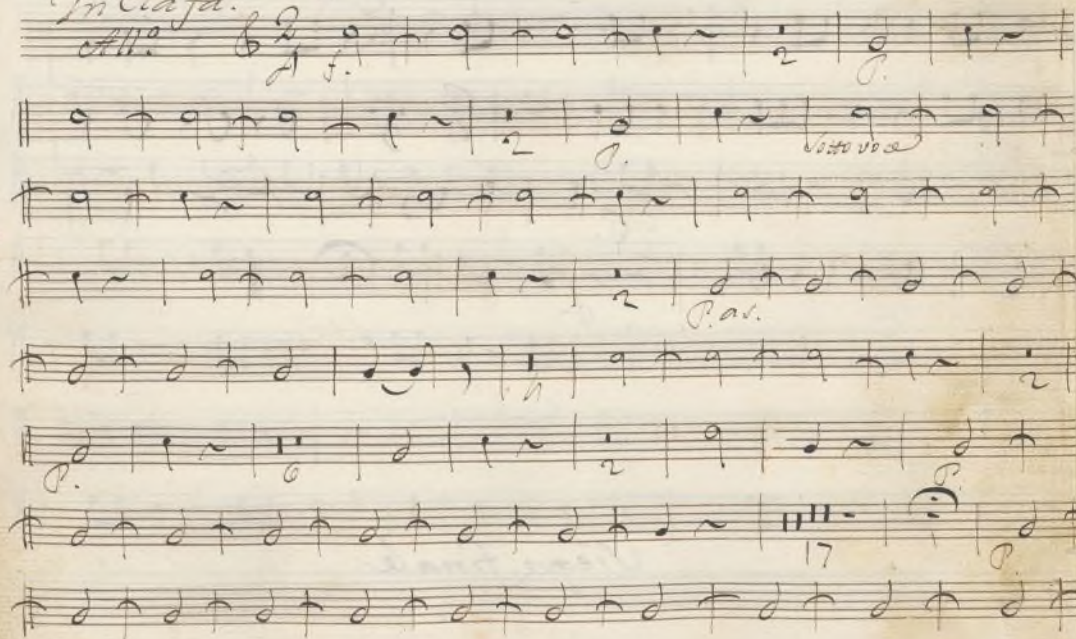
Siege finale.

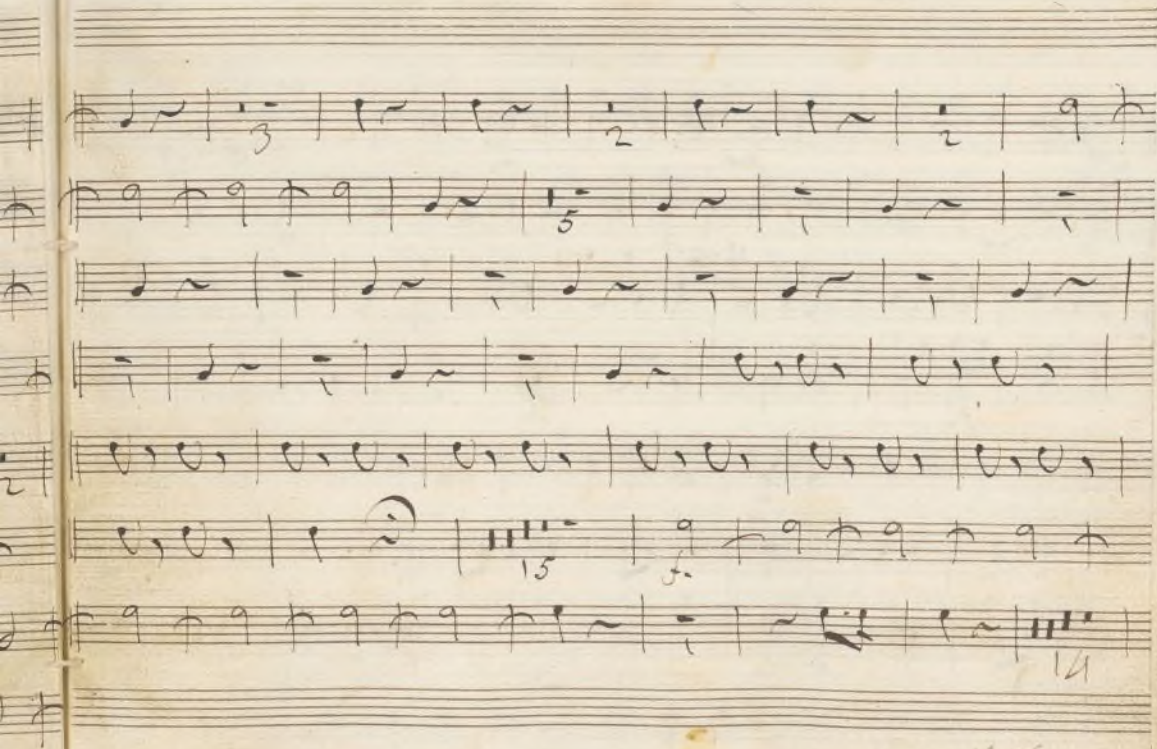
finale.

In clafá.

all.^o

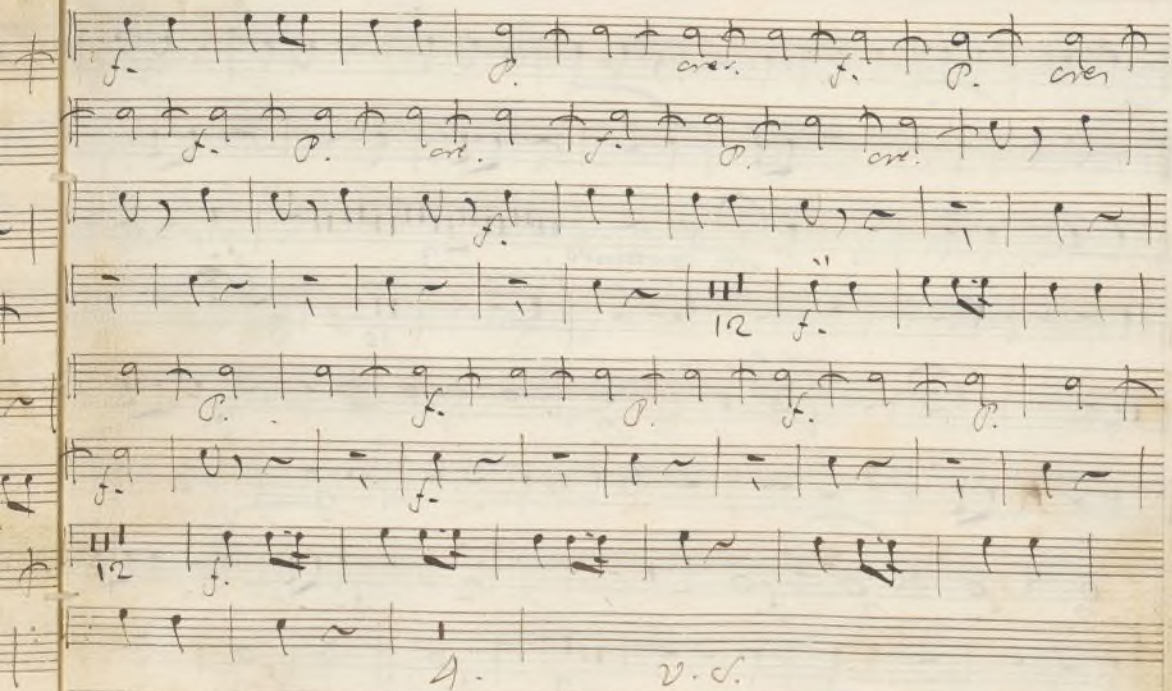
19

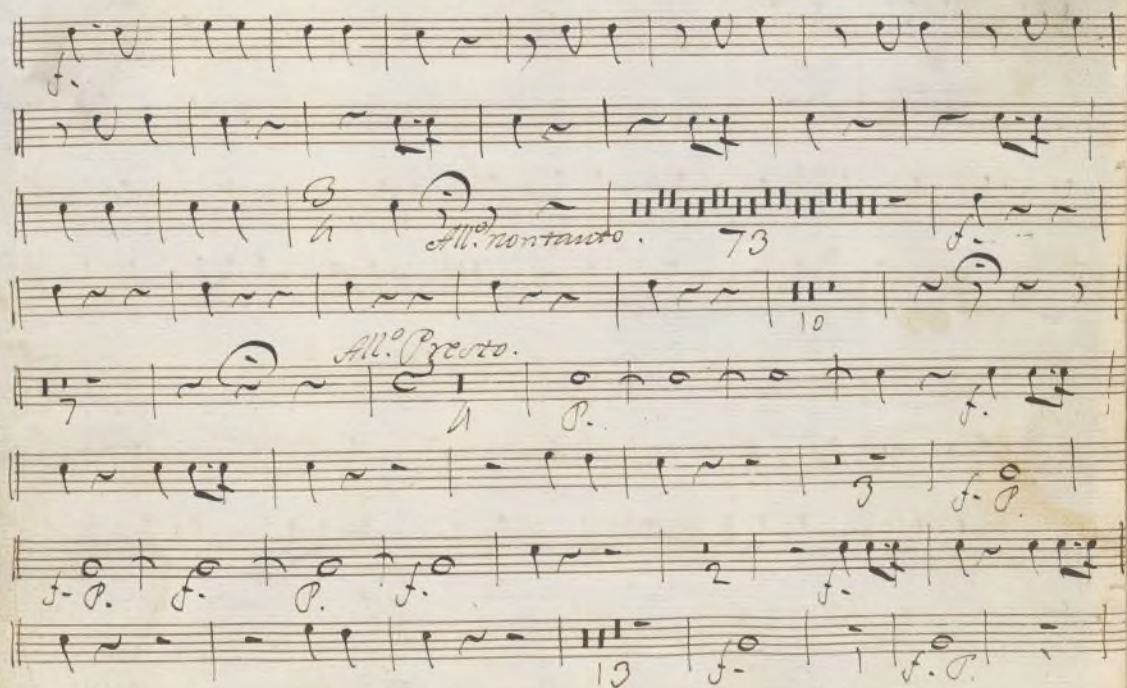


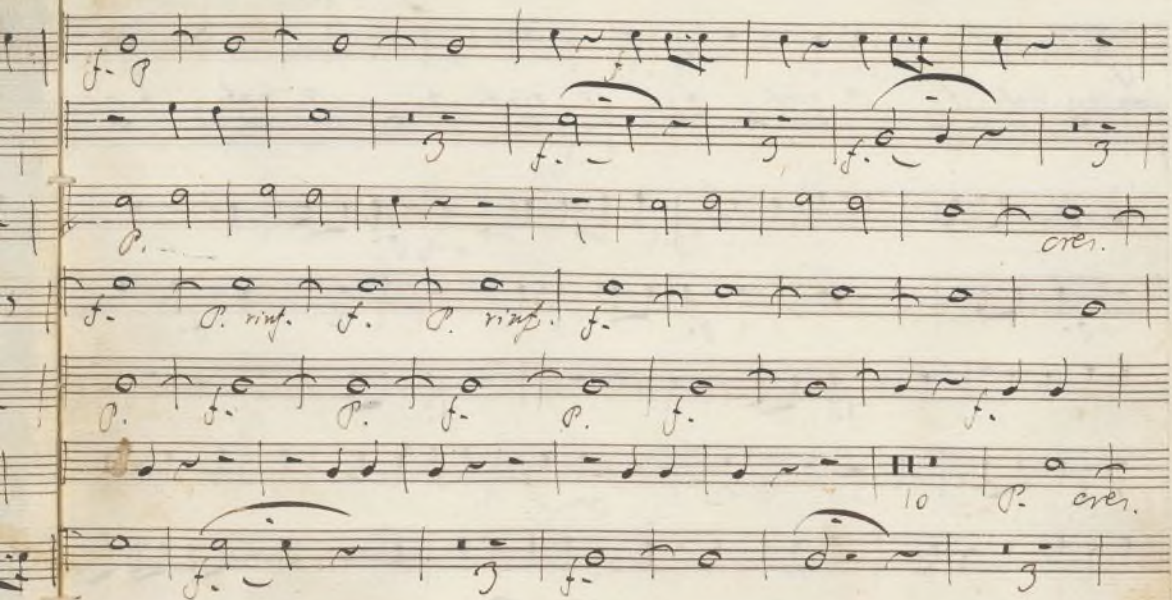


V.S.









V. S.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *p.*, *f.*, *rinf.*, and *f. ad.*. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts. The final measure of the main section is marked with a double bar line and a fermata. Below the main section, the text "fine dell'atto terzo." is written in cursive.

p.
otto voce. rinf. f. p. rinf. f. p. rinf. f. p. rinf. f. ad.

fine dell'atto terzo.

Ando Guarro.

tempesta. 18 Yn G.

All.^o

ad.

f. p.

f. p.

f. av.

f. p.

f. p.

f.

12

f. p.

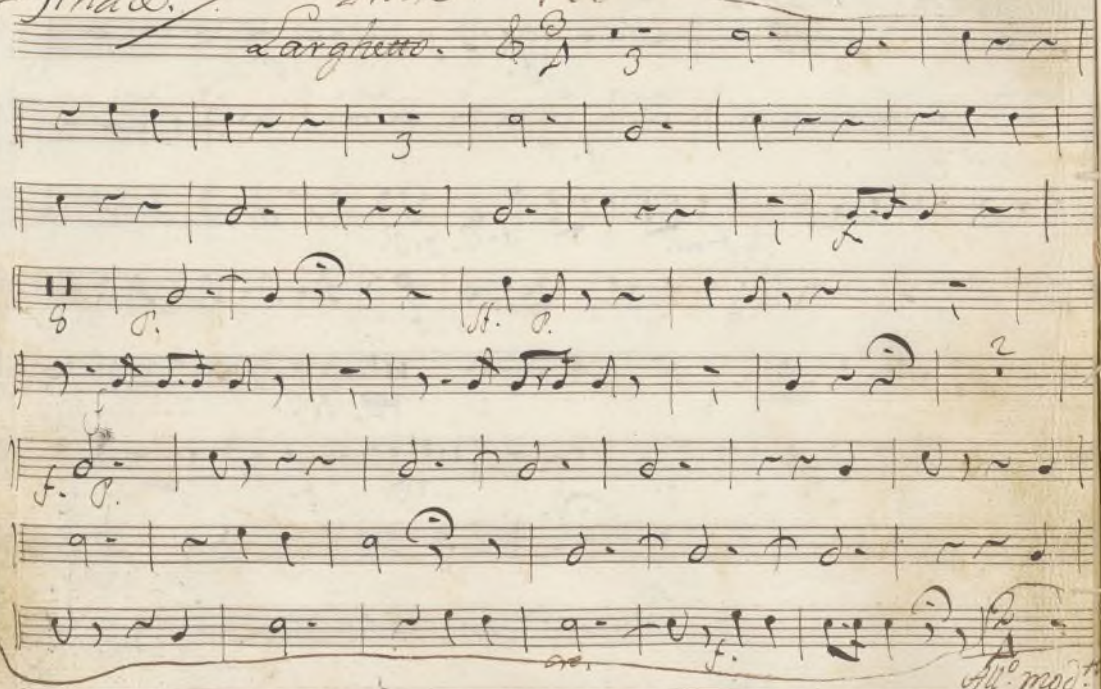
19

f.

Rec.^{vo} con viol. Tacet.

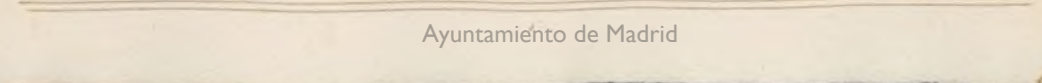
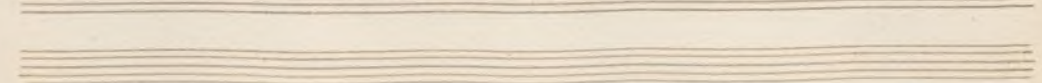
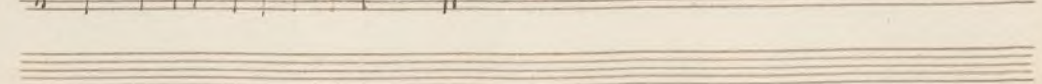
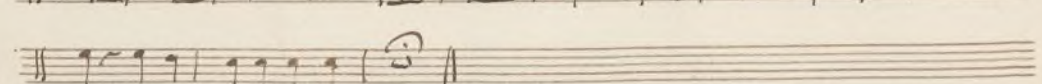
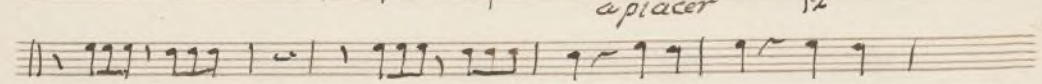
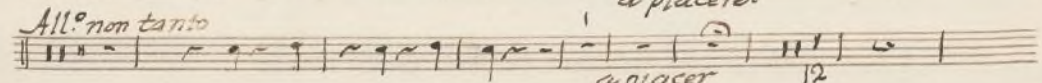
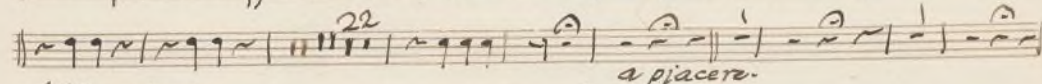
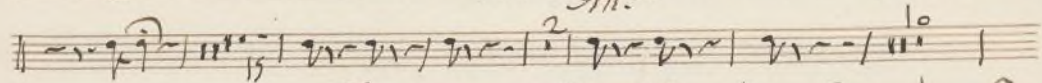
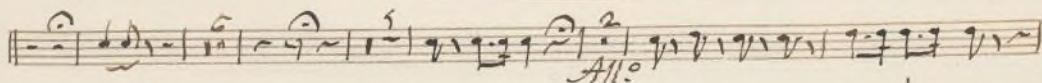
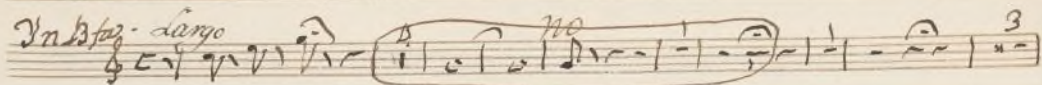
Finale.

In B. No
Larghetto.



Corno 1.^o Duo.

And.^{te} Largo





All.^o mod^{to}

$\frac{2}{4}$ j |

p.

Cres.

Rec. Vo. racer.

Adagio

Allegro

And.

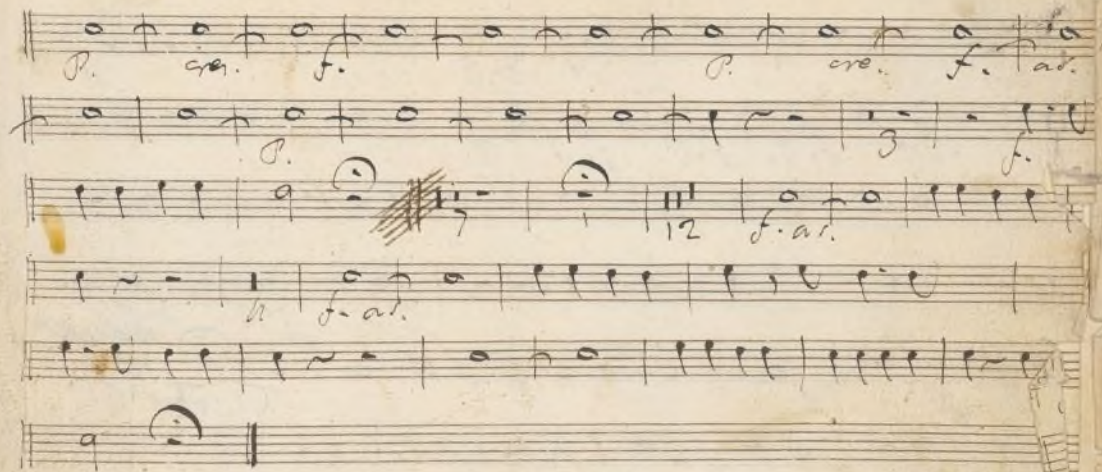
Allegro

Allegro

Allegro







Fine dell'Opera.

Il Barbiere di Siviglia

Mus 463-1

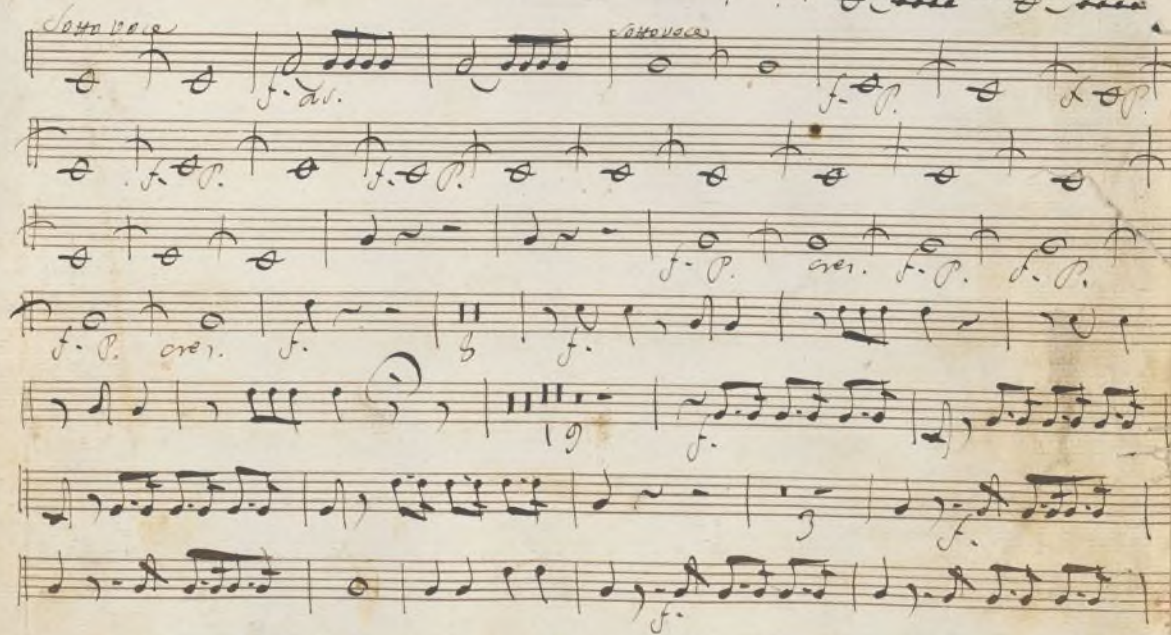
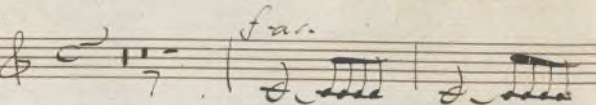
Corno Secondo.

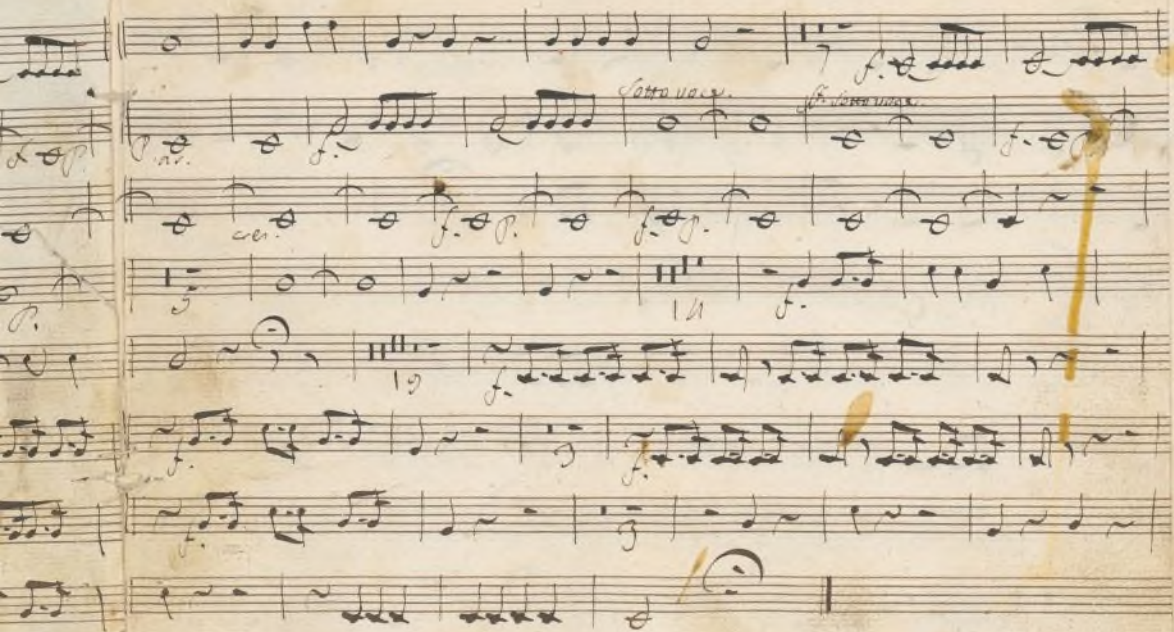
[Decorative flourish]

Overtura.

Inc.

All.^o Provo.



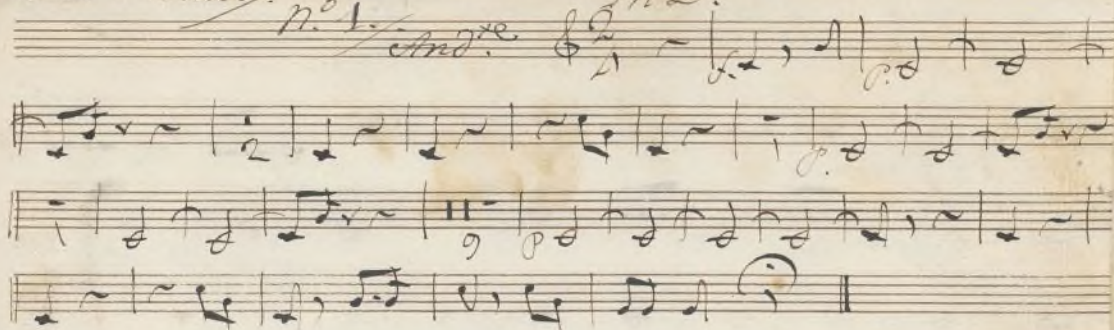


Anto Primo.

N.º 1.

And.^{te}

In D.



N.º 2. In G.

All.^{ro}

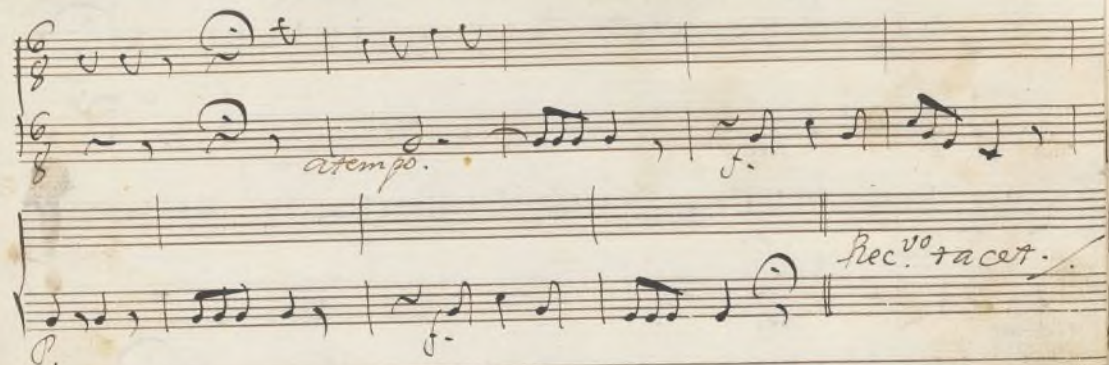


Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes:

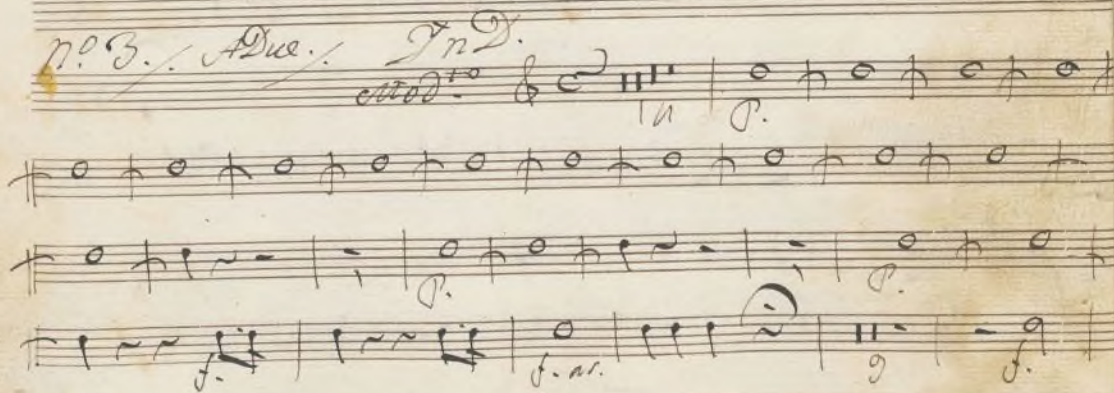
- Notes (quarter, eighth, and sixteenth notes).
- Rests (half, quarter, and eighth rests).
- Dynamic markings: *Rec.^{vo}* (Recitativo) and *atempo.* (ad libitum).
- Time signatures: $\frac{6}{8}$ and $\frac{3}{8}$.
- Repeat signs and bar lines.

The score is organized into systems of staves, with some staves containing multiple lines of music. The handwriting is in ink on aged paper.



n.º 3. / Due. / In D.

ottod.^{to}



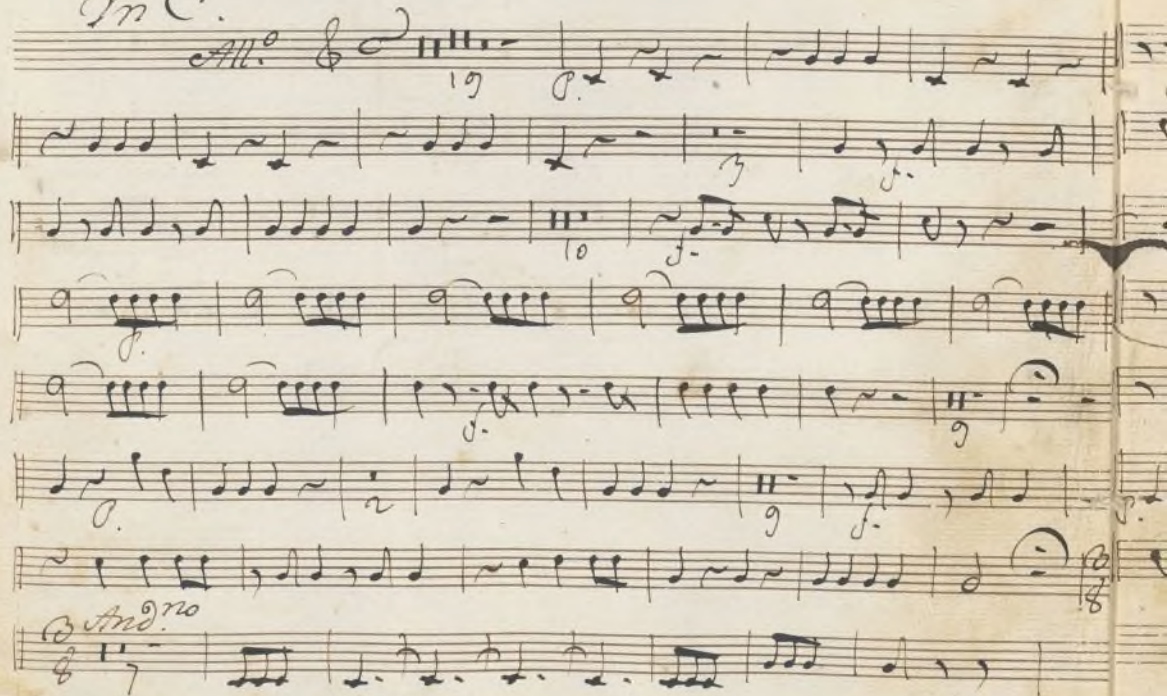


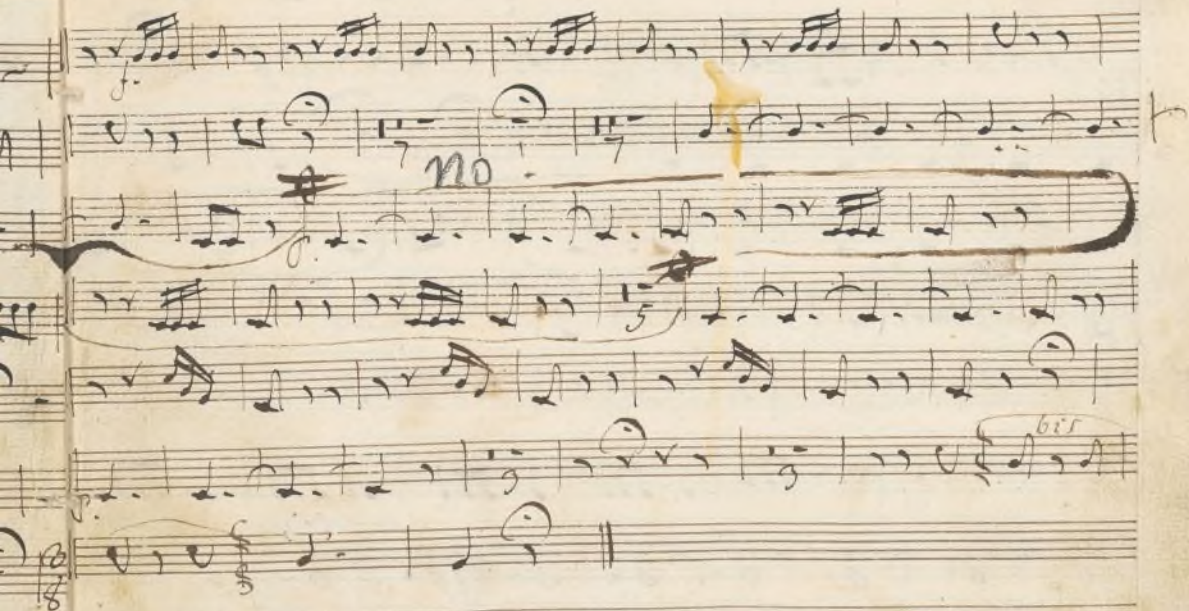
no ~~re. d. tacet.~~

N.º 5. Aria.

In C.

All.º





No. 6. / And. / Inf.

And.^{mo}

Solo voce.

A handwritten musical score on aged paper. The score is written for voice and piano. The top staff is for the voice, with the tempo and dynamics marked as 'And.^{mo}' and 'Inf.'. The piano accompaniment consists of several staves. The first staff has a key signature of one sharp (F#) and a time signature of 3/4. The music is written in a cursive, handwritten style. There are various musical notations including notes, rests, and bar lines. Some parts of the score are circled or underlined. The bottom of the page has some additional markings, including '2A' and a small 'P.'.



n.º 7.

In B.

Amoroso.



Сотворено

120

Let $I = \int_0^1 x^2 dx$

10. 11. 1917

1

[illegible]

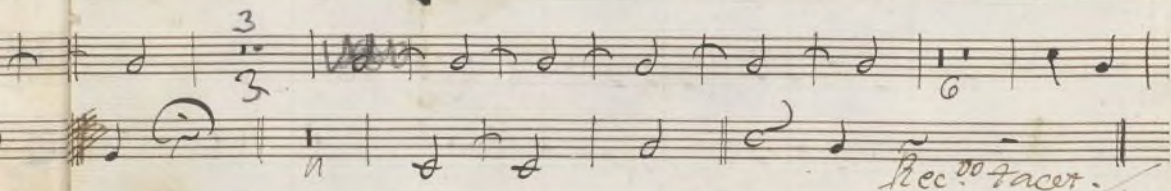
A close-up photograph of a single staff from a handwritten musical manuscript. The staff consists of five horizontal lines. There are several notes written on the staff, though they are partially cut off by the edges of the frame. The ink is dark and appears to be from a fountain pen or quill. The paper has a slightly aged, yellowish tint.

22171 a

4. 1. 1

Madrid

10



Rec.º facer.

Sigue a Due.

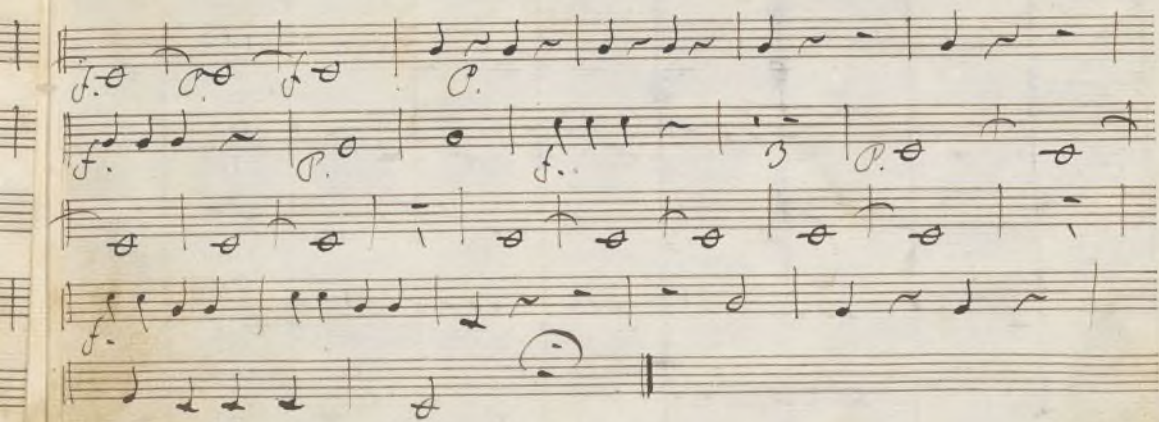
Adue.

N.º 8.

In G.

All.º Prevto.





Fine dell' Atto Primo.

Atto Secondo. Terzetto.

N.º 49. In A.

And.^{te}





n.º 10. n.º In D.

all.º



5^a

+

Trompa 2^a

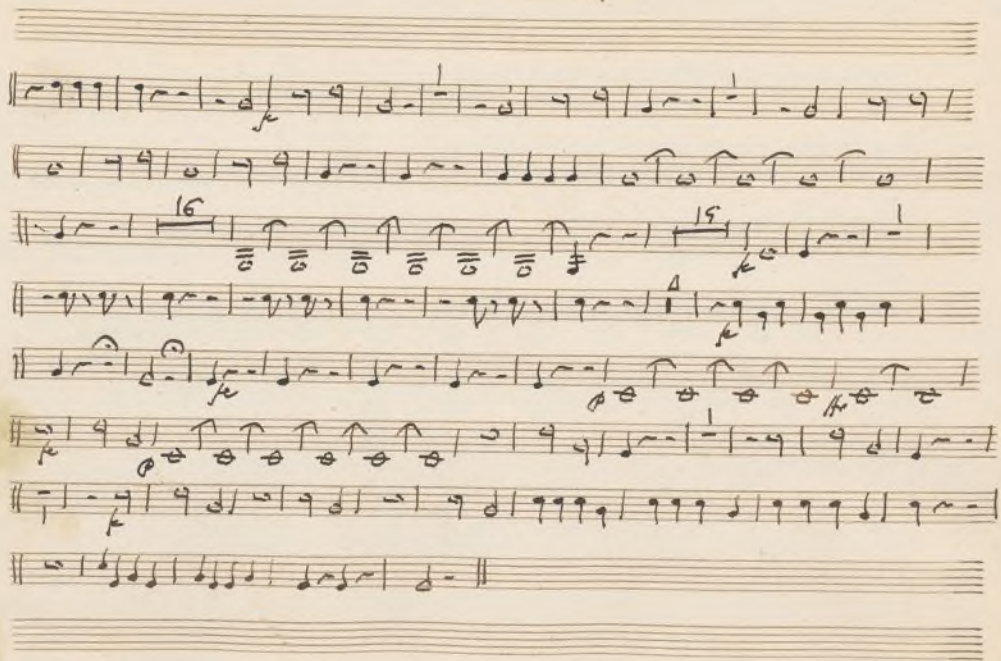
Aria

In C.
Maestoso. *Solo*

Solo

Maestoso.

Allegro.





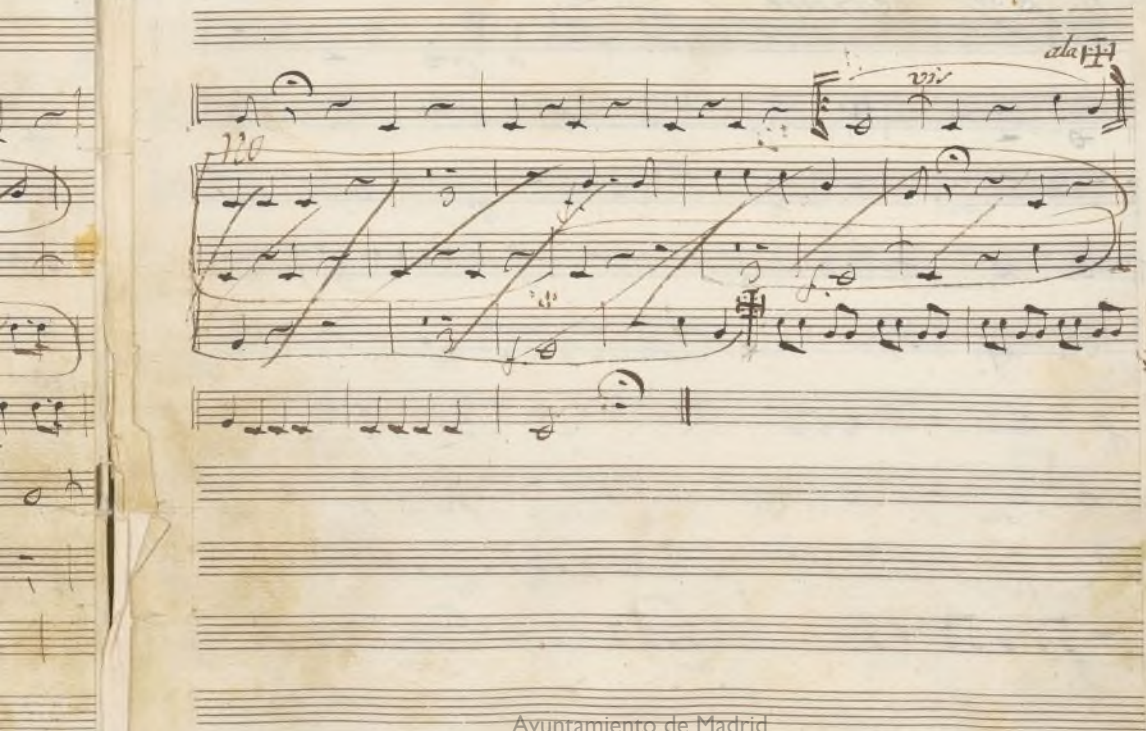


N.º B. Aria.

In Clasi. II

Handwritten musical score for an aria, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures of music, some of which are crossed out with a large 'X'. The text 'Votto voce' is written above the first staff, and 'no' is written above the second staff. The score concludes with a double bar line.

Handwritten musical score for an aria, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures of music, some of which are crossed out with a large 'X'. The text 'Votto voce' is written above the first staff, and 'no' is written above the second staff. The score concludes with a double bar line.

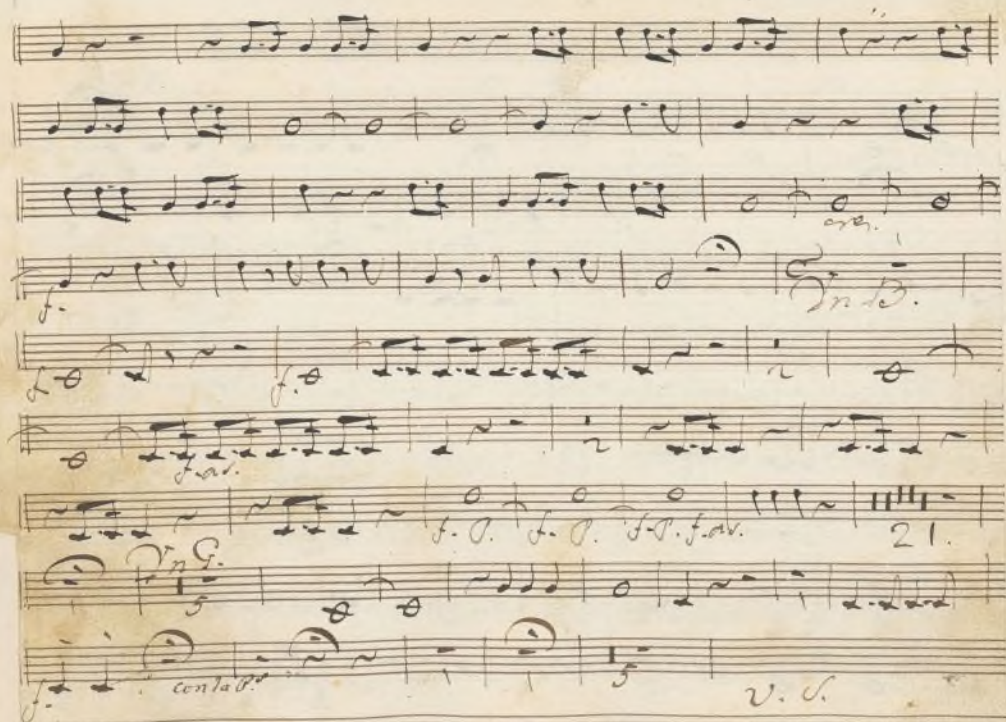


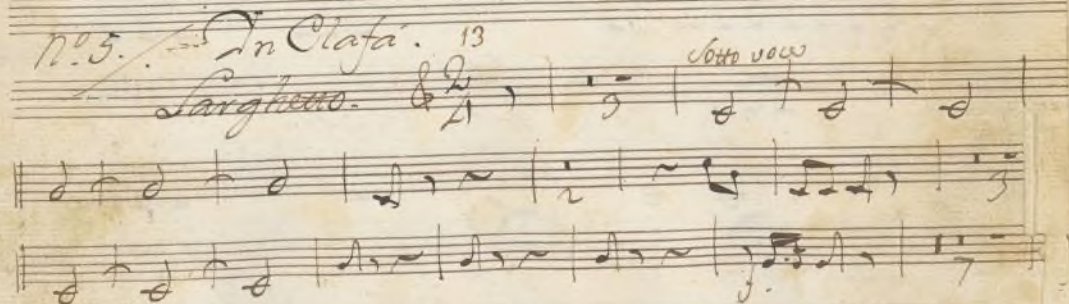
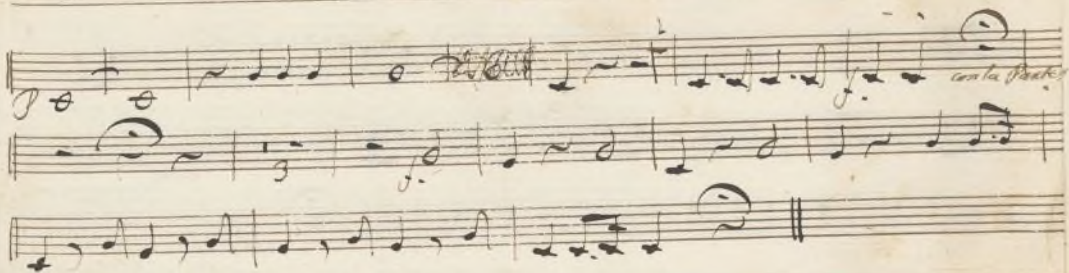
N.º 12.

terzeto.

In G.

All.º





Corno 2.^o *Aer^{2o}* *Tace.*

In S.
Largo

In B. fa

In S.

Maestri





Fine dell' Atto Secondo.

Ando Terzo.

n.º 14

Ande.

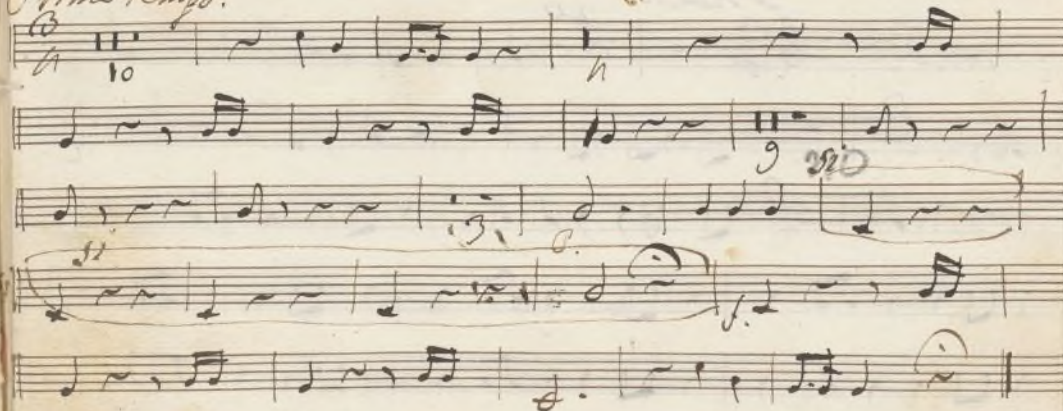
Inc.

mod.º

$\frac{3}{4}$



Primo tempo.

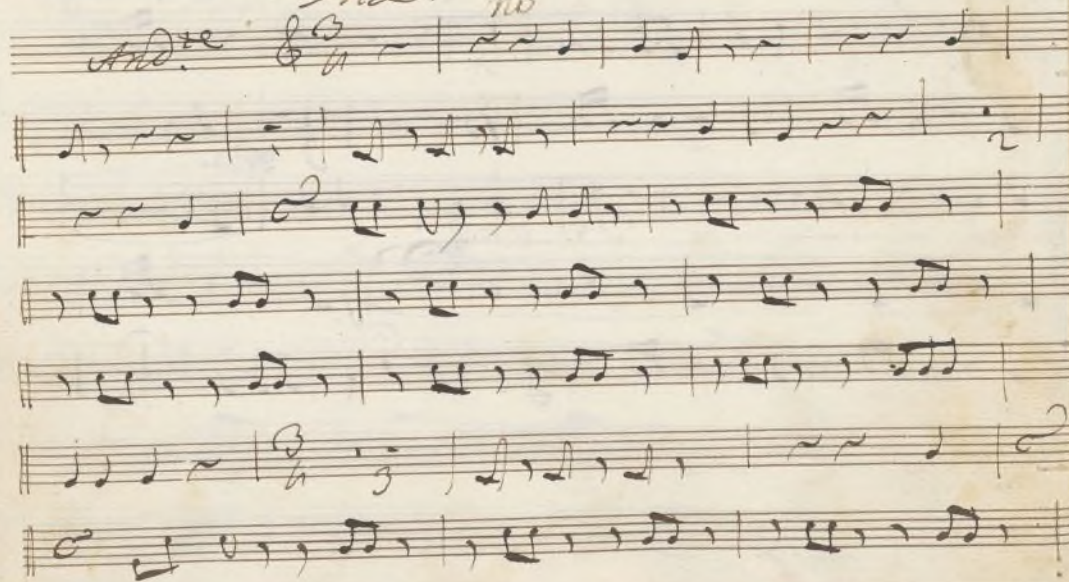


N.º 8.

16

And.^{te}

no





Sigue finale.

finale.

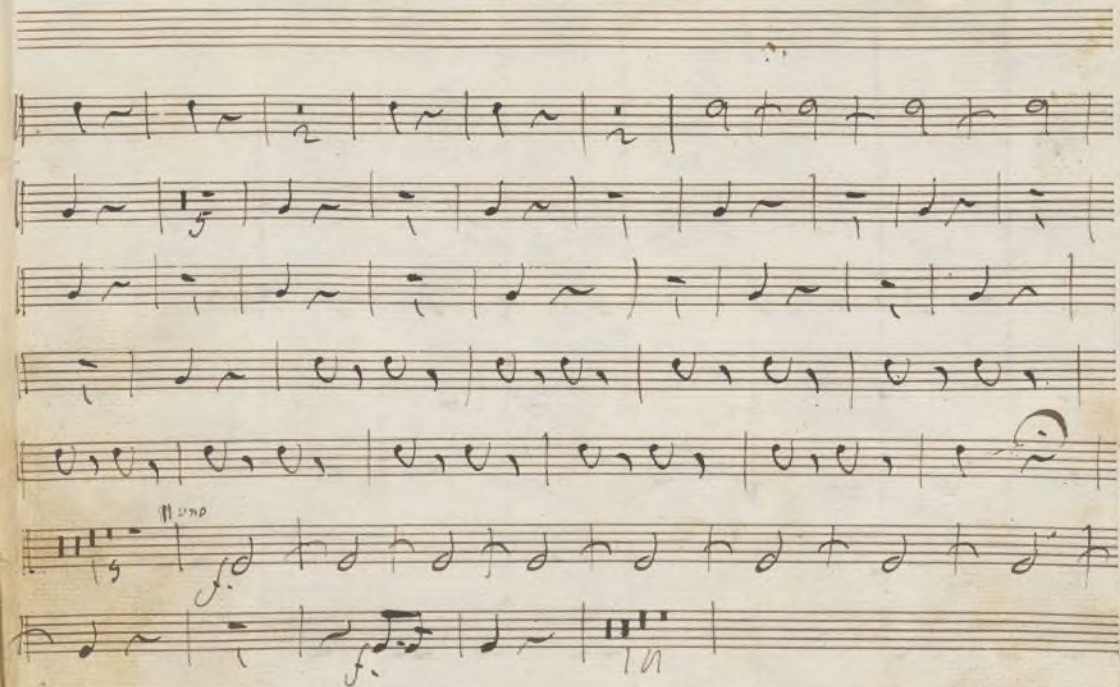
In Clasa.

19

All.^o

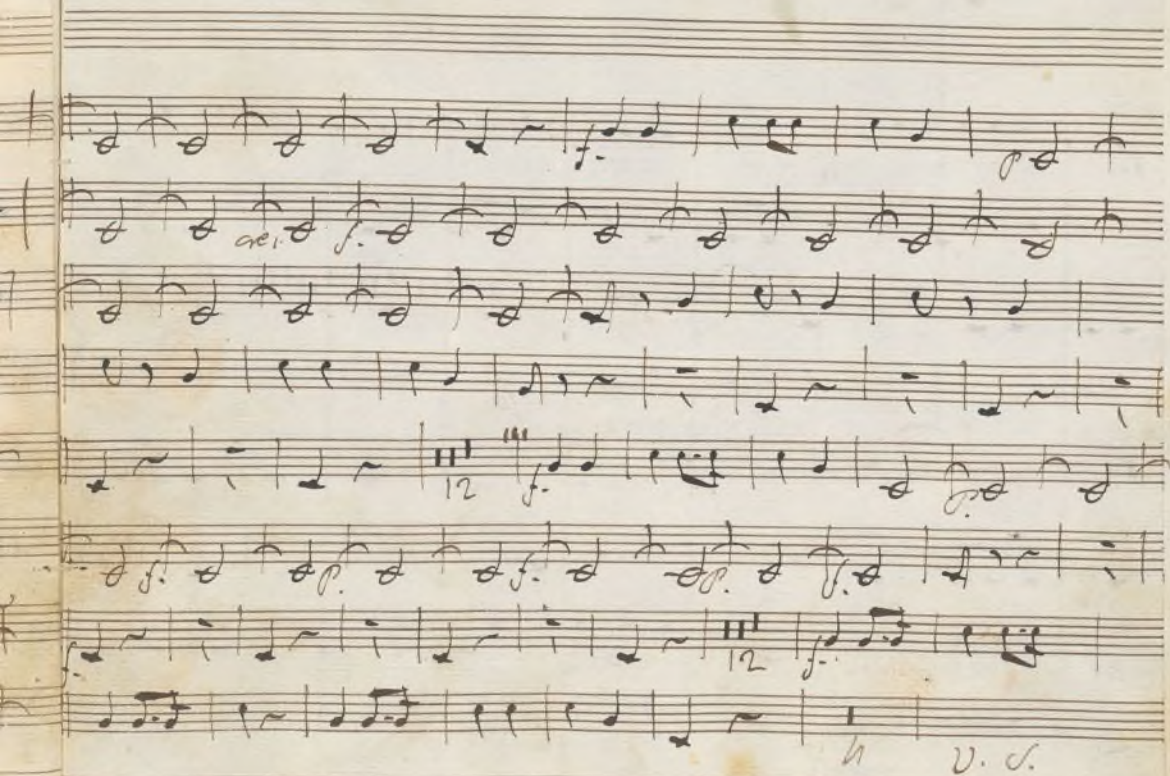
Con voce.

Q. a. v.



V. S.





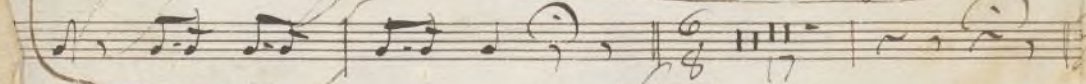
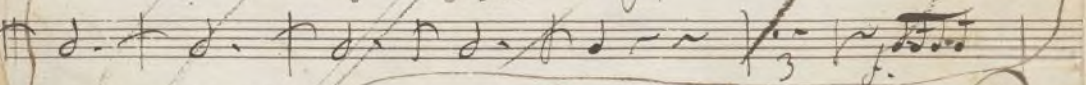
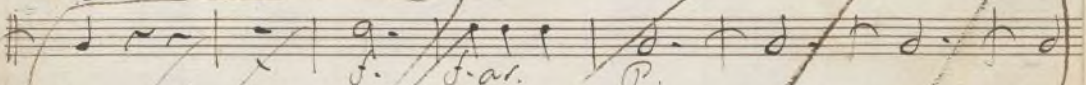
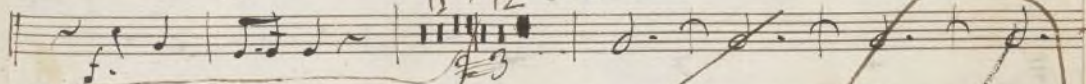
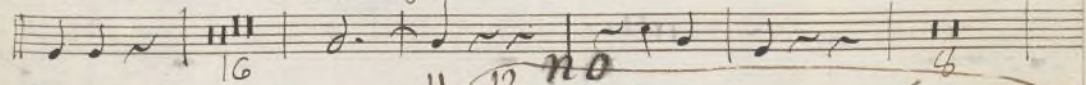
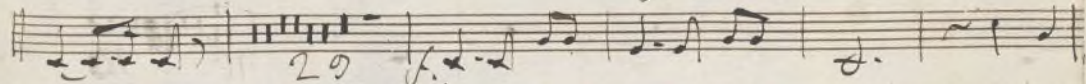
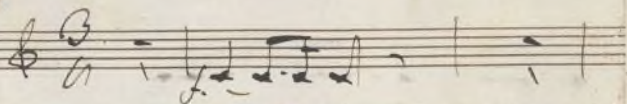


N.º 3.

In B. 15

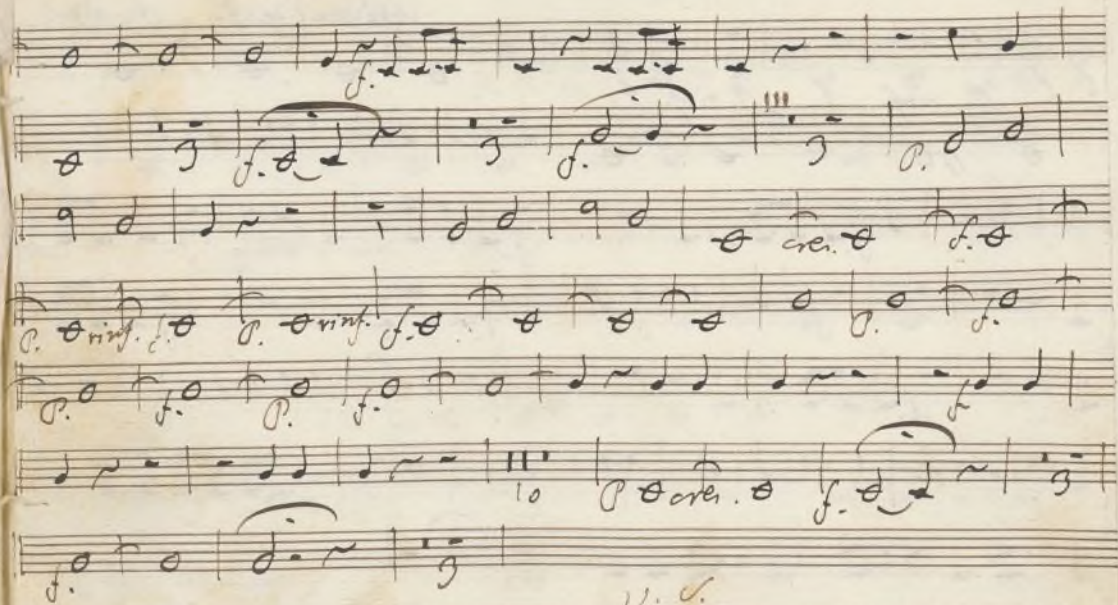
Aria.

And.^{te} con moto.



d'argo.





V. C.



Fine dell' Atto terzo.

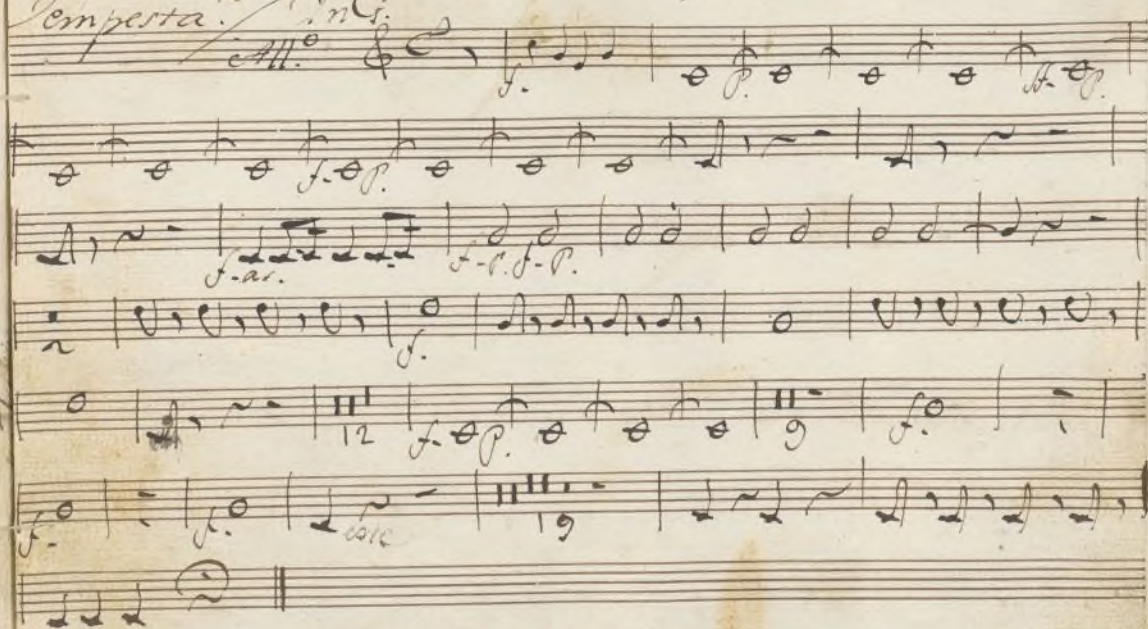
erito Quarto.

Imperata

78

27. N. G.

III.

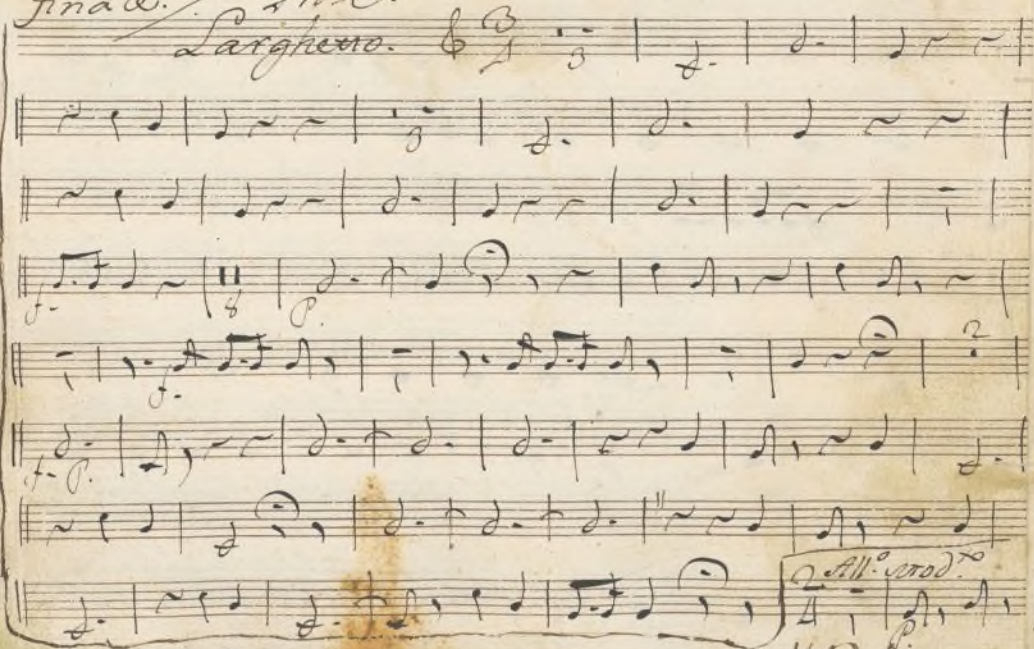


Rec^{vo} con viol. Tacer.

Al. Duo

finale. In B.

Larghetto.



2. All. mod. to

1/3 fa

Corno 2.^o

In B. *fa*
Largo

all.^o

a piacere

All.^o non tanto

a piacere.

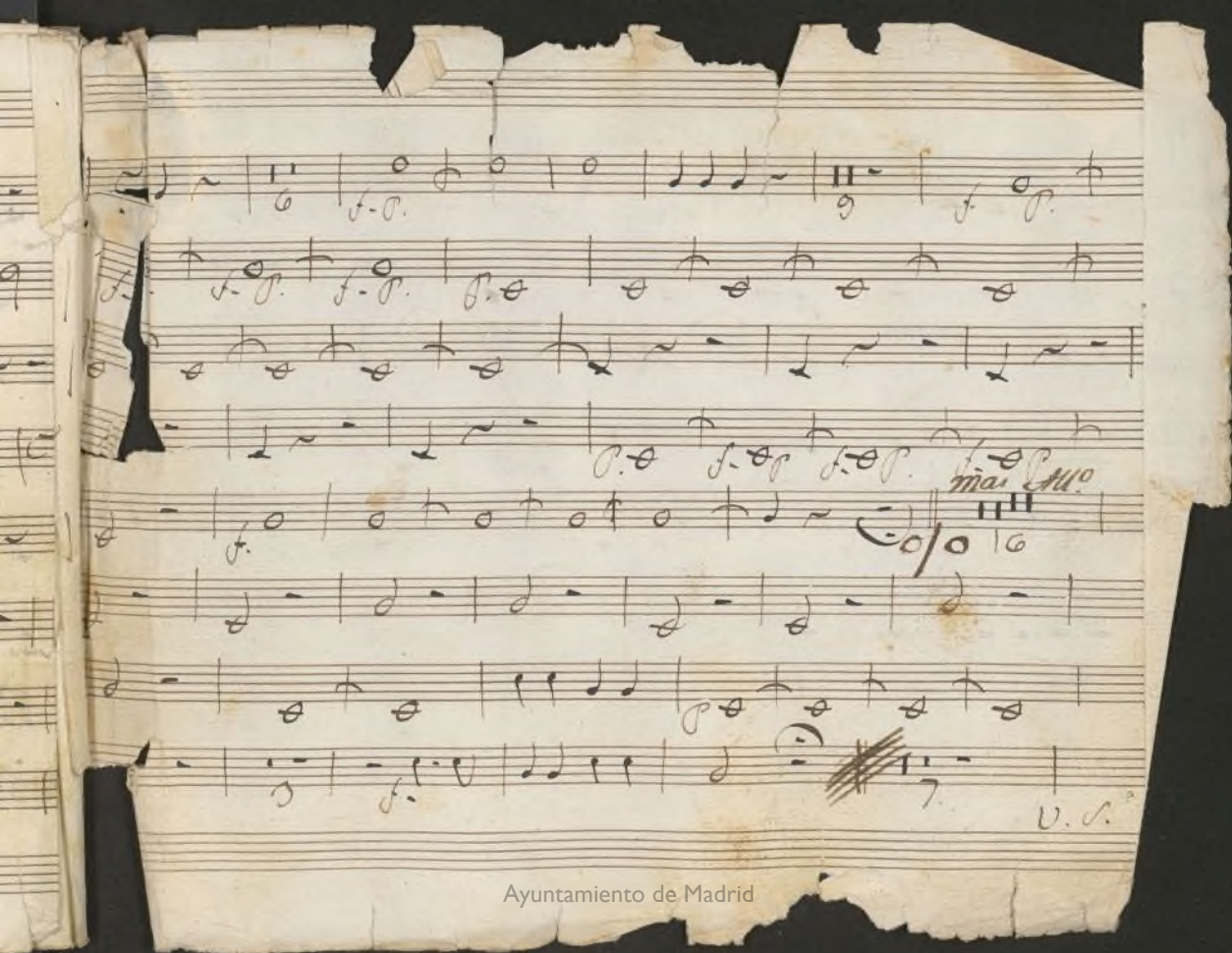


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key markings and annotations include:

- Rec.^{to} tacer.* (Recitativo tacito)
- 2.^{do} tempo* (Second tempo)
- lo* (likely *loco*)
- Allegro*
- In Clavi* (likely *In Clavi*)
- And.^{te}* (Andante)
- In B.* (likely *In B.*)
- All.^o* (Allegro)
- v. r.* (likely *v. r.*)

The score concludes with the text "Versos y ala" followed by a treble clef and a double bar line.





26



fine dell' Opera.

Folio

Mus 463-1

T.L. 816

Il Barbiere di Siviglia

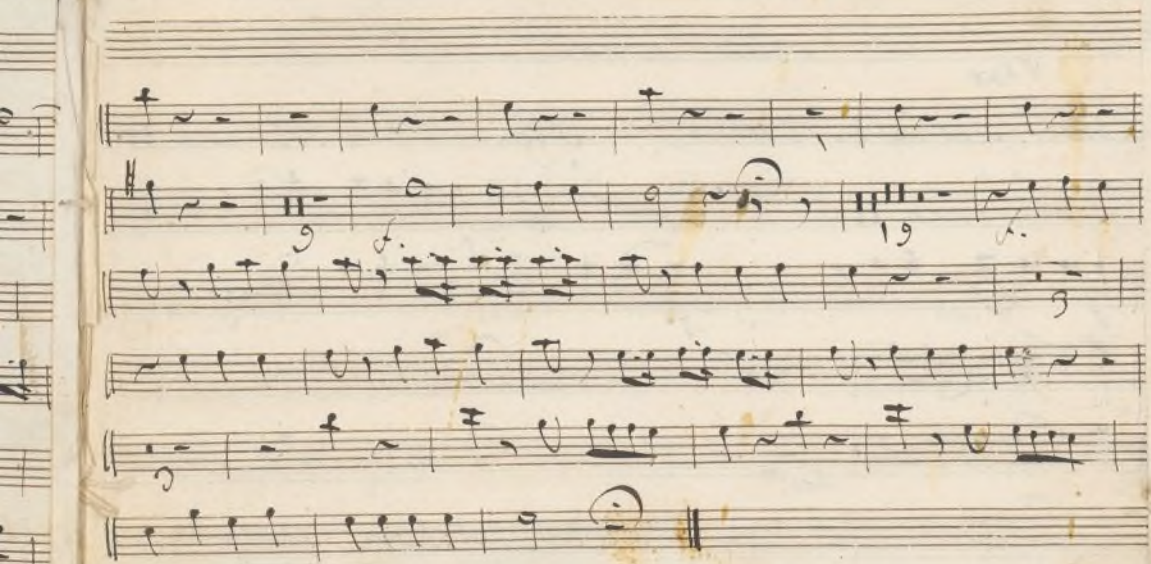
Oboe Primo



Overura.

All.^o Presto.



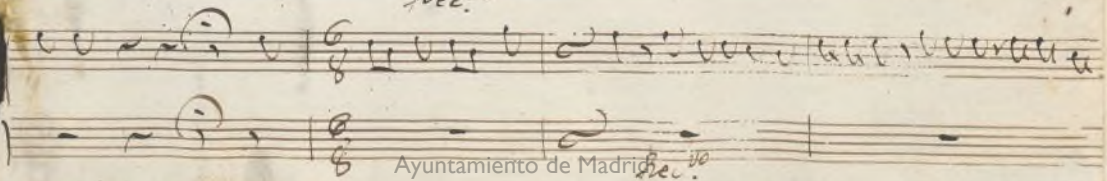
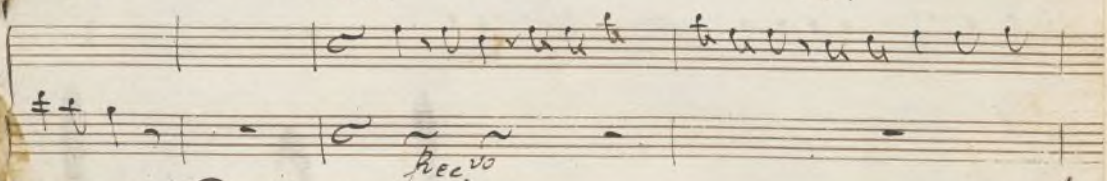
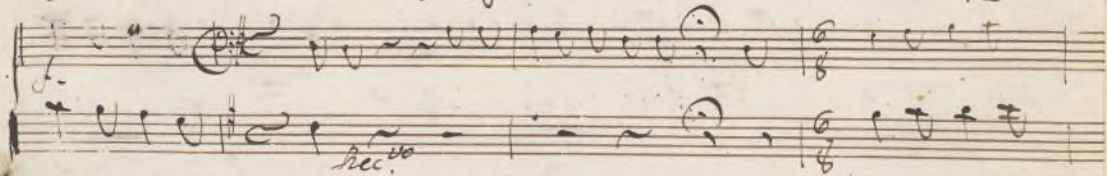
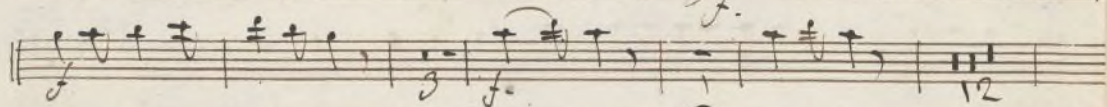


1^o *tace*

Alto Primo.

Monre. Scena I. tacer. / Sigue Subito 2.^a Scena II.

Scena II. Rigaro. All.^{ro} 2^o f.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some staves showing a treble clef and others a bass clef. The music is written in a single system across the page.

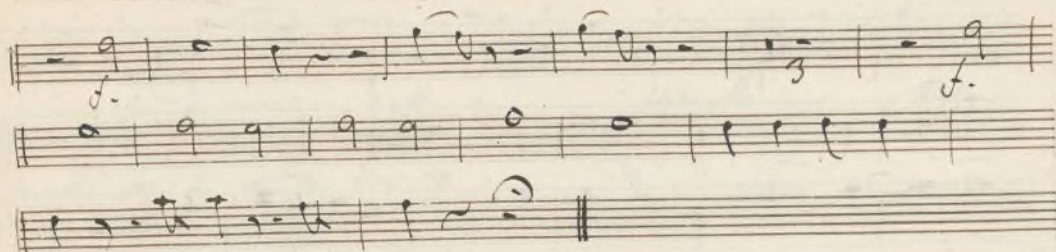
Rec.^{vo} tacer.

Segue Subito a Due.

Due.

n.º 3.





Scena I. Il Conte, il Figaro. Rec.^{vo}

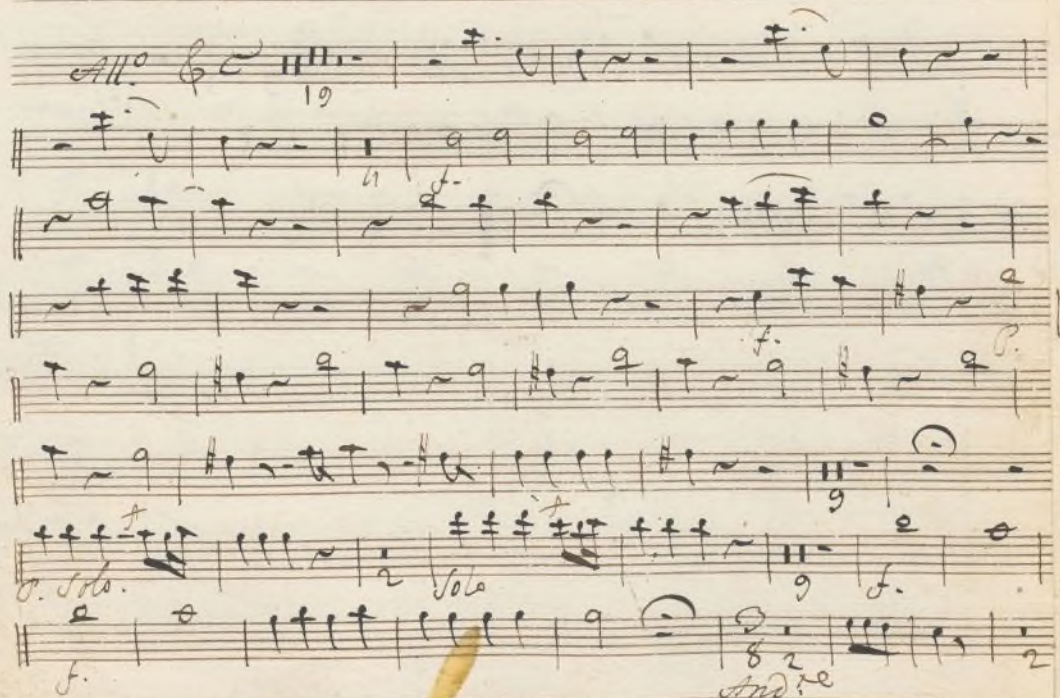
17.^o A.

~~Adagio~~ All.^o tacer.

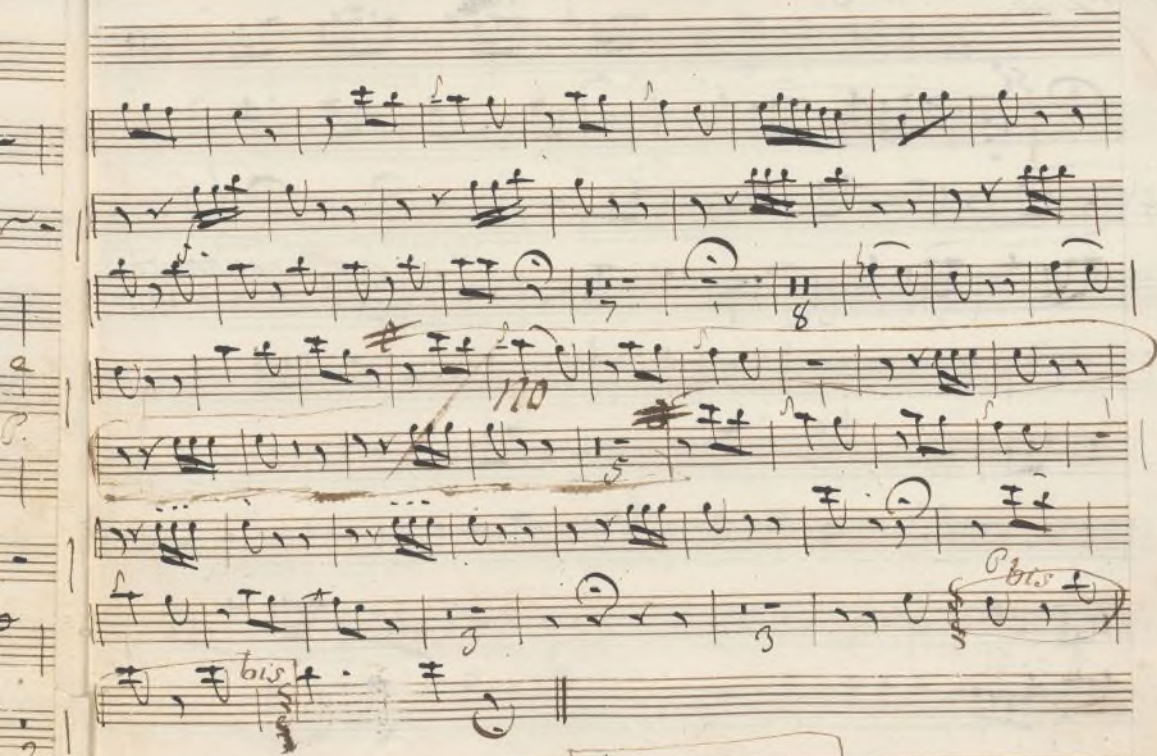
Rec.^{vo} tacer.

Vina figaro.

n.º 5.

All.º 

p. Solo. *Solo* *f.* *And.º*

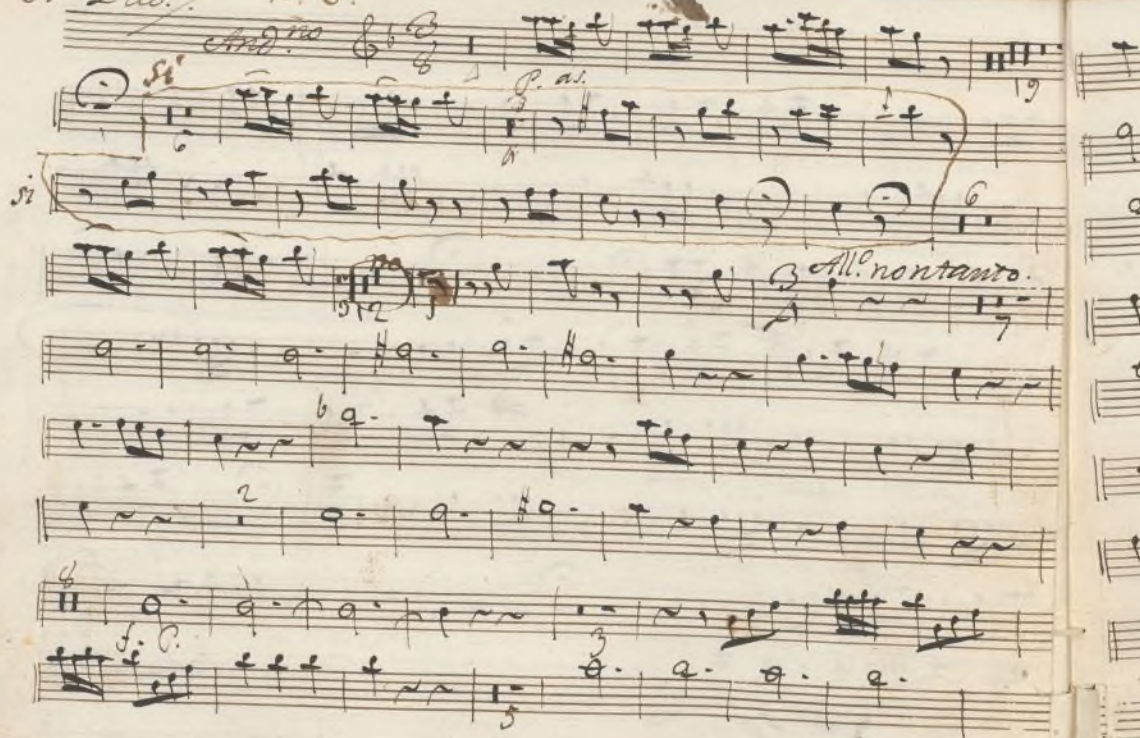


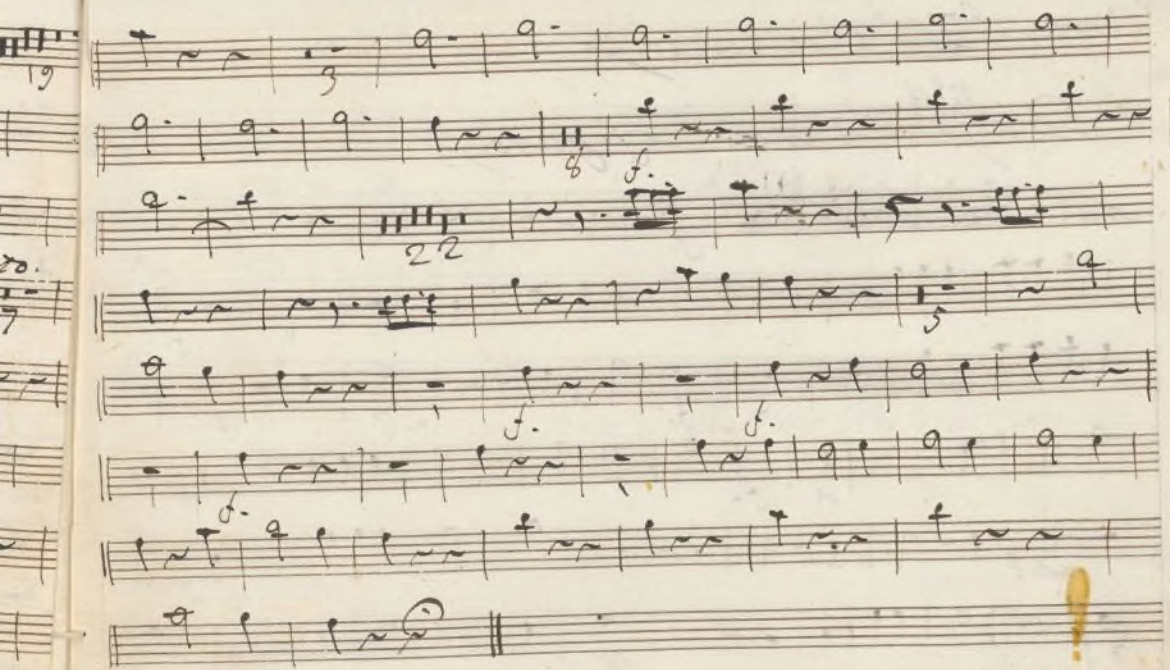
Rec.^{vo} tacer.

Ayuntamiento de Madrid

A Duo. n.º 6.

Handwritten musical score for a Duo, numbered 6. The score is written on ten staves, with the first two staves containing a treble clef and a key signature of one flat (B-flat). The tempo marking "And.^{te}" is written above the first staff. The score includes various musical notations, including notes, rests, and dynamic markings such as "si", "p. al.", and "All.^o nontanto." The notation is in a historical style, with some staves showing complex rhythmic patterns and others showing simpler, more melodic lines. The manuscript is aged and shows signs of wear, including stains and discoloration.





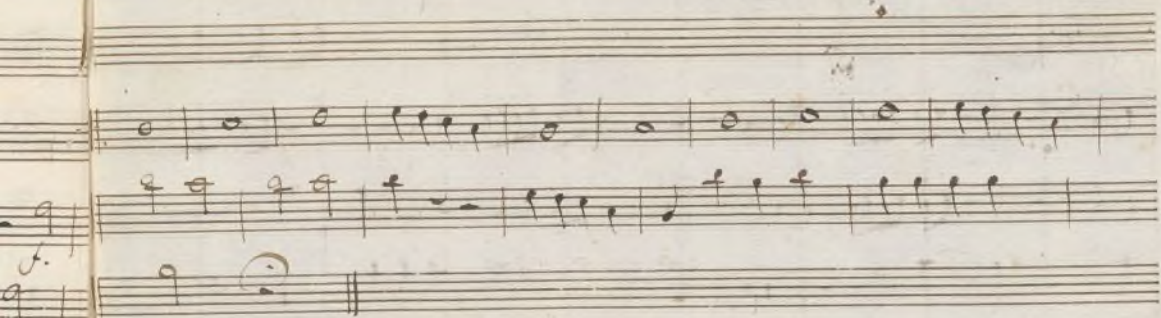
A. Duo. n.º 6.

Konze N.º 7. Oboe & Cello.

Duo. n.º 8. M. Conz. i figaro.

All.º Presto.

The musical score is written on ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The music consists of a series of notes, rests, and dynamic markings. The first staff has a 'p.' marking. 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. The sixth staff has a 'p.' marking. The seventh staff has a 'p.' marking. The eighth staff has a 'p.' marking. The ninth staff has a 'p.' marking. The tenth staff has a 'p.' marking. The music is written in a style that is characteristic of the 19th century, with a focus on melodic lines and dynamic contrast.

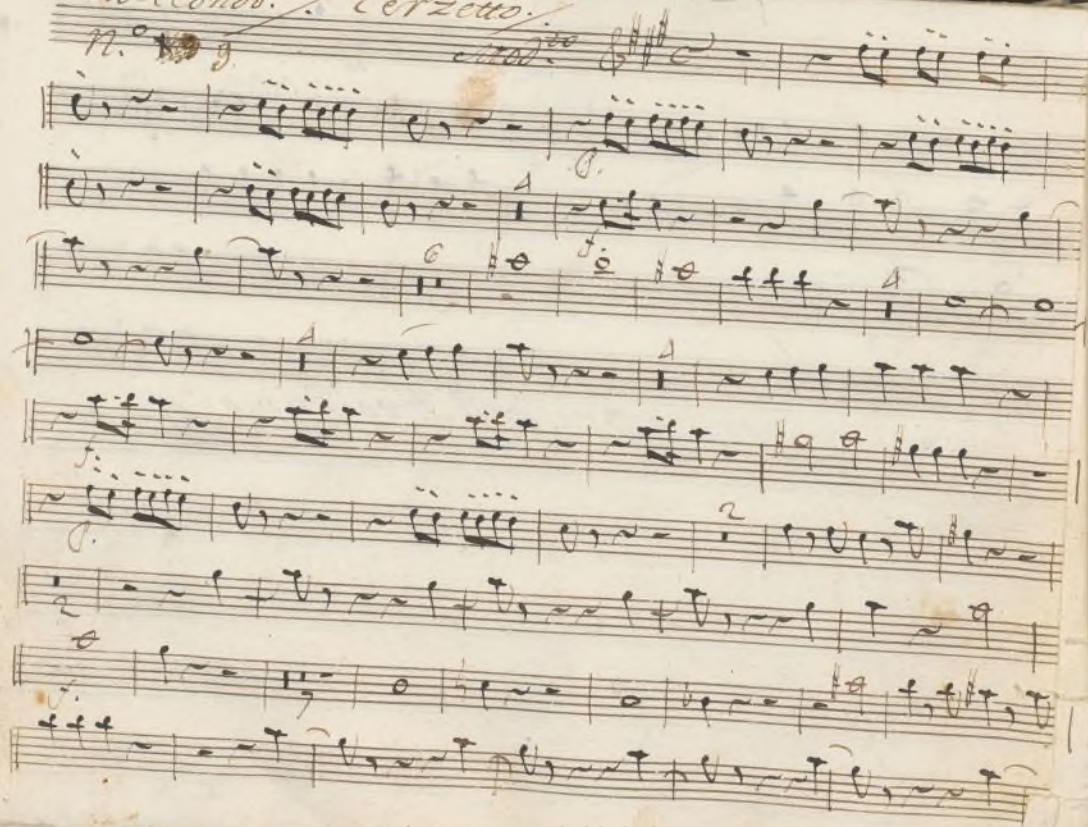


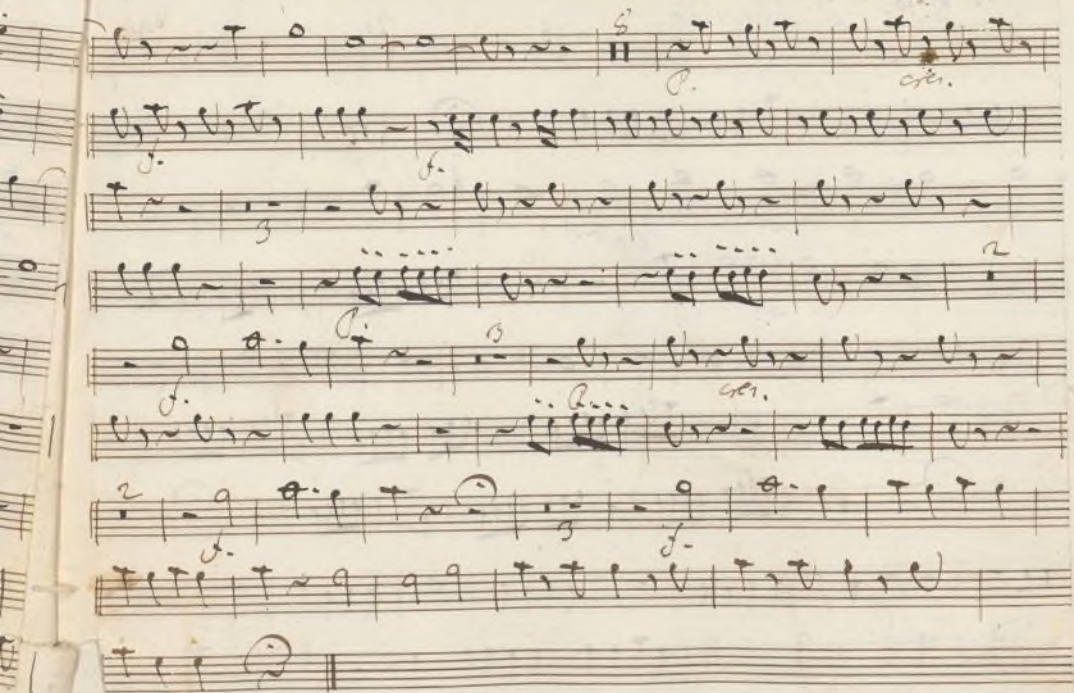
fine dell'Atto Primo.

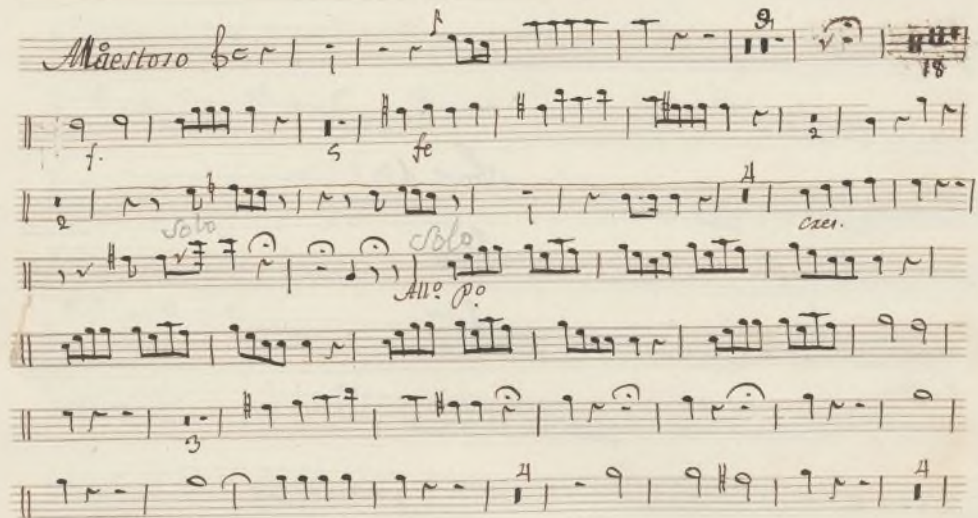
Two Econdo. Terzetto.

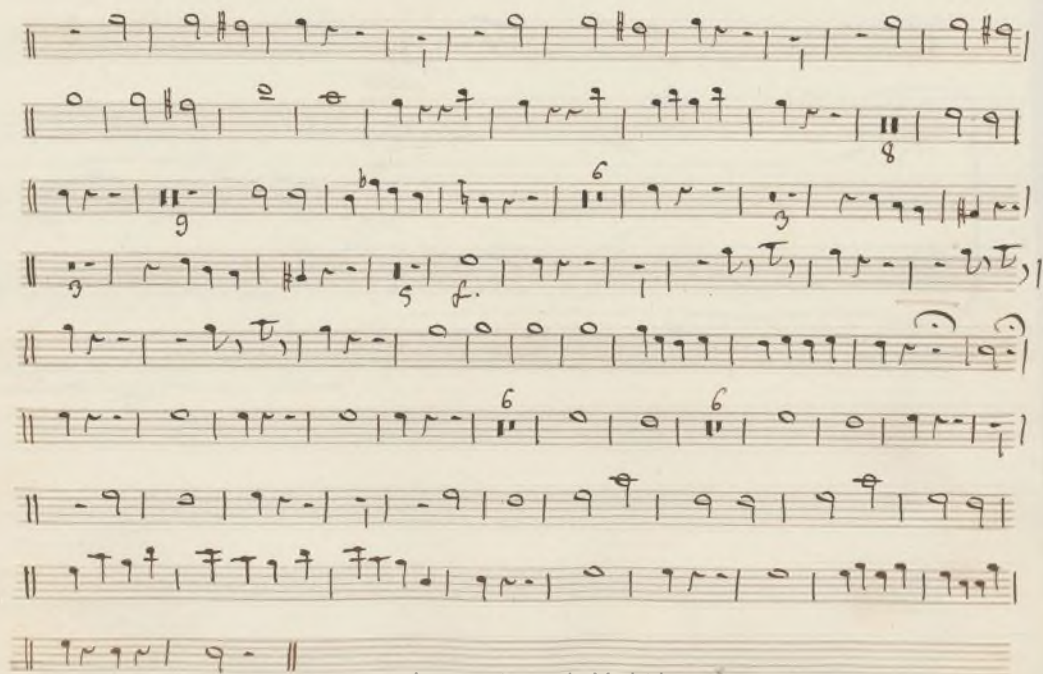
N.º 9.

And.^{te}









N.º 8. *Aria. Bartolo.* 11

no *Sotto voce*

no

f. *no* *f. acc.*

Sotto voce

p. cresc. f.

This is a handwritten musical score on aged paper. It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f.' (forte), 'p.' (piano), and 'cresc.' (crescendo). There are also performance instructions like 'Sotto voce' and 'f. acc.' (fatto accento). Some parts of the score are crossed out with diagonal lines or circled. The handwriting is in ink, and the paper shows signs of age and wear.



Alto Terzo.

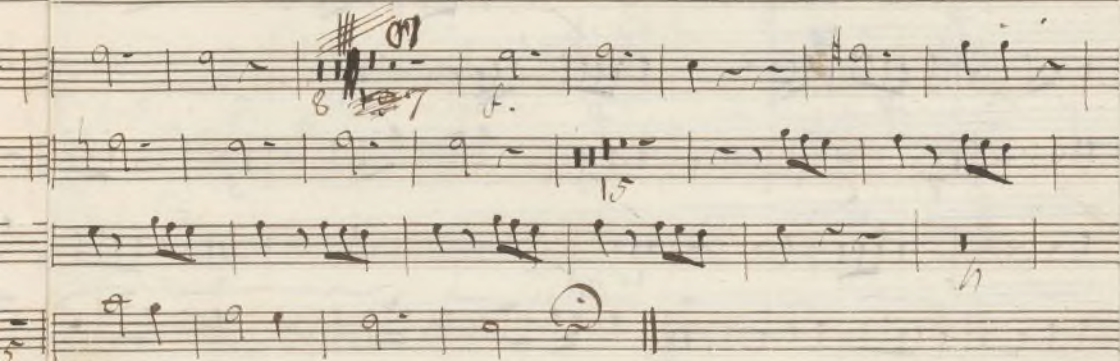
N.º 1A

Aduc.

Andante

3/4

Handwritten musical score for Alto Terzo, N.º 1A, Aduc. Andante, 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The second staff has a '2' above it. The third staff has 'f.p.' (for piano) markings. The fourth staff has a 'f.' (forte) marking. The fifth staff has a '6' above it. The sixth staff has a '1' below it. The score ends with a double bar line and a '0.' below it.



No 2. Aria.

15

and corn photo.

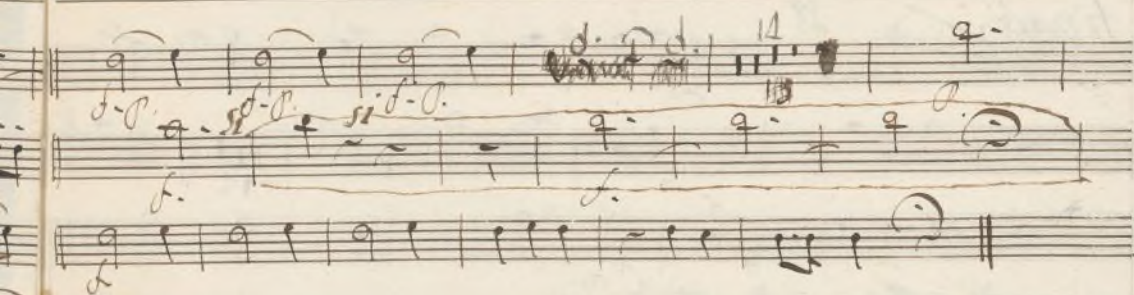
Colt.

Sol:

10 no 1

Largo.

Primo tempo

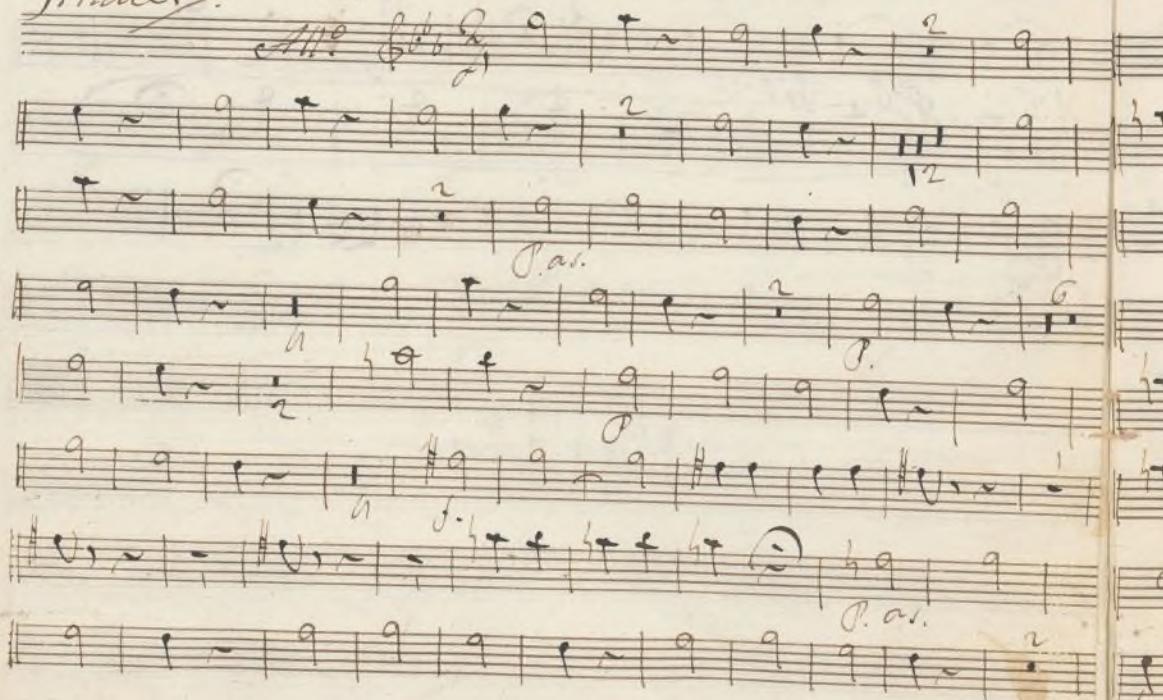


No. 16 oboe tacet.

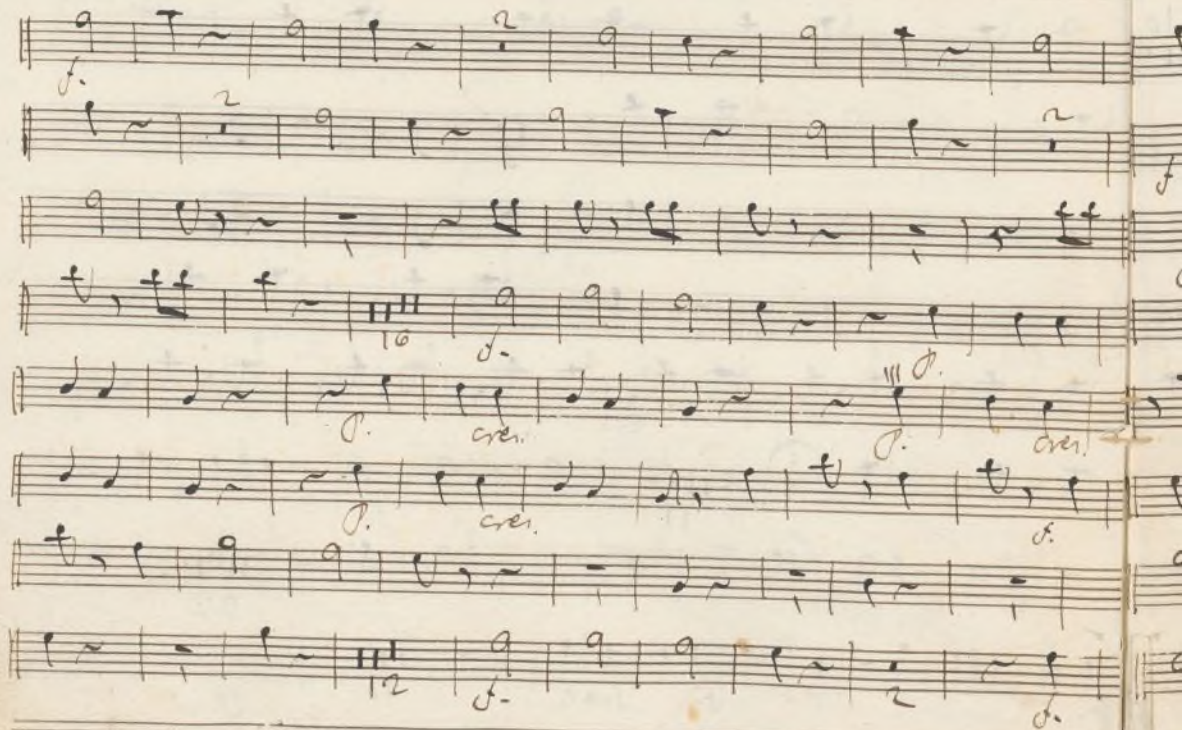
finale.

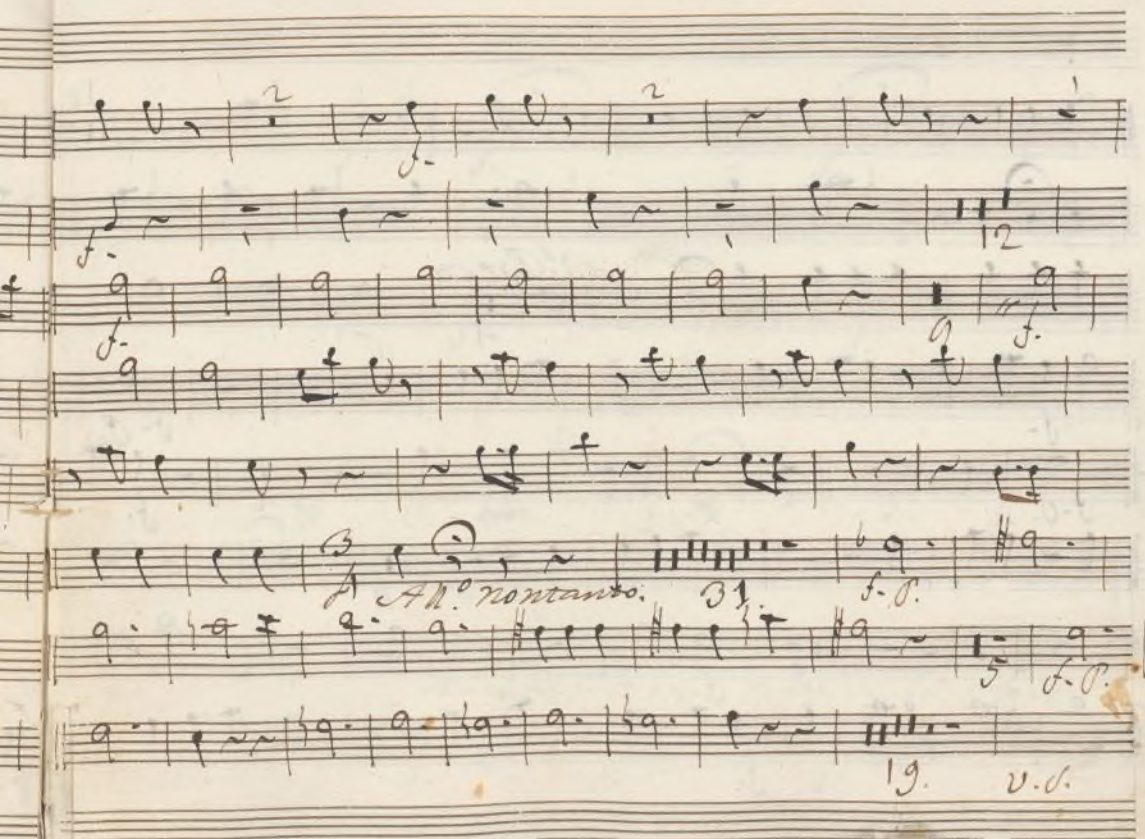
: 17

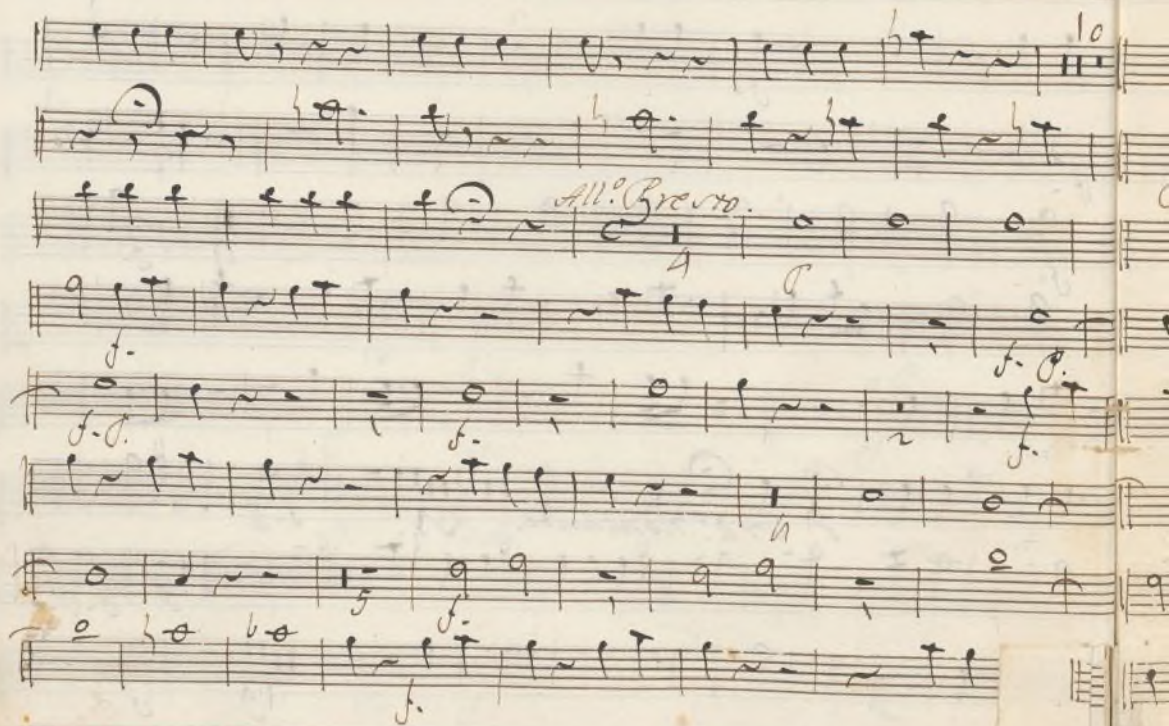
All.^o





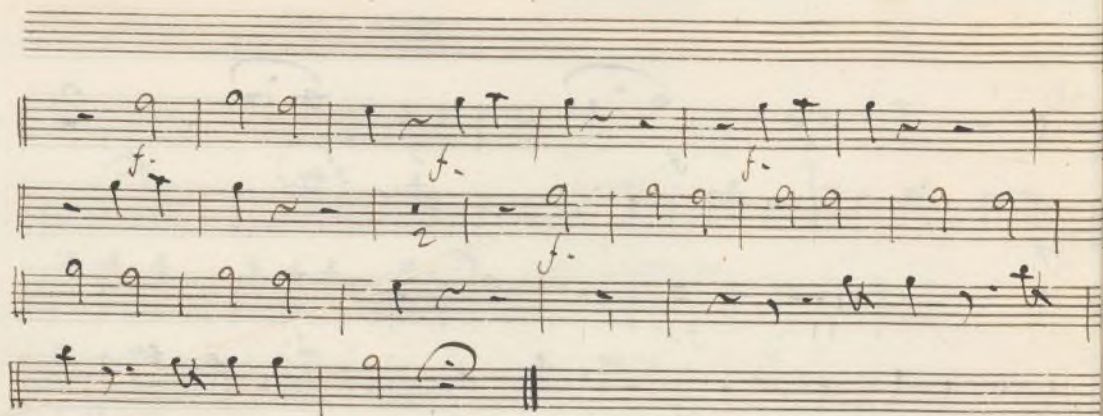






10

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a "10" at the beginning and a "2" at the end. The second staff has a "P." below it. The third staff has a "f." below it. The fourth staff has a "f." below it. The fifth staff has a "f." below it. The sixth staff has a "10" above it, a "P. con." below it, a "f. al." below it, and a "f." below it. The seventh staff has a "P." below it. The eighth staff has a "P. mezzo. f." below it, a "P. mezzo. f." below it, a "P. mezzo. f." below it, and a "P. mezzo. f." below it. The ninth staff has a "f." below it, a "f." below it, and a "f." below it. The tenth staff has a "2" at the end and a "U. f." below it.



fine dell' Atto terzo.

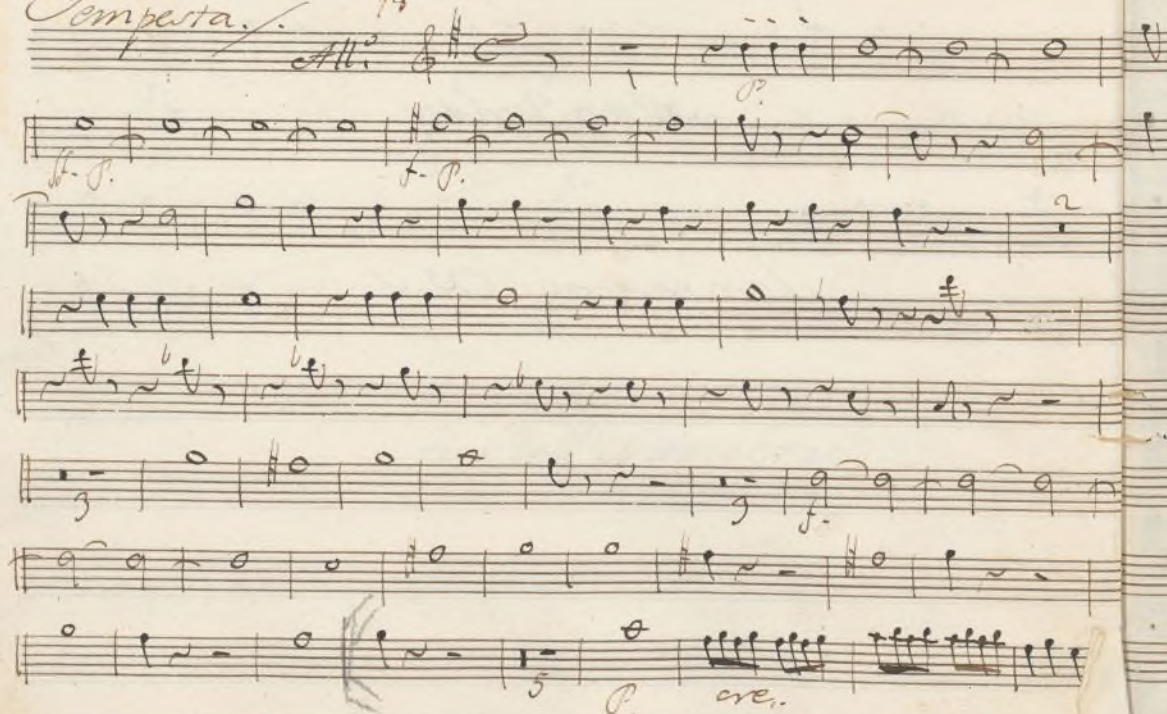
Alto Quarto.

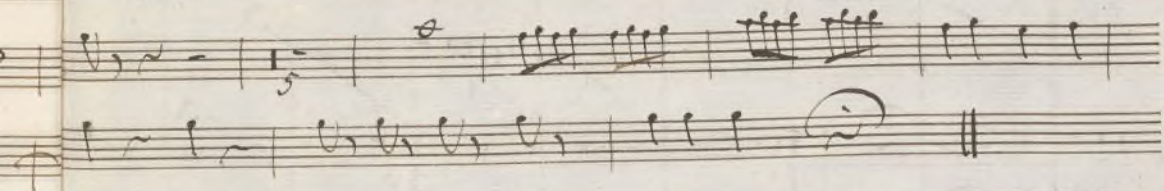
Tempesta. V.S.

Temp. sta.

14

All.^o





Rec.^{uo} con Viol.^o oboe tacer.

Segue finale.

finale

Larghetto.

2o

31.

All.^o mod.^o

p.

cre.

atempo.

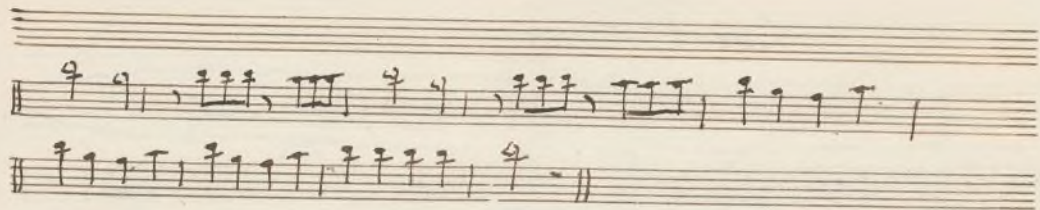
hec.^o tacer.

lo

spe ro

Oboe 1.º Duo.

Handwritten musical score for Oboe 1.º Duo. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is written in a fluid, handwritten style. Various performance markings are present throughout the score, including "Solo" written above and below the staves, "All.º" (Allegretto) above a staff, and "All.º non tanto" (Allegretto non tanto) above a staff. There are also tempo markings "a piacer" and "a piacer con la voce" written below the staves. The score includes numerous notes, rests, and dynamic markings, with some measures containing numbers like 1, 2, 3, 4, 6, 8, 10, and 12, possibly indicating fingerings or measure counts. The paper is aged and slightly discolored.



And.^{te}

And.^{te}

And.^{te}

v. v.

0/0

127. 60. 60. 60.







fine dell'Opera.

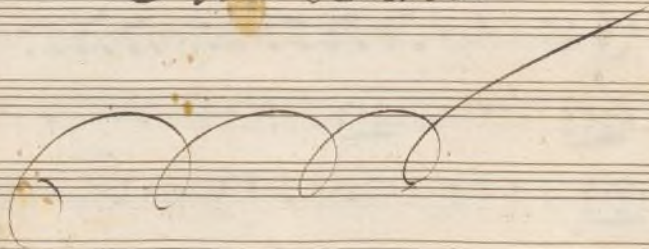
Ayuntamiento de Madrid

21

Il Barbiere di Siviglia

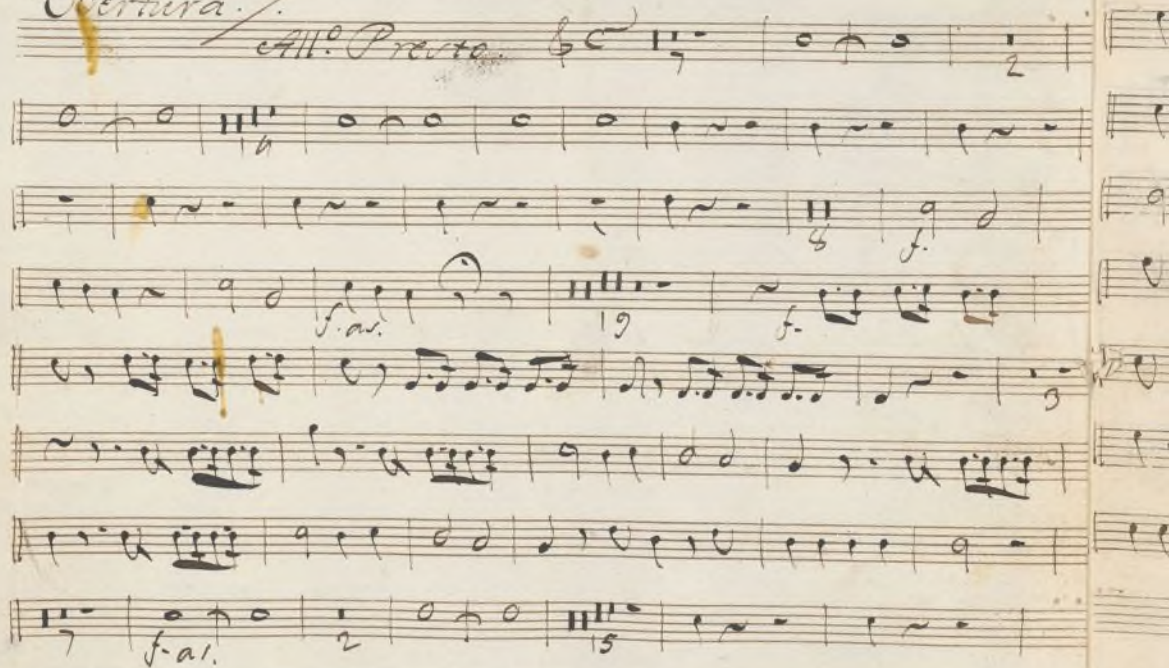
Mus 463-1

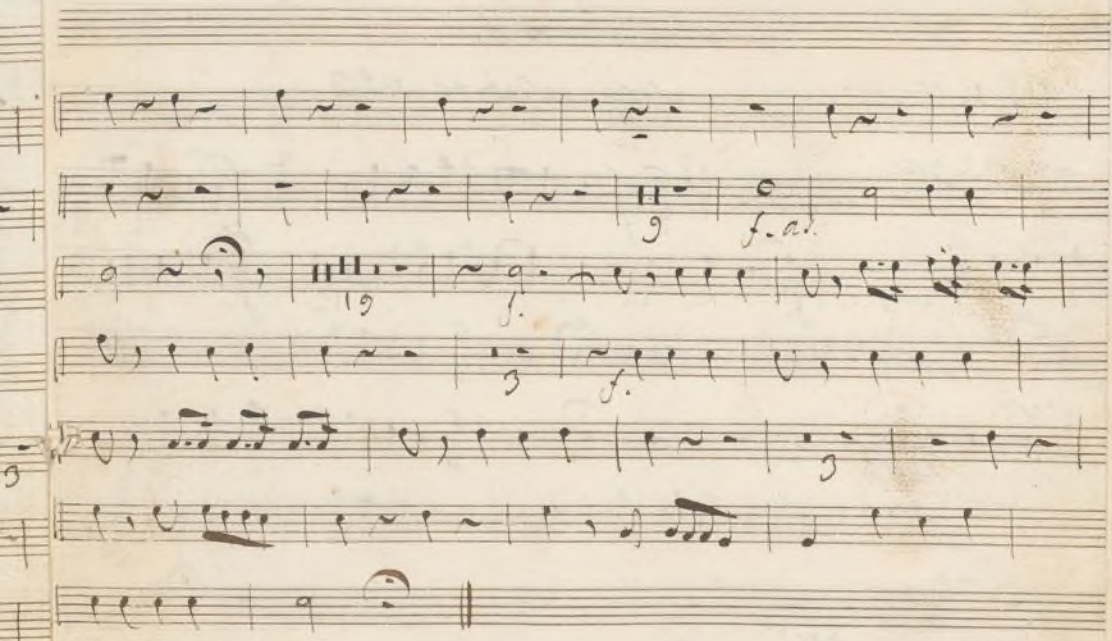
Proe Secundo.



Overtura.

All.^o Presto





Alto Primo.

N.º 1. tacer.

sigue Suíte N.º 2.

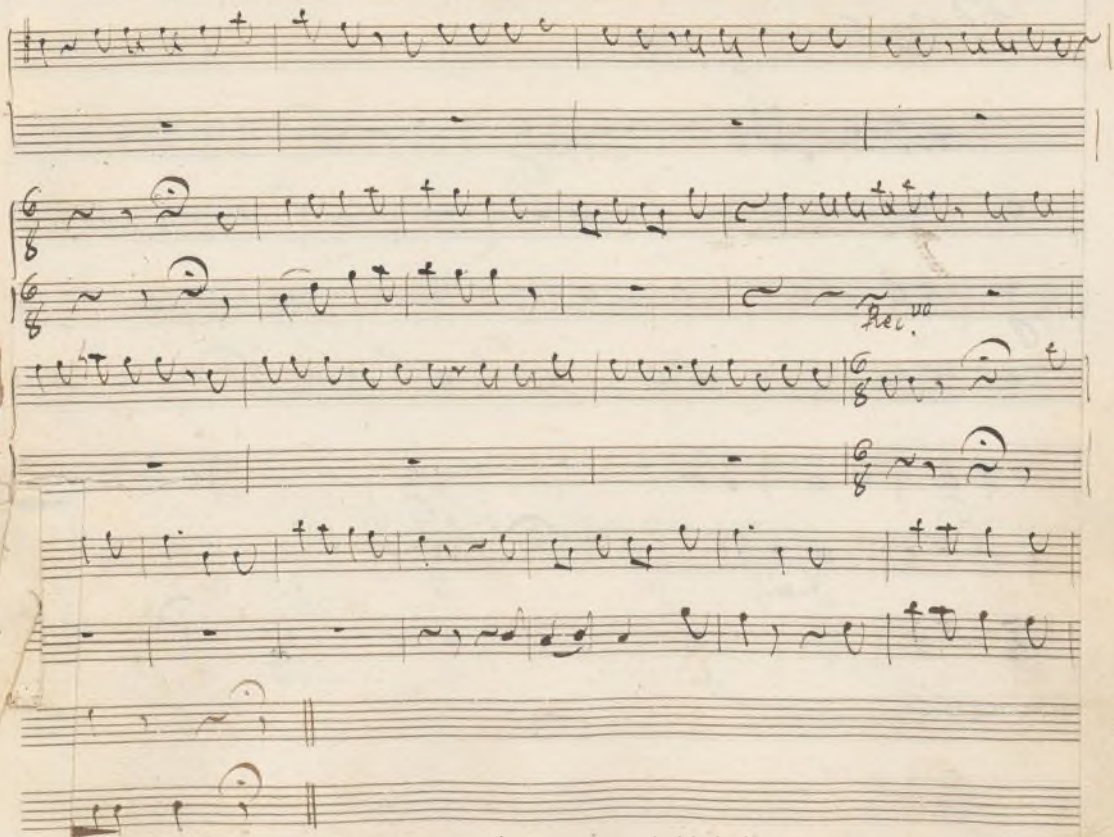
N.º 2. All.^{ro}

Rec.^{vo}

Rec.^{vo}

Rec.^{vo}

Rec.^{vo}



А. Дие.

n.º 3.

mod^{to}.

Ayuntamiento de Madrid

Aria. n.º 5.

Handwritten musical score for an aria, numbered 5. The score is written on ten staves. The first staff begins with "All.º" and a treble clef. The music features various note values, rests, and dynamic markings such as "f." (forte) and "p." (piano). The score includes repeat signs and a final cadence. The bottom staff is marked "And.º" (Andante) and ends with a double bar line. The manuscript is on aged, slightly stained paper.



Aduo. n.º 6
And. mo
Si
Pa. l.
All.º non tanto.

This is a handwritten musical score on aged paper. The title at the top left is 'Aduo. n.º 6'. The tempo marking 'And. mo' is written below the title. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. There are several annotations: 'Si' is written above the second staff, 'Pa. l.' is written above the third staff, and 'All.º non tanto.' is written above the seventh staff. The score includes various musical notations such as notes, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

N.º 7. oboe tacer.

Due. N.º 8. Il Conte, è figaro.

All.º Presto. &#C21D

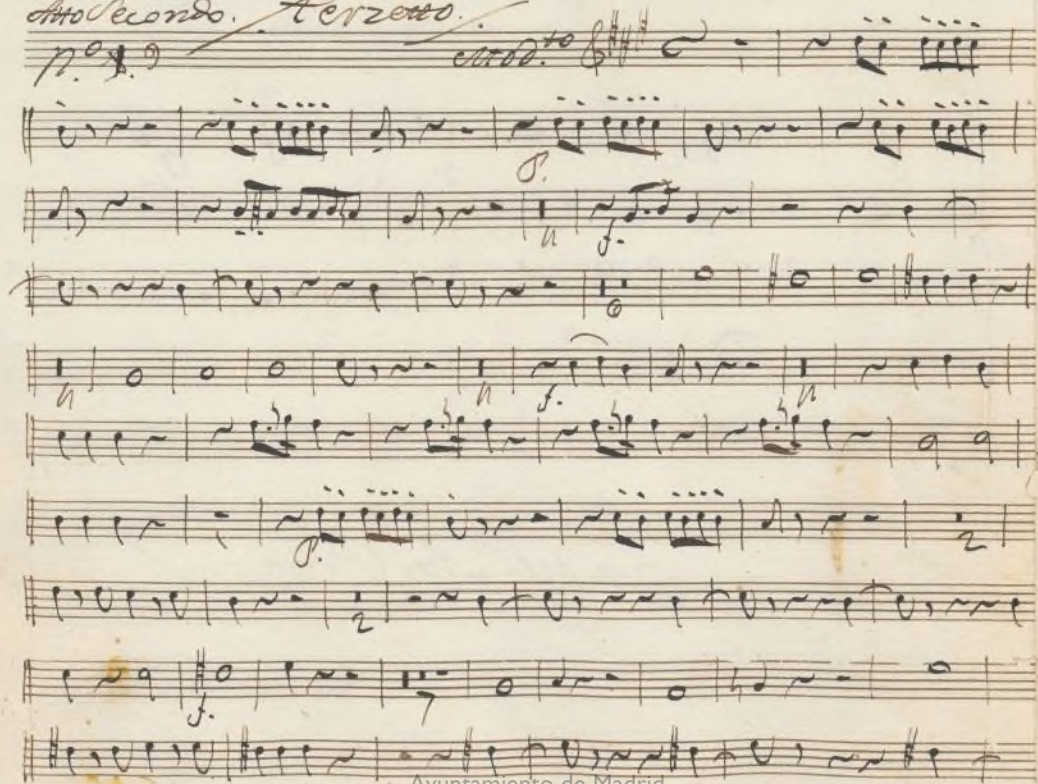


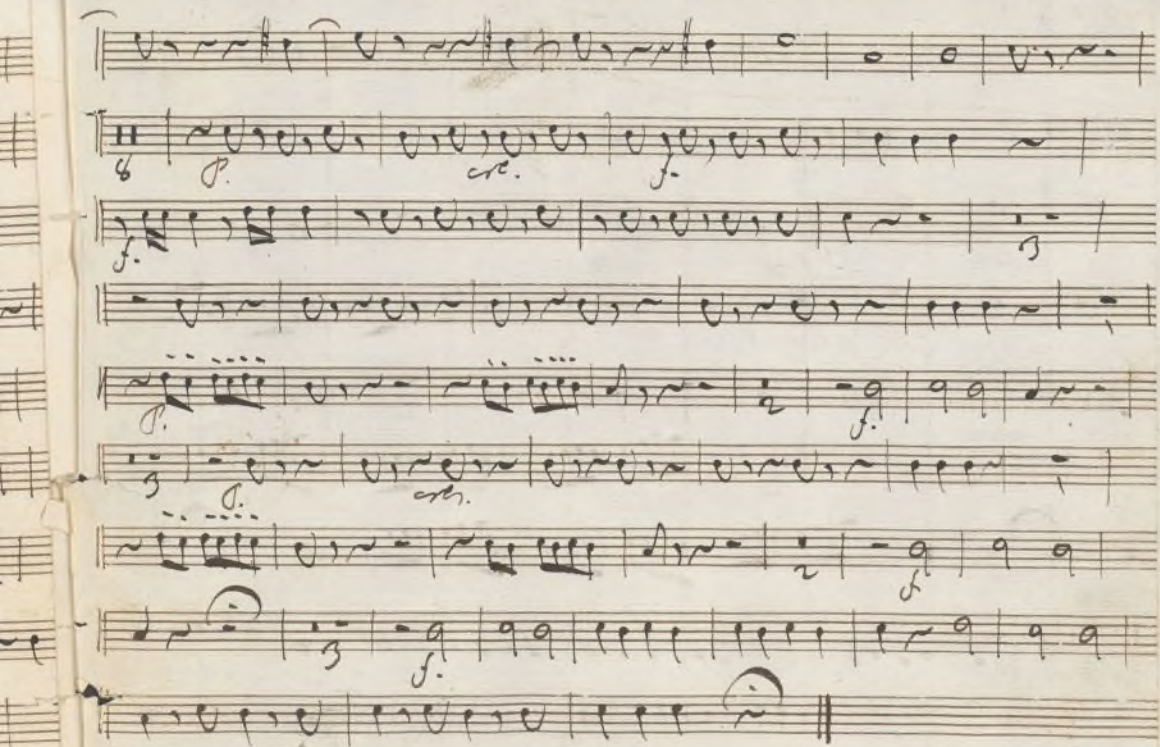
fine dell' Atto Primo.

Atto Secondo. Terzeto.

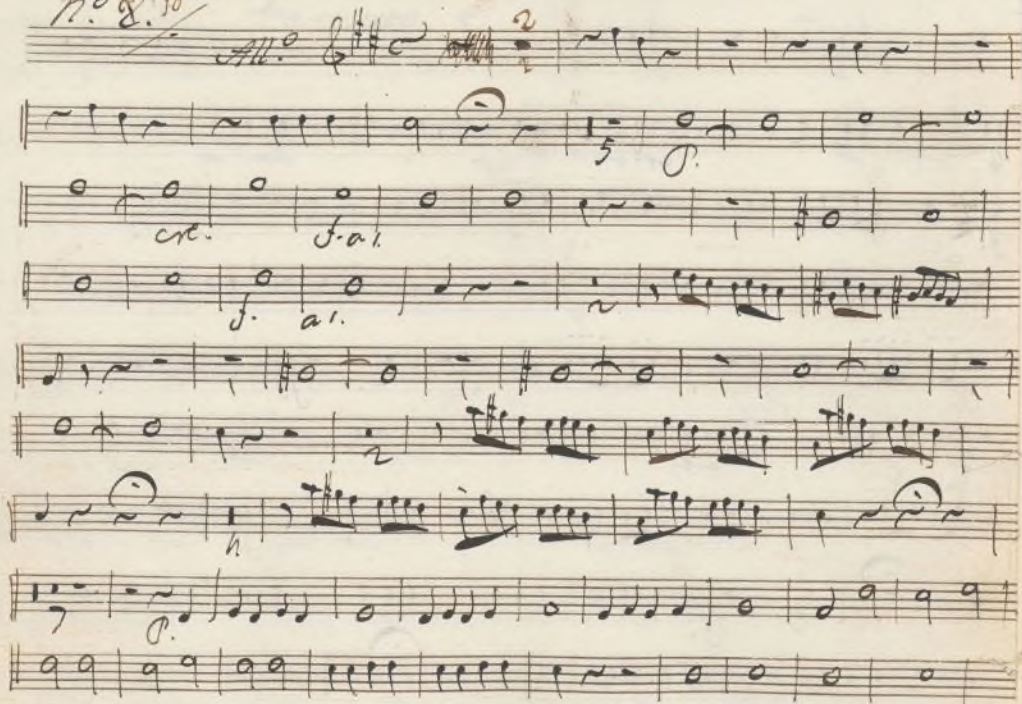
n.º 1.

circ. 10



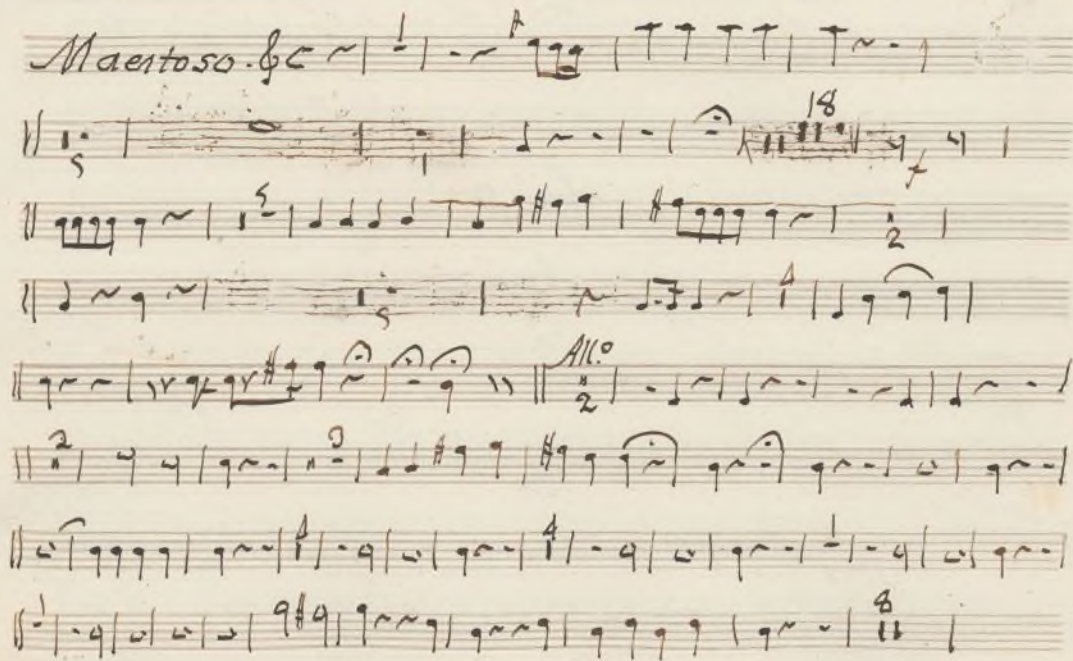


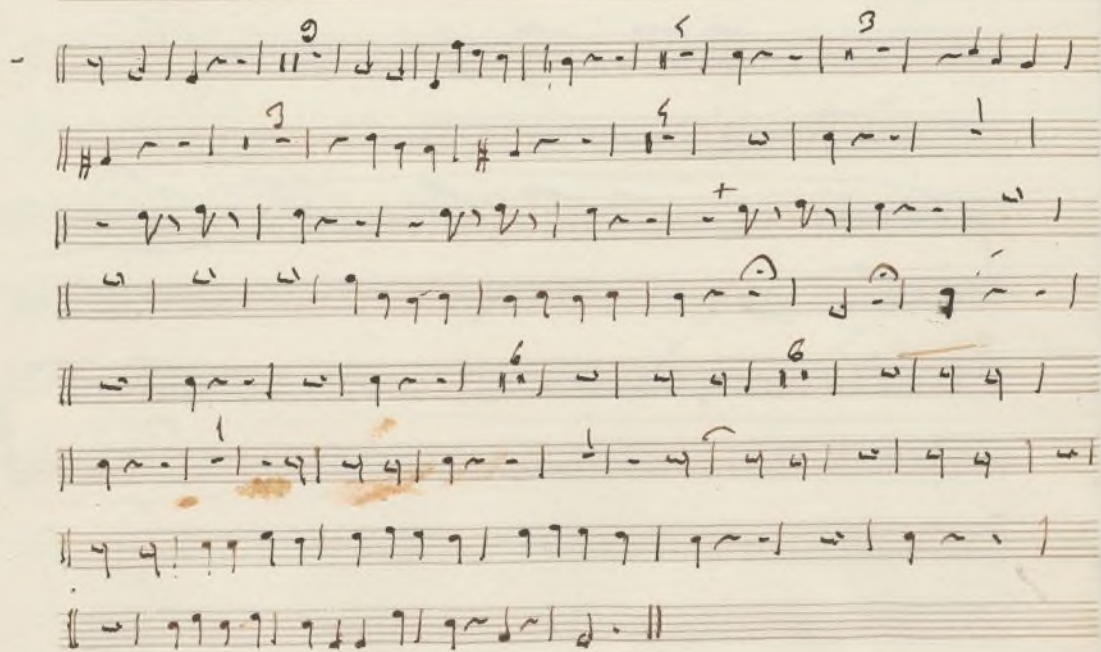
N.º 8. 10



Oboe 2º

Aria





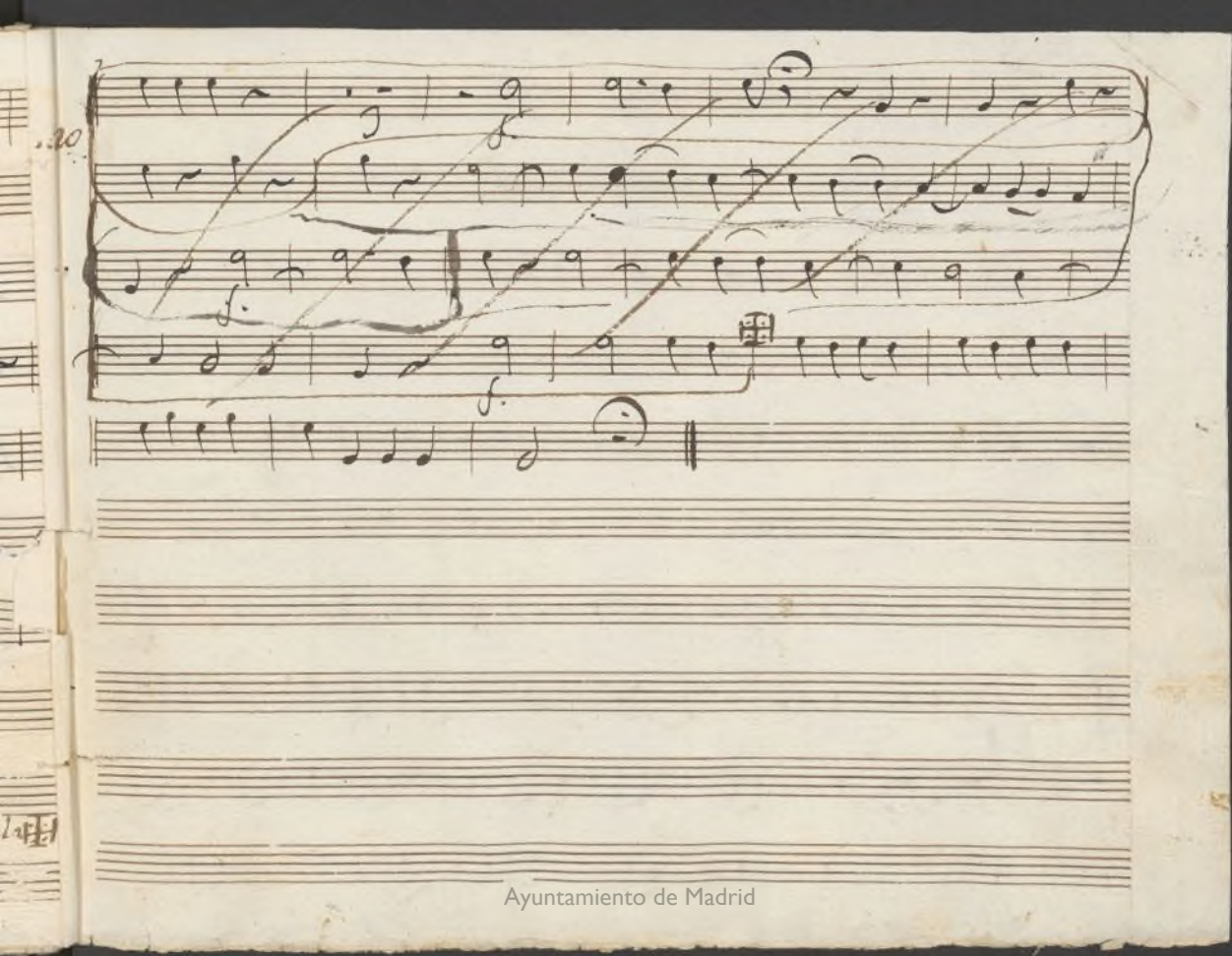
n.º 8.

Aria. 11

Sotto voce

mod. to

Handwritten musical score for an aria, featuring multiple staves with notes, rests, and dynamic markings. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f.*, *p.*, *cr.*, and *f.*. There are also annotations like *ro* and *vi* above certain notes. The notation is in a historical style, with some notes and rests written in a shorthand manner. The score is written on aged, slightly stained paper.



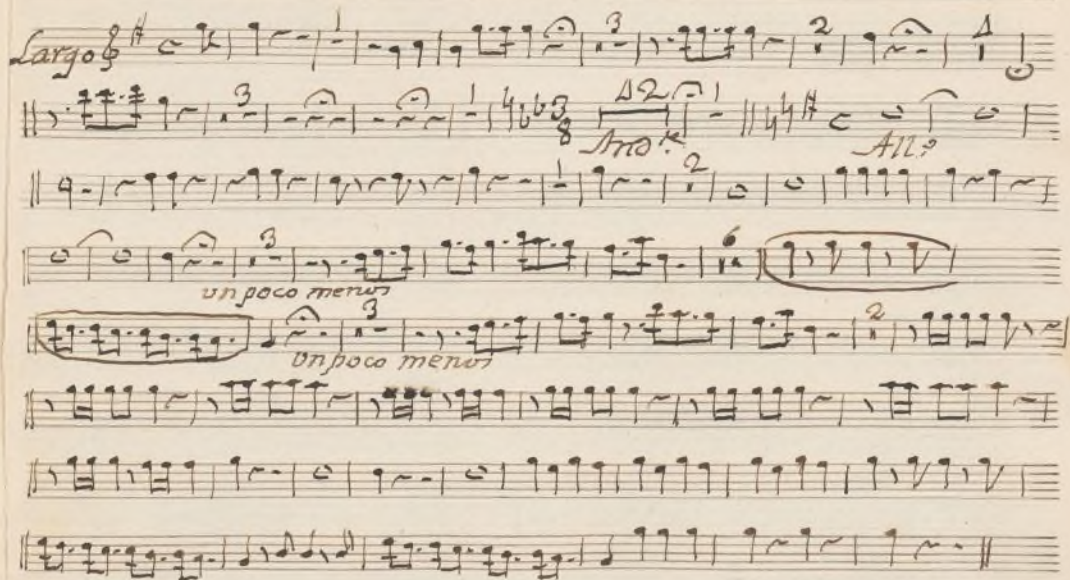
N.º 12. Terzetto.

Handwritten musical score for a Terzetto, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and symbols include:

- all.º* (Allegretto) tempo marking.
- f.* (forte) dynamic marking.
- f. av.* (forzando avanti) dynamic marking.
- Time signature: 3/4.
- Key signature: One sharp (F#).
- Staff 1: *all.º* tempo marking.
- Staff 2: *f.* dynamic marking.
- Staff 3: *f.* dynamic marking.
- Staff 4: *f.* dynamic marking.
- Staff 5: *f.* dynamic marking.
- Staff 6: *f.* dynamic marking.
- Staff 7: *f.* dynamic marking.
- Staff 8: *f.* dynamic marking.
- Staff 9: *f.* dynamic marking.
- Staff 10: *f.* dynamic marking.
- Staff 11: *f.* dynamic marking.
- Staff 12: *f. av.* dynamic marking.

Oboe 2.^o *Re^{do} Tace.*





Handwritten musical score for a single melodic line on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes markings such as "mod.to" (moderato), "f." (forte), "f. p." (finito), "f. ar." (finito), "con la v. n." (con la viola), and "con la v. n." (con la viola). The piece concludes with a double bar line.

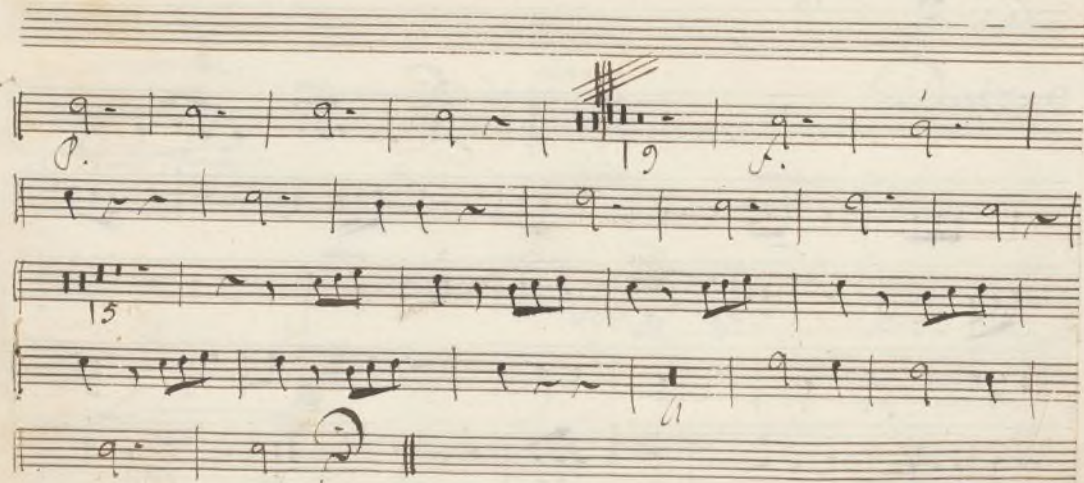
n.º 13 oboe tacet.

fine dell'Atto Secondo.

No. 1A Due. *Ado terzo.*

ala

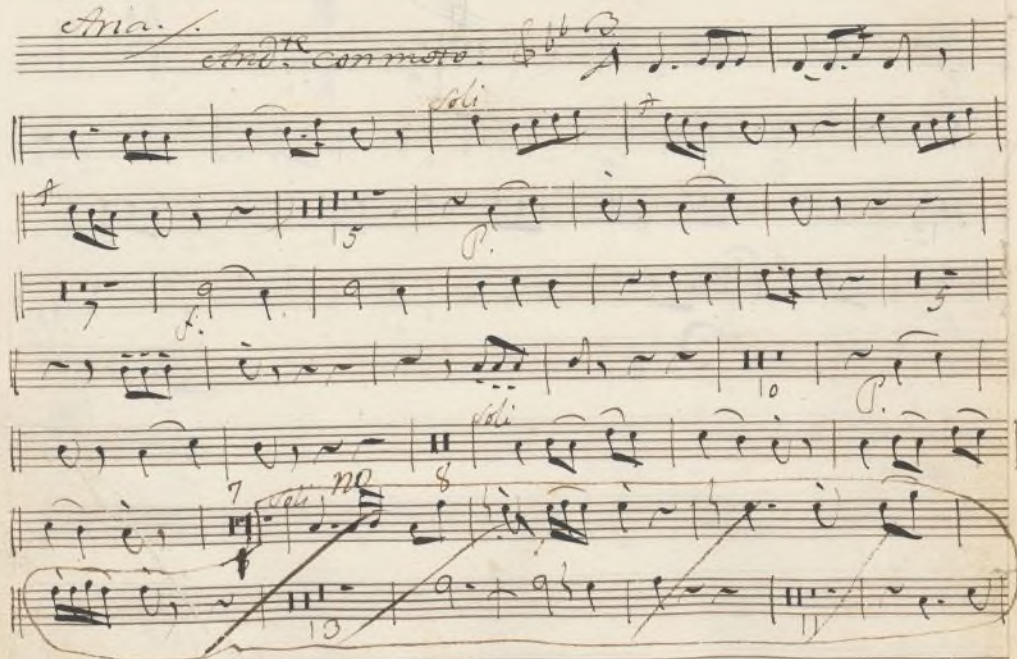
ala.



n.º 8. / 15

Aria.

And.^{te} con moto.



[illegible]

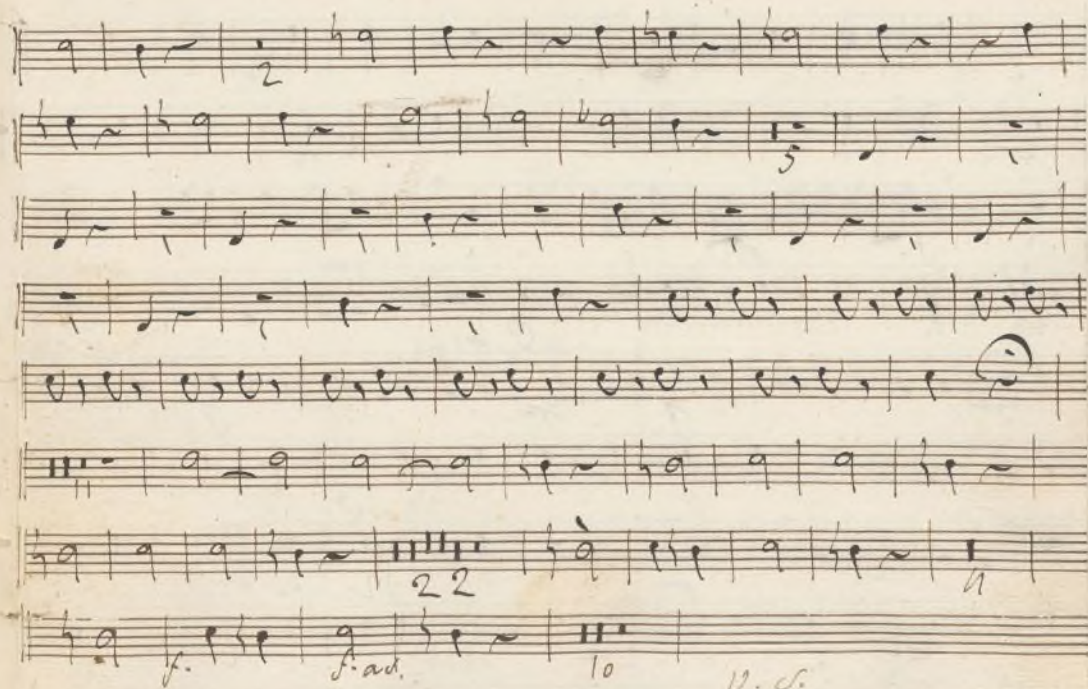
N.º B.º Oboc tacet.

finale.

17

All.^o

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat.

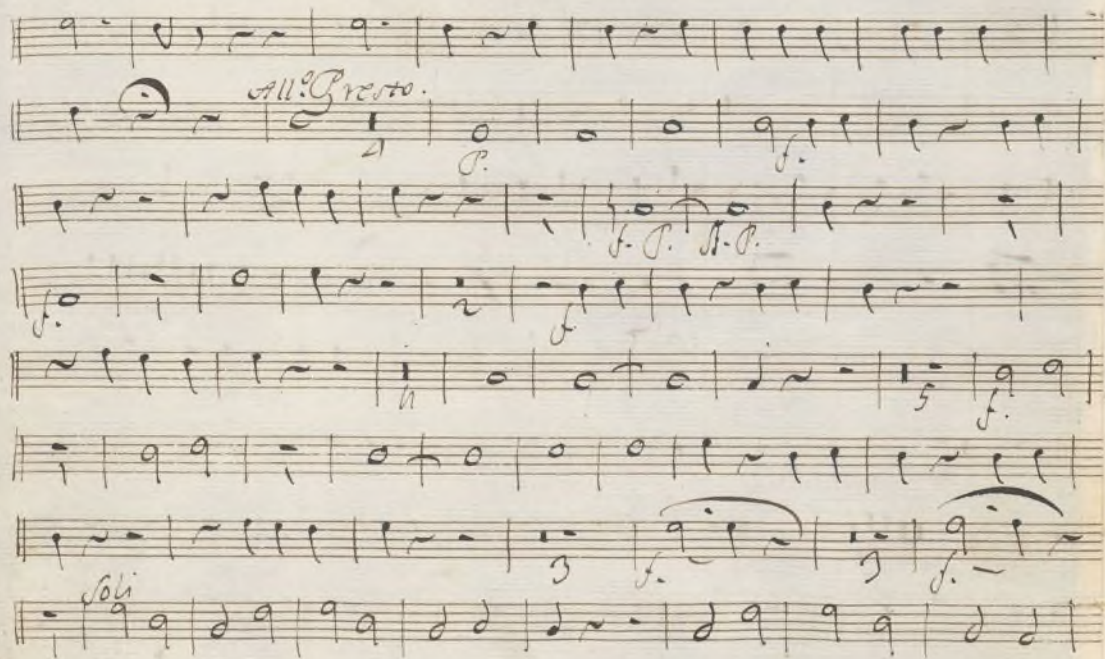


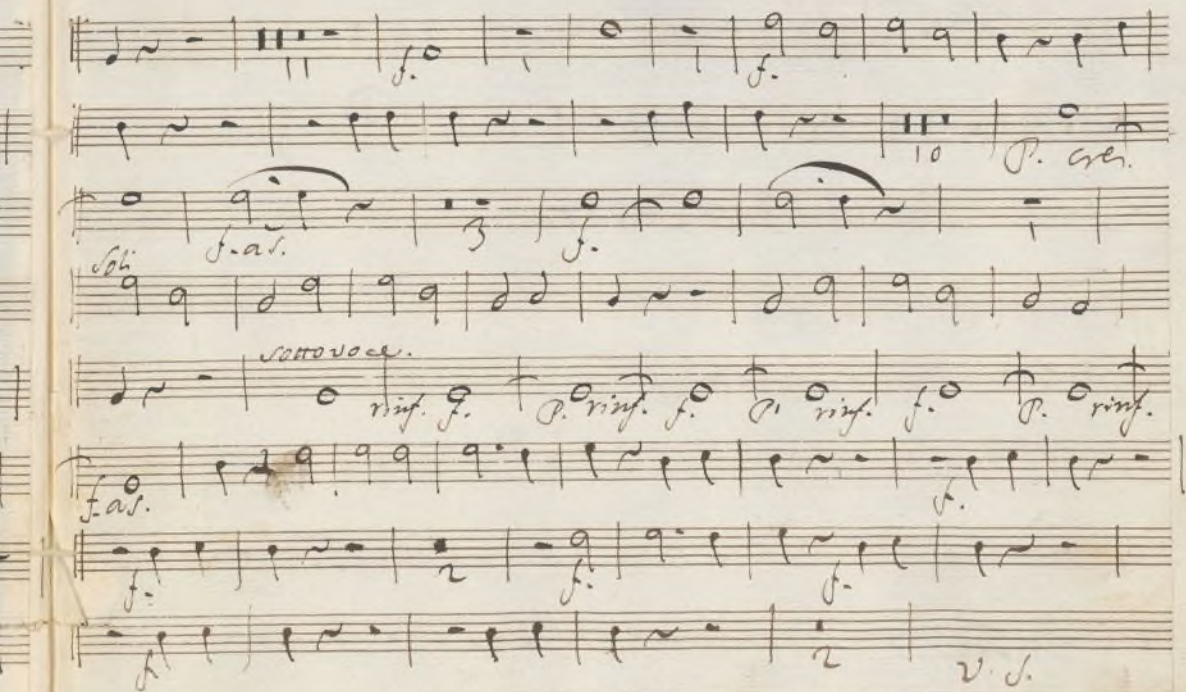


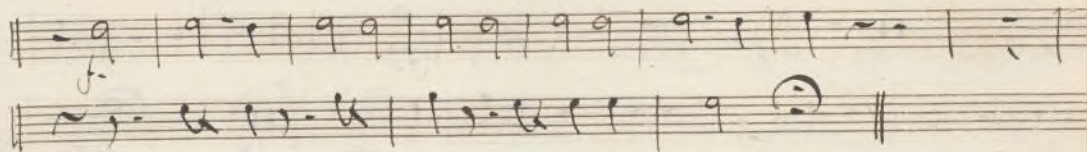
Handwritten musical score on ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The score is divided into sections with measures numbered 9, 10, and 30. The final section is marked "v. s."

Measures 9 and 10 are marked with a "Solo" instruction. Measure 30 is marked with "All. nontanto." and "30".

The score concludes with the marking "v. s." (viva).

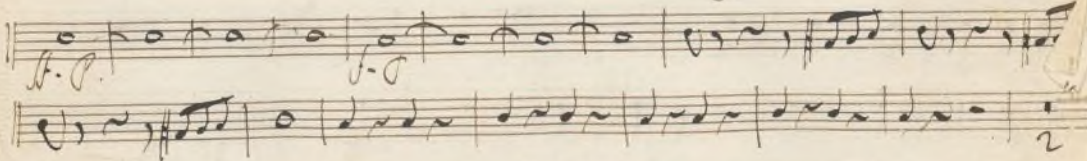


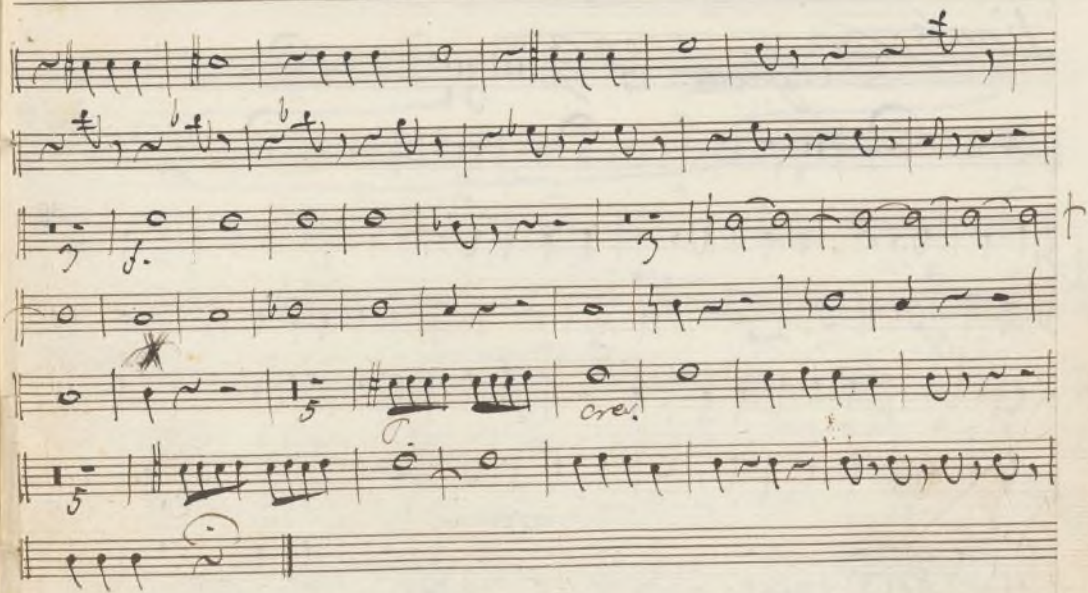




fine dell' Atto terzo.

Atto Quarto.
Semperta. ¹⁴ *All.*





Rec.^{do} con V. octacer.

finale.

Larghetto.

3A

31

2. All. mod^{to}

atempo.

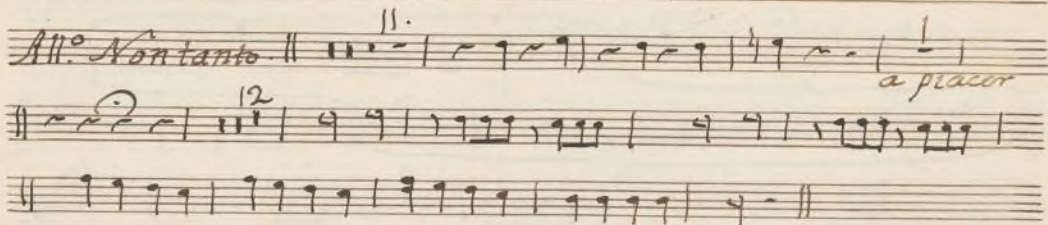
Рес. во тает.

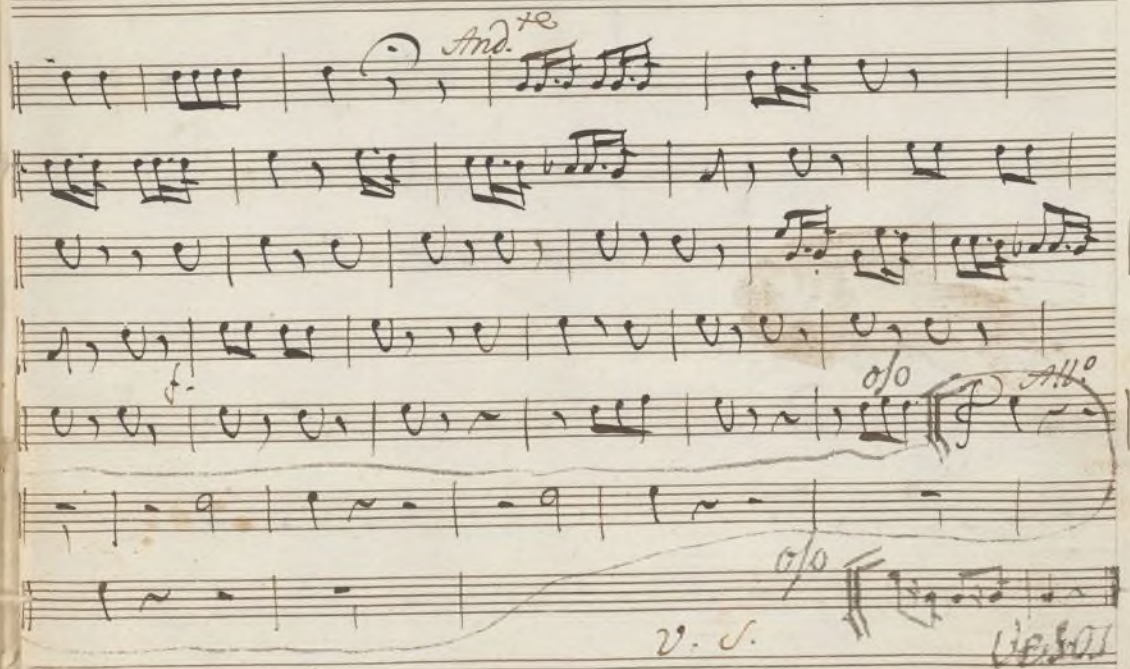
La

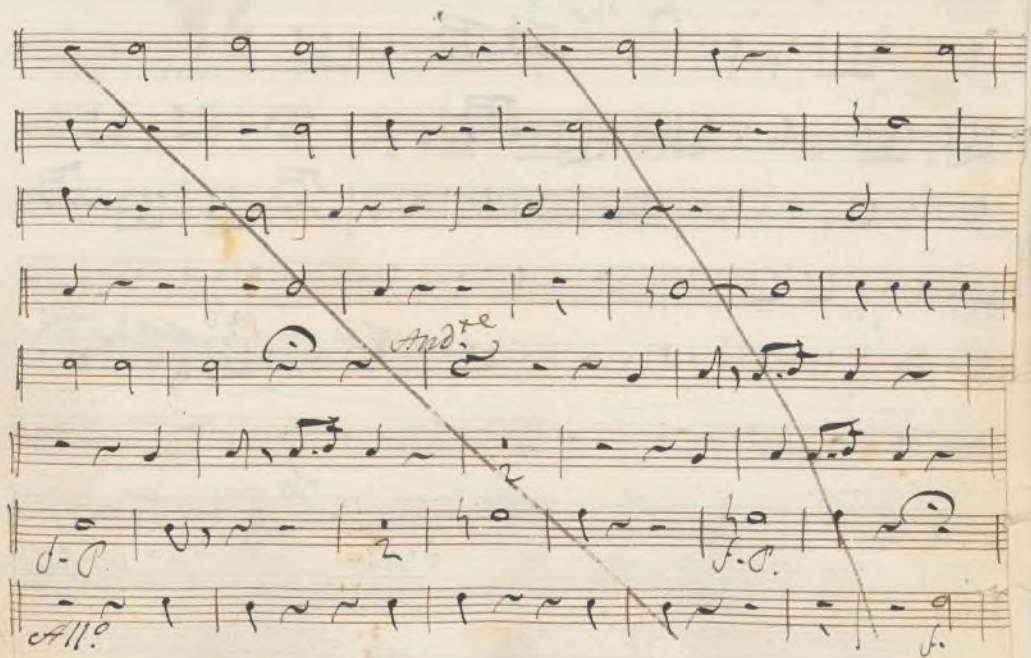
Aspe ro

Boe 2.º Duo.

Handwritten musical score for Boe 2.º Duo. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the manuscript, including "Solo" written above the staff in the third measure of the third staff, and "con la voz" written below the staff in the eighth measure of the eighth staff. The score is divided into sections by double bar lines, and some measures are marked with numbers like 1, 2, 3, 4, 5, 10, and 15. The handwriting is in dark ink on aged, slightly yellowed paper.

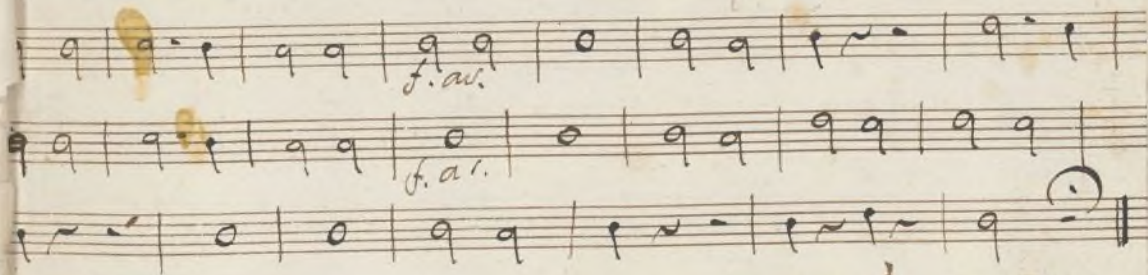












fine dell' Opera.

24

Mus 463-

Sinfonia
Clarinetta 1.^a

Violino & Violoncello

Sinfonia. Clarineta. 1^a t

All.^o Presto.



Al Barbiero de Siviglia *Chindler*
(S)

Clarinetta Prima



Acto Primo.

Overtura Tacet. No: 1. 2. 3. 4. 5. 6. Tacet.

No: 7

Amoroso

sotto voce

*for
p*

*ala voz sopran
después al C*



Fu. 8 Tacet.

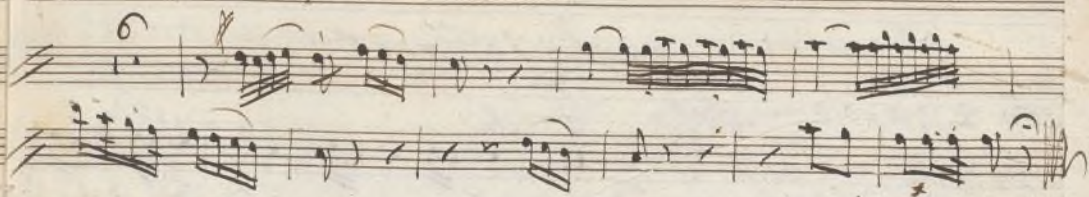
fine dell' Acto Primo.

Acto Segundo:

No. 2. 2. 10. 11. 12.
Tacet.

No. 13
Larghetto. *Con sordini*

4
6



Fine del Acto segundos:



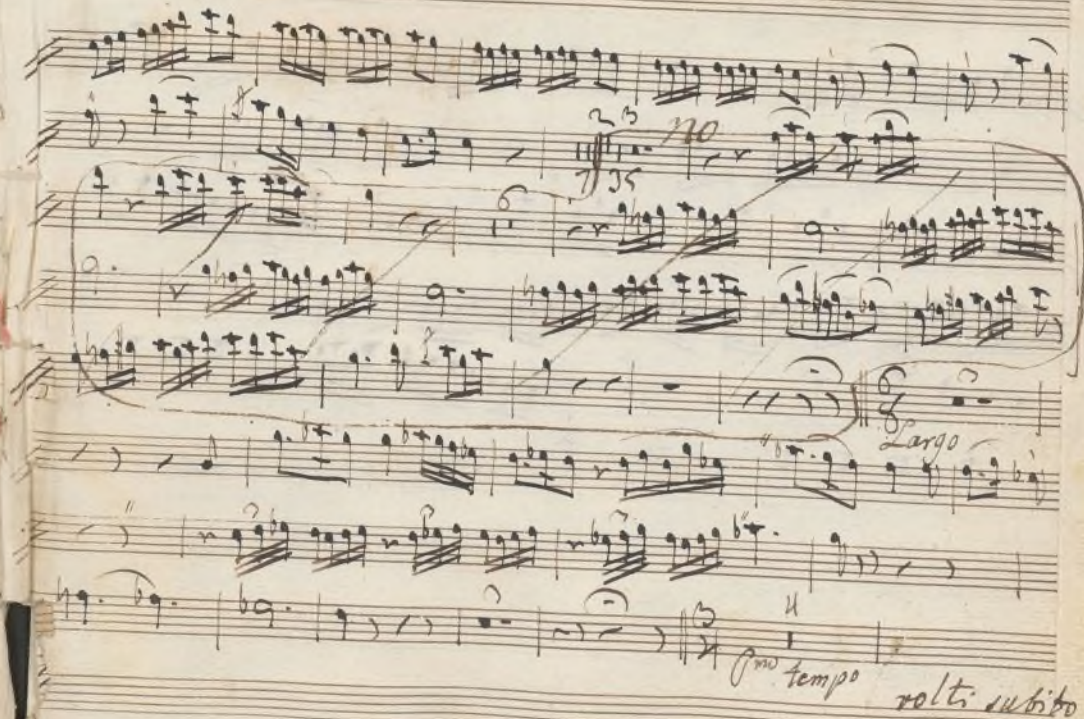
Acto Terro:

No. 15a Tacet

No. 15a solo

Andante con moto:

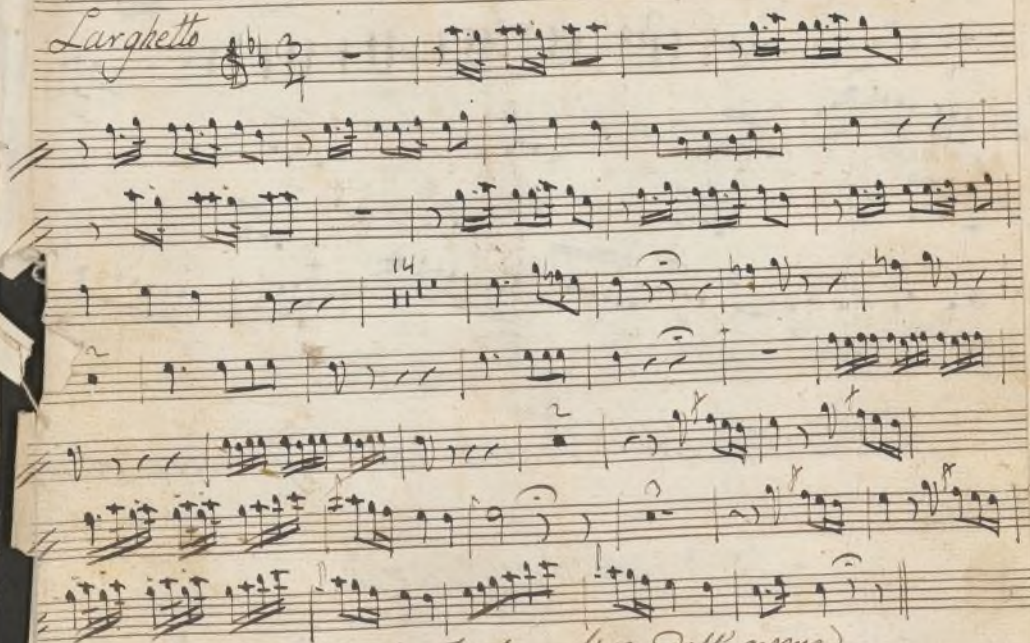






Finale

Larghetto



il Restante dell' Finale Tacet, fine dell' opera

Calderon della ruota Ana

9



Ab: C Tacet. Finale Tacet, fine dell' Act

Acto quarto

Tempesta e Recca con violini Tacet segue

Clarinete 2.º

Opera

el Barbero de Sevilla

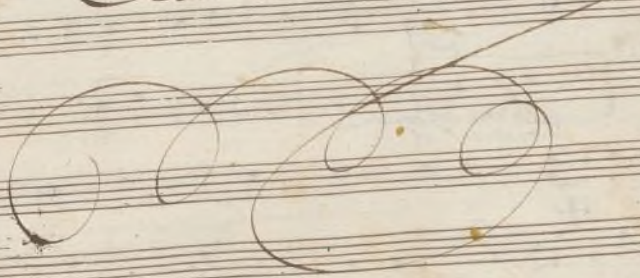
Sinfonia Clarinetto 2. 6

8 *All. Presto.*

Handwritten musical score for Clarinet 2, Sinfonia, All. Presto. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking 'All. Presto.' is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'fe' (forte) and 'f' (fresco). There are also some handwritten numbers like '14', '19', and '15' interspersed within the staves. The paper is aged and shows some wear and tear.

Il Barbiere di Siviglia

Clarinetta Seconda



Clarín

Acto Primo Tacte

Overtura, No. 1. 2. 3. 4. 5. 6. Tacet.

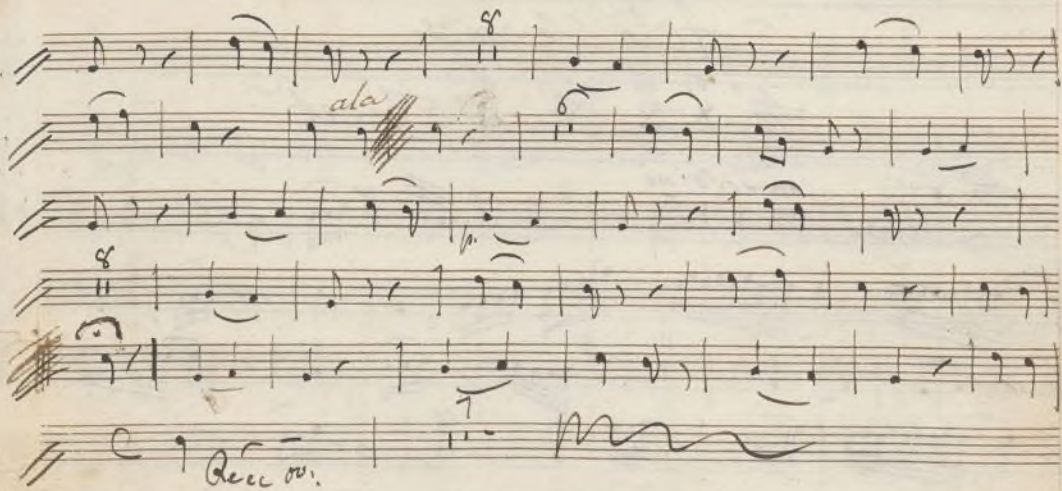
No. 7.

Amoroso

sotto voce

voz

ala voz de mar
y después al 1.º



No. 8. Tacet

fine dell' atto Primo

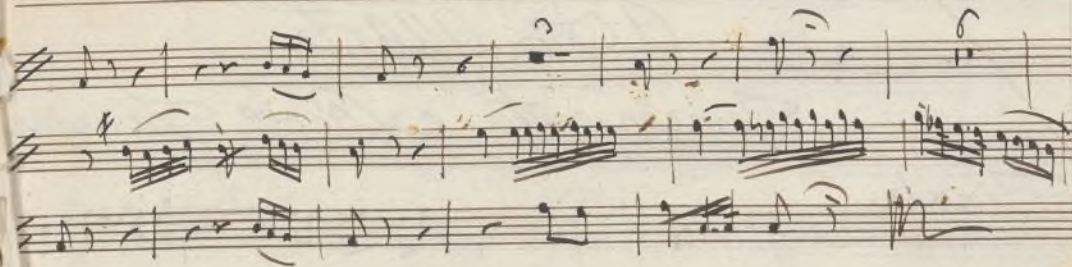
Acto Segundo.

No. 8. 10. 11. 12. Tacet

No. 8-13 Con sordini

Larghetto





Fine dell' atto: Secondo.

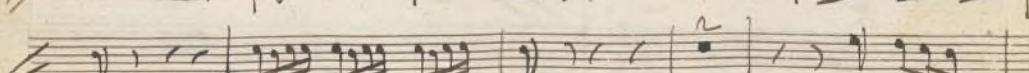
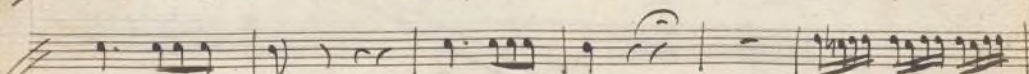
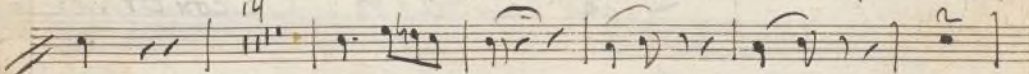
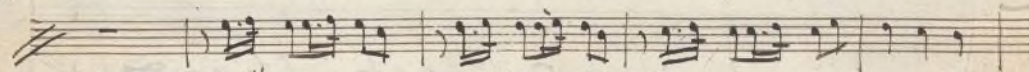
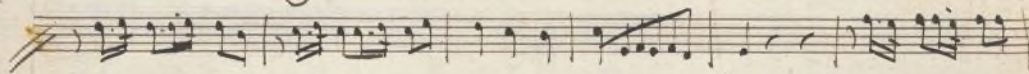
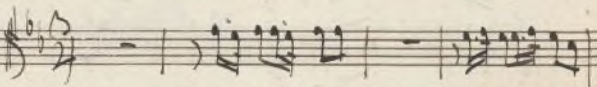
Acto Terzo Tacet.

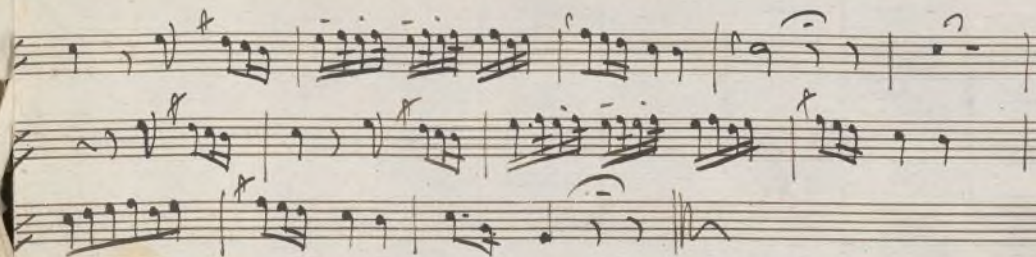
Acto: quarto

Tempesta e Recuo Tacet seg.

Finale

Larghetto





el Restante del Finale Tacet

fine dell opera
L. D.

Ayuntamiento de Madrid

Il Barbiere di Siviglia

Mus 463-1

Fagotto Primo.

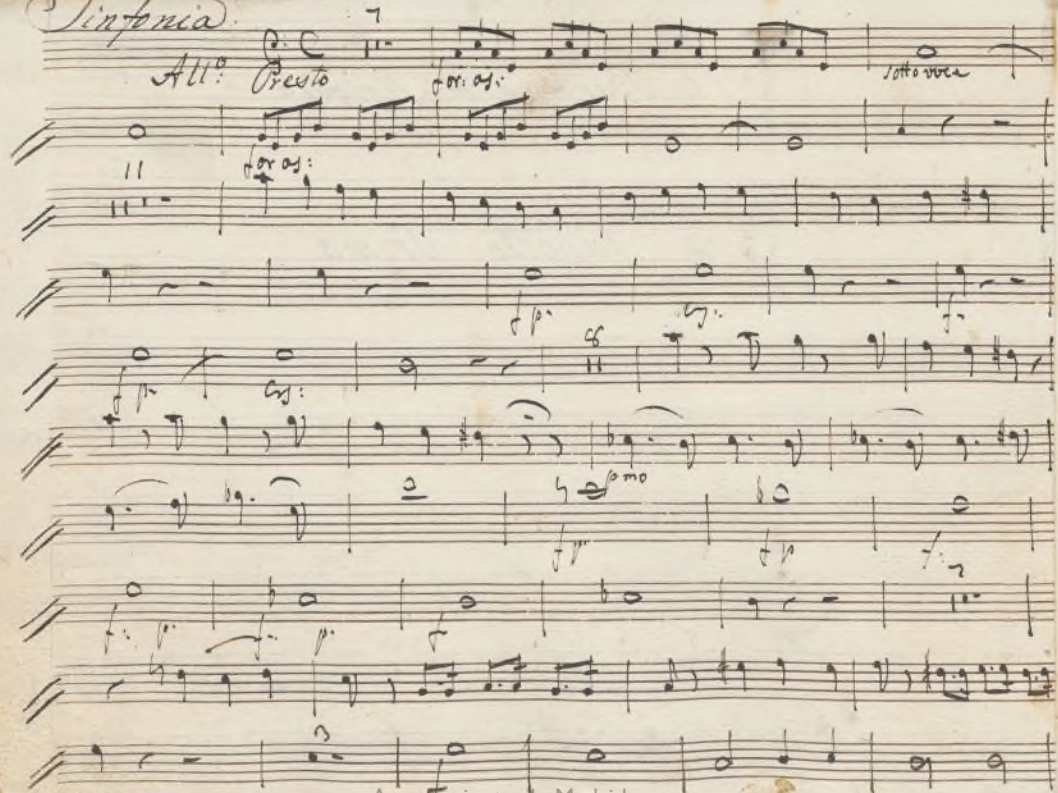


Sinfonia.

All.^o

Presto

7



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, with some staves featuring double lines. The manuscript shows signs of age, including foxing and staining. The text "Ayuntamiento de Madrid" is written at the bottom center of the page.

For: ag.

p: ag.

p: no

p: no

p: no

p: no

p: no

p: no

p: no

p: no

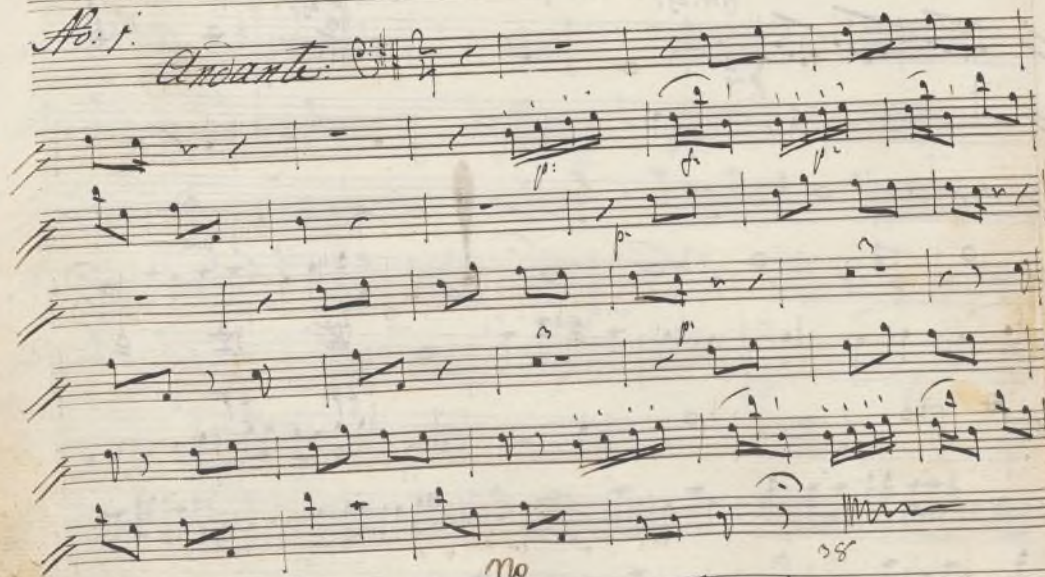
Ayuntamiento de Madrid

Seque vultu.

Acto Primo:

No. 1.

Andante:



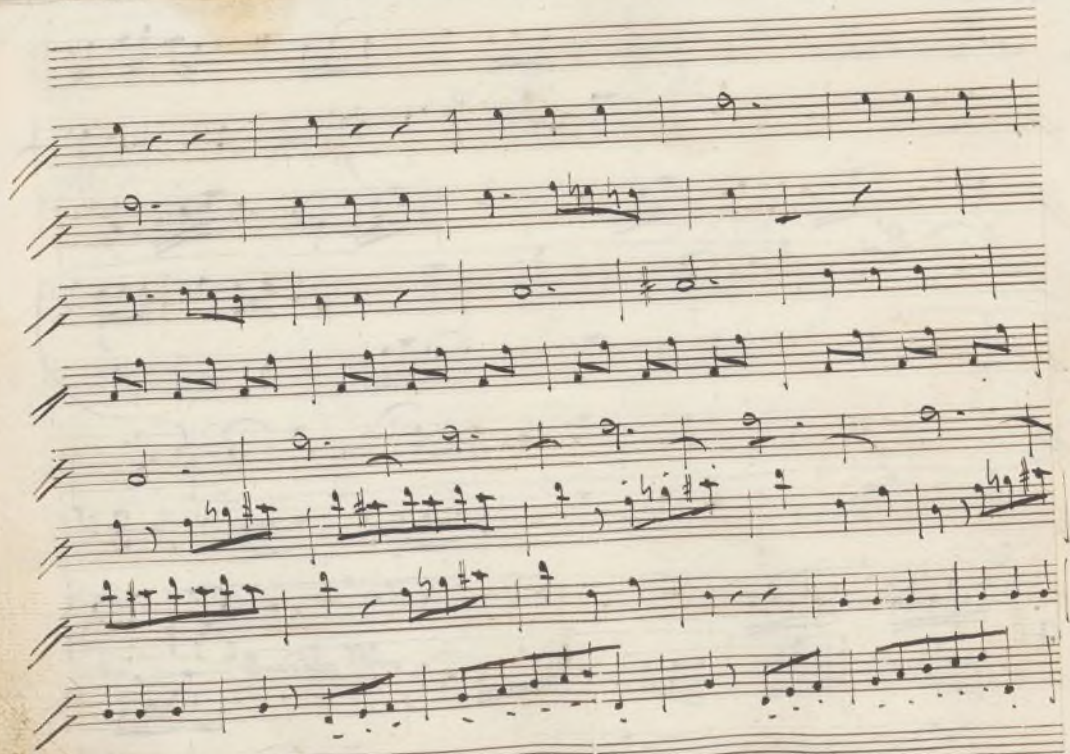
No 2. 3. 4. 5. Tacet:

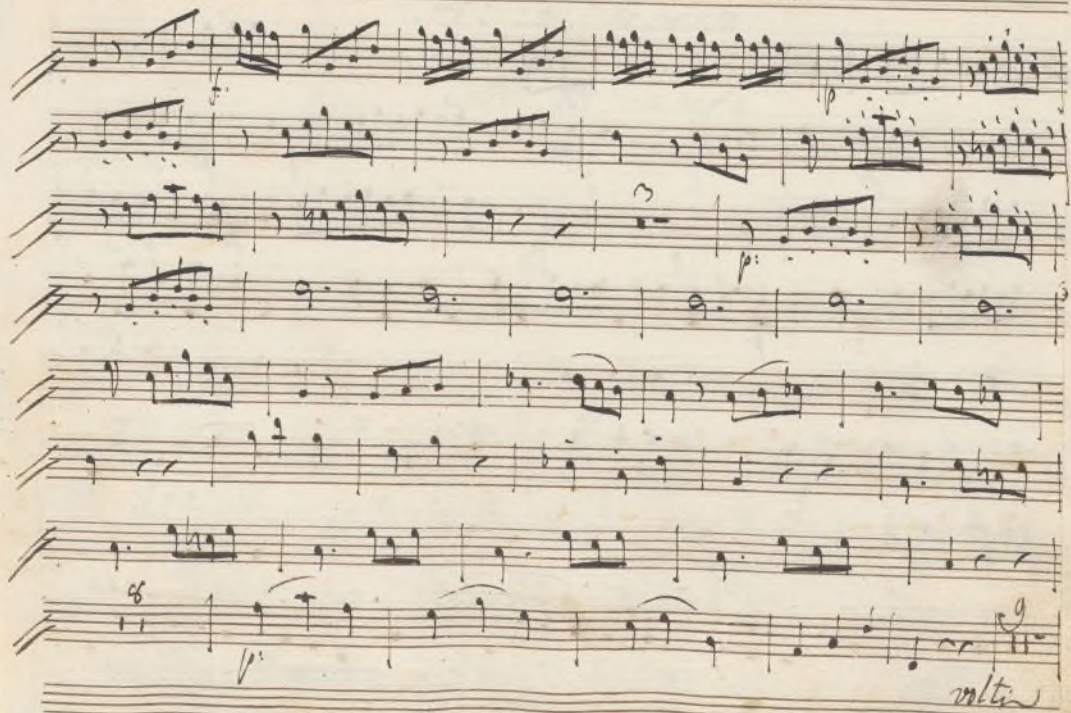
No. 6.

Andantino.



Finale







Ap. 7. 8. Tacet.

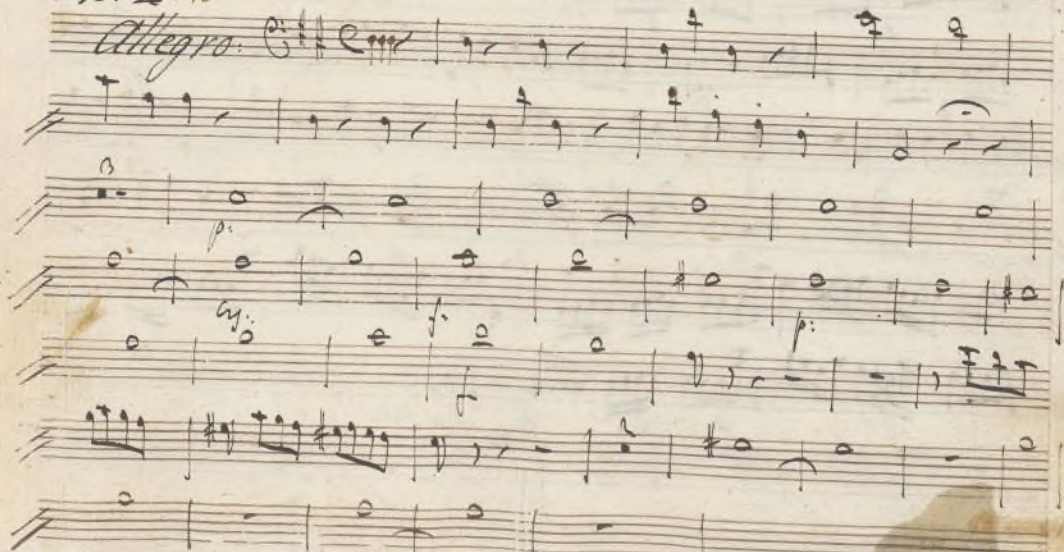
fine dell' Atto ~~secondo~~: Primo:

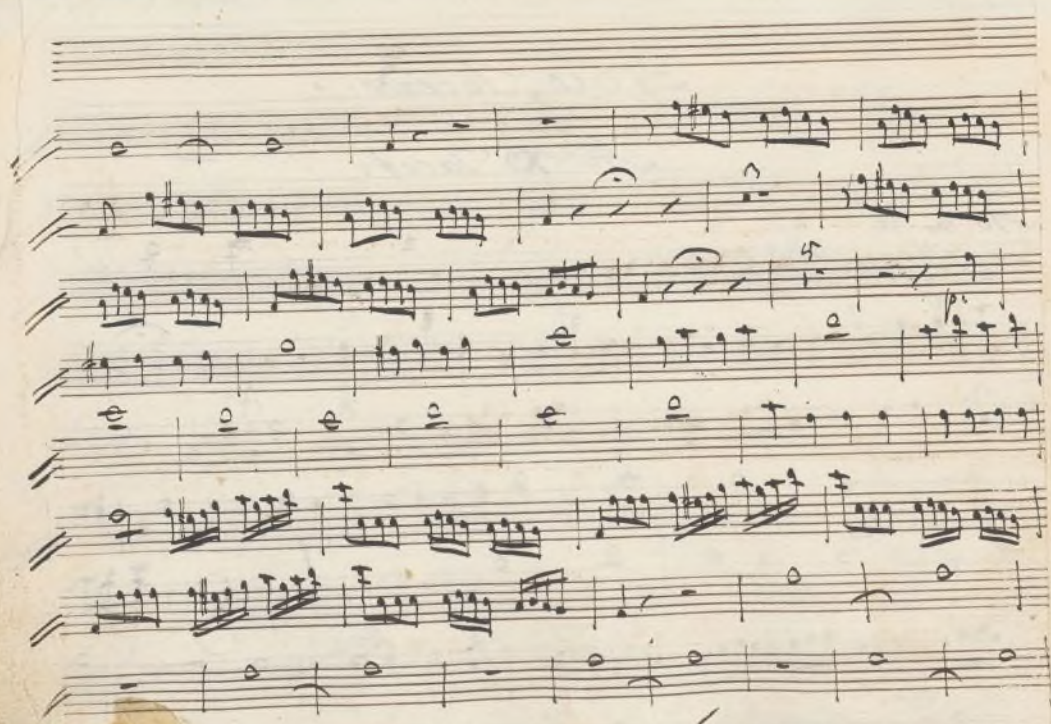
Acto Segundo.

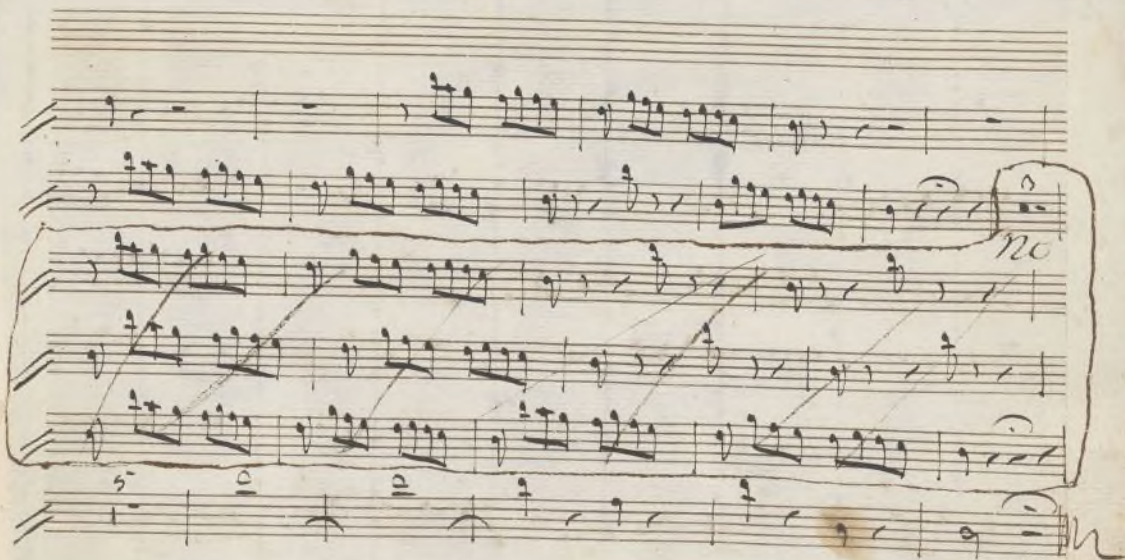
Ab. x^o Tacet.

Ab. 2. 10

Allegro.







140

Ad. 11. 12. Tacet

Segue

Ayuntamiento de Madrid

13 ~~10~~ 100

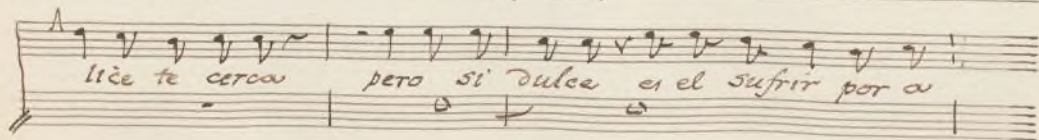
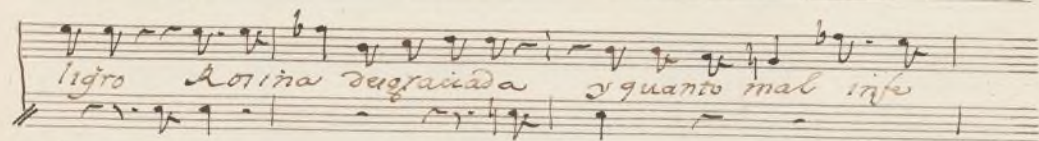
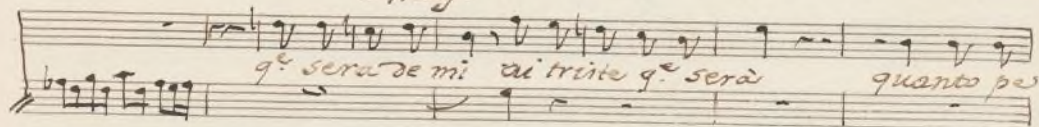
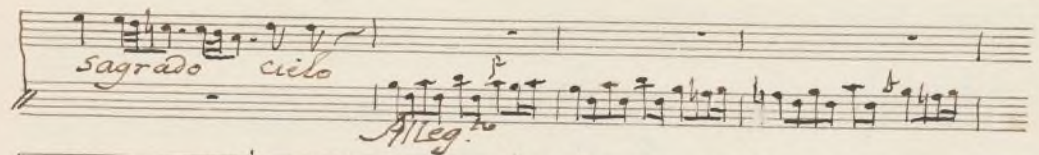
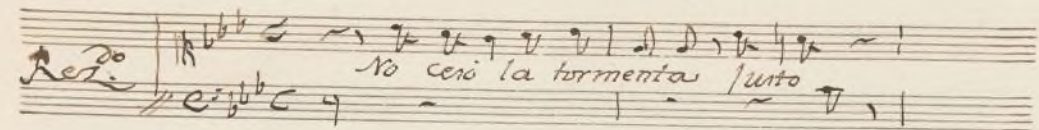
Al. *Larghetto*: Cello $\frac{3}{4}$

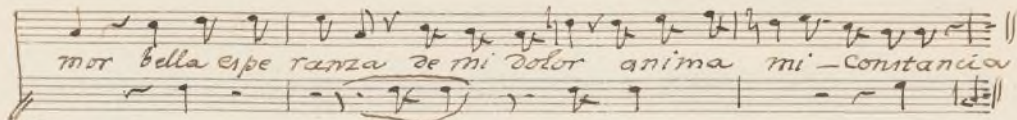
Handwritten musical score for Cello, marked "Al. *Larghetto*: Cello $\frac{3}{4}$ ". The score consists of eight staves of music. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings (f, p). The manuscript is on aged, slightly stained paper. Above the first staff, there are handwritten numbers: "13", a circled "10" with a diagonal line through it, and "100". The music begins with a treble clef and a key signature of one sharp (F#). The first staff has a "2" above it. The second staff has a "2" above it. The third staff has a "3" above it. The fourth staff has a "2" above it. The fifth staff has a "7" above it. The sixth staff has a "9" above it. The seventh staff has a "2" above it. The eighth staff has a "5" above it. The music ends with a double bar line and a repeat sign.

+

fagot

Re^{do} y Aria





Largo.

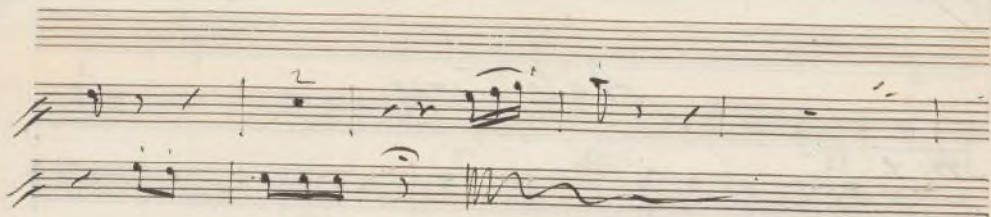


V.S.

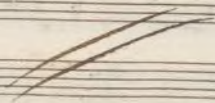
And.

un poco meno

un poco meno



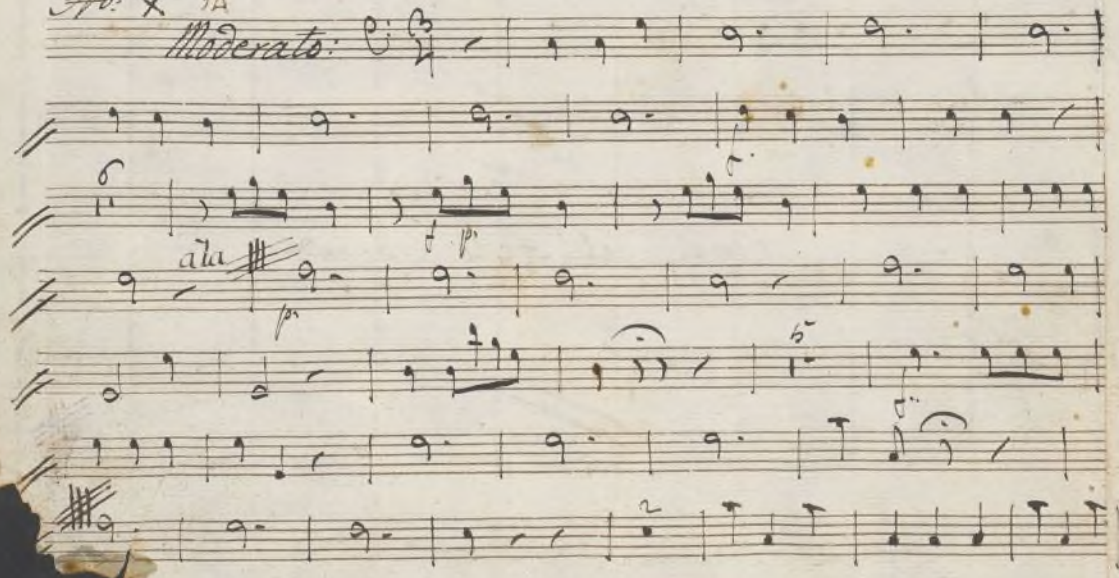
Fine dell' Atto Secondo



Acto Terzo.

Ar. x 1A

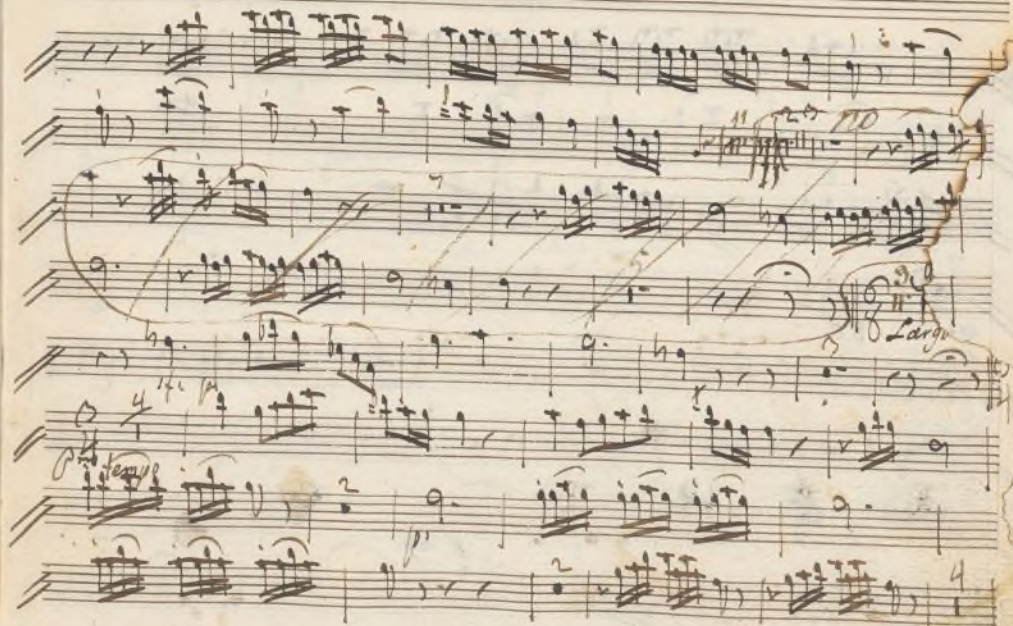
Moderato:





Av. 215 a solo
Andante
còmodo

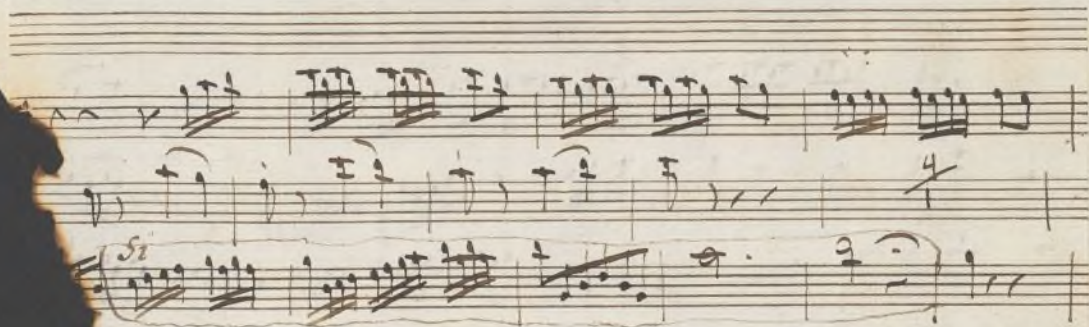




11

Largo

multi



180

Cadenza *Gib C*



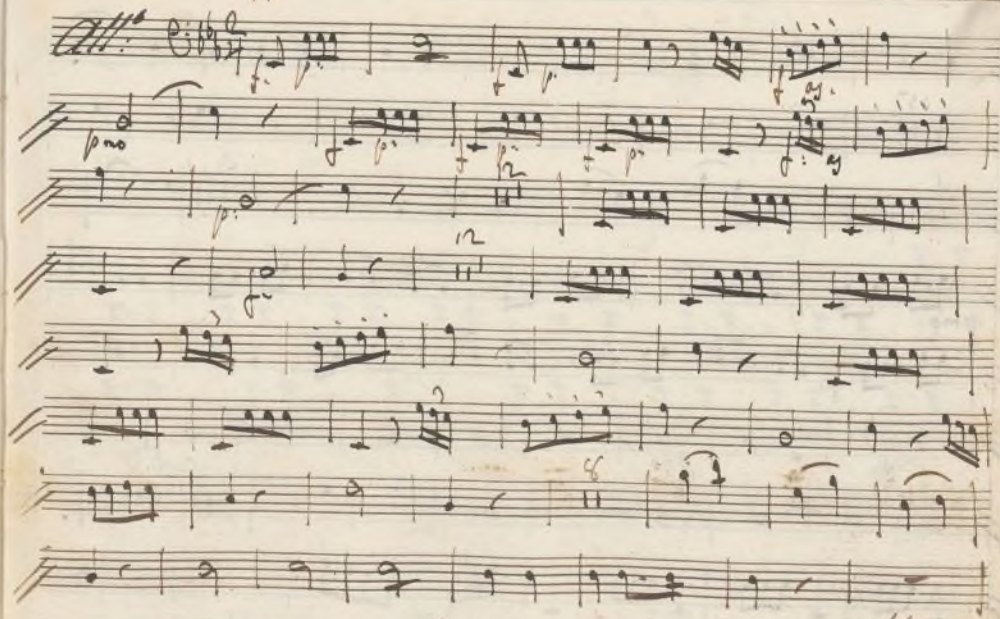
46

Ayuntamiento de Madrid

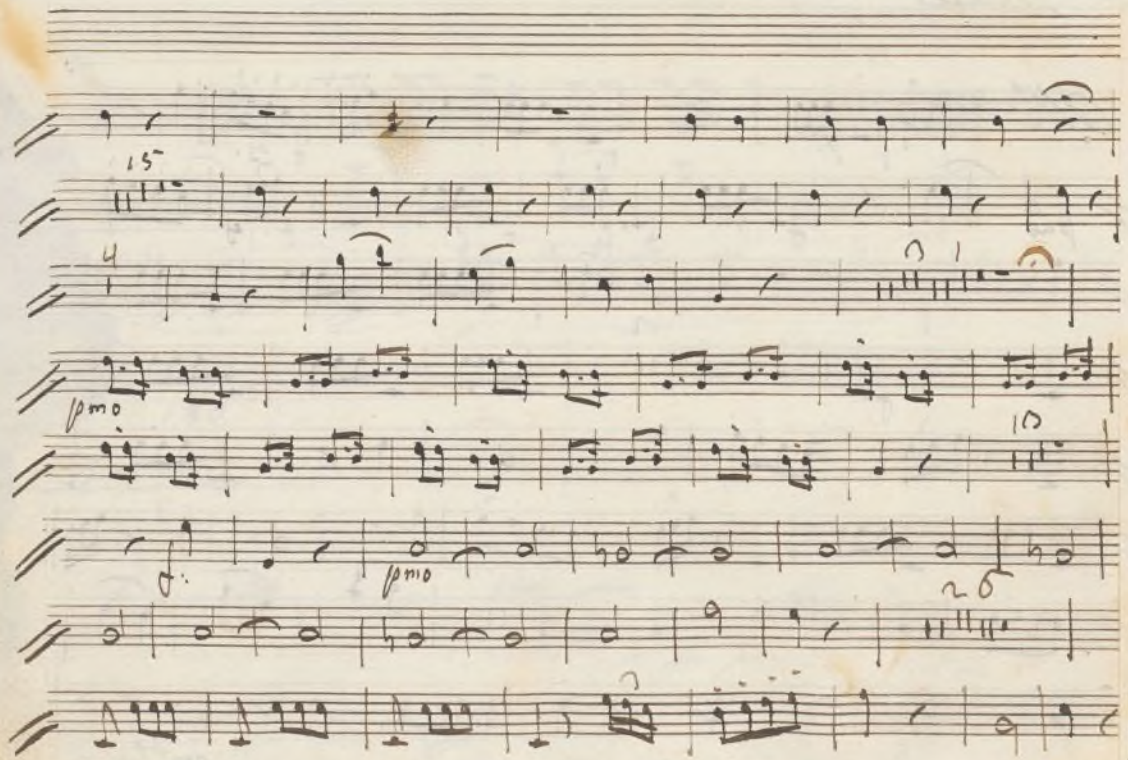
Tacet.Segue Finale

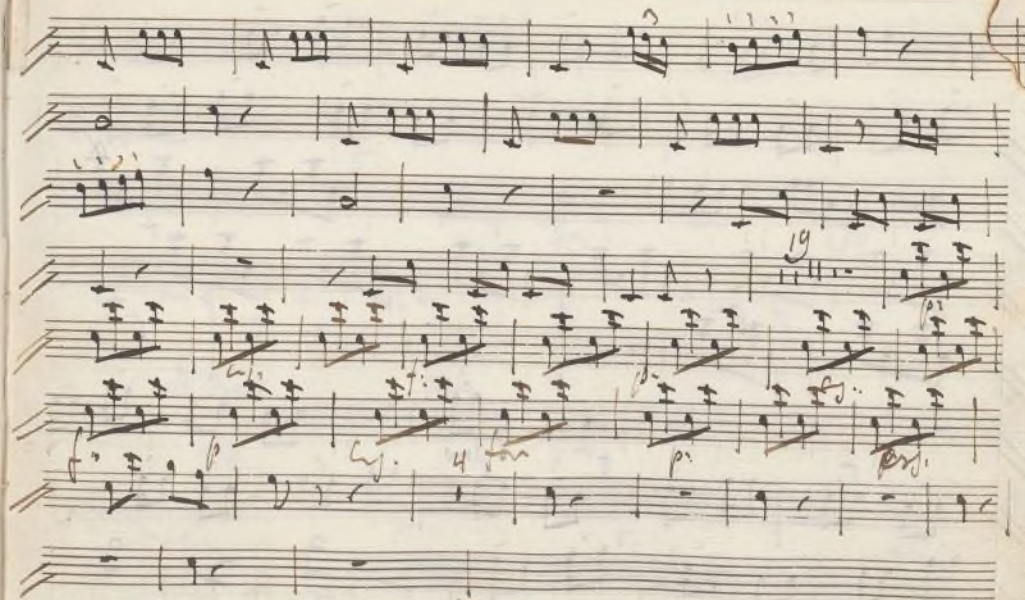
Finale

17

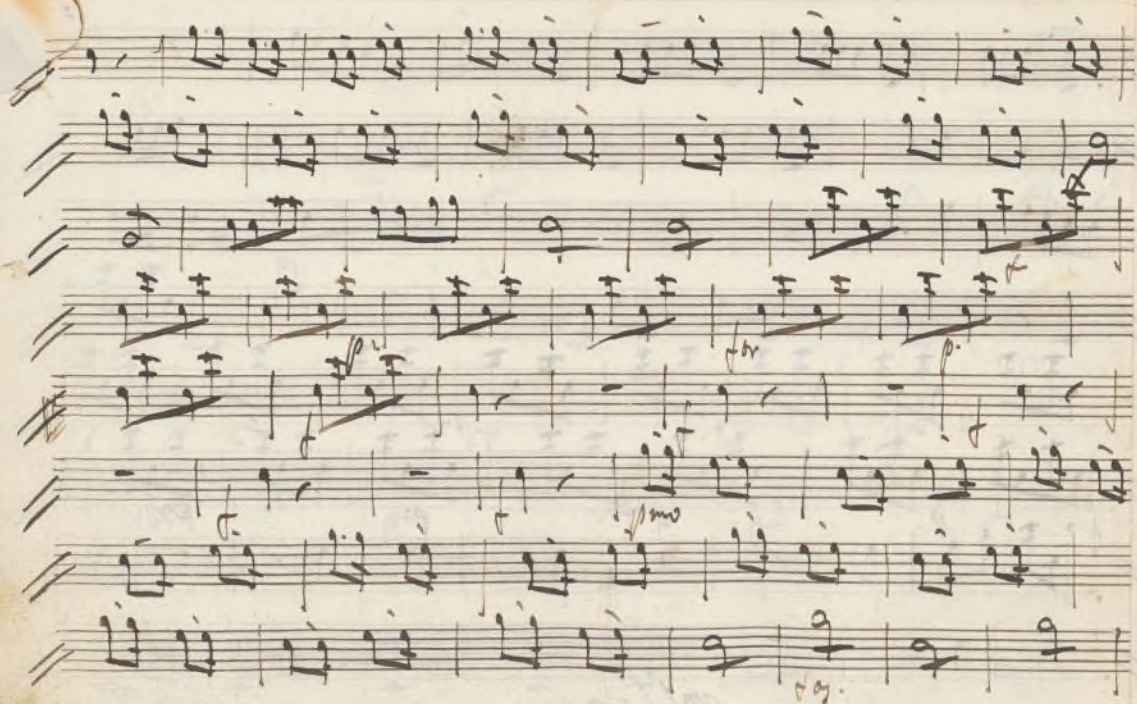


volt.

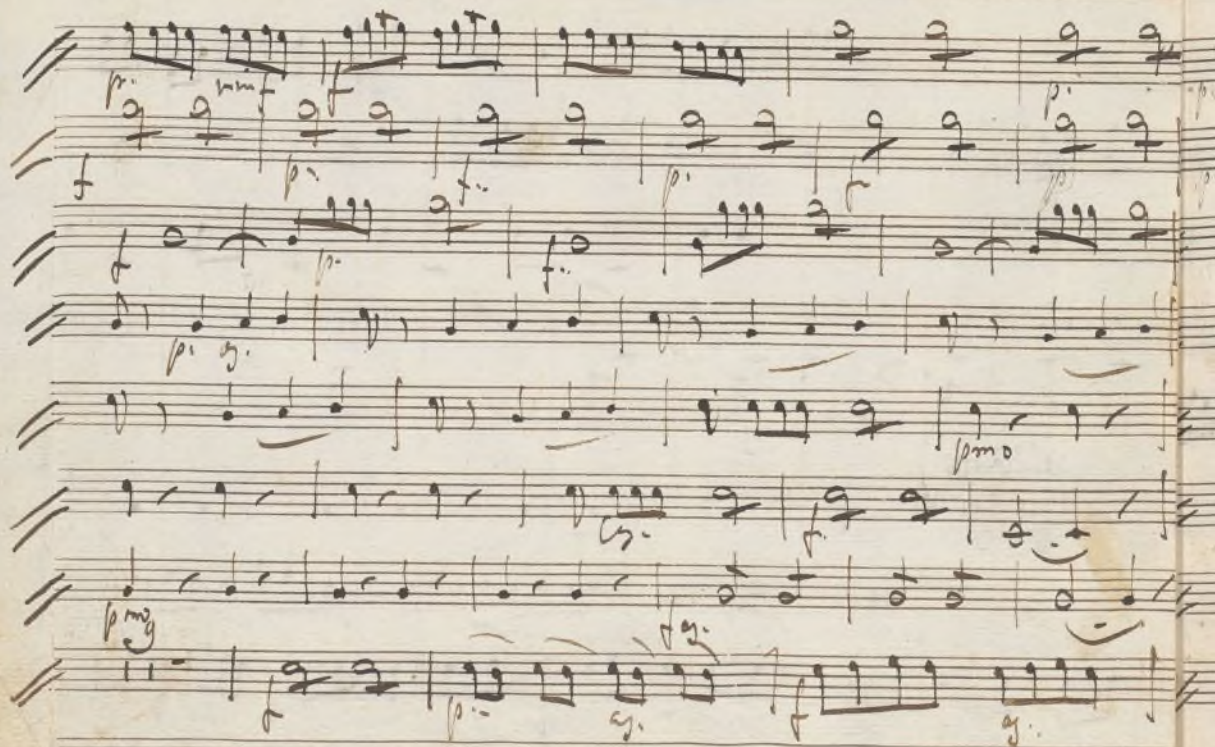




volt.







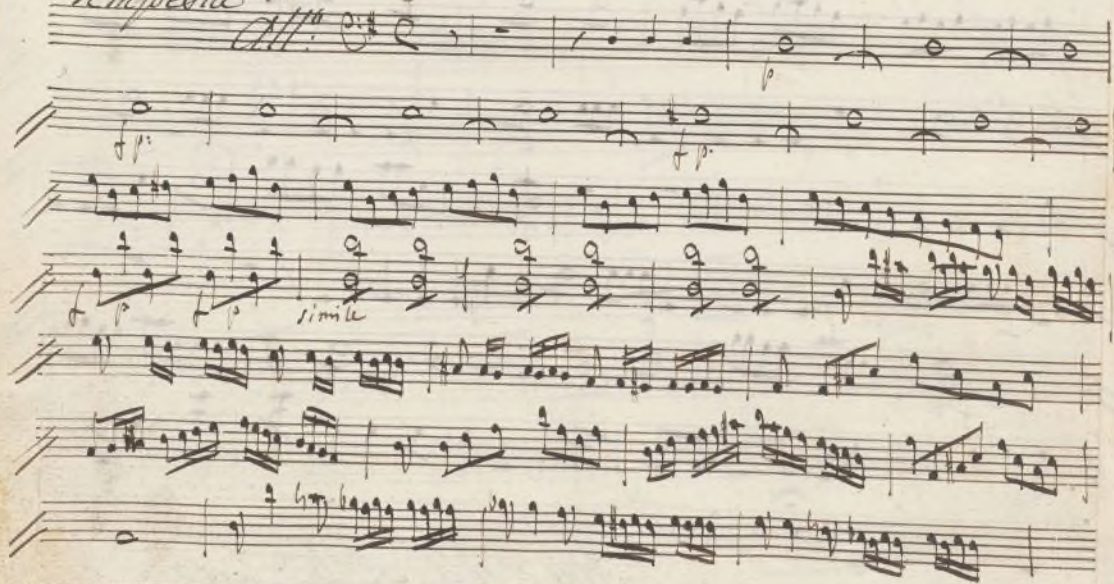


fine dell' Atto Terzo

Acto Quarto

Tempesta 146

All.^{mo}





Ayuntamiento de Madrid



Reci^o con violini Tacet.

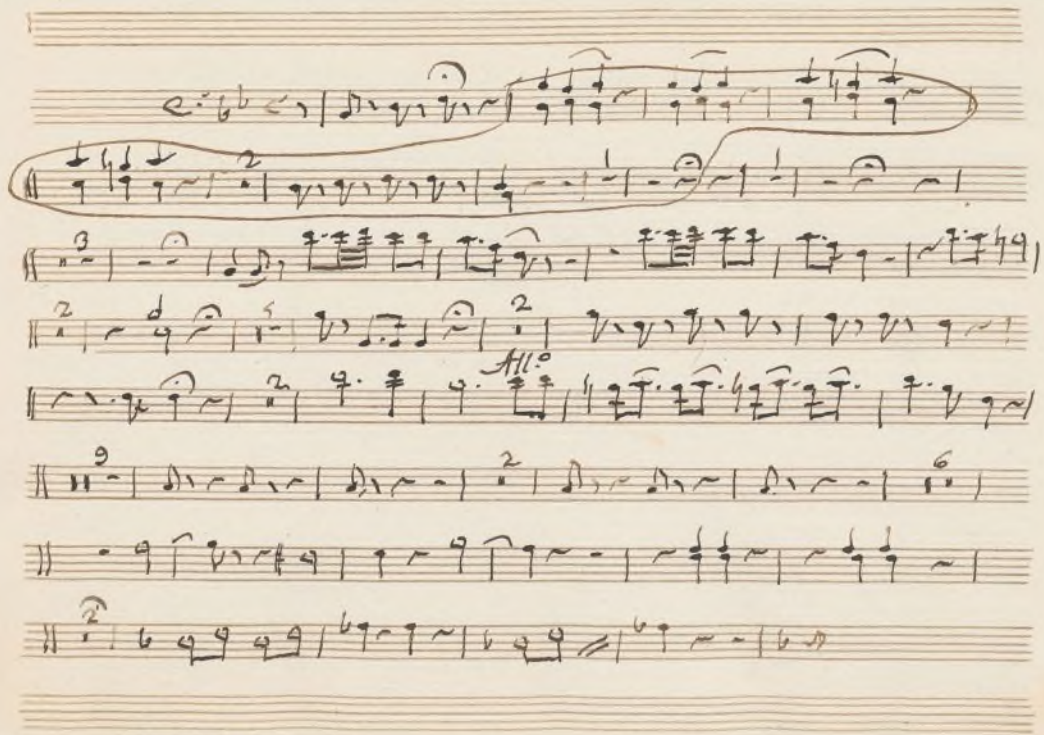
Segue Finale.

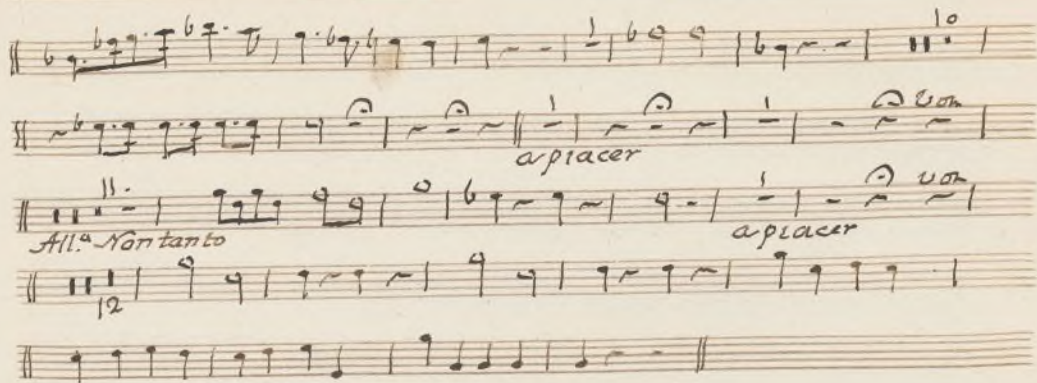
Ayuntamiento de Madrid

+

fagot
3

Duo.







Finale

Larghetto.

all: mod to

10 m 0

7-74 C

Case...

1

5

1

9

3710

5

7 ag.

Recd⁷⁵

a tempo

Ayuntamiento de Madrid

705.

vott

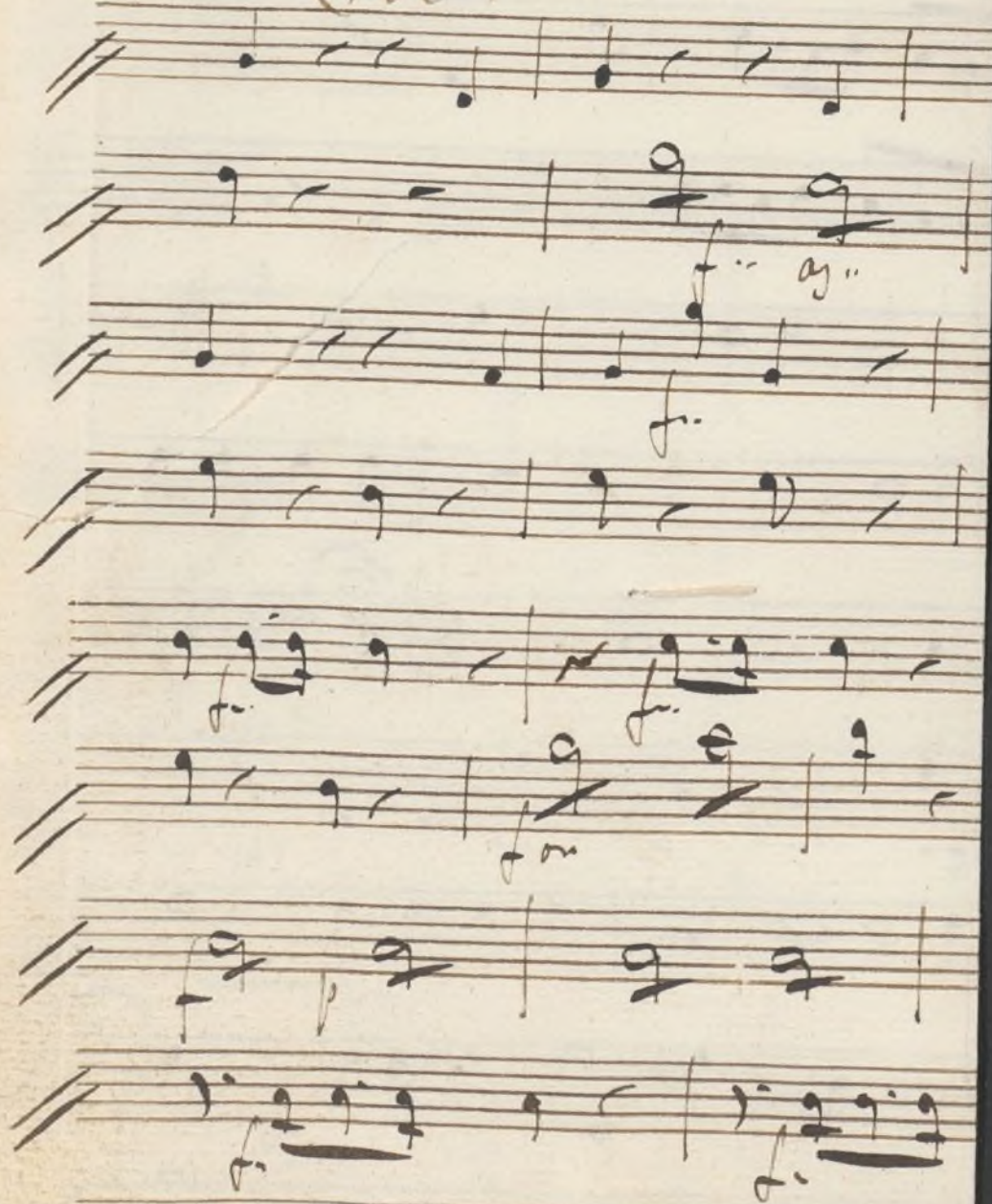
And^{te}

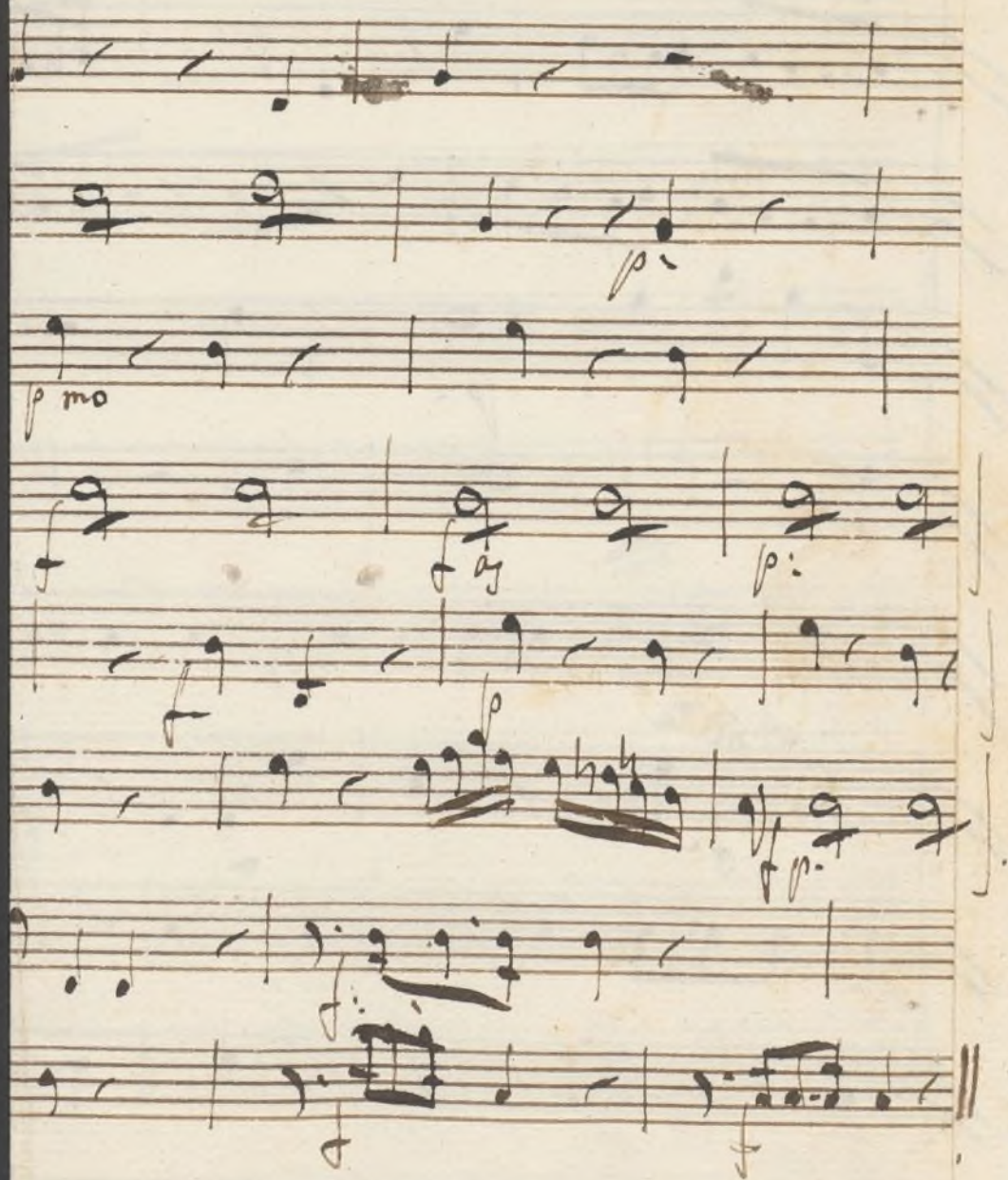


Fin

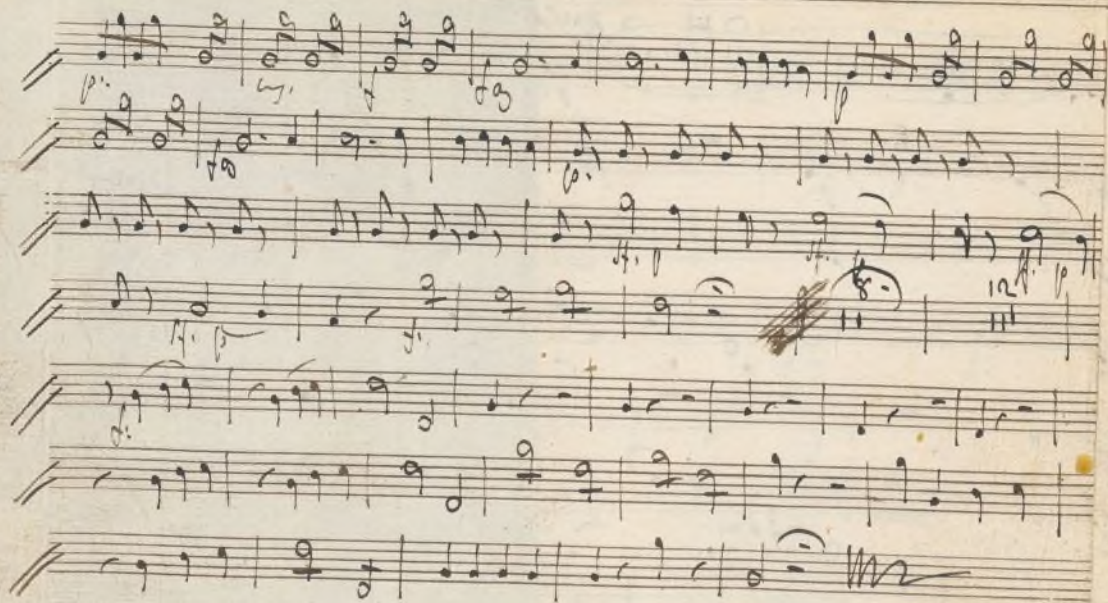
Volte

All^o. (110)









Fin del quera

Ayuntamiento de Madrid

1
Il Barbieri di Siviglia

Mus 4637

Fagotto Secondo

Sinfonia

4th.
Presto

Pasto



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of wear, including stains and a small tear on the left edge.

Dynamic markings and performance instructions visible on the staves include:

- p.* (piano)
- pp.* (pianissimo)
- hy.* (half note)
- sotto voce af.* (softly, sotto voce)
- pp. sotto voce* (pianissimo, sotto voce)
- ff.* (fortissimo)

The score concludes with a wavy line and the handwritten text: *Se que subito.*

Acto Primo:

No 1.

Alcánte:



No 2. 3. 4. 5. Tacet

No. 6.

And. tmo.

4

2



All.^o non tanto

ulti. subito







No. 7. 8. 9. Tacet.

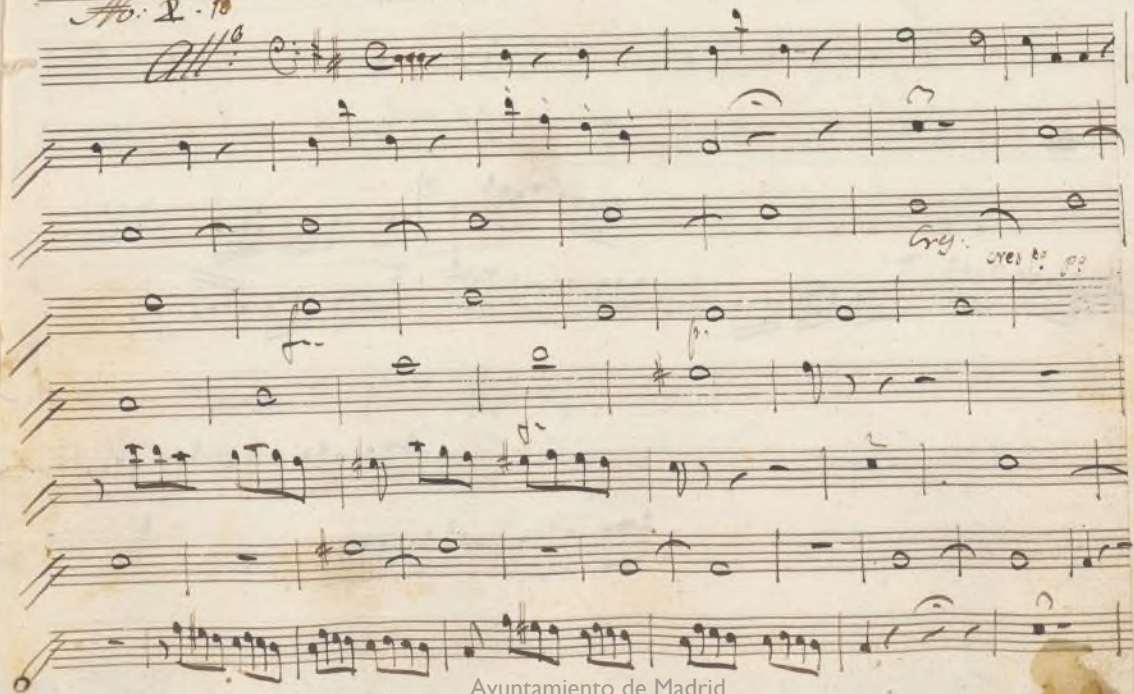
fine dell' Acto Primo:

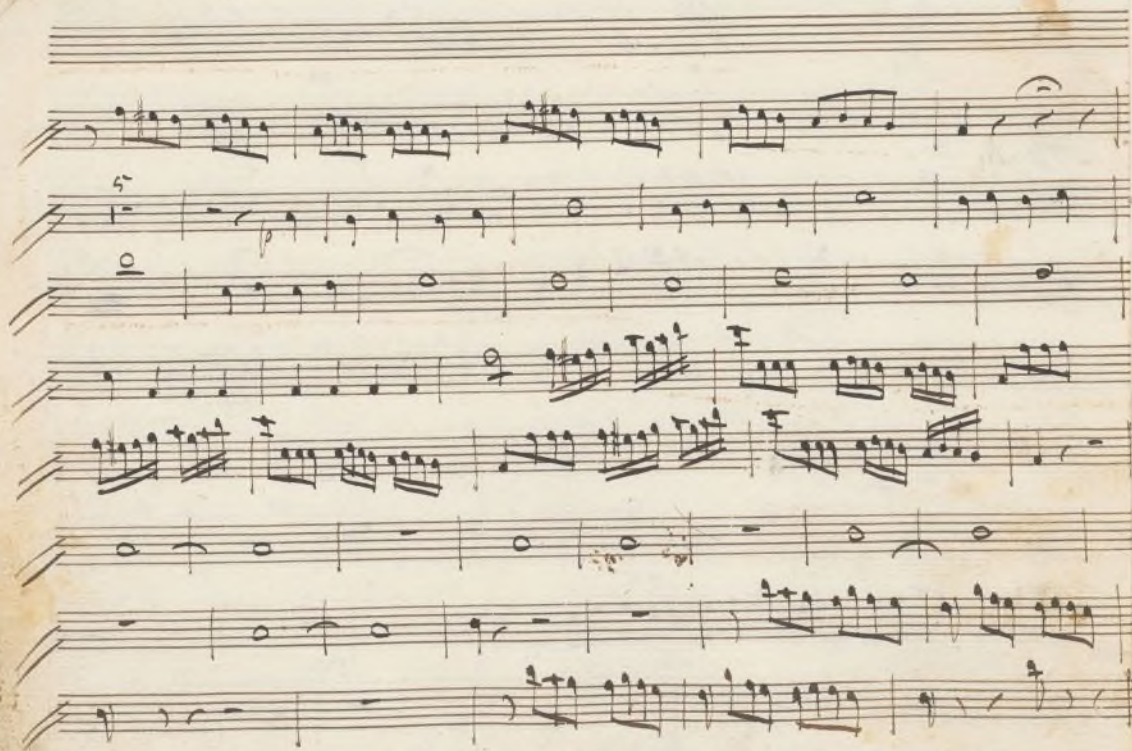
Acto Segundo: 1^a Se. 1^a

No. 10. ~~Tacet~~ *All. 1^o*

No. 2. 10

All. 1^o







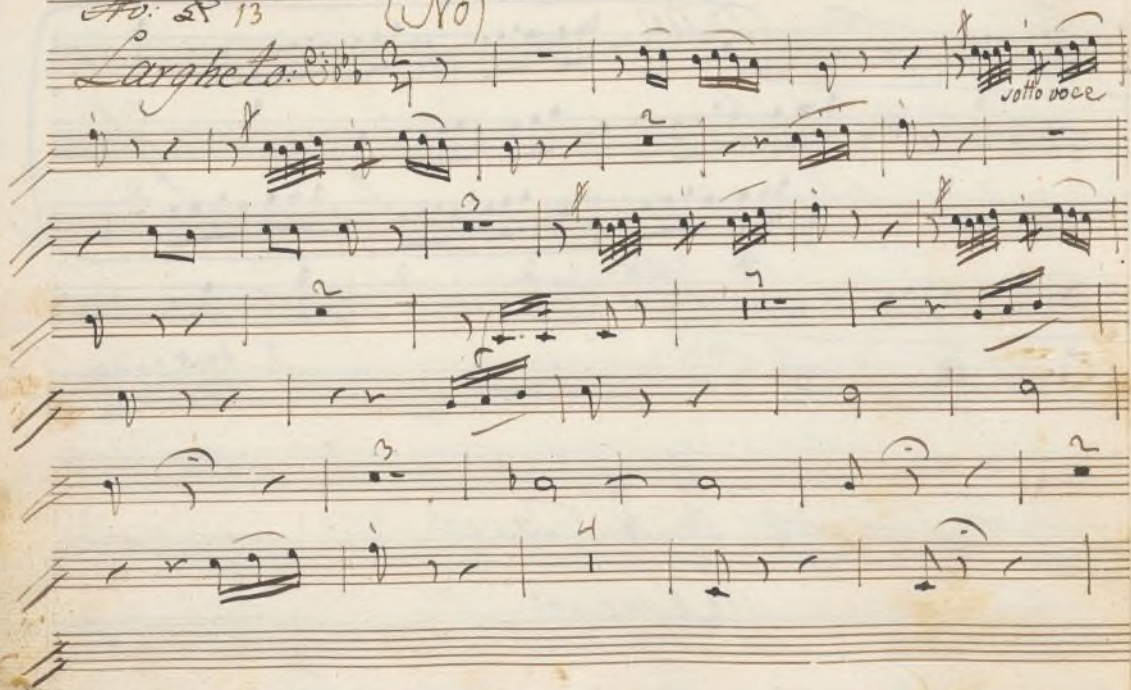
¹¹
No. 8. ¹²4. Tacet.

segue

No. 21 13

(Vno)

Larghetto





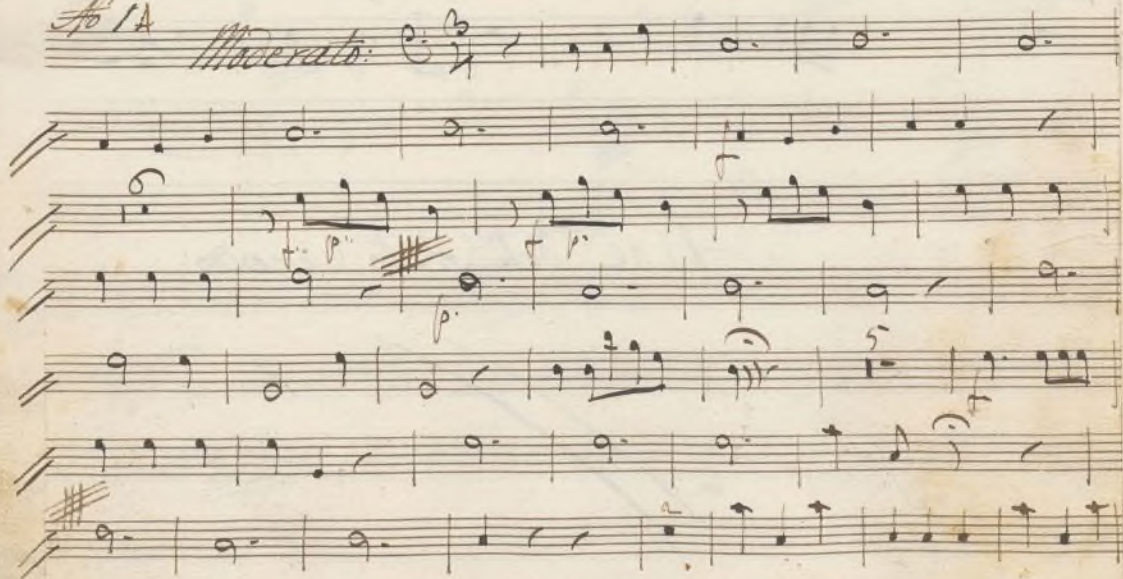
fine dell' Atto Secondo:



Acto Terro:

No 1A

Moderato:





¹⁵
#2. ¹⁶
B. Tacet. Segue Finate

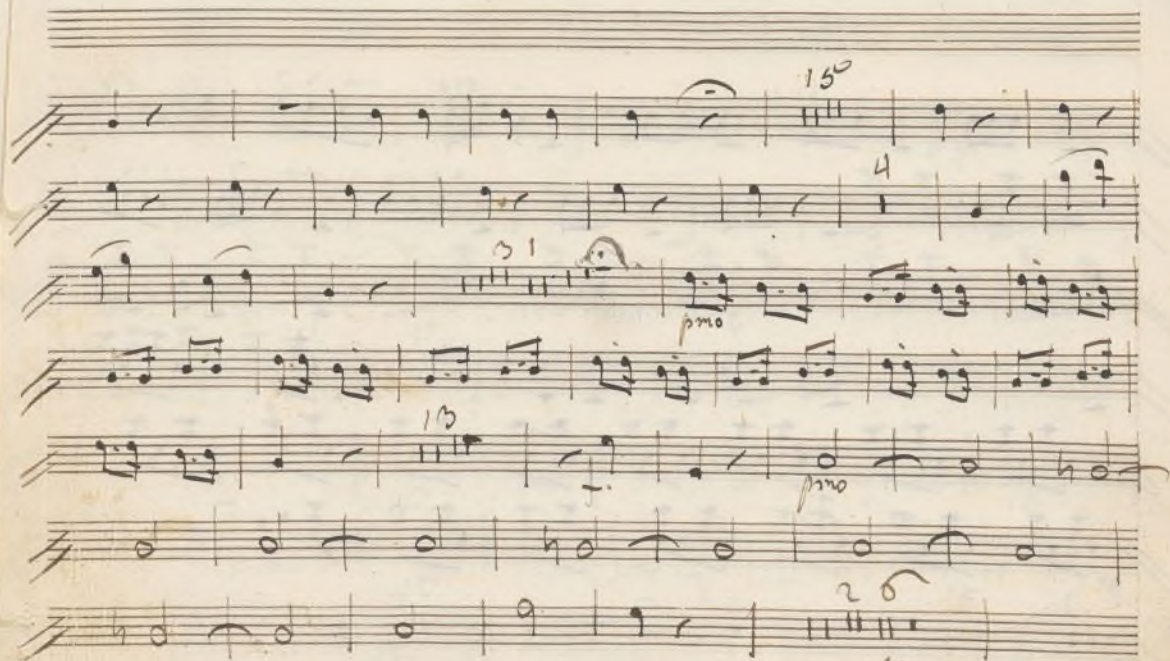
Finale

17

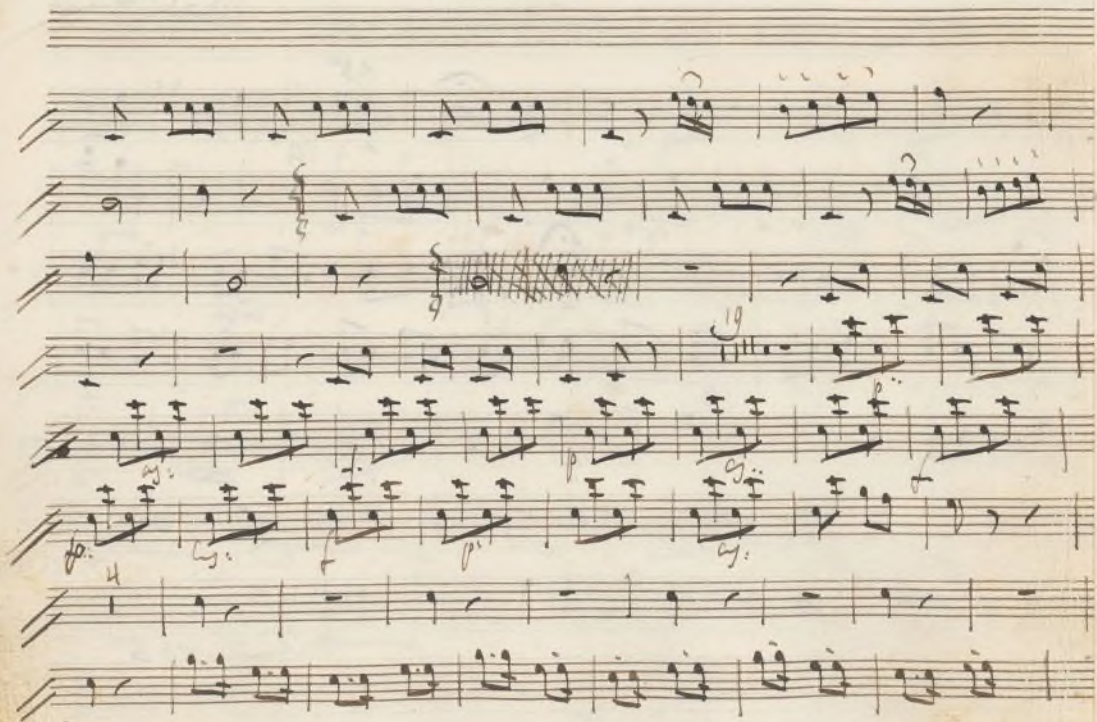
Allegro

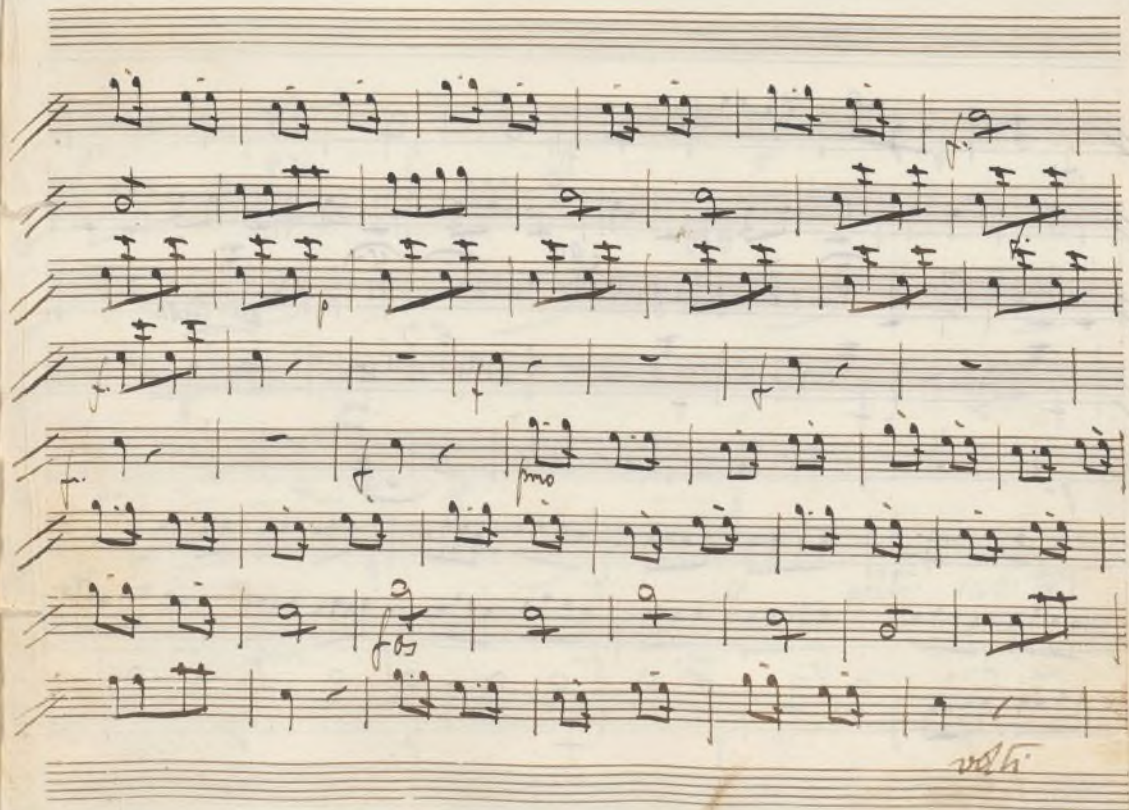
17

Handwritten musical score for a finale, page 17. The score is written on ten staves. The first staff begins with 'Allegro' and a treble clef. The music is in 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'ag.' (accelerando) and 'cresc.' (crescendo). The score ends with a double bar line on the tenth staff.

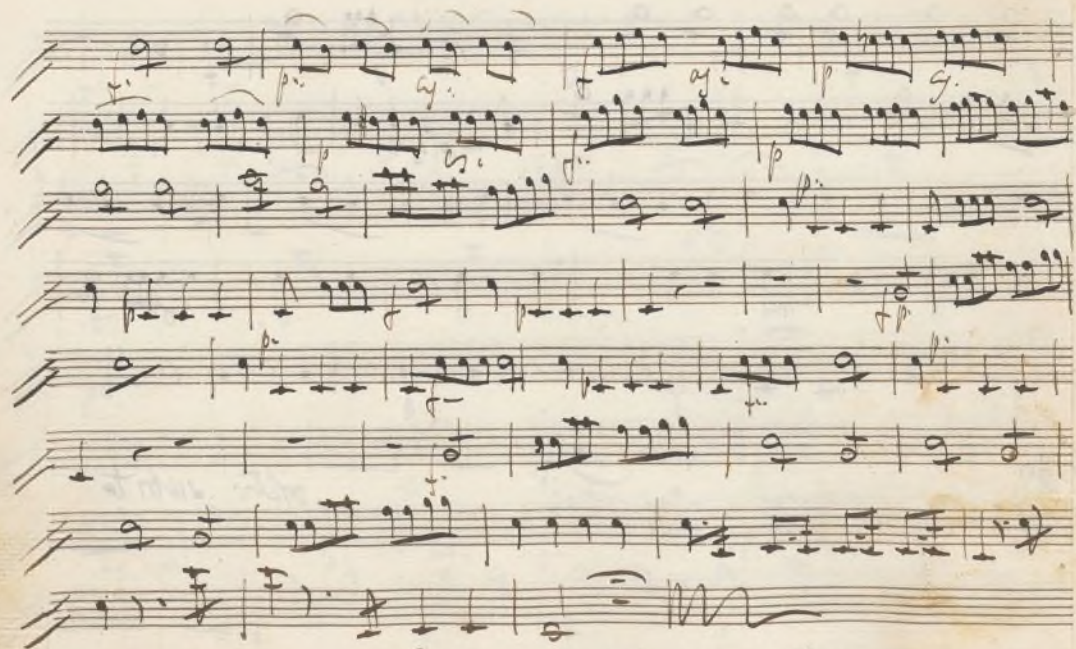


colti subito









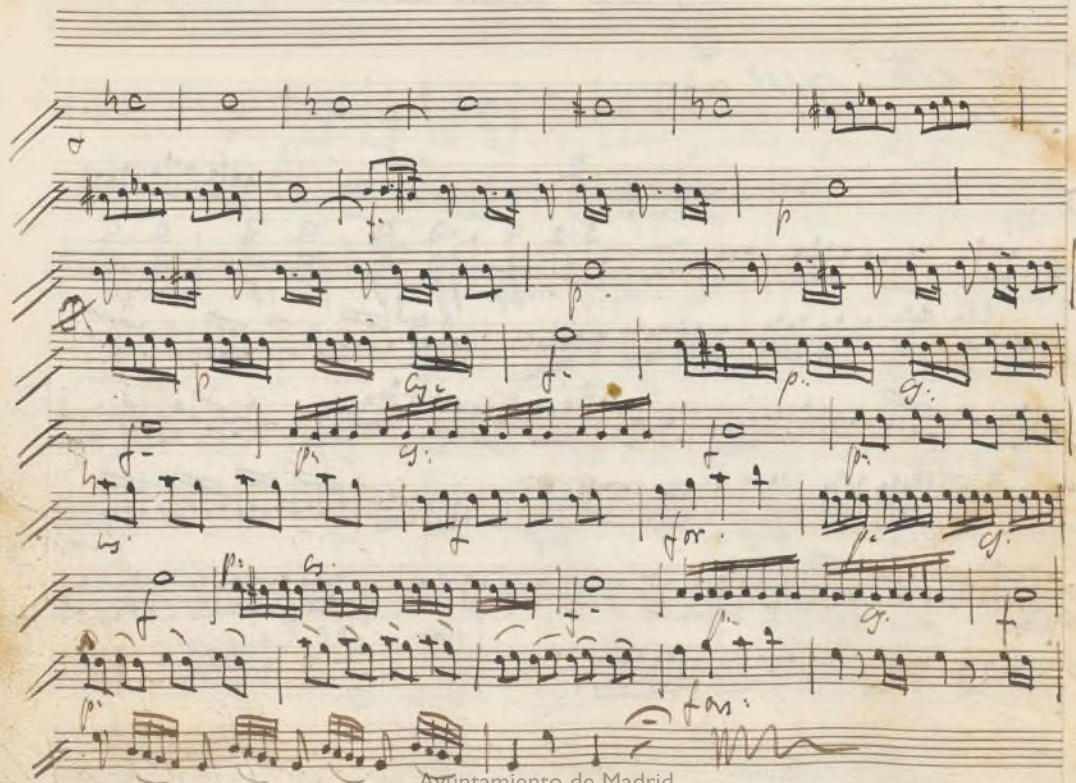
fine dell' Acto Terzo:

Acto quarto

Tempesta

All.^o 18

Handwritten musical score for "Acto quarto" by Tempesta, marked "All.^o 18". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "f." (forte). There are also some annotations in the margins, including "sing." and "he". The paper is aged and shows some staining.



Recc.^{do} con violini Tacet. segue

Finale *Larghetto* *all.^{to} molto*

Recc.^{do}

a tempo

p.

And.te

faz.

c/o

all.

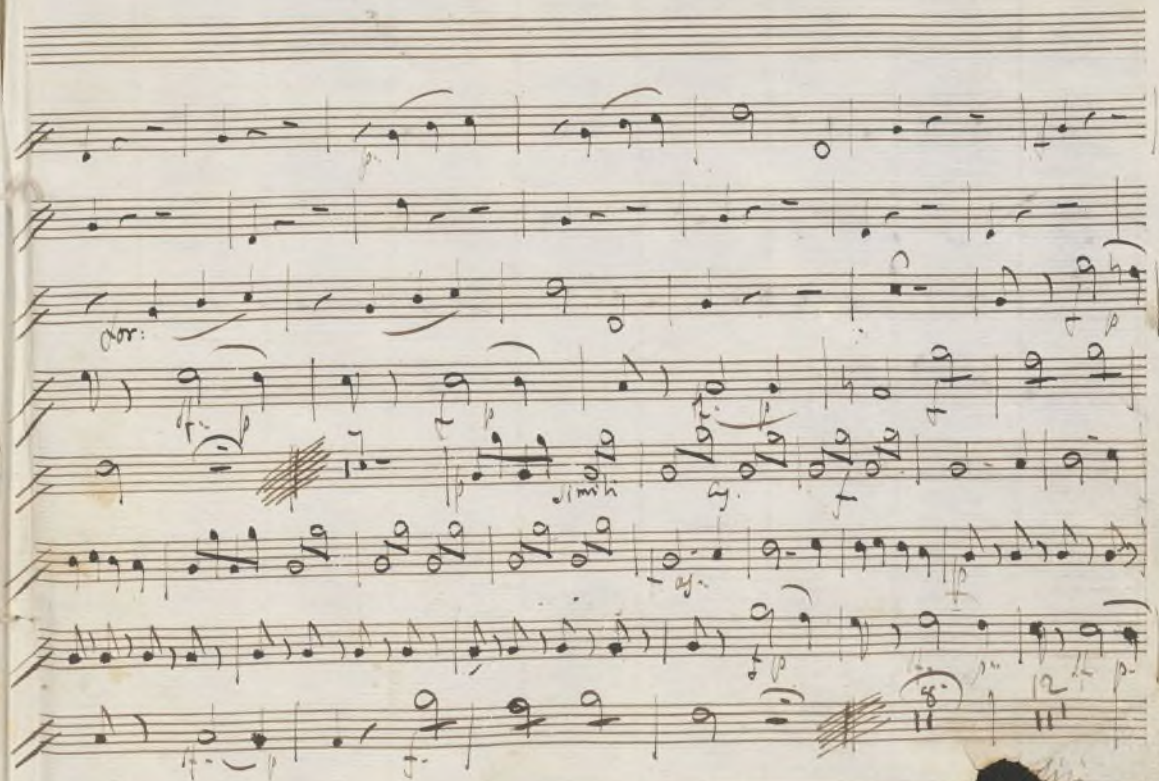
c/o

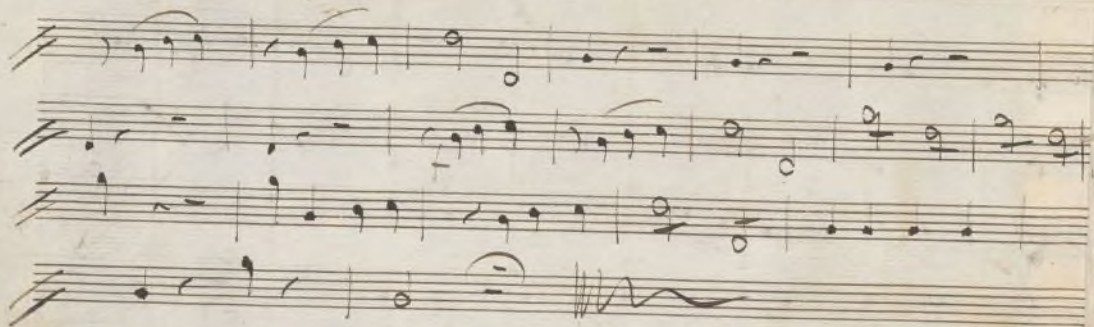
ala ala vuela

Ayuntamiento de Madrid









L. D.

Fine dell'opera

Mus 463-1

Il Barbiere
di Siviglia

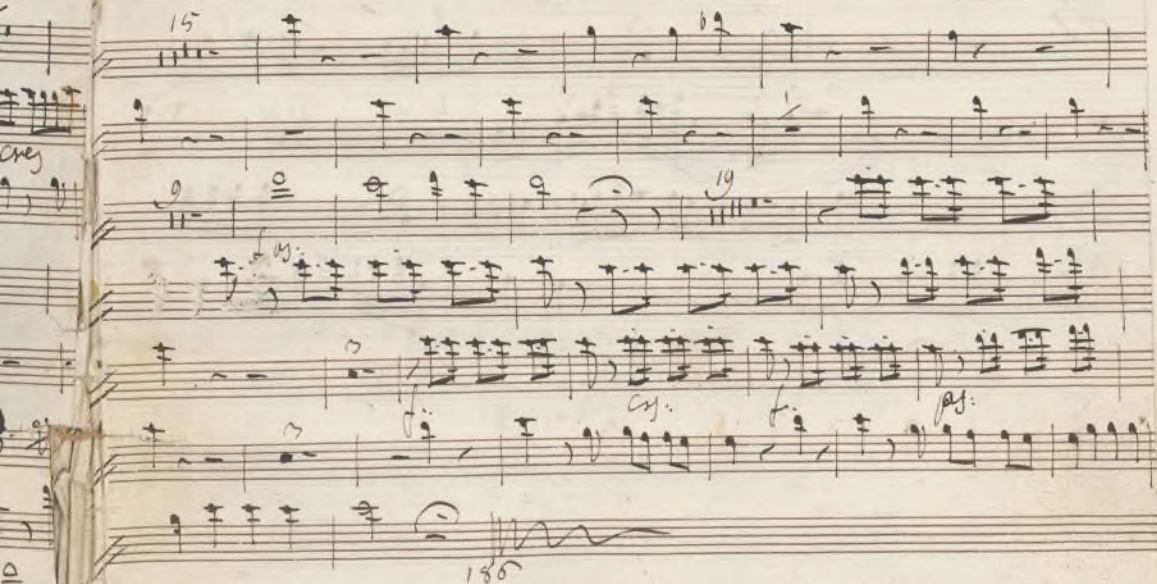
Flauta Prima

Acto 1^{mo}.

Sinfonia

All.^o Presto.

Handwritten musical score for a symphony, Act 1. The score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo marking "All.^o Presto." is written below the first staff. The music features various notes, rests, and dynamic markings such as "cres" and "p". There are also some numerical markings like "7", "14", and "8" above the staves. The paper is aged and shows signs of wear, including tears and discoloration.



colti subito

No. 1.

Andante.



No. 2. 3. 4. 5. Tacet.

Andantino solo

Tacet

228

No. 7. 8. Tacet / Fine dell' Atto Primo

Acto Segundo:

Nº 10 Tacet:

Handwritten musical score for Acto Segundo, Nº 10 Tacet. The score is written on ten staves. The first staff begins with the tempo marking "Al.º" and the time signature "10". The word "NO" is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The bottom of the page features a wavy line with the number 140, followed by three measures marked 11, 12, and 13, and the word "Tacet".

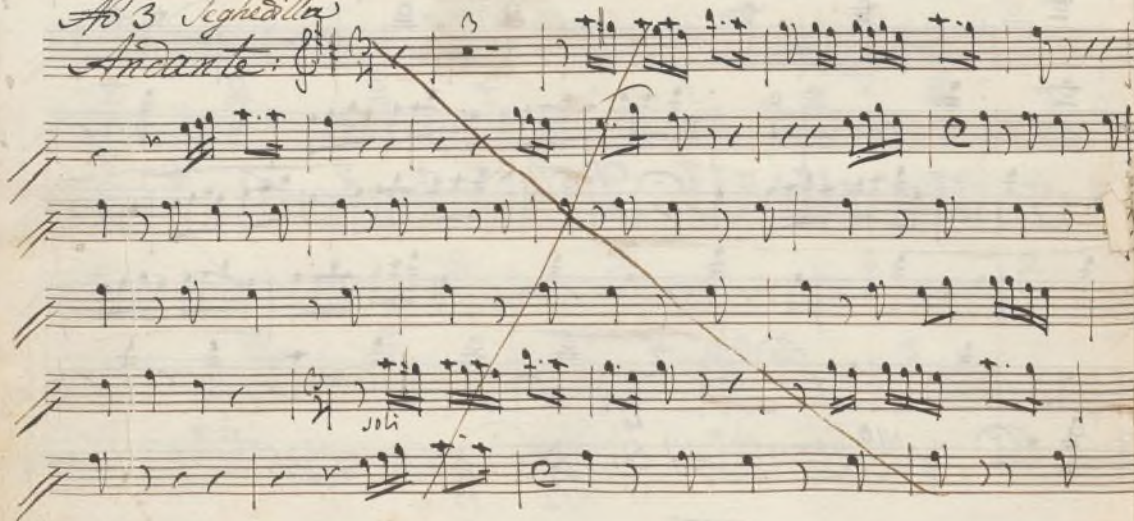
Fine dell'atto Secondo.

Acto 3^o

No. 8. Tacet. A. 19. 16

No. 3 Seghédilla

Ancante



Flauta Per.^{2o} Tace.

Largo

Handwritten musical notation on a single staff. The first section is marked 'Atemlos' and features a series of eighth and sixteenth notes with various accidentals. The second section is marked 'Mozart' and begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature, followed by a series of beamed eighth notes.

A single staff of handwritten musical notation. The notation is dense and complex, featuring many beamed notes, rests, and various note values. The handwriting is in dark ink on aged, slightly yellowed paper. The notation appears to be a single melodic line, possibly for a violin or flute. There are some markings above the staff that could be figured bass or performance instructions, but they are difficult to decipher due to the handwriting. The overall style is that of a 17th or 18th-century manuscript.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'mp' (mezzo-piano) and 'f' (forte). The handwriting is fluid and characteristic of 19th-century musical manuscripts.

un poco meno

Handwritten musical notation on a single staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals (sharps and flats). The handwriting is in a cursive style, typical of 18th-century manuscripts. The staff is a single line with a clef at the beginning.

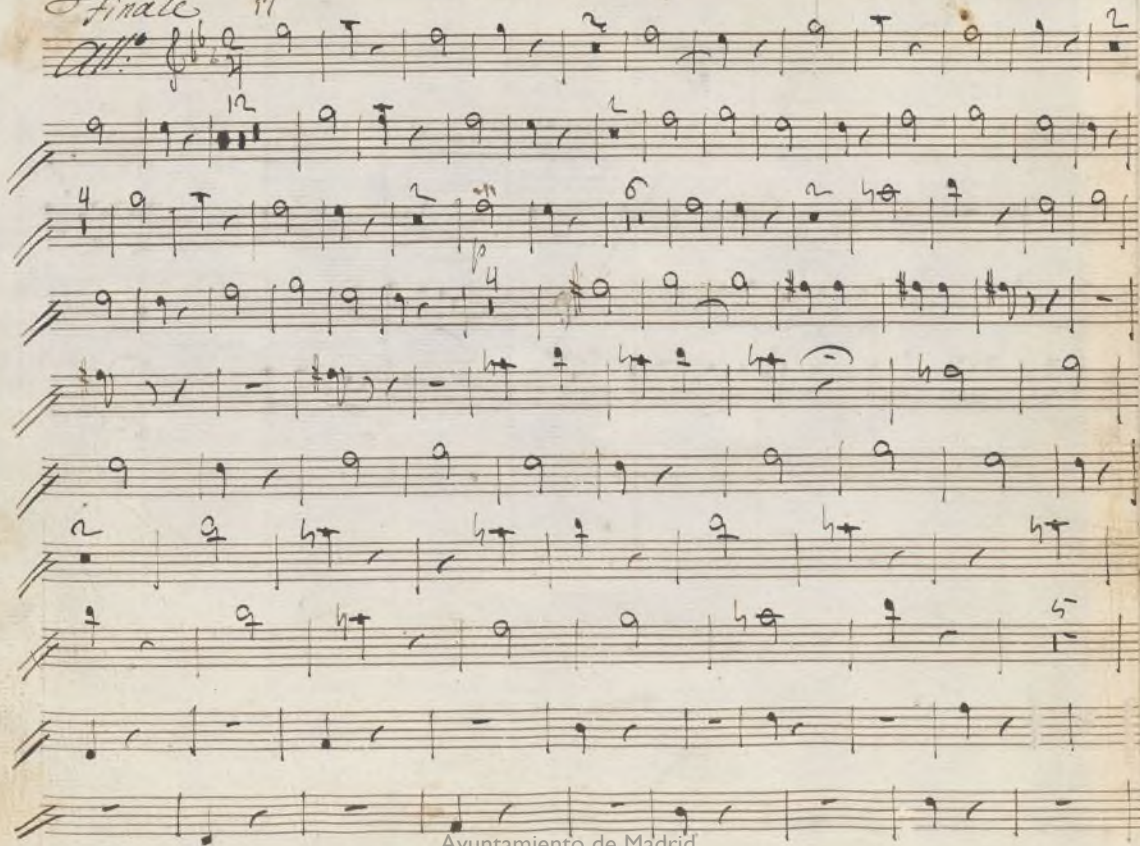
Handwritten musical notation on a single staff. It consists of a series of vertical strokes, some grouped with beams, suggesting a rhythmic pattern or a specific musical motif. The notation is written in dark ink on aged, slightly yellowed paper.

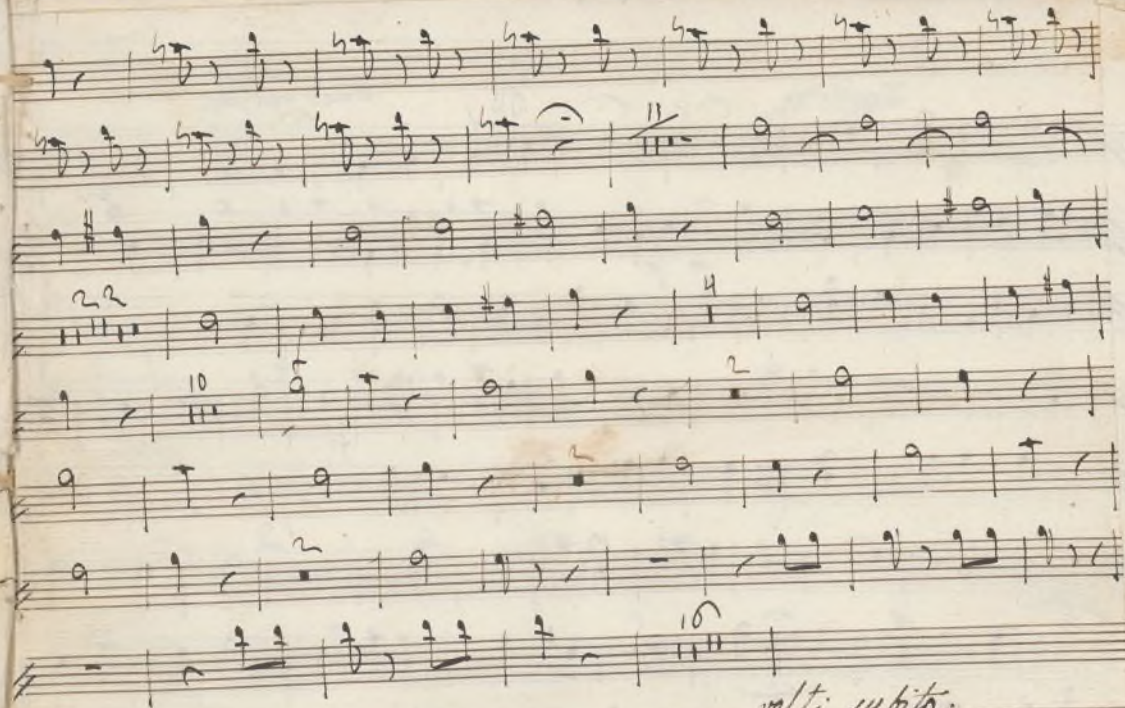




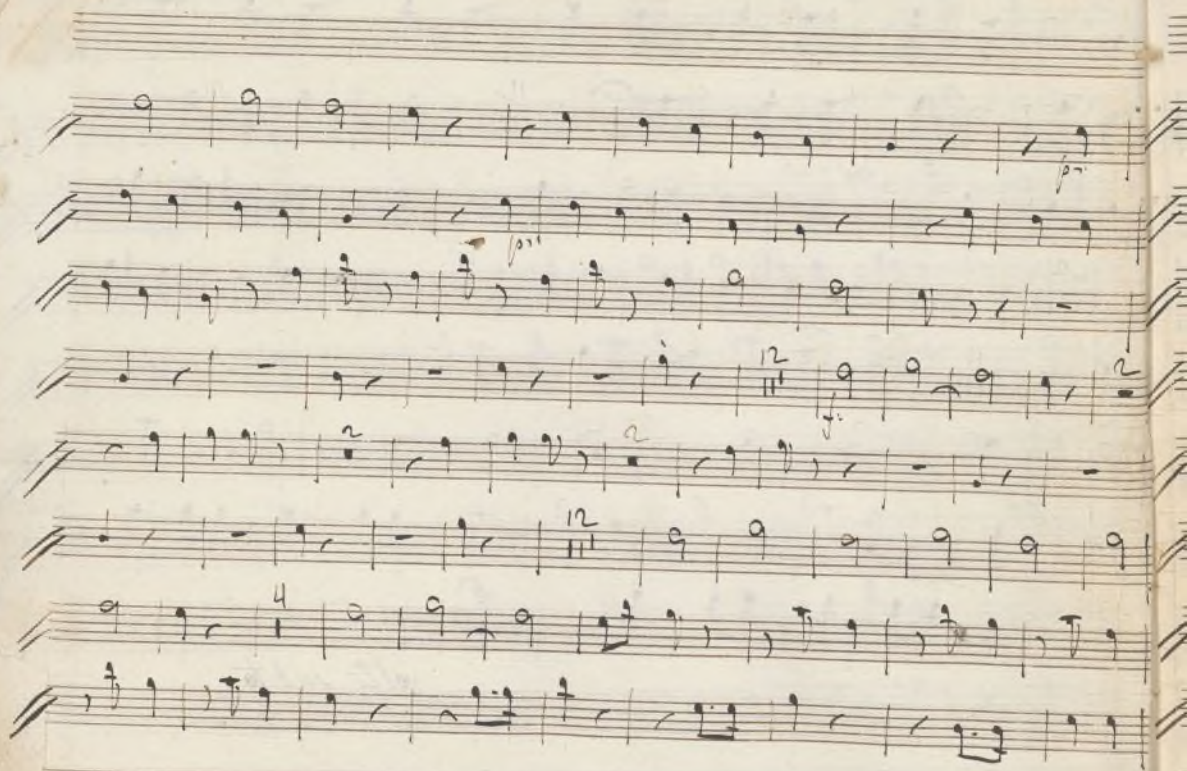
Segue Finales

Finale 17





molto subito.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings "Al: non tanto" and "Al: Presto" are present. The score is written in a style characteristic of 19th-century manuscript notation.

Al: non tanto

Al: Presto

90

40

2

4

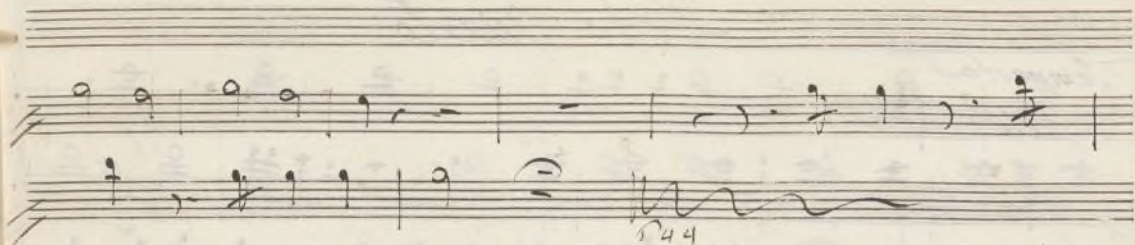
5

3

2

ii





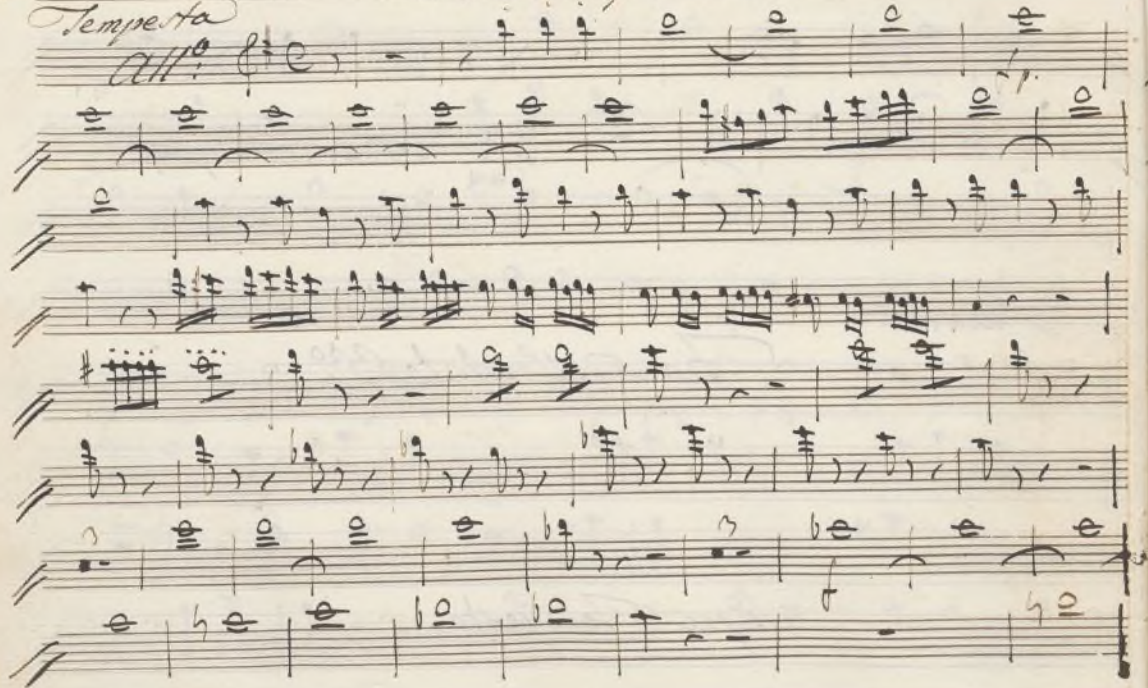
Fine dell' Acto 3^{ro}

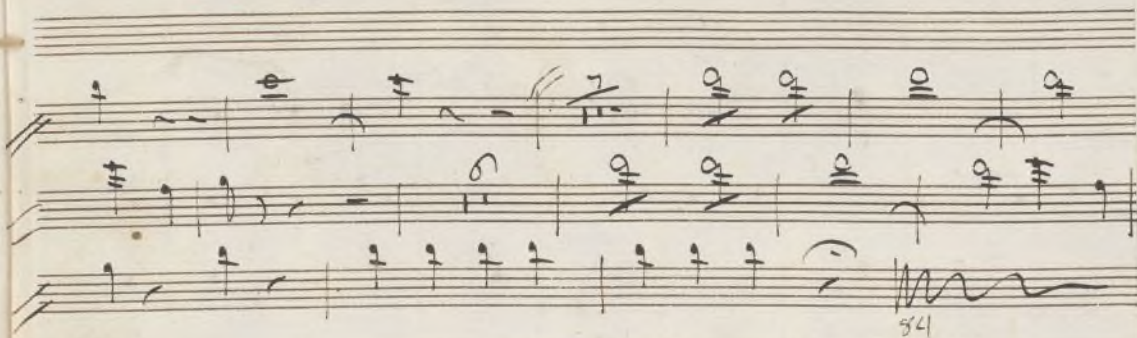
Segue Tempesta

Acto Quarto

Tempesta

all.^o





Reci^{vo}. Tacet

Segue il Finale

Finale

Larghetto.

62

All: mod. to.

12

Ans:

Recd.

5 tempo

And te

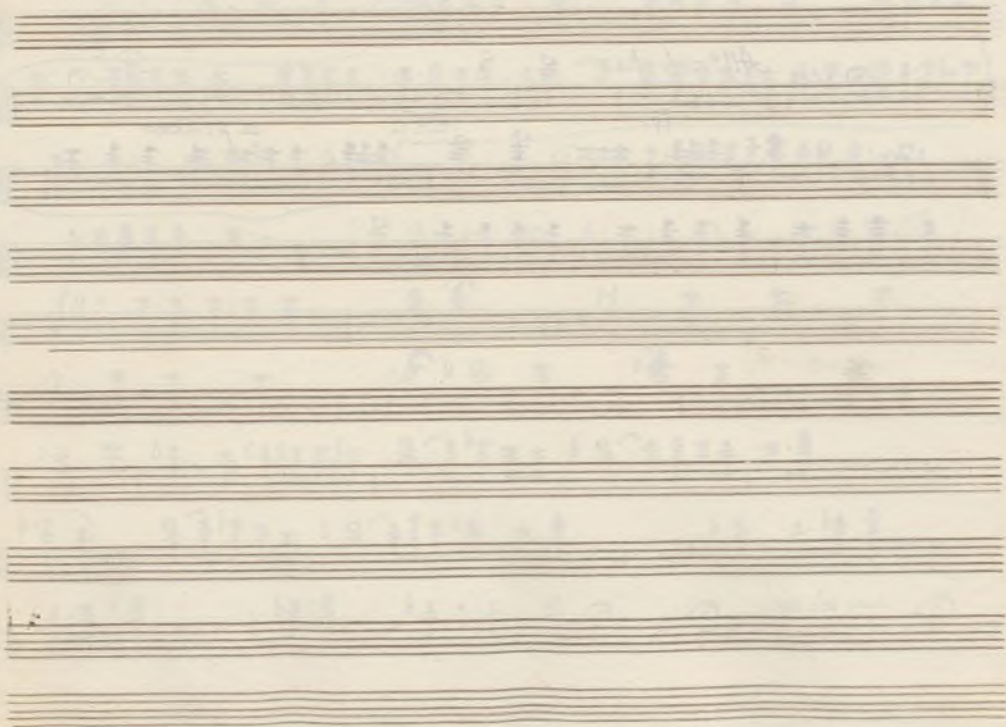
+

Flauta 1.^a

Duo.





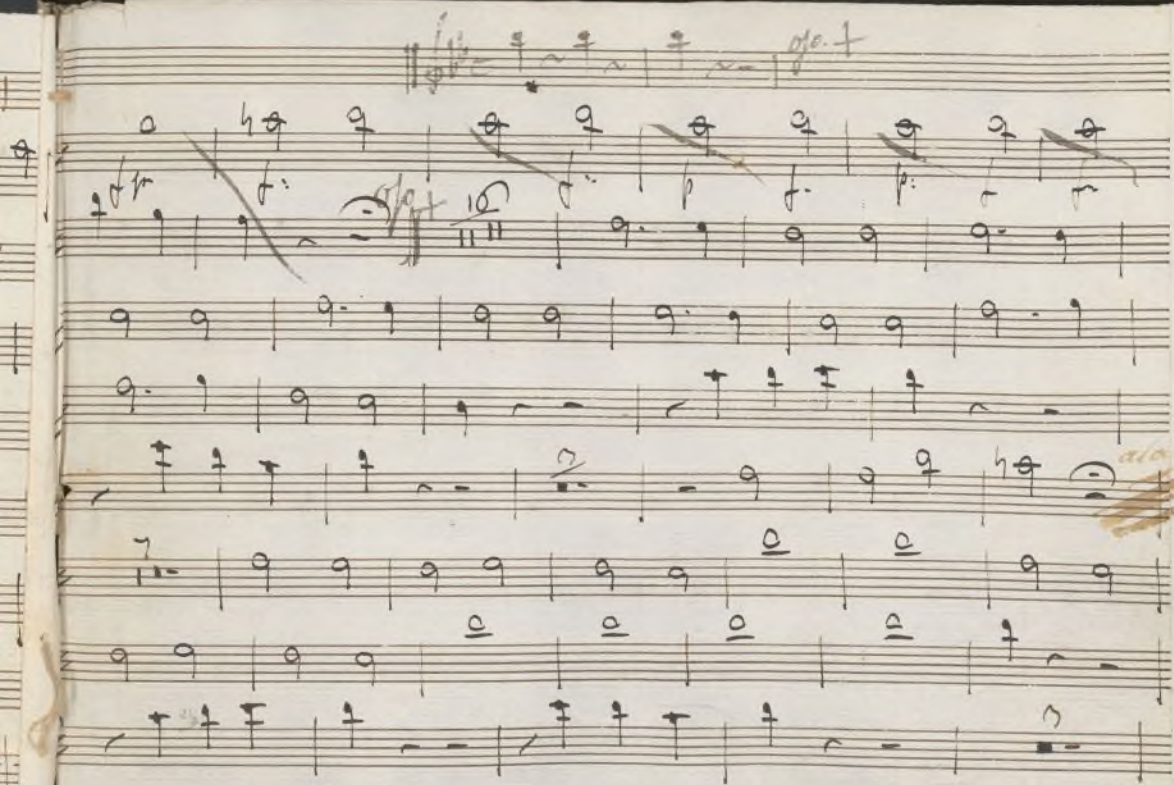


o/o **PRELUDE** *Cesari*

A handwritten musical score on aged paper, consisting of ten staves. The notation includes various note values (eighth, sixteenth, and quarter notes), rests, and dynamic markings such as *f*, *o/o*, *pi*, and *h*. A large, dark ink scribble obscures a portion of the middle staves. The word *Andte* is written twice in cursive at the bottom of the page, above the final staff.



Ayuntamiento de Madrid





Fine dell' opera

Mus 468-1

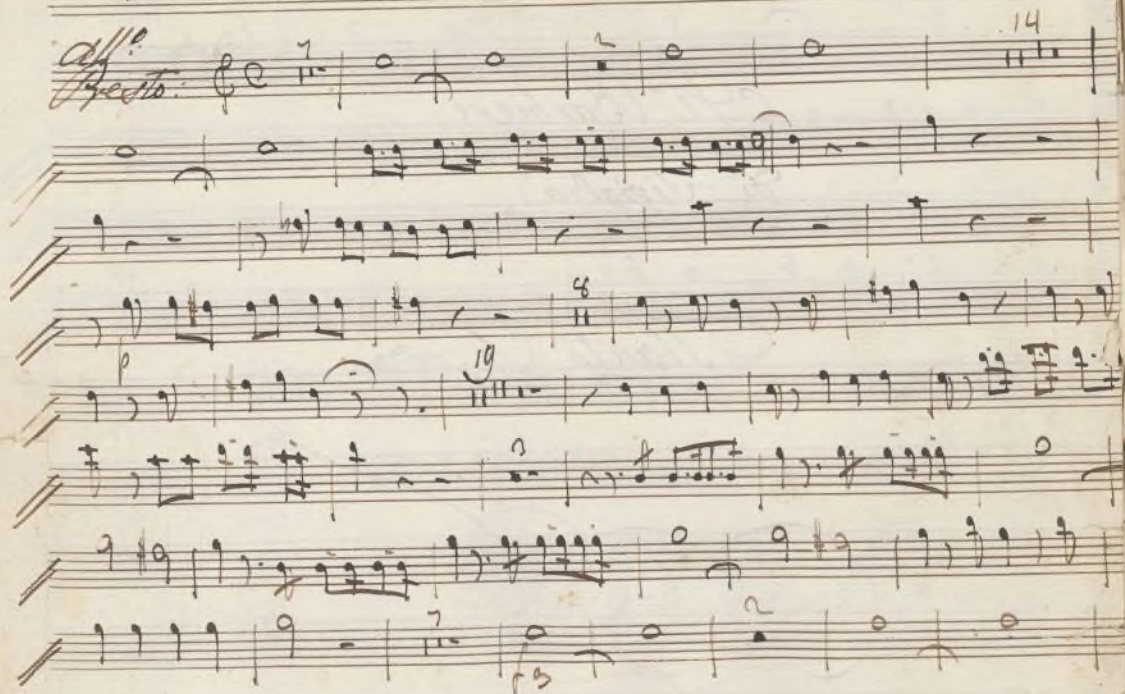
Il Barbieri
di Siviglia

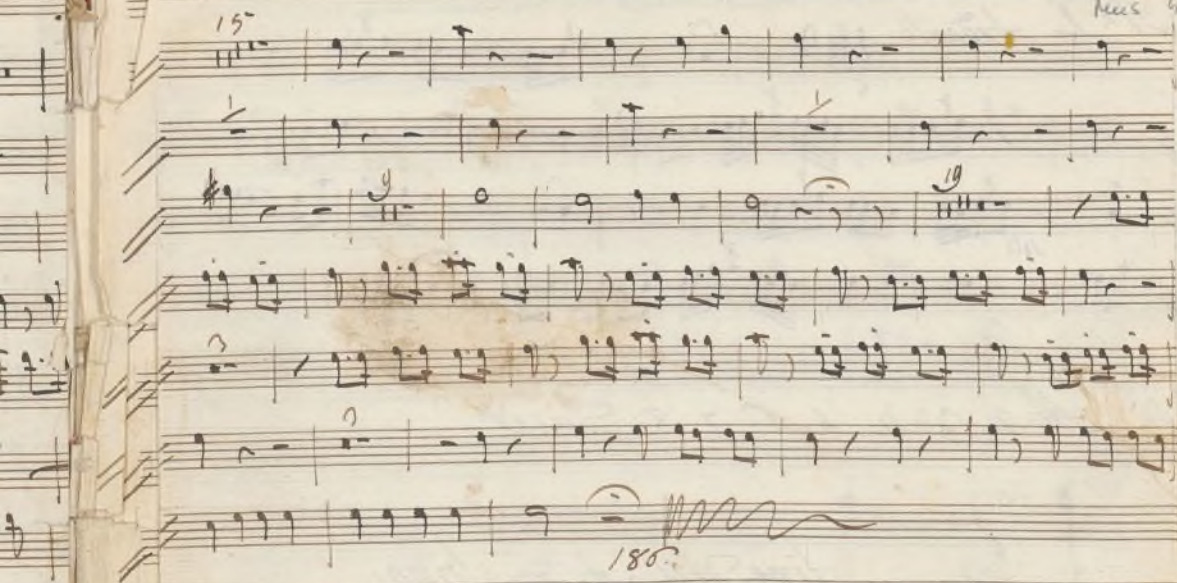
Flauto Secondo.



Sinfonia

*all.
Presto.*





Segue Subito

Acto Primo:

No. 1. Andante

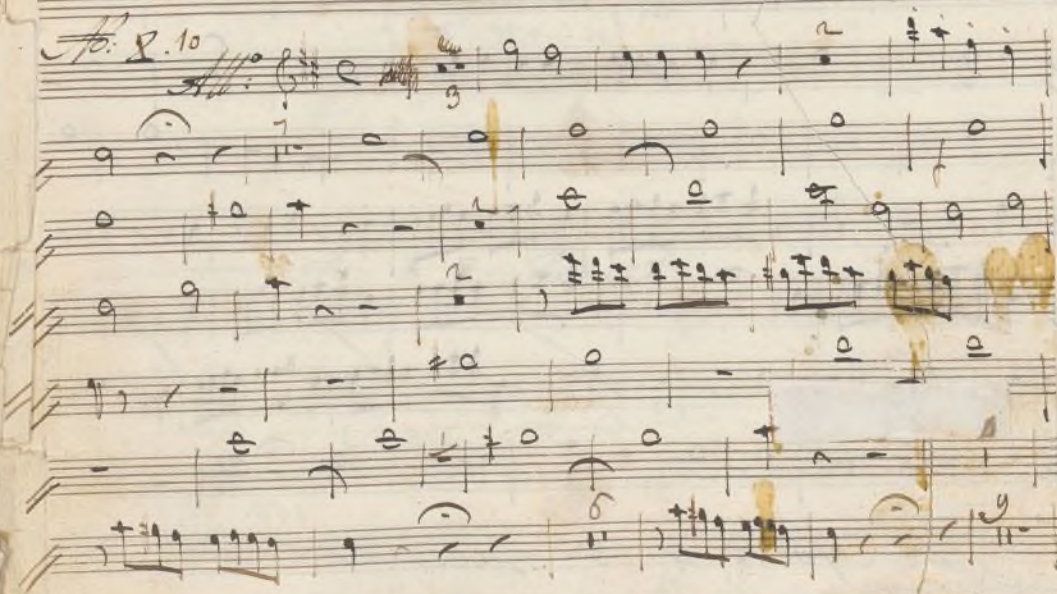


No. 2. 3. 4. 5. 6. 7. 8. Tacet.

fine dell' Acto Primo.

Acto 2^{do}
No. X. 9. Tacet

No. 8. 10



Ab. G. F. S. Tacet
11 12 13

fine dell' Atto 2^{co}

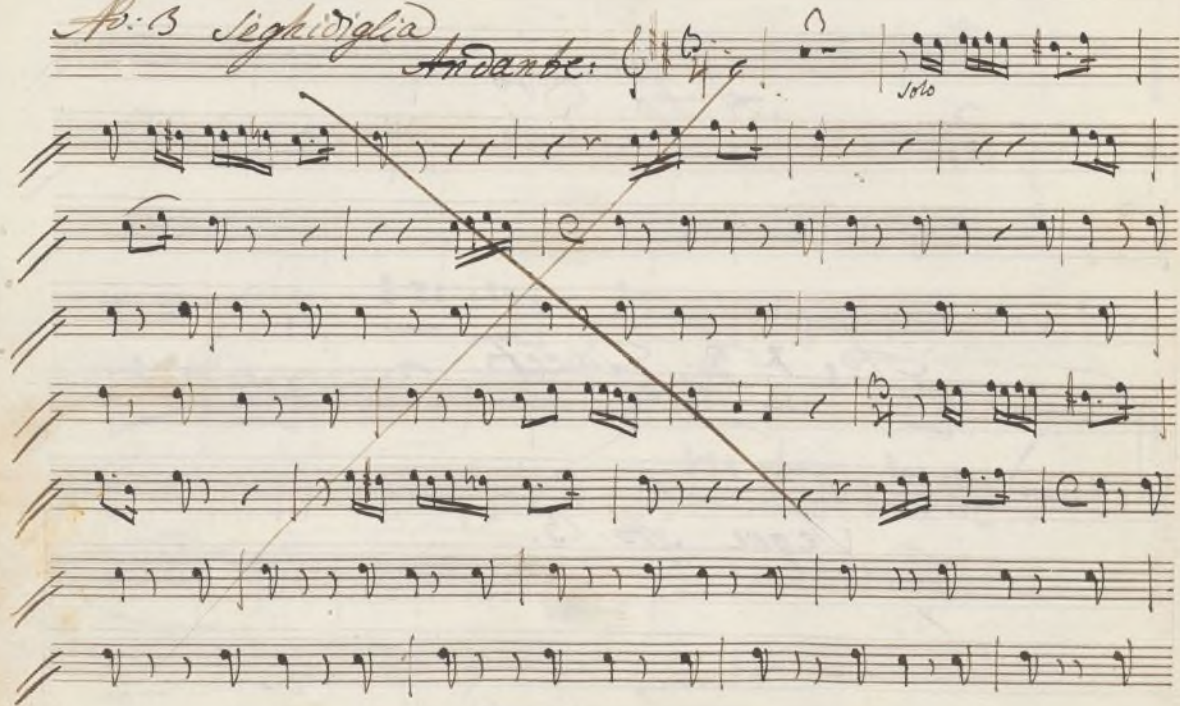
Acto 3^{ro}

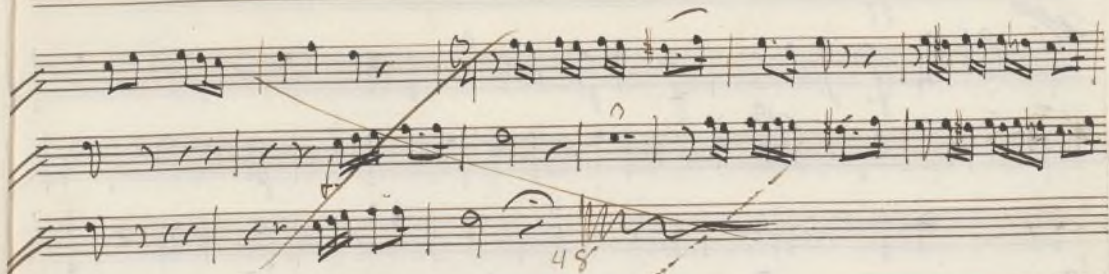
No. 1. 2. Tacets
10 15 16

Segue No. 3.

No. 3 *Seghiddia*

Andante.





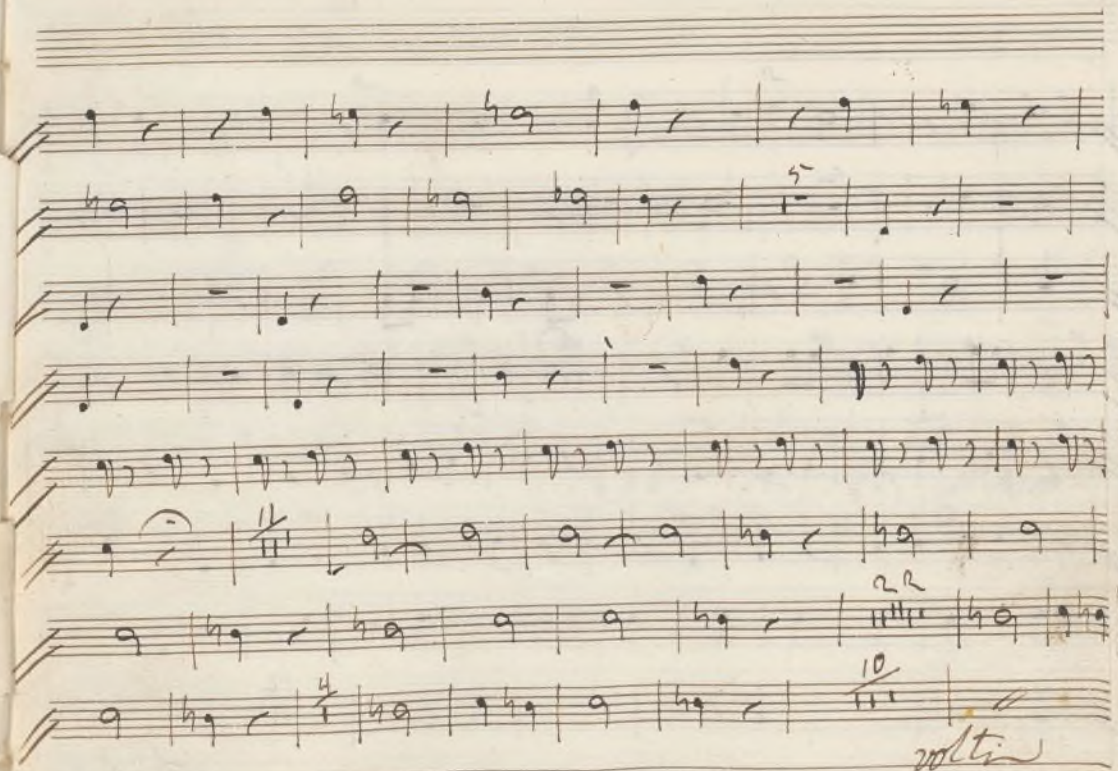
Segue Finale

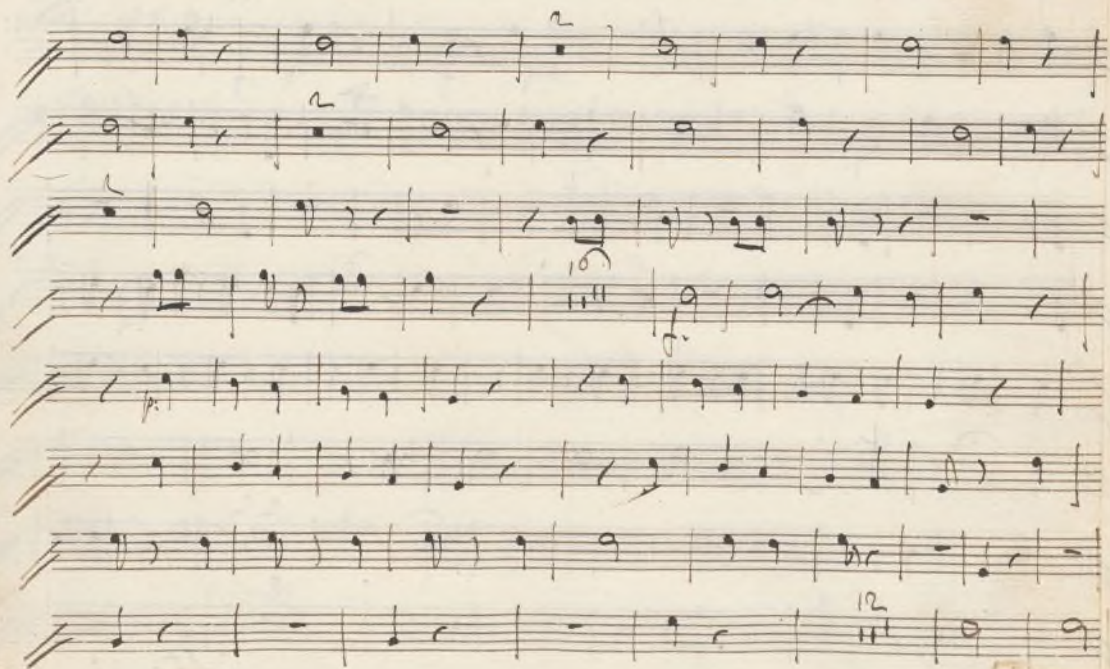
volti

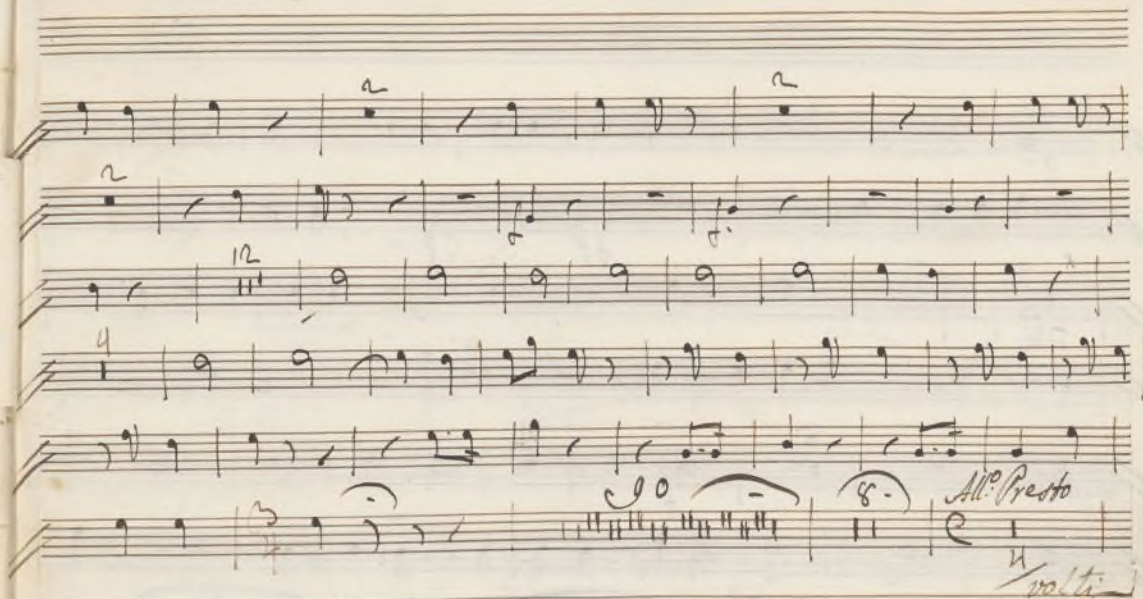
Finale

All.^o 17

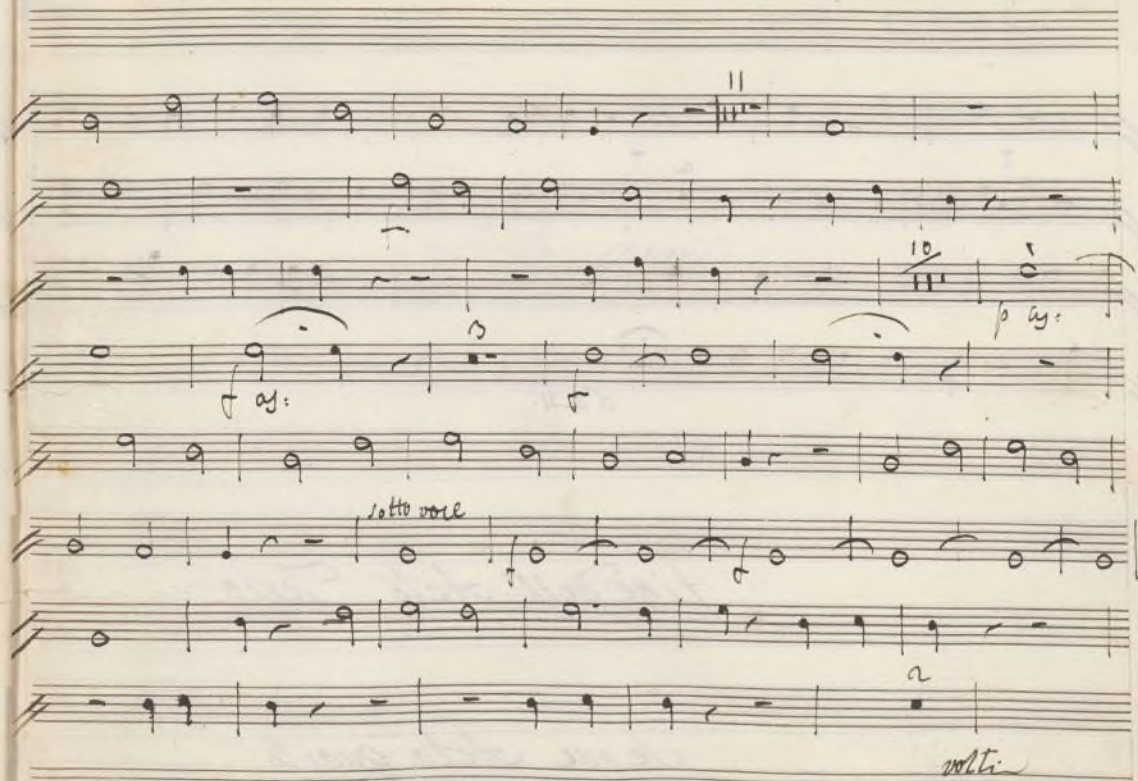
Handwritten musical score for a piece titled "Finale". The score is written on eight staves. The first staff begins with the tempo marking "All.^o" and the number "17". The music is in 2/4 time, indicated by the "2" over the "4". The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "f." (forte) and "p." (piano). There are also handwritten numbers above some notes, possibly indicating fingerings or measures. The staves are numbered 1 through 8. The notation is somewhat simplified, with many notes represented by a "9" or a dot, which might be a shorthand for a specific note or a typo. The overall style is that of a handwritten manuscript.

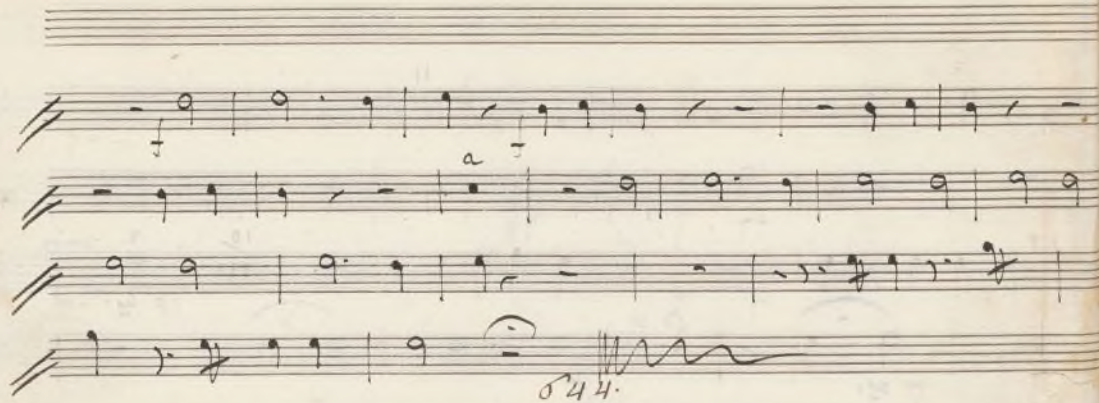












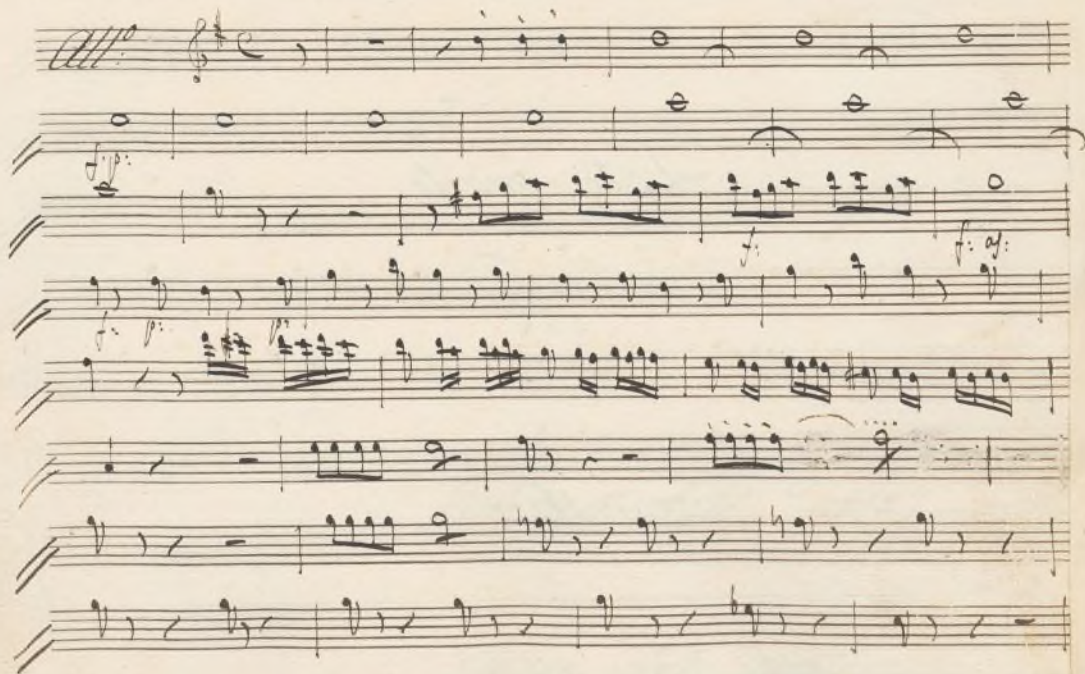
fine dell' Atto Terzo.

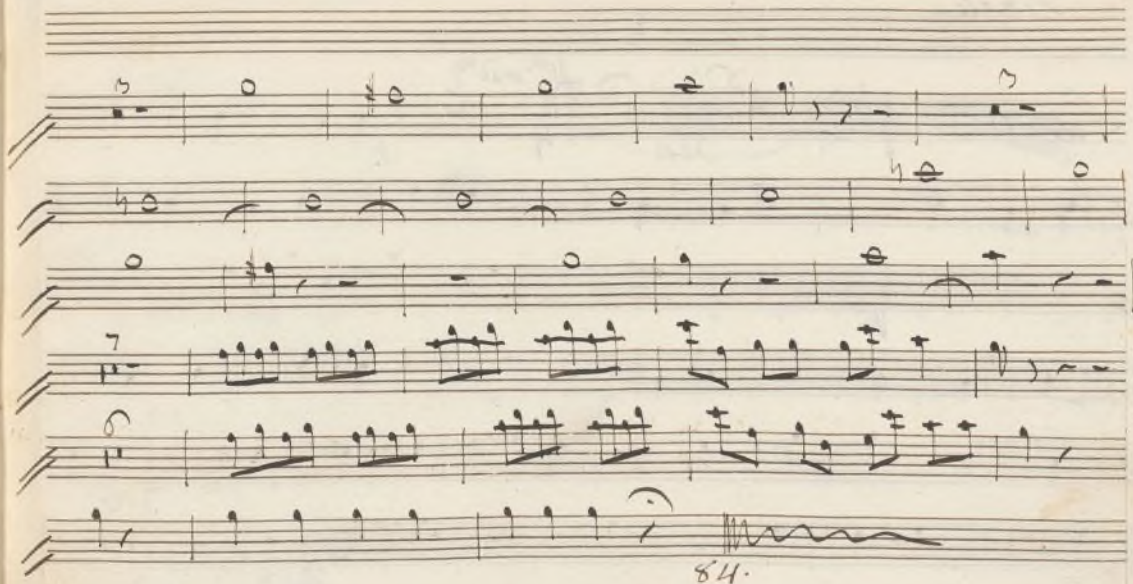
Segue Atto quarto.

9
1
Acto quarto:

volti

Tempesta





Rece^{do} con violini Tacet.

Segue Finale

Finale

Larghetto: *All.^o mod^{to}:*

no

Recor.

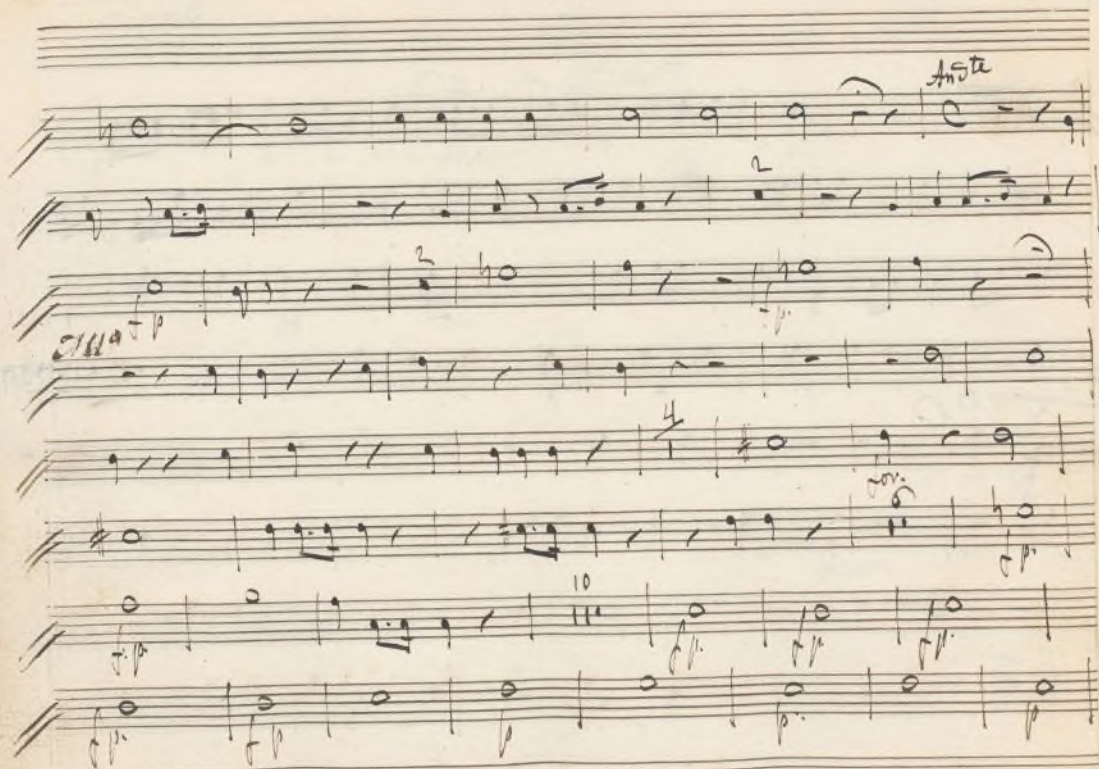
8 12

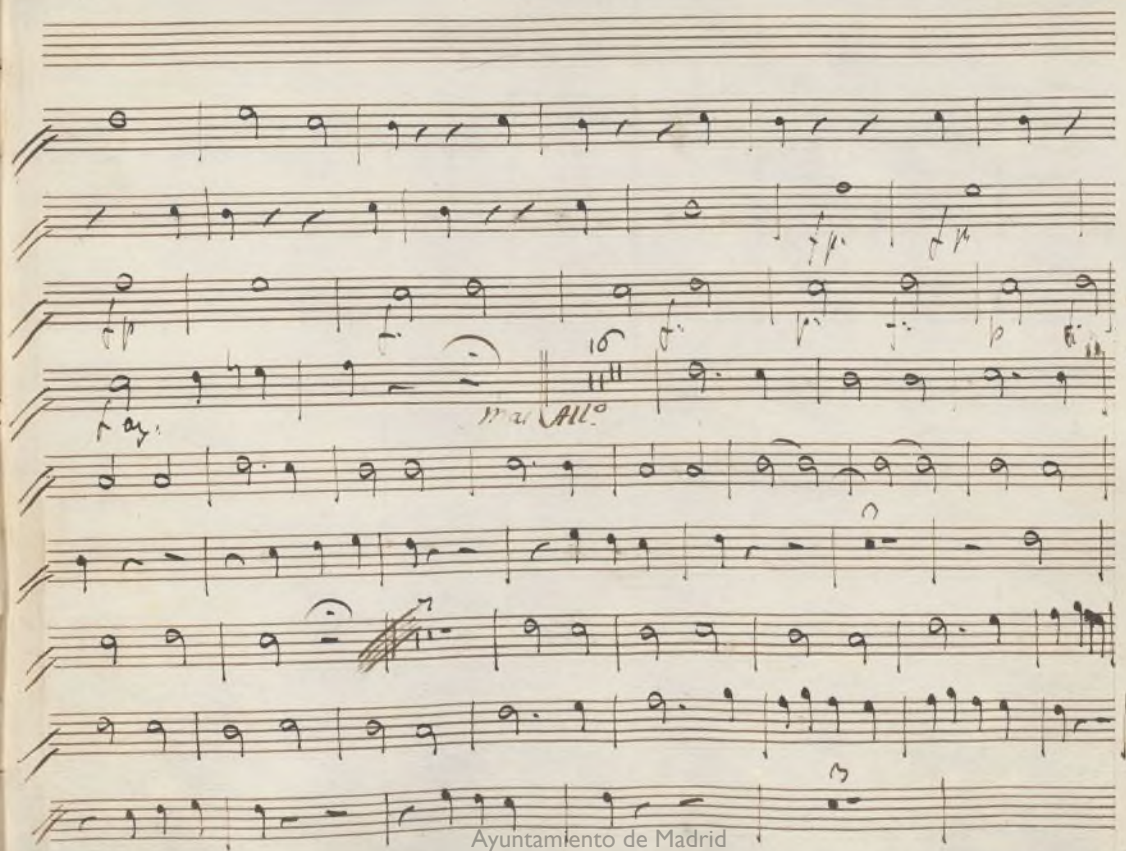
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals. The score is divided into measures by vertical bar lines. The final measure of the tenth staff is marked with a double bar line and a fermata. The text "Ayuntamiento de Madrid" is written at the bottom center, and "vlti" is written at the bottom right.

120

Ayuntamiento de Madrid

vlti





14



Fine dell' opera

Il Barbier di Siviglia
Acto Primo

mus 463-1

Passo.

Allegro

Sinfonia
All.^o Presto

All: Presto



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *sfz* (sforzando), and *sf* (sforzando). Performance instructions include *soffo voce* (soft voice) and *soffo cho.* (soft choir). The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

volti subito

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *f*, *sf*, and *p*. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with the instruction *Segue Subito:* and the number 185.

Handwritten musical score on six staves, beginning with the tempo marking *Andante* and a treble clef. The notation features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *p* and *sf*. The piece ends with the instruction *Segue subito:* and the number 38. Below the staves, the text "Ayuntamiento de Madrid" is printed.

Tigaro. $\text{C} \frac{2}{8}$ ²

Allgretto. $\text{F} \frac{2}{8}$ *f.* *p.*

f. *p.* *p. sf.* *for.*

f. *f.* *f.*

p.

Recuo. *with subito*

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The word "Recor" is written in cursive on the second, fifth, and tenth staves. The paper is aged and shows some staining.

Recor

Recor

Recor

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. A *pp* marking is visible on the fourth staff. A measure number ⁵⁷ is written above the fifth staff. The word *Recor.* is written on the fifth staff. The score concludes with a double bar line and a wavy line on the tenth staff.

Segue subito a Due

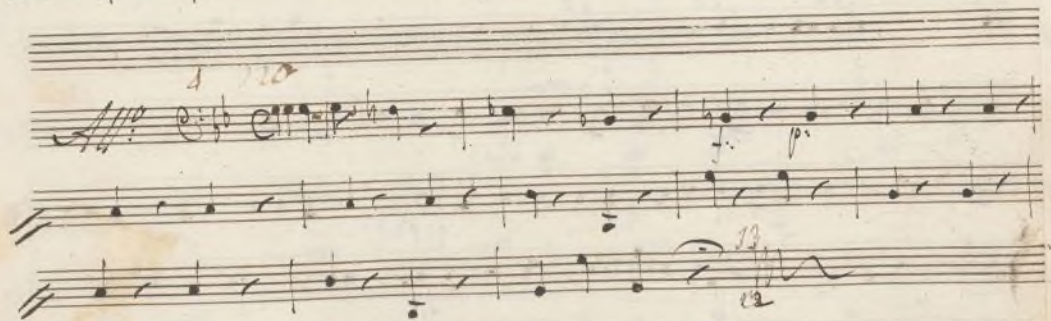
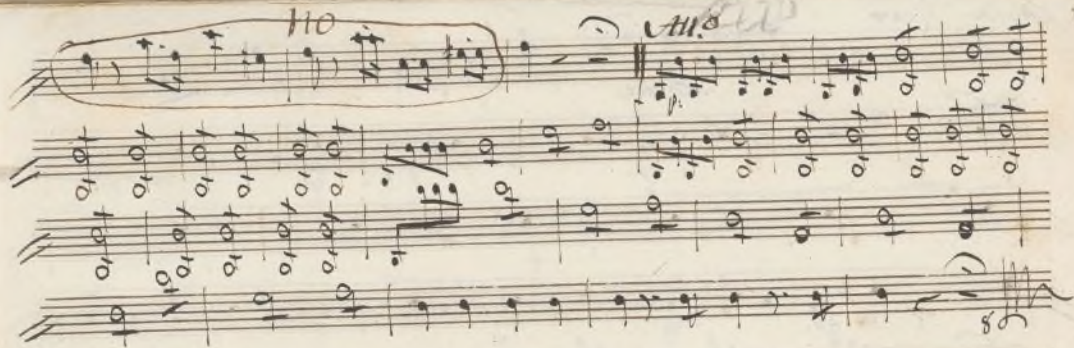
Duo.

3

Moderato

Allegretto

ottavoce



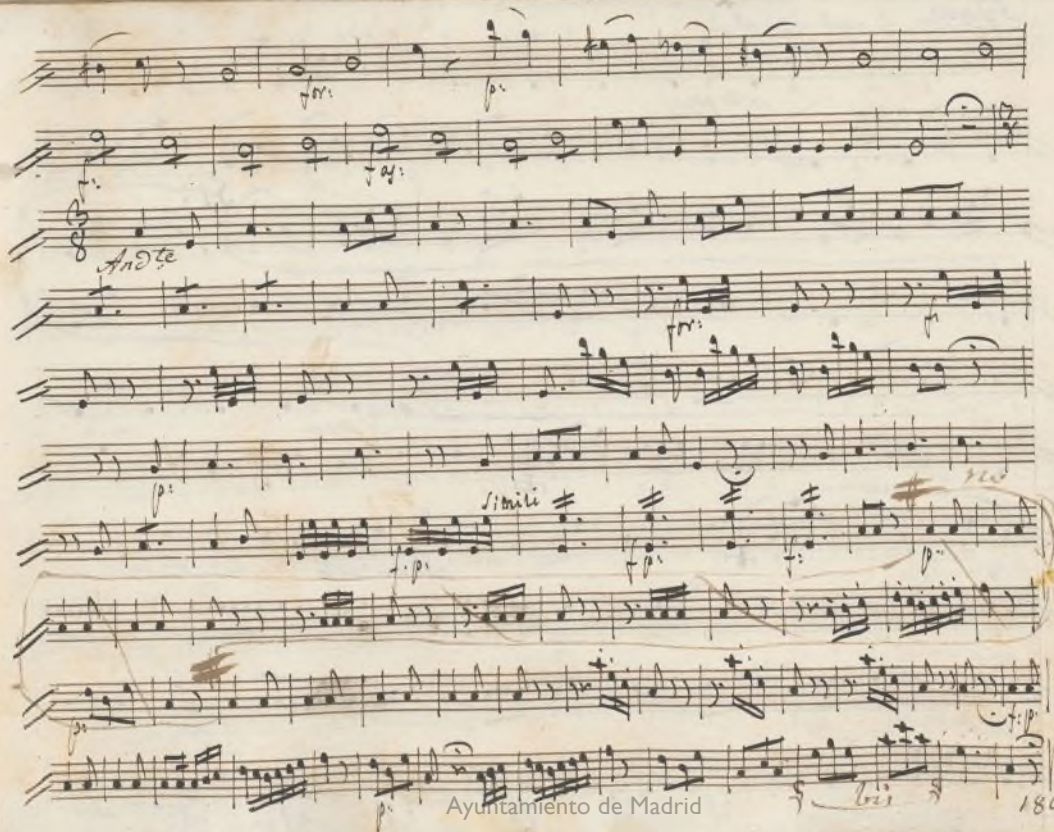
vlti

Aria Figaro.

Allegro.

1^{sta} voce

This is a handwritten musical score for the 'Aria Figaro' from Mozart's 'The Marriage of Figaro'. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro.' and the vocal line is labeled '1^{sta} voce'. The music is in 3/4 time, indicated by the 'C' time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The score is written in a clear, elegant hand. At the bottom of the page, there is a library stamp that reads 'Ayuntamiento de Madrid'.



A Duo

6

Andantino



sotto voce

p:

St.

p:

no

no

p: ag:

all: non tanto

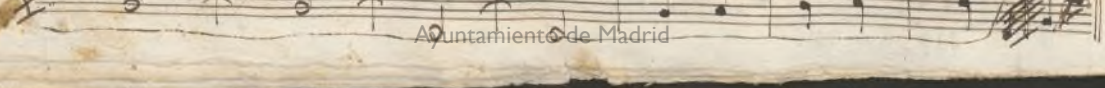
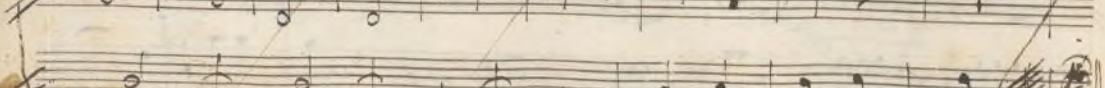
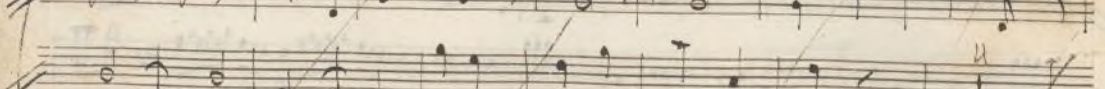
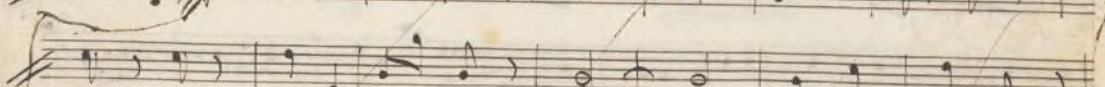
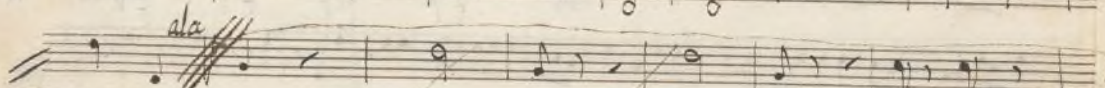
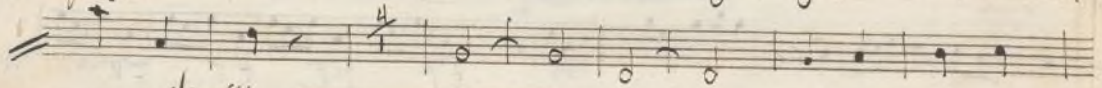
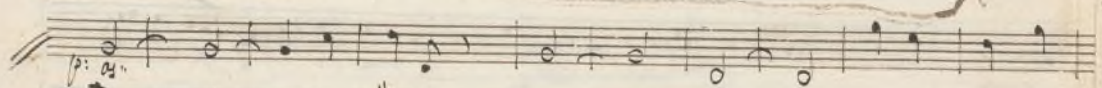
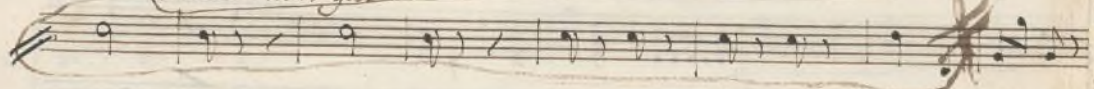
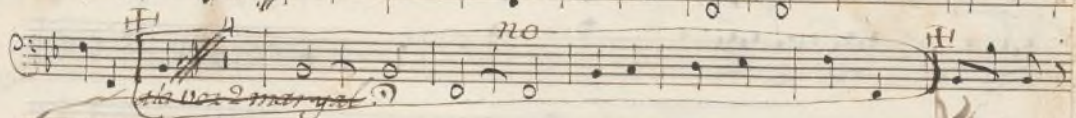
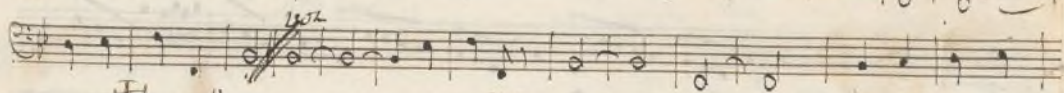
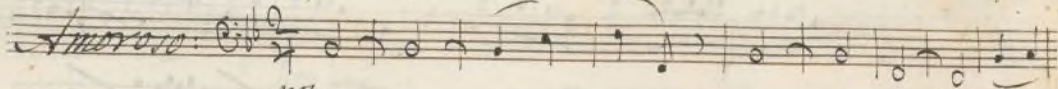
no:

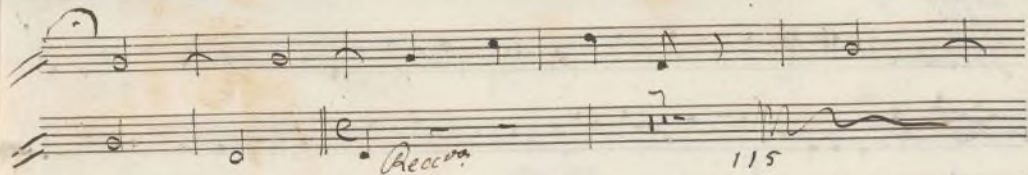
Ayuntamiento de Madrid



Canzon

7





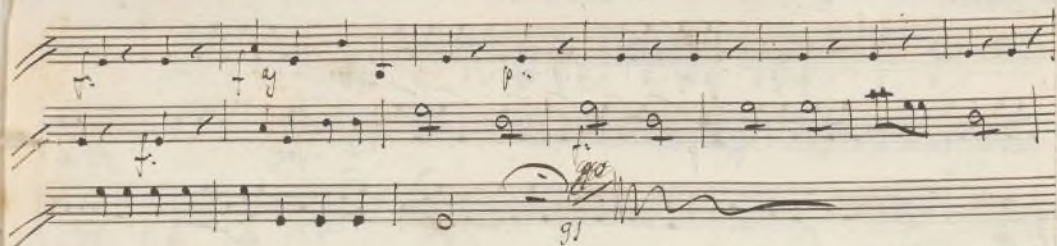
volte

Acue 8

All.^o

Presto.





Fine dell' Acto Primo.



*Due
Terzett.*

9

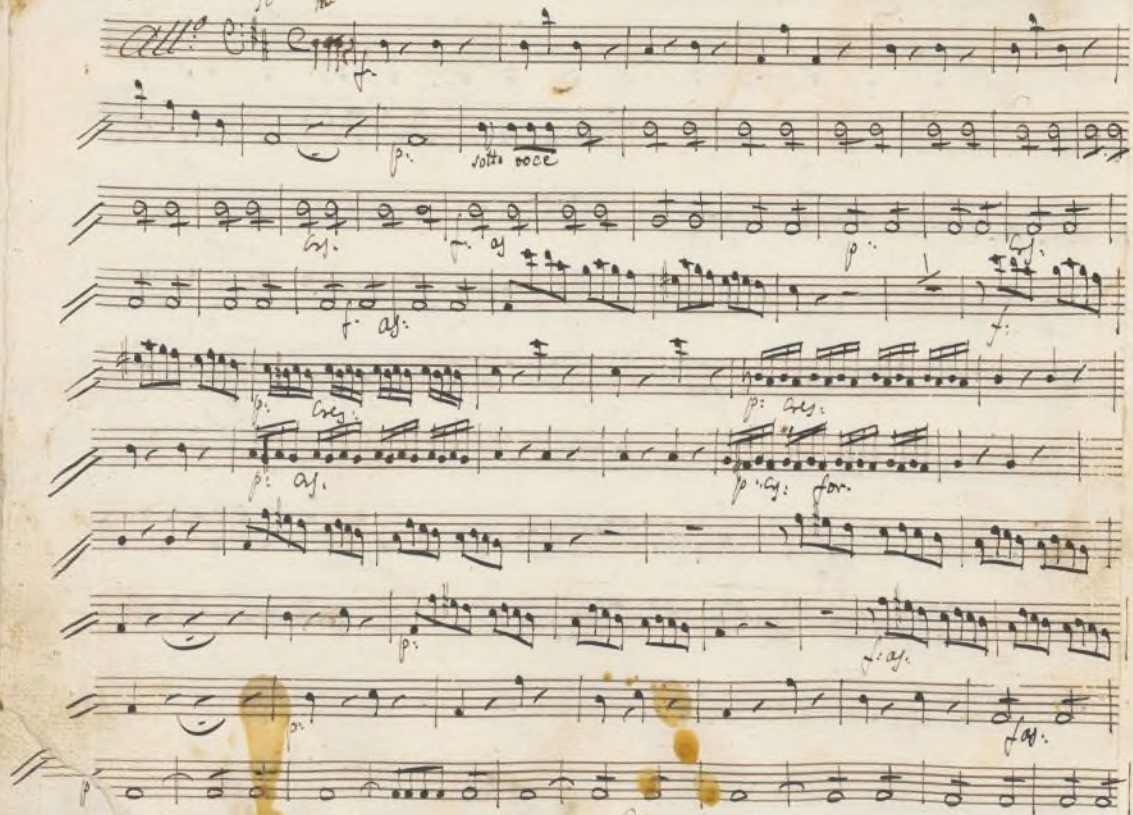
Acto secondo.

Moderato

Handwritten musical score for a Terzett, Acto secondo, Moderato. The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *af* (a fortissimo), *for* (fortissimo), and *af.* (a fortissimo). The tempo is marked *Moderato*. The score is written in a single system across ten staves. The paper is aged and shows some staining.



Arria 10 10

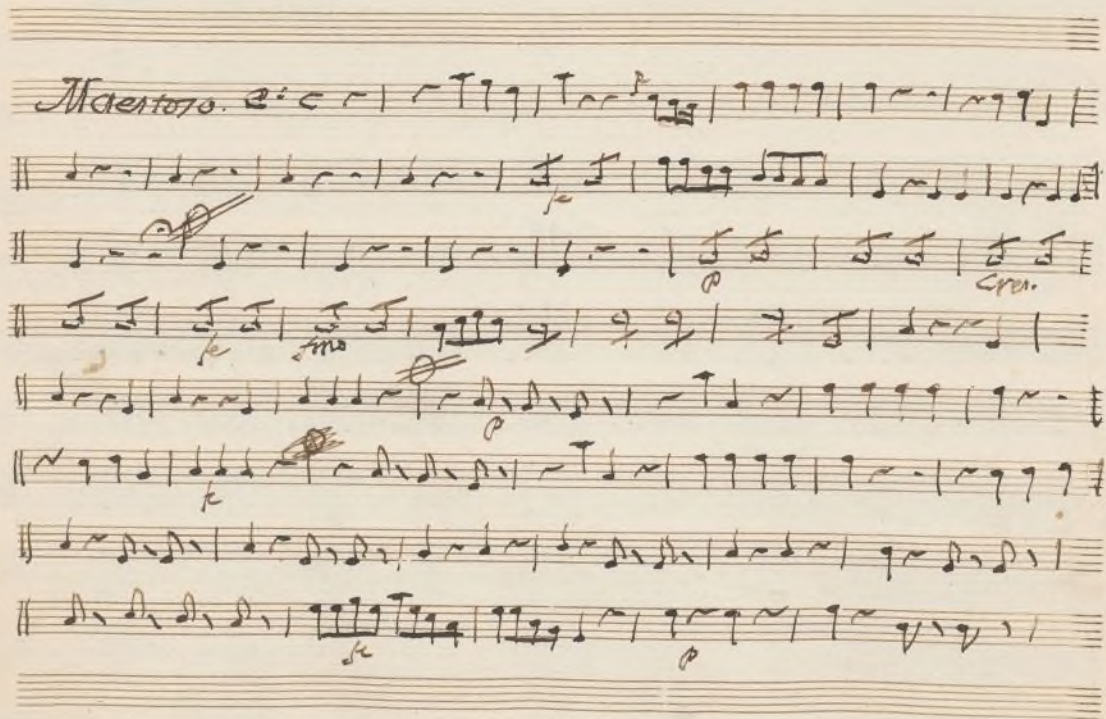


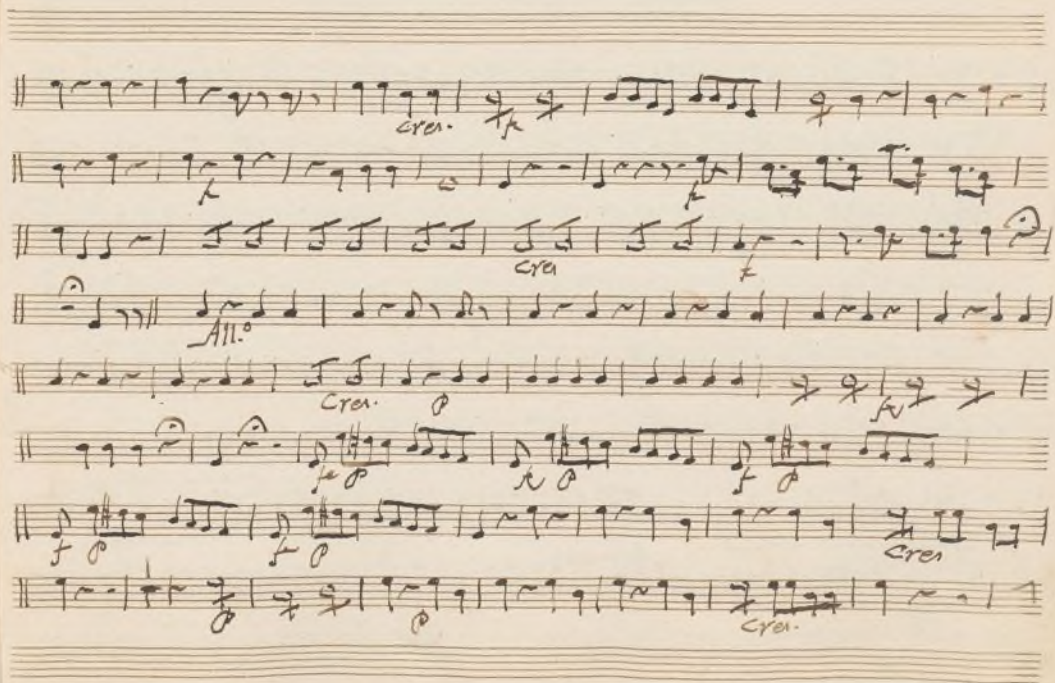
9.^a

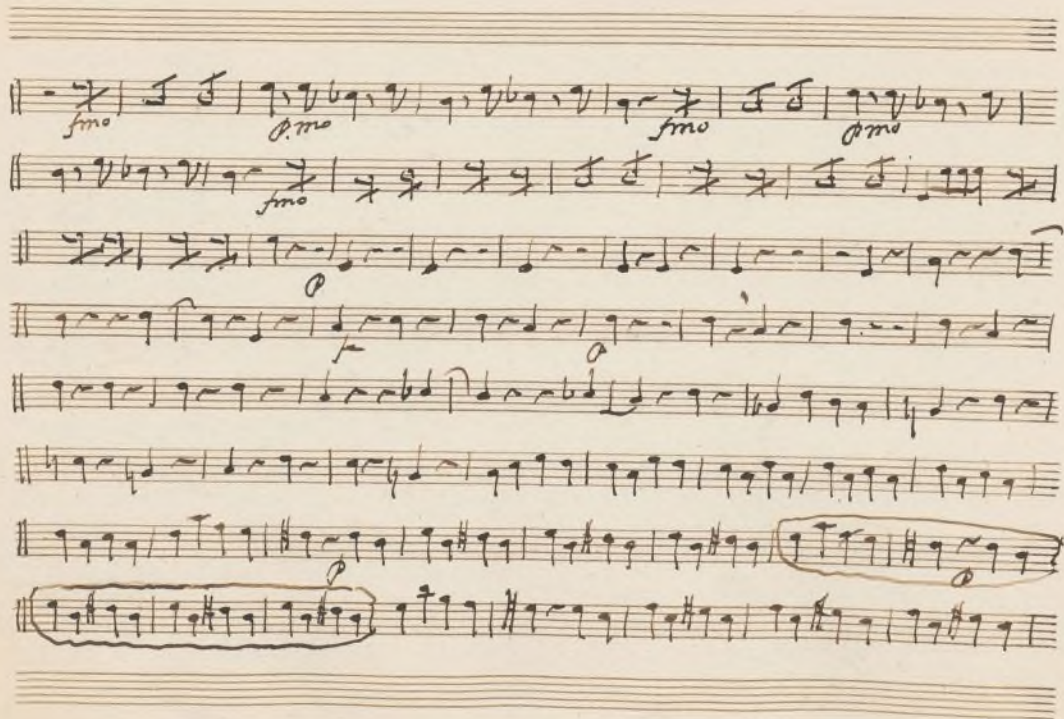
t

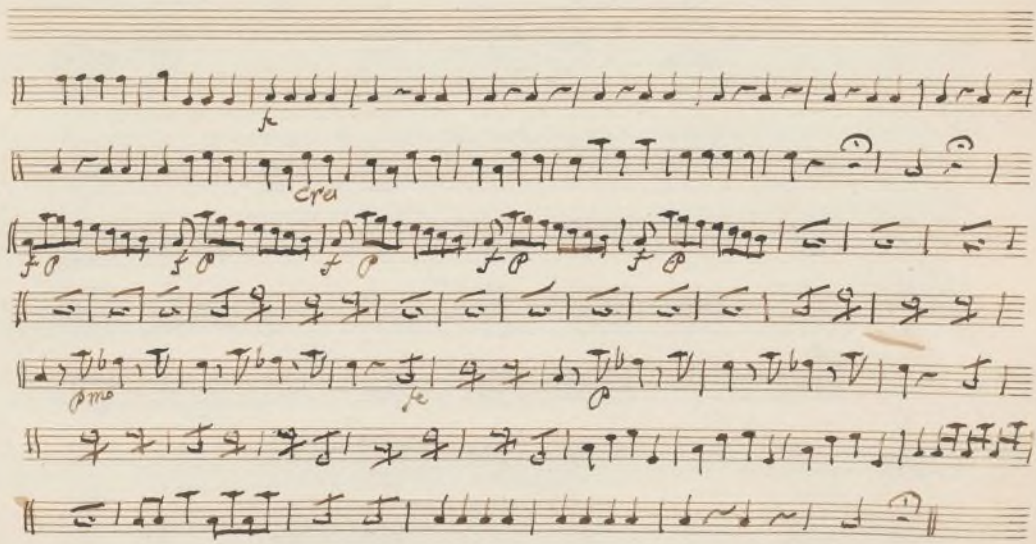
Vajo

Aria









Choratto

Aria

11

Moderato

intense simili

no

for.

ff

ff

ff

ff

no

simili

no

for. ay.

no

for.

for. ay.

p. ay.

ff

p.

p.

Cy.

for. ay.

p.

for.

Ayuntamiento de Madrid

for. ay.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is marked with "175" at the beginning and "102." at the end. Dynamic markings include "for. ag.", "pian", and "for. ag.". The notation is dense and includes many slurs and ties.

volti

Terzetto

12

1844 vol:

Li mi lai

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 19th century.

Key markings and annotations include:

- Grav.* (Grave) above the first staff.
- moderato* above the first staff.
- for.* (forte) above the first staff.
- f.* (forte) above the first staff.
- for. af.* (forzando) above the second staff.
- p.* (piano) above the second staff.
- for.* (forte) above the third staff.
- p.* (piano) above the third staff.
- for. af.* (forzando) above the third staff.
- p.* (piano) above the fourth staff.
- for.* (forte) above the fourth staff.
- p.* (piano) above the fifth staff.
- for.* (forte) above the fifth staff.
- p.* (piano) above the sixth staff.
- for.* (forte) above the sixth staff.
- p.* (piano) above the seventh staff.
- for.* (forte) above the seventh staff.
- p.* (piano) above the eighth staff.
- for.* (forte) above the eighth staff.
- p.* (piano) above the ninth staff.
- for.* (forte) above the ninth staff.
- p.* (piano) above the tenth staff.
- for.* (forte) above the tenth staff.
- con larg. ter.* (con larghetto) above the eighth staff.
- con larg. ter.* (con larghetto) above the ninth staff.
- f. fine* (fine) above the ninth staff.

Cavatina 13

Larghetto *otto viol.*

p. *f.* *fz.* *p.* *f.* *fz.* *p.* *f.* *fz.* *p.*

t
Bajo

Ret.^o y Aria

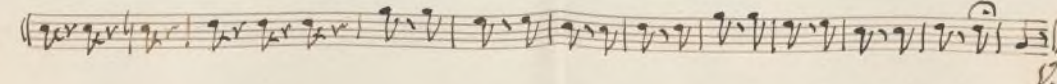
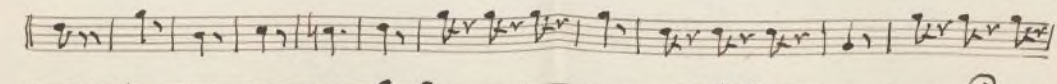
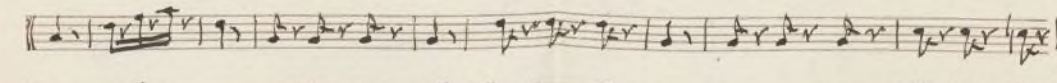
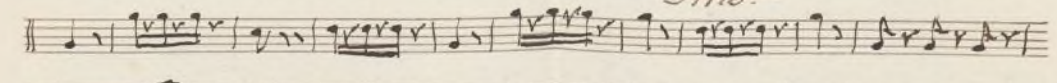
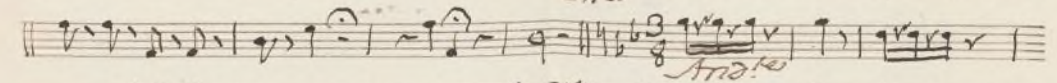
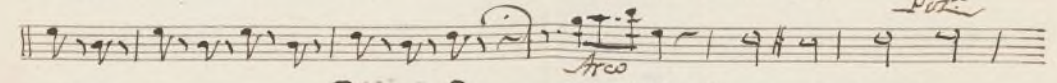
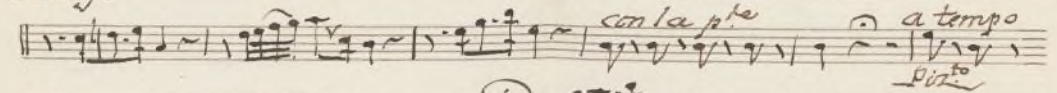
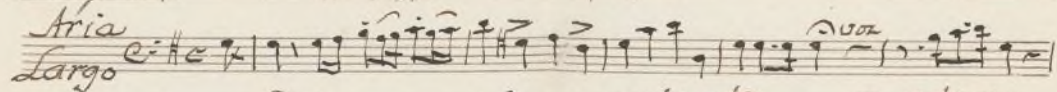
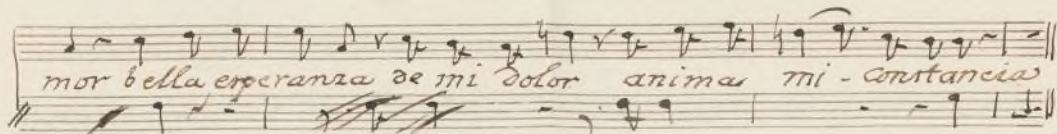
Rez. No cesó la tormenta junto sagrado cielo

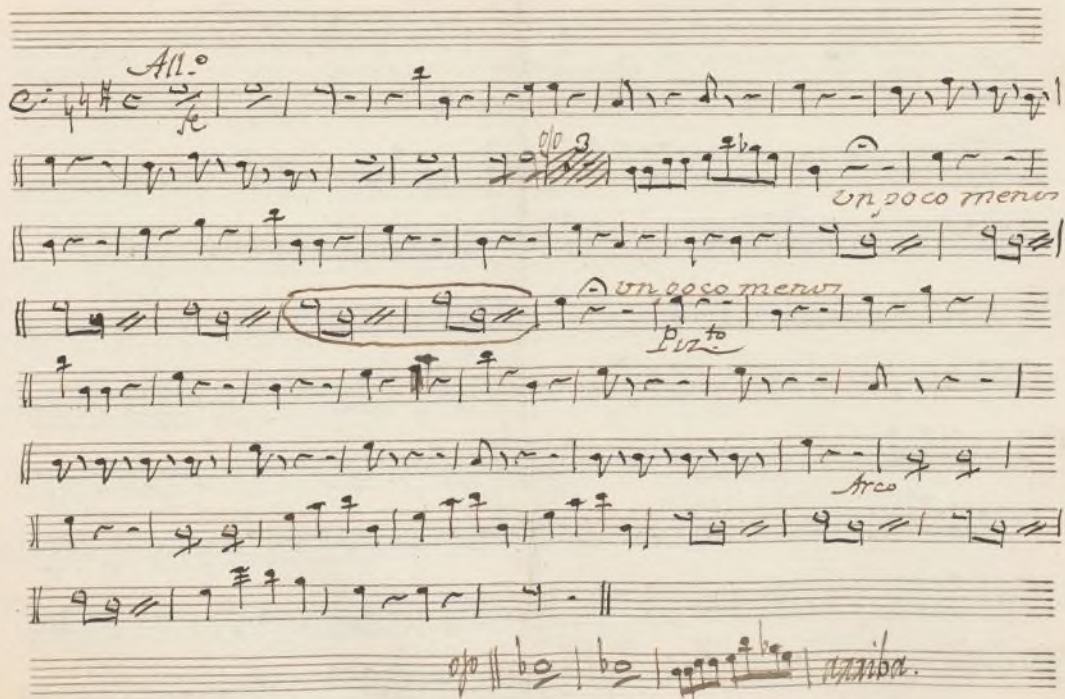
Alleg.^{to} *Violon.*

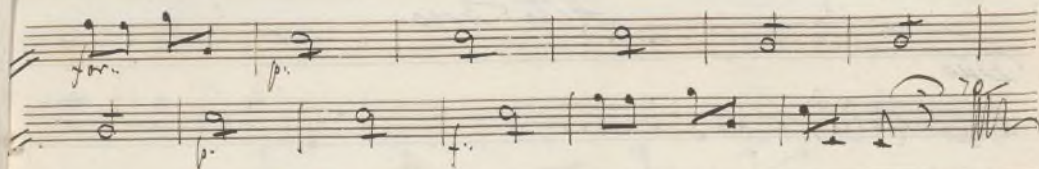
q.^a será de mi ai triste q.^a será *Violon.* quanto pe

ligro Rosina desgraciada y quanto mal infu.

lice te cerca pero si dulce es el sufrir por a







Fine dell'Atto Secondo

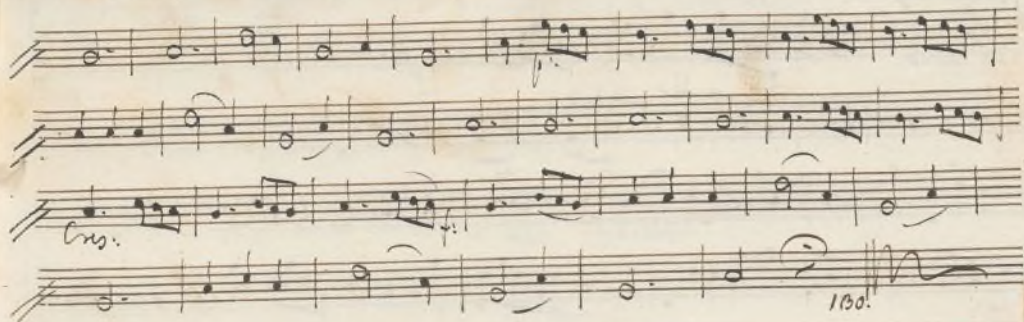


Acto Terzo.

Duo

Moderato

Handwritten musical score for a Duo, Acto Terzo. The score is written on ten staves. The tempo is marked "Moderato". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "f." and "p.". There are also performance instructions "Salta" and "ala" written above the staves. The manuscript shows signs of age, including stains and some ink bleed-through from the reverse side.



volti —

no Aria obbligata
Amante
con moto.

15

ritto voce

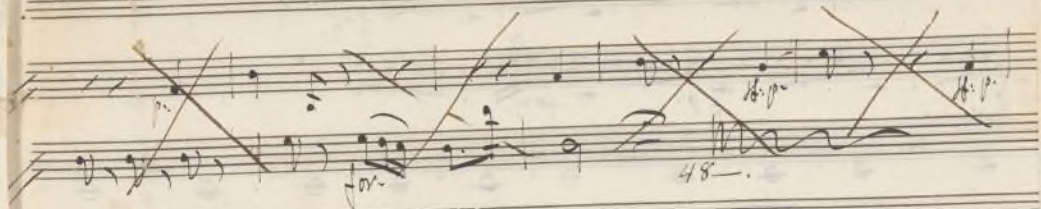
Handwritten musical score on page 110, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Largo* (written below the first staff)
- 4. p.* (written below the second staff)
- Primo tempo* (written below the third staff)
- sf.* (written below the fourth staff)
- f. p.* (written below the fifth staff)
- sf. p.* (written below the sixth staff)
- sf.* (written below the seventh staff)
- sf. p.* (written below the eighth staff)
- sf.* (written below the ninth staff)
- sf.* (written below the tenth staff)

The score concludes with a double bar line and the number 130. at the bottom right.

B^o





Volte al Finale

120

Finale

17

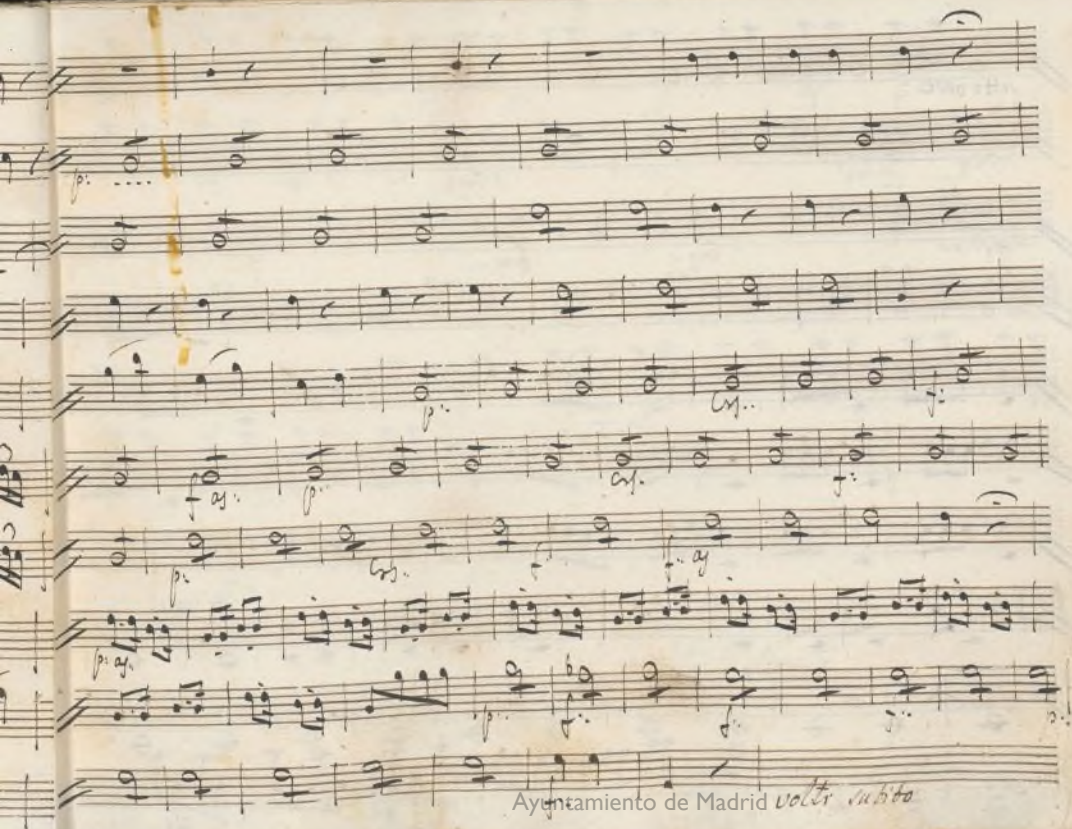
Att.

Sotto voce

श्री ॥ ० ॥ ० ॥ ० ॥

5

Ayuntamiento de Madrid



Ayuntamiento de Madrid *volte subito*

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

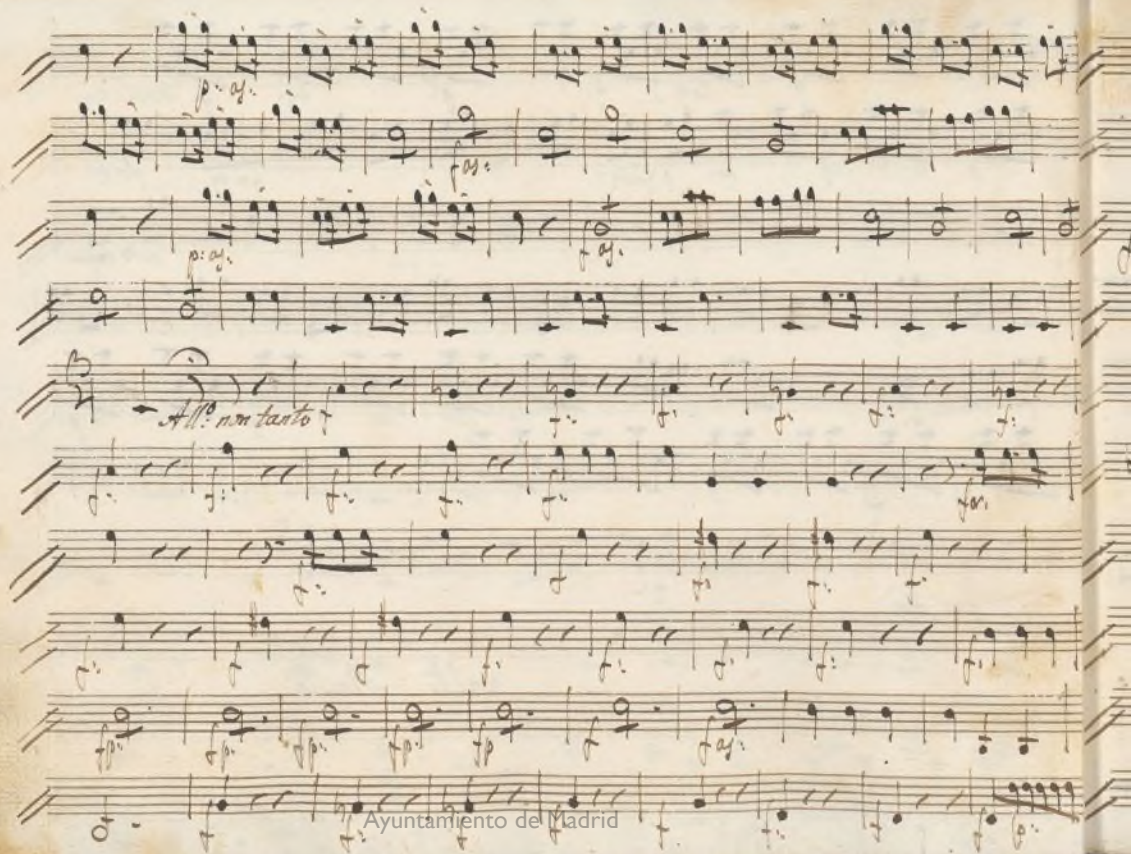
Key markings and annotations include:

- sotto voce* (written on the first staff)
- p.* (piano, written on the second and third staves)
- sfz.* (sforzando, written on the third staff)
- sotto voce* (written on the eighth staff)
- p.* (piano, written on the tenth staff)

The score concludes with the text "Ayuntamiento de Madrid" written across the bottom of the page.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a 'p.' marking. The second staff has 'cresc.' and 'p.' markings. The third staff has 'f' and 'for a.' markings. The fourth staff has 'sotto voce' written below it. The fifth staff has 'f.' and 'p.' markings. The sixth staff has 'f.' and 'p.' markings. The seventh staff has 'f.' and 'p.' markings. The eighth staff has 'f.' and 'p.' markings. The ninth staff has 'f.' and 'p.' markings. The tenth staff has 'f.' and 'p.' markings.

volta Presto





All. Molto

Violon.

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several handwritten notes in italics:

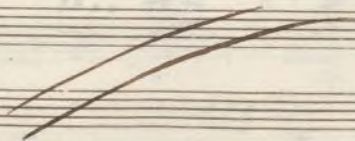
- ay.* (appearing on the second and eighth staves)
- Violon* (appearing on the third staff)
- Violon solo* (appearing on the sixth staff)
- tutti* (appearing on the seventh staff)
- Violon* (appearing on the eighth staff)
- Sto voce* (appearing on the fifth staff)

The score is written on aged, slightly stained paper. The handwriting is in dark ink, and the musical notation is clear and legible.

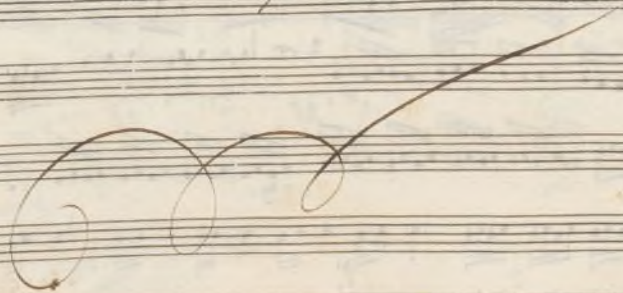
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *f.* (forte), *p.* (piano), *pp* (pianissimo), *f. ag.* (forzando agitato), *molto solo*, *tutti*, *mf* (mezzo-forte), and *molto subito*. The score is written in a cursive, handwritten style on aged, slightly stained paper.



Fine dell' Atto Terzo



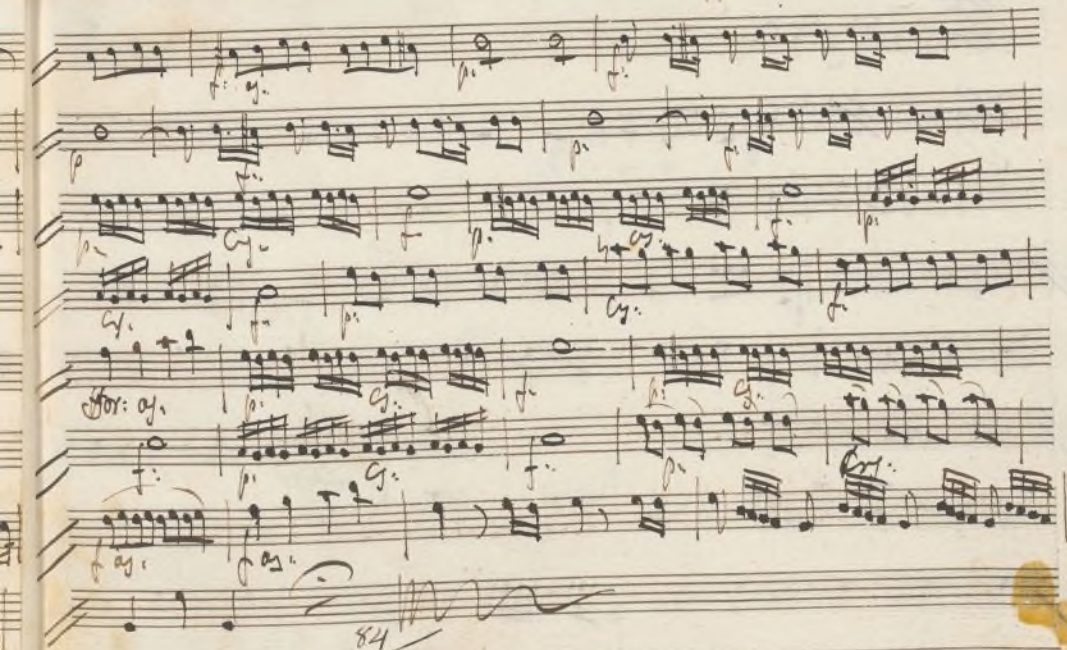
Acto quarto.



Tempesta
All.

19





volti

Con moto
Régio
Contra

Allegro

Largo





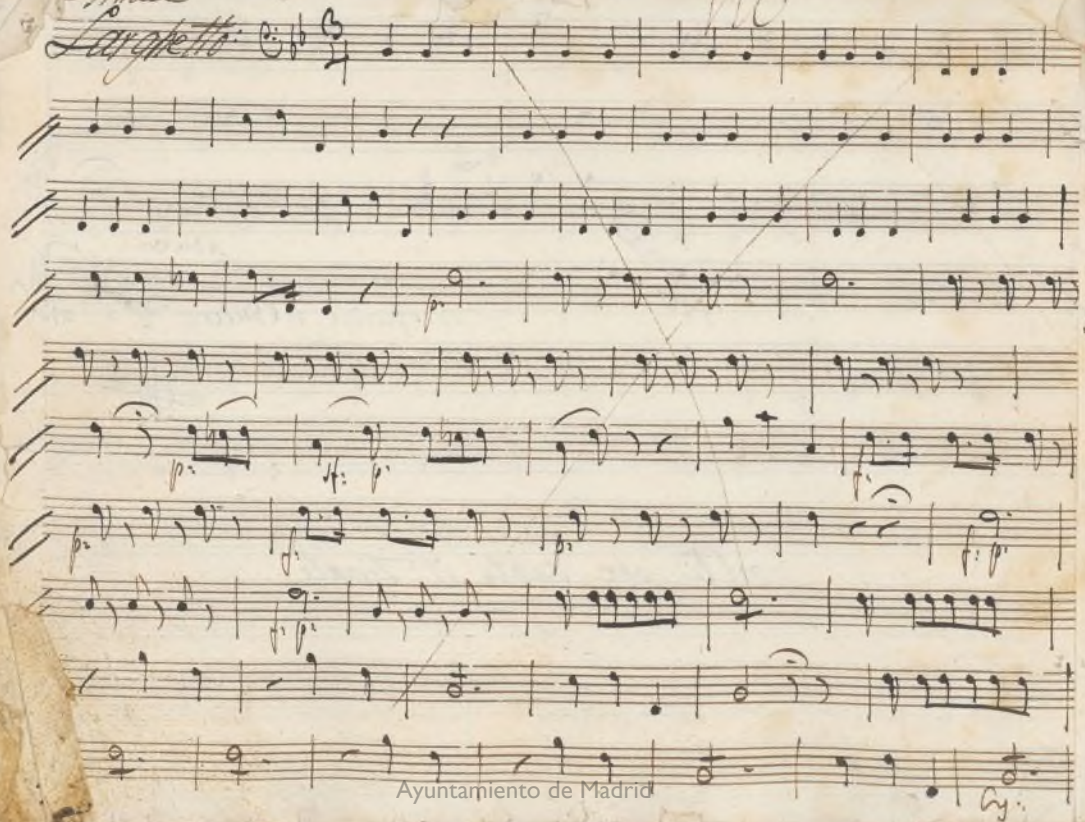
ataca
sin parar al duo
Al.

volti che subito il finale

Finale

Larghetto

NO



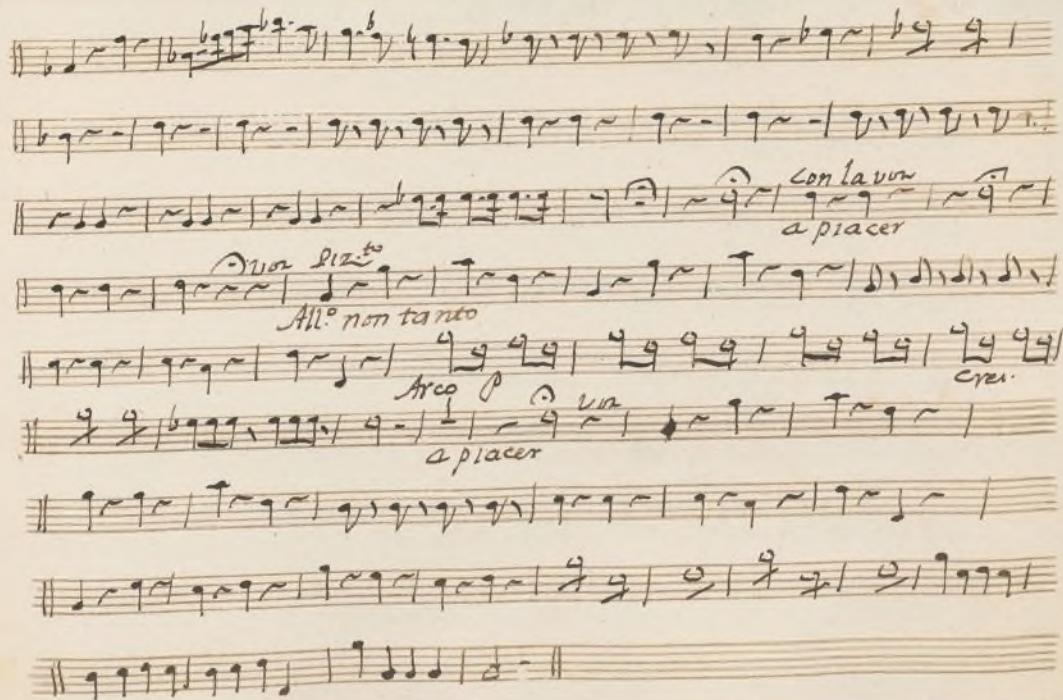
+

Bajo

Duo

Allegro

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The score is annotated with several markings:
 - *arco* and *fp* on the fourth staff.
 - *Allo* and *Cres* on the fifth staff.
 - *12^{to}* on the third staff.
 - *voz* on the second staff.
 - *f* (forte) markings on the first, third, fifth, and sixth staves.
 - A large bracket groups the first two staves.
 - A large bracket groups the last two staves.
 - The manuscript is written on aged, slightly torn paper.



Allegro
al mod^{to} $\frac{2}{4}$

no

Si

All. Moderato

rec.

Recuo.

a tempo

fort.

olti subito

Ayuntamiento de Madrid

Finale

Ande.

Veras y a la mar. All^o

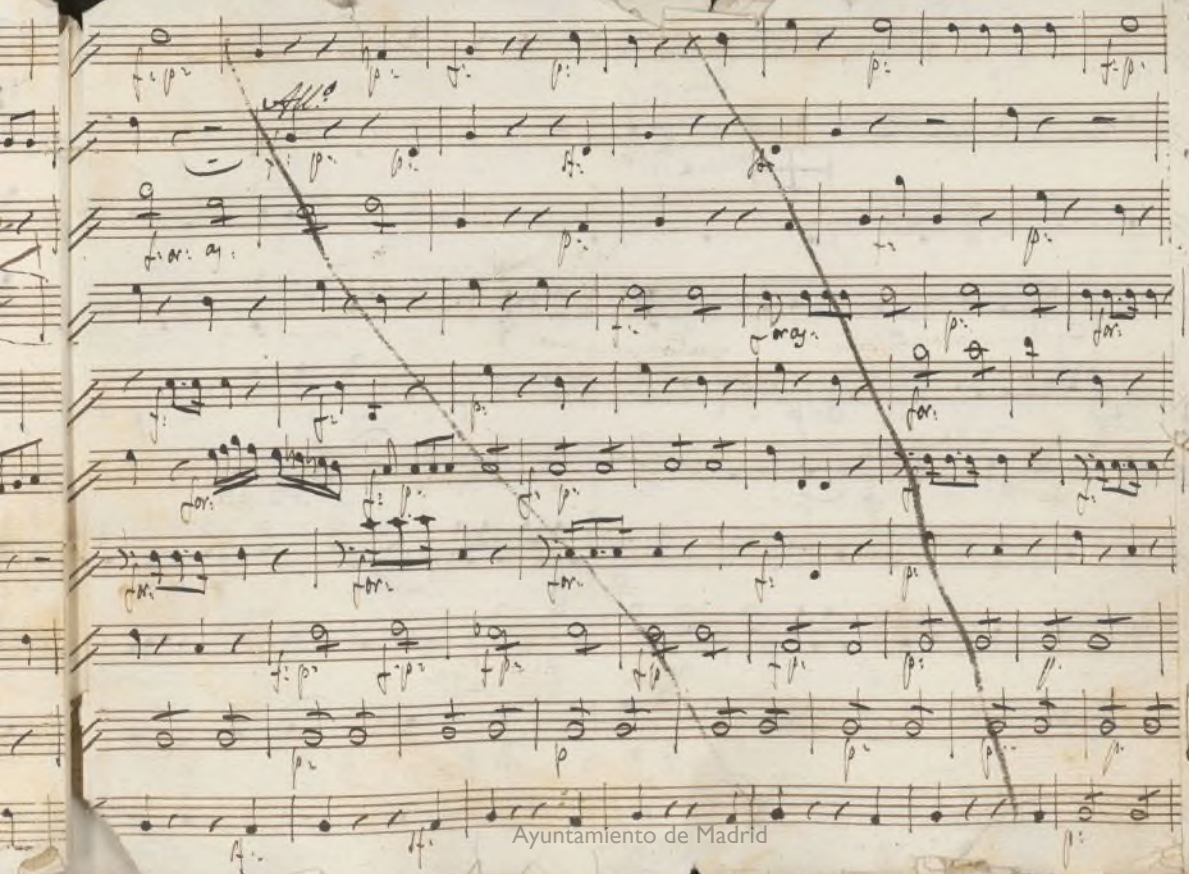
all^o

f^{as}.

f^{as}.

Ande.

Aruntamiento de Madrid



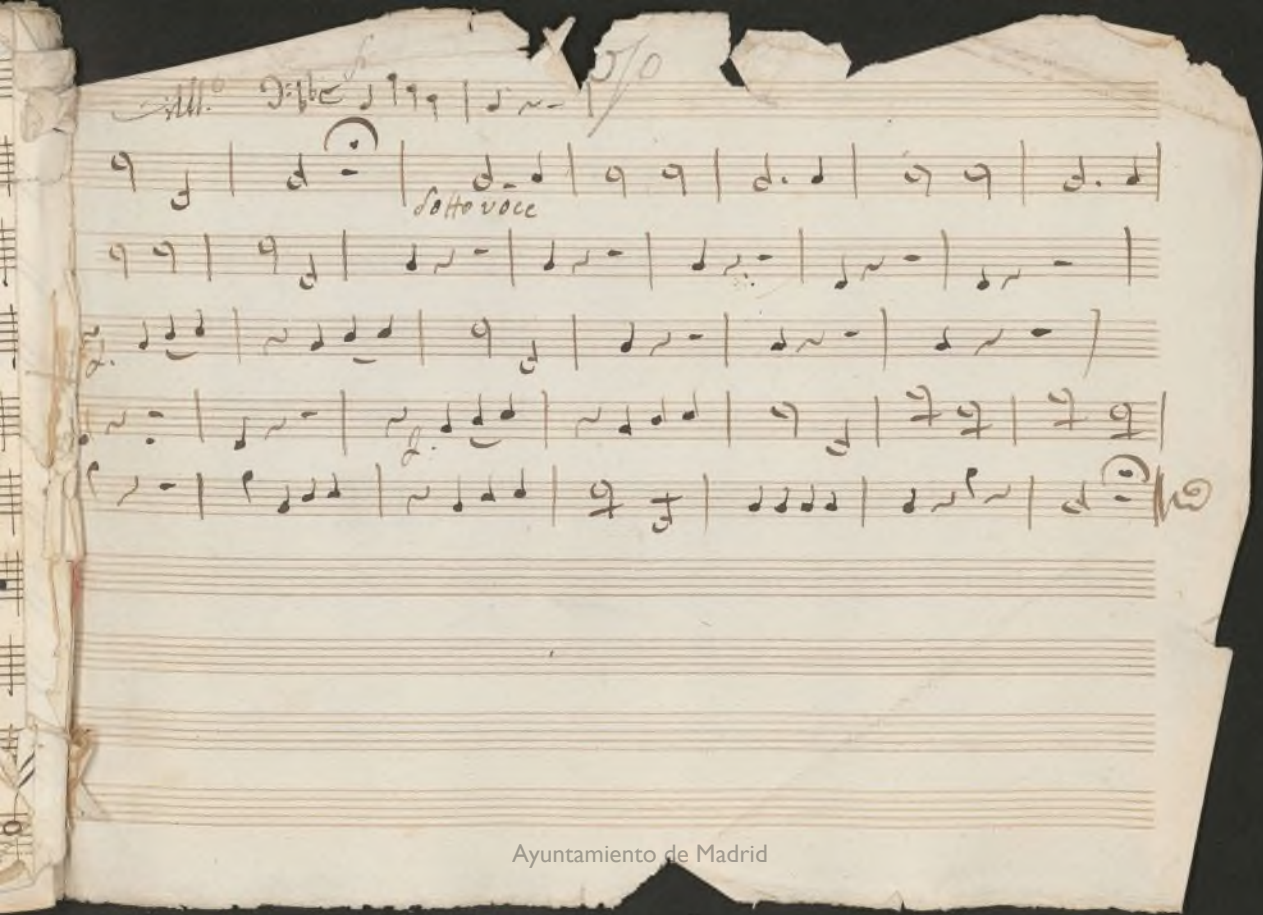
Finale

Andante

A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows some staining and wear at the edges.

Annotations and markings include:

- Finale* (top left)
- Andante* (top center)
- ma. 2^{da}* (second staff, center)
- ff.*, *sf.*, *pi.*, *f.*, *ma.* (various dynamic markings throughout)
- otto voce* (seventh staff, right)
- simili.* (seventh staff, right)
- ff.*, *sf.*, *pi.*, *f.*, *ma.* (various dynamic markings throughout)



33

Mus 463-1

t

Bajo Pal

Opera

en 2.^a Actos

∥

El Barbero de Sevilla

∥

Sinfonici!

All.^o Presto

Handwritten musical score for the piece "Ayuntamiento de Madrid" by Manuel Sargol. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *f*, *p*, *cres*, and *sf*. The tempo is marked "Allegro" and the time signature is 2/4. The score includes a key signature of one flat (B-flat). The piece concludes with a double bar line and a fermata. The title "Ayuntamiento de Madrid" is written in the center of the page, and the composer's name "Manuel Sargol" is at the bottom right.

Soto Voce.

p^o fe *fe* *pp* *fe* *p^o*

fe *fe* *asai.* *p^o* *fe*

f^o cresc. *f^o* *f^o* *fe* *p* *cres.* *pp* *fe* *p* *cres.* *Soto Voce.*

p *fe* *p^o*

fe *f^o* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe*

fe *p^o* *asai.*

fe *cres.* *asai.* *p* *fe*

V.S.

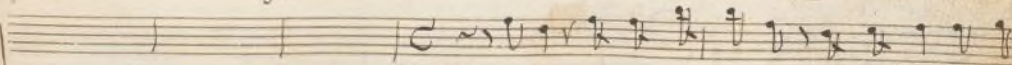
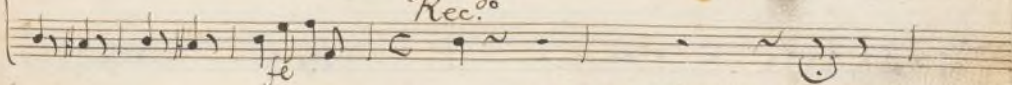
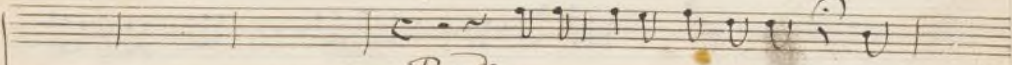
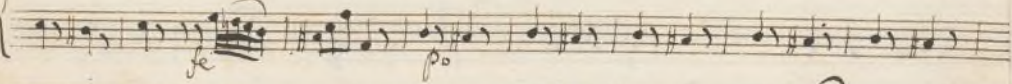
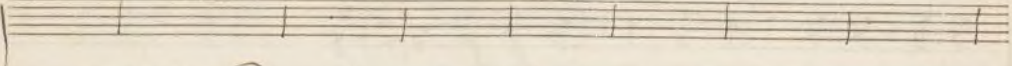
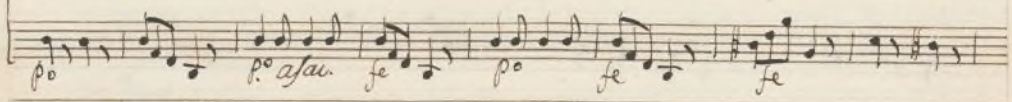
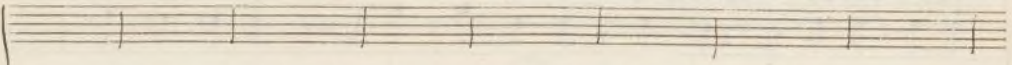
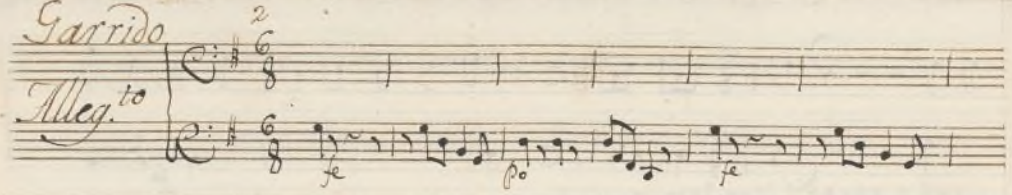
Introd. on 1.º 1.º



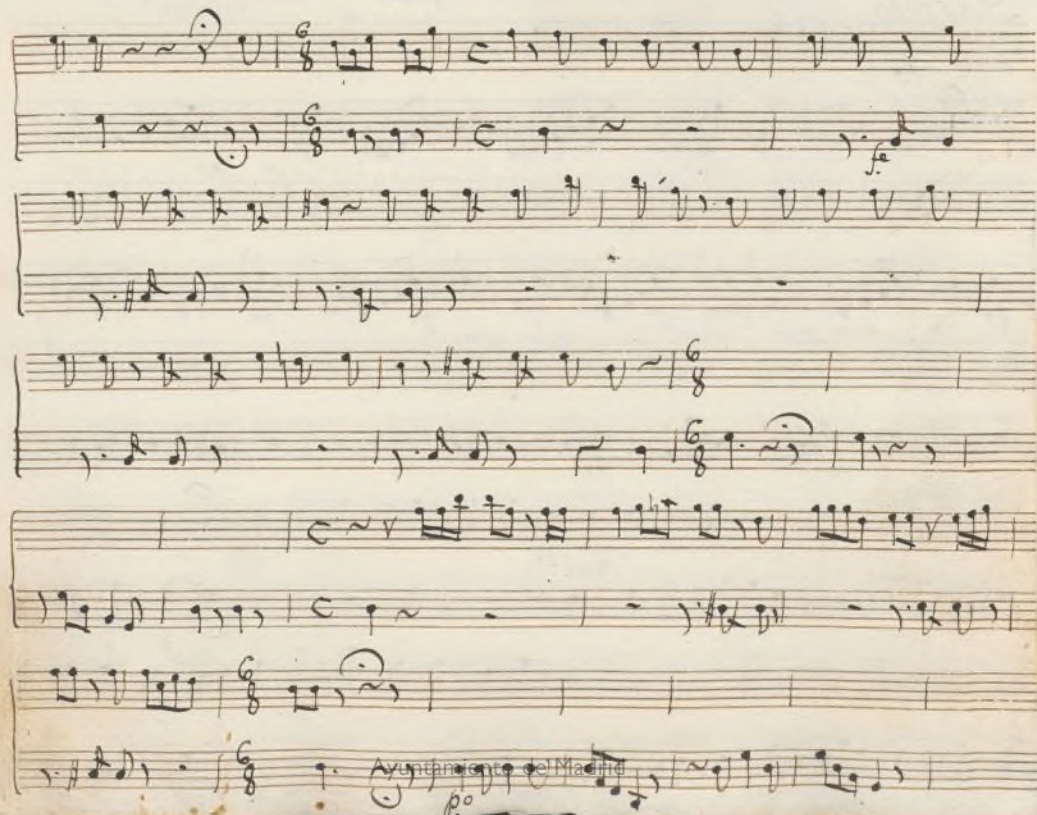
Garrido

2

Alleg.^{to}



Asuntamiento de Madrid





Duo. #

Mod.

3

P.

Soto voce.

Fe

F

1

P.

se

P

Fe

12

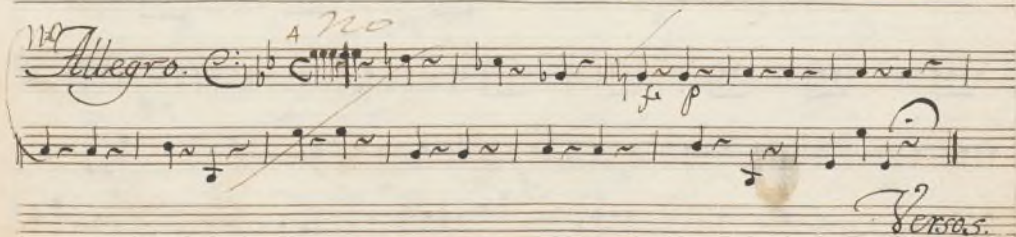
Po a/a.

141

fe

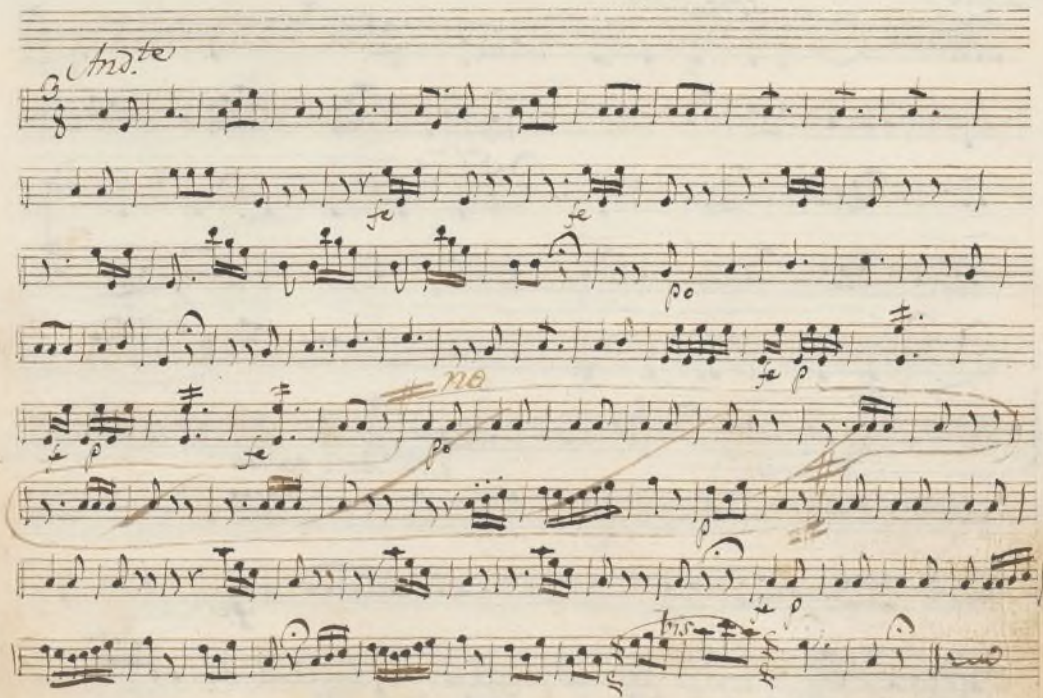
五

microf.



figaro.

Handwritten musical score for a piece titled "Allegro" in 6/8 time. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "6/8". The notation includes a vocal line (indicated by a treble clef and a key signature of one sharp, F#) and a piano accompaniment (indicated by a bass clef). The score features various musical notations, including notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "pmo" (pianissimo). The handwriting is in ink on aged paper, and the score is signed "Soto Voce." in the first staff.



Mo II

6 soto voce.

And.





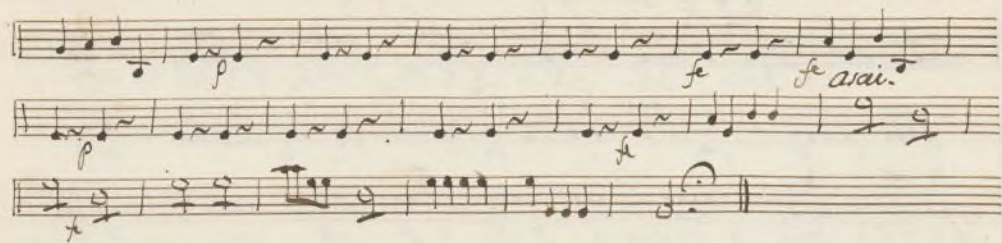


Solti-

Duo.

All.^o Presto.

Handwritten musical score for a Duo, All.^o Presto. The score consists of eight staves of music. The notation includes various notes, 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 score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'All.^o Presto.' is written above the first staff. The score includes various musical notations, including notes, rests, and dynamic markings. The first staff has a 'p' marking. The second staff has a 'f' marking. The third staff has a 'p' marking. The fourth staff has a 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking.



fin del Acto 1.º



Terzetto.

Acto 2.º

[illegible]

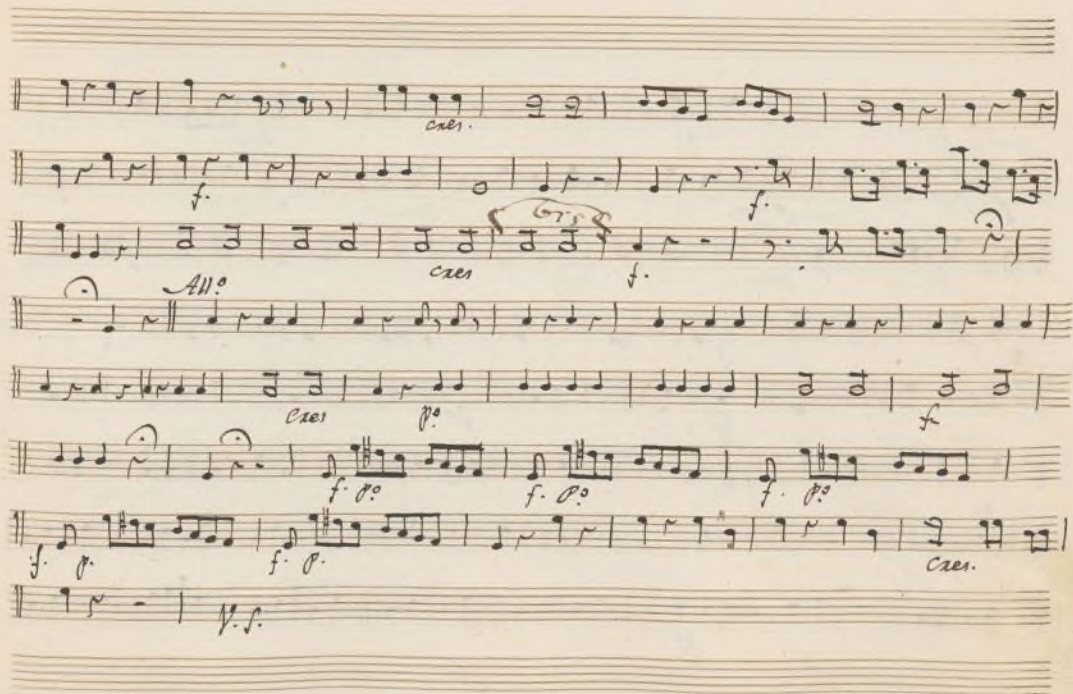
Handwritten musical score on eight staves. The notation includes various rhythmic values, dynamic markings, and performance instructions.

Dynamic markings and performance instructions visible on the staves:

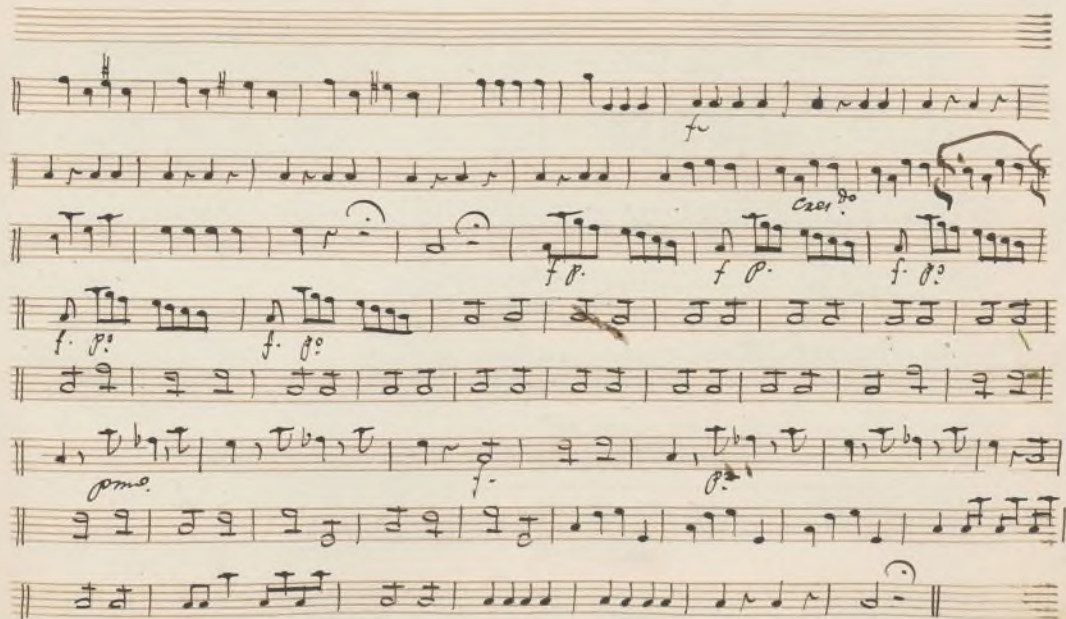
- Staff 1: *f*, *p*, *cres.*, *f*
- Staff 2: *f*, *p*, *f*, *p*, *f*, *p*, *po*
- Staff 3: *cres.*, *f*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*
- Staff 4: *f*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *cres.*
- Staff 5: *cres.*, *f*, *p*, *f*, *p*, *f*, *p*
- Staff 6: *f*, *p*, *f*, *Solo Voces.*, *f*
- Staff 7: *f*, *p*, *f*

Maestoso.

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







// Bartholo. //

Handwritten musical score for "Soto Voce" by Gio. Battista Pergolesi. The score is written on ten staves. The first staff is marked "Mod.to" and "Soto Voce". The music is in G major and 3/4 time. The score includes various dynamics such as "ff", "p", "f", "cres.", and "f al.". The piece concludes with a double bar line and a repeat sign.

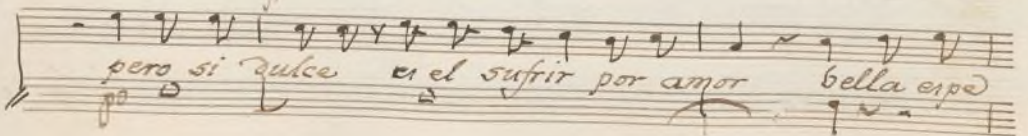
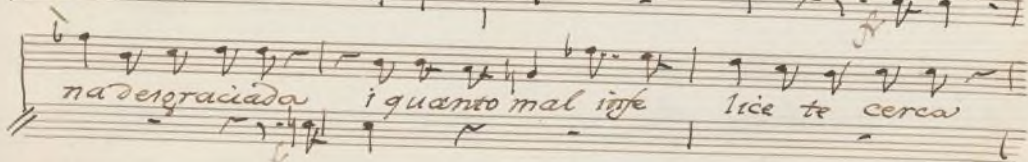
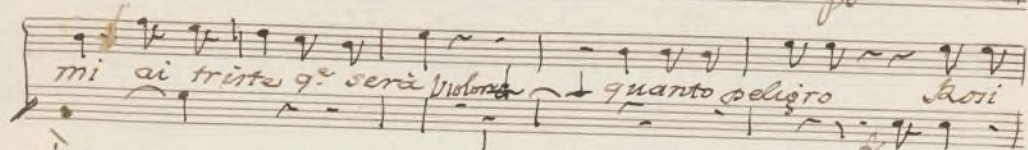
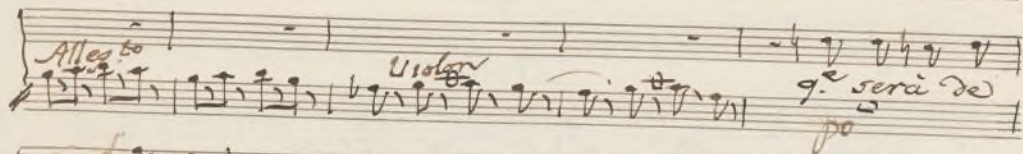
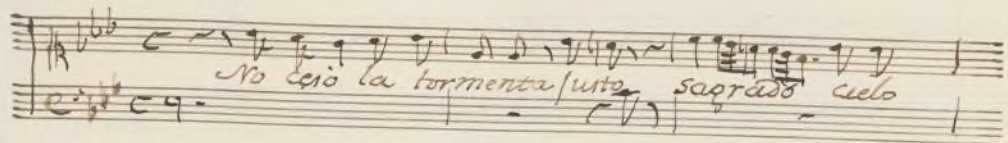


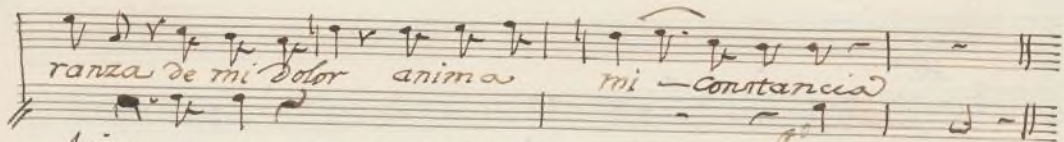
Terzetto

12 Soto Voce.

Handwritten musical score for a Terzetto, 12 Soto Voce. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also markings for 'cres.' (crescendo) and 'dim.' (diminuendo). The score is written in a clear, elegant hand typical of 18th or 19th-century musical notation.







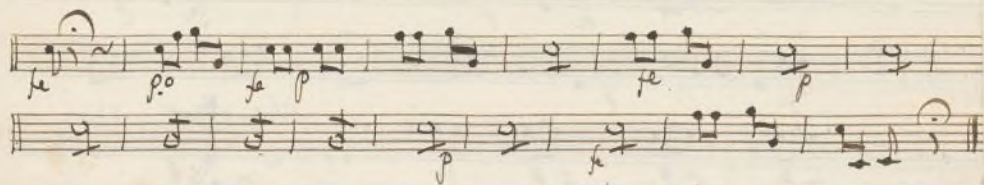
con la p.le

a tempo

arco

8

15.



fin del Acto 2.º

Acto 3.º

Duo.

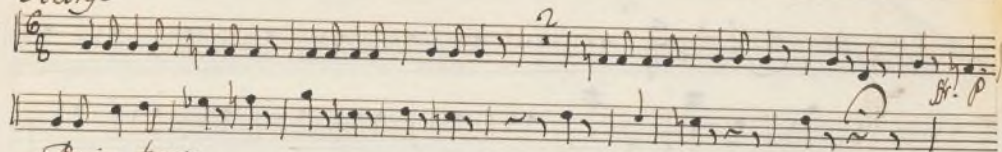
Handwritten musical score for a Duo, Acto 3.º. The score is written on ten staves, with the first staff indicating a tempo of *Mod. to* and a time signature of 3/4. The music is in G major, indicated by one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also handwritten annotations: "14" above the first staff, "ala" above the third staff, and "no" above the fourth staff. The score concludes with a double bar line and a key signature change to F major (two flats).



Rosina Aria 15

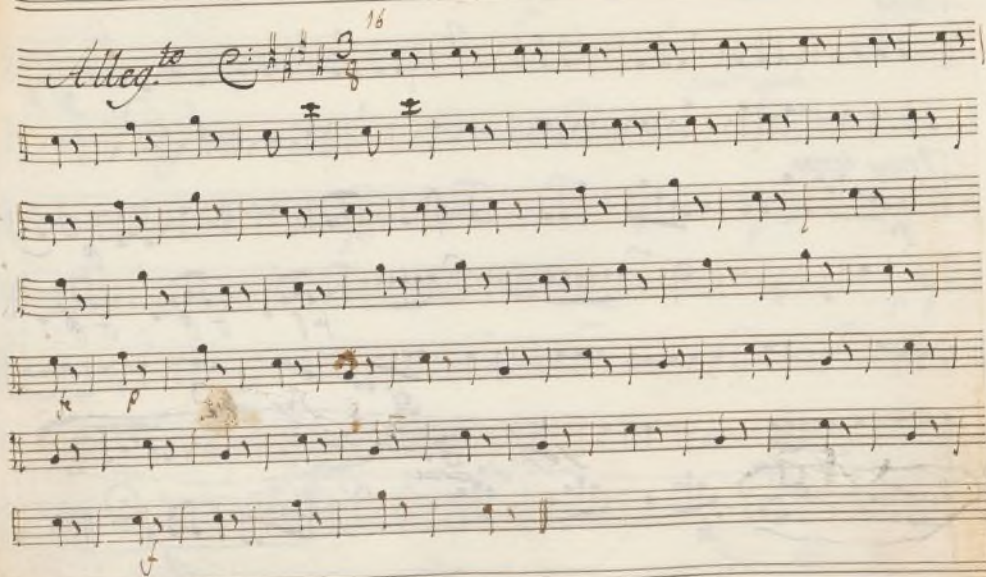
And^{te} con moto. 
Solo Voce.
f
p
f
p
2
f
p
no
4
f
p
f. a. d.

Largo



Primo tempo.





Ayuntamiento de Madrid

final.

Allegro.

17

3 f. asas.

Soto Voce.

Feasat.

Soto voce.

Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics and performance markings are written throughout the score, including *p.^o*, *cres.*, *f*, *f^e assai.*, *f^e al.*, *p.^o assai.*, *f^e*, *Subto voce.*, and *f^e p.^o*. The score is written in a cursive, handwritten style on aged paper.

Solo Voce.

Handwritten musical score for the first system. The vocal line (top staff) begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (bottom staff) consists of dense sixteenth-note chords. Dynamics include *p^o* (piano), *cres.* (crescendo), and *fe* (forte). The system concludes with a *fe alai.* marking.

Solo Voce.

Handwritten musical score for the second system. The vocal line continues with eighth and sixteenth notes. The piano accompaniment remains dense with sixteenth-note chords. Dynamics include *fe* (forte), *p* (piano), and *p^o al.* (piano all). The system concludes with a *fe alai.* marking.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). The tempo/mood marking *All.^o non tanto* is written above the first staff. The word *afai* is written below the fifth staff. The score concludes with a double bar line and the initials *V. S.* at the bottom right.

f p f f p f af.

All. Presto f p f p f p f

f p f p f p

Rinf. p f. Rinf. f p

f p f p p

cres.

f p Rinf. p f p f p

p Rinf. p cres. f

f

Solo voce.

f al.

Ayuntamiento de Madrid

Violon solo

This is a handwritten musical score for a Violon solo. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a common time signature. The score includes several dynamic markings such as *f* (forte), *p* (piano), *f. af.* (forzando), *f. al.* (forzando all'organo), *Rinf.* (rinforzando), *cres.* (crescendo), and *af.* (all'organo). There are also performance instructions like *All. Presto*, *Solo voce.*, and *Ayuntamiento de Madrid*. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

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

Key markings and annotations include:

- tutti.* (first staff)
- po* (piano), *cref.* (crescendo), *f* (forte), *mf.* (mezzo-forte), *p* (piano), *f* (forte), *cref.* (crescendo), *f* (forte), *mf.* (mezzo-forte), *p* (piano), *f* (forte), *cref.* (crescendo), *f* (forte)
- p. alar* (piano, allargando)
- cref.* (crescendo), *f* (forte), *f al.* (forte, allargando), *f al.* (forte, allargando)
- V.S.* (Verso)

Violon solo.



fin del Acto 3.º

Sigue
Acto A.º

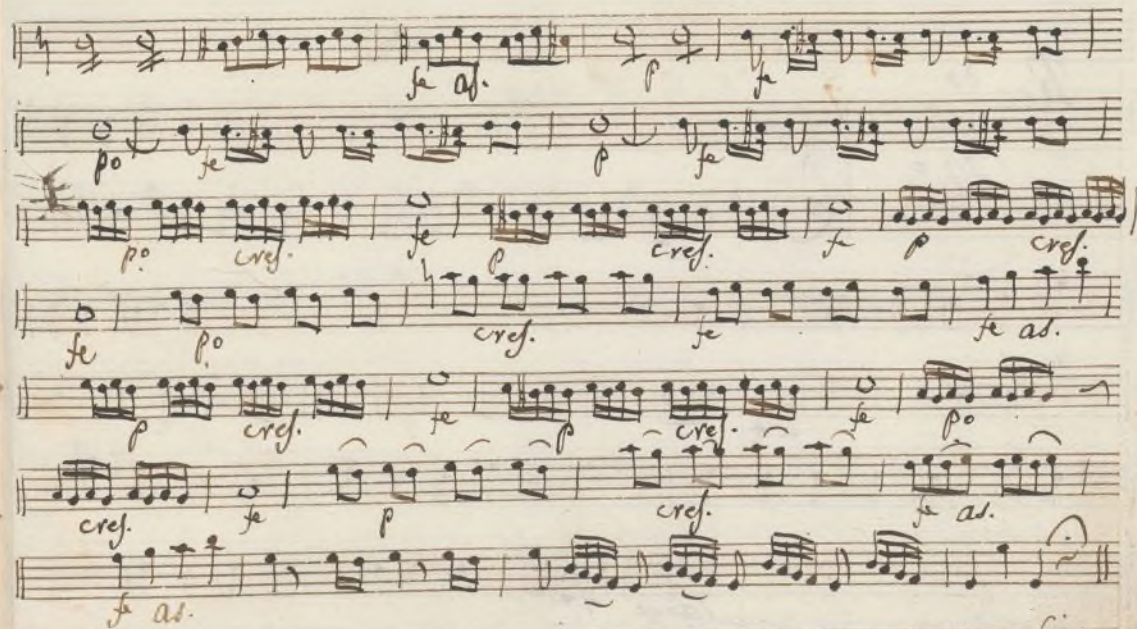
Tempestad.

All.^o

13

A handwritten musical score on aged paper, consisting of ten staves. The title 'Tempestad.' is written in a large, flowing cursive script at the top left. Below it, 'All.^o' is written in a similar style. The number '13' is written in the upper right margin. The music is written in a single system across the staves, featuring a variety of note values, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is common time (C). The score includes several dynamic markings: 'f' (forte), 'p' (piano), 'fmo' (finito), 'cresc.' (crescendo), and 'p.o.' (piano). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. The paper shows signs of age, with some staining and wear along the edges.

Adoncamento de Madrid



Sigue.

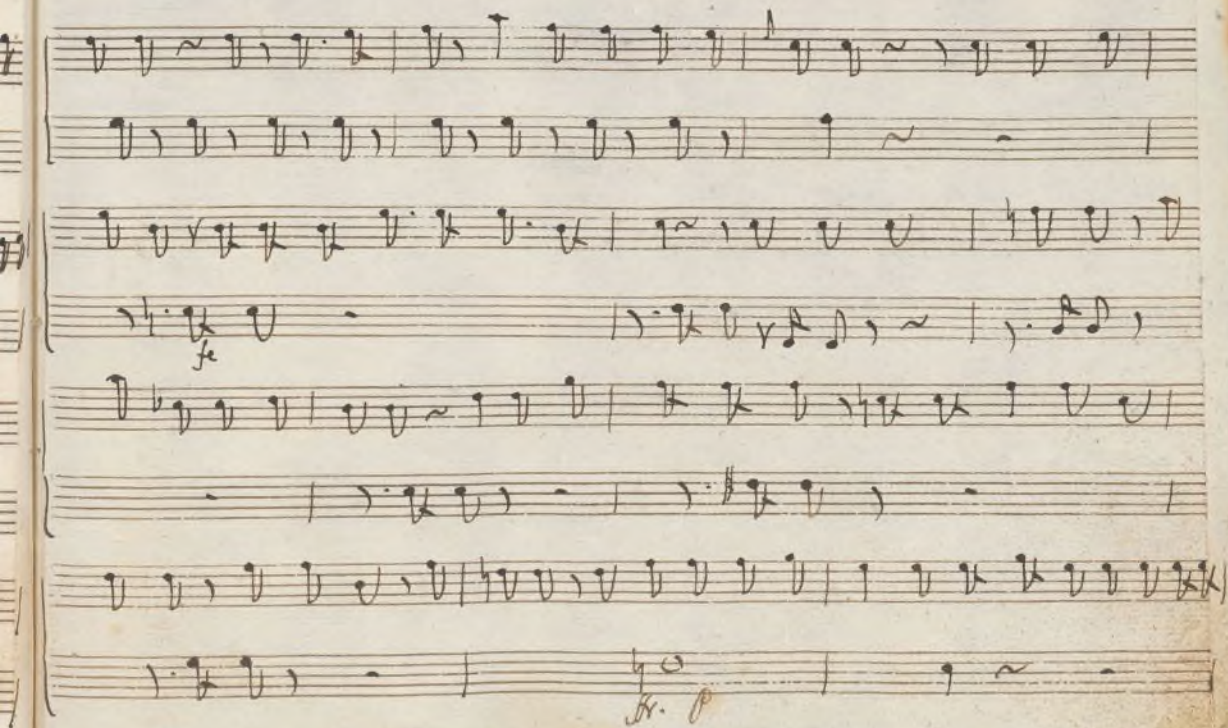
Rec.^{do}

19

All.^o

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following elements:

- Tempo/Character markings:** *Rec.^{do}* (top left), *All.^o* (middle left), and *Largo* (lower middle).
- Dynamic markings:** *ff* (multiple instances), *f*, and *p^o* (bottom).
- Key signature:** Two flats (B-flat and E-flat).
- Time signature:** Common time (C).
- Staff 1:** Contains a whole rest followed by a series of eighth notes.
- Staff 2:** Contains a whole rest followed by a series of eighth notes.
- Staff 3:** Contains a whole rest followed by a series of eighth notes.
- Staff 4:** Contains a whole rest followed by a series of eighth notes.
- Staff 5:** Contains a whole rest followed by a series of eighth notes.
- Staff 6:** Contains a whole rest followed by a series of eighth notes.
- Staff 7:** Contains a whole rest followed by a series of eighth notes.
- Staff 8:** Contains a whole rest followed by a series of eighth notes.
- Staff 9:** Contains a whole rest followed by a series of eighth notes.
- Staff 10:** Contains a whole rest followed by a series of eighth notes.



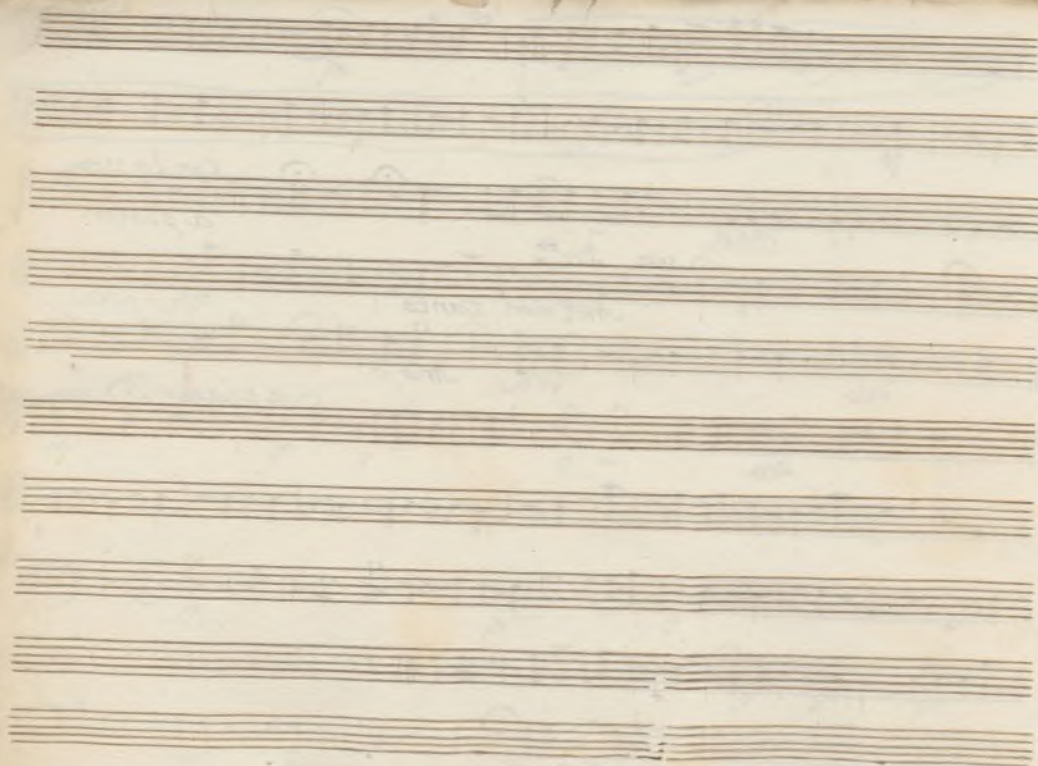


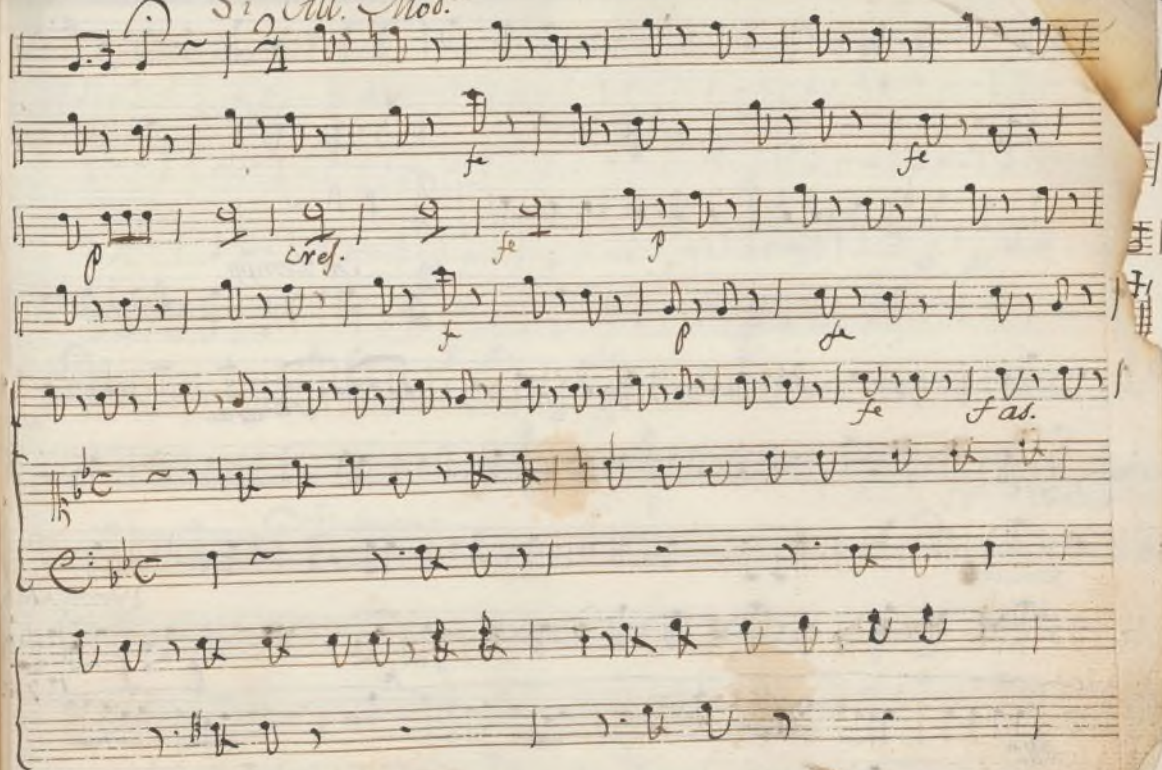


Largo.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking "Largo." is written above the first staff. The notation includes various note values, rests, and dynamic markings such as *f*, *arco*, *Allo*, *Cre*, and *f*. The score is written in a cursive, handwritten style.





Si All.^o Mod.^{to}

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows signs of wear, including staining and a large tear on the left side.

Key markings and annotations include:

- Allegro* (written vertically on the left side of the sixth staff)
- Al tempo* (written above the fourth staff)
- Se arai* (written below the fifth staff)
- Verongelay* (written above the eighth staff)
- ne* (written above the ninth staff)
- Allo* (written below the ninth staff)
- Se arai* (written below the tenth staff)

mas all.

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

solo voce

sotto voce

as. *as.*

29

t

Nandolin

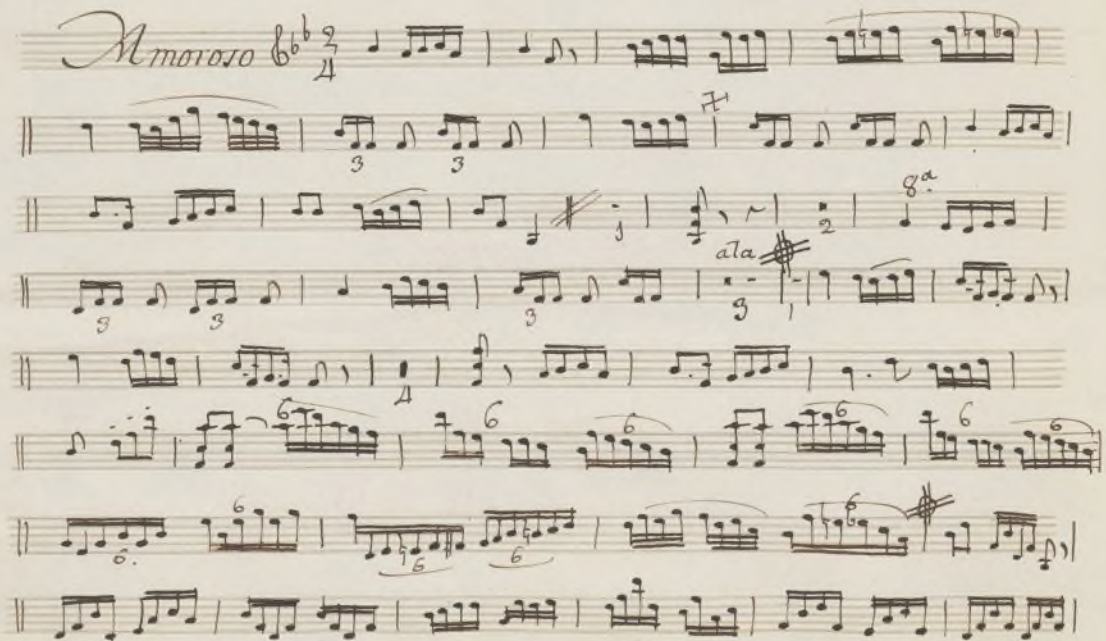
à solo

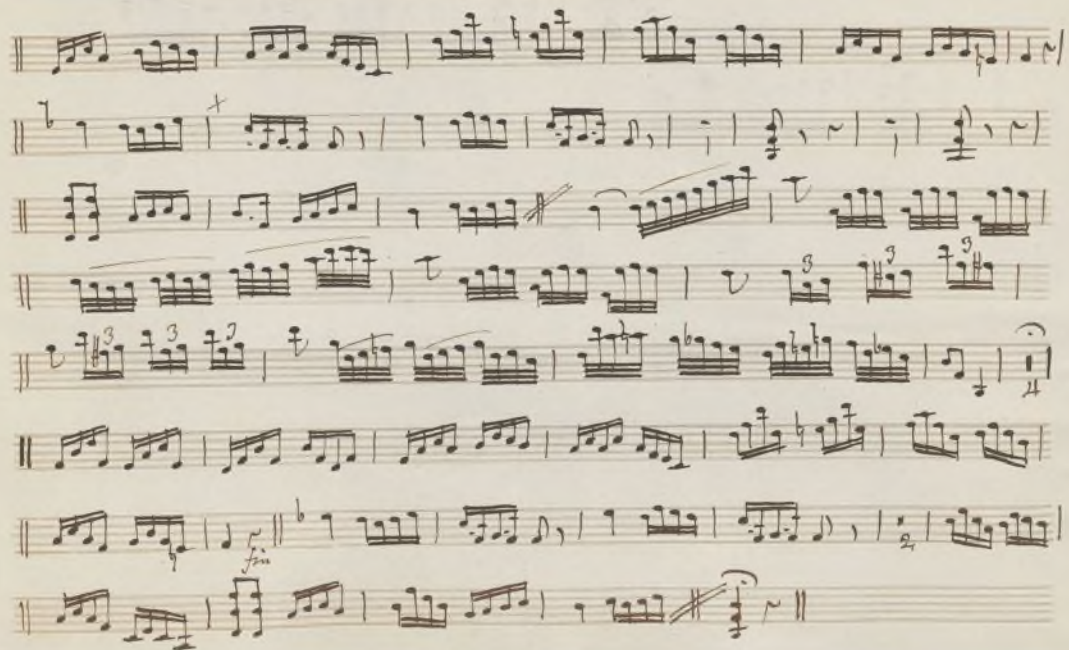
en

El Barbero de Sevilla

//

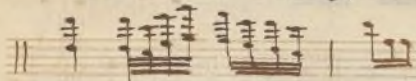
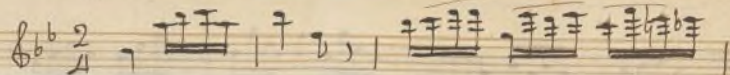
27.7

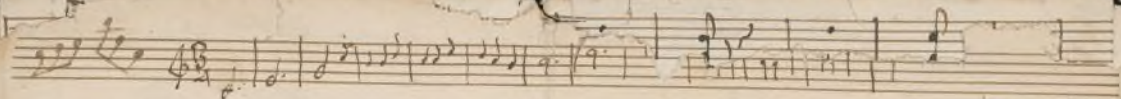




3

N.º 7.

Amoroso



+

Mus 463-1

Mandolino. à Solo.

en

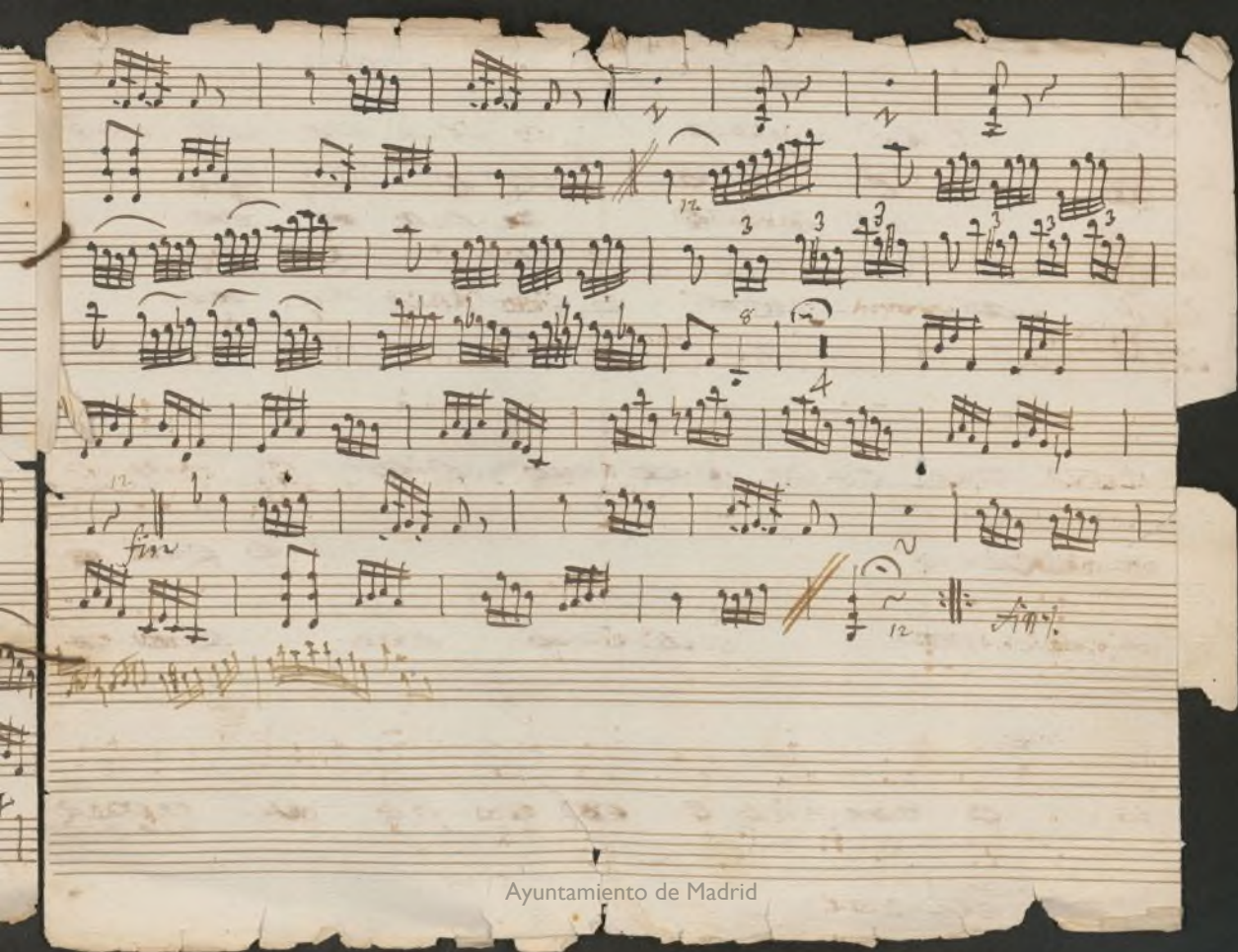
el Barbero, de Sevilla.

7

Amoroso

$\frac{2}{4}$

Handwritten musical score on ten staves. The music is in G major (one sharp) and 2/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. There are several corrections and deletions, indicated by diagonal lines and 'X' marks. The word "Amoroso" is written at the top left. The lyrics "Lila vor 2mal ja!" are written across the middle staves. The manuscript is aged and has a torn top edge.





un alma constante

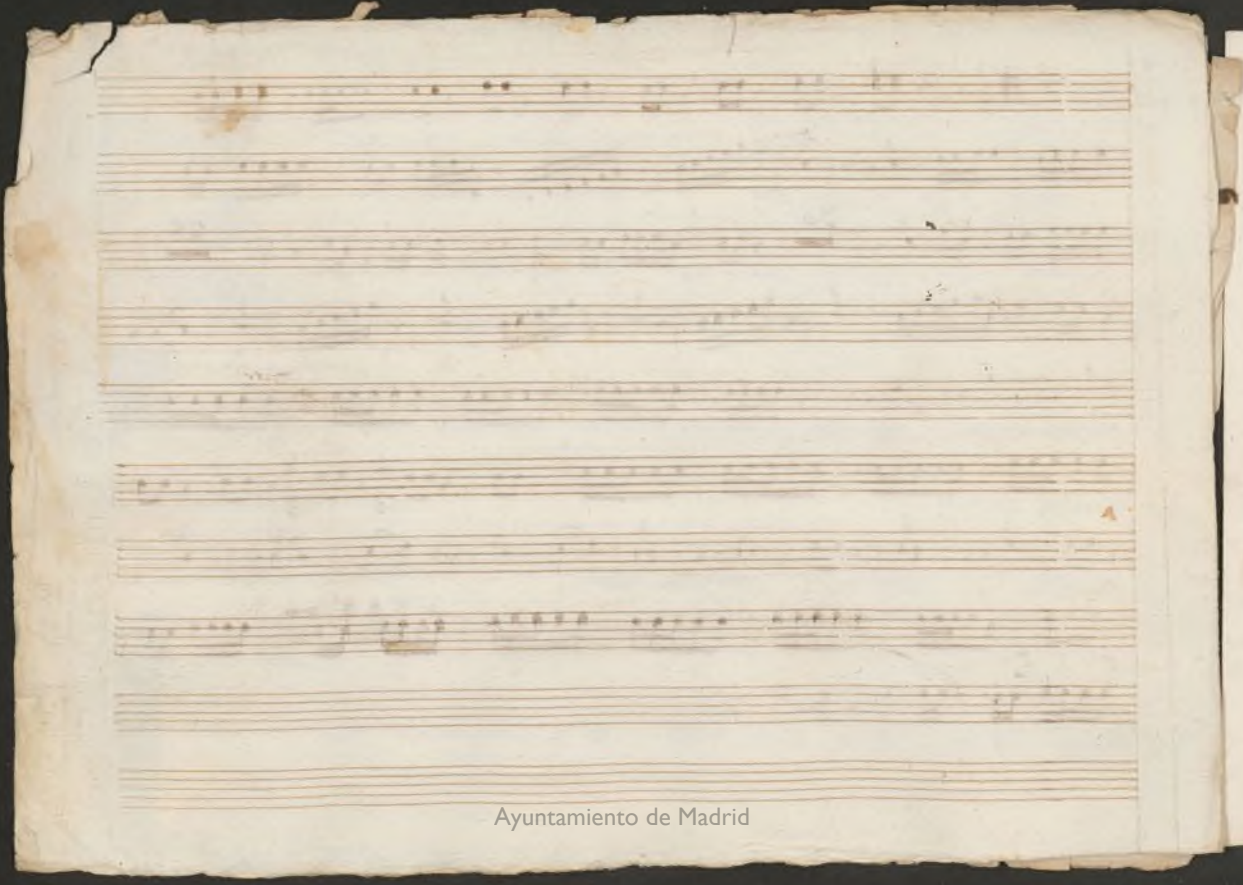
Clarinete 2º

2

30

28

fin



Ayuntamiento de Madrid

Ga

Mus 463-1

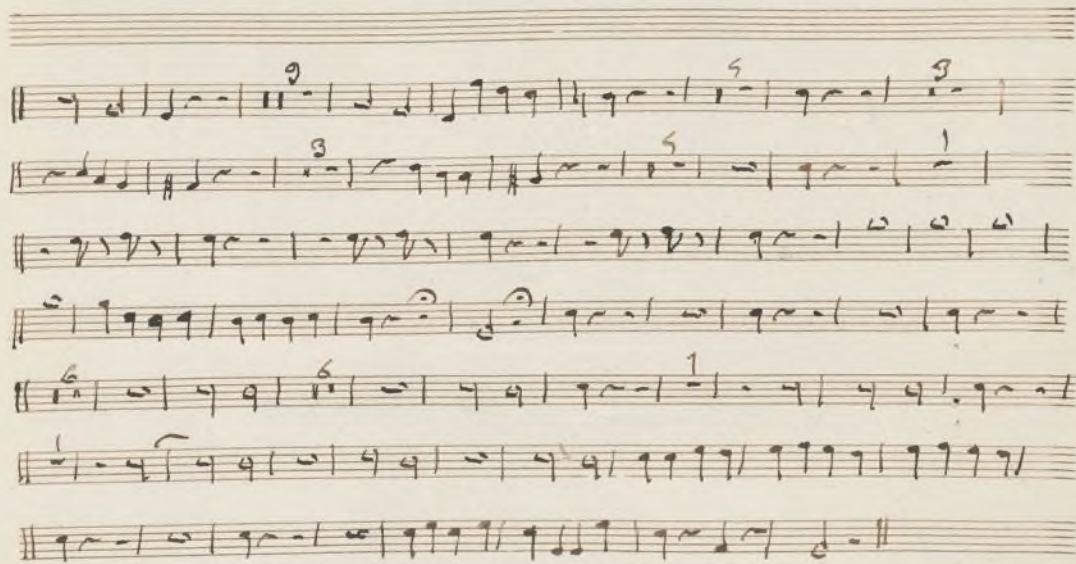
t

Clar.^e 1^o

Aria

Maestros.

The musical score is written on ten staves. The first staff begins with the title "Maestros." in a cursive hand. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are several dynamic markings: "Cres." (Crescendo) on the sixth staff and "All." (Allegro) on the seventh staff. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The handwriting is fluid and characteristic of 19th-century musical notation.

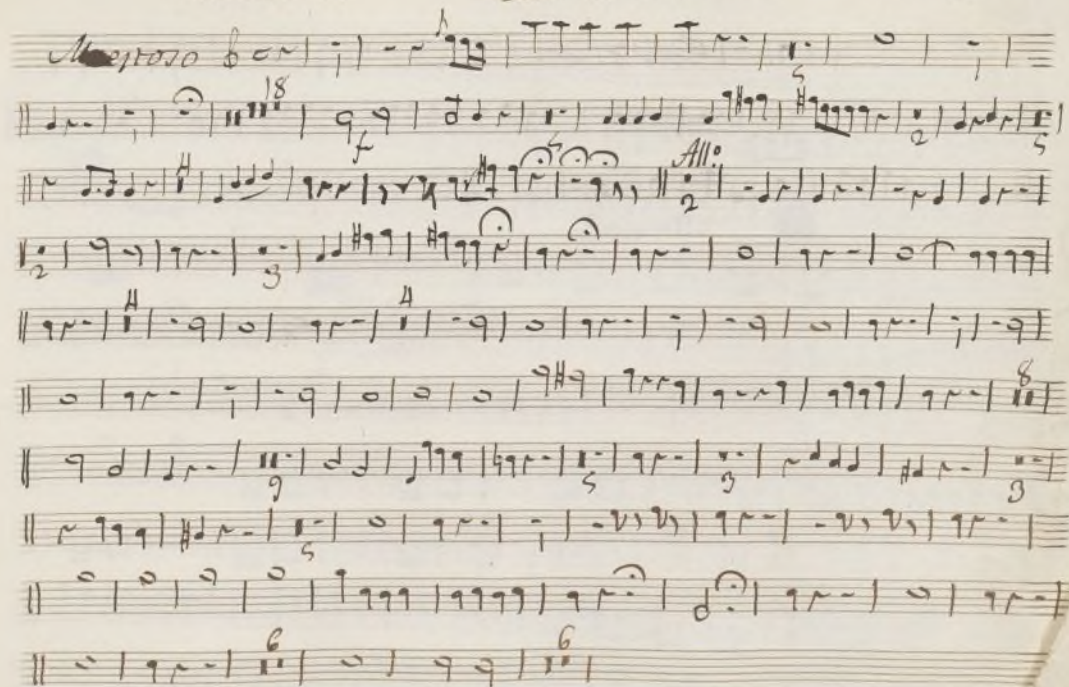


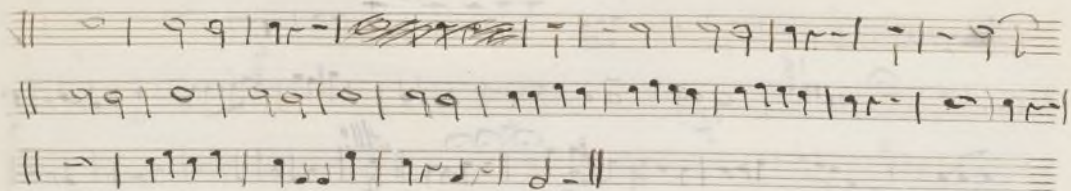


Clarinete 2º

Aia de Gomara

Mus 463-1



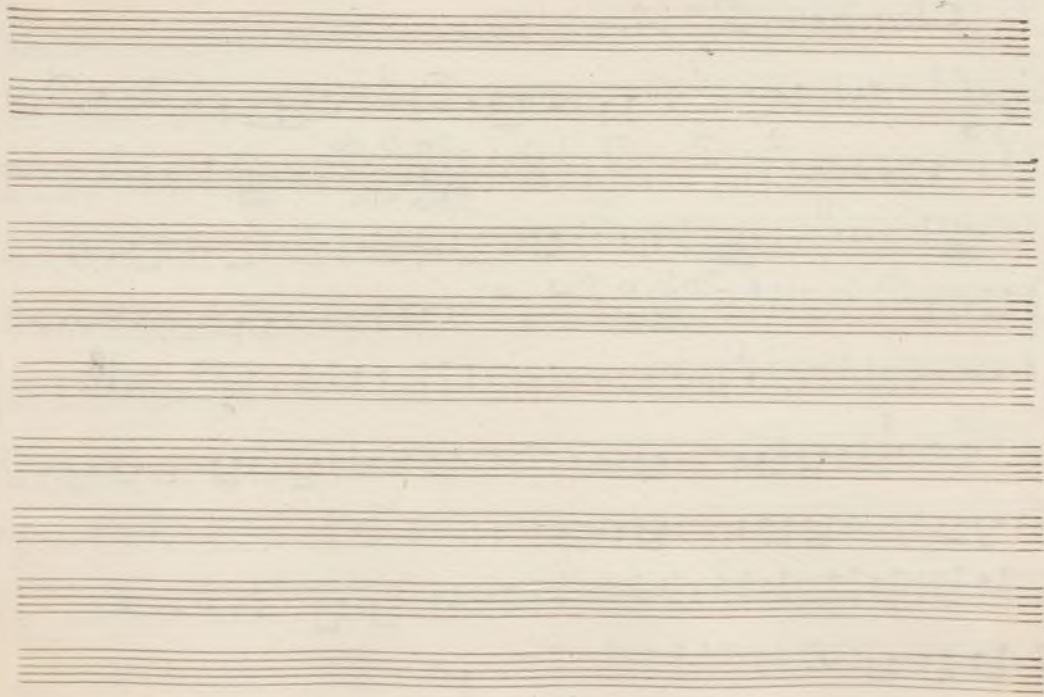


Clarinete 2.^o Aer.^o Tace.

Largo G major C major

In B fa
Mottell.

In S. o
All.



Alia Unnon so che mi sento Clarinete 2.^o

Handwritten musical score for Clarinet 2. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The music features various musical notations including notes, rests, and dynamic markings such as *mp*, *f*, and *Allo*. The score includes a section marked "23" and a section marked "62" with the instruction "al Allo". The piece concludes with a double bar line and a final note.

Ayuntamiento de Madrid

Mus 463-1

+

Violin 2º

f.

Rec. 8º Aria

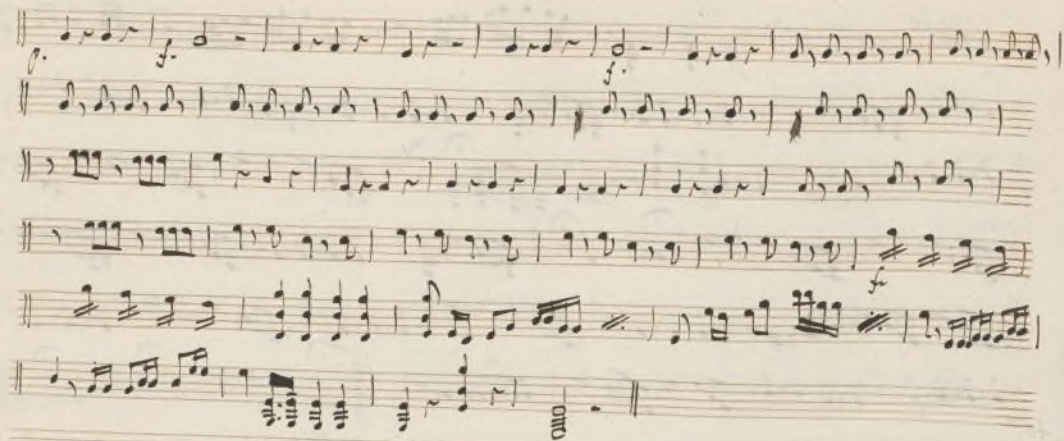
f.

All.^{to}

e nage nada el alma y dolo mio en tu dulce a morei

No tome los rigores de su suerte fatal

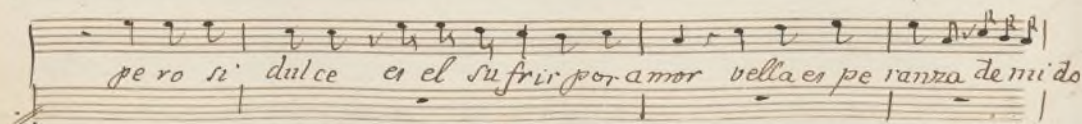
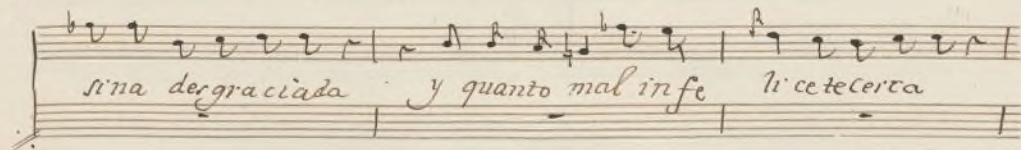
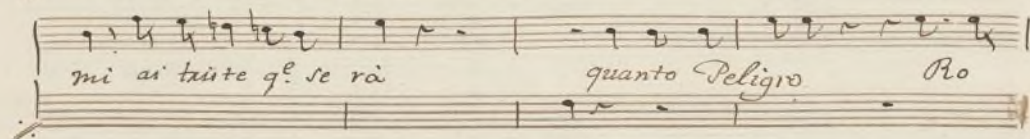
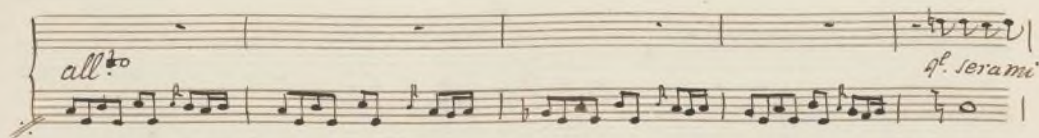
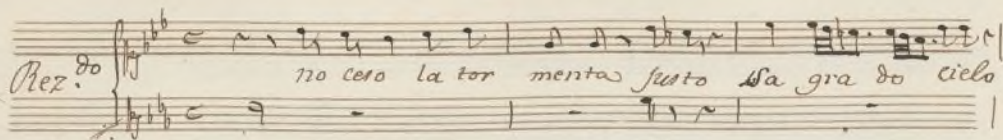
Dime si me mas de cibe semi suerte y dame pues la vida o cinda

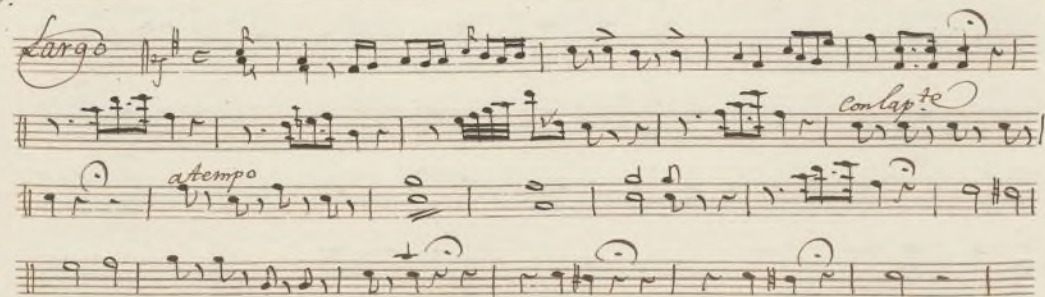
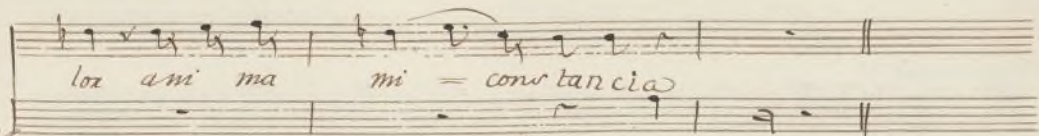


t

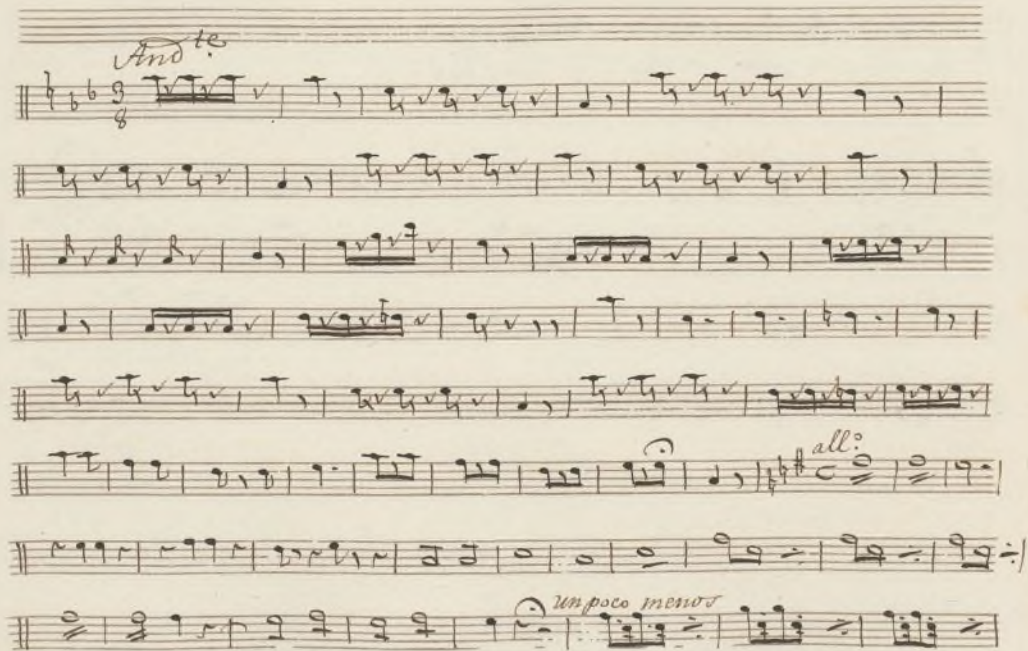
Prez.^{do} y Aria

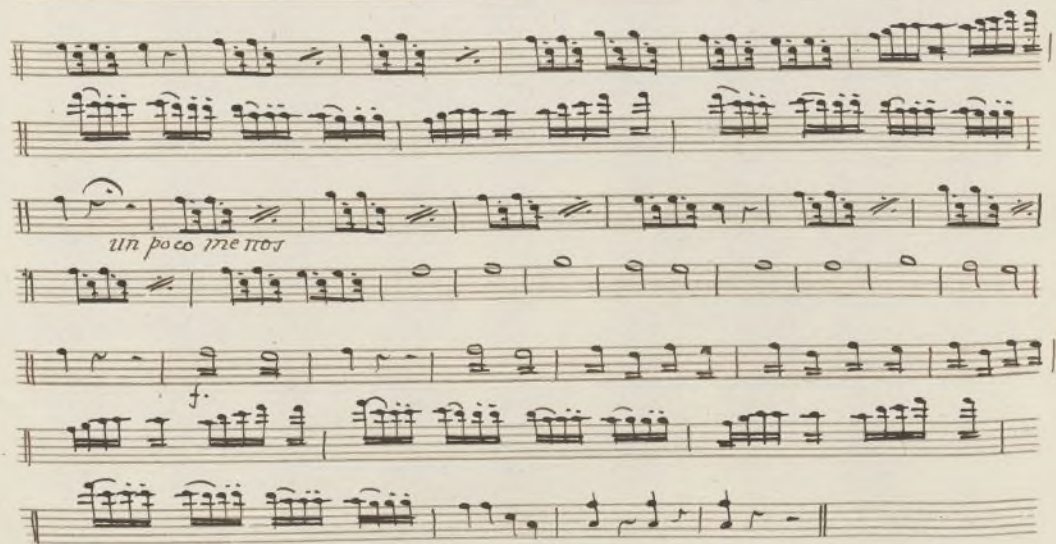
Viola 2.^a

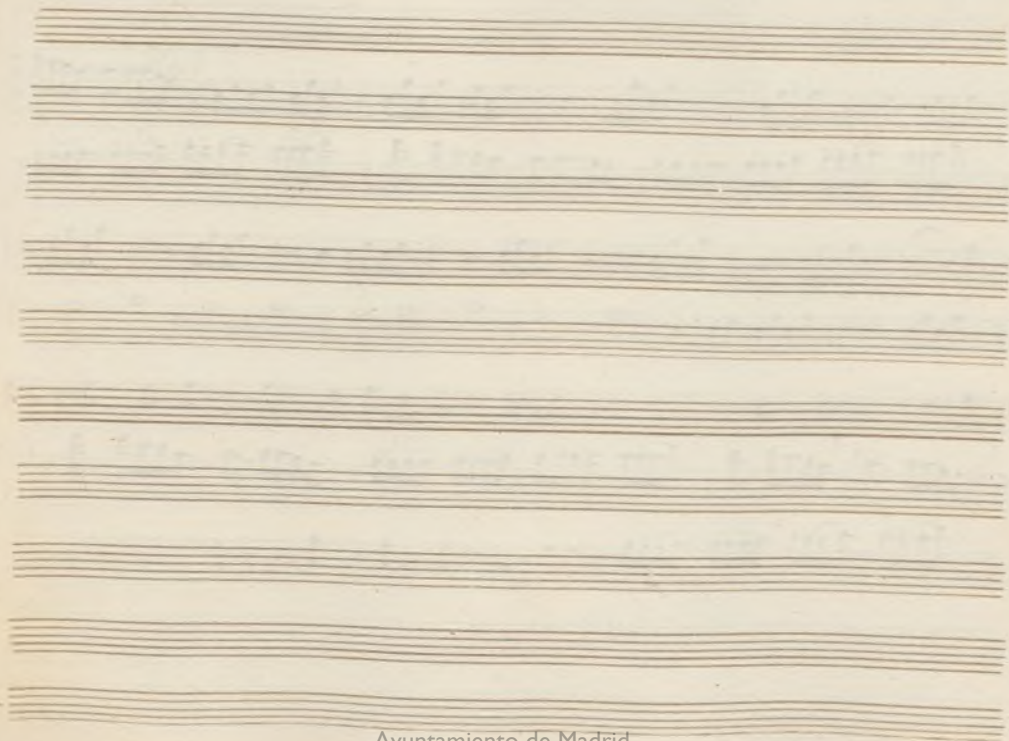




N.S.



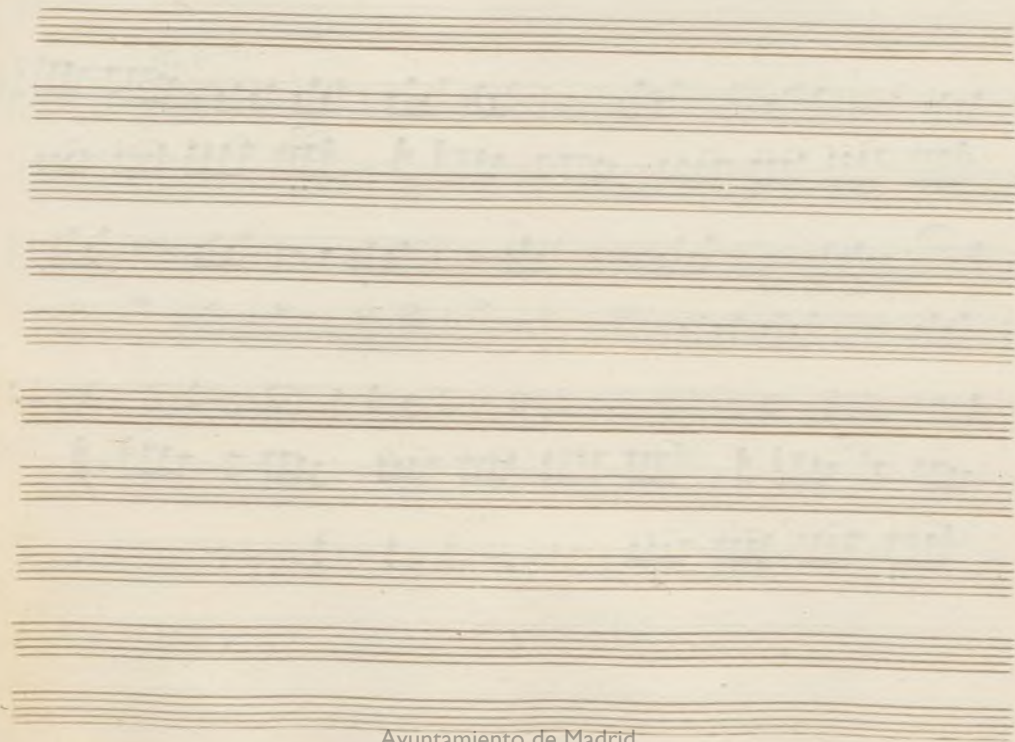




Mus 463-1

Flauta 2.^a

Duo.

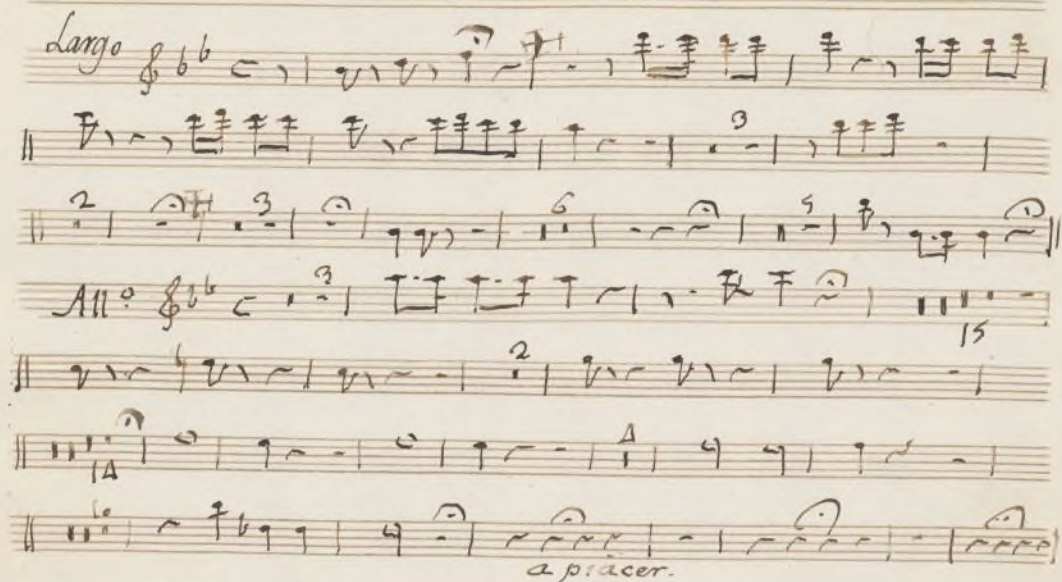


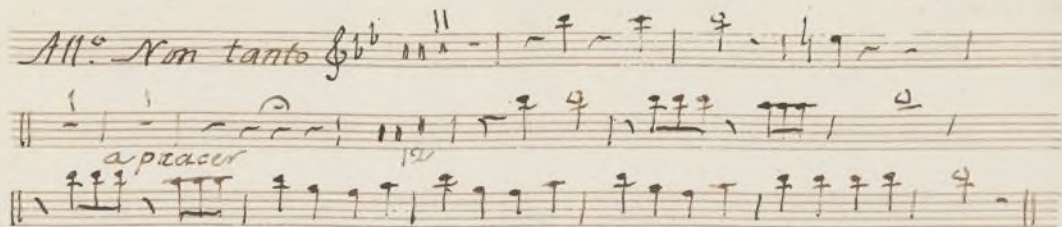
Ayuntamiento de Madrid

Mus 463-1

Flauta 2^a

Duo.



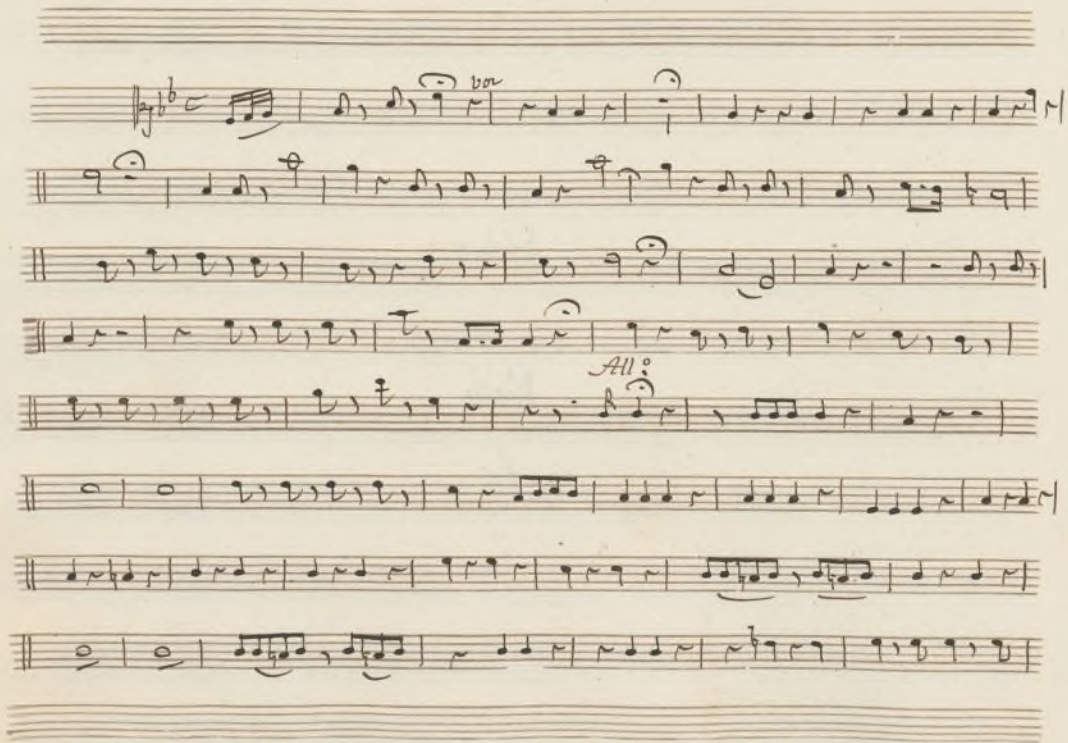


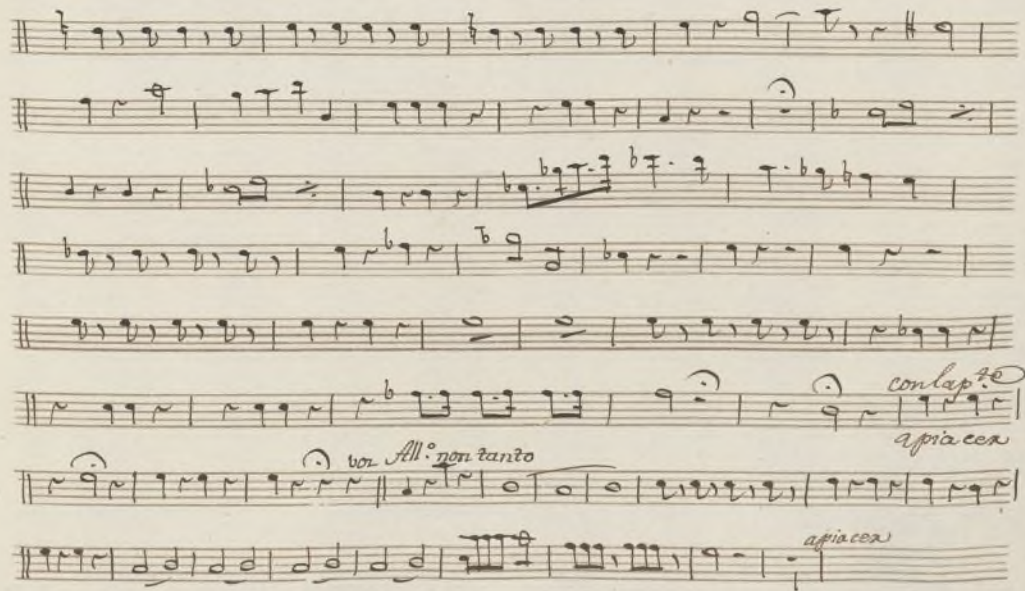


Duo

Viola

ff.





Handwritten musical score on four staves. The notation includes various rhythmic values (eighth, sixteenth, and dotted notes) and rests. The fourth staff concludes with the instruction *al All.^o mod.^{to}*.

Mus 463-1, bis

tl Figaro

Guion de música

traducción del libreto de
"Il Barbiere di Siviglia"
de Giovanni Paisiello
[1792?]

Estado incluido entre
los partituras de "Los dos
figaros" de Mercadante.

Paola Cacio, junio 2009
Victor Sánchez

Trion & Muenca C
Mus 463-1, bis El Fiparo. 1105-110

Acto 1.º

Cond... Ya el momento se acerca
para ver a mi Norina
para ver a mi Norina
ya la hora se acerca
donde suele, donde suele
donde suele ella temir: }
no quisiera que ninguno
cuenta muerte me cogiera
mas ya viene un importuno
mis delicias a impedir
mis delicias a impedir.

Fig... Vaya el pesar afuera
que aflige & continuo
cantemos puer al vino
que da calor sobrado
sin el un bendichado
La vida acabara

Qual muero, muero, muero
la vida va' acabando
qual muero muero
la vida acabaria acabaria
qual muero cuitado
no va' el todo malo
El vino y la perera
roban mi coraçon
mas no, no se le roban
que en el ambo dominan
dividendo los dos
se dicen bien dividendo?
cumi bien, y porque no?
lo que en el veno ueno mal
está bien en lo cantado
y lo bualeno an se ha trabafado.
El vino y la perera
parten mi coraçon
Yo quisiera acabar
con un buen golpe

Con Razones opuestas
un Antiteñis

pero ya le he hallado,
si el uno es mi delicia
Otro mi servidor

si el uno es mi delicia
Otro mi servidor

quando esto tenga su acompañamiento
aquenta via sea grande portento.

Puo.

Chas aquel semblante
donde le he visto

Cond....Esa figura

no me es incognita

Poa....Uquel semblante

aquel semblante

aire tan noble

aire tan noble

Con...Uomella trasa

ruin y comica

agnella trana

uun y cornica

los 2... { uun y cornica
 { aire tan noble

{ uun y cornica
 { aire tan noble

Fig. -- Mas no me engaño
 porque es el conde

Cond. -- El es sin duda

Figaro el picaro

Fig. -- Porque es el conde
 porque es el conde.

Con. -- El es sin duda

Figaro el picaro

Fig. -- No no no no me engaño

Cond. -- Ciento.

Fig. -- No no me engaño

Cond. -- Ciento.

Fig. -- No, no me engaño

Uhh señor mio.

Con. -- Si hablas palabra

Fig... Cierro mi pico.

Con... No digas nada.

Fig... Mande vuecencia.

Con... Cuenta prudencia.

Fig... Si' daiis permiso
me marchó ya.

Con... Quedate aguardando
tengo que hablar.

Fig... Si' daiis permiso
me marchó ya.

Con... Quedate aguardando tengo que hablar.

Fig... Si' daiis permiso me marchó ya.
me marchó ya.

Con... tengo que hablar.

Fig... Me marchó ya.

Con... tengo que hablar

Fig... Me marchó ya.

Con... tengo que hablar

Fig.

Conde

Algún negocio

que no es leido

Fig.^o

algún arcano

algún arcano

descubrirá

algún arcano

descubrirá

algún arcano

algún negocio

algún arcano

descubrirá

algún arcano

descubrirá

algún arcano

descubrirá

descubrirá

descubrirá

descubrirá

algún arcano

descubrirá

Conde

y en lo que trato

y en lo que trato

me ayudará

y en lo que trato

me ayudará

este no es leudo

y en lo que trato

y en lo que trato

me ayudará

y en lo que trato

me ayudará

y en lo que trato

me ayudará

me ayudará

me ayudará

me ayudará

y en lo que trato

me ayudará. (Verso.)

tan

[La envidia oh Dios
la envidia adon impior
la causa fue de los pecados mios

La Cuna fue vello penar miñ. (vengo)

5
2
Et cabadoz miñ viages
muchos muchos
muchos viages
a Madrid por fin Neque
una piera pierrente
una piera pierrente
y al primer dia apetto
tomé al hombro mi equipage
y heche a andar con gran corage
Con gran corage
Con gran corage
por Castilla y por la mancha
por Asturias Cataluña
y despues a Andalucía
marché luego a Extremadura
buelta di a Sierra morena
y por ultimo a Galicia
y por ultimo a Galicia
por Castilla por la mancha

por virtudes Cataluna
Catalucia Extremadura
Sierra morena
tambien Galicia,
casi bien me regalaban
bien bien me regalaban
bien bien bien bien bien
bien me regalaban
alli un charco me pegaban
un charco me pegaban
pero siempre alegremente
pero siempre alegremente
al destino al destino
al destino superior
al destino al destino
al destino superior
al destino superior
al destino superior
Con mis nabasas
y sin dinero
con mis nabasas

6
y sin dinero
pare' adelante
siendo barbero
siendo barbero
y aqui he fijado
mi residencia
siempre criado
a su excelencia
siempre criado
a su excelencia
a su excelencia
si es que merezco
si es que merezco
si es que merezco
tan alto honor
si es que merezco
si es que merezco
si es que merezco
tan alto honor
con mis nabajas

y sin dinero
paré adelante

siendo barbero

paré adelante

siendo barbero

y aquí he fixado

mi residencia

siempre criado

de su excelencia.

siempre criado

de su excelencia

si es que merezco

tan alto honor

tan alto honor?

Con mi nabaspa

y sin dinero

aquí he fixado

mi residencia

siempre criado

de su excelencia

si es que merezco

7
si es que merezco
si es que merezco
tan alto honor.
tan alto honor
si es que merezco
tan alto honor
tan alto honor
tan alto honor
tan alto honor. = r. l. (Remo.)⁺

Porina Partolo

Por... Ya por fin el guarda impio
su pasión celosa olvida
y podía ya el pecho mio
quietamente respirar
quietamente respirar.
Ya por fin el guarda impio
el guarda impio
su pasión celosa olvida
y podía ya el pecho mio

quietamente Respirar

Respirar Respirar.

y podria ya el pecho mio

ya el pecho mio

quietamente

quietamente Respirar

quietamente Respirar

Respirar, Respirar.

Bar... Un papel, si que en aquesto

Por... Una muera tonadilla

la precaucion inutil

que el maestro de capilla

ayer mismo me dio

Bar... ¿que viene a ser aquesto

Por... Un sainete mui donoso

Bar... Si, ya ya mui fastidioso - .1

mas que diante lo invento

mas que diante lo invento. 2

Por... Vey mi tonada q. se ha caido

corred apina, si se ha perdido

Corred apura si se ha perdido
si se ha perdido si se ha perdido

Bar... Si mi querida volando voy
si mi querida volando voy
si mi querida volando voy
si mi querida volando voy.

Por... He he tomadle tomadle
marchad al punto
marchad al punto.

Bar... Donde la hechaste.

Por... Que no la hallaste
ala ventana a la ventana

Bar... Oh oh oh oh oh oh, oh oh.
linda pavana
me has encapado
linda pavana
me has encapado
quien ha parado.

Por... Et nadie le visto

porque aqui fuera
no quiero entrar
porque aqui fuera
no quiero entrar
no haya quimera
no no no no
porque aqui fuera
no quiero entrar
no no no no no no
porque aqui fuera
no quiero entrar
no quiero entrar
no quiero entrar
porque aqui fuera
no quiero entrar.

porque ya es hora
si se cerrar
porque ya es hora
si se cerrar.
hacedme el gusto
hacedme el gusto
porque ya es hora
si se cerrar.
hacedme el gusto
por que ya es hora
si se cerrar
si se cerrar
si se cerrar
porque ya es hora
si se cerrar. ** Veando.*

** Conde.*

Saben pretendes
como me llamo
si tu me atienes
si tu me atienes

Si tu me atiendes

te lo diré / si tu me atiendes

no

~~labor pretendes~~

como me llamo

si tu me atiendes

te lo diré

no

si tu me atiendes

como me llamo

si tu me atiendes

te lo diré

Yo soy Lindero

lectado humilde

ni pyar ni Oro - 2

dante podre

si

si

si

siempre amante

~~esta~~ ~~siempre~~

~~mis~~ ~~siempre~~

cada mañana

a tu ventana

~~Repente~~ Siempre estaré.
Por... Conque Lindero
cada mañanad
a mi ventana
Via su fe?
Al balcón
Ven a ver al

Duo.
Conde Figaro.

Con... No, no te dé cuidado
no no te dé cuidado
Dinero llevaré
Dinero llevaré
Fig... Bradísimo mi amo
bradísimo mi amo
En brebe volveré
En brebe volveré.

Con... ¿Dónde van

Fig... Ya vuelvo.

Con... Escucha con paciencia
Verate ere instrumento

Fig... La tomo y marcharé

Con... mas donde viver necio

Fig... Ah si yo lo dire

ah si yo lo dire

yo lo dire yo lo dire

ci quatro pares enta mi tienda

blanca y pagina la celoria

colgada a un clavo una vacia

y una Campana para llaman?

id alla pronta

que entare ~~se~~ entare alla

Con... umi buenas senas

umi buenas senas

te ire te ire a buscar?

Fig... Blanca y pagina

Con... Pa bien

Fig... La celoria

Con... Pa bien

Fig... Colgada a un clavo una vacia

Con... Bien.

Fig.^o... Y una Campana para llaman
Con... Bien, bien, bien.

Fig. ~~El que se para en la puerta~~

blanca y pagua la celoria
colgada a un clavo una vacia
1- y una Campana para llaman r- s
id alla pronto
que esta- que entare alla.

Cond... mui buenas senas
mui buenas senas

te ire a buscar	Fig. ^o que entare alla
te ire a buscar	que entare alla.
te ire te ire a buscar	q. esta- q. entare alla.
mui buenas senas	
mui buenas senas	
te ire a buscar	que entare alla
te ire a buscar	q. entare alla
te ire te ire a buscar	q. esta- q. entare alla.
te ire a buscar	q. entare halla
te ire a buscar	q. entare alla
te ire te ire a buscar	q. esta- q. entare alla.

Acto 2.^o

Terceto.

Cuicateo, Perico, Bartolo.

Per...Uh.

Bar...Donde estabas atorado

Per...Uh

Bar...Quando vino ex Barbero.

Per...Uh.

Bar...Donde estabas poco ha.

Per...Uh.

Bar...Donde estabas.

Per...Estaba ah ah

Bar...Bueno bueno te he entendido

gran Respuesta a la Rencida 1

gran Respuesta a la Rencida

Per...Uh ah ah

Bar...Ere pucaro guilipo

algo malo maquinaba

no lo fite

Per... Si vile ah, ah

mas venodo me ha encontrado
que me siento en mal estado

Bar... Ya no puedo sufrir mas

Per... mas venodo me ha encontrado

Bar... Ya no puedo aguantar mas.

Per... Que me siento en mal estado

Bar... Yo no puedo yo no puedo sufrir mas.

Per... Mas venodo me ha encontrado

Bar... Yo no puedo sufrir mas

Per... Que me siento en mal estado

Bar... Yo no puedo sufrir mas

yo no puedo

yo no puedo sufrir mas

Donde esta elatedo dime

el buben adonde esta

el buben adonde esta

yo aseguro si a fe mia

que aqui hay mucha picaardia

Per... Oh maledo venacia

tuot... Echí echí echí.

Bar... Ca acaba ere estornudo
acaba ere estornudo

13

Dime si alguien aqui ha estado
y si con Pirina ha hablado
y si con Pirina ha hablado

Cor 2. } Echi
 } ah

Bar... Que es aquesto que sera.

Cor 2. } ah
 } Echi

Bar... Que es aquesto que sera.

Cor 2. } ah
 } Echi

Bar... Que es aquesto que es aquesto

Cor 2. } ah
 } Echi

Bar... Que es aquesto que sera.

Cor 2. } eeee
 } ah

Bar... Que es aquesto que sera.

Per... } e e e e
 } ah

echi, echi, echi
ah ah.

que es aguesto que es aguesto

que sea

Per... El Bar

Bar... Como

Mat... E e e

Bar... Como.

Per... El bar

Bar... Ea hablad.

Mat... E e e

Bar... Vch bellaco!

Per... El bar

Bar... Como

Mat... E e e

Bar... Como, ah bellaco, no es entiendo

no es entiendo

ni yo es puedo aguantar mas no no

vino el Barbero si o no

vino el barbero si, o no

Per... El barbero que se yo.

Bar... Están todos de acuerdo

Per... De acuerdo.

Mat... No señor que es injusticia

Bar... Que injusticia o que justicia

aquí solo he de mandar

he de mandar he de mandar

Mat... Si es verdad

Bar... Pues yo no quiero yo no quiero

no no no no no no no no

Per... Y uno es mejor infierno

Bar... Ya se ve mejor ser.

Mat... Y uno es mejor infierno

Bar... Ya se ve mejor ser

botando estruendo

ido luego si volando

ido ido si volando

ido luego si volando

Or 2... (A no ser por la Señora)

Bar... Ya luego entrabueno

lor 2... vladie aqui llegara a entrar

Bar... Ya podéis ir aqui marchar

lor 2 { ven ah ah

{ Echi echi echi

Bar... marchar marchar marchar

Bar... Ya podéis ir aqui marchar

lor 2... vladie aqui llegara a entrar

lor 1... Yno es mejor infiero

Bar... Ya se ve mejor sera.

lor 1... Yno es mejor infiero.

Bar... Ya se ve mejor sera.

boterando entrinudando

idor luego, si botando

idor idor si botando

idor idor, si botando

lor 2... vino sea por la temora

Bar... Ya luego entrabueno

lor 2... vladie aqui llegara a entrar

Bar... Ya podéis ir aqui marchar.

br 3. } marchar marchar ~~marchar~~
 } ah ah ah en oramala
 } cchi cchi cchi.

103. } Ya podes e aqui marchan
} nadre aqui negada a estar

Mat. f. e e e e e e e e e e

Per. | ah ah ah ah ah ah ah

Bar. marchad marchad id machuena

Вар. На родині в аснї мансар'.

to 2 f. radie ogni Vegana à cost.

Bar.. Marchar marchar marchar.

no 2 - Pregara a' entar, Vegara a' entar.

Bar. Enorabuena enorabuena.

la 2. no no no no no no no.

Bar. - Ya podeis e aqui marchar.

102. Madre agni Vegana di Citar.

D.ⁿ Bantio.

Blancs 10/a

[La calumnia Señora mio
no sabeis que viene a ser]

Con su ayuda puede un hombre
muchas cosas cierto hacer
ella empieza callandito
y promigue muy quietito
luego el vulgo la recoge
mueva fuerza le va dando
de uno en otro va bolando
y por ultimo patillan
la publica y así es
la publica, y así es
la calumnia en tanto crece
se levanta y se enfurece
se levanta y se enfurece,
~~se levanta y se enfurece~~
vuela como un gran mublado
un gran mublado
con relampagos con truenos
con relampagos
con relampagos y truenos
y despues que se ha aumentado

se convierte en alboroto
 todo queda así ocupado
 sin poderse contener
 y después q. se ha aumentado
 se convierte en alboroto
 todo queda así ocupado
 sin poderse componer no.
 sin poderse componer no
 sin poderse componer
 la calumnia señor mío
 ya porique mui quedito
 luego el vulgo la recoge
 nueva fucara le va dando
 uno en otro va volando
 y por ultimo patilla
 la publica y así es
 y así es, y así es
 se levanta y se enfurece
 y se enfurece

Vuela como un gran nublado
1.^a con Klampago^{con} y truenos --- -1
y despues q. se ha aumentado
se convierte en alboroto
todo queda asi ocupado
sin poderse componer, no
sin poderse componer no
[sin poderse componer]

Bartolo. Lucia.

Ciertamente teuo he ido
ciertamente teuo he ido
quando un dedo se ha quemado
si con truta se ha bañado
el remedio suele hallar?
Si una pluma esta mojada
en la chupa dibujada
nueva flor llega a nurar
si se alli me falta un pliego
tu me dices con soniego

que uno dulce embolbrute

y à la niña lo quierite

el Barbano regular

el Barbano regular

man dedo y pluma

manchada ver

el pliego falta, el pliego falta

mas tus encunas no he de creer

mas tus encunas no he de creer

man dedo y pluma

manchada ver

el pliego falta el pliego falta

mas tus encunas no he de creer

no he de creer, no he de creer, no he de creer

Ciertamente Acio he sido

Ciertamente terco he sido

man dedo y pluma

man dedo y pluma

si con tinta se ha manchado

el remedio suele hallar

mas dedo y pluma
mas dedo y pluma
en la chupa debruyada
muera flor llevo a mirar
me falta un pliego
me falta un pliego
que uno dulce embolvente
y a la niña lo quiviente
del Barbero Regalar
y si se cara otra vez salgo
con mil cadenas, y mil canchales
encerradita te deparé... 2
te deparé
te deparé
te deparé
te deparé. {Veanos.

Terceto.

Conde, Morina, Bartolo.

Conde... el Morina!

Morina... mi Lindoro

Con... Esta Cantar toma luego

Por... Que es lo que hacer, enta' ciegos

Con... Saca un lienzo con unidado
y en el suelo la hecharé.

Por... Si atibando enta' el malvado
alcamarla no podié.

{ Si atibando
enta' el malvado
alcamarla
no podié.

{ Conde.
Saca un lienzo
con unidado
y en el suelo
la hecharé.

Bar... Poco á poco ser volado
no mueren tanto anni espada

Con... Nuestra espada!

Bar... Si señor.

Por... Ven ven solo mi tutor

Con... Yo porqué que escia su abuelo
y aun tambien tatarabuelo
y aun tambien tatarabuelo

Bar... Atended, atended, atended

atended y le leeré si si si
atended y le leeré.

los Intercriptos certificamos

Con...vaya vñ. al diablo

que no me importa

Bar... Señor Soldado

estoy picado

Por...tened seriego

dejadlo en fuego

Bar...v la familia voy a llamar?

Por... En tal botina donde he de hechar

En tal botina donde he de hechar.

Con...si quiere guerra

guerra y al arma

quien enseñaron

a pelear

Bar...cuesta sería

que vñ. se fuera

a otra manera

ya en penaria
Por... Que rara idea

que gran locura, con ese cuero, no hai ya q. ablar.
Con ese cuero
no hay ya q. hablar.

Bart.

Con... si quiere guerra
guerra y al arma

De otra manera
ya en penaria
mejor seria
q. vñ. se fuera.

Por... Que rara idea

que gran locura

Con... Quiero enseñar
a pelear a pelear, si

De otra manera
ya en penaria

Por... Con ese cuero
no hay ya q. hablar?

Con... Batalla, guerra y al arma

Donna

Conde

Bart.

Con ese cuero
no hay ya q. ablar

Quiero enseñar
a pelear

De otra manera
ya en penaria.

Con... Batalla guerra y al arma

Por.
Con ese cuero

conde
quiero enseñar

Bartolo

no hay ya q. ablar a pelear

De otra manera
ya en penaria.

no han ya q. ablar à pelear. ya o penarà
no han ya q. ablar. apelear. ya o penarà.

Cond... Allí están los enemigos
junto à aquellos rebeldes
aquí están nuestros amigos
aquí están nuestros amigos
El pañuelo ya arrojad, ya arrojad

Bar... Oia que es esto

Cond... Arrojad

Bar... Que es esto oia

Con... Vn. papel es amoroso

Bar... Ya lo sé, señor soldado

Bar... Dame dame

Con... Poco à poco

Bar... Dame dame

Con... Poco à poco, poco à poco

Si esto fuere una receta

à vñ. via à vñ. via

pero como es un villete

và à la niña

Por... mucho lo entino

Bar... Dame dame

Con... Poco a poco.

Bar... Salud aprisa

Con... Ya saldré.

Bar... Dame dame.

Con... Poco a poco.

Bar... Salud aprisa

Con... Ya saldré

poco a poco poco a poco

ya saldré ya saldré.

Por... ¿Uh quien sabe aguenta Canta...

Con... Uty Porina

Bar... Ugui adrietto

prenda amada

alguna manla

Por... Quando la podré leer?

Con... Quando ci verte doleré E. pa' fin deubiré.

Por... ¿Uh quien sabe aguenta Canta

Con... Uty Porina prenda amada

Por... Quando la podré leer

Con... Quando ci verte doleré.

Pro... ¿Vh quien sabe, a quien sabe { que yo al fin
Con... Vey Porina { al fin

los 2... Quando quando

Pro... Quando la podre leer al fin descubriré.

Con... Quando a verte bolveré.

Pro... ¿Vh quien sabe

aquesta carta

Con... Vey Porina

prenda amada

aquí adviento

alguna mañala

Pro... Quando la

podre leer

que yo al fin

descubriré.

Con... Quando a verte

bolveré.

Pro... ¿Vh quien sabe aquesta carta

Con... Vey Porina prenda amada

Pro... Quando la podre leer

Con... Quando a verte bolveré

Pro... ¿Vh quien sabe

(a quien sabe)

Con... Vey Porina

al fin

al fin

lor... Quando quando

Ror... Quando la podré leer

Con... Un fin descubriré.

al fin descubriré.

Ror... Quando la podré leer

descubriré

Con... Quando a verte volveré.

Ror... Quando la podré leer

que yo al fin

Con... Quando a verte volveré.

descubriré

Ror... Quando la podré leer

que yo al fin

Con... Quando a verte volveré.

descubriré.

#cc el conde #

Prima. Otra Aria en

Recitado. (Lugar de estar)

Tanto sagrado Cielo el premio es este
es un inocente amor, dime ¿estas paces
Prima dichada q. futo te prometes
Con este avio duda vacila mi triste amor
Oh Cielos! En tan misero estado, gime
Suspira pena mi pecho clado
tengo codicion tutor por causa tuya
toda me inundo en triste llanto
Calma tu furia, y mi terror y espanto:

Utría.

c'o temas dueño mío
que en mi trana suerte
que en mi trana - - a - - a - -
suerte

por ti el horror & muerte
dolor & muerte

mi amor sabrá buscar
mi amor sabrá buscar

por ti el horror & muerte
mi amor sabrá buscar

por ti el horror & muerte
mi amor sabrá buscar

sabrá - - a - - a - - a - -
buscar

mi amor sabrá buscar?

Constante a tu cariño

mi afecto enamorado

el ciego Dios alado

favor me ha & prestar

el ciego Dios alado
 favor me ha de prestar
 favor me ha de prestar
 oh Dios q. pena es esta
 q. angustia, q. angustia q. tormento
 oh Dios que pena es esta
 que angustia que tormento
 ah que morir me siento
 ah que me siento helar
 ah que tormento es este
 ah que morir me siento
 ah que me siento helar
 oh Dios que pena es esta
 que angustia que tormento
 oh Dios que pena
 que angustia que tormento
 ah que morir me siento
 ah que me siento helar
 ah que morir me siento

ah que me siento helar
que me siento helar
ah que me siento helar
ah que me siento helar
ah que me siento helar
ah que me siento helar
ah que me siento helar
ah que me siento helar

Acto 3º

Bartolo Conde.

Bar... Oh que amor tan endriablado
la creia sregada
la creia sregada
Y la encuentro tan aiada
tan aiada tan aiada

[q.^e no ~~en~~ quiere que pronga
que no ~~en~~ quiere que pronga
D.ⁿ Bantio en la leccion
mas q.^e golpes he encuchado)

La creia sergada
y la enuentro tan curado
y la enuentro tan curado
mas q. golpes he escuchado
que la puerta han derribado

que no quiere que pierda
que no quiere que pierda
D. Basilio en la leccion
mas q. golpes he escuchado
que la puerta han derribado
que la puerta han derribado
temo sea algun burlon
temo sea algun burlon.

Con. La par sea en esta Casa

Bar. Por el Cielo orde sin zana.

Con. Por y gusto a denco.

Bar. Buen agüero a lo que veo
Buen agüero a lo que veo

Con. La par sea en esta Casa
en esta Casa.

par tengamos y contento
y contento... Dios mio q. ^{lo e to} tormento
Bast... Oh Dios! ¿que tormento

par tengamos y contento
Con... or desea mi amistad.

Bar... Este mudo si a fe mio
me pretende aqui burlar
¿me pretende aqui burlar
Con... or desea mi amistad

{	par y gusto y alegría	{	lo e to
	par y gusto y alegría		o que tram. oh q. tram.
	y alegría		este mudo si a fe mio
	or desea mi amistad		me pretende aqui bur
{	or desea mi amistad	{	lar
	me pretende aqui		
			burlar.

M.

Perina

Florida primavera
su riza muestra afable,
y el Zefiro agradable
y el Zefiro agradable, mueve
mueve la yeava y flor

Aria — N. 2.ª

No se lo q. yo siento
a quien el corazón:
ignoro si es contento,
ignoro si es dolor.
no se si es contento,
ignoro si es dolor..... no se
no se si es dolor.

Ya calla, y quieto está:
ya late, y se me ya:
Ya calla, ya late,
Ya calla, y quieto está,
y quieto está, y quieto está.

No se lo q. yo siento
a quien el corazón:
ignoro si es contento,
ignoro si es dolor.
no se si es contento,
no se si es dolor
no se si es dolor.

Conozco si conozco
 al bairon de Cupido
 q. el corazon me ha herido
 y me hace delirar
 Conozco si, conozco
 al bairon de Cupido
 q. el corazon me ha herido
 y me hace delirar... 1.

Conozco si, conozco
 al bairon de Cupido
 q. el corazon me ha herido
 y me hace delirar... 1.
 me hace delirar.
 el bairon de Cupido
 q. el corazon me ha herido
 el corazon me ha herido
 y me hace delirar
 me hace delirar... 2.

y el Refrío agradable
 mueve, mueve la yerba y flor
 buelve á cubrirse el arbol
 buelve á ventarse el prado,
 y al pecho lastimado
 y al pecho lastimado
 no buelve no la paz.

y al pecho lastimado
 y al pecho lastimado
 no buelve no la paz
 no buelve no la paz

Yo lloro afligida y sola
 misera pastorcilla
 misera pastorcilla
 no por la corderilla
 sino por mi Lindor
 sino por mi Lindor
 Lin:: dor:: Lin:: dor::
 florida primavera

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Su rúa muestra aptable
y el Lepro agradable
y el Lepro agradable ~~muerre~~
mueve la yerva y flor
buelve à cubir el arbol
buelve a vestir el prado
y al pecho lastimado lastimado
no buelve no la paz
y al pecho al pecho lastimado
no, no, no buelve no la paz
no buelve no la paz.

Bartolo Seguid.

No me llamo entra moro
ni entra Cuatrano
me llamo el Ticatero
etodo el barrio
me llamo el Ticatero
etodo el barrio
aditito atender

que luego me explicare

que luego me explicare

que luego me explicare

Entra moro, sale moro

no

tirrote tiradina

que una arrowa agracia te solta

tiradina tirrote

guarda niña el borrego no tope.

Final.

Por... D.ⁿ Barlio

Con... Turco Cielo.

Fig... Este es el diablo

Bar... utmigo amado

on senti ya meprado

on senti ya meprado

a no sea por D.ⁿ veloso

ya on iba yo a visitar

ya on iba yo a visitar

Bar.^o... D.^o Utorno.

fig.^o... Que embarazo que embarazo
quando vamor a afeitar
quando lamor a afeitar

Bar... uas decidme mis señores

fig.^o... Ya no puedo tolerar
ya no puedo tolerar.

Bar... uas decidme

Con... Callad luego callad luego
el señor está informado
que me haveis encomendado
venta Pama la leccion
la leccion la leccion

Bar... la leccion. utorno, como

Proi... Callad ea.

Bar... tambien eua

Con... Deud ~~que~~ u aueado estamor

Bar... no digais no engañamos.

Bar... ith si si si si si si.

ah si si se acuerda entoy

Bar... Despachó ya el curial.

Fig... Vocabad con el curial.

Bar... Que decís al curial.

Con... Haced visto al curial.

Por... Quien es este curial?

Bar... Despachó ya el curial

Fig... Vocabad con el curial

Bar... Que decís al curial.

Con... Haced visto al curial.

Por... Quien es este curial.

Bar... Yo no he visto al curial.

que decís al curial

que decís que decís.

yo no he visto al curial

no no no no

Con... Haced luego que se vaya

porque temo por denubria

Bar... Vea bien, así lo haré

mas tẽd q. haveis temido
Pro... Que dolor haveis sufrido

Ba... No en entiendo.

Con... Yo diré, yo diré, yo diré

el Doctor a vos pregunta
al miraros tan caído

que quereis al fin hacer

que quereis al fin hacer

Fig... Que amarillo, que amarillo

que amarillo

que amarillo como cera

Ba... Ya comprendo ya comprendo

ya ya ya la quimera

Con... Ya lo he dicho id a acostaros

no teneis ya que cansaros

ved q. haceis impacientar

no teneis ya q. cansaros

ved que hacen impacientar

Fig... Uy que cara ay que cara

id a la cama ~~Repetido~~

Roi... fiebre fiebre id a la cama

Bar... et la cama he et marchar?

lor 4... Fijamente fijamente.

Bar... et la cama he et marchar.

lor 4... Fijamente fijamente.

Bar... Si queridos

algo malo yo me siento

recogeme puer intento

lo mejor esto era.

lo mejor esto sera

Roi... Id a la cama

Con... et la cama

Fig... et la cama

Bar... Id a la cama

Bar... Marcho

Roi... Id a la cama.

Con... et la cama

Fig... et la cama

Bartolo... fiebre tiene fiebre tiene
 id a la cama.

Ba... ¿D a la cama

Ba... Buelbo.

Por... ¿D a la cama

Con... Ut la cama.

Fig... Ut la cama.

Bast... ¿D a la cama.

Ba^o... { a la cama

Por... ¿D a la cama

Con... Ut la cama.

Fig... Ut la cama.

Ba... ¿D a la cama

Ba^o... { Ut la cama

buelvo a casa

voy al lecho

lo mejor esto sera

lo mejor esto sera

Ba... Ya mañana estareis bueno

Con... Ya os ire yo a ver temprano

Fig^o... No teneis que deteneros.

Por... Dⁿ Basilio buena noche

Bar... Gracias Dad a' los dineros

Lo A... Buena noche buena noche

Bar... Ya me marcho,irme ya

Lo A... No puer a' Dios andad

Bar... Algo malo

algo malo yo me siento

Lo A... Buena noche

Bar... Recogerme

recogerme pues intento

Lo A... Buena noche

Bar... Ya me marcho

Ya me marcho, voy al lecho

Lo A... Buena noche

Bar... Ya mañana estaré en ^{Bueno} _{buelvo}

Con... Ya me iré yo a ver ^{temprano} _{marcho}

fig... No teneré que ^{detenero}

Roi... Buena noche, ^{buelvo} buena ^{noche} _{marcho}

Bar... Gracias Dad a' los dineros

Lo A... Buena noche buena noche

Bar... Ya me marcho voyme ya.

lor 4... Por puer, a Dios andad

id puer, a Dios andad

Bar... Ya me marcho voyme ya.

lor 4... Por puer, a Dios andad.

a Dios andad

a Dios andad

a Dios andad.

Bar... Cierro que el hombre

no está muy bueno

Por... tiene los ojos encarnisado

Con... le ha consripado con el sereno

fig... Que no está bueno

bien claro está.

que no está bueno

bien claro está

bien claro está

bien claro está.

ca acabamos ca acabamos

Con... Primeramente D.^a Norina

ha de enucharme para cantar
 ha de enucharme para cantar

Bar... Oye Sargante
 siempre te pones
 aquí delante

porque no pueda
 ver lo que hacen
 porque no pueda
 ver lo que hacen

Con... Alíve tenemos
 a media noche
 ya nos veremos
 fig - Quereis mirarme

quereis mirarme ay ay

Bar... Que teneis

fig... No se, no sé en este ofo
 algo me ha entrado

Bar... No hay q. tocando
 no hay que tocarlo

fig... El ci inginendo es el inguiendo

un poco en pido

que me replein.

un poco en pido

que me replein

Con... Yo me he encontrado

tan embrollado

que fue preciso

con vuestra Carta

dirimularme

fig... ay ay ay

Con... Y disfarado

fig... ay ay ay

Con... Haver entrado

fig... ay ay ay

Bar... Ya ya esta bueno

ya ya esta bueno

Rori... Que podria ahora

acontecer

Bar... Bravo madama
 bravo madama.
 no hay que amistarne
 no hay que amistarne
 en mi presencia
 aqui anni vista
 tal insolencia
 se puede hacer
 se puede hacer
 se puede hacer.

Con... ciertamente señor, que yo extraño
 que podais padecer tal engaño
 yo bien veo que aquesta señora
 vuestra esposa ya nunca sera no no
 vuestra esposa ya nunca sera

Ron... Yo su esposa no lo quiera el cielo
 en mi vida tendria consuelo
 en mi vida tendria consuelo
 y en poder un vegetal celoso

perderia mi torana edad si si
perderia mi torana edad

Bar... Que es lo que digo
que escucho que escucho que juria

Doni... Yo dare el corazon y la mano
al que quiera piadoso y humano
de esta casa a Rosina sacar
de esta casa a Rosina sacar

Bar... Abrasar ala rabia me siento
abracar ala rabia me siento
sera mucho si yo no rebiento
tu la culpa han tenido de todo
la escalera te he de hacer rodar, si, si.
la escalera te he de hacer rodar

Doni... Uy que ofor que llaman arogan
que semblante terrible y furioso
vien se ve que es un loco rabioso
y es preciso le manden arar

Bar... Uy que el pecho se quema y se abrasa

ay que todos se han burlado
a dar guito iñe por la cara
que esta infamia me la han xpagar
que esta infamia me la han xpagar
lor 3...vay que oyo q. llamas a xpagar
que semblante terrible y furioso
bien se ve que es un loco rabioso
y es preciso le manden atar
Bar...vth maldito al maldito
lor 3...un loco un loco loco
Bar...cch viles viles viles
lor 3...un loco loco loco
Bar...ah viles, viles viles
lor 3...un loco loco loco
Bar...ay que todos se han burlado
a dar guito a dar guito
iñe por la cara
que esta infamia que esta infamia
me la han xpagar si si si si

lor 3... ¿Vé que oír q. llamas arrojando
Bar... ¡Oh maldito al maldito
al maldito al maldito

lor 3... Que semblante terrible y furioso

Bar... ¡Oh viles viles viles

lor 3... Bien se ve que es un loco rabioso
y es preciso le manden atar.

Bar... ¿Vé que el pecho se quema y se abrasa
ay q. todos veni se han burlado
veni se han burlado

Bar... ¡Vá dar guito iñe por la casa

lor 3... ¿Vé que oír que llamas arrojando

Bar... ¡Vá dar guito iñe por la casa

lor 3... Que semblante terrible y furioso

Bar... ¡Vá dar guito iñe por la casa.

lor 3... Bien se ve que es un loco rabioso

Bar... Que esta infamia me la han expuesto

lor 3... Y es preciso le manden atar

Bar... Que esta infamia

lor 3... Y es preciso

Bar { Que esta infamia
q. esta infamia me
la han de pagar

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Ra. con... Vn loco loco loco

loco loco loco loco

lor 3... Y es preciso le manden a dar

Bar

{ Que esta infamia
me la han de pagar

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Bar... Vth viles viles viles

lor 3... Vn loco loco loco

Ra. con... Vn loco loco loco

loco loco loco loco

Ver 3. ¿Es preciso

le manden atar

le manden atar

le manden atar

y es preciso

le manden atar

Bart. ¿Que esta infamia

me la han de pagar

me la han de pagar

me la han de pagar

¿Esta infamia

me la han de pagar

Acto 4.^o

Proincia

Ron... Solo para delante te aguardaba

mas antes que mi pecho

te abandonase cruel, save te amaba

y tan solo anhelaba

a seguirte mi afecto q. fiel y fino

uniendo con tu suerte mi destino

lindero ingrató como mi pnera quise

y al donde el alma viva me tendiste

esta cancion

Con... Bartolo te la ha dado

Roi... Con aquesta accion me ha cautivado

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Con... Oh infelice! si yo di' era carta

y no pude informarte

manq. tuvo mi amor correspondencia

Fig... No lo dude tenor vuestra excelencia.

Roi... Excelencia que dice

Con... Oh amable objeto-fingir yano es posible

agui' atus plantas

se porta no Lindoro

sino el Conde Alma viva

q. con amia buscandote camina

tanto tiempo y en vano

que fier te ofrece

No. ohai

Roi... Oh cielo!

Ha de ser

Con... Esta mano.

Segue. ~~Hay~~ ~~señor~~ &c

Final.

Eres el bien que adoro

Ydolo a mi amor eres eres

el Ydolo a mi amor

Porí... Dulce tormento para
por ti mi corazón. Dulce dulce
por ti mi corazón

Con... Oh cielo que contento!

Porí... Oh que placer que siento
oh que placer que siento
toda mi pena olvido

Lo 2... toda mi pena olvido

Jamás dueño querido

Jamás dueño querido

se entibiará mi ardor? (.)

Dueño querido

se entibiará

se entibiará mi ardor?

Con... Oh cielo que contento!

Porí... Oh que placer que siento (.)

Lo 2... toda mi pena olvido

toda mi pena olvido

Lo 2... Jamás dueño querido

Ron... Dueño querido
se entibiará

Con... Dueño querido

lor 2... se entibiará mi ardor

Ron... Jamai Dueño querido

Con... Jam Dueño querido

Ron... se entibiará

Con... Dueño querido

se entibiará

lor 2... mi ardor

se entibiará mi ardor

Fig... Uy Señor que botex no podemos
q. al Doctor lo q. para han contado

Ron... Sin quexer todo aquerto he cauido
que al Doctor lo q. para he contado
y ya save q. entrastes acá.

Fig... Uy Señor q. la puerta non abren

Ron... Uy Lindero, ay Lindero

mi causa desierdo

Con... Udy Porina no este temerosa
que mi duda seran hoy mi esposa
y al ^{notor} ~~negote~~ sabré cartigar ~~Odor~~
y al ~~negote~~ sabré cartigar

fig... Udy señor que el notario es agüente.

Con... Con el viene Basilio tambien.

Bas... Que es aquesto q. es aquesto
mi oser que ven.

Odor... Son aquestos señores los novios
son aquestos señores los novios

Con... Si señor el contrato traeis

Odor... Sin los nombres escrito está ya.

Porin... Yo me llamo Porina contrato.

Con... Yo el conde vltima viva
un testigo en Basilio tendremos
yo lo espero sin uabanidad

Bas... Vnecelemia mas como Bartolo

Con... Firmad en no hagais niñerías

Bar... Ya yo fíjame

fig... El amigo no es bobo

el ~~vegete~~ ^{amigo} no es bobo

no es bobo no es bobo

Bar... Con el oro diré siempre si

fig. y Bar... Con el oro diré siempre si

Ros. Con... Las peretas obligan así

(Las peretas obligan así

not. fig. 15.) Con el oro diré siempre si

Ros. Con... Si si si si

lor 3... Si, si, si, si.

Ros. Con... Si si.

(Si si obligan así

lor 3 - Si si diré siempre si

Ros. Con... Las peretas obligan así

Ros. Con... Las peretas obligan así

lor 3... Con el oro diré siempre si.

Ros. Con... Si si si si.

lor 3... Si si si si.

Ros. Con. { si si obligan an.

tor 3. { si si, dice siempre si
{ si si obligan an
{ si si dice siempre si

Ros. ... si.

Con. ... si.

Bar. ... si.

Fig. ... si.

Wot. ... si si.

Wot. ... si. si

Ros. ... si.

Con. ... si

Bar. ... si.

Fig. ... si.

Wot. ... si si.

Wot. ... si si. Wot. phala desimo fr

Bar. ... chi Porina entre buzones

arrendad toda esta gente

q. auno xello ya agarré

que auno xello ya agarré

Not. - ¿Veis que yo soy el notario

Bar. - ¿Soy un burlon no no te creo
no no te creo

pero que es lo que Yo veo

D.ⁿ Basilio en cara a qué?

D.ⁿ Basilio en cara a qué?

alc.^e - todos Callen y respondan

a que fin tu aquí has subido

a que fin tu aquí has subido

fig.^o - Con mi amo yo he venido

que es el Conde de Ustma viva

Bar. - De Ustma viva.

alc.^e - No son pillos.

Bar. - De Ustma viva

alc.^e - No son pillos

Bar. - ¿Que importa tal novedad

Señor Conde en otro sitio,

siempre soy v.^a Excelencia

siempre soy v.^a Excelencia

mas aquí tened paciencio
la grandera no valdrá
la grandera no valdrá.

Con... Es vendida seguramente
mas Porina está caida
la escritura ya firmada
diputando quien podrá

Bar... Que responder tu Porina.

Por... Que es vendida, oh tutor mío
que le he dado mi albedrío
soy del Conde esposa ya
soy del Conde esposa ya.

Bar... El contrato y los testigos

Not... Son aquellos dos amigos

Bar... Por tambien heu en firmado
para quien vino el notario

Bar... Para quien amigo amado
tiene lleno su bolrillo
e argumento en cantidad

Bar... Vayé xmi derecho

Con --- Tendrán si perdieren
el pleito siempre
y las leyes favorables
mi Varón ayudarán

1865. Ciertamente, y es toruero
que al momento de la cuenta

Con --- solo quiero que convenga

Ban --- Oh yo anduve desquidado

fig. --- Vntes bien atolondrado

Ban --- Que tormento en mi cabeza

tan terrible se formó

tan terrible se formó.

que tormento en mi cabeza

tan terrible se formó. (Final)

Don. Con --- Quando a un pecho enamorado

favorece el Dios deñado

precauciones y desvelos

mui en vano siempre son

1865. fig. } sus afanes y sus celos

y mi celos y mi celos

bien el nombre tener deben

bien el nombre tener deben

de la inutil precaucion.

Ros. -- {Precauciones y desvelos

fig. -- {Bien el nombre tener deben

Con. -- {Precauciones y desvelos

Bar. -- {Bien el nombre tener deben

Ros. -- {Cummi en vano siempre son

Ull. -- {De la inutil precaucion

Con. -- {Cummi en vano siempre son

Ull. -- {De la inutil precaucion

Ros. -- {Cummi en vano siempre son

fig. -- {De la inutil precaucion.

Ull. no. -- De la inutil precaucion.

Ros. -- {Cummi en vano siempre son

Bar. -- {De la inutil precaucion

Con. -- {Cummi en vano siempre son

Bar. -- {De la inutil precaucion

tod. Si si si si.

bien el nombre tener deben

no de la inutil precaucion

Con. Precauciones y develos

tod. Bien el nombre tener deben

Con. Vivi en vano siempre son

tod. De la inutil precaucion.

Con. Precauciones y develos

tod. Bien el nombre tener deben

Con. Precauciones y develos

fig. Bien el nombre tener deben

Con. Vivi en vano siempre son

tod. De la inutil precaucion

Con. Vivi en vano siempre son

fig. De la inutil precaucion

Con. Vivi en vano siempre son

tod. De la inutil precaucion.

fig. De la inutil precaucion

Con. Vivi en vano siempre son

tod. De la inutil precaucion.

Con. { cum en vano siempre son

Bar. { De la inutil precaucion

tod. -- si si si si.

{ bien el nombre tener deben

{ de la inutil precaucion

bien el nombre tener deben

de la inutil precaucion

Ra. Con. { Precauciones y develon

Bar. { Bien el nombre tener deben

Ra. Con. { cum en vano siempre son

tod. { De la inutil precaucion

Ra. Con. { Precauciones y develon

Bar. { Bien el nombre tener deben

Ra. Con. cum en vano siempre son

tod. -- De la inutil precaucion

Ra. Con. Siempre son siempre son

tod. -- Precaucion la precaucion

Ra. Con. cum en vano siempre son

tod. -- De la inutil precaucion.